nata da chiesa (church sonata) has the typical slow-fast-slow-fast suc- of movements. Although the movements, as befits church music, bvious secular connotations, they betray a kinship with the stylized of the suite: the first movement with the allemande, the third with bande, and the fourth with the gigue.

ve, the marking on the first movement, is not merely a designation of but a description of the music's character: serious, intense, and pro- The intensity is expressed by the determined march of the bass and berate suspended dissonance on nearly every downbeat. That disso- vas by then defined as an alien note against a consonant chord is evi- the leaps within chord tones against the dissonance, as in measure ther indication is the ornamental pattern of leaping from a suspen- wn to a chord tone, then up to the note of resolution (as in measure in the first Allegro, measures 47–48). Especially typical of Corelli's ovements are the chains of suspensions that begin in measure 6 while ins meet, cross, and separate as the bass walks on.

ike Legrenzi, Corelli gave the bass in the fast movements an equal t the fugal action. Indeed the bass is the first to answer the Allegro ent's subject in direct motion, the second violin having answered by n and incompletely. After the first exposition only the second part ubject reappears (measures 36ff.), both in direct motion and inver- ie three notes that are the head of the subject keep intervening as points. The key of D major is neatly circumscribed by well-prepared s in A major, B minor, and E major, before the return to D. This ent is remarkably taut in its exclusion of non-thematic material.

Adagio resembles a passionate vocal duet in which two singers alter- mitate each other or proceed in parallel motion. The sigh effects in es 14–15 are operatic, while syncopations and suspensions on the d second beats of the triple-time measures emphasize through both on and dissonance the second beat of the sarabande rhythm. The haracter is reinforced by the hemiola passages (measures 19–21 and A Phrygian cadence at the end of the Adagio makes one expect a o B minor, but instead an Allegro in D major ensues.

final movement, although a gigue, is simply labeled Allegro. It again s all three instrumental parts in a fugue, and the subject of the second in inversion of that of the first half, as it is in many later gigues for d. There are two sequential episodes of the kind found in later (measures 8–10 and 28–32). Fascination with contrapuntal devices inversion, stretto (measures 32–35), and pedal point (measures betray the influence of the Bologna school, in which such artifices ltivated and where Corelli was trained.

ANTONIO VIVALDI (1678–1741)

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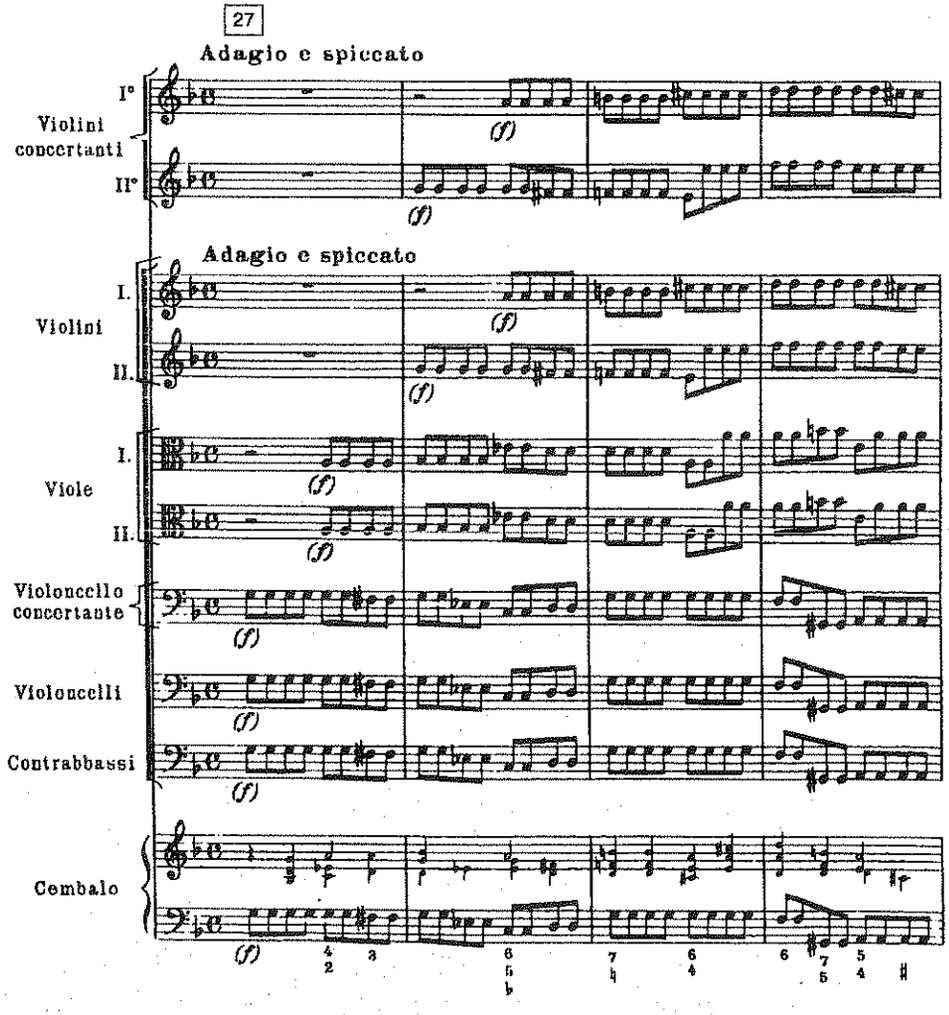
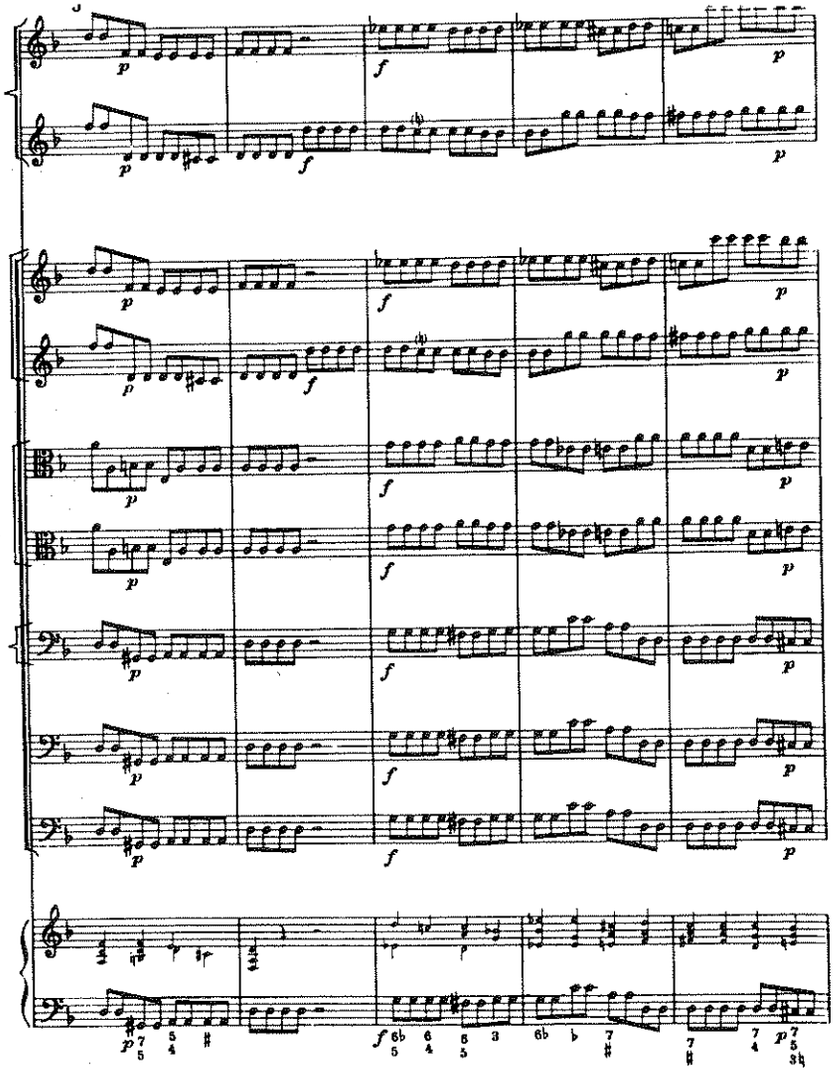
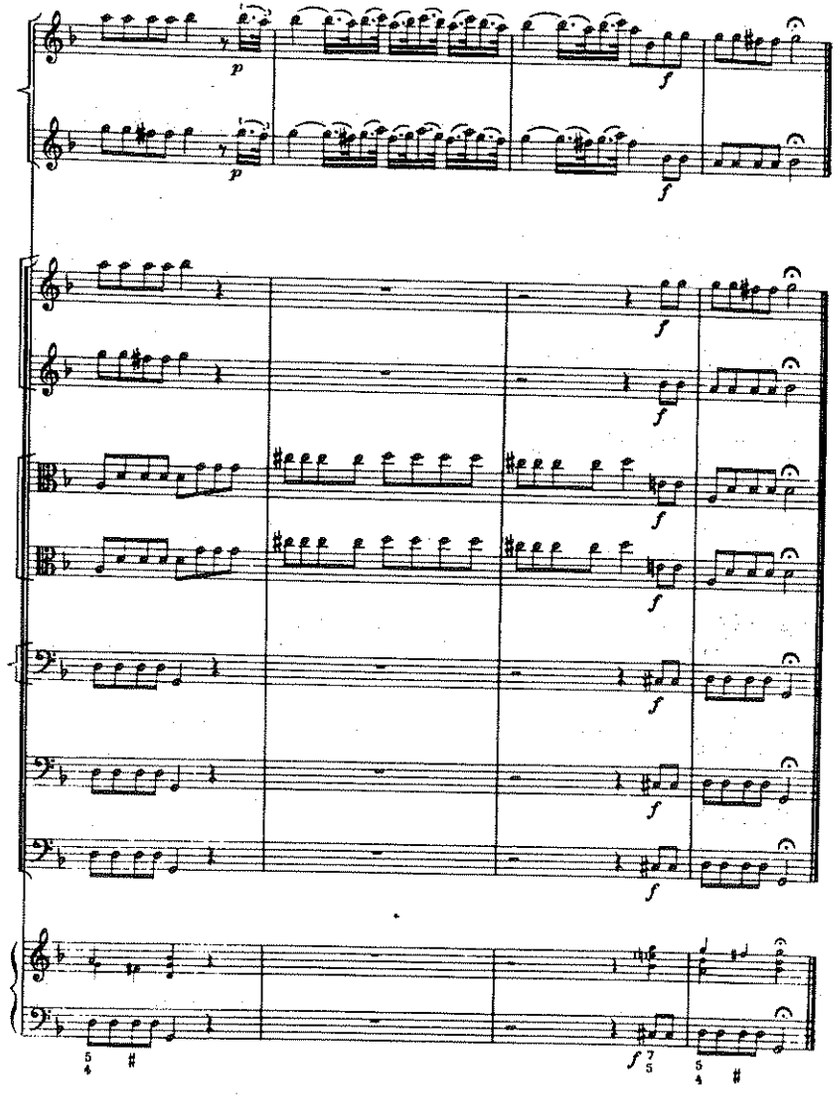
Concerto Grosso in G Minor, Op. 3, No. 2, RV 578

a) Adagio e spiccato (first movement)

