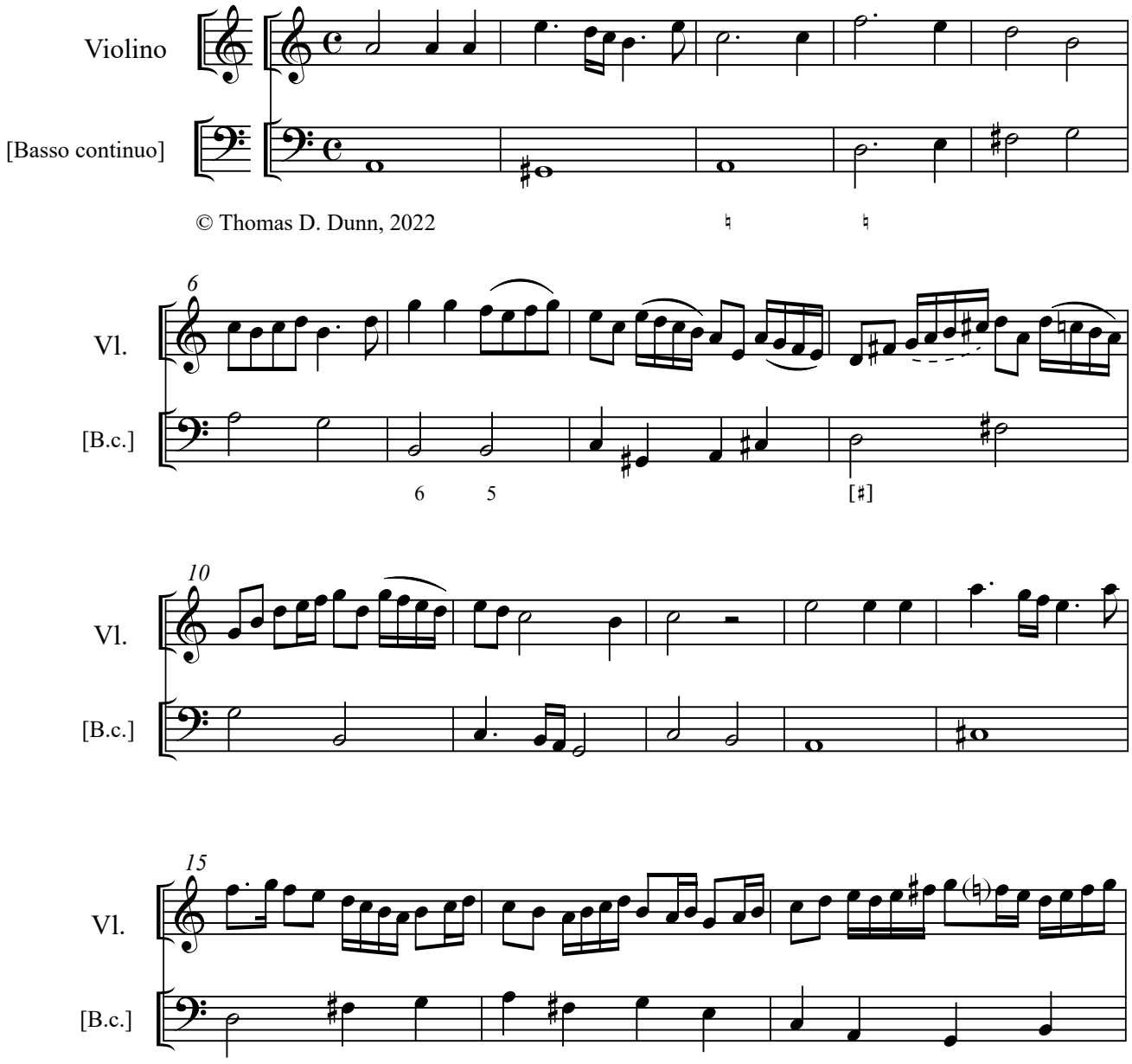
