DOMENICO ZIPOLI

»Sonate d'Intavolatura per Organo e Cimbalo«

ORGEL- UND CEMBALOWERKE

(1716)

nach dem Urtext herausgegeben von

LUIGI FERDINANDO TAGLIAVINI

Band II: Cembalowerke

SÜDDEUTSCHER MUSIKVERLAG · HEIDELBERG

SM 2204

PARTE SECONDA
PRELVDIJ, ALLEMANDE,
CORRENTI, SARABANDE,
Ghighe Gauotte
E
PARTITE

INHALT

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ISMN M-2021-1104-8

PREFACE

The present volume contains in its entirety the second part of Domenico Zipoli's *Sonate d'Intavolatura*. Whereas the first part (*) consists of a collection of definite organ pieces, this second part contains a series of Suites and Partitas which show a distinct cembalistic style. It is to be observed, however, that the performing practice of that period made no clear and precise difference between the roles of the two instruments, so that the possibility of performing on the organ a few pieces from the Zipoli Suites and Partitas (e.g. the *Aria* from the B minor Suite and the Sarabande from the G minor Suite), and on the other hand the performance on the cembalo of many of the Canzonas and Verses contained in the first part, is not to be excluded.

Historic, critical and aesthetic information about Zipoli and his work have been given in the Preface to the first volume (new edition of the first part of the *Sonate d'Intavolatura*).

(*) Cf. Domenico Zipoli, Orgel- und Cembalowerke (1716) hrsg. von L. F. Tagliavini. Bd. I.: Orgelwerke, Heidelberg, Süddeutscher Musikverlag Willy Müller, 1958

EDITORIAL NOTES

The present edition is based faithfully on the original edition of 1716, although the notation has been made to conform to the customary present-day form. The original edition is on two staves each of five lines; the upper stave has the treble clef (and not, as in the first part of Zipoli's *Sonatas*, the soprano clef) and the lower stave uses the bass and tenor clefs, according to the position of the passage. In the present edition the treble and bass clefs are used exclusively, according to present-day practice. As far as accidentals are concerned, in the original edition they were valid not for the whole bar but only for the note they preceded; in our edition, on the other hand, we have followed the criterion of making the accidental valid for the whole bar. This eliminates many of the original repetitions of the accidentals, and the missing naturals made necessary by present day methods of writing have been added. The key-signatures at the beginning of the lines, on the other hand, conform faithfully to the original, even where they differ from present-day usage (e.g. D minor without B flat and G minor without E flat). The editor's additions and insertions are given in brackets (ties and note-stems in dotted lines); such additions are limited to the indispensable and consist of shakes, ties and rests (the latter for the greater clarity of the polyphonic structure). The Suites are not numbered in the original edition; in the present edition they are distinguished by Roman numerals.

SOURCES

The present edition is based, as already stated, on the original edition (Rome 1716) of the *Sonate d'Intavolatura per Organo, e Cimbalo* by Domenico Zipoli, which has been accurately described in our new edition of the first part. The second part published here contains pages 37—64 of the original edition; on page 36 is the title: *Parte seconda | Preludij, Allemande, | Correnti, Sarabande, | Ghe, Gavotte | E | Partite.*

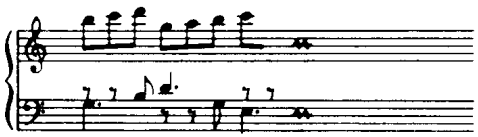
A new edition of the second part of Zipoli's *Sonatas* published by Walsh, London, s,a., under the title: *Six Suites of Italian Lessons for the Harpsichord or Spinett . . . Op. 1* was inaccessible to us. It is however to be assumed that it was only a reprint of the Rome first edition, and therefore provided no new element of particular interest.

CRITICAL APPARATUS

Bars	Stave	Remarks
11	r. H.	II Suite in G minor: *Preludio.* 8th semiquaver (*e''*) without ♭.
		II Suite in G minor: *Corrente.*
22	r. H.	4th quaver (*c'*) without ♯. The passage could also be read as follows:

		II Suite in G minor: *Sarabanda.*
—	—	Original title: *Serabanda.*
		II Suite in G minor: *Giga.*
16	r. H.	11th quaver (*e''*) without ♭.
		III Suite in C: *Sarabanda.*
12, 20	r. H.	Grace-note written:
		III Suite in C: *Giga.*
13	r. H.	On account of the limited range of his keyboard (only till *c'''*) Zipoli was prevented from writing as follows:

Bars	Stave	Remarks



This conforms with his obvious intention and is required by the logic of the musical language (cf. the following sections of the sequence). The player who has a more extended keyboard is advised to follow the variant given here.

		Partita in C: 1.
1 ff.	r. H.	It is not impossible that Zipoli had assumed as a matter of course a continuation of the rhythmic figure with dotted quavers in the following bars.
		IV Suite in D minor: *Minuetto.*
		Original title: *Minuet.*

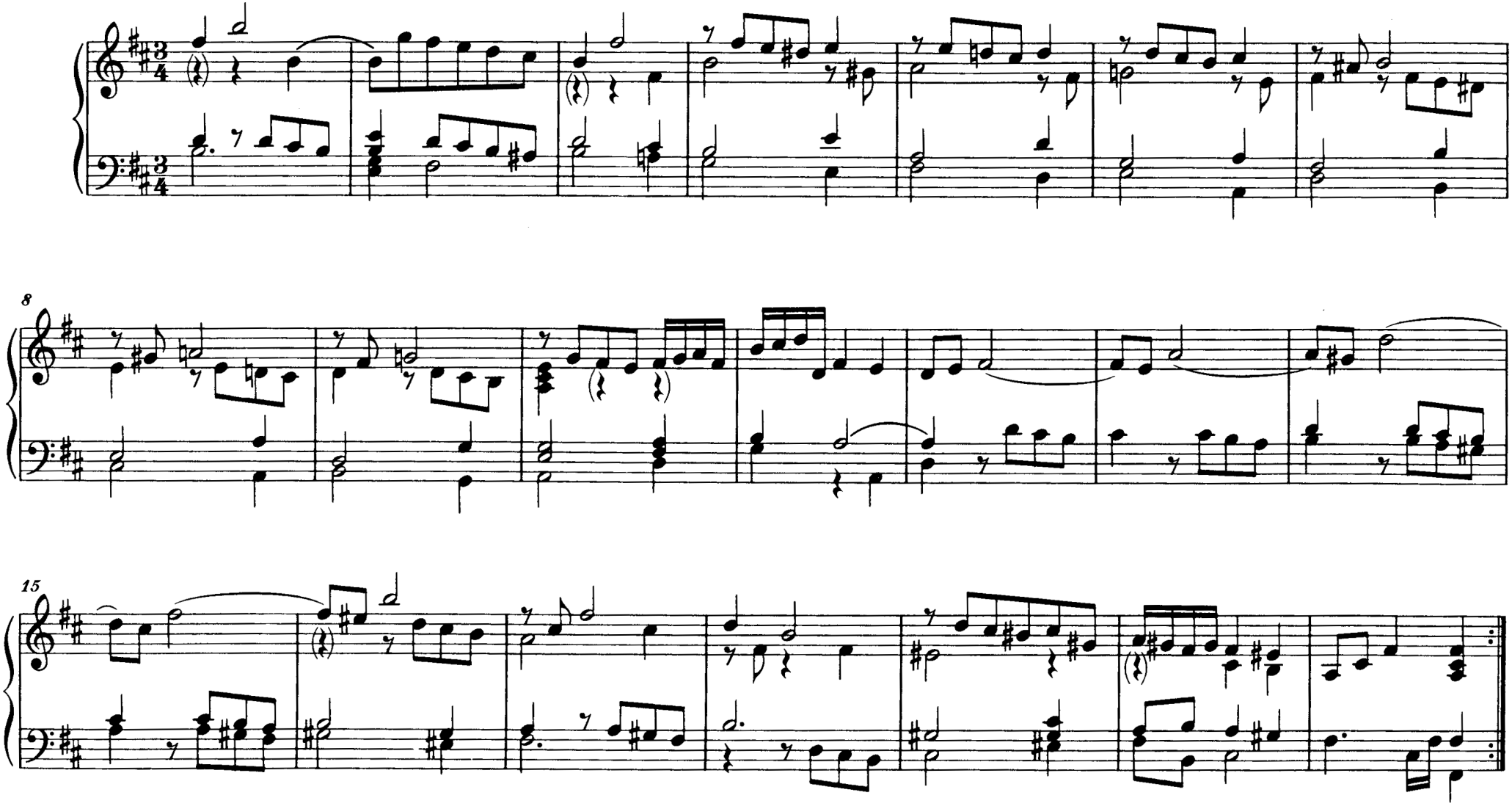
Bologna, July 1957

Luigi Ferdinando Tagliavini
(Translated by Laurence Swinyard)

