ARCANGELO CORELLI
(1653 – 1713)

SONATA IV

g-Moll, op. 5 Nr. 8

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

herausgegeben von
GERHARD BRAUN

Edition Moeck Nr. 1095

MOECK VERLAG CELLE

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Sonata IV

op. 5 Nr. 8

Preludio

Arcangelo Corelli

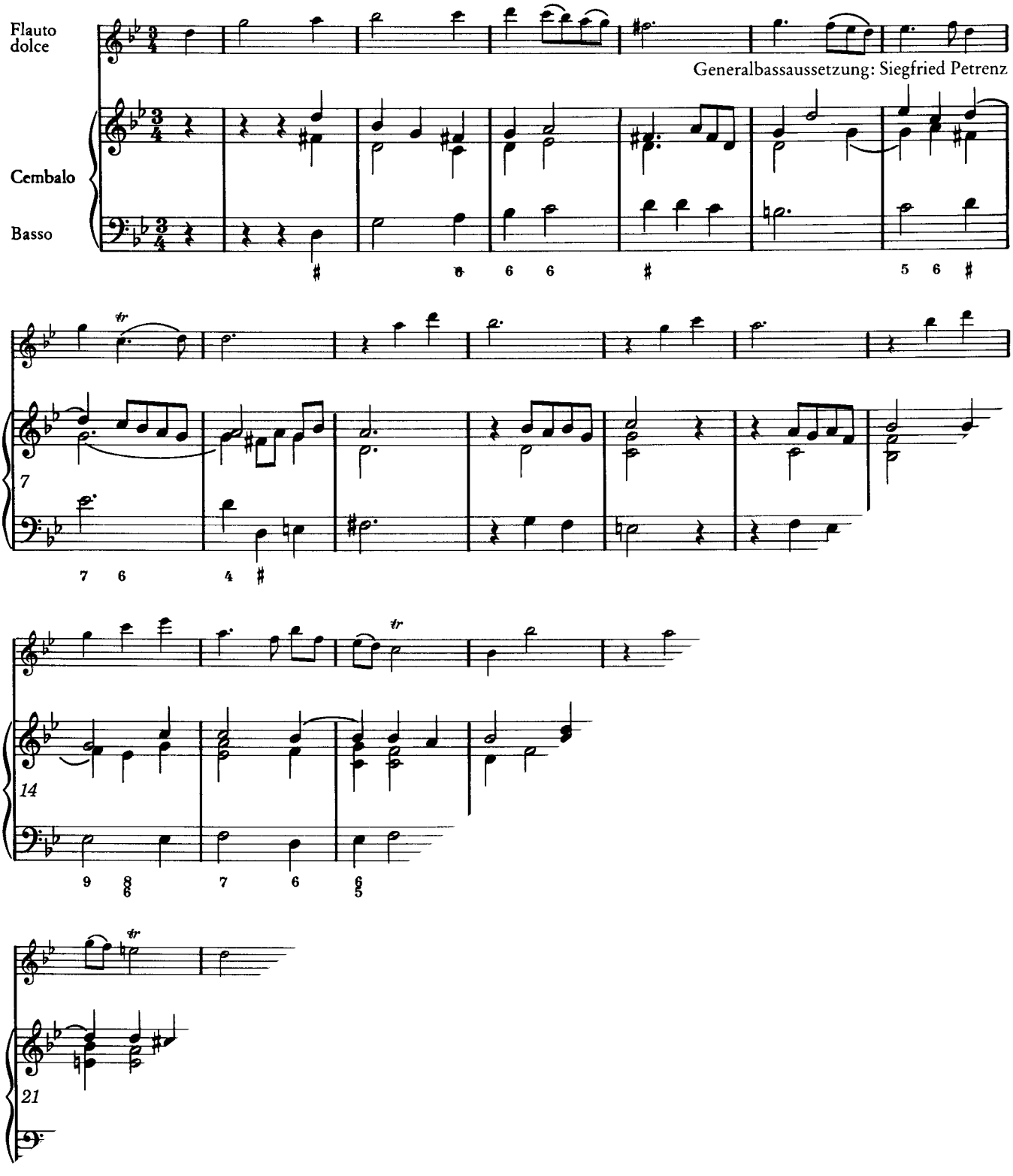
Largo

Flauto dolce

Cembalo

Basso

Generalbassaussetzung: Siegfried Petrenz



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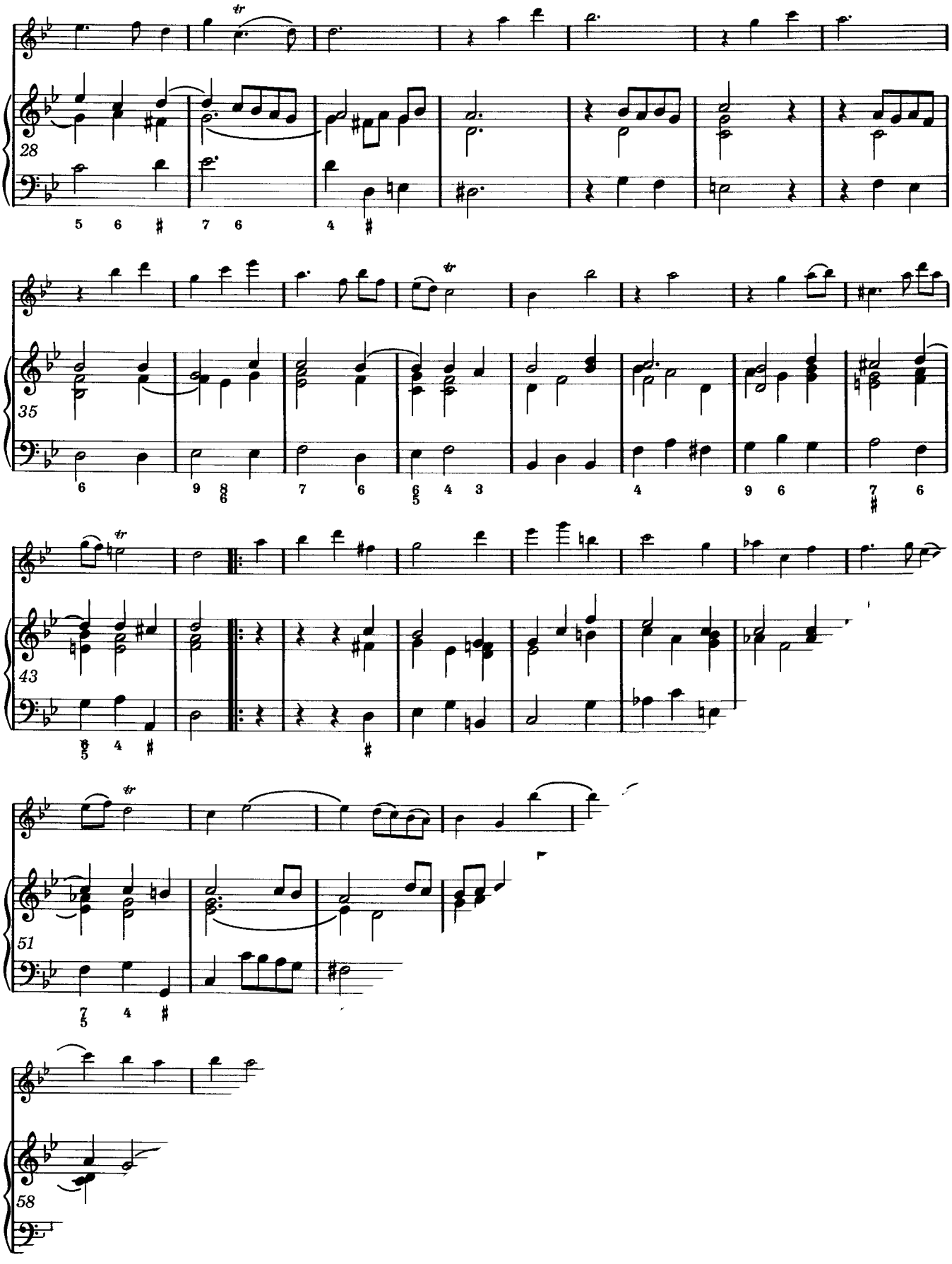

