

Sonata No. 5

Sonata Concertata

Book One

Dario Castello (Venezia 1658)

Transcribed and realized by Richard I. Schwartz
and Mark J. Lo Fratta

[Allegro ♩ = 92]

Soprano Instrument

Trombone or Viola

[Allegro ♩ = 92]

Organ or Keyboard

4

6

7

6

10

Musical score for measures 10-11. The first system consists of a treble and bass clef staff. The treble staff contains a continuous eighth-note melody. The bass staff contains a simple accompaniment of eighth notes. The second system continues the same musical material.

12

Musical score for measures 12-13. The first system consists of a treble and bass clef staff. The treble staff contains a continuous eighth-note melody. The bass staff contains a simple accompaniment of eighth notes. The second system continues the same musical material.

Adagio [♩ = 40]

Musical score for measures 14-15. The first system consists of a treble and bass clef staff. The treble staff contains a continuous eighth-note melody with trills (tr) in measures 14 and 15. The bass staff contains a simple accompaniment of eighth notes.

Adagio [♩ = 40]

Musical score for measures 16-17. The first system consists of a treble and bass clef staff. The treble staff contains a melody with chords and rests. The bass staff contains a simple accompaniment of eighth notes.

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Soprano
Instrument

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[Allegro ♩ = 92]

5

9

12

Adagio [♩ = 40]

16

tr

tr

20

23

A

27

31

35

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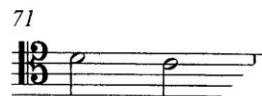
Trombone or
Viola



39 **B** Adagio [♩ = 40]



45 **C** [Adagio ♩ = 40]



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Trombone or
Viola

85 **F** [Adagio ♩ = 40] **G** *solo*

99

102

105 **H** Presto [♩ = 96]

110

114 Adagio [♩ = 40]

121 **I** Presto [♩ = 60] *tr*

127 *tr*

134 **J** Presto [♩ = 120]

138

141

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INTRODUCTION

Richard I. Schwartz and Mark J. La Fratta

Book I of twelve *Sonate Concertate In Stil moderno, per Sonar nel Organo, overo Spineta con diversi Instrumenti. A 2. è 3. voci Con Basso Continuo* by Venetian Dario Castello (*fl* early 17th Century), Maestro of the Ensemble of Wind Instruments at Saint Mark's Cathedral, was first published in Venice in 1621. Both Books I and II (of seventeen sonatas) received publication in 1629 in Venice by Bartolomeo Magni. The dedication to Emperor Ferdinand II, dated September 15, 1627, may actually indicate an earlier date of composition for Book II. His *Sonate Concertate* were so popular that many subsequent editions were published, i.e., Book II in 1644 by Bartolomeo Magni in Venice, Book II in 1656 by Petro Phalesio of Antwerp (Pierre Phalese), Book I in 1658 by Francesco Magni in Venice, and Book I again in 1658 by Pierre Phalese. Book I represents perhaps the earliest collection of purely instrumental sonatas. Although Castello wrote the *Exultate Deo* Motet, published in 1625 and 1636, his fame and even biographical information is based primarily upon the publication of these two books of *Sonate Concertate*.

In an effort to publish a modern performing edition of the Fifth Sonata from Book I (1658 Venice), all figured bass symbols are printed as they were in the manuscript, except that they appear here below the organ staff, and not above. As a matter of course, no realization appears in the manuscript, but is provided here in a manner that is sensitive to the very expansive nature of this multi-sectional work, a work rich with contrapuntal writing, challenging solos, sequences, and many duo passages for solo instruments. Bass clef was chosen for the continuo part here (a mix of tenor and bass clefs in the manuscript), and rehearsal letters are added for the convenience of the performers. Measure 45 remains in Common Time in this edition. There is an inconsistency in the manuscript at that point. The 3/2 meter signature is written, but the notes are not three minims (half-notes) per measure, but three semi-breves (whole-notes). The manuscript could have been written correctly in 3/1 (or even 3), but the resulting tempo would have been much too fast from both a musical and performers' standpoint. The metronome marking of 40 m.m. = minim (half-note) is chosen here to maintain the takt for the Adagio section beginning at that measure.

Note on instrumentation: The treble clef solo instrument in the manuscript is indicated as "Sopran," which implies violin, cornetto, or even recorder. Modern performance could also be accomplished with trumpet/cornet in C. The tenor clef solo instrument in the manuscript is indicated as "Trombon or Violetta." Violetta meant viola, or possibly violin, in the seventeenth century. The continuo part is indicated as "Organo or Spineta."

For a facsimile reproduction and scholarly notes concerning these sonatas see *Archivum Musicum, collana di testi rari*, Firenze: Studio per Edizioni Scelte, 1979 and 1981.