Preface

Diogenio Bigaglia[1] (c.1676–c.1745) was born on Murano, a small island near Venice. In 1694 he entered the Benedictine monastery of San Giorgio Maggiore, situated near the basilica of San Marco in Venice. He became subdeacon there in 1698, priest in 1700 and deacon in 1704 or 1706; finally, in 1713, he was appointed prior. The German traveller Joachim Christoph Nemeitz visited the monastery in 1721 and described it in his itinerary: there were about sixty clergymen, most of whom belonged to the Venetian nobility, and among them was 'a famous composer and virtuoso whose name is Padre Diogenio Bigaglia'.[2]

The greater part of Bigaglia's musical legacy consists of sacred and secular vocal works such as masses, oratorios, motets and cantatas. Only a few instrumental works have survived. The six sonatas for treble recorder and basso continuo are taken from a contemporary edition published by the Amsterdam music printer Michel Charles le Cène in 1725, of which the full title reads:

> XII / SONATE / a Violino Solo o Sia Flauto / e Vi[illegible] BENEDETTINO / Opera Prima / A / Amsterdam / A[illegible]

Our present edition is based upon a copy of le Cène's [illegible] which has been preserved in the British Library (press [illegible] g.21). An identical copy is in the Bibliothèque Nationale, Paris.

1. See 'Diogenio Bigaglia' in *The New Grove Dictionary of Music and Musicians* (London, 1980) and [illegible] *Musik in Geschichte und Gegenwart* (Kassel, 1949–79).
2. J. Chr Nemeitz, *Nachlese besonderer Nachrichten von Italien* (Leipzig, 1726) p.52n: 'Es [illegible] berühmter *Componist* und *Virtuoso* [illegible] *Bigaglia* nennet.'

Editorial notes

The source is [illegible] are noted in the Text[illegible]

Edit[illegible] brack[illegible] are dotted. [illegible] d[illegible] accidentals [illegible]

[illegible] is editorial [illegible] should not [illegible]

Thiemo Wind
Utrecht

Vorwort

Diogenio Bigaglia[1] (um 1676–um 1745) wurde auf Murano, einer kleinen Insel in der Nähe von Venedig geboren. 1694 trat er in das Benediktinerkloster San Giorgio Maggiore, das in Venedig [illegible] der Basilika von San Marco liegt. Er wurde dort 1698 Subdiakon, im Jahre 1700 Priester und 1704 oder 1706 Diakon; 1713 schließlich wurde er zum Prior ernannt. Joachim Christoph Nemeitz, ein Deutscher, der Italien bereiste, besuchte 1721 das Kloster und beschrieb es in seinen Reiseerinnerungen[illegible] dort ungefähr sechzig M[illegible] zianischen Adels. „Es [illegible] Componist und Virtuoso, der [illegible]."[2]

Der überwiegende Teil [illegible] Gattungen [illegible] Vokalwerken, wie Messen, Oratorien[illegible]. Nur wenige Instrumentalwerke sind erhalten[illegible] für Altblockflöte und Basso continuo wurden [illegible] zeitgenössischen Ausgabe entnommen[illegible] Amsterdamer Musikdrucker Michel Charles le Cène [illegible] und der vollständiger Titel lautet:

> [illegible] SIGNOR BIGAGLIA / PADRE [illegible] No. 522

[illegible] Ausgabe [illegible] auf einem Exemplar von le Cène [illegible] in der British Library unter der Signatur [illegible]. Die Bibliothèque Nationale, Paris, besitzt ein [illegible] Ausgabe.

1. [illegible] 'Diogenio Bigaglia' in *The New Grove Dictionary of Music and Musicians* (London, 1980) und in *Die Musik in Geschichte und Gegenwart* (Kassel, 1949–79).
2. J. Chr. Nemeitz, *Nachlese besonderer Nachrichten von Italien* (Leipzig, 1726), p.52f.

[illegible]erkungen

Diese Ausgabe hält sich so genau wie möglich an das Original; Ausnahmen sind in „Textual Notes" vermerkt.

Anregungen und Zusätze des Herausgebers stehen in eckigen Klammern, mit Ausnahme von Legato- und Bindebogen, die punktiert sind. Überflüssige Akzidentien wurden weggelassen.

Die Aussetzung des bezifferten Basses stammt vom Herausgeber und sollte nicht als endgültige Fassung betrachtet werden.

