Giovanni Battista Buonamente

(1595-1642)

Il Quarto Libro de varie sonate

Sinfonie, Gagliarde, Corrente, e Brandi
per sonar con Due Violini, & un Basso di Viola

Venezia 1626

Published by Maurizio M. Gavioli

VM 1 – Version 2.0 – August 2010.
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Preface

The Italian composer and violinist Giovanni Battista Buonamente was born in 1595 in Mantua (Northern Italy) where he served at the Gonzaga court until 1622. From 1626 to 1630 he served the Emperor Ferdinand II in Vienna; after a short service in Parma, in 1633 he attaigned his last position as *maestro di cappella* in Assisi where he died in 1642.

This edition follows as faithfully as possible the original 1626 edition by Alessandro Vincenti (Venice), a very correct, movable-type printing of separate parts. The copy used as source is in the Library of the University of Wrocław.

All editorial additions are marked by parentheses or dotted lines. Corrections or special issues are marked by note numbers referring to the critical notes below.

Remarks:

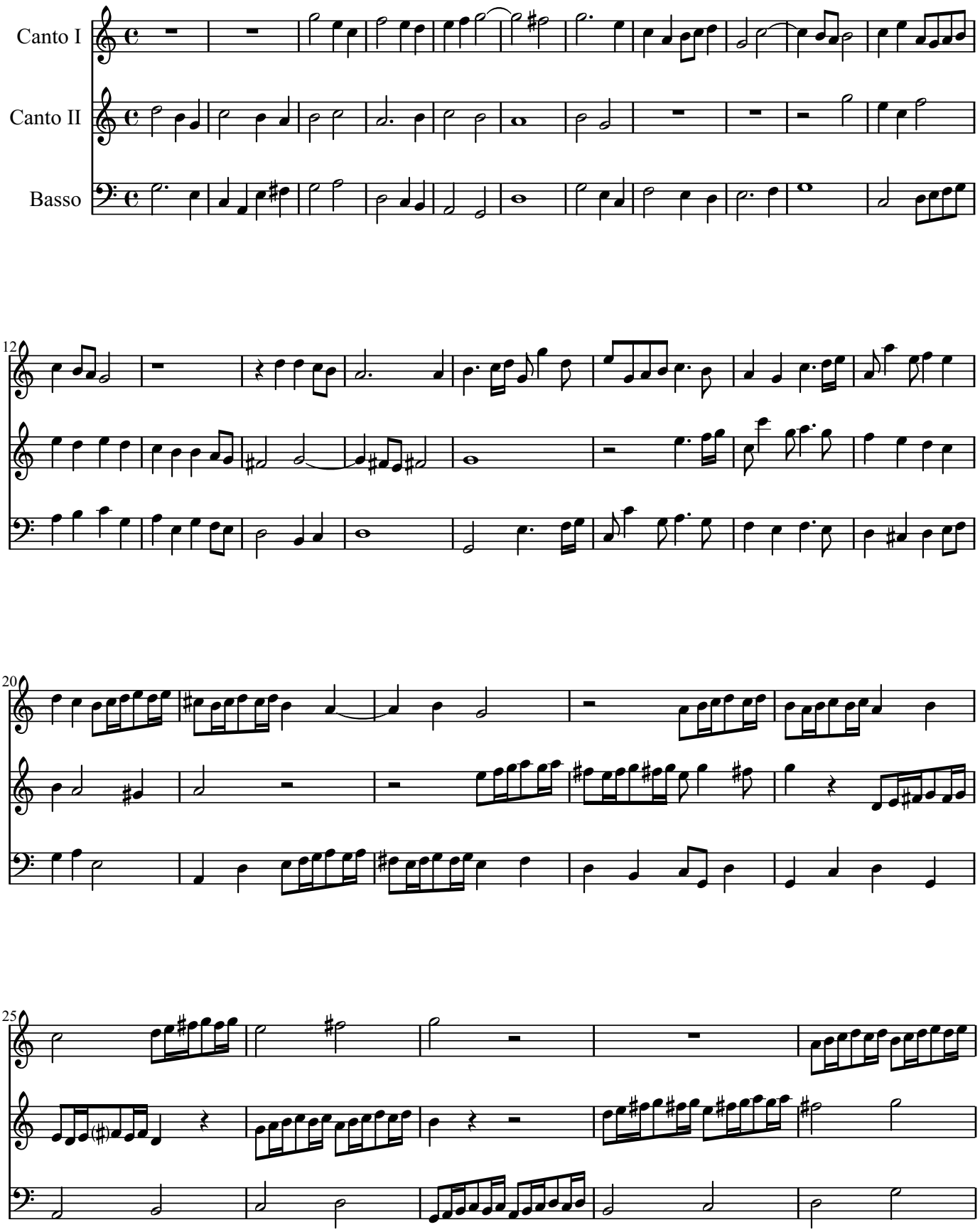
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently 'modernized' when current conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Fermatas on final notes are original.
- Alterations above the staff are original, not editorial, and accept those added by a XVII c. hand to the copy used for this edition. Editorial alterations are in parentheses.
- All (few) bar lines present in the source have been included. Additional bar lines required by modern conventions have been supplied but not differentiated.
- The original time signatures "C3" (at the beginning of a piece) or "3" (in the middle) have been generally rendered with 3/2: the disposition of rests and a few original bar lines support this equation. In any case, the original time signature is always reported in the critical notes.
- Hemiolae: in the 3/2 times care should be taken to look for possible occurrences of *hemiolae*, i.e. 6 minims grouped as 3 groups of two rather than 2 groups of three. The most obvious cases – as well as those marked in the source by the use of *notae nigrae* – have been marked with double-valued measures (6/2 to be articulated as they were 3/1), but other may exist and are left to the insight and to the taste of the performer.
- Here and there a few bass figures suggest the possible use of basso continuo. Originally placed above the staff, they have been moved below in this edition, as it is customary today.

Critical notes:

1) Original: D
2) Original time signature: "3"
3) Original: E F G *hemiola* marked with 3 *semibreves nigrae*.
4) G clef on first line.
5) G clef on second line.
6) Rests noted as undotted minims.
7) C clef on first line.
8) First G added by hand.
9) Original: E.
10) Original: B, corrected to A by hand.
11) Original time signature: "3/4"
12) Original time signature: "C 6/4"
13) Here and in the following occurrences, dotted minim rests are noted as undotted minims in the source.
14) Original: E# (to be interpreted as E natural).

15) Original time signature for all Gagliardas: "C 3"
16) Added by hand in the source.
17) Original: E
18) The source lacks the first start repeat sign: its position is a reconstruction.
19) The rests are missing in the source and are an editorial addition to fit the rhythm in the repeats.
20) E F *semibreves nigrae*.
21) D D *semibreves nigrae*.
22) G F *semibreves nigrae*.
23) D C *notae nigrae*.
24) C B *notae nigrae*.
25) D A *notae nigrae*.
26) Here and in the following *correnti*, the source lacks the first repeat sign: its position is a reconstruction.
27) Original: F
28) Here and in the following *correnti*, the rests after the repeat are missing in the source and are an editorial addition to fit the rhythm in the repeats.
29) Original: G#
30) The source has an erroneous G clef in second line instead of first line (as hinted by clef alterations and a hand-written correction).
31) G A B *semibreves nigrae*.
32) G D *notae nigrae*.
33) E F *notae nigrae*.
34) Original: B corrected to C.
35) Original: a third lower, corrected by a hand-written gloss spelling the right note names.
36) A B *notae nigrae*.
37) G E *notae nigrae*.
38) B A *notae nigrae*.
39) G F *notae nigrae*.
40) E *semibrevis nigra*.
41) D A *notae nigrae*.
42) F C *notae nigrae*.
43) C *semibrevis nigra*.
44) E F *notae nigrae*.
45) Hand-written gloss: G minim D crochet.
46) G *semibrevis nigra*.

Sonata Prima



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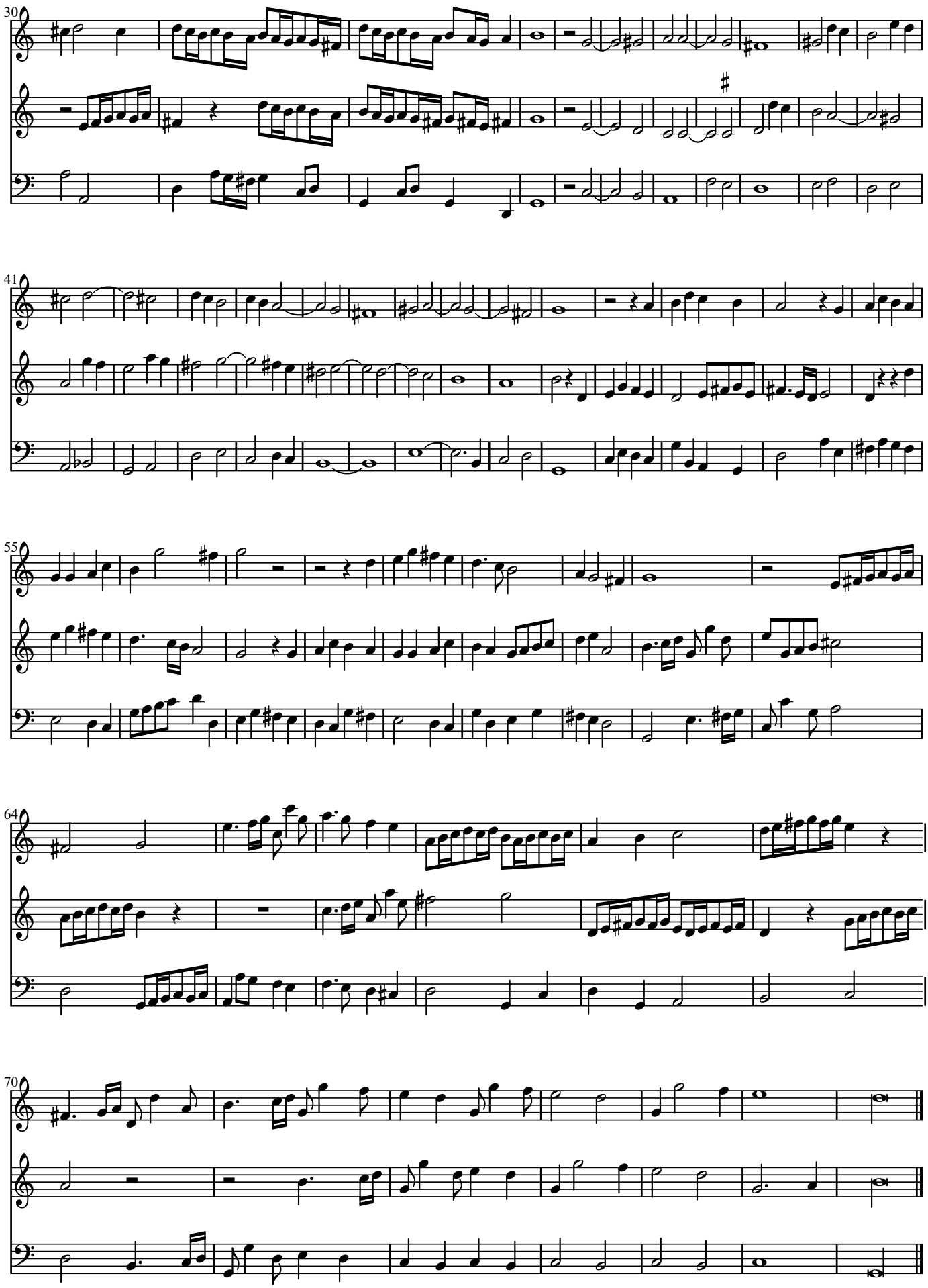

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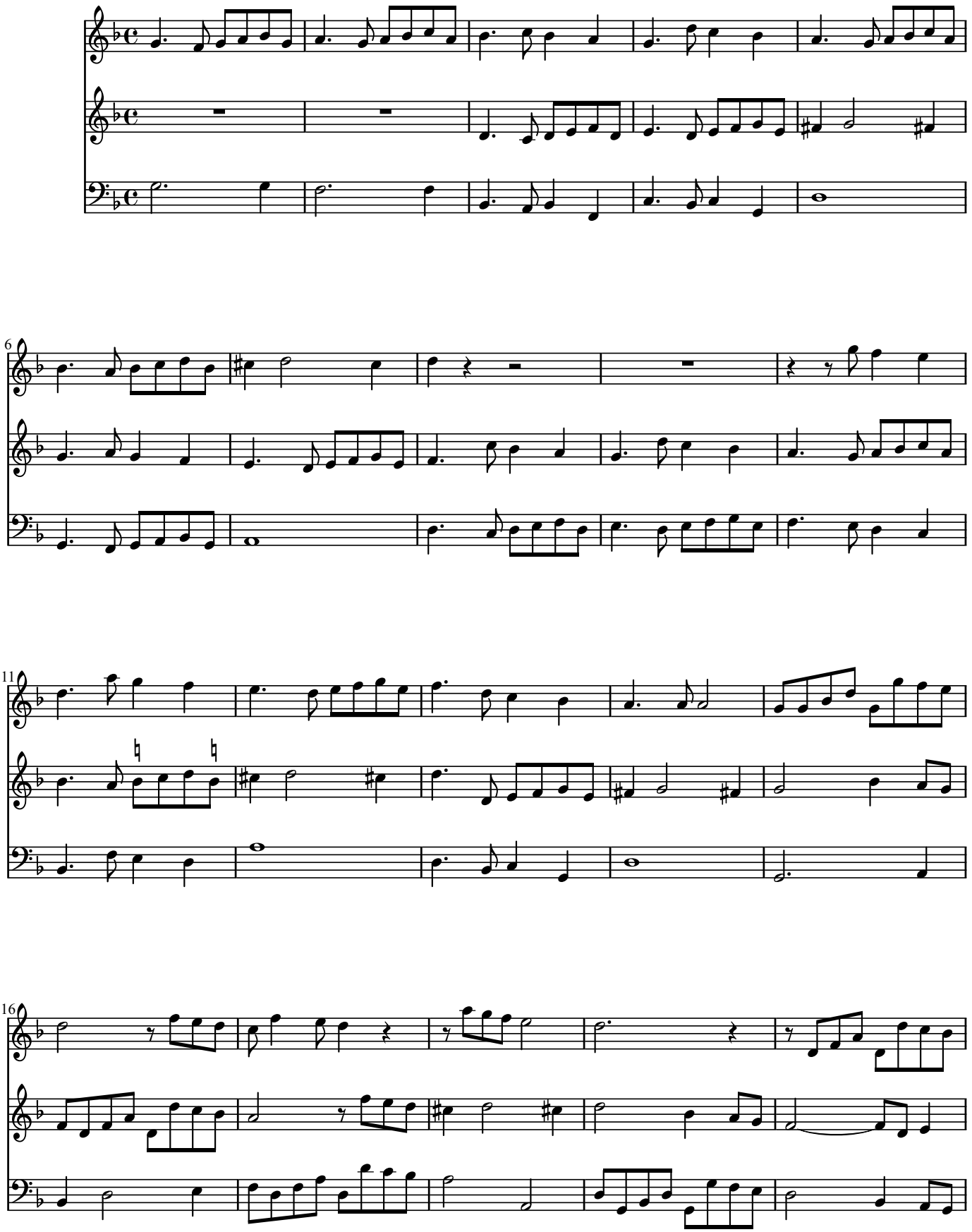

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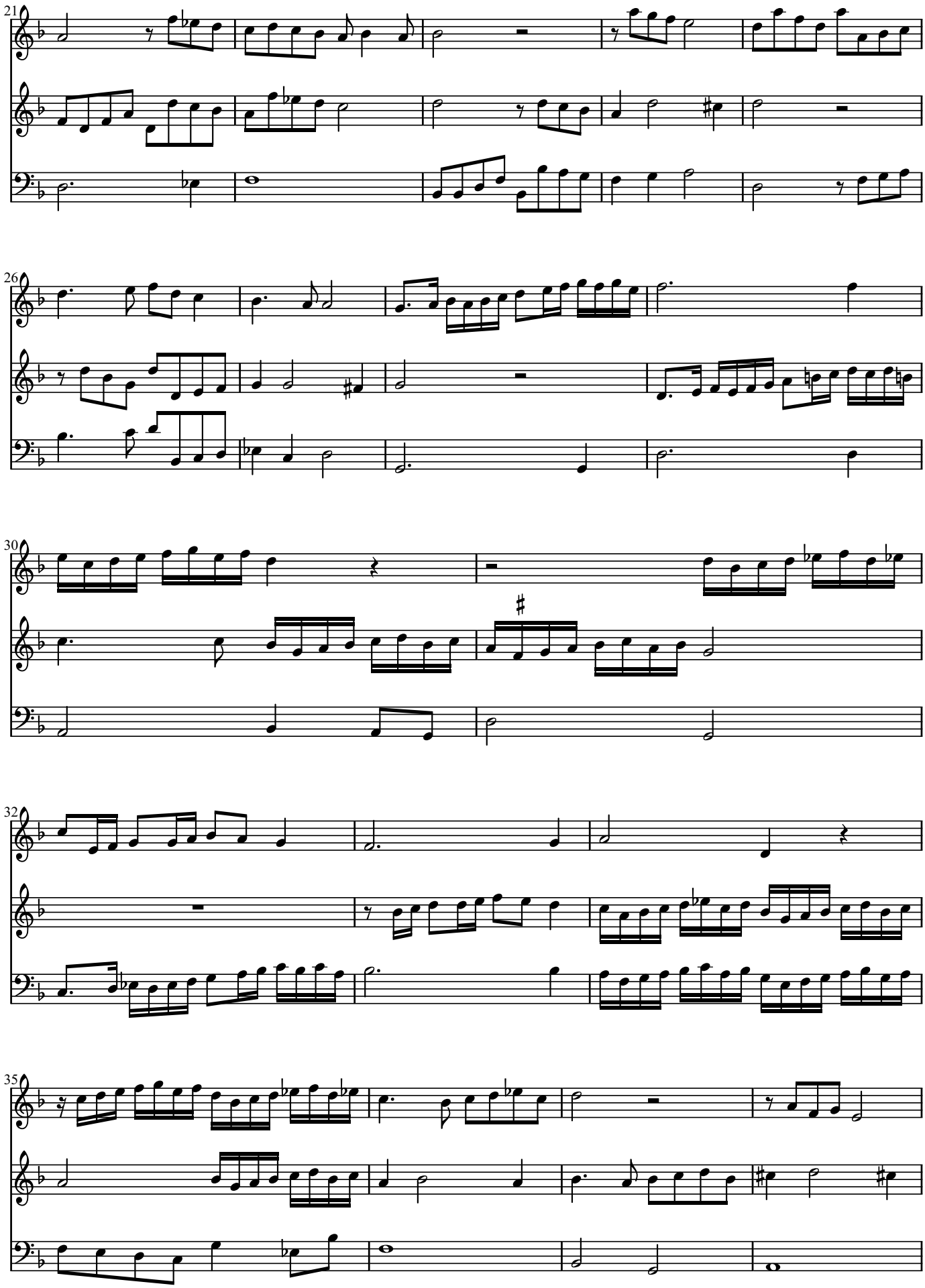

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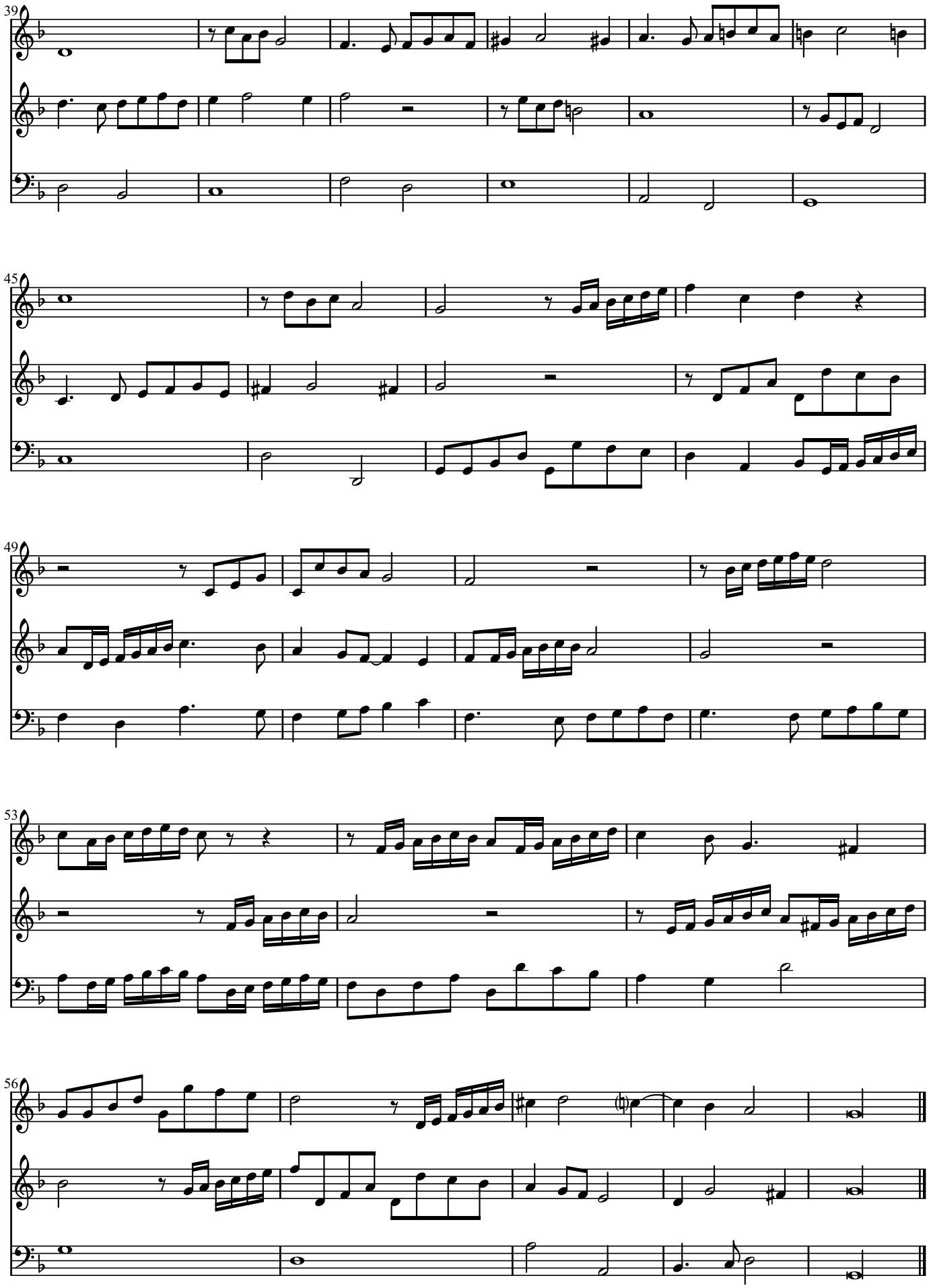

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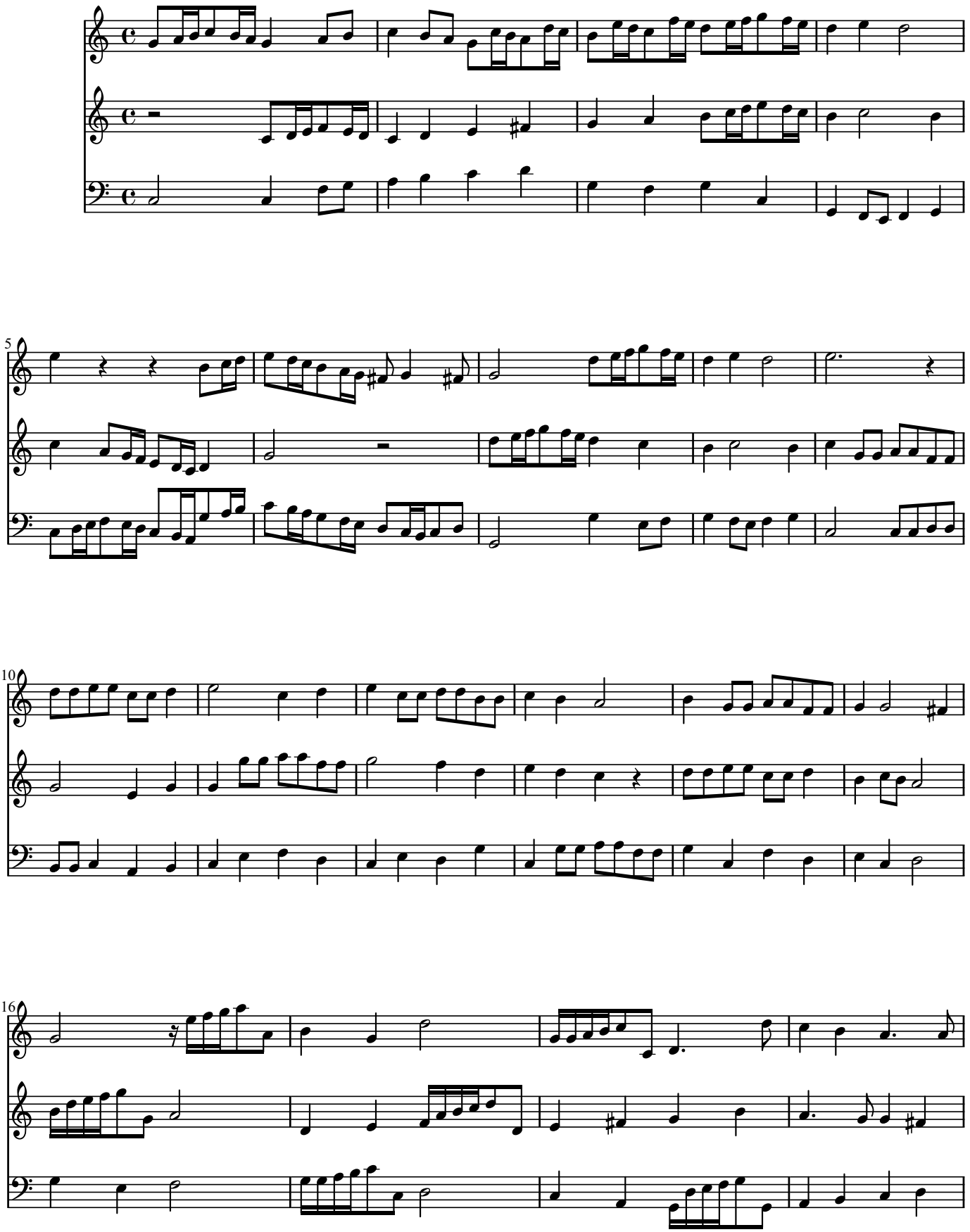

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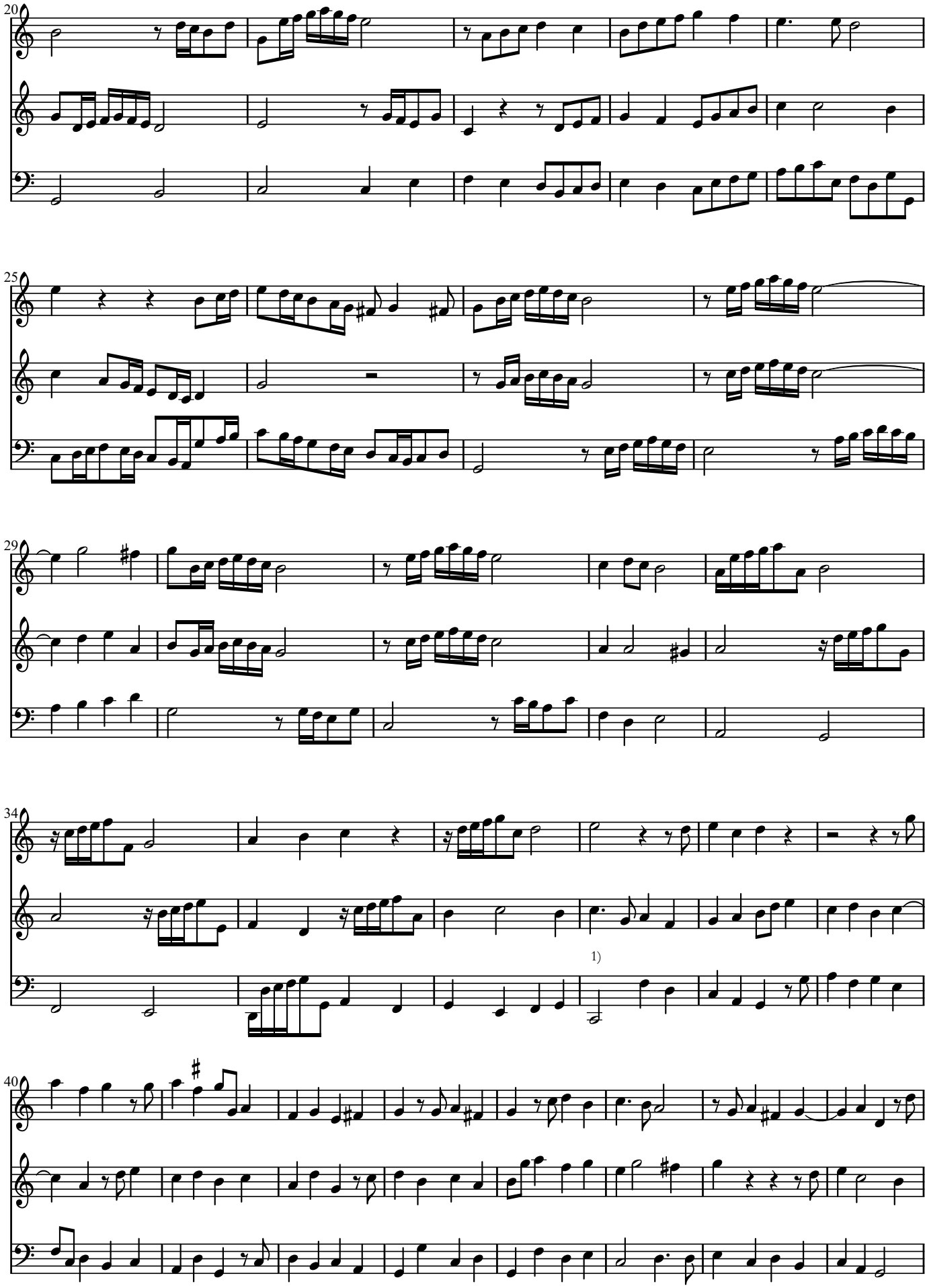

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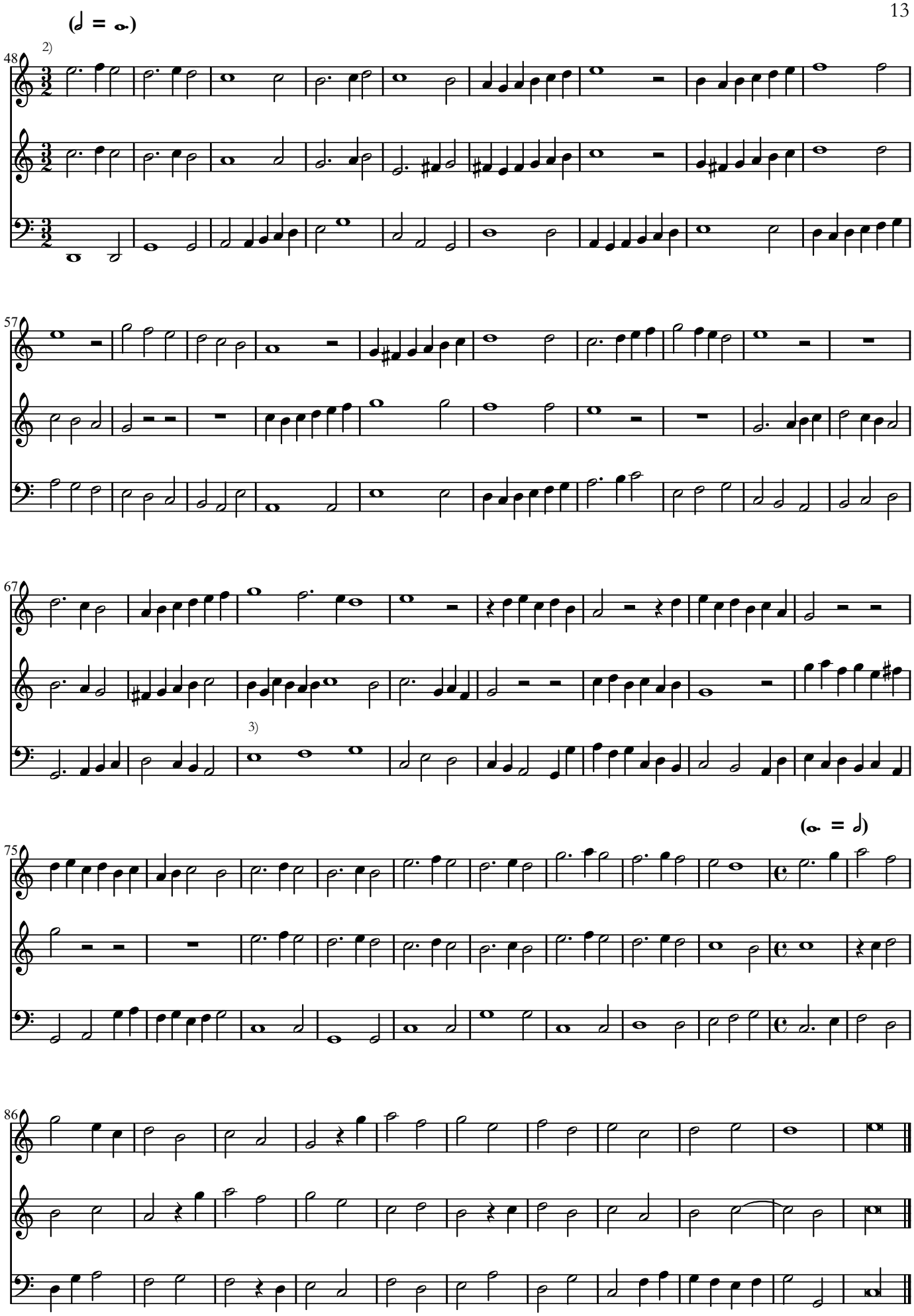

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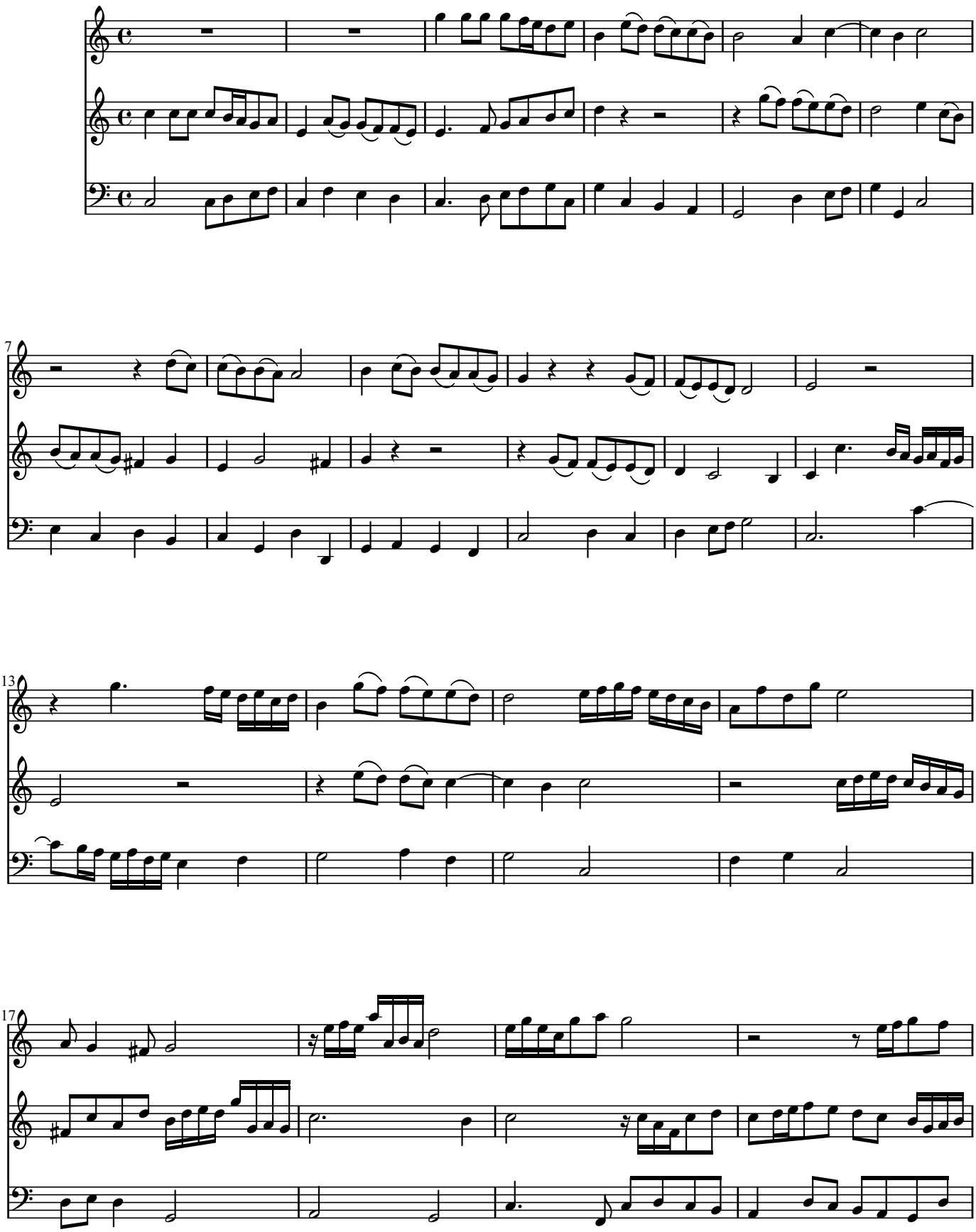
Sonata Quarta



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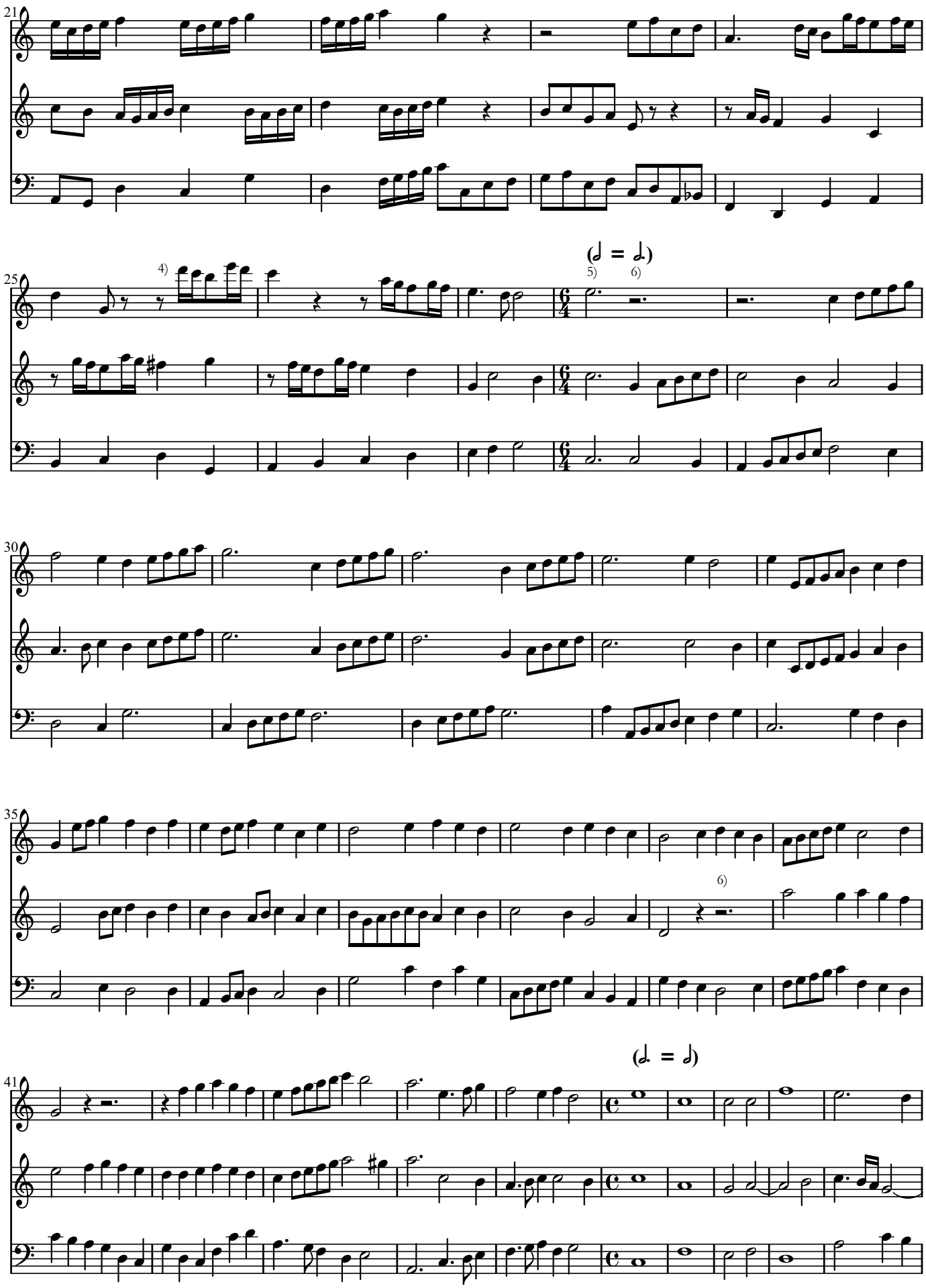

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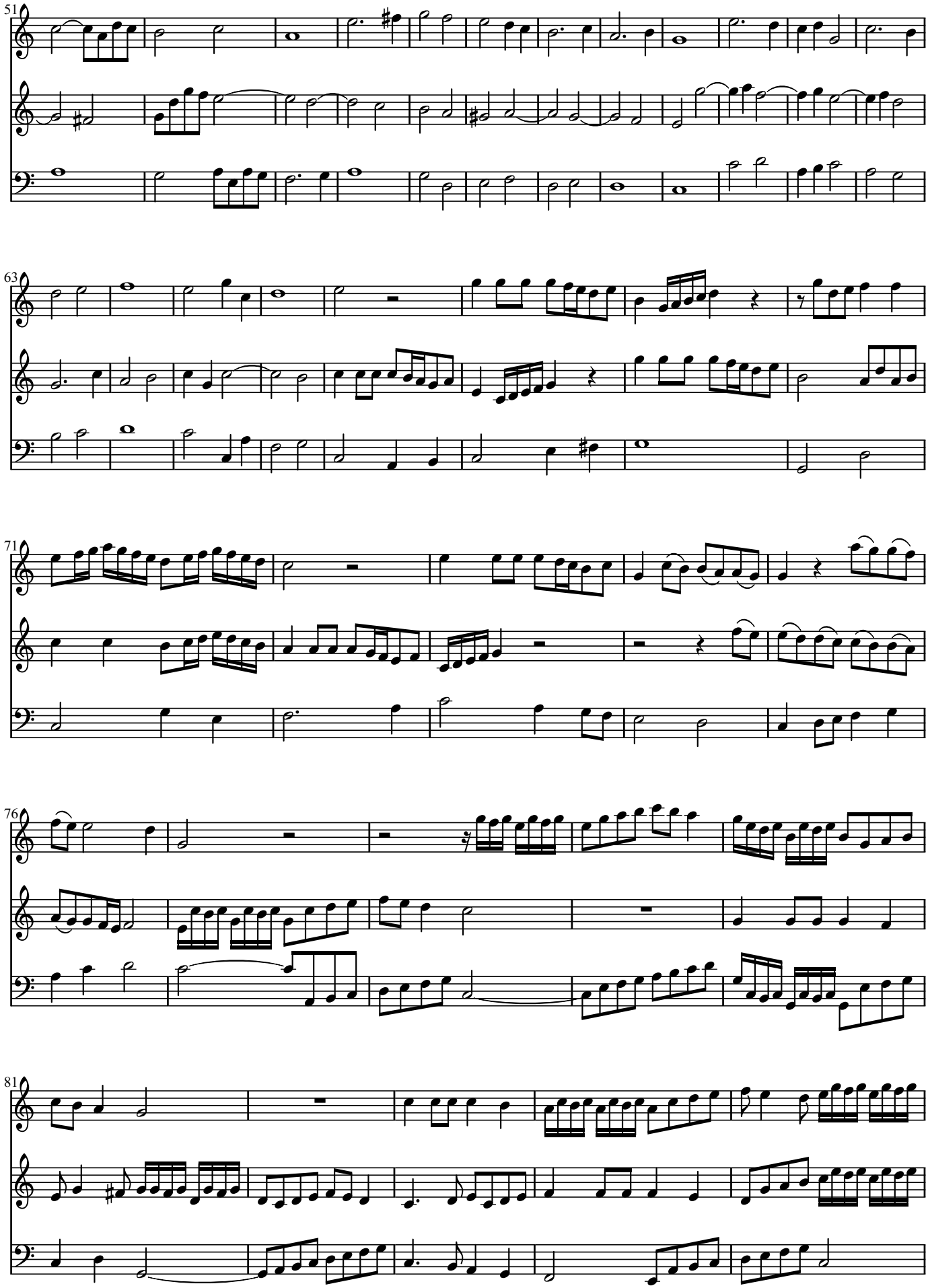

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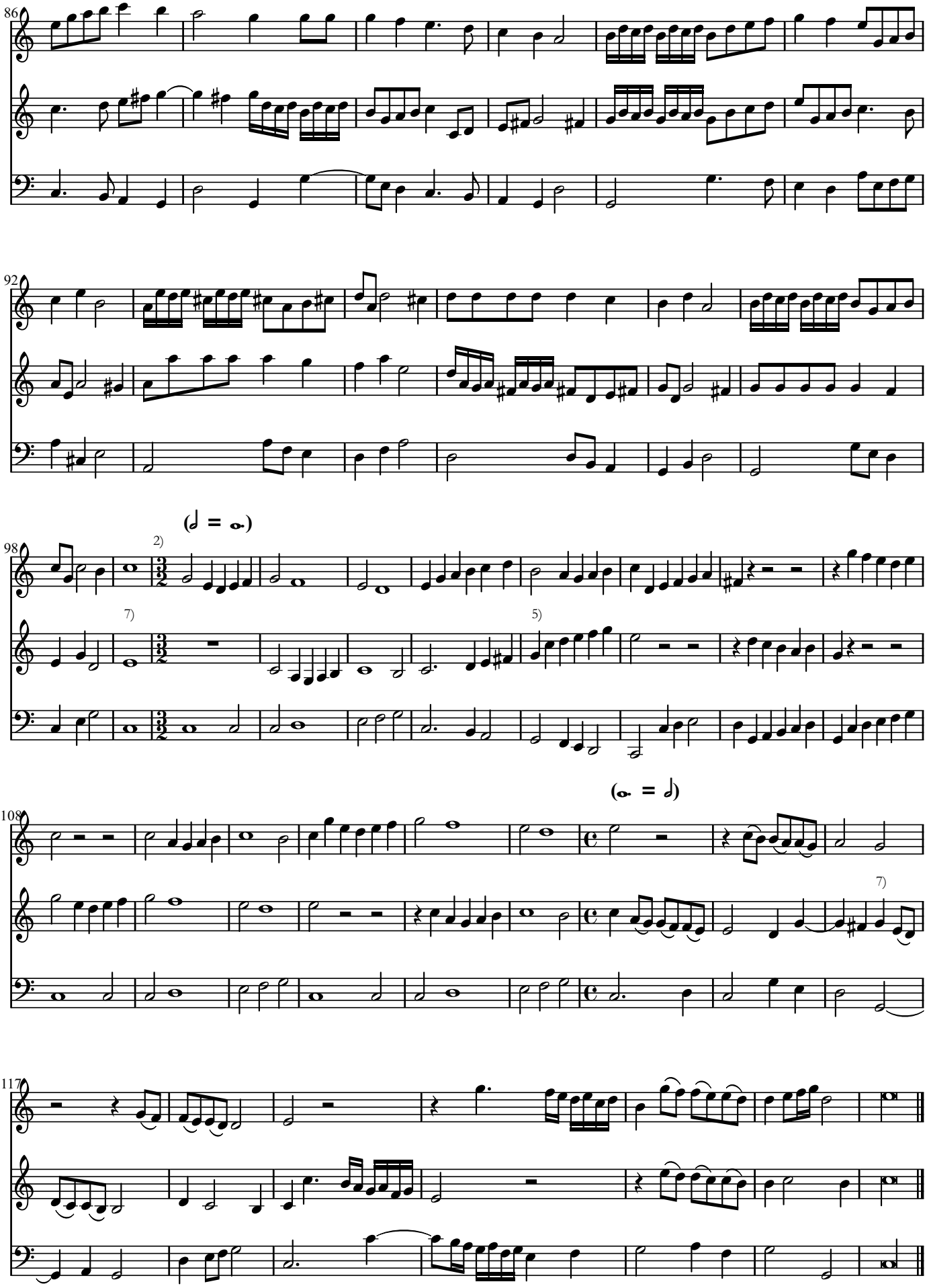

