



Arcangelo Corelli

12 Violin Sonatas. Op. 5

Clavier

Sheet music

Арканджело Корелли

12 скрипичных сонат. Соч. 5

Клавир

Ноты



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Arcangelo Corelli (1653–1713) was an outstanding Italian violinist and composer, founder of the Italian violin school.

Violin sonatas written at the end of the 17th century and included in opus 5 are among the best works of violin music of the pre-classical era. This one, the first book contains the full score of 12 sonatas (clavier). The enclosed second book contains the violin part of the 12 sonatas.

The collection is addressed to violinists, students and teachers of music schools.

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Арканджело Корелли (1653–1713) – выдающийся итальянский скрипач и композитор, родоначальник итальянской скрипичной школы.

Скрипичные сонаты, написанные в конце XVII столетия и составившие опус 5, относятся к лучшим произведениям скрипичной музыки доклассической эпохи. Данная, первая тетрадь, содержит полный текст двенадцати сонат (клавир). Вторая, прилагаемая тетрадь, содержит скрипичную партию двенадцати сонат.

Сборник адресован скрипачам, учащимся и педагогам музыкальных учебных заведений.

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Обложка
А.Ю.ЛАПШИН

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FOREWORD

The work of the famous Italian composer and violinist A. Corelli had a great influence on European instrumental music of the end of the 17th - the first half of the 18th centuries. Many of the most prominent composers of the subsequent era, including Bach and Handel, highly appreciated the instrumental compositions of Corelli. He established himself not only as a composer and an excellent violinist, but also as an educator (among his students such masters as Locatelli, Geminiani, etc.) and a conductor (he was the head of various instrumental ensembles).

Arcangelo Corelli was born on February 17, 1653 in the town of Fusignano. Little is known about Corelli's early life. He received his first music lessons from a priest. After changing several teachers, Corelli finally ended up in Bologna, where at the age of 17 he entered the famous Academy of Bologna. In the 1670s Corelli moved to Rome. There he played in various orchestras and ensembles, and also became a church bandmaster. It is known from Corelli's letters that in 1679 he entered the service of Queen Christine of Sweden. Being an orchestral musician, he also works on composition - creating sonatas for his patroness. The first opus of Corelli (12 church trio sonatas) appeared in 1681. In the mid-1680s Corelli entered the service of the Roman Cardinal Ottoboni, where he stayed until the end of his life. After 1708 he retired from public performances and concentrated on composer's work.

Corelli's list of works is relatively small: in 1685, after op. 1 appeared his chamber trio sonatas op. 2,

ПРЕДИСЛОВИЕ

Творчество знаменитого итальянского композитора и скрипача А. Корелли оказало огромное влияние на европейскую инструментальную музыку конца XVII — первой половины XVIII в., он по праву считается родоначальником итальянской скрипичной школы. Многие виднейшие композиторы последующей эпохи, включая Баха и Генделя, высоко ценили инструментальные сочинения Корелли. Он показал себя не только как композитор и прекрасный скрипач-исполнитель, но и как педагог (среди его учеников такие мастера как Локателли, Джеминиани и др.) и дирижер (он был руководителем различных инструментальных ансамблей).

Арканджело Корелли родился 17 февраля 1653 года в городке Фузиньяно. О ранних годах жизни Корелли известно мало. Первые уроки музыки он получил у священника. Сменив несколько учителей, Корелли наконец попадает в Болонью, где в возрасте 17 лет он поступает в знаменитую Болонскую академию. В 1670-х гг. Корелли переселяется в Рим. Здесь он играет в различных оркестровых и камерных составах, руководит ансамблями, а также становится церковным капельмейстером. Из писем Корелли известно, что в 1679 г. он поступил на службу к королеве Кристине Шведской. Будучи оркестровым музыкантом, он также занимается композицией — сочиняет сонаты для своей покровительницы. Первый опус Корелли (12 церковных трио-сонат) появился в 1681 г. В середине 1680-х гг. Корелли поступил на службу к римскому кардиналу Оттобони, где и пробыл до конца

in 1689 - 12 church trio sonatas op. 3, in 1694 - chamber trio sonatas op. 4, in 1700 - chamber trio sonatas op. 5. Finally, in 1714, after the Corelli's death his Concerti Grossi op. 6 were published in Amsterdam. These collections, as well as several separate pieces, make up Corelli's heritage. His compositions are intended for stringed instruments (violin, viola da gamba) with the participation of the harpsichord or organ as accompanying instruments.

Corelli's creativity is based on two genres: sonatas and concertos. Sonata genre in the works by Corelli was formed in the kind in which it became typical of the pre-classical era. In turn, Corelli's sonatas are divided into two groups: church and chamber. They differ both in the instrumental set (in the church sonata, the accompanying instrument is the organ, in the chamber one is the harpsichord), and in the content (the church sonata is distinguished by the severity and depth of the content, the chamber is close to the dance suite).

