ARCANGELO CORELLI

12 CONCERTI GROSSI

FÜR STREICHORCHESTER

OPUS 6

NACH DEM ERSTDRUCK HERAUSGEGEBEN UND
MIT EINER CEMBALOSTIMME VERSEHEN VON
WALDEMAR WOEHL

PARTITUR

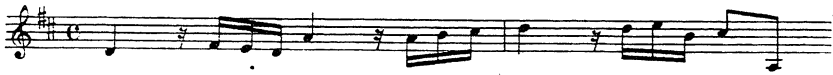
DIE REVISION IST EIGENTUM DES VERLEGERS

EDITION PETERS · LEIPZIG

INHALT

Concerto I

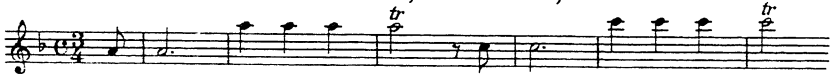
D dur – D major – ré majeur



Largo/Allegro – Largo/Allegro – Largo/Allegro – Allegro

Concerto II

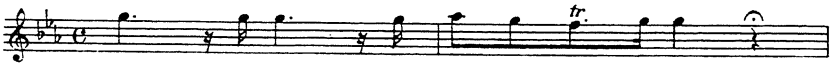
F dur – F major – fa majeur



Vivace/Allegro/Adagio/Vivace/Allegro/Largo andante – Allegro –
Grave/Andante largo/Allegro

Concerto III

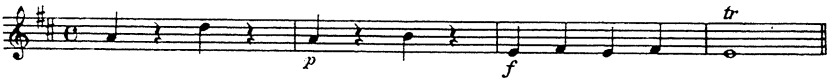
c moll – C minor – ut mineur



Largo/Allegro – Grave/Vivace – Allegro

Concerto IV

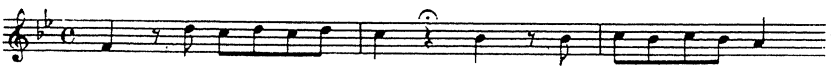
D dur – D major – ré majeur



Adagio/Allegro – Adagio/Vivace – Allegro/Allegro

Concerto V

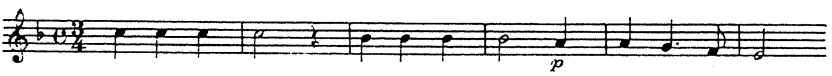
B dur – B♭ major – si♭ majeur



Adagio/Allegro/Adagio – Allegro – Largo/Allegro

Concerto VI

F dur – F major – fa majeur



Adagio/Allegro – Largo/Vivace – Allegro

Concerto VII

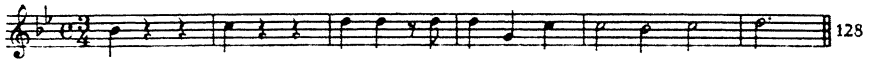
D dur – D major – ré majeur

Vivace/Allegro/Adagio – Allegro – Andante largo/Allegro – Vivace

Concerto VIII

g moll – G minor – sol mineur

Fatto per la notte di natale



Vivace/Grave – Allegro – Adagio/Allegro/Adagio – Vivace –
Allegro/Largo (Pastorale ad libitum)

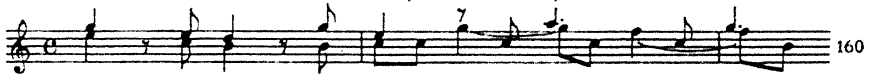
Concerto IX

F dur – F major – fa majeur

Largo (Preludio) – Allegro (Allemanda) – Vivace (Corrente) – Allegro (Gavotta) –
Adagio/Vivace (Minuetto)

Concerto X

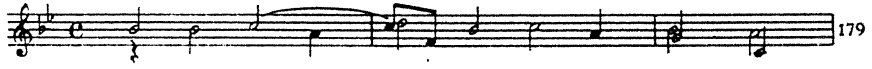
C dur – C major – ut majeur



Andante largo (Preludio) – Allegro (Allemanda) – Adagio/Vivace (Corrente) –
Allegro – Vivace (Minuetto)

Concerto XI

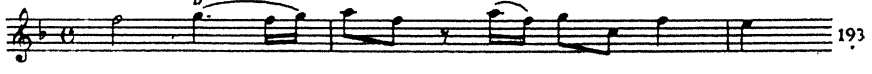
B dur – B♭ major – si♭ majeur



Andante largo (Preludio) – Allegro (Allemanda) – Adagio/Andante largo/Largo
(Sarabanda) – Vivace (Giga)

Concerto XII

F dur – F major – fa majeur



Adagio (Preludio) – Allegro – Adagio/Vivace (Sarabanda) – Allegro (Giga)

VORWORT

Corellis Concerti grossi sind, gleich seinen Triosonaten, als vollendete und in ihrer Art auch nicht überbotene Meister- und Musterwerke der Gattung ebenso- sehr zu ihrer Zeit empfunden und anerkannt worden, wie sie sich auch diese Geltung bis heute bewahrt haben. Schering schreibt in der „Geschichte des Instrumentalkonzerts": „Ihren beispiellosen Erfolg verdanken Corellis Konzerte ihrem idealen Ausdrucksgehalt und klassischen Tonsatze; mit ihnen hat die junge Literatur des Concerto grosso bereits ihren Höhepunkt erreicht". Es wird berichtet, daß sie in der „Akademie zur Pflege der Vokal- und Instrumentalmusik" in London, wohin Corellis Konzerte 1724 von Amsterdam herüberkamen, von einer derart hinreißenden Wirkung waren, daß die Mitglieder „in einem Zuge, ohne sich von den Plätzen zu erheben", sämtliche 12 Konzerte durchspielten.

Auch heute noch werden Corellis Konzerte zunächst bei all jenen Gelegenheiten am Platze sein, wo klassische Feiermusik erklingen soll. Abgesehen davon eignen sie sich ihrer verhältnismäßig geringen technischen Schwierigkeiten wegen in idealer Weise für Liebhaber- und Schulorchester sowie für die Hausmusik, zumal die Besetzung in mannigfacher Form geschehen kann ‹siehe „Zur Ausführung der Konzerte"› und die Verteilung der Rollen auf ein anspruchsvolleres Concertino und ein einfacheres Grosso Musikanten der verschiedensten Stufen Gelegenheit zur Mitwirkung bietet.

Zugrunde gelegt wurde unserer Ausgabe die mit ungewöhnlicher Sorgfalt in Kupfer gestochene Erstausgabe der Stimmen von Roger, Amsterdam, welche in vielen Bibliotheken des In- und Auslandes aufbewahrt wird. Die ersten 8 Konzerte sind Concerti da chiesa, ihr Titel lautet:

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 . . . . . Opera Sesta. Parte Prima.

Die Konzerte 9—12 sind Concerti da camera, ihr Titel lautet:

Preludii, Allemande, Corrente, Ghighe, Sarabande, Gavotte e Minuetti... Parte seconda per Camera.

Die Datierung des Vorwortes von Corelli vom Dezember 1712 hat den Irrtum einer Ausgabe „Roma 1712" aufkommen lassen, welcher sich in

Chrysanders Neudruck der Partitur, in Riemanns Lexikon und sogar in Eitners Quellenlexikon findet, eine solche Ausgabe hat es aber nie gegeben. Der Chrysandersche, bei Augener, London, erschienene Neudruck ist nach der Partiturausgabe der Konzerte, welche Joh. Christoph Pepusch in London gegen 1730 besorgte, angefertigt — trotz der Polemik, die Chrysander in seinem Vorwort gegen diese Ausgabe führt — und enthält alle ihre Ungenauigkeiten und Fehler. Ferner hat Chrysander die Generalbaßbezifferung, zum Teil nach späteren Ausgaben, zum Teil wohl nach eigenem Ermessen, gegenüber dem Original sehr weitgehend ausgestaltet. Unsere Ausgabe bietet überall den Urtext mit Ausnahme folgender Änderungen:

1. Die Tonartenbezeichnung wurde nach der heutigen Schreibweise vorgenommen, infolgedessen erhielten:
   Concerto III drei ♭ ⟨bisher zwei⟩, Concerto V, VIII und XI zwei ♭ ⟨bisher eines⟩; Concerto VIII, Schlußpastorale ein ♯ ⟨bisher ohne Vorzeichnung⟩.
2. Die Setzung des Tenorschlüssels in den Baßstimmen wurde auf die notwendigen Stellen beschränkt.
3. In Concerto III wurde der Schlußsatz ⟨original im Concertino im $\frac{12}{8}$-Takt, im Grosso im $\frac{4}{4}$-Takt⟩ in allen Stimmen im $\frac{12}{8}$-Takt notiert, in der Giga des Concerto XI auch der Baß im $\frac{6}{8}$-Takt ⟨original $\frac{3}{4}$⟩, da die altitalienische Triolennotierung, die auch Händel noch verwendet: ♫ = ♩ ³ ♪ heute meist unbekannt ist und zu falscher Wiedergabe veranlassen kann.
4. Hinzugefügt wurden in Partitur und Stimmen einige nach damaligem Gebrauch von jedem Spieler ausgeführte Triller ⟨vorwiegend in Kadenzen⟩, eine Anzahl leicht zu ergänzender Bindebögen und dynamischer Zeichen. Die Bögen sind durch Punktierung, die Triller und dynamischen Zeichen durch kleinen Stich als Zusätze gekennzeichnet.

Die Generalbaßbezifferung wurde originalgetreu übernommen, um zu Studienzwecken als Unterlage dienen zu können. Man vermag hierbei leicht festzustellen, daß die Bezifferung weder wissenschaftliche Genauigkeit noch theoretische Vollständigkeit anstrebte, sondern lediglich dem praktischen Zweck diente, den Generalbassisten bei der Ausführung der Harmonie zu leiten.

Essen, Herbst 1937 WALDEMAR WOEHL

PREFACE

The Concerti grossi of Corelli as well as his Trio-Sonatas have up to the present day retained that enviable reputation which they enjoyed during the time of their creation, when they were considered to be and recognized as perfect examples of musical art and classical style.

"Their unprecedented success is due to the classical setting and striking emotional content, and with them the early literature of the Concerto grosso has already reached its zenith." Thus wrote Schering in his "History of the Instrumental Concerto".

History relates that the applause was so rapturous at the "Academy for the culture of vocal and instrumental music" in London on the occasion of their introduction from Amsterdam in 1724, that "the members, without rising from their seats, performed the entire twelve concertos in one great sweep".

Nowadays Corelli's concertos are always suitable for occasions demanding music of an artistic and festive nature and, apart from this, they are ideally adapted to amateur and school orchestras on account of their modest difficulty. They are equally suitable for enjoyment at home, as the orchestration — for reference see the remarks regarding the execution of the concertos — is very elastic and the arrangement of the parts can cover the more pretentious demands of a concertino or the simpler requirements of a grosso, so enabling players of different accomplishments to take part.

This edition is based on the original edition of orchestral parts by Roger of Amsterdam; these were engraved on copper and produced with the most scrupulous care, and examples of this edition have been preserved at various libraries in Germany and other countries.

The first eight concertos are called Concerti da chiesa, and are entitled: *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..... Opera Sesta. Parte Prima.*

Concertos Nos 9 — 12 are called Concerti da camera; these are entitled: *Preludii, Allemande, Corrente, Ghighe, Sarabande, Gavotte e Minuetti... Parte seconda per Camera.*

The date of the preface by Corelli, December 1712, was responsible for a hypothetical edition — "Roma 1712" — mention of which found its way to Chry-

sander's new impression of the full score, to Riemann's dictionary and even to Eitner's lexicon of music sources. Such an edition, however, never existed. Chrysander's new impression, published by Augener of London, is based on the edition of the full score of the concertos which Joh. Christoph Pepusch superintended in London in about 1730, (notwithstanding the attacks which Chrysander himself made against the latter in his preface) and incorporates all its inconsistencies and errors. Furthermore, Chrysander greatly extended the figuration of the thorough-bass (by comparison with the original), relying partly on later editions and partly on his own judgment.

The new edition presents the original text throughout, with the exception of the following alterations:

1. The designation of key-signature has been carried out in accordance with modern practice and is as follows:
   Concerto III has three flats (hitherto two flats), Concertos V, VIII, XI have two flats (hitherto one flat), Concerto VIII, Pastorale-Finale, has one sharp (hitherto none).
2. The tenor clef within the bass parts is incorporated only where necessary.
3. Concerto III. The time-signature in the last movement has been changed to $\frac{12}{8}$ time in all the parts — the concertino was originally written in $\frac{12}{8}$, the grosso in $\frac{4}{4}$ time —; similarly the bass-part of the Giga of Concerto XI has been altered to $\frac{6}{8}$ time (originally $\frac{3}{4}$). This has been done to clarify the old-italian notation for triplets, which Handel also used, is now practically extinct and liable to erroneous interpretation.
4. To the full score and parts have been added a) various trills, especially in the cadenzas, in traditional style, b) a number of easily supplemented slurs and marks of expression. Dots distinguish the slurs and the marks of expression are printed in miniature.

The figured thorough-bass reproduces the original text exactly, a foundation for purposes of study is thus provided. It can be easily understood that the figured bass neither claims to be scientifically accurate nor theoretically complete, it purely serves practical purposes by furnishing the thorough-bass player with harmonic directions.

Essen, Autumn 1937 WALDEMAR WOEHL

(English Translation by J. Pauer, London)

AVANT-PROPOS

Les Concerti grossi de Corelli, de même que ses Sonates en trio, ont été reconnus de son temps, comme ils le sont encore aujourd'hui, pour des œuvres accomplies, insurpassables, et pour des modèles du genre. Schering écrit dans la «Geschichte des Instrumentalkonzerts» (« Histoire du Concert instrumental »): «Les Concertos de Corelli doivent leur succès sans précédent à leur remarquable valeur expressive, à leur facture classique qui les place d'emblée au sommet du genre». On raconte que lorsqu'ils parvinrent, en 1724, d'Amsterdam à l'Académie pour la Culture de la musique vocale et instrumentale de Londres, ils produisirent une impression telle que les exécutants jouèrent les 12 concertos sans quitter leur place.

Aujourd'hui encore, les concertos de Corelli seront à leur place chaque fois que de la grande musique classique sera indiquée. En dehors de cela, étant donné que la technique n'en est relativement pas très difficile, ils conviendront à merveille aux orchestres d'amateurs ou d'élèves, de même trouveront-ils leur emploi dans la musique faite en famille, d'autant plus que la répartition des instruments peut être réalisée de bien des manières (voir: Pour l'exécution des concertos) et que, grâce aux exigences plus élevées pour le Concertino, moins grandes pour le Grosso, chaque musicien peut, selon ses moyens, prendre part à l'ensemble.

Pour établir cette publication, nous nous sommes basés sur la première édition des parties, gravée sur cuivre avec un soin inaccoutumé par Roger, à Amsterdam, et qui se trouve dans de nombreuses bibliothèques de chez nous et de l'étranger. Les 8 premiers concertos sont des Concerti da chiesa, le titre en est:

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 . . . . . Opera Sesta. Parte Prima.

Les concertos 9 à 12 sont des Concerti da camera, intitulés:

Preludii, Allemande, Corrente, Ghighe, Sarabande, Gavotte e Minuetti... Parte seconda per Camera.

La date de décembre 1712 que porte l'avant-propos de Corelli a fait croire à l'existence d'une édition parue à Rome en 1712, cette erreur figure

dans la réédition publiée par Chrysander, dans le Dictionnaire de Riemann et même dans le «Quellenlexikon» ⟨«Dictionnaire des sources»⟩ de Eitner, cette édition n'a jamais existé. L'édition de Chrysander, publiée par Augener à Londres, a été établie d'après l'édition en partition des concertos que Jean Christophe Pepusch à Londres avait fait paraître vers 1730. Chrysander, en dépit de la polémique qu'il entame dans sa préface contre l'édition de J. C. Pepusch, en reproduit toutes les inexactitudes et les fautes. D'autre part, Chrysander a noté la basse chiffrée en partie d'après des éditions parues plus tard, en partie, sans doute, selon ses propres vues en s'écartant sensiblement de l'original. Notre édition est entièrement conforme au texte original à l'exception des modifications suivantes:

1. L'armure est notée conformément à l'usage actuel, le Concerto III porte 3 ♭ ⟨anciennement 2⟩, les Concertos V, VIII et XI, 2 ♭ ⟨auparavant un⟩, la Pastorale du VIIIme Concerto 1 ♯ ⟨alors qu'elle était notée autrefois sans armure⟩.
2. L'emploi de la clef de ténor pour les parties de basse est limité aux passages qui l'exigent.
3. Dans le Concerto III, le Finale qui dans le Concertino porte $\frac{12}{8}$, dans le Grosso $\frac{4}{4}$, est noté dans toutes les parties en $\frac{12}{8}$, dans la Gigue du Concerto XI, la basse est notée en $\frac{6}{8}$ ⟨dans l'original en $\frac{2}{4}$⟩, l'ancienne notation italienne en triolets que Händel emploie encore: ♩♫ = ♩ ³ ♪ risquerait de provoquer des erreurs d'exécution, étant inconnue aujourd'hui de la plupart des musiciens.
4. Nous avons ajouté dans la partition et dans les parties, spécialement dans les cadences, quelques trilles, tels que chaque exécutant les jouait selon l'usage de l'époque, puis un certain nombre de liaisons et de signes dynamiques faciles à compléter. Les liaisons sont indiquées en pointillé, les trilles et signes dynamiques en petits caractères.

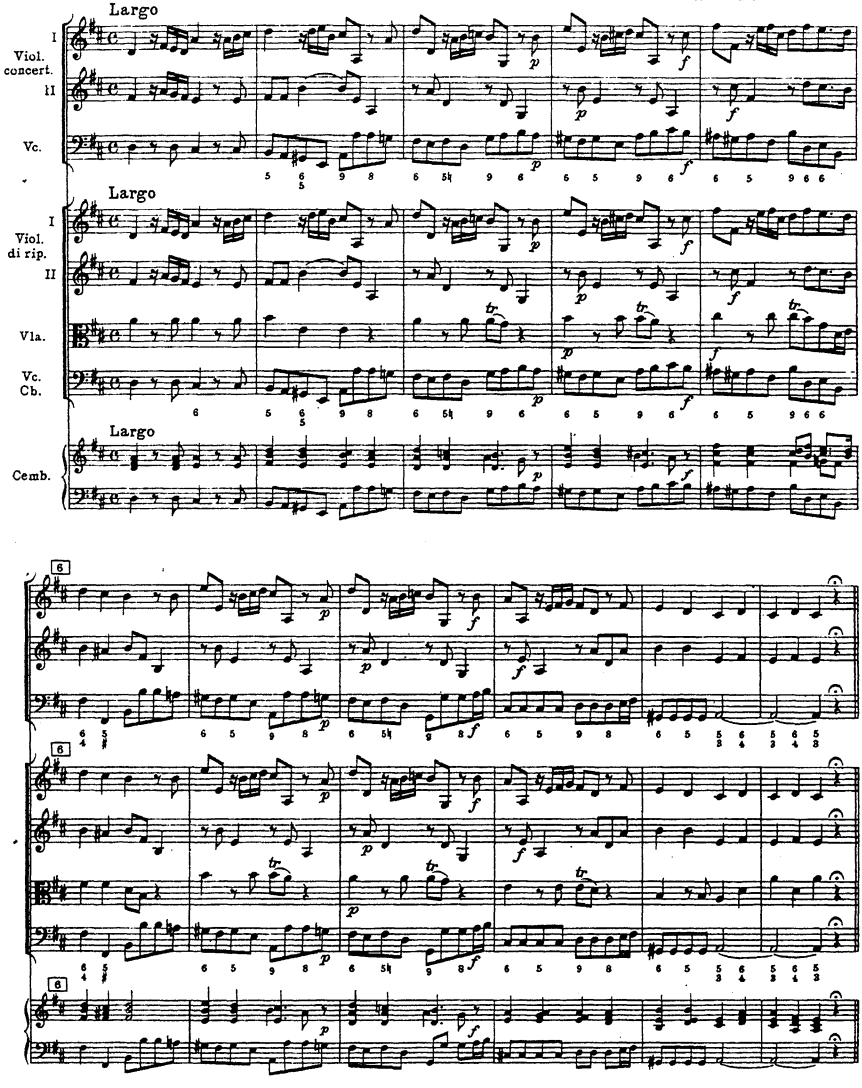
La basse chiffrée est en tous points conforme à l'original et pourra à l'occasion trouver son emploi didactique. On se rendra compte aisément que le chiffrage ne vise ni à l'exactitude scientifique, ni à l'absolu au point de vue théorique, mais qu'il n'a qu'un but pratique: guider le réalisateur de la basse chiffrée pour l'exécution de l'harmonie.

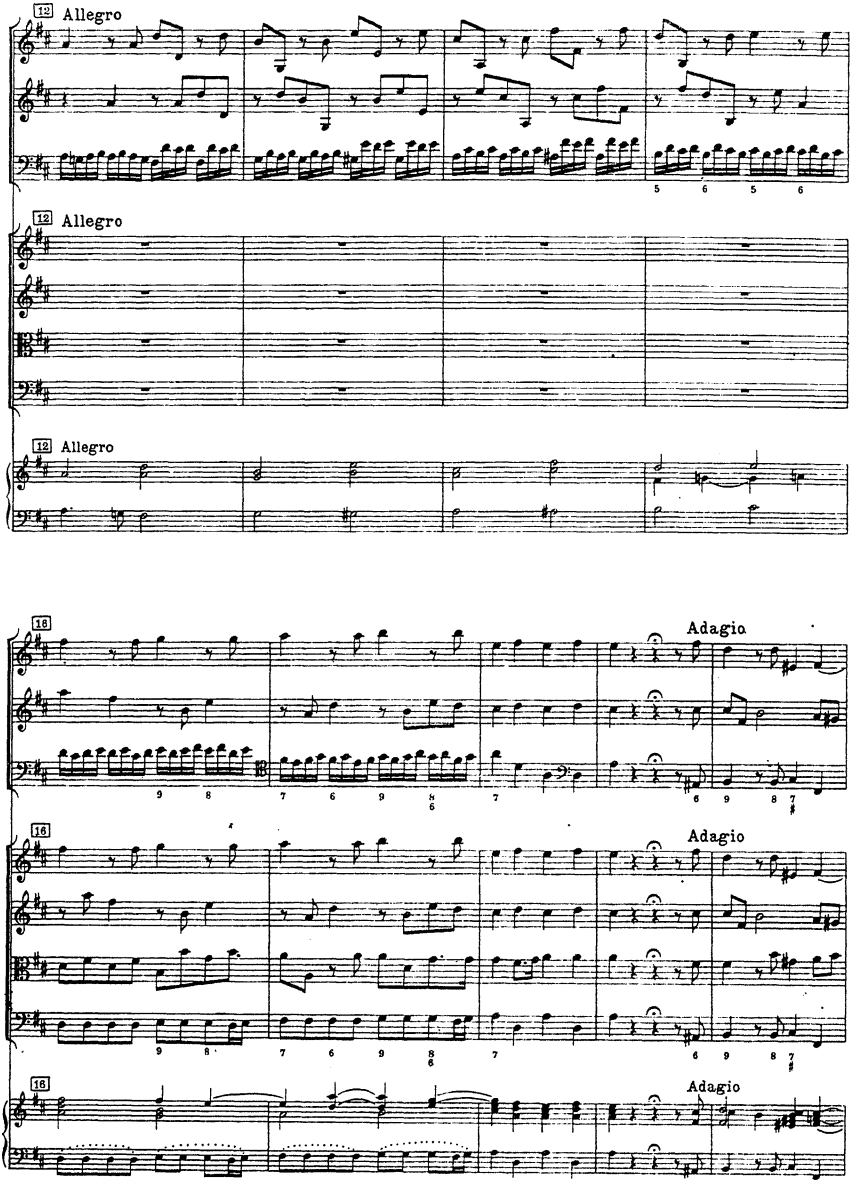
Essen, Automne 1937 WALDEMAR WOEHL

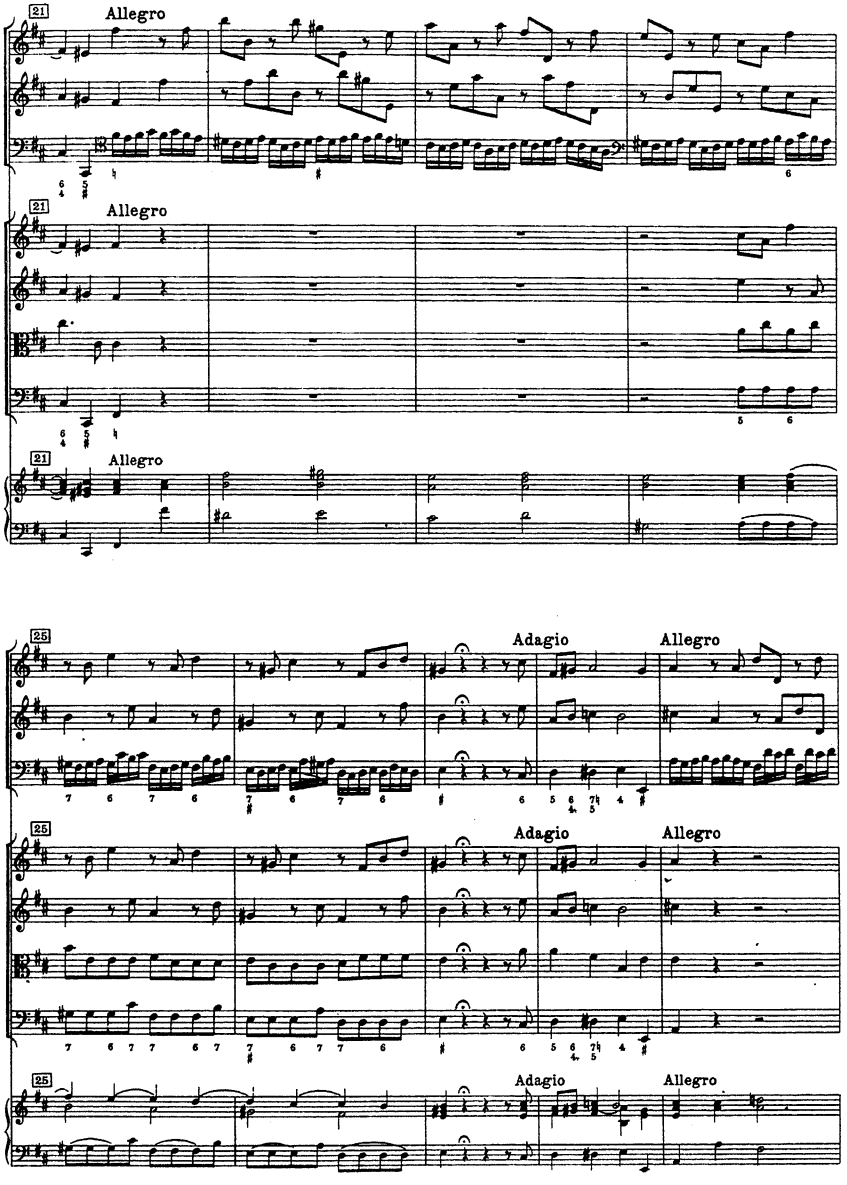
(Traduction française par R. Gayrhos, Lausanne)

CONCERTO I

Arcangelo Corelli, Op. 6 Nr. 1
(1653—1713)




12 Allegro
12 Allegro
12 Allegro
18
Adagio
16
Adagio
16
Adagio


21
Allegro
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Adagio
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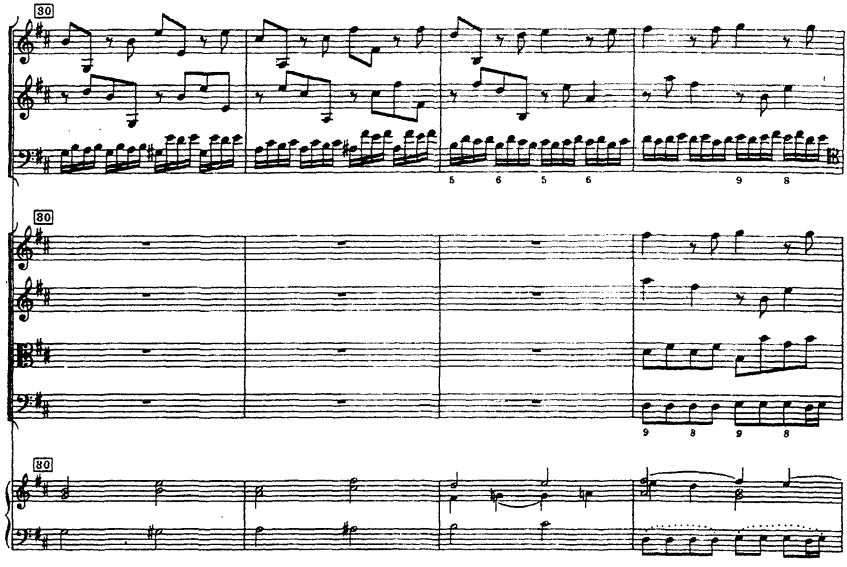
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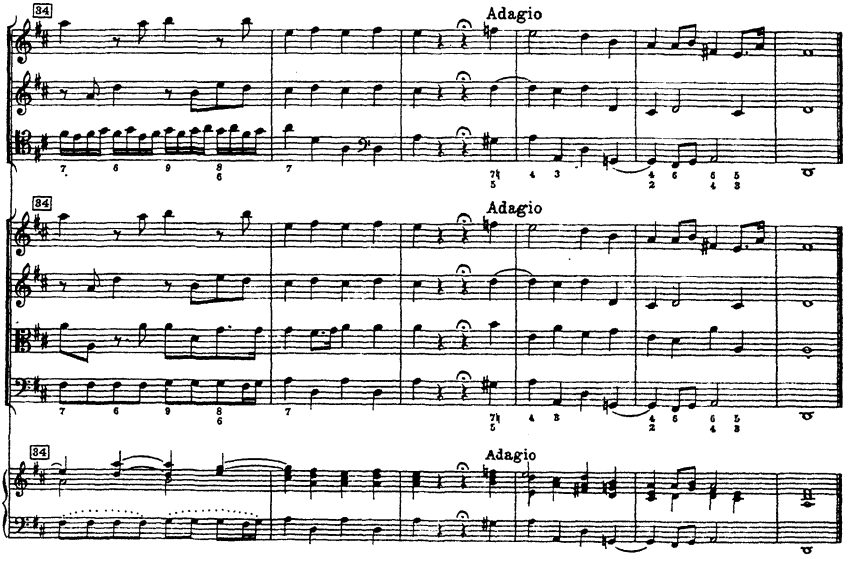
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Adagio
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Adagio
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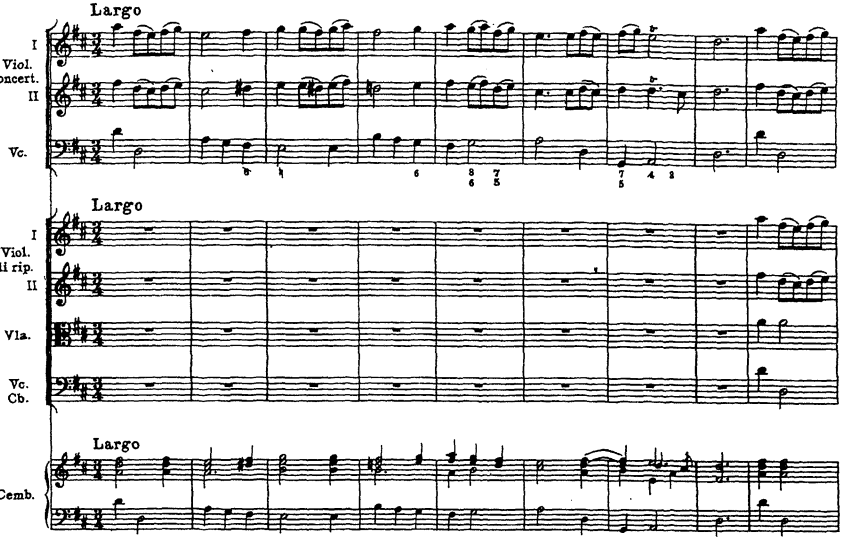
Adagio


Largo
I
Viol.
concert.
II
Vc.
Largo
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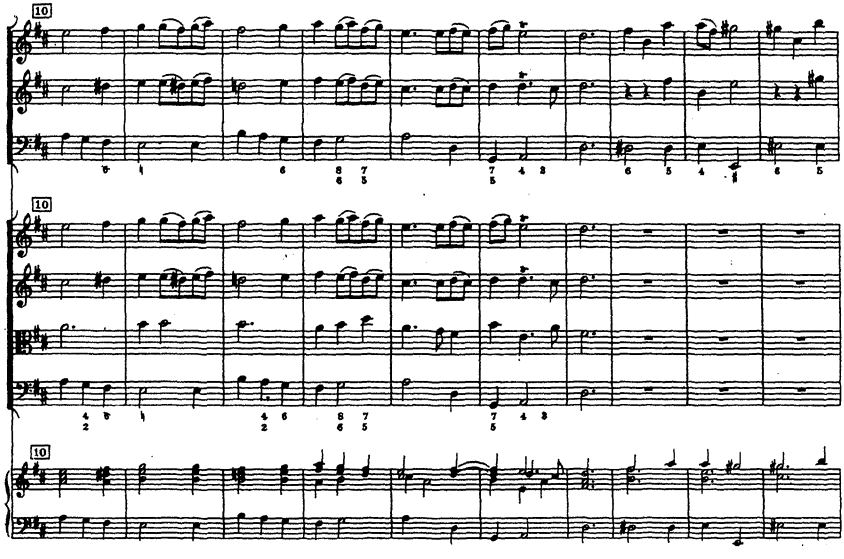
Cb.
Largo
Cemb.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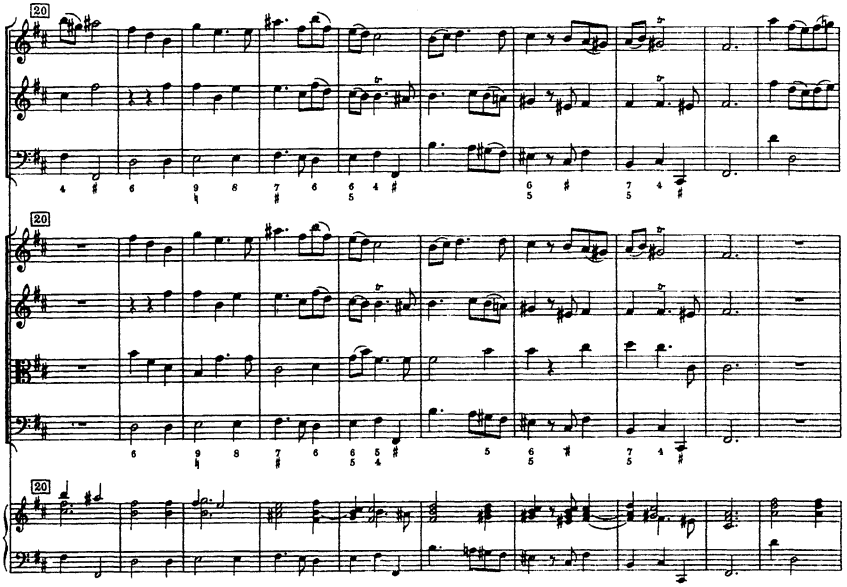
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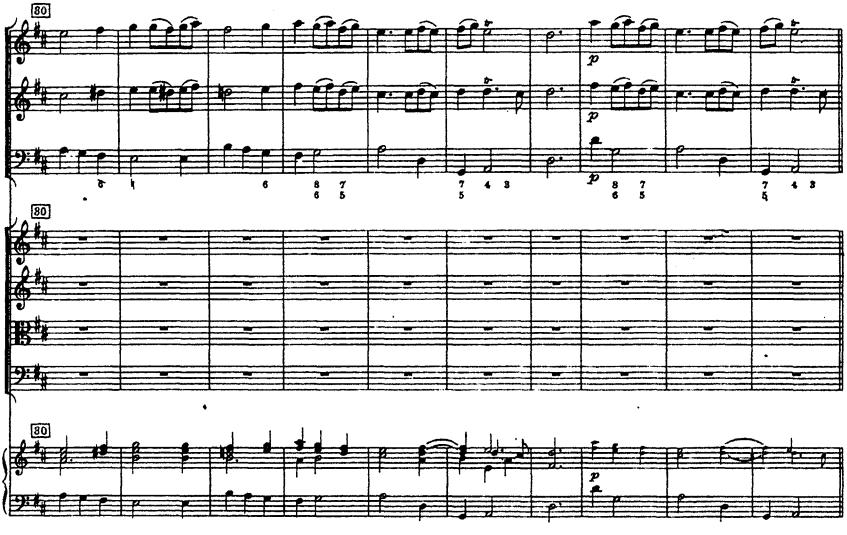
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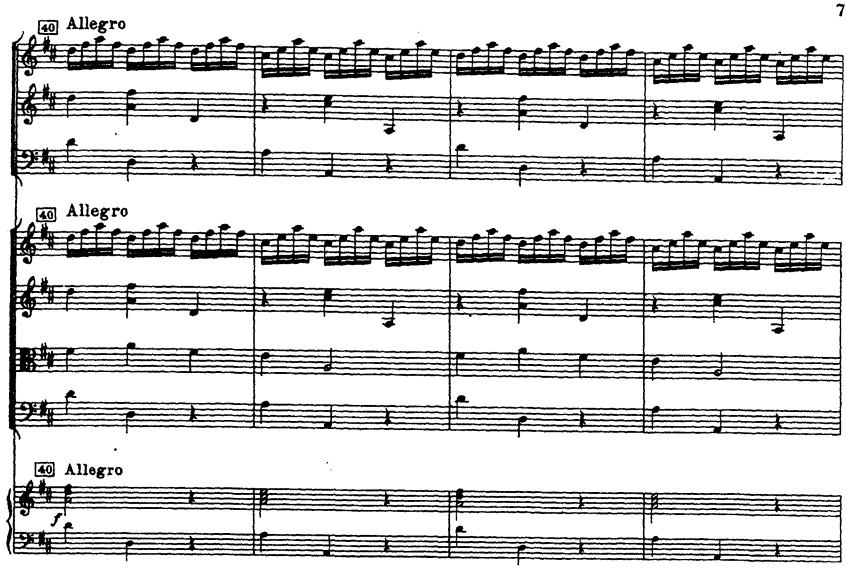
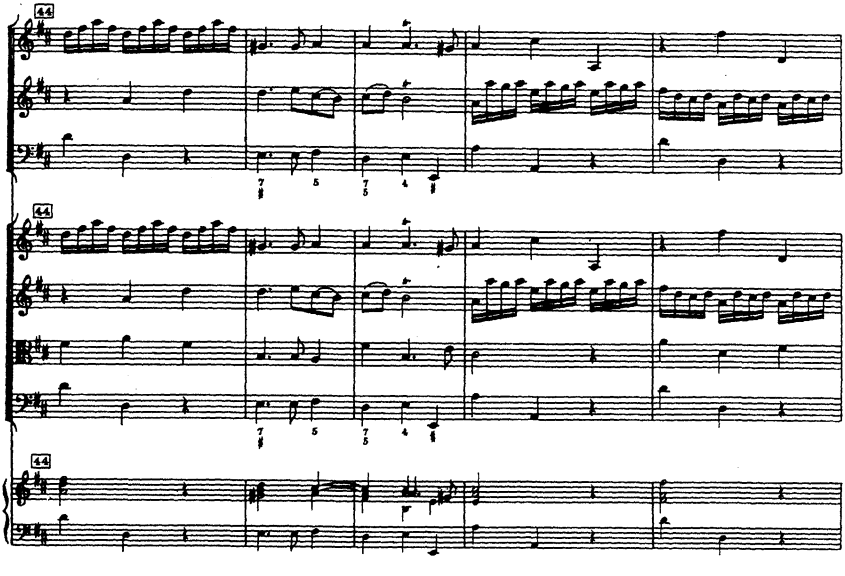

