

Sinfonia quinta

Giovanni Bononcini

Edited by Thomas D. Dunn

Adagio

Musical score for four instruments: Violino I, Violino II, Violoncello, and Organo. The score is in common time (indicated by '3'). The key signature is one flat. The music consists of four measures. Violino I plays eighth-note patterns. Violino II and Organo play eighth-note patterns. Violoncello rests in the first measure, then plays eighth notes in the second and fourth measures. The copyright notice '© Thomas D. Dunn, 2021' is at the bottom.

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Continuation of the musical score for four instruments: Vl. I, Vl. II, Vc., and Org. The score is in common time (indicated by '4'). The key signature is one flat. The music consists of four measures. Vl. I and Vl. II play eighth-note patterns. Vc. and Org. play sustained notes. The page number '6' is at the bottom left, and '9' and '8' are at the bottom right.

6 9 8

Musical score for strings (Violin I, Violin II, Cello) and organ, three staves per section. The score consists of three systems of music.

System 1: Measures 7-8. Violin I: eighth note, quarter note. Violin II: eighth note, eighth note, eighth note, eighth note. Cello: eighth note, eighth note. Organ: eighth note, eighth note.

System 2: Measures 10-13. Violin I: eighth note, eighth note, eighth note, eighth note. Violin II: eighth note, eighth note, eighth note, eighth note. Cello: eighth note, eighth note, eighth note, eighth note. Organ: eighth note, eighth note, eighth note, eighth note.

System 3: Measures 13-16. Violin I: eighth note, eighth note, eighth note, eighth note. Violin II: eighth note, eighth note, eighth note, eighth note. Cello: eighth note, eighth note, eighth note, eighth note. Organ: eighth note, eighth note, eighth note, eighth note.

Musical score for strings (Vl. I, Vl. II, Vc.) and organ (Org.) in G minor. The score consists of three systems of music, each starting with a repeat sign.

Measure 16: The strings play eighth-note patterns. The organ plays sustained notes. Measure numbers 4, 5, 6, and 14 are indicated above the staff.

Measure 19: The strings play eighth-note patterns. The organ plays sustained notes. Measure numbers 7, 7, 9, 8, 5, 9, 8, and 5 are indicated below the staff.

Measure 22: The strings play eighth-note patterns. The organ plays sustained notes. Measure numbers 9, 8, 9, 8, 9, 8, and 9 are indicated below the staff.

25

Vl. I Vl. II Vc. Org.

6
5 ♯ ♫ [3]

28

Vl. I Vl. II Vc. Org.

9 8 ♫ 6 4 [♪] 3 ♫

31

Vl. I Vl. II Vc. Org.

4
2 5 6 ♫ 4
2 5 6 7 4 3

34

Vl. I

Vl. II

Vc.

Org.

6

37

Vl. I

Vl. II

Vc.

Org.

9 8 6 5 7 6 4 3

40

Allegro

Vl. I

Vl. II

Vc.

Org.

4 3 4 3

Musical score for G. Bononcini's Sinfonia quinta, featuring three staves: Violin I (top), Violin II (middle), and Organ (bottom). The score is divided into three sections by measure numbers: 43, 46, and 49.

Section 43: Measures 1-10. Violin I plays eighth-note patterns. Violin II and Organ provide harmonic support. Measure 10 ends with a repeat sign.

Section 46: Measures 1-10. Violin I and Violin II play eighth-note patterns. Organ provides harmonic support. Measure 10 ends with a repeat sign.

Section 49: Measures 1-10. Violin I and Violin II play eighth-note patterns. Organ provides harmonic support. Measure 10 ends with a repeat sign.

52

Vl. I

Vl. II

Vc.

Org.

7 b7 6 6 6

Vl. I

Vl. II

Vc.

Org.

6 6 6 6

Vl. I

Vl. II

Vc.

Org.

61

Vl. I

Vl. II

Vc.

Org.

6 6 6

64

Vl. I

Vl. II

Vc.

Org.

6 6 6 6 6 6 6 6

67

Vl. I

Vl. II

Vc.

Org.

6 6 6 6

70

Vl. I

Vl. II

Vc.

Org.

6 6 6 6 6 b5

73

Vl. I

Vl. II

Vc.

Org.

5 b5 6 6 6 4 3

76

Vl. I

Vl. II

Vc.

Org.

