

ARCANGELO CORELLI
(1653 – 1713)

SONATA V

G-Dur, op. 5 Nr. 11
für Altblockflöte und Basso continuo

herausgegeben von
GERHARD BRAUN

Partitur und 2 Stimmen

Edition Moeck Nr. 1096

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 I. Walsh, Servant to her Majesty at y^e Harp and Hoboy in Catherine Street near Somerset House in the Strand, and
I. Hare 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 Melodie-Instrument. 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 arrangement of violin music for other instruments 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 part-books marked "Fluto primo" and "Fluto basso" (sic), the latter being the basso continuo part. The original arranger transposed the violin part at many places to bring it within the compass of the treble recorder and to facilitate its performance on that instrument. Recorder players of today will find that quite a number of those transpositions are not 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

Sonata V

op. 5 Nr. 11

Preludio

Adagio

Arcangelo Corelli (1653–1713)

Generalbaßaussetzung: Siegfried Petrenz

Flauto dolce

Cembalo

Basso

6 7 6 7 5 7 6

5

9

7 6 7 4 #

13

Allegro

The musical score is divided into five systems. The first system (measures 1-4) shows a piano accompaniment with chords in the right hand and a bass line in the left hand. Chord numbers 7, 7, 4/2, 6, 9, and 8 are indicated below the bass line. The second system (measures 5-8) continues the piano accompaniment. The third system (measures 9-11) features a violin melody in the upper staff and a piano accompaniment in the lower staff, with measure numbers 6 and 8 below the piano part. The fourth system (measures 12-13) shows the violin melody and piano accompaniment, with measure number 10 below the piano part. The fifth system (measures 14-15) shows the violin melody and piano accompaniment, with measure number 14 below the piano part. Trills (tr) are marked above the violin notes in measures 12, 13, and 15.

7 7 7 7 5 # 6 5 #

piano
piano
6 5 # 6 5 9 5 # 6 6

forte
forte
5 # 7

34

37

Adagio

Musical score for Adagio, first system. It features a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The melody is simple, with a few notes and rests. The piano accompaniment consists of chords and moving lines in both the right and left hands. Below the piano part, there are fingering numbers: 4/2, 6, 4/2, 6, 4/2, 6.

Musical score for Adagio, second system. It continues the melody and piano accompaniment from the first system. The piano part includes a large slur over several notes. Below the piano part, there are fingering numbers: 5, 6, 4, #, 4/2, 6, 7.

Vivace

Musical score for Vivace, first system. It features a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody is more rhythmic and includes trills (tr.). The piano accompaniment is sparse, with some chords and moving lines.

Musical score for Vivace, second system. It continues the melody and piano accompaniment from the first system. The piano part includes a large slur over several notes. Below the piano part, there is a measure number '10'.

20

4 6 7 6 4 7 6 4 6 4 6 4 6 4

30

9 8 7 4 7 6 4 7 6 4 6

40

4 6 7 4 6 7 6 # 4

50

7 7 7 6

59

Gavotta

Allegro

The first system of the Gavotta piece consists of three staves. The top staff is a single treble clef with a 2/4 time signature and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are grand staff notation (treble and bass clefs) with a 2/4 time signature and a key signature of one sharp. The piano accompaniment features chords and moving lines. A finger number '6' is written below the bass staff in the second measure, and '6 5 #' is written below the bass staff in the fifth measure.

The second system of the Gavotta piece consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment. A finger number '5' is written below the middle staff in the first measure, and '6 5 #' is written below the bass staff in the fifth measure. A double bar line with repeat dots appears at the end of the system.

The third system of the Gavotta piece consists of three staves. The top staff features a melodic line with a trill (tr) over the final note. The middle and bottom staves continue the piano accompaniment. A finger number '10' is written below the middle staff in the first measure.




The fourth system of the Gavotta piece consists of two staves. The top staff continues the melodic line with a trill (tr) over the final note. The bottom staff continues the piano accompaniment. A finger number '15' is written below the bottom staff in the first measure.

Editionsbericht

Preludio

T. 14/15 Bei Walsh 
Die Änderung erfolgte, um den charakteristischen Sprung in den Leitton zu ermöglichen.

Allegro

T. 3 Ist so motivisch sinnvoller als bei Walsh 
T. 15/17 Die Bogensetzung ist in den Quellen uneinheitlich. Sie sollte jedoch die forte-piano-Wirkung unterstreichen.
T. 27/28 Bei Walsh atm- und grifftechnische Vereinfachung:
und 29/30 
T. 42 Analog 
T. 15/17 Walsh verändert die originale Melodieführung hier bzw. 37/39 unterschiedlich. Bei Instrumenten mit Doppellöchern ist die ursprüngliche Version möglich:



Vivace

In allen Quellen $\text{c}\frac{3}{8}$ Taktvorzeichnung


Gavotta

Taktvorzeichnung $\text{c}\frac{3}{4}$

T. 12 bis 15 Walsh setzt – analog der Violinfassung – einen durchgehenden Bindebogen über die Sechzehntelfiguren im piano.
Diese Bogensetzung wurde hier den dynamischen Möglichkeiten der Blockflöte angepasst.

Revisional notes

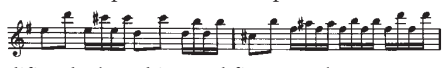
Preludio

Bars 14/15 In Walsh 
This has been altered to permit the characteristic leap to the leading note.


Allegro

Bar 3 Walsh has  , which is less appropriate.

Bars 15/17 In the sources the slurs are not consistent. They ought, however, to emphasize the forte-piano effect.

Bars 27/28 Walsh has 
and 29/30 which simplifies the breathing and fingerwork.

Bar 42 Analogous 

Bars 15/17 Walsh alters the original melodic line in two different ways. The original version,  , can be played on instruments with the double hole.

Vivace

All the sources have $\text{c}\frac{3}{8}$ as time signature.

Gavotta

Time signature $\text{c}\frac{3}{4}$

Bars 12 to 15 Walsh follows the violin version by slurring the semiquaver passages where they are to be played piano.
I have adapted this slurring to the dynamic capabilities of the recorder.