

BAROQUEMUSIC.IT - GPT220610

ARCANGELO CORELLI

CONCERTO GROSSO N. VIII OP. 6 FATTO PER LA NOTTE DI NATALE



EDIZIONI MARIO BOLOGNANI - ROMA 2010

[1.] Vivace

Violino Primo del concertino

Violino Secondo del concertino

Violoncello del concertino

Violino I del concerto grosso

Violino II del concerto grosso

Alto Viola

Basso del concerto grosso

[2.] Grave. Arcate, Sostenute e come stà

7

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17

18

Measures 3-7 of the third movement. The score is in G minor (one flat) and common time (C). It features a complex bass line with many sixteenth and thirty-second notes, often with fingering numbers (6, 5, 3) above them. The treble staves have a more melodic line with some grace notes. The middle staves (violin and viola) are mostly rests, with some melodic fragments in measure 4.

Measures 8-12 of the third movement. The bass line continues with intricate patterns, including triplets and sixteenth-note runs, with fingering numbers (9, 6, 4, #3, 7, 6, #7, 6, #5, 3, 9, 6, #9, 6, #5) above. The treble staves show a more active melodic line with slurs and ties. The middle staves (violin and viola) have more melodic content, with the violin part featuring a triplet in measure 10.

11

Violin I

Violin II

Viola

Cello/Bass

16

Violin I

Violin II

Viola

Cello/Bass

27,

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32

piano

piano

piano

piano

piano

37

Forte

Forte

Forte

Forte

Forte

The first system of the musical score consists of six staves. The top two staves are for the Violin I and Violin II parts, both in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The next two staves are for the Viola and Cello parts, both in alto clef with a key signature of one flat and a common time signature. The bottom two staves are for the Double Bass part, in bass clef with a key signature of one flat and a common time signature. The music is in 4/4 time. The first measure of the system shows the Violin I and II parts with eighth-note patterns, while the Viola, Cello, and Double Bass parts have longer note values. The second measure continues the patterns, with the Double Bass part showing a sequence of notes: 6, 7, 7, 4, 3. The system concludes with a double bar line. Dynamics include *piano* and *Forte* markings.

The second system of the musical score continues the composition. It begins with a measure rest for the Violin I and II parts, followed by a measure of eighth-note patterns. The Viola, Cello, and Double Bass parts continue with their respective note values. The system is divided into three measures by bar lines. The first measure shows the Violin I and II parts with eighth-note patterns, while the Viola, Cello, and Double Bass parts have longer note values. The second measure continues the patterns, with the Double Bass part showing a sequence of notes: 6, 7, 7, 4, 3. The system concludes with a double bar line. Dynamics include *piano* and *Forte* markings.

6

Violin I, Violin II, and Cello/Bass parts, measures 6-8. The key signature is G minor (three flats). The time signature is 3/4. The score includes fingerings and bowings.

9 [5.] Allegro

Violin I, Violin II, and Cello/Bass parts, measures 9-11. The key signature is G minor (three flats). The time signature is 3/4. The tempo is marked [5.] Allegro. The score includes fingerings and bowings.

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18

6 [b] 6 [b]

22 [6.] Adagio

piano Forte piano Forte piano Forte

6 7 [b] 7 4 3 6 4 9 6 4

25

26

27

28

29

30

31

32

piano

piano

piano

piano

[7.] Vivace

This musical score is for the seventh movement, 'Vivace', of Corelli's Concerto VIII, Op. 6. It is written for a three-part ensemble (Violin I, Violin II, and Cello/Bass) and a keyboard accompaniment (Piano/Continuo). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems, each containing three staves. The first system covers measures 1 through 8, and the second system covers measures 9 through 18. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and specific musical notations like trills (tr), slurs, and fingering numbers (6, 7, 6, #, 7/5, 4, 3). The piece concludes with a double bar line and repeat dots at the end of measure 18.

16

Violin I, Violin II, and Cello/Bass staves. Measures 16-21. Measure 21 features a 6/5 chord in the bass line.

22

Violin I, Violin II, and Cello/Bass staves. Measures 22-27. Measure 22 features a trill (tr) in the Violin I part. Measures 23-27 feature a 6/5 chord in the bass line. The word *Piano* is written above the staves in measures 23-27.

[8.] Allegro

This musical score is for measures 1 through 18 of a section. It is written for Violin, Flute, and Cello/Double Bass. The key signature has one flat (B-flat), and the time signature is common time (C). The score is organized into three systems, each with three staves. The first system (measures 1-8) features a Violin staff with eighth-note patterns and a Flute staff with rests and occasional notes. The Cello/Double Bass staff includes figured bass notation (7 6 #, 7 6 #) and rests. The second system (measures 9-16) shows more active parts for all instruments, with the Violin staff having sixteenth-note runs and the Cello/Double Bass staff featuring more complex figured bass (4 3, [b]). The third system (measures 17-18) continues the patterns established in the previous measures.

The image displays a musical score for the song "The Rose Tree". It is arranged for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing two staves. The first system includes a grand staff (Soprano and Alto) and a grand staff (Tenor and Bass). The second system includes a grand staff (Soprano and Alto) and a grand staff (Tenor and Bass). The music features a melody in the Soprano part, with the other parts providing harmonic support. The lyrics "The Rose Tree" are written below the Bass staff. The score includes various musical notations such as notes, rests, and bar lines.