6 6 b5 6

Musical score for strings (Vl. I, Vl. II, Vc.) and organ (Org.). The score is divided into three systems by vertical bar lines.

System 1 (Measures 79-81):

- Vl. I:** Playing eighth-note pairs.
- Vl. II:** Playing eighth-note pairs, dynamic *tr*.
- Vc.:** Playing eighth-note pairs.
- Org.:** Playing eighth-note pairs.

System 2 (Measures 82-84):

- Vl. I:** Playing eighth-note pairs.
- Vl. II:** Playing eighth-note pairs.
- Vc.:** Playing eighth-note pairs.
- Org.:** Playing eighth-note pairs.

Measure 82: Dynamic *solo*. Measures 83-84 are rests.

System 3 (Measures 85-87):

- Vl. I:** Playing sixteenth-note patterns.
- Vl. II:** Rests.
- Vc.:** Rests.
- Org.:** Playing sustained notes.

Musical score for strings (Vl. I, Vl. II, Vc.) and organ (Org.). The score is divided into three sections, each with three staves. The first section starts at measure 88, the second at 91, and the third at 94. The strings play eighth-note patterns, while the organ provides harmonic support.

Section 1 (Measures 88-90):

- Vl. I:** Starts with a single note, followed by eighth-note pairs and sixteenth-note patterns.
- Vl. II:** Rests throughout the section.
- Vc.:** Rests throughout the section.
- Org.:** Playing eighth-note pairs and sixteenth-note patterns.

Section 2 (Measures 91-93):

- Vl. I:** Playing eighth-note pairs and sixteenth-note patterns.
- Vl. II:** Rests throughout the section.
- Vc.:** Rests throughout the section.
- Org.:** Playing sustained notes (A, A, G) with a sixteenth-note pattern underneath.

Section 3 (Measures 94-96):

- Vl. I:** Playing eighth-note pairs and sixteenth-note patterns.
- Vl. II:** Rests throughout the section.
- Vc.:** Rests throughout the section.
- Org.:** Playing eighth-note pairs and sixteenth-note patterns.

6 6

97

Vl. I

Vl. II

Vc.

Org.

6 6

100

Vl. I

Vl. II

Vc.

Org.

6 6 6 6

103

Vl. I

Vl. II

Vc.

Org.

6 6 5 6 6 6

This musical score page contains four staves. The top two staves are for Violin I (Vl. I) and Violin II (Vl. II), both in treble clef. The bottom two staves are for Cello (Vc.) and Organ (Org.), with Vc. in bass clef and Org. in bass clef. Measure 97 starts with a dynamic of 6/8. Measures 98-99 show Vl. I playing eighth-note patterns, Vl. II resting, Vc. resting, and Org. playing sixteenth-note patterns. Measures 100-101 show Vl. I playing eighth-note patterns, Vl. II resting, Vc. resting, and Org. playing eighth-note patterns. Measures 102-103 show Vl. I playing eighth-note patterns, Vl. II resting, Vc. resting, and Org. playing sixteenth-note patterns. Measure 103 ends with a dynamic of 4/3.

106

Vl. I

Vl. II

Vc.

Org.

6 6 b7

109

Vl. I

Vl. II

Vc.

Org. 4 3 6 6

112

Vl. I

Vl. II solo

Vc.

Org. 6 6

Musical score for strings (Violin I, Violin II, Cello) and organ, featuring three staves per section. The score is divided into three systems:

System 1 (Measures 115-117):

- Violin I (Vl. I):** Rests throughout.
- Violin II (Vl. II):** Playing eighth-note patterns.
- Cello (Vc.):** Rests throughout.
- Organ (Org.):** Playing eighth-note patterns.

Key signature: 7, 4, #3, 6, 5, ♯5, 6.

System 2 (Measures 118-120):

- Violin I (Vl. I):** Rests throughout.
- Violin II (Vl. II):** Playing eighth-note patterns.
- Cello (Vc.):** Rests throughout.
- Organ (Org.):** Playing eighth-note patterns.

Key signature: 9, 6, 6/5.

Presto

System 3 (Measure 121):

- Violin I (Vl. I):** Rests throughout.
- Violin II (Vl. II):** Playing sixteenth-note patterns.
- Cello (Vc.):** Rests throughout.
- Organ (Org.):** Playing sixteenth-note patterns.

