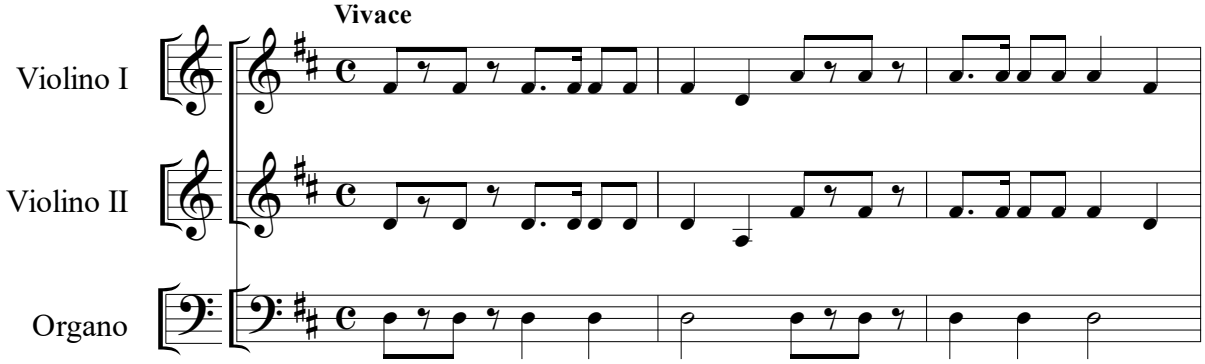
# Sonata undecima

**Giovanni Battista Vitali**
Edited by Thomas D. Dunn

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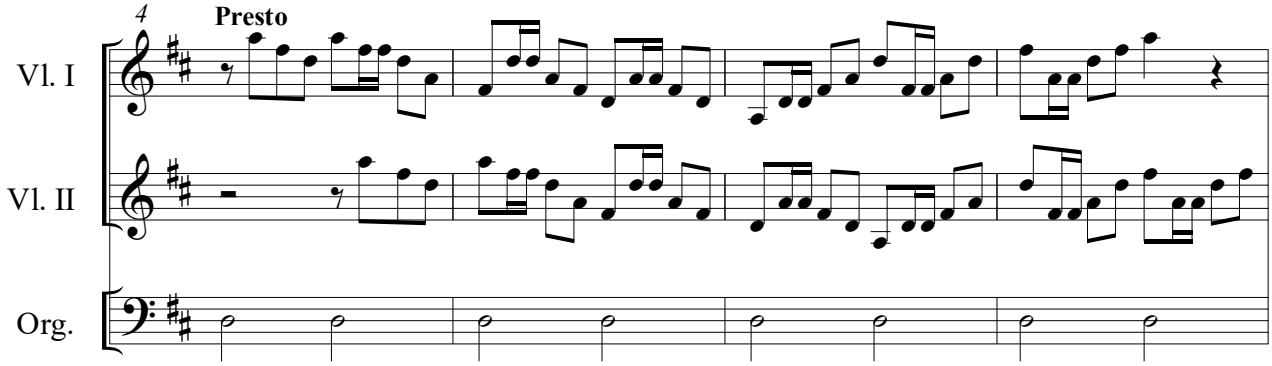


