A CRITICAL EDITION OF THE SONATE DA CHIESA
FOR THEORBO AND ORGAN OF GIOVANNI PITTONI

by

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Abstract

The purpose of this edition of the *Sonate da chiesa* for theorbo and organ from the *Intavolatura di tiorba, opera prima* (1669) of Giovanni Pittoni is to make available a clear, modern notation of the theorbo part, which appears in the score in Italian lute tablature, and to place the works within their performance context. This edition enables a keyboardist to read the solo theorbo part to help keep the ensemble together and to help create a continuo realization. Under usual circumstances a continuo player can read the part of the soloist and can use it to instruct how to realize the accompaniment. With tablature, however, the keyboardist is at a disadvantage, since most – practically all – do not read tablature. The accompanying text reveals how the works were used and how the continuo is to be realized, and suggests answers to the problems associated with continuo realization for bass instruments in a solo role. This score is not intended to make the music more accessible to the soloist, since theorbists are already skilled at reading tablature. Additionally, recreating the tablature was unnecessary, since the original source (or facsimile) is easily read. In addition, errors have been identified, and possible answers and solutions are provided.
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Dedication

This work is dedicated to my friend Paul Berget, who introduced me to the works of Giovanni Pittoni, and without whose patience and teaching I would not have been able to make this edition.
CHAPTER 1 - Giovanni Pittoni

Biography of Giovanni Pittoni

Very little is known about Giovanni Pittoni. The available information on his life and works is found in the dedication pages of *Intavolatura di tiorba, opera prima* and *opera seconda*, and in the eulogy of him written by the Cistercian Abbott Antonio Libanori printed in the third part of *Ferrara d’oro imbrunito*.1

Pittoni was born in 1635, and it is safe to presume that he was born in Ferrara, since it is referred to as his homeland. Alfonso Paini (?) of Ferrara, *Maestro di Capella* in Modena was his singing teacher when he was young, followed by the famous Antonio Draghi (1634/5-1700), *Maestro di Capella* for the Emperor Leopold III and Empress Leonora. He studied counterpoint with Maurizio Cazzati (1616-78), *Maestro di Capella* of San Petronio in Bologna, and studied guitar with Giosseppe Savani (?) and Giovanni Battista Granata of Bologna (1620/21-87). As proven by his compositions, Pittoni was self-taught where the theorbo2 is concerned, but if his eulogy is be believed, he was a genius, and “in the space of 25 years . . . practiced night and day, he became the celebrated, famous and esteemed player who has no equals. . . .”3 He was a member of the confraternity *Nobil Compagnia della Morte*, for whom Cazzati was *Maestro di Capella*.4 Pittoni died while in the service of the Duke of Mantua, and his funeral was 12 November 1677.

Works of Giovanni Pittoni

The works of Pittoni are limited to three collections. The first two were published as *Intavololatura di tiorba, opera prima* and *opera seconda*. *Opera prima* is a collection of twelve *Sonate da chiesa per Tiorba sola col Basso per l’Organo*, and is dedicated to Emperor Leopold I

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2 I use the term “theorbo” to represent the “tiorba” and “chitarrone.” I use the terms “tiorba” and “chitarrone” where disambiguation is necessary.
(1640-1705), patron of such musicians as Giovanni Bononcini, Johann Kaspar Kerll, Ferdinand Tobias Richter, Alessandro Poglietti, and Johann Fux. Antonio Draghi, Pittoni’s teacher, was at his court during 1668-1700. According to Libanori, Pittoni sent to the emperor, along with the scores, the “gift of a gold chain with his effigy in likewise gold medal,” presumably to gain his favor. Opera secon
da is a collection of twelve Sonate da camera per tiorba sola, col basso per il clavicembalo, and is dedicated to Ferdinand Maria, Elector of Bavaria (1636-1679). These collections were published together by Giacomo Monti of Bologna in 1669. Although the da chiesa sonatas have multiple abstract movements with organ continuo and the da camera sonatas begin with grave first movements followed by typical dance movements with harpsichord continuo, there is no discernible stylistic distinction between the sonatas in the two collections.

The final collection is of twelve Sonate à 3 for Violino, Clavicembalo e Tiorba. However, only the violin part survives in manuscript. All these sonatas are in four short movements, and are comprised of either Sinfonia, Allemanda, Corrente, Sarabanda (numbers 1, 2, 3 and 11) or Sinfonia, Corrente, Sarabanda, Giga (numbers 4, 5, 7, 8, 9, 10 and 12). Number six consists of a Sinfonia, Allemanda, Corrente and Giga. All the sonatas are in keys idiomatic to the instrument: three in G, one in G minor, four in D, two in D minor, one in C, and one in A minor. The surviving violin parts reveal unremarkable sonatas, the binary movements generally being only a few measures long. The complete surviving works of Pittoni are published today in facsimile as one collection.

Compositional Style

Pittoni’s compositional style developed from two performance practices prevalent at the time. The first practice is the characteristic guitar playing technique called rasqueado, or strumming, sometimes in rhythmic patterns. This technique exploited the harmonic and rhythmic uses of the guitar that developed in conjunction with the rise of Italian monody, and is in contrast to the melodic and contrapuntal uses typical of the lute.

Guitar notation, like lute tablature, developed in response to the manner in which the instrument was played. This notation, known as alfabeto, became the standard chord notation for

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5 Giovanni Pittoni (Ferrarese), Intavolatura di tiorba, opera prima e seconda (Bologna, 1669; repr., Florence: Studio per edizioni scelte, 1980). Dedication page, opera prima.
6 Cristoferetet, introduction to Intavolatura di tiorba by Pittoni, 2.
7 Pittoni, Intavolatura di tiorba, Dedication page, opera seconda.
8 Pittoni, Intavolatura di tiorba.
This notation was radically different from any other system, and implied that the performer was to think in terms of vertical block harmonies (as modern rhythm guitarists do), without concern for horizontal lines. This means that the guitarist was not committed to voice leading, either in maintaining melodic lines or in preserving chords in their proper inversion. Examples of this can be easily found in Pittoni’s sonatas, as in Sonata I, measure 23 beat 5 (see Figure 1.1), and measure 57 beat 1 (see Figure 1.2), where the chords appear in the wrong inversion in order to include all the pitches of the chord.