33

Measures 33-40 of the musical score. The system consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingering numbers (6, 7, 4, 3) are indicated for the Cello and Double Bass parts. Dynamic markings 'piano' and 'Forte' are present in the lower staves.

41

Measures 41-48 of the musical score. The system continues with the same five staves. The key signature changes to two sharps (D major or F# minor) starting at measure 41. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingering numbers (4, 3, 7, 6) are indicated for the Cello and Double Bass parts. Dynamic markings 'piano' and 'Forte' are present in the lower staves.

50

6
#4
3
7
5
4
3

60

[attacca]

piano *Forte* *Piano*

piano *Forte* *Piano*

piano *Forte* *Piano*

[Forte] *Piano*

7

4
3
7

4
3

[9.] Pastorale ad Libitum. Largo

Sheet music for [9.] Pastorale ad Libitum. Largo, measures 1-12.

The score is written for a string quartet (Violin I, Violin II, Viola, Cello) and a basso continuo. The key signature is one sharp (F#), and the time signature is 12/8.

Measures 1-4: The first system features a *Soli* section for the Violin I, Violin II, and Cello. The Viola and Basso Continuo parts are present but contain rests. Measure 4 includes a 6/4 time signature change and a 5-measure rest for the Cello.

Measures 5-8: The second system begins with a *Tutti* section for all instruments. The Violin I and Violin II parts have melodic lines, while the Viola and Cello provide harmonic support. The Basso Continuo part includes a 5-measure rest in measure 5 and a 6-measure rest in measure 6. Measure 8 includes a 4/2 time signature change and a 6-measure rest for the Cello.

Measures 9-12: The third system continues the *Tutti* section. The Violin I and Violin II parts have melodic lines, while the Viola and Cello provide harmonic support. The Basso Continuo part includes a 5-measure rest in measure 9 and a 6-measure rest in measure 10. Measure 12 includes a 4/2 time signature change and a 6-measure rest for the Cello.

9

Tutti

Tutti

Tutti

13

Soli

Soli

Soli

17

Tutti

Tutti

Tutti

21

Soli

Tutti

Soli

Tutti

Soli

Tutti

piano

Forte

piano

Tutti

24

piano *Forte* *Piano*

piano *Forte* *Piano*

piano *Forte* *Piano*

piano *Forte* *Piano*

piano *Forte* *Piano*

piano *Forte* *Piano*

28

Forte *Soli* *Tutti*

Forte *Soli* *Tutti*

Forte *Soli* *Tutti*

Forte *Soli* *Tutti*

Forte *Soli* *Tutti*

Forte *Soli* *Tutti*

32

Soli *Tutti* *Soli*

Soli *Tutti* *Soli*

Soli *Tutti* *Soli*

Figured Bass: 6 4, 5 3, 6 4, 2, 7 5, 3, 8 6, 4, 9 7, 5, 6, 9, 8, 7 #, 6 4, 5 3, 6 4

37

Figured Bass: 5, #, #, 6 4, #, #

41

Tutti *Soli* *Tutti* *Soli*

Figured bass notation: 6 5 #, 5. 4/2 #6., 4/2 6. 4/2 6.

45

Tutti *Tutti* *Tutti* *Tutti*

Figured bass notation: 4/2 6. #4/2 6, #6/5 #, 4 3

53

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NOTE EDITORIALI

La fonte è l'edizione a stampa di Estienne Roger, Amsterdam, N° 197 [1712]: “*CONCERTI GROSSI / Con duoi Violini e Violoncello di Concertino obligati e duoi / altri Violini, Viola e Basso di Concerto Grosso ad arbitrio / che si potranno radoppiare;/.../ da ARCANGELO CORELLI DA FUSIGNANO/ OPERA SESTA. PARTE PRIMA...*”, disponibile online presso la Giedde’s collection, Copenhagen Royal Library.

La prima edizione (versione 1.7 del 22 giugno 2010) è stata curata da Giuseppe Pantanetti, violinista dell’orchestra “Diletto Barocco”, che ha trascritto scrupolosamente l’edizione originale. I rari interventi dell’editore sono tra parentesi.

In copertina si trova l’incipit della parte di Violino primo di concertino dall’edizione Roger.

La versione 2.0, che presenta un formato editoriale rinnovato, è stata pubblicata il 13 gennaio 2014.

EDITORIAL NOTES

Source is the printed edition of Estienne Roger, Amsterdam, N° 197 [1712]: “*CONCERTI GROSSI / Con duoi Violini e Violoncello di Concertino obligati e duoi / altri Violini, Viola e Basso di Concerto Grosso ad arbitrio / che si potranno radoppiare;/.../ da ARCANGELO CORELLI DA FUSIGNANO/ OPERA SESTA. PARTE PRIMA...*”, available at Giedde’s collection, Copenhagen Royal Library.

The version 1.7 (June 22, 2010) was edited by Giuseppe Pantanetti, violin in “Diletto Barocco” orchestra. This is an urtext transcription. All limited editor suggestions are in parentheses or with dashed lines.

Cover includes the “Violino primo di concertino” incipit from Roger edition.

Version 2.0, in a new editorial format, has been published on January 13, 2014.