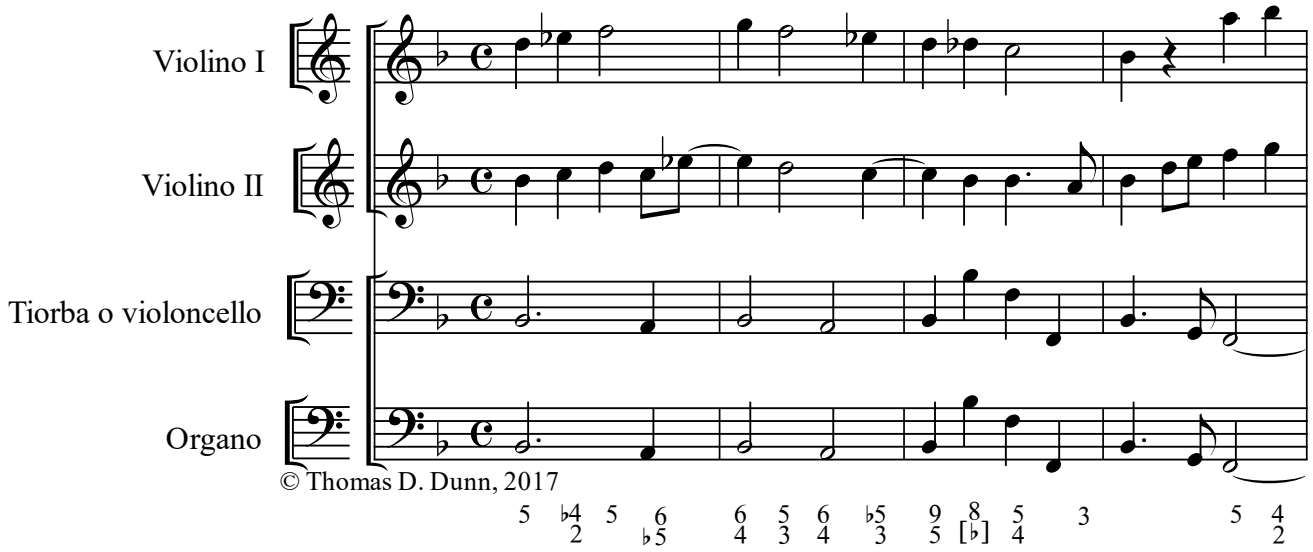
Suonata Settima

Pirro Albergati
Edited by Thomas D. Dunn

