

Sonata duodecima del duodecimo tuono una terza più alto

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Edited by Thomas D. Dunn

Allegro

Violino I

Violino II

Organo

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VI. I

VI. II

Org.

VI. I

VI. II

Org.

10

VI. I

VI. II

Org.

6 6 b b 6 b b 6 5 6

13

VI. I

VI. II

Org.

6 4 3 6

16

VI. I

VI. II

Org.

6 5 6 5

19

VI. I

VI. II

Org.

[b] [b5] [b] 6

22

VI. I

VI. II

Org.

5 6 6 b 6 b 6

25

VI. I

VI. II

Org.

6 b b6 b6/5 [b5] [b] 6

28 **Adagio**

VI. I
VI. II
Org.

5 6 b 6 b 6 6

31

VI. I
VI. II
Org.

5 b6 [b]6 6 [b]7 4 3

34 **Largo**

VI. I
VI. II
Org.

6 b5 6 5 6 6/5

37

VI. I

VI. II

Org.

6 5 6 5 6 6

40

VI. I

VI. II

Org.

[b] b

43

VI. I

VI. II

Org.

6 6 b b 6

46

VI. I

VI. II

Org.

b 6 b5

Detailed description: This system contains measures 46, 47, and 48. Measure 46 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The first violin (VI. I) plays a sequence of eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. The second violin (VI. II) plays a sequence of eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. The organ (Org.) part in the bass clef consists of quarter notes: G3, A3, B-flat3, C4, D4, E-flat4, F4, G4. Measure 47 continues with similar patterns. Measure 48 features a whole rest for both violins and a whole note G4 for the organ.

49

VI. I

VI. II

Org.

6 5 6 6 5 6 5

Detailed description: This system contains measures 49, 50, and 51. Measure 49 has a whole rest for VI. I and a whole note G4 for the organ. Measure 50 shows VI. I playing eighth notes (G4, A4, B-flat4, C5, D5, E-flat5, F5, G5) and VI. II playing eighth notes (G4, A4, B-flat4, C5, D5, E-flat5, F5, G5). The organ part continues with quarter notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. Measure 51 features a whole rest for VI. I and a whole note G4 for the organ.

52

VI. I

VI. II

Org.

6 6 5 6 5

Detailed description: This system contains measures 52, 53, and 54. Measure 52 shows VI. I playing eighth notes (G4, A4, B-flat4, C5, D5, E-flat5, F5, G5) and VI. II playing eighth notes (G4, A4, B-flat4, C5, D5, E-flat5, F5, G5). The organ part continues with quarter notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. Measure 53 features a whole rest for VI. I and a whole note G4 for the organ. Measure 54 shows VI. I playing eighth notes (G4, A4, B-flat4, C5, D5, E-flat5, F5, G5) and VI. II playing eighth notes (G4, A4, B-flat4, C5, D5, E-flat5, F5, G5). The organ part continues with quarter notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5.

55

VI. I

VI. II

Org.

6 6₅ b 6

58

VI. I

VI. II

Org.

6 [b] 6 6 b

61

VI. I

VI. II

Org.

5 4 3 6 5

Largo, e tremolo

64

VI. I

VI. II

Org.

67

VI. I

VI. II

Org.

70

VI. I

VI. II

Org.

Fingerings and ornaments for the Organ part:

- Measure 64: \flat , \flat
- Measure 65: \flat , \flat
- Measure 66: \flat , \flat
- Measure 67: \flat , \flat
- Measure 68: \flat , \flat
- Measure 69: \flat , \flat
- Measure 70: \flat , \flat

73

VI. I

VI. II

Org.

6 [b] 7 6 6 5

Presto, e tremolo

76

VI. I

VI. II

Org.

b 4 3

79

VI. I

VI. II

Org.

5 6 7 b 6

82

VI. I

VI. II

Org.

5 6 7 b6 7 6

Detailed description: This system covers measures 82, 83, and 84. The first violin (VI. I) has a melodic line with eighth-note patterns and slurs. The second violin (VI. II) plays a steady eighth-note accompaniment. The organ (Org.) part in the bass clef features a walking bass line with slurs and is accompanied by figured bass notation: 5, 6, 7, b6, 7, 6.

85

VI. I

VI. II

Org.

