

DOMENICO ZIPOLI

»Sonate d'Intavolatura per Organo e Cimbalo«

ORGEL- UND CEMBALOWERKE

(1716)

nach dem Urtext herausgegeben von
LUIGI FERDINANDO TAGLIAVINI

Band I: Orgelwerke



SÜDDEUTSCHER MUSIKVERLAG

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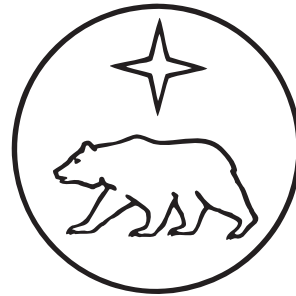
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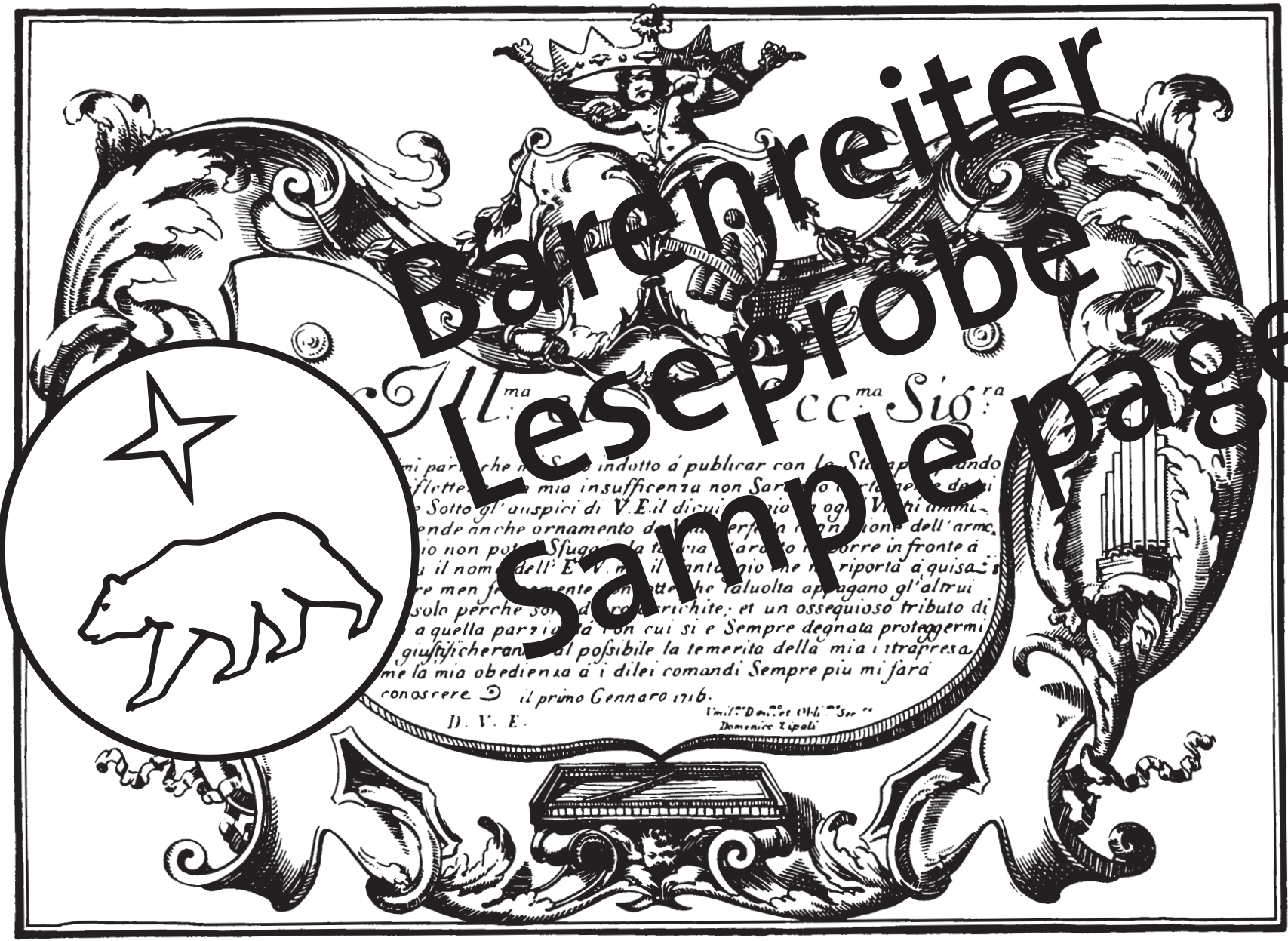
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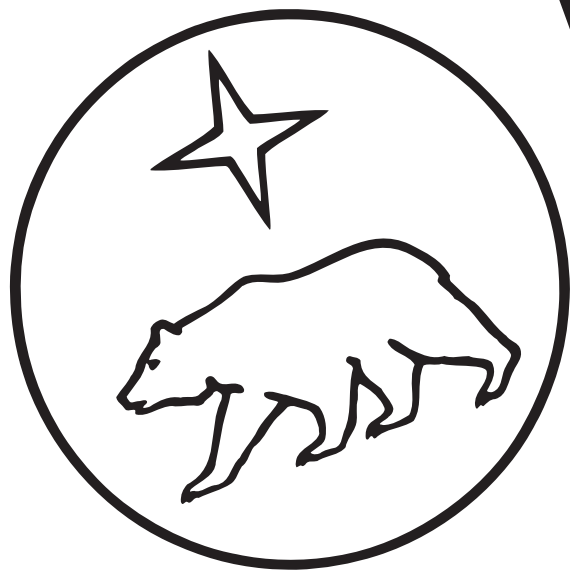
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Barenpreiter
Lese
prober
sample page



ma *ma* *Sio*
mi par che m'è indotto à publicar con lo Stapp... ando
flotte... mia insufficenza non Sarò... de si
Sotto gl' auspici di V.E. il di cui... ogni... mi ammi-
ende anche ornamento de... perf... n... dell' arme,
io non pot... Sfugg... la... ardo...orre in fronte à
il nome dell' E.V. m... il... ggio che m... riporta à quisa...
re men... che talvolta appagano gl'altrui
solo perchè son... ricchite; et un ossequioso tributo di
à quella parzia... con cui si e Sempre degnata proteggermi
giustificerann... al possibile la temerità della mia i strapresa
me la mia obediensa à i d'lei comandi Sempre piu mi farà
conoscere. ☉ il primo Gennaio 1716.
D. V. E. *l'imp... Domenico Lipoli*



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Sample page

VORWORT

Neueren Studien von G. Furlong, L. Ayestarán und V. de Rubertis¹⁾ ist es zu verdanken, daß die Gestalt von Domenico Zipoli aus dem Dunkel gezogen wurde und daß sein Leben und seine Tätigkeit jetzt weitgehend bekannt sind. Am 16. Oktober 1688 in Prato in Toskana geboren, nahm er seinen Wohnsitz in Rom, wo er 1712 und 1714 zwei Oratorien *S. Antonio* und *S. Caterina vergine e martire* aufführen ließ. 1715 war er Organist bei der Jesuitenkirche, ein Titel, den er sich auf dem Titelblatt der im Januar 1716 veröffentlichten *Sonate d'Intavolatura per Organo e Cimbalo* selbst beilegte. Es ist nicht bekannt, ob die von Pater Peramás mitgeteilte Nachricht²⁾ von der Zipoli Musikdirektor am Collegio Romano gewesen wäre, richtig ist. De Backer und Sommervogel³⁾ erwähnen im Januar 1716 in Rom veröffentlichtes Werk von Zipoli *Principia seu Elementa de arte organandi Organum et Cymbalum*; obwohl verschiedene Forscher meinen, es handle sich dabei um ein heute nicht mehr auffindbares theoretisches Werk, halte ich es nicht für ausgeschlossen, daß der ursprüngliche Titel nur die (ungenau) lateinische Übersetzung des im Januar 1716 erschienenen *Sonate d'Intavolatura per Organo e Cimbalo* ergibt, und so mehr, als das Werk im gleichen Jahr 1716 bei der Gesellschaft der Jesuiten in Paraguay und nahm seinen Wohnsitz in Córdoba, wo er theologische und philosophische Studien betrieb und sich gleichzeitig an der Jesuitenkirche mit Eifer der Tätigkeit eines Komponisten und Organisten widmete. Sein Ruhm und sein künstlerischer Einfluß muß sehr hoch über Córdoba hinausgedrungen sein, da, wie der schon genannte Peramás⁴⁾ berichtet, aus fernen Ländern brieflich Kirchenmusikbestellungen eingingen, ja sogar der Vizekönig von Peru aus Lima nach seinen Kompositionen fragte. In der Fülle seiner Tätigkeit, nach Beendigung der theologischen Studien und kurz vor seiner Ordination zum Priester raffte am 2. Januar 1726 der Tod Domenico Zipoli dahin. Dieser kurze Lebensabriß vermag allerdings nicht das Dunkel zu erhellen, in das die Jugendjahre und die musikalische Ausbildung des toskanischen Komponisten gehüllt sind. Meistens behauptungen, daß Zipoli im Jahre 1675 in Nola geboren worden und Schüler des „Conservatorio dell'Opera an Turcio“ in Neapel gewesen sei, haben sich infolge der bereits erwähnten Forschungen und Funde von Furlong, Ayestarán und V. de Rubertis unbegründet herausgestellt. Erst kürzlich konnten nach Nachforschungen unter dem im Archiv des Klosters S. Francesco in Calaglia aufbewahrten Manuskripten von Pater G. B. Martini, die gutartig neu geordnet werden, zu der glücklichen Entdeckung eines Dokuments, das, obgleich sehr kurz, wertvolle Aufkünfte gewährt über diesen bisher vollkommen in Dunkel gebliebenen Lebensabschnitt Zipolis gibt. Es handelt sich um eine Art Entwurf eines biographisch-musikalischen Wörterbuches, von dem nur der letzte Band (von N bis Z) erhalten ist, der zahlreiche von Pater Martini geschriebene Aufzeichnungen über das Leben und die Werke mehrerer Musiker und Theoretiker enthält. Der kleine Band, der auf dem Rücken die Aufschrift „*Scrittori di Musica | Notizie storiche e loro opere | Tomo piccolo in piedi | F. G. B. Martini M. C.*“ trägt, enthält auf Seite 557 folgende Notiz über Zipoli: „*Domenico Zipoli aus Prato erlernte die ersten Grundlagen bei dem Musikdirektor der Domkapelle Florenz und wurde dann vom Großherzog zu Alessandro Scarlatti nach Neapel gesandt, den er aber wegen starker Meinungs-*

²⁾ J. M. Peramás, *Diario del viaje de los expatriados de Córdoba*, Nr. 116, Turin, Dezember 1768, Manuskr. in der Bibliothek des Kollegiums der Jesuiten in Granada; vgl. Ayestarán, a. a. O. Anhang Nr. 4.

³⁾ Aug. & Al. de Backer, *Bibliothèque des écrivains de la Compagnie de Jésus*, III (Lüttich 1856), 1722. C. Sommervogel, *Bibliothèque de la Compagnie de Jésus*, Brüssel-Paris, 1890—1909, T. VIII, Spalte 1511.

Wohnsitz in Córdoba, wo er theologische und philosophische Studien betrieb und sich gleichzeitig an der Jesuitenkirche mit Eifer der Tätigkeit eines Komponisten und Organisten widmete. Sein Ruhm und sein künstlerischer Einfluß muß sehr hoch über Córdoba hinausgedrungen sein, da, wie der schon genannte Peramás⁴⁾ berichtet, aus fernen Ländern brieflich Kirchenmusikbestellungen eingingen, ja sogar der Vizekönig von Peru aus Lima nach seinen Kompositionen fragte. In der Fülle seiner Tätigkeit, nach Beendigung der theologischen Studien und kurz vor seiner Ordination zum Priester raffte am 2. Januar 1726 der Tod Domenico Zipoli dahin.

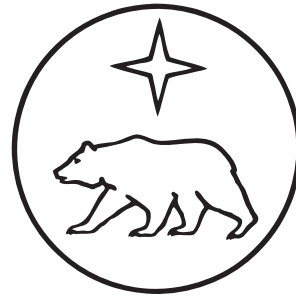
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⁴⁾ J. M. Peramás S. J., *De vita et moribus tredecim virorum paraguaycorum*, Faenza 1793. Vgl. Ayestarán, a. a. O., Anhang Nr. 5.

