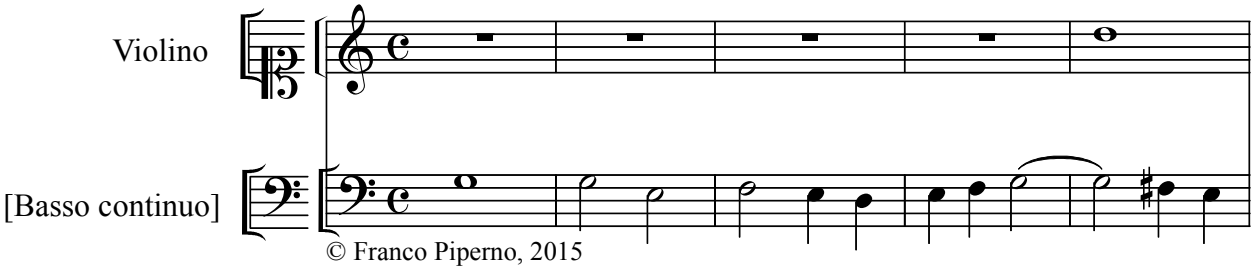
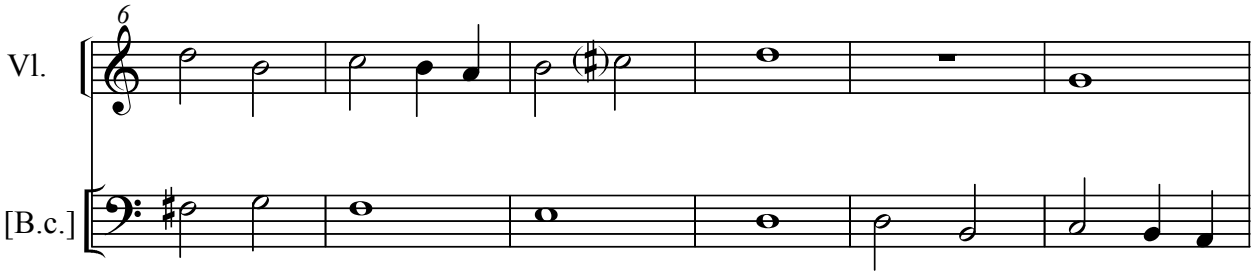
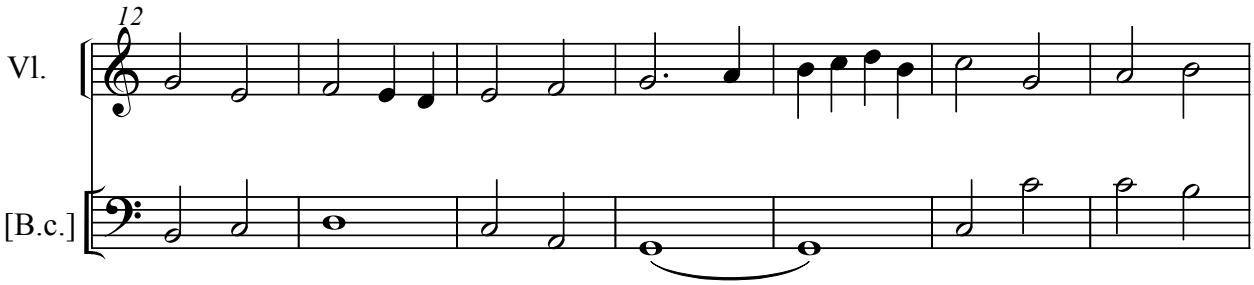
Sinfonia seconda per violino solo