40 Allegro
40 Allegro
40 Allegro
f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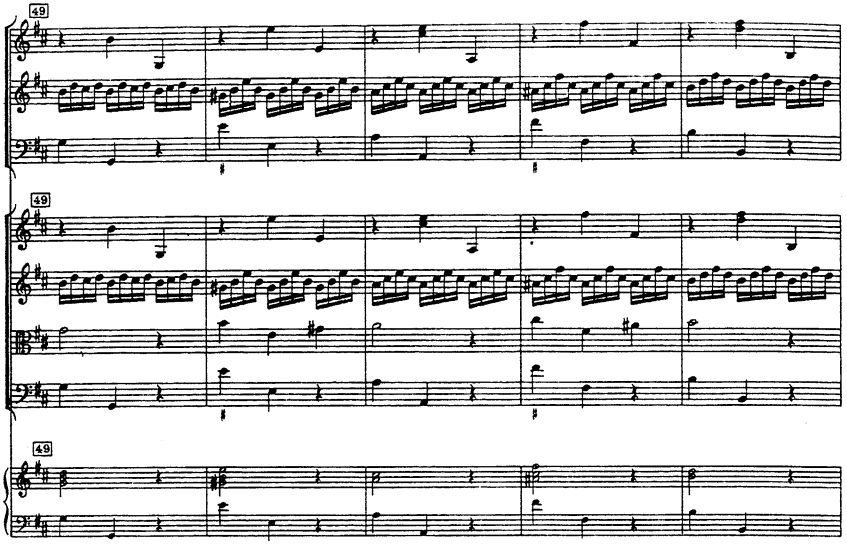
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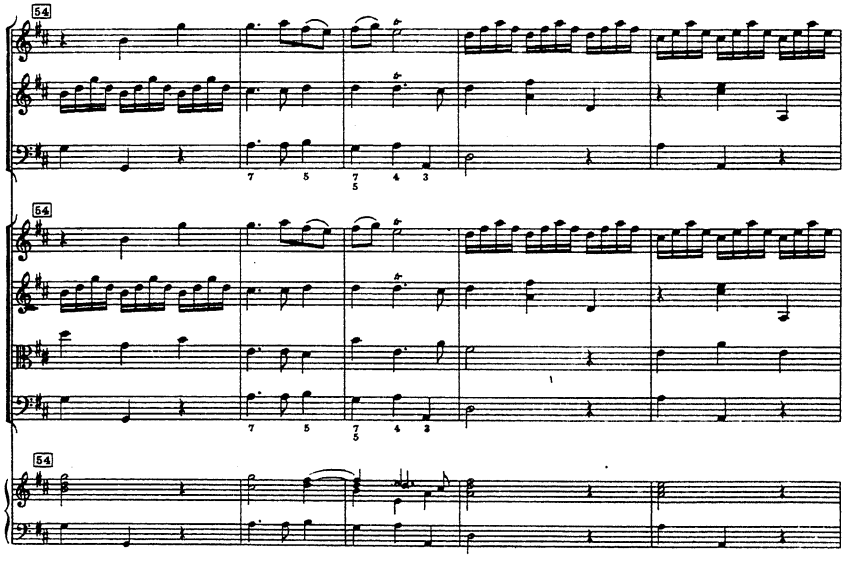
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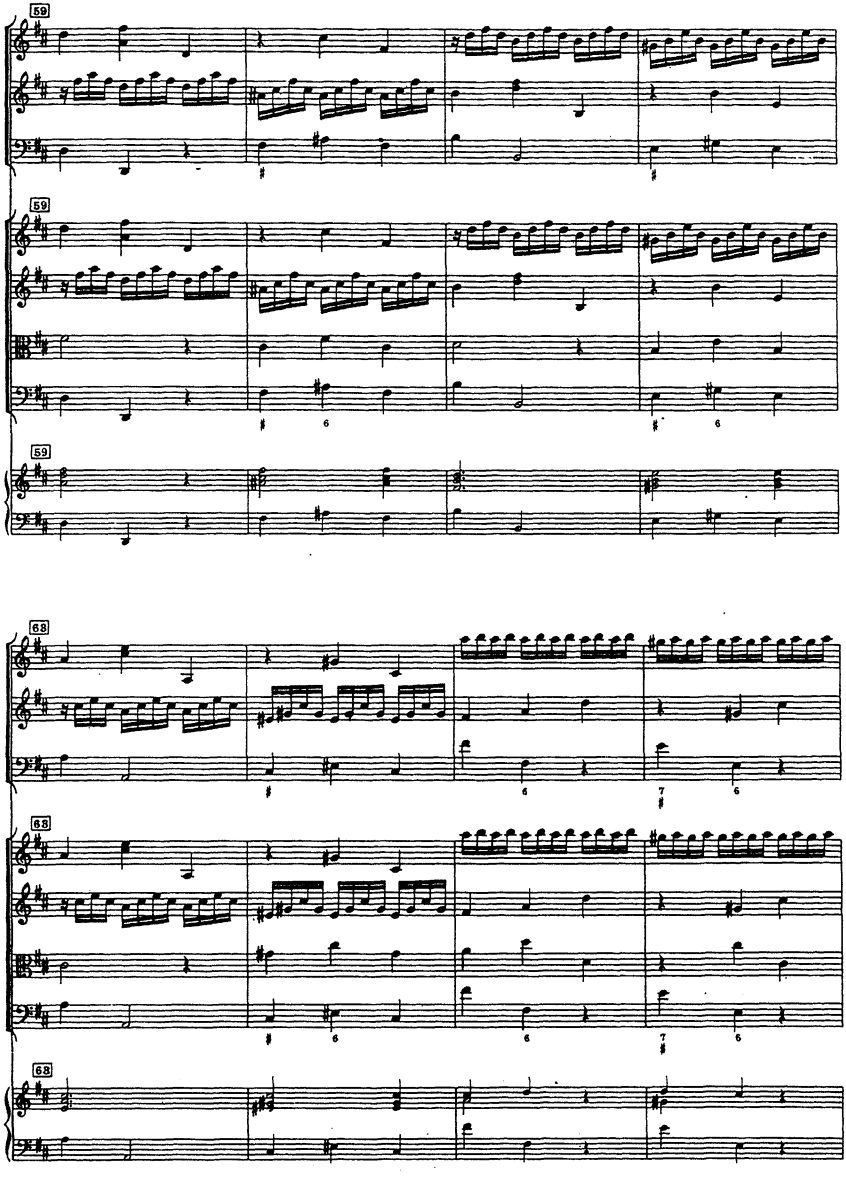
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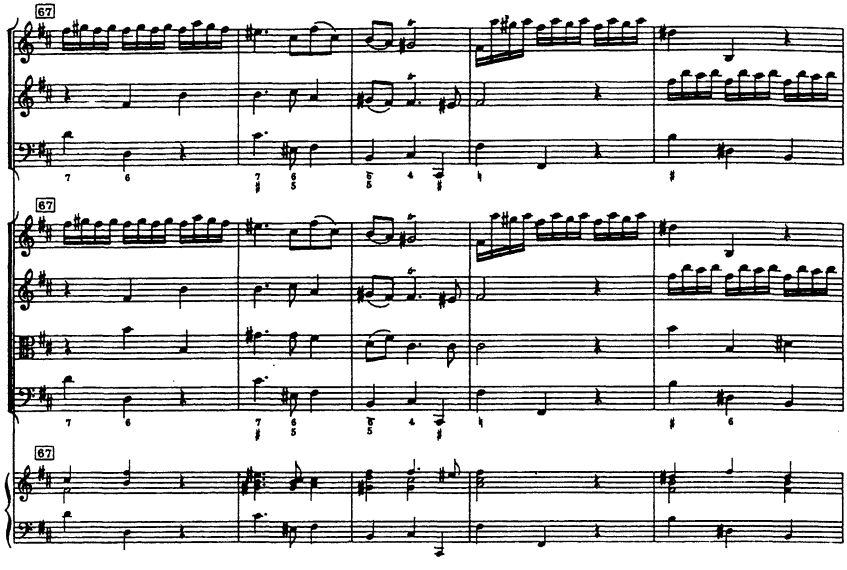
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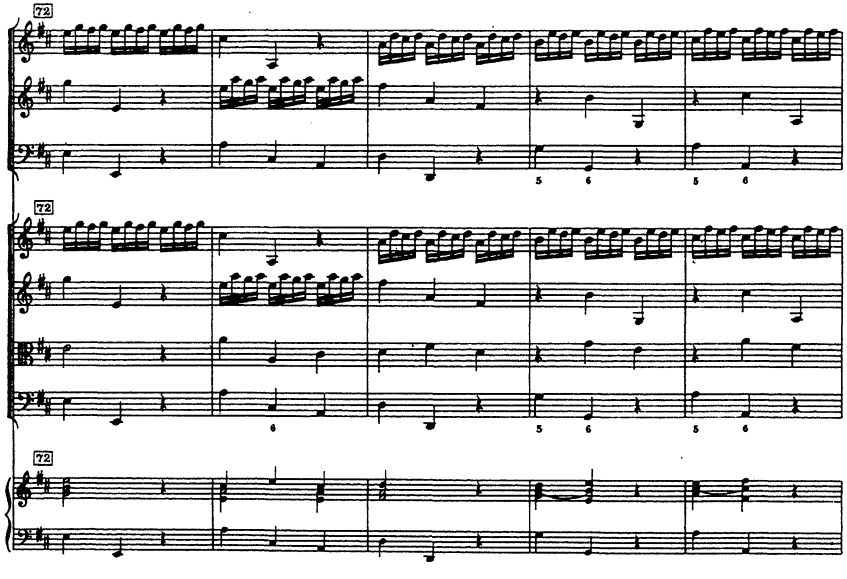
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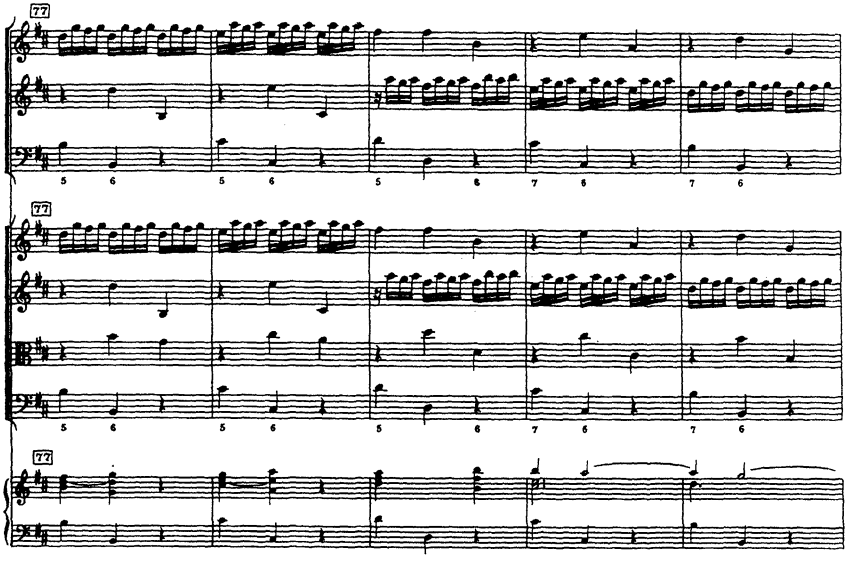
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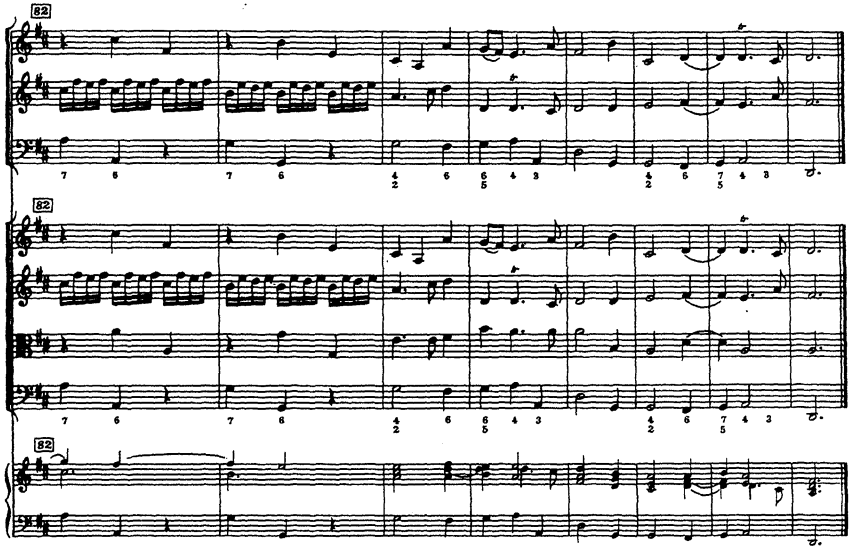
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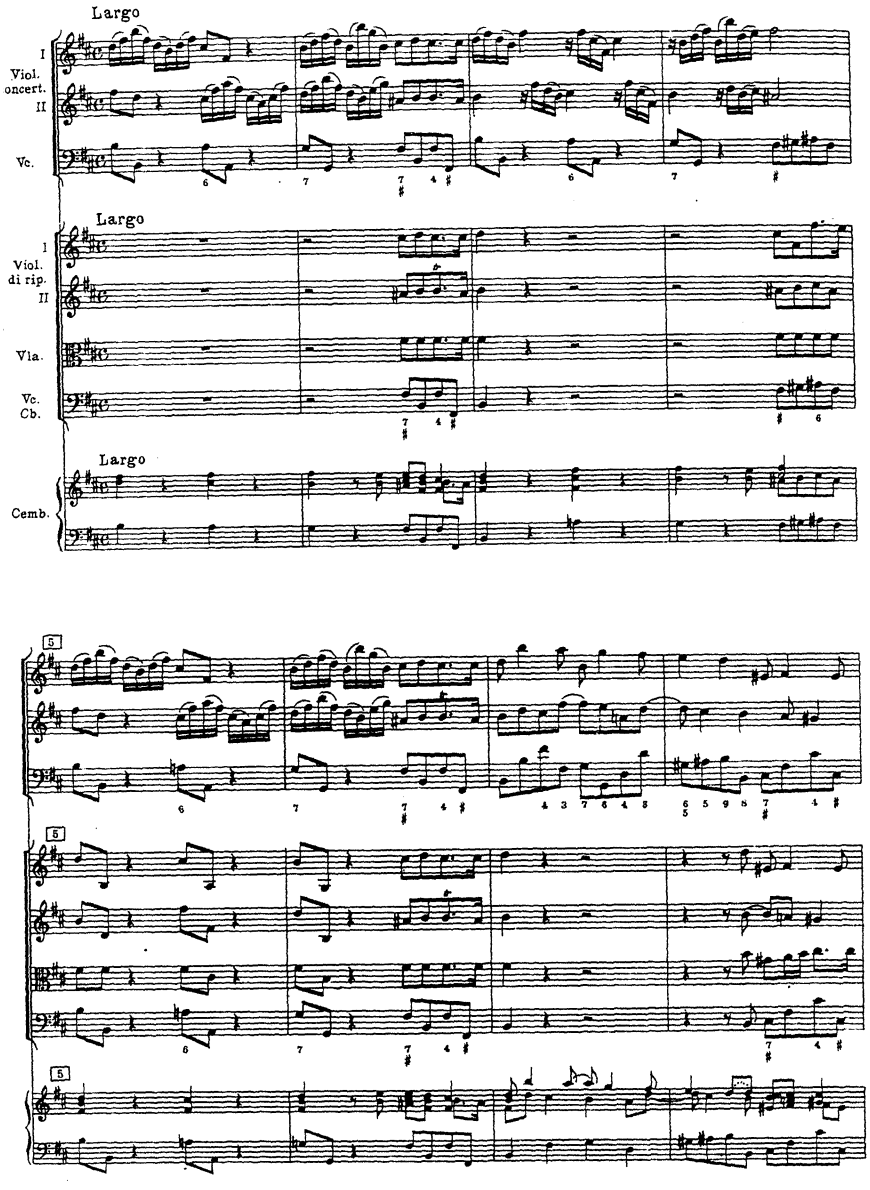
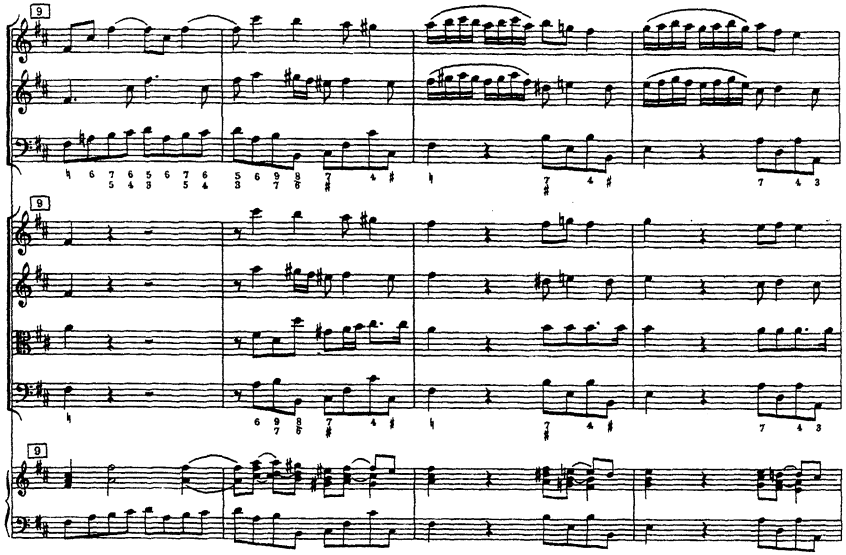

Largo
I
Viol.
concert.
II
Vc.
Largo
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Largo
Cemb.
5
5
5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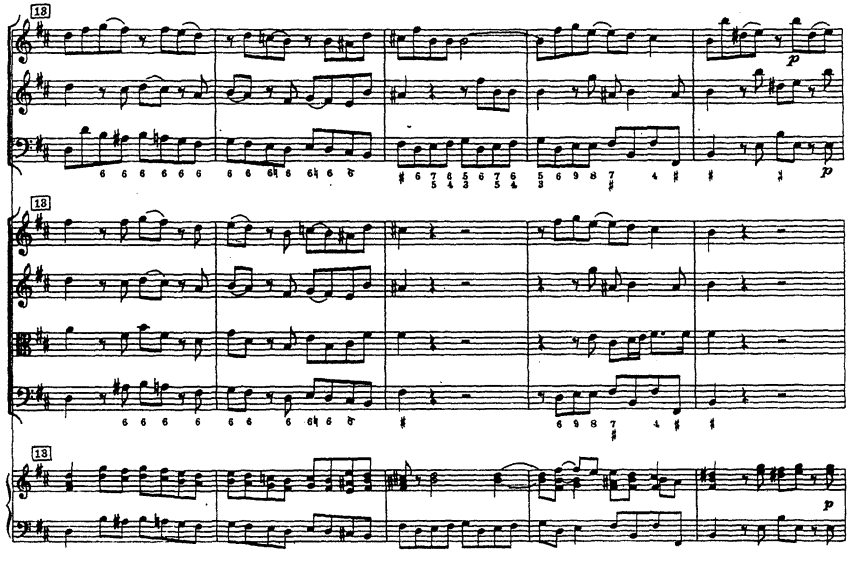
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p
p
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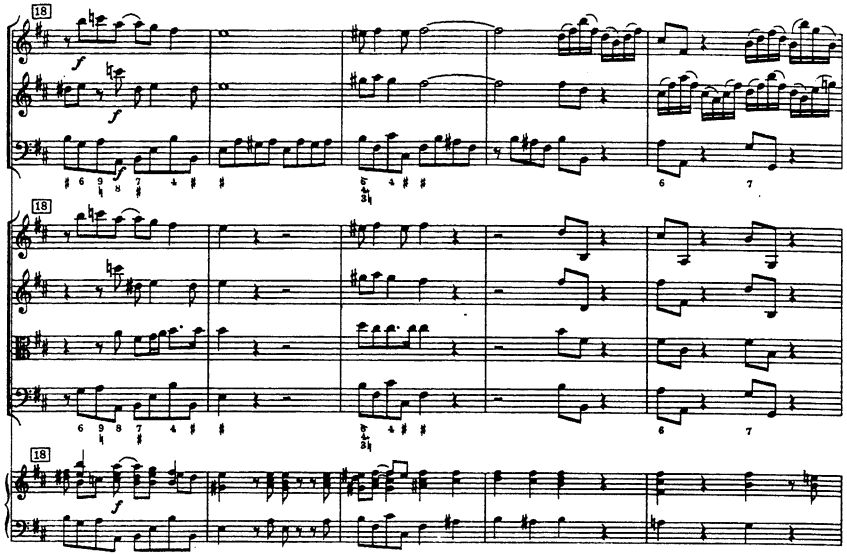
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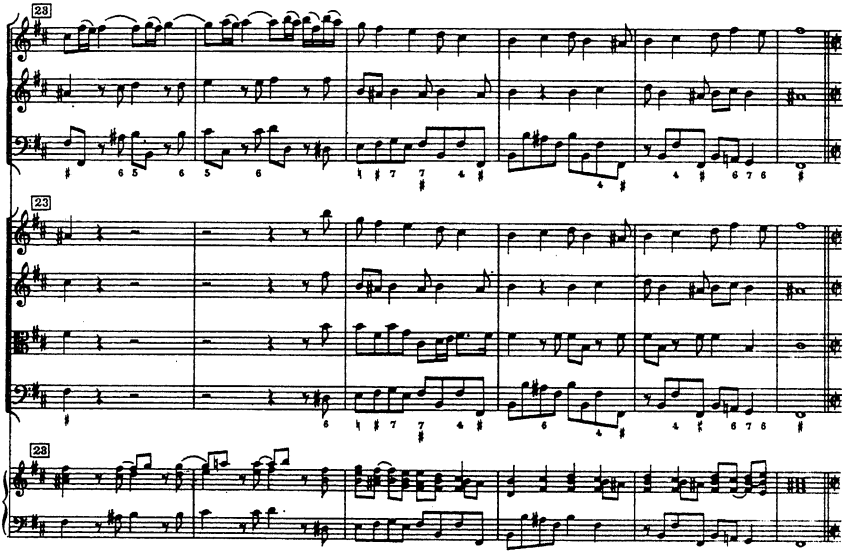
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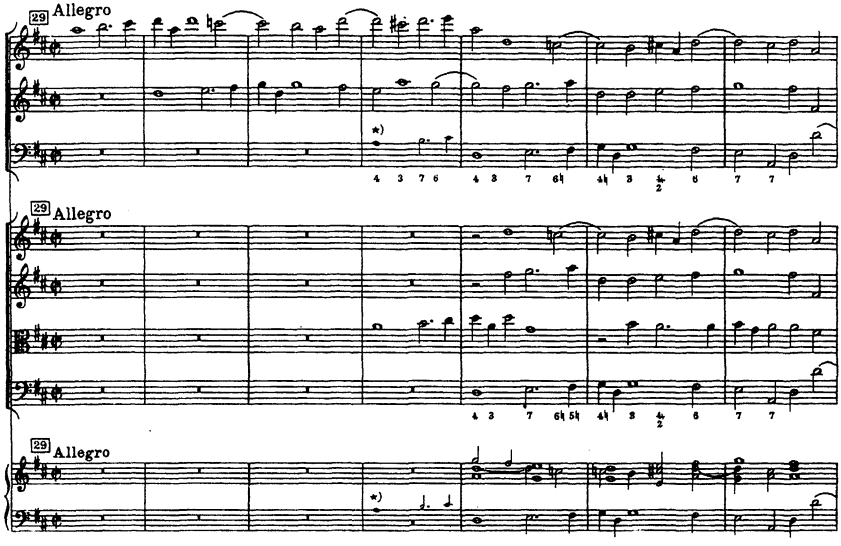
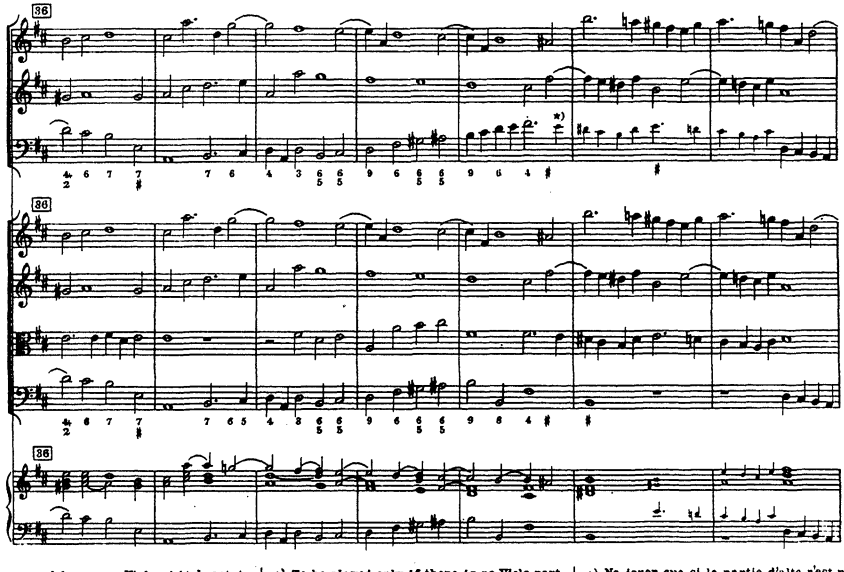
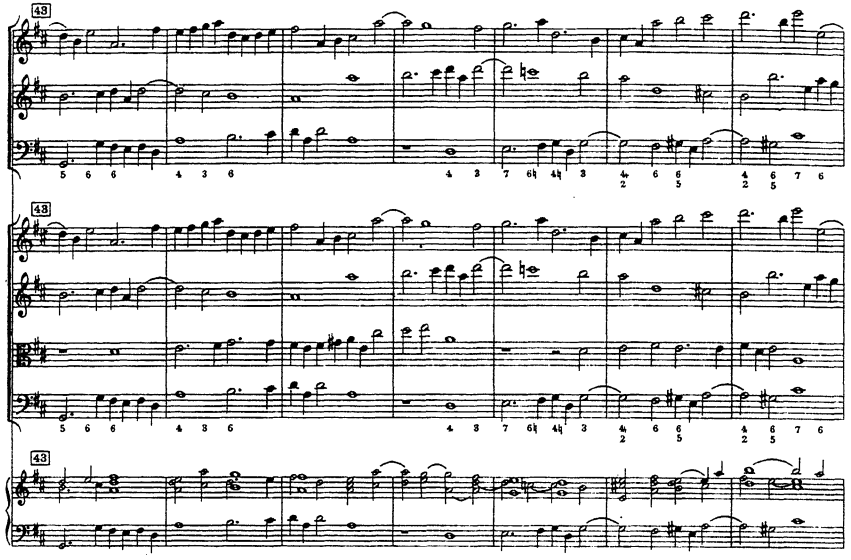




Nur zu spielen, wenn Viola nicht besetzt.

*) To be played only if there is no Viola part realised.

*) Ne jouer que si la partie d'alto n'est p réalisée.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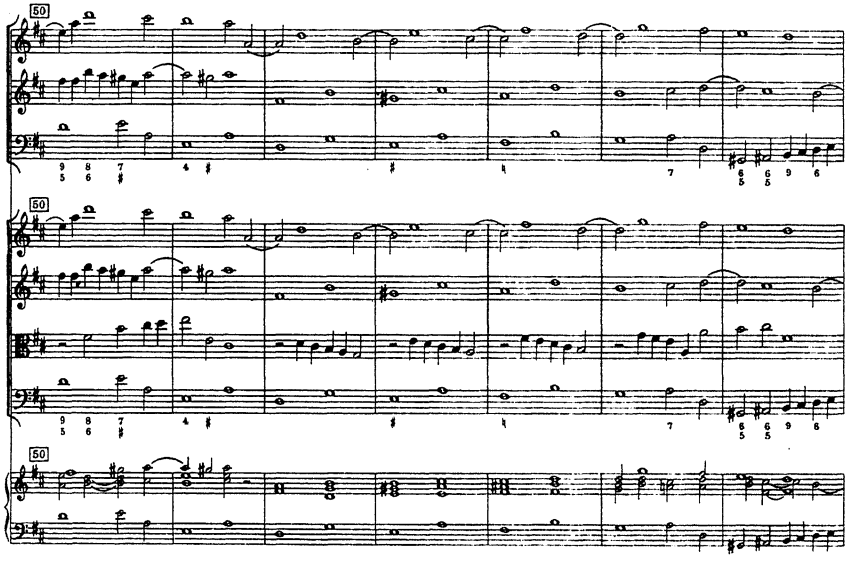
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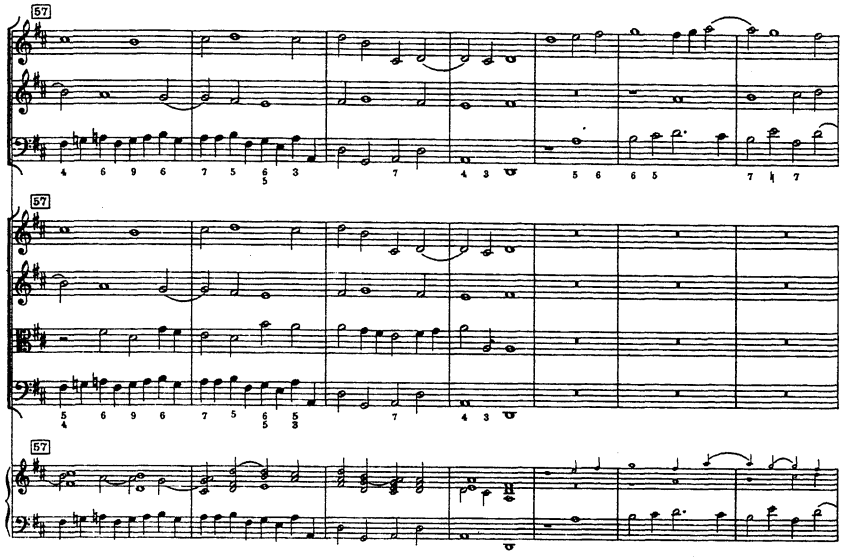
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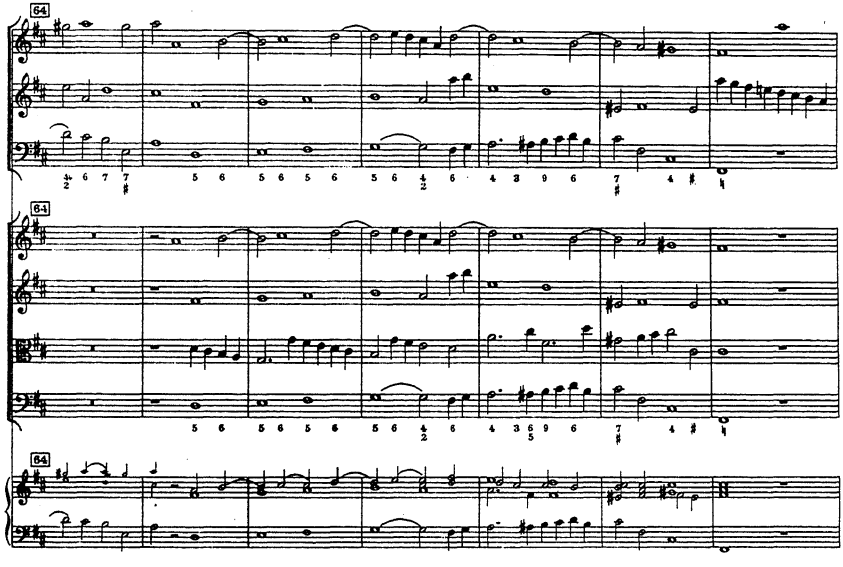
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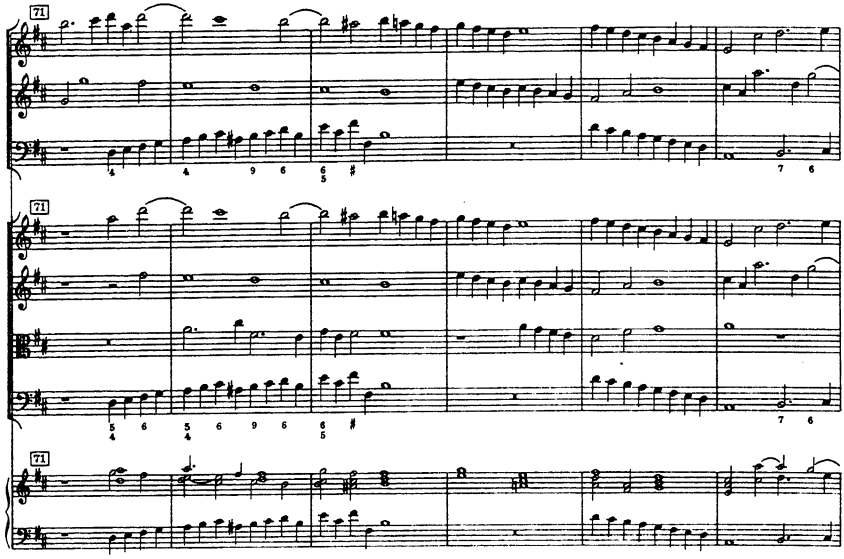
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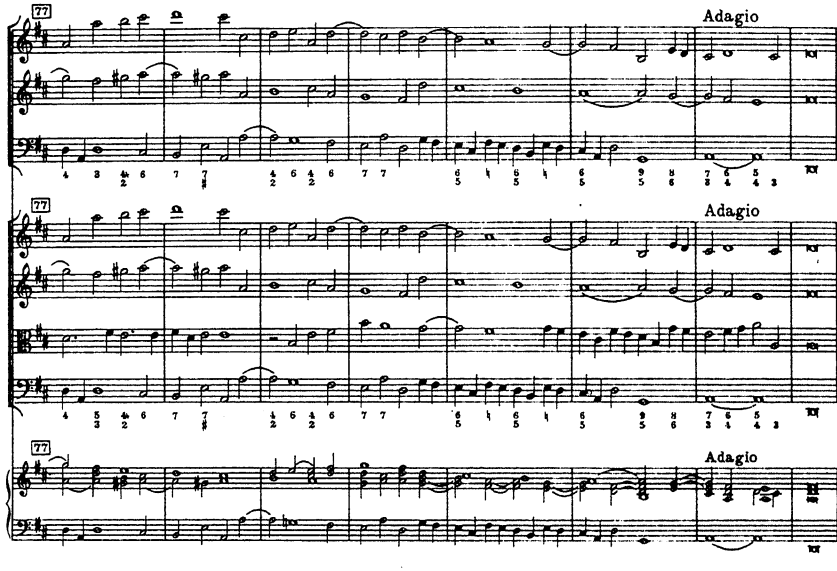
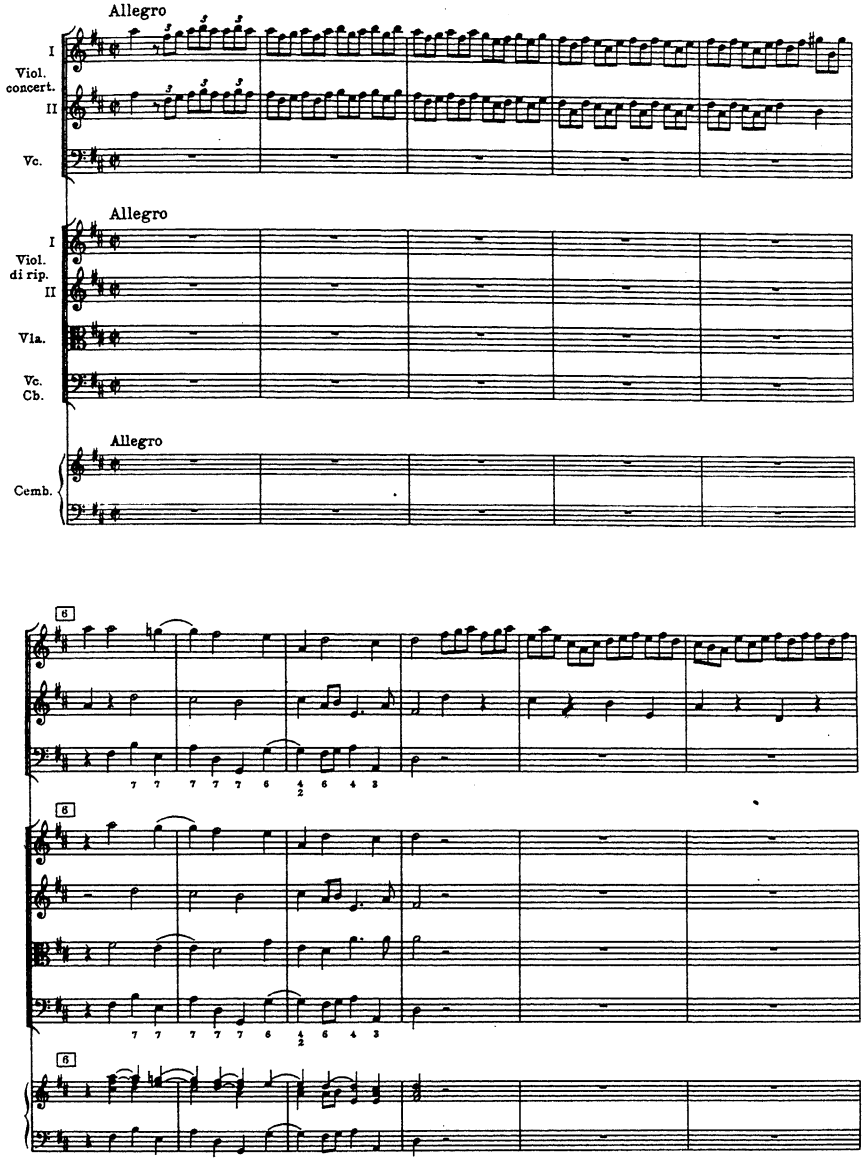
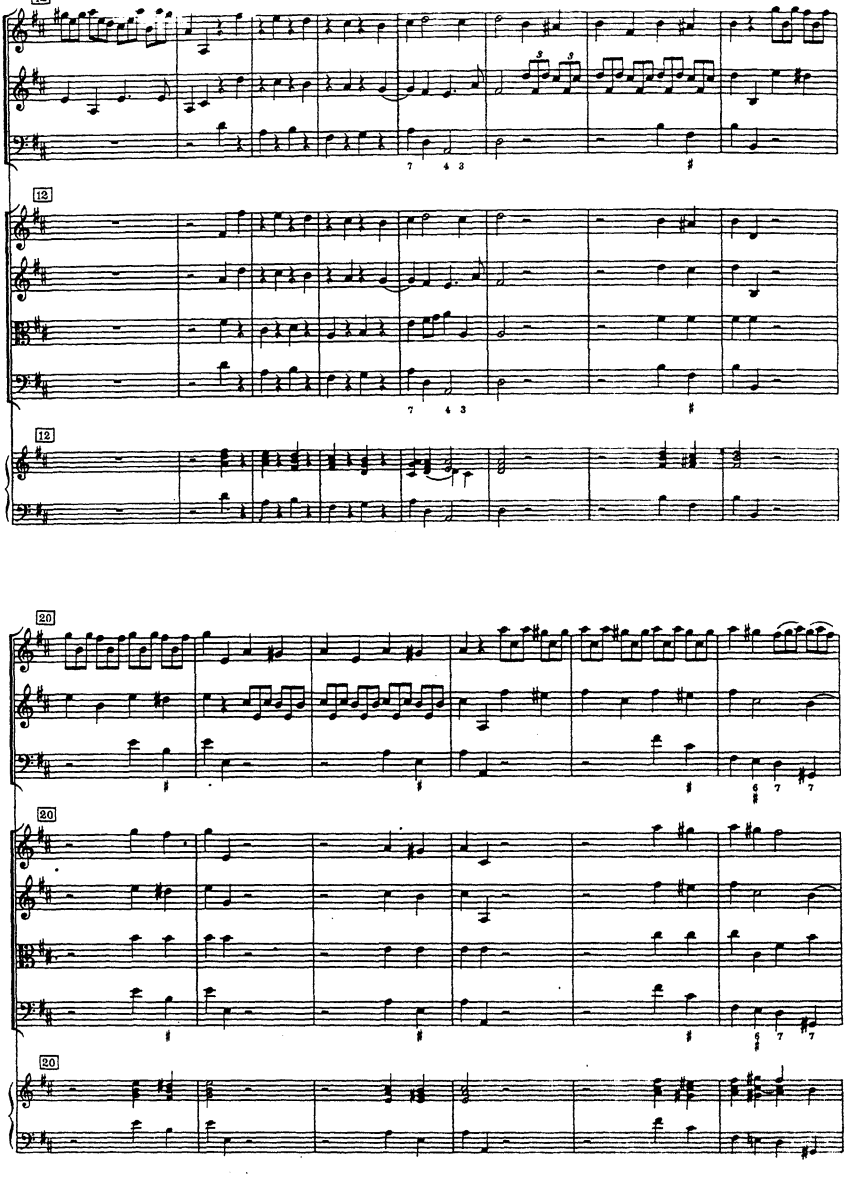
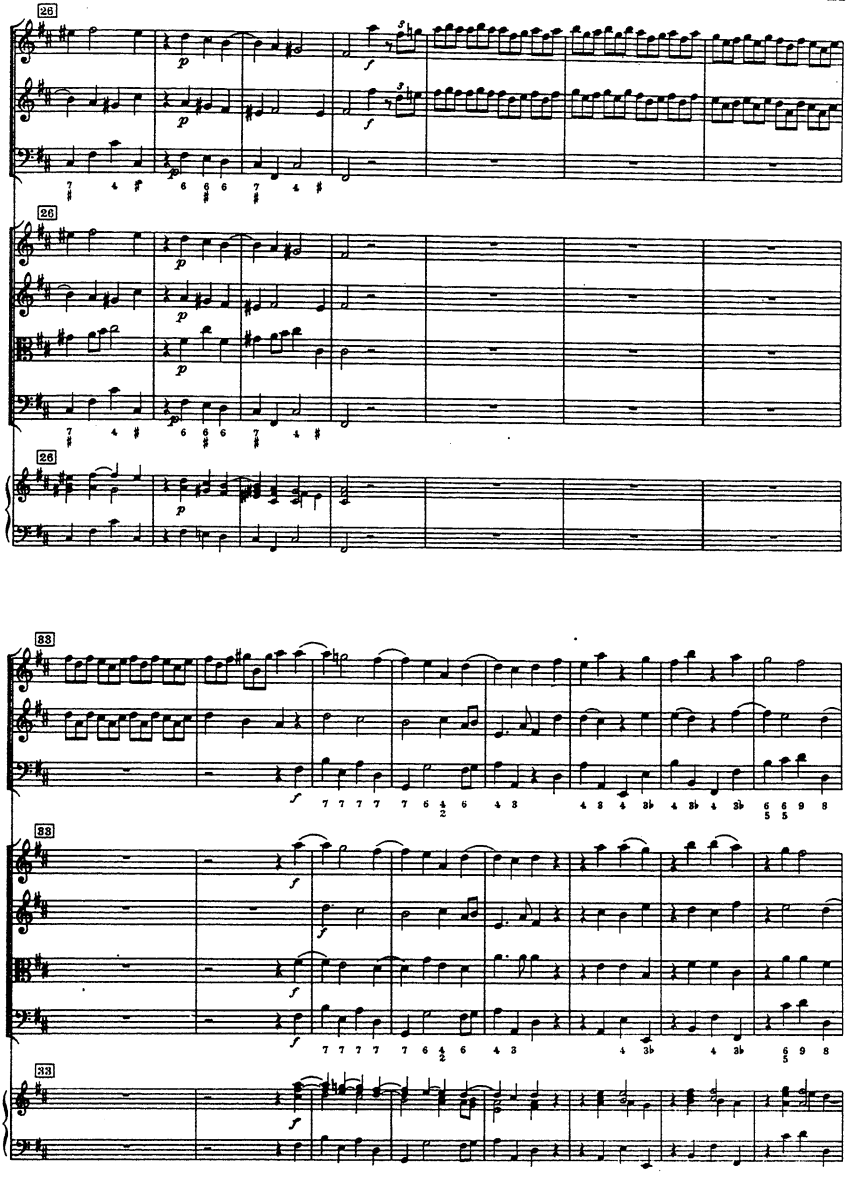

77
Adagio
77
Adagio
77
Adagio


Allegro
I
Viol. concert.
II
Vc.
Allegro
I
Viol. di rip.
II
Vla.
Vc. Cb.
Allegro
Cemb.
6
6
6

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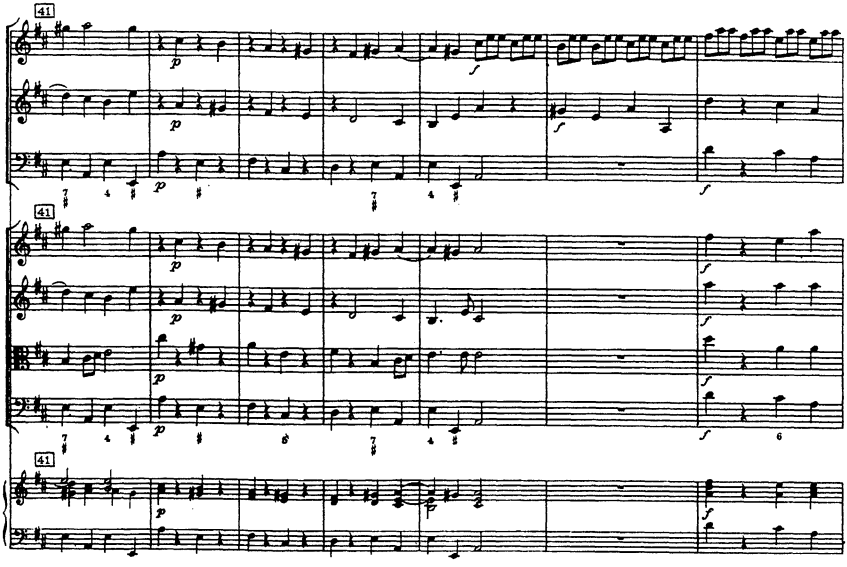
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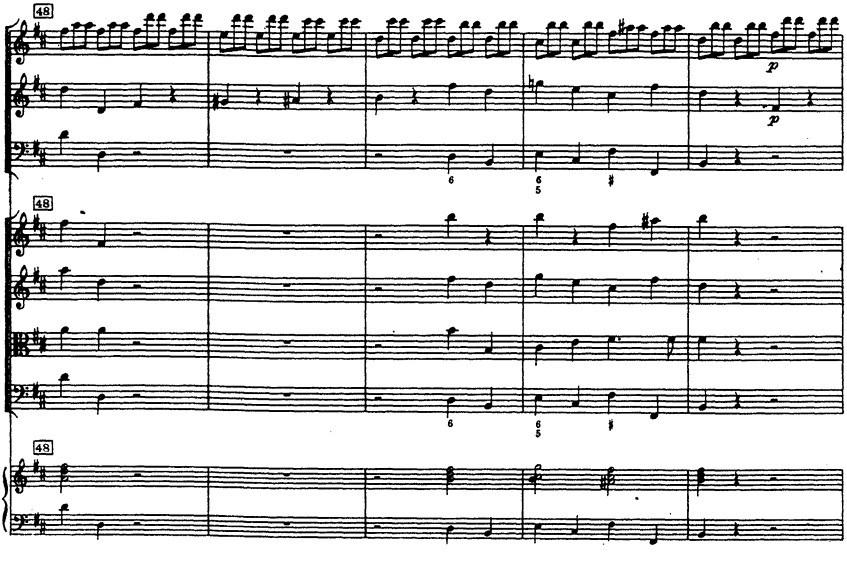
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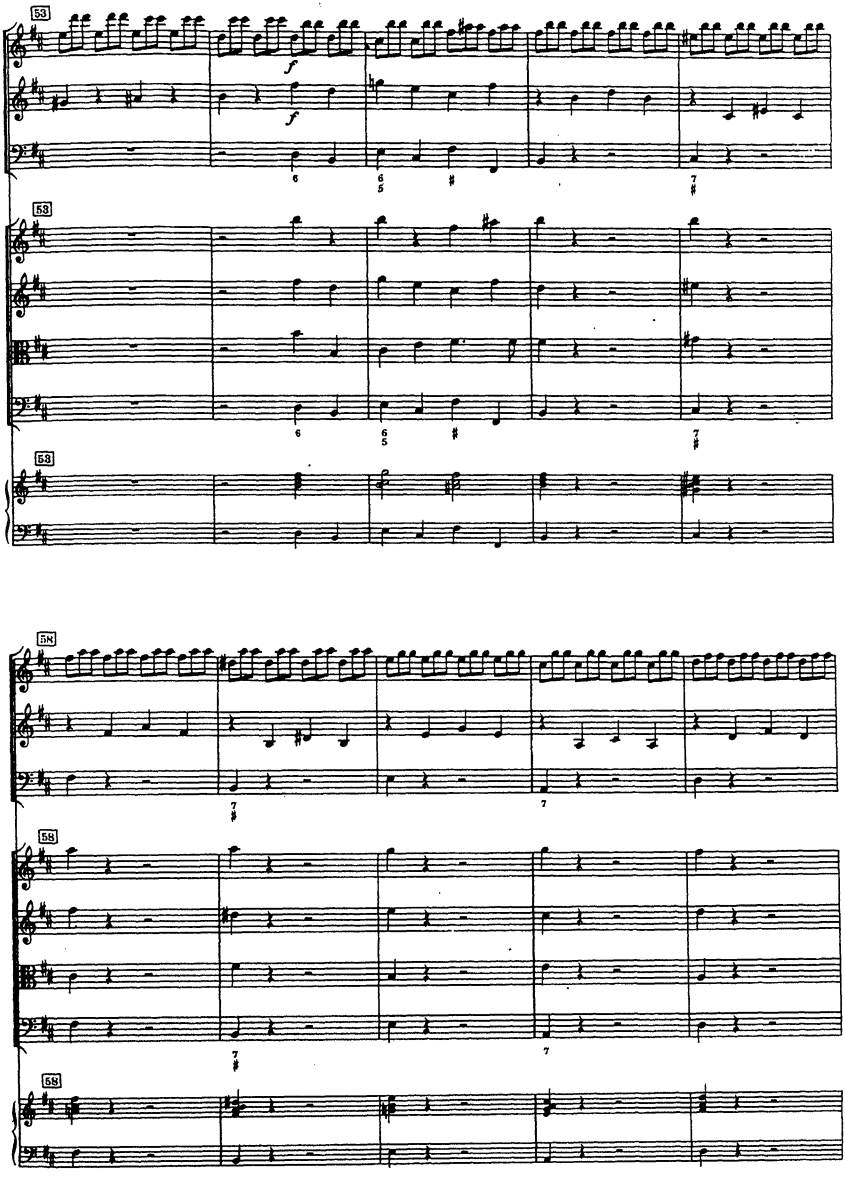
53
f
f
6
6
5
#
7
#
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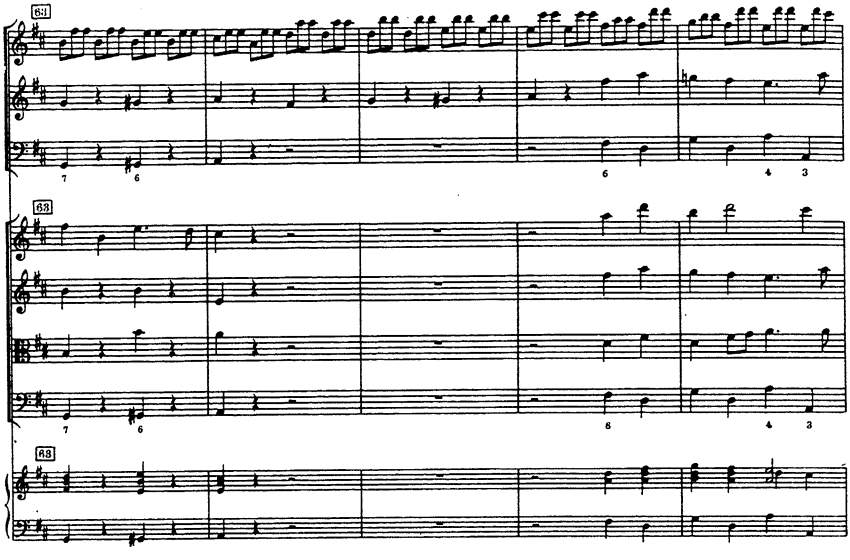
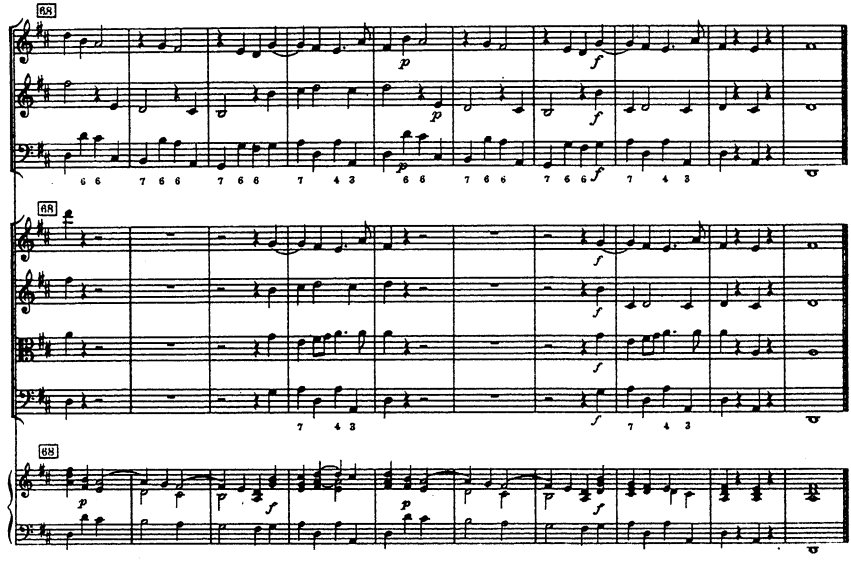
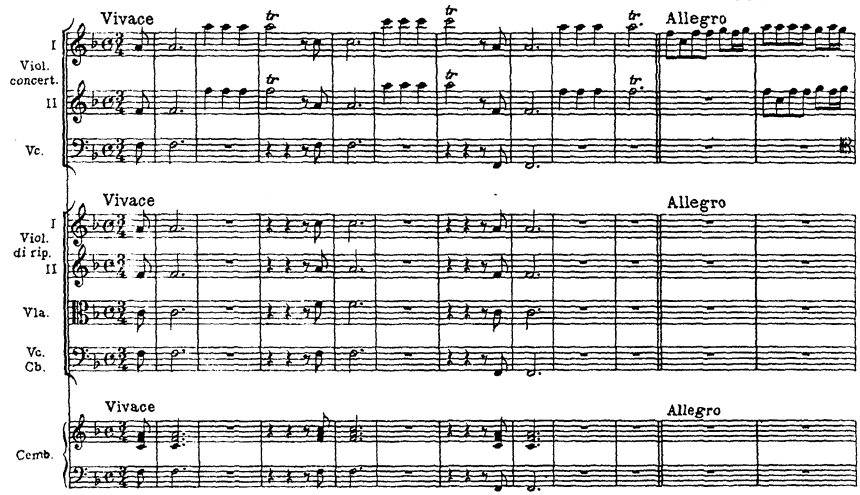
6
6
5
#
7
#
58
5K
7
#
7
58
7
#
7
58

