

THE HARMONY OF VIVALDI'S
SONATAS AND CONCERTOS

Thesis for the Degree of M. A.
MICHIGAN STATE UNIVERSITY
Dewain Lewis Richter
1968

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ABSTRACT

THE HARMONY OF VIVALDI'S SONATAS AND CONCERTOS

by Dewain Lewis Richter

In my thesis I have made an attempt to describe characteristics of the harmony of Vivaldi's instrumental compositions, Sonatas as well as Concertos. Because of the vastness of his output, I have confined my investigation to those of his works that have appeared in print (opus #1 through opus #13) during his lifetime, but these (amounting to 120 works) represent all phases of his career. Whenever feasible, I have compared stylistic features with corresponding ones in Corelli on the one hand and Bach on the other.

The results of my analysis are too specific to allow a summary. I have therefore decided merely to list the various aspects of the composer's harmony which I have studied. They divide into four main categories: I, key relations; II, types of cadences; III, types of sequences; IV, types of chords. Category I deals with frequency of main tonalities, with key relations between movements and those inside movements (mostly bipartite).

With regard to the latter, there are references to key relations between the end of the first section and the beginning of the second, between the main key and the first modulation, between the penultimate and the ultimate key, and to additional modulations. Category II covers types of cadences, among others, deceptive cadences sometimes resulting in a change of mode, unison cadences and pedal points as well as repetitions of cadences or parts of them. Category III contains a discussion of modulatory and non-modulatory sequences, those proceeding by fifths, stepwise ascending and descending. Finally, in category IV there is an analysis of the composer's chord vocabulary consisting of diminished and augmented triads, as well as various kinds of sevenths and ninth chords. Here also suspension dissonances (and the way they are reinforced) and other non-harmonic tones are mentioned.

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By

Dewain Lewis Richter

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I have used the following orchestral scores of Vivaldi's instrumental Sonatas and Concertos for this study: Opus 1. DODICI SONATE DA CAMERA A TRE, published in 1705-1709 by Gioseppe Sala, Venice (modern edition copyright 1965 by Bärenreiter, Germany): Opus 2. DODICI SONATE PER VIOLINO E BASSO CONTINUO PER IL CEMBALO, published in 1709 by Antonio Bortoli, Venice (modern edition copyright 1963 by G. Ricordi and C., Milano, Italy): Opus 3. DODICI CONCERTI PER STRUMENTI VARI, "L'ESTRO ARMONICO," published in 1712 by Estienne Roger, Amsterdam (modern edition copyright 1932 by Ernst Eulenburg, Mainz, Germany); Opus 4. DODICI CONCERTI PER TRE VIOLINI, VIOLA, VIOLONCELLO E ORGANO, "LA STRAVAGANZA," published in 1712-1713 by Estienne Roger, Amsterdam (modern edition copyright 1965 by G. Ricordi, Milano, Italy); Opus 5. SEI SONATE, published in 1716 by Jeanne Roger, Amsterdam (modern edition copyright 1954 by Nagels Verlag Kassel, Germany); Opus 6. SEI CONCERTI, published in 1716-1717 by Jeanne Roger, Amsterdam (modern edition copyright 1966 by G. Ricordi, Milano, Italy); Opus 7. DODICI CONCERTI, published in 1716-1717 by Jeanne Roger,

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INTRODUCTION

This thesis represents an attempt to study the harmonic style of Vivaldi's instrumental compositions. I have profited a great deal from the book entitled Vivaldi by Marc Pincherle, which deals with Vivaldi's instrumental compositions in a most comprehensive and thorough manner, though the book pays no special attention, aside from occasional remarks, to his harmony.

I wish to stress that I have not studied every single work of Vivaldi's huge output. Instead I have concentrated on a selection of compositions which are representative of practically all phases of his career; opus #1 (1705-1709), opus #2 (1709), opus #3 (1712), opus #4 (1712-1713), opus #5 (1716), opus #6 (1716-1717), opus #7 (1716-1717), opus #8 (1725), opus #9 (1728), opus #10 (1729-1730), opus #11 (1729-1730), opus #12 (1729-1730), opus #13 (1737). Sonatas and Concertos have been treated as separate topics whenever it seemed desirable. I have also made an attempt to compare Vivaldi's harmonic style with that of Corelli's on the one hand and J. S. Bach's on the other.

Vivaldi's harmonic idiom is dependent on the tempo of the movement. The harmony is more complex in a slow movement than in a fast one, that is it contains a greater variety of types of chords and a larger number of key relationships. This harmonic difference, within a large work, creates contrast between movements which is reinforced by the comparatively short length of the slow movements. It is also interesting to note that after opus #1 (1705-1709) and opus #2 (1709), which are almost entirely dependent on Corelli, opus #3 (1712) offers a harmonic vocabulary which changed in no significant detail in the later years of the composer.

CHAPTER I

MAIN KEY RELATIONSHIPS

In his selection of the main key of a composition (the key of the majority of the movements), Vivaldi uses fifteen of the twenty-four possible tonalities. In a Sonata, he shows a preference for the keys of CM, AM, dm, gm, and bm; in the Concertos for the keys of DM, B^bM, and gm. His preference for the minor keys of gm and dm is the same in both the Sonatas and Concertos, no doubt because in these keys the open strings of the violins, violas, violoncellos, and contrabasses can be exploited, and low positions are feasible.