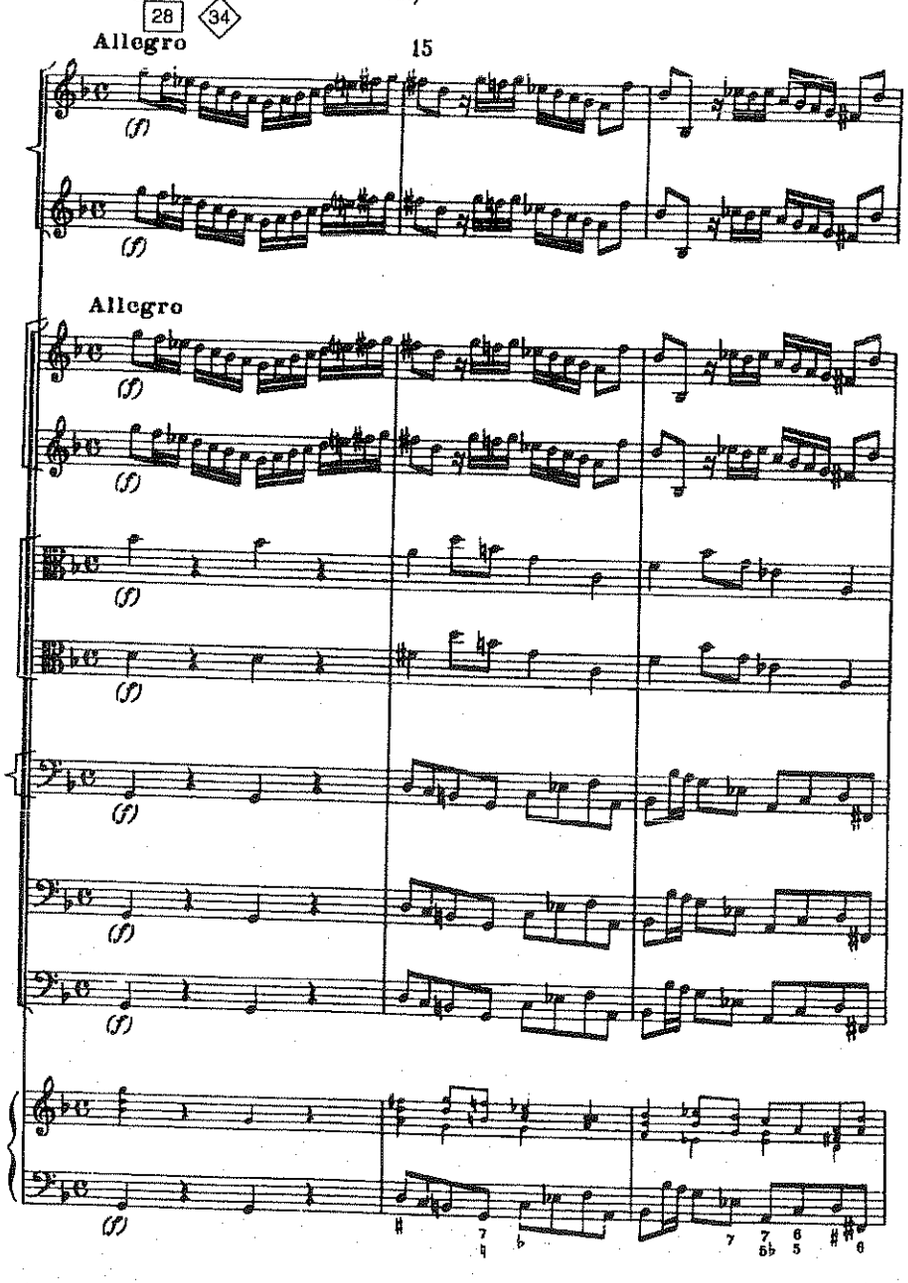


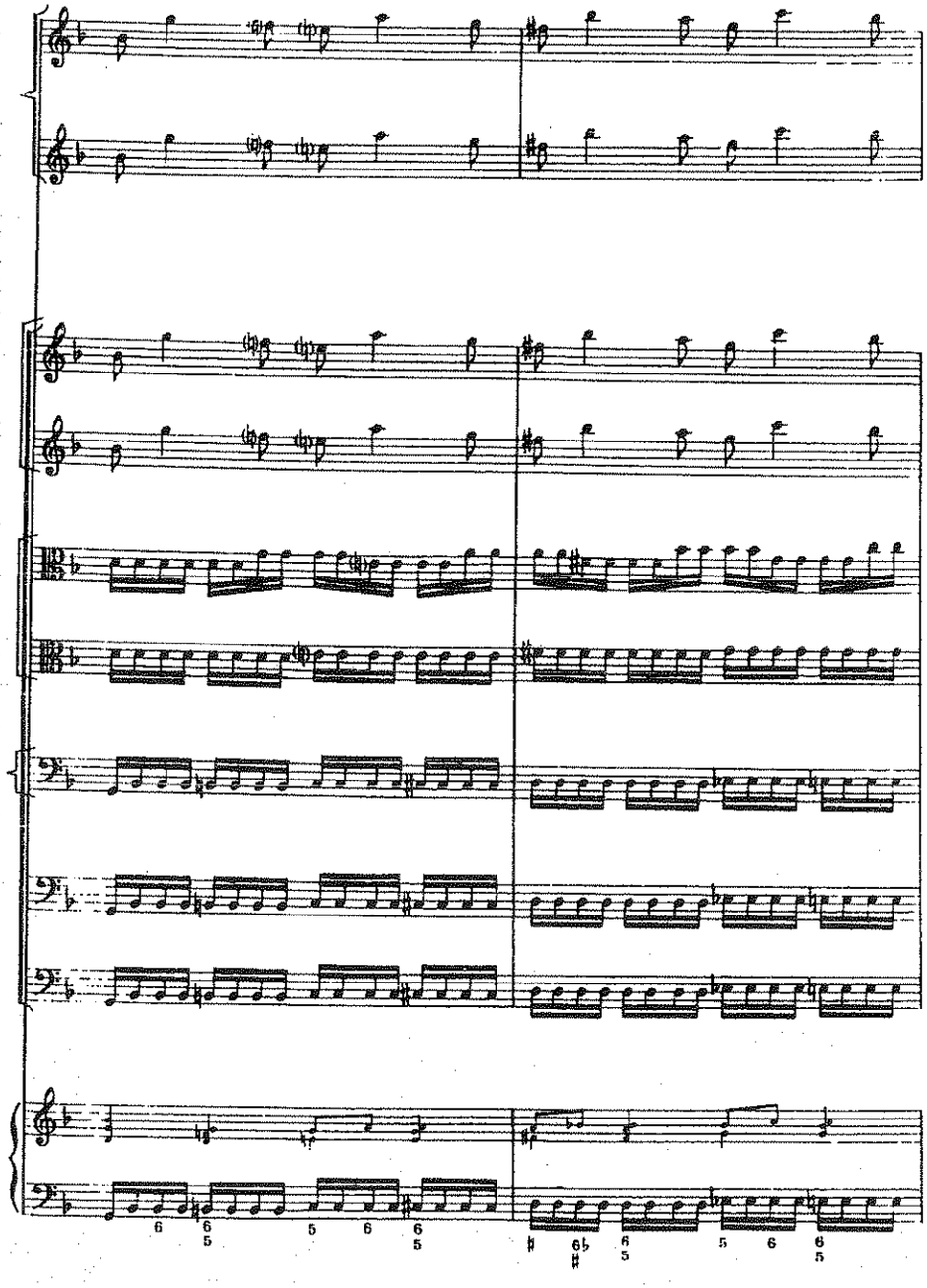
Vivaldi, *L'estro armonico* Op. 3 (Amsterdam, 1711), ed. Gian Francesco Malipiero (Milan: Ricordi, 1965)





b) Allegro (second movement)





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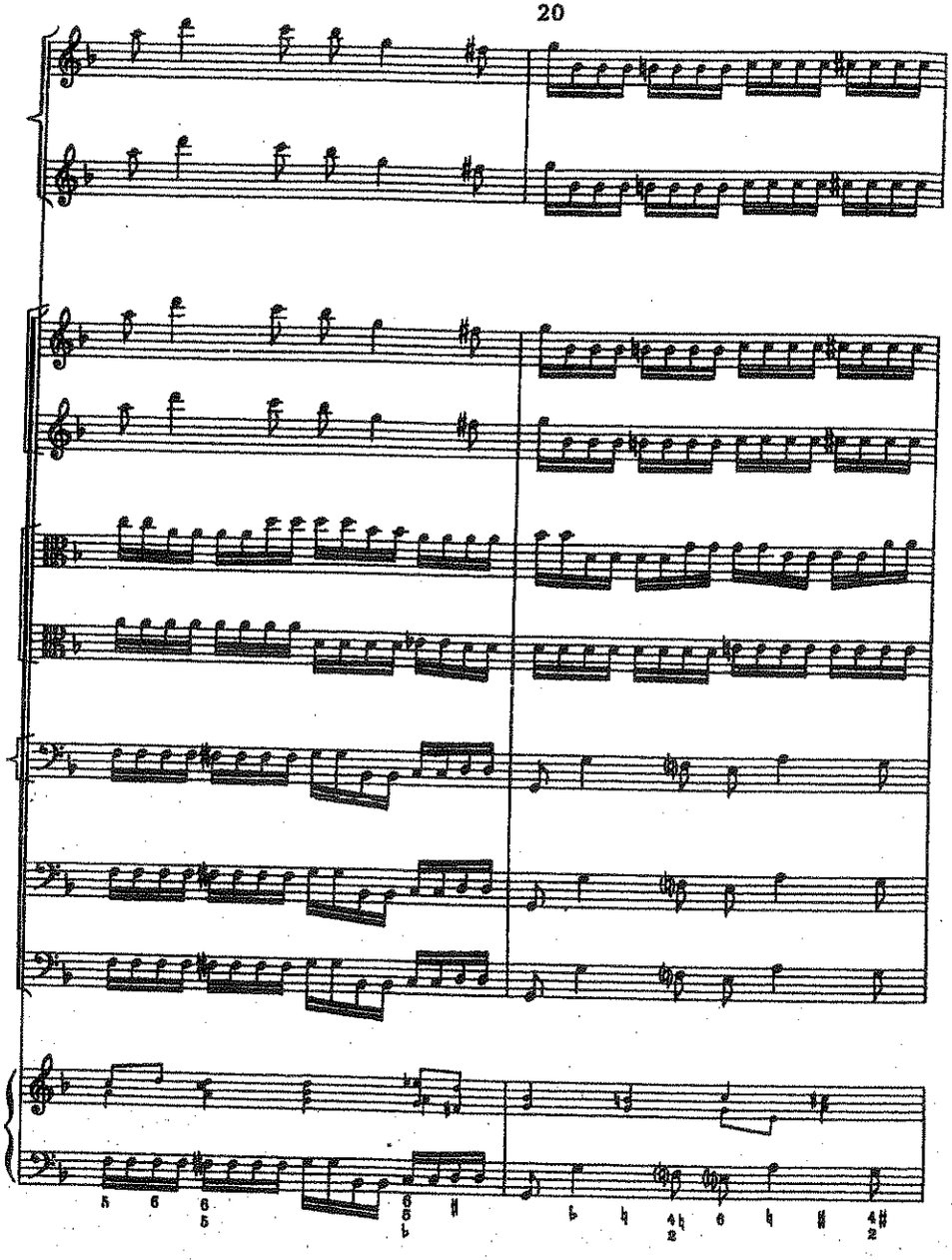
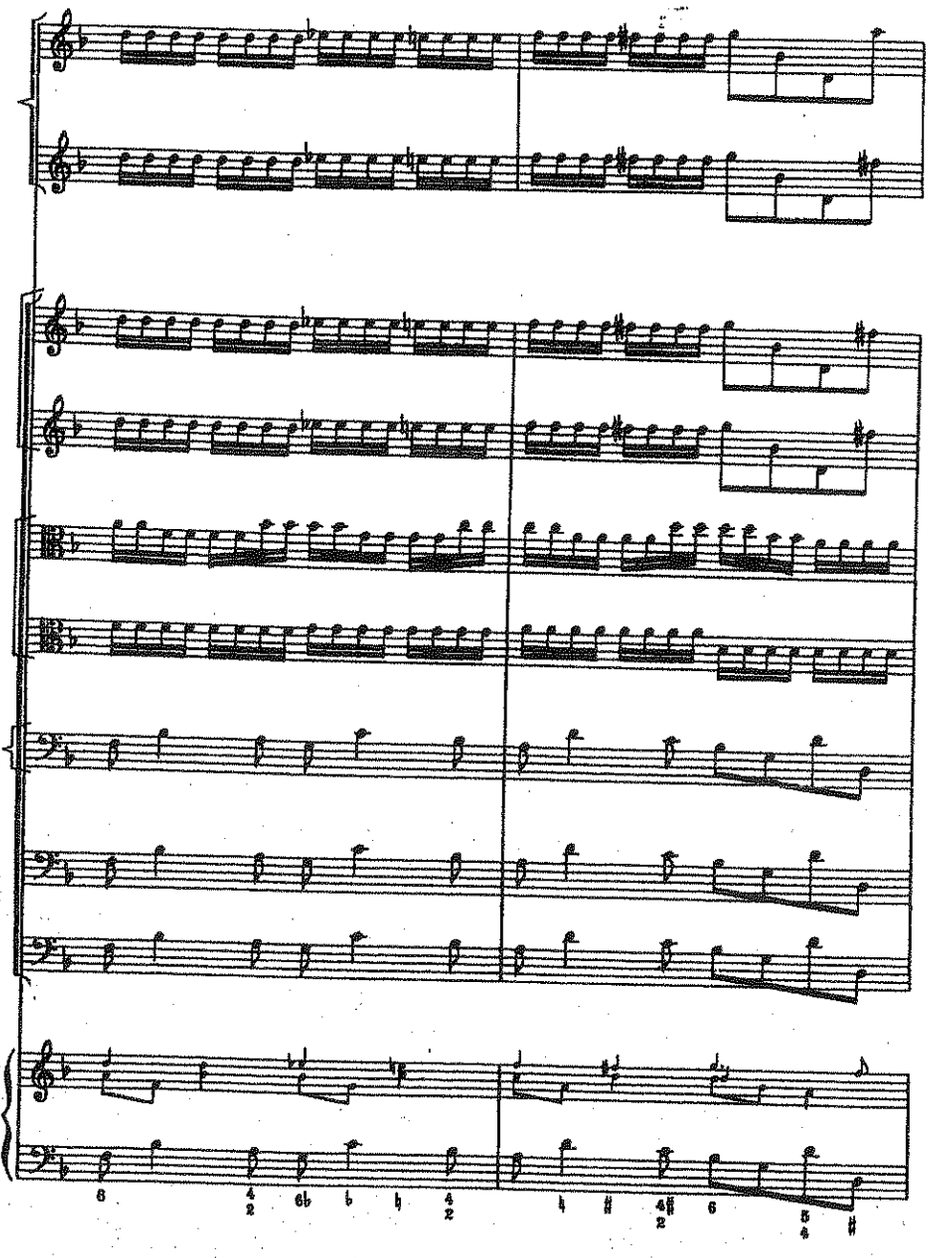


78 VIVALDI Concerto Grosso, Op. 3, No. 2: II



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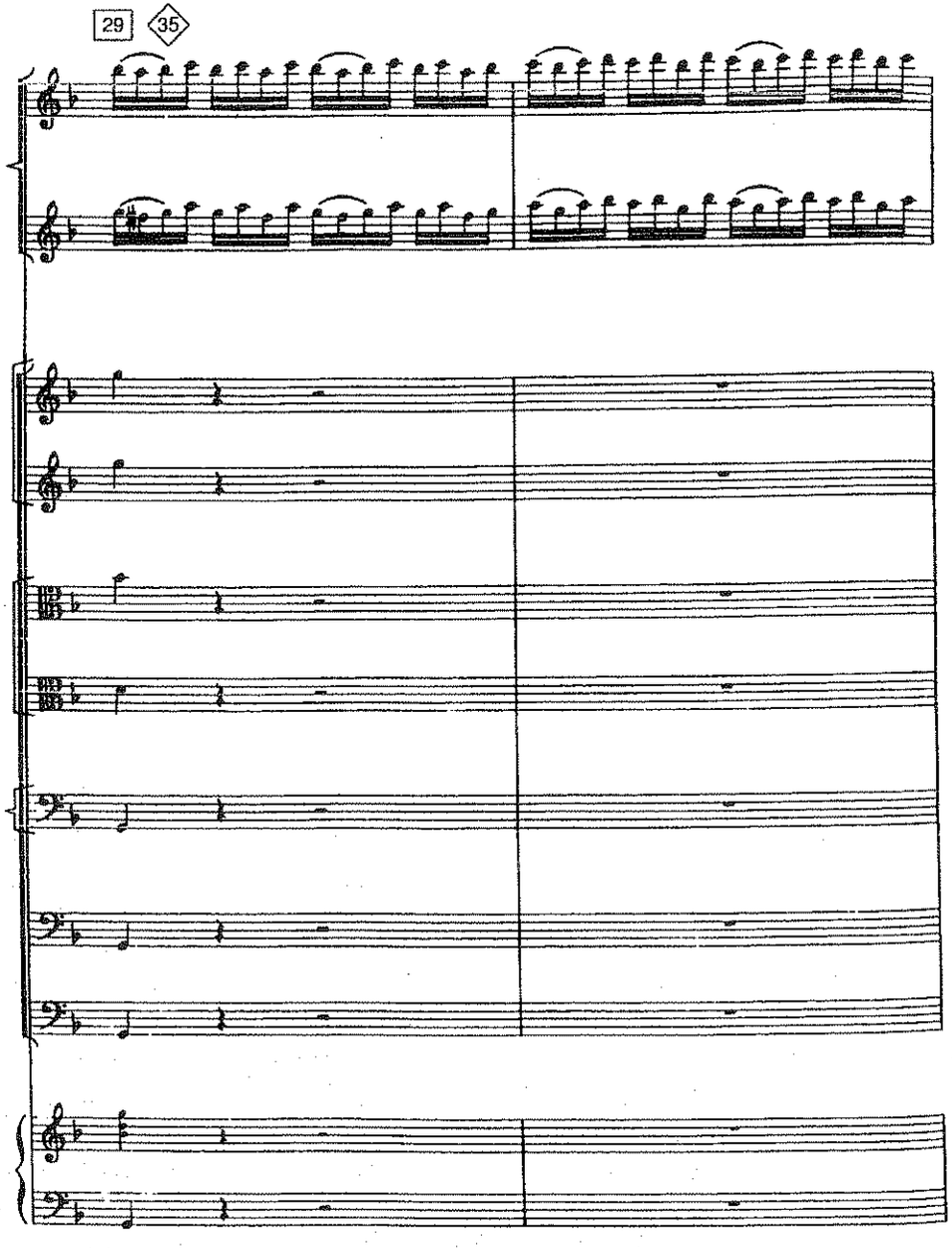

