

# DUO SONATA

OPUS 5 NO. 5

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 17<sup>th</sup> 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,<sup>†</sup> it may be the most commercially successful volume of music ever published.

In the 18<sup>th</sup> 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.

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<sup>†</sup>Peter Allsop: *Arcangelo Corelli: “New Orpheus of our Times,”* Oxford University Press (1999).

# DUO SONATA

Opus 5 No. 5

Arranged for Recorders by R. D. Tennent

Arcangelo Corelli (1653–1713)

## 1. Adagio

Alto Recorder

Bass Recorder

4

8

11

## 2. Vivace

Measures 1-5 of the piece. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the treble clef consists of eighth-note runs and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

6

Measures 6-11. The melody continues with eighth-note runs. The bass clef accompaniment maintains the eighth-note pattern, with some rests in measures 7 and 10.

12

Measures 12-17. Measure 14 includes a trill (tr) on the treble staff. Measure 16 features a flat (b) in the bass staff. The piece concludes with a repeat sign in measure 17.

18

Measures 18-23. Measure 23 includes a trill (tr) on the treble staff. The melody and bass line continue with eighth-note patterns.

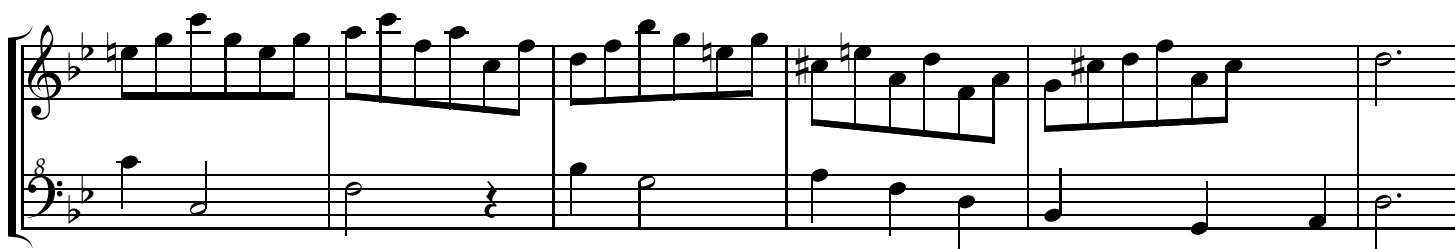
24

Measures 24-29. Measures 24-25 show first and second endings. The first ending leads back to measure 12, and the second ending leads to measure 26. The melody and bass line continue with eighth-note patterns.

30

Measures 30-34. The final section of the piece, featuring eighth-note runs in the treble staff and a steady eighth-note pattern in the bass staff.

36



42



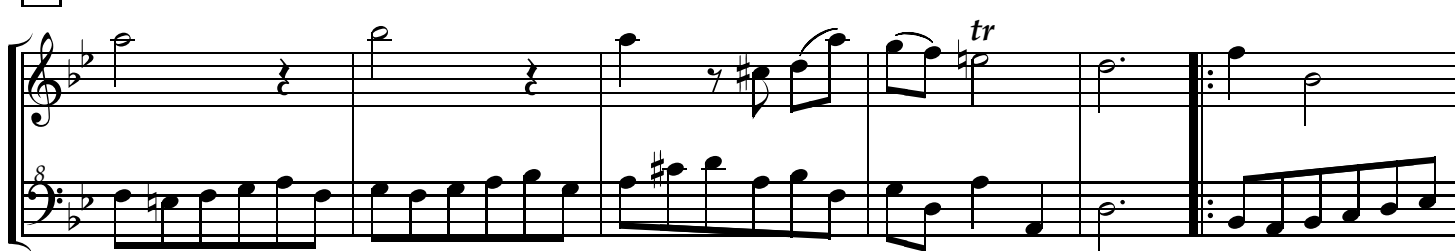
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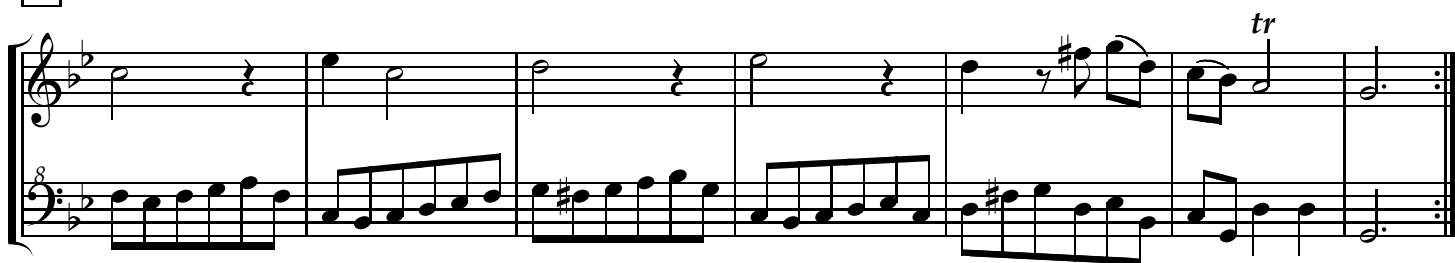
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61



