

Sinfonia terza per violino solo

Anonymous (Joannes Amigonus?)

Edited by Franco Piperno

Violino

[Basso continuo]

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4 [#]3

Detailed description: This block contains the first four measures of the piece. The Violino part is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The Basso continuo part is written in bass clef with the same key signature and time signature. Both parts feature a melodic line with some phrasing slurs. The copyright notice and the time signature '4 [#]3' are located below the staves.

7

VI.

[B.c.]

4 [#]3

Detailed description: This block contains measures 5 through 8. The Violino part (VI.) is in treble clef, and the Basso continuo part ([B.c.]) is in bass clef. Both are in one flat and common time. The notation includes a measure rest in the Violino part at measure 6. The time signature '4 [#]3' is centered below the staves.

15

VI.

[B.c.]

7 6 4 3

Detailed description: This block contains measures 9 through 14. The Violino part (VI.) is in treble clef, and the Basso continuo part ([B.c.]) is in bass clef. Both are in one flat and common time. The notation includes a measure rest in the Violino part at measure 10. Below the Basso continuo staff, the numbers '7 6 4 3' are written, likely indicating fingerings or specific notes. The time signature '4 [#]3' is centered below the staves.

22

VI.

[B.c.]

4 [#]3

Detailed description: This block contains measures 15 through 21. The Violino part (VI.) is in treble clef, and the Basso continuo part ([B.c.]) is in bass clef. Both are in one flat and common time. The notation includes a measure rest in the Violino part at measure 16. The time signature '4 [#]3' is centered below the staves.

29

VI.

[B.c.]

7 6 4 [3] [#]

36

VI.

[B.c.]

4 [#] 6 6

43

VI.

[B.c.]

4 3

50

VI.

[B.c.]

4 [#]

EDITORIAL REPORT

Source

Spartitura generale, et particolare di diversi Motetti, et Madregali [sic], con altre Opere belle, et di molto studio. Joannes Amigonus Mantuanus scribebat Romae Anno Domini 1613.

Ms in folio, foliation 1–161. Score format.

I-Bc, shelfmark Q.34

Editorial Remarks

The score has regular barlines, ruled from top to bottom of the page with the breve as measure unit.

On the empty systems between the first and second *sinfonias* text and music for two short two-part Marian litanies, “*Sancta Maria, ora pro nobis*”, are inserted. The three *sinfonias* were perhaps intended to serve as instrumental introductions to the Marian litanies or to frame vocal performances of the short litanies: *sinfonia* (1) – litany – *sinfonia* (2) – litany – *sinfonia* (3).¹

Performance Notes (Jeffrey Kurtzman)

The Basso Continuo in this piece may be played on any kind of harmonic instrument—a harpsichord, organ, theorbo, guitar, harp, etc. Because of the thin texture with a solo violin, it seems unlikely that the continuo line would have been additionally doubled by a bass string instrument. In the early seventeenth century, continuo accompaniment was more often in three parts than four, but the form of continuo realization was quite flexible. What is effective on a harpsichord is not the same as what is effective on an organ or on a theorbo or guitar.

Continuo figures are typically sparse in this period. In this piece the composer and/or copyist has been scrupulous about providing figures at the approach to cadences, indicating suspensions and their resolutions.

Although there are no figures on the last chords of cadences, performers would have typically concluded a final cadence with a chord with a major third, unless the composer explicitly figured it otherwise for some unusual reason. The same is usually true for internal cadences, though we do on rare occasions find a composer indicating a minor third by means of a flat figure. Thus the final cadence chords in measures 9, 23 and 56 should be major. Less certain are the cadence chords at the beginning of measure 5 and the last note of measure 34. Because in both cases the music continues immediately in both parts toward a different cadence, these cadences might be considered weaker passing cadences not necessarily requiring a major third (this is especially true of measure 34 with its cadence chord on the third note of the measure). Because cadence configurations with the bass ascending a fourth or descending a fifth invariably called for a major third in the penultimate chord, the editor has added the major third to the original figuration (measures 4, 22, 30, 37 and 55). A major triad would also be suitable for the second note of measure 20. In measure 12, the continuo player may either change the harmony to a first-inversion triad on the second note of the measure, or sustain the initial *E-flat* chord and treat the violin’s *c* as a dissonant passing tone.

The figuring for first inversion chords is much more sparse (measures 39–40 only). Nevertheless, there are a number of places in this piece where first inversion chords are necessary

1. Instrumental introductions are also known from Valerio Bona’s *Otto ordini di letanie della Madonna* (Venice, 1619; Sartori I, 1619f), here the “ordines” of the much longer Litany of Loreto are introduced either by a canzona, a *sinfonia* or a fantasia.

despite the lack of the figure 6: the second note of measure 2, the second note of measure 33, the first note of measure 41 and the second note of measure 51. First inversion chords also seem a better solution at the beginning of measure 7 and on the second notes of measure 19, 43, 48 and 51. A first inversion triad may also be played at the beginning of measure 13 and on the second note of measure 39. Of course, a continuo player may avoid the choice between a root position triad or first inversion chord by playing merely a third above the bass instead of a full triad.

There is no requirement in the theoretical literature of the seventeenth century that sections in triple time, such as measures 32–45 of the present piece, must be performed in a proportional temporal relationship to the surrounding sections in duple meter. However, such temporal relationships are often effective in this music, and in this *sinfonia*, it is simple to perform the triple-meter section in a 3:1 temporal relationship by playing one measure under $\frac{3}{1}$ at the same tempo as one measure under the mensuration C .

CRITICAL NOTES

Source: fol. 68^v: Sinfonia terza. One of three *Sinfonie per Violino solo*.

M. 32: Source has $\text{O} \frac{3}{1}$ as mensural sign.²

M. 37: Source has coloration.

M. 45: Source has coloration.

2. *Proportione maggiore* according to Antonio Brunelli, *Regole utilissime per li scolari* (Firenze, 1606), cf. Putnam Aldrich, *Rhythm in Seventeenth-Century Monody* (London: J. M. Dent & Sons Ltd.), 31.