Cello Repertoire and Performance Practice in Modena under Francesco II d'Este: Giuseppe Colombi, Giovanni Battista Vitali and Domenico Galli

Vol. 1: Commentary

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Abstract

Compared to the attention given to the development of string music in Modena, the development of string music in the nearby city of Bologna in the seventeenth century has always received more focus in musicology. However, the earliest composers who composed solo pieces for cello were instead primarily active in Modena. This study investigates the exchange and development of string music between Modena and Bologna in the mid to late seventeenth century under the leadership of Francesco II d'Este. A critical edition of three compositions for solo cello by Giuseppe Colombi, Giovanni Battista Vitali and Domenico Galli is presented with commentary on the historical background of the period. This research revolves around the musical venues of Bologna and Modena and the musical works of these three composers. Other composers relevant to the same period and their musical works are also discussed. The study concludes with further exploration of the development of the cello in the seventeenth century and the techniques and conventions of string playing, particularly B-flat Tuning (B♭-F-c-g) as used in this edition.

The objective of this study is to provide a comprehensive collection of B-flat tuning compositions for the modern cellist. The study provides both a complete musical score and detailed historical research, so that cellists can be better informed in performance.

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Declaration

I, the author, confirm that the Thesis is my own work. I am aware of the University's Guidance on the Use of Unfair Means (www.sheffield.ac.uk/ssid/unfair-means). This work has not previously been presented for an award at this, or any other, university.

Introduction

The instrument we now know as the cello was manufactured as early as the 1560s by luthiers such as Andrea Amati (before 1511-1577) and Gasparo da Salo (bap. 1540-1609). Initially, its design was intended as a bass violin, changing over time to become that of the modern cello. With the advent of the bass violin, composers began to write for the new instrument.[1] For most cellists, the instrument's solo repertoire is considered to begin with JS Bach's Suites for Solo Cello BWV 1007-1012, composed in 1717-23 whilst serving as Kapellmeister in Cöthen.[2] In fact, the earliest dateable work for unaccompanied cello is the *Ricercate sopra il Violoncello ó Clavicembalo* composed by the Bolognese musician Giovanni Battista degli Antoni (1636-1698) and printed in 1687.[3] Antoni was part of a cohort of composers interested in the cello, including Antonio Maria Bononcini (1677-1726) and Dominico Gabrielli (1651-1659), as well as Giuseppe Colombi (1635-1694), Giovanni Battista Vitali (1632-1692) and Domenico Galli (1649-1697), whose intersecting late seventeenth century careers included church roles in Bologna, especially at San Petronio and the Accademia Filarmonica, and roles at the Cathedral or the Este court in Modena.[4] This study presents an edition, commentary, and performance of Colombi's *Toccata a Violone solo* (1680s), Vitali's *Partite sopra diverse Sonate per il Violone* (1680s), and Galli's *Trattenimento musicale sopra il violoncello* (1691). Some comparable works for cello by other composers connected with Modena in this period have not been included. For example, the lowest note of Giovanni Battista degli Antoni's *Ricercate sopra il Violoncello ó Clavicembalo, Op.1* (1687) is C, and this is available in modern tuning, whereas this edition focuses on B-flat tuning (the lowest note is B♭). As for Domenico Gabrielli's *Balletti, Op.1* (1684) and Giovanni Bononcini's *Trattenimenti da camera, Op.1* (1685), these were both composed for more than one instrument, whereas this edition focuses on solo cello pieces.

The "Bolognese School" has received extensive recent attention in musicology. Its principal institutions, San Petronio and the Accademia Filarmonica, have benefitted from comprehensive studies by John Suess, Anne Schnoebelen, Marc Vanscheeuwijck and Gregory Barnett.[5] String performance practice in Bologna has also received sustained

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[1] Stephen Bonta, "From violone to violoncello: a question of strings?" *Journal of the American Musical Instrument Society* 3 (1977): 64.

[2] Christoph Wolff, *Bach: Essays on his Life and Music* (Harvard University Press, 1991), 29.

[3] Gregory R. Hamilton, "The origins of solo cello literature and performance" (DMA diss., University of Kansas, 2005), 4.

[4] Marc Vanscheeuwijck, "The Baroque cello and its performance," *Performance Practice Review* 9, no.1 (1996): 86.

[5] John G. Suess, "Observations on the Accademia Filarmonica of Bologna in the Seventeenth Century and the Rise of a Local Tradition of Instrumental Music," *Quadrivium* 8 (1967): 51–62; Anne Schnoebelen, "Bologna, 1580-1700," in *The early Baroque era: From the late 16th century to the 1660s*, ed. Curtis A. Price (Baisingstoke: Macmillan, 1993), 103-120; Marc Vanscheeuwijck, *The*

attention from Schnoebelen and Vanscheeuwijck.[6] By contrast, the closely related development of the cello in Modena has received comparatively less attention. The three principal musical institutions of the city in the reign of Francesco II d'Este (life dates from 1660 to 1694, reign dates from 1662 to 1694), including the Cathedral, Este court and Accademia dei' Dissonanti, are considered by Gino Roncaglia, Owen Jander and Victor Crowther respectively.[7] Meanwhile, literature on the three composers that are the focus of this study is provided by Gregory Barnett, Piotr Wilk, Alessandro Sanguineti and Victor Crowther.[8] Scholarship on Domenico Galli relies in large part on Don Harrán and Enrico Careri's 1999 publication, which described Galli's piece as "a heroic beginning for the solo cello."[9]

Two of the three collections explored in this study are available in modern editions. For Vitali's piece, Alessandro Bares' edition published in 2005 contains an original tone version (for tuning in B♭-F-c-g) and a transposed version (for tuning in C-G-d-a). Another edition made by Nicola Baroni published in 2009 also includes an original tone and a transposed version. For Galli's *Trattenimento*, Gioele Gusberti's edition published in 2005, as with Vitali's piece, is given with an original tone and a transposed version. All these editions are published as individual pieces, and a transposed version is provided, to allow it to be played on the modern cello (some pieces include lower B flat note). In contrast, my version is only available in the original tone, which is the B-flat Tuning (B♭-F-c-g). This edition contains three compositions in B-flat tuning, in order from relatively easy to more difficult, starting with the "scale" exercise, and then moving on to richer musical pieces. This means that a

Cappella Musicale of San Petronio in Bologna Under Giovanni Paolo Colonna (1674-95): History, Organization, Repertoire (Belgium: Institut historique belge de Rome, 2003); Gregory Barnett, *Bolognese Instrumental Music, 1660–1710: Spiritual Comfort, Courtly Delight, and Commercial Triumph* (New York: Routledge, 2017).

[6] Anne Schnoebelen, "Performance Practices at San Petronio in the Baroque," *Acta Musicologica* 41, no. 1/2 (1969): 37–55; Marc Vanscheeuwijck, "Musical Performance at San Petronio in Bologna: A Brief History," *Performance Practice Review* 8, no. 1 (1995): 73-82.

[7] Gino Roncaglia, *La cappella musicale del duomo di Modena* (Florence: Olschki, 1957); Gino Roncaglia, "Giuseppe Colombi e la vita musicale modenese durante il regno di Francesco II d'Este," *Atti e memorie dell'Accademia di scienze, lettere ed arti di Modena*, 5th ser., 10 (1952): 31–52; Owen Jander, "The Cantata in Accademia: Music for the Accademia de' Dissonanti and their Duke, Francesco II d'Este," *Rivista italiana di musicologia* 10 (1975): 519– 44; Victor Crowther, "A Case-Study in the Power of the Purse: the Management of the Ducal Cappella in Modena in the Reign of Francesco II d'Este," *Journal of the Royal Musical Association* 115 (1990): 207–19.

[8] Barnett, *Bolognese*, 123-162; Piotr Wilk, "Carl'Ambrogio Lonati and Giuseppe Colombi: a new attribution of the Biblioteca Estense violin sonatas," *Musica Iagellonica* 3 (2004): 171-195; Alessandro Sanguineti, "Giovanni Battista Vitali's Violone in the Accademia," *Journal of the Society for Musicology in Ireland* (2016): 3-29; Crowther, "A Case-Study," 207–19.

[9] Don Harrán and Enrico Careri, "Domenico Galli e gli eroici esordi della musica per violoncello solo non accompagnato," *Rivista italiana di musicologia* Vol. 34, No. 2, (1999): 231-307.

more complete collection is available for cellists who want to explore B-flat tuning. Besides tuning, some other existing versions have retained the original score to the greatest extent possible for the rhythmic units, which includes placing some semiquaver or demisemiquaver notes in groups of eight. However, in modern editions, we usually place semiquaver or demisemiquaver notes in groups of four for ease of reading. Therefore, the beaming policy is optimised in my version. In addition, this study provides a more extensive commentary, and the historical context is examined with greater clarity and detail.

In the commentary, firstly, extensive background research and analysis have been carried out focusing on Modena and Bologna as the two main locations, and on Francesco II d'Este as the key character promoting the musical communication between Bologna and Modena, which promoted this flowering of composition for the cello. Secondly, research on and analysis of the backgrounds and musical achievements of the three composers have been undertaken. Along with these two main points, I present a study of the contemporaneous variability and development in cello design (e.g. in size and tuning) in and around Modena, taking into account issues surrounding the instrument's nomenclature. As the three composers all worked for Francesco, some other string players who worked for Francesco were also considered in order to have a more comprehensive view. Extensive reference is made to manuscripts and printed works by other composers of the same period and in the same place. As Francesco promoted musical life in both Modena and Bologna, and many musicians worked in both areas, I have undertaken an analytical study of their compositions in dialogue with those produced by their better-known contemporaries in Bologna, in order to evaluate the city's role in the development of the cello as a solo instrument.

The main purpose of this edition is to provide cellists who want to explore the B-flat tuning with a collection of compositions in order from more simple to more difficult. There are also unique highlights in each set, such as the multiple shifting scale exercises in the Colombi pieces and the double-stop parts that appear in the Vitali pieces. For many students who study the cello, including myself, the first well-known and comprehensive cello solo repertoire introduced is the Bach Suites, which obviously require a certain level of technical skill to learn and perform. From a pedagogical point of view, the three sets of compositions in this edition, which cover a wide range of difficulty levels, and also include the Toccata which can be used as 'exercises', are a good way to introduce students to the earliest unaccompanied solo cello repertoire of the Baroque period. The development of the cello from an accompaniment instrument to a solo instrument was facilitated by the interaction between musicians from Modena and Bologna.

This study provides original contribution to scholarship as the first edition focusing on works intended to be performed in B-flat tuning. It also highlights and details the role of Francesco II d'Este and the significance of Modena, alongside the more established role of Bologna and the San Petronio orchestra, in the rapid development of the cello as a solo instrument in the 1680s-90s. This is the first study and edition to bring together unaccompanied works

comprising a distinct "Modenese cello school," to be seen alongside the better-known unaccompanied cello works of Giovanni Battista degli Antoni and Domenico Gabrielli, which are also connected with Francesco II d'Este.

This study will be divided into four main sections. The first section elaborates on the historical background of Francesco II d'Este, and the musical environment in Modena and Bologna. The second section researches the three composers' backgrounds and musical life. The third section will focus on the musical analysis of three collections. Finally, I will examine notes on performance, including instrumentation, pitch and tuning, tempo and heading, playing technique, ornamentation and dynamics.

1. Historical Background

In 1598, due to the death of Alfonso II d'Este (1533-1597), without legitimate heirs and without the Church's approval of his designated successor Cesare d'Este (1562-1628), Pope Clement VIII (1536-1605) regained possession of the ancient papal fiefdom of Ferrara. Following the *devoluzione di Ferrara*, the Este were forced to move rapidly from Ferrara to Modena. At the same time, the Este were determined to restore to Modena the artistic and musical splendour that had previously characterised Ferrara. Benefitting from the arrival of the Este court, Modena became a centre of artistic and musical production during the seventeenth century.[10] Francesco II d'Este, an obsessive music lover, attracted and nurtured many musicians during his reign. In Modena, the court Cappella and the cathedral were responsible for most of the Este family's musical activities. The number of musicians reached a high point under the control and support of Francesco. The Accademia de' Dissonanti was established for the important events of Francesco and his family. Francesco's presence also supported musical development in Bologna, where San Petronio and the Accademia Filarmonica were unarguably leaders in musical development of the time. Francesco's presence stimulated musical exchanges between the two cities, with many musicians working in both places.

1.1 Francesco II d'Este

Francesco II d'Este was born in 1660 and died in 1694. His father was Alfonso IV d'Este (1634-1662), Duke of Modena; his mother was Laura Martinozzi (1639-1687). They married in 1655, and Alfonso IV died in 1662 when Francesco was only 2 years old. Martinozzi therefore served as Francesco's regent from 1662 to 1674, during which time she was very active in the state, promoting various institutions and founding churches and monasteries. His sister was Mary of Modena (Maria Beatrice 1658-1718). She married James Stuart (1633-1701) in 1673, who became James II of England in 1685, making her Maria Beatrice Queen of England.[11]

The Este court librarian Ludovico Antonio Muratori (1672-1750), who grew up during Francesco II's reign, published *Delle Antichità Estensi* (first printed in 1740) about the Este family and their rule. Marina Romanello gives a comprehensive introduction to Francesco and cites Muratori's literature in her publication. According to their publications, in the

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[10] Angela Fiore and Sara Belotti, "Merging Music and Landscape: un approccio digitale per lo studio dell'identità culturale della Modena estense," *magazén* 1, no. 1 (June 2020): 76.

[11] Jander, "The Cantata," 519–44; Raffaele Tamalio, "Laura Martinozzi, duchessa di Modena e Reggio," *Dizionario Biografico degli Italiani*, Volume 64, 2005, https://www.treccani.it/enciclopedia/laura-martinozzi-duchessa-di-modena-e-reggio_%28Dizionario-Biografico%29/.

seventeenth century, Modena was within the sphere of influence of France's Louis XIV (1638-1715). However, France understood that the relationship with the Este family was merely a transactional activity that a great power performs out of necessity. The French side therefore proposed Maria Beatrice marry James II of England (1633-1701), the future heir to the British throne. In 1673, Laura Martinozzi accompanied her daughter Maria to England. On the 5th of March, 1674, the Duchess returned to Modena; the next day, Francesco officially began to assume real power and "assumed the government of his states."[12] On December 25, 1674, Cesare Ignazio (1653-1713), Francesco's cousin and successor to a side branch of the family, was awarded the title of "generale in capo" and was involved in decision making and management of public events.[13] Comparison between Cesare Ignazio and Francesco has often been drawn by some scholars.

Muratori's *Delle Antichità Estensi* gives a relatively flattering evaluation of Francesco's achievements in his seminal history of the Este family and their rule: "I would like to express my gratitude to the wise Duke for his wonderful idea and remind future generations that it is to his credit that the Estense Library has so many printed books and manuscripts. These magnificent works of art would have enjoyed even greater growth if death had not cut him off so soon."[14]

Later historians have taken a less favourable view of the duke, stressing his political and military ineptitude, only knowing how to enjoy entertainment. In the nineteenth century the historian Giacomo Beltrami (1779-1855) in his *Il Ducato di Modena tra Francia e Austria (Francesco II d'Este, 1674-1694)* wrote that "As we have already said, the duke was an insignificant person, not the one who really held the power of the state in those years: a distant relative of the duke Cesare Ignazio d'Este."[15] Luciano Chiappini, an Italian historian,

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[12] "assunse il governo dei suoi stati." Lodovico Antonio Muratori, *Delle Antichità Estensi Ed Italiane*, vol. 2 (Modena: Stamperia Ducale, 1740), 594; Marina Romanello, "Francesco II d'Este, duca di Modena e Reggio," *Dizionario Biografico degli Italiani*, Volume 49, 1997, https://www.treccani.it/enciclopedia/francesco-ii-d-este-duca-di-modena-e-reggio_%28Dizionario-Bi ografico%29/.

[13] Romanello, "Francesco II d'Este."

[14] "E intendo ben' io di pagare un tributo di gratitudine alle belle idee di questo assennato Principe, con ricordare a i posteri, che la Biblioteca Estense, ricca di tanti Libri stampati e Manuscritti, a lui dee l'origine sua; e che maggiore accrescimento avrebbe ben'essa ricevuto, se la morte sì tosto non avesse troncato il filo della sua vita, e de' suoi magnifici di segni." Muratori, *Delle Antichità,* 601.

[15] "Abbiamo detto che questo duca è di pochissimo rilevo, più che di lui converrà parlare di colui che effettivamente ebbe in mano le redini dello stato in quegli anni: Cesare Ignazio d'Este, lontano parente del duca, che, dotato di una personalità ben più forte di quella del coronato cugino, fu in sostanza il cero duca." Giacomo Beltrami, *Il Ducato di Modena tra Francia e Austria (Francesco III d'Este, 1674-1694),* (Modena: n.p., 1957); Jander, "The Cantata," 524. Jander quote in *Atti e Memorie, Deputazione di Storia Patria per le Antiche Provincie Modenesi*, serie Viii, vol. IX (1957): 100-42. The quote is found on p.104.

similarly wrote in his *Gli Estensi* published in 1967 that "Poor Francesco II, a man undoubtedly with a very narrow vision and an easy imagination, was poorly endowed with political virtues."[16]

It is obvious that historians from different periods have had different opinions of Francesco, and Giacomo Beltrami even compared Cesare Ignazio d'Este with Francesco. Romanello also compared both of them in her study, stating that "The young Francesco had a weak personality. He was never beyond his bounds under his mother's protection. Cesare Ignazio, a few years older than him, was always ambitious and strong-willed, not satisfied with the space offered to him by the court of this small province."[17] It is undeniable that they do view Francesco's achievements from different perspectives. Based on the opinions and description above, we can conclude that Francesco may not have been a good leader in terms of military and politics, but in terms of art and culture, what he accomplished is beyond reproach.

Romanello has pointed out that during Francesco's reign, under the influence of French and Spanish pressure, Louis XIV's lukewarm support for Modena, as well as the influence of the War of the Mantuan Succession and War of the Spanish Succession, kept Modena in an embarrassing situation. With the state already suffering from a serious economic situation and internal financial problems, foreign policy choices had to be made with extreme caution. Francesco was incompetent in this regard, and he knew that armed intervention was even more impractical. Modena had suffered from various blows to different degrees due to a variety of factors, including state taxes, artificial monopolies, restrictions and protectionism.[18]

In contrast, Alessandro Cont argues that Francesco II d'Este is known as an elegant connoisseur of music and promoter of the arts. Numerous musicological studies have investigated his sponsorship in the field of music. These musicological themes are mainly documented in archival sources and compared with other backgrounds in Europe, specifically Italy.[19] When Francesco II d'Este was in charge, music communication was an important diplomatic method. Under his leadership, although the Este family's economy and military were not well-developed in Europe, the image of the House of Este was greatly enhanced by its protection of arts and letters. The elegance of the Duke's personality was

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[16] "Orbene il povero Francesco II, uomo senza ombra di dubbio dalle visuali assai ristrette e dalla facile immaginazione ...scarsamente dotato quanto a virtù politiche." Luciano Chiappini, *Gli Estensi* (Milan: dall'Oglio, 1967), 434 and 435.

[17] Romanello, "Francesco II d'Este."

[18] Ibid.

[19] Alessandro Cont, "Sono nato principe libero, tale voglio conservarmi: Francesco II d'Este (1660-1694)," *Memorie Scientifiche, Giuridiche, Letterarie, Accademia Nazionale di Scienze Lettere e Arti di Modena,* ser. 8, 12 (2009): 407-59, at 408.

transmitted through the magnificent music in court and Cappella.[20] The Duke's contribution to the cause of art played an important role in spreading the perfect image of the monarch. The performers employed by the monarch therefore assumed a very important political function and could even influence diplomatic relations between rulers and between countries. It is worth mentioning that between Modena and Mantua, a "theatrical war" raged between the two in the early 1690s, in the "battle" for the most dazzling stage and the finest plaza.[21] The university he established in his own city, the current University of Modena, was another significant contribution by Francesco.[22] He promoted intense cultural activity in Modena, the Estense Library was reorganised, the Accademia de' Dissonanti was established and architectural works in the Ducal Palace were continued.[23]

A very large number of composers dedicated their music works to Francesco, which will be discussed in the Notes on Performance section. Besides musical works, sculptors and painters also dedicated their works to Francesco. One of the most outstanding artists was Carlo Antonio Buffagnotti (1660-c.1715), a Bolognese artist, cellist, sculptor and stage designer, who was active in Francesco's reign. Valeria De Lucca notes that, from a letter written by Giovanni Paolo Colonna (1637-1695) to the Duke of Modena, it is certain that Buffagnotti wanted to dedicate to Francesco II "a book of various musical compositions, but with certain paintings, views, and other things written by himself."[24] Between 1680 and 1695 Buffaniotti contributed engraving and miniature decorations to the scores of many musical works, for instance Giuseppe Torelli's (1658-1709) *12 Concertino per camera, Op.4* (see fig. 1) in which Bufagnotti wrote his name on the score.[25] De Lucca argues that "Through a type of exegetical approach that aimed to consider the musico-iconographic interrelationships, it was possible, on the one hand, to reconstruct the celebratory foundation that Buffagnotti establishes in his work, and on the other hand, to trace back to the identity of the dedicatee: Duke Francesco II d'Este."[26]

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[20] Cont, "Sono," 459.

[21] Ibid., 428.

[22] Jander, "The Cantata," 525.

[23] Cont, "Sono," 409.

[24] "un libro di varie compositioni musicali, mà con certi paesi, prospettive, e altro da lui fatte a penna." Lucca cited the letter in Adriano Cavicchi, *Gorelli e il violinista bolognese* cit., p. 38. L'originale della lettera si trova a Modena, Archivio di Stato, *Corrispondenza di Musicisti*, Busta 1; Valeria De Lucca, "Una Silloge Strumentale per Francesco II d'Este: Analisi e Iconografia," *Rivista Italiana Di Musicologia* 36, no. 1 (2001): 3–23, at 17.

[25] Lucca, "Una Silloge," 3; Giuseppe Torelli, *12 Concertino per camera, Op.4* (Bologna: Marino Silvani, 1688).

[26] "Proprio mediante un tipo di approccio esegetico che ha voluto far conto delle interrelazioni musico-iconografiche, è stato possibile da un lato ricostruire il sostrato celebrativo che Buffagnotti pone nella sua opera, dall'altro risalire all'identità del dedicatario: il duca Francesco II d'Este." Lucca, "Una Silloge," 20.

Valeria De Lucca further indicated that Buffagnotti also contributed extensive engravings to *Sonate per camera a violino e violoncello di vari autori* (see fig. 2) published in 1700 which features a collection of twelve sonatas for violin and cello, composed by ten diverse composers from Bologna. To represent Francesco II of Este, the coat-of-arms appears in the last engraving, a trophy with a lily in the centre.[27] The particular interaction between music and image expresses an unusual homage; we can reconstruct the author's intentions with the information provided by the miniature and engravings combined with symbolic iconography.

Figure 1: Giuseppe Torelli, *12 Concertino per camera, Op.4* (Bologna: Marino Silvani, 1688). Bologna, Civico Museo Bibliografico-Musicale - 2 parties, violino, violoncello - I-Bc CC.26, 1.

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[27] Ibid., 23; Giuseppe Maria Jacchini, *Sonate per camera a Violino e Violoncello di vari autori* (Bologna: n.p., 1700).
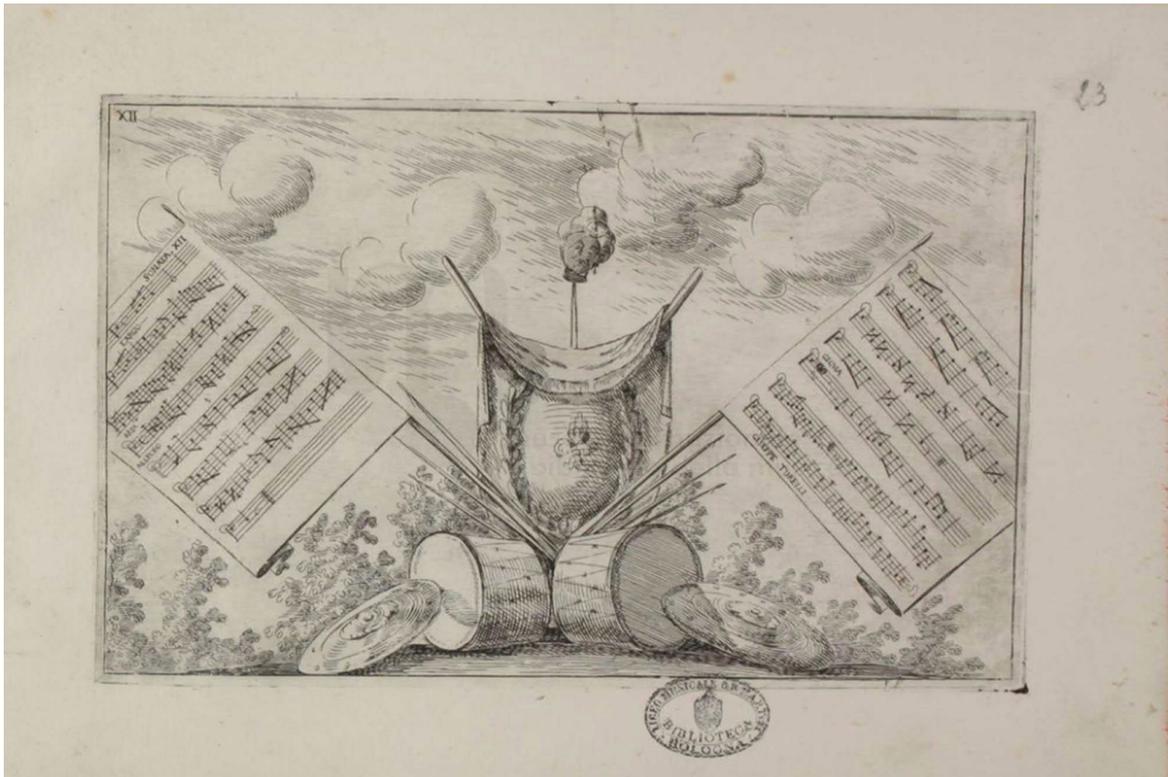
Figure 2: Engraved by Carlo Antonio Buffagnotti. Giuseppe Maria Jacchini, *Sonate per camera a Violino e Violoncello di vari autori* (Bologna: n.p., 1700). Bologna, Museo internazionale e biblioteca della musica di Bologna: DD.32, 23.

In summary, if there are any achievements Francesco should be celebrated for, his patronage of the arts should be at the forefront of those. He saw the diplomatic and political importance of publicly sponsoring musical projects, supporting the musical academy, and helping musicians to develop the musical life of the public. Details about the relevant music institutions will be discussed in the following sections.

1.2 Music in Modena

Music in Modena was mainly centred on the Este Court, theatres, and the cathedral. The court Cappella reached a peak in its development with the support of Francesco II d'Este, and a very large number of musicians were employed. The Accademia de' Dissonanti was focused on the Este family, with musicians making music and a number of other artists making art, and there were collaborations between painters and composers. The existence of the Accademia de' Dissonanti increased the communication between artists and stimulated the production of artistic works. The various theatres operating in Modena undertook many of the city's activities, and the relationship between the court and civil society gradually became apparent in the theatrical performance events. The cathedral is also known as the Duomo di Modena. Since its construction, it has been regarded as a

landmark of Modena and naturally hosted the important events of the court of the time. The *maestri di cappella* who served in the cathedral produced many excellent works. In what follows, I will specify the main musical features of these institutions, which provided the practical and professional framework for the work undertaken by the composers considered in this study.

1.2.1 *Music at Court*

In Victor Crowther's case study of the management of the Ducal Cappella of Francesco II d'Este, Crowther draws on an extensive range of sources from the Archivio per Materie, Musica e Musicisti within the Archivio di State of Modena holds a variety of sources, including Court Registers, letters, documents, bills, and receipts. When Francesco's mother was "in position," she reduced the Cappella's budget in order to save unnecessary expenses. This lasted until 1674, when the court orchestra was revived when Francesco was in real power as the duke of Modena. As stated in Este Court Registers 178 and 179, Cappella expenditures were 212 lire modenese per month in 1673. Its expenditures had risen fourfold by the end of 1674, reaching 979 lire modenese.[28] The Court Registers from the time of Francesco II indicate that the management of the Cappella was characterised by an autocratic style. In relation to the Cappella, all decisions had to be approved by the duke or originate from him. Duke's decisions were then implemented by officials like Pietro Zerbini, the court treasurer, Lodovico Tagliavini, the archivist, or Giovanni Battista Giardini, the duke's secretary in private. In order to ensure that the Duke's aspirations were implemented to the best, they coordinated with the maestro di cappella on administration matters.[29] Three successive years of soaring costs led to the Duke taking bars to reduce court music production expenses in 1689. Antonio Gianettini (1648-1721), the *maestro di cappella* at the time, was responsible for executing this and fired 8 musicians. Only three violinists were left on Francesco's salary list of instrumentalists by the end of his reign in 1694.[30]

When Francesco II was in charge, the cappella consisted of about 27 musicians, led by Benedetto Ferrari (1603-1681) and Giuseppe Paini, the two *maestri*, two *vice-maestri* who were Giuseppe Colombi and Giovanni Battista Vitali, and one head of the instrumentalists, Giovanni Maria Bononcini (1678-1753). The directors of the Cappella concerts were Ferrari, between 1653–62 and 1674–81, Colombi as one *vice-maestro* between 1674 and 94, Vitali as the other *vice-maestro* from 1674-92, and Antonio Gianettini from 1686-1701.[31] Crowther

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[28] Crowther, "A Case-Study," 209.

[29] Ibid., 210.

[30] Ibid., 214.

[31] Elvidio Surian, "Modena," Grove Music Online, published online: 2001, revised by Alessandra Chiarelli, last modified July 10, 2012, https://doi.org/10.1093/gmo/9781561592630.article.18830.

summarised all the members of Francesco II's Cappella with a list in his study, reproduced here as Table 1.[32]

THE MEMBERS OF DUKE FRANCESCO II'S *CAPPELLA*

(m) = *maestro*   (s) = singer   (i) = instrumentalist

Name	Instrument/Voice	Dates of service
Agatea M. (s)	soprano	1677–99
Albertini G. (s)	contralto	1674–89*
Allemani A. (i)	violin	1683–1702
Ascani P. (i)	violone	1674–89
Ascani S. (i)	theorbo	1674–93
Baldrini G. B. (i)	?	1689
Balugani A. (s)	bass	1674–1702
Baraoni G. M. (s)	soprano	1677–1702
Barbieri G. (i)	violin/violone	1674–89
Belletti P. (i)	violone	1678–93
Bellini I. (i)	violin/viola	1674–89
Bononcini G. M. (i)	violin	1671–8
Bratti D. (i)	organ	1674–1702
Bussi S. (s)	?	1674–6*
Capiluppi F. (i)	violin/viola	1671–89
Carli G. F. (s)	?	1691–3
Casanova G. B. (i)	cornetto	1677–89
Cerlini V. (s)	?	1674–6*
Ciocchi G. (i)	violone	1673–89
Colombi G. (i) (m)	violin	1671–94
Degrandis F. (s) (*detto Cecchino*)	soprano	1693–1702
De Grandis V. (m)	organ	1681–3
Donati G. (s) (*detto Tintorino o Gioseppino di Baviera*)	soprano	1681–3
Erculei M. (s)	soprano	1659–75
Fermi A. (i)	violin	1674–6*
Ferrari B. (m)	theorbo	1674–81
Ferretti B. (s)	?	1675–9*
Ferretti G. (s)	?	1675–9*
Ferri N. M. (i)	cembalo	1689
Frignani A.	copyist	1677–1702
Gabrielli D. (i)	violoncello	1689–90
Gianettini A. (m)	bass/organ	1686–1702

[32] Crowther, "A Case-Study," 218.

Gianotti A. (i)	?	1687–93
Giberti F. (i)	?	1683–5*
Grancini N. (s)	?	1684–5*
Grossi G. F. (s) (*detto Siface*)	soprano	1681–97
Marovaldi G. (s)	?	1684–90*
Martini M. (i)	violin	1689
Massoni G. (i)	cornetto	1689
Origoni M. A. (s)	soprano	1677–1702
Paini G. (m)	organ	1674–81*
Passo G. (i)	lute	1684–5*
Pietrogalli A. (s) (*detto Cottino*)	bass	1677–1702
Pisani S. G. (i)	violin	1674–9*
Pistocchi F. A. (s)	contralto	1677
Pistocchi G. (s)	contralto	1677
Severi P. (i)	violetta	1673–89
Trombetta A. (s)	?	1677–9*
Vergelli G. B. (s)	?	1691–3
Vitali G. B. (m)	viola/cello	1674–92
Vitali T. (i)	violin	1677–1702

Table 1: Membership of Francesco II's musical establishment. Victor Crowther, "A Case-Study in the Power of the Purse: the Management of the Ducal Cappella in Modena in the Reign of Francesco II d'Este," *Journal of the Royal Musical Association* 115 (1990): 207–19, at 218.

