

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 Giuseppe 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 to 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 *Intavolatura 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

¹ Orlando Cristoforetti, introduction to *Intavolatura di tiorba: opera prima e seconda* by Giovanni Pittoni (Bologna: Monti, 1669; repr., Florence: Studio per edizioni scelte, 1980). English translation by the author.

² I use the term “theorbo” to represent the “tiorba” and “chitarrone.” I use the terms “tiorba” and “chitarrone” where disambiguation is necessary.

³ Cristoforetti, introduction to Pittoni, *Intavolatura di tiorba*, 1.

⁴ See Christopher F. Black, *Italian Confraternities in the Sixteenth Century* (New York: Cambridge University Press, 1989), p 45.

(1640-1705),⁵ 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.⁶ *Opera seconda* 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 1669.⁷ 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.⁸

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

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 Cristoforetti, introduction to *Intavolatura di tiorba* by Pittoni, 2.

⁷ Pittoni, *Intavolatura di tiorba*, Dedication page, *opera seconda*.

⁸ Pittoni, *Intavolatura di tiorba*.

guitar.⁹ 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.¹⁰ 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

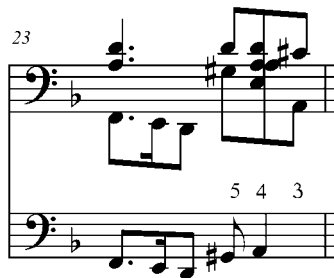


Figure 1.2 – Sonata I, measure 57



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.¹¹

⁹ *Grove Music Online*, s.v. "Guitar, §4," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43006#S43006.4> (accessed July 16, 2010).

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).

¹¹ Some sixty theorbo continuo realizations survive from the beginning of the sixteenth century. See John Walter Hill, "Realized continuo accompaniments from Florence c1600," *Early Music* 11 (April, 1983), 194-208.

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.’¹²

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.¹³ 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)¹⁴ 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.¹⁵

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

¹² Ibid., 202.

¹³ Ibid.

¹⁴ Agostino Agazzari, *Del sonare sopra'l basso con tutti li strumenti e dell'uso loro nel conserto* (Siena, 1607; repr., Bologna: Forni, 1969). This entire document is found in English translation in William Oliver Strunk, *Source Readings in Music History*, Revised Edition, ed. Leo Treitler (New York: W.W. Norton, 1998), 621-28.

¹⁵ Kevin Mason, *The Chitarrone and its Repertoire in Early Seventeenth-Century Italy* (Aberystwyth, Wales: Boethius Press, 1989), 73.

harmony more agreeable and sonorous; namely the lute, theorbo, harp, lirone, cittern, spinet, small guitar, violin, pandora, and other similar [instruments].”¹⁶

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.”¹⁷ 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.¹⁸ This is supported by what Agazzari wrote specifically about the theorbo: “The theorbo, then, with its full and gentle consonances, reinforces the melody greatly, striking and lightly passing over its bourdon strings, its special excellence, with *trilli* and *accenti muti* played with the left hand.”¹⁹

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.

¹⁶ “Come ornamento sono quelli, che scherzando e contraponteggiando, rendono piu aggradevole, e sonora l’armonia; cioe Leuto, Tiorba, Arpa, Lirone, Cetera, Spinetto, Chitarrina, Violino, Pandora, et altri simili.” Strunk, *Source Readings*, 622.

¹⁷ “sopra il medesimo basso compor nuove parti sopra, e nuovi e variati passaggi, e contraponti.” Ibid, 625-26.

¹⁸ Therald Borgir, *The Performance of the Basso Continuo in Italian Baroque Music* (Ann Arbor: UMI Research Press, 1987), 113.

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 Worlde of Wordes* (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, ò 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,

¹ Robert Spencer, “Chitarrone, Theorbo and Archlute,” *Early Music* 4 (1976), 410.

² Douglas Alton Smith, “On the Origin of the Chitarrone,” *Journal of the American Musicological Society* 32 (1979), 459.

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.⁸

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.⁹

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.”¹⁰ 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.)

⁸ The Archivio 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.

¹⁰ Alessandro Piccinini, *Intavolatura di Liuto et di chitarrone, libro primo* (Bologna, 1623; repr., Florence: Studio per edizioni scelte, 1983).

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

¹¹ Spencer, “Chitarrone, Theorbo and Archlute,” 416.

¹² Eleanor Selfridge-Field, “Instrumentation and genre in Italian music, 1600-1670,” *Early Music* 19 (February 1991), 62.

mid-eighteenth century, and solo music in tablature for tiorba by Pietro Paulo Melli (1579-after 1623) was printed in 1614 and 1620,¹³ and by Bellerofonte Castaldi (1580-1649) in 1622.¹⁴

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.¹⁵ 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 1623.¹⁶

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.¹⁷

Finally, the Archivio di Stato of Modena has an anonymous work for chitarrone in tablature dating from c1614-19 (MS Musica 4).¹⁸

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,¹⁹ 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

¹³ Pietro Paulo Melli, *Intavolatura di liuto attiorbato e di tiorba, libro V* (Venice, 1620; repr., Florence: Studio per edizioni scelte, 1983).

¹⁴ Bellerofonte Castaldi, *Capricci a due stromenti cioè tiorba e tiorbino e per sonar solo varie sorti di balli e fantasticarie* (1622), Recent Researches in the Music of the Baroque Era, vol. 142-143, ed. David Dolata (Middleton, WI: A-R Editions, 2006).

¹⁵ Kevin Mason, *The Chitarrone and its Repertoire in Early Seventeenth-Century Italy* (Aberystwyth, Wales: Boethius Press, 1989), 3.

¹⁶ Stanley Buetens, “The Instructions of Alessandro Piccinini,” *Journal of the Lute Society of America* II (1964), 6.

