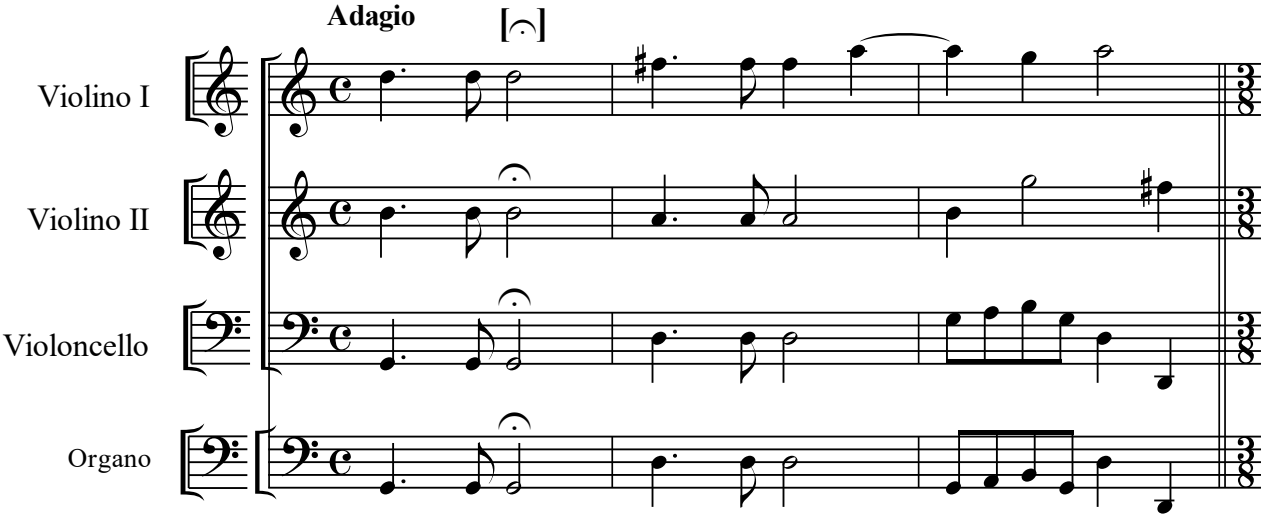
Sinfonia prima

Giovanni Bononcini

Edited by Thomas D. Dunn



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