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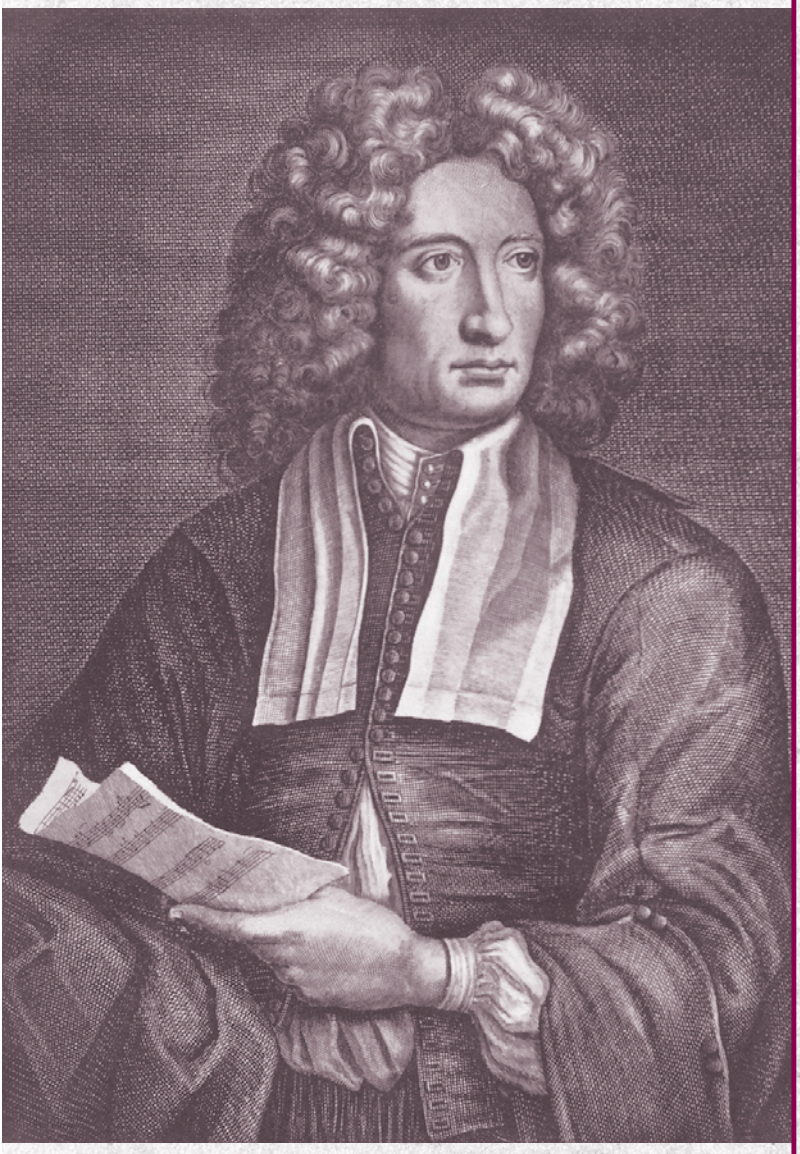
Edition Moeck Nr. 1092



ARCANGELO CORELLI

(1653–1713)

Sonata I

C-Dur, op. 5 Nr. 9

für Altblockflöte
und Basso continuo

herausgegeben von
Gerhard Braun

MOECK

MUSIKINSTRUMENTE + VERLAG

Die Druckqualität dieser Datei entspricht nicht der Druckausgabe

ARCANGELO CORELLI
(1653 – 1713)

SONATA I

C-Dur, op. 5 Nr. 9

für Altblockflöte und Basso continuo
for treble recorder and thorough bass
pour flûte à bec et basse continue

herausgegeben von
GERHARD BRAUN

Partitur und zwei Stimmen

Edition Moeck Nr. 1092

MOECK VERLAG CELLE

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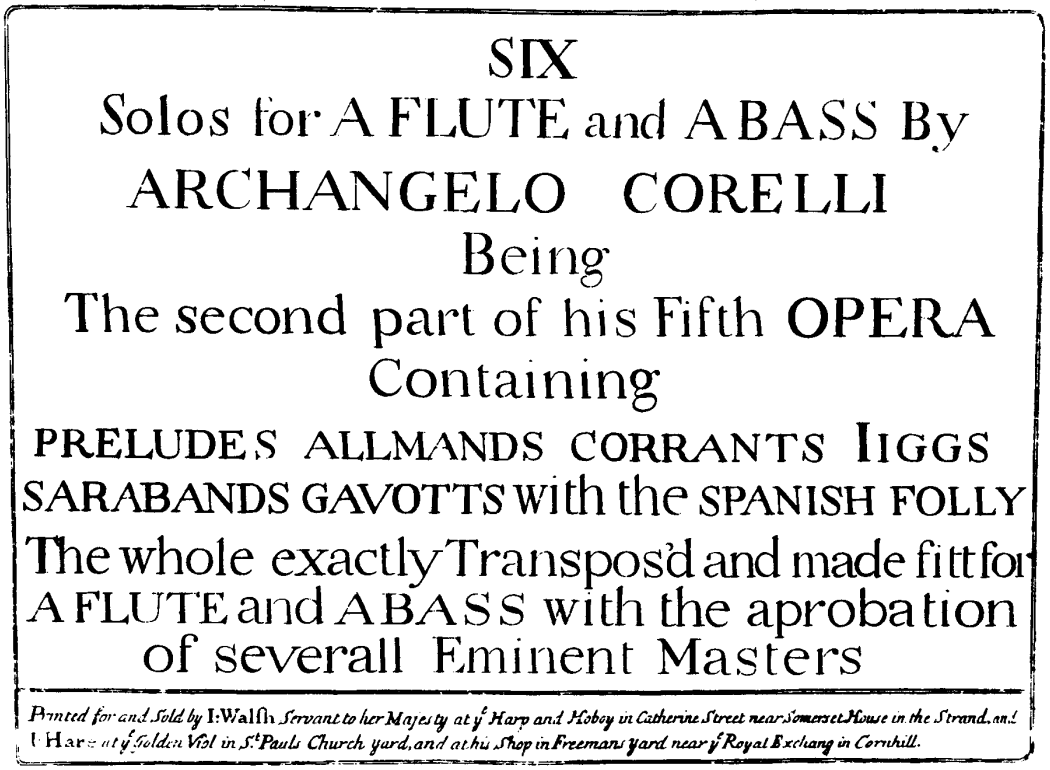
Grundlage der vorliegenden Edition ist ein im Jahre 1702 bei Walsh in London erschienener Druck mit dem Titel