Figure 1.1 – Sonata I, measure 23

Figure 1.2 – Sonata I, measure 57

The second performance practice upon which Pittoni’s compositional style is based is continuo playing on the theorbo. Since the theorbo was used more frequently as accompaniment to monody than anything else, it is reasonable to assume Pittoni gained most of his theorbo experience accompanying. Although continuo treatises – which are overwhelmingly for keyboard – commonly gave instructions for following good voice leading in continuo realization, including prohibitions against parallel octaves and fifths, this was not a concern on the guitar, and there is evidence that this was true for the archlute and theorbo as well.

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10 The first appearance alfabeto was in Girolamo Montesard, Nuova inventione d’intavolatura per sonare li balletti sopra la chitarra spagnuola, senza numeri e note (Florence, 1606).

Yet these parallelisms are found frequently in nearly every one of these Florentine realizations, whether for archlute or keyboard. It is often overlooked that even Viadana the church musician, wrote, in 1602, ‘The organ part is never under any obligation to avoid two 5ths or two octaves.’

Ease of fingering and a full sonority seemed to carry more weight than the smoothness of line or integrity of chord inversion in the minds of Florentine musicians. This concern for sonority over voice leading can be seen in Sonata II, measure 40 (see Figure 1.3).

**Figure 1.3 – Sonata II, measure 40**

The theorbo could play two roles in the *sonata da chiesa*. It could play the separate bass line that was a feature which distinguished the sonata da chiesa from secular works, or it could realize the bass line with chords, which was generally reserved for the organ. However, it is suggested by Agostino Agazzari in his treatise *Del sonare sopra’l basso* (Siena, 1607) that a third role could be taken by the theorbo – that of ornamenting the continuo bass line.

This treatise, published in conjunction with his *Sacrarum cantionum liber II* (1607), deals with chordal and single-line improvisation from a basso continuo, and makes no reference to instrumental bass players since they play from composed parts other than the continuo line.

In *Del sonare* Agazzari classifies continuo instruments into two groups – those of foundation and those of ornament. Those of foundation are those which support the entire ensemble, such as the organ and harpsichord, and when the groups is small, the lute, theorbo, or harp. Those of ornament are those “which, in a playful and contrapuntal fashion, make the

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12 Ibid., 202.
13 Ibid.
harmony more agreeable and sonorous; namely the lute, theorbo, harp, lirone, cittern, spinet, small guitar, violin, pandora, and other similar [instruments].”

Since the organ is the presumed instrument of foundation in the sonata da chiesa, the theorbo would have been an instrument of ornament. Agazzari writes that the player of such instruments must be well-trained in counterpoint, because he must “invent new parts above the bass, and new and varied passages and counterpoints.” This reference suggests that the continuo player of an ornamental instrument was to ornament or decorate the bass line, taking on the characteristic of an instrumental obbligato, which first came into being around 1670 as a bass line for cello. This is supported by what Agazzari wrote specifically about the theorbo: “The theorbo, then, with its full and gentle consonances, reinforces the melody greatly, restriking and lightly passing over its bourdon strings, its special excellence, with trilli and accenti muti played with the left hand.”

These references of Agazzari could well be a description of the sonatas of Pittoni. Melodic lines are often ornamentations of the bass line found in the organ part, and contrapuntal dialogues and arpeggiations dominate the scores. In fact, if these works were found without the designation as sonatas for solo theorbo, it would be reasonable to think they are intabulated realizations for theorbo of sonatas for violin or some other solo instrument. While their value as solo works is limited, these sonatas could be used as examples of continuo realization on an instrument of ornament.

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19 “La Tiorba, poi, con le sue piene e dolci consonanze, accresce molto la melodia, ripercotendo, e passeggiando leggiadramente I suoi bordoni, particolar eccellenza di quello stromento, con trilli, et accenti muti.” Strunk, Source Readings, 627.
CHAPTER 2 - The Theorbo

History and Development of the Theorbo

Although the word tiorba came to be synonymous with chitarrone after about 1600,¹ it is clear that in sixteenth-century Italy it designated a hurdy-gurdy – specifically one played by a blind beggar – as indicated in a letter by Ferrarese courtier Leonardo Conosciuti to Cardinal Luigi d’Este on 26 February 1585 describing a public festival in Ferrara,² and from John Florio’s definition in his dictionary *The World of Wordses* (1598).³ The first reference equating the tiorba with the chitarrone of the Florentine court musician was made by Alessandro Guidotti in his preface to Emilio de’ Cavalieri’s *Rappresentatione di anima e di corpo* in 1600: “‘Un Chitarrone, ó Tiorba che si dica . . . .' The qualifying remark ‘che si dica’ suggests that the use of the word tiorba for a chitarrone was not yet widely known.”⁴

At about the same time the word tiorba appeared in reference to a hurdy-gurdy, the word chitarrone was used in a description by Bastiano de’ Rossi of the famous six intermezzi performed in Florence during the wedding celebration of Ferdinand I de’ Medici and Christine of Lorraine, published immediately after the event in May 1589.⁵ Lute scholar Douglas Alton Smith suggests that “the instrument was invented at some time between the appearance of Rossi’s two *Descrizioni*: February 1586 and May 1589. . . [and] it appears likely that the chitarrone was first conceived and built in late 1588 or early 1589 especially for the Florentine intermezzi of 1589.”⁶ The inventor seems to have been Antonio Naldi (known as “il Bardella”), a lutenist employed at the Medici court and who participated in the 1589 intermezzi.⁷ This is substantiated by Marin Mersenne, Giovanni Battista Doni, and also Emilio de’ Cavalieri:

He [Caccini] also told me that his highness [Alfonso II d’Este] was very satisfied with his chitarrone and the mode of tuning, of which his highness wanted the drawing. And truly if you could hear Antonio Naldi, called *il Bardella*, a musician of his highness’s here,

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³ Ibid., 459.
⁴ Ibid., 460.
⁵ Ibid., 441.
⁶ Ibid., 442.
⁷ Ibid., 446.
who invented it and plays it excellently, I believe you would be infinitely satisfied, particularly when it accompanies singing. 

