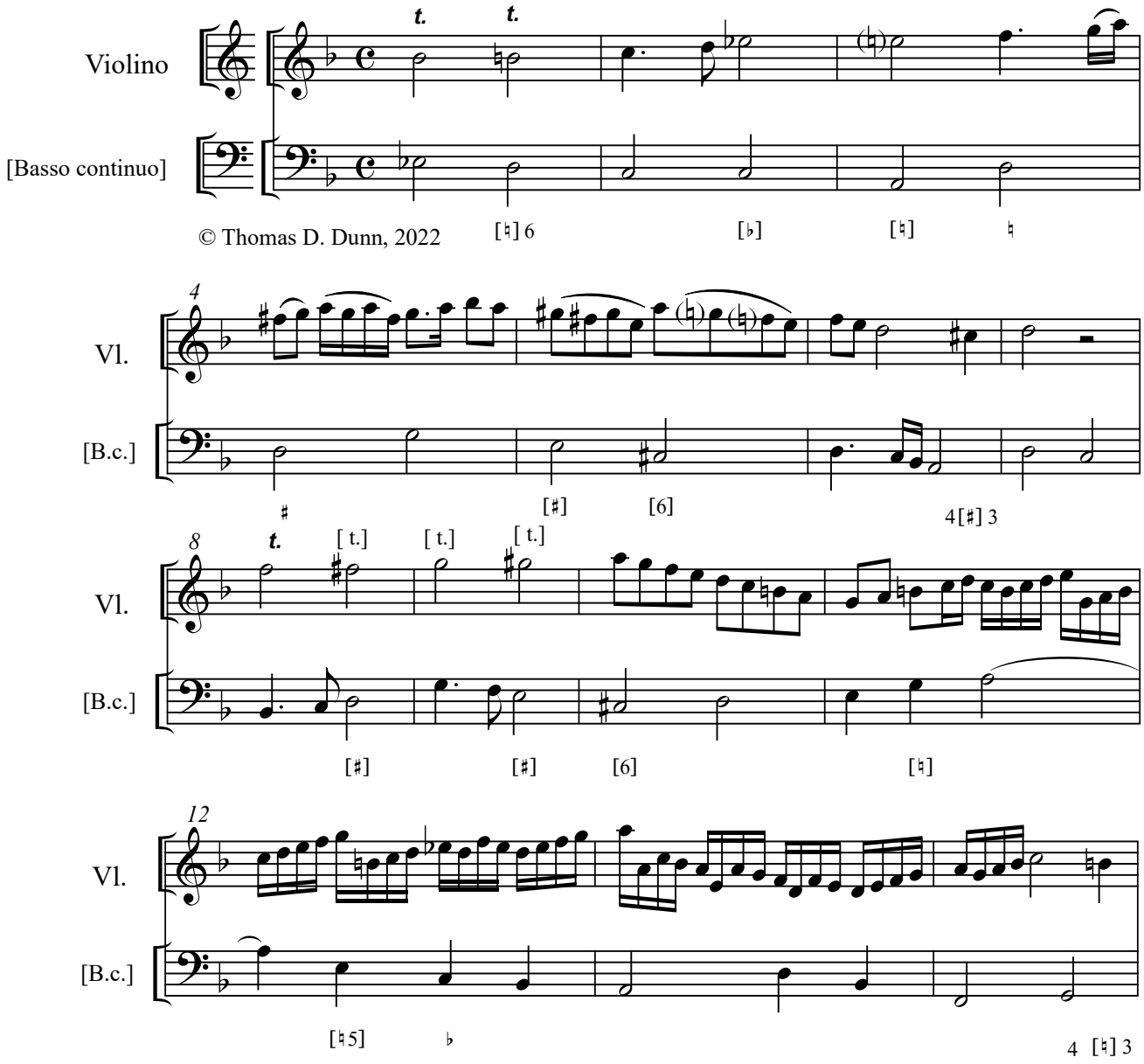
Sonata nona
secondo tono

Giovanni Antonio Leoni

Edited by Thomas D. Dunn



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