
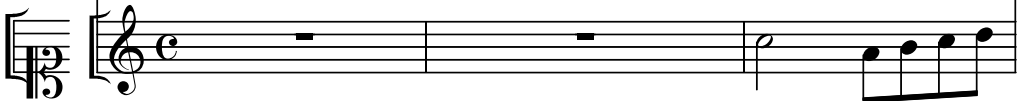


Sonata seconda per il violino ó altro simile stromento

Innocentio Vivarino

Edited by Niels Martin Jensen

Canto 

Partitura 

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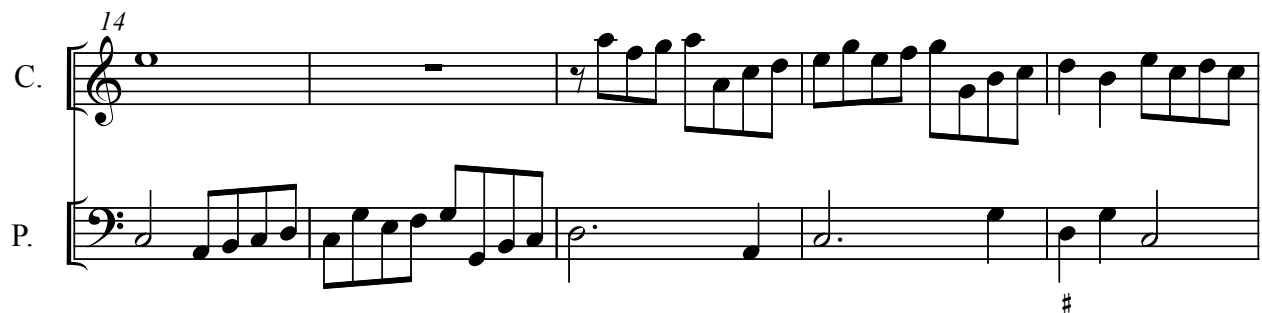
C. 


P. 


9 

C. 

P. 

14 

C. 

P. 

19

C.

P.

#

Detailed description: This system shows measures 19 to 23. The C staff (treble clef) contains a melodic line with eighth and sixteenth notes. The P staff (bass clef) contains a bass line with quarter and eighth notes. A sharp sign (#) is placed below the P staff at measure 20.

24

C.

P.

6 #

Detailed description: This system shows measures 24 to 28. The C staff (treble clef) contains a melodic line with eighth and sixteenth notes. The P staff (treble clef) contains a bass line with quarter and eighth notes. A '6' and a sharp sign (#) are placed below the P staff at measure 26.

29

C.

P.

#

Detailed description: This system shows measures 29 to 33. The C staff (treble clef) contains a melodic line with quarter and eighth notes. The P staff (bass clef) contains a bass line with quarter and eighth notes. A sharp sign (#) is placed below the P staff at measure 30.

34

C.

P.

#

Detailed description: This system shows measures 34 to 38. The C staff (treble clef) contains a melodic line with quarter and eighth notes. The P staff (bass clef) contains a bass line with quarter and eighth notes. A sharp sign (#) is placed below the P staff at measure 38.

39

C.

P.

#

Detailed description: This system shows measures 39 to 43. The C staff (treble clef) begins with a quarter rest, followed by a series of eighth and sixteenth notes. The P staff (bass clef) starts with a quarter rest, then plays a sequence of notes including a sharp sign (#) on the second measure. A sharp sign (#) is also present at the end of the system on the P staff.

44

C.

P.

#

#

Detailed description: This system shows measures 44 to 48. The C staff continues with eighth and sixteenth notes. The P staff has a sharp sign (#) on the first measure and another sharp sign (#) on the fourth measure.

49

C.

P.

[#]

Detailed description: This system shows measures 49 to 53. The C staff features a sharp sign (#) on the first measure and a fermata over the final note. The P staff has a sharp sign (#) in a bracketed box [#] on the first measure and another sharp sign (#) on the fifth measure.

54

C.

P.

Detailed description: This system shows measures 54 to 58. The C staff has a fermata over the final note. The P staff has a fermata over the final note. The system concludes with a double bar line.

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.).¹

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 a regular barring in both Canto and Partitura: Barlines are mostly 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, sometimes in the same register as the Canto, the question is usually where the continuo player should play only the single notes written, play a harmony of thirds, or play full triads supporting the upper part. At the beginning, the imitation of the Canto part by the continuo in the same register suggests no additional harmony and that the figures 6 in measures 4 and 5 are merely an indication of the note in the Canto part rather than an instruction for the continuo player to add a sixth to that part. Even the cadence in measure 7 need not duplicate the Canto's note, and a full triad here would cover up the third of the chord in the Canto. Where the continuo serves as an introduction to the Canto part, only the single line should be played (as in measures 7-8, 14-15, and 33-34). The first opportunity for the continuo part to employ full triads is in measure 9 where the part descends into the bass clef, and even in the subsequent passage, measure 11 is probably best left as written, since the the third above the bass would produce parallel octaves with the Canto and full triads would yield a series of four parallel triads. The same is true in measure 52. In general, there should be no more rapid changes of harmony than once per quarter note. Where the bass note is *mi* in the solmization system (e, b, f-

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

sharp, c-sharp), the harmony is generally in first inversion, even though Vivarino only rarely bothers to add the figure 6. On the other hand, on the second half-note beat of measure 54, the Canto part clearly outlines the harmony as root position rather than first inversion. At the beginning of measure 27, the completion of the cadence requires a major harmony. In bar 47, the continuo part could play a full major triad on its first note, followed by a first inversion triad, but the entire measure could also be played against the sustained Canto part without any additional harmony notes.

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 duple-meter sections and the central triple-meter section. A *sesquialtera* relationship means that three quarter notes under 3 are equal to two under C, or three half notes (or two dotted half-notes) in triple time are equal to two half notes in duple time. The transition is easily made by maintaining a steady *tactus* for both meters, but switching from an even beat in duple time to an uneven beat in triple time and vice versa.

CRITICAL NOTES

Canto p. 19: Seconda. Tavola p. 26: Sonata Seconda.

Partitura p. 39: Seconda. Tavola p. 54: Sonata Seconda.

M. 12, C., n. 8: Sharp is missing in C^s.

M. 35, P.: Source has whole rest, corrected editorially to half rest.

M. 38, C., n. 5: Sharp is missing in C^s.

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.