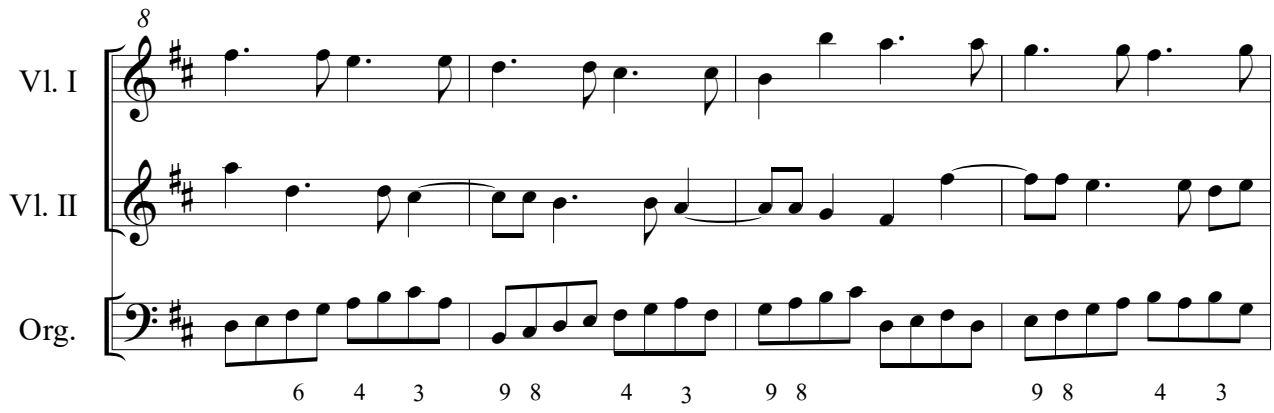


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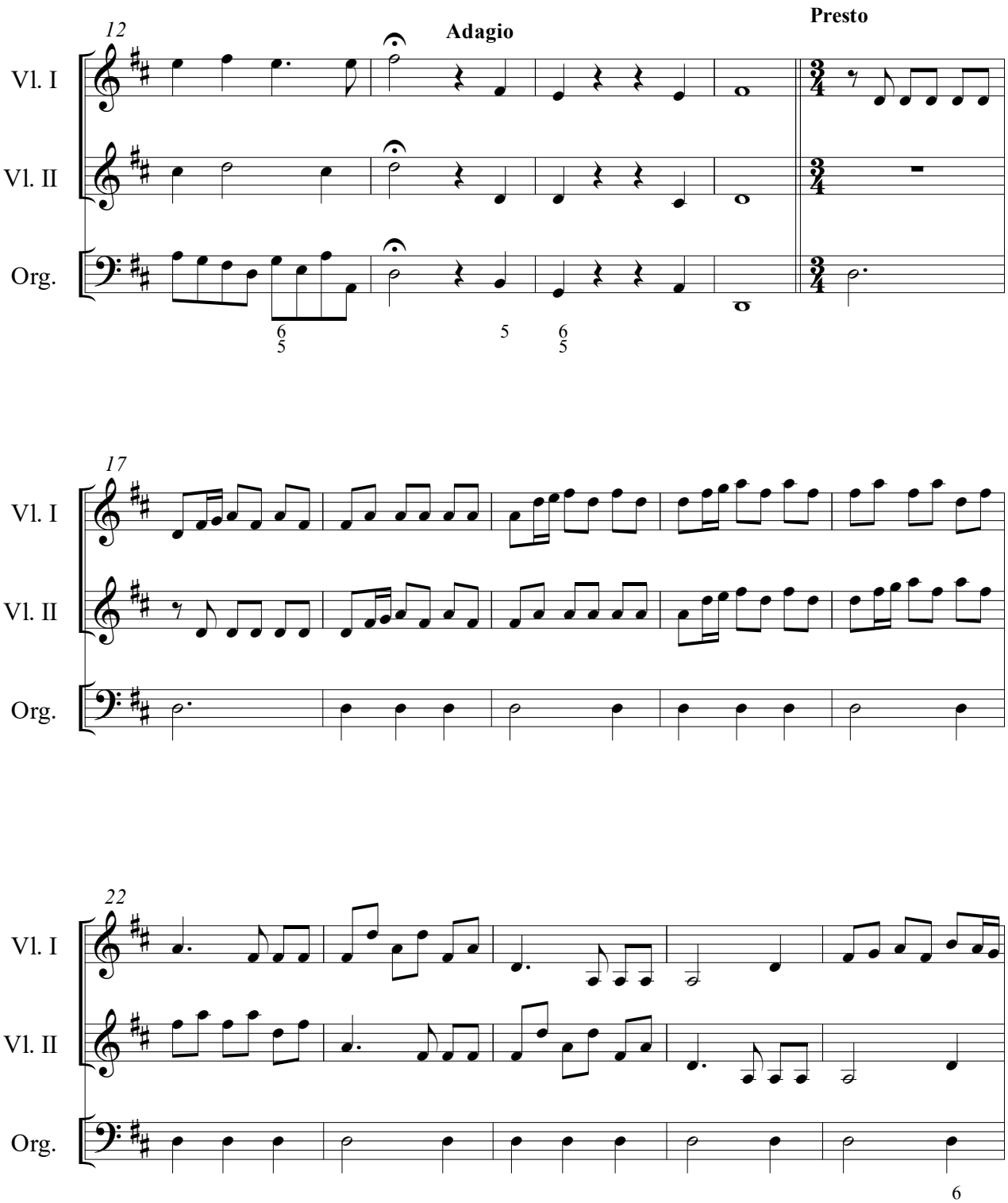




