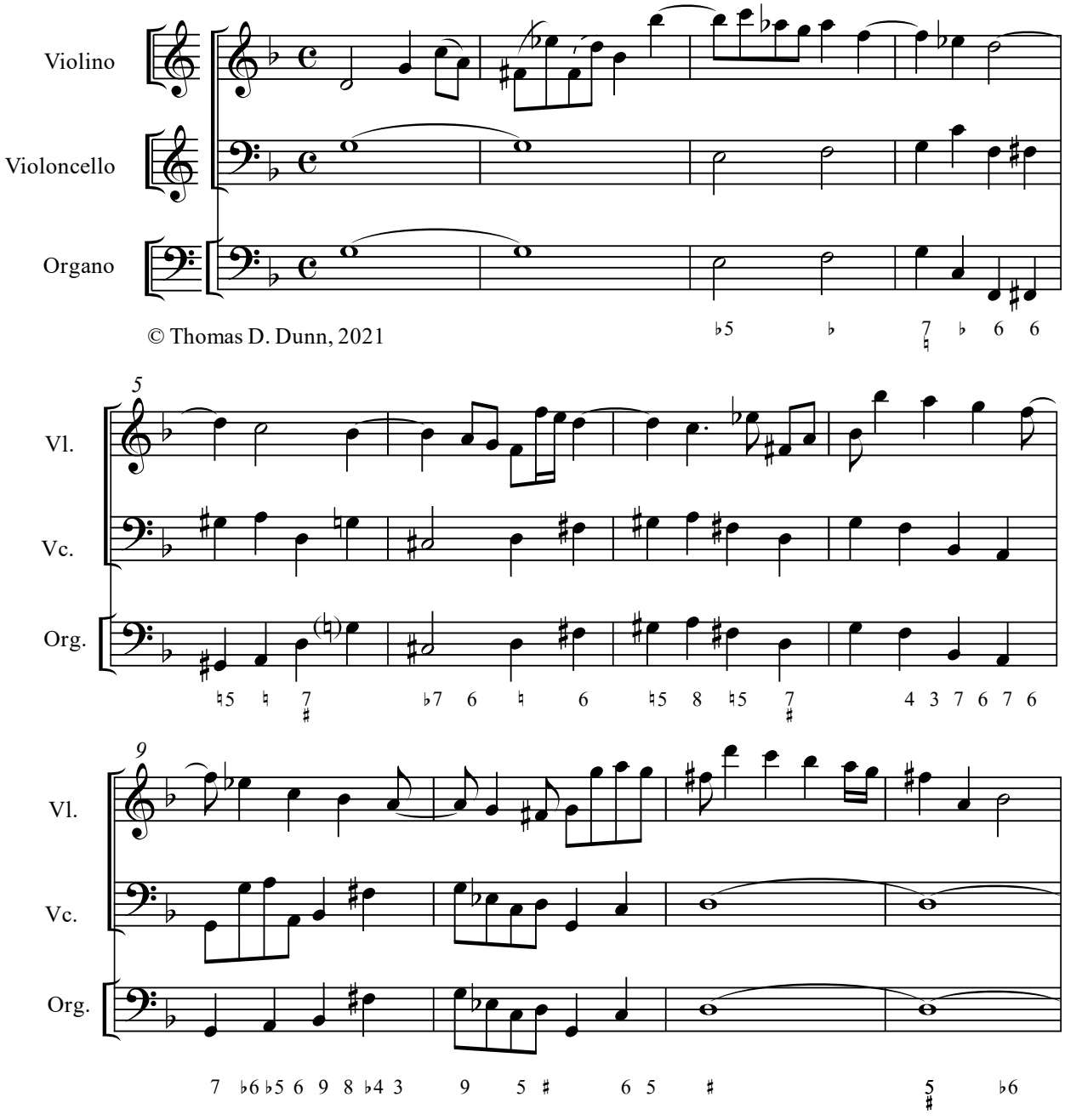
Sinfonia duodecima

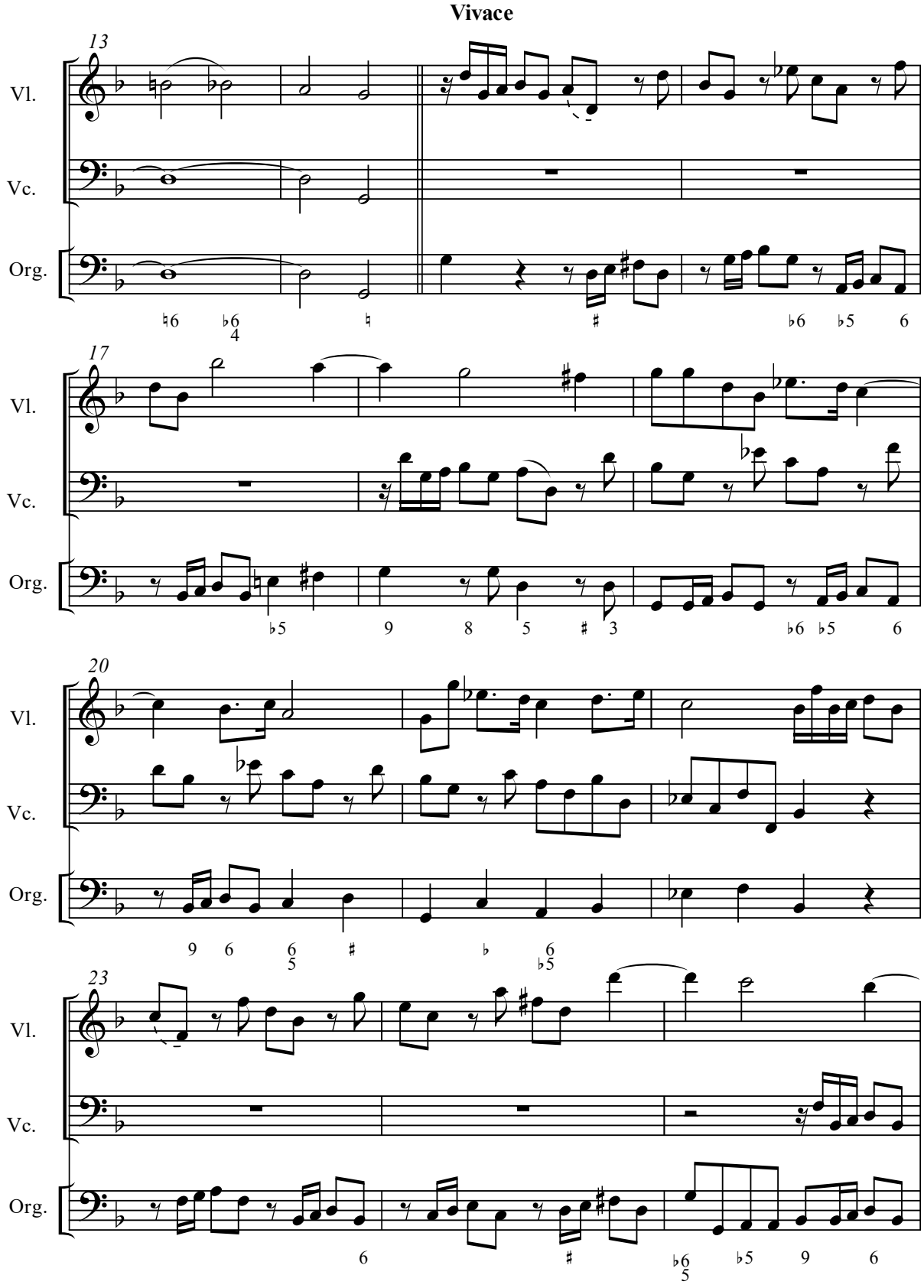
Giovanni Bononcini

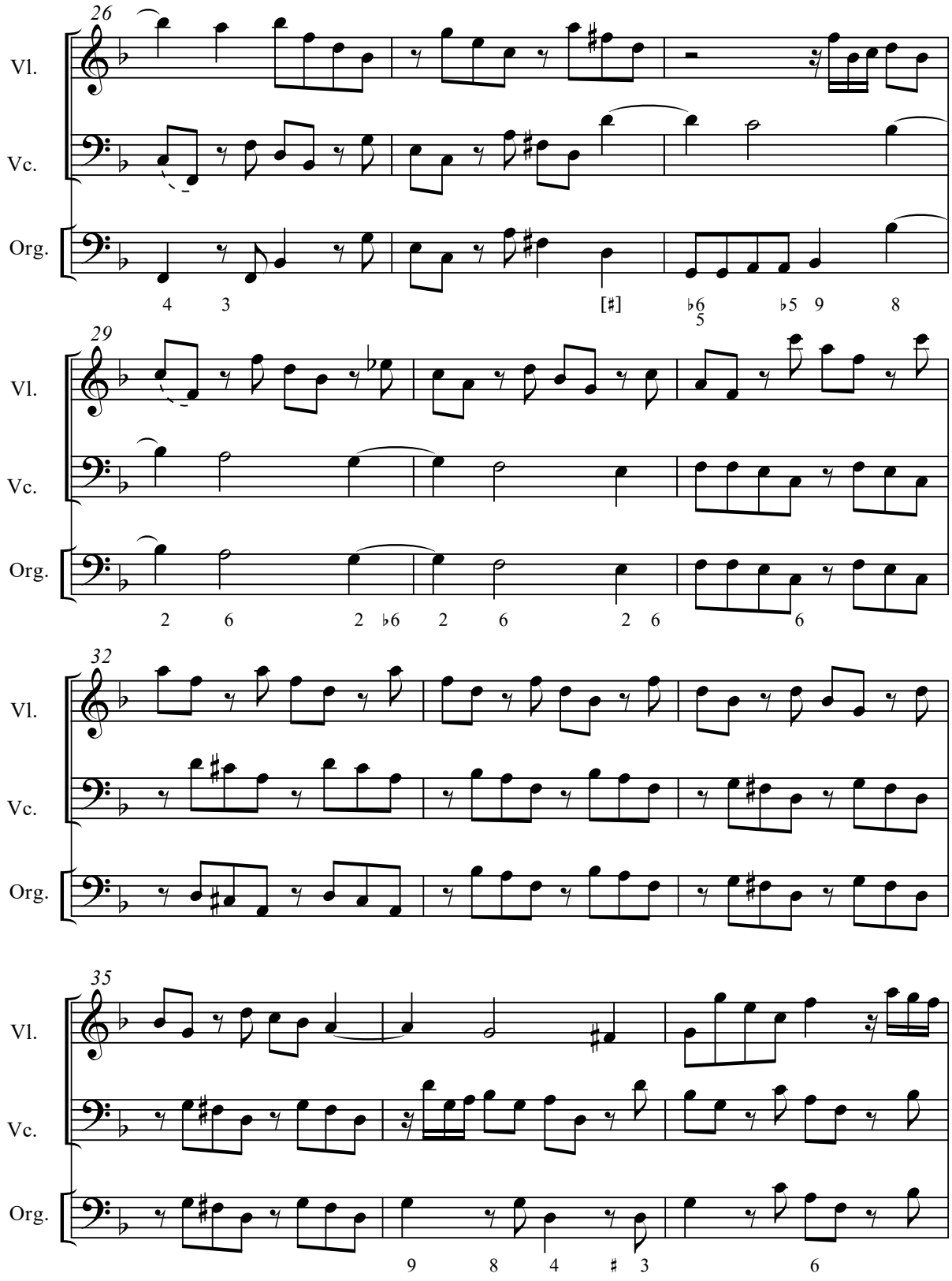
Edited by Thomas D. Dunn

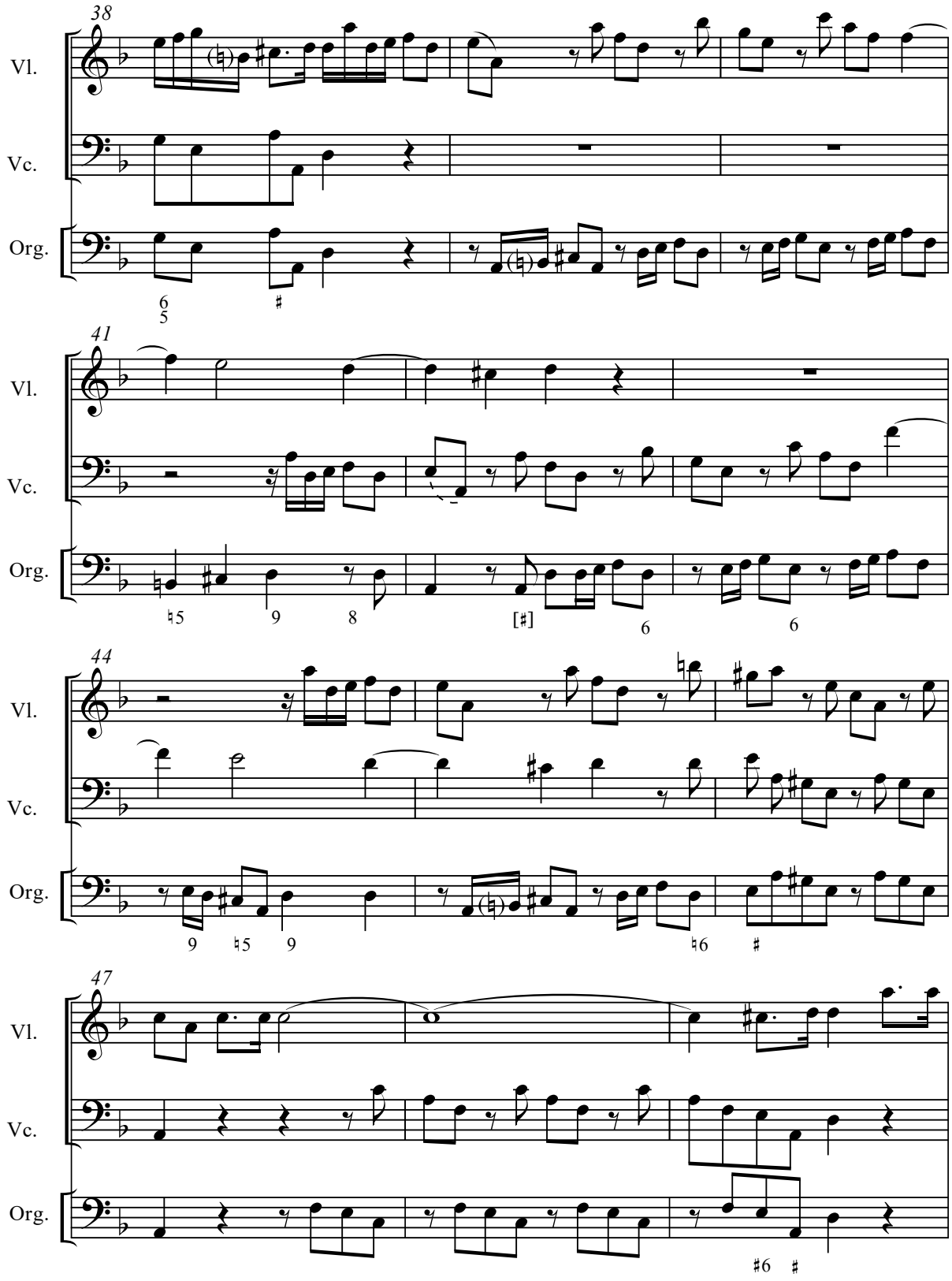
Adagio

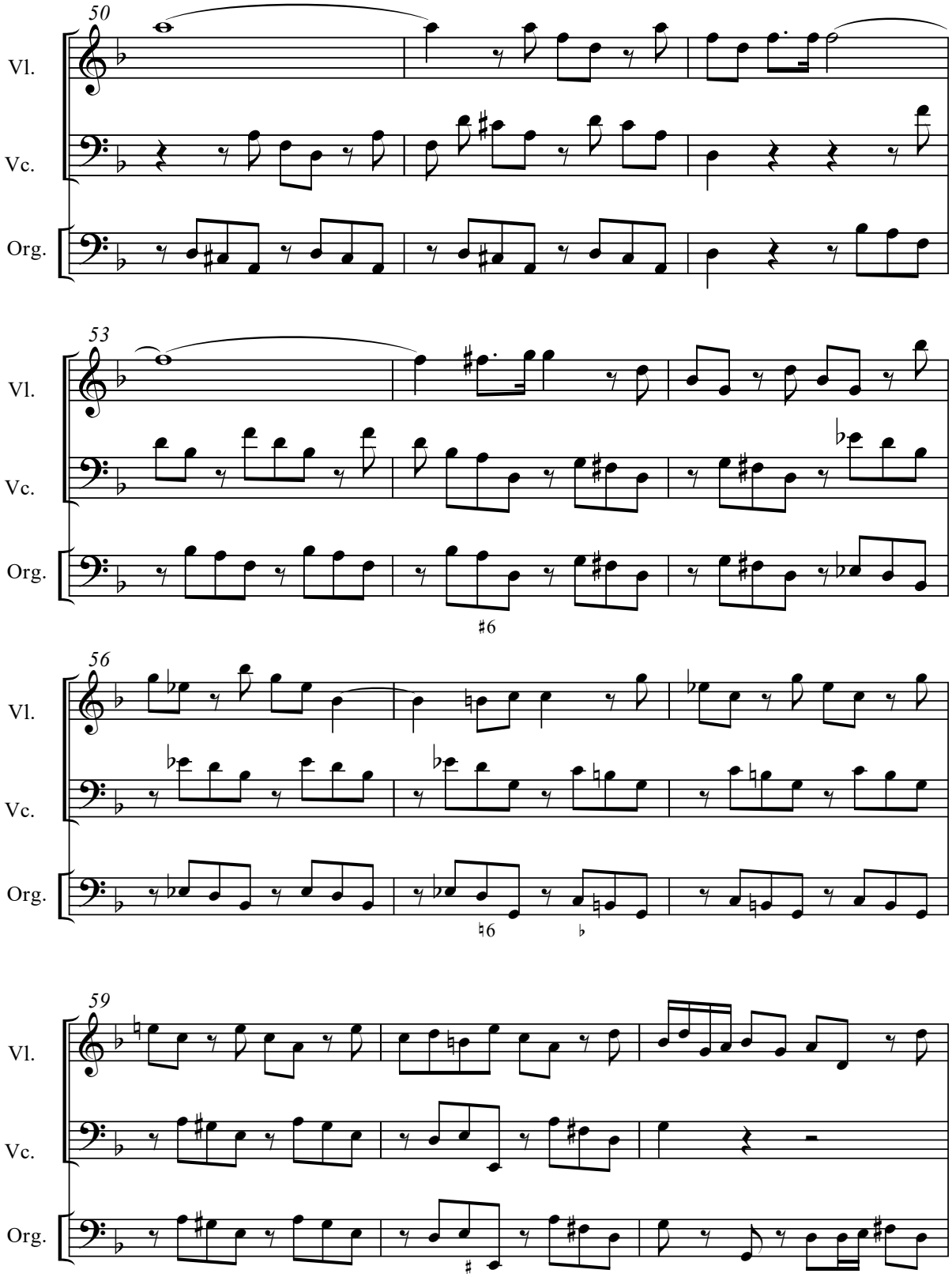


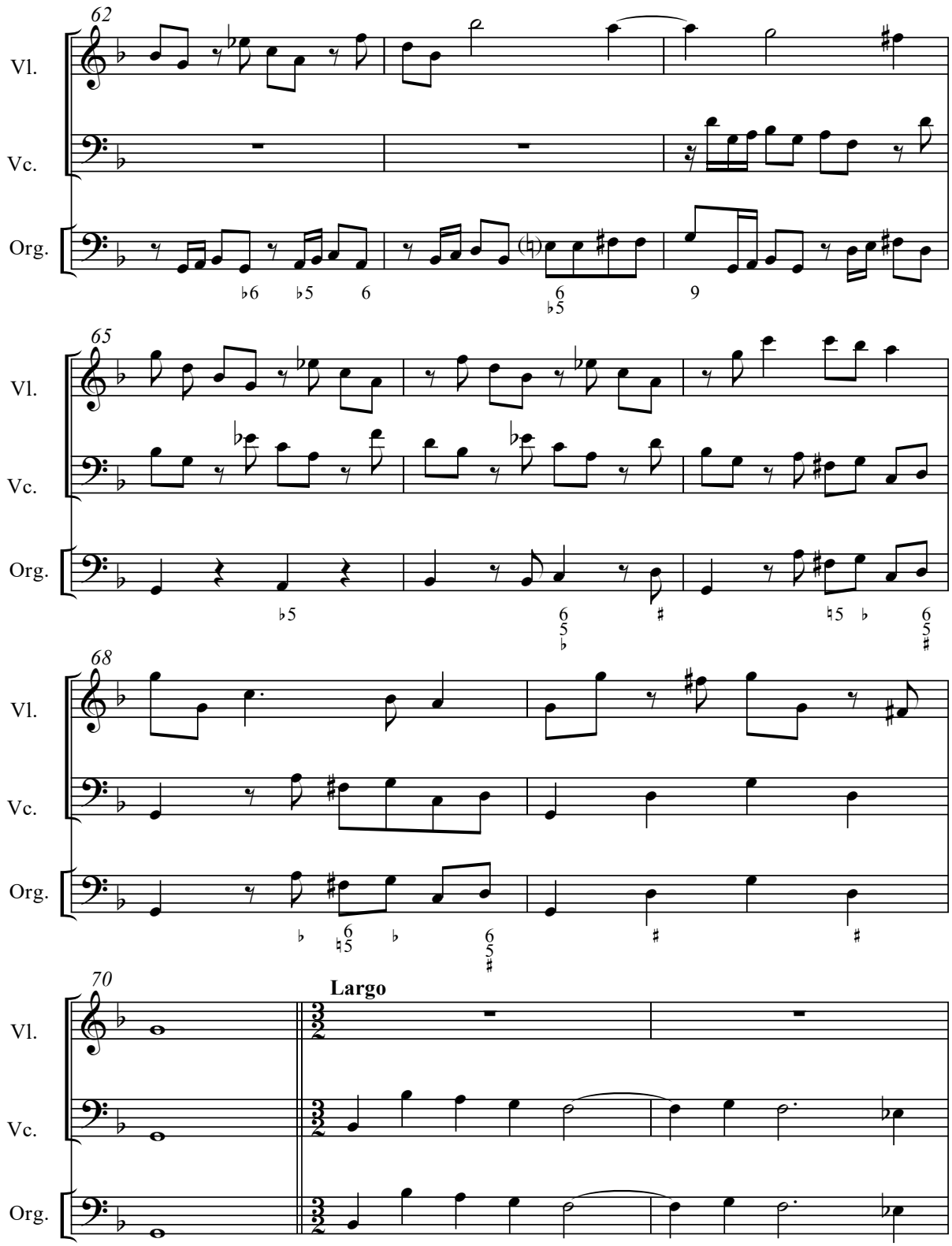
© Thomas D. Dunn, 2021

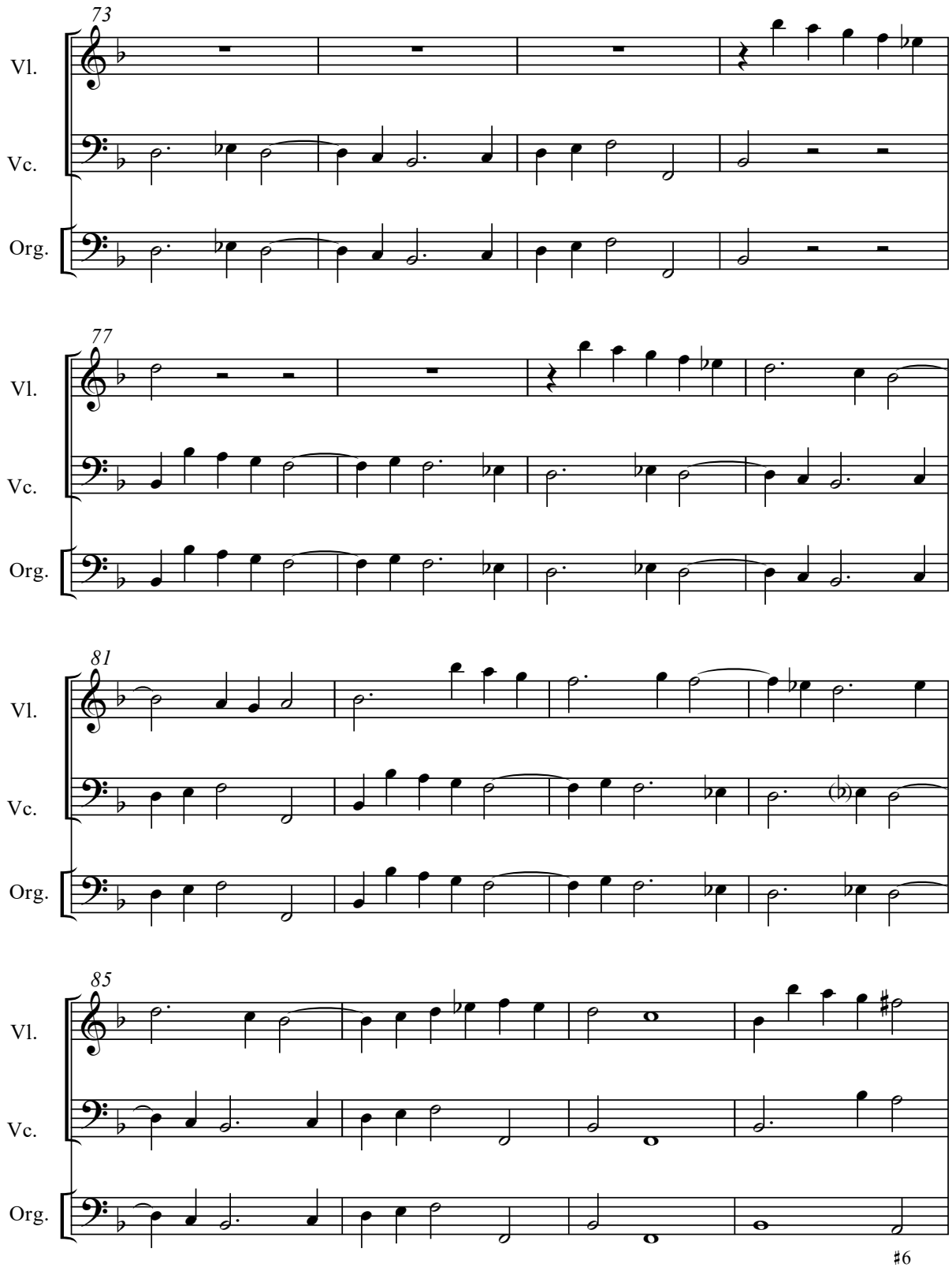

Vivace
13
Vl.
Vc.
Org.
17
20
23