⁵⁾ A. und L. Farrenc, *Le Trésor des Pianistes*, Paris 1861—72, Bd. XV. Die Biographie über Zipoli stammt von F. J. Fétis.

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dazu, Zipoli mit Corrette zu verwechseln¹⁰⁾ und, da außerdem bis vor wenigen Jahren das Leben Zipolis völlig dunkel war, so zweifelten einige Forscher sogar an der wirklichen Existenz Zipolis und der Echtheit seiner Produktion¹¹⁾. So behauptet z. B. Pannain, daß einige in den *Sonate d'Intavolatura* von Zipoli enthaltene Stücke von Durante und Alessandro Scarlatti stammen. Tatsächlich ist in der Bibliothek des Konservatoriums Neapel eine Abschrift der *Canzona* in d-Moll von Zipoli unter dem Namen Durante vorhanden, was jedoch einfach als Fehler des Kopisten zu erklären ist; was A. Scarlatti anbelangt, so enthält das Manuskript 34. 6. 31 der gleichen Bibliothek nach einer Serie Toccaten von Alessandro Scarlatti die Abschrift einiger Stücke der *Sonaten* Zipolis, ohne Angabe des Autors, was jedoch natürlich in keiner Weise dazu berechtigt, sie den Kompositionen Scarlattis zuzuzählen. Dagegen ist nicht zu bezweifeln, daß der Band der *Sonaten* von Zipoli ein echtes Werk ist. Durchführungen von einer unverkennbaren stilistischen Einheit, und ein überragendes Zeugnis der Persönlichkeit seines Autors. Klarheit und Logik der musikalischen Sprache, Ausgeglichene, biegsamen, kontinuitätlichen Linienführung und die Leichtigkeit und Leichtigkeit der Rhythmen und die Erfindung, wie er besonders aus dem Nutzen der Cembalo heraus in den Kennzeichen des Zipolis Teil der Werke bilden, was sich in Serien von je 4 Stücke, die ausdrücklich zugeordnet sind. Die zwei Suiten und zwei Serien von die Kenntnis des Instrumentes benutzte. Leider ist diese Disposition unbekannt; jedoch wissen wir, daß der Orgelbauer Wilhelm Hermans ge-



¹⁰⁾ Neue Verwirrung durch Hermann verursacht, der in seinem *Musiklexikon* unter dem Stichwort Corrette, um die Identitätsgeschichte von Zipoli mit Corrette als falsch zu beweisen, behauptet, daß man letzterem einfach eine Ausgabe des Werkes Zipolis im Jahre 1739 verdankt. Von dieser hypothetischen Ausgabe scheint jedoch keine Spur vorhanden zu sein.

¹¹⁾ Vgl. G. Pannain, *Le origini e lo sviluppo dell'arte pianistica in Italia*, Neapel 1919, S. 162 und A. Della Corte — G. Pannain, *Storia della Musica*, Turin 1942² I, S. 627f.; 1952³ I, S. 855f.

baut wurde, der viel in Italien tätig war und unter anderem der Erbauer der berühmten Domorgel von Como und der Orgel von S. Maria di Carignano in Genua war¹²⁾. Ein einziges Instrument von Hermans scheint bis zum heutigen Tage bewahrt geblieben zu sein; es handelt sich um die Orgel in der Kirche des Spirito Santo in Pistoia, deren Disposition ein prächtiges Beispiel von Verschmelzung der Elemente des italienischen (vgl. die unten angegebene Disposition des Bärenreiter Orgelbauers des ansalpinischen Orgelbaus darstellt. Diese Disposition ist typisch für Hermans und ist z. B. von der Disposition des Hauptwerks der Domorgel zu Como nicht sehr verschieden; es ist dann nicht unwahrscheinlich, daß auch die von Domenico Zipoli gespielte Orgel der Jesuitenkirche in Rom entsprechend gebaut war. Ich halte es daher für richtig, hier die Disposition der Orgel in Pistoia wiederzugeben

MANUAL (C—c''' mit erster Oktave, kurz und dauernd ans Manual gehängt)

Prinzipal	4'	
Oktave	2'	
Quinte	1 1/3'	Ripien
Oktave	1'	
Quinte	2/3'	
Gedehnte Flöte	8'	
Quintette	1/3'	
Kornett	8'	(Diskant)
Flöte	2'	(Baß)
Trompete	8'	(Diskant)
Trompete	8'	(Baß)
Tromsetto (Zunge)	8'	(Diskant)
Violoncello (Zunge)	4'	(Baß)

PEDAL (C—f⁰, mit erster Oktave, kurz und dauernd ans Manual gehängt)

Subbaß	16'
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Nebenzüge:
2 Nachtigallen, Trommel (dadurch erzielt, daß man gleichzeitig mehrere tiefe Holzpfeifen erklingen läßt), Ventil und Tremulant¹³⁾.

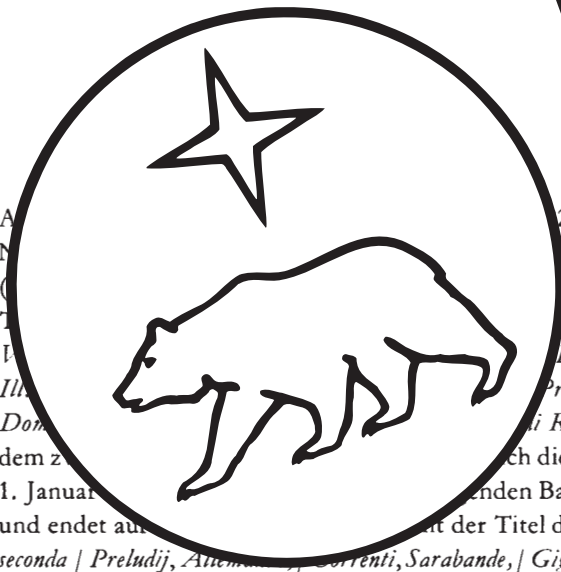
¹²⁾ Vgl. R. Lunelli, *Descrizione dell'organo del Duomo di Como e l'attività italiana di Guglielmo Hermans*, in: *Collectanea Historiae Musicae II*, Florenz 1956, S. 255f.

¹³⁾ Die hier angegebene Disposition ist einer sorgfältigen Prüfung des Instrumentes direkt entnommen.

ZUR EDITIONSTECHNIK

Die vorliegende Ausgabe folgt genau der Original-Ausgabe von 1716; die Notierung wurde aber der heute gebräuchlichen Form angeglichen. Außerdem wurde der neue Abdruck von Walsh aus dem 18. Jahrhundert zu Rate gezogen, dessen unbedeutende Abweichungen von der Erstausgabe im kritischen Bericht gekennzeichnet sind. Die Erstausgabe ist auf 2 Systemen mit 5 Linien notiert; die gebrauchten Schlüssel sind der Sopranschlüssel für das obere System, abgeändert zum Violinschlüssel in hoher Lage (im allgemeinen über g'') und für das untere System der Baß- und Tenorschlüssel, je nach der Lage. Die Ausgabe von Walsh verwendet meist den Violinschlüssel für das obere System und den Baß- und Tenorschlüssel für das untere System. Die vorliegende Ausgabe verwendet ausschließlich den Violin- und Baßschlüssel nach dem heutigen, noch gebräuchlichen Gebrauch. In der

Originalausgabe und jener von Walsh gelten die Vorzeichen nur für die einzelnen Noten. In unserer Ausgabe gelten sie indessen wie üblich für den ganzen Takt; darum wurde die Wiederholung der Original-Akzidentien beseitigt, aber auch fehlende Akzidentien hinzugefügt. Die Vorzeichen am Anfang der Linien wurden dagegen getreu gewahrt, auch wenn sie sich von heutigen Gebrauch unterscheiden (so z. B., d-Moll ohne b, g-Moll ohne g). Sämtliche Zusätze und Ergänzungen des Herausgebers sind in Klammern gesetzt oder (bei Haltebogen und Notenhälsen) geschwehrt bedeckt; diese Zusätze sind indessen auf das Notwendigste beschränkt und bestehen aus bedingungslos notwendigen Ergänzungen von Trillern, Haltebogen und Pausen (letztere zur besseren Klarheit des polyphonen Bildes).

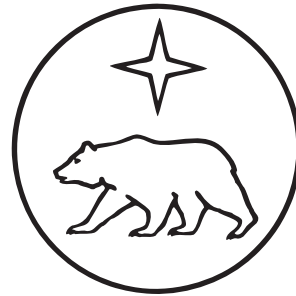


A) Neudruck des ersten Teiles der „Sonate d'Involatura“ von Walsh, London, 1716, mit folgendem Titelblatt: *A Third Collection | of | Toccatas Voluntarys | and | Fugues | for | the Organ or Harpsicord | with particular Great Pieces | for the Church | Made upon Several Occasions | Compos'd by | Domenico Zipoli | Principal Organist of Rome | N: B: There may be had where these are sold Toccatas & Voluntarys by | Pasquini Polietti. also a Collection by Ziani Pollaroli & Bassani | London. Printed for and sold by I: Walsh servant to his Majesty at y^e Harp | and Hoboy in Catherine street in the Strand. N^o 182.* Auf dem zentralen Band wiederveröffentlicht und endet auf dem Titel des zweiten Teiles: *Parte seconda | Preludij, Attamenti, Correnti, Sarabande, | Gighe, Gavotte | E | Partite.*

B) Neudruck des ersten Teiles der „Sonate d'Involatura“ von Walsh, London, 1716, mit folgendem Titelblatt: *A Third Collection | of | Toccatas Voluntarys | and | Fugues | for | the Organ or Harpsicord | with particular Great Pieces | for the Church | Made upon Several Occasions | Compos'd by | Domenico Zipoli | Principal Organist of Rome | N: B: There may be had where these are sold Toccatas & Voluntarys by | Pasquini Polietti. also a Collection by Ziani Pollaroli & Bassani | London. Printed for and sold by I: Walsh servant to his Majesty at y^e Harp | and Hoboy in Catherine street in the Strand. N^o 182.* Als Vorlage wurde das Exemplar der Originalausgabe der Musik-Bibliothek „G. B. Martini“ in Bologna und ein Mikrofilm des englischen Neudrucks (Exemplar der Bibliothek des Musikonservatoriums Brüssel) benutzt.

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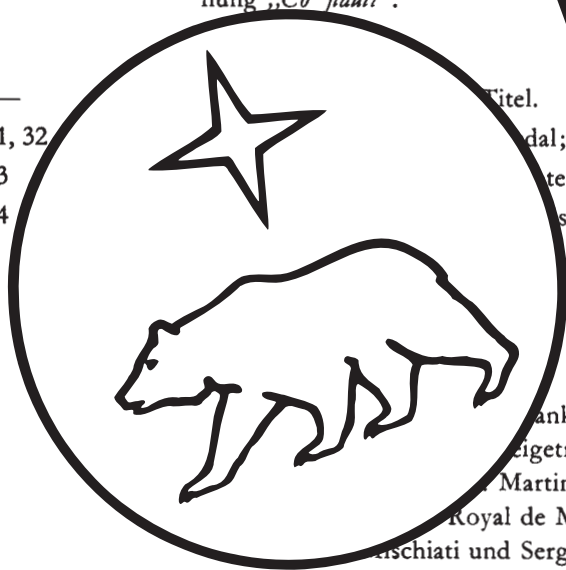
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Takte	System	Anmerkungen
45 – 46	l. H.	B: es fehlen die Haltebogen.
46 – 47	—	B mit, A ohne den doppelten Taktstrich zwischen den beiden Takten.
		<i>All' Elevazione</i> (I)
—	—	B: das Stück hat keinen Titel.
1, 29	Ped.	A: Bezeichnung <i>p</i> für das Pedal; fehlt bei B.
18	l. H.	B: halbe Note <i>c'</i> ohne Haltebogen mit dem vorhergehenden Takt und der folgenden Note.
30	Ped.	B: <i>A</i> als zwei ungebundene Halbnoten statt eine Ganze notiert.
		<i>Al Post Comunio</i>
—	—	B: das Stück hat keinen Titel, es fehlt auch die Bezeichnung „ <i>Co' flauti</i> “.
—	—	Titel.
1, 32		pedal; es fehlt bei
3		te (<i>f'</i>), oben.
4		zwischen den beiden Tak-



Takte	System	Anmerkungen
29	r. H.	B: <i>g''</i> ohne Triller.
41 – 42	l. H. u. Ped.	B: es fehlen die Haltebogen.
42	Ped.	B: es fehlt die ganze Note
42 – 43	r. H.	B: es fehlen die Haltebogen.
		<i>Offertorio</i>
27	r. H.	B: ohne Triller.
	Ped.	B: die Notierung offenbart deutlich, daß die von Zipoli gebrauchte Pedalklavatur mit kurzer Oktave kein <i>Fis</i> besaß. Der Spieler, dem ein normales vollständiges Pedal zur Verfügung steht, kann ohne weiteres diese Note eingezogen werden.
		<i>Pastorale</i>
—	Ped.	B: es fehlt der Haltebogen.
—	—	B: es fehlt die Bezeichnung „ <i>Co' flauti</i> “.
22	H.	A: <i>g''</i> im Auftakt als Viertelnote bei B als sechzehntelnote. Hier wurde die Fassung B als logischer und der gesamten rhythmischen Bildung entsprechend bevorzugt.
—	—	B: es fehlt die Bezeichnung „ <i>piva</i> “.