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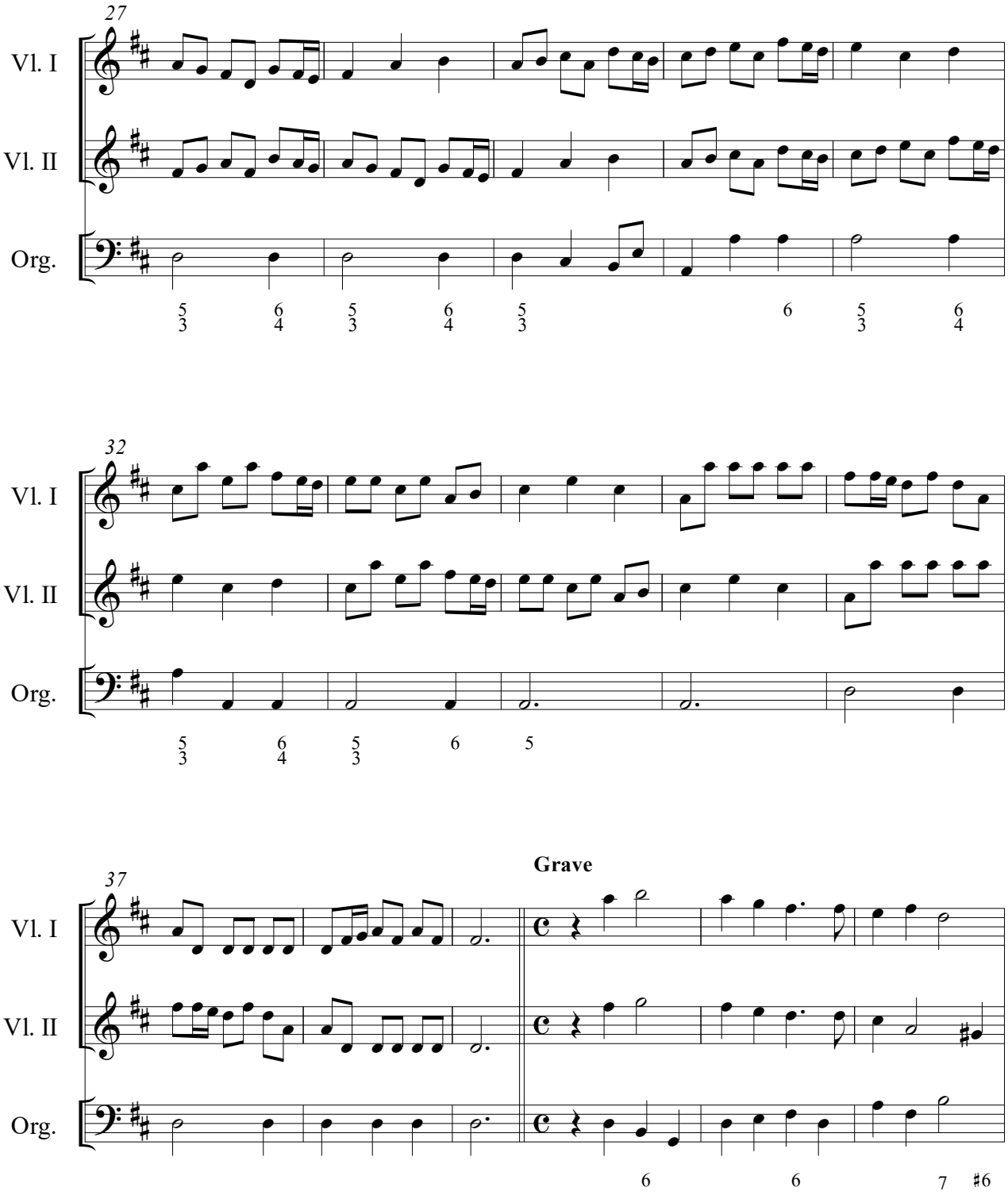
