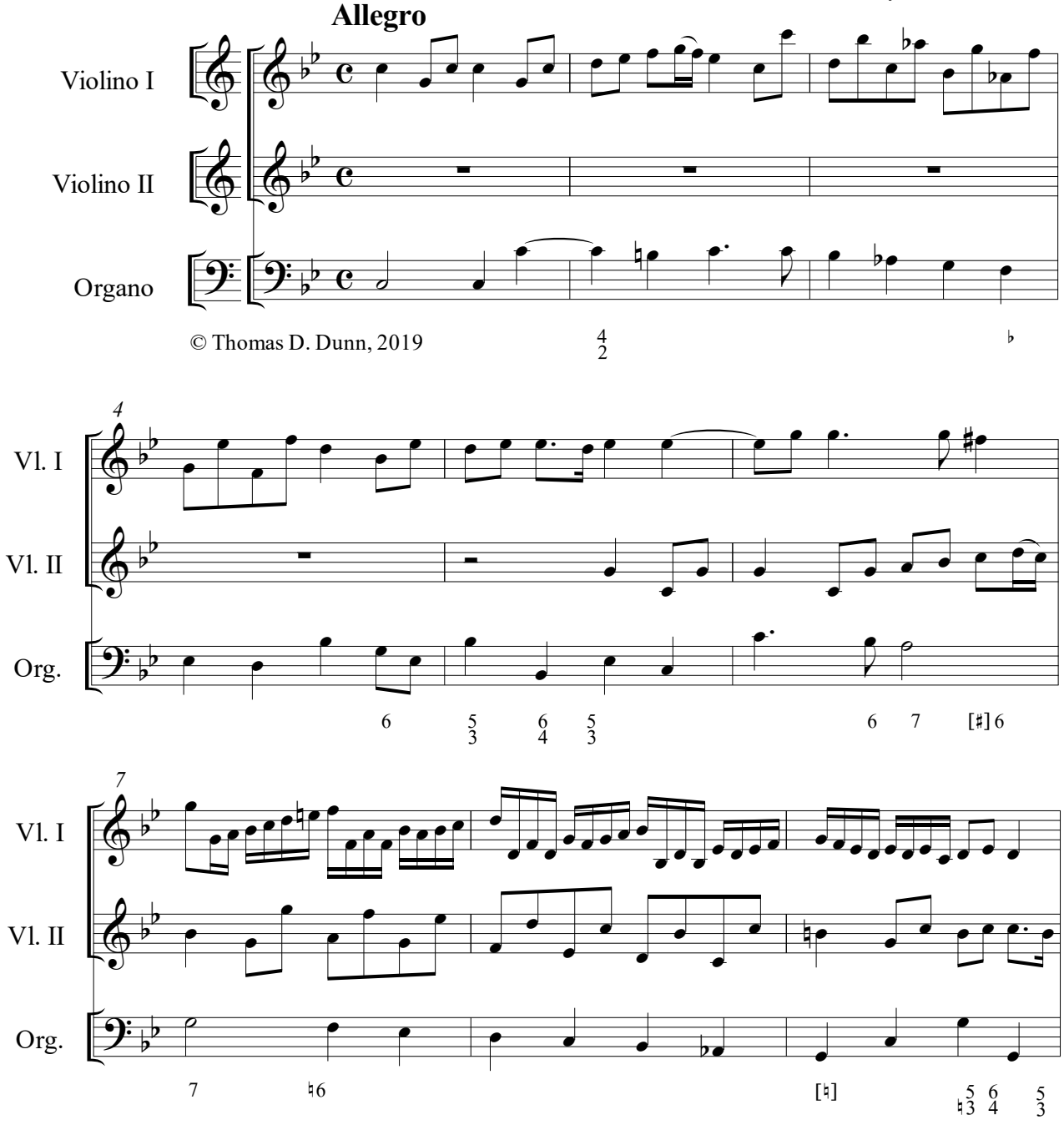
Sonata decima
del primo tuono un tuono più basso