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ank spreche ich mit allen aus, die zur Erleichterung der Vorbereitung der gegen-
eigetragen haben. Ganz besonders Herrn Prof. Napoleone Fanti, Direktor der Musik-
Martini“ Bologna, Herrn Dr. Albert Van der Linden, Direktor der Bibliothek des
Royal de Musique Brüssel, Herrn Pater Albino Varotti O. F. M. Conv. und den Freunden
aschiati und Sergio Paganelli.

Bologna, Juni 1957

Luigi Ferdinando Tagliavini

PREFAZIONE

Si deve ai recenti studi di G. Furlong, L. Ayestarán e V. de Rubertis¹⁾ se la figura di Domenico Zipoli è stata tolta dall'oscurità che la circondava e le notizie concernenti la sua vita e la sua attività hanno potuto essere in gran parte precisate. Nato a Prato, in Toscana, il 16 ottobre 1688, si trasferì a Roma dove nel 1712 e 1714 fece rappresentare i due oratori *S. Antonio* e *S. Caterina vergine e martire*. Nel 1715 era organista della Chiesa del Gesù, titolo che egli stesso si attribuisce sul frontespizio delle *Sonate d'Intavolatura per Organo e Cimbalo* pubblicate nel gennaio 1716. Non si sa se la notizia data dal padre Peramás²⁾, secondo cui Zipoli sarebbe stato Maestro del Collegio Romano, sia esatta. Il De Backer e il Sommer³⁾ citano un'opera pubblicata da Zipoli a Roma nel gennaio 1716, *Principios seu Elementa ad bene pulsandum Organum et Cymbalum*; benché gli studiosi pensino trattarsi di un'opera teorica oggi irreperibile, non mi sembra inverosimile vedere in tale citazione un libro che una traduzione latina inesatta del titolo delle *Sonate per Organo e Cimbalo* apparse appunto nel gennaio 1716, possa aver precisato che l'opera è scritta in lingua italiana e recò a Parigi nel gennaio 1716, e nel novembre dell'anno seguente partì per la provincia del Paraguay e si dedicò a studi filosofici, dedicandosi a teologia e filosofia e di organista nella



²⁾ J. M. Peramás, *Diario del viaje de los expatriados de Córdoba*, n° 116, Torino, dicembre 1768, ms. nella Biblioteca del Collegio della Compagnia di Gesù a Granada; cfr. Ayestarán, op. cit., appendice n° 4.

³⁾ Aug. e Al. de Backer, *Bibliothèque des écrivains de la Compagnie de Jésus*, III (Liegi 1856), 1722. C. Sommervogel, *Bibliothèque de la Compagnie de Jésus*, Bruxelles-Paris, 1890—1909, T. VIII, col. 1511.

Chiesa dei Gesuiti. La sua fama e la sua influenza di artista dovettero ben presto superare i confini di Córdoba se, come riferisce il citato Peramás⁴⁾, gli venivano richieste per corrispondenza musiche da chiesa da luoghi molto lontani e persino il Viceré di Perù sollecitava la Lima sue composizioni. Nel pieno di questa attività, come testimonia degli studi teologici ed alla vigilia dell'ordinazione a sacerdote, la morte colse Domenico Zipoli il 2 gennaio 1716.

Le poche notizie, frammentarie soprattutto nei riguardi dell'ultimo periodo della vita di Zipoli, non valgono tuttavia a scacciare l'oscurità che avvolge gli anni giovanili e la formazione musicale del compositore toscano. Le affermazioni di Fétis⁵⁾, che vorrebbe Zipoli nato a Nola nel 1675 ed allievo nel Conservatorio della Pietà Turchini di Napoli, si sono rivelate infondate in seguito alle scoperte e ai citati studi di Furlong, Ayestarán e de Rubertis. Recentemente, le ricerche tra i manoscritti di Francesco B. Martini conservati presso l'Archivio del Convento di Francesco di Bologna, ormai via di riordinamento, mi hanno condotto all'individuazione di un documento che, pur nella sua brevità, fornisce preziose informazioni proprio sul periodo della vita di Zipoli finora avvolto nella più completa oscurità. Si tratta di una specie di abbozzo di dizionario biografico musicale di cui sono servito per l'ultimo volume (iniziali N—Z), contenente appunti ricavati dalla biografia del padre Martini sulla vita e sulle opere di vari musicisti e teorici. Il volume, che porta sul dorso l'indicazione „*Scrittori di Musica | Note storiche delle loro opere. | Tomo piccolo in piedi | F. G. B. Martini M. C.*“, contiene alla pag. 557 le seguenti notizie su Zipoli: „*Domenico Zipoli da Prato apprese i primi principij sotto il M° di Cappella del Domo di Firenze, dal Gran Duca fù mandato a Napoli sotto di Alessandro Scarlatti, dal quale scapò per acuta differenza, e si portò in Bologna l'anno 1709, dove fù accolto dal P. D. Lavinio Vannucci Monaco di S. Barbaziano, poscia dal gran Duca suddetto fù mandato in Roma sotto Bernardo Pasquini. Nota che quando capitò in Bologna aveva 19. Anni sicche era nato nel 1690. In ultimo si fece Gesuita*“. (Segue la citazione

⁴⁾ J. M. Peramás S. J., *De vita et moribus tredecim virorum paraguaycorum*, Faenza 1793. Cfr. Ayestarán, op. cit., appendice n° 5.

⁵⁾ A. e L. Farrenc, *Le Trésor des Pianistes*, Paris 1861—72, vol. XV. La nota biografica su Zipoli è dovuta a F. J. Fétis.

dettagliata delle *Sonate d'intavolatura*). Tali notizie sono senz'altro degne di fede, anche se la data di nascita appare ricostruita con due anni d'approssimazione. Il Martini si mostra esattamente informato sulla nascita di Zipoli a Prato e sul suo ingresso nella Compagnia di Gesù. Sulle altre notizie, sinora sconosciute, valgono le seguenti brevi considerazioni: maestri di cappella del Duomo di Firenze alla fine del XVII e all'inizio del XVIII secolo furono Piero Sammartini (dal 1686 al 1700) e Giovanni Maria Pagliardi (dal 1701 al 1712), entrambi apprezzati compositori⁶); nell'uno o nell'altro è dunque da identificare il primo maestro di Domenico Zipoli. Non è improbabile che durante il soggiorno fiorentino Zipoli abbia avuto rapporti anche con Giovanni Maria Casini, dal 1703 organista del Duomo di Firenze, uno degli ultimi maggiori rappresentanti della grande tradizione organistica italiana. Don Lavinio Felice Vannucci, che fu guida al giovane Zipoli durante il soggiorno bolognese, non fu musicista di romanina, ma fu certo un ottimo didatta, come è dimostrato dalle sue linee *Regole da cantar, e Cantare, e Comporre, e Trasportare per li Principianti* conservate manoscritte nella Biblioteca Musicologica "G. Martini" di Bologna. Interessante la notizia del soggiorno di Zipoli nei suoi acuti contrasti (di indole musicale di Alessandro Scarlatti, tali da indurlo ad abbandonare l'organista di Prato, ma di cui la testimonianza nel documento in cui lo Zipoli si fece maestro di cappella nel Duomo di Prato nel 1712, è data a Roma nel 1713, per il completamento dell'organico con Bernardo Pasquini, l'organista romano. Le *Sonate* di Zipoli sono quasi esclusivamente a tre parti, e sono state tardivamente ripubblicate a Londra nel 1739, e solamente una cantata per

⁶) Devo alla gentilezza del sig. Mario Fabbri, che hanno condotto accurate ricerche nel Duomo di Firenze, le notizie esatte, sinora sconosciute, concernenti i maestri di cappella nel Duomo fiorentino.

⁷) Dell'edizione originale delle *Sonate* di Zipoli verrà data più avanti la descrizione dettagliata. La prima parte, quella organistica, è stata ripubblicata a Londra presso Walsh, s. a., con il titolo „*A Third Collection of Toccatos Vollerarys and Fugues . . . Compos'd by Domenico Zipoli*“, e la parte cembalistica è riapparsa separatamente presso lo stesso editore con il titolo „*Six Suites of Italian Lessons for the Harpsichord or Spinett . . . op. 1^{ta}*“. Riedizioni moderne complete sono state curate da Farrenc nel vol. XV del *Tresor des pianistes* e, in

soprano e basso continuo „*Delle offese a vendicarmi*“ conservata manoscritta nella Deutsche Staatsbibliothek di Berlino e un brano per violino e basso continuo, manoscritto nella Sächs. Landesbibliothek di Dresda. Dei due citati oratori composti e rappresentati a Roma la musica non è stata sinora rintracciata e si conservano solo i libretti. Pur dopo la produzione di Zipoli in America nulla è tornato alla luce. Un'ironica indicazione apparsa nel „*Catalogue general des livres de musique*“ parisi del 1729, è valsa a gettare sulla produzione musicale e sulla figura stessa dello Zipoli un'ombra di dubbio e di mistero che è doveroso rimirare completamente: il citato catalogo elenca infatti a pag. 15 come opere di Zipoli i seguenti brani: *Pièces d'Orgue, et l'Ortiture et Concertis pour le Violon; l'Apollo*⁸), composizioni che sono invece dovute probabilmente come Marpurgo e Gerber hanno precisato⁹), a Michel Corrette; che si tratti di un errore del catalogo o che invece, come suppongono Marpurgo e Gerber, Corrette abbia fatto citare i suoi brani sotto il nome di Zipoli per meglio adescare i compratori, resta incerto; fuori di dubbio comunque che essi nulla hanno a che fare con il compositore romano. L'errore la cosa ha indotto taluno a confondere addirittura lo Zipoli col Corrette¹⁰); data poi l'oscurità di Zipoli, pochi si sono avvolti nella biografia di Zipoli, alcuni si sono limitati a ripetere di sfuggita la reale esistenza dello Zipoli e dell'autenticità della sua produzione¹¹). Pannain afferma infatti che alcuni brani contenuti nelle *Sonate d'Intavolatura* di Zipoli sono di Durante e di Alessandro Scarlatti.

La pianistica, da Aldo Tommasini nella collezione „*I Classici della Musica Italiana*“, Milano, Istituto Editoriale Italiano, 1919. Singole composizioni sono apparse inoltre nelle note collezioni di Torricelli e Tagliapietra ed in numerosissime antologie pianistiche, cembalistiche ed organistiche. Svariate sono pure le trascrizioni ed elaborazioni. Noto è l'elaborazione dell'*Elevazione* in do magg. curata da Ireneo Fuser nella sua antologia „*Classici Italiani dell'Organo*“, Padova 1955, p. 160 segg.

⁸) La citazione è ripetuta da J. G. Walther nel suo *Musikalisches Lexicon*, Leipzig, W. Decker, 1732, p. 658.