The great number of musicians employed under the reign of Francesco II is visible in this list. This included not only court musicians like Antonio Giannettini, Benedetto Ferrari, and Giovanni Battista Vitali, but also musicians who were not mainly active in Modena such as Giovanni Paolo Colonna, Alessandro Stradella, Alessandro Scarlatti, and Giacomo Antonio Perti.

1.2.2 *Accademia de' Dissonanti*

In 1683, the Accademia de' Dissonanti was established under the support of Francesco II d'Este. This academy consisted of a group of individuals who were interested in music and met regularly to have discussions and promote musical performance and publishing. Although the function of this institution was not for education, it was closely connected with

the University of Modena.[33] Antonio Giannotti, Giovanni Battista Vitali, Giovanni Maria Bononcini, and Giovanni Marco Martini (1650-1730) were the main musicians at the academy.[34] They discussed various subjects at meetings, for example how to celebrate special occasions. Most of the topics related to Francesco II and events within the Este family.[35]

Owen Jander's study summarised seventeen music works dedicated to the Accademia de' Dissonanti and the institution's ducal patron, Francesco II d'Este. These works were collected in the *Biblioteca Estense* in Modena. Many of their titles use the term *accademia*, such as: *cantata in accademia, accademia sopra il problema ... , accademia fu nebre* and so on.[36] More specific compositions, for instance, Giovanni Battista Vitali's *Artificii musicali, Op 13* published in 1689 was dedicated to Francesco II d'Este, and *Sonate da camera a tre, due Violini, e Violone, Op.14* published in 1692 dedicated to Francesco's wife, Margherita Farnese d'Este.[37] Jander also pointed out that most of these *accademie* were composed for special occasions related to the Dukes and their families, for example Giovanni Battista Vitali's *Coronata d'applausi di Francesco il natale* (see fig.3); the title indicates that it was written to commemorate the birth of Francesco. This shows the close relationship between the Accademia de' Dissonanti and the Este court.[38] Alessandro Sanguineti has expressed the same opinion, observing that the vocal text in the aria *Non hà compagno amor* seems to be related to the wedding of Francesco II and Margherita Farnese on 14 July 1692.[39]

Figure 3: Giovanni Battista Vitali, *Coronata d'applausi di Francesco il natale* (Manuscript, n.d.). Modena, Biblioteca Estense Universitaria, Mus.F.1261, fol. 1r.

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[33] Christopher Page, William Weber, Jean Gribenski, David Hiley, Carolyn Gianturco, Howard E. Smither and Peter Dickinson, "Universities," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.42492.

[34] Surian, "Modena."

[35] Sanguineti, "Giovanni," 4.

[36] Jander, "The Cantata," 519.

[37] Giovanni Battista Vitali, *Artificii musicali, Op 13* (Modena: Eredi Cassiani, 1689); Giovanni Battista Vitali, *Sonate da camera a tre, due Violini, e Violone, Op.14* (Modena: Christoforo Canobi, 1692).

[38] Jander, "The Cantata," 531; Giovanni Battista Vitali, *Coronata d'applausi di Francesco il natale* (Manuscript, n.p., n.d.).

[39] Sanguineti, "Giovanni," 20.

1.2.3 *Theatres in Modena*

As the musical activities of the court and cathedral flourished, theatres also gradually sprang up in Modena. In addition to the private theatres, which were built for court events, the dukes also sponsored public theatres, which could not be used for purely commercial purposes under the Duke's sponsorship. This meant that the ruler and the theatre needed to cooperate with each other in order to maintain their common interests. The relationship between private and public, court and civic society was gradually revealed in social activities such as theatre performances. Victor Crowther has researched extensively on the oratorios performed in theatres in Modena, especially in the period of Francesco II d'Este's rule. Paul Andrew Atkin provides a detailed discussion of the opera production and theatre industry of Modena in the late seventeenth century. He made some clear observations of ducal display during the reign of Francesco I d'Este (1629-1658), which benefitted later generations.

In 1656, the famous architect Gaspare Vigarani (1588-1663) built the Teatro Ducale di Piazza on the site of the Sala della Spelta, which was also known as the Teatro della Spelta, the Ducale Teatro Grande, the Teatro di Modena and the Teatro Domestico. The ceremony opened with a performance of Camilo Rama's *Il Sancio* to celebrate Francesco's parents' wedding, Laura Martinozzi and Duke Alfonso IV.[40] However, the prosperity of the Teatro Ducale faded in 1658 with the death of Francesco I d'Este. Under Duchess Laura as regent, there has been only one recorded opera produced, *Il Ciro in Lidia* by Padre Sisto Reni in 1665.[41] The opera house therefore didn't return to the limelight until Francesco II d'Este came to real power in 1674.[42]

The Teatro Fontanelli, formerly known as the Teatro Valentini, was active in Modena from 1643 as a private "public" theatre run on a commercial operation, which meant that it had the privilege of tax exemption under the patronage of the Duke, and could supplement its income from gambling and the sale of wine and food. In 1681 a fire destroyed the Teatro Valentini, which was later renovated and renamed the Teatro Fontanelli after Marquis Decio Fontanelli bought this seemingly autonomous private theatre in 1685.[43] Fontanelli was born in Reggio Emilia in 1624; before the Este family moved from Ferrara to Modena in 1598, the Fontanelli family had already been part of the Este inner court.[44] Francesco II seems to have had a unique way of managing the theatre. He sponsored both private and public theatres

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[40] Paul Andrew Atkin, "Opera Production in Late Seventeenth-century Modena: The Case of L'ingresso Alla Gioventù Di Claudio Nerone (1692)" (PhD diss., Royal Holloway, University of London, 2010), 61.
[41] Atkin, "Opera Production," 61.
[42] Ibid., 62.
[43] Ibid., 10.
[44] Ibid., 76.

and made both types of theatre available to different social groups.[45] At the same time, Francesco moved the original Teatro Ducale performances to the Teatro Fontanelli.

The Teatro di Corte, also known as the Teatro Ducale (and also known as the Teatrino di Corte, the Teatro di Palazzo and the Teatrino Privato) was built in 1669. It opened with *L'Eritrea, ovvero gl'inganni della maschera* in 1686, a music drama dedicated to Francesco.[46] This theatre was used on an irregular basis and mainly for court activities.[47]

Crowther argues that the activities of musicians working in the Cappella would have been strictly scheduled, including regular tours and performances of operas in the Teatro Fontanelli. They not only appeared in most royal family festivities, but also appeared in the ceremonies of some city churches, social activities in aristocratic houses and palaces, and theatre performances.[48] Crowther indicates that nineteen oratorios were supported by the Duke during his reign, and further argues that "It is not surprising that he became a leading patron of oratorios. The genre was an ideal solace, offering him not a way of escape from burdensome affairs of state but rather an opportunity to contemplate the religious dimensions of the challenges facing the dynasty."[49] Atkin points out that the oratorios of this period were freed from the constraints of religious texts. They seem to have been intended not just as entertainment for princes, but as a display for dukes, and a celebration of the glorious achievements of their reign.[50]

To better understand the development of these theatres, we can use this table made by Atkin in 2010 which indicates Ducal patronage of opera in Modena between 1653 and 1705, reproduced here as Table 2.[51]

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[45] Ibid., 10 and 63.

[46] "L'Eritrea, ovvero gl'inganni della maschera...1686," Estense Digital Library, accessed September 1, 2022, https://edl.beniculturali.it/beu/850016148.

[47] Surian, "Modena;" Atkin, "Opera Production," 64.

[48] Crowther, "A Case-Study," 212.

[49] Ibid., 215.

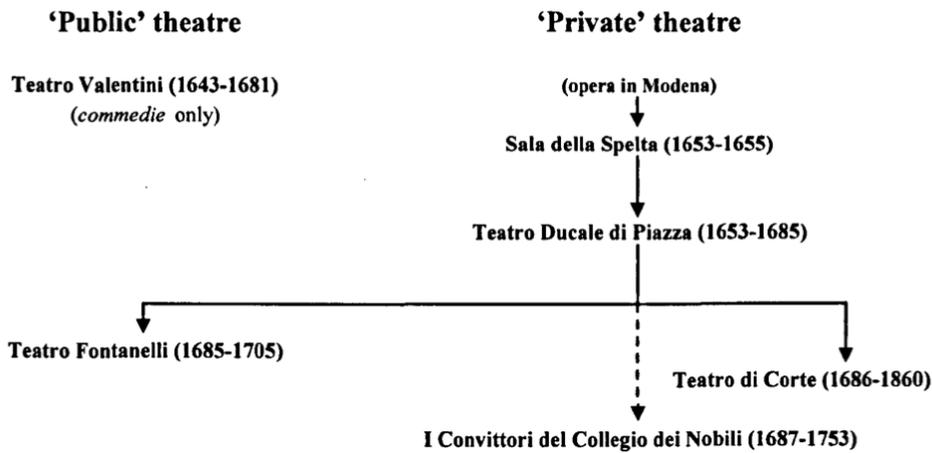[50] Atkin, "Opera Production," 60.

[51] Ibid., 65.

'Public' theatre   **'Private' theatre**

Teatro Valentini (1643-1681)   (opera in Modena)
(*commedie* only)
                                    Sala della Spelta (1653-1655)

                              Teatro Ducale di Piazza (1653-1685)

Teatro Fontanelli (1685-1705)
                                    Teatro di Corte (1686-1860)

                          I Convittori del Collegio dei Nobili (1687-1753)

Table 2: Ducal patronage of opera in Modena (1653-1705). Paul Andrew Atkin, "Opera Production in Late Seventeenth-century Modena: The Case of L'ingresso Alla Gioventù Di Claudio Nerone (1692)" (PhD diss., Royal Holloway, University of London, 2010), 65.

1.2.4 *Modena Cathedral*

Because of artistic and religious influences in the eleventh century, magnificent cathedrals were being built all over Europe, including Modena. The cathedral was founded at the end of the eleventh century, and it housed the relics of St Geminianus.[52] The relationship between history, cultural phenomena and visual artefacts is inextricably linked, with many scholars examining the church building itself and the decoration on its body. A recent study by Dawn Cunningham analysed the decorative liturgical furnishings used in Modena cathedral for ritual performances. There is a large carved surface visible along the entire central aisle of the cathedral. It is a Romanesque choir screen that spans the whole width of the nave. This semipermeable barrier not only serves as the setting for rituals that take place in the cathedral, but also determines the physical and visual modes of access to the cathedral's most sacred areas.[53] Angela Fiore and Sara Belotti further argue that music and social space and the urban landscape influence each other, and even help define the identity of the building.[54] The spectacular performances promoted by the court and performed in the Cathedral were instrumental in the construction of Francesco II's image and the embodiment of his great power.

Between 1647 and 1694, there were four *maestri di cappella* at the cathedral, employed by Francesco and his mother (see Table 3). Three of these worked in both the cathedral and court Cappella, first in the court and then in the Cathedral. This made Francesco II the

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[52] Roncaglia, *La cappella*, 11.

[53] Dawn Cunningham, "Sacrament and sculpture: liturgical influences on the choir screen of modena cathedral," *Material Religion* 4, no. 1 (2008): 32-52, at 34.

[54] Fiore and Belotti, "Merging," 80.

largest musical employer in Modena. He was influential in personnel decisions in the Cathedral, and the court musicians were directly under his control.[55]

Who	When	Instruments / Voices
Marco Uccellini	1647–65	composer and instrumentalist
Mario Agatea	1665–73	composer and singer
Giovanni Maria Bononcini	1673–78	composer and theorist
Giuseppe Colombi	1678–94	composer and violinist

Table 3: *Maestri di cappella* at the Cathedral employed by Francesco II d'Este and Laura Martinozzi between 1647 and 1694.

Marco Uccellini (1610-1680) was a violinist and composer who was active in Modena; he was the head of instrumental music at the Este court in 1641. According to the archive records of Modena, Uccellini received 50 Lire Modenese as *maestro di cappella* at the cathedral on June 22, 1647.[56] Mario Agatea (1623~8-1699) served as a singer in the court Cappella in 1649. Later, in 1665, Agatea proposed to take over Uccellini's position. The next month Agatea was officially appointed as *maestro di cappella* at the cathedral.[57] Giovanni Maria Bononcini had already been a violinist at the Cathedral since 1671. In 1673, when he heard that Agatea might be leaving the Cappella, he immediately proposed to the Duchess that he wanted to be the next *maestro di cappella*. On the election day, the 18th of November, the Duchess did not hesitate to recommend Bononcini.[58] Giuseppe Colombi was appointed as *vice-maestro di cappella* at the Este court by Francesco in 1674, and his salary was 96 Lire Modenese per month. In 1678, Giuseppe Colombi succeeded Bononcini as *maestro di cappella* at the cathedral.[59]

Roncaglia's commentary describes Uccellini's work to be ahead of its time, him being one of the first composers to introduce virtuoso solo passages into the orchestra, which he was able to execute because he was a brilliant violinist.[60] He judged Mario Agatea to be not only a singer of extraordinary distinction, but also an outstanding musician. His compositions are characterised by elegant melodies, rich harmonies, and precise forms.[61] Roncaglia praised Giovanni Maria Bononcini for the diversity of his movements and the breadth of his style;

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[55] Barnett, *Bolognese*, 58.

[56] Roncaglia, *La cappella*, 113.

[57] Ibid., 129.

[58] Ibid., 139.

[59] Ibid., 160, 161.

[60] Ibid., 126.

[61] Ibid., 137.

another musician of the same period and an innovator in instrumental works, Luigi Torchi, described him as the man most responsible for guiding instrumental music towards modern forms.[62] In Roncaglia's opinion, the music works of Giuseppe Colombi are less about technical subtlety and more about passionate expression.[63]

1.3 Instrumental Music in Bologna

With music flourishing in Modena, musicians began to move between nearby cities. More and more musicians worked in Bologna, then went to the court in Modena. Some of them created a variety of music works dedicated to the House of Este, especially to Francesco II. At the same time, the Bologna orchestra pushed the technical and compositional aspects of string music forward, which also influenced Modena.

In Bologna, two locations were at the centre of musical production, San Petronio and the Accademia Filarmonica. In addition to being one of the largest churches in Italy, Bologna's San Petronio church has a long musical tradition which peaked in the seventeenth century.[64] Jean Berger notes that "the repertory preserved in the archives of San Petronio represents one of the most festive and dynamic branches of instrumental music of the Baroque era."[65] Between 1604 and 1628, the Cappella hired 42 musicians under the leadership of Girolamo Giacobbi (1567-1628). In 1657, Maurizio Cazzati (1616-1678) was appointed, who fundamentally rebuilt the Cappella and modernised the ensemble. From 1657 to the late eighteenth century, there were as many as 150 hired musicians, and 9 solo musicians.[66]

The Accademia Filarmonica di Bologna is a modern institution that offers both theoretical and practical training, with professional musicians as its main members. The Accademia Filarmonica originated in 1558 as the Accademia degli Ardenti, an institution that began organising musical activities. It was renamed as the Accademia del Porto in 1586. In 1625 the name was changed to Accademia dei Filomusi. In 1633, Domenico Brunetti and Francesco Bertacchi founded another musical institution, the Accademia dei Filaschisi. Finally, on 26 May 1666, the Accademia Filarmonica was officially founded in Bologna.[67]

During the reign of Francesco, there were two *maestri di cappella* who worked in San Petronio. One was Maurizio Cazzati, a composer and organist. The other was Giovanni Paolo

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[62] Ibid., 153 and 154.

[63] Ibid., 166.

[64] Jean Berger, "Notes on Some 17th-Century Compositions for Trumpets and Strings in Bologna," *The Musical Quarterly* 37, no. 3 (1951): 354–67, at 354.

[65] Berger, "Notes on," 367.

[66] Vanscheeuwijck, "Musical," 74-76.

[67] Surian, "Modena."

Colonna, composer, teacher, organist and organ builder. Cazzati worked as *maestro di cappella* of San Petronio Bologna between 1657 and 1671 and spent most of his life in Bologna. The unique repertory of trumpet and string music which he composed significantly contributed to the development of instrumental music.[68] Giovanni Paolo Colonna was appointed as the second organist at San Petronio in 1658. Among his later achievements, he was one of the founding members of the Accademia Filarmonica in 1666 and was elected principal in 1672. Colonna succeeded his father in San Petronio after he died, and took on the role of tuner and caretaker of the organs. Later he was appointed *maestro di cappella,* three years after Cazzati's departure, and he served in that position until his death.[69] His role as organ builder and maintainer is documented in the letters of the Estans Archive. In 1681, for example, he carried out maintenance work on the organ of S. Michele in Bosco in Bologna.[70]

Three *maestri di cappella* who worked in Modena's cathedral were also active in Bologna. One is Giovanni Maria Bononcini, who began his career as a musician in the Este court in Modena from 1671, and later served as *maestro di cappella* at the Modena Cathedral from 1673. In the same year, he published a musical treatise, *Musico Prattico*, in Bologna.[71] Another was Mario Agatea, a singer, composer and instrument maker who held the position of a *castrato soprano* at the Este court from the year 1649 onwards. In the year 1660, he received a nomination to join the choir of San Petronio in Bologna. Then in 1665, he relocated back to Modena and succeeded Marco Uccellini as the *maestro di cappella* of the cathedral. From 1677 to 1681, he fulfilled the role of a singer in the Este Court Cappella in Modena. In 1685, he gained admission as a member of the Accademia Filarmonica situated in Bologna.[72] The third was Giovanni Battista Vitali, one of the founding members of the Accademia Filarmonica in 1666. In 1674, Vitali became a *vice-maestro di cappella* at the the Cathedral, Modena.[73] Vitali further served as viola and cello player between 1674 and 1692 for Este court (as shown in Table 1). Two of Vitali's print publications were dedicated to the House of Este, showing that he maintained links with the court. One is *Artificii musicali,*

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[68] Anne Schnoebelen, "Cazzati, Maurizio," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.05230.

[69] Peter Smith, "Colonna, Giovanni Paolo," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.06147.

[70] Oscar Mischiati, "Colonna," *Dizionario Biografico degli Italiani*, Volume 27, 1982, https://www.treccani.it/enciclopedia/colonna_%28Dizionario-Biografico%29/.

[71] Gregory Barnett, "Giovanni Maria Bononcini and the Uses of the Modes," *The Journal of Musicology* 25, no. 3 (2008): 230–86, at 230 and 231; Giovanni Maria Bononcini, *Musico prattico, Op.8* (Bologna: Giacomo Monti, 1673).

[72] John Whenham, "Agatea, Mario" Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.00275

[73] John G. Suess, "Vitali family," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.29523

Opus 13 published in 1689, and the other is *Sonate da camera a tre, due Violini, e Violone, Op.14* published in 1692; both were published in Modena.

In addition to these musicians, many string players also made contributions in both cities, such as Giovanni Bononcini, son of Giovanni Maria Bononcini. In 1686, he worked as the youngest composer of the Accademia Filarmonica, Bologna. He then worked as a string player at San Petronio, Bologna. From 1687 to 1691, he served as *maestro di cappella* at the church of San Giovanni in Monte, Bologna. In 1685, his *Trattenimenti da camera, Op.1* was published in Bologna but dedicated to Francesco II d'Este, duke of Modena. Furthermore, Anthony Ford argues that this *Trattenimenti* is a "typical instrumental work of the Modenese school".[74] Moreover, he composed an oratorio *La Maddalena a'piedi di Cristo* in Modena around 1690.[75] Domenico Gabrielli, a composer and cello virtuoso, became a member of Accademia Filarmonica in 1676. In 1680, he served as a cellist at San Petronio. With his achievements on the cello, he also performed regularly at the Este court in Modena. The canon and cello sonata demonstrate his outstanding technical skill, as well as his understanding of the instrument's characteristics. Cadenzas, double stops, and triple stops are among the highlights of his *ricercare* for cello.[76] Benedetto Ferrari was a composer and instrumentalist. He worked in Modena sometime between 1623 and 1637 and later worked in Venice and Bologna between 1637 and 1644. Ferrari's opera *Il pastor regio* was performed at Bologna in 1641. In 1653, Ferrari served as the head of the choir for court in Modena.[77] Giovanni Marco Martini, a composer and instrumentalist, served Francesco between 1686 and 1693. He collaborated closely with the Accademia de' Dissonanti, and became a member of the Accademia Filarmonica in Bologna in 1689.[78]

A number of composers have not only dedicated their music works to both cities but have also made many contributions to music development, for example Alessandro Stradella, a composer active in Viterbo who composed many secular cantatas and oratorios. When he died, his belongings were divided between his relatives, and his brother offered Stradella's music to Francesco II d'Este. It is likely that these are the Stradella manuscripts catalogued in the Biblioteca Estense, Modena.[79] Another example is Giuseppe Torelli, a composer who made a significant contribution to the development of instrumental concertos. In 1684, he

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[74] Anthony Ford, "Giovanni Bononcini, 1670-1747," *The Musical Times* 111, no. 1529 (1970): 695–99, at 695.

[75] Giovanni Bononcini, *La Maddalena a'piedi di Cristo* (Manuscript, n.d. ca.1690-1700).

[76] Suess, "Vitali family."

[77] Whenham, "Ferrari, Benedetto," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.09514.

[78] Lorenzo Bianconi, "Martini, (Giovanni) Marco," Grove Music Online, published online: 2001, revised by Jennifer Williams Brown, https://doi.org/10.1093/gmo/9781561592630.article.17922.

[79] Carolyn Gianturco, "Stradella, Alessandro," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.26888.

served as a *suonatore di violino* at the Accademia Filarmonica, Bologna. During 1690 to 1695, he performed violin in Parma and Modena. Torelli composed many experimental works, such as the *12 Concertino per camera, Op.4*, published in 1688 in Bologna, and dedicated to Francesco II. It was composed for cello and violin, without figured bass; such a configuration of instruments was uncommon for the time. Torelli composed *12 Sinfonie, Op.3* (for 2–4 instruments), in 1687, containing six trio sonatas and *sonate à due e à quattro*, with various lengths and arrangements. In evaluating this work, Anne Schnoebelen identifies "experiments in both form and instrumentation [which] point to early attempts at concerto techniques, though the works remain essentially chamber music".[80]

Giovanni Paolo Colonna, Giovanni Bononcini, and Domenico Gabrielli started their career in Bologna then ended up in Modena. By contrast, Giovanni Maria Bononcini and Giovanni Marco Martini started in Modena and ended up in Bologna. Mario Agatea, Benedetto Ferrari, and Giuseppe Torelli traveled often between Bologna and Modena.

From the above observations, it can be concluded that during Francesco II d'Este's reign, he appeared to act as a "link" connecting the musicians of Modena and Bologna, and the communication of musical development between the two cities was enhanced under his influence. Modena's music concentrated on four main areas. The first was music at court, which was dominated by Cappella performances, both in terms of the number of staff and the quality of musicians, which reached a high standard under Francesco's leadership. The second was the Accademia de' Dissonanti, an organisation for collaboration among musicians, which met regularly to exchange music and promote musical performances, mostly focused on the Duke's family. The third were the numerous theatres in the Modena, "private" theatres that functioned to some extent as a management tool for the Duke, reflecting the collaboration between the ruler and the theatre to maintain their common interests. The last was the musical activity at the Cathedral, where the *maestri di cappella* employed by Francesco were all of a high professional standard, which both promoted the musical life of the Modena and had an impact on the field of individual professional instruments. Bologna's musical life was concentrated in San Petronio and the Accademia Filarmonica. Many of the musicians working in Bologna also dedicated their compositions to Francesco. The communication between the two cities increased, not only in terms of the development of the local area but also the technical and compositional aspects of many instruments.

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[80] Anne Schnoebelen and Marc Vanscheeuwijck, "Torelli, Giuseppe," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.28161

2. The Composers

The three composers discussed in this study are all of great significance to the development of the cello as a solo instrument in Modena and in the whole history of the cello. All three of them were employed by Francesco II d'Este. Whether as a performer, a composer, or even an instrument maker, they are all extraordinary in some way. The most famous work of Galli is the instrument and sheet music dedicated to Francesco II d'Este. While the Duke developed Modenese music, there was more musical communication with Bologna; the two cities influenced each other and developed together. Vitali was involved in a great variety of work in both cities at the same time. Colombi worked in Modena all his life. Although he collaborated extensively with Vitali, he never worked in Bologna. This shows that the Este family considered him irreplaceable and valued his loyalty to the duke.

The primary sources about Colombi are mainly found in manuscripts preserved in the Archivio di Stato di Modena and the Biblioteca Estense. Secondary references are drawn largely from *La Cappella musicale del Duomo di Modena* written by Gino Roncaglia in 1957 about the history of the Modena Cathedral Music Chapel. Vitali's literature is based on John Suess, Alessandro Sanguineti and Willi Apel's remarkable summaries and evaluation of Vitali's life; primary material also mainly comes from the various archives in Bologna and Modena, such as the archive of the Fabbriceria di San Petronio, as well as Vitali's own manuscripts. There are not many materials about Galli, but fortunately, extensive archival work reconstructing his biography has already been undertaken by Don Harrán and Enrico Careri, drawing on the archives in and near Bologna, for example, the Palatine Library of Parma, State Archives of Modena, Estense Library of Modena, and the Library of the Liceo Musicale of Bologna. They published *Domenico Galli e gli eroici esordi della musica per violoncello solo non accompagnato* in 1999. All subsequent work on Galli, including that presented here, relies upon this foundational research.

2.1 Giuseppe Colombi

Giuseppe Colombi is not recorded as having a birth or baptismal certificate; his death record from 1694 does not list his age. However, the court manuscript Codice Estense L. 9.27 does mention his death, stating he was 59 years old when he passed away. Based on this information, he was probably born in 1635.[81] According to the *Registri di Bolletta*, Giuseppe Colombi was a violinist at the court until 1671, becoming *Capo del Concerto degli Strumenti* in 1673; appointed as *vice-maestro di cappella* by Francesco II in 1674 till his death, Colombi's salary was 96 Lire Modenese per month.[82] In 1689, due to a shortage of finances

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[81] Roncaglia, *La cappella*, 160.
[82] Ibid., 161.

and external debts, the Cathedral found it might be necessary to close the Cappella and requested Colombi to reduce the number of musicians, but he refused. The Cappella nevertheless stagnated for a while under the pressure of the situation.[83] In 1641 what Thomas McFarland and others have christened the "Modenese School" was established by Marco Uccellini, and later added both Colombi and Vitali to its ranks.[84] The dedication of *Sonate da camera a tre, Op.5* published in Bologna in 1689 reveals that Colombi used to teach Francesco II d'Este to play the violin.[85] Indeed, it seems that Colombi spent his entire life in Modena and served for Francesco II d'Este. Why then did he never expand his musical life to Bologna, despite working extensively with Vitali?

The Ukrainian concert cellist, Dimitry Markevitch, who specialises in works for solo cello, has noted that the first solo piece for cello that we know about and which survives was Colombi's *Chiacona a Basso Solo,* around 1670.[86] However, the manuscript of this *Chiacona* does not contain a date of composition, nor a date of publication; Vitali's *Partite sopra diverse sonate* is the same. Consequently, it is not definite which one is the first. The first cello solo work of known date is the *Ricercate sopra il Violoncello ó Clavicembalo, Op.1* composed by the Bolognese musician Giovanni Battista degli Antoni, which was published in Bologna in 1687, also dedicated to Francesco II d'Este, contains 12 *Ricercate*.[87] This collection is relatively well known because there are already many cellists who have recorded audio or video of it.

Colombi's compositions are gathered in 22 manuscript volumes in the BIblioteca Estense, and five surviving printed editions most of which were published by Giacomo Monti in Bologna.[88] All five of these have definite dates of publication assigned, and in order from earliest to latest these are: *Sinfonie da Camera, Op.1* in 1668;[89] *La Lira Armonica Sinfonie à due Violini, Op.2* in 1673; *Balletti, Correnti, Gighe, Sarabande a due violini e violone, o spinetta, Op.3* in 1674;[90] *12 Sonatas, Op.4* in 1676; *Sonate da camera a tre, Op.5* in 1689. *Op.2* to *Op.4* are dedicated to Francesco II d'Este. Colombi's description of himself on the

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[83] Ibid., 16.

[84] Thomas John McFarland, "Giuseppe Colombi: His Position in the 'Modenese School' during the Second Half of the Seventeenth Century" (PhD diss., Kent State University, 1987), 5.

[85] Crowther, "A Case-Study," 209; Giuseppe Colombi, *Sonate da camera a tre, Op.5* (Bologna: Pietro Maria Monti, 1689).

[86] Dimitry Markevitch, *The solo cello: a bibliography of the unaccompanied violoncello literature*. No. 12. (Berkeley, California: Fallen Leaf Press, 1989). 5.

[87] Hamilton, "The origins," 4; Giovanni Battista degli Antoni, *Ricercate sopra il violoncello o' clavicembalo, Op.1* (Bologna: Gioseffo Micheletti, 1687).

[88] Roncaglia, *La cappella*, 165.

[89] Giuseppe Colombi, *Sinfonie da Camera, Op.1* (Bologna: Girolamo Monti, 1668).

[90] Giuseppe Colombi, *Balletti, Correnti, Gighe, Sarabande a due violini e violone, o spinetta, Op.3* (Bologna: Giacomo Monti, 1674).

title page also changed following his work position. In Op.2, he lists himself as Head of the Instrumentalists of the Serenissimo of Modena;[91] in Op.4, Deputy Master of the Chapel and Head of the Instrumentalists of the Serenissimo of Modena;[92] in Op.5, Head of the Instrumentalists, and Chapel Master in the Cathedral Church of Modena.[93]

Musicologist Piotr Wilk has illustrated how Colombi may have marked Carlo Ambrogio Lonati's work with his signature "del Colombi", or even plagiarised the music.[94] One example is *Sinfonie, Sonate, &c. à Violino e Basso, Libro 10.* In the old catalogue of the Este Archive, *Catalogus Estensium Manoscriptorum Codicum Veteri Eorum Ordinatione Servata,* it is titled as *Sinfonie otto a violino solo di Giuseppe Colombi. Libro p.mo.* with the remark: "Insertum 1. Ambrogio Carolus. Sonata a violino solo di Carlo Ambrogio".[95] Why does Lonati's name appear in Colombi's collection? The manuscripts of two collections are also worth discussing; one is *Sinfonie, Sonate, &c. à Violino e Basso, Libro 10* (see fig. 4) by Giuseppe Colombi without definite time; the other is *12 Violin Sonate* (see fig. 5) published by Carlo Ambrogio Lonati in 1701.[96] The first ten bars of both collections are exactly the same. Another related study by Peter Allsop argues that Colombi copied the first part of Tarquinio Merula's *La Speltina* (1651) in his *12 Sonate, Op.4 No.12* (1676)*,* with the exact same rhythmic patterns and a very similar bass.[97] *12 Sonatas, Op.4 No.4* from 1676 (see fig. 6) might plagiarise from Vitali'*s 12 Sonate per 2 violini e basso continuo, Op.2 No.3* from 1667 (see ex. 1) with not exactly the same but very similar melodies.[98] The truth is we do not have absolutely reliable evidence; the actual date of composition (as opposed to publication) of the two pieces is also not known. How then do we define whether or not there was so-called "plagiarism"? There is reasonable evidence to support the argument that as the *vicemaestro di cappella*, Colombi assumed important responsibility for the music collection in the duke's

[91] "Capo degli' Instrumentisti del Serenissimo di Modena." Giuseppe Colombi, *La Lira Armonica Sinfonie à due Violini, Op.2* (Bologna: Giacomo Monti, 1673), 5.

[92] "Vice maestro di Cappella, e Capo degli' Instrumentisti del Serenissimo di Modena." Giuseppe Colombi, *12 Sonatas, Op.4* (Bologna: Giacomo Monti, 1676), 1.

[93] "Capo degli' Instrumentisti della medesima Altezza, e Maestro di Cappella nella Chiesa Cattedrale di Modena." Colombi, *Sonate da camera a tre, Op.5*, 1.

[94] Wilk, "Carl'Ambrogio," 173.

[95] Ibid., 176; Wilk cited from: Alessandra Chiarelli, "I codici di musica della raccolta estense: Ricostruzione dall'inventario settecentesco*," Rivista Italiana di Musicologia,* vol. 16 (1987): *Catalogus*....Item 421; Giuseppe Colombi, *Sinfonie, Sonate, &c. à Violino e Basso, Libro 10* (Holograph manuscript, n.d. ca.1640-99).

[96] Carlo Ambrogio Lonati, *12 Violin Sonatas* (Milan: n.p., 1701).

[97] Peter Allsop, *The Italian 'trio' sonata: from its origins until Corelli* (Oxford: Oxford University Press, 1992), 172.