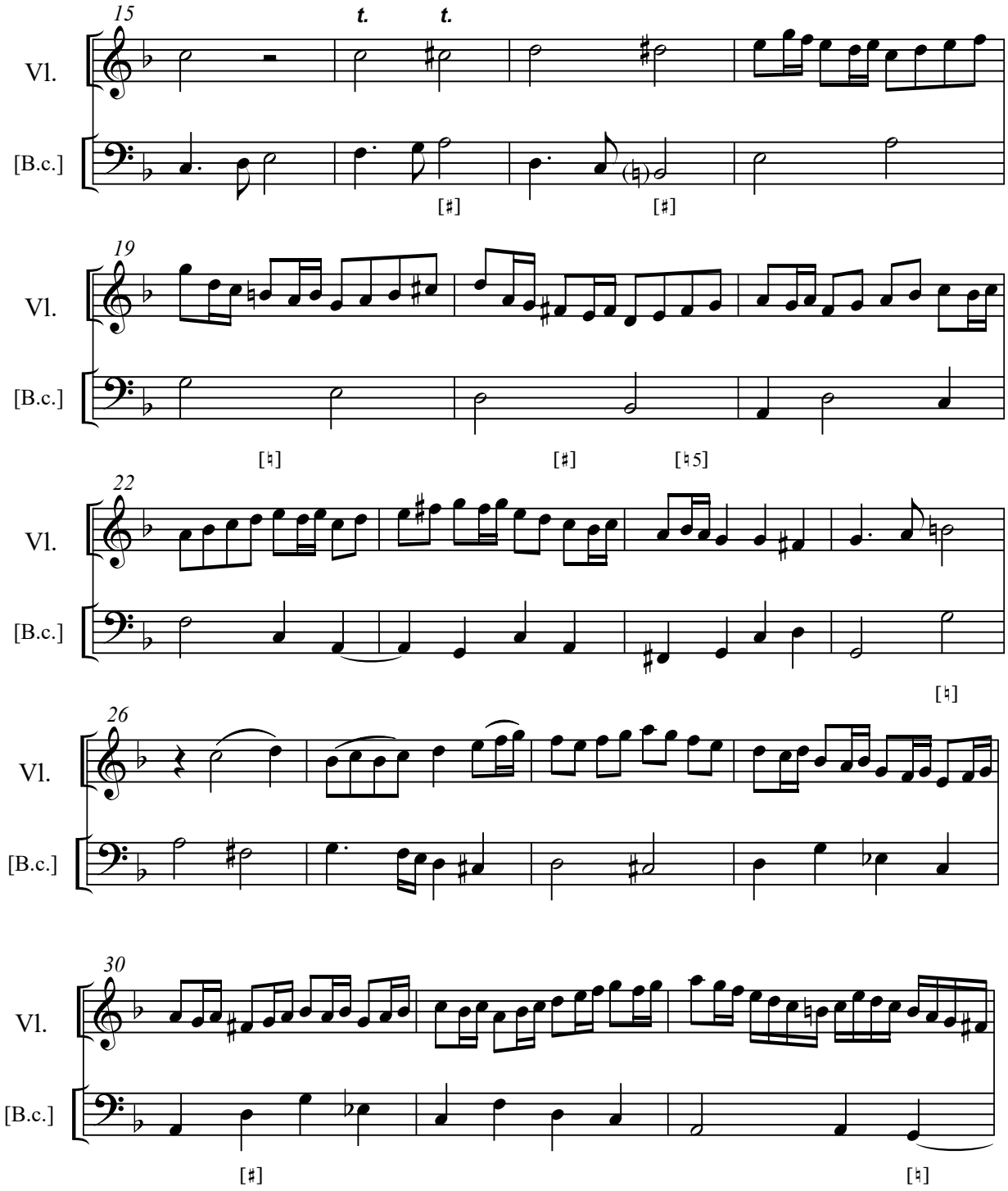
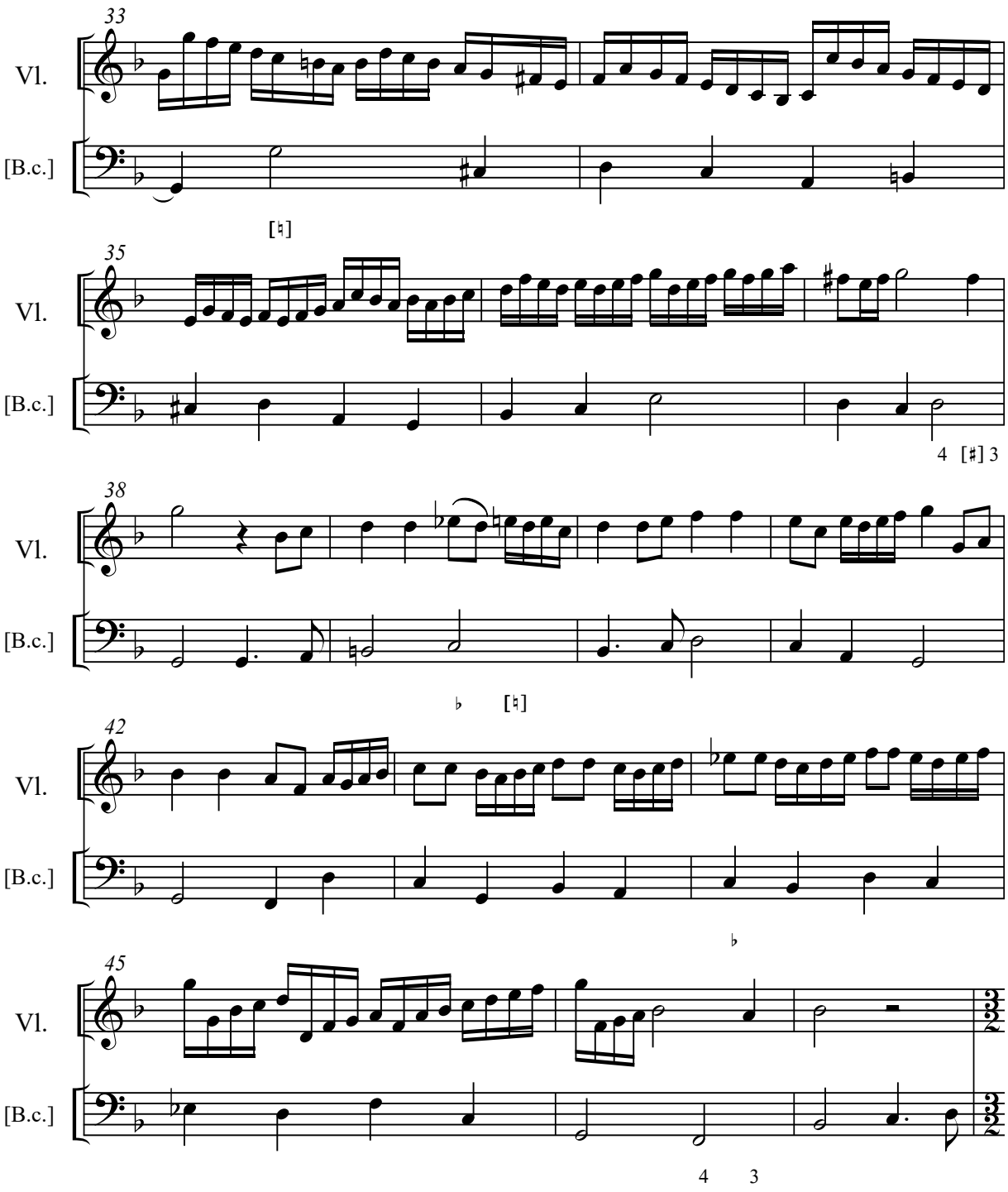
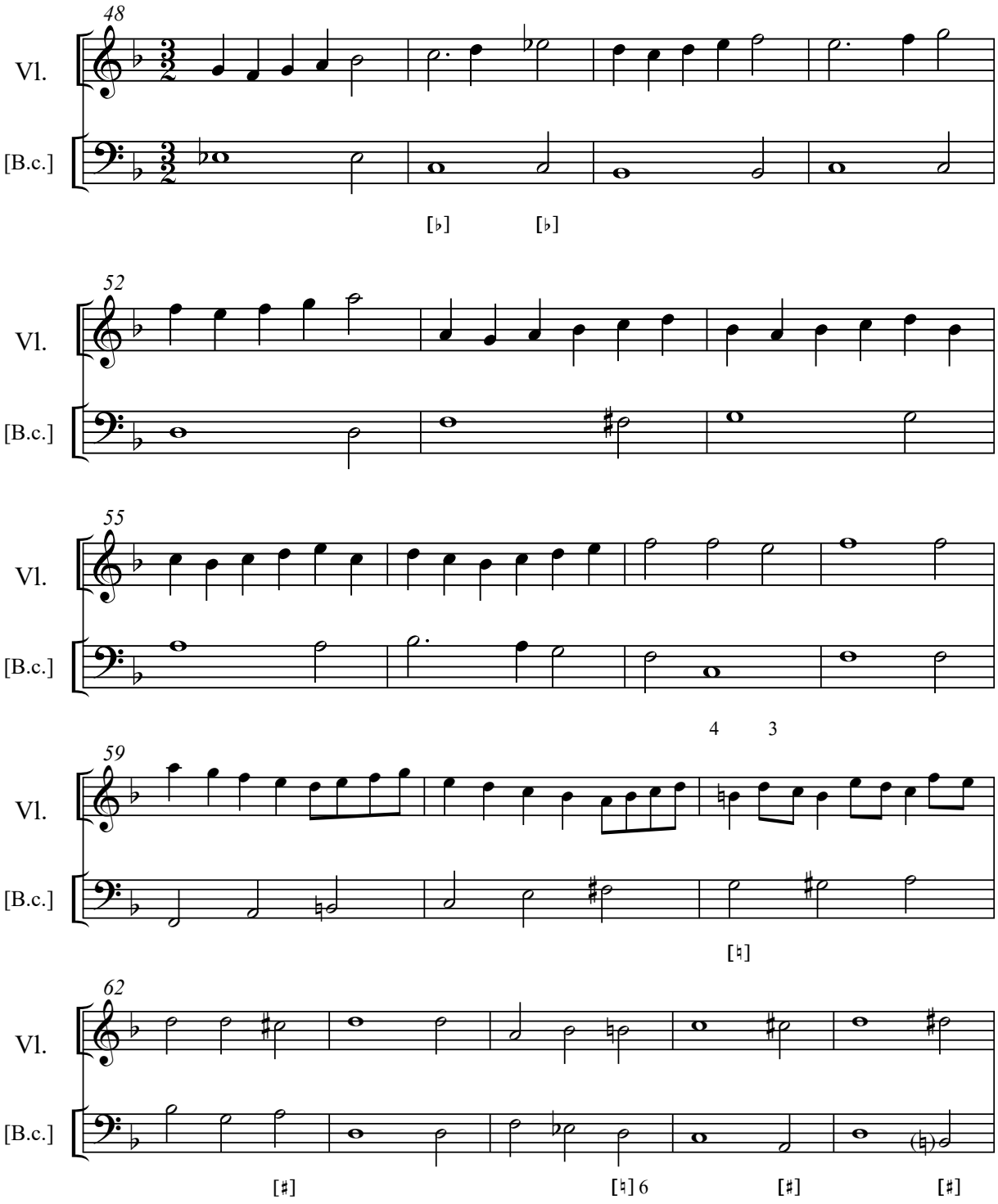
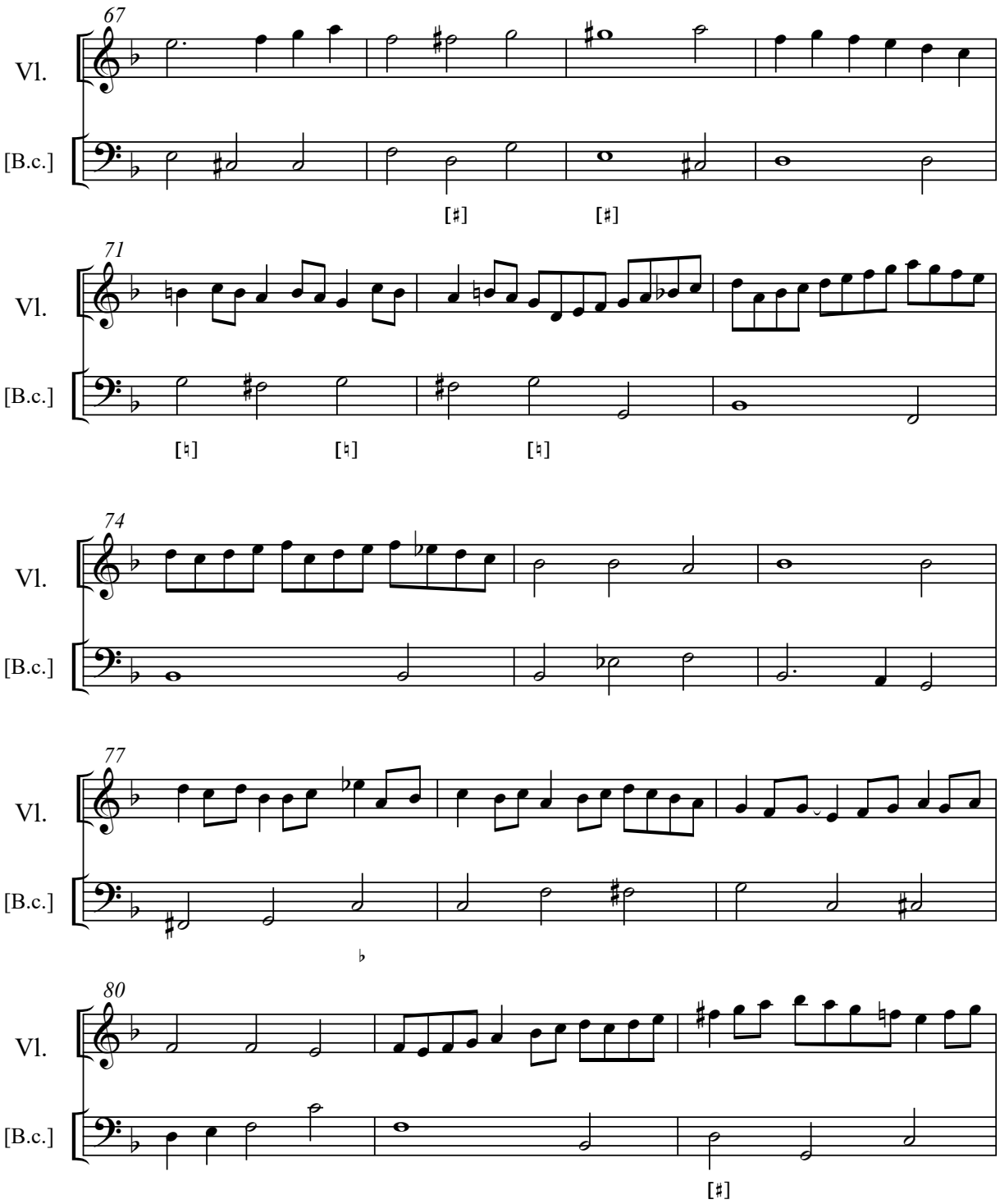
