

## INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.
2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.
4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.
5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

### University Microfilms International

300 North Zeeb Road  
Ann Arbor, Michigan 48106 USA  
St. John's Road, Tyler's Green  
High Wycombe, Bucks, England HP10 8HR

THE INSTRUMENTAL MUSIC ATTRIBUTED TO  
GIOVANNI BATTISTA PERGOLESÌ:

A Study in Authenticity

by

MARVIN E. PAYMER

A dissertation submitted to  
the Graduate Faculty in Music  
in partial fulfillment of the requirements  
for the degree of Doctor of Philosophy,  
The City University of New York

1977

77-13,666

PAYMER, Marvin E., 1921-  
THE INSTRUMENTAL MUSIC ATTRIBUTED TO  
GIOVANNI BATTISTA PERGOLESI: A Study in  
Authenticity.

City University of New York, Ph.D., 1977  
Music

**Xerox University Microfilms,** Ann Arbor, Michigan 48106

©COPYRIGHT BY

MARVIN E. PAYMER

1977

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

15 Jan 1977  
date

Edward O. D. D. D. D.  
Chairman of Examining Committee

19 Jan 1977  
date

Ray S. Rowe  
Executive Officer

Ray S. Rowe

Howard Groffsky

Ruth Halle Rowe

Supervisory Committee

The City University of New York



Abstract

THE INSTRUMENTAL MUSIC ATTRIBUTED TO  
GIOVANNI BATTISTA PERGOLESÌ:  
A Study in Authenticity

by

Marvin E. Paymer

Advisor: Professor Barry S. Brook

Part I is primarily an essay in style analysis: we use a variety of means to define the Pergolesi "style." As is frequently the case in eighteenth-century studies, the lack of autographs and unreliability of sources necessitates an approach based largely on stylistic criteria. Despite the difficulties involved, we have been able to arrive at some conclusions as to what the Pergolesi style is and what it is not.

As our point of departure, we refer to six sinfonias to Pergolesi operas, the only instrumental works which can reasonably be accepted

as authentic. For comparison, we employ two control groups, representing sinfonias by composers other than Pergolesi (1) from 1725 to 1740, and (2) from 1750 to 1775. The exact frequency of occurrence of style characteristics in the three groups (the Pergolesi sinfonias and two controls) are measured with respect to: (a) disposition, keys, and length of the movements; (b) instrumentation; (c) texture; (d) phrase structure; (e) harmony; (f) melodic and rhythmic patterns; (g) sectional articulation. Next, we reevaluate Pergolesi's practice in the light of his authentic vocal music. As a result, we compile three checklists: Checklist A lists positive characteristics (found in 50-100% of the works sampled); Checklist B consists of rare characteristics (present in only 1-25% of works sampled); Checklist C lists "negative" characteristics (absent in works sampled).

Although these checklists are valuable indicators of characteristics used often, rarely, or never by Pergolesi, they are not sufficient in themselves to define the essence of the Pergolesi style. Accordingly, we employ a method of correlation among the elements of pitch, rhythm, and harmony. In this way, we find a prevalent range of percentage of similar activity in authentic Pergolesi works. In addition, an effort is made to conceive of the Pergolesi style as a synthesis of elements. We also examine the role of basic elements in phrase formation.

From all these procedures, we evolve five stylistic criteria for the evaluation of authenticity of attributed works. A sixth criterion is based on external evidence, but in practice only serves as a confirmation of the "spuriousity" of works to which it applies. With these criteria as guidelines, five levels of probability of authenticity are arrived at: Category A (authentic); Category B (probably authentic); Category C (doubtful); Category D (probably spurious); Category X (spurious).

Seventy-nine instrumental works attributed to Pergolesi are examined and evaluated in Part II, the Thematic Inventory. For each work, the following information is given: (1) an incipit of each movement; (2) manuscripts; (3) early and modern editions; (4) instrumentation; (5) other attributions (if any); (6) a commentary about the sources; (7) literature; (8) notable features of the music; (9) application of the criteria; (10) probability of authenticity.

Part III is our summary and conclusion. Of the 79 attributed works, only 17 are, by our criteria, authentic or probably authentic. Of these 17, after eliminating sinfonias and other music for the stage, there remain only seven independent instrumental works which are, by our criteria, authentic or probably authentic. We have eliminated 71% of the entries -- those of Categories D and X -- from serious contention as authentic works by Pergolesi. It is noteworthy that 63% of these

spurious and probably spurious works are published in the Opera omnia, the only Pergolesi "complete works edition." Two unpublished independent instrumental works and one unpublished version of a sinfonia are, by our stylistic criteria, authentic or probably authentic. Almost 90% of the entries in the Thematic Inventory are either authentic (Category A), probably spurious (Category D), or spurious (Category X). This polarity between authentic and spurious works shows the way to a new road in Pergolesi scholarship, free from the morass of false attributions. It is hoped that our method of style analysis and comparison and our search for unconscious patterns of compositional procedure regarding interrelationships between the elements of music may in the future prove helpful in evaluating the probability of authenticity of questionable works attributed to composers other than Pergolesi.

## PREFACE

This study is the realization of what once seemed an impossible dream. Shortly after I began working on Pergolesiana in 1965, it became apparent that, if order was to be brought out of the chaos of Pergolesi misattributions, an entirely new approach was needed, using eighteenth-century sources wherever possible and, inevitably, looking into the music itself. While the following study deals only with the instrumental portion of the composer's total oeuvre, it is, at least, a step in the right direction.

I am indebted above all to Professor Barry S. Brook, Executive Officer of the Ph.D. Program in Music at the Graduate School, The City University of New York, who was my supervisor in this endeavor. Without his guidance in method of approach and style of presentation, his patience and wisdom, this work could not have been done. In addition, the many helpful suggestions of my readers, Professors Ruth H. Rowen and Howard Brofsky and of Professor Carl Schachter, all of the Graduate Faculty, The City University of New York, are deeply appreciated. Of course, the responsibility for any errors or mis-

judgments is mine alone.

I should like to express my gratitude to Francesco Degrada of the Conservatorio di Musica 'G. Verdi' in Milan, who, when I was beginning to doubt that Pergolesi wrote any instrumental music at all, pointed out the strong violinistic training the composer had had, and encouraged me by his belief that there are indeed some authentic instrumental works by Pergolesi.

Limitations of space make it impossible to cite the many individuals who helped me obtain copies of manuscripts, but special thanks go to Cari Johansson of the Library of the Royal Music Academy in Stockholm, who apprised me of the holdings of all Swedish libraries and brought me up to date on the Gallo trio sonatas (P 12-23-X); to Anna Mondolfi Bossarelli, librarian at the Conservatorio di Musica S. Pietro a Majella in Naples, who gave me an entrée to the rich collection there; and to Professor William Shank, Librarian at the Graduate School, The City University of New York, who made available to me the extensive microfilm collection at that institution. I would be remiss not to mention Charles Dimston, who personally brought me a manuscript from Prague (P 248-C).

Furthermore, I am grateful to Tim Oliver, not only an extraordinary typist, but a master of design as well. My daughter Madalene and sons Steven, David, and Jon have contributed not only

by giving me advice on specific problems (especially Jon), but also by relinquishing untold hours which we could have spent together.

The final word of gratitude goes to my wife Edye: without her support and love, her strength when things went wrong this would have remained an impossible dream.

## TABLE OF CONTENTS

|                  | Page |
|------------------|------|
| LIST OF TABLES   | xv   |
| LIST OF EXAMPLES | xvii |

\* \* \* \*

|                                      |    |
|--------------------------------------|----|
| INTRODUCTION . . . . .               | 1  |
| Objectives . . . . .                 | 1  |
| Life . . . . .                       | 7  |
| Posthumous Fame . . . . .            | 11 |
| A Survey of the Literature . . . . . | 13 |
| Method of Approach . . . . .         | 26 |

\* \* \* \*

### Part One

## TOWARD THE DEFINITION OF A PERGOLESI "STYLE"

### Chapter

|                                                                           |    |
|---------------------------------------------------------------------------|----|
| I: SINFONIAS BY PERGOLESI, HIS<br>CONTEMPORARIES AND SUCCESSORS . . . . . | 39 |
| A. The Background: Conservatories<br>and Theaters of Naples . . . . .     | 39 |
| B. The Sinfonia . . . . .                                                 | 45 |
| C. Sinfonias by Pergolesi . . . . .                                       | 48 |
| D. Establishment of Control Group I<br>(1725-1740) . . . . .              | 55 |
| E. Establishment of Control Group II<br>(1750-1775) . . . . .             | 60 |



|      |                                                                                                      |     |
|------|------------------------------------------------------------------------------------------------------|-----|
| II:  | STYLE COMPARISON: THE PERGOLESI<br>SINFONIAS AND TWO CONTROL GROUPS . . . . .                        | 64  |
|      | A. Disposition, Keys, and Lengths<br>of the Movements . . . . .                                      | 65  |
|      | B. Instrumentation . . . . .                                                                         | 76  |
|      | C. Texture . . . . .                                                                                 | 81  |
|      | D. Phrase Structure . . . . .                                                                        | 84  |
|      | E. Harmony . . . . .                                                                                 | 89  |
|      | F. Melodic and Rhythmic Patterns . . . . .                                                           | 95  |
|      | G. Sectional Articulation . . . . .                                                                  | 99  |
| III: | STYLE COMPARISON: AUTHENTIC<br>VOCAL AND INSTRUMENTAL WORKS . . . . .                                | 106 |
|      | A. Disposition, Keys, and Lengths<br>of the Movements . . . . .                                      | 108 |
|      | B. Instrumentation . . . . .                                                                         | 116 |
|      | C. Texture . . . . .                                                                                 | 119 |
|      | D. Phrase Structure . . . . .                                                                        | 129 |
|      | E. Harmony . . . . .                                                                                 | 134 |
|      | F. Melodic and Rhythmic Patterns . . . . .                                                           | 143 |
|      | G. Sectional Articulation . . . . .                                                                  | 148 |
| IV:  | THREE CHECKLISTS . . . . .                                                                           | 157 |
|      | A. Checklist A: Positive Characteristics: Found<br>in 50 - 100% of Pergolesi Works Sampled . . . . . | 159 |
|      | B. Checklist B: Rare Characteristics: Found<br>in 1 - 25% of Pergolesi Works Sampled . . . . .       | 161 |
|      | C. Checklist C: Negative Characteristics:<br>Absent in Pergolesi Works Sampled . . . . .             | 162 |
| V:   | THE CORRELATION OF SIMILAR ACTIVITY . . . . .                                                        | 163 |
|      | A. Method . . . . .                                                                                  | 164 |
|      | B. Application: The Pergolesi Sinfonias . . . . .                                                    | 171 |
|      | C. Application: Control I . . . . .                                                                  | 174 |
|      | D. Application: Pergolesi's <u>L'Olimpiade</u> ,<br>Act I . . . . .                                  | 178 |
|      | E. Application: Control II . . . . .                                                                 | 180 |

|     |                                                                |     |
|-----|----------------------------------------------------------------|-----|
| VI: | THE PERGOLESÌ "STYLE" . . . . .                                | 183 |
|     | A. Style as a Synthesis of Elements . . . . .                  | 183 |
|     | B. The Role of Basic Elements in<br>Phrase Formation . . . . . | 188 |

## Part Two

### THE INSTRUMENTAL MUSIC ATTRIBUTED TO GIOVANNI BATTISTA PERGOLESÌ: AN ANNOTATED THEMATIC INVENTORY

|       |                                                                                      |     |
|-------|--------------------------------------------------------------------------------------|-----|
| VII:  | CRITERIA, NUMERATION, NOTES,<br>ABBREVIATIONS . . . . .                              | 195 |
|       | A. Criteria for Establishing Degrees<br>of Authenticity . . . . .                    | 195 |
|       | B. Numeration . . . . .                                                              | 203 |
|       | C. Explanatory Notes . . . . .                                                       | 207 |
|       | D. Library Sigla . . . . .                                                           | 214 |
| VIII: | THEMATIC INVENTORY OF THE<br>INSTRUMENTAL MUSIC ATTRIBUTED<br>TO PERGOLESÌ . . . . . | 217 |
|       | Systematic Table of Contents . . . . .                                               | 217 |
|       | Thematic Inventory                                                                   |     |
|       | Category A: Authentic Works                                                          |     |
|       | For Solo Instrument . . . . .                                                        | 224 |
|       | For Two to Four Instruments . . . . .                                                | 231 |
|       | For Five or More Instruments . . . . .                                               | 240 |
|       | Category B: Probably Authentic Works                                                 |     |
|       | For Two to Four Instruments . . . . .                                                | 277 |
|       | For Five or More Instruments . . . . .                                               | 280 |
|       | Category C: Works of Doubtful Authenticity                                           |     |
|       | For Five or More Instruments . . . . .                                               | 287 |
|       | Category D: Probably Spurious Works                                                  |     |
|       | For Solo Instrument . . . . .                                                        | 309 |
|       | For Two to Four Instruments . . . . .                                                | 319 |
|       | For Five or More Instruments . . . . .                                               | 327 |

# Category X: Spurious Works

|                                        |     |
|----------------------------------------|-----|
| For Solo Instrument . . . . .          | 353 |
| For Two to Four Instruments . . . . .  | 395 |
| For Five or More Instruments . . . . . | 433 |

## Part Three

### SUMMARY AND CONCLUSION

|                                                                                                         |     |
|---------------------------------------------------------------------------------------------------------|-----|
| IX: SUMMARY OF THE THEMATIC<br>INVENTORY OF THE INSTRUMENTAL<br>MUSIC ATTRIBUTED TO PERGOLESÌ . . . . . | 471 |
| X: CONCLUSION . . . . .                                                                                 | 477 |

\* \* \* \*

## Appendix

|                                                                                                 |     |
|-------------------------------------------------------------------------------------------------|-----|
| I: INSTRUMENTAL MUSIC OF UNKNOWN<br>PROVENANCE PUBLISHED IN THE<br><u>Opera omnia</u> . . . . . | 482 |
| II: ARRANGEMENTS, POTPOURRIS,<br>AND ADAPTATIONS . . . . .                                      | 489 |
| III: PROSPECTUS FOR A PERGOLESÌ<br>COMPLETE WORKS EDITION . . . . .                             | 496 |

\* \* \* \*

|                        |     |
|------------------------|-----|
| BIBLIOGRAPHY . . . . . | 506 |
|------------------------|-----|

## LIST OF EXAMPLES

|                                                                                                                               | Page |
|-------------------------------------------------------------------------------------------------------------------------------|------|
| 1: Leo, Leonardo, Sinfonia <u>Il trionfo di Camilla</u> ,<br>1st mvt., m. 14-16 ( <u>US-Wc</u> )                              | 100  |
| 2: Pergolesi, Sinfonia, <u>L'Olimpiade</u> , 1st mvt.,<br>m. 13-15 ( <u>A-Wn</u> )                                            | 101  |
| 3a: Pergolesi, <u>Stabat mater</u> , VII, m. 1-4<br>(ed. A. Einstein, London: E. Eulenburg, 1927)                             | 121  |
| 3b: Pergolesi, <u>Stabat mater</u> , XI, m. 1-2                                                                               | 121  |
| 4a: Pergolesi, <u>La serva padrona</u> , I, m. 1-2<br>(ed. K. Geiringer, Vienna: Wiener<br>Philharmonischer Verlag, 1925)     | 122  |
| 4b: Pergolesi, <u>Livietta e Tracollo</u> , I, m. 1-2<br>(ed. F. Caffarelli, Rome: gli amici della<br>musica da camera, 1961) | 123  |
| 5: Pergolesi, <u>La serva padrona</u> , IV, m. 8-10                                                                           | 124  |
| 6: Pergolesi, <u>Stabat mater</u> , XII, m. 1-2                                                                               | 125  |
| 7a: Pergolesi, <u>La serva padrona</u> , II, m. 59-61                                                                         | 126  |
| 7b: Pergolesi, <u>La serva padrona</u> , II, m. 7-9                                                                           | 127  |
| 8: Pergolesi, <u>La serva padrona</u> , I, m. 29-31                                                                           | 128  |
| 9: Pergolesi, <u>Stabat mater</u> , IV, m. 1-6                                                                                | 130  |
| 10: Pergolesi, <u>La serva padrona</u> , IV, m. 54-57                                                                         | 133  |

|                                                                                                                             | Page |
|-----------------------------------------------------------------------------------------------------------------------------|------|
| 11: Pergolesi, <u>La serva padrona</u> , IV, m. 28-29                                                                       | 137  |
| 12a: Pergolesi, <u>La serva padrona</u> , IV, m. 40-43                                                                      | 140  |
| 12b: Pergolesi, <u>La serva padrona</u> , IV, m. 81-85                                                                      | 140  |
| 13a: Pergolesi, <u>Stabat mater</u> , VI, m. 1-4                                                                            | 143  |
| 13b: Pergolesi, <u>Stabat mater</u> , IV, m. 39-42                                                                          | 144  |
| 14: Pergolesi, <u>La serva padrona</u> , II, m. 19-22                                                                       | 145  |
| 15a: Pergolesi, <u>Stabat mater</u> , X, m. 1-2                                                                             | 147  |
| 15b: Pergolesi, <u>Stabat mater</u> , VI, m. 1-2                                                                            | 147  |
| 16: Pergolesi, <u>La serva padrona</u> , I, m. 22-24                                                                        | 150  |
| 17: Pergolesi, <u>La serva padrona</u> , VII, m. 25-26                                                                      | 155  |
| 18: Pergolesi, Sinfonia, <u>L'Olimpiade</u> , first movement, m. 1-11 ( <u>I-Mc</u> ); sketch of principal lines            | 169  |
| 19: Leo, Leonardo, Sinfonia, <u>Amor vuol sofferenza</u> , first movement, m. 12-19 ( <u>US-Wc</u> )                        | 190  |
| 20: Pergolesi, Sinfonia, <u>L'Adriano in Siria</u> , first movement, m. 5-10 ( <u>US-Wc</u> ; transcript of <u>GB-Lbm</u> ) | 191  |

## LIST OF TABLES

|                                                                                                    | Page |
|----------------------------------------------------------------------------------------------------|------|
| 1: LIBRARIES HOLDING ORIGINAL<br>MANUSCRIPTS OF LIBRARY OF<br>CONGRESS TRANSCRIPTS                 | 56   |
| 2: DISTRIBUTION OF KEYS IN SINFONIAS                                                               | 67   |
| 3: RELATIVE KEYS OF SINFONIA<br>INNER MOVEMENTS                                                    | 69   |
| 4: THE NUMBER OF MEASURES AND<br>AVERAGE LENGTH OF SINFONIA<br>FIRST MOVEMENTS                     | 70   |
| 5: THE AVERAGE LENGTH OF INNER<br>AND FINAL MOVEMENTS                                              | 72   |
| 6: THE PROPORTION OF MEASURES IN<br>AA OR AA' PAIRS TO TOTAL LENGTH<br>IN SINFONIA FIRST MOVEMENTS | 86   |
| 7: PROPORTION OF SECOND KEY<br>AREA TO TOTAL LENGTH IN<br>SINFONIA FIRST MOVEMENTS                 | 90   |
| 8: FREQUENCY OF AUTHENTIC<br>CADENCES IN SECOND KEY AREAS<br>OF SINFONIA FIRST MOVEMENTS           | 102  |
| 9: ORDERING OF THEMES IN<br>TONIC-DOMINANT-TONIC IN FIRST<br>MOVEMENTS OF PERGOLESİ SINFONIAS      | 104  |

|                                                                                                                                                | Page |
|------------------------------------------------------------------------------------------------------------------------------------------------|------|
| 10: FREQUENCY OF KEYS IN AUTHENTIC<br>MOVEMENTS OR ONE-MOVEMENT<br>WORKS BY PERGOLESİ                                                          | 109  |
| 11: RELATIVE KEYS OF THE INNER<br>MOVEMENTS OF LARGE<br>PERGOLESİ SACRED WORKS                                                                 | 111  |
| 12: MOVEMENTS OF THE <u>Stabat mater</u>                                                                                                       | 113  |
| 13: PROPORTION OF SECOND KEY AREA<br>TO TOTAL LENGTH IN MAJOR<br>MOVEMENTS OR A SECTIONS OF<br><u>La serva padrona</u> AND <u>Stabat Mater</u> | 135  |
| 14: FREQUENCY OF AUTHENTIC<br>CADENCES IN SECOND KEY AREAS:<br><u>La serva padrona</u> AND <u>Livietta e Tracollo</u>                          | 151  |
| 15: ORDERING OF THEMES IN<br>TONIC-DOMINANT-TONIC IN ARIAS<br>AND DUETS: <u>La serva padrona</u><br>AND <u>Liviette e Tracollo</u>             | 153  |
| 16: PERCENTAGES OF SIMILAR ACTIVITY:<br>FIRST MOVEMENTS OF PERGOLESİ<br>SINFONIAS                                                              | 172  |
| 17: PERCENTAGES OF SIMILAR ACTIVITY:<br>SECOND AND THIRD MOVEMENTS OF<br>PERGOLESİ SINFONIAS                                                   | 173  |
| 18: PERCENTAGES OF SIMILAR ACTIVITY:<br>FIRST MOVEMENTS OF SINFONIAS<br>BY VINCI, LEO, LATILLA                                                 | 175  |
| 19: PERCENTAGES OF SIMILAR ACTIVITY:<br>SECOND AND THIRD MOVEMENTS OF<br>SINFONIAS BY VINCI, LEO, LATILLA                                      | 177  |

|                                                                                                     | Page |
|-----------------------------------------------------------------------------------------------------|------|
| 20: PERCENTAGES OF SIMILAR ACTIVITY:<br>PERGOLESI'S <u>L'Olimpiade</u> : ACT I                      | 179  |
| 21: PERCENTAGES OF SIMILAR ACTIVITY:<br>FIRST MOVEMENTS OF SINFONIAS BY<br>GALUPPI, HILLER, TRAETTA | 181  |
| 22: AUTHENTICITY OF THE INSTRUMENTAL<br>MUSIC ATTRIBUTED TO PERGOLESI                               | 477  |



## INTRODUCTION

Cataloguing the works of Giovanni Battista Pergolesi is one of the most complex and difficult critical problems in the sphere of eighteenth-century music history.

– Francesco Degrada<sup>1</sup>

. . . For Fools rush in . . .

– Pope<sup>2</sup>

## O b j e c t i v e s

This study examines seventy-nine instrumental works which have been attributed to Giovanni Battista Pergolesi (1710-36), evaluates them stylistically, and seeks to determine the probability of their authenticity on the basis of external and internal evidence. It includes

---

<sup>1</sup>"La redazione di un catalogo delle opere di Giovanni Battista Pergolesi e uno dei problemi critici più ardui e complessi che si presentino nell'ambito della storia musicale settecentesca." Francesco Degrada, "Le Messe di Giovanni Battista Pergolesi: problemi di cronologia e d'attribuzione," Analecta Musicologica: Studien zur italienisch-deutschen Musikgeschichte, ed. Friedrich Lippmann (Köln/Graz: Böhlau, 1966) III, 65.

<sup>2</sup>Alexander Pope, An essay on criticism, Part III.

a thematic inventory of the obtainable instrumental music bearing the composer's name (in all of its variant spellings), whether authentic, doubtful, or spurious.

The temerity of undertaking this venture became increasingly apparent as it progressed. External evidence in ascertaining the authenticity of the works studied is of little help. What began as a critical study of inclusions and omissions in a so-called complete works edition, the Pergolesi Opera omnia, became an exercise in style definition, and in the differentiation of the style of one young composer from that of his contemporaries and successors. This central problem, style definition and differentiation, is complicated by the extremely short artistic life, only seven years, of that composer. Although style analysis in general and style differentiation from other composers in particular are especially difficult in the early works of any composer, we have been able to make some useful conclusions as to what the Pergolesi "style" is, and -- perhaps more important -- what it is not.

The many manuscripts and early editions bearing the celebrated name show an enormous diversity of style elements from high Baroque to high Classic. It would be impossible for any composer to employ all of them, unless he were long-lived and unusually eclectic. But, as Charles Cudworth puts it: "if there is one thing we are sure of in the case

of Pergolesi, it is that he died young."<sup>3</sup>

Our principal task in this study is to uncover false attributions where they occur and to substantiate the impossibility of their being by Pergolesi. In this way, by eliminating the chaff from the wheat, a long-overdue true picture of Pergolesi's contributions may emerge. The results will lie as much in what we shall disprove as in what we shall prove.

Paradoxically, the first, and thus far only, Pergolesi complete works edition, which appeared in 1940 - 1942, was the spark which reopened questions pertaining to authenticity in the music of Pergolesi.<sup>4</sup> The Opera omnia, consisting of twenty-six volumes, and characterized by Frank Walker as "an edition which, if it cannot challenge comparison with the other Gesamtausgaben in matters of scientific method, textual criticisms, etc., goes far beyond any of them in one thing -- the number of spurious compositions which it includes,"<sup>5</sup> has the further disadvantage of omitting a large number of works attributed to Pergolesi, some of which may very well be genuine.

---

<sup>3</sup>Charles L. Cudworth, "Notes on the instrumental works attributed to Pergolesi," Music and Letters, XXX/4 (October 1949) 328.

<sup>4</sup>Giovanni Battista Pergolesi opera omnia, ed. Filippo Caffarelli (26 vols., Rome: gli amici della musica da camera, 1940-42).

<sup>5</sup>Frank Walker, "Two centuries of Pergolesi forgeries and mis-attributions," Music and Letters, XXX (October 1949) 301.

The deficiencies and omissions of the Opera omnia became apparent to the present writer during the preparation of a thematic catalogue to the edition begun in 1965.<sup>6</sup> As set forth in that catalogue, on the basis of then available information, thirty-one of the thirty-seven independent instrumental works published in the Opera omnia were considered questionable and six spurious. Of more pertinence to the present study was the Appendix to the Thematic Catalogue, which listed twenty-three additional instrumental works attributed to Pergolesi but omitted from the Opera omnia.<sup>7</sup> The titles of these compositions were obtained by searching through all available library and union catalogues, catalogues of eighteenth-century publishers, monographs, biographies, encyclopedia entries, and periodical articles. No attempt was then made to verify the information provided by the references cited in the Thematic Catalogue. In the course of time, however, copies of many of the manuscripts and printed editions listed in the Appendix were obtained. Eventually, these included all available

---

<sup>6</sup>Marvin E. Paymer, Giovanni Battista Pergolesi: a thematic catalogue of the Opera omnia with an appendix listing omitted compositions (New York: Pendragon Press, 1976).

<sup>7</sup>Paymer, Catalogue, pp. 66-67.

instrumental works attributed to Pergolesi which were omitted from the Opera omnia.

As for those works that were published in the Opera omnia, all efforts have been made to locate the sources. This was vital, given the proven unreliability of the Opera omnia, and that edition's omission of data on the sources upon which it was supposed to have been based. Even when mention of the sources is provided by Filippo Caffarelli, the editor, his inadequacy of method is apparent. A flagrant example of how Caffarelli functioned may be seen in the six spurious concertini (P 26-31 -X). Here, he took a nineteenth-century manuscript which happened to bear the name Pergolesi (and also Handel!) on its title page, assumed that it must be based on a lost "antico manoscritto," and used it as a basis for inclusion in the Opera omnia.<sup>8</sup>

The present study is concerned not only with independent instrumental music, but also with instrumental works associated with operas and oratorios by Pergolesi. Here we are on firmer ground regarding authenticity: six overtures -- one of which also serves as the overture to a dramma sacro -- and two marches appear in all extant

---

<sup>8</sup>See below, pp. 433-434. Our numbering system is explained on pp. 203-206.

sources as integral parts of stage works composed by Pergolesi.

Although autographs are almost totally lacking -- the one exception unfortunately containing no instrumental music<sup>9</sup> -- the authenticity of these works has never been questioned.

---

<sup>9</sup>Flaminio, Act III. Naples. Biblioteca del Conservatorio San Pietro a Majella, Rari 1.6.2.8. See Francesco Degrada, "Alcuni falsi autografi pergolesiani," Rivista italiana di musicologia, I/1 (1966) 36. In addition, the following confirmed autographs are listed by Degrada: "Solfeggi a due e tre voci (42 Solfeggi a due voci e 64 Solfeggi a tre voci). Naples, Biblioteca del Conservatorio S. Pietro a Majella, Rari 1.6.28/4; Kyrie della Messa in Fa, per Coro (SSATB) e orchestra, Ibid., Rari, 1.6.29/3; Borri per ridurre la Messa in Fa a quattro cori, Borro della Messa in Fa a Cinque, per Soli, Coro (SSATB) e 2 orchestre, In coelestibus regnis, antifona per Contralto, Archi e B.C., Borro della Fuga a Quattro del Dixit, per Coro (SSATB) e Orchestra, Ibid., Rari, 1.6.27; Dixit Dominus, Domino Meo, Salmo in Re maggiore per Soli, 2 Cori di SSATB, 2 Orchestre. Barbarano di Salò (Brescia), Archivio della Fondazione E. Bravi; Laudate Pueri e Dominum, Salmo in Re maggiore per Soprano solo, Coro (SSATB) e Orchestra. Naples, Biblioteca del Conservatorio S. Pietro a Majella, Rari, 1.6.29; Stabat Mater, per Soprano e Contralto soli, Archi e B.C. Montecassino, Archivio dell'Abazia; Dalsigre, ahi mia Dalsigre, Cantata per Soprano e B.C., Ibid., Rari 1.6.29."

He considers the following manuscripts -- cited in the literature as autographs -- to be modern forgeries: "Agnus Dei . . . miserere nobis, per Coro a 4 voci (SATB) e B.C. New York, Archivio della Metropolitan Opera Company; Miserere, per Coro a 4 Voci (SATB) e B.C., Jesi, Biblioteca Comminale; O salutaris hostia, per Tenore e Basso Soli e B.C. London, British Museum, Ms. Add. 41063 M; Et incarnatus est, per Soprano solo e B.C. Paris, Bibliothèque Nationale, Ms. Mus. 1229; Non mi negar signora, per Soprano solo e B.C. Washington, Library of Congress, Ms. 1621 P. Case; 'Se il foco mio t'infiamma,' terzette per 2 Soprani e Tenore da Lo frate 'nnamorato, Act II. Oxford, Bodleian Library, Ms. Mus G. 11." For a full evaluation of these manuscripts, see Francesco Degrada, "Alcuni falsi autografi pergolesiani," Rivista italiana di musicologia, I/1 (1966) 32-48. There is also a possibly authentic autograph of the Mass in F (P 45,47), which has been recently acquired by the Morgan Library of New York.

Our objectives, then, are to study all instrumental works ascribed to Pergolesi within and outside the Opera omnia -- even those which in the light of recent evidence are undoubtedly by other composers -- and to evaluate the probability of authenticity of these works on the basis of both documentary and stylistic evidence. Confined as the present study is to the instrumental music attributed to Pergolesi, it must be considered only a first step that will help, one hopes, in the eventual identification of all Pergolesiana, true and false.

### L i f e

The few known facts in the life of Pergolesi which may have bearing upon the present study are summarized here. Of special interest are his travels and studies, as well as other influences which may have helped shape his musical style. Perhaps the most dependable account of Pergolesi's life is found in a forthcoming article by Helmut Hücke (for which the present writer is author of the work-list), which will appear in the new edition of Grove's dictionary.<sup>10</sup> The following

---

<sup>10</sup>Helmut Hücke, "Pergolesi," in Grove's dictionary of music and musicians, 6th ed. (ed. by Stanley Sadie, London: Macmillan, in press). The most complete -- but not always dependable -- previous biography is: Giuseppe Radiciotti, Giovanni Battista Pergolesi Leben und Werke (ed. by Antoine Cherbuliez, Zurich/Stuttgart: Pan-Verlag, 1954).

is a summary of the salient points in the section of the article dealing with the life of the composer.

Giovanni Battista Pergolesi was born at Jesi in Le Marche, January 4, 1710. The family, originally named Draghi, was known as "Pergolesi" from Pergola, the town where his grandfather was born. He received his elementary musical training from the maestro di cappella at Jesi, Francesco Santi, and was instructed in the violin by Francesco Mondini.

He was sent to Naples, to study at the Conservatorio dei Poveri di Gesù Cristo in the late summer of 1722 or 1723. Gaetano Greco, maestro di cappella of the conservatory until his death in 1728, was Pergolesi's instructor in composition; Greco was succeeded for a few months by Leonardo Vinci and then, from October 1728, by Francesco Durante. At the conservatory, the young student took part in musical performances, first as a choir-boy, later as a violinist and as capo-paranza (the leading violinist of one of the groups of instrumentalists made available by the conservatory for performances in Naples and the surrounding area). A dramma sacro, Li prodigi della divina grazia nella conversione di San Guglielmo Duca d'Aquitania, composed by Pergolesi, was performed at the conservatory in 1731.

Pergolesi left the conservatory and received his first opera commission in 1731. This opera was Salustia, which was staged first



in January 1732, but met with little success. In 1732, Pergolesi became maestro di cappella to Prince Ferdinando Colonna Stigliano, equerry to the viceroy of Naples. Lo frate 'nnamorato, Pergolesi's first commedia musicale, was first performed in Naples in September 1732. This opera, in Neapolitan dialect, met with unusual success.

The opera Il prigionier superbo along with the intermezzo La serva padrona was first performed in September 1733, but met with indifferent success. In February 1734, Pergolesi was appointed deputy to the maestro di cappella of the city, Domenico Sarri, with the right to succeed him. In March 1734, as the claimant to the Neapolitan throne, Carlos de Bourbon, approached Naples with Spanish troops, Pergolesi's patron, the Prince of Stigliano, withdrew to Rome. Pergolesi accompanied him there, where he performed his Mass in F successfully in May 1734.

In June 1734, Pergolesi returned to Naples and entered the service of the Duke of Maddaloni as maestro di cappella. It is known that the duke was an amateur cellist: Pergolesi's cello sonata (P 11-A) was probably composed for him.

Pergolesi's last opera for Naples was Adriano in Siria, performed with the intermezzo La contadina astuta (Livietta e Tracollo) in October 1734. The famous singer Caffarelli was engaged as primo uomo, but the opera was a failure.

He returned to Rome, where his setting of Metastasio's L'Olimpiade was performed during the Carnival of 1735. It did not apparently enjoy any special initial success -- a traditional anecdote is that a member of the audience threw an orange which struck Pergolesi on the head -- but it lived on in a manner unusual for an opera seria of the time.

Pergolesi's health deteriorated during the summer of 1735; he probably suffered from tuberculosis. His last theatrical success was Il Flaminio, a comedy first performed in Naples in the autumn of 1735. In the libretto, Pergolesi is referred to as organist of the royal chapel.

Early in 1736, Pergolesi moved into the Franciscan monastery in Pozzuoli, a well-known spa near Naples. His last work was probably the Stabat mater, written as a replacement for Alessandro Scarlatti's Stabat mater. Pergolesi, aged twenty-six, died in Pozzuoli and was buried in the common pit next to the cathedral.<sup>11</sup>

---

<sup>11</sup>The above is a condensation and adaptation of the material in the section "Life" in Huckle, Grove's 6th.

## P o s t h u m o u s   F a m e

It is quite possible that Pergolesi might have remained a relatively obscure if fairly successful Neapolitan composer had the intermezzo La serva padrona not been performed at the Académie royale de musique in Paris on August 1, 1752.<sup>12</sup> The tremendous success of this performance, by an Italian troupe of "comédiens" under the direction of Eustachio Bambini, led directly to the Querelle des bouffons, and coincidentally made Pergolesi the idol of the partisans of Italian music.<sup>13</sup> From this time on, the number and extravagance of French references to Pergolesi increased enormously, ranging from Grimm's and d'Orville's "divine" to Grétry's "Pergolèze naquit, et la vérité fut

---

<sup>12</sup>Although this was the first performance in Paris to win universal acclaim, it was not the first performance of the intermezzo in that city. This event occurred October 4, 1746 at the Hotel de Bourgogne, where it won a mere succès d'estime. See Radiciotti/Cherbuliez, Pergolesi, p. 126.

<sup>13</sup>The enormous amount of literature pertaining to the Querelle des bouffons precludes the necessity of a discussion here. Suffice it to say that it was a quarrel, which erupted in 1752, between the proponents of French tragédie lyrique (represented principally by the aristocracy, including the King and Madame de Pompadour) and the adherents of Italian opera buffa (the intelligentsia, including the Queen, Jean-Jacques Rousseau, Denis Diderot, and Jean d'Alembert).

connue!"<sup>14</sup> The enormous propaganda value of this publicity, and the vogue for music by a composer loved and revered throughout Europe, compounded by the dishonesty of eighteenth and nineteenth century copyists and publishers, resulted in a flood of newly discovered manuscripts and publications bearing the name Pergolesi.

As Francesco Degrada has pointed out, the nature of the composer himself in his seven feverish years of artistic activity -- his pathetic bashfulness and sensitivity -- contributed to the legend of the "grand et malheureux" musician, persecuted for his genius.<sup>15</sup> This preromantic ideal, coupled with a renewed interest in Italian music in general and Neapolitan music in particular, contributed to the flow of manuscripts and editions bearing the illustrious name, but actually composed by major or minor musicians lacking the fame of the young man from Jesi.

We are confronted therefore with the problem -- not unusual in musical historiography -- of an embarras de richesses regarding sources attributed to a celebrated composer. Unique to Pergolesi,

---

<sup>14</sup>F. W. von Grimm, Correspondance littéraire, philosophique et critique (Paris: 1877) II, 409; A. G. Contant d'Orville, Histoire de l'opéra bouffon (Amsterdam: 1768) p. 39; A. E. M. Grétry, Memoires ou Essais sur la musique, 2nd ed. (Paris: de l'Imprimerie de la République, [1797]) I, 424.

<sup>15</sup>Degrad, "Messe," pp. 65-66.

however, is the enormous diversity of style exhibited in these works: some extremely conservative, and others, as Cudworth put it, "anticipating the superficial mannerisms of a later age."<sup>16</sup>

#### A Survey of the Literature

To our knowledge, the brief article by Cudworth aside,<sup>17</sup> there has been no comprehensive study of the corpus of instrumental music attributed to Pergolesi. Early literature on the subject as well as the current status of research may be described as follows.

According to President de Brosses, neither Pergolesi nor his contemporaries were preoccupied with instrumental music:

Naples est la capitale du monde musicien; c'est des séminaires nombreux où l'on élève la jeunesse en cet art que sont sortis la plupart des fameux compositeurs, Scarlatti, Leo, Vinci, le vrai dieu de la musique; les Zinaldo, Latilla et mon charmant Pergolèse. Tous ceux-ci ne se sont occupés que de la musique vocale; l'instrumentale a son règne en Lombardie.<sup>18</sup>

---

<sup>16</sup>Cudworth, "Instrumental," p. 328.

<sup>17</sup>Cudworth, "Instrumental."

<sup>18</sup>Charles de Brosses, Lettres familières écrites d'Italie en 1739 et 1740 (2nd ed. by M. R. Colomb, Paris: Didier, 1858) pp. 386-387.

This statement is of such a general nature that little stock can be placed on its specific application to Pergolesi. But even as a generalization it is inaccurate. The composers of Naples were by no means occupied only with vocal music. The rich tradition of instrumental music in Naples is apparent in the works of Pergolesi's teachers Gaetano Greco, Francesco Feo, and especially Francesco Durante, and in the works of their contemporaries Leonardo Leo and Alessandro Scarlatti. Furthermore, it is known that Pergolesi studied violin with Domenico de Matteis at the Conservatorio dei Poveri di Gesù Cristo in Naples. According to a fanciful tale by the Marchese di Villarosa (published in 1840!), de Matteis was so astonished by his student's facility for extemporising chromatic passages and by his novel use of gruppetti and appoggiature that he encouraged the young man to write down what he had played.<sup>19</sup> Francois-Joseph Fétis, repeating this anecdote, adds that on the following day, Pergolesi presented his teacher with "une sorte de petite sonate dans laquelle il avait intercalé ses traits nouveaux."<sup>20</sup> Later writers, however, including Francesco Florimo

---

<sup>19</sup>Carlo Antonio de Rosa, marchese di Villarosa, Memorie dei compositori di musica del regno di Napoli (Naples: Stamperia reale, 1840) p. 142.

<sup>20</sup>Francois-Joseph Fétis, "Pergolesi," Biographie universelle des musiciens et bibliographie générale de la musique (2nd ed., Paris: Firmin Didot Frères, 1866-70) VI, 485.

and Edward Dent, properly discount the truth of this story.<sup>21</sup>

As we have mentioned above, the records of the Conservatorio dei Poveri di Gesù Cristo for 1729 - 1730 show that the young man known as Jesi -- students were named from their place of origin -- was qualified as capoparanza, that is, leader of groups of pupils performing outside engagements.<sup>22</sup> In 1735, it appears that he was appointed supernumerary organist in the chapel of the Prince of Stigliano.<sup>23</sup>

Despite this apparent activity, eighteenth-century references to instrumental music ascribed to Pergolesi are rare. C. Boyer, his first biographer, makes no mention of the subject.<sup>24</sup> Charles Burney makes the innaccurate statement that the trio sonatas -- whose authenticity he doubts -- were "composed in a style that was worn out before Pergolesi

---

<sup>21</sup> Francesco Florimo, La scuola musicale di Napoli e i suoi conservatori (2nd ed., Naples: V. Morano, 1880-82) II, 200; Edward J. Dent, "Pergolesi," Grove's dictionary of music and musicians (3rd ed., ed. by H. C. Colles, London: 1927-28) IV, 103.

<sup>22</sup> Andrea Della Corte, "Pergolesi," in La Musica (ed. by Guido M. Gatti and Alberto Basso, Turin: Tipografia Sociale Torinese, 1966) Part I, Enciclopedia Storica, III, 725. Also see above, p. 8.

<sup>23</sup> Della Corte, "Pergolesi," III, 726.

<sup>24</sup> C. Boyer, "Notices sur la vie et les ouvrages de Pergolese," Mercure de France (Paris: July 1772).

began to write,"<sup>25</sup> while John Hawkins says simply: "There are in print twelve Sonatas for violins that bear his name; but evidence that they are genuine is wanting."<sup>26</sup>

Paradoxically, the trio sonatas, whose authenticity was doubted in the eighteenth century, have been discussed by subsequent writers more often than any other instrumental music attributed to Pergolesi. Fétis merely states that Pergolesi wrote thirty sonatas for two violins and bass at the request of the Prince of Stigliano in 1732, of which twenty-four were published at London and Amsterdam.<sup>27</sup> If indeed twenty-four trio sonatas were published, we have no record of it; only fourteen are extant. No significant discussion regarding instrumental music attributed to Pergolesi can be found in other nineteenth-century lexicographic sources.

Hugo Riemann seems to have been the first (ca. 1908) to cite the trio sonatas for "their naturalness of expression, their developed

---

<sup>25</sup>Charles Burney, A general history of music from the earliest ages to the present period [1776] (2nd ed., with critical and historical notes by Frank Mercer, New York: Harcourt, Brace, 1935) II, 924.

<sup>26</sup>John Hawkins, A general history of the science and practice of music (London: T. Payne, 1776) V, 375.

<sup>27</sup>"Ce fut alors qu'il composa pour le prince de Stegliano [sic], premier écuyer du roi, trente trios pour deux violons et basse. Vingt-quatre de ces trios ont été publiés à Londres et à Amsterdam." Fétis, Biographie, VI, 486.



sonata-form (particularly Sonata no. 1, G major), the logic and articulation of their long spun-out melodies, and their introduction of the singing-allegro style into instrumental music, perceiving in these traits a model for the novel chamber music of the 'Mannheim' and 'Vienna' schools."<sup>28</sup> Succeeding scholars, notably Wilhelm Fischer, Georges de Saint-Foix, and Giuseppe Radiciotti, have followed Riemann's example.<sup>29</sup> Alfred Einstein, carrying the banner even further, declares: "Pergolesi, the composer of La serva padrona, also wrote trio sonatas full of a new spirit and an invention stimulated by operatic melody."<sup>30</sup>

---

<sup>28</sup>H. Riemann machte erstmals auf die Künstlerische und historische Bedeutung dieser Triosonaten aufmerksam und hob die 'Naturlichkeit' ihres Ausdrucks, ihre entwickelte Sonatenform (Sonate G dur), die Logik und Gliederung ihrer lang ausgespinnenen Melodien und die Einführung des 'Allegro cantabile' in Instrumentalmusik hervor. In solchen Zügen erblickte er ein Vorbild für die neuartige Kammermusik aus Mannheimer und Wiener Hof." Hugo Riemann, "Pergolesi," Musik-Lexikon (12th rev. ed., ed. Wilibald Gurlitt, Mainz: B. Schott's Söhne, 1961) II, 386. Riemann's first reference to the trio sonatas is found in his Handbuch der Musikgeschichte, Part 3 (2nd ed., ed. Alfred Einstein, Leipzig: Breitkopf & Härtel, 1920-22) II, 120 ff. The words quoted above are those of Gurlitt.

<sup>29</sup>Wilhelm Fischer, "Instrumentalmusik von 1750-1828," Handbuch der Musikgeschichte (2nd ed., ed. by Guido Adler, Berlin/Wilmersdorf: H. Keller, 1930) p. 801; Georges de Saint-Foix, "Pergolesi (1710-36)," Rivista Musicale Italiana, XLI (1937) 24-30; Radiciotti/Cherbuliez, Pergolesi, pp. 105-106.

<sup>30</sup>Alfred Einstein, A short history of music (1st American ed., New York: Knopf, 1937) p. 151.

Homer Ulrich reflects the same views in the first edition (1948) of his book, Chamber music, crediting Pergolesi with the introduction of significant changes in the structure of the trio sonata and in the form of the single movements themselves. Wrongly stating that C. P. E. Bach's keyboard sonatas are modelled on Pergolesi's trio sonatas,<sup>31</sup> he credits Pergolesi with transforming the melodic aspects of instrumental music to a considerable degree, and influencing the course of that music for seventy-five years.<sup>32</sup> Significantly, doubts about the authenticity of the trio sonatas -- doubts which had been growing for twenty-five years -- are reflected in Ulrich's second edition: "But since no more likely candidate has been put forward, we shall call the composer 'Pseudo-Pergolesi' here, with the hope that the question of authorship will be solved eventually."<sup>33</sup>

The Opera omnia, appearing almost overnight in 1940-42 during the war years, represents a curious watershed in the history of Pergolesi research.<sup>34</sup> Shortly after its publication, two sharply different

---

<sup>31</sup>Homer Ulrich, Chamber music (New York: Columbia University Press, 1948) p. 164.

<sup>32</sup>Ulrich, Chamber, p. 152.

<sup>33</sup>Homer Ulrich, Chamber music (2nd ed., New York: Columbia University Press, 1966) p. 136.

<sup>34</sup>Pergolesi/Caffarelli, Opera omnia.

lines of scholarship emerge. On the one hand, there are those who accept it as gospel; on the other are those who question its attributions and omissions and point out its scholastic deficiencies.

In the former group may be found Antoine Cherbuliez, who in his revised and enlarged edition of the pioneering study by Guiseppe Radiciotti, discusses only the instrumental music published in the Opera omnia, in proper historical context, but barely touching the music itself and revealing only those sources which Caffarelli does.<sup>35</sup> True to the tradition set by Riemann and Radiciotti, he traces the Pergolesian influence of the trio sonatas to J. Aubert and LeClair in France from 1735 - 1738 and to F. X. Richter, Fasch, J. and C. Stamitz, J. G. Graun, Telemann and Gluck in Germany between 1740 and 1770.<sup>36</sup>

As recently as 1964, a dissertation on the instrumental chamber music of Pergolesi considers only those works published in the Opera omnia, confirming their authenticity by reference to Radiciotti.<sup>37</sup> The author finds the most remarkable resemblance to Viennese classic

---

<sup>35</sup>Radiciotti/Cherbuliez, Pergolesi, pp. 253-275.

<sup>36</sup>Radiciotti/Cherbuliez, Pergolesi, p. 267.

<sup>37</sup>Edwin L. Stover, The instrumental chamber music of Giovanni Battista Pergolesi, Ph. D. dissertation, Florida State University, 1964, p. v.

style in the first movements of some of the trio sonatas,<sup>38</sup> while he considers other first movements to show a mingling of Classic and Baroque features. He goes on to discuss the second and third movements of the trio sonatas, finding in them, again, an ambivalence between Baroque and Classic procedures.<sup>39</sup> Examining the other chamber music in the Opera omnia, the six concertini, two flute concertos, violin and violoncello sonatas, and concerto à cinque, he finds Baroque features to prevail, although not without some departures from Baroque traditions.<sup>40</sup> In conclusion, like Riemann, he finds Pergolesi to be a forerunner of the Viennese classic style. Citing as evidence the sectionalization, repetition of motives, key progressions, and juxtaposition of phrases in the first movements of some of the trio sonatas,<sup>41</sup> he states: "when the story of the Viennese classic sonata is written, it will necessarily include Giovanni Battista Pergolesi."<sup>42</sup>

---

<sup>38</sup>Stover, Chamber, p. 14.

<sup>39</sup>Stover, Chamber, p. 67.

<sup>40</sup>Stover, Chamber, p. 152.

<sup>41</sup>Stover, Chamber, p. 154.

<sup>42</sup>Stover, Chamber, p. 156.

The diverging post-Opera omnia line of Pergolesi scholarship begins in 1949 with the publication of two articles, one by Walker and one by Cudworth.<sup>43</sup> Walker points out the enormous number of spurious compositions present in the edition, but confines himself only to the vocal music.

Cudworth, discussing the instrumental works published in the Opera omnia, finds them all to "fall under the shadow of doubt."<sup>44</sup> Foregoing detailed analysis of the music, he finds some of the works published in the edition to be spurious and others of questionable authenticity. Furthermore, he refers to several works not printed in the Opera omnia which he believes may very well be genuine.<sup>45</sup> Complete details of these findings may be found in our Thematic catalogue of the Opera omnia.<sup>46</sup>

In subsequent articles, both Walker and Cudworth refer to newly found evidence, the former questioning Cudworth's attribution of the six concertini to Carlo Baccia Ricciotti,<sup>47</sup> the latter raising other

---

<sup>43</sup>Walker, "Forgeries"; Cudworth, "Instrumental."

<sup>44</sup>Cudworth, "Instrumental," p. 321.

<sup>45</sup>Cudworth, "Instrumental," pp. 324-328.

<sup>46</sup>Paymer, Catalogue, pp. 1-7, 66-67.

<sup>47</sup>Frank Walker, "Pergolesiana," Music and Letters, XXXII (July 1951) 295-296.

possibilities pertaining to the authorship of the concertini.<sup>48</sup> Cudworth later suggests that some of the attributed trio sonatas were composed by Domeneco Gallo, using as evidence manuscripts of some of these sonatas in the University of California at Berkeley and in the library of the Marquess of Exeter.<sup>49</sup>

In his article in the fifth edition of Grove's dictionary, Walker summarizes the baffling problems presented by the instrumental works attributed to Pergolesi.<sup>50</sup> He questions the authenticity of the concertini and trio sonatas and states that the Opera omnia includes much that is not by Pergolesi and that it omits a good deal that has a reasonable claim to be regarded as authentic.<sup>51</sup> Accordingly, in his catalogue of instrumental music, Walker lists compositions appearing both within

---

<sup>48</sup>Charles L. Cudworth, "Pergolesi, Ricciotti and the Count of Bentinck," Kongressbericht der Internationale Gesellschaft für Musikwissenschaft (5th congress, Utrecht: 1952) pp. 127-131.

<sup>49</sup>Charles L. Cudworth, Review of "Vincent Duckles, Minnie Elmer, and Pierluigi Petrobelli, 'Thematic catalog of a manuscript collection of eighteenth century Italian instrumental music in the University of California, Berkeley,'" The Galpin Society Journal, XVII (1965) 141.

<sup>50</sup>Frank Walker, "Pergolesi," Grove's dictionary of music and musicians (5th ed., ed. by Eric Blom, New York, 1954) VI, 626-634.

<sup>51</sup>Walker, Grove's 5th, VI, 632.

and outside the Opera omnia, stating that much of the instrumental music attributed to Pergolesi is of very dubious authenticity.<sup>52</sup>

Helmut Hücke, in his article in MGG, gives a much more comprehensive listing of attributed music, indicating his opinion about the authenticity of each entry by the following terms: echt, möglicherweise echt, sehr zweifelhaft, vermutlich unecht, wahrscheinlich unecht, sehr wahrscheinlich unecht, wohl unecht, unecht.<sup>53</sup> Stating that the instrumental works of Pergolesi consist of unpretentious occasional music showing progressive tendencies but of insignificant value compared to the vocal music, he points out that the famous twelve trio sonatas scarcely fit into the picture offered by the demonstrably genuine instrumental music of Pergolesi.<sup>54</sup>

William S. Newman briefly summarizes the questions raised about the authenticity of the keyboard and trio sonatas attributed to Pergolesi. Some of these he finds to be "definitely in the jargon of a later generation, beyond the idiom of La serva padrona, and hardly the sort of thing

---

<sup>52</sup>Walker, Grove's 5th, VI, 633.

<sup>53</sup>Helmut Hücke, "Pergolesi," Die Musik in Geschichte und Gegenwart (herausgegeben von Friedrich Blume, Kassel/Basel: Bärenreiter, 1962), X, 1058.

<sup>54</sup>Hücke, MGG, X, 1062.

that even a genius well ahead of his times might anticipate."<sup>55</sup> Others, he points out, are so conservative in style that "one can hardly believe that they could come from the same man, least of all from one who lived only 26 years."<sup>56</sup> Finally, referring to deBrosses' remarks, Newman doubts that Pergolesi wrote any independent instrumental music at all.<sup>57</sup>

The most thorough-going treatment of any aspect of the instrumental music of Pergolesi to date is found in a recent study by Helmut Hell.<sup>58</sup> This covers a single genre, the sinfonias. For the first time, questions are raised regarding authenticity and both internal and external evidence is weighed. However, in this excellent profile of a genre, Pergolesi is only one of five composers considered, and his music is treated relatively briefly. Hell does, however, lend support to the authenticity of six Pergolesi sinfonias.

---

<sup>55</sup>William S. Newman, The sonata in the baroque era (3rd ed., New York: W. W. Norton, 1972) p. 197.

<sup>56</sup>Newman, Baroque, p. 198.

<sup>57</sup>Newman, Baroque, p. 199.

<sup>58</sup>Helmut Hell, Die neapolitanische Opernsinfonie in der ersten Hälfte des 18. Jahrhunderts, N. Porpora-L. Vinci-G. B. Pergolesi-L. Leo-N. Jommelli (Tutzing: Hans Schneider, 1971) pp. 453-460; 548-554.



Francesco Degrada, while not dealing directly with any instrumental music attributed to Pergolesi, declares, on the basis of the Berkeley catalogue,<sup>59</sup> that the trio sonatas were written by Domenico Gallo, and contends that the concertini were composed by a musician of the Corellian School in the Netherlands around 1740.<sup>60</sup>

In the cataloguing for RISM of the manuscripts in the Library of the Royal Swedish Academy of Music in Stockholm, two additional sets of manuscript copies of the "Pergolesi" trio sonatas have recently been found; both sets are attributed to Domenico Gallo. According to Cari Johansson, these sonatas are identical with Sonatas 1 - 12 in the Opera omnia. Four of them are also ascribed to Gallo in the Berkeley Catalogue and Sonata no. 6 has also been attributed to Domenico Ferrari.<sup>61</sup> Johansson concludes that if Gallo is the author of these sonatas, which is most probable, they can hardly have been composed before the 1750s.<sup>62</sup>

---

<sup>59</sup>Vincent Duckles, Minnie Elmer, and Pierluigi Petrobelli, Thematic catalog of a manuscript collection of eighteenth century Italian music in the University of California, Berkeley (Berkeley/Los Angeles: University of California, 1963) pp. 102-103.

<sup>60</sup>Degrada, Messe, pp. 66-67, footnote 5.

<sup>61</sup>Cari Johansson, "From Pergolesi to Gallo by the numericode system," Svensk tidskrift för musikforskning (1975/2) pp. 67-68.

<sup>62</sup>Ibid.

In summarizing the status of research on the instrumental music attributed to Pergolesi, it is clear that the questions raised initially by Walker and Cudworth have in some cases been substantiated, particularly regarding the trio sonatas and concertini. However, many questions remain, and many attributed works have never been investigated. The present study is an attempt to collate the findings of my predecessors and to verify or dispute their findings by critical evaluation of the music itself.

### M e t h o d   o f   A p p r o a c h

As is frequently the case in studies of early eighteenth-century music, the unreliability of sources necessitates an approach based largely on stylistic criteria. Although in the present study existing diplomatic evidence is considered as a primary basis for authentication, fruitful study of watermarks, handwriting, and ink is for the most part precluded by the fact that few extant manuscripts are from the early eighteenth century; the majority are middle- or late-eighteenth century. While the number of manuscripts and early editions of each work under consideration varies from one to thirty-two, most works have few sources. Fifteen manuscripts are unica. As already

mentioned, there are no autographs of instrumental music by Pergolesi.<sup>63</sup> Some manuscripts are obvious copies of copies, as for example many of the manuscripts in the library of the Milan conservatory.<sup>64</sup> The first printed editions attributed to Pergolesi are dated thirty-five years after the composer's death, thus making the study of plate numbers and publishers' catalogues, etc. quite futile for authentication purposes.

For all the above reasons, it appears that in the present instance we must rely heavily on comparative stylistic analysis in our search for evidence to prove or disprove authenticity for the same reason as Bathia Churgin, who in her study of the Sammartini symphonies states:

. . . in the end the authenticity of a particular work has had to be judged primarily on the basis of style, though with all objective data taken into account, since so few sources exist whose attributions can be trusted.<sup>65</sup>

---

<sup>63</sup>See above, p. 6, footnote 9. Also see the references to Manuscripts in Chapter VIII, *passim*.

<sup>64</sup>Copies of many sources in the Biblioteca del Conservatorio di Musica San Pietro a Majella, in Naples, appear in the Biblioteca del Conservatorio di Musica "G. Verdi" in Milan. Most are signed and verified by vice-archivist Francesco Rondinella ca. 1862.

<sup>65</sup>Bathia Churgin, ed., The symphonies of G. G. Sammartini (Cambridge: Harvard University Press, 1968) I, 5.

Although the unreliability of stylistic evidence alone in the determination of authenticity has been emphasized by many authorities, among them H. C. Robbins Landon and Edward O. D. Downes,<sup>66</sup> others, such as Oliver Strunk, have recognized the need for improvement in our methods of style analysis.<sup>67</sup> Thus, Jan LaRue narrows the causes of insufficiency of style analysis to either the subjectivity of the critic himself, or his tendency to make functionally isolated observations without regard to the central core of movement in the piece.<sup>68</sup>

One of the main objectives of the present study is to search for a personal Pergolesi style. There is evidence that personal styles with unknown attributes exist in the works of other composers. For example, William Paisley, using statistical methods, succeeded in identifying the authorship of a large number of melodic excerpts drawn from the works of seven different composers, employing only the first

---

<sup>66</sup>H. C. Robbins Landon, "Problems of authenticity in eighteenth century music," Instrumental music: a conference at the Isham Memorial Library, May 4, 1957 (ed. David G. Hughes, Cambridge: Harvard University Press, 1959) pp. 36, 48.

<sup>67</sup>Landon, "Authenticity," p. 55.

<sup>68</sup>Jan LaRue, "Mozart or Dittersdorf," Mozart-Jahrbuch 1971/72, pp. 43-44.

six non-durational pitches of the excerpts.<sup>69</sup> Although the results of his experiment are statistically valid -- they tell Haydn and Mozart apart with probabilities of more than one thousand to one -- his methods are, as Arthur Mendel puts it, "frighteningly naive where music is concerned."<sup>70</sup> Nevertheless, they illustrate the power of "unknown communicators"<sup>71</sup> and show the possibilities inherent in the use of statistical methods in order to define a personal style.

A personal style is especially difficult to define in the works of a composer's early period; youthful styles tend to be derivative and to run to clichés. Pergolesi, of course, had only an "early period" -- his known compositional career extended from his twentieth to twenty-sixth years. As a young man, he must have experimented with different styles, but as far as we know, he wrote primarily in the musical vernacular of his time. La serva padrona, despite its seeming novelty,

---

<sup>69</sup>William J. Paisley, "Identifying the unknown communicator in painting, literature and music: the significance of minor encoding habits," Journal of Communication, XIV (1964) 219-237.

<sup>70</sup>See discussion in Barry S. Brook, Musicology and the computer: musicology 1966 - 2000, a practical program: three symposia, Symposium I, April 10, 1965, Rockefeller Institute (New York: The City University of New York, 1970) pp. 40-41.

<sup>71</sup>Paisley, "Unknown communicator," pp. 219-237.

was the expression of a pervasive new spirit reflecting powerful social changes.

The rise of new social forces and their importance in the formation of musical styles are not out of the ordinary in the history of music. As a case in point, jumping ahead some four decades, we come to the period around 1770, which as Barry Brook puts it, "saw the birth of the light-hearted symphonie concertante and its rapid conquest of the concert rooms of Europe," and "saw, simultaneously, the intense emotional outburst in all the arts known as the Sturm und Drang . . ."<sup>72</sup> Brook suggests that these two completely diverse phenomena (one predominantly in major keys, the other predominantly in minor) are in fact related; both are responses to similar social forces and both are expressions of the emergence of the composer as an independent artist.<sup>73</sup>

We are fortunate in one respect; we do not face the several changes of style often found in works by longer-lived composers. Haydn is a prime example; at age thirty-six, he wrote a number of works characterized by:

---

<sup>72</sup>Barry S. Brook, "The symphonie concertante: its musical and sociological bases," International Review of the Aesthetics and Sociology of Music, VI/1 (1975) 19.

<sup>73</sup>Ibid.

. . . stress on the minor mode, driving, syncopated rhythms, melodic motives built on wide leaps, harmonies full of tension, pointed dissonances, extended modulations, greater breadth of dynamics and accentuation, and a fascination with contrapuntal devices, canons, fugatos, etc.<sup>74</sup>

This was, of course, Haydn's Sturm und Drang period, lasting only about four years (1768 - 1772); never again in his oeuvre are these traits combined with such intensity.

And now, cognizant of the limitations and dangers involved, we seek to determine the probability of authenticity of the instrumental works bearing the name Pergolesi, using largely stylistic criteria, although of course all available external evidence will be carefully considered.

As a point of departure, the only instrumental works which can be reasonably accepted as authentic are those that are part of stage works known to have been composed by Pergolesi. Six overtures appear in all extant sources of six operas by Pergolesi; one of these also appears as the overture to a sacred drama by Pergolesi. Although not established beyond all doubt, their authenticity has never been questioned, even in the thorough-going study of Helmut Hell.<sup>75</sup> We will rely on these

---

<sup>74</sup>Barry S. Brook, "Sturm und Drang and the romantic period in music," Studies in Romanticism, IX/4 (Fall 1970) 278.

<sup>75</sup>Hell, Opernsinfonie, pp. 453-460, 548-554.

presumably authentic compositions as indicative of Pergolesi's instrumental style: the only such evidence available.

Opposed to this basic group, two control groups represent overtures to operas and oratorios by composers other than Pergolesi performed (1) from 1725 to 1740, a fifteen-year span encompassing -- with four years' leeway at either end -- the period of Pergolesi's creative activity, and (2) from 1750 to 1775, the quarter century following the Parisian performances of La serva padrona, during which Pergolesi's posthumous fame was at its height.<sup>76</sup> The rationale behind this procedure is twofold. On the one hand, comparison of the Pergolesi sinfonias with those of Control Group I should be helpful in determining the degree of stylistic affinity of the music of Pergolesi with that of his contemporaries and should pinpoint any distinguishing characteristics holding his music apart from the common practice of his time. On the other hand, Control Group II, representing as it does compositions written from fourteen to thirty-nine years after Pergolesi's death, reflects post-mid-century style, and enables us to test the hypothesis that this is the time when many manuscripts and editions falsely bearing his name originated. Both control groups are derived from the extensive

---

<sup>76</sup>See above, p. 11-12.



collection of manuscripts and transcripts -- transcribed between the years 1905 and 1915 -- at the Library of Congress in Washington, D.C., representing the holdings at that time of more than nineteen European libraries.<sup>77</sup>

The precise frequencies with which style characteristics occur in the three groups (the Pergolesi sinfonias and two control groups) are then given in percentages, with respect to:

- a) disposition, keys, and lengths of the movements
- b) instrumentation
- c) texture
- d) phrase structure
- e) harmony
- f) melodic and rhythmic patterns
- g) sectional articulation

By this analysis and comparison, we determine Pergolesi's practice in his sinfonias and see how they compare with sinfonias written by other composers: those of his own time and those writing in the third quarter of the eighteenth century.