Musical score for strings (Violin I, Violin II, Cello) and organ, featuring three movements:

- Movement 1 (Measures 124-126):** Violin II and Organ play eighth-note patterns. Measure 126 ends with a key signature change from 5 to 4 to 3.
- Movement 2 (Measures 127-129):** Violin II and Organ play sixteenth-note patterns. Measure 129 ends with a key signature change from 6 to 5.
- Movement 3 (Measures 130-132):** Violin II and Organ play eighth-note patterns. Measure 132 ends with a key signature change from 6 to 6.

Musical score for strings (Vl. I, Vl. II, Vc.) and organ (Org.). The score is divided into three sections, each with four staves. The first section starts at measure 133, the second at 136, and the third at 139. The instrumentation is as follows:

- Vl. I:** Treble clef, four staves.
- Vl. II:** Treble clef, four staves.
- Vc.:** Bass clef, two staves.
- Org.:** Bass clef, two staves.

Measure numbers are indicated below the staves:

- Section 1 (Measures 133-135): 6, 5, 6, #, #, 4, 3
- Section 2 (Measures 136-138): 6, 6
- Section 3 (Measures 139-141): 4, 3, 6, 6, 6

Grave

142

Vl. I Vl. II Vc. Org.

4 3 [‡] 3

145

Vl. I Vl. II Vc. Org.

3 3 3 3

Vivace [‡] solo

148

Vl. I Vl. II Vc. Org.

3 3 3 3

6 6

Musical score for G. Bononcini's Sinfonia quinta, showing three staves for Vl. I, Vl. II, and Org. with basso continuo, across three systems (measures 152, 156, and 160).

The score consists of four systems of music, each with three staves:

- Vl. I**: Violin I, Treble clef.
- Vl. II**: Violin II, Treble clef.
- Vc.**: Cello, Bass clef.
- Org.**: Organ, Bass clef.

Measure 152: The Vl. I and Vl. II staves have rests. The Vc. staff plays eighth-note pairs (F#-E, D-C, B-A, G-F#) followed by a sixteenth-note pattern (D-C-B-A-G-F#). The Org. staff has notes A, G, F#, E, D, C.

Measure 156: The Vl. I and Vl. II staves have rests. The Vc. staff plays eighth-note pairs (F#-E, D-C, B-A, G-F#) followed by a sixteenth-note pattern (D-C-B-A-G-F#). The Org. staff has notes A, G, F#, E, D, C.

Measure 160: The Vl. I and Vl. II staves have rests. The Vc. staff plays eighth-note pairs (F#-E, D-C, B-A, G-F#) followed by a sixteenth-note pattern (D-C-B-A-G-F#). The Org. staff has notes A, G, F#, E, D, C.

Key Signatures: Measure 152: No key signature. Measure 156: No key signature. Measure 160: One sharp (F# major).

164

Vl. I

Vl. II

Vc.

Org.

168

Vl. I

Vl. II

Vc.

Org.

172

Vl. I

Vl. II

Vc.

Org.

This musical score page contains four staves. The top two staves are for violins (Vl. I and Vl. II), both in treble clef. The bottom two staves are for cello (Vc.) and organ (Org.), both in bass clef. Measure 164: Vc. plays eighth-note pairs, Org. plays eighth-note pairs. Measures 165-166: Vc. and Org. play eighth-note pairs. Measures 167-168: Vc. and Org. play eighth-note pairs. Measures 169-170: Vc. and Org. play eighth-note pairs. Measures 171-172: Vc. and Org. play eighth-note pairs.

Musical score for G. Bononcini's Sinfonia quinta, showing three staves for Vl. I, Vl. II, and Org. with basso continuo, across three systems.

System 1 (Measures 176-179):

- Vl. I:** Rests throughout.
- Vl. II:** Rests throughout.
- Vc. (Bassoon):** Playing eighth-note patterns.
- Org. (Organ):** Playing eighth-note patterns.

Key signature changes: \natural , $\sharp 6$, \natural , 6, 5, \sharp .

System 2 (Measures 180-183):

- Vl. I:** Rests throughout.
- Vl. II:** Rests throughout.
- Vc. (Bassoon):** Playing eighth-note patterns.
- Org. (Organ):** Playing eighth-note patterns.

Key signature changes: $\sharp 6$, \sharp , 6, \natural , \sharp , \natural .