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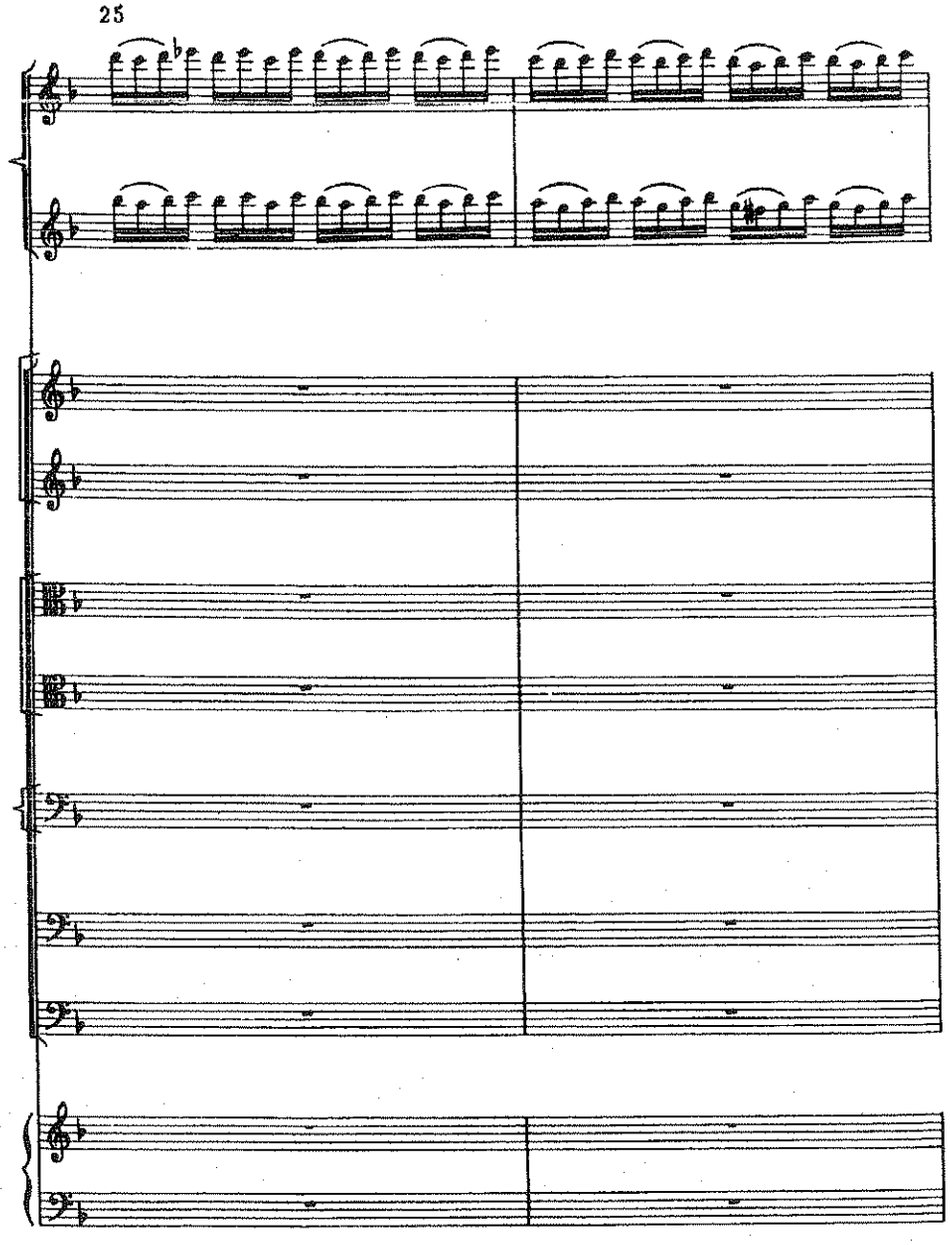

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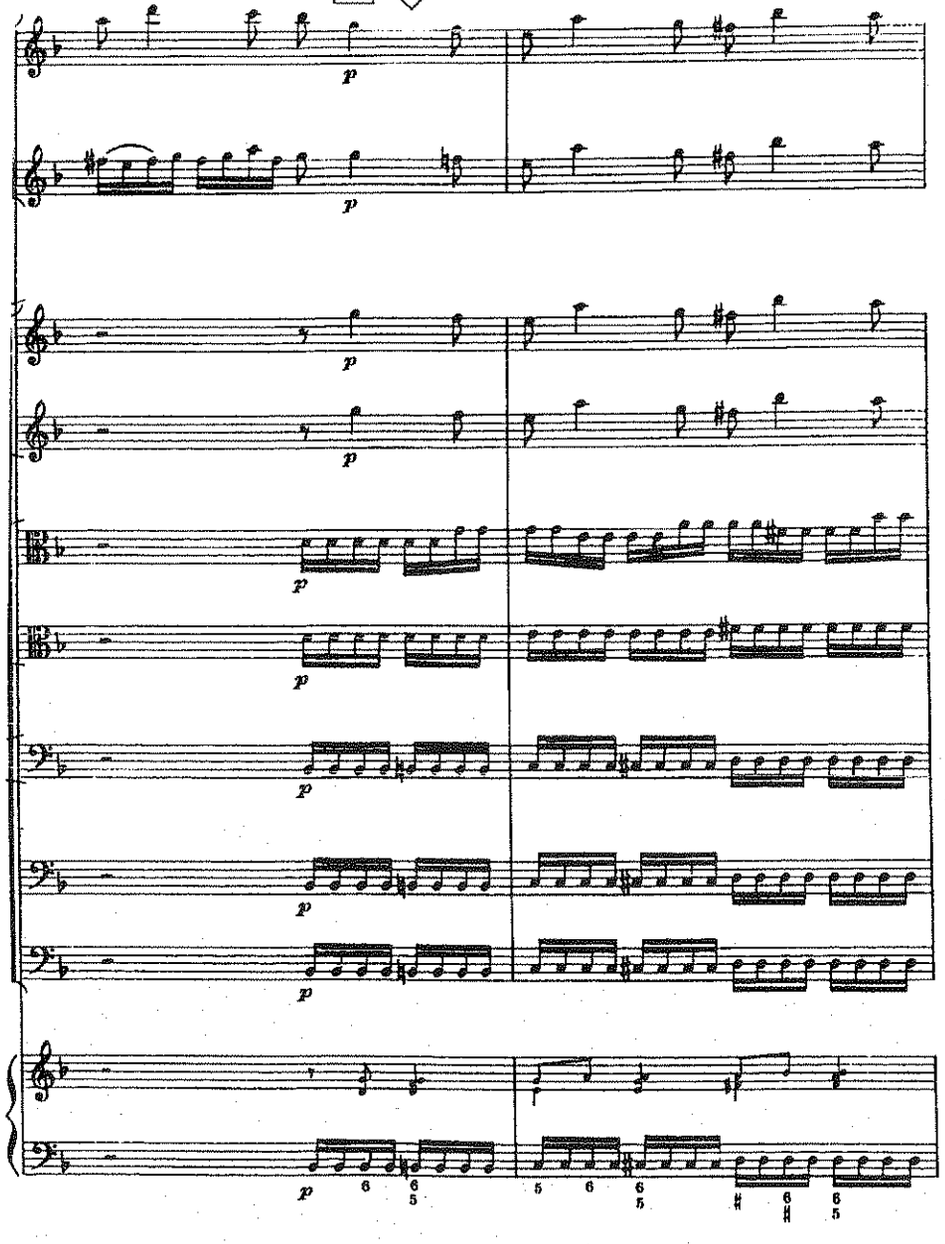

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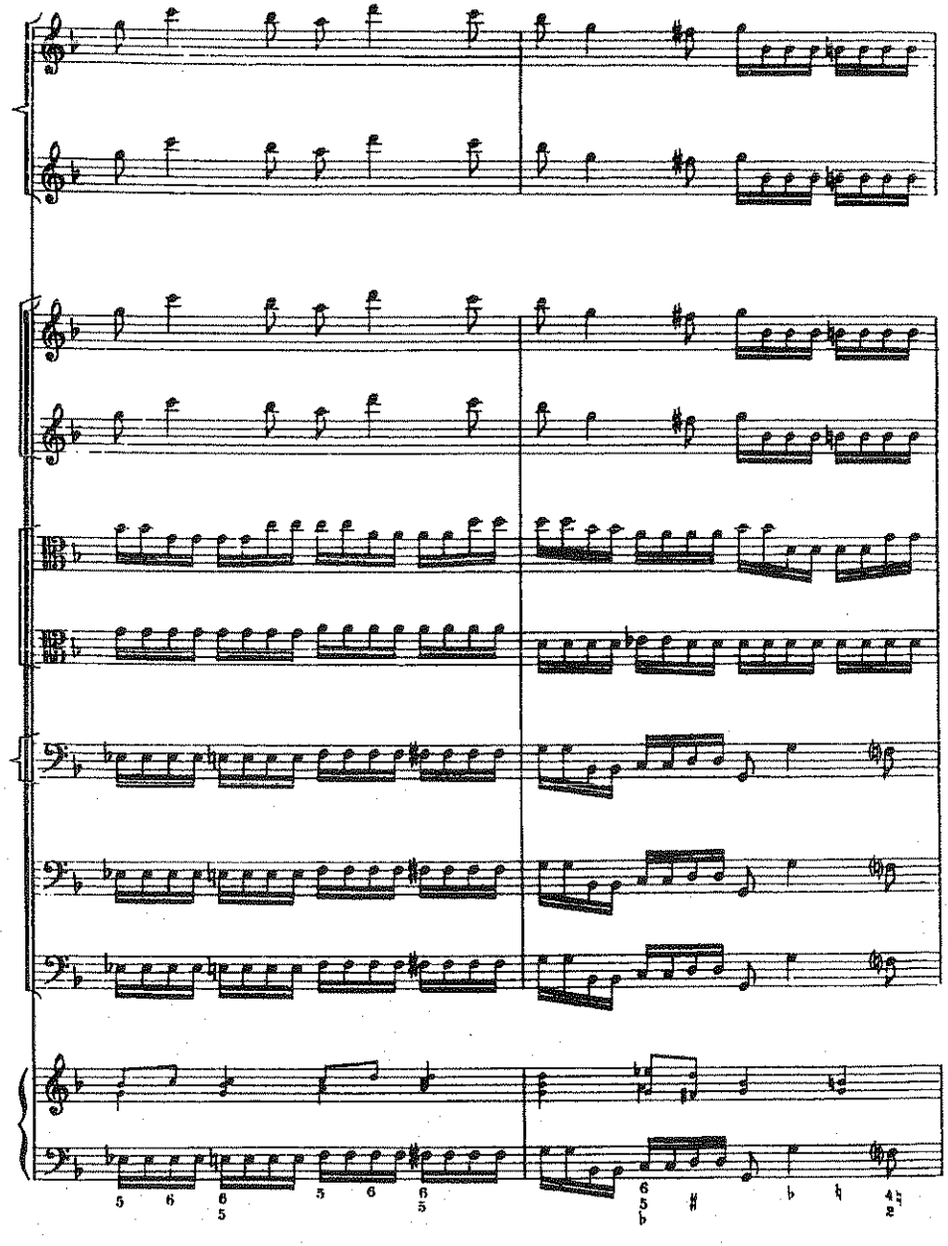