The present edition is based on the Six Solos for *A FLUTE* and *A BASS BY ARCHANGELO CORELLI* which were published by Walsh in London in 1702.


SIX
Solos for A FLUTE and A BASS By
ARCHANGELO CORELLI
Being
The second part of his Fifth OPERA
Containing
PRELUDES ALLMANDS CORRANTS IIGGS
SARABANDS GAVOTTS with the SPANISH FOLLY
The whole exactly Transpos'd and made fitt for
A FLUTE and A BASS with the aprobation
of severall Eminent Masters
Printed for and Sold by I: Walsh Servant to her Majesty at ye Harp and Hoboy in Catherine Street near Somerset House in the Strand. and I: Hare at ye Golden Viol in St. Pauls Church yard, and at his Shop in Freemans yard near ye Royal Exchang in Cornhill.

Er ist ein typisches Beispiel für die in jener Zeit übliche Praxis der instrumentengerechten Bearbeitung bekannter Violinwerke für ein anderes Melodieinstrument. Es handelt sich dabei – neben der bereits mehrfach veröffentlichten „La Follia" – um folgende fünf Sonaten aus Corellis op. 5 in einer Übertragung für Altblockflöte und Basso continuo:

Sonata I	op. 5	Nr. 9	Originaltonart A-Dur
Sonata II	op. 5	Nr. 10	Originaltonart F-Dur
Sonata III	op. 5	Nr. 7	Originaltonart d-Moll
Sonata IV	op. 5	Nr. 8	Originaltonart e-Moll
Sonata V	op. 5	Nr. 11	Originaltonart E-Dur.

Der Druck von Walsh (British Library, London) besteht aus zwei Stimmenheften mit der Bezeichnung *Fluto primo* und *Fluto basso* (!), der bezifferten Generalbassstimme. Um die Violinpassagen dem Tonumfang der Altblockflöte anzupassen und aus Gründen der leichteren Spielbarkeit haben die Bearbeiter zahlreiche Stimmknicke vorgenommen. Die sind zum Teil – von der heutigen Spielpraxis aus gesehen – gar nicht mehr unbedingt notwendig und wurden deshalb in der vorliegenden Ausgabe wieder an die Originalfassung ange-

The 18th century publication is a typical example of the arrangement of violin music for other instruments, which was customary at that time. In addition to "La Follia", which had already been published a number of times, it contained the following five sonatas from Corelli's opus 5 as an arrangement for treble recorder and basso continuo:

Sonata I	op. 5	No. 9	original key A major
Sonata II	op. 5	No. 10	original key F major
Sonata III	op. 5	No. 7	original key D minor
Sonata IV	op. 5	No. 8	original key E minor
Sonata V	op. 5	No. 11	original key E major.

Walsh's edition (British Library, London) consists of two partbooks marked *Fluto primo* and *Fluto basso* (sic), the latter being the basso continuo part. The original arranger transposed the violin part at many locations to bring it within the compass of the treble recorder and to facilitate its execution on that instrument. Recorder players of today will find that quite a number of those transpositions are not absolutely essential – in such cases I have therefore restored the original writing of the violin part. In addition I have departed from the

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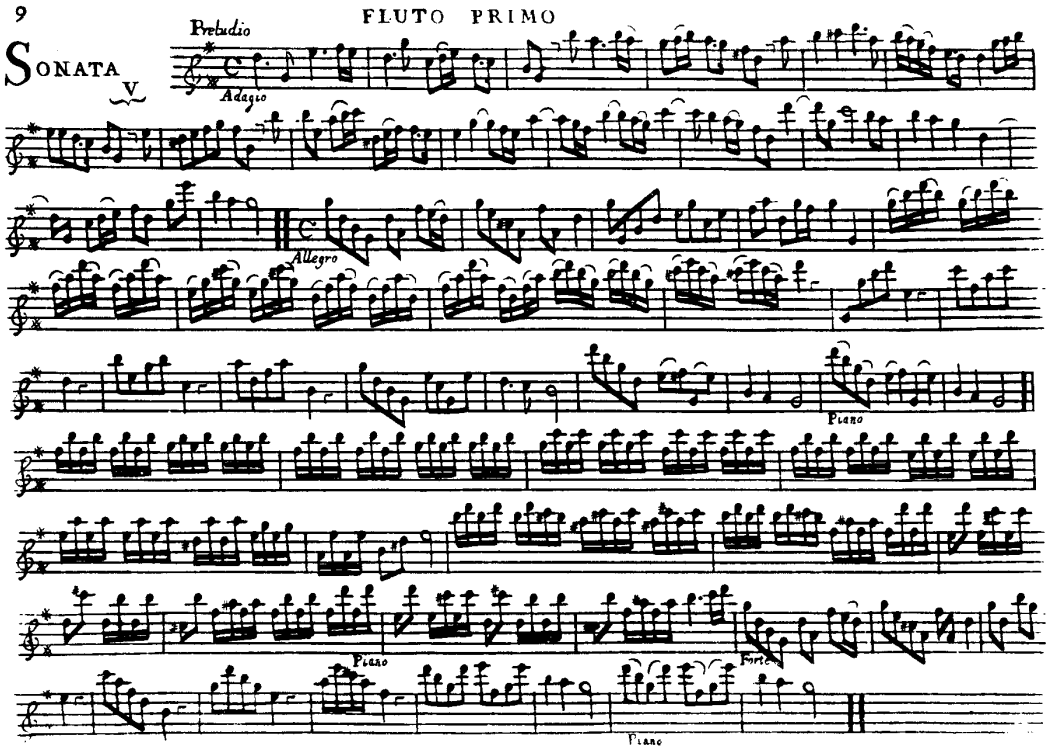
glichen. Außerdem wurden aus der Violinfassung einige zusätzliche Artikulationsbögen übertragen. Die Quellen enthalten keinerlei *tr* oder sonstige Verzierungszeichen. Alle diesbezüglichen Ergänzungen in unserer Ausgabe sind unverbindliche Vorschläge des Herausgebers. Über alle wesentlichen Abweichungen von den einzelnen Quellen gibt der Editionsbericht Aufschluss.

