

Arcangelo Corelli

# 6 Sonatas

from / aus opus 5

for Treble Recorder and Basso continuo  
für Altblockflöte und Basso continuo

Edited and arranged by / Herausgegeben und bearbeitet  
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# Preface

These six sonatas are arrangements for treble recorder and continuo of six of the sonatas that Corelli included in his Twelve Sonatas for Violin and Continuo, Op. 5. The violin sonatas were first published in Rome in 1700, and very soon became popular all over Europe. They were especially favoured in England, where they remained widely known throughout the eighteenth century.

It is not known who made the arrangement of these six selected sonatas for the treble recorder, but as their availability was advertised in 1702 it seems likely that the sonatas were tried out on other instruments apart from the violin as soon as they were published. John Walsh issued his own print of the violin sonatas, and it was he who issued these recorder arrangements very soon afterwards.

The title page of the recorder arrangements is as follows:

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 several 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. Paul's Churchyard, and at his Shop in Freemans yard near ye Royal Exchang in Cornhill.

The only known copy of this set of parts (the *Primo Fluto Basso*) in the British Isles is in the British Library (press mark: e.682). There is a reference to it under 'Corelli' in W. C. Smith, *A Bibliography of English Musical Works Published by John Walsh during the years 1700–1727*, London, 1907. The Sonatas were advertised in the *Mercury* on 25 May 1702 at four shillings.

Originally the six sonatas were composed in Nos. 9 in A major, No. 10 in minor, No. 7 in minor, No. 8 in E minor, No. 11 in E major, and No. 12 in minor respectively. It will be noticed that the same keys in the recorder arrangements as in the original works in the original works for violin, and it may be noted that five of the sonatas are still in G major or minor in the adaptations. Nevertheless, the transposer(s) made all these sonatas ideally suitable for the bass recorder, and they were an important contribution to the demand for recorder solos at the time of the eighteenth century. The publication also helped to secure Corelli's reputation as a composer of extraordinary skill in music.

In those days the arranger(s) had problems with the bass line and its relationship to the solo part. The bass line in the arrangements does not always stand at the same distance from the solo part as it did in the original violin parts. Unfortunately it sometimes appears an octave lower, thus making the distance between the solo part and the bass much wider. These octave displacements have, in certain cases, been restored to their original positions in this edition, so that the soloist does not feel the solo part to be so far removed from the bass line. The passages which do not follow the 1702 print but revert to the relative position of melody and bass as in the original edition of the Op. 5 violin sonatas are detailed below. All the references are inclusive:

## Sonata No. 1 in C major:

<i>Preludio:</i>	bars 1–3, 4(n6)–6, 10–11(n1), 12(n2)–14(n3), 14(n5)–19(n1), 20–22(n5)
<i>Giga:</i>	13(n8)–14(n7), 22–27(n3)
<i>Adagio:</i>	1–5(n1)
<i>Tempo di</i>	
<i>Gavotto:</i>	1–2(n5), 5–8, 23–27(n5) 29, 31(nn1–5), 35–36(n5), 39–42

## Sonata No. 2 in G major:

<i>Allemanda:</i>	1–3(n3), 6(n6)–10(n3), 14–17, 22(n5)–24(n6)
<i>Saraband:</i>	1–4, 9, 11
<i>Gavotto:</i>	5–6(n1), 6–8(n1)
<i>Giga:</i>	8(n2)–10(n1), 14–16(n1), 20–22(n1), 24–26(n1), 28–30(n1), 32–34(n1), 36–38(n1), 40–42(n1), 44–46(n1), 51(n2)–64(n1)

## Sonata No. 3 in G minor:

<i>Preludio:</i>	1(n2)–2, 3(n2)–4, 10(n2)–11(n2)–12–74. Bar 12 starts with a bassoon entry (not the bassoon of the violin version).
<i>Saraband:</i>	1–3(n2)
<i>Giga:</i>	4–10(n1), 12(n2)–44(n1), 51(n2)–64(n1)

In this edition all items in brackets and all dotted ties are editorial. Other necessary textual comments are given below:

## Sonata No. 1 in C major:

*Recorders:* part b12, n9; b40, n3: an octave lower in the source.

## Sonata No. 2 in G major:

*Giga:* Recorder part b15, n1; b40, n1: G in the source following the violin text). The augmented fourth seems very improbable in the melody, however, and the mistake is probably due to an uncorrected printer's error. The note was initially printed on the line below the one required, and has remained so ever since.

## Sonata No. 3 in G minor:

*Preludio:* b18, nn1–4; the recorder part in the source has E–D–C (two quavers and a crotchet). The F is missing, and the rhythm and melody are both incorrect. The reading in the present edition is taken from the violin sonata.  
*Corrente:* Recorder part b28, n2; b33, n2: an octave lower in the source.