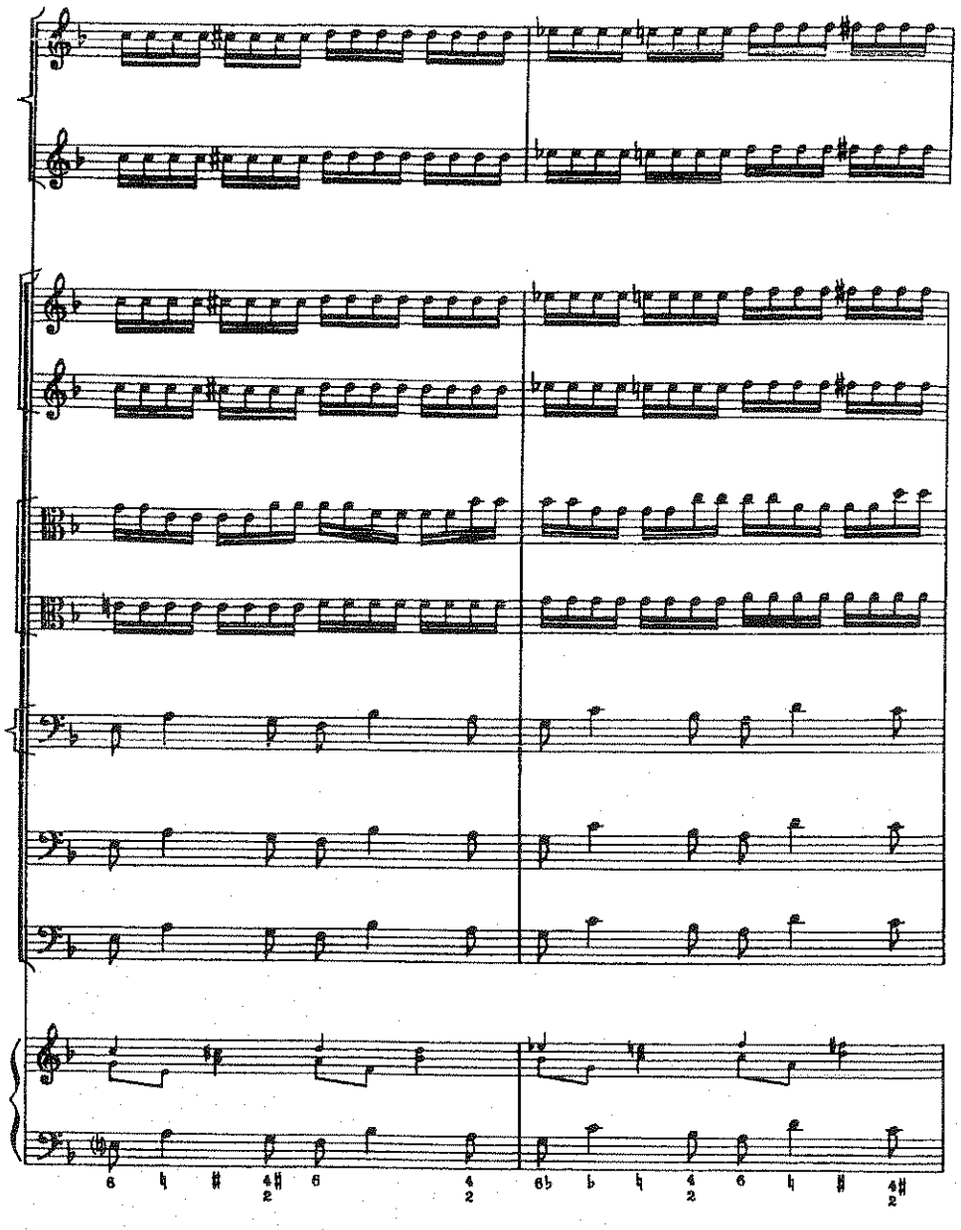

78 VIVALDI Concerto Grosso, Op. 3, No. 2: II

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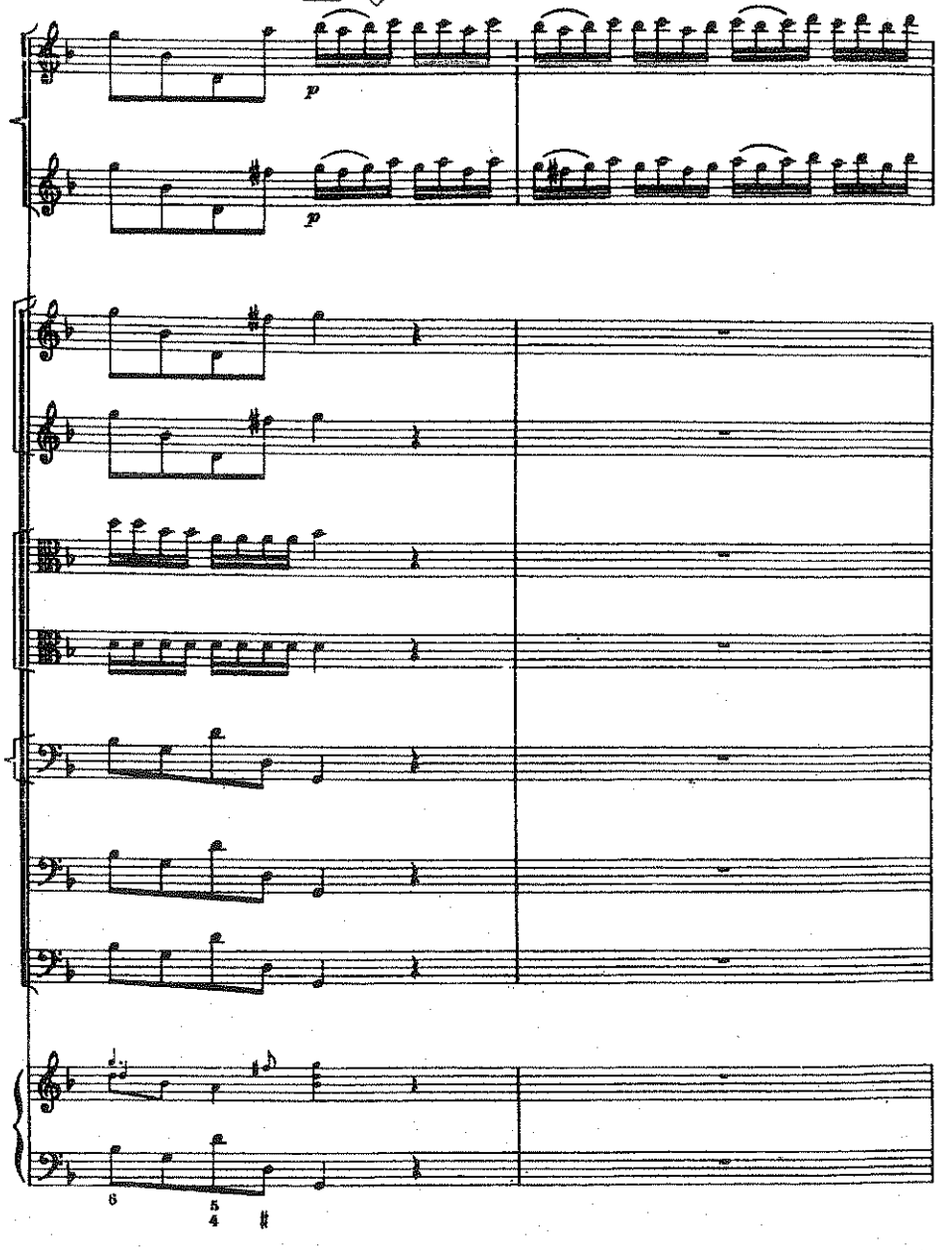

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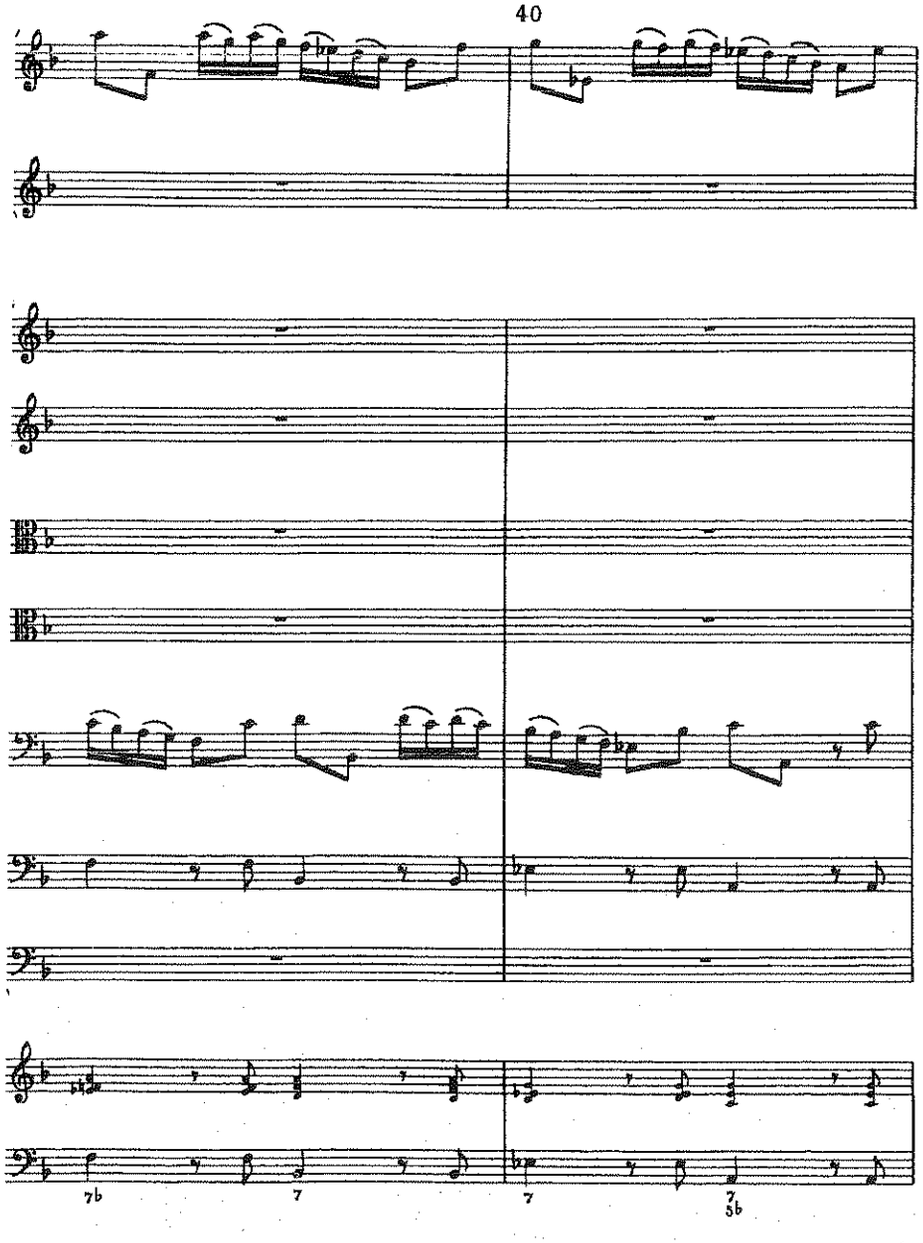

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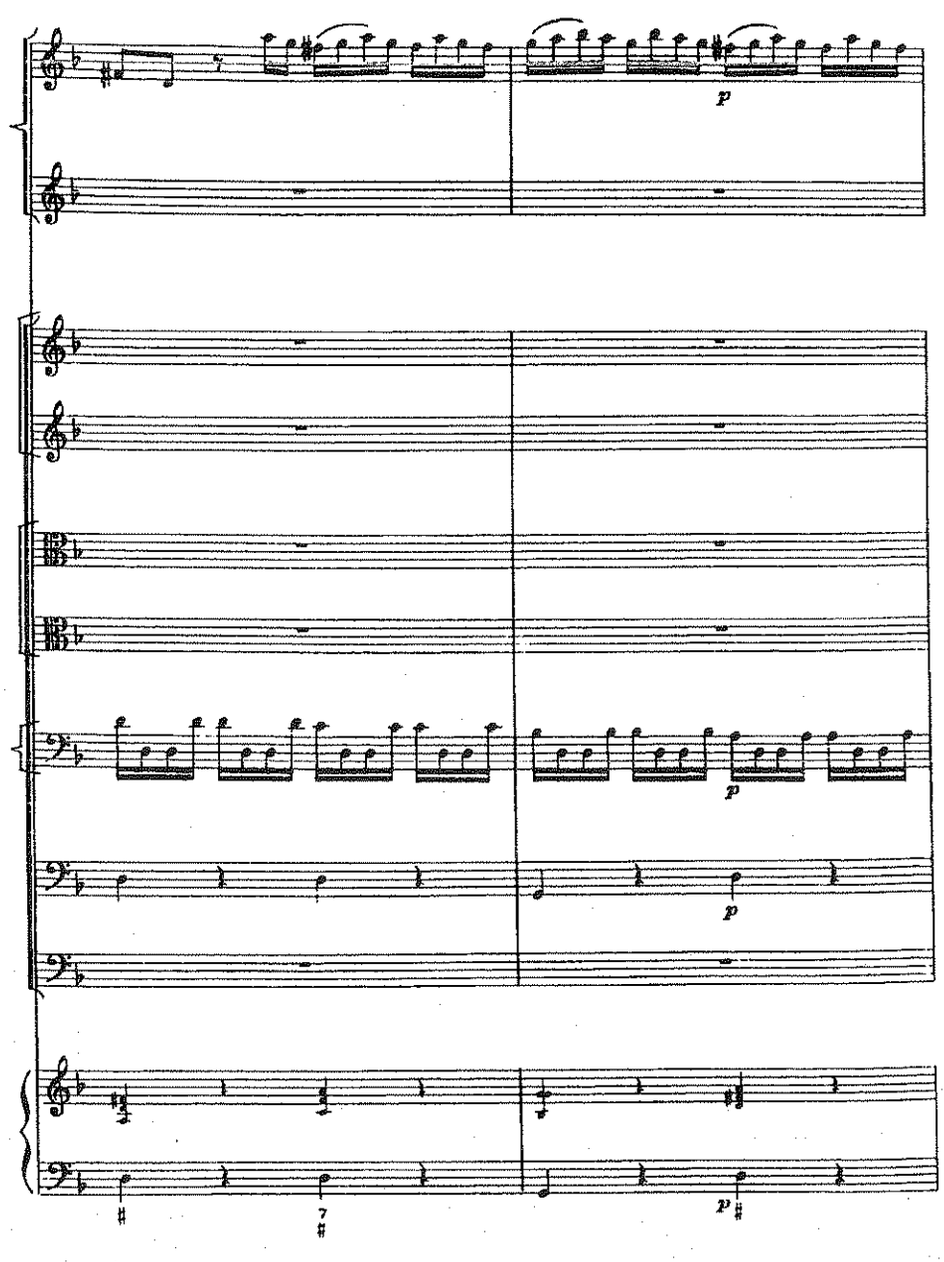