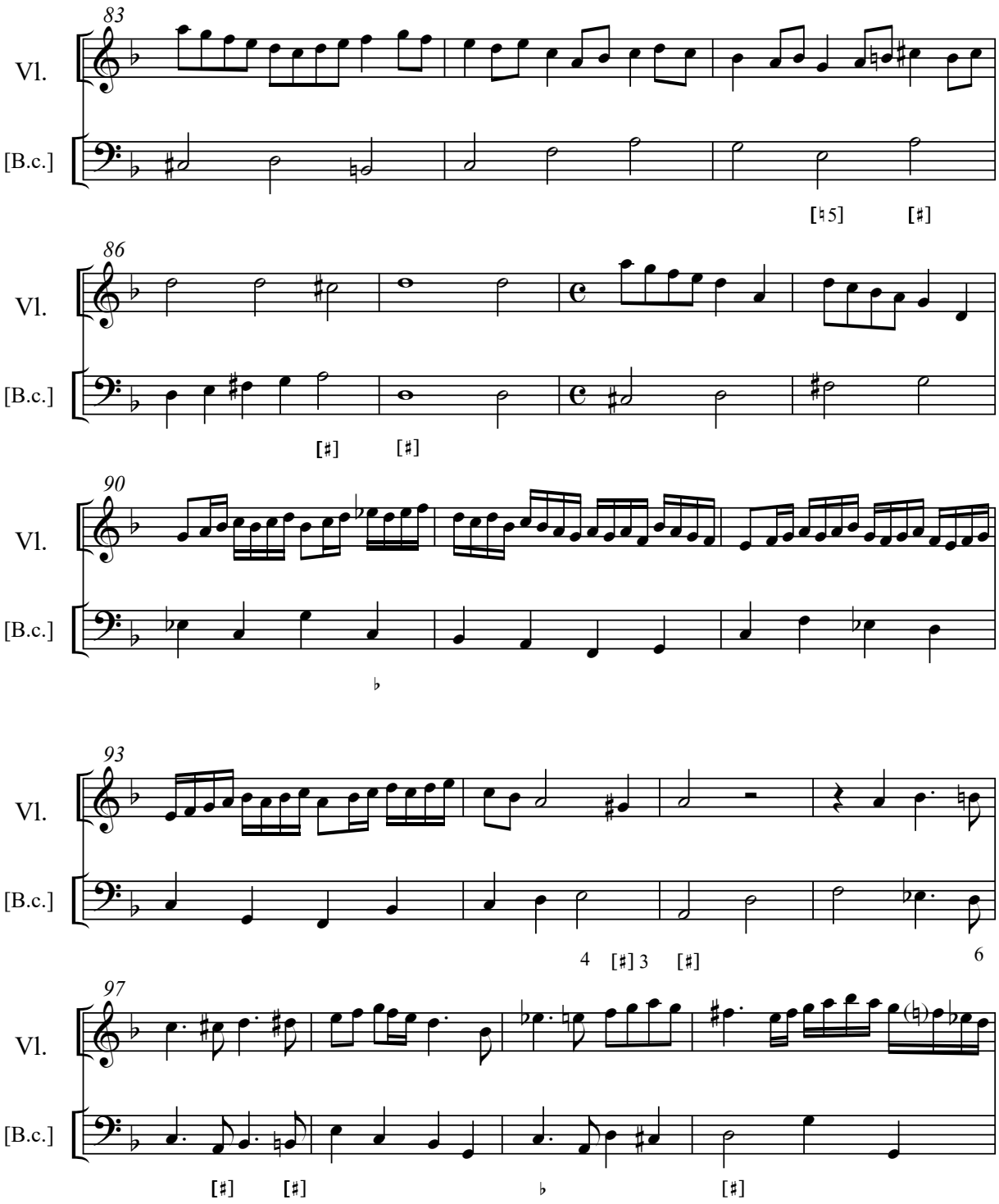
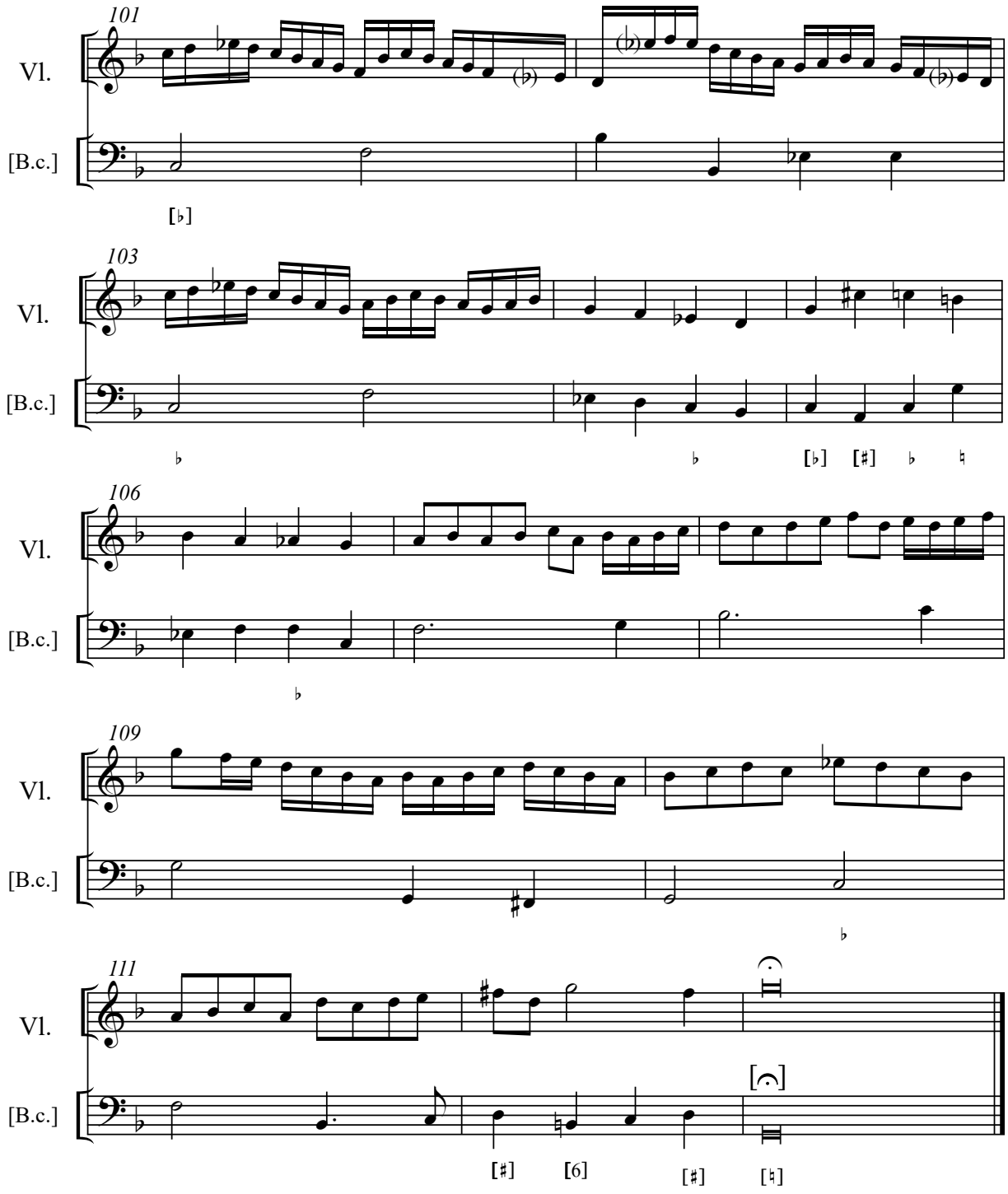

15
t.
t.
Vl.
[B.c.]
[♯]
[♯]
19
Vl.
[B.c.]
[♮]
[♯]
[♮5]