As one might guess from the account of its invention, the theorbo was created in an era of experimentation and creativity, when instruments were not only invented, but were modified in response to developing performance practices. This resulted in the theorbo’s characteristic features – an extended neck for full-length, unstopped bass strings (diapasons) in addition to the courses typical to a lute (see Figure 2.1), and “re-entrant” tuning. 

**Figure 2.1 – View of a Theorbo**

In the introduction to his collection of pieces for arciliuto and chitarrone, Alessandro Piccinini (1566-c 1638) includes a brief chapter, *On the Origin of the Chitarrone, and of the Pandora* (Chapter 28), that accounts for the chitarrone (or theorbo) and the development of the tuning system for the instrument. From it we know that the instrument was popular in Bologna where it was used to play “passamezzos, arias and similar pieces in ensemble with other, small lutes.”

The quality of these instruments improved when under higher tension, and as the pitch center was raised the first course was tuned down an octave to prevent the strings breaking. The instrument, thought to be a complement to singing, was found to be tuned still too low for this purpose. Consequently the pitch level of the instrument gradually was raised again, forcing the second course to also be tuned down an octave. Thus courses one and two are tuned below courses three and four, respectively, resulting in the tuning system by which the sequence of intervals “re-enters” upon the third course. (See Fig. 5.1 on page 19.)

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8 The Archivo di Stato in Modena contains a letter dated 31 October 1592 from Emilio de’ Cavalieri to Luzzasco Luzzaschi, in which Cavalieri speaks of a recent visit to Ferrara by Giulio Caccini. Ibid., 446-447.

9 This tuning system is the difference between the chitarrone/tiorba and the archlute, which has free bass strings (or diapasons) but maintains the “top down” tuning system of the lute.

Another instrument that should be mentioned is the archlute (Figure 2.2). Although similar in construction to the theorbo, the archlute is distinguished from the theorbo (or chitarrone) by a smaller body and a tuning system where the first two courses sound at lute pitch, rather than an octave below, as in the re-entrant tuning of the theorbo (see Figure 2.2). This was possible because the string lengths are shorter than those demanded on the theorbo. The archlute was developed primarily for the purposes of solo literature, but became more useful in continuo playing in the middle of the seventeenth century as a means of realizing in a higher range than was possible on the theorbo.11

Figure 2.2 – View of an Archlute

Figure 2.3 – Tuning System for the Archlute

Literature for Theorbo

Literature for Solo Theorbo

Literature that specifically calls for chittarone or tiorba is small, and published sources of music for solo chitarrone or tiorba are predictably few in number. This is particularly true for the sonata da chiesa, since composers of specified numbers but not kinds of instruments were generally linked to sacred institutions.12 The tiorba is named in printed music from 1600 until the

mid-eighteenth century, and solo music in tablature for tiorba by Pietro Paulo Melli (1579-after 1623) was printed in 1614 and 1620, and by Bellerofonte Castaldi (1580-1649) in 1622.

The term chitarrone was rarely used outside Italy, appearing only in a few northern European reprints of Italian music and prints of Italianate music composed by northern musicians. Among the composers of works in tablature for solo chitarrone is the aforementioned Alessandro Piccinini (1566-c1638). Born into a family of lutenists, all of whom worked for Duke Alfonso II d’Este of Ferrara until the dissolution of the Ferrareses court in 1597, Piccinini produced one book, *Intavolatura di Liuto, et di chitarrone: Libro primo*, in 1623. The most significant composer for the chitarrone was Giovanni Girolamo Kapsberger (c1580-1651). Known as “Il Tedesco della tiorba,” Kapsberger published three books of *Intavolatura di Chitarone*, beginning with that in 1604, the first printed book of chitarrone music. Further books were published in 1616 and 1626, and his works represent the most fully-developed works ever printed for the chitarrone, as well as the largest collection of works for the instrument by one composer.

Finally, the Archivo di Stato of Modena has an anonymous work for chitarrone in tablature dating from c1614-19 (MS Musica 4).

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**Literature for Theorbo and Continuo**

Given that the tiorba was used mainly to accompany songs and replaced the chitarrone as the most named instrument in vocal collections by the 1630s, the number of works printed in tablature for tiorba or chitarrone and continuo is small. In fact, the entire body of literature for these forces is limited to those in books one and two of Pittoni and those for chitarrone and organ found in book four of *Intavolatura di Chitarone* by Kapsberger (1640). Unlike Pittoni, who

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19 Ibid., 410.
wrote multi-movement sonatas for tiorba and continuo, Kapsberger’s works are single movement
toccatas of arpeggiations in a preludial style, often over a pedal point provided by the organ.
While the works of Kapsberger are more harmonically developed and mature, the continuo parts
are not particularly integral to the works, as they are in the sonatas of Pittoni.
CHAPTER 3 - The Sonatas

The Sonata da Chiesa

The Development of the Sonata da Chiesa

The sonata da chiesa was used to substitute for portions of the Mass, a practice that first began by substituting organ for singing lines (or verses) of chant. The practice of alternating lines between chant and organ came to be known as an organ mass, and the source for the rules of which parts could be substituted by organ is the Caeremoniale Episcoporum.¹ The Caeremoniale is concerned primarily with the organ and only casually mentions other instruments, but the presence of organ scores in partitura suggests that use of instrumental ensembles in the Mass was fairly well accepted. Depending on the size of the church (i.e., cathedral, monastic chapel or parish church), the musical resources available, and the nature of the Mass (ferial or feast), maestri di capella would select organ or other instruments to distinguish the occasion and supplement inadequate vocal resources. This practice seems to have gained steam over the course of the seventeenth century, and organ collections for liturgical use all but disappeared by 1650, just at a time when collections of sonate da chiesa began to appear in numbers.²