The keys of A^bM, BM, F[#]M, C[#]M, b^bm, e^bm, a^bm, f[#]m, and c[#]m, do not appear as the main tonality of a movement. Vivaldi confines himself to three flats, and to four sharps, plus their relative and parallel minors. No Concerto or Sonata uses A^bM as the main key of a movement. Possibly the reason that A^bM is never used as a main key is because meantone temperament was still in use at Vivaldi's time, and the key of A^bM would have presented problems in intonation. The string instruments would have been able to adjust their intonation but the

keyboard instrument (mainstay of the Basso Continuo), would have been out of tune. The key of A^bM rarely appears as an inner key modulation, which reinforces this hypothesis.

The main key preference for a Sonata in which a woodwind instrument appears, such as an oboe, flute, or bassoon, is CM. When a woodwind appears in a Concerto, the key preference is GM or FM. This not only applies when the woodwind appears as a solo instrument, but also when the woodwind appears as part of an ensemble. These instruments are all pitched in CM, and this is probably the reason that the key preference is not far removed from CM.

Vivaldi uses the minor mode as a main key in approximately half (40%) of his Concertos and Sonatas. This frequent usage of a minor mode, which also occurs in Bach's works, is in contrast to the time previous to Vivaldi when a composer such as Corelli rarely resorted to the minor mode.

Two-thirds of the Sonatas have all movements (from three to five) in the same key, while one-third of the Sonatas have an inner movement in a related key. When a Sonata has an inner movement in a related key, the key relationship is as follows:

Table 1.--Key Relationship Between the Main Key and
the Inner Key

Inner Movement Key	Main Key
Most Frequent	
Parallel minor	Major
Subdominant of relative major	Minor
Less Frequent	
Dominant or relative minor	Major

One-half of the Concertos have all movements in the same key, and one-half have an inner movement in a related key. When a Concerto has an inner movement in a related key, the key relationship is as follows:

Table 2.--Key Relationship Between the Main Key and
the Inner Key

Inner Movement Key	Main Key
Most frequent	
Relative and parallel minor	Major
Dominant, subdominant, and relative major	Minor
Less frequent	
Dominant and its relative minor	Major

Neither Corelli nor Bach have all the movements of a Concerto in the same key. The most frequent key relationship of inner movements in Corelli's and Bach's instrumental works is to the relative key, but not the parallel key.

In the Concertos and Sonatas, the most common change of key between movements is from a major key to its parallel minor, especially from opus #7 on, while it is infrequent in early works. The frequent occurrence of this key relationship is in contrast to Vivaldi's Italian contemporaries.

CHAPTER II

INNER KEY RELATIONSHIPS

Sonatas

The movements of the Sonatas are, practically without exception, in bipartite form. Part I, of the bipartite form, is usually shorter than part II, and has only one or two key changes, whereas, part II has many more.

Part I is characterized by a modulation from tonic to a closely related key. The most frequent key change in part I is from a major tonic to the key of its dominant. In a minor key, the movement of the tonality toward the double bar goes most frequently to the key of the dominant or to its relative major, with the dominant being prevalent.

Occasionally part I has more than two keys. A major tonic key usually goes to the relative minor and then to the dominant of the relative minor (opus 2 #8, Giga). A minor tonic key usually goes to the relative major and then to the minor dominant (opus 2 #1, Giga).

In part II of the bipartite form, in contrast to part I, the key changes are less fixed and tend not

to fall into set patterns. Part II may move directly from the dominant to the tonic, modulate briefly through transient keys, or alternate between parallel major and parallel minor.

Part I usually concludes on its dominant, the key of its dominant, or on the relative key. After the double bar, part II continues either by staying in the key of part I, or by making the key of part I unstable through modulation. The following table illustrates the relationship between the concluding key of part I and the beginning key of part II and is arranged according to the number of times the relationship occurs:

Table 3.--Key Relationship Between the Conclusion of Part I and the Beginning of Part II

Conclusion of Part I	Beginning of Part II	Percentage of Occurrence
Minor Mode		
Dominant	Dominant	29%
V chord	Modulatory	23%
Dominant	Modulatory	10%
Relative major .	Modulatory	10%
Dominant	Tonic	10%
V chord	Tonic	10%
Relative major .	Relative major	5%
Relative major .	Tonic	3%
Major Mode		
Dominant	Dominant	58%
Dominant	Modulatory	18%
Dominant	Tonic	15%
Tonic	Tonic	7%
V chord	Modulatory	2%

The greatest diversity of key relations in a Sonata occurs between the penultimate and the final key of each movement. The following table illustrates the relationship between the penultimate and the final key and is arranged according to the number of times the relationship occurs:

Table 4.--Key Relationship Between the Penultimate Key and the Final Key

Penultimate Key	Final Key	Percentage of Occurrence
Minor Mode		
Dominant	Tonic	38%
Relative major	Tonic	31%
Subtonic	Tonic	19%
Subdominant	Tonic	12%
Major Mode		
Relative minor	Tonic	43%
Dominant	Tonic	34%
Parallel minor	Tonic	13%
Subdominant	Tonic	5%

The tonic key usually appears several times within a movement before its last appearance at the conclusion of the movement. Some movements are in one key throughout without any real key change (opus 1 #2, Gavotta). A movement usually ends in the same key in which it begins; however, opus 1 #9, Preludio is an exception.

Concertos

In the Concertos more harmonic variety occurs in the second movement than in the other movements. Here, within a piece of short duration and slow tempo, frequent modulations appear, sometimes to the point of tonal ambiguity.