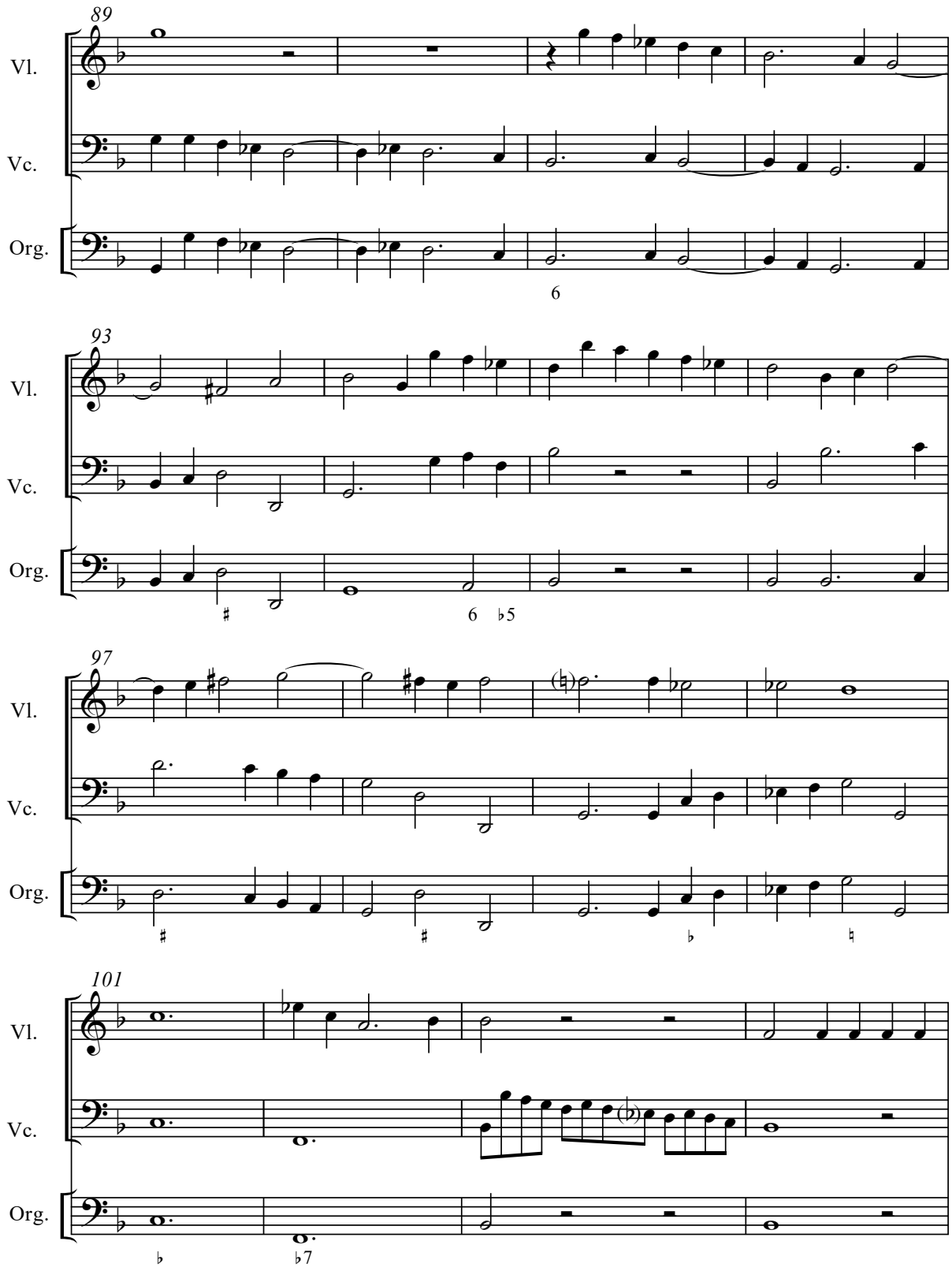

26
Vl.
Vc.
Org.
4 3 [♯] ♭6 5 ♭5 9 8
29
Vl.
Vc.
Org.
2 6 2 ♭6 2 6 2 6 6
32
Vl.
Vc.
Org.
35
Vl.
Vc.
Org.
9 8 4 ♯ 3 6

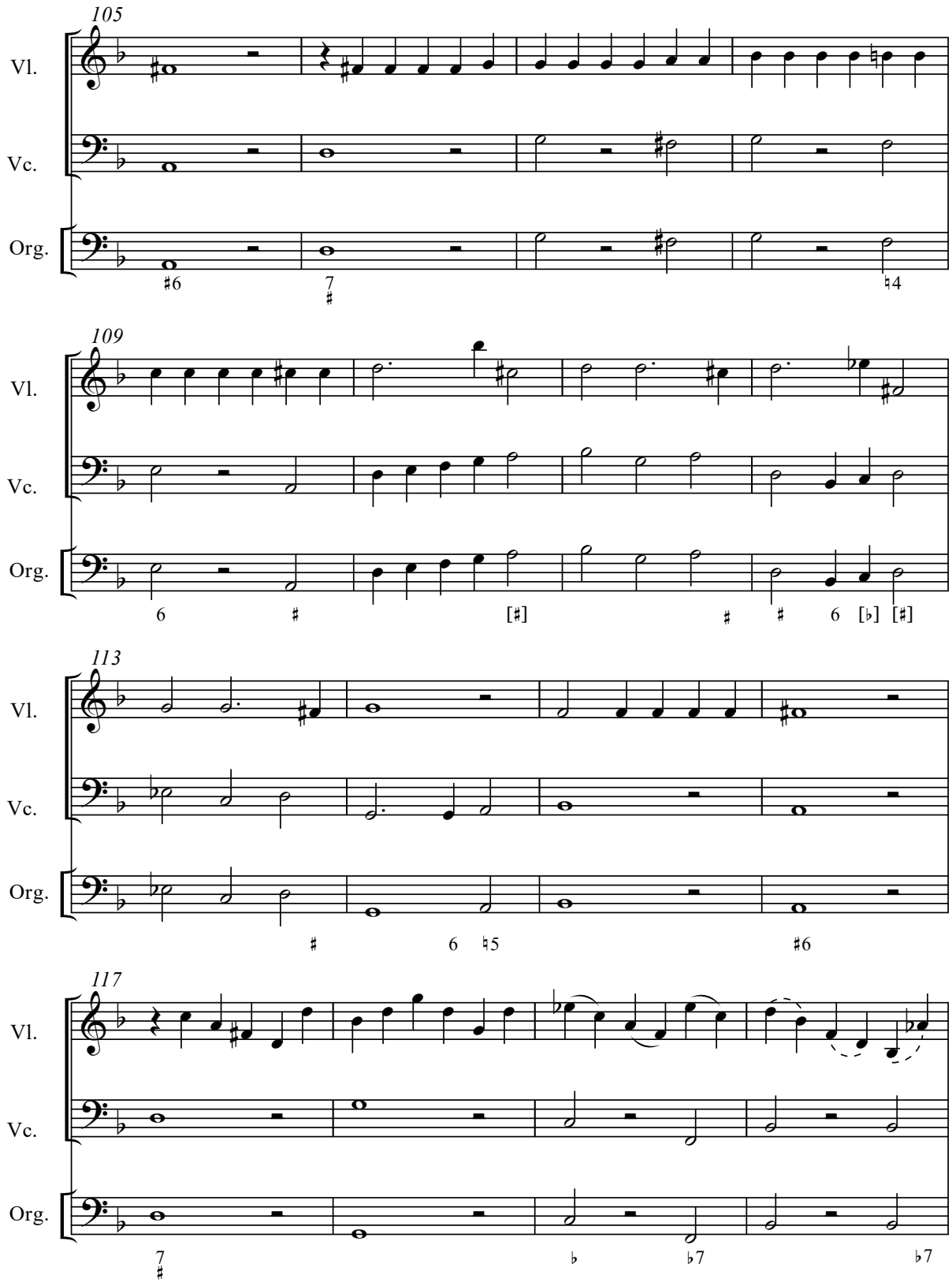

38
Vl.
Vc.
Org.
41
44
47

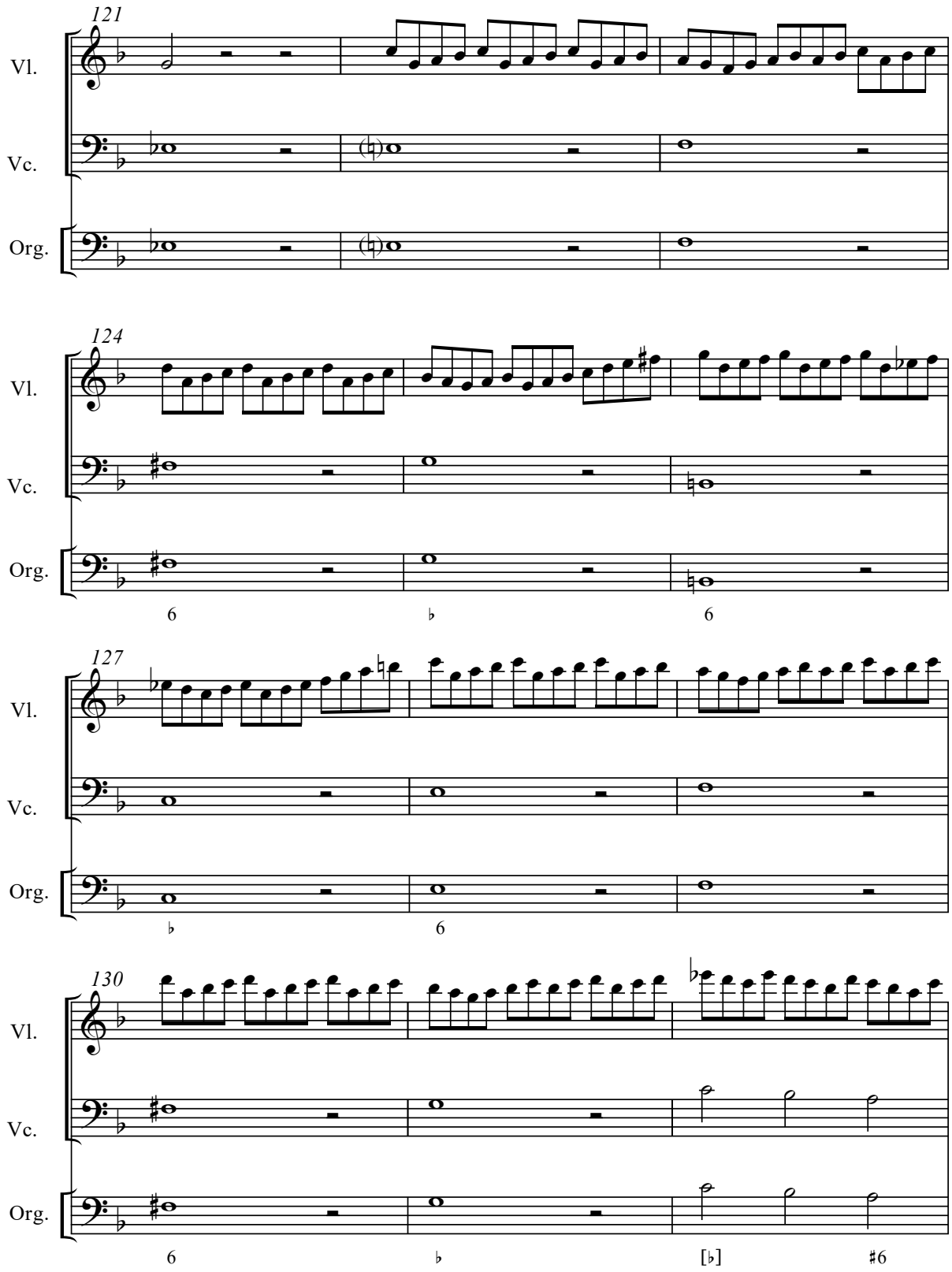

50
Vl.
Vc.
Org.
53
Vl.
Vc.
Org.
56
Vl.
Vc.
Org.
59
Vl.
Vc.
Org.

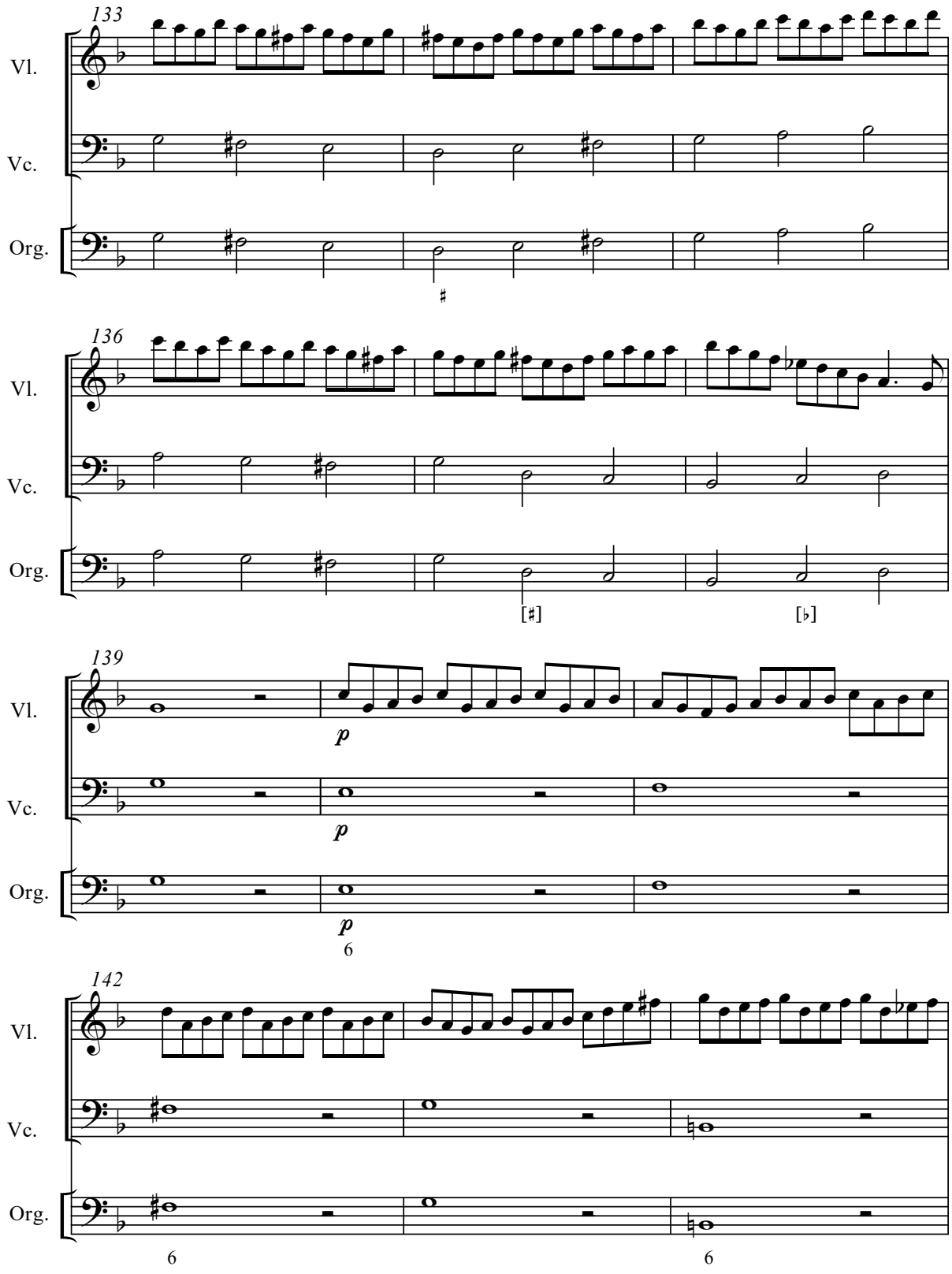

62
Vl.
Vc.
Org.
65
68
70
Largo

