
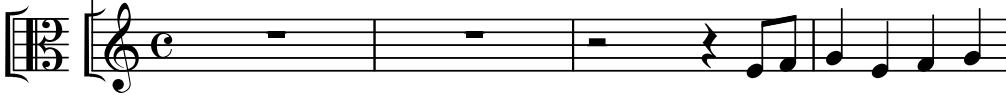


## Sonata terza per il violino ó altro simile stromento

**Innocentio Vivarino**

Edited by Niels Martin Jensen

Canto  Partitura 

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C.  P. 

6 6 5

C.  P. 

5 6

The image displays a musical score for a sonata, measures 15 through 28. The score is written for two staves: C (Cello) and P (Piano). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each starting with a measure number (15, 19, 24, 28). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings. The C staff is in treble clef, and the P staff is in bass clef. The score includes a repeat sign at measure 19 and a double bar line at measure 24.

15  
C.   
P.   
2 6 6

19  
C.   
P.   
6 # # 5 6

24  
C.   
P.   
6

28  
C.   
P.

The image displays a musical score for a sonata, measures 32 through 45. The score is written for two staves: C (Canto) and P (Piano). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into four systems, each corresponding to a measure number (32, 37, 41, 45). The C staff is in treble clef, and the P staff is in bass clef. The score concludes with a double bar line and a repeat sign.

32

C.

P.

37

C.

P.

41

C.

P.

45

C.

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 partbooks: Canto, Partitura (two-part score: C<sup>s</sup>, P.).<sup>1</sup>

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. As a duo, with the *Partitura* imitating and alternating its rhythmic activity with the Canto part, occasionally in the same register as the Canto, there will moments, such as measures 8 and 23, when the continuo need not play anything more than the single notes notated. Similarly, in measure 15, it seems apparent that Vivarino intended the cadence in the middle of the measure to comprise only the single *a* in the *Partitura*; adding a third or full triad spoils the effect. When the *Partitura* is introducing a new imitative motive, as in measures 10-11, 22, and 33-34, it should also remain unharmonized. Elsewhere, the number of times a new chord makes sense varies from measure to measure. For example, measures 6 and 13 require no more than the D minor triad either sustained throughout the measure, or repeated at the middle of the measure. No new harmony is required for the second and fourth quarter notes. Measures 16, 18, 37, however, each seem designed for four successive harmonies. Where the bass note is *mi* in the solmization system (e, b, f-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, there are several instances in this sonata where Vivarino clearly intends an E minor or E major triad, as in measures 12, 23, 32, 35, 37, 38, 40, and 42-43. A few other passages are ambiguous and might

<sup>1</sup> *Partitura* comprises two staves: The upper staff, in the Editorial Report abbreviated C<sup>s</sup>, 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.

be interpreted either way, such as measures 10, 28, and 30. A few harmonies at the ends of measures are also ambiguous: measure 9 could conclude on the final quarter note with either a root position or first inversion triad. The same is true for measures 26 and 28 (already mentioned). In measure 45, it is unlikely that Vivarino would have anticipated a diminished triad in the second half of the measure. Vivarino does not bother to figure two of his three full cadences; both the cadence in measure 33 and the final cadence should be major triads.

In a commentary in the index of the print, Vivarino indicates that the organ should play in strictly measured time.<sup>2</sup> 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. 20: Terza. Tavola p.26: Sonata Terza.

Partitura p. 41: Sonata Terza. Tavola p. 54: Sonata Terza.

M. 6, C., n. 2: C<sup>s</sup>. has quarter note *d''*.

M. 21: Partitura has no repeat mark.

M. 39, P., n. 4: *d* in source corrected editorially to *c*.

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<sup>2</sup> 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.