




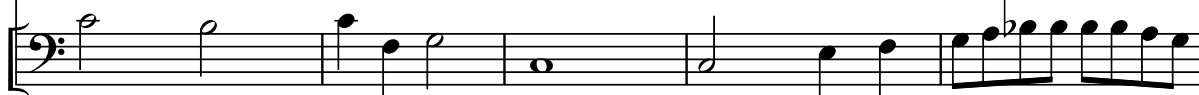
Sonata quarta per il violino ó altro simile stromento

Innocentio Vivarino

Edited by Franco Piperno

Canto  Partitura 

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C.  P. 

C.  P. 

13

C.

P.

6 6 [6]
4

Detailed description: This system shows measures 13 through 17. The C staff (treble clef) features a continuous eighth-note pattern in the first six measures, followed by a dotted half note and a whole note. The P staff (bass clef) has a similar eighth-note pattern, with a dotted half note and a whole note in the final two measures. Fingering numbers 6, 6, and [6] over 4 are indicated below the P staff.

18

C.

P.

Detailed description: This system shows measures 18 through 21. The C staff (treble clef) has a continuous eighth-note pattern. The P staff (bass clef) has a slower, more rhythmic pattern with dotted notes and rests.

22

C.

P.

Detailed description: This system shows measures 22 through 26. The C staff (treble clef) has a continuous eighth-note pattern. The P staff (bass clef) has a pattern of dotted notes and rests. A double bar line is present between measures 24 and 25.

27

C.

P.

6

Detailed description: This system shows measures 27 through 31. The C staff (treble clef) has a continuous eighth-note pattern. The P staff (bass clef) has a pattern of dotted notes and rests. A fingering number 6 is indicated below the P staff.

32

C.

P.

Detailed description: This system shows measures 32 to 35. The C staff (treble clef) features a melodic line with eighth-note patterns and slurs. The P staff (bass clef) provides a rhythmic accompaniment with eighth-note patterns. The key signature has one sharp (F#).

36

C.

P.

6

Detailed description: This system shows measures 36 to 40. The C staff continues the melodic line. The P staff has a bass line with a sharp sign (#) under a note in measure 38 and a '6' under a note in measure 40. The key signature changes to natural (F).

41

C.

P.

6 5

Detailed description: This system shows measures 41 to 45. The C staff has a melodic line with some rests. The P staff has a bass line with a '6' under a note in measure 43 and a '5' under a note in measure 45. The key signature remains natural (F).

46

C.

P.

6

Detailed description: This system shows measures 46 to 50. The C staff concludes with a melodic phrase. The P staff has a bass line with a '6' under a note in measure 50. The system ends with a double bar line and repeat dots.

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. Source has a regular barring in both Canto and Partitura: Barlines mostly at the distance of a double whole note in the duple-meter sections, and barlines 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. In contrast to the first three sonatas in this collection, the organ part remains well below the treble part throughout the composition. As a result, full triads are generally feasible, although in measures 2, 3, and 8, the bass's thematic role tends to outline the underlying harmony. Whether to play one, two, three, or four chords in a measure varies with the circumstances. In measure 13, distinct harmonies are called for on the first, third and fourth quarter notes of the measure, but the second quarter note may be treated either as a passing tone or as the basis of a new triad. Measure 14, on the other hand, requires four separate harmonies, while measure 15 seems best served by only a single C-major chord (treating the last quarter note as a neighboring tone). Measure 16 could be performed with either three or four triads, depending on whether or not the third quarter note is taken as a passing tone or the root of a harmony. Either is possible. The performer will need to experiment to see what seems to work best in keeping the music flowing in a logical manner and not get bogged down in efforts to play a new harmony on every quarter note.

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.

Occasionally Vivarino notates a figure 6 in the organ part, but many more unfigured *e*'s and *B*'s (*mi* in the solmization system), require first inversion harmonies, as in measures 4, 7, 9, 11, 12, 16, 27, 29, 32, 35, 36, 42, and 47. Occasional other unfigured first inversion harmonies are also appropriate: over the organ's *A* in measures 9 and 12, on the third quarter-note beat of measure 34 and the organ's *a* in measure 49. In measure 44, the F major chord at the beginning simply continues through the second quarter note beat, turning it into a first inversion triad, as is also the case in measure 49. The sixth above the third quarter note in measure 44, the *b-flat*, defines a first inversion harmony as well, without any figure. The only place where an *e* in the bass clearly calls for a root position minor triad is in measure 37, although it would be possible to perform a minor triad on the third quarter note of measure 36.

A few passages prompt some special solutions. In the cadence in measure 5, an open fifth over the *g* allows the suspension in the Canto part to sound and resolve without the resolution already being present by duplication of the leading tone in a G-major chord. In measure 8, another open fifth at the beginning of the measure allows it to begin ambiguously, with the minor third defining the full harmony only on the second quarter note beat. Although diminished triads are by no means absent from this repertoire, the *B*'s in the organ at the end of measures 9 and 12 and on the second quarter-note beat of measure 47, as suggested above, seem better served by first inversion triads.

In a commentary in the index of the print, Vivarino indicates that the organ 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. 21: Quarta. Tavola p. 26: Sonata Quarta.

Partitura p. 44: Quarta. Tavola p. 54: Sonata Quarta.

M. 21, C.: This measure is missing in C. and is added editorially after C^s.

M. 32, P., n. 3: *B* in source corrected editorially to *A*.

M. 38, C., n. 2: C. has eighth note *a*'.

M. 41, C., bb. 1-3: C^s. has dotted half note.

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.