Next, in an effort to better define the Pergolesi "style," we re-evaluate this information in the light of the authentic vocal music by Pergolesi, making our analysis and comparison less dependent on

---

<sup>77</sup>See below, pp. 56-57.

the sinfonias, which are after all, few in number.

In this way, three checklists are drawn up:

- a) Checklist A lists positive characteristics, those found in 50 - 100% of the works sampled.
- b) Checklist B indicates rare characteristics, present in 1 - 25% of the works sampled.
- c) Checklist C lists "negative" characteristics, those that are absent in the works sampled.

Although these three checklists are valuable indicators of characteristics used often, rarely, or never by Pergolesi, they are clearly too fragmentary in themselves to define the essence of the Pergolesi "style." Accordingly, we have adapted and altered for our purpose a method, first proposed by LaRue, quantitatively correlating the bar-to-bar activity of pitch, rhythm, and harmony.<sup>78</sup> By this method of functional correlation analysis, we find a prevalent range of percentage of similar activity in authentic works, what is apparently a "musical metabolism"<sup>79</sup> unique to the composer.

Finally, to further define the Pergolesi "style," an effort is made to conceive of the style as a synthesis of elements forming a

---

<sup>78</sup>LaRue, "Mozart or Dittersdorf," pp. 44-49. A full outline of the method used here will be found below in Chapter V.

<sup>79</sup>LaRue, "Mozart or Dittersdorf," p. 44.

unity. As an added refinement, we examine the role of elements in phrase formation.

From all these procedures, we have evolved five stylistic criteria for the evaluation of authenticity of the seventy-nine instrumental works to be studied. A sixth criterion, where applicable, brings external evidence into play. Through these criteria, five degrees of probability of authenticity are indicated: Categories A (authentic), B (probably authentic), C (doubtful), D (probably spurious), and X (spurious).

Following this introduction, the present study is divided into three parts. Part I, entitled "Toward the Definition of a Pergolesi 'Style'," consists of six chapters and follows the method we have outlined above:

#### Chapter

- |     |                                                                                            |
|-----|--------------------------------------------------------------------------------------------|
| I   | establishment of the authentic Pergolesi sinfonias and the two control groups              |
| II  | analysis and comparison of the Pergolesi sinfonias with those of the two control groups    |
| III | analysis and comparison of authentic vocal and instrumental music                          |
| IV  | the three checklists                                                                       |
| V   | correlation of activity; formulation of percentages of similar activity                    |
| VI  | the Pergolesi "style" as a synthesis of elements; the role of elements in phrase formation |

Part II is an annotated thematic inventory of all seventy-nine instrumental works attributed to Pergolesi, arranged in order of the five categories of probability of authenticity, with an explanation of the basis for the evaluation. Each category is subdivided as follows:

- a) works for solo instrument
- b) works for two to four instruments
- c) works for five or more instruments

For each work in the thematic inventory, the following information is given:

- 1) the incipit of every movement
- 2) an account of all known manuscript sources
- 3) early and modern editions
- 4) the instrumentation as it appears in the sources
- 5) other attributions (if any)
- 6) a commentary regarding the sources
- 7) an account of the literature pertaining to the work
- 8) notable features of the music itself
- 9) the application of the criteria to the work
- 10) the work's indicated degree of probability of authenticity

Part III, entitled "Summary and Conclusion," gives the results of our efforts.

Finally, a word about the appendices. Many instrumental works of an introductory or incidental nature are published in the Opera omnia in conjunction with operas and oratorios. While the sources of these

works are unknown, in the interest of completeness they are listed, with their incipits, in Appendix I.

Appendix II lists all known arrangements, potpourris, and adaptations comprising instrumental music based on works attributed to Pergolesi which are not treated in the main body of this study.

Appendix III is a prospectus for an entirely new critical and scholarly collected edition of the complete works of Pergolesi.

Part I

TOWARD THE DEFINITION OF A PERGOLESÌ "STYLE"

## Chapter I

SINFONIAS BY PERGOLESI, HIS  
CONTEMPORARIES AND SUCCESSORSA. The Background: Conservatories and  
Theaters of Naples

The musical preeminence of Naples in the eighteenth century was recognized by contemporary writers; many shared the view of de Brosse who wrote in 1739 that it was "the capital of the world's music."<sup>1</sup> More recent writers claim that the importance of Naples in the musical life of the eighteenth century has been overestimated. Thus, Edward O. D. Downes not only questions the existence of a "Neapolitan School" but also that of a "Neapolitan tradition,"

---

<sup>1</sup>de Brosse, Lettres, I, 386. Other eighteenth-century references praising the music of Naples may be found in Michael F. Robinson, Naples and Neapolitan Opera (Oxford: Clarendon, 1972) p. 1.

producing evidence to prove his contention that many of the so-called innovations of Neapolitan opera composers had already been anticipated by Venetian composers between 1650 and 1720.<sup>2</sup> Hellmuth Christian Wolff maintains that the term "Neapolitan Opera," referring to "a stylistic designation of a definite nature, should definitely be shelved."<sup>3</sup> On the other hand, Daniel Heartz defends the concept of a Neapolitan School in the triple sense of place of origin (Naples), place of training (the conservatories), and place of practical experience (the opera house).<sup>4</sup> Although Heartz's first criterion is questionable since so many Neapolitan composers were not native to Naples, the importance of the city in the eighteenth century as one of a number of centers of study and performance cannot be denied. Nevertheless, the truth remains that the constant interplay between musical centers, the comings and goings of musicians in eighteenth-century Italy, make it

---

<sup>2</sup>Edward O. D. Downes, "The Neapolitan tradition in opera," Report of the eighth congress of the I.M.S. (New York: Bärenreiter, 1961) I, 277-284.

<sup>3</sup>Hellmuth Christian Wolff, "The Fairy-Tale of the Neapolitan Opera," Studies in eighteenth-century music: a tribute to Karl Geiringer on his seventieth birthday (London: George Allen and Unwin, 1970) p. 405.

<sup>4</sup>Daniel Heartz, "Critical years in European musical history; 1740-60," Report of the tenth congress of the I.M.S. (Ljubljana: 1967) p. 163.



extremely difficult to localize musical traditions. Pierluigi Petrobelli reminds us that "Neapolitan composers often came to Venice to teach, while Venetian composers went all over Italy."<sup>5</sup> As a difference in teaching approaches between Naples and Venice, Petrobelli suggests that in the four scuole of Venice, "training concentrated more on practical performance than on anything else, while in the Conservatories of Naples, . . . the training concentrated not only on practical performance but also on composition."<sup>6</sup>

The four conservatories of Naples -- S. Maria di Loreto, S. Maria della Pietà dei Turchini, Poveri di Gesù Cristo, and S. Onofrio a Capuana -- were originally established in the sixteenth century to educate the orphans of the city. Music, first introduced into the curriculum in order to provide boy performers for the churches attached to the charitable organizations, soon became the most important subject. By the eighteenth century, the reputation of the conservatories as centers of music education and the status of their teachers attracted talented music students (including many who were not orphans) from

---

<sup>5</sup>Heartz, "Critical," p. 175.

<sup>6</sup>Ibid.

all over Italy and from as far afield as Spain and Germany.<sup>7</sup> A partial list of opera composers who received at least part of their education at a Neapolitan conservatory follows.

|                             |                          |
|-----------------------------|--------------------------|
| Francesco Mancini           | (1672 - 1737)            |
| Domenico Sarri              | (1679 - 1744)            |
| Nicola Antonio Porpora      | (1686 - 1768)            |
| Leonardo Vinci              | (1690 - 1730)            |
| Francesco Feo               | (1691 - 1761)            |
| Leonardo Leo                | (1694 - 1744)            |
| Giuseppe di Majo            | (1697 - 1771)            |
| Pietro Auletta              | (1698 - 1771)            |
| Nicola Logroscino           | (1698 - ? )              |
| R. Broschi                  | (1698 - 1756)            |
| Pasquale Cafaro             | (1706 - 1787)            |
| Egidio Duni                 | (1709 - 1775)            |
| Giovanni Battista Pergolesi | (1710 - 1736)            |
| David Perez                 | (1711 - 1778)            |
| Gaetano Latilla             | (1711 - 1788)            |
| Domingo Terradellas         | (1713 - 1751)            |
| Niccolò Jommelli            | (1714 - 1774)            |
| G. Manna                    | (1715 - 1770)            |
| Girolamo Abos               | (1715 - 1760)            |
| Ignazio Fiorillo            | (1715 - 1787)            |
| N. Conforto                 | (1718 - ? ) <sup>8</sup> |

As evidence of the thorough musical training given in the conservatories of Naples, Helmut Hucce cites two Pergolesi works: the Solfeggi and the cantata Questo è il Piano.<sup>9</sup> The former consists of

---

<sup>7</sup>Robinson, Naples, pp. 13-14.

<sup>8</sup>Robinson, Naples, pp. 16-17.

<sup>9</sup>Helmut Hucce, "Die neapolitanische Tradition in der Oper," Report of the eighth congress of the I.M.S. (New York: Bärenreiter, 1961) I, 257.

one hundred and seven two- and three-voiced exercises in counterpoint completed by Pergolesi at the Conservatorio dei Poveri di Gesù Cristo, under the tutelage of Gaetano Greco or Francesco Durante. Surprisingly, Huckle finds among them exercises in proportio tripla, proportia sesquialtera, and proportio dupla.<sup>10</sup> The cantata, completed 24 April 1731, in the last month of Pergolesi's residence at the conservatory, demonstrates the fruits of the teaching of Durante, above all, repetition of motives and phrases, so characteristic of arias composed in Naples around 1730.<sup>11</sup>

At the conservatories, students also learned the techniques of stage production through the composition and performance of sacred music dramas. Although occasionally, they were permitted to compose and produce stage works without religious content,<sup>12</sup> for the most part, opera was nurtured in the theatres of Naples.

The earliest opera house and most important during the lifetime of Pergolesi was the Teatro San Bartolomeo where operatic performances were given continuously from the mid-1650s until 1737, when the

---

<sup>10</sup>Huckle, "Tradition," p. 258.

<sup>11</sup>Ibid.

<sup>12</sup>Robinson, Naples, pp. 16-17.

theatre was pulled down to make way for the new royal theatre, the San Carlo.<sup>13</sup> Founded and patronized by King Charles III of the Two Sicilies, the San Carlo, like the San Bartolomeo before it, concentrated on heroic opera seria. On the other hand, the enormous popularity of comic opera, often in Neapolitan dialect, necessitated three smaller theatres, the Fiorentini (beginning in 1709), the Della Pace, and the Nuovo (both inaugurated in 1724).<sup>14</sup>

Pergolesi was very much a part of the intense musical activity of the conservatories and opera houses of Naples. As we have seen, he received a thorough musical education at the Conservatorio dei Poveri di Gesù Cristo. Furthermore, the first performances of three of his operas, Salustia, Il prigionier superbo, and Adriano in Siria were at the San Bartolomeo, one -- Lo frate 'nnamarato -- was at the Fiorentini, and one -- Flaminio -- at the Nuovo.

It must be emphasized, however, that he was not the product or founder of a "Neapolitan School," nor was he raised in a "Neapolitan tradition." Rather, he received thorough and comprehensive musical

---

<sup>13</sup>U. Prota-Giurleo, I teatri di Napoli nel '600, la commedia e le maschere (Naples: 1962) pp. 21ff.

<sup>14</sup>Robinson, Naples, p. 11.

training and was exposed to constructive musical influences which -- far from being confined to Naples -- were part of eighteenth-century musical life in Western Europe.

### B. The Sinfonia

With few exceptions, every opera, sacred drama, and oratorio produced during the second and third quarters of the eighteenth century opened with an Italian overture.<sup>15</sup> Otherwise known as "introduzione" or "intrada," "sinfonia" was by far the most common designation for this curtain-raiser. The importance of the genre to the present study is underlined by the fact that, in addition to those of Pergolesi, all members of the two control groups are sinfonias.<sup>16</sup>

Although recognized as a forerunner of the symphony by early writers such as Hugo Botstiber,<sup>17</sup> the first thoroughgoing treatment of

---

<sup>15</sup>During the first quarter of the century, the French overture was used equally with the Italian. Many existing scores show no overture. During the last quarter of the century, there was a parallel development of the one-movement overture.

<sup>16</sup>See above, pp. 31-33.

<sup>17</sup>Hugo Botstiber, Geschichte der Ouverture und der freien Orchesterformen (Leipzig: Breitkopf & Härtel, 1913).

the genre occurs in a dissertation by Herbert S. Livingston.<sup>18</sup> Confining his studies chiefly to manuscripts and transcripts at the Library of Congress, Livingston makes no attempt to establish the authenticity of the works he considers, stating that the scope of his study and the nature of his sources precludes such activity.<sup>19</sup> His work is a rather broad survey of the genre throughout the eighteenth century. A more recent study, by Helmut Hell, concerns itself specifically with the Neapolitan *sinfonia* of the first half of the eighteenth century.<sup>20</sup> Hell's treatment is much more historically and stylistically detailed than Livingston's. Despite the fact that only five composers are considered -- Pergolesi, Nicolo Porpora, Leonardo Vinci, Leonardo Leo, and Nicolo Jommelli -- all available *sinfonias* attributed to these composers are studied, questions of authenticity are weighed, and a thematic catalogue is appended.

Through the above studies, a remarkably consistent portrait of the eighteenth-century *sinfonia* emerges. Indeed, Livingston -- while

---

<sup>18</sup>Herbert S. Livingston, The Italian Overture from A. Scarlatti to Mozart (Ph.D. dissertation, University of North Carolina, 1959).

<sup>19</sup>Livingston, Overture, p. 8.

<sup>20</sup>Hell, Opernsinfonie.

he does not consider any works by Pergolesi in his study<sup>21</sup> -- in referring to what he calls the "classic Italian overture" ca. 1730 - ca. 1760, states that "there are few individual characteristics to make the overtures of one composer readily distinguishable from those of his contemporaries."<sup>22</sup>

The only other instrumental music occurring with some frequency in eighteenth-century operas, sacred dramas, and oratorios, are relatively short marches, usually of a processional nature. Very often they appear immediately after the sinfonia, at the opening of the first act.

Our initial task is to determine the probability of authenticity of the sinfonias attributed to Pergolesi. Then, in order to determine whether these works differ in any way from the common practice of the period, we must know the work of Pergolesi's contemporaries, in this way, providing a background for judgment. A further basis of comparison lies in the instrumental stage works by Pergolesi's successors: works produced during the third quarter of the eighteenth century.

---

<sup>21</sup>Livingston, Overture. The author limits himself to unpublished works. Pergolesi's, of course, are published in the Opera omnia.

<sup>22</sup>Livingston, Overture, p. 96.

The remainder of this chapter, therefore, will concern itself with the establishment of three groups: an experimental group consisting of the Pergolesi sinfonias, Control Group I representing sinfonias to operas by contemporaries of Pergolesi (1725 - 1740), and Control Group II, a random sample of sinfonias composed from 1750 to 1775.

### C. S i n f o n i a s   b y   P e r g o l e s i

Prior to establishing a group of probably authentic Pergolesi sinfonias, we must first determine the probability of authenticity of the operas, intermezzi, oratorios, and sacred dramas attributed to Pergolesi, on the basis of available external evidence.

Six operas are well-authenticated. Radiciotti lists them, with their premier performance places and dates, as follows: Salustia, San Bartolomeo, Winter 1731; Lo frate 'nnamorato, Fiorentini, September 30, 1732; Il prigionier superbo, San Bartolomeo, August 28, 1733; Adriano in Siria, San Bartolomeo, October 25, 1734; L'Olimpiade, (Tordinona), Rome, (January) 1735; Il Flaminio, Nuovo, Autumn 1735.<sup>23</sup>

---

<sup>23</sup>Radiciotti/Cherbuliez, Pergolesi, pp. 168, 178-179, 184, 209, 220, 231.



Radiciotti lists the following additional operas which he attributes to Pergolesi: Recimero, Il maestro di musica, and Il geloso schernito.<sup>24</sup> Of these, the first is lost, the second appears to contain only three arias which may be considered authentic, while the third is spurious.<sup>25</sup> Both Il maestro di musica and Il geloso schernito are published in Cafarelli's Opera omnia. The present writer has pointed out elsewhere, based on the writings of Cudworth and Walker, that the former was composed by Pietro Auletta and others (including Pergolesi), while the latter is the work of Pietro Chiarini, with a sinfonia by Baldassare Galuppi.<sup>26</sup> A scenic prelude entitled Il tempo felice, the first part of which has been attributed by Radiciotti to Pergolesi, is not to be found.<sup>27</sup>

In accordance with the custom of the time, intermezzi are known to have been performed between the acts of at least three of the authentic operas. Salustia was accompanied by an untitled intermezzo with

---

<sup>24</sup>Giuseppe Radiciotti, Pergolesi (Rev. ed., Milan: Treves, 1935) p. 175.

<sup>25</sup>Paymer, Catalogue, pp. 42-43.

<sup>26</sup>Paymer, Catalogue, pp. 41 - 42. See also Charles L. Cudworth, "Ye olde spuriosity shoppe," Notes, XII/4 (1955) 540; Cudworth, "Instrumental," p. 321; Walker, "Forgeries," pp. 312, 315-320.

<sup>27</sup>Radiciotti, Pergolesi, p. 176.

protagonists Nerena and Nibbio; Il prigionier superbo by La serva padrona; and Adriano in Siria by Livietta e Tracollo, otherwise variously known as La contadina astuta, La finta Polacca, and Tracollo.<sup>28</sup> Only the libretto of the first exists. Degrada points out that the intermezzo Amor fa l'uomo cieco -- alternatively entitled La sorte degli amanti, cited by Radiciotti as Pergolesi's intermezzo to Salustia<sup>29</sup> -- is in reality the title of an intermezzo with libretto by Carlo Goldoni, a pasticcio with music by Pietro Chiarini, Pergolesi, and Gaetano Latilla, which was presented in Verona in 1741 - 1742 between the acts of Chiarini's Artaserse.<sup>30</sup> Thus, the music of only two intermezzi survives.

Three sacred stage works are listed by Radiciotti: the oratorio La Fenice sul rogo ovvero la morte di San Giuseppe, the sacred drama Li prodigi della divina grazia nella conversione di San Guglielmo Duca d'Aquitania, and the oratorio La nascita del redentore.<sup>31</sup> Of these,

---

<sup>28</sup>Francesco Degrada, "Uno sconosciuto intermezzo di Giovanni Battista Pergolesi," Studi di musicologia in onore di Guglielmo Barblan in occasione del LX compleanno (Florence: Olschki, 1966) pp. 79-80.

<sup>29</sup>Radiciotti, Pergolesi, p. 175.

<sup>30</sup>Degradà, "Intermezzo," p. 80.

<sup>31</sup>Radiciotti, Pergolesi, pp. 183-184.

only the second appears to be genuine; the authenticity of the first is strongly doubted by Helmut Hell,<sup>32</sup> while the third, the score of which was last seen by Villarosa in 1831, is missing. La conversione di San Guglielmo d'Aquitania received its first performance in Naples at the Convento di S. Agnello Maggiore in the summer of 1731.<sup>33</sup>

To summarize, an inventory of presumably authentic stage works by Pergolesi reveals the following: six operas, two intermezzi, and a sacred drama. Each of the above, excepting the intermezzi, begins with a sinfonia in all sources. While none of the sources of Livietta e Tracollo contains any instrumental music, one source alone of the many manuscripts and early editions of La serva padrona begins with an overture. This sinfonia, in F major, appears in one of six copies of La serva padrona in the library of the Conservatorio di Musica di San Pietro a Majella in Naples, the title page of which attributes it to "Pergolesi."<sup>34</sup> Since Hell finds this work to be of Viennese provenance,<sup>35</sup> and inasmuch as the other five manuscript copies at the

---

<sup>32</sup>Hell, Opernsinfonie, pp. 453-457.

<sup>33</sup>Radiciotti, Pergolesi, p. 184.

<sup>34</sup>Biblioteca della Conservatorio di musica S. Pietro a Majella, Partit. ms. 30.4.20.

<sup>35</sup>Hell, Opernsinfonie, pp. 457-460.

Naples conservatory as well as a multiplicity of sources elsewhere appear without introductory instrumental music, the sinfonia to La serva padrona (published in the Opera omnia after the aforesaid manuscript)<sup>36</sup> is not included in our list of authentic instrumental stage music by Pergolesi. However, this sinfonia, along with the above-mentioned sinfonias to Il geloso schernito and La morte di San Giuseppe will be considered in Part II of the present study, along with all other instrumental music which has been attributed rightly or wrongly to Pergolesi.

The only other presumably authentic music for the stage consists of two marches, one in Act I, Scene 1 of Il prigionier superbo, the other in Act III, Scene 6 of L'Olimpiade.

In accordance with the above information, the probably authentic stage works, in chronological order, appear as follows:<sup>37</sup>

---

<sup>36</sup>Pergolesi/Caffarelli, Opera omnia, XI/1, 1.

<sup>37</sup>For purposes of comparison, the numeration used here for the sinfonias is carried through to the two control groups. See below, pp. 58, 62.

|                                                               | Movements | Date |
|---------------------------------------------------------------|-----------|------|
| 1 Sinfonia: <u>La conversione di S. Guglielmo d'Aquitania</u> | 3         | 1731 |
| 2 Sinfonia: <u>Salustia</u>                                   | 3         | 1731 |
| 3 Sinfonia: <u>Lo frate 'nnamorato</u>                        | 3         | 1732 |
| 4 Sinfonia: <u>Il prigionier superbo</u>                      | 3         | 1733 |
| March: <u>Il prigionier superbo</u>                           | 1         | 1733 |
| 5 Sinfonia: <u>Adriano in Siria</u>                           | 3         | 1734 |
| Sinfonia: <u>L'Olimpiade</u> = no. 1                          | 3         | 1735 |
| March: <u>L'Olimpiade</u>                                     | 1         | 1735 |
| 6 Sinfonia: <u>Flaminio</u>                                   | 3         | 1735 |

It is noteworthy that in the above list two sinfonias, those to La conversione di S. Guglielmo d'Aquitania and L'Olimpiade, are identical in all sources, while a third, that to Adriano in Siria, is markedly similar to these in its first and third movements. The common eighteenth-century practice of using previously written sinfonias as overtures to new works is here in evidence. Whether, as Hell suggests, the overture to La conversione di S. Guglielmo d'Aquitania was composed in 1731, and subsequently used -- somewhat shortened in its first and third movements, but with a different slow movement -- for Adriano in Siria in 1734, and again in its original form for L'Olimpiade in 1735,<sup>38</sup> we do

---

<sup>38</sup>Hell, Opernsinfonie, p. 209.

not know. There are alternative possibilities: (1) the sinfonia was written for L'Olimpiade in 1735 and subsequently appended to the earlier works; (2) as Huccke believes, it was originally written for Adriano in Siria and then expanded for L'Olimpiade and used in this form for La conversione di S. Guglielmo.<sup>39</sup> In any case, the sinfonia to L'Olimpiade in its unabridged form -- identical with that of La conversione di San Guglielmo -- is by far the most ubiquitous overture in our group of Pergolesi sinfonias, appearing as such in thirty-two manuscripts. The March of Sacrifice in Act III, Scene 6 of L'Olimpiade must have been a very popular instrumental work of the latter part of the eighteenth century on its own; many independent manuscripts of the piece exist, particularly in Sweden. In addition, most extant scores and parts of L'Olimpiade include the march.

Of course, mere numbers of manuscripts is not a criterion for authenticity. Most of the sources are few in number, a circumstance which does not lessen their probability of authenticity. While it has not been possible in the present study to examine every manuscript, all efforts have been made to compile as complete a listing of known sources as possible (see Thematic Inventory in Part II).

---

<sup>39</sup>Huccke, MGG, X, 1062.

D.   E s t a b l i s h m e n t   o f   C o n t r o l   G r o u p   I  
(1725 -1740)

In order to determine style characteristics of all Italian overtures written by Neapolitan composers other than Pergolesi between 1725 and 1740, it would theoretically be necessary to examine every work. This is, of course, a practical impossibility; we are dealing with a population of unknown quantity.<sup>40</sup> There are, as Pierluigi Petrobelli observes, an astonishing number of uninvestigated opera scores of the period still extant in Italian libraries alone, not to mention the huge number in other countries.<sup>41</sup> Conversely, many opera scores known to have existed are lost.

As in many experimental situations, since the actual population no longer exists, we must attempt to find the parameters of the population by using a representative sample.<sup>42</sup> Fortunately, such a sample exists at the Library of Congress in Washington, D.C. This remarkable

---

<sup>40</sup>In statistics, a population is defined as a complete set of individuals, objects, or measurements having some common observable characteristic. See Audrey Haber and Richard B. Runyon, General statistics (2nd ed., Reading, Mass.: Addison-Wesley, 1974) p. 202.

<sup>41</sup>Heartz, "Critical," p. 172.

<sup>42</sup>Haber and Runyon, Statistics, p. 4, who define a parameter as any characteristic of a population which is measurable, and a sample as a subset of the population.

collection of eighteenth-century opera scores was compiled between the years 1905 and 1915 under the direction of O. G. T. Sonneck. Although a large number of manuscripts and early editions are included, the collection consists principally of transcripts of manuscripts held by important libraries at that time. Table 1 classifies the 169 Library of Congress manuscripts and transcripts listed in Bibliography II of Livingston's study according to place of origin.

Table 1<sup>43</sup>

LIBRARIES HOLDING ORIGINAL MANUSCRIPTS OF  
LIBRARY OF CONGRESS TRANSCRIPTS

| Library                                          | No. of<br>Transcripts |
|--------------------------------------------------|-----------------------|
| London, British Museum                           | 23                    |
| Dresden, Sächsische Landesbibliothek             | 21                    |
| Berlin, Preussische Staatsbibliothek             | 21                    |
| Vienna, Nationalbibliothek                       | 16                    |
| Brussels, Bibliothèque du Conservatoire          | 13                    |
| Paris, Bibliothèque du Conservatoire             | 6                     |
| Vienna, Archiv der Gesellschaft der Musikfreunde | 4                     |
| London, Royal College of Music                   | 4                     |
| Milan, Biblioteca del Conservatorio              | 3                     |
| Brussels, Bibliothèque Royale                    | 3                     |
| Cambridge, Fitzwilliam Museum                    | 2                     |
| Königsberg, Staatsbibliothek                     | 2                     |
| Münster, Staatsbibliothek                        | 2                     |

(continued)

---

<sup>43</sup>Compiled from "Bibliography II: scores," in Livingston, Overture, pp. 325-343, which see for a complete list of the Library of Congress collection of Italian overtures. We have verified the accuracy of these transcripts by comparing them with extant manuscripts



Table 1, continued

| Library                           | No. of<br>Transcripts |
|-----------------------------------|-----------------------|
| Paris, Bibliothèque Nationale     | 2                     |
| Darmstadt, Landesbibliothek       | 2                     |
| Berlin, Joachimsthaler Gymnasium  | 1                     |
| Munich, Staatsbibliothek          | 1                     |
| Rostock, Universitätsbibliothek   | 1                     |
| Stuttgart, Archiv der Hoftheaters | 1                     |
| Library not indicated             | 39                    |

Many of the transcripts listed above are undoubtedly copies of manuscripts no longer in existence -- casualties of the great wars of the twentieth century. This further enhances the value of the Library of Congress collection. As a representative sampling of the eighteenth-century Italian overture, it is unexcelled. Livingston, who uses the collection almost exclusively in his study, states: "Only a long period of personal travel could make available a wealth of material on the present subject comparable to that offered by this one collection."<sup>44</sup> Extracting from Livingston's "Bibliography II"<sup>45</sup> only those works attributed to Neapolitan composers performed between the years 1725

---

in the libraries of their origin. We find them to have been carefully and reliably executed.

<sup>44</sup> Livingston, Overture, p. 8.

<sup>45</sup> Livingston, Overture, pp. 325-343.

and 1740<sup>46</sup> and placing them in approximate chronological order, we obtain a representative selection of Italian overtures:<sup>47</sup>

| Composer                    | Opera                                 | Approx.<br>Date | Library<br>Holding<br>Original |
|-----------------------------|---------------------------------------|-----------------|--------------------------------|
| 7. Vinci, Leonardo          | <u>Catone in Utica</u>                | 1725            | D-Bds                          |
| 8. _____                    | <u>Partenope</u>                      | n.d.            | GB-Lbm                         |
| 9. Leo, Leonardo            | <u>Il trionfo di Camilla</u>          | 1726            | D-Drsl                         |
| 10. Porpora, Nicola         | <u>Meride e Selinunte</u>             | 1726            | GB-Lbm                         |
| 11. Vinci, Leonardo         | <u>Siroe re di Persia</u>             | 1726            | GB-Ckc                         |
| 12. Porpora, Nicola         | <u>La Semiramide<br/>riconosciuta</u> | 1729            | D-Drsl                         |
| 13. Feo, Francesco          | <u>L'Andromaca</u>                    | 1730            | GB-Lbm                         |
| 14. Vinci, Leonardo         | <u>Artaserse</u>                      | 1730            | D-Drsl                         |
| 15. Porpora, Nicola         | <u>Mitridate</u>                      | 1733            | B-Bc                           |
| 16. Latilla, Gaetano        | <u>Angelica ed Orlando</u>            | 1735            | GB-Lbm                         |
| 17. Leo, Leonardo           | <u>Il Farnace</u>                     | 1736            | A-Wn                           |
| 18. _____                   | <u>La simpatia del sangue</u>         | 1737            | F-Pc                           |
| 19. Hasse, Johann<br>Adolph | <u>La clemenza di Tito</u>            | 1738            | D-Bds                          |
| 20. _____                   | <u>Irene</u>                          | 1738            | . . . .                        |
| 21. Latilla, Gaetano        | <u>La finta cameriera</u>             | 1738            | B-Bc                           |
| 22. Leo, Leonardo           | <u>Achille in Sciro</u>               | 1739            | D-Big                          |
| 23. Latilla, Gaetano        | <u>Il Siroe</u>                       | 1740            | A-Wgm                          |
| 24. Leo, Leonardo           | <u>Amor vuol sofferenza</u>           | 1740            | A-Wgm                          |

---

<sup>46</sup>In this study, Neapolitan composers are those who had direct, personal contact with Naples, usually, but not always, through their activities at the conservatories.

<sup>47</sup>The numerical sequence used here is carried forward from that of the Pergolesi sinfonias. See above, p. 53.

With reference to the above list, it must be emphasized that we are unable, within the scope of the present study, to verify the authenticity of these works. It is impossible to say, for example, that an overture in a given manuscript is not an earlier work by the same or another composer being used in a subsequent performance. Reference to Hell's thematic catalogue necessitates the following comments further illustrating the unreliability of eighteenth-century sources.

The third movement of Vinci's Siroe (1726) is an arrangement of the same composer's Astianette (1725).<sup>48</sup> Both outer movements of Leo's Il trionfo di Camilla (1726) are a reworking of the outer movements of his Zenobia in Palmira (1725).<sup>49</sup> The entire overture to Vinci's Catone in Utica (1725) appears later as his overture to La caduta de' Decemviri (1727).<sup>50</sup> The first movement of Vinci's Artaserse (1730) is a reworking of the sinfonia to Part I of his cantata La contesa de' numi (1729), while Movements II and III are a reworking of the andante and minuet of the introduction to Part II of the same cantata.<sup>51</sup> A rearrangement of the second movement and paraphrase of

---

<sup>48</sup>Hell, Opernsinfonie, p. 540.

<sup>49</sup>Hell, Opernsinfonie, p. 555.

<sup>50</sup>Hell, Opernsinfonie, p. 542.

<sup>51</sup>Hell, Opernsinfonie, p. 546.

the third movement of Leo's Il Farnace (1736) appear in his later Le nozze di Psiche con Amore (1738).<sup>52</sup> It is also noteworthy that Vinci's

Partenope (n.d.) is nowhere mentioned in Hell's study. It is possible that this is a transcript of a lost manuscript unavailable to Hell.

Furthermore, the Brussels Conservatory manuscript transcript of Leo's Catone in Utica, originally chosen as a member of the control group, represents a work which according to Hell is probably not by Leo.<sup>53</sup> It has consequently been eliminated from the group.

Despite this confusion of sources, the attributions of Control Group I remain unquestioned; its eighteen members by six different composers are representative of the Italian overture in Naples from 1725 to 1740.

#### E.   E s t a b l i s h m e n t   o f   C o n t r o l G r o u p   I I (1750 - 1775)

In the formation of Control Group II, the Library of Congress collection is again used as our primary source.<sup>54</sup> It must be pointed

---

<sup>52</sup>Hell, Opernsinfonie, p. 561.

<sup>53</sup>Hell, Opernsinfonie, p. 558.

<sup>54</sup>See above, pp. 55-57.

out, however, that by the period in question, the word "Neapolitan" had largely lost any significance it may have had as a designation of style; "Neapolitan style" had become universal. Therefore, in establishing this group, the nationality of the composer has not been a criterion; all Italian overtures are candidates for admission, whether composed by Germans, Britons, or Italians.

Livingston's "Bibliography II" lists seventy-one sinfonias dated 1750 - 1775.<sup>55</sup> Because of the large size of this group relative to Control Group no. 1, it has seemed expedient to select from this population, a random sample of eighteen, equivalent in number to Control Group no. 1.<sup>56</sup> Consequently, each candidate was given a double-digit number from 00 to 70. The works in Livingston's list corresponding to the first two digits of each entry in the first column of a table of random numbers,<sup>57</sup> were then chosen. All double-digit numbers of seventy-one

---

<sup>55</sup> Livingston, Overture, pp. 325-343.

<sup>56</sup> The essential features of random sampling are: (1) that the samples be independent, and (2) that the probability of success in selection be the same for all samples. These two properties are possessed by games of chance, such as tossing coins, rolling dice, or lottery selections. The more usual method is to employ a table of random sampling numbers. For further discussion of sampling methods, consult Paul G. Hoel, Elementary statistics (New York/London: John Wiley, 1960) pp. 70-83.

<sup>57</sup> Hoel, Statistics, p. 241, col. 1.

and over were discarded. Individuals selected more than once were also discarded. In this way, the first eighteen numbers selected were: 03, 16, 17, 20, 24, 30, 32, 33, 34, 38, 42, 45, 48, 55, 59, 61, 68, 69. The works corresponding to these numbers, placed in approximate chronological order, appear as follows:<sup>58</sup>

|                          |                               |      |         |
|--------------------------|-------------------------------|------|---------|
| 25. Galuppi, Baldassare  | <u>Il mondo nella luna</u>    | 1750 | F-Pc    |
| 26. Jommelli, Niccolò    | <u>Ifigenia in Aulide</u>     | 1751 | F-Pc    |
| 27. Galuppi, Baldassare  | <u>Il mondo alla roversa</u>  | 1752 | B-Bc    |
| 28. Hasse, Johann Adolph | <u>Ezio</u>                   | 1755 | . . . . |
| 29. Perez, David         | <u>Solimano</u>               | 1757 | GB-Lcm  |
| 30. Traetta, Tommaso     | <u>La Didone abbandonata</u>  | 1757 | D-Drsl  |
| 31. Di Majo, Francesco   | <u>Ricimerò rè de 'Goti</u>   | 1759 | D-Drsl  |
| 32. Traetta, Tommaso     | <u>I Tindaridi</u>            | 1760 | . . . . |
| 33. Di Majo, Francesco   | <u>Artaserse</u>              | 1762 | D-Bds   |
| 34. Traetta, Tommaso     | <u>Antigona</u>               | 1764 | D-DS    |
| 35. Hiller, Johann Adam  | <u>Lisuart und Dariolette</u> | 1766 | D-Bds   |
| 36. _____                | <u>Lottchen am Hofe</u>       | 1767 | D-Bds   |
| 37. Galuppi, Baldassare  | <u>Ifigenia in Tauride</u>    | 1768 | D-KO    |
| 38. Traetta, Tommaso     | <u>Le serve rivali</u>        | 1768 | D-Drsl  |
| 39. Hasse, Johann Adolph | <u>Il Ruggiero</u>            | 1771 | GB-Lbm  |
| 40. Hiller, Johann Adam  | <u>Der Aerndtekrans</u>       | 1771 | D-Bds   |
| 41. Jommelli, Niccolò    | <u>L'Armida</u>               | 1771 | B-Bc    |
| 42. Anfossi, Pasquale    | <u>Il geloso in cimento</u>   | 1774 | . . . . |

---

<sup>58</sup>The numerical sequence used here is carried forward from that of Control Group I. See above, p. 58.

In the following chapter, we shall analyze and compare aspects of style of forty-two sinfonias: the eighteen listed here (Control Group II), the eighteen listed on page 58 (Control Group I), and the six on page 53 (authentic Pergolesi sinfonias).

## Chapter II

STYLE COMPARISON: THE PERGOLESI SINFONIAS  
AND TWO CONTROL GROUPS

In this chapter, we shall compare the six Pergolesi sinfonias with those in the two control groups, representing common practice in the years 1725 to 1740 and 1750 to 1775, respectively. Thus, we have under consideration a total of forty-two Italian overtures, divided into three groups: the Pergolesi sinfonias (hereafter referred to as P), Control Group no. I (1725 - 1740), and Control Group no. II (1750 - 1775) (henceforth referred to as Control I and Control II).

In this comparative study, every statement will be based on the frequency with which characteristics occur, with results in percentages. We shall first consider the disposition, keys, and length of the movements, giving an overview of the gross arrangement of the overtures and their constituent movements. After this, we shall compare the controls with the Pergolesi sinfonias in regard to instrumentation, texture, phrase structure, harmony, melodic and rhythmic patterns, and sectional articulation. The emphasis will be on first



movements, which are sufficiently characteristic to differentiate musical personalities.

#### A.   D i s p o s i t i o n ,   K e y s ,   a n d   L e n g t h s o f   t h e   M o v e m e n t s

Of the forty-two overtures, thirty-nine (93%) are in three movements: fast, slow, fast.<sup>1</sup> Hell confirms that three movements is indeed the typical arrangement of the Neapolitan *sinfonia* of the first half of the eighteenth century.<sup>2</sup> At the same time, he points out that two-, four-, and five-movement *sinfonias* are by no means uncommon, although in many of the so-called four-movement overtures the "fourth movement" is actually a processional march.<sup>3</sup> The independence of these marches from the overtures -- their association with the beginning of the first

---

<sup>1</sup>Two four-movement works, both by Johann Adolph Hasse, are the overtures to Irene and Il Ruggiero, both of which consist of a slow introduction followed by the three traditional movements. An apparent two-movement work, with no inner movements -- although such a movement may have been improvised in practice -- is the overture to Porpora's Mitridate. Tempo indications do not always accurately reflect the fast-slow-fast division (see below, p. 264).

<sup>2</sup>Hell, Opernsinfonie, p. 36.

<sup>3</sup>Hell, Opernsinfonie, pp. 36-39.

act -- is underscored by the fact that their key signatures usually differ from those of their respective sinfonias' first and third movements. Such instances occur in two members of Control I<sup>4</sup> and in two Pergolesi sinfonias, which are in every respect three-movement works.<sup>5</sup> There is, however, one five-movement version of a Pergolesi sinfonia which incorporates a march (P 143 alt-A).

With one exception,<sup>6</sup> the outer movements are in the same key -- an almost universal practice. Forty-one (98%) are in major keys.<sup>7</sup> This preponderance of major keys corroborates the findings of Hell for the sinfonia<sup>8</sup> and Kamien for the keyboard sonata.<sup>9</sup> Table 2 shows the distribution of keys.

---

<sup>4</sup>Henceforth, we shall refer to all members by their numeration on pages 53, 58, 62 above. Thus, in this case, by referring to numbers 17 and 20, we indicate that the overtures to Leo's Il Farnace and Hasse's Irene are followed by marches.

<sup>5</sup>Nos. 4 and 5. The identical march of no. 5 appears also in many manuscripts of L'Olimpiade.

<sup>6</sup>No. 20, whose outer movements are in G major and G minor, respectively.

<sup>7</sup>The exception is no. 8, in G minor. Also see footnote 6.

<sup>8</sup>Hell, Opernsinfonie, p. 71.

<sup>9</sup>Roger J. Kamien, The opening sonata-allegro movements in a randomly selected sample of solo keyboard sonatas published in the years 1742-75 (inclusive) (Ph.D. dissertation, Princeton University, 1964) p. 33, fn. 17. We are indebted to Kamien for many of the aspects of style analysis and comparison used in this and the succeeding chapter; especially for the concept of tabulation of exact frequency of occurrence of traits in representative samples.

Table 2  
DISTRIBUTION OF KEYS IN SINFONIAS

| Key               | Control Groups |   |    | Totals |
|-------------------|----------------|---|----|--------|
|                   | P              | I | II |        |
| D                 | 6              | 7 | 14 | 27     |
| F                 | -              | 3 | 3  | 6      |
| G                 | -              | 4 | 1  | 5      |
| C                 | -              | 2 | 1  | 2      |
| A ! <sup>10</sup> | -              | 1 | -  | 1      |
| g                 | -              | 1 | -  | 1      |

It is noteworthy that twenty-seven of the forty-two overtures (64%) are in the key of D major. As Livingston suggests, the popularity of this key is doubtless explained by the general preference for horns and trumpets in D during this period -- the key of the brass instruments and the key of the composition being very often the same -- and also by the fact that it is an easy violin key since the two middle strings are tuned to tonic and dominant.<sup>11</sup> Table 2 demonstrates that this key preference

---

<sup>10</sup>The use of the exclamation mark (!) indicates that the actual key is not indicated correctly by the key signature, a common Baroque occurrence.

<sup>11</sup>Livingston, Overture, p. 157.

became even more prevalent in the third quarter of the century -- occurring in twice as many sinfonias in Control II as in Control I -- at the evident expense of other keys. It also demonstrates that Pergolesi, all of whose sinfonias are in the key of D, was true to eighteenth-century tradition.

As for the inner movements, we must first distinguish between those which are of a transitional nature -- very short and usually of ambiguous tonality -- and those which are self-contained. Three members of our sample, all from Control I, have transitional slow movements.<sup>12</sup> The use of such movements is an early characteristic -- a fact pointed out by Livingston.<sup>13</sup> Pergolesi emerges as forward-looking; none of his sinfonias have transitional slow movements. Table 3 indicates the relative keys of the inner movements, excluding the two transitional movements of ambiguous tonality and the one inner movement which is lacking.<sup>14</sup>

---

<sup>12</sup>Nos. 8, 11, and 20.

<sup>13</sup>Livingston, Overture, p. 87.

<sup>14</sup>See above, p. 63, footnote 1.

Table 3  
RELATIVE KEYS OF SINFONIA INNER MOVEMENTS

| Key Relative to<br>Outer Movements | Control Groups |   |    | Totals |
|------------------------------------|----------------|---|----|--------|
|                                    | P              | I | II |        |
| Tonic minor (i)                    | 2              | 9 | 4  | 15     |
| Subdominant (IV)                   | 3              | 1 | 10 | 14     |
| Submediant minor (vi)              | -              | 3 | 2  | 5      |
| Subdominant minor (iv)             | 1              | - | 1  | 2      |
| Dominant (V)                       | -              | 1 | 1  | 2      |
| Mediant minor (iii)                | -              | 1 | -  | 1      |

Two conclusions emerge from a study of the above table. First, the preference for minor in the inner movement seems to be an early trait; 87% of the early group as against only 39% of the later group use the minor in inner movements. Second, the most popular early inner-movement key (60%) is the tonic minor, while the most popular later key (56%) is the subdominant major. Pergolesi follows early practice in his use of the tonic minor, but appears progressive in his use of the subdominant.

Turning now to length of the individual movements, Table 4 gives the frequency distribution of the number of measures and the

average length of first movements in the three groups.<sup>15</sup>

Table 4

THE NUMBER OF MEASURES AND AVERAGE  
LENGTH OF SINFONIA FIRST MOVEMENTS

| Length of<br>First Movement<br>in Measures                | P  | Control Groups |    |
|-----------------------------------------------------------|----|----------------|----|
|                                                           |    | I              | II |
| 25-34                                                     | -  | 3              | -  |
| 35-44                                                     | 4  | 3              | -  |
| 45-54                                                     | 2  | 3              | 2  |
| 55-64                                                     | -  | 5              | -  |
| 65-74                                                     | -  | 1              | 2  |
| 75-84                                                     | -  | -              | 2  |
| 85-94                                                     | -  | 1              | 3  |
| 95-104                                                    | -  | 2              | 3  |
| 105 and over                                              | -  | -              | 6  |
| <hr/>                                                     |    |                |    |
| Average length of<br>first movements<br>(no. of measures) | 42 | 56             | 94 |

<sup>15</sup>Where necessary, the number of measures is adjusted to represent the equivalent in 4/4, 3/4, or 6/8 meter. Frequently, in members of the sample, bar lines are placed at twice the interval indicated by the time signature. In those cases, the number of implied measures is used.

It will be seen from the above table that the increased length of first movements of the later overture, as compared with the early overture, noticed by Livingston,<sup>16</sup> is very much in evidence in our sample. The first movements of Control II average 68% longer than those of Control I. This finding is also in agreement with the lengthening trend observed by Kamien in the expositions of the first movements of eighteenth-century keyboard sonatas.<sup>17</sup> Pergolesi is revealed as conservative in this respect, the average length of his first movements being less than that of Control I. It must be stressed, however, that the extreme ranges in each category render perilous any judgment based on length alone. Thus, the first movements of the Pergolesi sinfonias range from thirty-six to forty-nine measures in length, those of Control I extend from twenty-five to ninety-five measures in length, while those of Control II range from forty-six to one hundred and forty-nine measures in length. With these reservations, it may be stated that extreme length is a late characteristic and that Pergolesi was partial to moderate lengths, at least in the first movements of his sinfonias.

---

<sup>16</sup> Livingston, Overture, p. 154.

<sup>17</sup> Kamien, Sonatas, p. 36.

Confirmation of the trend toward longer movements and Pergolesi's conservatism in this respect is revealed in Table 5, which indicates the average length, after adjustment,<sup>18</sup> of inner and final movements in the sample and in the Pergolesi sinfonias.

Table 5

THE AVERAGE LENGTH OF INNER  
AND FINAL MOVEMENTS

|                                   | P     | Controls |        |
|-----------------------------------|-------|----------|--------|
|                                   |       | I        | II     |
| Average length of inner movements | 20    | 20       | 32     |
| Extreme length of inner movements | 9-28  | 6-67     | 16-51  |
| Average length of final movements | 47    | 54       | 96     |
| Extreme length of final movements | 32-64 | 14-84    | 51-147 |

The above table demonstrates that the average lengths of Pergolesi's inner and final movements are very much in line with

---

<sup>18</sup>See above, footnote 15. Inner movements are adjusted to represent their equivalent in 4/4, 3/4 or 6/8 meter. Since the most usual time signature for final movements of all groups is 3/8, the unit calculation becomes 3/8 or 2/4; adjustments are made accordingly. In all cases, repeated sections count only once.



those of Control I, although extremes of range are variable. It will be noted that both the largest and shortest inner movements of the sample belong to members of Control I.<sup>19</sup>

The preferred time signature for first movements is common or alla breve, found in 83% of Control I and 78% of Control II. Simple triple meter occurs in 11% of the first group and 17% of the second, while one member of each group (6%) is in 6/8 and 12/8 meter respectively.<sup>20</sup> First movements of the Pergolesi sinfonias are without exception in common time.

An apparent late trend is the use of time signatures other than 4/4 or alla breve in the inner movements of sinfonias. Thus, the time signatures C or  $\text{C}$  appear in 60% of the inner movements of Control I, but only in one member of the later group,<sup>21</sup> in which the preferred time signatures for inner movements appear to be 2/4 and 3/8 (44% and 28%, respectively, for Control II), whereas Control I contains no inner movements in 2/4 meter and only one (5%) in 3/8 meter.<sup>22</sup>

---

<sup>19</sup>No. 8 and 20 are shortest; no. 19 is the longest.

<sup>20</sup>3/4: nos. 19, 22, 33, 39, 40; 6/8: no. 20; 12/8: no. 32.

<sup>21</sup>No. 39.

<sup>22</sup>No. 7.

Pergolesi favors the earlier practice since all except one of his inner movements have the time signature C or  $\mathcal{C}$ .<sup>23</sup>

As for the final movements, triple meter is the overwhelming preference: 94% of the final movements of Control I and 67% of the final movements of Control II.<sup>24</sup> The use of duple meter in the final movement may therefore be considered a later characteristic: 33% of the late final movements as against only 6% of the early final movements are so constituted.<sup>25</sup> Only one of Pergolesi's final movements is in duple meter,<sup>26</sup> making him appear conservative in this respect.

While ten of the final movements of Control I (56%) are in binary or repeated binary form, only two of the final movements of Control II (11%) are so structured.<sup>27</sup> The favored late form of final

---

<sup>23</sup>The exception is no. 1.

<sup>24</sup>For purposes of this discussion, 3/8, 3/4, 6/8, and 12/8 time signatures are all considered triple meters. The placing of bar-lines was not always carefully attended to during the eighteenth century; the metrical prototype of final movements was 3/8.

<sup>25</sup>Nos. 25, 35, 37, 40, 41, 42; no. 13.

<sup>26</sup>No. 3.

<sup>27</sup>Repeated binary: nos. 7, 8, 11, 14, 15, 16, 19, 20, 21, 23; binary: nos. 9, 17; repeated binary: nos. 38, 40.

movements seems to be ternary or rondo: twelve of Control II (67%) are in one or the other, as against only one of Control I (6%).<sup>28</sup> Pergolesi uses the traditional binary form in all his final movements; all save one have both sections repeated.<sup>29</sup>

We have seen certain tendencies in the disposition of the various movements, including some more characteristic of early works, some more of late. In the light of these tendencies, Pergolesi appears forward-looking in his choice of keys for inner and outer movements and in his avoidance of transitional inner movements, but conservative with respect to the length of all movements, his use of common time or alla breve in inner movements and his use of triple meter and binary forms in final movements. We shall turn now to other aspects of the music. In the following discussion, unless otherwise specified, we shall be referring to the first movements -- as always in the eighteenth century, the most characteristic.

---

<sup>28</sup>Rondo: nos. 36, 37, 40, 41, 42; ternary: nos. 25, 26, 27, 29, 30, 31, 39; rondo: no. 22.

<sup>29</sup>The exception is no. 6.

## B. I n s t r u m e n t a t i o n

No significant distinction in choice of instruments can be found between early and late groups aside from an apparent late preference for the flute. Flutes -- often transverse flutes -- are specified in 28% of the members of Control II, but only in 6% of Control I.<sup>30</sup> After the ubiquitous strings, the most popular instruments in the sample as a whole are the oboes (oboi), appearing in 83%. Next are the horns (corni, corni da caccia) in 80%, followed by the trumpets (trombe, trombe lunghe) in 30%, bassoons and kettledrums (fagotti, timpani) each specified in 8% of the sample, but probably used in a much higher percentage of orchestral music.

Two members of Control I are scored for strings alone,<sup>31</sup> while one Pergolesi sinfonia is scored for strings alone in all manuscripts except one.<sup>32</sup> A significant difference between early and late groups is the addition of non-string instruments to the inner movements of the latter. Thus, 83% of Control I as against 39% of Control II have

---

<sup>30</sup>Nos. 28, 34, 35, 37, 40; no. 19.

<sup>31</sup>Nos. 8, 18.

<sup>32</sup>No. 3. The manuscript at S-Skma is scored for flutes, horns, and strings. All other sources indicate strings alone.

inner movements scored for strings alone. Instruments added include a preponderance of oboes and flutes; only two inner movements are scored for horns.<sup>33</sup> All inner movements of the Pergolesi sinfonias are scored for strings alone, with one exception, scored for paired horns and strings.<sup>34</sup>

The foundation of the eighteenth-century orchestra is the string section, notated in four staves: Violino primo, Violino secondo, Viola, and Basso. As corroborated by Hell, the upper limit of the range of the violin in our sample does not exceed d''' (the third position), while the upper limit of the viola does not exceed e' (the first position).<sup>35</sup> The viola is called violetta in 34% of the early group, but in only 6% of the later group.<sup>36</sup> This apparently early nomenclature is adopted by Pergolesi in half his sinfonias.<sup>37</sup>

---

<sup>33</sup>Nos. 20, 36.

<sup>34</sup>No. 2. See the reference to this in Hell, Opersinfonie, p. 61.

<sup>35</sup>Ibid., pp. 41, 42. Hell finds exceptions to this rule in the first movement of Vinci's Maria dolorata, where the violins go to eb''' and f'''; p. 41.

<sup>36</sup>Nos. 10, 11, 15, 17, 20; no. 38.

<sup>37</sup>Nos. 2, 5, 6.

Double-stopped first violins, second violins, or violas are found in 34% of Control I as against 94% of Control II -- a significant difference.<sup>38</sup> This division is only in the form of occasional chords in the early group, although 44% of Control II have one or more substantially divided parts.<sup>39</sup> Pergolesi's sinfonia to Adriano in Siria has occasionally double-stopped violin parts, while the closely related overture to L'Olimpiade has both violin and viola parts substantially divided. The second movements of both L'Olimpiade and Il prigionier superbo exhibit completely divided viola parts -- a characteristic unusual for its time and place.<sup>40</sup>

In Control I, customarily, the second violins shadow the first at intervals of unison, third, sixth, or octave; only one work (6%) has twenty percent or more of the measures disposed differently. On the other hand, half the members of Control II (50%) have first and second violin parts in other figurations in twenty percent or more of the measures.<sup>41</sup> Pergolesi also exhibits this forward-looking

---

<sup>38</sup>Nos. 9, 15, 18, 21, 23, 24; all except no. 28.

<sup>39</sup>Nos. 26, 27, 30, 31, 32, 33, 34, 37.

<sup>40</sup>See Hell, Opernsinfonie, pp. 214-215.

<sup>41</sup>No. 20; nos. 26, 27, 30, 32, 34, 36, 38, 39, 40, 42.

characteristic in half his sinfonias.<sup>42</sup>

The corresponding disposal of viola and bass parts does not show so clear a differentiation between early and late works; 22% of Control I as against 56% of Control II have a viola part rhythmically independent from that of the bass in twenty percent or more of the measures.<sup>43</sup> Pergolesi appears conservative in this respect: none of his first movements exhibit rhythmically independent viola parts. In three cases, viola and bass parts are identical.<sup>44</sup> The designations col basso, unis, B, C. B<sup>o</sup>, Violen con Basso, C.B., or B<sup>o</sup> appear in the viola parts of 78% of the late group and 44% of the early group, but are not used in the Pergolesi sinfonias; their viola parts are written out completely.

Certain characteristics are more predominant in members of Control II, particularly in their final movements. One is the use of solo woodwind instruments. Independent oboes and/or flutes appear in parts of the final movements of 33% of the late group compared with

---

<sup>42</sup>Nos. 1, 3, 5.

<sup>43</sup>Nos. 9, 18, 20, 24; nos. 28, 29, 32, 35, 36, 37, 38, 39, 40, 42.

<sup>44</sup>Nos. 1, 5, 6. They are, of course, an octave apart.

none of the early group.<sup>45</sup> Independent brass and/or woodwind choirs are found in first or final movements of 17% of the late group but none of the early.<sup>46</sup> Neither are found in the Pergolesi sinfonias.

Another apparent late characteristic is the use of first violin, second violin, or viola, individually or in combinations, as accompaniment. Accompaniment figures varying from simple tremolos to arpeggiations are present in one or more of the movements of 89% of Control II as against 15% of Control I.<sup>47</sup> In the Pergolesi sinfonias, string accompaniment figures appear in the first movements of three sinfonias, and in the inner movements of four.<sup>48</sup>

To summarize, Pergolesi emerges as forward-looking in his instrumentation, especially in his use of divided violins and violas, his employment of strings as accompaniment, and in his differentiation between first and second violin parts. In addition, there is evidence of scoring for instruments other than strings in his inner movements.

---

<sup>45</sup>Nos. 29, 32, 35, 37, 39, 40, 41.

<sup>46</sup>Nos. 31, 37, 42.

<sup>47</sup>All except nos. 25, 29; nos. 11, 19, 23.

<sup>48</sup>Nos. 1, 3, 5; nos. 1, 2, 4, 5.



## C.    T e x t u r e

Homophony predominates in all members of the sample as well as in the Pergolesi sinfonias. Sporadic use of imitation, voice exchange, or both can be found in 42% of the sample as a whole, but there is no significant differentiation between early and late groups. Pergolesi uses one or both of these devices briefly in four of his sinfonias.<sup>49</sup>

Another procedure about equally divided between early and late groups is the unison opening, appearing in 36% of the sample as well as in two Pergolesi sinfonias.<sup>50</sup> In these works, a varying number of parts from treble to bass are doubled at the octave or presented in unison.

Several textural procedures are significantly more predominant in the later group. First is the use of the drum bass or murky bass: the former defined as at least three successive repetitions of a single tone in eighth or quarter notes; the latter consisting of at least three repeated broken octaves. One or both of these devices are found in 20% or more of the measures of the first movements of 67% of Control

---

<sup>49</sup>Nos. 1, 3, 4, 5.

<sup>50</sup>Nos. 1, 3.

II compared with 17% of Control I.<sup>51</sup>

Second is the application of the Alberti bass or of similar arpeggiated accompaniment patterns, found in 50% of Control II but only 6% of Control I.<sup>52</sup> This seems to bear out Kamien's data which indicate that it was not until about 1760 that the Alberti bass was commonly employed in the expositions of keyboard sonatas,<sup>53</sup> and also to verify the findings of Newman who notes that the device "was used so rarely before the 1740s . . . that its appearance makes a convenient dating tool."<sup>54</sup>

A third textural practice more common in the later group is the use of contrast between small and large groups of instruments similar to the contrast between ripieno and concertino so characteristic of the concerto grosso. Significantly, this presumably typical Baroque procedure is found in 78% of the late group as against 22%

---

<sup>51</sup>All except nos. 28, 29, 32, 39, 41, 42; nos. 10, 13, 16.

<sup>52</sup>Nos. 25, 26, 27, 31, 32, 34, 35, 38, 42; no. 22.

<sup>53</sup>Kamien, Sonatas, p. 40.

<sup>54</sup>William S. Newman, The sonata in the classic era (Chapel Hill: University of North Carolina, 1963) p. 122. However, for evidence of earlier employment of this device, see below, pp. 124-125.

of the early group.<sup>55</sup> Most often it is manifested by the juxtaposition of a small group of strings presenting secondary thematic material and the full orchestra presenting primary thematic material.<sup>56</sup>

A fourth procedure, also frequently found specifically in association with secondary thematic material, is the use of contrary motion, imitation, or other contrapuntal procedures; 28% of Control II compared with none of Control I are so constituted.<sup>57</sup>

Finally, textural and/or dynamic contrast between primary and secondary thematic material occur more often in the late group; secondary material is either notated p, mf, or sotto voce or is actually so constituted by reason of lighter scoring, in 78% of Control II compared with 17% of Control I.<sup>58</sup> In addition, 67% of the late group compared with 11% of the early group open with five or more simultaneous notes and contain a secondary section beginning with not more than two simultaneous notes.<sup>59</sup>

---

<sup>55</sup>All except nos. 28, 39, 40, 41; nos. 10, 12, 22, 24.

<sup>56</sup>The presence of secondary thematic material is itself a late characteristic. See below, p. 103.

<sup>57</sup>Nos. 27, 31, 37, 40, 41.

<sup>58</sup>All except nos. 26, 28, 29, 39; nos. 16, 22, 24.

<sup>59</sup>All except nos. 28, 32, 35, 36, 39, 42; nos. 22, 24.

Of the five progressive characteristics mentioned above, three are used to some extent in the Pergolesi sinfonias, although the latter all lack secondary thematic material. Thus we find murky or drum basses in twenty percent or more of the measures of three first movements, while Alberti bass or similar accompaniment patterns and textural contrast in the manner of the concerto grosso are each found in two first movements.<sup>60</sup>

#### D. P h r a s e S t r u c t u r e

Tripartite phrasing -- any three-fold combination of opening units from one to four measures in length -- shows no significant differentiation in occurrence between Controls I and II.<sup>61</sup> Pergolesi, however, seems partial to such openings; three of his sinfonias open in this manner.<sup>62</sup>

---

<sup>60</sup>Nos. 1, 2, 6; nos. 1, 3; nos. 1, 4.

<sup>61</sup>Nos. 9, 12, 18 in Control Group I; nos. 25, 28, 33, 38 in Control Group II.

<sup>62</sup>Nos. 2, 3, 6.

Another characteristic common in the Pergolesi sinfonias but poorly represented in the controls is the ending of a phrase on the second or fourth beat associated with a rhythmical pattern in 2/4 or 4/4 meter such as  ,  , or  . Such phrase endings are found in 17% of Control I, none of Control II, but in half the Pergolesi works.<sup>63</sup>

An important difference between earlier and later expositions of keyboard sonatas was found by Kamien to be related to the use of repeated units of the form AA and AA', this procedure being more common in later expositions.<sup>64</sup> The term AA or AA' pair is used in the present study, as in Kamien's, when the following conditions apply: (1) A is a thematic unit at least one measure in length and the immediately following unit is equal in length to the preceding unit or one measure longer; and (2) motivic and harmonic identity are preserved in the repetition.<sup>65</sup>

Our investigation indicates that 89% of Control II compared with 56% of Control I have AA or AA' pairs in 20% or more of the

---

<sup>63</sup>Nos. 10, 23, 24; nos. 2, 3, 6.

<sup>64</sup>Kamien, Sonatas, p. 42.

<sup>65</sup>Kamien, Sonatas, pp. 41-42.

measures in their first movements.<sup>66</sup> Of more significance is the fact that AA or AA' pairs in excess of 75% of the measures appear in 61% of the late group, but in only 6% of the early group.<sup>67</sup> Thus, it appears that a much greater proportion of measures in the later group occur within AA' pairs, although the procedure itself is common in both groups. Pergolesi stands about midway between early and late practice: all his first movements have AA or AA' pairs in 20% or more of their measures, but none have AA or AA' pairs in 75% or more of their measures. Table 6 shows the proportion of AA or AA' pairs to total length in the first movements.

Table 6

THE PROPORTION OF MEASURES IN AA OR AA' PAIRS  
TO TOTAL LENGTH IN SINFONIA FIRST MOVEMENTS

| Proportion | P | Control Groups |    |
|------------|---|----------------|----|
|            |   | I              | II |
| 91-100%    | 0 | 0              | 3  |
| 81-90      | 0 | 0              | 4  |

(continued)

---

<sup>66</sup>All except nos. 25, 29; all except nos. 8, 9, 10, 13, 15, 17, 19, 20.

<sup>67</sup>All except nos. 25, 29, 31, 32, 33, 35, 36; no. 23.

Table 6, continued

| Proportion | P              | Control Groups  |                 |
|------------|----------------|-----------------|-----------------|
|            |                | I               | II              |
| 71-80      | 0              | 1               | 4               |
| 61-70      | 0              | 0               | 0               |
| 51-60      | 0              | 2               | 0               |
| 41-50      | 2              | 1               | 2               |
| 31-40      | 2              | 2               | 2               |
| 21-30      | 2              | 1               | 0               |
| 11-20      | 0              | 4               | 1               |
| 0 - 10%    | 0              | 7               | 2               |
|            | $\overline{6}$ | $\overline{18}$ | $\overline{18}$ |

The above table demonstrates that the optimum Pergolesi proportion of paired measures to overall length is from 24 to 50%, while the optimum for the early group is below 20% and that for the late group above 75%.

Openings with the structure AA or AA' are found in a greater proportion of the later works. Such openings are found in 56% of Control II, but in only 22% of Control I.<sup>68</sup> Pergolesi opens two sinfonias with such phrase structure, while an additional two have

---

<sup>68</sup>Nos. 26, 27, 28, 31, 34, 37, 39, 40, 41, 42; nos. 14, 22, 23, 24.

AA or AA' pairs immediately following the opening fanfare.<sup>69</sup>

The hierarchy of two-, four-, and eight-measure groupings (half-phrase, phrase, period) seems to be a late characteristic found in 67% of Control II but in only 11% of Control I.<sup>70</sup> Such phrase groupings are found in four Pergolesi first movements,<sup>71</sup> but are much more apparent in the final movements, all of which are organized in this way.