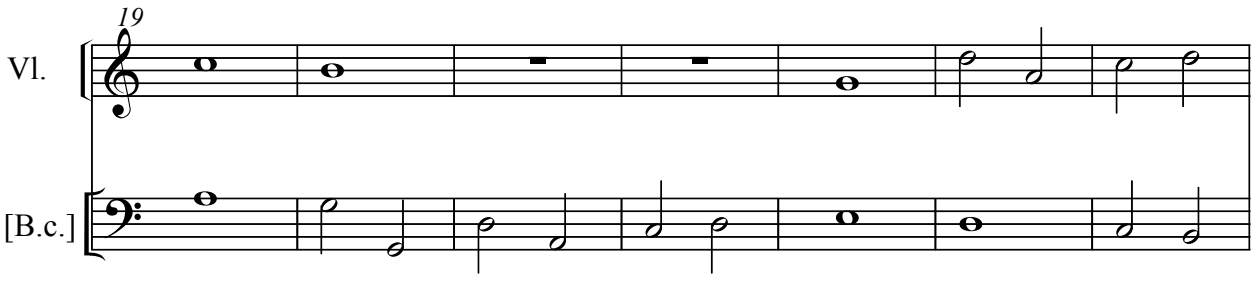
Anonymous (Joannes Amigonus?)
Edited by Franco Piperno