[98] Allsop, *The Italian,* 172; Giuseppe Colombi, *12 Sonatas, Op.4* (Bologna: Giacomo Monti, 1676); Daniel Van Gilst, *Giovanni Battista Vitali (1632-1692) Sonata terza a due violini & basso continuo Op. 2 –1667* (n.p.: Edition numérique DVG, 2020), 3.

court archives. It is possible this was just a mark of ownership and responsibility, not a claim to be the composer.
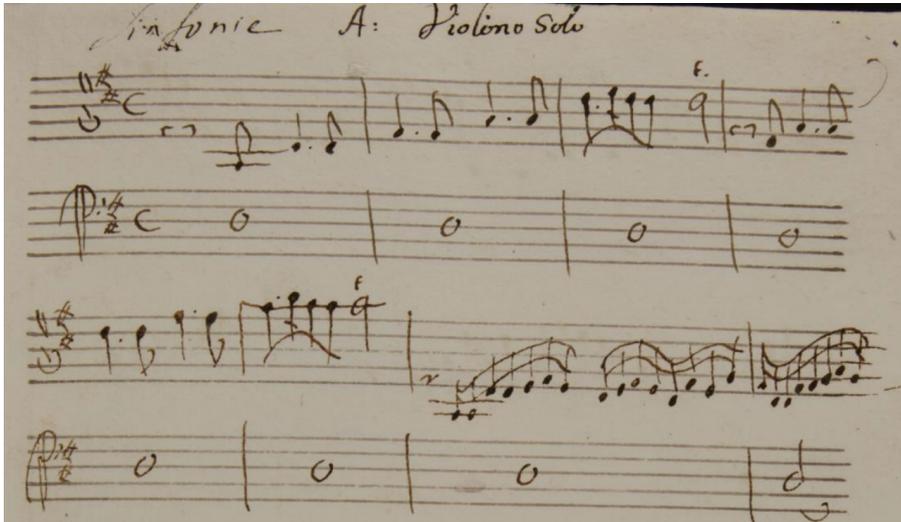

Figure 4: Giuseppe Colombi, *Sinfonie, Sonate, &c. à Violino e Basso, Libro 10* (Holograph manuscript, n.d. ca.1640-99). Modena, Biblioteca Estense Universitaria, Mus.F.280, fol. 1r.

Figure 5: Carlo Ambrogio Lonati, *12 Violin Sonatas* (Milan: n.p., 1701). London, The British Library, R.M.22.a.1, [p. 1]

Figure 6: Giuseppe Colombi, *12 Sonatas, Op.4 No.4* (Bologna: Giacomo Monti, 1676). Modena, Biblioteca Estense, Cote F-295, 11.

Example 1: Daniel Van Gilst, *Giovanni Battista Vitali (1632-1692) Sonata terza a due violini & basso continuo Op. 2 –1667* (n.p.: Edition numérique DVG, 2020), 3.

In summary, Colombi spent his entire life in Modena, and his work and the music he composed revolved around Francesco II d'Este. As a *vice maestro di cappella*, he was exposed to a large number of works by other musicians of the time in his work. As for his "plagiarism" behaviour, perhaps he was acting as a scribe to reorganise the work, perhaps he naturally wrote down the familiar melody in his mind, or perhaps he did "copy." Nobody can be sure of the truth of the matter except Colombi himself, but there is no denying the significance of his work for strings as a musician. His extensive oeuvre and numerous solo works contributed greatly to the development of string music at the time.

2.2 Giovanni Battista Vitali

Vitali was born in 1632 in Bologna and died in 1692 in Modena. Information about his work is derived partly from Willi Apel and Gino Roncaglia's research, and partly from Vitali's own manuscripts. Between 1666 and 1692, 12 publications for violin were printed in Bologna and Modena; between 1666 and 1669, the first five of them were reprinted.[99] Vitali wrote "my master Maurizio Cazzati"[100] in his first publication *Correnti e Balletti da Camera, Op.1*, in 1666, signifying that Cazzati was his teacher at that time or previously. The front page indicates Vitali is a "Violone da Brazzo Player in San Petronio and Accademico Filaschese"[101] (Accademia dei Filaschese is the predecessor of Accademia Filarmonica). In the *Balletti, Correnti, Gighe, Allemande, e Sarabande, Op.4* published in Bologna 1673, Vitali was described as "Maestro di Cappella in Santo Rosario in Bologna and Accademico Filaschese",[102] indicating he served as *maestro di cappella* in San Rosario in Bologna.[103] In the year 1674, he served as *vicemaestro di cappella* at the Este court under Francesco II d'Este;

[99] Willi Apel, *Italian violin music of the seventeenth century* (Bloomington: Indiana University Press, 1990), 192.

[100] "Maurizio Cazzati mio maestro" Giovanni Battista Vitali, *Correnti e Balletti da Camera, Op.1* (Bologna: Marino Silvani, 1666), 28.

[101] "Sonatore di Violone da Brazzo in S. Petrinio di Bologna, & Accademico Filaschese." Vitali, *Correnti*, 1.

[102] "Maestro di Cappela del Santissimo 'Rosario di Bologna, & Accademico Filaschese," Giovanni Battista Vitali, *Balletti, Correnti, Gighe, Allemande, e Sarabande, Op.4* (Bologna: Giacomo Monti, 1673), 1.

[103] Vitali, *Balletti.*

the other *vicemeastro* was Giuseppe Colombi. Vitali's salary was 128 Lire Modenese per month.[104] In or before 1684, he was likely promoted as *maestro di cappella,* as the front page of *Varie Sonate alla Francese, & all'Itagliana à sei Stromenti, Op.11* published in 1684 identified him as "Maestro di Capella of The Duke of Modena and Accademico Filaschise."[105]

As a string player himself, Vitali used various names for bass string instruments in his works. In the *Correnti e Balletti da Camera* published in 1666, he called himself "suonatore di violone da Brazzo." In 1674, according to the archive of the Fabbriceria di San Petronio, the record lists his position in San Petronio as "vacant the place of violoncello through the departure of Vitali." In 1680, the title of this *Partite sopra diverse sonate* read "per il violone."[106]

When Vitali worked in Modena, the Accademia de' Dissonanti was established under Francesco II d'Este in 1683, and he was the main member.[107] Musicians worked here to create music pieces for the events of the Este family and these works were usually called "academie" at the time. Vitali composed nine "academie" in total.[108] All of them are now preserved in the Biblioteca Estense in Modena. Unfortunately, there is no exact date of publication or composition: *Coronata d'applausi di Francesco il Natale*; *Datevi pace, o dotti*; *Cessate, o begl' ingegni, di garire; Qual di musiche note armonica magia; Chi mi sia non lo so già; D'onde avvien che tutt'ebro; Alle palme, ai trionfi; Nel tartareo profondo; Olà, saggi, tacete.*[109] Words like "Accademia" can be found in the manuscripts, for example, "Per l'Accademia sopra la Nascita di S.A.S. Del Vitali" in the *Coronata d'applausi di Francesco il Natale* (see fig. 7).[110]

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[104] Roncaglia, *La cappella*, 161.

[105] "Maestro di Capella dell' Altezza Serenissima del Sig. Duca di Modena, & Accademico Filaschise." Giovanni Battista Vitali, *Varie Sonate alla Francese, e all'Italiana à sei Stromenti, Op.11* (Modena: Gio. Gasparo Ferri, 1684), 1.

[106] Sanguineti, "Giovanni," 23; Sanguineti cited from: "Carteggio della Fabbriceria, Suppliche alla Fabbriceria di musici e impiegati." Archivio della Fabbriceria di San Petronio di Bologna, Busta 192, no date; Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d. ca.1680).

[107] John G Suess, "The University of Modena, the 'Accademia dei Dissonanti', and the Academy Cantatas of Giovanni Battista Vitali: An Example of Cartesian Rationalism and Music," In *Atti del XIV Congresso della Società Internazionale di Musicologia: Trasmissione e recezione delle forme di culture musicale* (Turin: Edizioni di Torino, 1990), 58-66.

[108] Sanguineti, "Giovanni," 4.

[109] Jander, "The Cantata," 519-522.

[110] Giovanni Battista Vitali, *Coronata d'applausi di Francesco il natale* (Manuscript, n.d.), fol. 1r.

Figure 7: Giovanni Battista Vitali, *Coronata d'applausi di Francesco il natale* (Manuscript, n.d.). Modena, Biblioteca Estense Universitaria, Mus.F.1261, fol. 1r.

In addition, Vitali also made an indispensable contribution to the enhancement of the performance capabilities of string instruments. The "academie" mentioned above are Vitali's cantatas composed for the Accademia de' Dissonanti and Francesco II d'Este. Most of them are for bass or soprano, accompanied by violins, viola, and basso continuo. Especially in the *Olà, saggi, tacete,* the first two arias *È un segreto il Nume alato* and *Non hà compagno amor,* there are a large number of double stops and chordal passages that appear in the violin and cello parts. Before these works, these techniques had only appeared in instrumental pieces, while here these appeared as an accompaniment to the Aria, which had a significant impact on the development of this genre of court music.[111]

Vitali wrote only a few string music pieces when he worked in Bologna, and it was only after moving to Modena that he really reached his potential as a composer. This of course may have been partially due to his growing age and experience allowing him to have more creative ideas about music. Also, the ruler was passionate about supporting the development of music, and Vitali immersed himself in this environment to produce more compositions. In 1689 in particular, he composed eight pieces of music in a year with a clearly recorded time of composition. *Artificii musicali, Op.13* is one of them, which contains 51 canons, published in Modena, and also dedicated to Francesco II d'Este. Apel observes that "this work turns from the cheerful world of the dance to the serious and strict art of school counterpoint."[112] The piece discussed in this study, *Partite sopra diverse sonate*, did not have a definite time frame. In the preface to Nicola Baroni's edition published in 2009, he argues that this work was composed around 1680.[113]

In summary, the scope of Giovanni Battista Vitali's life and work basically covered Modena and Bologna, indicating Francesco II's positive contribution to the musical development of Modena and nearby cities. As a composer and performer of diverse musical genres, with a wide range of techniques used in the compositions, his extensive work and numerous

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[111] Sanguineti, "Giovanni," 25.

[112] Apel, *Italian,* 199.

[113] Nicola Baroni, *Giovanni Battista Vitali, Partite sopra diverse Sonate per Violoncello* (Bologna: Ut Orpheus, 2009).

compositions proved his status as a musician and brought so much valuable music to both cities.

2.3 Domenico Galli

In 1649, Galli was born near Parma. The baptismal certificate is taken from the registers of the Baptistery of San Giovanni which are now kept in the Archivio Vescovile. He engaged in many different professions throughout his life, including composing music, making musical instruments, painting, and wooden sculptures.[114] The only works that we know and which have survived are the *Trattenimento* and the two instruments discussed in this study. Fortunately, his presentation manuscript, with neat handwriting and clear images with the coat of arms, eagle (with inscription) and historiated initials, demonstrates Galli's outstanding skills and achievements in draughtsmanship and handwriting.

In the manuscript of *Notitiae ecclesiarum in civitate Parme*, compiled by Galli's close contemporary Maurizio Zappata (1640-1709) whilst he was serving as an archivist at the Parmesan convent of San Giovanni Evangelista, we find evidence of Galli's activities as a sculptor. Zappata recorded in *Notitiae Ecclesiarum* the "Ancona of the main altar, carved by Domenico Galli, painted by Maurus Odi."[115] Unfortunately, there is no trace of either the altar or the altarpiece at present.[116] More importantly for this study, the cello and violin made by Galli and dedicated to Francesco II are now stored in the Gallerie Estensi in Modena, with exquisite carvings and rich expressions. While making the cello Galli also composed this *Trattenimento Musicale Sopra il Violoncello A'Solo*. Although there are no musical compositions associated with the violin, the description of the violin appears in the preface of the *Trattenimento:* "Aware of my labours, given that next to the Heights base things do not compare well, Francesco has commanded my lowly efforts to dress them with the heroic deeds of a Great Soul. The violin presents itself with the audacity of an Orpheus, insinuating the sweet happiness of a benign government, enjoyed by your states under Your serene Highness."[117] These are the only two of his works, apart from the manuscript, that are still well preserved in the present day.

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[114] Harrán and Careri, "Domenico Galli," 234.

[115] Ibid., 241; "Tabulam chori celaminibus cultam Domenico Galli, pinxit Maurus Odi." Harrán and Careri cited from: Maurizio Zappata, *Notitiae Ecclesiarum*, Parma: Biblioteca Palatina, ms. 1134, c.102.

[116] Harrán and Careri, "Domenico Galli," 241.

[117] "Consapevole questa mia fatica, che appresso le Altezze non compariscono bene le cose basse, hà comandato alla mia povera industria il vestirla con le gesta eroiche d'un Anima grande. Il Violino si presentò con l'impronto d'un Orfeo, insinuando l'amenità soave d'un Governo innocente, goduta da suoi Stati sotto dell'AVS." Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, dated September 8, 1691), fol. 3r.

There are many holes on the instrument body, both of the cello and of the violin, forming part of the instruments' decoration, which obviously influence the volume of the instruments in performance. It is reasonable to presume these instruments were made only as decorative works of art. However, there is evidence to indicate that these two are not "mute." When Galli made his first performance for the duke, the cello was played for the first time, and it was also used by others as a "glorious" instrument afterwards.[118] In 1984, Dutch cellist Anner Bylsma played the *Trattenimento* with the cello created by Galli at the Modena City Council Theatre, but unfortunately there is no audio recording of his performance.[119] It can be seen from the image of the side of the instrument (see fig. 8) that the top of the back is decorated with a protruding crown, meaning that the instrument will be slightly distant from the player when played. This is not to say that it is completely unplayable, but the effect of the protruding ornamentation on the stability of the holding gesture of the cello, and the effect on the sound of the hollowed carving on the instrument's body, indeed made me wonder how it actually sounded when being played.

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[118] Harrán and Careri, "Domenico Galli," 240.
[119] Ibid., 239.

Figure 8: Domenico Gall, cello. Reproduced by permission of the Ministero della Cultura – Archivio fotografico delle Gallerie Estensi – Foto Carlo Vannini.

Galli set a historical precedent. Most composers at the time usually thought of the cello as an accompaniment instrument, but Galli thought it could assume the role of a good solo instrument.[120] Although the *Trattenimento* is the only known music work that he composed, as a composer of cello solo works that predate Bach, the significance of this work is not trivial. His first step was to make people reconsider the beginning of the cello as a solo instrument. The second was to cultivate the ability to create music scores and musical instruments at the same time, even giving them a backstory, and Galli's ability to involve politics, religion, and myths and predictions cannot be underestimated.

Hercules symbolises the power of the Este family, and this cello sonata that Galli wrote expresses this spirit. In the *Trattenimento*, Galli tells the story of Hercules and connects his music to the story, with Hercules showing courage, power, and value in his music. At the same time, this is Galli's portrayal of the complex politics and religion of Europe at the time, especially the relationship of the Este family to the political and religious disputes between the different parties in Europe. He urged that Francesco II's nephew, James Francis Edward Stuart, should establish the dominance of the Este family. Galli wrote in the preface that "My devout genius has conceived a wish that the Great Prince of Wales, a very honourable nephew of Your Highness, should become a figurehead for Hercules, even though he wore swaddling clothes,"[121] which expresses Galli's hope that James Edward, as Francesco's nephew, can spread the Catholic faith on the throne of England and help the Este family, "...and the hopes of an entire world anxious to see the Este Blood propagating the Faith in that throne again."[122] This passage expressed Galli's desire to see the blood of the Este family again on this throne.[123] Harrán has also summarised some similarities between Hercules and Edward, as Galli envisioned them. Firstly, Hercules is human and not a God; his power proves that humans are capable of doing what a God does. Secondly, Hercules died at the hands of his wife Deianira, and Edward was betrayed by his own people. Thirdly, Hercules is also related to music, as Apollo has Linus teach him music to balance his body.[124] However, these are all Galli's beautiful imaginings, as James was only 3 years old when Galli created this piece of music.

In summary, Galli has the fewest works of the three composers; two instruments and one music piece seem to be enough to sum up his achievements. However, his ability to link instruments, music, mythological figures, and the Este family seems to be something that

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[120] Ibid., 232.

[121] "Hà il mio genio divoto concepito un Augurio, che il Gran Prencipe di Galles ben degno Nipote di V.[ostra]A.[ltezza] debba essere il Figurato, e che se con Ercole, anche in fasce." Galli, *Trattenimento*, fol. 3v.

[122] "E le speranze di un Mondo intero ansioso di rivedere il Sangue Estense propagatore della Fede in quel soglio." Galli, *Trattenimento*, fol. 3v.

[123] Harrán and Careri, "Domenico Galli," 262.

[124] Ibid., 263.

the other two did not possess to the same extent. His skill in sculpting the instruments is not to be underestimated, either at the time or today.

3. The Music of the Edition

The second half of the seventeenth century was a period of rapid change and development in instrumental composition. The three composers' works explored in this text cover nine different musical genres, and they not only advanced the development of the cello as a solo instrument in Bologna and Modena at the time but also left us with a legacy of meaningful musical works.

These three sets of works can be ordered according to their content, providing a suitable order of practice for modern cellists who are new to B-flat tuning. Colombi's Toccata, to begin with, has a rich repertoire of études, which offers different exercises for left and right hands. Especially in instances where cellists are new to B-flat tuning, it would be useful if they can use these études as scale, arpeggio and triplets practice. The next is Vitali's *Partite*, which is composed of ten different types of sonatas, either short or long, which can be used as music practice after becoming familiar with B-flat tuning. The last one is Galli's *Trattenimento*, a complete collection of 12 sonatas that are a good choice for practice or public performance. Vitali's *Partite* can also certainly be used as public performance pieces, especially the fifth and sixth *Capritio*, the second *Ruggiero* and the third *Bergamasca*, which are of moderate length and rich in melodic variety. However, the last two *Passacaglie* are relatively longer than the whole set of *Partite*, and the extensive use of semiquaver notes are more like exercises, lacking a certain sense of melody. By contrast, Galli's *Trattenimento* is more well-framed, and each sonata is of similar length, with a rich melodic direction; the flexibility to change the time signature provides more diverse content which is more suitable for a performance function.

3.1 Colombi's *Toccata a Violone solo* (1680s)

Colombi worked throughout almost his entire life in Modena, in the service of Francesco II d'Este, and his 17 volumes of manuscripts are preserved in the *Biblioteca Estense* at Modena. The volumes contain over 950 musical compositions, a considerable number for a seventeenth-century composer. Piotr Wilk's 2004 study indicates however that during his tenure as *vice maestro di cappella*, Colombi had significant responsibility for editing and organising the manuscript archives, which resulted in some works that did not belong to him being signed on the title page as Colombi.[125] For example, *Sinfonie, Sonate, &c. à Violino e Basso, Libro 10*, contains 13 pieces. While the title page is signed by Giuseppe Colombi, two different hands are evident in the manuscript, and according to Wilk, most of the works in this volume belong to Carlo Ambrogio Lonati. For a more detailed discussion of this issue please refer to the section on The Composers. In order to avoid uncertain manuscript content, the works mentioned in this chapter for comparison are the ones all copied in the

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[125] Wilk, "Carl'Ambrogio," 173.

same hand, that is, Colombi's own hand, for comparison and discussion.

The Italian word *toccare* originally referred to percussion compositions and later military music, as well as military trumpets or other brass instruments.[126] In the seventeenth century, it was also used for keyboard or lute repertoire, and the musicians who played these two types of instruments would be called "organ beater" or "lute beater."[127] Both in the sixteenth and seventeenth centuries the term *toccata* was sometimes applied to fanfare-like music works.[128] A fanfare denotes a brief, festive musical embellishment, typically performed by brass instruments such as trumpets.[129] For example, in *L'Orfeo, SV 318* first published in 1609 by Claudio Monteverdi, the opening fanfare is entitled *toccata*.[130]

The 17 volumes of Colombi's manuscripts contain a wealth of musical forms: Chiacone, Balletti, Sinfonie, Sonatas, Toccatas and so on. In addition to the volume of Toccatas examined in this study, two other volumes of Toccatas are worthy of comparative examination. The first is *Sonate e Toccate à Violino e Basso, Libro 1*, for violin and continuo. There are seven sections in all, and Colombi has marked Toccata for six of them, the shortest being only one page and the longest 23 pages.[131] Among Colombi's Variations and dance works, chords and high positions are frequently used.[132] He makes extensive use of the double stop for the *Chiacona a Basso Solo* that can be said to be at the forefront of unaccompanied writing for solo cello and occupies an important position in the beginning history of cello solo music.

The second and most comparable piece, *Toccata for Violin Solo, Libro 16*, a solo toccata for violin, also does not have an exact date of composition and publication. However, this Toccata is complete, and according to its number, it can be judged that it should be earlier than *Toccata, Libro 17*, which is the subject of this study.[133] In comparison, 16 and 17 have a few aspects in common. Firstly, they each have more than forty pages of pieces, without any breaks or divisions in between. Secondly, neither of them feature complete bar lines; the bar lines of No. 16 are not marked after the middle of the second page, and the bar lines of No. 17 are only marked with the bar line of the first two pages. Thirdly, the ascending and descending scale of the tonic almost runs through the whole composition. Fourthly, they are

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[126] Thomas Schmidt-Beste, *The Sonata* (New York: Cambridge University Press, 2011), 12.

[127] Schmidt-Beste, *The Sonata*, 13.

[128] John Caldwell, "Toccata (It., from toccare: 'to touch')," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.28035.

[129] Edward H. Tarr, "Fanfare (Fr. fanfare; Ger. Fanfare; It. fanfara)," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.09285.

[130] Claudio Monteverdi, *L'Orfeo, SV 318* (Venice: Ricciardo Amadino, 1609).

[131] Giuseppe Colombi, *Sonate e Toccate à Violino e Basso, Libro 1* (Manuscript, n.p., n.d.).

[132] Wilk, "Carl'Ambrogio," 170.

[133] Giuseppe Colombi, *Toccata for Violone Solo, Libro 17* (Manuscript, n.p., n.d.).

mainly based on rhythm exercises and left-hand dexterity exercises, such as the continuous occurrence of semiquaver notes on pages 23 to 32, and the continuous bowing exercises on pages 10 to 15. Analysing the work *Libro. 16* separately, this is a complete Toccata with a final bar. Looking at the last two bars individually, although it is an authentic cadence from the fifth to the first degree, the last two pages are all semiquaver notes and suddenly the final bar ends on a whole note, which feels like an abrupt ending.

In the seventeenth century, there seem to have been no string works that were explicitly described as an "étude." Modern scholars also tend to determine the function of historical works according to the content of pieces and their degree of difficulty. In a study by Gregory Richard Barnett, he refers to *Trattenimenti da camera, Op.1* composed in 1685 by Giovanni Bononcini, which he considers to appear to be an "étude" for beginners both in rhythm and harmony. Bononcini himself wrote in this publication that his dances are for "children of little more than 13 years of age, of practice in playing little more than three, and of a study of counterpoint little more than one."[134]

The *Toccata Libro 17*, which is discussed here, has a total of 379 bars and appears to be an unfinished piece. On the whole, it is more like a set of études, rather than a piece of music with a performance function. The score does not indicate any flats and sharps at the beginning of the lines, and there is no ending note; the use of flat notation for B in different paragraphs of the music can be seen as accidental notes. The frequent use of the C major scale and beginning with note C indicates that the whole can be regarded as C major for analytical purposes.

The musical framework is characterised by rhythmic and melodic sequences which interact with each other. For example, bars 13 to 18 are downward scales of the same rhythmic type; bars 19 to 24 are upwards scales containing two rhythms; bars 25 to 31 and bars 32 to 37 are downwards and then upwards scales of the same rhythm. bars 38 to 42 are the downward scale of the same rhythm, and bars 43 to 46 are the scale upward of the same rhythm (see ex. 2). It can be seen that there are three complete scale repetitions in these short 33 bars. In addition to the different rhythmic types of scale exercises, it is also possible to divide this Toccata into sections according to the changing rhythmic patterns. Example 3 shows bars 99-109 as a triplet exercise, which can be interpreted as a bowing angle exercise for the right hand (see ex. 3). Example 4 shows bars 110-138 as a 16th note exercise, which can be interpreted as a speed exercise for the left hand (see ex. 4).

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[134] Barnett, *Bolognese*, 123-162; "Dilettante cortese. Lascierei di avvisarti, che la seguente Opera, insieme con un 'altra, che stà sotto il Torchio, sono figliuole d'un età di poco più di tredici anni, d'un esercizio nel suono di poco più di trè, e d'uno studio nel Contrapunto di poco più d'uno." Giovanni Bononcini, *Trattenimenti da camera, Op.1* (Bologna: Giacomo Monti, 1685).

Example 2: bars 13 to 18; bars 19 to 24; bars 25 to 31; bars 32 to 37; bars 38 to 42; bars 43 to 46 in Colombi's *Toccata* in this edition.

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Example 3: bars 99-109 in Colombi's *Toccata* in this edition.

Example 4: bars 110-138 in Colombi's *Toccata* in this edition.

As a whole, although it is probably best considered as a set of exercises, the structure of the music is still in accordance with the Toccata principle, with fast tempos, tight rhythms, contrasting sections, rich chord progressions, and imitative sections. Example 4 indicates that bar 201 to 203 show sequential motivic development. The rhythm in these three bars is

exactly the same, the first and the third beat in every bar is quaver and two semiquavers, which form an ascending scale from E to C. The second and the fourth beats are a set of semiquavers, also forming a scale from C to A (see ex. 5). Example 5 shows that bar 69 to bar 72 is the inversion section for bar 43 to bar 46. The rhythm pattern is all quavers. The original motive in bar 43 to 46 leaps upward, the inversion from bar 69 to bar 72 leaps downward (see ex. 6). There is also another structural repetition within the music score. Example 6 shows an exact repetition of both the pitch and the rhythm of bar 372 and 373 in bar 183 and 184 (see ex. 7).

Example 5: bar 201 to 203 in Colombi's *Toccata* in this edition.

Example 6: bar 43 to 46; bar 69 to 72 in Colombi's *Toccata* in this edition.

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Example 7: bar 183 and 184; bar 372 and 373 in Colombi's *Toccata* in this edition.

There is another motivic development worth discussing. The original motive is CFDGEAFBGC in sets of semiquavers (B flats are considered as accidental notes here), beginning with the second beat in bar 22 to the first beat in bar 24. The first time rhythmic metamorphosis appears in bar 35 to bar 37, the rhythm changes to quaver, two semiquavers. The second and the third motivic developments are the repetition of the original motive, bar 118 to bar 120, third beat in bar 154 to bar 157. The fourth rhythmic metamorphosis appears from the second beat in bar 202 to bar 204, the rhythmic pattern changing to a set of semiquavers and quaver, two semiquavers. The last time rhythmic metamorphosis appears is from the third beat in bar 339 to bar 342, where the rhythmic pattern changed to quaver, two semiquavers (see ex. 8).

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33

36

117

120

Example 8: bar 339 to 342 in Colombi's *Toccata* in this edition.

In summary, Colombi's Toccata has quite individual characteristics amidst the sheer volume of his musical output. Both this Toccata and *Toccata Libro 16* for solo violin can be considered not only to embody the basic string technique, but also to have considerable musicality. Whether the speed is fast or slow, the varied use of different rhythmic patterns reflects Colombi's practice for the right hand; the rich pitch arrangement and the melodic shaping within the "scale" not only exercise the flexibility of the left hand, but also reflect a wealth of musicality as an "étude." Perhaps this was because he, as the manager of the music archives in Modena at that time, browsed through a large number of music works to explore his own creative characteristics. We also could imagine that this toccata is a kind of encyclopaedia of figurations, probably compiled from the examples Colombi encountered whilst copying out music in these volumes. As a member of the first group of composers to

write solo works for bass instruments, although he did not give any details about the purpose of this work or a detailed introduction in the manuscript, it is possible to surmise that after he composed *Toccata Libro 16* for the violin, he tried to compose a Toccata with the same functional significance for violone.

The main purpose of this study is to provide present-day cellists with a view of the cello as it was just beginning to be played as a "solo instrument" in the seventeenth century. In this Toccata there are several "scales" with different rhythmic patterns and different motivic developments; taking the previously mentioned Example 1 as an example, bar 31 to bar 37 are a complete "melody scale" exercise covering four strings, lowest from note B and highest to note D, containing the first and second positions. The highest note is E at the third position which appears a dozen times within the whole piece. It is therefore very suitable to provide a "scale étude" for cellists who are new to B-flat tuning.

3.2 Vitali's *Partite sopra diverse Sonate per il Violone* (1680s)

In the early sixteenth century, *partita* in Italian referred to a single part in a polyphonic structure, a set of variations, or a part of a variation. Compared with the Partita, the Suite seems to have the same meaning. During the sixteenth century, it could also refer to a collection or loose combination of stylized dance movements, and these movements are identified by the type of dance as: *ballo, corrente, gagliarda*, etc. However, the Suite was common in France, Germany, and England but not in Italy. Later in the seventeenth century, a partita could be represented as a multi-movement musical piece, a group of variations, or a set of dances and a piece of multi-movement dance music for solo instruments.[135]

There is no definitive answer as to when this set of *Partite* was composed, but it probably dates from around 1680. Throughout Vitali's work, he consistently composed works in sets. Earlier in 1667, he composed *12 Sonata per 2 violoni e basso continuo, Op. 2*, a set of 12 sonatas.[136] In the following two years in 1669, he went on to compose *12 Sonata, Op. 5*, which was also a set of 12 sonatas.[137] The difference between these two sets is the addition of viola and organ in the second one. In 1684, Vitali composed *Varie Sonate alla Francese, & all'Itagliana à sei Stromenti, Op. 11*, which contains ten sonatas and one sinfonia.[138] In 1692, also for string instruments, he composed *Sonate da camera a tre, due Violini, e Violone, Op.*

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[135] Schmidt-Beste, *The Sonata*, 11 and 12.

[136] Giovanni Battista Vitali, *12 Sonata per 2 violoni e bass continuo, Op. 2* (Modena: Antonio Ricci, 1667).

[137] Giovanni Battista Vitali, *12 Sonata, Op. 5* (Bologna: per Giacomo Monti, 1669).

[138] Giovanni Battista Vitali, *Varie Sonate alla Francese, & all'Itagliana à sei Stromenti, Op. 11* (Modena: per Gio. Gasparo Ferri, 1684).

14, which contains nine dance music pieces.[139] The *Artificii Musicali, Op. 13*, dedicated to Francesco II, was first published in Modena in 1689.[140] The contents include works in different musical genres, mostly for violin, including four Capriccios, two sonatas for solo violin, and a Passagallo for violin. This demonstrates that Op. 13 is very similar to the *Partite* explored here, for example in the many occurrences of the Capriccio, and the individual solo pieces. It is worth pointing out that almost every one of the five anthologies mentioned above has a dedication, for example Op. 5 was dedicated to Francesco Maria Desiderii, Op. 11 was dedicated to Ferdinando Carlo Gonzaga, Duke of Mantua. In contrast, the *Partite* under investigation has no dedication and is a solo set with the violone as the only instrument; the manuscript has no date and the music seems not to have been published in print at the time. It is possible that Vitali didn't consider these works sufficiently polished or finished, or that he did not think the solo violone repertoire had a large enough audience for publication.

The manuscript is now held at the Istituto di studi musicali Vecchi Tonelli in Modena, containing two *Partite*, the first for violone and the second for violino. However, the title at the very beginning and the titles on each *Partite* are in different handwriting. Perhaps the title was re-labelled by the person who organised the score later. Both of them are entitled as "Partite sopra diverse Sonate," Vitali's name for this set of *Partite*, which indicates that he intended for these individual pieces to be considered as Sonatas. At the same time he titled each Sonata differently, including a variety of forms such as dance music, capriccio and so on. The two *Partite* have some of the same repertoire, for example they both have *Toccata, Bergamasca, Ruggiero, Capriccio* and *Passi, e mezzo*. The difference is that the *Partite* for violone has 10 pieces whereas the *Partite* for violin has 8. The writing style and the lengths of the pieces are basically the same. In addition to this, the violino has two pieces that violone does not have, *Furlana* and *Barabano per la lettera E.*

In the text here, I have numbered each individual piece with Sonata 1, Sonata 2 in order to be more convenient for analysis. The whole partitas can be divided into three sections. The first section is based on C Major, from *Sonata 1, Toccata* to *Sonata 4, Chiacona per la lettera B*. All these four sonatas are in common time and play on a similar chord progression, Sonata 1 and Sonata 3 using I-III -V-I, Sonata 2 and Sonata 4 using I-IV-V-I. The second section is from *Sonata 5, Capritio sopra otto figure* to *Sonata 8, Capritio*. This section contains three *Capritii* and one *Passacaglia*. In addition, they do have some notation problems that will be discussed later in this section. In Sonata 5 in B flat Major the manuscript only illustrates one flat notation, and *Sonata 7* in D Minor's manuscript does not illustrate any flat notation. The same issue of a lack of key signature notation also happens to Galli, *Sonata 1, Sonata 2, Sonata 4, Sonata 5* and *Sonata 9*. The last section is *Sonata 9, Passa e mezzo per la lettera D* and *Sonata 10, Passa e mezzo per b quadro sopra la lettera B.* Both of these sonatas share

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[139] Vitali, *Sonate da…Op 14.*
[140] Vitali, *Artificii.*

the same name and are very long compared with the previous sonatas. Sonata 9 has 126 bars and Sonata 10 has 96 bars.