When a movement of a Concerto begins in a major key, the first modulation is usually to the dominant or relative minor. When a movement begins in a minor key, the first modulation is usually to the dominant, relative major, or subdominant. After the first modulation, the pattern of key sequence becomes less fixed, and the number of combinations that exist are almost infinite. The following table illustrates the relationship between the tonic key and the first modulation and is arranged according to the number of times the relationship occurs (see Table 5).

Usually the movements conclude with a perfect authentic cadence in the tonic key; however, occasionally a movement ends on a dominant chord which usually functions as the preparation for the next movement (opus 9 #6, first movement), but not always (opus 10 #1, first movement). Occasionally some movements are entirely in one key without any modulations (opus 3 #6, second movement).

Table 5.--Key Relationship Between the Tonic Key and the First Modulation

Tonic Key	First Modulation	Percentage of Occurrence
Minor Mode		
Tonic	Dominant	41%
Tonic	Relative major	26%
Tonic	Subdominant	21%
Tonic	Parallel major	6%
Tonic	Relative major of the dominant	2%
Tonic	Relative major of the subdominant	2%
Tonic	Major dominant	2%
Major Mode		
Tonic	Dominant	67%
Tonic	Relative minor	14%
Tonic	Relative minor of the subdominant	6%
Tonic	Relative minor of the dominant	5%
Tonic	Subdominant	4%
Tonic	Parallel minor	2%
Tonic	Supertonic	2%

The relationship of the penultimate key to the final key in a movement in a major mode is usually dominant to tonic, relative minor to tonic, or relative minor of the dominant to tonic. The relationship of the penultimate key to the final key in a movement in a minor mode is usually dominant to tonic, relative major to tonic, or subdominant to tonic. The following table illustrates the relationship between the penultimate and the final key and is arranged according to the number of times the relationship occurs:

Table 6.--Key Relationship Between the Penultimate Key
and the Final Key

Penultimate Key	Final Key	Percentage of Occurrence
Minor Mode		
Dominant	Tonic	35%
Relative major	Tonic	34%
Subdominant	Tonic	14%
Major dominant	Tonic	5%
Relative major of the subdominant	Tonic	4%
Relative major of the dominant	Tonic	4%
Supertonic	Tonic	2%
Parallel major	Tonic	2%
Major Mode		
Dominant	Tonic	41%
Relative minor	Tonic	33%
Relative minor of the dominant	Tonic	14%
Subdominant	Tonic	4%
Relative minor of the subdominant	Tonic	2%
Parallel minor	Tonic	2%
Minor dominant	Tonic	2%
Subtonic	Tonic	1%
Mediant	Tonic	1%

The relationship between the main key and the other keys within one movement is usually to the dominant, or subdominant, plus their relative and parallel minors or majors. A movement, of course, always ends in the same key in which it begins; however, opus 7 #12, second movement, is an exception since it begins in D major and ends in A major.

Modulation

Modulations are accomplished either by a common chord, no common chord, or the insertion of a sequential passage, with a common chord or a sequential passage occurring most often. The insertion of a sequential passage occurs between two key areas and the sequence simply serves as a link from one key to another. When Vivaldi modulates from a main key to its parallel key, the modulation is usually not a common chord modulation but simply an abrupt change from major to minor or vice versa.

CHAPTER III

CADENCE PRACTICE

The most common cadence which occurs in Vivaldi's instrumental works is the authentic cadence, or the perfect authentic cadence. The authentic cadence is the predominant one within a movement occasionally in connection with the Neapolitan sixth chord.¹ The perfect authentic cadence normally appears as the conclusion of a movement. The IV chord or II₆ chord normally precedes both of these cadences. Cadences which occur within a movement usually do not interrupt the music.²

The half cadence does not appear often in Vivaldi's instrumental works. When it appears however, it is at the end of a movement and, thus introduces the next. The practice of ending a movement on a half cadence seems to have been adopted by Vivaldi from Corelli. In Corelli's Concerti Grossi an inner movement very frequently ends with a half cadence as a preparation for the next movement.³ But Corelli uses the half cadence at the end of a movement more frequently than Vivaldi.

¹Vivaldi, opus 7 #11, second movement, mm. 9-11.

²Vivaldi, opus 7 #1, mm. 50-52.

³Corelli, opus 6 #2 in F major, mm. 32-44.

Vivaldi's half cadence within a movement is usually followed by new material or a sequential passage. This is also true of J. S. Bach, while Corelli, within a movement, avoids the half cadence.

The plagal cadence, the phrygian cadence, and the deceptive cadence are rare in Vivaldi. In contrast, Corelli uses the phrygian cadence very frequently and always in connection with the half cadence.

Vivaldi very frequently changes mode, either to major (Ex. 1) or minor (Ex. 2), on the final chord of an authentic cadence. The type of cadence in which the final chord of a minor cadence goes to the relative major appears not only as a cadence but usually in connection with a modulation (Ex. 3). Sometimes a diminished seventh chord replaces the final chord in an authentic cadence.⁴

In connection with the different types of cadences which have been discussed Vivaldi has several methods of emphasizing these cadences. The most common way includes a trill on the penultimate chord with a syncopation before the final chord and this can be found in Corelli and Bach.

⁴Vivaldi, opus 6 #6, mm. 125-131.

Example 1. Vivaldi, opus 8 #9, mm. 5-8.