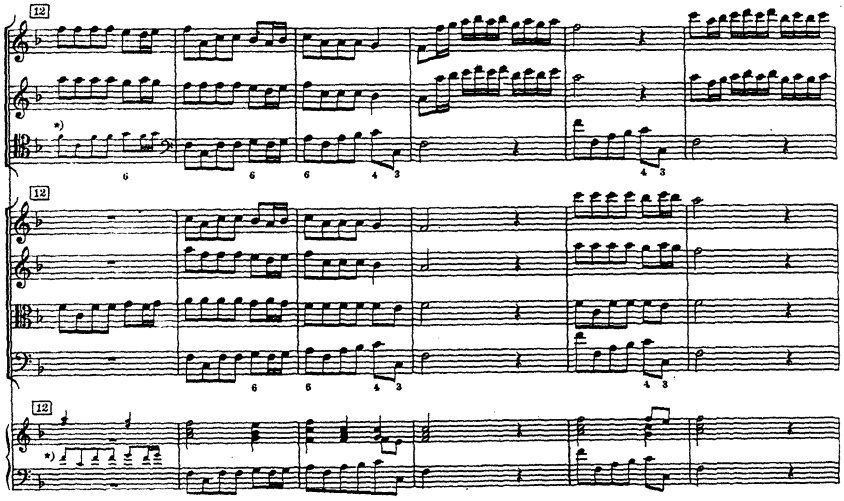




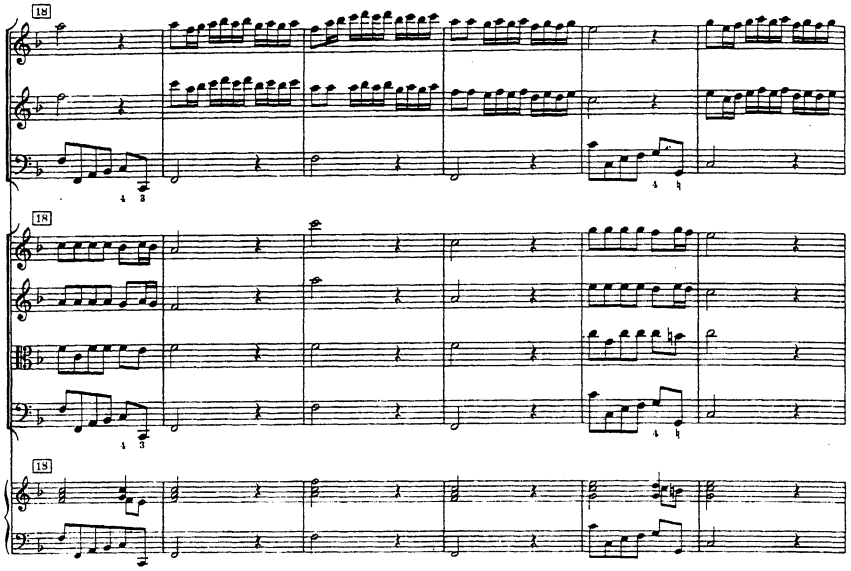
CONCERTO II

Arcangelo Corelli, Op. 6 Nr. 2
(1653 — 1713)





*) Nur zu spielen, wenn Viola nicht besetzt. | *) To be played only if there is no Viola part realised. | *) *Ne jouer que si la partie d'alto n'est pas réal*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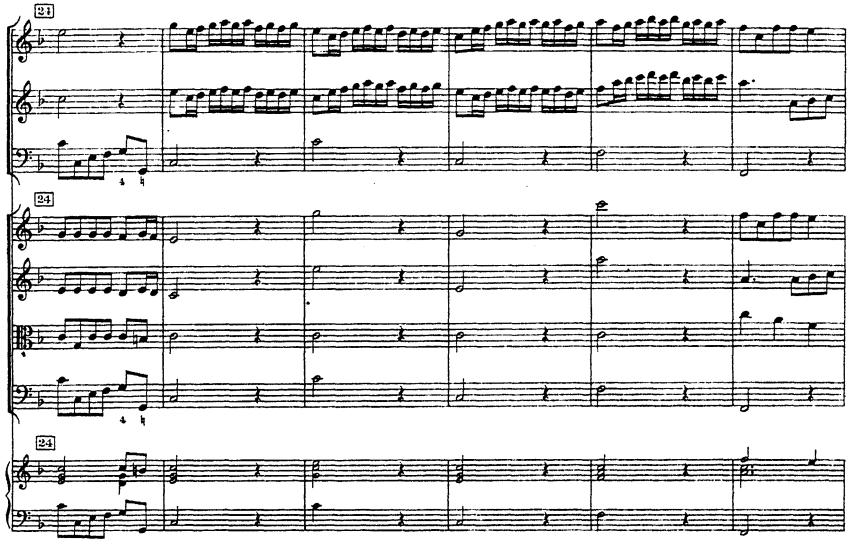
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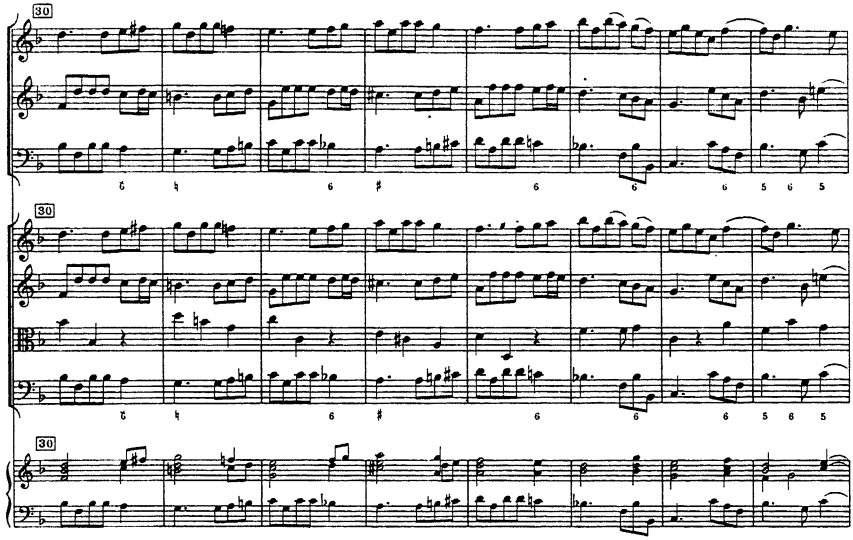
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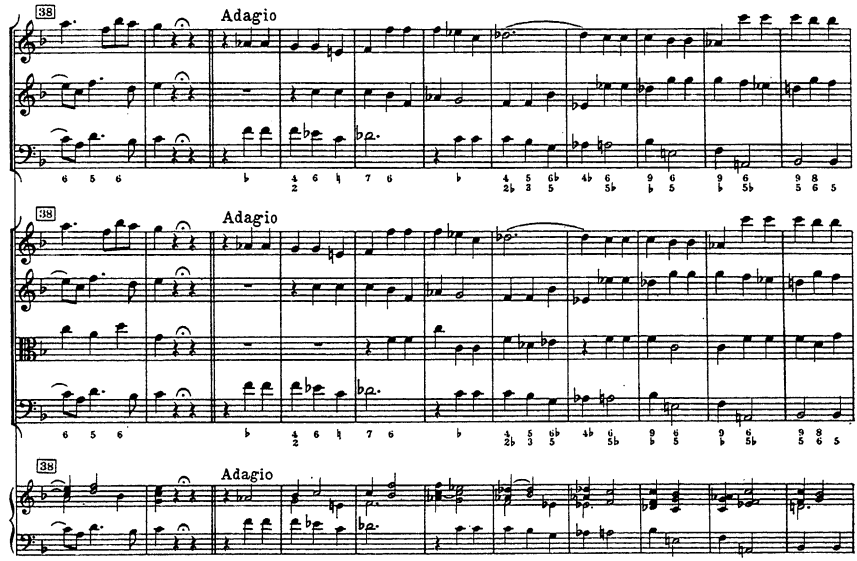
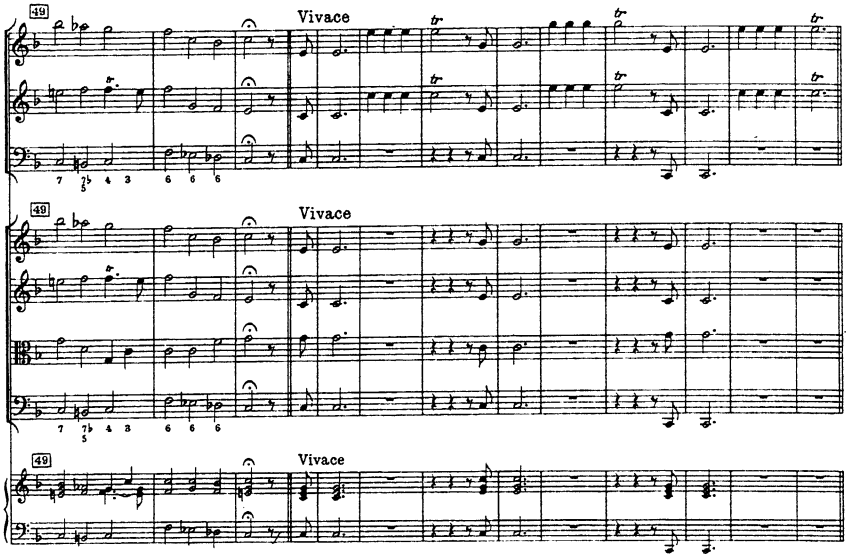
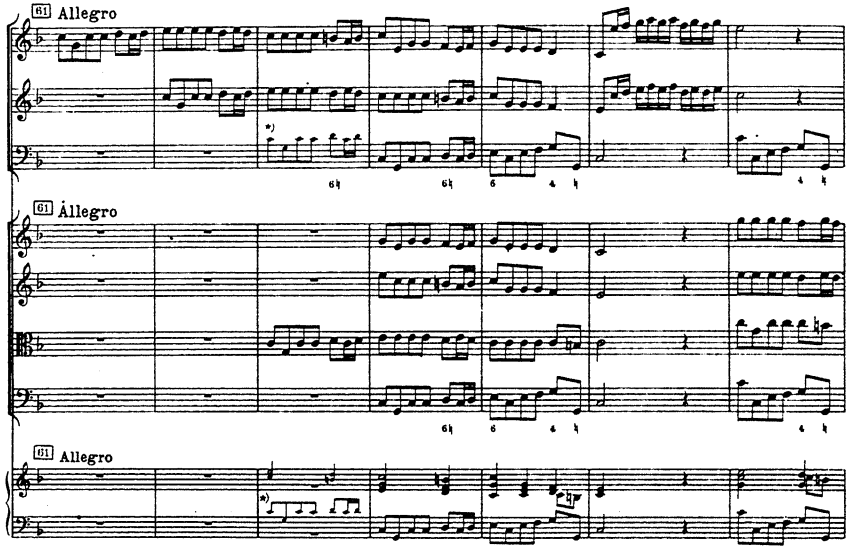
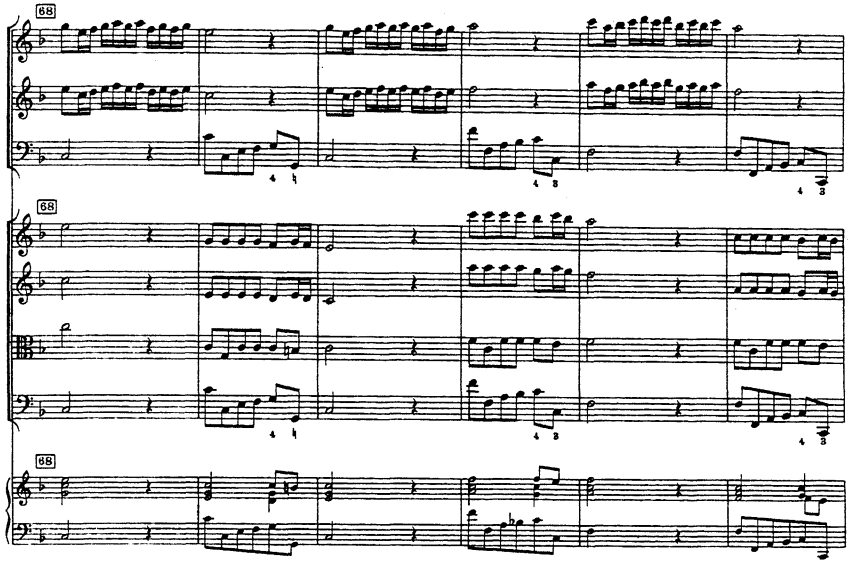

38
Adagio
38
Adagio
38
Adagio


49
Vivace
49
Vivace
49
Vivace


61 Allegro
61 Allegro
61 Allegro

*) Vide pag. 1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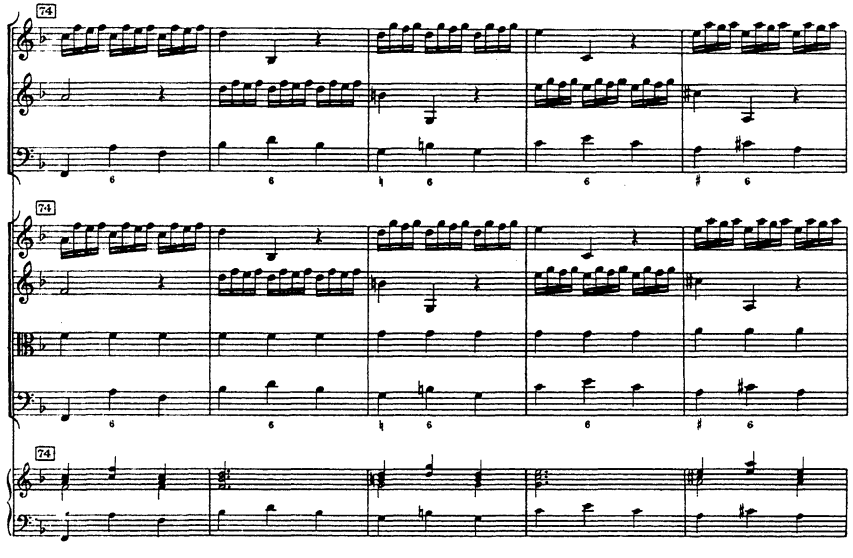
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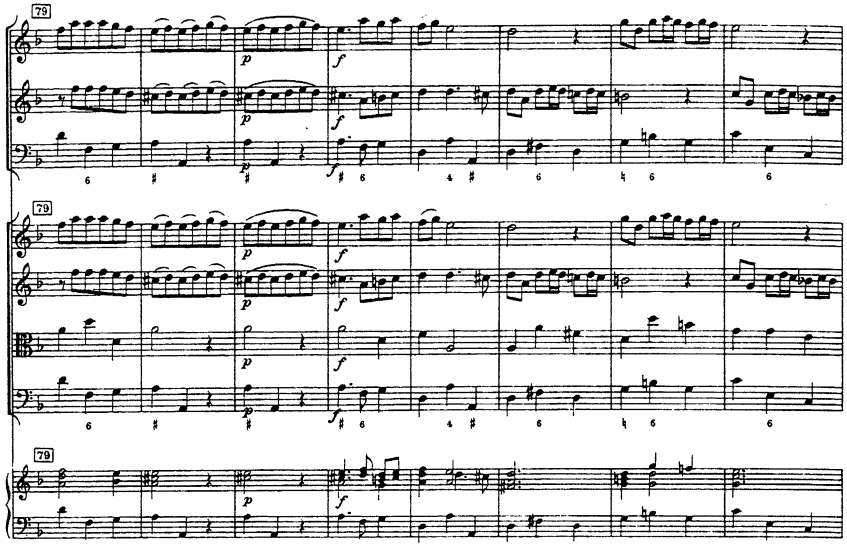
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p
f
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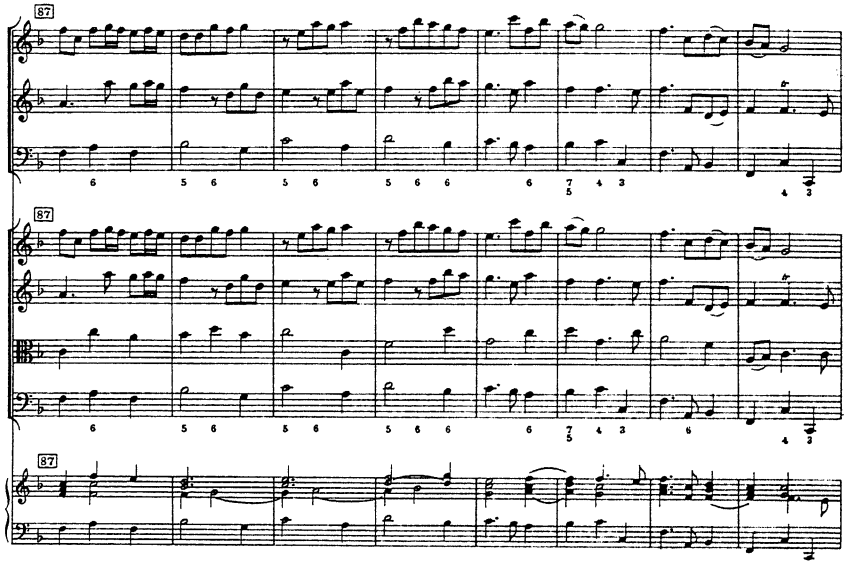
p
f
79
p
f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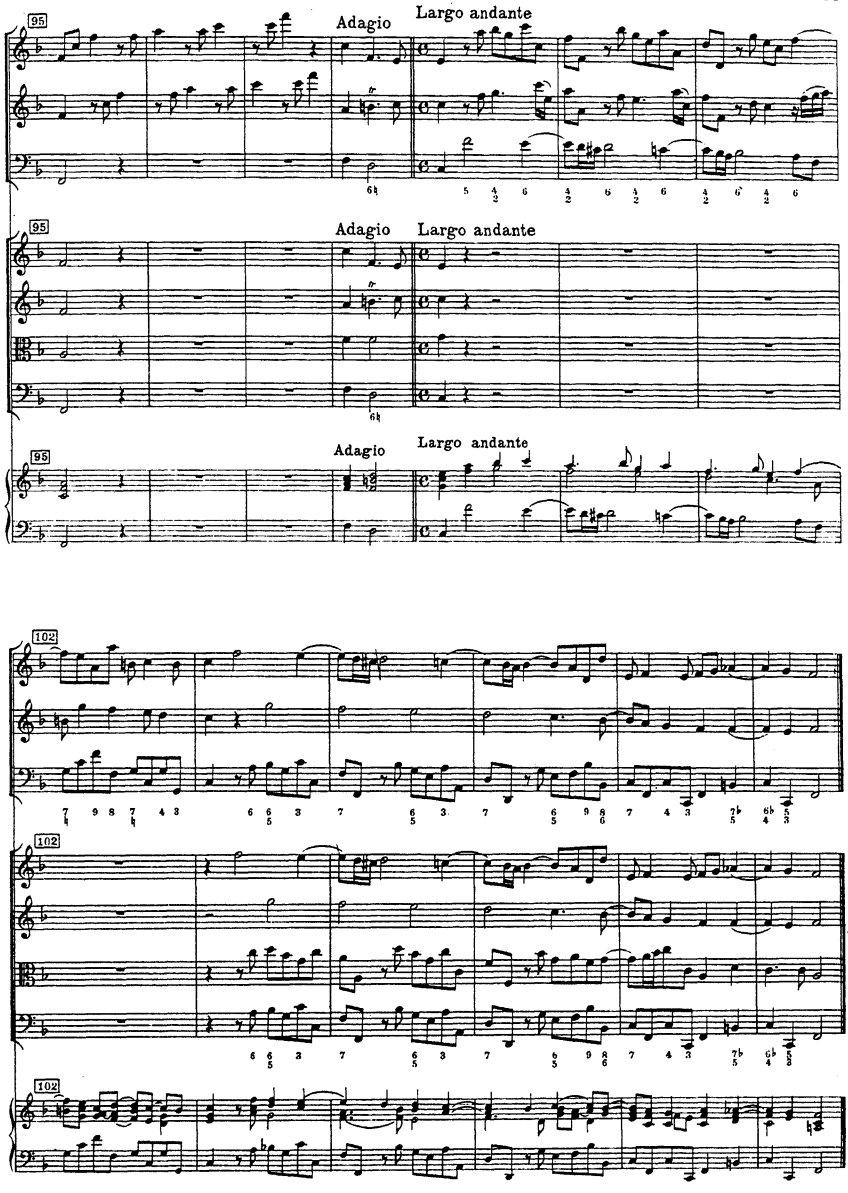
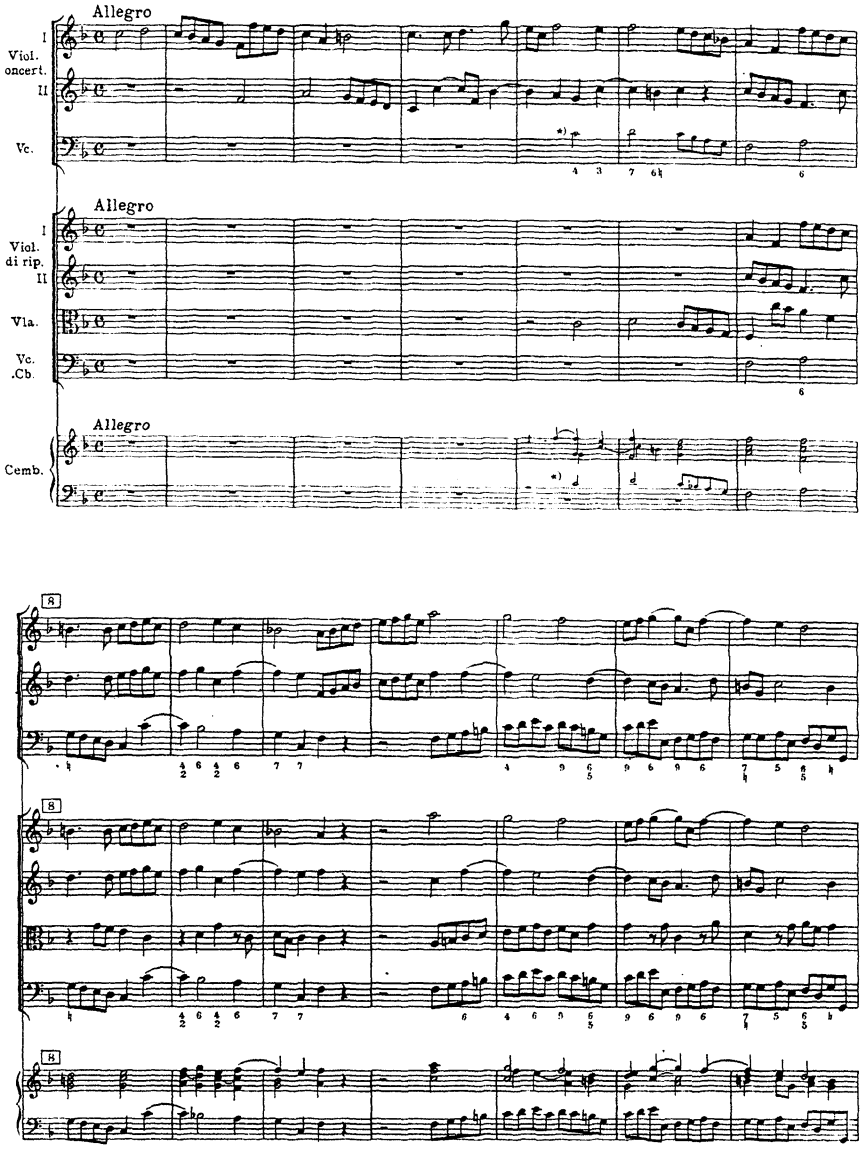
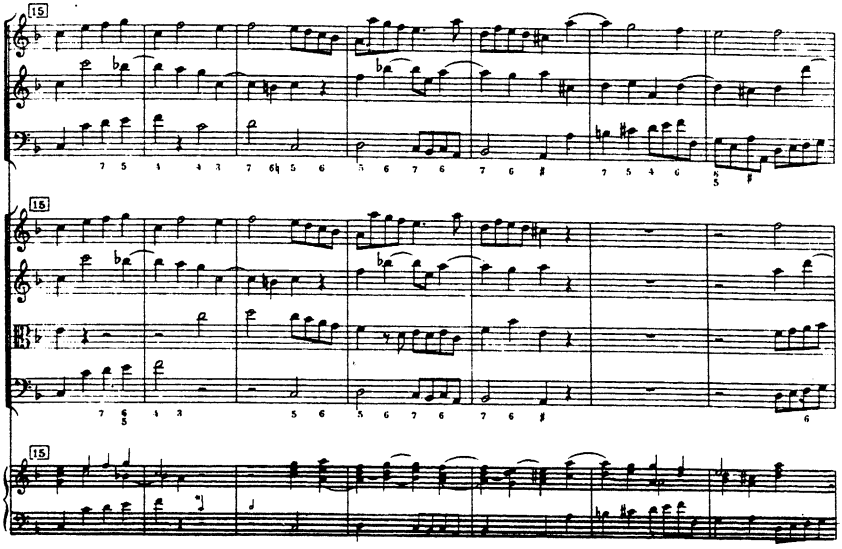
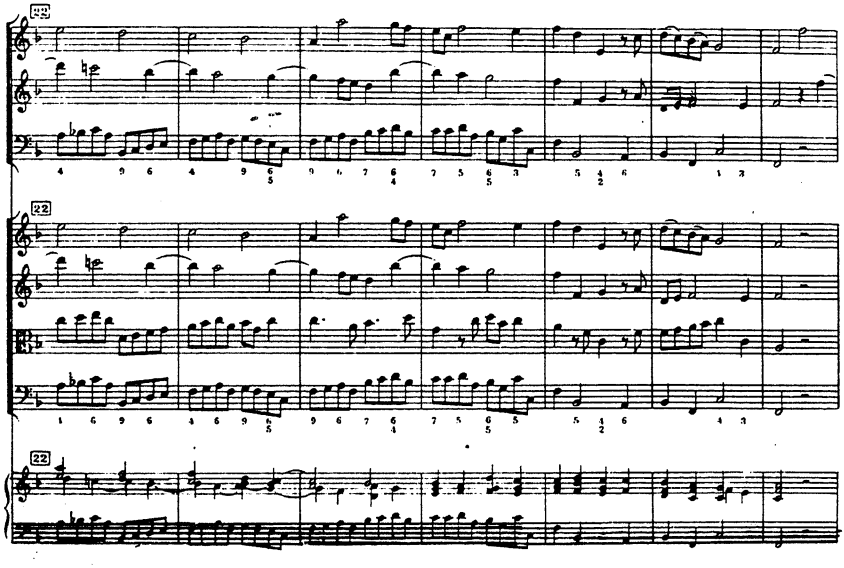

95
Adagio
Largo andante
102


Allegro
I
Viol.
oncert.
II
Vc.
Allegro
I
Viol.
di rip.
II
Vla.
Vc.
.Cb.
Allegro
Cemb.
*)
8
8
8

*) Vide pag.1





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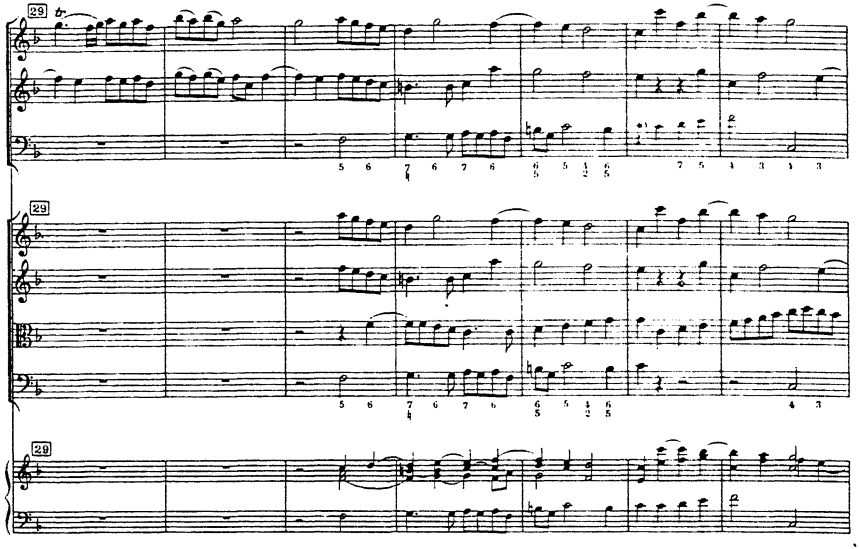
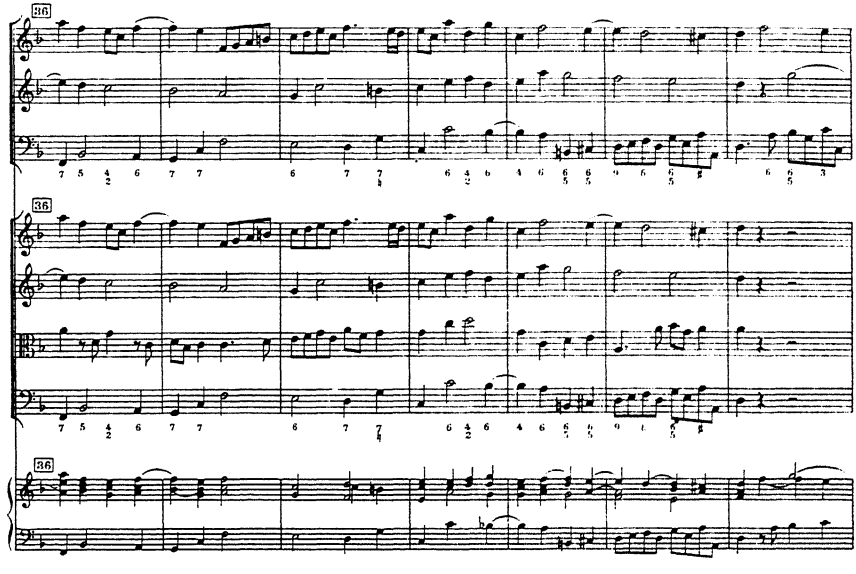
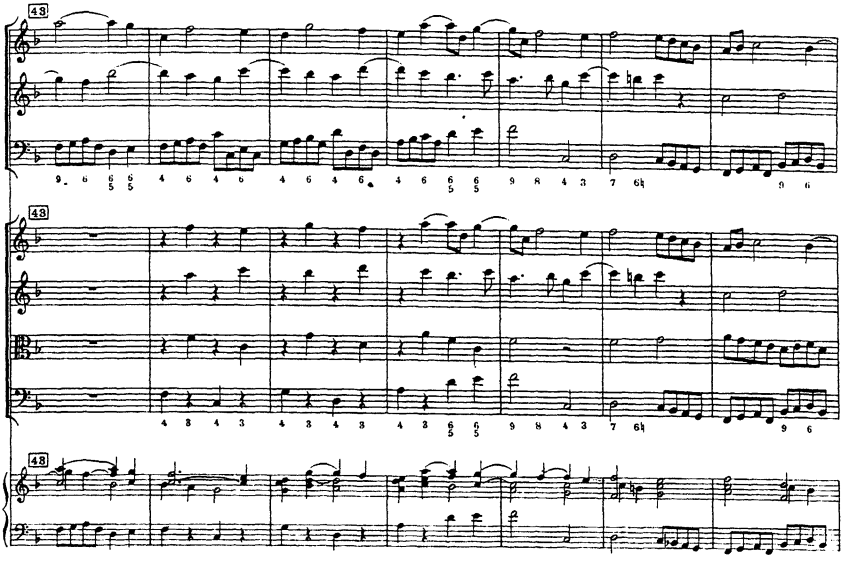
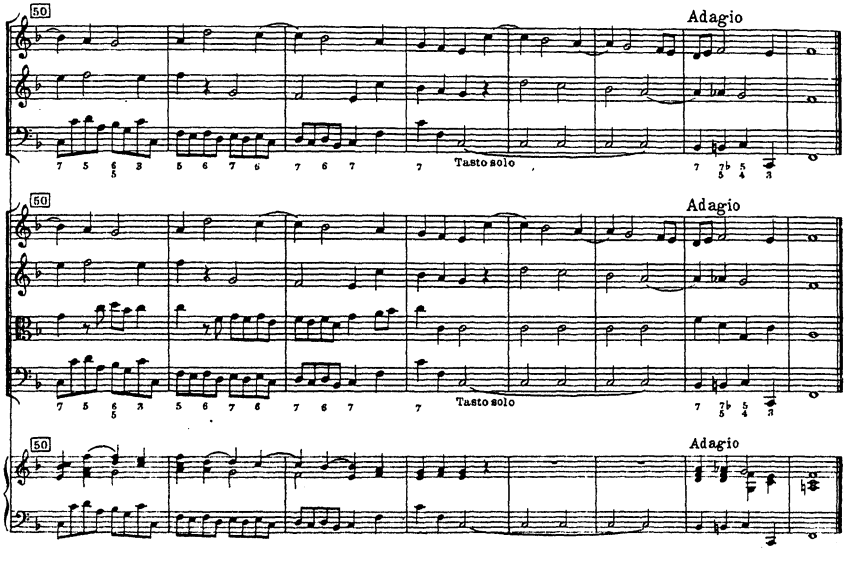
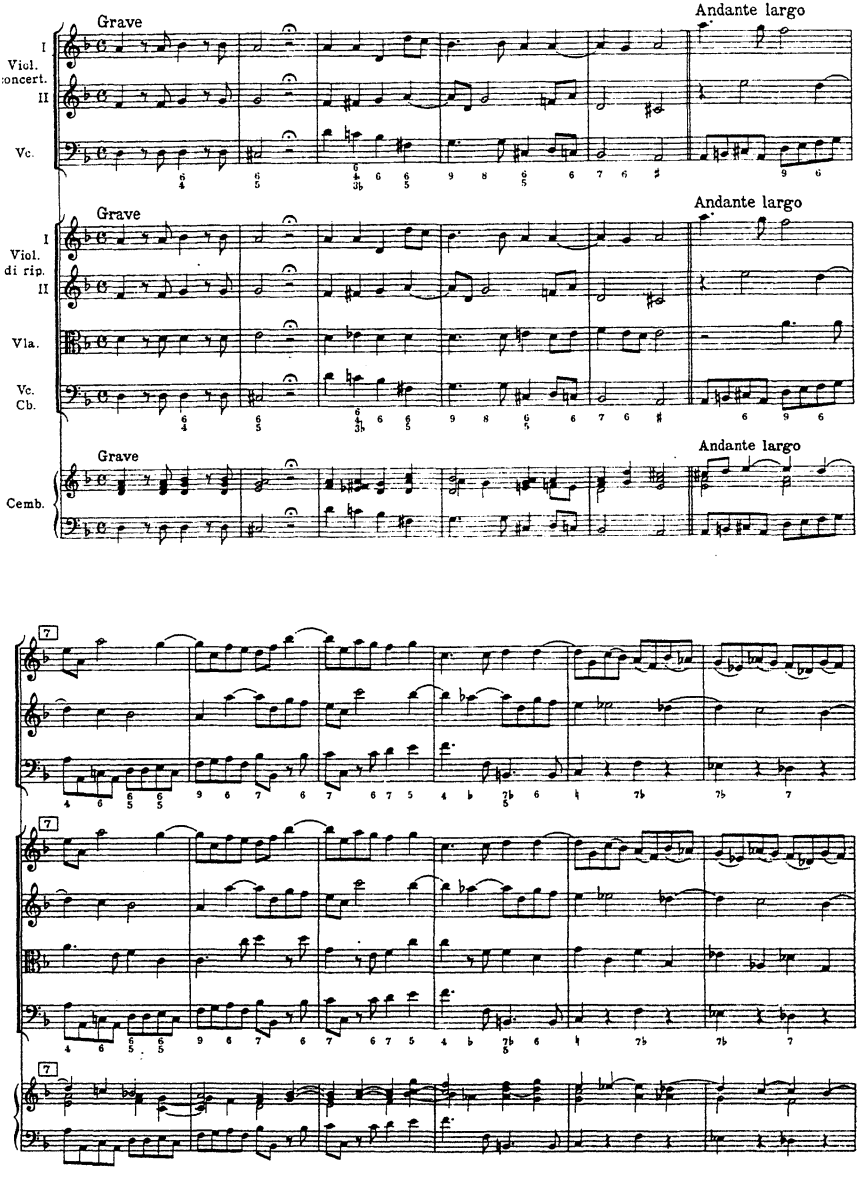


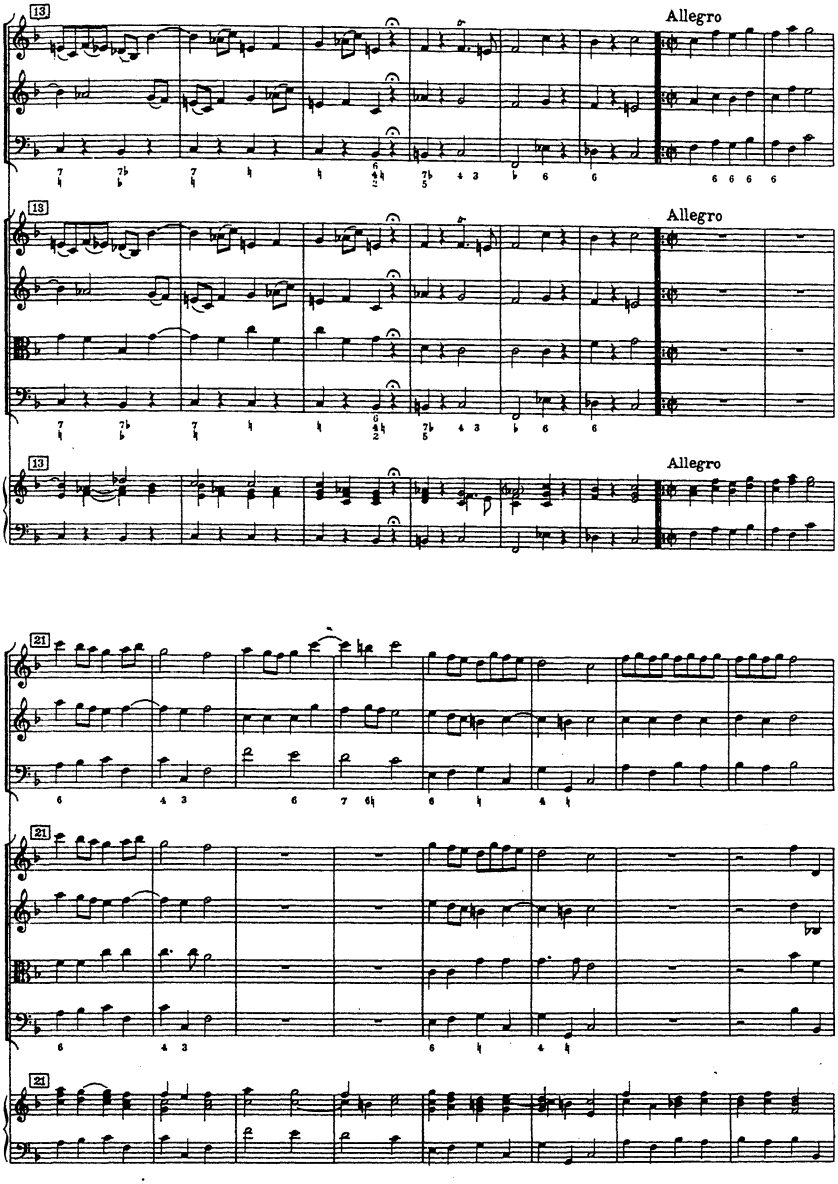


*) Vide pag. 1




Adagio
Tasto solo
Adagio
Tasto solo
Adagio


Grave
Andante largo
I
Viol.
concert.
II
Vc.
Grave
Andante largo
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Grave
Andante largo
Cemb.
7
7
7