First of all we will consider *Sonata 1, Toccata*. As discussed in relation to Colombi above, the Toccata is similar in form to the Canzona and tends to be played in a free improvisatory style.[141] The Toccata created by Vitali, only seventeen bars long and with extensive use of semiquaver notes, characterises this piece as more rapid and aggressive. It can also be seen as an opening fanfare-like piece. Although it is composed for violone, it demonstrates the dexterous use of fingers.

The second sonata*, Ruggiero per la lettera B*, names a type of melodic-harmonic scheme that was very popular in sixteenth and seventeenth-century Italy, often used in singing poetry and dances and instrumental variations, with a chord progression of I–V–V–I. From the example below, it can be seen how Vitali implemented this progression in duple metre which develops in four short-breathed phrases (see fig. 9).[142]
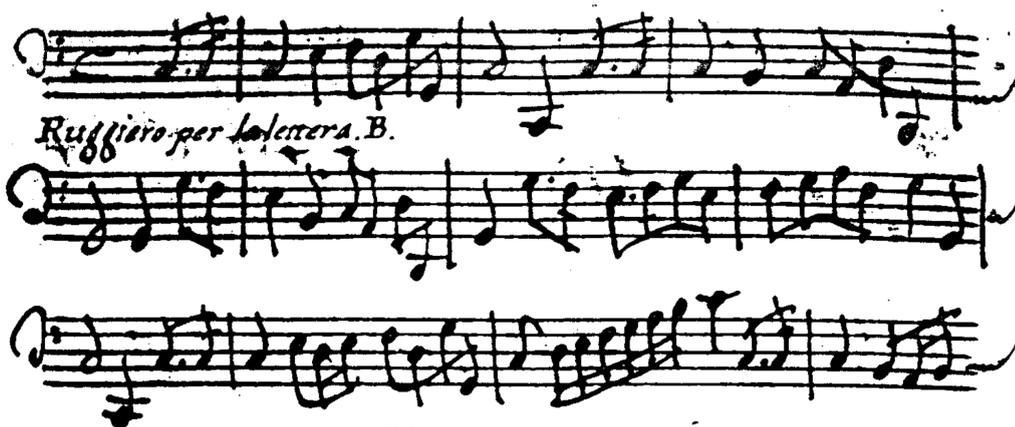
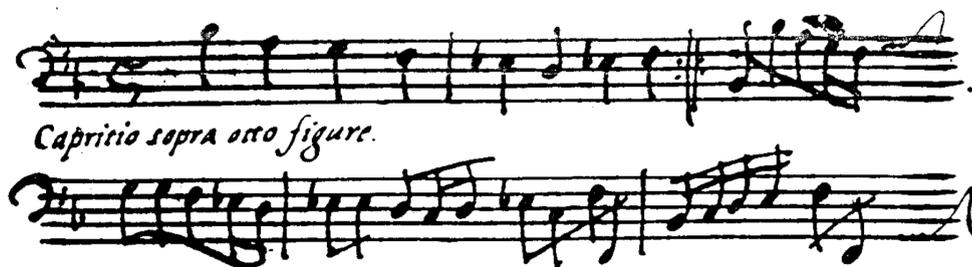Figure 9: I–V–V–I chord progression in Ruggiero per la lettera B. Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 2].

The third is *Sonata 3, Bergamasca per la lettera B*. The Bergamasca was a tune widely used in the late sixteenth and seventeenth centuries for instrumental variations and counterpoint fantasies, probably originating in a folk song or folk dance from the Bergamo region of

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[141] Schmidt-Beste, *The Sonata*, 14.

[142] Giuseppe Gerbino and Alexander Silbiger, "Passamezzo [pass'e mez(z)o, passo e mezzo, passomez(z)o] (It.)," Grove Music Online, published online: 2001. https://doi.org/10.1093/gmo/9781561592630.article.21027.

northern Italy; it has the chord progression I-IV-V-I.[143] In the next example one can see Vitali implemented this progression (see fig. 10). Another seventeenth-century Italian composer, Marco Ucellini, who worked at Este court in Modena from 1641 to 1662, adapted a lively instrumental piece named *Aria sopra "la bergamasca".[144]* It is particularly important to emphasise two highlights within six bars in example 8. Firstly, bar 27 to bar 29 feature the only double stops that appear in this edition. These double stops are presented in thirds and sixths intervals, and the pitches are easily achieved with B-flat tuning. Secondly, the use of demisemiquaver notes in bars 25, 26, 29 and 30 appears for the first time in this edition, and these sets of demisemiquavers rhythmic patterns are the only use thereof which appears in the entire *Partite*, adding a highlight to the whole *Bergamasca* (see ex. 9).
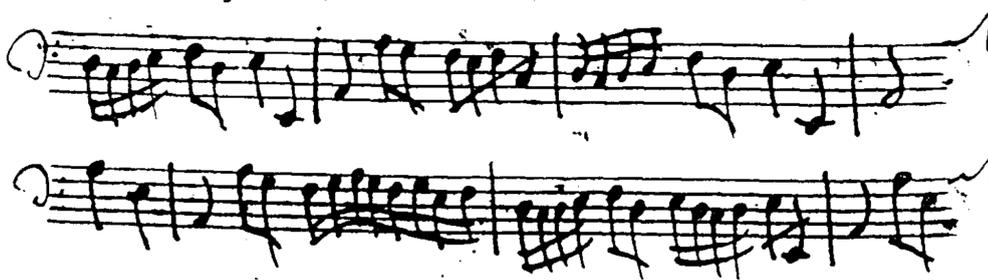

Figure 10: I-IV-V-I chord progression in Bergamasca per la lettera B. Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680). Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 4]

Example 9: bars 25, 26, 29 and 30 in Bergamasca per la lettera B. Vitali's *Partite* in this edition.

The fourth is *Sonata 4, Chiacona per la lettera B*; the *Sonata 7, Passa Galli per la lettera E* is a Passacaglia. The chaconne originated in Spain in the sixteenth century, and the passacaglia

[143] Richard Hudson, "Bergamasca [bergamasco, bergomask] (It.)," revised by Giuseppe Gerbino and Alexander Silbiger, Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.02773.

[144] Marco Uccellini, *Sonate, arie et correnti, Op.3* (Venezia: Alessandro Vincenti, 1642).

also originated there in the early seventeenth century. In addition to the Passacaglia discussed here, Vitali also composed another passagallo in 1689, *Passagallo per Violino,* which was collected in *Artificii musicali, Op.13.*[145] Around the same time as Vitali, in 1685 Arcangelo Corelli published *12 Trio Sonatas, Op.2* in Bologna; *Trio Sonata in G major, Op.2 No.12* is a Ciaccona.[146] Both chaconne and passacaglia were in active use in the seventeenth century, and their musical forms were used interchangeably as they provided a compositional outline for variation, ornamentation, figuration, and melodic invention.[147] For example, the first four bars in *Chiacona* showed the original melodic motive: CGAEFG, immediately following an interval expansion of motivic development from bar 5 to 8 (see ex. 10). Another similar example in the first four bars in *Passa Galli per la lettera E*, showed the original melodic motive: DABFGA in the first four bars. The next four bars feature an interval variation of the motivic development (see ex. 11).

Example 10: bar 1 to 8 in Chiacona per la lettera B. Vitali's *Partite* in this edition.

Example 11: bar 1 to 8 in *Passa Galli per la lettera E*. Vitali's *Partite* in this edition.

The Capriccio is similar in form and technique to the toccata in that there is no specific form, score requirement or texture required. Musicians generally approach the Capriccio with the intention of bringing in some unusual elements to express a "whim" or "fantasy," which is also the meaning of the Italian word *capriccio.*[148] The title Capriccio is attached to the *Sonata 5, Sonata 6,* and *Sonata 8* in this set of Vitali's compositions. For *Sonata 5, Capritio sopra otto figure*. Most seventeenth-century violin sonatas consisted of two parts, a soprano part for the solo violin and a bass part for the harmonic instruments.[149] The first two bars of this

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[145] Vitali, *Artificii.*

[146] Arcangelo Corelli, *12 Trio Sonatas, Op.2* (Bologna: Giacomo Monti, 1685).

[147] Alexander Silbiger, "Chaconne (Fr., also chacony; It. ciaccona, ciacona; Sp. chacona)," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.05354.

[148] Schmidt-Beste, *The Sonata*, 14.

[149] Henry G. Mishkin, "The Solo Violin Sonata of the Bologna School," *The Musical Quarterly* 29, no. 1 (1943): 92–112, at 93.

sonata can be used repeatedly throughout the piece as an accompanying bass line, so the "otto figure" of the title is the quavers of this ground bass, in a way that can be compared to the compositional structure of violin sonatas of the time (see fig. 11). For *Sonata 5, Capritio*, the time signature of this piece is the most special one among all the music in this edition. It changed seven times in total: C, 6/8, 9/8, 4/4, 9/8, 12/8, 4/4. The first three bars contain the original melodic motive: CEGB, CBAG, FEFG, while bars 4-6, 8-10, 11-13, and 14-16 feature variations or can be described as expansions of the motivic development. Especially for bar 8-10, containing exactly the same notes as bar 1-3. And there is also a metrical relationship between the changes of mensurations. The time signature in bars 4-6 is 6/8, in bars 11-13 is 9/8, and in bars 14-16 is 12/8, showing a larger and larger expansion of the motivic development (see ex. 12).

Figure 11: "Capritio sopra otto figure." Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 8]

Example 12: "Capritio." Vitali's *Partite* in this edition.

The ninth and the tenth are *Sonata 9, Passa e mezzo per la lettera D* and *Sonata 10, Passa e mezzo per b quadro sopra la lettera B.* Both are *passamezzi*. The passamezzo is a dance in duple metre that gained popularity in Italy from the mid-sixteenth century until approximately 1650. Until the 1680s, its musical structure was commonly used as a basis for

instrumental variations.[150] Around the same time Vitali wrote these Partitas, he also composed *Varie partite del passemezo, ciaccona, capricii, e passacagli, Op.7* for 2 violins, and a violone or a spinet, in Modena.[151] The unusual aspect of these *Partite* is that both the sonatas have clear different parts within the sonata. Sonata 9 seems to have four movements: the first movement from bar 1 to bar 32, the second from bar 33 to bar 64, the third movement from bar 65 to bar 96, the fourth movement from bar 97 to bar 128. One reason for this division is that all the four movements have the same beginning, which is a crotchet note A and a crotchet note E; and the same ending, which is a minim note A. The other reason is every part has its own rhythmic patterns. For example, the main rhythmic pattern in the second part is many sets of semiquavers. From the manuscripts, as figure 12 shows, Vitali indicated the time signature again, the last note A of the first line is the ending for the second movement, and the first two beats are written in the next line as the beginning of the third movement (see fig. 12). In this case, as example 13 shows, a double bar line was added in this edition to make it easier for cellists to read (see ex. 13). The same case also happens at the end of the third movement, so a double bar line was added in bar 96. Figure 13 shows the last note A of the first line is the ending for the first movement, the first two beats written in the next line as the beginning of the second movement (see fig. 13). In this case, a double bar line was added in bar 32, a common time signature was added in bar 33.

Figure 12: Time signature in Passa e mezzo per la lettera D. Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena: Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 15 and 16]

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[150] Gerbino and Silbiger, *"*Passamezzo*."*
[151] Suess, "Vitali family."

Example 13: bar 64 in Passa e mezzo per la lettera D. Vitali's *Partite* in this edition.

Figure 13: Passa e mezzo per la lettera D. Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena: Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 14]

Sonata 10 seems to have three movements. The same situation of movement division also occurs in Sonata 10; figure 15 and 16 show Vitali indicated the time signature again (see fig. 14 and 15). In this case, the first movement from bar 1 to bar 32, and a double bar line was added in bar 32; the second movement runs from bar 33 to bar 64, a common time signature was added in bar 33, a double bar line was added in bar 64; this is a only triple metre movement and the rhythm is triplets run over the score. In the third movement from bar 65 to bar 98, the rhythmic patterns are exactly the same in every two bars from 66 to 97.

Figure 14: Time signature in Passa e mezzo per b quadro sopra la lettera B. Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 22]

Figure 15: Time signature in Passa e mezzo per b quadro sopra la lettera B. Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 23 and 24]

The tonalities indicated in these key signatures are incomplete, which has caused many complications in the editing process. For example, in *Sonata 5, Capritio sopra otto figure*, there is only a B flat notation at the beginning of each line of the score in the manuscript. However, E flat notes frequently appear in the score as accidentals. The beginning and ending notes both are B flat. This obviously suggests the key is B flat major. The same problem also happens with *Sonata 7, Passa Galli per la lettera E.* There is no key signature in the manuscripts, but they use note D as the beginning and ending note, and B flat accidental notations also appear within the score; this obviously should be in D minor.

Giovanni Maria Bononcini published *Musico Prattico* in 1673. In his discussion of contemporary mode and tonality, he argued that "The subject of *Tuoni* and *Modi* is very difficult because of the diversity of opinions, both in their number and in their names."[152] It is not because of how hard or difficult the mode and tonality are in themselves, but because a plethora of literature and resources result in a diversity of concepts and rules. Camillo Angleria, an Italian music theorist who published *La regola del contraponto, e della musical compositione* in 1622, argued that "Many have discussed the formation and recognition of the modes, but one is confused by the other; for this reason, many cannot perceive what kind of mode a composition might be, when seeing it, and much less when only hearing

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[152] "Il trattare de i Tuoni, ò Modi è materia assai difficile per la diversità dell'opinioni, tanto nel numero loro, quanto nel nome." Bononcini, *Musico*, 121; Translation from Gregory Barnett: "Modal Theory, Church Keys, and the Sonata at the End of the Seventeenth Century," *Journal of the American Musicological Society* 51, no. 2 (1998): 245–81, at 250.

it."[153] Gregory Richard Barnett noted in his study of *Il musico testore,* published by Zaccaria Tevo in 1706, that Tevo spent much of his time in Padua which is near Bologna and Modena.[154] In this study, Tevo did not consider tonality to be consistent, but described several theories of tonality in use in this period: Glarean's twelve modes, the eight modes of the mediaeval church, the two *tuoni* of *certi novissimi* (major and minor), and the eight *tuoni delli moderni* (church keys, based on the eight psalm tones).[155] Barnett also pointed out that most of Bologna's sonata composers served in the church as *maestri di cappella* or as instrumentalists in the ensemble. With such frequent training and work in church music, it was quite common for composers to transfer the tonal modulations of church music to instrumental music. More importantly, in this period there was no single tonal regulation that could account for the intentions of all composers.[156] The three composers discussed in this study were active in the same period and all served for Francesco II, and both Vitali and Colombi served in the church as *maestri di cappella*. It is therefore possible to assume they all used the eight *tuoni delli moderni* (church keys) for their musical works, and to suggest that *Sonata 5, Capritio sopra otto figure* should be in B flat Lydian. However, as this edition is written for current cellists, I decided to make it easier to understand. Using *Sonata 5, Capritio sopra otto figure* as the example, I did not add the E flat notation to the beginning of each line during the editing process, and did not change headings with any tonality markings. Basically I retained all the content of the manuscript except for some accidental notes that might need to be changed, but used major and minor tonality for the analysis of the music. In this case, Sonata 5 is taken to be in B flat major.

With regard to time signatures, Vitali's practice is more consistent, with common time most often used. The only exception is *Sonata 8, Capritio,* which is noteworthy in that Vitali changes time signature six times within just 18 bars. Compare this with his other *capricci* works such as *Balletti, correnti e capricci per camera, Op. 8*, and *2 Capricci per Violino in Op. 13,* wherein these changes do not occur; so could the *Sonata 8 Capritio* be seen as an adventurous creative attempt by Vitali? It is worth mentioning that triple metre is usually faster than duple metre, as in the example of a gigue, but Vitali prefers to express slower music in triple metre or add a slower movement before the triple metre movement.[157] (For more discussion of tempo please refer to the section Notes on Performance.) For example,

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[153] "Moltì hanno feritto della formazione, & cognitione de'Tuoni, mà l'uno dall'altro confusamente; & per questo molti nonintendono di che Tuono sia una Cantilena in vederla, e manco in fentirla folamente." Camillo Angleria, *La regola del contraponto, e della musical compositione* (Milan: Giorgio Rolla, 1622), 80; Translation from Elam Rotem, "Modes in the 16th and 17th centuries," YouTube, uploaded on May 13, 2017, https://www.earlymusicsources.com/youtube/modes.

[154] Franco Colussi, "Tevo, Zaccaria," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.27755.

[155] Barnett, *Bolognese*, 292.

[156] Ibid., 289.

[157] Schmidt-Beste, *The Sonata*, 29.

Sonata 4, Chiacona per la lettera B indicates a triple metre, and the first twenty-four bars seem to be intended to make slow progress because of the extensive use of minims and crochets. From bar 25 to the end is more characteristic of triple metre, because of the extensive semiquavers (see ex. 14). The same situation also appears in the first twelve bars in *Sonata 7, Passagalli per la lettera E*: although it begins with triple metre, the use of dotted crotchets is more suitable in slow beats (see ex. 15). This situation also resembles typical practice in a ground bass form, wherein the variations upon the bass get gradually faster and faster but not in the sense that the tempo changes; that is, the note-lengths get shorter, but the tempo remains the same, with the overall effect that it sounds faster and more virtuosic from one to the next. However, this is different from Galli: all of his triple metre movements are gigues with steady speed, and the notes are almost all quavers, also shown as triplets.

Example 14: bar 25 to 53 in Chiacona per la lettera B. Vitali's *Partite* in this edition.

Example 15: bars 1 to 12 in Passagalli per la lettera E. Vitali's *Partite* in this edition.

In general, these *Partite* demonstrate the richer musicality of the cello as a solo instrument, with a wealth of chord progressions and more rhythmic pattern changes, giving each sonata its own distinctive sound, such as *Sonata 3 Bergamasca,* with its bold experimentation with double stops and demisemiquaver rhythmic patterns; and *Sonata 8 Capritio*, with its exploration of the extensive use of different time-signatures. In comparison to Colombi's Toccata, both make extensive use of sequential motivic development, especially *Sonata 9* and *Sonata 10* which have many similarities with the Toccata, the most obvious of which is the seemingly endless use of semiquavers rhythmic pattern, making the music seem to continue endlessly. The more varied content of this set of *Partite* is also intended for current cellists to further practice pieces in B-flat tuning, for example, starting with shorter pieces such as Sonata 1 and Sonata 7.

3.3 Galli's *Trattenimento musicale sopra il violoncello* (1691)

At the middle of the sixteenth century, Toccatas, Ricercars and Capriccios, compositions specifically composed for musical instruments, began to emerge in Italy. These provided

fertile ground for the composition of sonatas.[158] Thomas Schmidt has pointed out that the sonatas referred to in the seventeenth century are not the fully framed and full-bodied sonatas of the Classical or Romantic periods but use more "free" forms. Especially beginning from 1650, they are usually not very long, but each part is relatively independent. The sonata movement forms common in this period are the following: fugue, triple-metre movement, dance or dance-like movement, and slow introduction.[159] In Modena, Mario Uccellini was the main composer of these "free" sonatas. In 1641, he joined the Este court and served as head of the instrumentalists and as a court chaplain until 1662; between 1645 and 1665, he served concurrently as *maestro di cappella* at Modena Cathedral.[160] Piotr Wilk has argued that in the first half of the seventeenth century, wind instruments were still dominant over string instruments in academic and church orchestras. This began to change after the publication of Uccellini's *Sonate over Canzoni, Op. 5* for violin in 1649, wherein the later published collections were devoted mainly to string sonatas, especially those for the violin.[161] In Bologna, Maurizio Cazzati was one main composer. He served as *maestro di cappella* at San Petronio from 1657, and in 1665 he published *Sonate a 2, 3, 4 e 5 con alcune per tromba, Op.35* which contains 4 sonatas for trumpet, strings and continuo.[162] Giuseppe Torelli was the other main composer in Bologna, and he worked as *suonatore di violino* at the Accademia Filarmonica from 1684. *Sonate a trè stromenti con il basso continuo Op. 1* for strings and continuo published in 1686 is one of his works.[163] The above works were all published before Galli's, and were all sonatas for string instruments; each has a bass continuo which cannot be fully described as a "solo." The melody of the violin part is already very much a solo function. As shown in figure 16, the bass is mostly in long single notes. These works undoubtedly opened the ground for Galli's creation (see fig. 16).[164]

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[158] Ibid., 20.

[159] Ibid., 28.

[160] Fred Mitchell Pajerski, "Marco Uccellini *(1610-1680) and his Music (Volumes I and II)*" (PhD diss., New York University, 1979), 6

[161] Wilk, "Carl'Ambrogio," 165; Marco Uccellini, *Sonate over Canzoni, Op.5* (Venice: Alessandro Vincenti, 1649).

[162] Anne Schnoebelen, "Cazzati vs. Bologna: 1657-1671," *The Musical Quarterly* 57, no. 1 (1971): 26–39, at 26.

[163] Anne Schnoebelen and Marc Vanscheeuwijck, "Torelli, Giuseppe," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.28161.

[164] Uccellini, *Sonate…Op.5*.

Figure 16: Sonata Prima, Marco Uccellini, *Sonate over Canzoni, Op.5* (Venice: Alessandro Vincenti, 1649). Firenze, Biblioteca nazionale centrale [no indication], 5.

In a 1978 study, Esta Medora Saxon Williams argued that whereas almost all sonatas of the early seventeenth century consisted of a single movement or were composed in multiple movements like canzona, or variations, Corelli preferred to use four movements. It was Corelli who established the most characteristic framework for the sonatas of the Baroque period, namely four movements in the order of slow-fast-slow-fast.[165] The *Trattenimento* composed by Galli consists of twelve sonatas including some dance forms which were not actually intended for people to dance, but which were used to create concert works. Each of Galli's twelve sonatas has a clear multi-part structure, but mostly the movements are not given headings, except occasionally for the Gigue in a triple-metre section. This was very unusual at the time, and more often the condition was that almost every movement was marked either with a tempo annotation or with a title. As this is the only existing work by Galli that we know of, it is not possible to explore his reasons for such an approach by making comparisons with his other works. Nevertheless, in preparing this edition I divided each sonata into clear movements according to the ends of phrases and the manuscript's division of the contrasting segments. In addition, it is worth mentioning that while composing this music, Galli also produced a beautifully carved cello and a violin, but there is no surviving work related to the violin. For details, please refer to the section entitled The Composers in the present study. In this case, we can only make comparisons with Galli's contemporaries of the same type who were in the same place.

The term *trattenimento* was not invented by Galli but had already appeared in the works of many Italian composers in advance of Galli. The first composer to be mentioned is Maurizio Cazzati, extensively described in the Historical Background section, with his *Trattenimenti*

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[165] Esta Medora Saxon Williams, "Violin sonatas of Corelli, Mozart, and Franck: A stylistic comparison" (MA diss., Texas Woman's University, 1978), 27.

per camera, Op.22, published in Bologna in 1660, containing 15 pieces, for two violins and keyboard or Violone, with Aria, Passacaglio, Chiaconna, and Capriccio.[166] This collection shares the same title as Galli, whereas its content is very comparable with Vitali, in that both contain different types of music genres such as Passacaglio, Ciaccona and Capriccio. Another composer worth exploring is Giovanni Maria Bononcini, whose *Trattenimenti musicali à tre & à quattro stromenti Op.9* was published in 1675, dedicated to Luigi d'Este, the cousin of Francesco II d'Este, and contains fifteen pieces, five sonatas and ten dances.[167] At the time, the idea of combining twelve different pieces together was standard in instrumental works such as Giuseppe Colombi's *Sonate* and Giovanni Battista degli Antoni's *Ricercate*.[168] In 1999, Don Harrán and Enrico Careri published a relatively comprehensive exploration of Galli and his works. In addition to the nomenclature aspects just mentioned, the number of pieces in the collection also corresponds to the convention for instrumental works of the time: the origins of the twelve-piece anthology date back to 1598, when Claude Le Jeune used this new norm in his *Dodecacorde* which contains twelve psalms.[169] A collection of the same number of works from Galli's period is *La Lira Armonica: Sinfonie à due Violini, Op. 2*, published by Giuseppe Colombi in Bologna in 1673, containing 12 violin sonatas.[170] In addition, *Balletti, Op.1* published in 1684 by Domenico Gabrielli, contains 12 *balletti* or suites.[171] In general, the *Trattenimento* genre did not have a unified established form at the time. The number of instruments, the number of works, and the content of the music all depended on the composer himself. However, instrumental works in groups of 12 were already quite popular at the time. It is obvious that Galli applied the 12 piece format to his *Trattenimento*, just as Giovanni Bononcini did, as will be discussed further in the following.

Although none are solo works, and almost all of them are written for the violin, the works mentioned above still deserve to be explored in comparison with Galli's works in certain aspects, such as nomenclature and structure. The most significant is Giovanni Bononcini, who provided a considerable musical contribution to both Modena and Bologna and must therefore have been well known to Galli. In 1685, he published *Trattenimenti da camera, Op. 1,* which was also dedicated to Francesco II d'Este. The similarities between the two include the title of *Trattenimento*, the number of pieces, the dedication to Francesco II d'Este, and the titling of the sonatas: Galli marked each sonata as Sonata 1, Sonata 2, Sonata 12, whilst Bononcini marked them as *Trattenimento Primo, Trattenimento Secondo, Trattenimento*

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[166] Maurizio Cazzati, *Trattenimenti per camera, Op.22* (Bologna: Antonio Pisarri, 1660).

[167] Barnett, *Bolognese*, 75; Thomas D. Dunn, "Sonata da camera 1," 2019, MSCM Vol. 2.76, Web Library of Seventeenth Century Music, https://www.sscm-wlscm.org/monuments-of-seventeenth-century-music/volume-2/443-sonata-da-camera-1.

[168] Harrán and Careri, "Domenico Galli," 246.

[169] Ibid., 245; Claude Le Jeune, *Dodécacorde* (La Rochelle: Hierosme Haultin, 1598).

[170] Colombi, *La Lira*.

[171] Domenico Gabriell, *Balletti, Op.1* (Publisher: n.p., 1684).

duodecimo. Also, most of the endings of the second and third movements have repeat notations. The principal differences are first that Galli's is for solo cello, whilst the preface of Bononcini's piece is written as "for three, two violins and one violone, with continuo for cembalo."[172] Secondly, Galli neither names each movement in each piece, nor does he provide tempo annotations, whereas Bononcini not only provides tempo annotations for each movement, but also a completely labelled structure. Each of Bononcini's sonatas is composed of four movements with individual headings that are physically separated in the score: *Trattenimento Primo - Balletto – Giga (or Corrente) - Sarabanda. Trattenimento Primo* is written as the title of the whole sonata, and also as an opening movement which is only one or two lines long and which shows a slow introduction (so does *Trattenimento Secondo* and so on).[173] In the process of editing the score, this edition also refers extensively to Bononcini's annotations, adding equivalent tempo annotations to Galli's score. For example, the first movement of Sonata VI from Galli's *Trattenimento* is obviously a slow introduction as all the notes are minims and semibreves, the time signature is common time, and it is only fifteen bars long. Every first movement from Bononcini's *Trattenimento* is in common time, a dozen bars long, with a tempo marking of *adagio*. With the similar situation in Galli's Sonata VI, the tempo annotation of adagio was added in this edition.

Arcangelo Corelli has dominated research on the Italian sonata at the end of the seventeenth century. He was a contemporary of Galli, Vitali and Colombi. They all spent time in Bologna, and he constitutes an important reference point in discussing their works. He went to Bologna in 1666 to study violin with Giovanni Benvenuti and later Leonardo Brugnoli, and joined the Accademia Filarmonica in 1670.[174] His works are mainly sonatas, including solo sonatas and trio sonatas. Among his sonatas, the most worthy comparison with Galli's work is his *12 Sonate, Op.5* published in Rome by Gasparo Pietra Santa around 1700.[175] These twelve sonatas are very similar to Galli's *Trattenimento*, both in their formal arrangement and writing style. Therefore, this group of works forms another important point of comparison with those of Galli.

Aside from the obvious similarities in anthology size and instrumentation, a key aspect is the separation between movements. For example, in Corelli's Sonata 1, the movement changes in the middle of one line of the score. After the final paragraph of the Allegro, the notation does not start a new line, nor does it have any rest bars, but moves directly on to the Adagio movement (see fig. 17). This is the same situation as Galli's Sonata I. Galli's manuscript does not indicate the change of movement with text or any musical marking (unlike Bononcini, as discussed above), but only with the change of rhythm and speed, and the change of time

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[172] "A trè, due Violini, e Violone, con il basso continuo per il Cembalo." Bononcini, *Trattenimenti.*
[173] Ibid.
[174] Michael Talbot, "Corelli, Arcangelo," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.06478.
[175] Arcangelo Corelli, *12 Violin Sonatas, Op.5* (Rome: Gasparo Pietra Santa, n.d.[1700]).

signature is a new movement (see fig. 18). Apart from the special case of intra-line changes of this kind, the distinction between movements can mostly be observed by the spacing between lines and by the double bar lines in the score. In Corelli Sonata 1, for example, the double bar line means the end of the movement, and a new line of writing also means the beginning of a new movement (see fig. 19). The same situation applies to Galli's Sonata IV, where the double barline and the notation of the fermata mean the end of the Adagio (see fig. 20). In addition to these relatively complete movements comprising dozens of bars, short movements functioning as bridge sections also appear in the sonatas of both Corelli and Galli. For example, in Corelli's Sonata 11, the Adagio section with only nine bars acts as a bridge between the preceding Allegro and the following Vivace (see fig. 21). This situation can be identified in Galli's Sonata IV as well. The Adagio fragment with only 10 bars is obviously a bridge passage linking the preceding Adagio with the following Gigue. In this case, although Galli did not give a movement heading, a heading was added during the editing process (see fig. 22).

Figure 17: Change of time signature in Sonata I. Arcangelo Corelli, *12 Violin Sonatas, Op.5* (Rome: Gasparo Pietra Santa, n.d.[1700]). Bologna, Museo internazionale e biblioteca della musica di Bologna [no indication], 7.

Figure 18: Change of time signature in Sonata I. Domenico Galli, *Trattenimento musicale*

sopra il violoncello (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 5r.

Figure 19: Double bar line in Sonata I. Arcangelo Corelli, *12 Violin Sonatas, Op.5* (Rome: Gasparo Pietra Santa, n.d.[1700]). Bologna, Museo internazionale e biblioteca della musica di Bologna [no indication], 3 and 4.

Figure 20: Double bar line in Sonata IV. Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 8r.

Figure 21: Bridge in Sonata XI. Arcangelo Corelli, *12 Violin Sonatas, Op.5* (Rome: Gasparo Pietra Santa, n.d.[1700]). Bologna, Museo internazionale e biblioteca della musica di Bologna [no indication], 59 and 60.
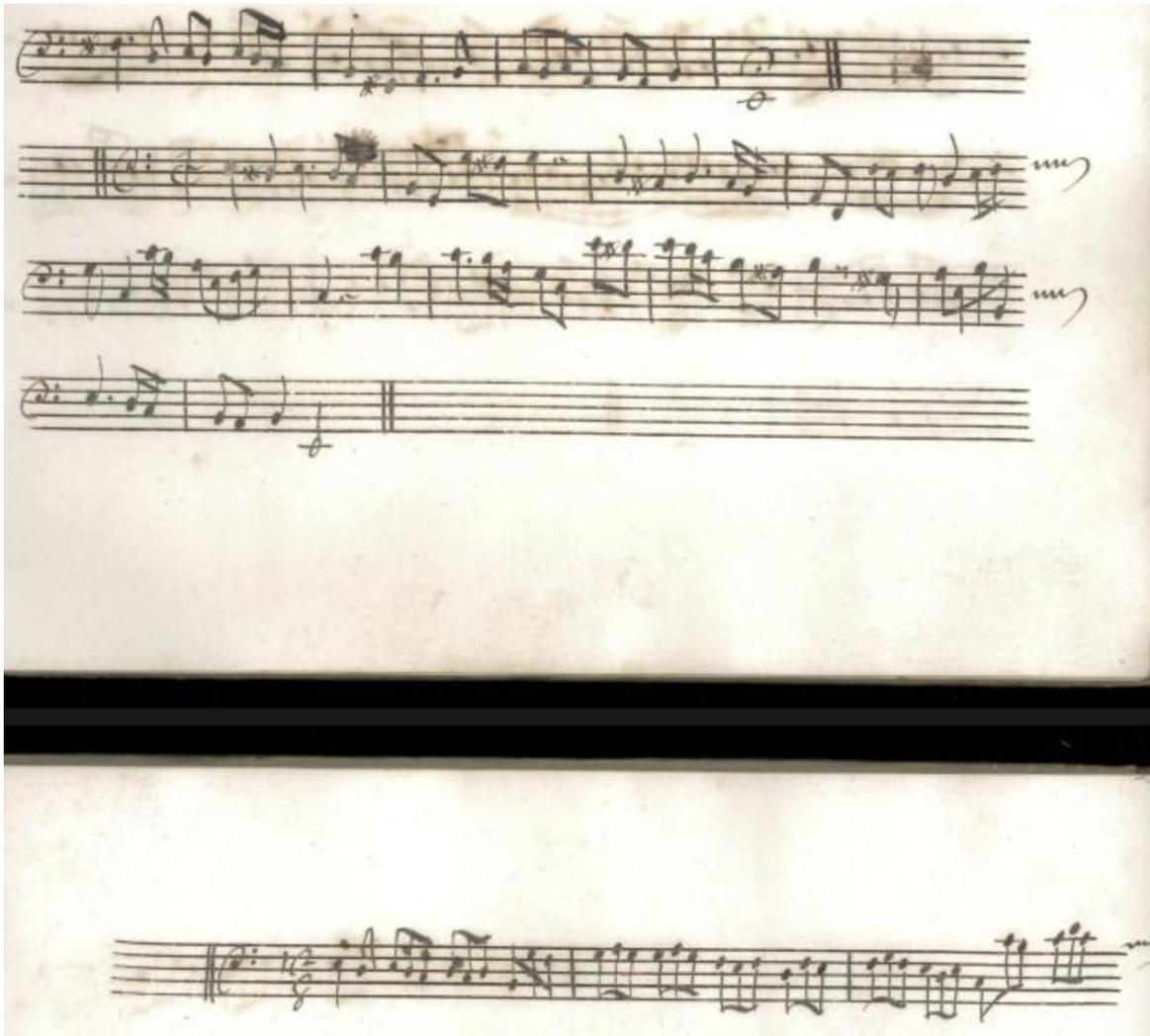
Figure 22: "Bridge" in Sonata IV. Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 8r and 8v.