The musical score is arranged in six staves. The top staff is for Oboe, followed by Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The bottom staff is for Bassoon (B.c.). The music is in G major and 3/4 time. The score shows measures 5 through 8. The Oboe part starts with a trill on the fifth measure. The string parts feature a variety of rhythmic patterns and dynamics, including a forte (f) dynamic in the final measure.

An anticipation is usually associated with this type of cadence and appears just before the final chord. Sometimes in Vivaldi two trills appear simultaneously a major third apart (Ex. 4).

A cadence frequently includes nonharmonic tones such as suspensions, anticipations, appoggiaturas, passing tones, and neighboring tones (ex. 5). Vivaldi also leaves out harmony entirely and concludes movements with unison cadences (Ex. 6).

Example 2. Vivaldi, opus 3 #12, mm. 146-147.

Example 3. Vivaldi, opus 4 #10, mm. 47-49.

VI.
S.O.L.O.

VI. I

VI. II

VI. a.

VI. c.

Cb.

B. c.

5

Example 4. Vivaldi, opus 12 #5 mm. 135-140.

Example 4 is a musical score for measures 135-140 of Vivaldi's opus 12 #5. The score is written for a string ensemble and includes a solo violin part. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, with measures 135-139 in the first system and measures 140 in the second system. The instruments are labeled on the left: VI. Solo, VI. I, VI. II, VI. a., VI. c., Cl., and B.c. (Bassoon). The Solo violin part is marked with a forte (f) dynamic and a trill (tr) in measure 140. The string parts are marked with a forte (f) dynamic. The score is written in a standard musical notation with a treble clef for the violin and a bass clef for the string parts. The paper is aged and shows some staining.

Example 5. Vivaldi, opus 7 #1, mm. 63-65.

Example 5 is a musical score for measures 63-65 of Vivaldi's opus 7 #1. The score is written for a string ensemble and includes an oboe part. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, with measures 63-64 in the first system and measure 65 in the second system. The instruments are labeled on the left: Oboe, VI. I, VI. II, VI. a., VI. c., Cl., and B.c. (Bassoon). The Oboe part is marked with a forte (f) dynamic. The string parts are marked with a forte (f) dynamic. The score is written in a standard musical notation with a treble clef for the oboe and a bass clef for the string parts. The paper is aged and shows some staining.

Example 6. Vivaldi, opus 7 #11, mm. 145-147.

VI. princ.

1. VI.

2. VI.

Vla.

C. c.

E.E. 6402

6 4 3

A cadential approach is sometimes extended by the use of a pedal point either sustained or reiterated. The pedal point usually occurs on the dominant or tonic tone, and occasionally two pedal points appear simultaneously (Ex. 7). The use of a pedal point to extend and to prepare the cadence occurs more frequently in the Concertos than in the Sonatas in order to give a proper ending to a large scale work.

The notes of a cadence, always in small values, are often reiterated (Ex. 8). This normally occurs in a fast movement.

Vivaldi often repeats his cadences two or three times (Ex. 9). Because of the exact repetition, this

Example 7. Vivaldi, opus 8 #4, second movement, mm. 14-18.

*) In print, D-F.

cadential passage is usually varied through a sudden change from piano to forte or vice versa: it frequently occurs at the end of a movement.

Example 8. Vivaldi, opus 3 #7, mm. 101-105.

Vivaldi also uses a double or triple preparation before a cadence, in which, he repeats the material preceding the cadence two or three times (Ex. 10). This practice is a typical device of the middle Baroque period and especially in Corelli.

In the various types of cadences the tonic does not come as a surprise. It usually appears three or

Example 9. Vivaldi, opus 8 #10, mm. 340-345.

The musical score for Example 9, Vivaldi, opus 8 #10, measures 340-345, is presented in a multi-staff format. The parts are labeled as follows: VI. Solo, VI. I, VI. II, Vla., Vlc., Cb., and B.c. The key signature is one flat (B-flat). The time signature is 4/4. The score shows a sequence of chords and melodic lines across the measures. The measures are numbered 340 and 345. The score includes a solo violin part and a string ensemble. The notation includes various musical symbols such as notes, rests, and bar lines. The bottom of the score shows figured bass notation with numbers 6, 6/5, and 6/5 7.

four chords before the final tonic chord. This practice is also characteristic of Corelli though not of Bach.

Vivaldi's and Corelli's cadential formulas differ somewhat. The latter repeats his cadences quite often but varies them slightly by altering the intervallic structure or reorchestrating them (Ex. 11). The cadence reiterated literally as well as the unison cadence are rare in Corelli's work.

Example 10. Vivaldi, opus 12 #5, mm. 285-288.

VI. Sol. 285

VI. I

VI. II

VI. a.

VI. c.

Cb.

B.c.

Example 11. Corelli, opus 6 #6, Allegro, mm. 56-60.

VI. I

VI. II

VI. c.

VI. I

VI. II

VI. a.

B. c.

6

7 6 6 5
5 4 3

7 6 6 5
5 4 3

7 6 6 5
5 4 3

Vivaldi's cadential practices, however, differ considerably from those in Bach. The difference is not so much in the type of chords selected but in the use of these chords. The repeated cadence rarely appears in Bach's works. When it does, it is altered to the degree of being almost unrecognizable (Ex. 12). Also Bach does not reiterate his cadences by using small note values. When Bach approaches a cadential point, the complexity of the melodic structure, the motivic structure, and the harmonic structure creates a high degree of tension. Consequently, the end of the cadence serves as a point of relaxation. This is not true to this extent of Vivaldi because of the lack of tension previous to the conclusion of the movement.