¹⁷ Giovanni Girolamo Kapsberger, *Intavolatura di Chitarone, libro quarto* (1640; repr., Florence: Studio per edizioni scelte, 1982).

¹⁸ Spencer, “Chitarrone, Theorbo and Archlute,” 409.

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).

² Stephen Bonta, "The Uses of the *Sonata da Chiesa*," *Journal of the American Musicological Society* 22 (1969), 55-56.

³ Adriano Banchieri, *L'organo suonarino*, Op. 13 (Venice, 1605; repr., Amsterdam: F. Knuf, 1969).

⁴ Bonta, "The Uses of the *Sonata da Chiesa*," 57.

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 *durezza 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

⁶ Ibid., 59.

⁷ Ibid., 75.

⁸ Gregory Richard Barnett, *Bolognese Instrumental Music, 1660-1710: Spiritual Comfort, Courtly Delight, and Commercial Triumph* (Aldershot, UK: Ashgate Publishing, 2008), 4.

⁹ Ibid., 75.

¹⁰ Ibid., 82.

bass clef.¹¹ 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.¹² 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.¹³

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."¹⁴ 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."¹⁵ 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."¹⁶

¹¹ Robert Spencer, "Chitarrone, Theorbo and Archlute," *Early Music* 4 (1976), 411.

¹² *Grove Music Online*, s.v. "Sonata da chiesa," http://www.oxfordmusiconline.com/subscriber/article/grove/music/26196?q=sonata+da+chiesa&search=quick&pos=1&_start=1#firsthit (accessed July 16, 2010).

¹³ Spencer, "Chitarrone, Theorbo and Archlute," 411.

¹⁴ Barnett, *Bolognese Instrumental Music*, 163.

¹⁵ *Ibid.*, 163-164.

¹⁶ Peter Allsop, "Sonata da Chiesa – A Case of Mistaken Identity?," *The Consort* 53 (1997), 6.

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.”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.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:

. . . 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.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.²⁰ This is more characteristic of the earlier *canzona*, to which Pittoni harkens 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

¹⁷ Manfred Bukofzer, *Music in the Baroque Era* (New York: W.W. Norton, 1947), 54.

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*.)

¹⁹ Sandra Mangsen, “The ‘Sonata da Camera’ Before Corelli: A Renewed Search,” *Music and Letters* 76/1 (1995), 19.

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.²¹ Generally by the last half of the century Largo was used as a tempo marking, mostly applied to independent *sarabande* movements in 6/4,²² 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 adventuresome 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

²¹ See Giulio Caccini, *Le nuove musiche* (Firenze: Maescotti, 1601; repr., New York: Performer's Facsimiles, 1987). English translation of the introduction is found in Strunk, *Source Readings*, 607-617.

²² *Grove Music Online*, s.v. "Largo," http://www.oxfordmusiconline.com/subscriber/article/grove/music/16032?q=largo&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit (accessed July 16, 2010).

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

Sonata	Movements	1	2	3	4	5
I – Gm	4: SF ₁ S ₂ F ₃ F ₄	4/4 Grave	6/8 Allegro (giga)	4/4 Adagio	4/4 Allegro (fugal)	
II – G	4: SF ₁ F ₂ [S ₃]F ₄	4/4 Grave	4/4 Allegro	6/8 Allegro (giga, fugal)	[6/8 Largo] Am → D	4/4 Allegro D → G
III – D	4: SSS ₁ F ₂ F ₃ F ₄	4/4 Grave	3/4 (sarabanda)	4/4 Grave G	4/4 Allegro G → D	
IV – Am	3: SF ₁ F ₂ F ₃	4/4	6/8 (giga)	4/4 Vivace (fugal)		
V – Am	3: SF ₁ F ₂ F ₃	4/4	3/4	4/4 (fugal)		
VI – G	3: SF ₁ F ₂ F ₃	4/4 Grave	3/4 Allegro	4/4		
VII – Gm	4: SF ₁ S ₂ F ₃ F ₄	4/4 Grave	4/4 Vivace (fugal)	3/4 Larga (sarabanda)	3/4 Presto	
VIII – C	3: SF ₁ F ₂ [S ₃]	4/4 Grave	3/4	4/4 Allegro (fugal)	[4/4 Adagio] 4 measures	
IX – Dm	3: SS ₁ F ₂ F ₃	4/4 Grave	3/4 Allegro (sarabanda)	4/4 (canzona)		
X – G	3: SF ₁ F ₂ F ₃	4/4 Grave	3/4 Allegro	4/4 Allegro		
XI – Am	3: SS ₁ F ₂ [S ₃]	4/4 chromatic	4/4 Allegro	3/4	[4/4] 4 measures	
XII – Dm	3: SF ₁ F ₂ F ₃	4/4	3/4 Gm	4/4 Allegro Dm		

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



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.

Figure 5.5 Sonata III, m. 11

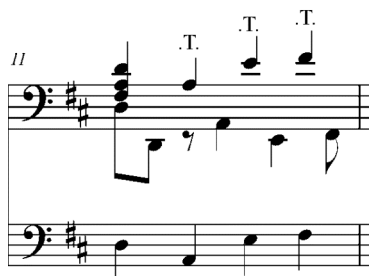
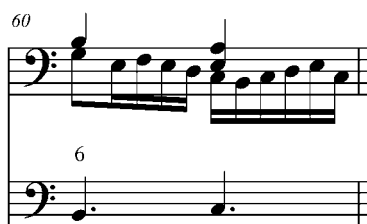


Figure 5.6 Sonata II, m. 60



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



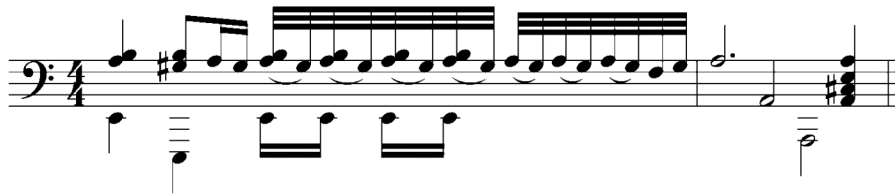
Interpretation of Signs

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

³ *Grove Music Online*, s.v. “Ornaments, §4: Italy, 1600-1650,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49928pg4#S49928.4> (accessed July 16, 2010).