In addition to movement divisions, the heading of the movements is determined by extensive references to other composers of the same period. For details, please refer to the Tempo section of Notes on Performance. At the same time, Corelli's work is also comparable. In print publications and manuscripts, both Corelli and Galli used a large number of dance form titles such as Giga. The Giga appears particularly extensively in the scores of both: Corelli five times and Galli twelve times (labelled by Galli as *giga* seven times, and five added editorially). Although there is no complete manuscript of Corelli's set of sonatas, the complete publication record, together with Corelli's partial manuscript, already provides a very informative source for comparison with Galli.

My editing process has also referred extensively to the headings in the Corelli score. In Corelli's twelve sonatas, tempo notations such as Allegro and Adagio appear frequently. This not only shows the change of tempo, but also shows the difference in movements. In

Corelli's sonatas 7 and 11, each sonata is organised like a suite. Although it is still named a Sonata, there are more than four dance forms in each Sonata, such as Giga, Allamanda, Sarabanda and so on, and for almost every dance movement the score also provides a tempo notation at the bottom of the first line. For example, in Corelli's Sonata 7 (see fig. 23), it can be seen that there are no strict requirements for the naming of headings during this period, and the tempo notations and dance music titles can appear in alternation within the same work, or even be combined. Therefore, in the process of editing, I added movement headings according to the form of the section.

Figure 23: Headings in Sonata VII. Arcangelo Corelli, *12 Violin Sonatas, Op.5* (Rome: Gasparo Pietra Santa, n.d.[1700]). Bologna, Museo internazionale e biblioteca della musica di Bologna [no indication], 43 and 44.

The rhythm and time signature notations are relatively complete, and Galli clearly marked every change of time signature in the manuscript. Common time is used, sometimes frequently so, in every Sonata. Galli named most of the triple metre parts as Giga, and I have followed his custom in naming the other triple metre sections Giga. There are 12 Giga movements in total in 12 sonatas. Other tempo notations are discussed in the Tempo section of Notes on Performance.

Galli's tonalities and key signatures are similar to those of Vitali described above. In Galli's manuscript, there is no use of key signatures at all, and some sonatas are marked with sharp and flat accidentals in the score, but they do not conform to the modern notation of major and minor keys. For example, in Sonata 1, the music starts on D, and each movement ends on D, so it is logical to assume that this is D major or D minor. Observing the score, it can be noted that B flat accidentals are used frequently, so it is clear that Sonata 1 is in D minor. As

this edition is for current cellists, I decided to maintain the content of Galli's manuscript, without adding or subtracting any of the sharp or flat notations at the beginning of every line, and to use the major and minor keys for the purposes of music analysis. I still used Sonata 1 as an example, seen as D minor, but without making any changes in the heading section.

In summary, this group of *Trattenimenti* was published in 1691 and is probably the latest of the three works discussed in this study. Galli seems to have learned the lessons of composing solo works from the works of others. We are not able to fully understand the intentions of Galli's performers because we lack the expertise and context that they possessed. The unclear headings, tempo notations and key signature seem not to be regarded as a "perfect" manuscript for the current cellist. However, there are still a lot of points worth learning and discussing. For example, each Sonata is very complete, the length is equal, and the content is more varied with different rhythmic patterns and more melodic shaping, unlike the "scales" that dominate in Colombi's *Toccata*. With all these features, this work is more suitable for public performance. Once cellists have become familiar with B-flat tuning by practising the first two sets of works, they can practise this set of *Trattenimenti*. Depending on time constraints, one may choose to perform the complete 12 sonatas, or a group of six sonatas, for the first half and the second half of the performance.

3.4 Comparison

The threefold reasons for choosing to include all these pieces in one edition are, firstly that they originate from the same period in the same milieu; secondly that they are all solo works for a bass stringed instrument, very unusual at the time; and thirdly that they all use B-flat tuning. As there are no definite dates for the composition of the three works, and no "smoking gun" indicating precisely when and in what circumstances the three composers worked together, it is not straightforward to prove that the three works are directly related. But all three composers served Francesco as well as working along the Modena-Bologna axis, and it seems likely that they would have seen each other's compositions, or at least had opportunities to become familiar with one another's playing styles. A comparison of various aspects shows that the three works do have some things in common, as well as some significant differences.

The use of the Toccata idiom is held in common between the three pieces. The Colombi work is clearly marked as a Toccata, and the first piece in Vitali's anthology is also stated directly to be a Toccata. Although Galli's work is not marked with any toccata annotations, Sonata VIII's second movement, Allegro, also has toccata-like features. (As Sonata VIII's second movement is short and is the only passage in the work that has toccata-like features, in this case an editorial Toccata annotation has not been added.) These three sections

sharing a Toccata identity are all in C major, with a fast tempo, and the beginning two bars can be perceived as characterised by a fast run of arpeggios. The first two and a half beats of Vitali's Toccata and Galli's Sonata VIII, Allegro are almost exactly the same, as shown in example 16 (see ex. 16). The biggest difference between these three is the length of the passage; Colombi has nearly four hundred bars, Vitali's toccata has 17 bars, and Galli's is the shortest, with only eight bars. As all three Toccatas are in C major and begin with rising arpeggios, they appear to share a similar understanding regarding the characteristics of the idiom. However, as Galli did not annotate "Toccata" within the score, it is not unambiguous that this movement can accurately be regarded as a "Toccata." Similarly, the works by Vitali and Galli are linked in that they both use dance forms; however, the dances used are different: Vitali has "Bergamasca", "Ruggiero" and "Paβa, e mezzo", Galli has "Giga."

Example 16: Bar 1 in Toccata, Vitali's *Partite* in this edition; Bar 1 in Allegro, Sonata VIII, Galli's *Trattenimento* in this edition.

It was mentioned above that Colombi's Toccata could be seen as an 'exercise'; could it also be seen as a kind of dictionary of cello figurations, with which the other composers may share elements? When considered in this way, the three composers do have similarities in the progression of some musical phrases. For example, the semiquavers following the interval pattern of a neighbour note followed by a third skip, in a sequence, appears in all three works, as shown in example 17 (see ex. 17). Another point of comparison is in bars 32-37 of Colombi's work; the exact same rhythmic pattern can be found in Bergamasca 35-36, and Sonata II Presto 1-4, but the pitch patterns in these three places are completely different, as shown in example 18, 19 and 20 (see ex. 18, 19 and 20). There are further elements held in common between Colombi and one of the other two. One example is Colombi and Vitali have a similar music element, as shown in example 21, in which two phrases are nearly the same, except for the first half note which Colombi wrote as a quaver rest (see ex. 21). One more example is Colombi and Galli have a similar music phrase too: example 22 shows this element to be largely the same but with different accidental notations (see ex. 22). From the above, it can be seen that many of the rhythmic patterns and some of the figurations in Colombi's work can be found in the other two works. It is necessary to point out, however, that where they use the same rhythmic patterns, the pitch content is quite different, weakening any perceived relationship.

Example 17: Bar 62 in Colombi's *Toccata* in this edition; Bar 44 in "Ruggiero per la lettera B", Vitali's *Partite* in this edition; Bar 11 in Adagio, Sonata I, Galli's *Trattenimento* in this edition.

Example 18: Bar 32-35 in Colombi's *Toccata* in this edition.

Example 19: Bar 35-36 in Bergamasca per la lettera B, Vitali's *Partite* in this edition.

Example 20: Bar 1-4 in Presto, Sonata II, Galli's *Trattenimento* in this edition.

Example 21: Bar 209 in Colombi's *Toccata* in this edition; Bar 31 and 32 in "Ruggiero per la lettera B", Vitali's *Partite* in this edition.
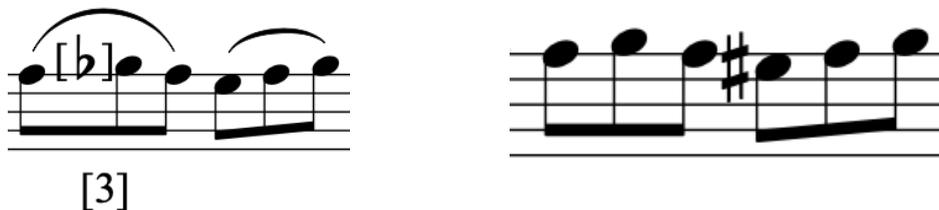
Example 22: Bar 62 in Colombi's *Toccata* in this edition; Bar 12 in Giga, Sonata III, Galli's *Trattenimento* in this edition.

As a performer, I have found the contrast between these three works quite striking, and indeed that contrast has informed the ordering of the works in the edition. On a musical level, Colombi's work is clearly the most repetitive and least interesting to play, and its most memorable feature is the various forms of scale exercises. It is on the basis of my own experience playing and becoming familiar with this repertoire that I have positioned Colombi at the start of the edition as a kind of introductory etude. Vitali's work is slightly more exciting, with a few profound, or rather surprising, memorable moments for me in performance. The demisemiquavers, duplets and triplets in the Bergamasca, for example, or the many changes of time signature in the Capritio, cause tension for the performer that is aligned between physical/technical challenges and musical rhetoric. Playing Galli's work after the other two brings a sense of relief, thanks to more refined harmonic and melodic schema that result in more coherent musical rhetoric and direction. I have found it interesting to observe the difference in playing Galli from the *Trattenimento* presentation manuscript, because it is possible to feel the seriousness and reverence of the composer at the time through the delicate pages of the score. Although all three composers served Francesco at some time, the compositions without dedication feel more like the composer's own exploration of musical features, whereas, when playing from the presentation manuscript, the work with a specific dedication imposes upon the performer a more formal sense of seriousness.

Overall, the works of these three composers each have their own distinctive character, made their own efforts for the development of the cello as a solo instrument in the late seventeenth century, and provided useful models for other composers and performers. First of all, Colombi has the largest number of works of the three composers. With his rich creative experience, he made his first attempt at solo cello works in the form of a long piece. Although the melodic lines are mainly based on the scale, they also indicate very varied rhythmic patterning of scale progressions. Vitali's *Partite* is rich in content and contains seven different musical genres. He and Colombi worked concurrently as *vicemaestri di cappella* at the Este Court, and there was probably a lot of musical communication between them in their work. Although the *Partite* is more complete and musically varied than the *Toccata*, as we have no exact composition dates for either work, it is impossible to determine which of the two composers was the first to create solo music for the violone. Nevertheless, the use of more varied genres and a wider range of time signatures further reflects the state of performance on the solo Violone at the time. The last one is Galli's *Trattenimento*, the latest of the three works, and in my opinion the most "complete." Firstly, it conforms to the 12-work anthology standard as a whole; secondly, the internal structure of each Sonata is very clear and complete; finally, more accidental notes and more time signatures are used. These features allow this *Trattenimento* to have more performance potential. Although there is no evidence that they worked together at any specific time, their works do have some similar elements, perhaps reflecting a shared understanding of the affordances and creative possibilities of the cello. Colombi, Vitali and Galli, not only influenced the string compositional atmosphere of the time, but these relatively complete manuscripts provide us with good primary sources to reconstruct the environment of the solo cello works of the time.

4. Notes on Performance

This chapter will feature five sections, which are Instrumentation, Pitch and Tuning, Tempo and Headings, Playing Technique, Ornamentation, and Dynamics. The primary sources are mainly from the manuscripts collected in the Biblioteca Estense, and the secondary sources are based on Marc Vanscheeuwijck, Anne Schnoebelen, Stephen Bonta and Gregory Barnett's research on sixteenth- and seventeenth-century Italian string music.

4.1 Instrumentation

The development of the cello has been a long process. According to Marc Vanscheeuwijck, what we now call the cello was developed from a combination of various stringed instruments popular in Europe in the sixteenth century. Some of the earliest evidence perhaps dates back to the *Musica Teusch* (see fig. 24) by the German lutenist Hans Gerle published in Nürnberg in 1532. In the drawing on the cover page, we can see a cello-like instrument (actually, a bass violin).[176]

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[176] Hans Gerle, *Musica Teusch,* (Nürnberg: Hieronymus Formschneider, 1532); Vanscheeuwijck, "The Baroque," 78.

Figure 24: Patterns in Hans Gerle, *Musica Teusch* (Nürnberg: Hieronymus Formschneider, 1532) Ex Bibliotheca Regia Berolinensi, fol. A1r.

As previously discussed, the cello in seventeenth-century Italy was not just a bass accompaniment instrument; it gradually acquired a new and additional role as a solo instrument. It had both various tuning rules and differences in body size. Modern scholar Stephen Bonta, who studies Italian sacred and instrumental music in the seventeenth century, argues that the Violoncello instrument first appeared and developed in Bologna, and he fully answered why it first emerged in Bologna in his research. He explained that the critical problem of the beginning of the bass violin is the size; the instrument has to be large enough to produce a proper sound from the lower string. Instrument makers made the bass violin into different sizes to address this issue. Musicians' choices of instrument were different when playing different music pieces, but none of these instruments was entirely satisfactory. This problem was finally solved in the 1660s when Bolognese string makers made wire-wound strings, allowing a large sound to be produced from small instruments. The Bolognese term "violoncello" then prevailed.[177] In addition, almost all the earliest cello composers were constituents of the Accademia Filarmonica. This rapid rise of music from Bologna was due to the basic principles of harmony, polyphony, and Baroque fugue that were fully understood by the composers of the Accademia in Bologna.[178]

Vanscheeuwijck believes that the first use of the word "violoncello" was in Giulio Cesare Arresti's *Sonate A 2.& a Tre Con la parte di Violoncello a beneplacito. Op. 4* in 1665.[179] The music was published in Venice, but Arresti appears to have spent most of his life in Bologna. He served as organist at San Petronio and was a member of the Accademia Filarmonica in 1666.[180] Before the term "violoncello," the stringed instruments playing the bass part were previously identified with words such as *basso da braccio, violone, violone da braccio, violoncino*, etc.[181] Regarding the term violone, Vanscheeuwijck has observed that "The violone is not one specific instrument; indeed, it does not even denote one specific family of instruments… Most iconographic and documentary sources considered together would end up indicating that violoni were almost all 'hybrids,' if we were to observe the characteristics that have become standard in our descriptions of both instrument families."[182] He further notes regional differences in the terminology for bass stringed

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[177] Bonta, "From," 18 and 19.

[178] Schnoebelen, "Bologna," 110.

[179] Vanscheeuwijck, "The Baroque," 80.

[180] Nona Pyron and Peter Allsop, "Arresti, Giulio Cesare," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.01341.

[181] Vanscheeuwijck, "The Baroque," 80.

[182] Marc Vanscheeuwijck, "Violoncello and Violone," in *A Performer's Guide to Seventeenth-Century Music* (Bloomington: Indiana University Press, 2012), 231-247, at 238 and 239.

instruments in seventeenth-century Italy. Thus, in Venice we find the terms *basso da brazzo* (*da gamba*) and *basso viola*; in Ferrara, Ravenna, Rimini, and Mantua, *bassetto* (*di viola*); in Bologna, *violone*, *violoncello*, and *violetta*; in Modena, *violone*, *violoncello*, and *bassetto*; and in Rome, Naples, Lecce, and Florence, *violone*.[183]

The three works discussed in this study used different terms. In Galli's *Trattenimento,* he used "Sopra il Violoncello." In Vitali's *Partite*, he used "per il violone". In Colombi's *Toccata*, he used "a violone solo". In addition, according to the Archives of the Fabbriceria di San Petronio in Bologna, the petition for Vitali's post at San Petronio reads "...being vacant the place of violoncello through the departure of Giovanni Battistla Vitali."[184] Alongside Vanscheewijk's research we can see that these follow normal usage in both Bologna and Modena, where the terms *violone* and *violoncello* appear to have been used interchangeably. Aside from the terminology they used, we might wonder what instruments they used. In fact, Galli made a cello expressly for the music the same year he composed this *Trattenimento.* Now the instrument is held in the Gallerie Estensi in Modena. This was discussed in the previous section, The Composers.

In summary, in the seventeenth century, it was difficult to determine exactly what standard instrument either the violoncello or the violone was, and there is no definitive uniformity of size. With this variety of musical instruments emerging around the same time, there was no reliable record of what size instruments they used, and Vitali himself used both the violoncello and violone terms. It is possible that these instruments weren't the only ones used, and that these composers experimented with different sizes of instruments during their playing as well as their composing career.

As the pieces in this study do not refer specifically to any one size of instrument, and it is not easy to access the cello made by Galli, I would argue that the performer is free to choose the instrument they wish to use, whether it is a baroque or modern cello. Nowadays, in general, the baroque cello has a shorter and straighter neck, shorter fingerboard, bridge is shaped differently and situated lower, and no end-pin.[185] This choice will not affect the practice and performance too much. Certainly, it seems to be the best experience for the modern cellist to be able to use both cellos, so that players can make comparisons between the different experiences.

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[183] Vanscheeuwijck, "Violoncello," 241.

[184] Schnoebelen, "Performance," 47, Schnoebelen cited from: Archivio della Fabbriceria di San Petronio di Bologna, "Carteggio della Fabbriceria, Suppliche alla Fabbriceria di musici e impiegati." Busta 192, n.d.

[185] Vanscheeuwijck, "The Baroque," 80.

4.2 Pitch and tuning

Nowadays, the issue of pitch across different periods seems to have been artificially standardised. When we refer to Baroque music, for example, it is commonly assumed that A=415 Hz.[186] However, the pitch varies in different countries, cities, and periods. Stringed instruments are more flexible in terms of tuning than wind or keyboard instruments, so it is difficult to find detailed tuning conventions for string instruments in a particular period. Consider that, in the seventeenth century, strings often appeared in an orchestra and as an accompanying instrument, sometimes played in churches with the organ. The tuning of an organ requires a considerable amount of work, and most of the tuning records given in the literature are dates of the original construction or major rebuilding.[187] The pitch would therefore not be changed randomly or frequently, so it is reasonable to use the tuning of the organ as a basis for the tuning of string instruments.

In Bruce Haynes' research on the history of pitch, he summarised different pitches that were used in different countries. For the Bologna area discussed in his study, in the seventeenth century, the two organs at San Petronio "in Cornu Evangelli" and "in Cornu Epistolae" were set around A=460Hz. He further argued that Vitali's *Sonate da Chiesa à due Violini, Op.9* published in 1684 could be presumed to use this pitch.[188] Another study by Arthur Mendel in 1978 summarised the organ tunings in different areas in Europe before 1800. Not all frequencies in the records were perfectly accurate, with some rounded to the nearest whole number.[189] From the table he gave, the organ "in Cornu Epistolae" in San Petronio was built in 1471-1475 by Lorenzo Da Prato, tuned at A=500Hz; in 1531, it was rebuilt by Giovanni Battista Facchetti, tuned at A=460Hz; in 1708, its pitch was re-tuned by Giovanni Francesco Traeri to A=440Hz. In Carpi, a town near Modena, Ottavio Tortona built an organ in 1669-1670, tuned at A=450Hz.[190] A Modenese carver, Pellegrino Travisi, created the beautiful decorations on this organ case; he had previously made the new facade of the organ in Sant' Agostino in Modena for the Este family in 1663.[191] According to the Estense Multimedia Music Archive, in 1687, on the occasion of Duchess Laura's death, the Sant'Agostino Church conducted a performance. Giovanni Battista Vitali and Giuseppe Colombi were involved in

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[186] Robin Stowell, *The early violin and viola: a practical guide* (Cambridge: Cambridge University Press, 2001), 68.

[187] Arthur Mendel, "Pitch in Western Music since 1500. A Re-Examination," *Acta Musicologica* 50, no. 1/2 (1978): 1–328, at 26.

[188] Bruce Haynes, *A history of performing pitch: the story of "A"* (Lanham: Scarecrow Press, 2002), 75.

[189] Mendel, "Pitch," 26.

[190] Ibid., 32.

[191] "Organo di Tortona Ottavio (sec. XVII)," Catalogo generale dei Beni Culturali, accessed September 3, 2022, https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/0800235759.

the composition, and the members of the Cappella of San Petronio took part in the performance.[192]

The pieces discussed in this study do not contain any indication of pitch, nor is there any written record of the pitch standard they used. Based on the fact that Vitali worked in San Petronio, as an instrument player in the orchestra he would have used the same pitch as the organ. Vitali further worked with Colombi and Galli in Modena. Vitali and Colombi worked in the church of Sant' Agostino. It can be assumed that they probably used A=460Hz pitch or A=450 Hz. From my personal experience of playing these works, the baroque cello I used resonated better at A=450Hz, and not so well at A=460Hz. As this case indicates, it is certainly foolish and perhaps impossible to give a definite guideline on tuning pitch, and performers will have to accommodate the affordances of their particular instruments - as must also have been the case for cellists in seventeenth-century Modena. Thus, for modern cellists, it is better to try all of the tunings above, compare their effects on both instrument, strings and player, and choose the one you think is most comfortable.

In seventeenth-century Italy, the tuning of four-string instruments varied, and different tunings were employed based on regional preferences and musical requirements. Five distinct tunings used on the violoncello or violone in the period can be documented. At the very beginning of the seventeenth century, Bolognese musician Adriano Banchieri published *Conclusioni nel suono dell'organo, Op.20* in 1609, and he indicated that the four-string bass violin was tuned G-d-a-e.[193] The composer Bartolomeo Bismantova discussed string technology in his *Compendio Musicale* written between 1677 and 1694, indicating that the *violoncello da spalla* at the time was tuned in fifths, but the lowest string could be tuned to either C or D to accommodate the convenience of the performer, thus it could be tuned to C-G-d-a or D-G-d-a.[194] Some of the ricercares in Domenico Gabrielli's *Ricercari, canone e sonate per violoncello* of 1689 are easier on a cello tuned C-G-d-g, because this tuning will make the chords more achievable, otherwise many are not possible (e.g., c-e-g).[195] Some scholars refer to this C-G-d-g tuning as "Bolognese tuning" or "Italian tuning."[196]

However, the oldest-documented tuning for a four-string bass instrument, and the tuning

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[192] "Cantata per L'immaculata Concetiobe e Accademia Fundebre Fate per I Sig:Ri Accademici Dissonati, in Modena con Sonate per due Trombe e con varij Strumenti," Estense Multimedia Music Archive, accessed September 5, 2022,
https://www.movio.beniculturali.it/ame/amuses_archiviomusicalemultimedialeestense/it/149/partners/show/7/278.

[193] Adriano Banchieri, *Conclusioni nel suono dell'organo, Op.20* (Bologna: Giovanni Rossi, 1609), 55.

[194] Bartolomeo Bismantova, *Compendio Musicale* (Manuscript: n.p., 1677) Reggio Emilia, Biblioteca Panizzi, MSS. REGG. E 41, 119.

[195] Domenico Gabrielli, *Ricercari, canone e sonate per violoncello* (Manuscript: n.p., 1689).

[196] Brent Wissick, "The cello music of Antonio Bononcini: violone, violoncello da spalla, and the cello 'schools' of Bologna and Rome," *Journal of Seventeenth-Century Music* 12, no. 1 (2006).

best suited to the works in this edition (for reasons explained below), is B-flat tuning. As Dilworth notes, the first description of a bass violin appears in *Musica instrumentalis deudsch* published by Martin Agricola in 1529. Agricola described this instrument with only three strings, tuned to F–c–g. Dilworth further observes that four strings are mentioned in most descriptions postdating Agricola, tuned to B♭-F-c-g, for example in the *Scintille di musica* published by Giovanni Maria Lanfranco in 1533 in Brescia, and in the *Prattica di musica* published by Ludovico Zacconi in 1596 in Venice.[197] Vanscheeuwijck points out that it appears from some pictorial sources and written descriptions that an instrument that could be played sitting or standing, with the player's legs resting on the floor or a stool, was generally tuned in B♭-F-c-g in seventeenth century.[198] This tuning is also specified in Gasparo Zanetti's *Il Scolaro per imparare a suonare di violino, et altri stromenti*, published in 1645 in Milan, the sole tutor book for instruments of the violin family surviving from seventeenth-century Italy.[199] Vanscheeuwijck further shows that the technical requirements of the repertoire indicate that "In Modena, the violone is usually tuned B♭-F-c-g."[200] For example, the chords used in Giovanni Battista Vitali's *Non hà compagno amor* are evidence that Vitali used the tuning B♭-F-c-g rather than C–G–d–g/a, because this makes the chords easier to achieve (e.g., g-♭e-g).[201] The B♭ tuning is also required for the double-stops in Giuseppe Colombi's *Chiacona a Basso solo* composed around 1670.[202]

B♭ tuning was also used in England and France in the seventeenth century. One example in England is the research by Peter Trevelyan, who investigated instruments made by William Baker (c.1645-1685). He made string instruments for the Oxford Music School, and one of the bass violins he made in 1672 was tuned in B♭-F-c-g.[203] In a separate study, Peter Holman states that during the period from approximately 1675 to 1700, the standard tuning for string instruments in Italy gradually disseminated to most regions of Northern Europe. It seems that their bass violins commonly used the B♭-F-C-G tuning.[204] Vanscheeuwijck notes

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[197] John Dilworth, "The Cello: Origins and Evolution," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 1-27, at 9.

[198] Vanscheeuwijck, "The Baroque," 81.

[199] Vanscheeuwijck, "Violoncello," 237.

[200] Ibid., 242.

[201] Sanguineti, "Giovanni," 23; Manuscript of *Non hà compagno amor* is preserved in the Biblioteca Estense, Modena (I-MOe): Mus. E. 245, ff. 23v–27v.

[202] Giuseppe Colombi, *Chiacona a Basso solo* (Manuscript: n.p., 1670s) Biblioteca Estense, Modena (I-MOe): Mus.E.350.

[203] Peter Trevelyan, "How did Seventeenth-Century English Violins Really Sound?" in *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century,* ed. Jonathan Wainwright and Peter Holman (Farnham: Ashgate, 2005), 167-169.

[204] Peter Holman, "From Violin Band to Orchestra," in *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century,* ed. Jonathan Wainwright and Peter Holman (Farnham: Ashgate, 2005), 246.

that according to Marin Mersenne's *Harmonie universelle* published in Paris 1636, this tuning was used in France for the *basse de violon* (bass violin).[205] In light of this, Vanscheeuwijck suggests that B-flat tuning, which appeared predominantly in Modena during this period, is derived from French influence.[206] However, given that B-flat tuning is evidenced in Italy from 1533 and consistently throughout the sixteenth and seventeenth centuries, it seems more likely to be a continuous Italian practice.

Two of the pieces discussed in this study manifestly use the tuning of B♭-F-c-g, because many lower B♭ notes appear in Galli's *Trattenimento,* Sonata X, Giga (see fig. 25), and lower B notes appear in Colombi's *Toccata* (see fig. 26). Vitali, previously based in San Petronio, also composed many instrumental pieces during his time in Bologna, but in these the cello part appears predominantly as an accompaniment, playing in single notes. Therefore, as both tunings are possible, it is difficult to determine which one he specifically used. For the piece discussed in this study, the double stops in bars 26 and 27 in the *Bergamasca* (see fig. 27) would be easier to approach by tuning B♭-F-c-g rather than Bolognese tuning or modern tuning, especially the double stop C-c in bar 27. In working on these pieces as a performer, I have experimented with both of the plausible tunings (B♭-F-c-g and C-G-d-a). For the lower B♭ notes in Colombi and Galli's pieces, I moved them one octave higher which made it playable. However, both the baroque cello and the modern cello I used in this research work better with B-flat tuning, both because of the wider vibration of the low Bb, and because the higher C string provides a regular point of open-string rest in C major, the most common key among these works. It is challenging in the very beginning because of the different fingering arrangements, but in my view it is valuable to have experience with lower tuning for modern cellists.

Figure 25: Lower B flat notes in Sonata X, Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 14v.

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[205] Vanscheeuwijck, "Violoncello," 236; Marin Mersenne, *Harmonie universelle* (Paris: Sebastien Cramoisy, 1636), IV: 184-185.
[206] Vanscheeuwijck, "Violoncello," 241.

Figure 26: Giuseppe Colombi, *Toccata for Violone Solo, Libro 17* (Manuscript, n.p., n.d.).
Modena, Biblioteca Estense Universitaria, Mus.F.286, 14r.
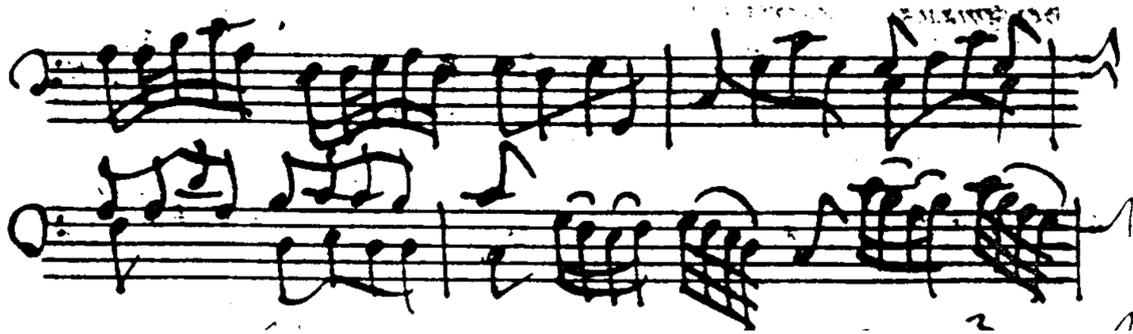
Figure 27: Bergamasca per la lettera B. Giovanni Battista Vitali, *Partite sopra diverse sonate*
(Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1,
[p. 5]

From the above, it can be seen that this does not mean there is only one tuning or one pitch
at a certain period of time, nor does it mean that when a new one appears, the old one is
eliminated, but that these different tunings are always used alternatively. For modern cellists
using this music collection, "B-flat tuning" and higher pitch (A=450Hz or A=460Hz) are highly
recommended, which would be the best way to practise the Baroque music of the Modena
region in the seventeenth century.

4.3 Tempo and Heading

Modern scholar George Houle notes that modern music performers find the notation of
music is always a puzzle in the seventeenth and eighteenth centuries.[207] Reviewing our three
composers' manuscripts, the tempo marking and headings of the *Trattenimento* appear
incomplete; each Sonata can be clearly divided into several movements, but in the 12
Sonatas Galli only marked eight Giga and one Aria. The manuscripts of Vitali and Colombi do
not contain speed annotations, but the headings are relatively complete.

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[207] George Houle, *Meter in music, 1600-1800: Performance, perception, and notation* (Indiana
University Press, 1987).

Tempo indications were commonplace in writing for the violin in the seventeenth century. Venetian composer Dario Castello used tempo markings such as "adasio, alegra" (for example, *Sonate concertate in stil moderno, libro primo* first published in 1621); Willi Apel indicates this was the first examples of their use in violin literature.[208] The violinist Giuseppe Torelli made a major contribution to the Bolognese repertory for trumpet and strings with his *12 Concertino per camera, Op.4* in 1688 (see fig. 28), and Giovanni Paolo Colonna, organist at San Petronio in Bologna, composed *Il Mosè legato di Dio* around 1686 (see fig. 29); both were colleagues of Vitali at San Petronio, and have tempo markings such as *Allegro*, *Adagio*, *Presto*, *Largo* and *Grave*.[209] In addition to these, the first solo cello *Ricercare* by Domenico Gabrielli, composed in 1689, has frequent tempo markings including *Largo, Grave*, and *Presto*; Galli and Gabrielli both worked in Modena, and it has been argued that Galli's *Trattenimento* was inspired by Gabrielli's cello writing.[210] Although the compositions explored in this study lack tempo markings, the use of tempo notation was evidently very common among composers in Bologna and Modena.

Figure 28: Some tempo indications in Giuseppe Torelli, *12 Concertino per camera, Op.4* (Bologna: Marino Silvani, n.d.[1688]). Bologna, Museo internazionale e biblioteca della musica di Bologna [no indication], 3.