System 3 (Measures 184-187):

- Vl. I:** Rests throughout.
- Vl. II:** Rests throughout.
- Vc. (Bassoon):** Playing eighth-note patterns.
- Org. (Organ):** Playing sixteenth-note patterns.

Key signature changes: 6, \sharp , 6.

Musical score for strings (Vl. I, Vl. II, Vc.) and organ (Org.) in three systems. The score consists of four staves. The first two staves are for violins (Vl. I and Vl. II) in treble clef. The third staff is for cello (Vc.) in bass clef. The fourth staff is for organ (Org.) in bass clef. Measure 188 starts with rests for Vl. I and Vl. II, followed by a sixteenth-note pattern for Vc. and eighth-note patterns for Org. Measure 192 begins with rests for Vl. I and Vl. II, followed by sixteenth-note patterns for Vc. and eighth-note patterns for Org. Measure 196 begins with rests for Vl. I and Vl. II, followed by sixteenth-note patterns for Vc. and eighth-note patterns for Org.

188

Vl. I

Vl. II

Vc.

Org.

#6 # ♯ # # 6 6

192

Vl. I

Vl. II

Vc.

Org.

♯ # 6 ♯ #

196

Vl. I

Vl. II

Vc.

Org.

6 # 6 6 # 6 #

200

Grave

Vl. I

Vl. II

Vc.

Org.

6 5 # # #6 6 6

Vivace

204

Vl. I

Vl. II

Vc.

Org.

6 4 #3 7 6

208

Vl. I

Vl. II

Vc.

Org.

Musical score for strings (Vl. I, Vl. II, Vc.) and organ (Org.) in G minor. The score consists of three systems of music, each starting with a dynamic of f .

System 1 (Measure 212):

- Vl. I:** Playing eighth-note patterns.
- Vl. II:** Playing eighth-note patterns.
- Vc.:** Playing sustained notes.
- Org.:** Playing eighth-note patterns.

System 2 (Measure 216):

- Vl. I:** Playing eighth-note patterns.
- Vl. II:** Playing sixteenth-note patterns.
- Vc.:** Playing eighth-note patterns.
- Org.:** Playing eighth-note patterns.

System 3 (Measure 220):

- Vl. I:** Playing eighth-note patterns.
- Vl. II:** Playing sixteenth-note patterns.
- Vc.:** Playing eighth-note patterns.
- Org.:** Playing eighth-note patterns.

Measure numbers 6, 5, and 6 are indicated below the staff in System 3.

224

Vl. I

Vl. II

Vc.

Org.

5 6 6 6

228

Vl. I

Vl. II

Vc.

Org.

232

Vl. I

Vl. II

Vc.

Org.

5 6 5 6 6

236

Vl. I

Vl. II

Vc.

Org.

6

240

Vl. I

Vl. II

Vc.

Org.

5 6 6

244

Vl. I

Vl. II

Vc.

Org.

6 6 5 9 8 4 3

Musical score for strings (Vl. I, Vl. II, Vc.) and organ (Org.). The score consists of two systems of four staves each. Measure 248 starts with a forte dynamic. Measures 249-250 show rhythmic patterns with eighth and sixteenth notes. Measure 251 begins with a forte dynamic. Measure 252 concludes the section. Measure numbers 6, 5, and 5 are written above the staff.

248

Vl. I

Vl. II

Vc.

Org.

6
5

5

252

Vl. I

Vl. II

Vc.

Org.

4 3

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 BM , Muenster, Berkeley

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.

Performance Notes This work could be called a *sonata concertante* due to the lengthy solo sections for the violins and cello.

CRITICAL NOTES

Violino Primo (Vl. I), pp.16-20; Violino Secondo (Vl. II), pp. 16-20; Violoncello (Vc.), pp. 16-19; Organo (Org.), pp.17-21.

M. 19, Org., cautionary flats in both figures.

M. 27 Org., cautionary flat figure so as to avoid the expected b-natural at cadence.

M. 28 Vl. 1, note 1is semiminim in source, followed by two minim rests.

M. 74 Org., cautionary flat on note 3

M. 108 Org., cautionary flat figure

M. 109 Org., 43 figure is over last note.

M. 160 Org., n. 1 has cautionary natural in source.

M. 206 Vc. and Org., n. 1 has cautionary flat in source.

M. 235 Org., n. 1 has cautionary flat in source.