

Musikschätze der Vergangenheit  
Vokal- und Instrumentalmusik des 16. bis 18. Jahrhunderts

# Leonardo Leo

(1694—1744)

## Konzert

für 4 Violinen und Baß  
(Violoncello, Kontrabaß und  
Cembalo oder Orgel)

Herausgegeben

von

Walter Upmeyer

Partitur

zugleich Klavierstimme

Dazu erschienen die Stimmen:  
Violine I, II, III, IV und Violoncello/Baß



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# Vorwort

Lionardo Leo, Schüler des Alessandro Scarlatti und Lehrer von Tomelli und Piccini, gehört mit M. Scarlatti und Franc. Durante zu den Begründern und hervorragendsten Vertretern der Neapolitanischen Schule. Seinen Hauptruhm erlangte er durch seine dramatischen Werke, deren Zahl sich auf über 70 beläuft; er betätigte sich aber auch mit Erfolg auf dem Gebiete der Kirchen- und Instrumentalmusik.

Das vorliegende Konzert beruht auf einer Handschrift der Preussischen Staatsbibliothek und führt den Originaltitel: Concerto a quattro Violini obligati / per servizio di S. E. il Sig: Marchese del Vasto / del Sig: D: Lionardo Leo. Für die Erteilung der Druckgenehmigung gebührt der Preuss. Staatsbibliothek verbindlichster Dank.

Im ersten Satze treten die Soloviolenen durchweg paarweise auf, abgelöst durch das unisono des Tutti. Der Halbschluß auf der Dominante führt hinüber zu einer majestätischen Fuge ohne eingestreute Solostellen, während die konzertierenden Violinen im dritten und vierten Satze, in letzterem auch zu vieren, sonst wieder paarweise, auftreten.

Das Werk ist im Original gedacht für Orchester, in vier gleich stark besetzte Violinchöre geteilt mit der nötigen Anzahl von Violoncelli und Kontrabässen, nebst Cembalo oder Orgel. Es kann aber auch in kleiner Besetzung, erforderlichenfalls sogar in Einzelbesetzung ausgeführt werden, in diesem Falle allerdings unter Verzichtleistung auf die so charakteristischen Klangwirkungen in den Unterschieden zwischen Tutti, Soli und Solo. Bei solcher Einzelbesetzung sind auch Violoncello und Kontrabaß entbehrlich, niemals darf aber Cembalo oder Orgel fehlen.

Die Ausgabe ist originalgetreu. Hinzugefügt wurden die eingeklammerten Tempobezeichnungen und dynamischen Zeichen, eine Anzahl von Legatobögen und die Aussetzung des bezifferten Basses.

Zu beachten ist die Ausführung der mit Solo und Soli bezeichneten Stellen: Solo bedeutet stets 1 Einzelinstrument; Soli dagegen: an jedem Pulte nur 1 Spieler.

Die Aufführung dauert ungefähr 15 Minuten.

Hannover, im Juli 1932

Dr. Walter Upmeyer

# Concerto

## I

Leonardo Leo (1694-1744)  
herausgegeben von Walter Upmeyer

Maestoso (nicht schleppen)

Tutti

Violino 1

Violino 2

Violino 3

Violino 4

Maestoso (nicht schleppen)

Tutti

Baſſo  
Continuo

(Cembalo oder Orgel  
Violoncello u. Baß)

4 12 *Soli*  
*(p)* *Soli*  
*(p)* *p*  
*p*  
12 *Soli*  
*(p)*  
5 6

18  
*f* *p*  
*f* *p*  
18  
*p* *f*  
5 6 6 5 6 4 #

24 *Tutti* *f*  
*Tutti* *f*  
*f* *f*  
24 *Tutti* *f*  
6 (6) 5 6 4 # 6 4 6

30

Musical score for measures 30-36. The system consists of four staves. The first three staves are for individual instruments, and the fourth is for the piano. The key signature has two sharps (F# and C#). Measure 30 starts with a treble clef and a 3/4 time signature. The first three staves feature a melodic line with triplets and sixteenth notes. The piano part (bottom staff) provides harmonic support with chords and a bass line. Dynamics include *(p)* and *Soli*. A fermata is present over the final measure of this system.

37

Musical score for measures 37-41. The system consists of four staves. The first three staves are for individual instruments, and the fourth is for the piano. The key signature has two sharps. Measure 37 starts with a treble clef and a 7/8 time signature. The first three staves feature a melodic line with triplets and sixteenth notes. The piano part (bottom staff) provides harmonic support with chords and a bass line. Dynamics include *f* and *Tutti*. A fermata is present over the final measure of this system.

42

Musical score for measures 42-46. The system consists of four staves. The first three staves are for individual instruments, and the fourth is for the piano. The key signature has two sharps. Measure 42 starts with a treble clef and a 3/4 time signature. The first three staves feature a melodic line with triplets and sixteenth notes. The piano part (bottom staff) provides harmonic support with chords and a bass line. Dynamics include *(p)* and *Soli*. A fermata is present over the final measure of this system.

49 *Tutti* *f* *Solo* *(p)* *Solo* *(p)*

49 *Tutti* *f*

55 *f* *p* *Solo* *(p)* *Solo* *(p)* *f*

55 *Solo* *(p)*

62 *Tutti* *f* *Solo* *(p)* *Tutti* *f* *Sigue Fuga*

62 *Solo* *(p)* *Tutti* *f* *Sigue Fuga*

# fuga

2

7

(Allegro moderato)

*forte e spiccato continuo*

*forte e spiccato continuo*

*forte e spiccato continuo*

*forte e*

*forte e spiccato continuo*

This system contains the first five staves of the musical score. The top four staves are for individual instruments, and the bottom two are for the piano accompaniment. The tempo is marked '(Allegro moderato)' and the dynamics are 'forte e spiccato continuo'. The key signature has one sharp (F#) and the time signature is common time (C).