I

Preludio
Largo

Domenico Zipoli



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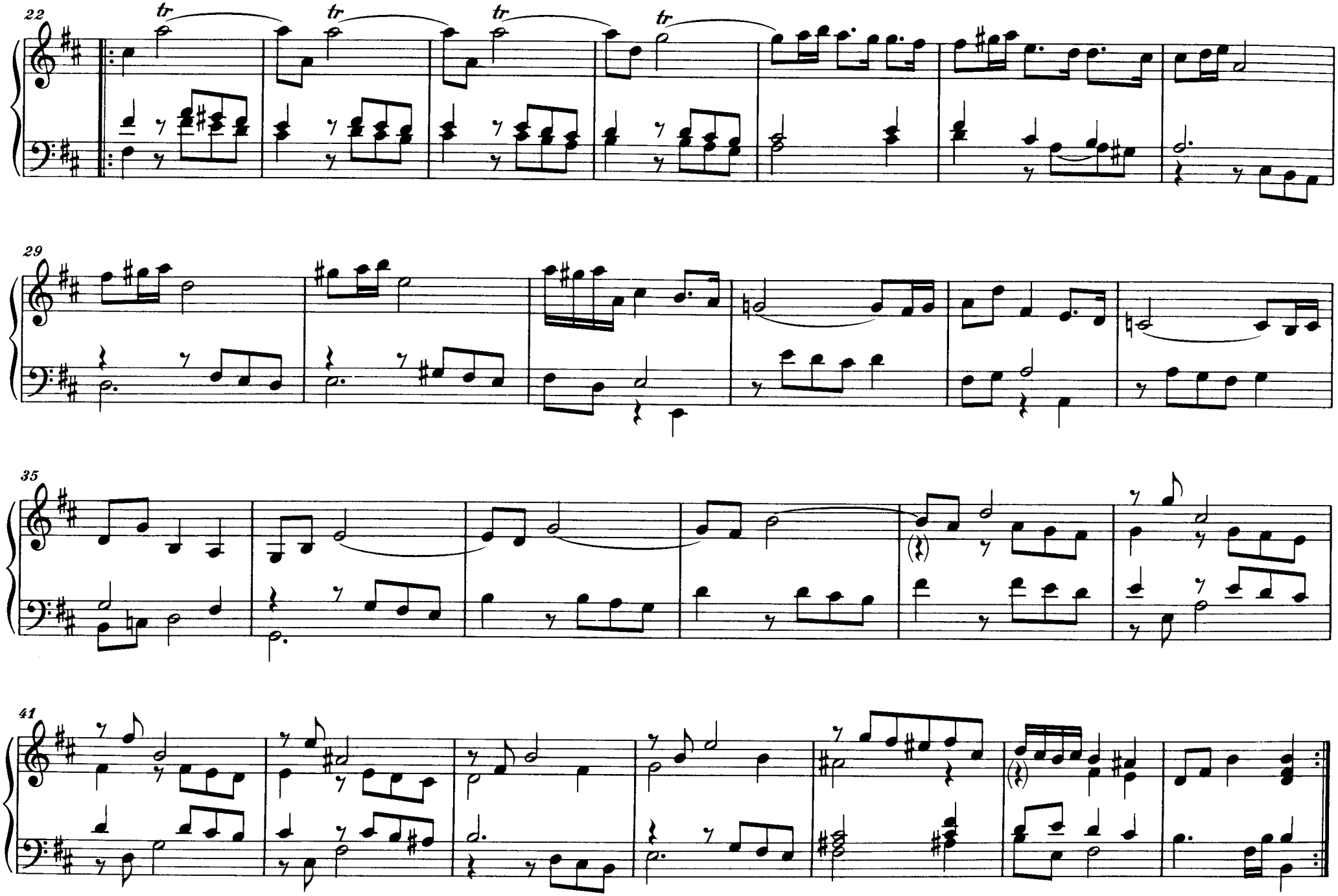
22
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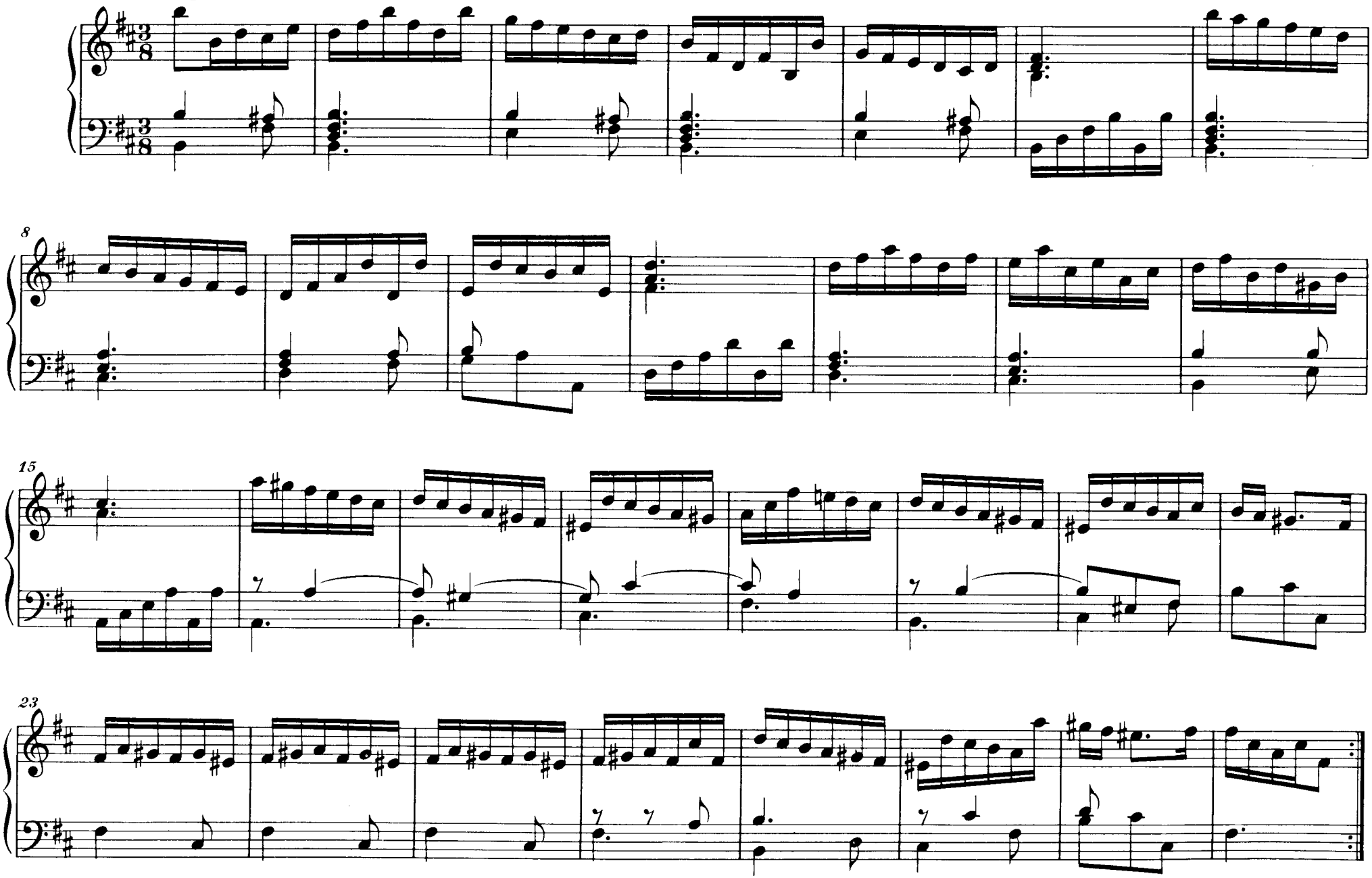
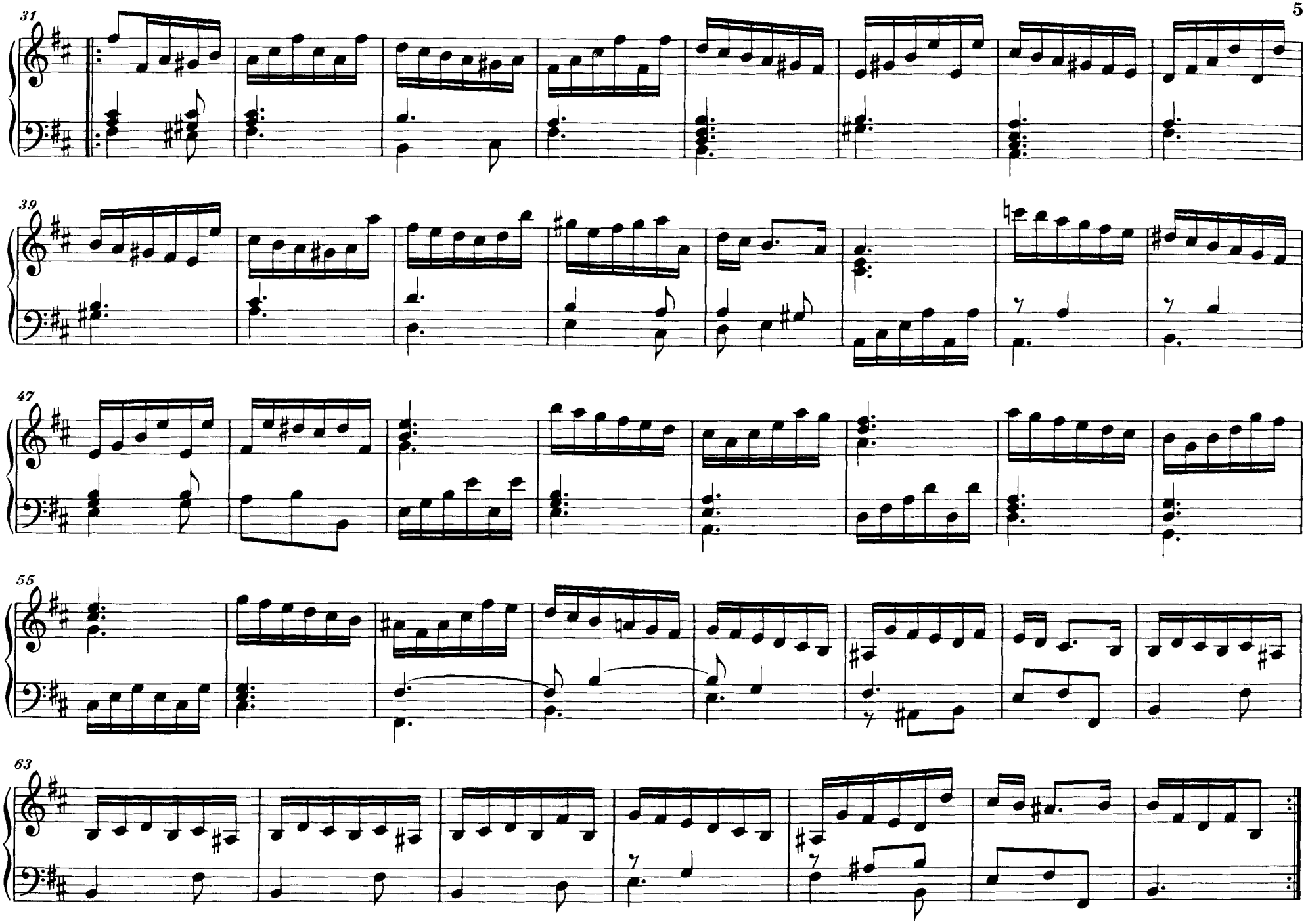
35
41

Corrente
Allegro

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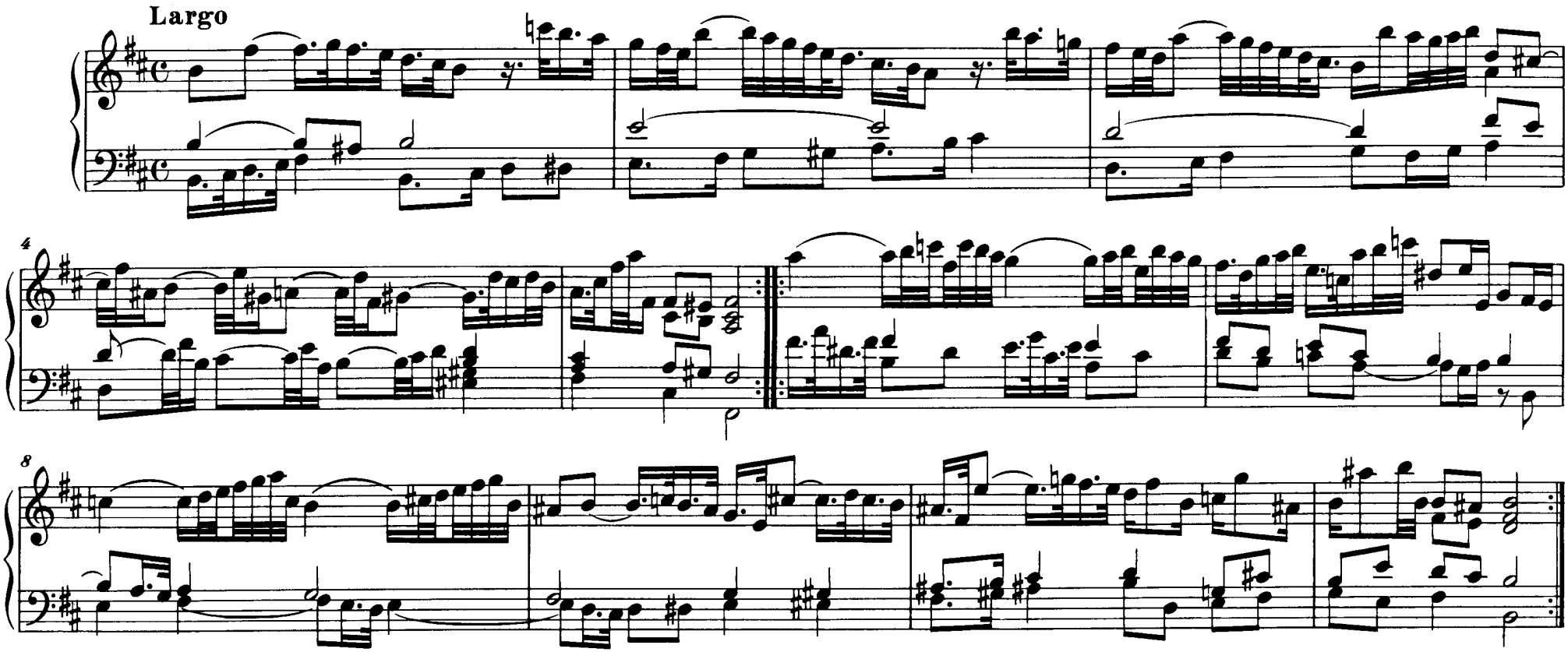
55
63