Giovanni Maria Bononcini
Edited by Thomas D. Dunn



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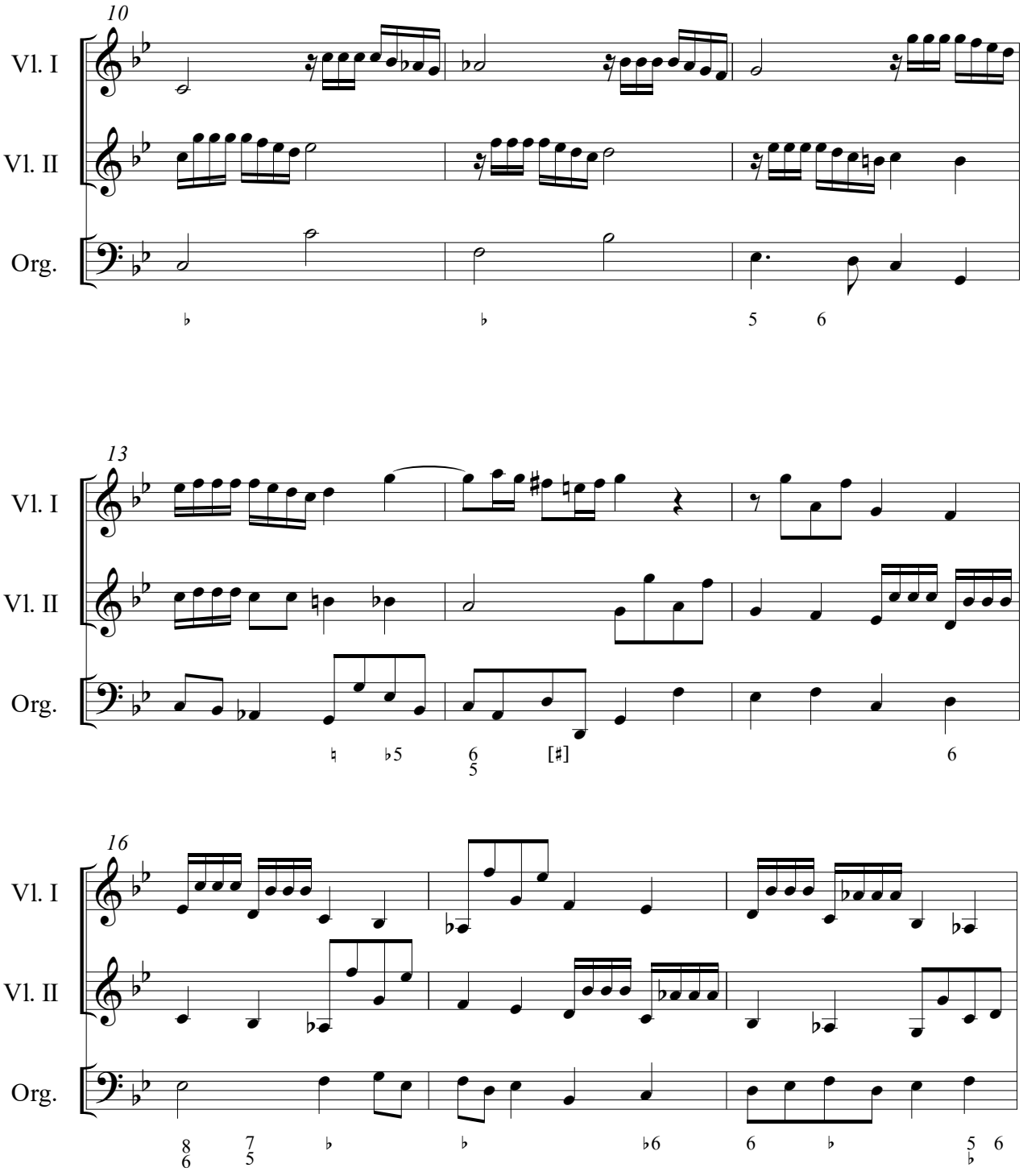
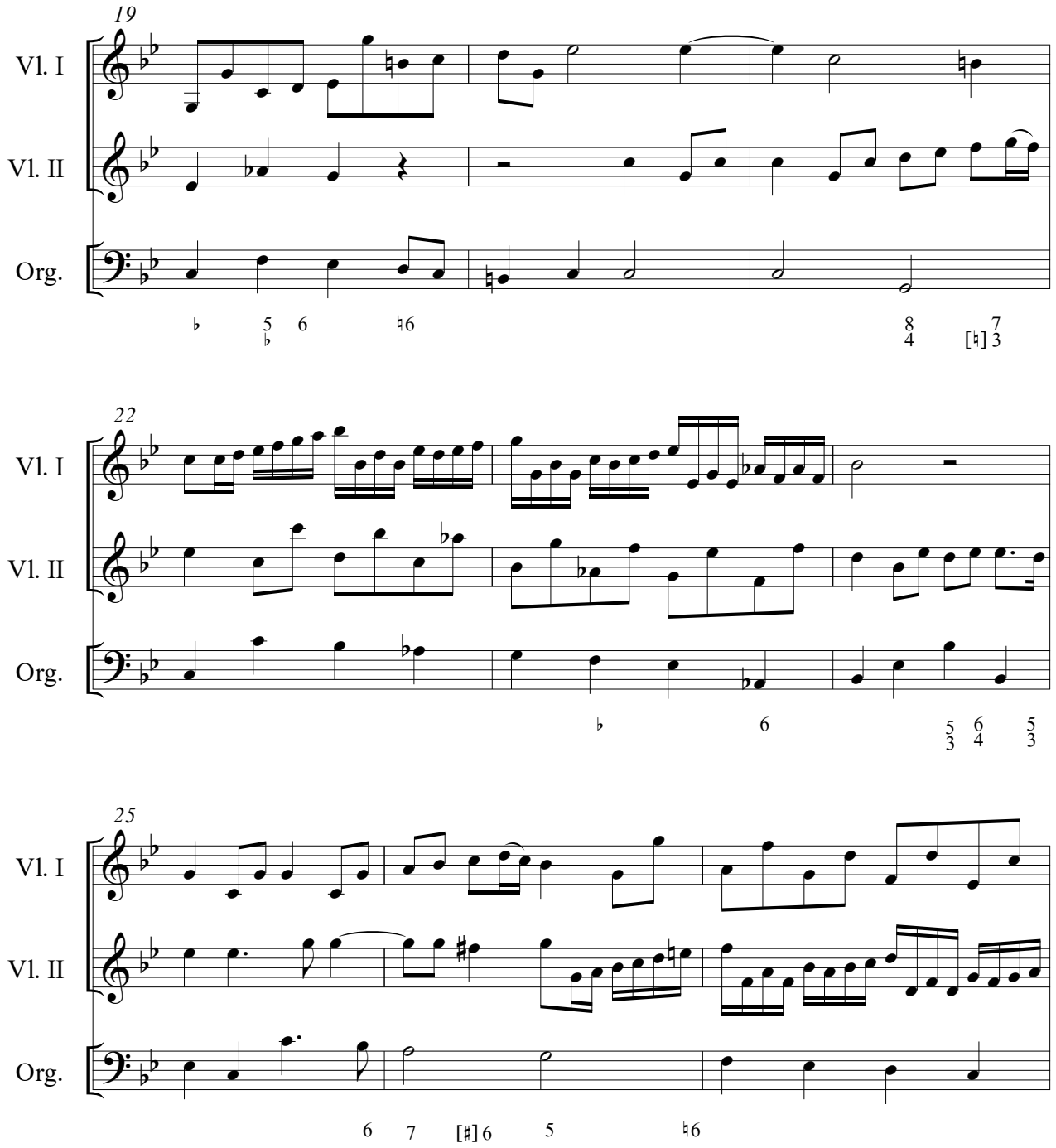
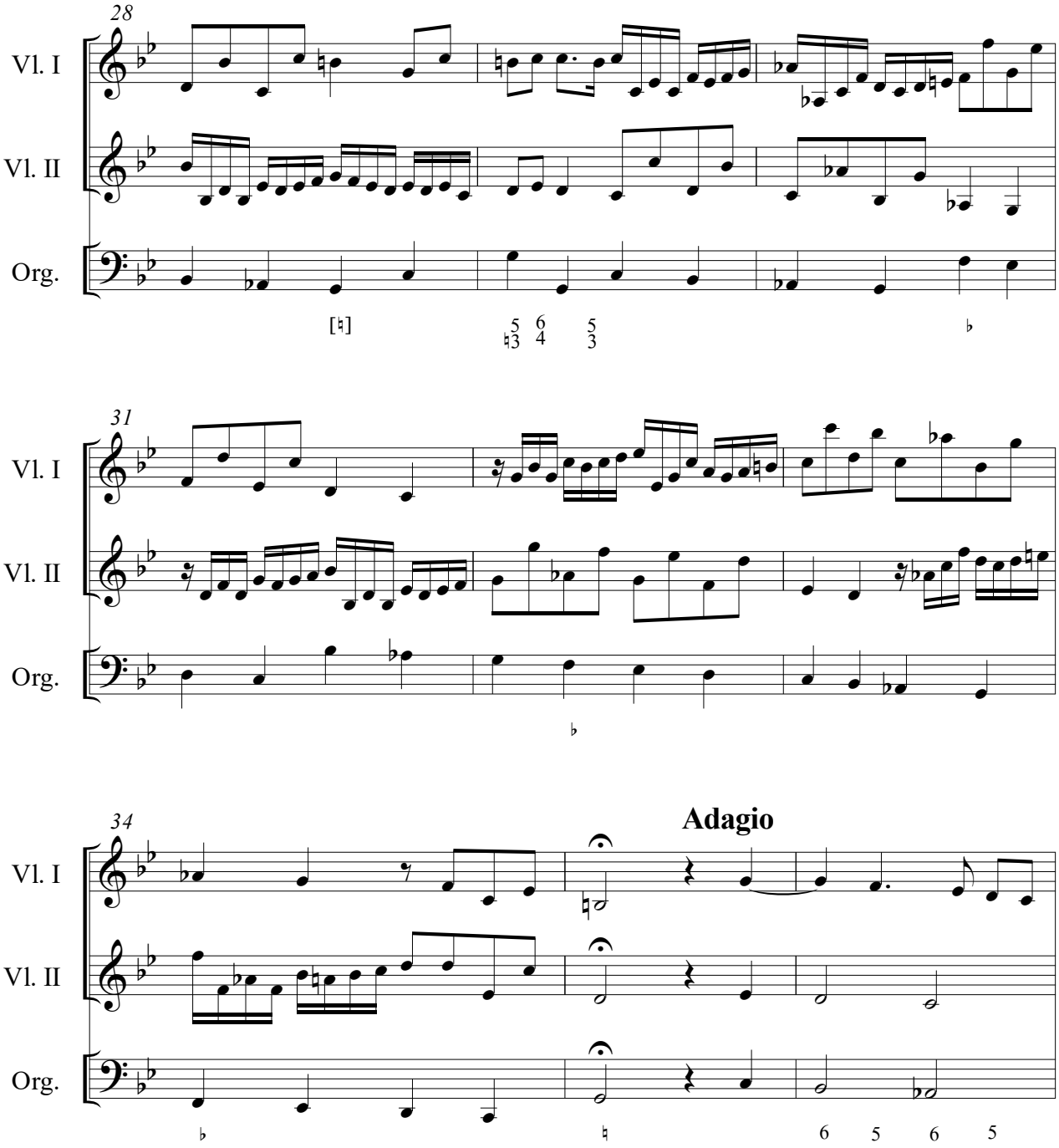