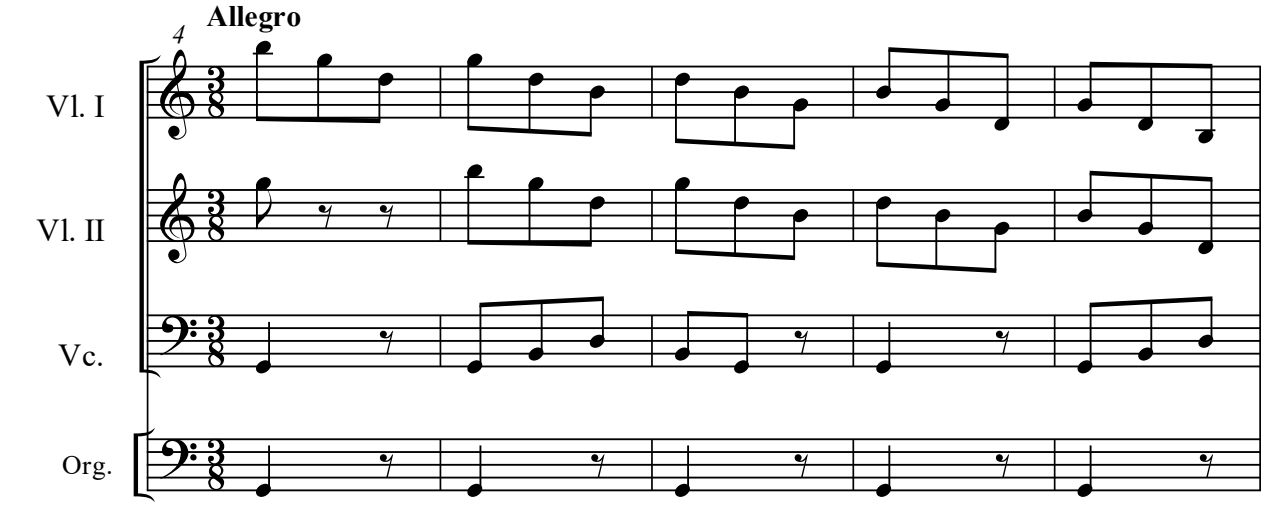
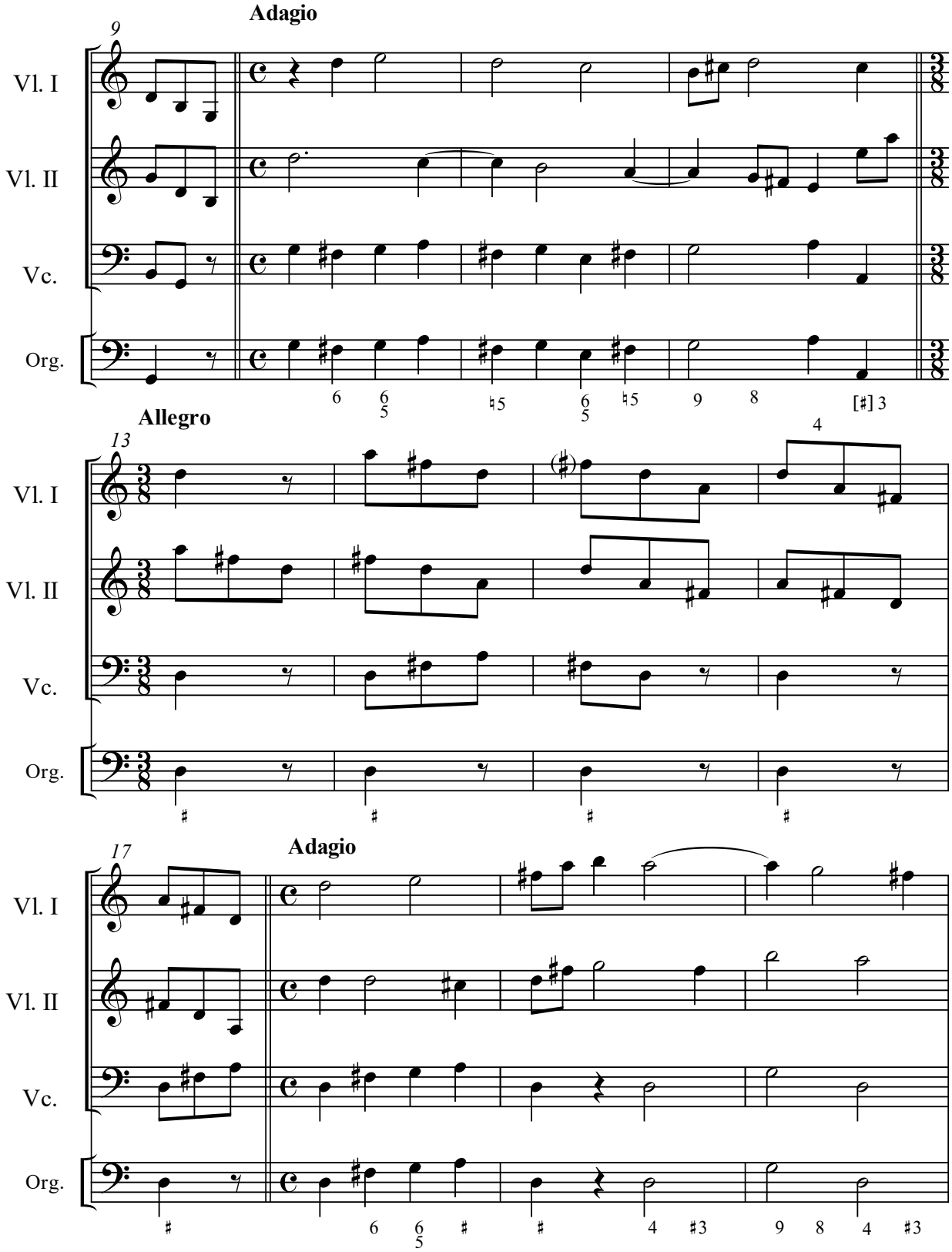
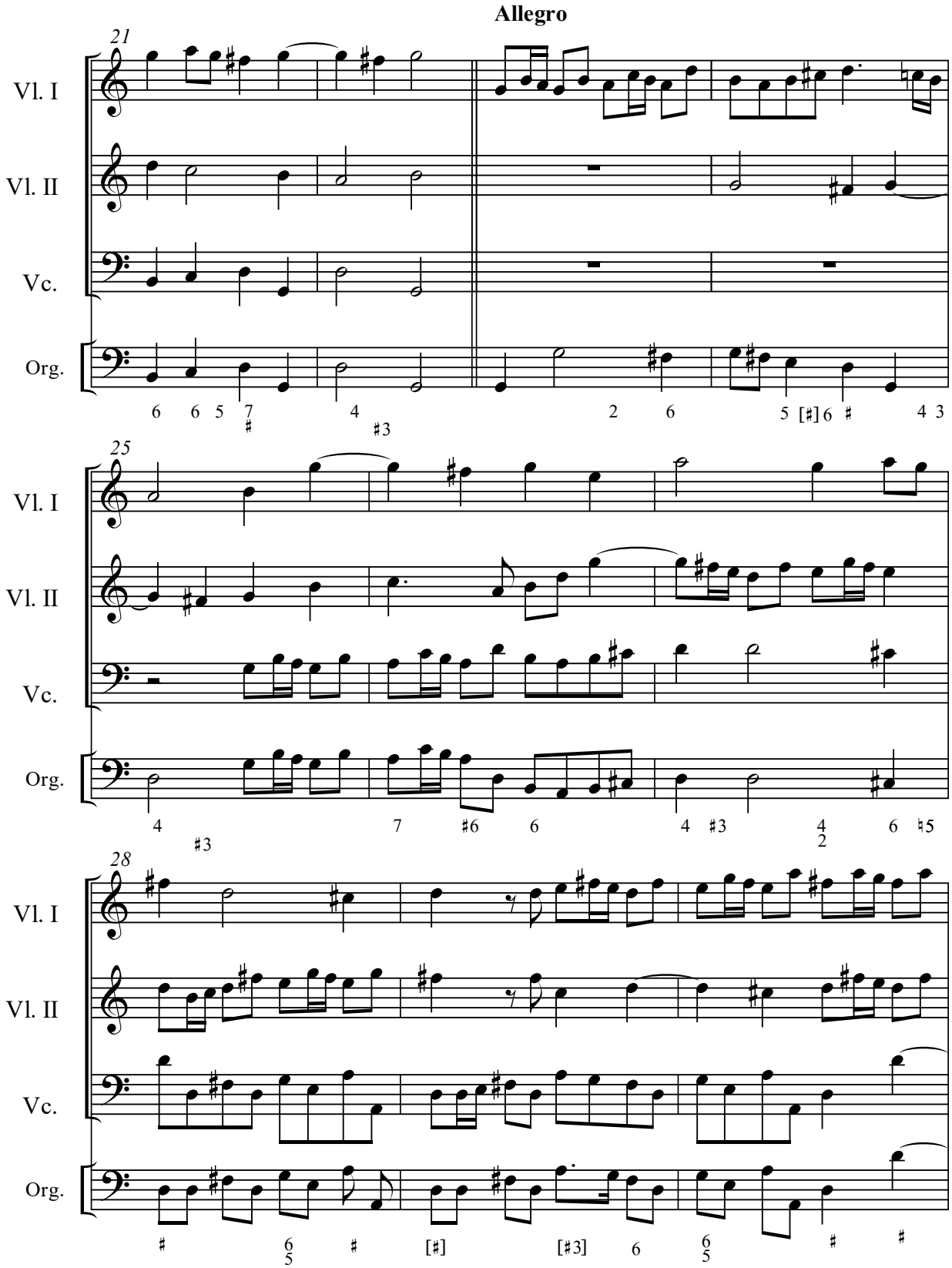
