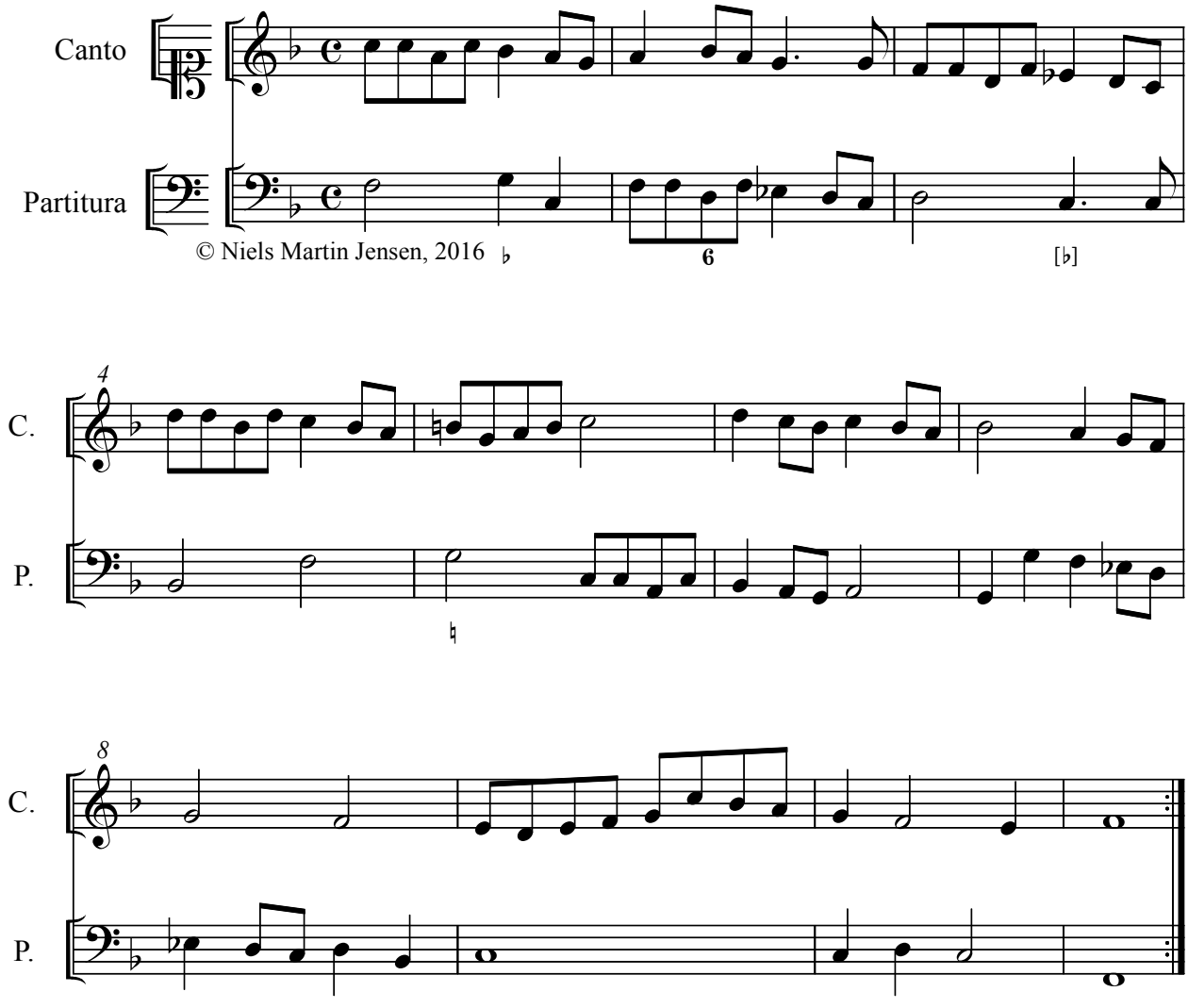
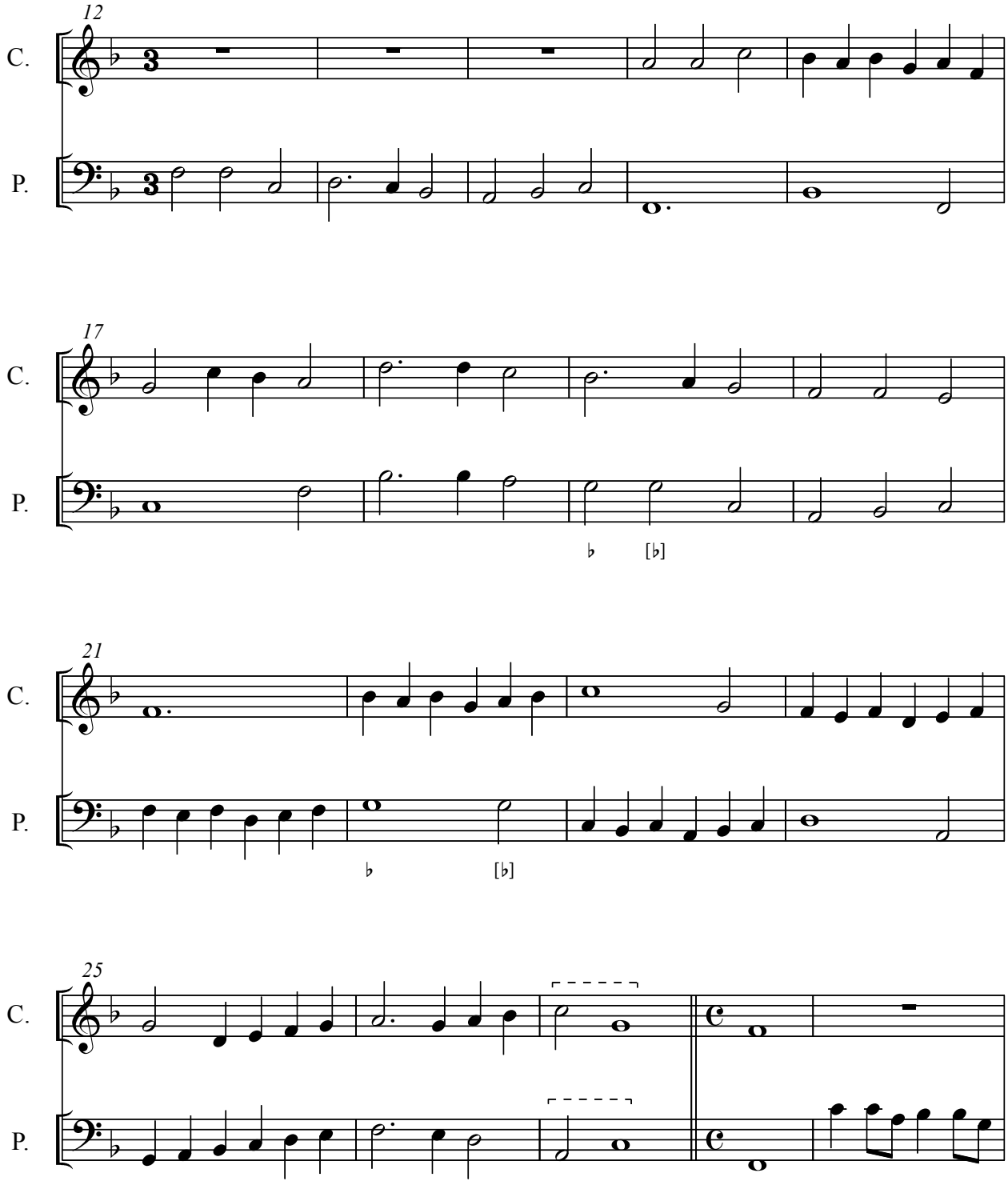
Sonata ottava per il violino ó altro simile stromento