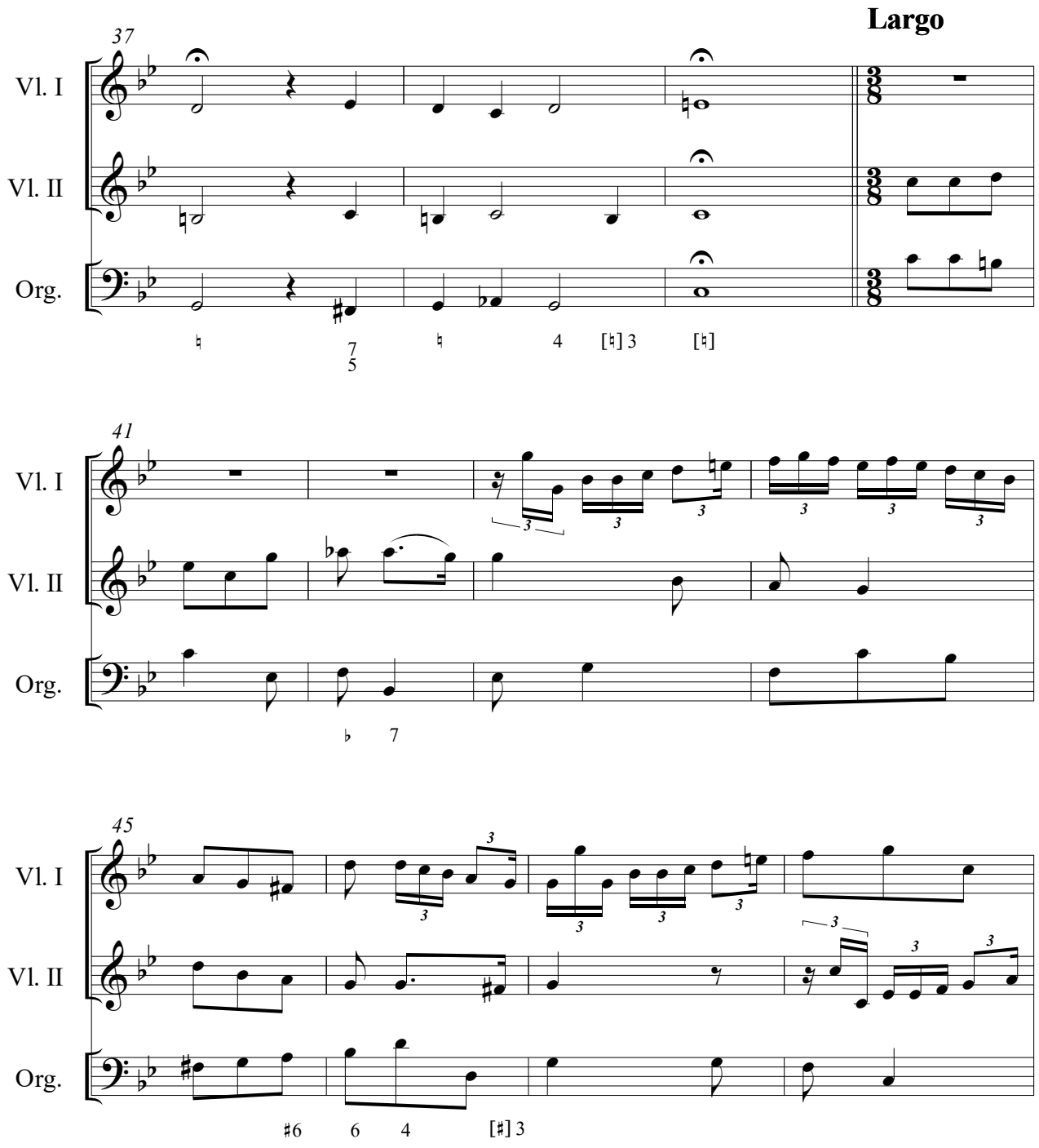
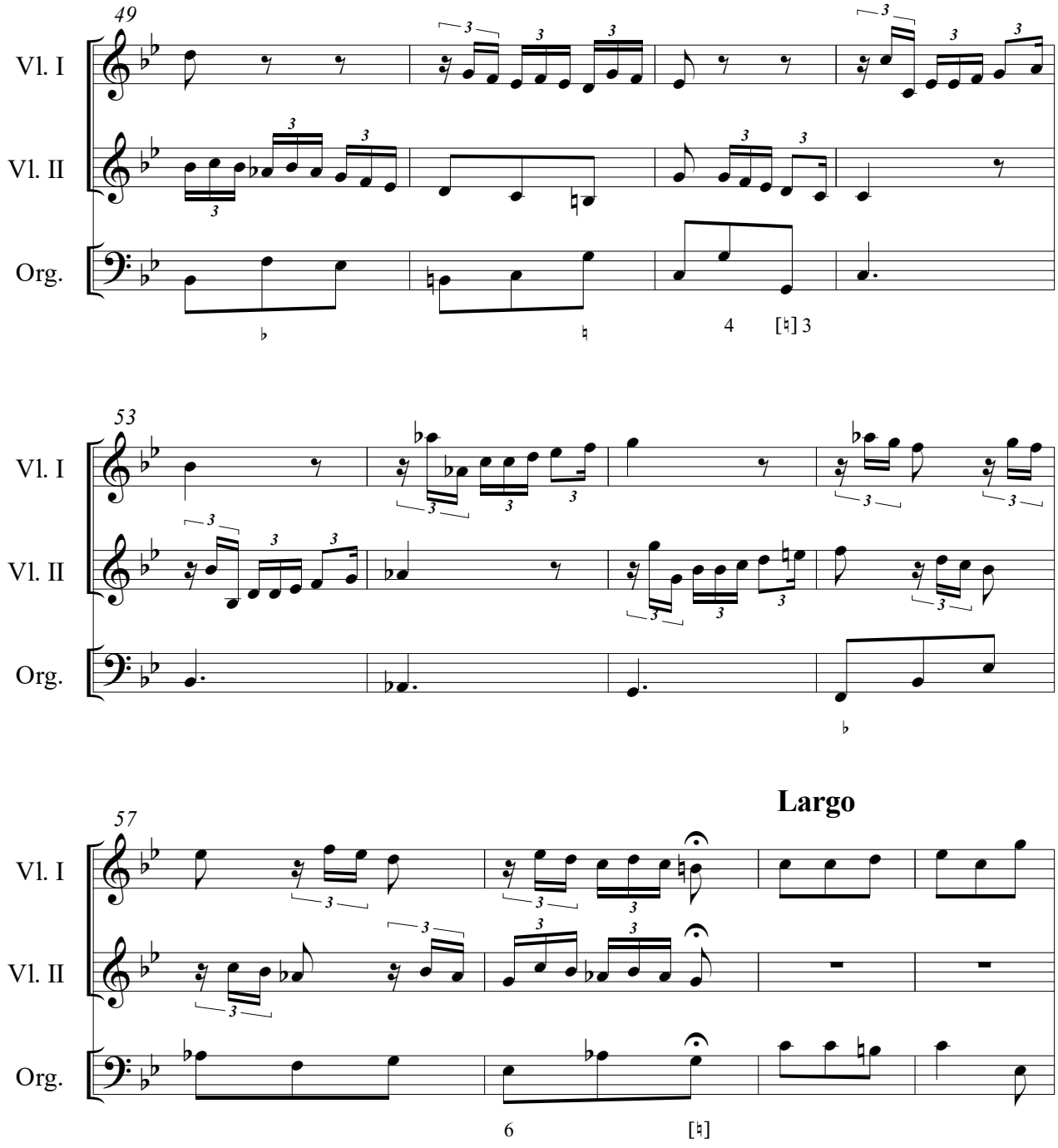
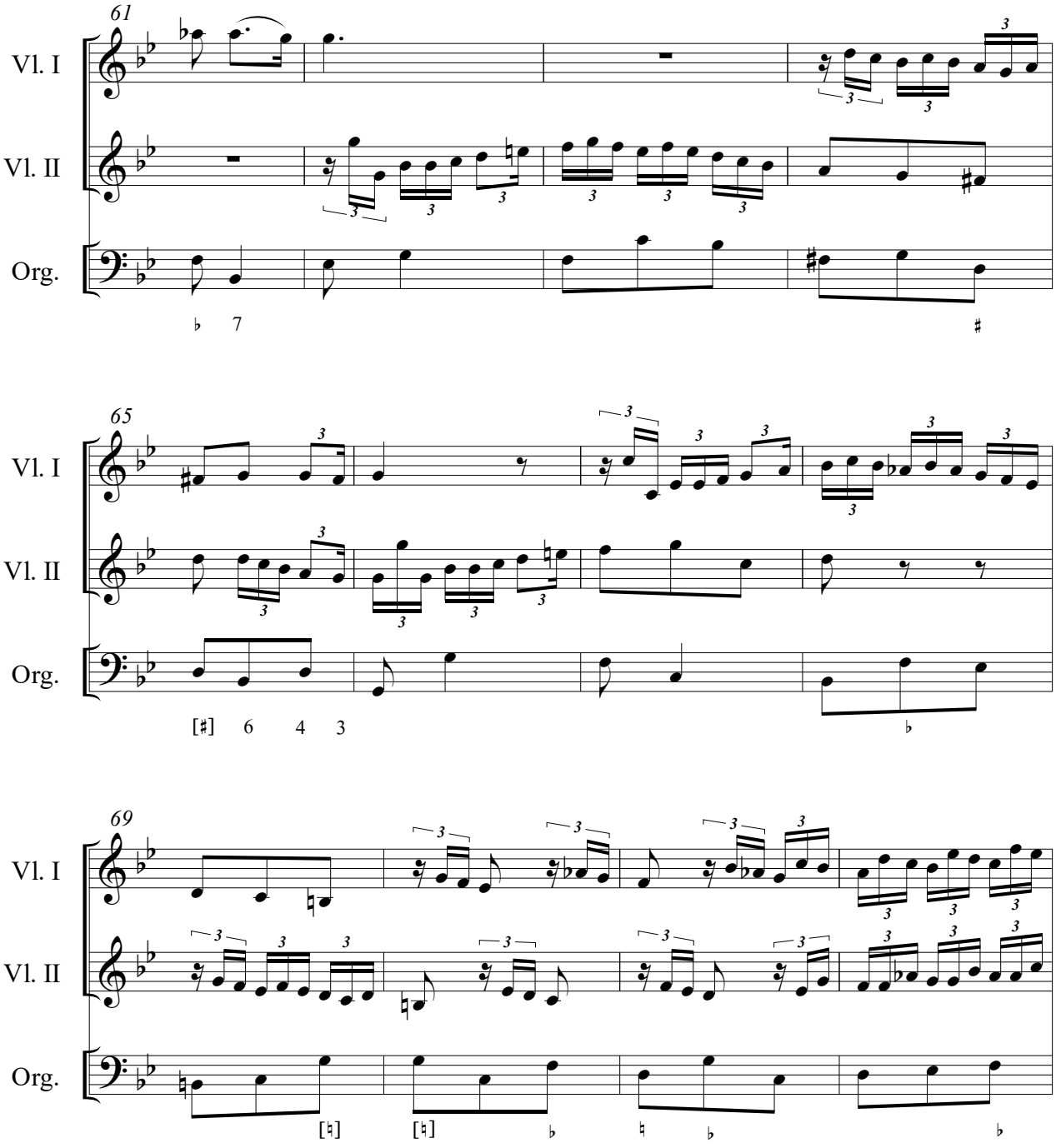

