

XII
SONATES
à Violon seul et Basse,
PAR
ARCANGELO CORELLI DA FUSIGNANO.

ŒUVRE V.

Quinzième Edition.

PAR J. B. CARTIER,
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DÉDIÉE

A

P. GAVINIES

PRIX 12th

Gravée par la C^e Le Roy

À PARIS



Au Magasin de Musique à l'usage des Fêtes Nationales, Faubourg Poissonniere, au coin de la rue Bergere, N° 152.

125. *Edition du 1^{er} Prairial An 7.*

DISCOURS PRÉLIMINAIRE.

L'accueil favorable que le Conservatoire de musique a fait à l'ouvrage (1) que j'ai publié l'année dernière m'a encouragé à présenter celui-ci: les personnes un peu versées dans la musique savent l'influence que Corelli a eue dans les progrès de cet art, et j'ose croire qu'elles me sauront peut-être quelque gré des efforts que j'ai faits pour donner à cette nouvelle édition toute la perfection dont elle est susceptible, et qu'a dû m'inspirer la profonde vénération que j'ai vouée à ce grand homme.

ARCANGELO CORELLI est né en 16... à Fusignano, petite ville de la République Romaine, non loin de la ville d'Imola: vers l'an 1680. il étoit attaché à l'Electeur de Bavière en qualité de violon; et à la fin du dernier siècle il retourna dans sa patrie et demeura à Rome le reste de ses jours, attaché au Cardinal Octoboni dont il étoit premier violon et maître de chapelle: il mourut à Rome le 18. février 1723. son tombeau se voit dans l'Eglise de S^t. Pierre avec cette inscription: CORELLI PRINCEPS MUSICORUM; au dessus de laquelle est gravée la *Gigue* en *Sol-mineur* de sa cinquième sonate œuvre 5.

Avant Corelli l'art de jouer du violon étoit absolument ignoré: la pratique de cet instrument étoit abandonnée à la routine de quelques musiciens ignorans qu'on ne peut qualifier du titre honorable d'artistes; aussi, l'histoire n'a pas daigné nous conserver les noms de ceux qui précédèrent Corelli, à moins qu'on ne mette dans la classe des musiciens Baltazarini, dit *Beaujoyeux*, et Bocan, dont le premier étoit intendant de la musique de Catherine de Médicis; et comme premier violon de son tems, il n'a sauvé son nom d'un éternel oubli que par le talent qu'il avoit d'ordonner les fêtes; le second qui vivoit au milieu du dix-septième siècle, étoit aussi maître à danser: il avoit un tel enthousiasme pour cet art, qu'on diroit que Moliere le prît dans la suite pour le modèle du maître à danser de son *Bourgeois Gentilhomme*. Le violon ne servoit tout au plus alors, que dans les orchestres des bals, et n'étoit

(1) L'Art du violon, ou division des écoles.

pas même admis dans la musique des églises; Corelli paroît, et son génie lui découvrant toutes les ressources que l'art pouvoit en tirer, il lui assigne à jamais la place qu'il a conservée depuis parmi les instrumens de musique, c'est-à-dire la premiere. C'est lui qui a enseigné la véritable position de la main et la maniere de se servir de l'archet avec dextérité et avec grace; c'est lui qui a fondé la premiere école du violon: de cette école sont sortis les Tartini , les Locatelli, les Geminiani, les Somis, et par suite les célèbres artistes de nos jours, (2) dont les beaux talens développés, d'après les découvertes et les principes de Corelli, ont reculé les bornes de cet art à un tel point, qu'on seroit tenté de croire qu'il n'a plus qu'à descendre, mais, non; l'art du violon ne tombera pas en France, car elle a aussi son Corelli, et en jouit encore, puisqu'elle a le bonheur de posséder le célèbre GAVINIÉS, qui doit sans doute beaucoup à Corelli, puisqu'il est venu après lui, mais il est des choses précieuses que Gaviniés ne doit qu'à l'heureux génie, qu'à l'exquise sensibilité dont l'a doué la nature. Corelli et les grands maîtres qui le suivirent, apprirent au violon à parler, et Gaviniés lui transmit le sentiment et la grâce; enfin, après avoir fait pendant près de quarante ans les délices de la France, il se reproduit de nouveau dans les jeunes artistes qui se sont formés à son école, qui est véritablement celle du goût. Il a eu la satisfaction de les voir tout récemment remporter la palme de l'encouragement et couronnés dès leurs premiers pas dans la carrière des arts.

