

DUO SONATA

OPUS 5 NO. 9

BY

ARCANGELLO CORELLI

(1653–1713)

ARRANGED FOR ALTO AND BASS RECORDERS BY R.D. TENNENT

The *sonata à 2* (duo sonata) form was in vogue in Italy in the late 17th century. A duo sonata is a *duet* (i.e., has two melodic parts), sometimes, but not always, with a *basso continuo* accompaniment. Even if one of the melodic parts is at a low pitch, a duo sonata is not an accompanied *solo*: often the parts imitate each other, and in some movements, or parts of movements, a lower part may be busier than the upper part. And even if there is an accompaniment, a duo sonata is not a *trio sonata*, which should have three *melodic* parts.

The most famous duo sonatas are the twelve Opus 5 sonatas by Arcangelo Corelli, first published in Rome in 1700. The instrumentation was specified as *violino e violone o cembalo*; that is, violin and violoncello, with the option of replacing the latter with a harpsichord. According to music historian Peter Allsop,[†] it may be the most commercially successful volume of music ever published.

In the 18th century, the duo-sonata form went out of fashion and the Opus 5 works began to be regarded as sonatas for violin with a *basso continuo* accompaniment. This misconception has persisted to the present day, but Dr. Allsop states flatly: “These are *duo sonatas for violin and violone*,” and “Corelli’s first choice of instrumentation in Opus 5 requires no realized continuo accompaniment.” A cello-based *basso continuo* works well enough with a violin (provided the continuo realization is discreet and the cello is sufficiently forward to be a duet partner to the violin), but it may be a different story if another treble instrument is adopted.

Just two years after the initial publication of Opus 5, Walsh & Hare in London published six of the sonatas “*exactly Transpos’d and made fitt for a FLUTE* [i.e., an alto recorder] *and a BASS*.” Today, several editions of Opus 5 sonatas arranged for alto recorder are available. These all have full continuo realizations for keyboard (usually played on a piano) and a cello part *ad libitum*; however, a piano or a cello-based *basso continuo* is not a very felicitous choice as the duet partner for a recorder. The present edition is an arrangement for alto and bass recorders, without accompaniment; this combination respects Corelli’s conception of the Opus 5 sonatas as *duets* for instruments from the same family.

R.D.T.

[†]Peter Allsop: *Arcangelo Corelli: “New Orpheus of our Times,”* Oxford University Press (1999).

DUO SONATA

Opus 5 No. 9[†]

Arranged for Recorders by R. D. Tennent

Arcangelo Corelli (1653–1713)

1. Preludio

Largo

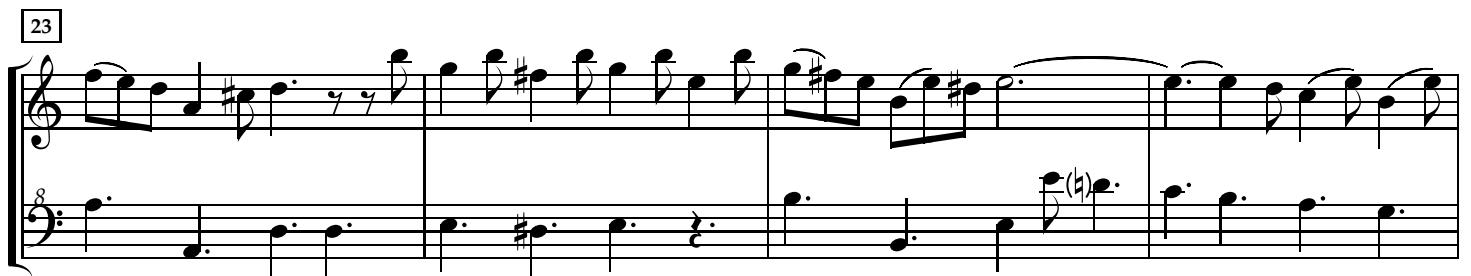
The musical score consists of five systems of music for two recorders. The top system shows the Alto Recorder part, and the bottom system shows the Bass Recorder part. The score is in common time, with a key signature of one sharp (F# major). Measure numbers 1 through 18 are indicated at the beginning of each system. The music features continuous eighth-note patterns with various grace notes and slurs. Dynamic markings include *tr.* (trill), *p* (piano), and *Largo*. Measure 18 concludes with a repeat sign and a double bar line, indicating a section of the piece.

[†]Original key A major.

2. Giga
Allegro

The sheet music consists of six staves of musical notation, likely for a harpsichord or similar instrument. The music is in common time (indicated by '12/8' in the first measure) and is divided into measures by vertical bar lines. Measure numbers are indicated in boxes at the beginning of each measure: 1, 4, 8, 11, 15, and 19. The notation includes various note heads (solid black, open, and with stems), rests, and dynamic markings like 'tr' (trill) and '(h)' (natural sign). The bass staff uses a bass clef, while the other staves use a treble clef.

