

Sonata decima del primo tuono un tuono più basso

Giovanni Maria Bononcini

Edited by Thomas D. Dunn

Allegro

Violino I

Violino II

Organo



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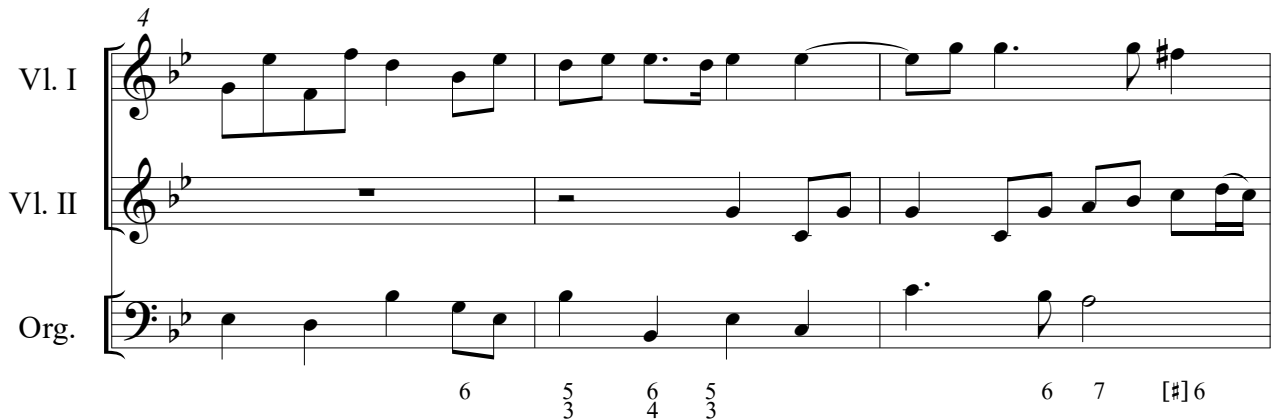
$\frac{4}{2}$

b

VI. I

VI. II

Org.

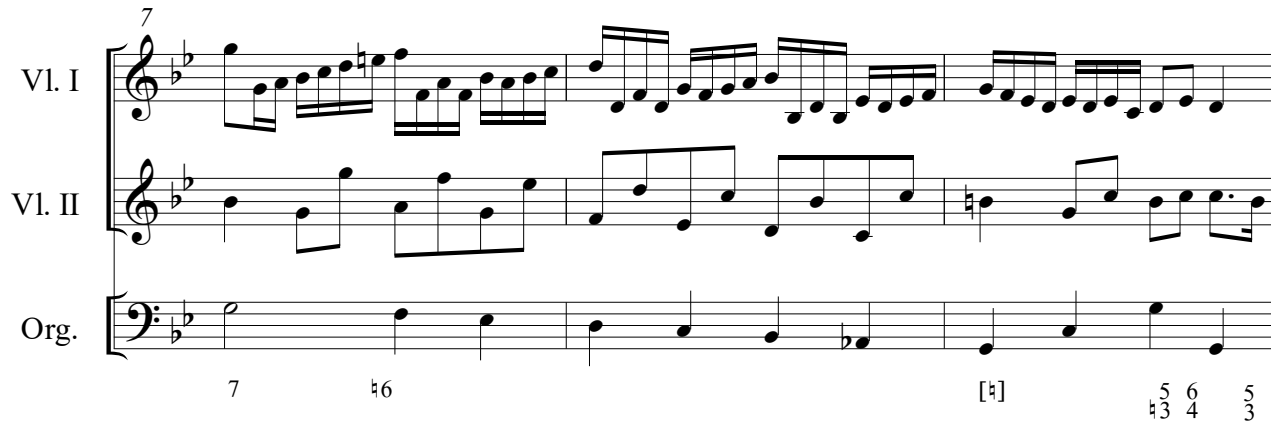


6 5 6 5 6 7 [#]6

VI. I

VI. II

Org.



7 7 ♯6 [♯] $\frac{5}{3}$ 6 5

10

VI. I

VI. II

Org.

b b 5 6

13

VI. I

VI. II

Org.

b b5 6 5 [#] 6

16

VI. I

VI. II

Org.

8 7 b b b6 6 b 5 6

19

VI. I

VI. II

Org.

b 5 6 4 6 8 4 7

22

VI. I

VI. II

Org.

b 6 5 6 5 6 5 6 5 6 5 6 5 6

25

VI. I

VI. II

Org.

6 7 [#]6 5 4 6

28

VI. I

VI. II

Org.

[\sharp]

\sharp_3 \flat_4 \flat_5

\flat

31

VI. I

VI. II

Org.

\flat

34

Adagio

VI. I

VI. II

Org.

