

## Prima sonata

Pirro Albergati

Edited by Thomas D. Dunn

**Spiritoso**

Violino I

Violino II

Violoncello

Cimbalo

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The first system of the musical score consists of four staves. The top three staves are for Violino I, Violino II, and Violoncello, all in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The Cimbalo part is on the bottom staff, in bass clef with the same key signature and time signature. The music is marked 'Spiritoso' and features a complex rhythmic pattern with many slurs and accents.

VI. I

VI. II

Vc.

Cimb.

The second system of the musical score consists of four staves. The top three staves are for Violino I (VI. I), Violino II (VI. II), and Violoncello (Vc.), all in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The Cimbalo part is on the bottom staff, in bass clef with the same key signature and time signature. The music continues with a complex rhythmic pattern, including a triplet of eighth notes in the first measure of the Violino I part.

6

VI. I

VI. II

Vc.

Cimb.

8

VI. I

VI. II

Vc.

Cimb.

10

VI. I

VI. II

Vc.

Cimb.

12

VI. I

VI. II

Vc.

Cimb.

*p*

*p*

*p*

[p]

15

VI. I

VI. II

Vc.

Cimb.

*f*

*f*

*f*

[f]

18

VI. I

VI. II

Vc.

Cimb.

*p*

*f*

*p*

*f*

[p]

[f]

#6

6

[#6]

21

VI. I

VI. II

Vc.

Cimb.

*p*

*p*

*p*

6 6 [#] 6 5 [#] 4 #3 *p* 6 6 [#] 6 6 [#] 6 5 [#] 4 #3

24

VI. I

VI. II

Vc.

Cimb.

*f*

*f*

*f*

*f*

*f* # 5 6 6 6 6 6 5 4 3

27

VI. I

VI. II

Vc.

Cimb.

*p*

*p*

*p*

*f*

*f*

*f*

*p* 6 6 6 6 6 5 4 3

30

VI. I  
VI. II  
Vc.  
Cimb.

33 **Adagio, e spicco**

VI. I  
VI. II  
Vc.  
Cimb.

♭ [#] # ♭ ♭6 [♯]5

36

VI. I  
VI. II  
Vc.  
Cimb.

[♯]4 3 7 4 #3 # ♭ 6 6

**Spiritoso**

39

VI. I

VI. II

Vc.

Cimb.

6 6 6/4 #3

43

VI. I

VI. II

Vc.

Cimb.

6

47

VI. I

VI. II

Vc.

Cimb.

6 [#] [#] [6]

The image displays a musical score for the first sonata of Pletro Armonico, Opera quinta (1687) by P. Albergati. The score is arranged in three systems, each containing four staves: Violin I (VI. I), Violin II (VI. II), Violoncello (Vc.), and Cimbalo (Cimb.). The key signature is one sharp (F#) and the time signature is 3/4. The first system covers measures 51 to 54, the second system covers measures 55 to 58, and the third system covers measures 59 to 66. The Cimbalo part features a complex rhythmic pattern of eighth and sixteenth notes, often with slurs. The Violoncello part has a similar rhythmic texture. The Violin parts play a more melodic line, with some slurs and dynamic markings like 'p'. Measure numbers 51, 55, and 59 are indicated at the beginning of their respective systems. At the end of the first system, there are fingerings '4 3' for the Cimbalo. At the end of the second system, there are accidentals '[#]' for the Cimbalo. At the end of the third system, there are accidentals '[#]' and a fingering '7 #6' for the Cimbalo.

63

VI. I  
VI. II  
Vc.  
Cimb.

This system contains measures 63 through 66. The key signature is one sharp (F#). The Violin I part begins with a whole rest in measure 63. The Violin II part starts with a half note G4. The Violoncello and Cymbalum parts play a rhythmic pattern of eighth notes, with the Cymbalum part featuring a triplet of eighth notes in measure 66.

67

VI. I  
VI. II  
Vc.  
Cimb.

This system contains measures 67 through 70. The Violin I part has a quarter rest in measure 67. The Violoncello and Cymbalum parts continue with eighth-note patterns, including a triplet in measure 70.

71

VI. I  
VI. II  
Vc.  
Cimb.

This system contains measures 71 through 74. The Violin I part has a quarter rest in measure 71. The Violoncello and Cymbalum parts continue with eighth-note patterns, including a triplet in measure 74. The system concludes with a double bar line and repeat dots.



