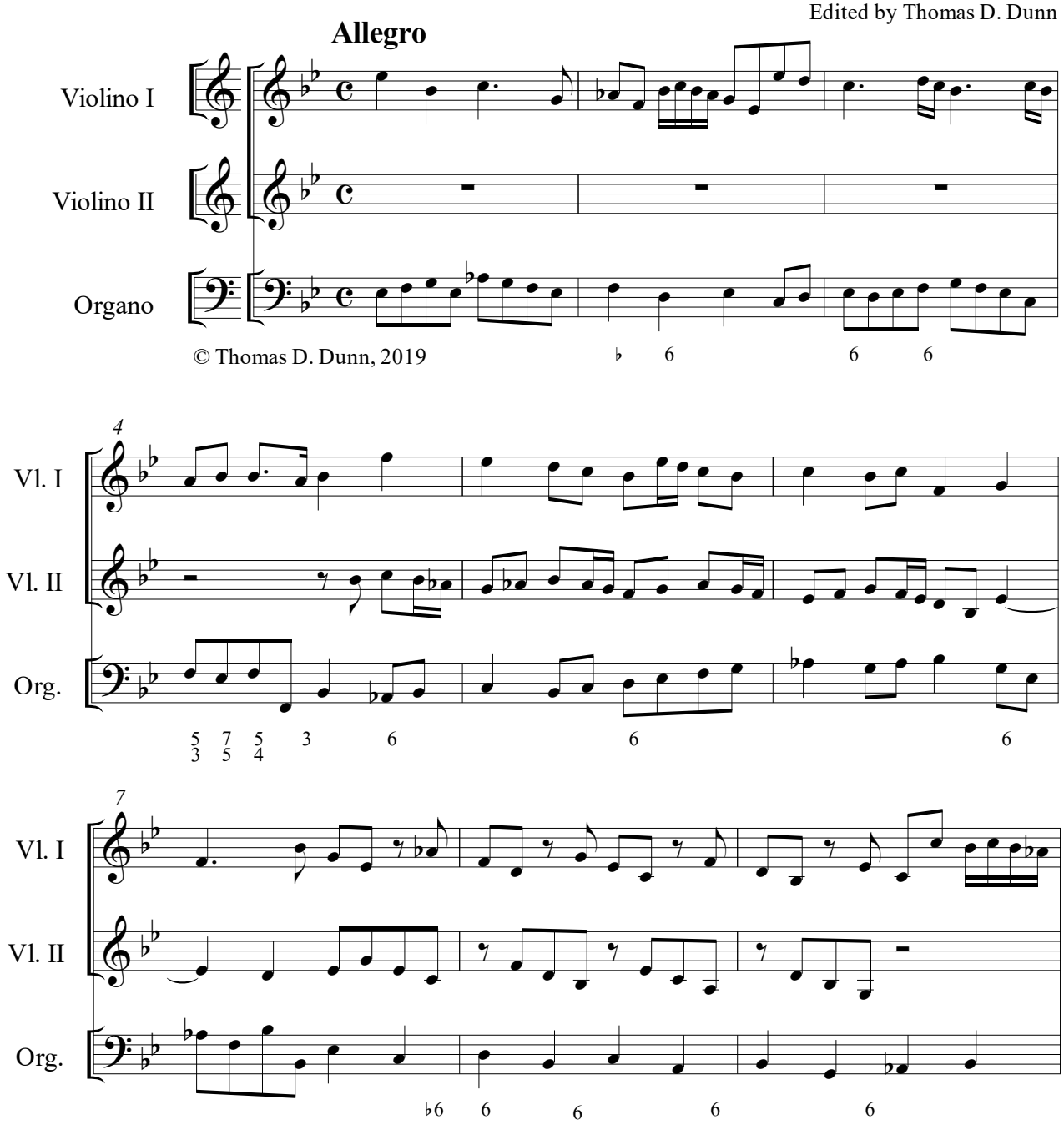
# Sonata duodecima
# del duodecimo tuono una terza più alto