A late characteristic is the AA or AA' ending after the final IV (II6)-V-I cadence in the secondary key. Such phrase structure appears in 6% of Control I compared with 39% of Control II.<sup>72</sup> It is not found in the Pergolesi sinfonias.

We have found that Pergolesi is both conservative and progressive regarding phrase structure. This is evident in his partiality to three-fold combination of opening phrases and ending of phrases on the second or fourth beat. He stands about midway between early and late groups in his proportionate

---

<sup>69</sup>Nos. 4, 5; nos. 1, 2.

<sup>70</sup>All except nos. 25, 26, 29, 33, 35, 36; nos. 22, 23.

<sup>71</sup>Nos. 1, 4, 5, 6.

<sup>72</sup>No. 22; nos. 26, 31, 32, 34, 35, 39, 42.



employment of AA or AA' pairs. He is progressive in his use of AA or AA' openings and eight-measure phrase groupings, although AA or AA' endings after the final cadence in the secondary key do not appear in his sinfonias.

### E. H a r m o n y

An outstanding feature of all first movements of the Pergolesi sinfonias is their clear, tripartite, harmonically determined structure, I - V - I. This sectionalization is found as well in all final movements with one exception.<sup>73</sup> The three-part harmonic structure is underlined by the fact that in each case, the earliest appearance of an authentic cadence is at or shortly before the first point of articulation. A further contributing factor is the appearance of the primary theme at the beginning of each section, in the tonic, dominant, and tonic, respectively.

Such harmonic clarity -- underlined cadentially and thematically -- is not common in either control group. Thus, only 33% of Control I and

---

<sup>73</sup>Lo frate 'nnamorato, III

28% of Control II repeat the primary theme in both tonic and dominant,<sup>74</sup> while only one member of Control I and two of Control II combine cadential articulation with thematic repetition in both tonic and dominant.<sup>75</sup>

In 94% of Control I and 88% of Control II, the second key area is the dominant major, exceptions being the subdominant major in one member of the early group and partial use of dominant minor in the second key areas of two members of the later group.<sup>76</sup>

Table 7 gives the proportion of second key area to total length in all forty-two first movements (second key areas vacillating between major and minor are considered as one unit):

Table 7

PROPORTION OF SECOND KEY AREA TO  
TOTAL LENGTH IN SINFONIA FIRST MOVEMENTS

| Proportion | P | Controls |    |
|------------|---|----------|----|
|            |   | I        | II |
| 71-100%    | - | -        | -  |
| 61-70      | - | -        | -  |

(continued)

---

<sup>74</sup>Nos. 11, 17, 19, 20, 21, 22, 27, 28, 32, 37, 39.

<sup>75</sup>No. 22; nos. 28 and 38.

<sup>76</sup>No. 14; nos. 27, 30.

Table 7, continued

| Proportion       | P                 | Controls          |                   |
|------------------|-------------------|-------------------|-------------------|
|                  |                   | I                 | II                |
| 51-60            | -                 | 1                 | -                 |
| 41-50            | -                 | -                 | -                 |
| 31-40            | -                 | 2                 | 8                 |
| 21-30            | -                 | 5                 | 5                 |
| 11-20            | 5                 | 4                 | 4                 |
| 0 - 10           | 1                 | 6                 | -                 |
| Mean proportion: | $\overline{14\%}$ | $\overline{19\%}$ | $\overline{30\%}$ |

It will be seen from the above table that although the mean proportion appears significantly greater in Control II, a wide range of proportion is indicated in both control groups. The Pergolesi first movements, on the other hand, show proportions of from ten to eighteen percent, with a mean proportion of fourteen percent -- a relatively narrow range of choice.

Use of harmonic sequence independent of melodic sequence is found in 83% of Control I but only 39% of Control II.<sup>77</sup> This apparently

---

<sup>77</sup>All except nos. 13, 16, 24; nos. 25, 28, 31, 33, 35, 36, 39.

early practice, however, is found in only one Pergolesi sinfonia.<sup>78</sup>

A much more common procedure in both control groups, as well as in the Pergolesi sinfonias, is modulation within the circle of fifths, accompanied by melodic sequence. This device is present in 72% of each control group and in all the Pergolesi first movements.<sup>79</sup>

No significant distinction can be found between early and late groups regarding sustaining of the opening harmony; 56% of Control I and 44% of Control II have the opening harmony sustained for two or more measures. Two Pergolesi sinfonias also begin in this manner.<sup>80</sup>

An apparent late procedure is the sustaining of the closing harmony of the expositions. In 28% of Control II the same harmony is maintained for three or more measures at the close of the expositions. Such a procedure can be found neither in Control I nor in the Pergolesi sinfonias. Pergolesi is conservative in this respect.

---

<sup>78</sup>No. 3.

<sup>79</sup>Exceptions are nos. 10, 13, 17, 18, 21, 27, 32, 33, 41, 42.

<sup>80</sup>Nos. 1, 2.

As mentioned above, only one member of our total sample has a first movement in a minor key.<sup>81</sup> However, occasional employment of the minor mode within a predominantly major first movement is found in 44% of Control II but only 11% of Control I.<sup>82</sup> The minor mode is also used sporadically in two predominantly major Pergolesi first movements.<sup>83</sup>

Two harmonic procedures found only in early slow movements are the use of blocks of seventh chords and the application of fast harmonic rhythm. Multiple dominant or diminished seventh chords are found in the slow movements of 35% of Control I.<sup>84</sup> Changing harmonies faster than the half note prevail in 44% of the second movements of Control I.<sup>85</sup> Neither of these procedures can be found in any member of Control II. On the contrary, fast harmonic rhythm is found in three Pergolesi slow movements, while blocks of seventh chords are present in one slow movement, making Pergolesi conserva-

---

<sup>81</sup>See above, p. 66, footnote 7.

<sup>82</sup>Nos. 27, 30, 31, 32, 34, 35, 38, 40; nos. 23, 24.

<sup>83</sup>Nos. 2, 6.

<sup>84</sup>Nos. 7, 8, 9, 11, 17, 20.

<sup>85</sup>Nos. 7, 8, 9, 10, 11, 12, 16, 17.

tive in this respect.<sup>86</sup>

It is interesting to observe that those Pergolesi slow movements which are in the major mode all make occasional use of the minor mode.<sup>87</sup> Such is not the case in Control I, where the two slow movements in major make no use of the minor mode.<sup>88</sup> Furthermore, of the eleven major slow movements of Control II, only two exhibit occasional use of the minor mode.<sup>89</sup> It would seem, therefore, that Pergolesi has a more than usual penchant for use of minor in predominantly major slow movements.

To sum up, our investigation of harmonic practice in the Pergolesi sinfonias shows the following characteristics, not prevalent in either control group: clear, harmonically determined structure, evidence of a consistently low proportion of second key area to length in the first movements, use of minor in predominantly major first and slow movements. Early characteristics found in the Pergolesi sinfonias are the use of harmonic sequence in first movements

---

<sup>86</sup>Nos. 4, 5, 6; no. 1.

<sup>87</sup>Nos. 2, 5, 6.

<sup>88</sup>Nos. 19, 22.

<sup>89</sup>Nos. 25, 39.

and of fast harmonic rhythm and blocks of seventh chords in slow movements. Procedures common in both control groups and also found in the Pergolesi sinfonias are modulation within the circle of fifths and sustained opening harmony. On the other hand, sustained harmony at the close of the exposition can be found only in Control II, and not in the Pergolesi first movements.

#### F. M e l o d i c   a n d   R h y t h m i c   P a t t e r n s

Certain rhythmic patterns located in the melody line seem to be employed more often in the early first movements. One pattern, occurring on the first or third beat --  or  -- is found in 39% of Control I, but in only 22% of Control II.<sup>90</sup> Another pattern --  -- occurs in 44% of Control I, but in only 11% of Control II.<sup>91</sup> Both patterns are found in the Pergolesi first movements: the first

---

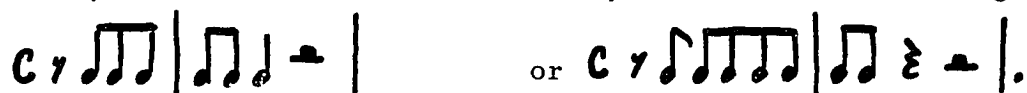
<sup>90</sup>Nos. 9, 11, 16, 17, 19, 20, 23; nos. 29, 33, 35, 36.

<sup>91</sup>This pattern, where the eighth notes may be subdivided in any way, is also cited as an early characteristic of keyboard sonata expositions in Kamien, Sonatas, p. 52.

in four, the second in one.<sup>92</sup>

A rhythmic pattern present in all Pergolesi first movements can be represented as follows:  or . This figuration is an apparently early trait, found in 33% of Control I but not at all in Control II.<sup>93</sup>

An upbeat rhythmic pattern found only in 17% of the later group, usually in association with a secondary theme, is the following:<sup>94</sup>



One example of this figuration can be found in the Pergolesi sinfonias, but it is not present in Control I.<sup>95</sup>

No significant differentiation between early and late groups can be found in relation to employment of syncopation, present in 22% of Control I and 33% of Control II.<sup>96</sup> True syncopation is not observable in the Pergolesi first movements.

---

<sup>92</sup>Nos. 1, 2, 3, 5; no. 2.

<sup>93</sup>Nos. 10, 14, 15, 21, 23, 24.

<sup>94</sup>Nos. 27, 30, 35.

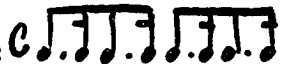
<sup>95</sup>No. 1, identical with no. 5.

<sup>96</sup>Nos. 11, 19, 20, 23; nos. 26, 28, 30, 31, 35, 36.



Turning now to the inner movements, two apparently early procedures -- also present in a multitude of Baroque slow movements -- are chains of suspensions and imitation. The former is found in 17% and the latter in 11% of Control I.<sup>97</sup> These "old-fashioned" procedures can be observed neither in Control II, nor in the Pergolesi *sinfonia* inner movements.<sup>98</sup>

An apparently early type of slow movement is characterized by a constantly reiterated rhythmic motive, as for example in the second movement of Pergolesi's *sinfonia* to L'Olimpiade: . . Such monorhythmic inner movements are found in 50% of Control I, but in only 11% of Control II.<sup>99</sup> Besides L'Olimpiade, three other inner movements of Pergolesi *sinfonias* are characterized by the reiteration of rhythmic motives.<sup>100</sup>

Three common eighteenth-century rhythmic patterns well-represented in the second movements of both control groups are dotted rhythms in the style of the French Overture: , inverted

---

<sup>97</sup>Nos. 9, 10, 16; nos. 9, 10.

<sup>98</sup>But see below, pp. 145-146.

<sup>99</sup>Nos. 7, 9, 16, 17, 18, 21, 22, 23, 24; nos. 35, 41.

<sup>100</sup>No. 1; nos. 4, 5, 6.

dotted rhythms alla zoppa: , and triplets or sextuplets. The first is found in equal number in the second movements of 39% of each control group,<sup>101</sup> the second in 11% of Control I and 39% of Control II,<sup>102</sup> and the third equally in 39% of both control groups.<sup>103</sup> These three rhythmic practices are also well-represented in the Pergolesi slow movements. Thus, dotted rhythms are found in the inner movement of the sinfonia to Flaminio, while alla zoppa rhythms and triplets or sextuplets are each present in four Pergolesi inner movements.<sup>104</sup>

An apparently early characteristic is the use of triplets or sextuplets in the final movement: 44% of Control I as opposed to 6% of Control II.<sup>105</sup> Only one Pergolesi final movement contains triplets or sextuplets, and this only sporadically.<sup>106</sup>

---

<sup>101</sup>Nos. 8, 11, 12, 13, 20, 22; nos. 25, 26, 27, 30, 31, 32, 37.

<sup>102</sup>Nos. 21, 24; nos. 25, 27, 29, 30, 33, 34, 35.

<sup>103</sup>Nos. 14, 16, 17, 19, 21, 22, 23; nos. 25, 27, 28, 30, 37, 38, 39.

<sup>104</sup>Nos. 1, 2, 3, 6; nos. 2, 4, 5, 6.

<sup>105</sup>Nos. 8, 12, 14, 15, 18, 21, 23, 24; no. 27.

<sup>106</sup>No. 2.

The above findings indicate that in his use of melodic and rhythmic patterns, Pergolesi was very much a child of his time. The rhythmic patterns found in his sinfonias are also found in those of his contemporaries and in those of composers writing many years after his death. Although, as we have shown, some patterns appear to have been more prevalent during Pergolesi's lifetime, a search for melodic and rhythmic patterns unique to the Pergolesi sinfonias has to this point proved unsuccessful.

#### G. Sectional Articulation

In studying the morphology of a given movement, two important questions arise. Is sectionalization present? If so, what means of articulation are employed? With respect to sectional articulation in the Italian Overture, the first movement is the most varied and usually most representative of the individuality of a composer; the inner movement is very often through-composed while the final movement, at the opposite extreme, is decisively sectionalized and clearly articulated.

Examining the first movements of our two controls, we find caesuras -- separations by means of rests of a half note or more in

all voices -- in the first movements of 39% of Control I and 61% of Control II.<sup>107</sup> Such caesuras are absent in the Pergolesi first movements; all give an impression of uninterrupted flow from beginning to end, typical of high Baroque practice.

More prevalent in the late group is the repetition for two or more times of the chord ending the first part of a movement: 56% of Control II; 11% of Control I (Example 1).<sup>108</sup>

Ex. 1

Leo, Leonardo, Sinfonia, Il trionfo di Camilla,  
1st mvt., m. 14-16 (US-Wc)

The image shows a musical score for four staves, labeled 'obs.', 'vs.', 'va.', and 'b.' from top to bottom. The music is in G major (one sharp) and common time. The first staff (obs.) has a treble clef and a key signature of one sharp. The second staff (vs.) has a treble clef and a key signature of one sharp. The third staff (va.) has a treble clef and a key signature of one sharp. The fourth staff (b.) has a bass clef and a key signature of one sharp. The music consists of several measures, with some measures containing triplets and others containing single notes. There are also some annotations like 'obs.', 'vs.', 'va.', and 'b.' written below the staves.

<sup>107</sup>Nos. 9, 13, 16, 21, 22, 23, 24; all except nos. 25, 26, 28, 33, 35, 36, 39.

<sup>108</sup>Nos. 27, 29, 30, 31, 32, 33, 34, 37, 38, 42; nos. 9, 10.

In keeping with their flowing character, such chordal repetition is missing from the Pergolesi first movements.

When a cadence occurs in a Pergolesi first movement, it is elided or characterized by continuing movement in one or more voices (Example 2).

## Ex. 2

Pergolesi, Sinfonia, L'Olimpiade, 1st mvt.,  
m. 13-15 (A-Wn)

The musical score for measures 13-15 of Pergolesi's Sinfonia, L'Olimpiade, 1st movement, is presented in six staves. The key signature is G major (one sharp) and the time signature is common time (C). The staves are labeled as follows: *tptrs.* (Trumpets), *obs.* (Oboes), *hns.* (Horns), *vI* (Violins I), *vII* (Violins II), and *b. (va. col b.)* (Bassoon). The score shows a cadence in measures 13-15. In measure 13, the woodwinds (*tptrs.*, *obs.*, *hns.*) are marked *col* (colla parte). In measure 14, the woodwinds are marked *vI* and the strings (*vI*, *vII*, *b.*) are marked *vII*. The strings continue moving while the woodwinds hold a sustained chord.

In one section of the movement, the second key area, varying numbers of authentic cadences are found in the controls and in the Pergolesi sinfonias, as shown in Table 8.

Table 8  
FREQUENCY OF AUTHENTIC CADENCES IN SECOND  
KEY AREAS OF SINFONIA FIRST MOVEMENTS

| No. of<br>Cadences | Frequency: |    |    |
|--------------------|------------|----|----|
|                    | P          | I  | II |
| 8                  | 0          | 0  | 1  |
| 7                  | 0          | 0  | 0  |
| 6                  | 0          | 1  | 1  |
| 5                  | 0          | 0  | 2  |
| 4                  | 0          | 1  | 0  |
| 3                  | 0          | 4  | 1  |
| 2                  | 3          | 2  | 8  |
| 1                  | 3          | 10 | 5  |

The above table indicates that, while employment of a single cadence in the second key area is seemingly an early characteristic, no significant distinction can be made between early and late groups regarding frequency of cadences in second key areas. On the other hand, in the Pergolesi second key areas, only one or two cadences are found.

Although all major movements in both controls have sections in the dominant, we have observed above that a special hallmark of Pergolesi first movements is their harmonically determined structure of three sections, I - V - I, each containing the primary theme.<sup>109</sup> We turn now to the important question of the introduction of new thematic material in the second key area. All (100%) of Control II introduce the dominant with new thematic material. On the other hand, only 17% of Control I are so constituted.<sup>110</sup> In 22% of Control II, this new material appears only in the dominant; it is not recapitulated in the tonic.<sup>111</sup> Both in its initial appearance in the dominant and its recapitulation in the tonic, the secondary thematic material may appear in the minor mode.<sup>112</sup>

While second key areas of Pergolesi first movements always include the primary theme, in two cases this theme is preceded by new thematic material.<sup>113</sup> It is notable, however, that the late characteris-

---

<sup>109</sup>See above, pp. 89-90.

<sup>110</sup>Nos. 16, 22, 24.

<sup>111</sup>Nos. 26, 27, 28, 41.

<sup>112</sup>Nos. 30, 32, 34.

<sup>113</sup>Nos. 3, 6.

tic of textural or dynamic contrast between primary and secondary thematic material is absent in the Pergolesi first movements.<sup>114</sup>

Table 9 is a diagrammatic representation showing the variety of orderings of themes in tonic, dominant, and tonic, respectively, in the Pergolesi first movements.

Table 9  
ORDERING OF THEMES IN  
TONIC-DOMINANT-TONIC IN FIRST  
MOVEMENTS OF PERGOLESI SINFONIAS

| No. | Title                                                       | I  | V               | I   |
|-----|-------------------------------------------------------------|----|-----------------|-----|
| 1   | La conversione di S. Guglielmo<br>d'Aquitania = L'Olimpiade | ab | a               | ab  |
| 2   | Salustia                                                    | a  | ab              | ab  |
| 3   | Lo frate 'nnamorato                                         | ab | <b>cabc</b>     | abc |
| 4   | Il prigionier superbo                                       | ab | a               | a   |
| 5   | Adriano in Siria                                            | ab | a               | ab  |
| 6   | Flaminio                                                    | ab | <del>a</del> ab | ab  |

---

<sup>114</sup>See above, p. 83.



In both controls as well as in the Pergolesi sinfonias, all major movements are divided by a dominant cadence to the dominant. The second part of the movement is introduced by new or contrasting material -- unrelated to the primary theme -- in 17% of Control I and 28% of Control II.<sup>115</sup> In Pergolesi first movements, the second part is related to the opening material; completely new material is absent.

In conclusion, this final category for comparison of the Pergolesi sinfonias with those of his contemporaries and successors is especially noteworthy for its isolation of characteristics never found in Pergolesi. Among these are employment of caesuras of a half rest or more, repetition of the chord ending the first part of the movement, the use of secondary thematic material unaccompanied by primary material in the dominant, textural or dynamic contrast of secondary material, and the introduction of new material at the beginning of the second part of the movement. Positive characteristics of the Pergolesi first movements are continuous, uninterrupted flow and the appearance of only one or two cadences in the second key area.

---

<sup>115</sup>Nos. 9, 16, 23; nos. 25, 29, 31, 40, 42.

## Chapter III

STYLE COMPARISON: AUTHENTIC VOCAL AND  
INSTRUMENTAL WORKS

In the previous chapter, we demonstrated that the Pergolesi sinfonias appear forward-looking in many respects, conservative in others. Now, in an effort to better define the Pergolesi "style," our intention is to distill this information and reevaluate it in the light of Pergolesi's vocal music. Although we shall have occasion to refer to the entire corpus of authentic vocal music, we shall most often cite two famous authentic works: the antiphon Stabat mater and the intermezzo La serva padrona.<sup>1</sup> In addition, where expedient, we shall refer to other authenticated vocal works.

---

<sup>1</sup>Of the numerous modern editions of these works, two which seem most reliable on scholarly grounds will be used in the following discussion. These are: Giovanni Battista Pergolesi, Stabat mater (ed. Alfred Einstein, London: Ernest Eulenburg, 1927) [full score]; and Giovanni Battista Pergolesi, La serva padrona (ed. Karl Geiringer, Vienna: Wiener Philharmonischer Verlag, 1925) [full score].

Our purpose is twofold: first, to determine the degree of correlation between authentic vocal and instrumental music of Pergolesi; second, to isolate characteristics rarely or never found in Pergolesi's authenticated works. As a result, three checklists will be prepared, one positive, two negative. The first will list positive characteristics, found in 50% or more of works sampled; the second, rare characteristics, present in less than 25% of works sampled; the third, negative characteristics, absent in works sampled. In Part II of the present study, the two latter lists will act as stylistic guidelines, for the elimination of many wrongfully attributed works. The list of positive style characteristics, on the other hand, will help determine the probability of authenticity of remaining works.

Paralleling the systematization of Chapter II, we shall reconsider Pergolesi's compositional technique in the *sinfonias* relative to disposition of keys and lengths of movements, instrumentation, texture, phrase structure, harmony, melodic and rhythmic patterns, and sectional articulation. In the course of this investigation, by constant reference to the vocal works, we shall attempt to determine whether procedures used or avoided by Pergolesi in his *sinfonias* were also used or avoided in his vocal music. In this way, we are less dependent upon the *sinfonias* -- which are, after all, few in number -- and, by taking into consideration the entire corpus of his work, better able to

determine what the Pergolesi "style" is and what it is not.

#### A.    D i s p o s i t i o n ,    K e y s ,    a n d L e n g t h s    o f    t h e    M o v e m e n t s

In Chapter III, we showed that all the Pergolesi sinfonias are in the key of D major, a key preferred for overtures by a majority of eighteenth-century composers for reasons discussed above.<sup>2</sup> At this point, it is essential to point out that Pergolesi's key preferences were of course much more catholic in his vocal music. Table 10 shows the results of a census taken of all authentic movements in the Opera omnia.<sup>3</sup>

It will be seen from this table that in the entire corpus of authentic works, Pergolesi's preferred key remains D, while his range of key usage extends from four flats to four sharps in major keys and from four flats to three sharps in minor keys.

---

<sup>2</sup>See above, pp. 67-68.

<sup>3</sup>Data from Paymer, "Thematic locator," in Catalogue, pp. 45-52.

Table 10  
 FREQUENCY OF KEYS IN AUTHENTIC MOVEMENTS  
 OR ONE-MOVEMENT WORKS BY PERGOLESI

| Key | No. of<br>Movements |
|-----|---------------------|
| D   | 63                  |
| F   | 39                  |
| G   | 39                  |
| Bb  | 34                  |
| Eb  | 33                  |
| C   | 22                  |
| A   | 18                  |
| c   | 17                  |
| g   | 15                  |
| E   | 9                   |
| f   | 9                   |
| d   | 6                   |
| e   | 5                   |
| a   | 2                   |
| Ab  | 1                   |
| b   | 1                   |
| f#  | 1                   |

Of the 314 movements or single-movement works, 56 (18%) are in minor keys, a figure very close to Kamien's 14% in keyboard sonata

first movements.<sup>4</sup> In his employment of four flats, both in major and minor keys, Pergolesi seems progressive, inasmuch as Kamien's sample contains no sonata with more than three flats.<sup>5</sup> The Pergolesi body of works, on the other hand, contains ten such examples (3%).

We have seen that in his choice of keys for inner movements of his sinfonias, Pergolesi prefers the subdominant (IV), tonic minor (i), and subdominant minor (iv).<sup>6</sup> In order better to determine his choice of key for inner movements, we have taken a census of all authentic large works in which first and last movements are in the same key. These are:<sup>7</sup>

|                                                       | <u>Opera omnia</u> , vol:p |
|-------------------------------------------------------|----------------------------|
| <u>Mass</u> , SSATB & orch. (F)                       | XVIII:2                    |
| <u>Mass</u> , SSATB & orch. (F)                       | XV/2:1                     |
| <u>Laudate pueri dominum</u> , S.<br>SATB & orch. (D) | VIII:234                   |
| <u>Salve Regina</u> , S & strings (a)                 | XV/1:1                     |
| <u>Salve Regina</u> , S & strings (c)                 | XV/1:34                    |
| <u>Stabat mater</u> , SA & orch. (f)                  | XXVI:1                     |

---

<sup>4</sup>Kamien, Sonatas, p. 34.

<sup>5</sup>Ibid.

<sup>6</sup>See above, p. 69.

<sup>7</sup>All are published in vocal score in the Opera omnia.

Table 11 gives the relative keys of the thirty-five inner movements in the above six authentic works -- three of which have outer movements in major keys and three in minor.

Table 11

RELATIVE KEYS OF THE INNER MOVEMENTS OF  
LARGE PERGOLESÌ SACRED WORKS

| Relative Key<br>of Inner Movement | Major Key<br>Works<br>(No.) | Minor Key<br>Works<br>(No.) |
|-----------------------------------|-----------------------------|-----------------------------|
| Supertonic minor (ii)             | 3                           | 4                           |
| Subdominant (IV)                  | 3                           | 1                           |
| Tonic minor (i)                   | 1                           | 3                           |
| Dominant minor (v)                | -                           | 4                           |
| Relative major (III)              | -                           | 3                           |
| Seventh (VII)                     | -                           | 3                           |
| Flatted seventh (bVII)            | 3                           | -                           |
| Dominant (V)                      | 2                           | -                           |
| Submediant (VI)                   | 2                           | -                           |
| Flatted submediant (bVI)          | 1                           | 1                           |
| Flatted seventh minor (bvii)      | 1                           | -                           |
|                                   | <u>16</u>                   | <u>19</u>                   |

Allowing for the fact that multi-movement vocal works are by no means analagous to three- or four-movement instrumental works, the

above table demonstrates that Pergolesi draws his inner-movement keys from a wide variety of scale degrees. Most popular in both major and minor movements is the supertonic (ii). Eleven (69%) of the sixteen inner movements in major key works are themselves in major keys, a disposition which we have seen to be characteristic of late works. Moreover, Pergolesi's penchant for subdominant and tonic minor as inner movement keys -- seen already in his *sinfonias* -- is here confirmed.<sup>8</sup> Eleven inner movements of the nineteen minor key works (58%) are themselves in minor keys.

Any judgment regarding lengths of individual numbers of vocal music is hazardous because of the pervading influence of the text. In the *intermezzi* and operas, the repeated sections of *da capo* arias compound the difficulty of making conclusions about length. For this reason, the following discussion refers to the movements of the Stabat mater, a work which contains no *da capo* arias and in which text influence is somewhat minimized.

This famous work, editions of which could not be brought out fast enough in the eighteenth century, contains twelve numbers: seven duets and five arias. Its setting is for soprano, alto, strings, and basso

---

<sup>8</sup>See above, p. 68.



continuo (organ). Table 12 gives the tempo indication , time and key signatures, and length of each of the twelve movements.<sup>9</sup>

Table 12

## MOVEMENTS OF THE STABAT MATER

| No.  | Tempo                   | Meter    | Key | Length<br>less<br>Introduction |    |
|------|-------------------------|----------|-----|--------------------------------|----|
| I    | Grave                   | C        | f   | 36                             |    |
| II   | Andante amoroso         | 3/8      | c   | 80                             |    |
| III  | Larghetto               | C        | g   | 26                             |    |
| IV   | Allegro                 | 2/4      | Eb  | 99                             |    |
| V    | Largo                   | C        | c   | 19                             | 49 |
|      | Allegro                 | 6/8      |     | 30                             |    |
| VI   | a Tempo giusto          | C        | f   | 35                             |    |
| VII  | Andantino               | 3/8      | c   | 81                             |    |
| VIII | Allegro                 | <i>C</i> | g   | 72                             |    |
| IX   | a Tempo giusto          | C        | Eb  | 74                             |    |
| X    | Largo                   | C        | g   | 20                             |    |
| XI   | Allegro (ma non troppo) | C        | Bb  | 39                             |    |
| XII  | Largo assai             | C        | f   | 22                             | 87 |
|      | Presto assai            | <i>C</i> |     | 65                             |    |

---

<sup>9</sup>Stabat, ed. Einstein. All calculations of length for vocal music used in this discussion subtract the measures of the instrumental introduction, usually identical with the vocal opening, in line with our policy of not including repetitions in calculations.

Many of the above movements may be considered counterparts of instrumental movements: similar with regard to tempo, meter and length. Movements related to instrumental first movements are in a minority: numbers eight, nine, and eleven most nearly meet criteria of tempo and meter. Their respective lengths -- less that of the introductions in numbers nine and eleven -- are 72, 74, and 39 measures.

Vocal numbers in slow tempo may be considered counterparts of instrumental slow movements; such are numbers one, three, ten, and the first parts of numbers five and twelve. These numbers and half-numbers are, of course, shortest in length: ranging from nineteen to thirty-six measures, with an average length of twenty-five measures. It is interesting to observe that all five are in common time, which as we have seen is also Pergolesi's preferred time signature for slow movements in his *sinfonias*.<sup>10</sup>

Numbers two, four, and seven may be considered vocal counterparts of instrumental final movements. Like the latter, time signatures of both  $3/8$  and  $2/4$  are found. Respective lengths, less introductions, are 80, 99, and 81 measures. Although repeated binary form -- so

---

<sup>10</sup>See above, p. 74.

prevalent in the instrumental final movements -- does not appear in the above numbers, each number is clearly divided by an instrumental interlude into two sections, A and B, the second of which forms the logical and necessary completion of the first.<sup>11</sup> Thus, the basic requirement of binary form is met.<sup>12</sup>

To summarize our findings in the vocal music relative to disposition, keys, and lengths of movements, our statements in the foregoing chapter need some qualification. In all three movement types, Pergolesi runs to moderate lengths, although the upper limit of range of length is extended in the vocal music -- in the Stabat mater to seventy-four measures in first-movement types, to thirty-six measures in slow-movement types and to ninety-nine measures in final-movement types.

Common time is preferred in first- and slow-movement types, 3/8 or 2/4 in final-movement types. Binary form appears in the latter, but without repetition.

---

<sup>11</sup>Stabat, ed. Einstein, pp. 7-9, 14-17, 26-29. No. II has the following harmonic scheme: i - VI/VI - i (m. 28-64/65-108); no. IV appears as follows: I - V/V - I (m. 25-62/63-103); no. VII has the scheme: i - iv/iv - i (m. 14-39/40-94). See above, p. 75.

<sup>12</sup>Willi Apel, "Binary and ternary forms," Harvard dictionary of music, 2nd ed. (Cambridge, Mass.: Belknap Press, 1973) p. 95.

In his use of keys, Pergolesi draws on a wide spectrum of choices, much more varied than in the sinfonias. This is apparent not only in his key choices for inner movements of large-scale works, but also in his employment of key signatures ranging from four sharps to four flats, and in his proclivity for minor keys.

"Late" characteristics, not found in Pergolesi, are: extreme lengths (in all movement types); use of time signatures other than C or  $\text{C}$  in slow movements (e.g., 2/4, 3/8); use of ternary or rondo forms in final-movement types.

#### B. I n s t r u m e n t a t i o n

Unfortunately, the only authentic vocal works published in full score are Stabat mater and La serva padrona, both of which are scored for strings and continuo.<sup>13</sup> We are therefore limited to string instruments in our investigation of instrumentation in the vocal music of Pergolesi.

---

<sup>13</sup>Stabat, ed. Einstein; La serva, ed. Geiringer.

Both scores have parts for Violino I, Violino II, Viola, and Basso. The upper limit of range of the violins exceeds that of the sinfonias<sup>14</sup> at one place only: the first violins reach e''' at measure thirty-nine of the final duet of La serva padrona.<sup>15</sup> Similarly, the violas exceed their previous limit by a half-step at only one place: the note f''' in measure nine of the duet "Inflammatus et ascensus" in the Stabat mater.<sup>16</sup>

Double-stopped first or second violins appear in three of the twenty numbers in the two scores, but never for more than three measures at a time.<sup>17</sup> Substantially divided violin or viola parts are not to be found in the two scores although, as mentioned above, they are present in the sinfonias.<sup>18</sup>

Five numbers of Stabat mater have twenty percent or more of their measures exhibiting independent first and second violin parts:

---

<sup>14</sup>See above, p. 77.

<sup>15</sup>La serva, ed. Geiringer, p. 158.

<sup>16</sup>Stabat, ed. Einstein, p. 53.

<sup>17</sup>Stabat, ed. Einstein, p. 8, m. 74-77; p. 10, m. 1. La serva, ed. Geiringer, p. 119, m. 4-5, 63-64, 74-76.

<sup>18</sup>See above, p. 78.

the two parts moving at intervals other than unison, third, sixth, or octave.<sup>19</sup> However, this progressive trait -- found in half the Pergolesi sinfonias -- is not present in La serva padrona.<sup>20</sup>

Viola parts rhythmically independent from the bass in twenty percent or more of the measures are found in four of the twenty numbers.<sup>21</sup> This procedure -- not found at all in the sinfonias -- shows that Pergolesi did not confine the viola part to rhythmic identity with the bass part.<sup>22</sup> As in the sinfonias, however, viola and bass parts are usually identical, and in one instance, the final duet of La serva padrona, the viola part is designated Viola col basso, and not written out.<sup>23</sup>

The use of strings as accompaniment, prevalent in the sinfonias,<sup>24</sup> is equally so in the two scores under consideration. Accompaniment figures in first violins, second violins, violas, or combinations .

---

<sup>19</sup>Movements I, II, VIII, XI, XII. See above, Table 12, p. 113.

<sup>20</sup>See above, pp. 78-79.

<sup>21</sup>Stabat, ed. Einstein, Movements, I, IV, VIII (pp. 1-5, 13-17, 30-38); La serva, ed. Geiringer, Movement III (pp. 38-48).

<sup>22</sup>See above, p. 79.

<sup>23</sup>La serva, ed. Geiringer, pp. 157-166.

<sup>24</sup>See above, p. 80.

of these, are found in six numbers of the Stabat mater and seven of La serva padrona.<sup>25</sup> These take the form of octaves, repeated eighth- or sixteenth notes, afterbeats, or broken chords. It is interesting to observe that these accompaniment figures are present not only in vocal sections, but also in the purely instrumental introductory sections.

Our findings on instrumentation from the two available vocal sources as opposed to the sinfonias, indicate the following: extension of the range of the violins to e''' and of the violas to f'', confirmation of the occasional division of individual parts; confirmation of the independence of first and second violins; confirmation of the use of strings as accompaniment; use of rhythmically independent viola parts (not found in the sinfonias). It is noteworthy that in all these procedures, Pergolesi is close to the practice of the members of Control II.<sup>26</sup>

### C. Texture

While homophony was found to be the predominant texture in the Pergolesi sinfonias, polyphonic procedures are used to a greater extent

---

<sup>25</sup>Stabat, ed. Einstein, pp. 14 ff., 18 ff., 23 ff., 39 ff., 50 ff., 58 ff. La serva, ed. Geiringer, all numbers except the final duet, pp. 157 ff.

<sup>26</sup>See above, p. 80.

in his vocal music. This is especially true, of course, in the sacred music. The Stabat mater contains three numbers of decidedly fugal character;<sup>27</sup> numbers of similar character appear in other sacred works. With few exceptions, however, homophony -- often modified by contrapuntal elements -- prevails in all authentic vocal movements, sacred as well as secular.

In the previous chapter we found that imitation or voice exchange were used sparingly in the sinfonias.<sup>28</sup> In homophonic numbers of the vocal works, however, they are much more in evidence, as for example in the seventh and eleventh numbers of the Stabat mater (Examples 3 a, b, p. 121).<sup>29</sup> It must not be thought, however, that imitation or voice exchange are limited to sacred works: similar passages can be found throughout the corpus of Pergolesi's vocal music.<sup>30</sup> It may indeed be said that free use of imitation, often at the fifth or octave, is almost a hallmark of the Pergolesi "style"; all twenty numbers of the two vocal works show some form of imitation.

---

<sup>27</sup>Movements I, VIII, and the last part of XII. See above, Table 12, p. 113.

<sup>28</sup>See above, p. 81.

<sup>29</sup>Stabat, ed. Einstein, pp. 25, 53.

<sup>30</sup>I.e., La serva, ed. Geiringer: II, m. 1-2; IV, m. 8-12.



## Ex. 3a

Pergolesi, Stabat mater, VII, m. 1-4  
 (ed. A. Einstein. London: E. Eulenburg, 1927)



## Ex. 3b

Pergolesi, Stabat mater, XI, m. 1-2



The unison opening, present in two Pergolesi sinfonias,<sup>31</sup> can also be found in the instrumental introductions to vocal numbers, as for example in the opening measures of La serva padrona and Livietta e Tracollo (Examples 4 a, b)<sup>32</sup> as well as in the vocal numbers themselves, as for example in the aria "Fac ut portem" of the Stabat mater.<sup>33</sup>

Ex. 4a

Pergolesi, La serva padrona, I, m. 1-2  
(ed. K. Geiringer. Vienna: Wiener  
Philharmonischer Verlag, 1925)



<sup>31</sup> See above, p. 81.

<sup>32</sup> La serva, ed. Geiringer, p. 1; Livietta e Tracollo (ed. Filippo Caffarelli, Rome: gli amici della musica da camera, 1961) p. 1.

<sup>33</sup> Stabat, ed. Einstein, p. 49.

## Ex. 4b

Pergolesi, Livietta e Tracollo, I, m. 1-2  
 (ed. F. Caffarelli. Rome: gli amici della musica da camera, 1961)



In Chapter II (pp. 81-83), we noted that three "late" textural characteristics -- (1) murky or drum basses, (2) Alberti bass or similar accompaniment patterns, and (3) textural contrast within movements -- are found in the Pergolesi sinfonias. Study of the Stabat mater and La serva padrona reveals that these devices are indeed in the Pergolesi arsenal of procedures, although none of them appear in all numbers or even in a preponderance of numbers. Rather, true to Baroque tradition, if the affect of a given number calls for one or another of these procedures, it is employed throughout that number, but not necessarily in adjacent numbers.

Most ubiquitous is the drum bass -- at least three successive repetitions of a single tone in eighth or quarter notes appearing in twenty percent or more of the measures -- found in three numbers of La serva padrona and five of Stabat mater<sup>34</sup> (Example 5).

## Ex. 5

Pergolesi, La serva padrona, IV, m. 8-10

VI

VII

Serpina

B.c./va.gr.

Lo co-no-sco, Io co-no-sco a que-lle-chiet-ti, a que-lle-chiet-ti,

Next in order of occurrence is the Alberti bass or similar arpeggiated accompaniment pattern, present in one number of La

<sup>34</sup>La serva, ed. Geiringer, nos. IV, VII, VIII, pp. 53 ff., 100 ff., 119 ff.; Stabat, ed. Einstein, nos. V, VI, IX, X, XI, pp. 18 ff., 23 ff., 49 ff., 53 ff.

serva padrona and three of Stabat mater.<sup>35</sup> As mentioned above (p. 82), the appearance of this "classic" trait at so early a time, while not as unusual as some writers might have us believe,<sup>36</sup> is certainly rare in the frequency of its occurrence (Example 6).

## Ex. 6

Pergolesi, Stabat mater, XII, m. 1-2



<sup>35</sup>La serva, ed. Geiringer, no. VI, pp. 100 ff.; Stabat, ed. Einstein, nos. III, V, XII, pp. 10 ff., 18 ff., 58 ff.

<sup>36</sup>Kamien, Sonatas, p. 40; Newman, Classic, p. 122.

Incidences of textural contrast between small and large groups of instruments within a movement are more difficult to find: only one number in each work can be said to contain such textural contrast. In the da capo aria "Sempre in contrasti" from La serva padrona, the unison beginning of the B section contrasts with the free use of imitation in the A section (Examples 7a, b).<sup>37</sup>

## Ex. 7a

Pergolesi, La serva padrona, II, m. 59-61

Handwritten musical score for three staves. The top staff is for Violin (V), the middle for Viola (Vb), and the bottom for Bass (B.C.). The music is in C major, 3/4 time. The lyrics "fe-rò do-vrai per sem-pre pian-" are written under the bottom staff. The notation shows a unison beginning in the B section, contrasting with the free use of imitation in the A section.

<sup>37</sup>La serva, ed. Geiringer, pp. 29, 30.

## Ex. 7b

Pergolesi, La serva padrona, II, m. 7-9

Handwritten musical score for three staves. The top staff is for Violoncello (Vc) in C major, 2/4 time, with notes G4, A4, B4, C5, B4, A4, G4. The middle staff is for Uberto in C major, 2/4 time, with notes G3, A3, B3, C4, B3, A3, G3. The bottom staff is for B.C./va. 8va in C major, 2/4 time, with notes G2, A2, B2, C3, B2, A2, G2. The lyrics "Sempre in con-tra-sti" are written above the bottom staff, and "con-te si sta, con-te si sta," are written below the middle staff.

Only one instance of a murky bass -- at least three successive repetitions of a tone and its octave in eighth notes in twenty percent or more of the measures -- can be found within the two works: the opening aria of La serva padrona (Example 8, p. 128).<sup>38</sup>

---

<sup>38</sup>La serva, ed. Geiringer, pp. 5-6.

## Ex. 8

Pergolesi, La serva padrona, I, m. 29-31

The musical score is written for four parts: Violin I (VI), Violin II (VII), Uberto (bass), and B.C. (bass). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are "son tre co - se da mo - ri - re, da mo - ri - re." The score is divided into three measures by vertical bar lines. The first measure shows the beginning of the phrase, the second measure continues it, and the third measure concludes with a repeat sign.

In summing up this section, it appears that there is ample additional evidence of Pergolesi's forward-looking treatment of texture in his two most popular works: use of drum basses and broken octaves, Alberti bass accompaniment patterns, and textural contrast within movements. There is also evidence of his penchant for free use of imitation within a predominantly homophonic texture and for employment of unison openings. These traits are also found in his sinfonias.



#### D.   P h r a s e   S t r u c t u r e

In Chapter II (p. 88), we found that Pergolesi, in his *sinfonias*, had an apparent independent attitude toward phrase structure compared with his contemporaries and successors. At this point, we shall see if this independent attitude is noticeable as well in his works La serva padrona and Stabat mater.

Our first category is tripartite phrasing -- any three-fold combination of opening units from one to four measures in length -- which was found to be present in three *sinfonias*.<sup>39</sup> In looking over the two vocal works, it appears that openings consisting of three distinct motives or subphrases can be found in fourteen of the twenty numbers (70%) in La serva padrona and Stabat mater.<sup>40</sup> Since only 19% of the aggregate of the two control groups exhibit this characteristic, it would seem -- allowing for the hazards of transference between genres -- that tripartite phrasing is a component of the Pergolesi "style."

A particular subspecies of this three-part phrasing, found in several numbers of the two works under consideration, consists of an initial motive, which we may call a, followed by a second motive b,

---

<sup>39</sup>See above, p. 84, footnote 62.

<sup>40</sup>La serva, ed. Geiringer, nos. I, II, IV, V, VI, VII, VIII; Stabat, ed. Einstein, nos. II, III, IV, V, VII, IX, X.

which is then immediately repeated; such abb or abb', echo-like groupings are found in ten of the twenty numbers (Example 9; see also Example 7b).<sup>41</sup>

Ex. 9  
Pergolesi, Stabat mater, IV, m. 1-6

<sup>41</sup>La serva, ed. Geiringer, nos. I, II, III, V, VI, VIII; Stabat, ed. Einstein, nos. I, II, VII, IX.

Another procedure found to be common in the Pergolesi sinfonias was the ending of a phrase on the second or fourth beat, associated with a rhythmical pattern in 2/4 or 4/4 meter such as  ,  , or  .<sup>42</sup> Such phrase-endings are present in ten of the twenty movements (50%) of La serva padrona and Stabat mater (see above, Examples 4a and 9).<sup>43</sup>

Openings with the phrase structure AA or AA' are more difficult to find: only one number of each work opens in such a manner (see above, Example 3b, the two measures of which are immediately repeated).<sup>44</sup>

Hierarchies of two-, four-, and eight-measure half-phrases, phrases, and periods, which were found in four Pergolesi sinfonia first movements,<sup>45</sup> are less in evidence in the present works. Only one number from La serva padrona includes such groupings, and that only in the triple-meter, dance-like sections which alternate in rondo fashion with the dramatic largo sections of the movement.<sup>46</sup> It is

---

<sup>42</sup>See above, p. 85.

<sup>43</sup>La serva, ed. Geiringer, nos. I, II, III, V, VI, VIII; Stabat, ed. Einstein, nos. I, II, VII, IX.

<sup>44</sup>La serva, ed. Geiringer, no. III; Stabat, ed. Einstein, no. XI.

<sup>45</sup>See above, p. 88.

<sup>46</sup>La serva, ed. Geiringer, no. V, pp. 84-93.

noteworthy that such regularity of phrasing is associated with a section of the work analagous in tempo and meter to the final movements of the Pergolesi sinfonias -- almost always characterized by thin texture, simple duple or triple meter (usually triple), and clarity of phrasing.

Turning now to the proportion of AA or AA' pairs to total length, examination of Numbers VIII, IX, and XI of the Stabat mater -- movements which most nearly meet criteria of tempo, meter, and length of instrumental first movements -- reveals the following proportions of AA or AA' pairs: 13%, 26%, 40%. This confirms our previous findings that Pergolesi, in the first movements of his sinfonias, stands about midway between early and late practice in his employment of AA or AA' pairs proportionate to total length.<sup>47</sup> It should be noted that the low proportion of pairs in Number VIII may be partially explained by its fugal nature. It seems, therefore, that Pergolesi is moderate in his use of AA or AA' pairs; no first-movement types are found with AA or AA' pairs within 75% or more of their total length, in contrast to the many members of Control II so constituted.<sup>48</sup>

---

<sup>47</sup>See above, pp. 86-87.

<sup>48</sup>Ibid.

The AA or AA' ending after a final IV (II 6) - V - I cadence in the second key, a practice found to be more prevalent in Control II but lacking in the Pergolesi sinfonias,<sup>49</sup> is identifiable in two Pergolesi vocal numbers (Example 10).<sup>50</sup>

## Ex. 10

Pergolesi, La serva padrona, IV, m. 54-57

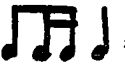
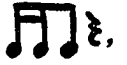


To summarize Pergolesi's approach to phrasing as shown in his vocal works, common features are tri-partite building blocks (especially

---

<sup>49</sup>See above, p. 88.

<sup>50</sup>La serva, ed. Geiringer, no. IV, pp. 62-63; Stabat, ed. Einstein, no. IV, p. 15.

of the abb variety) and phrase-endings on second or fourth beats with rhythmical patterns in 2/4 or 4/4 meter such as , , or . Less common are symmetrical phrase-groupings (AA or AA' openings, hierarchical arrangements of two, four, and eight measures) and AA or AA' endings after the final cadence in the second key. He seems to stand midway between early and late practice in proportion of AA or AA' pairs to total length in a given movement.

Well-represented in Control II but lacking in the Pergolesi vocal works are AA or AA' pairs in 75% or more of a given movement.

## E. H a r m o n y

We have emphasized above the clear, harmonically determined structure, I - V - I, of the first and final movements of the Pergolesi sinfonias, a practice underlined by the appearance of the primary theme at the beginning of each section.<sup>51</sup> Investigation of the twenty individual numbers of La serva padrona and Stabat mater reveals only three numbers of the former and one of the latter corresponding in

---

<sup>51</sup>See above, p. 89.

clarity of harmonic structure.<sup>52</sup> Nevertheless, although the majority of these vocal numbers (or A sections of da capo arias) do not repeat the primary theme in the dominant, they are conventional in that the dominant serves as the second key area. Table 13 gives the proportion of second key area to total length -- excluding introductions and codas -- in major numbers or A sections of La serva padrona and Stabat mater.

Table 13  
PROPORTION OF SECOND KEY AREA TO TOTAL  
LENGTH IN MAJOR MOVEMENTS OR A SECTIONS OF  
La serva padrona AND Stabat Mater

| Proportion | No. of<br>movements |
|------------|---------------------|
| 41-50%     | 2                   |
| 31-40      | 2                   |
| 21-30      | 3                   |
| 11-20      | 3                   |
| 0 -10      | 1                   |
| Total      | <u>11</u>           |

---

<sup>52</sup>La serva, ed. Geiringer, nos. II, III, VIII, pp. 20ff., 38ff., 157ff.; Stabat, ed. Einstein, no. XI, pp. 53ff. In numbers II and III of La serva padrona -- which are da capo arias -- only the A sections are taken into consideration. These sections are sufficient in themselves to define Pergolesi's harmonic practice.

It is evident from the above table that the narrow range of proportion of second key area to total length found in the Pergolesi sinfonias does not hold in his vocal works.<sup>53</sup> The second key areas in the vocal numbers chosen range in length from three and a half to seventy-seven measures; their proportion to total length ranges from ten to forty-five percent.<sup>54</sup> Significantly, digressions from the dominant occur most often in those works characterized by relatively long second key areas. These digressions may refer briefly to the dominant minor, the tonic major or minor, or even take an excursion within the circle of fifths.<sup>55</sup> Nevertheless, the dominant major tonality of the second key area is never in question.

Harmonic sequence independent of melodic sequence, found previously in one Pergolesi sinfonia,<sup>56</sup> also occurs in the vocal works.<sup>57</sup>

---

<sup>53</sup>See above, pp. 90-91.

<sup>54</sup>Ratios of second key area to total length are: La serva, ed. Geiringer, no. I, 3-1/2 / 36; no. II, 10/46; no. III, 23/89; no. IV, 43/104; V, 14/47 (where two measures in 3/8 meter equal one in common time); VI, 10/63; VII, 23-1/2 / 62; VIII, 77/171. Stabat, ed. Geiringer, IV, 15/99; IX, 13/74; XI, 14/39.

<sup>55</sup>c.f., La serva, ed. Geiringer, III, p. 43; IV, pp. 58, 60; VII, p. 128.

<sup>56</sup>See above, p. 92, footnote 78.

<sup>57</sup>See, for example, La serva, ed. Geiringer, II, p. 24, where the harmonic movement is as follows: IV/ii - V/ii - ii; IV - V - I.



The almost universal practice of modulation within the circle of fifths with concurrent melodic sequence, so prevalent in the Pergolesi sinfonias,<sup>58</sup> is also well-represented in his vocal works (Example 11).<sup>59</sup>

## Ex. 11

Pergolesi, La serva padrona, IV, m. 28-29

VI

VII

Serpinao

Ma per-chè?

B.C./Va. 8va

Ma per-chè?

<sup>58</sup>See above, p. 92.

<sup>59</sup>La serva, ed. Geiringer, II, p. 58.

Sustained opening harmony for two or more measures, found in two Pergolesi sinfonias,<sup>60</sup> is present in two numbers of La serva padrona (omitting the introductions from consideration) but lacking in Stabat mater.<sup>61</sup>

The apparently late practice of sustaining the closing harmony of the exposition for three or more measures, which was found lacking in the sinfonias,<sup>62</sup> is similarly missing in the two vocal works.

We have pointed out elsewhere that eighteen percent of all authentic movements or single-movement works by Pergolesi are in minor keys.<sup>63</sup> This in itself is in line with contemporary practice: for example, Kamien finds fourteen percent of his sample of keyboard sonata first movements to be in minor keys.<sup>64</sup> Of more significance, however, passages in the minor mode, found only occasionally in first movements of Pergolesi sinfonias,<sup>65</sup> are very much in evidence in

---

<sup>60</sup>See above, p. 92, footnote 80.

<sup>61</sup>La serva, ed. Geiringer, I, p. 2; VII, p. 158.

<sup>62</sup>See above, p. 92.

<sup>63</sup>See above, p. 109.

<sup>64</sup>Kamien, Sonatas, p. 34.

<sup>65</sup>See above, p. 93.

major numbers of his vocal works. Thus, of the eleven major numbers of La serva padrona and Stabat mater, only two do without extensive employment of the minor mode.<sup>66</sup> In the nine major numbers with passages in the minor mode, use of the minor mode always occurs after the second key area. Minor harmonies are used on the following degrees of the scale: i, ii, iii, v, and vi, with apparently no special preference.

Occasionally, more than one scale degree in minor appears in a number. An extreme example is the duet "Sancta mater" from Stabat mater, in which, after the appearance of the primary theme in the dominant, minor harmonies are employed on the following degrees of the scale for three or more measures before the return of the tonic major: ii, v, vi, iii, v, ii.<sup>67</sup> The B sections of da capo arias always make use of the minor mode, again in any or several of the above scale degrees. Very often the minor mode is used in the buffo tradition, in a unison texture associated either with chromaticism or with nonsense syllables (Examples 12 a, b).<sup>68</sup>

---

<sup>66</sup>La serva, ed. Geiringer, I, pp. 1-9; Stabat, ed. Einstein, XI pp. 53-57.

<sup>67</sup>Stabat, ed. Einstein, IX, pp. 43-46.

<sup>68</sup>La serva, ed. Geiringer, pp. 60, 67-68. For another instance of the minor mode in a unison texture, see above, Ex. 7a, p. 126.

## Ex. 12a

Pergolesi, La serva padrona, IV, m. 40-43

Vs  
 Uberto Ah, cos-tei mi' Va ten-tan-do quan-to vâ che me la fa, che me la fa?  
 Bc, va gva

## Ex. 12b

Pergolesi, La serva padrona, IV, m. 81-85

Vs  
 Uberto  
 Bc, va gva  
 Quan-to vâ, quan-to vâ, quan-to vâ che me la fa! la ral-la, la ral-la la ral-

We have previously observed that use of the minor mode within predominantly major movements of the *sinfonia* is an apparent late characteristic.<sup>69</sup> Now we see that major-minor contrast, present in the Pergolesi *sinfonias*, is also a large component of the Pergolesi vocal style.

Slow-movement types in the two vocal works exhibit harmonic characteristics similar to the slow movements of the *sinfonias*.<sup>70</sup> Thus, all of the six slow-movement types in Stabat mater and La serva padrona show fast harmonic rhythm -- harmonies changing faster than the half note<sup>71</sup> -- while in half of them, multiple dominant or diminished seventh chords are found.<sup>72</sup> The previously observed penchant for minor in major slow movements of the *sinfonias*<sup>73</sup> is here even more apparent: all slow-movement types in Stabat mater are completely in the minor mode, while the one slow-movement type in La serva

---

<sup>69</sup>See above, p. 93.

<sup>70</sup>See above, pp. 93-94.

<sup>71</sup>Stabat, ed. Geiringer, I, III, X, and the first parts of V and XII, pp. 1 ff., 49 ff., 18 ff., 58 ff.; La serva, ed. Einstein, V, p. 84 ff.

<sup>72</sup>Stabat, ed. Einstein, III, and the first part of XII, pp. 10 ff., 58 ff.; La serva, ed. Geiringer, V, 84 ff.

<sup>73</sup>See above, p. 94.

padrona in a major key makes extensive use of the relative minor.<sup>74</sup>

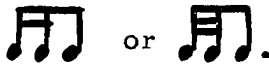
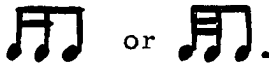
To summarize Pergolesi's harmonic practice as amended by reference to La serva padrona and Stabat mater: the clarity of harmonic structure and low proportion of second key area to length apparent in the first movements of the sinfonias,<sup>75</sup> are not so completely in evidence in the vocal works. On the other hand, use of the minor mode in predominantly major movements is even more prevalent. The early characteristics of harmonic sequence (in first-movement types), and of fast harmonic rhythm and blocks of seventh chords (in slow-movement types), also occur. Well-represented within the vocal works is the commonly used procedure of modulation within the circle of fifths; sustained opening harmony occurs less often; lacking is the late procedure of sustained harmony at the close of the exposition.

---

<sup>74</sup>La serva, ed. Geiringer, V, pp. 91-93.

<sup>75</sup>See above, pp. 89-91; also see pp. 134-136.

## F. Melodic and Rhythmic Patterns

As we have noted above, certain rhythmic patterns commonly employed by other composers during Pergolesi's lifetime are found as well in his sinfonias. Two of these are the following:  or  (on the first or third beat), and .<sup>76</sup> Both patterns are of frequent occurrence in La serva padrona and Stabat mater: the first being present in fifteen of the twenty numbers, the second in ten.<sup>77</sup> Since they are so much a part of Pergolesi's musical language, a representative sample of each is in order (Examples 13 a, b).<sup>78</sup>

## Ex. 13a

Pergolesi, Stabat Mater, VII, m. 1-4



<sup>76</sup>See above, p. 95.

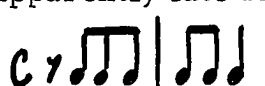
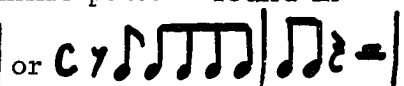
<sup>77</sup>The first pattern may be found in La serva, ed. Geiringer, I, III, V, VII, VIII, pp. 1ff., 38ff., 84ff., 119ff., 157ff., and in all movements of Stabat, ed. Einstein, except VIII, pp. 30ff.; the second pattern is present in La serva, ed. Geiringer, III, VI, pp. 38ff., 84ff., and in all movements of Stabat, ed. Einstein, except II, VII, VIII, and XII, pp. 64ff., 26ff., 30ff., 58ff.

<sup>78</sup>Stabat, ed. Einstein, pp. 26, 14.

## Ex. 13b

Pergolesi, Stabat mater, IV, m. 39-42

The "early" rhythmic pattern  or  , found in all first movements of the Pergolesi sinfonias,<sup>79</sup> is also well-represented in the two vocal works, appearing in eight of the twenty numbers,<sup>80</sup>

We noted above an apparently late rhythmic pattern found in one Pergolesi sinfonia:  or  .<sup>81</sup>

<sup>79</sup>See above, p. 96.

<sup>80</sup>La serva, ed. Geiringer, I, III, IV, VII, pp. 1ff., 38ff., 53ff., 119ff. Stabat, ed. Einstein, IV, IX, X, XI, pp. 13ff., 39ff., 49ff., 53ff.

<sup>81</sup>See above, p. 96.



Interestingly, this upbeat pattern, present also in Control II (usually associated with a secondary theme), can be found as well in three numbers of La serva padrona and one of Stabat mater (Example 14).<sup>82</sup>

## Ex. 14

Pergolesi, La serva padrona, II, m. 19-22

Handwritten musical score for Example 14, showing three staves of music from Pergolesi's La serva padrona, II, measures 19-22. The staves are labeled Vv, Uberto, and B.C./Va. 8va. The music is in 3/4 time with a key signature of one flat. The lyrics "Ma che ti pa-re, ah? Ma che ti pa-re, ah? Ho io a cre-pa-re?" are written below the bottom staff.

Two out of three Baroque procedures which are missing in the Pergolesi sinfonias<sup>83</sup> are present in Stabat mater (appropriate to its

<sup>82</sup>La serva, ed. Geiringer, I, II, V, pp. 1ff., 20 ff., 84 ff.; Stabat, ed. Einstein, I, pp. 1ff. Example 14 is after La serva, ed. Geiringer, pp. 22-23.

<sup>83</sup>See above, p. 97.

liturgical character) although not in La serva padrona. Chains of suspensions and imitative procedures are each found in two slow-movement types.<sup>84</sup> On the other hand, true syncopation, as opposed to occasional rhythmic irregularity, occurs neither in La serva padrona nor in Stabat mater.

All five slow-movement types of Stabat mater have their accompaniment characterized by persistent reiteration of a rhythmic motive (see above, Example 6).<sup>85</sup> Such constant rhythmic repetition has previously been observed in three inner movements of the Pergolesi sinfonias.<sup>86</sup>

Dotted rhythms and inverted dotted rhythms alla zoppa, found in the Pergolesi sinfonias,<sup>87</sup> are also well-represented in the two vocal works: the former in three numbers, the latter in five (Examples 15 a, b).<sup>88</sup>

---

<sup>84</sup>Stabat, ed. Einstein, I, XII, pp. 1 ff., 58 ff.; I, VIII, pp. 1 ff., 30 ff.

<sup>85</sup>Stabat, ed. Einstein, I, V, VI, VII, XII, pp. 1 ff., 18 ff., 23 ff., 26 ff., 58 ff.

<sup>86</sup>See above, p. 97.

<sup>87</sup>See above, pp. 97-98.

<sup>88</sup>Dotted rhythms: La serva, ed. Geiringer, V, pp. 84 ff.; Stabat, ed. Einstein, V, X, pp. 18 ff., 49 ff. Alla zoppa: La serva, ed. Geiringer, V, VII, pp. 84 ff., 119 ff.; Stabat, ed. Einstein, V, VI, IX, pp. 18 ff., 23 ff., 39 ff.

## Ex. 15a

Pergolesi, Stabat mater, X, m. 1-2

## Ex. 15b

Pergolesi, Stabat mater, VI, m. 1-2

vs

va.

B.C.

Duple divisions of the beat are predominant; only two instances of triplets can be found in the two works -- both of a decidedly passing nature: one in a slow-movement type, the other in a final-movement type.<sup>89</sup>

Summarizing our findings, the melodic and rhythmic patterns found in the Pergolesi sinfonias are even more in evidence in his vocal music -- some of them to an extraordinary degree. Although none of these patterns are idiomatic to Pergolesi, we have isolated one upbeat pattern previously found only in works by later composers. Baroque procedures such as imitation and suspensions are present in the sacred music, triplets are rare, syncopation is lacking.

#### G. S e c t i o n a l A r t i c u l a t i o n

In Chapter II (p. 99), our discussion under this heading was limited to first movements of the sinfonias as most representative of the individuality of a composer. Turning now to the Pergolesi vocal works, no such restriction can be made. The influence of the text makes it

---

<sup>89</sup>Stabat, ed. Einstein, I, VII, pp. 2, 26-27.

extremely hazardous to speculate what the composer's practice regarding sectional articulation might be in purely instrumental music. The presence of vocal cadenzas and ornamentation in the large da capo arias of opere serie, the prevalence of the minor mode and imitative procedures in sacred works, and the persistent text repetition in intermezzi all compound the difficulty of determining means of articulation in vocal works.

Perhaps closest to instrumental practice regarding sectional articulation are some arias and duets (or first parts of da capo arias and duets) from the intermezzi La serva padrona and Livietta e Tracollo. To this end, we shall consider means of articulation in all arias and duets from La serva padrona as well as two arias and a duet from Livietta e Tracollo.<sup>90</sup> These works are all in major keys and all have the three-part harmonic structure I - V - I.

In the Pergolesi sinfonias, we found an absence of caesuras -- separation by means of rests of a half note or more in all voices -- in the first movements.<sup>91</sup> In the eleven arias and duets from the intermezzi, the same holds true. Although on numerous occasions rests of

---

<sup>90</sup>La serva, ed. Geiringer; Livietta, ed. Caffarelli, I, VI, IX, pp. iff., 32 ff., 50 ff.

<sup>91</sup>See above, p. 100.

a quarter note appear in all voices, only once do these rests delineate sections, and never to such an extent that the momentum of the movement is slowed (Example 16).<sup>92</sup>

## Ex. 16

Pergolesi, La serva padrona, I, m. 22-24

The musical score for Example 16 is a four-staff excerpt from Pergolesi's *La serva padrona*, I, measures 22-24. The key signature is one flat (B-flat), and the time signature is common time (C). The staves are labeled as follows: the top staff is for the Violoncello (Va.), the second staff is for the Violino (Vn.), the third staff is for the Bass (B.c.), and the fourth staff is for the Bass (B.c.). The music features a repeating rhythmic pattern of eighth and sixteenth notes. The lyrics "A - spet - ta - re," are written under the Bass staff in the third measure.

A late characteristic missing in the Pergolesi first movements is repetition for two or more times of the chord ending the first part

<sup>92</sup>La serva, ed. Geiringer, p. 4. Other quarter note caesuras: La serva, ed. Geiringer, III (pp. 40, 44), IV (p. 65), VI (pp. 102, 103, 104, 107).

of the movement.<sup>93</sup> Such chordal repetition is not found in the intermezzi.

As in the sinfonias, cadences are elided, deceptive, or characterized by continuing movement in one or more voices.<sup>94</sup> Table 14, paralleling Table 8,<sup>95</sup> shows the frequency of cadences in second key areas.