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[208] Apel, *Italian,* 35.

[209] Giuseppe Torelli, *12 Concertino per camera, Op.4* (Bologna: Marino Silvani, 1688); Giovanni Paolo Colonna, *Il Mosè legato di Dio* (Manuscript, n.d. ca.1686).

[210] André Luis Giovanini Micheletti and William Teixeira Da Silva, "Cello Development from Gabrielli to Vivaldi," *Revista Música Hodie* 14.2 (2014), 24; Nona Pyron and Angela Lepore, "Galli, Domenico," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.10550.

Figure 29: Some tempo indications in Giovanni Paolo Colonna, *Il Mosè legato di Dio* (Manuscript, n.d. ca.1686). Modena, Biblioteca Estense Universitaria, Mus.F.299, fol. 1r.

Specific definitions of the various tempo terms did not appear frequently until the eighteenth century, for example in the *Dictionnaire de musique* by Sébastien de Brossard in 1703; *Musicalisches Lexicon* by Johann Gottfried Walther in 1728; *Cyclopædia: Or, an Universal Dictionary of Arts and Sciences* by Ephraim Chambers in 1741; and *Dictionnaire de musique* by Jean-Jacques Rousseau in 1768.[211] In Chambers' publication, he mentions that there are six categorisations of musical time, in increasing order of speed: Grave, Adagio, Largo, Vivace, Allegro and Presto. He further explains that Adagio defines a slow time, while Allegro expresses a sprightly, quick motion.[212] It can be seen that this order is not exactly the same as that now in use among classical musicians. Indeed, David Fallows argues that the use of these terms in early music was more adjective than specific to a particular tempo. Two examples will illustrate his point. The word *allegro* appears in Gioseffo Zarlino's *Le Istitutioni Harmoniche*, published in 1588, as representing joyful singing with powerful movements. Maurizio Cazzati's *Il secondo libro delle sonate, Op. 8*, published in 1648, has "Allegro, e presto", where it is considered that allegro still denotes mood and presto

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[211] Sébastien de Brossard, *Dictionnaire de musique* (Paris: Christophe Ballard, 1703); Johann Gottfried Walther, *Musicalisches Lexicon* (Weimar: zu finden hieselbt bey dem Verfasser, 1728); Ephraim Chambers, *Cyclopædia: Or, an Universal Dictionary of Arts and Sciences*... Vol. 2 (London: D. Midwinter, 1741); Jean-Jacques Rousseau, *Dictionnaire de musique* (Paris: Chez la veuve Duchesne, 1768).

[212] Chambers, *Cyclopædia*, n.p.

speed.[213] For the definition of Adagio, Fallows refers to Girolamo Frescobaldi's *Fiori Musicali, Op. 12*, published in 1635, which states that Adagio stands for 'at ease'. He also refers to the *Dictionnaire de musique*, written by Sébastien de Brossard in 1701, where Adagio stands for comfortable, not in hurry, slowly.[214]

From the above, it can be seen that the period from the late seventeeth to the early eighteenth century is a period in which the terminology of musical speed was gradually defined. There are many works marked with tempo notations from this period, but there is no uniform regulation. Despite the extensive use of tempo notations in the environment in which Galli lived and worked, and by his colleagues and friends, Galli's manuscript of the *Trattenimento* lacks explicit notations of tempo. Galli only marked some movements with terms such as Giga and Aria, but we can use the conventions attaching tempi to the rhythmic character of particular musical genres and forms to hypothesise the composer's intentions for some movements.

In this context, the tempo notation added to Galli's *Trattenimento* in this edition is relatively liberal. The intention in this case is not to prescribe a specific tempo for each movement, but to add 'headings' to distinguish the different movements of each sonata in a clearer way. These tempo indications can be broadly considered as meaning "faster" or "slower". Missing title and tempo indications for each movement were added in this edition according to two conventions. One is that larger notes in longer duration were performed more slowly, while smaller notes in shorter duration were performed more quickly, a convention inherited from mensural notation.[215] The other is based on tempo notation used by composers of the same period and in the same area. For example, the above-mentioned pieces by Giovanni Paolo Colonna and Giuseppe Torelli. In this case there are five options from slow to fast: Grave, Largo, Adagio, Allegro and Presto (here fast and slow refers to what is now considered tempo speed). This is in addition to the Giga and Aria, which appeared in the manuscript.

In the headings marked by Galli, Aria appears only once. As there are no distinguishing features and no similar fragments to compare, nothing is identified as special apart from the "Aria" heading itself. As for differences between Gigas in 3/8, 6/8, 9/8 and 12/8; apart from the apparent difference in the number of beats in each bar, the implied difference is that the 3/8 can be played at a slower tempo than the others. This is because most of the notes in 3/8 are semiquaver and it can be a challenge to play them at the same speed as one might approach a 12/8.

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[213] David Fallows, "Allegro (It.: 'merry', 'cheerful', 'lively')," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.00606; Maurizio Cazzati, Il secondo libro delle sonate, Op.8 (Venezia: Alessandro Vincenti, 1648), 5r.

[214] David Fallows, "Adagio (It.: 'at ease', 'leisurely')" Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.00149.

[215] Houle, *Meter*, 2.

Another reason for adding tempo headings for Galli is that his manuscript can be clearly divided into sections. This is because he re-starts writing each new section on the next line, in some cases changing the time signature, such as in Sonata 12 (see fig. 30). Furthermore, there is no adjustment of the manuscript to modern spelling conventions, such as the retention of Giga instead of changing it to Gigue. The added editorial tempo notations all conform to the modern spelling convention.

Figure 30: Sonata XII. Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 16v.

Markings for the fast movements in Sonatas 1-12 include Allegro for twelve, Presto for two, and Giga for twelve (Galli marked eight Giga in total). Almost all the movements in triple metre are marked Giga, except the third movement of Sonata VII, the second movement in Sonata X in 3/2 metre, and the fifth movement in Sonata XII marked as Adagio. Fourteen movements in "C" metre are marked Allegro and Presto. Markings for the slow movements in Sonatas 1-12 include Adagio for fifteen, Largo for three and Grave for two.

In Vitali's manuscripts, he wrote headings for each individual piece. In this edition, the manuscript headings have been maintained entirely without adapting the spelling to

modern conventions. It should be particularly noted that five of these pieces have the title "per la lettera B", as well as the similarly titled "Lettera E" and "Lettera D". Alessandro Bares explained this in his 2005 edition: "the 'Lettera' which are found in the titles refer to the key of the piece. They were mostly used to indicate chords for the Spanish guitar. Letter B indicates C major chord, letter E d minor chord, letter D a minor chord."[216]

In their investigation of the history of the guitar, James Tyler and Paul Sparksthey discussed some guitar manuscripts from 1585-1600 now preserved in the University Library of Bologna, indicating that "significantly, the Bologna manuscript is also the earliest known document containing examples of a *quasi-continuo* notational system, devised specifically for the guitar, known as *alfabeto*."[217] They further gave an example of alfabeto notation (see ex. 23).[218] Gary Boye gives this definition of the term *alfabeto*: "Seventeenth-century sources for the guitar use a unique chordal shorthand called alfabeto notation. This ingenious system allowed the performer to play in any key or with a guitar tuned to any pitch, as long as the interval pattern of tuned strings (commonly but not always given as A-d-g-b-e') remained the same."[219] For the composer discussed in this study, Tyler argues that some of Vitali's music included the guitar *alfabeto* as an option for accompaniment like placing *alfabeto* above the vocal line.[220] However, he does not give examples, and I have not found the relevant manuscripts. In addition, Giovanni Battista Granata was a guitarist and composer who was active in Bologna at the same time as Vitali. He published seven books, five of them by Giacomo Monti in Bologna.[221] Monti was a Bolognese publisher who had also done publishing work for Vitali.[222] Vitali did not explicitly state in the piece that an accompaniment was required, which some musicians thought might imply a hint that they could be accompanied on guitar, as in the versions recorded by Ana Bedoya and Daniela Pena with baroque guitar accompaniment,[223] and Dorothea Andreae and Siegfried Andreae with a theorbo accompaniment.[224] What is undeniable is that this must have been used as an

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[216] Alessandro Bares, *Partite sopra diverse sonate per il violone (Ms, I-MOe)* (Albese con Cassano: Musedita Edizioni Musicali, 2005), 1.

[217] James Tyler and Paul Sparks, *The Guitar and Its Music: From the Renaissance to the Classical Era* (Oxford: Oxford University Press, 2002), 39.

[218] Tyler and Sparks, *The Guitar*, 40.

[219] Gary Boye, "The Case of the Purloined Letter Tablature: The Seventeenth-Century Guitar Books of Foriano Pico and Pietro Millioni," *Journal of Seventeenth-Century Music* 11, no. 1 (2005).

[220] Tyler and Sparks, *The Guitar*, 80.

[221] Gary R. Boye, "Granata, Giovanni Battista," Grove Music Online, published online: 2001, last modified January 1, 2014, https://doi.org/10.1093/gmo/9781561592630.article.11604.

[222] Anne Schnoebelen, "Monti, Giacomo," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.19031.

[223] Daivi Martinez, "Partite Sopra Diverse Sonate Per Il Violone - G.B. Vitali (1680)," Youtube, uploaded on November 29, 2017, https://www.youtube.com/watch?v=NlX5Z_pI8ik.

[224] Duo Continuo, "Giovanni Battista Vitali Bergamasca Baroque Cello / Theorbo," Youtube, uploaded on March 3, 2011. https://www.youtube.com/watch?v=NHnLFCecEF8&t=1s.

alternative way of stating the key of the music (i.e. just a synonym for "sonata in C major"), whether with or without accompaniment.
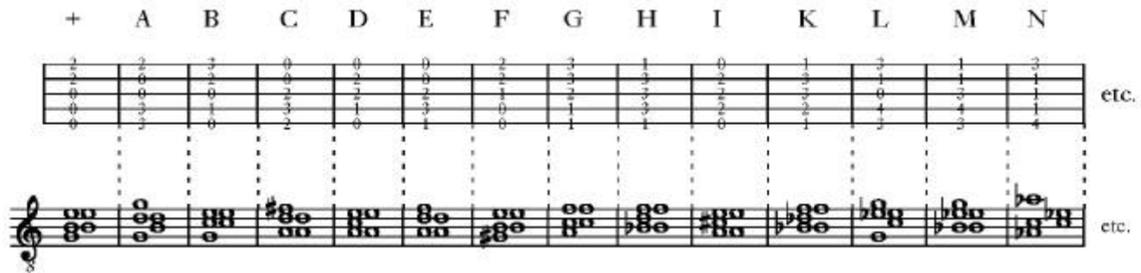
Example 23: Example of *alfabeto* notation from James Tyler and Paul Sparks, *The Guitar and Its Music: From the Renaissance to the Classical Era* (Oxford: Oxford University Press, 2002), 40.

The heading of Colombi's Toccata is complete and fully preserves the manuscript score.

4.4 Playing Technique

Marc Vanscheeuwijck pointed out in his research that there are very few materials describing cello technique in the seventeenth century. He examined Marin Mersenne's *Harmonie Universelle* published in 1636, arguing that all instruments in the violin family are technically similar, as their fingering is diatonic and their bowing is overhand.[225] The composers employed by Francesco II were also professional string players. They exerted a significant influence on the court's musical output, fostering a climate conducive to technical exploration, such as double-stops and chords.[226] It is reasonable to assume that, after Modena became an important musical centre, cello performance skills also developed considerably. With the composers creating more and more unaccompanied pieces for the cello, many of the techniques of violin playing were appropriately transferred to the cello.

4.4.1 *Fingering*

According to Bartolomeo Bismantova's *Compendio Musicale* discussed in earlier paragraph, the violin left-hand fingering is from the lowest open string to the highest position of the

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[225] Vanscheeuwijck, "The Baroque," 87.
[226] Sanguineti, "Giovanni," 25.

fourth finger (see fig. 31).[227] This is a very stable violin left-hand position that is still used today. Bismantova's book does not contain left-hand fingering for the cello, but does for the *Contrabasso* or *Violone Grande* and *Violoncello da Spalla* (see fig. 32 and 33).[228] It can be seen that they are all completely diatonic fingerings. Marc Vanscheeuwijck mentioned in his research that Giovanni Bononcini introduced the modern cello fingering, which is also the hybrid diatonic-chromatic fingering technique, where four fingers were put perpendicularly on the string, and a half-tone apart from each other, to Paris in 1733. This information might come from Michel Corrette's publication *Méthode pour apprendre le violoncelle, Op.24* in 1741, where the preface presents Bononcini as the inventor of the "Violoncello"; Bononcini went to Paris in 1733.[229] This implies that this advanced fingering technique was popular in Bologna by the early eighteenth century, or even the late seventeenth century. Vanscheeuwijck further argues that Domenico Gabrielli and Vitali might all have used this technique (Bononcini studied with Domenico Gabrielli, and Vitali was a predecessor of Gabrielli in San Petronio in Bologna), which can help cellists to have more frequent finger movements, such as fast scales, tremolos, slurs, arpeggios, etc.[230]
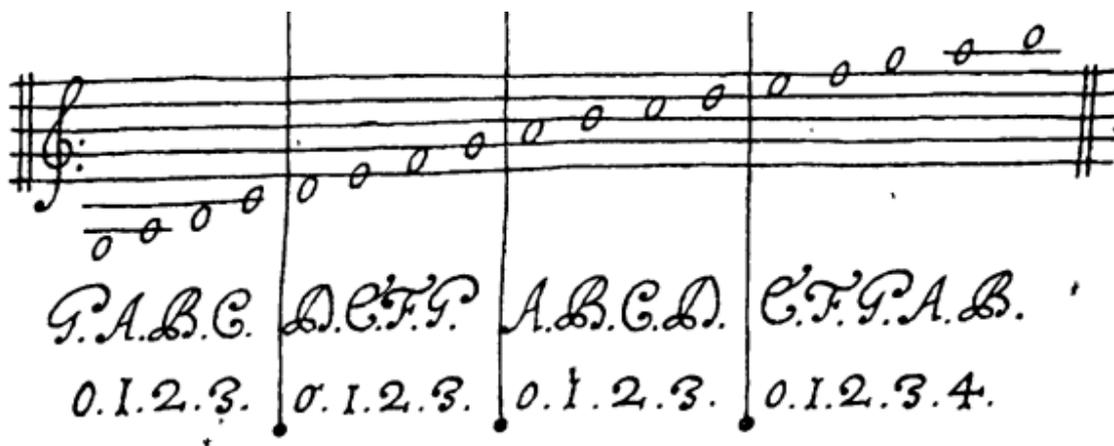
Figure 31: Bartolomeo Bismantova, *Compendio musicale* (Manuscript, n.p., 1677). Reggio Emilia, Biblioteca Panizzi, MSS. REGG. E 41, 111.

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[227] Bismantova, *Compendio*, 111.

[228] Ibid., 118 and 119.

[229] Michel Corrette, *Méthode pour apprendre le violoncelle, Op.24* (Paris: [Undefined publisher], 1741); Lowell Lindgren, "*Bononcini, Giovanni*," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.6002278276.

[230] Vanscheeuwijck, "The Baroque," 89.

Figure 32: Bartolomeo Bismantova, *Compendio musicale* (Manuscript, n.p., 1677). Reggio Emilia, Biblioteca Panizzi, MSS. REGG. E 41, 118.

Figure 33: Bartolomeo Bismantova, *Compendio musicale* (Manuscript, n.p., 1677). Reggio Emilia, Biblioteca Panizzi, MSS. REGG. E 41, 119.

Another Italian violin teacher, Gasparo Zanetti, wrote *Il Scolaro Per Imparar a Suonare di Violino, et Altri Stromenti* in 1645, detailing fingerings for string instruments.[231] Gregory Barnett further examines this publication, arguing that Zanetti indicated that the accidental

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[231] Gasparo Zanetti, *Il scolaro* (Milan: Carlo Camago, 1645).

note sharp and flat should be adjusted appropriately within a stable left-hand position (123 fingering with 2 moving to give flat or sharp).[232] David Douglass has argued that seventeenth century violinists put more emphasis on sound than convenience. It can be proven from the violin tablatures (scores with fingerings) of the seventeenth century that they preferred to use open strings rather than the fourth finger.[233]

Besides the basic rules of fingering, high technique also appeared, as seen in *12 Concertini per camera, Op.4* composed by Giuseppe Torelli in 1688 (see fig. 34) which demonstrated the use of left-hand string-crossing technique.[234] Alessandro Sanguineti has noted the advanced technique of Vitali's works. In the violin part of *Se le passioni amorose si debbano scoprire all'amico*, one of Vitali's academy cantatas, many passages contain double-stops; and in the bass violin part, double-stops and chords are frequently used. The interrelation of these techniques, as applied to violin and bass violin are specific to the musical milieu of Modena.[235] Among the three pieces discussed in this study, Vitali's *Partite* is the only one which contains double-stops (see fig. 35).
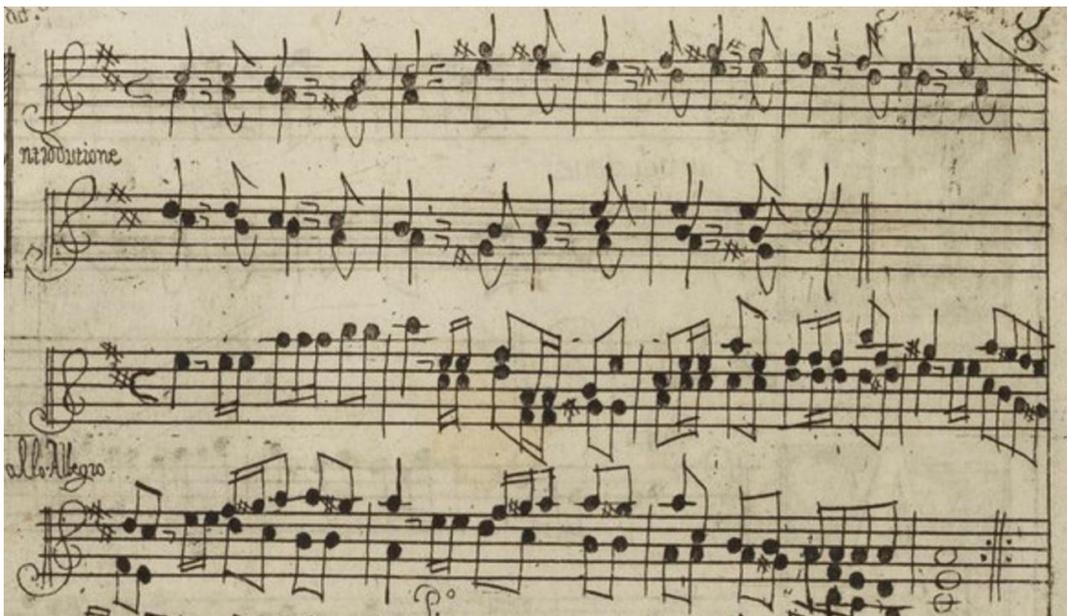
Figure 34: Left-hand string-crossing technique in Giuseppe Torelli, *12 Concertino per camera, Op.4* (Bologna: Marino Silvani, n.d.[1688]). Bologna, Museo internazionale e biblioteca della musica di Bologna [no indication], 8.

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[232] Barnett, "Giovanni Maria," 131.

[233] David Douglass, "The Violin: Technique and Style," in *A Performer's Guide to Seventeenth-Century Music* (Bloomington: Indiana University Press, 2012), 168-183, at 180.

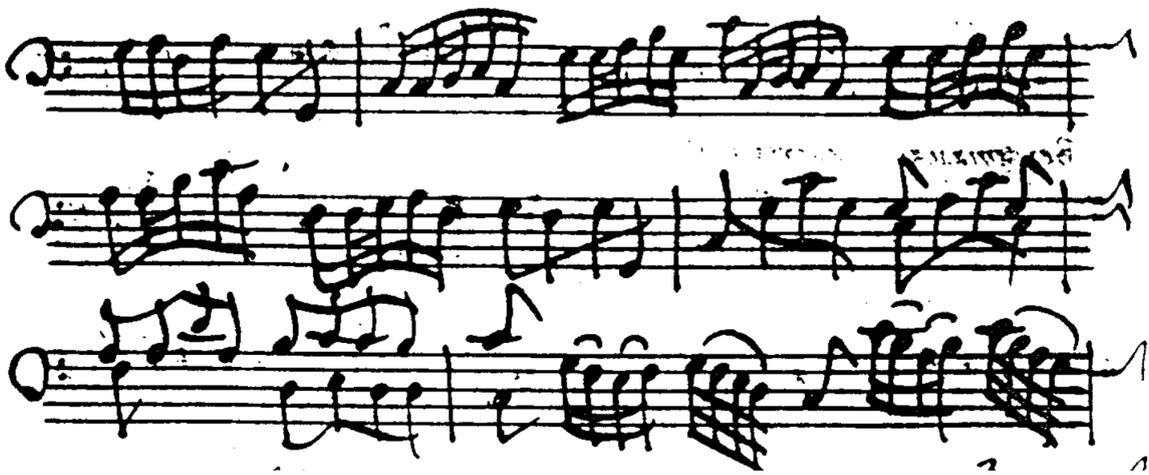[234] Giuseppe Torelli, *12 Concertino*, 8.

[235] Sanguineti, "Giovanni," 25.
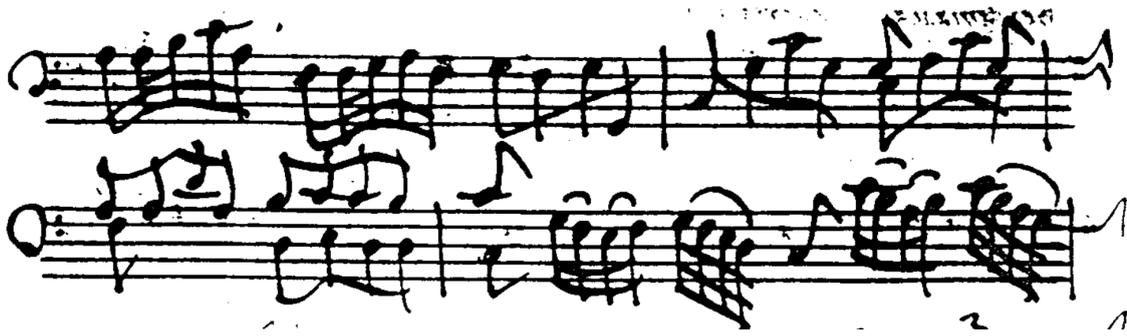
Figure 35: Bergamasca per la lettera B. Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680). Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 5]

In general, Italian cellists of the seventeenth century certainly used 123 fingering, and possibly 1234 fingering. Both fingerings are achievable for the three sets of works discussed here. This edition does not give any fingering indications in the scores; however, It is recommended that the use of open strings be chosen to the maximum. From my personal experience of playing this repertoire, beginning the process as a modern cello player, initially I would prefer to use the fourth finger position and vibrato instead of the open string. This is because vibrato is entrenched in modern classical music culture as a technique that increases the richness of musical expression. As I explored more with playing with open strings, I found that I could actually feel more flexibility and natural vibration from the instrument itself. Regarding vibrato, Moens-Haenen argues that there were more than a dozen terms for "vibrato" before the twentieth century. Terminological ambiguities emerge due to the conceptualization of vibrato as a multifaceted set of ornamentations characterised by "quivering." These ornaments can be subject to modifications during performances, contingent upon the intended expression or the emotional response to be evoked. Therefore, both the intensity and rhythm cannot be clearly determined, and many Baroque or Classical types of vibrato bear little resemblance to our current conceptualisation.[236] Bruce Dickey also notes that "The term 'vibrato' did not come into use until the nineteenth century, and the concept of vibrato as distinct from other kinds of fluctuations was foreign to the seventeenth-century musician."[237] Cellists who use this edition can choose any fingering for themselves. The composers are conservative in their use of high notes; the highest note across all three pieces is note E on the G string (tuning in B ♭ -F-c-g), and most of the music is in the first position. In this case, there is no fingering added in this edition; cellists can explore this themselves.

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[236] Greta Moens-Haenen, "Vibrato (It., from Lat. vibrare: 'to shake')," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.29287.

[237] Bruce Dickey, "Ornamentation in Early Seventeenth-Century Italian Music," in *A Performer's Guide to Seventeenth-Century Music* (Bloomington: Indiana University Press, 2012), 293-316, at 310.

4.4.2 *Bowing*

John Dilworth argues that the production and development of bows in the seventeenth century were related to the ideas of musicians, while the cello bow was designed with reference to the violin bow.[238] According to Bismantova's *Compendio Musicale*, the recommended violin bowing arrangements are: the first note after the rest should be an up-bow; or in dotted rhythms, long notes are down-bow and short notes are up-bow; for a group of four same notes (for example four quavers), one can use one slurred bow or two slurred bows; when using triple beats, make sure every bar starts from the down-bow, bow direction should be down-up-up (not slurred); for triplets each group begins from the down-bow, bow direction can be down-down-up or down-up-up (not slurred).[239]

Although Bismantova's violin bowing directions are relatively exhaustive, not all other compositions around the time were exactly the same as he states. Perhaps it is because the technology is constantly evolving, or because of the differences that occur when violin bowing is transferred to the cello, or perhaps it is because each composer makes a different interpretation of their own work. There were plenty of composers demonstrating these bowing conventions; for example, in 1667, *Delle sonate da camera, e da ballo, Op.2* written by Giovanni Maria Bononcini (see fig. 36) showed the slurred bow used for quaver notes.[240] Another instructive case is the 1685, *Trattenimenti da camera, Op.1* written by Giovanni Bononcini (see fig. 37).[241] The triplet part of the manuscript looks at first sight like one slurred bow for one group of triplets, but it is actually a slurred bow for two quavers plus an up bow. Especially in the last group, the end of the slur is far away from the third note. This bowing arrangement is also in accordance with Bismantova's guidelines that every triplet group begins with a down-bow. In comparison, the Torelli seems to have a more varied bowing arrangement. In 1688, he wrote *12 Concertino per camera, Op.4* (see fig. 38).[242] The manuscript shows that in the longer triplet rhythms he uses a combination of triplets in one bow, a slurred bow for two quavers plus an up bow, an up bow plus a slurred bow for two quavers, and separate bows. To some extent, of course, this could also be considered an error of handwriting or an informality. In 1689, in *Ricercari, canone e sonate per violoncello* written by Domenico Gabrielli (see fig. 39),[243] differently from Bismantova, Gabrielli uses slurred bowing in the dotted rhythmic pattern here, i.e. both long and short notes in one

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[238] Dilworth, "The Cello," 28.

[239] Bismantova, *Compendio,* 113-116.

[240] Giovanni Maria Bononcini, *Delle sonate da camera, e da ballo, Op.2* (Venice: Francesco Magni detto Gardano, 1667), Ferrara, Biblioteca comunale Ariostea [no indication], 3.

[241] Bononcini, *Trattenimenti,* 13.

[242] Giuseppe Torelli, *12 Concertino per camera, Op.4* (Bologna: Marino Silvani, n.d.[1688]), Bologna, Museo internazionale e biblioteca della musica di Bologna [no indication], 7.

[243] Domenico Gabrielli, Ricercari, canone e sonate per violoncello (Manuscript: n.p., 1689), Milan, Biblioteca Nazionale Braidense E.005.04, fol. 13v and 14v.

bow. The second picture shows the use of two slurred bows in a rhythmic pattern with four semiquavers as a group, as Bismantova states. In addition, the works of G. M. Bononcini and G. B. Vitali also shows that, in addition to the basic bowing rules, the composer organises the bowing according to a special repetitive rhythm or to match the characteristics of the melody.[244] There is no doubt that this traditional habit is still applicable and mainstream for modern string players. In addition to this, Douglass argued that compared with modern performance, the use of bowing in the seventeenth century is relatively free, and there is no unified use of down bow at the beginning or the end of the piece.[245]

Figure 36: Bowing arrangement in Giovanni Maria Bononcini, *Delle sonate da camera, e da ballo, Op.2* (Venice: Francesco Magni detto Gardano, 1667). Ferrara, Biblioteca comunale Ariostea [no indication], 3.

Figure 37: Bowing arrangement in Giovanni Bononcini, *Trattenimenti da camera, Op.1* (Bologna: Giacomo Monti, 1685). Modena, Biblioteca Estense Universitaria Mus.F.101(1-4), 13.

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[244] Barnett, "Giovanni Maria," 128.
[245] Douglass, "The Violin," 173.

Figure 38: Bowing arrangement in Giuseppe Torelli, *12 Concertino per camera, Op.4* (Bologna: Marino Silvani, n.d.[1688]). Bologna, Museo internazionale e biblioteca della musica di Bologna [no indication], 7.

Figure 39: Bowing arrangement in Domenico Gabrielli, *Ricercari, canone e sonate per violoncello* (Manuscript: n.p., 1689). Milan, Biblioteca Nazionale Braidense E.005.04, fol. 13v and 14v.

In the manuscripts discussed in this paper there are no notations for up- or down-bows, but slurred bows appeared in all three pieces. These slurred bows were completely retained; elements that the composer may have "missed" have been added based on the manuscript. For example, Galli's Sonata 9, Giga, as shown in figure 40 (see fig. 40), with the same rhythmic pattern, the fifth bar is missing the slurred bow (or perhaps a tie). In addition to the parts that seem to be "missing," I have also added slurred bowings to some of the shorter note durations. For example, in Vitali's *Bergamasca per la lettera B*, as shown in figure 41 (see fig. 41), Vitali marked demisemiquaver notes with slurred bow in the third line. It will make the performance smoother to add slurred bowing to the first line of demisemiquaver notes as well (see ex. 24).

Figure 40: Slurred bowing in Sonata IX, Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 13v.

Figure 41: Demisemiquaver in Bergamasca per la lettera B. Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 5]
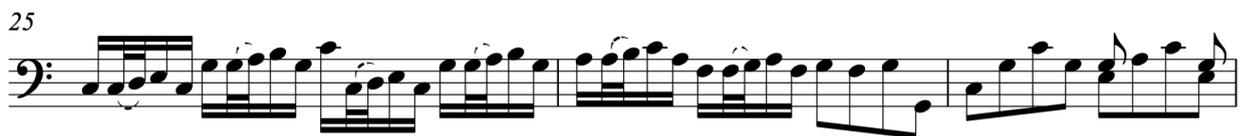
Example 24: Slurred bowing for demisemiquaver in this edition. Bergamasca per la lettera B. Vitali, *Partite.*

4.5 Ornamentation and Dynamics

Giulio Caccini's *Le Nuove Musiche*, published in 1602 in Florence, was one of the first publications to describe vocal articulations and ornamentation, and influenced both singers and instrumentalists.[246] Bruce Dickey argues that singers are a good template for instrumentalists to imitate. In order to create realistic sound effects for instrumentation, instrumentalists should imitate and adapt the ornamentation of the human voice.[247] Dickey further paraphrased Francesco Rognoni's 1620 description of vocal ornaments as "something useful to instrumentalists as well for imitating the human voice."[248]

Despite the emphasis placed by some musicians on the importance of ornamentation, the manuscripts of the three pieces explored here do not contain any ornamentation markings. For reasons of maximum preservation of the original work, it is probably not appropriate to add additional ornamentation marks in the edition. However, a cross-sectional comparison of works from the same period and nearby areas showed that similar works especially used the trill. Furthermore, I aimed to provide some additional performance practice options for players who use this edition, and in the end decided to add only a few trill annotations to Galli's *Trattenimento* Sonata II in this edition.

Robert Donington has discussed how two main functions of the trill were popular throughout the Baroque period: "one is melodic and rhythmic decoration and colouration; the other is harmonic modification and intensification." The history of the trill is extensive and complex, and there are no reliable rules to follow.[249] The *Trattado* by Diego Ortiz written in Rome in 1553 describes a trill with alternating pitches, starting from the lower note. In contrast, in Giovanni Luca Conforti's *Breve et facile maniera d'essercitarsi a far passaggi*, written in Rome in 1593, the trill starts with the upper note.[250] In 1610, Girolamo Diruta wrote *Il Transilvano II,* published in Venice in 1610, showing a gradually accelerating trill, with alternating pitches, starting with the lower note.[251] This shows that the pattern of interpreting the trill is varied and, as Donington says, "Its behaviour remained flexible whenever its chief purpose was melodic decoration. In particular, its manner of starting varied between the upper note and the lower note, with consequent varieties of accentuation and to some extent of placing."[252]

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[246] Giulio Caccini, *Le Nuove Musiche* (Firenze: li Here di Giorgio Marescotti, 1602).

[247] Dickey, "Ornamentation," 313.

[248] Dickey, "Ornamentation," 313; Dickey cited from: "Cosa ancora vtile a Suonatori per imitare la voce humana" Francesco Rognoni Taeggio, *Selva de varii passaggi* (Milan: Filippo Lomazzo, 1620).

[249] Robert Donington, *Baroque music, style and performance: a handbook*. Vol. 10. (New York: WW Norton & Company, 1982), 125.

[250] Donington, *Baroque,* 133.

[251] Ibid., 134.

