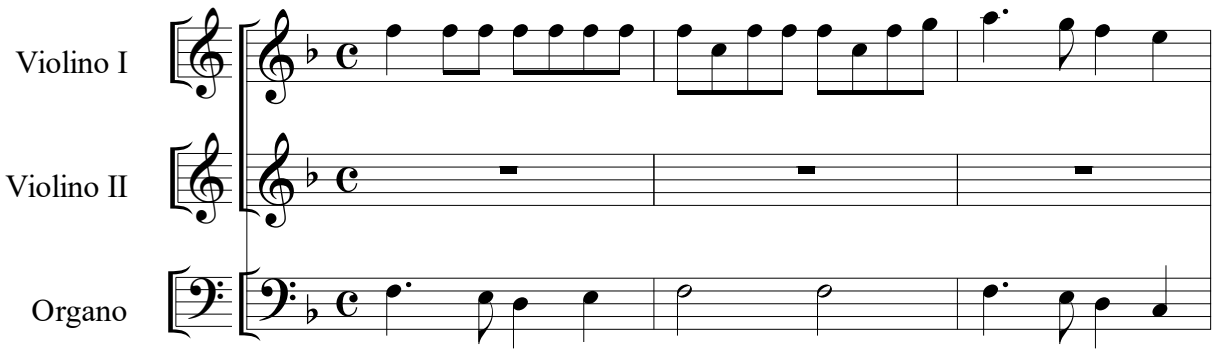
Sonata seconda
del duodecimo tuono una quinta più basso