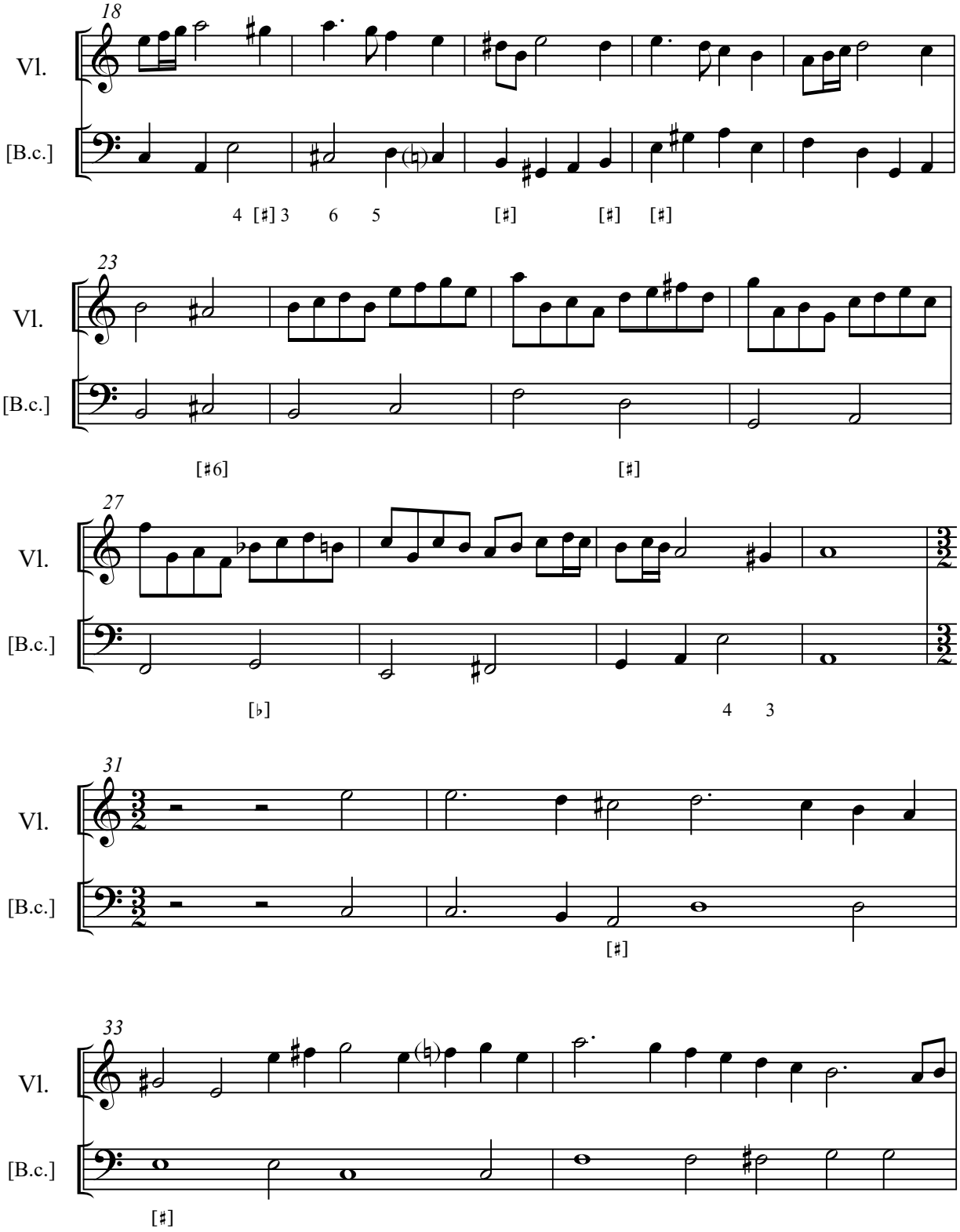