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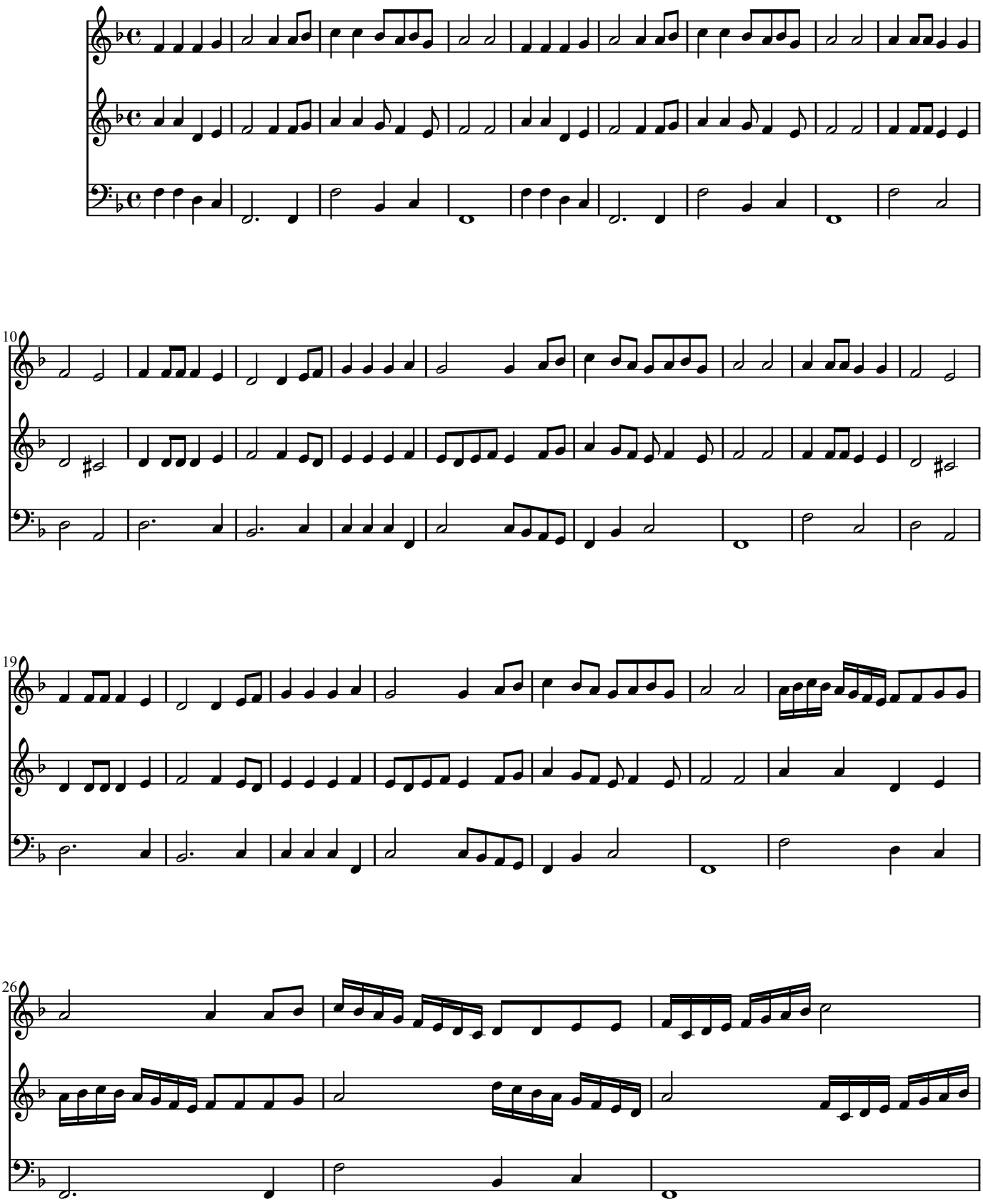
Sonata Quinta

sopra “Poi che noi rimena”



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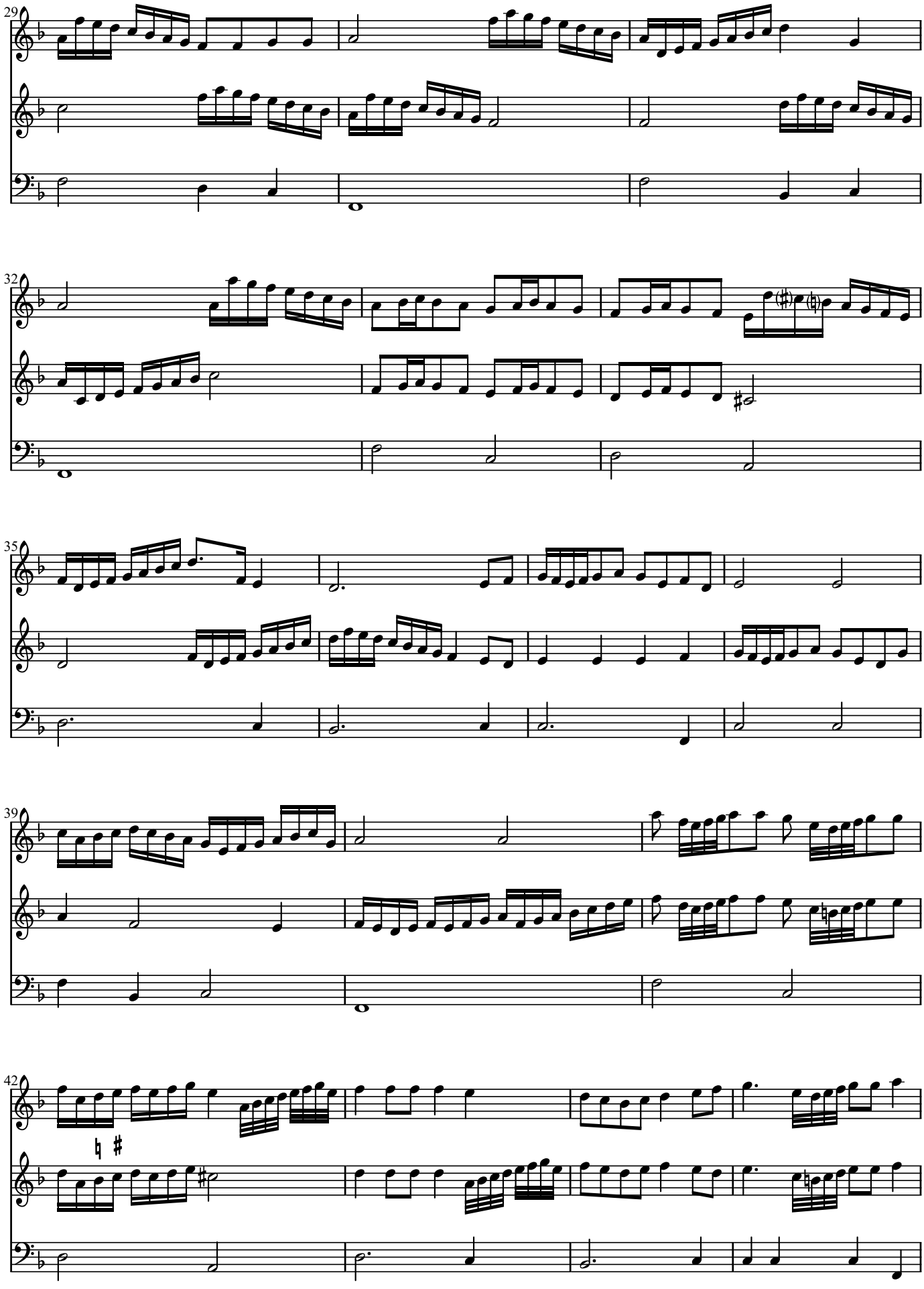

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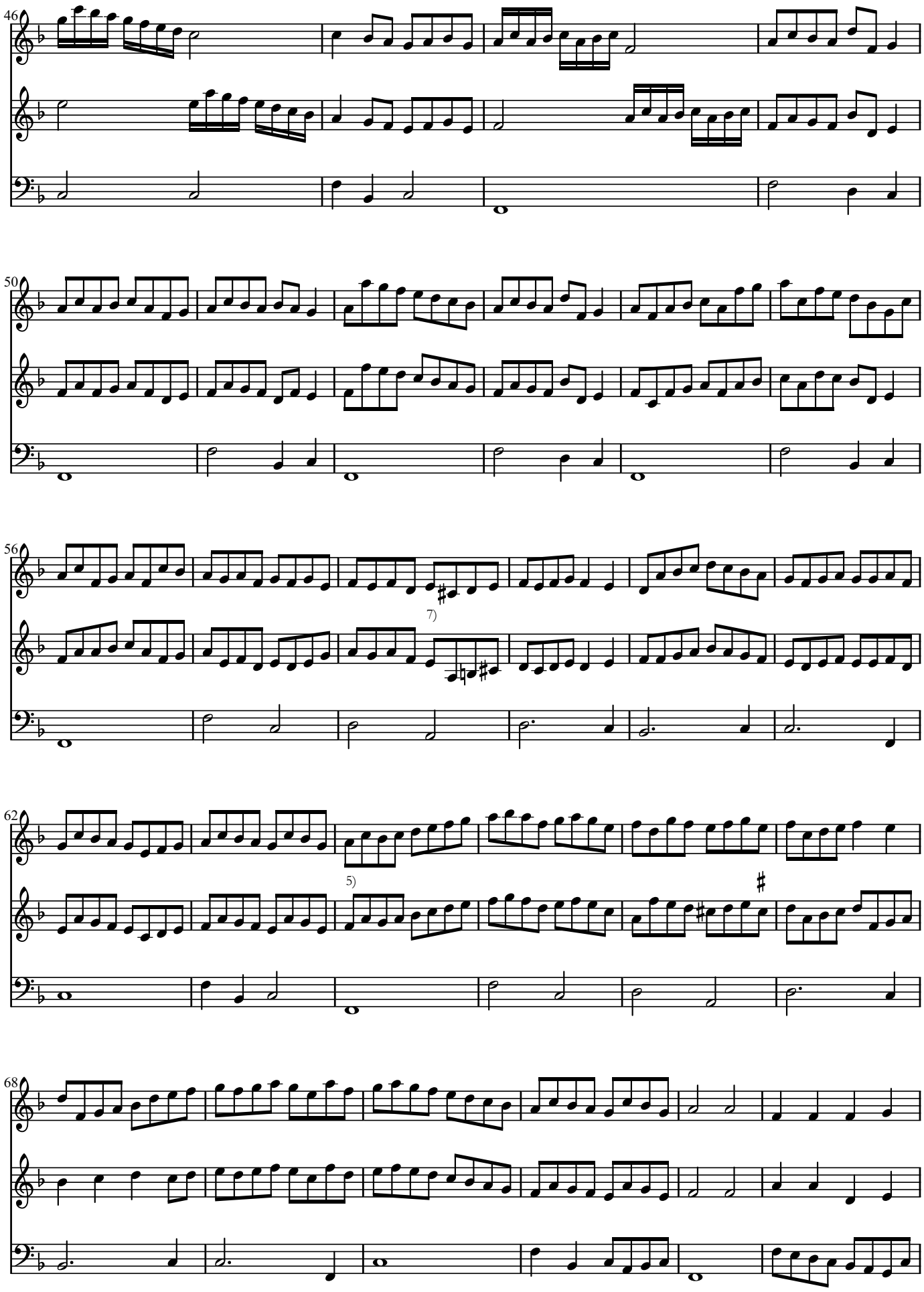

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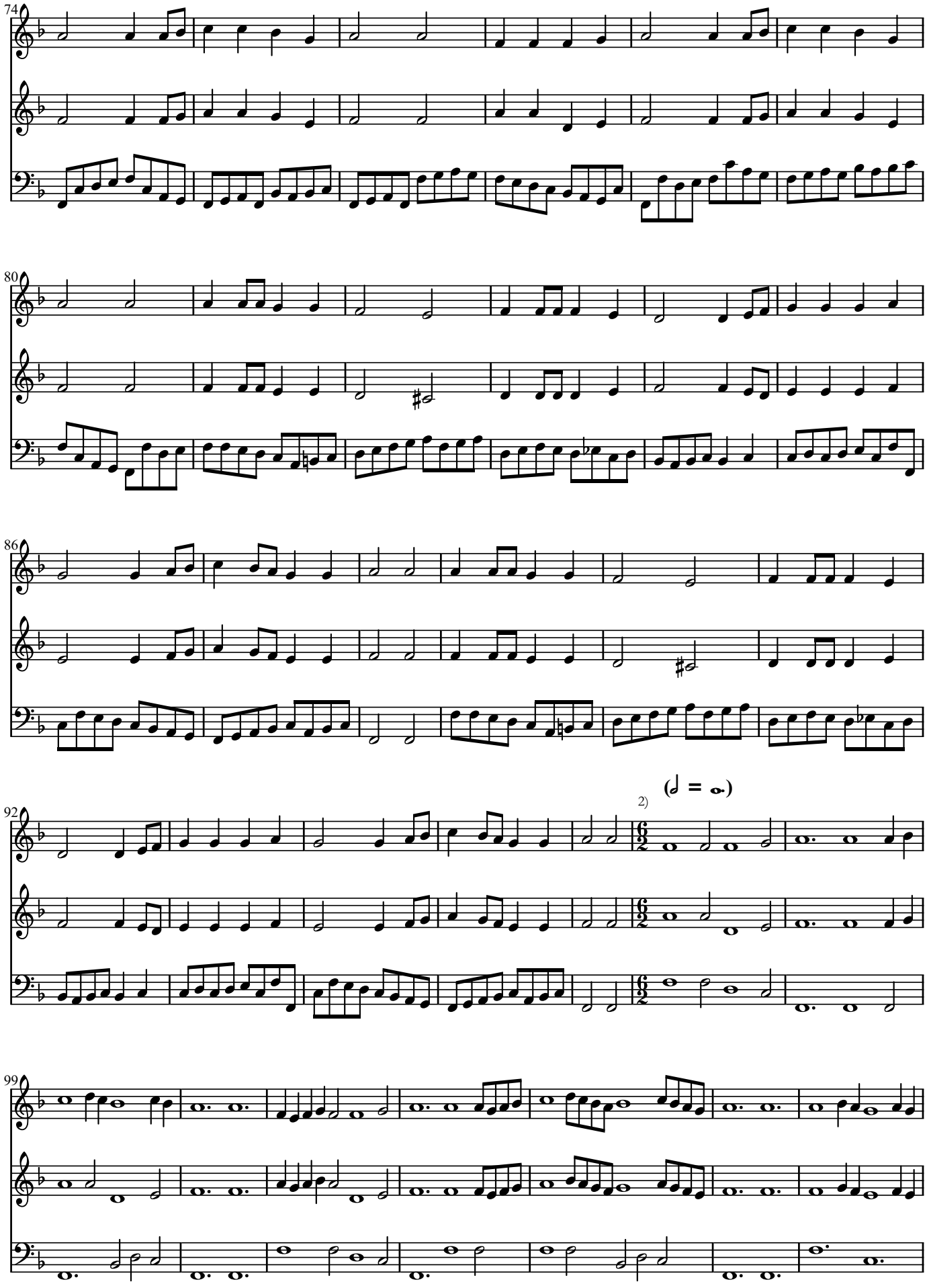

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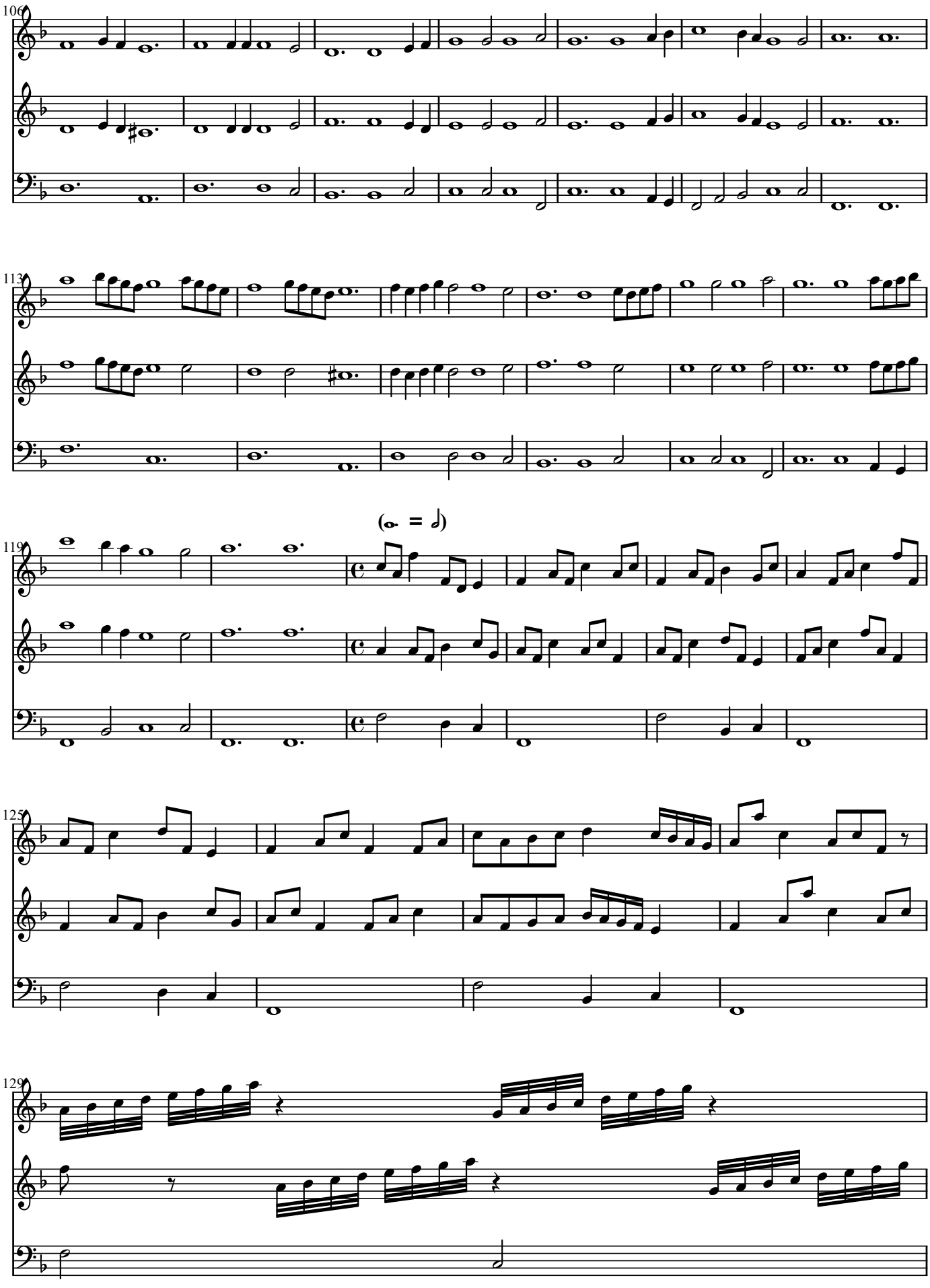

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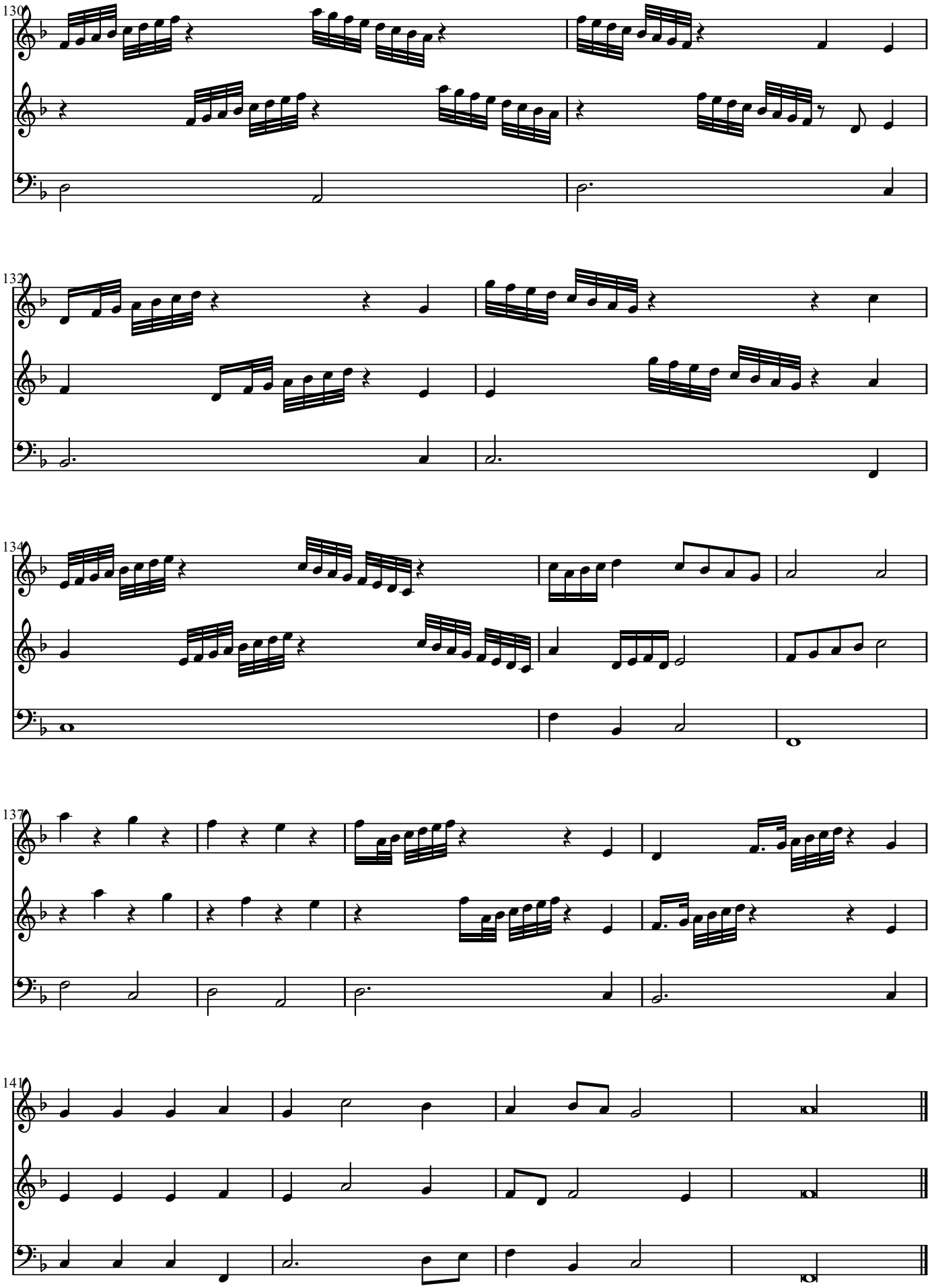

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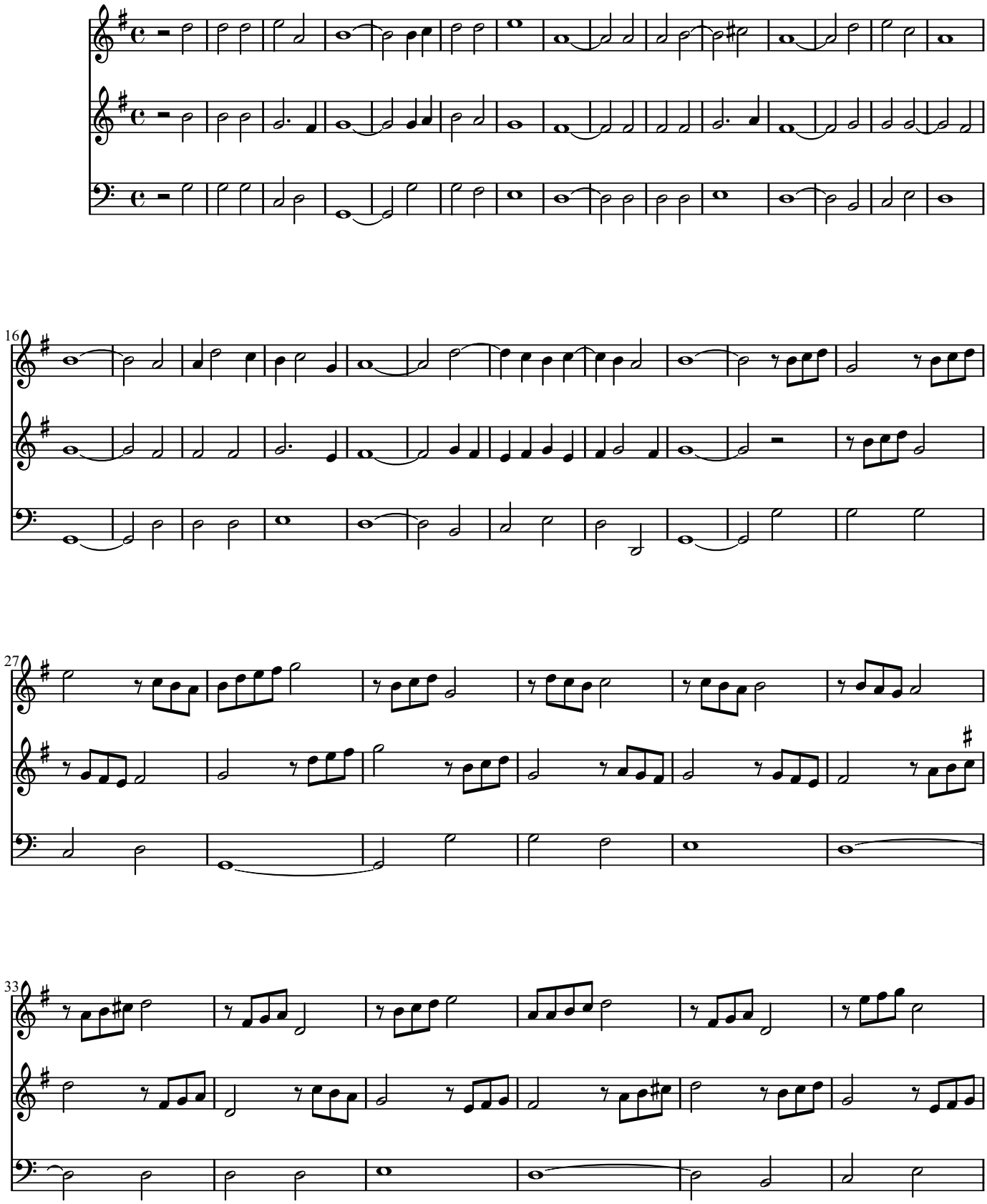
Sonata Sesta

sopra Rugiero



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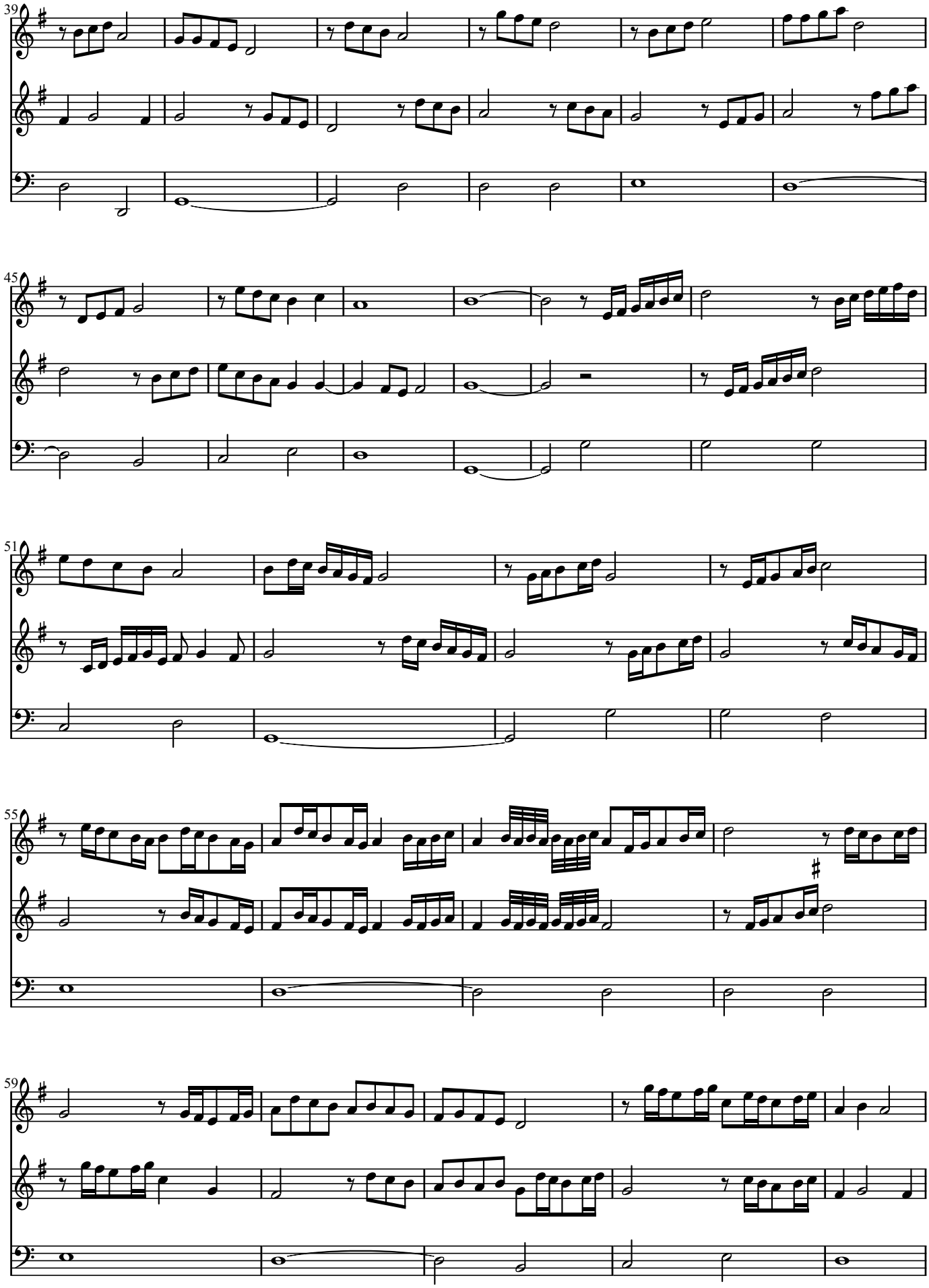

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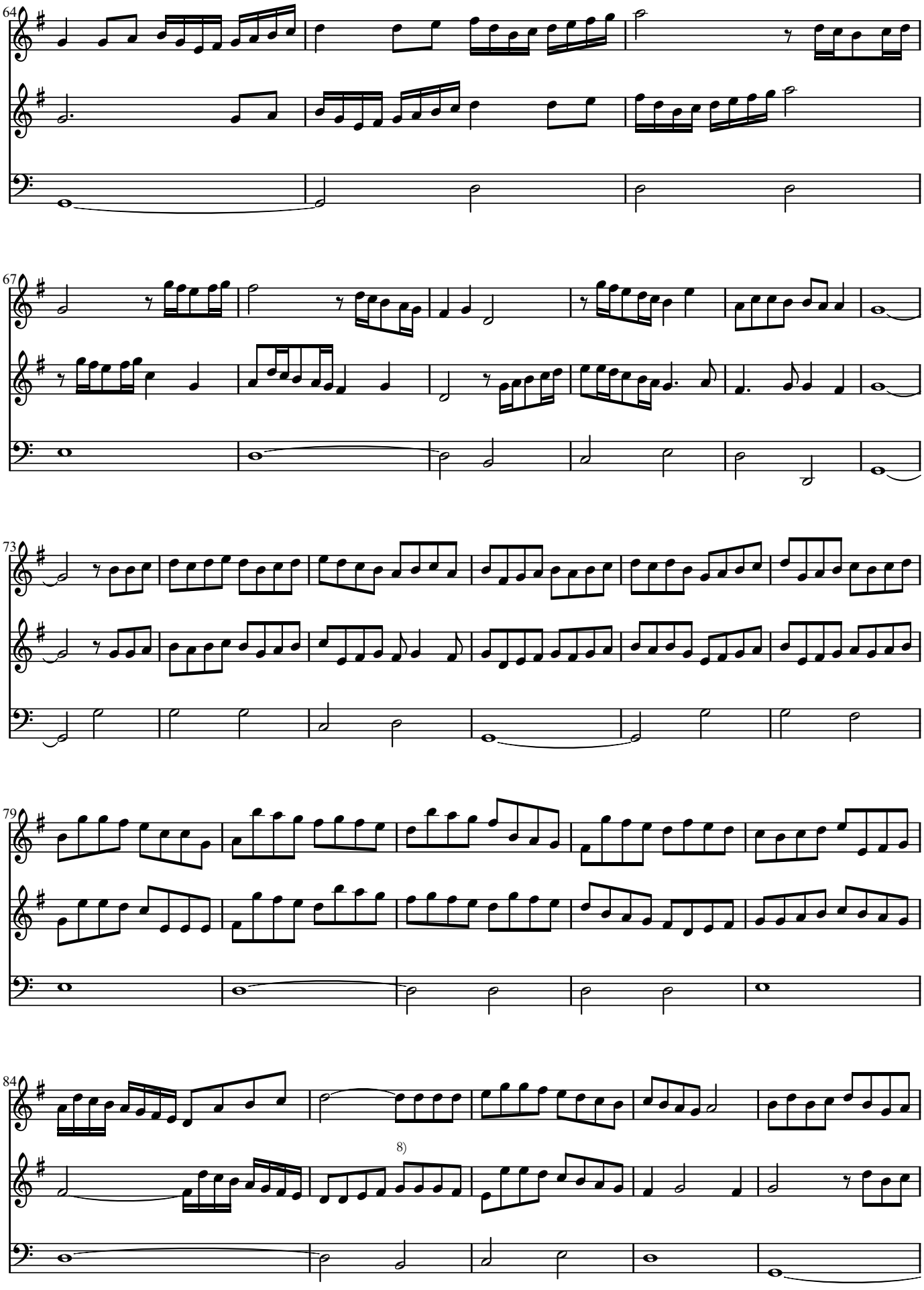

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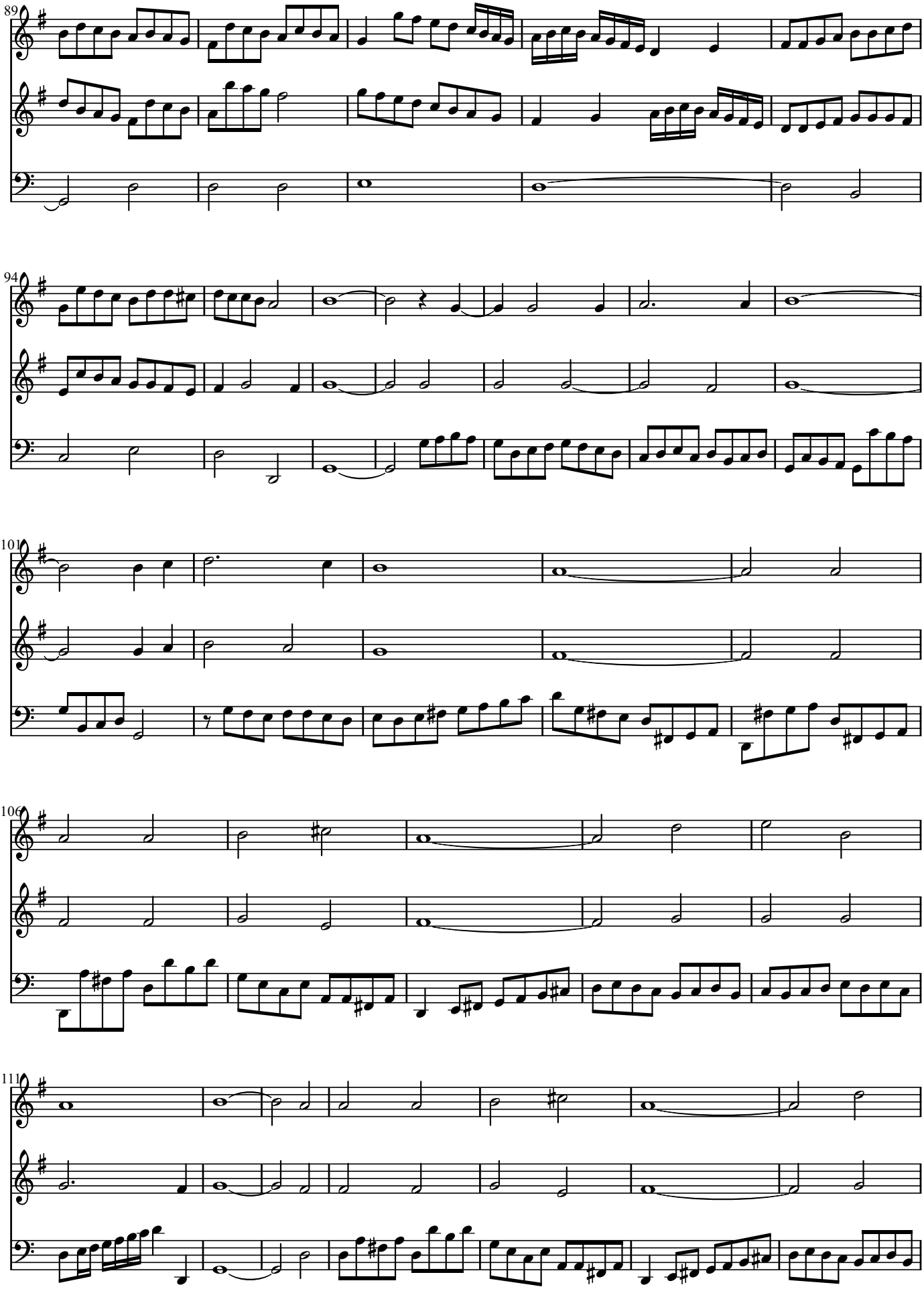

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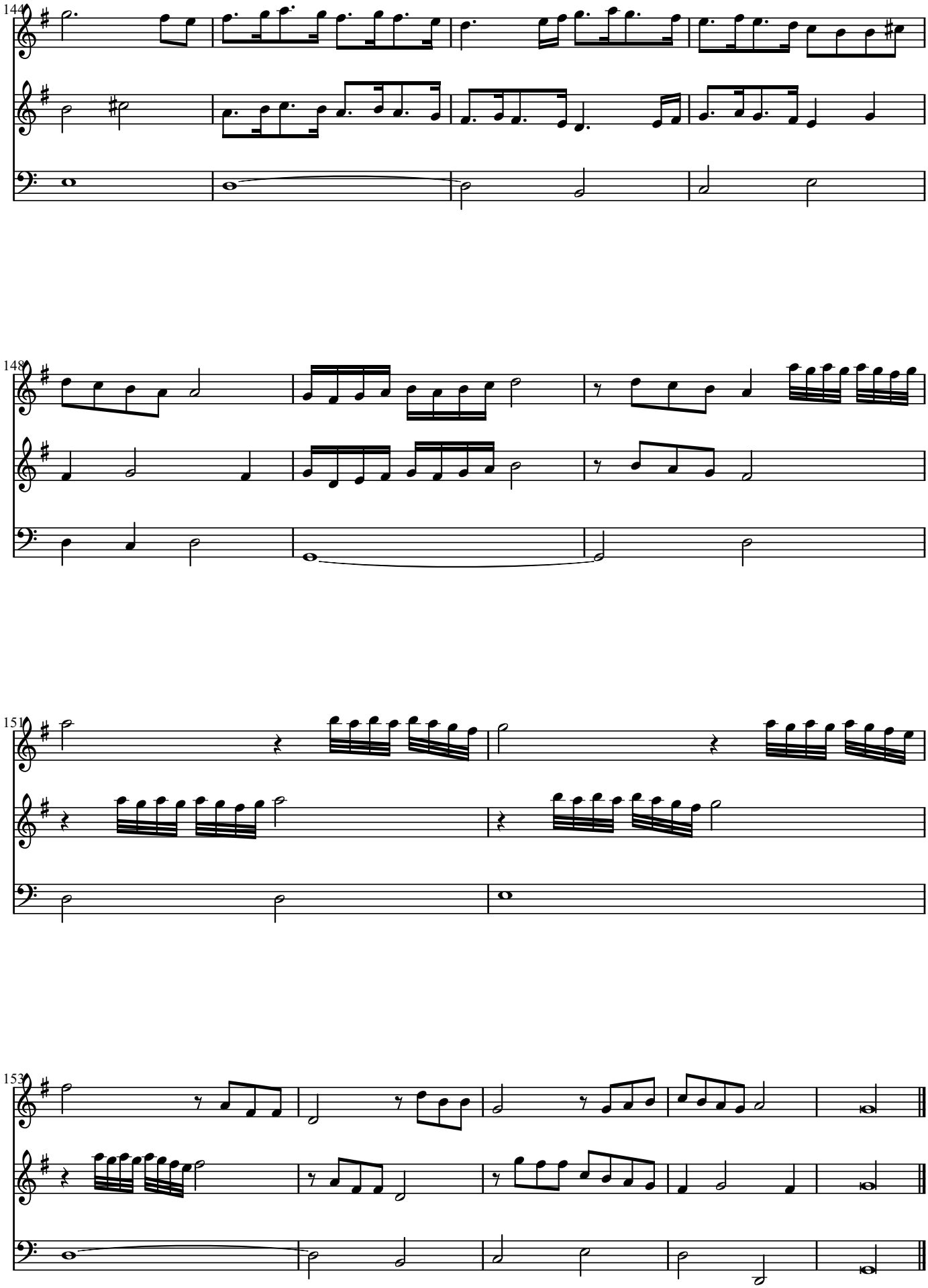

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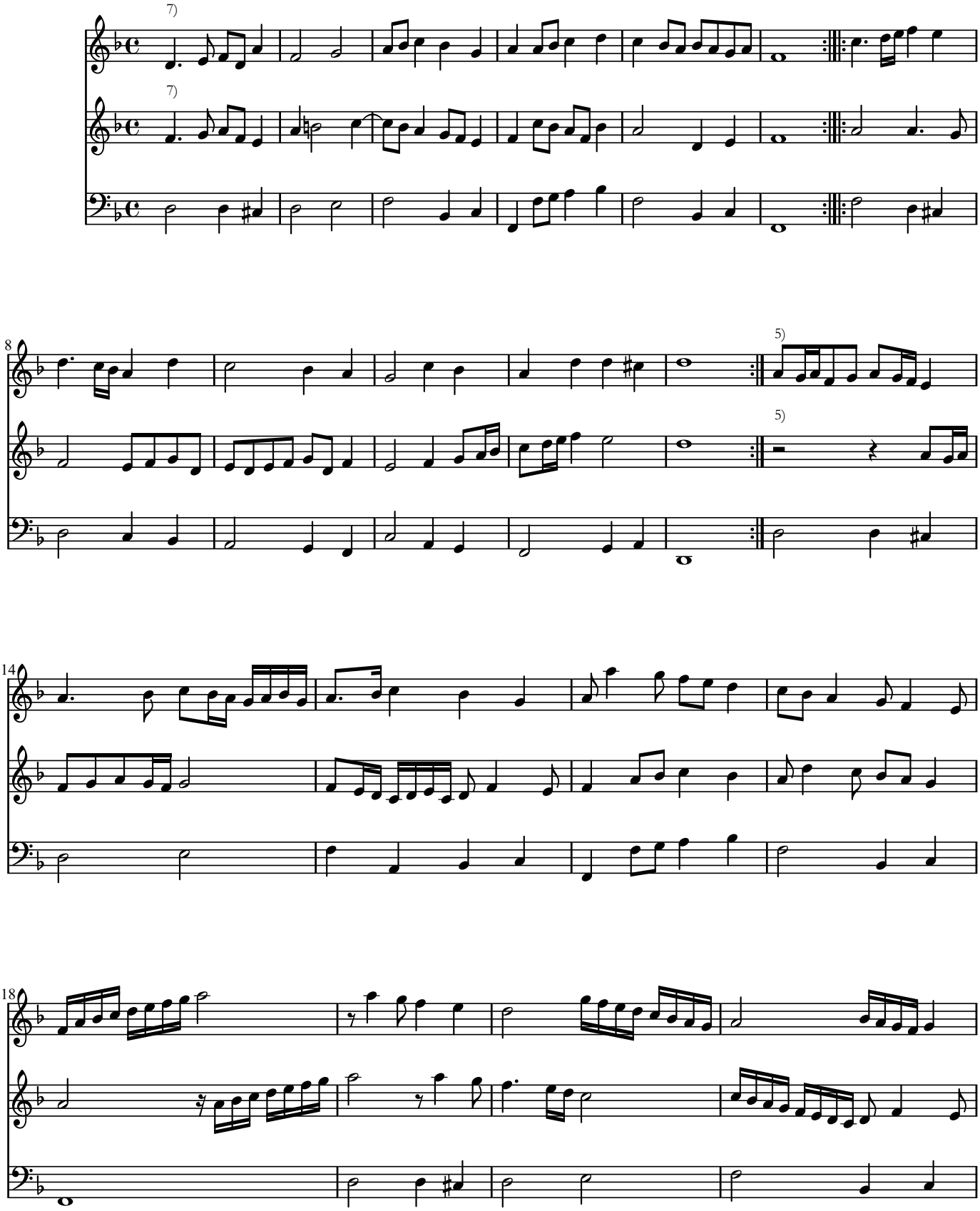
Sonata Settima

sopra “Bella che mi lieghi”



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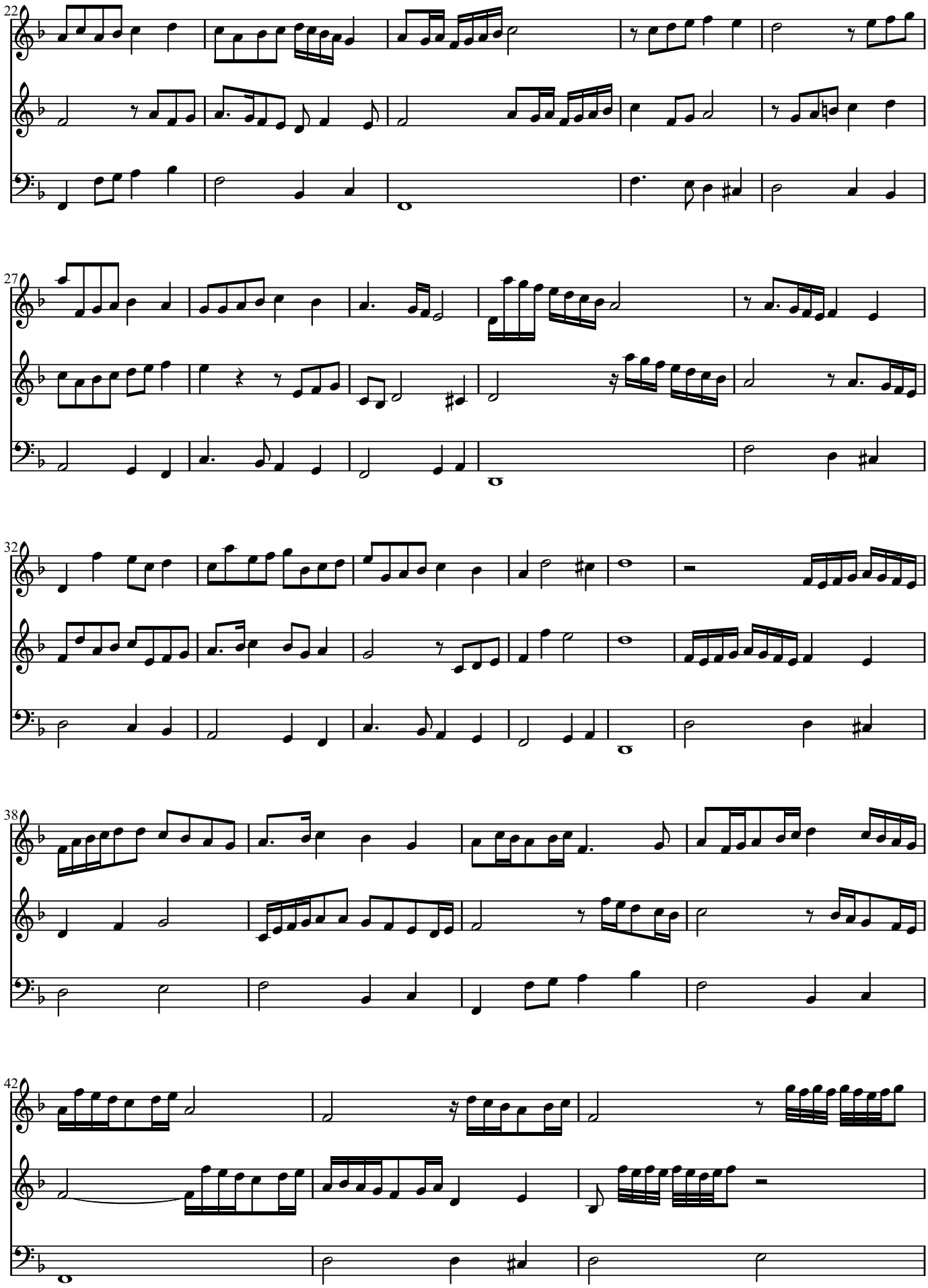

