

Sesta sonata

Pirro Albergati

Edited by Thomas D. Dunn

Presto

Musical score for Violino I, Violino II, Violoncello, and Cimbalo. The score is in C major, 3/4 time, and marked Presto. The Violino I part begins with a whole rest, followed by a series of eighth and quarter notes. The Violino II part also begins with a whole rest, followed by a series of eighth and quarter notes. The Violoncello and Cimbalo parts play a rhythmic accompaniment of eighth and quarter notes. The score includes a copyright notice: © Thomas D. Dunn, 2017. Below the Cimbalo staff, there are fingering numbers: [#] 6 7 6 6 6 7 6.

Musical score for Violino I, Violino II, Violoncello, and Cimbalo. The score is in C major, 3/4 time, and marked Presto. The Violino I part begins with a whole rest, followed by a series of eighth and quarter notes. The Violino II part also begins with a whole rest, followed by a series of eighth and quarter notes. The Violoncello and Cimbalo parts play a rhythmic accompaniment of eighth and quarter notes. The score includes a copyright notice: © Thomas D. Dunn, 2017. Below the Cimbalo staff, there are fingering numbers: 7 # 6 b6 # 6 5 6 4 #3 b6 # 6 5 6 4 #3.

9 **Adagio** **Presto**

VI. I

VI. II

Vc.

Cimb.

6 7 6 # 6 #6 6 # 7 6 2 8

15

VI. I

VI. II

Vc.

Cimb.

$\frac{9}{3}$ 6 7 $\frac{5}{4}$ 3

20

VI. I

VI. II

Vc.

Cimb.

6 7 6 7 6 6 6 # #6 $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{5}$ #5

26

VI. I

VI. II

Vc.

Cimb.

4 2 8 3 7 5 4 #3 6 5 4 #3 #6

31

VI. I

VI. II

Vc.

Cimb.

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

36 **Grave**

VI. I

VI. II

Vc.

Cimb.

5 3 6 4 5 3 6 7 6 7 6 6 7 6 #6

The image displays a musical score for the sixth sonata of Pletro Armonico, Opera quinta (1687) by P. Albergati, edited by T. D. Dunn in 2017. The score is presented in four systems, each containing four staves: Violin I (VI. I), Violin II (VI. II), Violoncello (Vc.), and Cimbalo (Cimb.). The music is written in a single system with a common time signature. The first system covers measures 41 to 45, the second system covers measures 46 to 50, the third system covers measures 51 to 55, and the fourth system covers measures 56 to 58. The score includes various musical notations such as notes, rests, and accidentals. Below the staves, there are figured bass notations for the Cimbalo part, consisting of numbers and accidentals (sharps and flats) indicating fingerings and pitch alterations. The first system's figured bass is: #, 5/3, 6/4, 5/3, b3, 6, b6, 5. The second system's figured bass is: b5/4, 3, b6/4, 5/3, 6, 5, 7/5, 3/2, 8, #, 7. The third system's figured bass is: 6/4, 5/#3, 6, 5, 7/5, 3/2, 8, 7, 6/4, #5. The fourth system's figured bass is: 6/4, 5/#3, 6, 5, 7/5, 3/2, 8, 7, 6/4, #5.

Allegro

57

VI. I

VI. II

Vc.

Cimb.

60

VI. I

VI. II

Vc.

Cimb.

63

VI. I

VI. II

Vc.

Cimb.

#6

The image displays a musical score for measures 65 through 69 of the Sesta sonata from Pletro Armonico, Opera quinta (1687) by P. Albergati. The score is arranged in four systems, each containing four staves: Violin I (VI. I), Violin II (VI. II), Violoncello (Vc.), and Cimbalo (Cimb.).

Measure 65: The Violin I part features a melodic line with eighth-note patterns. The Violin II part has a similar eighth-note pattern. The Cello part provides a steady eighth-note accompaniment. The Cymbal part has a sparse accompaniment with notes on the first, third, and fifth lines of the bass clef. A sharp sign (#) is placed below the Cymbal staff at the end of the measure.

Measure 67: The Violin I part has a melodic line with a trill-like figure. The Violin II part has a melodic line with eighth-note patterns. The Cello part has a melodic line with eighth-note patterns. The Cymbal part has a sparse accompaniment with notes on the first, third, and fifth lines of the bass clef. A sharp sign (#) is placed below the Cymbal staff at the end of the measure.

Measure 69: The Violin I part has a melodic line with eighth-note patterns. The Violin II part has a melodic line with eighth-note patterns. The Cello part has a melodic line with eighth-note patterns. The Cymbal part has a sparse accompaniment with notes on the first, third, and fifth lines of the bass clef. A sharp sign (#) is placed below the Cymbal staff at the end of the measure.

Chordal symbols are present below the Cymbal staff: a sharp sign (#) at the end of measure 65, and a complex symbol $\left[\begin{smallmatrix} \sharp 5 \\ \sharp 3 \end{smallmatrix} \right]$ at the end of measures 67 and 69.

Largo, e spiccato

72

VI. I

VI. II

Vc.

Cimb.

3 3 6 6 6 6 6 6

77

VI. I

VI. II

Vc.

Cimb.

7 6 # [#]

82

VI. I

VI. II

Vc.

Cimb.

[#] [#] [#] [#]

EDITORIAL REPORT

Sources

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

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

D-Mbs, 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* and *D-Mbs*¹ are available online at:

http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_V/V049/ and <https://opacplus.bsb-muenchen.de/metaopac/search?id=BV007755010&db=100> respectively.

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.”²

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

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

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

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.³

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 (see the parallel tenths between the cello and second violin in m. 65). 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. but how many 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.

³ 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 this piece the passage in mm. 57-59 features antiphonal dialogue between the continuo and the violins. Since the violins play in major thirds, the cimbalo could also add parallel thirds above its written notes.

CRITICAL NOTES

Print: Violino Primo (VI. I), p. 11; Violino Secondo (VI. II), p. 11; Violoncello (Vc.), p. 11; Cimbalo (Cimb.), p. 11.

MS: Violino Primo (VI. I), p. 6; Violino Secondo (VI. II), p.7; Violoncello (Vc.), p.7; Cimbalo (Cimb.), p.7 .

M. 9, Print and MS: “Adagio” (or “adag.” in VI. II) spans beats 2-4 in all but MS copies of Vc. and Cimb.. MS: Vc. it spans n. 1 and 2. It is missing in Cimb.

M. 25, Print: VI. I, ink faded on notehead of note 2.

M. 49-52, MS: VI. I, scribe initially left these measures out. They were later written on a strip of paper and placed over the system.

M. 63, VI. II, note 1 is c” in Print, d” in MS.

M.75, Cimb., figures missing in MS.