⁹) F. W. Marpurgo, *Historisch-kritische Beiträge*, Berlin 1754—78, I, 460. E. L. Gerber, *Historisch-Biographisches Lexicon der Tonkünstler*, Leipzig, Breitkopf 1790—92, I, 302, s. v. Corrette.

¹⁰) Nuovi elementi di confusione sono apportati dal Riemann che, nel suo *Musiklexikon* s. v. Corrette, per sfatare la leggenda dell'identità di Zipoli con Corrette, afferma che a quest'ultimo si deve semplicemente un'edizione delle opere di Zipoli nel 1739. Di tale ipotetica edizione non sembra però esservi alcuna traccia.

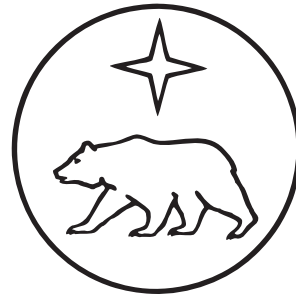
¹¹) Cfr. G. Pannain, *Le origini e lo sviluppo dell'arte pianistica in Italia*, Napoli 1919, p. 162 e A. Della Corte — G. Pannain, *Storia della Musica*, Torino 1942², I, p. 627 seg.; 1952³, I, p. 855 seg.



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anch'essi basati sulla disposizione dell'organo Hermans di Pistoia: la *Toccatata* si registri preferibilmente limitandosi alla famiglia del *Ripieno* (ripieno completo solo nelle battute 1—6, qui con l'eventuale aggiunta delle *Trombe*, e 35—48); col ripieno completo si registrino inoltre i primi *Versi* di ogni serie. Per brani calmi come i *Versi* II e III in re minore, III in do maggiore, II e III in fa maggiore, II in mi minore, II in sol minore e *Canzona* in re minore si adottino registrazioni come *Principale* e *Ottava* o *Flauto coperto* e *Ottava*; per brani più animati (*Verso* II in do magg., *Canzona* in do magg., *Verso* IV in mi min. e *Verso* IV in sol min.) può essere consigliabile una registrazione più luminosa, come *Principale* e *Quintadecima* o *Flauto coperto* e *Quintadecima*, oppure un piccolo ripieno come *Principale*, *Quintadecima* e *Decimanona*; per composizioni brillanti (*Verso* IV in re mi., *Verso* IV in do magg., *Verso* IV in fa magg., *Verso* III in mi min. e *Canzona* in fa magg.) si adotteranno registrazioni briose e scintillanti come *Flauto coperto* e *Flauto in quinta*, questi stessi registri più la *Principale*, *Quintadecima* e *Decimanona*. Nella *Canzona* in sol min. ognuna delle tre sezioni richiede una distinta realizzazione sonora: più calma la prima (*Principale* e *Ottava*), brillante e trasparente la seconda (*Principale* e *Ottava*), più luminosa la terza (*Flauto coperto*, *Flauto in quinta*), più completa nelle ultime battute. Le due sezioni finali sono più decise ed espressive (*Principale* e *Ottava*). Nel trillo; su un organo reale sarebbe *Principale* 8' e *Ottava* 8'. Per il trillo si consiglia con *Flauto coperto*, *Flauto in quinta* e *Ottava* 8', tenendo la mano sinistra in un'ottava sopra il trillo. Il trillo può essere esplicitamente presente e le ristrette possibili. Nel trillo di Hermans si uniformano a quanto sopra, potrà venire saltuariamente

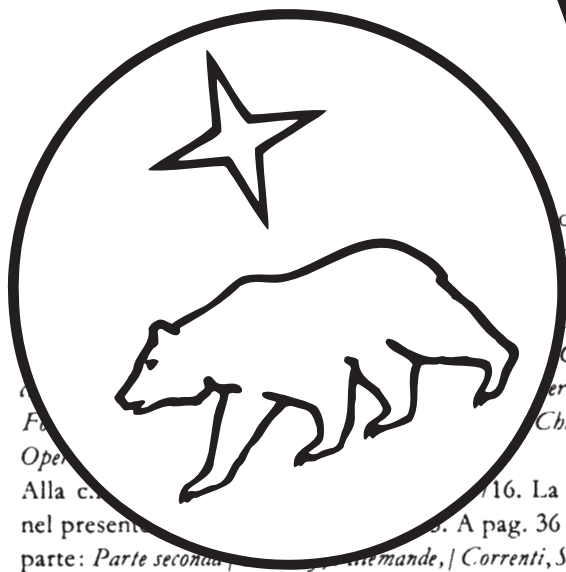


usato, secondo la pratica organistica italiana dell'epoca, anche in altri punti, limitatamente a note lunghe o a formule cadenzanti; in tali casi le indicazioni *Ped.* poste tra parentesi sono suggerimenti del revisore. Nel *Verso* I in fa magg. Zipoli si è limitato ad indicare il pedale nella prima battuta; sembra però sottinteso che al pedale vada affidata tutta la parte grave, tranne che alla misura 10 e alla prima metà della 11. La stessa cosa dicasi per il *Verso* I in re min. che andrà tutto eseguito con pedale, tranne che nella misura 9. La tecnica manufattiva si attiene nei brani più rigorosamente polifonici e lirici, ad un scrupoloso legato (che non esclude naturalmente l'uso occasionale della caviglia il fraseggio), adottando invece un'articolazione viva e sciolta per i brani vivaci e brillanti (nel *Verso* IV in re min. si eseguono staccate tutte le crome dell'inciso tenuto; nel tema della *Canzona* in do magg. si potranno staccare la 1^a e 2^a croma della seconda battuta e la 5^a e 6^a della terza; nel tema della *Canzona* in fa magg. non si leggherà la seconda delle due crome ritornate alla nota seguente). Tocco nuovo ed articolazione vivace richiede specialmente la *Canzona* in fa magg., seconda e terza sezione della *Canzona* in sol min. e l'*Offertorio*. Un legato leggero ed un deciso fraseggio esigono le due *Flauti*. Per ciò che riguarda gli ornamenti, nei brani legati di Zipoli occorre solamente il trillo. È problematico se Zipoli usasse l'antica prassi strumentale italiana che preferiva spesso l'inizio del trillo dalla nota reale o se già sentisse l'influsso delle nuove tendenze che porteranno anche in Italia nel XVIII secolo la regola dell'inizio del trillo dalla nota ausiliaria. Più naturalmente nei brani di Zipoli, in quasi tutti i casi, l'inizio dalla nota reale; nei seguenti punti è consigliabile il trillo con risoluzione: *Toccatata*, misura 5; *Verso* IV in do magg., tema; *Canzona* in do magg., tema; *Canzona* in fa magg., mis. 4, 8, 13; *Verso* IV in sol min., tema; *Postcommunio*, mis. 35, 38, 41; *Elevazione* II, mis. 3, 11.

CRITERI USATI NELLA PRESENTE EDIZIONE

La presente edizione è scrupolosamente basata sull'edizione originale del 1716, adeguandone tuttavia la notazione alla forma oggi usuale. E' stata inoltre tenuta presente la ristampa settecentesca di Walsh, le cui lievi divergenze dalla prima edizione sono annotate nell'apparato critico. La notazione della stampa del 1716 è su due pentagrammi; le chiavi usate sono per il rigo superiore la chiave di soprano, mutata in chiave di violino in tessitura acuta (di regola oltre il sol¹) e per il rigo inferiore le chiavi di basso e di tenore, alternate secondo la tessitura. L'edizione Walsh usa di regola la chiave di violino per il rigo superiore e le chiavi di basso e di tenore per il rigo inferiore. La presente edizione adotta, secondo l'uso oggi normale, esclusivamente le chiavi di violino e di basso, nell'edizione originale e in quella Walsh gli accidenti valgono non per l'intera battuta, ma per le singole

note. Nella presente si è seguito il criterio oggi in vigore della validità dell'accidente per l'intera battuta; perciò sono state eliminate varie ripetizioni di accidenti dell'originale, come pure sono stati aggiunti segni di bequadro mancanti, ma ritenuti nell'originale scrittura. Le armature dei vari brani sono state invece fedelmente conservate, anche quando differiscono dall'usodi oggi (ossia, per es., le minore senza si bemolle in chiave, solo minore senza si bemolle). Tutte le aggiunte o integrazioni del revisore sono mostrate per lo più o sono stampate tratteggiate (nel caso di archi di legatura e di aste di note); tali aggiunte si sono limitate all'indispensabile e consistono in indicazioni di pedale, integrazioni di trilli, archi di legature e pause (queste ultime per un maggior chiarezza del disegno polifonico).



oblunga (cm. 22 x 29,5);
di cm. 17 x 24; carte non
E Cimbalò (Parte Prima)
Comunio e Passio | Di-
Ceresa Strozzi | Principessa
Chiesa | Del Giuoco Roma |
1716. La prima parte, ripubblicata
nel presente. A pag. 36 v'è il titolo della seconda
parte: *Parte seconda*, | *Allemande*, | *Correnti*, | *Sarabande*, | *Gighe*, | *Gavotte* |
E | *Partite*.

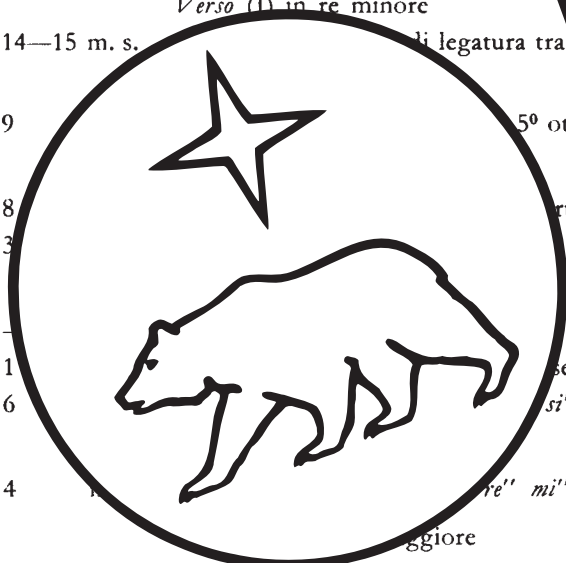
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B) Ristampa di Walsh, Londra, 1716, s. a., della prima parte delle *Sonate d'Intavolatura* recante il seguente frontespizio: *A Third Collection | of | Toccatas & Voluntarys | for the Organ or Harpsicord | with particular Great Pieces | for the Church | Made upon Several Occasions | Compos'd by | Domenico Zipoli | Principal Organist of Rome | N. B. There may be had where these are sold Toccatas & Voluntarys by | Pasquini Polietti. also a Collection by Ziani Pollaroli & Bassani | London. Printed for and sold by I. Walsh servant to his Majesty at y^e Harp | and Hoboy in Catherine street in the Strand. N^o 182.*
Per l'edizione originale mi sono servito dell'esemplare della Biblioteca Musicale „G. B. Martini“ di Bologna, per la ristampa inglese di un microfilm dell'esemplare della Biblioteca del Conservatoire Royal de Musique di Bruxelles.

APPARATO CRITICO

La lettera A indica la prima edizione del 1716, la lettera B la ristampa di Walsh; le abbreviazioni m. d. (mano destra) e m. s. (mano sinistra) si riferiscono rispettivamente ai pentagrammi superiore e inferiore; *ped.* indica il pedale.

Battuta	Pentagramma	Annotazioni
<i>Toccata</i>		
16	m. d.	A senza, B con <i>tr</i> sul <i>fa''</i> .
28	m. d.	B: 9 ^a croma (<i>la'</i>) erroneamente notata semicroma.
32	m. d.	B: manca il <i>b</i> alla prima semiminima (<i>mi''</i>).
39	m. d.	B: la prima semicroma (<i>do'</i>) erroneamente notata scroma. Trillo sul <i>do''</i> (manca in A).
<i>Verso (I) in re minore</i>		
14—15	m. s.	A: arco di legatura tra i due <i>la</i> .
9	m. d.	B: 5 ^o ottava (<i>mi''</i>).
8	m. d.	B: 3 ^o quarto (<i>re'</i>).
3	m. d.	B: senza alcuna indicazione per il pedale; <i>si'</i> anzichè <i>do''</i> .
1	m. d.	B: <i>re''</i> <i>mi''</i> anzichè <i>si'</i> <i>do''</i> .
6	m. d.	B: <i>re''</i> <i>mi''</i> anzichè <i>si'</i> <i>do''</i> .
4	m. d.	B: <i>re''</i> <i>mi''</i> anzichè <i>si'</i> <i>do''</i> .
—	—	In B l'ordine del III e IV Verso è invertito.
9	m. d.	B: manca il <i>si'</i> semiminima.
<i>Canzona in do maggiore</i>		
28	m. d.	A senza, B con arco di legatura tra i due <i>si'</i> .