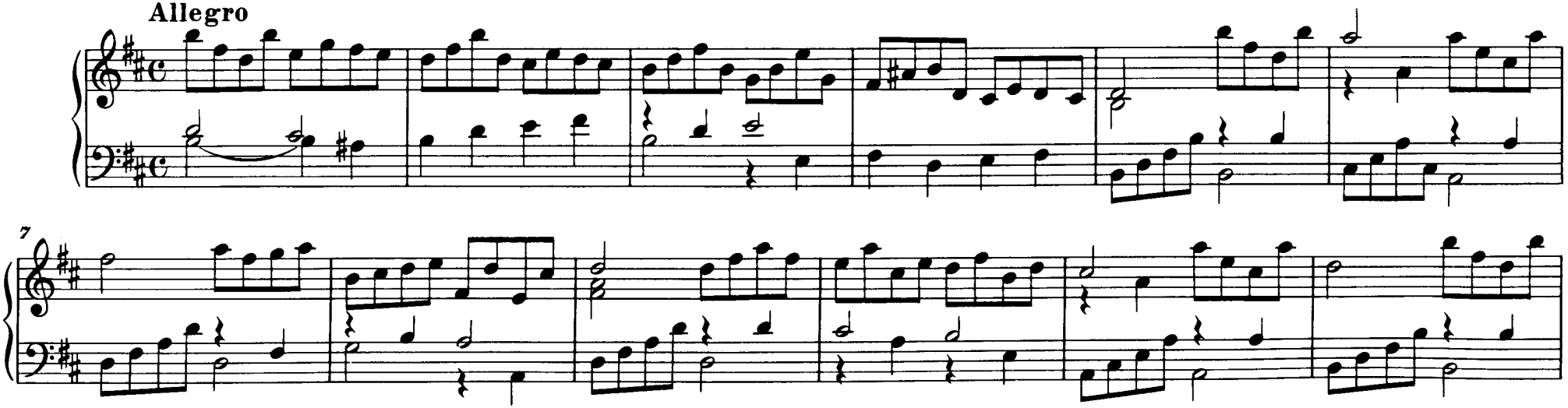
Aria

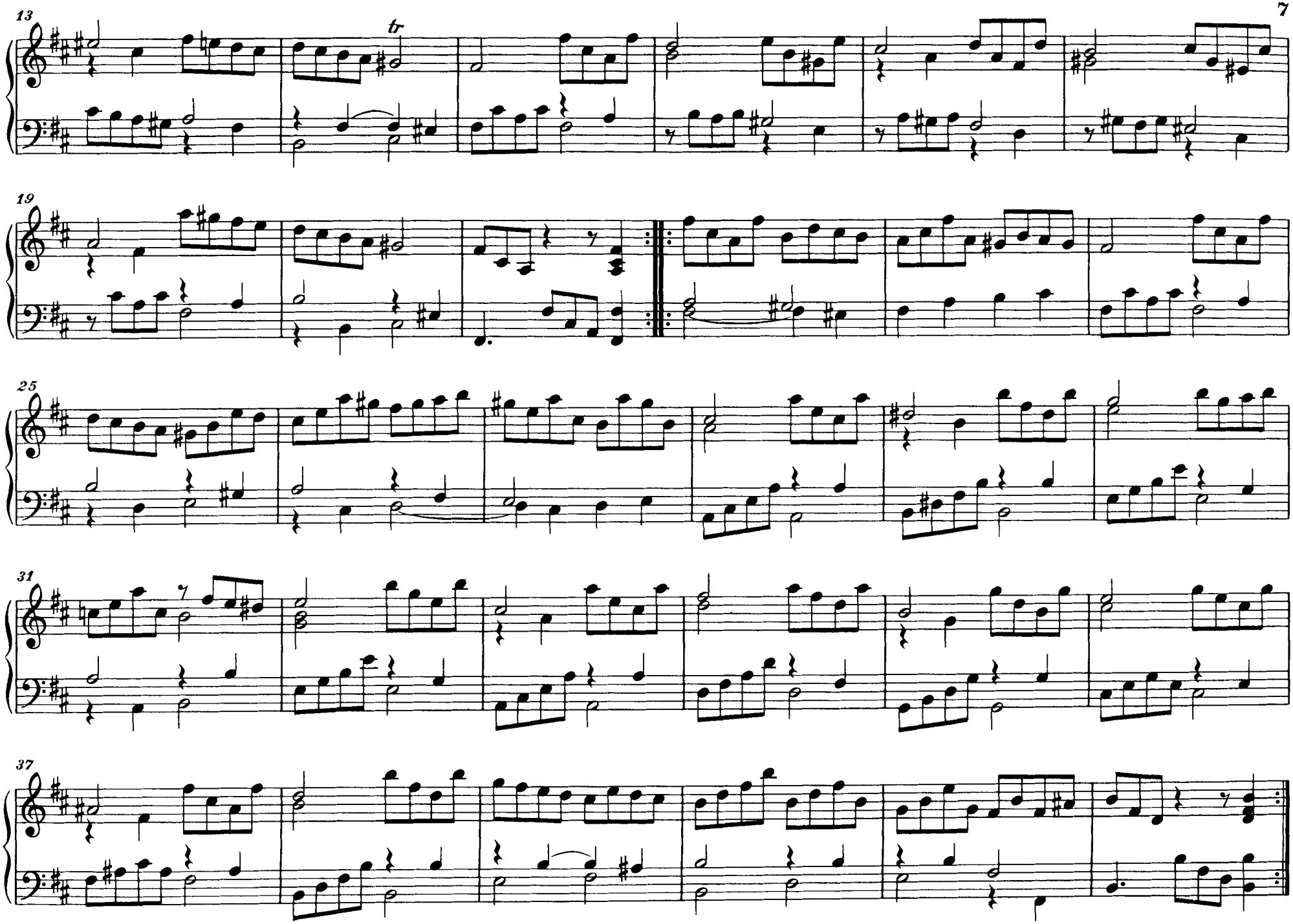
Largo



Gavotta

Allegro




13
tr
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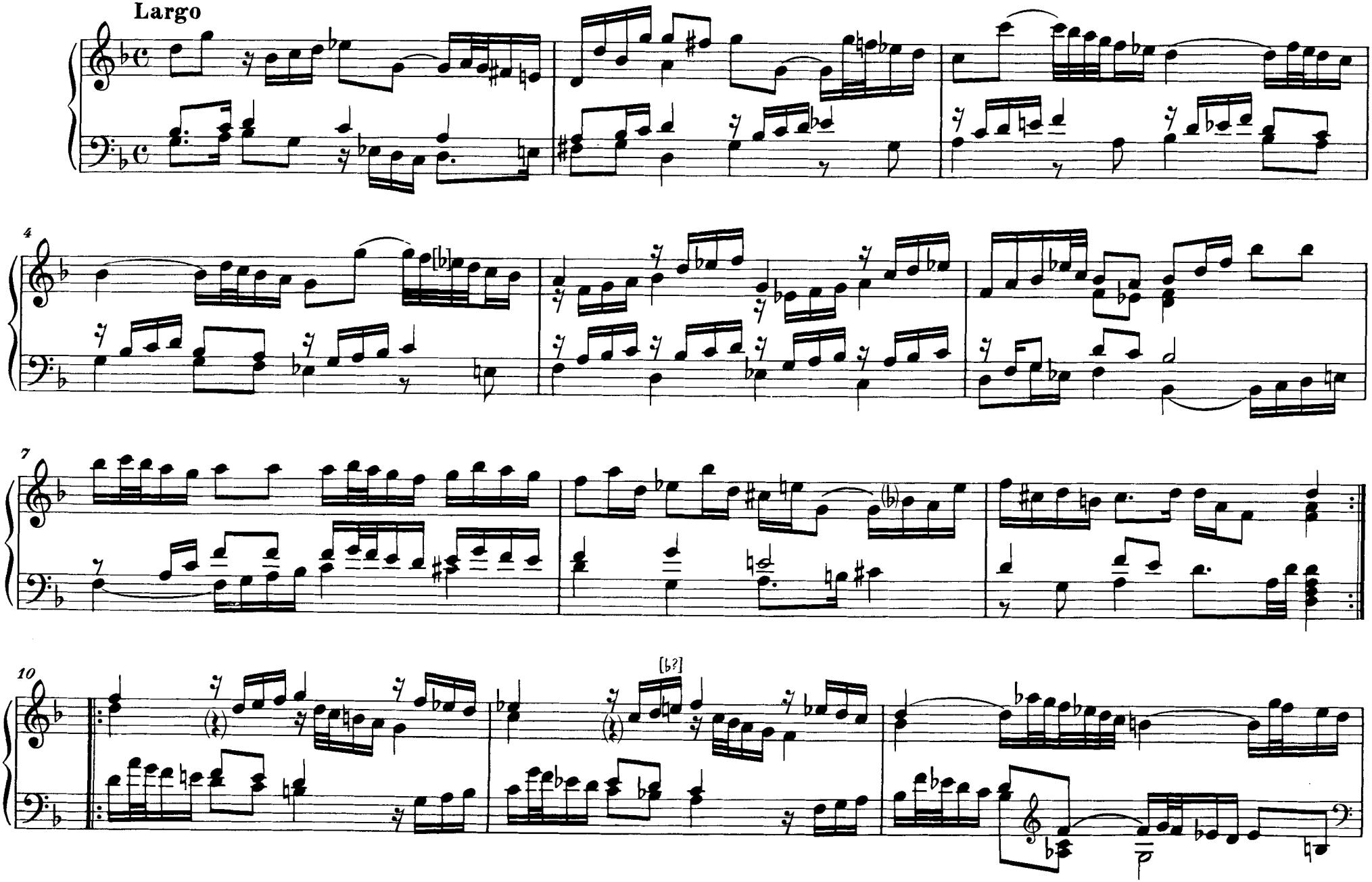
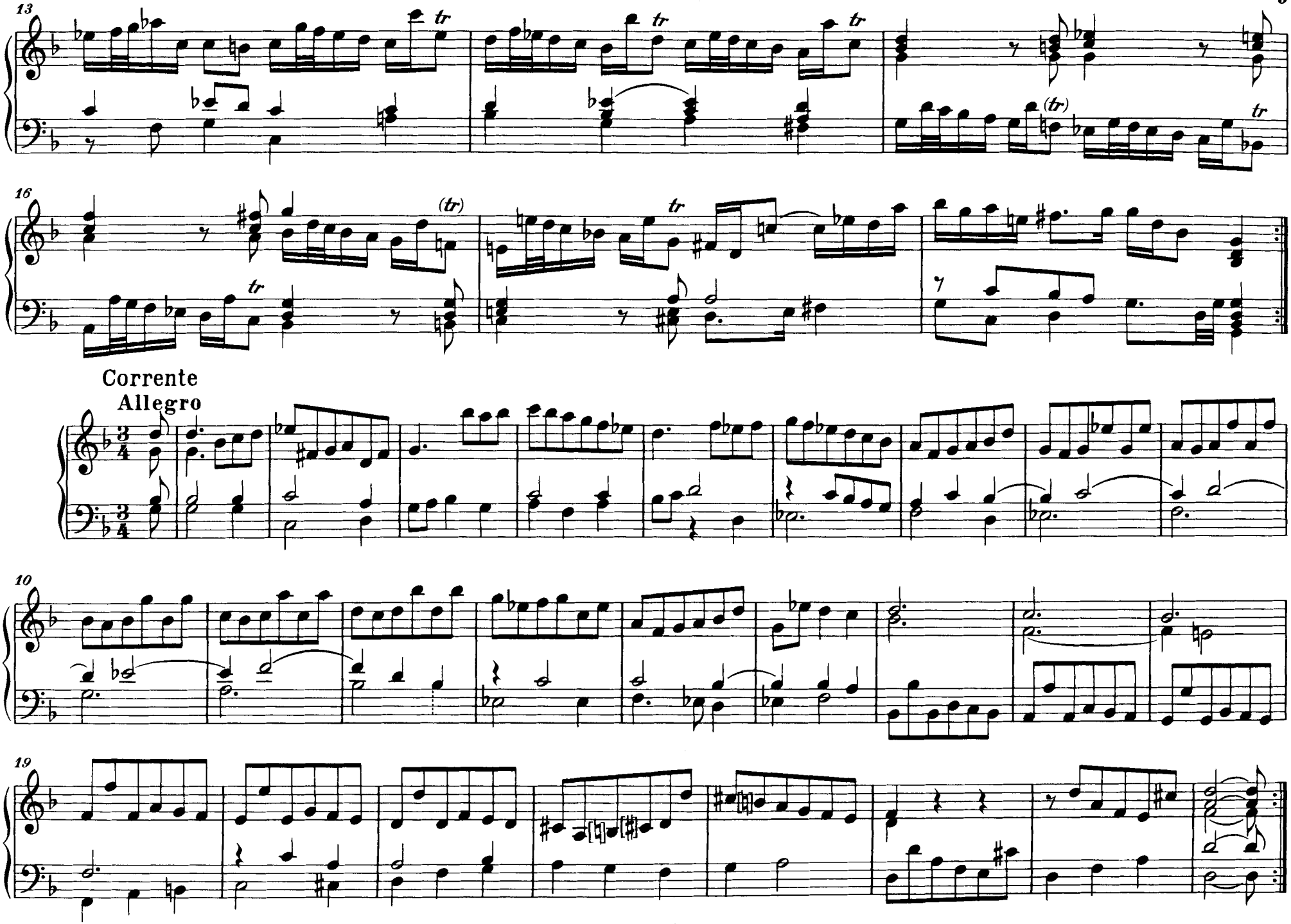
31
37

II

Preludio

Largo

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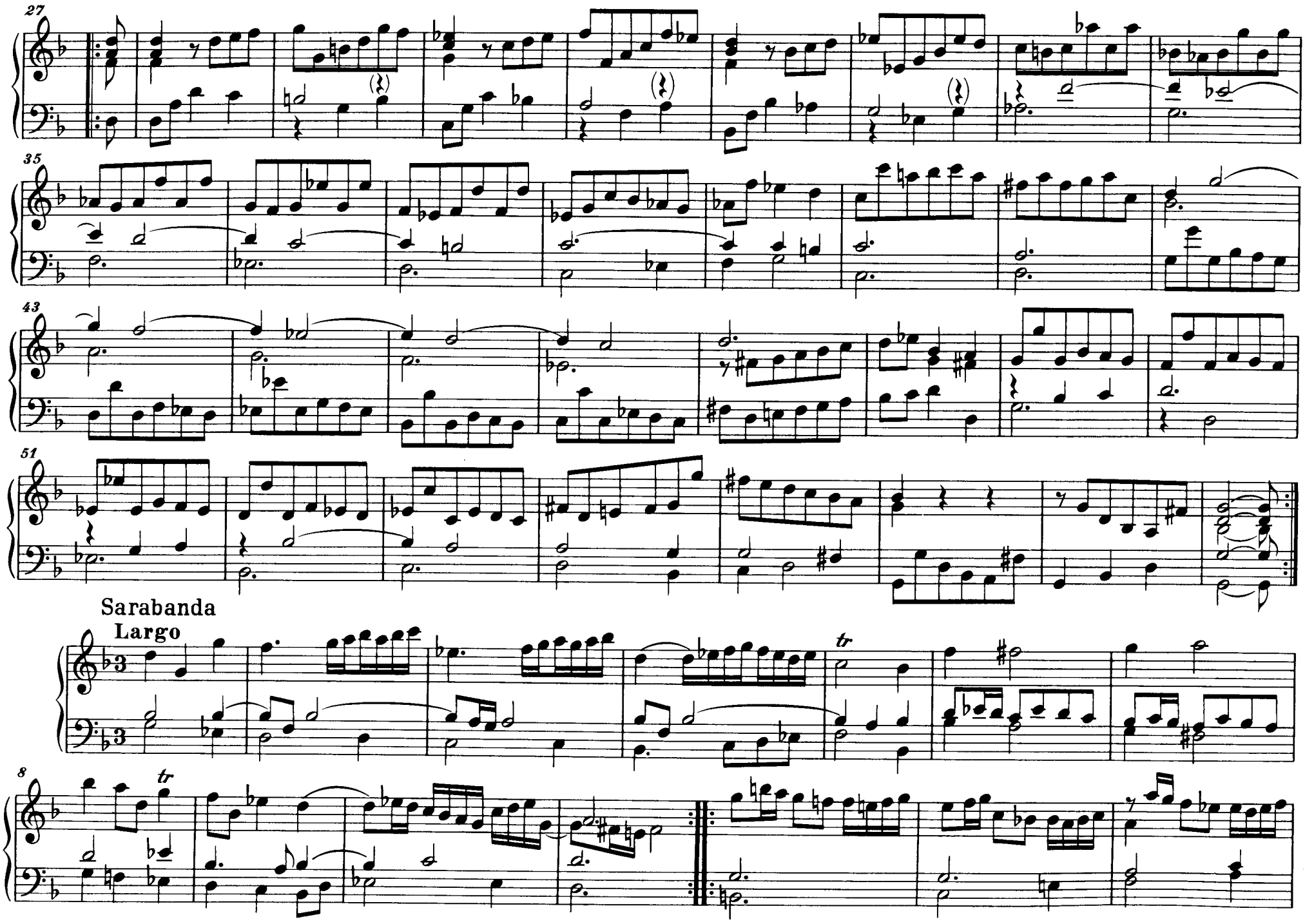
16
Corrente
Allegro
10
19


