

## Sonata quinta dell' ottavo tuono un tuono più alto

Giovanni Maria Bononcini

Edited by Thomas D. Dunn

Largo et affetuoso

Violino I

Violino II

Organo

© Thomas D. Dunn, 2019 4 #3 ♯3 4 3 ♯3 4 3 6 5 # 6 6 [#]

4

VI. I

VI. II

Org.

4 #3 ♯3 4 3 ♯3 [♯]4 3 [#3] 4 3

6

VI. I

VI. II

Org.

4 #3 ♯3 4 #3 ♯3 4 3 ♯3

8

VI. I

VI. II

Org.

4 3 #6 4 [#]3 #

10

VI. I

VI. II

Org.

# # #5 6 6

12

VI. I

VI. II

Org.

6 4 #3 #3 4 3 #3 4 3

14

VI. I

VI. II

Org.

[#] 4 [#]3 [#] [#5]

16

VI. I

VI. II

Org.

♮3 # 6 5 6 7 #5 6 5 6 # 6

18

VI. I

VI. II

Org.

4 #3 ♮3 4 3 ♮3 4 3 [#3] 4 [#]3

20

VI. I

VI. II

Org.

# 6 6 5 [#]

22

VI. I

VI. II

Org.

4 #3 #3 4 #3 6 [#3] 6 4 #3 # 6 4 5 3 6 4 5

25

VI. I

VI. II

Org.

[#] [#] # 6 6 5 #

27

VI. I

VI. II

Org.

6 [#] b 4 [#] 3 [#]

30

VI. I

VI. II

Org.

# 6 6 5 6 5

32

VI. I

VI. II

Org.

# 6 b [#]

34

VI. I

VI. II

Org.

# 6 6/5

36

VI. I

VI. II

Org.

# 6 6/5 # 6 6/5 [#]

39

VI. I

VI. II

Org.

# [#5] [#] 6

42

VI. I

VI. II

Org.

6 # 6 #6 [#5] 6 5

45

VI. I

VI. II

Org.

6 5 # 6 6/5 [#]

47

VI. I

VI. II

Org.

[#] b b 6

49

VI. I

VI. II

Org.

# 6 5 [#3] [#3]

51

VI. I

VI. II

Org.

6 b # 6 [#] #

**Adagio**

53

VI. I

VI. II

Org.

[#] 8/6 7/5 5/4 b 4 [#] 3

**Adagio**

57

VI. I

VI. II

Org.

60

VI. I

VI. II

Org.

63

VI. I

VI. II

Org.

# 6 6 6 7 6

# 5 6 7 5 6/5 7 #6 6

4 #3 7 6 7 6 7 6 7 [#]6

66

VI. I

VI. II

Org.

# 6 7 6 7 6 7 6 7 6 #

69

VI. I

VI. II

Org.

# [7] 4 [#]

72

**Allegro**

VI. I

VI. II

Org.

#<sub>3</sub> 6 4 [#]<sub>3</sub><sup>5</sup>

74

VI. I

VI. II

Org.

$\# \frac{5}{3} \frac{6}{4} \frac{5}{[\#]3} \# \flat 6 5$

77

VI. I

VI. II

Org.

6 5 6 5 #

80

VI. I

VI. II

Org.

# 6 4 [#]3  $\# \frac{5}{3} \frac{6}{4} \frac{5}{[\#]3} 6$

84

VI. I

VI. II

Org.

$\begin{matrix} 5 & 6 & & 5 \\ \#3 & 4 & [\#] & 3 \end{matrix}$   $\sharp 6$       7 6      7 6      7 6      # 6

87

VI. I

VI. II

Org.

7 6  $\sharp 7$  6      7 6      # 6      7 6 7 6

90

VI. I

VI. II

Org.

7 6      6 7 6  $\sharp 7$  6      7  $\sharp 7$       [7]

The image displays a musical score for two violins (VI. I and VI. II) and an organ (Org.). The score is divided into two systems, measures 93-96. The key signature is D major (two sharps). The time signature is 3/4. The organ part includes figured bass notation below the staff.

**System 1 (Measures 93-95):**

- VI. I:** Treble clef, D major. Measures 93-95 contain eighth-note patterns and quarter notes.
- VI. II:** Treble clef, D major. Measures 93-95 contain eighth-note patterns and quarter notes.
- Org.:** Bass clef, D major. Measures 93-95 contain a bass line with figured bass notation: 7, 5 6 ♯, 7 ♯ 7, 7 6.

**System 2 (Measures 96):**

- VI. I:** Treble clef, D major. Measure 96 contains a half note followed by a quarter rest.
- VI. II:** Treble clef, D major. Measure 96 contains a half note followed by a quarter rest.
- Org.:** Bass clef, D major. Measure 96 contains a half note followed by a quarter rest. Figured bass notation below the staff: [♯] [♯] ♯ 6 [♯] 3.

## 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.

Slurs and fermatas are indicated in the source by what appears to be the same symbol (∪).

### Performance Notes.

The slurred note pairs in the violin parts of measures 76-79 will involve playing in second and third positions if awkward string crossings are to be avoided.

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..."<sup>1</sup>

## CRITICAL NOTES

Violino Primo (Vl. I), pp.12-13; Violino Secondo (Vl. II), pp. 12-13; Organo (Org.), pp. 12-13.

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<sup>1</sup> See Klenz, 75-6.

- M. 12, VI. I: rest after n. 1 has faded in B.
- M. 16, VI. I: first rest after n. 1 is sixteenth in B.
- M. 17, VI. II: no accidental on n. 1 in B.
- M. 19, VI. I: nn. 6-7 are eighths in B.
- M. 21, Org.: figure for n. 5 is 5 in B.
- Mm. 30-52, VI. I and VI. II: Time signature notated in source as 12/8; Organo part remains in C.
- M. 38, VI. II: n. 5 line through notehead has faded in B.
- M. 53 ff., VI. I and VI. II: time (proportional) signature is 8/12 in source, indicating the return of the previous meter C.
- M. 54, VI. II: fermata under rest on beat 3 in B.
- M. 68, VI. II: B: ink has filled notehead of n. 4, or note was misprinted as a quarter.
- M. 77, VI. I: note 1 is  $g''$  in B.