Table 14  
FREQUENCY OF AUTHENTIC CADENCES IN SECOND  
KEY AREAS: La serva padrona and  
Livietta e Tracollo

| No. of<br>Cadences | Frequency             |                       |
|--------------------|-----------------------|-----------------------|
|                    | <u>La serva . . .</u> | <u>Livietta . . .</u> |
| 6                  | 1                     | 0                     |
| 5                  | 1                     | 0                     |
| 4                  | 0                     | 0                     |
| 3                  | 4                     | 1                     |
| 2                  | 2                     | 2                     |
| 1                  | 0                     | 0                     |

---

<sup>93</sup>See above, pp. 100-101.

<sup>94</sup>Ibid.

<sup>95</sup>See above, p. 102.

The above table indicates that whereas only one or two cadences are found in second key areas of sinfonia first movements, as many as six can be found in second key areas of vocal numbers.<sup>96</sup> Moreover, in contrast to the sinfonias, no instance of a single cadence in the second key area can be found.

Regarding the introduction of new thematic material in second key areas, examples can be found in ten of the eleven vocal numbers.<sup>97</sup> With two exceptions, however,<sup>98</sup> this new material is followed by the primary theme in the dominant.

Table 15, paralleling Table 9,<sup>99</sup> indicates the ordering of themes in the eleven arias and duets of the two intermezzi in tonic, dominant, and tonic.

---

<sup>96</sup>La serva, ed. Geiringer, VII, pp. 158-162.

<sup>97</sup>All except La serva, ed. Geiringer, VII, pp. 157 ff.

<sup>98</sup>La serva, ed. Geiringer, I, VII, pp. 1 ff., 119 ff.

<sup>99</sup>See above, p. 104.



Table 15  
 ORDERING OF THEMES IN TONIC-DOMINANT-TONIC  
 IN ARIAS AND DUETS:  
La serva padrona AND Livietta e Tracollo

| No. of<br>Aria or Duet | I  | V         | I    |
|------------------------|----|-----------|------|
| La serva . . .         |    |           |      |
| 1                      | a  | b         | aba  |
| 2                      | a  | bca       | abca |
| 3                      | ab | ca        | abc  |
| 4                      | ab | cabca     | a    |
| 5                      | a  | bca       | b    |
| 6                      | a  | bca (V/V) | ac   |
| 7                      | a  | bcb       | ba   |
| 8                      | ab | ab        | a    |
| -----                  |    |           |      |
| Livietta . . .         |    |           |      |
| 1                      | a  | ba        | ba   |
| 6                      | a  | ba        | ba   |
| 9                      | ab | cab       | abc  |

A greater variety of orderings is shown here than apparent in the first movements of the sinfonias.<sup>100</sup> Nine examples of recapitulation

---

<sup>100</sup>See above, p. 104.

of secondary thematic material in the tonic may be observed.<sup>101</sup> In two instances, where secondary material is unaccompanied by primary material in the dominant, the text-book ideal of "sonata form" -- without the "development section" -- is achieved.<sup>102</sup>

Development -- in the sense of harmonic instability rather than motivic play -- may occur anywhere in a Pergolesi movement. A favored location, however, is after the recapitulation in the tonic. Favored "developmental" devices are the use of minor keys, diminished-seventh chords, alla zoppa rhythms, or remote harmonies.

We found no instance of the late characteristic of textural or dynamic contrast between primary and secondary thematic material in the Pergolesi first movements.<sup>103</sup> In the intermezzi, however, five examples of contrast are found. Two involve employment of unison texture, one is an apparent pianissimo contrast, one a monophonic quasi-bugle-call (Example 17), and one an apparent fortissimo passage of onrushing descending scales.<sup>104</sup> All are later repeated in similar

---

<sup>101</sup>All except La serva, ed. Geiringer, IV, VIII, pp. 53 ff., 157 ff.

<sup>102</sup>La serva, ed. Geiringer, I, VII, pp. 1 ff., 119 ff.

<sup>103</sup>See above, pp. 103-104.

<sup>104</sup>La serva, ed. Geiringer, I, II, III, VII, pp. 1 ff., 20 ff., 38 ff. 119 ff.; Livietta, ed. Caffarelli, VI, pp. 32 ff.

context in the tonic.

Ex. 17

Pergolesi, La serva padrona, VII, m. 25-26

We mentioned above that new or contrasting material is never found at the beginning of the second part of a Pergolesi first movement.<sup>105</sup> Similarly with the arias and duets (or first parts of da capo arias or duets), the second parts always begin with melodic material related to the opening.

---

<sup>105</sup>See above, p. 105.

In conclusion, study of arias and duets from the Pergolesi intermezzi relative to sectional articulation confirm some of our findings regarding the first movements of the sinfonias; other findings must be modified. Remaining absent are caesuras of a half note or more, repetition of the chord ending the first part of a movement, and the introduction of new material at the beginning of the second part of a movement. Found occasionally are secondary thematic material in the second key area unaccompanied by primary material. A larger number of cadences -- from two to six -- are found in second key areas. The overall impression of a Pergolesi movement (or first part of a da capo movement) remains one of uninterrupted flow from beginning to end.

## Chapter IV

## THREE CHECKLISTS

Our findings in the preceding three chapters may be summarized by three checklists drawn from the characteristics of the Pergolesi sinfonias and vocal works. The first, Checklist A, lists positive characteristics, those found in 50 - 100% of the works sampled; the second, Checklist B, consists of procedures found only rarely -- from 1 - 25% of the time -- in the works we have studied; the third, Checklist C, comprises "negative" characteristics, absent in works sampled.

Checklists A and B are listed in approximate order of frequency of occurrence, but in reverse directions. Thus, Checklist A begins with characteristics always present, while Checklist B starts with extremely rare procedures. As an example, double-stopped string parts, found in 7 of the 38 movements and numbers considered above (18 sinfonia movements plus 20 vocal numbers)<sup>1</sup> have a frequency of

---

<sup>1</sup>See above, p. 117.

occurrence of 20%, and are appropriately placed midway in Checklist B. No gradation by frequency of occurrence is needed in Checklist C, since it consists of characteristics known to be absent in the authentic music of Pergolesi.

For each numbered characteristic, reference is made to the appropriate page(s) in the text above. Positive, rare, and negative characteristics restricted to specific movement **types** are so indicated.

It must be emphasized that these three checklists are intended only as guidelines and not in themselves as measures of authenticity; they are based on a limited number of authentic works. Nevertheless, the following lists, along with other criteria, contribute in establishing the probability of authenticity of the instrumental works studied in Part II.

## Checklist A

POSITIVE CHARACTERISTICS: FOUND IN 50-100%  
OF PERGOLESİ WORKS SAMPLED<sup>2</sup>

|                                                                                                                 | References<br>(pages) |
|-----------------------------------------------------------------------------------------------------------------|-----------------------|
| 1. Range of keys from four flats to four sharps in major keys and from four flats to three sharps in minor keys | 109                   |
| 2. High limit of range, violin to e'''', viola to f''                                                           | 77, 117               |
| 3. AA or AA' pairs within less than 50% of total length                                                         | 86-87, 132            |
| 4. Dominant second key area in major movements                                                                  | 90, 135               |
| 5. Proportion of second key area to length 10 - 45%                                                             | 135-136               |
| 6. Cadences elided, deceptive, or characterized by continuous movement in one or more voices                    | 99-100, 150           |
| 7. Moderate length of first-movement types: 36 - 74 m.                                                          | 69-71, 114            |
| 8. Relative key of slow-movement types in major works: ii, iv, IV, i, bvii, V, VI, bVI, bvii                    | 111-112               |
| 9. Relative key of slow-movement types in minor works: ii, IV, i, v, III, VII, VI                               | 111-112               |

---

<sup>2</sup>After due deliberation, we decided not to include in this checklist the following characteristics, which are found only occasionally -- from 26-49% of the time -- in the works sampled. They are listed here in the interest of completeness, with their reference page numbers in parentheses: Drum bass (81-124); Rhythmic pattern  (95-96; 144); Inverted dotted rhythms alla zoppa (97, 143); Echo-like opening, abb' (129-130); Textural or dynamic contrast between primary and secondary thematic material (82-83; 103-104); Multiple dominant or diminished seventh chords in slow-movement types (93-94; 141).

## Checklist A, cont'd.

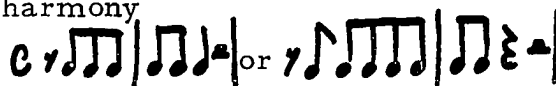
## References

- |                                                                                                                                                                                                                                                                                                                                  |                |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|
| 10. Moderate length of slow-movement types:<br>9 - 36 m.                                                                                                                                                                                                                                                                         | 72-73, 114     |
| 11. Common time (C) in slow-movement types                                                                                                                                                                                                                                                                                       | 73, 115        |
| 12. In slow-movement types: fast harmonic rhythm<br>(harmonies changing faster than the half note)                                                                                                                                                                                                                               | 93, 141        |
| 13. Use of minor mode in slow-movement types                                                                                                                                                                                                                                                                                     | 141-142        |
| 14. Moderate length of final-movement types:<br>34 - 99 m.                                                                                                                                                                                                                                                                       | 114            |
| 15. Meter 3/8 or 2/4 in final-movement types                                                                                                                                                                                                                                                                                     | 74, 114        |
| 16. Binary form with or without repeats in<br>final-movement types                                                                                                                                                                                                                                                               | 74-75, 114-115 |
| 17. Phrasing hierarchy in final-movement types                                                                                                                                                                                                                                                                                   | 131-132        |
| 18. Appearance of primary theme in second key area                                                                                                                                                                                                                                                                               | 103, 152       |
| 19. Rhythmic pattern  or  on first<br>or third beat                                                                                                        | 95, 143        |
| 20. Free imitation in a predominantly homophonic<br>texture                                                                                                                                                                                                                                                                      | 81, 119-120    |
| 21. Tripartite opening                                                                                                                                                                                                                                                                                                           | 84, 129        |
| 22. Use of minor mode in major movements                                                                                                                                                                                                                                                                                         | 93, 141        |
| 23. New thematic material in second key area                                                                                                                                                                                                                                                                                     | 103, 152       |
| 24. In slow-movement types: persistent reiteration<br>of a rhythmic motive                                                                                                                                                                                                                                                       |                |
| 25. Rhythmic pattern  or                                                                                                                                   | 96, 144        |
| 26. Recapitulation of secondary material in tonic                                                                                                                                                                                                                                                                                | 104, 153       |
| 27. Strings as accompaniment                                                                                                                                                                                                                                                                                                     | 80, 118-119    |
| 28. Ending of phrase on second or fourth beat with<br>pattern  ,  , or  | 85, 131        |
| 29. Clear harmonically determined structure, I-V-I,<br>with appearance of primary theme in each section                                                                                                                                                                                                                          | 89, 134-135    |
| 30. Modulation within the circle of fifths, with con-<br>current melodic sequence                                                                                                                                                                                                                                                | 92, 137        |



## Checklist B

RARE CHARACTERISTICS: FOUND IN  
1 - 25% OF PERGOLESI WORKS SAMPLED

|                                                                                                                                                                                                    | References<br>(pages) |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|
| 1. Fugal movements                                                                                                                                                                                 | 119-120               |
| 2. Murky bass (broken octaves)                                                                                                                                                                     | 81-82, 127-128        |
| 3. AA or AA' ending after final cadence in the second key area                                                                                                                                     | 88, 133               |
| 4. Alberti bass or similar                                                                                                                                                                         | 82, 124-125           |
| 5. Use of horns in slow-movement types                                                                                                                                                             | 77                    |
| 6. Chains of suspensions                                                                                                                                                                           | 93, 145-146           |
| 7. Extensive imitative procedures                                                                                                                                                                  | 93, 145-146           |
| 8. Dotted rhythms                                                                                                                                                                                  | 97-98, 146            |
| 9. Double-stopped string parts                                                                                                                                                                     | 78, 117               |
| 10. Independent first and second violins                                                                                                                                                           | 78-79, 117-118        |
| 11. Independent violas                                                                                                                                                                             | 79, 118               |
| 12. Unison opening                                                                                                                                                                                 | 81, 122-123           |
| 13. Textural contrast between small and large groups of instruments                                                                                                                                | 82-83, 126-127        |
| 14. Sustained opening harmony                                                                                                                                                                      | 92, 138               |
| 15. Rhythmic pattern:  or  | 96, 144-145           |
| 16. Triplets or sextuplets                                                                                                                                                                         | 98, 148               |
| 17. Secondary thematic material unaccompanied by primary in second key area                                                                                                                        | 103, 152              |
| 18. AA or AA' opening                                                                                                                                                                              | 87-88, 131            |

## Checklist C

NEGATIVE CHARACTERISTICS:  
ABSENT IN PERGOLESİ WORKS SAMPLED

|                                                                              | References<br>(pages) |
|------------------------------------------------------------------------------|-----------------------|
| 1. Independent oboes or flutes                                               | 79-80                 |
| 2. Independent brass or woodwind choirs                                      | 80                    |
| 3. Contrapuntal procedures involving secondary material                      | 83                    |
| 4. AA or AA' pairs within 75% or more of total length                        | 86-87, 132            |
| 5. Sustained closing harmony of exposition                                   | 92, 138               |
| 6. Syncopation                                                               | 96, 146               |
| 7. Caesuras of a half note or more                                           | 100, 149-150          |
| 8. Repetition of the chord ending the first part of a movement               | 100-101, 150-151      |
| 9. New or contrasting material at the beginning of second part of a movement | 105, 155              |
| 10. Meter 2/4 or 3/8 in slow-movement types                                  | 116                   |
| 11. Common time (C) or alla breve (C) in final-movement types                | 115                   |
| 12. Ternary, rondo, or variation form in final-movement types                | 116                   |

## Chapter V

## THE CORRELATION OF SIMILAR ACTIVITY

In Chapters II and III, we attempted to isolate characteristics idiomatic to Pergolesi (1) by comparison of the authentic sinfonias with those of other eighteenth-century composers and (2) by comparison of Pergolesi's vocal music with his sinfonias. In the course of this investigation, it became obvious that many of the characteristics favored by Pergolesi are part of the musical vernacular -- subject to the conventions of his era -- while other seemingly individualistic traits could easily be imitated by other composers. Consequently, although the three checklists of characteristics known to be present or absent in Pergolesi's works (Chapter IV) are worthwhile, such lists are hardly sufficient for the determination of the authenticity of questionable ascriptions.

What is needed is a method able to correlate the relationships between elements, as for example between pitch, rhythm, and

harmony. Such a method has been devised by Jan LaRue.<sup>1</sup> In the present study we shall employ that method -- with certain modifications of our own -- and, applying it to the works of Pergolesi and other composers, see if a correlation of activity unique to each composer can be found.<sup>2</sup>

#### A. Method

It must be stressed at the outset that the procedures used below are still in an experimental stage. Furthermore, they are intended only as an adjunct to traditional analysis.

In accordance with LaRue's method, numerical values are assigned from bar to bar in the three elements of pitch, rhythm, and harmony.<sup>3</sup> For pitch, using the most prominent melodic line (usually the first violin, occasionally second violin or viola), each interval, up or down, receives its corresponding numerical value:

---

<sup>1</sup>LaRue, "Mozart," pp. 40-49.

<sup>2</sup>See above, p. 34.

<sup>3</sup>LaRue, "Mozart," pp. 45-47. It is conceivable that other aspects, e.g., texture or register, could be quantified. As LaRue points out, however, the observation of correlations among these elements over a substantial number of situations produces a very powerful differentiation of data sources.

2 for seconds, 3 for thirds, etc. Neighbor-note progressions are reduced by one, thus C-D-C or C-B-C receives the value of 3 rather than 4.

Rhythm, again represented by the most prominent melodic line, is quantified by adding the number of articulated notes to the number of changes of duration in each bar. Thus, the following example receives a value of 10 (six notes plus four changes in duration):



In the above diagram, the half note has two arrows above it; a doubled increase or decrease in duration, e.g., between eighth and half note, is counted as two duration changes.

The values for harmony are based on chord progression and depend upon the strength of root movement. The number 3 represents root movement up or down a fifth or fourth. The number 2 represents root movement up a second or down a second or third. Number 1 is applied to root movement up a third, any movement over a pedal point,  $I_4^6$  to V, and changes of mode.<sup>4</sup>

---

<sup>4</sup>It is questionable whether it is correct to use root movement as a measure of harmonic strength. Despite our reservations about the quantifications for harmony, we use them in the present study since our doubts came too late. As LaRue says, even though pro-

[continued]

In this way, activity values for pitch, rhythm, and harmony are determined for each bar. In LaRue's formulation, numerical values are assigned to indicate correlations of change in activity (either greater or lesser) among the three parameters of pitch, rhythm, and harmony, as follows:

- 5: All three elements similar in activity
- 4: Two elements similar, one inactive
- 3: Two elements similar, one opposed
- 2: Two elements inactive, one opposed;  
or three elements inactive
- 1: Two elements opposed, one inactive<sup>5</sup>

While this is a helpful indication of the type of activity involved, it has the drawback of not quantifying the amount of change of activity from bar to bar. Thus, in any given parameter, a change in activity of one has as much value as a change in activity of sixteen. For example, a change in rhythmic activity from one whole note in one bar to two half notes in the next appears as significant in LaRue's formulation as a change from one whole note in one bar to thirty-two thirty-

---

visional activity values may require adjustment, the same quantifications applied identically to different composers should yield significant results (see LaRue, "Mozart," p. 47).

<sup>5</sup>LaRue, "Mozart," pp. 45-46.

second notes in the next. Furthermore, only LaRue's Numbers 4 and 5 indicate activity in one direction; his other numerical values tend towards neutrality since they are predicated on various degrees of activity in the opposite direction.

A new approach, which we propose, has only two categories: that of similar activity and that of opposing or non-activity. The former subsumes LaRue's classifications 5 and 4; the latter his classifications 3, 2, and 1. Thus, from bar to bar, where all parameters move in a similar direction or where two parameters move in a similar direction while one is static, the correlation is called active. On the other hand, where two or more parameters are inactive, or where there are opposing directions of activity between any two parameters, the correlation is called inactive. Of course, two types of similar activity are possible: increased or decreased. These may be designated plus (+) and minus (-).

Using the above formula, the correlation of activity between parameters is recorded from bar to bar. The number of bars marked plus and minus are then added, and divided by the total number of bars sampled (less the first bar). The result, which may be called the Percentage of Similar Activity (PSA) incorporates the type -- plus or minus -- of that activity. For example, a sample of eleven measures, in which two measures show increased activity and two measures

decreased activity, would be designated as follows: PSA: 40% (+20, -20).

In order to illustrate this method, we shall use as a sample the beginning of the opening movement of the sinfonia to L'Olimpiade<sup>6</sup> (Example 18). Note that in all three parameters, changes from the previous bar are carried over and included in the calculations of the following bar.

Pitch values may best be illustrated in bar two: a unison (no value) followed by a third (value three), two neighbor-note seconds (value three), and five thirds (value fifteen). The total value is twenty-one, recorded in the square box above the music. The rhythmic value for the same bar is twelve: nine notes plus three changes of duration, indicated in the square box between the staves. The harmony is static and thus receives no value until measure nine, where there is a strong change from the previous bar (I to IV: value three), followed by a weaker change (IV to V: value two).<sup>7</sup> The total value for harmony in bar nine is therefore five, recorded in the square box below the music.

---

<sup>6</sup>A sketch of the principal lines, based on the manuscript at I-Mc.

<sup>7</sup>But the aptness of these numerical values as measurements of strength of harmonic change is questionable. See above, p. 165, footnote 4.



## Ex. 18

Pergolesi, Sinfonia, L'Olimpiade, first movement  
m. 1-11 (I-Mc); sketch of principal lines

The musical score is presented in three systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations in boxes and diamonds.

**System 1 (Measures 1-11):** The treble staff begins with a series of eighth notes, followed by a sequence of sixteenth notes. The bass staff provides a simple harmonic accompaniment. Annotations include a box containing '0' above the first measure, a box containing '4' with '+1' below it above the second measure, a diamond containing a '+' symbol above the third measure, a box containing '12' with '+1' below it above the fourth measure, and a box containing '11' above the fifth measure.

**System 2 (Measures 12-25):** The treble staff continues the melodic line with various rhythmic patterns. The bass staff continues the harmonic accompaniment. Annotations include a box containing '30' above the sixth measure, a box containing '24' above the seventh measure, and a box containing '11' above the eighth measure.

**System 3 (Measures 26-37):** The treble staff features more complex rhythmic patterns, including sixteenth and thirty-second notes. The bass staff continues the harmonic accompaniment. Annotations include a box containing '47' above the ninth measure, a box containing '37' above the tenth measure, and a box containing '16' with '+1' below it above the eleventh measure.

Correlations of similar activity are recorded in rhomboids between the staves. In bar two, both pitch and rhythm increase in activity, while harmony remains static, resulting in a positive correlation of similar activity (+). In bars three, four, and five, pitch and rhythm change slightly while harmony remains static; the result is a plateau of inactivity extending over the three bars. In bar six, activities of pitch and rhythm increase while harmony remains static (+). In bar seven, there is a slight lessening of activity in two parameters, with one element remaining static (-), while bar eight shows decreased activity in pitch and rhythm, with harmony remaining static (-). The remaining bars of the sample show opposing movements of activity and are therefore considered inactive.

The Percentage of Similar Activity of the sample (which is incomplete) is the total number of bars marked plus (+) and minus (-) (four), divided by the total number of bars in the sample less one (ten), and multiplied by one hundred. Of the four bars showing similar activity, two (20%) show increased activity, while two (20%) show decreased activity. The result may be recorded as follows: PSA: 40% (+20, -20).

## B.    A p p l i c a t i o n :    T h e   P e r g o l e s i S i n f o n i a s

Because of the large number of calculations that would be required, the application of the above method to a large body of music would undoubtedly best be performed by computer, a project clearly beyond the scope of the present study. Therefore, in order to limit ourselves uniformly, we shall in the following calculations initially apply the method of correlation of similar activity only to the first section of each first movement, up to the bar which contains the first authentic cadence in the second key (usually the dominant of the dominant). Where the cadence is completed within one bar, that entire bar is included in the calculations; where the cadence begins in one bar but ends in another, only the first bar is quantified.

Table 16 shows the results of application of the above method to the first sections of the first movements of the six authentic Pergolesi sinfonias.

It will be seen from the this table that Percentages of Similar Activity of the first movements of Pergolesi sinfonias extend over a relatively narrow range, from 44 to 54. Furthermore, activity in a positive direction (+) predominates. The average ratio of increased to decreased activity is approximately 2:1; in only one instance are the two types of activity of equal frequency.

Table 16  
PERCENTAGES OF SIMILAR ACTIVITY:  
FIRST MOVEMENTS OF PERGOLESI SINFONIAS

| Sinfonia                                                                                   | PSA           |
|--------------------------------------------------------------------------------------------|---------------|
| Sinfonia/ <u>La conversione di S. Guglielmo d'Aquitania</u> = Sinfonia/ <u>L'Olimpiade</u> | 46 (+23, -23) |
| Sinfonia/ <u>Salustia</u>                                                                  | 46 (+31, -15) |
| Sinfonia/ <u>Lo frate 'nnamorato</u>                                                       | 47 (+29, -18) |
| Sinfonia/ <u>Il prigionier superbo</u>                                                     | 54 (+36, -18) |
| Sinfonia/ <u>Adriano in Siria</u>                                                          | 50 (+37, -13) |
| Sinfonia/ <u>Flaminio</u>                                                                  | 44 (+33, -11) |

In an effort to determine whether these findings may be extended to other movements as well, we have tested our method of correlation of similar activity on second and third movements (or first sections thereof) of the Pergolesi sinfonias,<sup>8</sup> with results as shown in Table 17.

---

<sup>8</sup>In the third movement of the sinfonia to Lo frate 'nnamorato, which is in 2/4 meter, the unit is considered as two measures. The final movements of . . . S. Guglielmo/L'Olimpiade and Adriano in Siria are identical. Also see above, pp. 53-54.

Table 17  
PERCENTAGES OF SIMILAR ACTIVITY:  
SECOND AND THIRD MOVEMENTS OF PERGOLESI SINFONIAS

| Sinfonia                                                                                      | PSAs            |                |
|-----------------------------------------------------------------------------------------------|-----------------|----------------|
|                                                                                               | II              | III            |
| Sinfonia/ <u>La conversione di S. Guglielmo d'Aquitania</u><br>= Sinfonia/ <u>L'Olimpiade</u> | 42% (+27, -17)  | 40% (+27, -13) |
| Sinfonia/ <u>Salustia</u>                                                                     | 55% (+44, -11)  | 43% (+29, -14) |
| Sinfonia/ <u>Lo frate 'nnamorato</u>                                                          | 53% (+32, -11)  | 57% (+43, -14) |
| Sinfonia/ <u>Il prigionier superbo</u>                                                        | 50% (+25, -25)  | 40% (+20, -20) |
| Sinfonia/ <u>Adriano in Siria</u>                                                             | 50% (+30, -20)  | 40% (+27, -13) |
| Sinfonia/ <u>Flaminio</u>                                                                     | 100% (+60, -40) | 45% (+18, -27) |

With the single exception of the second movement of the sinfonia to Flaminio -- a march-like movement apparently derived from an earlier opera<sup>9</sup> -- our findings for the first movements (c.f. Table 16) are hereby confirmed. The range of PSAs, however, is extended

---

<sup>9</sup>The principal subject of the second movement of the sinfonia to Flaminio is identical to that of the soprano aria "Prigioniera abbandonata" from Act I of the earlier opera Adriano in Siria, but in another key. See below, p. 484.

somewhat: from 44-54 in first movements to 40-57 in second and third movements. Also confirmed is the average ratio of increased to decreased activity, which remains approximately 2:1, with occasional equality of the two types of activity. Whether or not we may infer from these results that Pergolesi conformed to an especially narrow range of percentage of similar activity -- more often increased than decreased -- must await, in the ensuing pages, calculation of PSA's in parallel sections of works by other composers in Controls I and II.

### C. Application: Control I

In this experiment, we have chosen three composers well-represented in Control I: Leonardo Vinci, Leonardo Leo, and Gaetano Latilla.<sup>10</sup> Table 18 gives Percentages of Similar Activity for first sections of first movements in sinfonias representing the above three composers in Control I.<sup>11</sup>

---

<sup>10</sup>See above, p. 58.

<sup>11</sup>Leo's Achille in Scirro, the first movement of which is in 3/4 meter, is not included.

Table 18  
 PERCENTAGES OF SIMILAR ACTIVITY:  
 FIRST MOVEMENTS OF SINFONIAS  
 BY VINCI, LEO, LATILLA

| Sinfonias                     | PSAs           |
|-------------------------------|----------------|
| Vinci, Leonardo               |                |
| <u>Catone in Utica</u>        | 20% (-20)      |
| <u>Partenope</u>              | 25% (+25)      |
| <u>Siroe re di Persia</u>     | 12% (+12)      |
| <u>Artaserse</u>              | 18% (+ 9, - 9) |
| Leo, Leonardo                 |                |
| <u>Il trionfo di Camilla</u>  | 71% (+29, -42) |
| <u>Il Farnace</u>             | 86% (+43, -43) |
| <u>La simpatia del sangue</u> | 55% (+44, -11) |
| <u>Amor vuol sofferenza</u>   | 66% (+33, -33) |
| Latilla, Gaetano              |                |
| <u>Angelica ed Orlando</u>    | 18% (+14, - 4) |
| <u>La finta cameriera</u>     | 22% (+11, -11) |
| <u>Il Siroe</u>               | 20% (+ 7, -13) |

Any conclusions to be made regarding the above results must be purely provisional, pending much further experimentation on the problem of correlation of activity. Above all, the small number of

examples for each composer render any judgment perilous. The temptation exists, however, to tentatively assign each composer an indicated range of percentage of similar activity and proportion of increased to decreased activity for first movements, as follows:

|         |           |
|---------|-----------|
| Vinci   | 12 - 25 % |
| Leo     | 55 - 86 % |
| Latilla | 18 - 22 % |

Proportions of increased to decreased activity are variable; no composer shows individualism in this respect. Activity in a positive direction does not predominate, as it does in the Pergolesi sinfonias.<sup>12</sup> Table 19 gives Percentages of Similar Activity for available second and third movements of the above sinfonias.

It will be seen from this table that the conclusions drawn regarding PSAs of first movements of sinfonias by Vinci, Leo, and Latilla (see Table 18) are not entirely confirmed by correlation analysis of their respective second and third movements. Only four Vinci second and third movements fall within the indicated range of Percentage of Similar Activity in the Vinci first movements. On the other hand,

---

<sup>12</sup>See above, pp. 171-172.



Table 19

PERCENTAGES OF SIMILAR ACTIVITY:  
SECOND AND THIRD MOVEMENTS OF SINFONIAS  
BY VINCI, LEO, LATILLA

| Sinfonias                    | PSA            |                |
|------------------------------|----------------|----------------|
|                              | II             | III            |
| Vinci, Leonardo              |                |                |
| <u>Catone in Utica</u>       | 20% (+10, -10) | 32% (+16, -16) |
| <u>Partenope</u>             | 40% (+20, -20) | 6% (- 6)       |
| <u>Siroe re di Persia</u>    | 43% (+14, -29) | 26% (+21, - 5) |
| <u>Artaserse</u>             | 71% (+43, -28) | 14% (+ 7, - 7) |
| Leo, Leonardo                |                |                |
| <u>Il trionfo di Camilla</u> | 38% (+19, -19) | 34% (+17, -17) |
| <u>Il Farnace</u>            | 28% (+14, -14) | 50% (+33, -17) |
| <u>Amor vuol sofferenza</u>  | 44% (+22, -22) | 50% (+25, -25) |
| Latilla, Gaetano             |                |                |
| <u>Angelica ed Orlando</u>   | 44% (+22, -22) | 44% (+33, -11) |
| <u>Il Siroe</u>              | 71% (+43, -28) | 30% (+30)      |

none of the available Leo or Latilla second and third movements fall within the range of the PSAs of their respective first movements.

We may hypothesize the following from these results. First, the musical personality of a given composer -- reflected in his PSA,

as we have defined it -- is most clearly realized in his first movements. Second, some composers, those with well-defined, consistent styles, are able to maintain their musical personality through nearly all types of movements. Such composers are Pergolesi, and to a lesser extent, Vinci. In order to test this hypothesis, we have chosen for correlation analysis all numbers from Act I of a Pergolesi opera seria: L'Olimpiade. Here we find an assortment of numbers rich in variety.

D.    A p p l i c a t i o n :   P e r g o l e s i ' s  
       L ' O l i m p i a d e ,    A c t    I

Seven arias form the numbers of Act I of Pergolesi's L'Olimpiade.<sup>13</sup> Since, in the tradition of opera seria, each number has a distinct affect, we have included in Table 20 the tempo, meter, and key, as well as the PSAs of each number, using the opening measures up to the first cadence.<sup>14</sup> Bars in which there is no activity in melody

---

<sup>13</sup>US-Wc manuscript copy M 1500 P42 06, 3 v., obl. 80, Full Score, Italian text. Title page: "L'Olimpiade / In Tordinona 1735 / Del Sig: Gio: Batta Pergolesi."

<sup>14</sup>See above, p. 171.

and rhythm and in which harmony remains static are not included in the calculations. In numbers with a time signature of 2/4, the unit is considered as two measures; thus, the number is treated as if it were in 4/4 meter.

Table 20

PERCENTAGES OF SIMILAR ACTIVITY:  
PERGOLESI'S L'Olimpiade, ACT I

| Ms.<br>Page | Title                                         | Setting | Tempo                | Meter | Key | PSA            |
|-------------|-----------------------------------------------|---------|----------------------|-------|-----|----------------|
| 15          | Superbo di mi<br>stesso                       | Tenor   | Allegro<br>Spiritoso | C     | G   | 50% (+37, -13) |
| 25          | Qual destrier<br>che all' albergo<br>è vicino | Tenor   | Presto               | C     | D   | 37% (+25, -12) |
| 41          | O care selve                                  | Soprano | Amoro-<br>setto      | 12/8  | G   | 50% (+37, -13) |
| 50          | Del destin<br>non vi lagnate                  | Bass    | Allegro<br>moderato  | 3/8   | A   | 56% (+44, -12) |
| 55          | Tu di saper<br>procura                        | Soprano | Andante              | 3/8   | Bb  | 40% (+30, -10) |
| 61          | Più non si<br>trovano                         | Soprano | Alle-<br>gretto      | 2/4   | C   | 40% (+20, -20) |
| 71          | Mentre dormi<br>amor fomenti                  | Tenor   | Andante<br>sosto     | 3/8   | F   | 62% (+38, -14) |

Despite their diverse nature, we see in the above numbers, as we did in the Pergolesi sinfonias, an apparent preference for midrange in respect to percentage of similar activity. In addition, the average ratio of increased to decreased activity remains approximately 2:1.

It is beyond the scope of the present study to carry this analysis further. It is impossible to conclude from the above results that Pergolesi always wrote in the midrange of percentage of similar activity, or that he preferred increased activity to decreased. It is equally impossible to claim that this proclivity (if it existed) was unique to Pergolesi. We can, however, say that, on the basis of examination of an admittedly limited quantity of vocal and instrumental music by Pergolesi, a fairly consistent range of percentage of similar activity and proportion of increased to decreased activity occurs.

#### E. Application: Control II

For completeness, we have extended correlation analysis to available works by selected composers in Control II.<sup>15</sup> Table 21

---

<sup>15</sup>See above, p. 62.

gives Percentages of Similar Activity for available first movements by Baldassare Galuppi, Johann Adam Hiller, and Tommaso Traetta.

Table 21  
PERCENTAGES OF SIMILAR ACTIVITY  
FIRST MOVEMENTS OF SINFONIAS  
BY GALUPPI, HILLER, TRAETTA

| Sinfonias                     | PSAs           |
|-------------------------------|----------------|
| Galuppi, Baldassare           |                |
| <u>Il mondo nella luna</u>    | 30% (+15, -15) |
| <u>Il mondo alla roversa</u>  | 29% (+21, - 8) |
| Hiller, Johann Adam           |                |
| <u>Lisuart und Dariolette</u> | 33% (+33)      |
| <u>Lottchen am Hofe</u>       | 16% (+ 8, - 8) |
| Traetta, Tommaso              |                |
| <u>I Tindaridi</u>            | 33% (+26, -17) |
| <u>Antigona</u>               | 38% (+23, -15) |

While the above table suggests the possibility that there is a consistent range of percentage of similar activity for each composer in Control II, such a conclusion cannot be made within the confines of the present study. Nevertheless, the above PSAs -- along with those found

in works by Control I composers -- differ sufficiently from PSAs found in vocal and instrumental music by Pergolesi to raise the possibility that correlation of similar activity is a valuable tool in establishing the probability of authenticity of questionable works. As such, along with the other criteria established in Chapter VII, it is used in Part II of the present study.

Chapter VI

THE PERGOLESI "STYLE"

A. Style as a Synthesis of  
Elements

We have presented some hypotheses as to what the constituents of the Pergolesi "style" are and what they are not. The time has come to pull together all the strands we have collected, and to try to view the Pergolesi "style" as a synthesis of elements.

Initially, we must explain our persistent use of quotes in referring to the Pergolesi "style." This stems from our reluctance to define a personal style in the works of a composer apparently accustomed to writing in the musical vernacular of this time. Capturing the essence of the Pergolesi "style" is particularly difficult because of the shortness of that composer's artistic life.<sup>1</sup>

---

<sup>1</sup>See above, p. 29.

This chapter owes a good deal to the views of Charles Rosen, despite the fact that his concern is the musical language of the later eighteenth century, while ours is the personal style of a young composer who died during the previous half-century. Nevertheless, one cannot but agree with Rosen when he says that "the concept of a style does not correspond to an historical fact but answers a need; it creates a mode of understanding."<sup>2</sup> It is this need for understanding that makes it necessary for the student of style to differentiate between the style of an age, the style of a group, and the style of a composer. Attempting this differentiation, Rosen describes a style figuratively as:

. . . a way of exploiting and focusing a language, which then becomes a dialect or language in its own right, and it is this focus which makes possible what might be called the personal style or manner of the artist . . .<sup>3</sup>

In order to focus on the musical language of our young composer, we shall attempt to synthesize all the elements we have gathered -- harmonic, melodic, rhythmic, textural, structural -- as they are found in the only presumably authentic instrumental works, the sinfonias.

---

<sup>2</sup>Charles Rosen, The Classical style: Haydn, Mozart, Beethoven (New York: W. W. Norton, 1972) p. 19.

<sup>3</sup>Rosen, Classical, p. 20.



The result of this synthesis should give us an approximation of the Pergolesi "style" conceived as a unity.

A striking feature of this style is the conflict between proto-classic short, articulated phrasing and Baroque continuity. Despite a strong sense of periodicity, caesuras are consistently avoided within a movement either by overlapping of phrases or deceptive cadences. The dramatic tension raised by this conflict of motion -- static versus kinetic -- contributes to the emotional force of the style.

Also notable is the polarity between tonic and dominant affirmed by the use of the primary theme in both. While almost all eighteenth-century music went to the dominant, as Rosen points out, before 1750 it was not something to be emphasized.<sup>4</sup> Pergolesi, on the other hand, takes advantage of this polarity in a manner more characteristic of composers of the latter half of the eighteenth century. His sense of drama comes again to the forefront; the reaction between melodic stability and contrasting tonality appeals to the composer's dramatic sensibility. One has the impression of an opera, with the same players performing before three different backdrops: tonic, dominant, and tonic. The architectonic plan of a Pergolesi outer

---

<sup>4</sup>Rosen, Classical, p. 33.

movement invariably revolves about the fundamental structure I-V-I, the return to the tonic appearing anywhere from the half to three-quarter point. Although the entrance into the second key area is usually well-marked by a strong cadence, the return to the tonic is often casual, sometimes occurring in the middle of a measure. In this the Pergolesi style differs from that of the later eighteenth century where, as Rosen points out, the return to the tonic is almost always a dramatized event.<sup>5</sup>

A further dichotomy is that between symmetry and non-symmetry. Double symmetry is inherent in the common procedure of having the second part repeat the melodic material of the first part, while going from dominant to tonic instead of tonic to dominant; thus, A — B: A — B melodically and A — B: B — A tonally. Non-symmetry appears in the much longer length of the second section compared with the first. In a broader sense -- the avoidance of periodicity -- non-symmetry, as Rosen suggests, is an important means of "development,"<sup>6</sup> and as such may occur in any section of a Pergolesi movement.

---

<sup>5</sup>Rosen, Classical, p. 51.

<sup>6</sup>Rosen, Classical, p. 50.

One may compare the use of the minor mode in major movements to the appearance of buffo characters in opera seria. In prevailing major movements, the minor mode -- often associated with chromaticism -- serves the same function as comic relief. Minor movements, on the other hand, adhere to the Baroque doctrine of affections, maintaining the affekt to the end.

Triple phrase groupings occur alongside a two-four-eight hierarchy of phrasing. In the former, very often the second idea is repeated; thus, abb. Again we see ambivalence: this time between duple and triple.

An additional conflict lies between maintenance of Baroque polarity of the outer voices and awareness of the growing importance of the middle parts. While continuo-homophony is the prevailing texture, considerable attention is paid to the inner voices. Especially in slow movements, independent viola or second violin parts with accompaniment or imitative patterns abound.

A final conflict is that between conformity to the Baroque doctrine of affections and classic employment of contrast within a movement. This contrast may be rhythmic, textural, melodic, or harmonic, but it is never fully accomplished. The overall impression remains one of continuity; once an idea has been established, it usually continues until the end of the movement.

To sum up the concept of the Pergolesi style as a synthesis: it is an effort to reconcile high Baroque elements with proto-classic tendencies. To paraphrase Rosen, who suggests that the classical style may be summarized as the symmetrical resolution of opposing forces,<sup>7</sup> the Pergolesi style may be summarized as the non-symmetrical resolution of opposing Baroque and proto-classic forces.

#### B.    T h e   R o l e   o f   B a s i c   E l e m e n t s   i n P h r a s e   F o r m a t i o n

A useful approach in style definition is to examine the role of basic elements in phrase formation on lines formulated by Judith Schwartz.<sup>8</sup> Schwartz has determined that conflicting modules among the elements of music<sup>9</sup> -- sound, harmony, melody, rhythm --

---

<sup>7</sup>Rosen, Classical, p. 83.

<sup>8</sup>Judith Leah Schwartz, Phrase morphology in the early classic symphony (c. 1720 - c. 1765) (Ph.D. Dissertation, New York University, 1973).

<sup>9</sup>A "module" is defined by Jan LaRue as "the size of gesture or idea that seems most often to occur," in Guidelines for style analysis (New York: W. W. Norton, 1970) p. 10.

are common in the early classic symphony.<sup>10</sup> Thus, in early works which she categorizes as "Stage 1," there is extreme contrast in the rate of articulation among different parameters, resulting in conflicts among all elements that comprise the phrase.<sup>11</sup> As an example of Stage 1, Schwartz cites bars 14 to 18 of Leo's Amor vuol sofferenza (1739), where the rhythmic unit is 2 beats, the melodic unit 6 beats, and the harmonic unit 16 beats (Example 19, p. 190).<sup>12</sup>

It is apparent, however, that in the authenticated works of Pergolesi, such extreme conflicts among the elements in phrase formation do not occur. Rather, there is a coordination of articulation in certain parameters which regularizes the rate of articulation, a procedure more characteristic of Schwartz's Stage 2.<sup>13</sup> In particular, most often in Pergolesi, we find small modules for rhythm and pitch and large units for harmony and sound. Thus, in Example 20 (p. 191), in bars 7-9, the rhythmic and melodic modules each last for

---

<sup>10</sup>Schwartz, Phrase, p. 10.

<sup>11</sup>Schwartz, Phrase, p. 300.

<sup>12</sup>Schwartz, Phrase, p. 10.

<sup>13</sup>Schwartz, Phrase, p. 300.

## Ex. 19

Leo, Leonardo, Sinfonia, Amor vuol sofferenza,  
first movement, m. 12-19 (US-Wc)

The musical score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in G major, 2/4 time. The key signature has two sharps (F# and C#). The score is divided into two systems, each containing four staves.

**System 1 (Measures 12-14):**

- Violin I (vI, obI):** Measures 12-14. Measure 12 starts with a forte (f) dynamic. Measure 14 starts with a piano (p) dynamic.
- Violin II (vII, obII):** Measures 12-14. Measure 12 has a double bar line. Measure 14 starts with a piano (p) dynamic.
- Viola (v):** Measures 12-14. Measure 12 starts with a piano (p) dynamic. Measure 14 starts with a piano (p) dynamic.
- Cello/Double Bass (va, b):** Measures 12-14. Measure 12 starts with a piano (p) dynamic. Measure 14 starts with a piano (p) dynamic.

**System 2 (Measures 16-18):**

- Violin I (vI, II):** Measures 16-18. Measure 16 starts with a piano (p) dynamic. Measure 18 starts with a forte (f) dynamic.
- Violin II (vII, obII):** Measures 16-18. Measure 16 has a double bar line. Measure 18 starts with a forte (f) dynamic.
- Viola (va):** Measures 16-18. Measure 16 starts with a piano (p) dynamic. Measure 18 starts with a forte (f) dynamic.
- Cello/Double Bass (b):** Measures 16-18. Measure 16 starts with a piano (p) dynamic. Measure 18 starts with a forte (f) dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings (f, p). The measure numbers 12, 14, 16, and 18 are indicated at the beginning of their respective staves.

two beats, while the units of harmony and sound (dynamics, timbre, texture) each have a duration of thirteen beats.

## Ex. 20

Pergolesi, Sinfonia, *L'Adriano in Siria*, first movement,  
m. 5-10 (US-Wc; transcript of GB-Lbm)

5  
obs.  
hns.  
vI  
vII  
va, b

## Ex. 20, continued



While there is a certain amount of coordination among parameters in the works of Pergolesi, we never find the complete control of stylistic elements termed by LaRue as concinnity;<sup>14</sup> neither do we find the extreme contrast in rate of articulation among parameters prevalent

---

<sup>14</sup>LaRue, Guidelines, p. 16.



in the works of other early eighteenth-century composers. The heart of the Pergolesi style lies somewhere between. Using LaRue's progression in control of stylistic elements: connection, correlation, concinnity,<sup>15</sup> in the works of Pergolesi, the first would be most appropriate.

The "Pergolesi sinfonia" in G (P 35-C), which Schwartz cites as an example of repeated two-bar phrases contrasting with other unifying elements,<sup>16</sup> is of course, a poor choice, since it is a work of doubtful authenticity (see below, pp. 287-291). It would seem, however, that in examining authentic works, we encounter still another aspect of the elusive Pergolesi style. Similar to the concept of the Pergolesi style as a non-symmetrical synthesis of elements resolving Baroque and proto-classic tendencies (see above, p. 188), we see the role of basic elements in phrase formation as a compromise between differentiation of elements on the one hand and synchronization of elements on the other.

---

<sup>15</sup>Ibid.

<sup>16</sup>Schwartz, Phrase, p. 211.

Part II

THE INSTRUMENTAL MUSIC ATTRIBUTED TO  
GIOVANNI BATTISTA PERGOLESÌ:  
AN ANNOTATED THEMATIC INVENTORY

## Chapter VII

## CRITERIA, NUMERATION, NOTES, ABBREVIATIONS

A. Criteria for Establishing  
Degrees of Authenticity

A major objective of this study is to rank the instrumental works attributed to Pergolesi in order of their probability of authenticity from 100 to 0%. As a basis for categorizing these works, we have chosen five criteria (Numbers 1 - 5) which refer to the music itself on lines formulated in Part I of the present study.

A sixth criterion -- the only one based on external evidence -- is limited to the verification of the lack of authenticity of works which do not meet its requirements. Thus, we are in the curious position of having only the level of "negative authenticity," the spurious works, which can be confirmed by diplomatic evidence. All other levels of authenticity are based on the five stylistic criteria, an ordinarily risky undertaking made necessary in this instance by the absence of

authentic source materials.<sup>1</sup> It is hoped, however, that this multifaceted approach to stylistic analysis (and synthesis) will reduce the possibility of error.

Criterion No. 1

The work conforms to three-quarters or more of the aspects of Checklist A: Positive Characteristics (pp. 159-160)

Criterion No. 2

The work conforms to no more than one-quarter of the aspects of Checklist B: Rare Characteristics (p. 161)

These two criteria are based on Checklists A and B in Chapter IV, compiled as a summation of our findings in Chapters II and III. In Chapter II, we drew tentative conclusions regarding what the Pergolesi "style" is and what it is not through comparison of the authentic sinfonias with two control groups representing sinfonias written by other composers in the years 1725 - 1740 and 1750 - 1775, respectively. In Chapter III, we reevaluated these findings in the light of Pergolesi's

---

<sup>1</sup>For some idea of the extent of this shortcoming, see above, pp. 26-27.

practice in his vocal music. From our conclusions, we compiled Checklists A and B: the former listing positive characteristics, those found in 50 to 100% of the works sampled; the latter listing traits found only rarely, in 1 to 25% of the works sampled. Obviously, either a majority of the attributes of the first checklist, or a minority of attributes of the second, increases the probability of authenticity of a given work.

#### Criterion No. 3

The work contains none of the characteristics listed in Checklist C: Negative Characteristics (p. 162).

This criterion is based on our third, or negative checklist. Inasmuch as we have been unable to find any characteristic listed in Checklist C in authentic instrumental and vocal works by Pergolesi, the presence of any such characteristic in an attributed work clearly lowers its probability of authenticity.

#### Criterion No. 4

The majority of movements of the work fall within the range of Percentage of Similar Activity found in the works of Pergolesi (37-62%), with a preponderance of increased to decreased activity (pp. 171-174; 178-180)

In Chapter V, we found that Percentages of Similar Activity of Pergolesi sinfonias extend for the most part over a relatively narrow

range (40 - 57%). This range was widened somewhat (to 37 - 62%) as a result of correlation analysis of numbers from Pergolesi's L'Olimpiade. In both cases, the ratio of increased to decreased activity was found to average 2:1. Calculations of PSAs in sinfonias by other composers -- contemporaries as well as successors of Pergolesi -- showed differences, not only in percentages, but also in proportions of increased to decreased activity. Although much further research remains to be done on problems of correlation analysis, on the basis of the evidence we have gathered, the probability of authenticity of a work is increased if a majority of movements fall within the range of PSAs consistently found in authentic works. The PSA is a component -- to paraphrase Paisley, a hidden communicator -- of the Pergolesi style.<sup>2</sup>

#### Criterion No. 5

The work is in agreement with the concept of the Pergolesi "style" as a synthesis of elements (pp. 183-188). Moreover, the elements play a similar role in phrase formation (pp. 188-193).

In Chapter VI, we attempted to distill the essential musical language of Pergolesi, arriving at an approximation of the composer's

---

<sup>2</sup>Paisley, "Unknown Communicator." See also our discussion above, pp. 28-29.

practice, conceived as a synthesis of all parameters. We then examined the role of basic elements in phrase formation and found a certain consistency in authentic works. Obviously, the probability of authenticity of a questionable work which conforms to these hallmarks of the Pergolesi "style" is increased.

Criterion No. 6 (External Evidence)

Regarding provenance, all three of the following conditions prevail: (a) there is at least one eighteenth-century manuscript; (b) there are no valid conflicting attributions; (c) where there are multiple sources of a compound work, the component is included in the majority of them.

While the three conditions of Criterion no. 6 would obviously not work for some composers and in some specific instances, they are appropriate here because of the quantity of manuscripts resulting from Pergolesi's posthumous fame.

This final criterion, the only one based on external evidence, is met by most of the works in the Thematic Inventory. Those works, however, failing to meet any of its three conditions, must be considered suspect.

Failing to meet Condition a are editions of the last half of the eighteenth century -- apparent attempts of composers and publishers to reap financial gain by using the famous name, as witness the two sets of lessons for the harpsichord published in London thirty-five and

forty-two years after the death of their supposed composer.<sup>3</sup>

To illustrate nonconformity with Condition b, let us consider the trio sonatas (P 12 - 23-X), which exist in manuscripts in two widely scattered collections, where they are ascribed to Domenico Gallo.<sup>4</sup>

An example of failure to meet Condition c is the "Sinfonia to La serva padrona" (P 137-X) published in the Opera omnia.<sup>5</sup> This edition is based on a manuscript which, according to Hell, is probably of Viennese provenance. It is located at the Biblioteca del Conservatorio S. Pietro a Majella in Naples. Attempts to find this sinfonia in any of the hundreds of extant manuscripts and early editions of the famous intermezzo (including five others at the conservatory library in Naples) have proven futile.<sup>6</sup>

By its special nature, compliance with Criterion no. 6 in no way increases the probability of authenticity of a given work. Rather, this criterion serves to confirm the lack of authenticity of works which fail to meet one or more of its conditions. For the majority of works

---

<sup>3</sup>See below, our Catalogue nos. P 3-5-X and P 200-212-X.

<sup>4</sup>See above, p. 25. Also see below, pp. 452-453.

<sup>5</sup>Pergolesi/Caffarelli, Opera omnia, X1/1, 1.

<sup>6</sup>Hell, Opernsinfonie, pp. 457-460. A duplicate of this manuscript is located at A-Wn; see below, pp. 451-454.



inventoried below, however, only the stylistic criteria (numbers 1 - 5) serve as guidelines for the ranking of probability of authenticity.

Five levels of authenticity are recognized: Categories A, B, C, D, and X.

- Category A:     authentic works, meet all five stylistic criteria.
- Category B:     probably authentic works, meet a majority of stylistic criteria -- three or four.
- Category C:     works of doubtful authenticity, pass only a minority of stylistic criteria -- one or two.
- Category D:     probably spurious works, fail all five stylistic criteria.
- Category X:     spurious works, fail three or more stylistic criteria, and in addition fail to meet one or more of the conditions of Criterion no. 6.

As noted above, failure to meet three of the five stylistic criteria is deemed sufficient to place a work also failing the sixth criterion into Category X. This reflects the heavier weight we must give external evidence, as against stylistic evidence, in authentication. Allowance must be made for mistaking characteristics of the vernacular for "Pergolesian" characteristics. For example, excessive employment of melodic and rhythmic patterns favored by Pergolesi may result in the compliance of a spurious work with one or two stylistic criteria. Such an instance is P 246-X, a sinfonia apparently composed by Johann

Gottlieb Graun, which passes two stylistic criteria, but is nevertheless spurious on the basis of external evidence. By requiring compliance with only three stylistic criteria rather than five, we lend more credence to our results by allowing for the possibility of a composer merely writing in the vernacular of his time. Moreover, we have found that, for the works in Category X, our results would not have differed appreciably if all five stylistic criteria were required. Consequently, a number of works, primarily those in sets, such as the Lessons and Sonatas for Harpsichord (P 200-212-X), the Trio Sonatas (P 12-23-X), and the Concertini (P 26-31-X) -- have been placed in Category X on the basis of external evidence (Criteria no. 6) and failure to meet the minimum of three stylistic criteria.

It has been necessary at times to exercise subjective judgment in categorizing works. In keyboard and functional music, for example, where many items of the three checklists are not applicable, allowance has had to be made for the decreased number of applicable characteristics and the consequent decreased accuracy of the checklists.

It must be emphasized that these categories are only valid if our method is valid, if our assumptions are correct, and if we have successfully avoided the trap of accepting vernacular style for personal style. Furthermore, the categories must not be considered

Procrustean beds, rigid and immutable. Rather, they are merely convenient ways to indicate probabilities of authenticity.

## B. Numeration

The numbering system used in the Thematic Inventory is based on that of the Thematic catalogue of the Opera omnia.<sup>7</sup> Thus, numbers 1-148 inclusive represent works included in the Opera omnia, while numbers 200 and over represent works omitted from that "complete works edition." Inasmuch as the same numbering system prevails, it seems appropriate at this time to indicate the systematic arrangement of the Thematic catalogue of the Opera omnia.

### I. INSTRUMENTAL MUSIC

For Solo Instrument (Catalogue numbers 1-10)

For Two to Four Instruments (11-25)

For Five or More Instruments (26-37)

### II. SACRED VOCAL MUSIC

Fragments of Masses (38-44)

Masses (45-50)

Motets (51-62)

Oratorio and Sacred Drama (63-64)

---

<sup>7</sup>Paymer, Catalogue, pp. vii, viii.

Psalms (65-74)  
Sequences and Antiphons (75-80)

### III. SECULAR VOCAL MUSIC

Chamber Arias (81-109)  
Chamber Cantatas (110-118)  
Fragments of Operas (119-136)  
Intermezzi (137-139)  
Operas (140-148)

## APPENDIX: Attributed Works Omitted from Opera omnia

### I. INSTRUMENTAL MUSIC

For Solo Instrument (200-213)  
For Two to Four Instruments (230-231)  
For Five or More Instruments (240-245)

### II. SACRED VOCAL MUSIC (260-361)

### III. SECULAR VOCAL MUSIC (370-442)

### IV. MISCELLANY (450-452)<sup>8</sup>

The gaps in the numerical sequence, occurring at the end of each category in the Appendix, were left to accommodate newly discovered works. In the course of the present investigation, several new entries have indeed been discovered.<sup>9</sup> Undoubtedly, in time, further

---

<sup>8</sup>Ibid.

<sup>9</sup>Catalogue numbers P 232, 233, 246, 247, 248.

discoveries will be made.

Sinfonias -- parts of larger works -- which in the Thematic catalogue of the Opera omnia are designated with a qualifying letter in lower case, are here given only the appropriate number. Thus, the sinfonia to Lo frate 'nnamorato, which is number 144a in the Thematic catalogue to the Opera omnia, to distinguish it from the other pieces in the opera, is merely numbered 144 in the present study. Incidental music such as marches are designated by the catalogue number of the stage work in which they appear, with the addition of a diagonal slash and lower case Roman numeral indicating the act, e.g., 143/i. Alternative versions include the suffix "alt," e.g., 143 alt.

Each number in the following inventory is preceded by the prefix "P," referring to the numbering sequence of the Thematic catalogue to Opera omnia, and followed by a dash and then a capital letter -- A, B, C, D, or X -- indicating probability of authenticity.<sup>10</sup>

Although the numbering system revolves about the presence or absence of a given entry in the Opera omnia, the organization of the Thematic Inventory is based on the five levels of authenticity, with subdivisions within each level representing performing media, as follows:

---

<sup>10</sup>See above, p. 201.

## Category A: AUTHENTIC WORKS

For Solo Instrument

For Two to Four Instruments

For Five or More Instruments

## Category B: PROBABLY AUTHENTIC WORKS

For Two to Four Instruments

For Five or More Instruments

## Category C: WORKS OF DOUBTFUL AUTHENTICITY

For Five or More Instruments

## Category D: PROBABLY SPURIOUS WORKS

For Two to Four Instruments

For Five or More Instruments

## Category X: SPURIOUS WORKS

For Solo Instrument

For Two to Four Instruments

For Five or More Instruments

It will be seen from the above that only Categories A and X, which contain the largest numbers of entries, include all three subdivisions. A systematic table of contents to the Thematic Inventory, based on the numbering sequence employed in Thematic catalogue to the Opera omnia, will be found at the beginning of Chapter VIII.<sup>11</sup>

---

<sup>11</sup>See below, pp. 217-221.

### C. E x p l a n a t o r y   N o t e s

For each movement, an incipit representing the most prominent melodic line appears, followed by the total number of measures (indicating repeat signs) in brackets. In ensemble music, unless otherwise indicated, the melodic incipit is that of the first violins.

Below the incipits, for each entry, there are two main divisions: sources and analysis. The following explanations apply under each heading.

#### SOURCES:

The sources are listed chronologically. In all instances save the Concertini (P26-31-X), the earliest sources are manuscripts. The special problems pertaining to the sources of the Concertini are discussed below (see pp. 443-466).

#### Manuscripts

First is the underlined RISM siglum of the library holding the manuscript of the attributed work.<sup>12</sup> To the right, on the same line, in quotes, is the title of the work exactly as it appears in the original source. Below this is a brief description of the manuscript. Where other manuscript sources exist, they are listed in the same manner.

---

<sup>12</sup>See below, pp. 214-216.

Edition(s)

Early editions, if extant, are indicated first, with brief descriptions where applicable. Following this is a listing in the conventional manner of all known modern (twentieth-century) editions. If a group of works is involved, as for example, the Concertini (P26-31-X), collective modern editions are listed first, followed where applicable by editions of individual works.

Instrumentation

First given in abbreviated form, preceded by the number of parts where there are more than one, then, following a double slash ( // ), given exactly as it appears in the indicated manuscript or early edition. Thus: 2v // Violino Primo, Violino Secondo.

Abbreviations

|        |                |       |                  |
|--------|----------------|-------|------------------|
| b      | bass (violone) | v(s)  | violin(s)        |
| bc     | basso continuo | va(s) | viola(s)         |
| bn     | bassoon        | vc(s) | violoncello(-li) |
| cl(s)  | clarinet(s)    |       |                  |
| fl(s)  | flute(s)       |       |                  |
| hn(s)  | horn(s)        |       |                  |
| hpd(s) | harpsichord(s) |       |                  |
| ob(s)  | oboe(s)        |       |                  |
| org    | organ          |       |                  |
| pf     | piano          |       |                  |
| tim    | timpani        |       |                  |
| tpt(s) | trumpet(s)     |       |                  |



Other Attribution(s)

Where the name of a composer other than Pergolesi appears in a primary source or is cited in a secondary source, his name is given, along with the appropriate bibliographic reference.

Commentary

Under this heading, information pertaining to the sources is given, including provenance, historical data, transfer of manuscripts, physical properties of manuscripts or editions, or other matters of interest.

Literature

In this section, books or articles in which the individual work is discussed or listed are cited, together with a brief summary of their contents relative to the work in question. For a more general discussion of the literature, see above, pp. 13-26.

## ANALYSIS:

Notable Features

This heading, pertaining to the music itself, is self-explanatory; unusual or outstanding characteristics are noted.

### Criteria

Each number represents its respective criterion.<sup>13</sup> The word "Yes" or "No" which follows indicates whether the work passes or fails. For Criterion no. 1, the numbers representing each of the thirty positive characteristics of Checklist A which are lacking in the work in question are given,<sup>14</sup> followed by numbers representing characteristics which are not applicable because of the special nature of the work, i.e., instrumentation, function, absence of movements. Then a ratio in which the denominator is 30 minus n or 30 - n (where n is the number of non-applicable items, and the numerator is (30-n) - p (where p represents the number of positive characteristics which are lacking), is set forth, and reduced to percentage. For example, in P231-A, two items are not applicable, and two are lacking, so that n and p are each 2. Thus, the ratio is  $(30-n) - p / 30 - n = (30-2) - 2 / 30 - 2 = 28 - 2 / 28 = 26/28 = 93\%$ . A work such as this, where the percentage is 75% or more, passes the first criterion.

For Criterion no. 2, the numbers representing each of the eighteen rare characteristics of Checklist B which are present in the work in question are given,<sup>15</sup> followed by numbers representing characteristics

---

<sup>13</sup>See above, pp. 196-201.

<sup>14</sup>See above, pp. 159-160.

<sup>15</sup>See above, p. 161.

which are not applicable because of the special nature of the work. The ratio consists of a denominator which is  $18 - n$  (where  $n$  is the number of non-applicable items), and a numerator which is  $r$  (where  $r$  is the number of rare characteristics present in the work in question). For example, in P231-A, two rare characteristics are present while four are not applicable. Therefore  $r$  is 2 and  $n$  is 4. Thus, the ratio is  $r / 18 - n = 2 / 18 - 4 = 2 / 14 = 14\%$ . A work such as this, in which the percentage of rare characteristics is 25% or less, passes the second criterion.

In order for a work to pass Criterion no. 3, all twelve of the negative characteristics listed in Checklist C must be absent.<sup>16</sup> Characteristics which are not applicable to the work in question are so indicated. No ratio is necessary; the presence of one or more of the characteristics of Checklist C results in the rating "No."

For Criterion no. 4, Percentages of Similar Activity for each movement are given.<sup>17</sup> A work passes this criterion if the PSAs of a majority of movements fall within the range 37 - 62%.

---

<sup>16</sup>See above, p. 162.

<sup>17</sup>See above, Chapter V.

Judgment whether or not a work conforms to Criterion no. 5 is difficult if not impossible to put into numbers.<sup>18</sup> Nevertheless, this criterion, representing as it does the essence of the Pergolesi style, is of great importance in the measurement of probability of authenticity.

Finally, if a composition fails to meet one or more of the three conditions of Criterion no. 6,<sup>19</sup> it is marked "No." By definition, all such works, which in addition fail to meet three numbered criteria, are placed in Category X.<sup>20</sup> For this reason, many of the works in Category X list only four criteria, any three numbered criteria as well as Criterion no. 6. We have pointed out above that the requirement of compliance with only three stylistic criteria actually lends more credence to our results, since it allows for vernacular use of "Pergolesian" characteristics.<sup>21</sup>

#### Authenticity

At this point there appears a brief summary of how the work fares relative to the criteria, along with its indicated level of authenticity.

---

<sup>18</sup>See above, pp. 198-199.

<sup>19</sup>See above, pp. 199-200.

<sup>20</sup>See above, pp. 201-202.

<sup>21</sup>Ibid.

As we have pointed out above, the problems inherent in rigid classification are very much in evidence here.<sup>22</sup> Nevertheless, with allowance for the possibility of error, we believe we have devised a reasonably accurate gauge of probability of authenticity.

---

<sup>22</sup>See above, pp. 202-203.