Thiemo Wind
Utrecht

The cover illustration Isola di San Giorgio Maggiore di Venezia *by Antonio Pietro Zucchi is reproduced by permission of the Trustees of the British Museum*

Textual Notes

b = bar
n = note

Sonata in B flat major (Op.1, no.3)

In order to conform to modern practice E flat has been added to the key signature and as a consequence the original accidentals for E flat have been omitted and naturals for E have been added tacitly.

Second movement (Vivace)

b12	treble	nn1–3

fourth movement (Vivace)

–	treble	all triplets notated
b33	bass	n2 ♩ ?
b36	bass	n1 ♪ ? ?

Sonata in G minor (Op.1, no.4)

In order to conform to modern practice F flat ha[illegible] to the key signature and as a consequence the [illegible] accidentals for E flat have been omitted an[illegible] have been added tacitly.

first movement (Adagio)

b5	bass	n2 c
b5	treble	n7 f'
b9	treble	nn[illegible]

third movement (Sicilian[illegible]

b14	bass	n4 [illegible]

fourth movement [illegible]

b6	[illegible]	[illegible]
b16	[illegible]	[illegible]red
[illegible]	[illegible]	[illegible]urred
[illegible]	[illegible]	[illegible]–[illegible] slurred
[illegible]	[illegible]	[illegible]12 slurred
[illegible]	[illegible]	[illegible] slurred
[illegible]	treble	n4–5 slurred
[illegible]	treble	nn7–8 slurred
[illegible]	treble	nn10–11 slurred
[illegible]	bass	n4 figured ♮ ♭
b24	treble	n11 ♯

Sonata in F major (Op.1, no.9)

first movement (Largo)

b1	–	time signature ₵
b5	bass	n9 g
b6	bass	n4 c
b8	treble	n7 a'

second movement (Allegro)

b5	bass	n1 figured 5♮
b12	treble	n3 e'
b12	bass	n4 c
b23	treble	n4 f'
b61	bass	n1 figured 6
b73	treble	n1 c'
b73	bass	n2 a

third movement (Affettuoso)

b2	bass	n3 d

fourth movement (Allegro)

b37	bass	n1 figured 5 6
b49	treble	n2 appoggiatura

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SIX SONATAS

Volume I/Heft I

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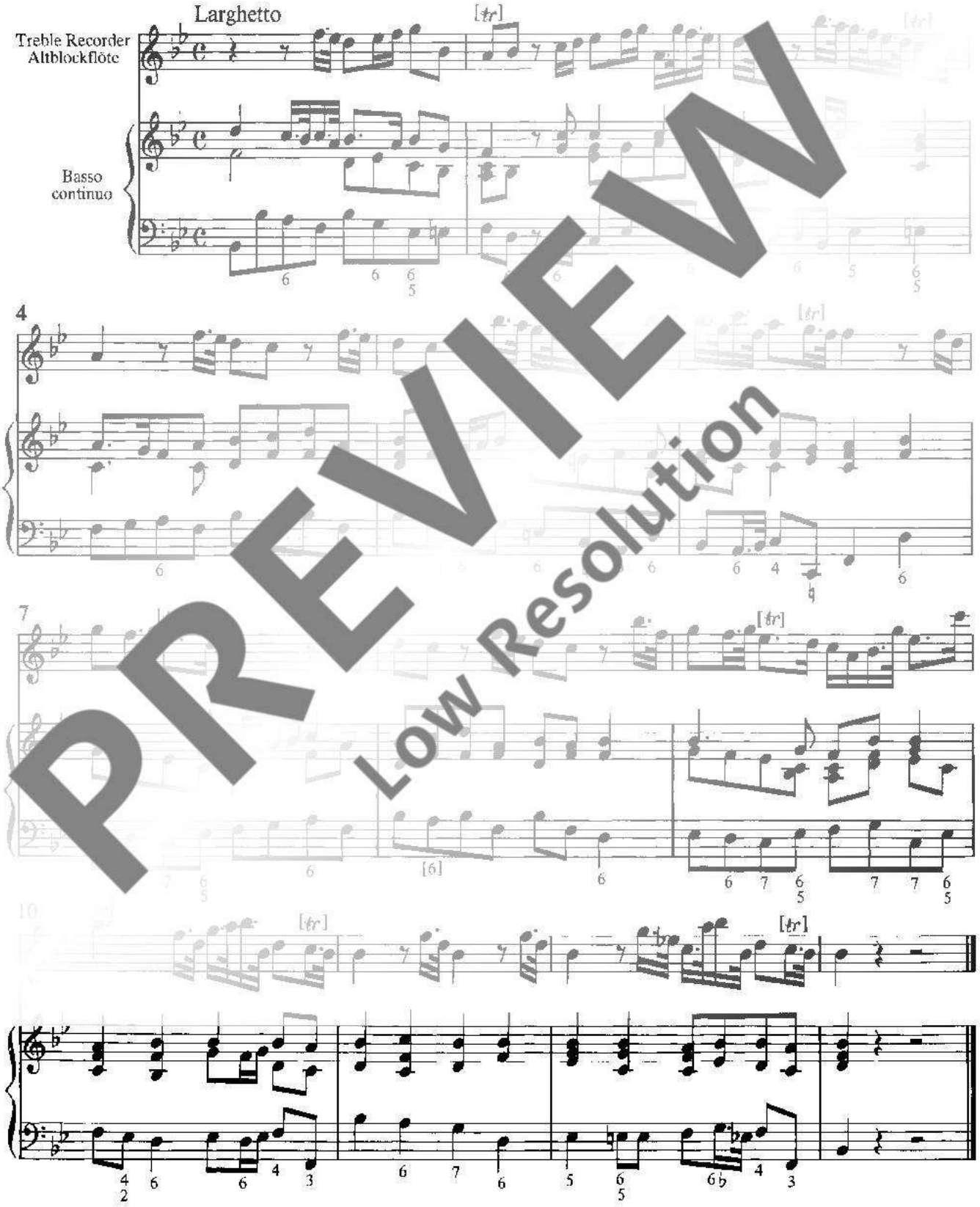
Diogenio Bigaglia
(c. 1676 – c. 1745)