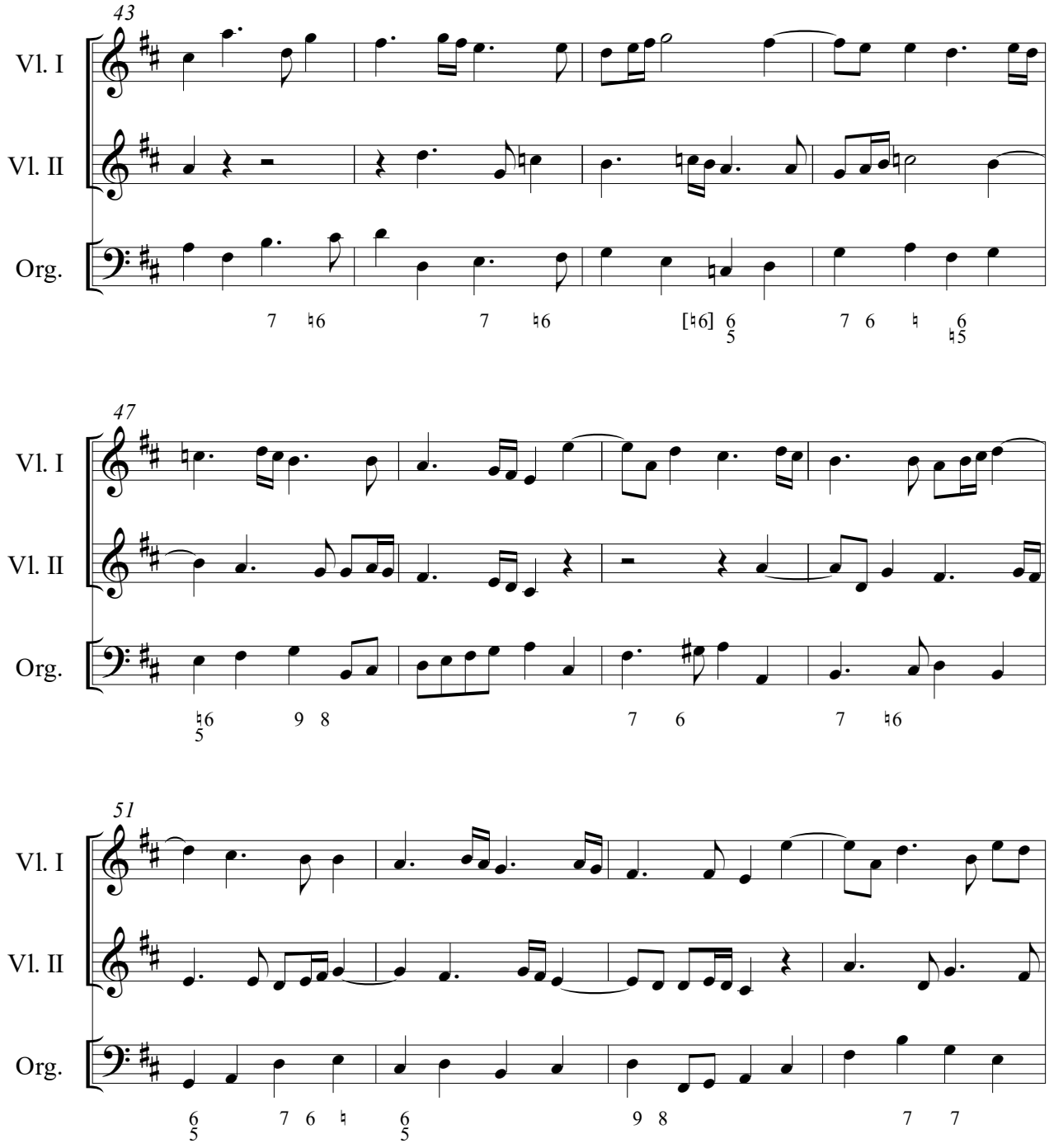