**Giovanni Maria Bononcini**
Edited by Thomas D. Dunn

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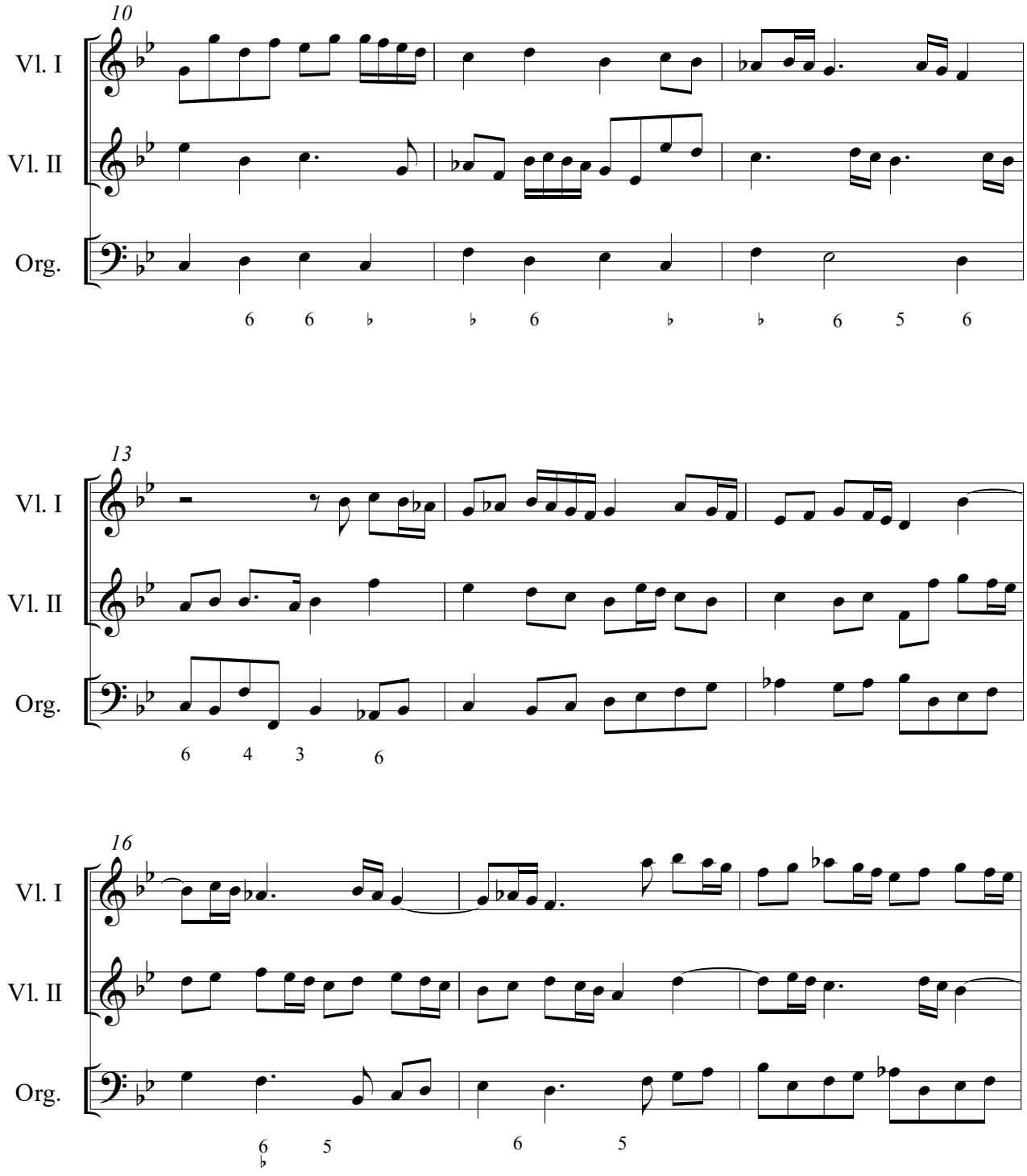
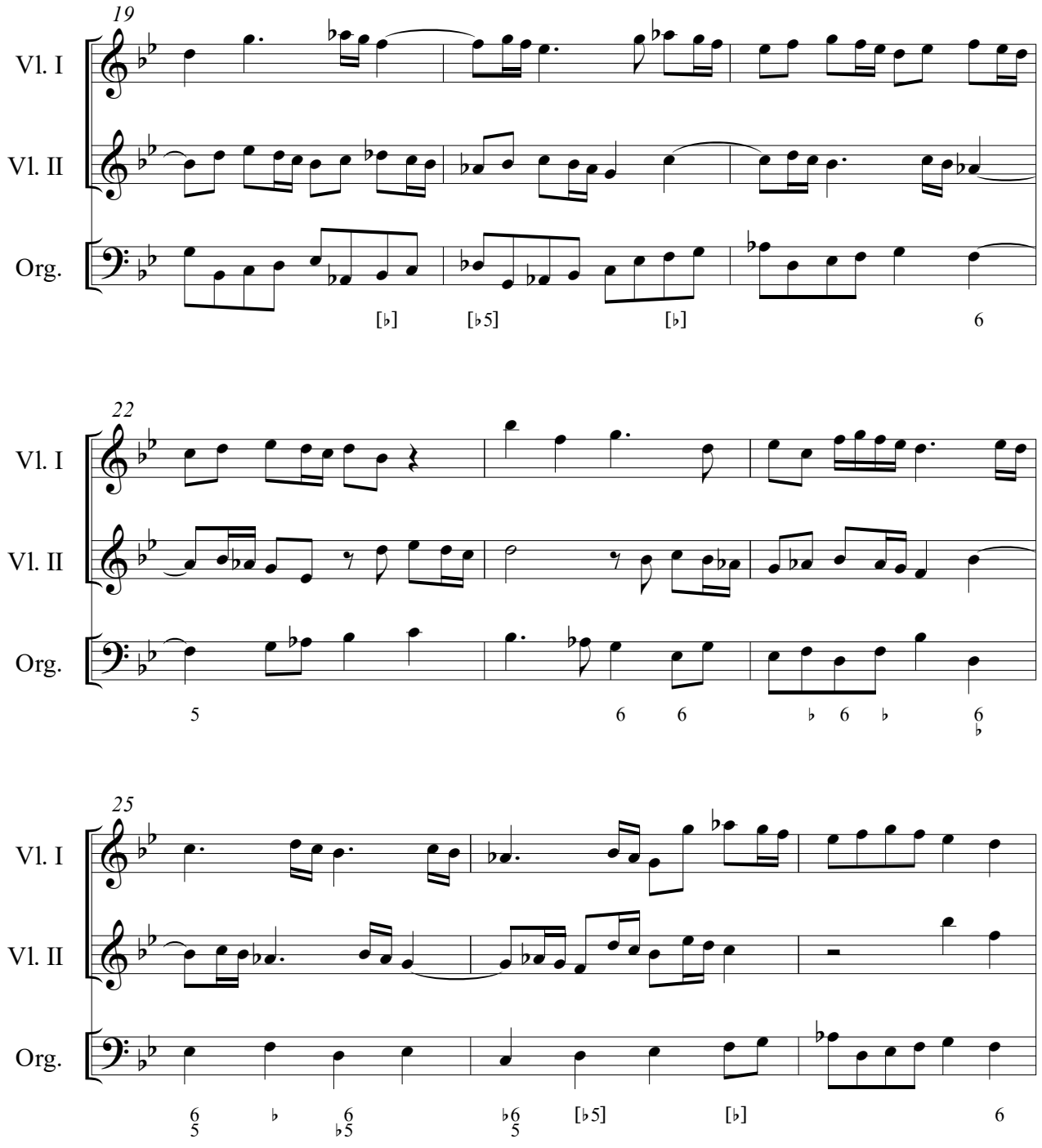