13
Allegro
18
Allegro
13
Allegro
21
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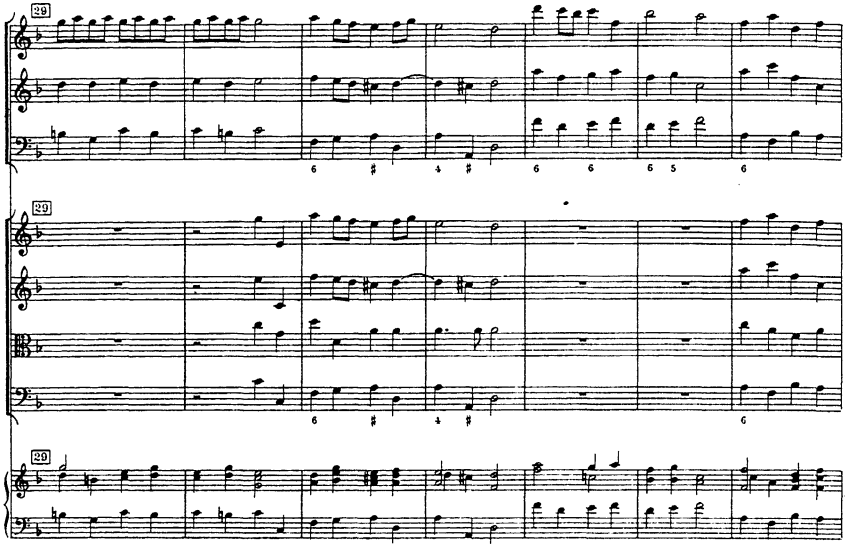
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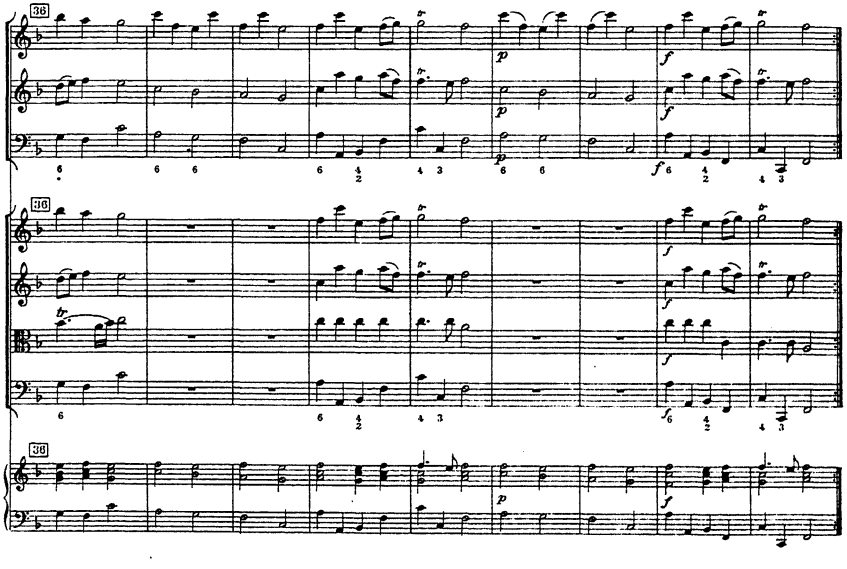
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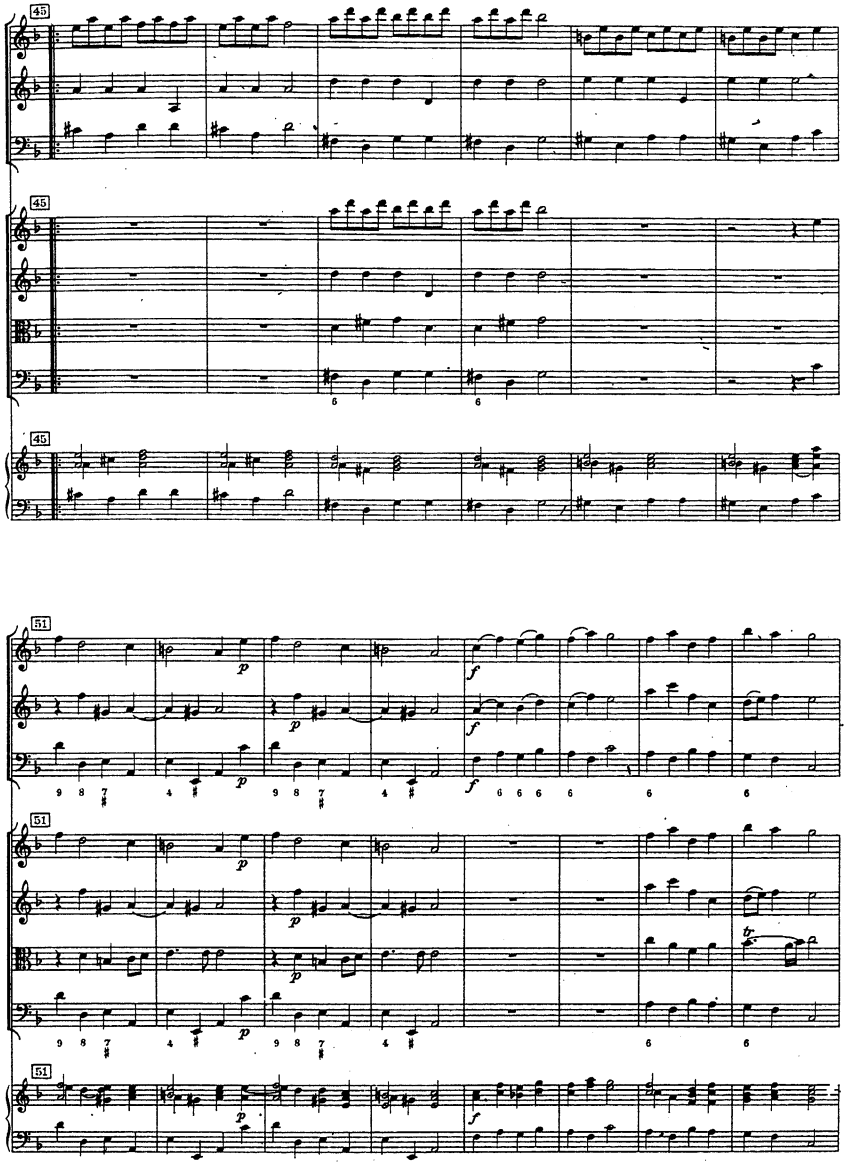
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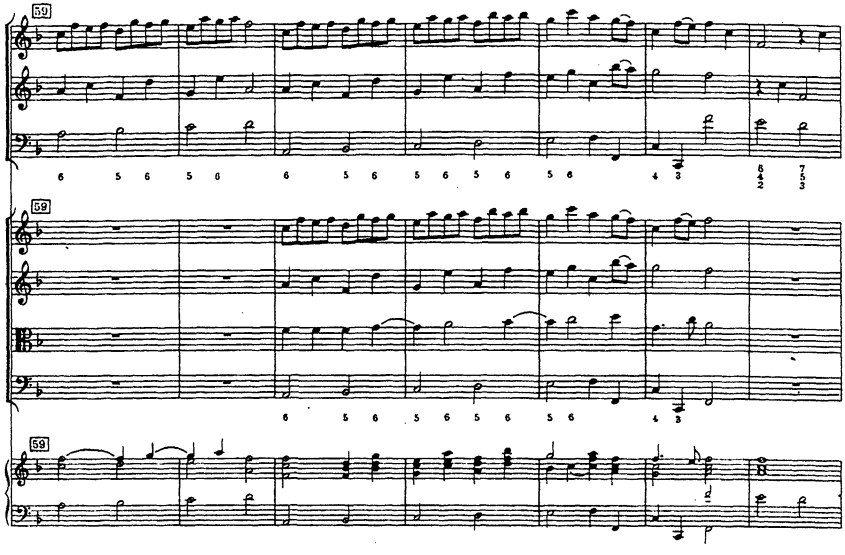
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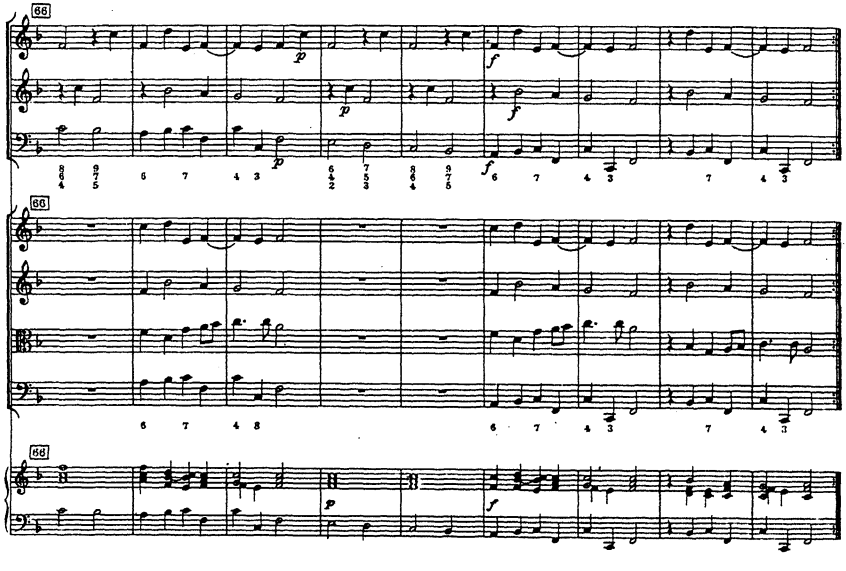
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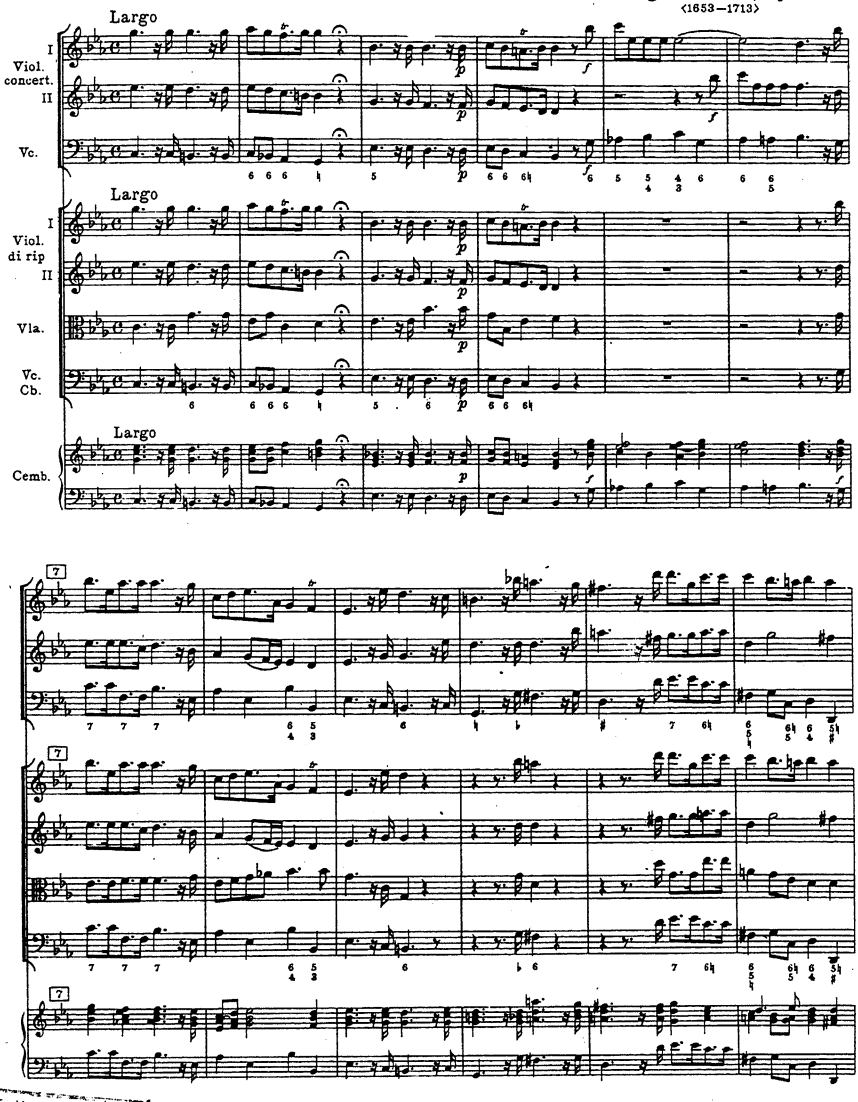
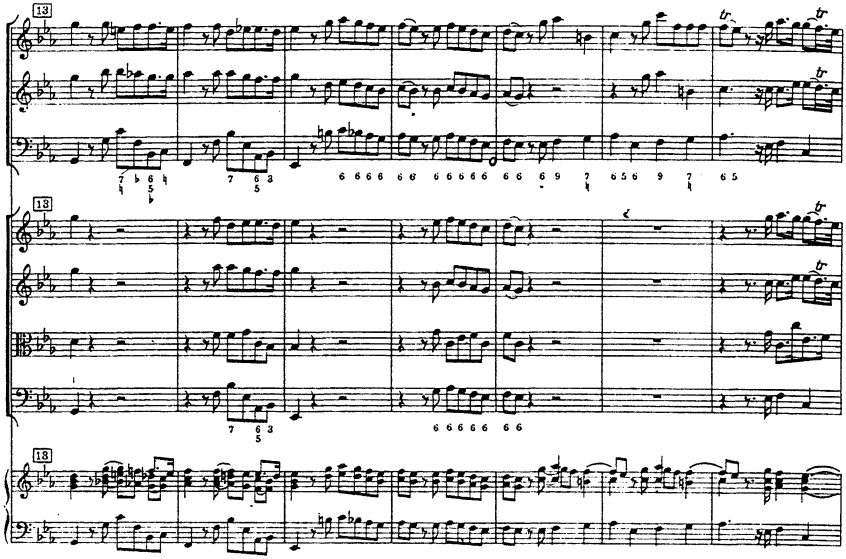
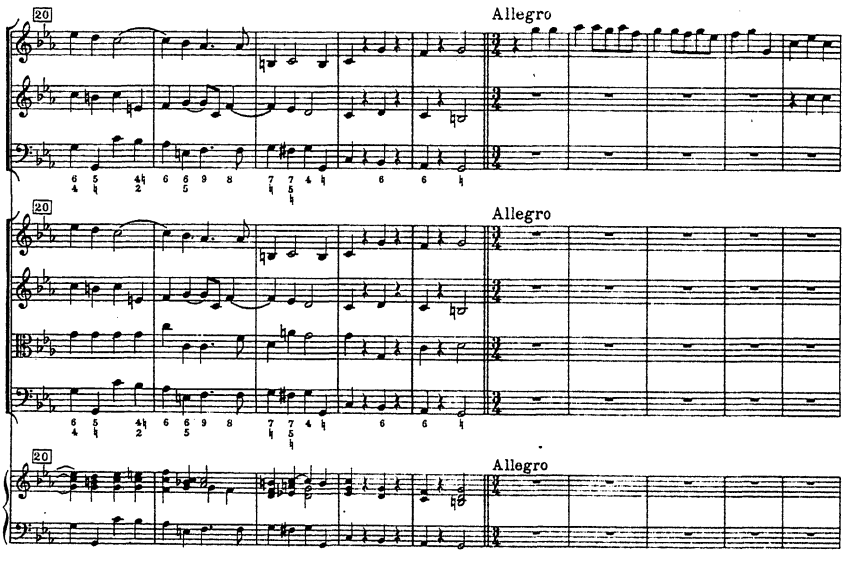
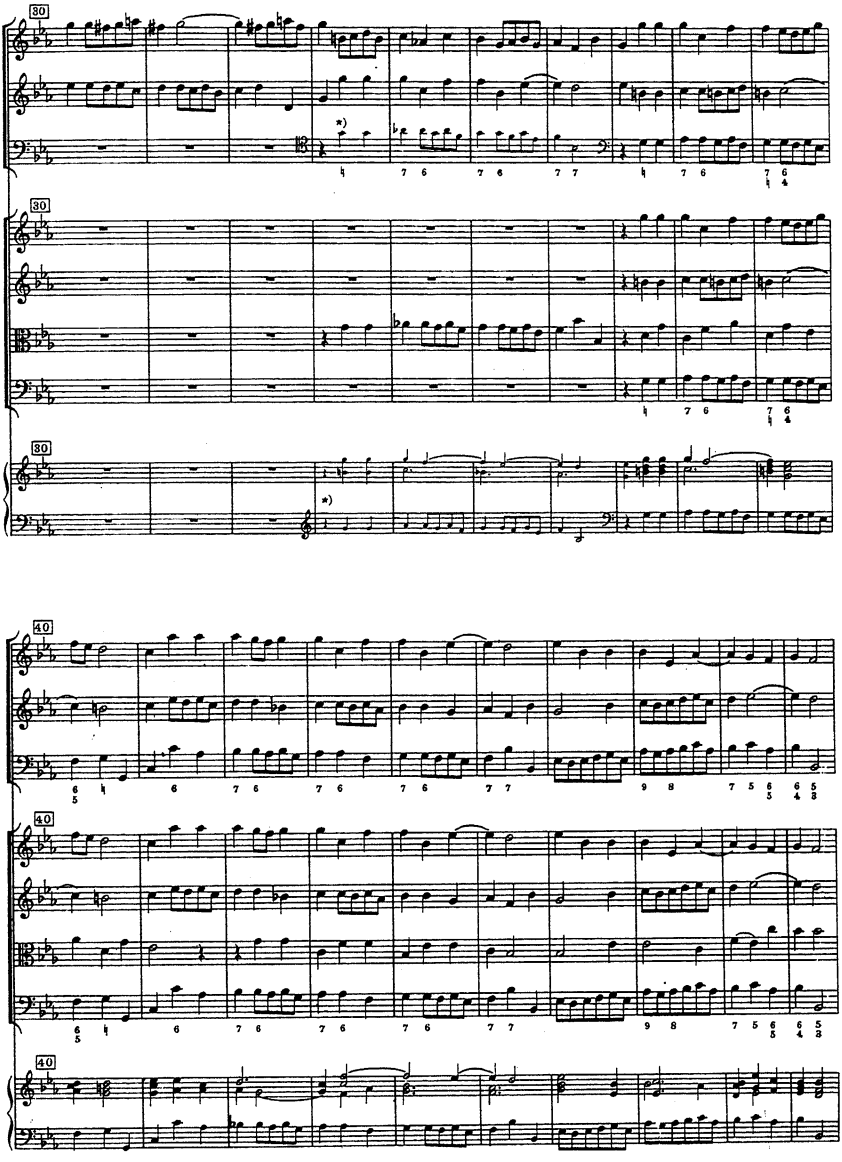
CONCERTO III

Arcangelo Corelli, Op. 6 Nr. 3
(1653—1713)





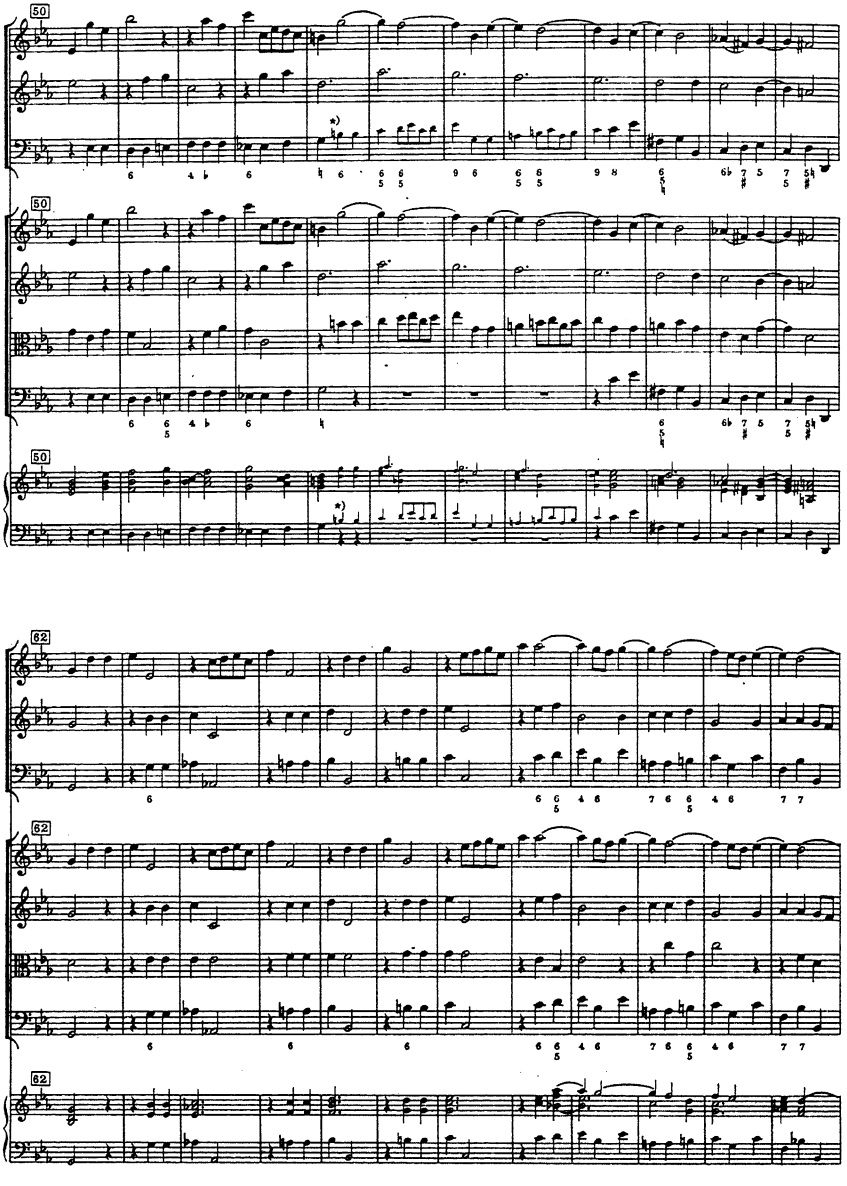

Allegro
Allegro
Allegro



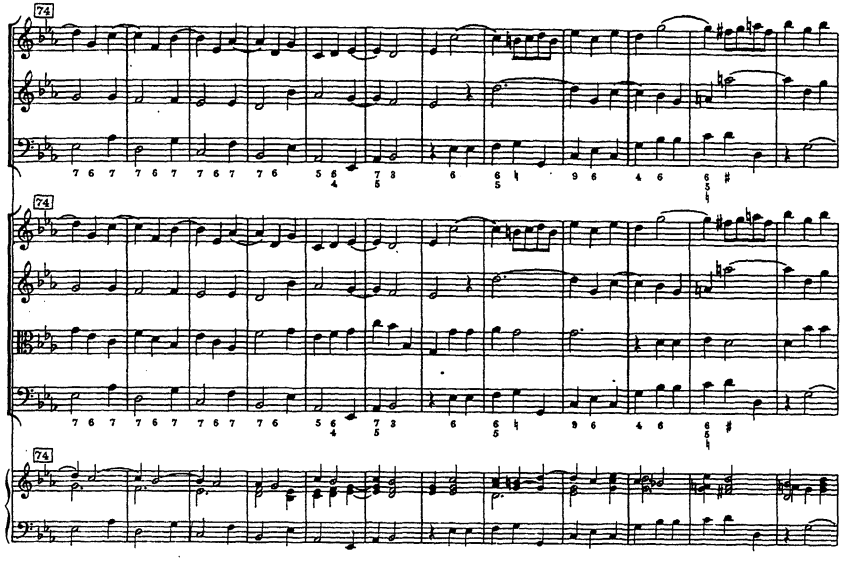
Nur zu spielen, wenn Viola nicht besetzt.

*) To be played only if there is no Viola part realised.

*) Ne jouer que si la partie d'alto n'est pa réalisée.



*) Vide pag. 8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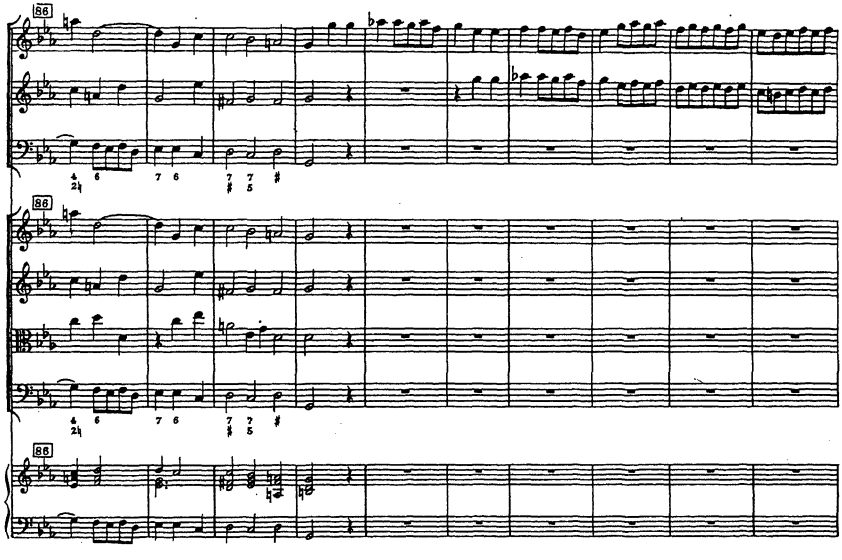
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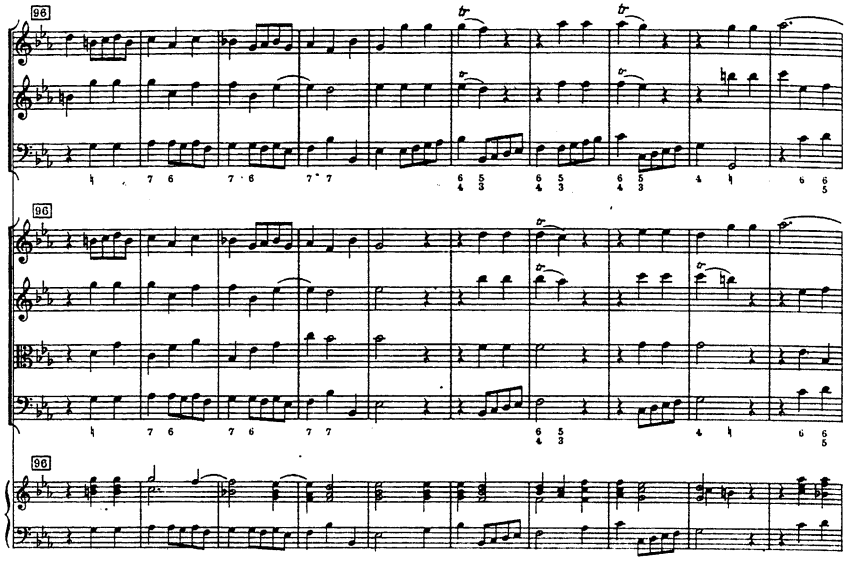
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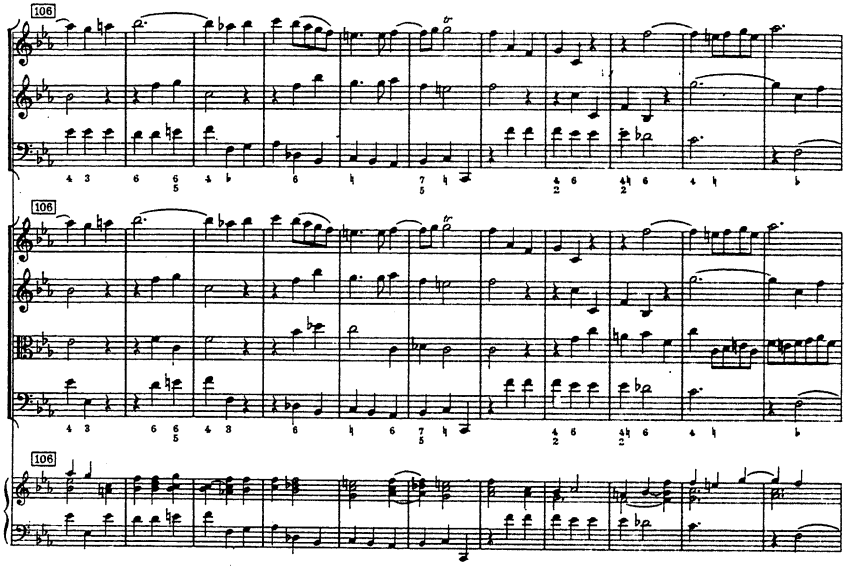
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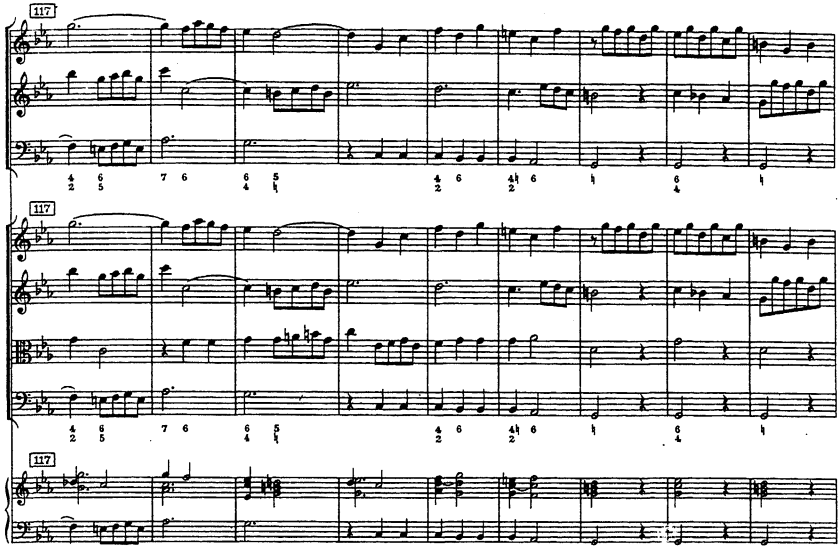
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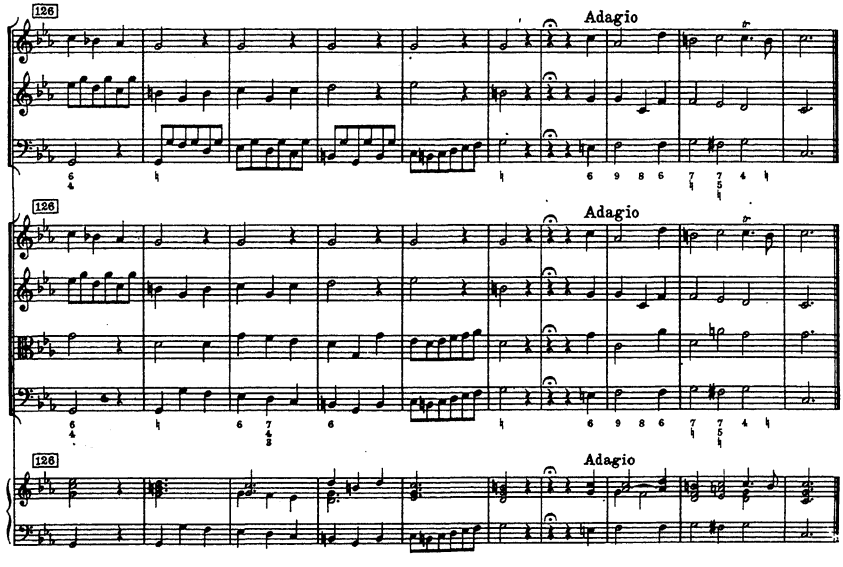
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Adagio
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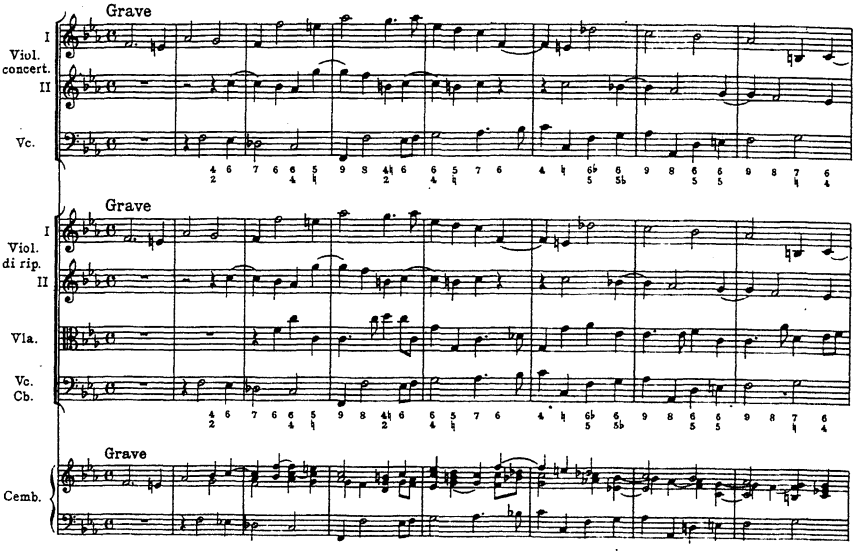
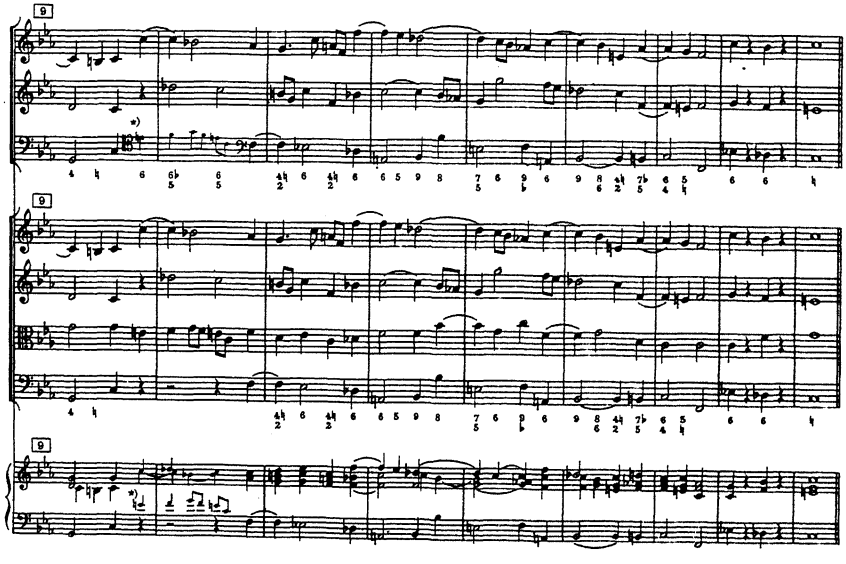
Adagio
126
Adagio


Grave
I
Viol.
concert.
II
Vc.
Grave
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Grave
Cemb.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*) Vide pag. 3

18 Vivace

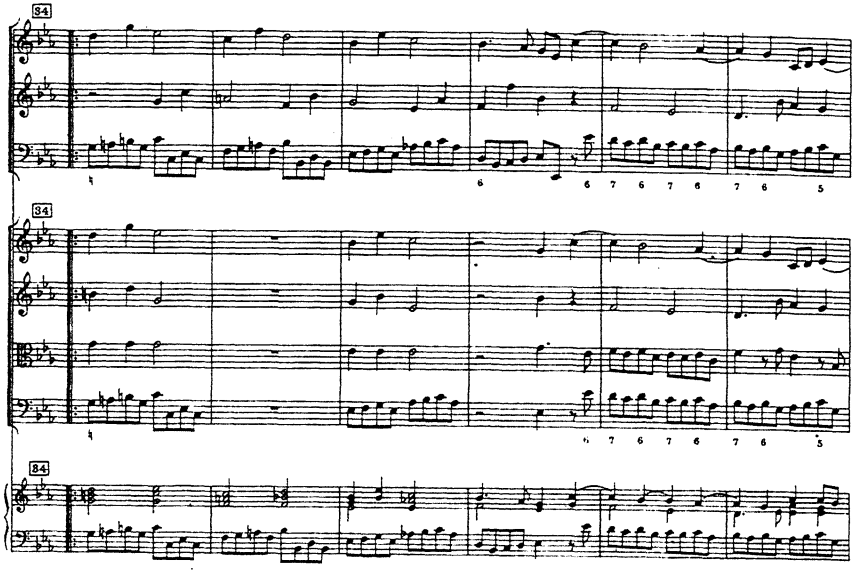
18 Vivace

18 Vivace

26

26

26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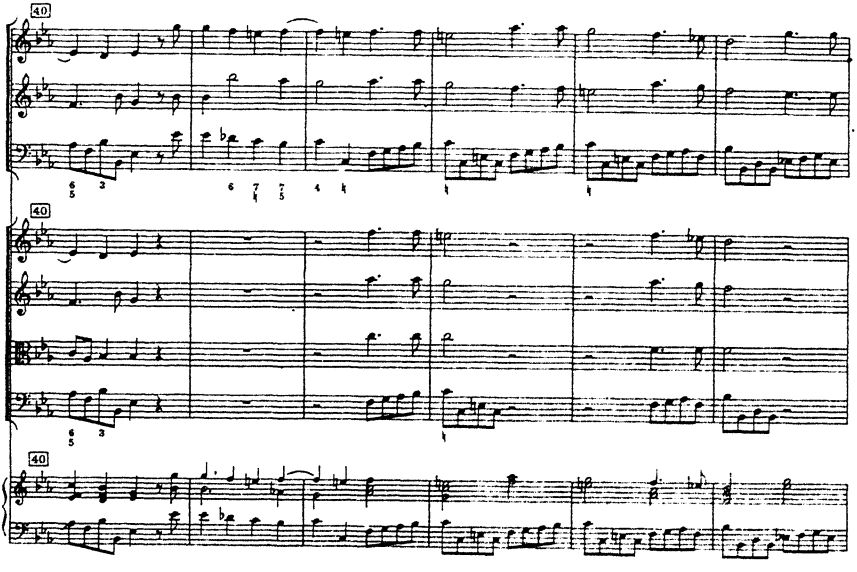
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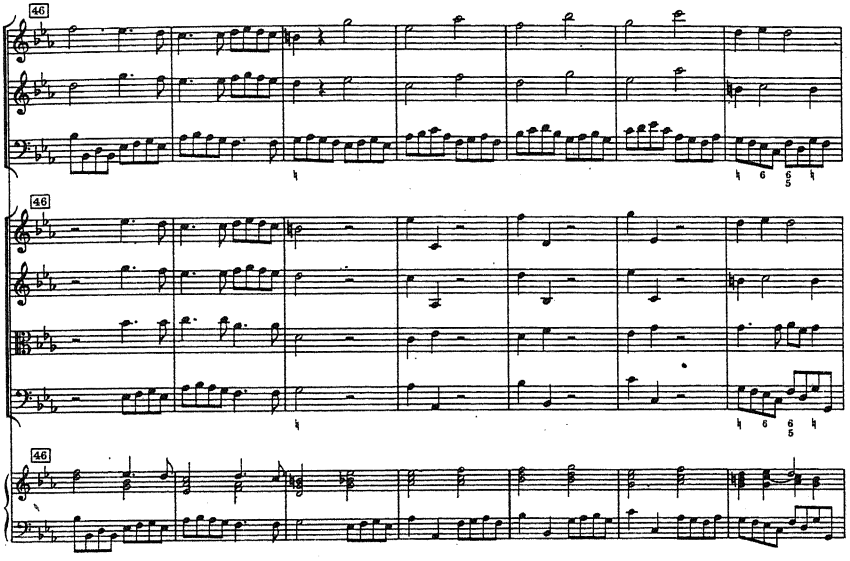
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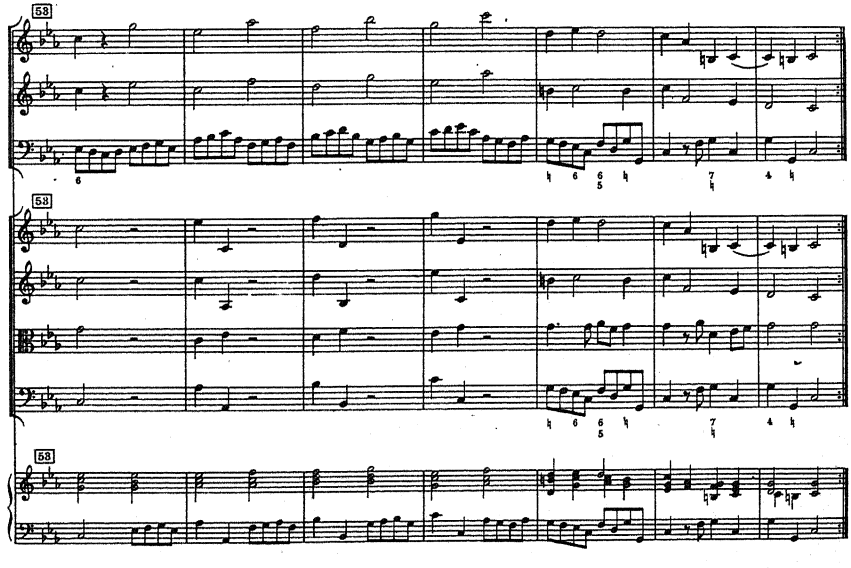
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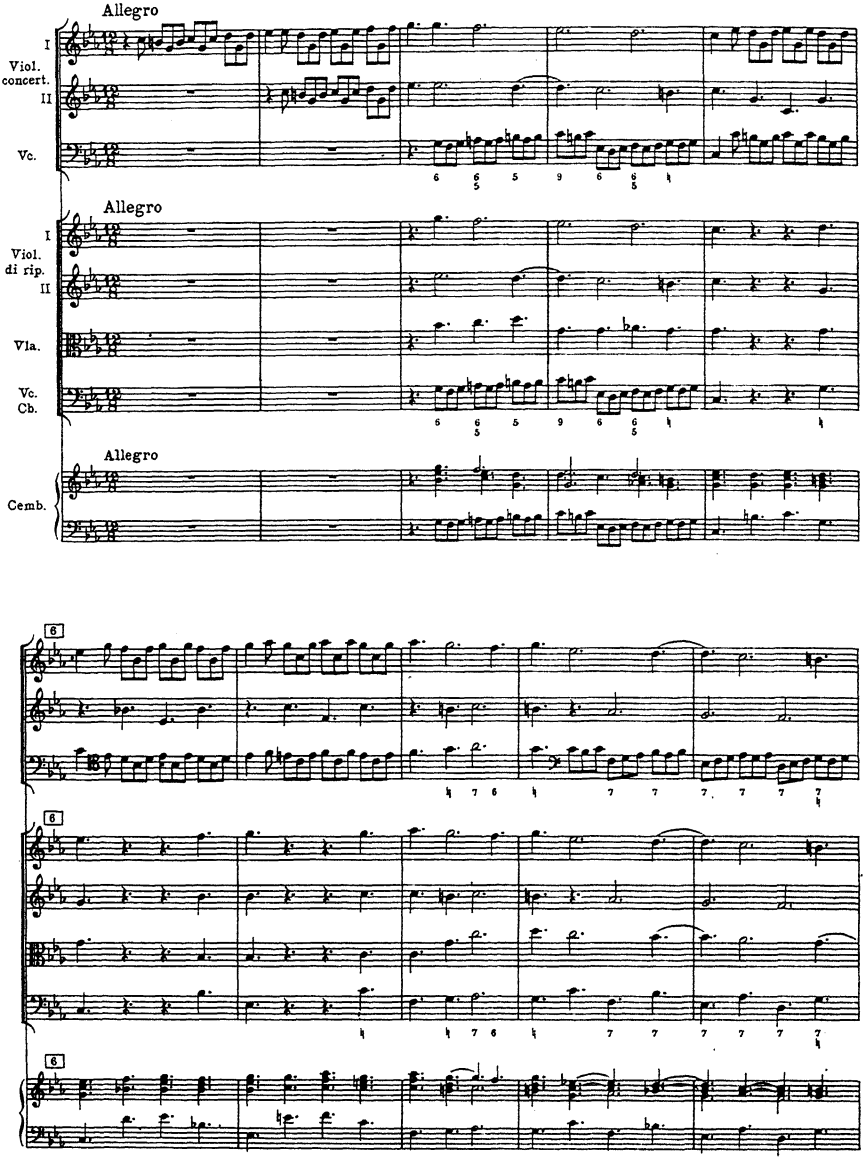
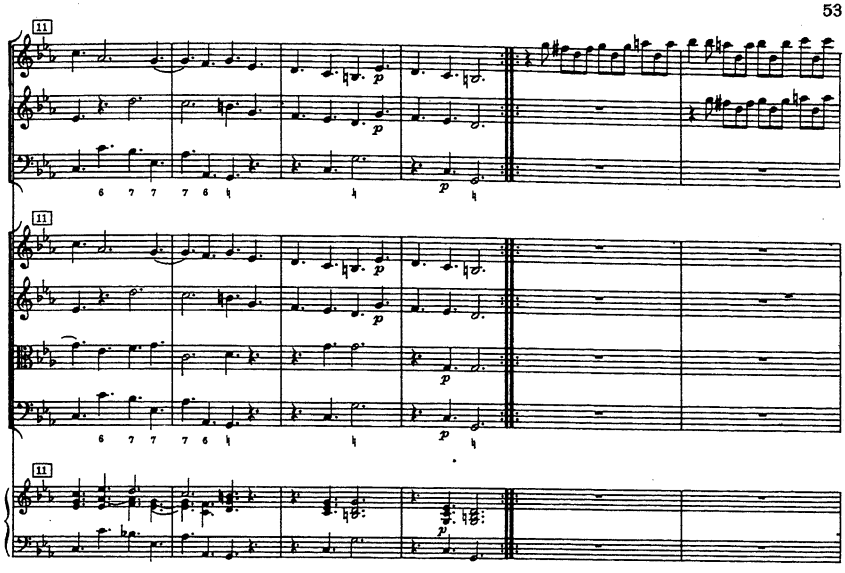
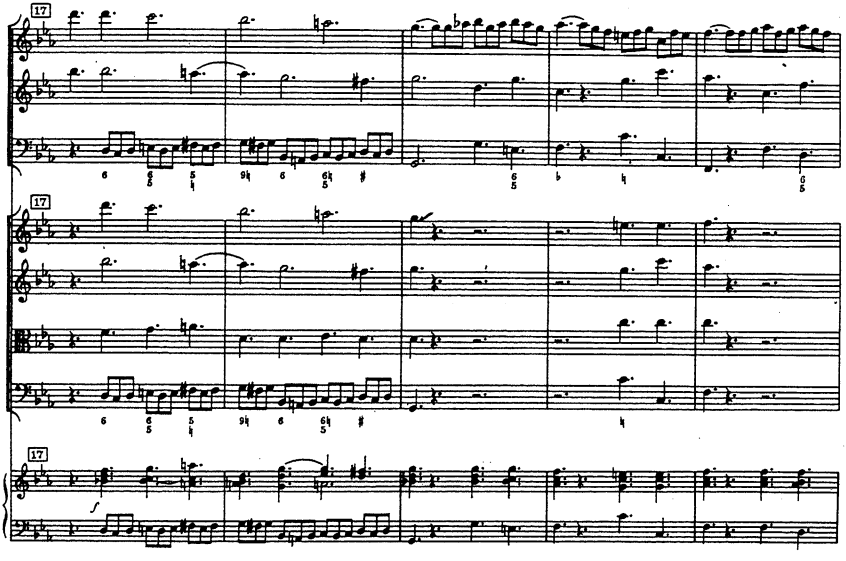
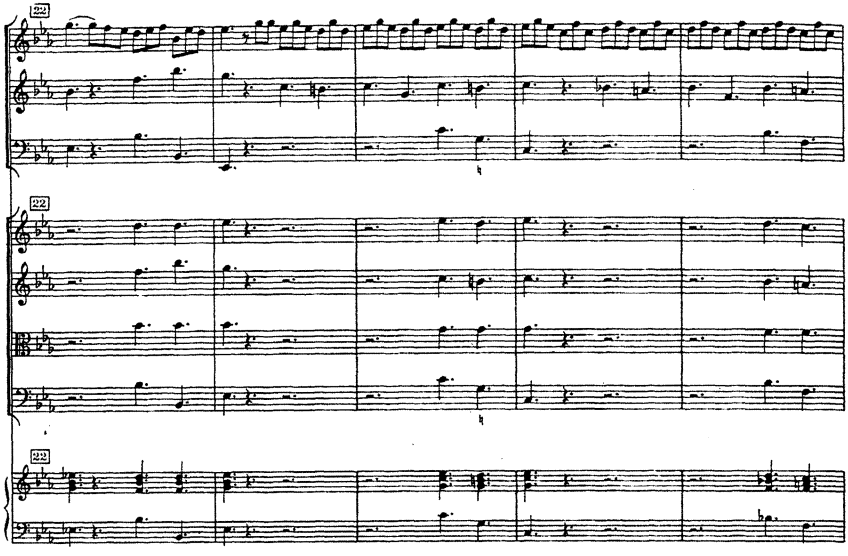

Allegro
I
Viol.
concert.
II
Vc.
Allegro
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Allegro
Cemb.



