

Sonata duodecima soggetto contrario verso

Giovanni Battista Vitali
Edited by Thomas D. Dunn

Vivace

Violino I

Violino II

Organo

6 3 6

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4

VI. I

VI. II

Org.

8

VI. I

VI. II

Org.

6 # 6 6 7 4 [#] 3

12

VI. I

VI. II

Org.

6 3 6 3 3 6

16

VI. I

VI. II

Org.

5

20

VI. I

VI. II

Org.

6 ♯ 6 4 3 6 7 7 6 5 6

The image displays three systems of musical notation for the Sonata duodecima by G. B. Vitali. Each system consists of three staves: Violin I (VI. I), Violin II (VI. II), and Organ (Org.).

System 1 (Measures 24-27): The first system begins at measure 24. The Organ part includes figured bass notation below the staff: 7 6 6 7 6 6 6 6 5 # 3 6.

System 2 (Measures 28-31): The second system begins at measure 28. The Organ part includes figured bass notation below the staff: 3 6 5.

System 3 (Measures 32-35): The third system begins at measure 32. The Organ part includes figured bass notation below the staff: 6 5 7 6 7 6 4 3.

37 **Grave**

7 [#]6 2 6 4 6 4 3 6 #

42

6 5 6 5 6 7 7

46

4 3 9 8 #6 7 6 #6 7 # 4 #2 6 # 6 #4 6 7 #

50

VI. I

VI. II

Org.

7 6 7 6 5 7 # 7 6 6 7 # 4 [#] 3

55 **Allegro**

VI. I

VI. II

Org.

6 7 6

59

VI. I

VI. II

Org.

6 [#7] # # 6

63

VI. I
VI. II
Org.

4 3 6 6

Detailed description: This system contains measures 63 through 66. It features three staves: Violin I (VI. I), Violin II (VI. II), and Organ (Org.). The Organ part includes figured bass notation: 4 3 6 6. The key signature has one sharp (F#).

67

VI. I
VI. II
Org.

6 7 7 6 [#7]

Detailed description: This system contains measures 67 through 70. It features three staves: Violin I (VI. I), Violin II (VI. II), and Organ (Org.). The Organ part includes figured bass notation: # 6 7 7 6 [#7]. The key signature has one sharp (F#).

71

VI. I
VI. II
Org.

[#]6 # 4 [#]3

Detailed description: This system contains measures 71 through 74. It features three staves: Violin I (VI. I), Violin II (VI. II), and Organ (Org.). The Organ part includes figured bass notation: # [#]6 # 4 [#]3. The key signature has one sharp (F#).

75

VI. I

VI. II

Org.

79

Grave

VI. I

VI. II

Org.

7/5 4 3 6 7 ♯ 2 6

85

VI. I

VI. II

Org.

9 8 [#]5/4 #3 9 8 #6 [#]4 3 6 [#]5 7 6 [#]5/4 #3

90

VI. I

VI. II

Org.

6 4 3 $\frac{6}{5}$ $\frac{6}{5}$ # #6 [#5]

94

Allegro

VI. I

VI. II

Org.

5 #6 7 [#5]₄ [#]3 [#]3

98

VI. I

VI. II

Org.

#

101

VI. I

VI. II

Org.

4 [#] 3 # 6

105

VI. I

VI. II

Org.

6 [b]

109

VI. I

VI. II

Org.

113

VI. I

VI. II

Org.

3

116

VI. I

VI. II

Org.

4 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. 9^a:*

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.

CRITICAL NOTES

The term "contrario verso" in the title refers to melodic subjects stated in the first violin part being inverted when answered by the second violin. This appears to be limited to the opening section.

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

A. Violino secondo (Vl. II), pp. 19-20; Bassus continuus (Org.), pp. 19-20.

B. Violino primo (Vl. I), pp. 50-54; Violino secondo (Vl. II), pp. 44-47; Organo (Org.), pp. 56-59.

C.: Violino primo (Vl. I); Violino secondo (Vl. II); Organo (Org.).

M. 1, Org. nn. 4-5 are quarters in C.

M. 20, Vl. II: nn. 5-7 are 8ths in C.

M. 27 Vl. I, n. 4 is sixteenths) in A and B.

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

M. 47, Org.: figure 5 over n. 2 in A does not appear in B or C. #6 on n. 2 in C.

M. 48, Org.: illegible marks over n. 2 in A.

M. 50, Org.: no figure on n. 3 in B or C.

M. 53, Org.: n. 1, figure 7 not in A or C.

M. 72, Org.: n. 3, no sharp in A.

M. 83, Vl. II: no tie on n. 2 in A.

M. 87, Org.: second figure is sharp over 6 in A.

M. 103, Vl. II.: n. 3 has cautionary natural in all sources.

M. 115, Org.: no figure on n. 1 in C.

M. 117, Org.: no figures on b. 3 in C.