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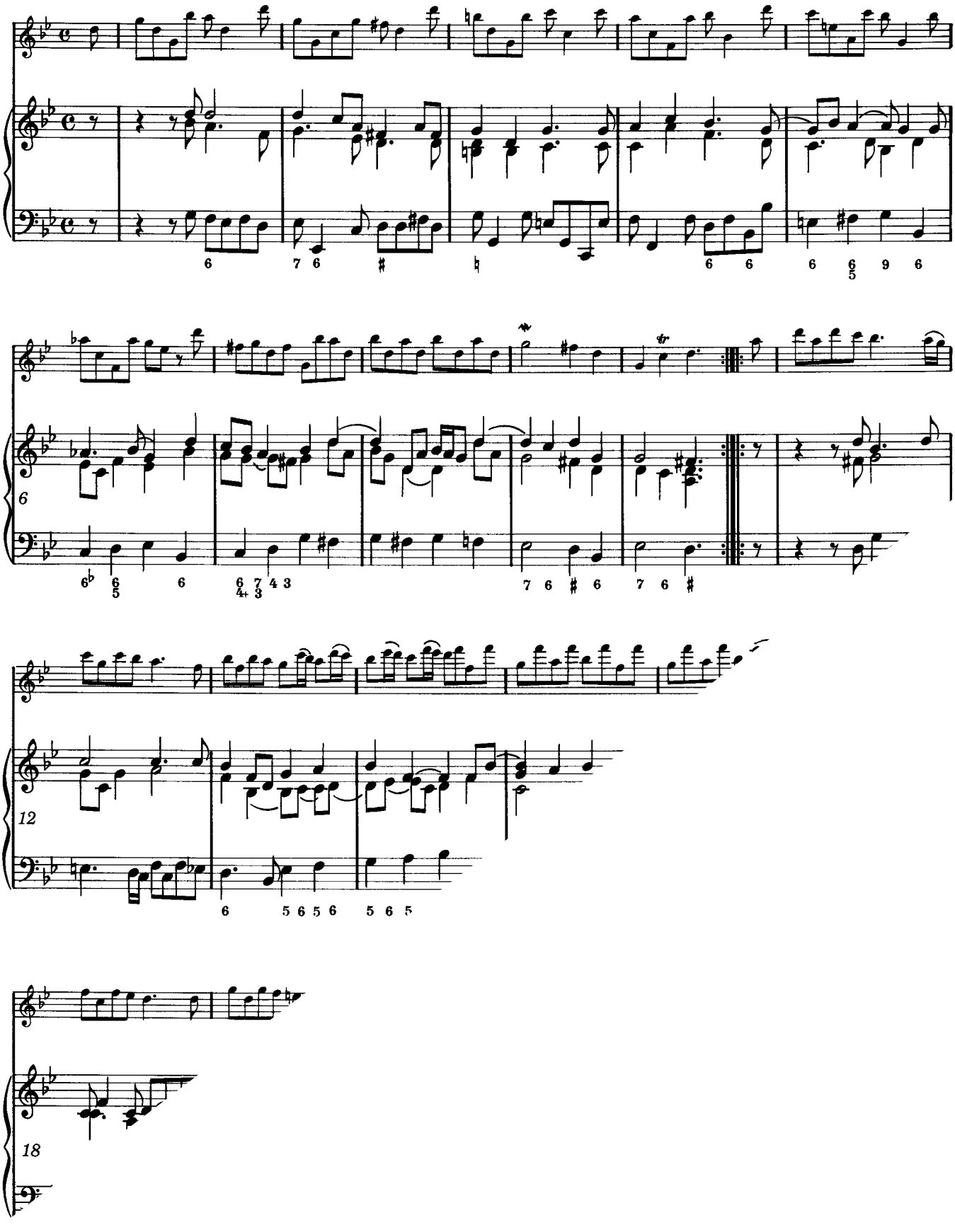
Allemanda