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.⁴ 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 (.ll.) 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’Arpeggiate* (÷).⁵ 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 pratica 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

See also Emilio de’ Cavalieri, *Rappresentatione di Anima et di Corpo* (1600; repr., Miscellanea 5: Early Sacred Monody, vol. 4, ed. Murray C. Bradshaw [Middleton, WI: American Institute of Musicology, 2007]).

⁴ See Caccini, *Le nuove musiche*.

⁵ See Giovanni Girolamo Kapsberger, *Intavolatura di Chitarone, libro quarto* (1640; repr., Florence: Studio per edizioni scelte, 1982).

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 “.ll.” 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.

⁶ Victor Coelho, “Frescobaldi and the Lute and Chitarrone Toccatas of ‘Il Tedesco della Tiorba’,” in *Frescobaldi Studies*, ed. Alexander Silbiger (Durham: Duke University Press, 1987), 143.

⁷ James Tyler, *The Early Guitar: a History and Handbook* (London: Oxford University Press, 1980), 83-84.

⁸ Coelho, “Frescobaldi and the Lute and Chitarrone Toccatas,” 144.

⁹ See Kapsberger, *Intavolatura*.

Figure 5.9 Sonata X, m. 8



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 *Rappresentatione 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.”¹⁰

In addition to signs, the text includes performance instructions. In Sonata III at measure 8, (page 49) the instruction “*abbattuta*” appears, which should not 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*.”¹¹ 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

¹⁰ “*Quando il diesis posto sopra le dette note non è accompagnato con numero, sempre significa Decima maggiore*.” Guidotti, from the preface to Cavalieri’s *Rappresentatione di corpo* (1600), quoted in F. T. Arnold, *The Art of Accompaniment from a thorough-bass as practised in the XVIIth & XVIII centuries, vol. 1* (London: Oxford University Press, 1931; repr., New York: Dover Publications, 2003), 48.

¹¹ Girolamo Diruta, *The Transylvanian = Il Transilvano*, ed. Murray C. Bradshaw and Edward J. Soehlen (Henryville, PA: Institute of Mediæval Music, 1984), 24.

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).

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Appendix A - Tablature – Sonata I

Sonata I.

The score is divided into two main parts: Tiorba and Organo. The Tiorba part is written in a six-line tablature system with a common time signature (C). It includes various fret numbers (e.g., 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34) and rhythmic markings such as 'Graue', 'T.', and 'Allegro'. The Organo part is written in a five-line staff with a common time signature (C) and includes standard musical notation with notes, rests, and dynamic markings like 'p' and 'f'. The score is organized into systems, with the Tiorba and Organo parts often appearing in pairs. The piece concludes with a final cadence marked with a double bar line and a fermata.

Appendix B - Title and Dedication Pages

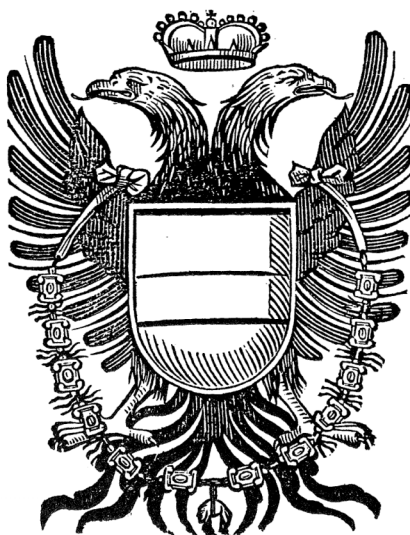
INTAVOLATURA
DI TIORBA

Nella quale si contengono dodici Sonate da Chiesa
per Tiorba sola col Basso per l'Organo,

DI GIOVANNI PITTONI FERRARESE

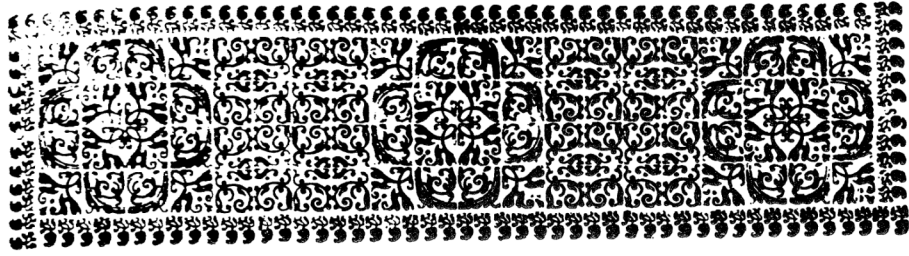
OPERA PRIMA.

ALLA SACRA CESAREA MAESTA'
DEL SEMPRE AVGVSTO
LEOPOLDO PRIMO
IMPERATORE.



In Bologna, per Giacomo Monti. 1669. Con licenza de' Superiori.