Walsh version by restoring to the recorder part some of the violin's articulation marks. The sources are entirely without symbols for trills or other ornaments. All the trill and ornament symbols which I have added to the present edition should therefore be looked upon simply as suggestions. Wherever the present edition differs substantially from the individual sources this has been indicated in the revisional notes.

Gerhard Braun
Stuttgart, September 1979



Corelli, Sonata op. 5 Nr. 9: Flötenstimme der bei Walsh erschienenen Ausgabe / Flute part of Walsh's edition

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Sonata I

op. 5 No. 9

Preludio

Arcangelo Corelli

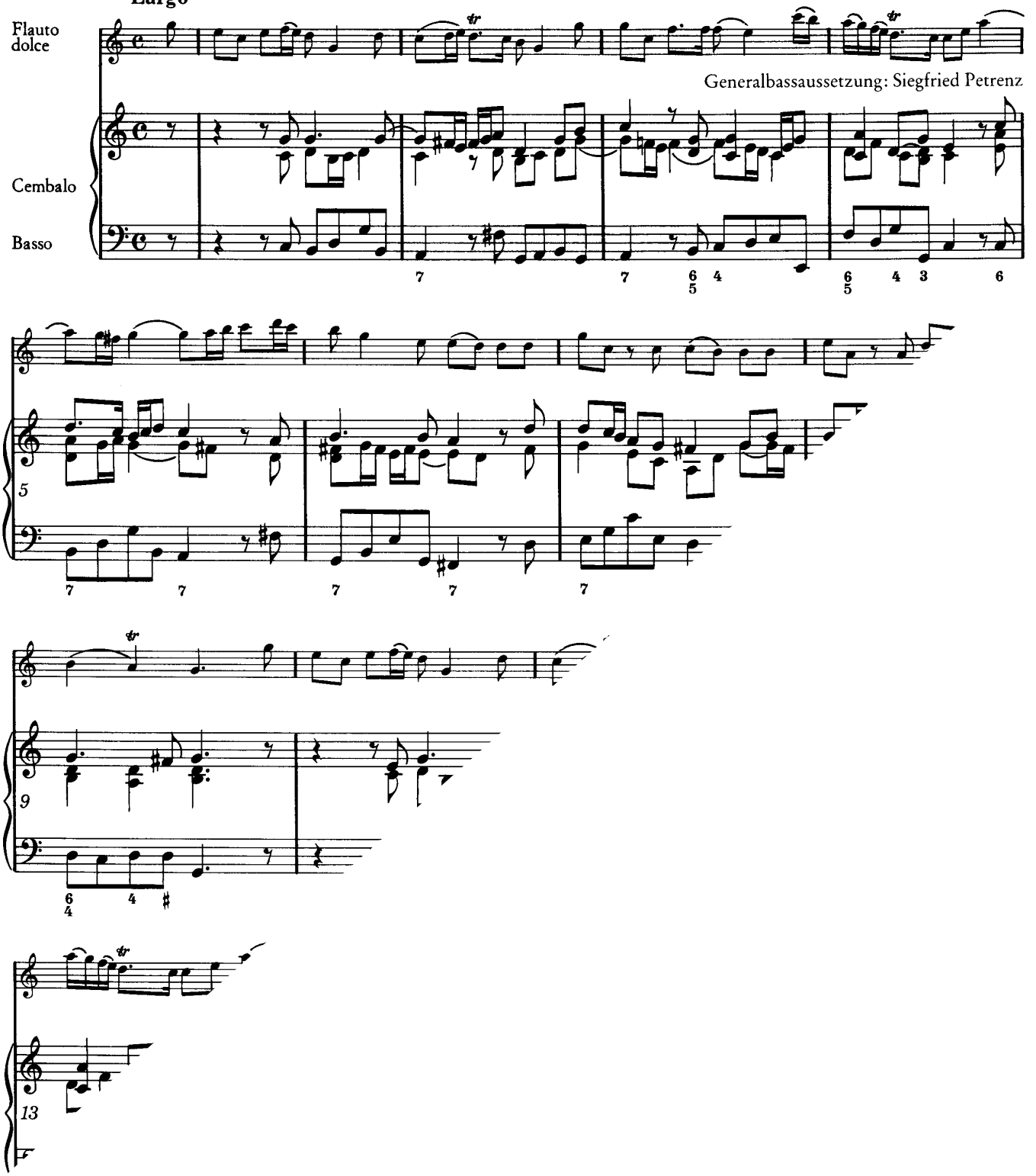
Largo

Flauto dolce

Generalbassaussetzung: Siegfried Petrenz

Cembalo

Basso



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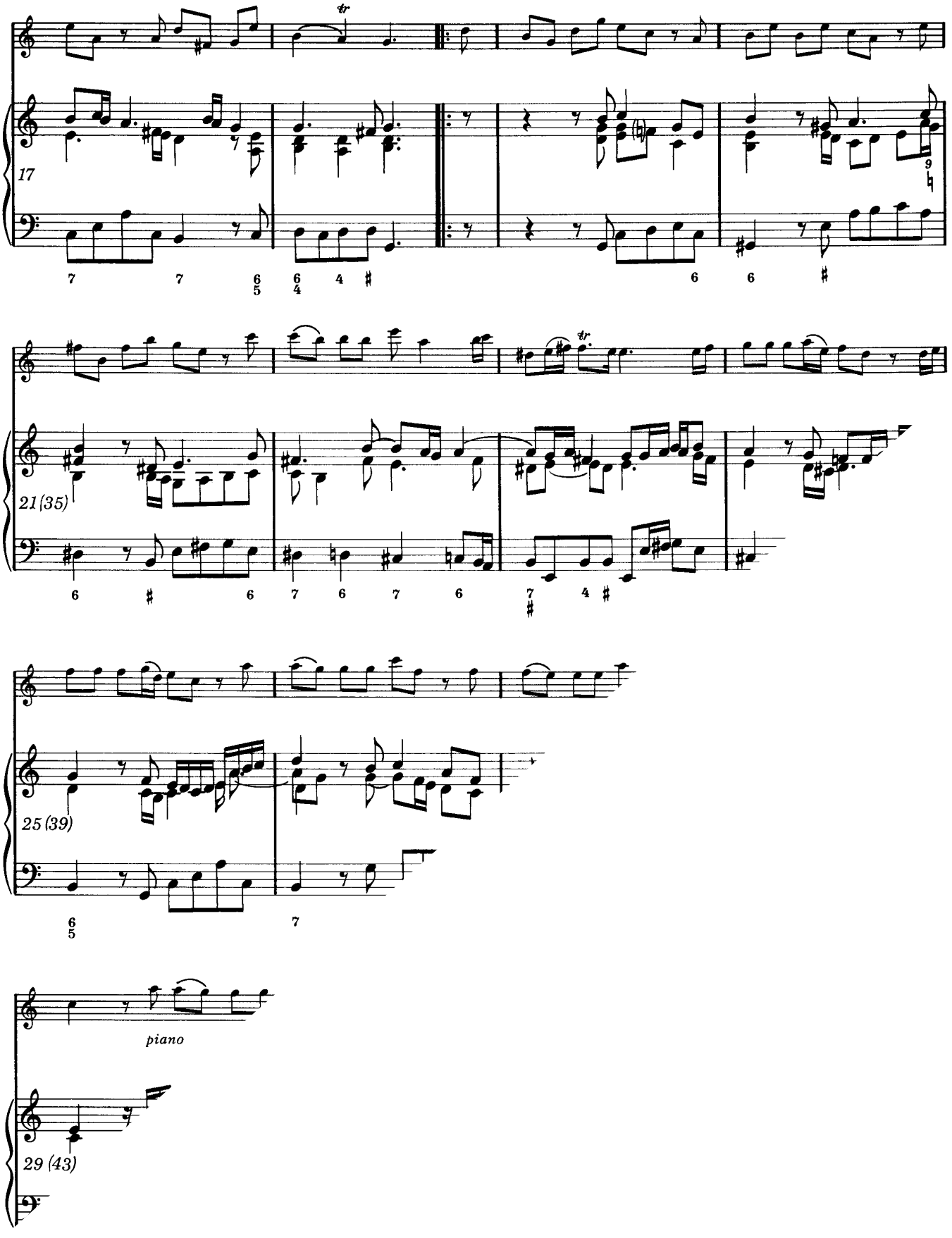