Grave



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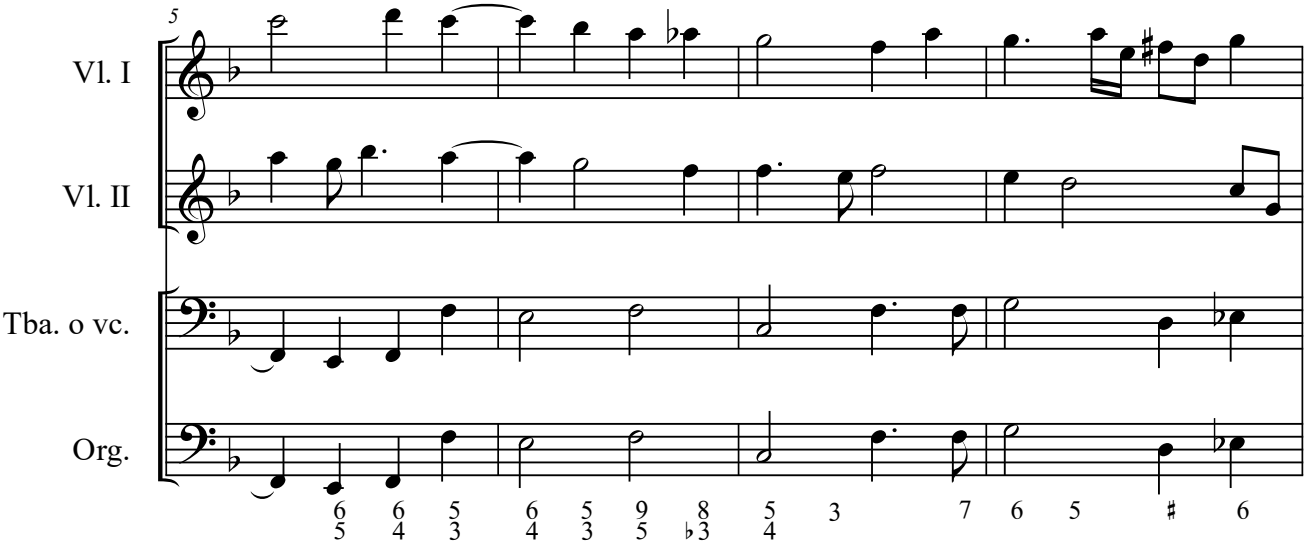