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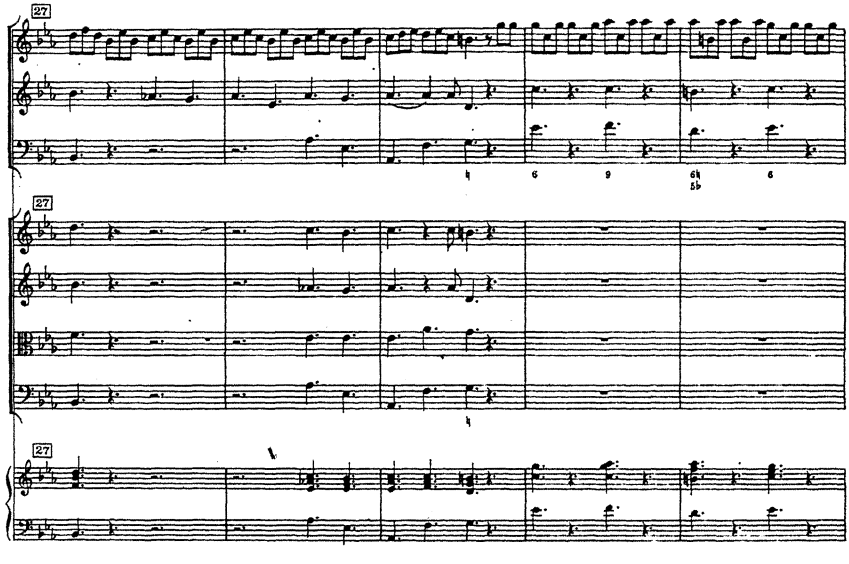
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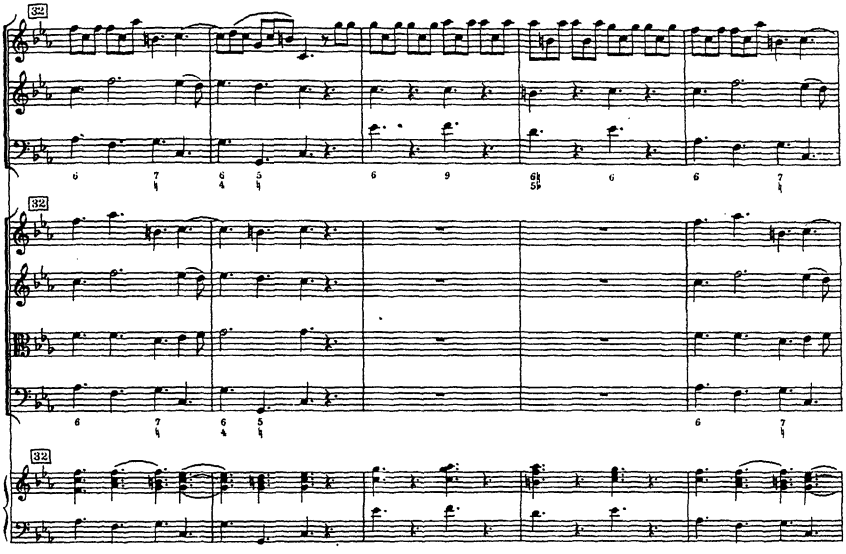
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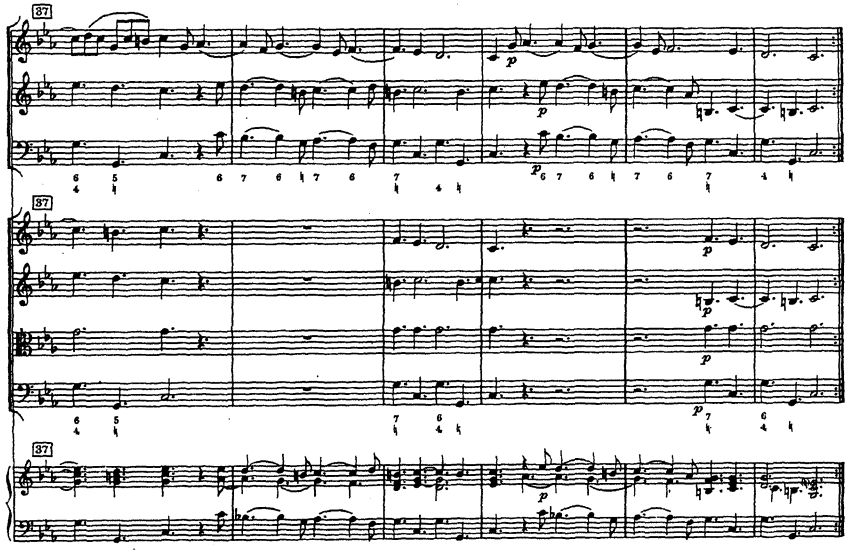
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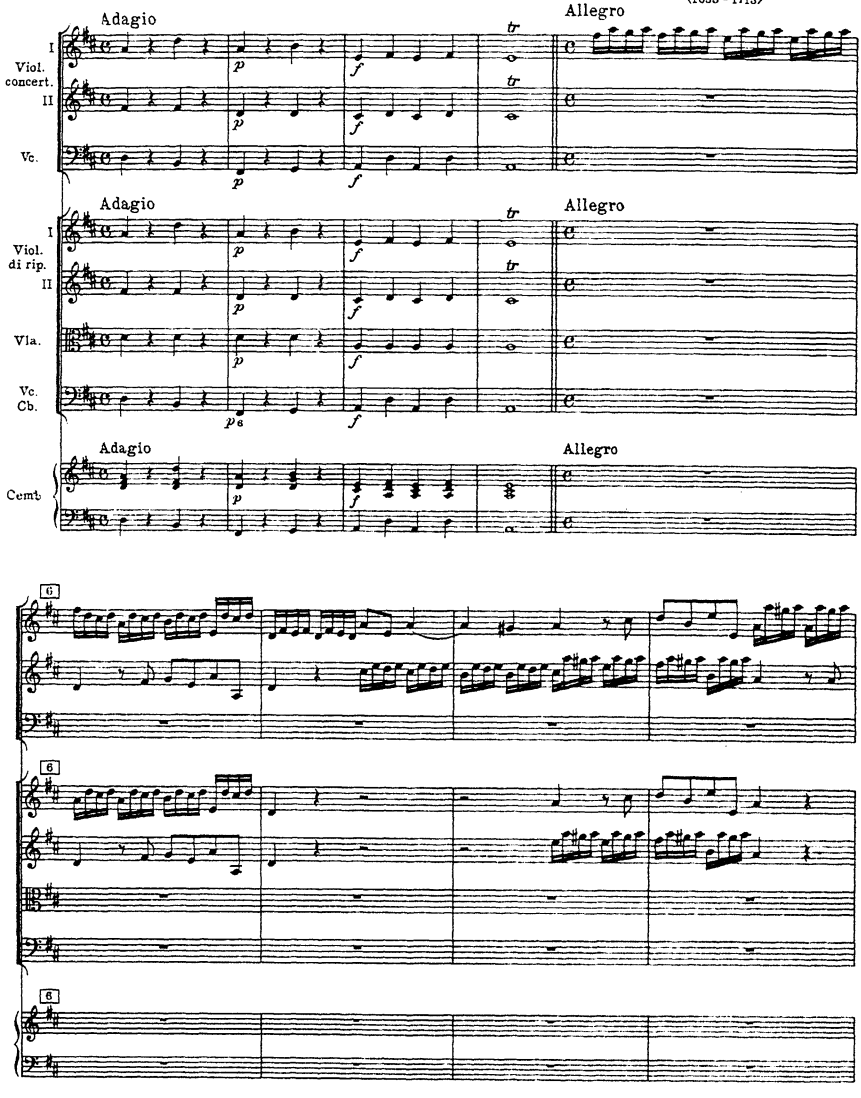
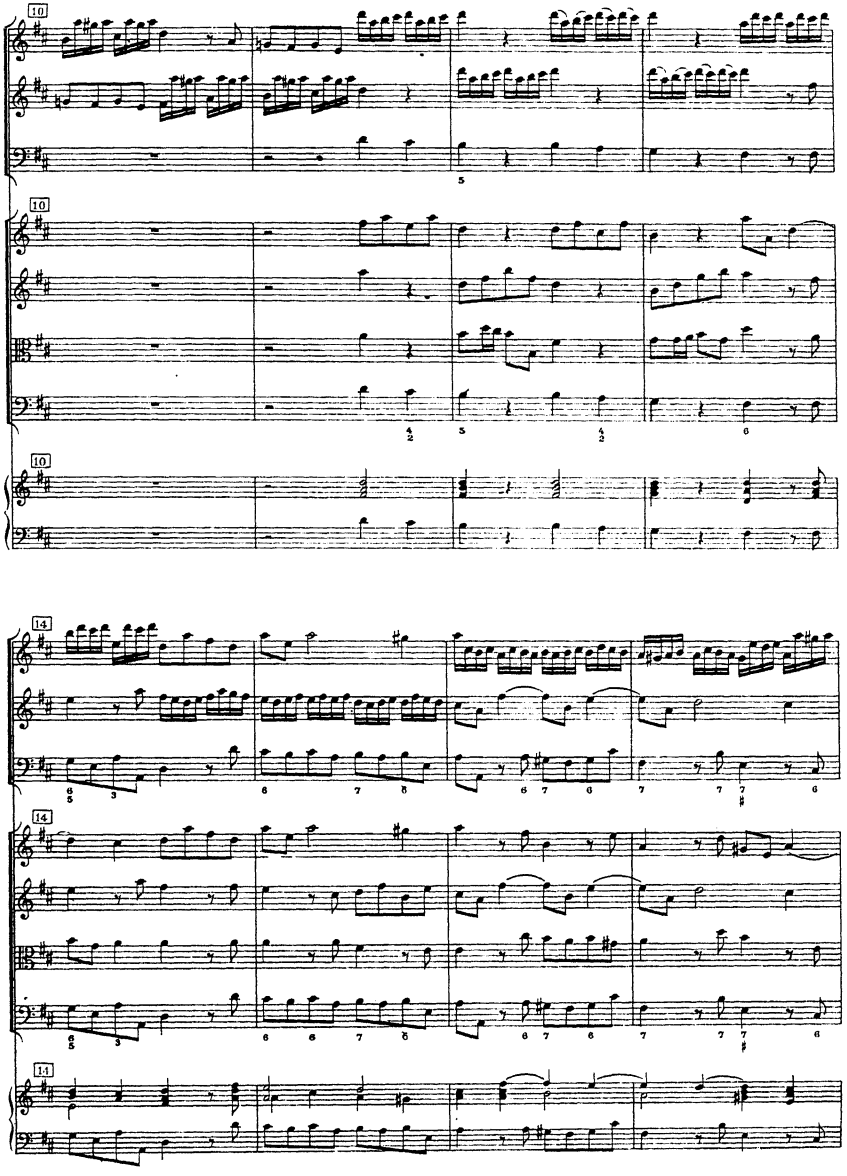
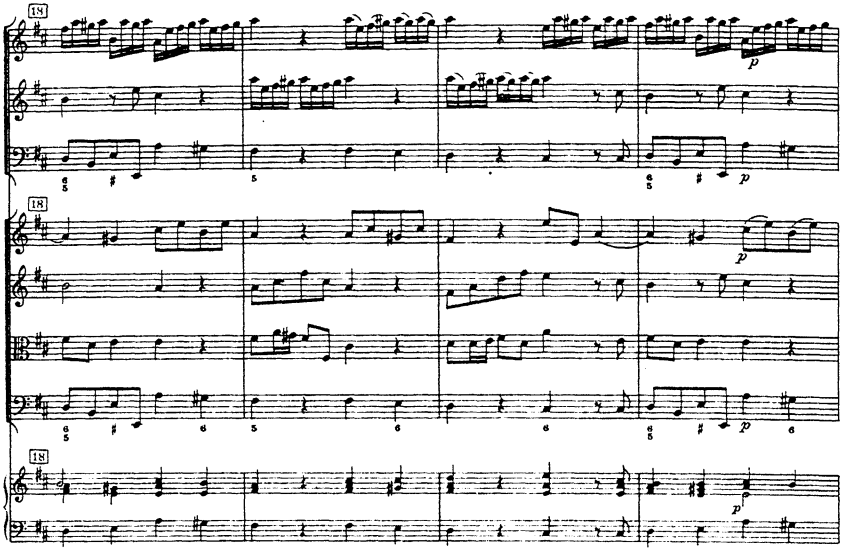
CONCERTO IV

Arcangelo Corelli, Op. 6 Nr. 4
(1653—1713)



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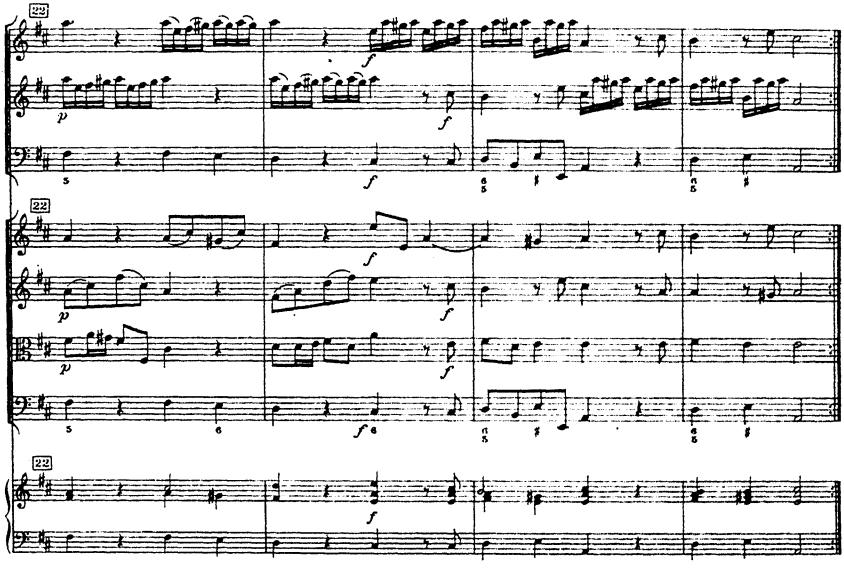
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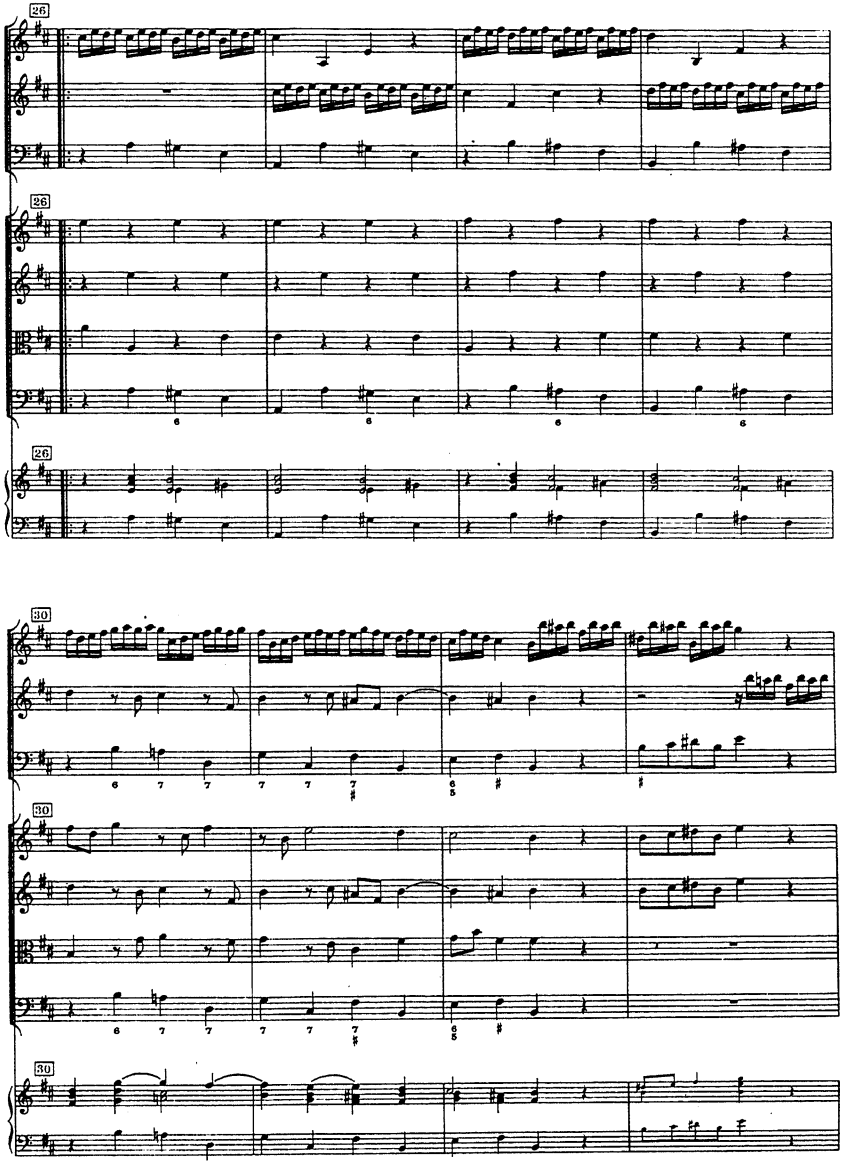
f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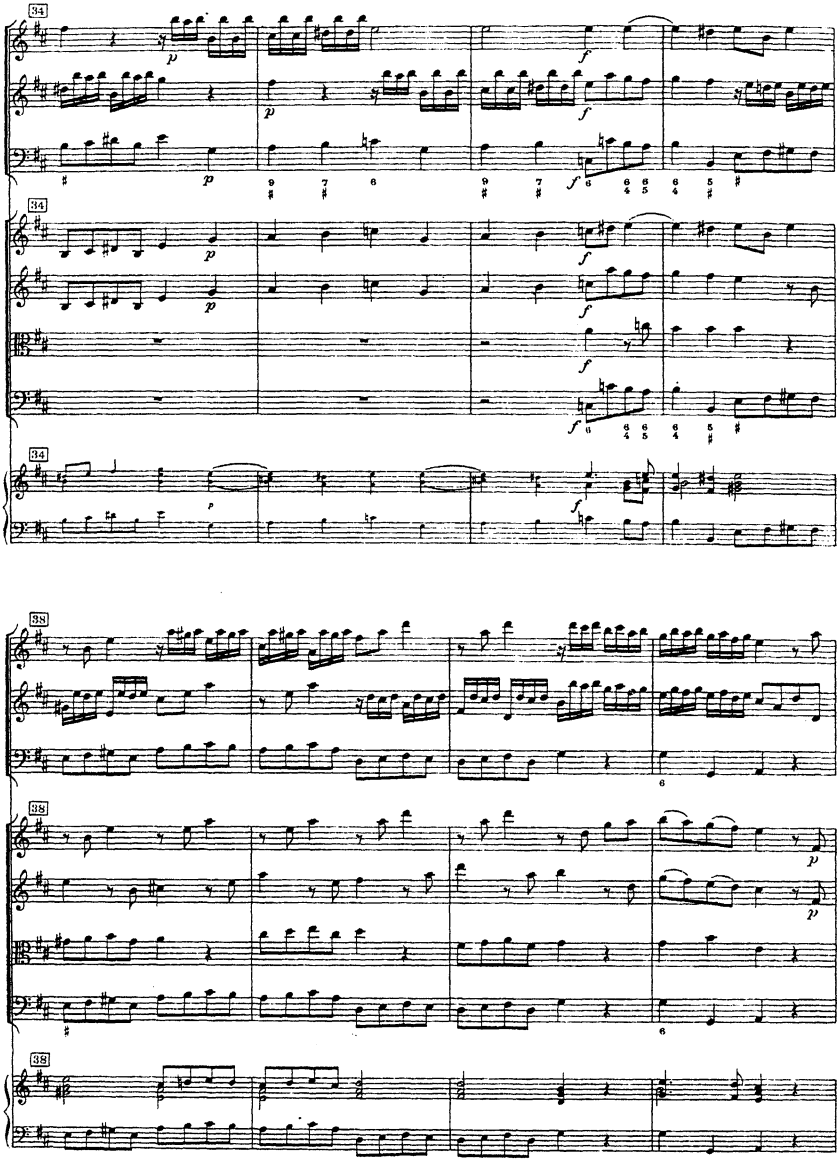

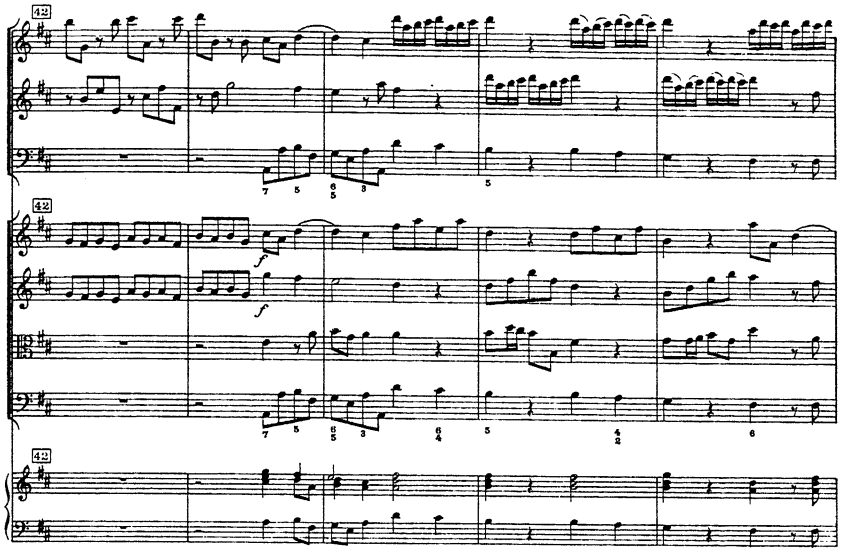
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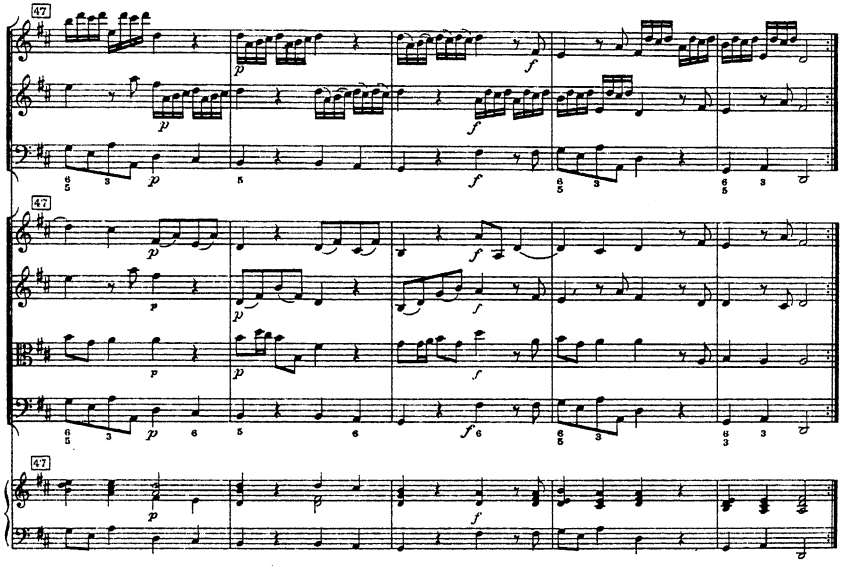
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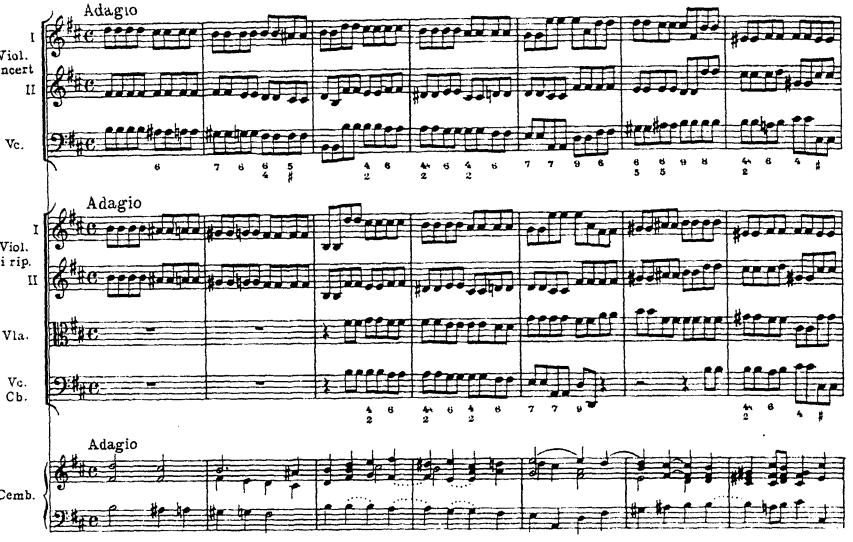
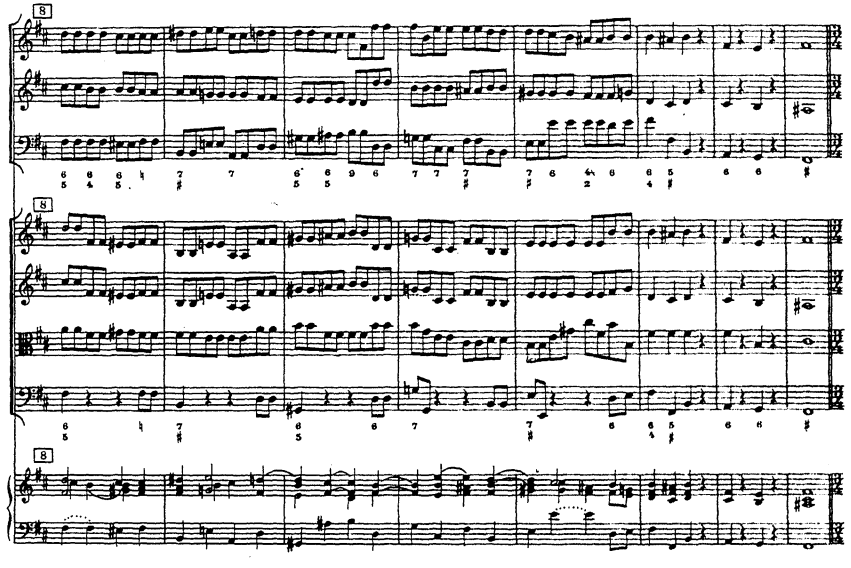

Adagio
I
Viol.
concert
II
Vc.
Adagio
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Adagio
Cemb.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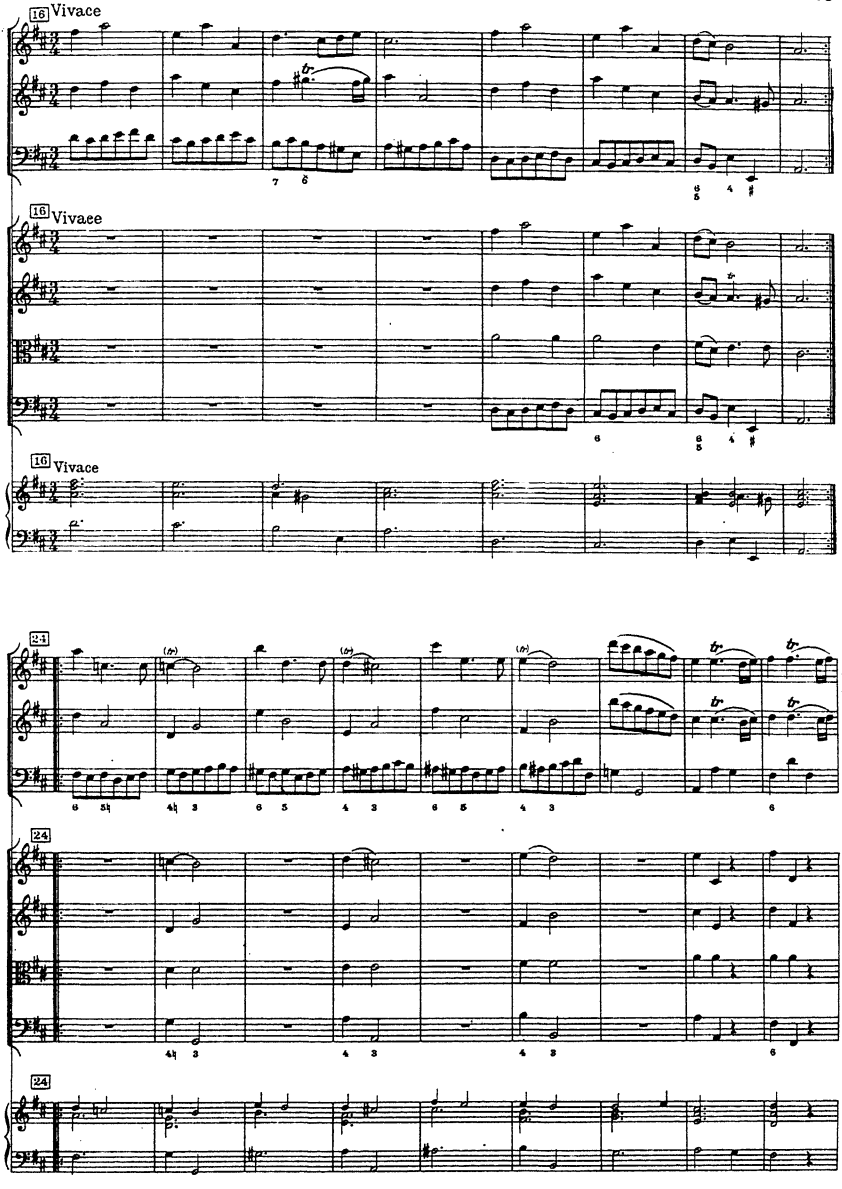
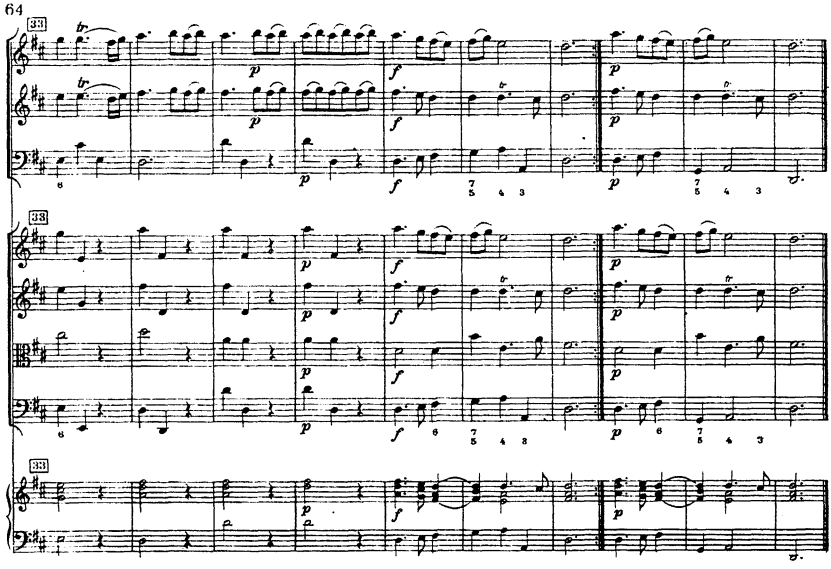
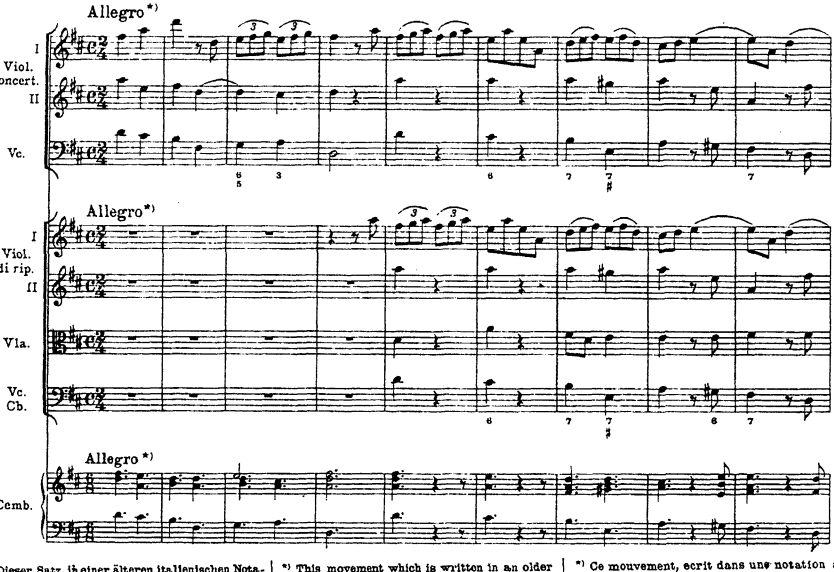

16 Vivace
16 Vivace
16 Vivace
24
24

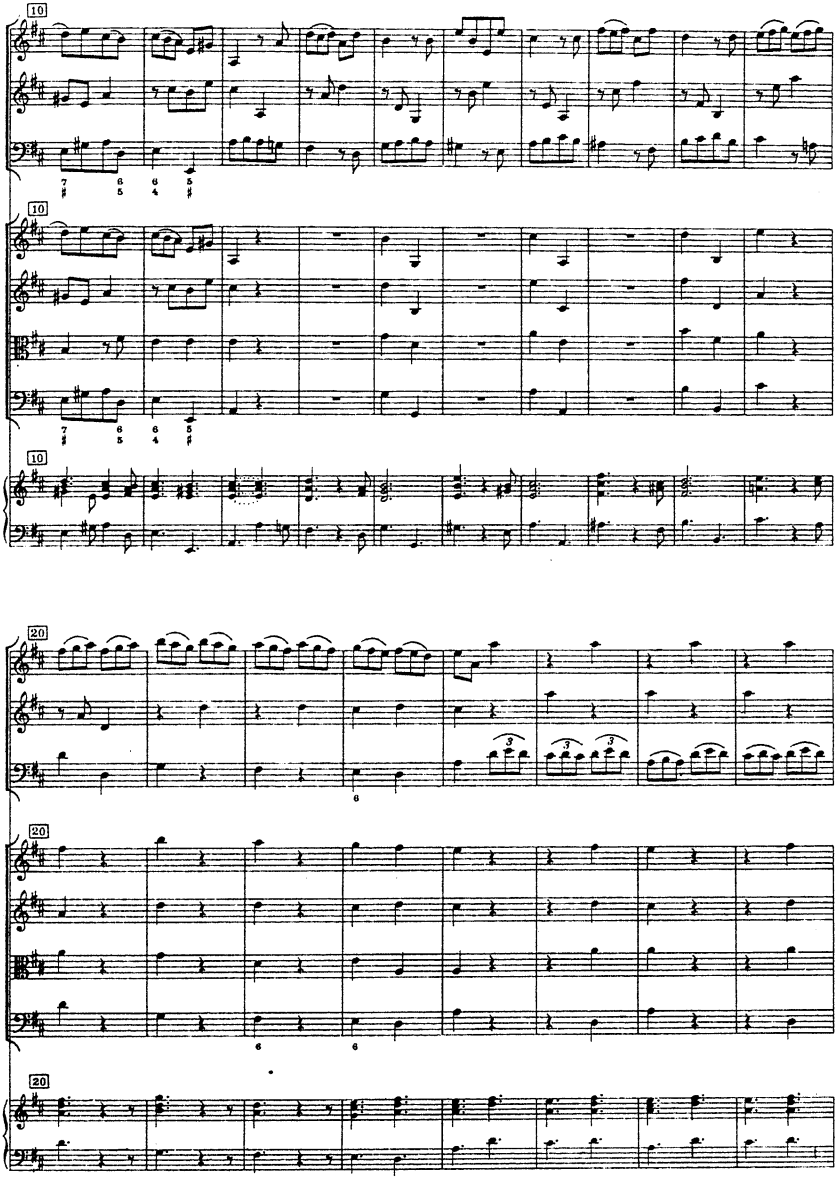


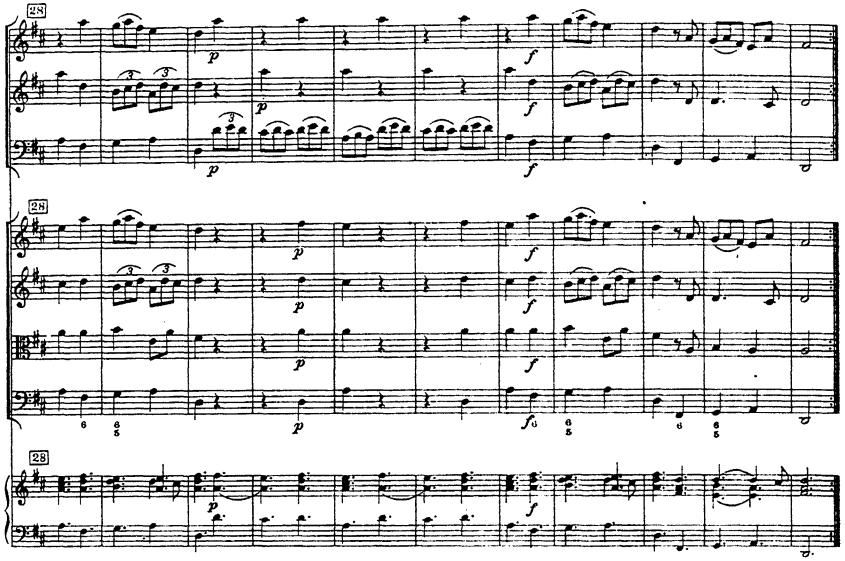


*) Dieser Satz, in einer älteren italienischen Notationsmanier aufgezeichnet, ist im $^{6}_{8}$-Takt zu spielen, also die Achtel stets wie

*) This movement which is written in an older Italian notation must be executed in the six—eight time, i.e. the quavers are always to be understood as

*) Ce mouvement, écrit dans une notation ancien—italienne, doit être joué dans la mesure à six—huit, c'est-à-dire les croches sont toujours exécutées comme