\flat

\sharp

6 5 6 5

Largo

The image displays three systems of musical notation for a Largo movement. Each system includes staves for Violin I (VI. I), Violin II (VI. II), and Organ (Org.).

- System 1 (Measures 37-40):** Measures 37-40. The Organ part features figured bass notation: ♯, 7/5, ♯, 4, [♯] 3, [♯].
- System 2 (Measures 41-44):** Measures 41-44. The Organ part features figured bass notation: ♭, 7. The Violin I part contains several triplet markings (3).
- System 3 (Measures 45-49):** Measures 45-49. The Organ part features figured bass notation: #6, 6, 4, [#] 3. The Violin I part contains several triplet markings (3).

49

VI. I

VI. II

Org.

b b 4 [b] 3

53

VI. I

VI. II

Org.

b

57

Largo

VI. I

VI. II

Org.

6 [b]

61

VI. I

VI. II

Org.

b 7 #

65

VI. I

VI. II

Org.

[#] 6 4 3 b

69

VI. I

VI. II

Org.

[4] [4] b 4 b b

Largo

73

VI. I

VI. II

Org.

6 6 6 9 7 5 4 [♯] 3

77

VI. I

VI. II

Org.

p *p*

6 6 6 9 7

Adagio

80

VI. I

VI. II

Org.

7 5 4 [♯] 3 6 5 5 3

83

VI. I

VI. II

Org.

9 8 5 6 ♯ 6 6

Detailed description: This system contains measures 83 through 86. The first violin (VI. I) and second violin (VI. II) parts feature melodic lines with various note values and rests. The organ (Org.) part provides a bass line with fingerings indicated by numbers 9, 8, 5, 6, ♯, 6, and 6. The key signature has two flats, and the time signature is common time.

87

VI. I

VI. II

Org.

7 4 3

Detailed description: This system contains measures 87 through 90. The violin parts continue with their melodic development. The organ part has fingerings 7, 4, and 3. The notation includes various rhythmic patterns and rests.

91

VI. I

VI. II

Org.

♯ 4[♯] 4[♯] 3 5/3 6/4 6 4 3 [♯]

Detailed description: This system contains measures 91 through 94. The violin parts have several measures with whole notes and rests. The organ part has fingerings ♯, 4[♯], 4[♯], 3, 5/3, 6/4, 6, 4, 3, and [♯]. The notation includes various rhythmic patterns and rests.

Allegro

95

VI. I

VI. II

Org.

p *f*

6 *p* 6 *f* 6 # 6 5

99

VI. I

VI. II

Org.

p *f* *p* *f*

p *f*

[#] *p* *f* 6 *p* 6 *f* 6 # 6

103

VI. I

VI. II

Org.

p *f*

p *f*

5 [b] *p* [b] *f* [b] b 6 [b]

106

VI. I

VI. II

Org.

6 b 6 6 b 6

109

VI. I

VI. II

Org.

p *f* *p* *f*

7 6 7 6 7 6 5 6 6 5 *p* *f* 6

113

VI. I

VI. II

Org.

p

5 6 5 6 4 6 b 6

117

VI. I

VI. II

Org.

p *f* *p*

f *p*

p 6 *f* 6 6 # 6 5 [#] *p* [#]

120

VI. I

VI. II

Org.

f *p* *f*

f *p* *f*

f 6 [*p*] 6 [*f*] 6

123

VI. I

VI. II

Org.

p *f*

p *f*

6 5/6 [*p*] *f* [*f*]

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' illustre 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 (VI. I), pp.22-23; Violino Secondo (VI. II), pp. 22-23; Organo (Org.), pp. 22-23.

M. 2, VI. I, nn. 4-5, slur missing in B.

M. 6, VI. II, nn. 7-8, slur missing in B.

M. 16, VI. II, n. 3 has faded in B.

M. 26, VI. I, n. 8 is *f''* in B.

M. 27, VI. I, n. 2 is *e''* in B.

¹ See Klenz, 75-6.

M. 32, VI. I, rest has faded in B.

M. 35, VI. I fermata on n. 1 missing in B. VI. I and II. Adagio indication missing in B.

M. 39, VI. 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 VI. I, and meas. 62-73 of VI. II in this edition, the meter indication in the source is changed to C9/16 in those respective partbooks.

Mm. 79, VI. I, n. 3, and M. 80, n.1, slur missing in B.

M. 83, VI. II, nn. 3-4, slur missing in B.

M. 84, VI. 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 VI. 1 part of A and slurs pairs of notes.

M. 85, VI. II, n. 4 is quarter in B.

M. 94, VI. II, fermata misplaced over n. 2 of previous measure in B.

M. 98, Org., n. 4, 6 over 5 figure is missing in B.