

Sonata nona del primo tuono nelle sue corde naturali

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Edited by Thomas D. Dunn

Presto

Violino I

Violino II

Organo

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5

Vl. I

Vl. II

Org.

6 5 [♯] # 6 5 [♭] 5 6 5 6 5 6 7 7

9

Vl. I

Vl. II

Org.

6 5 6 5 # 6 5 [♯] ♫ 6 5 6 6 7 7

13

Vl. I Vl. II Org.

6 6 6 [sharp] 5 b6

17

Vl. I Vl. II Org.

b 5 6 7 5 [sharp] 6 6 5 [sharp] 5 [sharp]

21

Vl. I Vl. II Org.

5 6 b6 b 6 6 5 6 5 [sharp] 6 5

25

Vl. I Vl. II Org.

7 6 6 5 7 4 3 6 6 5 [♯] ♡ 6

29

Vl. I Vl. II Org.

9 8 7 6 6 5 7 [♯] 4 [♯] 3 ♡

Largo

33

Vl. I Vl. II Org.

[b] ♡

Musical score for measures 37-40. The score consists of three staves: Vl. I (Violin I), Vl. II (Violin II), and Org. (Organ). The key signature changes from C major (no sharps or flats) to A minor (one flat) at measure 37. Measure 37 starts with a half note on G in Vl. I, followed by quarter notes on F# and E. Vl. II has quarter notes on D and C. Org. has quarter notes on B and A. Measures 38-39 show a continuation of this pattern. Measure 40 begins with a dynamic **p**. The bassoon part is indicated by a bassoon icon.

Musical score for measures 41-44. The key signature changes back to C major. Measure 41 starts with a half note on G in Vl. I, followed by eighth-note pairs (G, F#) and (E, D). Vl. II has eighth-note pairs (D, C) and (B, A). Org. has eighth-note pairs (B, A) and (G, F#). Measures 42-43 continue this pattern. Measure 44 begins with a dynamic **f**.

Musical score for measures 45-48. The key signature changes to E major (two sharps). Measure 45 starts with a half note on G in Vl. I, followed by eighth-note pairs (G, F#) and (E, D). Vl. II has eighth-note pairs (D, C) and (B, A). Org. has eighth-note pairs (B, A) and (G, F#). Measures 46-47 continue this pattern. Measure 48 ends with a sharp sign at the end of the staff.

49

Vl. I

Vl. II

Org.

$\natural [3]$

\sharp

53

Vl. I

Vl. II

Org.

p

p

p

6 7 5 4 $\sharp [3]$ \natural 4 $\sharp [3]$

Adagio

58

Vl. I

Vl. II

Org.

$\flat 6$

5

$\frac{6}{5}$

61

65

69

Musical score for strings and organ, measure 73. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The key signature changes throughout the measure, indicated by the following numerals below the staff:

6	9	8	7	6	[#] 3	4	[#]	7	6
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The tempo is marked as **Presto**.

Musical score for strings and organ, measure 77. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The key signature is A major (no sharps or flats). The time signature is common time. The violins play eighth-note patterns, while the organ provides harmonic support.

Measure 77:

- Vl. I:** Eighth-note pattern starting on G. The first two notes are eighth notes, followed by a sixteenth note, a eighth note, and another eighth note.
- Vl. II:** Eighth-note pattern starting on G. The first note is a sixteenth note, followed by a eighth note, a eighth note, a eighth note, a eighth note, and a eighth note.
- Org.:** Eighth-note pattern starting on G. The first note is a eighth note, followed by a eighth note, a eighth note, a eighth note, a eighth note, and a eighth note.

Pedal markings below the organ staff indicate the following notes and their positions:
6 5 ♯ # 4 [♯] 3 ♯ 6 5 7 6 7 6 7 ♯

Musical score for strings and organ, page 81. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The Violin I staff features a mix of eighth-note patterns and sustained notes. The Violin II staff shows eighth-note chords. The Organ staff provides harmonic support with sustained notes and bass lines. Measure numbers 5 and 6 are indicated below the staves.

Musical score for measures 85-88. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The key signature changes throughout the measure. Measure 85 starts with a key signature of one flat (B-flat). Measures 86 and 87 start with a key signature of one sharp (F-sharp). Measure 88 starts with a key signature of one flat (B-flat) and ends with a key signature of one sharp (F-sharp).

Musical score for measures 89-92. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The key signature changes throughout the measure. Measure 89 starts with a key signature of one flat (B-flat). Measures 90 and 91 start with a key signature of one sharp (F-sharp). Measure 92 starts with a key signature of one flat (B-flat) and ends with a key signature of one sharp (F-sharp).

Musical score for measures 93-96. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The key signature changes throughout the measure. Measure 93 starts with a key signature of one flat (B-flat). Measures 94 and 95 start with a key signature of one sharp (F-sharp). Measure 96 starts with a key signature of one flat (B-flat) and ends with a key signature of one sharp (F-sharp).

Musical score for strings (Violin I, Violin II) and organ, featuring three systems of music.

System 1 (Measures 96-97):

- Vl. I:** Treble clef, eighth-note patterns.
- Vl. II:** Treble clef, eighth-note patterns.
- Org.:** Bass clef, sustained notes.

Key signature: $\#$ (Measure 96), 4 (Measure 97), $[\#] 3$ (Measure 97).

System 2 (Measures 98-99):

- Vl. I:** Treble clef, eighth-note patterns.
- Vl. II:** Treble clef, eighth-note patterns.
- Org.:** Bass clef, eighth-note patterns.

Key signature: $\#$ (Measure 98), $\#$ (Measure 99), $\frac{5}{4}$ (Measure 99), $\frac{\#6}{3}$ (Measure 99), $\frac{5}{\flat}$ (Measure 99), 6 (Measure 99).

System 3 (Measures 100-101):

- Vl. I:** Treble clef, eighth-note patterns.
- Vl. II:** Treble clef, eighth-note patterns.
- Org.:** Bass clef, eighth-note patterns.

Key signature: $\#$ (Measure 100), $\#$ (Measure 101), $\frac{5}{4}$ (Measure 101), $\frac{\#6}{3}$ (Measure 101), $\frac{5}{\flat}$ (Measure 101), 6 (Measure 101).

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.20-21: Violino Secondo (Vl. II), pp. 20-21; Organo (Org.), pp. 20-21.

M. 45, Vl. I, n. is a double whole note followed by whole note rest in B.

M. 46, Vl. II, n. is a double whole note followed by whole note rest in B.

M. 82, Vl. II, n. 6 may have been printed as a quarter in B. End-of-bar cue for next note missing.

¹ See Klenz, 75-6.