27
35
43
51
Sarabanda
Largo
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8
tr

15

Giga
Allegro

6

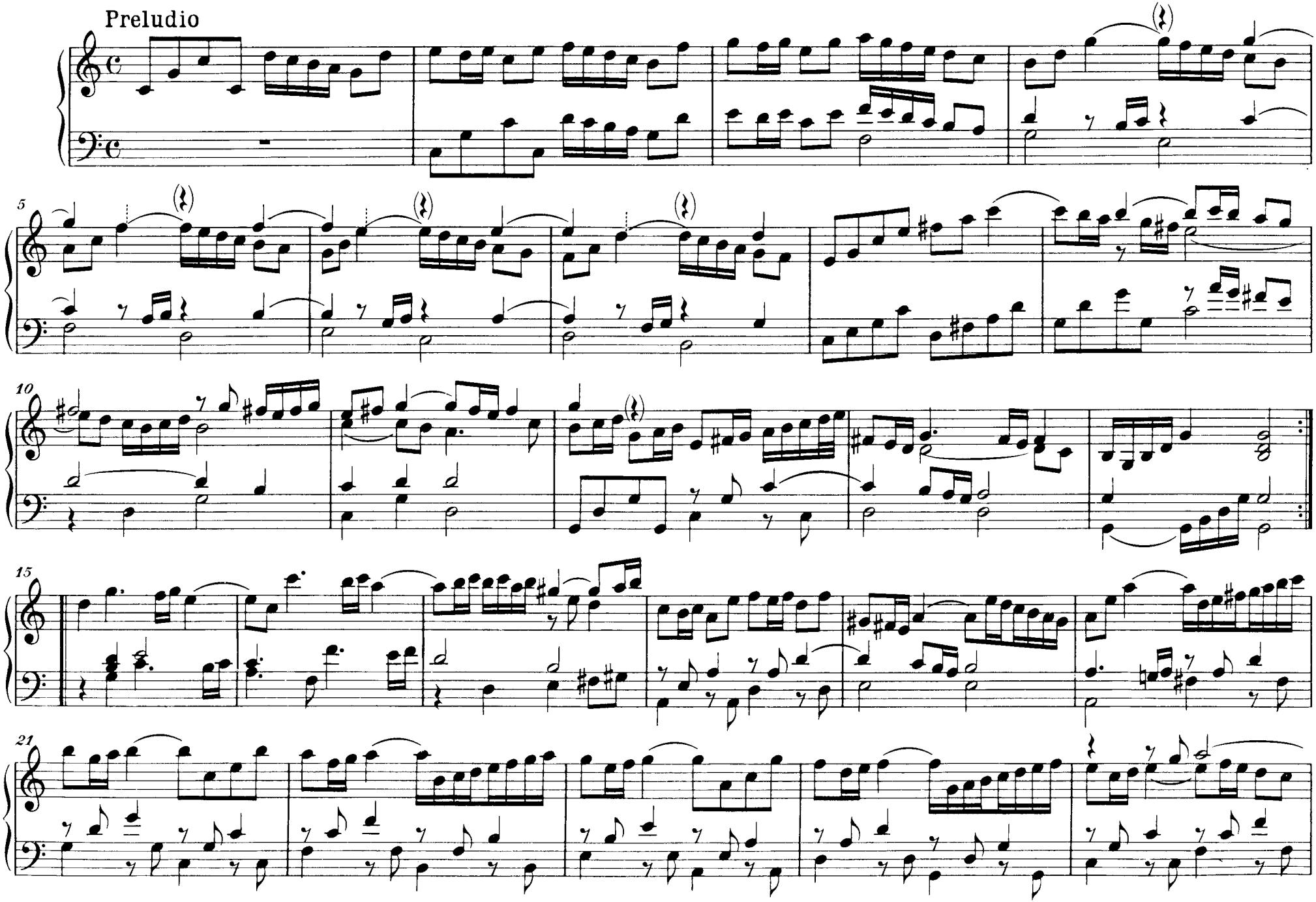
11

16

22

III

Preludio



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Allemanda
Allegro

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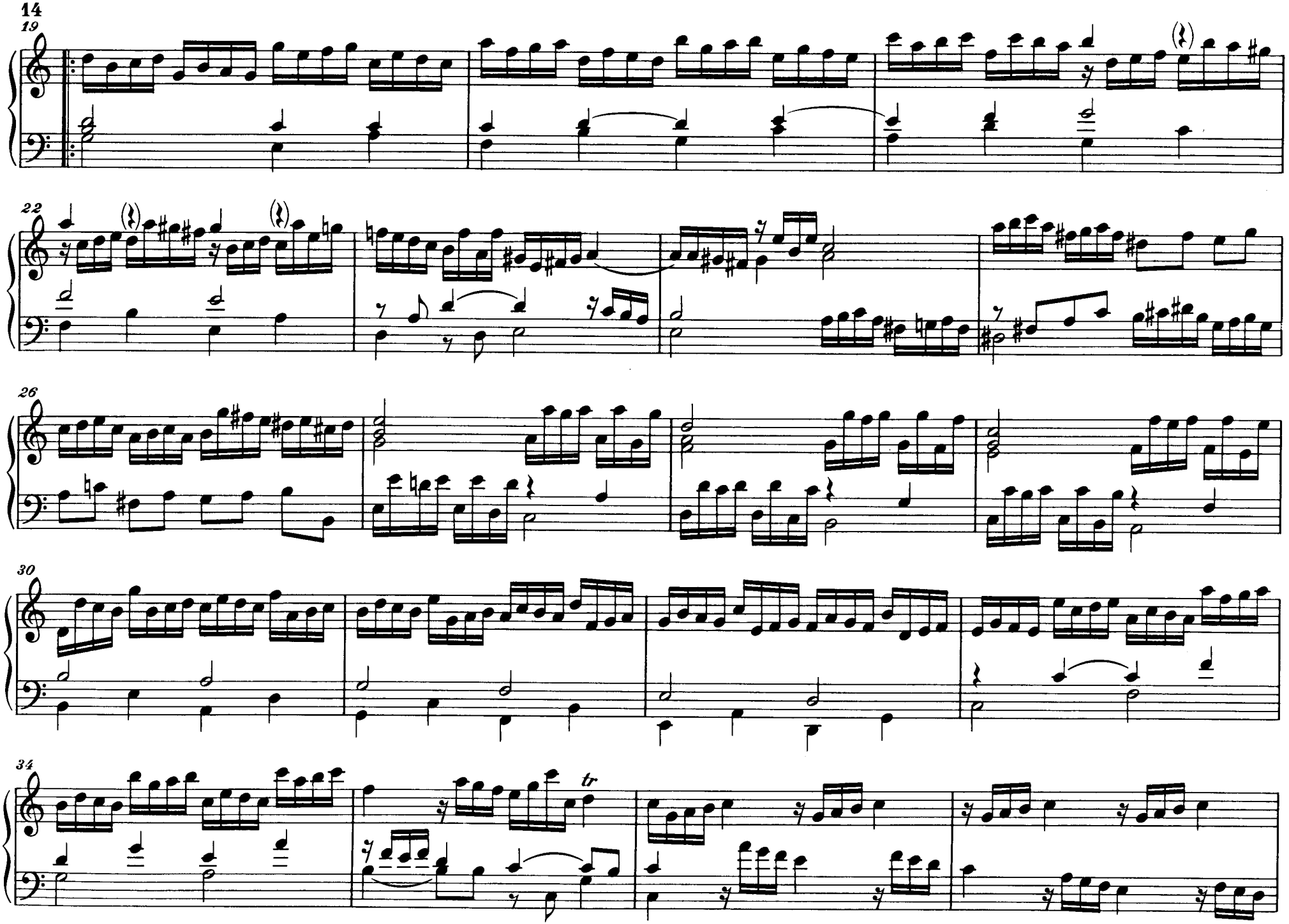
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Sarabanda

8

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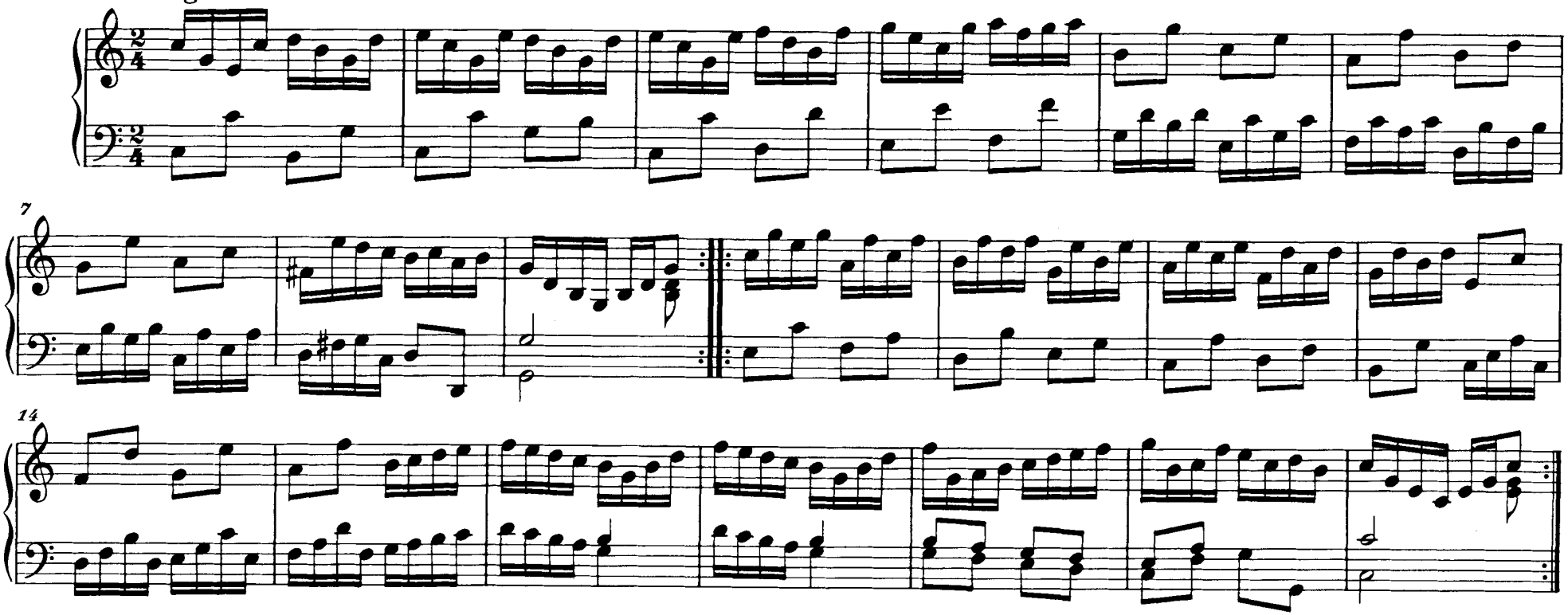
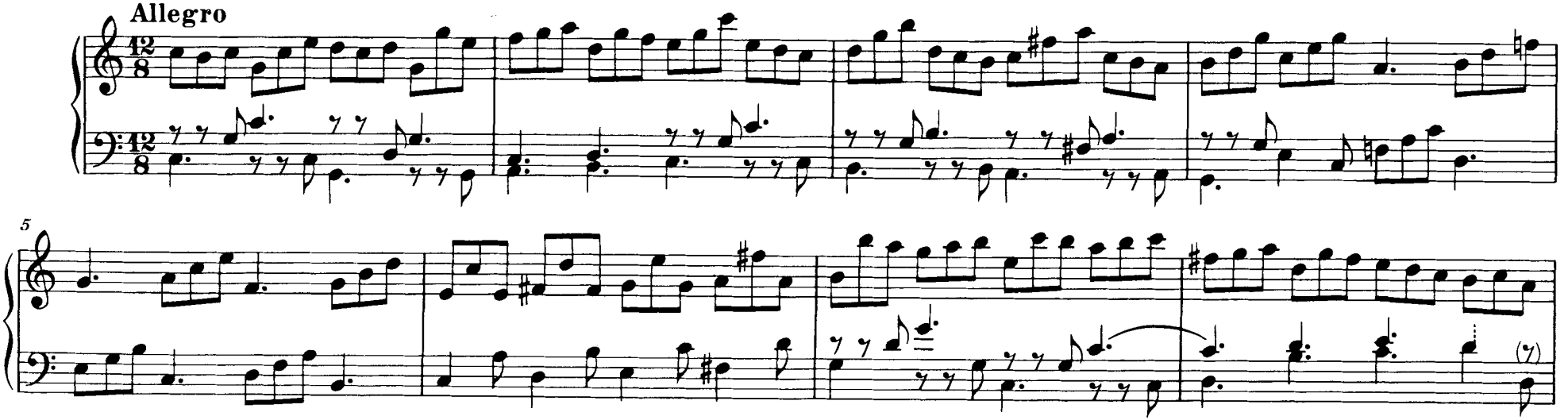
Gavotta