One source of information about when the organ (or instruments) was to be played during Mass is the L’Organo suonarino of Adriano Banchieri (1568-1634).³ This treatise suggests that the organ was expected to play in alternatim with the ordinary of the Mass, and certain sections of the Proper were suppressed in favor of the organ altogether. An almost continuous musical score was the result, with the organ remaining silent during the epistle, gospel, Preface, Canon preceding Elevation, the Pater Noster, and all the prayers of the Proper.⁴ The sections suppressed in favor of organ or instrumental music included the Introit, Alleluia, Gradual, Offertory, Elevation, Communion, and Deo Gratias.⁵

¹ Caeremoniale Episcoporum iussu Clementis VIII. Pont. Max. novissime reformatum. (Rome, 1606).
⁵ Ibid., 58-59.
In addition to a formula for replacing sung portions of the Proper with instrumental music, there developed a stylistic association of particular types of music with each section of the Proper, and Banchieri indicates appropriate works for each section in his collections of music for liturgical use.⁶

The canzona or its relatives (the capriccio) or derivatives (the sinfonia and concerto) are used for the Gradual, Communion, and Deo Gratias, while the motet or its derivative, the ricercare, was used for the Offertory. Slow movements, often chromatic, were reserved for the Elevation.⁷

Besides the convention of musical forms being associated with parts of the mass, musical topoi developed within the instrumental repertoire in conjunction with its uses within the liturgy, such as the toccata d’intonazione, Kyrie mottos, the ricercar cromatico for the Offertory, and durezze e ligature for the Elevation. The presence of these churchly topoi impresses upon it what was then perceived to be a sacred style.⁸

The sonata da chiesa was probably not used in its entirety for each section favored for instrumental music, but may have been used for the Gradual, Communion, and Deo Gratias. However, single movements may have been used as substitutes for any replacement, and could have been used as instrumental sinfonias at the Sanctus or Agnus Dei.⁹ The entire sonata da chiesa could have been used as an antiphon substitute for Vespers psalms, the Magnificat, and the end of Vespers, in the same manner as in the Mass.¹⁰

**The Use of Pittoni’s Sonatas**

Given their brevity, the sonatas of Pittoni were certainly intended for use in the Mass, either in their entirety or as single movements or pairs of movements where Pittoni has included the instruction “seguita,” which is, to go immediately to the following movement. While the usual sonata da chiesa was written for a chamber ensemble – two violins with basso continuo being most common – solo sonatas were possible. The theorbo was a standard instrument for bass lines in the sonata da chiesa, and starting with the trio sonatas of Cazzati in 1656, the theorbo was used for the following thirty years as an alternative to the violone reading from the

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⁶ Ibid., 59.
⁷ Ibid., 75.
⁹ Ibid., 75.
¹⁰ Ibid., 82.
bass clef. In fact, using organ continuo with a separate part book for melodic bass was a practice associated with the sonata da chiesa, and Italian composers from Giovanni Battista Buonamente (1620s) to Archangelo Corelli (1680s) conformed to this pattern. The popularity of the theorbo as a favorite melodic bass instrument is shown in Venice, where from 1614 St. Mark’s employed singers who doubled on the theorbo until 1748 when the last such singer died.

Analysis of Pittoni’s Sonatas

The generally accepted form of the the sonata da chiesa is a series of four movements, alternating slow-fast-slow-fast, in which the second movement is commonly fugal, and the third and fourth may resemble a sarabanda and giga. The form originated with the application of basso continuo methods to the canzone of the sixteenth century, and the “consolidation of the vague contours of the canzone into a series . . . with fewer, more extended movements, created the four characteristic movements of the sonata da chiesa . . . with the third movement often set in a contrasting key.” This is in contrast to the sonata da camera, which tended to be in three movements, and often with movements in a more explicit dance form.

The distinction between the two types of sonata can be overstated. Most sonatas of the seventeenth century in Italy were not specified da camera or da chiesa, and the term “sonata” commonly referred to an abstract piece not intended for dance. “As for the modifiers, between 1650 and 1690 ‘da camera’ is found more frequently than ‘da chiesa’: the former appears in nearly half of the prints that include dances, the latter in only one-fifth of the volumes that include abstract pieces.” Peter Allsop asserts that sonatas were not intended as church music by their authors, even if they were occasionally used as such. Rather, late seventeenth-century composers developed an all-purpose sonata. “Most sets of free sonatas, however, bear no designation and it remains to be proven whether the great majority of these were conceived primarily as church music by virtue of their content.”

14 Barnett, Bolognese Instrumental Music, 163.
15 Ibid., 163-164.
While the general principles of construction may hold for those trio sonatas specifically marked, they do not necessarily work well for those unmarked or “abstract” trio sonatas, and this is even more pronounced in the solo sonata. For example, “[t]he sections of the trio sonata frequently coincided with the contrast of imitative and chordal textures, but in the solo sonata imitative texture was less prominent.”\textsuperscript{17} Movements may not be so independent – that is, movements often elide, where final cadences of one movement mark the beginning of another, and idiomatic nature of the instrument may overwhelm the formal structure of the sonata.\textsuperscript{18} Such is the case with the sonatas of Pittoni.