## D. Library Sigla

A: Austria

Wn Vienna, Österreichische Nationalbibliothek

B: Belgium

Bc Brussels, Bibliothèque du Conservatoire royal de musique

Br Brussels, Bibliothèque royale de Belgique

CS: Czechoslovakia

Pnm Prague, Hudební oddělení národního Musea

D: Germany

Bds Berlin, Deutsche Staatsbibliothek

Dl Dresden, Sächsische Landesbibliothek

Hs Hamburg, Staats- und Universitätsbibliothek

LÜh Lübeck, Bibliothek der Hansestadt

Mbs München, Bayerische Staatsbibliothek

RU Rudolstadt, Landesbibliothek

F: France

Pc Paris, Bibliothèque du Conservatoire

GB: Great Britain

Ckc Cambridge, King's College

Er Edinburgh, Reid Library

Lam London, Royal Academy of Music

Lbm London, British Museum

Lcm London, Royal College of Music

GB: Great Britain  
(continued)

Lgc      London, Gresham College  
Ob        Oxford, Bodleian Library

I: Italy

Bgid     Bergamo, Istituto musicale "Donizetti"  
Fc        Florence, Biblioteca del Conservatorio  
Gl        Genoa, Biblioteca del Liceo Musicale "Paganini"  
Mc        Milan, Biblioteca del Conservatorio  
MC        Monte Cassino, Biblioteca dell'Abbazia  
MOe      Modena, Biblioteca Estense  
Nc        Naples, Biblioteca del Conservatorio  
Nf        Naples, Biblioteca Oratoriana dei Filippini  
          (or Girolamini)  
PLc      Palermo, Biblioteca del Conservatorio  
Rc        Rome, Biblioteca Casanatense  
Rsc      Rome, Biblioteca S. Cecilia (Conservatorio)

S: Sweden

L         Lund, Universitetsbiblioteket  
Skma     Stockholm, Kungl. Musikaliska Akademiens bibliotek  
SKs      Skara, Stifts- och Landsbiblioteket  
Uu        Uppsala, Universitetsbiblioteket

US: United States

AA        Ann Arbor (Mich.), Clements Libr. and General Libr.,  
          University of Michigan  
BE        Berkeley (Calif.), University of California  
CA        Cambridge (Mass.), Harvard University Library  
          (and Houghton Library and Theatre Collection)  
CH        Charlottesville (Virginia), University of Virginia

US: United States  
(continued)

|     |                                                                    |
|-----|--------------------------------------------------------------------|
| NYp | New York (N.Y.), Public Library                                    |
| R   | Rochester (N.Y.), Sibley Music Library, Eastman<br>School of Music |
| Wc  | Washington, Library of Congress                                    |



## Chapter VIII

THEMATIC INVENTORY OF THE INSTRUMENTAL  
MUSIC ATTRIBUTED TO PERGOLESI

## Systematic Table of Contents

| Catalogue<br>Number       | Authen-<br>ticity | Title                            | Page |
|---------------------------|-------------------|----------------------------------|------|
| Works For Solo Instrument |                   |                                  |      |
| P 1                       | A                 | Sonata, Harpsichord, A           | 224  |
| 2                         | A                 | Sonata, Organ, F                 | 228  |
| 3                         | X                 | Lesson, Harpsichord, no. 7, E    | 353  |
| 4                         | X                 | Lesson, Harpsichord, no. 6, E    | 358  |
| 5                         | X                 | Sonata, Harpsichord, no. 2, D    | 360  |
| 6                         | D                 | Sonata, Harpsichord or Organ, C  | 309  |
| 7                         | X                 | Sonata, Harpsichord or Organ, G  | 363  |
| 8                         | D                 | Sonata, Harpsichord or Organ, G  | 312  |
| 9                         | D                 | Sonata, Harpsichord or Organ, C  | 315  |
| 10                        | D                 | Sonata, Harpsichord or Organ, Bb | 317  |
| 200                       | X                 | Lesson, Harpsichord, no. 1, C    | 366  |
| 201                       | X                 | Lesson, Harpsichord, no. 2, F    | 368  |
| 202                       | X                 | Lesson, Harpsichord, no. 3, a    | 370  |
| 203                       | X                 | Lesson, Harpsichord, no. 4, G    | 372  |

| Catalogue<br>Number | Authen-<br>ticity | Title                         | Page |
|---------------------|-------------------|-------------------------------|------|
| P 204               | X                 | Lesson, Harpsichord, no. 5, D | 374  |
| 205                 | X                 | Lesson, Harpsichord, no. 8, C | 376  |
| 206                 | X                 | Sonata, Harpsichord, no. 1, A | 378  |
| 207                 | X                 | Sonata, Harpsichord, no. 3, G | 380  |
| 208                 | X                 | Sonata, Harpsichord, no. 4, c | 382  |
| 209                 | X                 | Sonata, Harpsichord, no. 5, g | 384  |
| 210                 | X                 | Sonata, Harpsichord, no. 6, c | 386  |
| 211                 | X                 | Sonata, Harpsichord, no. 7, F | 388  |
| 212                 | X                 | Sonata, Harpsichord, no. 8, D | 390  |
| 213                 | X                 | Propter magnam, Organ, G      | 392  |

\* \* \*

#### Works for Two to Four Instruments

|     |   |                                                           |     |
|-----|---|-----------------------------------------------------------|-----|
| 11  | A | [Sonata] "Sinfonia," Violoncello<br>and Basso Continuo, F | 231 |
| 12  | X | Trio, Two Violins and Bass, no. 1, G                      | 395 |
| 13  | X | Trio, Two Violins and Bass, no. 2, Bb                     | 400 |
| 14  | X | Trio, Two Violins and Bass, no. 3, c                      | 403 |
| 15  | X | Trio, Two Violins and Bass, no. 4, G                      | 405 |
| 16  | X | Trio, Two Violins and Bass, no. 5, C                      | 407 |
| 17  | X | Trio, Two Violins and Bass, no. 6, D                      | 409 |
| 18  | X | Trio, Two Violins and Bass, no. 7, g                      | 412 |
| 19  | X | Trio, Two Violins and Bass, no. 8, Eb                     | 414 |
| 20  | X | Trio, Two Violins and Bass, no. 9, A                      | 416 |
| 21  | X | Trio, Two Violins and Bass, no. 10, F                     | 419 |
| 22  | X | Trio, Two Violins and Bass, no. 11, d                     | 421 |
| 23  | X | Trio, Two Violins and Bass, no. 12, Eb                    | 423 |
| 24  | D | Trio, Two Violins and Bass, no. 13, g                     | 319 |
| 25  | D | Trio, Two Violins and Bass, no. 14, C                     | 324 |
| 230 | X | Trio, Two Violins and Bass, F                             | 425 |

| Catalogue<br>Number | Authen-<br>ticity | Title                          | Page |
|---------------------|-------------------|--------------------------------|------|
| P 231               | A                 | Sonata, Violin and Bass, G     | 236  |
| 232                 | B                 | Trio, Two Violins and Bass, Bb | 277  |
| 233                 | X                 | Trio, Two Violins and Bass, Bb | 430  |

\*       \*       \*

#### Independent Works For Five or More Instruments

|     |   |                                                                                         |     |
|-----|---|-----------------------------------------------------------------------------------------|-----|
| 26  | X | Concertino, Four Violins, Viola,<br>Violoncello, no. 1, G                               | 433 |
| 27  | X | Concertino, Four Violins, Viola,<br>Violoncello, no. 2, G                               | 441 |
| 28  | X | Concertino, Four Violins, Viola,<br>Violoncello, no. 3, A                               | 443 |
| 29  | X | Concertino, Four Violins, Viola,<br>Violoncello, no. 4, f                               | 445 |
| 30  | X | Concertino, Four Violins, Viola,<br>Violoncello, no. 5, Eb                              | 447 |
| 31  | X | Concertino, Four Violins, Viola,<br>Violoncello, no. 6, Bb                              | 449 |
| 32  | D | Concerto a 5 (Three Violins,<br>Viola, Continuo), F                                     | 327 |
| 33  | D | Concerto, Flute and Strings (Two<br>Violins and Continuo), G                            | 331 |
| 34  | D | Concerto, Flute and Strings (Two<br>Violins and Continuo), C                            | 334 |
| 35  | C | Sinfonia, G                                                                             | 287 |
| 36  | B | Concerto, Violin and Strings (Two<br>Violins, Viola and Continuo), Bb                   | 280 |
| 37  | D | Sinfonia, D                                                                             | 338 |
| 240 | A | Concerto, Two Harpsichords and<br>Strings (Two Violins, Viola<br>and Basso Continuo), C | 271 |

| Catalogue<br>Number | Authen-<br>ticity | Title                                                                  | Page |
|---------------------|-------------------|------------------------------------------------------------------------|------|
| P 241               | C                 | Piccola Sinfonia, Two Violins,<br>Viola and Bass, Eb                   | 292  |
| 242                 | C                 | Simphonia in Four Parts (Two<br>Violins, Viola, Violon-<br>cello), Bb  | 295  |
| 243                 | C                 | Simphonia in Four Parts (Two<br>Violins, Viola, Violon-<br>cello), f/F | 299  |
| 244                 | C                 | Simphonia in Four Parts (Two<br>Violins, Viola, Violon-<br>cello), G   | 302  |
| 245                 | D                 | Synphonia, Two Violins, Viola,<br>Two Trumpets, Timpani, C             | 346  |
| 246                 | X                 | Sinfonia, Bb                                                           | 467  |
| 247                 | D                 | Sinfonia, D                                                            | 349  |
| 248                 | C                 | Symphonia, D                                                           | 305  |

\* \* \*

## Stage Works For Five or More Instruments

|         |   |                                                                     |     |
|---------|---|---------------------------------------------------------------------|-----|
| 63      | A | Sinfonia, <u>La conversione di S.<br/>Guglielmo d'Aquitania</u> , D | 240 |
| 64      | D | Sinfonia, <u>La morte di S. Giuseppe</u> , D                        | 342 |
| 137     | X | Sinfonia, <u>La serva padrona</u> , F                               | 451 |
| 140     | A | Sinfonia, <u>Adriano in Siria</u> , D                               | 244 |
| 141     | A | Sinfonia, <u>Flaminio</u> , D                                       | 247 |
| 143     | A | Sinfonia, <u>Il prigionier superbo</u> , D                          | 251 |
| 143 alt | A | _____, Five-movement version                                        | 254 |
| 143/i   | A | March, <u>Il prigionier superbo</u> , D                             | 257 |
| 144     | A | Sinfonia, <u>Lo frate 'nnamorato</u> , D                            | 260 |
| 144 alt | X | _____, Added fourth movement                                        | 455 |

| Catalogue<br>Number | Authen-<br>ticity | Title                                            | Page |
|---------------------|-------------------|--------------------------------------------------|------|
| 145                 | A                 | Sinfonia, <u>L'Olimpiade</u> , D                 | 263  |
| 145/iii             | A                 | March, <u>L'Olimpiade</u> , D or Eb              | 266  |
| 146                 | A                 | Sinfonia, <u>Salustia</u> , D                    | 269  |
| 146 alt             | X                 | _____, Alternative second<br>and third movements | 458  |
| 147                 | X                 | Sinfonia, <u>Il geloso schernito</u> , G         | 461  |

T h e m a t i c   I n v e n t o r y

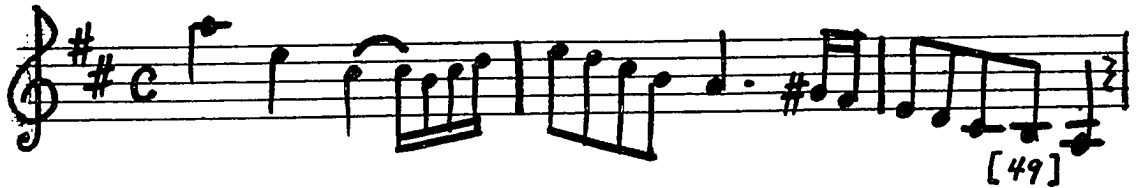
Category A

AUTHENTIC WORKS

## AUTHENTIC WORKS FOR SOLO INSTRUMENT

P 1-A

SONATA, HARPSICHORD, A MAJOR  
(see also P231-A)



SOURCES:

Manuscript

I-Nc "Sonata del. Sig./Gio Pasta Pergolese"  
Early eighteenth-century manuscript.

### Modern Editions

Sonata per il cembalo, no. 1, Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42) XXI, 1.

## Instrumentation

Not indicated. Probably harpsichord.



Commentary

This is the only separate manuscript for solo keyboard ascribed to Pergolesi; the other keyboard sonatas all being parts of collections. It is also the earliest extant manuscript for solo keyboard. It appears in the key of G major as the second movement of a violin sonata in a manuscript at GB-Ckc (see our catalogue number P 231-A).

Literature

According to Cudworth, this is the only one of the six sonatas for harpsichord published in the Opera omnia which is "at all likely to be genuine," although he considers it to be a transcribed arrangement of the second movement of P 231-A.<sup>1</sup> Walker lists the Sonata for Violin and Continuo (P 231-A), and remarks: "The first movement only appears in the 'Opera omnia,' in a transcription for harpsichord ('Sonata 1')."<sup>2</sup> Huckle lists this work as authentic, and states that it is identical with the second movement of P 231-A.<sup>3</sup>

---

<sup>1</sup>Cudworth, "Instrumental," p. 327.

<sup>2</sup>Walker, Grove's 5th, VI, 633.

<sup>3</sup>"identisch m. dem 2. Satz einer Pergolesi zugeschrieben Sonata di V. e Basso, hrsg. v. Ph. Oboussier, London, 1956, Schott," Huckle MGG, X, 1055.

## ANALYSIS:

Notable Features

Comparison of this work with Movement II of P 231-A reveals that the latter is longer by two measures. This discrepancy is occasioned by repetition of both measures 15 and 45 of the present work in the violin sonata. Otherwise, the differences between the two works are minor. It is uncertain whether the present sonata is an adaptation and transposition of Movement II of P 231-A, whether the reverse is true, or whether both works are genuine, Movement II having been written in two different versions.<sup>4</sup>

Criteria

1. Yes. Lacking are nos. 18, 25, 29. Not applicable are nos. 2, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 24, 27. Ratio:  $17-3/30-13 = 14/17 = 82\%$
2. Yes. Present are nos. 15, 17. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $2/18-5 = 2/13 = 16\%$ .
3. Yes. Not applicable are nos. 1, 2, 10, 11, 12.
4. Yes. PSA: 50% (+25, -25).
5. Yes.

---

<sup>4</sup>See below, p. 236-239.

Authenticity

Despite the relatively low score for Criterion 1 (undoubtedly due to the numerous items which are non-applicable to one-movement keyboard works), this sonata is authentic by our stylistic criteria.

Category A

P 2-A

## SONATA, ORGAN, F MAJOR



## SOURCES:

Manuscript

I-Nc "Sonate per organi di diversi autori del 1764,"  
pp. 67-69: "Del Pargolesi"

Manuscript collection of organ pieces, dated 1764.

Modern Editions

Sonata per organo, Opera omnia, ed. Filippo Caffarelli  
(Rome: gli amici della musica da camera, 1940-42)  
XXI, 41.

Sonata per Organo, ed. Douglass Green (New York: G.  
Schirmer, 1960).

Sonata in Fa maggiore per pianoforte, ed. Carlo Zecchi  
and Hans Fazzari (Milan: Carisch, 1968).

Instrumentation

Considering the title of the manuscript collection as well as the nature of the work, it appears to be for organ. However, editors Zecchi and Fazzari believe the indication for organ to be erroneous.

They consider it a harpsichord piece, although their transcription is for piano.<sup>1</sup>

### Commentary

Many of the works in the manuscript collection are by Baldassare Galuppi. On the back page is the inscription: "Il fine della Raccolta fatta ad uso di me Bortolamio Donelli."

### Literature

Cudworth writes: ". . . it is not inconceivable that the man who wrote the suites could have written this, but it is entirely different from the harpsichord sonatas, and obviously either earlier in date, or by a much more old-fashioned composer."<sup>2</sup> It is listed by Walker as "Sonata for Organ,"<sup>3</sup> by Degrada as "Sonata in fa magg. per org,"<sup>4</sup> and by Hucke as authentic.<sup>5</sup>

---

<sup>1</sup>"Una pagina di pregio dunque, che arricchisce il nostro patrimonio clavicembalistico (l'indicazione 'per organo' è da ritenersi erronea) pur non sottraendosi alla sorte comune quanto ad autenticità pergolesiana." Prefazione: Sonata in Fa maggiore per pianoforte, ed. Carlo Zecchi and Hans Fazzari (Milan: Carisch, 1968).

<sup>2</sup>Cudworth, "Instrumental," p. 328.

<sup>3</sup>Walker, Grove's 5th, VI, 633.

<sup>4</sup>Francesco Degrada, "Giovanni Battista Pergolesi: catalogo della opere," La Musica: Part I, Enciclopedia Storica, ed. Guido Gatti and Alberto Basso (Turin: Tipografia sociale torinese, 1966) III, 733.

<sup>5</sup>Hucke, MGG, X, 1055.

## ANALYSIS:

Notable Features

Extensive use of sixteenth-note triplets in the right hand and of eighth-note diads in the left hand. The piece is without doubt idiomatic for the organ.

Criteria

1. Yes. Lacking is no. 25. Not applicable are nos. 2, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 24, 27. Ratio:  
 $17-1/30-13 = 16/17 = 94\%$
2. Yes. Present is no. 16. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $1/18-5 = 1/13 = 8\%$ .
3. Yes. Not applicable are nos. 1, 2, 10, 12.
4. Yes. PSA: 37% (+27, -10).
5. Yes.

Authenticity

This work, although barely passing the fifth criterion, is authentic by our stylistic criteria.

Category A

## AUTHENTIC WORKS FOR TWO TO FOUR INSTRUMENTS

P 11-A

[SONATA] "SINFONIA," VIOLONCELLO &  
BASSO CONTINUO, F MAJOR

Comodo VC [11]

Allegro VC [78]

Adagio VC [16]

Presto VC [21 :: 43]

## SOURCES:

Manuscripts

I-Nc "Sinfonia / a Violoncello Solo / Del Sig / Gio. Battista  
Pergolese"

Eighteenth-century manuscript; score. Separate  
title page.

I-Nc "Sinfonia/a Violoncello Solo/Del Sig/Gio. Battista Pergolesi"

Late nineteenth-century manuscript; score.  
Separate title page.

I-Mc "Sinfonia/a Violoncello Solo/Del Sig/Gio. Battista Pergolese"

Nineteenth-century manuscript copy; score. Written on title page: "Copia conforme all' Originale/Verificata da me Vice Archivista/del Real Collegio di Musica/M<sup>o</sup> Francesco Rondinella 1862"

Another manuscript at S-Uu.

Modern Editions

Sinfonia per violoncello e continuo, ed. Joseph Schmid [Pergolesigesellschaft] (Munich: Wunderhornverlag, 1910).

Sonata per violoncello e continuo, Opera omnia, xxi, 46.  
[cello-piano realization]

Sinfonia in F, ed. Eugen Rapp (Mainz: Schott & Co., 1951).  
[cello-piano realization]

Instrumentation

vc solo, bc // Violoncello solo, basso continuo.

Commentary

The manuscript copy of the score at I-Mc, signed Francesco Rondinella and dated 1862 (see above) is one of many sources originating at I-Nc which were transcribed for the Milan conservatory when both conservatories were branches of the Real Collegio di Musica.<sup>1</sup>

---

<sup>1</sup>See above, p. 27, footnote 64.



Literature

Cudworth, in referring to the Sinfonia for cello and continuo, says:

This somewhat misleading title merely conceals a perfectly normal solo sonata, which may or may not be the actual work of Pergolesi; it is perhaps worth noting in this connection that his patron, the Duke of Maddaloni, was an amateur of the violoncello, for whom Leo composed six concertos.<sup>2</sup>

No reference to this work is found in Villarosa or Fétis. Eitner lists it as "Sinfonia per VCL. sole e B. Ms. Neapel. Mailand Cons. Upsala zu 6 Stim in Gd,"<sup>3</sup> Dent as "Sonata for violoncello and continuo, Milan, Naples R.C.M.,"<sup>4</sup> while Walker refers to it as "Sonata ('Sinfonia') for cello & continuo."<sup>5</sup>

Cherbuliez maintains that the name "Sinfonia" was given by the composer himself as an expression of the similarity of the piece to the homophonic movements of the three-movement opera and oratorio

---

<sup>2</sup>Cudworth, "Instrumental," p. 324.

<sup>3</sup>Robert Eitner, Biographisch-bibliographisches Quellen-Lexikon. 2. verbesserte Auflage (Graz: Akademische Druck-U. Verlagsanstalt, 1959) VII, 371.

<sup>4</sup>Dent, Grove's 3rd, IV, 107.

<sup>5</sup>Walker, Grove's 5th, VI, 633.

sinfonias; in his opinion, the first movement is of an introductory nature.<sup>6</sup>

According to Stover, the piece is Baroque in its continuously unfolding melodic line, use of melodic sequence, and melody-bass polarity, but Classic in its use of "sonata form" in the second and fourth movements.<sup>7</sup> It is one of a minimal number of instrumental compositions listed in Italian encyclopedias by Francesco Degrada and Wolfgang Boetticher.<sup>8</sup> Hucke lists it among the authentic works.<sup>9</sup>

#### ANALYSIS:

##### Notable Features

This is a three-movement solo sonata with an introduction. There is more than usual employment of melodic and harmonic sequence exclusive of the circle of fifths. The work is not especially difficult in performance although its setting for the violoncello is unusual for Pergolesi. As mentioned above, both facts -- facility and setting --

---

<sup>6</sup>Radiciotti/Cherbuliez, Pergolesi, p. 258.

<sup>7</sup>Stover, Chamber, pp. 130-141.

<sup>8</sup>Degrada, La Musica, III, 733. Wolfgang Boetticher, "Giovanni Battista Pergolesi," Enciclopedia della Musica, ed. Claudio Sartori (Milan: G. Ricordi & Co., 1964) III, 409.

<sup>9</sup>Hucke, MGG, X, 1055.

may be explained by Pergolesi's relationship with the Duke of Maddaloni, an amateur of the violoncello.<sup>10</sup>

### Criteria

1. Yes. Lacking are nos. 7, 8, 30. Not applicable are nos. 9, 27. Ratio:  $28-3/30-2 = 25/28 = 89\%$ .
2. Yes. Present is no. 16. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $1/18-5 = 1/13 = 8\%$ .
3. Yes.
4. Yes. PSA:   I: 50% (+25, -25)  
                  II: 54% (+18, -36)  
                  III: 43% (+14, -29)  
                  IV: 25% (+10, -15)
5. Yes.

### Authenticity

Despite some discrepancies in Criterion 4, notably a preponderance of negative activity, this work is authentic by our stylistic criteria.

Category A

---

<sup>10</sup>See above, p. 9.

P 231-A

SONATA, VIOLIN & BASS, G MAJOR  
(see also P 1-A)



## SOURCES:

Manuscript

GB-Ckc "Sonata di Violino e Basso del Sig.<sup>Re</sup> Gio: Batta.  
Pergolesi"

Mid-eighteenth-century manuscript; score.

Modern Edition

Sonata in G for violin and basso continuo, ed. from the original  
for violin, piano with b.c. ad lib by Philippe Oboussier  
(London: Schott & Co. Ltd., [1956]).

Instrumentation

v solo, bc // [Violin solo, basso continuo with figured bass].

Commentary

This carefully copied score is the only extant complete manuscript of the work. The second movement alone appears as a solo keyboard sonata in the key of A major in a manuscript at I-Nc. As Sonata No. 1, it is published in the Opera omnia, XXI, 1 (see our catalogue no. P 1-A).

Literature

As far as is known, Cudworth was first to mention this sonata.

He states:

In the Rowe Music Library in King's College, Cambridge, there is a very pleasant "Sonata di violino e basso del Sig. Gio. Batta. Pergolesi", in a mid-eighteenth-century manuscript copy, which was not printed in the "Opera Omnia", but which may very well be genuine. It is in G major and has four short movements; the second, marked allegro, is identical, apart from a change of key, with the first of the harpsichord sonatas published in the "Opera Omnia".<sup>1</sup>

Walker, in his article in Grove V, lists the work as follows:

Sonata for violin and continuo (King's College, Cambridge. The first movement (!) only appears in the 'Opera Omnia' in a transcription for harpsichord ("Sonata 1")).<sup>2</sup>

---

<sup>1</sup>Cudworth, "Instrumental," p. 324.

<sup>2</sup>Walker, Grove's 5th, VI, 633.

Other listings of this work appear in work-lists of instrumental compositions compiled by Degrada and Hucke.<sup>3</sup>

#### ANALYSIS:

##### Notable Features

Although all four movements carry the hallmarks of the Pergolesi style, the Neapolitan source of Sonata No. 1 (a variant of Movement II) makes one wonder whether the present sonata is an adaptation and expansion of P 1-A, or whether the latter may be a transcription of the second movement of this work. The possibility remains that both works are genuine, Movement II having been written in two different settings.<sup>4</sup>

##### Criteria

1. Yes. Lacking are nos. 8, 24. Not applicable are nos. 9, 27. Ratio:  $28-2/30-2 = 26/28 = 93\%$ .
2. Yes. Present are nos. 15, 16. Not applicable are nos. 9, 10, 11, 13. Ratio:  $2/18-4 = 2/14 = 14\%$
3. Yes. Not applicable are nos. 1, 2.

---

<sup>3</sup>Degradada, La Musica, III, 733; Hucke, MGG, X, 1055.

<sup>4</sup>See above, p. 224-227.

4. Yes. PSA: I: 55% (+33, -22)  
II: 50% (+25, -25)  
III: 40% (+40)  
IV: 53% (+27, -16)

5. Yes.

Authenticity

On all counts, but especially the high score for Criterion 1, the low score for Criterion 2, and the consistency of PSAs in Criterion 5, this is an authentic work by our stylistic criteria.

Category A

## AUTHENTIC WORKS FOR FIVE OR MORE INSTRUMENTS

P 63-A

SINFONIA, LA CONVERSIONE DI SAN GUGLIELMO  
D'AQUITANIA, D MAJOR  
(see also P 140-A and P 145-A)



## SOURCES:

Manuscript

I-Nc "Atto Primo / Introduzione / S. Guglielmo / Pergolese"  
Eighteenth-century manuscript; score. Fétis has written on the title page: "Dramma Sacro in 3 atti Poesia Anonimo / Prima op di Pergolesi / Rappresentato nel Chiostro di S. Agnello l'anno 1731 . . . / ancora . . . Del Collegio / Fétis."



## Other manuscripts at:

B-Bc; GB-Lbm; GB-Lgc; I-Gl; I-Rsc (only the first movement). The manuscript at I-Gl is entitled simply "Overtura," and is scored for 2 vs, 2 tpts, 2 obs, 2 hns, va, b.

Modern Editions

"Sinfonia, La conversione di S. Guglielmo d'Aquitania," Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42), IV, 1. [piano transcription]

Sinfonia, La conversione di S. Guglielmo d'Aquitania, ed. R. Nielson (Milan: Ricordi, 1965).

Instrumentation

2 v, va, b, 2 tpts, 2 obs, 2 hns // Violini, Viola, Basso,  
Trombe, Oboi, Trombe da Caccia. [I-Nc]

Other Attributions

G. B. Sammartini, according to the Breitkopf Catalogue of 1762, an attribution which was withdrawn in a later supplement -- that of 1766 -- in which the work reappears under Pergolesi's name.<sup>1</sup>

Commentary

The tempo indications and instrumentation given above are those of the manuscript at I-Nc. Both aspects are variable. At I-Gl, tempo

---

<sup>1</sup>Barry S. Brook, ed., The Breitkopf Thematic Catalogue: the six parts and sixteen supplements 1762-87 (New York: Dover, 1966), Part I: 1762, 21; Supplement I: 1766, 216. Also see Walker, "Forgeries," p. 299.

markings are Allegro spiritoso -- Grave -- Andante. The manuscript at GB-Lbm contains no brass parts.

### Literature

As with the other Pergolesi sinfonias, the only discussion is that of Helmut Hell. He does not, however, delve deeply into the individual works themselves, but rather surveys the genre in its entirety as it existed in the first half of the eighteenth century, using as his sources the works of Porpora, Vinci, Pergolesi, Leo, and Jommelli.<sup>2</sup>

### ANALYSIS:

#### Notable Features

This work is identical with the Sinfonia to L'Olimpiade (P 145-A) in all movements. Furthermore, its third movement is substantially the same as that of Adriano in Siria (P 140-A), while the first movement of the latter differs mainly in the absence of opening and closing fanfares.<sup>3</sup>

#### Criteria

1. Yes. Lacking are nos. 11, 12, 19, 21, 22, 28. Not applicable is no. 9. Ratio:  $29-6/30-1 = 23/29 = 80\%$

---

<sup>2</sup>Helmut Hell, Opernsinfonie, pp. 206-218, passim; 548-554, passim.

<sup>3</sup>See above, pp. 53-54.

2. Yes. Present are nos. 12, 14, 15. Ratio:  $3/18 = 17\%$ .

3. Yes.

4. Yes. PSA: I:  $46\%$  (+23, -23)  
II:  $42\%$  (+27, -17)  
III:  $40\%$  (+27, -13)

5. Yes.

### Authenticity

A prototype of the Pergolesi style, this work is authentic by our stylistic criteria.

Category A

P 140-A

SINFONIA, ADRIANO IN SIRIA, D MAJOR  
(see also P 63-A and P 145-A)



## SOURCES:

Manuscript

I-Nc "Atto Primo / Adriano in Siria / Del Sig. Gio: Btta  
Pergolesi / S. Bartolomeo 1732"

Eighteenth-century manuscript; score. Between lines  
two and three, Fétis has written: "Dramma in 3 atti.  
Poesia Anonimo / Musica /"

Other manuscripts at:

GB-Lbm (3); US-Wc.

Modern Edition

Sinfonia, Adriano in Siria, Opera omnia, ed. Filippo Caffarelli  
(Rome: gli amici della musica da camera, 1940-42),  
XIV, I. [piano transcription]

Instrumentation

2 v, va, b, 2 obs, 2 hns // Oboi, Trombe Da Caccia, VV,  
Violetta. [I-Nc]

Commentary

The tempo indications and instrumentation given above are those of the manuscript at I-Nc.

Literature

See P 63-A.

## ANALYSIS:

Notable Features

Only the second movement of this work differs completely from those of P 63-A and P 145-A. The present first movement differs from those of the latter two chiefly in the absence of opening and closing fanfares;<sup>1</sup> the third movements of all three works are substantially the same.

Criteria

1. Yes. Lacking are nos. 19, 22, 28. Not applicable is no. 9. Ratio:  $29-3/30-1 = 26/29 = 90\%$ .
2. Yes. Present are nos. 15, 16. Ratio:  $2/18 = 11\%$
3. Yes.

---

<sup>1</sup>See above, p. 53-54.

P 140-A

4. Yes. PSA: I: 50% (+37, -13)  
II: 50% (+30, -20)  
III: 40% (+27, -13)

5. Yes.

Authenticity

A prototype of the Pergolesi style, this work is authentic by our  
stylistic criteria.

Category A

P 141-A

## SINFONIA, IL FLAMINIO, D MAJOR



## SOURCES:

Manuscripts

I-Nc "Il Flaminio 1735 / Introduzione/ Musica del Sig<sup>r</sup>  
Gio: Batta Pergolese"

Eighteenth-century manuscript; score.

GB-Er "Concerto â due Violini ê Basso / Juan Baptista  
Pergolese"

Eighteenth-century manuscript; three parts: vI, vII, b.

S-Skma "Overtura per Violini, Corni / Violetta, e Basso /  
Sig<sup>r</sup>: Gio: Batt:a Pergolesi / H. Brandel"

Manuscript from the second half of the eighteenth  
century; the parts are copied in two different hands;  
seven parts.

S-Skma "Op. 1<sup>ma</sup> VI Sonate a due Violini ò Flauti Trav:  
e Basso, da Bezozzi"; "Sonata V."

Manuscript from before 1768; score consisting of  
three parts.

Other manuscripts at CS-Pnm; GB-Lbm, I-MC, I-Nc,  
US-Wc.

#### Modern Editions

"Flaminio: Introduzione," Opera omnia, ed. Filippo Caffarelli  
(Rome: gli amici della musica da camera, 1940-42) XII,  
1. [piano transcription]

The Maid Mistress, ed. Josef Fargiulli (New York: Franco  
Colombo, 1955). [Only the first movement of the  
present sinfonia is used.]

#### Instrumentation

3 v, va, b, 2 hns // Violino Primo, Violino Secondo, Violetta  
Terzo, Violetta, Basso, Corno Primo in D, Corno  
Secondo in D. [S-Skma]

#### Other Attribution

Alessandro Besozzi, according to one manuscript at S-Skma (see  
above: Manuscript Sources).

#### Commentary

Tempo indications and instrumentation vary; at least two manu-  
scripts are written for three parts only.

#### Literature

See P 63-A.



## ANALYSIS:

Notable Features

The inner movement has all the earmarks of a processional march: i.e., dotted rhythms, sixteenth-note triplets, steady rhythm. It is out of character with the inner movements of the other authentic sinfonias. Furthermore, its principal subject is identical with that of the soprano aria "Prigioniera abbandonata" from Act I of Adriano in Siria, transposed down a fifth.<sup>1</sup>

Criteria

1. Yes. Lacking are nos. 21, 26. Not applicable is no.
9. Ratio:  $29-2/30-1 = 27/29 = 93\%$ .
2. Yes. Present are nos. 8, 16. Ratio:  $2/18 = 11\%$ .
3. Yes.
4. Yes. PSA: I: 44% (+33, -11)  
II: 100% (+60, -40)  
III: 45% (+18, -27)
5. Yes.

Authenticity

Despite the one attribution to Alessandro Besozzi and the extremely high PSA of the inner movement, this work is authentic by our stylistic criteria. In all sources save one it is attributed to Pergolesi. The

---

<sup>1</sup>Pergolesi/Caffarelli, Opera omnia, XIV, 43.

P 141-A

trio ascribed to Besozzi was probably an arrangement pirated in order to fill out a set of six sonatas. Regarding the unusual PSA of the inner movement, as we have mentioned above, it is a curious movement, and perhaps for that reason atypical.<sup>2</sup> The march-like nature of this inner movement and its relationship to an aria from an earlier opera have already been noted (see above: "Notable Features").

Category A

---

<sup>2</sup>See above, p. 173, footnote 9. Also see p. 484.

P 143-A

SINFONIA, IL PRIGIONIER SUPERBO, D MAJOR  
(see also P 143 alt-A)

*Allegro spiritoso*

*Largo sotto voce*

*obs senza Cembalo*

*Allegro spiritoso*

[42]

[9]

16 :// 16 7/8

## SOURCES:

Manuscripts

I-Nc "Atto Primo / Opera / Il Prigionier Superbo / musica /  
Del Sig: Gio: Batta Pergolesi"

Eighteenth-century manuscript; score. The notations  
"1733" and "D. Sig. Sigismondo" are written on the  
title page in another hand.

I-Nf "Atto Primo / Opera / Il Prigionier Superbo / Musica / Del  
Sig<sup>r</sup>, Gio: Battista Pergolesi"

Eighteenth-century manuscript; score of first movement  
and march (P 143/i-A) only. Separate parts for Violino  
Secondo and Contrabasso consist of the first movement,  
march, then an additional inserted movement, followed  
by Movements II and III (see P 143 alt A).

Other manuscripts at: I-Nc (2), I-MOe, I-Rc.

Modern Edition

"Il Prigioniero Superbo: Introduzione," Opera omnia, ed.  
Filippo Caffarelli (Rome: gli amici della musica da  
camera, 1940-42) XX, 1. [piano transcription]

Instrumentation

2v, va, b, 2 obs, 2 hns // VV, . . . , Oboi, Trombe da  
Caccia. [I-Nc]

Commentary

One manuscript at I-Nc (in parts) includes the same additional  
movement as the manuscript of parts at I-Nf (see P 143alt-A).

Literature

See P 63-A

## ANALYSIS:

Criteria

1. Yes. Lacking are nos. 19, 21, 22, 28. Not applicable  
is no. 9. Ratio:  $29-4/30-1 = 24/29 = 83\%$ .
2. Yes. Present are nos. 6, 9, 16. Ratio:  $3/18 = 17\%$
3. Yes.
4. Yes. PSA: I: 54% (+36, -18)  
II: 50% (+25, -25)  
III: 40% (+20, -20)
5. Yes.

P 143 -AAuthenticity

A prototype of the Pergolesi style, this work is authentic by our stylistic criteria.

Category A

P 143 alt-A

SINFONIA, IL PRIGIONIER SUPERBO:  
FIVE-MOVEMENT VERSION  
(see also P 143-A)

*See P143-A, Movement I*

*See P143/i-A (March)*



*See P143-A, Movement II*

*See P143-A, Movement III*

## SOURCES:

Manuscript

I-Nf "Atto Primo / Opera / Il Prigionier Superbo / Musica /  
Del Sig<sup>r</sup>. Gio: Battista Pergolesi"

Eighteenth-century manuscript; score of Movement I  
and the march (P 143/i-A) only. In addition, there  
are two parts -- Violino Secondo and Contrabasso --  
of the present five-movement version.

Instrumentation

vII, b // Violino Secondo, Contrabasso.

Commentary

The second violin and bass parts of Movement III of the present manuscript are identical with those of the choral number "Splenda il sol di luce adorno," which immediately follows the march in Act I of the opera.<sup>1</sup> The ordering of the five-movement version is as follows: I, M, S, II, III, where I, II, and III are the movements of P 143-A, M is the march (P 143/i-A) and S is "Splenda il sol . . . "

Since the five-movement version appears only in these two extant parts, it is impossible to tell whether Movement III was intended to be sung or to be performed instrumentally. As Hell points out, five-movement sinfonias, while unusual during the first half of the eighteenth century, are by no means uncommon, and often include a processional march as one of the movements.<sup>2</sup>

Literature

None.

---

<sup>1</sup>I-Nc, see the manuscript referred to above, p. 251.

<sup>2</sup>Hell, Opernsinfonie, pp. 36-39. Also see above, pp. 65-66.

## ANALYSIS:

Authenticity

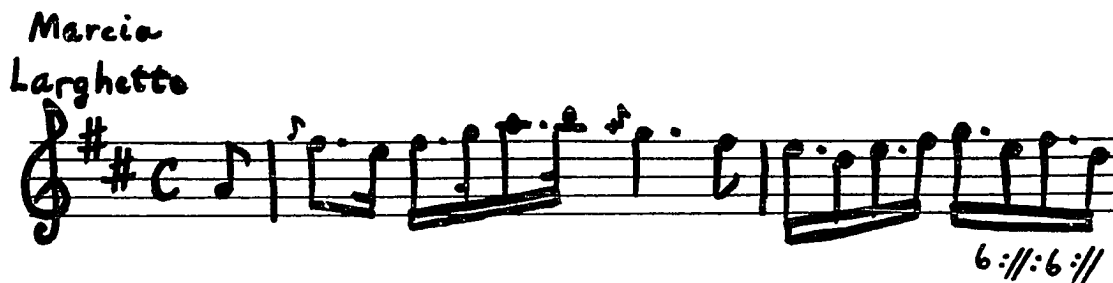
Pending evidence to the contrary, this rearrangement of the three movements of the sinfonia, march, and opening number of the opera may have been used as an alternative version of the sinfonia to Il prigionier superbo.

Category A



P 143/i-A

## MARCH, IL PRIGIONIER SUPERBO, D MAJOR



## SOURCES:

Manuscripts

See P 143-A.

Modern Edition

"Il Prigioniero Superbo: Atto Primo," Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42) XX, 5. [piano transcription]

Instrumentation

2 v, va, b, 2 obs, 2 hns // VV<sup>ni</sup>, . . . , Oboi, Trombe da Caccia. [I-Nf]

Commentary

This movement opens Act I, Scene I in the majority of sources. However, at I-Nf, it appears in two parts only -- Violino Secondo and Contrabasso -- as the second movement of what is apparently a five-

movement sinfonia (see P 143 alt-A).

### Literature

None.

### ANALYSIS:

#### Notable Features

This is occasional music, used as a processional to open an opera. It has all the clichés thereof: dotted rhythms, repeated triads, persistent rhythm.

#### Criteria

1. Yes. Lacking are nos. 18, 19, 21, 22. Not applicable are nos. 7, 8, 9, 13, 14, 15, 16, 17, 22, 24, 27. Ratio:  $19-4/30-11 = 15/19 = 79\%$ .
2. Yes. Present are nos. 8, 17. Ratio:  $2/18 = 11\%$ .
3. Yes. Not applicable are nos. 5, 8, 9, 11, 12.
4. Yes. PSA: 60% (+40, -20)
5. Yes.

#### Authenticity

Because of the function of this music (see above: "Notable Features"), characteristics not ordinarily found in authentic instrumental works are present, i.e., repetition of chords ending the first part, sustained closing harmony, contrasting material at the beginning of the second part.

P 143/i-A

Allowing for the presence of these characteristics on the basis of function, the movement is authentic by our stylistic criteria.

Category A

P 144-A

SINFONIA, LO FRATE 'NNAMORATO, D MAJOR  
(IL FRATELLO INNAMORATO)  
(see also P 144 alt-X)



## SOURCES:

Manuscripts

I-Nc "Lo Frate nnamorato / musica / Del Sig. Gio:  
Batta Pergolese"

Eighteenth-century manuscript; score. In another hand are the following notations: "1732 / Atto Primo / Commedia in 3 atte de Tennarantonio Federico / Rappresentata a lo Teatro de li Fiorentini, l'anno 1732 / riprodotta nell'anno 1732."

S-Skma "Overtura per Violini, Flauti, Viola / E Basso / Del  
Sig: Gio: Batta: Pergolesi"

Eighteenth-century manuscript; six parts.

I-G1 "Overtura per Violini, Corni, Violetta, e Basso /  
Del. Sig: Gio: Batta: Pergolesi"

Eighteenth-century manuscript; six parts. A fourth movement is appended in this manuscript (see P 144 alt-X).

Other manuscripts at:

B-Bc, I-Nc, GB-Lbm, S-Skma, US-Wc.

### Modern Editions

"Lo frate 'nnamorato: Introduzione," Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42) II, 1. [piano transcription]

Lo frate 'nnamorato: Sinfonia, ed. W. Oehlmann (Hannover: Bärenreiter, 1959).

Lo frate 'nnamorato: Overture, ed. & rev. by Berul Sugarman (no publisher, [1961]).

Lo frate 'nnamorato: Sinfonia, ed. Ennio Gerelli (Milan: Suvini Zerboni, 1961).

### Instrumentation

2 v, va, b // [no designation] [I-Nc]

2 v, va, b, 2 fls // Violino primo, Violino Secondo, Violetta, Flauto primo, Flauto Secondo, Basso. [S-Skma]

### Commentary

Tempo indications and instrumentation vary widely in the sources.

Only one of the two manuscripts at I-Nc is for strings alone; the other is for strings and transverse flute.

### Literature

See P 63-A.

## ANALYSIS:

Notable Features

Unison opening and use of the murky bass in the first movement. Both are relatively rare characteristics in authentic works.<sup>1</sup>

Criteria

1. Yes. Lacking are nos. 22, 27. Not applicable is no. 9.  
Ratio:  $29-2/30-1 = 27/29 = 93\%$ .
2. Yes. Present are nos. 2, 12. Not applicable is no. 5.  
Ratio:  $2/18-1 = 2/17 = 12\%$ .
3. Yes. Not applicable is no. 2.
4. Yes. PSA: I: 50% (+37, -13)  
II: 53% (+32, -11)  
III: 57% (+43, -14)
5. Yes.

Authenticity

A prototype of the Pergolesi style, this work is authentic by our stylistic criteria.

Category A

---

<sup>1</sup>See above, p. 81.

P 145-A

SINFONIA, L'OLIMPIADE, D MAJOR  
(see also P 63-A and P 140-A)

Incipits

See P 63-A.

## SOURCES:

Manuscripts

I-Nc "L'Olimpiade / In Tordinona, del Sig.<sup>r</sup> Gio: Batta Pergolesi / [Atto Primo]"

Eighteenth-century manuscript; score. On the title page, in another hand, is written: "Roma 1735 / Dramma in 3 atte Poesia di Metastasio / proprio di D: Giuseppe Sigismondo, comprato per g: 4. 1798"

Other manuscripts at:

A-Wn; B-Br; D-Dl; D-Mbs; D-RU(2); F-Pc;  
GB-Lam; GB-Lbm; GB-Lcm; I-Bgid; I-Gl;  
I-Mc(2); I-Nc(2); I-PLc; S-L(2); S-Skma(8);  
S-Uu(3); US-Wc. The manuscript at I-Gl is  
entitled simply "Overtura," and is scored for  
2 v, 2 tpts, 2 obs, 2 hns, va, b.

Modern Editions

Sinfonia, L'Olimpiade, ed. M. Zanon (Milan: Associazione dei Musicologi, 1915). [piano transcription]

"Olimpiade: Sinfonia," Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42) XXIV, 1. [piano transcription]

Olimpiade, ed. Riccardo Falk (Rome: Edizioni De Santis-Roma, 1943). [piano transcription]

Instrumentation

2 v, va, 2 tpts, 2 obs, 2 hns // Violini, Viola, Basso,  
Trombe, Oboi, Trombe da Caccia. [I-Nc]

Other Attributions

See P 63-A.

Commentary

More manuscripts of this work exist than of any other instrumental music attributed to Pergolesi. Needless to say, tempo indications differ widely. For example, at D-Mbs the movements are marked: Allegro assai -- Andante ma non tanto -- (unmarked). At I-Mc, they are: Allegro assai -- Largo -- Allegro. At A-Wn, tempo markings are Allegro assai -- Andante ma non tanto -- Andante. Variants in instrumentation are also common: horns and strings, oboes and strings, strings alone, or other combinations appear. The spelling of the composer's name is another variable: the two manuscripts at Rudolstadt use the names Percolesi and Bercolesi respectively.

Literature

See P 63-A.

## ANALYSIS:

Notable Features

This work is identical with the Sinfonia to La conversione di San Guglielmo d'Aquitania (P 63-A) in all movements. Furthermore, its



third movement is substantially the same as that of Adriano in Siria (P 140-A), while the first movement of the latter differs mainly in the absence of opening and closing fanfares.<sup>1</sup>

#### Criteria

See P 63-A.

#### Authenticity

A prototype of the Pergolesi style, this work is authentic by our stylistic criteria.

Category A

---

<sup>1</sup>See above, pp. 53-54.

P 145/iii-A

MARCH, L'OLIMPIADE, D OR Eb MAJOR



## SOURCES:

ManuscriptsS-Skma "Il Marcia / del / Sacrificio / da / Pergolesi"

Manuscript from the second half of the eighteenth century; score and parts. Key of Eb.

S-Skma "March dell Sacrificio"

Manuscript from the second half of the eighteenth century; keyboard arrangement. Key of D.

Other manuscripts independent of the opera at:

S-Skma (3 -- one of which is attributed to Herdespel -- see below: "Other Attributions"); S-Uu (2); I-Nc (2).

Also see list of manuscript sources for P 145-A, many of which include this march in Act III, Scene 6.

Modern Edition

"Scena VI, " [Act III: L'Olimpiade], Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42) XXI, 186. [piano transcription]

Instrumentation

2 v, va, b, 2 obs, 2 hns // Violini, Viola, Basso, Oboe,  
Trombe da Caccia. [US-Wc]

Other Attribution

Herdespel, in a manuscript written after 1769 at S-Skma.

Commentary

As is the case with the sinfonia to L'Olimpiade (P 145-A) there are a large number of extant manuscripts of this work, some independent and others as part of the opera. Variants in instrumentation are common; many are keyboard arrangements. The keys of D Major and Eb Major are used alternatively.

## ANALYSIS:

Notable Features

This is occasional music; used as a processional within an opera. It has all the clichés thereof: dotted rhythms, repeated triads, persistent rhythm.

Criteria

1. Yes. Lacking are nos. 19, 21, 22. Not applicable are nos. 7, 8, 9, 13, 14, 15, 16, 17, 22, 24, 27. Ratio:  
 $19-3/30-11 = 16/19 = 84\%$ .
2. Yes. Present are nos. 3, 8. Ratio:  $2/18 = 11\%$ .

3. Yes. Not applicable are nos. 5, 8, 9, 11, 12.

4. Yes. PSA: 38% (+25, -13)

5. Yes.

#### Authenticity

Due to the function of this music (see above: "Notable Features"), certain characteristics not ordinarily present in authentic instrumental works are found, i.e., sustained closing harmony; repetition of chords ending the first part; contrasting material at the beginning of the second part. With allowance for these characteristics because of function, the piece is authentic by our stylistic criteria.

Category A

P 146-A

SINFONIA, SALUSTIA, D MAJOR  
(see also P 146 alt-X)



## SOURCES:

Manuscripts

I-Nc "Atto Primo / La Salustia / Musica del Sig<sup>r</sup>: Gio:  
Btta: / Pergolese:"

Eighteenth-century manuscript; score. Fétis has written on the title page: "Dramma in 3 atti Poesia Anonimo / Rappresentato al Teatro S. Bartolo- / meo l'anno 1731 (Fétis) / Seconda opera di Pergolesi"

Other manuscripts at:

I-MC; S-Skma.<sup>1</sup> Eighteenth-century manuscripts.  
Parts and scores.

---

<sup>1</sup>Only the first movement of the manuscript at S-Skma corresponds; for Movements II and III of this manuscript, see below, P 146 alt-X.

Modern Edition

"Salustia: Sinfonia," Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42)  
[piano transcription]

Instrumentation

2 v, va, b, 2 obs, 2 tpts (hns) // Violini, Viola, Basso, Oboi,  
Trombe. [I-Nc] <sup>2</sup>

Literature

See P 63-A.

## ANALYSIS:

Criteria

1. Yes. Lacking are nos. 12, 26, 27. Not applicable is no. 8. Ratio:  $29-3/30-1 = 26/29 = 90\%$ .
2. Yes. Present are nos. 5, 14, 16. Ratio:  $3/18 = 17\%$ .
3. Yes.
4. Yes. PSA: I: 46% (+31, -15)  
II: 55% (+44, -11)  
III: 43% (+29, -14)
5. Yes.

Authenticity

A prototype of the Pergolesi style, this work is authentic by our stylistic criteria.

Category A

---

<sup>2</sup>In Movements II and III of this manuscript, the setting is for horns rather than trumpets. See H. Hell, Opernsinfonie, p. 555, footnote 132.

P 240-ACONCERTO, TWO HARPSICHORDS  
& STRINGS, C MAJOR

*Allegro non assai*

hpd I, vI [92]

*Adagio tardissimo*

hpd II [18]

*Allegro*

hpd I, vs [169] *p*

## SOURCES:

Manuscript

US-AA "Concerto / a / Cembalo Concertato 1 mo. / Cembalo Concertato 2.o / 2 Violini / Viola / e / Basso. / Del Sigr Pergolese."

Eighteenth-century manuscript; six parts. Title from the first harpsichord part. The name "Pergolesi" has been changed to "Pergolese" in a twentieth-century hand.

Instrumentation

2 hps, 2 v, va, b // Cembalo Primo, Cembalo Secundo (sic), Violino Primo, Violino Secondo, Viola, Violone.

Commentary

The only existing manuscript of this work was originally part of the extensive music collection owned by J. A. Stellfeld of Antwerp, Belgium. As far as can be determined, its discovery was first announced in a Rotterdam newspaper dated 18 June, 1939:<sup>1</sup>

## Pergolesi

A concerto for two harpsichords discovered

Mr. J. A. Stellfeld of Antwerp, the creator of one of the greatest and richest private music libraries in the world, . . . announced recently a particularly interesting discovery. . . . The existence of this work was entirely unknown until today; nowhere is mention of it found, . . . it is especially significant because of the relatively few instrumental compositions by the author of genius of "La serva padrona" and "Stabat Mater," who met an untimely death in 1736 at age 26. The concerto, which appears to remain in only one copy, consists of three movements: . . . the style can leave scarcely any doubt as to Pergolesi's authorship, and the artistic value of this music warrants a full performance. Presently, the increasing interest shown by musicians in works for two harpsichords, makes not only musicologists, but also harpsichordists, conductors, and concert-goers, greet with joy this discovery by Mr. Stellfeld.<sup>2</sup>

---

<sup>1</sup>"Pergolesi: Een concert voor twee cembali ontdekt," Nieuwe Rotterdamische Courant, Sunday, 18 June, 1939, p. 2.

<sup>2</sup>Ibid. "Pergolesi/ Een concert voor twee cembali ontdekt/ De heer J. A. Stellfeld te Antwerpen, de schepper van een der grootste en rijkste particuliere muziekbibliotheken ter wereld, waarin nagenoeg alle periodes der muziek geschiedenis door zeldzame, zelfs unieke drukken vertegenwoordigd zig - ongeevenaard is de collectie Zuid-Nederlandsche muziek uit de 17 e en 18e eeuw heeft dezer dagen een bijzonder belang-

(continued)



Literature

Very little recognition has been given this work. Cudworth writes:

. . . Mr. J. A. Stellfeld of Antwerp possesses a double concerto for two harpsichords and strings, which he describes as "partly manuscript of the period" and which may or may not be genuine Pergolesi -- it seems rather unlikely, as the Italians composed few harpsichord concertos, and the incipits, kindly supplied by the owner of the manuscript, look like typical themes of the later galant school. However, it is very difficult to come to any conclusion without examining such a work with the greatest of care.<sup>3</sup>

Both Walker and Michele Margadonna list the work without comment as "Concerto for 2 harpsichords and strings (J. A. Stellfeld, Antwerp)."<sup>4</sup>

---

wekkende vondst gedaan toen hij de hand legde op een., Concerto a Cembalo Concertato l. mo, Cembalo Concertato 2.0, 2. Violini, Viola e Basso del Sigr Pergolese. Het bestaan van dit werk was n.l. tot op heden geheel onbekend; nergens is er melding van gemaakt, wat anders zeker het geval geweest zou zijn gezien het betrekkelijk geringe aantal instrumentale composities van den genialen auteur van, , La serva padrona' en het, , Stabat Mater', die reeds in 1736 op 26-jarigen leeftijd overleden is. Het concert, dat alleen in een afschrift bewaard schijnt gebleven te zijn, bestaat uit drie deelen: Allegro assai - Adagio tardissimo - Allegro; de stijl kan aan Pergolesi's auteurschan nauwelijks eenigen twijfel laten, en de kunstwaarde van deze muziek lijkt een uitvoering tenvolle te rechtvaardigen. Juist nu de belangstelling voor het musiceeren op twee klavieren zoo toeneemt, moet deze ontdekking van den heer Stellfeld met vreugde begroet worden, door de musicologen niet minder dan door de cembalisten, dirigent en concertbezoekers!"

<sup>3</sup>Cudworth, "Instrumental," pp. 323-324.

<sup>4</sup>Walker, Grove's 5th, VI, p. 633; Michele Margadonna, "Elenco delle opere di G. B. Pergolesi," Pergolesi (Milan: G. Ricordi, 1961), p. 205.

Hucke calls it very questionable.<sup>5</sup>

## ANALYSIS:

### Notable Features

The genre itself is unusual for the time and place (see above: "Literature"). Doubled statements by tutti and soli account for the lengths of the first and last movements. Written-out ornamentation is a prominent feature in all movements. Speaking subjectively, this is a particularly enjoyable piece of music to play. It is unfortunate that it has apparently been neither performed nor examined since the announcement of its discovery in 1939, a fact partly explainable by the disruptions of the 1940s.

### Criteria

1. Yes. Lacking are nos. 13, 17, 24. Not applicable are nos. 7, 9, 14. Ratio:  $27-3/30-3 = 24/27 = 89\%$ .
2. Yes. Present is no. 16. Not applicable is no. 5. Ratio:  $1/18-1 = 1/17 = 6\%$ .
3. Yes. Not applicable are nos. 1, 2.
4. Yes. PSA: I: 46% (+23, -23)  
II: 40% (+40)  
III: 53% (+23, -30)

---

<sup>5</sup>"sehr zweifelhaft." Hucke, MGG, X, 1058.

5. Yes.

Authenticity

This unpublished work passes all criteria handsomely, and therefore must be considered authentic by our stylistic criteria.

Category A

Category B

PROBABLY AUTHENTIC WORKS

PROBABLY AUTHENTIC WORKS  
FOR TWO TO FOUR INSTRUMENTS

P 232-B

TRIO, TWO VIOLINS & BASS, Bb MAJOR



SOURCES:

Manuscript

I-Nc "Pergola/Trio/per due Violini e Basso"

Eighteenth-century manuscript; three parts.  
Separate title page.

Modern Editions

None, but see Appendix II: Overture, Der getrue Musikmeister.

Instrumentation

2 v, bc // v.p. [Violino primo], v-2<sup>o</sup> [Violino secondo],  
[Basso continuo with figured bass].

Commentary

This is the only known manuscript or edition of this work. Its only connection with Pergolesi is that it bears the name of the village in the province of Pesaro-Urbino which was the original home of Pergolesi's great-grandfather, the shoemaker Francesco Draghi; the place from which he migrated to Jesi in the province of Ancona, around 1635.<sup>1</sup>

Literature

The only mention of this work is by Helmut Hücke; in his worklist in MGG, he states that there is a possibility of its authenticity.<sup>2</sup>

---

<sup>1</sup>Radiciotti/Cherbuliez, Pergolesi, p. 22.

<sup>2</sup>" . . . eine unter dem Namen Pergola überlieferte Trioson. ist möglicherweise echt . . . " Hücke, MGG, X, 1058.

## ANALYSIS:

Notable Features

The unusual phrase grouping (5 + 5) of the opening of Movement I reoccurs when the principal theme is repeated in the dominant and again in the tonic; elsewhere, two-measure units prevail. There are a profusion of dynamic markings (Pia:, For:), trills, and grace notes. All three movements are in repeated binary form. Only the third movement -- the shortest -- lacks a clearly defined second key area.

Criteria

1. No. Lacking are nos. 8, 11, 14, 17, 19, 21, 23, 24, 28.  
Not applicable are nos. 9, 27. Ratio:  $28-9/30-2 = 19/28 = 68\%$ .
2. Yes. Present is no. 16. Not applicable are nos. 5, 11, 13. Ratio:  $1/18-3 = 1/15 = 7\%$ .
3. Yes. Not applicable are nos. 1, 2.
4. Yes. PSA: I: 55% (+33, -22)  
II: 56% (+28, -28)  
III: 64% (+36, -28)
5. Yes.

Authenticity

This unpublished work qualifies as authentic by all criteria except the first. Therefore, despite its attribution to "Pergola," it must be rated among the probably authentic works.

Category B

PROBABLY AUTHENTIC WORKS  
FOR FIVE OR MORE INSTRUMENTS

P 36-B

CONCERTO, VIOLIN & STRINGS, Bb MAJOR



SOURCES:

Manuscripts

I-Nc "Concerto/di Violini solo/con Più Strumenti/del  
Signor/Gio. ' ' ' Batta. Pergolesi"

Eighteenth-century manuscript; five parts. Separate title page. Filed with nineteenth-century copies of the parts and one nineteenth-century score of the second movement, marked "Andantino," and signed: "E. Dworzak."



I-Mc "Concerto/di Violino solo/con Più Strumenti/del  
Signor/Gio. ' ' ' Batta. Pergolesi"

Nineteenth-century manuscript copy; score. Written on  
title page: "Copia conforme all' Originale/Verificata da  
me Vice Archivista,/del Real Collegio di Musica/M<sup>o</sup>  
Francesco Rondinella 1862."

Another manuscript at S-Skma.

### Modern Editions

Concerto per violino, ed. Guido Laccetti (Milan: A. & L.  
Carisch, 1929). [violin-piano reduction]

Concertino, pour violon et orchestre, ed. Samuel Dushkin  
(London: Schott/New York: Associated Music Pub-  
lishers, [1938]).

Sonata (in Stile di Concerto) per Violino con accomp. di 2  
Violini, Viola e Basso Continuo, Opera omnia, ed.  
Filippo Caffarelli (Rome: gli amici della musica da  
camera, 1940-42), XXI, 54. [violin-piano reduction]

Concerto in si bemolle maggiore, per violono solo, con oboi,  
corni, fagotto e archi, ed. Adriano Lualdi (Milan:  
Carisch, 1948).

Concerto (MockBa, My<sup>3</sup>bika, 1967).

Konzert-B dur, ed. Walter Lebermann, continuo Helmut May  
(Mainz: B. Schott's Söhne/New York: Schott, [1968]).

### Instrumentation

v solo, 2 v, va, bc // Violino principale, Violino primo,  
Violino 2 <sup>do</sup>, Violetta, Organo.

### Commentary

The manuscript copy of the score at I-Mc, signed Francesco  
Rondinella and dated 1862 (see above), is one of many sources originating  
at I-Nc which were transcribed for the Milan conservatory when both

conservatories were branches of the Real Collegio di Musica.<sup>1</sup> All modern editions are based upon this score, the first dated Milan, 1929.

The origin of the title, "Sonata in stile di concerto," is not known. This designation was apparently first used by F. Caffarelli in the Opera omnia, and later by C. Cudworth and F. Walker (see below).

### Literature

This sonata-concerto was the only instrumental composition of Pergolesi's known to Villarosa in 1831.<sup>2</sup> Cudworth declares that it "may very well be one of the few genuine instrumental works by the youthful master, who is known to have been a violinist himself."<sup>3</sup>

Although not mentioned by Fétis, this work is listed by Eitner as "Concerto per V. con acc. di 2V-Va & Vcl-Ms.P. Neapel-Mailand Cons."<sup>4</sup> Dent lists it as "Concerto for violin and strings. Milan, Naples R.C.M.,"<sup>5</sup> while Walker uses the Opera omnia terminology

---

<sup>1</sup>See above, p.27, footnote 64.

<sup>2</sup>"Concerto di violino in S. Pietro a Majella, Napoli," Villarosa, Memorie, p. 152.

<sup>3</sup>Cudworth, "Instrumental," p. 324.

<sup>4</sup>Eitner, Quellenlexikon, VII, 371.

<sup>5</sup>Dent, Grove's 3rd, IV, 107.

"Sonata 'in stile di concerto' for violin and strings."<sup>6</sup> Hucke lists it among the authentic works.<sup>7</sup>

According to Cherbuliez, in this composition, Pergolesi used the experience and technical knowledge he acquired under the tutelage of his violin teacher Domenico de Matteis in 1726.<sup>8</sup> He describes the three movements in broad terms, noting particularly what he calls the Vivaldi-like flow of chord figuration in the second theme of the first movement, the beautiful, tranquil, and melancholy second movement, and the technical violinistic demands of the third movement.<sup>9</sup>

Stover considers what he calls "The Sonata for Violin" a Baroque composition because of its ritornello procedure in Movements I and III, the composed ornaments in Movement II, the extensive use of melodic sequence, and persistence of rhythmic motives, but Classic in its contrast of thematic ideas.<sup>10</sup>

---

<sup>6</sup>Walker, Grove's 5th, VI, 633.

<sup>7</sup>Hucke, MGG, X, 1055

<sup>8</sup>Radiciotti/Cherbuliez, Pergolesi, p. 258.

<sup>9</sup>Radiciotti/Cherbuliez, Pergolesi, p. 259.

<sup>10</sup>Stover, Chamber, pp. 98-108.

## ANALYSIS:

Notable Features

- Virtuosity; difficulty of performance on the violin (i.e., I, mm. 26-29; 40-43)
- Extreme length, especially movements I and III
- Ritornello form (I and III)
- Siciliana (II)
- Exceptional use of melodic sequence to the extent of Rosalia (i.e., I, mm. 3-7; II, mm. 17-20)
- Range: violino principale to a''' (I, m. 67)
- High tessitura: violino principale f' to a''' (I, mm. 60-67; 98-102)
- Double stops (i.e., I, mm. 69-74)
- Extensive use of diminished seventh chords (i.e., I, mm. 109-111)
- Suspensions (i.e., I, mm. 75-79)

Criteria

1. Yes. Lacking are nos. 8, 15, 25, 28. Not applicable are nos. 2, 7, 9, 14. Ratio:  $26-4/30-4 = 22/26 = 85\%$ .
2. No. Present are nos. 3, 6, 8, 11, 14, 15, 16. Not applicable are nos. 5, 9, 10, 13. Ratio:  $7/18-4 = 7/14 = 50\%$ .
3. No. Present are nos. 5, 9. Not applicable are nos. 1, 2.
4. Yes. PSA: I: 58% (+25, -33)  
II: 28% (+28)  
III: 44% (+22, -22)
5. Yes.

Authenticity

Although allowances have been made in our calculations for characteristics associated with virtuosity -- such traits are considered "non-applicable" -- this remains a particularly difficult piece to evaluate. It is possible that many of the inconsistencies shown above may be explained by the special nature of the work, that of a virtuoso piece. For example, extreme length, excessive range, double stops, and caesuras are all characteristics which may be associated with virtuosity. Francesco Degrada suggests that difficulty of performance may in itself be a Pergolesian characteristic, a consequence of the young man's studies with Matteis (see above, p. 14).<sup>11</sup> In any case, passing three criteria, the work may be rated probably authentic.

Category B

---

<sup>11</sup>Francesco Degrada, private interview held at the Conservatorio di Musica 'G. Verdi,' Milan, Italy, September 16, 1975.

