

# DUO SONATA

OPUS 5 NO. 10

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. 10<sup>†</sup>

Arranged for Recorders by R. D. Tennent

Arcangelo Corelli (1653–1713)

## 1. Preludio

*Adagio*

The musical score consists of five staves of music for two recorders. The top staff is for the Alto Recorder and the bottom staff is for the Bass Recorder. Both staves are in common time and C major. The Alto staff has a treble clef and the Bass staff has a bass clef. Measure numbers 1 through 15 are indicated in boxes at the beginning of each staff. The music features various note values including eighth and sixteenth notes, with grace notes and slurs. Dynamic markings like 'tr.' (trill) are present. The score is arranged in a single system with no bar lines between the staves.

<sup>†</sup>Original key F major.

## 2. Allemanda

*Allegro*

1

2

3

4

5

6

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10

11

12

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14

15

16

17

18

19

20

23

26

### 3. Sarabanda

*Largo*

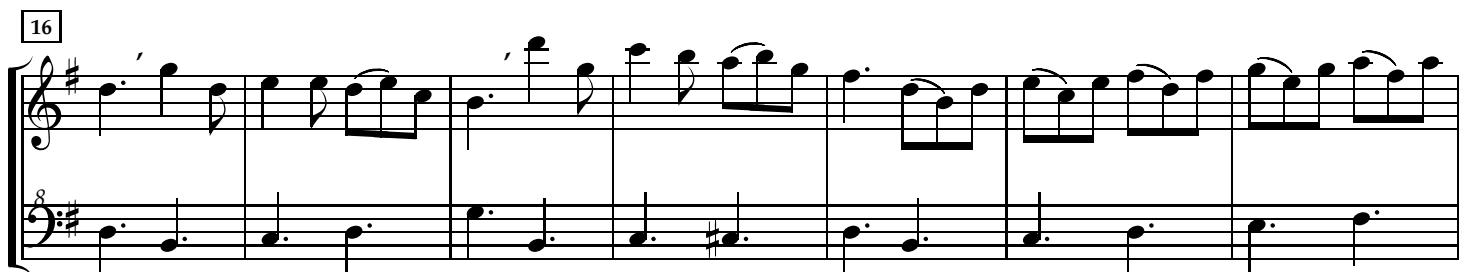
9

17

4. Gavotta



5. Giga



A musical score consisting of six staves of music for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one sharp. Measure numbers 23, 30, 38, 45, 52, and 60 are indicated at the beginning of each staff respectively. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 30 includes a dynamic marking 'p' (piano). Measures 38 through 60 show continuous eighth-note patterns.