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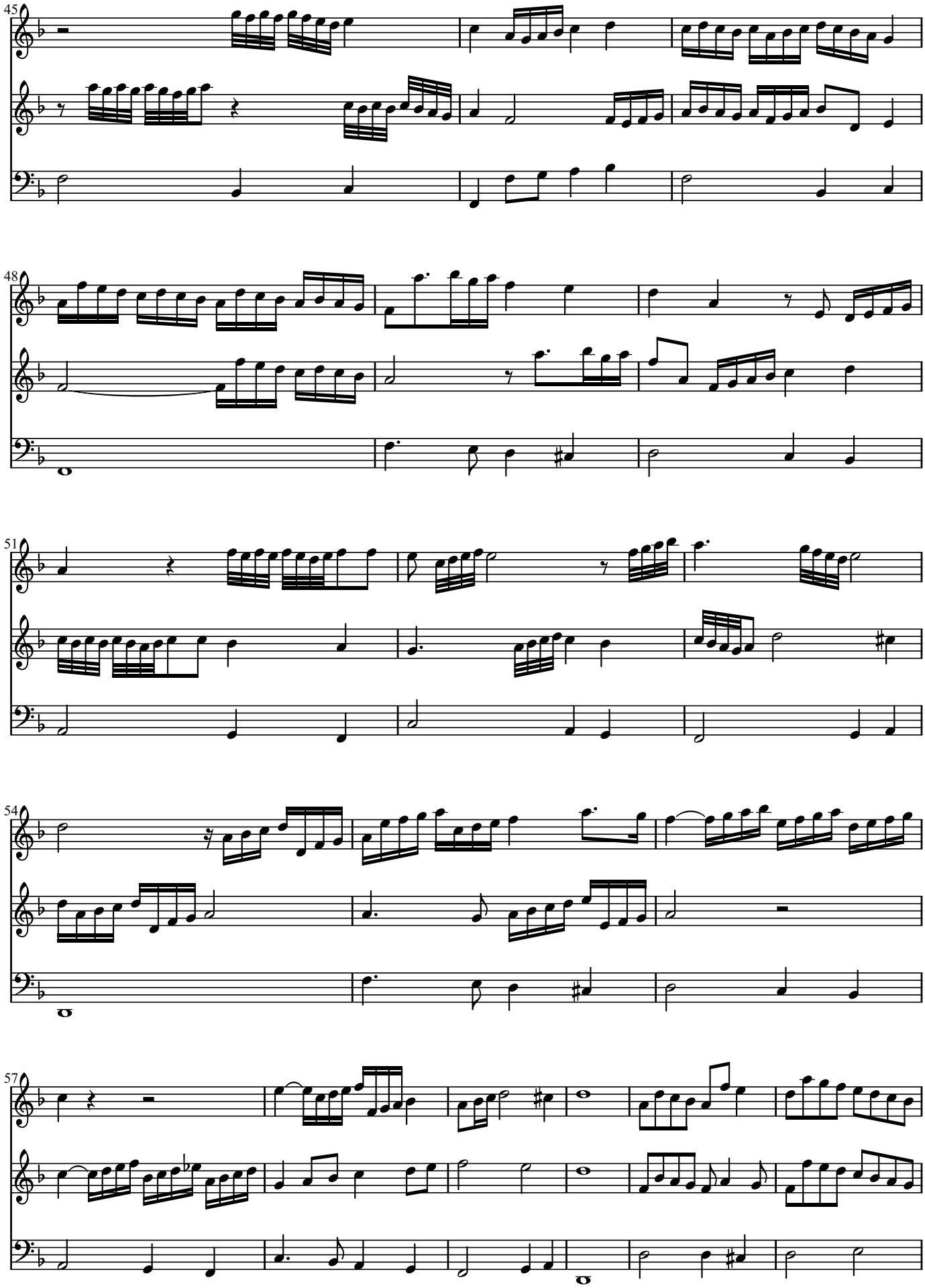

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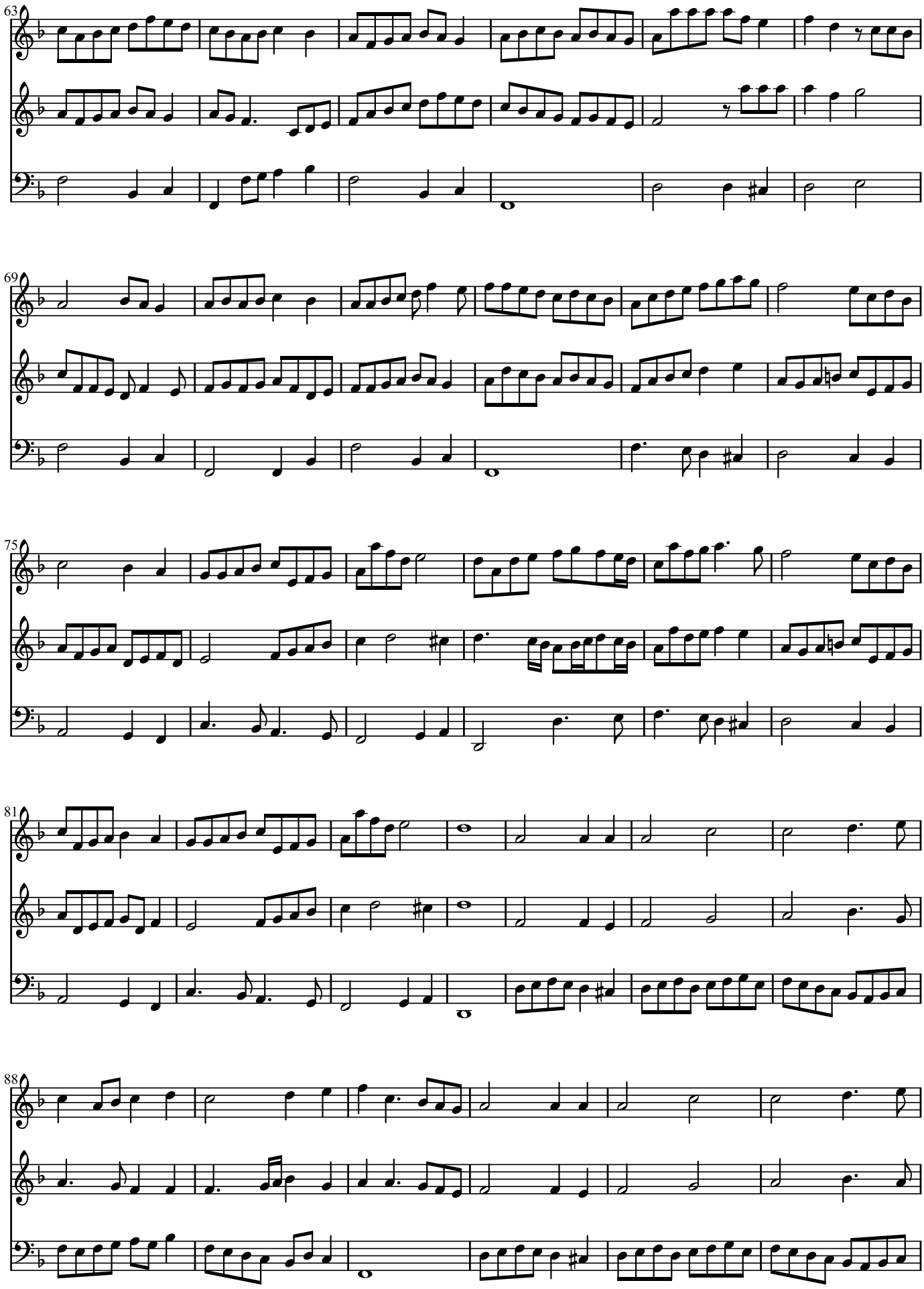

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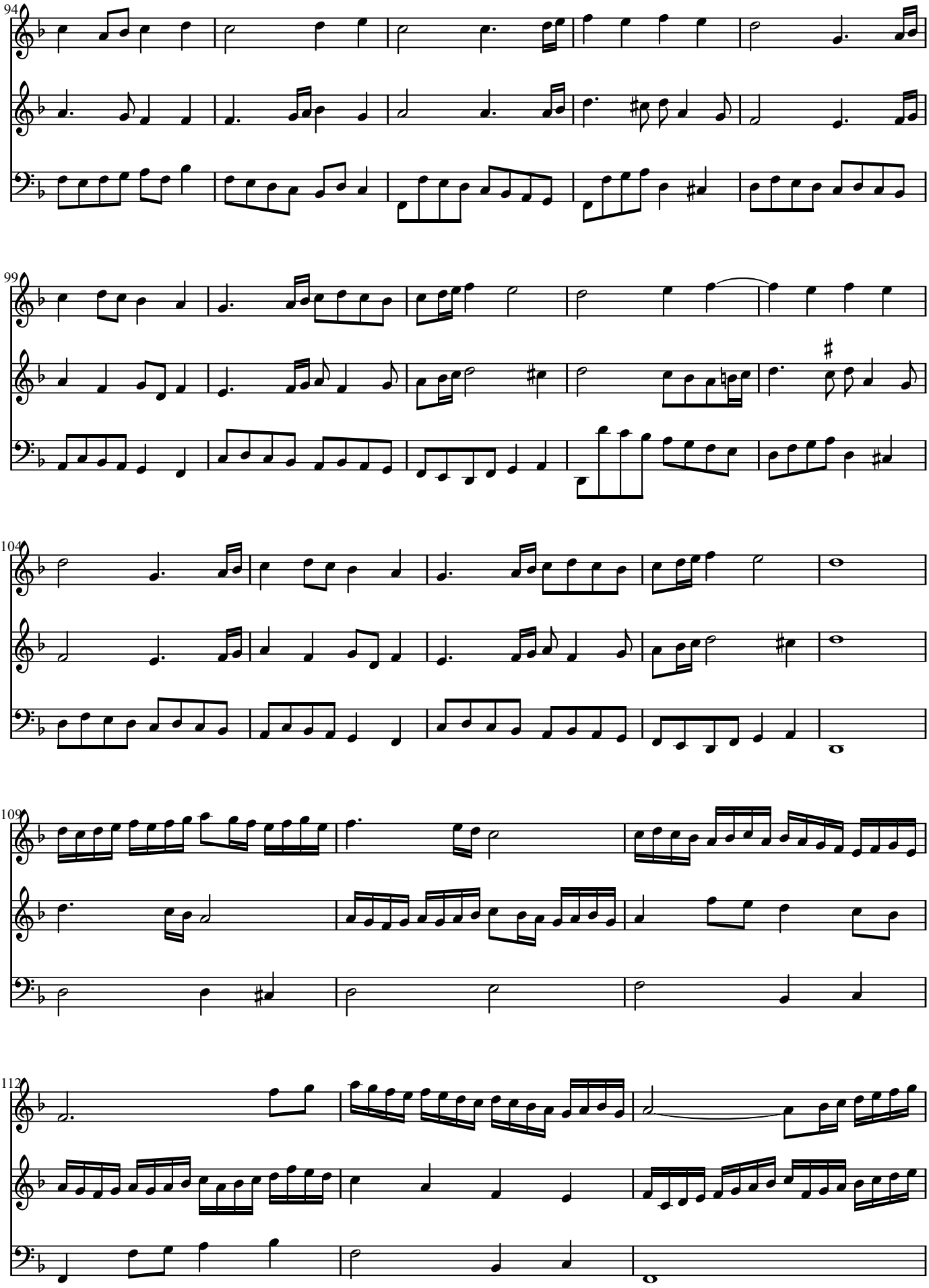

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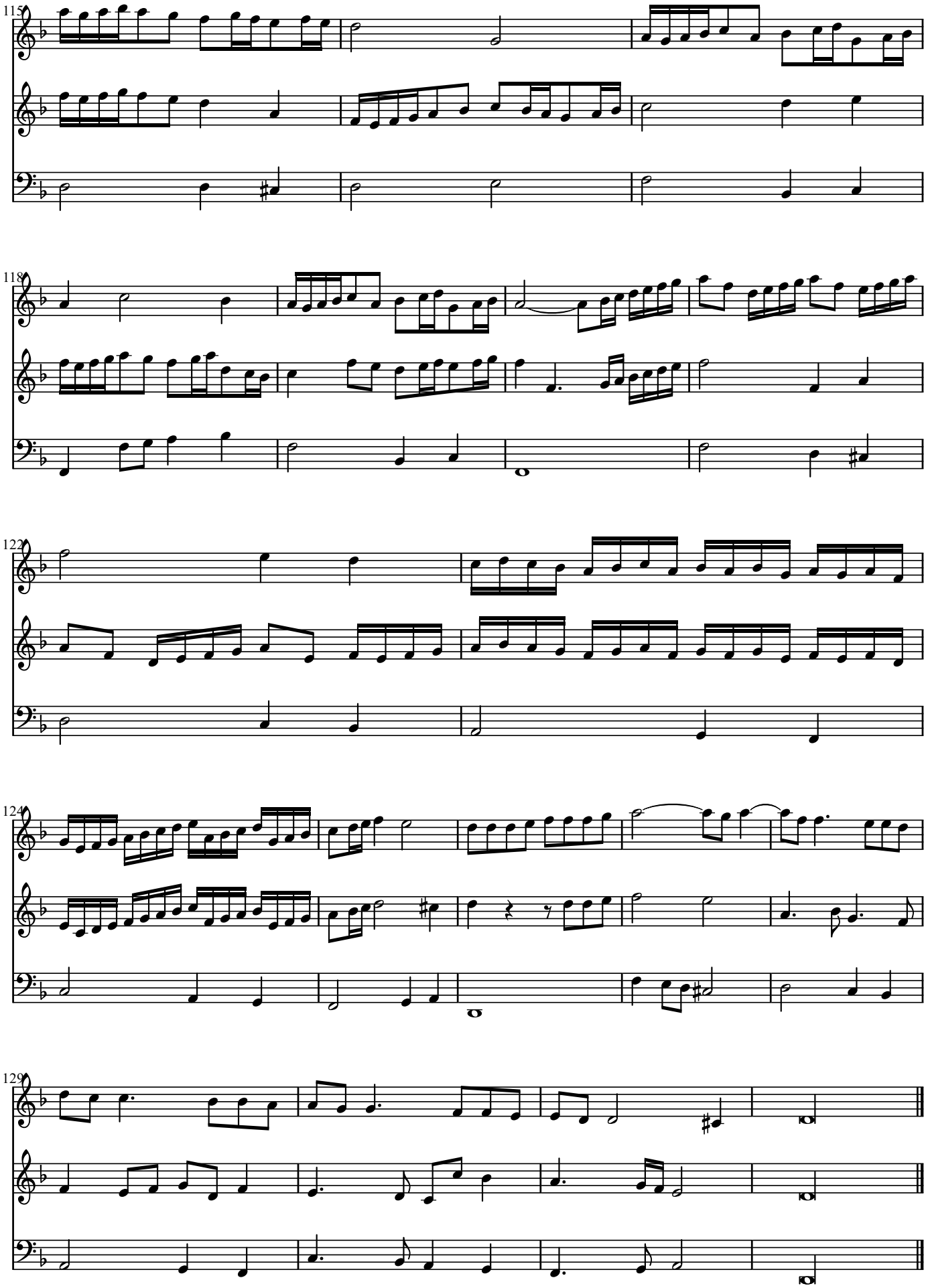

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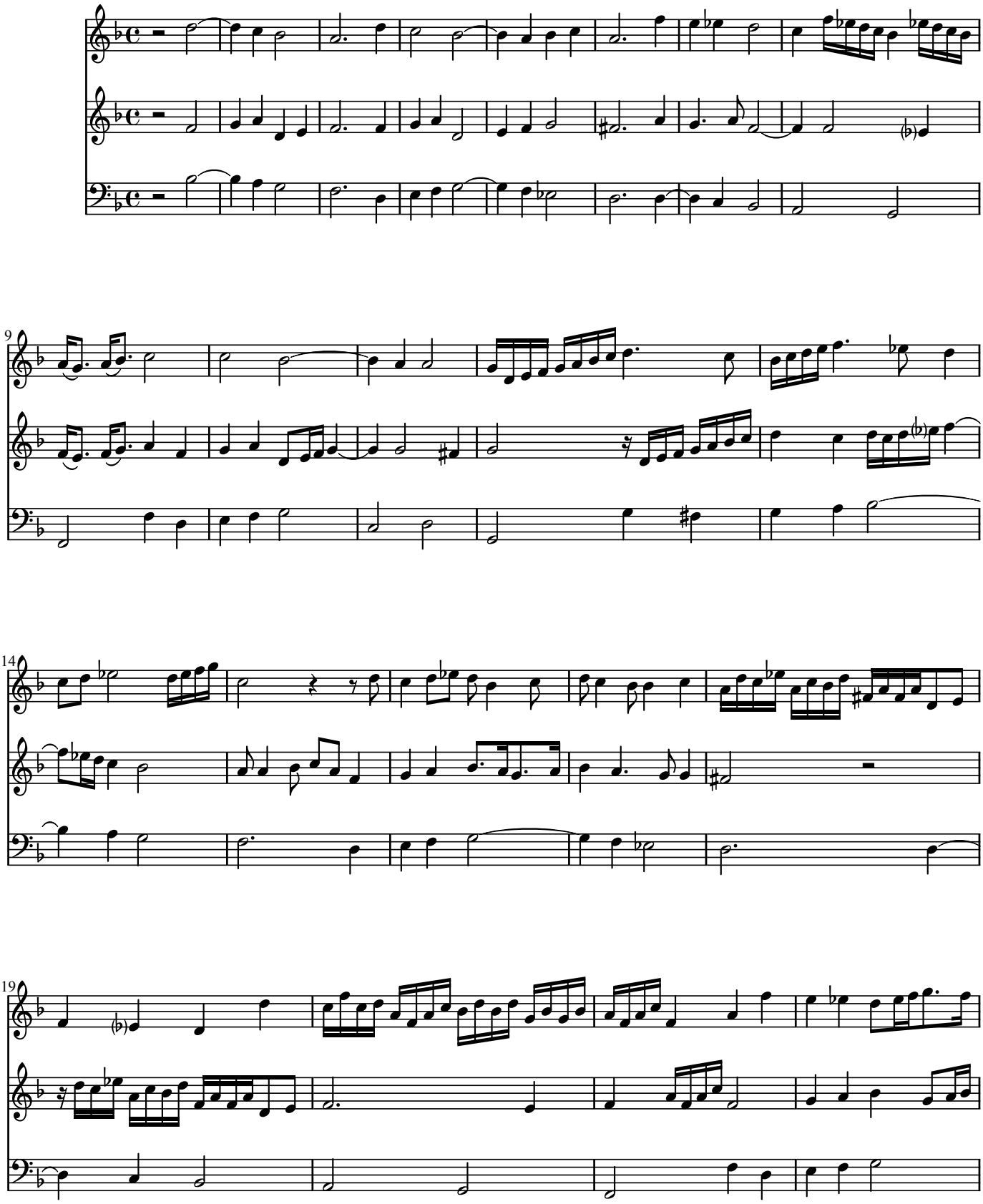
Sonata Ottava

sopra la Romanesca



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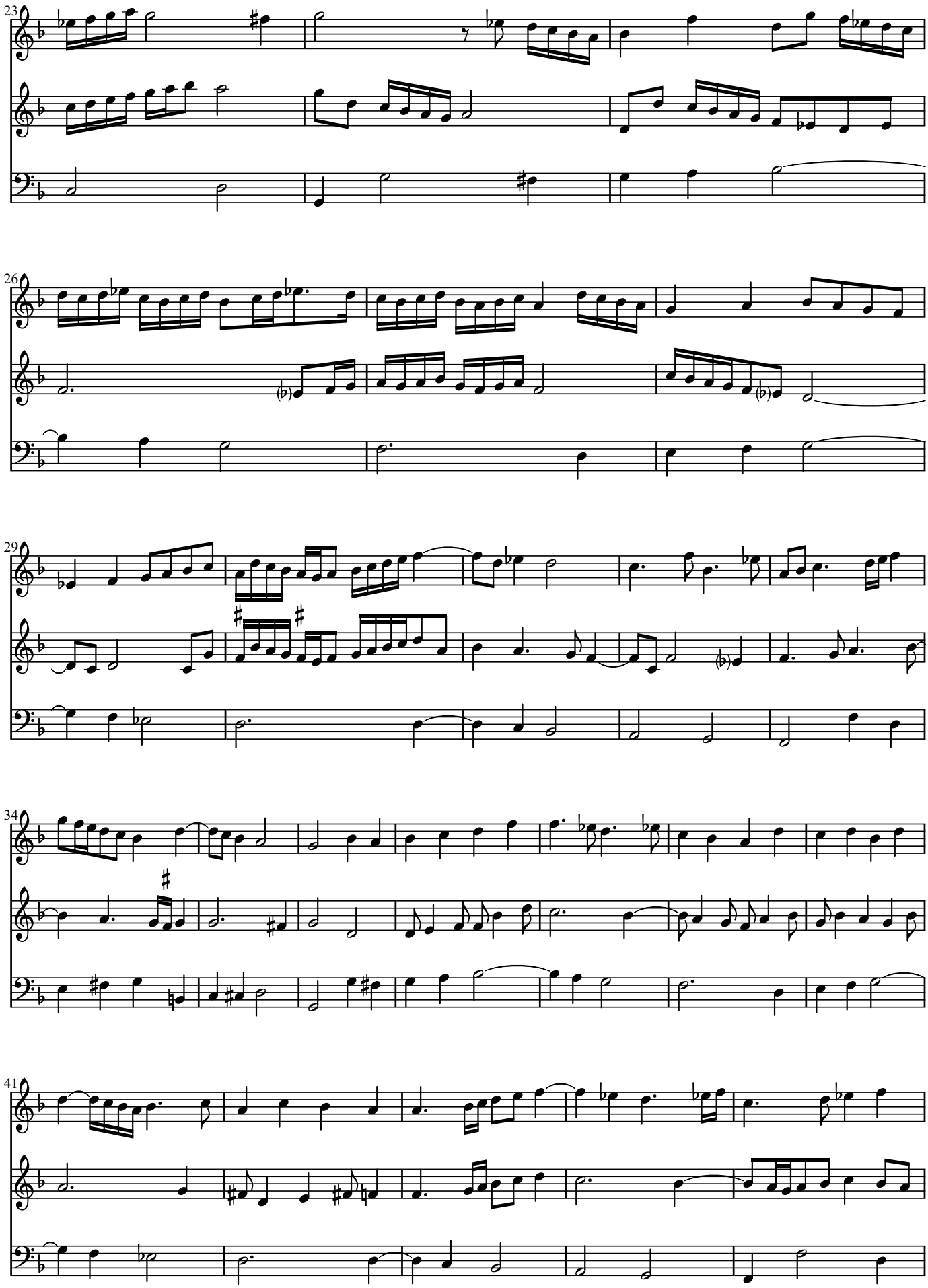

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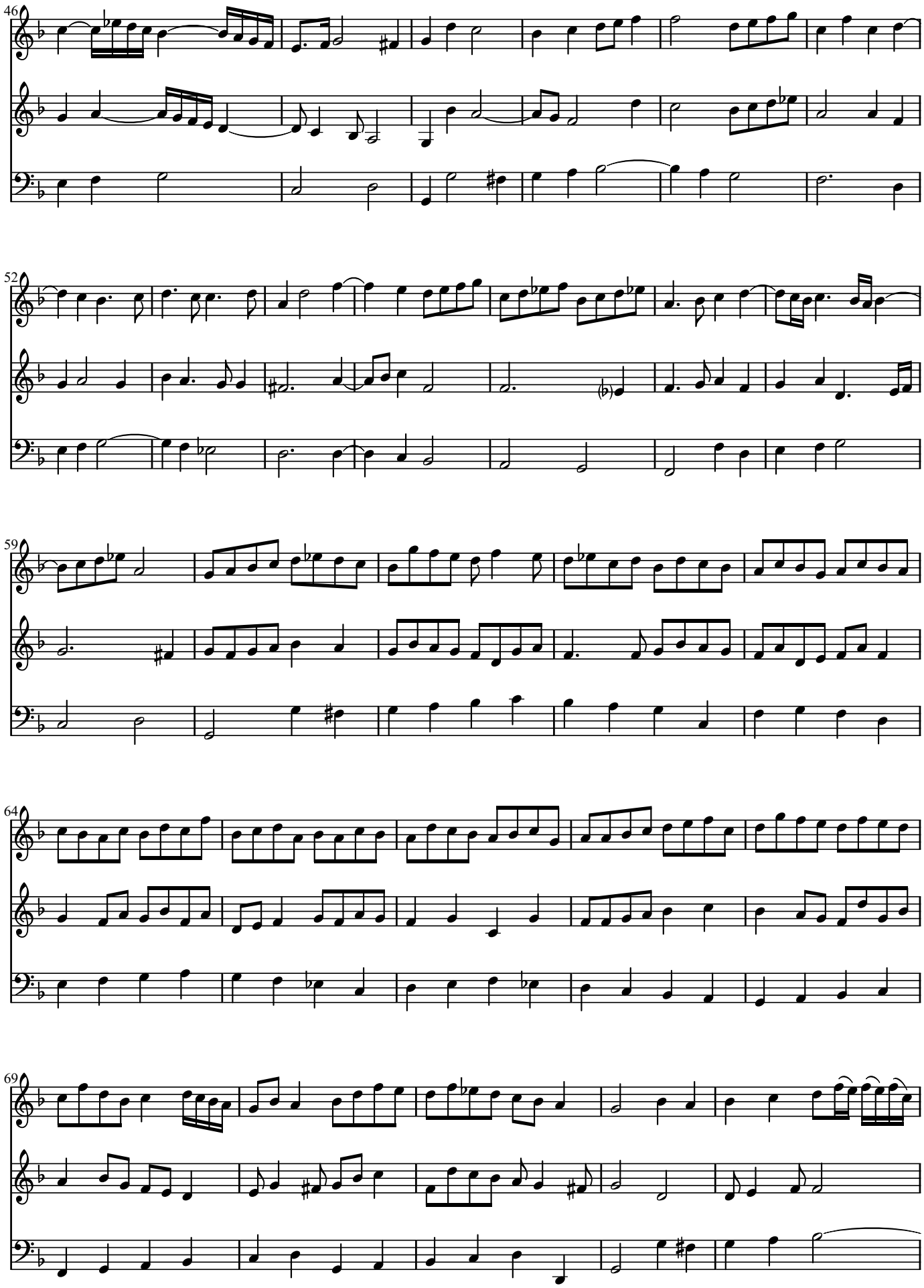

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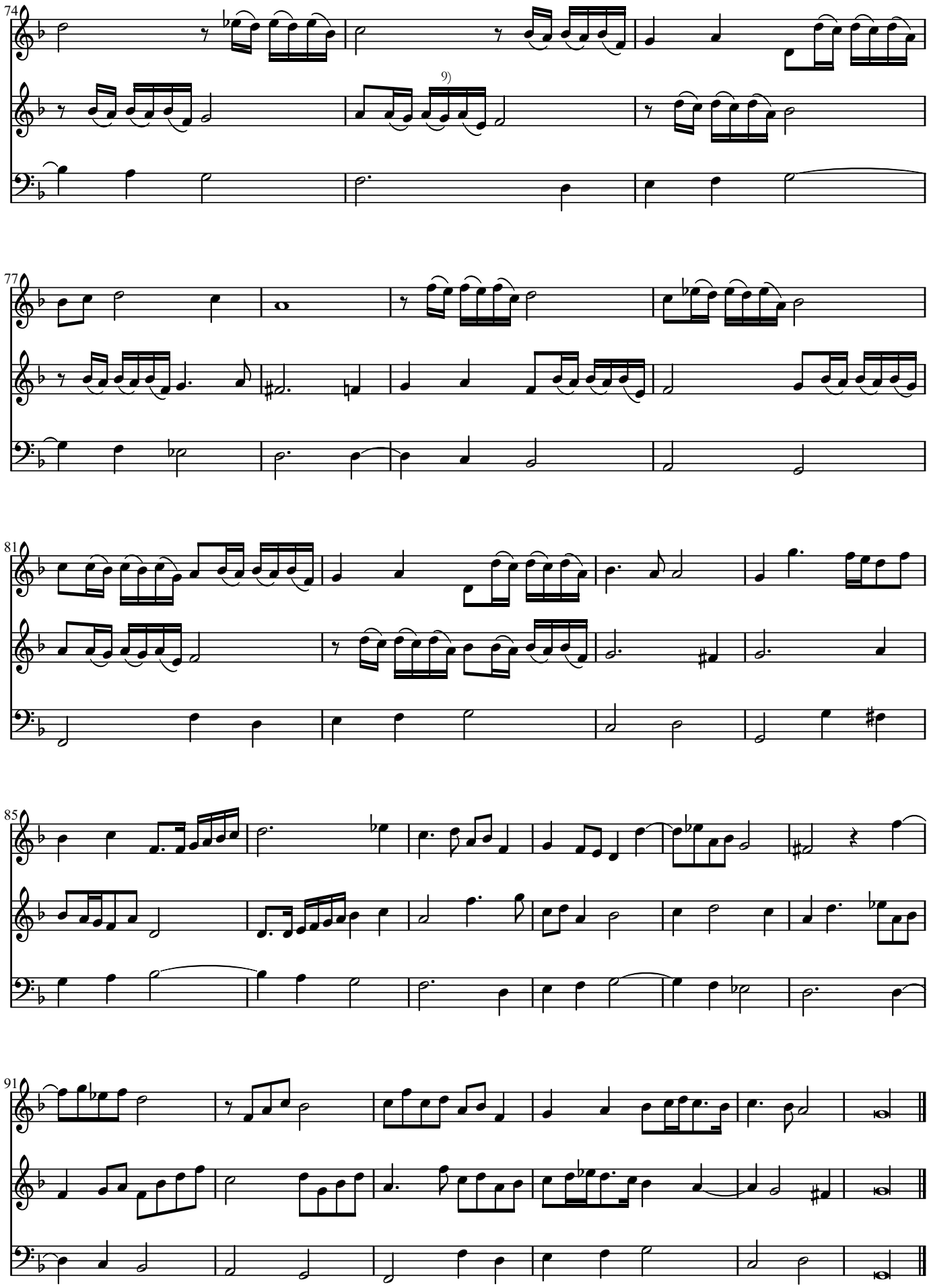

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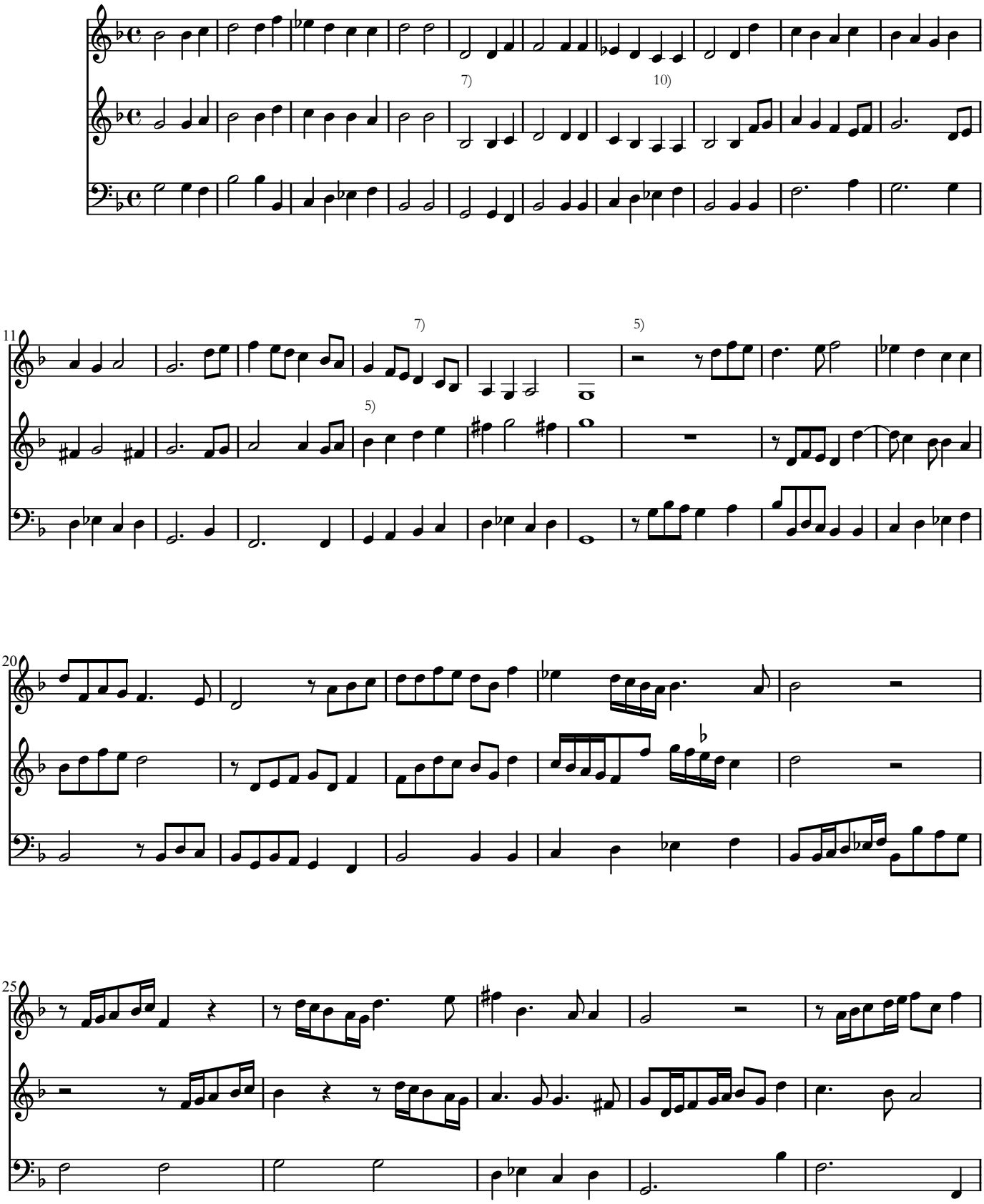
Sonata Nona

sopra “Questo è quel luoco”



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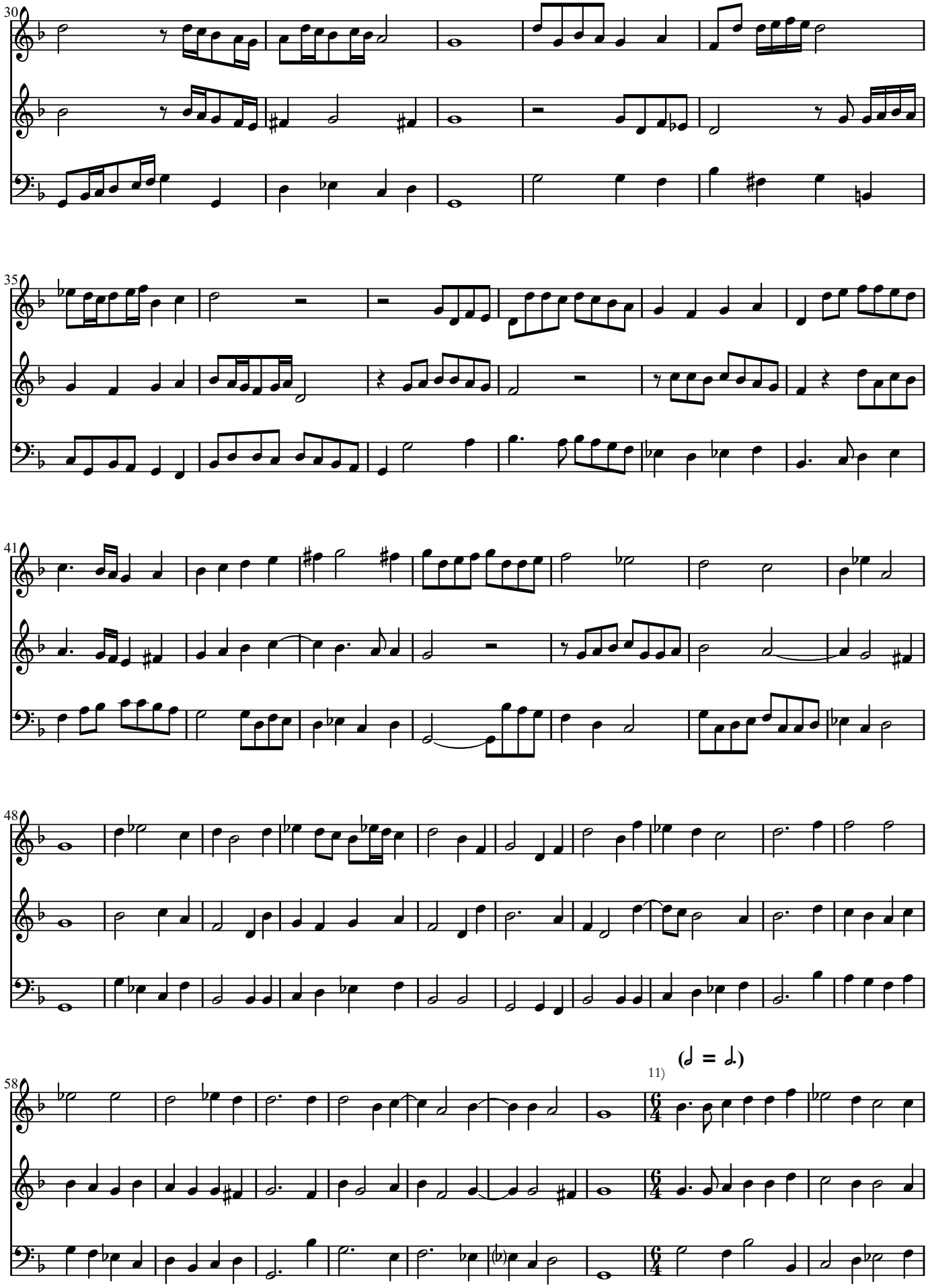

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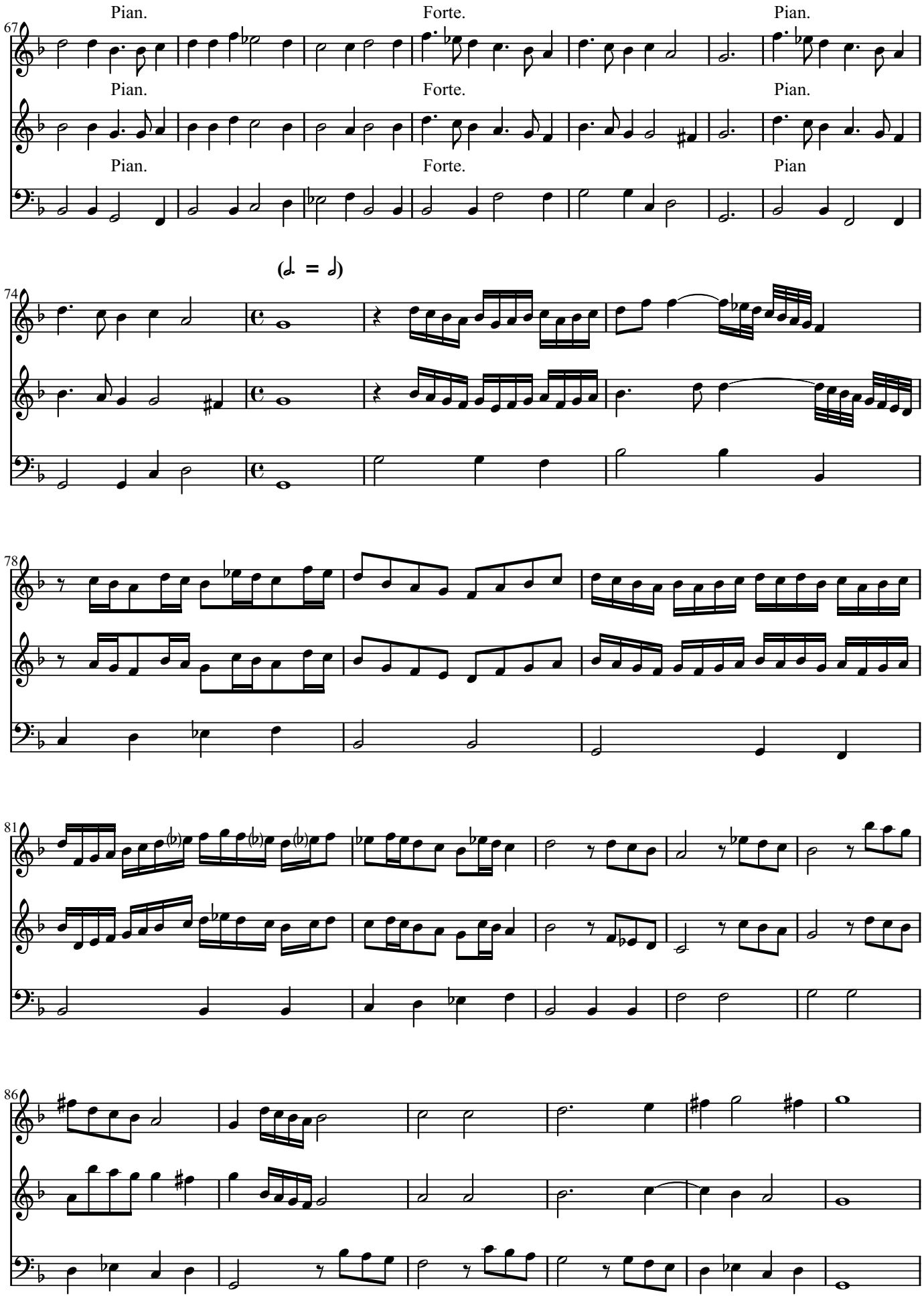

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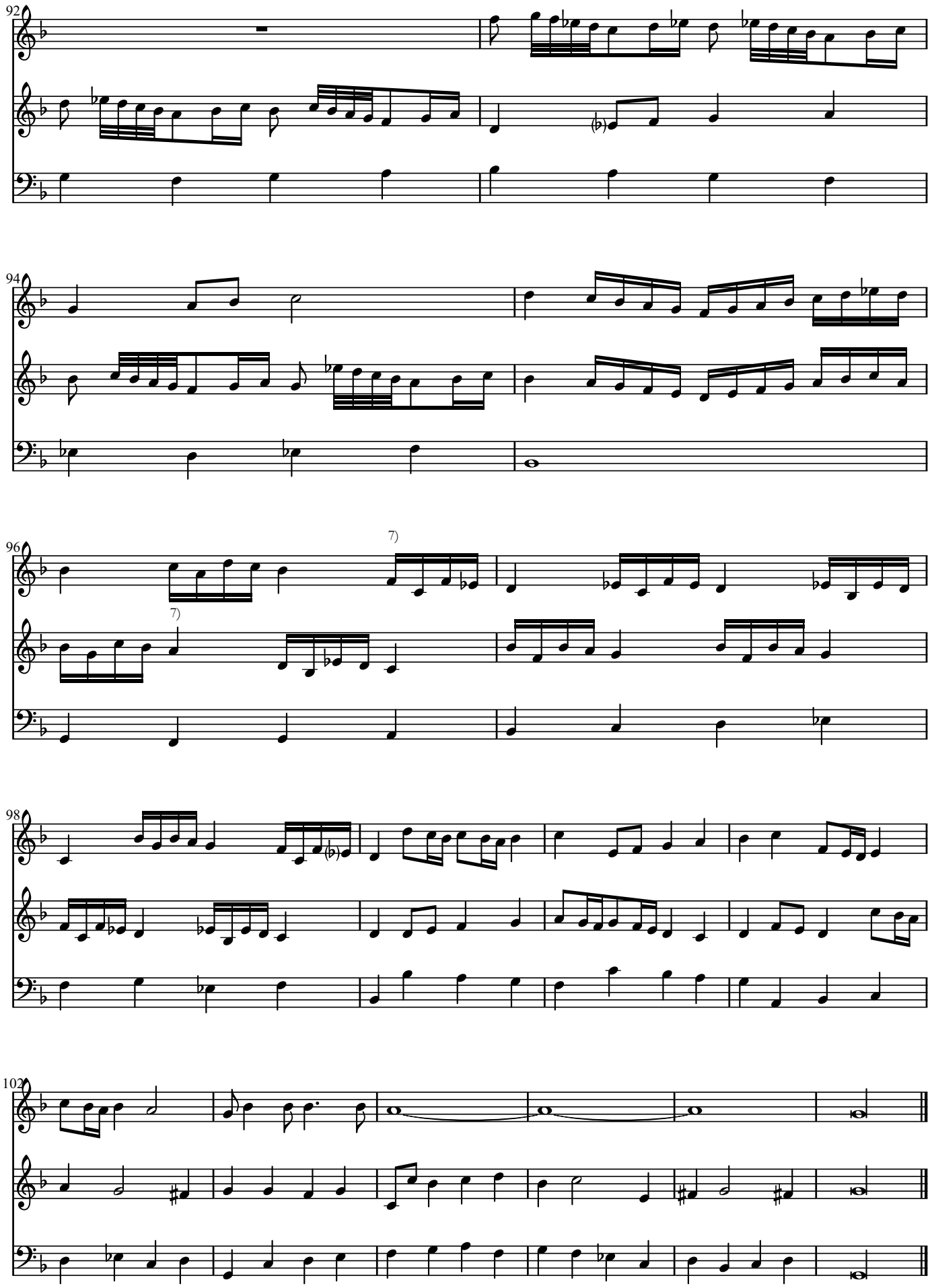

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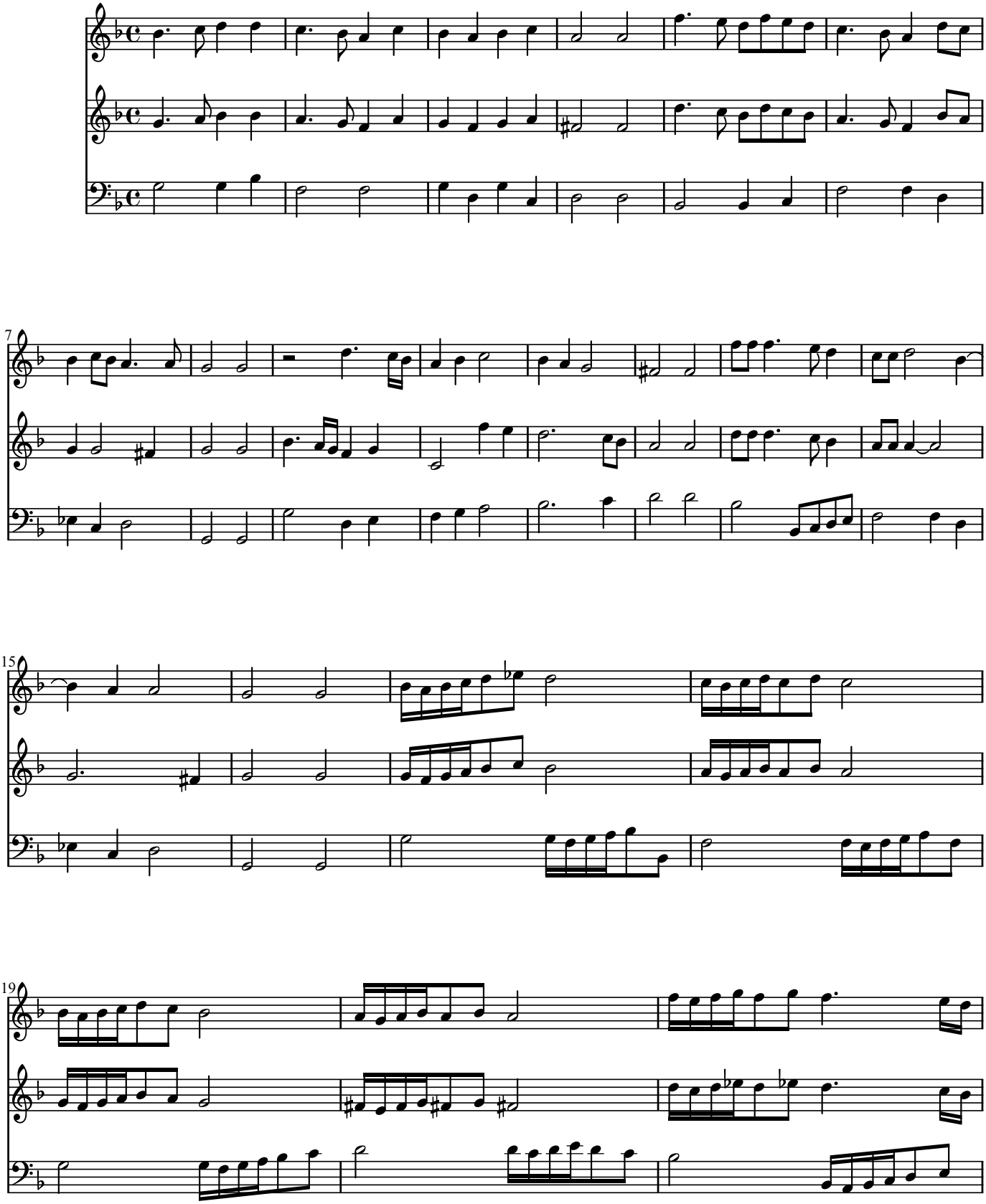
Sonata Decima

sopra Cavaletto zoppo



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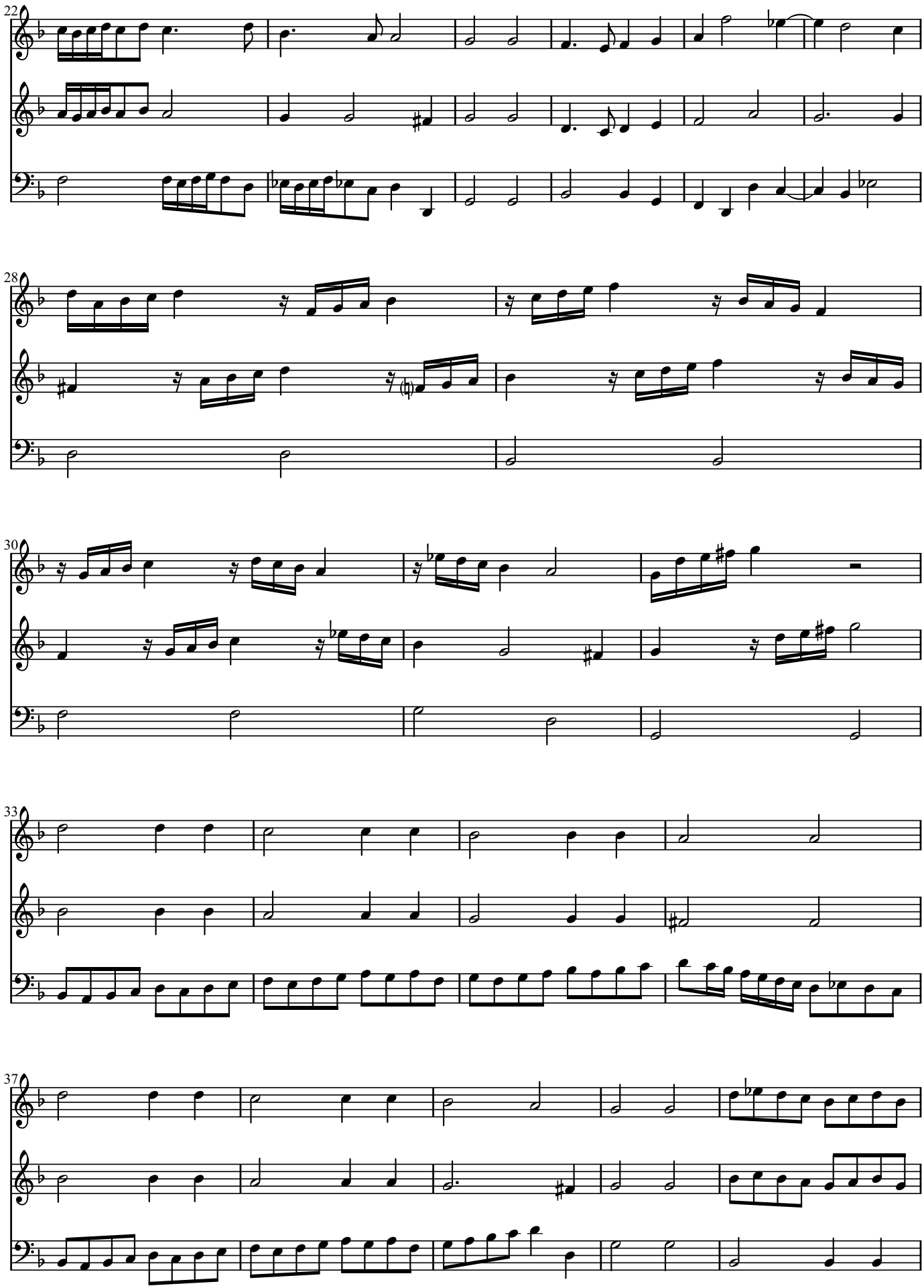