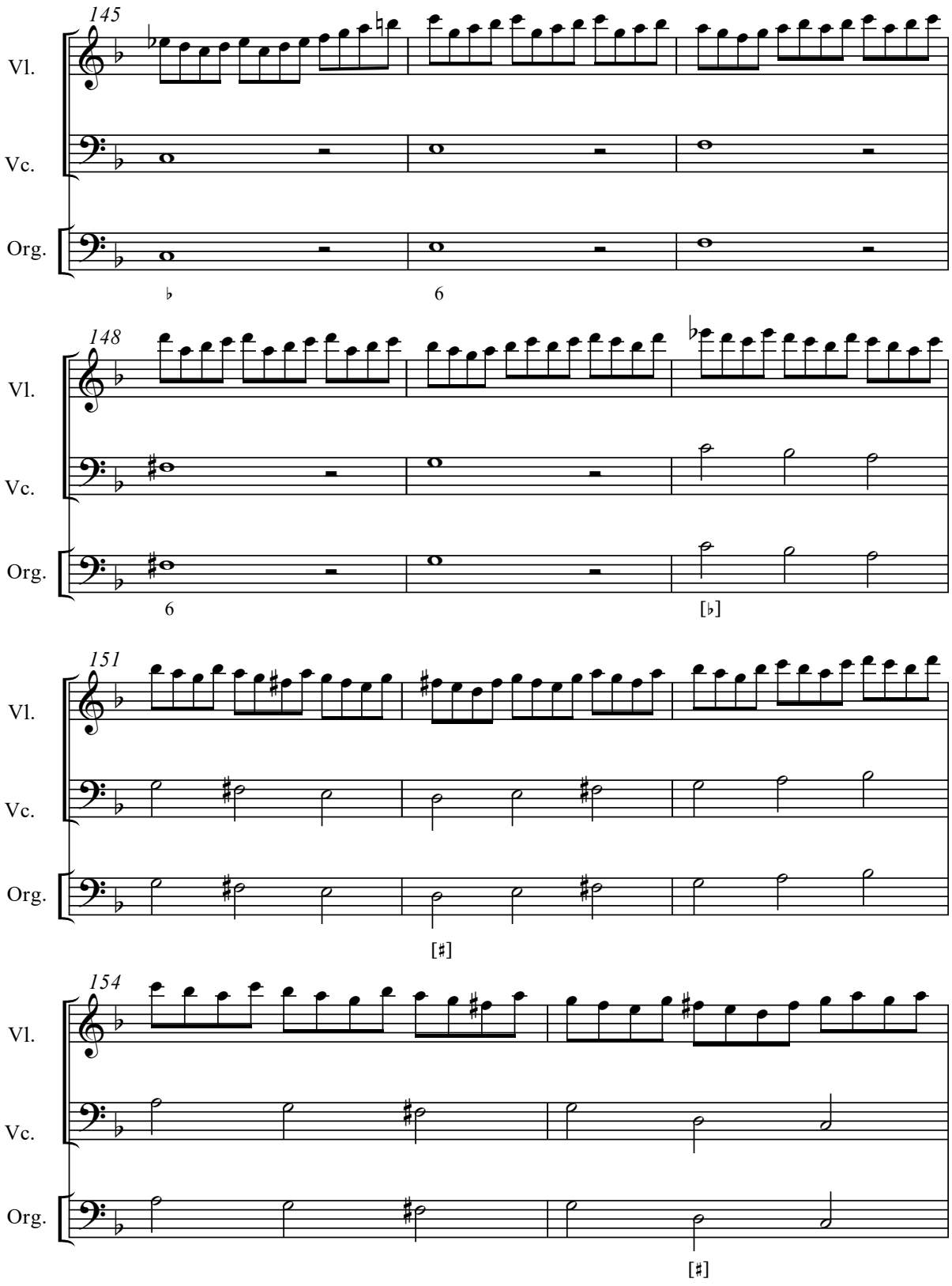

73
Vl.
Vc.
Org.
77
Vl.
Vc.
Org.
81
Vl.
Vc.
Org.
85
Vl.
Vc.
Org.
♯6

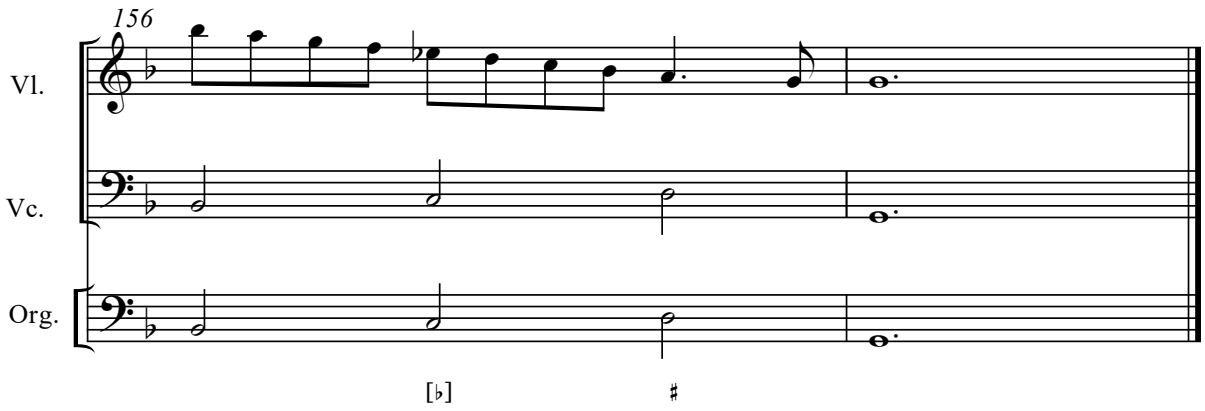

89
Vl.
Vc.
Org.
6
93
Vl.
Vc.
Org.
6 ♭5
97
Vl.
Vc.
Org.
101
Vl.
Vc.
Org.
♭7


105
Vl.
Vc.
Org.
109
113
117


121
Vl.
Vc.
Org.
124
Vl.
Vc.
Org.
6
♭
6
127
Vl.
Vc.
Org.
♭
6
130
Vl.
Vc.
Org.
6
♭
[♭]
♯6


133
Vl.
Vc.
Org.
136
Vl.
Vc.
Org.
[♯]
[♭]
139
Vl.
Vc.
Org.
p
p
p
6
142
Vl.
Vc.
Org.
6
6