Giovanni Maria Bononcini
Edited by Thomas D. Dunn

Allegro



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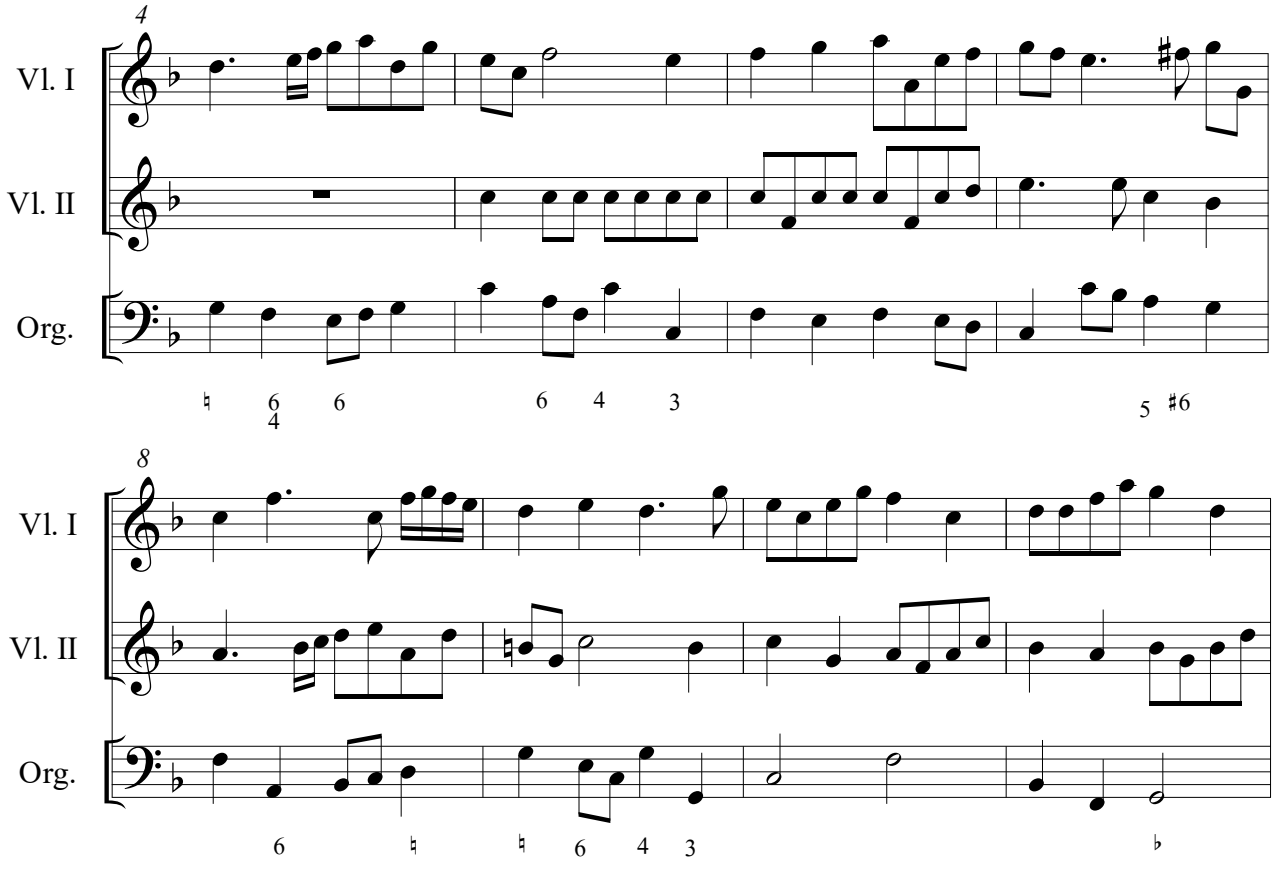
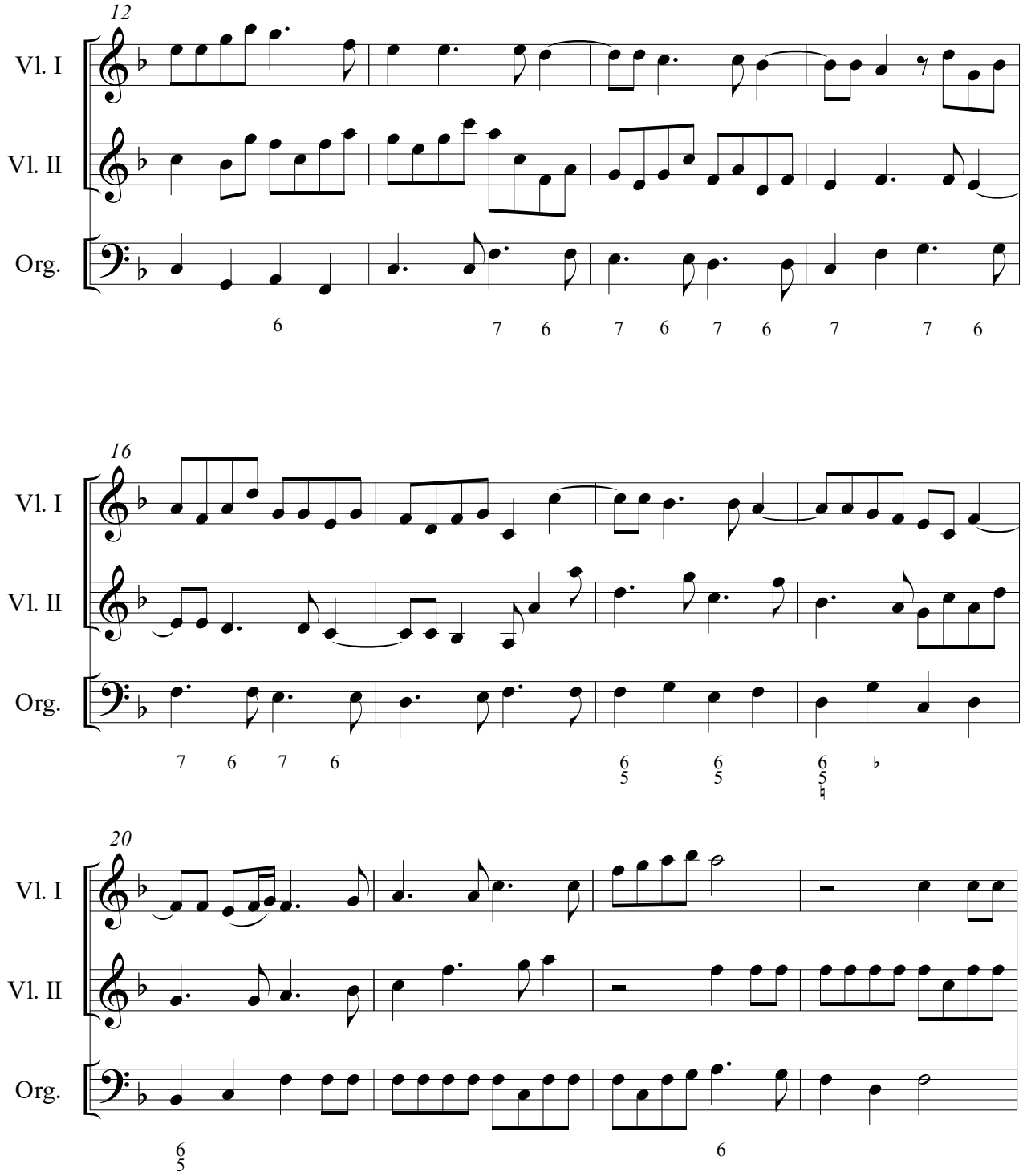