Corelli a, non seulement servi l'art d'exécuter, mais encore contribué beaucoup au perfectionnement de la composition. » Son génie, dit un auteur estimable, (3) sa science, son goût ainsi que ses découvertes lui ont assuré à jamais une place des plus distinguées parmi les génies qui ont influé sur les progrès de son art: sa renommée n'a pas de bornes; plusieurs auteurs théoriques ont puisé dans sa musique comme dans une source abondante, et en ont

(2) Voici une généalogie en talens qui vient en ligne directe de Corelli. Somis fut élève de Corelli; Pugnani de Somis: Viotti est sorti de l'école de Pugnani, enfin Rode, ce jeune homme étonnant, et célèbre dans l'âge où l'on travaille pour le devenir,

ajoute un titre de plus à la grande réputation de Viotti et des maîtres dont il est le dernier rejetton.

(3) La Borde. *Essai sur la Musique*.

» rapporté des exemples qu'ils ont toujours donnés comme de lui. » En effet, quoi de plus grand, de plus large et en même tems de plus naturel que ses *Adagio*! quoi de plus suivi et de mieux senti que ses *Fugues*! quoi de plus naïf que ses *Gigues*! on ne sait ce qu'on doit admirer le plus ou de la marche naturelle et savante de ses basses, ou de la pureté de son style, ou de la régularité de ses modulations, ou de la beauté et de la simplicité de ses motifs! mais je m'arrête et me contente de renvoyer le lecteur à l'ouvrage lui-même, avec d'autant plus de raison que je sens mon insuffisance pour exprimer ce que j'éprouve d'admiration pour ces belles productions. (4) Si le nombre d'édition d'un ouvrage prouvoit sa bonté, l'excellence de celui-ci seroit démontrée, car voici la quinzième: j'ai la note exacte de toutes celles qui ont précédé celle-ci, et je compte l'offrir au public dans un ouvrage plus considérable dont je m'occupe en ce moment. (5)

Je profiterai de cette occasion pour engager les éditeurs de musique à mettre rigoureusement aux ouvrages qu'ils publient la date exacte du tems qui les a vu naître, car, outre que rien n'est indifférent au véritable amateur et à l'artiste dans tout ce qui a rapport à l'art qu'ils étudient, ce seroit un moyen sûr et facile de marquer et de suivre les progrès d'un art qui, sans contredit, contribue le plus aux plaisirs de l'humanité, et qui bien dirigé, peut contribuer même à son perfectionnement.

(4) Corelli a laissé peu d'ouvrages: six seulement; mais il a passé sa vie à les corriger et à les perfectionner: quatre œuvres de Trio, une œuvre de Sonates et ses Concertos de violon dont il est l'inventeur. (*Voyez Encyclopédie Art. Concerto*) sont les seuls ouvrages que nous possédons de ce grand homme, mais ils lui ont assuré une réputation qui passera à la postérité.

Etienne Roger avoit annoncé un second livre de Sonates de violon et basse par Corelli, mais elles n'ont jamais paru: tous les amis de l'art du violon éprouvent avec peine cette privation qui n'est due qu'à la négligence de cet éditeur.

(5) *Essai historique et raisonné sur l'Art du Violon.*

I^{ma}
SONATA.

Grave p Allegro p
Tasto solo.

res Adagio $\text{f}_2 \text{p} 7 \# 6 7 \tau 6 \text{---} 2 \text{p} 6 5 \#$

Grave p Allegro p
Tasto solo.

res Adagio $\text{f}_2 \text{p} 7 \# 6 7 \tau 6 \text{---} 2 \text{p} 6 5 \#$

Dim $\text{p} 9/6+4 6 43$

125.

2

Allegro

5 cres.

Adagio Arpeggio

125. Tasto solo

4

Allegro.

The musical score is handwritten on five staves. The top staff is in G major (two sharps) and the bottom staff is in E major (one sharp). Measure numbers 1 through 125 are written above the staves. The first system starts with a dynamic 'mf'. The music features continuous sixteenth-note patterns in the upper staff and eighth-note patterns in the lower staff. The score is written in a clear, cursive hand.

