

## Suonata sesta

Pirro Albergati

Edited by Thomas D. Dunn

Grave

Violino I

Violino II

Tiorba o violoncello

Organo

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6 4 6 5 7

VI. I

VI. II

Tba. o vc.

Org.

5

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

9

VI. I

VI. II

Tba. o vc.

Org.

b 6 6

13

VI. I

VI. II

Tba. o vc.

Org.

6 6 5 4 [#]3

17

VI. I

VI. II

Tba. o vc.

Org.

b 7 6 6 7 4 [#]3

The image displays a musical score for two violins (VI. I and VI. II), tuba or viola (Tba. o vc.), and organ (Org.). The score is divided into three systems, each starting with a measure number (21, 24, and 27). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The notation includes various note values, rests, and phrasing slurs. Fingerings are indicated by numbers 1-5 for the right hand and b, 6, 7 for the left hand. The organ part is written in the bass clef.

21

VI. I

VI. II

Tba. o vc.

Org.

b 6 5 6 5

24

VI. I

VI. II

Tba. o vc.

Org.

7 6 7 6 7 6 5

27

VI. I

VI. II

Tba. o vc.

Org.

6 6 b

The image displays a musical score for measures 30 through 36 of P. Albergati's *Suonata sesta*. 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 30:** VI. I has a half note G4, a half note A4, and a half note B4. VI. II has a half note G4, a half note A4, and a half note B4. Tba. o vc. and Org. have a half note G3.
- Measure 31:** VI. I has a half note A4, a half note B4, and a half note C5. VI. II has a half note G4, a half note A4, and a half note B4. Tba. o vc. and Org. have a half note G3.
- Measure 32:** VI. I has a half note B4, a half note C5, and a half note D5. VI. II has a half note G4, a half note A4, and a half note B4. Tba. o vc. and Org. have a half note G3.
- Measure 33:** VI. I has a half note C5, a half note D5, and a half note E5. VI. II has a half note G4, a half note A4, and a half note B4. Tba. o vc. and Org. have a half note G3.
- Measure 34:** VI. I has a half note D5, a half note E5, and a half note F5. VI. II has a half note G4, a half note A4, and a half note B4. Tba. o vc. and Org. have a half note G3.
- Measure 35:** VI. I has a half note E5, a half note F5, and a half note G5. VI. II has a half note G4, a half note A4, and a half note B4. Tba. o vc. and Org. have a half note G3.
- Measure 36:** VI. I has a half note F5, a half note G5, and a half note A5. VI. II has a half note G4, a half note A4, and a half note B4. Tba. o vc. and Org. have a half note G3.

Below the Organ staff, there are fingering numbers: 7 6 7 6 5 for measures 30-32, 7 6 7 6 7 6 5 for measures 33-35, and 7 4 [#] 3 for measure 36.

39

VI. I

VI. II

Tba. o vc.

Org.

*p*

*p*

6

*p*

42

VI. I

VI. II

Tba. o vc.

Org.

**Allegro**

6 5 4 [#]3

46

VI. I

VI. II

Tba. o vc.

Org.

6 6

The image displays a musical score for measures 50 through 60 of P. Albergati's *Suonata sesta*. 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 50:** The first system. VI. I and VI. II play a melodic line with slurs. Tba. o vc. and Org. play a bass line with slurs. Fingering numbers 6 7 7 6 5 6 6 7 6 5 6 6 6 are written below the organ staff.

**Measure 54:** The second system. VI. I and VI. II play a melodic line with slurs. Tba. o vc. and Org. play a bass line with slurs. Fingering numbers # [6/3] 6 7 7 6 5 6 7 6 # are written below the organ staff.

**Measure 58:** The third system. VI. I and VI. II play a melodic line with slurs. Tba. o vc. and Org. play a bass line with slurs. Fingering numbers 6 7 # 5 7 6 6 6 are written below the organ staff.

64

VI. I

VI. II

Tba. o vc.

Org.

6 6 7 # 4 6 6 5

70

VI. I

VI. II

Tba. o vc.

Org.

5 6 7 5

76

VI. I

*p* *f*

VI. II

*p* *f*

Tba. o vc.

Org.

5 6 6 7 4 5 b6 7 5 b 5 7 6 6

The image displays three systems of musical notation for a piece by P. Albergati. Each system includes staves for Violin I (VI. I), Violin II (VI. II), Tuba or Viola (Tba. o vc.), and Organ (Org.).

- System 1 (Measures 82-85):** The organ part features a repeating eighth-note pattern with fingerings 6, 6, 6 indicated below the staff.
- System 2 (Measures 86-89):** The organ part has a more complex pattern with fingerings #, 7, 6, 4, 5, 3 indicated below the staff.
- System 3 (Measures 90-93):** The organ part consists of a simple dotted-note pattern with fingerings 6, 6, 6 indicated below the staff.



The image displays a musical score for two violins (VI. I and VI. II), tuba or violin/celesta (Tba. o vc.), and organ (Org.). The score is divided into three systems, each starting with a measure number: 93, 97, and 101. The key signature is one flat (B-flat major or D minor). The first system (measures 93-96) features a rhythmic pattern of eighth notes in the violins and a steady bass line of dotted half notes in the Tba. o vc. and Org. The second system (measures 97-100) shows a change in the violin parts, with VI. I playing a melodic line and VI. II playing a more active line. The Tba. o vc. and Org. continue with a similar bass line. The third system (measures 101-104) returns to a rhythmic pattern similar to the first system. Fingerings are indicated by numbers 6, 7, 5, 4, and 3. A chord symbol  $[\#] \frac{5}{3}$  is present in the organ part at measure 100.