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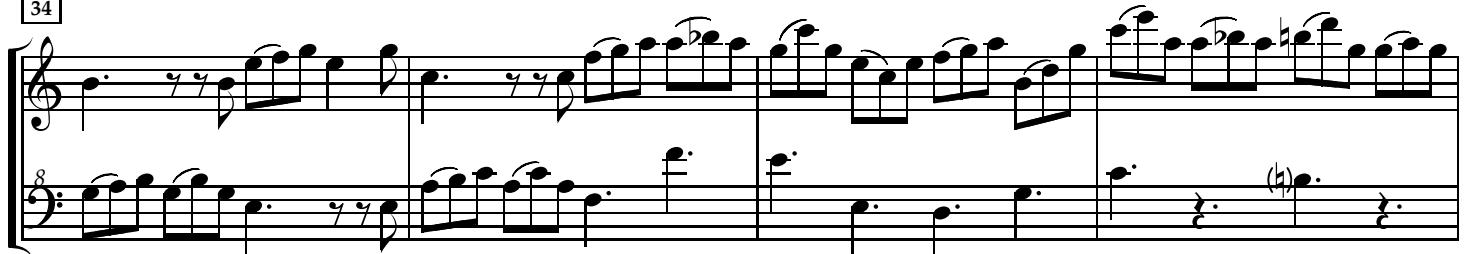
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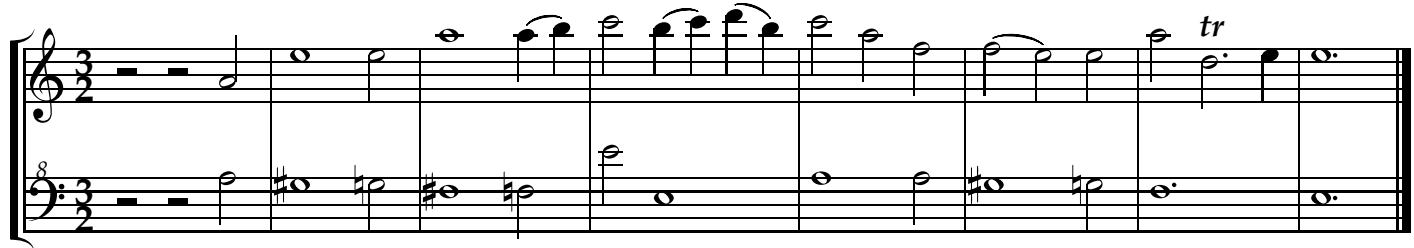


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p

3. Adagio

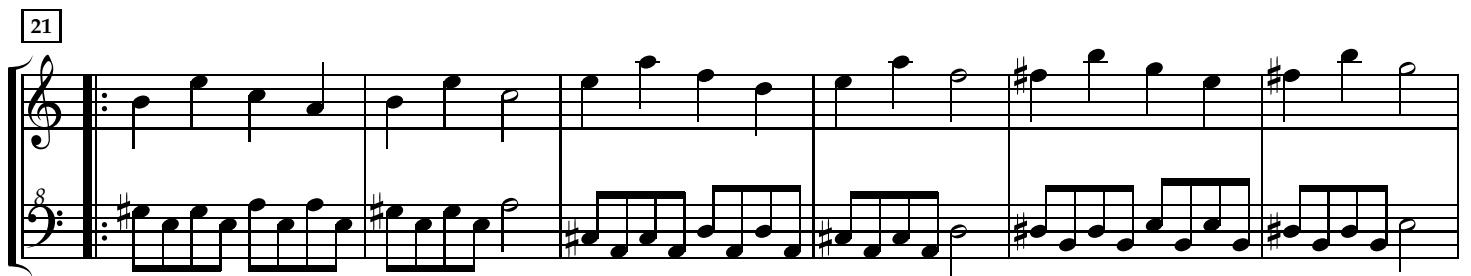


4. Tempo di Gavotta

Allegro

The musical score for section 4, Tempo di Gavotta, is presented in five systems. System 1 starts with a tempo marking of *mezzo staccato*. System 2 begins at measure 6. System 3 begins at measure 11, with dynamics *p* and *f*, and a trill instruction. System 4 begins at measure 16, with dynamics *p* and *f*, and a trill instruction. The score consists of two staves: treble and bass. Measures 1-5: Treble staff has eighth-note pairs (F#-G, C-D, G-A, D-E, A-B). Bass staff has eighth-note pairs (D-G, A-C, E-G, B-D, F#-A). Measures 6-10: Treble staff has eighth-note pairs (F#-G, C-D, G-A, D-E, A-B). Bass staff has eighth-note pairs (D-G, A-C, E-G, B-D, F#-A). Measures 11-15: Treble staff has eighth-note pairs (F#-G, C-D, G-A, D-E, A-B). Bass staff has eighth-note pairs (D-G, A-C, E-G, B-D, F#-A). Measures 16-20: Treble staff has eighth-note pairs (F#-G, C-D, G-A, D-E, A-B). Bass staff has eighth-note pairs (D-G, A-C, E-G, B-D, F#-A).

