

distinguishing marks.²⁹ More recently attention has been focused on such refinements as dynamics markings, instrumental specifications, florid passagework and relative structural freedom.³⁰ These differences from the canzona are all valid.

However, certain similarities between the early sonata and the ricercar have been overlooked. Like the organ ricercar of his predecessors, Gabrieli's ensemble sonata usually (a) opens with the rhythmic figure $\text{♩} \text{♩} \text{♩}$, (b) uses stepwise motives, (c) has no metre changes and (d) is either monothematic or has imitative qualities characteristic of the Bassano-style fantasia. The sonata is not, like the ricercar, imitative throughout; here the influence of the canzona is justifiably alleged. It would be an exaggeration to say that the sonata sprouted from the ricercar, but it does appear circumstantially that the sonata came to replace the ricercar in the liturgy.³¹ The ricercar had disappeared from the published repertory of living Venetians by 1600, but the liturgy was unchanged and presumably still required a slow, serious work to take its place. Thus, Praetorius may have pointed to the features that were indeed the most significant. Perhaps by accident, most of the instrumental pieces in the 1597 volume follow vocal works suited to Vespers.

One of the gems of the 1615 volume is the Sonata No. 18 a 14, K86, which represents a grey area between the Bassano fantasia and the ostinato sonata. In the imitative opening section, the first choir introduces theme A, the second choir in its turn introduces theme B and the third restates A. The B theme is a mutation of 'Sol sol la sol fa mi', used in K69 and K88, and it is presented over the A theme. A C theme is introduced in the second section, and all three themes are quoted in various guises. However, the A theme, in various rhythmic configurations, is retained in the lowest performing part throughout the work (Ex. 13). Another variation on bithematic development occurs in Sonatas Nos. 19 a 15 (duplicated in Kassel MS 2^o-59^c) and 20 a 22 (K87, 88). Here, as in many polychoral canzonas, some choirs use only one

²⁹ *Syntagma Musicum* (Wolfenbüttel, 1619), facs. edn. with notes by E. Bernulli, 3 vols., Leipzig, 1916, iii.22 (incorrectly labelled p. 24).

³⁰ E. D. Crocker, 'Introductory Study of the Italian Canzona for Instrumental Ensembles and of Its Influence upon the Baroque Sonata', doctoral dissertation, Radcliffe College, 1943, pp. 375-83.

³¹ See the chart on p. 23.

Ex. 13. Gabrieli: (a, b, c) the principal themes of the Sonata No. 18 a 14, K86 (1615) and (d) their recombination in a later section of the work.

theme, some only a second, in interior portions of the work. The bithematic and trithematic ideas used in Gabrieli's works are developed in various ways throughout the next century.

A special place in Gabrieli's repertory is occupied by the 'Sonata for Three Violins', K89, because it excludes instruments of alto and tenor range and because it includes a basso continuo part that is not a *basso seguente* (there being no bass member of the ensemble to follow).³² This kind of arrangement seems a

³² An optional 'Basso se piace', roughly similar to the 'Basso per l'organo' part, is provided. This suggests that it was not standard practice at this time to reinforce a keyboard continuo with a bass ensemble instrument.