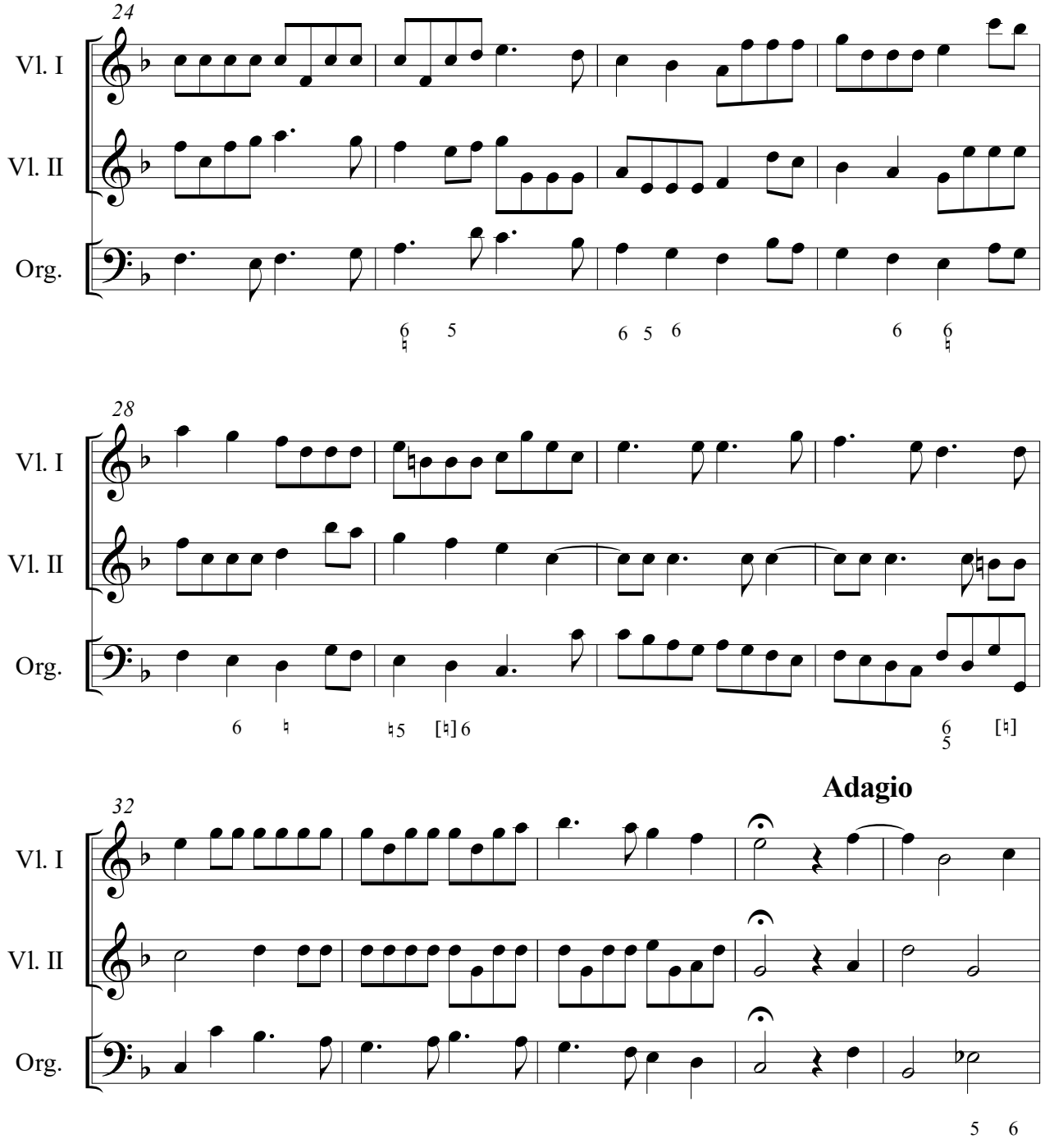
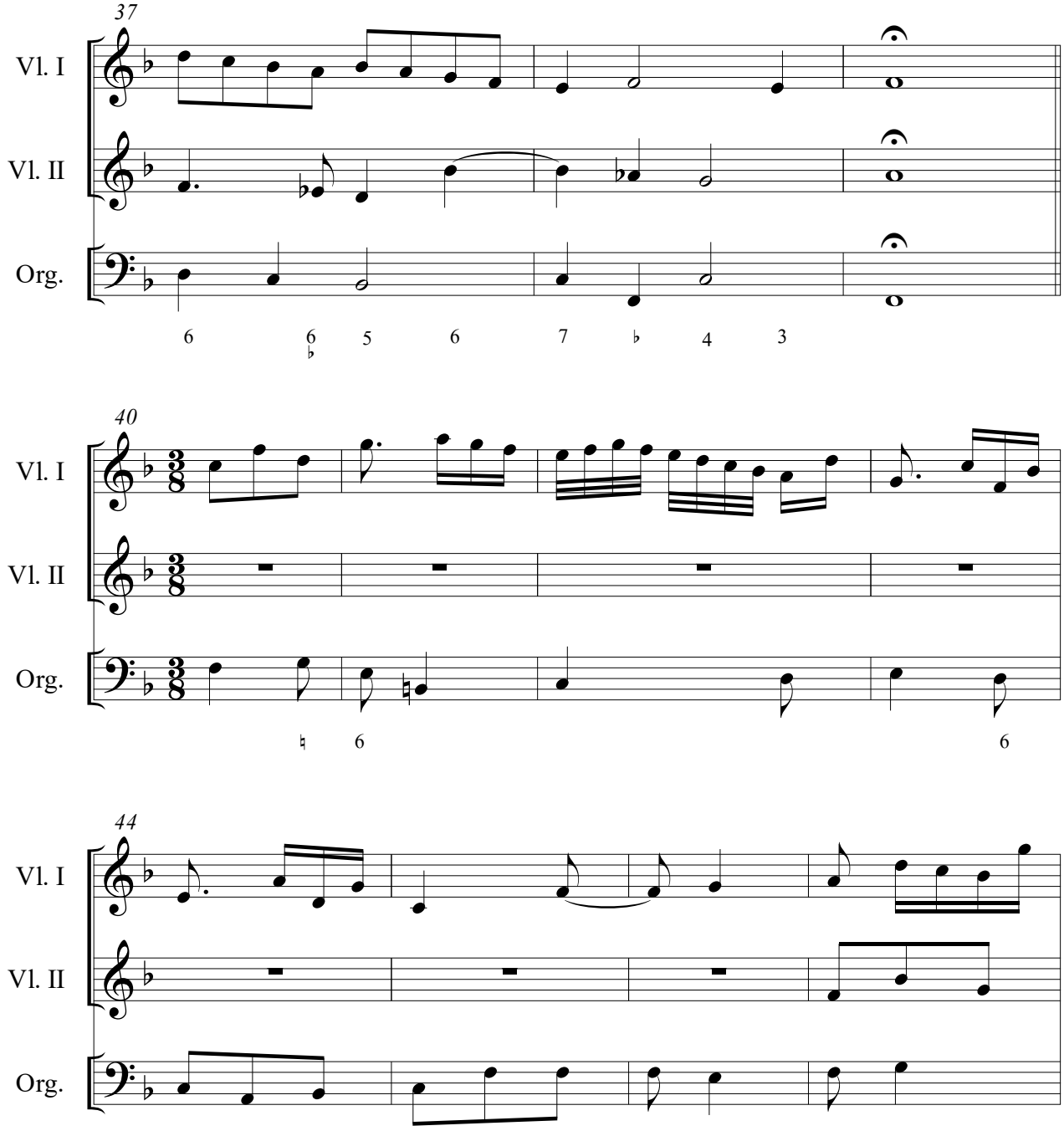