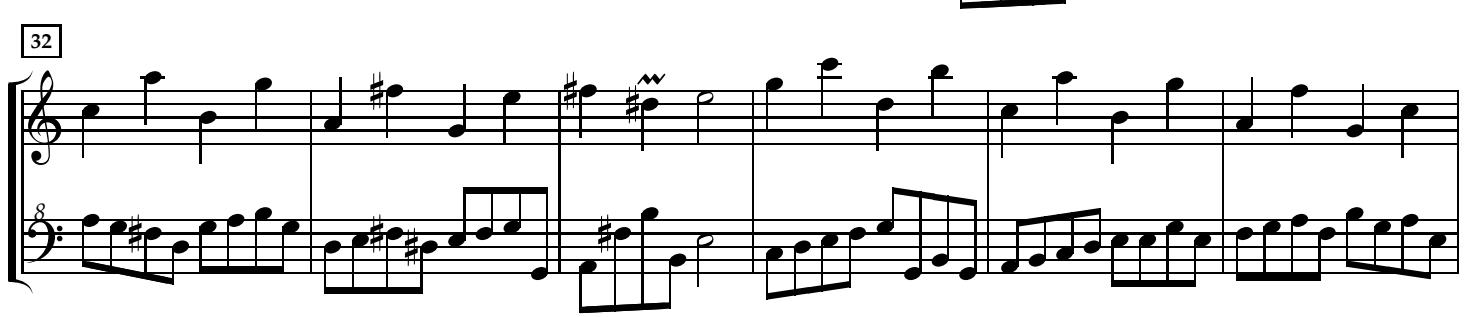
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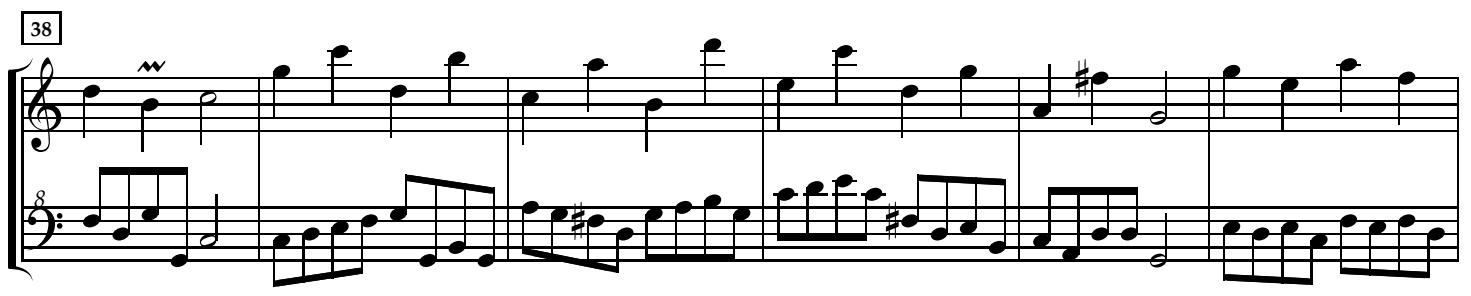
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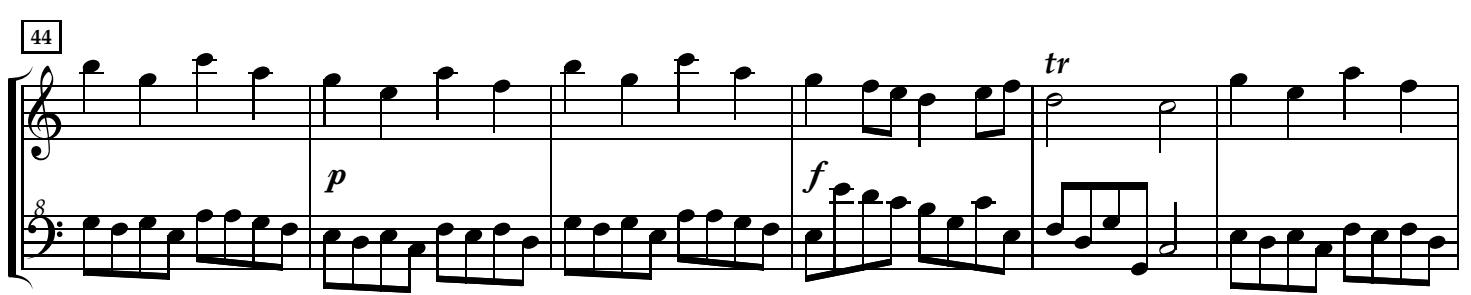
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