Example 12. J. S. Bach, Brandenburg Concerto #1, third movement, mm. 121-124.

The image shows a page of a musical score for J. S. Bach's Brandenburg Concerto #1, third movement, measures 121-124. The score is for a full orchestra and includes parts for Cor. (F), Ob., Vl. pice. e Vl. I, Vl. II, Vla., Fg. Vlc. e Cb., Cemb., and Cont. The music is in G major and 3/4 time. Measures 121-124 show a complex cadential passage with rapid sixteenth-note runs in the woodwinds and strings, leading to a final cadence in measure 124.

CHAPTER IV

SEQUENTIAL PRACTICE

Sequential passages are frequent in Vivaldi, particularly in his fast movements. They are usually repeated several times and may even continue throughout an entire movement (opus 2 #7 Preludio). The pattern as a rule appears in small note values such as eighth notes, sixteenth notes, or thirty-second notes. Vivaldi's sequences consist of nonthematic material and thus serve mainly in a rhythmic and harmonic capacity. All of the characteristic chords in Vivaldi's vocabulary are employed in his sequential passages.

The length of the pattern varies from one-half of a measure to six measures, and the most common pattern covers one measure. Repetition varies from two to eight times, the average being six times.

In regard to the harmony, a sequential pattern usually consists of two chords, often in tonic-dominant relation. When a sequence is based only on a single chord, its melodic intervals are more meaningful than in a two chord pattern (Ex. 13).

Example 13. Vivaldi, opus 4 #12, mm. 235-239.

235

Vivaldi employs modulatory and non-modulatory sequences. The former usually moves within a seventh chord because this affords a variety of possibilities of modulation. Sequences are usually transposed down a fourth, up a fifth, or diatonically stepwise, downwards in most cases.

The descending stepwise sequence is usually non-modulatory (Ex. 14) though not always.⁵ The sequence a

⁵Vivaldi, opus 3 #9, first movement, mm. 20-25.

fourth down or a fifth up may be either non-modulatory⁶ or modulatory (Ex. 15), both possibilities occurring approximately an equal number of times. The ascending sequence is rare in Vivaldi.⁷

Example 14. Vivaldi, opus 3 #10, in bm, mm. 78-82.

It frequently happens that once a sequential pattern is completed, another follows immediately. Sometimes an entire movement consists of nothing but sequential patterns, though in this case it serves as a link between a preceding and a subsequent movement.⁸

⁶Vivaldi, opus 3 #11, first movement, mm. 19-31.

⁷Vivaldi, opus 3 #10, mm. 40-47.

⁸Vivaldi, opus 4 #12, second movement.

Example 15. Vivaldi, opus 3 #11, mm. 153-158.

The musical score is presented in two systems. The first system covers measures 153 to 158. It includes staves for Violins I and II (labeled VI. I and VI. II), Viola (labeled Vla. I and Vla. II), Cello/Double Bass (labeled Vo. Solo and Cont.), and a Continuo part (labeled Cont.). The dynamics are marked 'Solo' and 'p' (piano). The second system covers measures 155 to 158, continuing the solo section. The dynamics are marked 'piano' and 'p' (piano). The score includes staves for Violins I and II, Viola, Cello/Double Bass, and a Continuo part. The key signature is one sharp (F#) and the time signature is 3/4.

Before leaving the topic of Vivaldi's sequential passages, a word should be said on the treatment of sequences in a Concerto Grosso. Here they always appear in the Concertino (sometimes doubled by the Ripieno).

Since sequences add to motion rather than to melodic interest, they contribute to the virtuosity of such passages (Ex. 16).

Example 16. Vivaldi, opus 3 #11, mm. 131-135.

The first system of the musical score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vcllo.), and Contrabass (Cont.). The Violin I and II parts are marked 'Tutti' and 'Solo'. The Viola part is marked 'Tutti'. The Violoncello and Contrabass parts are marked 'Solo'. The music is in 2/4 time and begins with a key signature of one flat (B-flat).

135

VI. I
Solo

VI. II
Solo

Vo.
Solo

Tutti

VI. I

VI. II

Vla. I

Vla. II

Cont.

7 7 6 8 6

Vivaldi's sequences and the manner in which they are employed have much in common with Corelli's (Ex. 17). However, it should be noted that Vivaldi uses sequences in his Sonatas and Concertos while Corelli does so mainly in his Concerti Grossi (opus #6). In Corelli's small scale (though ingenious) Trio and Solo Sonatas they are hardly needed. As far as Bach is concerned, we notice that in contrast to Vivaldi, he supports his sequences with two or three different motives, imitation, and very complex harmonies (Ex. 18).

Example 17. Corelli, Concerto Grosso opus 6 #1, mm. 98-104.

VI. I

VI. II

Vlc.

VI. I

VI. II

Vla.

B. c.

6

6

Detailed description: This block shows the first system of a musical score for measures 98-104. It features six staves: Violin I (VI. I), Violin II (VI. II), Violoncello (Vlc.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Bassoon (B. c.). The key signature is one sharp (F#). The Violin I and II parts play a melodic line with eighth notes. The Violoncello and Bassoon parts play a bass line with eighth notes. The Viola part plays a melodic line with eighth notes. The Violoncello and Bassoon parts have a '6' and a sharp sign below them, indicating a fingering or breath mark.

VI. I

VI. II

Vlc.

VI. I

VI. II

Vla.

