

Suonata decima

Pirro Albergati

Edited by Thomas D. Dunn

Grave

The first system of the musical score consists of four staves. From top to bottom, they are: Violino I (treble clef), Violino II (treble clef), Tiorba o violoncello (bass clef), and Organo (bass clef). The music is in a common time signature (C) and a key signature of one flat (B-flat). The Violino I part features a complex melodic line with many sixteenth notes and slurs. The Violino II part has a simpler, more rhythmic line. The Tiorba o violoncello and Organo parts provide a harmonic accompaniment with a steady bass line. Below the organ part, there are fingering numbers: 6 7, 6 5, 4 3, 5 6, 6, and 7 5 #.

The second system of the musical score consists of four staves. From top to bottom, they are: VI. I (treble clef), VI. II (treble clef), Tba. o vc. (bass clef), and Org. (bass clef). The VI. I part has a melodic line with a triplet of eighth notes at the beginning and a dashed line indicating a slur. The VI. II part has a rhythmic line with many sixteenth notes. The Tba. o vc. and Org. parts provide a harmonic accompaniment. Below the organ part, there are fingering numbers: ♯, b6, b5, b4, 3, 6, 5, [♯]6, [6]4, and #3.

Allegro

VI. I

VI. II

Tba. o vc.

Org.

5

8

11

[b5] 4 #3 6

[b5] [b] 5 #6 # 6 7 6 # 6 4 #3

14

VI. I

VI. II

Tba. o vc.

Org.

♯ 6 ♯ 5 4 ♯3 ♯

17 **Grave**

VI. I

VI. II

Tba. o vc.

Org.

6 7 6 5 4 3 5 6 6 7 5 ♯

19

VI. I

VI. II

Tba. o vc.

Org.

♯ 6 5 4 3 6 5 [♯]6 [6]4 ♯3 6 7 ♯6 ♯

Allegro

23

VI. I

VI. II

Tba. o vc.

Org.

6

26

VI. I

VI. II

Tba. o vc.

Org.

#

[45]

6 7 6

29

VI. I

VI. II

Tba. o vc.

Org.

5 5 [4]6 4 #3

6

The image displays a musical score for measures 32 through 38 of a piece by P. Albergati. The score is arranged in three systems, each containing four staves: Violin I (VI. I), Violin II (VI. II), Trombone or Viola (Tba. o vc.), and Organ (Org.).

- Measure 32:** VI. I has a dotted quarter note followed by eighth notes. VI. II has a sixteenth-note pattern. Tba. o vc. and Org. have a similar rhythmic pattern. Fingerings for the Organ are indicated as 5, 6, 5, #6, #, and 4.
- Measure 35:** VI. I has a quarter note followed by eighth notes. VI. II has a quarter note followed by eighth notes. Tba. o vc. and Org. have a sixteenth-note pattern. Fingerings for the Organ are indicated as 4, 6, 7, 6, #, 6, 5, 4, #3, and 4.
- Measure 38:** VI. I has a sixteenth-note pattern. VI. II has a quarter note followed by eighth notes. Tba. o vc. and Org. have a sixteenth-note pattern. Fingerings for the Organ are indicated as 6, 4, #, 6, 4, and #3.

40

VI. I

VI. II

Tba. o vc.

Org.

p

p

p

p

4 #3 4 #3

Grave

42

VI. I

VI. II

Tba. o vc.

Org.

f

f

f

f

4 #3 # 6

45

VI. I

VI. II

Tba. o vc.

Org.

7 6 # b b6 5
4 3

The image displays a musical score for P. Albergati's *Suonata decima*, *Suonate a due Violini. Opera seconda (1683)*, edited by T. D. Dunn in 2017. The score is presented in three systems, each with four staves: Violin I (VI. I), Violin II (VI. II), Trombone or Viola (Tba. o vc.), and Organ (Org.).

System 1 (Measures 49-52): The key signature is one flat (B-flat). Measure 49 is marked with a '49'. The organ part includes figured bass notation: ♯, 7, ♯. A fermata is placed over the final note of measure 52.

System 2 (Measures 53-60): Measure 53 is marked with a '53'. The tempo marking **Allegro** appears above the staff. A double bar line is present after measure 56. The organ part includes figured bass notation: 6, 7, 6, ♯. The time signature changes to 3/4 after measure 56.

System 3 (Measures 57-60): Measure 57 is marked with a '57'. The organ part includes figured bass notation: ♯, 6.

The image displays a musical score for measures 61 through 69 of P. Albergati's *Suonata decima*. The score is arranged in three systems, each containing four staves: Violin I (VI. I), Violin II (VI. II), Trombone or Viola (Tba. o vc.), and Organ (Org.).

- Measure 61:** The Violin parts play a melodic line with eighth and sixteenth notes. The Tba. o vc. and Org. parts provide a harmonic accompaniment with quarter and eighth notes. The Organ part includes fingering indications: [4]5 and [4]5.
- Measure 65:** The Violin parts have more rests, while the Tba. o vc. and Org. parts continue with rhythmic patterns. The Organ part has a sharp sign (#) below it.
- Measure 69:** The Violin parts play a more active melodic line. The Tba. o vc. and Org. parts continue with their accompaniment. The Organ part has a sharp sign (#) below it.

