ARCANGELO CORELLI
(1653-1713)

12 Sonater for violin og bc
12 Sonatas for violin and bc

Opus V

Generalbasudsættelse,
Continuo realization,

ANTONIO TONELLI
(1686-1765)
Della quint Opera d'Arcangelo Corelli

Basso per Tasto d'Antonio Tonelli

Con il Preludio in fondo

Per tutti i Tuoni del Mondo

(Biblioteca Estense, Modena. Mus. F. 1174)
Sonata

Grave

Allegro

(Tasto solo)

Adagio

Adagio
Fine della Sonata. P. mm.
Fine della 2a Sonata.
Fine della suon: 4:
Parte Seconda

(Preludii, Allemande, Correnti, Gigues, Sarabande, Gavotte

e Follia)
Preliminary note to the edition.

Antonio Tonelli's keyboard-realization of the thorough-bass to Corelli's violin sonatas Opus 5 has only been known to a few specialists. Its importance lies in the fact that it is by far the most extensive example of Italian continuo-realization from the beginning of the 18th century, and it is a perfect exemplification of the rules for accompaniment, as stated in Francesco Gasparini's "L'armonico pratico al cimbalo", Venezia, 1708. But it should be pointed out, that the realization is unembellished, one does not find the Italian specialities like "acciaccatura", "mordente" or written out arpeggios and bass figurations.

The transcription has been made from a microfilm of a manuscript in Biblioteca Estense, Modena, Italy (IMOe: Mus. F. 1174). The manuscript (93 fols.) comprises apart from the Corelli Op. 5, "Preludi" or extended cadences of 4 bars each in all twelve keys, both major and minor.

In the original, the keyboard part is always placed on the verso and the violin and bass part opposite on the recto, and it looks as if the two pages has been written parallel. Each stave has exactly the same number of bars, and a scribers error in one part causes blank space in the other part.

It has been the intention to make the transcription as close as possibly to the original, especially concerning note lengths and the distribution of the notes between the hands. The originals use of C-clefs has been transcribed to G- and F-clefs according to modern practise, and the use of ‰ for natural sign has been changed to ♩. The violin and especially the bass part has been supplemented with clarifying figures, dynamic indications and a few slurs (not all), taken from the first printed edition of Corelli's Opus 5, Roma, 1700. These additions are all put into brackets. Brackets in the keyboard part are all editorial. It is obvious that the original has been revised after finishing. A few chords have been rearranged to avoid parallels between the outer parts, and therefore the manuscript has only few slips, and mostly in the violin and bass parts. These have been corrected without further notice.

Jens Egeberg
Copenhagen; March, 1989
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