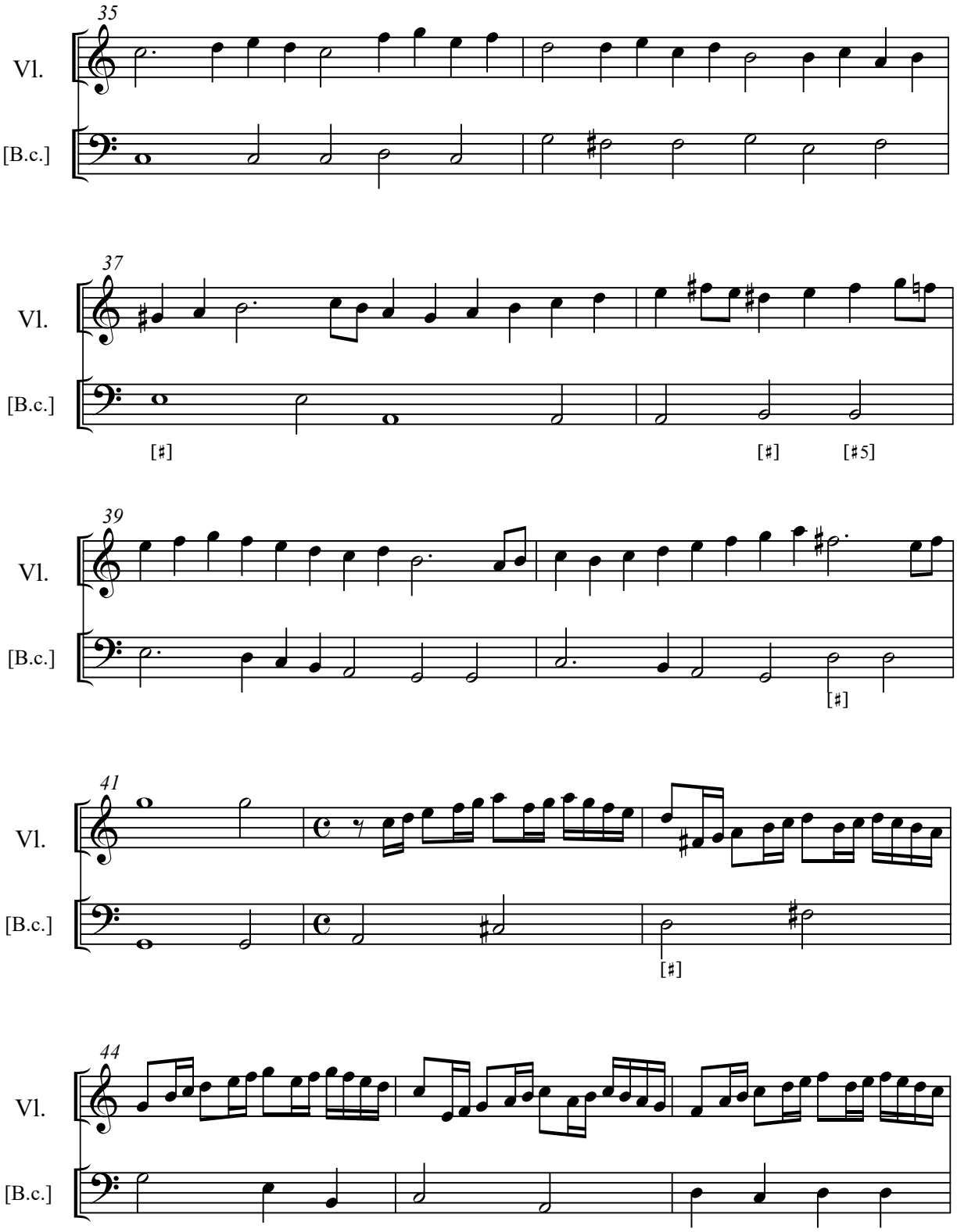
Sonata XXX
Terzo tono