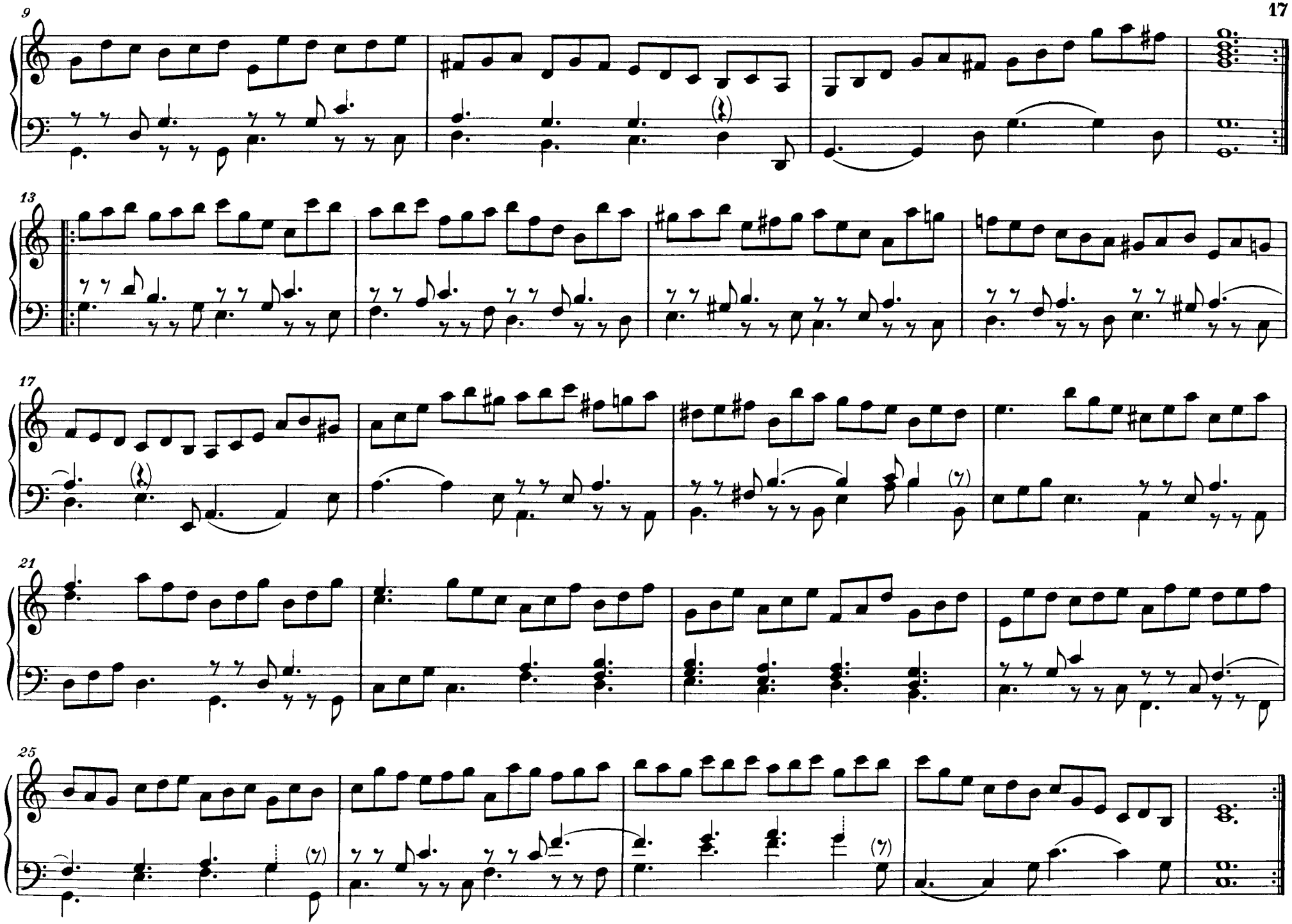
Allegro



Giga

Allegro

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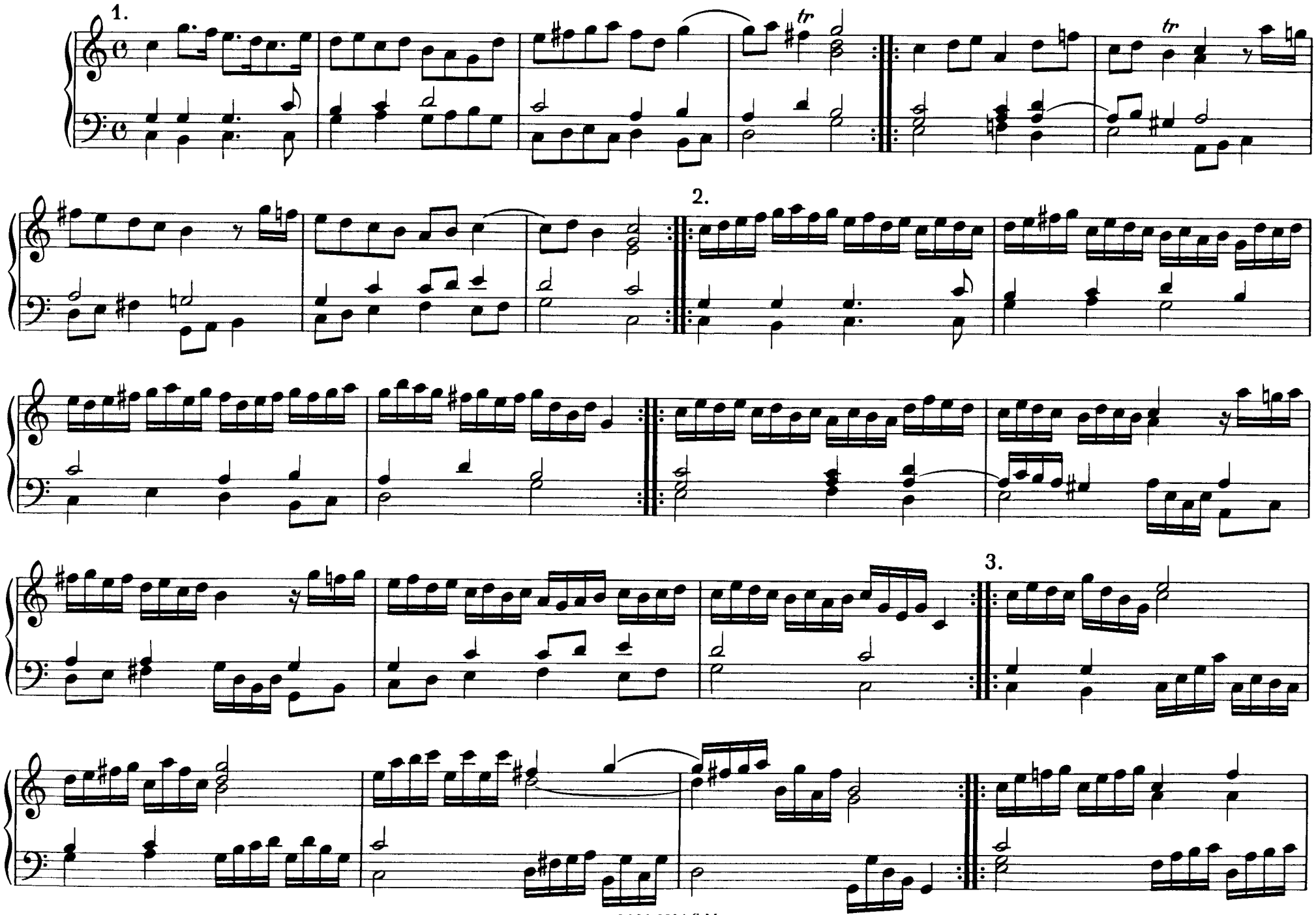
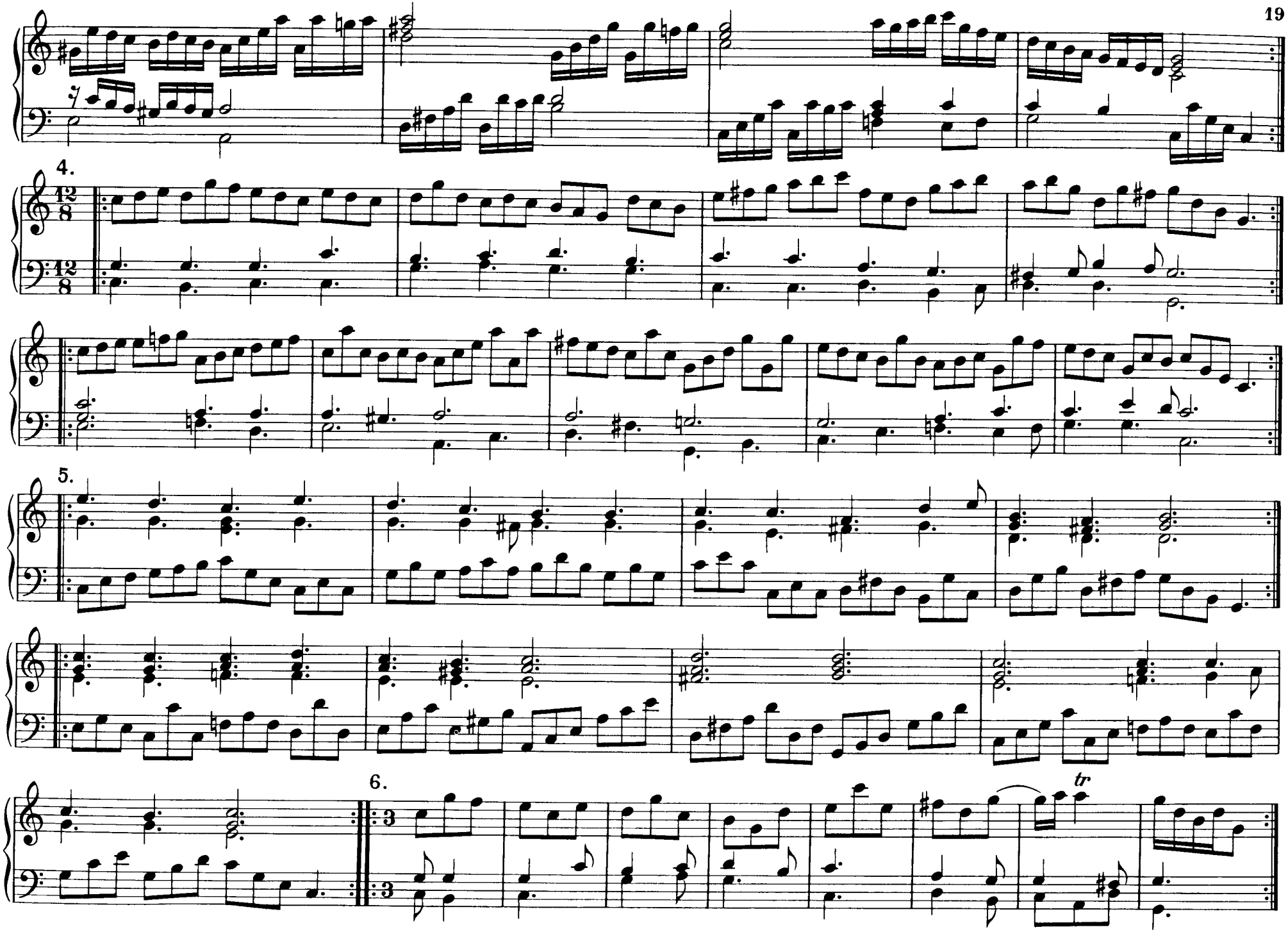
Partite