Adagio
dim.
 125.

6

Allegro

mf

125.

A handwritten musical score for piano, featuring four staves of music. The music is in common time and consists of measures 125 through 128. The key signature changes between G major (two sharps) and F major (one sharp). Measure 125 starts with a forte dynamic (F) and includes a tempo marking of 76 BPM. Measures 126 and 127 continue with eighth-note patterns. Measure 128 begins with a dynamic of *dim.* (diminuendo), followed by a forte dynamic (F) and a tempo marking of 98 BPM. The score concludes with a double bar line at the end of measure 128.

125.

II^a
SONATA.

Grave *p* *cess f* *cess f* *p*

Allegro *mf*

125.

Arpeggio.

Arpeggio.

125.

Adagio

Vivace

mf

dim

very

98 43 5 98 43 dim 98 43 98 76 5 43 f 43 5

98 43 5 98 43 dim 98 43 98 76 5 43 f 43 5

C- Adagio

5 6 5 6 5 76 # 6 5 6 f 7 3

5 3 6 4 3 6 7 3 5 7 6 7 3 5 7 5 6 7 8 5 3 8 4 3 5

9 6 4 f 2 dim 4 6 7 5 5 fia 5 6 7 6 5 # 6 7 6 #

Vivace.

The musical score is composed of five staves of handwritten notation for piano. The first three staves are in common time (indicated by '4'), while the last two are in 2/4 time (indicated by '2'). The key signature varies throughout the piece, with frequent sharps and flats. Dynamic markings include 'f' (fortissimo), 'p' (pianissimo), and 'cres' (crescendo). Fingerings are indicated above the notes, such as '2 6' and '6 5'. The score is written on five-line staff paper.

III.
 SONATA.

Allegro 62

Arpeggio

A handwritten musical score for piano, featuring four staves of music. The top two staves are in common time, G major, with a key signature of one sharp. The bottom two staves switch to common time, C major, with a key signature of no sharps or flats. Measure 43 begins with a treble clef, a bass clef, a common time signature, and a G major key signature. The music consists of sixteenth-note patterns and chords. Measures 44-45 show a transition with various note heads and rests. Measures 46-47 feature a series of eighth-note chords. Measures 48-49 continue with sixteenth-note patterns. Measures 50-51 show a return to eighth-note chords. Measures 52-53 feature sixteenth-note patterns. Measures 54-55 show a return to eighth-note chords. Measures 56-57 feature sixteenth-note patterns. Measures 58-59 show a return to eighth-note chords. Measures 60-61 feature sixteenth-note patterns. Measures 62-63 show a return to eighth-note chords. Measures 64-65 feature sixteenth-note patterns. Measures 66-67 show a return to eighth-note chords. Measures 68-69 feature sixteenth-note patterns. Measures 70-71 show a return to eighth-note chords. Measures 72-73 feature sixteenth-note patterns. Measures 74-75 show a return to eighth-note chords. Measures 76-77 feature sixteenth-note patterns. Measures 78-79 show a return to eighth-note chords. Measures 80-81 feature sixteenth-note patterns. Measures 82-83 show a return to eighth-note chords. Measures 84-85 feature sixteenth-note patterns. Measures 86-87 show a return to eighth-note chords. Measures 88-89 feature sixteenth-note patterns. Measures 90-91 show a return to eighth-note chords. Measures 92-93 feature sixteenth-note patterns. Measures 94-95 show a return to eighth-note chords. Measures 96-97 feature sixteenth-note patterns. Measures 98-99 show a return to eighth-note chords. Measures 100-101 feature sixteenth-note patterns. Measures 102-103 show a return to eighth-note chords. Measures 104-105 feature sixteenth-note patterns. Measures 106-107 show a return to eighth-note chords. Measures 108-109 feature sixteenth-note patterns. Measures 110-111 show a return to eighth-note chords. Measures 112-113 feature sixteenth-note patterns. Measures 114-115 show a return to eighth-note chords. Measures 116-117 feature sixteenth-note patterns. Measures 118-119 show a return to eighth-note chords. Measures 120-121 feature sixteenth-note patterns. Measures 122-123 show a return to eighth-note chords. Measures 124-125 feature sixteenth-note patterns.