Battuta	Pentagramma	Annotazioni
53—54	m. s.	B: manca arco di legatura tra i due <i>sol</i> .
<i>Verso (II) in fa maggiore</i>		
1	ped.	A: indicazione per il pedale; in B nessuna indicazione.
<i>Verso (I) in fa maggiore</i>		
8	m. d.	B: manca il <i>DO</i> minima.
1	m. d.	B: rigo superiore, prima mezza battuta: 
<i>Canzona in fa maggiore</i>		
5	m. d.	B: 3 ^o quarto: il secondo comprende anche il <i>mi''</i> (semiminima).
10	m. d.	B: manca <i>tr</i> .
17	m. d.	B: manca il <i>b</i> al <i>mi''</i> .
18	m. d.	B: pausa di croma al 5 ^o ottavo espressamente notata; manca in A.
37	m. s.	B: manca <i>tr</i> .
42	m. d.	B: 4 ^o ottava (<i>mi''</i>) manca.
<i>Canzona in mi minore</i>		
17	m. d.	B: 5 ^o ottavo erroneamente <i>re''</i> anzichè <i>mi''</i> .
<i>Verso (I) in sol minore</i>		
5—6	m. s.	B: mancano archi di legatura tra le due battute.
<i>Canzona in sol minore</i>		
21—22	m. s.	B: arco di legatura tra le due battute (al <i>re</i>) manca.
45—46	m. s.	B: archi di legatura mancano.
46—47	—	B con, A senza doppia stanghetta di divisione tra le due battute.
<i>All' Elevazione (I)</i>		
—	—	B: il brano non porta alcun titolo.
1, 29	ped.	A: indicazione <i>p</i> per il pedale; manca in B.

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PREFACE

It is due to the new researches of G. Furlong, L. Ayestarán and V. de Rubertis¹⁾ that the figure of Domenico Zipoli has been brought forth from obscurity and that the pertinent information concerning his life and works has for the most part been established. Born in Prato in Tuscany in October 16, 1688, he took up residence in Rome, where in 1712 and 1714 he performed two oratorios, *S. Antonio* and *S. Caterina vergine e martire*. In 1715 he was organist at the Jesuit church, a title which he himself added to the title page of *Sonate d'Intavolatura per Organo e Cimbalo*, published in January 1716. It is not known whether the statement of Padre Peramás²⁾, that Zipoli was Music Director to the Collegio Romano, is correct. De Backer and Sommervogel³⁾ mention a work of Zipoli published in Rome in January 1716, *Principia seu Elementa ad bene proficiendum Organum et Cymbalum*; although various scholars consider that this concerns a theoretical work which is of constant interest I hold that it is not unlikely that this supposition is other than an inaccurate Latin translation of the title page of *per Organo e Cimbalo*, published in 1716.

Further notes that the work is written in French and proceeded to the city of Ville and in 1715 of the following year to the each province of theology and philosophy. *Montevideo* 1933, p. 8. Ayestarán, *Domenico Zipoli, el gran organista*, *Revista Histórica*, 1955 (1956), p. 15. Furlong, *D. Zipoli, organista e compositore*, *Atti della Società di Storia e Lettere*, 1951, p. 152ff.; G. Furlong, *Domenico Zipoli*, *Historicum Societatis Jesu*, XXIV (1955), p. 15. Ayestarán, *La musica nell'Argentina*, in *Rivista Musicale Italiana*, 1955, p. 15. Ayestarán S. J., *Noticia de D. Zipoli músico y jesuita*, Córdoba.

²⁾ J. M. Peramás, *Diario del viaje de los expatriados de Córdoba*, No. 116, Turin, December 1768, Ms. in the Library of the College of Jesuits in Granada; cf. Ayestarán, op. cit. app. No. 4.

³⁾ Aug. & Al. de Backer, *Bibliothèque des écrivains de la Compagnie de Jésus*, III (Liège 1856), 1722. C. Sommervogel, *Bibliothèque de la Compagnie de Jésus*, Brussels-Paris, 1890—1909, T. VIII, col. 1511.

sophy, at the same time devoting himself ardently to his occupation as composer and organist at the Jesuit Church. His fame and artistic influence must have very soon gone beyond the limits of Córdoba since, as Padre J. M. Peramás⁴⁾ states, church music was commissioned from him by letter from counts abroad, and even the Viceroy of Peru at Lima asked for his compositions. At the height of his career, at the completion of his theological studies and shortly before his ordination into the priesthood, on January 2, 1726, Zipoli died.

No further light can be thrown on the life of Zipoli, since the youth and musical education of the Tuscan composer are obscure. The assertion of Fétis⁵⁾, that Zipoli was born in Naples in 1675 and became a scholar at the Conservatorio della Pietà and Turceni in Naples, has been rejected as unfounded on the strength of the researches of Furlong, Ayestarán and de Rubertis already mentioned. Recent researches of mine into the manuscripts of Padre F. G. B. Martini preserved in the monastery of S. Francesco in Bologna, which are at present being reorganized and added to the *Arturo* inventory of a document, which although very short, gave valuable information on the life story of Zipoli hitherto shrouded completely in darkness. It is in the form of a biographical-musical dictionary, of which only the last volume is at present available, in which, in Padre Martini's handwriting, are notes on the lives and works of several musicians and theoreticians.

The little volume, which carries on its spine the title *Scrittori di Musica | Notizie storiche delle loro opere | Tomo piccolo in piedi | F. G. B. Martini M. C.*, contains on page 557 the following entry about Zipoli: "Domenico Zipoli of Prato studied the first rudiments with the music director of the Cathedral in Florence and was then sent by the Archduke to Alessandro Scarlatti at Naples, whom he soon left on account of strong differences of opinion; in 1709 he went to Bologna, where he was received by P. D. Lavinio Vannucci, a monk in the monastery of S. Barbaziano, and was finally sent by the Archduke already mentioned, to Bernardo Pasquini in Rome. It is

⁴⁾ J. M. Peramás S. J., *De vita et moribus tredecim virorum paraguaycorum*, Faenza 1793. Cf. Ayestarán, op. cit., app. No. 5.

⁵⁾ A. and L. Farrenc, *Le Trésor des Pianistes*, Paris 1861—72, Vol. XV. The biography of Zipoli is by F. J. Fétis.

to be noted that he was 19 years old when he arrived at Bologna; he was therefore born in 1690. He finally became a Jesuit". (Here follows a detailed reference to the *Sonate d'Intavolatura*.) Such notes are worthy of immediate credence, even if the birth year can only be approximately corrected.

Martini also confirms Zipoli's birth in Prato and his entry into the Order of Jesuits. For the remaining hitherto unknown information the following short observations may be added: at the Cathedral of Florence towards the end of the 17th century and the beginning of the 18th were employed as musical directors the renowned composers Piero Sammartini (from 1686 to 1700) and Giovanni Maria Pagliardi (from 1701 to 1712)⁶; one or the other is to be identified as Domenico Zipoli's first teacher.

It is not improbable that, during his residence in Florence, Zipoli was also in connection with Giovanni Maria Casini who was organist at the Cathedral in Florence from 1703 and was one of the last representatives of the great Italian organ tradition. Don Lavinio Felice Varvaro, whom the young Zipoli was attached during his residence in Bologna, was not a famous musician, but he was undoubtedly a distinguished teacher, as is shown by his clear *Regole per il Contrabbasso, e Trasportare per li Principianti*, preserved in the Martini Music Library in Bologna.

Of particular interest is Zipoli's residence in Naples (his natural home?) with the great Neapolitan organist Domenico Zipoli, who died in Naples speedily and decisively in 1702, according to the information published as not before 1709, after 1712 (in the report of the meeting with Bernardo Pasquini of the Roman School, as well as in the education.

Zipoli's education was founded almost exclusively on the works of the great masters of the time in 1716, and later again in

⁶) I thank the researches of G. Fabbri for their careful researches in the archives of the Cathedral of Florence, which led to accurate, hitherto unknown information about the musical directors at the Florentine cathedral.

⁷) A detailed description of the original edition of Zipoli's sonatas will be given later. The first part (organ works) was re-published by Walsh in London under the title *A Third Collection of Toccatas, voluntaries and Fugues . . . compos'd by Domenico Zipoli* and the second part (cembalo works) appeared in a separate volume by the same publisher under the title *Six Suites of Italian Lessons for the Harpsichord or Spinett . . . Op 1*. Complete, modern new editions were published by Farrenc in Vol XV of *Trésor des pianistes* and by

London in two volumes. In addition to this, only a cantata for soprano and figured bass *Delle offese a vendicarmi*, preserved in manuscript in the Deutsche Staatsbibliothek in Berlin, and a piece for violin and figured bass, in manuscript in the Sächsische Landesbibliothek, are known. Of the two oratorios already mentioned, composed and performed in Rome, only the libretti have been discovered up to now. Unfortunately nothing has come to light of Zipoli's works in America. Indirect information published in *Catalogue general des Livres de Musique*, Paris 1729, throws a veil of doubt and mystery over the musical output and also the personality of Zipoli, which may be cleared away; the above-mentioned catalogue lists on page 100 as Zipoli's works the following pieces: *Pieces d'Orgue, Six Ouvertures et Concertos pour le Violon, l'Atollo*⁸); this concerns compositions which, as Marpurge and Gerber⁹) established, are probably works by Michel Corrette. Whether this is an error in the catalogue, or, as Marpurge and Gerber conjecture, Corrette allowed his pieces to appear under the name Zipoli in order to make them more attractive to the purchaser, remains uncertain. In any case, they would have without doubt nothing whatever to do with the Neapolitan composer. However, this led some scholars directly to connect Zipoli with Corrette¹⁰); since in addition the life of Zipoli is completely obscure until a few years ago, a few scholars nevertheless doubted about the actual existence of Zipoli and the authenticity of his output¹¹). Indeed Pannain maintains that some of the pieces in Zipoli's *Sonate d'Intavolatura* were by Durante and Alessandro Scarlatti. In fact, in the library of the

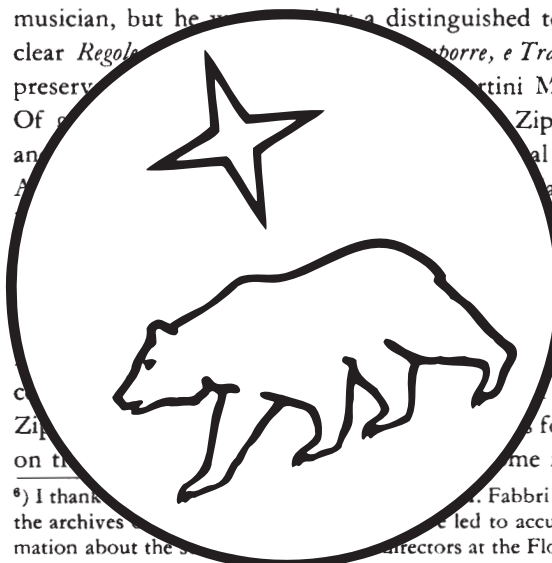
Atto Torchi in the collection *I Classici della Musica Italiana*, Milan, Istituto Editoriale Italiano, 1939. Some compositions are also published in the famous collections of Torchi and Magliapietra and in several piano, cembalo and organ collections. Arrangements are numerous. Noteworthy is the arrangement of the *Elevazione* in C by Ireneo Fuser in his anthology *Classici Italiani dell'Organo*, Padua 1955, p. 160 ff.

⁸) The quotation is from J. G. Walther in his *Musikalisches Lexicon*, Leipzig, W. Decker, 1732, p. 658.

⁹) F. W. Marpurge, *Historisch-kritische Beiträge*, Berlin 1754—78, I, 460. E. L. Gerber, *Historisch-Biographisches Lexicon der Tonkünstler*, Leipzig, Breitkopf 1790—92, I, 302 under the entry Corrette.