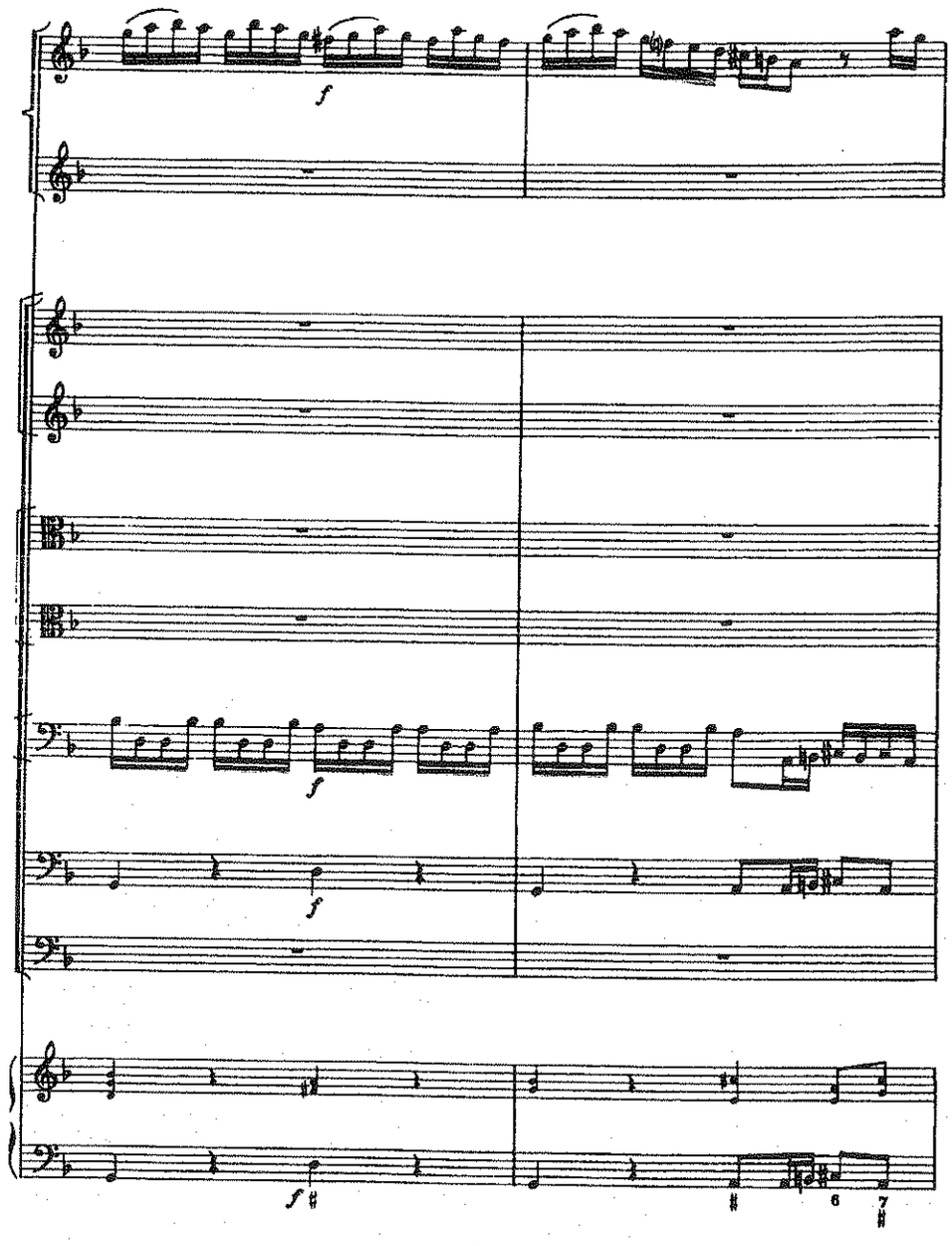

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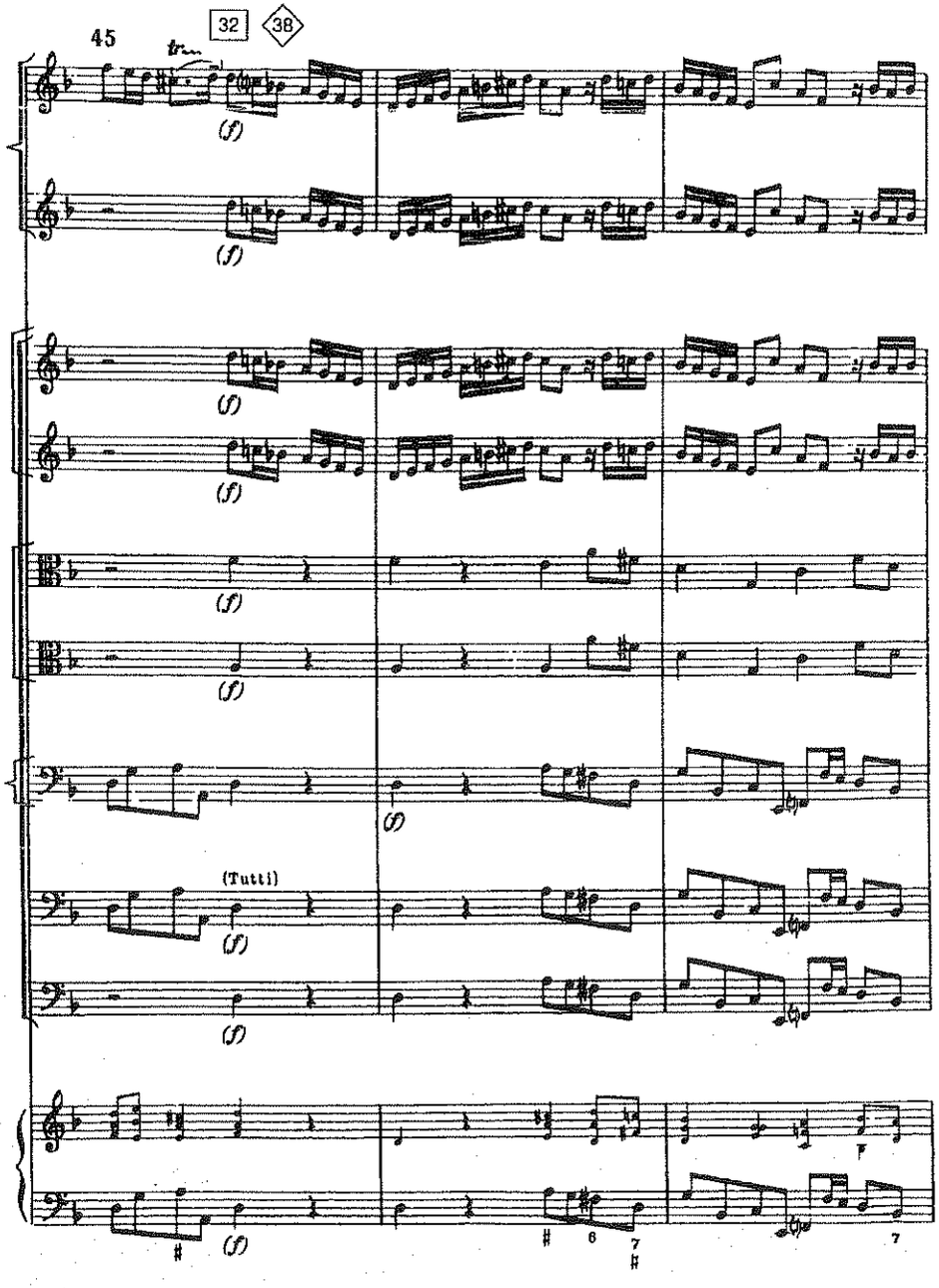

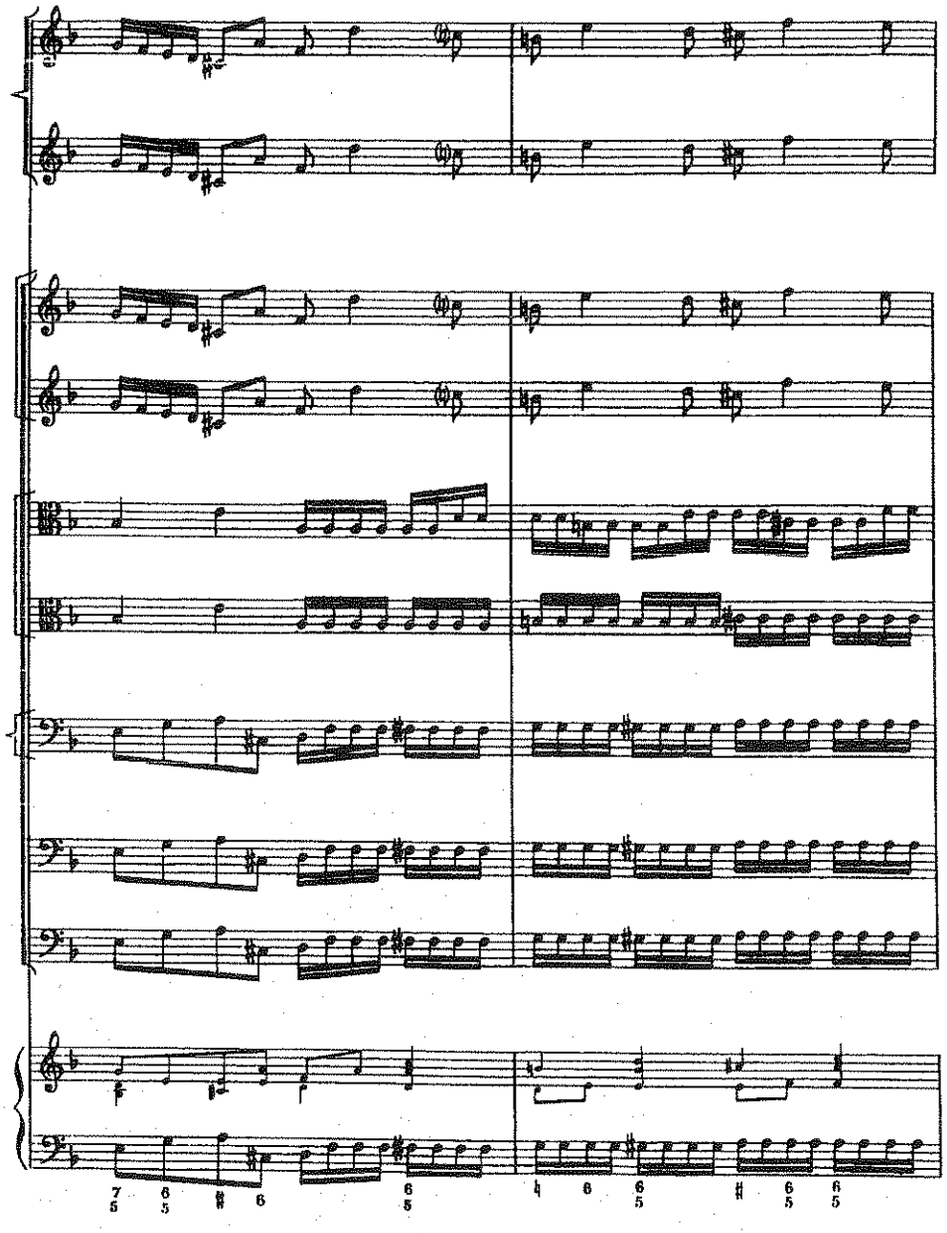

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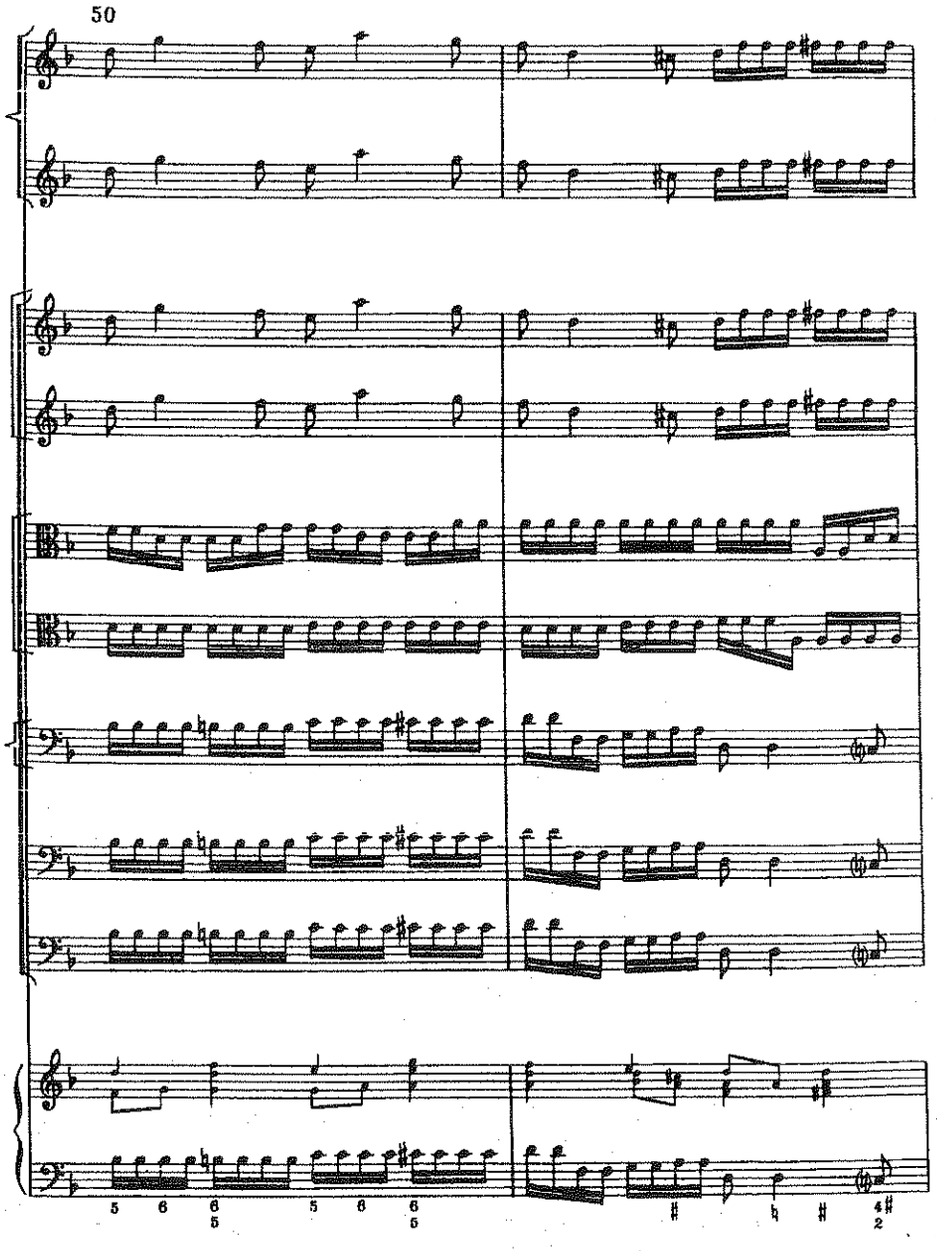

