

Sonata quinta

Giovanni Battista Vitali

Edited by Thomas D. Dunn

Grave

Violino I
Violino II
Organo

The first system of the score features three staves: Violino I (treble clef), Violino II (treble clef), and Organo (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a rest in the first measure, followed by a series of notes in the second and third measures. The Violino I part has a melodic line with some grace notes. The Violino II part has a more rhythmic line. The Organo part provides a harmonic accompaniment with a steady bass line.

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4 3 9 8 4 3 # 7 6

VI. I
VI. II
Org.

The second system of the score features three staves: Violino I (treble clef), Violino II (treble clef), and Organo (bass clef). The music continues from the first system. The Violino I part has a melodic line with some grace notes. The Violino II part has a more rhythmic line. The Organo part provides a harmonic accompaniment with a steady bass line.

VI. I
VI. II
Org.

The third system of the score features three staves: Violino I (treble clef), Violino II (treble clef), and Organo (bass clef). The music continues from the second system. The Violino I part has a melodic line with some grace notes. The Violino II part has a more rhythmic line. The Organo part provides a harmonic accompaniment with a steady bass line.

13

VI. I

VI. II

Org.

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

17

Largo

VI. I

VI. II

Org.

[#] 4 3 7 6 4 3 6 7 6

21

VI. I

VI. II

Org.

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

25

VI. I

VI. II

Org.

4 3 7 [#]6 [#]4 3 # 4 [#]3 7 7 4 3

29

VI. I

VI. II

Org.

7 6 7 6 7 6 4 3 # 7 7 ⁶ [#4] # 4 [#]3

33

VI. I

VI. II

Org.

4 3 7 6 4 3 7 6 6 4 3

37

VI. I

VI. II

Org.

7 # 6 [#4] # 6 7 6 #6 7 6 [#6] #

41

VI. I

VI. II

Org.

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

45

VI. I

VI. 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

VI. I

VI. II

Org.

6 [#] # # # [#] 6

53

VI. I

VI. II

Org.

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

57

VI. I

VI. II

Org.

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

61

VI. I

VI. II

Org.

6 5 6 / 5 6 / 9 8 6 / 7 6 / 4 [#] 3 / 6

65

VI. I

VI. II

Org.

6 # 6 / 6 / 4 [#] 3 / 6 / 7 6 / 7 # / 6

69

VI. I

VI. II

Org.

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

73

VI. I

VI. II

Org.

6 5 6 5 6 5 [#2] # 7/5 4 [#]3 [#]3

77 **Allegro**

VI. I

VI. II

Org.

6 5 #6 6 5 6 6

81

VI. I

VI. II

Org.

6 4 3

85

VI. I

VI. II

Org.

6 5 #6 6 5 #6 # 5

89

VI. I

VI. II

Org.

6 [#5] 4 [#] 3

93

VI. I

VI. II

Org.

6 ♮ 6 #3 5 #6 # # #6

97

VI. I

VI. II

Org.

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

101

VI. I

VI. II

Org.

6 6 5 #6

105

VI. I

VI. II

Org.

5 6 #6

109

VI. I

VI. II

Org.

6 6

113

Prestissimo

VI. I

VI. II

Org.

4 3 #6 #

117

VI. I

VI. II

Org.

7 7 7 7 7 7 6/5 [#] 6

121

VI. I

VI. II

Org.

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

125

VI. I

VI. II

Org.

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

129

VI. I

VI. II

Org.

6 6 7 7 5 6 4 3

133

VI. I

VI. II

Org.

#6 # # 7 7 7 7 [#6] #

137

VI. I

VI. II

Org.

7 7 7 7 7 7 # 7 4 [#]3 [#3]

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^a:*

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.”¹ 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 (VI. I), pp. 7-9; Violino secondo (VI. II), pp. 7-9; Bassus continuus (Org.), pp. 7-9.

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

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

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

M. 5, VI. 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. Sues’s analysis of this section calls it “F” for fast.

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

M. 50 illegible in C.

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

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

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

M. 73, VI. II: C unclear, n. 3 could be a d’.

M. 86, VI. 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.