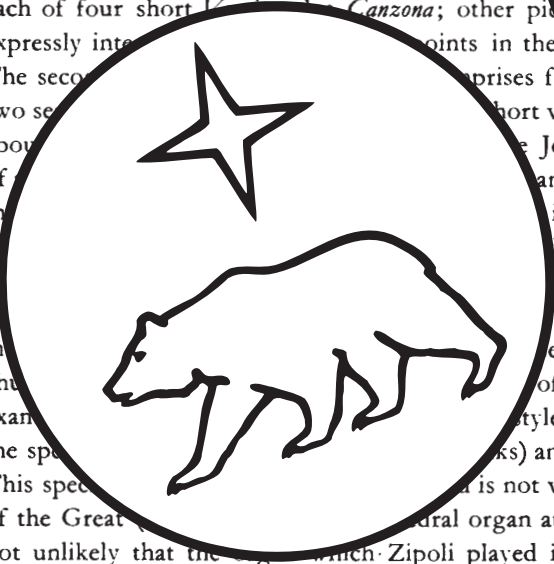
¹⁰) Fresh confusion arose through Riemann who, in his *Musiklexikon*, under the entry Corrette, in order to demonstrate that the identification of Zipoli with Corrette was incorrect, maintained that to the latter was due only an edition of Zipoli's works in the year 1739. Of this hypothetical edition however, there is no trace.

¹¹) Cf. G. Pannain, *Le origini e lo sviluppo dell'arte pianistica in Italia*, Naples 1919, p. 162 and A. della Corte — G. Pannain, *Storia della Musica*, Turin 1942², I, p. 627 f; 1952³ I, p. 855 f.



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Naples Conservatorium there is a copy of the *Canzona* in D minor of Zipoli under the name Durante, which however may be explained simply as a copyist's mistake; as regards A. Scarlatti, the manuscript 34.6.31 in the same library contains, after a series of Toccatas by Alessandro Scarlatti, the copy of a few pieces from Zipoli's *Sonatas*, with no indication of the composer, which, however, naturally in no way justifies their ascription to Alessandro Scarlatti. On the contrary it is not to be doubted that the volume of *Sonatas* by Zipoli is an important, systematic work, permeated by an unmistakable stylistic uniformity and convincing evidence of the personality of its composer. The clarity and logic of the musical language, the balancing of the supple contrapuntal linear development and the vertical harmony, the variety and lightness of the rhythms and the richness of the melodic invention, as particularly evident in the two *Elezioni* and the slow movements of the Suites for cembalo; these are a few of the exclusive hall-marks of Zipoli's style. The organ pieces of the first part of the work consists, commence with a *Toccata* and are divided into five series, each of four short *Venezian Canzona*; other pieces follow, which are expressly intended for the points in the Liturgy of the Mass. The second part comprises four genuine Suites and two series of short variations. Information about the Jesuit church would be of great interest. Unfortunately the name of the organ is unknown. However, it is possible that the organ was built by the famous cathedral organ-builder in Genoa. Only one organ is preserved today, and the church of which is a magnificent example of the style of organ building (cf. the specifications) and the transalpine style. This specification is not very different from that of the Great Organ of the cathedral organ at Como. It is therefore not unlikely that the organ which Zipoli played in the Jesuit church in Rome was also similarly constructed. I think therefore that it would be of interest to give here the specification of the Pistoia organ:



¹²⁾ Cf. R. Lunelli, *Descrizione dell' organo del Duomo di Como e l'attività italiana di Guglielmo Hermans in Collectanea Historiae Musicae II*, Florence 1956, p. 255f.

MANUAL (C—c''' with short first octave)

Principal	8'	} Ripieno
Octave	4'	
Fifteenth	2'	
Nineteenth	1 1/3'	
Two-and-twenty	2 2/3'	
Stopped Diapason	8'	}
Twelfth Flute	2 2/3'	
Cornet	3 ranks (Treble)	
Flute	2' (Bass)	
Trumpet	8' (Treble)	
Trumpet	4' (Bass)	
Mosetto (reed)	8' (Treble)	
Violoncello	4' (Bass)	
Sub-bass	16'	

PEDAL (C—c''' with short first octave and permanently connected with the manual)

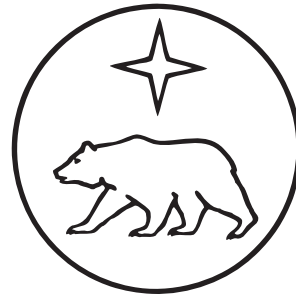
2 Nightingales, Drum (so arranged that several low wood-pipe sound at the same time), Ventilator and <i>Andante</i> ¹³⁾
--

Zipoli demands for his organ works distinct tone colours in three places: in the *Postcommunion* and in the middle section of the *Pastorale* which are to be played "co' flauti" (on flute stops), and in the final section of the same *Pastorale*, where the indication "piva" in addition to a particular reed stop of the type of the *Mosetto* at Pistoia (the reed stops with short resonators of the old Italian organs were not seldom marked "piva"), could also refer to the character of the piece. The registration "co' flauti" could, on the basis of the Pistoia organ, be played with Stopped Diapason and Twelfth Flute, the "piva" with Violoncello 4' (left hand an octave lower) and Mosetto 8' (right hand). The following suggestions, also based on the specification of Hermans' Pistoia organ, are valid for the other pieces; the registration of the *Toccata* is best limited to the Ripieno family, the complete

¹³⁾ The specification given here is taken from a careful trial of the instrument.

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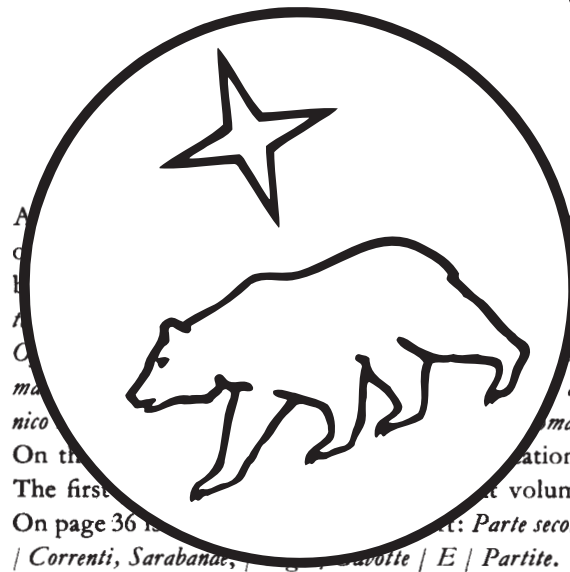
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EDITORIAL NOTES

The present edition is based faithfully on the original edition of 1716, but the notation has been made to agree with the customary form of today. In addition, the Walsh reprint of the 18th century was taken into consideration, its minor deviations from the first edition being indicated in the critical apparatus. The first edition is set out on 2 staves of five lines; the clefs used are the soprano for the upper staff, altered to the treble clef in the upper notes (generally above *g''*), and for the lower staff the bass and tenor clefs, according to the position of the notes. Walsh's edition mostly uses the treble clef for the upper staff and the bass and tenor clefs for the lower. The present edition uses exclusively the treble and bass clefs according to normal present-day practice. In both the original edition and that of Walsh accidentals are valid not for the whole bar but only for

single notes. Our edition follows the criterion of the accidentals being 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 staff have, on the other hand, been generally preserved, even when they differ from present-day practice (e.g. D minor without B flat, G minor without E flat). All former additions and insertions are given in brackets or (in the case of ties and note stems) in dotted lines; such additions are limited to those which are indispensable and consist of repeat indications, insertion of shakes, ties and rests (the latter for greater clarity of the polyphonic structure).



A... nat (22 x 27 1/2 cm); size
consists of two unnum-
Title page: *Sonate d'Intavolatura*
Toccata, Valsi, Canzone,
Chur... | *Made upon Several Occasions* | *Compos'd by* | *Domenico Zipoli* | *Prin-*
cipal Organist of Rome | N: B: *There may be had where these are sold Toccatas &*
Vollentarys by | *Pasquini Polietti, also a Collection by Ziani Pollaroli & Bassani* |
London. Printed for and sold by I: Walsh servant to his Majesty at y^e Harp | *and*
Hoboy in Catherine street in the Strand. N^o 182.
On the... ation dated January 1, 1716.
The first... at volume and ends on page 35.
On page 36... : *Parte seconda* | *Preludij, Allemande,*
Correnti, Saraband, | *Capotte* | *E* | *Partite.*

B. Reprint by Walsh, London, ... of the first part of the *Sonate d'Intavolatura*
the following title page: *A Third Collection* | *of* | *Toccatas Vollentarys* |
and Fugues | *for the Organ or Harpsicord* | *with particular Great Pieces* | *for the*
Chur... | *Made upon Several Occasions* | *Compos'd by* | *Domenico Zipoli* | *Prin-*
cipal Organist of Rome | N: B: *There may be had where these are sold Toccatas &*
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London. Printed for and sold by I: Walsh servant to his Majesty at y^e Harp | *and*
Hoboy in Catherine street in the Strand. N^o 182.

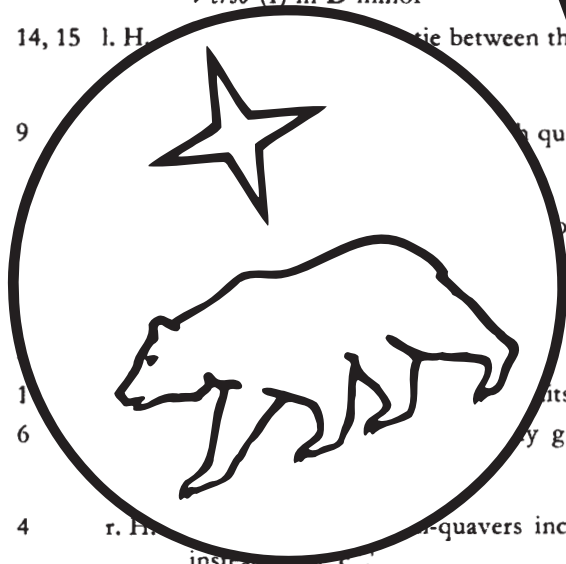
The copy of the original edition in the "G. B. Martini" Music Library in Bologna and a micro-film of the English reprint (from the copy in the Library of the Brussels Conservatoire de Musique), were used as the basis.


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CRITICAL APPARATUS

Letter A indicates the first edition of 1716; letter B the Walsh reprint; the abbreviations r. H. (right hand) and l. H. (left hand) refer to the respective upper and lower staves; Ped. indicates the pedal.

Bars	Staff	Notes
<i>Toccata</i>		
16	r. H.	A omits, B includes shake on f''.
28	r. H.	B: 9th quaver (a') incorrectly given as semi-quaver.
32	r. H.	B: flat to the first crotchet omitted.
39	r. H.	B: the first semi-quaver (c') incorrectly given as semi-quaver. Shake on c'' (missing in A).
<i>Verso (I) in D minor</i>		
14, 15	l. H.	B: tie between the two notes a.
9	r. H.	B: 4th quaver (e') omitted.
1	r. H.	B: 1st crotchets (d) omitted.
1	r. H.	B: omits any indication.
6	r. H.	B: 1st quaver given as b' instead of c''.
4	r. H.	B: 1st and 2nd quavers incorrectly given as d'' e'' instead of b' c'.
<i>Verso (IV) in C major</i>		
—	—	in B the order of <i>Verso</i> III and IV has been reversed.
9	r. H.	B: the crotchet b' omitted.