Allegro



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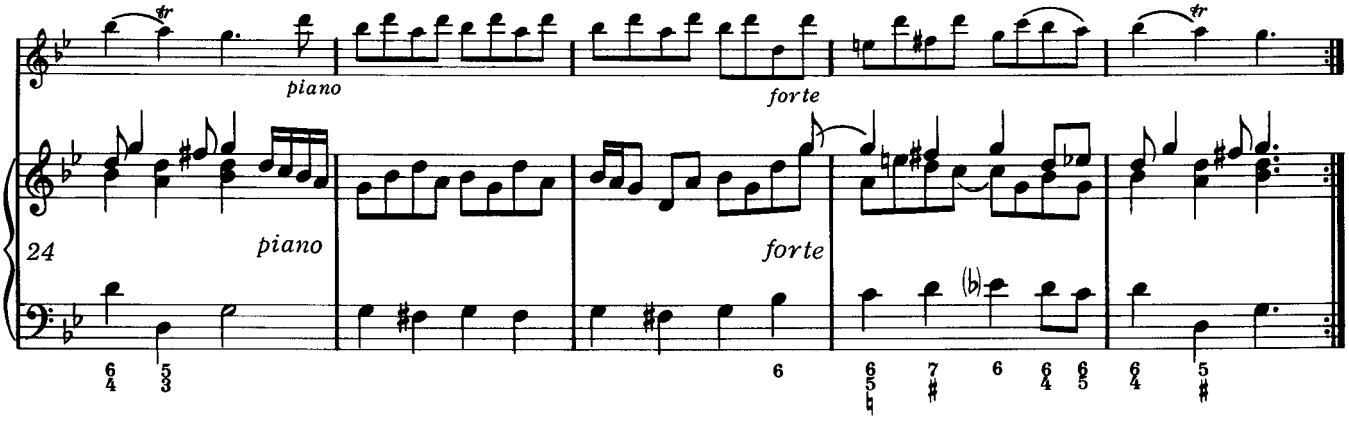
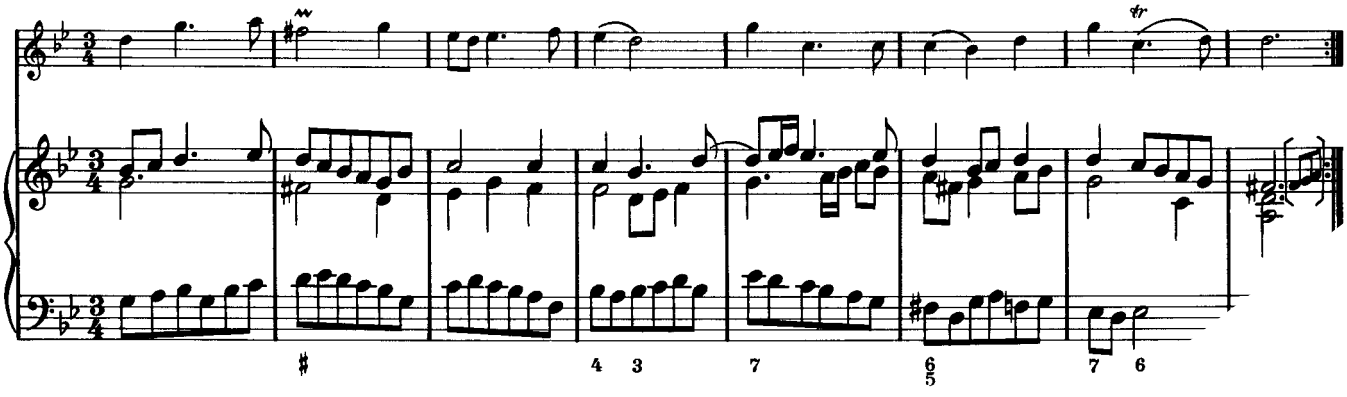
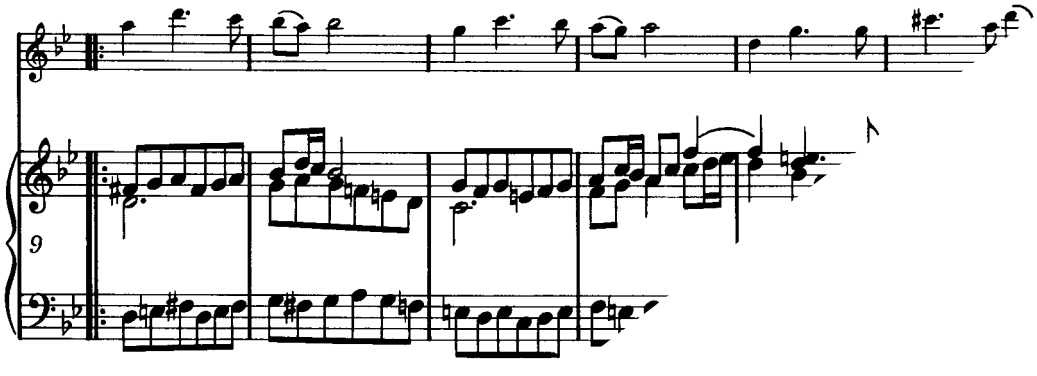
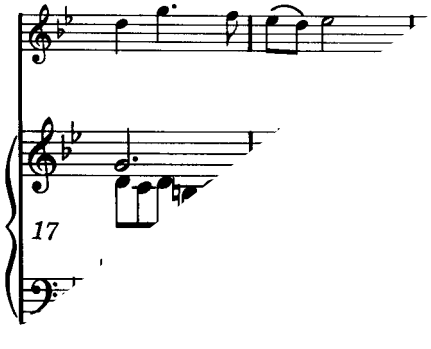