Sonata in B flat major/B-Dur

(Op. 1 no. 3)



PREVIEW
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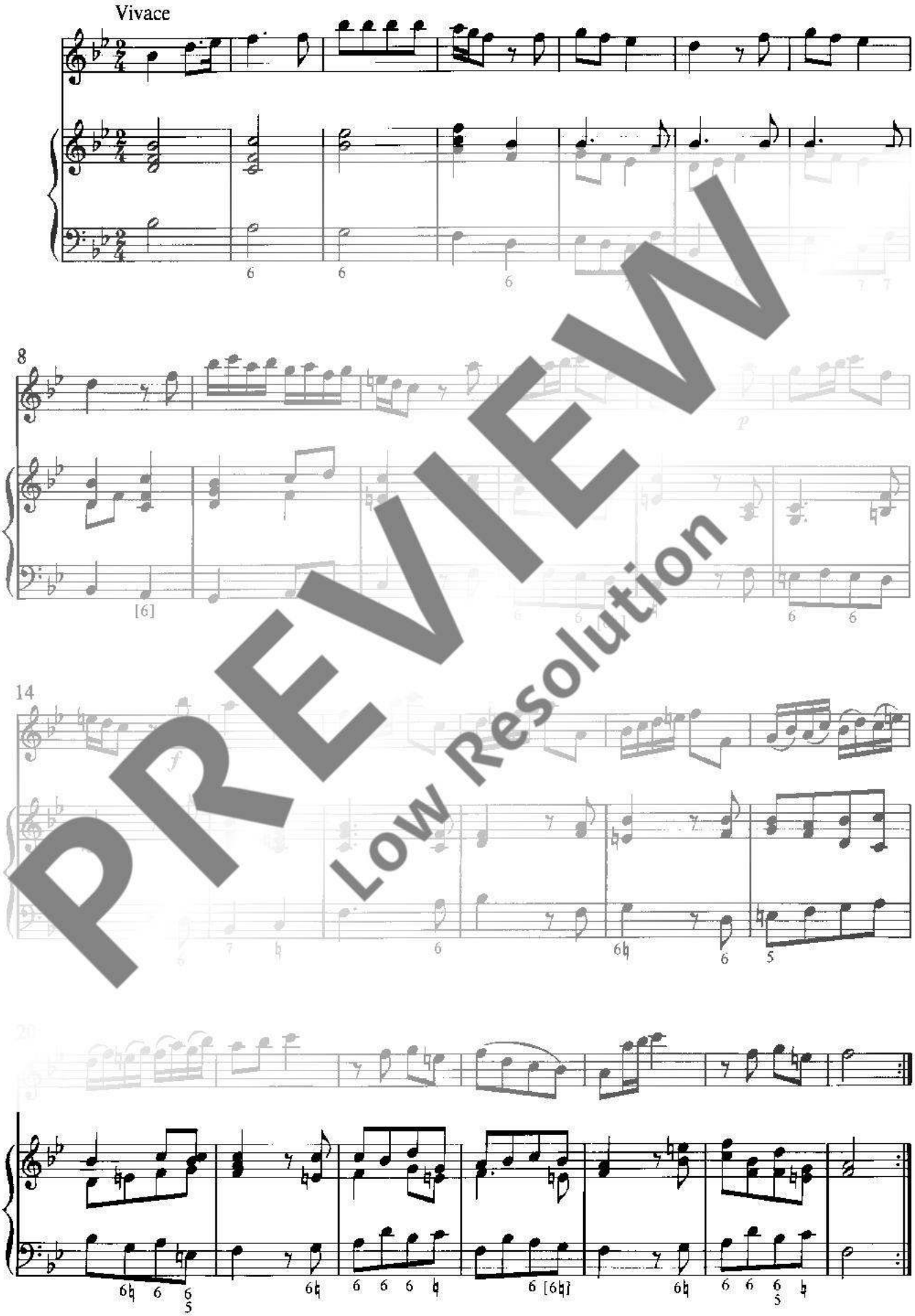

