

Sonata a due violini e violone "La Sanvitale"

Giovanni Battista Vitali

Edited by Thomas D. Dunn

Allegro

The first system of the musical score features four staves: Violino I, Violino II, Violone, and Organo. The key signature is one sharp (F#) and the time signature is common time (C). The Violino I part begins with a melodic line containing several triplet markings. The Violino II part has a rest followed by a triplet. The Violone part has a rest. The Organo part mirrors the Violino I line with triplet markings.

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The second system of the musical score features four staves: VI. I, VI. II, Vle., and Org. The key signature and time signature remain the same. The VI. I part starts with a measure number '4' and contains a melodic line with triplet markings. The VI. II part has a triplet. The Vle. part has a rest followed by a melodic line with triplet markings. The Org. part has a triplet and a measure number '[#4]' at the end.

7

VI. I

VI. II

Vle.

Org.

10

VI. I

VI. II

Vle.

Org.

13

VI. I

VI. II

Vle.

Org.

16

VI. I

VI. II

Vle.

Org.

19

VI. I

VI. II

Vle.

Org.

21

[#]

Grave

6 4

7 5

25

VI. I

VI. II

Vle.

Org.

4 3 4 3 # 7 6 #

28

VI. I

VI. II

Vle.

Org.

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ [#] 3 $\frac{5}{\sharp}$ $\frac{6}{5}$

31

VI. I

VI. II

Vle.

Org.

$\frac{6}{5}$ $\frac{6}{5}$ [#] 3 # # #6 6

34

VI. I

VI. II

Vle.

Org.

[6]
5

6
5

6
5

4 3

37

Vivace

VI. I

VI. II

Vle.

Org.

Presto

40

VI. I

VI. II

Vle.

Org.

#

#

#

43

VI. I

VI. II

Vle.

Org.

4

46

VI. I

VI. II

Vle.

Org.

[#] [#2] [#]

[#]

49

VI. I

VI. II

Vle.

Org.

[#]

[#]

52

VI. I

VI. II

Vle.

Org.

4 5/3 6/5

55

Grave

VI. I

VI. II

Vle.

Org.

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

58

VI. I

VI. II

Vle.

Org.

6 6 7 7 7

61

VI. I

VI. II

Vle.

Org.

Prestissimo

6 6 7 7

64

VI. I

VI. II

Vle.

Org.

2 5

67

VI. I

VI. II

Vle.

Org.

2 7 6 2

70

VI. I
VI. II
Vle.
Org.

73

VI. I
VI. II
Vle.
Org.

6 5 7 6 2

76

VI. I
VI. II
Vle.
Org.

6 4 3 7 6

78

VI. I

VI. II

Vle.

Org.

6 5 6 4 3 4 3 # 6 5 [#]

81

VI. I

VI. II

Vle.

Org.

4 2 7 6 2

84

VI. I

VI. II

Vle.

Org.

6 5

EDITORIAL REPORT

Sources

A. *Sonate a due, trè, quattro, e cinque stromenti di Gio. Battista Vitali, musico di violone da braccio in S. Petronio di Bologna, et academico filaschise. Opera quinta. All'illustrissimo Sig. Francesco Maria Desiderii. In Bologna, per Giacomo Monti. 1669.*

5 partbooks: Violino primo, Violino secondo, Alto viola, Violone, Organo.
F-Pc (incomplete), *GB-DRc*, *GB-Lbl* (incomplete), *I-Baf* (incomplete), *I-Bc*.
 RISM A/I V2160, VV 2160, Sartori I-II 1669f.

B. *Sonate a due, trè, quattro, e cinque stromenti di Gio. Battista Vitali, vice maestro di capella dell'Altezza Serenissima di Modona, et academico filaschise. Opera quinta. In Bologna. Per Giacomo Monti, 1677.*

5 partbooks: Violino primo, Violino secondo, Alto viola, Violone, Organo.
CH-Zz, *F-Pc* (incomplete), *GB-Lbl* (incomplete), *GB-Ob*, *I-Bc*, *I-MOe* (incomplete).
 RISM A/I V2161, Sartori I-II 1677i.

C. *Sonate. Opera quinta del Vitali.*

4 partbooks: Violino primo, Violino secondo, Violoncello (*sic*), Organo.
I-MOe (ms., incomplete) (Mus. F. 1248 (1-4)). Unpaginated.

The complete exemplars of A and B now in the Museo internazionale e biblioteca della musica di Bologna (*I-Bc*) are the primary sources for this edition. C in the Biblioteca Estense in Modena was also consulted.

Editorial note

At the time A was printed Vitali was *musico di violone da braccio* in *S. Petronio di Bologna*, and *academico filaschise*.¹ The collection was dedicated to Francesco Maria Desiderii to whom a lengthy paean appears on the second page. By the time B was printed seven years later Vitali was *vice maestro di capella dell'Altezza Serenissima di Modona*, and *academico filaschise*.

Although produced by the same Bolognese printer as A, the print was made from different plates with the music crowded onto fewer pages. This may have been done to save costs as there is no mention of a dedicatee, a likely source of funds.

In A and B and on the music pages of C the lower stringed instrument is specified as *violone*; on the title page of C, however, it is described as *violoncello*.

¹*Violone da Brazzo* is a term for the bass instruments of the violin (*viola da braccio*) family, as distinct from the *viola da gamba* family. It included the violoncello. See Stephen Bonta, *Studies in Italian Sacred and Instrumental Music in the 17th Century* (Burlington: Ashgate Publishing Company, 2003), and Shanon P. Zusman's review, *The Online Journal of Bass Research*, vol. 1 (August 2004), 1-18 <http://www.ojbr.com/volume-2-number-1.asp> (accessed March, 2017).

CRITICAL NOTES

A.: Violino primo (VI. I), pp. 21-23; Violino secondo (VI. II), pp. 21-23; Violone (Vle.), pp. 6-8; Organo (Org.), pp. 21-23.

B.: Violino primo (VI. I), pp. 14-15; Violino secondo (VI. II), pp. 14-15; Violone (Vle.), pp. 3-5; Organo (Org.), pp. 14-15.

C.: Violino primo (VI. I), Violino secondo (VI. II), Violoncello (Vc.), Organo (Org.).

M. 4, VI. II: n. 8 may be b in B.

M. 29, Org.: n. 1 no figure in C.

M. 30, Org.: n. 4 no figure in B and C.

M. 34, Org.: n. 4 no figure in C.

M. 44, Org.: figure 4 is over n. 3 in B; no figure in C.

Mm. 48-51,:Org.: last two n.'s of m. 48 through first 2 n.'s of m. 51 missing in C.

Mm. 49-end, Vle.: on nn. 1 and 3 misplaced in B.

Mm. 56, Org.: figure $\frac{5}{3}$ on b. 3 in all sources.

M. 60, Org.: nn. 2-3 each have figure 7 in B and C; nn. 2-4 have figure 7 in A.

M. 62, VI. II: rest on b. 1 missing in B.

M. 64, Vle.: "Prestissimo. Solo" in A and B.

Mm. 65, 67, 75, 83, Org.: figure 2 on b. 2 in all sources.

M. 80, Org.: n. 3, figure is 6 in B and C.

M. 81, Org.: figure $\frac{4}{2}$ in all sources, and is 2 in B and C.

M. 85, n. 1, no fermata in C.

Mm. 86, VI I: no fermata in C; VI. II and Vle.: no fermata in sources; Org.: no fermata in A and B.