Del C.^o Ercole Antonio Riminadori Nobile Ferrarese
1713



SACRA CESAREA MAESTA'

MI conuien cedere a gl' impulsi dell' animo mio , che tutto pieno di riuerentissimo ossequio verso l' Imperial Grandezza di Vostra Cesarea Maestà , vmiliandosi a di lei Piedi consacra questo debolissimo parto del mio basso intendimento , all' immortalità del suo Augustissimo Nome . Condoni Vostra Cesarea Maestà , come vmilissimamente ne la supplico , l' ardire ch' io ne intrapresi , e sia effetto dell' indeficiente sua magnanimità di rendermene consolato col suo benignissimo gradimento , mentre prostrato mi protesto

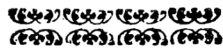
Di Vostra Cesarea Maestà

Ferrara li
Febraro 1669.

Vmilis. Diuotiss. & Vbligatiss. Seruitore
Giouanni Pistoni.



A L D I S C R E T O
P R O F E S S O R E D I T I O R B A .



PArlo 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'vna volta si sono ritrouati in così fatte strette: pazienza ; io per questo non mi ritiro dall' impresa, essendomi noto che *manet sine Aduersario Virtus* . Se queste mie Composizioni incontrarãno le censure, procurerò di riflettere attentamente alle medesime per cauarne profitto . Se poi per auventura fortiranno qualche picciolo gradimento, prenderò motiuo di continouare l' intrapresa fatica dell' Opera Seconda , che tuttauia hò per le mani , nella quale si conterranno Sonate pure da Tiorba per Camera, con la parte del Basso pel Clauicembalo . Potrebbe accadere che a prima faccia non ti riusciscero di compiuto piacimento queste mie. Sonate : ti prego a volerle scorrere non vna, mà più volte, che forse col replicato saggio, 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 doue trouarai sotto li numeri questo :ll: dourai arpeggiare quella nota: così farai i trilli in quei luoghi oue sono notati, & in fine procurarai di rendere più soaue l'armonia cò passaggi, gruppi, trilli, & affetti. Viui 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 I

1

Tiorba. *Grave.*

Organo.

7 6# b 6 b 7 6

5

6 4 3# b

8

b 6 6b 6 b

11

7 6 # 3 4 3

14

3 4 3 3 4 3 3 4 4 3 (b)

18

Allegro.

6 5 6 7 6 # 6 # 6

23

5 4 3 # # 6 3 6 7 6 # 6 # 6

28

piano forte

5 6 6 6 6 6 4 # # 6 5 4 3

33

piano

6 5

38

Adagio

6 # 5 4 3 # # 4 6 2 5 6b 7 6 7 6

44

.T. .T. .T. .T. .T. .T.

(6) # 6 5 7 6 # # 6 5 # 6 6 6#

48

.T. .T. .T.

6 # # 5 6 5

52

.T. .T. .T.

6 6 b 4 3

56

b 6b b 4 3(4) 6

60

.T.

6 5 6 4 3 6

64

6b 6b 6

This system contains measures 64, 65, and 66. The upper staff features a complex melodic line with many beamed eighth notes and some triplets. The lower staff provides a harmonic accompaniment with notes and rests. Measure 64 has a trill (T.) above the first measure. Measure 65 has a grace note (7) above the first measure. Measure 66 has a trill (T.) above the first measure. Fingerings 6b, 6b, and 6 are indicated below the lower staff.

67

6 5

This system contains measures 67, 68, and 69. The upper staff continues the melodic line with beamed eighth notes and some triplets. The lower staff has a more rhythmic accompaniment with notes and rests. Measure 67 has a trill (T.) above the first measure. Measure 69 has a trill (T.) above the first measure. Fingering 6 5 is indicated below the lower staff.

70

5 6 7b 7# 6b 3 4 3

This system contains measures 70, 71, and 72. The upper staff continues the melodic line with beamed eighth notes and some triplets. The lower staff has a more rhythmic accompaniment with notes and rests. Measure 70 has a trill (T.) above the first measure. Measure 71 has a trill (T.) above the first measure. Measure 72 has a trill (T.) above the first measure. Fingerings 5 6 7b 7# 6b 3 4 3 are indicated below the lower staff.

Sonata II

1
Grave.

4

6 6 5 5 6

8

4 3

11

6 6 5 3 4 3

14
Allegro.

b 6 5 6

Detailed description: This is a musical score for a piece titled "Sonata II". The score is written in bass clef with a common time signature (C). It consists of five systems of two staves each. The first system starts at measure 1, marked "Grave." and includes a first ending bracket labeled ".T.". The second system starts at measure 4 and includes a second ending bracket labeled ":||:" and a first ending bracket labeled ".T.". The third system starts at measure 8 and includes a first ending bracket labeled ".T.". The fourth system starts at measure 11. The fifth system starts at measure 14, marked "Allegro.", and includes a first ending bracket labeled ".T.". Fingerings are indicated by numbers 1-5. A dynamic marking "p" is present at the beginning of measure 14. The key signature has one sharp (F#).

18

4 3 #

21

4 3

23

6 # 6 4 3 6

26

6 6 6 6 7(b) b

29

6 6 6 5 4 3 (6)

32

.T.

6

35

.T.

4 3

38

.T.

41

.T.

.T.

44

.T.

3 4 3

47

Allegro.

51

55

59

63

Largo

67

Musical notation for measures 67-70. The top staff has a treble clef and contains a complex melodic line with many beamed notes and slurs. The bottom staff has a bass clef and contains a simpler line with some slurs and accidentals.

71

Musical notation for measures 71-74. The top staff has a treble clef and contains a complex melodic line with many beamed notes and slurs. The bottom staff has a bass clef and contains a line with some slurs and accidentals, including a '4' and a '3' marking.

75

.T.

Musical notation for measures 75-78. The top staff has a treble clef and contains a complex melodic line with many beamed notes and slurs. The bottom staff has a bass clef and contains a line with some slurs and accidentals.

79

.T.

Allegro.

Musical notation for measures 79-81. The top staff has a treble clef and contains a complex melodic line with many beamed notes and slurs. The bottom staff has a bass clef and contains a line with some slurs and accidentals, including a '6' and a '6#'. The tempo marking 'Allegro.' is present.