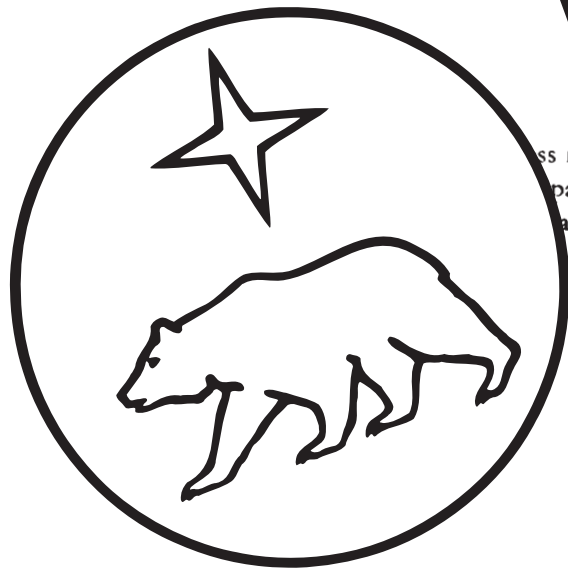


Bars	Staff	Notes
<i>Canzona in C major</i>		
28	r. H.	A omits, B includes tie between the two notes b'.
53, 54	l. H.	B: omits the tie between the two notes g.
<i>Verso (I) in F major</i>		
1	r. H.	B: pedal indicated by <i>p</i> ; no indication in A.
<i>Verso (II) in F major</i>		
—	r. H.	B: minim G omitted.
10	r. H.	B: upper staff rest 1st bar: 
<i>Canzona in F major</i>		
5	r. H.	B: 3rd beat the word also includes the crotchet e'.
10	l. H.	B: shake omitted.
32	r. H.	B: flat sign omitted from e''.
37	r. H.	B: quaver rest to 5th quaver incorrectly omitted. It is missing in A.
37	l. H.	B: shake omitted.
42	r. H.	B: the 4th crotchet e'' omitted.
<i>Canzona in E minor</i>		
17	r. H.	B: 1st semi-quaver incorrectly given as d'' instead of e''.
<i>Verso (I) in G minor</i>		
5, 6	l. H.	B: ties between the two bars omitted.
<i>Canzona in G minor</i>		
21, 22	l. H.	B: tie to d between the two bars omitted.
45, 46	l. H.	B: ties omitted.
46, 47	—	B includes, A omits the double bar-line.
<i>All' Elevazione (I)</i>		
—	—	B: the piece has no title.
1, 29	Ped.	A: pedal indicated by <i>p</i> ; omitted in B.

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Bars	Staff	Notes
18	1. H.	B: crotchet c' without ties to the previous bar and the following note.
30	Ped.	B: the note A as two un-tied minims instead of a semibreve.
		<i>All' Post Comunio</i>
—	—	B: the piece has no title and the indication <i>Co' flauti</i> is omitted.
		<i>All' Elevazione (II)</i>
—	—	B: the piece has no title.
1, 32	Ped.	A: pedal indicated by <i>p</i> ; no indication in B.
3	r. H.	A: shake sign under the note f', above in B.
4, 5	l. H.	B: tie between the bars (c') omitted.
29	r. H.	B: g'' without shake.
41, 42	l. H. and Ped.	B: ties omitted.

Bars	Staff	Notes
42	Ped.	B: semi-breve G omitted.
42, 43	r. H.	B: ties omitted.
		<i>All' Offertorio</i>
27	r. H.	B: f'' without shake.
40	Ped.	A and B: the notation clearly shows that Zipoli's pedalboard with the short octaves had no F sharp. Players with normal pedals may add the note.
		<i>All' Morale</i>
21	Ped.	B: ties omitted.
22	r. H.	B: the indication <i>Co' flauti</i> is omitted.
22	r. H.	A: up-beat c' as sixteenth note, in B as semi-quaver. The B version would appear more logical and in accordance with the general rhythmic structure.
33		B: the indication <i>piva</i> omitted.



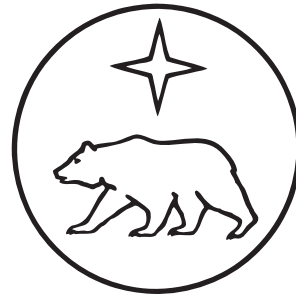
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I express my deepest thanks to all those who have contributed to facilitate the preparation of this edition, particularly Prof. Napoleone Fanti, Director of the Music Library "G. B. Martini", Prof. van der Linden, Director of the Library of the Conservatoire Royal de Musique, and Prof. Varotti O. F. M. Conv. and my friends Oscar Mischiati and Sergio Paganelli.

Luigi Ferdinando Tagliavini

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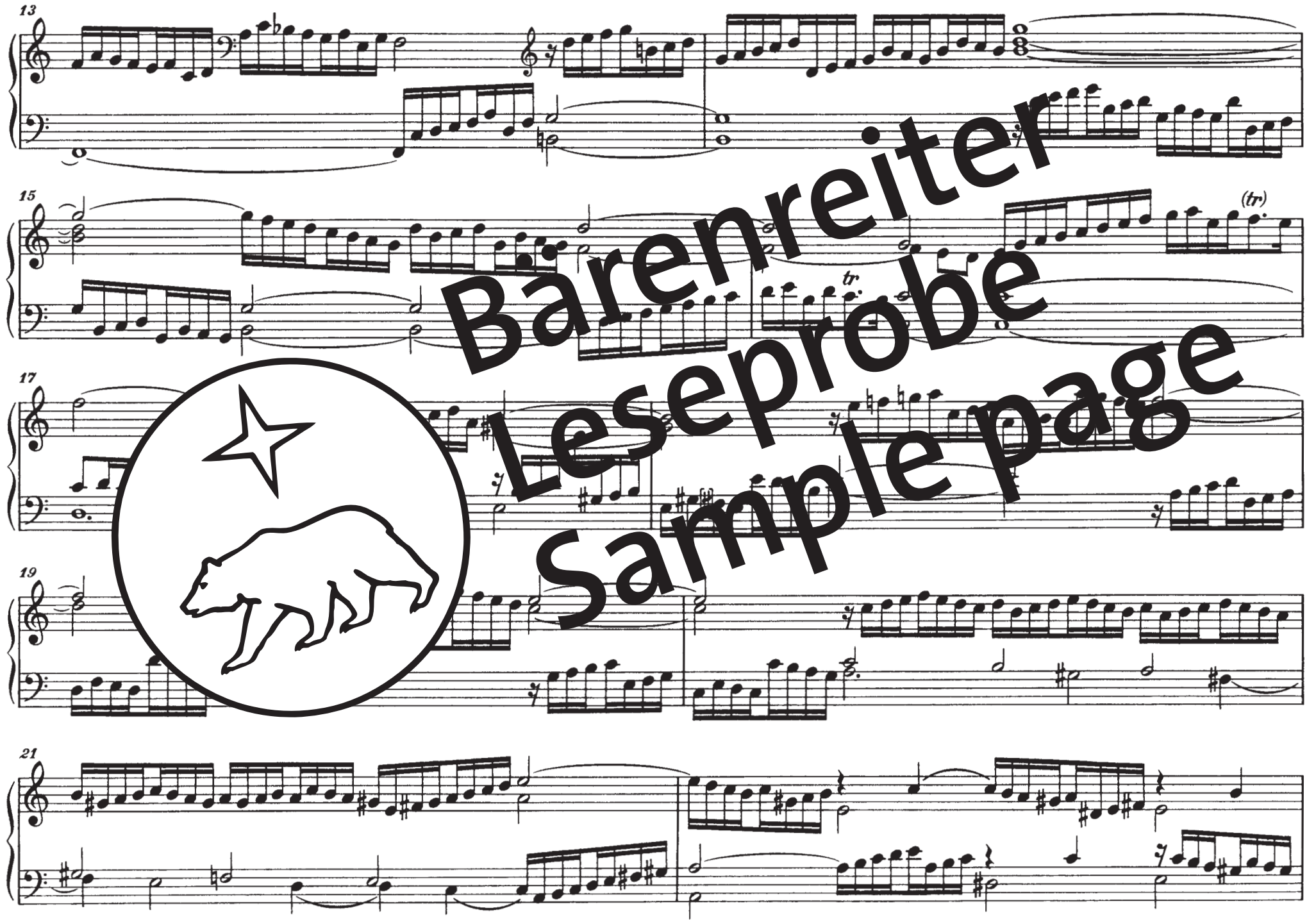
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17

19

21



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23

(Ped.)

This system contains measures 23 through 28. It features a treble and bass staff with various musical notations including chords, eighth notes, and sixteenth notes. A pedal point is indicated by a dashed line below the bass staff.

29

This system contains measures 29 and 30. The notation continues with eighth and sixteenth notes in both staves.

31

This system contains measures 31 and 32. The notation continues with eighth and sixteenth notes in both staves.

33

This system contains measures 33 through 35. The notation continues with eighth and sixteenth notes in both staves.

36

This system contains measures 36 through 38. The notation continues with eighth and sixteenth notes in both staves.



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38

Musical notation for measures 38 and 39. The right hand features a melodic line with a trill (tr) in measure 39. The left hand provides a bass accompaniment with a flat sign (b) in measure 38.

40

Musical notation for measures 40 and 41. The right hand has a melodic line with a slur over measures 40-41. The left hand has a bass line with a slur over measures 40-41.

42

Musical notation for measures 42 and 43. The right hand has a melodic line with a slur over measures 42-43. The left hand has a bass line with a slur over measures 42-43.

44

Musical notation for measures 44 and 45. The right hand has a melodic line with a slur over measures 44-45. The left hand has a bass line with a slur over measures 44-45.

46

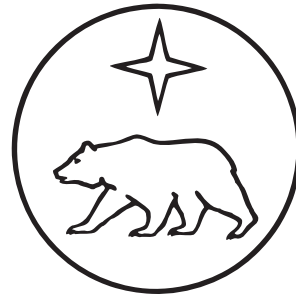
Musical notation for measures 46 and 47. The right hand has a melodic line with a slur over measures 46-47. The left hand has a bass line with a slur over measures 46-47. A pedal point instruction (Ped.) is located at the bottom right of the system.



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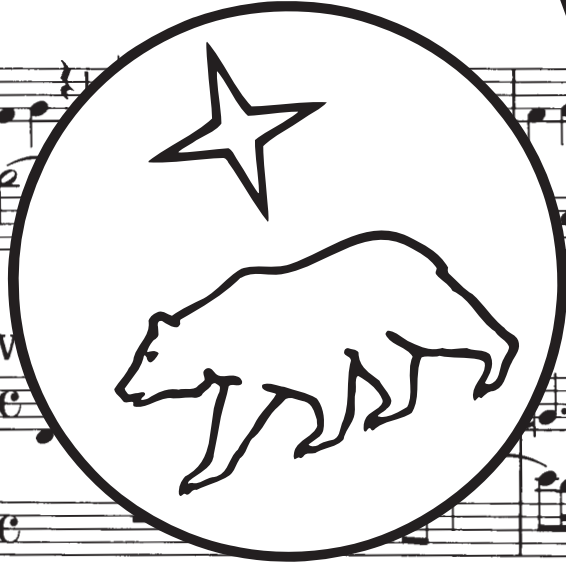
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Verso [III]



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Canzona

Musical notation for measures 1-6 of the Canzona piece, featuring a treble and bass clef with various notes and rests.

Musical notation for measures 7-14 of the Canzona piece, featuring a treble and bass clef with various notes and rests.

Musical notation for measures 15-20 of the Canzona piece, featuring a treble and bass clef with various notes and rests.

Musical notation for measures 21-26 of the Canzona piece, featuring a treble and bass clef with various notes and rests.

Musical notation for measures 27-34 of the Canzona piece, featuring a treble and bass clef with various notes and rests.



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33

39

45

51

57



The image displays a musical score for piano, consisting of five systems of music. Each system is numbered at the beginning: 33, 39, 45, 51, and 57. The notation includes treble and bass clefs, various note values, rests, and accidentals. A large, semi-transparent watermark is overlaid diagonally across the center of the page, reading "Bärenreiter Leseprobe Sample page". In the middle-left section, there is a circular logo containing a stylized bear walking to the left and a five-pointed star above it.

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Verso [III]

The image displays a musical score for piano, consisting of six systems of staves. The first system is labeled 'Verso [III]'. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'tr' (trills). A large, semi-transparent watermark is overlaid diagonally across the center of the page, reading 'Bärenreiter Leseprobe sample page'. In the lower-left area, there is a circular logo containing a stylized bear silhouette and a five-pointed star above it. The page number '11' is located in the top right corner, and the identifier 'SM 2203' is at the bottom center.