4.
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12/8
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3
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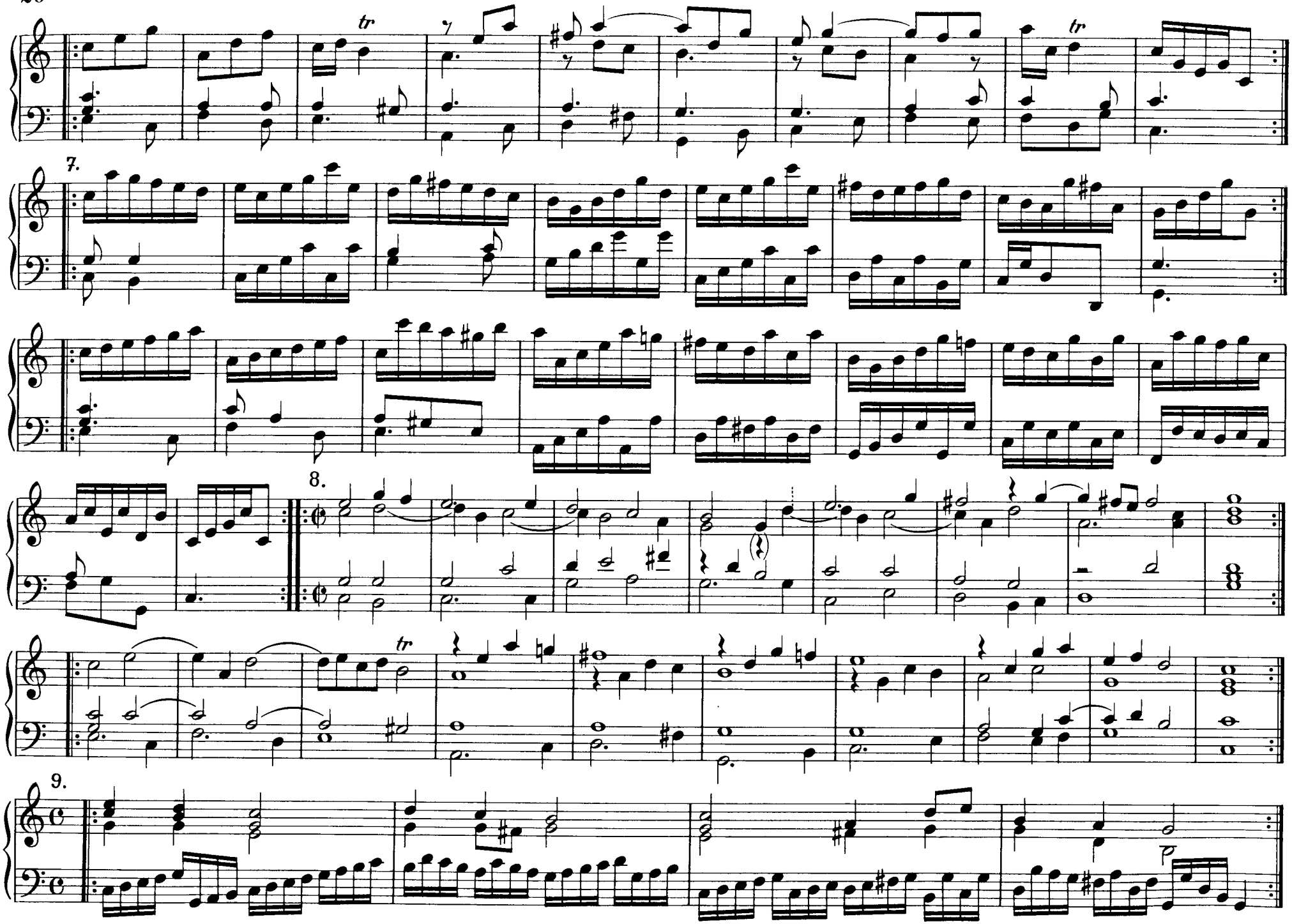
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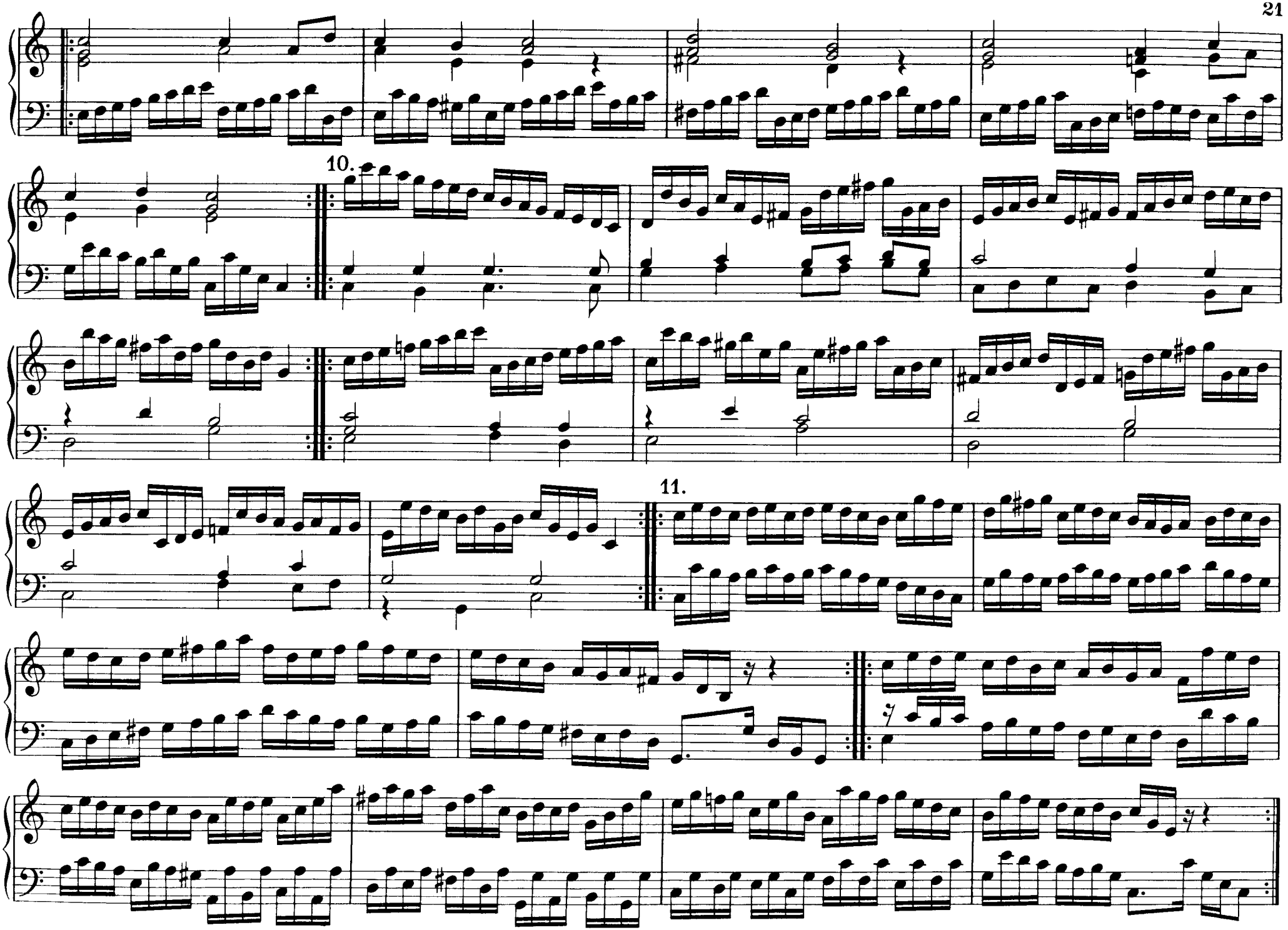
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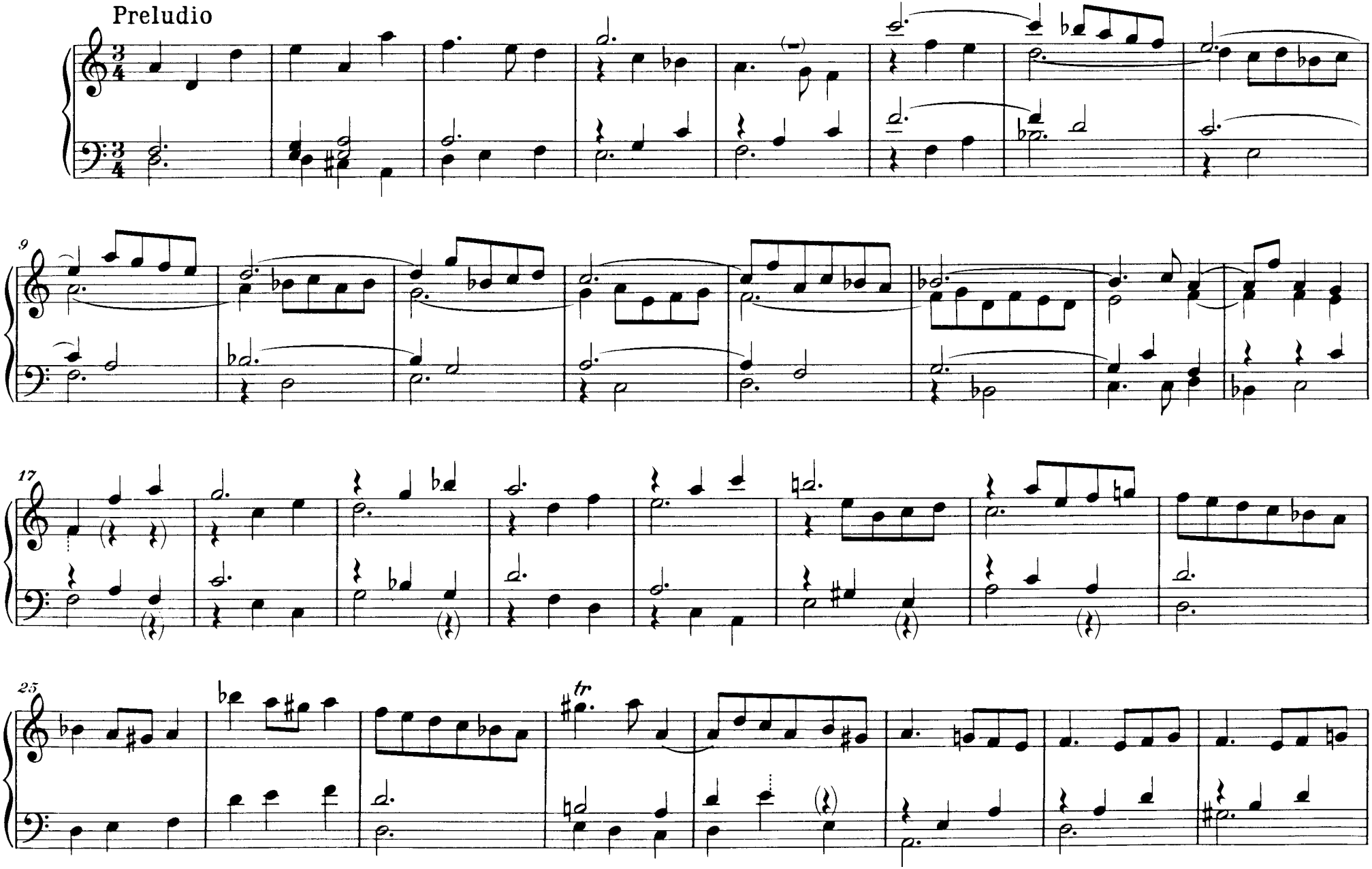
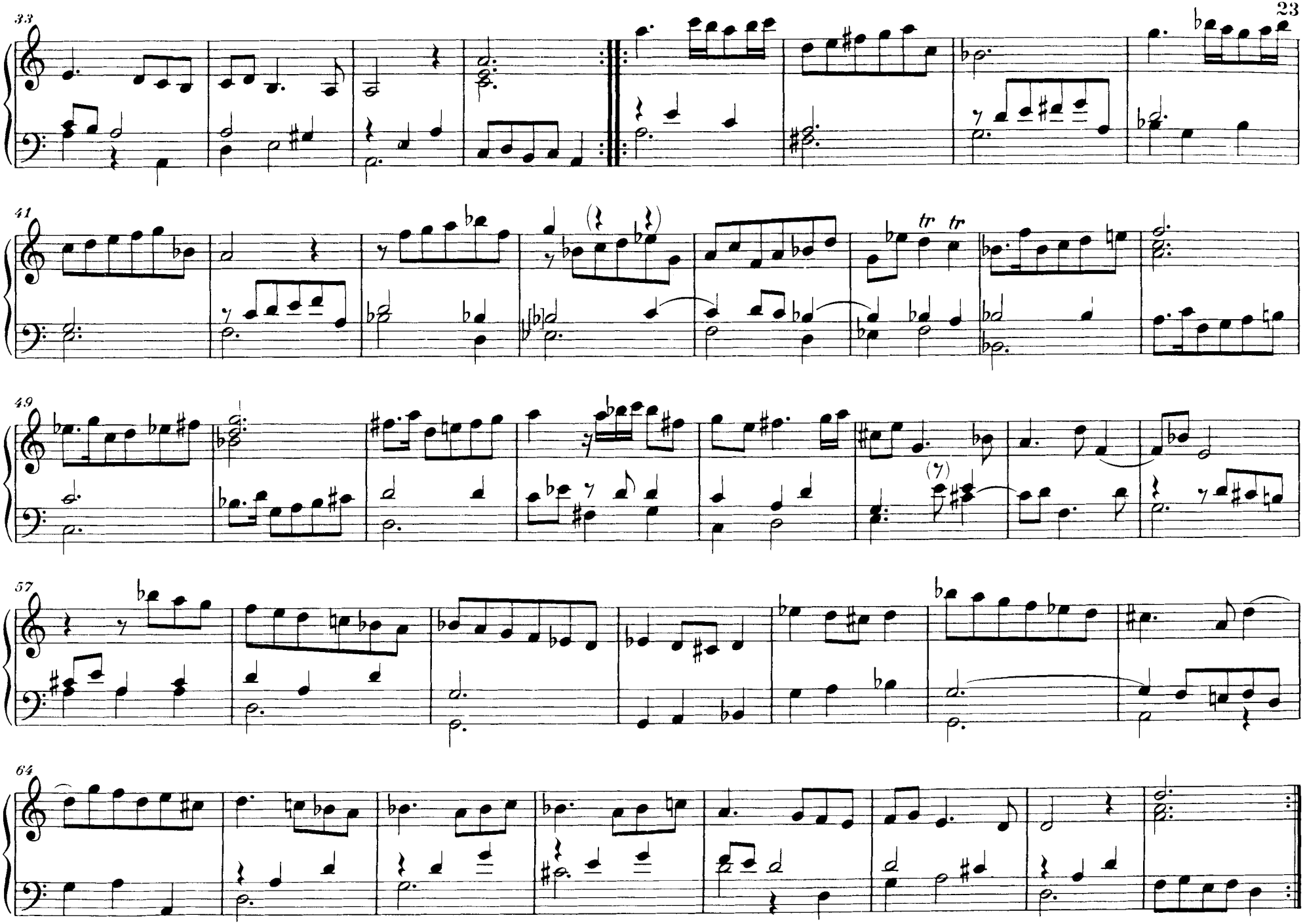
IV