82

.T.

Musical notation for measures 82-85. The top staff has a treble clef and contains a complex melodic line with many beamed notes and slurs. The bottom staff has a bass clef and contains a line with some slurs and accidentals, including a '6' and a '6#'.

85

Musical notation for measures 85-88. The system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many beamed eighth notes and some chords. The lower staff is a bass clef with a simpler line of notes. Fingering numbers (6, 4, 3, 6, 6, 6) are placed below the notes in the upper staff.

89

Musical notation for measures 89-92. The system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with beamed eighth notes and some chords. The lower staff is a bass clef with a simpler line of notes. Fingering numbers (4, 3) and trill markings (.T.) are placed below the notes in the upper staff.

Sonata III

Grave.

5

9

11

15

Abbattuta
adagio

4 3

Detailed description: This is a musical score for a piece titled "Sonata III". The score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of five systems of two staves each. The first system starts with a double bar line and a common time signature. The word "Grave." is written below the first staff. The second system begins at measure 5. The third system begins at measure 9. The fourth system begins at measure 11 and ends with a double bar line and a change in time signature to 3/4. The word "Abbattuta" and "adagio" are written to the right of the staff. Below the staff, the numbers "4" and "3" are written. The fifth system begins at measure 15 and continues in the 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as accents (T) and slurs.

22

6 5 4 3 # 6 5 4 3

29

35

4 3 6 5 4 3

41

47

52

.T. .T. .T.

4 #

58

.T.

4 # #

64

4 3 # #

70

#

75

6 6

80

Musical notation for measures 80-84. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many beamed notes and rests. The bottom staff is a bass clef with a key signature of two sharps, containing a simple bass line with long notes and rests.

85

Musical notation for measures 85-89. The top staff is a treble clef with a key signature of two sharps. It features a melodic line with trills (T.) and a final measure with a fermata. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with notes 6, #, 4, and 3. The tempo marking "Grave." is at the end.

90

Musical notation for measures 90-94. The top staff is a treble clef with a key signature of two sharps. It contains a series of chords, some with repeat signs (:||). The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with notes 4, (6), 3, and #.

95

Musical notation for measures 95-98. The top staff is a treble clef with a key signature of two sharps. It features a melodic line with trills (T.) and a final measure with a fermata. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with notes 3, 4, and 3. The tempo marking "Allegro." is at the end.

99

Musical notation for measures 99-103. The top staff is a treble clef with a key signature of two sharps. It features a melodic line with trills (T.) and a final measure with a fermata. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with notes #, #, #, #, #, #, #, #.

102

.T.
#

105

.T.

4 3

108

4 3 5 6 b 6 5 4 3

111

.T.

6

114

5 6 4 3 4 3 #

118

Musical notation for measures 118-120. The top staff features a melodic line with triplets and a trill (T.) in measure 118. The bottom staff shows a bass line with notes 6, #, 6, 3, 4, 3.

121

Musical notation for measures 121-123. The top staff features a melodic line with triplets. The bottom staff shows a bass line with notes 6, 6#.

124

Musical notation for measures 124-126. The top staff features a melodic line with a trill (T.) in measure 124. The bottom staff shows a bass line with a note 2.

127

Musical notation for measures 127-129. The top staff features a melodic line with a trill (T.) in measure 127. The bottom staff shows a bass line with notes 4, 3.

Sonata IV

Musical score for Sonata IV, measures 1-17. The score is written in bass clef with a common time signature (C). It consists of two staves: a treble staff (top) and a bass staff (bottom). The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments (marked with .T.). Fingering numbers (1-7) are indicated below notes. Measure numbers 1, 5, 9, 13, and 17 are marked at the beginning of their respective systems. The score ends with a double bar line at measure 17.

22

6 5 6 5 6 5 # 6# # 6 5 6

27

6 # 6

32

6# 6 6 6 6 5

37

4 3 6# 6 6 6

42

6 4 3 6 6 6 6

47 .T.

6 4 3 # | 6# # 6 5 6 | 6 | 6 6 5 6 6

52 .T. .T.

4 3 | 4 3 # | Vivace. | 6

57 .T.

b | b | 6 4 3

61

6 5 # | b

65 .T.

6 4 3 # | 6

68

6 6 6 5 4 3

71

74

b # 6 4 3 b

77

6 6 6

80

6 6 4 3 ϕ # 6 6 #

84

6 5 # # 4 3

88

.T.

4 3 #

Sonata V

Musical score for Sonata V, measures 1-15. The score is written for two staves (treble and bass clefs) in common time (C). The key signature is one sharp (F#).

Measures 1-4: The first system shows the beginning of the piece. Measure 1 has a double bar line (||) and a key signature change to one sharp. The bass line has a 6, and the treble line has a 5. Measure 2 has a 5 in the bass line and a 6# in the treble line. Measure 3 has a 5# in the bass line and a 6 in the treble line. Measure 4 has a 6 in the bass line.

Measures 5-8: The second system starts at measure 5. Measure 5 has a 6 in the bass line and a # in the treble line. Measure 6 has a 7 in the bass line and a 6 in the treble line. Measure 7 has a 7 in the bass line and a 6 in the treble line. Measure 8 has a 6 in the bass line.

Measures 9-11: The third system starts at measure 9. Measure 9 has a 6# in the bass line. Measure 10 has a 6# in the bass line. Measure 11 has a 6# in the bass line.

Measures 12-14: The fourth system starts at measure 12. Measure 12 has a # in the bass line. Measure 13 has a # in the bass line. Measure 14 has a # in the bass line.

Measures 15: The fifth system starts at measure 15. Measure 15 has a 5 in the bass line.

