

## Sonata nona secondo tono

Giovanni Antonio Leoni

Edited by Thomas D. Dunn

Violino

[Basso continuo]

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4

VI.

[B.c.]

8

VI.

[B.c.]

12

VI.

[B.c.]

[b]6 [b] [b] b

[#] [6] 4[#] 3

[#] [t.] [t.] [t.]

[#] [6] [b]

[b5] b 4 [b] 3

The image displays a musical score for Violin (VI.) and Bassoon (B.c.) in G minor, measures 15 through 30. The score is organized into five systems, each with a Violin staff on top and a Bassoon staff on the bottom. Measure numbers 15, 19, 22, 26, and 30 are indicated at the beginning of their respective systems. The Violin part features various rhythmic patterns, including eighth and sixteenth notes, and rests. The Bassoon part provides harmonic support with sustained notes and moving lines. Performance markings include 't.' (trill) above measures 16 and 17, and fingering numbers in brackets such as [4], [5], and [45] below the Bassoon staff. The key signature is one flat (G minor).

33

VI.

[B.c.]

[#]

35

VI.

[B.c.]

4 [#] 3

38

VI.

[B.c.]

b [#]

42

VI.

[B.c.]

b

45

VI.

[B.c.]

4 3

48

VI.

[B.c.]

[b] [b]

52

VI.

[B.c.]

55

VI.

[B.c.]

4 3

59

VI.

[B.c.]

[b]

62

VI.


[B.c.]

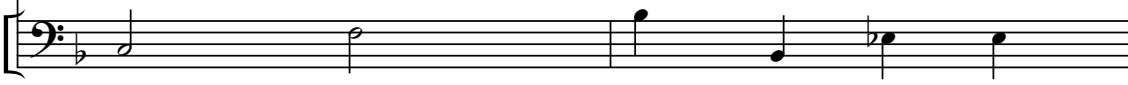
[#] [#] 6 [#] [#]

The image displays a musical score for Violin (VI.) and Bassoon (B.c.) in G minor, measures 67 through 80. The score is organized into five systems, each with a Violin staff on top and a Bassoon staff on the bottom. Measure numbers 67, 71, 74, 77, and 80 are indicated at the beginning of their respective systems. The Violin part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Bassoon part provides harmonic support with a mix of quarter, eighth, and sixteenth notes. Performance markings include dynamic brackets [f] and [p] in the bassoon part, and articulation marks like accents and slurs in the violin part. A natural sign (b) is placed below the bassoon staff in measure 77.

The image displays a musical score for Violin (VI.) and Bassoon (B.c.) in G minor, measures 83 through 97. The score is organized into five systems, each with a Violin staff on top and a Bassoon staff on the bottom. Measure numbers 83, 86, 90, 93, and 97 are indicated at the beginning of their respective systems. The Violin part features a variety of rhythmic patterns, including eighth-note runs and sixteenth-note passages. The Bassoon part provides a harmonic and rhythmic accompaniment, often using sustained notes and simple rhythmic figures. Performance instructions are provided in brackets below the Bassoon staff: [45] and [#] at the end of measure 85; [#] and [#] at the end of measure 87; b at the end of measure 91; 4 [#] 3 [#] at the end of measure 95; and [#] and [#] at the end of measure 97. A dynamic marking of b is also present below the Bassoon staff in measure 91.

101

VI. 

[B.c.] 

[b]


103

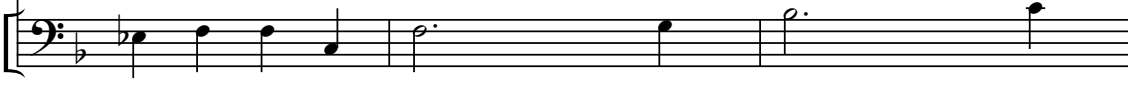
VI. 

[B.c.] 

b b [b] [#] b b


106


VI. 

[B.c.] 

b


109


VI. 

[B.c.] 

# b

111

VI. 

[B.c.] 

[#] [6] [#] [b]

## EDITORIAL REPORT

*Sonate di violino a voce sola Di Gio. Antonio Leoni Libro primo Opera terza. In Roma Apresso 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

In measure 5 there is no indication in the Violin part as to whether the sharp on notes 1 and 2 is to be also on notes 6 and 7.

### Performance Notes

This work could be called a *Sonata chromatica* as it is riddled with chromaticism right from the outset, both in regard to melodic inflection and harmonic progression.

There are no tempo indications in the work. A slow tempo could be adopted for the opening ten measures with the brief sections beginning in measures 11 and 18 taken at a faster pace. Or the entire opening section up through measure 47 could be played at the same brisk tempo.

A trill could also be performed on the second note of measure 2, the first note of measure 3, the second note of measure 8, both notes of measure 9 and both notes of measure 17.

In measure 44 there are no flat signs on notes 9 and 11 of violin part and no flat figure under note 4 of bass part. Measure 45, however, begins with an E-flat – G sonority.

In measure 66 note 2 of the continuo is not raised in the source. In view of the sharp on note 2 of the violin part and the e-natural at the beginning of the following measure, the bass note most likely should be a b-natural.

## CRITICAL NOTES

Violino (Vl.), pp. 29–32; [Basso continuo] (Bc.), pp. 52–59.

M. 19, Bc., n. 1 in Vl. part is a sixteenth.

Mm. 26–7, Vl., slurs missing.

M. 27, Bc., n. 1 has flat sign.

M. 29, Bc., n. 2 has cautionary flat figure.

M. 30, Bc. Vl., n. 8 printed as *c''*, changed with  $\wedge$  sign to *a'*. B., nn. 1-2 are tied. N. 3 has flat sign (cautionary flat figure?).

M. 39, Vl., slur on notes 3–4 missing.



- M. 44, no indication that flat is to be retained for notes 9 and 11 of violin part or flat figure for note 4 of bass part.
- M. 81, Bc., note 1 of bass part is two tied half notes.
- M. 82, Bc., cautionary flat figure over n. 2 in bass part.
- M. 85, Bc., cautionary flat figure next to [!] n. 1 in bass part.
- M. 105, Bc., n. 1 of bass printed as D. corrected with ^ sign to C.
- Mm. 107–8, Bc., the first note of the bass part in both measures is a tied half and quarter in the source. This could indicate a change in the continuo realization on beat 3 of each measure.