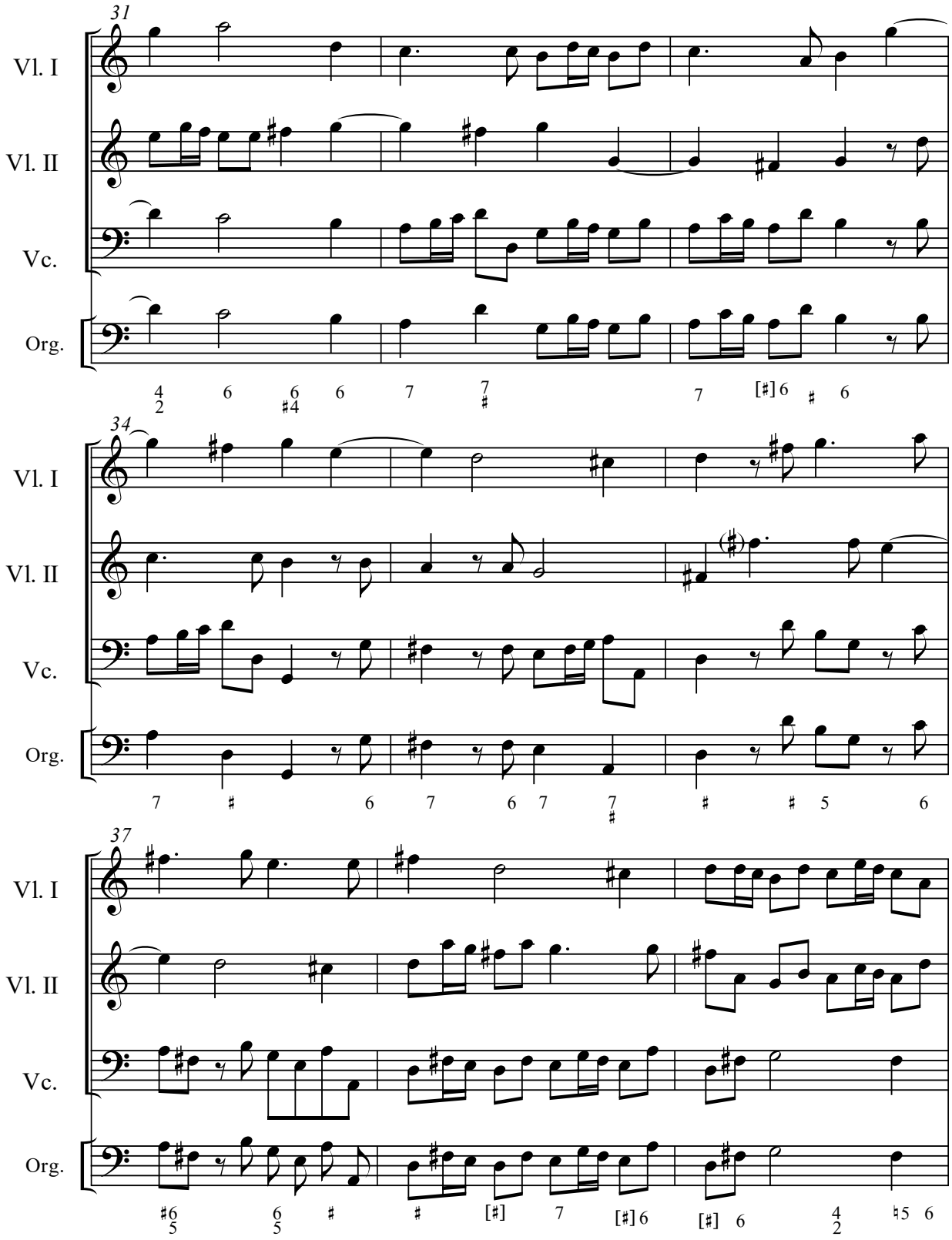
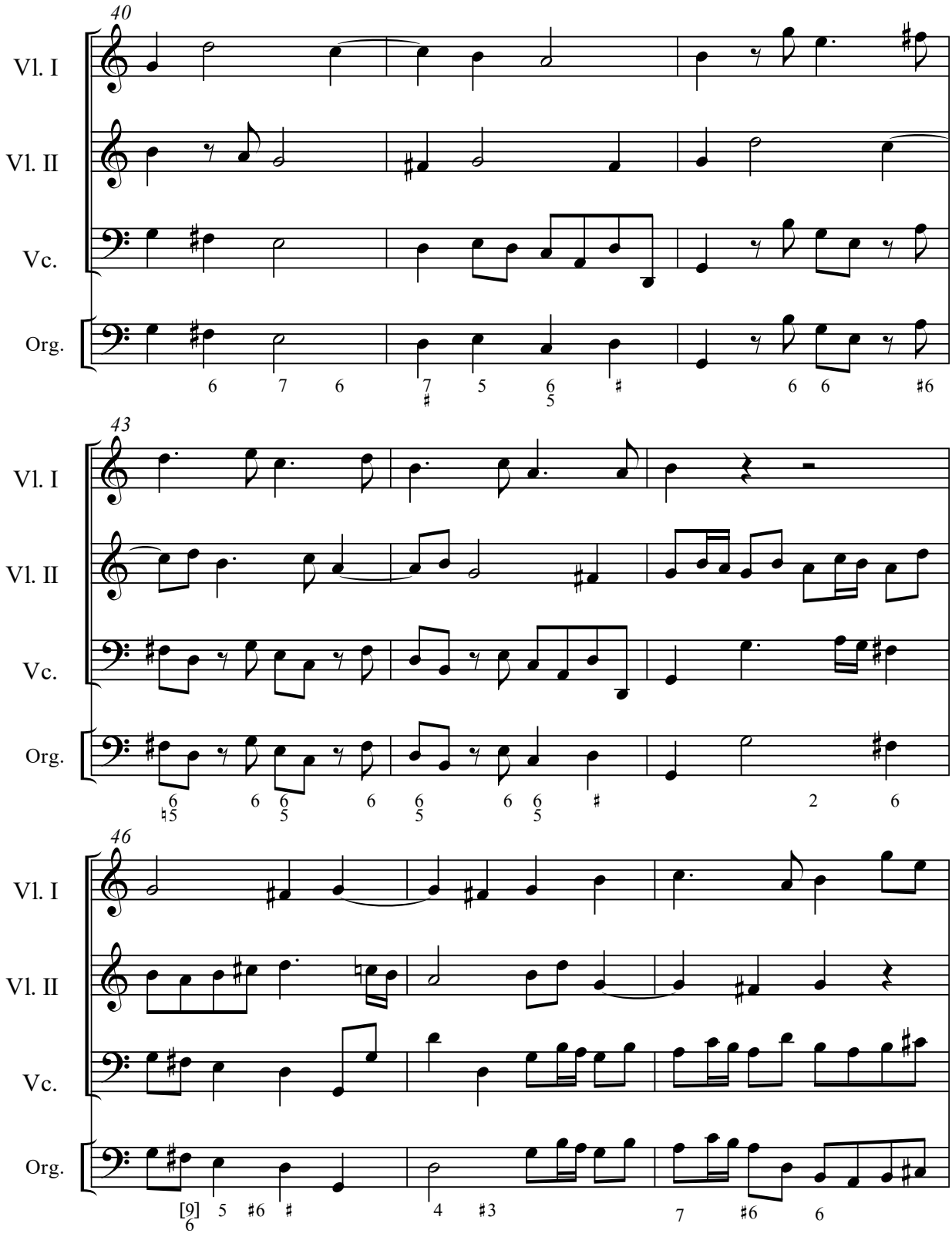
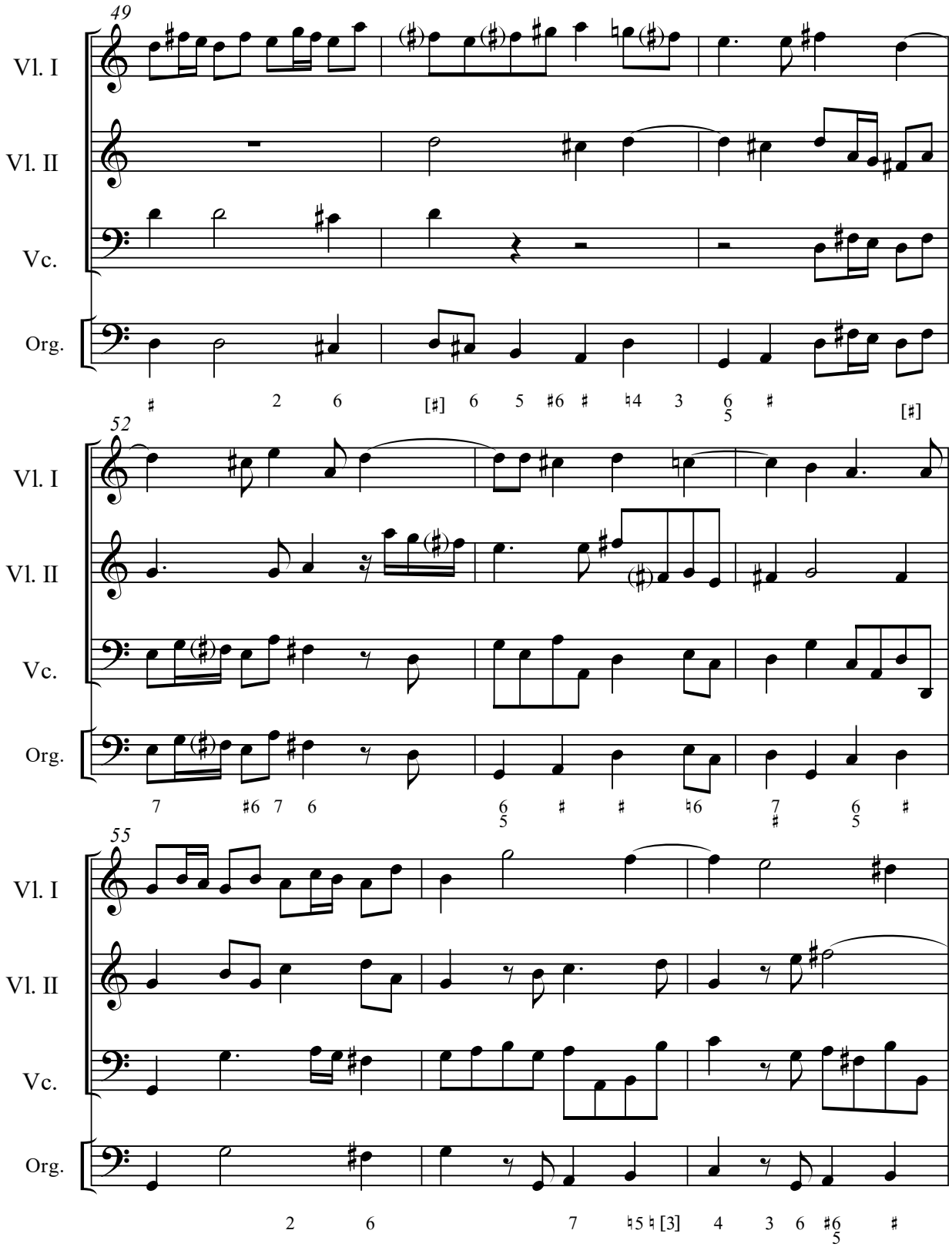


