

Arcangelo Corelli
Sonate
per violino e basso continuo
Opus 5
Verzierte Ausgabe der Violinstimme
der langsamten Sätze

Remarques, Remarks, Anmerkungen, Megjegyzések ... 5
Explication des signes ..., Explanation of the signs, Zeichenerklärung, Jelek magyarázata ... 7

Werner Icking, Siegburg
Privatbibliothek Nr. 11

Sonata I

per violino e basso continuo

Violinbezeichnung (Erläuterung s. S. 7): Werner Icking

Arcangelo Corelli (1653–1713)

Grave

1 3 1 + 3 6 6 2 + V 1 6 6 6 8

tr

Allegro

3 4 0 1 1 1

7 0 3 4 C ♫

Adagio

10a 2 V 2 6 6 6

12 V 2 + C

Grave

15 3 1 + 2 + V 1 6 6 6 8

tr

Allegro

17 4 0 1 0 3

21 4 4 C ♫

Adagio

The sheet music consists of six staves of musical notation, likely for a string quartet or similar ensemble. The key signature is A major (no sharps or flats). The time signature varies throughout the piece, indicated by markings like '6', '2', '3', '4', '1', '0 1', '+', and '2'. Measure numbers 24a, 26, 28, 30, 32, and 34 are present. The music includes dynamic markings such as 'V' (volume), '2+', '4', '2', '1', '0 1', '+', '2', '2', '2', '2', and '2 0'. Measures 24a through 30 show a continuous melodic line with eighth-note patterns. Measures 32 and 34 feature more complex rhythmic structures, including sixteenth-note patterns and sustained notes.

1 Adagio

6

11

15

19

24

29

The image shows three staves of musical notation for violin, labeled 34, 38, and 41. The notation includes various ornaments like grace notes and slurs, with numerical markings (e.g., 3, 4, 5, 6) indicating specific performance techniques or note values.

Anmerkungen

Diese Corelli-Sonaten wurden erstmals um 1715 von Pierre Mortier in Amsterdam verlegt. In der vierten Amsterdamer Ausgabe finden sich Verzierungen zu den langsamten Sätzen der ersten sechs Sonaten, wie sie der Komponist selbst gespielt haben soll – so die Angabe des Verlegers.

Die Amsterdamer Ausgabe nimmt keine Rücksicht auf ein exaktes Metrum, wodurch m.E. das Nachspielen recht schwierig wird. Nicht daß die Ornamente in einem exakten Metrum zu spielen seien, aber für das Einüben scheint mir eine möglichst exakte Angabe der Notenwerte hilfreich. Die Einteilung der Ornamente habe ich so gewählt, daß die mitangegebene nicht ausgezogene Stimme in den Haupttönen getroffen wird.

Remarks

These sonatas by Corelli were first published around 1715 by Pierre Mortier in Amsterdam. In the fourth edition, the violin parts of the slow movements of the first six sonatas contained ornamentation that showed, according to the publisher, how they were performed by the composer himself.

The Amsterdam Edition pays no heed to an exact meter, which makes it difficult, in my opinion, to play it as intended. Not that it is advisable to play the ornaments with an exact meter, but I think it would be helpful for rehearsal if the meter were marked as exactly as possible. I have positioned the ornaments so as to match them with the main notes of the non-ornamented part.

Sonata II

per violino e basso continuo

Violinbezeichnung (Erläuterung s. S. 7): Werner Icking

Arcangelo Corelli (1653–1713)

Grave

1

2a

4

5a

7

9

The image shows four staves of musical notation for bowed string instruments. Measure 11 starts with a down-bow (indicated by a vertical bar with a dot) followed by an up-bow (indicated by a vertical bar with a diagonal stroke). Measures 12 and 13 show various bowing techniques including whole bows and half bows. Measure 14 features pizzicato strokes indicated by small squares. Measures 15 and 16 continue with different bowing patterns. Measure 17 includes a dynamic marking 'V' above a note. Measures 18 and 19 show more complex bowing and pizzicato patterns. Measure 20 concludes with a final pizzicato stroke.