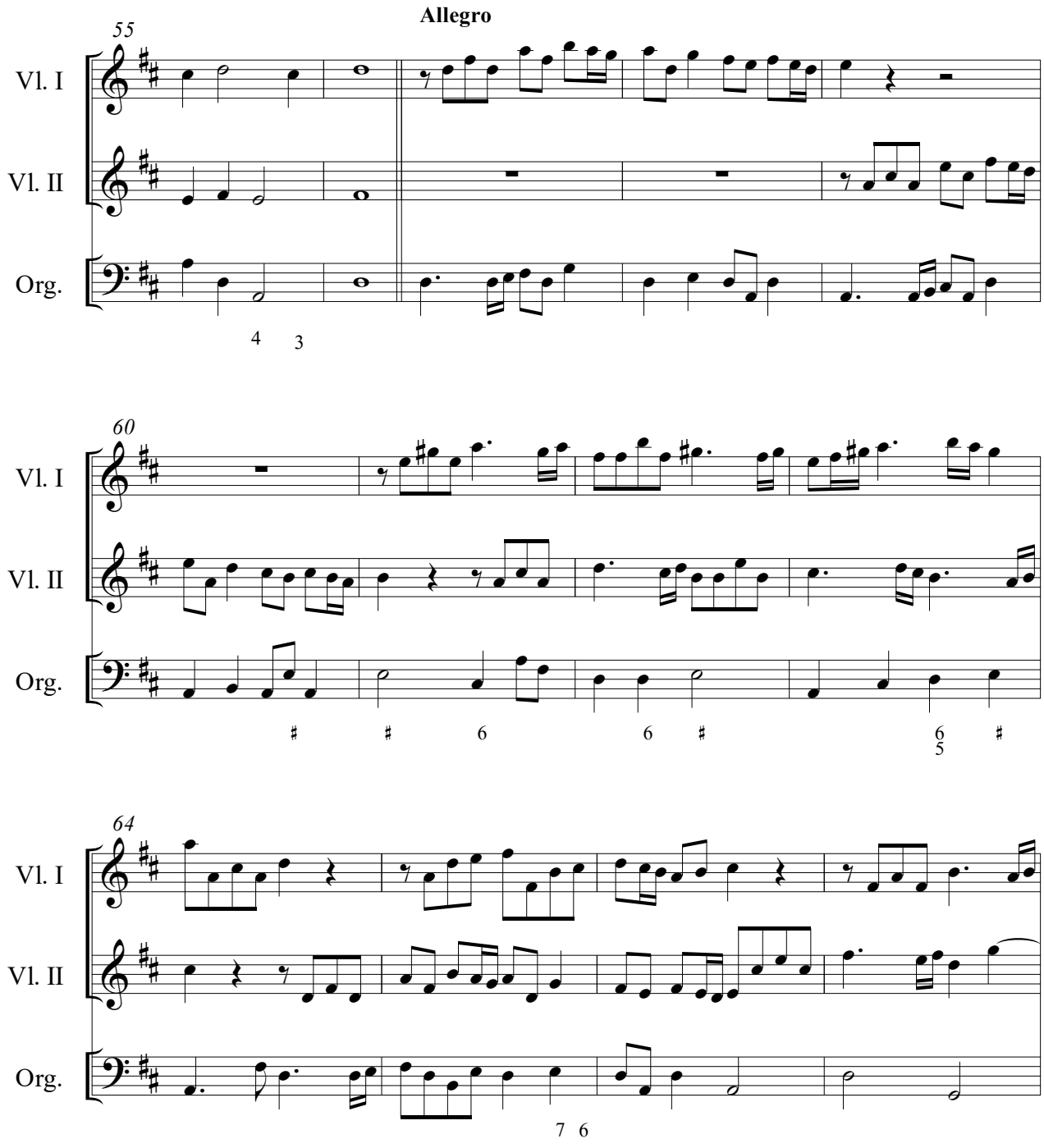
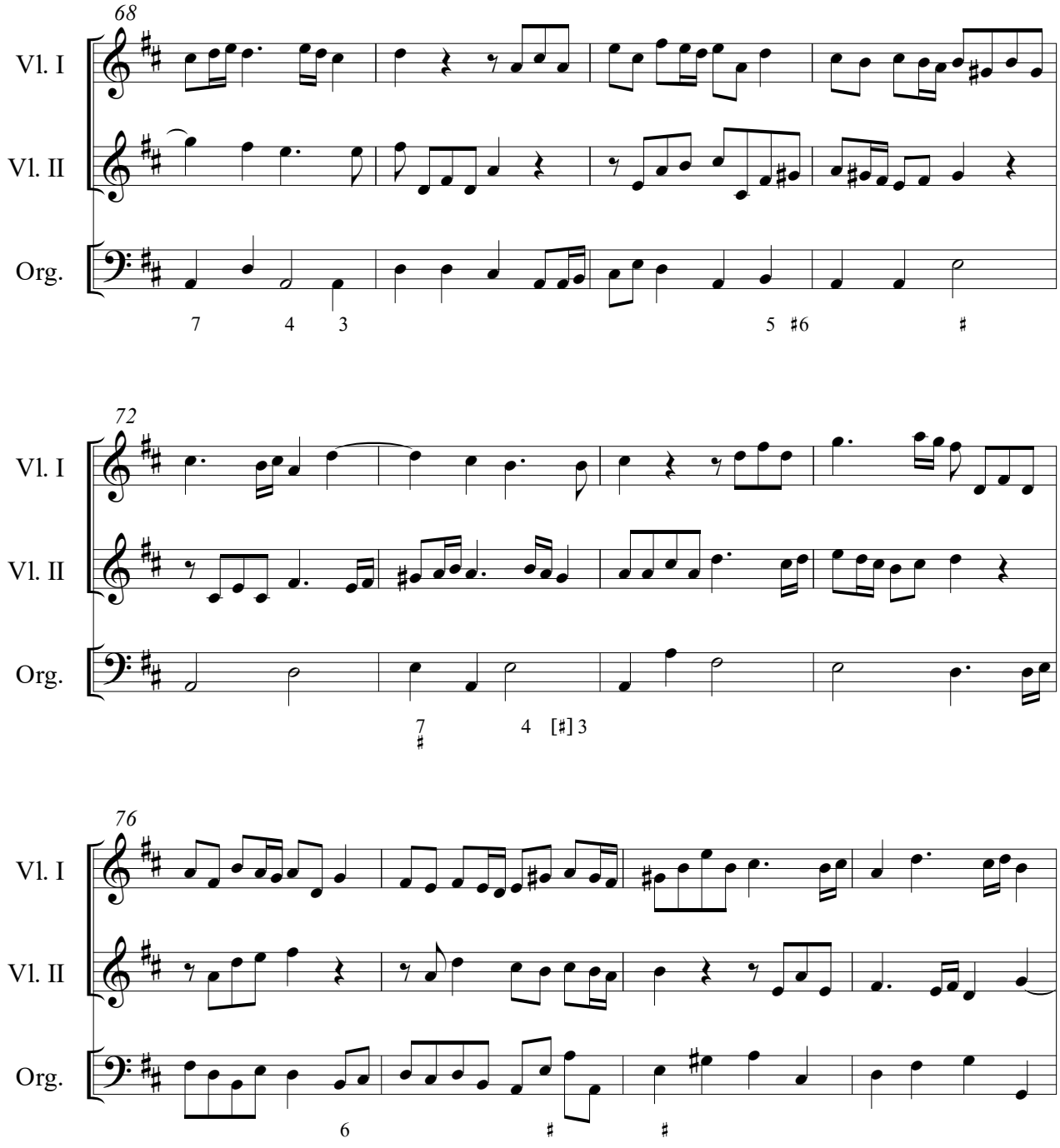