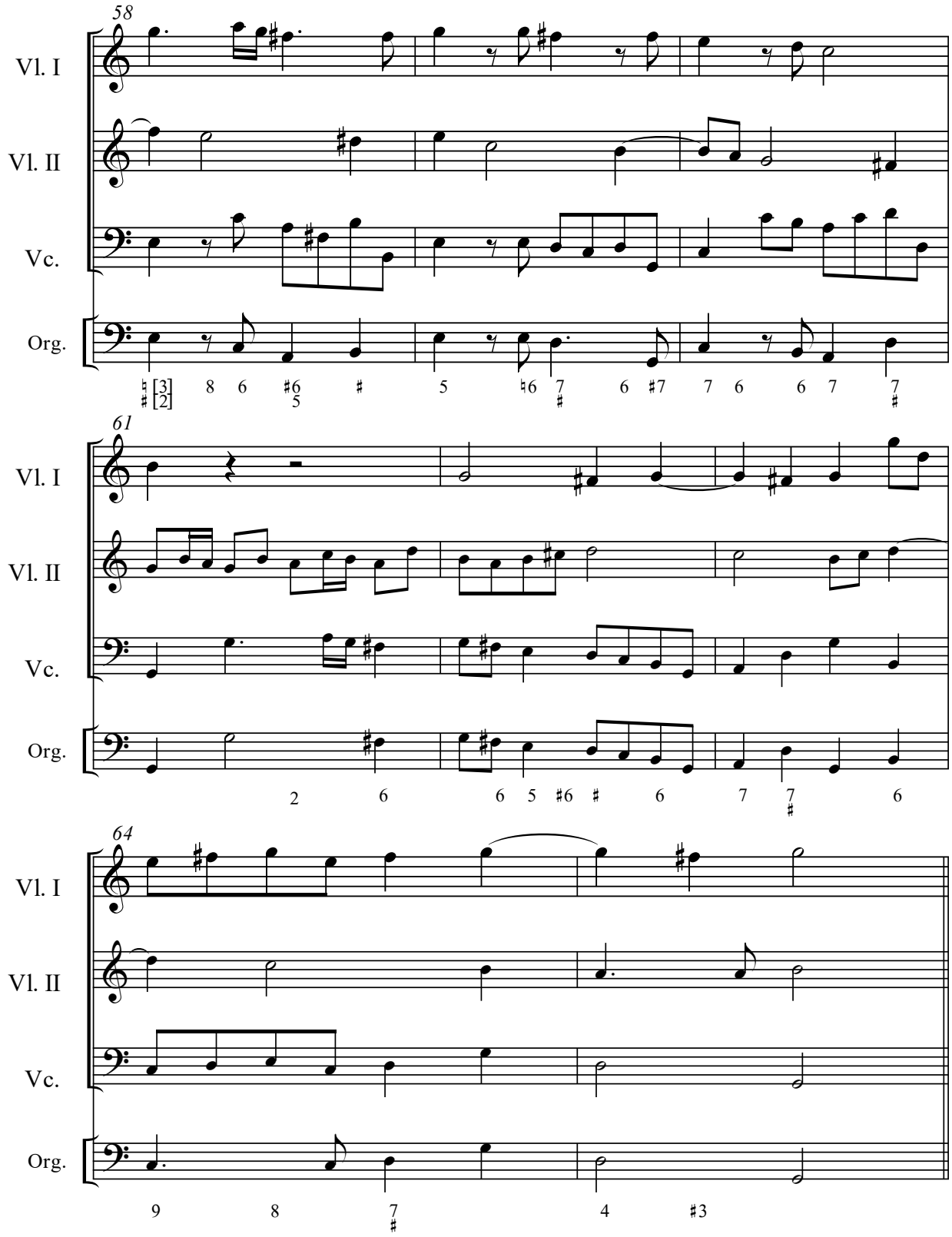

Adagio
9
Vl. I
Vl. II
Vc.
Org.
Allegro
13
Adagio
17

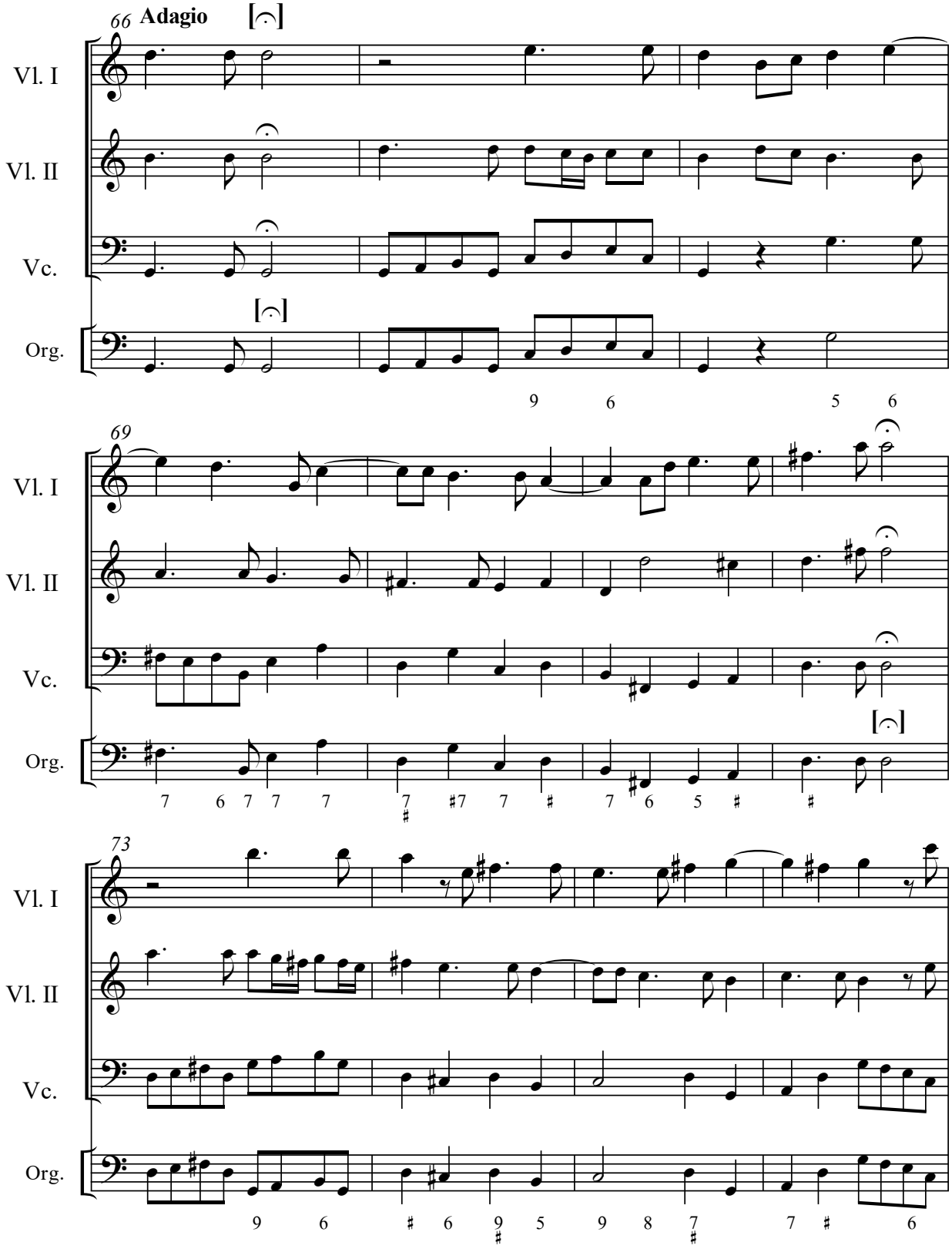

Allegro
21
Vl. I
Vl. II
Vc.
Org.
25
28

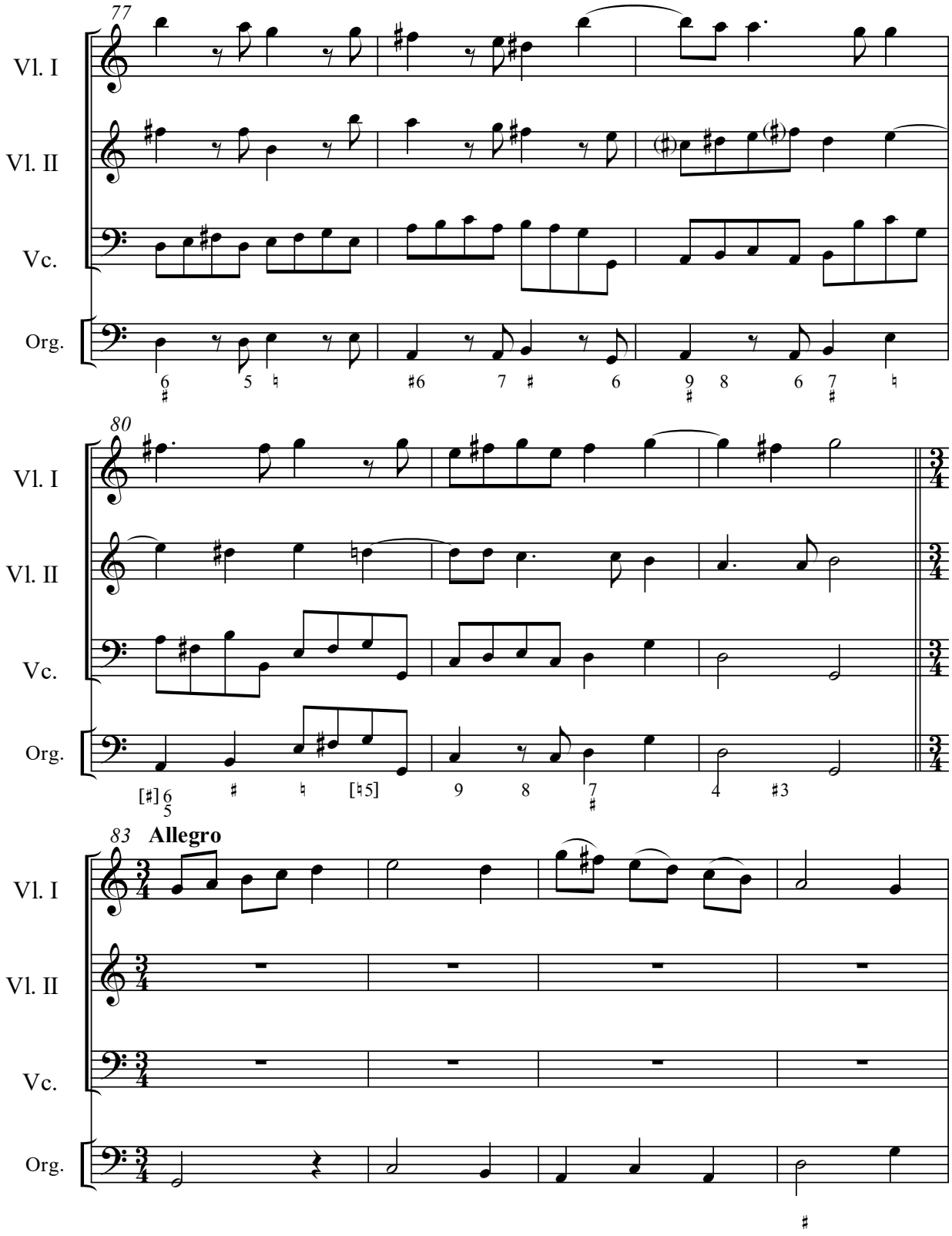

31
Vl. I
Vl. II
Vc.
Org.
34
37

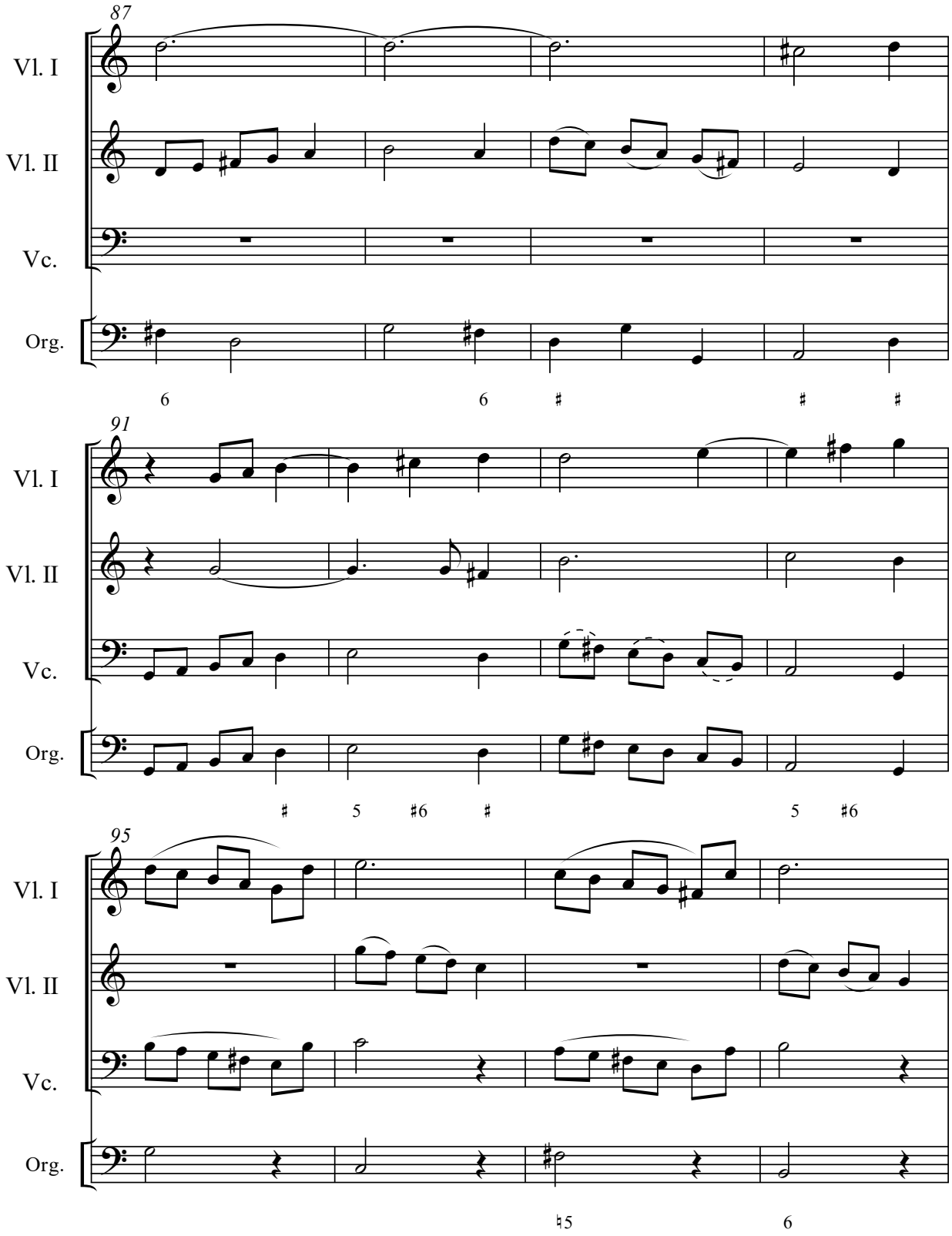

40
Vl. I
Vl. II
Vc.
Org.
43
46

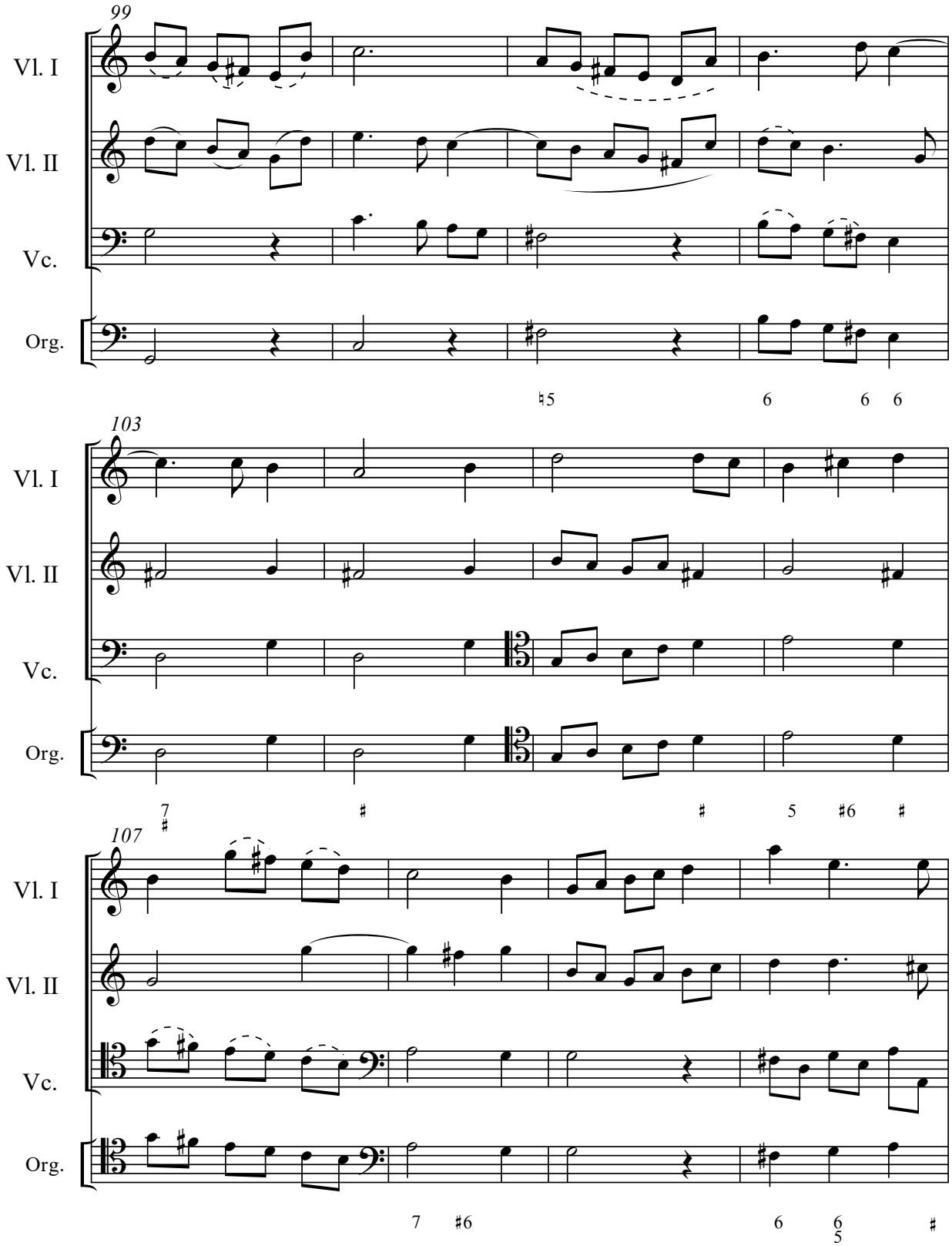

49
Vl. I
Vl. II
Vc.
Org.
52
55

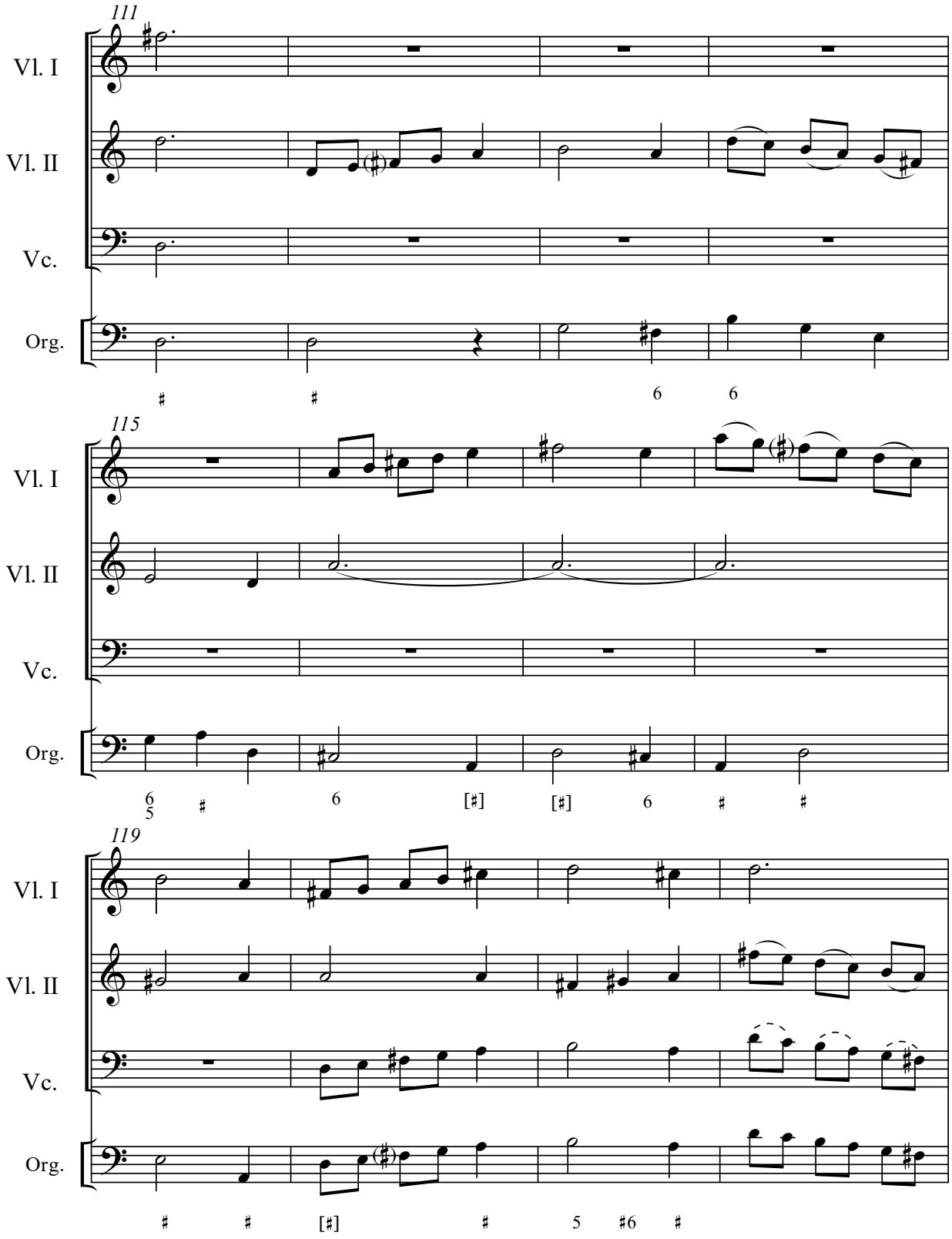

58
Vl. I
Vl. II
Vc.
Org.
61
64

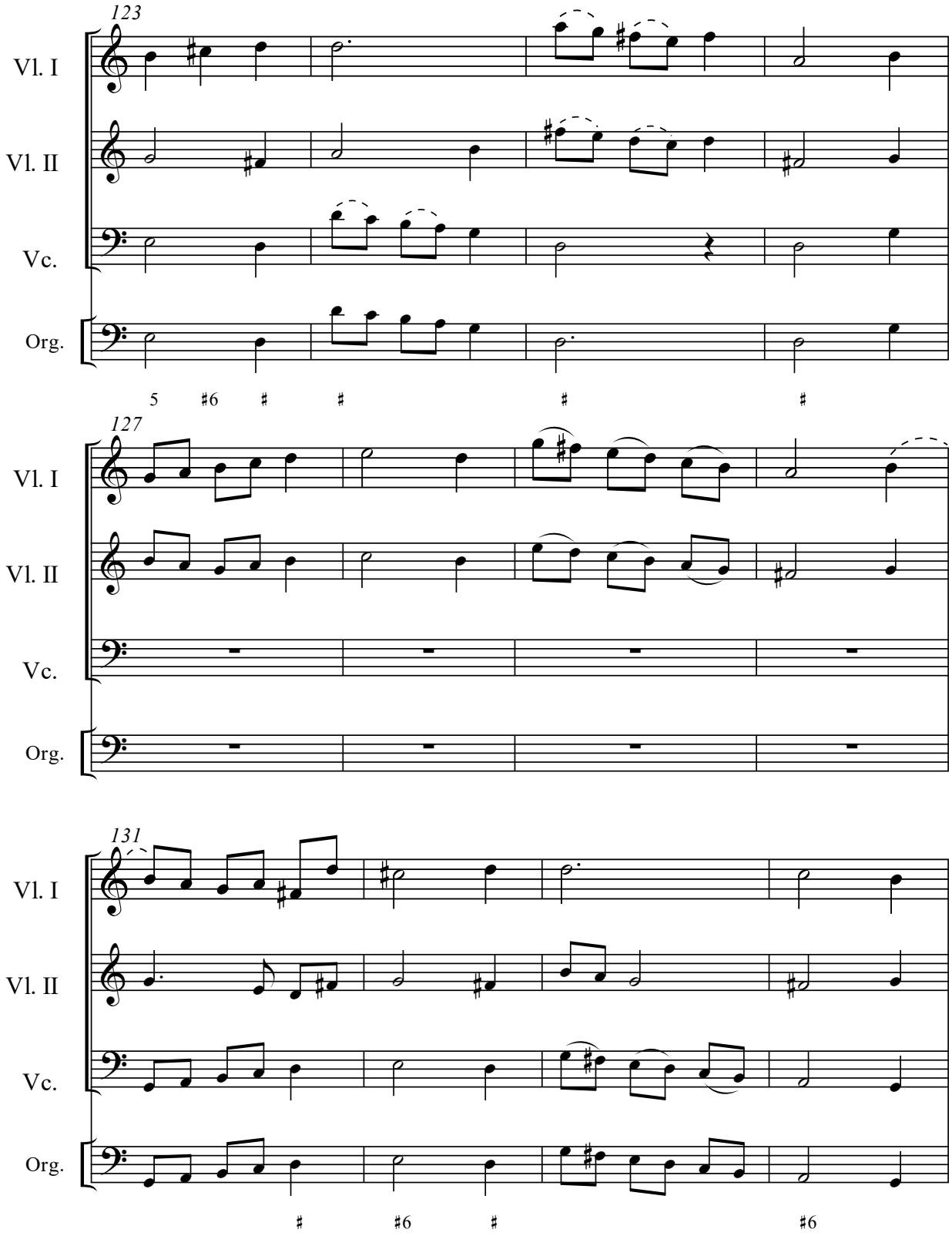

66
Adagio
Vl. I
Vl. II
Vc.
Org.
69
73

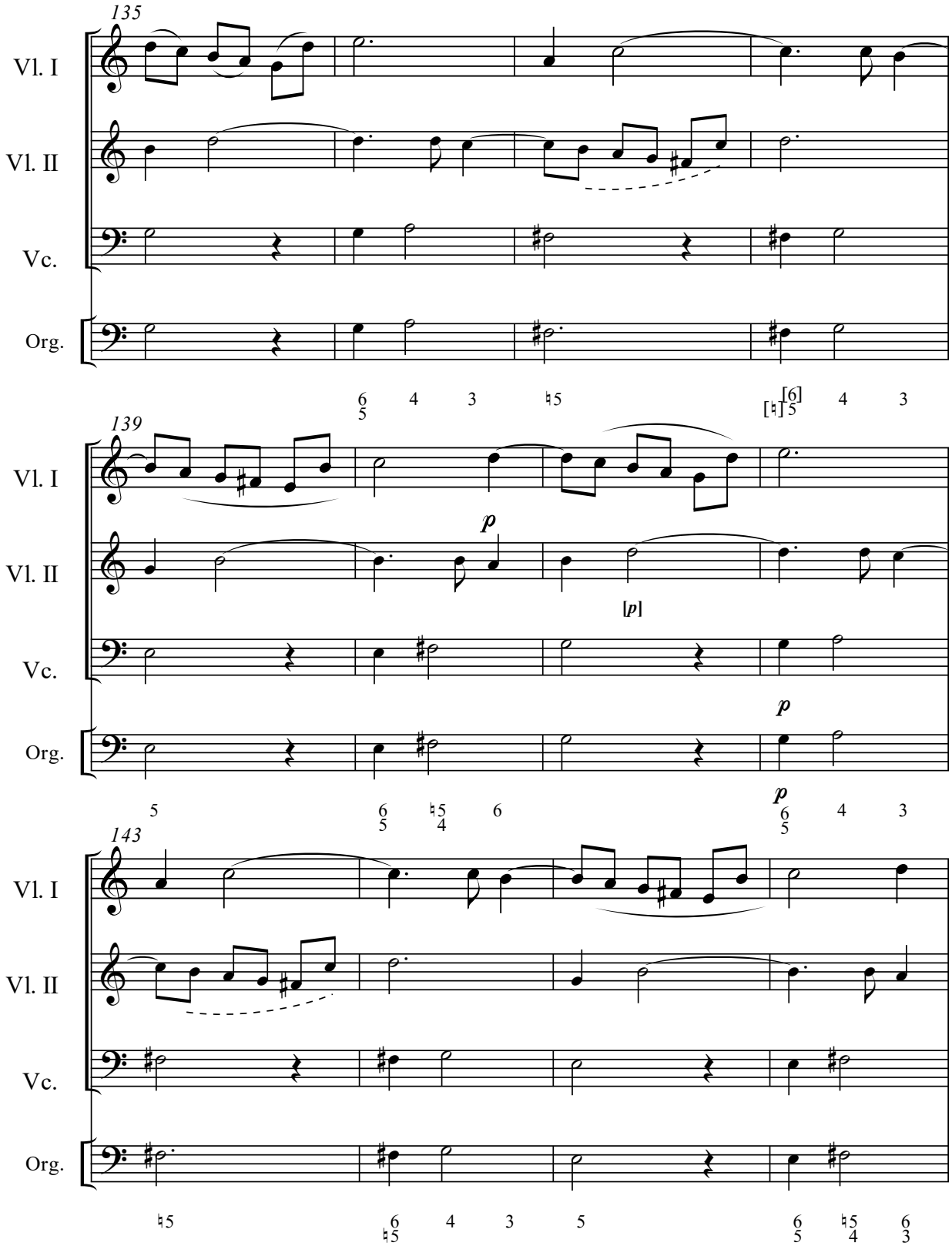