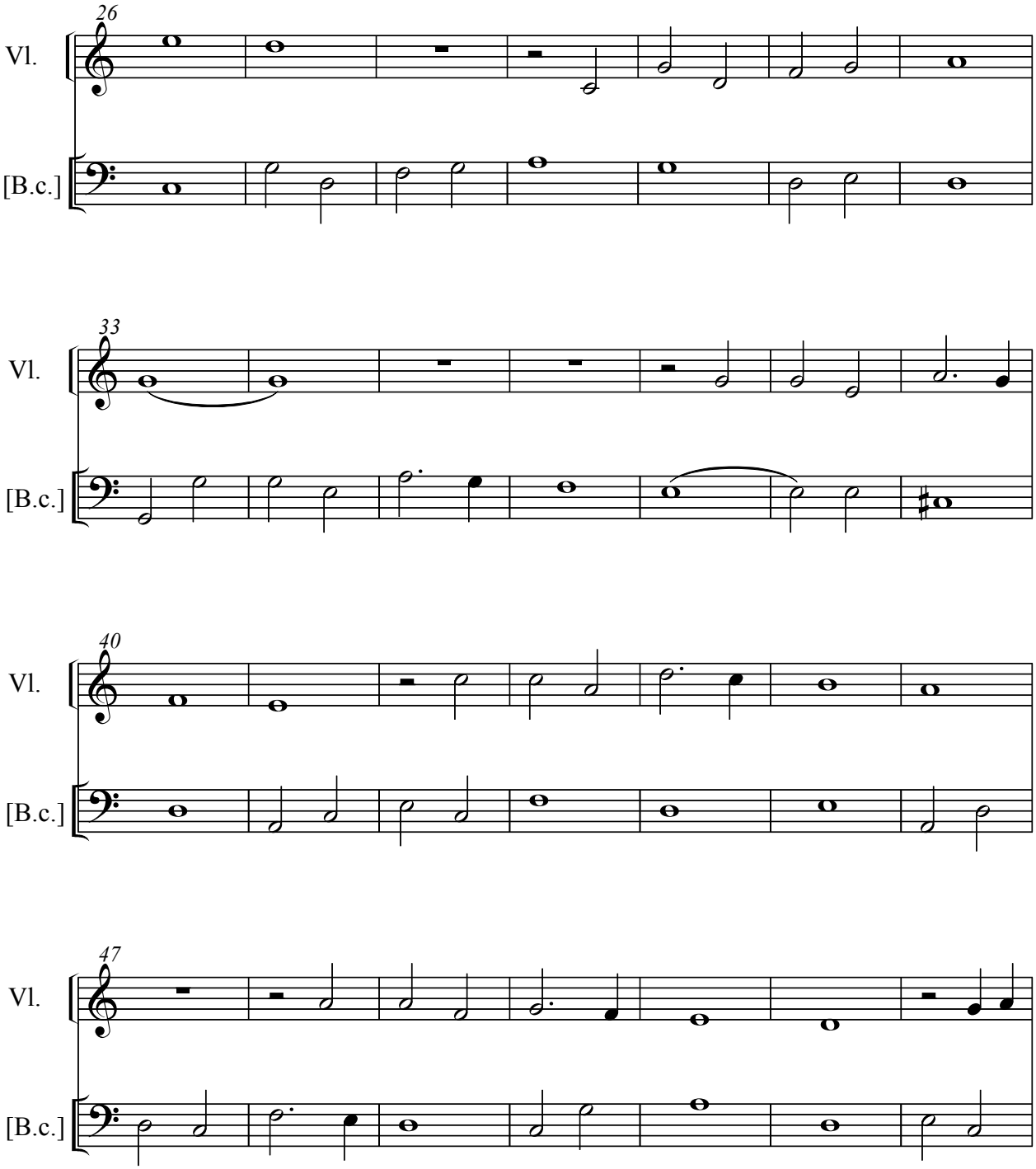


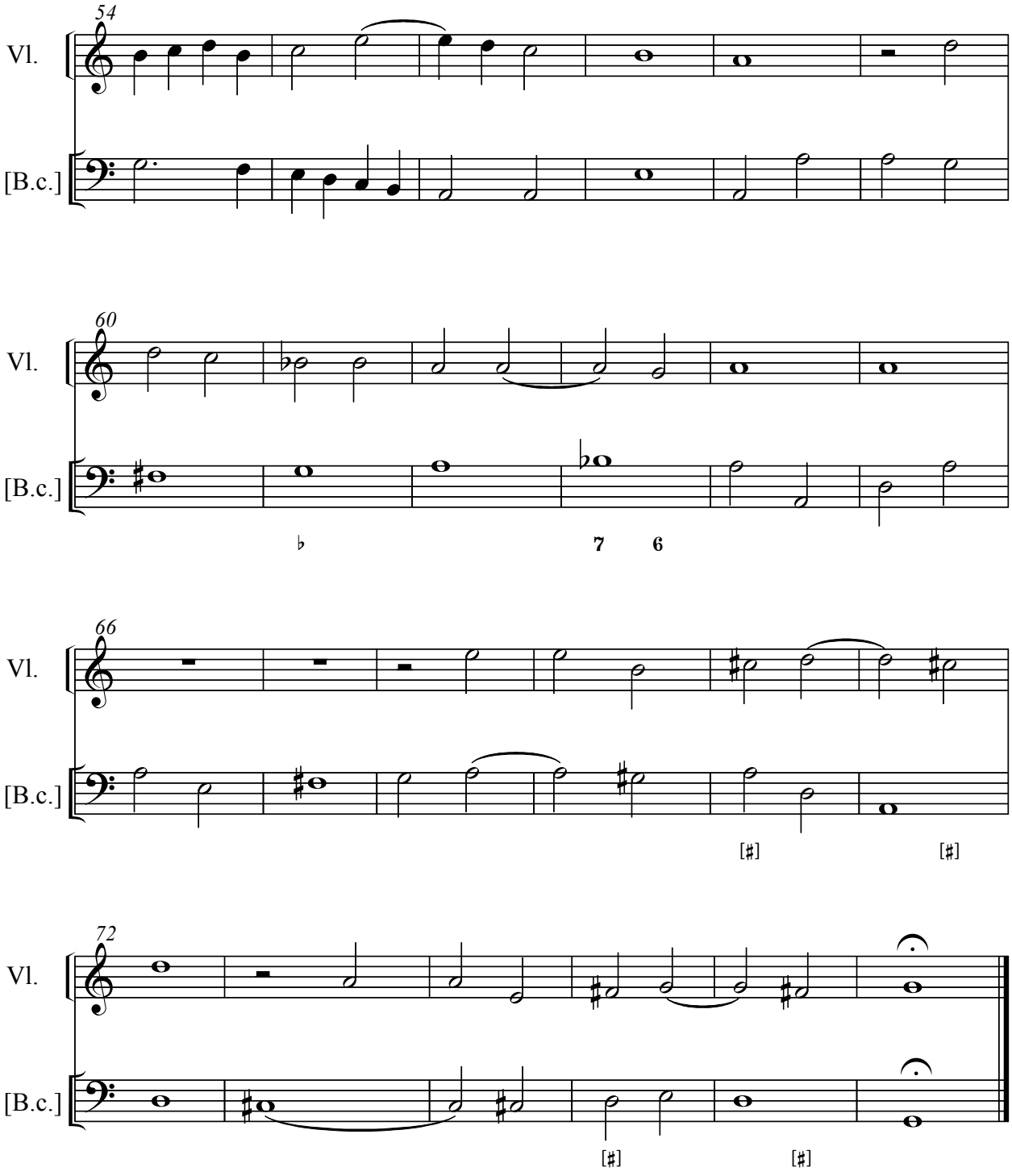
© Franco Piperno, 2015








26
Vl.
[B.c.]
33
Vl.
[B.c.]
40
Vl.
[B.c.]
47
Vl.
[B.c.]


54
Vl.
[B.c.]
60
Vl.
[B.c.]
7 6
66
Vl.
[B.c.]
[♯] [♯]
72
Vl.
[B.c.]
[♯] [♯]

EDITORIAL REPORT

Source
Spartitura generale, et particolare di diversi Motetti, et Madregali [sic]*, con altre Opere belle, et di molto studio. Joannes Amigonus Mantuanus scribebat Romae Anno Domini 1613.*
Ms in folio, foliation 1–161. Score format.
I-Bc, shelfmark Q.34

Editorial Remarks
The score has regular barlines, ruled from top to bottom of the page with the breve as measure unit.

On the empty systems between the first and second sinfonias text and music for two short two-part Marian litanies, "Sancta Maria, ora pro nobis", are inserted. The three sinfonias were perhaps intended to serve as instrumental introductions to the Marian litanies or to frame vocal performances of the short litanies: sinfonia (1) – litany – sinfonia (2) – litany – sinfonia (3).[1]

Performance Notes (*Jeffrey Kurtzman)*
Because of the constant imitation between the two parts of this piece, it may well be performed as a *bicinium*, i.e., as a two-part piece played by two string instruments, possibly adding occasional double stops in the lower instrument. However, if performers wish to treat the lower part as a basso continuo for harpsichord, organ, theorbo, guitar, harp, etc., the thin texture would suggest not adding another instrument doubling the bass line.

Even with the bass line played by a harmonic instrument, it is probably better not to play any harmonies above the bass when it is introducing a motive for imitation by itself. Such harmonies would tend to obscure the melodic line that will shortly be imitated by the solo violin. Only once the violin enters does it seem appropriate to add harmonies to the bass.