10
Vl. I
Vl. II
Org.
13
16

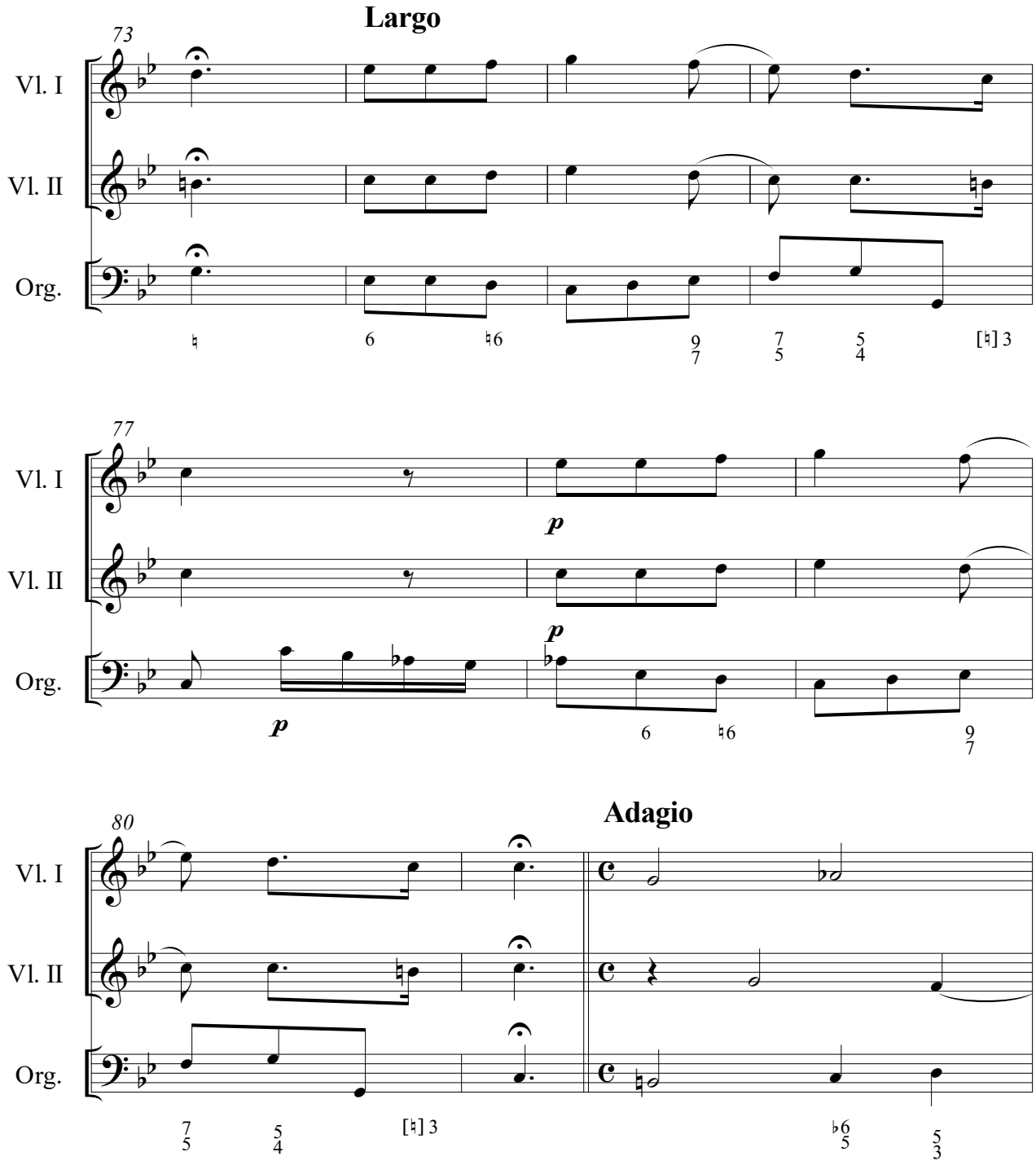

19
Vl. I
Vl. II
Org.
22
Vl. I
Vl. II
Org.
25
Vl. I
Vl. II
Org.

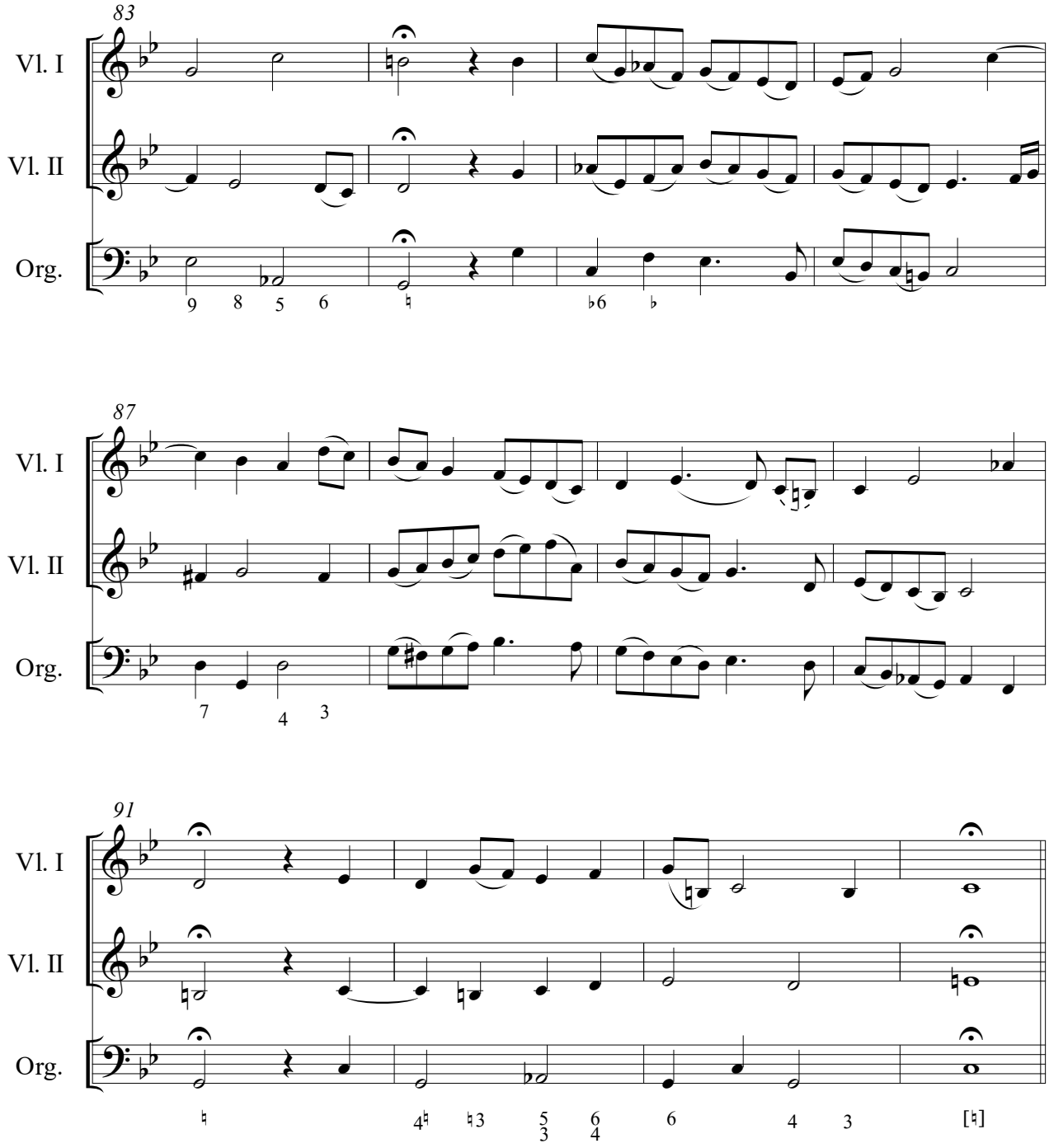

28
Vl. I
Vl. II
Org.
31
Vl. I
Vl. II
Org.
34
Adagio
Vl. I
Vl. II
Org.

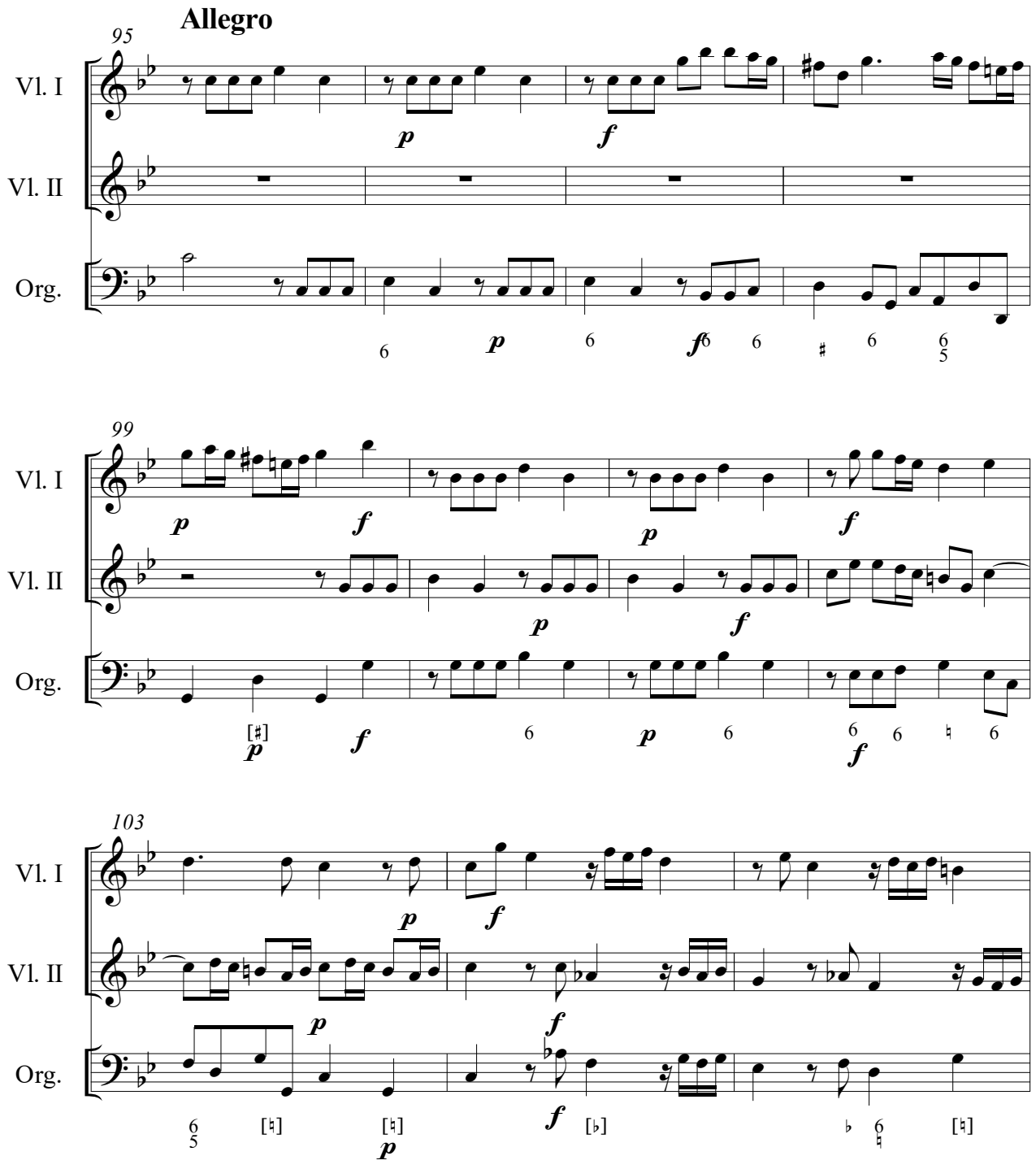

Largo
37
Vl. I
Vl. II
Org.
41
45

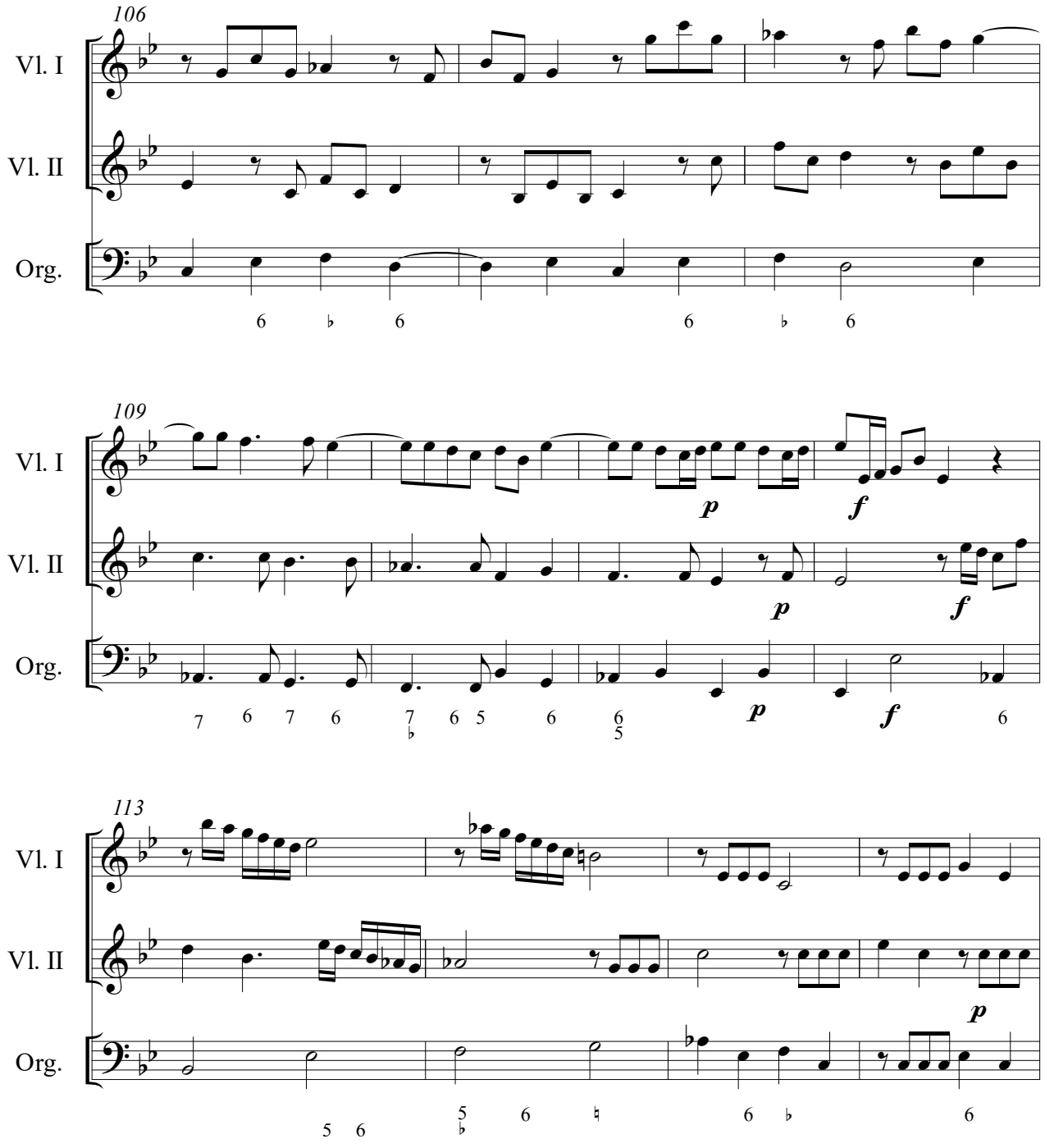

49
Vl. I
Vl. II
Org.
4 [♮] 3
53
Vl. I
Vl. II
Org.
Largo
57
Vl. I
Vl. II
Org.
6 [♮]

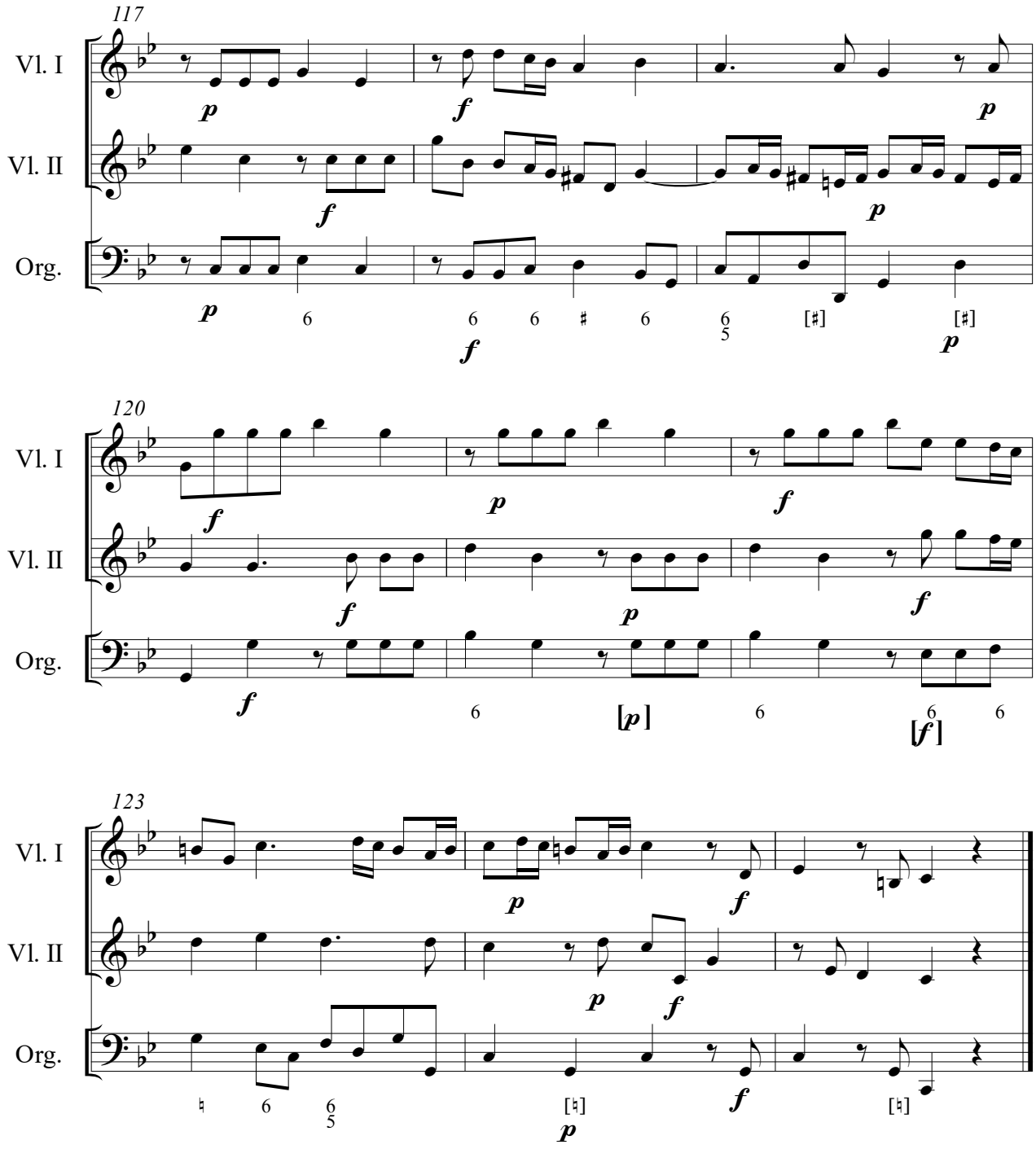

61
Vl. I
Vl. II
Org.
65
69


Largo
73
Vl. I
Vl. II
Org.
77
p
Adagio
80


83
Vl. I
Vl. II
Org.
87
Vl. I
Vl. II
Org.
91
Vl. I
Vl. II
Org.


Allegro
95
Vl. I
Vl. II
Org.
99
103


106
Vl. I
Vl. II
Org.
109
Vl. I
Vl. II
Org.
p
f
113
Vl. I
Vl. II
Org.
p


117
Vl. I
Vl. II
Org.
120
123

EDITORIAL REPORT