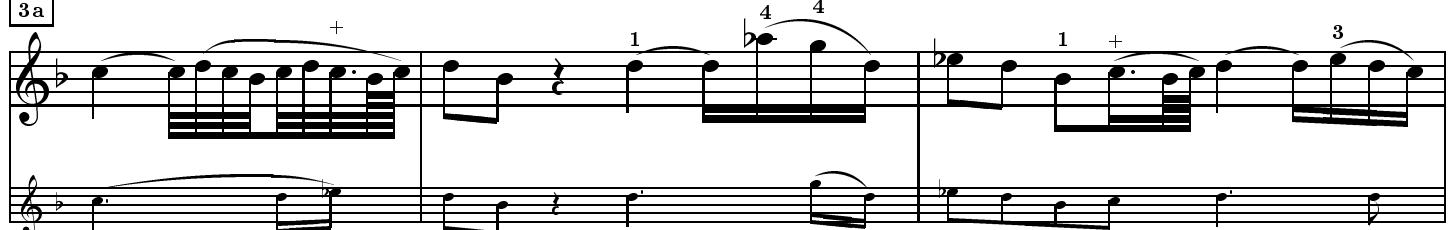
Explication des signes Explanation of the signs Zeichenerklärung Jelek magyarázata

■	Tirez l'archet	down-bow	Abstrich	Lefelé
▽	Poussez l'archet	up-bow	Aufstrich	Fölfelé
△	A la pointe	at the top	An der Spitze	Csúcsnál
≡	Au talon	at the nut	Am Frosch	Kápánál
↔	Tout l'archet	whole bow	Ganzer Bogen	Egész vonóval
←	La moitié inférieure ...	lower half	Untere Hälfte	A vonó alsó fele
→	La moitié supérieure ...	upper half	Obere Hälfte	A vonó felső fele
---	Au milieu ...	middle	In der Mitte	Középen
↔	Le premier tiers ...	lower third	Unteres Drittel	A vonó alsó harmada
→	Le troisième tiers de l'archet	upper third	Oberes Drittel	A vonó felső harmada
+	Pincez avec la main gauche (ou trille)	left hand pizzicato (or trille)	Pizzicato der linken Hand (oder Triller)	piccikató bal kézzel (vagy trilla)

1 Adagio



3a



6



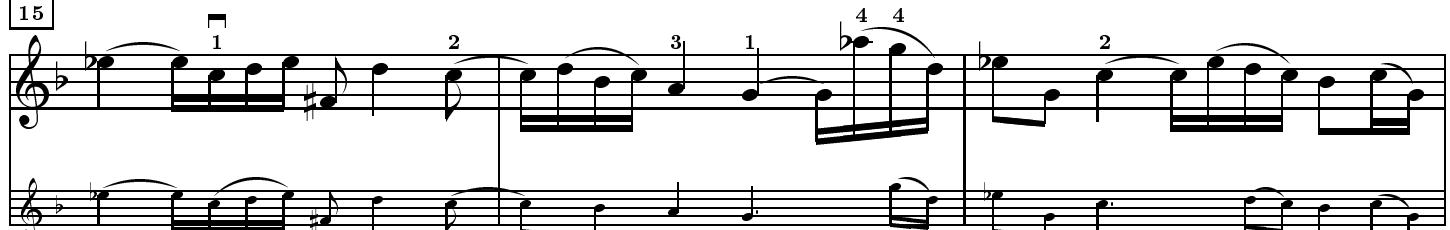
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12



15



18



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Sonata III

per violino e basso continuo

Violinbezeichnung (Erläuterung s. S. 7): Werner Icking

Arcangelo Corelli (1653–1713)

[1] Adagio

The musical score consists of six staves of music for violin and basso continuo. The top staff shows the violin part, which includes various bowing techniques such as sustained notes with '+' over dots, sixteenth-note patterns, and eighth-note patterns. The bottom staff shows the basso continuo part, consisting of single bass notes. Measure numbers 1 through 12 are indicated on the left side of each staff. Various performance markings like '3', '6', 'V', and circled numbers (1, 2, 3, 4) are placed above the violin staff to guide the performer.

14

16

19

21

1 Adagio

5

8

13

18

23

30

37

42

48

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Sonata IV

per violino e basso continuo

Violinbezeichnung (Erläuterung s. S. 7): Werner Icking

Arcangelo Corelli (1653–1713)

Adagio

Adagio

1

2a

4a

7

9

11

13a

16

1 Adagio

3a

6a

9a

12

15

Sonata V

per violino e basso continuo

Violinbezeichnung (Erläuterung s. S. 7): Werner Icking

Arcangelo Corelli (1653–1713)

1 Adagio

3

6

8

11

1 Adagio

6

10

15

20

25

30

33

Sonata VI

per violino e basso continuo

Violinbezeichnung (Erläuterung s. S. 7): Werner Icking

Arcangelo Corelli (1653–1713)

1 **Grave**

3

6

8

10a

13a

16

2+

0 1 +

18a

21

24

1 Adagio

6

12

17

22

27

31