145
Vl.
Vc.
Org.
♭
6
148
Vl.
Vc.
Org.
6
[♭]
151
Vl.
Vc.
Org.
[♯]
154
Vl.
Vc.
Org.
[♯]


156
Vl.
Vc.
Org.
[♭]
♯

EDITORIAL REPORT

Source

Sinfonie a due strumenti violino, e violoncello, col suo basso continuo per l'organo. Da Gio. Bononcini. Opera sesta. In Bologna per Giacomo Monti. 1687.
3 partbooks: Violino, Violoncello, Organo.
I-Bc (compl.).
RISM B3611, Sartori 1687c

The complete exemplar of the 1687 edition now in the Liceo Musicale in Bologna is the source for this edition. It can be viewed at:
http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_X/X12 7/

Performance Notes: At the full cadences in measures 139 and 157 a major chord should be played.

The source is unclear concerning slurring of pairs of notes in the sections beginning with measure 15 and measure 117. In former section, notes 6-7 of measure 18 in the violoncello part are slurred. In the violin part, notes 1-2 and 4-5 of measure 39 are slurred. In neither part are any of the other similar 2-note figures slurred. It is possible that slurs could be limited to pairs of notes involving a descending fifth. Other melodic figures, such as those comprising note 8 of measure 15 and notes 1 and 2 of measure 16, could be played with separate bowstrokes. In the latter section only meas. 119 has two-note slurs. This articulation could be continued in the following measure.

CRITICAL NOTES

Violino (Vl.), pp.46-50; Violoncello (Vc.), pp.47-49; Organo (Org.), pp.42-45.

M. 8, Org., n. 2 has flat.
M. 14, Vl., *Vivace* indication missing in source
M. 39. Vl., notes 4-5 are slurred in source (see above).
M. 49, Org., #6 over n. 3 in source.
M. 56, Org., n. 3 is G in source
M. 57, Vc., n. 3 is b-flat in source.
M. 59, Org., n. 6 is f''' in source.
M. 84, Vc., notes 1-2 are minims (modern halves) in source.
M. 86 Vc., Org., n. 2 could be flattened to match n. 4 in Vln.
M. 108 Org., n. 2 has cautionary flat (=natural) in source.
M. 140 Org., natural to left of note in source. Most likely meant to be a figure above the note cautioning the player to play a g-natural and not a g-sharp.
M. 156 Vl., n. 9 lacking dot in source.