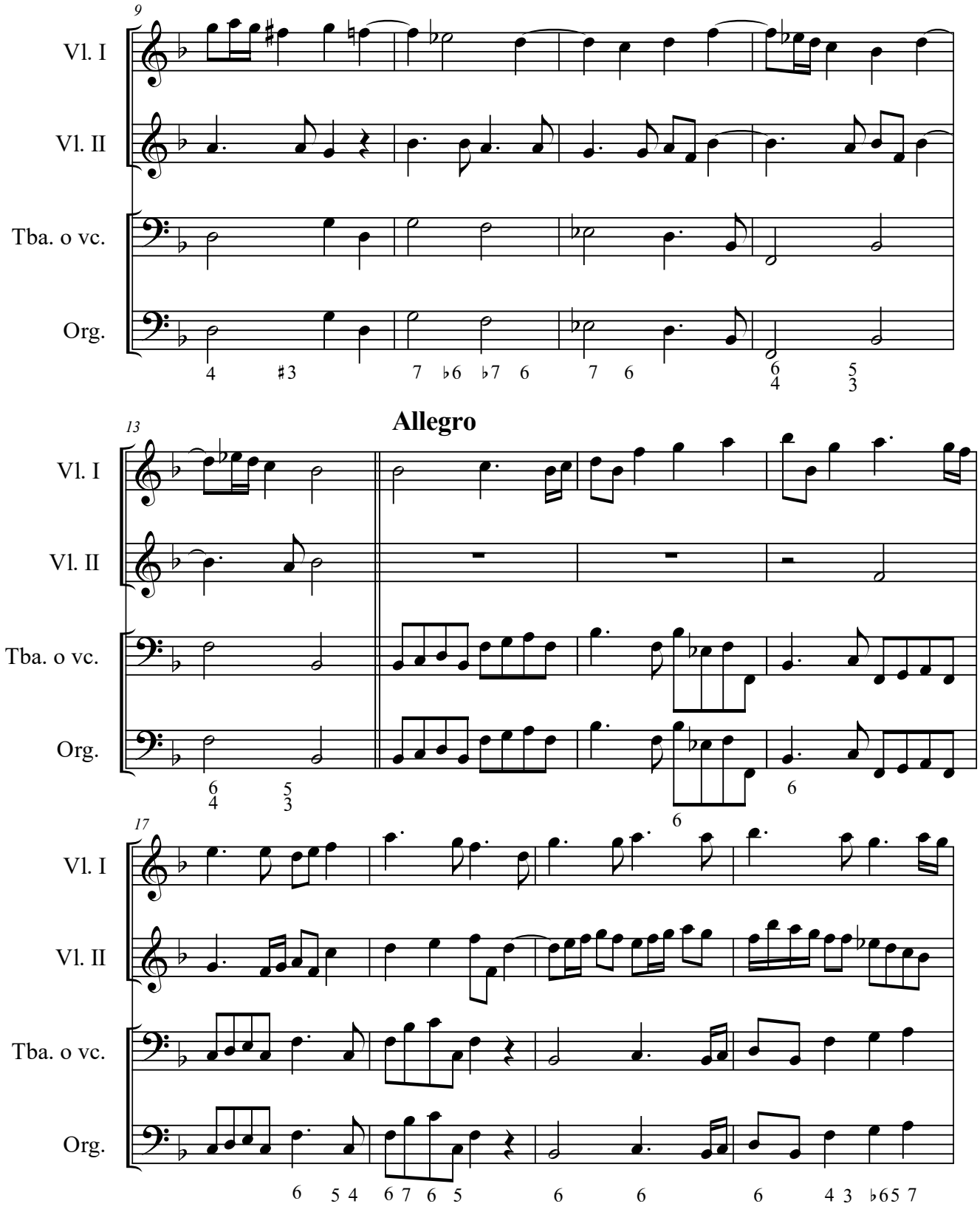
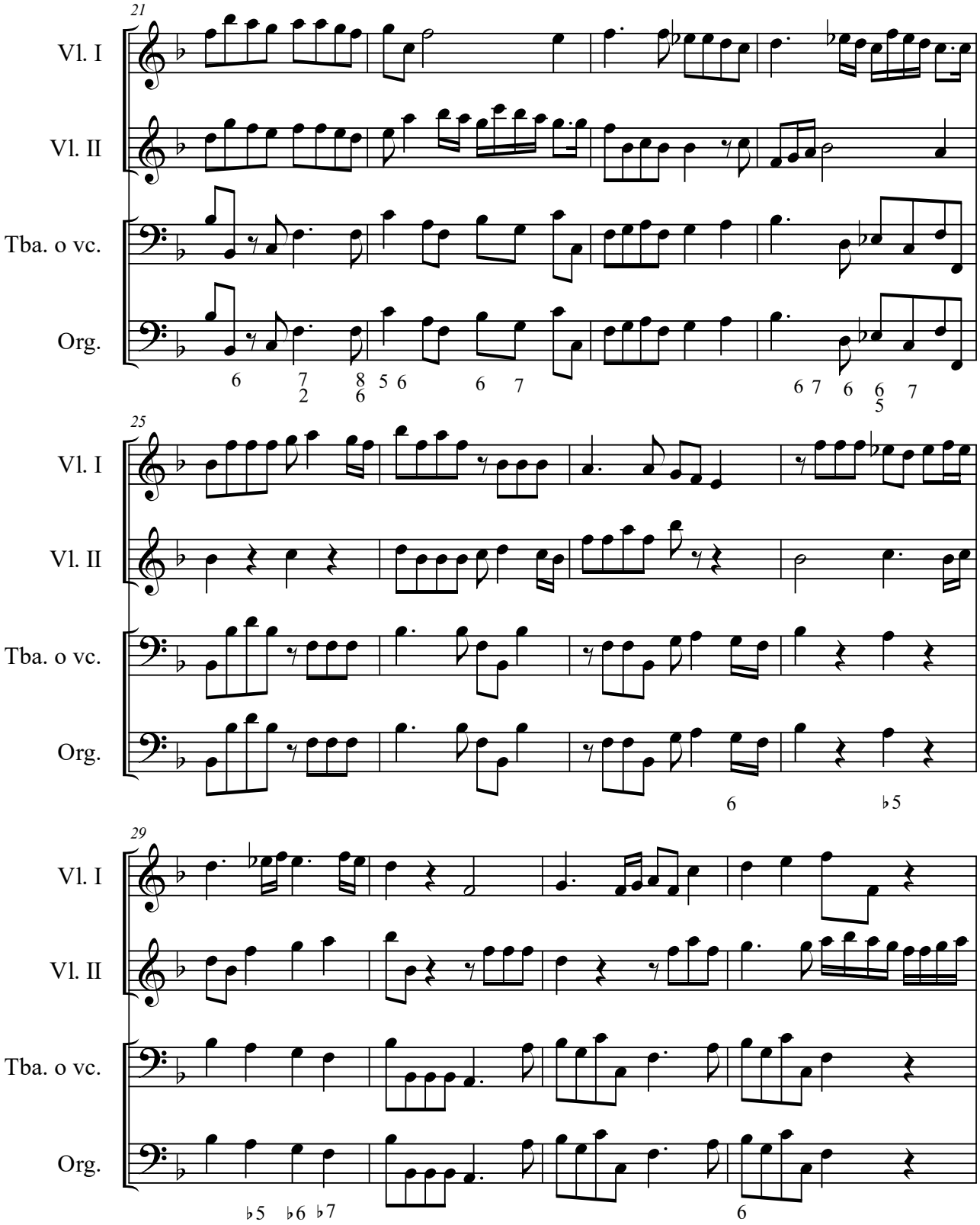
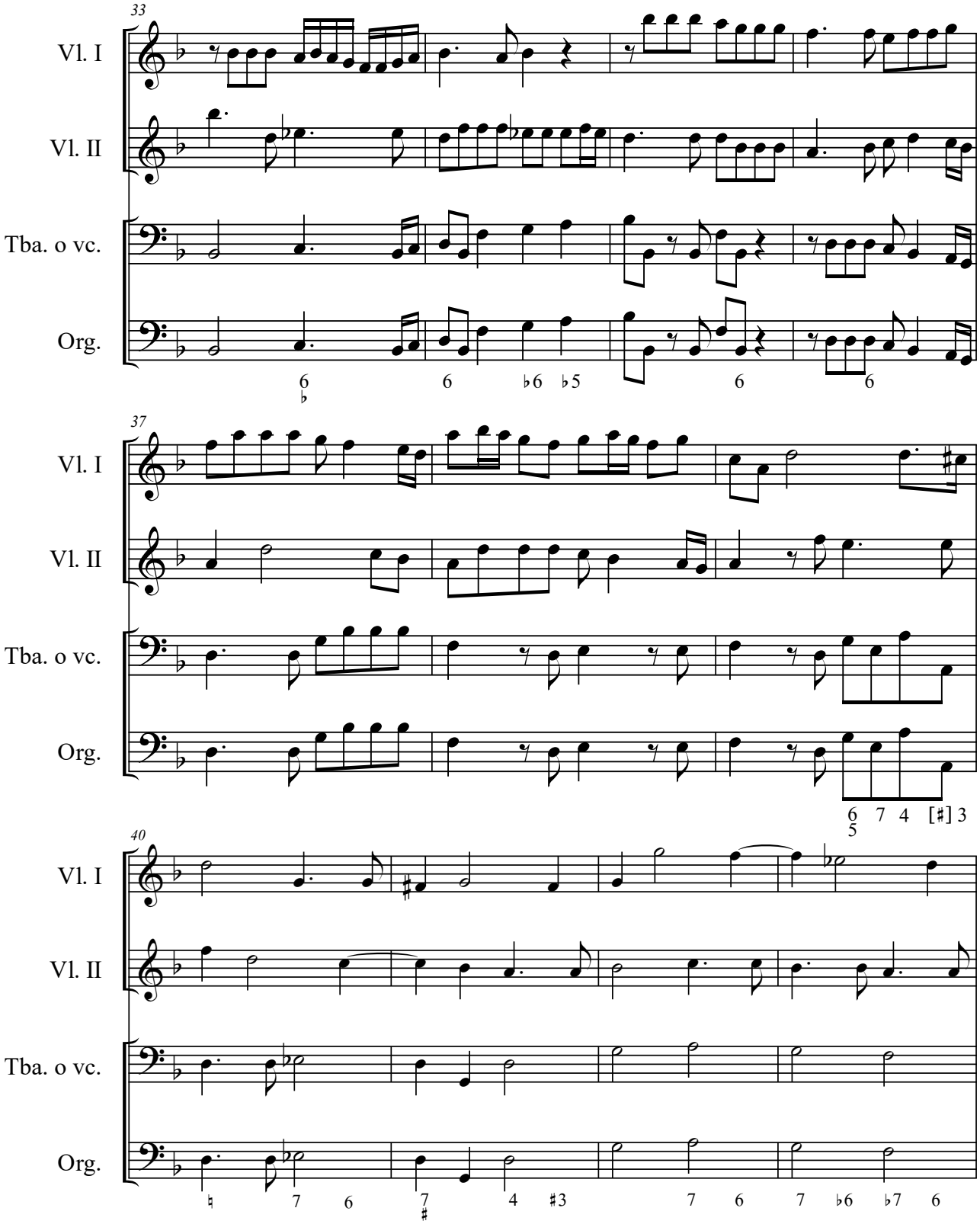