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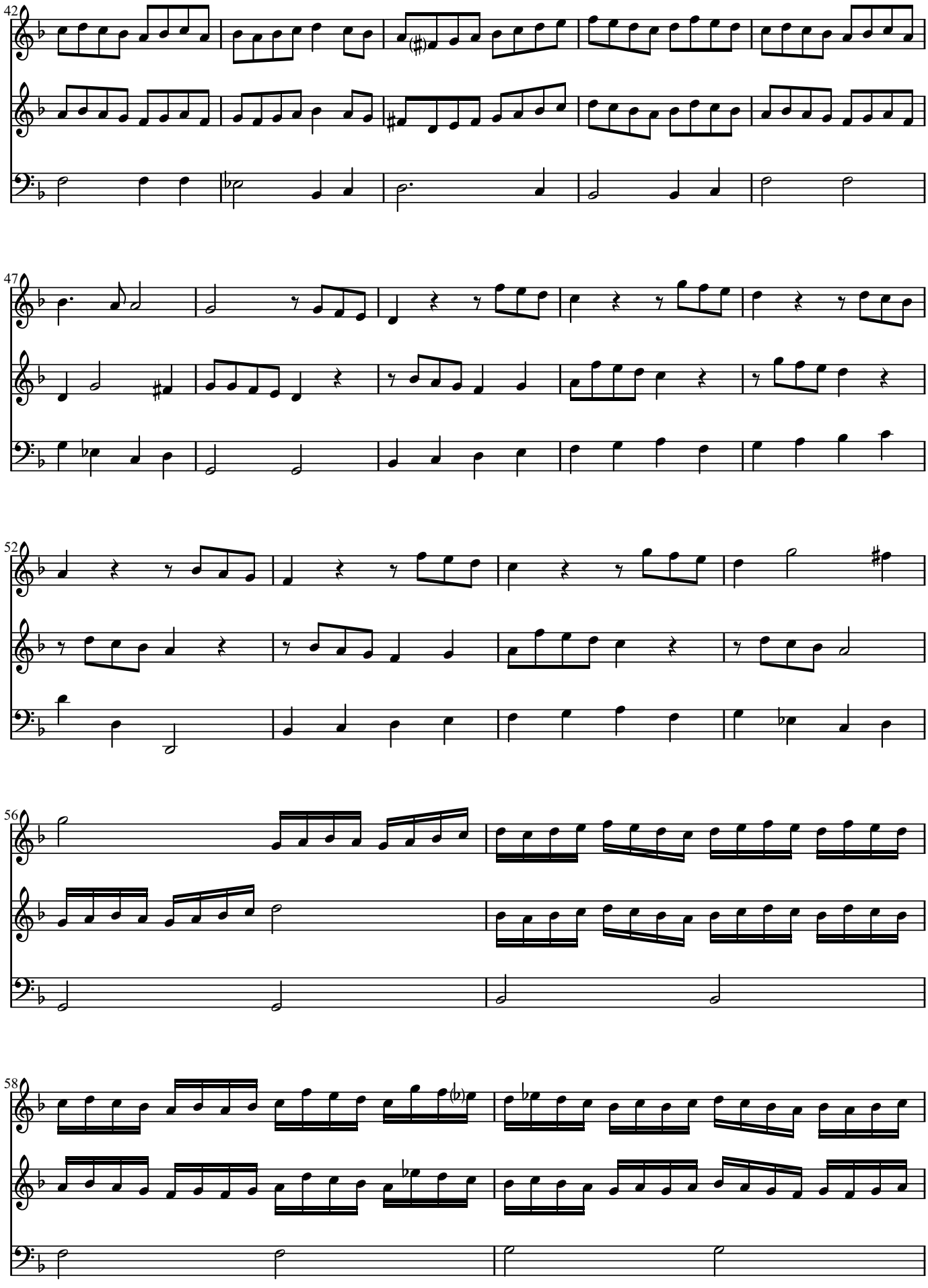

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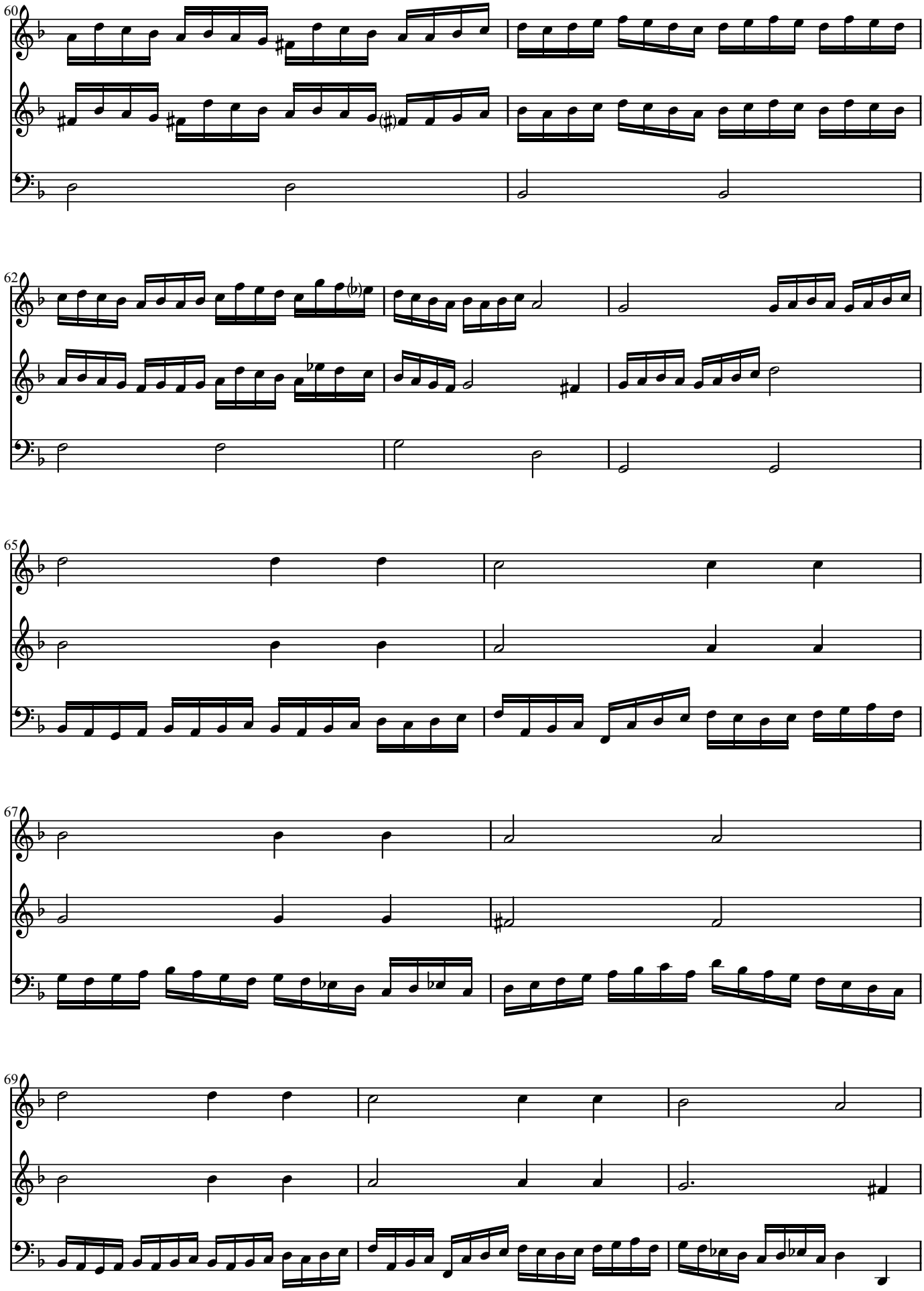

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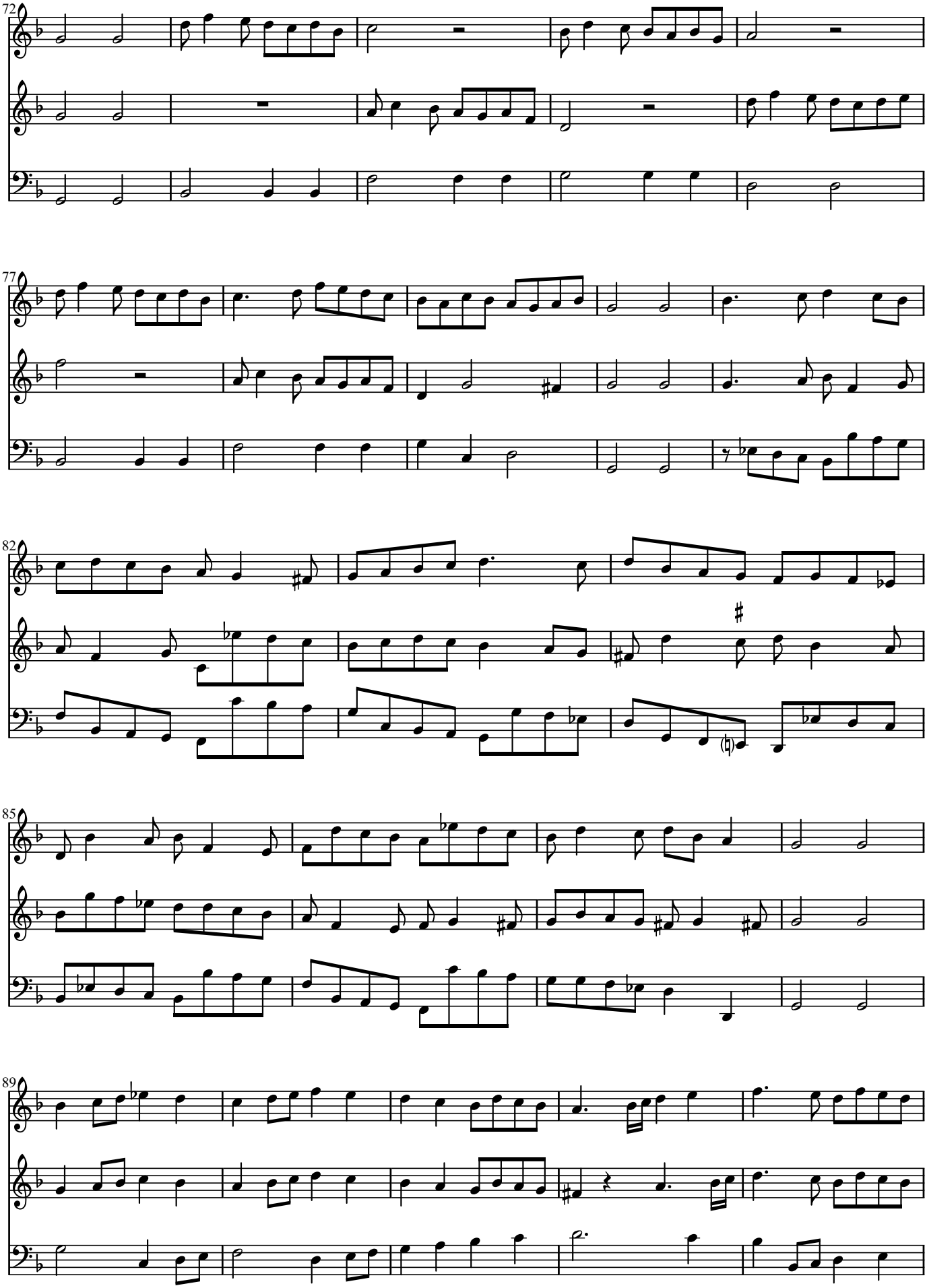

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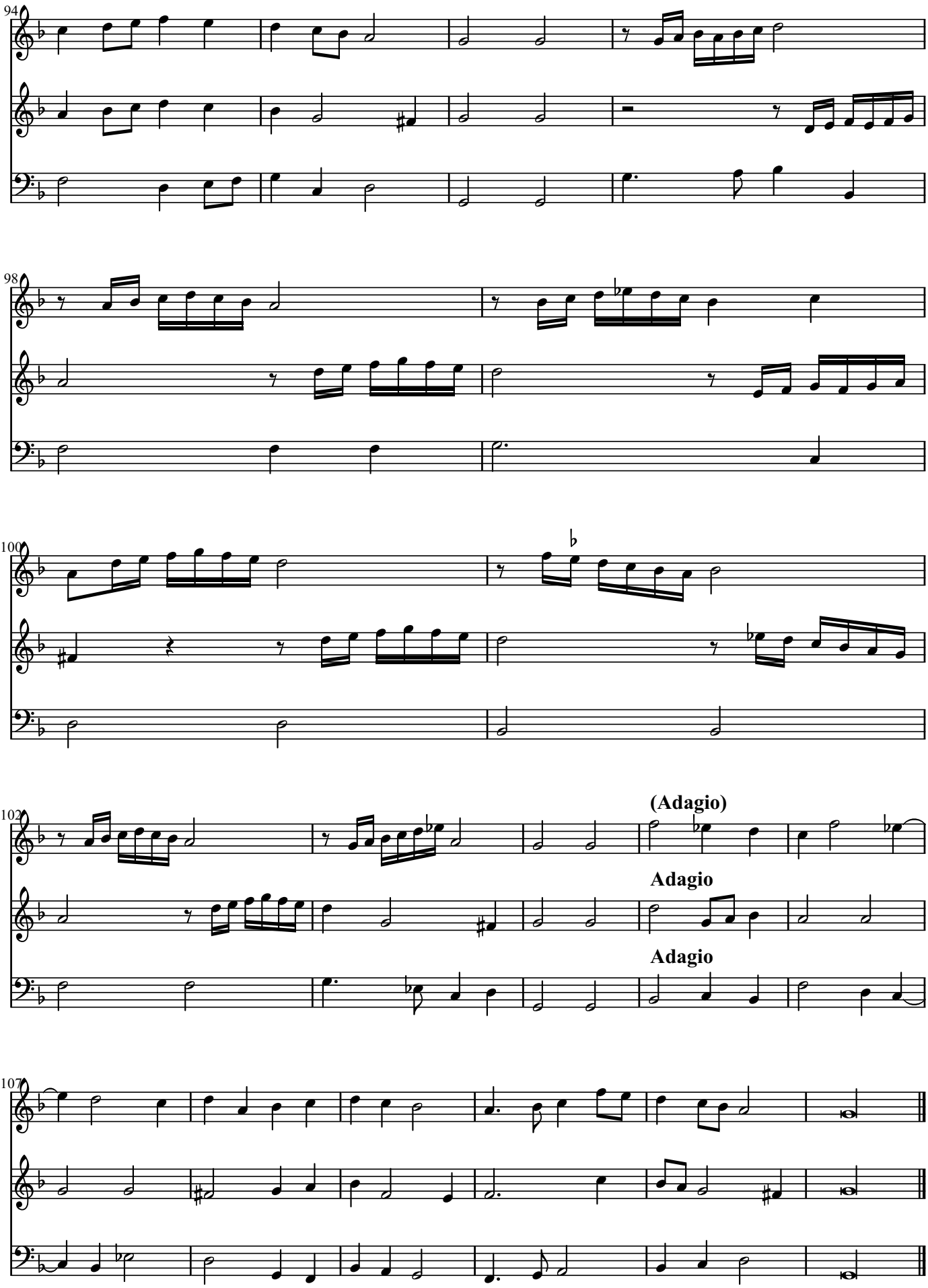

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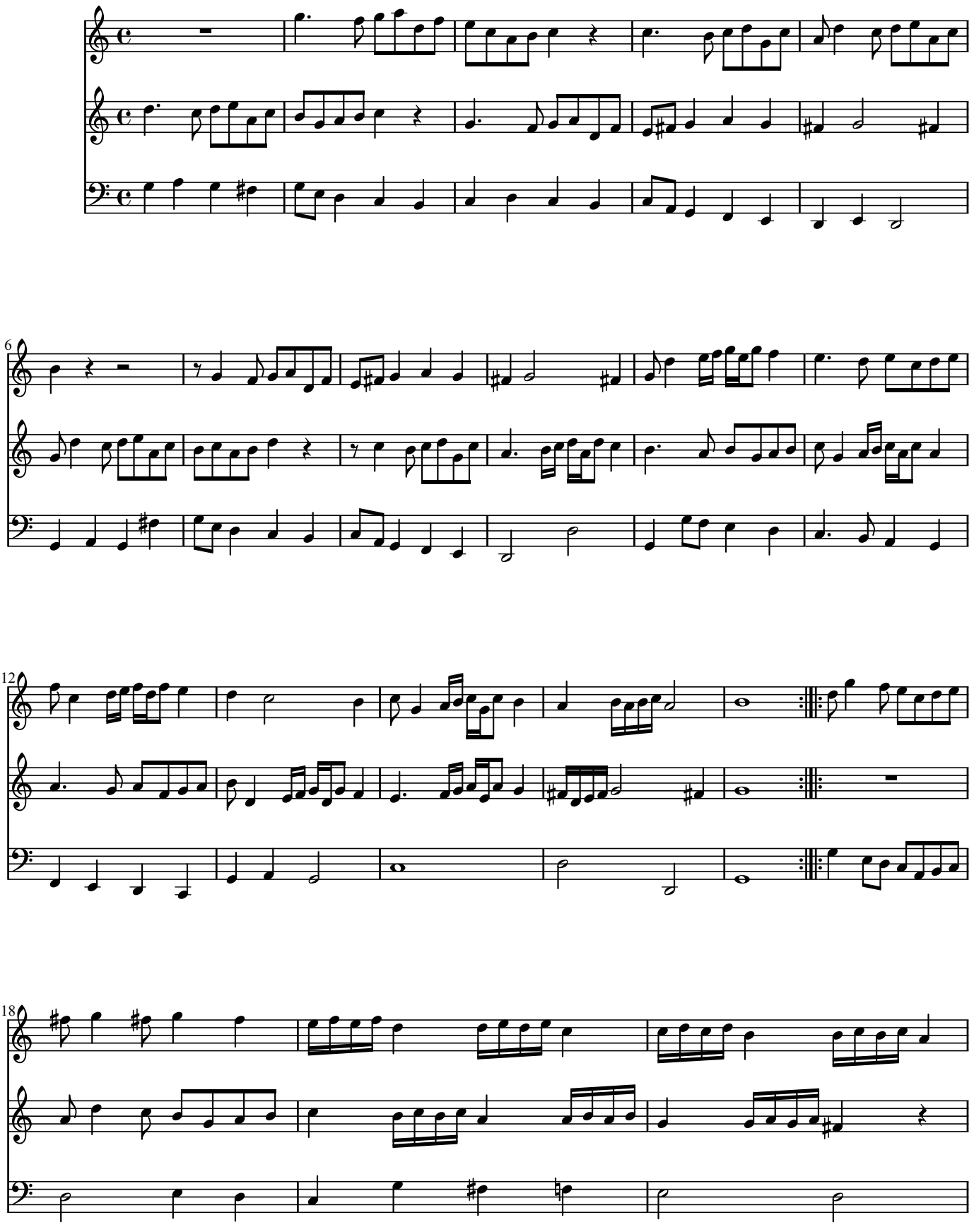

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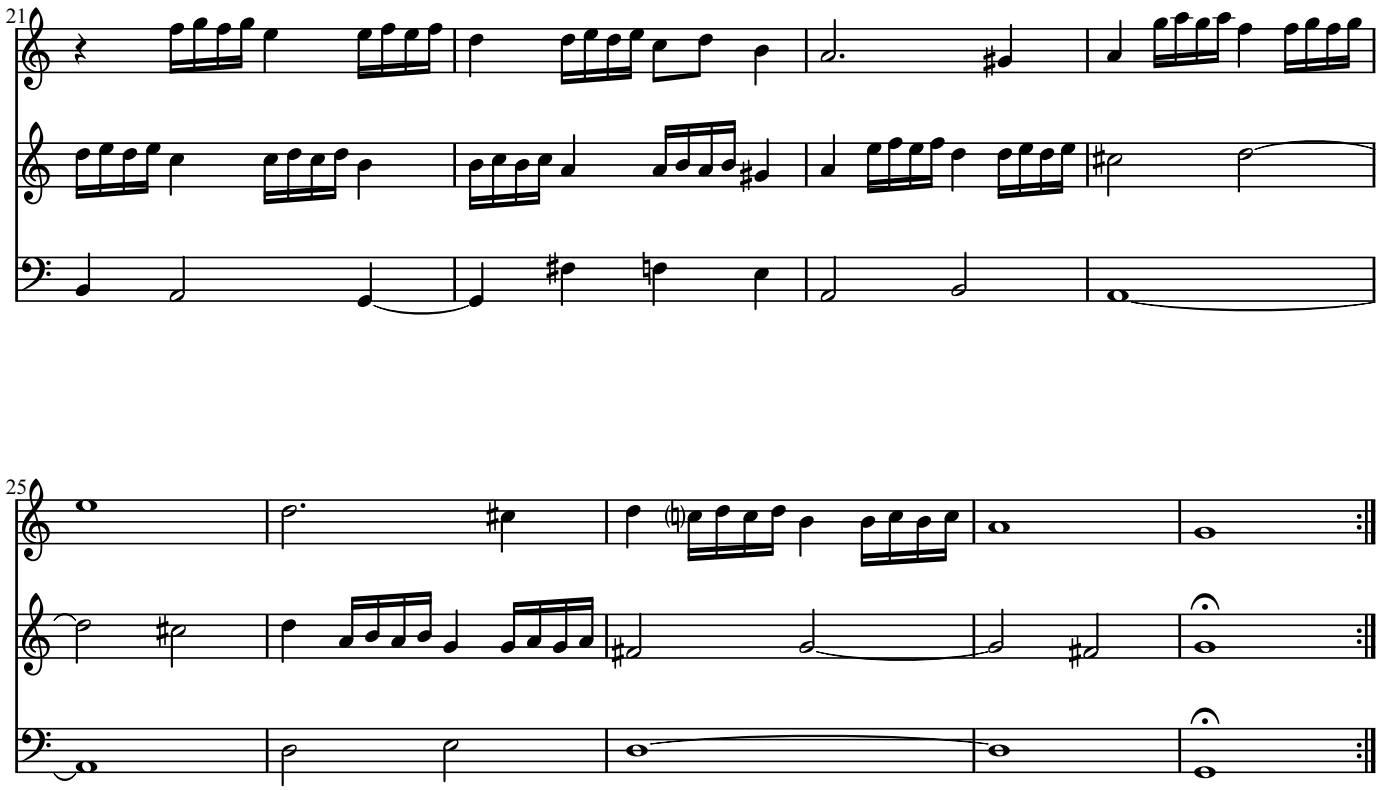

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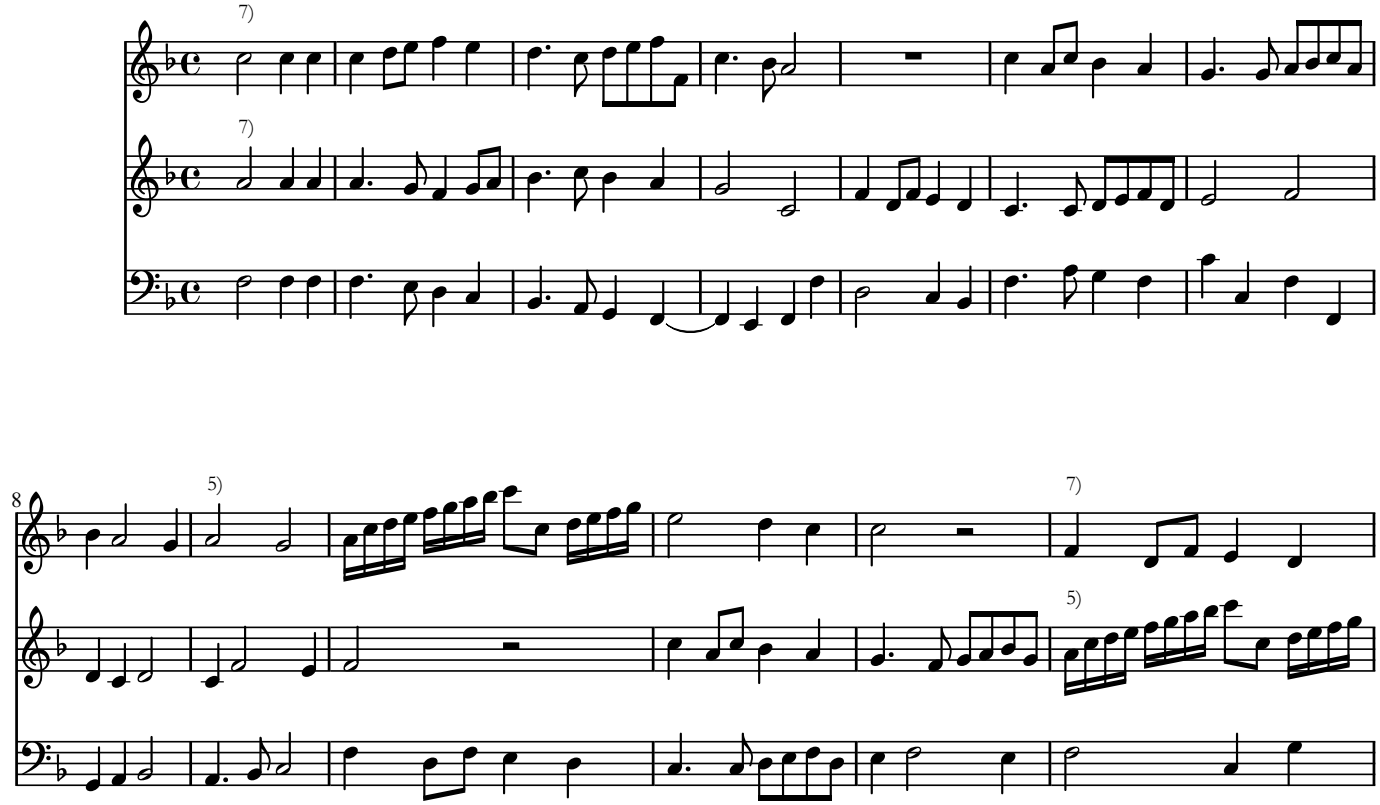

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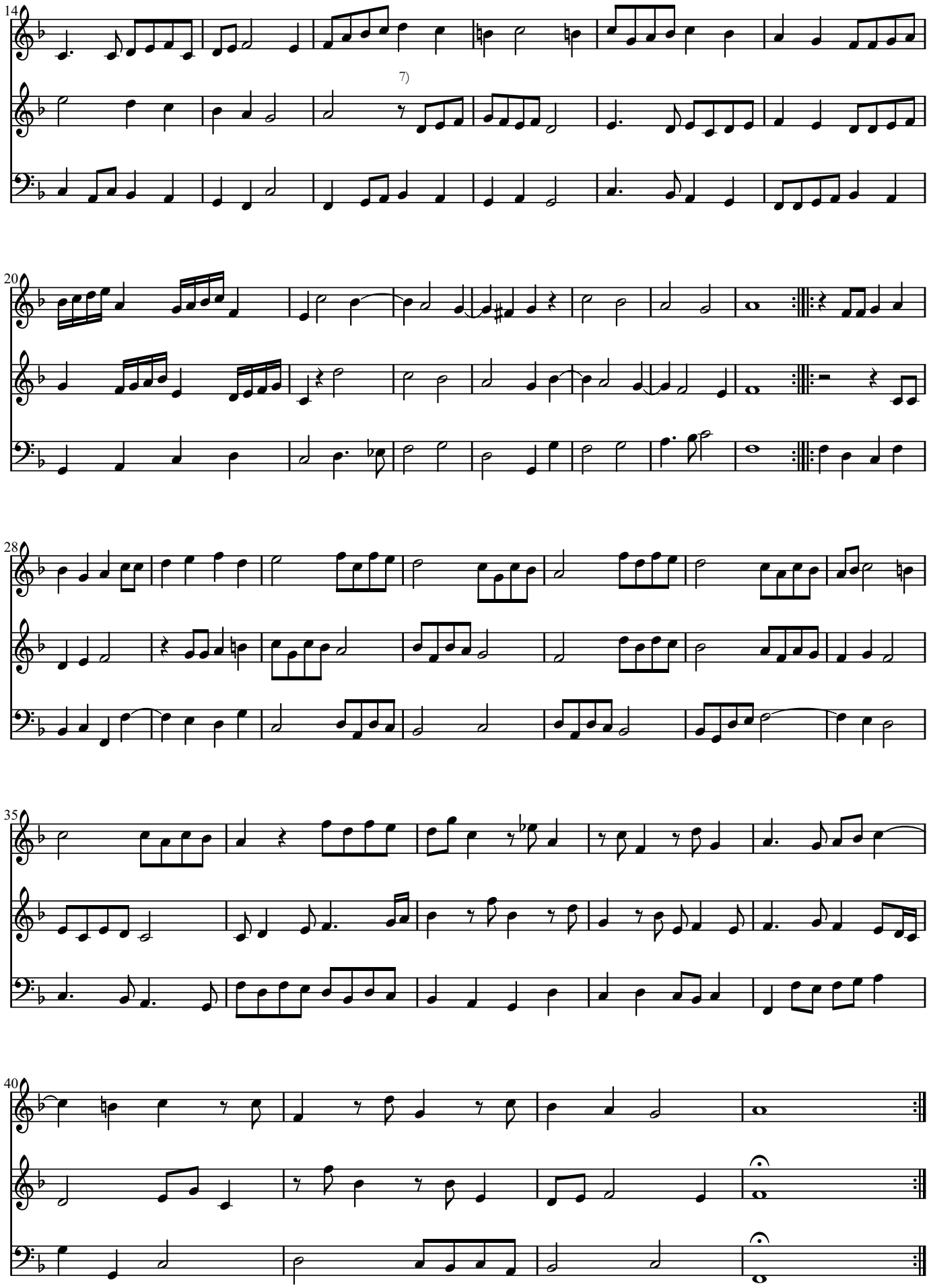

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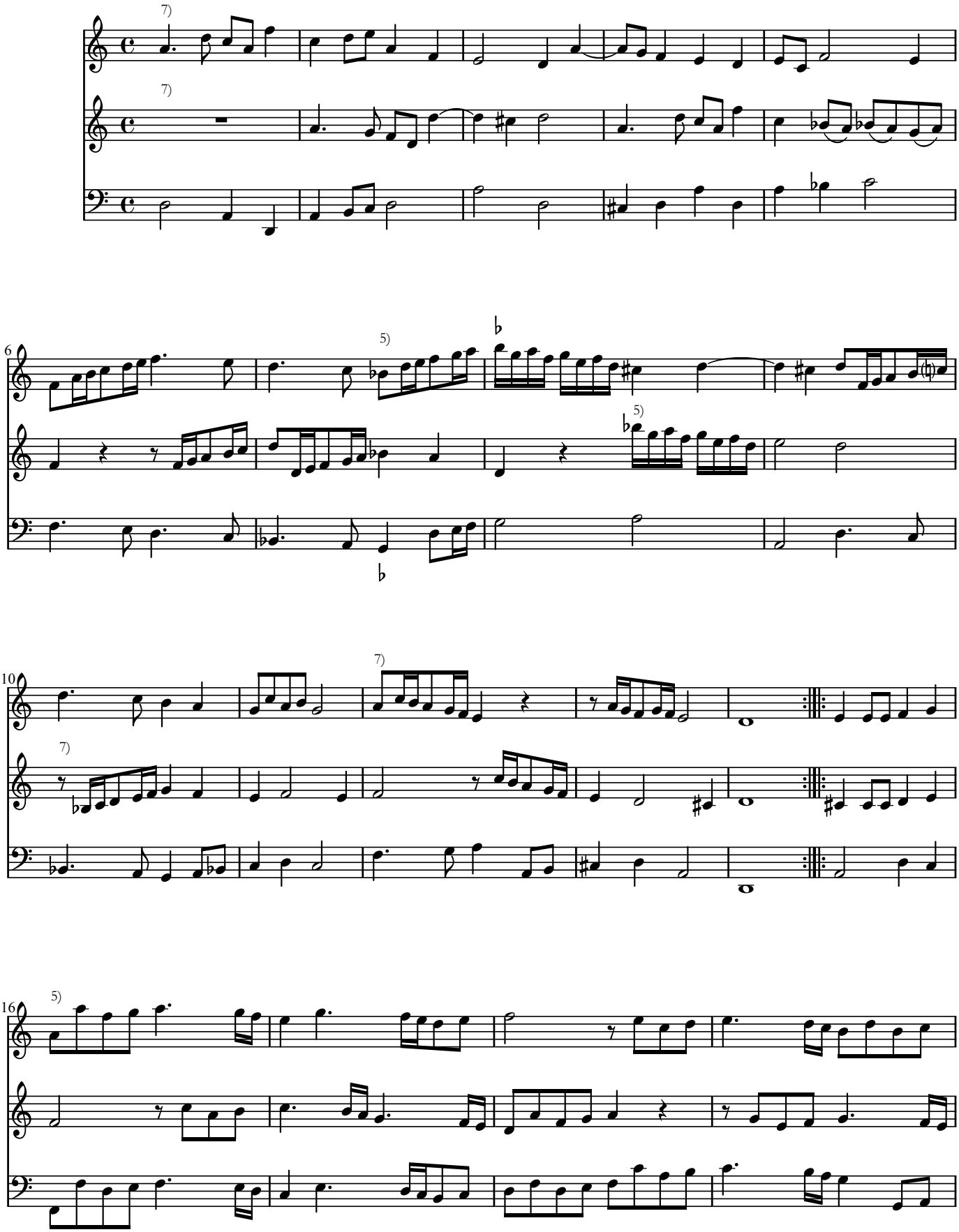

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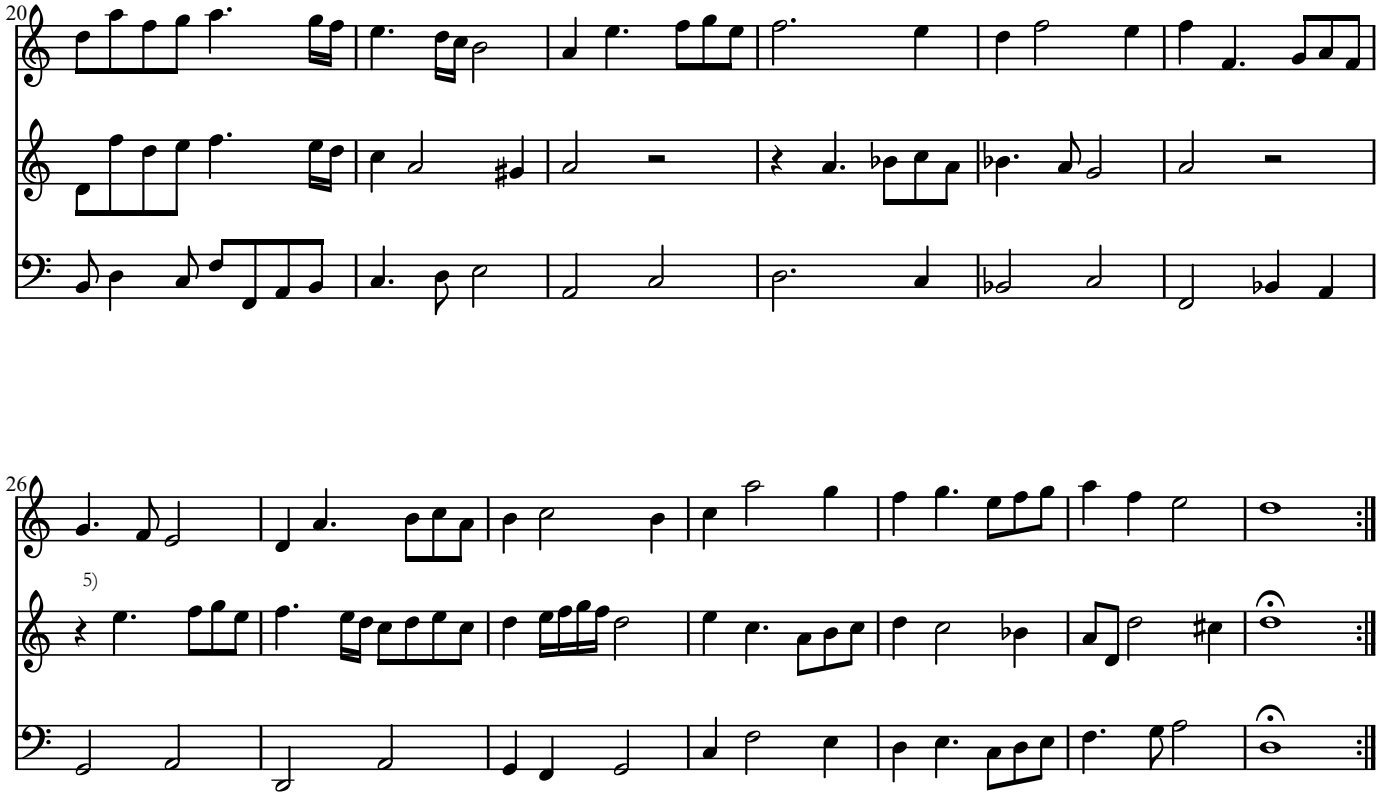

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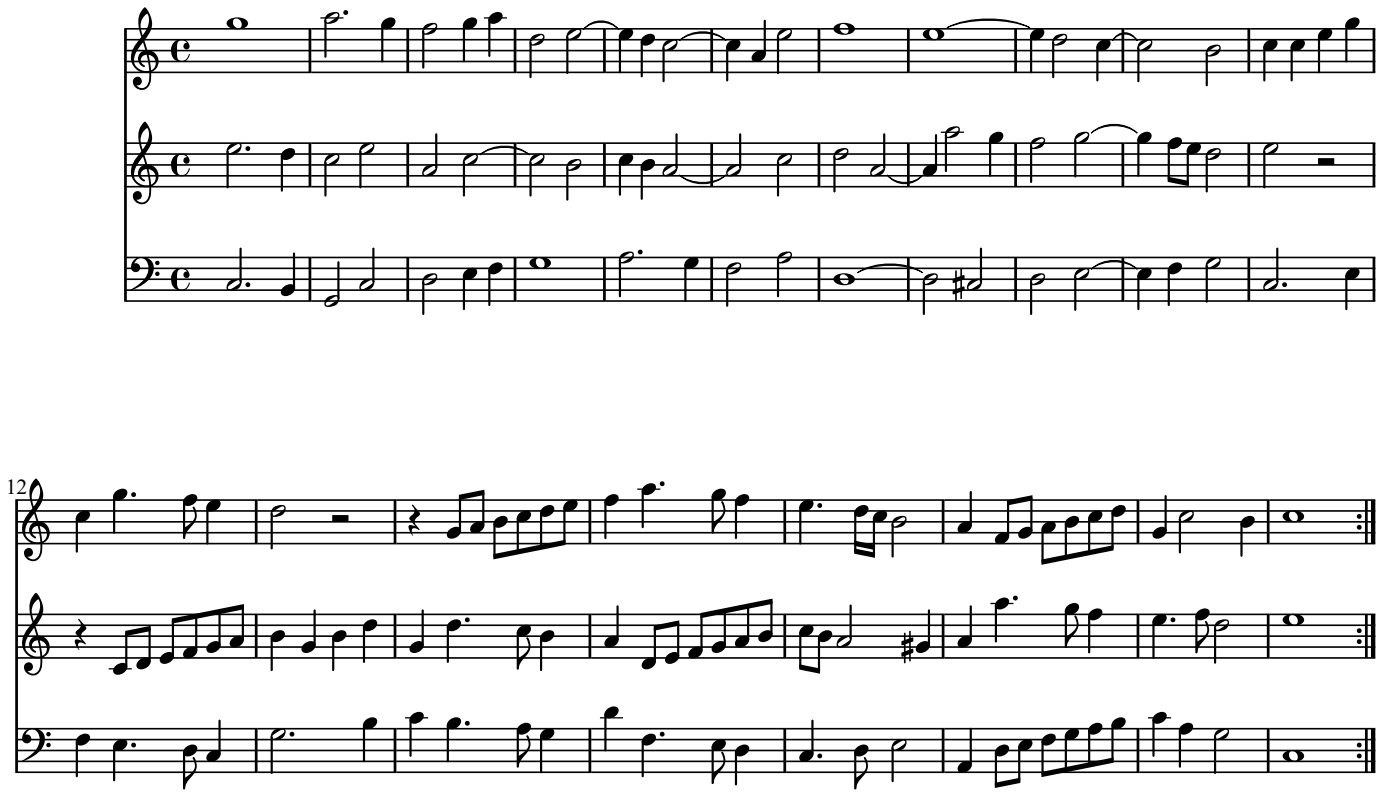

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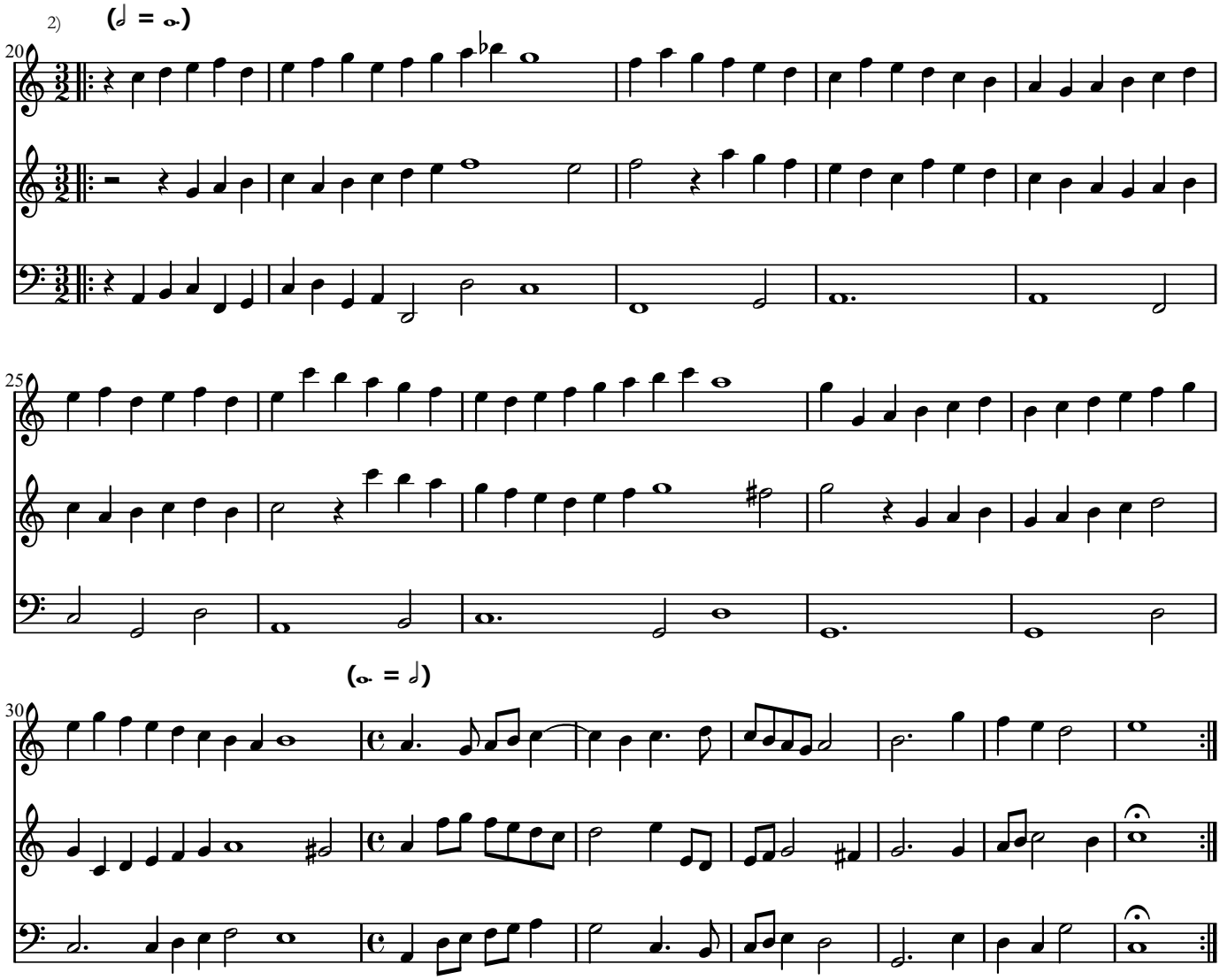

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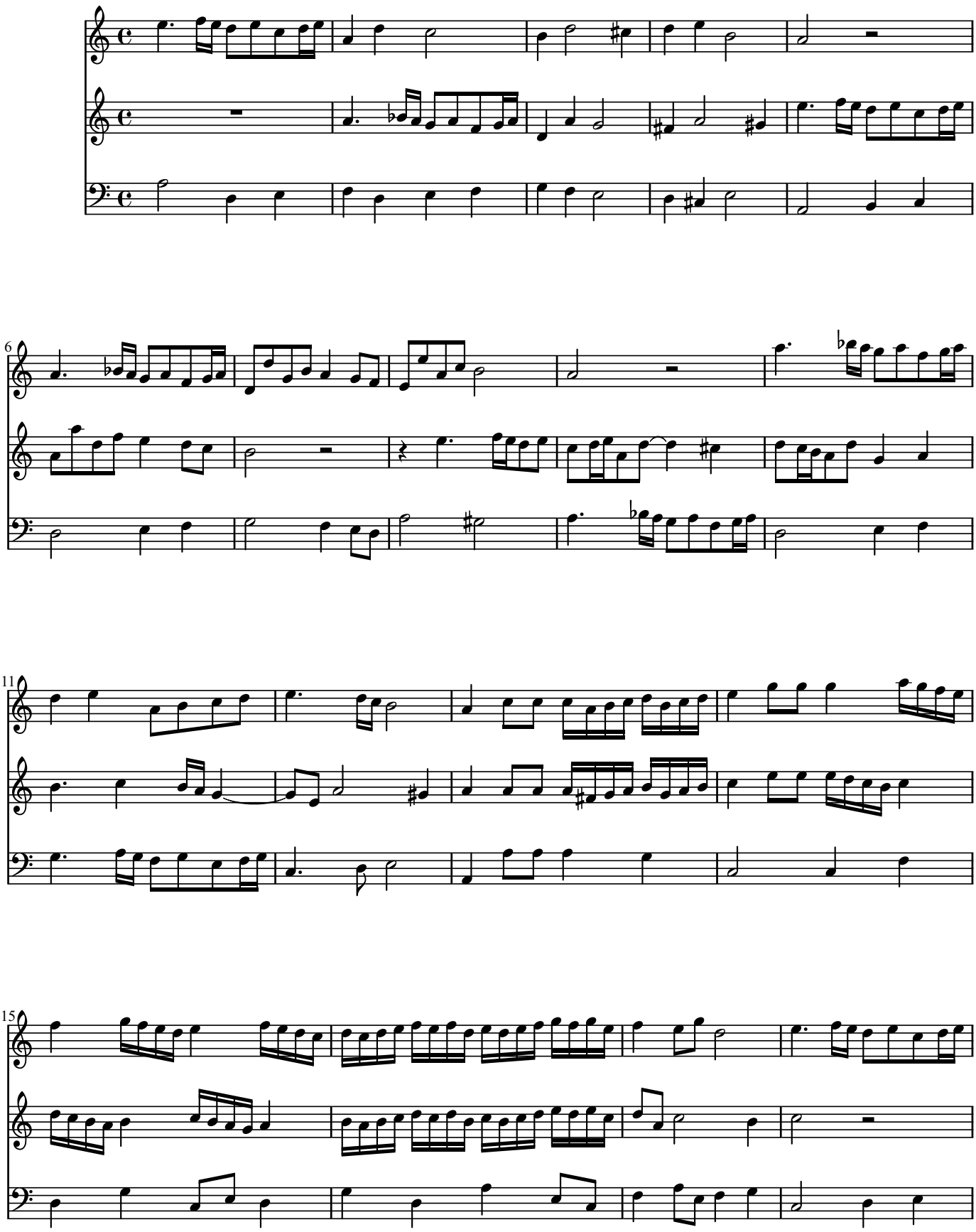