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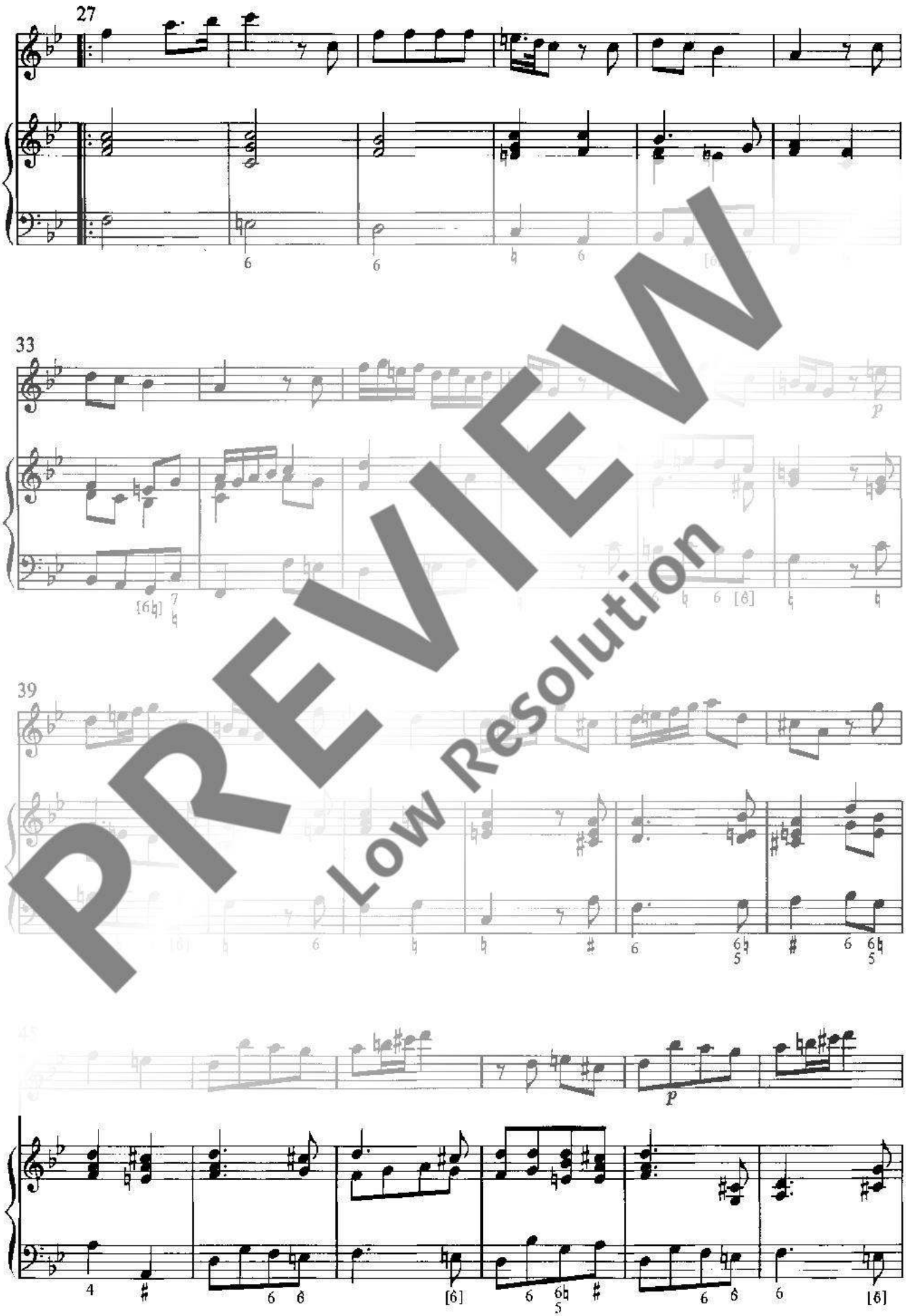

