

giovannino

sonata in A minor

for

violone, gamba,

cello, or double bass

yorke edition

SONATA

for Violone

Edited by Rodney Slatford
Keyboard realisation by Colin Tilney

attrib. 'Giovannino'
(seventeenth century)

Adagio

4

8

Aria staccata e allegra

7

14

21

28

p

Staccato e arioso



Ballo Arioso e presto



6

8

11

13

p

1

2

tr

tr

Sarabanda staccata e Presto

3

6

9

12

p

'Giovannino del Violone' Sonatas in A minor and F major

Editor's Note.

Very little is known about the two sonatas which appear here in their original keys. They were placed in the library of the Music School in Oxford at the end of the seventeenth century in a form convenient for playing (i. e. unbound). The library was catalogued by Hake between 1850-5, and the sonatas were eventually bound in 1855 with other instrumental and vocal MSS of the same period, some of which are dated 1698.

The sonatas are both inscribed on the title page 'Sonata a Violone Solo. Col Basso per l'Organo, o Cembalo'. A third sonata bears the words 'Sonata a Violino e Violoncino . . . di Giovannino del Violone'. Giovannino (= Little, or Young John) must have been a performer, and although the third sonata has been copied by a different hand, it is conceivable that Giovannino is a connecting link between the three. He cannot, however, be assumed to be their author.

The Violone was a six-stringed instrument with frets, and there is evidence to suggest that the Contrabasso of the same period was similar but probably a little larger; the Violoncino (= Little Violone, or Violoncello) must have been smaller. The word 'Violone' was also used as a collective term embracing all members of the Viol family, which means that the sonatas might well have been written for a tenor or a bass Viol, and not necessarily a Violone as such. Indeed, when they are played on a Violone or Double Bass the continuo bass line must be played at a lower pitch than the solo instrument, to prevent inversion of the intended harmony. (The use of a Violone/Double Bass continuo or 16' organ tone would overcome this problem).

The editor has added no ornaments or embellishments to the solo part as it appears in the original MS. It is open to debate whether a Violone player, owing to the very nature of his instrument, would have used any but the simplest melodic decorations. Nevertheless the performer should acquaint himself thoroughly with those seventeenth century traditions that are known today (see Dart, Dolmetsch and Donnington).

Finally the editor would like to thank Francis Baines, who first brought the sonatas to light - also Colin Tilney and Margaret Crum for their help and advice.

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'GIOVANNINO DEL VIOLONE' Sonaten in A-Moll und F-Dur

Anmerkungen des Herausgebers

Über die beiden Sonaten, die in dieser Ausgabe in ihrer ursprünglichen Tonart stehen, ist recht wenig bekannt. Gegen Ende des siebzehnten Jahrhunderts wurden sie Bibliothek der Musikschule in Oxford übergeben, und zwar in einer zum abspielen praktischen Form (d. h. ungebunden). Zwischen 1850 und 1855 fertigte Hake einen Katalog der Bibliothek an, und die Sonaten wurden 1855, zusammen mit anderen Instrumental- und Gesangmanuskripten aus derselben Zeit (einige davon tragen das Datum 1698) gebunden.

Auf der Titelseite beider Sonaten stehen die folgenden Worte: 'Sonata a Violone Solo. Col Basso per l'Organo, o Cembalo'. Eine dritte Sonate ist folgendermassen bezeichnet: 'Sonata a Violino e Violoncino . . . di Giovannino del Violone'. Giovannino (der kleine oder junge Giovanni) muss ein Bassspieler gewesen sein, und obwohl die dritte Sonate von einer anderen Hand geschrieben ist, könnte Giovannino als das Bindeglied zwischen den drei Sonaten gelten. Andererseits kann er deshalb nicht als ihr Komponist angesehen werden.

Das Violone genannte Instrument hatte sechs Saiten und war mit Bündeln versehen.

Wahrscheinlich war der Kontrabass dieser Periode ähnlich gebaut, obgleich er vermutlich etwas grösser war. Das Violoncino (oder Violoncello, Diminutiv von Violone) muss kleiner gewesen sein. Die Bezeichnung 'Violone' wurde auch als Sammelbegriff für die gesamte Violonfamilie gebraucht, und das bedeutet, dass die Sonaten ebensogut für Tenor- oder Bassviolen, und nicht unbedingt nur für Violone gedacht sein mögen. Allerdings müsste, wenn sie auf Violone oder Kontrabass gespielt werden, der Bass der Continuostimme tiefer liegen als die Solostimme, um Umkehrungen der beabsichtigten Harmonien zu vermeiden. (Das Problem ist dadurch zu lösen, dass man die Continuostimme auf einem Violone/Kontrabass, oder auf der Orgel in einer 16-füssigen Stimme spielt).