It is possible that the *Fluto Basso* part which Walsh issued may have been conceived with a bass recorder in mind, and this instrument may be used with good effect in these sonatas. It may, on the other hand, simply mean that this is the bass part that goes with these flute (i.e., treble recorder) sonatas, and the continuo instrument may thus be a gamba or cello. Such an instrument is particularly necessary when the works are played with harpsichord, but not so essential if a piano is used.

Gwilym Beechey

# Vorwort

Die vorliegende Ausgabe enthält Bearbeitungen für Altblockflöte und Continuo von sechs ausgewählten Sonaten aus Arcangelo Corellis „Zwölf Sonaten für Violine und Continuo, op. 5“. Diese bald in ganz Europa verbreiteten Violinsonaten wurden erstmals im Jahre 1700 in Rom veröffentlicht. Besonderer Beliebtheit erfreuten sie sich in England, wo sie im gesamten 18. Jahrhundert populär blieben.

Es ist nicht bekannt, wer diese sechs ausgewählten Sonaten für Altblockflöte eingerichtet hat. Nach ihrer Veröffentlichung im Jahre 1702 hatte es jedoch den Anschein, als ob sie sehr bald auch auf anderen Instrumenten gespielt worden seien. John Walsh gab die Violinsonaten in einer eigenen Ausgabe heraus und veröffentlichte kurz danach auch die Einrichtung für Blockflöte.

Der Originaltext der Titelseite lautet:

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 fit 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 ye Harp and Harp in Catherine Street near Somerset House in the Strand and/ I: Hare at ye Golden Viol in St. Paul's Churchyard, and at his Shop in Freemans yard near ye Royal Exchange in Cornhill.

Das einzige in Großbritannien bekannte Exemplar dieser Stimmensammlung (*Fluto Primus* und *Fluto Bassus*) befindet sich in der British Library (Stich-Nr. e.682). Ein weiterer Hinweis enthält die Publikation „A Catalogue of the Bibliography of the Musical Works Published in London 1695–1720“ von 1940, in der unter den Sonaten im Post Bellum-Katalog (30. Mai 1702) eine Preise von 4 Schillingen angekündigt werden.

Diese sechs Sonaten aus Corellis op. 5 sind in folgenden Originaltonarten: Nr. 1/d-Moll, Nr. 2/f-Moll, Nr. 10/f-Dur, Nr. 7/g-Moll, Nr. 8/e-Moll, Nr. 11/b-Moll und Nr. 12/d-Moll. Auffällig ist, daß die Melodiestimmen in den Sonaten bei der Blockflöte bearbeitet werden (5 von 6 Sonaten stehen in G-Dur oder in d-Moll) hinter der Violinstimme. In der Ausgabe zur Werkstatt. Desse sind jedoch nicht die Kompositionen bestens für die Blockflöte geeignet, wenngleich sie doch einen wichtigen Beitrag zum Beginn der Literatur für die Blockflöte um die Wende des 17. zum 18. Jahrhunderts dar. Überdies gewann Corelli als Komponist durch besonders klangvoller Musik durch diese Veröffentlichung an Ansehen.

Der Herausgeber(e) hatte(n) in diesen Werken Probleme mit dem Verhältnis von Baß- und Solostimme. Erstere hat zu immer den gleichen Abstand zur Solostimme wie in der Violinfassung. Unglücklicherweise erscheint sie manchmal eine Oktave tiefer, so daß der Abstand zunimmt. Diese Oktavverschiebungen wurden in der vorliegenden Ausgabe an bestimmten Stellen geändert und in ihre ursprüngliche Lage zurückgeführt, um dem Solisten nicht das Gefühl der zu großen Entfernung der Solostimme vom Baß zu geben. Die Passagen, die nicht dem Druck von 1702 folgen, sich aber ungefähr nach der Lage der Melodie- und Baßstimme der Violinfassung richten, sind unten aufgeführt. Alle Taktangaben sind inklusiv zu verstehen:

## Sonate Nr. 1 in C-Dur:

Preludio:	Takte 1-3, 4(6. Note)-6, 10-11(1. N.), 12(2. N.)-14(3. N.), 14(5. N.)-19(1. N.), 20-22(5. N.)
Giga:	13(8. N.)-14(7. N.), 22-27(3. N.)
Adagio:	1-5(1. N.)
Tempo di	
Gavotto:	1-2(5. N.), 5-8, 23-25(1. N.), 29, 31(1.-5. N.)-33(3. N.), 35-36(5. N.), 39-42

## Sonate Nr. 2 in G-Dur:

Allemanda:	1-3(3. N.), 4-6(1. N.), 10(3. N.)-11(1. N.), 12(2. N.)-24(4. N.)
Saraband:	1, 4, 9, 11, 13(1. N.), 15(2. N.), 16(3. N.), 17(4. N.)
Gavotto:	6(5. N.), 7(6. N.), 8(7. N.), 9(8. N.), 10(9. N.)
Giga:	8(1. N.), 11(2. N.), 13(3. N.), 15(4. N.)
	steht die Melodie in der 1. und 2. Oktave, die Basslinie in der 3.-4. Oktave zu tief.