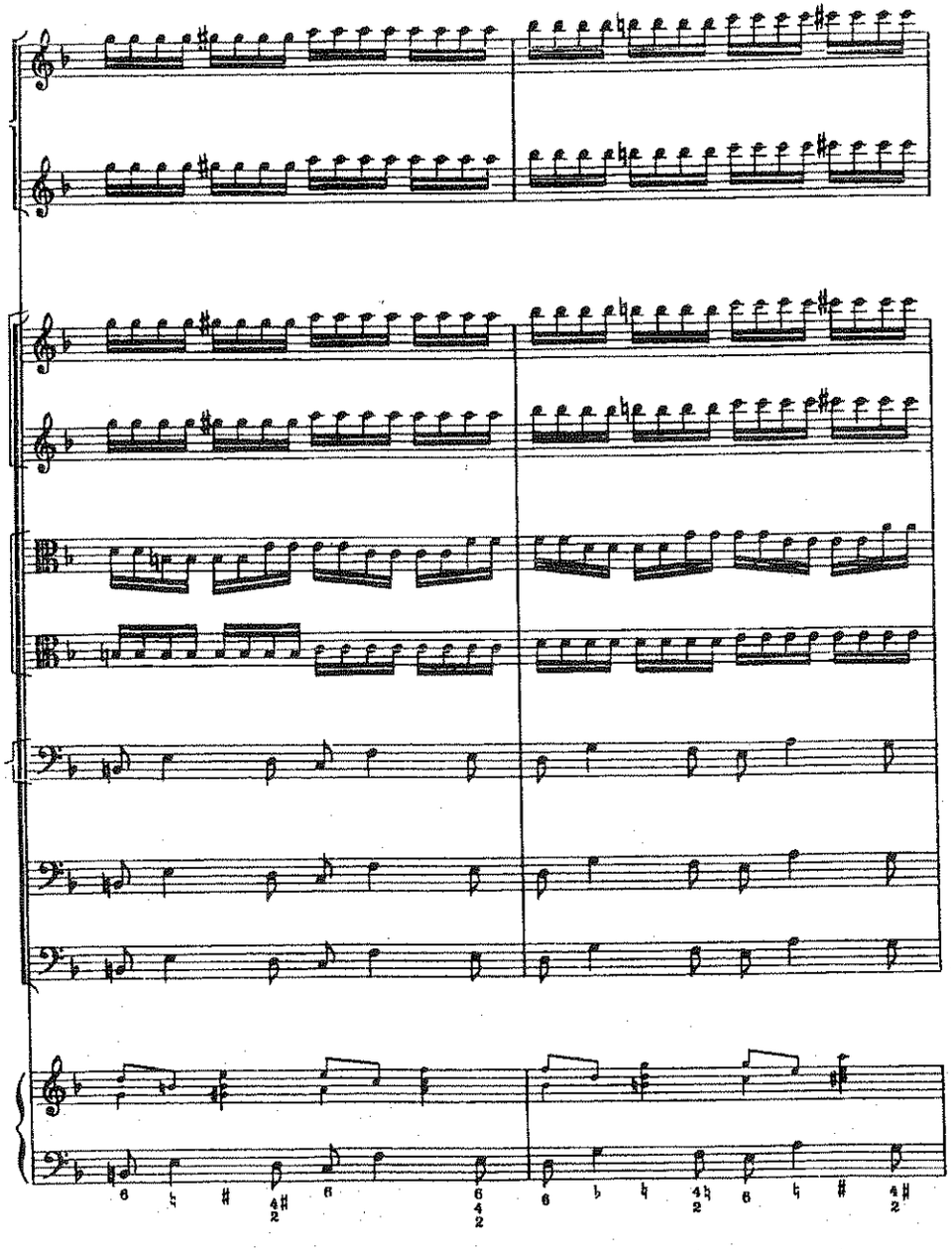

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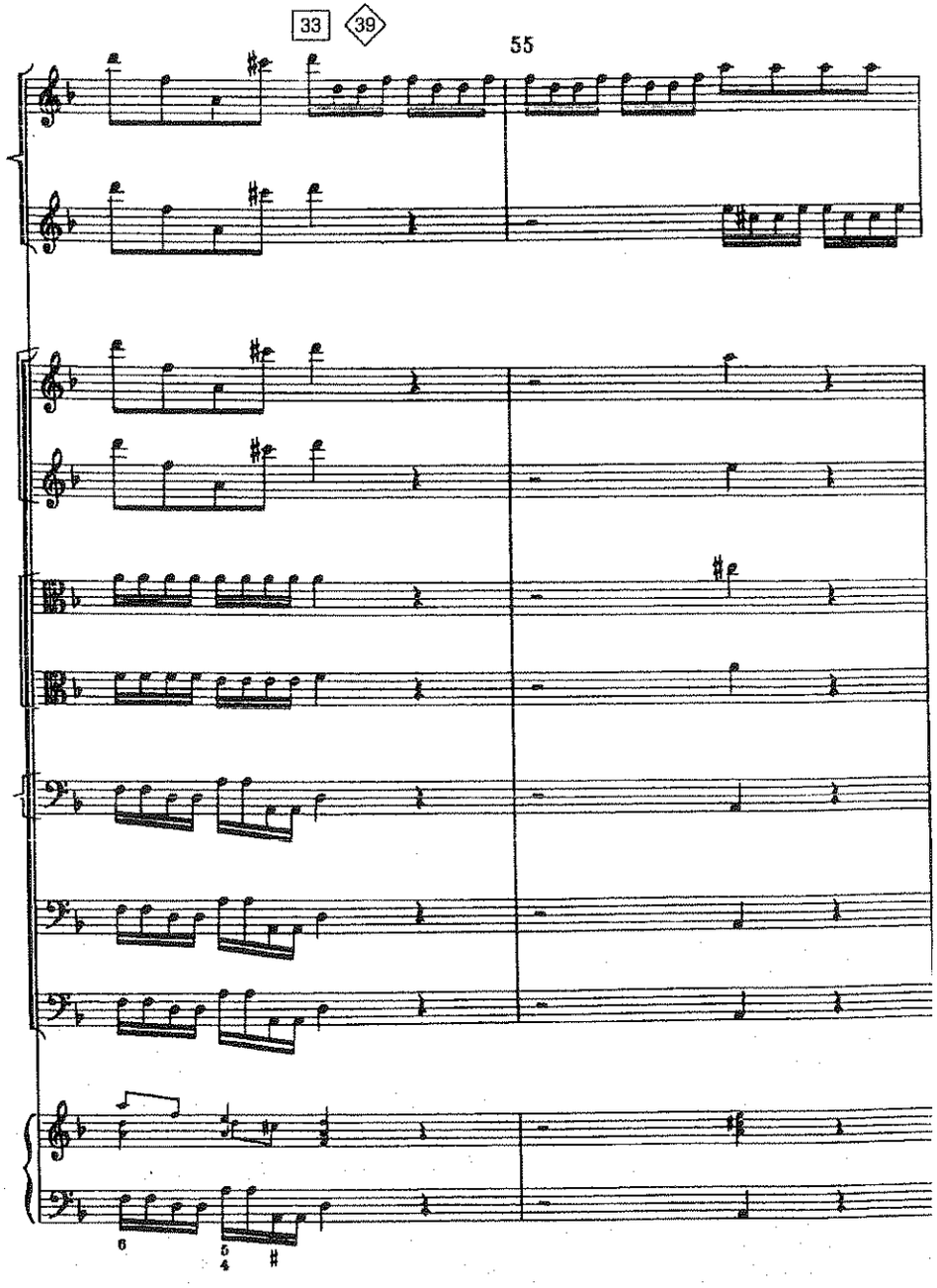

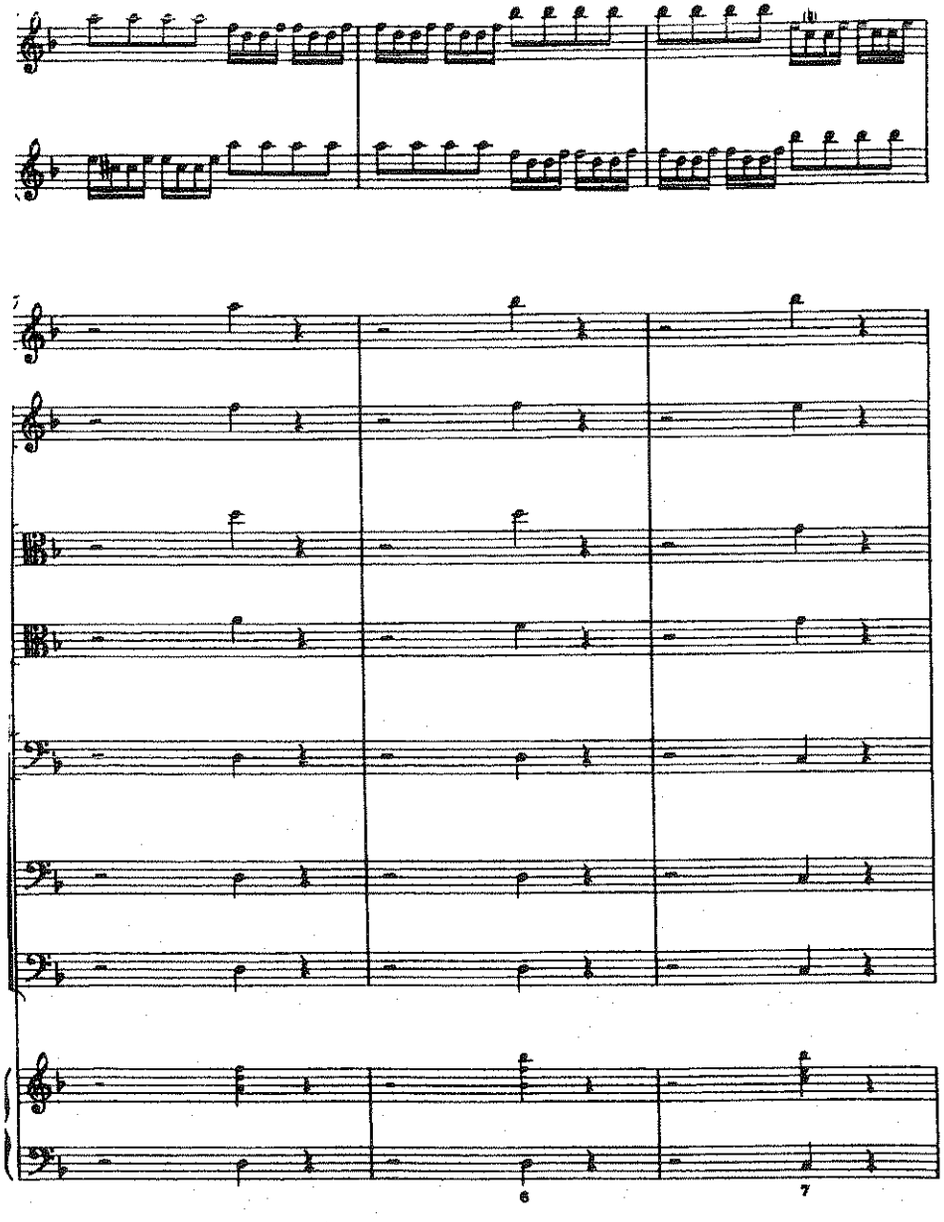

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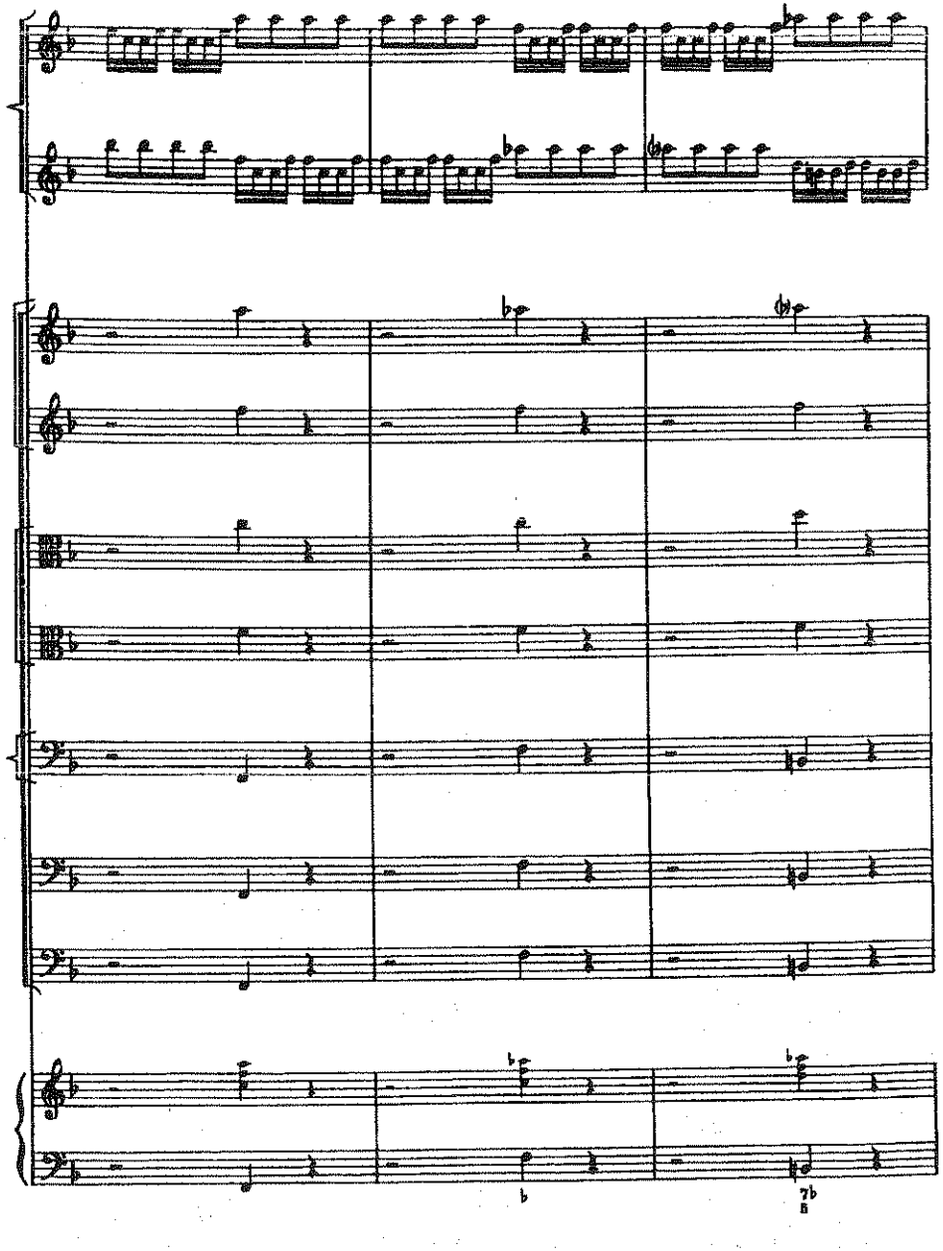