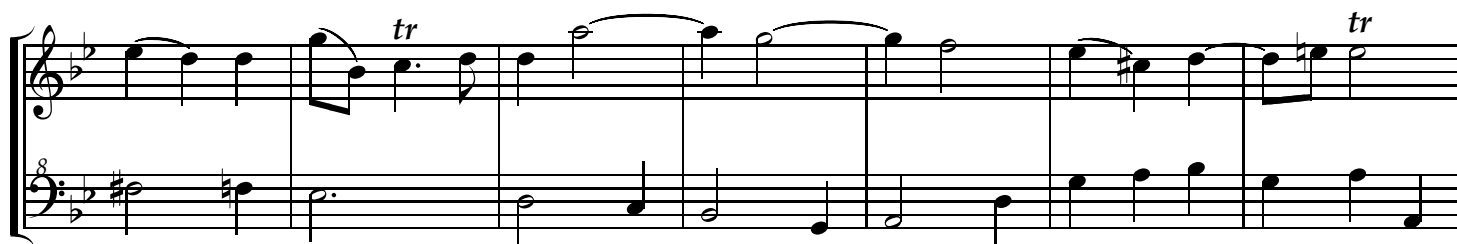
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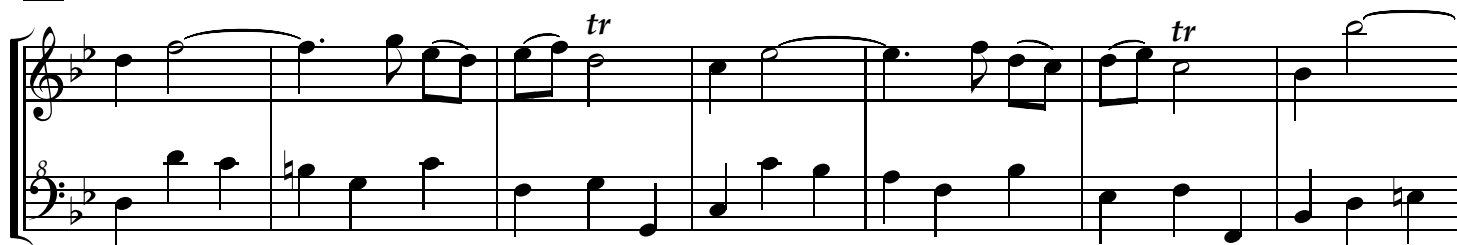
### 3. Adagio



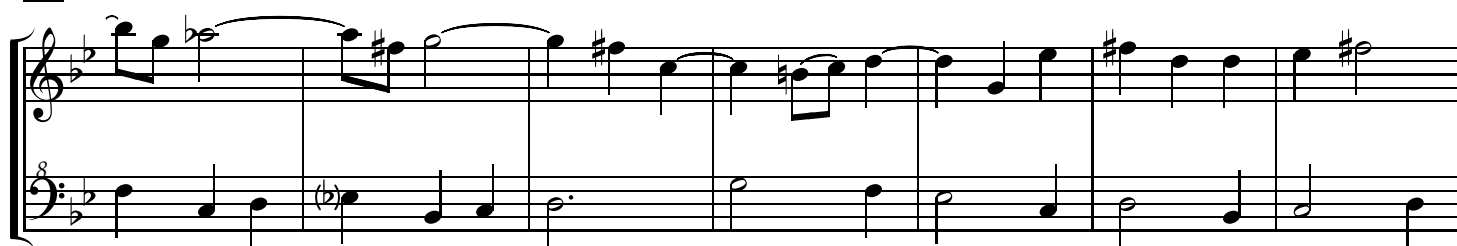
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15



22



29



#### 4. Giga

*Allegro*

Measures 1-3 of the Giga. The music is in 12/8 time, key of B-flat major. The right hand features a continuous eighth-note melody, while the left hand provides a simple harmonic accompaniment with dotted half notes and quarter notes.

Measures 4-6 of the Giga. The right hand continues the eighth-note melody, and the left hand maintains the accompaniment pattern.

Measures 7-9 of the Giga. Measure 9 ends with a repeat sign and a key signature change to C major, indicated by a natural sign over the F. Measure 10 begins with the new key signature.

Measures 10-12 of the Giga. The right hand continues the eighth-note melody in C major, and the left hand continues the accompaniment.

Measures 13-15 of the Giga. The right hand continues the eighth-note melody, and the left hand continues the accompaniment.

16

Musical score for measures 16-18. The key signature is B-flat major (two flats). The melody in the treble clef consists of eighth and quarter notes, with a repeat sign in measure 17. The bass line in the bass clef provides a simple harmonic accompaniment with dotted half notes and quarter notes.

19

Musical score for measures 19-21. The melody continues with eighth and quarter notes, featuring a chromatic descent in measure 20. The bass line continues with dotted half notes and quarter notes.

22

Musical score for measures 22-24. The melody continues with eighth and quarter notes. A piano (*p*) dynamic marking is placed below the treble staff in measure 22. The bass line continues with dotted half notes and quarter notes. The piece concludes with a double bar line and repeat dots in measure 24.