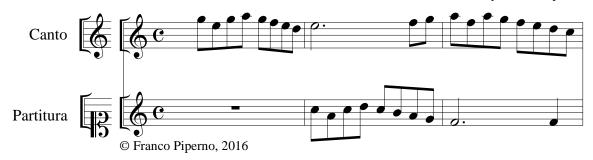
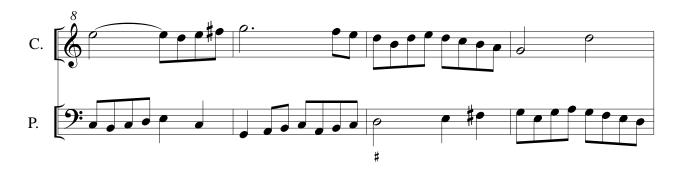
Sonata prima per il violino ó altro simile stromento

Innocentio Vivarino

Edited by Franco Piperno

















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EDITORIAL REPORT

Source

Il primo libro de motetti d'Innocentio Vivarino, organista nel duomo d'Adria, da cantarsi a una voce. Con otto sonate per il violino ó altro simile stromento. Dedicati all'illustre et molto reverendo signor D. Fabritio Bocca, gentil'huomo d'Adria e canonico meritissimo. Stampa del Gardano in Venetia, appresso Bartolomeo Magni. 1620.

2 partbooks: Canto, Partitura (two-part score: C^s., P.).

D-F (compl.).

RISM A/I V 2252, Sartori I 1620j.

The only extant exemplar, now in the holdings of the Universitätsbibliothek Johann Christian Senckenberg (D-F), Frankfurt am Main, is the source for this edition.

Editorial Remarks

Quarter notes and eighth notes are predominant in the duple-meter sections, half notes and quarter notes predominate in the triple-meter section. The source has regular barring in both Canto and Partitura: Barlines are at the distance of a double whole note in the duple-meter sections, and at the distance of a perfect whole note (dotted whole note in modern notation) in the triple-meter section.

Performance Notes (Jeffrey Kurtzman)

Vivarino's title indication "altro simile stromento" would have meant in his time principally a cornetto, a recorder or a transverse flute. As a duo, with the *Partitura* imitating and alternating its rhythmic activity with the Canto part, the opportunity for full triads supporting the upper part is principally limited to the longer notes in the *Partitura*. At other times, at the beginning of larger rhythmic subdivisions, thirds or full triads may be suitable. Plucked continuo instruments can be more flexible than keyboard instruments in the use of chordal notes above the bass, but in a commentary in the index of the print, Vivarino refers specifically to the organ, which he says should play in strictly measured time.² This strict time suggests not only an evenness of tempo throughout each section of the piece, but also a *sesquialtera* tempo relationship between the duplemeter sections and the central triple-meter section. A *sesquialtera* relationship (3:2) means that a full measure (three half-notes) under 3 is equal to a full measure (two half notes) under C.

¹ Partitura comprises two staves: The upper staff, in the Editorial Report abbreviated C^s, reproduces the Cantopart, but with small differences, all of them being listed in the Critical Notes; the lower staff, P., gives the continuobass.

² Vivarino appends the following comment to the index in the *Partitura* of his print: "Hò giunto i Accidenti al Basso anco nelle Sonate per facilità dell'Organista dovendosi suonare quelle con stretta misura." ("I have added the accidentals to the bass even in the sonatas for the convenience of the organist who must play them [the sonatas] in strict time.") We are grateful to Gregory Barnett for his consultation on the interpretation of this sentence.

CRITICAL NOTES

Canto p. 18: Sonata Prima; Partitura p. 37: Sonata Prima.

M. 4, C., nn. 2-3: C^s . has quarter note b.

M. 8, C., nn. 1-2: Tie is missing in C^s.

M. 18, P., n. 2: Source has b, corrected editorially to a.

M. 27, P., n. 2: The continuo-figure b is precautionary and indicates that the minor third is to be taken.