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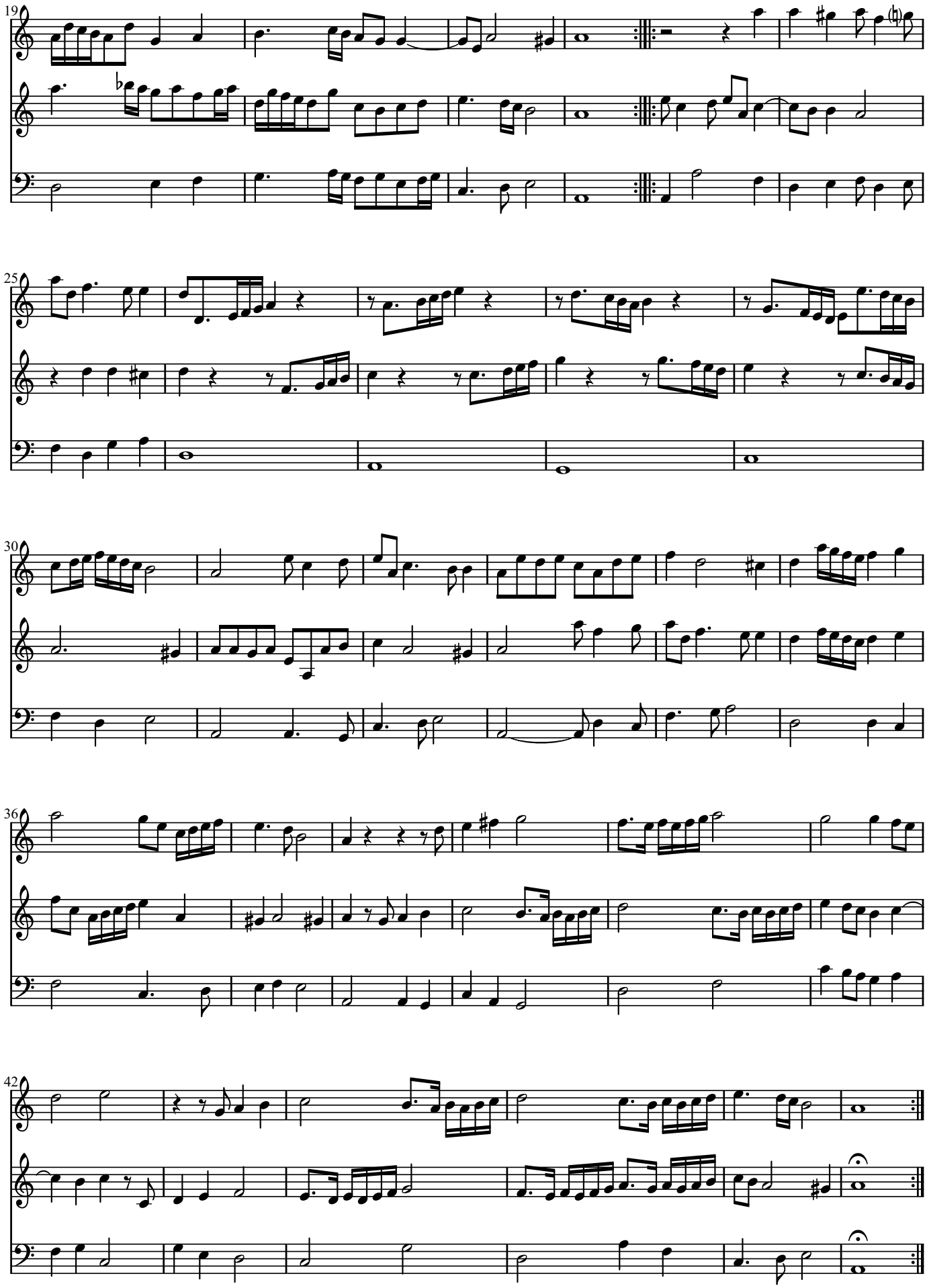

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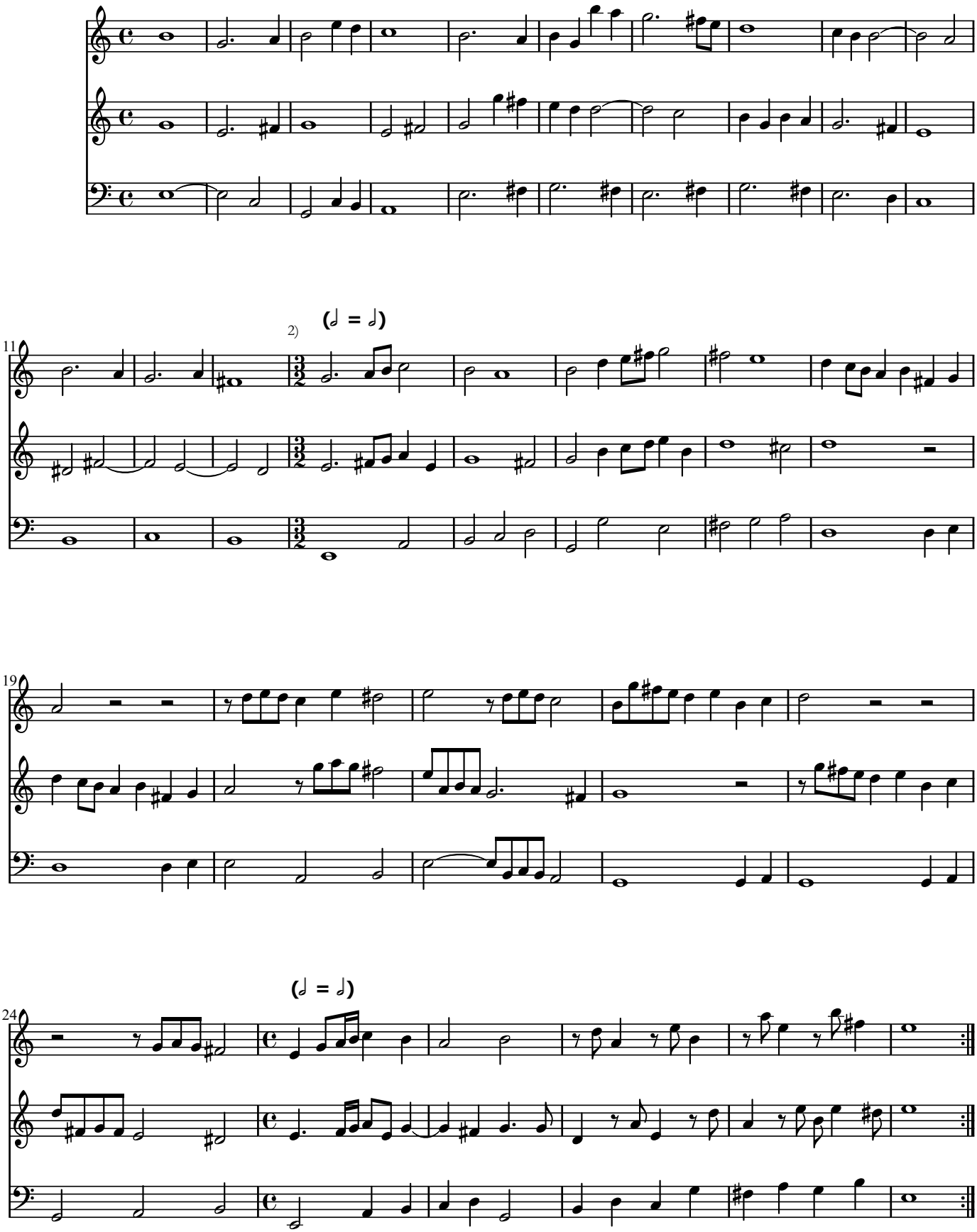

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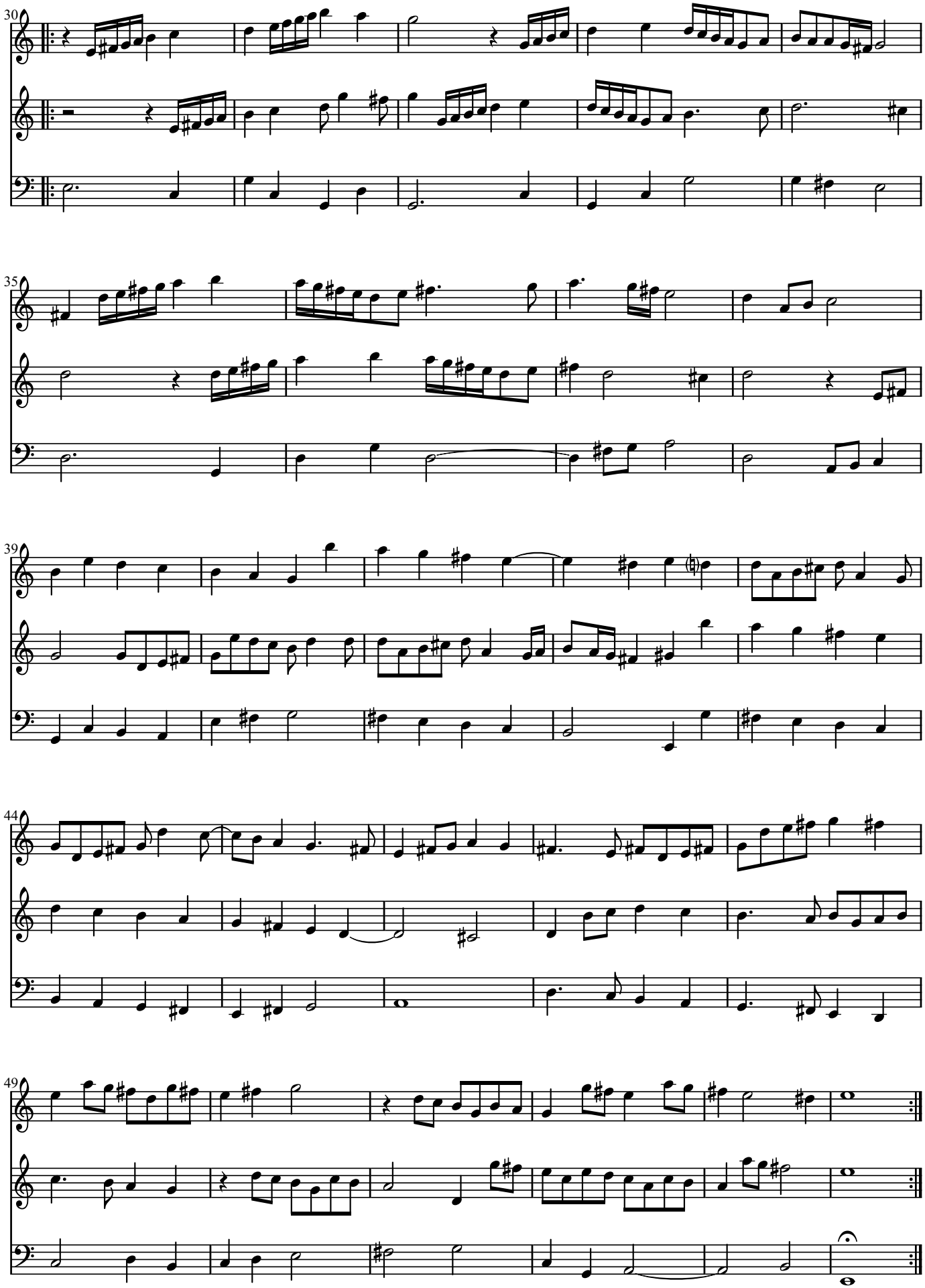

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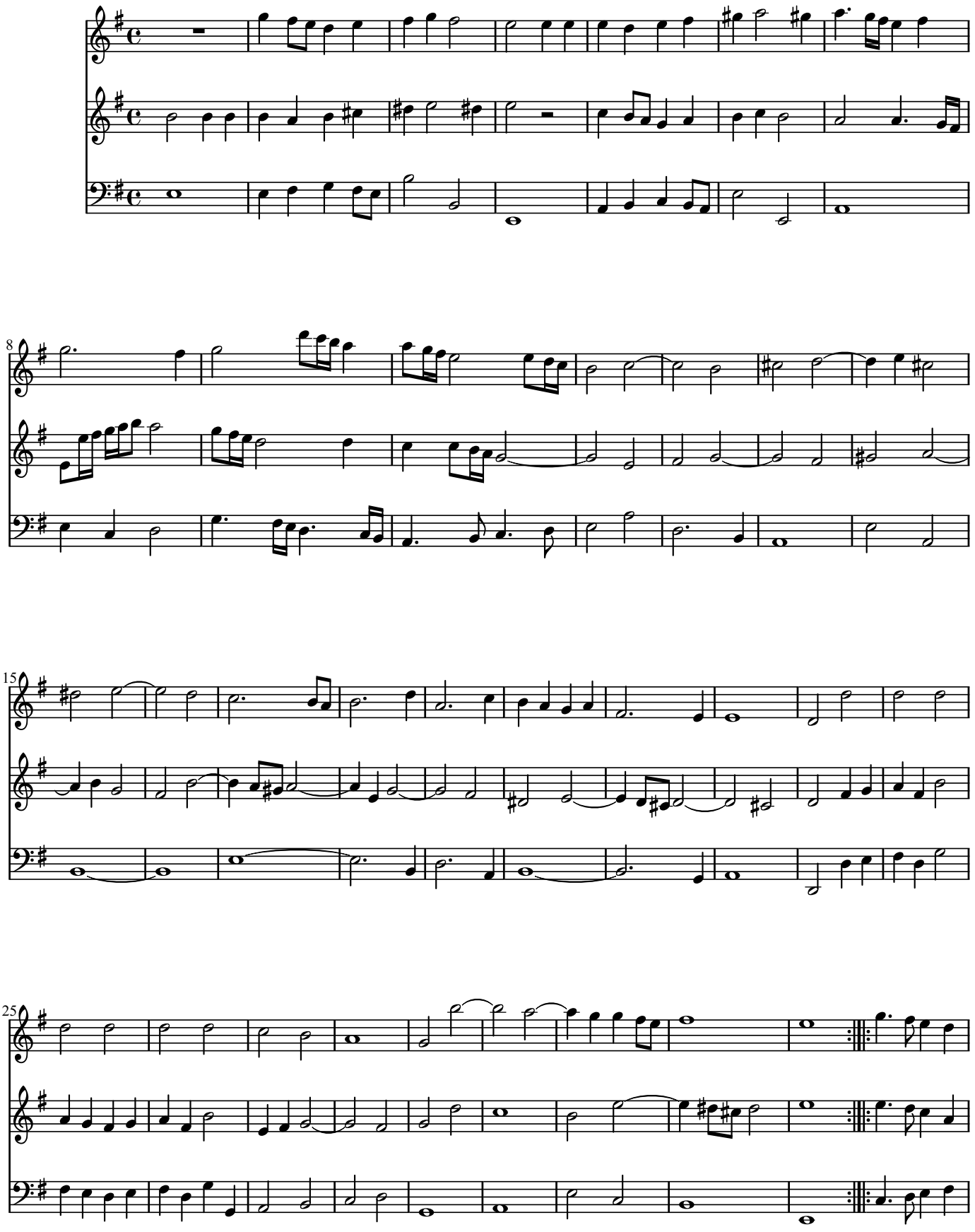

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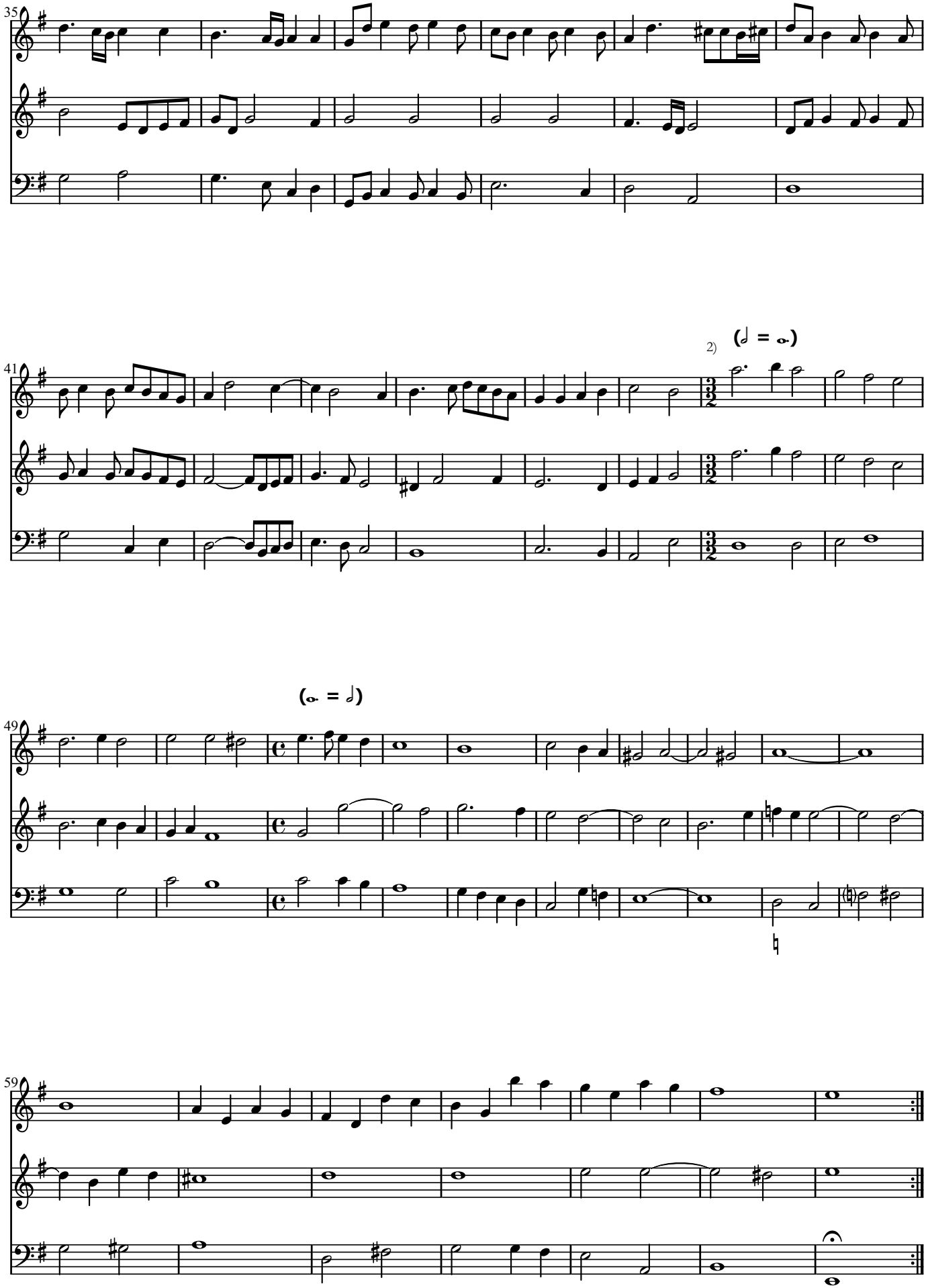

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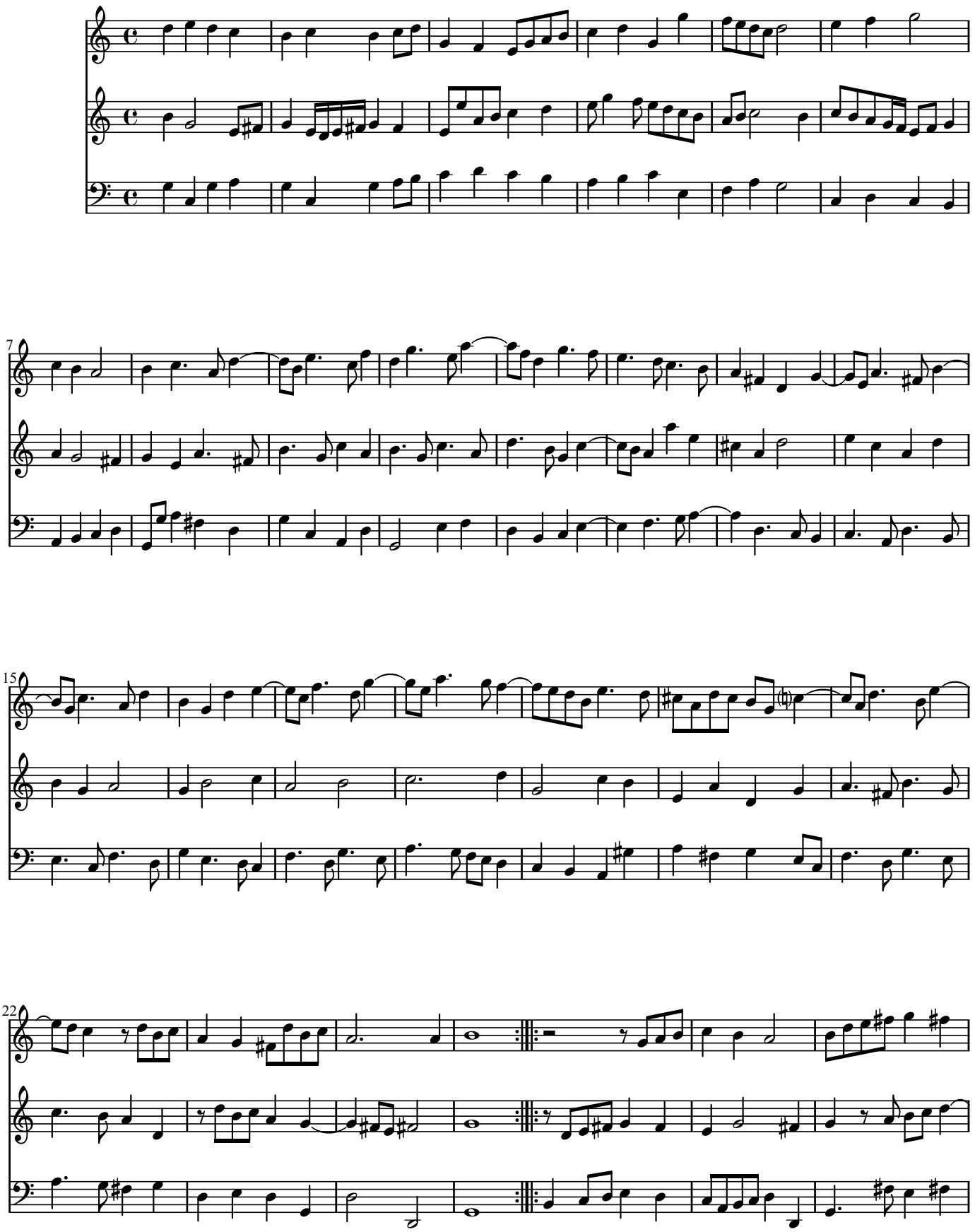

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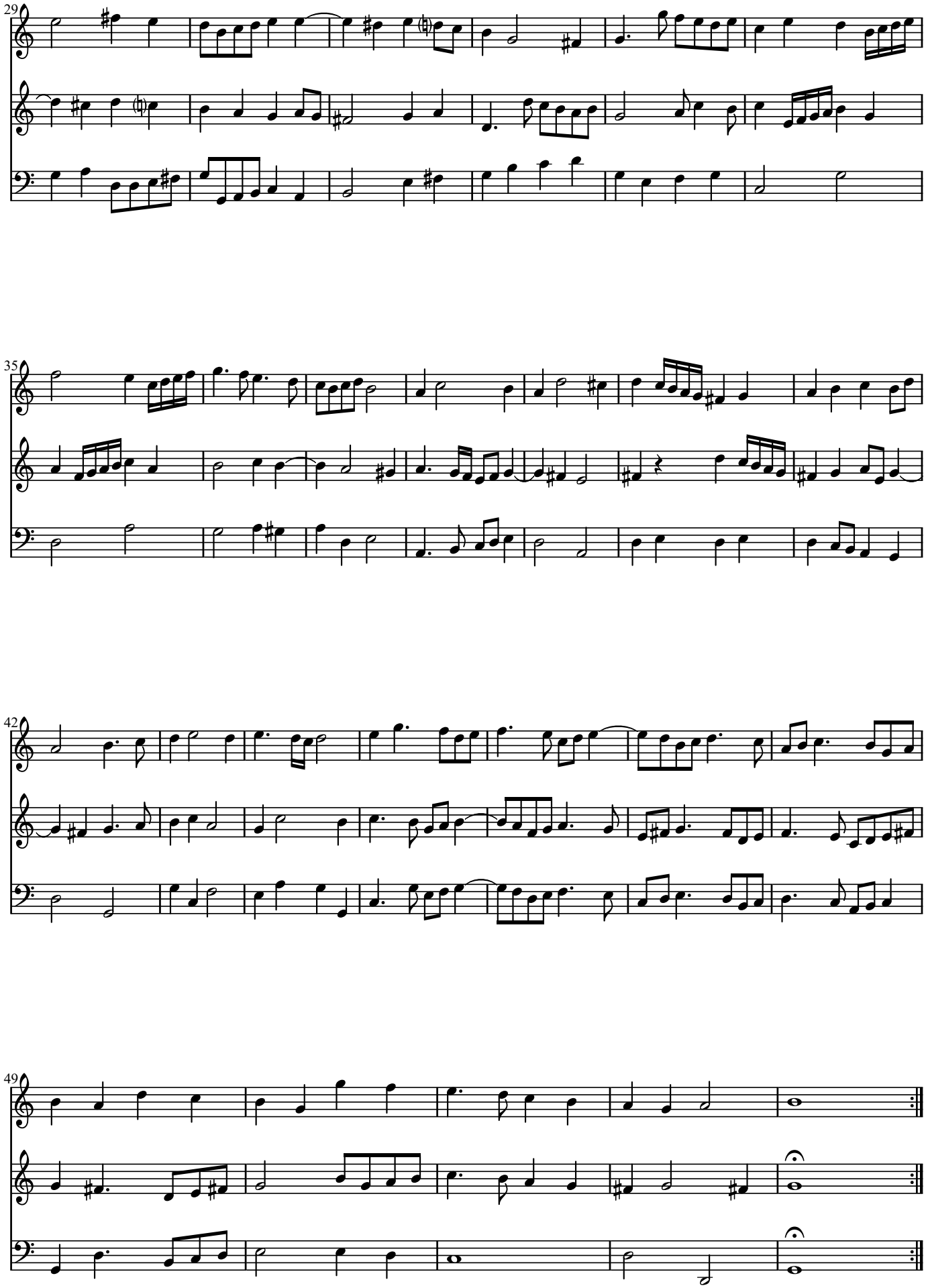

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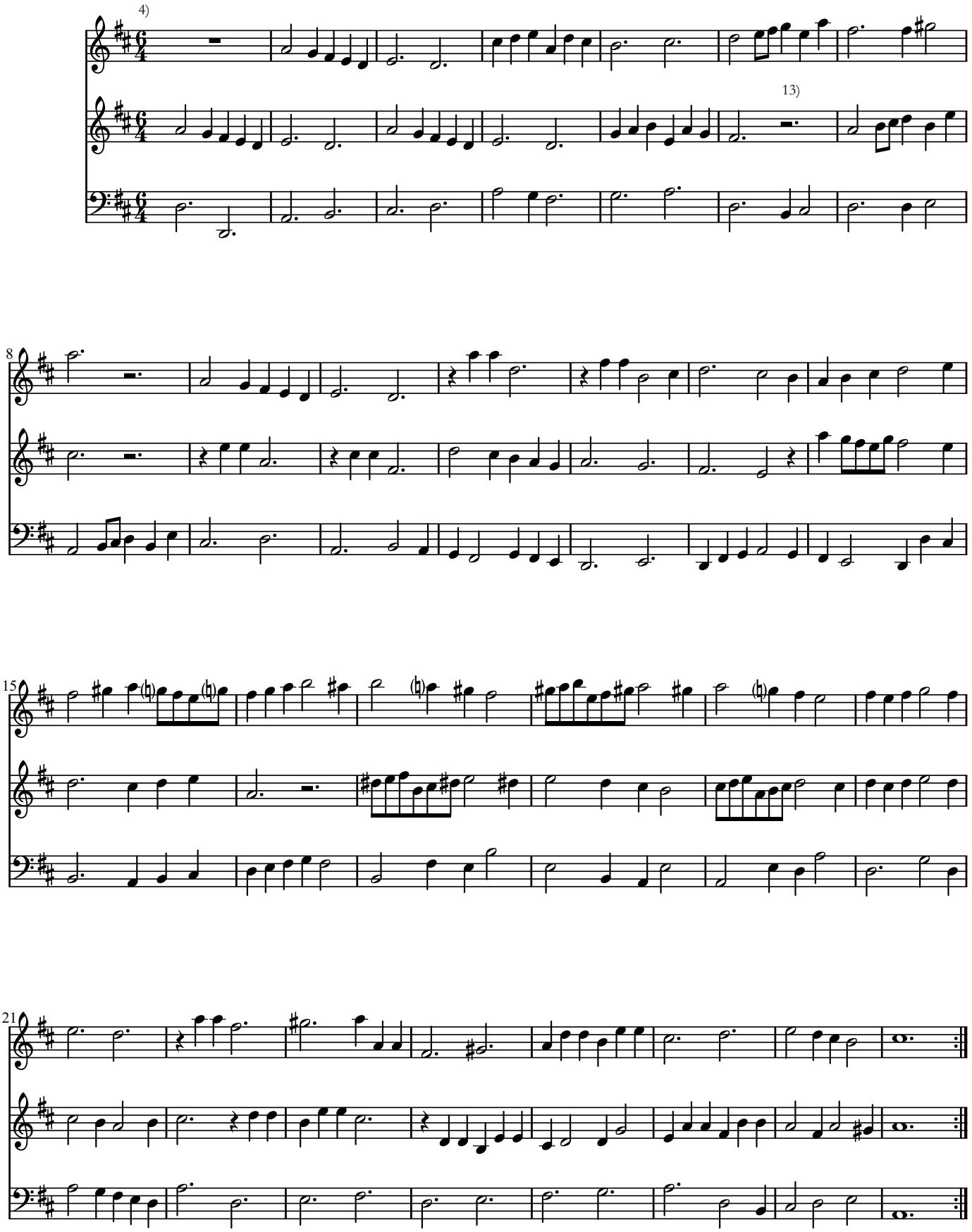

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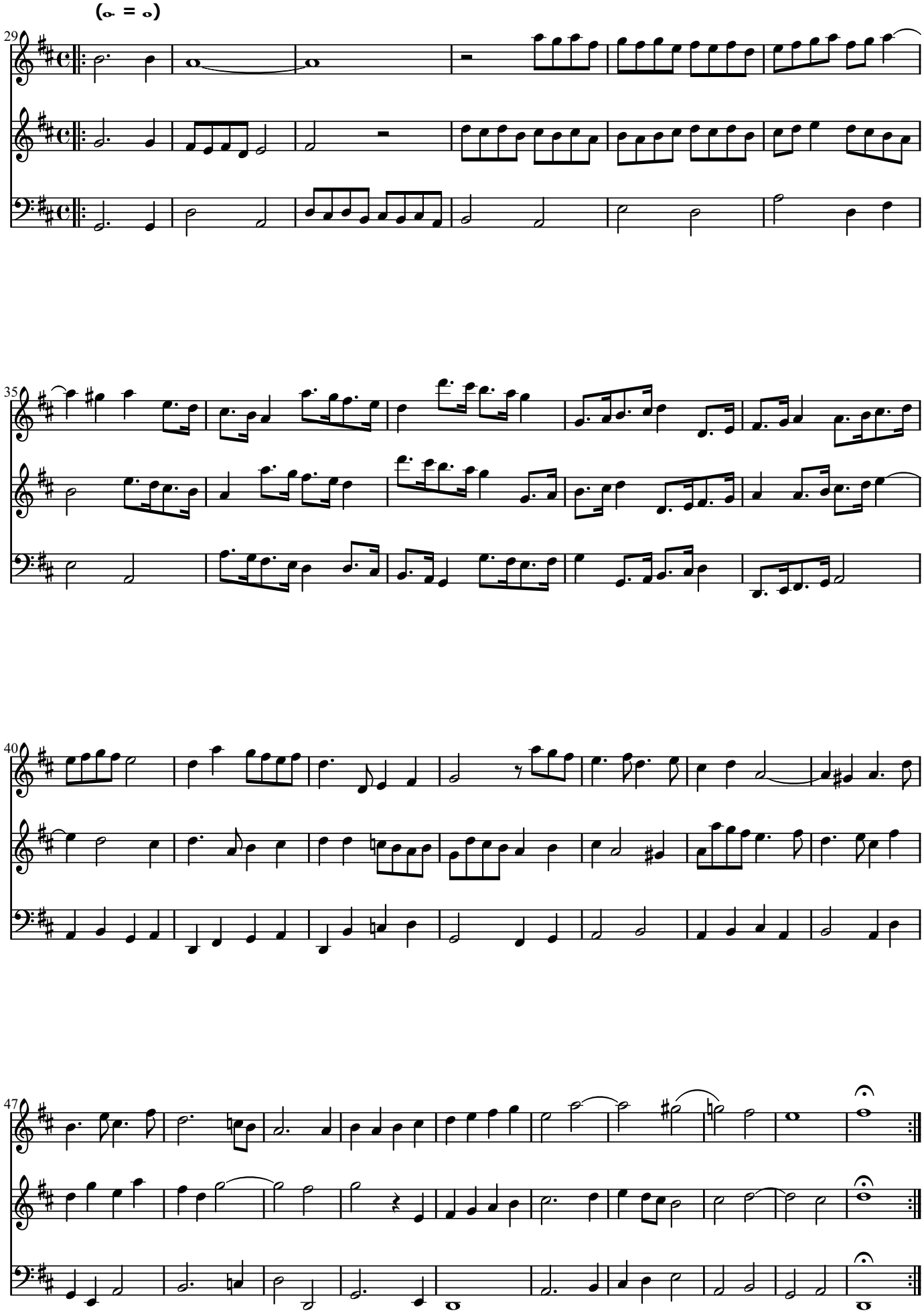

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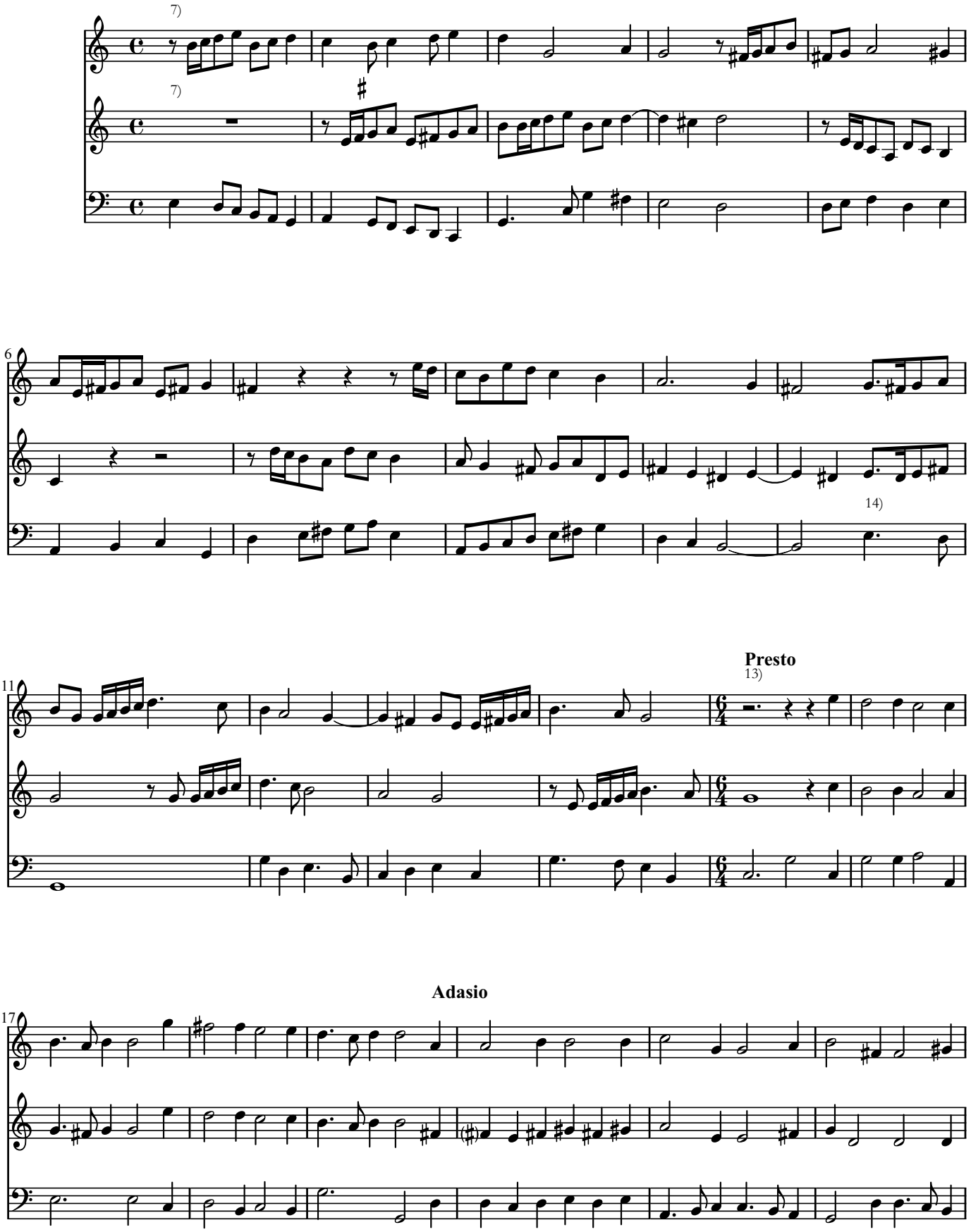

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(Tempo primo)

23

Pian.

5)

(Forte.)

Pian.

5)

(Forte.)

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(Forte.)

32

41

50

57

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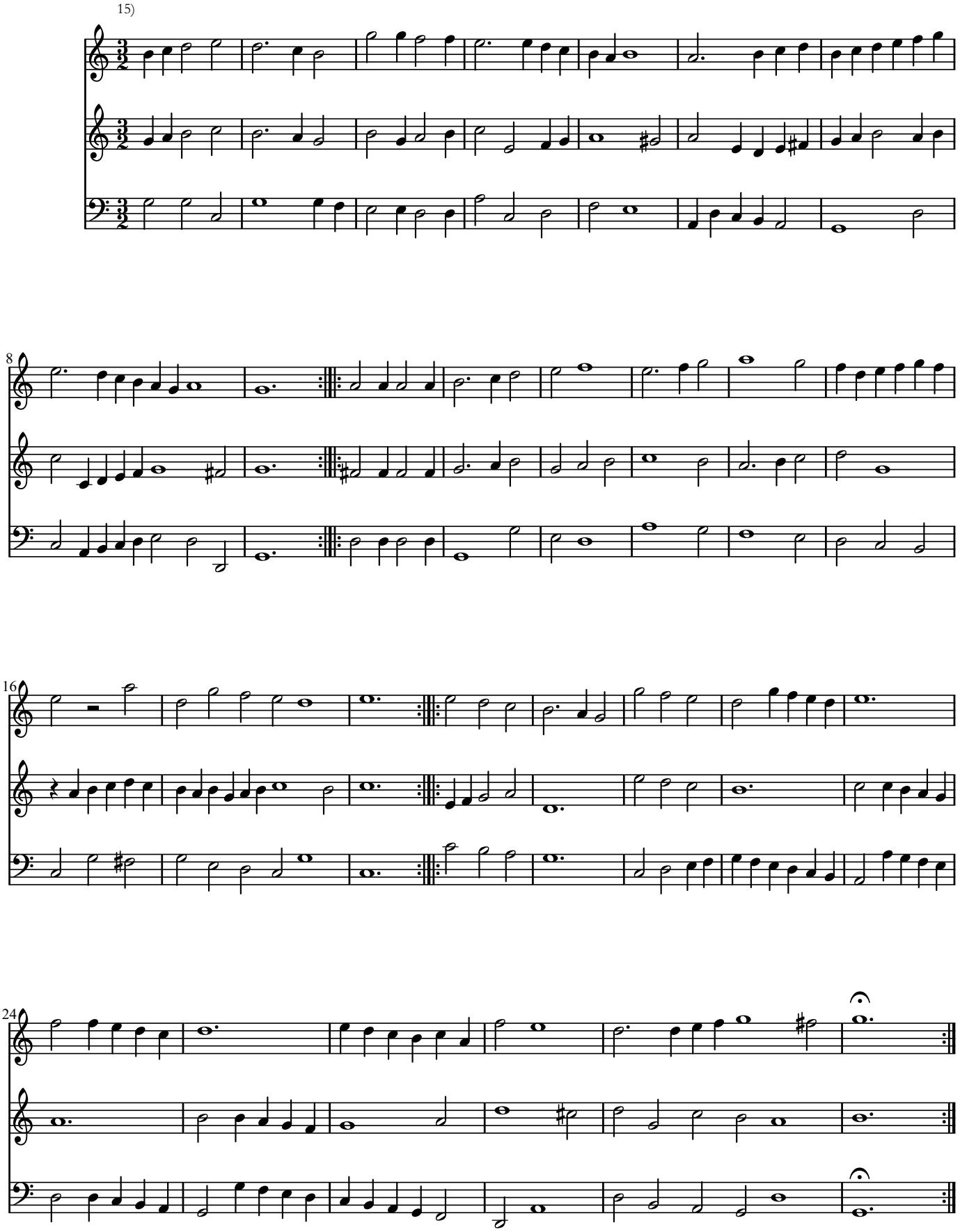

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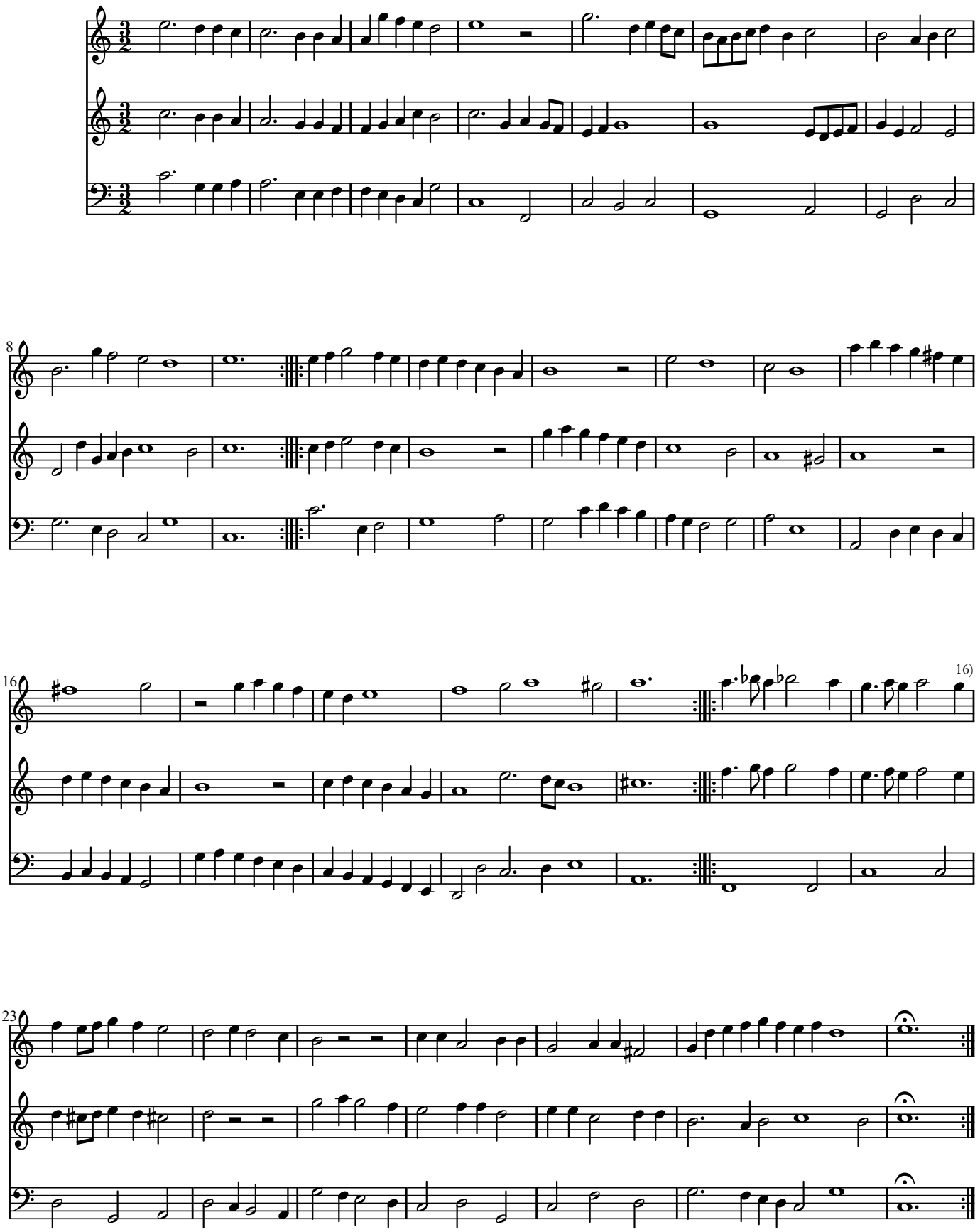

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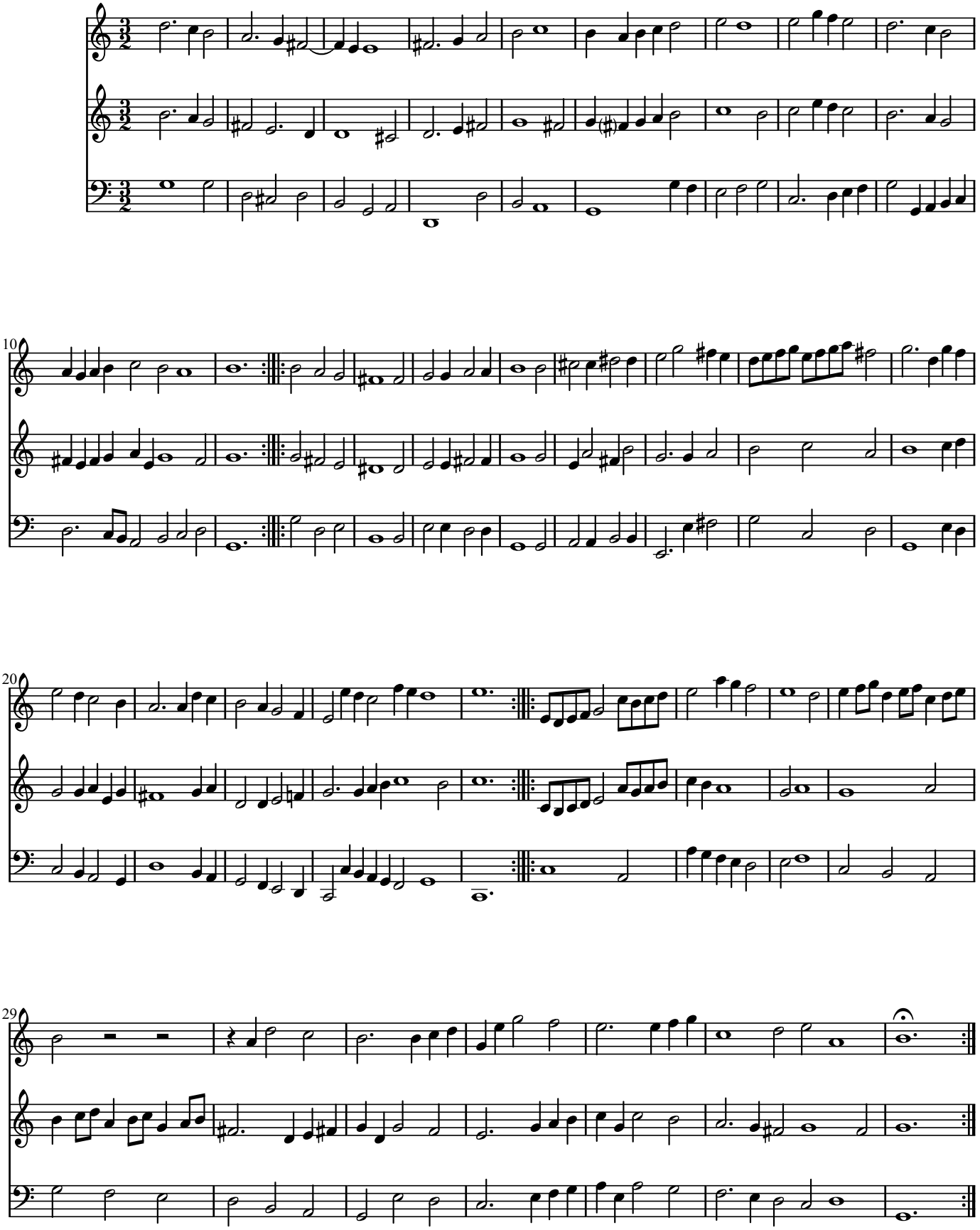

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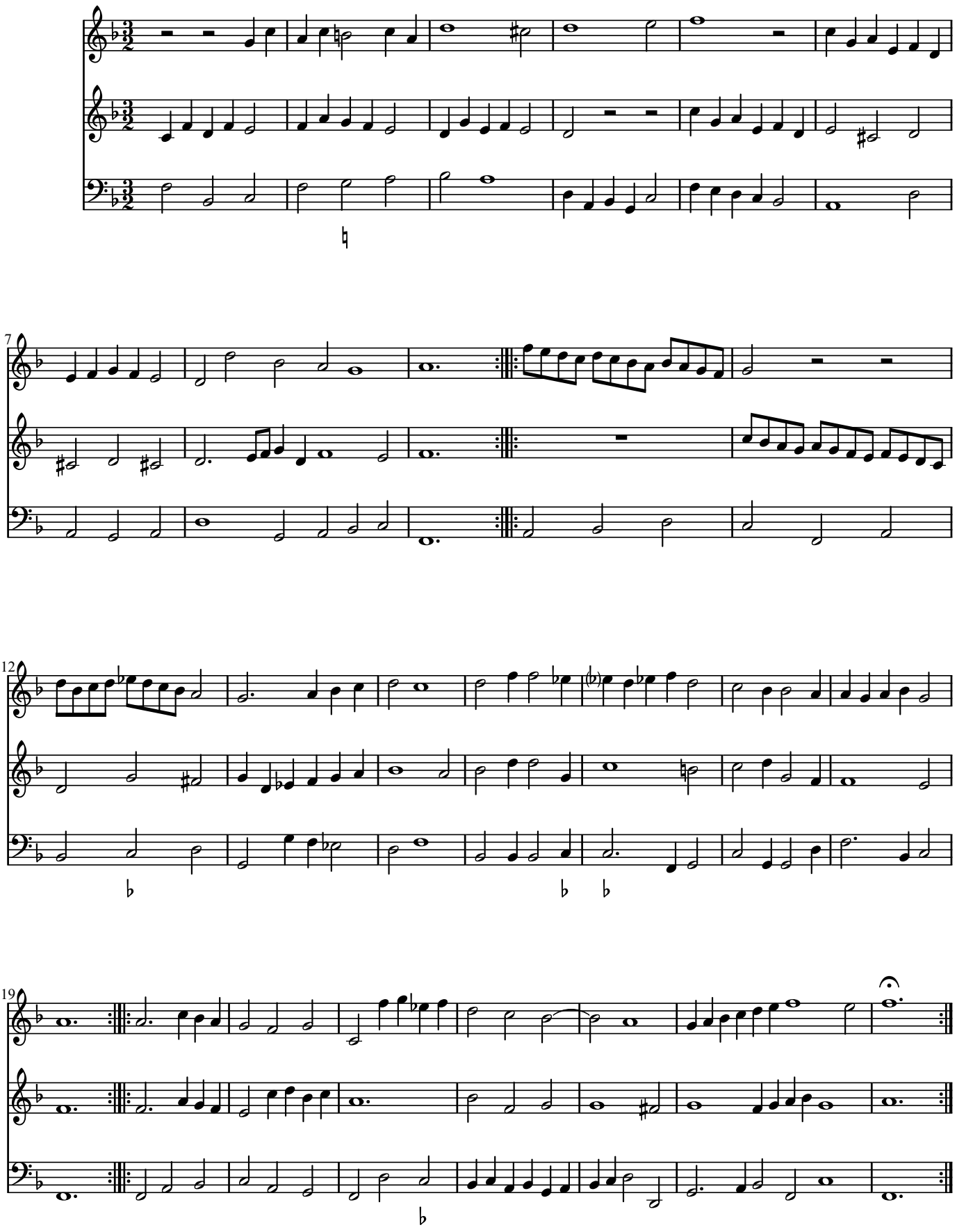

