

## Sonata quinta

**Giovanni Battista Vitali**  
Edited by Thomas D. Dunn

**Grave**

Violino I      Violino II      Organo

© Thomas D. Dunn 2018      4 3 9 8 4 3      # 7 6

This section contains three staves. The top staff is for Violino I, the middle for Violino II, and the bottom for Organo. The key signature is one sharp (G major). The tempo is marked "Grave". The music consists of eighth and sixteenth note patterns. The organ part provides harmonic support with sustained notes and simple chords.

Vl. I      Vl. II      Org.

9 [‡] [‡] 6 4 6 7 7 6 7 [‡] 6 [‡] 6 7 [‡] 5 6

Vl. I      Vl. II      Org.

4 2 6 7 6 #6 7 [‡] 5 6 7 4 2 6

This section contains three staves. The top staff is for Vl. I, the middle for Vl. II, and the bottom for Org. The key signature is one sharp (G major). The music continues with eighth and sixteenth note patterns. Measure numbers 5, 9, and 13 are indicated above the staves. The organ part continues to provide harmonic support.

13

Vl. I

Vl. II

Org.

7 6 7 6 6 [♯] 2 5 # 4 [♯] 3

Largo

17

Vl. I

Vl. II

Org.

[♯] 4 3 7 6 4 3 6 7 6

21

Vl. I

Vl. II

Org.

4 3 # 4 [♯] 3 5 6 7 6 [♯] 5 4 3 7 6

25

Vl. I      Vl. II      Org.

4 3      7 [♯]6      [♯]4 3      ♡ 4 [♯]3      7      7      4 3

29

Vl. I      Vl. II      Org.

7 6      7 6      7 6      4 3      ♡      7      7 [♯]4      # 4 [♯]3

33

Vl. I      Vl. II      Org.

#      4 3      7 6      4 3      7 6      6      4 3

37

Vl. I      Vl. II      Org.

$\#$        $\#$        $\#$        $\#$        $\#$        $\#$        $\#$        $\#$

41

Vl. I      Vl. II      Org.

$\#$        $\#$        $\#$        $\#$        $\#$        $\#$

45

Vl. I      Vl. II      Org.

$5 \ 6 \ 7 \ 6 \ 7 \ 6 \ 7 \ 6 \ 7 \ 6 \ 7 \ 6 \ 7 \ 6 \ 7 \ [\#] 6 \ \# \ 6 \ 7 \ 6 \ 4 \ \# 3$

Grave

49

Vl. I

Vl. II

Org.

6 [♯]      ♯      ♯      ♯ [♯]      6

53

Vl. I

Vl. II

Org.

7 6      4 #3      #6 7 5 4 3      6 [♯]      ♯

57

Vl. I

Vl. II

Org.

#6 7 5 [♯5] 4 3      5 6 5 6 5 6 [♯4] 7 7 5 4 [♯]

61

Vl. I  
Vl. II  
Org.

6 5 6 5 9 8 6 7 6 4 [♯] 3 6

65

Vl. I  
Vl. II  
Org.

6 ♯ 6 6 5 4 [♯] 3 6 7 6 7 ♯ 6

69

Vl. I  
Vl. II  
Org.

6 7 5 4 [♯] 3 5 6 6 6 ♯ 7 5 4 [♯] 3

73

Vl. I      Vl. II      Org.

6    5    6    5    6    5 [♯2]    ♯    7    4    [♯] 3    [♯3]

Allegro

77

Vl. I      Vl. II      Org.

6    5    ♯6    6    5    6

81

Vl. I      Vl. II      Org.

6                 4    3

85

Vl. I  
Vl. II  
Org.

6 5 #6 6 5 #6 # 5

89

Vl. I  
Vl. II  
Org.

# 6 [##] 4 [##] 3

93

Vl. I  
Vl. II  
Org.

6 # 6 3 5 #6 # #6

Musical score for strings and organ, page 10, measures 97-100. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The key signature is one sharp (F# major). Measure 97: Violin I plays eighth-note pairs (B, D#) and (G, B); Violin II plays eighth-note pairs (D, F#) and (A, C#); Organ plays eighth-note pairs (E, G) and (C, E). Measure 98: Violin I plays eighth-note pairs (B, D#) and (G, B); Violin II plays eighth-note pairs (D, F#) and (A, C#); Organ plays eighth-note pairs (E, G) and (C, E). Measure 99: Violin I plays eighth-note pairs (B, D#) and (G, B); Violin II plays eighth-note pairs (D, F#) and (A, C#); Organ plays eighth-note pairs (E, G) and (C, E). Measure 100: Violin I plays eighth-note pairs (B, D#) and (G, B); Violin II plays eighth-note pairs (D, F#) and (A, C#); Organ plays eighth-note pairs (E, G) and (C, E).

Musical score for strings and organ, page 101. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The key signature is one sharp (F# major). The time signature changes from common time to 6/8 at the end of the measure. The violins play eighth-note patterns, while the organ provides harmonic support with sustained notes and sixteenth-note chords.

Musical score for strings and organ, measure 105. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The key signature is one sharp (F# major). The music features eighth-note patterns for the violins and sustained notes with sixteenth-note grace patterns for the organ. Measure numbers 5, 6, and #6 are indicated below the staff.

109

Vl. I

Vl. II

Org.

6

6

113

Prestissimo

Vl. I

Vl. II

Org.

4 3

#6 #

117

Vl. I

Vl. II

Org.

# 7 7 7 7 7

6 [#] 6

121

Vl. I      Vl. II      Org.