The structural arrangement of the sonata da chiesa began to break down by the second half of the seventeenth century:

\ldots by the 1660s printed instrumental music had begun to strain hard against the stylistic boundaries imposed by a particular social function. Elements of the abstract sonata and of the dance are found juxtaposed in single works, as long and sometimes virtuoso sonatas incorporate explicit dance movements, and sets of elaborate dance movements include free sections labeled only by tempo designations.\textsuperscript{19}

Pittoni’s sonatas certainly do not conform to the formal structure of the typical sonata da chiesa. Of them, only four have four movements, the remaining eight have only three movements, although two (VIII and XI) have four-measure “movements” of a contrasting style that conclude the work, although these are more like formalized expressions of the extended cadences found in other sonatas, characterized by faster harmonic movement, arpeggiations, and chromaticism.\textsuperscript{20} This is more characteristic of the earlier canzona, to which Pittoni harks in sonatas IX, X and XII, the first two of which have movements in canzona style, and XII which uses the characteristic canzona (or dactylic) rhythm in its last two movements.

Sonata II – the most developed sonata in the collection – has an extended Largo in the third Allegro movement (measures 66-79) that practically stands as a movement on its own, and is followed by another Allegro of thirteen measures. These contrasting tempos and meters, joined

\textsuperscript{17} Manfred Bukofzer, Music in the Baroque Era (New York: W.W. Norton, 1947), 54.
\textsuperscript{18} See the sonatas of Biagio Marini (Per ogni sorte di strumento musicale diversi generi di sonate [Venice, 1665]), Dario Castello (Sonate concertate in stil moderno, libro primo [Venice, 1621], and Marco Uccellini (Sonate, libro II [1639], libro III [1642], and Ozio regio: compositioni armoniche, libro VII [1660], inter alia.)
\textsuperscript{20} See Sonatas I (p. 39), II (p. 43), III (p. 49), V (p. 60), and VI (p. 66).
with the fact that the 6/8 Allegro and following Largo both elide into their following passages, suggest that Pittoni used the term Largo as was commonly done in the early seventeenth century – to indicate a tempo contrast within a fast movement to accommodate fast passages and embellishments. Generally by the last half of the century Largo was used as a tempo marking, mostly applied to independent sarabande movements in 6/4, which he does in Sonata VII. Pittoni’s use of the term in Sonata II is more consistent with early uses, and this, joined with the common elision of relatively short movements, use of the canzona rhythm, the sudden use of the triplet feature to effect a tempo change, the brief 4/4 Adagios added to the ends of final movements, and consistency of key across the entire sonata suggests that Pittoni’s style was more in line with the first part of the century, and not the trends in sonata composition of the later half of the century.

Seven sonatas (I, II, IV, V, VI, VII, and VIII) have movements with contrapuntal features, only one (VII) has a contrapuntal second movement. Of the twelve sonatas, none has a pair of movements that resembles a sarabanda and giga, although four sonatas (III, VII, IX, and X) have sarabanda movements, and only VII has the sarabanda in the position of the third movement. The giga only appears in sonatas I, II, and IV, and other unmarked movements in three do not evoke the style of the sarabanda or giga. As for key relationships, only three have movements in a related key, and these often begin in one key and end in another, usually the key of the following movement. In fact, only Sonata XII has a movement in a related key which begins and ends in the same key. More often than not a sonata and all its movements are in the same key, with the possibility of the final major cadence in works in a minor key. Only in his last two sonatas does Pittoni become harmonically adventurous enough to play with chromaticism.

Below is a table of the sonatas that expresses the key, number of movements, time signature and tempo marking where supplied in the original, and key center when different from the tonality of the sonata. Items expressed in parentheses ( ) merely indicate the style of the

movement, and items expressed in brackets [ ] are sections in a different style and/or meter at the
end of the previous movement.

**Table 3.1 Number, Names, and Keys of Movements**

<table>
<thead>
<tr>
<th>Sonata</th>
<th>Movements</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV – Am</td>
<td>3: SFF</td>
<td>4/4</td>
<td>6/8 (giga)</td>
<td>4/4 Vivace (fugal)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>XII – Dm</td>
<td>3: SFF</td>
<td>4/4</td>
<td>3/4 Gm</td>
<td>4/4 Allegro Dm</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER 4 - Performance Considerations

The figures from the original score have been retained, and where they were necessary but missing have been supplied in parentheses. Where harmonic changes occur over the same bass note, it was commonplace in seventeenth-century print sources to print the numbers clustered together directly above the bass note to which the harmonies belong (as is the case with the present works), regardless of where the chord changes were to occur rhythmically. The placement of chord changes over a single bass note in this edition has been adjusted so that the numbers are placed on the beat where that harmony was intended. Additionally, errors in the figures and comments concerning the figures supplied in the original print are provided in Appendix C, pages 34-37.

Continuo Realization on the Organ

Most continuo playing is done on plucked strings with a crisp attack and short decay, and realization on these instruments can be more active than the organ to sustain the harmony. Consequently, organ continuo has to be sensitive to its ability to drown out the bass line by using too heavy chords, or by sustaining for too long, especially when the solo instrument has little sustaining power, such as the theorbo. The continuo should remain active to support the movement of the bass line, and in the limited harmonic structure used in the Pittoni sonatas, it needs to move to prevent monotony. The continuo organ should also be sensitive to creating not only good voice leading, but also to creating melodic lines in the treble. Since the topmost line of the ensemble is created in the right hand of the continuo, it is easily heard. Although the realization should be interesting, this does not justify busy melodic lines that compete for the attention of the listener with the relatively obscured solo part.

Continuo Accompaniment for a Bass Solo Instrument

Possibly because of the nature of re-entrant tuning, or because of the general disregard for chord inversions typical of guitar playing of the time, Pittoni’s sonatas are filled with chords that are in inversions such that the lowest note of the theorbo is not the identified bass line shared with the continuo part. This can result in confusion to the ear. When possible and reasonable, the organ should double the bass note down an octave to maintain the proper chord inversion. When
this is not possible, the organ part should double the bass note in the top of the right hand to reinforce the bass part.
CHAPTER 5 - Editorial Process

Transcription of Italian Tablature

The theorbo parts of the works by Pittoni are written in Italian tablature,¹ presume an instrument of fourteen courses, with six courses over the fingerboard and eight course diapasons:

**Figure 5.1 Standard Theorbo Stringing and Tuning**

The only exception to this scheme is Sonata III, for which the eighth course is tuned to F-sharp to accommodate the key of D major.