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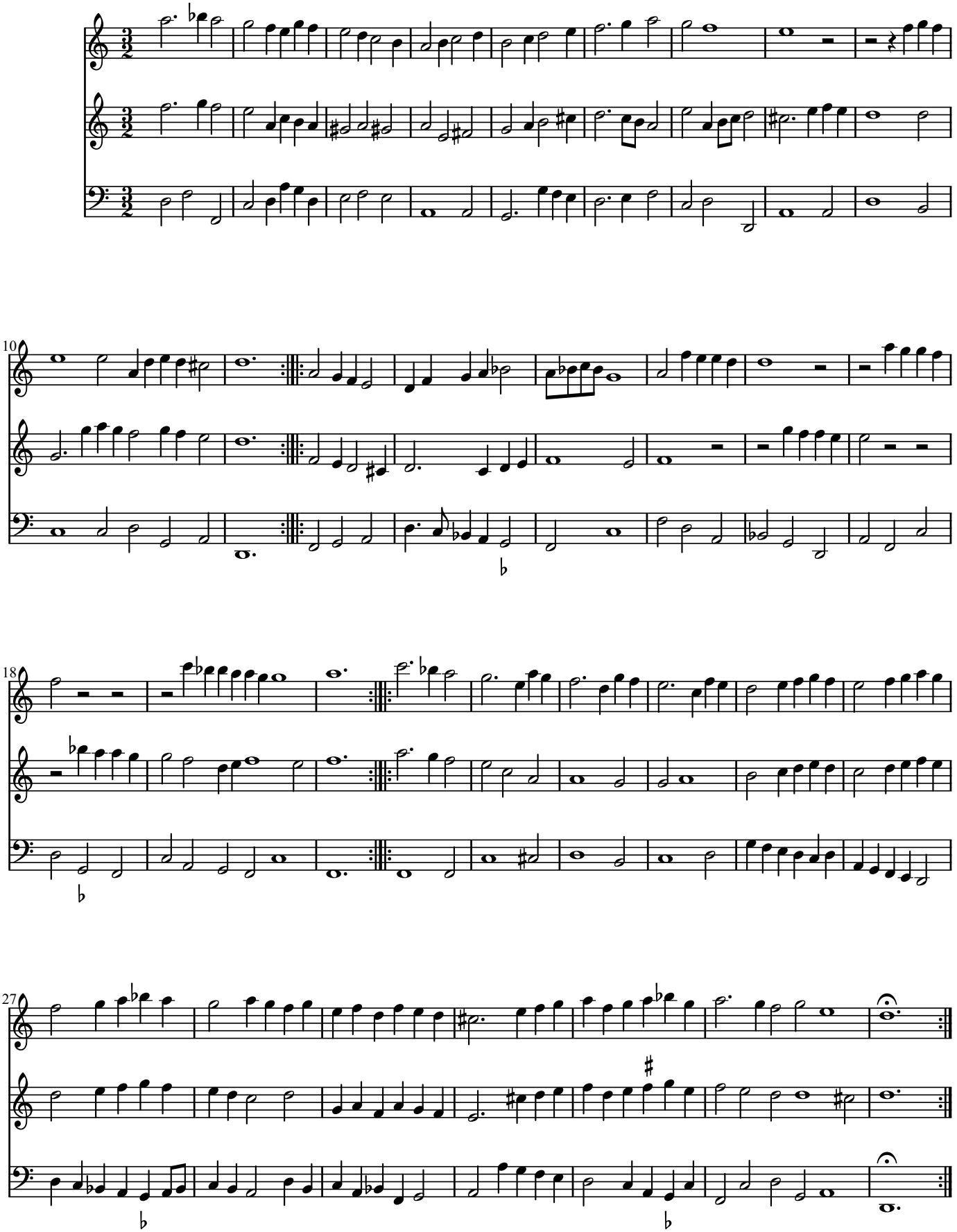

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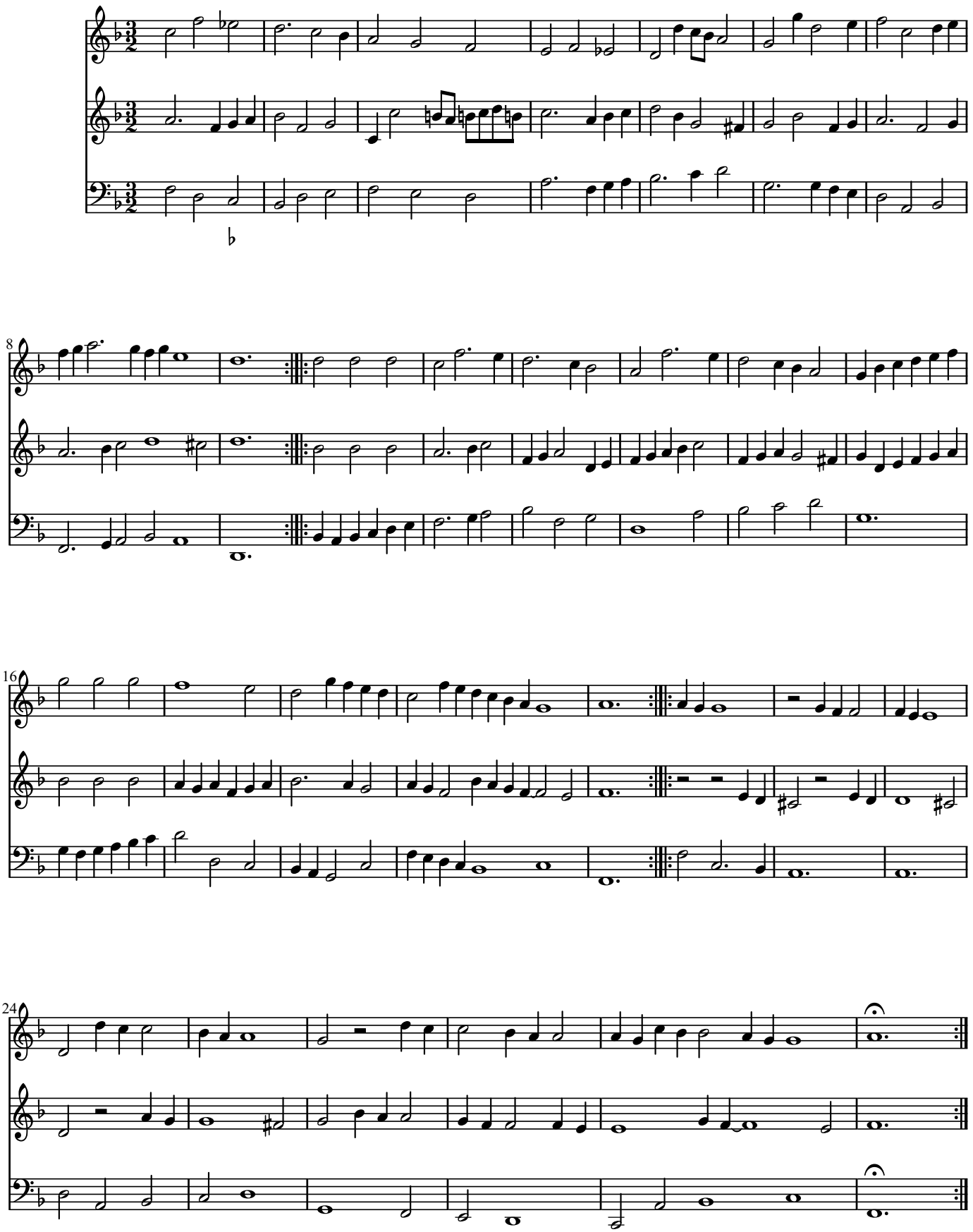

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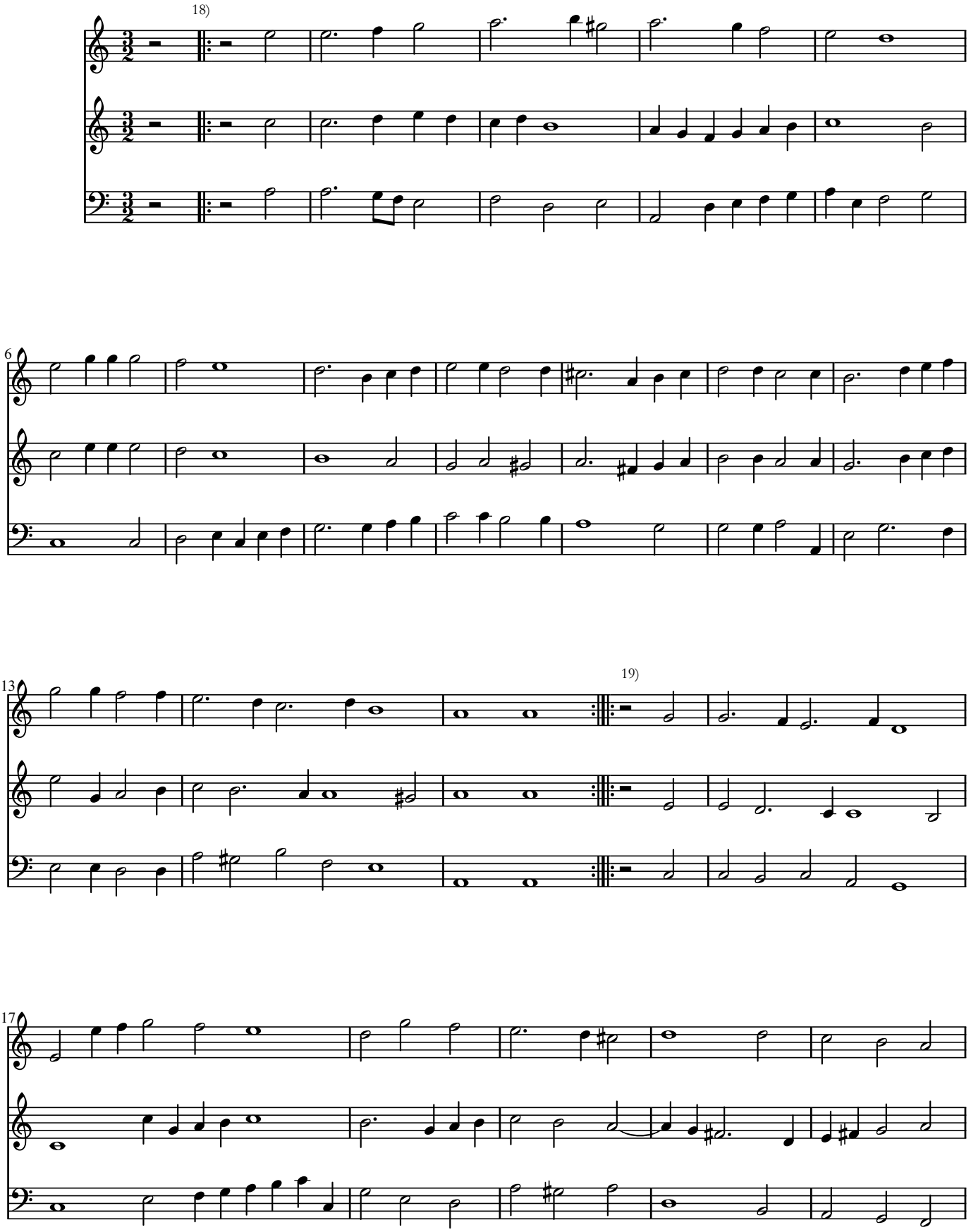

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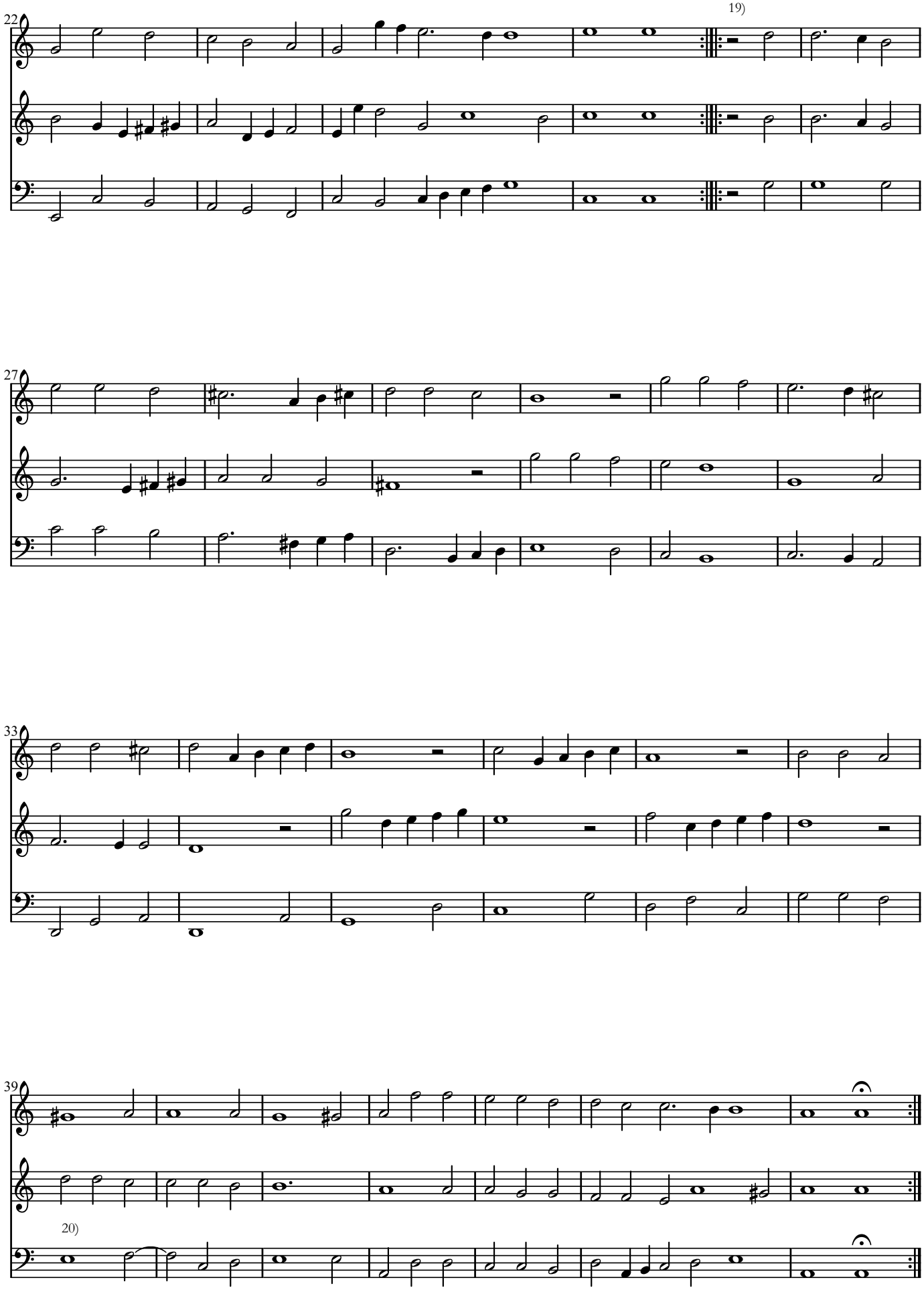

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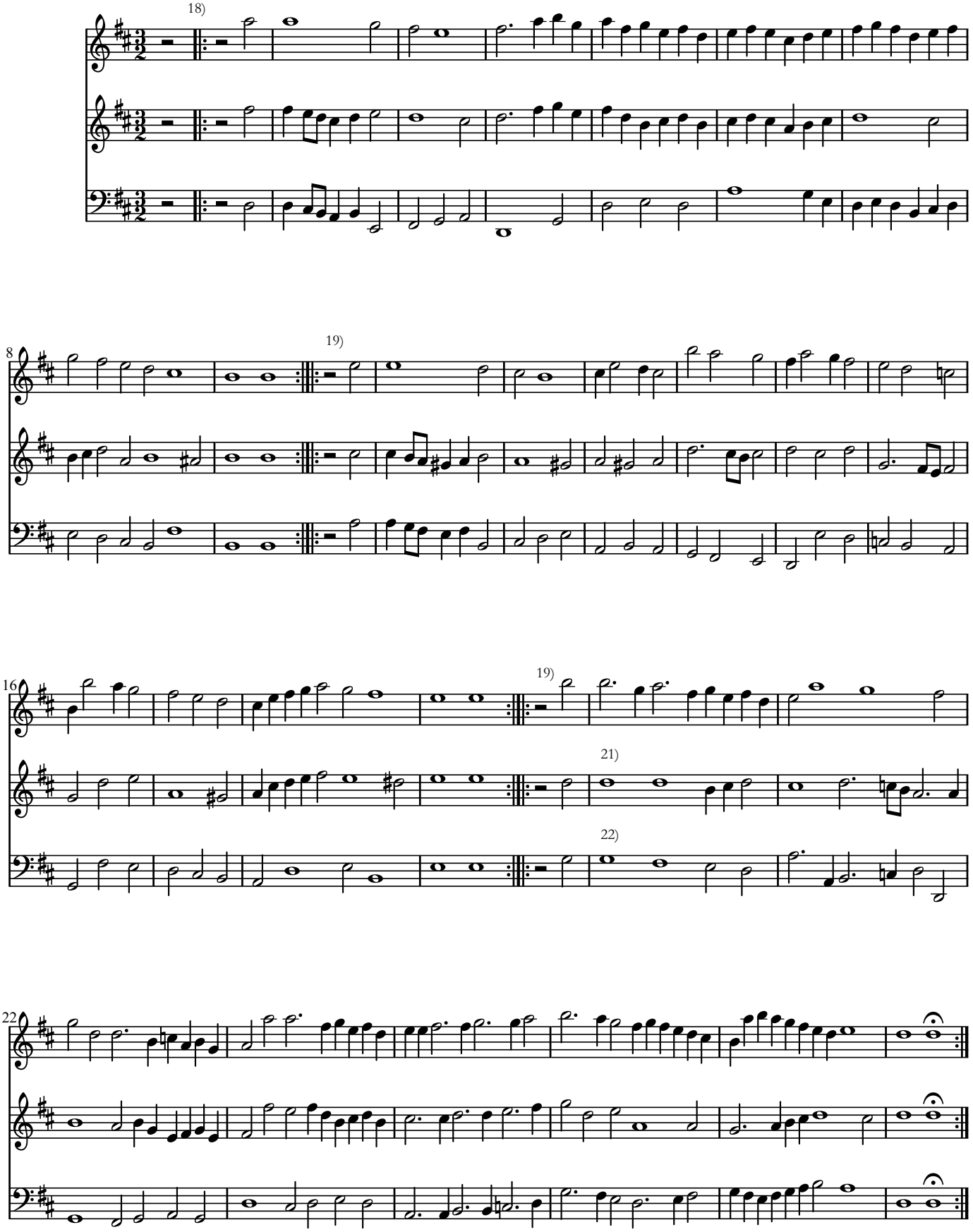

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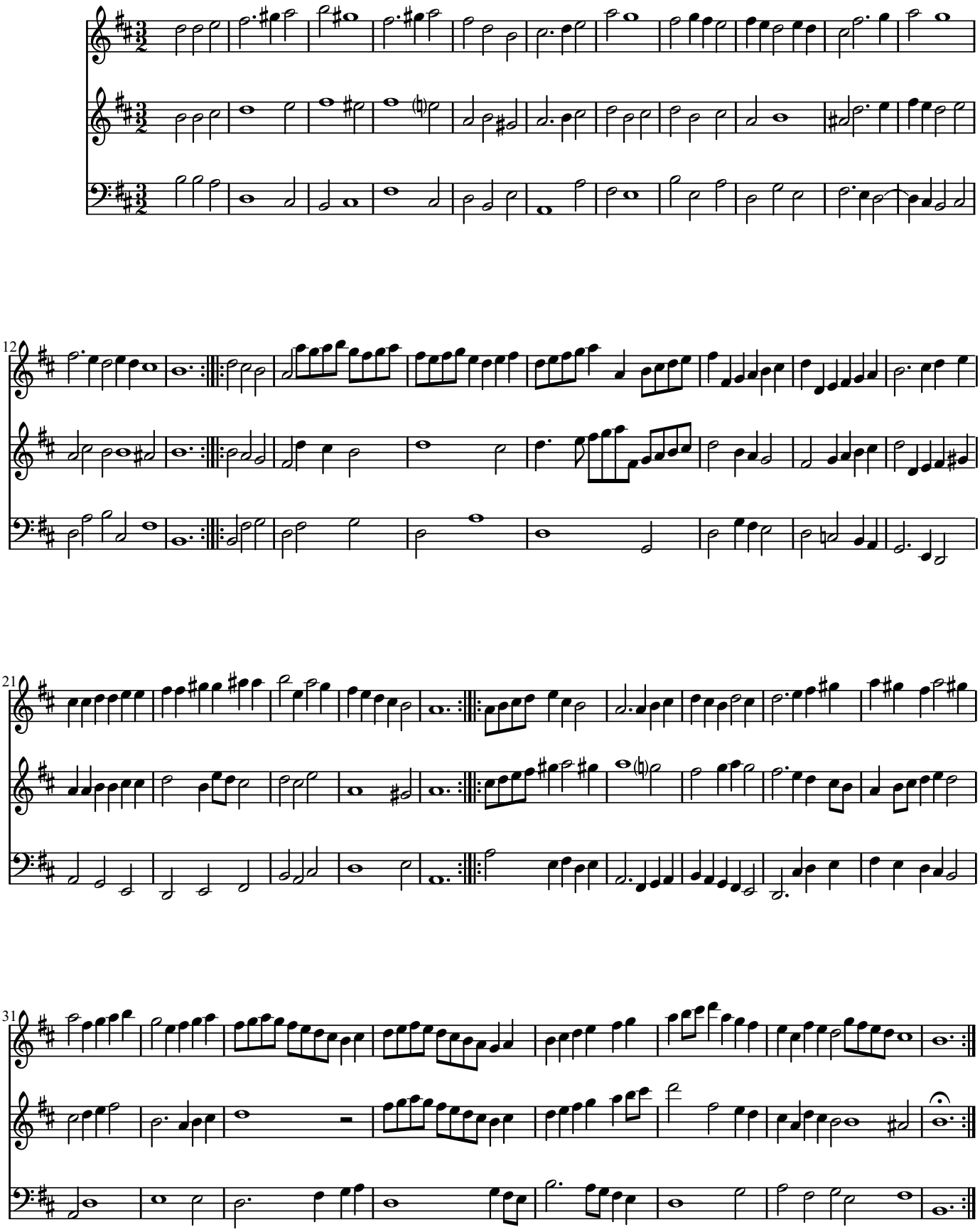

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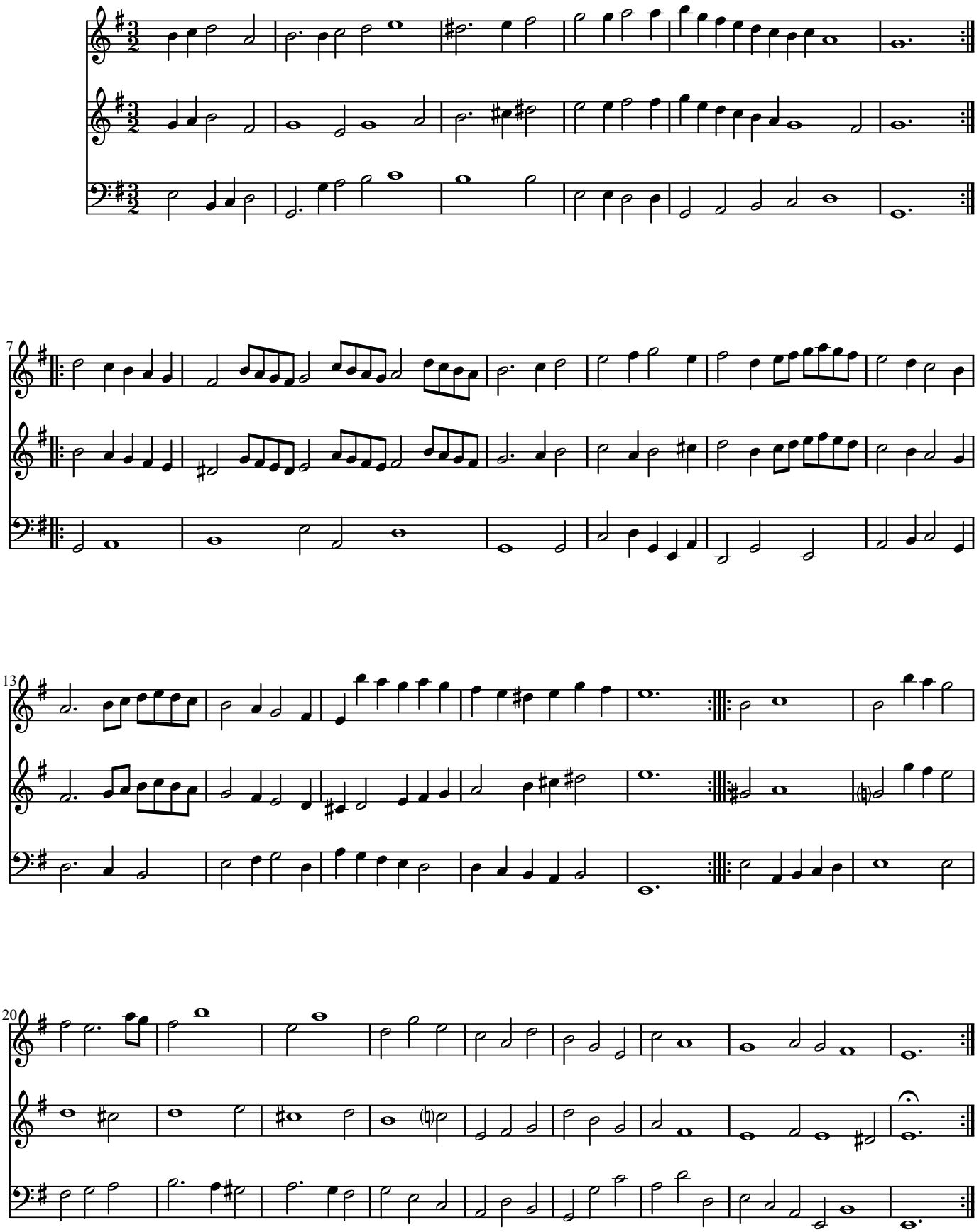

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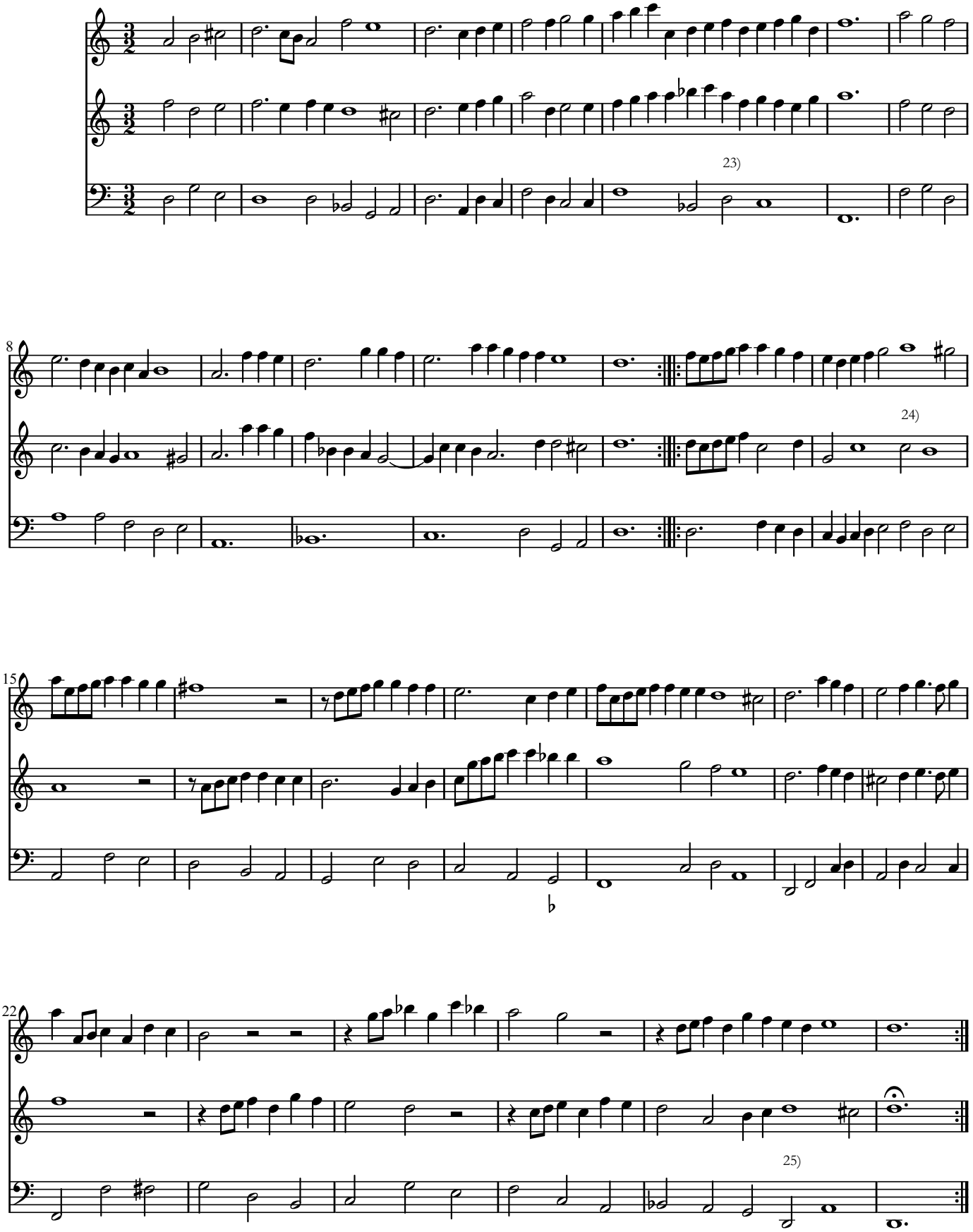

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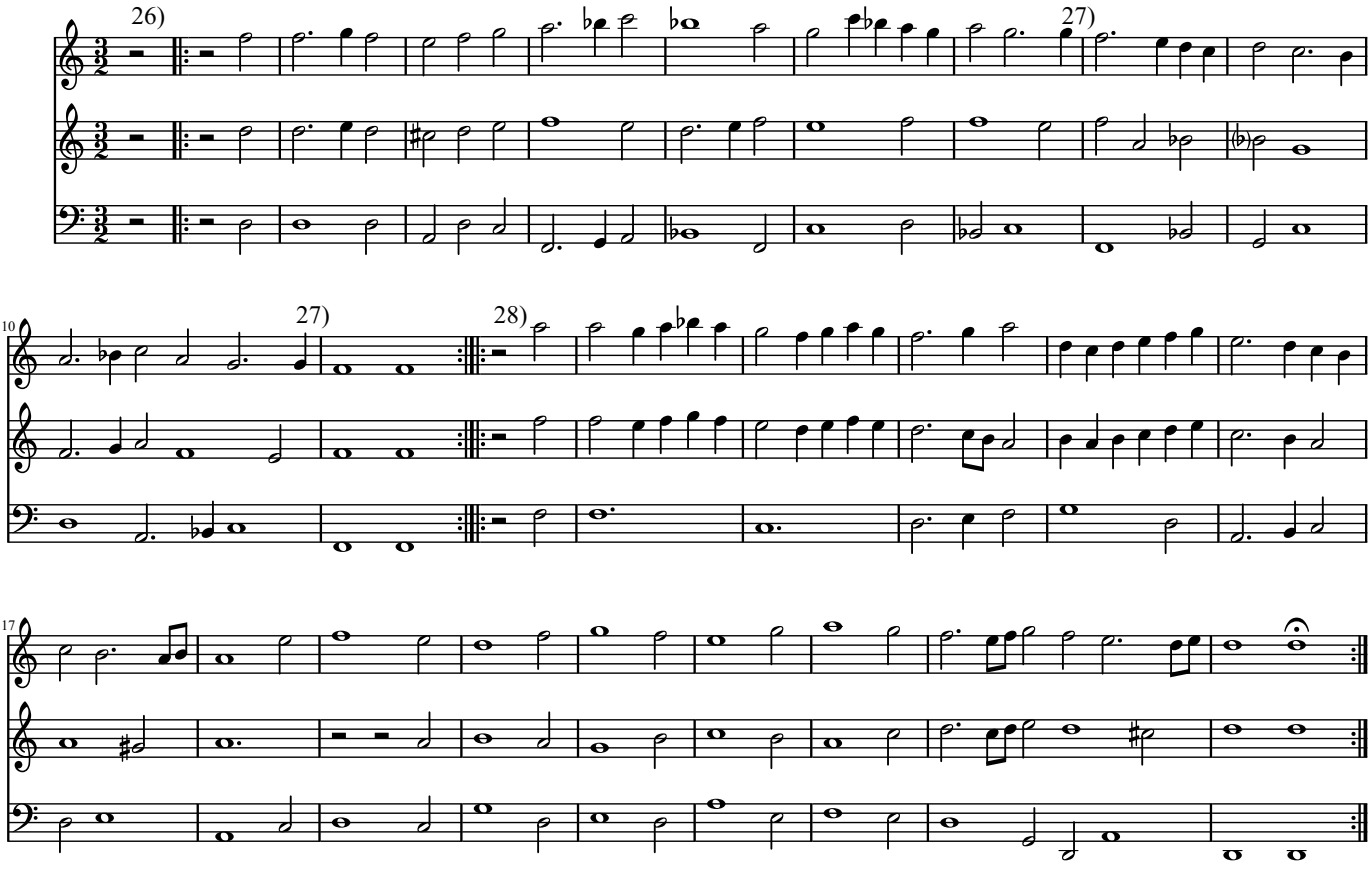

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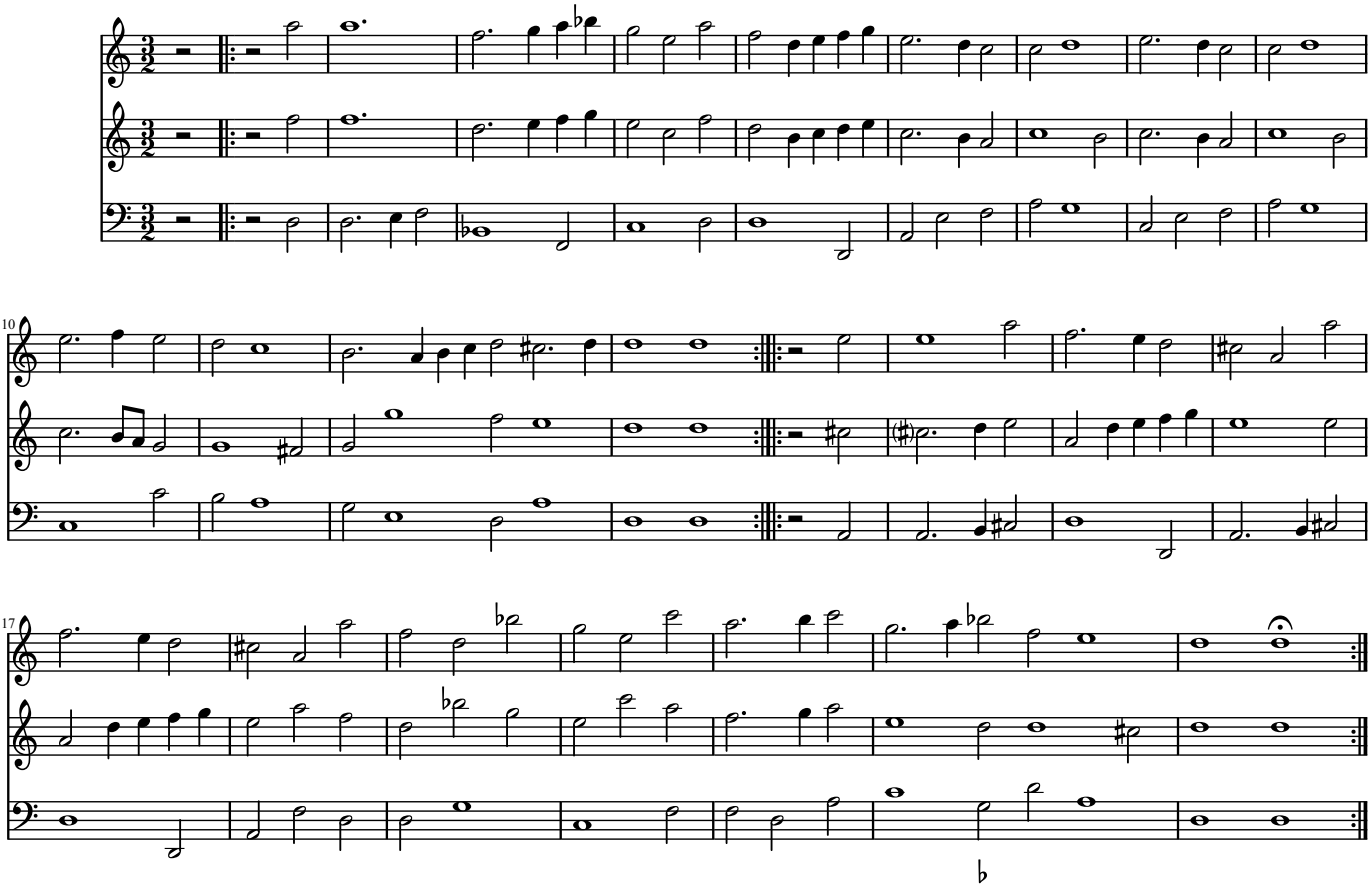

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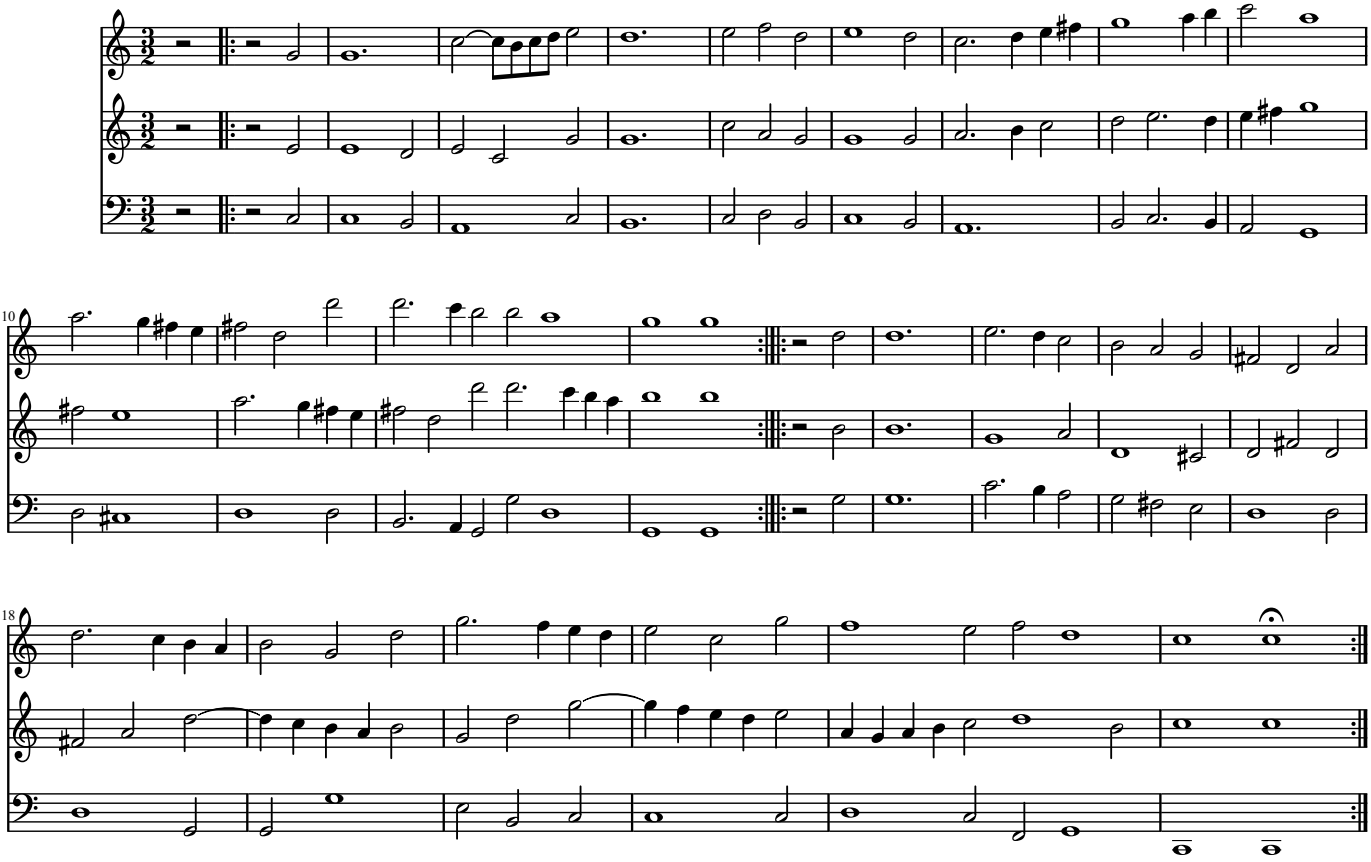

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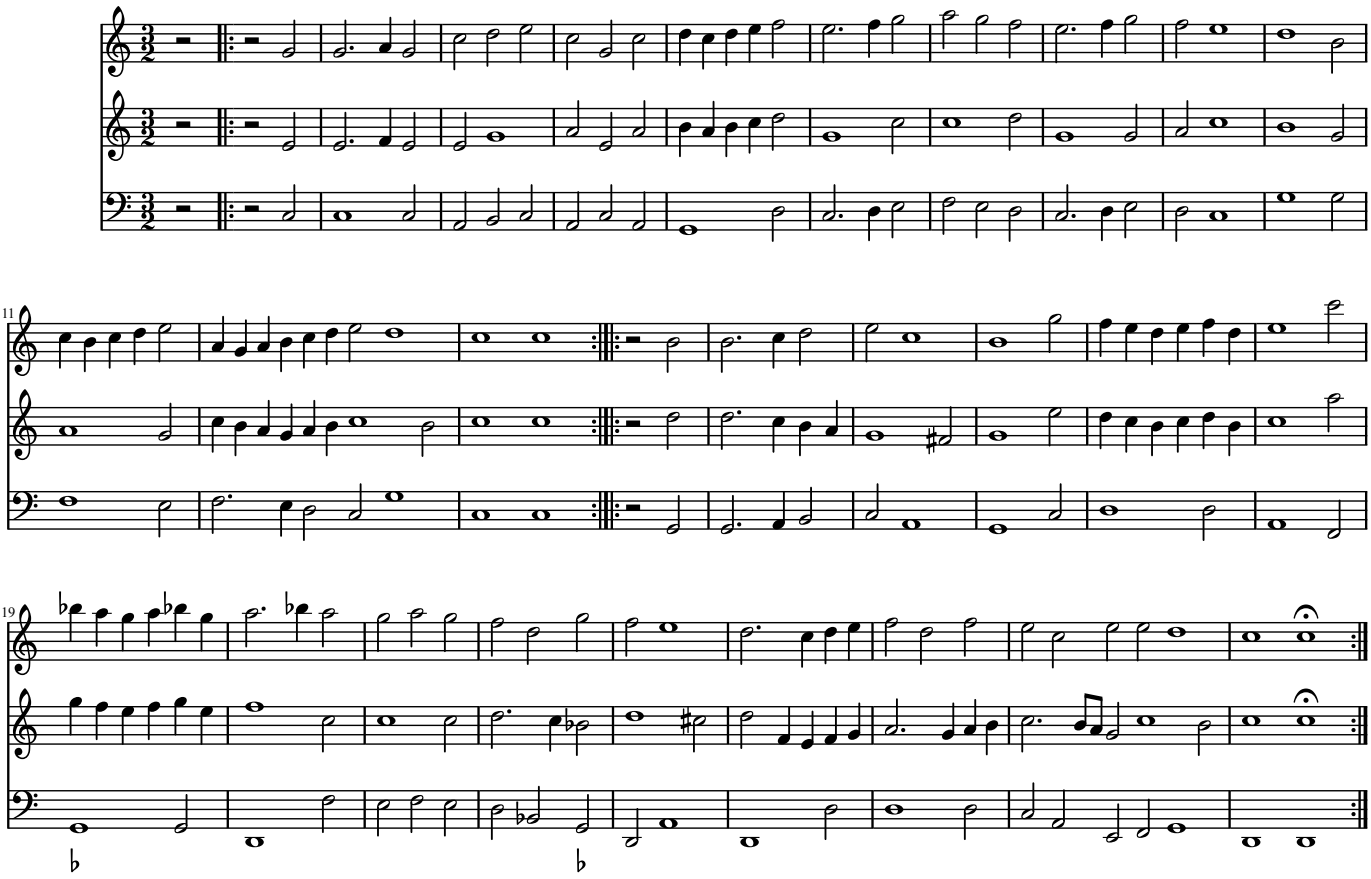

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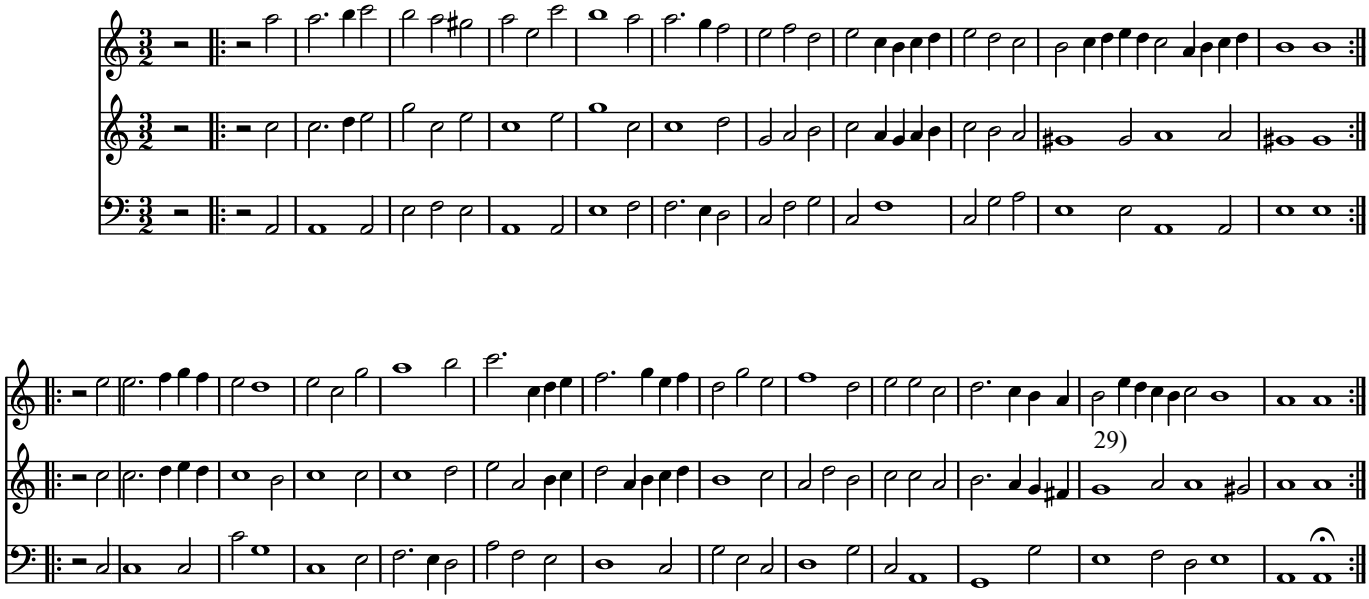

