

Sonata sesta per il violino ó altro simile stromento

Innocentio Vivarino

Edited by Niels Martin Jensen

Canto

Partitura

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6

C,

P.

6

C,

P.

4 #3

16

C,
P.

6

21

C,
P.

6 [4] #

26

C,
P.

3 #

31

C,
P.

6 [b] 6 b #

36

C,

P.

6 # #

41

C,

P.

6 #

45

C,

P.

6 6 # # 6

49

C,

[f] p [f] p

P.

#3 4 #3

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 part-books: 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 "ó altro simile stromento" would have meant in his time principally a cornetto, a recorder or a transverse flute. This sonata is notated in "high clefs", *i.e.*, the *chiavette*-notation with a G2-clef as Canto-clef and a F3-clef as bass-clef. It may indicate the possibility of a transposition a fourth downwards, "alla quarta bassa", suitable, *e.g.*, for an alto recorder in G, although instrumental works in high clefs do not need to be transposed downward according to Adriano Banchieri.²

This sonata begins with an organ solo, which is then imitated by the upper part. In such passages, the organ part need not be harmonized until the upper part enters. The continuo figures in this sonata are more extensive than in most of the other Vivarino sonatas. Nevertheless, there are a number of instances where unfigured first inversion triads are called for, especially where bass notes that would be solmized as *mi* in the Guidonian solmization system (normally the note *E* or the note *B* when it ascends by a half-step, but also *F-sharp* and *G-sharp*; see measures 12, 20, 23, 40, 42-44). In addition, there are a few bass motions where the first note of the measure is followed by a third lower, which is obviously the root of the harmony. In such cases the first 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.

² The sonata is edited both as notated and transposed in Innocentio Vivarino, *8 Sonatas from Il primo libro de Motetti (Venezia 1620) for Violin (Cornett, Treble Recorder in G) and Continuo*. Edited by Nicola Sansone (Bologna: Ut Orpheus, 2011).

of the measure would support a first inversion of that chord (see measures 4, 8-9). Another place requiring a first inversion triad is the beginning of measure 10, while the last quarter note of measure 16 could be harmonized by either a root position or first inversion chord, as could the last bass note in measure 28. Typically, chord changes occur at either the time interval of a whole measure, or a half-note, but there are passages where the harmony changes on the quarter note, such as measures 18 and 41-47. Internal passing cadences to D and A may be harmonized with a major triad, as in measures 30 and 47. The final cadence must be a major triad. In general, the organ should avoid doubling the upper-part leading tone as resolution of a suspension, as in measures 12, 25, 46 and 52. In these measures, the figuration is descriptive of the upper part's relationship to the bass, and not prescriptive of what the organist should play. In the cadences, the organ need not play full triads, but rather allow the upper part's counterpoint to unfold without duplication or interference.

In a commentary in the index of the print, Vivarino indicates that the organ should play in strictly measured time.³ 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. 23: Sexta. Tavola p. 26: Sonata Sexta.

Partitura p. 48: Sexta. Tavola p. 54: Sonata Sexta.

M. 10, C., n. 1: C^s. has *d''*, C. has *b'*.

M. 18, C., n. 3: C^s. has *c''*.

M. 21, C., b. 1: C. and C^s. has erroneous half rest.

M. 35, C., n. 3: C^s. has *b'*, C. has *e''*.

MM. 49-50: *f* is missing in both C. and Partitura and added editorially.

M. 50: *p* is missing in Partitura; *f* is missing in both C. and Partitura and added editorially.

M. 51: *p* is missing in Partitura.

³ 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.