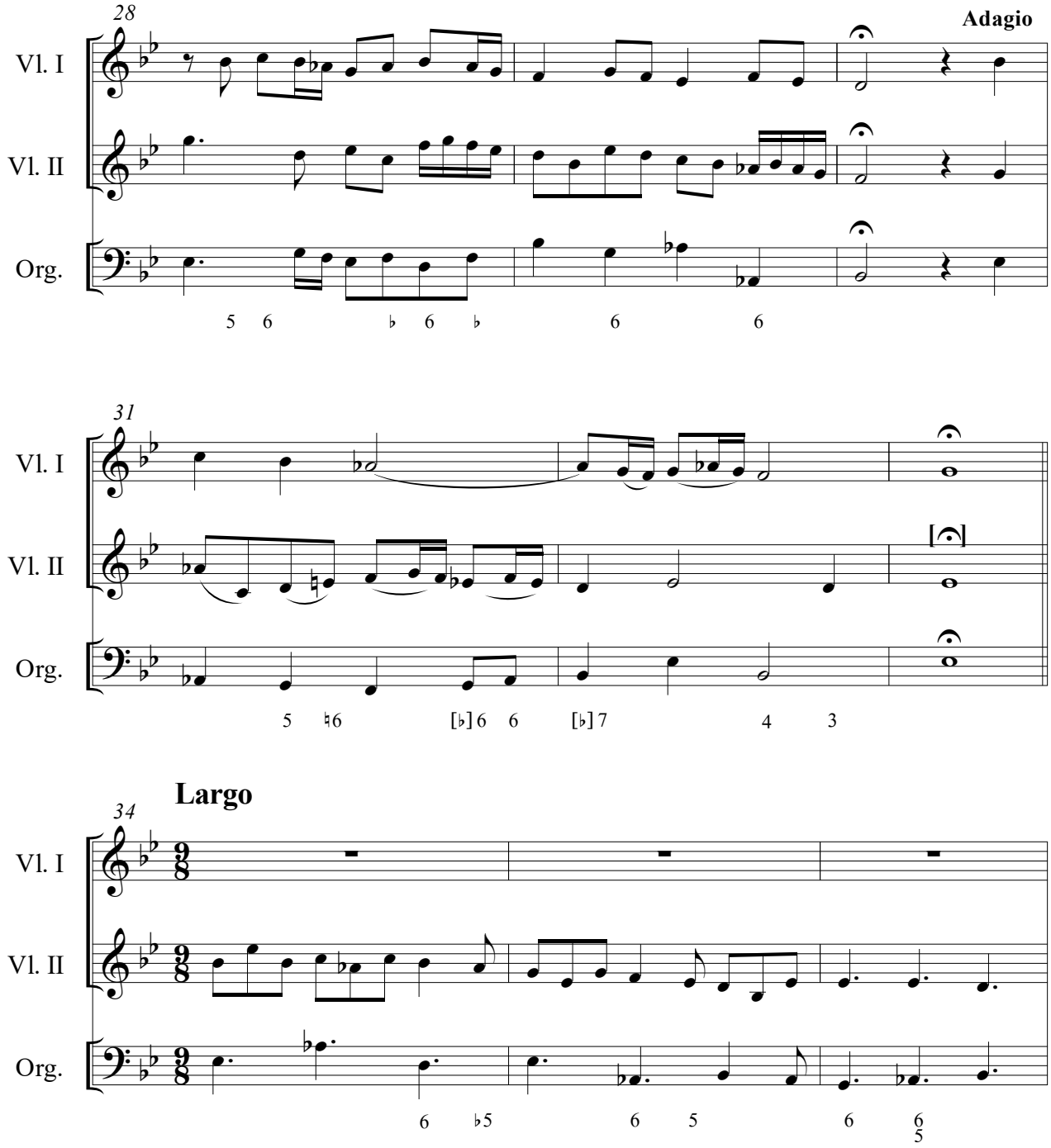
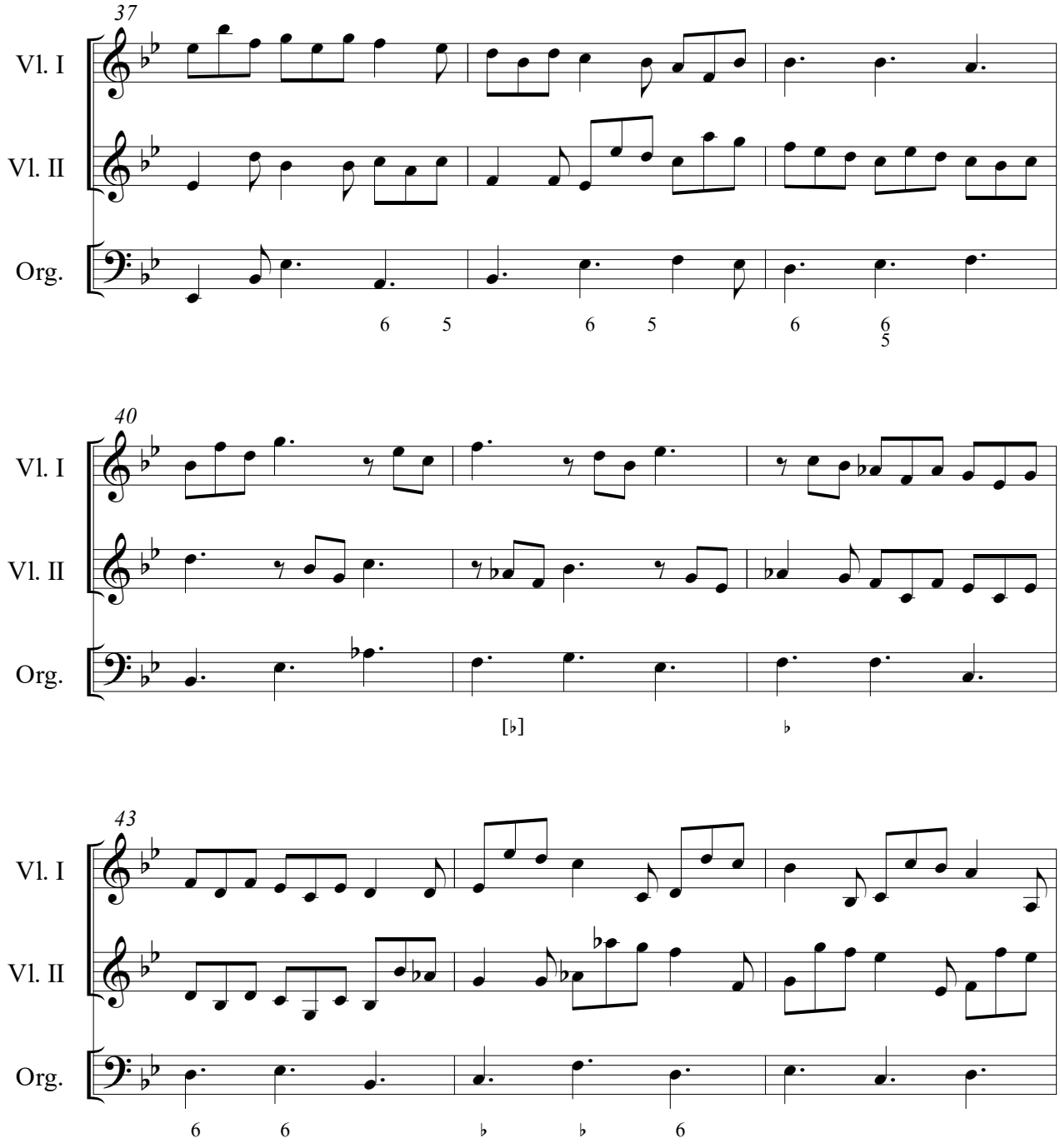