7    6    6    5    #    [♯3]    #6    [♯5]

125

Vl. I      Vl. II      Org.

[♯5]    7    7    7    7    7    [♯]6    #    7

129

Vl. I      Vl. II      Org.

6    6    7    7    7    5    6    4    3

Musical score for G.B. Vitali's Sonata quinta, movement 5, measures 133-137. The score consists of three staves: Vl. I (Violin I), Vl. II (Violin II), and Org. (Organ). The key signature changes throughout the measure, indicated by the symbols below the staff.

Measure 133:

- Vl. I: Treble clef, 2/4 time, key of A major (two sharps).
- Vl. II: Treble clef, 2/4 time, key of A major (two sharps).
- Org.: Bass clef, 2/4 time, key of A major (two sharps).

Measure 134:

- Vl. I: Treble clef, 2/4 time, key of A major (two sharps).
- Vl. II: Treble clef, 2/4 time, key of A major (two sharps).
- Org.: Bass clef, 2/4 time, key of A major (two sharps).

Measure 135:

- Vl. I: Treble clef, 2/4 time, key of A major (two sharps).
- Vl. II: Treble clef, 2/4 time, key of A major (two sharps).
- Org.: Bass clef, 2/4 time, key of A major (two sharps).

Measure 136:

- Vl. I: Treble clef, 2/4 time, key of A major (two sharps).
- Vl. II: Treble clef, 2/4 time, key of A major (two sharps).
- Org.: Bass clef, 2/4 time, key of A major (two sharps).

Measure 137:

- Vl. I: Treble clef, 2/4 time, key of A major (two sharps).
- Vl. II: Treble clef, 2/4 time, key of A major (two sharps).
- Org.: Bass clef, 2/4 time, key of A major (two sharps).

Key signatures below the staff:

- Measure 133:  $\sharp\sharp$
- Measure 134:  $\sharp$
- Measure 135:  $\sharp$
- Measure 136:  $\sharp$
- Measure 137:  $\sharp\sharp$

## EDITORIAL REPORT

### Sources

A. *Sonate da chiesa a due violini consecrate al nome immortale della Sacra Cesarea Maesta del Sempre Augusto Leopoldo Primo Imperatore da Gio. Battista Vitali, bolognese, vice maestro di capella del Serenissimo Signor Duca di Modona, et accademico filaschise, et filarmonico. Opera nona. In Amsterdam per Ioanno Philippo Heus. 1684.*

3 partbooks: Violino primo (incomplete), Violino secondo, Bassus Continuus.

*GB – Lbl.*

RISM A/I V2167, Sartori II 1684g

B. *Sonate da chiesa a due violini del Sig. Gio. Battista Vitali bolognese. Vice maestro di capella del serenissimo Signor Duca di Modona, & accademico filaschise, e filarmonico. Opera nona. In Venetia 1684. Alla stampa del Gardano.*

*GB – DRc.*

3 partbooks: Violino primo, Violino secondo, Organo.

RISM A/I V2168, Sartori II 1684f.

C. *Sonate a 2 violini e organo di Gio. Battista Vitali. Op. 9<sup>a</sup>:*

3 partbooks in manuscript: Violino primo, Violino secondo, Organo.

*I-MOe (Mus. F. 1249). Unpaginated.*

### Editorial Remarks

The extant sources comprise two prints and one manuscript. The Amsterdam print bears a dedication to Leopold I, whereas the Gardano print has no dedicatee. In his dissertation John G. Suess states that “Either one of these [prints] may be the original printing, or both may be reprints since no printings are known from Bologna or Modena where all of Vitali’s other collections were originally published.”<sup>1</sup> The first violin partbook of the Amsterdam print is incomplete and contains only sonatas 1- 7 plus the first 27 measures of sonata 8.

## CRITICAL NOTES

A.: Violino primo (Vl. I), pp. 7-9; Violino secondo (Vl. II), pp. 7-9; Bassus continuus (Org.), pp. 7-9.

B.: Violino primo (Vl. I), pp. 20-23; Violino secondo (Vl. II), pp. 18-21; Organo (Org.), pp. 24-28.

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<sup>1</sup> John G. Suess, “Giovanni Battista Vitali and the Sonata da Chiesa”, (Ph.D. diss., Yale University, 1962), I, p. 247.

C.: Violino primo (Vl. I), Violino secondo (Vl. II), Violoncello (Vc.), Organo (Org.). C is illegible for much of this sonata due to ink stains.

M. 5, Vl. II: no sharp on n. 2 in A.

M. 9 Org.: n. 1 figure is #7 in A.

M. 14 Org.: figure 2 is on beat 2 in A.

M. 18 All sources have “Largo” as a tempo marking. Either this is a misprint, perhaps from Vitali’s own manuscript, or the term has a wider meaning than commonly thought today. The melodic/rhythmic ideas in this section usually occur in fast tempi. Suess’ analysis of this section calls it “F” for fast.

M. 27 Vl. I: n. 4 has cautionary flat (=natural)

M. 50 illegible in C.

M. 53 Vl. I: nn. 3-4 appear to be eighths in C.

M. 59, Vl. I: n. 4 tie missing in A.

M. 71, Vl. I: C unclear b. 1 could consist of one quarter.

M. 73, Vl. II,: C unclear, n. 3 could be a d``.

M. 86, Vl. II n. 1 is d' in B.

M. 117 Org.: n. 1 has 7 over sharp figure in sources.

M. 121 Org.: figure on bb. 3 and 4 is 5 6 in A.

M. 137 Org. b. 3 sharp in figure missing in A.