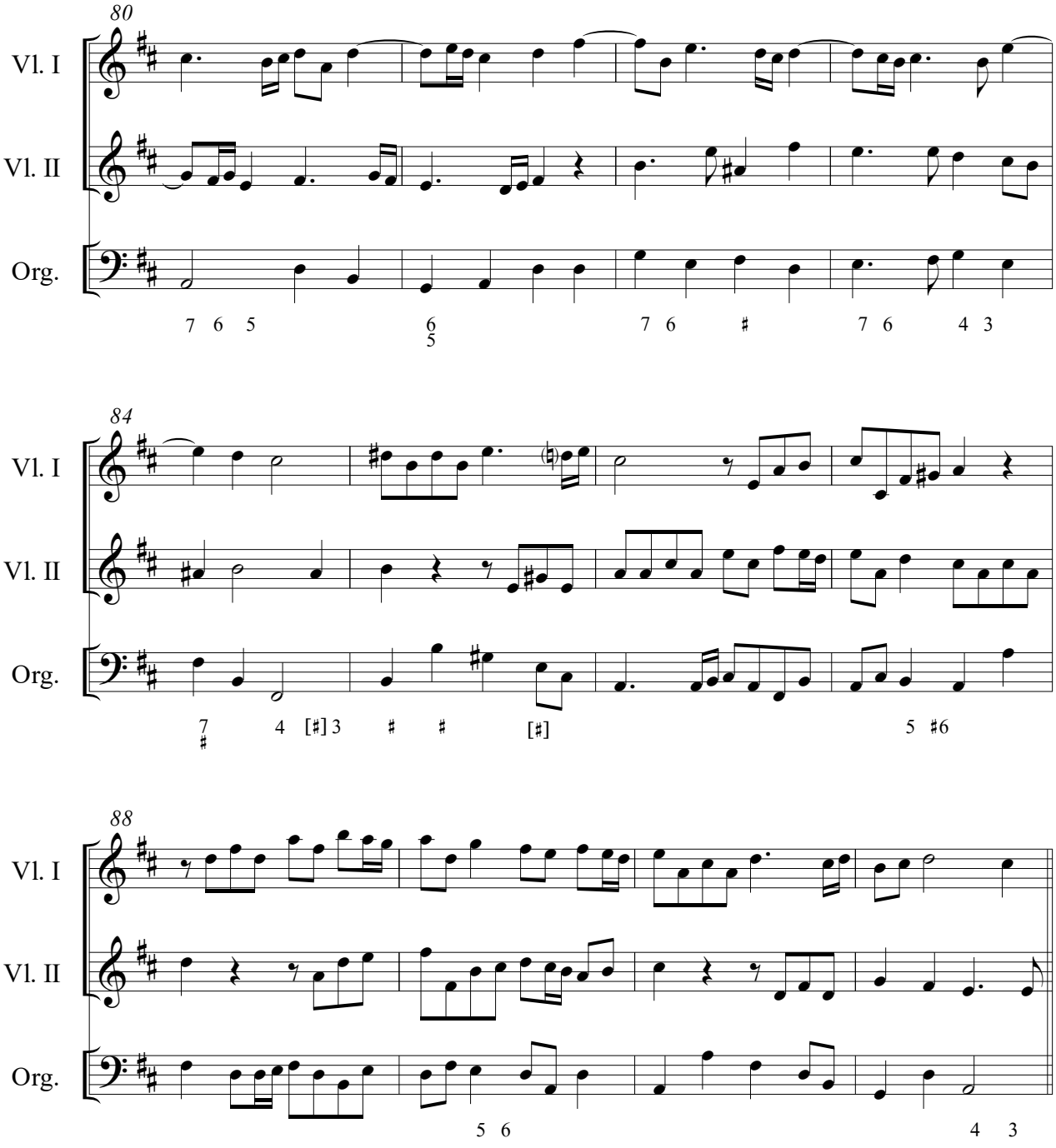
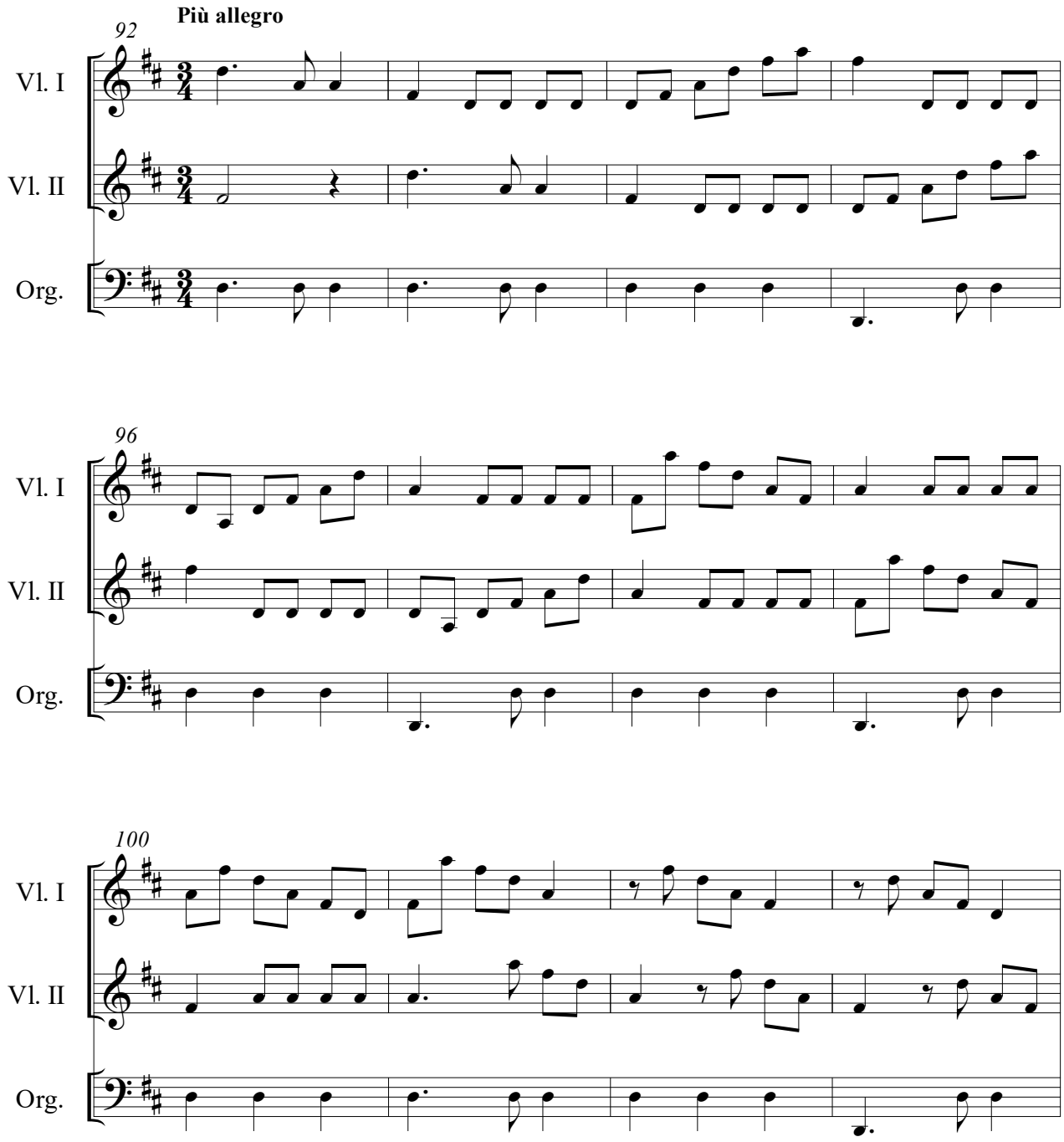