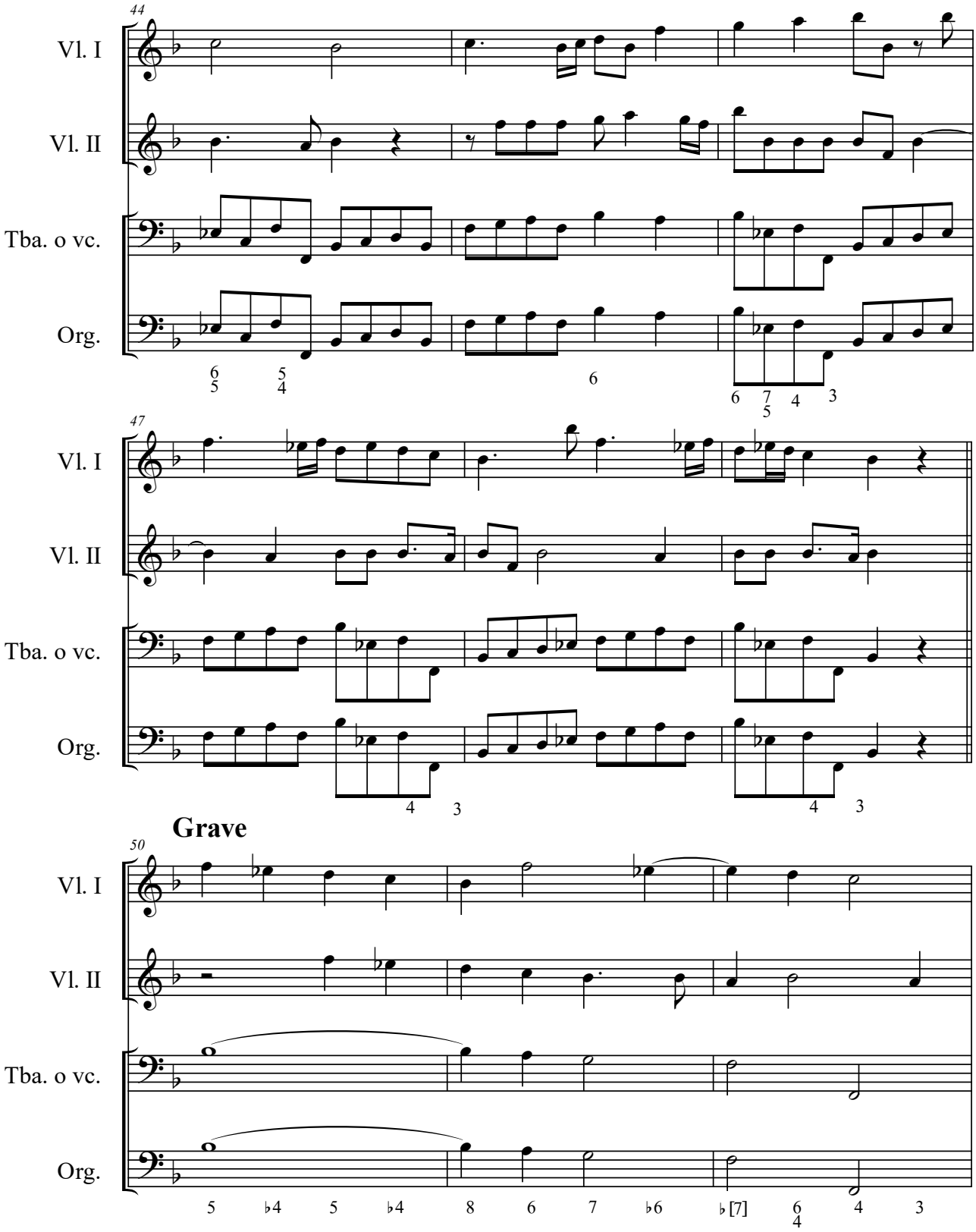
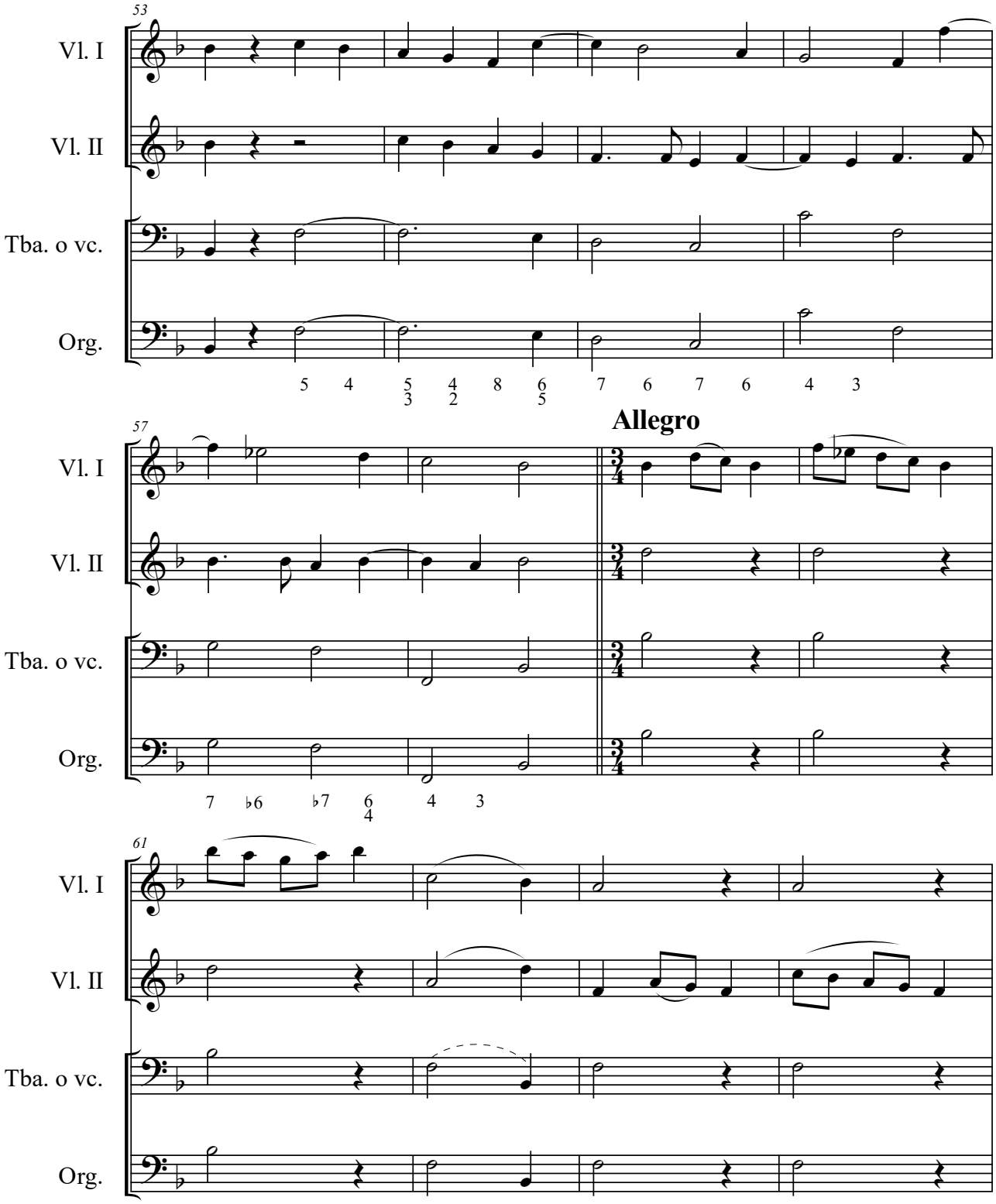