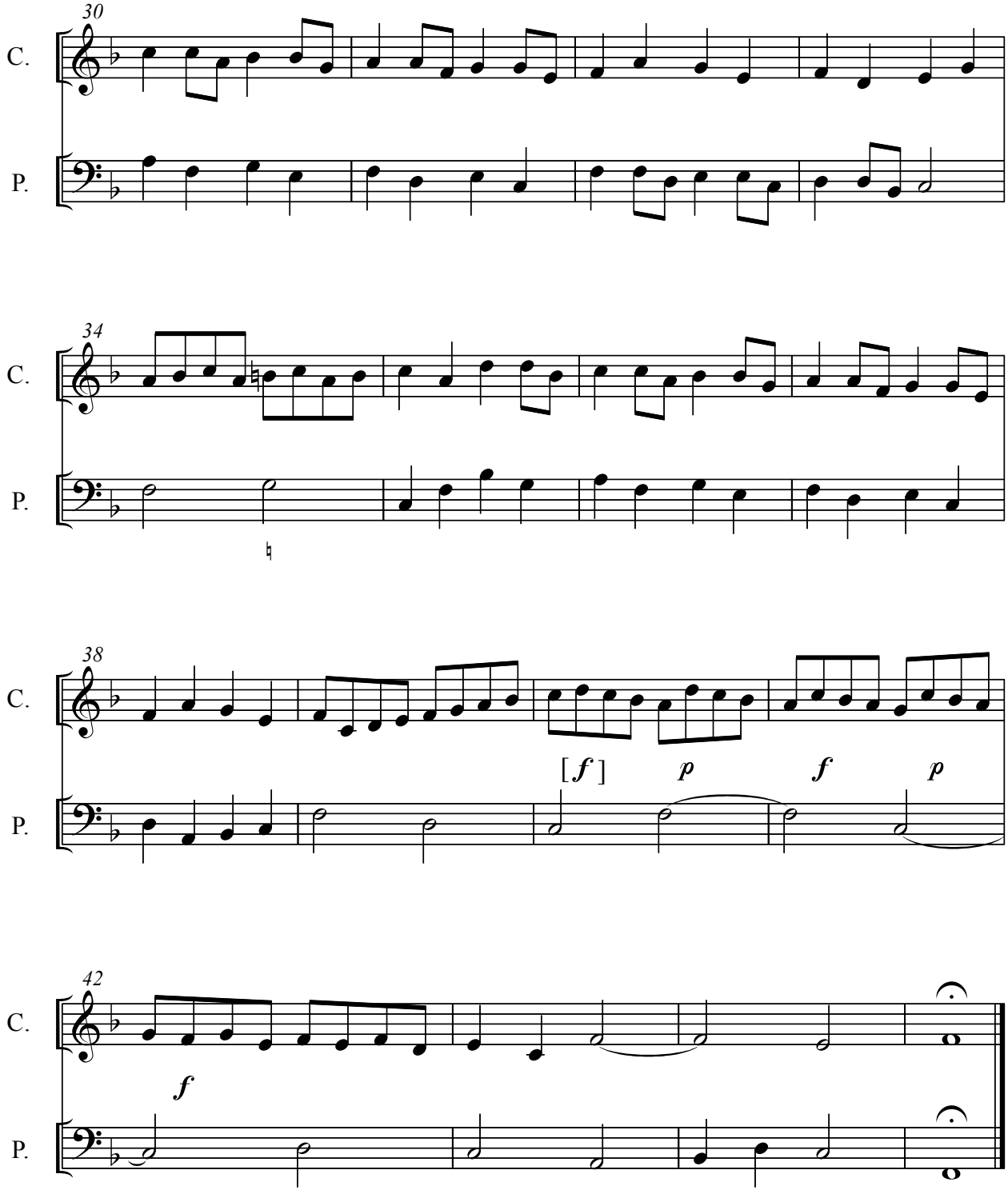
In tuono et alla quinta alta

Innocentio Vivarino

Edited by Niels Martin Jensen




12
C.
P.
17
C.
P.
21
C.
P.
25
C.
P.


30
C.
P.
34
C.
P.
38
C.
[f]
p
f
p
P.
42
C.
f
P.

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 is the only one of the eight sonatas that has the rubric, "In tuono et alla quinta alta" (at pitch or a fifth higher) with the Canto part notated in the C1 clef.[2] The middle and final sections of this sonata begin with an organ solo; in the final section the solo is then imitated by the upper part. In such passages, the organ part need not be harmonized until the upper part enters. As is the case in all these Vivarino sonatas, several bass notes requiring first inversion harmonization are not figured, such as the third halfnote beat in measures 23 and the second half-note beat in measures 38 and 43, where a compound sixth above the bass is notated in the Canto part. In measures 5-6, starting on the last quarter-note beat of measure 5, the dropping thirds in the bass suggest the possibility of a series of three first inversion triads (as in the old *fauxbourdon*, still sometimes imitated in the seventeenth century). On the other hand, a root position triad at the beginning of measure 6 (sustaining the *f* of the preceding first inversion chord) is effective. Normally the harmony changes on the half-note beats in duple time, but in measure 8 the organist has the choice of two different harmonies on the last two quarter notes, or a first

[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, and the different, likely combinations of instruments are discussed by Nicola Sansone 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), p. iii.

inversion triad on the third quarter note of the measure, with the same chord becoming root position on the last quarter note. This latter choice is in keeping with many passages in Vivarino's sonatas where a first inversion chord becomes root position by the bass dropping a third. Such patterns raise interesting harmonic questions in measures 30-37, where the bass comprises two alternate descending scales, one a third lower than the other, each moving every half-note beat (the Canto has a parallel pattern a tenth above). Either the first and third quarter