27
Vl. I
Vl. II
Org.
32
Vl. I
Vl. II
Org.
Grave
37
Vl. I
Vl. II
Org.

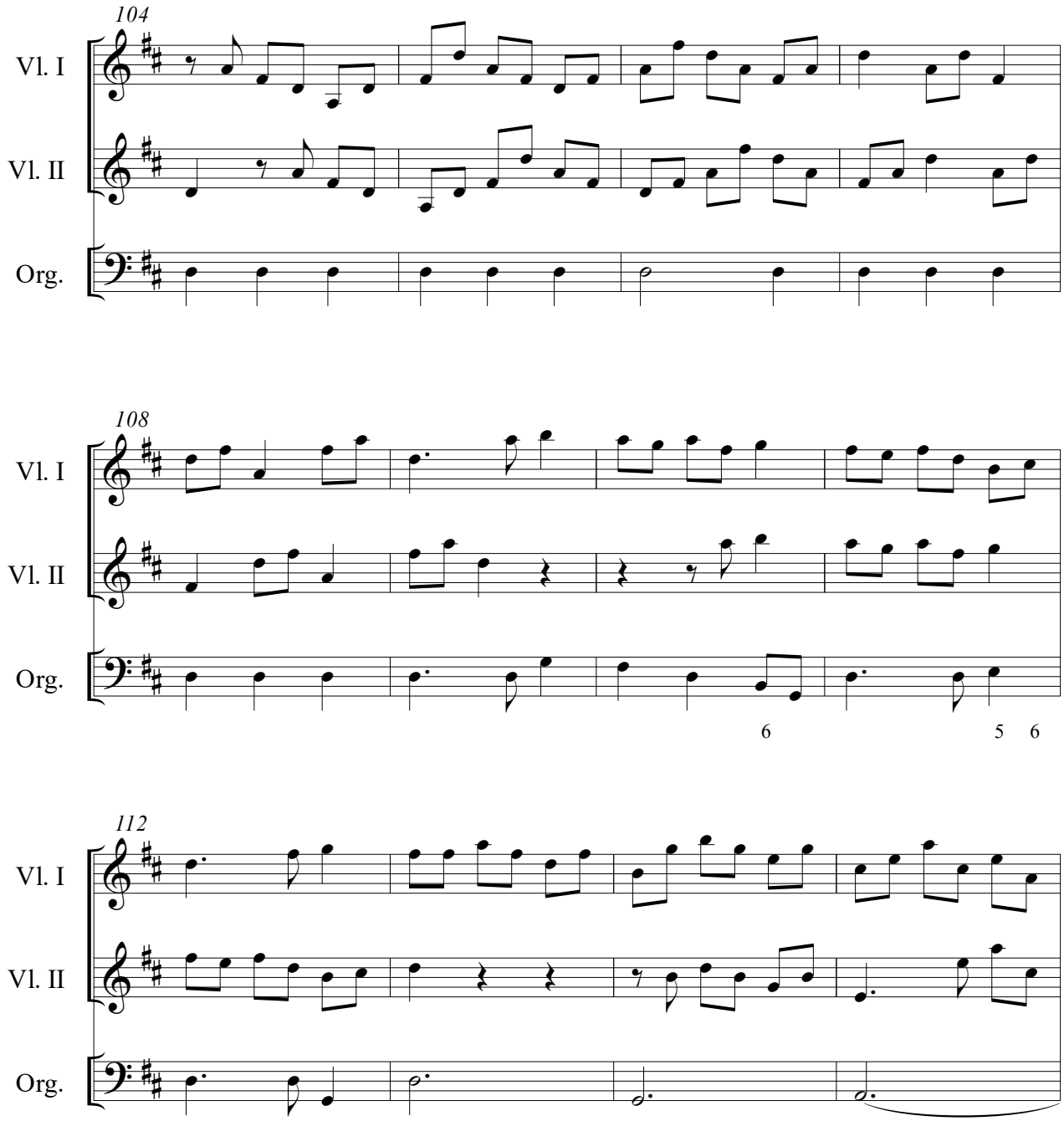

43
Vl. I
Vl. II
Org.
47
51

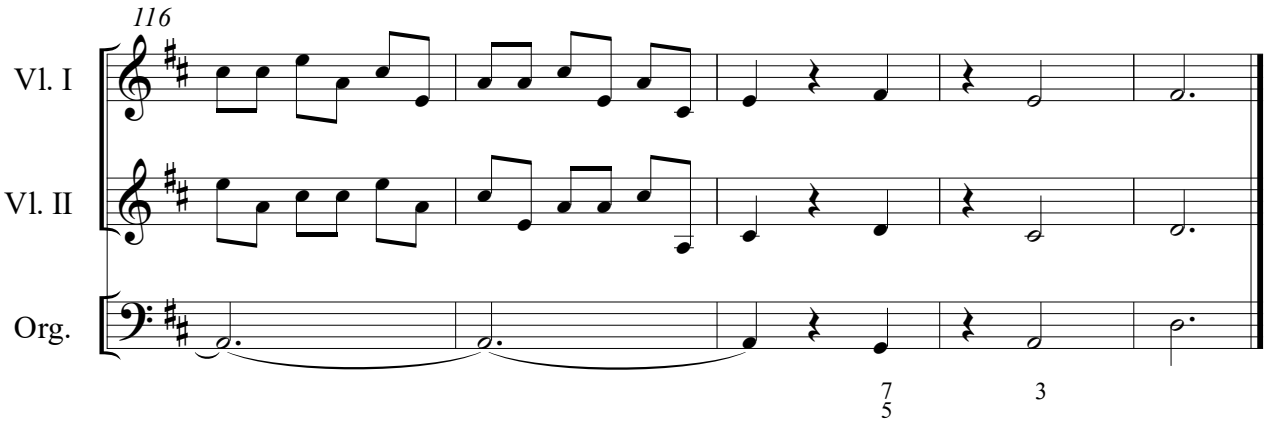

Allegro
55
Vl. I
Vl. II
Org.
60
64


68
Vl. I
Vl. II
Org.
7 4 3 5 #6 #
72
Vl. I
Vl. II
Org.
7 4 [#] 3
#
76
Vl. I
Vl. II
Org.
6 # #


80
Vl. I
Vl. II
Org.
84
88


Più allegro
92
Vl. I
Vl. II
Org.
96
Vl. I
Vl. II
Org.
100
Vl. I
Vl. II
Org.


104
Vl. I
Vl. II
Org.
108
Vl. I
Vl. II
Org.
6
5 6
112
Vl. I
Vl. II
Org.


116
Vl. I
Vl. II
Org.
7
5
3

# EDITORIAL REPORT

## Sources

A. *Sonate da chiesa a due violini consecrate al nome immortale della Sacra Cesarea Maesta del Sempre Augusto Leopoldo Primo Imperatore da Gio. Battista Vitali, bolognese, vice maestro di capella del Serenissimo Signor Duca di Modona, et accademico filaschise, et filarmonico. Opera nona. In Amsterdam per Ioanno Philippo Heus. 1684.*
3 partbooks: Violino primo (incomplete), Violino secondo, Bassus Continuus.
*GB – Lbl.*
RISM A/I V2167, Sartori II 1684g

B. *Sonate da chiesa a due violini del Sig. Gio. Battista Vitali bolognese. Vice maestro di capella del serenissimo Signor Duca di Modona, & accademico filaschise, e filarmonico. Opera nona. In Venetia 1684. Alla stampa del Gardano.*
*GB – DRc.*
3 partbooks: Violino primo, Violino secondo, Organo.
RISM A/I V2168, Sartori II 1684f.

C. *Sonate a 2 violini e organo di Gio. Battista Vitali. Op. 9ª.*
3 partbooks in manuscript: Violino primo, Violino secondo, Organo.