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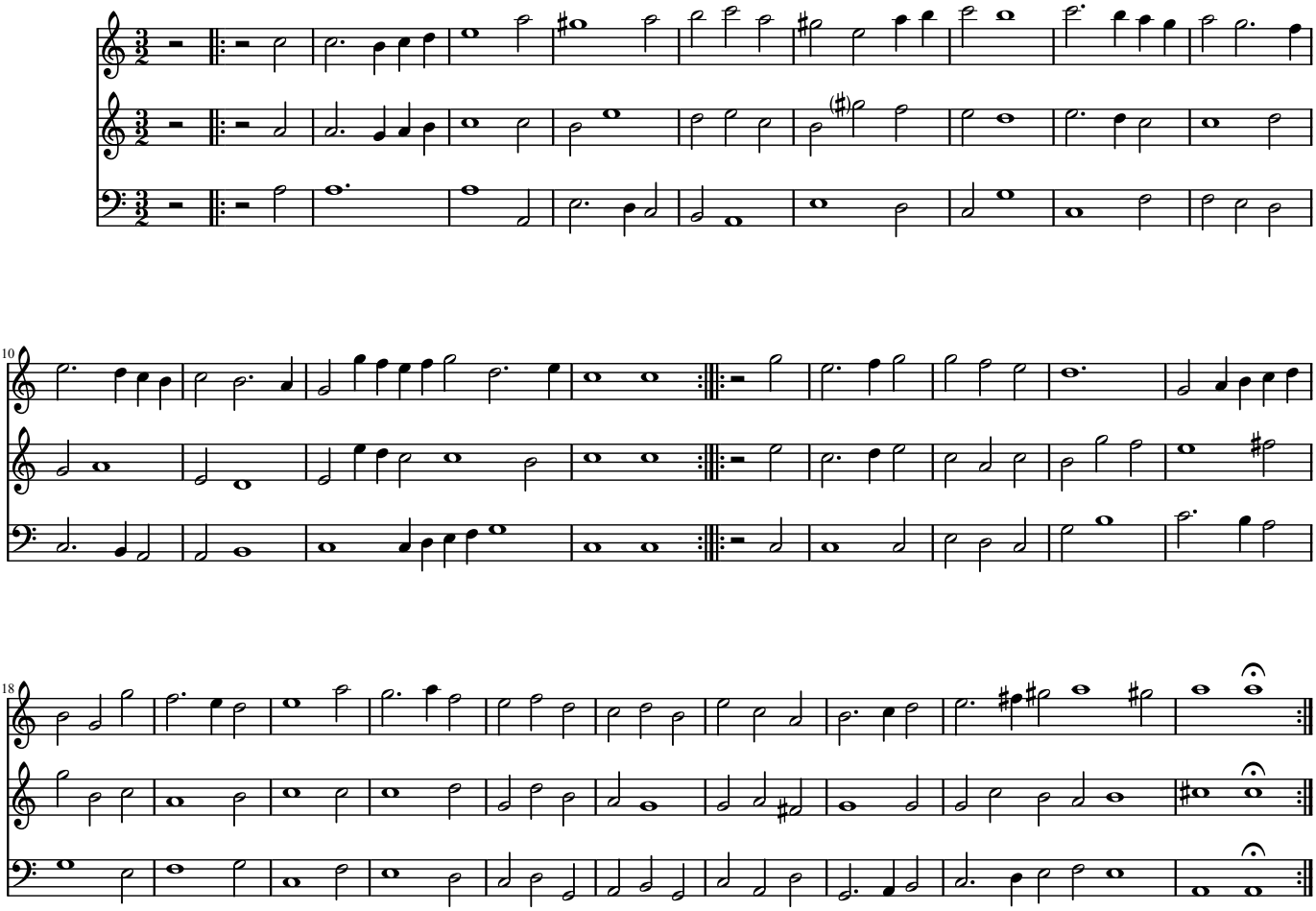

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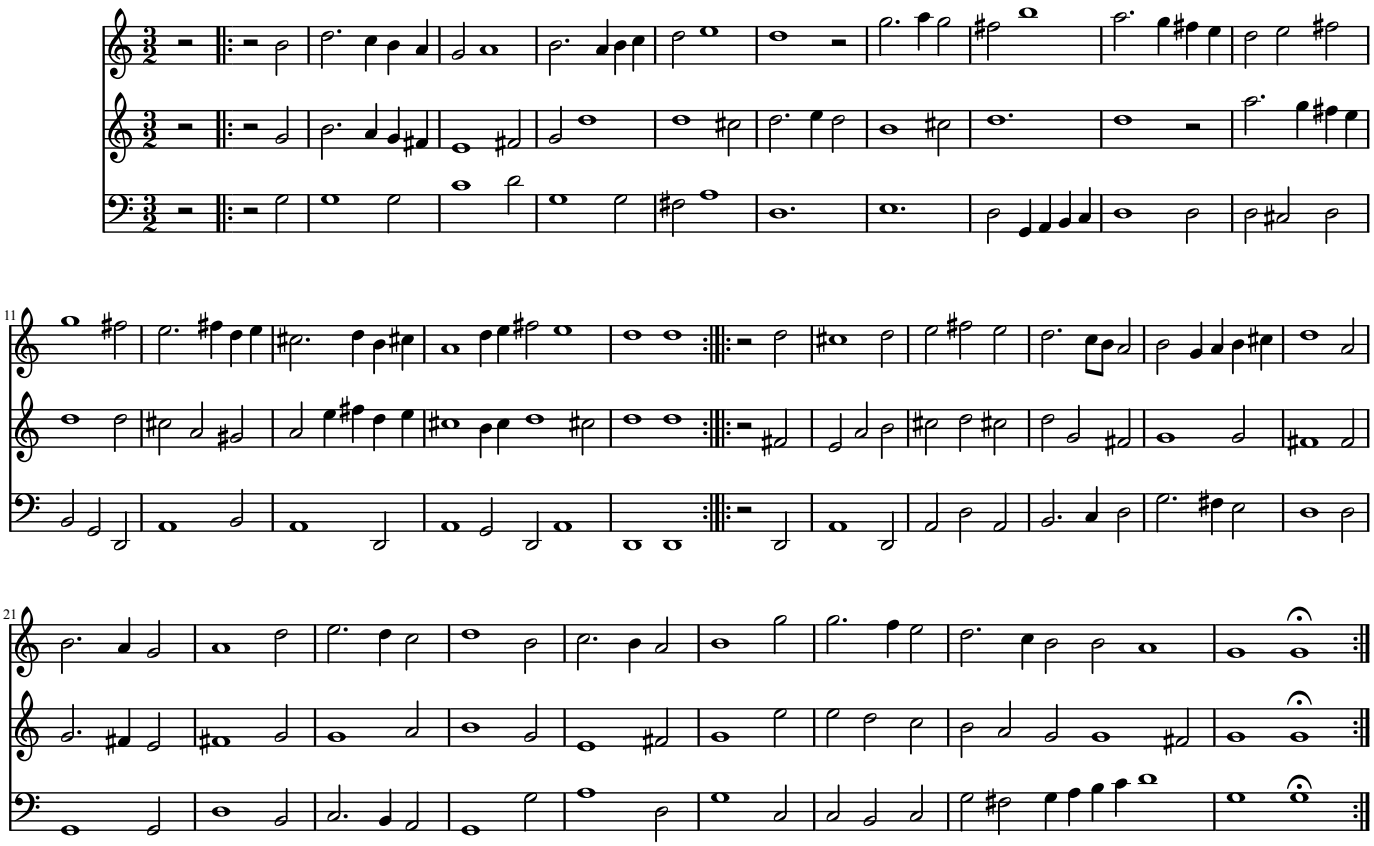

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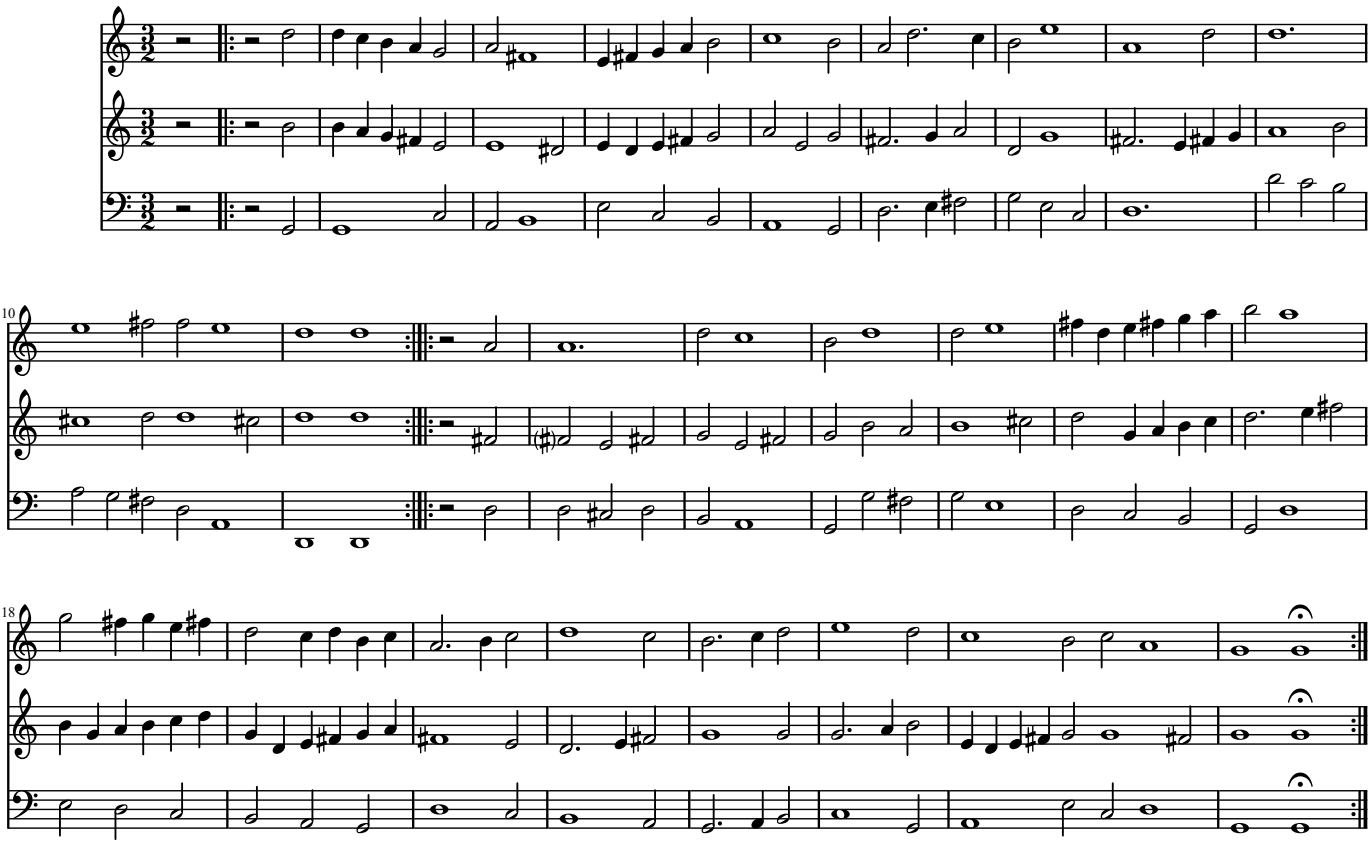

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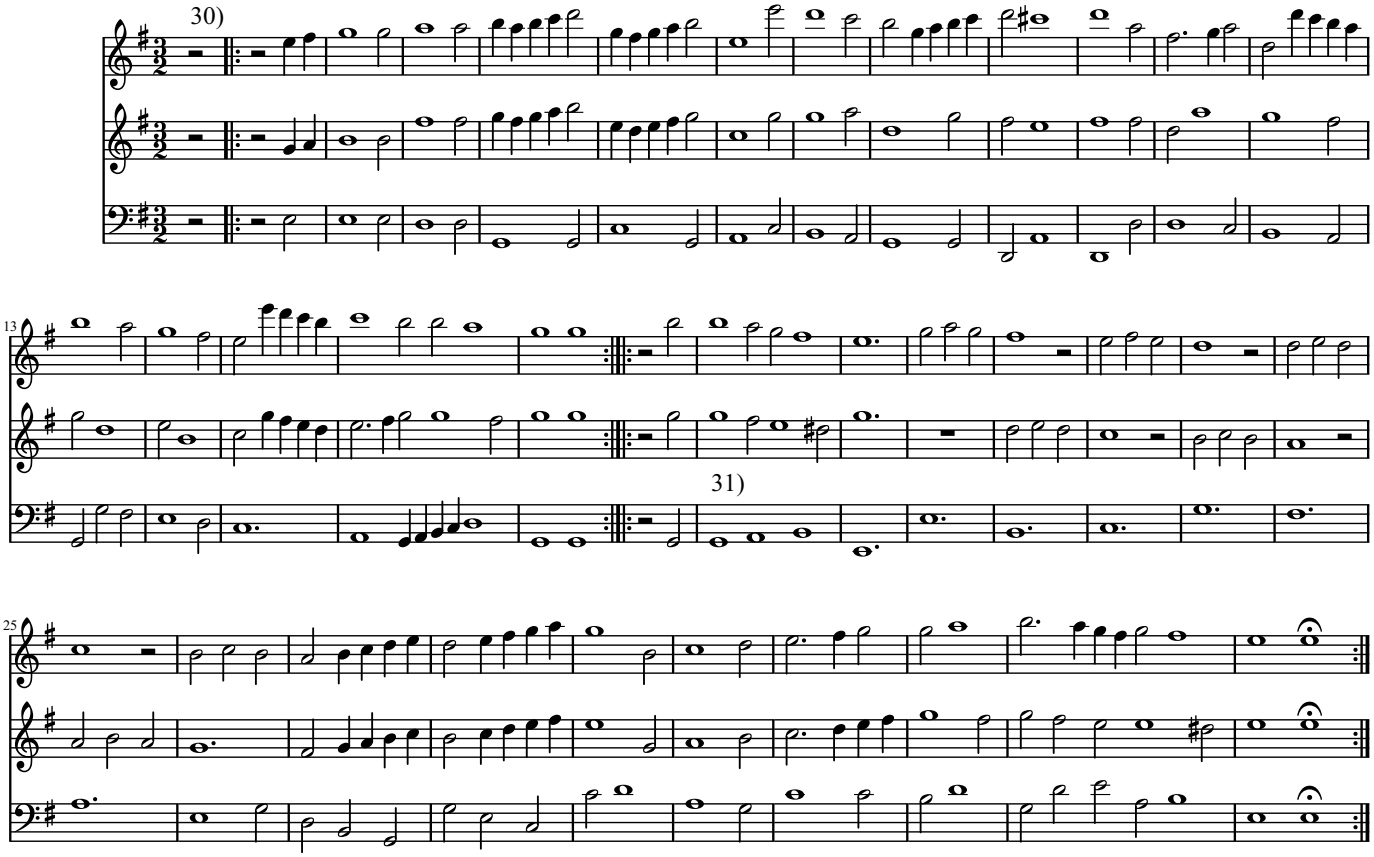

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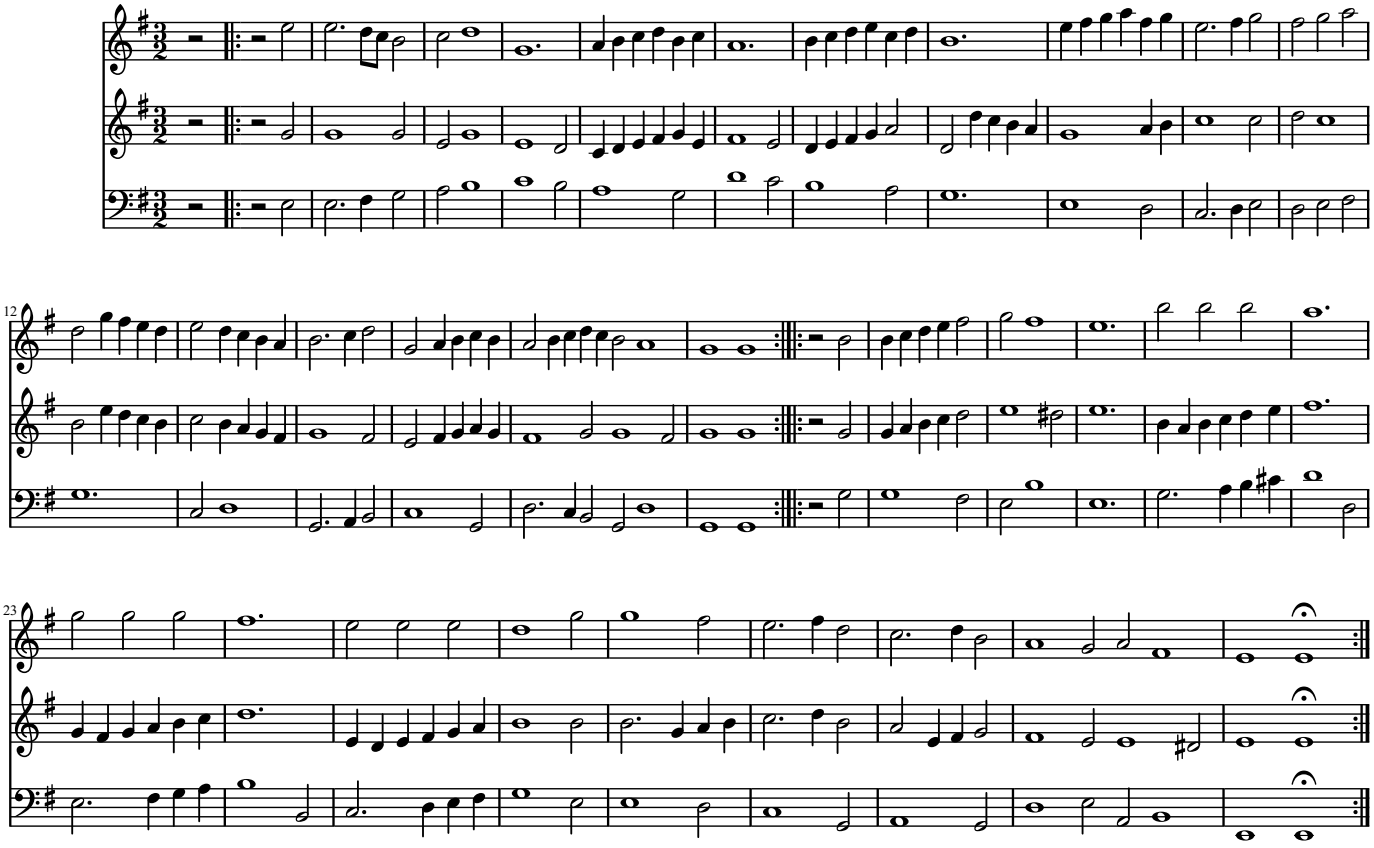

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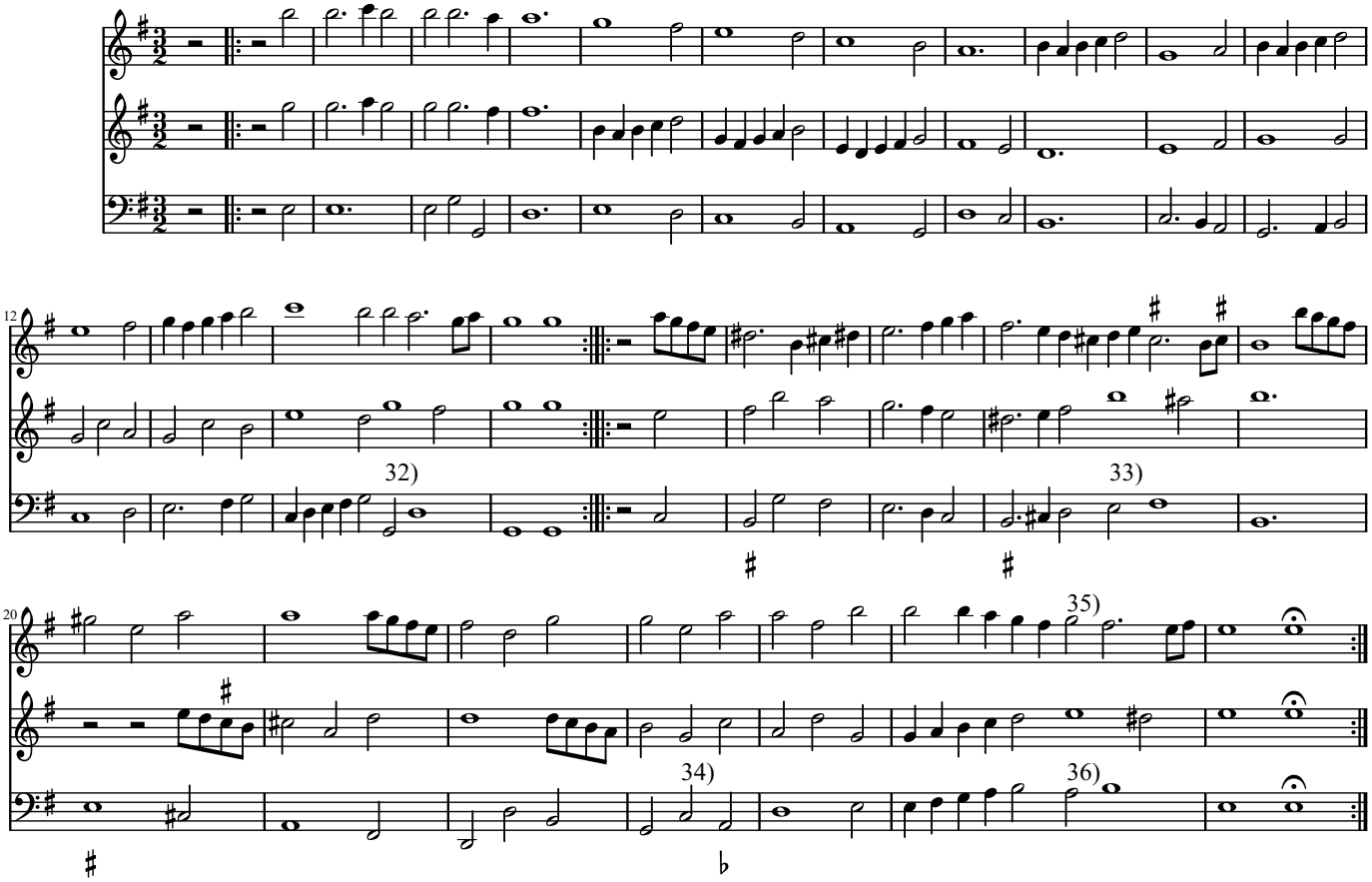

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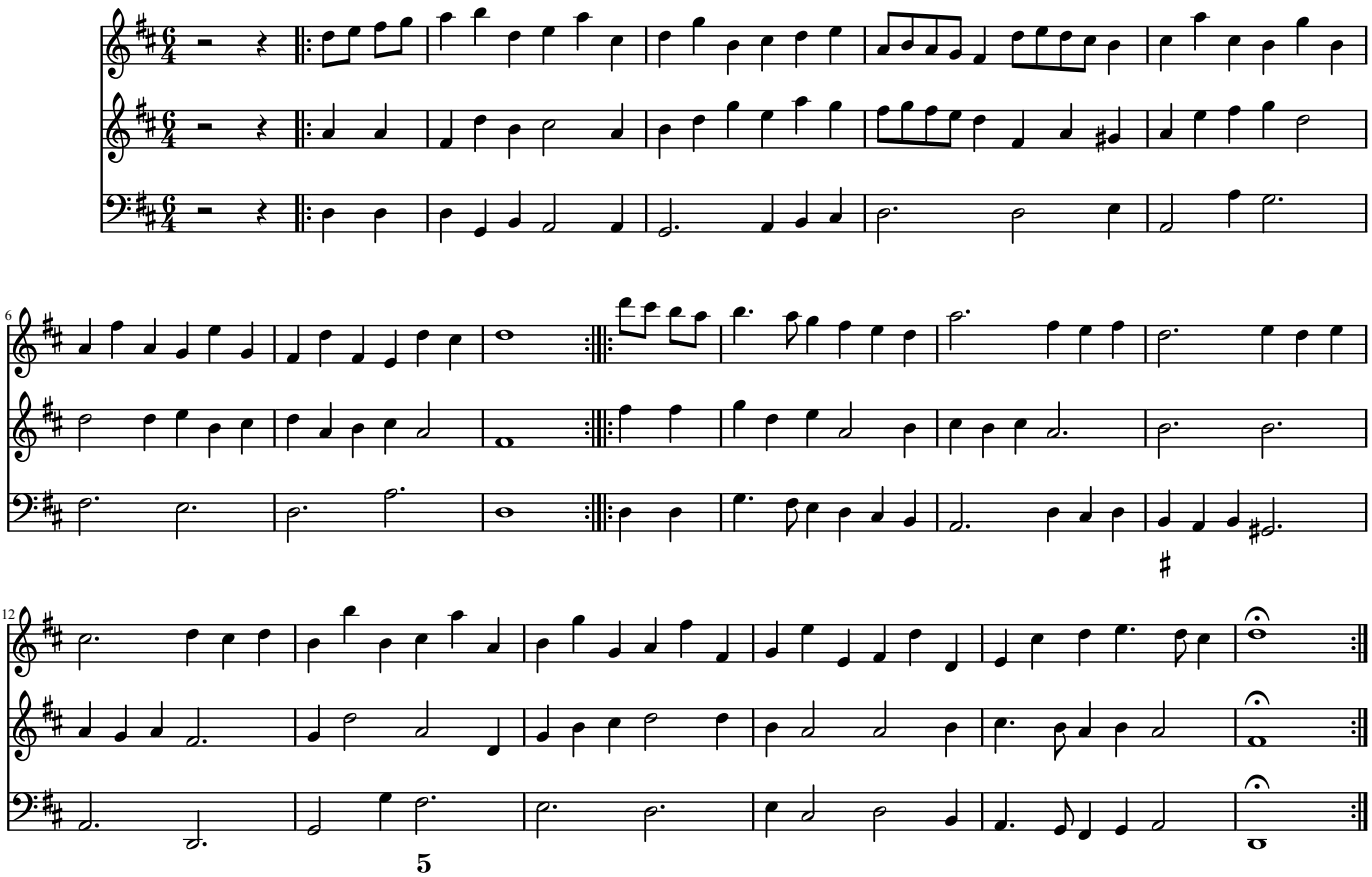

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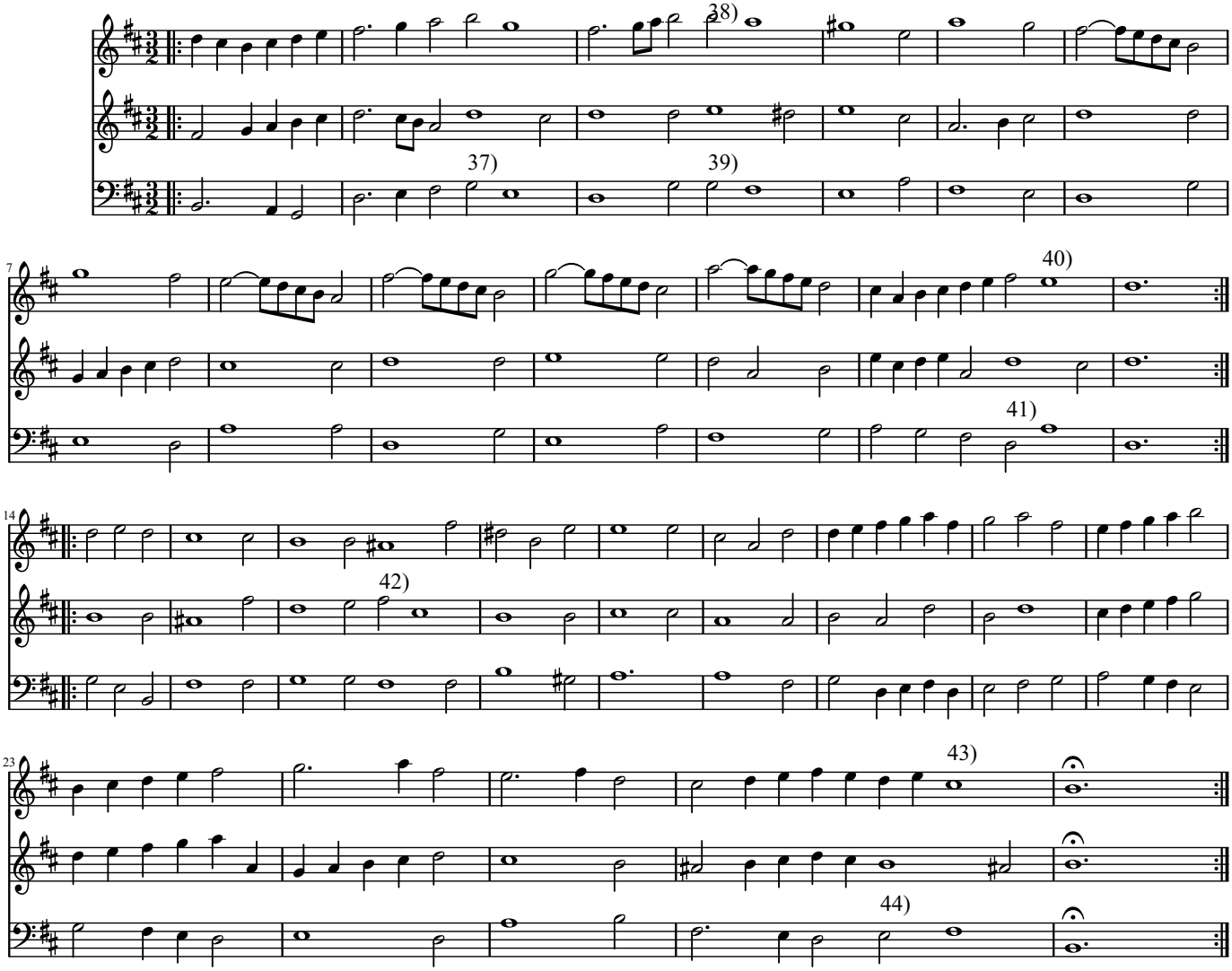

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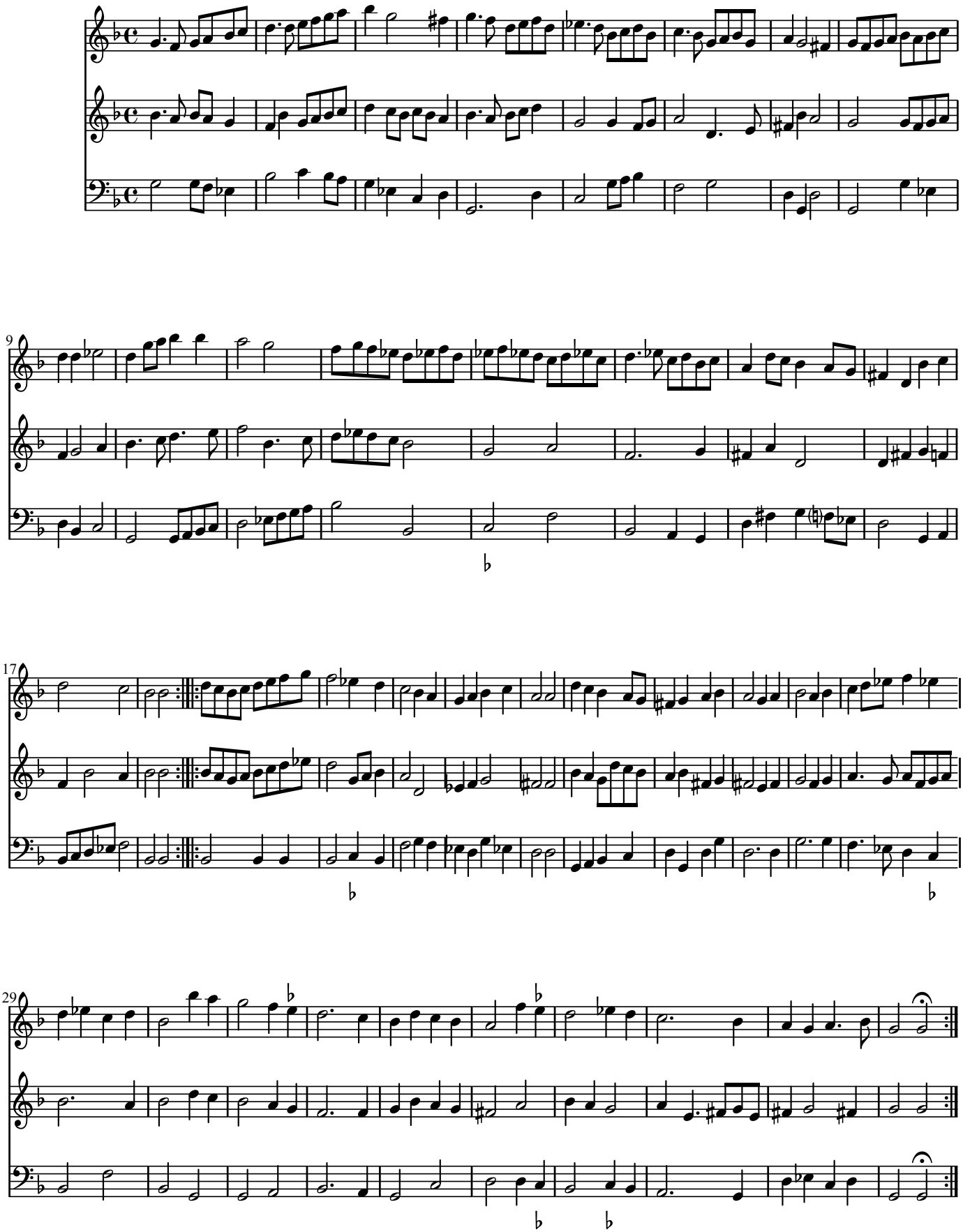

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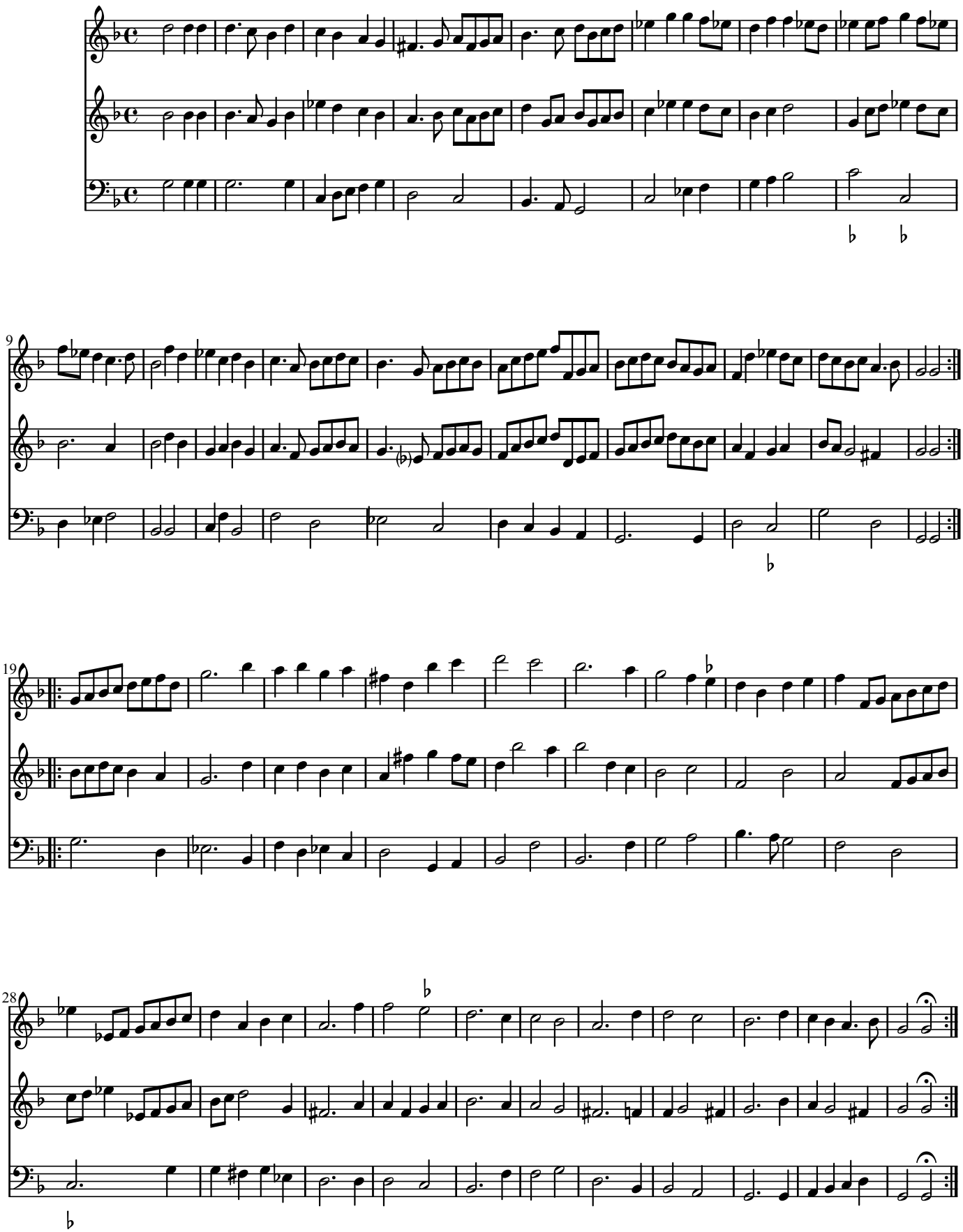

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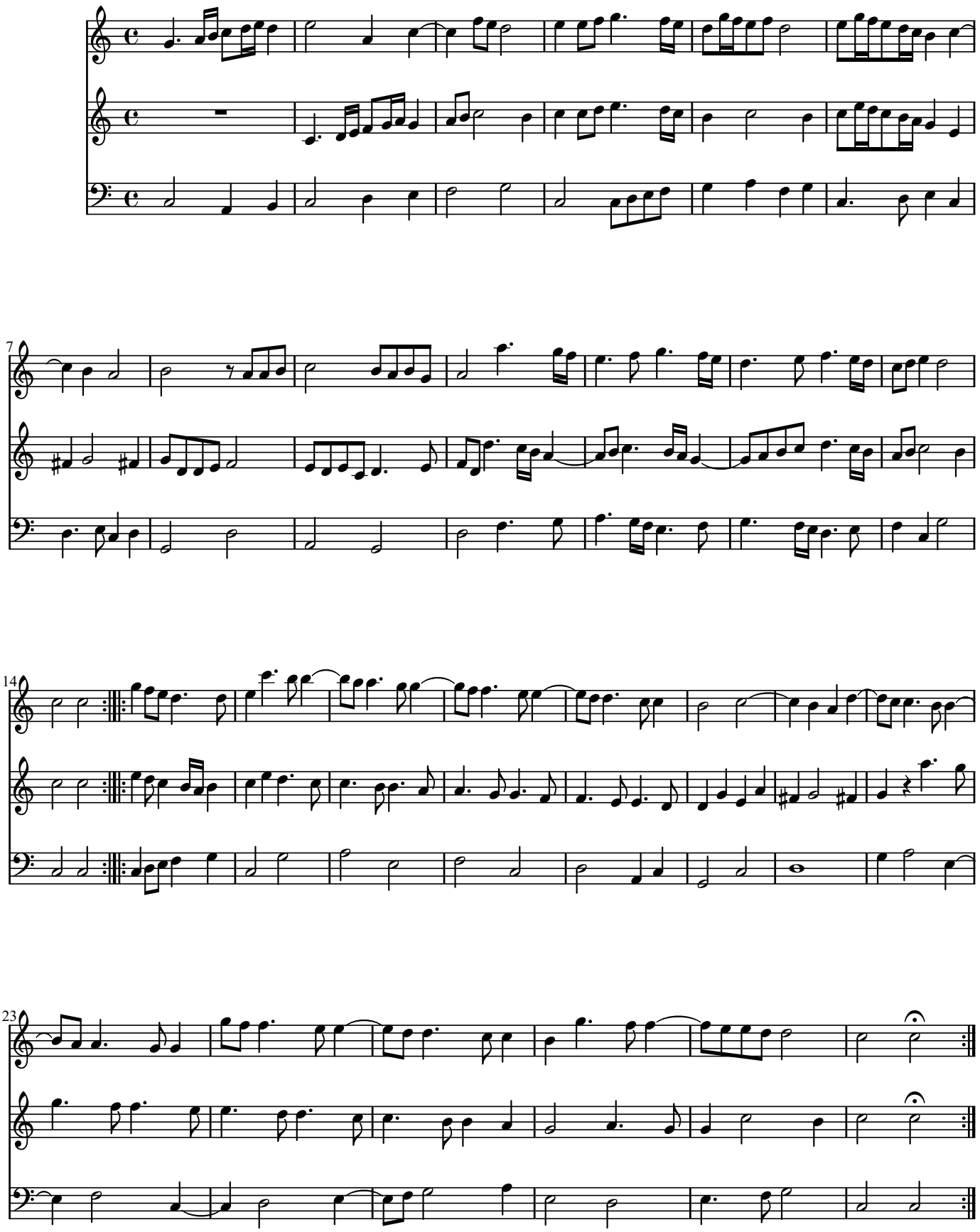
Brando Terzo



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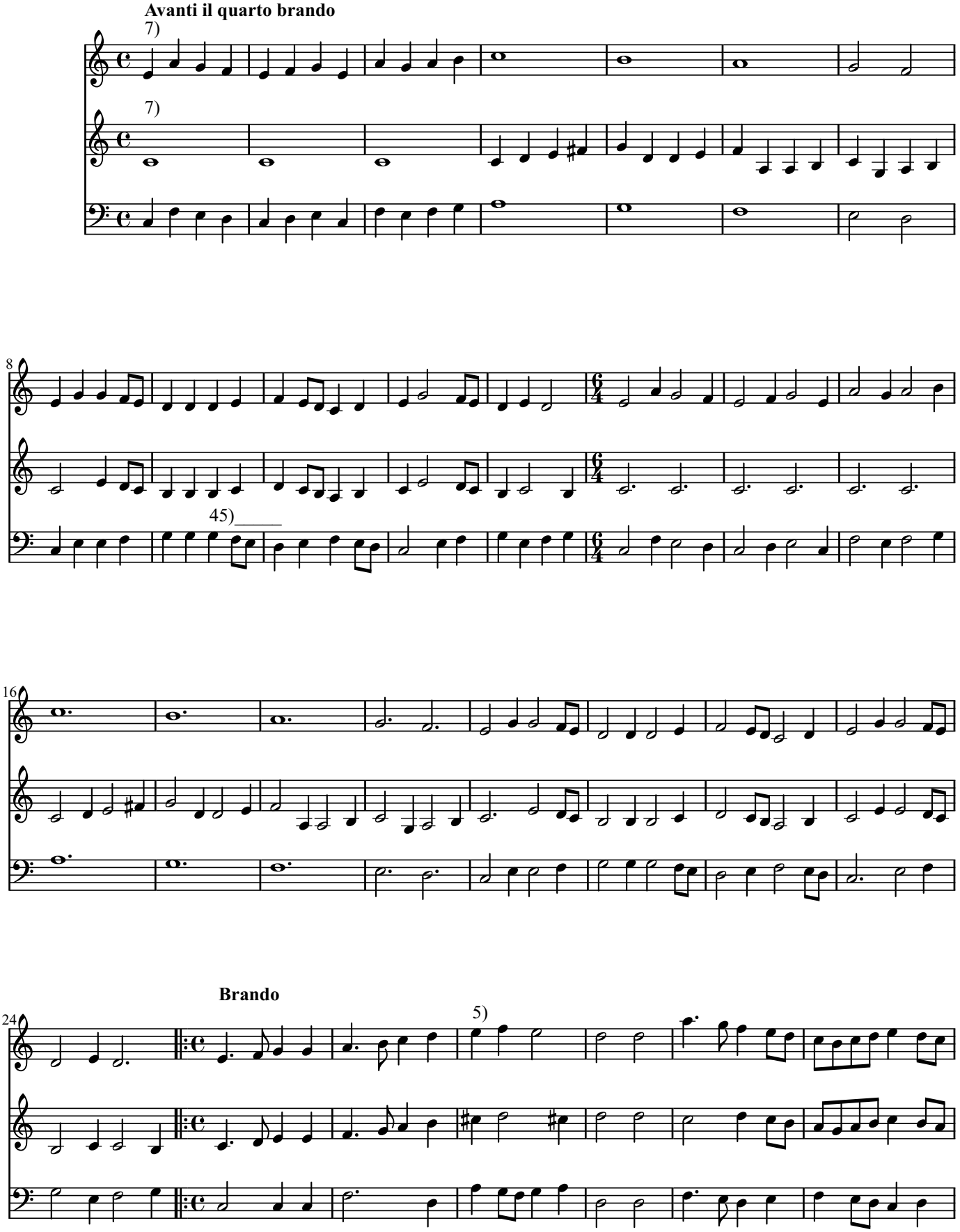
(Brando Quarto)

Avanti il quarto brando



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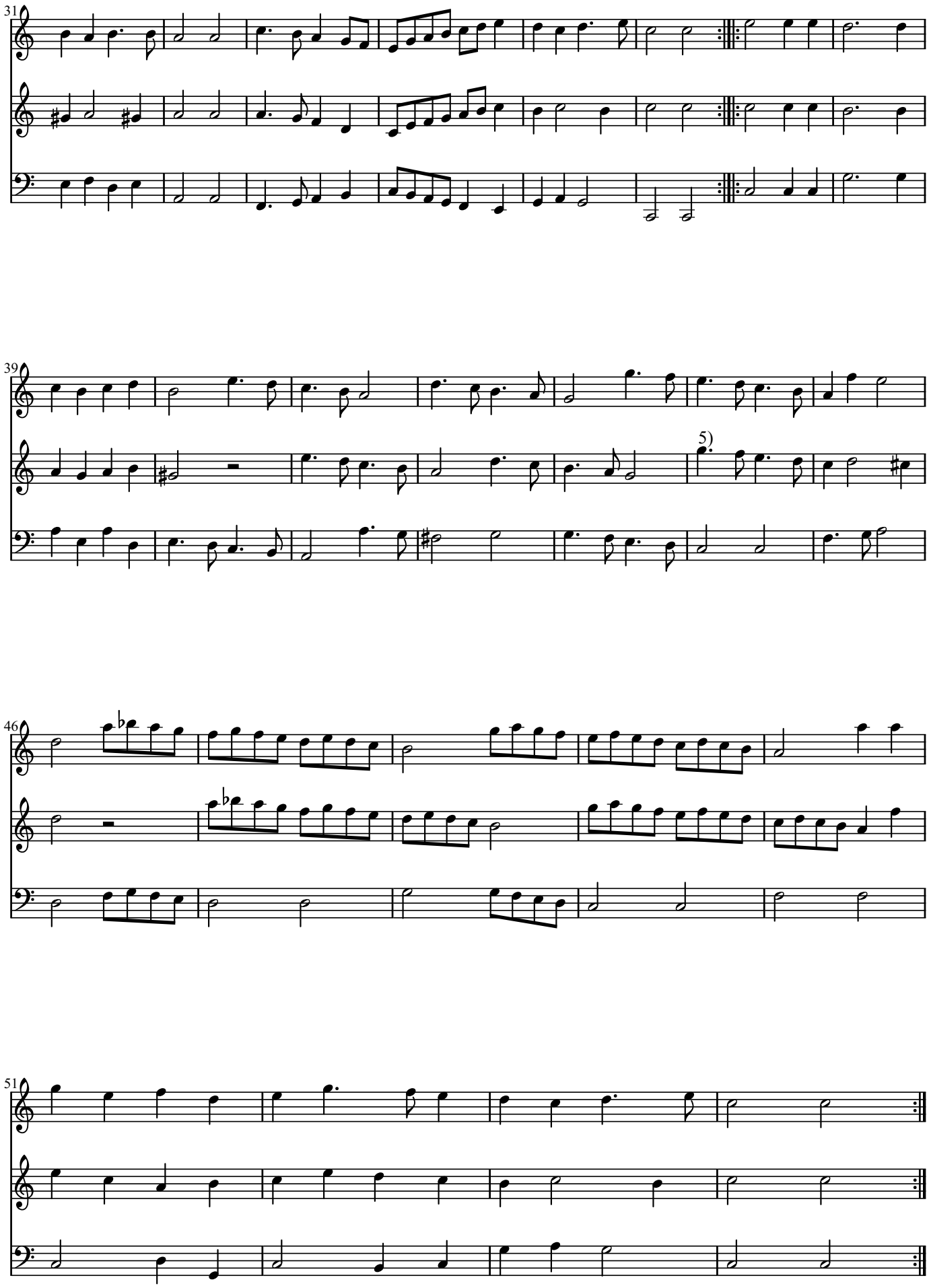

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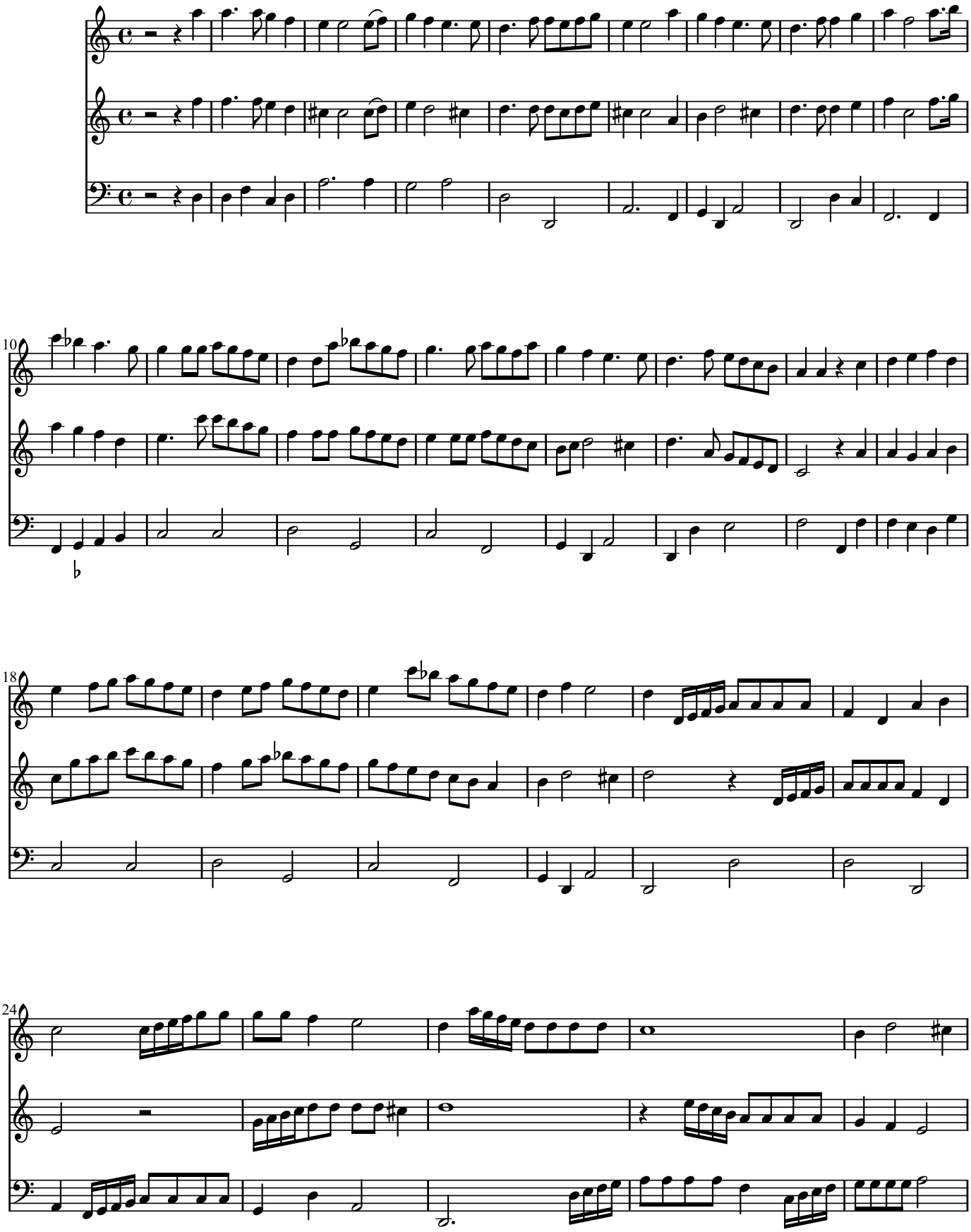
“L'è tanto tempo hormai”