Canzona

The image displays a musical score for a piece titled "Canzona". The score is written for piano and is divided into five systems of staves. The first system starts at measure 1 and includes a trill (tr) marking. The second system starts at measure 7. The third system starts at measure 12 and features a large circular logo on the left side containing a stylized bear and a star. The fourth system starts at measure 17 and includes a fermata (f) marking. The fifth system starts at measure 23 and includes trill (tr) and fermata (f) markings. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page.

29

34

39

45

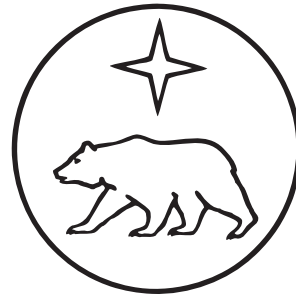
50

Bärenreiter
Leseprobe
Sample page



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7

Musical notation for measures 7-11, featuring a treble and bass clef with various notes and rests.

12

Musical notation for measures 12-15, featuring a treble and bass clef with various notes and rests.



Vers

Musical notation for measures 16-20, featuring a treble and bass clef with various notes and rests.

6

Musical notation for measures 21-25, featuring a treble and bass clef with various notes and rests.

11

Musical notation for measures 26-30, featuring a treble and bass clef with various notes and rests.

Bärenreiter
Leseprobe
Sample page

Verso [IV]



Bärenreiter
Leseprobe
Sample page


9

14

19

24

29

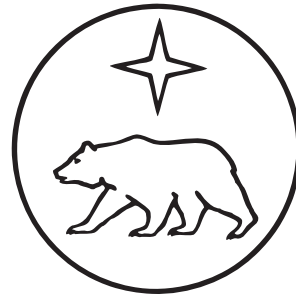


Bärenreiter
Leseprobe
Sample page



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Verso [I]

10

Verso [I]

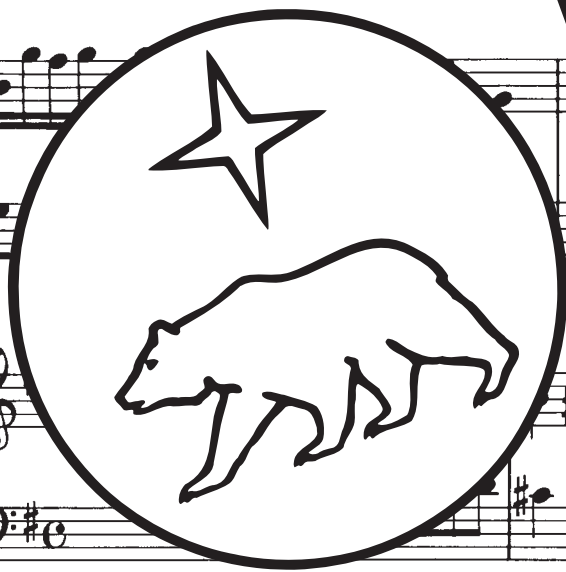
6

11



Bärenreiter
Leseprobe
Sample page

Verso [III]



Bärenreiter
Leseprobe
Sample page

Canzona

The image displays a musical score for a piece titled "Canzona". The score is written for piano, with a treble and bass clef. It is divided into five systems of music, with measure numbers 9, 16, 23, and 30 indicated at the beginning of each system. A large, semi-transparent watermark is overlaid diagonally across the center of the page, reading "Bärenreiter Leseprobe Sample page". In the middle-left area, there is a circular logo containing a stylized bear silhouette and a five-pointed star above it.

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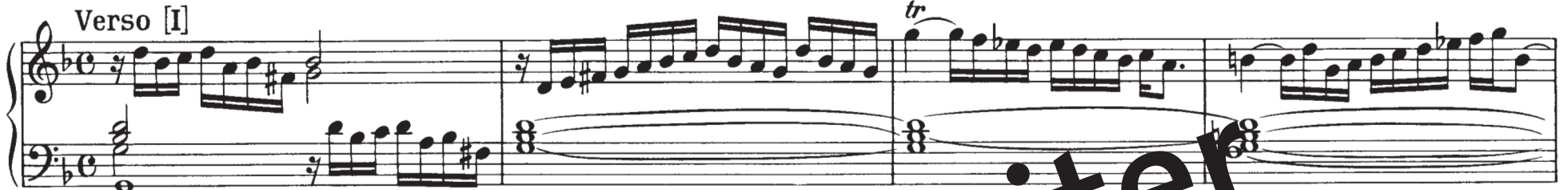
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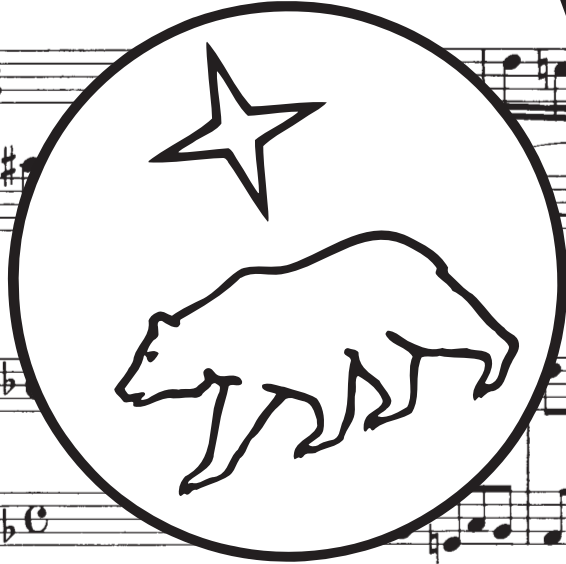
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Verso [I]



(Ped.)



Bärenreiter
Leseprobe
Sample page

Verso [III]

Bärenreiter
Leseprobe
Sample page

tr

(Ped.)

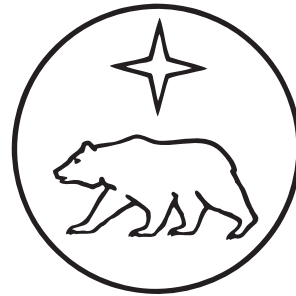
(Ped.)

Canzona

The image displays a musical score for a piece titled "Canzona". The score is written for piano and is organized into five systems, each consisting of a treble and bass staff. The first system begins with the title "Canzona". The second system is marked with the number "6". The third system is marked with "11" and features a large circular logo on the left side. This logo contains a five-pointed star above a stylized bear walking to the right. The fourth system is marked with "15". The fifth system is marked with "19" and includes a trill (tr.) marking. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the entire score.

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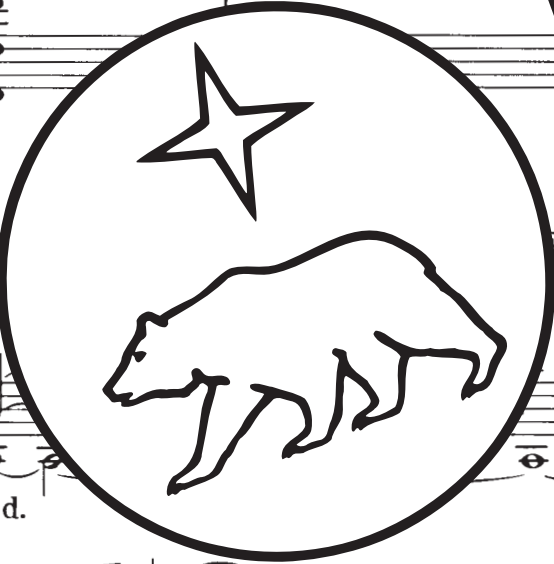


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The image displays a musical score for a piece titled "Bärenreiter". The score is written for piano and is organized into five systems, each with a measure number: 47, 51, 55, 59, and 63. The music is in a key with one flat (B-flat) and a 3/4 time signature. A large, semi-transparent watermark is overlaid across the center of the page, reading "Bärenreiter Leseprobe Sample page". In the middle-left section of the page, there is a circular logo. The logo is divided into two horizontal sections: the top section contains a five-pointed star, and the bottom section contains a stylized outline of a bear walking to the left.

All' Elevazione [I]



Bärenreiter
Leseprobe
Sample page

26

Musical notation for measures 26-30, featuring a treble and bass clef with various notes and rests.

31

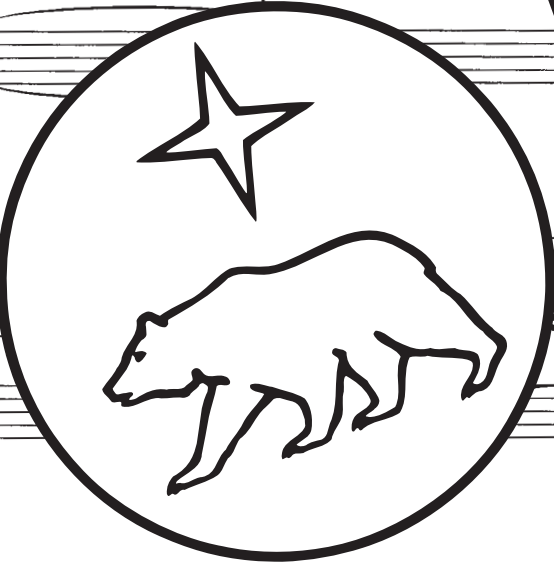
Musical notation for measures 31-35, featuring a treble and bass clef with various notes and rests.

36

Musical notation for measures 36-41, featuring a treble and bass clef with various notes and rests.

42

Musical notation for measures 42-46, featuring a treble and bass clef with various notes and rests.



Bärenreiter
Leseprobe
Sample page

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21

25

29

33

37

tr

tr

tr

tr

The image shows a page of musical notation for a piece titled "Bärenreiter". The score is written for piano and consists of five systems of music, each with a treble and bass clef. The systems are numbered 21, 25, 29, 33, and 37. A large, semi-transparent watermark is overlaid across the center of the page, reading "Bärenreiter Leseprobe Sample page". In the middle-left area, there is a circular logo containing a stylized bear walking to the left and a five-pointed star above it. The music features various rhythmic patterns, including sixteenth and thirty-second notes, and includes trills marked with "tr".

All' Elevazione [II]

Musical notation for measures 1-6. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A 'Ped.' (pedal) marking is present under the first two measures.

Ped.

Musical notation for measures 7-12. The right hand continues with melodic passages, including a trill (tr) and a bracketed section with a question mark. The left hand maintains the accompaniment.

Musical notation for measures 13-17. The right hand has trills (tr) and slurs. The left hand has chords and moving lines.

Musical notation for measures 18-22. The right hand features trills (tr) and slurs. The left hand has chords and moving lines.

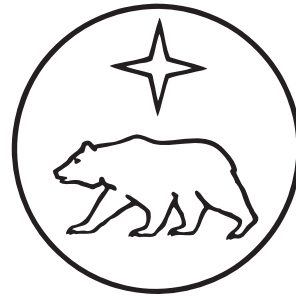


Bärenreiter
Leseprobe
Sample page

The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano and is divided into four systems, with measures 24, 29, 34, and 39 marked at the beginning of each system. The notation includes treble and bass staves with various musical symbols such as notes, rests, and ornaments. Trills are indicated by "tr" above notes in measures 24, 29, and 34. Pedal points are marked with "(Man.)" and "(Ped.)". A large, circular logo is overlaid on the left side of the score, featuring a stylized bear walking to the left and a five-pointed star above it. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is superimposed over the entire musical score.

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19

24

29

33

37

tr

tr

Adagio

The image shows a page of musical notation for piano, consisting of five systems of staves. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is superimposed over the score. On the left side, there is a circular logo featuring a stylized bear and a five-pointed star. The music includes various rhythmic patterns, including sixteenth-note runs and triplet markings (*tr*). The tempo "Adagio" is indicated at the end of the piece. Measure numbers 19, 24, 29, 33, and 37 are clearly visible at the beginning of their respective systems.

Pastorale
Largo

(Ped.)

6

12

17

22 Allegro

Co' flauti

tr tr

Bärenreiter
Leseprobe
Sample page



27

tr tr tr tr

33 **Largo**

12/8

piva

(Ped.)

39

(Man.)

45

(Ped.)

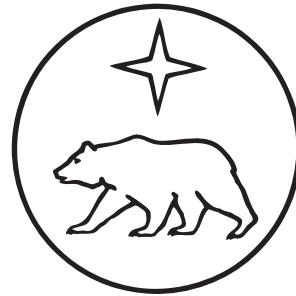
51



Bärenreiter
Leseprobe
Sample page

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