B. c.

6

6

6

6

6

Detailed description: This block shows the second system of a musical score for measures 98-104. It features six staves: Violin I (VI. I), Violin II (VI. II), Violoncello (Vlc.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Bassoon (B. c.). The key signature is one sharp (F#). The Violin I and II parts play a melodic line with eighth notes. The Violoncello and Bassoon parts play a bass line with eighth notes. The Viola part plays a melodic line with eighth notes. The Violoncello and Bassoon parts have a '6' and a sharp sign below them, indicating a fingering or breath mark.

Example 18. J. S. Bach, Brandenburg Concerto #2, first movement, mm. 76-80.

Tr.
Fl.
Ob.
Vl.
Vl. I
Vl. II
Vla.
Vln.
Comb.
Vlc.

Tr.
Fl.
Ob.
Vl.
Vl. I
Vl. II
Vla.
Vln.
Comb.
Vlc.

80

CHAPTER V

CHORD VOCABULARY

Vivaldi's harmonic vocabulary consists of triads, seventh chords, and ninth chords. These appear in almost all inversions and on all diatonic degrees of the major and minor modes. In some of his works the I, IV, and V chords form the tonal outlines of large areas, and in some cases of entire movements.⁹

The diminished triad, always in first inversion, occurs very frequently in sequential passages and in deceptive cadences. The chord also functions as a secondary dominant, expanding the harmonic limits of the key. Augmented triads are rare; however, they do appear in chromatic passages (Ex. 19).

Non-diatonic triads are represented by the Neapolitan sixth chord and the Italian sixth chord. The Neapolitan sixth chord usually appears in the minor mode in connection with sequences, and cadences. Augmented sixth chords are almost non-existent except for an occasional Italian sixth chord.

⁹Vivaldi, opus 8 #1, third movement.

Example 19. Vivaldi, opus 4 #8, mm. 200-202.

200

VI. I.

VI. II.

VIa.

VIc.

Cl.

B. c.

Vivaldi uses a large quantity of four note chords. Thus, all types of seventh chords appear, and these are among the most characteristic elements of his harmonic style. The seventh chords are as follows:

Major Triad with a Minor Seventh
 Major Triad with a Major Seventh
 Minor Triad with a Minor Seventh
 Diminished Triad with a Minor Seventh
 Diminished Triad with a Diminished Seventh
 Augmented Triad with a Minor Seventh

A seventh chord may appear not only as a chord but also as a melodic figuration (Ex. 20).

Example 20. Vivaldi, opus 4 #8, mm. 35-36.

VI. Solo

VI. I

VI. II

Vla.

Vlc.

Cb.

B.c.

7 b 7b b 7b 5

The dominant seventh chord in root position, first or third inversions, but rarely in second inversion, is so common in Vivaldi's works that it may be found on almost any page of his scores. It also appears frequently as a secondary dominant,¹⁰ sometimes preparing a modulation and in any case expanding the key.

The diminished seventh chord appears normally in the minor mode in third inversion. It usually functions

¹⁰Vivaldi, opus 8 #1, first movement, mm. 50.

as a secondary dominant, or as a component of a modulation within deceptive cadences, and sequential passages.

Two chords occur frequently in Vivaldi: the half diminished seventh chord (diminished-minor), usually in root position or first inversion, with the same function as a diminished seventh chord, as well as the minor-minor seventh chord in root position and first and third inversions.

Vivaldi, in his early works, opus #1 and #2, adopts the 9-8 suspension from Corelli (Ex. 21); however, in his later works he uses the ninth chord with all of its tones, in root position and first inversion (Ex. 22).

Example 21. Vivaldi, opus 1 #1, mm. 1-4.

PRELUDIO
Grave

Violino I

Violino II

Organo
e
Violoncello

6 9 8 6 7 6 7 6 5 9 8 5 6

Example 22. Vivaldi, opus 3 #1, mm. 64-66.

[illegible]

Though Vivaldi's harmonic vocabulary includes a large variety of chords, it is hardly ever fully exploited in a single work. Rather it is restricted to the chords of I, IV, V, and II. Those of VI, III, and VII are rare and merely serve as a foil.

There is a similarity between Corelli's and Vivaldi's chord progressions. The main difference is that Vivaldi uses the tonic chord much more often than Corelli, and at times after every other chord (Ex. 23). Another difference is that Vivaldi is fond of restating a chord progression which includes an unusual chord such as a Neapolitan sixth.

Example 23. Vivaldi, opus 8 #3, first movement, mm. 20-30.

VI. solo *f*

B.c. [*f*]

VI. solo *p*

B.c. [*p*]

Tutti

VI. solo [*f*]

I [*f*]

VI. II [*f*]

Vla. [*f*]

B.c. (*Tutti*) 7 7 7 7 [*f*]

CHAPTER VI

NONHARMONIC TONES

Nonharmonic tones occur throughout Vivaldi's entire instrumental work, though not nearly as often as in Bach, and they are prepared and resolved according to the practice of the period. Vivaldi, however, occasionally writes long passages without nonharmonic tones. These are frequently diatonic violin passages in which the violin simply arpeggiates the notes of the chord (Ex. 24).

Example 24. Vivaldi, opus 9 #9, Largo e spiccato, mm. 90-93.

Largo e spiccato

The musical score for Example 24, Vivaldi's Concerto in D minor, Op. 9 No. 9, measures 90-93. The score is for Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is D minor (three flats) and the time signature is 3/4. The tempo is Largo e spiccato. The score shows arpeggiated chords in the strings.