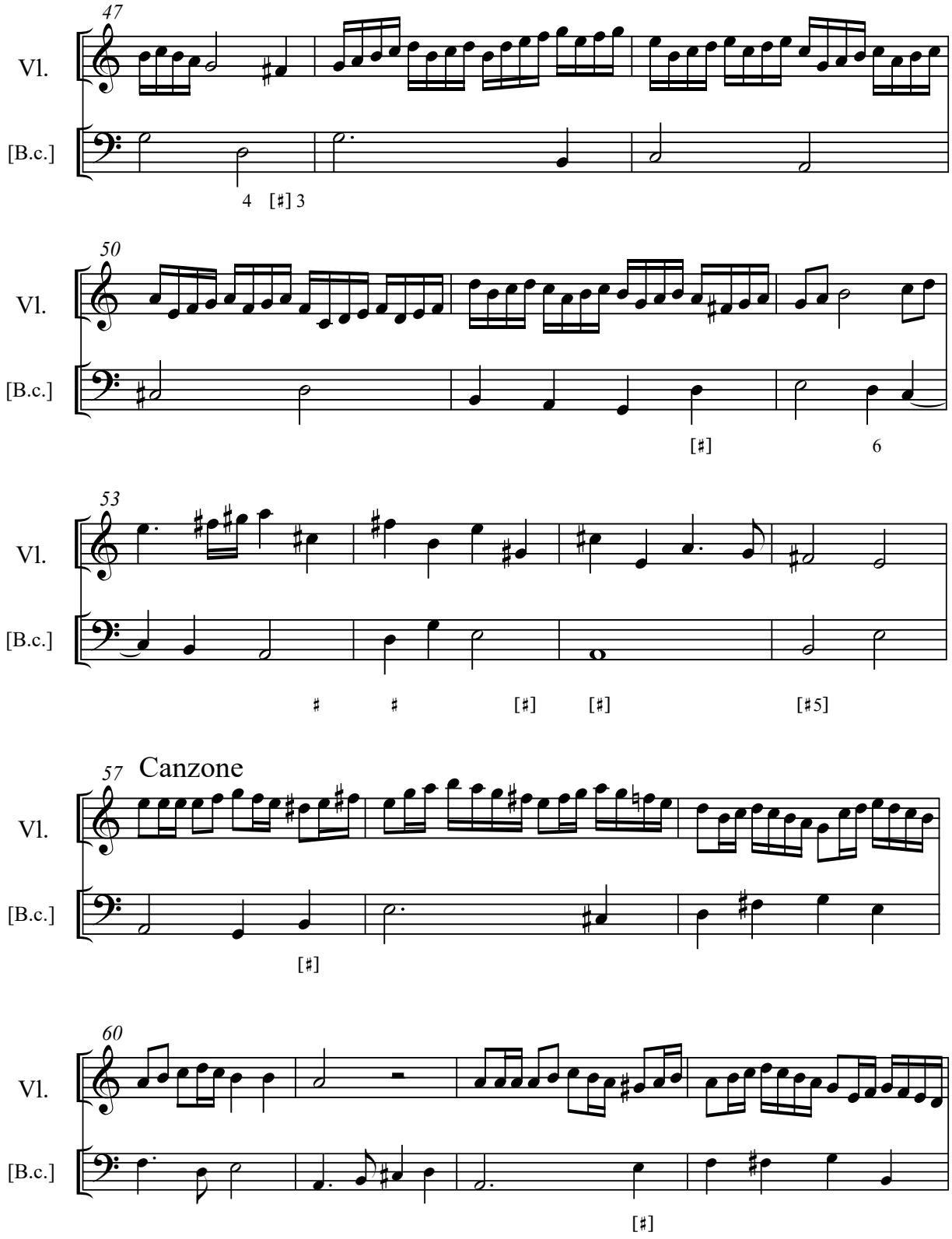
Giovanni Antonio Leoni

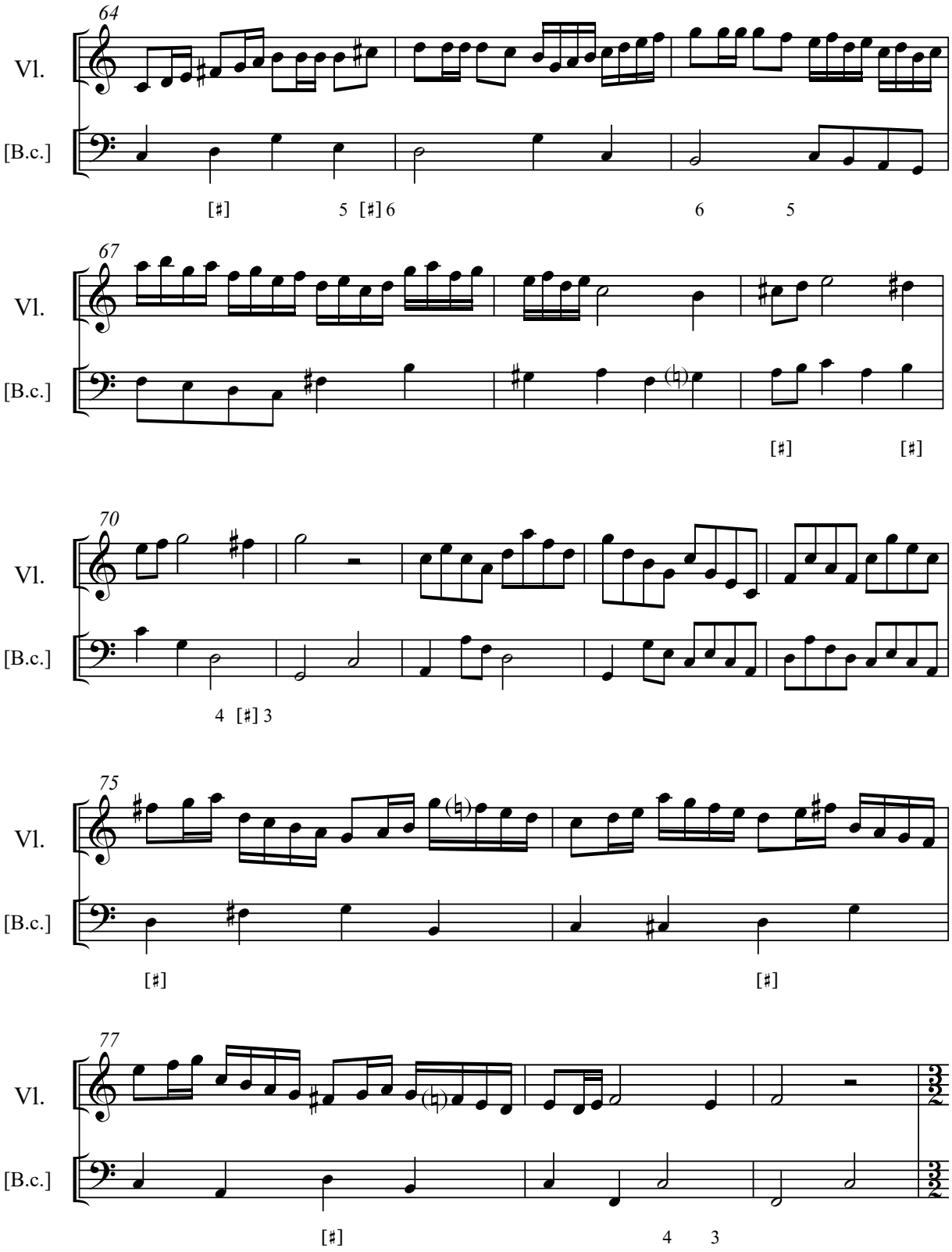
Edited by Thomas D. Dunn

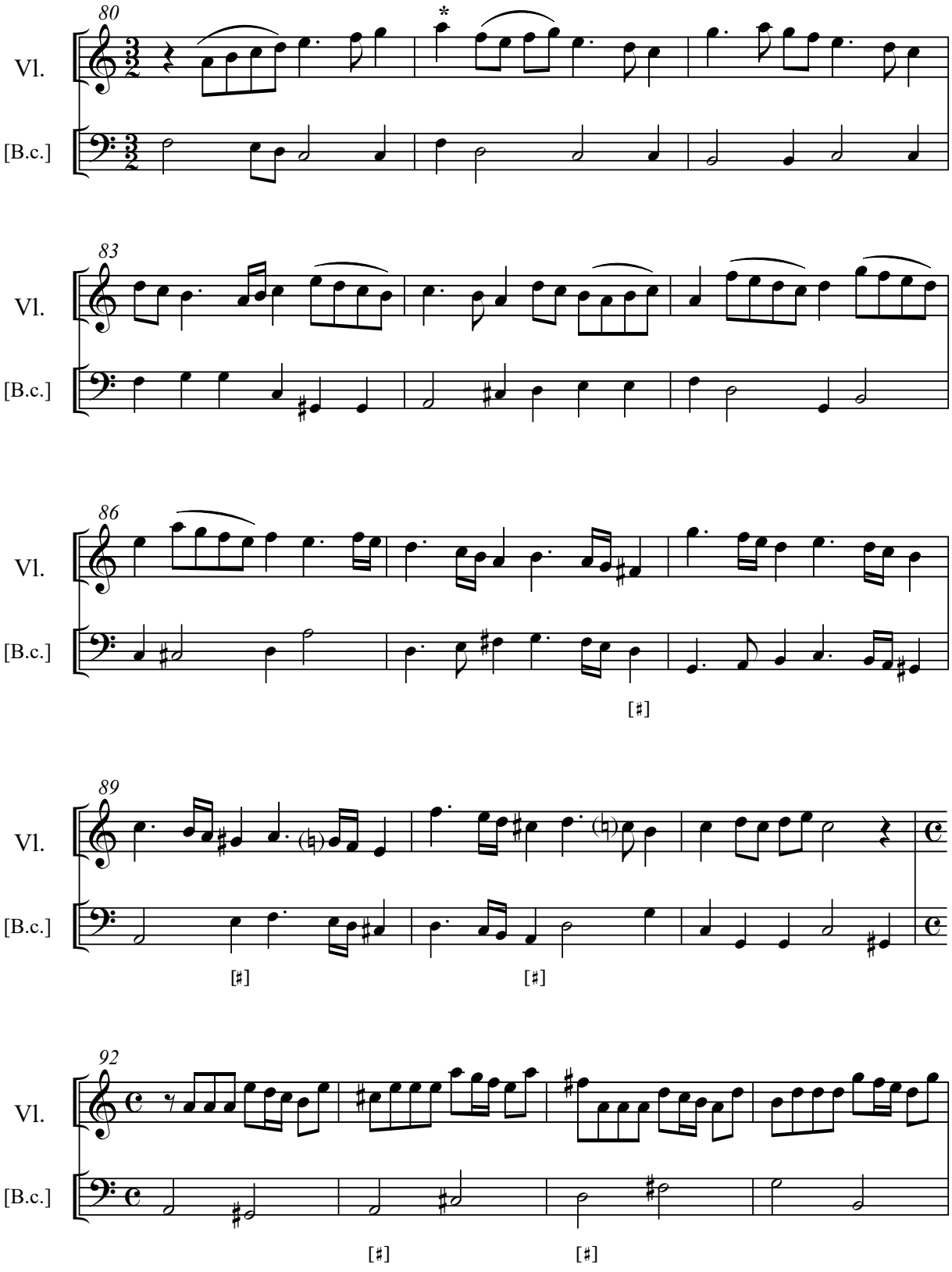



18
Vl.
[B.c.]
4 [♯] 3 6 5 [♯] [♯] [♯]
23
Vl.
[B.c.]
[♯6] [♯]
27
Vl.
[B.c.]
[♭] 4 3
31
Vl.
[B.c.]
[♯]
33
Vl.
[B.c.]
[♯]

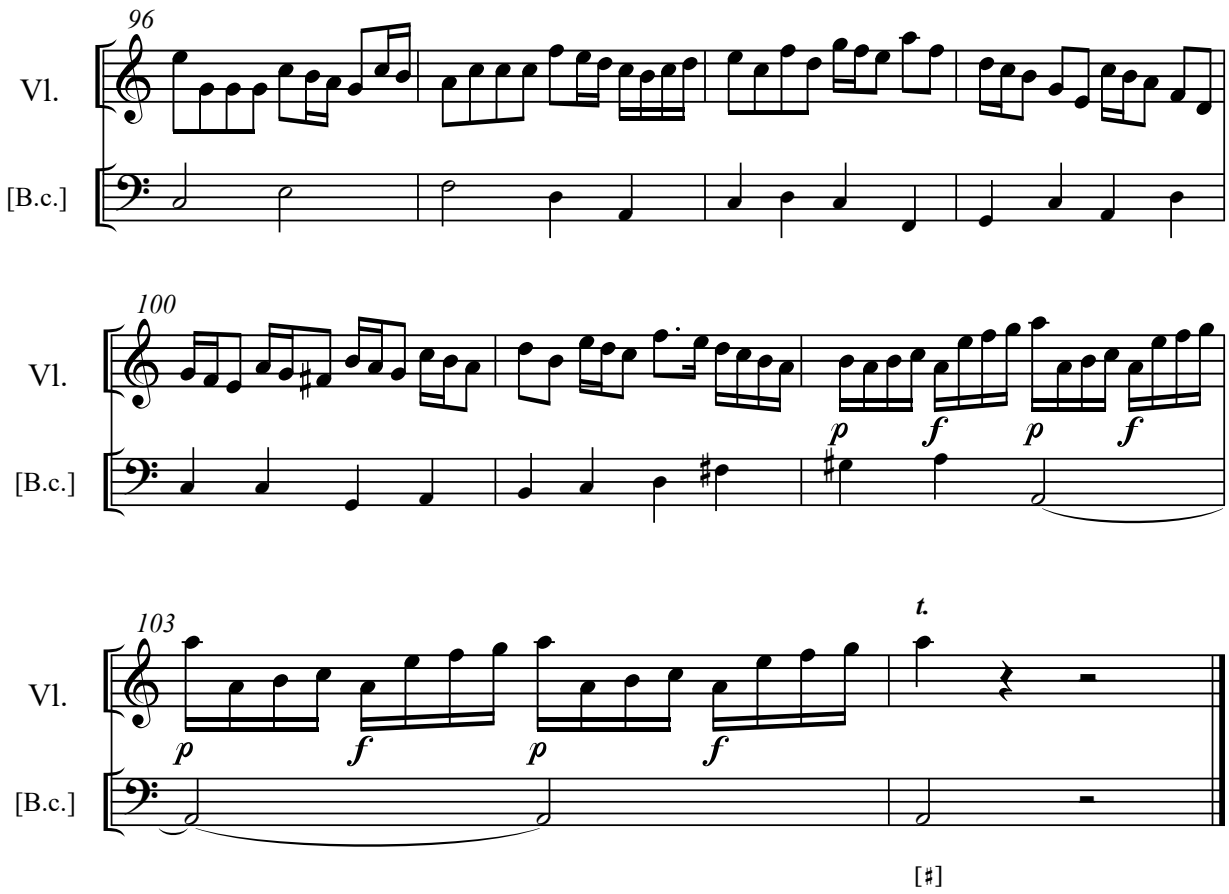

35
Vl.
[B.c.]
37
Vl.
[B.c.]
[♯]
[♯]
[♯5]
39
Vl.
[B.c.]
[♯]
41
Vl.
[B.c.]
[♯]
44
Vl.
[B.c.]


47
Vl.
[B.c.]
4 [♯] 3
50
Vl.
[B.c.]
[♯]
6
53
Vl.
[B.c.]
♯ ♯ [♯] [♯] [♯5]
57 Canzone
Vl.
[B.c.]
[♯]
60
Vl.
[B.c.]
[♯]


64
Vl.
[B.c.]
[♯] 5 [♯] 6 6 5
67
Vl.
[B.c.]
[♯] [♯]
70
Vl.
[B.c.]
4 [♯] 3
75
Vl.
[B.c.]
[♯] [♯]
77
Vl.
[B.c.]
[♯] 4 3



* see performance notes


96
Vl.