Tasto solo

Adagio

Arpeggio.

125.

Adagio p

Allegro *mf*

Handwritten musical score for two staves (Treble and Bass) across six systems. The score consists of six systems of music, each with a treble clef and a bass clef. The music is written in common time, with occasional changes to 6/8 and 5/4 time signatures. Dynamic markings include *f*, *cresc.*, *decresc.*, and *p*. The bass staff features a prominent bassoon part, indicated by the bassoon symbol and the letter 'B'.

System 1: Treble staff: *f*, bass staff: 6, 7, 7, 7, 7, 7, 7, 6, 76.

System 2: Treble staff: 6, 9, 8, 6, #6, 4, #, bass staff: 3.

System 3: Treble staff: 6, 4, #, 4#, bass staff: #, #.

System 4: Treble staff: 5, 6, 6, 5, 6, 5, 6, 5, bass staff: 6, 7.

System 5: Treble staff: 6, 6, 6, 5, bass staff: 6, 6, 6, 5, *f*.

System 6: Treble staff: 6, 6, 6, 5, bass staff: 6, 6, 6, 5, *Adagio*.

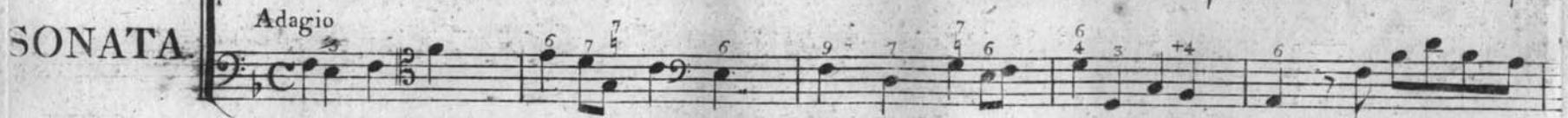
Allegro *mf*

2C

125.



IVa



20

Allegro

125.

A page of handwritten musical notation for piano, consisting of six staves. The notation is in common time and includes various dynamics such as Forte (F), Piano (P), and Arpeggio. Fingerings are indicated by numbers above the notes. Performance instructions like "Arpeggio" and "Adagio" are also present. The music is written in black ink on aged paper.

Forte F Piano F P F P

Arpeggio Adagio

P25.

Vivace

1 5 6 7 5 6
5 6 7 5 7 5 43
5 6 7 5 7 5 98
5 6 7 5 3 5 6
5 6 5 4 5 3 5 56
5 6 5 4 5 3 5 56

125.

Sheet music for two voices and basso continuo, featuring five systems of music. The music is written in common time, with various key signatures and accidentals. The vocal parts are in soprano and alto voices. The basso continuo part includes a basso part and a continuo part indicated by a bass clef and a small 'c'.

System 1: Treble and bass staves. Measures 1-12. Key signature changes from F major to G major.

System 2: Treble and bass staves. Measures 13-24. Key signature changes to A major.

System 3: Treble and bass staves. Measures 25-36. Key signature changes to C major.

System 4: Treble and bass staves. Measures 37-48. Key signature changes to D major.

System 5: Treble and bass staves. Measures 49-60. Key signature changes to E major.

Section: Adagio (indicated by a bracket above the first measure of System 5).

Measure 125: Final measure of the piece, concluding with a double bar line.