Category C

WORKS OF DOUBTFUL AUTHENTICITY

## DOUBTFUL WORKS FOR FIVE OR MORE INSTRUMENTS

P 35-C

SINFONIA, G MAJOR



## SOURCES:

Manuscripts

S-Uu "G# / Sinfonia a 6 / Corno 1<sup>ma</sup> et 2<sup>do</sup> / Violino Primo / Violino Secondo / Viola / et / Basso. / ds. / Pergolesi."

Manuscript, first half of the eighteenth century; six parts. Separate title page.

S-L "Symphonia ex G# / a 4 stim / Violino Primo / Violino Primo / Violino Secondo / Viola / & / Basso Continuo / dell Sig: Pergolesse"

Eighteenth-century manuscript; four parts.

S-Skma "Sinfonia di Sign. Pergolesi"

Manuscript, second half of the eighteenth century;  
seven parts.

S-Skma "Sinfonia/a 6 voci/Corno Primo/Corno Secondo/  
Violino Primo/Violino Secondo/Viola/et/Basso/  
da Pergolesi"

Manuscript, second half of the eighteenth century;  
six parts.

S-Skma "Sinfonia da Pergolese/a/Cornu Primo/Cornu  
Secondo/Violino Primo/Violino Secondo/Viola/  
e/Basso"

Manuscript written before 1783; score.

S-Skma "Sinfonia da Pergolese"

Manuscript, second half of the eighteenth century;  
score.

S-Skma "Overtura per Violini, Flauti, Corni, Violetta/  
E Basso/Del Sig<sup>re</sup>: Gio: Batta: Pergolesi"

Manuscript, second half of the eighteenth century;  
nine parts.

S-Skma "Sinfonia del Seng: Pergolese."

Manuscript, second half of the eighteenth century;  
score.

Modern Editions

Sinfonia/G-Dur/per/2 Violini Viola/Basso E 2 Corni, hrsg.  
von Hermann Ernst Koch [Pergolesigesellschaft]  
(Munich: Wunderhornverlag, 1910).

Sinfonia di apertura di opera non conosciuta, Opera omnia,  
ed. Filippo Caffarelli (Rome: gli amici della musica  
da camera, 1940-42) XIX, 10. [piano arrangement]

Overture: The Perfect Wife, lib. Seymour Barab (New York:  
Boosey & Hawkes, 1970). [Only Movement I is  
published here.]



Instrumentation

2 v, va, bc, 2 hns; 2 v, va, bc; 2 v, va, bc, 2 fls, 2 hns //  
 Violino Primo, Violino Secondo, Viola (Violetta),  
 Basso, Corno (Cornu) Primo, Corno (Cornu) Secondo,  
 Flauto Primo, Flauto Secondo.

Commentary

The numerous extant manuscripts of this work attest to its popularity, at least in Sweden. It is -- along with P 11-A, which was also published by the Pergolesigesellschaft -- one of the earliest instrumental works ascribed to Pergolesi to be published in modern edition. Caffarelli seems to have been first to associate the work with an "unknown opera."

Literature

This work is not mentioned in the early literature, nor is it listed by Eitner. The Pergolesigesellschaft, in their commentary to the first edition (based on the Uppsala manuscript), note that although no manuscripts can be found in Italy or elsewhere outside of Sweden, they do not doubt the authenticity of the work, chiefly because it offers "certain characteristics of the Neapolitan School."<sup>1</sup>

---

<sup>1</sup>"Wir können sogar weder in Italien noch anderwärts eine weitere Handschrift nachweisen, doch bietet diese Tatsache vorläufig keinen Anlass die Autorschaft Pergolesis in Zweifel zu ziehen, zumal da das Werk die sicheren Kennzeichen der neapolitanischen Schule an sich trägt." Sinfonia G-Dur, ed. Hermann Ernst Koch [Pergolesigesellschaft] (München, Wunderhornverlag, 1910), p. 9.

Cudworth calls it a "typical opera sinfonia," and says that "there seems to be no special reason to doubt that it was composed by Pergolesi, pending the discovery of direct evidence to the contrary."<sup>2</sup> Walker lists it as "Sinfonia in G ma."<sup>3</sup> Huccke, referring to the work as "Sinfonia G," considers it probably spurious.<sup>4</sup>

#### ANALYSIS:

##### Notable Features

Predominance of AA' pairs, classic periodicity, basically two-voiced texture, sectionalism rather than continuity.

##### Criteria

1. No. Lacking are nos. 3, 11, 19, 20, 27, 28, 29, 30.  
Not applicable is no. 9. Ratio:  $29-8/30-1 = 21/29$   
 $= 72\%$
2. Yes. Present are nos. 3, 4, 14, 15. Ratio:  
 $4/18 = 22\%$ .
3. No. Present are nos. 4, 8, 9, 10. Not applicable are nos. 1, 2.

---

<sup>2</sup>Cudworth, "Instrumental," p. 322.

<sup>3</sup>Walker, Grove's 5th, VI, 633.

<sup>4</sup>"vermutlich unecht." Huccke, MGG, X, 1058.

4. No. PSA: I: 78% (+44, -34)  
II: 43% (+43)  
III: 28% (+14, -14)

5. No.

#### Authenticity

Although this work barely passes the second criterion, it fails the other four. It is therefore of doubtful authenticity.

Category C

P 241-C

PICCOLA SINFONIA, TWO VIOLINS, VIOLA,  
AND BASS, Eb MAJOR

Handwritten musical score for *Piccola Sinfonia*, measures 44-50. The score is in treble clef with a key signature of three flats (Bb, Eb, Ab). It features three staves. The first staff is marked *Adagio* and *[sic]*. The second staff is marked *Allegro Mod.to*. The third staff is marked *Allegro*. Dynamics include *f* (forte) and *p* (piano). Measure numbers [44], [45], and [84] are indicated at the end of the staves.

## SOURCES:

Manuscript

I-Rsc "G. B. Pergolesi. /  $\square$  / Piccola Sinfonia per/Quartetto  
ad arco/  $\equiv$  "

Late eighteenth-century manuscript; score. Separate title page in the same hand. The inscription "A. Di Giulio" appears on the title page in another hand.

Editions

None.

Instrumentation

2 v, va, b // Violini, Viola, Basso.

Commentary

Nothing is known of the origin of this carefully copied and calligraphed unicum. Special attention is given to dynamic markings -- from ppp to ff, sometimes notated in every measure -- and articulation (slurs and staccato marks). Additional dynamic markings, including crescendos and diminuendos, are entered in another hand. Two measures are crossed out: one each at the top of pages six and nine.

Literature

The work is listed without comment by Walker and Margadonna.<sup>1</sup> It is possibly the composition referred to by Hucke as "Piccola Sinfonia F (unveröff.), möglicherweise echt,"<sup>2</sup> since no other work of such a title can be found.

## ANALYSIS:

Notable Features

Actually in two movements; lacking a slow movement. The first movement is in ritornello form with three statements of the adagio theme

---

<sup>1</sup>Walker, Grove's 5th, VI, 633; Margadonna, Pergolesi, p. 204.

<sup>2</sup>Hucke, MGG, X, 1058.

in tonic, dominant, and tonic, the last of which leads directly to the final movement. Notable is the similarity of the first movement to the French Overture, contrasting adagio dotted rhythms with allegro fugal procedures.

### Criteria

1. Yes. Lacking are nos. 6, 22, 27, 28, 30. Not applicable are nos. 8, 9, 10, 11, 12, 13, 24. Ratio:  
 $23-5/30-7 = 18/23 = 78\%$ .
2. No. Present are nos. 1, 3, 7, 8, 9, 10. Not applicable is no. 5. Ratio:  $8/18-1 = 8/17 = 47\%$ .
3. No. Present are nos. 3, 5, 8.
4. No. PSA: I: 61% (+44, -34)  
                   II: 81% (+44, -37)
5. No.

### Authenticity

Narrowly passing only the first criterion, this work is of doubtful authenticity.

Category C

P 242-C

## SIMPHONIA IN FOUR PARTS, Bb MAJOR



## SOURCES:

Manuscript

US-R "Simphonia/in 4 Parts, composed by Pere Golese"

Late eighteenth-century manuscript, four parts.  
Separate title page.

Editions

None.

Instrumentation

2 v, va, vc // Violino Primo, Violino 2<sup>do</sup>, Alto Viola,  
Violoncello.

Commentary

This manuscript, together with the manuscript of P 243, was acquired by the Sibley Music Library, Eastman School of Music, Rochester, New York from the London firm of Bernard Quaritch & Sons on May 8, 1939.<sup>1</sup> Notable is the British provenance of the manuscript, evidenced by the title page, which is in the same hand as the parts. Also worth noting is the unusual attribution: "Pere Golese."

Literature

The only reference to this work -- along with P 243 and P 244 -- is in an article by Humphrey Clayton.<sup>2</sup> He reveals the discovery of the three "quartets" at the firm of Bernard Quaritch and Sons, London. Clayton believes Pergolesi to be the composer of the works because "their interest is almost entirely confined to the two violins,"<sup>3</sup> a statement which he correlates with Burney's statement: "Pergolesi's first and principal instrument was the violin."<sup>4</sup> He goes on to point

---

<sup>1</sup>Verbal communication with Librarian Louise Goldberg, Sibley Music Library, Eastman School of Music, University of Rochester, November 12, 1975.

<sup>2</sup>Humphrey Clayton, "Three String Quartets Attributed to Pergolesi," Music and Letters, XIX (1938) 453-459.

<sup>3</sup>Clayton, "Quartets," p. 454.

<sup>4</sup>Burney, History, II, 922.



out the "sweetness and grace" of the themes of the slow movements, comparing them with Pergolesi vocal arias, particularly "Se tu m'ami."<sup>5</sup> The latter aria, however, has been proven to have been composed by Alessandro Parisotti, making the comparison futile.<sup>6</sup>

Clayton describes each work, movement by movement, in a very superficial and subjective -- one may say old-fashioned -- manner, concluding that they "have a quite unusual felicity and melody," and -- again drawing a parallel to Burney's statement -- that they seem "effortless and spontaneous" although often "the parts are thin and frequently in unison."<sup>7</sup>

#### ANALYSIS:

##### Notable Features

First and second movements are both in 3/8 meter. Also notable are exact repetition from bar to bar -- as many as six measures in a row --, double and triple stops, independence of the two violin parts, and employment of accompaniment figures.

---

<sup>5</sup>Clayton, "Quartets," pp. 454-455.

<sup>6</sup>Paymer, Catalogue, No. 105, p. 26.

<sup>7</sup>Clayton, "Quartets," p. 459.

Criteria

1. No. Lacking are nos. 3, 7, 10, 11, 13, 14, 24, 25, 28, 30. Not applicable is no. 9. Ratio:  $29-10/30-1 = 19/29 = 66\%$ .
2. No. Present are nos. 3, 8, 9, 10, 11, 14, 16. Not applicable is no. 5. Ratio:  $7/18-1 = 7/17 = 41\%$ .
3. No. Present are nos. 4, 5, 8.
4. Yes. PSA: I: 16% (+ 8, - 8)  
II: 39% (+22, -17)  
III: 50% (+30, -20)
5. Yes.

Authenticity

Its failure to meet the first three criteria places this work in the doubtful category.

Category C

P 243-C

## SIMPHONIA IN FOUR PARTS, F MINOR/MAJOR



## SOURCES:

Manuscript

US-R "Simphonia in 4 Parts. /composed by Pere Golese"

Late eighteenth-century manuscript, four parts.

Title page contains last three measures of first violin part at top left.

Editions

None.

Instrumentation

2 v, va, vc // Violino Primo, Violino 2<sup>do</sup>, Alto Viola,  
Violoncello.

Commentary

This manuscript, together with the manuscript of P 242-C, was acquired by the Sibley Music Library, Eastman School of Music, Rochester, New York, from the London firm of Bernard Quaritch & Sons on May 8, 1939.<sup>1</sup> Notable is the British provenance of the manuscript, evidenced by the title page, which is not only in the same hand as the parts, but also contains the last three measures of the first violin part at top left. The third page of the first violin part is badly spattered, making it difficult to read. Also worth noting is the unusual attribution: "Pere Golese."

Literature

See P 242-C.

## ANALYSIS:

Notable Features

The primary key of this work is F major; the first movement, which acts as an introduction, is a slow-movement type in the tonic minor, while the second movement functions as a de facto first movement.

---

<sup>1</sup>Verbal communication with Librarian Louise Goldberg, Sibley Music Library, Eastman School of Music, University of Rochester, November 12, 1975.

Criteria

1. Yes. Lacking are nos. 10, 14, 18, 24, 28, 29. Not applicable is no. 9. Ratio:  $29-7/30-1 = 22/29 = 76\%$ .
2. No. Present are nos. 3, 7, 8, 10, 14, 16, 17. Not applicable are nos. 5, 13. Ratio:  $8/18-2 = 8/16 = 51\%$ .
3. No. Present is no. 9. Not applicable are nos. 1, 2.
4. No. PSA: I: 67% (+44, -23)  
II: 43% (+28, -15)  
III: 33% (+13, -20)
5. Yes.

Authenticity:

Barely passing Criteria 1 and 5, but failing the others, this is a work of doubtful authenticity.

Category C

P 244-C

[ SIMPHONIA IN FOUR PARTS, G MAJOR ]



## SOURCES:

Manuscript

Unknown.

Editions

None.

Instrumentation

2 v, va, vc // [Violino Primo, Violino 2<sup>do</sup>, Alto Viola,  
Violoncello].

Commentary

Although the manuscript of this work cannot be located, its incipits, together with a general discussion of the character of its movements, is found in an article by Humphrey Clayton.<sup>1</sup>

Literature

See P 242-C. Clayton calls this composition "certainly the best of the three works under consideration."<sup>2</sup>

## ANALYSIS:

Notable Features

Since the manuscript is not available, we have only Clayton's article for reference. From it we gather that the first movement is in binary form "with two statements of the subject in the first part and one (in A minor) in the second part," that there is a "florid and brilliant coda," and much use of triplets. The Andante, which "falls naturally into two parts," also contains a coda. The final movement announces its primary theme with all four parts in unison, is ternary in form, and has a da capo marked in the manuscript.

---

<sup>1</sup>Clayton, "Quartets," pp. 453-459.

<sup>2</sup>Clayton, "Quartets," p. 458.

P 244-CAuthenticity

Based on its association with P 242-C and P 243-C, and the superficial description by Clayton, we have placed this work in the doubtful category.

Category C



P 248-C

## SYMPHONIA, D MAJOR



## SOURCES:

Manuscript

CS-Pnm "Symphonia / à / Violino Primo / Violino Secondo /  
Alto Viola / con / Basso / Del Sigo: Pergolesi."

Eighteenth-century manuscript. Four parts.  
Separate title page.

Editions

None.

Instrumentation

2 v, va, b // Violino Primo, Violino Secondo, Alto Viola,  
Basso.

Commentary

The following inscriptions appear on the title page of this unicum: "XXXIV-B 237" (stamped top-left corner); "Nr 12" (crossed out top right); "N<sup>ro</sup> 2" (top right); "J: K." (bottom right). No further clues.

Literature

None.

## ANALYSIS:

Notable Features

Well-developed periodic phrasing and prevalence of melodic sequence are characteristic of all three movements. Especially noteworthy are the presence of quasi-Phrygian scalar passages in the second movement, i.e., a-g-f#-e<sub>b</sub>-d, and g-f-e-d<sub>b</sub>-c.

Criteria

1. No. Lacking are nos. 6, 10, 11, 15, 18, 24, 25, 26.  
Not applicable is no. 9. Ratio:  $29-8/30-1 = 21/29$   
= 72%.
2. Yes. Present are nos. 3, 11, 12, 16. Not applicable is no. 5. Ratio:  $4/18-1 = 4/17 = 24\%$ .
3. No. Present are nos. 5, 8, 10. Not applicable are nos. 1, 2.

4. No. PSA: I: 24% (+12, -12)  
II: 71% (+43, -27)  
III: 0%

5. No.

Authenticity

This work barely passes one criterion, but fails the others.

It is of doubtful authenticity.

Category C

Category D

PROBABLY SPURIOUS WORKS

## PROBABLY SPURIOUS WORKS FOR SOLO INSTRUMENT

P 6-D

SONATA, HARPSICHORD OR ORGAN, C MAJOR



## SOURCES:

ManuscriptI-Nc "Sonate per Cembalo o Organo / del Sig. Pergolesi"

One collective eighteenth-century manuscript, containing our Catalogue Numbers P 6-10, all in the same hand. On the title page, in another hand: "le II<sup>a</sup> é di Dom. Alberti (R. Gerlin." In a third hand: "(22-A-25<sup>8</sup>, N<sup>o</sup> 5) Hucke."

Modern Edition

"Sonata n. 2 in do magg., " Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42). XXI, 3.

Instrumentation

hps or org // Cembalo o Organo.

Commentary

In this first sonata of the collection, the fingering is inscribed for almost every note.

Literature

Cudworth questions the attribution by Ruggero Gerlin of P 7-X to Domenico Alberti (see above: "Manuscript"), and states his opinion that "these sonatas all date from at least the middle of the century and possibly even later. The tricks of melody, the galant cadences and other equally obvious clichés, all point to a much later date than the apparent one of 1730-35."<sup>1</sup> Huckle, lists P 6-D as authentic, but believes the other members of the manuscript collection to be spurious.<sup>2</sup> Walker merely lists "5 additional sonatas for harpsichord."<sup>3</sup>

Although Cherbuliez points that Radiciotti in 1910 only lists one harpsichord sonata in his list of works (presumably P1-A), he goes on to describe all six sonatas published in the Opera omnia, paying special attention to their use of the Alberti bass.<sup>4</sup>

---

<sup>1</sup>Cudworth, "Instrumental," pp. 327-328.

<sup>2</sup>"sämtl. unecht," Huckle, MGG, X, 1055, 1058.

<sup>3</sup>Walker, Grove's 5th, VI, 633.

<sup>4</sup>Radiciotti/Cherbuliez, Pergolesi, pp. 255-256.

## ANALYSIS:

Notable Features

Persistent Alberti bass of sixteenth-note triplets; thin two-voiced texture; poor voice leading; employment of cross-hand technique.

Criteria

1. No. Lacking are nos. 6, 7, 20, 21. Not applicable are nos. 2, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 24, 25, 27, 28.  
Ratio:  $14-4/30-16 = 10/14 = 71\%$ .
2. No. Present are nos. 3, 4, 16, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $4/18-5 = 4/13 = 31\%$ .
3. No. Present is no. 3. Not applicable are nos. 1, 2, 10, 11, 12.
4. No. PSA: 0
5. No.

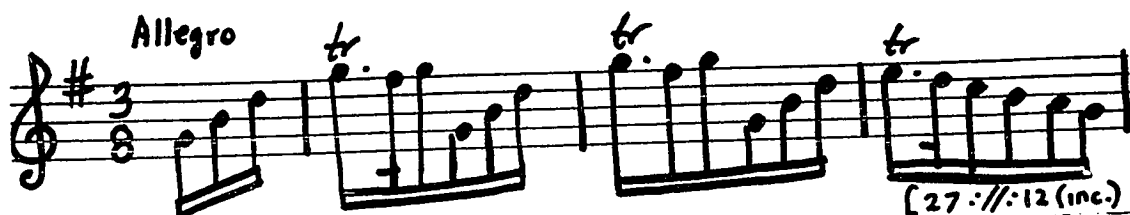
Authenticity

Due to its failure to meet all five stylistic criteria, this work is probably spurious.

Category D

P 8-D

SONATA, HARPSICHORD OR ORGAN, G MAJOR  
(Incomplete)



## SOURCES:

Manuscript

See P 6-D.

Modern Edition

"Sonata n. 4 in sol magg., " Opera omnia, ed. Filippo Caffarelli  
(Rome: gli amici della musica da camera, 1940-42)  
XXI, 11.

Instrumentation

See P 6-D.

Commentary

On the top of this manuscript, in the hand of Ruggero Gerlin (see P 6-D and P 7-X), is the inscription: "non completo!" In fact, only one page of this sonata exists. The following page is apparently the



final page of an entirely different work, also in G major, but in 3/4 meter.

### Literature

See P 6-D.

### ANALYSIS:

#### Notable Features

This incomplete piece is a final-movement type. Portions of the right-hand part are almost impossible to perform, with finger-stretches in sixteenth notes of as much as a thirteenth. The Alberti bass is used, but in moderation.

#### Criteria

1. Yes. Lacking are nos. 6, 20, 21. Not applicable are nos. 2, 7, 8, 9, 10, 11, 12, 13, 24, 25, 25, 27, 28.  
Ratio:  $17-3/30-13 = 14/17 = 82\%$ .
2. No. Present are nos. 4, 8, 14, 16, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $5/18-5 = 5/13 = 38\%$ .
3. Yes. Not applicable are nos. 1, 2, 10.
4. No. PSA: 22% (+11, -11)
5. No.

#### Authenticity

Passing two criteria, but failing the other three, this work would under ordinary circumstances be placed in Category C. However,

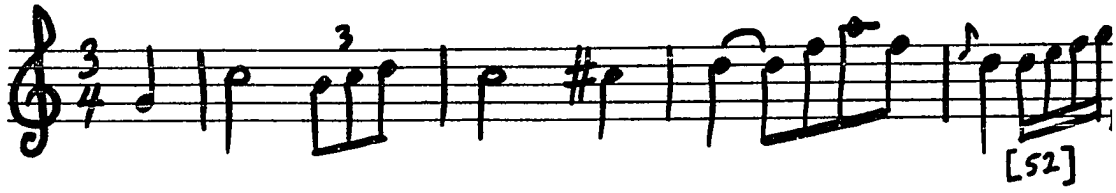
P 8-D

qualifications must be made, partly due to the fact that it is incomplete, and partly because of the number of non-applicable items. Possession of the missing page or pages would unquestionably necessitate modification of the results regarding stylistic criteria. Furthermore, the work appears in the same manuscript collection as the probably spurious works P6, 9, and 10-D and the spurious work P 7-X. Because of this association and for the above reasons, we must conclude that it is also probably spurious.

Category D

P 9-D

SONATA, HARPSICHORD OR ORGAN, C MAJOR



## SOURCES:

Manuscript

See P 6-D.

Modern Edition

"Sonata n. 5 in do magg.," Opera omnia, ed. Filippo Caffarelli  
 (Rome: gli amici della musica da camera, 1940-42)  
 XXI, 14.

Instrumentation, Literature

See P 6-D.

## ANALYSIS:

Notable Features

Although no tempo is indicated, this is obviously a slow-movement type, characterized by a profusion of written-in ornamentation, thin

two-voiced texture, and a complete caesura on the dominant at bar 33.

### Criteria

1. No. Lacking are nos. 6, 10, 11, 12, 18, 19, 20, 21, 24, 29.  
Not applicable are nos. 2, 7, 8, 9, 14, 15, 16, 17, 27, 28.  
Ratio:  $20-10/30-10 = 10/20 = 50\%$ .
2. No. Present are nos. 8, 16, 17, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $4/18-5 = 4/13 = 31\%$ .
3. No. Present are nos. 3, 7, 9. Not applicable are nos. 1, 2, 11, 12.
4. No. PSA: 32% (+16, -16)
5. No.

### Authenticity

Since it fails all five stylistic criteria, this work is probably spurious.

Category D

P 10-D

SONATA, HARPSICHORD OR ORGAN, Bb MAJOR



## SOURCES:

Manuscript

See P 6-D.

Modern Edition

"Sonata n. 6 in si bem magg.," Opera omnia, ed. Filippo Caffarelli  
 (Rome: gli amici della musica da camera, 1940-42) XXI, 16.

Instrumentation, Literature

See P 6-D.

## ANALYSIS:

Notable Features

Persistent use of the Alberti bass; repetition of triads in sixteenth-notes. This is a slow-movement type as indicated by the profusion of thirty-second notes as well as the tempo indication.

Criteria

1. No. Lacking are nos. 6, 10, 12, 19, 20, 21, 28. Not applicable are nos. 2, 7, 8, 9, 14, 15, 16, 17, 27.  
Ratio:  $21-7/30-9 = 14/21 = 67\%$ .
2. No. Present are nos. 3, 4, 14, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $4/18-5 = 4/13 = 31\%$ .
3. No. Present are nos. 5, 8. Not applicable are nos. 1, 2, 11, 12.
4. No. PSA: 83% (+50, -33)
5. No.

Authenticity

Because of its failure to meet all five stylistic criteria, this work is probably spurious.

Category D

PROBABLY SPURIOUS WORKS  
FOR TWO TO FOUR INSTRUMENTS

P 24-D

TRIO SONATA, TWO VIOLINS AND BASS,  
NO. 13, G MINOR

The image shows a handwritten musical score for a Trio Sonata, No. 13, in G Minor. It consists of three staves. The first staff is marked *Allegro* and is in common time (C). The second staff is marked *Andante* and is in 3/4 time. The third staff is marked *Allegro assai* and is in common time (C). The score includes various musical notations such as notes, rests, and triplets. Measure numbers [91], [38], and [85] are indicated at the end of the staves.

SOURCES:

Manuscripts

S-Skma "Trio. / à / Violino Primo / Violino Secondo / ê /  
Basso / del Sig <sup>ro</sup> Pergolese."

Eighteenth-century manuscript; three parts.

D-LÜh "Nr 67. / h.M.V. I, 24. / Sequentia, / olim / tempore  
Missae / Septem dolorum B.M.V. / Siue / Reginae  
Martyrum / in ecclesia Romano=Catholica / ad  
neruorum sonum / decantata / et musicus notis  
excepta / Johanne Baptista Pergolesi. / dem Liebhaber=  
Concert gehorig"

Eighteenth-century manuscript; score, with viola  
part notated "col Continuo."

Other manuscripts at:

CS-Pn, D-Mm, GB-Lbm, I-Nc, S-L, S-Skma (3), S-Sks,  
US-NYp, US-Wc.

### Early Editions

B-Bc, GB-Lbm: The Periodical Trio No. 1 (London:  
Robert Bremner, 1771).

This work was first published at the same time as P 25-D.  
Cudworth indicates that it was advertised in the "Public  
Advertiser" for 26 November 1771.<sup>1</sup> It was also listed in  
Breitkopf's first supplement in 1766 and in his eighth in  
1773.<sup>2</sup> The five-year discrepancy between the first Breit-  
kopf listing and the work's publication cannot be accounted  
for.

### Modern Editions

Trio sonata, ed. Hans Theodore David (New York: Music Press,  
[1941]). [with string orchestra ad libitum]

"14 Sonate per due violini e basso continuo," Opera omnia, ed.  
Filippo Caffarelli (Rome: gli amici della musica da  
camera, 1940-42) V, ll.

Trio sonata, g, ed. G. Legrenzi, continuo Claude Crussard  
(Lausanne: Edition Foetisch, 1966).

---

<sup>1</sup>Cudworth, "Instrumental," p. 325.

<sup>2</sup>Brook, Breitkopf, Supp. I:1766, 231; Supp. VIII:1773, 494.



Instrumentation

2 v, b // Violino Primo, Violino Secondo, Basso.

Commentary

This popular trio sonata fittingly appears in many manuscript sources. In the manuscript at GB-Lbm, there are only two parts, second violin and violoncello. The manuscript at US-Wc is part of an extensive manuscript collection in three part-books written in the late eighteenth century, consisting of two sets of six trios each by Alessandro Besozzi -- the second set of which is his Opus 7 for flute, violin, and violoncello, dated 1769 -- six trios by Josef Myslwecek; six by Domenico Gallo (none of which are trios attributed to Pergolesi); seven by J. C. Bach; the present trio sonata; and two for three violoncellos by J. C. F. dall'Abaco. The many manuscripts in Sweden and Germany attest to the popularity of this composition in Northern Europe.

Literature

Eitner lists this trio and its companion (P 25-D) as "Trio I (Gm.) Trio II (Cd.) im Samlwk. von Bremner: The Periodical."<sup>3</sup> Cudworth points out that the Bremner edition has indications for tutti and solo passages, as if the work was meant to be played in the manner of a

---

<sup>3</sup>Eitner, Quellenlexikon, VII, 371.

Vivaldi concerto ripieno.<sup>4</sup> He rightly asserts that its style is more old-fashioned than that of the other trios ascribed to Pergolesi.<sup>5</sup> While Dent and Walker refer only to fourteen sonatas for two violins and bass,<sup>6</sup> Hucke singles this one out as very doubtful.<sup>7</sup> In addition, the two "Periodical Trios," (P 24, 25-D) have been treated in the general literature pertaining to the trio sonatas along with the "Twelve Sonatas" published by Bremner (P 12 through 23-X).<sup>8</sup>

#### ANALYSIS:

##### Notable Features

Many caesuras and offbeat rhythms throughout. The final movement is a full-blown fugue.

##### Criteria

1. No. Lacking are nos. 6, 7, 10, 11, 12, 13, 15, 16, 17, 20, 22, 24, 26, 28, 29. Not applicable are nos. 4, 8. Ratio:  

$$28-15/30-2 = 13/28 = 47\%.$$

---

<sup>4</sup>Cudworth, "Instrumental," pp. 325-326.

<sup>5</sup>Cudworth, "Instrumental," p. 326.

<sup>6</sup>Dent, Grove's 3rd, IV, 107; Walker, Grove's 5th, VI, 633.

<sup>7</sup>"Sonata a 2 Violini e Basso g (. . . , Nr. 13), sehr zweifelhaft. .," Hucke, MGG, X, 1058.

<sup>8</sup>See above, pp. 16-18, passim.

2. No. Present are nos. 1, 6, 7, 9, 10, 16. Not applicable are nos. 5, 11, 13. Ratio:  $6/18-3 = 6/15 = 40\%$ .
3. No. Present are nos. 3, 6, 7, 11. Not applicable are nos. 1, 2.
4. No. PSA: I: 32% (+16, -16)  
II: 60% (+40, -20)  
III: Not applicable: fugue.
5. No.

Authenticity

Because of its failure to meet all five stylistic criteria, this work is probably spurious.

Category D

P 25-DTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 14, C MAJOR

## SOURCES:

Manuscript

B-Bc Wotquenne collection, litt v.n. 14953

Early Edition

B-Bc, GB-Lbm: The Periodical Trio No. 2 (London: Robert Bremner, 1771).

This edition appeared shortly after that of P 24-D, according to Cudworth.<sup>1</sup>

---

<sup>1</sup>Cudworth, "Instrumental," p. 325.

Modern Edition

"14 Sonate per due violini e basso continuo," Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42), V, 128.

Instrumentation

2 v, b // Violino Primo, Violino Secondo, Basso.

Literature

Eitner lists this trio and its companion (P 25-D) as "Trio I (Gm.) Trio II (Cd.) im Sam;wk. von Bremner: The Periodical."<sup>2</sup> Dent and Walker refer to fourteen sonatas for two violins and bass.<sup>3</sup> In addition, the two "Periodical Trios" (P 24, 25-D) have been treated in the general literature pertaining to the trio sonatas, along with the "Twelve Sonatas" published by Bremner (P 12 through 23-X).<sup>4</sup>

## ANALYSIS:

Notable Features:

Most striking is the "second key area" of Movement I, which is partly in the minor submediant and partly in the tonic minor. There is

---

<sup>2</sup>Eitner, Quellenlexikon, VII, 371.

<sup>3</sup>Dent, Grove's 3rd, 107; Walker, Grove's 5th, VI, 633.

<sup>4</sup>See above, pp.16-18, *passim*.

also a propensity for figures in melodic sequence, each a step higher, as many as five in a row.

### Criteria

1. No. Lacking are nos. 4, 5, 6, 7, 12, 20, 23, 24, 25, 26, 27, 28, 29. Not applicable is no. 9. Ratio:  
 $29-13/30-1 = 16/29 = 55\%$ .
2. No. Present are nos. 6, 7, 10, 14, 16. Not applicable are nos. 5, 11, 13. Ratio:  $5/18-2 = 5/16 = 31\%$ .
3. No. Present is no. 5. Not applicable are nos. 1, 2.
4. No. PSA: I: 12% (+ 4, - 8)  
                   II: 40% (+10, -30)  
                   III: 26% (+20, - 6)
5. No.

### Authenticity

Failing all five stylistic criteria, this work is probably spurious.

Category D

PROBABLY SPURIOUS WORKS  
FOR FIVE OR MORE INSTRUMENTS

P 32-D

CONCERTO A 5, F MAJOR

The image shows a handwritten musical score for a five-part concerto in F major. It consists of four staves of music. The first staff is marked *Adagio* and *allegro*. The second staff is marked *Allegro* and features triplet markings (3) and a repeat sign with the number [12]. The third staff is marked *Grave* and includes a repeat sign with the number [83 + Da capo 24]. The fourth staff is marked *Allegro* and *Presto*, and includes a repeat sign with the number [221]. The notation is in treble clef with a key signature of one flat (F major) and a common time signature (C). The handwriting is in ink on aged paper.

SOURCES:

Manuscript

US-Wc "Concerto a 5/Del Signo Gio: Batta Pergolese"

Late eighteenth-century or early nineteenth-century manuscript; nine parts.

Modern Editions

"Concerto a cinque," Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42) XXI, 95.  
[piano transcription]

Concerto a cinque, ed. Renzo Sabatini (Vienna: Doblinger, 1967).

Instrumentation

3 v, va, 2 vcs, 2 hns, b, org // Violone principale, Violini I, Violini II, Viola, Violoncello I, Violoncello II, Corno I, Corno II, Basso, Organo.

Commentary

The only existing manuscript of this work was formerly the property of the Berlin antiquarian Leo Liepmanssohn. The original parts are in extremely poor condition and have been rewritten in a modern hand.

Literature

Curiously, this work is not mentioned by Cudworth, the only instrumental work published in the Opera omnia so distinguished.<sup>1</sup> It is, however, listed in the articles by Walker -- who refers to it as "'Concerto a Cinque' for three violins, viola, and bass with accompaniment of two horns and organ"<sup>2</sup> -- and Huckle, who regards it as possibly

---

<sup>1</sup>Cudworth, "Instrumental," pp. 321-328.

<sup>2</sup>Walker, Grove's 5th, VI, 633.



genuine.<sup>3</sup> Cherbuliez gives a superficial description of each movement, and speculates that the concerto might have been written for the private concerts of Prince Stigliano.<sup>4</sup> In his opinion, the final movement generates "typisch pergolesianische Kurzmotivik."<sup>5</sup> Margadonna lists it without comment.<sup>6</sup> Stover quite correctly considers the concerto to be in the style of the French overture, with all movements in the same key.<sup>7</sup> He examines each movement of the work, and concludes that Baroque features prevail.<sup>8</sup>

---

<sup>3</sup>"Conc. F (Opera omnia: Sonate e Concerti, S. 95), möglicherweise echt . . . , " Hücke, MGG, X, 1058.

<sup>4</sup>"Wahrscheinlich ist, dass auch dieses Konzert für die Privatkonzerte des Fürsten Stigliano geschrieben worden ist, " Radiciotti/Cherbuliez, Pergolesi, p. 261.

<sup>5</sup>Ibid.

<sup>6</sup>Margadonna, Pergolesi, p. 204.

<sup>7</sup>Stover, Chamber, p. 142.

<sup>8</sup>Stover, Chamber, p. 149.

## ANALYSIS:

Notable Features

The work is a typical concerto grosso, exhibiting ritornello form, tutti-solo contrast, composed ornamentation, steady bass, and the use of melodic sequence for expansion.

Criteria

1. No. Lacking are nos. 2, 6, 7, 8, 10, 13, 14, 20, 21, 24, 25, 26, 27. Not applicable is no. 9. Ratio:  $29-13/30-1 = 16/29 = 55\%$ .
2. No. Present are nos. 8, 9, 10, 11, 13, 16. Ratio:  $6/18 = 33\%$ .
3. No. Present are nos. 8, 9.
4. No. PSA: I: 22% (+22)  
II: 30% (+20, -10)  
III: 100% (+50, -50)  
IV: 28% (+14, -14)
5. No.

Authenticity

On all stylistic counts, the work is probably spurious.

Category D

P 33-D

## CONCERTO, FLUTE AND STRINGS, G MAJOR



## SOURCES:

Manuscript

S-Skma "Concerto per il / Flauto Solo / in G.  $\frac{4}{4}$ . / a. 4.  
 Parte. / Partitur \_\_\_\_\_" / Flauto Trav.  
 Conc. \_\_\_\_\_" / Due Violini \_\_\_\_\_" /  
 Basso \_\_\_\_\_" / da Pergolese."

Manuscript written before 1768; score.

Modern Editions

"Concerto per flauto traverso," Opera omnia, ed. Filippo  
 Caffarelli (Rome: gli amici della musica da camera,  
 1940-42) XI, 1. [piano-flute arrangement]

Flute Concerto, ed. Raymond Meylan (London/New York:  
 Boosey & Hawkes, 1954).

Concerto in G major, ed. C. Nielsen (New York: International Music Co., [1959]). [piano-flute arrangement]

Konzert in G für Flöte, hrsg. von Johannes Brinckman, continuo Wilhelm Mohr (Hamburg: H. Sikorski, 1955).

#### Instrumentation

fl, 2 v, b // Flauto Traverso, V: 1<sup>o</sup>, V: 2<sup>do</sup>, Basso.

#### Commentary, Literature

See P 34-D.

#### ANALYSIS:

#### Notable Features

The many superficial "Pergolesian" melodic and rhythmic patterns and the playful use of the minor mode imply a determined effort to imitate Pergolesi. The two violin parts are seldom parallel, while the flute plays a completely independent role.

#### Criteria

1. No. Lacking are nos. 6, 7, 8, 14, 21, 24, 26, 29. Not applicable is no. 9. Ratio:  $29-8/30-1 = 21/29 = 72\%$ .
2. No. Present are nos. 4, 8, 9, 10, 11, 12, 13, 17, 18. Not applicable are nos. 5, 11. Ratio:  $8/18-2 = 8/16 = 50\%$ .
3. No. Present are nos. 1, 3, 9. Not applicable is no. 2.

4. No. PSA: I: 11% (+11)  
II: 20% (-20)  
III: 32% (+16, -16)

5. No.

Authenticity

Since it fails all five stylistic criteria, this work is probably  
spurious.

Category D

P 34-D

## CONCERTO, FLUTE AND STRINGS, D MAJOR

Amoroso  
vI + fl

Allegro  
vI + fl

Grave  
fl

Presto  
vI + fl

[26]

[31]

[36]

[37 :: 44]

## SOURCES:

Manuscripts

S-Skma "Concerto. del S<sup>re</sup> / Gious: Batt: Pergolesi"

Manuscript from the second half of the eighteenth century; score.

S-Skma "Concerto / per il / Flauto Traverso / Violino Primo / Violino Secondo / Basso / Del Signore / Pergolese.

Manuscript from the second half of the eighteenth century; three parts: vI, vII, b (fl is missing).

S-Skma "Concerto / a / Flauto Traverso / Violino Primo /  
Violino Secondo / e / Basso / dell / Sig<sup>r</sup>:  
Baptist Pergolese"

Manuscript from before 1783; four parts.

#### Modern Edition

"Concerto per il flauto traverso," Opera omnia, ed. Filippo  
Caffarelli (Rome: gli amici della musica da camera,  
1940-42) XXI, 86. [piano-flute arrangement]

#### Instrumentation

fl, 2 v, b // Flauto traverso, Violino primo, Violino  
secondo, Basso.

#### Commentary

Neither this flute concerto nor that in G major (P 33-D) corre-  
sponds with the concerto for flute in G major listed in the Breitkopf  
catalogue for 1765, but apparently lost.<sup>1</sup>

#### Literature

Curiously, Dent lists the lost concerto for flute in G major listed  
in the Breitkopf catalogue,<sup>2</sup> but omits both extant concertos.<sup>3</sup> Walker  
lists "2 Concertos for flute & strings," but without specifying which ones

---

<sup>1</sup>Brook, Breitkopf, Part III:1763, 100.

<sup>2</sup>Ibid.

<sup>3</sup>Dent, Grove's 3rd, IV, 107.

they are,<sup>4</sup> as does Margadonna.<sup>5</sup> Huckle considers both published concertos (P 33-D and P 34-D) to be very probably spurious and the lost one to be probably spurious.<sup>6</sup> Cherbuliez gives a brief and superficial description of the works,<sup>7</sup> while Stover describes each movement in somewhat more detail, concluding that they are both in Baroque concerto style.<sup>8</sup>

#### ANALYSIS:

##### Notable Features

An example of continuo-homophony, this four-movement work is thinly textured; there are seldom more than three differing voices, and often only two. It is a facile work for the flute, with a profusion of written-in ornamentation.

---

<sup>4</sup>Walker, Grove's 5th, VI, 633.

<sup>5</sup>Margadonna, Pergolesi, p. 204.

<sup>6</sup>"Fl.-Konz. G (Opera omnia: Son. e Concerti, S. 71), sehr wahrscheinlich unecht; dass. D (ebda., S. 86), sehr wahrscheinlich unecht; dass G (unveröff), wahrscheinlich unecht." Huckle, MGG, X, 1058.

<sup>7</sup>Radiciotti/Cherbuliez, Pergolesi, pp. 259-60.

<sup>8</sup>Stover, Chamber, pp. 109-129.



Criteria

1. No. Lacking are nos. 4, 5, 6, 8, 11, 12, 18, 20, 22, 25, 26, 28, 29. Not applicable is no. 9. Ratio:  $29-13/30-1 = 16/29 = 55\%$ .
2. No. Present are nos. 4, 8, 12, 13, 16, 17. Not applicable are nos. 5, 11. Ratio:  $6/18-2 = 6/16 = 38\%$
3. No. Present are nos. 1, 9. Not applicable is no. 2.
4. No. PSA: I: 20% (+20)  
II: 32% (+16, -16)  
III: 0  
IV: 71% (+43, -28)
5. No.

Authenticity

Failing all five stylistic criteria, this work is probably spurious.

Category D

P 37-D

## SINFONIA, D MAJOR



## SOURCES:

Manuscripts

S-Skma "Sinfonia da Pergolesi."

Manuscript of second half of the eighteenth century.  
Score. On first page, top left: N<sup>o</sup> XII.

S-Skma "Sinfonia D / a / Tromba o Cornu Primo / Tromba  
o Cornu Secondo / Tympani / Flauto Primo /  
Flauto Secondo / Oboe Primo / Oboe Secondo /  
Violino Primo / Violino Secondo / Alto / Basso  
e Violone / del Sig.<sup>r</sup> Pergolèse."

Manuscript of second half of the eighteenth century;  
twelve parts. Separate title page.

S-L "Pergolesi." [in pencil on the cover]

Eighteenth-century manuscript; eleven parts.

Modern Edition

"Sinfonia di apertura di opera non conosciuta," Opera omnia, ed.  
Filippo Caffarelli (Rome: gli amici della musica da  
camera, 1940-42) XIX, 1. [piano arrangement]

Instrumentation

2 v, va, b, 2 fls, 2 obs, 2 tpts (hns), tim // Tromba è Corni,  
Timpani, Violino Primo, Violino Secondo, Alto Viola,  
Flauti Traversi:, Oboi, Basso.

Commentary

This work, just as P 35-C, appears only in Swedish manuscripts.  
Caffarelli seems to have been first to associate it with an "unknown  
opera."

Literature

Cudworth states that this composition "bears all the signs of being  
not an Italian opera overture, but an early North German chamber  
symphony." <sup>1</sup> He goes on to say:

The da capo form of the first movement is not common  
in opera overtures of Pergolesi's time, but similar  
movements do exist in concertos and chamber sym-  
phonies; . . . But the work in question is unusually  
long, even for a chamber symphony, being nearly three  
times as long as most of Pergolesi's symphonic move-  
ments, and if it is by him, which seems most unlikely,  
then it must be from the very end of his career, as it is  
so very different from his usual flimsy opera overtures. <sup>2</sup>

---

<sup>1</sup>Cudworth, "Instrumental," p. 322.

<sup>2</sup>Ibid.

Walker lists the work as "Sinfonia in D ma."<sup>3</sup> Hücke, referring to it as "Sinfonia D," considers it spurious.<sup>4</sup>

#### ANALYSIS:

##### Notable Features

The first movement is marked "Da Capo al Segno," and may be considered to be in a large ternary form. The long delay in the appearance of the second key area -- it occurs in the second section of the movement -- is intensified by the complete caesura after the first section.

##### Criteria

1. No. Lacking are nos. 6, 7, 11, 21, 24, 25, 26, 28. Not applicable is no. 9. Ratio:  $29-8/30-1 = 21/29 = 72\%$ .
2. No. Present are nos. 2, 3, 8, 9, 13, 16, 18. Ratio:  $7/18 = 39\%$ .
3. No. Present are nos. 1, 2, 7, 8.
4. No. PSA: I: 14% (+14)  
II: 28% (+14, -14)  
III: 28% (+14, -14)
5. No.

---

<sup>4</sup>"unecht," Hücke, MGG, X, 1058.

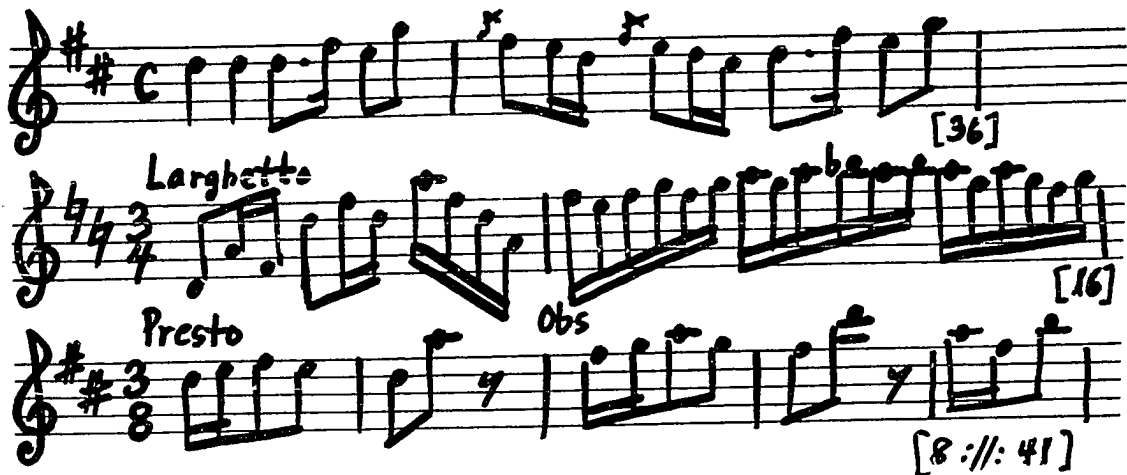
Authenticity

Failing all five stylistic criteria, this work is probably spurious.

Category D

P 64-D

## SINFONIA, LA MORTE DI S. GIUSEPPE, D MAJOR



## SOURCES:

Manuscripts

I-Fc "Oratorio à 4 / La Morte di S. Giuseppe / Originale /  
[curled up] / Del Sigr. Gio: Batta. Pergolese."

Eighteenth-century manuscript; score. Written  
in two different hands.

Other manuscripts at:

GB-Lbm; GB-Lcm; GB-Lgc; US-Wc.

Modern Editions

"La morte di S. Giuseppe: Introduzione," Opera omnia, ed.  
Filippo Caffarelli (Rome: gli amici della musica da  
camera, 1940-42) I, 1. [piano transcription]

La morte di S. Giuseppe, ed. Luciano Bettarini (Milan: Casa Editrice Nazionalmusic, [1971]).

### Instrumentation

2hns, 2 obs, 2 v, va, b // Corni, Oboi, Violini, viola, basso.

### Commentary

According to Hell, the manuscript at I-Fc, which is the source used here, is probably of Roman provenance.<sup>1</sup> Hucke states that an oratorio by this name was first performed at the Oratorio dei Filippini in Naples, but indicates the year 1731 with a question mark.<sup>2</sup> In the catalogue of I-Nf (now the Girolamini), a score with the title La Fenice sul rogo overo la morte di S. Giuseppe: Oratorio a 4 voci is listed.<sup>3</sup> My visit to this library verified that this score has been lost since the last war. As Hell points out, there is no way of telling whether the sinfonia -- or the entire oratorio for that matter -- of the manuscript at I-Fc, published in the modern editions, is the same as that of the lost manuscript.<sup>4</sup>

---

<sup>1</sup>Hell, Opernsinfonie, p. 454.

<sup>2</sup>Hucke, MGG, X, 1055.

<sup>3</sup>S. Di Giacomo, ed., Pubblicazioni dell'Associazione dei Musicologi Italiani: Catalogo delle Opere Musicali Città di Napoli, Biblioteca Oratoriana dei Filippini (Parma: AMI, 1918), p. 77.

<sup>4</sup>Hell, Opernsinfonie, p. 453.

Literature

Hell is the first, and as far as is known, the only writer to cast doubt on the authenticity of this work.<sup>5</sup> He gives stylistic grounds to doubt its authenticity: extreme range, fortspinnung technique, independent oboes, horns in the slow movement, ternary form in the final movement.<sup>6</sup> No other literature on this sinfonia can be found.

## ANALYSIS:

Notable Features

Notation of the horns over the oboes, in contrast to the notation of the authentic sinfonias where the opposite notation prevails; employment of horns and independent oboes in thirds in the slow movements; ternary form and lack of second key area in the dominant in the final movement.

Criteria

1. No. Lacking are nos. 4, 7, 12, 16, 18, 23, 30. Not applicable is no. 9. Ratio:  $29-8/30-1 = 21/29 = 72\%$ .
2. No. Present are nos. 5, 7, 9, 13, 16, 17, 18. Ratio:  $7/18 = 39\%$ .
3. No. Present are nos. 1, 2, 9, 12.

---

<sup>5</sup>Hell, Opernsinfonie, pp. 433-457, 553.

<sup>6</sup>Ibid.



4. No. PSA: I: 28% (+14, -14)  
II: 0%  
III: 43% (+14, -29)

5. No.

Authenticity

On the basis of the existing sources, this work is probably spurious.  
It fails to meet all five stylistic criteria.

Category D

P 245-D

## SYNPHONIA, C MAJOR



## SOURCES:

Manuscript

US-CA "Ex C: / Synphonia / a / Violino Primo: / Violino Secundo: / Viola Di brazio: / Clarino Primo: / Clarino Secundo: / Tympano / Con / Fundamento / De Sig<sup>e</sup> Pergolesi"

Eighteenth-century manuscript; seven parts. Separate title page; on top left-hand corner: "George B. Weston / Munich Nov. 18, 1898 -." At bottom right, presumably in the same hand, is written: "a doubtful attribution - / G. B. Weston. Cambridge / Oct. 9, 1947."

Editions

None.

Instrumentation

2 v, va, 2 tpts, tim, b // Violino Primo, Violino Secondo.  
 Alto Viola, Clarino Primo, Clarino Secondo, Basso,  
 Tympano.

Commentary

This unicum is written in the hand of a professional copyist. The title page, instrumental headings, tempo, meter, and dynamic markings are carefully calligraphed. Four measures of the viola part are crossed out and rewritten.

Literature

The only mention of this composition is in Radiciotti, where it is listed as a spurious work.<sup>1</sup>

## ANALYSIS:

Notable Features

The first movement is a prime example of textbook "sonata form," with a fully developed supplementary theme opening the second key area,

---

<sup>1</sup>"Symphonia 'ex C a Violino primo, Violino secundo, Viola di braccio, Clarino primo, Clarino secondo, Tympano con Fundamento del sig. Pergolesi' ist der Titel einer in Cambridge (USA) befindlichen Handschrift, die Radiciotti des bestimmtesten als nicht aus der Feder Pergolesis stammend bezeichnet." Radiciotti/Cherbuliez, Pergolesi, p. 342.

and later recapitulated in the tonic. Complete caesuras separate the first key area from the second and the second key area from the relatively long (25 m.) development section. Although Movements II and III are each divided into two repeated sections, neither exhibits true binary form, i.e., primary themes are not recapitulated.

#### Criteria

1. No. Lacking are nos. 6, 7, 10, 11, 12, 13, 16, 18, 22, 26, 28, 29. Not applicable is no. 9. Ratio:  $29-12/30-1 = 17/29 = 59\%$ .
2. No. Present are nos. 2, 4, 7, 9, 10, 11, 12, 14, 17, 18. Not applicable is no. 5. Ratio:  $10/18-1 = 10/17 = 59\%$ .
3. No. Present are nos. 3, 7, 8, 9. Not applicable is no. 1.
4. No. PSA: I: 24% (+12, -12)  
II: 50% (+25, -25)  
III: 77% (+46, -31)
5. No.

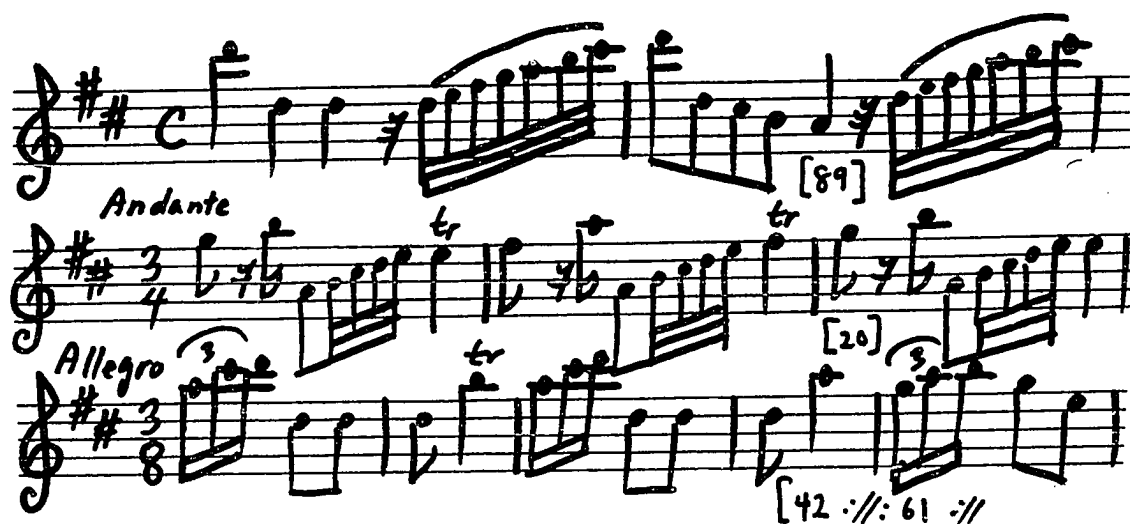
#### Authenticity

Failing all five stylistic criteria, this work is probably spurious.

Category D

P 247-D

## SINFONIA (CONCERTO), D MAJOR



## SOURCES:

Manuscripts

S-SKs "Synphonia/a/Violino Primo/Violino Secundo/Viola/  
Basso/e/Corni di Caccia/Pergolesi"

Eighteenth-century manuscript written prior to 1785;  
six parts. Separate title page; on top right-hand  
corner: "No. 98."

S-L "Concerto Ex D<sup>#</sup> / a---6---stim/Violino Primo/  
Violino Secondo/Cornu Primo/Cornu Secondo/  
Alto Viola/coll/Basso/dell Anonymo."

Eighteenth-century manuscript; six parts. Separate  
title page; at the bottom, in the same hand, is written:  
"Academia Carolina."

Editions

None.

Instrumentation

2 v, va, b, 2 hns // Violino Primo, Violino Secondo (Secundo),  
Viola (Alto Viola), Corno (Cornu) Primo, Corno (Cornu)  
Secondo, Basso.

Other Attribution

Anonymo, on the title page of the Lund manuscript.

Commentary

Both manuscripts appear to be part of collections, as indicated by their numberings 98 and 36. Aside from the reference "Academia Carolina" on the Lund manuscript, there are no further clues.

Literature

None.

## ANALYSIS:

Notable Features

Inner movement in the tonic major. In the final movement: seven-bar phrasing and sixteenth-note triplets on the first beats.

Criteria

1. No. Lacking are nos. 3, 7, 8, 11, 12, 13, 14, 19, 20, 21, 24, 26. Not applicable is no. 9. Ratio:  $29-12/30-1 = 17/29 = 59\%$ .

2. No. Present are nos. 2, 3, 9, 10, 14, 16. Ratio:  
7/18 = 39%.
3. No. Present are nos. 4, 5, 8, 9. Not applicable  
are nos. 1, 2.
4. No. PSA: I: 17% (+17)  
II: 32% (+22, -11)  
III: 54% (+31, -23)
5. No.

Authenticity

Due to its failure to meet all five stylistic criteria, this work is  
probably spurious.

Category D

Category X

SPURIOUS WORKS



## SPURIOUS WORKS FOR SOLO INSTRUMENT

P 3-X

LESSON, HARPSICHORD, NO. 7, E MAJOR

Serabanda

Giga

Allegro

Minuet

tr

[8 ://: 12 ://]

[10 ://: 18 ://]

[29 ://: 32 :// tr

[12 ://: 8 ://: 12 ://: 8 :// D.C.]

SOURCES:

Manuscripts

None.

Early Edition

GB-Lbm "A Second Set of / Eight Lessons / For the  
 Harpsichord / Compos'd / By the Celebrated / Gio..  
 Batt.<sup>a</sup> Pergolese. / Author of the Stabat Mater. Price  
 7 s 6 d" (London: Longman and Broderip, [1778]).

Modern Editions

Menuet, arr. Alfred Moffat (Boston: Boston Music, [1909]).

"Suite n. 1 in mi magg.," Opera omnia, ed. Filippo Caffarelli  
 (Rome: gli amici della musica da camera, 1940-42)  
 XXI, 20.

Instrumentation

hpd // Harpsichord.

Commentary

Of this collection of lessons, only two -- Lessons no. 7 and 6 (our  
 Catalogue Numbers P 3-X and P 4-X, respectively) -- are published in  
 the Opera omnia. The others remain unpublished in modern edition.

The title page includes the following footnote:

LONDON, Printed and sold by Longman, and Broderip,  
 No. 26 Cheapside, where may be had lately Publish'd  
 Justs Lessons / Op<sup>a</sup>. 1. 7/6 D<sup>o</sup>, Op. 2<sup>d</sup>, 7/6 D<sup>o</sup>. Op<sup>a</sup>.  
 3<sup>d</sup> 2/6 Boccherinis Lessons 10/6 Schoberts D<sup>o</sup>. Op<sup>a</sup>. 2<sup>d</sup>.  
 10/6 Abels Overtures 4<sup>s</sup> Bates / Lessons 6<sup>s</sup> Kershaws  
 Lessons 4<sup>s</sup> Handels and Greens Voluntarys 4<sup>s</sup> Greens  
 and Travers Voluntarys 4<sup>s</sup>

Literature

The second set, but curiously not the first, is listed by Eitner.<sup>1</sup> Both sets are listed by Dent.<sup>2</sup> In describing the three "suites" published in the Opera omnia, Cudworth makes the quotable remark:

. . . These are so utterly unlike the sonatas that it would be very difficult to believe that the same man composed both sets of works, unless he were very long-lived, and if there is one thing we are sure of in the case of Pergolesi, it is that he died young.<sup>3</sup>

Cudworth also questions why only three of the sixteen lessons are printed in the Opera omnia when "the remaining thirteen are just as likely (or as unlikely) to be genuine works as the three selected."<sup>4</sup> His statement that the lessons are "much more conceivably of the Pergolesi period than the sonatas . . . "<sup>5</sup> is, however, open to conjecture (see below, "Notable Features"). Walker lists "16 Lessons for the harpsichord (published in London in 1771 and 1778)," and points

---

<sup>1</sup>Eitner, Quellenlexikon, VII, 371.

<sup>2</sup>Dent, Grove's 3rd, IV, 107.

<sup>3</sup>Cudworth, "Instrumental," p. 328.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid.

out that the Opera omnia includes three of these as "suites."<sup>6</sup> Hucke pronounces the Lessons spurious.<sup>7</sup>

#### ANALYSIS:

##### Notable Features

Some indication of the diversity of the members of this collection may be gained from an examination of the various incipits.<sup>8</sup> Thus we find mannered suites, studied preludes and fugues, galant salon pieces, florid themes and variations; in short, a variety of music calculated to sell in the London of 1778, with the help of a "celebrated" name as alleged composer.

##### Criteria

2. No. Present are nos. 1, 7, 14, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $4/18-5 = 4/13 = 31\%$ .
3. No. Present are nos. 3, 8, 9, 12. Not applicable are nos. 1, 2.
5. No.

---

<sup>6</sup>Walker, Grove's 5th, VI, 633.

<sup>7</sup>"unecht." Hucke, MGG, X, 1058.

<sup>8</sup>P 3,4,200-205-X

6. No. The work fails to meet Condition a; its first publication was forty-two years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 4-X

## LESSON, HARPSICHORD, NO. 6, E MAJOR



## SOURCES:

Manuscripts, Early Editions

See P 3-X.

Modern Edition

"Suite n. 2 in mi magg.," Opera omnia, ed. Filippo Caffarelli  
 (Rome: gli amici della musica da camera, 1940-42)  
 XXI, 26.

Instrumentation, Commentary, Literature

See P 3-X.

## ANALYSIS:

Notable Features

See P 3-X.

Criteria

2. No. Present are nos. 6, 7, 8, 15, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $5/18-5 = 5/13 = 38\%$ .
3. No. Present is no. 12. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition a; its first publication was forty-two years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 5-X

## SONATA, HARPSICHORD, NO. 2, D MAJOR

*Allemanda*

*Tempo di Minuetto*

*Garotte*

THEME AND VARIATIONS 10 :// 22 :// 10 :// 22 :// 10 :// 22 :// 10 :// 22 :// 10 :// 22 ://

## SOURCES:

Manuscripts

None.

Early Edition

GB-Lbm, US-CH: "Eight Lessons / For the / Harpsichord /  
By the Celebrated / Gio: Batt.<sup>a</sup> Pergolese. / Author of  
the Stabat Mater. Price 7<sup>s</sup> 6<sup>d</sup>." (London: Longman,  
Lukey, and Co., [1771]).



Modern Editions

Sonata in re maggiore per clavicembalo, ed. Giulio Azzoni  
(Milan: A. & G. Carisch, [1922]).

"Suite n. 3 in re magg.," Opera omnia, ed. Filippo Caffarelli  
(Rome: gli amici della musica da camera, 1940-42)  
XXI, 31.

Instrumentation

hps // Harpsichord.

Commentary

Of this collection of lessons (each entitled "sonata"), only one -- Sonata No. 2, our Catalogue Number P 5-X -- is published in the Opera omnia. The others remain unpublished in modern edition. The title page includes exactly the same footnote as that of the "Second Set," but with the substitution of Longman, Lukey, and Co. for Longman and Broderip as publisher (see P 3-X: "Commentary"). The copy at US-CH is part of the Monticello music collection, an extensive collection including works by Johann Christian Bach, Muzio Clementi, Edelman, Ignace Pleyel, Johann Schobert, and Carl Maria von Weber, formerly owned by the family of Thomas Jefferson and now at the Alderman Library of the University of Virginia.

Literature

See P 3-X.

## ANALYSIS:

Notable Features

Some indication of the diversity of the members of this collection may be gained from an examination of the various incipits.<sup>1</sup> Thus we find mannered suites, galant salon pieces, a perpetuum mobile, florid themes and variations; in short, a variety of music calculated to sell in the London of 1771, with the help of a "celebrated" name as composer.

Criteria

- 2. No. Present are nos. 2, 4, 6, 8, 15, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $6/18-5 = 6/13 = 46\%$ .
- 3. No. Present are nos. 5, 9, 11, 12. Not applicable are nos. 1, 2.
- 5. No.
- 6. No. The work fails to meet Condition a; its first publication was thirty-five years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X.

---

<sup>1</sup>P 5, 206-212-X.

P 7-X

SONATA, HARPSICHORD OR ORGAN, G MAJOR



## SOURCES:

Manuscripts

See P 6-D.

Modern Edition

"Sonata n. 3 in sol magg., " Opera omnia, ed. Filippo Caffarelli  
 (Rome: gli amici della musica da camera, 1940-42)  
 XXI, 7.

Instrumentation

See P 6-D.

Commentary

Inscribed on the face of this manuscript is the following: "Questa  
 e di Dom,<sup>co</sup> Alberti (Ruggero Gerlin)." Cudworth, however, questions  
 this attribution.

Other Attribution

Domenico Alberti (see above: "Commentary"). Also see P 6-D: "Manuscript."

Literature

See P 6-D.

## ANALYSIS:

Notable Features

Persistent Alberti bass of sixteenth-notes; thin two-voiced texture; complete caesuras; modulation to major triad on the flatted sixth degree.