[B.c.]
100
Vl.
[B.c.]
p
f
p
f
103
Vl.
[B.c.]
p
f
p
f
t.
[♯]

EDITORIAL REPORT

Sonate di violino a voce sola Di Gio. Antonio Leoni Libro primo Opera terza. In Roma Appresso Vitale Mascardi. M.DC.LII.
2 partbooks: Violino, [Basso continuo].
PL-WRu, I-N
RISM A/I L 1987, Sartori I–II 1652b
The exemplar in Wrocław was used for the source in this edition. The title page of the continuo partbook is missing in this source.

Editorial Remarks
There are two works titled Sonata XXX in the Violin partbook. This is the first of the two. Barring is inconsistent in source.

Performance Notes
Unlike the groups of four sixteenths in measures 8–10 there are no slurs over the groups of four sixteenths in measures 15–17 in the source. The composer may have wished that this latter section have a different character than the first. Performers are, of course, free to add slurs to these four-note groups.

The section labelled *Canzone* beginning in measure 57 has unusual accidentals, such as the F-natural on notes 5 and 7 followed by a suggested (handwritten in the source) F-sharp on note 11. Performers may want to experiment with adding similar accidentals.

The mensuration change at measure 31 suggests the possibility of a proportional tempo relationship to the previous section in C, by performing 3 half-notes of the new mensuration in the time of 2 of duple time (*sesquialtera*). Thus, the measures on either side