The image displays a musical score for measures 73 through 81 of P. Albergati's *Suonata decima*. The score is arranged in three systems, each containing staves for Violin I (VI. I), Violin II (VI. II), Trombone or Viola (Tba. o vc.), and Organ (Org.).

- Measure 73:** The Violin parts feature a rhythmic pattern of eighth and sixteenth notes. The Trombone/ Viola and Organ parts provide a harmonic accompaniment with quarter notes.
- Measure 77:** The Violin parts continue with similar rhythmic patterns. The Trombone/ Viola and Organ parts maintain the accompaniment.
- Measure 81:** The Violin parts show a change in rhythm, with some notes beamed together. The Trombone/ Viola and Organ parts continue with quarter notes.

Below the Organ staff, there are several figured bass notations: 6, ♮, #, ♮, ♮, ♮, #, 6, ♮, [♮5], and [♮5].

85

VI. I

VI. II

Tba. o vc.

Org.

6 # 5 #6 7

89

VI. I

VI. II

Tba. o vc.

Org.

6

93

VI. I

VI. II

Tba. o vc.

Org.

6

The image displays a musical score for measures 96 through 108 of P. Albergati's *Suonata decima*. The score is arranged in three systems, each containing four staves: Violin I (VI. I), Violin II (VI. II), Trombone or Viola (Tba. o vc.), and Organ (Org.).

Measure 96: The key signature has one sharp (F#). The Violin parts play a rhythmic pattern of eighth notes. The Trombone/ Viola and Organ parts play a simple harmonic accompaniment of quarter notes. A fingering [4 5] is indicated for the Organ part.

Measure 102: The key signature changes to two flats (Bb, Eb). The Violin parts continue with their rhythmic pattern. The Trombone/ Viola and Organ parts play a simple harmonic accompaniment of quarter notes. A flat (b) is indicated for the Organ part.

Measure 108: The key signature remains two flats. The Violin parts continue with their rhythmic pattern. The Trombone/ Viola and Organ parts play a simple harmonic accompaniment of quarter notes. A flat (b) is indicated for the Organ part.

114

VI. I

VI. II

Tba. o vc.

Org.

#6 6 #6 [#]7 6 6 [#] #

120

VI. I

VI. II

Tba. o vc.

Org.

6 # 7 #6 ♯ # 7 #6

126

VI. I

VI. II

Tba. o vc.

Org.

7 #6 [#] [#] ♯

The image displays a musical score for measures 132 through 144 of a sonata by P. Albergati. The score is arranged in three systems, each containing four staves: Violin I (VI. I), Violin II (VI. II), Trombone or Viola (Tba. o vc.), and Organ (Org.).

- Measure 132:** The first system. VI. I and VI. II play melodic lines with rests. Tba. o vc. and Org. play a steady bass line of quarter notes.
- Measure 138:** The second system. VI. I has a fermata over the first measure. VI. II continues the melodic line. Tba. o vc. and Org. play a more active bass line with eighth notes. A dynamic marking of *f* is present.
- Measure 144:** The third system. VI. I has a fermata over the first measure. VI. II continues the melodic line. Tba. o vc. and Org. play a steady bass line of quarter notes.

Measure numbers 132, 138, and 144 are indicated at the beginning of their respective systems. A rehearsal mark $\sharp 5$ is located above measure 138. Fingerings (6, #, 6, 6, 6, 6) are indicated below the Organ staff in the second system.

167

VI. I

VI. II

Tba. o vc.

Org.

6 #5

171

VI. I

VI. II

Tba. o vc.

Org.

7 6 # 7 6 7 #6 # #

175

VI. I

VI. II

Tba. o vc.

Org.

[p] p [p] p

4 #3 # [p] 4 #3 [#]

EDITORIAL REPORT

Source

Suonate a due violini col suo basso continuo per l'organo, et un'altro à beneplacito per tiorba, ò violoncello. Del conte Pirro Albergati. Opera seconda. In Bologna per Giacomo Monti. 1683.

4 partbooks: Violino Primo, Violino Secondo, Tiorba ò Violoncello, Organo.

GB-Ob (compl.), *I-Bc* (compl.).

RISM A/I A 603, Sartori I-II 1683c.

The complete exemplar of Albergati's *Suonate* now in the Museo internazionale e biblioteca della musica di Bologna is the primary source for this edition.

Editorial Remarks

Although the works in Opus 2 are simply called *suonate* they may be considered *suonate da chiesa* due to the specification of *Organo* as one of the continuo instruments. The *Tiorba ó Violoncello* partbook appears to be the same as that for the organ. The continuo figures would be useful for the theorbo player.