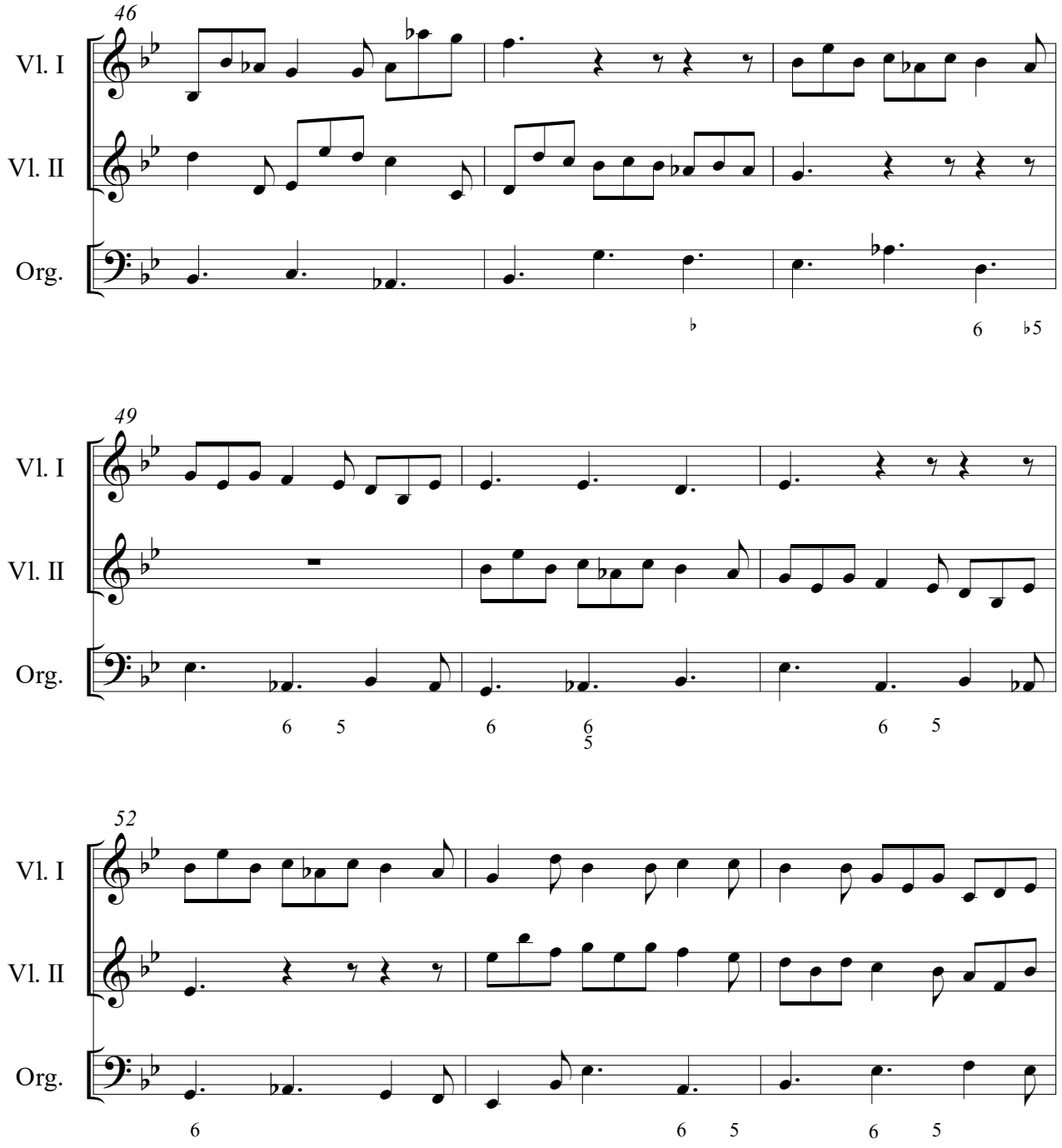
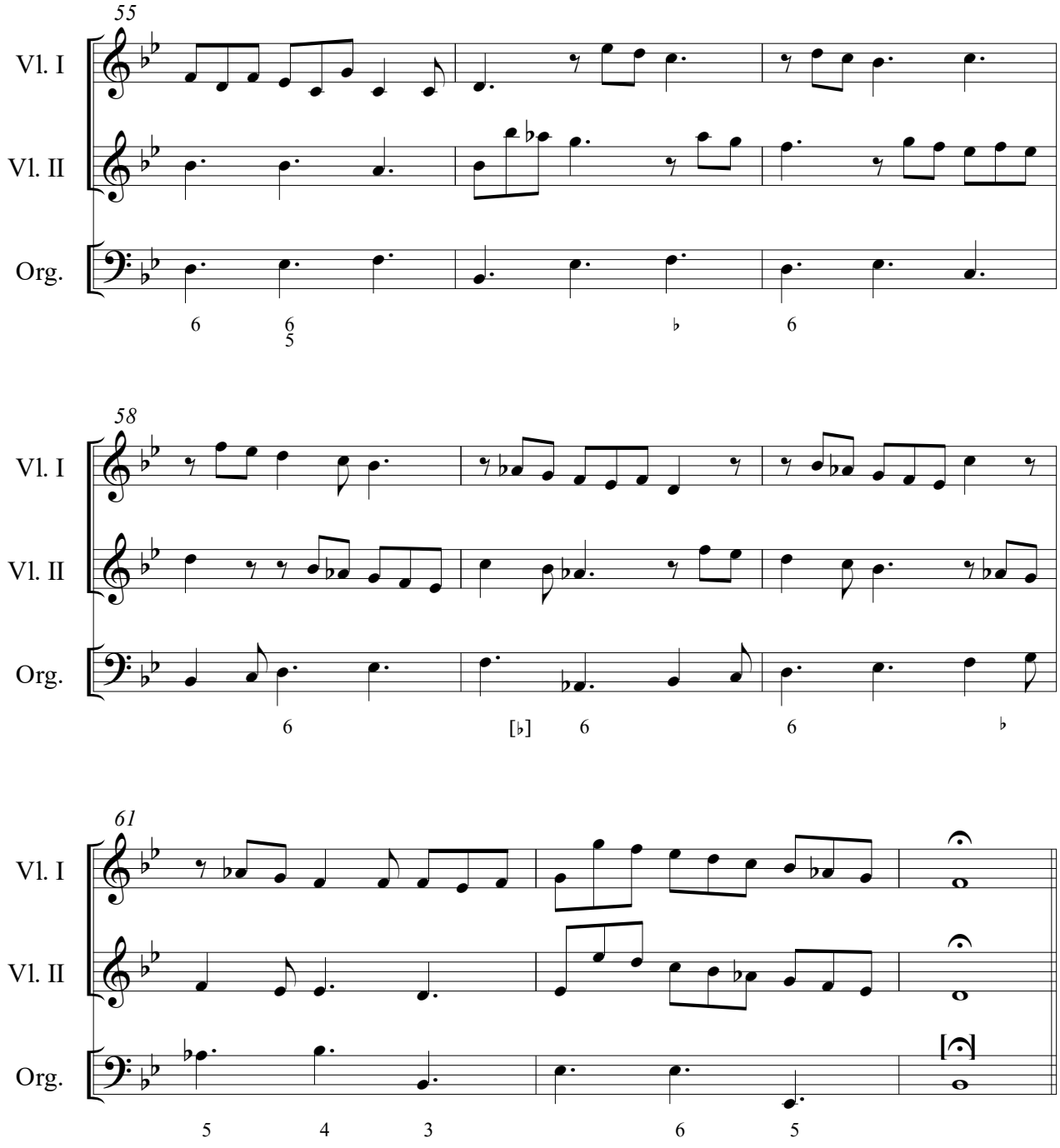