24

Allegro

6 7 7 7 5 +4 6 4 3 6 6 5
6 6 5 6 6 6 6 7 7 6
6 5 3 6 5 5 6 6 5
6 6 5 6 6 6 6

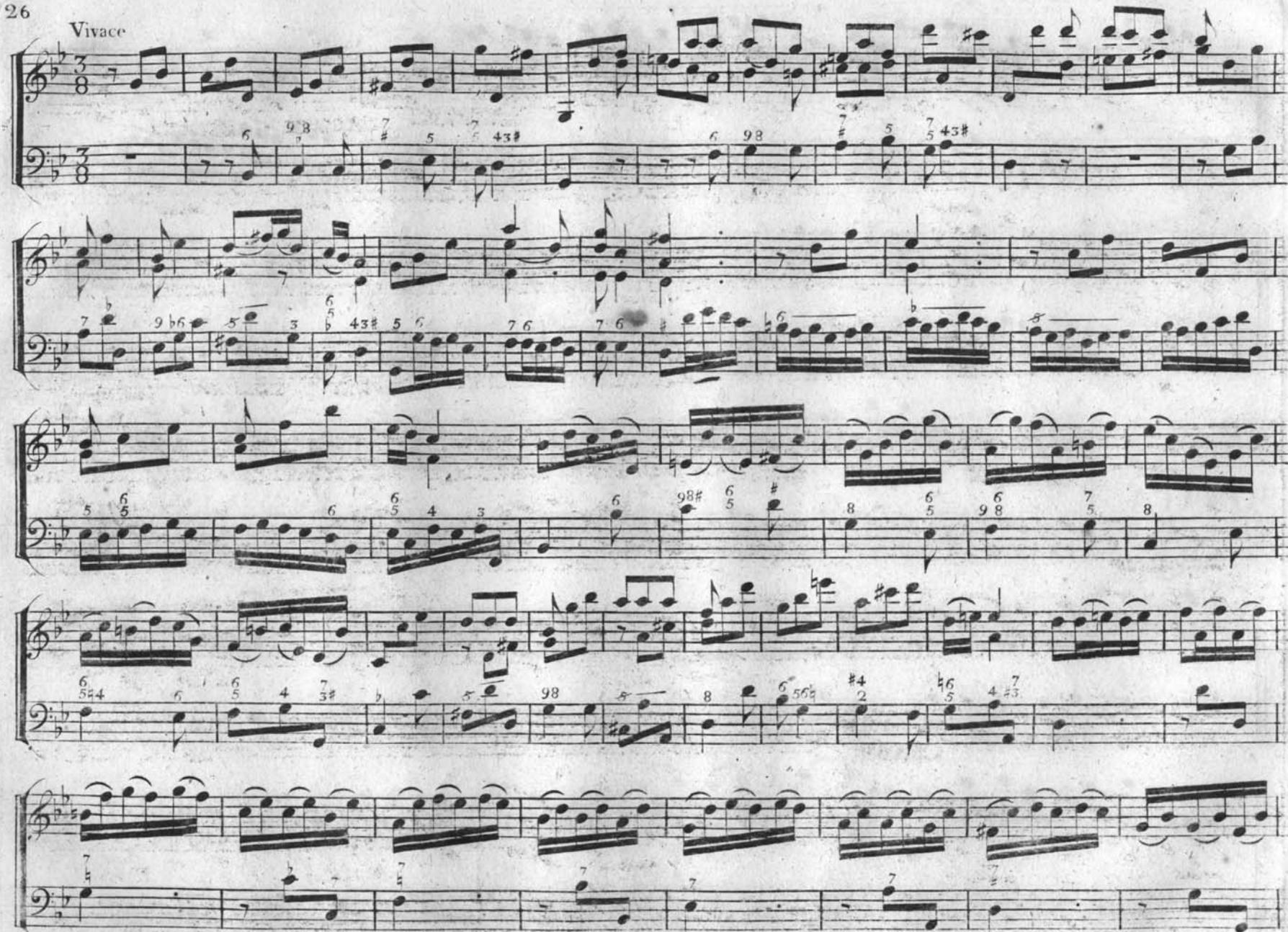


V.
SONATA.

Adagio

I 25.

Vivace



Musical score for piano, page 27, featuring five staves of music. The notation includes various note heads, stems, and bar lines. Numerical markings such as 6, 7, 9, 8, 5, 4, 3, and 2 are placed above or below specific notes and measures. The music concludes with a section labeled "Arpeggio" and "Adagio".

Arpeggio
Adagio

Tasto solo

125.

Adagio

Vivace

125.

Giga.

Allegro.

VI.^a

SONATA.

Grave.

125.

Allegro

Arpeggio

Arpeggio

Piano Forte

Adagio

125.

Allegro

125.



Handwritten musical score page 35, measures 5-8. The top staff uses a treble clef and a key signature of two sharps. The bottom staff uses a bass clef and a key signature of one sharp. The word "Piano" is written above the piano part in the top staff. The tempo markings are 8 and 7 respectively.