Sarabanda

Largo







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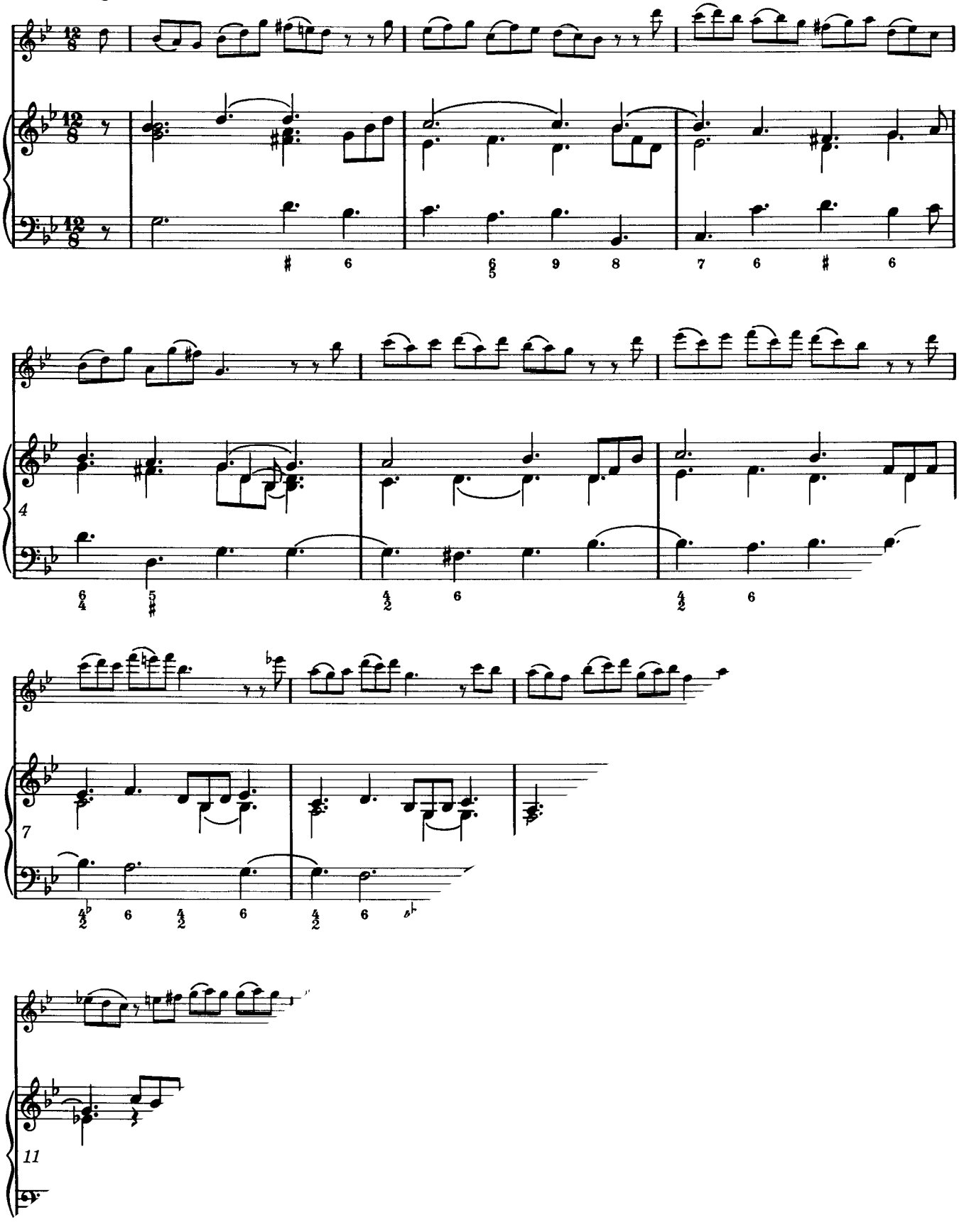
Giga

