

Diogenio Bigaglia<sup>1</sup> (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'.<sup>2</sup>

The greater part of Bigaglia's musical legacy consists of sacred and secular vocal works such as masses, cestorios, 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 / à Violino Solo & Six Flauto / & Violoncello / & BASSON / Opera Prima / A / Amsterdam / Aux depens de la Librairie de M. le Cène / 1725

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

1. See 'Diogenio Bigaglia' in *The New Grove Dictionary of Music and Musicians* (London, 1980) and *Die Musik in Geschichte und Gegenwart* (Kassel, 1949–79).
2. J. Chr. Nemeitz, *Nachrichten von dem Nürnbergischen Reichs-Rathschreiber Johann Christoph Nemeitz* (Leipzig, 1726) p.52n: 'Es berühmter Componist und Virtuoso, dessen Name Bigaglia heisset.'

#### Editorial notes

The source is listed in the 'Textual Notes' section. Corrections are noted in the 'Textual Notes' section.

Editorial changes are indicated by square brackets. The original text is shown in a smaller font size. The original text is shown in a smaller font size.

Thiemo Wind  
Utrecht

Diogenio Bigaglia<sup>1</sup> (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, nahe der Basilika von San Marco liegt. Er wurde dort 1698 Subdiakon, im Jahre 1700 Priester und 1704 oder 1706 Diakon; schließlich wurde er zum Prior ernannt. Der deutsche Reisende Joachim Christoph Nemeitz besuchte das Kloster im Jahre 1721 und beschrieb es in seinem Reiseitinerar: dort ungefähr sechzig Klöster, die meisten von ihnen waren von venezianischen Adels. „Er ist ein berühmter Componist und Virtuoso, dessen Name Bigaglia heisset.“

Der größere Teil von Bigaglia's musikalischer Erbschaft besteht aus heiligen und weltlichen Vokalwerken, wie Messen, Cestorios, Motetten und Cantatas. Nur wenige Instrumentalwerke haben überlebt. Die sechs Sonaten für Flöte und Cembalo sind entnommen einer zeitgenössischen Ausgabe, die von dem Amsterdamer Musikdrucker Michel Charles le Cène im Jahre 1725 veröffentlicht wurde, deren vollständiger Titel lautet:

XII / SONATE / à Violino Solo & Six Flauto / & Violoncello / & BASSON / Opera Prima / A / Amsterdam / Aux depens de la Librairie de M. le Cène / 1725

Unsere Ausgabe beruht auf einer Kopie dieser Ausgabe, die in der British Library unter der Signatur G.21 erhalten ist. Eine identische Kopie befindet sich in der Bibliothèque Nationale in Paris.

1. Siehe '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, *Nachrichten von dem Nürnbergischen Reichs-Rathschreiber Johann Christoph Nemeitz* (Leipzig, 1726) p.52n: 'Es berühmter Componist und Virtuoso, dessen Name Bigaglia heisset.'

#### Editorial notes

This edition follows the original as closely as possible. Corrections are noted in the 'Textual Notes' section.

Editorial changes are indicated by square brackets. The original text is shown in a smaller font size. The original text is shown in a smaller font size.

The setting of the figured bass is from the publisher and should not be regarded as a final version.

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## 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 F 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 has been added to the key signature and as a consequence the original accidentals for E flat have been omitted and naturals for F have been added tacitly.

#### first movement (Adagio)

b5 bass n2 c

b5 treble n7 f

b9 treble n3

#### third movement (Siciliano)

b14 bass n1

#### fourth movement (Trio)

b6 treble n1 

b16 treble n1 

b16 treble n2 

b16 treble n3 

b16 treble n4 

b16 treble n5 

b16 treble n6 

b16 treble n7-8 slurred

b16 treble n9-10 slurred

b16 treble n11 slurred

b24 bass n4 figured 

b24 treble n11 

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

#### first movement (Largo)

b1 - time signature  $\text{C}$

b5 bass n9 g

b6 bass n4 c

b8 treble n7 a

#### second movement (Allegro)

b5 bass n1 figured 5 4

b12 treble n3 c

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 

# SIX SONATAS

Volume I/Heft I

Edited by/Herausgegeben von  
Thiemo Wind

Diogenio Bigaglia  
(c. 1676 – c. 1745)

## Sonata in B flat major/B-Dur

(Op. 1 no. 3)

Larghetto

Treble Recorder  
Altblockflöte

Basso  
continuo

6 6 5 6 5 6 5 6

4 6 6 4 6

7 6 [6] 6 6 7 6 7 7 6 5

10 [tr] [tr]

4 6 6 4 3 6 7 6 5 6 5 6b 4 3

Vivace

This image displays a musical score for piano and violin, marked 'Vivace'. The score is presented in four systems, each consisting of a violin staff and a piano grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The measures are numbered 1, 8, 14, and 20. The piano part includes various fingering numbers (6, 7, b, 6, 6b, 6, 5, 6b, 6, 6, 6, 6, 6, 6b, 6, 6, 6, 6, 5, 4) and dynamic markings such as 'p' and 'f'. A large, semi-transparent watermark reading 'PREVIEW Low Resolution' is oriented diagonally across the page.

27

Musical notation for measures 27-32. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with figures such as 6, 6, 4, 6, and [6].

33

Musical notation for measures 33-38. The piano part includes figures such as [6b], 7, 6, 4, 6, [6], and 4.

39

Musical notation for measures 39-44. The piano part includes figures such as 6, 6, b, b, #, 6, 6b, #, 6, and 6b.

45

Musical notation for measures 45-50. The piano part includes figures such as 4, #, 6, 6, [6], 6, 6b, #, 6, 6, 6, and [6].

PREVIEW  
Low Resolution

51

Musical score for measures 51-56. The system includes a vocal line and a piano accompaniment. The piano part features a bass line with fingerings 6, 5, #, 6. A dynamic marking *f* is present in measure 52.

57

Musical score for measures 57-62. The piano part features a bass line with fingerings 7, 7, 6, 6, 6, 7, 6.

63

Musical score for measures 63-68. The piano part features a bass line with fingerings 6, 7, 6, 7, 6, 7, 6, [6].

69

Musical score for measures 69-74. The piano part features a bass line with fingerings 6, 6, 6, 6, 6, 6, [6], 6, 5.

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Largo

[tr]

Musical notation for measures 1-6. The score is in 3/8 time with a key signature of two flats. The right hand features a melodic line with eighth-note patterns and a trill in measure 5. The left hand provides a harmonic accompaniment with chords and moving lines. Fingerings 4-2 and 6-5 are indicated in the bass line.

Musical notation for measures 7-12. The right hand continues with eighth-note patterns and a trill in measure 10. The left hand accompaniment includes chords and moving lines. Fingerings 4 and 3 are indicated in the bass line.

Musical notation for measures 13-18. The right hand features eighth-note patterns and a trill in measure 15. The left hand accompaniment includes chords and moving lines. Fingerings 6-5b and 6-5 are indicated in the bass line.

Musical notation for measures 19-24. The right hand continues with eighth-note patterns and a trill in measure 21. The left hand accompaniment includes chords and moving lines. Fingerings 6, 7, 5, 4, and # are indicated in the bass line.

PREVIEW  
Low Resolution



[Vivace]

This image shows a musical score for piano and violin, measures 1 through 16. The score is written in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The tempo marking is [Vivace]. The score is divided into four systems, each with a violin part on the top staff and a piano part on the bottom two staves. The piano part includes fingering numbers (1-5) and some articulation marks. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the entire page. The page number "7" is located in the top right corner.