Adagio

Handwritten musical score page 35, measures 9-12. The top staff uses a treble clef and a key signature of two sharps. The bottom staff uses a bass clef and a key signature of one sharp. Measure 10 includes a dynamic marking "pp". The tempo markings are 6 and 7 respectively.

Handwritten musical score page 35, measures 13-16. The top staff uses a treble clef and a key signature of two sharps. The bottom staff uses a bass clef and a key signature of one sharp. Measures 14 and 15 include dynamic markings "p" and "pp" respectively. The tempo markings are 6 and 5 respectively.

Handwritten musical score page 35, measures 17-20. The top staff uses a treble clef and a key signature of two sharps. The bottom staff uses a bass clef and a key signature of one sharp. Measures 18 and 19 include dynamic markings "p" and "pp" respectively. The tempo markings are 6 and 6 respectively.

Allegro

125.

125.

Preludio.

VII^a

Vivace

SONATA

Corrente.

Allegro.

Piano

Forte

Piano

largo

Sarabanda.

Giga

Allegro

Piano



Preludio.

VIII^a

Largo.

SONATA.

The musical score consists of two staves of handwritten notation. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth and sixteenth note patterns. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains sustained notes and some eighth note patterns. Both staves include numerous numerical markings above the notes, likely indicating performance dynamics or specific fingerings. The score is divided into sections by text labels: 'Preludio.', 'VIII^a', 'Largo.', 'SONATA.', 'Allemanda.', and 'Allegro.'.

Allemanda.

Allegro.

Handwritten musical score for two staves. The top staff is in G major (indicated by a G with a sharp) and the bottom staff is in C major (indicated by a C). The music consists of six measures per staff.

Sarabanda:

- Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Largo:

- Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Piano:

Indicated in the middle of the Sarabanda section, this section consists of six measures for the piano, starting with a bass note in measure 1.

Harmony:

Chord symbols are provided above the bass staff for each measure, indicating harmonic progressions:

- Measure 1: 6 3 7 6[#]
- Measure 2: 5 3 6 4 5 6 3
- Measure 3: 6 6 4 5 7 5
- Measure 4: 6 4 5 3[#]
- Measure 5: 6 5 7 6 4 5 6
- Measure 6: 6 5 7 6 4 5 3[#]
- Measure 7: 6 5 7 6 4 5 6
- Measure 8: 6 5 7 6 4 5 3[#]
- Measure 9: 6 5 7 6 4 5 6
- Measure 10: 6 5 7 6 4 5 3[#]
- Measure 11: 6 5 7 6 4 5 6
- Measure 12: 6 5 7 6 4 5 3[#]
- Measure 13: 6 5 7 6 4 5 6
- Measure 14: 6 5 7 6 4 5 3[#]
- Measure 15: 6 5 7 6 4 5 6
- Measure 16: 6 5 7 6 4 5 3[#]
- Measure 17: 6 5 7 6 4 5 6
- Measure 18: 6 5 7 6 4 5 3[#]
- Measure 19: 6 5 7 6 4 5 6
- Measure 20: 6 5 7 6 4 5 3[#]
- Measure 21: 6 5 7 6 4 5 6
- Measure 22: 6 5 7 6 4 5 3[#]
- Measure 23: 6 5 7 6 4 5 6
- Measure 24: 6 5 7 6 4 5 3[#]
- Measure 25: 6 5 7 6 4 5 6
- Measure 26: 6 5 7 6 4 5 3[#]
- Measure 27: 6 5 7 6 4 5 6
- Measure 28: 6 5 7 6 4 5 3[#]
- Measure 29: 6 5 7 6 4 5 6
- Measure 30: 6 5 7 6 4 5 3[#]
- Measure 31: 6 5 7 6 4 5 6
- Measure 32: 6 5 7 6 4 5 3[#]
- Measure 33: 6 5 7 6 4 5 6
- Measure 34: 6 5 7 6 4 5 3[#]
- Measure 35: 6 5 7 6 4 5 6
- Measure 36: 6 5 7 6 4 5 3[#]
- Measure 37: 6 5 7 6 4 5 6
- Measure 38: 6 5 7 6 4 5 3[#]
- Measure 39: 6 5 7 6 4 5 6
- Measure 40: 6 5 7 6 4 5 3[#]
- Measure 41: 6 5 7 6 4 5 6
- Measure 42: 6 5 7 6 4 5 3[#]
- Measure 43: 6 5 7 6 4 5 6
- Measure 44: 6 5 7 6 4 5 3[#]
- Measure 45: 6 5 7 6 4 5 6
- Measure 46: 6 5 7 6 4 5 3[#]
- Measure 47: 6 5 7 6 4 5 6
- Measure 48: 6 5 7 6 4 5 3[#]
- Measure 49: 6 5 7 6 4 5 6
- Measure 50: 6 5 7 6 4 5 3[#]
- Measure 51: 6 5 7 6 4 5 6
- Measure 52: 6 5 7 6 4 5 3[#]
- Measure 53: 6 5 7 6 4 5 6
- Measure 54: 6 5 7 6 4 5 3[#]
- Measure 55: 6 5 7 6 4 5 6
- Measure 56: 6 5 7 6 4 5 3[#]
- Measure 57: 6 5 7 6 4 5 6
- Measure 58: 6 5 7 6 4 5 3[#]
- Measure 59: 6 5 7 6 4 5 6
- Measure 60: 6 5 7 6 4 5 3[#]
- Measure 61: 6 5 7 6 4 5 6
- Measure 62: 6 5 7 6 4 5 3[#]
- Measure 63: 6 5 7 6 4 5 6
- Measure 64: 6 5 7 6 4 5 3[#]
- Measure 65: 6 5 7 6 4 5 6
- Measure 66: 6 5 7 6 4 5 3[#]
- Measure 67: 6 5 7 6 4 5 6
- Measure 68: 6 5 7 6 4 5 3[#]
- Measure 69: 6 5 7 6 4 5 6
- Measure 70: 6 5 7 6 4 5 3[#]
- Measure 71: 6 5 7 6 4 5 6
- Measure 72: 6 5 7 6 4 5 3[#]
- Measure 73: 6 5 7 6 4 5 6
- Measure 74: 6 5 7 6 4 5 3[#]
- Measure 75: 6 5 7 6 4 5 6
- Measure 76: 6 5 7 6 4 5 3[#]
- Measure 77: 6 5 7 6 4 5 6
- Measure 78: 6 5 7 6 4 5 3[#]
- Measure 79: 6 5 7 6 4 5 6
- Measure 80: 6 5 7 6 4 5 3[#]
- Measure 81: 6 5 7 6 4 5 6
- Measure 82: 6 5 7 6 4 5 3[#]
- Measure 83: 6 5 7 6 4 5 6
- Measure 84: 6 5 7 6 4 5 3[#]
- Measure 85: 6 5 7 6 4 5 6
- Measure 86: 6 5 7 6 4 5 3[#]
- Measure 87: 6 5 7 6 4 5 6
- Measure 88: 6 5 7 6 4 5 3[#]
- Measure 89: 6 5 7 6 4 5 6
- Measure 90: 6 5 7 6 4 5 3[#]
- Measure 91: 6 5 7 6 4 5 6
- Measure 92: 6 5 7 6 4 5 3[#]
- Measure 93: 6 5 7 6 4 5 6
- Measure 94: 6 5 7 6 4 5 3[#]
- Measure 95: 6 5 7 6 4 5 6
- Measure 96: 6 5 7 6 4 5 3[#]
- Measure 97: 6 5 7 6 4 5 6
- Measure 98: 6 5 7 6 4 5 3[#]
- Measure 99: 6 5 7 6 4 5 6
- Measure 100: 6 5 7 6 4 5 3[#]

Giga.

Allegro.

47

7 *f*

IX^a. *Preludio.*

SONATA. *Largo.*

Piano

Allegro

49

Piano

Adagio

Tempo di Gavotta.

Allegro.

A musical score for piano, consisting of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music includes several measures of eighth-note patterns, followed by sections labeled "Piano" and "Forte". The score concludes with a section labeled "Xa" and "SONATA". The title "Adagio." appears above the first measure of the sonata section. The music is annotated with various numbers (e.g., 6, 5, 9, 7, 5, 6, 7, 5, 6, 5, 6, 5, 3, 6, 5, 7) and symbols (e.g., ♯, ♮, ♭, ♪, ♫) likely indicating fingerings or specific performance techniques.