Viol. I. Concert.
Viol. II. Concert.
Vi. I.
Vi. II.
Vla.
Vlc.
Cb.
B.c.

Many cadences include anticipations which, placed on weak beats, create syncopations. Suspensions appear more often in slow movements than fast ones, where they would be less audible. After the suspension, the lower voice may be sustained (Ex. 25), or move simultaneously with the resolution (Ex. 26).

Example 25. Vivaldi, opus 2 #4, Andante, mm. 1-4.

Violino

Andante

(p)

Cembalo

(p)

Example 26. Vivaldi, opus 1 #7, Sarabanda, mm. 14-15.

VI. I

VI. II

9

Vcl. c.

B.c.

6

7

5

The types of suspensions which occur are above all the 7-6, and 4-3, also the 9-8, and 2-3 are employed. Due to Corelli's influence, there are many more suspensions in Vivaldi's opus #1 and #2 than in any of his other works. By comparing an early, middle, and late opus number of Vivaldi's, a definite development can be seen in the use of suspensions. In his early compositions, opus #1 and #2, Vivaldi's suspensions are resolved immediately (Ex. 25 and 26). After opus #2, the suspensions normally have a neighboring tone before the resolution or, in some works, an elaborate ornamentation (Ex. 27). In opus #13 suspensions are almost non-existent. Why this is so is not clear since the harmony, form, and orchestration are related to previous works of the composer.

Sometimes the dissonance which occurs in a suspension is reinforced by another voice jumping over the dissonance and "pushing" it down to its resolution (Ex. 28). The suspension dissonance between two voices becomes particularly audible when the tone that forces the sustained tone to descend is reached by a leap from below (Ex. 28). If this device is extended, the voices exchange their roles several times.

Example 27. Vivaldi, opus 3 #11, mm. 59-61.

Example 28. Vivaldi, opus 1 #1, Preludio, mm. 10-12.

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APPENDIX I

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Opus 35. VENTITRE CONCERTI PER VIOLINO.

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Opus 36. VENTI CONCERTI PER VIOLINO.

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Opus 45. OTTO CONCERTI PER FAGOTTO.

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Opus 46. TRE CONCERTI PER PIU TROMBE.

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Opus 47. SEI CONCERTI PER STRUMENTI DIVERSI.

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- Opus 48. CONCERTO IN MI MINORE.
- Opus 49. SONATA AL "SANTO SEPOLCRO." Vol. 21.
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- Opus 51. QUATTRO CONCERTI PER VIOLINO.
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- Opus 53. TRE CONCERTI PER STRUMENTI A FIATO.
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- Opus 57. DUE CONCERTI PER FAGOTTO.
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- Opus 58. TRE CONCERTI PER DUE STRUMENTI.
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- Opus 59. CONCERTO PER DUE VIOLINI E LEUTO. Vol. 62.
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Opus 63. DUE CONCERTI PER VIOLA D'AMORE.

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- No. 2. Vol. 320.

Opus 64. SEI CONCERTI PER STRUMENTI VARI.

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- No. 6. Vol. 318.

Opus 65. SINFONIA A QUATTRO. Vol. 321.

Opus 66. CONCERTO PER VIOLINO.

Opus 67. SONATA PER FLAUTO.

CONCORDANCE

<u>Volume</u>	<u>opus</u>	<u>No.</u>
1.	33	8.
2.	8	9.
3.	47	3.
4.	51	3.
5.	38	6.
6.	30	6.
7.	38	10.
8.	30	1.
9.	60	2.
10.	47	4.
11.	60	1.
12.	45	8.
13.	56	7.
14.	39	6.
15.	51	2.
16.	31	5.
17.	19	2.
18.		
19.		
20.	24	
21.	49	
22.	50	
23.	44	3.
24.	19	4.
25.	41	3.
26.	23	3.
27.	21	1.
28.	45	3.
29.	33	14.
30.	30	7.
31.	38	5.
32.	38	3.
33.	10	2.
34.		
35.	22	2.
36.		
37.	51	1.
38.	33	1.
39.	37	2.
40.	44	13.
41.	44	14.
42.	44	15.
43.	46	2.
44.	44	2.
45.		
46.	10	5.

CONCORDANCE

<u>Volume</u>	<u>opus</u>	<u>No.</u>
47.	45	1.
48.	21	4.
49.	51	4.
50.	38	2.
51.	41	5.
52.	10	6.
53.	23	2.
54.	53	2.
55.	54	3.
56.	32	3.
57.	19	3.
58.	19	1.
59.	38	4.
60.	21	2.
61.	58	3.
62.	59	
63.	55	2.
64.	56	5.
65.	8	8.
66.	56	1.
67.	45	7.
68.	36	4.
69.	36	6.
70.	31	2.
71.	45	2.
72.	45	6.
73.	52	
74.	36	3.
75.	55	1.
76.	8	1.
77.	8	2.
78.	8	3.
79.	8	4.
80.	8	5.
81.	8	6.
82.	8	7.
83.	8	10.
84.	8	11.
85.	8	12.
86.	31	12.
87.	56	3.
88.	23	1.
89.	21	8.
90.	41	4.
91.	47	5.
92.	56	2.