Corelli's Sonatas for violin Op.5, united in one collection under the general name "Sonatas", fall into two groups of works. The first one includes the first 6 sonatas, which movements are marked only by tempo; the second one contains sonatas from the 7th to the 11th, which movements have their own name and, accordingly, a specific genre basis: Preludes, Allemandes, Courants, Giges, Sarabandes, Gavottes; and also Folia (La Folia) - a theme with 23 variations, not originally named "Sonata". If we compare the average volume of the sonatas of the first and second groups, the ratio will be 3 to 2. This gives a visual

жизни. После 1708 г. он удалился от публичных выступлений и сосредоточил все свои силы на композиторском творчестве.

Список сочинений Корелли сравнительно немногочислен: в 1685 г. вслед за op. 1 появились его камерные трио-сонаты op. 2, в 1689 г. — 12 церковных трио-сонат op. 3, в 1694 — камерные трио-сонаты op. 4, в 1700 г. — камерные трио-сонаты op. 5. Наконец, в 1714 г. уже после смерти Корелли в Амстердаме были изданы его Concerti Grossi op. 6. Эти сборники, а также несколько отдельных пьес и составляют наследие Корелли. Его сочинения предназначены для струнных смычковых инструментов (скрипка, виола да гамба) с участием клавесина или органа в качестве аккомпанирующих инструментов.

Основу творчества Корелли составляют два жанра: сонаты и концерты. Жанр сонаты именно в творчестве Корелли сформировался в том виде, в каком он стал типичен для доклассической эпохи. В свою очередь сонаты Корелли делятся на две группы: церковные и камерные. Они различаются как по исполнительскому составу (в церковной сонате аккомпанирует орган, в камерной — клавесин), так и по содержанию (церковная отличается строгостью и углубленностью содержания, камерная близка танцевальной сюите).

Сонаты для скрипки Корелли op. 5, объединенные в одном сборнике под общим названием "Сонаты", распадаются на две группы произведений. Первая включает в себя первые 6 сонат, части которых обозначены лишь темпом; вторая —

representation of the greater compactness of the second group sonatas. Repeats, usually inherent in the sonatas of the second group, indicates their connection with the dance. This group of sonatas was also called "ballets".

Researchers of the Corelli violin technique speak of a relatively small range in which his melody is located: about two octaves, that is, about half of the total range of violin sounds. He did not seek to use the extreme parts of the violin range. In this regard, one can note the limited use of the positional playing in music by Corelli: he prefers to remain in the limits of the first three positions, and therefore these sonatas can be already performed by pupils of children's music schools.

*Sergey Stroykin, music editor
of "The Planet of Music"
Publishing House*

сонаты с 7-й по 11-ю, части которых имеют собственное название и, соответственно, конкретную жанровую основу: Прелюдии, Аллеманды, Куранты, Жиги, Сарабанды, Гавоты; а также Фолия (Folia) — тема с 23 вариациями, изначально не названная "Сонатой". Если сопоставить средний объем сонат первой и второй групп, соотношение получится 3 к 2. Это дает наглядное представление о большей сжатости сонат второй группы. Репризность, как правило, присущая сонатам второй группы, указывает на их связь с танцем. Эту группу сонат также именовали "балетами".

Исследователи скрипичной техники сочинений Корелли говорят о сравнительно небольшом диапазоне, в котором вращается его мелодия: около двух октав, то есть примерно половина всего объема звуков скрипки. Он не стремился использовать крайние участки диапазона скрипки. В связи с этим стоит отметить у Корелли ограниченность в использовании позиционной игры: он предпочитает оставаться в пределах первых трех позиций, в связи с чем эти сонаты могут исполняться уже учениками детских музыкальных школ.

*Сергей Стройкин,
музыкальный редактор
издательства «Планета музыки»*

12 Violin Sonatas

12 скрипичных сонат

A. Corelli
А. Корелли
Op. 5

Sonata in D major 1. Соната ре мажор

Grave ♩=80

12

p — *poco f* *sf* *calando*

p cresc. *sf colla parte* *dim.*

Allegro ♩=69

f *segue*

mf

ff *poco piu largamente*

colla parte

Adagio ♩=46

sf *p dolce* *poco cresc.*

sf *p* *pp*

Grave

p *poco f*

p cresc.

Allegro *segue*

sf *calando* *f*

sf colla parte *mf*

cresc. *ff*

poco piu largamente

colla parte

Adagio

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by a melodic phrase starting on G4. Dynamics include *sf* (sforzando), *p dolce* (piano dolce), and *poco cresc.* (poco crescendo). The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. Dynamics include *sf* and *p* (piano).

The second system continues the vocal and piano parts. The vocal line includes a triplet of eighth notes marked with a *tr* (trill) and a fermata. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. Dynamics include *pp* (pianissimo).

The third system shows further development of the vocal and piano parts. The vocal line features a complex trill passage marked with a *tr* and a fermata, followed by a phrase marked *f* (forte). The piano accompaniment includes a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) dynamic. The right hand has a more rhythmic accompaniment.

The fourth system concludes the page with intricate vocal and piano textures. The vocal line features two trills marked with *tr* and triplet markings. The piano accompaniment is highly detailed, with a complex right-hand part and a rhythmic left-hand part. Dynamics include *p* (piano).