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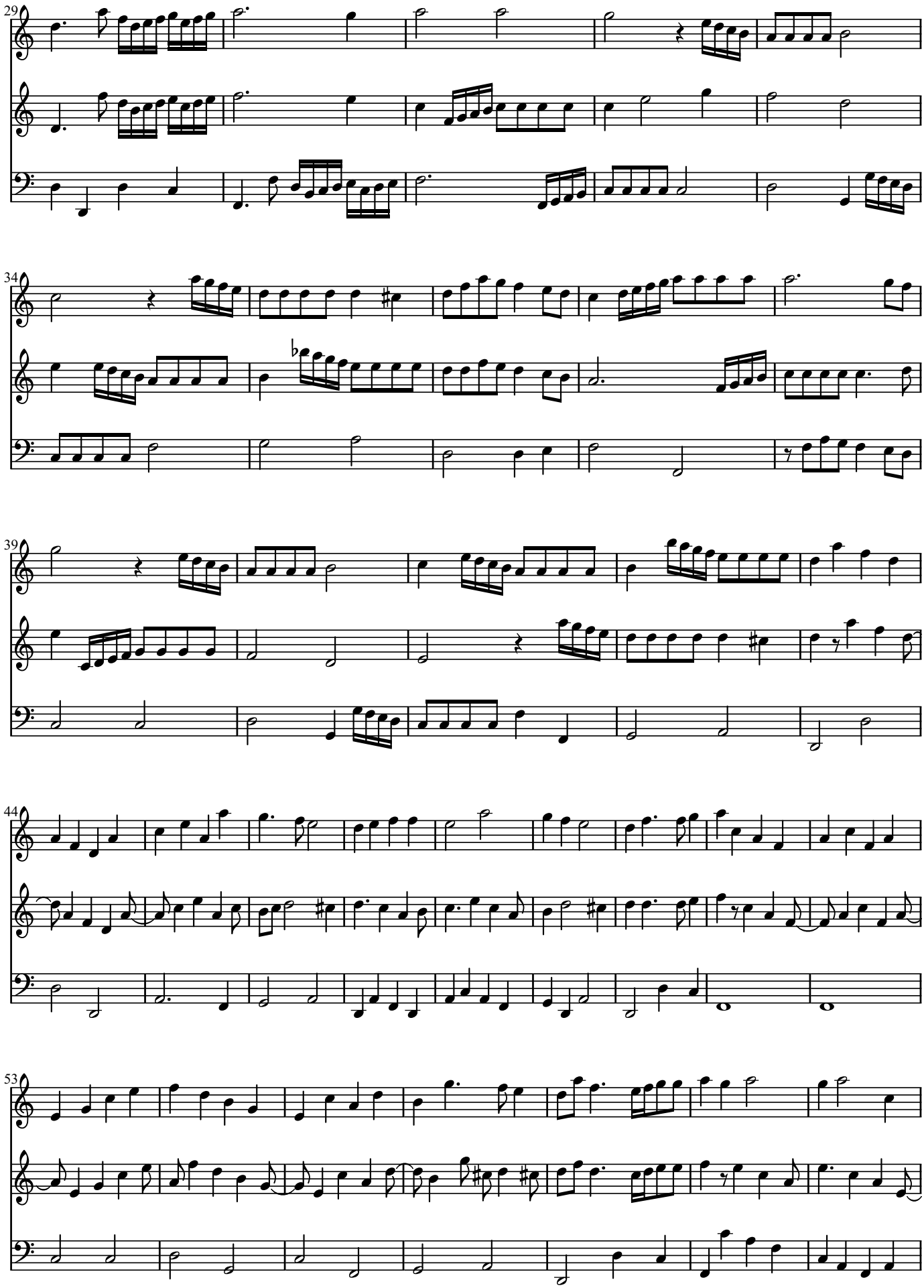

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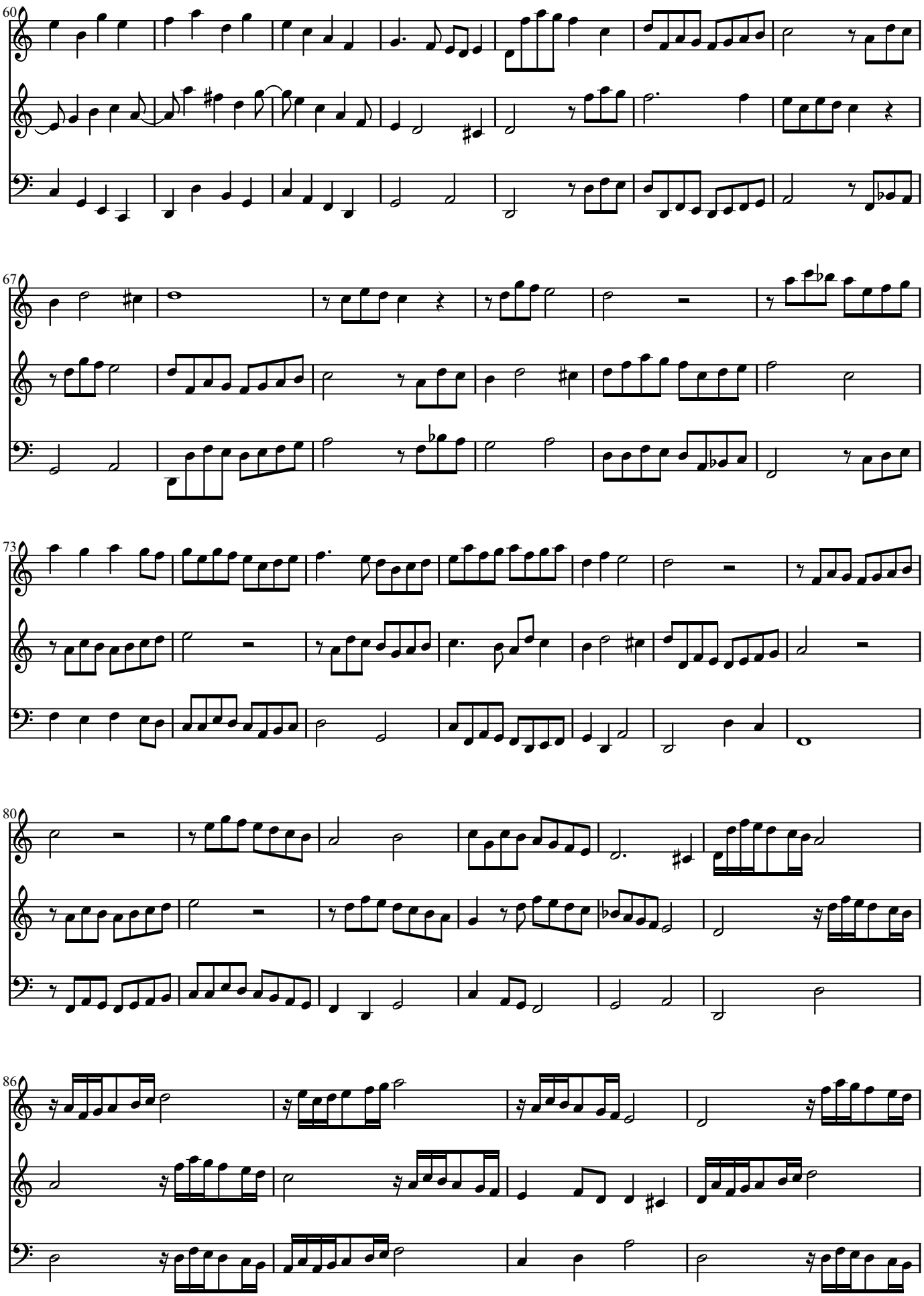

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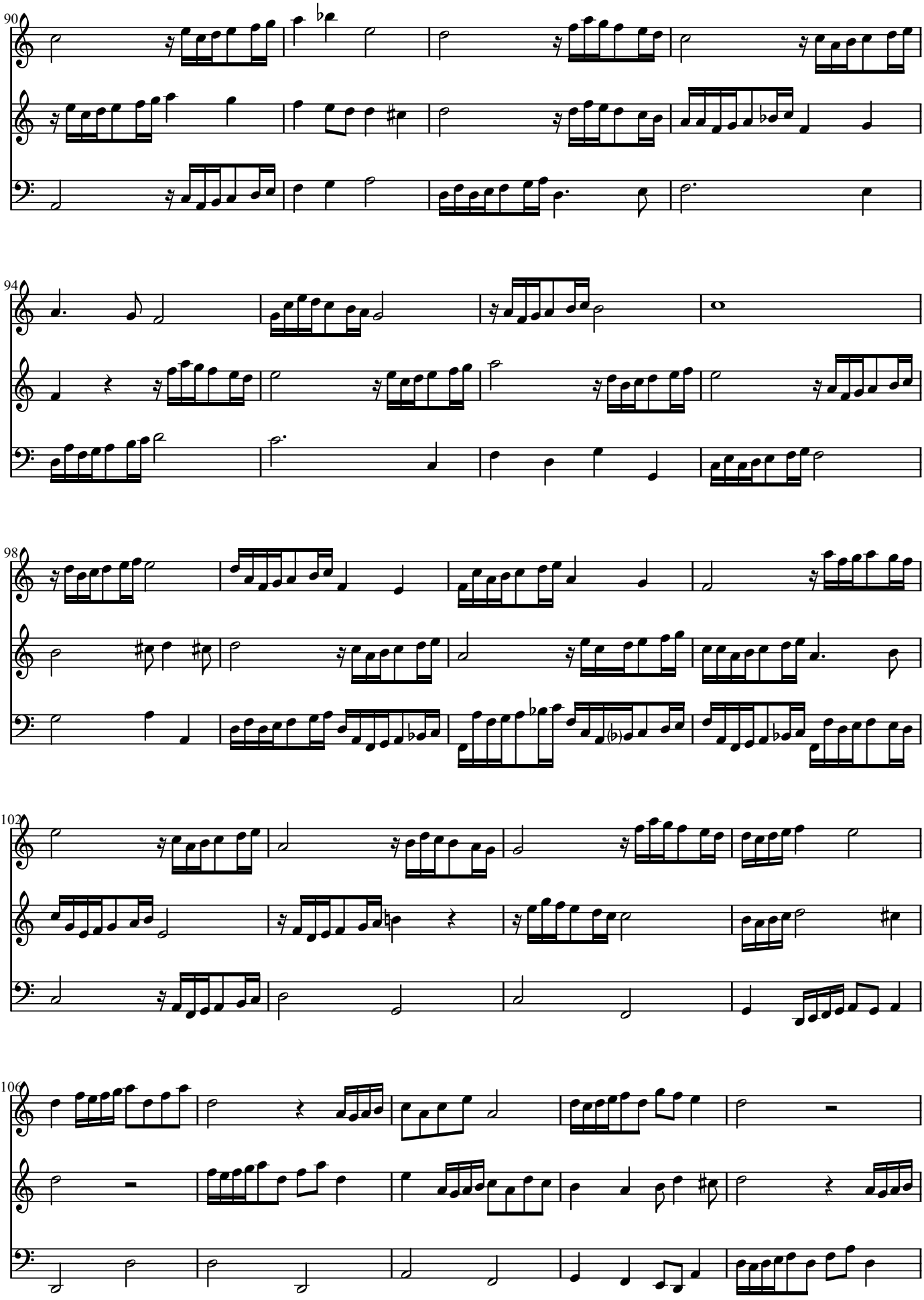

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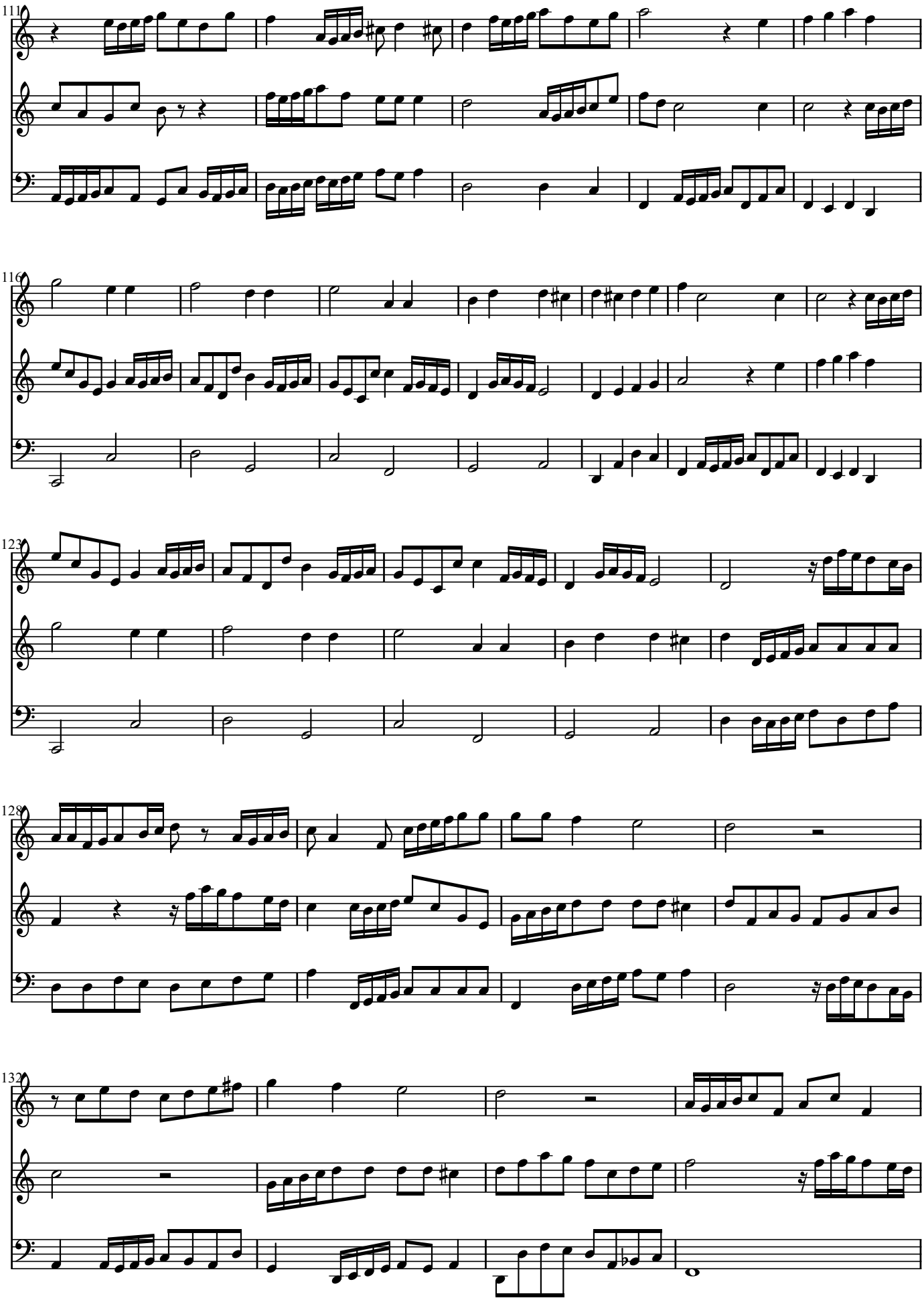

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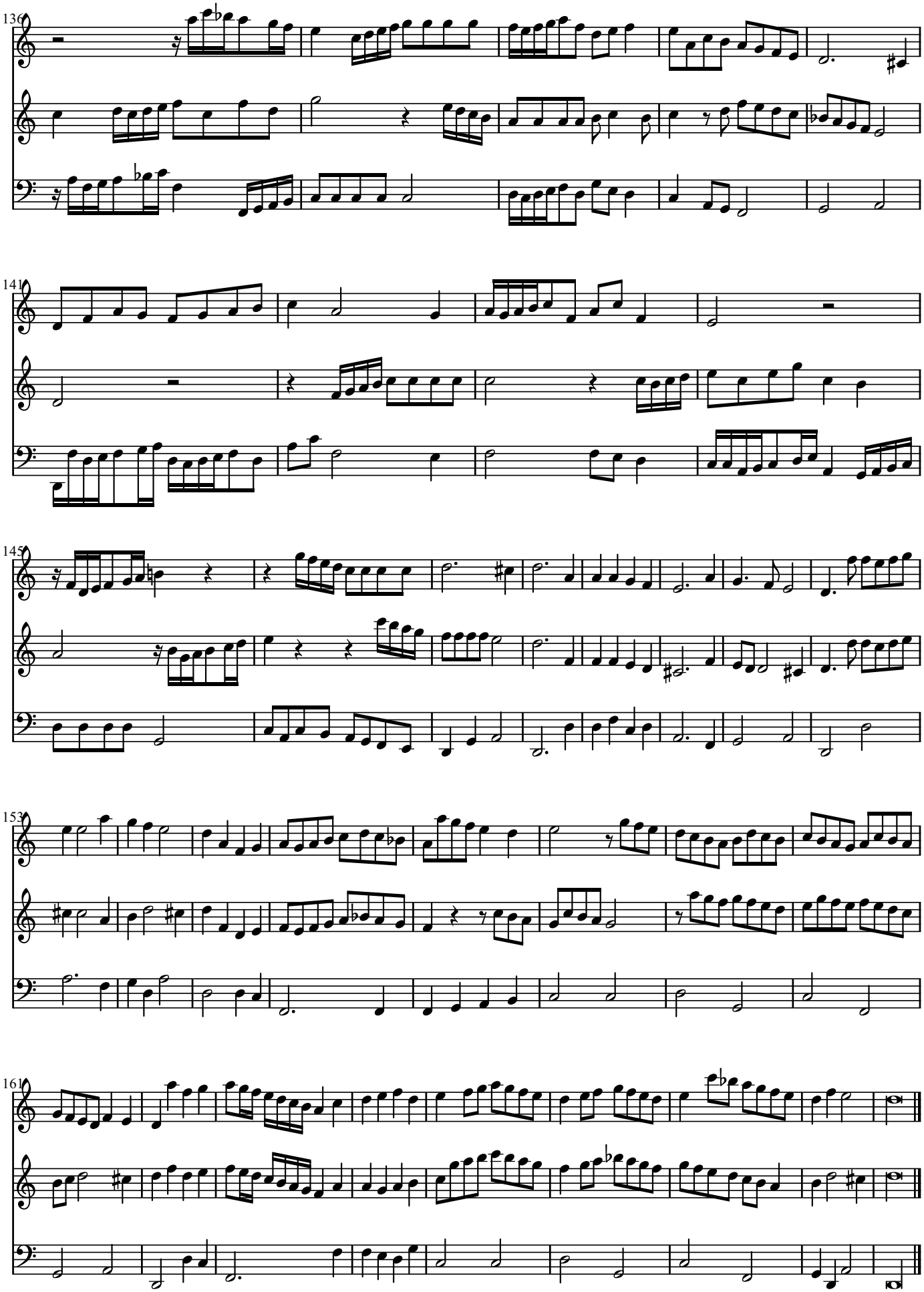

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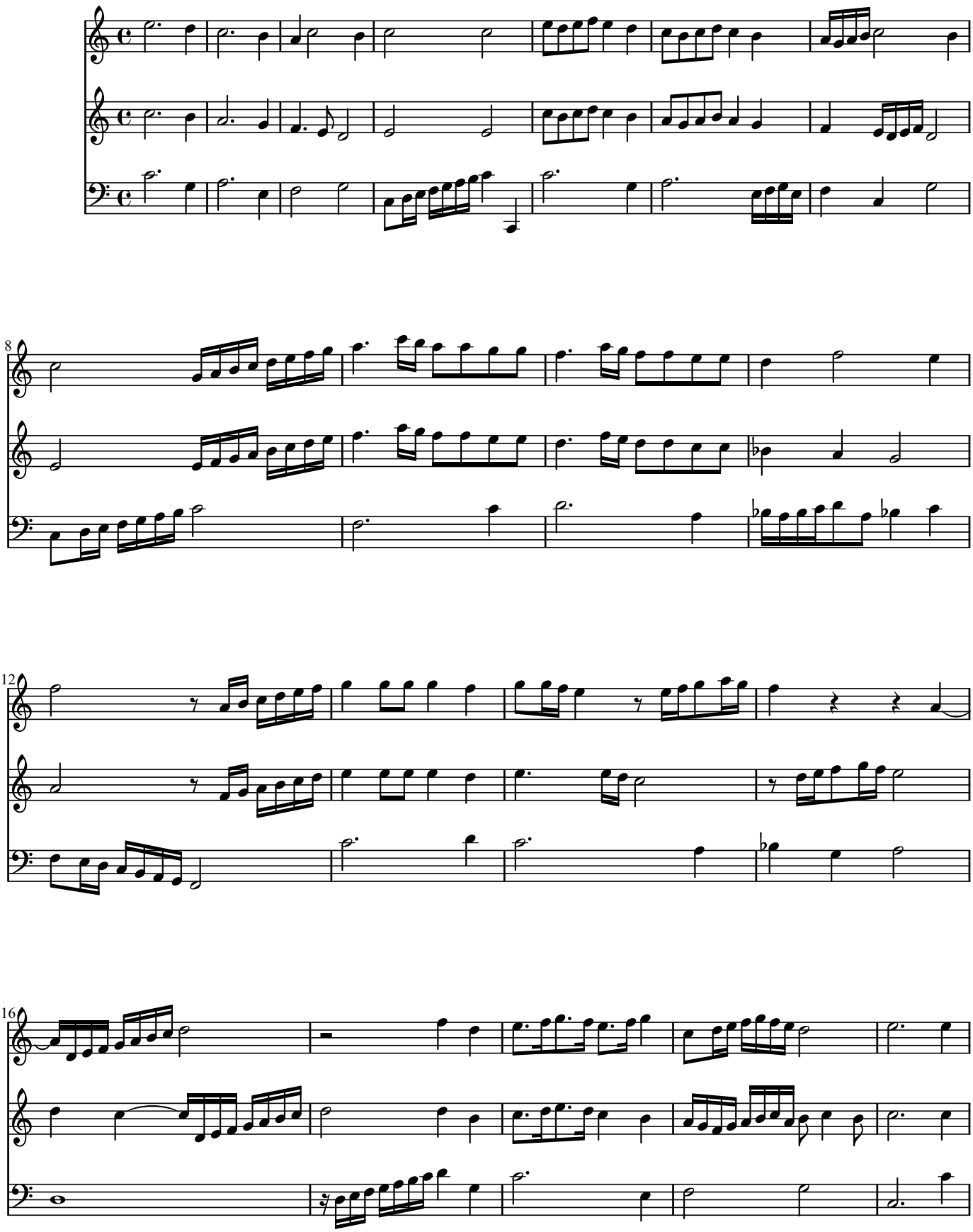
Ballo del Gran Ducca



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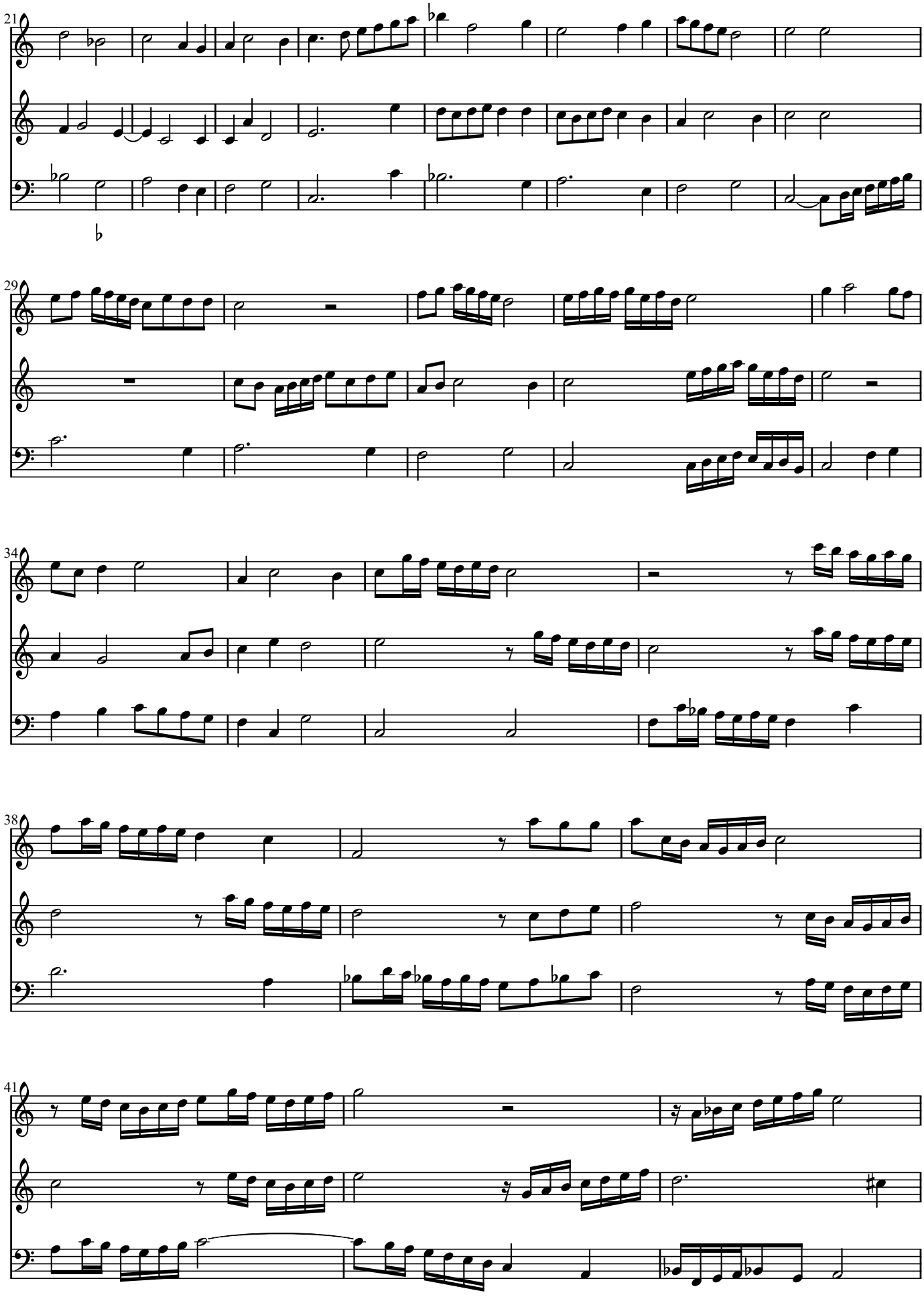

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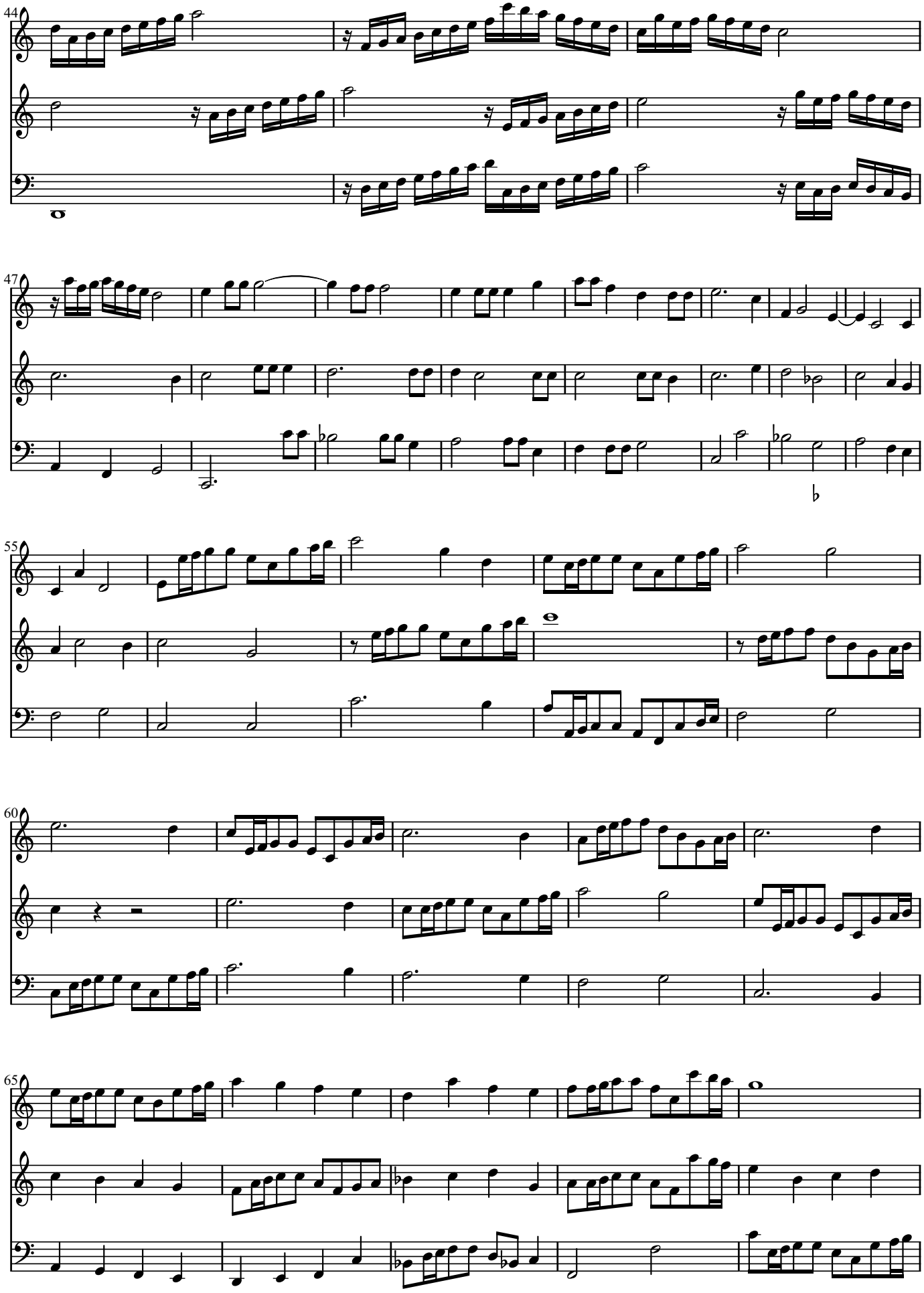

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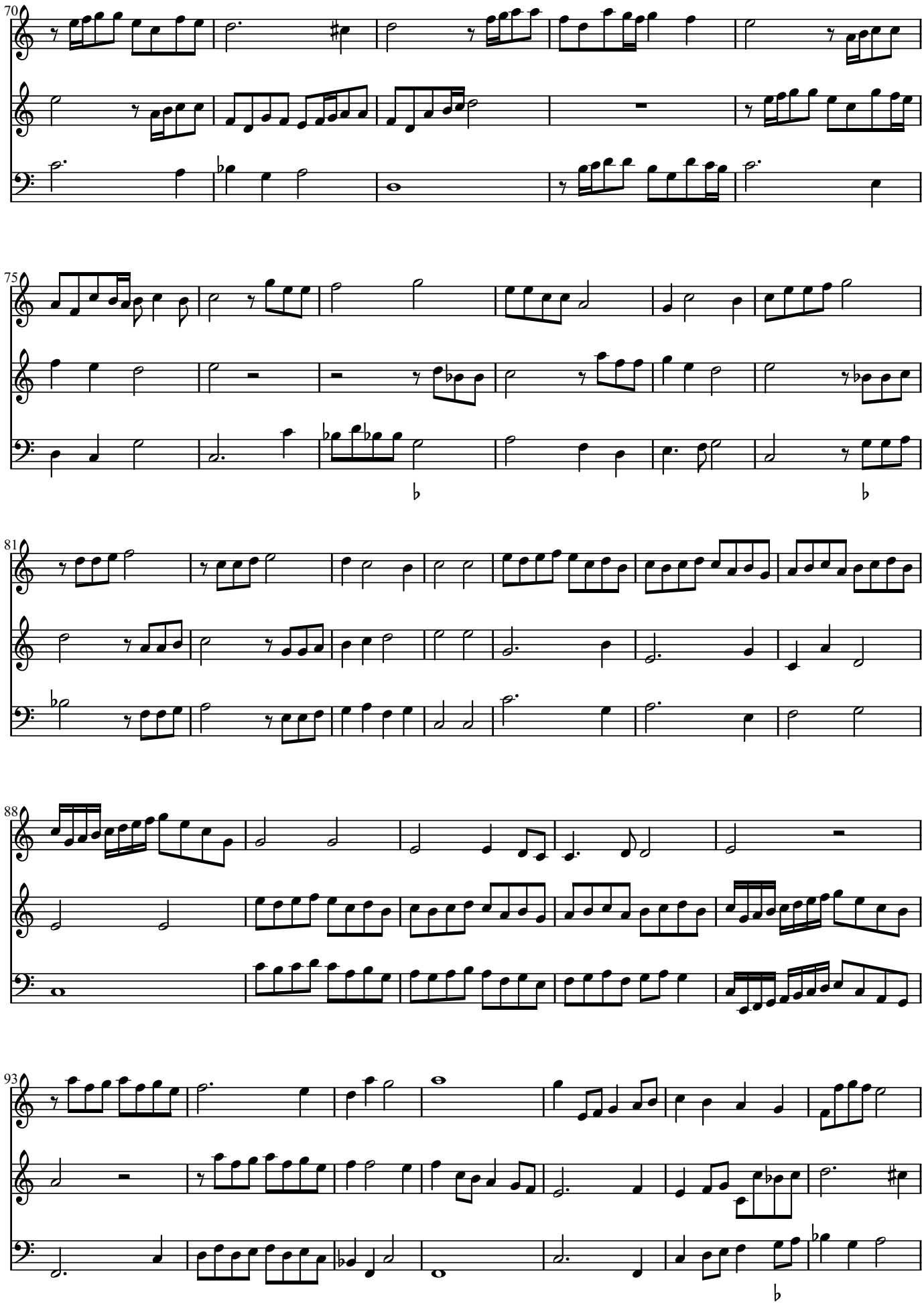

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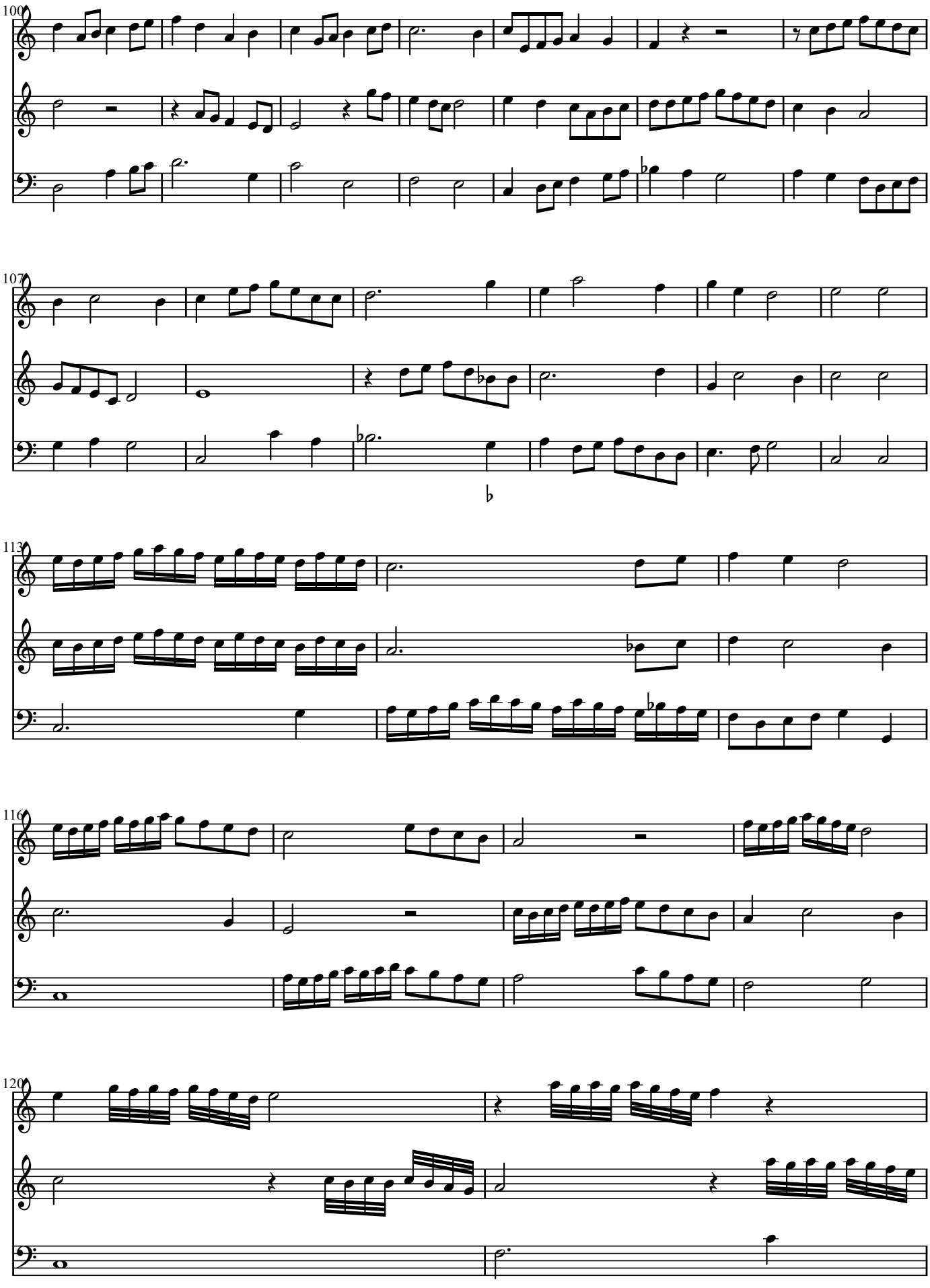

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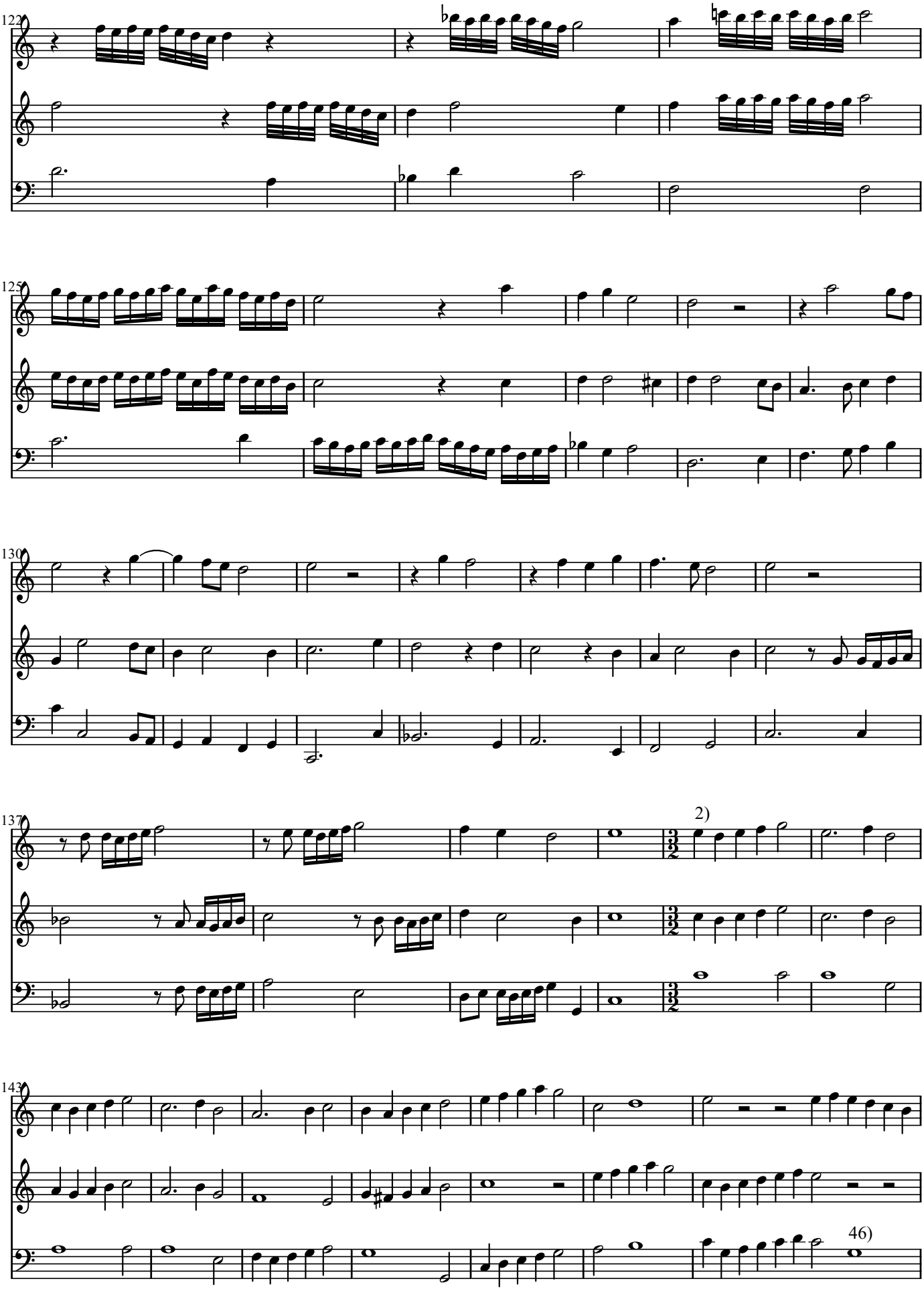

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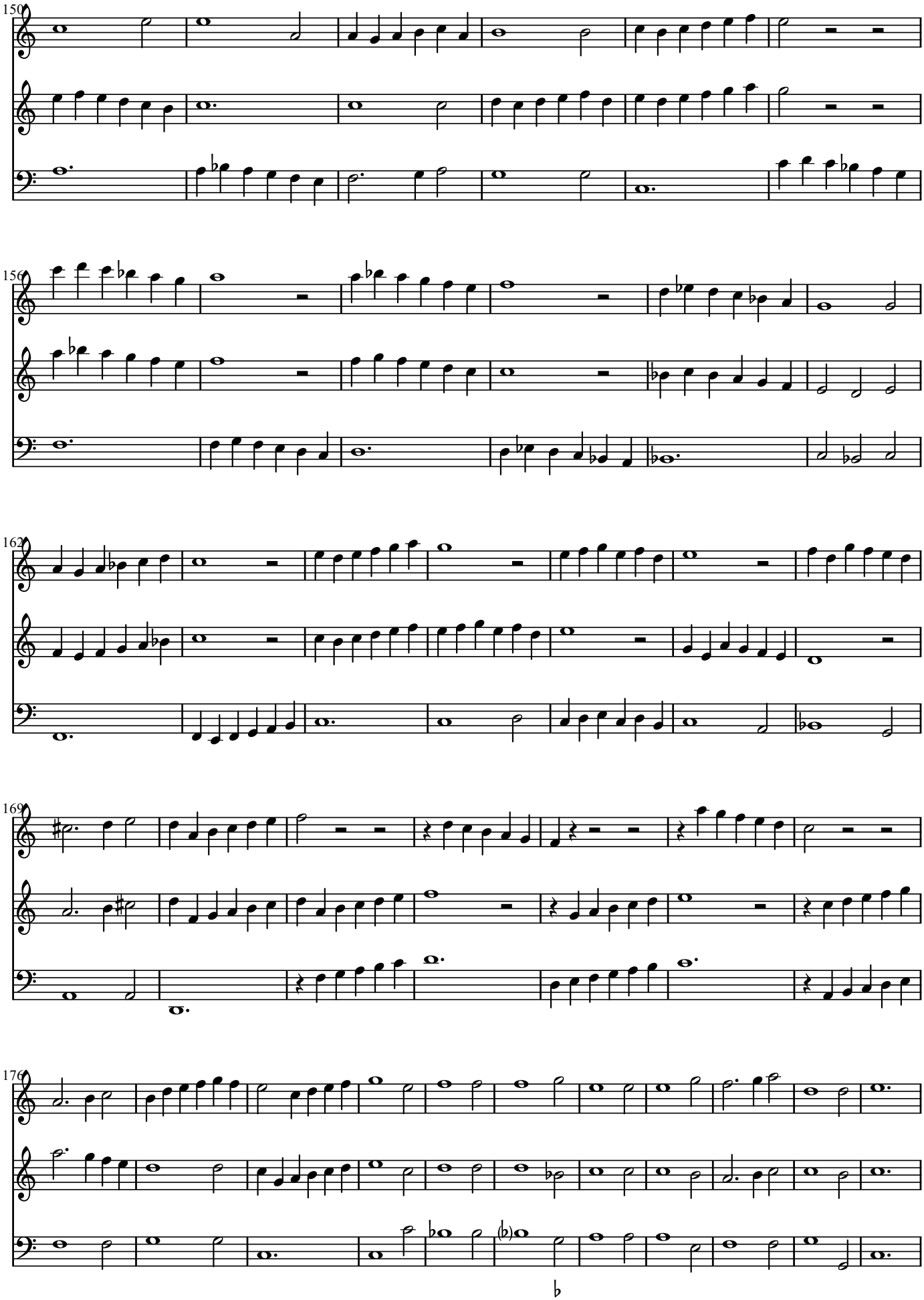

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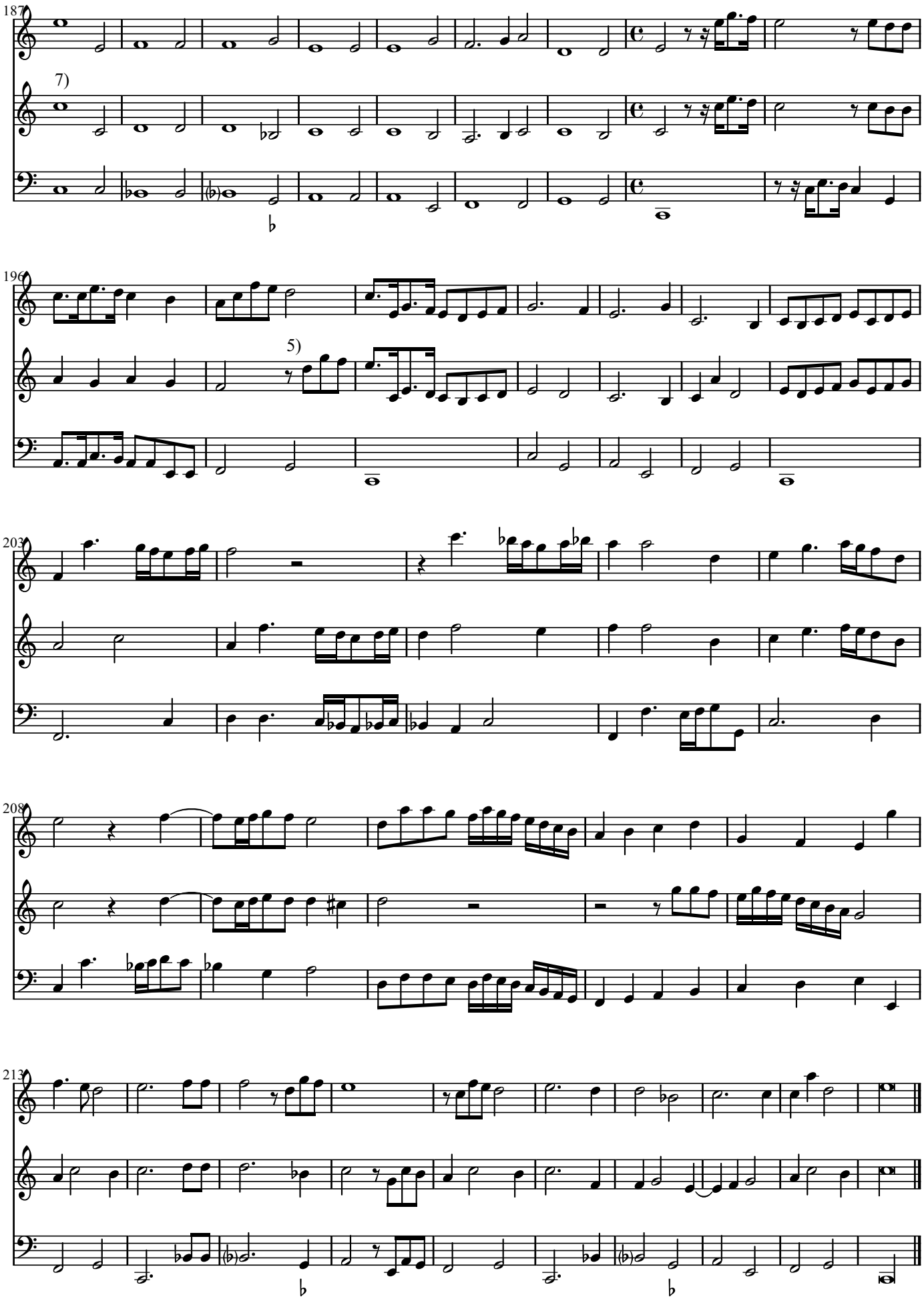

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