[b] 6 6 9 8

Detailed description: This system covers measures 85, 86, and 87. The first violin (VI. I) continues its melodic line. The second violin (VI. II) maintains the eighth-note accompaniment. The organ (Org.) part in the bass clef continues the walking bass line with slurs and is accompanied by figured bass notation: [b], 6, 6, 9, 8.

88

VI. I

VI. II

Org.

7 6 6 5

Detailed description: This system covers measures 88, 89, and 90. The first violin (VI. I) has a melodic line with eighth-note patterns. The second violin (VI. II) plays the eighth-note accompaniment. The organ (Org.) part in the bass clef continues the walking bass line with slurs and is accompanied by figured bass notation: 7, 6, 6, 5.

91

VI. I

VI. II

Org.

[b]

Detailed description: This system contains measures 91, 92, and 93. The first violin (VI. I) has a melodic line with a flat in measure 92. The second violin (VI. II) plays a rhythmic accompaniment. The organ (Org.) part features a bass line with a flat in measure 92.

94

VI. I

VI. II

Org.

[b] [b] 6 6

Detailed description: This system contains measures 94, 95, and 96. The organ part has flats in measures 94 and 95, and sixths in measures 95 and 96.

97

VI. I

VI. II

Org.

$\frac{6}{5}$ $\frac{5}{b3}$ $\frac{6}{4}$ 6 5

Detailed description: This system contains measures 97, 98, 99, and 100. The organ part has figured bass notation: 6/5, 5/b3, 6/4, 6, and 5.

100

VI. I

VI. II

Org.

6 6 7 7 \flat 6 6

5 5

103

VI. I

VI. II

Org.

9 8 7 5 4 3 6 7 5 4 3

\flat \flat

106

VI. I

VI. II

Org.

4 3 4 \flat 3 4 3 4 3

109

VI. I

VI. II

Org.

4 3 4 3 4 3 6 7 5 4 3

112

VI. I

VI. II

Org.

4 \flat 3 6 $\frac{6}{5}$

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.

Editorial Remarks.

Placement of some of the *tremolo* slurs in the final two sections, beginning at mm. 64, marked *Largo e tremolo* and *Presto e tremolo* respectively, not only differs between sources A and B, but also is unclear in many places in both sources. One question this raises is whether those groups of four notes that are not all on the same pitch are to be slurred on one stroke, as indicated occasionally in the sources, or broken up into two-note groups. We have adopted the policy of slurring two- and four-note groups that are on the same pitch but breaking up those four-note groups that are not on the same pitch into pairs. Divergence from the sources is left without comment in the Critical Notes.

Although the key signature of this piece consists of two flats, the “key” of this piece, in the modern sense, is E-flat. There are numerous occurrences of a’s that could be flatted but were not provided with flats in the source. The editor has refrained from adding flats in those places, however, leaving the decision up to performers as to whether a flat is desirable or whether an a-natural might add a little spice and piquancy to the harmonic progression. In measures 99-101 the tonal area is certainly B-flat and there the a’s are definitely a-naturals.

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

The *tremolo* instruction, mentioned above, calls for a technique sometimes termed “bowed tremolo.” Here groups of notes are played on one bowstroke, the individual notes articulated by a pulsation of the index finger on the bowstick.

CRITICAL NOTES

Violino Primo (Vl. I), pp.26-27; Violino Secondo (Vl. II), pp. 26-27; Organo (Org.), pp. 26-27.

M. 10, Org., n. 4 has cautionary flat figure in both sources.

M. 11, Org., n. 4 has cautionary flat figure in both sources.

M. 21, Org., n. 6 tie to next measure almost completely faded in B.

M. 23, Vl. II, n. 1 is a quarter in B.

M. 31, Vl. II, first two slurs are under nn. 2-3 and nn. 4-5 in B.

M. 35, Vl. II, n. 5 is quarter in B.

M. 42, Org.: Figures for note 2 (and 3) not in A

Mm. 64-end. See Editorial Remarks.

M. 73, Vl. I, sixteenth rest faded in B.

M. 78, Vl. I: *Presto*. Vl. II and Org.: *Presto, e tremolo*. In Vl. I *Tremolo* indication appears between mm. 83-84.

M. 81, Vl. II, nn. 1-4: slur faded in B.

M. 103, Vl. II, note 1 no flat in B.

¹ See Klenz, 75-6.