Allegro



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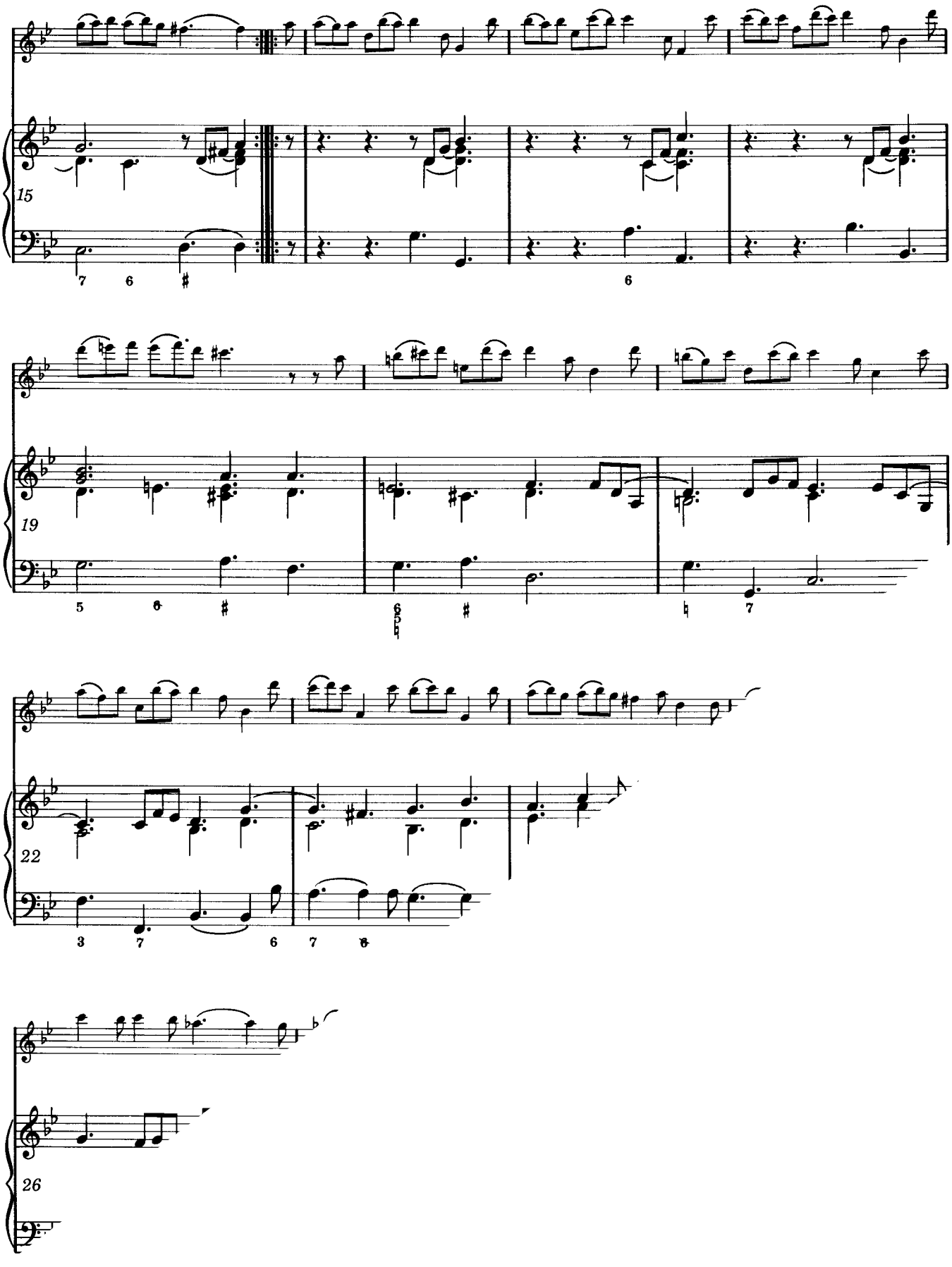

