

Sonata da camera no. 1

Giovanni Maria Bononcini

Edited by Thomas D. Dunn

Allemanda prima

Presto

Violino I

Violino II

Violone

Basso continuo

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5 [b] b6 #6 6 [b]

This system of the musical score includes four staves: Violino I, Violino II, Violone, and Basso continuo. The music is in a common time signature (C) and a key signature of one flat (B-flat). The Basso continuo line includes figured bass notation: 5, [b], b6, #6, 6, [b].

Vln. I

Vln. II

Vo.

B.c.

#6 6 7 6 7 6 6 5 7

This system of the musical score includes four staves: Vln. I, Vln. II, Vo., and B.c. The B.c. line includes figured bass notation: #6, 6, 7, 6, 7, 6, 6, 5, 7.

The image displays a musical score for a chamber sonata, consisting of three systems of staves. Each system includes staves for Violin I (Vln. I), Violin II (Vln. II), Voice (Vo.), and Bassoon (B.c.).

- System 1 (Measures 7-9):** The first system begins at measure 7. The bassoon part features a prominent eighth-note pattern. Fingerings are indicated below the bassoon staff: 7 6 7 6 7 6 6 7 6 [b] 6.
- System 2 (Measures 10-12):** The second system begins at measure 10. It concludes with a double bar line. Fingerings are indicated below the bassoon staff: 2 b6 4/2 6 5 b6 6 6 [b] #.
- System 3 (Measures 13-15):** The third system begins at measure 13. It features a repeat sign at the start of the first measure. The bassoon part continues with its characteristic eighth-note pattern.

16

Vln. I

Vln. II

Vo.

B.c.

6 6 5 [#] # 6 6 [h] 6

19

Vln. I

Vln. II

Vo.

B.c.

6 7 6 # 6 7 b

22

Vln. I

Vln. II

Vo.

B.c.

b 7 6 6 #3 7 5 5 [#] 3 [h]

Corrente Prima

25

Vln. I

Vln. II

Vo.

B.c.

6 6 9 8 7 6 4 b3 [b]

29

Vln. I

Vln. II

Vo.

B.c.

6 [b] 7 [5] 7 7 4 3 9 8 4 3

33

Vln. I

Vln. II

Vo.

B.c.

[b6] b2 6 6 7 6 6 4 [b] 7 #6

37

Vln. I

Vln. II

Vo.

B.c.

42

Vln. I

Vln. II

Vo.

B.c.

46

Vln. I

Vln. II

Vo.

B.c.

[#] 6 6 # 6 6 5 b6 5 9 8

4 5 # 4 5 7 5 4 [#] 3 #

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

EDITORIAL REPORT

Trattenimenti musicali a tre, & a quattro stromenti, opera nona di Gio. Maria Bononcini, accademico filarmonico di Bologna; del concerto del serenissimo sig. duca Francesco Secondo, e maestro di capella della cattedrale di Modena. Dedicata all' altezza serenissima del sig. principe Luigi d'Este. In Bologna [sic] per Giacomo Monti. 1675.

4 partbooks: Violino Primo, Violino Secondo, Violone, Basso Continuo.

I-MOe (compl.), *GB-Ob* (compl.), *I-Bc*.

RISM A/I B 3637, BB 3637, Sartori I-II 1675b.

I-MOe Mus. F. 112 (ms.)

The complete exemplar now in the Biblioteca Estense in Modena is the source for this edition.

Editorial Remarks: The title *Suonate da camera* appears at the beginning of a group of eight pieces in this print, and again in the *Tavola* at the end of the print. These pieces can, moreover, be regarded as comprising four sonatas *da camera*, each consisting of one *allemanda-corrente* pair and each pair in a different key: g, c, d, and A. The first two pairs are presented in this Anthology.

Performance Notes: The indication *presto* at the beginning of the first *sonata da camera* is the only tempo marking in the work. Whether it instructs players to take all eight movements in a lively tempo or applies only to the opening *allemanda* is unclear. It is also possible that an individual *allemanda-corrente* pair could be preceded and/or followed by a piece or pieces, instrumental or vocal, in the same or related key.

CRITICAL NOTES

Violino Primo (Vl. I), pp.15-16: Violino Secondo (Vl. II), pp. 15-16; Violone (Ve.), pp.15-16;
Basso Continuo (B.c.), pp. 15-16 .

M. 21, B.c. n. 4 has flat figure in source.

M. 28, B.c. notes 2-3 are eighths in source.