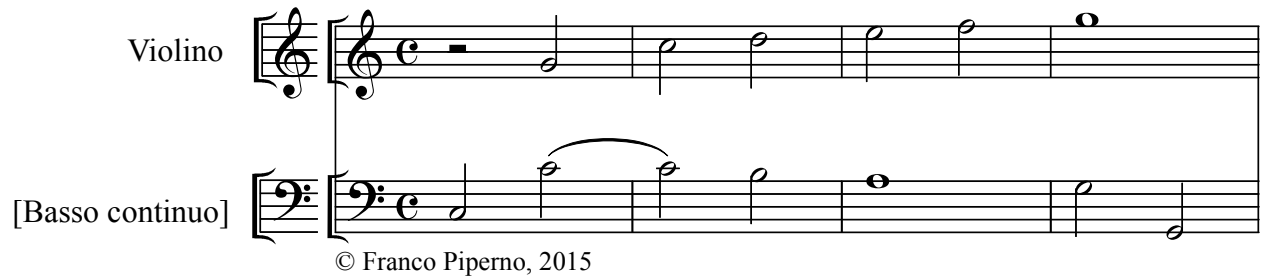
Sinfonia prima per violino solo

Anonymous (Joannes Amigonus?)

Edited by Franco Piperno



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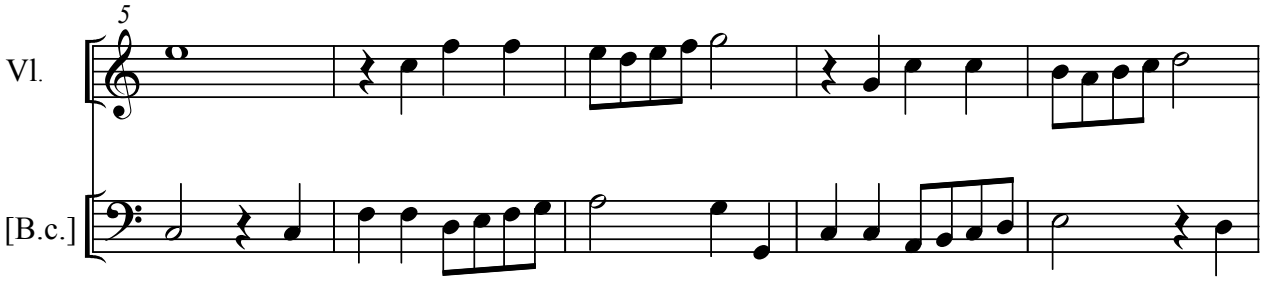