notes may be performed as first inversion chords, with the root position of the same chord appearing on alternate quarter notes as the bass drops a third, or the organist may play a new harmony on each quarter note. The bass *e* in measures 31, 32 and 37 may support either a first inversion harmony or a diminished triad (as the Canto notation itself indicates in measure 36). In measure 38, the second quarter note may support either a root position or first inversion triad.

The last two systems in the triple-meter section (measures 21-27) pose an interesting question with regard to changes of harmony. In measures 22-24, the half note in either the organ or Canto part indicates a change (or repetition in measure 22) of harmony at that point. But in measure 21, the sustained *f*' in the Canto suggests a change of harmony midway through the measure, putting this measure at odds with the succeeding measures. In measure 25, the harmony should change every half-note beat, treating the intervening quarter notes as passing tones. It is just this variety in accentuation that enlivens many pieces of the early seventeenth century.

The cadences at the ends of all three sections beg for some kind of ornamentation in the Canto part. At the end of the duple-meter sections such ornamentation would likely conclude with a trill with lower turn (*gruppo* in seventeenth-century Italian terminology). In measure 27, the organist could well play a typical 5/4-3 cadential configuration while the Canto performs some kind of scalar or other *passaggio* followed by a *gruppo*.

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. 25: In Tuono, et Alla Quinta Alta. Ottaua. Tavola p. 26: Sonata Ottaua.
Partitura p. 52: In Tuono, et Alla Quinta Alta. Ottaua. Tavola p. 54: Sonata Ottaua.

[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.

M. 1, P., n. 2: The continuo-figure ♭ is precautionary and indicates that the minor third is to be taken.

M. 19, P., nn. 1-2: The continuo-figure ♭ is precautionary and indicates that the minor third is to be taken.

M. 22, P., nn. 1-2: The continuo-figure ♭ is precautionary and indicates that the minor third is to be taken.

M. 40: ***f*** is missing in both C. and Partitura and added editorially.

M. 42: ***f*** is missing in Partitura.