

# DUO SONATA

OPUS 5 NO. 11

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. 11<sup>†</sup>

Arranged for Recorders by R. D. Tennent

Arcangelo Corelli (1653–1713)

## 1. Preludio

*Adagio*

Alto  
Recorder

Bass  
Recorder

The musical score is written for two recorders, Alto and Bass, in a 3/4 time signature. The key signature has one flat (B-flat). The tempo is marked 'Adagio'. The score is divided into four systems, each starting with a measure number in a box: 1, 4, 8, and 12. The Alto Recorder part features several trills (tr) and slurs. The Bass Recorder part provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final measure in the fourth system.

<sup>†</sup>Original key E major.

## 2. Allegro

Measures 1-4 of the piece. The music is in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes.

Measures 5-8. The right hand continues the melodic development with slurs and ties. The left hand features a descending eighth-note pattern in measures 5 and 6, followed by a more active bass line.

Measures 9-12. The right hand has a series of slurred eighth-note groups. The left hand has a steady eighth-note accompaniment in measures 9 and 10, followed by a more complex rhythmic pattern.

Measures 13-16. The right hand features a melodic line with some rests. The left hand has a consistent eighth-note accompaniment throughout this section.

Measures 17-20. Measure 17 begins with a trill (tr.) on the right hand. The right hand has a melodic line with slurs and ties. The left hand continues with an eighth-note accompaniment.

17

*p*

*tr*

20

23

26

28

*p*

30

*f*

34

38

*tr* *p* *tr*

### 3. Adagio

5

*tr* *p* *tr*

#### 4. Vivace

Measures 1-8 of the piece. The music is in 3/8 time with a key signature of one flat (B-flat). The right hand features a melodic line with trills (tr.) and a wavy line (wavy) over a dotted quarter note. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Measures 9-16. The right hand continues the melodic line with trills and wavy lines. The left hand maintains the rhythmic accompaniment.

Measures 17-24. The right hand features a melodic line with trills and wavy lines. The left hand continues the rhythmic accompaniment.

Measures 25-32. The right hand features a melodic line with trills and wavy lines. The left hand continues the rhythmic accompaniment.

Measures 33-41. The right hand features a melodic line with trills and wavy lines. The left hand continues the rhythmic accompaniment.

Measures 42-49. The right hand features a melodic line with trills and wavy lines. The left hand continues the rhythmic accompaniment.

50

59

## 5. Gavotta

*Allegro*

6

11