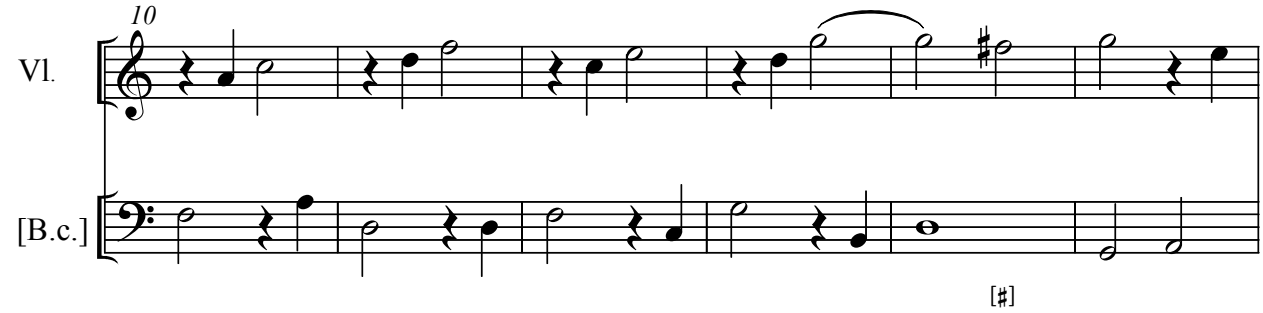

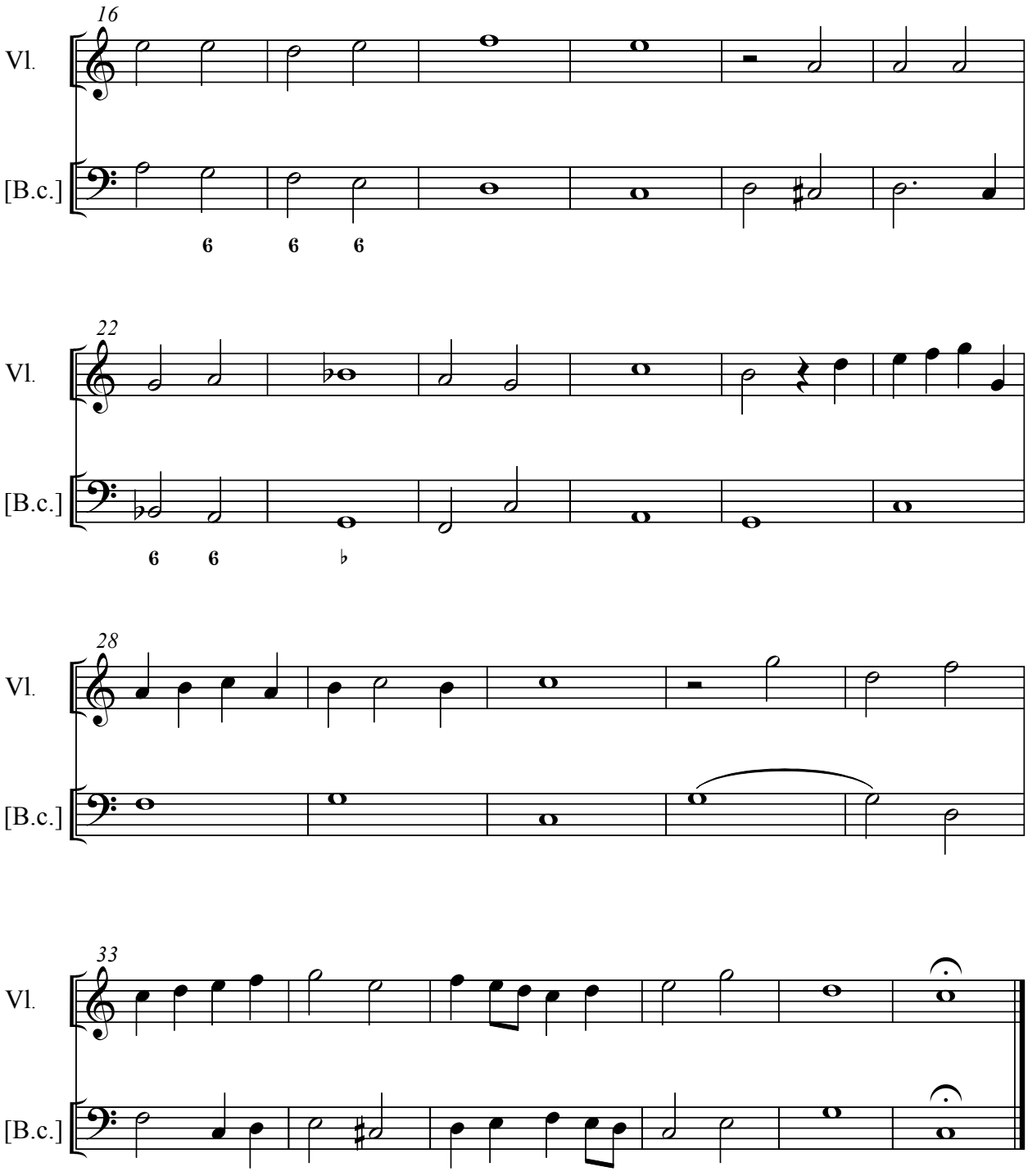
16
Vl.
[B.c.]
6 6 6
22
Vl.
[B.c.]
6 6 ♭
28
Vl.
[B.c.]
33
Vl.
[B.c.]

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)*
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 ○ 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.*