## Sonate Nr. 3 in g-Moll:

Allegro:	1-3(3. N.), 4-6(1. N.), 7(2. N.)-74. Violinfassung:
Corrente:	Takt 1-10 mit einer Viertelpause im Baß.

## Saraband:

Adagio:	1-3(3. N.), 4-6(1. N.), 7(2. N.)-44(1. N.), 51(2. N.)-64(1. N.)
	die Melodie in Klammern, alle punktierten Halte- und Schlußbogen stammen vom Herausgeber. Weitere notwendige kritische Anmerkungen werden im folgenden Kapitel führt.

## Sonate Nr. 4 in C-Dur:

Giga:	Blockflötenstimme T. 12 (9. N.) und 40 (3. N.) im Original eine Oktave tiefer.
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## Sonate Nr. 5 in G-Dur:

Giga:	Blockflötenstimme, T. 15 (1. N.) und 40 (1. N.): g im Original (der Violinstimme folgend). Die übermäßige Quarte in der Melodie erscheint zweifelhaft und läßt sich vermutlich auf einen unkorrigierten Druckfehler zurückführen. Die Note lag von Anfang an auf der Notenlinie neben dem richtigen Ton und wurde fortan beibehalten.
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## Sonate Nr. 3 in g-Moll:

Preludio:	T. 18. Blockflötenstimme im Original = e, d, c (zwei Achtelnoten und eine Viertelnote). Das f fehlt, Melodie und Rhythmus sind falsch. Der Notentext der vorliegenden Ausgabe ist von der Violinstimme übernommen.
Corrente:	T. 28 (2. N.) und 33 (2. N.), Blockflötenstimme im Original eine Oktave tiefer.

Es ist möglich, daß die *Fluto Basso*-Stimme, die Walsh herausgab, auch für Bassblockflöte gedacht war, welche mit guter Wirkung in diesen Sonaten verwendet werden kann. Es kann natürlich auch lediglich nur ein Hinweis auf die zu diesen Flötensonaten gehörende Bassstimme sein, wobei zum Continuo Gambe oder Cello hinzugezogen werden, deren Verwendung in Verbindung mit Cembalo notwendiger ist als in der mit Klavier.

# 6 Sonatas

from Opus 5

Volume I/Heft I

Edited by / Herausgegeben von  
Gwilym Beechey

Arcangelo Corelli  
(1653–1713)

## Sonata No. 1 in C Major/C-Dur

### Preludio

Largo

Treble Recorder  
Altblockflöte

Basso continuo

The musical score consists of two staves. The top staff is for the Treble Recorder (Altblockflöte), starting in common time with a key signature of one sharp. The bottom staff is for the Basso continuo, also in common time with a key signature of one sharp. The score is divided into measures by vertical bar lines. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the music.

Piano sheet music showing three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 10 starts with a half note followed by eighth-note pairs. Measure 11 begins with a quarter note followed by eighth-note pairs. Measure 12 starts with a sharp sign over the first note. Measures 10 and 11 have a common ending bracket. Measure 12 ends with a half note.

Piano sheet music showing three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 13 starts with a eighth-note pair followed by a sixteenth-note pattern. Measure 14 starts with a eighth-note pair followed by a sixteenth-note pattern. Measure 15 starts with a eighth-note pair followed by a sixteenth-note pattern.

Piano sheet music showing three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 16 starts with a eighth-note pair followed by a sixteenth-note pattern. Measure 17 starts with a eighth-note pair followed by a sixteenth-note pattern. Measure 18 starts with a eighth-note pair followed by a sixteenth-note pattern.

Piano sheet music showing three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 19 starts with a eighth-note pair followed by a sixteenth-note pattern. Measure 20 starts with a eighth-note pair followed by a sixteenth-note pattern. Measure 21 starts with a eighth-note pair followed by a sixteenth-note pattern.

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**Giga****Allegro**

The sheet music consists of three staves of musical notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The time signature changes frequently, indicated by '12/8' and '13/8'. The key signature also varies. The music is divided into measures by vertical bar lines. The notes include quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Measure numbers 1 through 13 are visible at the beginning of each staff. A large, diagonal watermark reading "PREVIEW" and "Low Resolution" is overlaid across the entire page.

14

6 7 8

17

[b]

[c]

7 6 5

20

6 5 4

[6]

21

6 5 4

6 5 4 [5]3 6 4 6

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6

27

#6      6      5

31

5

34

5

37

6      6      6      6      6

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