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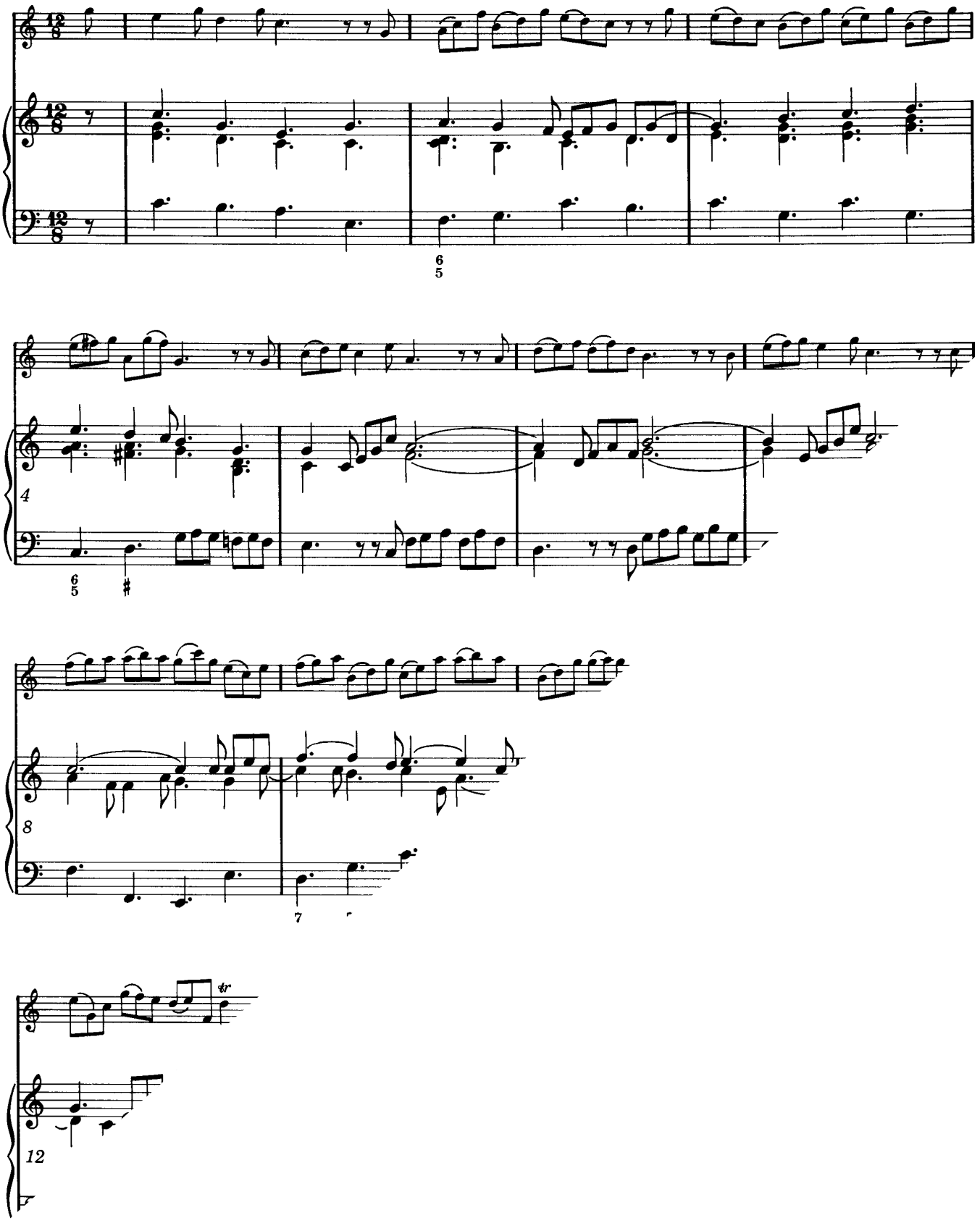
Giga

Allegro



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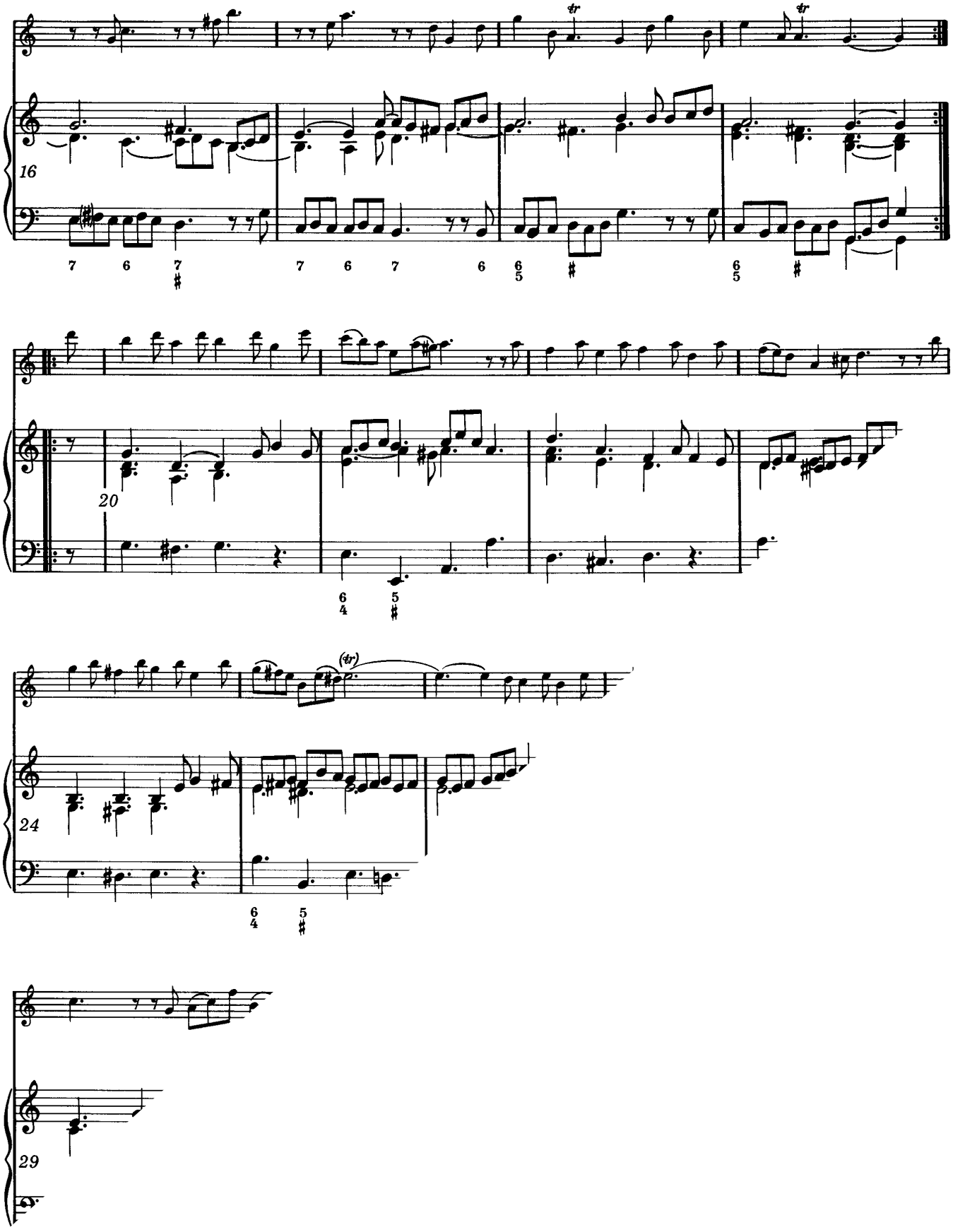