A feature of tablature notation is that individual rhythmic expression for each pitch is lacking. Rather, the vertical rhythmic value of notes and chords is expressed above the tablature.² Consequently a chord placed on the downbeat followed by three individual notes, all of which occur under a sixteenth-note marking, would be accurately expressed as a sixteenth value, despite the fact that the chord would sound for some time after it was struck.

**Figure 5.2 Example of Literal Transcription**

I have chosen to transcribe the tablature as the way in which it would more likely sound, rather than the way it would look. While less strictly accurate, I believe this is more helpful to the organist, since it closely resembles the manner in which the music would be notated if it were written for keyboard.

**Figure 5.3 Example of Modified Transcription**

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¹ See Appendix A – Tablature – Sonata I for an example of Italian tablature (p. 26).
² Ibid. Note the rhythmic stems with no notehead which appear above the “staves” of the notation.
By adopting this scheme for representing the notation, it also makes it possible to express voice leading and continuity of melodic lines, which is particularly helpful where voices cross. Because first and second chord inversions are inherent to an instrument with re-entrant tuning, tablature notation is incapable of expressing voice leading, and there is poor voice leading as a matter of compositional choice (or accident), the decision concerning which note in a chord expresses the continuity of a melodic line is not always obvious. Generally I have chosen to spell chords to accommodate continuous melodic lines as determined by the direction of a melodic line, conformity to a melodic motive, or, when the voice in question is the bass line, consistency with the bass line in the organ part.

Figure 5.4 – Sonata V, m. 10

While this transcription process illuminates voice leading and melodic lines, it creates a challenge in expressing note length and rests. There are two factors I have considered in applying rests. First, that the length of time a pitch will sound on the theorbo is determined by physics and not the performer, and second, that rests appear in tablature notation only when no string is being struck on a beat, and are not used to account for all the beats of a particular voice when multiple voices are present. As a result, chords and final cadential figures are notated in longer note values to express that they will sound for longer than they are notated in the tablature (see the cadence in Figure 5.8, page 22). Likewise, rests are included only when a new voice enters between beats and the rest is necessary to account for the beginning of the beat (see the tenor entrance in Figure 1.2, page 3), when it is necessary to visually determine when the note is struck (see Figure 5.5), and where they occur in the original tablature. They do not occur in every instance where conventional notation practices would demand, such as when rests would occur between chords in the same voice (see Figure 5.6). The goal of this notation technique is to accurately express the tablature, while lending some notion of voice leading, the sustaining characteristic of the instrument, and the way in which the music is actually received by the listener, without being slavish to notational conventions.
Because the theorbo may sound the same pitch on two different courses, I have chosen to use two noteheads to express the pitch where the tablature requires it. This more accurately reflects what is being played.

**Figure 5.7 Example of Double Notehead Notation**

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**Interpretation of Signs**

Typical of seventeenth-century music, the ornament symbols do not conform to any universal standard, and it was not unusual for a collection of published works to contain rules for interpretation and execution of the various ornaments applied to the works. Pittoni does not offer guidance to interpreting the ornaments, and utilizes only four signs in the tablature. The simplest and most common is the “.T.”, or *trillo*, and was interpreted differently by different composers. Cavalieri meant for this to be interpreted as the modern trill,\(^3\) or alternation between the written

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note and the note above it. More often, however, the sign indicated the rapid repetition of a single note, and this was a hallmark of early Italian vocal style. The most natural interpretation of the sign for the modern performer is what at the time was referred to as the *gruppo*, or modern trill with a turn at the end. In early Italian literature, this ornament was written out, and an example of this type of ornament is found in sonata XII, measure 71 (Figure 5.7). The first part of the ornament is, in fact, a combination of the *gruppo* (trill) and *trillo* (repeated notes), followed by a final *gruppo* cadential figure.

**Figure 5.8 Sonata XII, m. 71**

Since the sign appears many times in the sonatas, and often occurs on an eighth-note or sixteenth-note value, it is unlikely that Pittoni intended for the “.T.” to be interpreted as the repetitive *trillo*, which was generally reserved for final cadences. More than likely he meant for a short, modern trill or mordent to occur on the note to which it is applied, without restriking.

The second sign ( .II. ) appears only in conjunction with large chords, and most likely indicates arpeggiation of the chord to which it is attached. This ornament sign seems to be peculiar to Pittoni, although a similar sign can be found in the preface to *Intavolatura di chitarone, libro IV* of Kapsberger, which he calls the *Segno dell’Arpeggiato* ( ÷ ). Like Pittoni’s symbol, it is applied to chords, and Kapsberger instructs arpeggiation from the lowest pitch to the highest, regardless of the order of courses, and in a more complex manner than simply breaking the chord in a continuous fashion. The practice of arpeggiating large chords, whether indicated with a sign or not, was standard performance practice of the day for lutes and guitars of all kinds. Proper chord voicing was a secondary consideration to the Affekt of arpeggiation:

In his *Della prattica musica vocale, et strumentale*, Scipione Cerreto alluded to the expressive quality of the arpeggio when, in his chapter on the guitar, he wrote, “And when one plays this instrument arpeggiando with the fingers of the right hand, it also has

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4 See Caccini, *Le nuove musiche*.

a beautiful effect, but one can learn this style of playing only through long practice.” Cerreto’s comment on the difficulty of mastering this technique suggests that arpeggios were played not as simple rolled chords, but in a more complex manner, as indicated by Kapsberger. Kapsberger’s rules, which offered practical solutions to the problem of arpeggiation, standardized this technique, and his method was quickly adopted by other instrumentalists.6

Although this sign is found primarily in the opening measures of a sonata, it is also seen in some closing cadences as well, and is in one interior movement – the Larga (Largo) of Sonata II – where it is found on strong second beats in a slow triple meter, typical of the Sarabande style. The type of arpeggiation in opening movements would probably be more complex and melodic in the Kapsberger manner, whereas Sonata II seems to call for a simple arpeggiation to put emphasis on the second beat.

