

Sonata settima per il violino ó altro simile stromento

Innocentio Vivarino

Edited by Niels Martin Jensen

Canto

Partitura

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C.

P.

C.

P.

C.

P.

6

11

17

b # # #

b # # #

6 # # #

#

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 begins with a brief 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. Similarly, the organ solo in bar 6 need not be harmonized until the third quarter-note of the measure. Only once in this piece does Vivarino figure a first inversion triad, in measure 12, where the upper part, in fact, makes it obvious. However, there are several other places where first inversion harmonies are required, especially on bass notes that 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*, as in measures 11, and 42 (the *F-sharp* in measure 1 may be left unharmonized). Other places where a first inversion chord is required are the beginning of measure 10 and the second half-note in measure 19. The figured *flats* in measures 2 and 6 do not mean a flatted note, but are rather an indication of a minor third above the bass note rather than sharpening the third to create a major triad. The flats actually function as natural signs, which were not yet widely used in the early seventeenth century. Vivarino annotates a number of sharp figures, but at the beginning of measure 20, which is unfigured, a major triad is possible as a passing cadence in the sequence of V-I harmonic motions leading to the cadence in G in measure 22. Most harmonic changes

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.

occur on whole or half notes, but a few are clearly called for on successive quarter notes, as in measures 6, 10 and 12. In measures 9 and 37-38, The final quarter note in the bass and upper part may be treated as passing tones, but could also constitute a new full harmony. However, in measure 43, the second and fourth quarter notes are better treated as passing tones between the two principal harmonies of the measure. At the final cadence, it is more effective if the organ plays an open fifth (possibly with the root doubled at the octave), and let the upper part alone articulate the leading tones and suspension.

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. 24: Settima. Tavola p. 26: Sonata Settima.

Partitura p. 50: Settima. Tavola p. 54: Sonata Settima.

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

M. 6, P., n. 5: The continuo-figure \flat is precautionary and indicates that the minor third is to be taken.

M. 16, C., n. 3: C^s. has half note $b \acute{}$.

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.