Allemanda.

A musical score for three instruments: Violin, Cello, and Piano. The score is divided into six staves, each with a unique key signature and time signature.

- Staff 1 (Violin):** Treble clef, 7/8 time. The first measure consists of six eighth-note pairs. Subsequent measures show eighth-note pairs followed by sixteenth-note patterns. The piano part is indicated with "Piano" below the staff.
- Staff 2 (Cello):** Bass clef, 6/8 time. Measures feature eighth-note pairs. The piano part is indicated with "Piano" below the staff.
- Staff 3 (Piano):** Treble clef, 6/8 time. Measures feature eighth-note pairs. The piano part is indicated with "Piano" below the staff.
- Staff 4 (Violin):** Treble clef, 3/4 time. Largo. Measures feature eighth-note pairs.
- Staff 5 (Cello):** Bass clef, 3/4 time. Sarabanda. Measures feature eighth-note pairs.
- Staff 6 (Piano):** Bass clef, 3/4 time. Measures feature eighth-note pairs.
- Staff 7 (Violin):** Treble clef, 3/4 time. Gavotta. Measures feature eighth-note pairs.
- Staff 8 (Cello):** Bass clef, 3/4 time. Allegro. Measures feature eighth-note pairs.
- Staff 9 (Piano):** Bass clef, 3/4 time. Measures feature eighth-note pairs.

 The score includes various dynamic markings and performance instructions such as "Largo.", "Sarabanda.", "Gavotta.", and "Allegro.".

Giga.

Allegro.

Piano



XI^a. *Preludio.*

SONATA. *Adagio.*

Allegro.

Piano

125.

5

A handwritten musical score for two voices and piano. The score consists of five systems of music, each with a treble clef and a bass clef. The key signature changes frequently, indicated by numbers above the staff (e.g., 6, 5, 4, 3, 2). The time signature also varies, including measures in common time and 3/4 time.

The vocal parts are written in a single-line staff, with the top line for the soprano and the bottom line for the alto. The piano part is written in a two-line staff, with the upper line for the treble clef and the lower line for the bass clef. The piano part includes dynamic markings such as "Piano" and "Forte".

Below the score, there is a section labeled "Adagio" with a tempo marking of $\frac{3}{4}$. The vocal parts continue in this section, and the piano part provides harmonic support.

Vivace.

Gavotta.
Allegro.
Piano

FOLLIA.

Adagio.

The musical score consists of two sections: *Adagio* and *Allegro*.

Adagio: The first section begins with a treble clef, a common time signature, and a key signature of one sharp. The music features eighth-note patterns and includes a measure with a 5/16 time signature. The bass line is present below the treble line.

Allegro: The second section begins with a bass clef, a common time signature, and a key signature of one sharp. It features sixteenth-note patterns and includes measures with 6/8 and 5/8 time signatures. The bass line continues throughout the section.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 125 begins with a whole note followed by a half note. The right hand has sixteenth-note patterns, and the left hand provides harmonic support. Measure 126 starts with a whole note, followed by a half note, and then a measure of eighth notes. The music concludes with a final measure of eighth notes. Measure numbers 125 and 126 are written at the bottom of the page.

62

A handwritten musical score for piano, featuring two staves. The top staff uses treble clef and the bottom staff uses bass clef. The score consists of six measures. Measures 125 and 126 begin with eighth-note patterns in common time. Measure 125 ends with a repeat sign and begins again with eighth-note patterns. Measure 126 ends with a double bar line. Various dynamics like forte (f), piano (p), and sforzando (sf) are indicated. Measure numbers 125 and 126 are written below the staves.

15

Adagio

Vivace

Allegro

This image shows a page from a handwritten musical manuscript. It consists of two staves of music, one for each hand. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music is divided into three sections: 'Adagio' (labeled at the beginning of the first staff), 'Vivace' (labeled in the middle of the second staff), and 'Allegro' (labeled at the beginning of the third staff). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings. The manuscript is written in black ink on aged paper.

Andante.

Allegro.

Adagio.

Allegro.









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