Criteria

1. No. Lacking are nos. 6, 7, 18, 20, 21, 22, 25, 29. Not applicable are nos. 2, 8, 9, 10, 11, 12, 13, 14, 15, 15, 17, 24, 27. Ratio:  $17-8/30-13 = 9/17 = 53\%$ .
2. No. Present are nos. 3, 4, 15, 16, 17. Not applicable are nos. 3, 4, 15, 16, 17. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $5/18-5 = 5/13 = 38\%$ .
3. No. Present is no. 9. Not applicable are nos. 1, 2, 10, 11, 12.
4. No. PSA: 9% (+9)
5. No.
6. No. The work fails to meet Condition b, in consequence of one attribution to Domenico Alberti.

P 7-X

Authenticity

Failing all stylistic criteria as well as the criterion of external evidence, the work is spurious.

Category X

P 200-X

## LESSON, HARPSICHORD, NO. 1, C MAJOR



## SOURCES:

Manuscript, Early Edition

See P 3-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 3-X.

## ANALYSIS:

Notable Features

See P 3-X

Criteria

1. No. Lacking are nos. 4, 5, 12, 18, 19, 20, 23, 26, 28, 29.  
Not applicable are nos. 7, 8, 9, 14, 15, 16, 17, 27. Ratio:  
 $22-10/30-8 = 12/22 = 55\%$ .
2. No. Present are nos. 1, 6, 7, 8, 15. Not applicable are  
nos. 5, 9, 10, 11, 13. Ratio:  $5/18-5 = 5/13 = 39\%$ .
5. No.
6. No. The work fails to meet Condition a; its first  
publication was forty-two years after the death of its  
supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this  
work is spurious.

Category X

P 201-X

LESSON, HARPSICHORD, NO. 2, F MAJOR



## SOURCES:

Manuscript, Early Edition

See P 3-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 3-X.

## ANALYSIS:

Notable Features

See P 3-X.



Criteria

2. No. Present are nos. 4, 8, 14, 16, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $5/18-5 = 5/13 = 39\%$ .
3. No. Present are nos. 5, 10. Not applicable are nos. 1, 2, 11, 12.
5. No.
6. No. The work fails to meet Condition a; its first publication was forty-two years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 202-X

## LESSON, HARPSICHORD, NO. 3, A MINOR

**Preludio**

**Allegro**

[THEME AND XIII VARIATIONS]

2://: 8://: 2://: 6://: 4://: 2://: 4://: 4://: 8://: 4://: 8://: 4://: 8://: 2://: 8://: 2://: 9://: 26://: 14://: ]

## SOURCES:

Manuscript, Early Edition

See P 3-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 3-X.

## ANALYSIS:

Notable Features

See P 3-X.

Criteria

1. No. Lacking are nos. 4, 5, 12, 18, 20, 21, 25, 28. Not applicable are nos. 7, 8, 9, 14, 15, 16, 17, 27. Ratio:  $22-8/30-8 = 14/22 = 64\%$ .
2. No. Present are nos. 2, 4, 6, 7, 15, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $6/18-5 = 6/13 = 46\%$ .
5. No.
6. No. The work fails to meet Condition a; its first publication was forty-two years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 203-X

## LESSON, HARPSICHORD, NO. 4, G MAJOR



## SOURCES:

Manuscript, Early Edition

See P 3-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 3-X.

## ANALYSIS:

Notable Features

See P 3-X.

Criteria

2. No. Present are nos. 2, 3, 4, 15, 16, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $6/18-5 = 6/13 = 46\%$ .
3. No. Present is no. 12. Not applicable are nos. 1, 2, 10.
5. No.
6. No. The work fails to meet Condition a; its first publication was forty-two years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 204-X

## LESSON, HARPSICHORD, NO. 5, D MAJOR



## SOURCES:

Manuscript, Early Edition

See P 3-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 3-X.

## ANALYSIS:

Notable Features

See P 3-X.

Criteria

2. No. Present are nos. 3, 4, 8, 15, 16. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $5/18-5 = 5/13 = 39\%$ .
3. No. Present is no. 5. Not applicable are nos. 1, 2, 10.
5. No.
6. No. The work fails to meet Condition a; its first publication was forty-two years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 205-X

## LESSON, HARPSICHORD, NO. 8, C MAJOR



## SOURCES:

Manuscript, Early Edition

See P 3-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 3-X.



## ANALYSIS:

Notable Features

See P 3-X.

Criteria

1. No. Lacking are nos. 7, 8, 12, 13, 14, 15, 21, 25, 28.  
Not applicable are nos. 2, 8, 24, 27. Ratio:  $26-9/30-4$   
 $= 17/26 = 65\%$ .
2. No. Present are nos. 2, 3, 4, 14, 18. Not applicable  
are nos. 5, 9, 10, 11, 13. Ratio:  $5/18-5 = 5/13 = 39\%$ .
5. No.
6. No. The work fails to meet Condition a; its first  
publication was forty-two years after the death of its  
supposed composer.

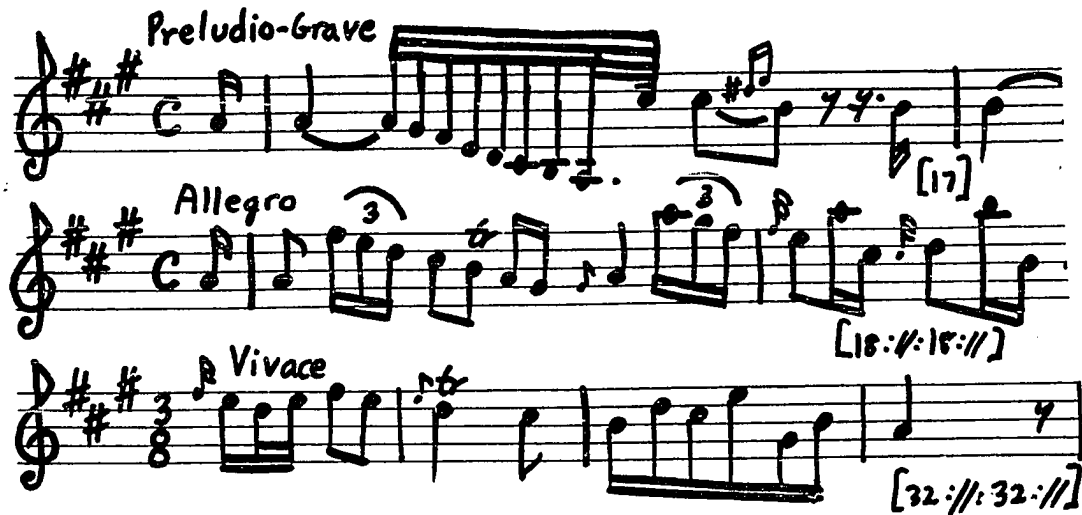
Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this  
work is spurious.

Category X

P 206-X

## SONATA, HARPSICHORD, NO. 1, A MAJOR



## SOURCES:

Manuscript, Early Edition

See P 5-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 5-X.

Other Attribution

G. B. Martini, according to Hucke.<sup>1</sup>

## ANALYSIS:

Notable Features

See P 5-X.

Criteria

2. No. Present are nos. 3, 4, 8, 16, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $5/18-5 = 5/13 = 39\%$ .
3. No. Present are nos. 3, 9. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition a; its first publication was thirty-five years after the death of its supposed composer. Furthermore, it fails to meet Condition b because of its conflicting attribution.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

---

<sup>1</sup>Hucke, MGG, X, 1058.

P 207-X

## SONATA, HARPSICHORD, NO. 3, G MAJOR



## SOURCES:

Manuscript, Early Edition

See P 5-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 5-X.

## ANALYSIS:

Notable Features

See P 5-X.

Criteria

2. No. Present are nos. 3, 8, 16, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $4/18-5 = 4/13 = 31\%$ .
3. No. Present are nos. 5, 8. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition a; its first publication was thirty-five years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 208-X

## SONATA, HARPSICHORD, NO. 4, C MINOR



## SOURCES:

Manuscript, Early Edition

See P 5-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 5-X.

## ANALYSIS:

Notable Features

See P 5-X.

Criteria

2. No. Present are nos. 3, 4, 8, 16, 17. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $5/18-5 = 5/13 = 30\%$ .
3. No. Present are nos. 11, 12. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition a; its first publication was thirty-five years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 209-X

## SONATA, HARPSICHORD, NO. 5, G MINOR



## SOURCES:

Manuscript, Early Edition

See P 5-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 5-X

Other AttributionG. B. Martini, according to Hucke.<sup>1</sup>


---

<sup>1</sup>Hucke, MGG, X, 1058.



## ANALYSIS:

Notable Features

See P 5-X.

Criteria

2. No. Present are nos. 2, 3, 4, 16. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $4/18-5 = 4/13 = 31\%$ .
3. No. Present is no. 6. Not applicable are nos. 1, 2, 10.
5. No.
6. No. The work fails to meet Condition a; its first publication was thirty-five years after the death of its supposed composer. Furthermore, it fails to meet Condition b because of its conflicting attribution.

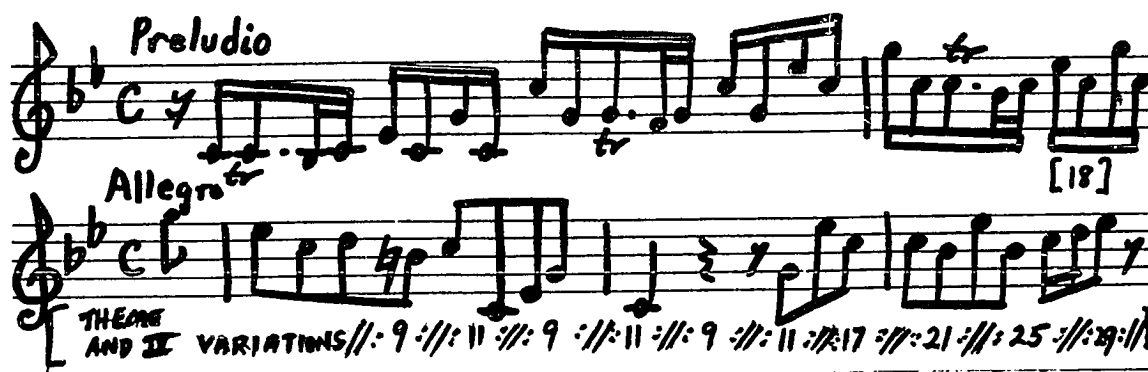
Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 210-X

## SONATA, HARPSICHORD, NO. 6, C MINOR



## SOURCES:

Manuscript, Early Edition

See P 5-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 5-X.

## ANALYSIS:

Notable Features

See P 5-X.

Criteria

2. No. Present are nos. 3, 4, 12, 14, 15, 16, 17, 18.

Not applicable are nos. 5, 9, 10, 11, 13. Ratio:

$$8/18-5 = 8/13 = 62\%.$$

3. No. Present are nos. 3, 5, 8, 9, 12. Not applicable are nos. 1, 2.

5. No.

6. No. The work fails to meet Condition a; its first publication was thirty-five years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 211-X

## SONATA, HARPSICHORD, NO. 7, F MAJOR



## SOURCES:

Manuscript, Early Edition

See P 5-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 5-X.

## ANALYSIS:

Notable Features

See P 5-X.

Criteria

2. No. Present are nos. 3, 14, 16, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $4/18-5 = 4/13 = 31\%$ .
3. No. Present are nos. 4, 5, 8. Not applicable are nos. 1, 2, 10.
5. No.
6. No. The work fails to meet Condition a; its first publication was thirty-five years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 212-X

## SONATA, HARPSICHORD, NO. 8, D MAJOR



## SOURCES:

Manuscript, Early Edition

See P 5-X.

Modern Edition

None.

Instrumentation, Commentary, Literature

See P 5-X.

## ANALYSIS:

Notable Features

See P 5-X.

Criteria

2. No. Present are nos. 3, 4, 8, 15, 16, 18. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $6/18-5 = 6/13 = 46\%$ .
3. No. Present are nos. 5, 8. Not applicable are nos. 1, 2, 10.
5. No.
6. No. The work fails to meet Condition a; its first publication was thirty-five years after the death of its supposed composer.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

P 213-X

PROPTER MAGNAM, ORGAN, G MAJOR



## SOURCES:

Manuscript

None.

Early Edition

GB-Lbm: "Propter Magnam / Fugue upon two Subjects. / Pergolesi / From the "Sacred Music" vol. 2. P.S." (London: Vincent Novello, [1831]).

In the collection: Select Organ Pieces.

Modern Edition

None.

Instrumentation

org // Organ.

Commentary

The impressively ornate title page reads, in part:



SELECT ORGAN PIECES / from the / Masses,  
 Motets, and other Sacred Works, of / Mozart,  
 Haydn, Beethoven, Cherubini, Hummel. / Palestrina,  
 Carissimi, Glari, Steffani, / Leo, Durante, Jomelli,  
 Pergolesi, / and other classical composers / of /  
 THE GERMAN & ITALIAN SCHOOLS, / arranged and  
 inscribed to his friend / Thomas Adams / By /  
 VINCENT NOVELLO . . .

### Literature

The only mention of this work is in Huckle's article in MGG; he calls it spurious.<sup>1</sup>

### ANALYSIS:

#### Notable Features

As its title suggests, this is a short fugue upon two subjects.

#### Criteria

2. No. Present are nos. 1, 5, 7, 12. Not applicable are nos. 5, 9, 10, 11, 13. Ratio:  $4/18-5 = 4/13 = 31\%$ .
3. No. Present are nos. 3, 8. Not applicable are nos. 1, 2, 10, 11, 12.
5. No.
6. No. The work fails Condition a; there is no eighteenth-century manuscript.

---

<sup>1</sup>"Propter Magnam (Select Organ Pieces, London, 1831, V. Novello), unecht." Huckle, MGG, X, 1057.

P 213-XAuthenticity

Failing three stylistic criteria as well as Criterion no. 6, this work is spurious.

Category X

SPURIOUS WORKS FOR  
TWO TO FOUR INSTRUMENTS

P 12-X

TRIO SONATA, TWO VIOLINS AND BASS,  
NO. 1, G MAJOR



SOURCES:

Manuscripts

S-Skma "Trio 1.<sup>o</sup> / â Due violini, ê Basso, / Del Sig.<sup>re</sup> /  
Domeneco Gallo" [sic]

Manuscript from the second half of the eighteenth  
century; three parts. Separate title page.

S-Skma "XII. Sonate A Trè, Del Sig.<sup>r</sup> Domenico Gallo."

Manuscript from the second half of the eighteenth century; one part, bass (the other parts are missing). Title on the cover.

Early Editions

B-Bc, GB-Lbm, I-Nc, US-Wc: "Twelve Sonatas for Two Violins and a Bass, or an Orchestra . . . Pergolesi" (London: Robert Bremner, [1771]).

On the title page: "Printed for Mr. Webb, organist of Windsor," and the following inscription: "The Manuscript of these Sonatas were procured by a Curious Gentleman of Fortune, during his Travels through Italy."

GB-Lbm: "Twelve sonatas for two violins and a bass, or an orchestra" (London: Preston and Son, [1795]).

Reprint of the Bremner edition.

Modern Editions: Collective

Dodici sonate per due violin e basso numerato, ed. Allesandro Longo and Luigi Stefano Giardi (Milan: G. Ricordi, 1927).

"14 Sonate per due violini e basso continuo," Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42) V.

Modern Editions: Individual

Trio Nr. 1 in G dur, hrsg. von Hugo Riemann (Leipzig: Breitkopf & Härtel, [1906]).

Trio no. 1, G, ed. Sam Franko, continuo Hugo Riemann (New York: G. Schirmer, [1908]).

Sonata no. 1 in G major, ed. Spencer Dyke (London: Joseph Williams, [1932]).

Adagio da una sonata in sol maggiore per 2 violini e basso, elaborazioni di Vittorio Gui (Milan: G. Ricordi, 1934). [Arrangement of Movement II for fl, ob, 2 cls, 1 bn, 2 hns, 2 v, va, vc, b]

Trio Sonata, no. 3 (!) in G, ed. Felix Schroeder (Frankfurt/New York: C. F. Peters, [1960]).

Recorder trio no. 1, for soprano, alto, tenor recorders, arr. by Mieczyslaw Kolinski (New York: Hargail Music Press, [1964]).

#### Instrumentation

2 v, b // violino primo, violino secondo, Basso.

#### Other Attribution

Domenico Gallo (see "Manuscripts"). If, as Johannson believes, Gallo is the author of these sonatas, they can hardly have been composed before the 1750s; Gallo was born in Venice ca. 1730.<sup>1</sup>

#### Commentary

The manuscripts in Sweden, as well as four manuscripts at US-BE (representing P13,17,18,20-X), have only recently been discovered and collated with the sonatas of the early edition. According to Johannson, the manuscripts at S-Skma are written on north Italian paper.<sup>2</sup>

Cudworth makes reference to manuscripts of some of these sonatas, supposedly attributed to Gallo, in possession of the Marquis of Exeter,

---

<sup>1</sup>Johannson, "Gallo," pp. 67-68. Also see Duckles, et al., Berkeley, p. 103.

<sup>2</sup>Johannson, "Gallo," p. 68.

stating that he has been unable to examine them.<sup>3</sup> As for the early edition, Cudworth, pointing out that it was printed "for Mr. Webb, organist of Windsor,"<sup>4</sup> also notes that on the copy at GB-Cpl, someone has written just above "Curious Gentleman," the words "A Mr. Bridges," and speculates that Mr. Bridges may have been the mysterious intermediary concerned.<sup>5</sup> The promise: "Speedily will be publish'd a Second Set of Six Sonatas, by the Same Author," appearing at the bottom of the title page of Bremner's first set of twelve, was never fulfilled. However, two additional "Periodical Trios" were actually published within the year (see P24,25-X).

#### Literature

The status of research on the trios sonatas is fully covered above.<sup>6</sup>

---

<sup>3</sup>Cudworth, Galpin, p. 141.

<sup>4</sup>Cudworth, "Instrumental," p. 326.

<sup>5</sup>Ibid.

<sup>6</sup>See above, pp. 16-18.

## ANALYSIS:

Criteria

2. No. Present are nos. 1, 6, 7, 8, 10. Not applicable are nos. 5, 11, 13. Ratio:  $5/18-3 = 5/15 = 33\%$ .
3. No. Present are nos. 6, 7, 11. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its other attribution.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion no. 6, this work is spurious, in all probability composed by Domenico Gallo.

Category X

P 13-XTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 2, Bb MAJOR

## SOURCES:

Manuscripts

S-Skma "XII. Sonate A Trè, Del Sig.<sup>r</sup> Domenico Gallo."

Manuscript from the second half of the eighteenth century; one part, bass (the other parts are missing). Title on the cover.

US-BE "Sonata a Trè / Del Sig.<sup>r</sup> Gallo / Basso"

Eighteenth-century manuscript; three parts.  
No. 5 of the Berkeley Collection.<sup>1</sup>

---

<sup>1</sup>Duckles, et al., Berkeley, p. 103.



Early Edition, Modern Editions: Collective

See P 12-X; Opera omnia, V, 11.

Modern Editions: Individual

Sonata, hrsg. von Max Hofmüller (Langensalza: H. Beyer & Söhne, 1903).

Trio Nr. 2 in B, hrsg. von Hugo Riemann (Leipzig: Breitkopf & Härtel, [1901-2]).

Trio Sonata, ed. Hans Theodore David (New York: Music Press, Inc., [1941]).

Trio Sonata, no. 4 (!) in Bb, ed. Felix Schroeder (Frankfurt/New York: C. F. Peters, [1960]).

Instrumentation, Other Attribution, Commentary, Literature

See P 12-X.

## ANALYSIS:

Criteria

2. No. Present are nos. 4, 6, 8, 10, 15. Not applicable are nos. 5, 11, 13. Ratio:  $5/18-3 = 5/15 = 33\%$ .
3. No. Present are nos. 3, 6. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its other attribution.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion no. 6, this work is spurious, in all probability composed by Domenico Gallo.

Category X

P 14-XTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 3, C MINOR

## SOURCES:

Manuscripts

S-Skma "Trio 3.<sup>o</sup> / a Due violini, e Basso, / Del Sig.<sup>re</sup> /  
Domeneco Gallo" [sic]

Manuscript from the second half of the eighteenth century; three parts. Separate title page.

S-Skma "XII. Sonate A Trè, Del Sig.<sup>r</sup>. Domenico Gallo."

Manuscript from the second half of the eighteenth century; one part, bass (the other parts are missing). Title on the cover.

Early Edition, Modern Editions: Collective

See P 12-X; Opera omnia, V, 20.

Modern Editions: Individual

Zwei Trio-Sonaten, hrsg. von T. W. Werner (Hannover:  
A. Nagel, 1934).

Instrumentation, Other Attribution, Commentary, Literature

See P 12-X.

## ANALYSIS:

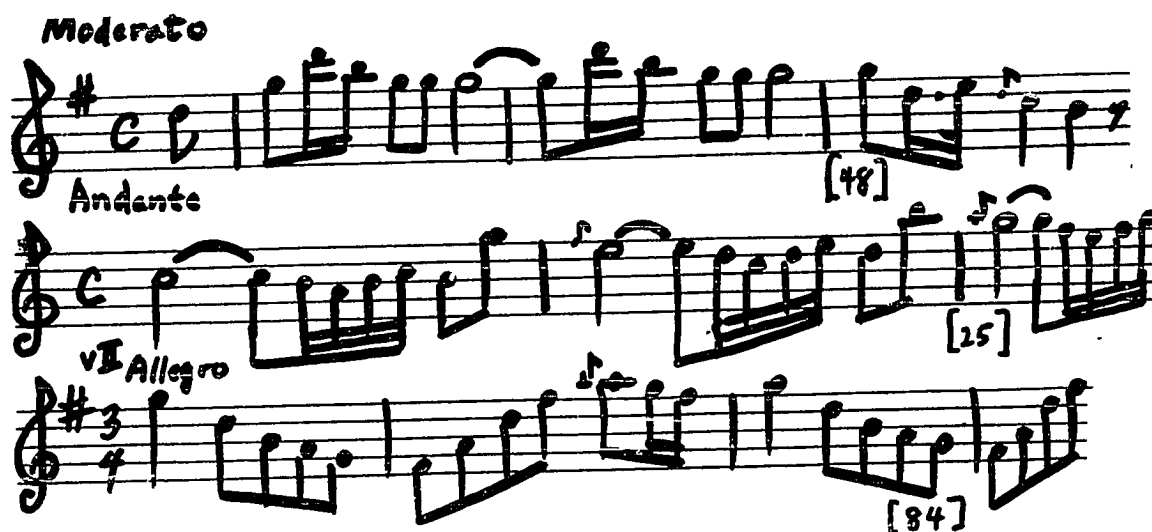
Criteria

2. No. Present are nos. 1, 6, 7, 10, 14, 18. Not applicable are nos. 5, 11, 13. Ratio:  $6/18 - 3 = 6/15 = 40\%$ .
3. No. Present are nos. 3, 10. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its other attribution.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion no. 6, this work is spurious, in all likelihood composed by Domenico Gallo.

Category X

P 15-XTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 4, G MAJOR

## SOURCES:

Manuscripts

S-Skma "Trio 4.<sup>o</sup> / à Deux violini, & Basso, / Del Sig.<sup>re</sup>  
Domeneco Gallo" [sic]

Manuscript from the second half of the eighteenth century; three parts. Separate title page.

S-Skma "XII. Sonate A Trè, Del Sig.<sup>r</sup> Domenico Gallo."

Manuscript from the second half of the eighteenth century; one part, bass (the other parts are missing). Title on the cover.

Early Edition, Modern Editions: Collective

See P 12-X; Opera omnia, V, 29.

Modern Editions: Individual

None.

Instrumentation, Other Attribution, Commentary, Literature

See P 12-X.

## ANALYSIS:

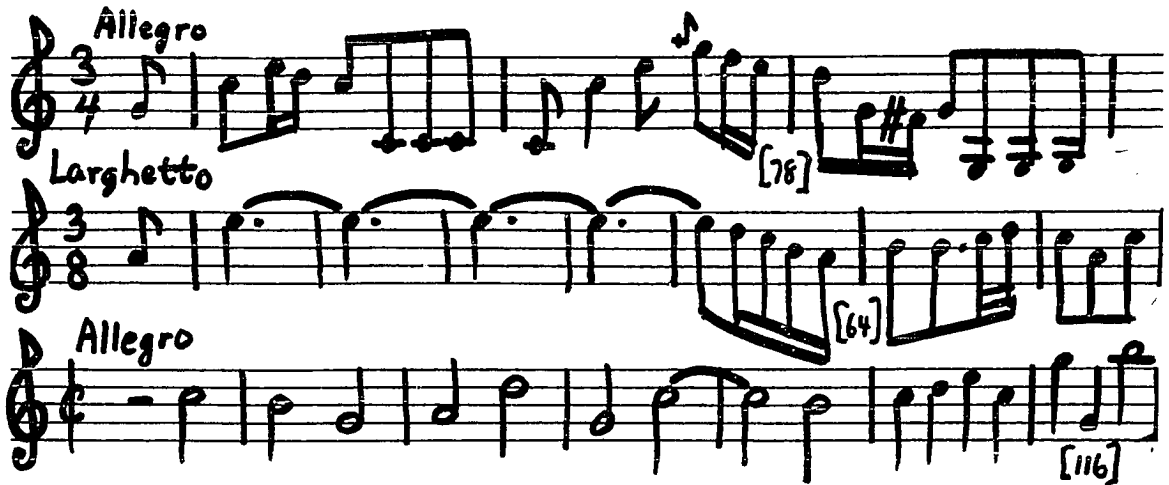
Criteria

2. No. Present are nos. 1, 4, 6, 7, 10, 14, 18. Not applicable are nos. 5, 11, 13. Ratio:  $7/18-3 = 7/15 = 47\%$ .
3. No. Present are nos. 3, 5, 12. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its other attribution.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion no. 6, this work is spurious, in all likelihood composed by Domenico Gallo.

Category X

P 16-XTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 5, C MAJOR

## SOURCES:

Manuscripts

S-Skma "Trio 5<sup>o</sup> / â Due violini, â Basso, / Del Sig.<sup>re</sup> /  
Domeneco Gallo" [sic]

Manuscript from the second half of the eighteenth century; three parts. Separate title page.

S-Skma "XII. Sonate A Trè, Del Sig.<sup>r</sup> Domenico Gallo."

Manuscript from the second half of the eighteenth century; one part, bass (the other parts are missing). Title on the cover.

Early Edition, Modern Editions: Collective

See P 12-X; Opera omnia, V, 39.

Modern Editions: Individual

None.

Instrumentation, Other Attribution, Commentary, Literature

See P 12-X.

## ANALYSIS:

Criteria

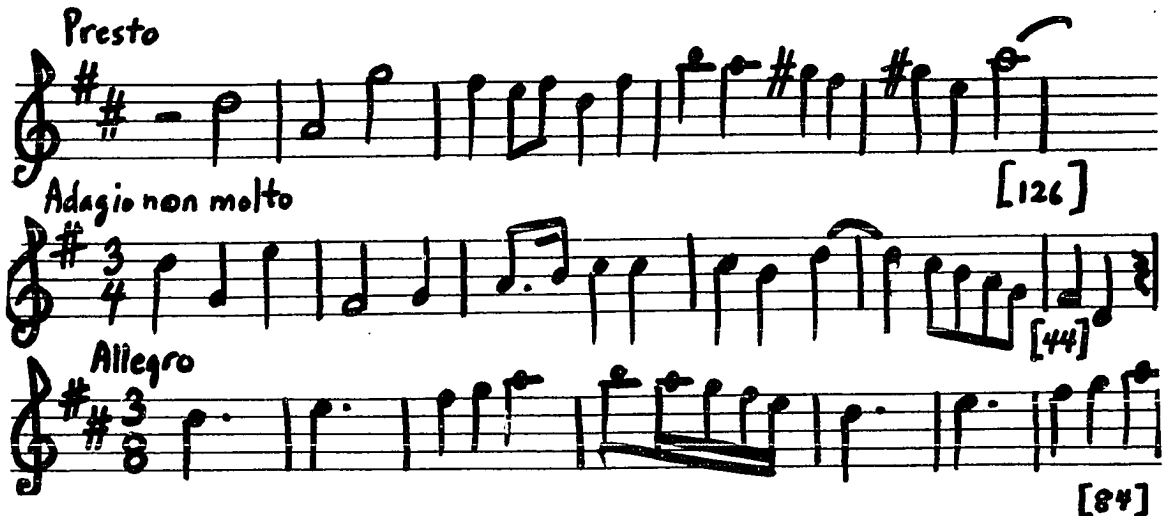
2. No. Present are nos. 1, 6, 7, 8, 10, 14. Not applicable are nos. 5, 11, 13. Ratio:  $5/18-3 = 6/15 = 40\%$ .
3. No. Present are nos. 3, 5, 10. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its other attribution.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion no. 6, this work is spurious, in all likelihood composed by Dornenico Gallo.

Category X



P 17-XTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 6, D MAJOR

## SOURCES:

Manuscripts

S-Skma "Trio 6.<sup>o</sup> / â Due violini, ê Basso, / Del Sig.<sup>re</sup> /  
Domeneco Gallo" [sic]

Manuscript from the second half of the eighteenth century; three parts. Separate title page.

S-Skma "XII. Sonate A Trè, Del Sig. Domenico Gallo."

Manuscript from the second half of the eighteenth century; one part, bass (the other parts are missing). Title on the cover.

US-BE "Sonata a Trè / Del Sig.<sup>r</sup> Gallo / Basso"

Eighteenth-century manuscripts; three parts.

No. 1 of the Berkeley Collection.<sup>1</sup>

Early Edition, Modern Editions: Collective

See P 12-X; Opera omnia, V, 51.

Modern Edition: Individual

3 Triosonaten für 2 Violenen, Violoncello und Klavier,  
Anthologie zur Illustration der Musikgeschichte,  
Heft I (Berlin: Leo Liepmannssohn, [1910]).

Other Attributions

In addition to its attribution to Gallo (see P 12-X "Other Attribution"), this sonata (no. 6) has also been attributed to Domenico Ferrari, and was published as Sonata no. 2 in a collection of six sonatas by Ferrari and Campioni, first by Love, ca. 1758, later by C. & S. Thompson in 1764.<sup>2</sup>

Instrumentation, Commentary, Literature

See P 12-X.

---

<sup>1</sup>Duckles, et al., Berkeley, p. 102.

<sup>2</sup>Johannson, "Gallo," p. 68.

## ANALYSIS:

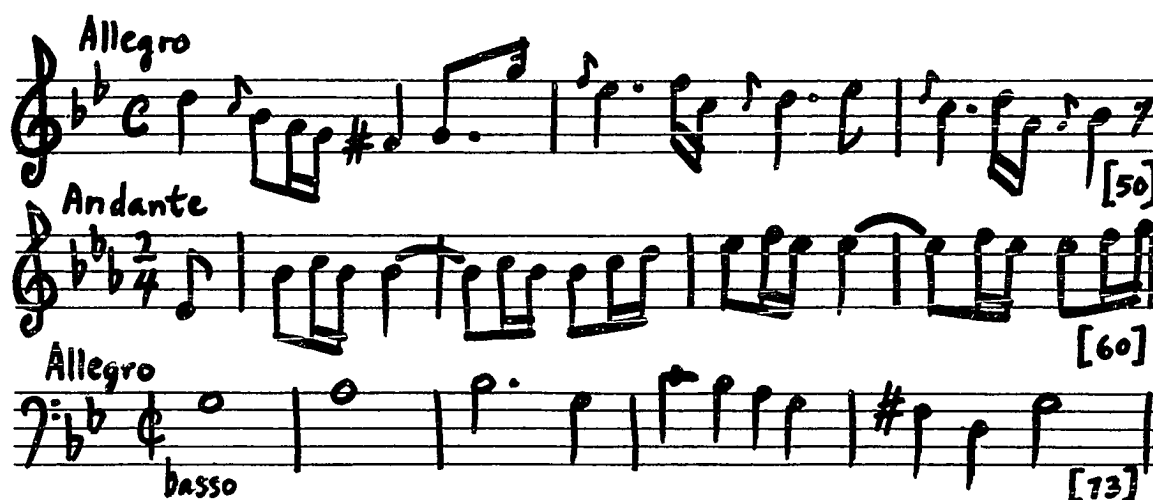
Criteria

2. No. Present are nos. 1, 6, 7, 10, 14, 17. Not applicable are nos. 5, 11, 13. Ratio:  $6/18-3 = 6/15 = 40\%$ .
3. No. Present is no. 3. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its other attributions.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion no. 6, this work is spurious, in all likelihood composed by Domenico Gallo.

Category X

P 18-XTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 7, G MINOR

## SOURCES:

Manuscripts

S-Skma "Trio 7º / â Due violini, ê Basso, / Del Sig.<sup>re</sup> /  
Domenco Gallo" [sic]

Manuscript from the second half of the eighteenth century; three parts. Separate title page.

S-Skma "XII. Sonate A trè, Del Sig. Domenico Gallo. Basso."  
Eighteenth-century manuscript; three parts. No. 3 of the Berkeley Collection.<sup>1</sup>

---

<sup>1</sup>Duckles, et al., Berkeley, p. 103.

Early Edition, Modern Editions: Collective

See P 12-X; Opera omnia, V, 62.

Modern Editions: Individual

None.

Instrumentation, Other Attribution, Commentary, Literature

See P 12-X.

## ANALYSIS:

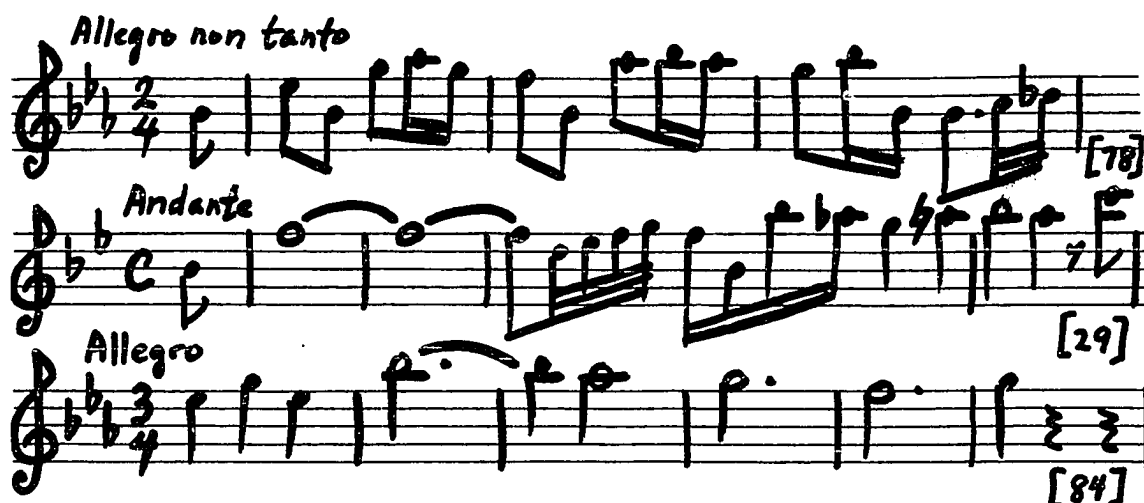
Criteria

2. No. Present are nos. 1, 6, 7, 10, 17, 18. Not applicable are nos. 5, 11, 13. Ratio:  $6/18-3 = 6/15 = 40\%$ .
3. No. Present are nos. 3, 10, 11. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its other attribution.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion no. 6, this work is spurious, in all likelihood composed by Domenico Gallo.

Category X

P 19-XTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 8, Eb MAJOR

## SOURCES:

Manuscripts

S-Skma "Trio 8.<sup>o</sup> / â Due violini, ê Basso, / Del Sig.<sup>re</sup>  
Domeneco Gallo" [sic]

Manuscript from the second half of the eighteenth century; three parts. Separate title page.

S-Skma "XII. Sonata A Trè, Del Sig.<sup>r</sup> Domenico Gallo."

Manuscript from the second half of the eighteenth century; three parts. Separate title page.

Early Edition, Modern Editions: Collective

See P 12cX; Opera omnia, V, 72.

Modern Edition: Individual

Zwei Trio-Sonaten, hrsg. von Th. W. Werner (Hannover:  
A. Nagel, 1934).

Instrumentation, Other Attribution, Commentary, Literature

See P 12-X.

## ANALYSIS:

Criteria

2. No. Present are nos. 1, 2, 6, 7, 10, 18. Not applicable are nos. 5, 11, 13. Ratio:  $6/18-3 = 6/15 = 40\%$ .
3. No. Present is no. 3. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its other attribution.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion no. 6, this work is spurious, in all likelihood composed by Domenico Gallo.

Category X

P 20-XTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 9, A MAJOR

## SOURCES:

Manuscripts

S-Skma "Trio 9<sup>o</sup> / â Due violini, ê Basso, / Del Sig.<sup>re</sup>  
Domeneco Gallo" [sic]

Manuscript from the second half of the eighteenth century; three parts. Separate title page.

S-Skma "XII. Sonate A Trè, Del Sig.<sup>r</sup>. Domenico Gallo."

Manuscript from the second half of the eighteenth century; one part, bass (the other parts are missing). Title on the cover.



US-BE "Sonata a Trè / Del Sig. Gallo / Basso."

Eighteenth-century manuscript; three parts.

No. 4 in the Berkeley Collection.<sup>1</sup>

Early Edition, Modern Editions: Collective

See P 12-X; Opera omnia, V, 81.

Modern Edition: Individual

3 Triosonaten für 2 Violinen, Violoncello und Klavier, Anthologie  
zur Illustration der Musikgeschichte, Heft I (Berlin:  
Leo Liepmannssohn, [1910]).

Instrumentation, Other Attribution, Commentary, Literature

See P 12-X.

ANALYSIS:

Criteria

2. No. Present are nos. 1, 4, 6, 7, 10. Not applicable are nos. 5, 11, 13. Ratio:  $5/18-3 = 5/15 = 33\%$ .
3. No. Present are nos. 3, 6. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its other attribution.

---

<sup>1</sup>Duckles, et al., Berkeley, p. 103.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion no. 6, this work is spurious, in all likelihood composed by Domenico Gallo.

Category X

P 21-XTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 10, F MAJOR

## SOURCES:

Manuscripts

S-Skma "Trio 10<sup>o</sup> / â Due violini, ê Basso, / Del Sig.<sup>re</sup>  
Domeneco Gallo" [sic]

S-Skma "XII. Sonate A Trè, Del Sig.<sup>r</sup>. Domenico Gallo."  
Manuscript from the second half of the eighteenth  
century; one part, bass (the other parts are missing).  
Title on the cover.

Early Edition, Modern Editions: Collective

See P 12-X; Opera omnia, V, 29.

Modern Editions: Individual

None.

Instrumentation, Other Attribution, Commentary, Literature

See P 12-X.

## ANALYSIS:

Criteria

2. No. Present are nos. 1, 6, 7, 8, 10. Not applicable are nos. 5, 11, 13. Ratio:  $5/18-3 = 5/15 = 33\%$ .
3. No. Present are nos. 3, 6, 10. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its other attribution.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion no. 6, this work is spurious, in all likelihood composed by Domenico Gallo.

Category X

P 22-XTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 11, D MINOR

## SOURCES:

Manuscripts

S-Skma "Trio 11.<sup>o</sup> / â Due violini, â Basso, / Del Sig.re  
Domeneco Gallo" [sic]

S-Skma "XII. Sonata A Trè, Del Sig.<sup>r</sup> Domenico Gallo."

Manuscript from the second half of the eighteenth  
century; one part, bass (the other parts are missing).  
Title on the cover.

Early Edition, Modern Editions: Collective

See P 12-X; Opera omnia, V, 99.

Modern Edition: Individual

Trio Sonata no. 11, d, ed. Erich Schenk (Vienna: Österreichischer Bundesverlag, [1954]).

Instrumentation, Other Attribution, Commentary, Literature

See P 12-X.

## ANALYSIS:

Criteria

2. No. Present are nos. 1, 6, 7, 10, 15, 18. Not applicable are nos. 5, 11, 13. Ratio:  $6/18-3 = 6/15 = 40\%$ .
3. No. Present are nos. 3, 6. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its other attribution.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion no. 6, this work is spurious, in all likelihood composed by Domenico Gallo.

Category X

P 23-XTRIO SONATA, TWO VIOLINS AND BASS,  
NO. 12, E MAJOR

## SOURCES:

Manuscripts-

S-Skma "Trio 12.<sup>o</sup> / â Due violini, ê Basso, / Del Sig.<sup>re</sup>  
Domeneco Gallo" [sic]

S-Skma "XII. Sonate A Trè, Del Sig.<sup>r</sup> Domenico Gallo."

Manuscript from the second half of the eighteenth century; one part, bass (the other parts are missing).  
Title on the cover.

Early Edition, Modern Editions: Collective

See P 12-X; Opera omnia, V, 107.

Modern Editions: Individual

3 Trio sonaten für 2 Violinen, Violoncello, und Klavier,  
 Anthologie zur Illustration der Musikgeschichte,  
 Heft 1 (Berlin: Leo Liepmannssohn, [1910]).

Trio Sonata no. 12, E, ed. A. Longo (New York: International  
 Music Co., [1944]).

Trio Sonata no. 12, E, arr. for trumpet and piano by Paul  
 Smim (New York: Edition Musicus, [1958]).

Instrumentation, Other Attribution, Commentary, Literature

See P 12-X.

## ANALYSIS:

Criteria

2. No. Present are nos. 1, 4, 6, 7, 9, 10, 18. Not applicable  
 are nos. 5, 11, 13. Ratio:  $7/18-3 = 7/15 = 47\%$ .
3. No. Present are nos. 3, 6. Not applicable are nos.  
 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to its  
 other attribution.

Authenticity

Failing the minimum of three stylistic criteria as well as Criterion  
 no. 6, this work is spurious, in all likelihood composed by Domenico  
 Gallo.

Category X



P 230-X

[ TRIO ], TWO VIOLINS AND BASS,  
F MAJOR

*Andante vivace*

*Andante gratosso*

*Presto*

vs I+II

[32:17:26]

[8:17:16]

[28:17:32]

## SOURCES:

ManuscriptsS-Uu

"A tre. / a / Violino Primo / Violino Secondo /  
e / Basso / Bergolese"

Manuscript of the end of the eighteenth century;  
three parts. Separate title page.

There is some evidence that the title page may be  
in a different hand than that of the parts. This may  
be seen by comparisons of calligraphy:

| TITLE PAGE | PARTS |  | TITLE PAGE | PARTS |
|------------|-------|--|------------|-------|
|            |       |  |            |       |
|            |       |  |            |       |

Thus it is possible that the "Bergolese" of the title page is an error perpetuated by a person other than the copyist. It is noteworthy that the first name of the composer as well as the genre of the piece are omitted.

S-Skma "Trio x F / Violino Primo / Violino Secondo / e /  
Basso / Pergolese"

Manuscript of the second half of the eighteenth century; three parts.

#### Editions

None.

#### Instrumentation

2 v, b // Violino Primo, Violino Secondo, Basso.

Undoubtedly meant for performance with more than one instrument to a part, i. e., as a sinfonia.

#### Other Attribution

Giovanni Battista Sammartini, according to the RISM card of the Stockholm manuscript, which further indicates that Bathia Churgin finds the attribution to Sammartini to be doubtful.<sup>1</sup>

---

<sup>1</sup>"G. B. Sammartini laut Ms in Skma, aber zweifelhaft laut Dr. Churgin." This information appears on a copy of the RISM card of S-Skma which was sent to me through the kind generosity of Dr. Cari Johansson.

Commentary

The Uppsala manuscript is number 225 of the Gimo Collection.<sup>2</sup> According to Åke Davidsson, this remarkable collection of eighteenth-century Italian manuscript music was initiated between the years 1758 and 1763 by Jean Lefubure, son of a prominent Stockholm merchant.<sup>3</sup> Lefubure, wishing to acquire a musical library, purchased many manuscripts of arias and overtures and a good deal of chamber music from the ubiquitous copyists of the time, particularly those of Venice and Naples. He had a thematic catalogue compiled -- Catalego di Musica mandata à casa -- and the collection was sent to Gimo, the family farm in the province of Uppland, where it remained undisturbed until 1935. After passing through several private hands, the Gimo Collection was presented to the library of the University of Uppsala in 1951.<sup>4</sup>

This is the only known ascription to "Bergolese." The Stockholm manuscript, ascribed to "Pergolese," at once cancels out suspicions caused by the Uppsala attribution and raises new doubts because of its additional attribution to Sammartini.

---

<sup>2</sup>Åke Davidsson, Catalogue of the Gimo Collection of Italian manuscript music in the University Library of Uppsala (Uppsala: Universitet Bibliotek, 1963) p. 69.

<sup>3</sup>Davidsson, Gimo, p. 11.

<sup>4</sup>Davidsson, Gimo, p. 15.

Literature

Helmut Hucke, in his article on Pergolesi, mentions under the heading, "Spurious and questionable works and parodies":

A Sonata a tre by one Adamo Bergolesi from Bergamo is lost, a composer of this name is not ascertainable.<sup>5</sup>

No other reference to a composer of this name has been found. Perhaps the present manuscript is the lost sonata a tre.

The only other citation of this work is the notice by Davidsson in the catalogue of the Gimo Collection: "the attribution to Pergolesi is very doubtful."<sup>6</sup>

## ANALYSIS:

Notable Features

Childlike simplicity, frequent clichés, awkward modulations, repeated chords, caesuras, poor workmanship.

Criteria

1. No. Lacking are nos. 6, 8, 11, 12, 13, 15, 19, 20, 21, 22, 24, 26, 27, 29, 30. Not applicable is no. 9. Ratio:  
 $29-15/30-1 = 14/29 = 48\%$ .

---

<sup>5</sup>Hucke, "Pergolesi," MGG, X, 1058.

<sup>6</sup>Davidsson, Gimo, p. 69.

2. No. Present are nos. 3, 8, 12, 14, 16, 17. Not applicable are nos. 5, 9, 11, 13. Ratio:  $6/18-4 = 6/14 = 43\%$ .
3. No. Present are nos. 5, 8, 10. Not applicable are nos. 1, 2.
4. No. PSA: I: 71% (+28, -43)  
II: 28% (+14, -14)  
III: 33% (+22, -11)
5. No.
6. No. The work fails to meet Condition b, in consequence of one attribution to Giovanni Battista Sammartini.

Authenticity

Failing all stylistic criteria as well as the criterion of external evidence, the work must be classified spurious.

Category X

P 233-X

TRIO, TWO VIOLINS AND BASS, Bb

*Allegro non Presto*

*vI Andante*

*vII* [20 :: 23]

*Allegro Moderato*

[27]

[150]

## SOURCES:

Manuscripts

S-Skma "Trio in B.  $\frac{4}{4}$  -  $\frac{3}{8}$  - / a / Due Violini e Basso. / da  
Giov. Batt. Pergolèse"

Manuscript from before 1783; three parts.

S-Skma "Trio x b / Violino Primo / Violino Secondo / e /  
Basso / Pergolese."

Manuscript from the second half of the eighteenth  
century; three parts.

Editions

None.

Instrumentation

2 v, b // Violino Primo, Violino Secondo, Basso.

Other Attribution

Filippo Ruge, according to the Breitkopf Catalogue of 1767, where the incipit is the same as above, but in the key of C.<sup>1</sup>

Literature

Hucke lists this work without further comment, as follows: "Trio B a 2 Violini e Basso (unveroff.). v. Filippo Ruge."<sup>2</sup>

## ANALYSIS:

Notable Features

Regular phrasing; persistent echo effects between the two violins; employment of the minor mode in the final movement.

Criteria

1. No. Lacking are nos. 6, 11, 12, 13, 14, 20, 21, 28, 30.  
Not applicable is no. 5. Ratio:  $29-9/30-1 = 20/29 = 69\%$ .
2. No. Present are nos. 2, 3, 4, 7, 8, 9, 10. Not applicable are nos. 5, 11, 13. Ratio:  $7/18-3 = 7/15 = 47\%$ .

---

<sup>1</sup>Brook, Breitkopf, Part III:1763, 91.

<sup>2</sup>Hucke, MGG, X, 1058.

5. No.

6. No. The work fails to meet Condition b because of its attribution to Filippo Ruge.

Authenticity

On the basis of external evidence as well as its failure to meet three stylistic criteria, the trio is spurious.

Category X



SPURIOUS WORKS FOR  
FIVE OR MORE INSTRUMENTS

P 26-X

CONCERTINO, FOUR VIOLINS, VIOLA, VIOLONCELLO,  
BASSO CONTINUO, NO. 1, G MAJOR

The musical score consists of five staves. The first staff is marked 'Grave' and is for the Basso Continuo (B.C.). The second staff is marked 'Allegro' and is for Violins I and II (Va, Vc). The third staff is marked 'Grave' and is for Violins III and IV (VII, IX). The fourth staff is marked 'Allegro' and is for Violins V and VI (VI, VI). The fifth staff is marked 'Allegro' and is for the Viola and Violoncello (VII, IX). The score includes various tempo markings (Grave, Allegro) and instrument assignments (B.C., Va, Vc, VII, IX, VI, VI). The staves are numbered [37], [82], [63], and [67] respectively.

N. B. The earliest source of the six concertini (P 26-31-X) is the Ricciotti edition (see below). To our knowledge, the first association

of the name Pergolesi (as well as that of Handel!) with these works is found in a nineteenth-century manuscript copy at US-Wc (see below). This copy, together with a supposed duplicate at F-Pc (which we have not seen) are, according to the editor of the Opera omnia, derived from an "antico manoscritto" which was preserved in the Library of the musicologist Franz Commer (1813 -87) and then passed into the hands of the antiquarian Liepmanssohn."<sup>1</sup> The copy at US-Wc is, however, stamped with the name Franz Commer, and may indeed be "l'antico manoscritto" referred to by Caffarelli. This is an example of the curious method employed by the editor for selection of works to be included in the Opera omnia. Apparently, Caffarelli took a copy of the nineteenth-century manuscript now at US-Wc, reproduced it in full score -- the only orchestral work in full score in the Opera omnia -- and based its inclusion in the edition on the assumption that an earlier manuscript existed. However, the copy he used was most probably the "earlier" manuscript (or an exact copy) which dated from the nineteenth century, and was itself copied from the Ricciotti (or Walsh) edition described below. In any case, we must credit (or discredit) Caffarelli with publicizing these concertini as works of Pergolesi.

---

<sup>1</sup>G. B. Pergolesi, Sei concertini per strumenti ad arco, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1958) p. iii.

We list the sources below chronologically. To lessen confusion, the composer (or publisher) to whom each early edition and manuscript is ascribed is indicated in brackets.

## SOURCES:

### Early Editions

|                                   |                                                                                                                                                                                                                                                                                                                                                    |
|-----------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <u>GB-Ckc, Lbm</u><br>[Ricciotti] | "VI Concerti / armonici / a quattro Violini obligati, Alto Viola, / Violoncello obligato e Basso continuo / Dedicati / All' Illustrissimo Signore / Il Signore Conte / de Bentinck / etc, etc, etc / Dal suo humilissimo Servitore C. Ricciotti / detto Bacciccia e stampati a sue spes / alla Haye, in Hollande." (The Hague: Ricciotti, [1740]). |
|-----------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

The earliest print; six parts.

|                              |                                                                                                                         |
|------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| <u>GB-Lbm</u><br>[Ricciotti] | "VI Concerti armonici a Quattro Violini obligati, Alto Viola, Violoncello e Basso Continuo" (London: I. Walsh, [1755]). |
|------------------------------|-------------------------------------------------------------------------------------------------------------------------|

Reprint of the Ricciotti edition; six parts.

### Manuscripts

|                                         |                                                                                                               |
|-----------------------------------------|---------------------------------------------------------------------------------------------------------------|
| <u>US-Wc</u><br>[Pergolesi]<br>[Handel] | "6 / Concertini / Per 4 Violini, Alto, Violoncello / e / Basson Continuo / in partizione / del. / Pergolesi." |
|-----------------------------------------|---------------------------------------------------------------------------------------------------------------|

Nineteenth-century manuscript; score. Separate title page stamped "F. Commer," and with an ornamented medallion: "De la Collection de Musique de Monsieur Francois Lesset." A second title page follows immediately:

"6 / Septetti / Per. 4 Violini, Alto, Violoncello / Basso continuo / in partitura / del. / F.G. Handel" [sic]

F-Pc

[Pergolesi]

According to Caffarelli, this is a duplicate of the  
US-Wc copy above<sup>2</sup> (see N.B.).

Modern Editions: Collective

"Sei concertini per quattro violini, violetta, violone e basso continuo," Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42) VII, 1.

There is a different order of enumeration between the Ricciotti "concerti armonici" and the "Pergolesi concertini" published in the Opera omnia, as follows:

| Ricciotti and<br>Walsh<br>editions | <u>Opera omnia</u><br>edition |
|------------------------------------|-------------------------------|
| No. 1                              | No. 1                         |
| 2                                  | 6                             |
| 3                                  | 3                             |
| 4                                  | 2                             |
| 5                                  | 4                             |
| 6                                  | 5                             |

Sei concertini per strumenti ad arco, ed. Filippo Caffarelli  
 (Rome: gli amici della musica da camera, 1958).

This is a reprint of the above.

Concertini für vier Violinen, Viola, Violoncello und Basso continuo, hrsg. von Johann Philipp Hinnenthal (Kassel/  
 New York: Bärenreiter, [1959]).

Modern Editions: Individual

Concertino in sol, per archi, ed. Renato Fasano (Milan: Ricordi,  
 [1961]).

---

<sup>2</sup>Ibid.

Instrumentation

4v, va, vc, bc // Violino 1<sup>o</sup>, Violino 2<sup>do</sup>, Violino 3<sup>zo</sup>, Violino 4<sup>ro</sup>, Viola, Violoni, Basso Continuo.

Other Attributions

Carlo Ricciotti, on the basis of the first printed edition. There is also evidence that Ricciotti was merely the publisher, and not the composer (see below: "Literature").

F. G. Handel [ sic ], according to the second title page of the US-Wc manuscript.

J. A. Birkenstock and Antonio Vivaldi, possibilities later discarded.<sup>3</sup>

Fortunato Chelleri, according to Albert Dunning.<sup>4</sup>

"A musician of the Corelli school active in the Netherlands around 1740," is the suggestion of Francesco Degrada.<sup>5</sup>

Literature

With the exception of the trio sonatas (P 12-23-X), the six concerti have had possibly the most voluminous and certainly the most heated discussions in the literature about Pergolesiana. These discussions

<sup>3</sup>Degrada, "Messe," p. 67, footnote 5.

<sup>4</sup>Albert Dunning, "Zur Frage der Autorschaft der Ricciotti und Pergolesi zugeschrieben 'Concerti armonici'," Öesterreichische Akademie der Wissenschaften, Anzeigen der phil.-hist. Klasse, Jahrgang 1963, So. 5, pp. 113-129.

<sup>5</sup>Degrada, "Messe," p. 67, footnote 5.

center about the question of their authorship. On that point, as Degrada says, "the only certainty is the absolute improbability that the concertini were composed by Pergolesi."<sup>6</sup>

According to Eitner, Carlo Ricciotti was "Musikmeister und Bürger im Haag und Komponist von Instrumentalwerken," around 1740. Eitner lists both the Hague edition of 1740 and Walsh's edition under Ricciotti's name.<sup>7</sup>

The Caffarelli edition seems to have been the first in which these works are attributed to Pergolesi (see above, N.B. and "Modern Editions: Collective"). Cudworth questions this attribution, and credits Ricciotti with the authorship of the concertini. He also points out the differences in enumeration between the Ricciotti and Walsh editions on the one hand and the Opera omnia on the other (see above, "Modern Editions: Collective"), sets forth the confusion of early editions and manuscripts (see above, N.B.), and declares that "evidence for Pergolesian authorship is not very substantial."<sup>8</sup> Walker, on the other hand, suggests that Ricciotti was merely the publisher and

---

<sup>6</sup>Ibid.

<sup>7</sup>Eitner, Quellenlexikon, VIII, 214.

<sup>8</sup>Cudworth, "Instrumental," pp. 323-324.

that Pergolesi might indeed be the composer of these works.<sup>9</sup> This is doubted by Cudworth in a later article in which he raises other possibilities of authorship.<sup>10</sup> Both Hucke and Boetticher list the concertini as spurious works.<sup>11</sup>

As for descriptions of the music itself, Cherbuliez confines himself to a superficial discussion of the general nature of the movements,<sup>12</sup> while Stover selects random movements for discussion in somewhat greater depth, concluding that Baroque procedures in the style of Corelli, Bach, and Handel are employed.<sup>13</sup> Neither of these two writers questions the Pergolesi attribution.

#### ANALYSIS:

##### Notable Features

All six concertini are in four movements: slow - fast - slow - fast. Half cadences in the style of the French Overture occur at the end of

---

<sup>9</sup>Walker, "Pergolesiana," Music and Letters, XXII (1951) 296.

<sup>10</sup>Cudworth, "Bentinck, " pp. 127-131.

<sup>11</sup>Hucke, MGG, X, 1058; Boetticher, Enciclopedia, III, 409.

<sup>12</sup>Radiciotti/Cherbuliez, Pergolesi, pp. 272-275.

<sup>13</sup>Stover, Chamber, pp. 82-96.

five first movements (all except Concertino No. 5). Tutti-solo contrast, long phrases, contrapuntal procedures, resolute rhythms, prominence of outer voices, suspensions -- all requisites of the high Baroque -- abound. There is no resemblance in the style of these works to the authentic music of Pergolesi.

#### Criteria

1. No. Lacking are nos. 7, 8, 10, 11, 12, 15, 16, 17, 20, 21, 23, 26, 28, 29. Not applicable is no. 9. Ratio:  
 $29-14/30-1 = 15/29 = 52\%$ .
2. No. Present are nos. 1, 2, 4, 6, 7, 10, 11, 12, 13. Not applicable is no. 5. Ratio:  $9/18-1 = 9/17 = 53\%$ .
3. No. Present are nos. 10, 12. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to numerous other attributions.

#### Authenticity

Failing four criteria as well as Criterion no. 6, this work is spurious.

Category X



P 27-X

CONCERTINO, FOUR VIOLINS, VIOLA, VIOLONCELLO,  
BASSO CONTINUO, NO. 2, G MAJOR



## SOURCES:

(see N.B., pp. 433-435)

Early Editions, Manuscripts, Modern Editions: Collective

See P 26-X.

Modern Editions: Individual

Concertino in G for strings, ed. Fritz Rikko (New York:  
Weaner-Levant, [1945]).

Concertino II, G, ed. Johann Philipp Hinnenthal (Hortus musicus no. 82) (Kassel: Bärenreiter, 1951).

Instrumentation, Other Attributions, Commentary, Literature

See P 26-X.

ANALYSIS:

Notable Features

See P 26-X.

Criteria

2. No. Present are nos. 1, 2, 6, 7, 8, 10, 11, 12, 13, 14, 16. Not applicable is no. 5. Ratio:  $11/18-1 = 11/17 = 65\%$ .
3. No. Present are nos. 3, 10, 11, 12. Not applicable are nos. 1, 2.
5. No.
6. The work fails to meet Condition b, due to numerous other attributions.

Authenticity

Failing the minimum of three criteria as well as Criterion no. 6, this work is spurious.

Category X

P 28-X

CONCERTINO, FOUR VIOLINS, VIOLA, VIOLONCELLO,  
BASSO CONTINUO, NO. 3, A MAJOR

*Grave assai sostenuto*

*A Cappella: Canone di Palestrina*

*Andante*

*Vivace*

## SOURCES:

(see N.B., pp. 433-435)

Early Editions, Manuscripts, Modern Editions: Collective

See P 26-X.

Modern Editions: Individual

None.

Instrumentation, Other Attributions, Commentary, Literature

See P 26-X

## ANALYSIS:

Notable Features

See P 26-X.

Criteria

2. No. Present are nos. 1, 6, 7, 8, 10, 11, 13, 14. Not applicable is no. 5. Ratio:  $8/17-1 = 8/16 = 50\%$ .
3. No. Present are nos. 3, 10, 12. Not applicable are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to numerous other attributions.

Authenticity

Failing the minimum of three criteria as well as Criterion no. 6, this work is spurious.

Category X

P 29-X

CONCERTINO, FOUR VIOLINS, VIOLA, VIOLONCELLO,  
BASSO CONTINUO, NO. 4, F MINOR

*Largo*

*A Cappella: Presto*

*VII, IV A tempo comodo*

*A Tempo giusto*

*VI, III*

[138]

[81]

[156]

## SOURCES:

(see N. B., pp. 433-435)

Early Editions, Manuscripts, Modern Editions: Collective

See P 26-X.

Modern Edition: Individual

Concertino in F Minor, ed. Sam Franko (New York: G.  
Schirmer, 1916).

Instrumentation, Other Attributions, Commentary, Literature

See P 26-X.

## ANALYSIS:

Notable Features

See P 26-X.

Criteria

2. No. Present are nos. 1, 6, 7, 8, 10, 11, 13, 14. Not applicable is no. 5. Ratio:  $8/18-1 = 8/17 = 47\%$ .
3. No. Present are nos. 3, 10, 12. Not applicable is no. 5.
5. No.
6. No. The work fails to meet Condition b, due to numerous other attributes.

Authenticity

Failing the minimum of three criteria as well as Criterion no. 6, this work is spurious.

Category X

P 30-X

CONCERTINO, FOUR VIOLINS, VIOLA, VIOLONCELLO,  
BASSO CONTINUO, NO. 5, Eb MAJOR



## SOURCES:

(see N. B., pp. 433-435)

Early Editions, Manuscripts, Modern Editions: Collective

See P 26-X.

Modern Edition: Individual

Concertino No. 5, Eb, ed. Renato Fasano (Milan: Ricordi, 1959).

Instrumentation, Other Attributions, Commentary, Literature

See P 26-X.

## ANALYSIS:

Notable Features

See P 26-X.

Criteria

2. No. Present are nos. 1, 6, 7, 8, 10, 11, 13, 14, 15, 16.  
Not applicable is no. 5. Ratio:  $10/18-1 = 10/17 = 59\%$ .
3. No. Present are nos. 3, 6, 10, 12. Not applicable  
are nos. 1, 2.
5. No.
6. No. The work fails to meet Condition b, due to  
numerous other attributions.

Authenticity

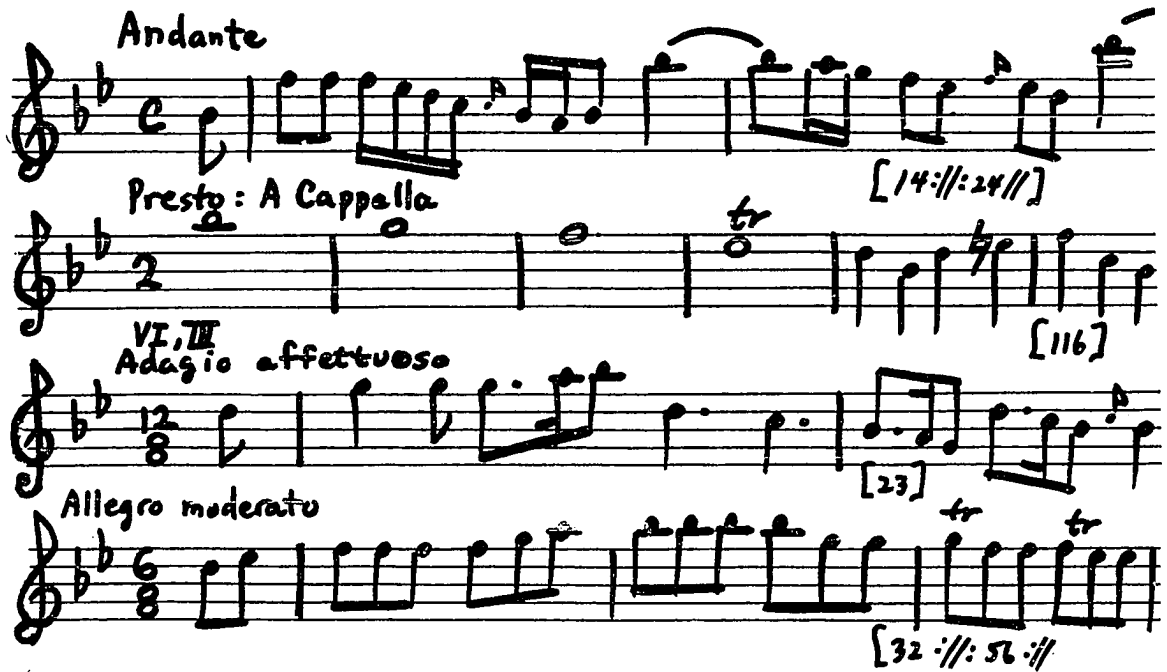
Failing the minimum of three criteria as well as Criterion no. 6,  
this work is spurious.