There are several cadences in the course of the piece that would typically conclude on a chord with a major third preceded by a chord requiring a sharped third. Examples are in measures 45–46, 51–52, 57–58, 64–65, 71–72, and 76–77. In the latter two instances the sharped third is provided by the violin's resolution of the suspension in measures 71 and 76. In order to make these resolutions effective, the basso continuo should play an open fifth at the beginning of the measure, establishing the dissonance for the suspension and allowing it to resolve in the violin alone. In measure 63, the figure 7 does not mean that the continuo player should necessarily play a seventh above the bass note; it merely advises the continuo player that there is a suspended seventh above the bass. The continuo player need only supply a third above the bass rather than a full triad, though a full triad is also possible.

Although most harmonies will be root position triads, first inversion chords are called for at the beginning of measures 6 and 12, the second note of measure 14, over both notes in measure 18, the second note in measure 25, measures 39 and 60, the second note in measure 69 and in measures 73–74. Other places where there is an *e* in the bass are ambiguous: in measure 23 the *e* could support a root position triad or a first inversion chord. The same is true in measures 31, 37, the first note in measures 42 and 53, and the second note of measure 75. Which chord to choose is

1. Instrumental introductions are also known from Valerio Bona's *Otto ordini di letanie della Madonna* (Venice, 1619; Sartori I, 1619f), here the "ordines" of the much longer Litany of Loreto are introduced either by a canzona, a sinfonia or a fantasia.

at the discretion of the player, although the personal taste of this editor tends to prefer the major chord in first inversion.

In measure 8, a *musica ficta* sharp is required on the second note since the vertical interval of a sixth is expanding to the octave. In measure 62, a third above the bass is much better when sharped in anticipation of the Phrygian cadence in measures 63–64.

CRITICAL NOTES

Source: fol. 67^{v}: Sinfonia seconda. One of three *Sinfonie per Violino solo.*