This sign could also refer to the trillo as it was applied to the guitar in battuto (or rasgueado) manner, or according to Giovanni Paolo Foscarini (fl 1629-47) it was done with a downward stroke with the thumb and then an up-stroke (with the thumb) and similarly with the middle finger.7 A similar battuto ornament is the repicco, which is more complex than the trillo and uses a variety of finger patterns. Like the trillo it generally covers all the strings, and often doubles, triples, or even quadruples the number of written strokes.8 This style may be appropriate for the final cadences marked with the “II.” sign as well.

The third symbol, a slur, is also found in Kapsberger book IV, and is called the Segno del strascino.9 This refers to a slur over two or three notes when those notes are played upon the same string, and meant to indicate the string is not to be restruck, but only the fret is to be released or applied. I have retained the placement of these slurs in the notation, but maintained the rhythmic divisions (flags) by beat. Consequently, notes are occasionally slurred over the beat, contrary to the strong-weak character of the beat. This more accurately represents the score, and informs the organist where notes are of unequal strength.

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8 Coelho, “Frescobaldi and the Lute and Chitarrone Toccatas,” 144.
9 See Kapsberger, Intavolatura.
The fourth sign is the “XX”, or diesis, and unlike the other signs, is not a symbol for ornamentation. The explanation for this sign is found in the preface to Cavalieri’s Rappresentazione di corpo: “[3] When a sharp is placed over the said notes, and is not accompanied by a figure, it also signifies a major tenth.”

In addition to signs, the text includes performance instructions. In Sonata III at measure 8, (page 49) the instruction “abbattuta” appears, which should not to be confused with the “battuto” style mentioned above. More than likely this is a printing error, and should be “a battuta,” which is an indication to return to strict time after a period of relaxation of the beat. This suggests that the previous measures should be interpreted in a freer, preludial style, and return to regular beats with the rhythmic feature introduced by the theorbo in measure 8.

In Sonata V at measure 85 (page 69) is the instruction “che l’Organista suoni quattro battute.” In his Il transilvano (1593), Girolamo Diruta (c1554-after 1610) gives instructions for playing and notating polyphonic music for the organ, and instructs using a five-line staff for the right hand and eight-line staff for the left hand with two whole-note beats to the bar, or “due battute per casa.” This suggests that the player should feel the measure in two. In the present example the instruction precedes a contrapuntal section in four, with harmony changes on every beat. It seems reasonable that Pittoni intended for the organist to realize every beat, with no distinction between strong and weak beats.

In Sonata VI at measure 50 (page 68) is the instruction “se può replicare se piace,” which literally translated means “you may reply if you like.” This is an instruction for the organist, who is left with three measures of solo improvisation. After the long sequence in the theorbo part

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beginning at measure 22, Pittoni suggests the organist continue in the same manner after the abrupt cadence in the theorbo part in measure 49 (page 68).
BIBLIOGRAPHY


Caeromoniae Episcoporum iussu Clementis VIII. Pont. Max. nomissime reformatum. (Rome, 1606).


Appendix A - Tablature – Sonata I
INTAVOLATURA DI TIORBA
Nella quale si contengono dodici Sonate da Chiesa per Tiorba sola col Basso per l'Organo.
DI GIOVANNI PITTONI FERRARESE
OPERA PRIMA.
ALLA SACRA CESAREA MAESTA'.
DEL SEMPRE AVGVSTO
LEOPOLDO PRIMO IMPERATORE.

In Bologna, per Giacomo Monti. 1669. Con licenza de' Superiori.
Del C. Erede Antonio Riminini de' Nobili Ferrarese.
SACRA CESAREA MAESTÀ.

I convien cedere a gl’impulsi dell’animo mio, che tutto pieno di riuennentissimo ossequio verso l’Imperial Grandezza di Vostra Cesarea Maestà, vmiliandosi a di lei Piedi confaccia questo debolissimo parto del mio basso intendimento, all’immortalità del suo Augu-
stitissimo Nome. Condoni Vostra Cesarea Maestà, come vmilissimamente ne la supplico, l’ardire ch’io ne intrapresi, e sia effetto dell’indeciciente sua ma-
gnanimità di rendermene conolato col suo benefissi-
mo gradimento, mentre prostrato mi protetto

Di Vostra Cesarea Maestà

Ferrara li
Febraio 1669.

Vniliiss. Divotiss. & Vbligatiss. Servitore
Giovanni Pittoni.
AL DISCRETO
PROFESSORE DI TIORBA.

Arlo a te che sei cortese. Eccomi la prima volta sotto il Torchio delle Stampe colle mie debolezze. Penarò senza dubbio, come suole accadere ad altri, che più d'una volta si sono trovati in così fatte strette: pazienza; io per questo non mi ritiro dall'impresa, essendomi noto che morte sine adversario virtus. Se queste mie Composizioni incontraranno le censure, procurerò di riflettere attentamente alle medesime per cauarne profitto. Se poi per avventura sortiranno qualche picciolo gradimento, prenderò motuio di continuare l' intrapresa fatica dell' Opera Seconda, che tuttavia è per le mani, nella quale si conterranno So- nate pure da Tiorba per Camera, con la parte del Basso pel Clavicembalo. Potrebbe accadere che a prima faccia non ti riuisciscero di compiuto piacimento queste mie Sonate: ti prego a volerle scorriere non una, ma più volte, che forse col replicato faggio, non ti dispiaceranno.

