

Sonata quinta per il violino ó altro simile stromento

Innocentio Vivarino

Edited by Niels Martin Jensen

Canto

Partitura

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6

C.

P.

11

C.

P.

15

C.

P.

19

C.

P.

6 #

24

C.

P.

#

30

C.

P.

#

35

C.

P.

#

41

C.

P.

#

[#]

48

C.

P.

53

C.

P.

58

C.

P.

b

[#]

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 both duple-meter sections 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 sparse, but the savvy organist will realize that first inversion triads are necessary on many occasions, even though there is only one figure 6 in the entire piece. There are two general situations that normally call for first inversion triads: 1) rhythmically strong 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 — in measure 5, also the note *F-sharp*); and 2) a harmony in which the first note in the bass is the 6th of the chord, which is immediately followed by the root of the triad. Examples of the first situation are found in measures 5, 8, 18, 22-24, 26, 29, and 34. Examples of the second are in measures 4, 12, 14-17, 49 and 61. There are other occasions also calling for first inversion triads: the last note of measure 19, the second quarter note of measure 20, the half note in measure 31 (a 6-5 configuration), the last half note in measure 33 (another 6-5 progression), possibly the first beat in measure 47, the second half-note beats in measures 48, 51, 54, 55 and the first quarter-note beat in measure 57. In measure 39, the half-note beat can be a major triad as a passing cadence in the

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.

phrase leading toward the cadences in measures 41-42 and 44-45. The cadence in measure 20 should leave an open fifth on the third quarter-note beat in the organ, creating a 5-4 suspension with the upper part, which is then resolved by the top part.

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. 22: Quinta. Tavola p. 26: Sonata Quinta.

Partitura p. 46: Quinta. Tavola p. 54: Sonata Quinta.

M. 19, C., n. 8: C^s. has *g*´, C. has *a*´.

M. 41, C., n. 1: Coloration is missing in C^s.

M. 44, C.: Coloration is missing in C., added after C^s.

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.