

**Sonata seconda  
del duodecimo tuono una quinta più basso**

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

**Allegro**

Musical score for Violino I, Violino II, and Organo. The score consists of three staves. Violino I (top) and Violino II (middle) are in treble clef, C major, common time. Organo (bottom) is in bass clef, C major, common time. The music begins with Violino I playing eighth-note patterns, Violino II resting, and Organo providing harmonic support.

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Musical score for Vl. I, Vl. II, and Org. The score consists of three staves. Vl. I (top) and Vl. II (middle) are in treble clef, C major, common time. Org. (bottom) is in bass clef, C major, common time. Measure 4 starts with a change in time signature: 4/4, 6/4, 6, 6, 4, 3, 5, #6. The music features rhythmic patterns and dynamic changes between the instruments.

Musical score for Vl. I, Vl. II, and Org. The score consists of three staves. Vl. I (top) and Vl. II (middle) are in treble clef, C major, common time. Org. (bottom) is in bass clef, C major, common time. Measure 8 starts with a change in time signature: 6, 6, 4, 3, 5, b. The music continues with rhythmic patterns and dynamic changes.

Musical score for measures 12-15. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The key signature is one flat. Measure 12 starts with a sixteenth-note pattern in Violin I. Measure 13 begins with a eighth-note pattern in Violin II. Measure 14 starts with a eighth-note pattern in Organ. Measure 15 concludes the section.

12

Vl. I

Vl. II

Org.

6      7      6      7      6      7      6      7      6

Musical score for measures 16-19. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The key signature changes to 6/5/5/flat. Measure 16 features eighth-note patterns in both violins. Measure 17 shows eighth-note patterns in Violin II. Measure 18 starts with a eighth-note pattern in Organ. Measure 19 concludes the section.

16

Vl. I

Vl. II

Org.

7      6      7      6      6      6      6      5

Musical score for measures 20-23. The score consists of three staves: Violin I (top), Violin II (middle), and Organ (bottom). The key signature changes to 6/5. Measure 20 starts with a eighth-note pattern in Violin I. Measure 21 shows eighth-note patterns in Violin II. Measure 22 begins with a eighth-note pattern in Organ. Measure 23 concludes the section.

20

Vl. I

Vl. II

Org.

6      6

24

Vl. I  
Vl. II  
Org.

6 5      6 5 6      6 6

28

Vl. I  
Vl. II  
Org.

6 ♫      ♫ 5 [♩] 6      6 [♩]

**Adagio**

32

Vl. I  
Vl. II  
Org.

5 6

37

Vl. I

Vl. II

Org.

6 6 5 6 7 b 4 3

40

Vl. I

Vl. II

Org.

b 6 6

44

Vl. I

Vl. II

Org.

48

Vl. I

Vl. II

Org.

6

52

Vl. I

Vl. II

Org.

[5]

5

6

5

56

Vl. I

Vl. II

Org.

6

5

6

6

60

Vl. I

Vl. II

Org.

6

64

Vl. I

Vl. II

Org.

6 5 6

68

Vl. I

Vl. II

Org.

5 6 6 5 6 6

72

Vl. I

Vl. II

Org.

6 6

76

Vl. I

Vl. II

Org.

5 6 6

80

Vl. I

Vl. II

Org.

4 3 6 7 5 3

**Adagio**

84

Vl. I      Vl. II      Org.

5      6      6       $\flat$

88

Vl. I      Vl. II      Org.

$\frac{9}{6}$        $\frac{8}{5}$        $\frac{7}{\sharp}$       4 [♯] 3      6

**Allegro**

93

Vl. I      Vl. II      Org.

4      3      9      7       $\frac{5}{3}$        $\frac{\flat 7}{5}$        $\frac{5}{4}$       3

98

Vl. I

Vl. II

Org.

6 5 5 6 6 5 6

101

Vl. I

Vl. II

Org.

6 [3] 4 [3]

104

Vl. I

Vl. II

Org.

6

107

Vl. I

Vl. II

Org.

6 5 5 6 6  
5 6  
5  
6 5

110

Vl. I

Vl. II

Org.

6  
b  
6  
b  
b

113

Vl. I

Vl. II

Org.

b  
7  
6  
6  
5

**Adagio**

116

This musical score consists of three staves. The top staff is for Violin I (Vl. I) in treble clef, the middle for Violin II (Vl. II) in treble clef, and the bottom for Organ (Org.) in bass clef. The key signature is one flat. Measure 116 starts with Vl. I playing eighth-note pairs. Measures 117-118 show rhythmic patterns involving sixteenth-note groups and grace notes. Measure 119 begins with a forte dynamic. The score includes measure numbers 6, 5, 5, 6, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 4, 3, and 3.

Vl. I

Vl. II

Org.

6 5 5 6 6 5 6 5 6 5 6 5 6 5 6 4 3 3

119

Vl. I

Vl. II

Org.

5 6 4 3 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' 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...”<sup>1</sup>

## CRITICAL NOTES

Violino Primo (Vl. I), pp.6-7: Violino Secondo (Vl. II), pp. 6-7; Organo (Org.), pp. 6-7.

M. 20, Vl. 1, nn. 3-5 slur missing in B.

M. 22, Org., n. 5 figure 6 missing in B.

M. 37, Vl. 2, n. 2 is quarter in A.

M. 42, Org., n. 2 has figure 6 in both sources. Figure belongs on n. 2 in m. 43.

M. 50, Vl. II, n. 1 is dotted quarter in both sources.

M. 99, Vl. 2, rest and nn. 1-2 are eighth – quarter – eighth in A.

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

M. 107, Vl. 2, *tr* indications not in B.

M. 114, B.c., n. 1 has figure 6 over 5. No figure for n. 2.

M. 116, Vl. 2, rest and nn. 2-3 are eighth – quarter – eighth in A.