10

*spiccato continuo*

*ff*

*ff*

*f*

This system contains staves 6 through 11. It features a 'spiccato continuo' marking in the first staff and 'ff' (fortissimo) markings in the second, third, and fourth staves. A 'f' (forte) marking is present in the piano accompaniment. The system ends with a fingering sequence: 5, 4, 3, 6, 7.

21

*ff*

*ff*

2 4 6 5 2 4 6 5 2 3 6 6 6 6

This system contains staves 12 through 17. It features 'ff' (fortissimo) markings in the second, third, and fourth staves. The piano accompaniment includes a series of chords with fingering numbers: 2, 4, 6, 5, 2, 4, 6, 5, 2, 3, 6, 6, 6, 6. The system concludes with a sharp sign (#).

31

31

40

40

50

50



59

Musical score for measures 59-68, vocal line. The key signature is one sharp (F#). The melody consists of eighth and quarter notes with various phrasings and slurs. Dynamics include *f* and *ff*.

59

Piano accompaniment for measures 59-68. The right hand features chords and moving lines, while the left hand provides a bass line. Fingerings are indicated by numbers 1-5.

3 6 4 3 6 5 6 6 6 9 3 5 4 3 5 4 3

69

Musical score for measures 69-78, vocal line. The key signature is one sharp (F#). The melody continues with eighth and quarter notes. Dynamics include *ff*.

69

Piano accompaniment for measures 69-78. The right hand has chords, and the left hand has a bass line. Dynamics include *f*.

2 #4 6

79

Musical score for measures 79-88, vocal line. The key signature is one sharp (F#). The melody continues with eighth and quarter notes. Dynamics include *f*.

79

Piano accompaniment for measures 79-88. The right hand has chords, and the left hand has a bass line. Fingerings are indicated by numbers 1-5.

7 4 5 6 6 5 4 3

89

5 3 3(4) 5 2 5

99

7 45

110

#4 6 7 6 4 3 7 #6 2 6 7 6 3 5 6

120

*f*  
*ff*

130

5  
4  
3  
6  
7  
2  
6  
5

140

6  
9  
7  
6  
4  
7  
6  
9  
8  
7  
6  
4  
3

(Moderato)

#6

Soli

#6

Soli

#6

20

Solo (p)

Solo (p)

Solo p

$\frac{2}{5}$   $\frac{2}{5}$

27

poco f

poco f

Solo (p)

Solo (p)

poco f

Solo (p)

$\frac{2}{5}$   $\frac{2}{5}$

34

Tutti p

Tutti p

Tutti p

Tutti p

Solo (p)

Solo (p)

Tutti p

Solo (p)

$\frac{2}{5}$   $\frac{2}{5}$

41

Soli  
(p)  
Soli  
(p)  
Soli  
(p)  
5  
6

46

Tutti  
f  
Tutti  
f  
Tutti  
f  
Tutti  
f  
Soli  
(p)  
f  
Tutti

51

Soli  
(p)  
poco f  
poco f  
Soli  
(p)  
poco f  
5  
6  
5  
6

56

Tutti

56

Tutti

6 7

6 4

Allegro

Tutti

Soli

Allegro

Tutti

Soli

6 6

10

Tutti

10

6 7 #

18 *Soli* *Tutti*  
*Soli* *Tutti*  
*Soli* *Tutti*  
*Soli* *Tutti*  
18 *Tutti*  
6

27 *p* *f*  
*p* *f*  
*p* *f*  
27 *p* *f*  
47 6 6 4 # 47

36 *Soli*  
*f* *p* *f* *p* *f* *Soli*  
*f* *p* *f* *p* *f* *Soli*  
*f* *p* *f* *p* *f* *Soli*  
36 *Soli*  
*f* *p* *f* *p* *f* *Soli*  
6 6 6



47

Musical score for measures 47-54. The top system contains four staves with melodic lines, including sixteenth-note runs with '6' fingering. The bottom system contains two staves for piano accompaniment, mostly consisting of rests.

55

Tutti

*p*

*f*

Soli

*p*

*f*

55

Tutti

*pf*

*p*

*f*

Soli

*p*

Musical score for measures 55-62. The top system contains four staves with melodic lines, featuring 'Tutti' and 'Soli' markings and dynamic changes from piano (*p*) to forte (*f*). The bottom system contains two staves for piano accompaniment, with 'Tutti' and 'Soli' markings and dynamic changes from piano-forte (*pf*) to piano (*p*) to forte (*f*).

63

Soli

*p*

Soli

*p*

Soli

*p*

63

Musical score for measures 63-70. The top system contains four staves with melodic lines, featuring 'Soli' markings and dynamic changes from piano (*p*). The bottom system contains two staves for piano accompaniment, mostly consisting of rests.

73 *Tutti* *f* *p* *f* *p* *f* *p* *f* *Solo* (*p*)

82 *Solo* (*p*)

89 *Tutti* *f* *p* *f* *p* *f* *p* *f* *Soli* (*p*) *Soli* (*p*) *Soli* (*p*) *Soli* (*p*)

99 *Tutti* *f* *p* *f* *p* *Solo* *(p)*

108 *Solo* *(p)* *Tutti* *(f)* *Tutti* *(f)* *Tutti* *(f)* *Tutti* *(f)*

117 *p* *ff* *ff* *ff*