77
Vl. I
Vl. II
Vc.
Org.
80
Vl. I
Vl. II
Vc.
Org.
83 Allegro
Vl. I
Vl. II
Vc.
Org.

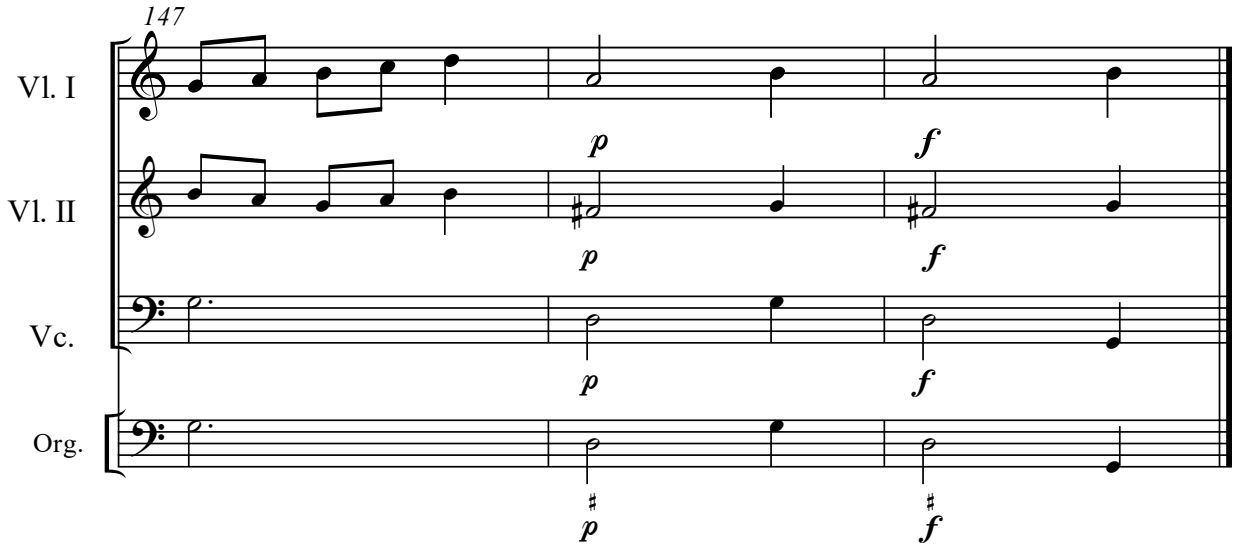

87
Vl. I
Vl. II
Vc.
Org.
6
6
♯
♯
♯
91
Vl. I
Vl. II
Vc.
Org.
♯
5
♯6
♯
5
♯6
95
Vl. I
Vl. II
Vc.
Org.
♮5
6


99
Vl. I
Vl. II
Vc.
Org.
♮5 6 6 6
103
Vl. I
Vl. II
Vc.
Org.
7 ♯ ♯ 5 ♯6 ♯
107
Vl. I
Vl. II
Vc.
Org.
7 ♯6 6 6 ♯
5


111
Vl. I
Vl. II
Vc.
Org.
115
119


123
Vl. I
Vl. II
Vc.
Org.
5 #6 # # # #
127
Vl. I
Vl. II
Vc.
Org.
131
Vl. I
Vl. II
Vc.
Org.
#6 # #6


135
Vl. I
Vl. II
Vc.
Org.
139
p
[p]
143


147
Vl. I
Vl. II
Vc.
Org.
p
f

EDITORIAL REPORT

Sources