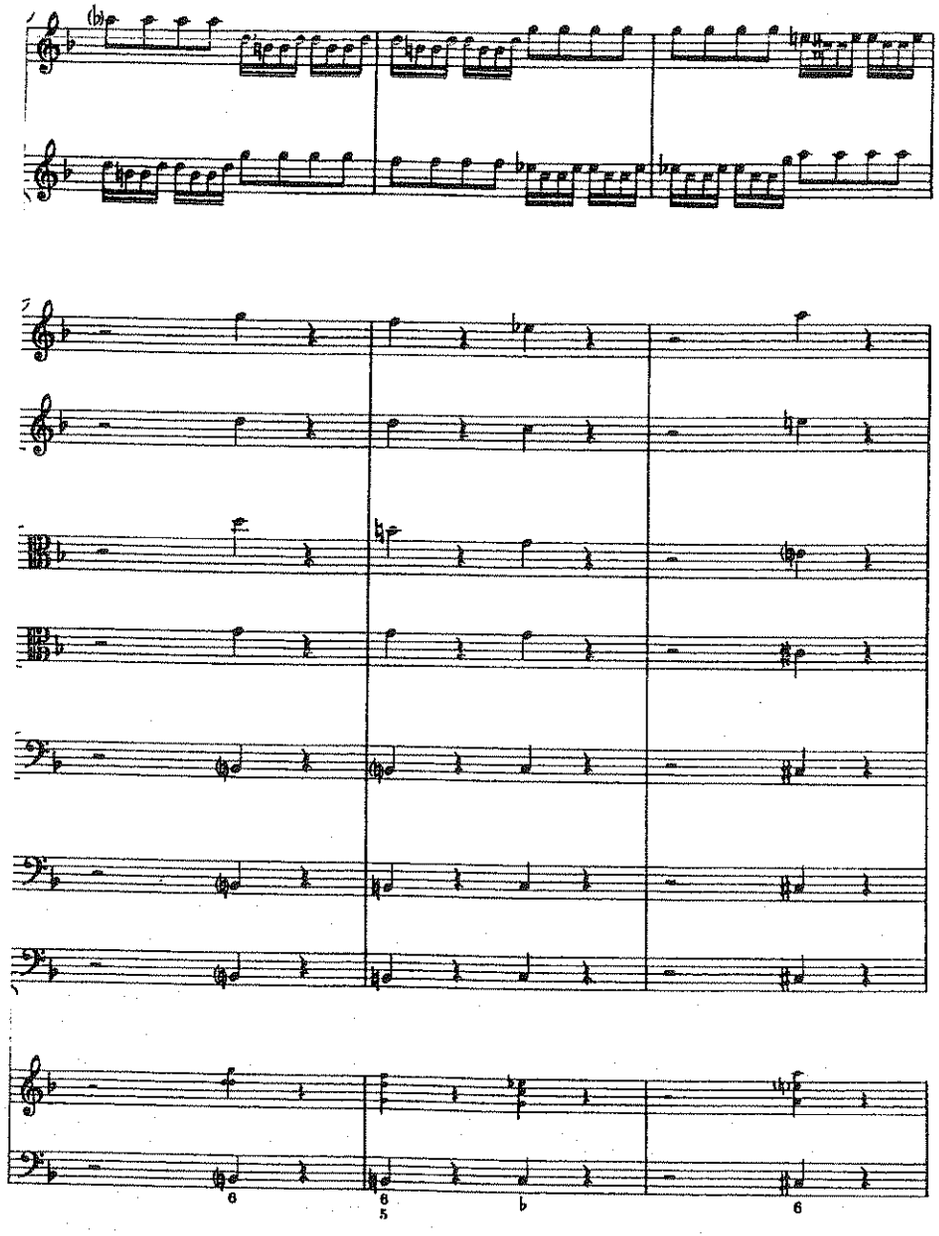

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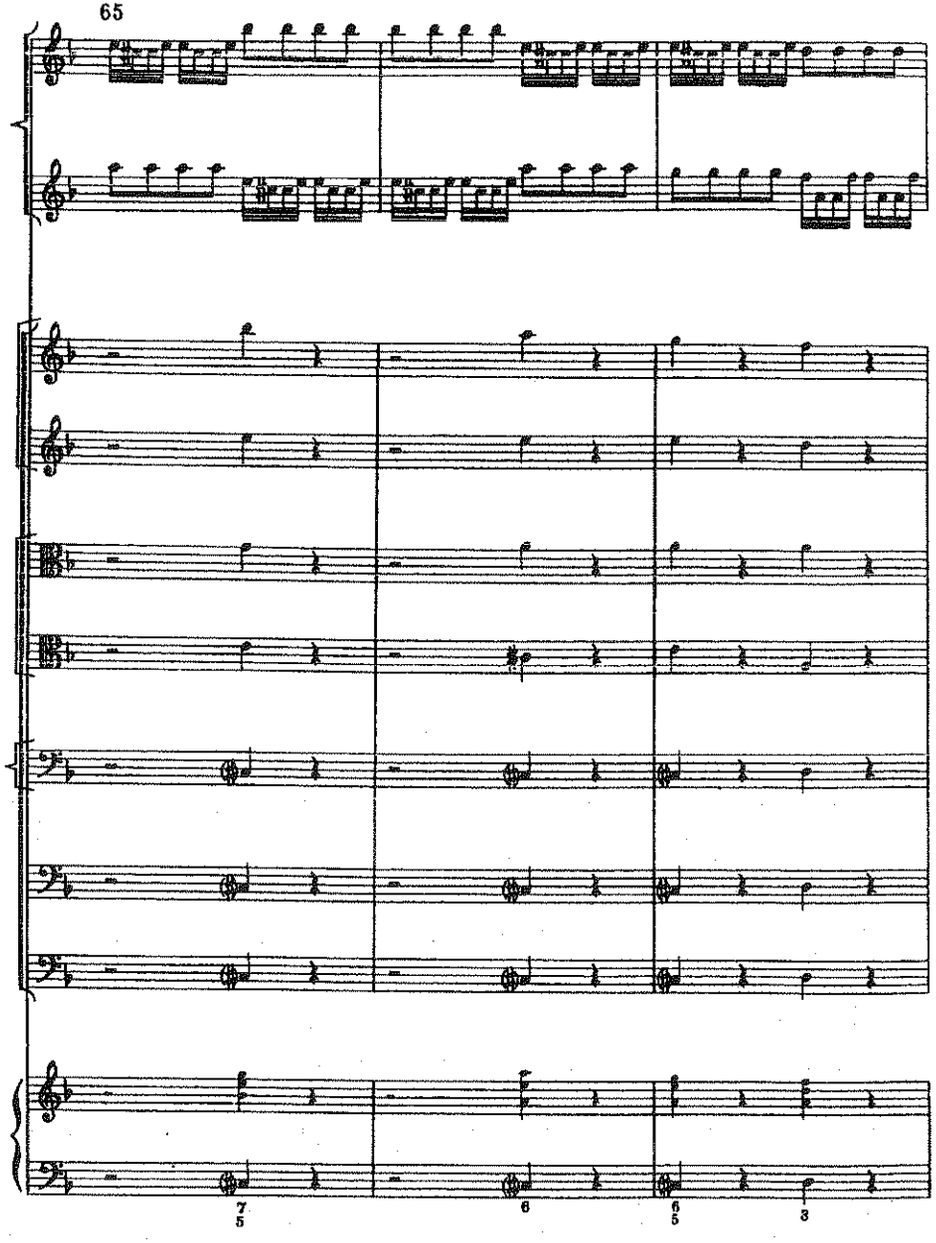

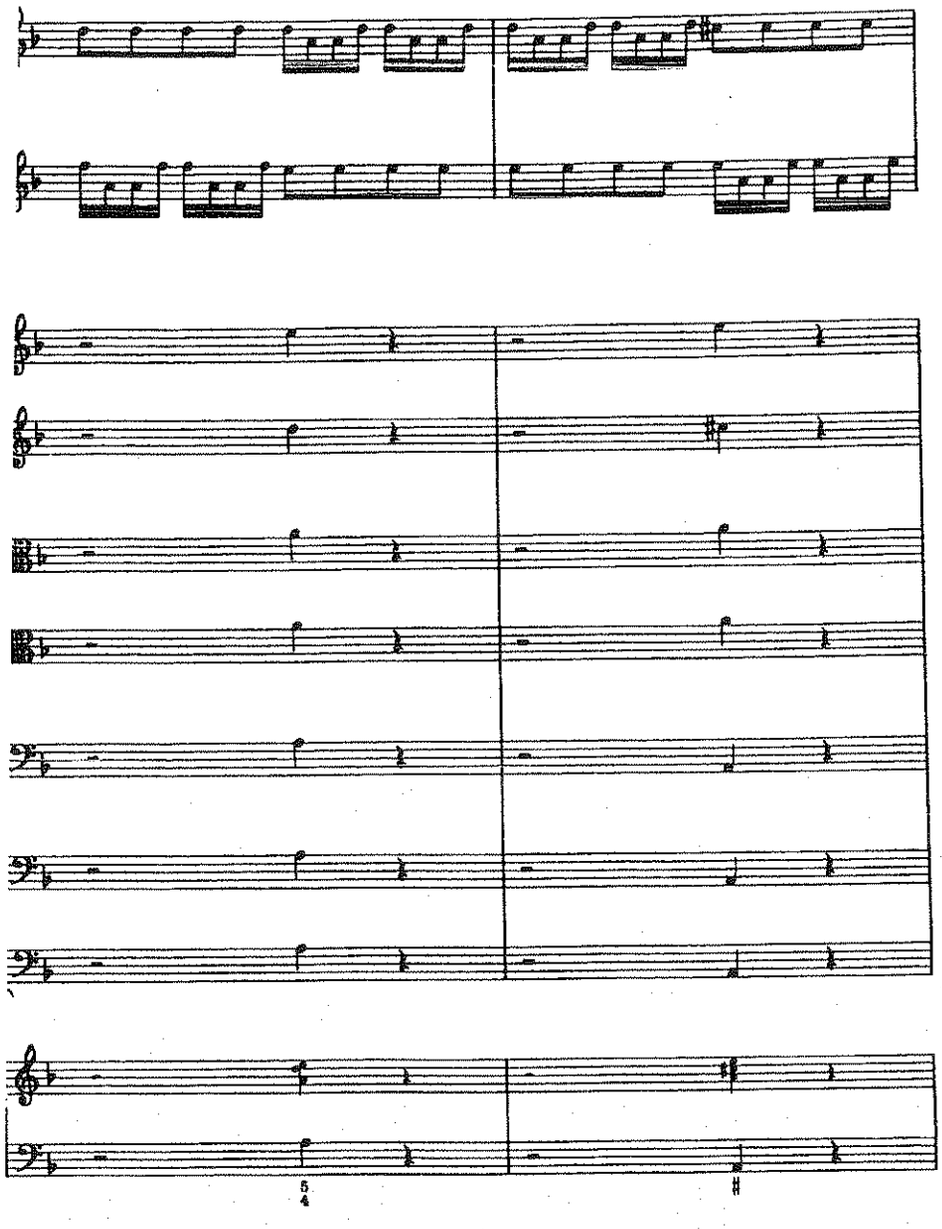

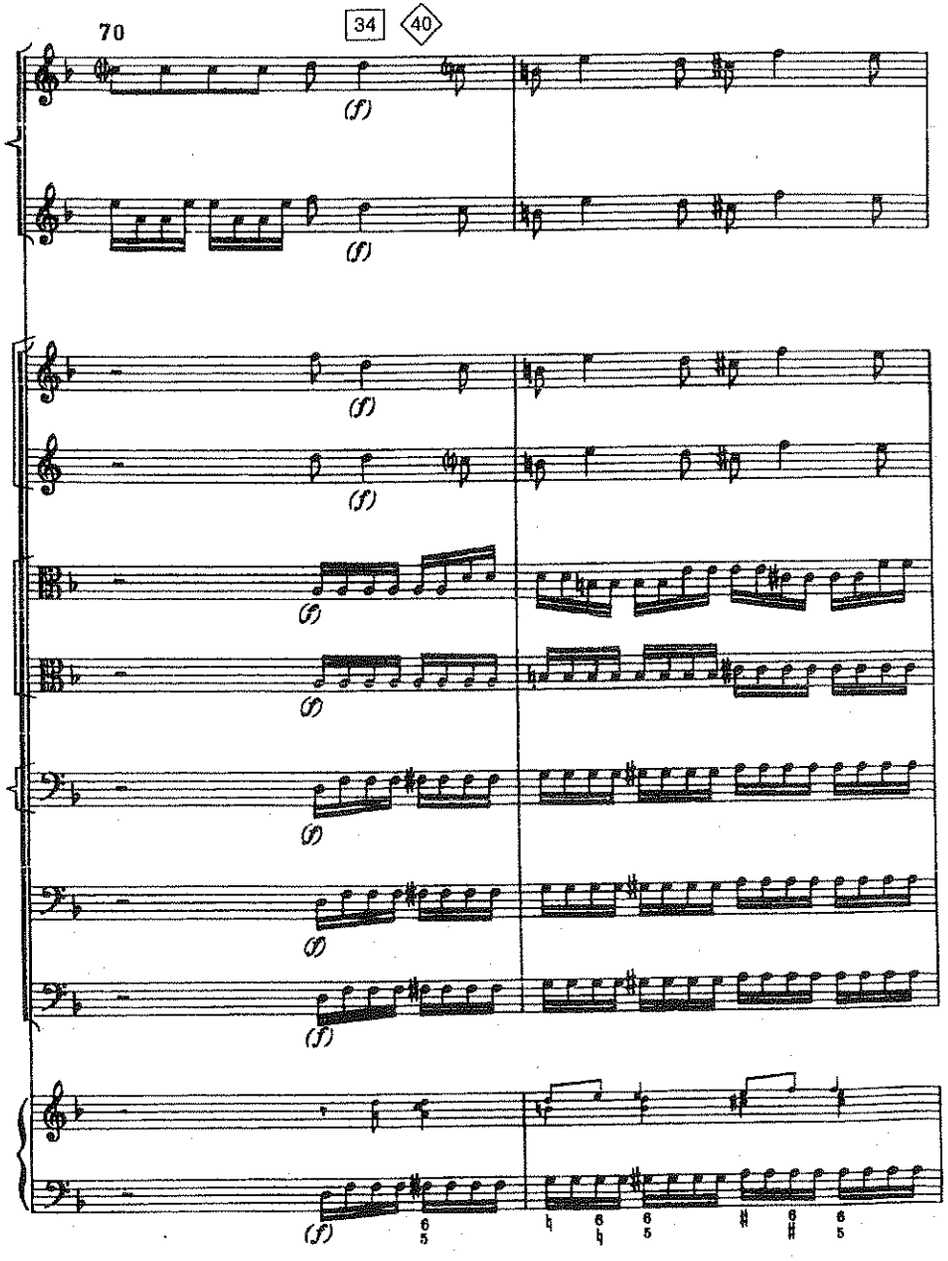
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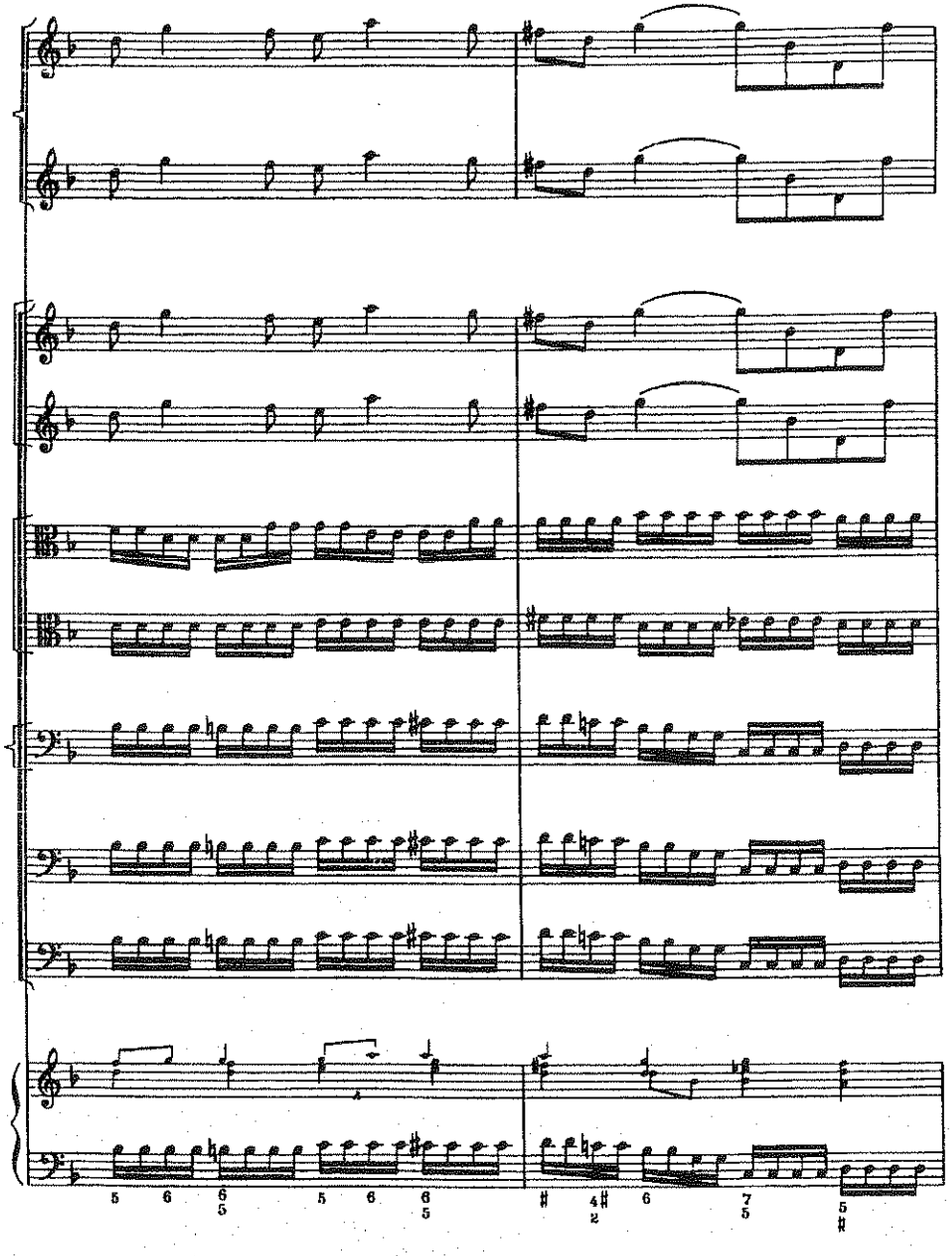