## EDITORIAL REPORT

*Pletro armonico composto di dieci sonate da camera à due violini, e basso con violoncello obbligato. Opera quinta del conte Pirro Albergati. In Bologna per Giacomo Monti. 1687.*

4 partbooks: Violino Primo, Violino Secondo, Violoncello, Cimbalo.

*D-Mbs (ms.), GB-Lbl, I-Bc, I-Bsp, I-MOe (ms.: Mus. F. 7 (1-4)).*

RISM A/I A606, Sartori I-II 1687b.

The copy of the complete print of the *Pletro Armonico* in *I-Bc* and the manuscript copy in *I-MOe* were used for this edition. They are cited in the Critical Notes as “Print” and “MS” respectively.

The copies in *I-Bc*, *D-Mbs*<sup>1</sup>, and *I-MOe* are available online at:

[http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/\\_V/V049/](http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_V/V049/)

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### Editorial Remarks

In contrast with Opus 2, the sonatas in Opus 5 are specified as being *da camera*. This is supported by the specification of *Cimbalo* rather than *Organo* as the continuo instrument, and, also in contrast with Opus 2, the violoncello and cimbalo partbooks for Opus 5 are not identical. There are no figures in the former and the instrument sometimes remains silent when the continuo is purely accompanimental. Thus it forms something of a string trio with the two violins.

### Performance Notes (Thomas D. Dunn and Jeffrey Kurtzman)

The sonatas of Opus 5 employ a greater number of tempo indications than those in Opus 2. The indications “Adagio, e spicco” and “Largo, e spicco” – “spicco” meaning “detached” or “cut short” - preface some of the most striking and unusual passages in the collection, passages in which quarter notes are separated by dramatic silences. In the ninth and tenth sonatas fermatas also serve to emphasize and articulate important rhetorical points. The use of this sign at the end of each piece may have originally indicated an extended silence before the next piece of music.

In Opus 5 Albergati, or his printer, employs double dots before and after double bars, which in modern notation indicates forward and backward repeats. This could also apply to this music as well if one follows Lorenzo Penna’s description of the sign: “Il Ritornello fà da capo à cantare di nuovo, ò al (repeat sign) antecedente.”<sup>2</sup>

<sup>1</sup> Incomplete manuscript copy, written by Fr. X. Haberl and dated February 3, 1864.

<sup>2</sup> Lorenzo Penna, *Li primi albori musicali* (Bologna: Giacomo Monti, 1679), 30-1.

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 5 sonatas there is almost an overabundance of figures, but in other places important figures are missing and must be supplied from the context.<sup>3</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 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 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 never 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 is in a low register, as few notes as possible should be played above the solo instrument(s) and a violin part should not be doubled at the octave above.

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.

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<sup>3</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.

In the lengthy section beginning in measure 42 and lasting all the way to the end, the continuo instruments assume the primary role of soloists with the violins functioning primarily to fill out the harmony. However, the cimbalo can still provide harmonic filler in the rhythm of the chord changes, typically singled by the rhythmic movement of the violins. In mm. 67-69, the continuo instruments engage in antiphonal dialogue with the violins. Since the violins play in parallel thirds, the cimbalo can anticipate them by adding parallel thirds of its own.

## CRITICAL NOTES

Print: Violino Primo (VI. I), p.6: Violino Secondo (VI. II), p. 6; Violoncello (Vc.), p. 6; Cimbalo (Cimb.), p. 6.

MS: Violino Primo (VI. I), p.2: Violino Secondo (VI. II), p. 2; Violoncello (Vc.), p. 2; Cimbalo (Cimb.), p. 2.

In the MS there are no dynamic markings in VI. II, Vc., Cimb.

M. 11, MS, VI. II: notes 2-4 originally e". changed to a".

M. 29, Print, VI. I, VI. II, Vc.: *forte* indication is definitely on the second beat. No indication in Cimb.

M. 54, MS, Cimb.: figure 4 is over note 7.

M. 69, both sources – note 1 is an eighth followed by eighth and quarter rests.

M. 72 Print-Cimb. no figures for notes 7-8.

M. 73 Print-VI. I, fermata is over rests. Cimb. fermata is almost over note.