

## Sonata da camera no. 2

Giovanni Maria Bononcini

Edited by Thomas D. Dunn

### Allemanda seconda

Violino I

Violino II

Violone

Basso continuo

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Vln. I

Vln. II

Vo.

B.c.

8

Vln. I

Vln. II

Vo.

B.c.

b b [b] 6 6 b 6 5 [b]

12

Vln. I

Vln. II

Vo.

B.c.

[b] b 6 [b]

16

Vln. I

Vln. II

Vo.

B.c.

6 5 [b] b 6 5 6 5

Musical score for measures 20-23, featuring four staves: Vln. I, Vln. II, Vo., and B.c. The music is in 6/4 time and B-flat major. The Vln. I part has a fermata at the end of measure 23. The B.c. part includes fingering numbers: [4], [b], 4, 6, 5, [4], [4].

**Corrente seconda**

Musical score for measures 24-27, featuring four staves: Vln. I, Vln. II, Vo., and B.c. The music is in 6/4 time and B-flat major. The Vln. II part has a fermata at the end of measure 27. The B.c. part includes a fingering number: 6.

Musical score for measures 28-31, featuring four staves: Vln. I, Vln. II, Vo., and B.c. The music is in 6/4 time and B-flat major. The B.c. part includes fingering numbers: 6, 7, 6, 6, 6, 2, 3, 7, 6, 5, 6, 5, 4, 3.

32

Vln. I  
Vln. II  
Vo.  
B.c.

b ♯ 5 6 5 6

This system contains measures 32, 33, and 34. It features four staves: Violin I, Violin II, Voice, and Bassoon. The key signature is two flats (B-flat and E-flat). Measure 32 shows active melodic lines in both violins and the bassoon, with the voice part providing a steady accompaniment. Measure 33 continues this texture. Measure 34 concludes with a repeat sign. Fingering numbers (b, ♯, 5, 6, 5, 6) are indicated below the bassoon staff.

35

Vln. I  
Vln. II  
Vo.  
B.c.

7 ♯ 6 b 5 4 [♯] 3 [♯]

This system contains measures 35, 36, and 37. The instrumentation remains the same. Measure 35 features a melodic flourish in the first violin. Measure 36 shows a more active role for the second violin. Measure 37 ends with a repeat sign. Fingering numbers (7, ♯, 6, b, 5, 4, [♯], 3, [♯]) are indicated below the bassoon staff.

38

Vln. I  
Vln. II  
Vo.  
B.c.

6

This system contains measures 38, 39, and 40. Measure 38 begins with a repeat sign. The first violin has a melodic line, while the second violin and voice parts are mostly silent. Measure 39 continues the first violin's melody. Measure 40 concludes with a repeat sign. A fingering number (6) is indicated below the bassoon staff.



## 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.17-18; Violino Secondo (Vl. II), pp. 17-18; Violone (Ve.), pp.17-18; Basso Continuo (B.c.), pp. 17-18.

M. 36, B.c. n. 7, cautionary flat figure in source.

M. 48, B.c., figure 5-flat 6 is over n. 6.

M. 50, B.c., figure 5 over 3 is over n. 7.