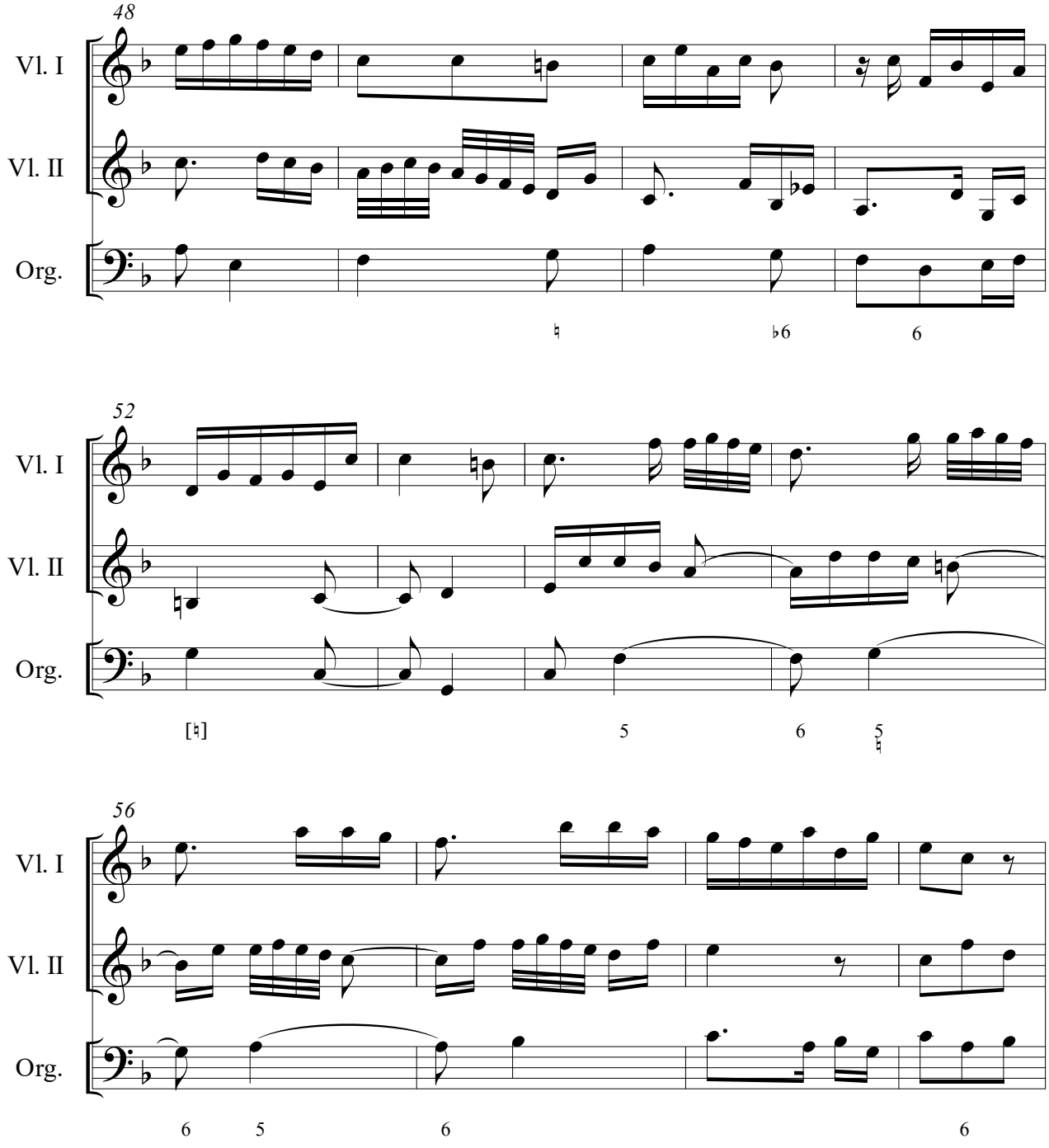
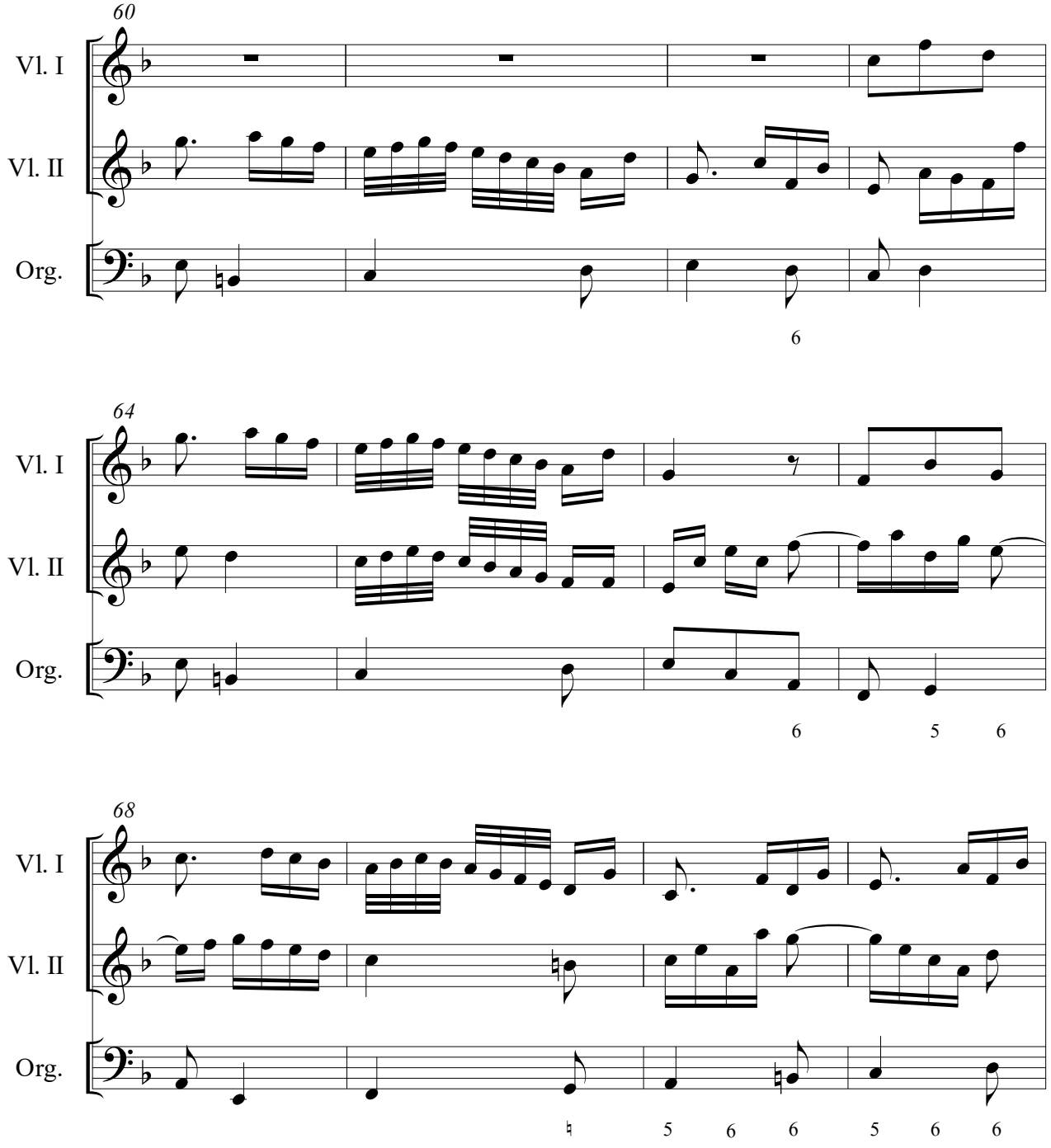