Performance Notes (Thomas D. Dunn and Jeffrey Kurtzman)

In contrast with the instrumental repertoire from the early seventeenth century, works from the latter part of the century have a greater abundance of tempo markings for sections in different meters and styles. Albergati uses five tempo indications in these pieces: Grave, Adagio, Lento, Allegro, and Presto. The distinctions between the first three could stem from subtle differences in melodic materials.

Continuo figures in later seventeenth century works are much more plentiful than in works from earlier decades; Albergati, however, is somewhat inconsistent in his instructions to the continuo player(s). In some sections of the Opus 2 sonatas there is almost an overabundance of figures, but in other places important figures are missing and must be supplied from the context.¹

Figures in the continuo are most often indicators of the harmony to be played; however, especially at cadences, a figure may simply indicate the movement of an upper part for the information of the accompanist (who would be playing from a single part-book without visual

¹ Sources regarding continuo practice in Albergati's sonatas that performers may wish to consult are Francesco Gasparini, *L'armonico pratico al cimbalo* of 1708 and Johann David Heinichen, *Der Generalbass in der Composition*, 1728. Gasparini's treatise is available in an English translation by Frank S. Stillings *The Practical Harmonist at the Harpsichord* (New Haven: Yale School of Music, 1963); a detailed study in English of Heinichen's treatise is George J. Buelow, *Thorough-Bass Accompaniment according to Johann David Heinichen* (Berkeley and Los Angeles, 1966). Significant excerpts from both treatises are found in F.T. Arnold, *The Art of Accompaniment from a Thorough-Bass*, vol. 1 (New York: Dover Publications, 1965). Very useful for both theorbists and keyboard players is Nigel North, *Continuo Playing on the Lute, Archlute, and Theorbo* (Bloomington: Indiana University Press, 1987). See also, especially for general stylistic and aesthetic considerations, Peter Croton, *Performing baroque music on the lute and theorbo* (California: San Bernardino, 2017), 195-211.

reference to the other parts). Cadences will quite regularly involve $\frac{5}{4}$ -3 and 4-3 suspensions; the resolution of all forms of 4-3 suspensions is better left to the upper part and not doubled by the continuo. 7-6 suspensions typically result from the movement of the bass under a sustained note in an upper voice and should not include the fifth in the harmony. In minor mode pieces, Albergati often omits figures indicating the major mode at final cadences. Gasparini instructs that the resolved third of a cadence is always major. This rule would have applied not only to final cadences, but most cadences delineating distinct sections of a composition, and even to interior cadences, depending on the context and how the parts continue. In fact, Albergati clearly assumes that interior cadences in minor tonalities will be major, since those interior cadences he specifically wants to be minor, he indicates with the necessary continuo figuration.

The violin parts in these sonatas often move in ranges well above the basso continuo, and the filling out of the harmony should fall in between these extremes. The continuo may double the octave and fifth of its harmony, but not the third or dissonances and should not duplicate the melody of the violins unless explicitly indicated by the notation. Gasparini recommends playing as many consonances as possible, which may include doubling the principal harmonic notes of the upper parts, but how many consonances will depend on the judgment of the continuo player and the register of the violins. In those passages where the continuo bass is in the upper part of the bass clef and one or both of the violins are in a low register, the continuo should still not rise above the soloist if at all possible.

In rapidly moving basses, it is not appropriate to change harmonies on every note, but rather according to the larger harmonic rhythm. Bass notes on the third and leading tone of the tonality are harmonized by first inversion triads, as are bass notes raised by an accidental sharp. In the organ the rule against consecutive fifths and octaves need not be strictly observed when the accompaniment doubles consonances in the left hand, since they can be considered the crossing of inner parts. The theorbist may need to re-strike sustained harmonies rather than let the sound die away altogether.

There are a few places in this piece where the continuo instruments function as momentary soloists (mm. 65, 68, 69, 74, 105, 108, 110) and need not necessarily be harmonized. However, in m. 69, 74, 108-110 the continuo instruments are in antiphonal dialogue with the two violins, who play in thirds. It would be appropriate to add a third above the written notes in the continuo parts in these measures.

CRITICAL NOTES Violino Primo (Vl. I), pp. 22-23; Violino Secondo (Vl. II), pp. 22-23; Tiorba, o violoncello (Tba. o vc.), pp.22-23; Organo (Org.), pp.22-23.

M. 4, Vl. I: slur is over nn. 4-5 in source.

M. 5, Tba. o vc., Org.: 4 sharp 3 figure spans nn. 4 and 5 in source.

M. 28, Tba. o vc., Org.: n. 3 has cautionary natural in source.

M. 29, Tba. o vc., Org.: 6 over n. 2, 5 over n. 3 in source.

M. 80, Vl. I: n. is a quarter in source.

M. 116, Tba. o vc., Org.: sharp in 6 figure under n. 2 may be printer's error in source. If so, then editorial sharp in front of 7 figure under note 1 of m. 117 may be disregarded as can editorial sharp for VI. II n. 3.

M. 168, Tba. o vc., Org.: n. 1 is g in source.