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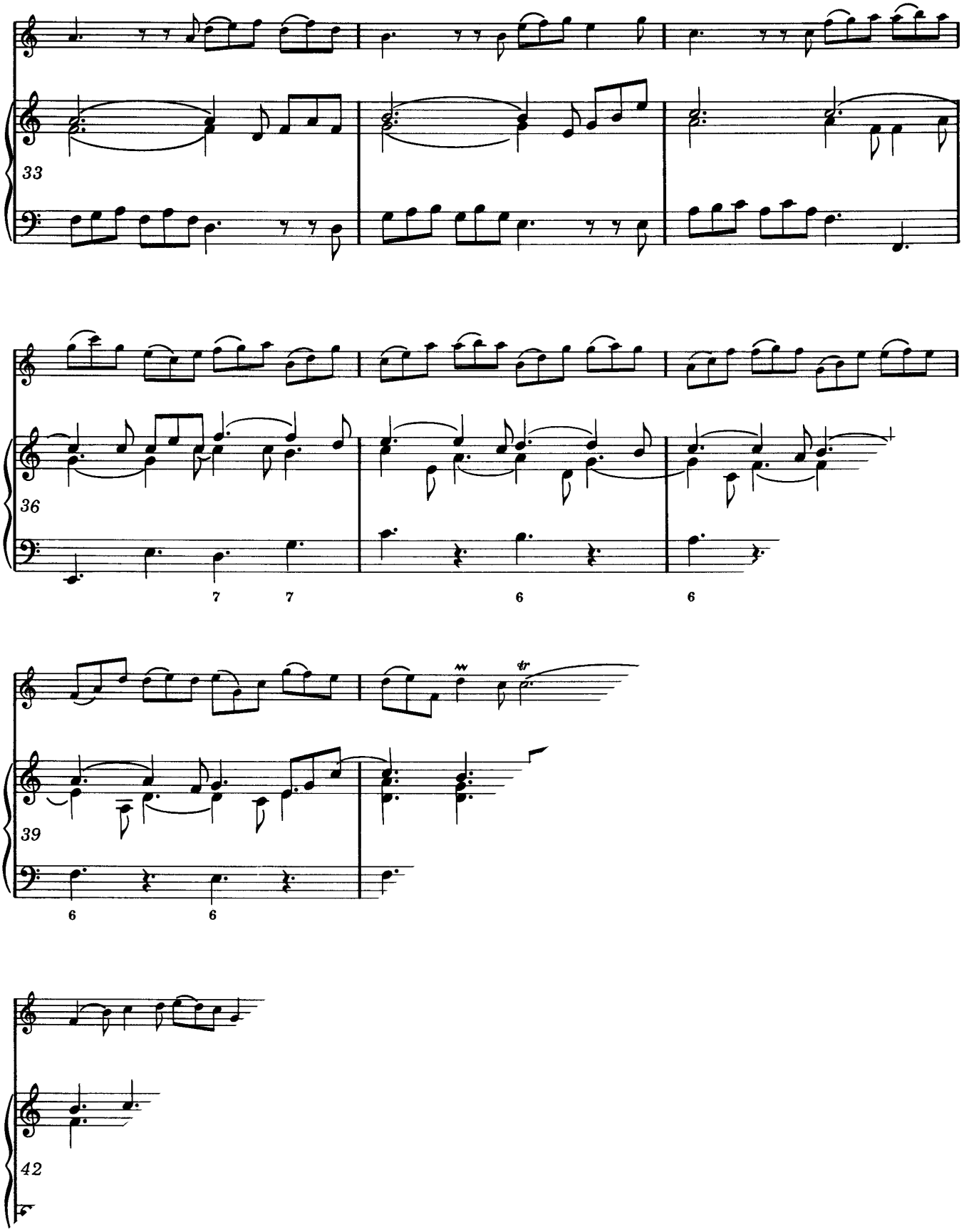