Trills (.T.) are indicated above notes in measures 5, 6, 7, 8, 10, 11, 12, 13, 14, and 15.

18

Musical notation for measures 18-19. The top staff is a treble clef with a melodic line featuring eighth and sixteenth notes, ending with a trill (T.). The bottom staff is a bass clef with a simple harmonic accompaniment of quarter notes.

20

Musical notation for measures 20-21. The top staff is a treble clef with a melodic line featuring eighth and sixteenth notes, ending with a trill (T.). The bottom staff is a bass clef with a simple harmonic accompaniment, including a triplet of eighth notes (3) and a quarter note (4).

24

Musical notation for measures 24-25. The top staff is a treble clef with a melodic line featuring eighth notes and rests. The bottom staff is a bass clef with a simple harmonic accompaniment of quarter notes.

29

Musical notation for measures 29-30. The top staff is a treble clef with a melodic line featuring eighth notes and rests, ending with a trill (T.). The bottom staff is a bass clef with a simple harmonic accompaniment, including a triplet of eighth notes (3) and a quarter note (4).

35

Musical notation for measures 35-36. The top staff is a treble clef with a melodic line featuring eighth notes and rests, ending with a trill (T.). The bottom staff is a bass clef with a simple harmonic accompaniment, including a triplet of eighth notes (6/5) and a quarter note (4).

40

Musical notation for measures 40-44. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff is in bass clef with a key signature of one sharp, containing a bass line with quarter and eighth notes.

45

Musical notation for measures 45-49. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff continues the bass line with quarter and eighth notes.

50

Musical notation for measures 50-55. The system consists of two staves. The upper staff features a more active melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff continues the bass line with quarter and eighth notes, including a triplet of eighth notes in measure 54.

56

Musical notation for measures 56-60. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff continues the bass line with quarter and eighth notes.

61

Musical notation for measures 61-65. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff continues the bass line with quarter and eighth notes.

66

Musical notation for measures 66-70. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with dotted notes and rests.

71

Musical notation for measures 71-76. Measure 71 includes a trill (T.) and a fermata. Measure 72 includes a fingering instruction: 4 3# #. The upper staff features a melodic line with trills and the lower staff has a bass line with dotted notes.

77

Musical notation for measures 77-82. The upper staff contains a melodic line with eighth notes and rests, while the lower staff has a bass line with dotted notes.

83

Musical notation for measures 83-86. Measure 83 includes a trill (T.) and a fermata. Measure 84 includes a fingering instruction: 4 3# #. The upper staff contains a melodic line with eighth notes and rests, and the lower staff has a bass line with dotted notes. A text instruction is present: "Che l'Organista suoni quattro battute."

87

Musical notation for measures 87-90. The upper staff contains a melodic line with eighth notes and rests, and the lower staff has a bass line with dotted notes.

89

6# # # 4 3 #

92

6 #

95

T. T. T.

7

98

4 # # # #

101

6 6 6

104

Musical score for two staves, measures 104-108. The top staff is in bass clef and contains a melodic line with eighth-note runs and chords. The bottom staff is also in bass clef and contains a bass line with chords and single notes. A first ending bracket labeled ".I." spans the final two measures of the top staff.

Sonata VI

Grave

5

8

12

15

T

6# (4#)

6 5

6 5

Detailed description: This is a musical score for Sonata VI, measures 1 through 15. The score is written in bass clef with a common time signature (C). The tempo is marked 'Grave'. The music is in a key with one sharp (F#). The score consists of two staves per system. The upper staff contains the melodic line, and the lower staff contains the bass line. Measure 1 starts with a double bar line and a repeat sign. The bass line in measure 1 has a '6' above it. Measure 5 has a '5' above the first staff. Measure 8 has an '8' above the first staff. Measure 12 has a '12' above the first staff. Measure 15 has a '15' above the first staff. There are several trills (T) and ornaments in the upper staff. The bass line features various chords and intervals, including a '6# (4#)' in measure 5 and '6 5' in measures 12 and 15.

18

Seguita

22

Allegro

27

32

37

42

Musical notation for measures 42-46. The top staff contains a melodic line with eighth notes and rests. The bottom staff contains a bass line with quarter notes and rests. A sharp sign is present in the bottom staff at measure 45.

47

Si può replicare se piace.

Musical notation for measures 47-52. The top staff contains a melodic line with eighth notes and rests. The bottom staff contains a bass line with quarter notes and rests. A sharp sign is present in the bottom staff at measure 50. The text "Si può replicare se piace." is written above the bottom staff.

53

Musical notation for measures 53-56. The top staff contains a melodic line with eighth notes and rests. The bottom staff contains a bass line with quarter notes and rests. Trill markings "T" are present above the top staff at measures 54, 55, and 56.

57

Musical notation for measures 57-60. The top staff contains a melodic line with eighth notes and rests. The bottom staff contains a bass line with quarter notes and rests. Trill markings "T" are present above the top staff at measures 58, 59, and 60.

61

Musical notation for measures 61-64. The top staff contains a melodic line with eighth notes and rests. The bottom staff contains a bass line with quarter notes and rests. Trill markings "T" are present above the top staff at measures 62, 63, and 64.

64

Musical notation for measures 64-66. The system consists of two staves. The upper staff contains a melodic line with a trill (T) in measure 64 and a fermata in measure 65. The lower staff contains a bass line with a trill (T) in measure 64 and a fermata in measure 65. Measure numbers 64, 65, and 66 are indicated above the upper staff.

67

Musical notation for measures 67-69. The system consists of two staves. The upper staff contains a melodic line with a trill (T) in measure 67 and a fermata in measure 68. The lower staff contains a bass line with a trill (T) in measure 67 and a fermata in measure 68. Measure numbers 67, 68, and 69 are indicated above the upper staff.