Prego
Prego in fine la tua bontà a compatire i miei errori, come la tua prudenza a correggere quelli della Stampa, non essendo possibile porre così aggiustatamente i numeri al loro luogo. Nel rimanente due trovarai sotto li numeri questo :II: dourai arpeggiare quella nota: così farai i trilli in quei luoghi ove sono notati, & in fine procurarai di rendere più soave l’armonia con passaggi, gruppi, trilli, & affetti. Viu felice.
Appendix C - Errata

Sonata I:

m. 12, b. 4 – possibly a G minor chord.
m. 15, b. 2 – possibly an error and should be spelled as B-flat chord. Change the “0” to “1” on the bottom line.
m. 24, b. 3 – score is missing the rhythmic notation for sixteenth notes.
m. 28, b. 6 – possibly a C-sharp instead of D. This is supported by the continuo figures, which indicate a shift in harmony on b. 5 from G minor to E minor, implicating a root position harmony on b. 6.
m. 44 – 6 in the figure over b. 2 could belong to b. 1 instead. However, the presence of the 5 on b. 2 could indicate that Pittoni meant for 6-5 resolution on b. 2.
m. 64, b. 3 – a figure appears that is misplaced.

Sonata II:

m. 2 – the “.T.” may be misplaced, and should be on beat 3.
m. 31 – the first chord is more likely C major than A minor, and could be a misprint of a “0” instead of a “3” on the first line of the tablature. Also, the lack of a “6” figure supports this.
m. 66, b. 2 – more likely this dissonance should be a more typical 4-5 dissonance, rather than 4-3, with the resolution to 3 on b. 3.
m. 92, b. 3 – “xx” appears on course 1.

Sonata III:

Eighth course is tuned to F-sharp.
m. 18 – the ornament may be misplaced and belong on b. 2.
m. 42-43 – discrepancies between the bass notes of the theorbo and organ parts.
m. 43 – a seemingly meaningless letter “B” appears below b. 3 of the organ part.
m. 52 – discrepancy between the bass notes in the theorbo and organ parts.
m. 54 – the ornament may be misplaced and belong on b. 2.
m. 56 – the “B” may be a misprint, where a “2” appears on the first course in the tablature.
m. 61 – misprint in tablature. If first and second courses were spelled with “2” instead of “0”, a B-major chord would result. This would also be a bar chord.
m. 74, b. 1 – a “#” appears where there should be a “6/4”. The “#” which belongs on b. 3
m. 75 – discrepancy between the bass notes in the theorbo and organ parts.
m. 92 – the figure is cautionary and unnecessary. It is not intended to imply D-flat.
m. 103 – “0”s occur on courses 4 and 5, creating the additional pitches D and G.
m. 107, b. 1 – the figure is cautionary.
m. 109 – the figure is cautionary.
m. 115 – the figures seem to be reversed, where “3” should appear on b. 1, “4” should appear on b. 2.
m. 122 – the figure is an error.

**Sonata IV:**
m. 12 – the figures should be reversed, with the “6” appearing on b. 4.
m. 20, b. 2 – the lower octave B could be a misprint.
m. 68, b.1 and b. 2 – the “B’s” appear to be misprints – extra “0’s” included in the tablature on the third course. The “0’s” may be respelled as “1’s” to create C major chords.
m. 86, b. 2 – either the G or the A should be omitted. The mistake is because of an extra “0” on either the first or fourth courses.

**Sonata V:**
m. 87, b. 4 – a misprinted “2” appears below the bass line.
m. 91, b. 2 – the G is a misprinted “0” on the 4th course.
m. 98 – it is not clear from the original whether the slur in the organ part belongs over the notes or the figures. It appears to indicate that the “4” over b. 2 is to be held through to b. 3.

**Sonata VI:**
m. 10, b. 3 – the “4” in the figure should be sharp, not the “6”.

**Sonata VII:**
Title – “Sonata” is spelled “Suonata.”
m. 14-15 – barline is missing in the tablature.
m. 58, b. 4 – the final rhythmic notation should be a sixteenth value.
m. 65 – it is not clear whether the ornament belongs to b. 2 or b. 3.
m. 79 – I added the double barline to mark the section change.

**Sonata VIII:**

None.

**Sonata IX:**

m. 32, b. 1 – the figure is a flat 7 because the original key signature has no flats or sharps.
m. 49, b. 3 – the “3” should be a “2” on course 3 to coincide with the 4-3 in the figures.
m. 98, b. 1 – the note in the organ part should be E to coincide with the harmony of the theorbo part.
m. 100, b. 4 – the organ part conflicts with the tablature. The bass note could be changed to B-flat, which would be consistent with Pittoni’s harmonic language.

**Sonata X:**

None.

**Sonata XI:**

m. 8, b. 1 – the figures should be reversed.
m. 24, b. 1 – the ornament probably belongs on beat 2.
m. 85 – the ornament probably belongs either on b. 2 or b. 3.
m. 82-97 – this series of two bar pedal points is consistently mis-figured. Harmonies change in almost every measure which are irreconcilable with the organ part. This culminates in m. 97, in which the figures are simply wrong. There is no explainable error.

**Sonata XII:**

m. 5, b. 1-2 – the harmonies between the tiorba and organo parts do not coincide. This is a compositional error, not a printing one.
m. 37, b. 2 – changing the “3” on course 1 to “1” would result in C minor, which would be consistent with the figure in the organ part.
m. 37, b. 3 – changing the “3” on course 3 to “1” would result in F major, which would harmonically justify the following E-flat, and eliminate the consecutive D-minor/D-major tonalities.

m. 47, b. 3 – The absence of a figure in the organ suggests that it is meant to be a B-flat major chord. Changing the “3” in the tablature to a “2” would give that result.

m. 70 – the ornament seems to be misplaced, and probably belongs on b. 2.
Appendix D - Transcriptions
Sonata III
Sonata IV
Sonata V
Sonata VI
Sonata VIII
Sonata IX