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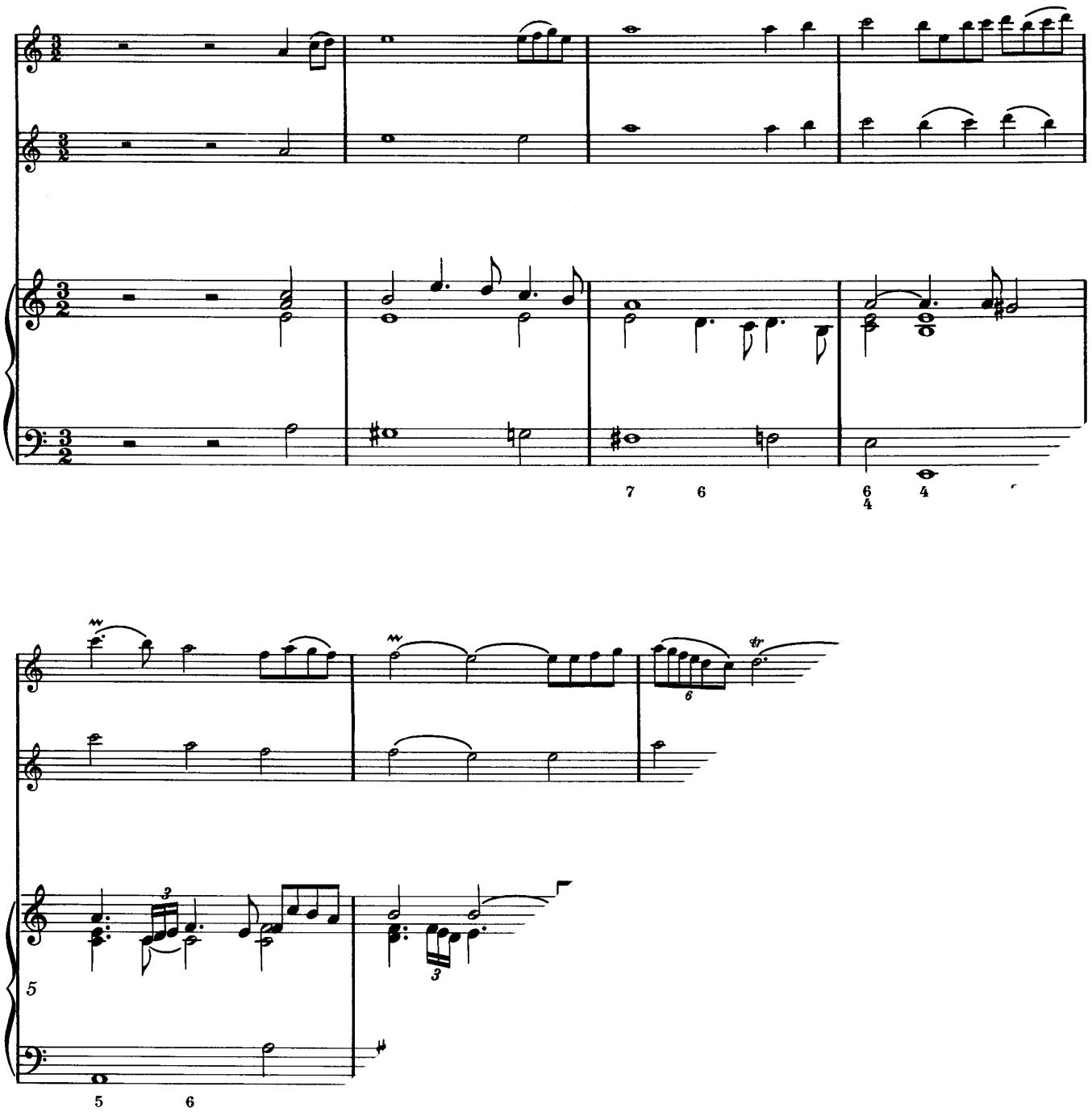
Adagio



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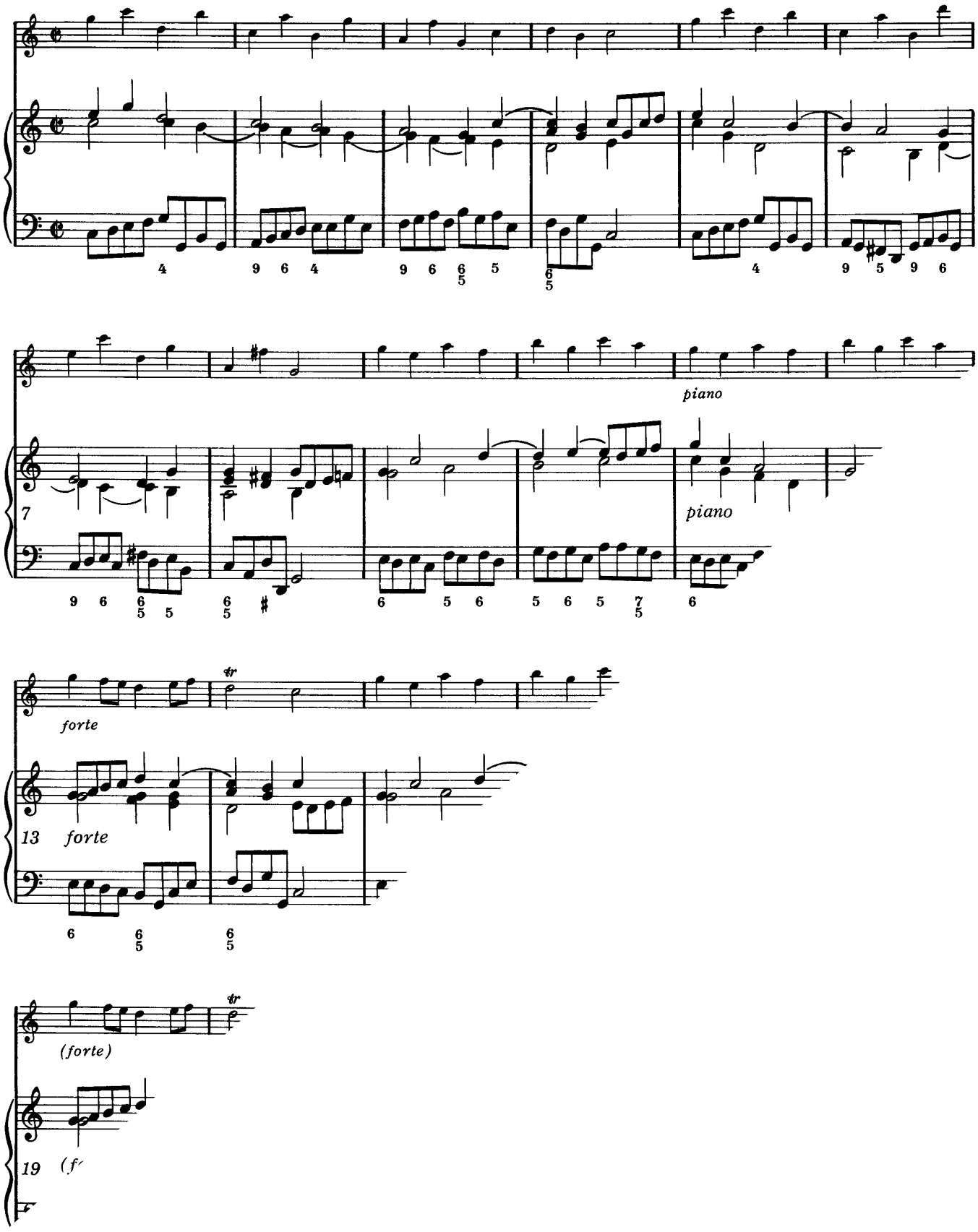
Tempo di Gavotta