33
41
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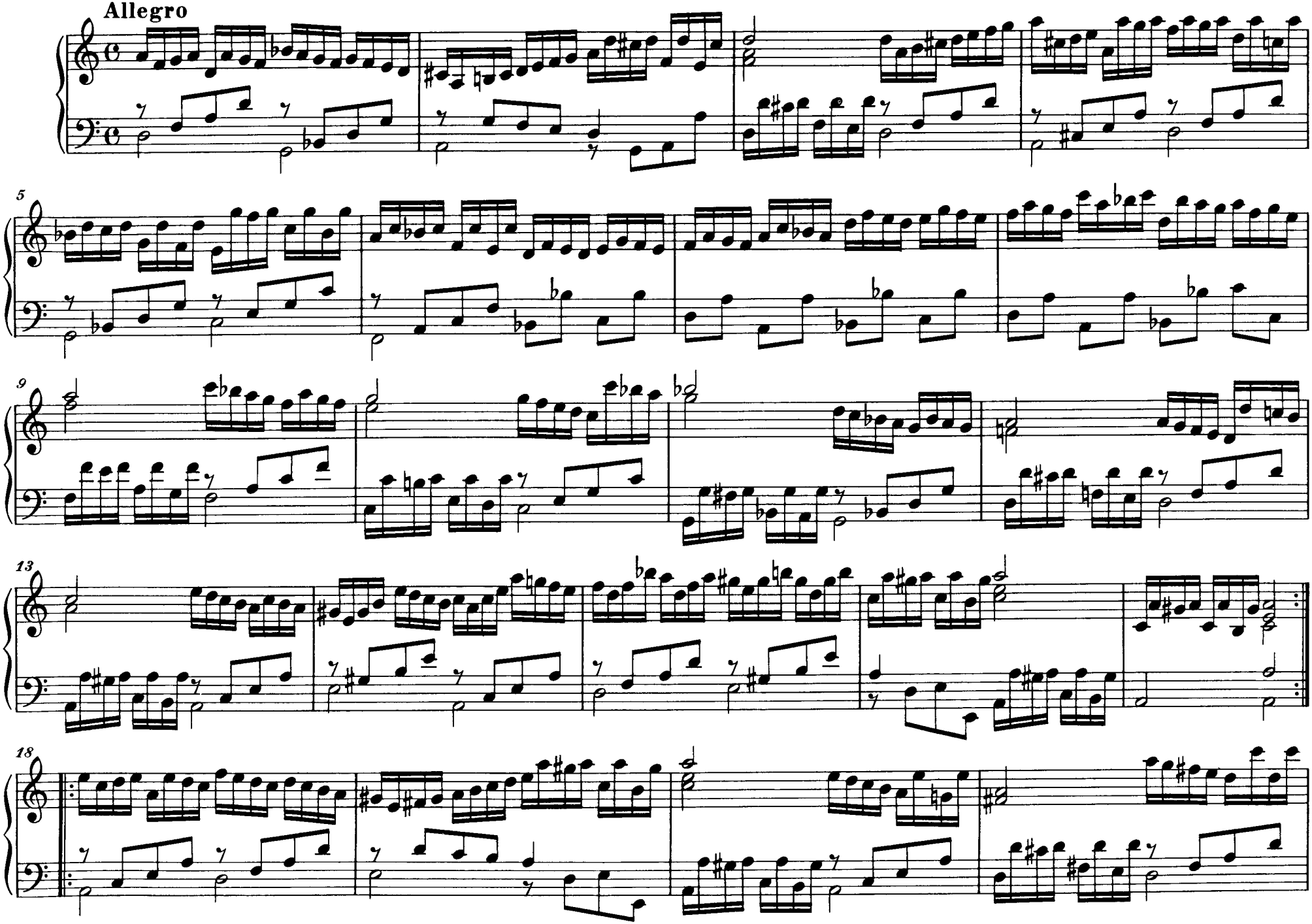
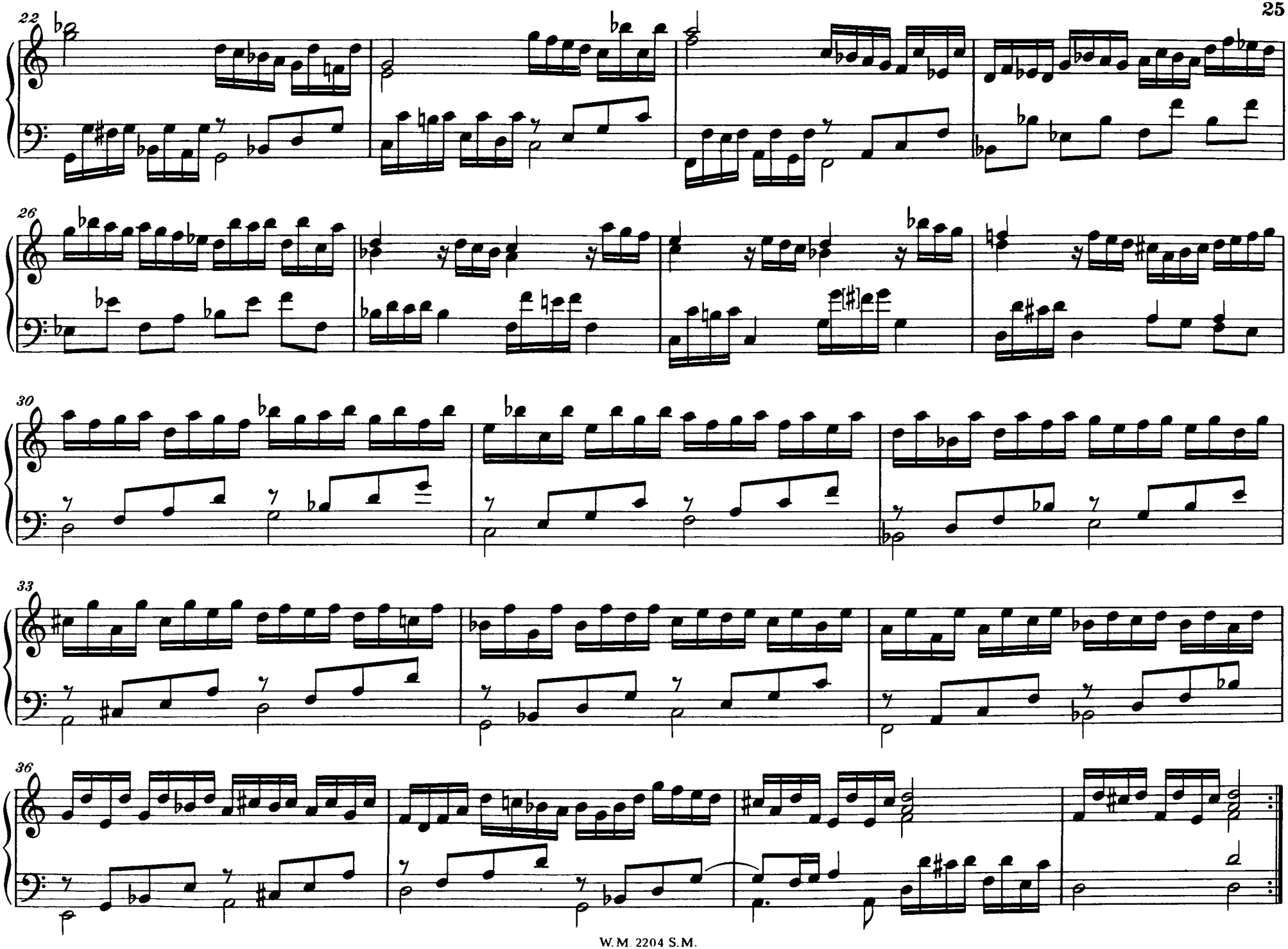
57
64

Allemanda

Allegro

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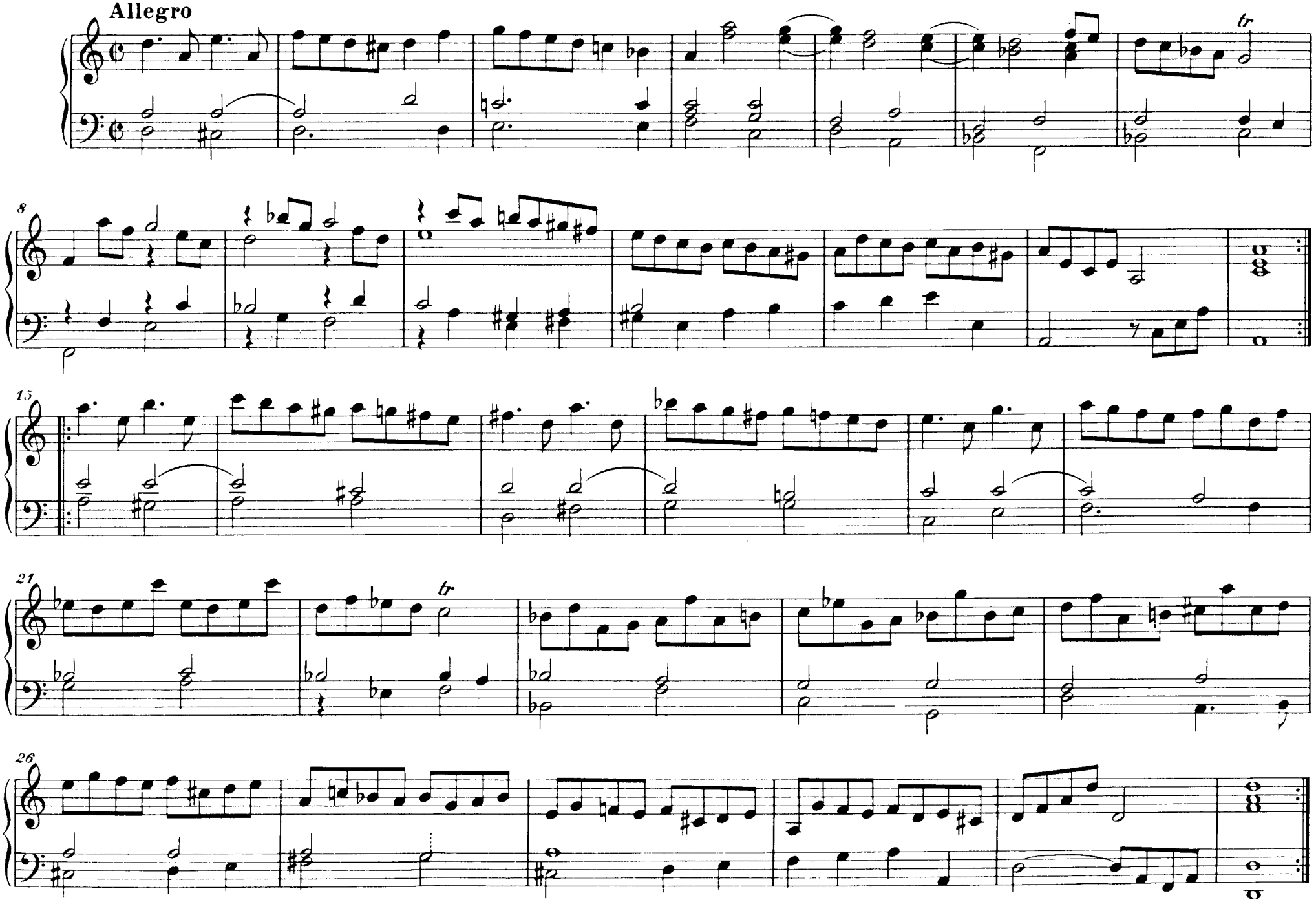
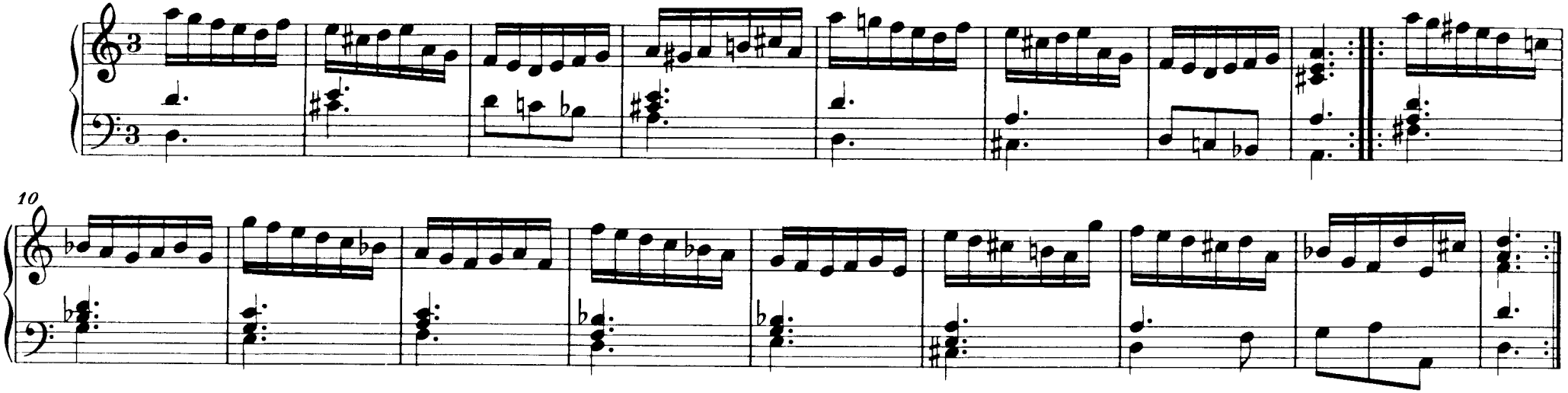
Gavotta
Allegro



