

Sinfonia prima per violino solo

Anonymous (Joannes Amigonus?)

Edited by Franco Piperno

Violino

[Basso continuo]

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Detailed description: This block shows the first four measures of the piece. The Violino part is in treble clef with a common time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The Basso continuo part is in bass clef with a common time signature. It begins with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a half note G2. A slur covers the first six notes of the Basso continuo part.

5

VI.

[B.c.]

Detailed description: This block shows measures 5 through 8. The Violino part starts with a measure rest, followed by quarter notes G4, A4, B4, and C5. The next measure has a measure rest, followed by quarter notes B4, A4, and G4. The third measure has a measure rest, followed by quarter notes G4, A4, and B4. The fourth measure has a measure rest, followed by quarter notes A4, B4, and C5. The Basso continuo part starts with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The next measure has a quarter note B2, a quarter note A2, and a quarter note G2. The third measure has a quarter note F2, a quarter note E2, and a quarter note D2. The fourth measure has a quarter note C2, a quarter note B1, and a quarter note A1.

10

VI.

[B.c.]

[#]

Detailed description: This block shows measures 9 through 12. The Violino part starts with a measure rest, followed by quarter notes G4, A4, and B4. The next measure has a measure rest, followed by quarter notes A4, B4, and C5. The third measure has a measure rest, followed by quarter notes B4, A4, and G4. The fourth measure has a measure rest, followed by quarter notes G4, A4, and B4. The fifth measure has a measure rest, followed by a half note G4 with a sharp sign (#) above it. The Basso continuo part starts with a quarter note G2, a quarter note A2, and a quarter note B2. The next measure has a quarter note C3, a quarter note B2, and a quarter note A2. The third measure has a quarter note G2, a quarter note F2, and a quarter note E2. The fourth measure has a quarter note D2, a quarter note C2, and a quarter note B1. The fifth measure has a quarter note A1, a quarter note G1, and a quarter note F1.

VI. ¹⁶

[B.c.]

6 6 6

VI. ²²

[B.c.]

6 6 b

VI. ²⁸

[B.c.]

VI. ³³

[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)

The Basso Continuo in this piece may be played on any kind of harmonic instrument—a harpsichord, organ, theorbo, guitar, harp, etc. Because of the thin texture with a solo violin, it seems unlikely that the continuo line would have been additionally doubled by a bass string instrument. However, the composition could also be played simply by two string instruments, as mostly two-part counterpoint, utilizing the possibility of multiple stops on the lower instrument where the figuration calls for it (measures 16–17, 22).

In the early seventeenth century, continuo accompaniment in pieces for small ensembles was more often in three parts than four, but the form of continuo realization was quite flexible. What is effective on a harpsichord is not the same as what is effective on a theorbo or guitar. In some cases even two part harmony is sufficient in the bass. For example, in measures 10-13, the alternation between parts works well if the continuo player adds only a third above the bass and not a full triad. Another alternative would be to play thirds above the quarter notes and full triads on the half-note downbeats. In measure 14, the continuo player should probably play an open fifth, letting the suspension resonate before the violin resolves to the leading tone in the second half of the measure.

Under the mensuration c the continuo part will much of the time not require more than two chords per measure with the intervening quarter notes in the bass serving as passing tones between harmonies. In measures 6 and 8, however, the chord at the beginning of the measure may be replayed on the second note, and after striking the triad on the third note, the fifth note may be played with a third added. In measure 7, the final note should also likely have its own full triad.

Continuo figures are typically sparse in this period, and just because there are figures in measures 16–17 and 22 does not mean that first-inversion chords are not also appropriate elsewhere. Such chords are frequent on the bass notes E and B, especially B (as on other notes functioning as *mi* in the Guidonian solmisation system). Thus the second bass note (*b*) in measure 2 may support a first-inversion triad, or a simple third. The same is true for the *c-sharp* in measures 20 and 34. In measure 34, a first-inversion chord on the first note (*e*) is more likely than

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.

a root position triad, and this is even more true of the second note (*e*) in measure 36, as a continuation of the triad at the beginning of the measure and preparation for the final cadence in C.

CRITICAL NOTES

Source: fol. 67^v: Sinfonia prima. One of the three *Sinfonie per Violino solo*.