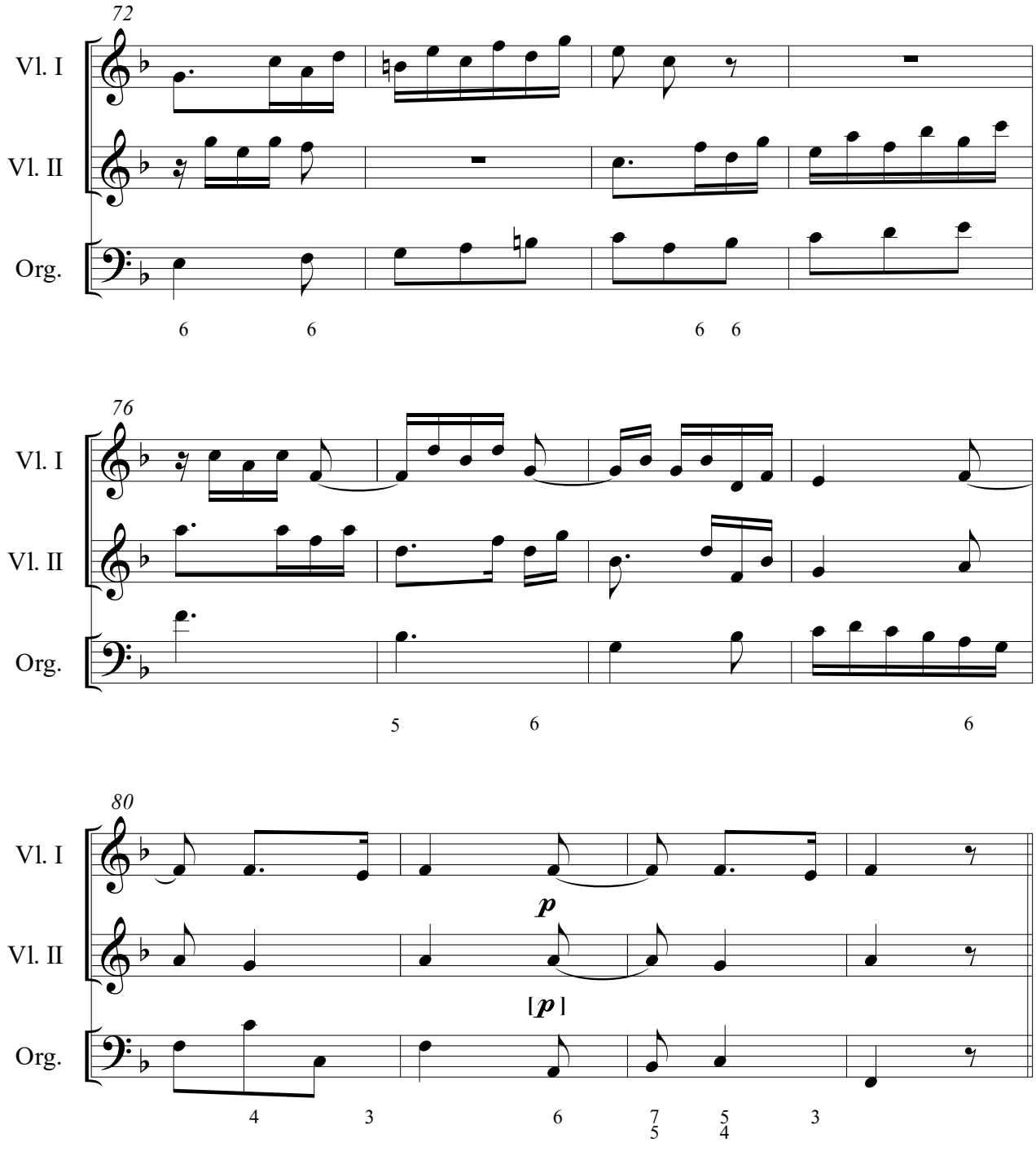

12
Vl. I
Vl. II
Org.
16
20

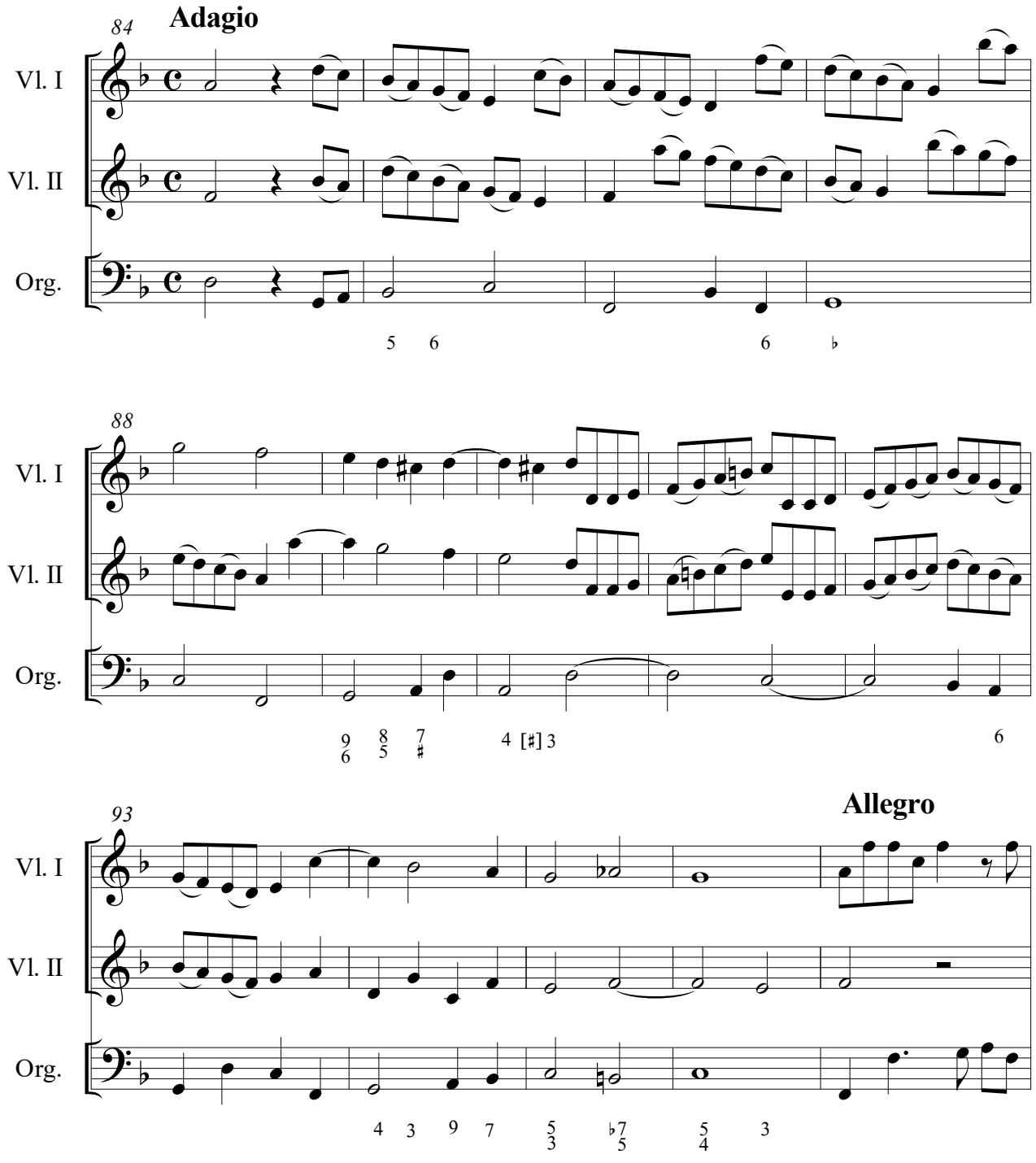

24
Vl. I
Vl. II
Org.
28
Vl. I
Vl. II
Org.
32
Adagio
Vl. I
Vl. II
Org.

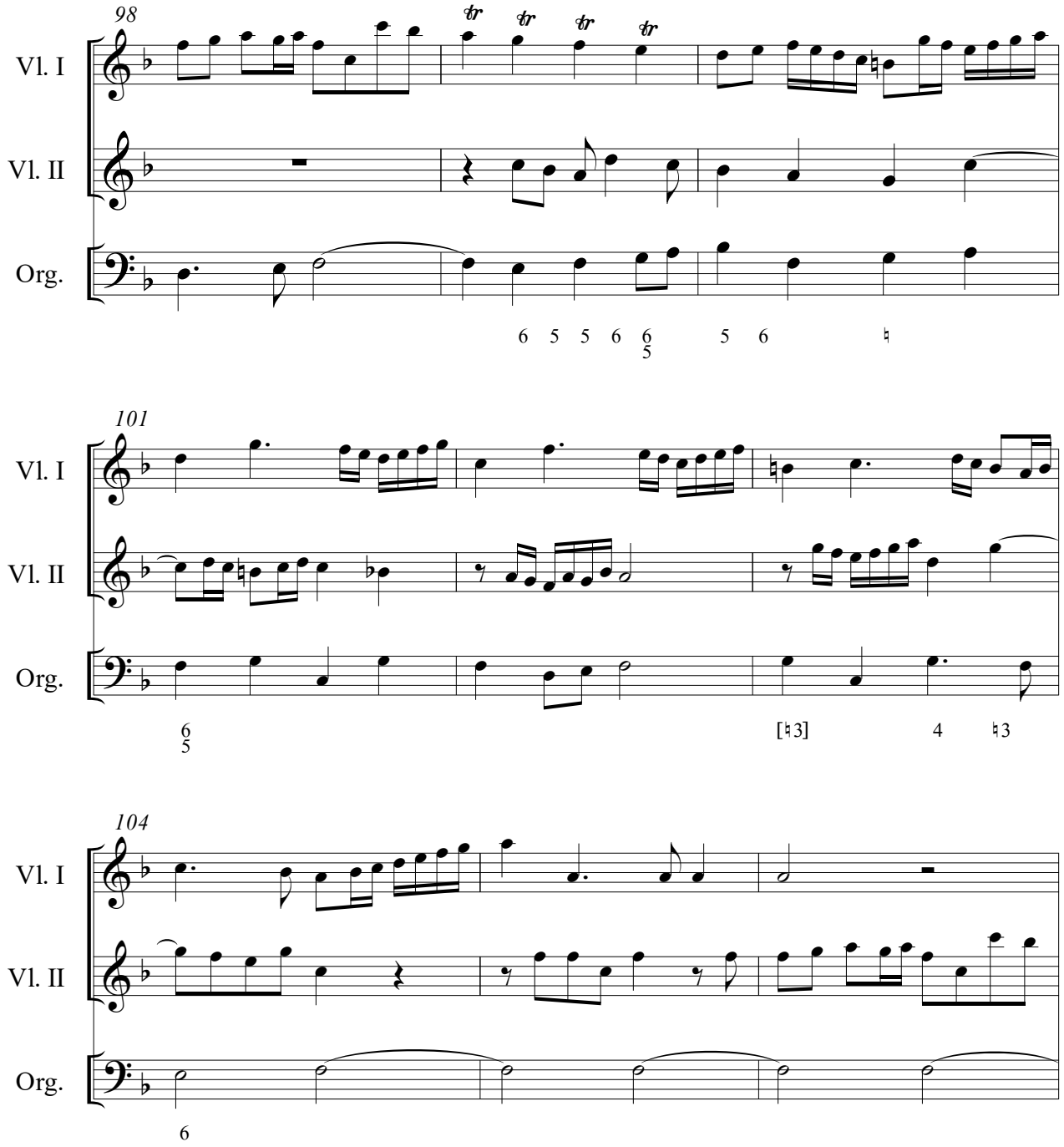

37
Vl. I
Vl. II
Org.
6
6
♭
5
6
7
♭
4
3
40
Vl. I
Vl. II
Org.
♮
6
6
44
Vl. I
Vl. II
Org.

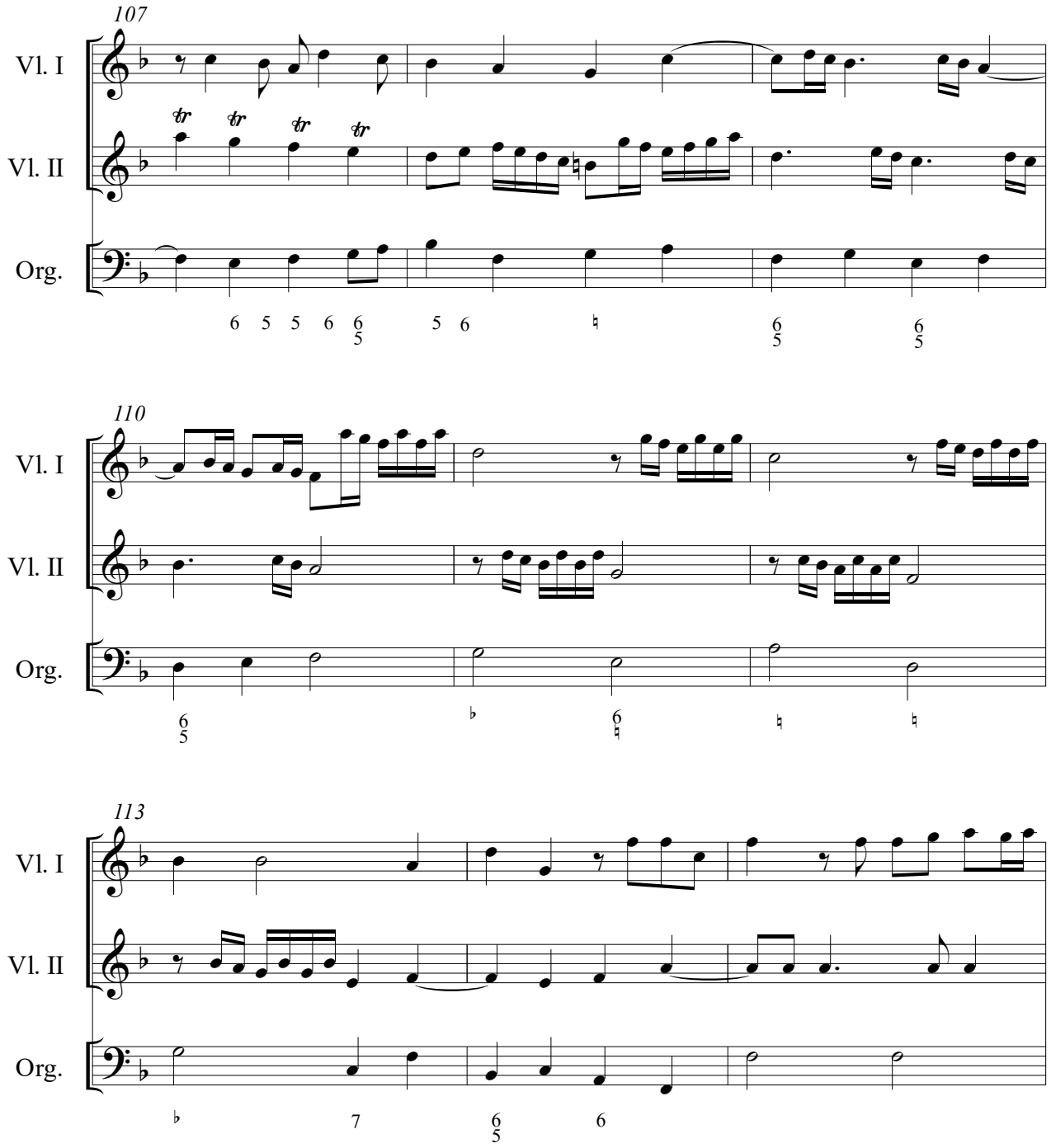