Allegro



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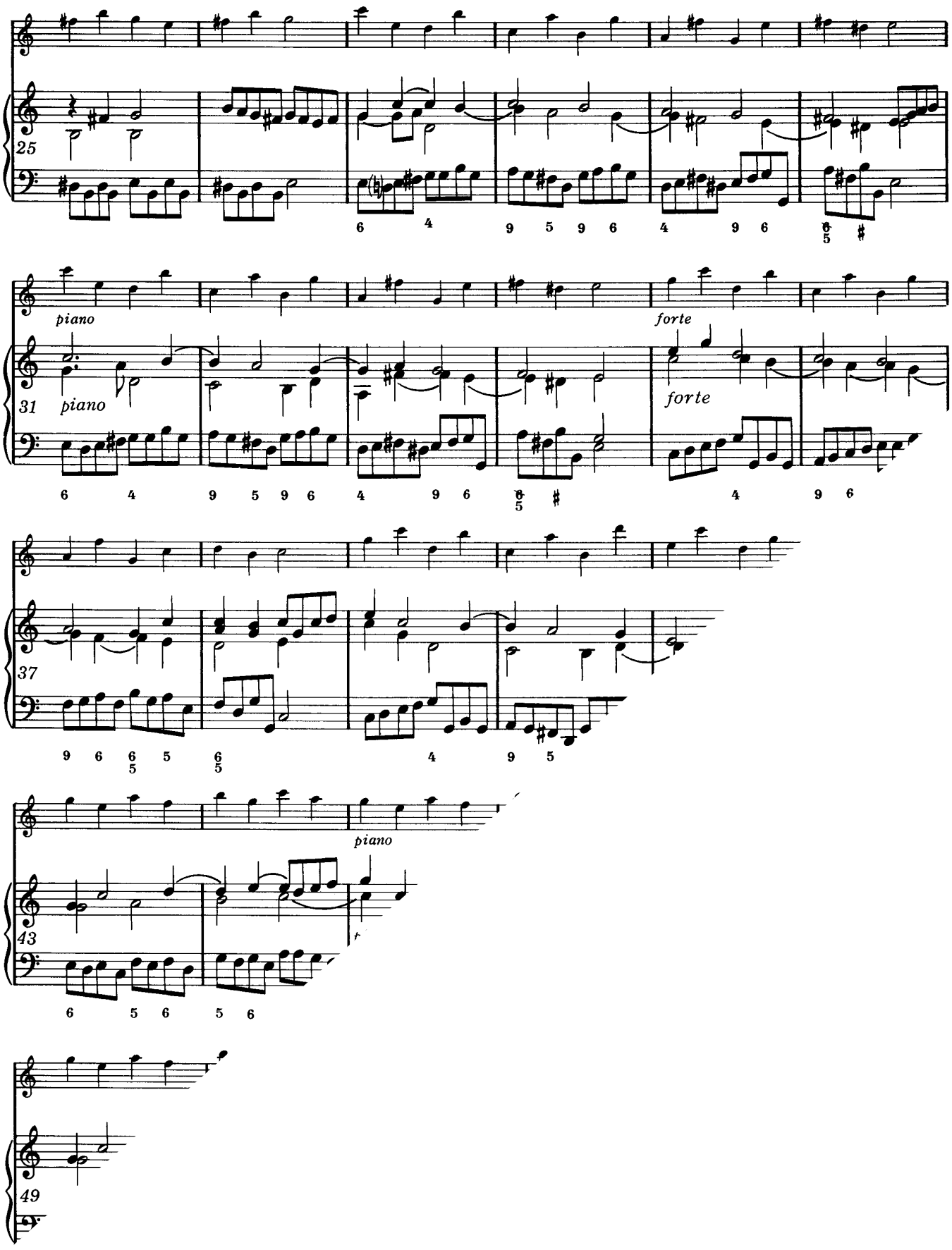

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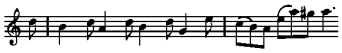
Editionsbericht

2. Satz Giga

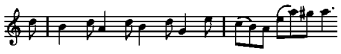
Die Violinfassung in der Gesamtausgabe von Chrysander hat durchgehend folgende Artikulationsbögen ⌒ ⌒. Walsh bringt – zweifellos flötengerechter – durchgehend ⌒ ⌒. Abweichungen davon sind Vorschläge des Herausgebers unter dem Gesichtspunkt stärkerer Abwechslung.

T. 20/21 Bei Walsh 

Revisional notes

2nd movement Giga

In the violin part of Chrysander's comprehensive edition the triplets are consistently slurred as follows ⌒ ⌒. In Walsh they are consistently articulated ⌒ ⌒, which is undeniably more suitable to the recorder. Departure from this principle represent suggestions by the editor and are intended to introduce variety.

Bars 20/21 In Walsh 

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