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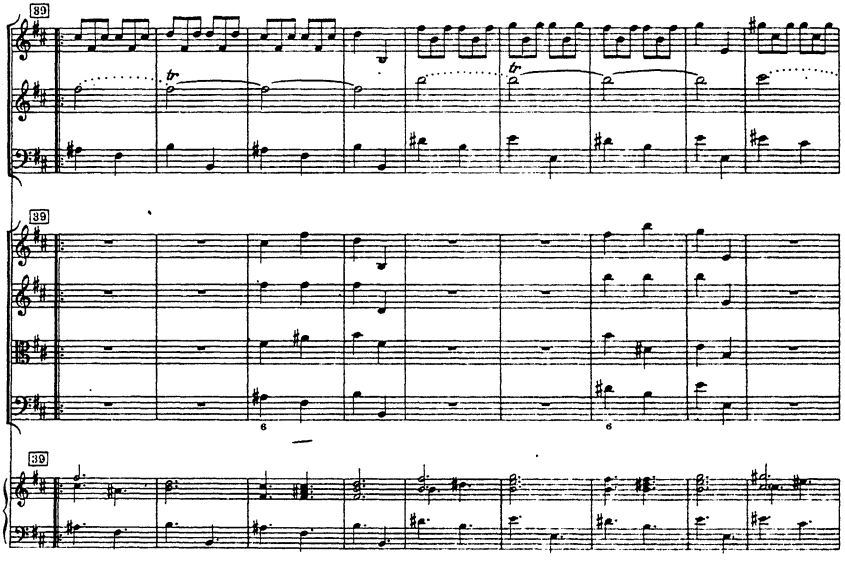
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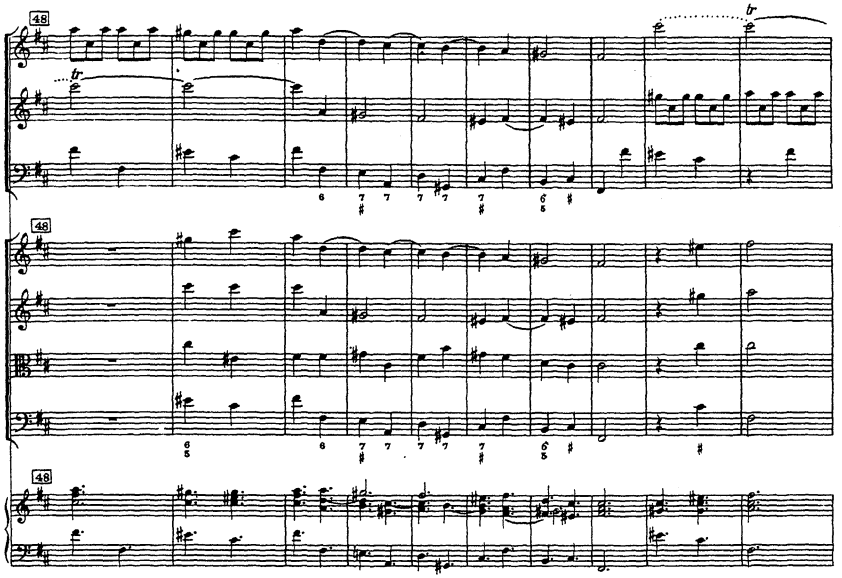
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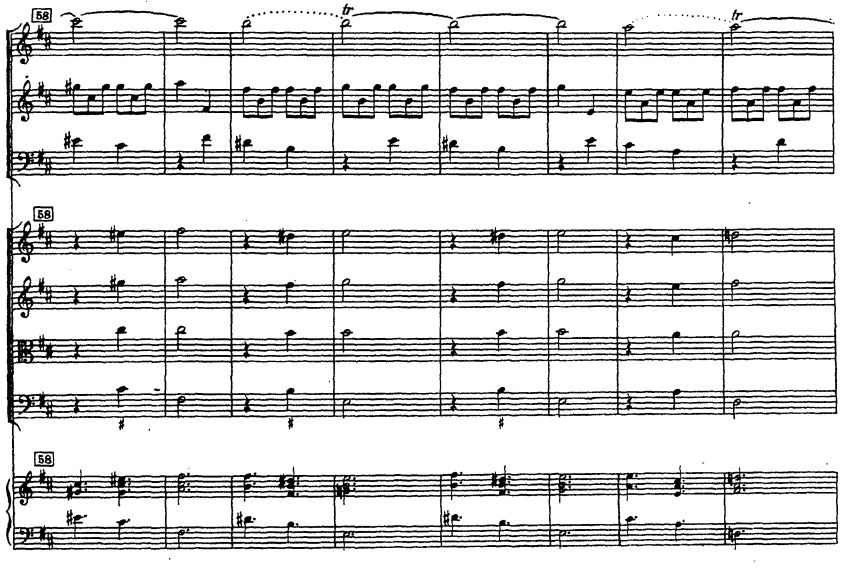
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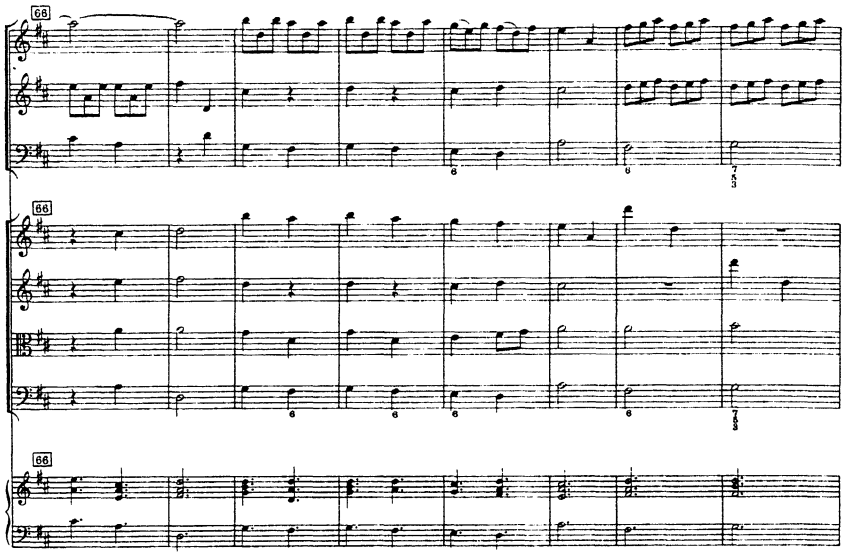
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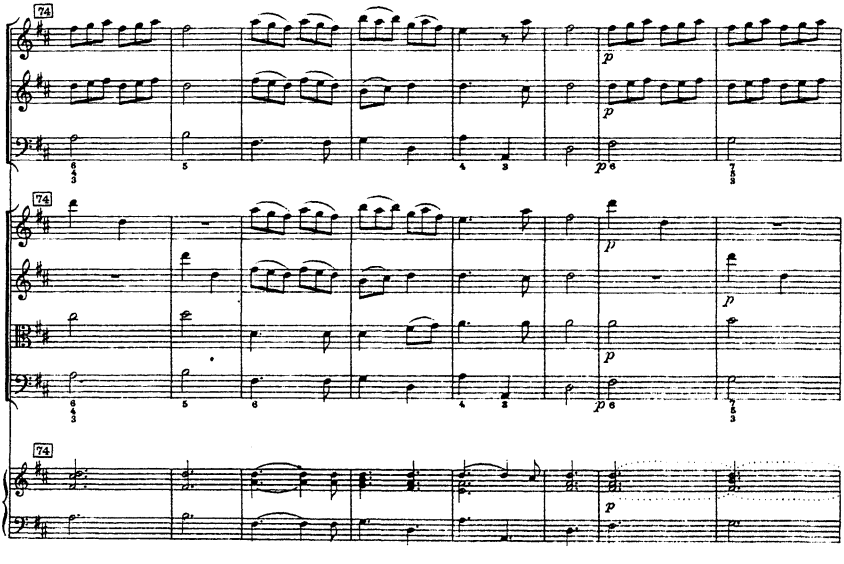
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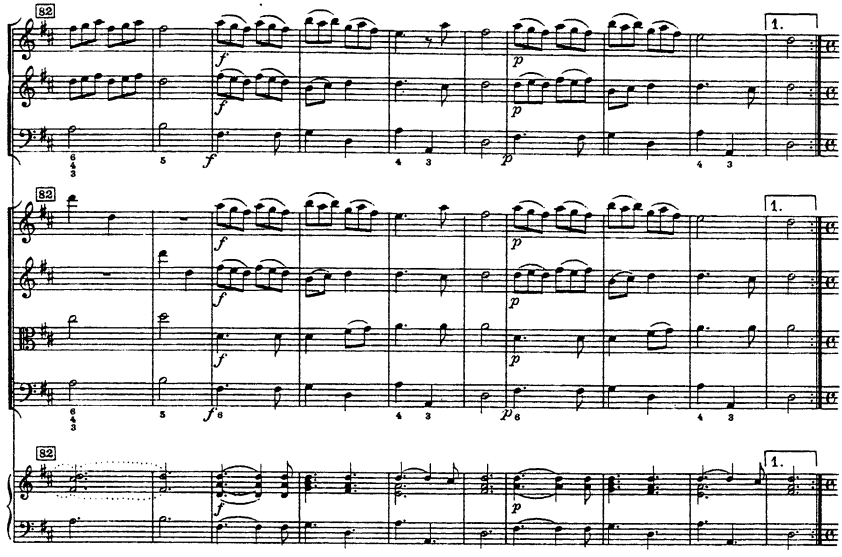
82
1.
f
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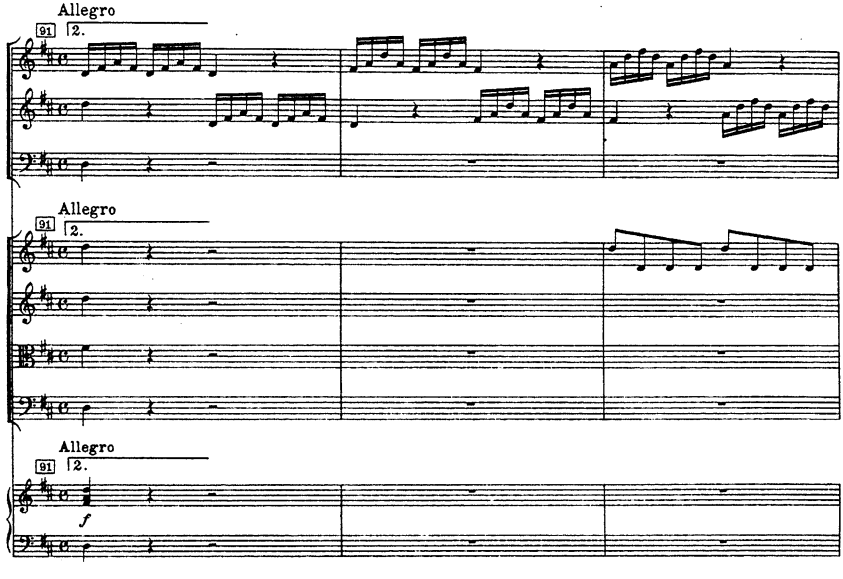
Allegro
91
2.
Allegro
91
2.
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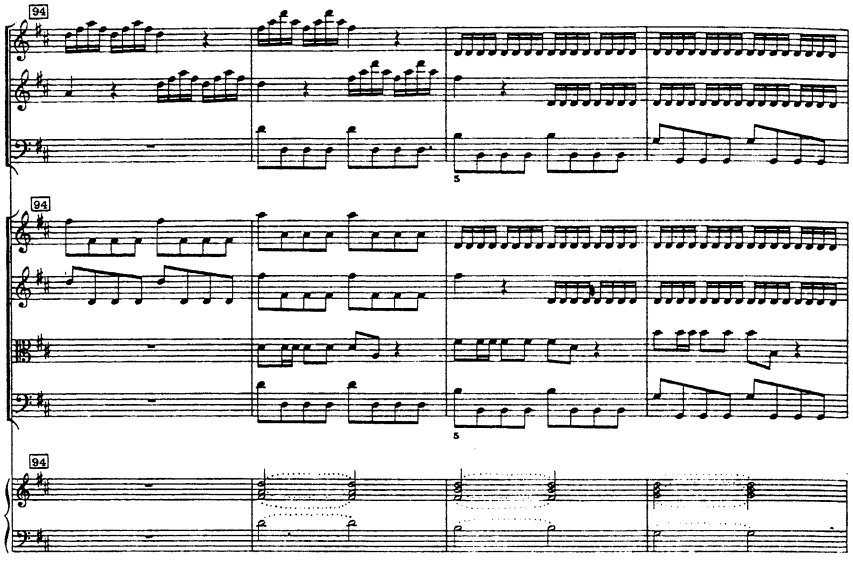
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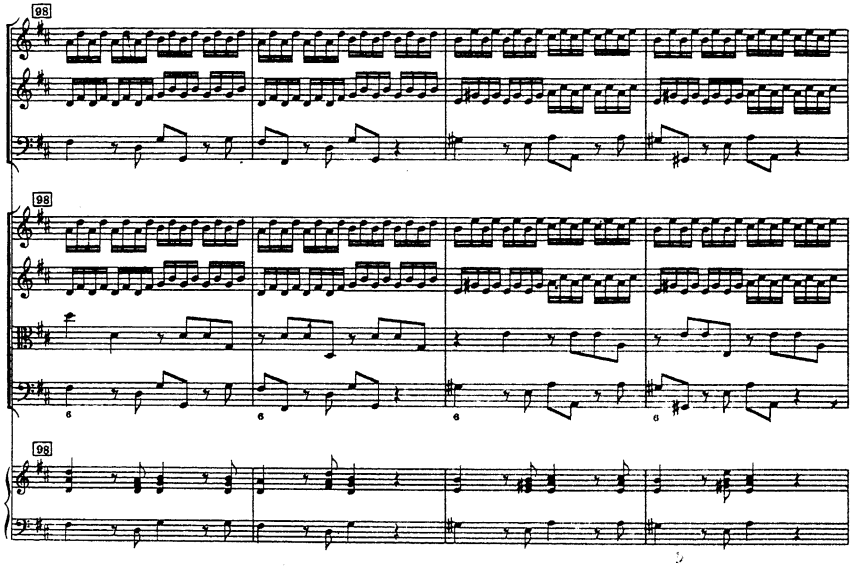
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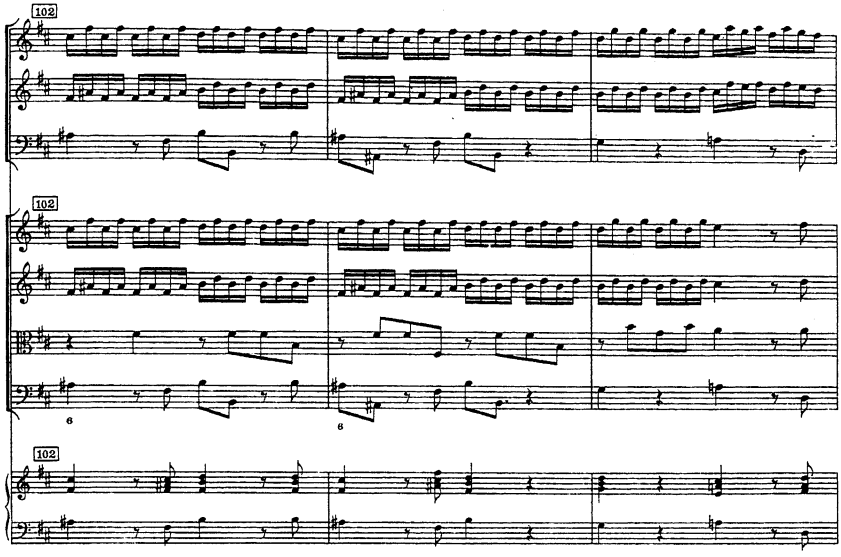
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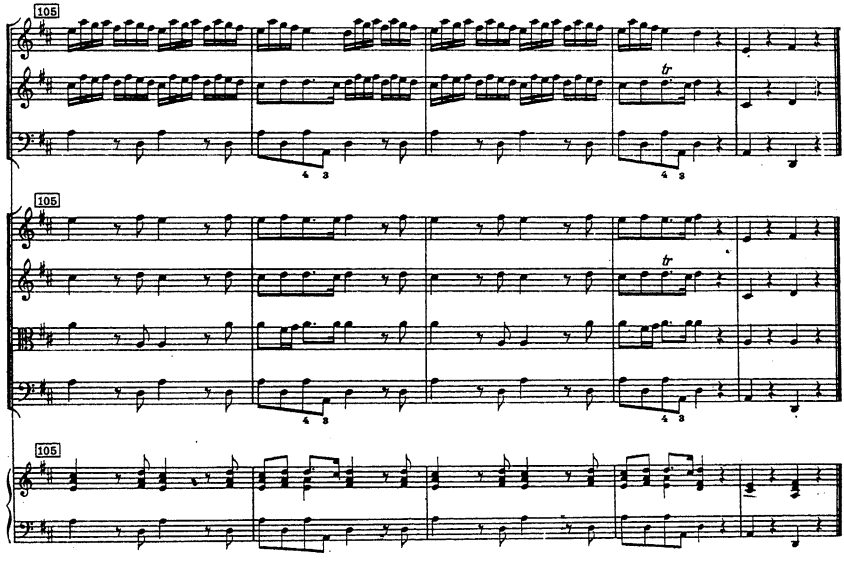
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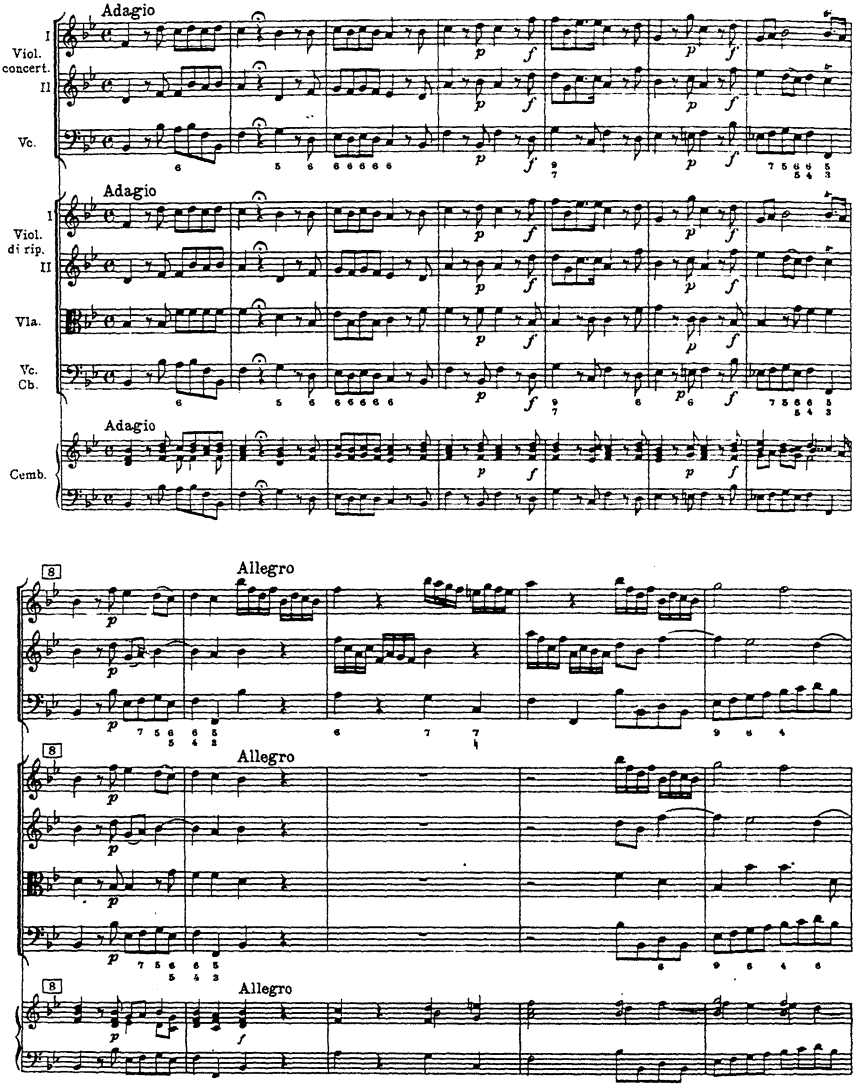
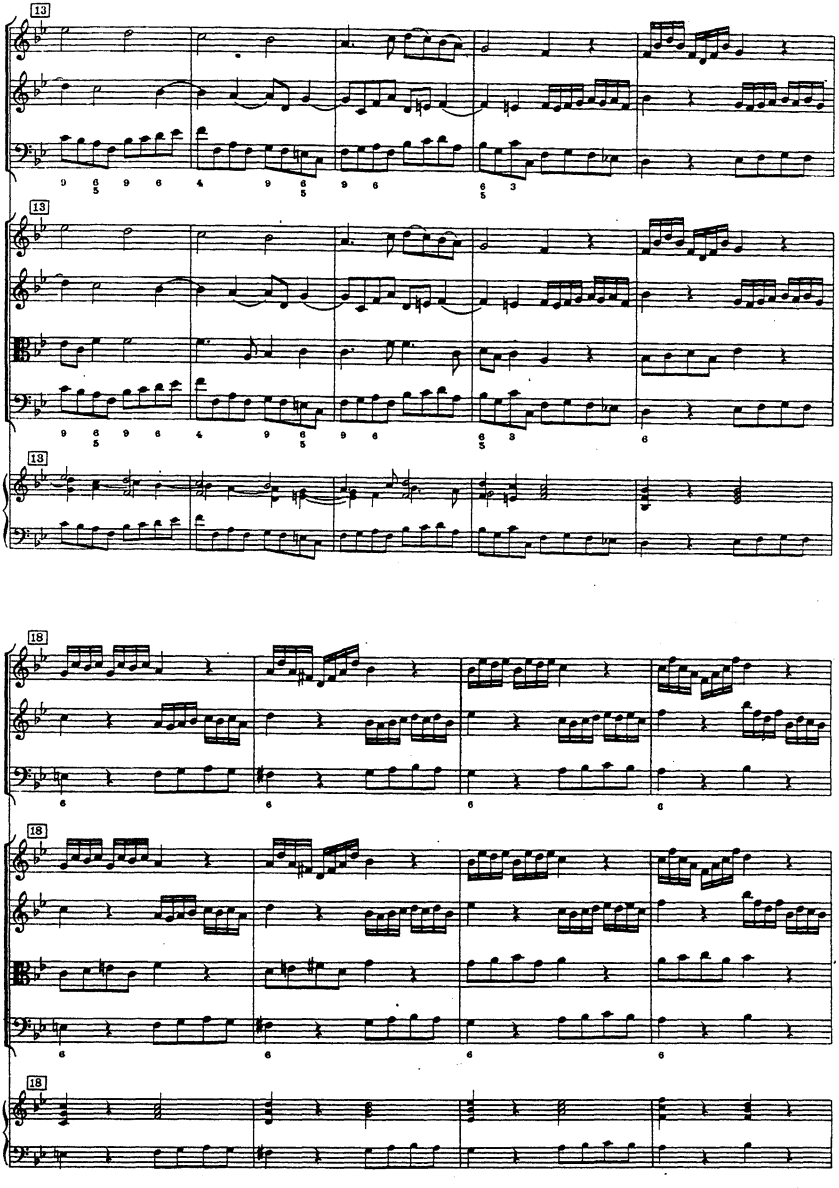
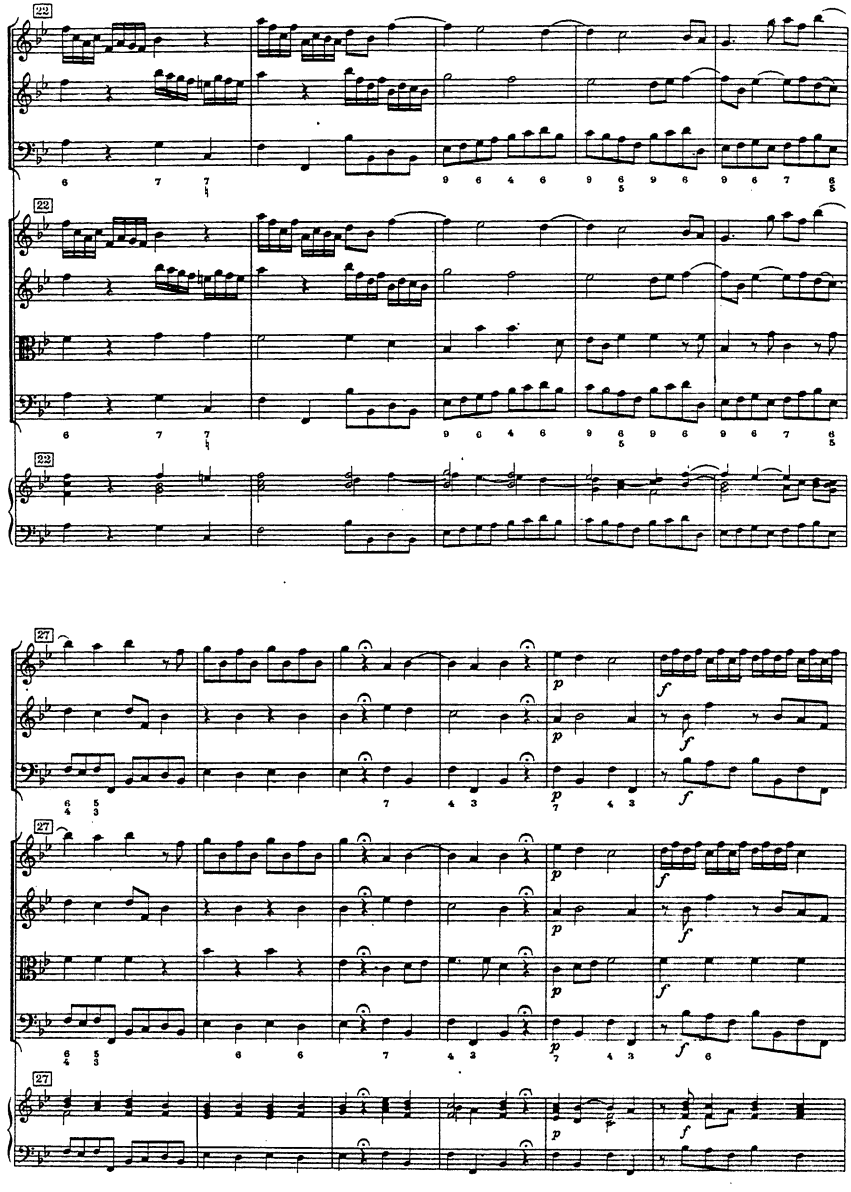
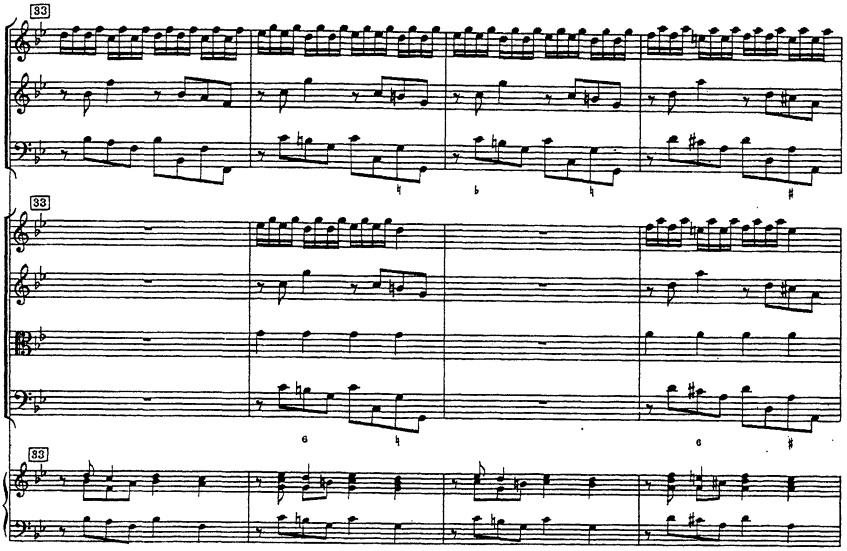
CONCERTO V

Arcangelo Corelli, Op.6 Nr.5
(1653 – 1713)





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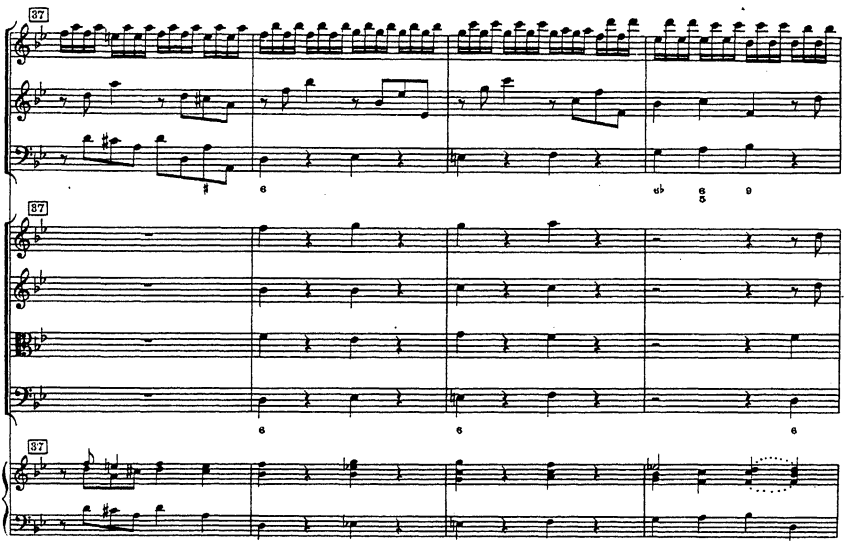
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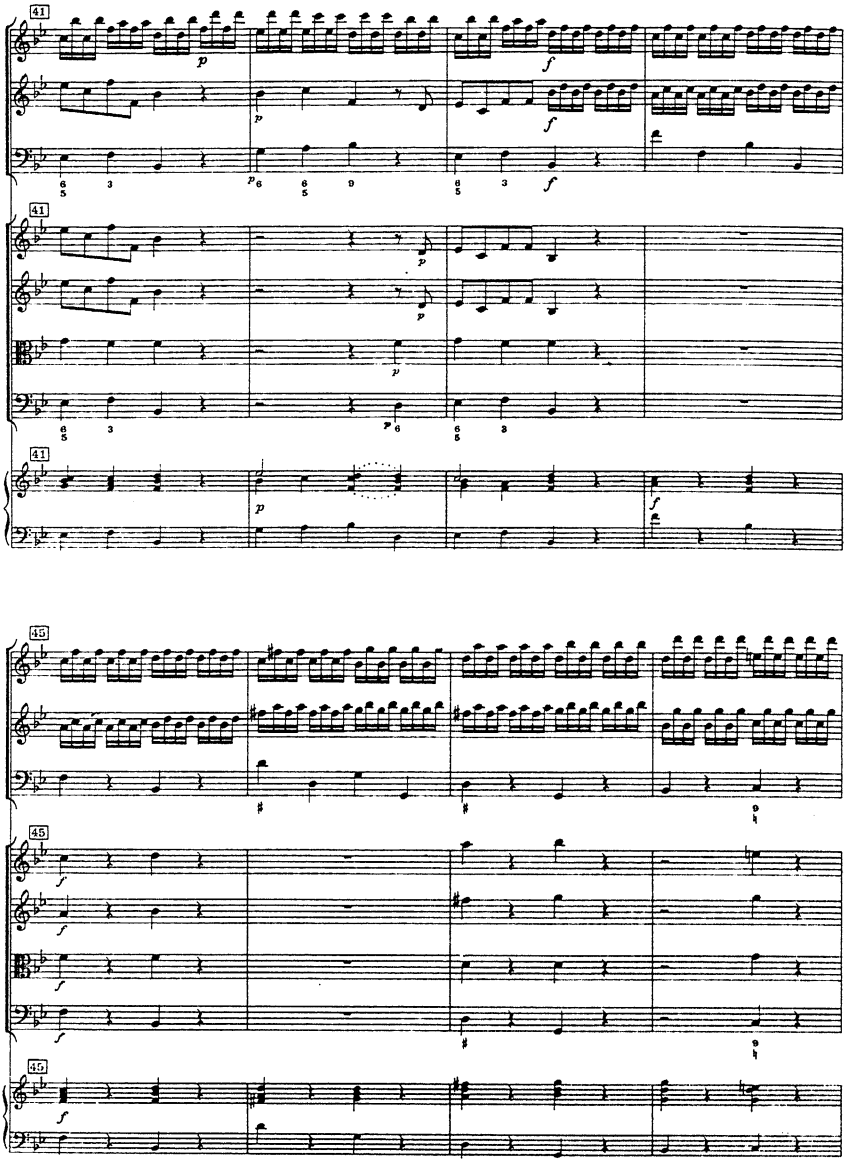
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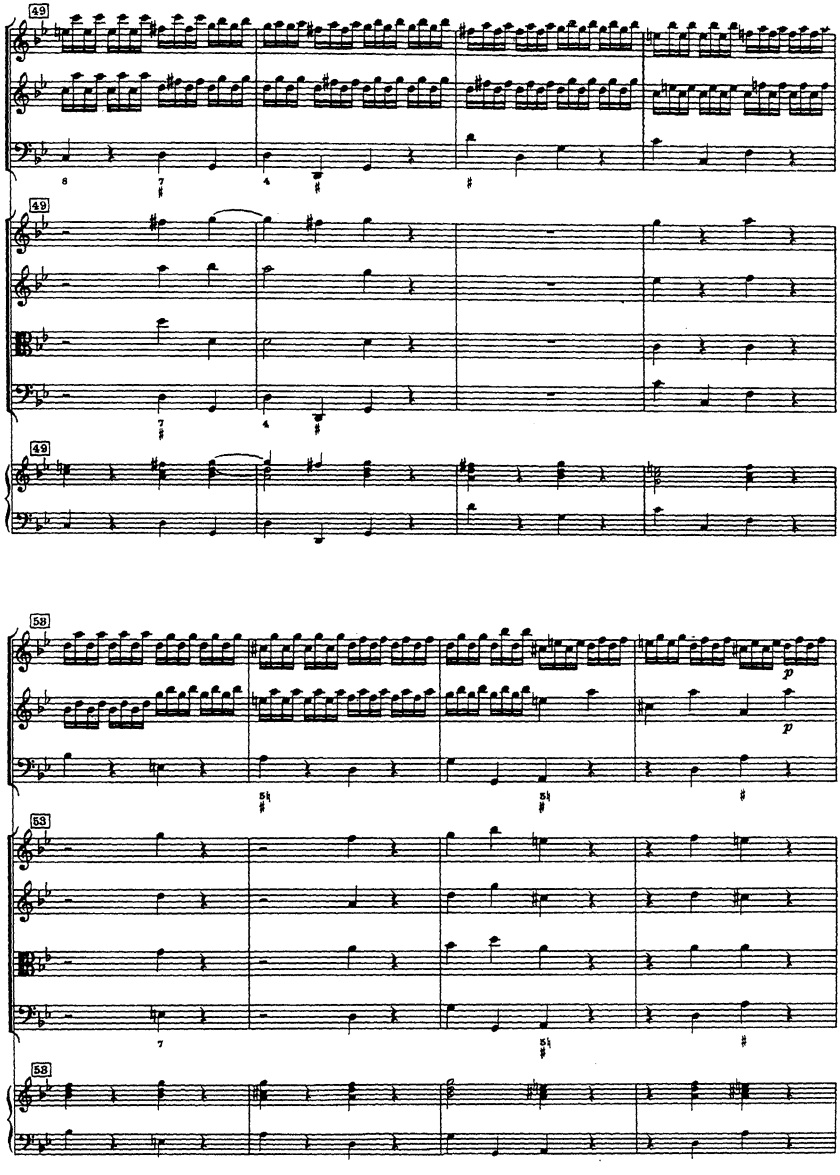
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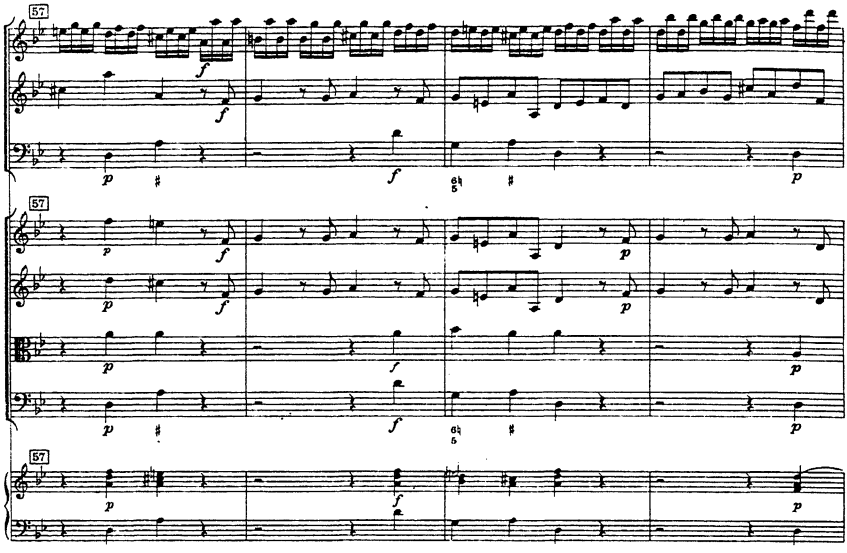

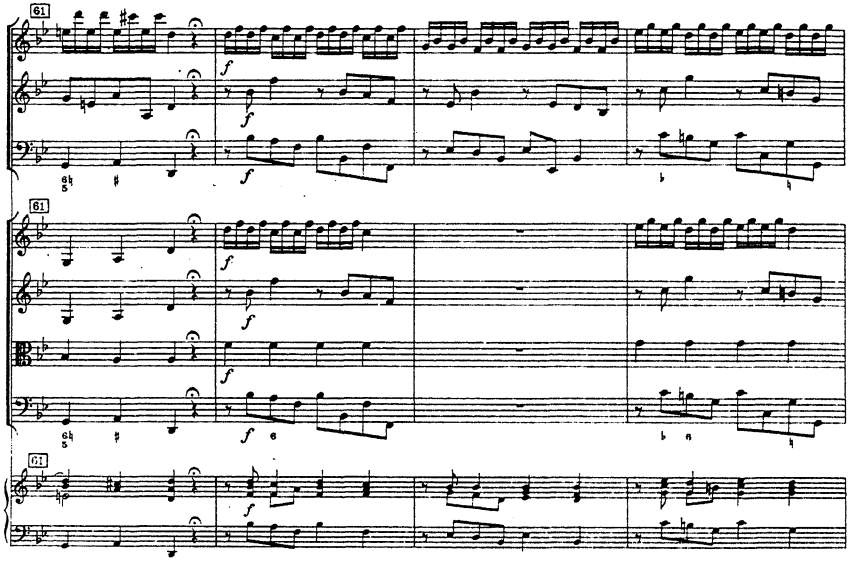

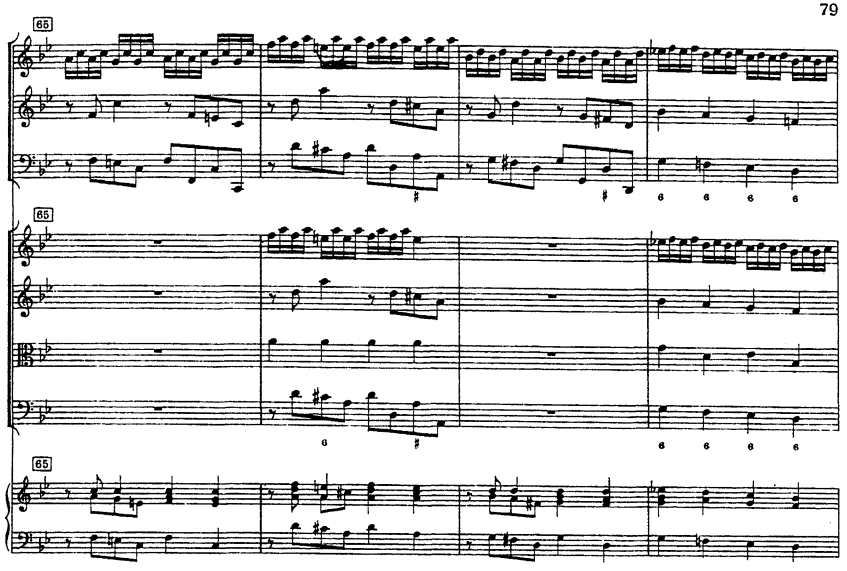
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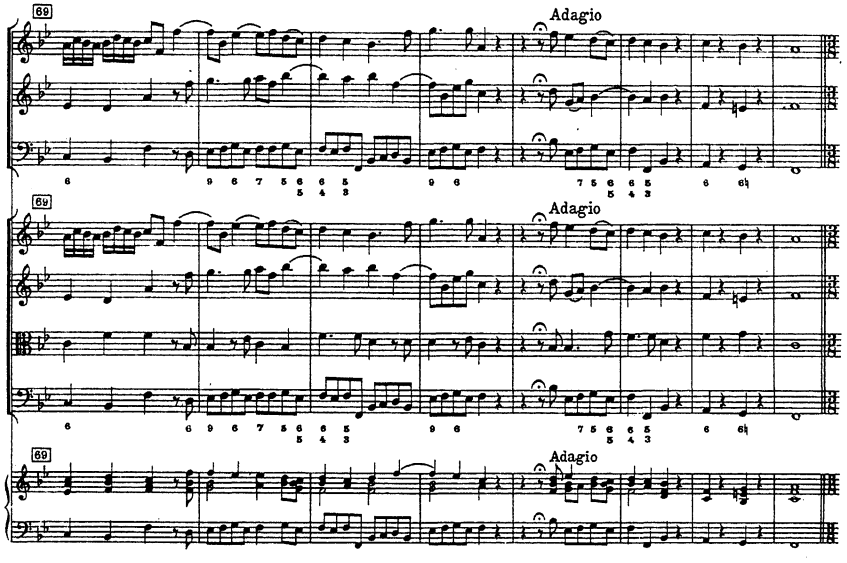
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Adagio
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Adagio
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Adagio

77 Adagio

77 Adagio

77 Adagio

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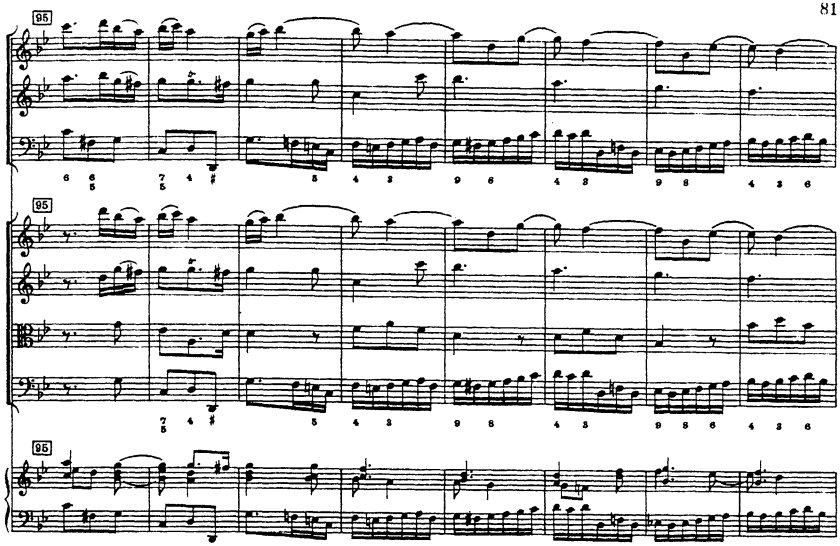
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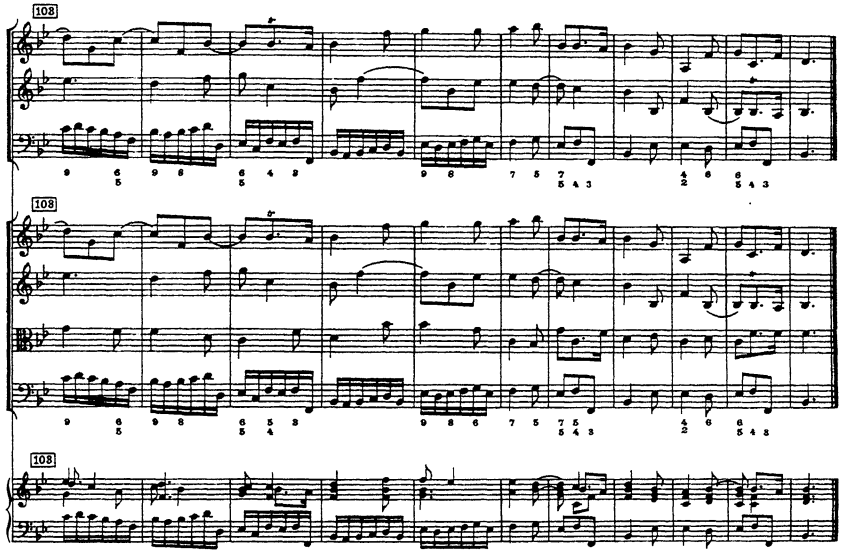
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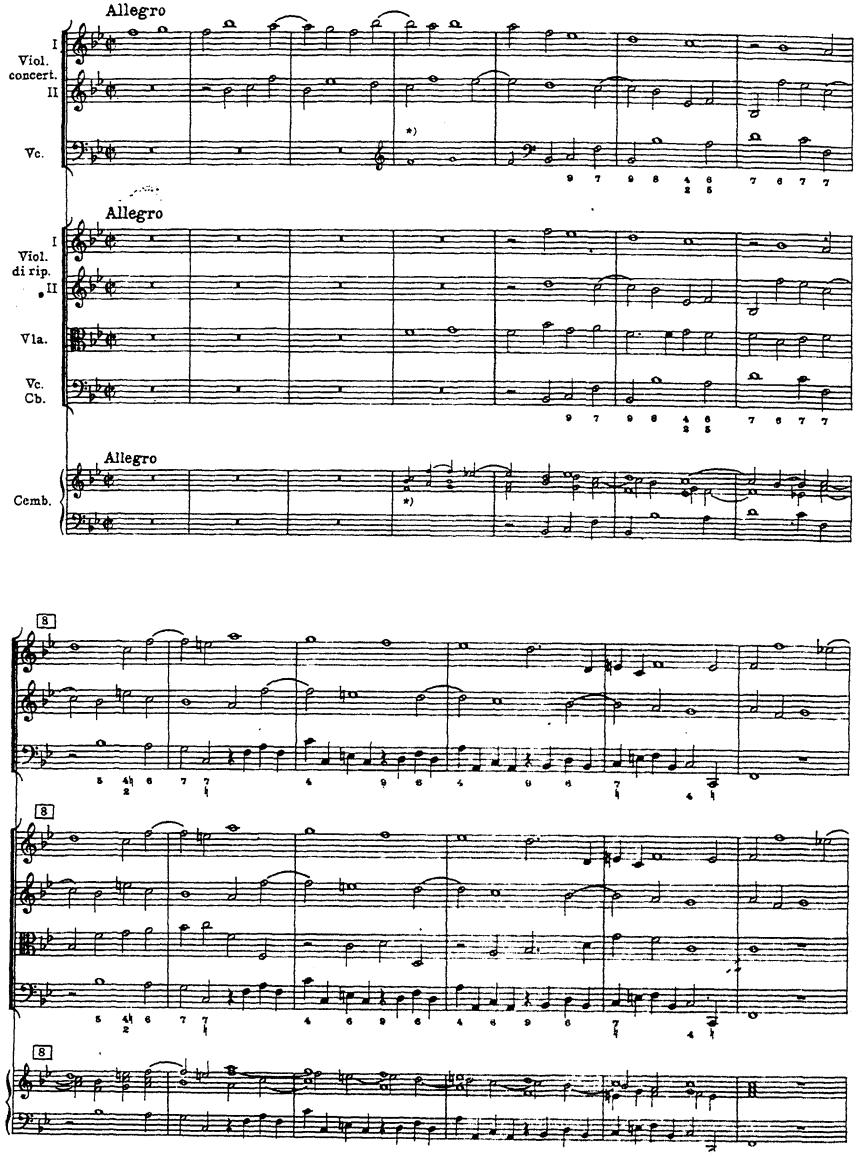
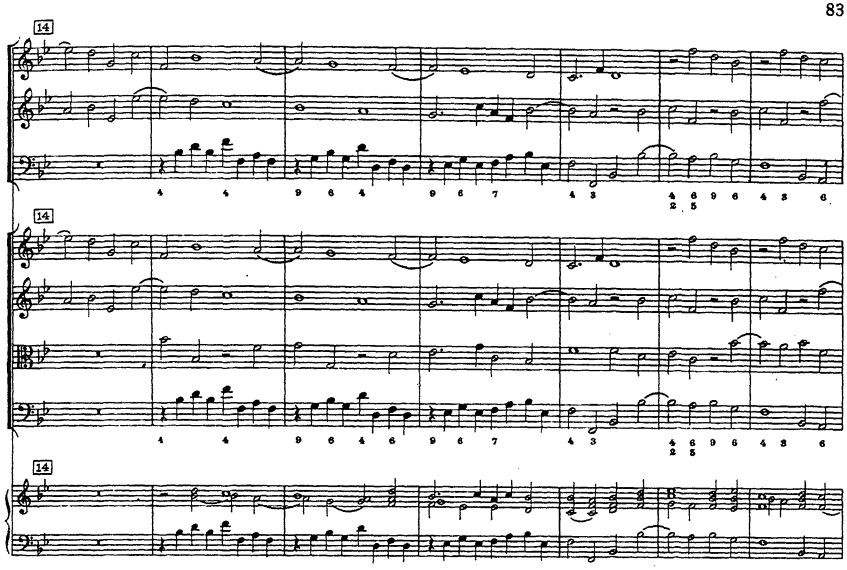


Nur zu spielen, wenn Viola nicht besetzt.

*) To be played only if there is no Viola part realised.

*) Ne jouer que si la partie d'alto n'est p réalisée.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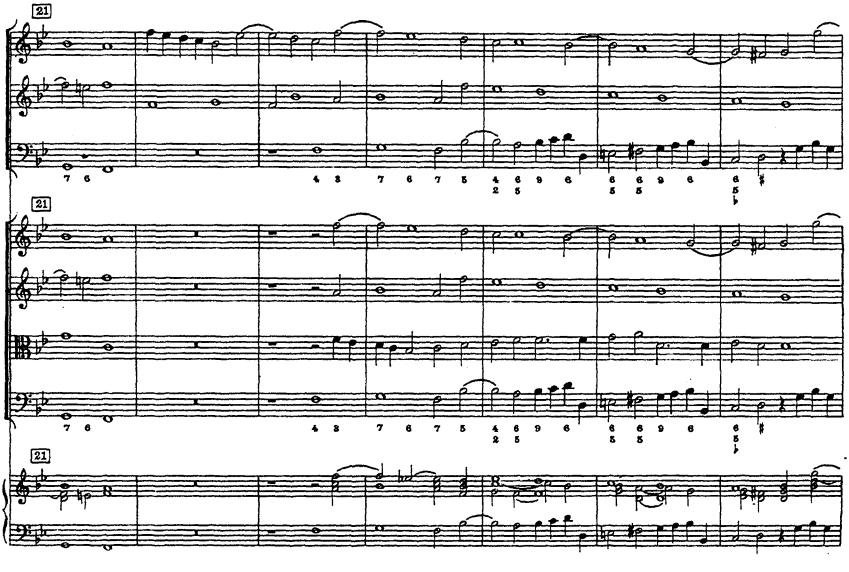
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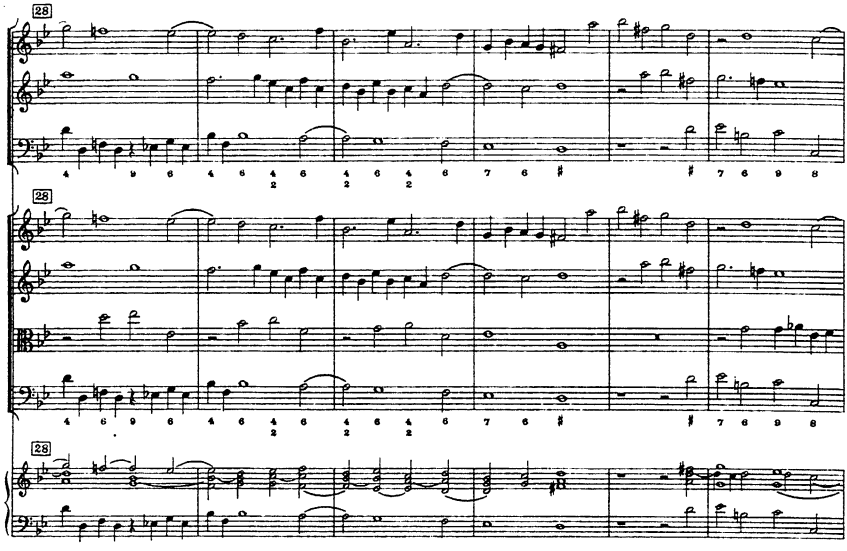
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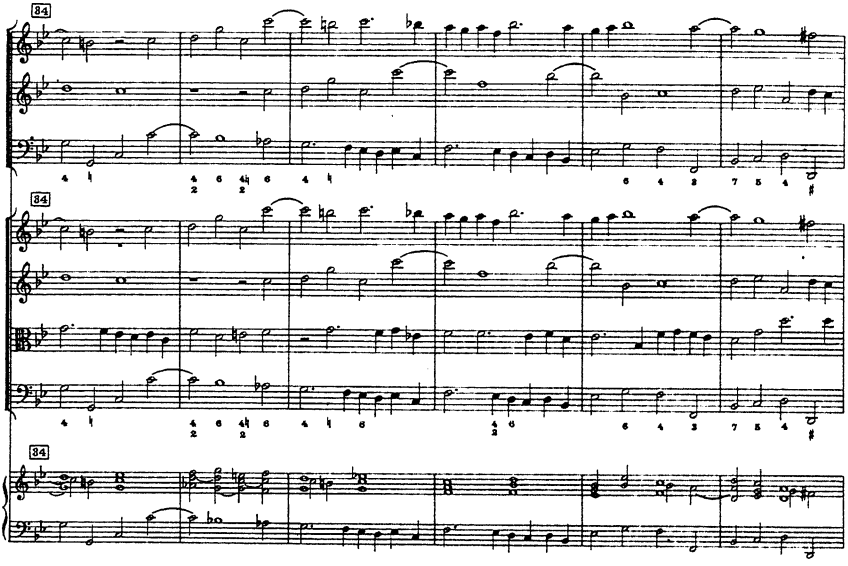
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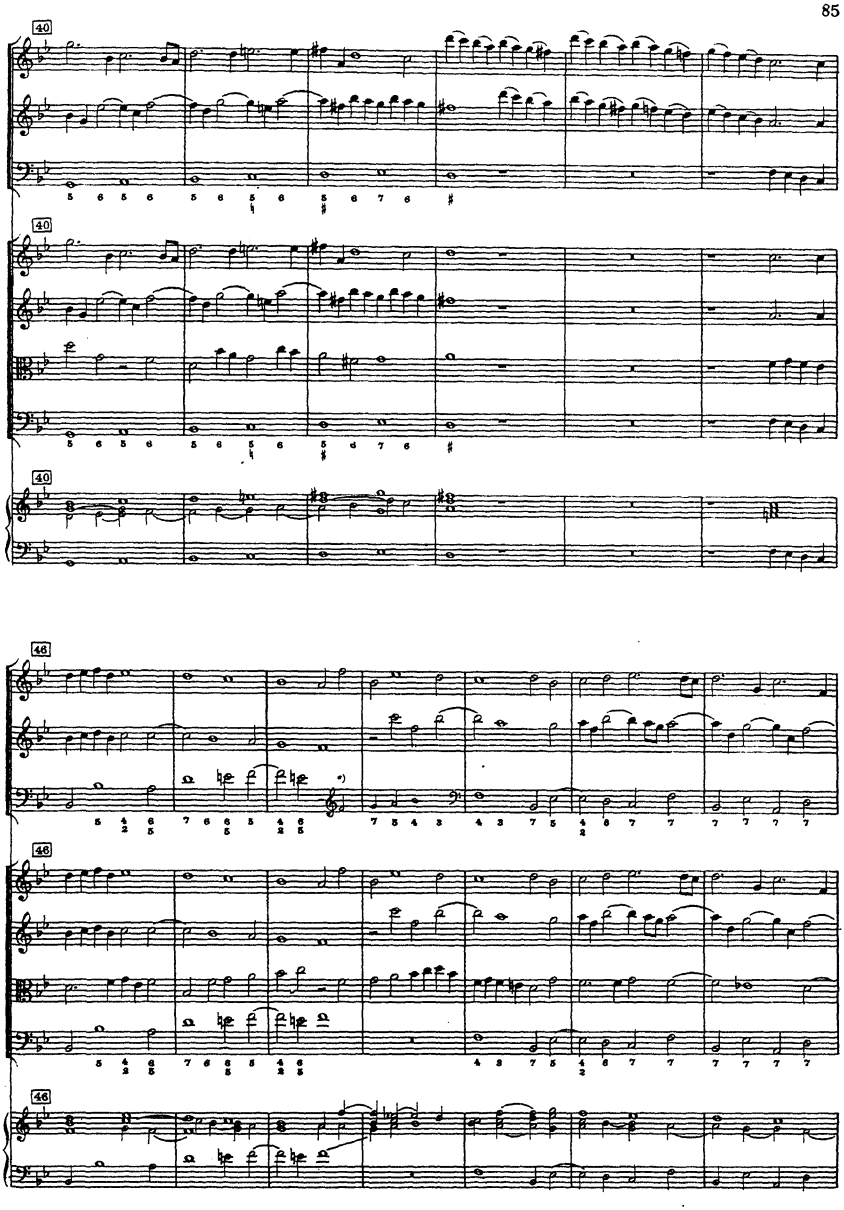
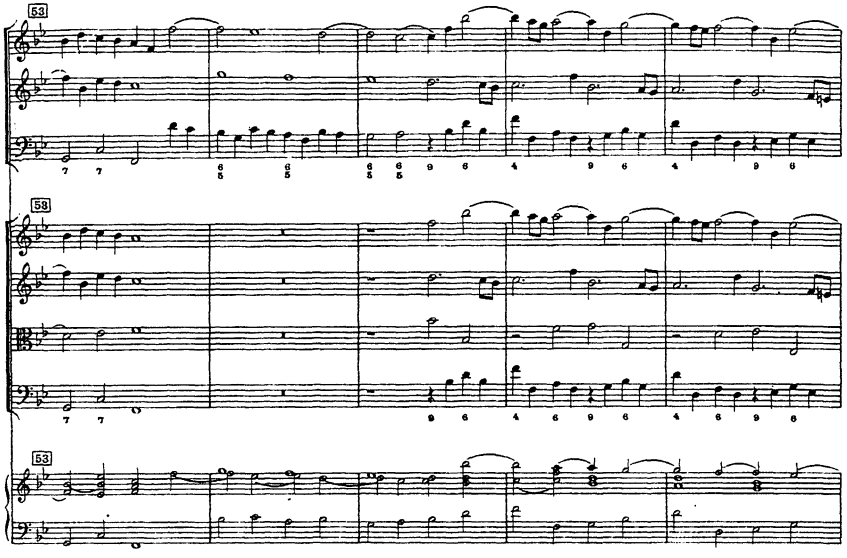