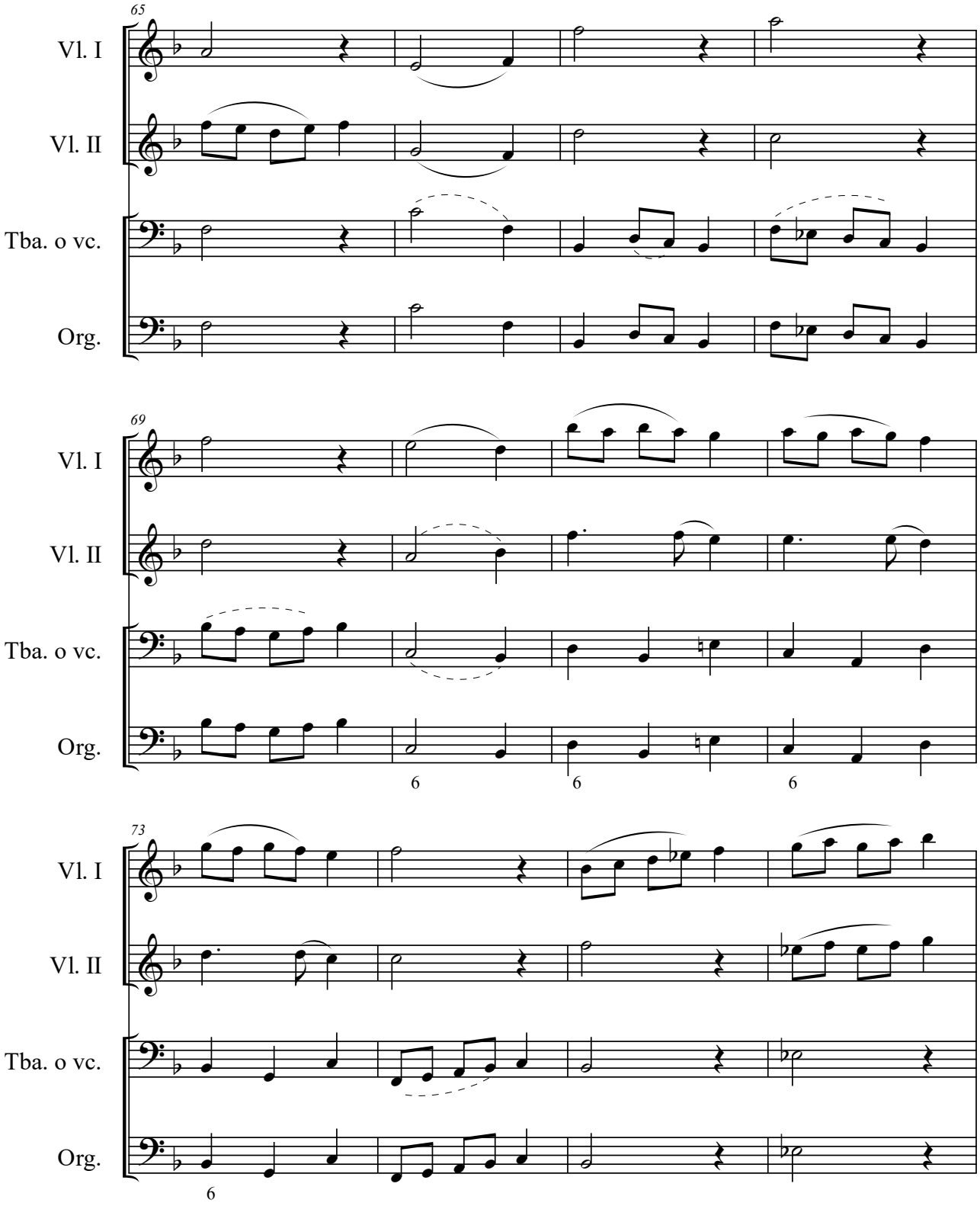

9
Vl. I
Vl. II
Tba. o vc.
Org.
Allegro
13
17

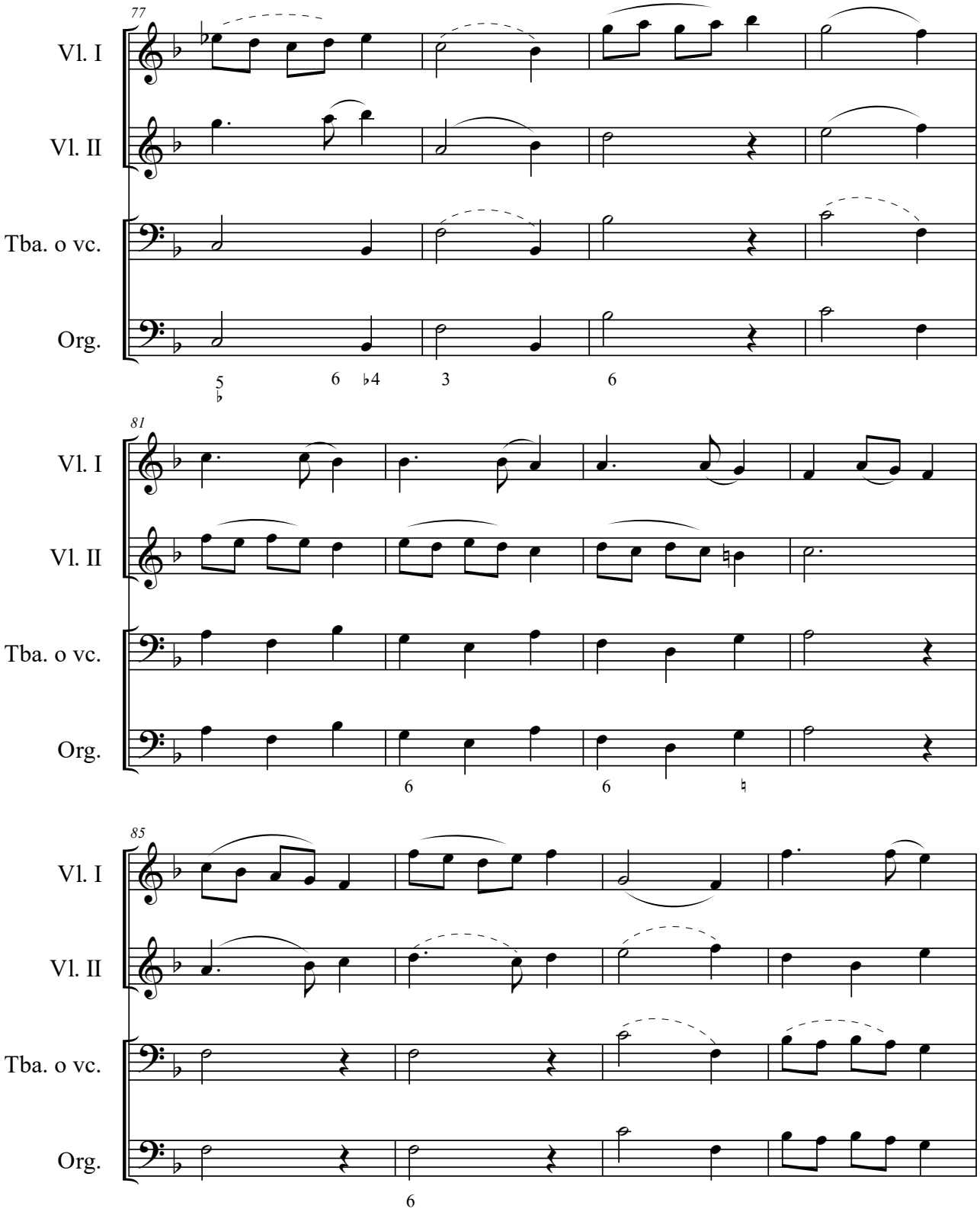

21
Vl. I
Vl. II
Tba. o vc.
Org.
25
29

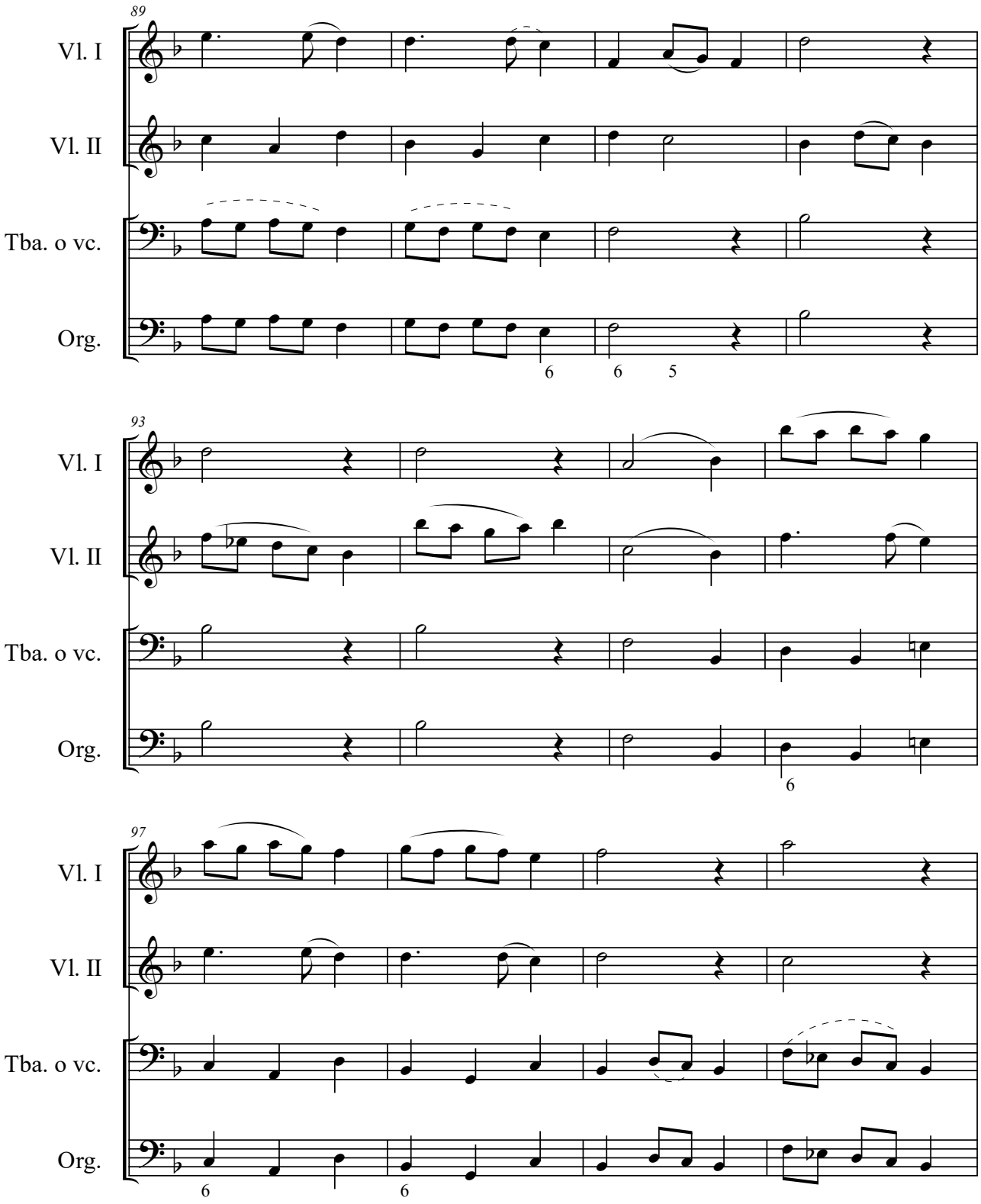