Category X



P 31-X

CONCERTINO, FOUR VIOLINS, VIOLA, VIOLONCELLO  
BASSO CONTINUO, NO. 6, Bb MAJOR



## SOURCES:

(see N. B., pp. 433-435)

Early Editions, Manuscripts, Modern Editions: Collective

See P 26-X.

Modern Editions: Individual

None.

Instrumentation, Other Attributions, Commentary, Literature

See P 26-X.

## ANALYSIS:

Notable Features

See P 26-X.

Criteria

1. No. Lacking are nos. 5, 6, 8, 10, 11, 15, 20, 23, 25, 26, 27, 28. Ratio:  $29-12/30-1 = 17/29 = 59\%$ .
2. No. Present are nos. 1, 6, 7, 8, 10, 11, 13. Not applicable is no. 5. Ratio:  $8/18-1 = 8/17 = 47\%$ .
5. No.
6. No. The work fails to meet Condition b, due to numerous other attributions.

Authenticity

Failing the minimum of three criteria as well as Criterion no. 6, this work is spurious.

Category X

P 137-X

## SINFONIA, LA SERVA PADRONA, F MAJOR



## SOURCES:

ManuscriptsI-Nc

"La Serva Padrona / Intermezzo / Del Sig: G: B:  
Pergolesi."

Eighteenth-century manuscript in good condition; score.  
Separate title page. Written on the bottom: "Appartenente  
all'Archivio di Musica del Real Collegio di S. Sebastiani /  
Sigismondo / Archiv."

Another manuscript at A-Wn.

### Modern Edition

"La serva padrona: Introduzione, " Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42) XI/1, 1. [piano transcription]

### Instrumentation

2 v, va, b, 2 obs, 2 hns // Violini, Oboe, Corni, Viola,  
[Basso].

### Commentary

To our knowledge, except for the manuscripts at I-Nc and A-Wn, instrumental introductions are lacking in all of the numerous extant manuscripts of the famous intermezzo. The fact that manuscripts exist only in these two locations is, according to Hell, striking proof that this sinfonia was written for a performance of La serva padrona in Vienna during the second half of the eighteenth century.<sup>1</sup>

### Literature

No mention of this work can be found other than that by Hell.<sup>2</sup> He rightly believes that the style is that of Vienna in the second half

---

<sup>1</sup>Hell, Opernsinfonie, pp. 457-460, 553-554.

<sup>2</sup>Ibid.

of the eighteenth century, rather than that of Italy in the 1730s.<sup>3</sup>

## ANALYSIS:

### Notable Features

In both major movements, lengthy harmonic excursions to the relative minor between the second key area in the dominant and the recapitulation in the tonic.

### Criteria

1. No. Lacking are nos. 3, 12, 15, 16, 18, 21, 23, 26, 29.  
Not applicable is no. 9. Ratio:  $29-9/30-1 = 20/29 = 69\%$ .
2. No. Present are nos. 2, 7, 9, 13, 14, 15, 17, 18.  
Ratio:  $7/18 = 39\%$ .
3. No. Present are nos. 4, 5, 8, 9, 12.
4. No. PSA: I: 33% (-33)  
II: 0%  
III: 72% (+29, -43)
5. No.
6. No. The work fails to meet Condition c; the great majority of sources of La serva padrona do not include this sinfonia.

---

<sup>3</sup>Hell, Opernsinfonie, p. 459.

P 137-XAuthenticity

The work fails to meet all stylistic criteria as well as Criterion no. 6; it is spurious.

Category X

P 144 alt-X

SINFONIA, LO FRATE 'NNAMORATO:  
 ADDED FOURTH MOVEMENT  
 (see also P 144-A)



## SOURCES:

Manuscript

I-G1 "Overtura per Violini, Corni, Violetta e Basso /  
 Del Sig: Gio: Batta: Pergolese"  
 Eighteenth-century manuscript, six parts.

Editions

None.

Instrumentation

2 v, va, b, 2 hns // Violino Primo, Violino Secondo, Viola,  
 Basso, Corno Primo, Corno Secondo

Commentary

The first three movements appearing in this manuscript are authentic (see P 144-A). This is the only four-movement version of

the sinfonia known.

### Literature

Hell, noting that the horns take part for the first time in this movement, considers it an appendage that was added by persons unknown to the authentic first three movements.<sup>1</sup>

### ANALYSIS:

#### Notable Features

This is a final-movement type. It is characterized by alla zoppa rhythms, and is a rondo with three statements of the principal theme in the tonic.

#### Criteria

1. No. Lacking are nos. 4, 5, 6, 15, 16, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30. Not applicable are nos. 7, 8, 9, 10, 11, 12, 13, 14, 24. Ratio:  $21-17/30-9 = 4/21 = 19\%$ .
3. No. Present is no. 12. Not applicable are nos. 1, 2, 10.
5. No.
6. No. Since this movement is not found in the majority of sources of the work, it fails to meet the requirements of Condition c.

---

<sup>1</sup>Hell, Opernsinfonie, p. 550.



P 144 alt-XAuthenticity

Failing three stylistic criteria as well as Criterion no. 6, this movement is spurious.

Category X

P 146 alt-X

SINFONIA, SALUSTIA: ALTERNATIVE  
SECOND AND THIRD MOVEMENTS  
(see also P 146-A)

*Allegro*

[see P 146-A]

*Larghetto*

[42]

*Allegro*

[48]

[12://:29://]

## SOURCES:

Manuscript

S-Skma "Overtura per Violini, Corni, Viola / E Basso /  
Del Sig<sup>re</sup>: Gio: Batta: Pergolesi"

Manuscript from the second half of the eighteenth  
century; six parts.

Modern Edition

See P 146-A (only a modified version of the first movement in  
piano transcription applies).

Instrumentation

2 v, va, b, 2 hns // Violino Primo, Violino Secondo, Violetta,  
Basso, Corno Primo in D, Corno Secondo in D.

Commentary

The second and third movements in this manuscript bear no relationship to those of P 146-A. The first movements of the manuscripts at I-Nc and S-Skma also differ: the closing eight bars of the former bear no relationship to the closing nine bars of the latter.

Literature

See P 63-A. It should be pointed out, however, that no mention is made by Hell of the variant second and third movements appearing in this manuscript.<sup>1</sup>

## ANALYSIS:

Criteria

(second and third movements only):

1. No. Lacking are nos. 6, 10, 11, 12, 19, 21, 23, 25, 26, 27, 28.

Not applicable is no. 9. Ratio:  $29-11/30-1 = 18/29 = 62\%$

2. Yes. Present are nos. 2, 6, 8, 16. Ratio:  $4/18 = 21\%$ .

---

<sup>1</sup>Hell, Opernsinfonie, pp. 206-218 passim; 548-554 passim.

3. No. Present is no. 10.
4. No. PSA: II: 100% (+50, -50)  
III: 13% (+13)
5. No.
6. No. These two movements are not in the majority of sources of the Sinfonia to Salustia, thus failing to meet the requirements of Condition c.

Authenticity

On the basis of their failure to meet four stylistic criteria as well as the criterion of external evidence, Movements II and III -- as they appear in this manuscript -- must be considered spurious.

Category X

P 147-X

## SINFONIA, IL GELOSO SCHERNITO, G MAJOR



## SOURCES:

ManuscriptsUS-Wc "Il Geloso schernito / Pergolesi"

Twentieth-century manuscript copy; score.

Other manuscripts at:

B-Bc, D-Bds, D-Hs.Modern Editions

"Il geloso schernito: Sinfonia," Opera omnia, ed. Filippo Caffarelli (Rome: gli amici della musica da camera, 1940-42) III, 5. [piano transcription]

Il geloso schernito, adapt. Richard Falk and Filippo Caffarelli  
(Rome: gli amici della musica da camera, [1944]).  
[piano-vocal score]

Il geloso schernito, ed. Günther Wilhelms, continuo Karl Grebe  
(Hamburg: Sikorski, 1963).

La serva padrona (Moscow: Casa Editrici Statale, 1963).  
[vocal score] All three movements of the  
present sinfonia are used here.

### Instrumentation

2 v, va, b, 2 hns // Violini, Viola, Basso, Corni.

### Commentary

The manuscript at US-Wa was copied from a manuscript at the  
Kgl. Bibliothek in Berlin (now D-Bds) by Waldemar Kupper on  
1 February 1912.

### Other Attribution

Baldassare Galuppi, according to the Breitkopf catalogue of 1762,  
which quotes the above theme as "Sinfonia a 6."<sup>1</sup> Cudworth was first  
to point out this attribution (see below).<sup>2</sup>

---

<sup>1</sup>Brook, Breitkopf, Part I:1762, 8.

<sup>2</sup>Cudworth, "Instrumental," pp. 321-322.

Literature

Fétis mentions Il geloso schernito, along with another spurious opera-intermezzo Il maestro di musica, as works which were not appreciated for their just value until after the death of their supposed composer, Pergolesi.<sup>3</sup> Dent wrongly states that Il geloso schernito was the intermezzo to Recimero,<sup>4</sup> a lost opera wrongly attributed to Pergolesi.<sup>5</sup> Eitner, attributing the work to Pergolesi, lists it as "Il geloso schernito, opera buffo in 1 atto (Intermezzo). Neapel 1751. Ms. P. . . . Brussel Cons. 2290."<sup>6</sup>

Neither Radiciotti nor Cherbuliez question the work's authenticity,<sup>7</sup> although the latter refers in an afterword to Cudworth's contention that the sinfonia was composed by Galuppi.<sup>8</sup> Walker was first to discover that Il geloso schernito exclusive of the sinfonia was in all

---

<sup>3</sup>Fétis, Biographie, VI, 486.

<sup>4</sup>Dent, Grove's 3rd, IV, 104.

<sup>5</sup>Walker, "Forgeries," p. 314,

<sup>6</sup>Eitner, Quellenlexikon, VII, 370.

<sup>7</sup>Radiciotti/Cherbuliez, Pergolesi, pp. 205-209.

<sup>8</sup>Radiciotti/Cherbuliez, Pergolesi, p. 406.

probability composed by the Venetian composer Pietro Chiarini, and first performed in Venice in 1746.<sup>9</sup> Cudworth, as we mentioned above, attributes the sinfonia to Galuppi, and uses it as a springboard for his pioneering article. He states:

My suspicions about the authenticity of some of the instrumental works were first aroused by the orchestral sinfonia which serves as overture to the comic opera "Il geloso schernito", as printed in the "Opera Omnia". One glance at this was sufficient to reveal that, whoever composed the opera itself, the overture was certainly not by Pergolesi, nor by any composer of the early 1730s. The form was much too developed and the themes were too late in style to be the work of Pergolesi's own period. . . .<sup>10</sup>

Walker and Huckle, although not referring to the sinfonia, list the opera-intermezzo as a work by Chiarini.<sup>11</sup> In Riemann's Musiklexikon, the work is rightly attributed to Chiarini (Venice, 1746) and the overture to Galuppi, but it is wrongly confused with Il maestro di musica,<sup>12</sup>

---

<sup>9</sup>Walker, "Forgeries," pp. 314-315.

<sup>10</sup>Cudworth, "Instrumental," pp. 321-322.

<sup>11</sup>Walker, Grove's 5th, VI, 632; Huckle, MGG, 1, 484.

<sup>12</sup>"Intermezzo 'Il geloso schernito' ist vermutlich eine Komposition Chiarinis (Venedig 1746); die Ouvertüre stammt tatsächlich von Galuppi aus P. Auletta's "Orazio" (Neapel 1737) der 1753 in Paris fälschlich unter P. S. Namen gedruckt wurde." Riemann, Musiklexikon, II, 386.



which was actually a pasticcio on the basis of Auletta's Orazio, published under Pergolesi's name in Paris in 1753.<sup>13</sup>

## ANALYSIS:

### Notable Features

In the first movement, predominance of AA and AA' pairs, full-fledged sonata form with a melodious second subject in the dominant which is recapitulated in the tonic, and a development section featuring harmonic excursions. In the second movement, ternary form, and the unusual -- for Pergolesi -- employment of a complete key signature for the key of g minor. In the third movement, periodicity, and the exclusive use of eight-bar phrases as building blocks.

### Criteria

2. No. Present are nos. 2, 3, 8, 14, 16, 17, 18.

Ratio:  $7/18 = 39\%$ .

3. No. Present are nos. 3, 4, 5, 8, 10. Not applicable is no. 1.

5. No.

6. No. Because of its attribution to Baldassare Galuppi, the sinfonia fails to meet Condition b.

---

<sup>13</sup>Walker, Grove's 5th, VI, 632.

Authenticity

Failing three stylistic criteria as well as Criterion no. 6, the work is spurious. It is in many respects one of the most un-Pergolesian entries in this inventory.

Category X

P 246-X

SINFONIA, Bb MAJOR



## SOURCES:

ManuscriptS-L

"Sinfonia a 4 ex B# / Violino Primo / Violino Secondo /  
Viola / e / Bass. / Del Signe Pergaleso."

Eighteenth-century manuscript; four parts. Separate  
title page.

Modern Editions

None.

Instrumentation

2 v, va, b // Violino Primo, Violino Secondo, Viola, Basso.

Other Attribution

Johann Gottlieb Graun, according to the Breitkopf Thematic Catalogue.<sup>1</sup> The opening theme of the first movement is cited by E. E. Helm as an example of a KopftHEMA of a symphony by Johann Gottlieb Graun.<sup>2</sup>

Commentary

The title page of the manuscript is signed -- in another hand: "Christian Wenster." In still another hand, the notation "J. G. Graun" is pencilled in, in brackets.

Literature

None.

## ANALYSIS:

Notable Features

This work exhibits many "Pergolesian" traits. It may have been designed to imitate the sinfonias of the earlier composer, but more likely is written in the musical vernacular of its time (see above, pp. 201-202).

---

<sup>1</sup>Brook, Breitkopf, Part I:1762, 12.

<sup>2</sup>Ernest Eugene Helm, Music at the Court of Frederick the Great (Norman, Okla.: University of Oklahoma, 1960) p. 203.

Criteria

1. No. Lacking are nos. 3, 6, 11, 12, 13, 14, 23, 24, 27, 28.  
Not applicable is no. 9. Ratio:  $10/30-1 = 10/29 = 35\%$ .
2. Yes. Present are nos. 8, 16. Ratio:  $2/18 = 11\%$ .
3. Yes.
4. No. I: 35% (+12, -23)  
II: 32% (+16, -16)  
III: 54% (+27, -27)
5. No.
6. No. The work fails to meet Condition b, because  
of its other attribution.

Authenticity

This composition, apparently composed by Johann Gottlieb Graun, demonstrates the difficulty in attempting to evaluate authenticity on the basis of stylistic evidence alone. Many melodic and rhythmic patterns used by Pergolesi are in evidence. Furthermore, only two of the rare characteristics of Checklist B can be found, while none of the negative characteristics of Checklist C are present. Nevertheless, on the basis of external evidence, and in addition its failure to meet three stylistic criteria, the work is spurious.

Category X

Part III

SUMMARY AND CONCLUSION

## Chapter IX

SUMMARY OF THE THEMATIC INVENTORY OF THE  
INSTRUMENTAL MUSIC ATTRIBUTED TO PERGOLESI

The complete picture of the instrumental music attributed to Pergolesi, as recorded in the foregoing Thematic Inventory, arranged in order of probability of authenticity, is as follows (numbers P 1-146 represent works published in the Opera omnia; numbers P 200-248 represent works omitted from that edition).

|                                    |       |                        |        | Page |
|------------------------------------|-------|------------------------|--------|------|
| CATEGORY A: AUTHENTIC WORKS        |       |                        |        |      |
| <u>For Solo Instrument</u>         |       |                        |        |      |
| P                                  | 1-A   | Sonata, A              | hpd    | 224  |
|                                    | 2-A   | Sonata, F              | org    | 228  |
| <u>For Two to Four Instruments</u> |       |                        |        |      |
|                                    | 11-A  | [Sonata] "Sinfonia," F | vc, bc | 231  |
|                                    | 231-A | Sonata, G              | v, b   | 236  |

AUTHENTIC WORKS  
(continued)

Page

For Five or More Instruments

|   |           |                                                                    |                                        |     |
|---|-----------|--------------------------------------------------------------------|----------------------------------------|-----|
| P | 63-A      | Sinfonia, <u>La conversione di San Guglielmo d'Aquitania</u> , D   | 2 v, va, b,<br>2 tpts, 2 obs,<br>2 hns | 240 |
|   | 140-A     | Sinfonia, <u>Adriano in Siria</u> , D                              | 2 v, va, b,<br>2 obs, 2 hns            | 244 |
|   | 141-A     | Sinfonia, <u>Il Flaminio</u> , D                                   | 3 v, va, b, 2 hns                      | 247 |
|   | 143-A     | Sinfonia, <u>Il prigionier superbo</u> , D                         | 2 v, va, b, 2 obs,<br>2 hns            | 251 |
|   | 143 alt-A | Sinfonia, <u>Il prigionier superbo</u> , D, first-movement version | v II, b                                | 254 |
|   | 143/i-A   | March, <u>Il prigionier superbo</u> , D                            | 2 v, va, b, 2 obs<br>2 hns             | 257 |
|   | 144-A     | Sinfonia, <u>Lo frate 'nnamorato</u> , D                           | 2 v, va, b                             | 260 |
|   | 145-A     | Sinfonia, <u>L'Olimpiade</u> , D                                   | 2 v, va, 2 tpts<br>2 obs, 2 hns        | 263 |
|   | 145/iii-A | March, <u>L'Olimpiade</u> , D or Eb                                | 2 v, va, b, 2 obs<br>2 hns             | 266 |
|   | 146-A     | Sinfonia, <u>Salustia</u> , D                                      | 2 v, va, b, 2 obs,<br>2 tpts (hns)     | 269 |
|   | 240-A     | Concerto, C                                                        | 2 hpds, 2 v, va, b                     | 271 |

CATEGORY B: PROBABLY AUTHENTIC WORKS

For Two to Four Instruments

|  |       |          |         |     |
|--|-------|----------|---------|-----|
|  | 232-B | Trio, Bb | 2 v, bc | 277 |
|--|-------|----------|---------|-----|

For Five or More Instruments

|  |      |              |                     |     |
|--|------|--------------|---------------------|-----|
|  | 36-B | Concerto, Bb | solo v, 2 v, va, bc | 280 |
|--|------|--------------|---------------------|-----|



Page

CATEGORY C: WORKS OF DOUBTFUL AUTHENTICITY

For Five or More Instruments

|   |       |                      |                    |     |
|---|-------|----------------------|--------------------|-----|
| P | 35-C  | Sinfonia, G          | 2 v, va, bc, 2 hns | 287 |
|   | 241-C | Piccola sinfonia, Eb | 2 v, va, b         | 292 |
|   | 242-C | Simphonia, Bb        | 2 v, va, vc        | 295 |
|   | 243-C | Simphonia, F         | 2 v, va, vc        | 299 |
|   | 244-C | Simphonia, G         | 2 v, va, vc        | 302 |
|   | 248-C | Symphonia, D         | 2 v, va, b         | 305 |

CATEGORY D: PROBABLY SPURIOUS WORKS

For Solo Instrument

|  |      |            |            |     |
|--|------|------------|------------|-----|
|  | 6-D  | Sonata, C  | hpd or org | 309 |
|  | 8-D  | Sonata, G  | hpd or org | 312 |
|  | 9-D  | Sonata, C  | hpd or org | 315 |
|  | 10-D | Sonata, Bb | hpd or org | 317 |

For Two to Four Instruments

|  |      |                        |        |     |
|--|------|------------------------|--------|-----|
|  | 24-D | Trio sonata, no. 13, g | 2 v, b | 319 |
|  | 25-D | Trio sonata, no. 14, C | 2 v, b | 324 |

For Five or More Instruments

|  |      |                                                   |                                                   |     |
|--|------|---------------------------------------------------|---------------------------------------------------|-----|
|  | 32-D | Concerto a 5, F                                   | 3 v, va, 2 vcs,<br>2 hns, b, org                  | 327 |
|  | 33-D | Concerto, G                                       | fl, 2 v, b                                        | 331 |
|  | 34-D | Concerto, D                                       | fl, 2 v, b                                        | 334 |
|  | 37-D | Sinfonia, D                                       | 2 v, va, b, 2 fls,<br>2 obs, 2 tpts (hns),<br>tim | 338 |
|  | 64-D | Sinfonia, <u>La morte di<br/>San Giuseppe</u> , D | 2 v, va, b, 2 hns                                 | 342 |

PROBABLY SPURIOUS WORKS  
(continued)

|   |       |                        |                   |     |
|---|-------|------------------------|-------------------|-----|
| P | 245-D | Synphonia, C           | 2 v, va, b, 2 hns | 346 |
|   | 247-D | Sinfonia (Concerto), D | 2 v, va, b, 2 hns | 349 |

CATEGORY X: SPURIOUS WORKS

For Solo Instrument

|       |                   |            |     |
|-------|-------------------|------------|-----|
| 3-X   | Lesson no. 7, E   | hpd        | 353 |
| 4-X   | Lesson no. 6, E   | hpd        | 358 |
| 5-X   | Sonata no. 2, D   | hpd        | 360 |
| 7-X   | Sonata, G         | hpd or org | 363 |
| 200-X | Lesson no. 1, C   | hpd        | 366 |
| 201-X | Lesson no. 2, F   | hpd        | 368 |
| 202-X | Lesson no. 3, a   | hpd        | 370 |
| 203-X | Lesson no. 4, G   | hpd        | 372 |
| 204-X | Lesson no. 5, D   | hpd        | 374 |
| 205-X | Lesson no. 8, C   | hpd        | 376 |
| 206-X | Sonata no. 1, A   | hpd        | 378 |
| 207-X | Sonata no. 3, G   | hpd        | 380 |
| 208-X | Sonata no. 4, c   | hpd        | 382 |
| 209-X | Sonata no. 5, g   | hpd        | 384 |
| 210-X | Sonata no. 6, c   | hpd        | 386 |
| 211-X | Sonata no. 7, F   | hpd        | 388 |
| 212-X | Sonata no. 8, D   | hpd        | 390 |
| 213-X | Propter magnam, G | org        | 392 |

For Two to Four Instruments

|      |                       |        |     |
|------|-----------------------|--------|-----|
| 12-X | Trio sonata no. 1, G  | 2 v, b | 395 |
| 13-X | Trio sonata no. 2, Bb | 2 v, b | 400 |

SPURIOUS WORKS  
(continued)

|   |       |                       |        |     |
|---|-------|-----------------------|--------|-----|
| P | 14-X  | Trio sonata no. 3, c  | 2 v, b | 403 |
|   | 15-X  | Trio sonata no. 4, G  | 2 v, b | 405 |
|   | 16-X  | Trio sonata no. 5, C  | 2 v, b | 407 |
|   | 17-X  | Trio sonata no. 6, D  | 2 v, b | 409 |
|   | 18-X  | Trio sonata no. 7, E  | 2 v, b | 412 |
|   | 19-X  | Trio sonata no. 8, Eb | 2 v, b | 414 |
|   | 20-X  | Trio sonata no. 9, A  | 2 v, b | 416 |
|   | 21-X  | Trio sonata no. 10, F | 2 v, b | 419 |
|   | 22-X  | Trio sonata no. 11, d | 2 v, b | 421 |
|   | 23-X  | Trio sonata no. 12, E | 2 v, b | 423 |
|   | 230-X | Trio, F               | 2 v, b | 425 |
|   | 233-X | Trio, Bb              | 2 v, b | 430 |

For Five or More Instruments

|  |           |                                                                    |                             |     |
|--|-----------|--------------------------------------------------------------------|-----------------------------|-----|
|  | 26-X      | Concertino no. 1, G                                                | 4 v, va, vc, bc             | 433 |
|  | 27-X      | Concertino no. 2, G                                                | 4 v, va, vc, bc             | 441 |
|  | 28-X      | Concertino no. 3, A                                                | 4 v, va, vc, bc             | 443 |
|  | 29-X      | Concertino no. 4, f                                                | 4 v, va, vc, bc             | 445 |
|  | 30-X      | Concertino no. 5, Eb                                               | 4 v, va, vc, bc             | 447 |
|  | 31-X      | Concertino no. 6, Bb                                               | 4 v, va, vc, bc             | 449 |
|  | 137-X     | Sinfonia, <u>La serva padrona</u> , F                              | 2 v, va, b, 2 obs,<br>2 hns | 451 |
|  | 144 alt-X | Sinfonia, <u>Lo frate 'nnamorado</u> , added fourth movement       | 2 v, va, b, 2 hns           | 455 |
|  | 146 alt-X | Sinfonia, <u>Salustia</u> , alternative second and third movements | 2 v, va, b, 2 hns           | 458 |

SPURIOUS WORKS  
(continued)

|       |                                              |                   |     |
|-------|----------------------------------------------|-------------------|-----|
| 147-X | Sinfonia, <u>Il geloso<br/>schernito</u> , G | 2 v, va, b, 2 hns | 461 |
| 246-X | Sinfonia, Bb                                 | 2 v, va, b        | 467 |

## Chapter X

## CONCLUSION

The time has come to weigh the results of this venture. Perhaps the clearest summary of the outcome of our investigation may be had from a census of the Thematic Inventory (Table 22).

Table 22

AUTHENTICITY OF THE INSTRUMENTAL MUSIC  
ATTRIBUTED TO PERGOLESÌ

| Category               | No. of works in<br><u>Opera omnia</u> |                 | Other <sup>1</sup>      | Total     |
|------------------------|---------------------------------------|-----------------|-------------------------|-----------|
|                        | Independent<br>pieces                 | Stage<br>pieces |                         |           |
| A (authentic)          | 3                                     | 9               | 3 (incl. 1<br>stage wk) | 15        |
| B (probably authentic) | 1                                     | -               | 1                       | 2         |
| C (doubtful)           | 1                                     | -               | 5                       | 6         |
| D (probably spurious)  | 10                                    | 1               | 2                       | 13        |
| X (spurious)           | <u>22</u>                             | <u>2</u>        | <u>19</u>               | <u>43</u> |
|                        | 37                                    | 12              | 30                      | 79        |

---

<sup>1</sup>Only one entry, P 231-A, is published in modern edition, but omitted from the Opera omnia; other numbers in this column represent unpublished works.

The above table demonstrates that we have eliminated 71% of the entries, i.e., those of Categories D and X, from serious contention as authentic works by Pergolesi.<sup>2</sup> It is noteworthy that 63% of these spurious and probably spurious works are in turn published in the Opera omnia.

Less striking, but very gratifying, has been the uncovering of two unpublished works -- one falling into Category A and one Category B -- and an unpublished version of a sinfonia,<sup>3</sup> which are, by our stylistic criteria, authentic or probably authentic.

It is noteworthy that, the spurious works (Category X) aside, the most numerous entries are those of Categories A and D, while the most poorly represented works are those of more uncertain authenticity, members of Categories B and C. Thus we find a polarity:

---

<sup>2</sup>An interesting sidelight has to do with variant spellings of the composer's name. The forms Pergolesi and Pergolese were used interchangeably by the composer himself. A tally of the sources used in this study (with only one entry for each collective source) reveals the following ascriptions: Pergolesi (28); Pergolese (20); Pergolèse (3); Bergolese (2); Pere Golese (2); Bercolesi, Parcolesi, Pargolesi, Percolesi, Pergola, Pergaleso, Pergolesse, Pergolessi (1 each). Variant spellings, including those with interchanged consonants, are, of course, commonplace in the eighteenth century. For many other instances of this practice, see LaRue, "Major and minor mysteries of identification in the 18th-century symphony," Journal of the American Musicological Society, XIII (1960) 181-196.

<sup>3</sup>P 240-A, P 232-B, P 143 alt-A.

almost 90% of the entries are either spurious (Category X), probably spurious (Category D), or authentic (Category A).

This clear-cut dichotomy shows the way to a new road in Pergolesi scholarship, free from the morass of false attributions. In retrospect, publication of the Opera omnia, with all the harm it has done to Pergolesi research, was but one step along the way in an incredible history of dissimulation lasting over two hundred years. The alleged forward-looking accomplishments of Pergolesi have been long exaggerated, while his true contributions have been concealed.

To the end of rectifying this situation, we have narrowed down the number of authentic and probably authentic instrumental works to seventeen, of which only seven are instrumental works independent of operas and oratorios. They are:

- P      1-A: Sonata, Harpsichord, A
- 2-A: Sonata, Organ, F
- 11-A: Sinfonia, Violoncello and Basso  
                 Continuo, F
- 231 -A: Sonata, Violin and Bass, G
- 232-B: Trio, Two Violins and Bass, Bb
- 36-B: Concerto, Violin and Strings, Eb
- 240-A: Concerto, Two Harpsichords  
                 and Strings, C

As for the instrumental stage music attributed to Pergolesi, we have eliminated three complete sinfonias (P 64-D, 137-X, 147-X) and

two alternative versions of sinfonias (P 144 alt-X, 146 alt-X), and verified the authenticity of six sinfonias, one alternative version, and two marches.

In the course of our endeavor, using primary sources wherever possible, we have located and evaluated a large number of previously unstudied works. Although many of these compositions are either spurious, probably spurious, or of doubtful authenticity, we have contributed to the cause of scholarship by placing them in their proper categories.

Most important, as a result of our study of comparable works by contemporaries and successors of Pergolesi as well as the instrumental and vocal music of the composer himself, we have evolved five stylistic criteria. While three of these are of a conventional nature, two reflect unconscious patterns of compositional procedure regarding interrelationships between the elements of music. In this way, we have been able to estimate, with some degree of accuracy, the probability of authenticity of all instrumental music attributed to Pergolesi.

It is hoped that this effort, limited as it is to only a minor portion of the composer's total oeuvre, will be the start of a new era in Pergolesi scholarship, eventually encompassing all works bearing his name. A further hope: that as documentary evidence is fragmentary or inconclusive, future scholars will -- by the use of stylistic



criteria -- be able to refine and adapt this method to evaluate the probability of authenticity of works bearing the names of composers other than Pergolesi.

Appendix I

INSTRUMENTAL MUSIC OF UNKNOWN PROVENANCE  
PUBLISHED IN THE Opera omnia

INSTRUMENTAL MUSIC OF UNKNOWN PROVENANCE  
PUBLISHED IN THE Opera omnia

The following works appear in the Opera omnia as introductions to second and third acts of, and incidental music in, operas, oratorios, and intermezzi. Despite extensive examination of numerous manuscripts of Pergolesi stage works, we have been unable to locate original sources for any of these works, including the alleged "Introduzione" to Act III of Flaminio, an act for which an autograph score exists.<sup>1</sup> In the interest of completeness, we list these works here, together with their incipits and volume and pagination in the Opera omnia.

The catalogue numbers of these works are the same as the operas, oratorios, or intermezzi with which they are published, but with the addition of a diagonal slash and lower-case Roman numeral indicating the act before or in which they appear.

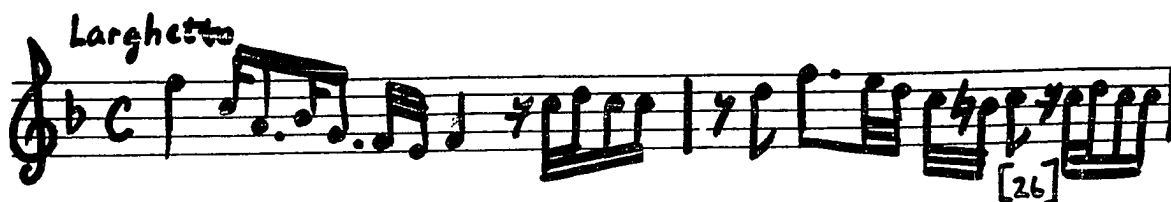
Due to the lack of original source materials, no attempt has been made to evaluate the possibility of authenticity of these works. One,

---

<sup>1</sup>I-Nc; Rari 1.6.2.8. Also see above, p. 6, footnote 9.

published as incidental music to Il maestro di musica (P 142/ii), actually consists of two excerpts from the first two movements of the Trio Sonata No. 1, composed by Domenico Gallo (P 12-X). Another, published as the Introduction to Act II of Adriano in Siria (P 140/ii), is a reprise of the aria "Prigioniera abbandonata" from Act I of the same opera, as well as a paraphrase of the principal subject of the second movement of the Sinfonia to Flaminio (P 141-A), in another key. It is possible that other works also are extracted from music published in the Opera omnia. All these works appear in piano score; pending discovery of the original sources (if any), all must remain suspect.

| Catalogue<br>Number | Title in <u>Opera omnia</u>                                             | <u>Opera omnia</u><br>Vol., Page |    |
|---------------------|-------------------------------------------------------------------------|----------------------------------|----|
| P 63/ii             | "Parte Seconda, " <u>La conversione di<br/>S. Guglielmo d'Aquitania</u> | IV                               | 50 |



|        |                                                            |     |    |
|--------|------------------------------------------------------------|-----|----|
| 140/ii | "Atto Secondo: Introduzione, " <u>Adriano<br/>in Siria</u> | XIV | 74 |
|--------|------------------------------------------------------------|-----|----|



|         |                                                          |     |     |
|---------|----------------------------------------------------------|-----|-----|
| 140/iii | "Atto Terzo: Introduzione, " <u>Adriano<br/>in Siria</u> | XIV | 122 |
|---------|----------------------------------------------------------|-----|-----|



P 141/ii "Atto Secondo," Flaminio

XII 67

*Allegro non troppo*141/iii "Atto Terzo," Flaminio

XII 118

*Allegro moderato*142/ii "Musica di Scena," Il Maestro  
di Musica

XXV 44

*Moderato*

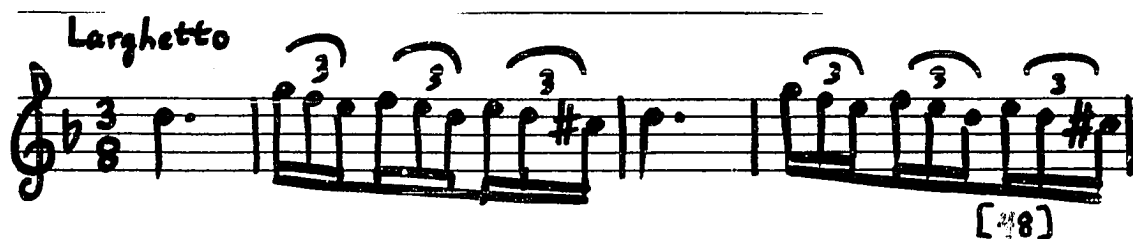
P 144/ii "Atto Secondo, " Lo frate 'nnamorato II 51



144/iii "Atto Terzo, " Lo frate 'nnamorato II 105

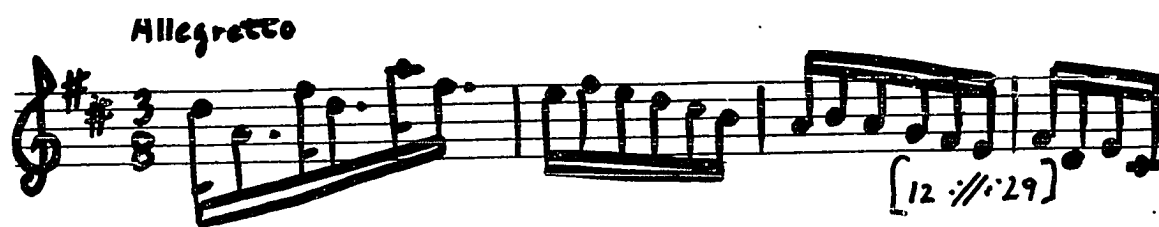


146/ii "Atto Secondo: Introduzione, " Salustia IX 66



P 146/ii [Incidental Music], Salustia

IX 91

146/iii [March], Salustia

IX 172





Appendix II

ARRANGEMENTS, POTPOURRI, AND ADAPTATIONS

## ARRANGEMENTS, POTPOURRIS, AND ADAPTATIONS

This is an alphabetical listing of all known manuscripts and editions of instrumental music based on works largely vocal, which have been attributed to Pergolesi and are not covered in the main body of this study. It appears here as an interesting adjunct to the foregoing effort, although analysis of these arrangements, potpourris, and adaptations is clearly beyond our scope. While the musical sources for most of these works are known, it has not been possible to locate them all. Where, as a consequence of the present study, the sources on which the works are based are known to be spurious, they are so indicated: (X). Apparent but unsubstantiated spuriousities are footnoted, and indicated: (S). Probable composers, when known, are given in brackets.

| Title                                                                                                    | Setting        | Based on                                                                                                                                            |
|----------------------------------------------------------------------------------------------------------|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|
| <u>Adorazione</u> , trans. Richard Falk (New York: Harmonia, [1941]).                                    | 2 v, va, vc, b |                                                                                                                                                     |
| <u>Aria di Pergolesi</u> , arr. Rafael Joseffy, rev. William Scharfenberg (New York: G. Schirmer, 1882). | pf             | The aria: <u>Tre giorni che Nina</u> (S) [Vincenzo Legrenzio Ciampi] <sup>1</sup>                                                                   |
| <u>Canzonetta napolitaine</u> by Ovide Musin (New York/Brussels: Ovide Musin, 1908).                     | v, pf          | "Ogni pena piu spietata," <u>Lo frate 'nnamorado</u> , Act I                                                                                        |
| <u>Concerto for oboe (or flute)</u> , arr. John Barbirolli (London: Oxford University Press, [1937]).    | ob (fl), orch  | I: <u>Stabat mater</u><br>II: Trio sonatas P12-23-X<br>III: <u>Se tu m'ami</u> (S) [Alessandro Parisotti] <sup>2</sup><br>IV: Trio sonatas P12-23-X |

---

<sup>1</sup>Paymer, Catalogue, P106, p. 26. See also Frank Walker, "Tre giorni son che Nina: an old controversy reopened," Musical Times, XC (December 1949) 432, and Cudworth, "Spuriousity," XII/4, 540.

<sup>2</sup>Paymer, Catalogue, P105, p. 26. See also Walker, "Forgeries," p. 305, and Hucke, MGG, X, 1055.

|                                                                                                                                                             |     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <u>Fuga di Pergolesi</u> , S-Skma<br>(2), GB-Ob                                                                                                             | org | "Amen," from<br><u>Stabat mater</u>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <u>Gavotte con variazione</u> , for<br><u>piano</u> , by Igor Stravinsky<br>(London: J. & W. Chester,<br>[1920]). [from<br><u>Pulcinella</u> ] <sup>3</sup> | pf  | I: Introduzione<br>(Sinfonia): Trio<br>sonata no. 1, I<br>(P 12-X)<br>II: Serenata: "Mentre<br>l'erbetta pasce<br>l'agnello," <u>Il</u><br><u>Flaminio</u> , Act I.<br>III: Aria: "Con queste<br>paroline," <u>Il</u><br><u>Flaminio</u> , Act I;<br>"Suo caro e dolce<br>amore," <u>Lo frate</u><br><u>'nnamorato</u> , Act<br>III; "Chi disse che<br>la femmina," <u>Lo</u><br><u>frate 'nnamorato</u> ,<br>Act II.<br>IV: Tarantella:<br>Concertino no.<br>6, IV (P 31-X)<br>V: Minuetto e Finale:<br>Minuetto: Trio<br>sonata no. 12, III<br>(P 23-X); Finale:<br>"Pupilette, fiam-<br>mette d'amore,"<br><u>Lo frate 'nnamo-</u><br><u>rato</u> , Act I. |

---

<sup>3</sup>I am indebted to Susan Kagan of the Graduate School, The City University of New York, for her findings on the derivations of the movements of Pulcinella and the instrumental works derived from that composition. The ballet, Pulcinella, was composed in 1919. It was based on material found in manuscripts given Stravinsky by Sergei Diaghilev. It appears, however, that only Parts II, III, and the finale of Part V are based on works which may be authentic.

Nina, ed. Gaston Borch  
(Boston: Oliver Ditson,  
1903).

vc, pf

See above, Aria di  
Pergolesi.

Nina, arr. Fritz Kreisler  
(vc part ed. William  
Willeke) (New York:  
Carl Fischer, [1925]).

v, vc, pf

See above, Aria di  
Pergolesi.

Nina, arr. Max Urban  
(New York: Mills, 1944).

2 v, va, vc,  
b, pf

See above, Aria di  
Pergolesi.

Nina, arr. Lorenzo Sansone  
(New York: Sansone  
Musical Instruments,  
[1951]).

band

See above, Aria di  
Pergolesi.

Ouverture, Der getrue  
Musikmeister [Il  
maestro di musica],  
arr. Arnold Schering;  
piano setting by Max  
Puttmann (Leipzig:  
D. F. Kahnt, 1925).

pf

The opening theme:



|                                                                                                                                                                                     |        |                                                |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|------------------------------------------------|
| <u>Pulcinella</u> , by Igor Stravinsky<br>(London: J. & W. Chester,<br>[1920]).<br>(Berlin: Edition russe de<br>musique, [1924]).<br>(London/New York: Boosey<br>& Hawkes, [1949]). | orch   | See above, <u>Gavotta<br/>con variazione</u> . |
| <u>Scherzino for piano</u> (London:<br>J. & W. Chester, [1920]).                                                                                                                    | pf     | See above, <u>Gavotta<br/>con variazione</u> . |
| <u>Siciliana</u> (Milan: G. Ricordi,<br>[1938]).                                                                                                                                    | v, pf  | See above, <u>Aria di<br/>Pergolesi</u> .      |
| <u>Sicilian air</u> , arr. Quinto<br>Maganini (New York:<br>Edition Musicus,<br>[1950]).                                                                                            | v, pf  | See above, <u>Aria di<br/>Pergolesi</u> .      |
| <u>Suite for violin and piano</u> , by<br>Igor Stravinsky (Berlin/<br>New York: Edition russe<br>de musique, [1926]).<br>[from <u>Pulcinella</u> ]                                  | v, pf  | See above, <u>Gavotta<br/>con variazione</u> . |
| <u>Suite italienne</u> , by Igor<br>Stravinsky, ed. S. Dushkin<br>(Berlin/New York: Edition<br>russe de musique, [1934]).<br>[from <u>Pulcinella</u> ]                              | vc, pf | See above, <u>Gavotta<br/>con variazione</u> . |
| <u>Tre giorni</u> , ed. Theobald Böhm<br>(Munich: J. Aibl, [18--]).                                                                                                                 | fl, pf | See above, <u>Aria di<br/>Pergolesi</u> .      |

Variazioni su un'arietta  
di Pergolesi, by  
Otmar Nussio (Vienna:  
Universal, 1953).

bn, pf

See above, Aria  
di Pergolesi.

Appendix III

PROSPECTUS FOR A PERGOLESI  
COMPLETE WORKS EDITION



PROSPECTUS FOR A PERGOLESÌ:  
COMPLETE WORKS EDITION

Of the sixty-three independent instrumental works evaluated in the foregoing study, we have determined that by our stylistic criteria, five are authentic (Category A) and an additional two probably authentic (Category B).<sup>1</sup> Thus, combining our two highest categories of authenticity and excluding sinfonias and other stage music, we find only seven independent instrumental works which are either authentic or probably authentic. Of these seven, only four are published in the Opera omnia, along with thirty-three others which we have found to be either doubtful, probably spurious, or spurious ascriptions to Pergolesi.

As we shall see below, there is ample evidence that these findings for the instrumental music attributed to Pergolesi are paralleled in the vocal ascriptions. There is no need at this point to belabor the

---

<sup>1</sup>See above, pp. 471-472.

numerous faults and omissions of the Opera omnia; we have amply demonstrated its deficiencies elsewhere.<sup>2</sup> What must be emphasized, however, is that errors of inclusion and omission aside, no attempt was made in that edition to reproduce the original musical texts. With the exception of the (spurious) concertini and trio sonatas, all works are arranged for piano or piano accompaniment. In operas, intermezzi, sacred and secular vocal music alike, orchestral scores are not to be found in the Caffarelli edition.

Clearly, what is needed is an entirely new critical and scholarly collected edition of the complete works of Pergolesi. The time has come for a new approach to Pergolesi scholarship, based on all available source material and using stylistic as well as documentary evidence of authenticity. It will be possible to evaluate the probability of authenticity of all works bearing Pergolesi's name on lines formulated in the foregoing study. Only works falling into our Categories A and B (authentic and probably authentic) will be published, in their original settings.

Regarding sources, we are more fortunate in the vocal music attributed to Pergolesi than we are in the instrumental, for there are

---

<sup>2</sup>See above, pp. 4-5. Also see Paymer, Catalogue, p. ix.

existing autographs.<sup>3</sup> However, even in this regard, pitfalls are present. Many manuscripts cited in the literature as autographs are modern forgeries.<sup>4</sup> We must carefully ascertain which of the available sources for each work are most reliable. Of course, where an autograph is preserved, that will be our principal source. Secondary sources, normally manuscript copies, will be consulted, when available, to amplify or corroborate the musical text of the principal source.

In most cases, however, as with the instrumental music, only secondary sources exist. These manuscripts must be weighed as to reliability, using philological principles similar to those employed in Joseph Haydn Werke.<sup>5</sup>

Although all available external evidence will be taken into consideration, it will undoubtedly be necessary, as it was with the instrumental music, to evaluate the probability of authenticity of many questionable works on the basis of stylistic evidence. Checklists of

---

<sup>3</sup>See above, p. 6, footnote 9.

<sup>4</sup>Ibid.

<sup>5</sup>"Guidelines for contributors," a translation of "Richtlinien für die Mitarbeiter," Joseph Haydn Werke, ed. Bruce C. MacIntyre, prepared by members of the Haydn seminar, The City University of New York Graduate School, 1975.

positive, rare, and negative characteristics can be formulated for the various genres. Comparative values of percentages of similar activity should prove fruitful in evaluating the probability of authenticity of questionable works. The concept of the Pergolesi style as a synthesis of elements, together with the way these elements are used in phrase formation, are also useful.

By these methods, we should eliminate a large number of works attributed to Pergolesi from the proposed edition. On the basis of evidence we have gathered elsewhere, a tentative list of works to be included -- by no means complete, and by no means consisting only of works of proven authenticity -- would include the following:<sup>6</sup>

#### DRAMATIC

##### Four opere serie:

|       |                              |
|-------|------------------------------|
| P 146 | <u>Salustia</u>              |
| P 143 | <u>Il prigionier superbo</u> |
| P 140 | <u>Adriano in Siria</u>      |
| P 145 | <u>L'Olimpiade</u>           |

---

<sup>6</sup>Adapted from Paymer, Catalogue, and from Marvin E. Paymer, "Works," in the article "Pergolesi," Grove's dictionary of music and musicians (6th ed., ed. Stanley Sadie, London: Macmillan, in press).

## Two commedie musicale:

- P 144      Lo frate 'nnamorado  
 P 141      Il Flaminio

## Two intermezzi:

- P 137      La serva padrona  
 P 138      La contadina astuta (Livieta e  
                  Tracollo)

## One dramma sacro:

- P 63      Li prodigi della divina grazia  
                  nella conversione di San  
                  Guglielmo d'Aquitania

## SACRED VOCAL

- P 46      Mass (Kyrie-Gloria), D, three versions  
 P 45      Mass (Kyrie-Gloria), F, four versions  
 47  
 P 66      Confitebor  
 P 38      Credo (D)  
 P 51      Deus in adjutorium  
 P 68      Dixit Dominus (D)  
 P 52      In coelestibus regnis  
 P 53      In hac die quam decora  
 P 65      Laudate pueri  
 P 75      Salve regina (a)  
 P 76      Salve regina (c)  
 P 77      Stabat mater (f)

## SECULAR VOCAL

## Six cantate da camera:

- P 114      Lontananza (Dalsigre ahi mia Dalsigre)  
 P 110      L'addio (Luce degli occhi miei)

- P 117      Segreto tormento (Chi non ode  
                 e chi non vede)  
P 115      Orfeo (Nel chiuso centro)  
P 116      Ritorno (Questo è il piano, questo  
                 è il rio)  
P 401      Della città vicino, D-MÜs

## Two chamber duets:

- P 121      Tu resterai mia cara  
P 119      Mo che te stregno

## Miscellany:

- P 450      Forty-two solfeggi for two voices, I-Nc  
                 Sixty-four solfeggi for three voices, I-Nc  
P 451      One solfeggio with harpsichord accom-  
                 paniment, I-Nc  
P 452      Venerabilis barba cappucinatorum, Scherzo  
                 fatto ai Cappuccini di Pozzuoli,  
                 A-Wn, D-Mbs, GB-Lbm, I-Mc, I-Nc

## INSTRUMENTAL

- P 36-B      Concerto (Bb), solo.v, 2 v, va, bc  
P 240-A      Concerto (C), 2 hpd, 2 v, va, b, US-AA  
P 2-A      Sonata (F), org  
P 11-A      [Sonata] "Sinfonia" (F), vc, bc  
P 231-A      Sonata (G), v, bc, GB-Ckc; movement II  
                 1-A      as Sonata (A), hpd  
P 232-B      Trio (Bb), 2 v, bc, I-Nc

Besides the works listed above, numerous manuscripts of unpublished vocal works remain to be evaluated. In particular, there are

many arias and sacred settings which have never been examined.

Quite possibly, previously unknown authentic works will be discovered.

As an adjunct to the edition, a critical commentary similar in design to the Kritische Berichte of Joseph Haydn Werke<sup>7</sup> will state principal and secondary sources, discuss other sources not used in the edition, explain deviations from the sources, and give other pertinent observations. The commentary for each entry will consist of three divisions: sources, remarks, and variants.

Obviously, a task of this magnitude cannot be done singlehandedly. The special problem of authenticity in Pergolesi research will make it necessary to establish guidelines for inclusion of a given work in the edition.

As for editorial procedure, the watchword will be faithfulness to the musical text of the original source materials. Editorial increments and modifications will be clearly indicated by employment of devices such as brackets and parentheses.

While the details remain to be worked out, these brief remarks give some indication of the scope and method which we propose for this venture. As the foregoing study indicates, despite the seemingly

---

<sup>7</sup>"Guidelines," Haydn, pp. T-26-32.

overwhelming number of manuscripts bearing Pergolesi's name, the actual number of authentic works is relatively small. While twenty-six volumes were required for the Opera omnia, surely far fewer will be needed to contain the complete works of Pergolesi, even allowing for the use of full score throughout (as against the predominant employment of piano-vocal score in the Opera omnia). A tentative estimate of the number of volumes required follows:

|                                            |                   |
|--------------------------------------------|-------------------|
| Opere serie                                | 4 volumes         |
| Commedie musicale                          | 2                 |
| Intermezzi                                 | 1                 |
| Dramma sacro                               | 1                 |
| Masses                                     | 2                 |
| Motets, Psalms,<br>Sequences,<br>Antiphons | 1                 |
| Cantate da camera                          | 1                 |
| Arias, Duets                               | 1                 |
| Didactic works                             | 1                 |
| Instrumental works                         | 1                 |
| TOTAL                                      | <u>15</u> volumes |

A body of works of this size is certainly an impressive accomplishment for a composer who was favored with only seven years of artistic activity. However, if all works ascribed to Pergolesi,



including spurious, probably spurious, and doubtful compositions in all genres, were to be collected, they would doubtless require a "complete works edition" of at least seventy volumes. Surely the time has come to rectify the results of over two hundred years of false attributions, and to make available in their original settings the authentic works of this enormously gifted and influential composer.



## BIBLIOGRAPHY

## A. Books and Articles

- Boetticher, Wolfgang. "Giovanni Battista Pergolesi." Enciclopedia della musica. Edited by Claudio Sartori. Milan: G. Ricordi & Co., 1964, III, 404-409.
- Botstiber, Hugo. Geschichte der Ouvertüre und der freien Orchesterformen. Leipzig: Breitkopf & Härtel, 1913.
- Boyer, C. "Notices sur la vie et les ouvrages de Pergolesi." Mercure de France (Paris) July, 1772, p. 191.
- Brook, Barry S. The Breitkopf thematic catalogue: the six parts and sixteen supplements 1762-87. New York: Dover, 1966.
- Brook, Barry S. Musicology and the computer: musicology 1966-2000, a practical program: three symposia. New York: The City University of New York, 1970.
- Brook, Barry S. "Sturm und Drang and the romantic period in music." Studies in Romanticism, IX/4 (Fall, 1970) 269-284.
- Brook, Barry S. "The symphonie concertante: its musical and sociological bases." International review of the aesthetics and sociology of music, VI/1 (1975) 8-27; 114-125.
- Burney, Charles. A general history of music from the earliest ages to the present period (1776). Second edition, with critical and historical notes by Frank Mercer. New York: Harcourt Brace, 1935. 2 vols.

- Churgin, Bathia, ed. The symphonies of G. B. Sammartini. Cambridge: Harvard University Press, 1968. 2 vols.
- Clayton, Humphrey. "Three string quartets attributed to Pergolesi." Music and Letters, XIX (1938) 453-459.
- Contant d'Orville, André Guillaume. Histoire de l'opéra bouffon, contenant les jugements de toutes les pièces qui ont paru depuis sa naissance jusqu'à ce jour. Amsterdam/Paris: 1768. 2 vols.
- Cudworth, Charles L. "Notes on the instrumental works attributed to Pergolesi," Music and Letters, XXX/4 (October, 1949) 321-328.
- Cudworth, Charles L. "Pergolesi, Ricciotti and the Count of Bentinck," Kongressbericht der Internationale Gesellschaft für Musikwissenschaft. Fifth congress (Utrecht, 1952) pp. 127-131.
- Cudworth, Charles L. "Ye olde spuriousity shoppe." Notes, XII/1 (1954) 25-40; XII/4 (1955) 540-541.
- Cudworth, Charles L. "Book review, Vincent Duckles, Minnie Elmer, and Pierluigi Petrobelli, 'Thematic catalogue of a manuscript collection of eighteenth century Italian instrumental music in the University of California, Berkeley.'" The Galpin Society Journal, XVIII (1965) 141.
- Davidsson, Åke. Catalogue of the Gimo Collection of Italian manuscript music in the university library at Uppsala. Uppsala: Universit Bibliotek, 1963.
- de Brosses, Charles. Lettres familières écrites d'Italie en 1739 et 1740. Second edition by M. R. Colomb. Paris: Didier, 1858.
- Degrada, Francesco. "Le Messe di Giovanni Battista Pergolesi: Problemi di cronologico e d'attribuzione." Analecta Musicologica: Studien zur Italienisch-Deutschen Musikgeschichte, III, edited by Friedrich Lippmann. Köln/Graz: Böhlau, 1965, 65-79.

Degrada, Francesco. "Alcuni falsi autografi pergolesiani," Rivista Italiana di Musicologia, 1/1 (1966) 32-48.

Degrada, Francesco. "Giovanni Battista Pergolesi: catalogo della opere." La Musica: Part I, Enciclopedia storica, ed. Guido Gatti and Alberto Basso. Turin: Tipografia sociale turinese, 1966, III, 733.

Degrada, Francesco. "Uno sconosciuto intermezzo di Giovanni Battista Pergolesi," Collectanea historiae musicae, IV. Florence: Olschki, 1966, 79-91.

Della Corte, Andrea. "Pergolesi." La Musica, edited by Guido M. Gatti and Alberto Basso. Part I, Enciclopedia storica. Turin: Tipografia sociale turinese, 1966, III, 725-733.

Dent, Edward J. "Pergolesi." Grove's dictionary of music and musicians. Third edition, edited by H. C. Colles. London: 1927-28, IV, 103-107.

Di Giacomo, S., editor. Pubblicazioni dell'associazione dei musicologi italiani: catalogo delle opere musicali Città di Napoli. Biblioteca Oratoriana dei Filippini. Parma: Associazione dei musicologi italiani, 1918.

Downes, Edward O. D. "The neapolitan tradition in opera." Report of the eighth congress of the I.M.S. New York: Bärenreiter, 1961, I, 277-284.

Duckles, Vincent, Elmer, Minnie, and Petrobelli, Pierluigi. Thematic catalogue of a manuscript collection of eighteenth century Italian music in the University of California, Berkeley. Berkeley/Los Angeles: University of California, 1963.

Einstein, Alfred. A short history of music. First American edition. New York: Knopf, 1937.

Eitner, Robert. Biographisch-Bibliographisches Quellen-Lexikon. 2. verbesserte Auflage. Graz: Akademische Druck- u. Verlagsanstalt, 1959, VII, 366-371.

Fétis, François-Joseph. "Pergolesi." Biographie universelle des musiciens et bibliographie générale de la musique. Second edition. Reprint of Paris edition of 1873-80. Brussels: Culture and Civilisation, 1963, VI, 484-489.

Fischer, Wilhelm. "Instrumentalmusik von 1750-1828." Handbuch der Musikgeschichte. Second edition, edited by Guido Adler. Berlin/Wilmersdorf: H. Keller, 1930, pp. 795-833.

Florimo, Francesco. La scuola musicale di Napoli e i suoi conservatori. Naples: V. Morano, 1880-82. 4 vols.

Grétry, André Ernest Modeste. Mémoires, ou essais sur la musique. Paris: Imprimerie de la république, [1797]. 3 vols. First published 1789.

Grimm, F. W. von. Correspondance littéraire, philosophique et critique. Paris: 1877.

Haber, Audrey and Runyon, Richard B. General statistics. Second edition. Reading, Mass.: Addison-Wesley, 1974.

Hawkins, John. A general history of the science and practice of music. London: T. Payne, 1776. 5 vols.

Heartz, Daniel. "Critical years in european musical history; 1740-60." Report of the tenth congress of the I.M.S. Ljubljana: 1967, pp. 160-185.

Hell, Helmut. Die neapolitanische Opernsinfonie in der ersten Hälfte des 18. Jahrhunderts, N. Porpora-L. Vinci-G. B. Pergolesi-L. Leo-N. Jommelli. Tutzing: Hans Schneider, 1971.

Helm, Ernest Eugene. Music at the court of Frederick the Great. Norman, Okla.: University of Oklahoma, 1960.

Hoel, Paul G. Elementary statistics. New York/London: John Wiley, 1960.

Hucke, Helmut. "Die neapolitanische Tradition in der Oper." Report of the eighth congress of the I.M.S. New York: Bärenreiter, 1961, I, 252-276.

- Hucke, Helmut. "Pergolesi." Die Musik in Geschichte und Gegenwart. Herausgegeben von Friedrich Blume. Kassel/Basel: Bärenreiter, 1962, X, 1047-1063.
- Hucke, Helmut. "Pergolesi." Grove's dictionary of music and musicians. Edited by Stanley Sadie. London: Macmillan, in press.
- Johansson, Cari. "From Pergolesi to Gallo by the numericode system." Svensk tidskrift for musikforskning (1975/2) pp. 67-68.
- Kamien, Roger J. The opening sonata-allegro movements in a randomly selected sample of solo keyboard sonatas published in the years 1742-75 (inclusive). Ph.D. dissertation. Princeton University, 1964.
- Landon, H. C. Robbins. "Problems of authenticity in eighteenth century music." Instrumental music: a conference at the Isham Memorial Library, May 4, 1957. Edited by David G. Hughes. Cambridge: Harvard University Press, 1959, pp. 32-65.
- LaRue, Jan. Guidelines for style analysis. New York: W. W. Norton, 1970.
- LaRue, Jan. "Mozart or Dittersdorf." Mozart-Jahrbuch 1971/72. pp. 40-49.
- Livingston, Herbert S. The Italian overture from A. Scarlatti to Mozart. Ph.D. dissertation, University of North Carolina, 1952.
- MacIntyre, Bruce C., editor. "Guidelines for contributors," a translation of "Richtlinien für die Mitarbeiter," Joseph Haydn Werke. Prepared by members of the Haydn seminar, The City University of New York Graduate School, 1975.
- Margadonna, Michele. Pergolesi. Milan: G. Ricordi & Co., 1961.
- Newman, William S. The sonata in the classic era. Chapel Hill: University of North Carolina, 1963.

- Newman, William S. The sonata in the baroque era. Third edition. New York: W. W. Norton, 1972.
- Faisley, William J. "Identifying the unknown communicator in painting, literature and music: the significance of minor encoding habits." Journal of Communication, XIV (1964) 219-237.
- Paymer, Marvin E. Giovanni Battista Pergolesi: a thematic catalogue of the Opera omnia with an appendix listing omitted compositions. Hillsdale, N. Y.: Pendragon Press, 1976.
- Paymer, Marvin E. "Works," in the article "Pergolesi." Grove's dictionary of music and musicians. Sixth edition, edited by Stanley Sadie. London: Macmillan, in press.
- "Pergolesi: Een concert voor twee cembali ontdekt." Nieuwe Rotterdamische Courant. Sunday, 18 June, 1939, p. 2.
- Prota-Giurleo, U. I teatri di Napoli nel '600, la commedia e le maschere. Naples: 1962.
- Radiciotti, Giuseppe. Pergolesi. Revised edition. Milan: Treves, 1935.
- Radiciotti, Giuseppe. Giovanni Battista Pergolesi Leben und Werke. Herausgegeben von Antoine Cherbuliez. Zürich/Stuttgart: Pan-Verlag, 1954.
- Riemann, Hugo. Handbuch der Musikgeschichte, vol. II, Parts 1-3, 2nd ed. Edited by Alfred Einstein. Leipzig: Breitkopf & Härtel, 1920-22.
- Riemann, Hugo. "Pergolesi," Musik-Lexikon. Twelfth revised edition. Herausgegeben von Wilibald Gurlitt. Mainz: B. Schott's Söhne, 1961, II, 386-387.
- Robinson, Michael F. Naples and neapolitan opera. Oxford: Clarendon, 1972.
- Rosen, Charles. The classical style: Haydn, Mozart, Beethoven. New York: W. W. Norton, 1972.

- Saint-Foix, Georges de. "Pergolesi (1710-36)." Rivista Musicale Italiana, XLI (1937) 24-30.
- Schwartz, Judith Leah. Phrase morphology in the early classic symphony. Ph.D. dissertation, New York University, 1973.
- Stover, Edwin L. The instrumental chamber music of Giovanni Battista Pergolesi. Ph.D. dissertation, Florida State University, 1964.
- Ulrich, Homer. Chamber music. New York: Columbia University Press, 1948.
- Ulrich, Homer. Chamber music. Second edition. New York: Columbia University Press, 1966.
- Villarosa, Carlo Antonio de Rosa, marchese di. Memorie dei compositori di musica del regno di Napoli. Naples: Stamperia reale, 1840.
- Walker, Frank. "Two centuries of Pergolesi forgeries and mis-attributions." Music and Letters, XXX/4 (October, 1949) 297-321.
- Walker, Frank. "Tre giorni son che Nina: an old controversy reopened." Musical Times, XC (December 1949) 432-435.
- Walker, Frank. "Pergolesiana." Music and Letters, XXXII (July, 1951) 295-296.
- Walker, Frank. "Pergolesi." Grove's dictionary of music and musicians. Fifth edition, edited by Eric Blom. New York: 1954, VI, 626-634.
- Wolff, Hellmuth Christian. "The fairy-tale of the neapolitan opera." Studies in eighteenth-century music: a tribute to Karl Geiringer. London: George Allen and Unwin, 1970, pp. 405-407.



## B. M u s i c

Only editions cited in Part I are listed here.  
 Not listed are the numerous editions of  
 instrumental works which will be found in  
 Chapter VIII, the Thematic Inventory.

Pergolesi, Giovanni Battista. La serva padrona. Herausgegeben von Karl Geiringer. Vienna: Wiener Philharmonischer Verlag, 1925. [full score]

Pergolesi, Giovanni Battista. Livietta e Tracollo. Edited by Filippo Caffarelli. Rome: gli amici della musica da camera, 1961.

Pergolesi, Giovanni Battista. Opera omnia. Edited by Filippo Caffarelli. Rome: gli amici della musica da camera, 1940-42. 26 vols.

Pergolesi, Giovanni Battista. Sei concertini per strumenti ad arco. Edited by Filippo Caffarelli. Rome: gli amici della musica da camera, 1958.

Pergolesi, Giovanni Battista. Sinfonia G-Dur. Edited by Hermann Ernst Koch for the Pergolesigesellschaft. Munich: Wunderhornverlag, 1910.

Pergolesi, Giovanni Battista. Sonata in fa maggiore per pianoforte. Edited by Carlo Zecchi and Hans Fazzari. Milan: Carisch, 1968.

Pergolesi, Giovanni Battista. Stabat mater. Edited by Alfred Einstein. London: Ernest Eulenburg, 1927. [full score]