*) Vide pag. 11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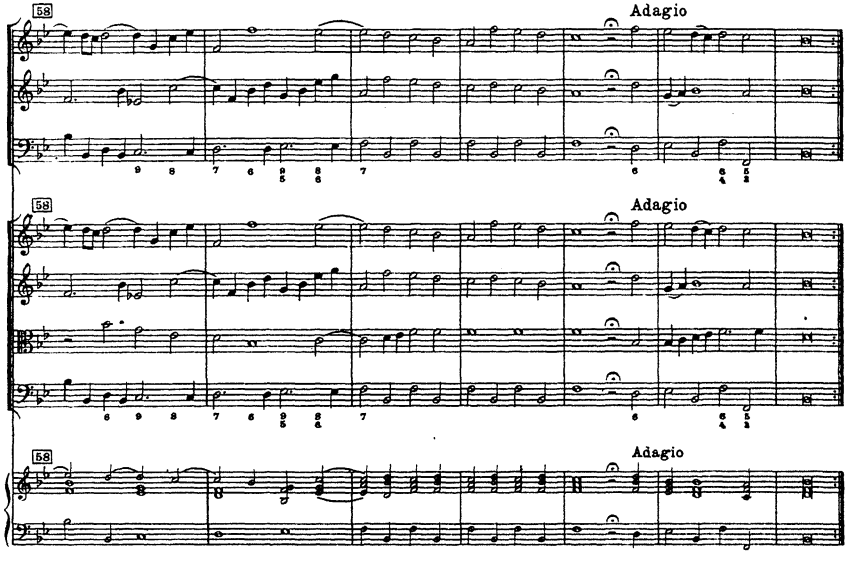
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Adagio
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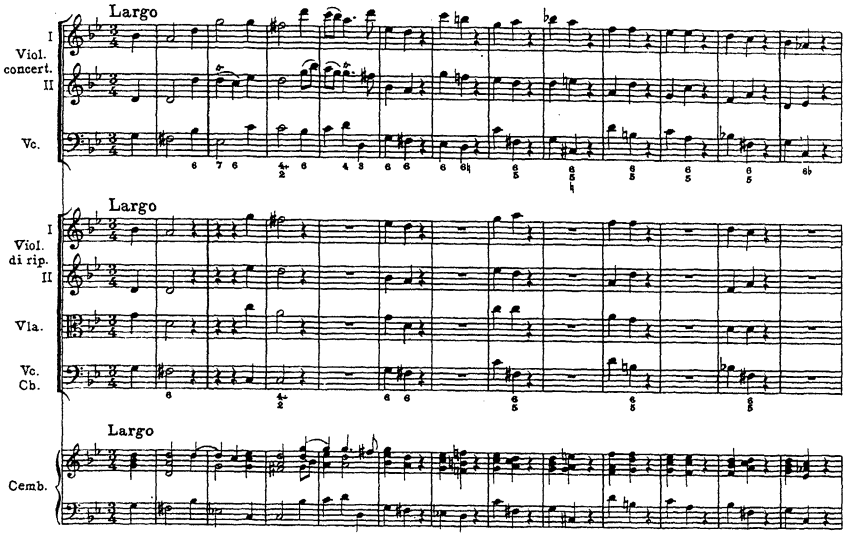
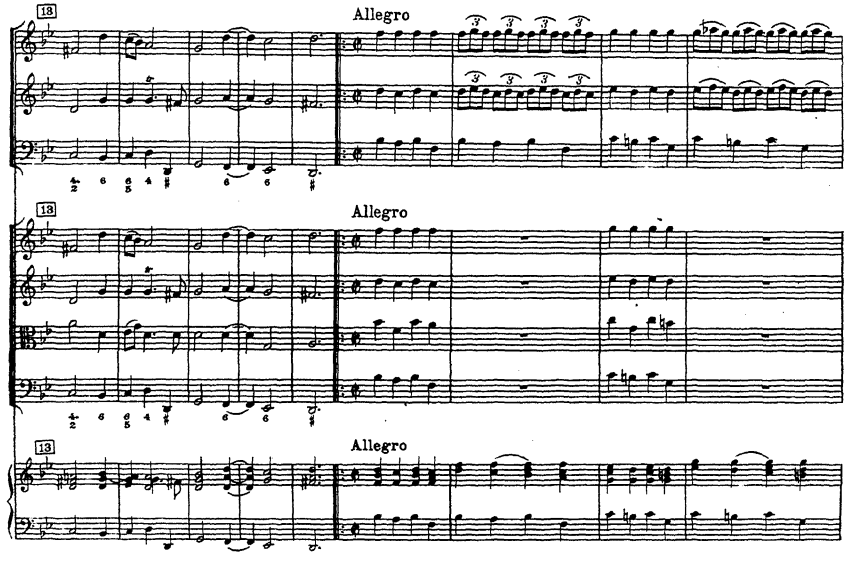
Adagio


Largo
I
Viol.
concert.
II
Vc.
Largo
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Largo
Cemb.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Allegro
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Allegro
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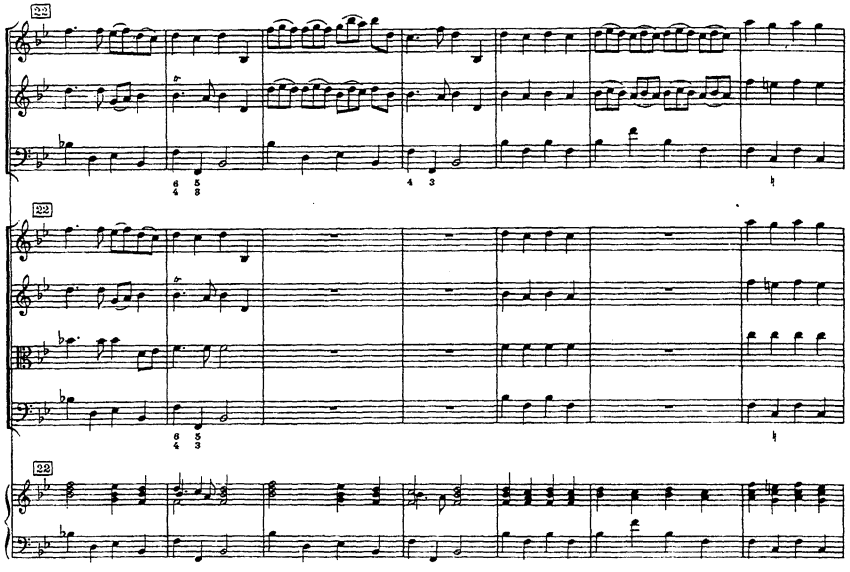
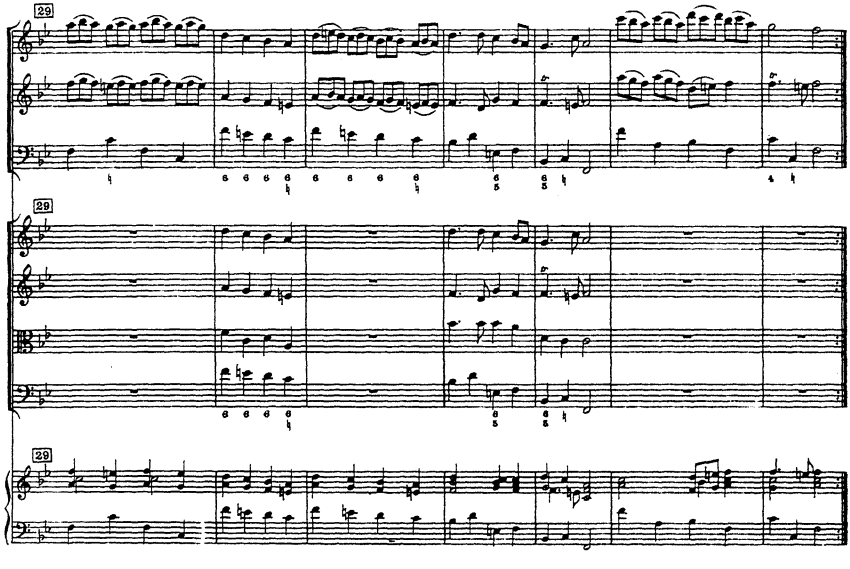
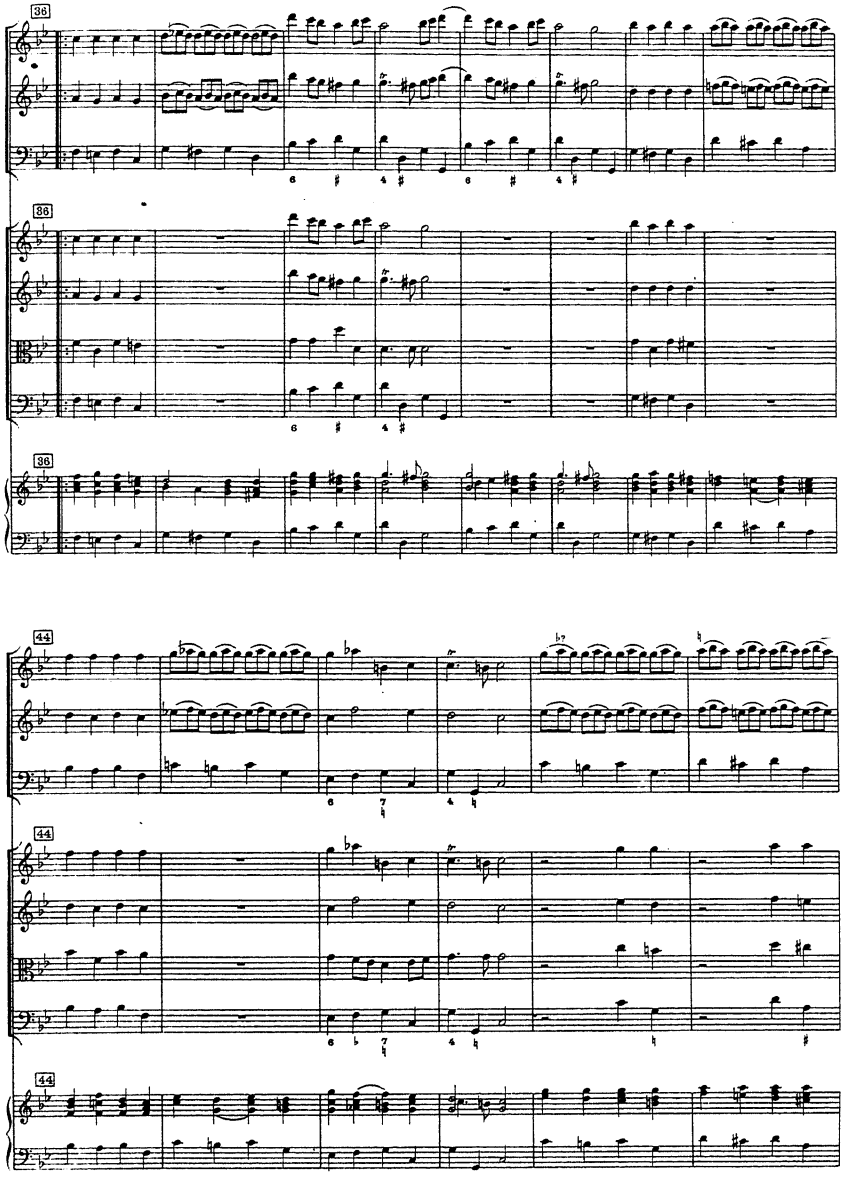
Allegro



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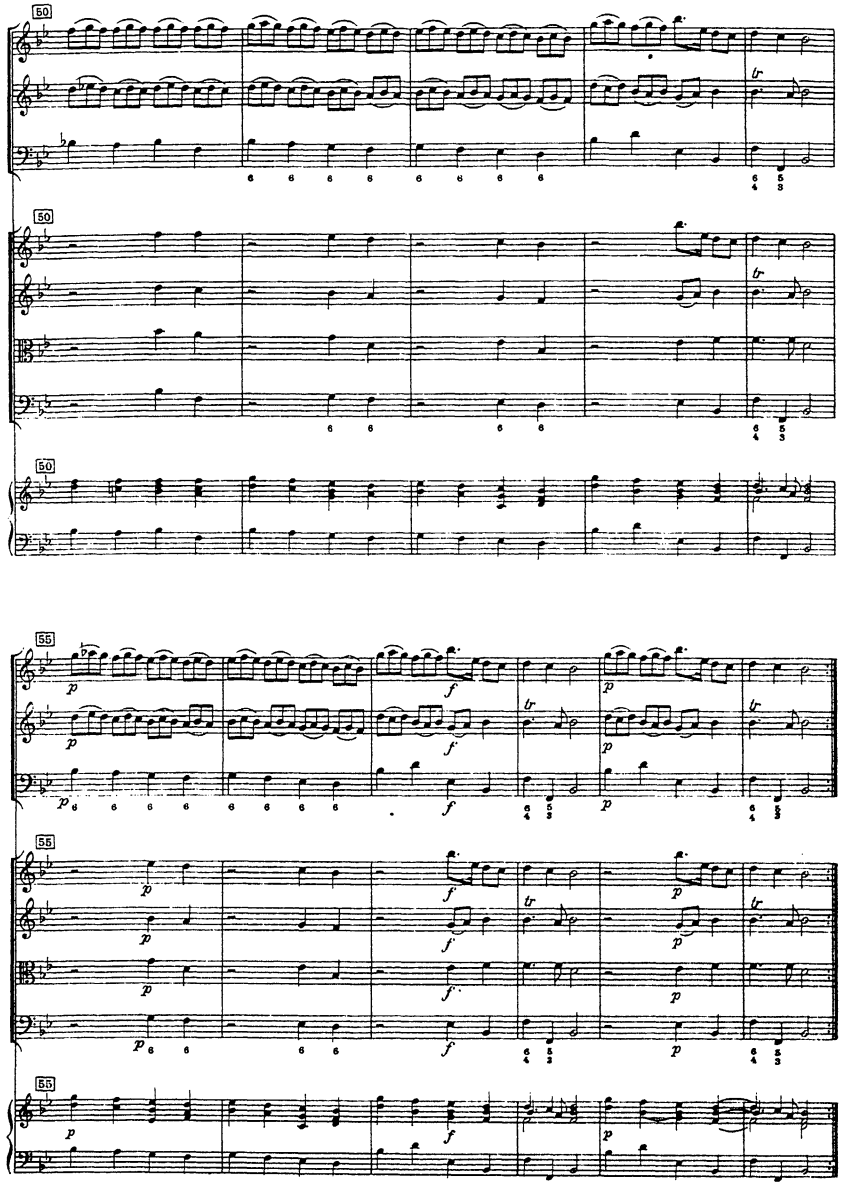
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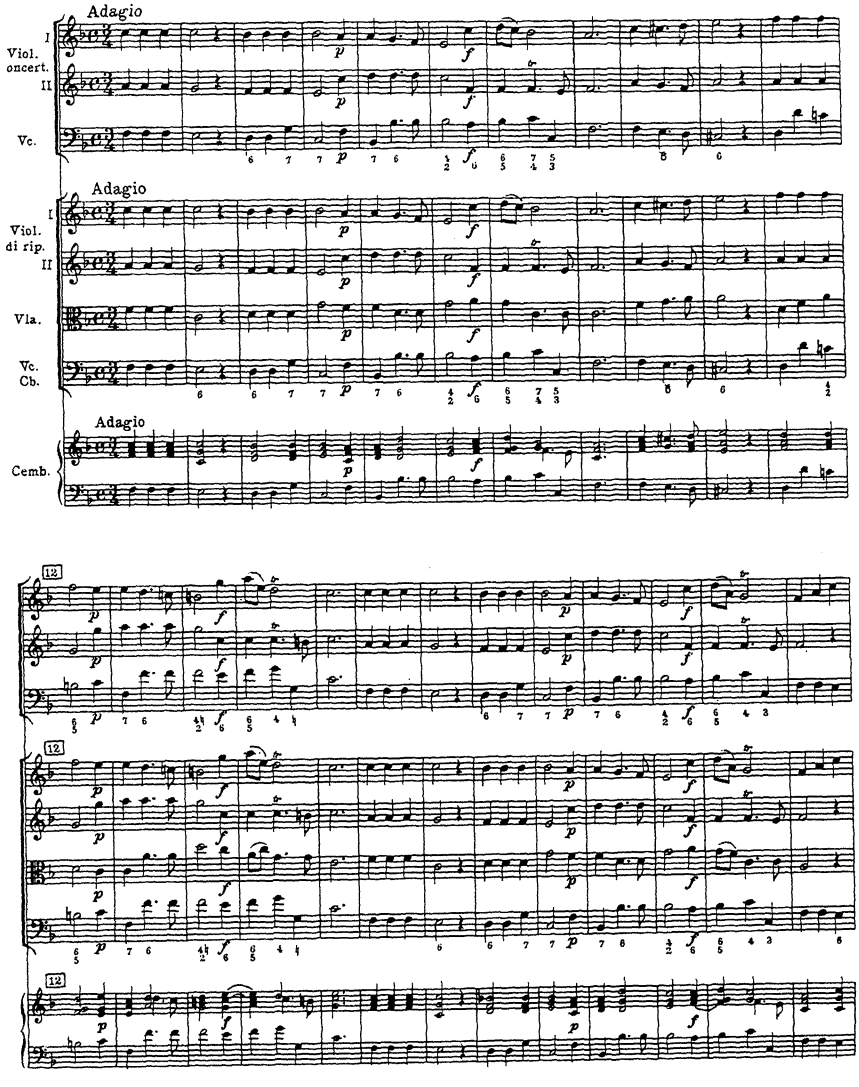
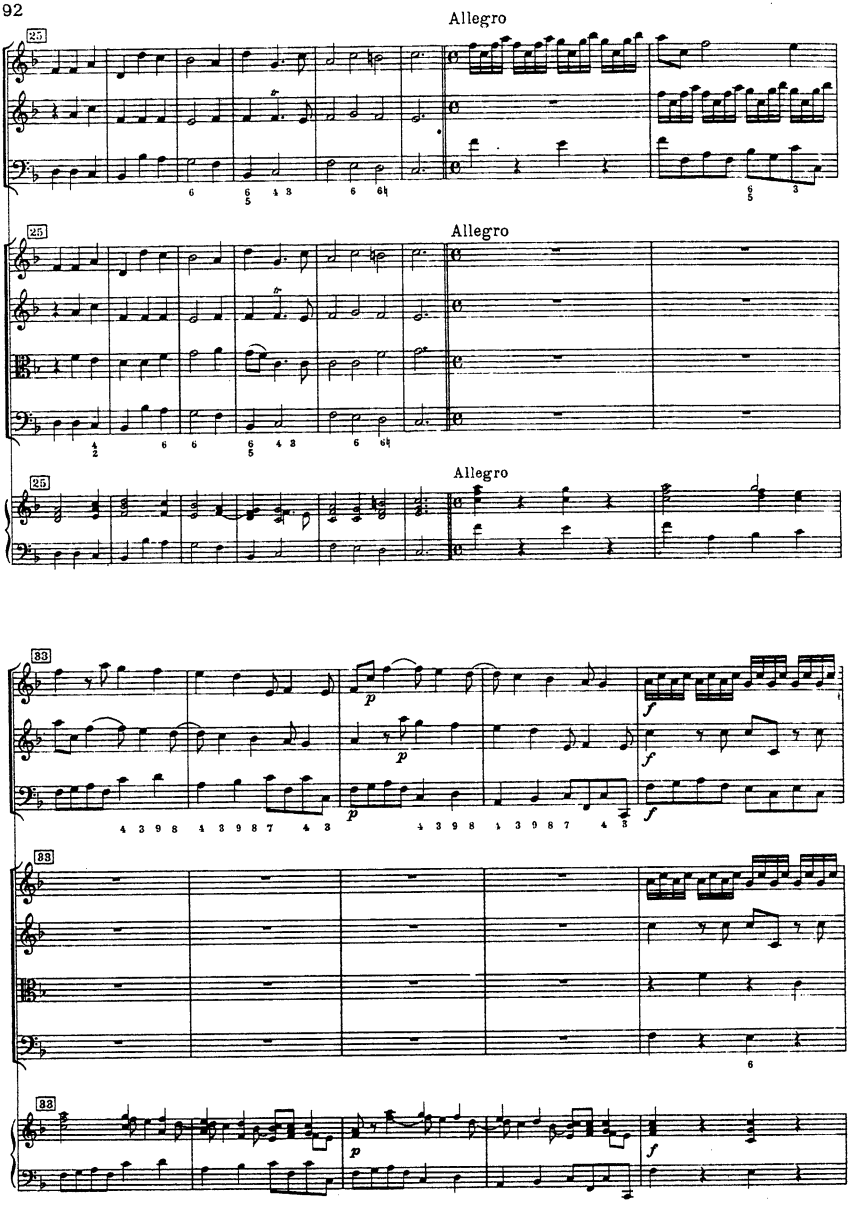
CONCERTO VI

Arcangelo Corelli, Op. 6 Nr. 6
(1653 - 1713)

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f
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33
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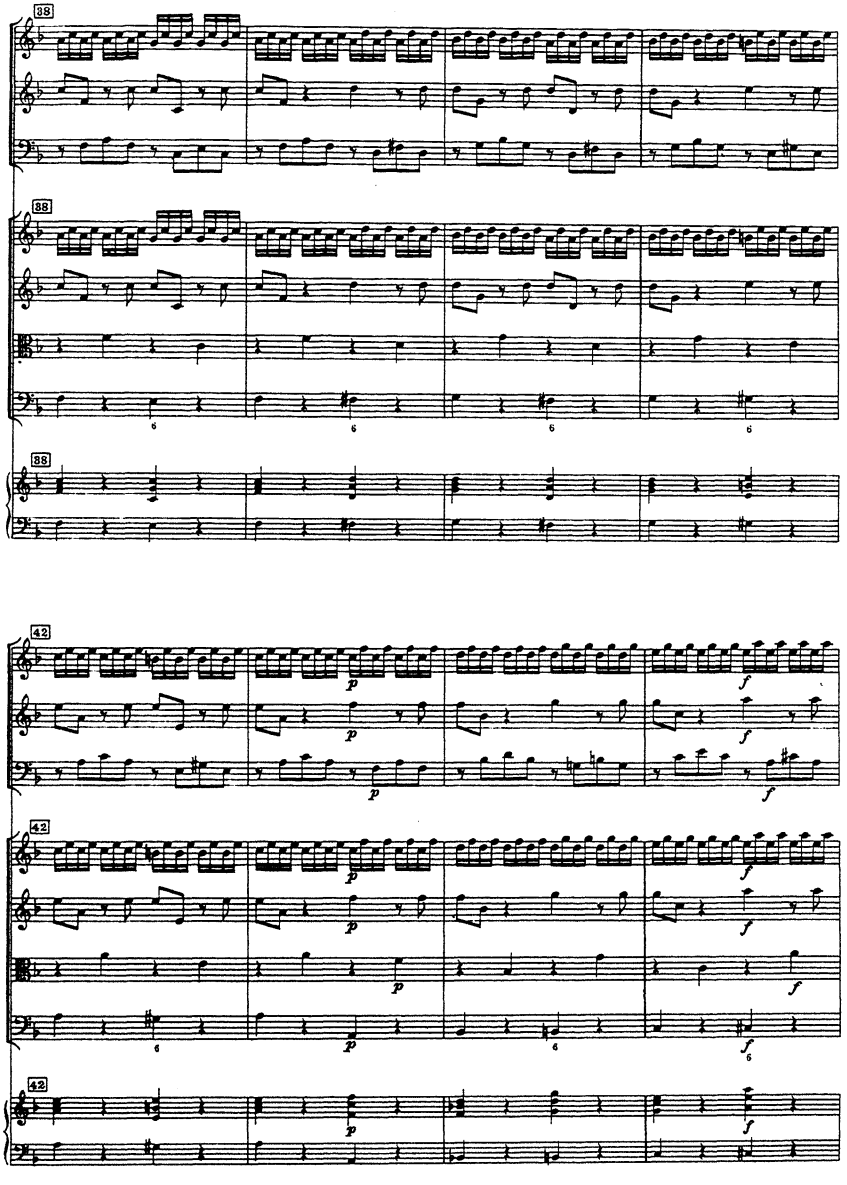
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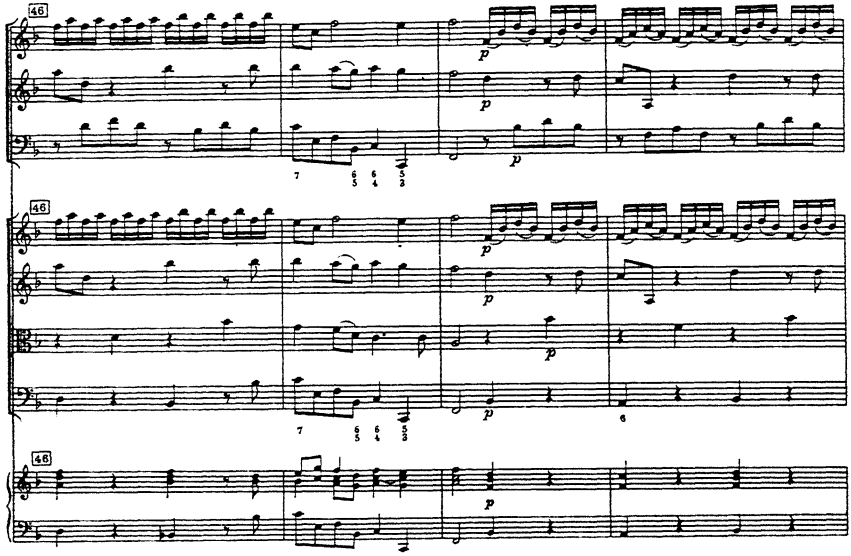
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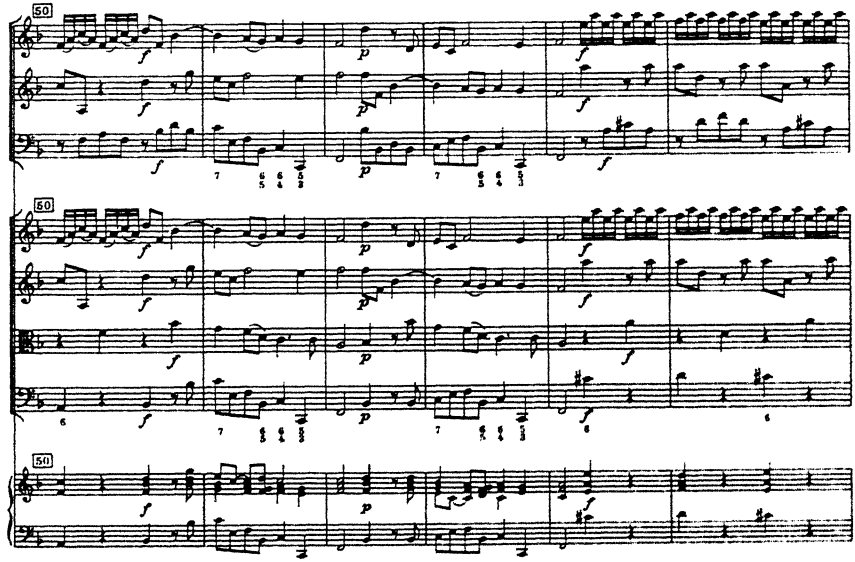
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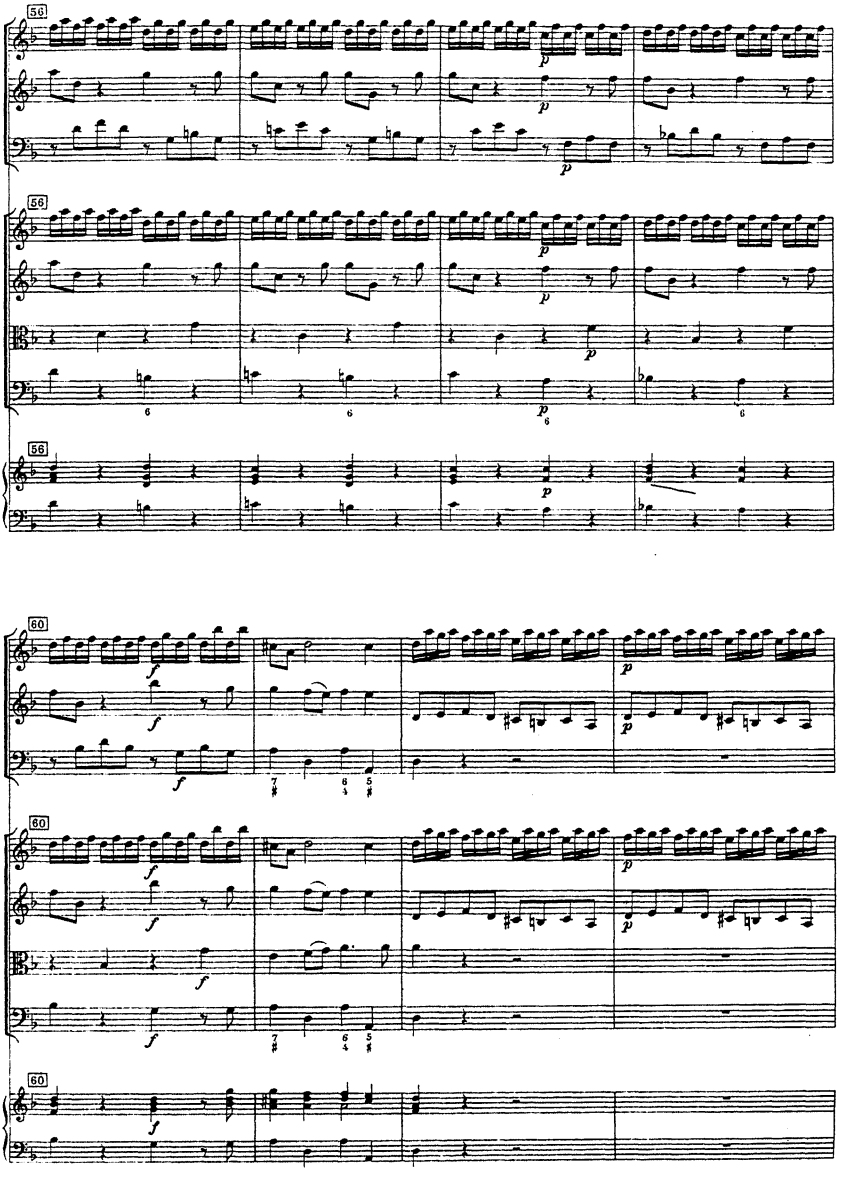
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f
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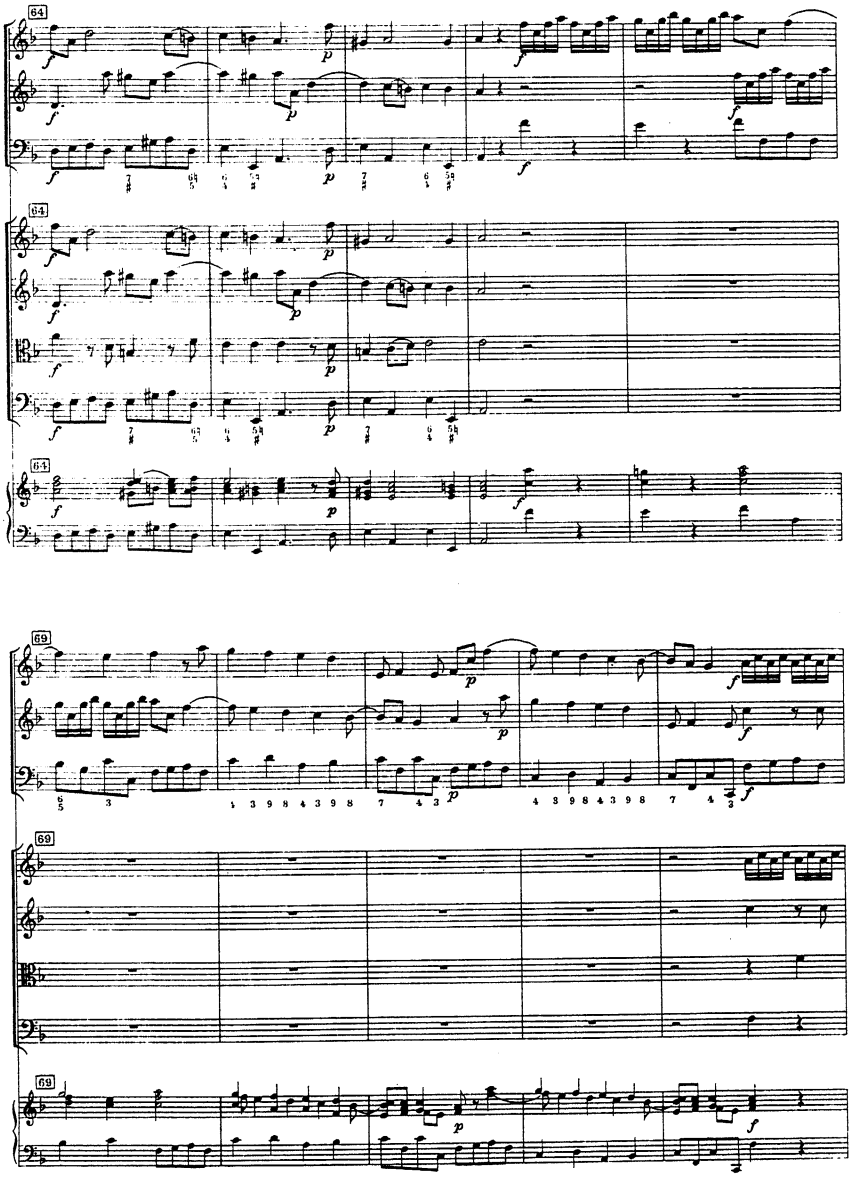
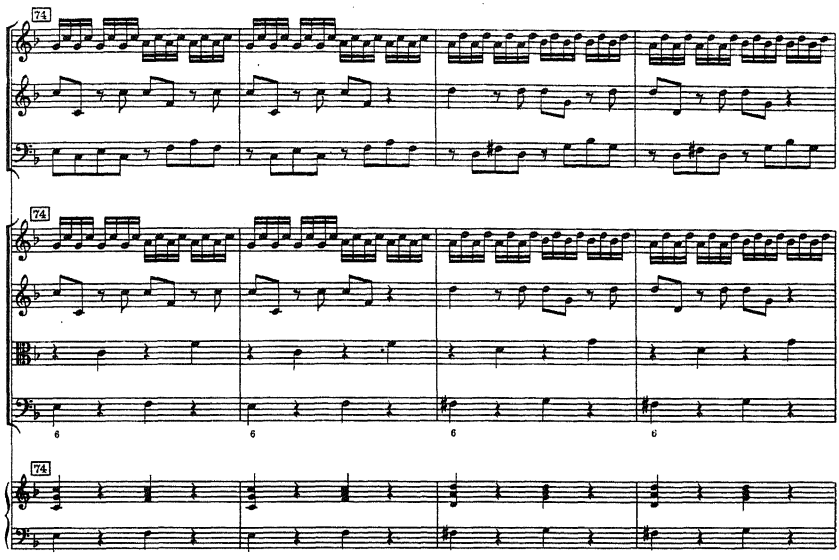
f

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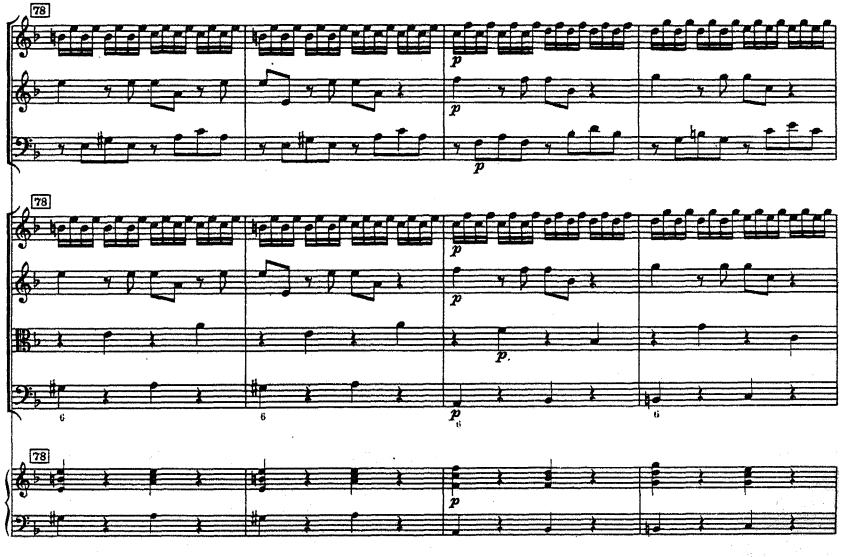
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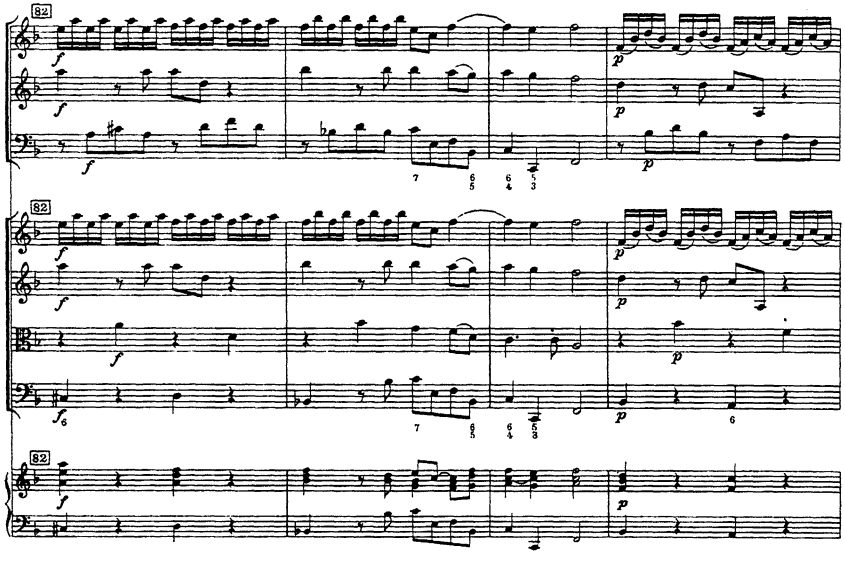
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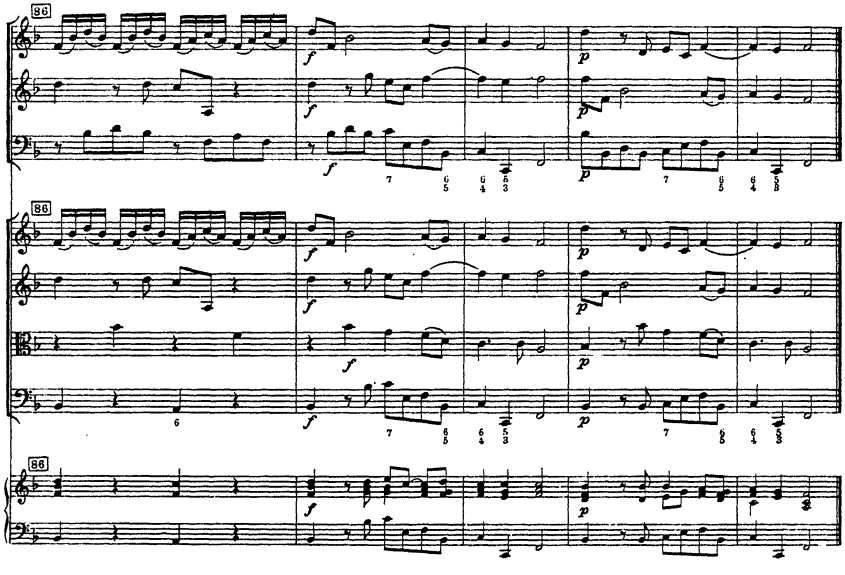
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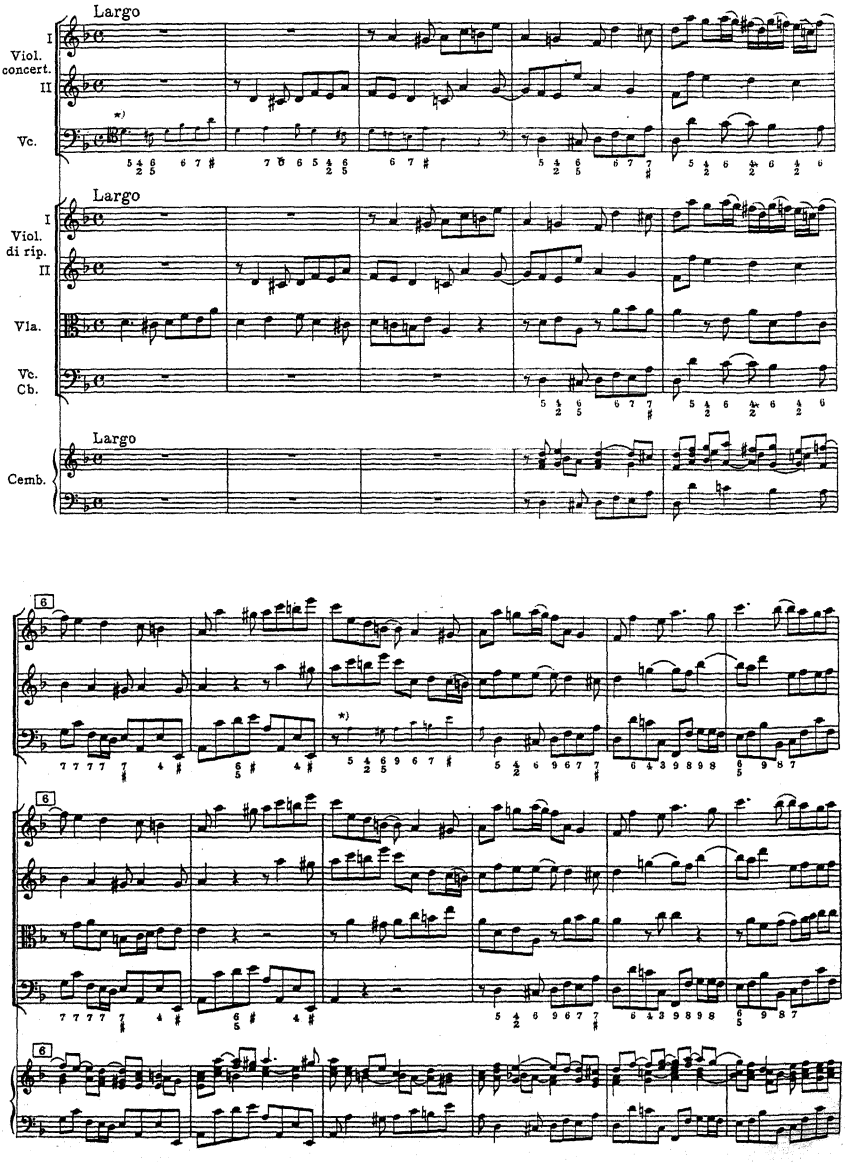
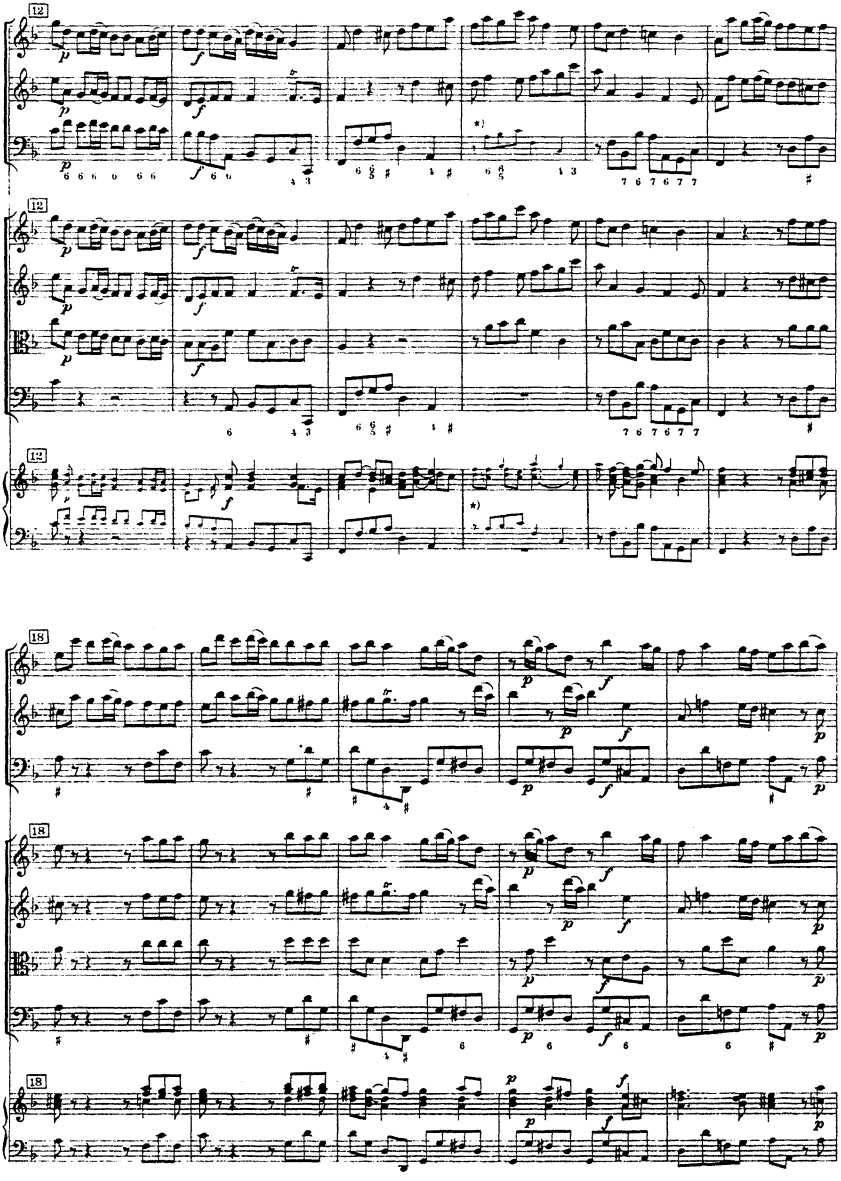
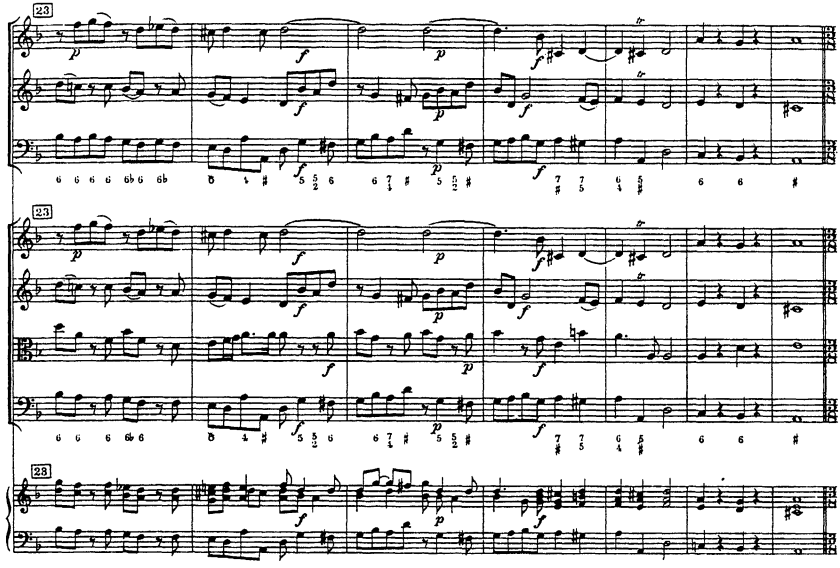


*) To be played only if there is no Viola part realised.