70

Musical notation for measures 70-73. The system consists of two staves. The upper staff contains a melodic line with a trill (T) in measure 70 and a fermata in measure 71. The lower staff contains a bass line with a trill (T) in measure 70 and a fermata in measure 71. Measure numbers 70, 71, 72, and 73 are indicated above the upper staff.

74

Musical notation for measures 74-77. The system consists of two staves. The upper staff contains a melodic line with a trill (T) in measure 74 and a fermata in measure 75. The lower staff contains a bass line with a trill (T) in measure 74 and a fermata in measure 75. Measure numbers 74, 75, 76, and 77 are indicated above the upper staff.

78

Musical notation for measures 78-81. The system consists of two staves. The upper staff contains a melodic line with a trill (T) in measure 78 and a fermata in measure 79. The lower staff contains a bass line with a trill (T) in measure 78 and a fermata in measure 79. Measure numbers 78, 79, 80, and 81 are indicated above the upper staff.

Sonata VII

Grave.

5

9

13

17

Vivace

6 5 6# 4#

3 6 4 3

6#

Detailed description: The image shows a page of musical notation for 'Sonata VII'. It consists of five systems of two staves each, both in bass clef and common time (c). The first system is marked 'Grave.' and begins with a complex chordal texture. The second system starts at measure 5 and includes first and second endings (labeled .I. and .II.) and a trill (T.). The third system starts at measure 9 and features a triplet (3) and a trill (T.). The fourth system starts at measure 13 and is marked 'Vivace', showing a change in tempo. The fifth system starts at measure 17. Fingering numbers (1-5) and accidentals (sharps, flats, naturals) are used throughout to indicate specific notes and techniques. The page number '70' is centered at the bottom.

21

Two staves of music. The upper staff contains a complex melodic line with triplets and slurs. The lower staff contains a bass line with some rests and notes. Measure numbers 4 and 3 are written below the lower staff.

25

Two staves of music. The upper staff features a melodic line with triplets and slurs. The lower staff has a bass line with notes and rests. Measure numbers 4 and 3 are written below the lower staff.

28

Two staves of music. The upper staff includes melodic lines with triplets, slurs, and trills (marked with .T.). The lower staff has a bass line with notes and rests. Measure numbers 4, 3, b, b, and 6 are written below the lower staff.

32

Two staves of music. The upper staff contains melodic lines with triplets, slurs, and trills (marked with .T.). The lower staff has a bass line with notes and rests. Measure numbers 4, 3, b, b, and 4, 3 are written below the lower staff.

36

Two staves of music. The upper staff features melodic lines with triplets, slurs, and trills (marked with .T.). The lower staff has a bass line with notes and rests. Measure numbers b, 4, 3, #, 6, and 4, 3 are written below the lower staff.

40 .T. .T.

44

48

53

58

63

.II. .II. .T.

6 6 6 5 4 3

68

.T. .II. .II.

4 3

73

.II. .T. .T. .T. .T. .T.

4 3 6 4 3

79

presto

.T. .II.

6 6^b 6⁽⁴⁾ b #

85

.T. .T.

6^b

91

forte

piano

6 6^b 6 b # 6 7 # 6

97

piu piano

4 3 6 7 4 3 (b)

Sonata VIII

Grave

11. *.II.* *.T.*

4# 2 7 6 6

5

8 *forte* *piano* *.T.*

4 3

13

18 *.T.*

6

Detailed description: This is a musical score for Sonata VIII, measures 1 through 18. The score is written for two staves, both in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The tempo is marked 'Grave'. Measure 11 is marked with a second ending bracket and a first ending bracket. Measure 13 has a 3/4 time signature change. Dynamic markings 'forte' and 'piano' are present in measure 8. Fingerings are indicated by numbers 1-4. The score includes various musical notations such as chords, arpeggios, and slurs.

23

6

28

6 4 3

33

T. T. C. 4 3 4 3

37

T. C. 6 6 4 3 # 6

40

#

43

6 6 4 3

46

6

49

6 # # ♭

52

♭

55

♭ #

58

adagio

.T.

4 3

Sonata IX

Musical score for Sonata IX, measures 1-22. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The notation includes a double bar line with a repeat sign (..), trills (.T.), and various chordal textures. The bass line features several fingerings: b, 6# 4#, 7 6, #, 6, 7 6, 6# 4#, 7 6#, 7 6# 6, 4 3, 6, 4 3, #, 2, #, 5 6#, b 6, 7 6.

28

35

42

49

56

63

piano

4 3

69

6# 4 2

73

6 # 4 3 ♮

77

6 4 3 ♮ 6 6

81

6 5 4 3 ♮ 6 4 3 #

85

5 (b) (b)

.T.

Detailed description: This system contains measures 85 through 88. The upper staff features a complex bass line with many beamed eighth and sixteenth notes, often in a triplet or sixteenth-note group. The lower staff has a simpler bass line with quarter and eighth notes. Measure 88 ends with a trill (T.) over a note.

89

4 3

.T.

Detailed description: This system contains measures 89 through 92. The upper staff continues with a busy bass line. The lower staff has a more rhythmic bass line with quarter notes and eighth notes. Measure 92 ends with a trill (T.) over a note.

93

6

Detailed description: This system contains measures 93 through 96. The upper staff has a complex bass line with many beamed notes. The lower staff has a bass line with quarter and eighth notes. Measure 96 ends with a trill (T.) over a note.

97

.T.

Detailed description: This system contains measures 97 through 100. The upper staff has a complex bass line. The lower staff has a bass line with quarter and eighth notes. Measure 100 ends with a trill (T.) over a note.

100

6 # # # 3 4 3 #

.T.

Detailed description: This system contains measures 100 through 103. The upper staff has a complex bass line. The lower staff has a bass line with quarter and eighth notes. Measure 103 ends with a trill (T.) over a note.