The image displays a musical score for a sixteenth-century sonata. It is organized into three systems, each containing four staves. The instruments are Violin I (VI. I), Violin II (VI. II), Trombone or Viola (Tba. o vc.), and Organ (Org.). The first system begins at measure 105. The second system begins at measure 109. The third system begins at measure 113 and includes a tempo change to **Adagio** at measure 117. The score features various musical notations such as treble and bass clefs, a key signature of two flats, and figured bass notation (6, 7/5, 6) for the organ part. The organ part is written in a style characteristic of the period, with figures placed below the notes. The **Adagio** section is marked with a 6/4 time signature.

117

VI. I

VI. II

Tba. o vc.

Org.

7 6 6 5  
4 [#] 3

**Lento**

121

VI. I

VI. II

Tba. o vc.

Org.

126

VI. I

VI. II

Tba. o vc.

Org.

5 6

131

VI. I

VI. II

Tba. o vc.

Org.

6 #6 6 7 4 3 6

140

VI. I

VI. II

Tba. o vc.

Org.

6 7 7 6 6 6 4 [#] 5

150

VI. I

VI. II

Tba. o vc.

Org.

The image displays a musical score for measures 159 through 176 of a piece by P. Albergati. The score is arranged in three systems, each containing four staves. The instruments are Violin I (VI. I), Violin II (VI. II), Trombone or Viola (Tba. o vc.), and Organ (Org.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. Measure numbers 159, 168, and 176 are indicated at the beginning of their respective systems. The notation includes various rhythmic values, slurs, and ornaments. Fingerings are indicated by numbers 7, 6, and 5 in the organ part at measures 159 and 168, and 4 [#]3 at measure 176. The organ part features a prominent bass line with a steady eighth-note accompaniment.

The image displays a musical score for measures 184 through 197 of P. Albergati's *Suonata sesta*. 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 184:** VI. I and VI. II play a sixteenth-note pattern, starting *p* and becoming *f* later in the measure. Tba. o vc. and Org. play a similar pattern, also starting *p* and becoming *f*. Organ fingering: 4 [#] 3 #6.

**Measure 190:** VI. I has a rest, VI. II plays a sixteenth-note pattern starting *f*. Tba. o vc. and Org. play a sixteenth-note pattern.

**Measure 197:** VI. I and VI. II play a sixteenth-note pattern, starting *p*. Tba. o vc. and Org. play a sixteenth-note pattern, starting *p*. Organ fingering: 6 7 #6 6 6 4 3 6 p 6 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 *suonata* they may be considered *suonate da chiesa* due to the specification of *Organo* as one of the continuo instruments. The *Tiorba, ó Violoncello* part and the organ part are identical, the thorough-bass figures included. 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.<sup>1</sup>

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

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<sup>1</sup> 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.

information of the accompanist (who would be playing from a single part-book without visual 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.

The opening *Grave* of this piece is filled with suspensions of every type and several 4 figures. Gasparini suggests that doubling the fourth and sixth in the organist's left hand produces a good effect, but the major third must not be played in the resolution. In the *Allegro*, mm. 48-57, the continuo instruments engage in contrapuntal interplay with the violins and don't require any further harmonization. In mm. 68-73 the continuo instruments play a short figure antiphonally with the violins. The two violins are in thirds, and it would be appropriate for the continuo instruments to harmonize their antiphonal figures with thirds in the same manner. In mm. 79-115, the violins frequently descend into their low register, while the continuo lines are typically in the upper part of the bass clef. In these passages harmonization may be unnecessary or should be thin so as not to obscure the violin lines with too many harmony notes above them. The continuo should not double such low violin lines at the octave. In mm. 98-100 and 129-130 the continuo instruments function as the soloists and don't require harmonization.



**CRITICAL NOTES**

Violino Primo (VI. I), pp. 14-15; Violino Secondo (VI. II), pp. 14-15; Tiorba o violoncello (Tba. o vc.), pp.14-15; Organo (Org.), pp.14-15.

M. 3, VI. II: n. is dotted whole note in source.

M. 11, VI. I: n. is whole note in source.

M. 13, VI. II: single slur over nn.1-6

M. 43, VI. I: n. is whole note followed by a whole rest in source.

M. 70, Tba. o vc., Org.: n. 1, dot missing in source.

M. 81, VI. II: beats 1-3, rest missing in source.

M. 82, Tba. o vc., Org.: nn. are A, B-flat in source. Changed to F, G in this edition to avoid parallel fifths with VI. I.

M. 94, VI. I: n. 4 notehead missing in source

M. 114, VI. II: n. 4 missing in source.

M. 116, Tba. o vc., Org.: tempo marking is "Allegro"

M. 120, VI. II: n. missing dot in source.

M. 121, org.: "Lento" is missing.

Mm. 121-end: Although there are many measures in 6/8 in this section the initial indication of 3/8 has been adopted for the entire section. VI. I, VI. II: slurs are inconsistent in source with respect to similar melodic figures. In general, slurring in VI. I has been adopted for VI. II.

M. 155, Tba. o vc., Org.: extra dotted quarter note in source.

M. 171, VI. II: nn. 2-5 are e"-flat – d" – c" – b'-flat in source. Changed in this edition so as to avoid parallel fifths with VI. I.