

# PREFACE

The first two volumes of Corelli's Works contain his 48 Sonatas or Trios—the compositions which first made his name celebrated. They came out in four parts, with twelve sonatas in each, thus: Op. 1, Rome, 1683; Op. 2, Rome, 1685; Op. 3, Modena, 1689; Op. 4, Bologna, 1694. By reprints and copies they were reproduced in all countries with a rapidity never before known, and had a greater influence on the musical invention of their time than any other work of the same character. Op. 1 and 3 were intended for the church or for sacred concerts, Op. 2 and 4 for secular chamber performances, as is easily seen by the original titles, which are here prefixed to the several books.

These "Sonatas" form quartets for four instruments: Violin 1, Violin 2, Violoncello and an instrument of harmony, which in the sacred pieces is a theorbo or organ, and in the secular a harpsichord. The bass part throughout this accompaniment is the same as the notes of the violoncello (or "violone" as Corelli still called it).<sup>3</sup> The chief differences between these two parts occur in Op. 1, in which for this reason the score is generally written on four lines. Otherwise only three lines were requisite; for the string bass, lute bass and accompanying bass are written together, and the performer must choose his own part from occasional hints (as *s. g.* on p. 168). In this matter the older music leaves to the performer a freedom unknown to the modern musician, yet necessary to be attained if he wishes to give life and brilliancy to his execution.

The figuring of the bass in the first Italian editions is rather less copious than in the present one, because I have availed myself of the additions made in the Dutch and English editions up to the year 1730, which give the chords fuller, without introducing any foreign elements into Corelli's harmony.

About the year 1725 an edition of these works was brought out by John Walsh in London, edited by Dr. Pepusch. However, it cannot be regarded as superior to the incorrect and careless English musical publications of that age, nor be treated as in any respect reliable.

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<sup>1</sup>Actually 1681.

<sup>2</sup>Corelli specifies the archlute rather than the similar theorbo.

<sup>3</sup>The violone and violoncello are not identical. The early editions of Corelli's sonatas actually specify the cello; only in a 1709 edition is the violone named as the bowed continuo instrument.

16 (F Major) 4b (f minor)  
 Eb ← B<sup>b</sup> - F - C - G - D - A D<sup>b</sup> - A<sup>b</sup> - E<sup>b</sup> - b<sup>b</sup> - f - c  
 II I V II VI III i  
 allowable all movements are in the Tonic

## Church Sonatas, Op. I

### SONATA I.

Grave. Sequential motion to V

Violino I.

Violino II. Note Suspensions

Violone. Organo. unis.

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

5 I

7 5 6 9 8 7 5 6 6 6 5 6 7 6 7 6 6 5

VI II 6 5 V

*p* Coda *p*

5 4 3 6 7 6 7 6 (5) V 5 4 3 I

II

Allegro.

Subject

Countersubject

4

I 5 4 6

answer on V

V 7 6 6

7

Subject

5 6 4 3 I 5 4 6

10

Countersubject

6 6 6 4 5 7 5 4

13

5 6 5 5 9 6 5 5 6 6 5 6 6 4 3

17 V

6 5 6 7 5 6 5 4 5 6 7 6 7 6 7 6

21

5 7 6 7 6 7 5 6 5 4 4 3 2 6 6

25 VI

8 7 6 6 6 7 4

28

4 b 7 7 5

32

Subj. inverted

35

7 6 7 6 7 6 7 6 7 6

III

unis.

7 6 5 4 3 6

Moves TO VI

10

(A<sup>b</sup> - B<sup>b</sup>)

7 6 5 b 4 3 6 7 5 4 # 6 5 4 3 5 4 # 7 6 ; 5 6 7 5 6 5 4

VI or bVI

20

VI

6 6 5 6 6 5 6 5 6 # 5 6 b 6 6 7 6

29

Coda

Db

bVI

6 9 8 7 5 6 5 4 3 I 6 9 8 7 5 6 5 4 3

IV. Allegro.

B<sup>b</sup> 1 b

I

6 6 5

moves TO V

8

6 5 6 4 3 4 6

V

15

f

# 7 6 5 6 7 6

23

p

VI

7 6 6 7 5 7 I

31

p

6 7 5 6 7 6

38

p

6 4 6

46

p

6 6 5

54

p

6 5 6 4 3 4 5

62

p

tr

tr

6 7 6 7 6



SONATA II.

69 *Adagio.*

Handwritten notes: *Ab*, *y6*

*Ab y6 (resolves the flats from the previous movement)*

77 *impres f minor*

Handwritten notes: *cm*, *B9*

85 *Allegro.* *Coda*

Handwritten note: *Jumps back into FM*

92

*Grave.*

Violino I.  
Violino II.  
Violone.  
Organo.

*Vivace.*