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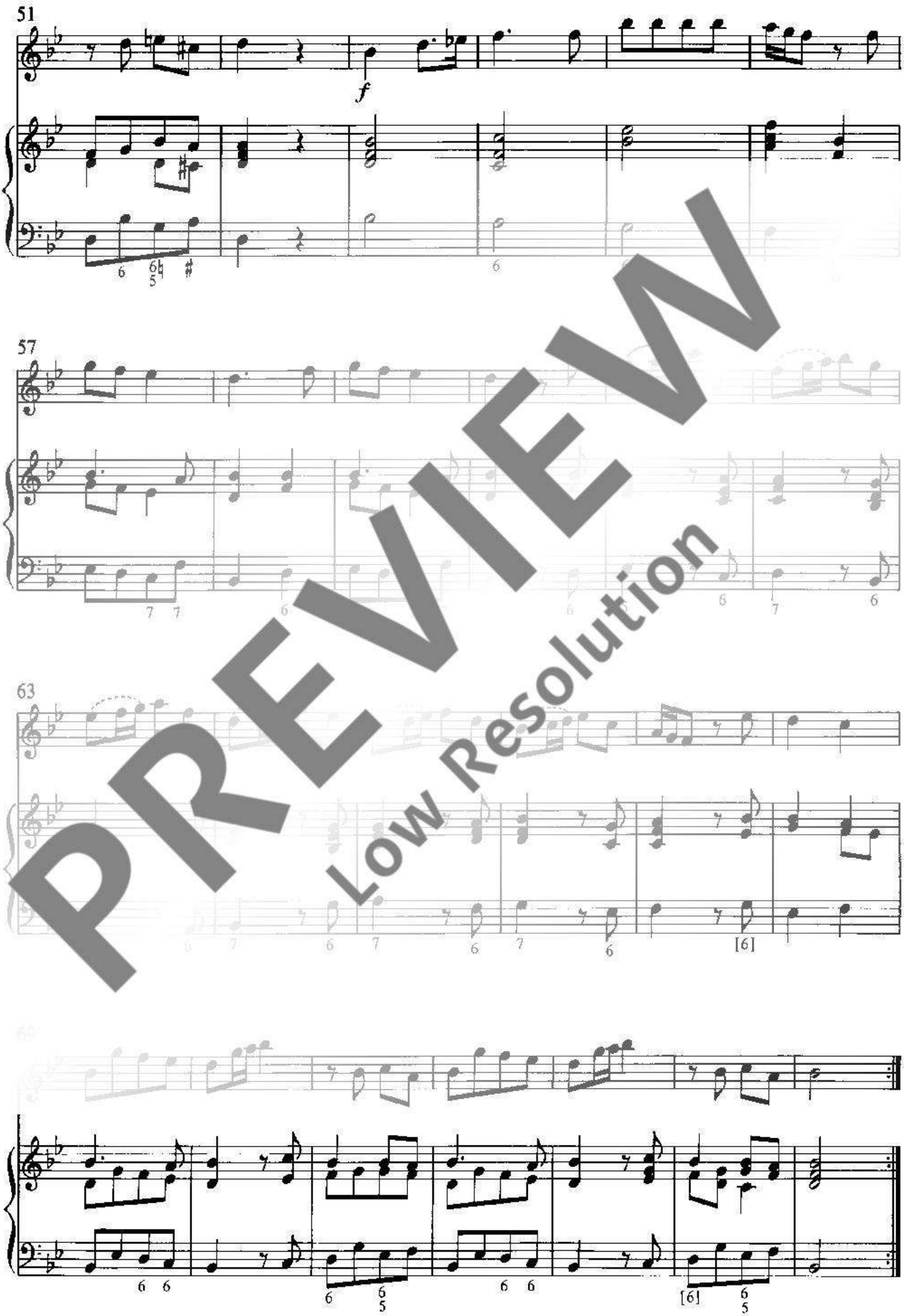