10
Vl. I
Vl. II
Org.
13
16

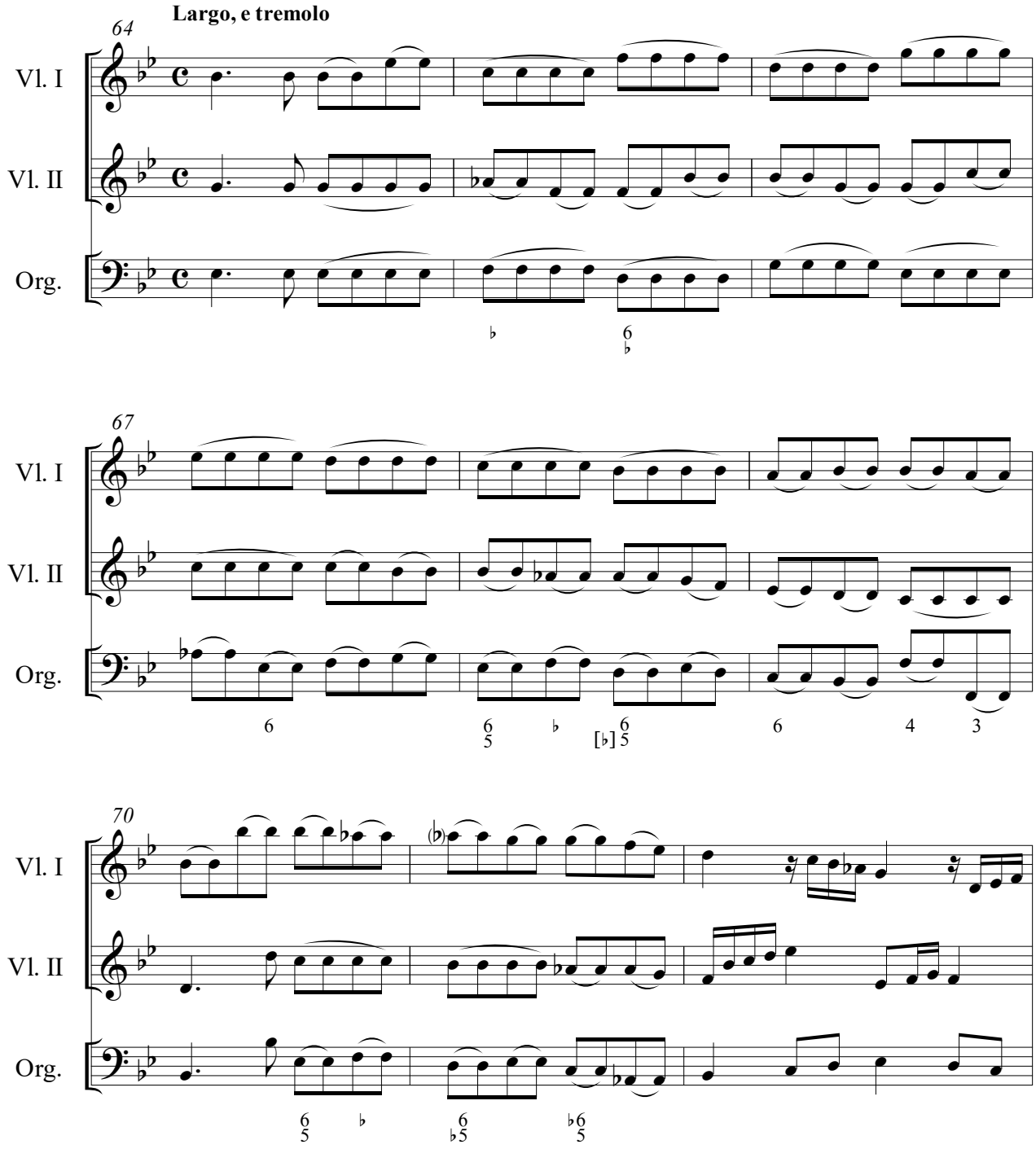

19
Vl. I
Vl. II
Org.
[♭]
[♭5]
[♭]
6
22
Vl. I
Vl. II
Org.
5
6
6
♭ 6 ♭
6
♭
25
Vl. I
Vl. II
Org.
6 5
♭
6 ♭5
♭6 5
[♭5]
[♭]
6

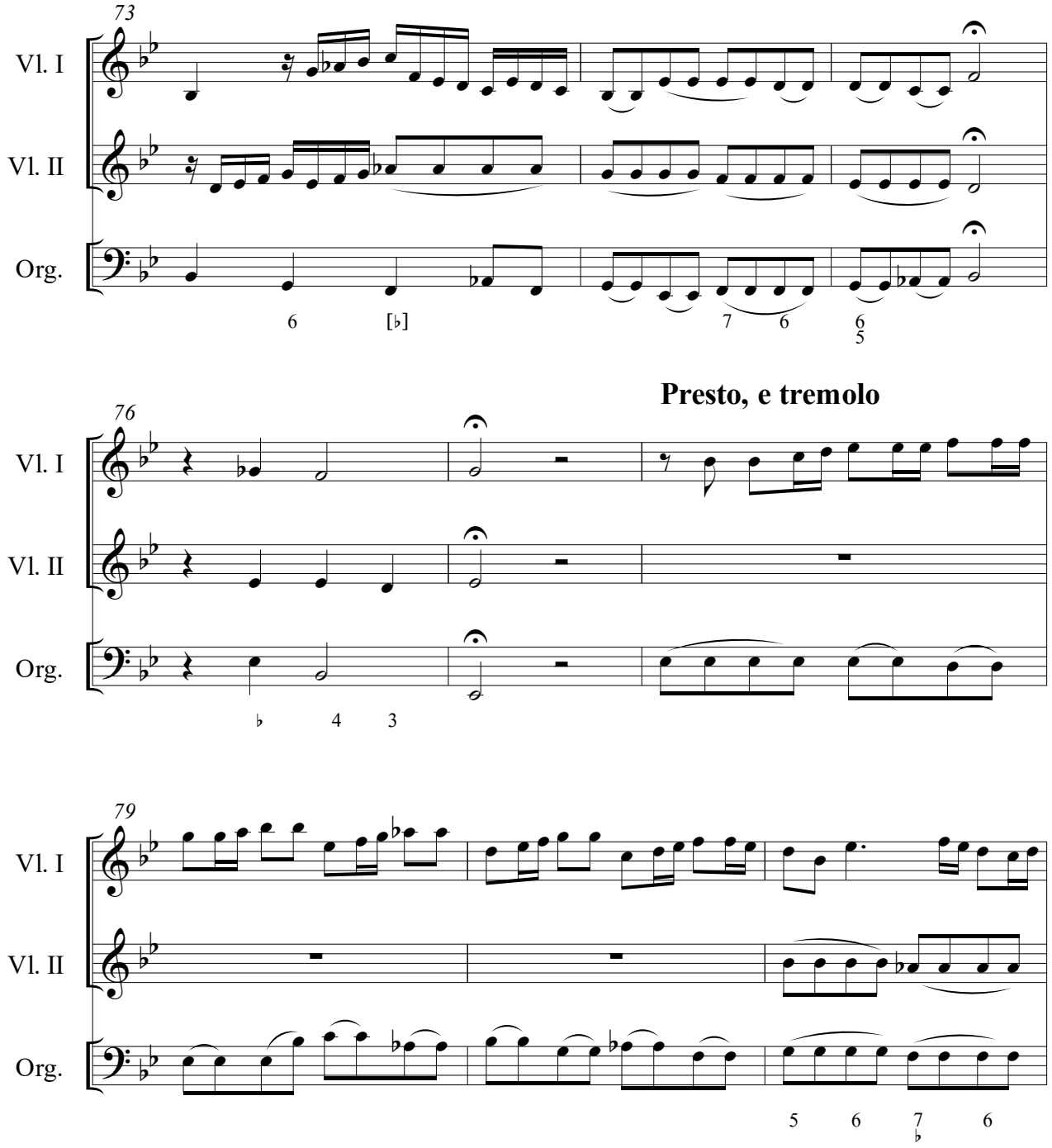

28
Adagio
Vl. I
Vl. II
Org.
5 6 ♭ 6 ♭ 6 6
31
Vl. I
Vl. II
Org.
5 ♮6 [♭]6 6 [♭]7 4 3
Largo
34
Vl. I
Vl. II
Org.
6 ♭5 6 5 6 6 5