33
Vl. I
Vl. II
Tba. o vc.
Org.
37
40

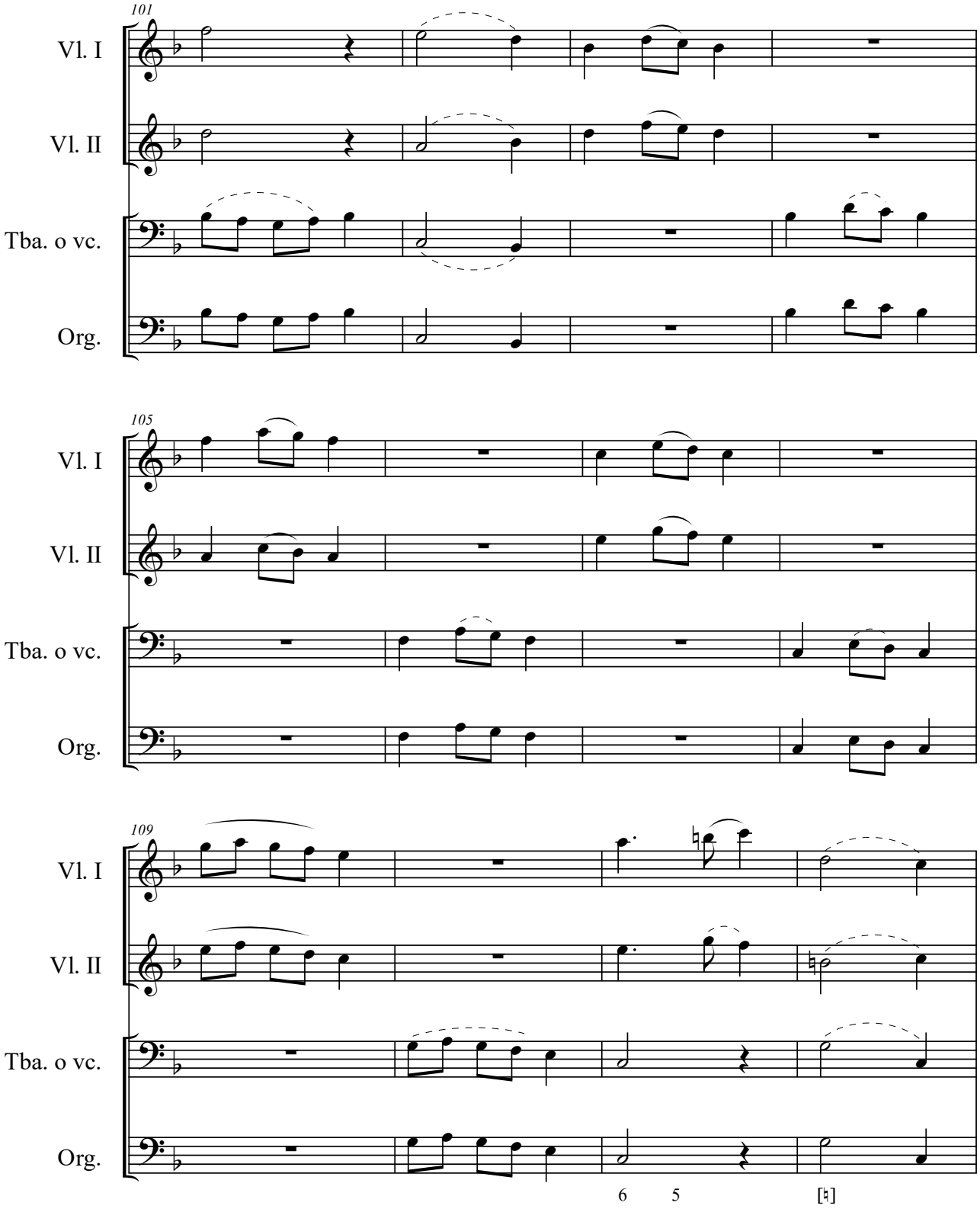

44
Vl. I
Vl. II
Tba. o vc.
Org.
47
Vl. I
Vl. II
Tba. o vc.
Org.
Grave
50
Vl. I
Vl. II
Tba. o vc.