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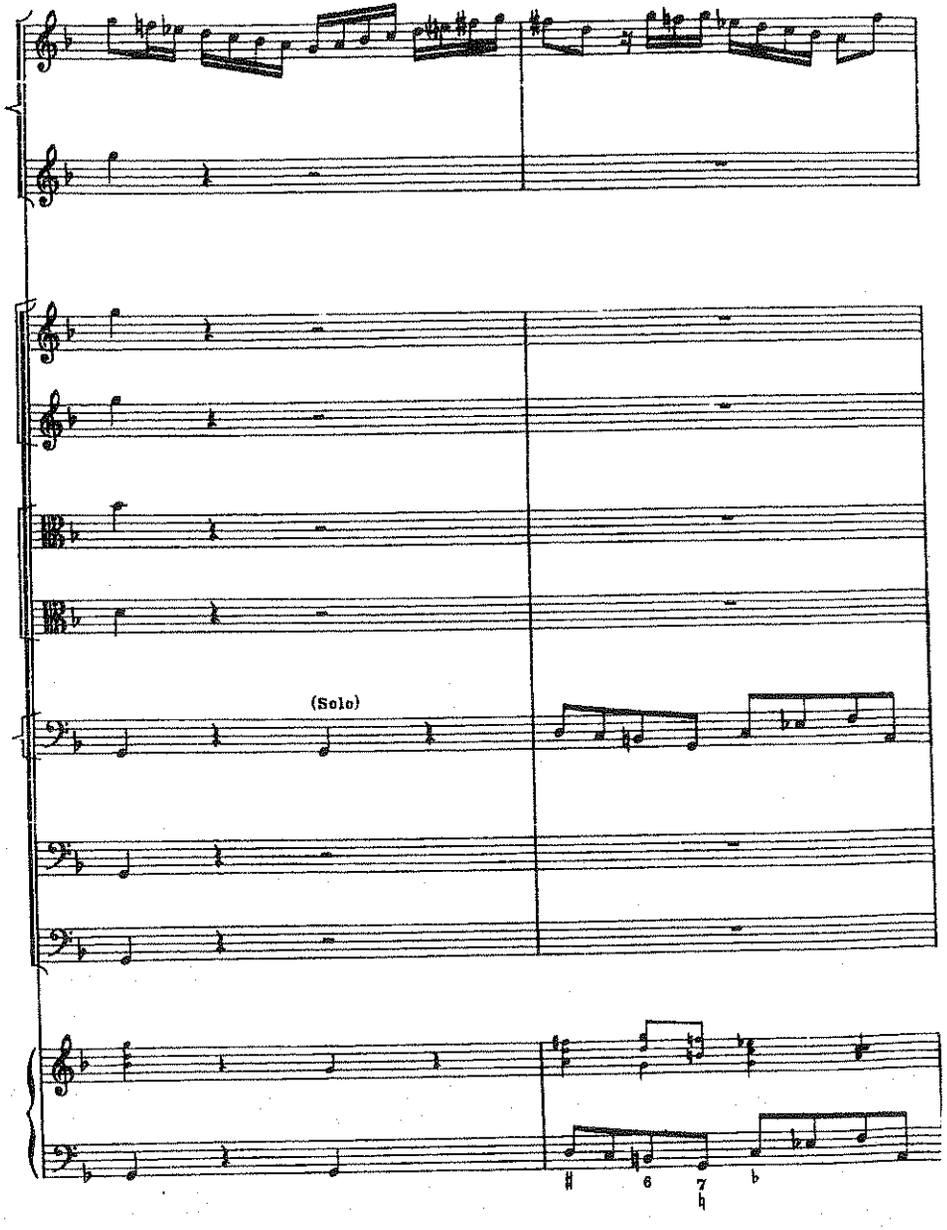

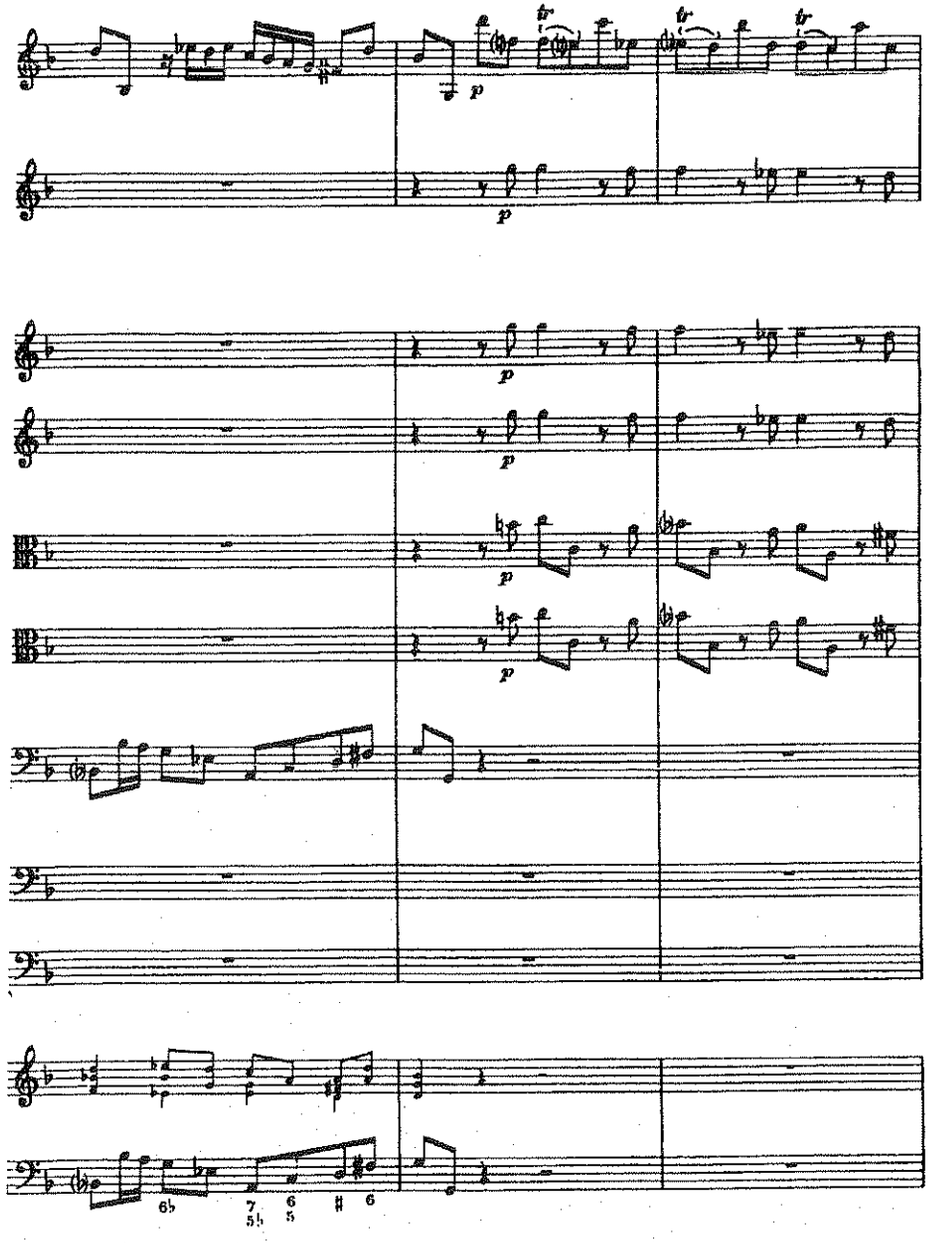

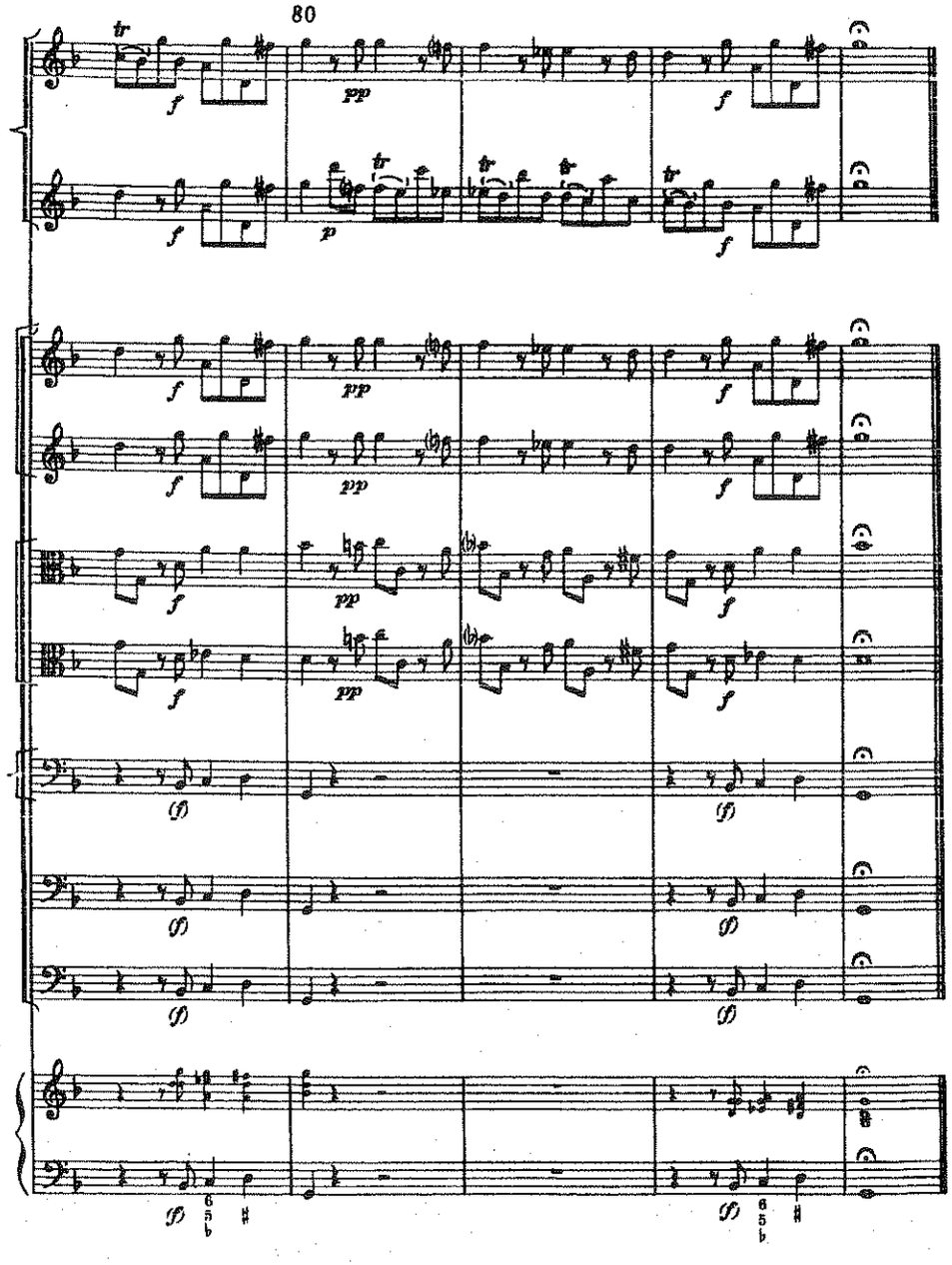
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