[252] Ibid., 125.

In addition, Georg Muffat played an important role in introducing the French and Italian styles into Germany in the late seventeenth century.[253] Julie Adrijeski interprets Muffat's views on seventeenth-century ornamentation in her study as indicating that Muffat gave three ways of bowing on trill terminations (see ex. 25).[254] This is the same rhythmic pattern which I added to the trill for Gall's Sonata (see ex. 26). As there are no ornamentation notations in the manuscript, the choice of alternating or repeated pitches, starting from the lower or upper note, and even whether to add a trill or not, are all open choices for the cellist who uses this edition.

Example 25: Georg Muffat bowing examples. Julie Andrijeski, "Historical Approaches to Playing the Violin," in *A Performer's Guide to Seventeenth-Century Music*, ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2012), 197.

Example 26: *Trill* in this edition added in Sonata II. Galli, *Trattenimento.*

Dickey also notes, in reference to Ottavio Durante's remarks in his 1609 Aria publication, that when one finds the indication *t*, "one must always trill with the voice, and when it is

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[253] Susan Wollenberg, "Muffat, Georg," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.19294.

[254] Julie Andrijeski, "Historical Approaches to Playing the Violin," in *A Performer's Guide to Seventeenth-Century Music*, ed. Jeffery Kite-Powell (Bloomington: Indiana University Press, 2012), 184-209, at 197.

notated above a *trillo* or *groppetto* itself, one must then trill that much more."[255] There were plenty of works in Bologna showing the variety of use of the *t* notation, such as Maurizio Cazzati's *Correnti, e Balletti, Op.30* in 1662 (see fig. 42) which showed the use of the trill.[256] Another example is the use of the trill in Giovanni Battista Vitali's *Balletti, Correnti, Gagliarde a quattro, Op.3* in 1667 (see fig. 43), especially appearing with dotted notes.[257] In 1671, Pietro Degli Antoni composed *Balletti, correnti e arie diverse, Op.3* (see fig. 44) with both trill and dynamic markings.[258]

Figure 42: *Trill* in Cazzati Maurizio, *Correnti, e Balletti, Op.30* (Bologna: Antonio Pifarri, 1662). Bologna, Museo internazionale e biblioteca della musica di Bologna [no indication], 23.

Figure 43: *Trill* in Giovanni Battista Vitali, *Balletti, Correnti, Gagliarde a quattro, Op.3* (Bologna: Per Giacomo Monti, 1667). Bologna, Civico Museo Bibliografico-Musicale - 4 parties, violino primo, violino secondo, alto viola, spinetta ò violone - I-Bc CC. 122, 5.

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[255] Dickey, "Ornamentation," 313.

[256] Cazzati Maurizio, *Correnti, e Balletti, Op.30* (Bologna: Antonio Pifarri, 1662), Bologna, Museo internazionale e biblioteca della musica di Bologna [no indication], 23.

[257] Giovanni Battista Vitali, *Balletti, Correnti, Gagliarde a quattro, Op.3* (Bologna: Per Giacomo Monti, 1667), Bologna, Civico Museo Bibliografico-Musicale - 4 parties, violino primo, violino secondo, alto viola, spinetta ò violone - I-Bc CC. 122, 5.

[258] Pietro degli Antoni, *Balletti, correnti e Arie Diverse, Op.3* (Bologna: Giacomo Monti, 1671), München, Bayerische Staatsbibliothek 4 Mus.pr. 468, 12.

Figure 44: *Trill* and dynamic notations in Pietro degli Antoni, *Balletti, correnti e Arie Diverse, Op.3* (Bologna: Giacomo Monti, 1671). München, Bayerische Staatsbibliothek 4 Mus.pr. 468, 12.

In addition to trills, other ornamental techniques such as divisions, appoggiaturas, and embellishments can also be applied judiciously to enhance the melodic beauty and expressive qualities of the music. These different ornamentations can also be roughly understood as ornamentation or harmonisation for any long note. However, other than in the specific case of the trills mentioned above, I have not added any ornamentation to this edition. As there is no single correct approach, I consider that if I add my own preferences in this edition, it will affect other people who use this version in their own thoughts, creating a fixity that is completely contrary to the aesthetics of seventeenth-century ornamentation.

Nonetheless, performers wishing to add further ornamentation can certainly do so. Key sources on ornamentation in seventeenth-century Italy include Francesco Rognoni Taeggio's *Selva de varii passaggi*, published in 1620 in Milan, and Giovanni Battista Spadi's *Libro de passaggi ascendenti et descendenti*, published in Venice in 1624.[259] Figure 45 shows Taeggio's eleven ideas of how to add ornaments for octave jump (see fig. 45).[260] A performer could apply these, for example, to one of the octave jumps in the Adagio third movement of Galli's Sonata I as shown in figure 46 (see fig. 46).

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[259] Francesco Rognoni Taeggio, *Selva de varii passaggi* (Milano: Filippo Lomazzo, 1620); Giovanni Battista Spadi, *Libro de passaggi ascendenti et descendenti* (Venice: Alessandro Vincenti, 1624).

[260] Francesco Rognoni Taeggio, *Selva de varii passaggi* (Milano: Filippo Lomazzo, 1620), 27

Figure 45: Ornamentation examples for octave jump in Francesco Rognoni Taeggio, *Selva de varii passaggi* (Milano: Filippo Lomazzo, 1620).
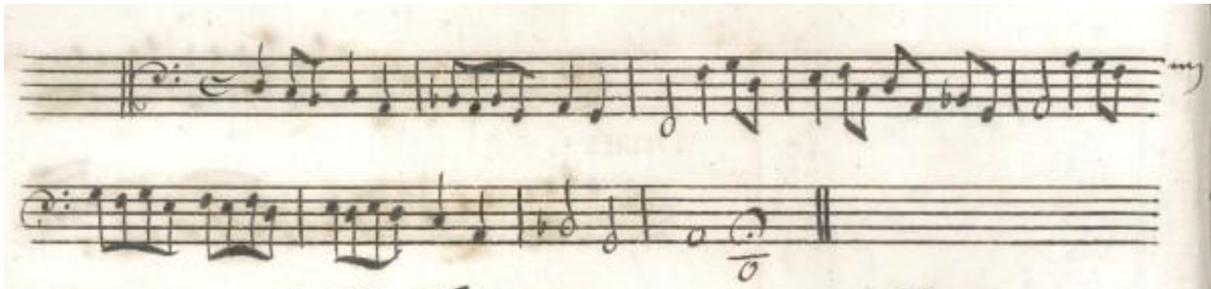
Figure 46: Adagio in Sonata I, Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 5v.

Currently, there are several cellists who have already recorded their own performances of this passage with added ornamentation. Two different cases in point will serve as examples. The first is a recording by Gioele Gusberti, uploaded on Youtube in 2015.[261] At 2:22, note A octave jump in bar 5 as shown at above manuscript, it is perceptible that the performer incorporates a brief ascending scale from the lower A note to the higher A, as shown in example 27 (see ex. 27). (As the ornamentation added is relatively free, it affects the original rhythmic values of the bar. In the following examples, no time signatures are indicated.) The second is from Elinor Frey, who uploaded her recording of the work to Youtube in 2014.[262] At 1:54, same octave note A jump, a longer ornamentation phrase compared to Gusberti's phrase was added as shown in example 28 (see ex. 28).

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[261] Christian Poli, "Domenico Galli - Sonata I," Youtube, uploaded on September 30, 2015, https://www.youtube.com/watch?v=Mr0mmrTah3o.

[262] Elinor Frey, "Trattenimento musicale sopra il violoncello: Sonata I in D Minor," Youtube, uploaded on November 13, 2014, https://www.youtube.com/watch?v=FtkGqjX0mW8v=FtkGqjX0mW8.

Example 27: Ornamentation added by Gioele Gusberti, for Galli's *Trattenimento*, bar 5 in Adagio, Sonata I.

Example 28: Ornamentation added by Elinor Frey, for Galli's *Trattenimento*, bar 5 in Adagio, Sonata I.

From the above examples, it can be seen that Frey exactly replicated Taeggio's idea 1. Although what Gusberti has done does not precisely match any of Taeggio's eleven ideas, it shares their central scalic principle. However, Taeggio's suggestions are definitely not all of the ornaments that are possible; and given the relative paucity of Italian ornamentation examples from the seventeenth century, it is difficult to judge if the sources that survive are representative. In addition, there are also some modern performers who choose not to add any ornaments. One example is the performance by Olivier Gailly, who performed Sonata II in a live concert in 2020, exactly as in the manuscript and without any added ornaments.[263] For cellists who use this edition and may wish to add ornaments but are not sure how to proceed, the above examples may provide some inspiration. Certainly, it is also possible to perform the music exactly as it is written.

Terms like *piano* and *forte* began to appear in notated music around 1600.[264] Besides ornamentation, dynamic markings also appeared frequently in the seventeenth century, as seen in *Trattenimenti da camera, Op.1* that Giovanni Bononcini composed in 1685 (see fig. 47), and which is also dedicated to Francesco II d'Este.[265] Angelo Berardi's *Violin Sonata Op.7* in 1670 (see fig. 48) showed the dynamic notations used in the case of echo dynamics, once

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[263] Olivier Gailly, "Olivier Gailly | #sonate N°2 de Domenico Galli," Youtube, uploaded on June 9, 2020, https://www.youtube.com/watch?v=eA_pz4SWUnM.

[264] Dickey, "Ornamentation," 308.

[265] Bononcini, *Trattenimenti*, 8*.*

loudly then once quietly.[266] This is the same as that which appears in Galli's *Trattenimento* Sonata XI, Giga (see fig. 49).[267] This is also the only place in the three pieces where there are dynamic notations.

Figure 47: Dynamic notations in Giovanni Bononcini, *Trattenimenti da camera, Op.1* (Bologna: Giacomo Monti, 1685). Modena, Biblioteca Estense Universitaria Mus.F.101(1-4), 8.
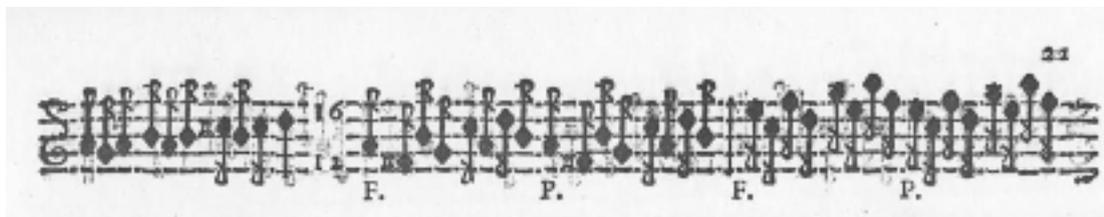
Figure 48: Dynamic notations in Angelo Berardi, *Violin Sonata Op.7* (Bologna: Giacomo Monti, 1670). Bologna, Museo internazionale e biblioteca della musica di Bologna X.51, 21.

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[266] Angelo Berardi, *Violin Sonata Op.7* (Bologna: Giacomo Monti, 1670), Bologna, Museo internazionale e biblioteca della musica di Bologna X.51, 21.

[267] Galli, *Trattenimento*, fol. 15v.

Figure 49: Dynamic notations in Sonata XI, Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 15v.

Bruce Dickey argues that for seventeenth century musicians, the use of ornaments "was obligatory because they represented an essential means of expressing the sentiments of the text and of displaying grace."[268] In a 2008 study by Megan Ward, she pointed out that every performance is an interpretation due to the variability of our performance and the imperfect nature of even a very detailed score. In order to avoid any infringement on the composer, in her view the performer should express the style within the scope of the printed version.[269] Around the mid-1960s, in a European recording studio, the conductor was very angry and left the rehearsal because the soloist Bernard Krainis added the ornamentation he wanted without authorization. The conductor believed that the performance should be performed completely according to the score, and the soloist believed that the ornamentation should be added to match the musical style.[270] Henry Burnett pointed out in his 1971 study that modern researchers should have a flexible attitude to exploring the music of the seventeenth and eighteenth centuries.[271] The relationship between composer and performer is always complicated, and this problem can appear in performances at any time. Why not keep an open mind, use the score as a reference, and try to follow the composer's wishes while trying to add ornamentation as well?

In the manuscripts of all three composers, there are no markings of ornaments. I still chose to mark some proper suggestions for placing the trills (as *tr.*) to enhance the richness of the sound, for example in Galli's *Trattenimento* Sonata 2, bars between 13 and 22. Many performers nowadays experiment with adding trills, adding ornamentation to long notes, or

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[268] Dickey, "Ornamentation," 294.

[269] Megan Ward, "Melodic ornamentation from Muffat to Telemann" (Doctoral diss., Victoria University of Wellington, 2014), 60.

[270] Victor Rangel-Ribeiro, *Baroque music: A practical guide for the performer* (New York: Courier Dover Publications, 2016), 1.

[271] Henry Burnett, "The Bowed String Instruments of the Baroque Basso Continuo (ca. 1680-ca. 1752) in Italy and France," *Journal of the Viola da Gamba Society of America 8* (1971): 29-63, at 57.

adding improvisation to chords when performing Baroque music. However, performers have the option of adding more if they wish, or ignoring my suggestions. There are very few dynamic markings within the three manuscripts, besides the last part of the Sonata 11 where Galli marked three *piano* and three *forte*. In consideration of the player's flexibility when practising and the exploration of personal style, I did not give any dynamic suggestions.

In summary, on the basis of sound evidence about period practice, when practising with these three pieces, I recommend tuning to A=460 Hz or A=450 Hz. The tuning for Galli and Colombi should definitely be B♭-F-c-g; for Vitali's piece I highly recommend this tuning too, although tuning in C–G–d–g/a can also work. As for bowing, fingering, ornamentations and dynamic flow, I have not made too many adjustments in the score, so cellists can see my modifications as a reference to be used or ignored, and of course can make their own interventions.

Conclusion

In summary, Francesco II d'Este was a key figure, tightly linked to the development of music in Modena and the surrounding area, especially Bologna. Although he has received positive and negative reviews from some scholars, there is no doubt about his contribution to the development of music. His public patronage of music-related organisations during his reign attracted many musicians and composers to Modena and Bologna. In the Modena area, musical activities at the court and the Accademia de' Dissonanti focused on the Este family; meanwhile, musical activities at the Cathedral and several theatres were presented for the wider public, under the support of the Este family. The number of musicians employed by the court also reached a peak of development during this period. The musical development of the Bologna area is concentrated in San Petronio and the Accademia Filarmonica. A number of musicians were employed in both places, first in Modena and then in Bologna, or the other way round. Numerous composers working in Bologna also dedicated their works to the Este family, particularly to Francesco II d'Este. He acted as a link between the two areas, bringing together and exchanging the musical life of both areas. In so doing he provided the right combination of support, expertise, influence, and opportunity for the development of string playing, and of the cello in particular, which first emerged as an unaccompanied solo instrument in precisely this moment and milieu.

The majority of Giuseppe Colombi's work and music production revolves around the Este family. The *Toccata* included in this edition is, as has been pointed out, more like a musical exercise or étude than a great performance piece. The different rhythmic patterns of the scale progressions and various combinations of pitches are carried out in scalic sequences for each full beat. For cellists who are new to B-flat tuning, these basic scale exercises are really useful for developing both left and right hand techniques. Giovanni Battista Vitali was employed in both Modena and Bologna, and his position as *maestro di cappella* at the Este court reflects the fact that he was not only a good composer but also an outstanding performer. His *Partite* contains a variety of elements of dance music, and the use of technique is intended to be richer than in Colombi's *Toccata*, with more melodic musical lines and the use of double stops, which require more advanced technique of the right and left hands. Considering this repertoire as suited for an advanced level of practice and above, it is ideal for further developing skills in B-flat tuning. Domenico Galli's work also revolved around Francesco, and his role was more diverse than the other two composers. As an instrument maker and sculptor, his extraordinarily engraved cello made and presented to the duke alongside the *Trattenimento* is the full extent of the original material we can access, apart from the manuscript. This *Trattenimento* contains 12 sonatas of comparable length, with varied rhythmic patterns and rich melodic directions, which can be performed as a complete suite.

In terms of instrument choice, it is certainly most recommended to use a Baroque cello and a Baroque bow. However, it is also possible to use a modern cello and bow, and cellists can alternatively try using the Baroque cello holding position on a modern cello. The use of A=460Hz pitch or A=450 Hz and the use of "B-flat tuning" in B♭-F-c-g is very appropriate to this repertoire, and these are the most important aspects of performance practice for this edition. The additions and changes to the tempo and heading sections are adapted from manuscripts of other works of the time and can be used by the performer as a reference. No fingering is marked in this edition, but notations for a few bowing arrangements are provided with references to manuscripts, printed works, and other works of the time, as well as from my own experience playing these works. It is therefore possible to either use or ignore my suggestions. Finally, the Ornamentation and Dynamics section is dominated by the content of the manuscript, with only a few markings added. Once again, I would like to encourage cellists to use this version as a reference guide and try to find their own interpretation.

The early stages of the development of an instrument or a musical genre are a time for which there are no uniform answers. The compositions explored here are from the early stages of the use of the cello as a solo instrument, when both composers and performers were exploring new technical and expressive potential in the instrument, often in individual and distinctive ways. There are not many written sources describing string instrument performance practice of the time, and the variety of instruments' nomenclature and design variations makes the content somewhat confusing. In particular, there are very few recorded descriptions of the cello, while many references are made to descriptions of violin playing. Although this is historically justifiable to the extent that it was common for professional string players at the time to be competent exponents of several members of the violin family, rather than just one as today, at the same time it is clear that violin technique cannot be applied straightforwardly to the cello, because of the different size and playing position. Therefore, to a much greater extent with the cello than the violin, we lack the expertise of the performers of the time which would help us understand their intentions. This was the biggest challenge I encountered in working on this edition.

Because of the limitations of the historical sources, inevitably this edition presents likely solutions rather than concrete answers. The three composers examined in this study did not give any performance notes for these three works, and performance markings in the manuscripts are very limited. A side-by-side comparison of Vitali and Colombi's work can be made with their other compositions, but the *Trattenimento* is the only known composition by Galli, so in his case we must draw from comparisons with other composers of the same period and place, especially concerning the tempo markings added editorially to the *Trattenimento*. However, I believe that any performance form, technique or requirement can be decided by performers themselves when it comes to real practice. This version is just one of the possibilities given among a wide range of options. As discussed, the main purpose of

this edition is to provide cellists who want to explore the B-flat tuning with a collection of compositions arranged so as to form an incremental introduction. Therefore, I am also absolutely supportive of the idea that cellists can use this version as a reference, explore more, make their own choices, and demonstrate a wider variety of performance possibilities.

The intended impact and significance of this study is focussed on performers; that is, to bring the existence of unaccompanied cello repertoire before Bach to their attention, highlight the diversity of nomenclature, design, and tunings in the early solo cello, and make these ambiguities more approachable for performers who may not be seventeenth century specialists. Thus I have aimed to make the early unaccompanied repertoire more widely available for performance, in a way that attends to the practicalities of adapting to B-flat tuning.

Appendix

Programme

Baroque cello: Works in the edition
1. Giovanni Battista Vitali: *Partite sopra diverse sonate* (1680s)
   - Toccata
   - Bergamasca per la lettera B
   - Capritio sopra otto figure
   - Capritio

2. Domenico Galli: *Trattenimento musicale sopra il violoncello* (1691)
   - Sonata I (A=460 Hz)
   - Sonata II
   - Sonata V
   - Sonata XI (A=450 Hz)

Modern cello: Johann Sebastian Bach: 6 Cello Suites, BWV 1007–1012 (1717–1723)
  3. Suite No. 3 in C major, BWV 1009
   - Prelude
   - Allemande
   - Courante
   - Sarabande
   - Bourrée I & II
   - Gigue

Programme Notes

My research project outcomes involve four closely-linked elements: commentary, edition, recordings and live performance.

The commentary can be broadly divided into two sections, one on the historical background and the composers' lives and careers, and the other on the analysis of the musical works and the performance conventions of that time. The commentary stands as the foundation for the entire study, not only providing an overview of the development of music in the general historical context in Bologna and Modena, but also showing the connection between the composers and Francesco II d'Este, the leader of the time. In addition to the works of the three composers examined in this research, compositions by other composers of the same time period in nearby areas and relevant to them are also discussed. In the chapter Notes on Performance in particular, the commentary gives extensive examples from contemporary musical manuscripts and prints, which provides the most important and main reference points for editorial methods in the score section. There are no written records of particular performances of any of the three compositions examined in this study. In the Commentary, relevant musical compositions and instrumental research also provide a reliable reference for the choice of instruments and tuning options for recording and live performance.

The process of editing the score was hesitant and challenging. At the very beginning of my research, I made two versions of the music edition. The first is a transcription which is almost the same as the manuscript, with only a few accidental notations added; the second has more modification based on the exploration of exercises and communication with my cello tutor, including the key signature, movement headings and bowing suggestions. The purpose of having both versions at that time was to give those using the score a choice of different options depending on their needs. However, as my research progressed and was discussed with more professors, I kept asking myself, which group of people is this edition intended to be used by? For example, if they are very professional cellists, then obviously they will not require me to provide any bowing, fingerings or key signatures, and probably will not require me to add any ornamentation or headings. The answer may be the opposite if they are students who are learning the cello. After considering various aspects, especially the fact that this collection uses a different tuning and pitch than modern ones, I decided to offer only one edition. In the final version, the three pieces were edited differently according to their different circumstances (for details and explanations refer to the Notes on Performance section). In Colombi's work, most of the beaming was modified and several accidental notes were added. In Vitali's work I also changed most of the beaming, added several accidental notes, and added slur bowing for some demisemiquavers and triplets (marked with dashed lines). In Galli's work, in addition to changed beaming and adding accidental notes, some movement headings have been added. It is particularly important to mention the addition of several trills in Sonata II, which is the only part of the work where

ornamentation was added. The intended purpose is to provide those using the edition, in conjunction with the Commentary, with a guideline, which ultimately can help them add futher ornamentation.

The final portfolio of recordings presented was recorded in two sessions. Both are performed on Baroque cello, tuning in B flat-F-c-g, using A=460 Hz pitch. The first session was in May 2022, covering all of Vitali's works and the first six of Galli's 12 sonatas. The reason for choosing this time is that the first draft of the commentary had been completed and the score was almost finished. I developed a good understanding of the elements and methods of playing, and it was also a chance to review my previous work. The second session was made in January 2023 and focused on all of Colombi's works and the last six of Galli's 12 sonatas. In addition to this, the commentary was refined as well as the content of the score. Sonata III was re-recorded because one note at the beginning was changed. Both recordings were edited very minimally to preserve the original performance with one take. In the process of practice, the biggest challenge has been that the change of tuning makes fingering completely different. As a modern cello player for years, accepting the Baroque cello's playing habits has required a certain transition process, such as the articulatory quality of gut strings, the Baroque bow, and the Baroque cello holding posture. However, what surprised me the most was that when using lower tuning, some notes are pronounced on the open string, and I could feel the difference very intuitively.

Together, the above three elements provide the foundations of my live performance. The live performance represents a final practical presentation of the entire research project. The recital has two sections. In the first half I will play works from the edition on the Baroque cello (tuning in B flat-F-c-g, A=460 Hz and A=450 Hz), in the second half I will play Bach's Cello Suite No. 3 on the modern cello (tuning in C-G-d-a, A=440 Hz).

For the first half, I selected four pieces from each of Vitali and Galli's compositions. The reason for not choosing Colombi's *Toccata* is that, as an "exercise" without any breaks, it would be excessively long as an exercise in scales and rhythm for both performer and audience. This piece can of course be heard in the recording sessions and I'm sure the audience might experience this *Toccata* as if it never ends. The recital will begin with Toccata, the first piece in Vitali's *Partite*, which is short and subtle enough to quickly bring the audience into the soundworld and style of Vitali's work. For the second piece, I chose *Bergamasca per la lettera B*; this work is the only one in the whole edition in which double-stop notes appear. The third is the *Capritio sopra otto figure*, with a large number of semiquaver note triplets as its special feature. The fourth is *Capritio*, a short piece but one of the more challenging in the editing process with many changes of time signature. Then comes Galli's *Trattenimento*, which will start with Sonata I. This piece is a good choice to give the audience a sense of the style of Galli's work with its well-ordered mix of fast and slow movements. The next piece is Sonata II, the only piece in all editions to which I have added

ornamentation, the trill in the Allegro. Next, I picked Sonata V, which is the only sonata in C minor in the entire *Trattenimento*, and is quite unique. For the last piece, I chose Sonata Ⅺ, the only piece in all the manuscripts where dynamic notation appears: *piano* and *forte* in the Giga. Considering that Galli lived in Modena and one of the better-known local organ tunings is A=450 Hz, I will play Sonata Ⅺ with A=450 Hz to give the audiences a feel for the difference when playing at different pitches.

For the second half of the concert, I decided to play the Bach suite on a modern cello. Many cellists regard Bach's suite as the "Cello Bible." In addition, for many cellists and even for music fans, the Bach suites are the most iconic pieces of music from the Baroque period. As for me, I am curious, after practising the Baroque cello and Baroque works extensively, what my feeling and attitude will be when I play the Bach Suites on modern cello again. In my future career in China, I will be asked to play modern cello more often than Baroque; therefore, it has been important for my project to investigate what I can learn from my experience working on period performance practice for performing Baroque repertoire on modern cello. Similarly, I will be asked to play the Bach suites much more often than the earlier Modenese solo repertoire; therefore, I have felt it important to understand how I can use what I have learned with the earlier repertoire to refine my approach to playing the Bach suites.

Fortunately I had plenty of time during these three years to experiment with different approaches to playing the Baroque cello and the modern cello. At the very beginning of my research I was doing remote research in China due to travel restrictions caused by the COVID-19 pandemic. During this time I didn't have access to good quality Baroque cellos (it's hard to find a good one and they are expensive), so I tried to experiment with a different kind of practice on my modern cello. For example, not using the spike, using Baroque bow holding gesture, higher pitch at A=460, and lower tuning in B flat-F-c-g. The main experience during this time was that the change of tuning makes fingering completely different and super hard to get used to. In addition, I was essentially just trying different practices on the same instrument, so the difference to how it feels in the hand was negligible. I travelled back to Sheffield for the next two years and was fortunate to borrow my professor's Baroque cello. In these two years, I made more and different attempts on both instruments, three of which were very interesting. For the first time, I practised only the Baroque cello for three months, not only on works in the edition but also on the Bach Suites. When I picked up the modern cello again three months later, I could barely play a whole prelude. Both hands got tired after a few dozen bars and even shook uncontrollably when I finished playing. For the second time, I practised the Bach Suites only on the modern cello for three months. Three months later, I picked up the Baroque cello again to play works in the edition, and I felt fine in every way except for the fact that I was a little out of practice with a completely different fingering. The third time was actually the way I was practising most of the time, that is, practising with two cellos at the same time. I usually practise both cellos in one day.

Sometimes I find it relaxing to practise the Baroque cello, sometimes I find it more emotionally liberating to practise the modern cello, and sometimes I get confused and feel that I suddenly don't know what I want to do with the music.

If you ask me, would it be different to play a Bach Suite on a modern cello again after practising the Baroque cello and many more works from the earlier Baroque period? The answer then is yes, but also quite abstract to describe. Overall, the Baroque cello uses gut strings and no spike, with a shorter bow and less bow hair, which always makes playing feel slight, light and sometimes energetic for me. Of course this is not the only aspect, only that most of the time the feelings and energies felt are like this. The modern cello is the opposite, with spike, metal strings, and more bow hair making it easier for me to feel exhausted through the emotional ups and downs of a piece of music, and the music expressed seems more powerful. Sometimes I try to play a Baroque feel on the modern cello, such as holding the bow more lightly, using less bow, not trusting my spike when playing, feeling some caution and using more physical strength to hold the instrument. Of course there are times when I rely entirely on the power of the modern cello, with its ample vibrations of the metal strings and the full force of the bow, to express the range of emotions I feel. The general feeling I have at the moment about the different instruments playing the Bach Suites is to let each instrument speak, and to try playing as many instruments as possible, not limiting to any one in particular. What instrument should be played in which context is a whole other research project; in the meantime, I have tried to listen to what is being articulated on a particular instrument at the moment.

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Cello Repertoire and Performance Practice in Modena under Francesco II d'Este: Giuseppe Colombi, Giovanni Battista Vitali and Domenico Galli

Vol. 2: Edition

Danqing Wu

A thesis submitted in partial fulfilment of the requirements for the degree of
Doctor of Philosophy

The University of Sheffield
Faculty of Arts and Humanities Graduate School
Department of Music

July 2023

Table of contents

Declaration

I, the author, confirm that the Thesis is my own work. I am aware of the University's Guidance on the Use of Unfair Means (www.sheffield.ac.uk/ssid/unfair-means). This work has not been previously been presented for an award at this, or any other, university.

Introduction

Sources

All of the works edited in this collection are *unica*, represented by a single surviving seventeenth-century copy.

Giuseppe Colombi's *Toccata a Violone solo* survives in a manuscript copy held in the Biblioteca Estense Universitaria in Modena, shelfmark MUS.F.0286. Every page size is 165 x 225 mm, 22 pages in total. The number of staves on the page is fixed at nine lines. The music is written onto pre-ruled staves. The binding of the score is with flamed cardboard and definitely not original. The style of the printed cover can only date from the twentieth century. In the top left corner is marked "biblioteca estense modena," "Raccolta musicale" is marked in the middle, and the shelf number is marked in the lower left corner. The front endpaper has wavy stripes printed in red, yellow and blue, with a sticker in the centre on the right hand page reading "Colombi Toccata da B'," clearly older than the printed front cover. The handwriting seems not to be original, because this binding is not original. The corner on the left has an Estense Library stamp. The title page is definitely original, because the paper is the same as the music itself. On the title page is written "Colombi Giuseppe. Toccata a Violone solo. Lib.17. N.B. Manca del fine" in italic cursive, with thin and light handwriting. There is no date indicated for any of these annotations, but it seems unlikely they are original. The musical notes begin from the next page, appear heavy and strong, and are written in a vertical manner. Folio numbers begin from this page and are written in pencil, almost certainly later. From folio 13v, the writing becomes thinner and the colour of the ink is lighter than the former pages. It is hard to say if someone changed a pen, or made a change of ink. The handwriting and the ink on the title page look similar to the pages after folio 13v, so maybe someone copied the music first, then went back to the beginning and filled in the title. In addition, the note "N.B. Manca del fine" on the title page mentions that this work is incomplete. It may be assumed that the title page was not written by Colombi himself, but perhaps by someone who organised the manuscripts at a later time. This unfinished composition ends on a set of upward scale semiquaver notes, and is followed by two pages with pre-ruled blank staves on the paper.

The source of Giovanni Battista Vitali's *Partite per diverse sonate per il violone* is a manuscript copy held in the Istituto di studi musicali Vecchi Tonelli in Modena, shelfmark F. C. A. VAL 63.1. The original manuscript was held at Biblioteca Estense Universitaria in Modena, shelf mark MUS.E.0244. Every page size is 185x252 mm, and there is no page number or folio number. This manuscript contains two sets of *Partite*, the first for violone and the second for violino. According to information about watermarks from the Estense Digital Library, it indicates "Watermarks:c.5 ff. figure (profile?) not very evident, c.guard

Medici coat of arms."[1] This piece has watermarks, so the material is definitely paper. The number of staves on the page is fixed at ten lines. The music is written onto pre-ruled staves. As with Colombi's piece, the score is bound with flamed cardboard which is not original, and the printed cover dates from the twentieth century; in the top left corner is marked "biblioteca estense modena"; "Raccolta musicale" is marked in the middle and the shelf number is marked in the lower left corner. The binding of the manuscript is in marbled hardboard plates, with parchment covers on the back and corners. There are two inside covers before the music begins. The first one has a headline and two different hands in the middle top "Partite sopra diverse Suonate per il Violino" is marked; the writing is exactly the same as the headings in the music part, so definitely original. This is then followed by a darker and completely different handwriting that reads "& Violone". Vitali's name is written in the upper right-hand corner, in the same handwriting and in the same colour as this, so it is likely to have been marked by someone who organised the score later. The reverse of this cover is blank, with only the library stamp in the upper left corner. The second inside cover has the heading for violone, "Partite sopra diverse Sonate di Gio. Batta: Vitali per il VIOLONE." The handwriting here is not very similar to either of the hands already present, and the ink is thicker and darker. It is hard to say if this is original. The reverse of this cover is blank, with only the pencil catalogue mark, and definitely not original. Music begins on the next page. Vitali's manuscript is neat and clear, with barely any doubtful notes. His handwriting is heavy: the ink in some cases soaks through the paper and shows up on the back or even on the next page. *Partite* for violone has 24 pages of music. Then follows the *Partite* for violino, with a title page marked "Partite sopra diverse Sonate di Gio. Batta: Vitali per il VIOLINO" with exactly the same handwriting as the former *Partite*'s title page. This *Partite* also has 24 pages of sheet music. The last page is blank with only the catalogue number.