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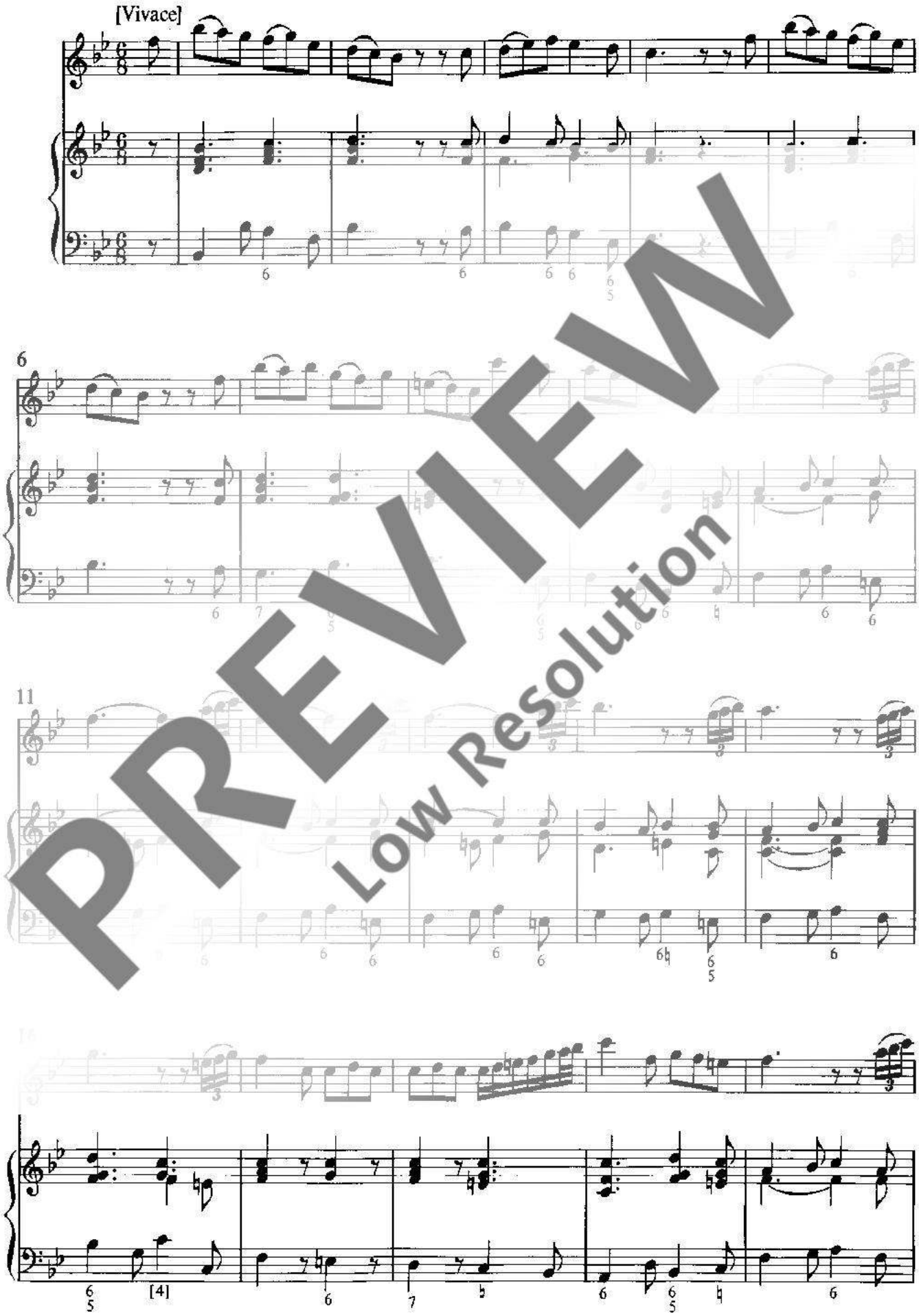

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