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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

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 J. Walsh, Servant to her Majesty at y^e Harp and Hoboy in Catherine Street near Somerset House in the Strand, and
at y^e Golden Viol in S^t. Pauls Church yard, and at his Shop in Freemans yard near y^e Royal Exchange 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

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

9
SONATA *V* *Adagio* *Allegro* *Piano* *Piano* *Piano*
Preludio FLUTO PRIMO

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

Sonata I

op. 5 No. 9

Preludio

Arcangelo Corelli

Largo

Flauto dolce

Cembalo

Basso

Generalbassausetzung: Siegfried Petrenz

The musical score is presented in three systems. The first system shows the beginning of the piece, with the Flauto dolce part starting on a treble clef and the Cembalo and Basso parts on grand staff notation. The Flauto dolce part features a melodic line with trills and slurs. The Cembalo part provides harmonic support with chords and arpeggios. The Basso part includes a general bass line with figured bass notation (7, 7, 6 5 4, 6 5 4 3 6). The second system continues the Flauto dolce and Cembalo parts, with the Basso part also featuring figured bass notation (7, 7, 7, 7, 7). The third system shows the Flauto dolce and Cembalo parts, with the Basso part featuring figured bass notation (6 4 #). The fourth system shows the Flauto dolce and Cembalo parts, with the Basso part featuring figured bass notation (13).

17

7 7 6 6 4 # 6 6 #

Detailed description: This system contains the first system of music. It features a treble clef staff with a melodic line and a piano accompaniment in the bass clef. The piano part includes fingering numbers: 7, 7, 6, 6, 4, #, 6, 6, #. A first ending bracket is present in the piano part, and a *tr* (trill) marking is above the first measure of the treble staff.

21 (35)

6 # 6 7 6 7 6 7 # 4 #

Detailed description: This system contains the second system of music. It features a treble clef staff with a melodic line and a piano accompaniment in the bass clef. The piano part includes fingering numbers: 6, #, 6, 7, 6, 7, 6, 7, #, 4, #. A *tr* (trill) marking is above the first measure of the treble staff.

25 (39)

6 7

Detailed description: This system contains the third system of music. It features a treble clef staff with a melodic line and a piano accompaniment in the bass clef. The piano part includes fingering numbers: 6, 7.

piano

29 (43)

Detailed description: This system contains the fourth system of music. It features a treble clef staff with a melodic line and a piano accompaniment in the bass clef. The word *piano* is written below the treble staff. The piano part includes the number 29 (43).

Giga

Allegro

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a 12/8 time signature, containing a melodic line with eighth and sixteenth notes. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The middle staff contains chords and some melodic fragments, while the bottom staff contains a bass line with eighth notes. A measure rest is indicated by a '7' in the top staff.

6
5

The second system continues the piece with three staves. The top staff has a measure rest marked with a '7'. The middle staff features a complex chordal texture with some notes tied across measures. The bottom staff continues the bass line with eighth notes. A measure rest is marked with a '7' in the top staff.

6
5

The third system consists of three staves. The top staff has a measure rest marked with a '7'. The middle staff has a measure rest marked with an '8'. The bottom staff continues the bass line with eighth notes. A measure rest is marked with a '7' in the top staff.

7

The fourth system consists of two staves. The top staff has a measure rest marked with a '7'. The bottom staff continues the bass line with eighth notes. A measure rest is marked with a '7' in the top staff.

12

System 1: Treble clef, bass clef. Measure numbers 16, 17, 18, 19, 20. Fingering numbers: 7, 6, 7, 7, 6, 7, 6, 6, 5, #, 6, 5, #.

System 2: Treble clef, bass clef. Measure numbers 21, 22, 23, 24, 25, 26, 27, 28. Fingering numbers: 6, 4, 5, #.

System 3: Treble clef, bass clef. Measure numbers 29, 30, 31, 32, 33, 34, 35, 36. Fingering numbers: 6, 4, 5, #.

System 4: Treble clef, bass clef. Measure numbers 37, 38, 39, 40.

33

This system contains measures 33, 34, and 35. It features a vocal line with eighth-note patterns and rests, and a piano accompaniment with chords and eighth-note bass lines.

36

7 7 6 6

This system contains measures 36, 37, and 38. The piano accompaniment includes a bass line with fingerings 7, 7, 6, and 6 indicated below the notes.

39

6 6

This system contains measures 39, 40, and 41. The piano accompaniment includes a bass line with fingerings 6 and 6 indicated below the notes.

42

This system contains measures 42 and 43, showing the final notes of the piece.

Adagio

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a 3/2 time signature. The piano accompaniment is in 3/2 time, with a treble and bass clef. The music is in a key with one sharp (F#). The piano part features a series of chords and moving lines. Below the piano part, there are fingerings: 7, 6, 6/4, 4.

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have melodic lines with ornaments (trills) and slurs. The piano accompaniment includes triplets and slurs. Below the piano part, there are fingerings: 5, 6, 5, 6.

Tempo di Gavotta

Allegro

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time, featuring a melody of eighth and quarter notes. The piano accompaniment has a rhythmic bass line with eighth notes and chords in the right hand. Fingering numbers are provided below the piano part: 4, 9 6 4, 9 6 6 5, 6 5, 4, 9 5 9 6.

The second system continues the piece. The vocal line includes a *piano* dynamic marking. The piano accompaniment features a *piano* dynamic marking. Fingering numbers are provided below the piano part: 9 6 6 5, 6 5 #, 6 5 6, 5 6 5 7 5, 6.

The third system features a *forte* dynamic marking. The piano accompaniment includes a *forte* dynamic marking. Fingering numbers are provided below the piano part: 6, 6 5, 6 5.

The fourth system features a *(forte)* dynamic marking. The piano accompaniment includes a *(f)* dynamic marking. Fingering numbers are provided below the piano part: 19.

25

6 4 9 5 9 6 4 9 6 5 #

31

piano *forte*

6 4 9 5 9 6 4 9 6 5 # 4 9 6

37

9 6 6 5 6 4 9 5

43

piano





6 5 6 5 6


49

4 9 6

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 