Sonata X

Grave

5

6

9

13

20

The image displays a musical score for 'Sonata X' in a slow, 'Grave' tempo. The score is written for two staves, likely representing the left and right hands. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into five systems, each containing two staves. Measure numbers 5, 9, 13, and 20 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The word 'Grave' is written below the first system. The score concludes with a double bar line and repeat dots at the end of the fifth system.

27

.T. .T. .T.

7 4 3

b b b

34

.T. .T.

6 5

b # #

41

6 5b

b #

47

.T.

4 3

53

.T. .T. .T.

6 4 3

60

Allegro

64

.T.

67

6 4 3

70

piano

73

76

Musical notation for measures 76-78. The top staff features a complex melodic line with many beamed eighth and sixteenth notes. The bottom staff provides a harmonic accompaniment with a steady eighth-note bass line and occasional chords.

79

Musical notation for measures 79-81. Measure 79 includes a trill (T.) over a melodic line. Measure 80 features a trill (T.) over a melodic line. Measure 81 shows a melodic line with a trill (T.) and a final chord. The bottom staff includes fingering numbers 6, 5, 4, and 3.

Sonata XI

Musical score for Sonata XI, measures 1-20. The score is written for two staves (treble and bass clefs) in common time (C). The key signature is one sharp (F#). The score includes fingerings (6, 5, 7, 6, (7)6, 6, 4#, 6, 5, 6, 6, 5, 6, 5, #, 6, 5, #, 6, 5, 6, 5, 6, 5, 6, 6, #, 5) and trills (.T.). The tempo marking "allegro." is present at measure 17.

Measures 1-4: Treble clef contains chords and a trill. Bass clef contains a whole note chord and a half note chord. Fingerings: 6 5 7 6.

Measures 5-8: Treble clef contains chords and a trill. Bass clef contains a half note chord and a whole note chord. Fingerings: (7)6 6 4# 6 5 6.

Measures 9-12: Treble clef contains chords and a trill. Bass clef contains a half note chord and a whole note chord. Fingerings: 6 5 6 5 7 5 3 4 3 6 6 5.

Measures 13-16: Treble clef contains chords and a trill. Bass clef contains a half note chord and a whole note chord. Fingerings: 6 5 # 6 5 # 6 5 6 5 6 5 6 6 # 5.

Measures 17-20: Treble clef contains chords and a trill. Bass clef contains a half note chord and a whole note chord. Tempo marking: "allegro." Fingerings: 4 3 6.

21

Two staves of music. The upper staff contains a complex melodic line with many sixteenth notes and some triplets. The lower staff contains a simpler bass line with quarter and eighth notes. A key signature change to one flat is indicated between measures 22 and 23.

24

Two staves of music. The upper staff features chords marked with a 'T' (trill) and a melodic line. The lower staff has a bass line with a '6' marking above the first measure. A key signature change to one sharp is indicated between measures 25 and 26.

27

Two staves of music. The upper staff has a melodic line with a trill marked 'T.' in the final measure. The lower staff has a bass line with '6#' and '4 3' markings above the second and third measures respectively.

30

Two staves of music. The upper staff features a melodic line with many sixteenth notes and some triplets. The lower staff has a bass line with '6' and '6#' markings above the first and second measures respectively.

33

Two staves of music. The upper staff has a melodic line with many sixteenth notes and some triplets. The lower staff has a bass line with '4 3' markings above the first measure.

37

7 6 5

40

4 3 6 5

46

4 3

52

4 3

58

6 5 4 3

64

Two staves of music. The upper staff contains a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff contains a bass line with quarter and eighth notes.

70

Two staves of music. The upper staff continues the melodic line from the previous system. The lower staff continues the bass line.

75

Two staves of music. The upper staff features several chords marked with a trill symbol (T.). The lower staff includes fingering numbers 4 and 3. The music concludes with a double bar line.

81

Two staves of music. The upper staff has a melodic line with trills (T.) and slurs. The lower staff has a bass line with slurs and fingering number 6.

87

Two staves of music. The upper staff has a melodic line with slurs and trills (T.). The lower staff has a bass line with slurs and fingering number 6.

93

6 6 6 4#

98

6/5 # 6/5 4 3

T.

Sonata XII

Musical score for Sonata XII, measures 1-21. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music is presented in two staves per system. Measure numbers 1, 5, 9, 14, and 18 are indicated at the beginning of their respective systems. The notation includes various chords, arpeggios, and melodic lines. Fingering numbers (1-5) are provided for several notes. A trill (T.) is marked above a note in measure 6. The score concludes with a double bar line and repeat dots at the end of measure 21.

22

T.

6
5 4 3 b 6#

26

b 4 3

30

T.

4 3 3

34

4 3 b 6

38

T.

6 4# 4 3 6 4 3 piano.

43

Allegro.

47

.T. .T.

4 3 6 6

51

b

54

.T.

4 3 (6)

58

.T. b b

6/5 4/3 b b

61

Musical notation for measures 61-63. The top staff is a treble clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter and eighth notes.

64

Musical notation for measures 64-66. The top staff is a treble clef with a key signature of one flat, containing a melodic line with eighth notes and some beamed sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter notes and some accidentals. Fingerings (6), b, 6, b, 5b are indicated.

67

Musical notation for measures 67-69. The top staff is a treble clef with a key signature of one flat, containing a melodic line with eighth notes and some beamed sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter notes and some accidentals. Fingerings 5, 6, #, 6 are indicated.

70

Musical notation for measures 70-72. The top staff is a treble clef with a key signature of one flat, containing a melodic line with eighth notes and some beamed sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter notes and some accidentals. Fingerings #, 6b, 6, 5, 3, 4, 3 are indicated.