

Michel Corrette (1709–1795) was a prolific composer and an instrumentalist of considerable ability and versatility. He published tutors for numerous instruments, including the Violoncello (Op.24, 1741), and wrote a large quantity of music for many different media.

*Les Delices de la Solitude*, Op.20, was first published about 1739, and was reissued in 1766. The first edition bore the following title page:

LES DELICES/DE LA SOLITUDE, / Sonates, / Pour le Violoncelle, / avec  
la Basse Continüe chiffrée. / Composées / PAR MICHEL CORRETTE. / Prix six  
10s. / A Paris / Chez L'Auteur Rue d'Orléans, / au Palais National, / au Salon de la Musique, / le 5. / Janvier 1739.

In the present edition all markings in brackets and in small type are editorial, as also are all dotted ties and slurs. One or two obvious errors have been corrected without comment.

#### Sonata I

*Fuga, Allegro*, bar 30: in the original the figure 3 was written under the last bass note were 3

#### Sonata II

The original text had no key signature. A D minor key signature has been added because accidentals have been added to the original text as necessary.

*Aria I: original gives no key signature.*

*Allegro Moderato*: original gives no time signature.

*Sonata V*: original gives no key signature.

*Allegro*: original gives no time signature.

Gwilym Beechey  
University of Hull

Michel Corrette (1709–1795) war ein fruchtbarer Komponist und ein vielseitig begabter Instrumentalist. Er veröffentlichte Übungsbücher und zahlreiche Sonate z.B. für Violoncello (op. 24, 1741) und schrieb eine große Anzahl von Werken für viele verschiedene Sparten.

*Les Delices de la Solitude*, Op.20, wurde um 1739 und wurde 1766 wieder herausgegeben. Die erste Ausgabe hatte den folgenden Titel:

LES DELICES/DE LA SOLITUDE, / Sonates, / Pour le Violoncelle, / avec  
la Basse Continüe chiffrée. / Composées / PAR MICHEL CORRETTE. / Prix six  
10s. / A Paris / Chez L'Auteur Rue d'Orléans, / au Palais National, / au Salon de la Musique, / le 5. / Janvier 1739.

Alle in Klammern gesetzten oder kleingedruckt sowie in kleiner Schrift gesetzten oder Bindebogen in der Vorrede sind vom Herausgeber. Die in der Originalausgabe enthaltenen Fehler wurden kommentarlos

*Sonata I*  
*Fuga, Allegro*, Takt 30: im Original war die Bezifferung 3 unter dem letzten Bassnoten

*Sonata II*  
Keine Tonartbezeichnung im Original. Die üblichen d-moll-Markierungen wurden eingesetzt, und wo nötig, wurden die Vorzeichen aufgelöst.

*Aria I: original gives no key signature.*

*Allegro Moderato*: Taktvorzeichen im Original 2/3

*Sonata V*  
*Allemand, Allegro*, Takt 23: A im Bass. Im Original mit 3 beziffert, vermutlich irrtümlich statt 3

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# Les Delices de la Solitude

1

## Sonata I

Edited by/Herausgegeben von  
Gwilym Beechey

Michel Corrette  
(1700 - 1780)

### Fuga Allegro

Violoncelle  
ou Basson

Basse  
Continue

4

6 7 4 6 6 6 4 6 7

10

Musical notation for measures 10-11. The system includes a bass line, a treble line, and a piano accompaniment line. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Measure numbers 10 and 11 are indicated below the piano line.

12

Musical notation for measures 12-13. The system includes a bass line, a treble line, and a piano accompaniment line. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Measure numbers 12 and 13 are indicated below the piano line.

14

Musical notation for measures 14-15. The system includes a bass line, a treble line, and a piano accompaniment line. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Measure numbers 14 and 15 are indicated below the piano line.

Musical notation for measures 16-18. The system includes a bass line, a treble line, and a piano accompaniment line. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Measure numbers 16, 17, and 18 are indicated below the piano line. A dynamic marking of *p* is present in measure 17.

PREVIEW  
Low Resolution

23

Musical notation for measures 23-24. Measure 23 features a bass line with a forte (*f*) dynamic and a treble line with a piano (*p*) dynamic. Measure 24 continues the piano dynamic in the treble line.

25

Musical notation for measures 25-26. Measure 25 features a bass line with a forte (*f*) dynamic and a treble line with a piano (*p*) dynamic. Measure 26 continues the piano dynamic in the treble line.

28

Musical notation for measures 28-29. Measure 28 features a bass line with a forte (*f*) dynamic and a treble line with a piano (*p*) dynamic. Measure 29 continues the piano dynamic in the treble line.

Musical notation for measures 30-31. Measure 30 features a bass line with a forte (*f*) dynamic and a treble line with a piano (*p*) dynamic. Measure 31 continues the piano dynamic in the treble line.

34

Musical score for measures 34-36. The score is in bass clef and features a complex, fast-moving bass line with many sixteenth notes. The right hand plays chords and single notes. Fingering numbers (1-5) are visible below the bass line.

37

Musical score for measures 37-39. The score is in bass clef. The bass line is more rhythmic and features some triplets. The right hand plays chords and single notes. Fingering numbers (1-5) are visible below the bass line.

40

Musical score for measures 40-42. The score is in bass clef. The bass line continues with rhythmic patterns and some triplets. The right hand plays chords and single notes. Fingering numbers (1-5) are visible below the bass line.

Musical score for measures 43-45. The score is in bass clef. The bass line continues with rhythmic patterns and some triplets. The right hand plays chords and single notes. Fingering numbers (1-5) are visible below the bass line.



Aria  
Affettu



11

15

19

4 6 5 6 4

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27

6 4 7 5 1

31

36

1 2

6 6 6 4 2