of the change are equal in duration. The mensuration sign in measure 80 is simply a 3 in the source. Interpretation of such a sign can be ambiguous, implying either a 3/2 or 3/1 proportional relationship to the preceding section. If taken as 3/2, then the proportion is again a *sesquialtera*, with 3 and 2 both referring to half-notes. A proportional tempo relationship would then be one measure of 3 is equal to one measure of 2 as at measure 31. If taken as 3/1, then the proportion would have to be a *tripla* in which the 3 refers to the number of half notes, but the 1 refers to the number of whole notes. The 1 cannot refer to a half-note, without making the triple-meter section much too fast. Thus, in either 3/2 or 3/1, the proportional relationship between the duple and triple meters would be one of equality between the measures in duple and triple time.

The final chord should be major.

CRITICAL NOTES

Violino (Vl.), pp. 86–90; [Basso continuo] (Bc.), pp. 167–75.

Mm. 20, Bc., n. 1 changed in source from *A* to *B*.
M. 57, Vl. and Bc., sharp on n. 11 is handwritten in source.
M. 58, Vl. and Bc., sharp on n. 7 is handwritten in source.
M. 65, Bc., erroneous tie under final note in source.
M. 73, Vl. and Bc., n. 7 changed in source from *f′* to *e′*.
M. 80, Vl., mensuration is simply 3 in source; slur missing in Vl. partbook.
M. 104, Vl. and Bc., Vl. n.1 changed in source from *g″* to *a″*.