A. *Sonate da chiesa a due violini. Opera sesta di Gio. Maria Bononcini del concerto de gli strumenti dell' altezza serenissima di Modana* [sic] *et accademico filarmonico dedicata all' ill.mo & rev.mo sig.r abbate conte Giulio Camillo Campori. In Venetia 1672. Apresso Francesco Magni detto Gardano.*
3 partbooks: Violino Primo, Violino Secondo, Organo.
I-Baf (compl.), *I-Bc.*
RISM A/I B 3631, Sartori I-II 1672a.
Facsimile reprint by Forni editore, 1970.

B. *Suonate a due violini con il basso continuo per l'organo di Gio. Maria Bononcini, maestro di capella nella cattedrale di Modona* [sic], *& accademico filarmonico di Bologna*. *Opera sesta. Al molt' iIllustre sig. il Signor Antonio Maria Padovani. In Bologna* 1677 *per Giacomo Monti.*
3 partbooks: Violino Primo, Violino Secondo, Organo.
I-Bc (compl.), *D-MÜs* (compl.).
RISM A/I B 3632, Sartori I 1677e.

A and B appear to have been printed from different sets of plates. This edition follows A which seems to have been more carefully prepared.

Performance Notes. As mentioned in the Introduction, the first edition of this collection is prefaced by a letter in which the writer complains that performers have gotten to the point where they freely recompose entire passages, filling up wide melodic intervals with scales or arpeggios and breaking up sustained notes. He states that composers "have become obliged to ask these…players to…play things simply as they are written." Exceptions would be the insertion of "certain graces which…ornament and add beauty to the Compositions…"[1]

CRITICAL NOTES

Violino Primo (Vl. I), pp.22-23: Violino Secondo (Vl. II), pp. 22-23; Organo (Org.), pp. 22-23.

M. 2, Vl. I, nn. 4-5, slur missing in B.
M. 6, Vl. II, nn. 7-8, slur missing in B.
M. 16, Vl. II, n. 3 has faded in B.
M. 26, Vl. I, n. 8 is f´´ in B.
M. 27, Vl. I, n. 2 is e´´ in B.

[1] See Klenz, 75-6.

M. 32, Vl. I, rest has faded in B.
M. 35, Vl. I fermata on n. 1 missing in B. Vl. I and II. Adagio indication missing in B.
M. 39, Vl. I, note is dotted in B.
Mm. 40-73, The basic meter for this section in the source is 3/8. However in what corresponds to measures 40-58 of Vl. I, and meas. 62-73 of Vl. II in this edition, the meter indication in the source is changed to C9/16 in those respective partbooks.
Mm. 79, Vl. I, n. 3, and M. 80, n.1, slur missing in B.
M. 83, Vl. II, nn. 3-4, slur missing in B.
M. 84, Vl. II, n. 1 fermata missing in B.
Mm. 85-90, Both sources, but especially B, are at times unclear as to what notes are slurred. Edition follows Vl. 1 part of A and slurs pairs of notes.
M. 85, Vl. II, n. 4 is quarter in B.
M. 94, Vl. II, fermata misplaced over n. 2 of previous measure in B.
M. 98, Org., n. 4, 6 over 5 figure is missing in B.