

Sonata XXX

Terzo tono

Giovanni Antonio Leoni

Edited by Thomas D. Dunn

Violino

[Basso continuo]

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This system contains the first five measures of the piece. The Violino part is in treble clef with a common time signature. The Basso continuo part is in bass clef. The key signature has one sharp (F#). The music begins with a half rest in the bass line, followed by a series of notes in the violin line.

VI.

[B.c.]

6 5 [#]

This system contains measures 6 through 9. Measure 6 is marked with a '6' above the staff. The Violino part features a complex rhythmic pattern with sixteenth and thirty-second notes. The Basso continuo part provides a steady accompaniment with notes and accidentals.

VI.

[B.c.]

This system contains measures 10 through 14. The Violino part continues with its intricate rhythmic patterns. The Basso continuo part follows with notes and accidentals, including a sharp sign in measure 14.

VI.

[B.c.]

This system contains measures 15 through 19. The Violino part features a dense texture of sixteenth notes. The Basso continuo part continues with notes and accidentals, including a sharp sign in measure 17.

35

VI.

[B.c.]

37

VI.

[B.c.]

[#] [#] [#5]

39

VI.

[B.c.]

[#]

41

VI.

[B.c.]


[#]

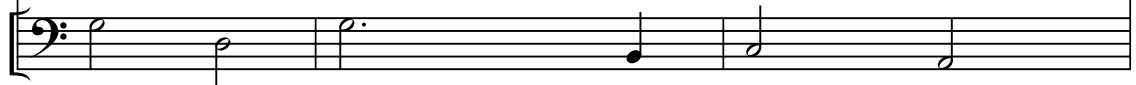
44

VI.

[B.c.]

47

VI. 

[B.c.] 

4 [#] 3

50

VI. 

[B.c.] 

[#] 6


53

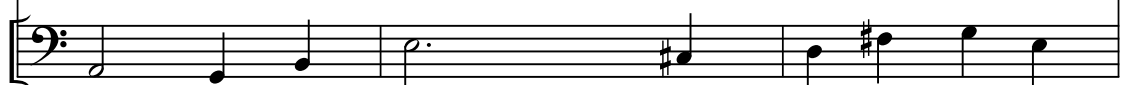
VI. 

[B.c.] 

[#] [#] [#5]


57 Canzone


VI. 

[B.c.] 

[#]

60

VI. 

[B.c.] 

[#]

64

VI.

[B.c.]

[#] 5 [#] 6 6 5

67

VI.

[B.c.]

[#] [#]

70

VI.

[B.c.]

4 [#] 3

75

VI.

[B.c.]

[#] [#]

77

VI.

[B.c.]

[#] 4 3

80

VI. 

[B.c.] 

83

VI. 

[B.c.] 


86


VI. 

[B.c.] 

[#]


89

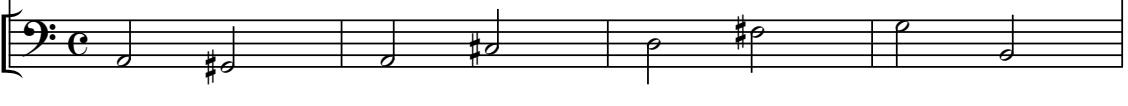
VI. 

[B.c.] 

[#] [#]

92

VI. 

[B.c.] 

[#] [#]

* see performance notes

96

VI.

[B.c.]

100

VI.

[B.c.]

p *f* *p* *f*

103

VI.

[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''*.