Allegro ♩=104

First system of the musical score. The upper staff (treble clef) begins with a melodic line featuring a triplet of eighth notes, a trill (tr), and a half note. The tempo is marked 'Allegro' with a quarter note equal to 104 beats per minute. The first measure is marked 'rall.' (rallentando) and the second measure is marked 'f marcato' (forte, marcato). The lower staff (grand staff) provides harmonic accompaniment, starting with a 'rall.' marking.

Second system of the musical score. The upper staff continues the melodic line with various rhythmic patterns and slurs. The lower staff features a more active accompaniment, including a section marked 'f' (forte) with a dynamic accent.

Third system of the musical score. The upper staff continues the melodic line. The lower staff features a section marked 'mf' (mezzo-forte) with a dynamic accent, indicating a change in volume.

Fourth system of the musical score. The upper staff continues the melodic line. The lower staff features a section marked 'f' (forte) with a dynamic accent, indicating a change in volume.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The first staff contains a melodic line with a trill (tr) and dynamic markings *sf* and *mf*. The grand staff contains accompaniment with dynamic markings *p* and *mf*.

Second system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The first staff contains a melodic line with dynamic markings *p* and *f*. The grand staff contains accompaniment with dynamic markings *p* and *mf*.

Third system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The first staff contains a melodic line with a dynamic marking *f*. The grand staff contains accompaniment.

Fourth system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The first staff contains a melodic line with a dynamic marking *mf*. The grand staff contains accompaniment with dynamic markings *mf* and *poco marcato*.

First system of a musical score. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with a *cresc.* marking. The grand staff contains a piano accompaniment with a *cresc.* marking in the right hand.

Second system of the musical score. The top staff features a fast, rhythmic melodic line starting with a *f* dynamic. The grand staff continues the piano accompaniment, with a dynamic change from *f* to *mf* in the right hand.

Third system of the musical score. The top staff continues the fast melodic line. The grand staff features more complex piano accompaniment with some notes beamed together in the right hand.

Fourth system of the musical score. The top staff continues the fast melodic line with a *mf* dynamic and a *cresc.* marking. The grand staff continues the piano accompaniment with a *cresc.* marking in the right hand.

First system of a musical score. The top staff (treble clef) features a melodic line with two triplet markings (indicated by '3' above the notes) and dynamic markings *f* and *mf*. The bottom staff (bass clef) provides harmonic accompaniment with dynamic markings *f* and *mf*. The word *cresc.* is written below the first staff.

Second system of the musical score. The top staff continues the melodic line with a dynamic marking of *f*. The bottom staff continues the accompaniment with a dynamic marking of *f*.

Third system of the musical score. The top staff features a melodic line with a dynamic marking of *p saltato* and the word *segue* above it. The bottom staff continues the accompaniment with a dynamic marking of *p*.

Fourth system of the musical score. The top staff continues the melodic line. The bottom staff continues the accompaniment.

Two staves of music. The upper staff is a single melodic line with a *cresc.* marking. The lower staff is a piano accompaniment with a *cresc.* marking.

Two staves of music. The upper staff begins with a *f* dynamic. The lower staff also begins with a *f* dynamic.

Two staves of music. The upper staff has markings for *piu largamente*, *sf*, *mf cresc.*, and *piu lento*. It features triplet markings (3) and a *trem.* marking. The lower staff has markings for *piu largamente*, *mf cresc.*, and *trem.*

Two staves of music. The upper staff has markings for *sf*, *ff*, and *Lento*. The lower staff has a *sf* marking. The system concludes with a double bar line and a fermata over the final notes.

Allegro ♩=120

First system of the musical score. The right-hand part (treble clef) features a melodic line with eighth-note patterns, marked *f largamento*. The left-hand part (bass clef) provides a harmonic accompaniment with chords and moving lines, marked *mf*.

Second system of the musical score. The right-hand part continues with eighth-note patterns, marked *mf*. The left-hand part features a more active accompaniment with some grace notes, marked *p*.

Third system of the musical score. The right-hand part has a more complex rhythmic pattern with sixteenth notes, marked *cresc.* and *f*. The left-hand part continues with a steady accompaniment, marked *mf*.

Fourth system of the musical score. The right-hand part features a melodic line with eighth notes, marked *mf*, *cresc.*, and *fp*. The left-hand part has a more active accompaniment with grace notes, marked *p*, *mf*, and *p*.

First system of a musical score. The top staff features a continuous sixteenth-note arpeggiated pattern. The middle and bottom staves provide a harmonic accompaniment with quarter and eighth notes.

Second system of a musical score. The top staff continues the arpeggiated pattern, marked with *cresc.* and *f*. The middle staff has a *cresc.* marking and the bottom staff is marked *mf*.

Third system of a musical score. The top staff continues the arpeggiated pattern, marked with *mf*. The middle staff has a *p* marking and the bottom staff continues the accompaniment.

Fourth system of a musical score. The top staff continues the arpeggiated pattern, marked with *dim.*. The middle staff has a *mf* marking and the bottom staff has a *dim.* marking.