22
Vl.
[B.c.]
[♮]
26
Vl.
[B.c.]
30
Vl.
[B.c.]
[♯]
[♮]


33
Vl.
[B.c.]
[♮]
35
Vl.
[B.c.]
4 [♯] 3
38
Vl.
[B.c.]
♭ [♮]
42
Vl.
[B.c.]
♭
45
Vl.
[B.c.]
4 3


48
Vl.
[B.c.]
[♭] [♭]
52
Vl.
[B.c.]
55
Vl.
[B.c.]
4 3
59
Vl.
[B.c.]
[♮]
62
Vl.
[B.c.]
[♯] [♮] 6 [♯] [♯]


67
Vl.
[B.c.]
71
74
77
80


83
Vl.
[B.c.]
[♮5] [♯]
86
Vl.
[B.c.]
[♯] [♯]
90
Vl.
[B.c.]
♭
93
Vl.
[B.c.]
4 [♯] 3 [♯]
6
97
Vl.
[B.c.]
[♯] [♯]
♭
[♯]


101
Vl.
[B.c.]
[♭]
103
Vl.
[B.c.]
♭
♭
[♭] [♯] ♭ ♮
106
Vl.
[B.c.]
♭
109
Vl.
[B.c.]
♭
111
Vl.
[B.c.]
[𝄐]
[♯] [6] [♯] [♮]

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 ∧ 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.