Similar to the two above, the source of Domenico Galli's *Trattenimento musicale sopra il violoncello a solo* is also a manuscript copy held in the Istituto di studi musicali Vecchi Tonelli in Modena, shelfmark F. C. A. VAL 63.4. The original manuscript was held at Biblioteca Estense Universitaria in Modena, shelfmark MUS.C.0081. Every page size is 367x254 mm, 20 folio numbers in total. The Biblioteca Estense catalogues this manuscript as being in Galli's own hand, although they do not give the reasons for supposing that. The paper Galli used also has watermarks. Information from the Estense Digital Library indicates that "Watermarks: cc.IV coat of arms with crown".[2] The cover of the manuscript is in parchment with golden raceme embossing, and seems original. The front endpaper is spotted with red and blue ink, with the Estense library's stamp in the top left corner; this probably derives from a rebinding. At the right side there is a vertical rectangle of paper with the inscription

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[1] "Filigrane:c.5 e seg. figura (profilo?) poco evidente, c.guardia stemma mediceo," Estense Digital Library, accessed November 16, 2022, https://edl.beniculturali.it/beu/850016465.

[2] "Filigrane: cc.IV stemma con corona," Estense Digital Library, accessed November 16, 2022, https://edl.beniculturali.it/beu/850011117

"Galli Domenico - Trattenimento musicale a Violoncello Solo. Pezzi 12." The handwriting here probably comes from the person who (re)bound this manuscript. Three blank pages follow. Folio numbers begin from one folio before the title page and are written in pencil, almost certainly later; the title reads "Trattenimento Musicale sopra il Violoncello a'Solo, Consecrato all'Altezza Serenissima di Francesco Secondo Duca di Modona, Reggio, &c. Da Domenico Galli Parmiggiano." On the bottom half of the title page, Galli drew the Coat of arms of the Este family. The eagle appears at the top of the first of the three pages of dedication. The original text and translation of the dedication can be found on pages 7 and 8. Plates 5 to 7 are the pages containing the dedication as they appear in the manuscript. At the end of the dedication, location and date can be found: "Parma li 8. Settembre 1691." The music begins from folio 5r. Each page has 12 lines of stave. At the beginning of each sonata, Galli draws different delicate vignettes in the upper left-hand corner, with castles, eagles, flowers, instruments, and so on. Where the paper has decorative images, the staves were reduced in length by about a third, as shown in figure 1 (see fig. 1). Galli's manuscript is the most elaborate and informative of the three pieces. His handwriting is very clear and clean. The notes are of equal size, and the distances between each bar are well-balanced as if this music had been engraved for printing. The music ends on folio 16v, followed by nine blank pages. The end inside cover is the same as the beginning inside cover spotted with red and blue ink.

Figure 1: Decorative images in Sonata I, Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 5r.

Dedication Text (original):

Serenissima Altezza

Consapevole di questa mia fatica, che appresso le Altezze non compariscono bene le cose basse, ha comandato alla mia povera industria il vestirla con le gesta eroiche di un'Anima grande. Il Violino si presentò con l'impronto d'un Orfeo, insinuando l'amabilità soave di un Governo innocente, goduta dai suoi Stati sotto dell'A.V.S.; né viene ora il BASSO marcato con l'Impresa più fatichevole d'un Ercole invitto; perché abbastanza viva perduto il Mondo, che i Dominanti sono ambidestri, e egualmente con la piacevolezza e con il rigore, e in Pace e in Guerra si mostrano incomparabili. Ha il mio genio devoto concepito un augurio, che il Gran Principe di Galles, ben degno nipote di V.A., debba essere il Figurato, e che, come con Ercole, anche in fase, strozzò i serpi, preservando una Provvidenza Onnipotente, dalle sacrileghe tumultuanti ribellioni; fatto grande, debba alla fine decapitare trionfante l'Idra dell'Anglicana Perfidia; e ben avvalorare il concetto, a dispetto delle apparenze in contrario, nelle congiunture presenti l'educazione apprestatagli, dalla Sacra Real Maestà di Maria Beatrice, sorella di V.A.S. Che qual Pallade generosa e virtuosa fisima Eroina va ad addestrare il Figlio sotto le foglie di un feroce Leone ad imbrigliare il Fulmine potente per atterrare i Templi e le Combriccole degli Eretici, e con ardore erculeo sconfiggere la temeraria superbia degli Antei anglicani. Nel punto parmi da dubitare riflettendo, che cresce sotto gli auspici e patrocinio di quel Eroe, che degnamente porta per Impresa un Sole, mentre in Splendore, Gloria e Valore si fa conoscere solo al Mondo. E non per altro ha nobilitato la mia debolezza con simile geroglifico, che per autenticare il mio Vaticinio ovvio, e con ciò animare le brame e le speranze di un Mondo intero ansioso di rivedere il Sangue Estense propagatore della Fede in quel Soglio, da cui con sdegno di tutti i buoni, dall'Empietà fu esclusa. E non per altro ha nobilitato la mia debolezza con simile geroglifico, che per autenticare il mio Vaticinio ovvio, e con ciò animare le brame e le speranze di un Mondo intero ansioso di rivedere il Sangue Estense propagatore della Fede in quel Soglio, da cui con sdegno di tutti i buoni, dall'Empietà fu esclusa.

Di Vostra Altezza Serenissima.

Parma li 8. Settembre 1691.

Dedication Text (translation):

Serene Highness
Aware of this my labour, given that next to the Heights base things do not compare well, has commanded my meagre efforts to clothe it in the heroic deeds of a great Soul. The violin presents itself with the audacity of an Orpheus, insinuating the sweet happiness of a benign Government, enjoyed by your States under Your Serene Highness, so now comes the BASS marked with the most laborious Device of the victorious Hercules; because the World is sufficiently persuaded that Rulers are ambidextrous, and that equally in pleasure and in rigour, in peace and in war, they seem incomparable. My devoted genius has conceived an Augury, that the Great Prince of Wales, nephew of Your Highness should be the one Represented, and that as with Hercules, even in swaddling clothes he strangled the Serpents, an Almighty Providence preserving him from the sacrilegious tumultuous rebellions; grown up he must ultimately triumph over the Hydra of Perfidious Anglicanism; and clearly confirming the idea, despite appearances in contrast with the current circumstances, the Education bestowed upon him by the Holy Royal Majesty of Maria Beatrice, Sister of Your Serene Highness; who as a generous Pallas, and most virtuous Heroine goes to train her son in the guise of a fierce Lion, and to harness mighty Lightening to strike down the Temples, and the Comrades of the Heretics, and with Herculean daring enervate the reckless pride of the anglican Anteans; nor can I doubt it when I reflect that he grows under the Auspices and Patronage of that Hercules, who most worthily bears as Device a Sun, while in Splendour, Glory, and Valour he makes himself known Alone to the World; and for no other reason have I ennobled my weakness with such a Hieroglyph, than to authenticate my obsequious Prophecy, and with that enliven the yearnings, and the hopes of a whole World anxious to see once again the Este Blood, propagator of the Faith, in that Throne from which, to the indignation of all good men, he was cast out by the Impious. The enclosed Sonatas for the Instrument, whenever they have the good fortune to serve as entertainment for the most noble Genius of Your Serene Highness, will attest that all my meagre talent lives eager to ennoble itself with the most gracious favour of Your Serene Highness; to which with most deep bow, humbly bowing, eternally it bears witness.
To Your Serene Highness.
Parma 8 September 1691.[3]

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[3] I am grateful to Professor Tim Shephard for reviewing and refining my translation from Italian.

Editorial Methods

This collection is arranged in order from easy to hard, beginning from Colombi's *Toccata*, followed by Vitali's *Partite* and then Galli's *Trattenimento*. Most of the titles are taken from the manuscripts, although some spellings are not in modern or most common conventions, for example "Paβa Galli" or "Paβa e mezzo" in Vitali's *Partite.* This edition did not regularised to "Passacaglia" or "Passamezzo," but retained precisely the same as in the manuscripts. In Galli's *Trattenimento*, each sonata appears as "Onata I"or "Onata II", where "S" is hidden in the decoration pictures. In this situation, all the titles of *Trattenimento* were regularised to "Sonata I", "Sonata II" and so on, without the pictures. Adjustments were also made to the position of the title. The titles of both Vitali and Colombi were moved from between the first two lines (where they resembled the incipit of a song text) to the first line above and to the left. Titles in Galli's piece were moved from between the first two lines of the score to the heading position, that is, the middle top of the score. Movement names or tempos were only added in Galli's piece, "Giga" and "Aria" from the manuscripts were retained; "Grave, Largo, Adagio, Allegro, Presto" were added, and appear in square brackets. The reasons why these headings were added, along with further details, are discussed in Notes on Performance - Tempo and Heading on page 80.

Both clefs and time signatures were retained and modernised. The practice of using different clef shapes in all these three pieces looks quite similar, with the black dot of the F clef placed on the middle line, and curved to the left. In this edition, clefs are all modernised. Most of the metre signatures from the manuscripts were retained, although some incomprehensible metres in the "Caprito" in Vitali's *Partite* were modernised. For example, "3/6" in bar 7 has been changed to "9/8"; depending on the beaming shown on the manuscript it may be possible to interpret this as a group of six semiquavers, with three groups in total. Similarly, "8/3" in bar 8 was changed to "4/4"; "12/9" in bar 14 was changed to "12/8" and "8/12" in bar 17 changed to "4/4". From a modern cello player's perspective, these incomprehensible metres from the manuscripts are confusing. As this edition is targeted for use by modern cellists, frequently used time signatures were chosen as they are much easier to read. For the time signature in two "Paβa, e mezzo" in Vitali's *Partite*, as shown in figure 2 and 3 (see fig. 2 & 3), it can be seen that the composer marked the same time signature again on the next page (black line in the figure middle means next page). Every time Vitali marks the same signature, the beginning notes are crochet A and E, which are more like a new section. In this situation, I did not remove the "repeat" time signature, and retained the line arrangement as it is in the manuscript. Same situation also happens in "Paβa, e mezzo per b quadro sopra la lettera B", in which the "new section" has the same elements crochet C and G.
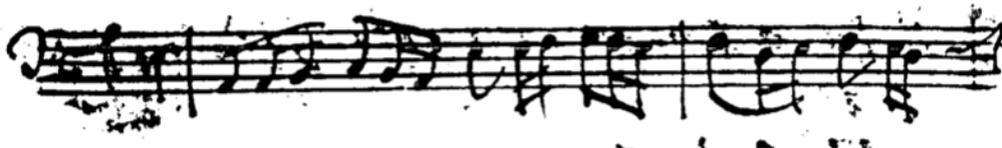
FIgure 2: "Paβa, e mezzo per la lettera D" in Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 17 and 18]
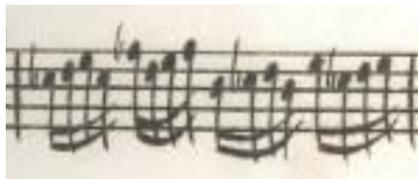

Figure 3:"Paβa, e mezzo per la lettera D" in Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 18 and 19]

Bar numbers were indicated at the beginning of every line in the transcription. The notation of barlines followed modern conventions. In Colombi's *Toccata*, most of the manuscript lacks barlines. Some movements in Vitali and Galli's pieces also lack barlines. In this edition, all the

added barlines in the music are shown as dashed lines. Almost all the added ending barlines are shown as normal end barlines, except one in Vitali's "Capritio sopra i cinque tempi." The final bar is an incomplete bar (lacking a half beat) and the music begins with a quaver note. In this situation, an "end repeat" was added at the end of the music.

Most of the repeats from the manuscripts were retained, except some "start repeat" notations at the very end of the music in Galli and Vitali's pieces were deleted; examples are shown in figure 4 and figure 5 (see fig. 4 and fig. 5). In the seventeenth century there were no standardised rules for the notation of repetition. Two thin lines with dots on both sides can be used for both start or end repeats. A double barline with or without dots may imply the repetitions, or merely be a calligraphic ornament.[4] In this situation, these "start repeats" were removed and only marked with "end repeats" for convenience of viewing and so as not to cause misunderstanding for modern performers.

Figure 4: "End repeat" and "start repeat" in Sonata X, Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 14v.

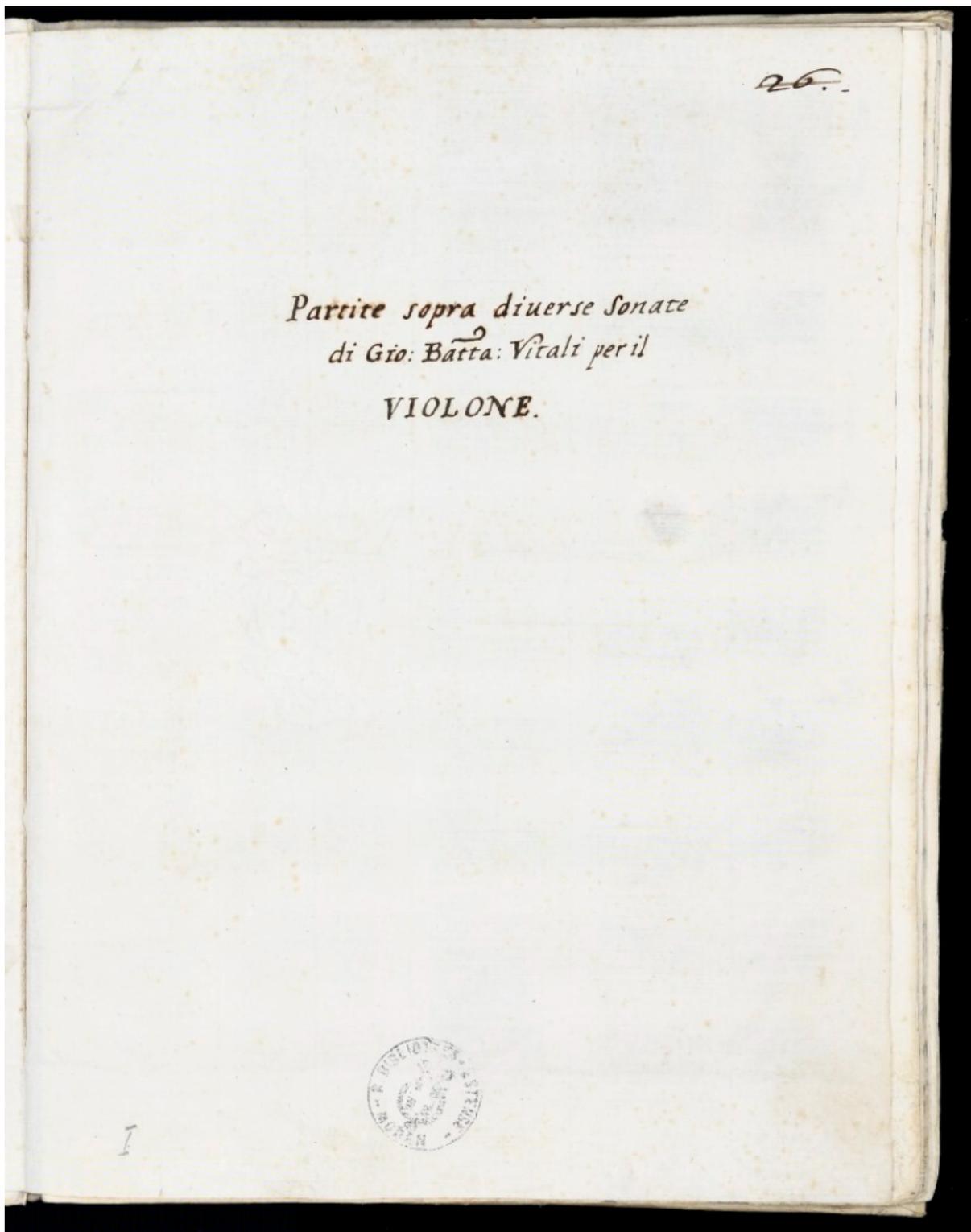Figure 5: "End repeat" and "start repeat" in "Chiacona per la lettera B." Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 7]

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[4] Michael Tilmouth, "Repeat (Fr. reprise; Ger. Wiederholung; It. replica; Lat. repetitio)," Grove Music Online, published online: 2001, https://doi.org/10.1093/gmo/9781561592630.article.23214

For triplets between bars 99 and 109 in Colombi's *Toccata*, numeric labels were added for the first two groups and placed at the beam. Triplets also appear in "Capritio sopra otto figure" from Vitali's *Partite*, and the manuscripts indicates numeric labels on each triplet beam. Slurs from the manuscripts were all retained, and a couple of slurs were added in the transcription with dashed slur or dashed ties. Some slurs are added for demisemiquaver notes and some for triplets. Further discussion and explanation can be found in Notes on Performance - Playing Technique - Bowing on page 90. Dynamic markings from the manuscripts were retained. In this edition, no additional dynamic notations were added, but abbreviations of dynamic notations were regularised, for example, changing "P." to "*p*."

There is no ornamentation in the manuscripts, so just a couple of trills were added in Galli's *Trattenimento*, written as "tr" and placed in square brackets. The reason why I added these trills and further discussion thereof is found in Notes on Performance - Ornamentation and Dynamics on page 94.

Values of the original notes are mostly retained in this edition. In Colombi's *Toccata*, the third beat second quaver A in bar 9 changed to two semiquavers A and G. This is because the downward scale sequence begins from the last two beats in the former bar and ends on the first two beats in bar 10, as shown in figure 6 (see fig. 6). Changing it to semiquavers can match this sequence (these two semiquavers are given in small notes in the edition). Between bar 162 to 164, when bar lines were added, some crotchets had to be divided into two quaver notes, and dashed ties were added simultaneously to maintain the value of the original notes. In Vitali's "Paβa Galli per la lettera E," bar 1, the first crochet rest was removed as the music ended with a crochet note and with repetition. bars with empty spaces are filled with whole rests, and other rests are added as needed. Stem directions, as well as rhythmic groupings of notes and rests, are adapted to modern conventions. According to the source's most commonly adopted patterns, beaming patterns are usually maintained or are regularised.

Figure 6: Giuseppe Colombi, *Toccata for Violone Solo, Libro 17* (Manuscript, n.p., n.d.). Modena, Biblioteca Estense Universitaria, Mus.F.286, 1r.

Redundant accidentals were removed. Cautionary accidentals were retained only where they clarify the passage in the source. Repeated accidental markings appear frequently in Vitali and Galli's pieces. For example, in bars 8, 16 and 28 in "Capritio sopra otto figure" in Vitali's *Partite*, he marked E flat four times, as shown in figure 7. In Galli's Sonata 1, bar 36 in the Allegro, Galli marked E flat three times, as shown in figure 8. There are very many other examples like these. It can be seen that despite being in the same bar, for each group of beaming the composer marked accidental markings again. Then, in the same bar, can those without accidental markings be considered as the original note? For example, in bar 13 in "Ruggiero per la lettera B" of Vitali's *Partite*, the second F note should be F natural (see fig. 9). However, this is different from modern writing conventions. We usually consider that only the first occurrence of an accidental note in the same bar should be marked, and that the same note within a bar can be omitted. In this situation, I added natural signs as shown in example 1 (see sx. 1). All these editorially added accidentals are enclosed in square brackets. Several accidentals that need to be clarified are listed in the Critical Notes.
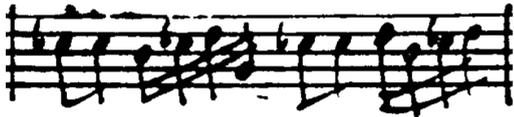
Figure 7: bar 8 in "Capritio sopra otto figure." Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 8]

Figure 8: bar 36 in Sonata II, Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 6r.

Figure 9: bar 13 in Ruggiero per la lettera B. Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 3]

Example 1: Editorially added accidentals were enclosed in square brackets. Bar 13 in Ruggiero per la lettera B. Vitali's *Partite* in this edition.

Critical Notes

All musical changes from the content of the original sources, added according to the discussion of editorial methods above are recorded below. The following abbreviations are used: M(m)=measure(s); Pitch names referred to the system in which middle=c'.

Toccata a Violone solo (1680s)

M. 9, the third beat second quaver A changed to two semiquavers A and G to match the sequence.　　　M. 162, note 9 and M. 163, note 1, B flat crochet divided to two quaver notes, dashed ties added.　　　　M. 163, note 7 and M. 164, note 1, G crochet divided to two quaver notes, dashed ties are added.　　　　　M. 268, the first beat added two semiquaver, B and lower B to match the sequence.

Partite sopra diverse Sonate per il Violone (1680s)

CAPRITIO

M. 7, time signature is 9/8.　　M. 8, time signature is 4/4.　　M. 17, time signature is 4/4.

Trattenimento musicale sopra il violoncello (1691)

SONATA I

Adagio

M. 11, the tenth note marked as B flat.

Giga

M. 35, the third note marked as B flat.

SONATA II

Giga

M.1, "start repeat" bar line added to avoid a five-beat bar at the end of Giga.

SONATA III

Giga

    M. 6, the ninth note marked as B flat.

SONATA IV

Giga

    M. 10, the fourth note marked as B flat.

SONATA V

Adagio

    M. 8, the fourth note marked as A flat.

SONATA X

Giga

    M. 17, dotted crotchet B flat changed to crotchet B to accommodate initial upbeat.

Plate 1: The title page and the first music page of Giuseppe Colombi, *Toccata for Violone Solo, Libro 17* (Manuscript, n.p., n.d.). Modena, Biblioteca Estense Universitaria, Mus.F.286, the title page and fol. 1r.

Plate 2: The title page of Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1.

Plate 3: The first music page of Giovanni Battista Vitali, *Partite sopra diverse sonate* (Manuscript, n.d.ca.1680)*.* Modena, Istituto di studi musicali Vecchi Tonelli F. C. A. VAL 63.1, [p. 1].

Plate 4: The title page with decoration and dedication of Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 2r.
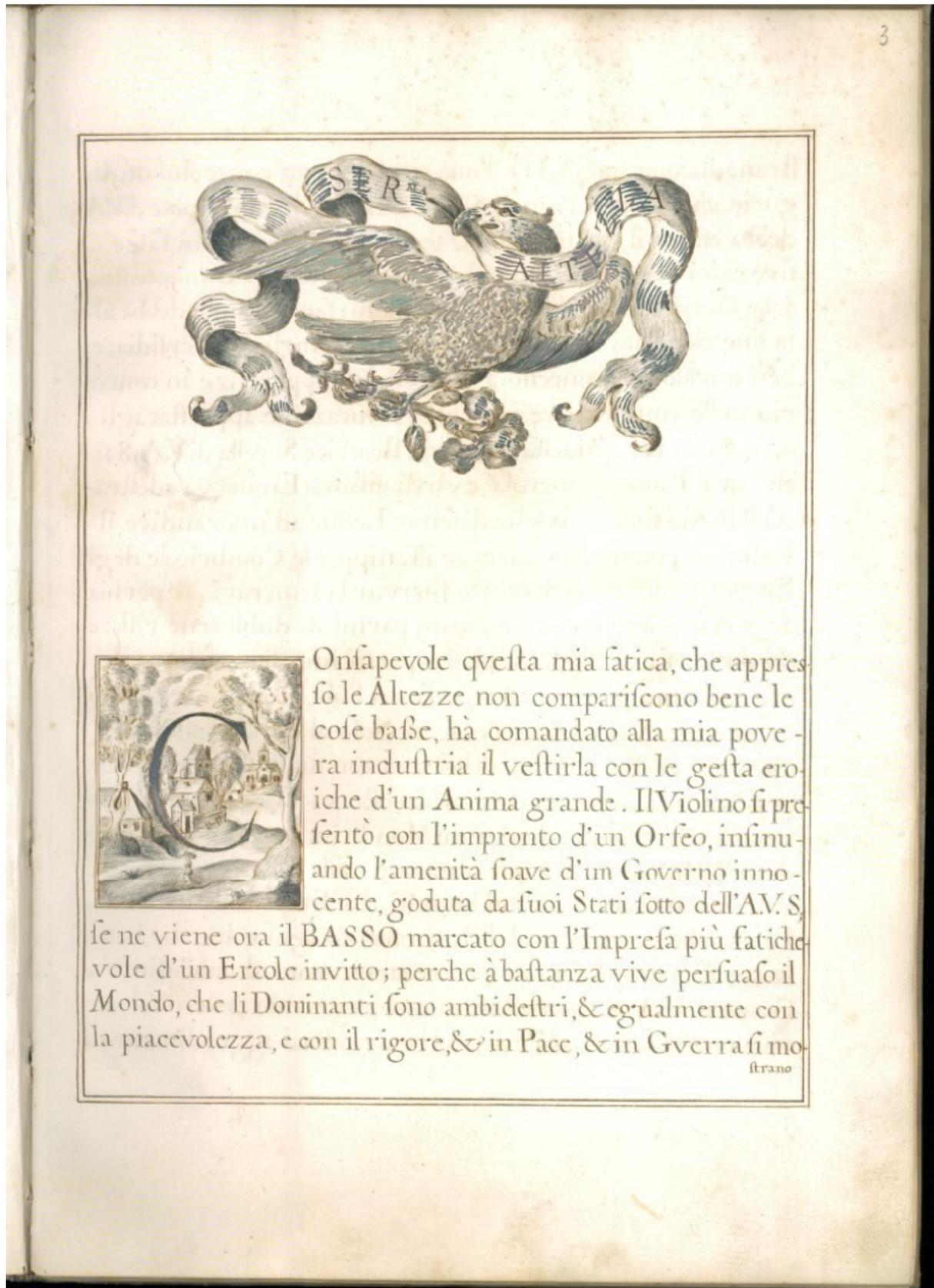
Plate 5: The first dedication page of Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 3r.

ftrano incomparabili. Hà il mio genio divoto concepito un Augurio, che il Gran Prencipe di Galles ben degno Nipote di V.A debba eſsere il Figurato, e che ſe con Ercole, anche in faſce ſtrozzò i Serpi, preſervandolo una Providenza Onnipotente, dalle ſacrileghe tumultuanti rebellioni; fatto grande debba alla fine decapitare trionfante l'Idra dell'Anglicana Perfidia; e ben auvalora il concetto à diſpetto dell'apparenze in contrario nelle congionture preſenti l'Educazione appreſtatagli dalla Sacra Real Maeſtà di Maria Beatrice Sorella di V.A.S; che qval Pallade generoſa, e virtuofiſsima Eroina và adeſtrando il Figlio ſotto le ſpoglie di feroce Leone ad imbrandire il Fulmine potente per atterrar i Tempij, e le Combricole degl' Eretici, e con ardire Erculeo ſnervar la temeraria ſuperbia degl'Antei anglicani; ne punto parmi da dubitarne rifletẽdo, che creſce ſotto gl'Auſpicij, e patrocinio di qvell'Eroe, che degnamente porta per Impreſa un Sole, mentre in Splendore, Gloria, e Valore ſi fà conoſcere Solo al Mondo; e non per altro hò nobilitato la mia debolezza con ſimile Geroglifico, che per autenticare il mio Vaticinio oſseqvioſo, e con ciò animare le brame, e le ſperanze d'un Mondo intiero anſioſo di rivedere il Sangve Eſtenſe propagatore della Fede in qvel Soglio da cui con ſdegno di tutti i buoni, dall'Empietade fù eſcluſa. Le anneſse poi Sonate dell'Inſtromento ogni volta, che hauranno fortuna di ſervire per trattenimento al nobiliſsimo Genio di V.A.S. gl'atteſtaranno, che ogni mio povero talento vive ambitioſo di nobilitarſi col benigniſsimo aggradimento.

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Plate 6: The second dedication page of Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 3v.

di V.A.S; la qvale con profondißimo inchino umilmente in-
chinando eternamente fi protefta.
Di Voftra Altezza Sereniß̃ima.

Parma li 8. Settembre 1691.

Umilißimo, Divotißimo, &Obligatiß. Servit.
Domenico Galli.

Plate 7: The third dedication page of Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 4r.

Plate 8: The first music page with decoration of Domenico Galli, *Trattenimento musicale sopra il violoncello* (Parma: Manuscript, 1691). Modena, Biblioteca Estense Universitaria, Mus.C.81, fol. 5r.

Giuseppe Colombi
Toccata a Violone Solo

Toccata da Violone del Colombi
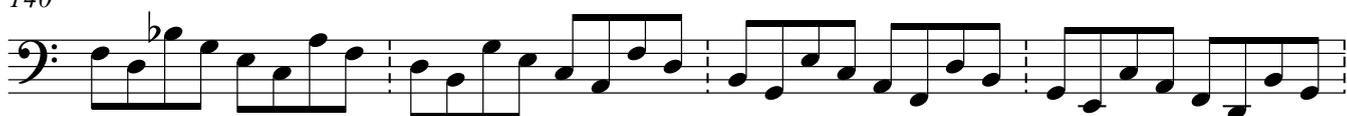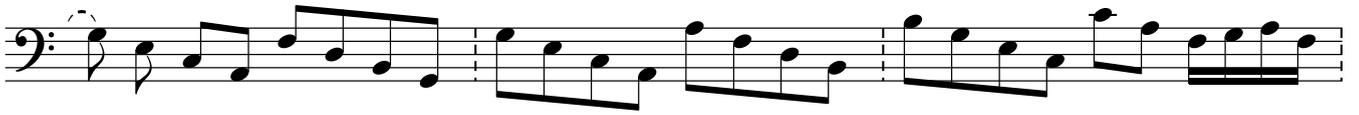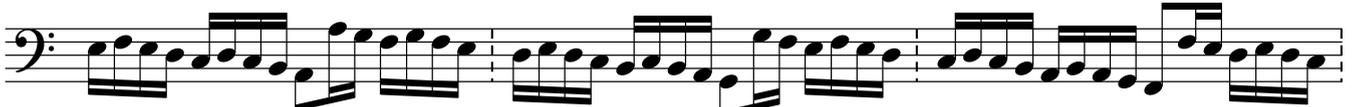
Partite sopra diverse Sonate

di Giovanni Battista Vitali per il

VIOLONE

Toccata

40

Ruggiero per la lettera B

Bergamasca per la lettera B

44

Chiacona per la lettera B

Capritio sopra otto figure
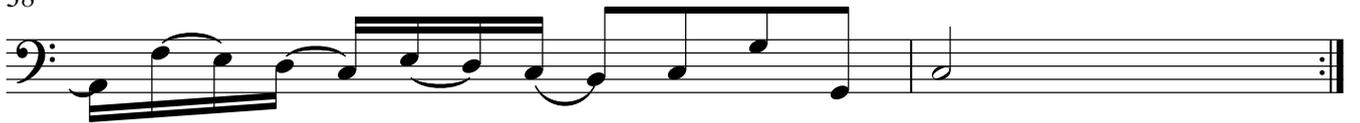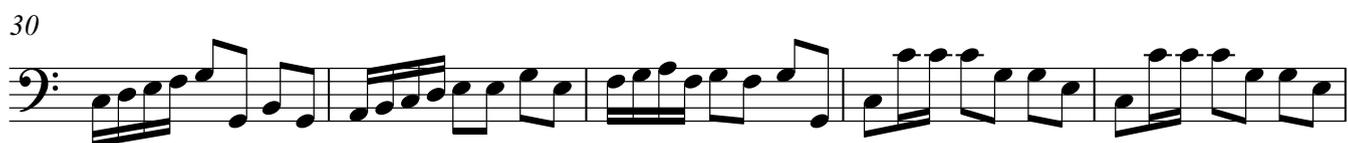
Capritio sopra li cinque tempi

Paβa Galli per la lettera E
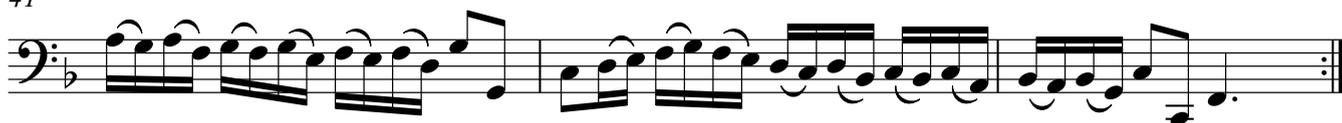
Capritio

Paβa, e mezzo per la lettera D

Paβa, e mezzo per b quadro sopra la lettera B

TRATTENIMENTO
MUSICALE
SOPRA IL VIOLONCELLO
A'Solo, Consecrato
ALL'ALTEZZA SERENISSIMA DI
FRANCESCO
SECONDO
Duca di Modona, Reggio, &c.
DA DOMENICO GALLI PARMIGGIANO

Sonata I

60

[Adagio]

[Allegro]

Sonata II

[Adagio]

Giga

64

[Presto]

Sonata III

[Allegro]

[Adagio]

Giga

Sonata IV

[Adagio]

[Largo]

[Giga]

[Presto]

Sonata V

[Adagio]

Aria

72

Giga

Sonata VI

45

[Adagio]

7

12

Giga

4

6

7

10

13

Sonata VII

[Grave]

[Allegro]

[Adagio]

[Adagio]

[Adagio]

Giga

Sonata VIII

[Adagio]

[Allegro]

[Giga]

Sonata IX

[Allegro]

30

32

35

38

41

Giga

Sonata X

[Allegro]

26

Giga

9

17

24

31

38

Sonata XI

[Largo]

[Giga]

Sonata XII

[Allegro]

[Adagio]

Giga