Org.

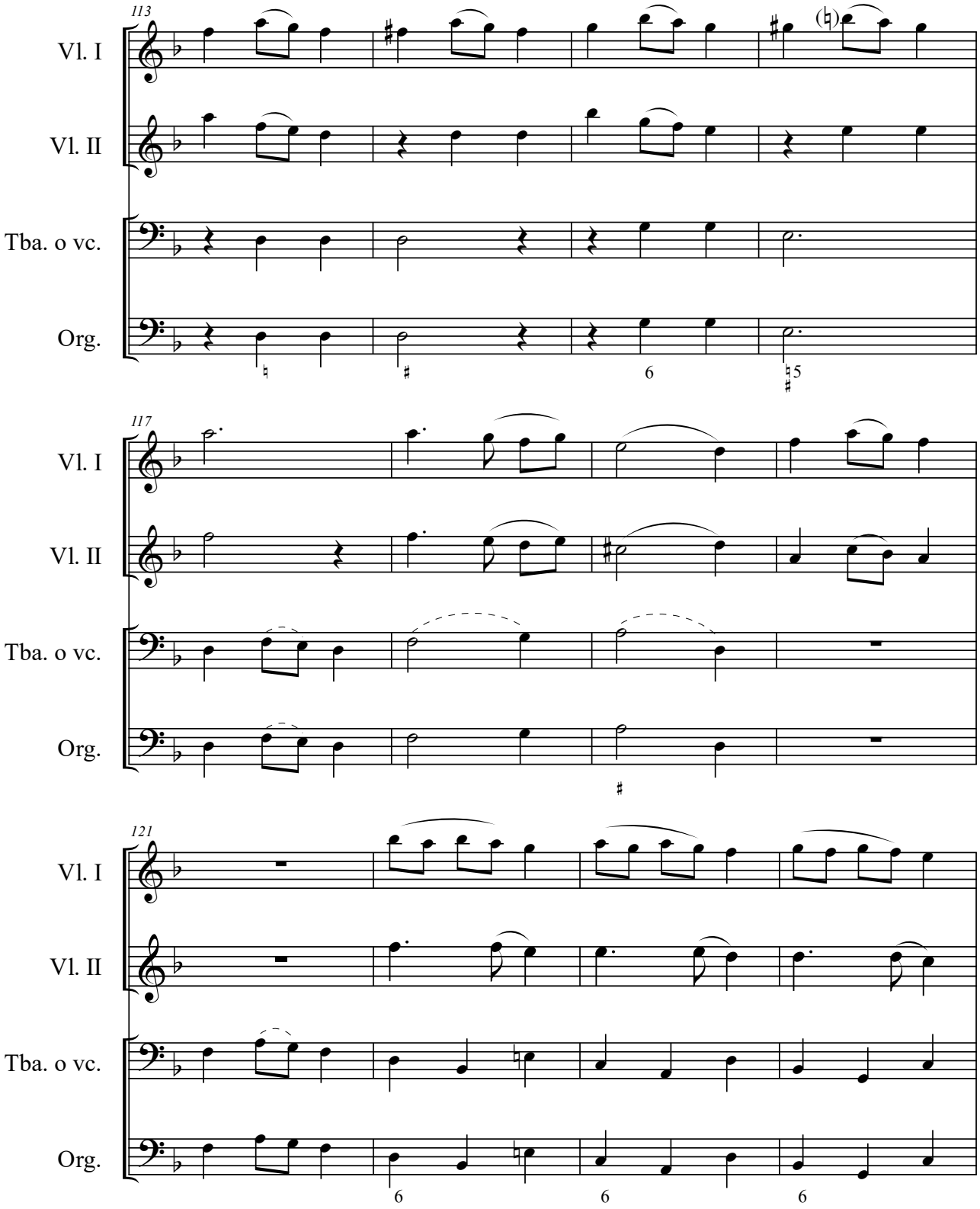

53
Vl. I
Vl. II
Tba. o vc.
Org.
5 4 5/3 4/2 8 6/5 7 6 7 6 4 3
57
Allegro
Vl. I
Vl. II
Tba. o vc.
Org.
7 ♭6 ♭7 6/4 4 3
61
Vl. I
Vl. II
Tba. o vc.
Org.