Der Herausgeber hat der Solostimme, so wie sie im Originalmanuskript erscheint, keinerlei Verzierungen hinzugefügt. Es ist überhaupt fraglich, ob Violonespieler ihre Stimmen je mit mehr als den einfachsten melodischen Verzierungen versehen haben, weil die komplizierteren nicht dem Charakter ihres Instruments entsprechen. Trotzdem wird den ausführenden Musikern geraten, sich mit der Tradition der Aufführungspraxis im siebzehnten Jahrhundert, soweit sie uns heute bekannt ist, vertraut zu machen (vgl. Dart, Dolmetsch und Donnington).

Schliesslich möchte der Herausgeber Francis Baines, der die Sonaten wiederentdeckt hat, sowie Colin Tilney und Margaret Crum für Rat und Hilfe, seinen Dank aussprechen.

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Adagio

VIOLONE

CEMBALO

Musical notation for measures 1-3. The Violone part (bass clef) begins with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3. The Cembalo part (treble clef) has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. The Cembalo bass part (bass clef) has a half note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Fingerings 6 5 and 6 are indicated below the Cembalo bass part.

Musical notation for measures 4-6. Measure 4 includes a trill [tr] on G3 in the Violone part. The Cembalo treble part has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. The Cembalo bass part has a half note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Fingerings 5 6, #8, #, and 5 6# are indicated below the Cembalo bass part.

Musical notation for measures 7-9. Measure 7 includes a trill [tr] on G3 in the Violone part. The Cembalo treble part has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. The Cembalo bass part has a half note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Fingerings 5 6#, 6, b, #, and # are indicated below the Cembalo bass part.

Musical notation for measures 10-12. Measure 10 includes a trill *tr* on G3 in the Violone part. The Cembalo treble part has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. The Cembalo bass part has a half note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Fingerings 6, 6 5, and 4 3 are indicated below the Cembalo bass part.

Aria staccata e allegra

Measures 1-6 of the musical score. The bass line features a melodic line with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line with quarter and eighth notes. Measure numbers 6 and 5 are indicated below the piano part.

Measures 7-13 of the musical score. The bass line continues with a melodic line. The piano accompaniment includes chords and a bass line. Measure numbers 7 and 8 are indicated on the left margin, and measure numbers 6 and 5 are indicated below the piano part.

Measures 14-20 of the musical score. The bass line continues with a melodic line. The piano accompaniment includes chords and a bass line. Measure numbers 14 and 15 are indicated on the left margin, and measure numbers 6 and 5 are indicated below the piano part.

Measures 21-27 of the musical score. The bass line continues with a melodic line. The piano accompaniment includes chords and a bass line. Measure number 21 is indicated on the left margin, and a sharp sign (#) is placed below the piano part.

Measures 28-34 of the musical score. The bass line continues with a melodic line. The piano accompaniment includes chords and a bass line. Measure number 28 is indicated on the left margin, and the dynamic marking *p* (piano) is placed above and below the piano part.

Staccato e Arioso

Measures 1-3 of the piece. The score is in common time (C) and features a bass line with a trill in measure 3 and a piano accompaniment with chords and moving lines.

4

Measures 4-6. Measure 4 includes a trill in the bass line. Measure 5 includes a trill in the bass line. Measure 6 includes a trill in the bass line. Fingerings are indicated below the notes.

7

Measures 7-9. Measure 9 includes a trill in the bass line. The piano accompaniment continues with chords and moving lines.

10

Measures 10-12. The bass line continues with a trill in measure 12. The piano accompaniment features chords and moving lines.

13

Measures 13-15. Measure 15 includes a trill in the bass line. The piano accompaniment continues with chords and moving lines.

16

6 5

This system contains measures 16, 17, and 18. It features a complex texture with a dense bass line and a more active treble line. Measure numbers 6 and 5 are indicated at the bottom right.

19

4 3

This system contains measures 19, 20, and 21. It features a complex texture with a dense bass line and a more active treble line. Measure numbers 4 and 3 are indicated at the bottom right.

Ballo Arioso e presto

This system contains measures 22, 23, and 24. It features a complex texture with a dense bass line and a more active treble line.

4

This system contains measures 25, 26, and 27. It features a complex texture with a dense bass line and a more active treble line.

7

1 [tr] 2 [tr]

This system contains measures 28, 29, and 30. It features a complex texture with a dense bass line and a more active treble line. Measure numbers 1 and 2 are indicated above the first two measures, with a trill symbol [tr] above each.

9

12

Sarabanda

5

10