*I-MOe (Mus. F. 1249).* Unpaginated.

## Editorial Remarks

The extant sources comprise two prints and one manuscript. The Amsterdam print bears a dedication to Leopold I, whereas the Gardano print has no dedicatee. In his dissertation John G. Suess states that "Either one of these [prints] may be the original printing, or both may be reprints since no printings are known from Bologna or Modena where all of Vitali's other collections were originally published."[1] The first violin partbook of the Amsterdam print is incomplete and contains only sonatas 1- 7 plus the first 27 measures of sonata 8.

## Performance notes

This work could be subtitled the "fanfare" sonata, due to the numerous fanfare-like figures in the violin parts and drones in the continuo.

[1] John G. Suess, "Giovanni Battista Vitali and the Sonata da Chiesa", (Ph.D. diss., Yale University, 1962), I, p. 247.

## CRITICAL NOTES

A.: Violino secondo (Vl. II), pp. 17-18; Bassus continuus (Org.), pp. 17-18.
B.: Violino primo (Vl. I), pp. 46-49; Violino secondo (Vl. II), pp. 40-43; Organo (Org.), pp. 52-55.
C.: Violino primo (Vl. I); Violino secondo (Vl. II); Organo (Org.).

M. 11, Org., C: figure 3 on n. 6.
M. 13, Vl. I, C: no fermata over n. 1. Org.: no fermata in sources.
M. 27, Org., A.: figure over n. 1 is 6 over 5.
M. 33, Org., B.: figure on n. 1 is 6 over 3.
M. 70, Org., C.: nn. 1-2 may be quarters.
M. 82, Vl. II, A.: no sharp on n. 3.
M. 102, Vl. II, C.: n. 1 is b’’.