Minuetto



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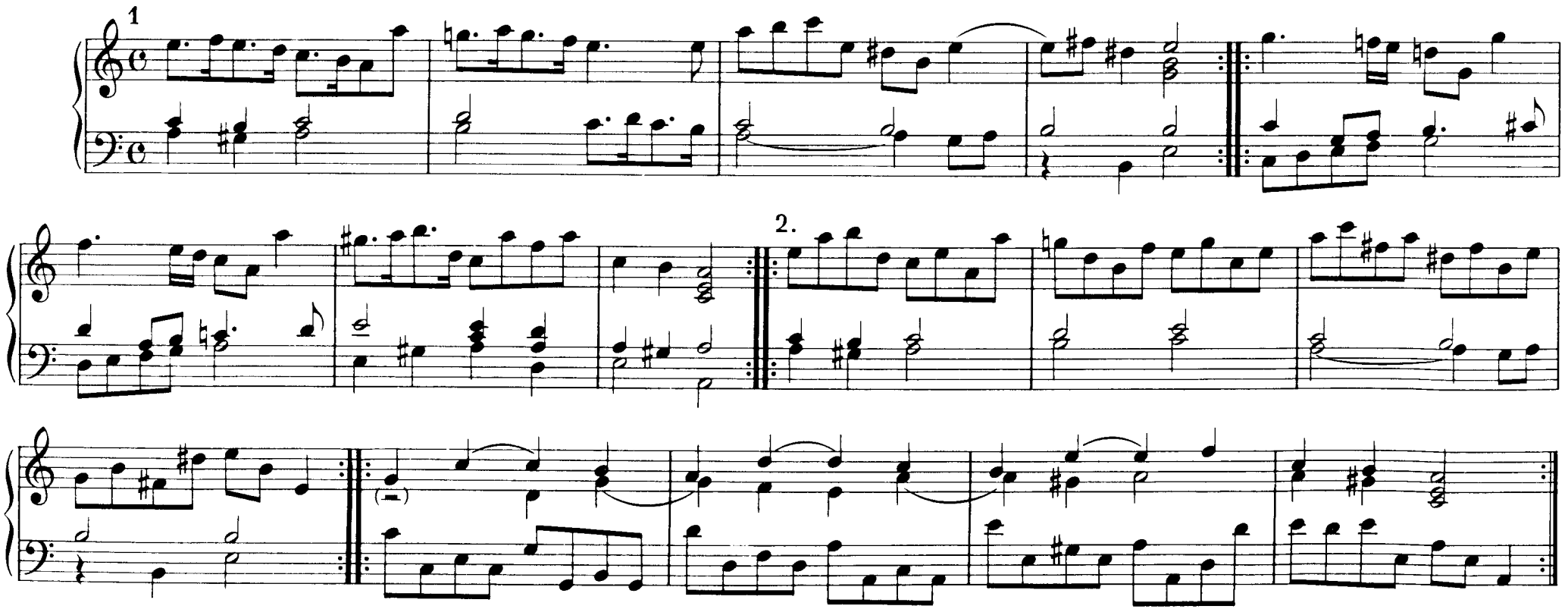

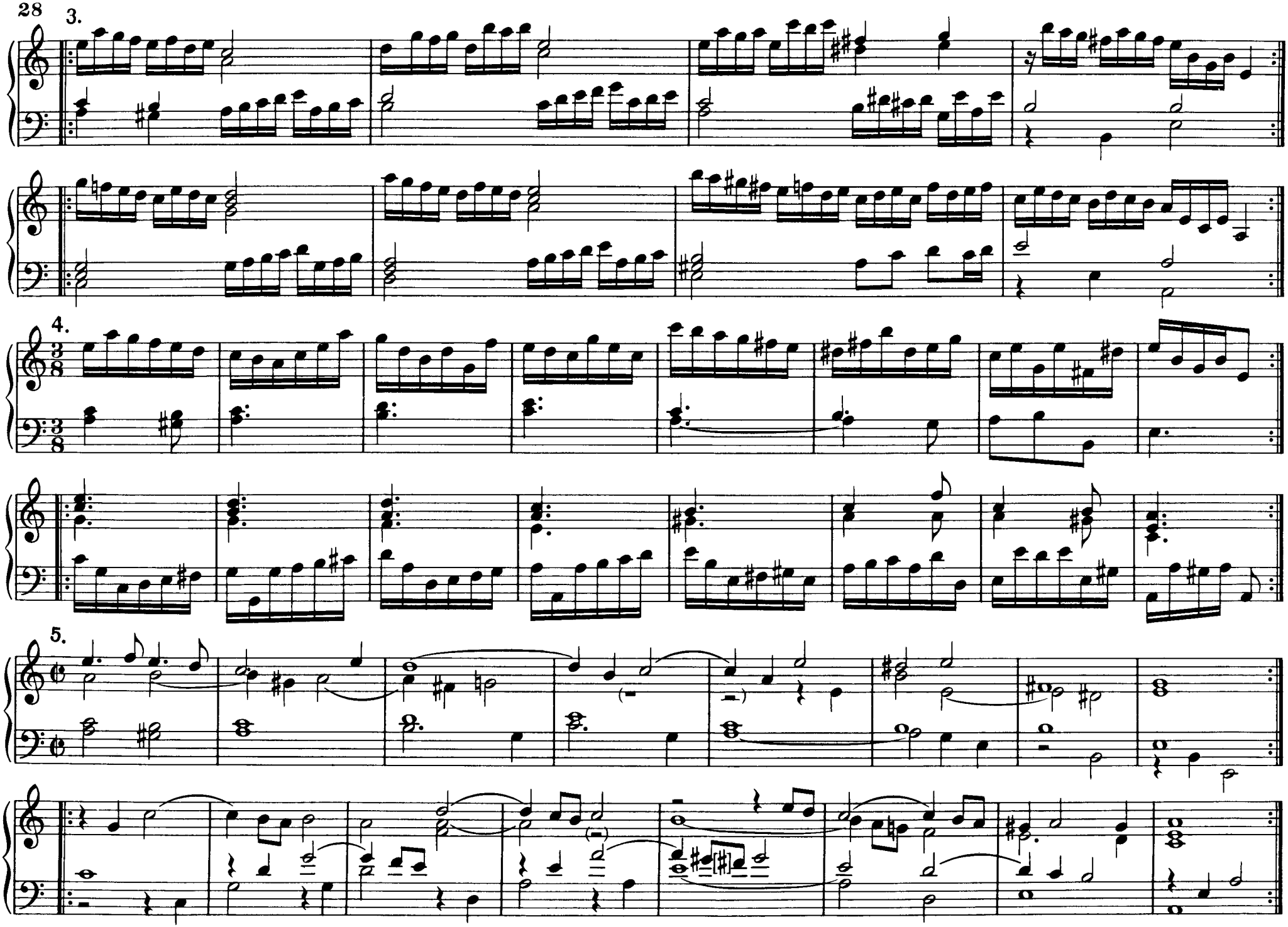
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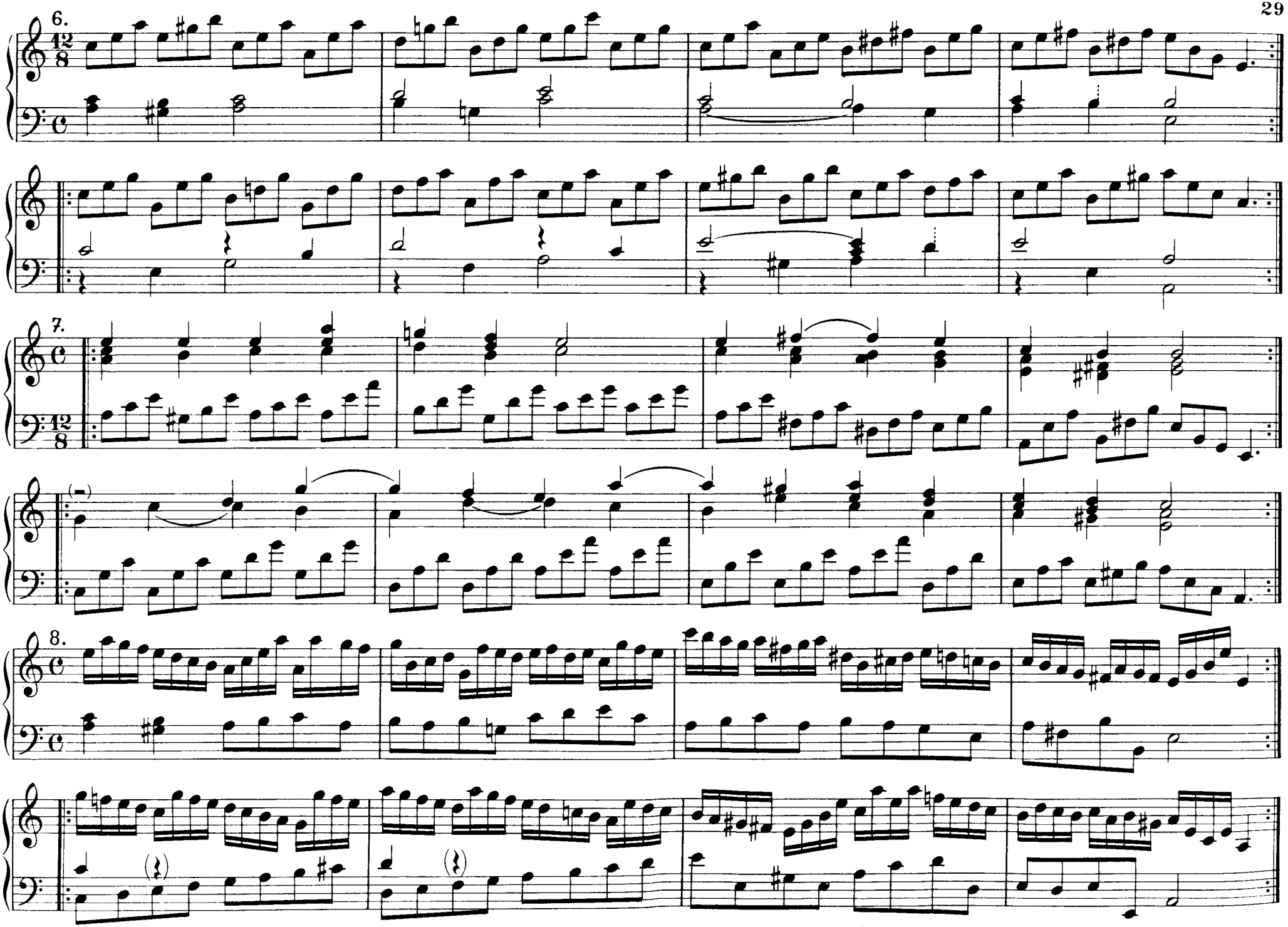
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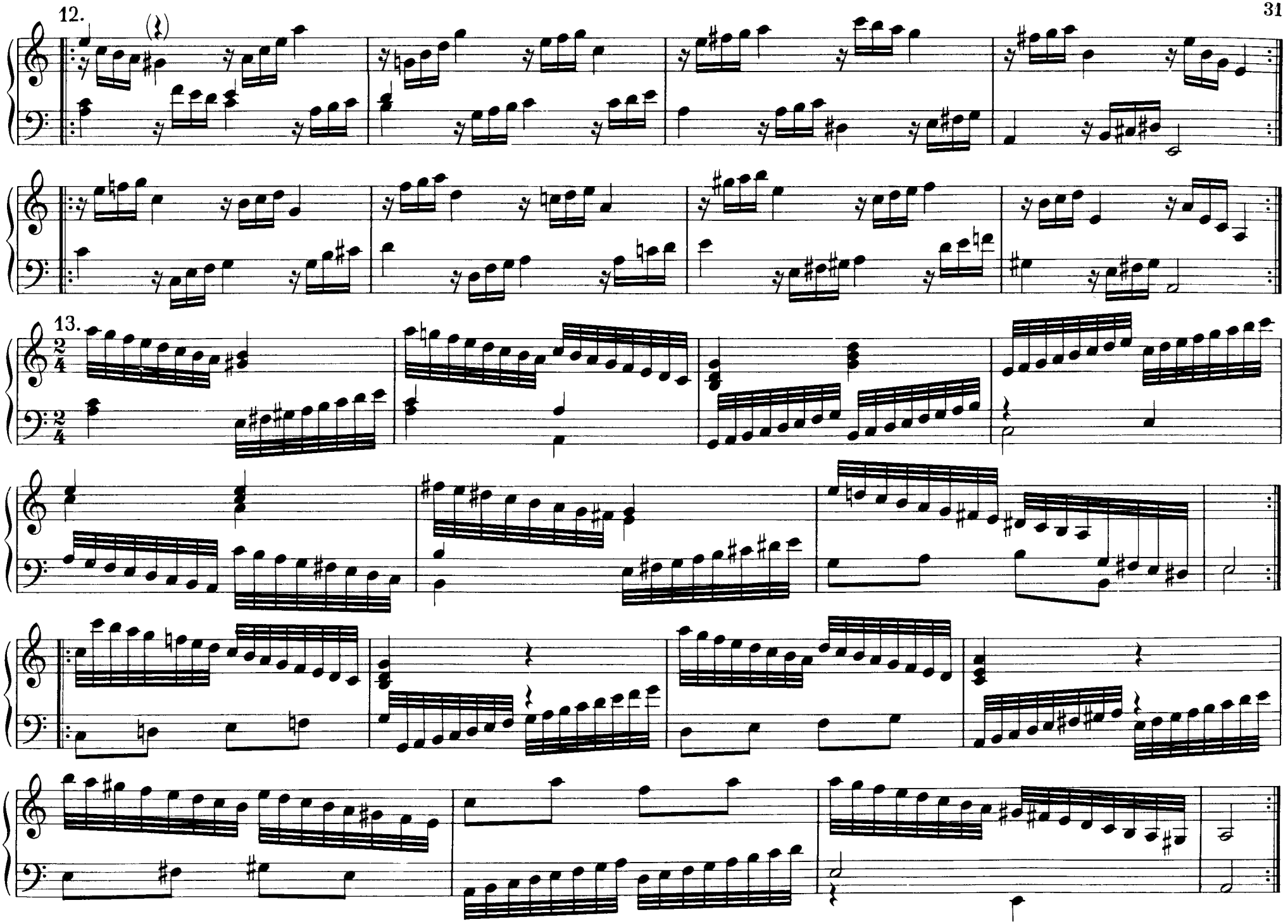
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