Sinfonie a tré istromenti, col basso per l'organo. Da Gio. Bononcini. Opera quarta. In Bologna per Giacomo Monti. 1686.
5 partbooks: Violino primo, Violino secondo, Violoncello, Violone ò Tiorba, Organo.
I-Bc (compl.). London BL, Muenster, Berkeley (Violone only)
RISM 3608, Sartori 1686c.

The complete exemplar in the Museo internazionale e biblioteca della musica di Bologna (*I-Bc*) is the source for this edition.

Editorial Remarks

The Violone, ò Tiorba partbook appears to be identical with that for the Organo. Thus it is not mentioned in the Critical Notes below.

Slurs in the final section (Mm. 83-end) are inconsistent. It is possible that the composer intended the notes in the upward scalar figures to be bowed separately while the descending six notes are to be slurred in pairs. In some places, however, there is only one slur for the entire group, and in other places where slurs would be expected there are none at all.

CRITICAL NOTES

Violino Primo (Vl. I), pp.4-6: Violino Secondo (Vl. II), pp.4-6; Violoncello (Vc.), pp. 4-6; Organo (Org.), pp. 4-6.
M. 15, Vc., notes 1-2 are in parallel octaves with Vl. 1.
M. 29, Vl. 1, n. 1 has sharp.
M. 36, Vl. 1, n. 1 is eighth note in source.
M. 50, Vl. 1, n. 1 is natural
M. 53, Org., figure on n. 1 is 5 6.
M. 56, Vl. 1, n. 2 has cautionary natural in source.
M. 59, Vl. 2, n. 2 has cautionary natural in source.
M. 75, Vc., n. 1 has cautionary natural in source.
Mm. 140-142 dynamic markings can be confusing. Vl. 1 has *p* on note 2 of m. 140 while Vc. and Org. have *p* at the beginning of m. 142. The *p* is repeated in m. 148 with no intervening *f* in the preceding five mm. Most likely the repeated *p* is to alert the players to make a strong contrast with the *f* of the final measure.