CONCORDANCE

<u>Volume</u>	<u>opus</u>	<u>No.</u>
93.	56	4.
94.	46	3.
95.	22	4.
96.	33	6.
97.	46	1.
98.	20	4.
99.	23	4.
100.	20	2.
101.	47	2.
102.	44	1.
103.	44	12.
104.	21	11.
105.	44	11.
106.	44	10.
107.	21	5.
108.	21	7.
109.	45	5.
110.	44	9.
111.	21	6.
112.	61	13.
113.	38	1.
114.	34	1.
115.	34	2.
116.	21	9.
117.	36	2.
118.	57	2.
119.	57	1.
120.	35	1.
121.	47	6.
122.	9	1.
123.	9	4.
124.	9	10.
125.	9	12.
126.	9	2.
127.	9	3.
128.	9	5.
129.	9	6.
130.	9	7.
131.	9	8.
132.	9	9.
133.	9	11.
134.	27	5.
135.	22	1.
136.	28	3.
137.	26	7.

CONCORDANCE

<u>Volume</u>	<u>opus</u>	<u>No.</u>
138.	26	4.
139.	53	1.
140.	58	2.
141.	54	2.
142.	53	3.
143.	44	24.
144.	44	23.
145.	21	3.
146.	22	3.
147.	44	17.
148.	44	20.
149.	44	18.
150.	10	1.
151.	44	21.
152.	44	26.
153.	44	7.
154.	44	4.
155.	44	22.
156.	47	1.
157.	33	4.
158.	33	3.
159.	44	19.
160.	33	2.
161.	32	1.
162.	32	2.
163.	34	5.
164.	33	7.
165.	33	9.
166.	33	10.
167.	33	11.
168.	33	13.
169.	33	16.
170.	33	15.
171.	33	12.
172.	33	18.
173.	33	20.
174.	33	17.
175.		
176.		
177.	38	9.
178.	36	5.
179.	36	7.
180.	3	12.
181.	37	1.
182.	38	11.

CONCORDANCE

<u>Volume</u>	<u>opus</u>	<u>No.</u>
183.	12	5.
184.	38	7.
185.	38	12.
186.	36	16.
187.	36	8.
188.	36	10.
189.	25	6.
190.	38	13.
191.	36	18.
192.	36	17.
193.	36	20.
194.	36	15.
195.	36	19.
196.	25	4.
197.	25	3.
198.	25	5.
199.	36	11.
200.	34	6.
201.	35	9.
202.	28	1.
203.	28	2.
204.	26	1.
205.	26	2.
206.	26	3.
207.	27	2.
208.	27	1.
209.	27	3.
210.	27	4.
211.	26	8.
212.	26	9.
213.	41	1.
214.	40	2.
215.	39	2.
216.	39	1.
217.	39	3.
218.	26	5.
219.	26	10.
220.	26	6.
221.	26	11.
222.	39	4.
223.	40	3.
224.		
225.		
226.	30	2.
227.	31	6.
228.	31	4.

CONCORDANCE

<u>Volume</u>	<u>opus</u>	<u>No.</u>
229.	31	7.
230.	31	8.
231.	26	16.
232.	26	13.
233.	26	15.
234.		
235.	26	12.
236.	40	6.
237.	40	8.
238.	40	1.
239.	40	5.
240.	40	7.
241.	30	3.
242.	29	
243.	26	18.
244.	26	17.
245.	31	3.
246.	30	4.
247.	31	9.
248.	25	1.
249.	41	2.
250.	28	4.
251.	30	8.
252.	30	5.
253.	31	10.
254.	31	21.
255.	31	11.
256.	31	13.
257.	31	14.
258.	31	16.
259.	31	20.
260.	31	18.
261.	31	15.
262.	31	19.
263.		
264.	42	2.
265.	39	5.
266.	40	21.
267.	40	18.
268.	40	19.
269.	40	20.
270.	40	11.
271.	40	13.
272.	40	14.
273.	40	10.
274.	40	12.

CONCORDANCE

<u>Volume</u>	<u>opus</u>	<u>No.</u>
275.	40	15.
276.	40	26.
277.	40	27.
278.	40	25.
279.	39	7.
280.	42	3.
281.	39	3. (fagotte)
282.		
283.	40	9.
284.	31	1.
285.	35	4.
286.	35	8.
287.	34	3.
288.	34	4.
289.	34	5.
290.	34	7.
291.	35	12.
292.	23	10.
293.	23	11.
294.	35	3.
295.	35	2.
296.	35	5.
297.	35	6.
298.	40	23.
299.	40	22.
300.	40	24.
301.		
302.	35	14.
303.	35	17.
304.	35	18.
305.	35	21.
306.	35	22.
307.	35	23.
308.	34	9.
309.	34	8.
310.	34	10.
311.	35	16.
312.	35	19.
313.	35	20.
314.	7	11.
315.	45	5. (oboe)
316.	57	1. (oboe)
317.	44	6.
318.	64	4.
319.	62	2.
320.	63	2.

CONCORDANCE

<u>Volume</u>	<u>opus</u>	<u>No.</u>
321.	65	
322.	61	1.
323.		
324.	61	3.
325.	61	2.
326.	61	10.
327.		
328.		
329.		
330.		
331.		
332.		
333.		
334.	61	18.
335.		
336.	61	9.
337.	63	1.
338.	64	5.
339.		
340.	61	11.
341.	25	2.
342.		
343.	61	4.
344.	62	1.
345.	61	5.
346.	61	16.
347.	61	6.
348.		
349.		
350.	64	2.

This list has been compiled with the help of:

- 1) Catalogo Numerico Tematico delle composizioni di Antonio Vivaldi, by Mario Rinaldi.
- 2) Vivaldi, Genius of the Baroque, by Marc Pincherele (translation of the original French edition, published 1955).

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