48
Vl. I
Vl. II
Org.
52
Vl. I
Vl. II
Org.
56
Vl. I
Vl. II
Org.

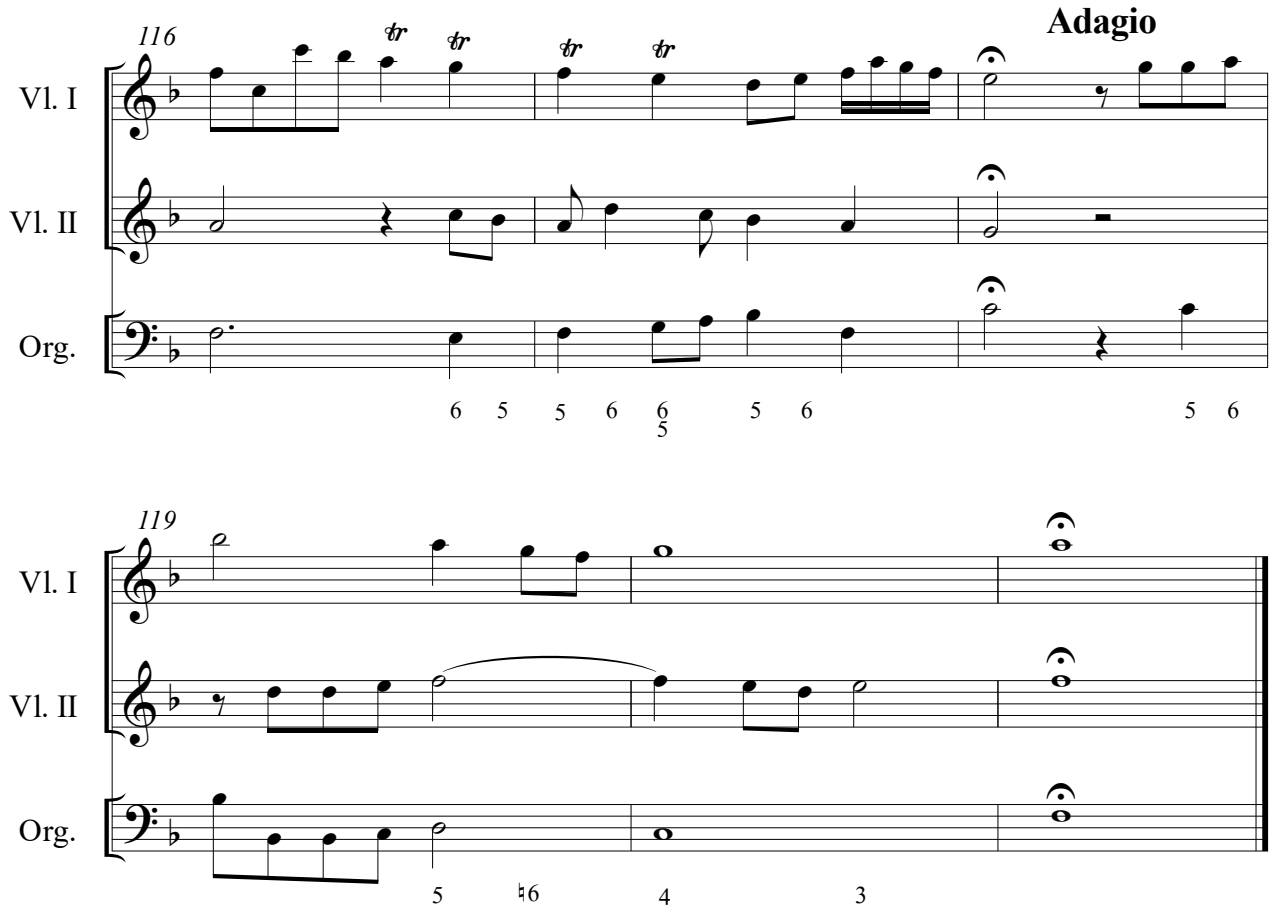

60
Vl. I
Vl. II
Org.
6
64
Vl. I
Vl. II
Org.
6 5 6
68
Vl. I
Vl. II
Org.
♮ 5 6 6 5 6 6


72
Vl. I
Vl. II
Org.
6 6 6 6
76
Vl. I
Vl. II
Org.
5 6 6
80
Vl. I
Vl. II
Org.
p
[p]
4 3 6 7 5 3
5 4


84
Adagio
Vl. I
Vl. II
Org.
88
93
Allegro


98
Vl. I
Vl. II
Org.
101
104


107
Vl. I
Vl. II
Org.
110
Vl. I
Vl. II
Org.
113
Vl. I
Vl. II
Org.


116
Adagio
Vl. I
Vl. II
Org.
119
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.

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.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.

[1] 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.