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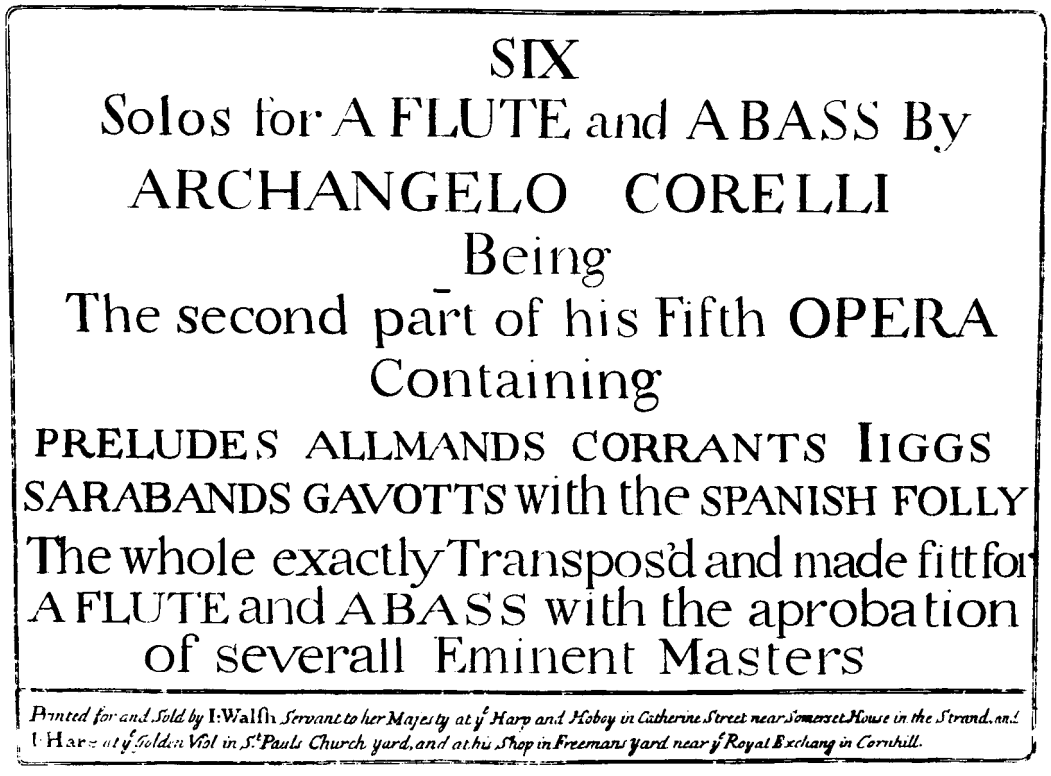
Grundlage der vorliegenden Edition ist ein im Jahre 1702 bei Walsh in London erschienener Druck mit dem Titel

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 angeglichen. 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.

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 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

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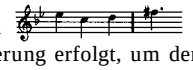
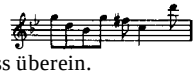
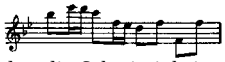
Editionsbericht

Preludio

T. 61 Bei Walsh 
Die Änderung erfolgt, um den charakteristischen Sprung von der kleinen Sexte in den Leitton zu ermöglichen. Siehe T. 19/20 bzw. 41/42.

Allemanda

T. 2 Die Tonfolge bei Walsh  stimmt nicht mit dem bezifferten Bass überein.

T. 14 Oktavknick:  usw. bis T. 17 (3. Viertel). Spieler, die Schwierigkeiten mit dem hohen f haben, können dieser Version folgen.

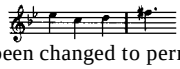
Giga

Artikulationsbögen in der Violinfassung durchgehend bei Walsh immer . In unserer Ausgabe werden unter dem Gesichtspunkt stärkerer Abwechslung verschiedene Artikulationsformen vorgeschlagen.

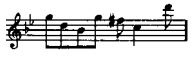
Die Bassstimme mit der Taktvorzeichnung $\mathbf{c}^{12}_{8}$ ist im 4/4-Takt notiert und wurde hier an den 12/8-Takt der Oberstimme angeglichen.

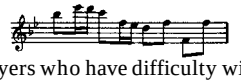
Revisional notes

Preludio

Bar 61 In Walsh 
This has been changed to permit the characteristic leap of a minor sixth to the leading note. Compare Bars 19/20 resp. 41/42.

Allemanda

Bar 2 The note sequence in Walsh  does not agree with the figured bass.

Bar 14 Octave transposition  etc. to bar 17 (third crochet). Players who have difficulty with the high f can follow this version.

Giga

The violin version and Walsh consistently have and respectively. In this edition several articulations have been suggested for the sake of variety.

The bass part has the time signature $\mathbf{c}^{12}_{8}$ and is notated in 4/4 time. Here it has been notated in 12/8 time to agree with the recorder part.

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