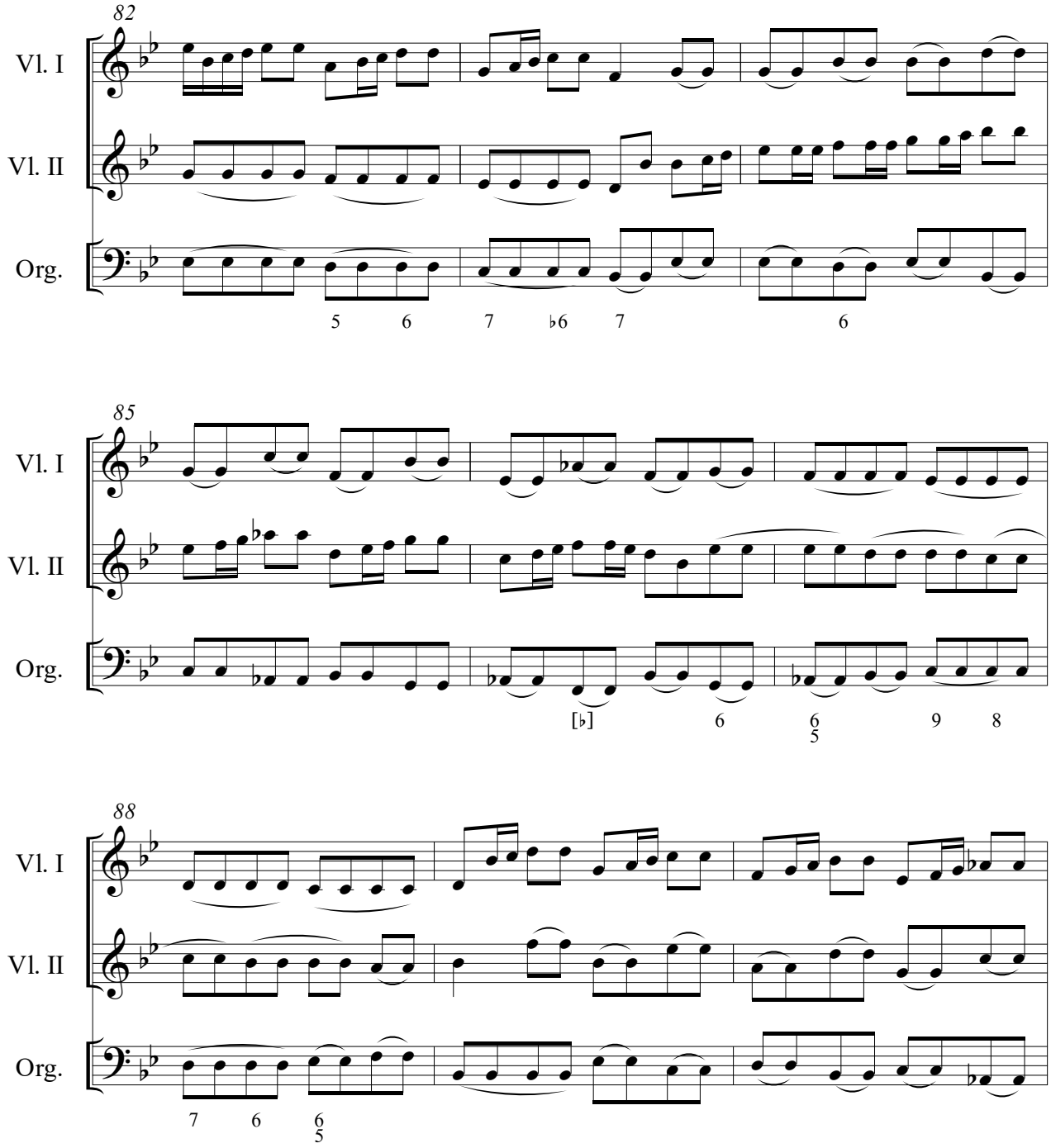

37
Vl. I
Vl. II
Org.
40
43

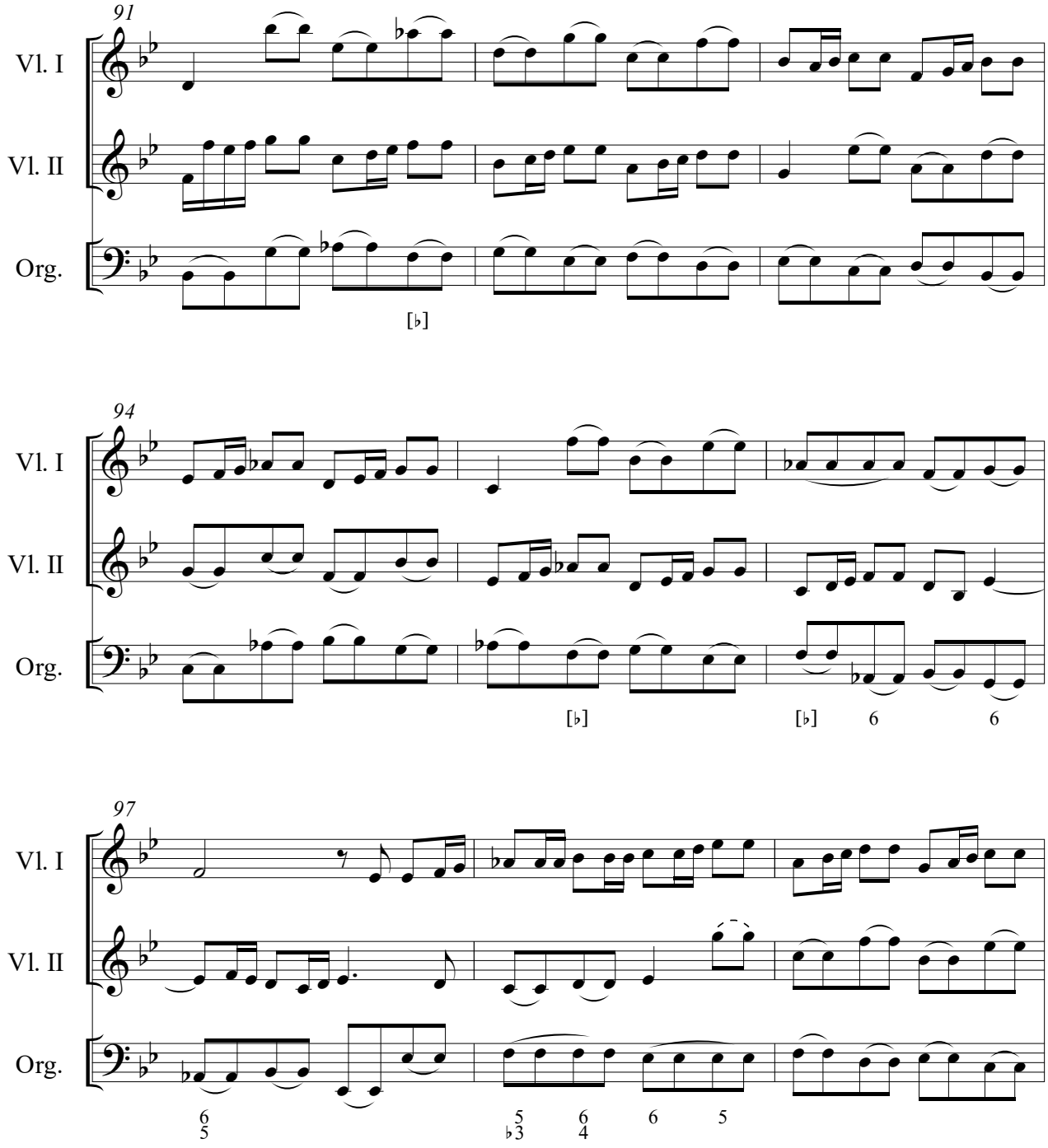

46
Vl. I
Vl. II
Org.
6 ♭5
49
Vl. I
Vl. II
Org.
6 5
6
6 5
6 5
52
Vl. I
Vl. II
Org.
6
6 5
6 5

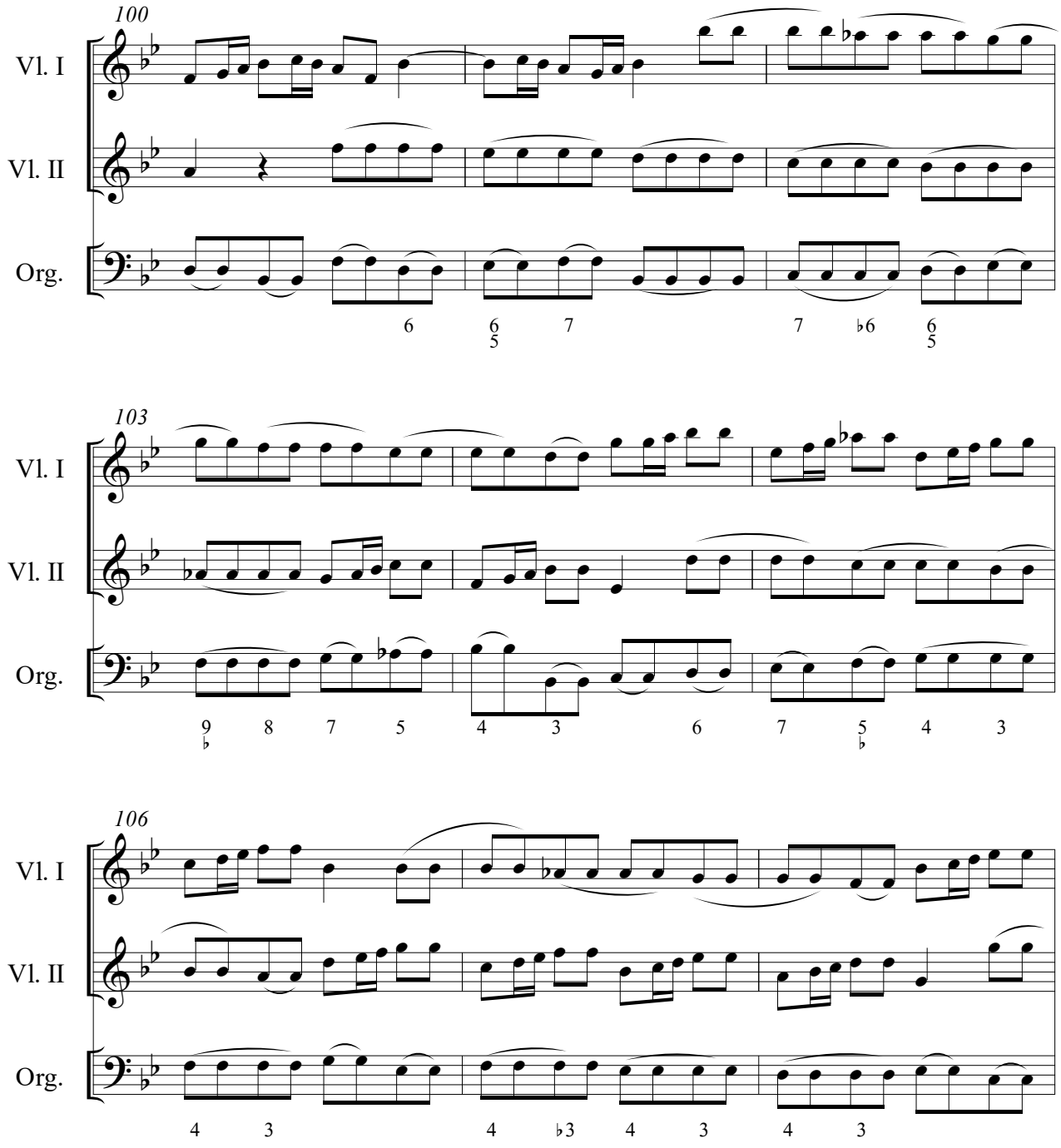

55
Vl. I
Vl. II
Org.
58
61

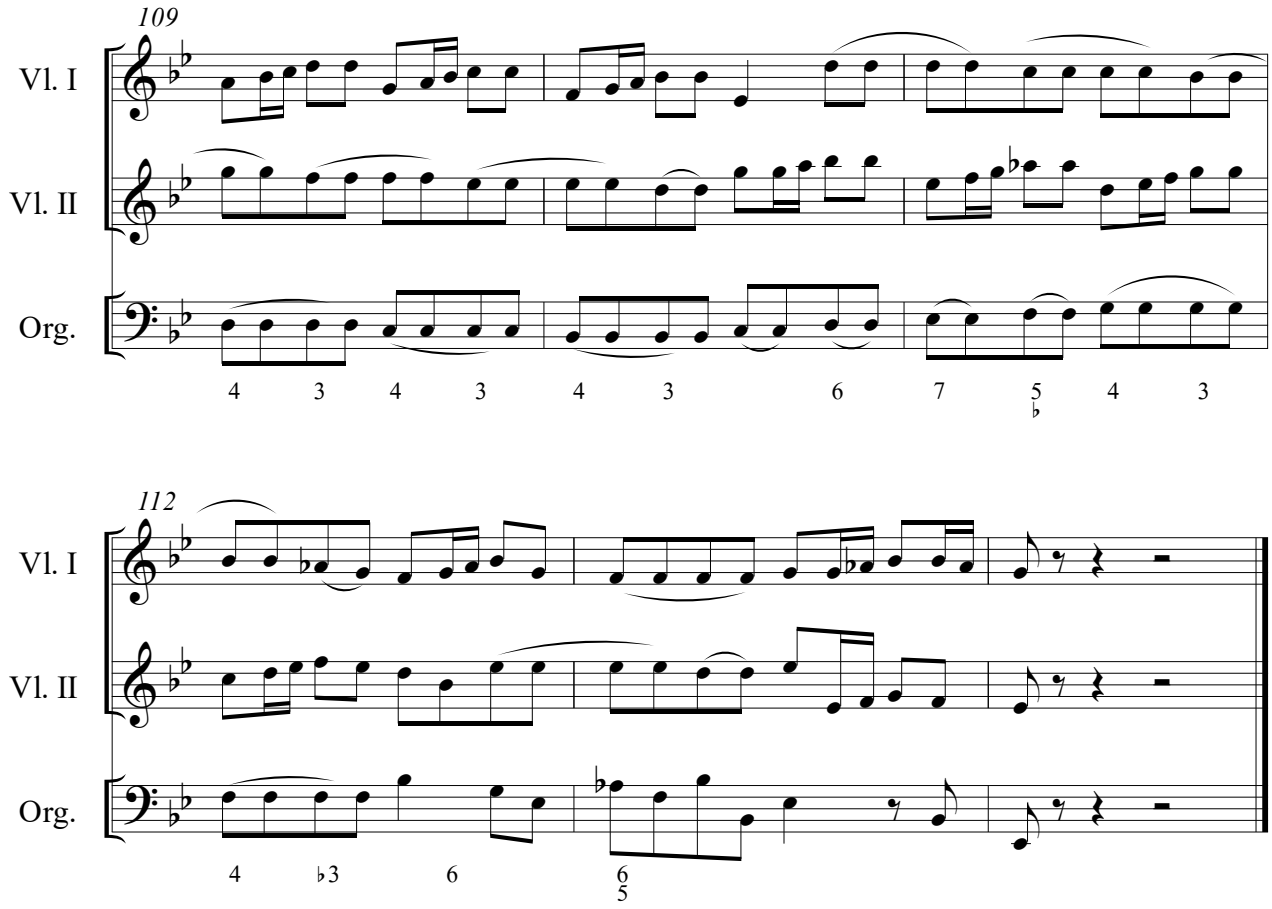

Largo, e tremolo
64
Vl. I
Vl. II
Org.
67
70


73
Vl. I
Vl. II
Org.
Presto, e tremolo
76
79


82
Vl. I
Vl. II
Org.
5 6 7 ♭6 7 6
85
Vl. I
Vl. II
Org.
[♭] 6 6/5 9 8
88
Vl. I
Vl. II
Org.
7 6 6/5


91
Vl. I
Vl. II
Org.
[♭]
94
Vl. I
Vl. II
Org.
[♭]
[♭]
6
6
97
Vl. I
Vl. II
Org.
6
5
5
♭3
6
4
6
5


100
Vl. I
Vl. II
Org.
103
106


109
Vl. I
Vl. II
Org.
112
Vl. I
Vl. II
Org.

# 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.

**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 occurrances 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.