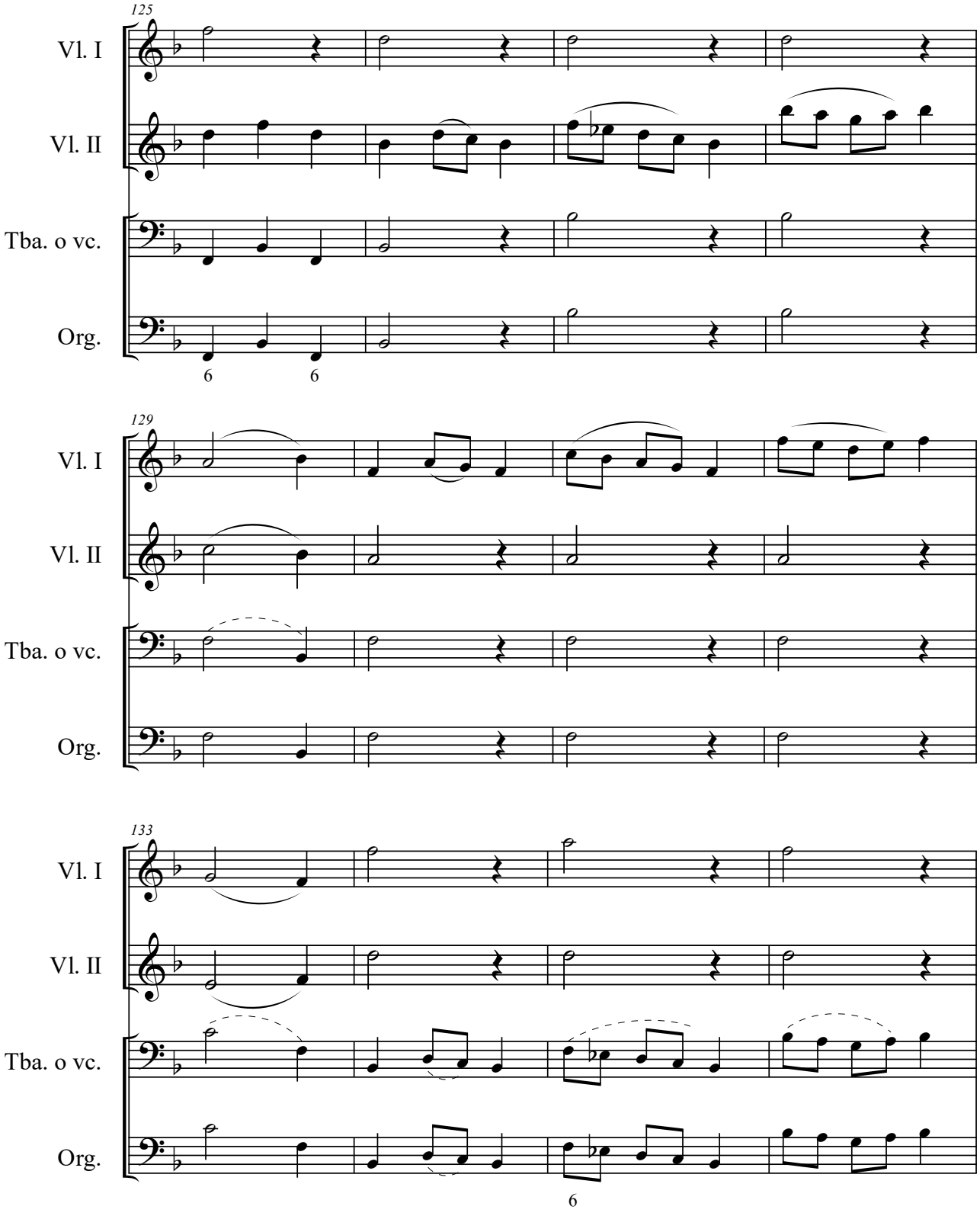

65
Vl. I
Vl. II
Tba. o vc.
Org.
69
Vl. I
Vl. II
Tba. o vc.
Org.
6
6
6
73
Vl. I
Vl. II
Tba. o vc.
Org.
6

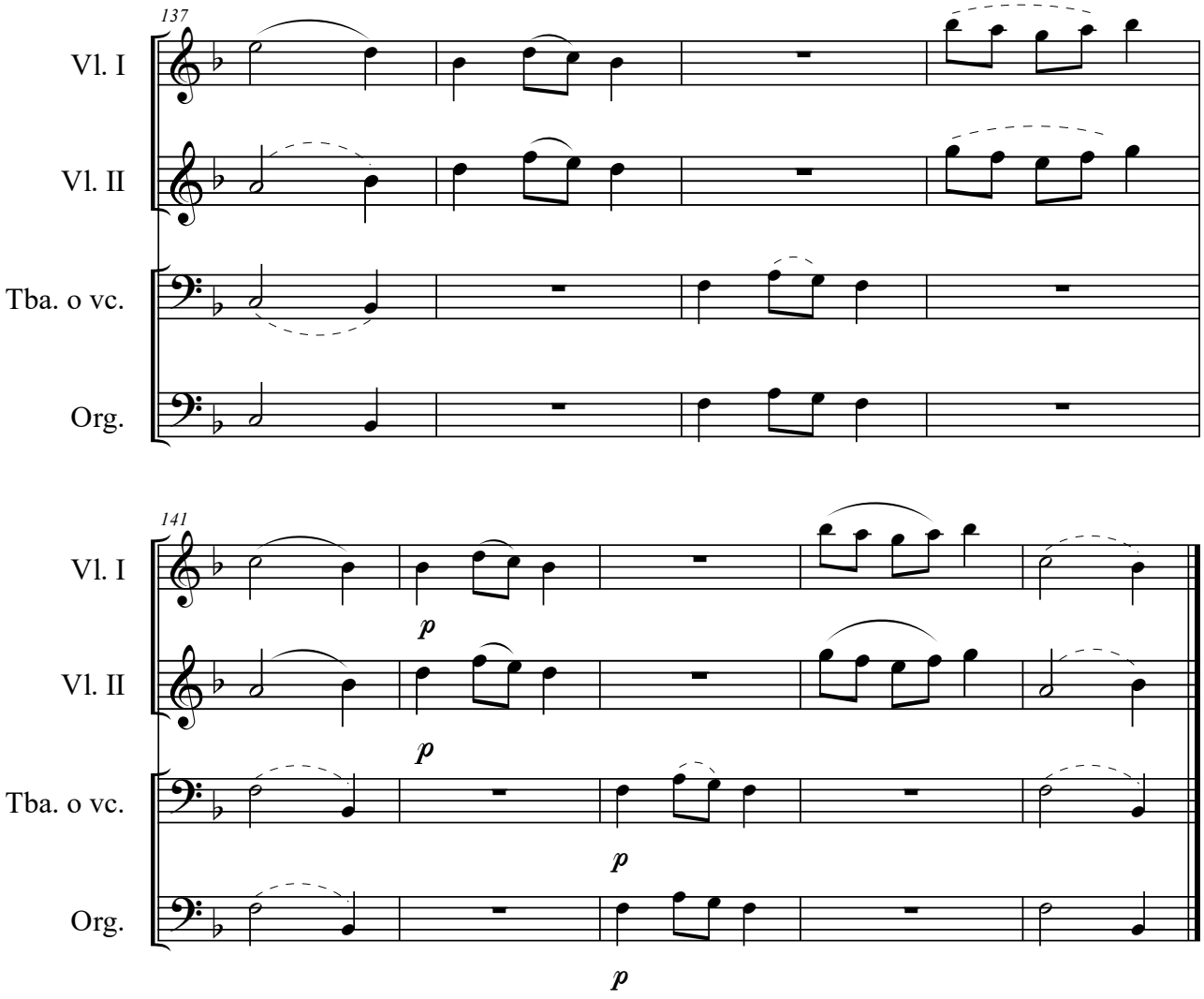

77
Vl. I
Vl. II
Tba. o vc.
Org.
5
6
6 ♭4
3
6
81
Vl. I
Vl. II
Tba. o vc.
Org.
6
6
85
Vl. I
Vl. II
Tba. o vc.
Org.
6


89
Vl. I
Vl. II
Tba. o vc.
Org.
6
6
5
93
Vl. I
Vl. II
Tba. o vc.
Org.
6
97
Vl. I
Vl. II
Tba. o vc.
Org.
6
6


101
Vl. I
Vl. II
Tba. o vc.
Org.
105
Vl. I
Vl. II
Tba. o vc.
Org.
109
Vl. I
Vl. II
Tba. o vc.
Org.
6
5
[♮]


113
Vl. I
Vl. II
Tba. o vc.
Org.
117
Vl. I
Vl. II
Tba. o vc.
Org.
121
Vl. I
Vl. II
Tba. o vc.
Org.


125
Vl. I
Vl. II
Tba. o vc.
Org.
6
6
129
Vl. I
Vl. II
Tba. o vc.
Org.
133
Vl. I
Vl. II
Tba. o vc.
Org.
6


137
Vl. I
Vl. II
Tba. o vc.
Org.
141
Vl. I
Vl. II
Tba. o vc.
Org.
p
p
p
p

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* 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]

[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.

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 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 two *Grave* sections of this piece feature frequent suspensions and several $\frac{6}{4}$ 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 mm. 103-110, and 139-144, 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. Similarly, in m. 120, the violins are in parallel sixths and the theorbo and organ could respond with either thirds or sixths.

CRITICAL NOTES

Violino Primo (Vl. I), pp. 16-17; Violino Secondo (Vl. II), pp. 16-17; Tiorba o Violoncello (Tba. o vc.), pp.16-17; Organo (Org.), pp.16-17.

M. 4 Tba. o vc., Org.: figure 5 over n. 3 may be misprint for a 6.

M. 7 Vl. I: n. 3 has cautionary natural in source.

M. 9 Tba. o vc., Org.: sharp figure printed over n. 1.

M. 37 Vl. II: n. 2 is two tied quarters in source.

M. 52 Tba. o vc.,Org.: figure over n. 1 is a flat in source.

Mm. 59-end Vl. I, Vl. II: slurs are inconsistent as to what notes they connect. Tba. o vc., Org.: there are no slurs in this part, although many melodic figures occur that are slurred in Vl.I and Vl.II.

M. 135 Vl. II: note is c'' in source.