*) Ne jouer que si la partie d'alto n'est pas réalisée.



*) Vide pag. 9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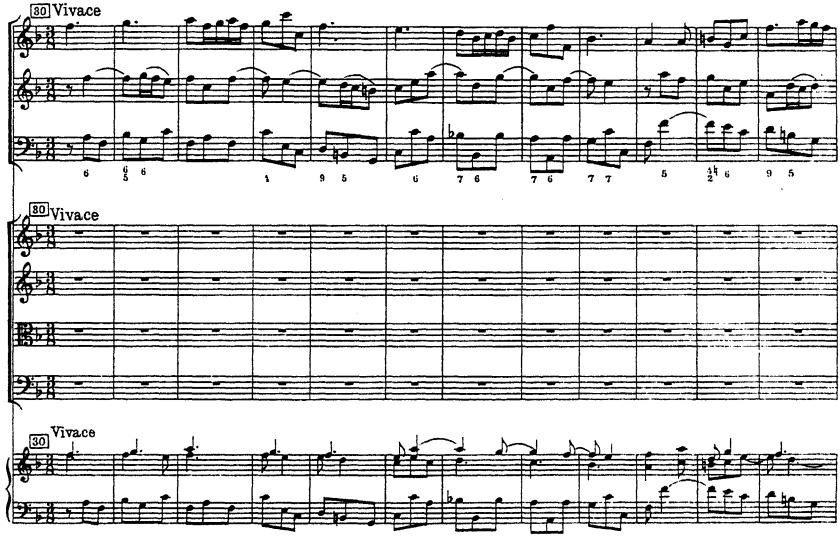
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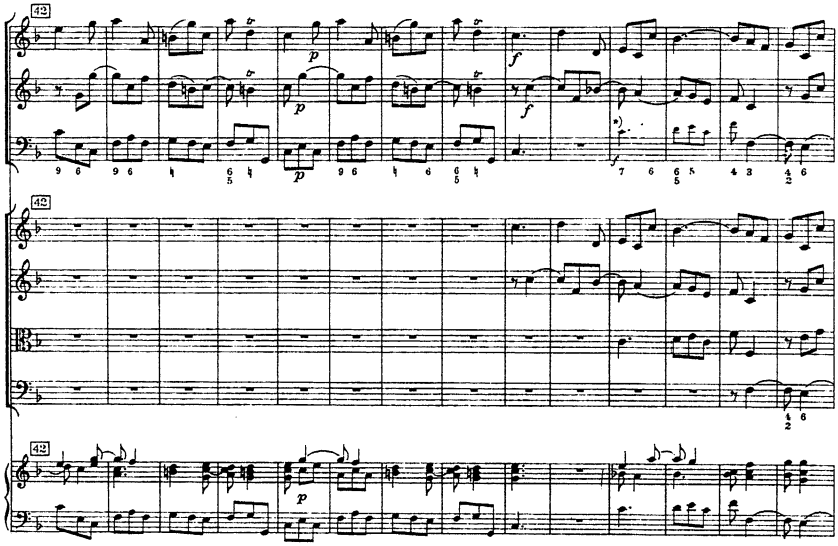
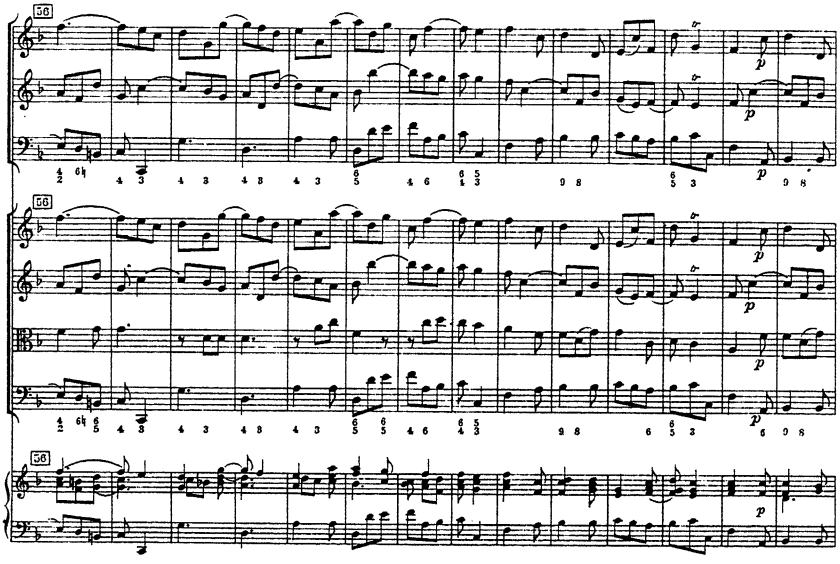
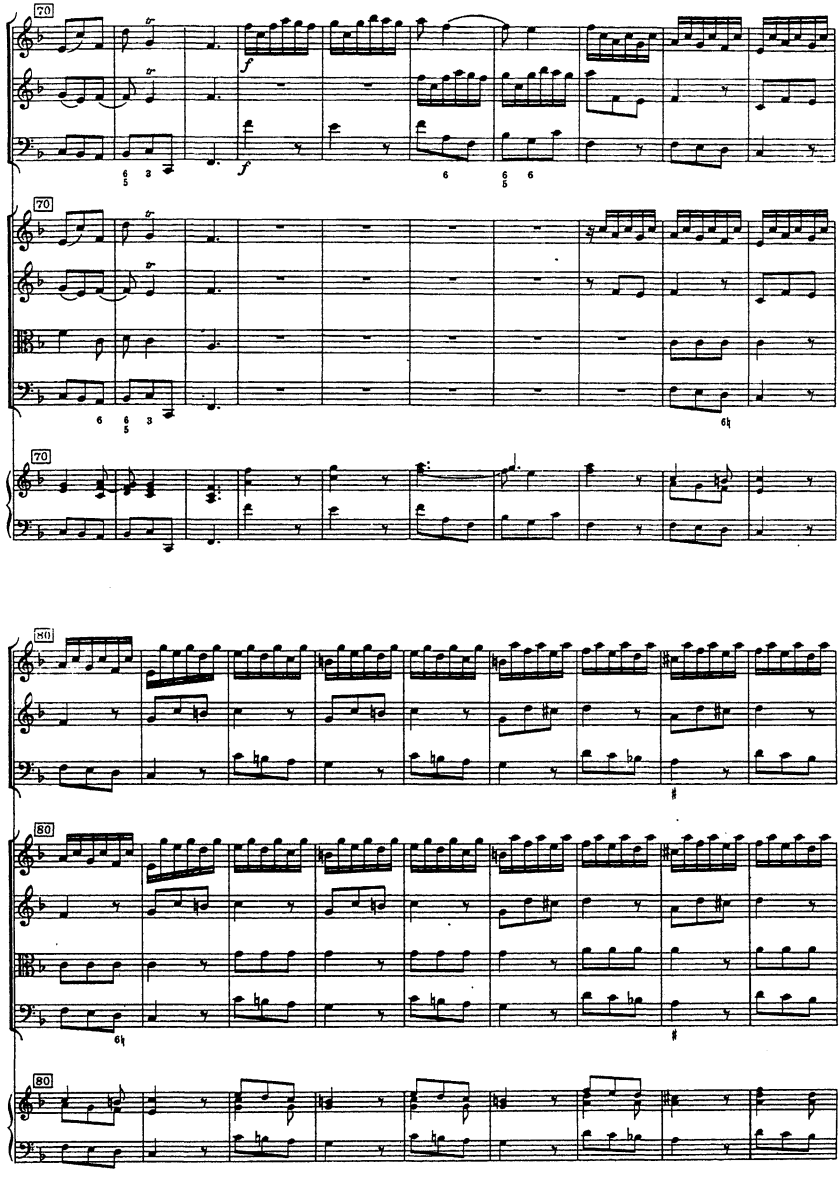
30 Vivace
30 Vivace





*) Vide pag. 9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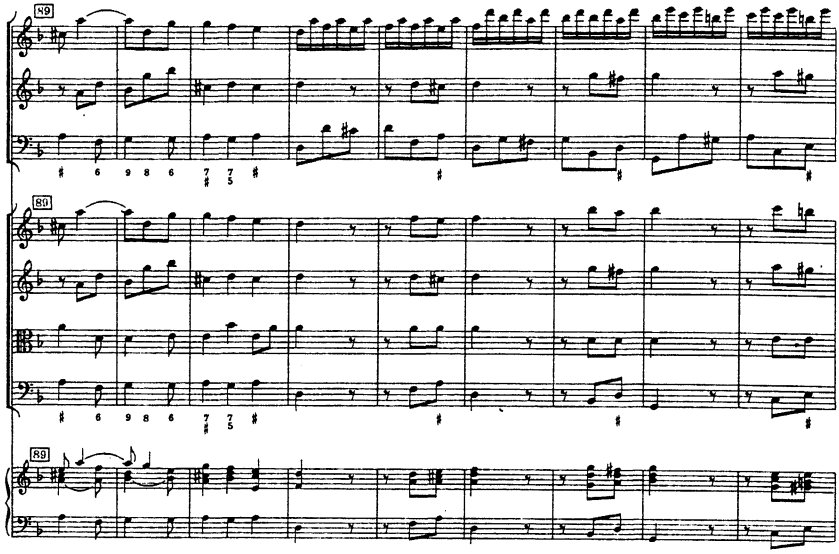
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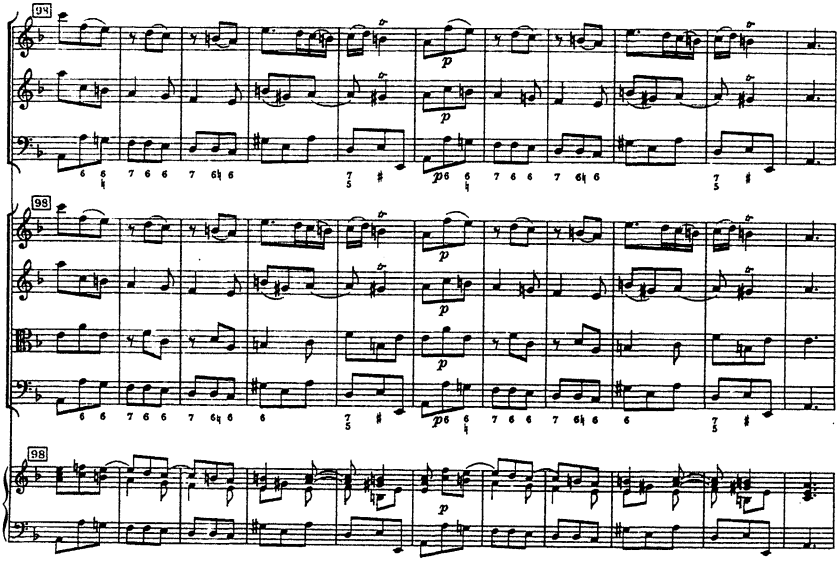
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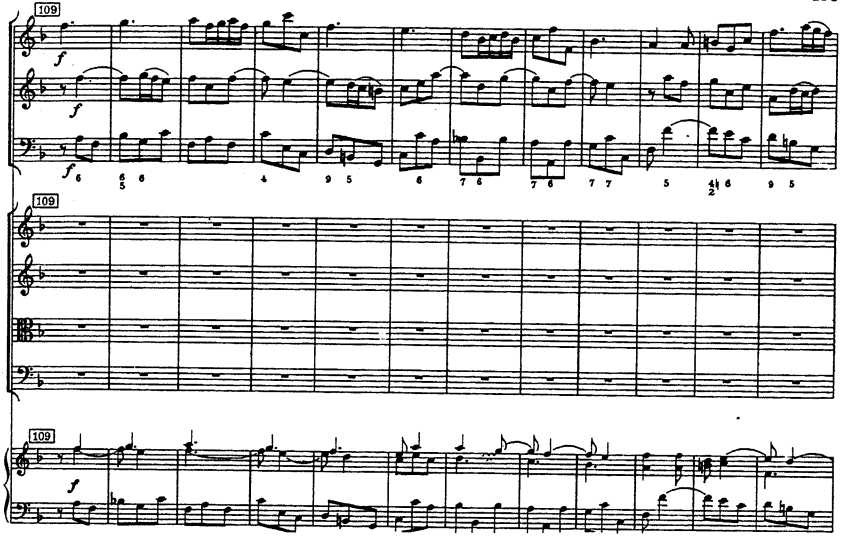
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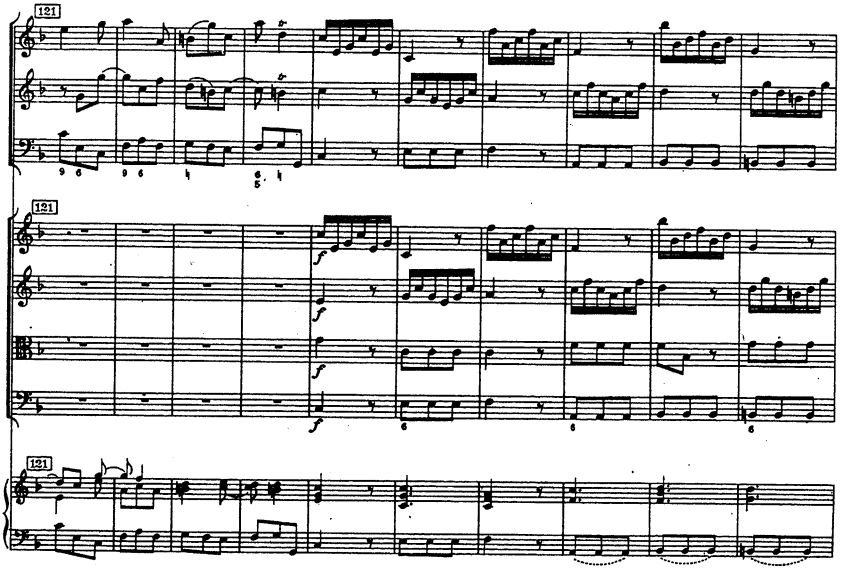
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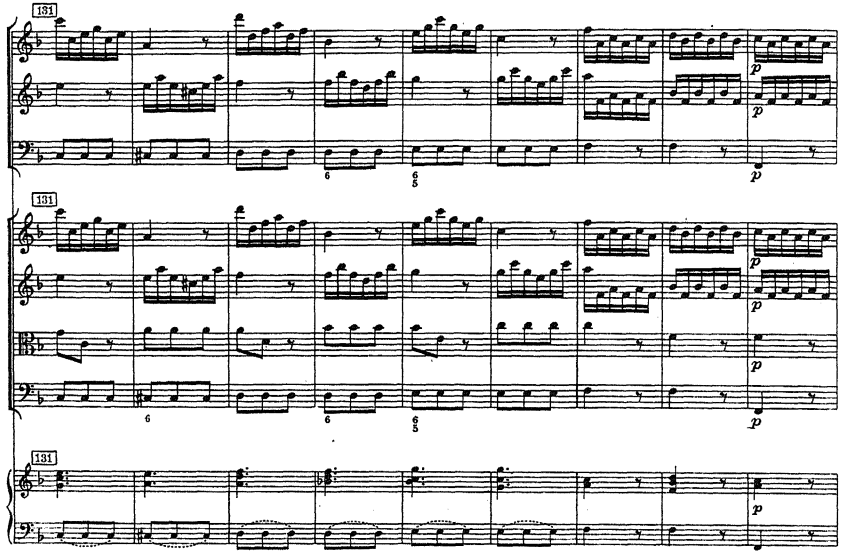
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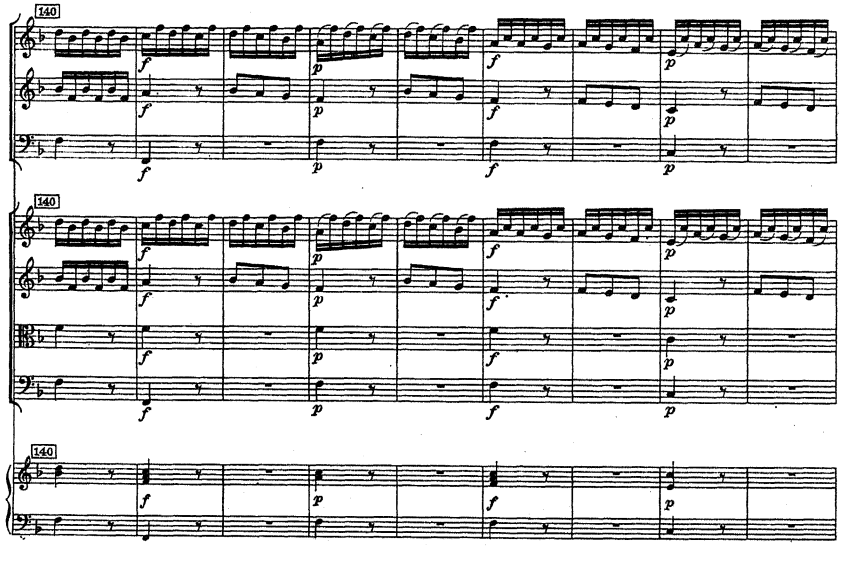
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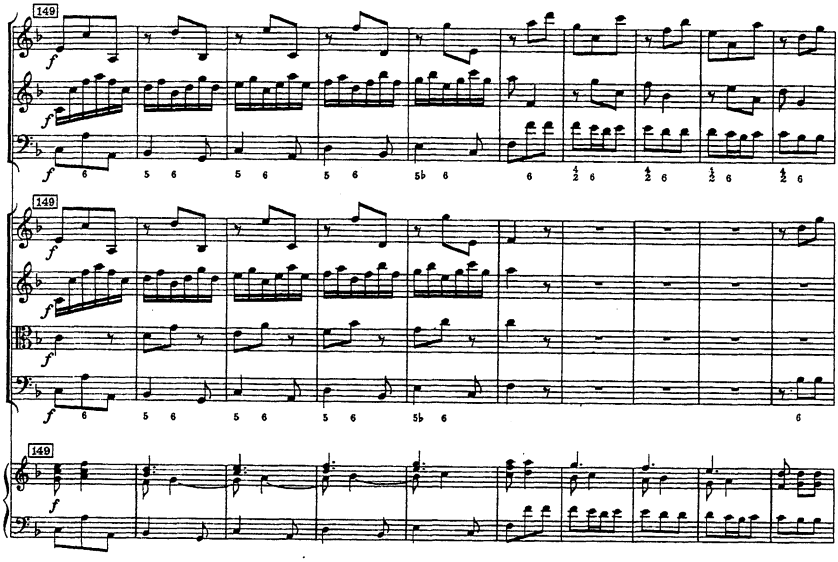
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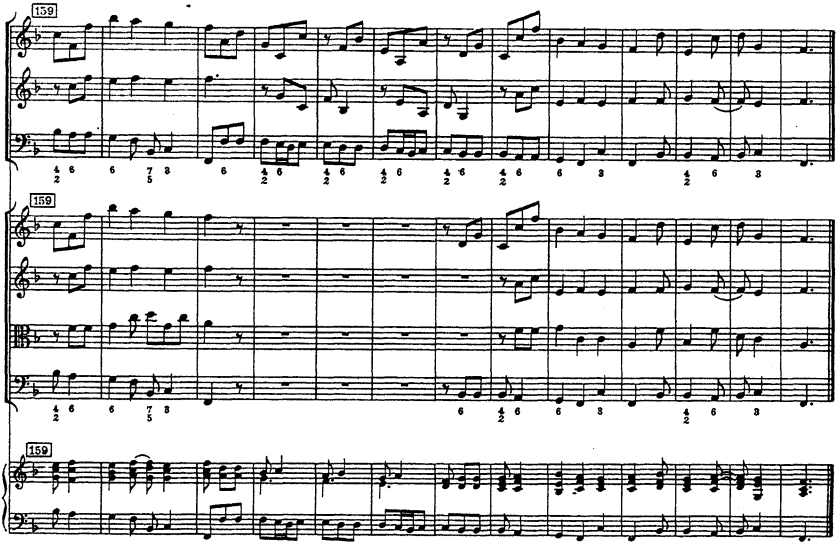
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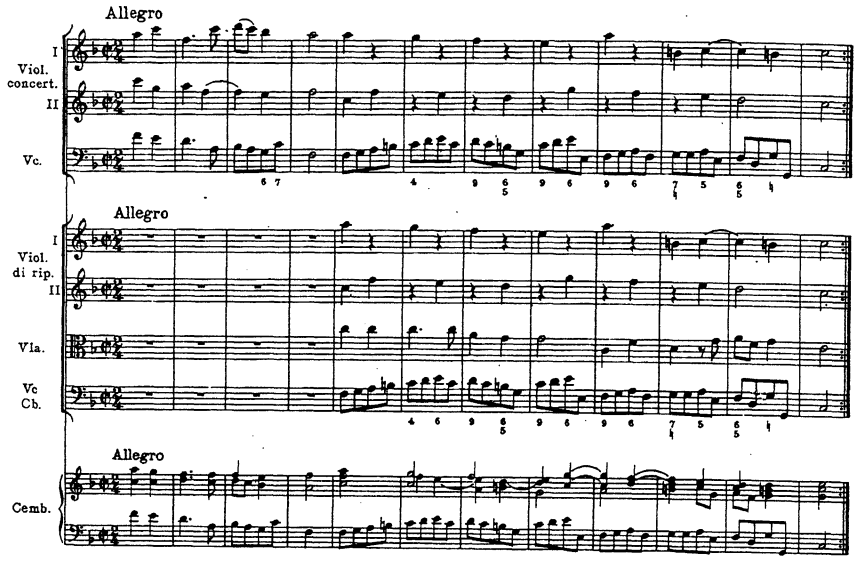
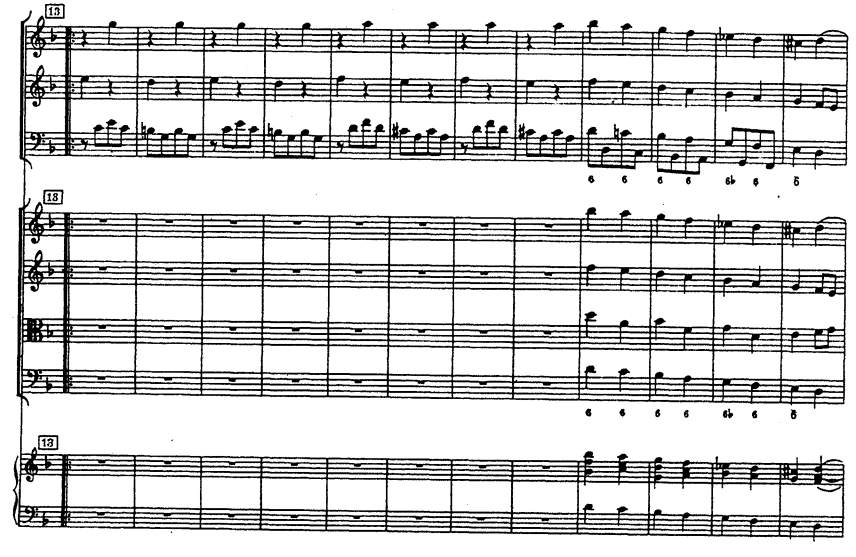

Allegro
I
Viol.
concert.
II
Vc.
Allegro
I
Viol.
di rip.
II
Vla.
Vc
Cb.
Allegro
Cemb.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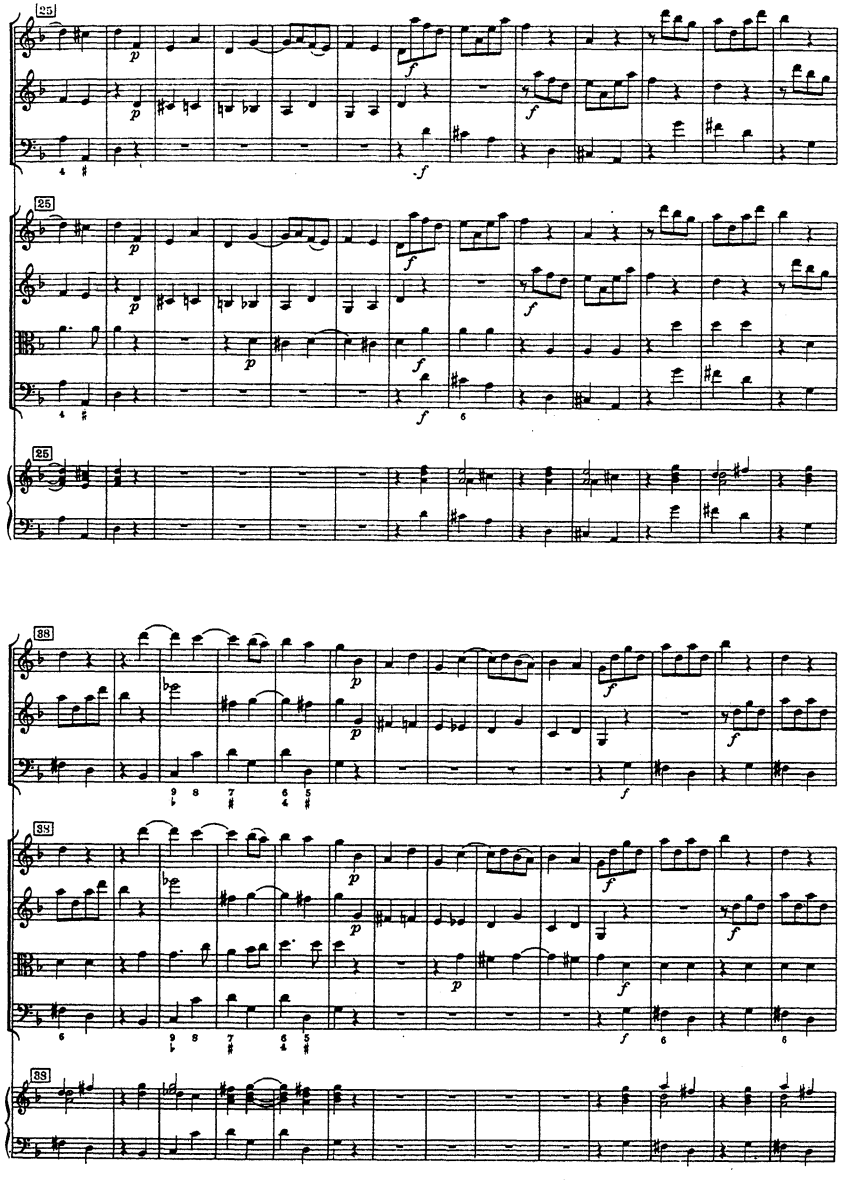

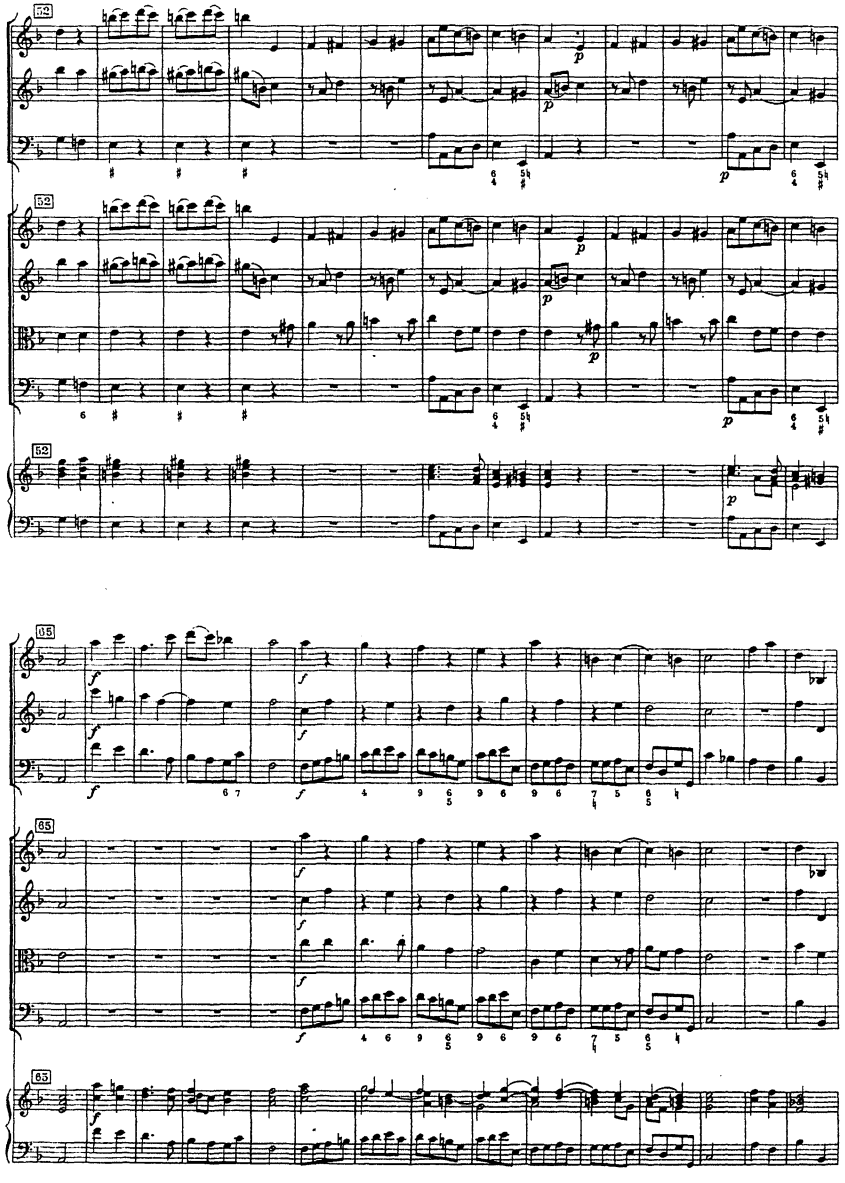

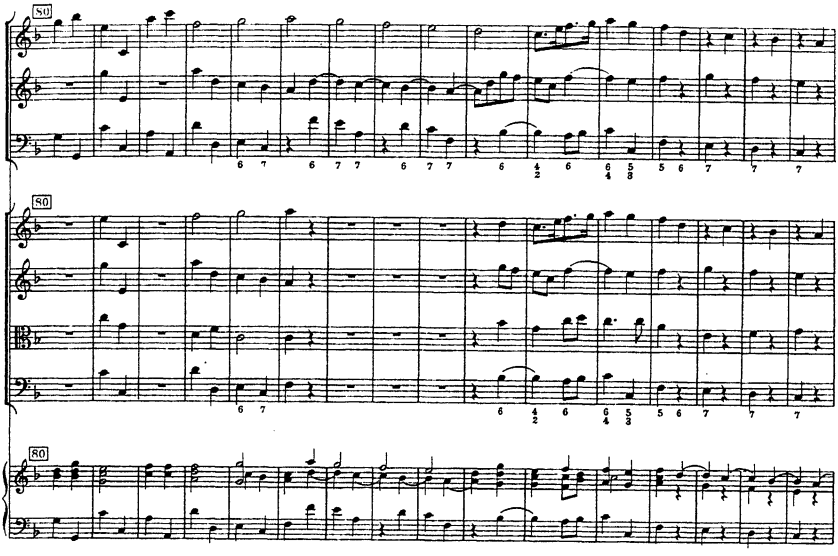
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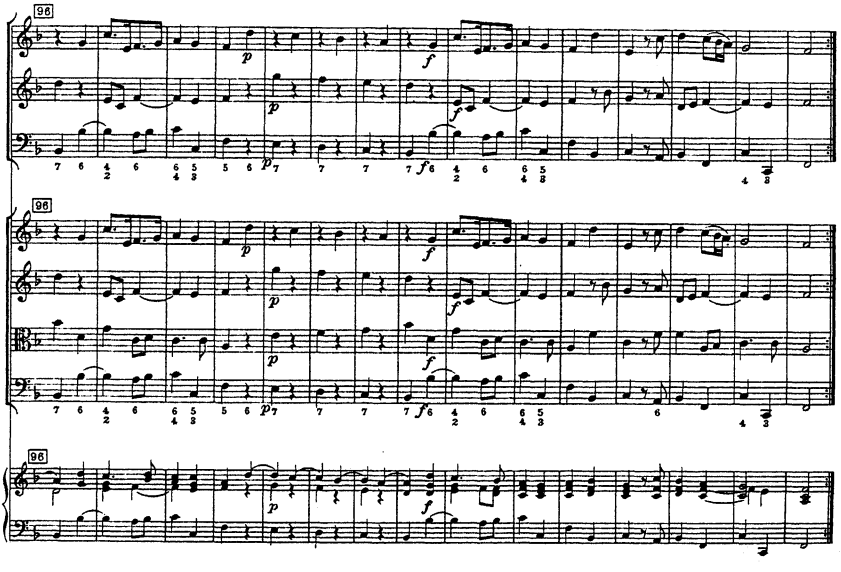
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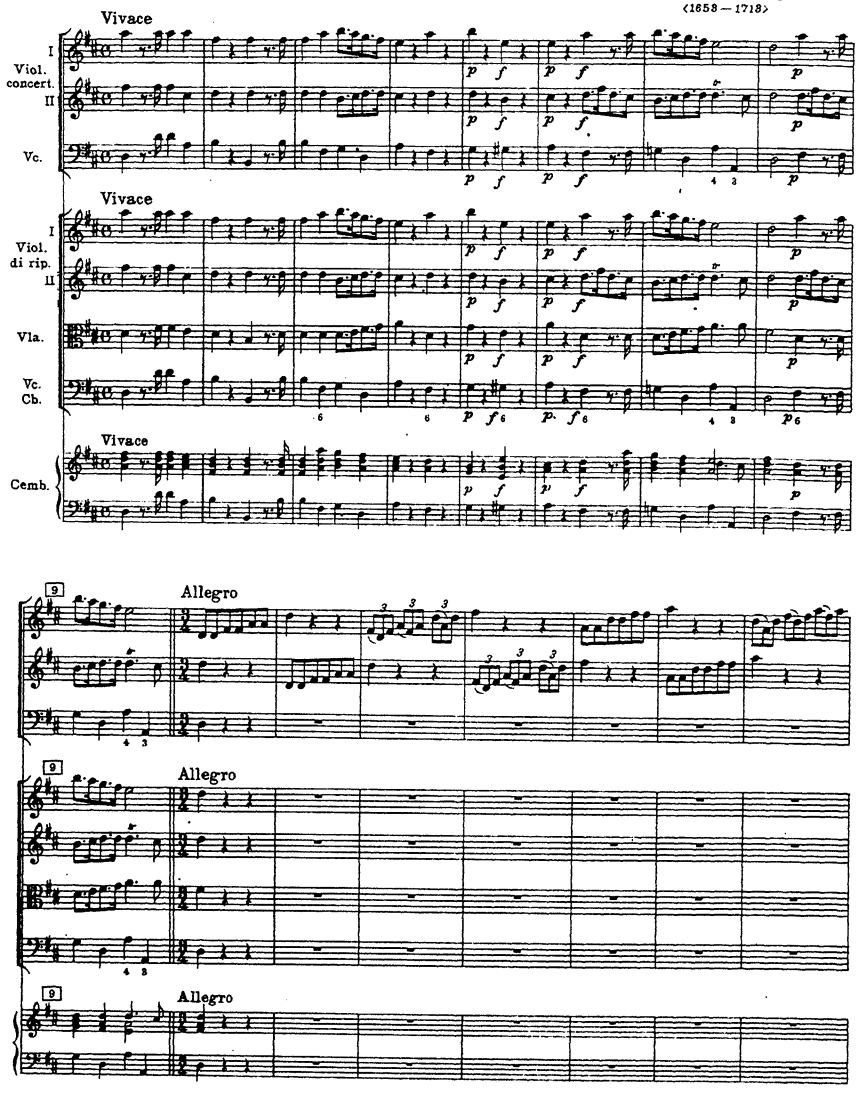
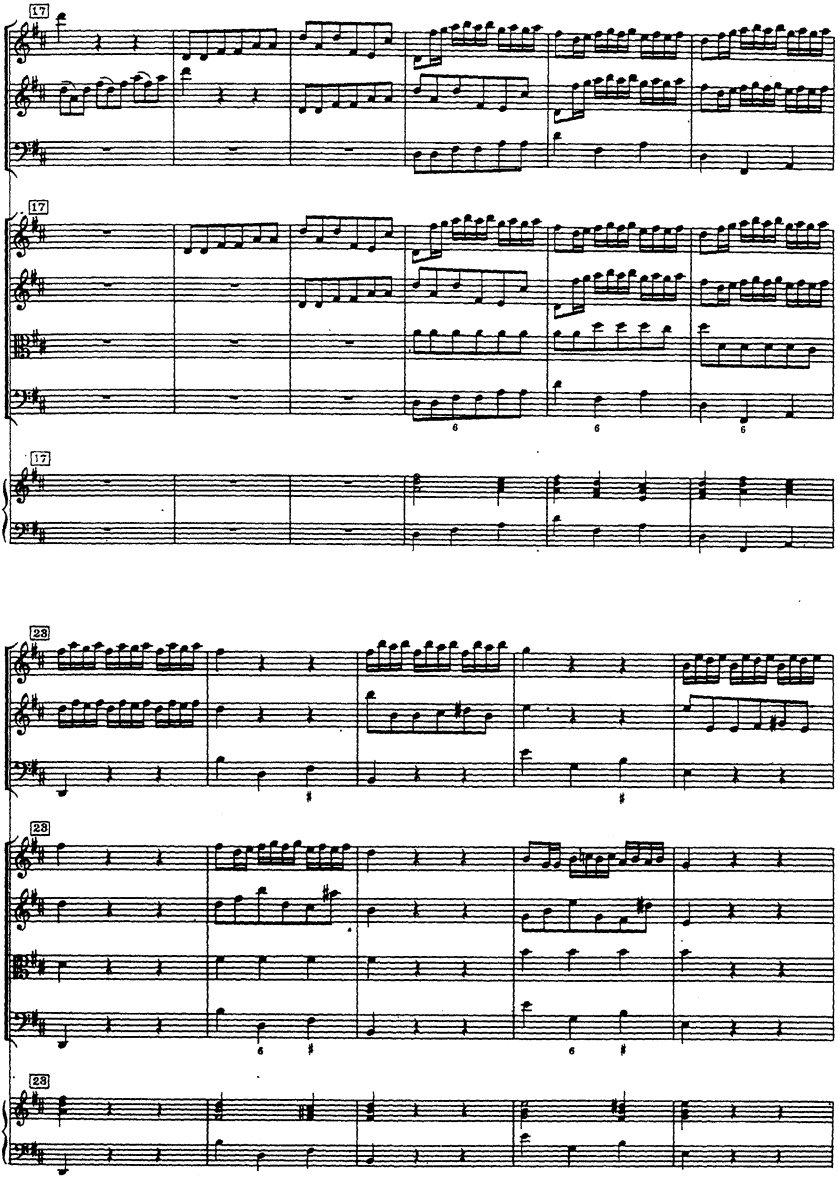
CONCERTO VII

Arcangelo Corelli, Op. 6 Nr. 7
(1653 – 1713)

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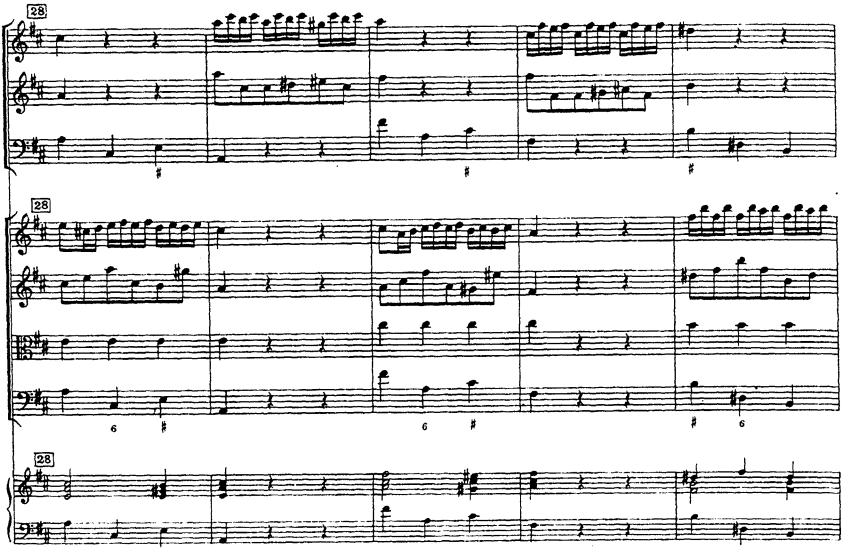
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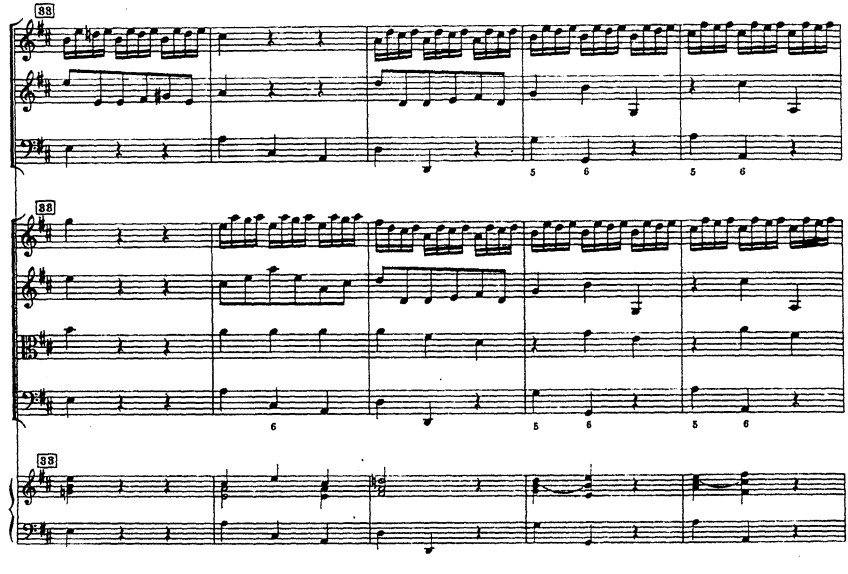
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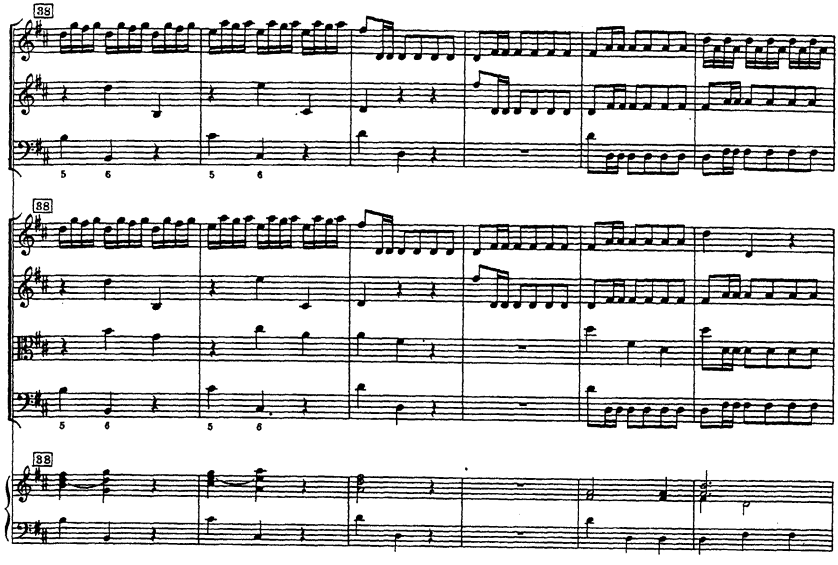
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5 6
5 6
38
5 6
5 6
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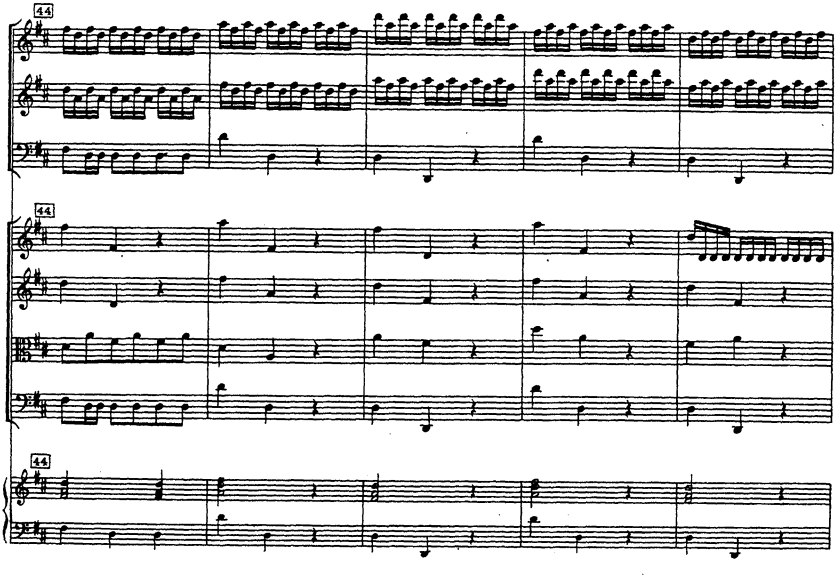
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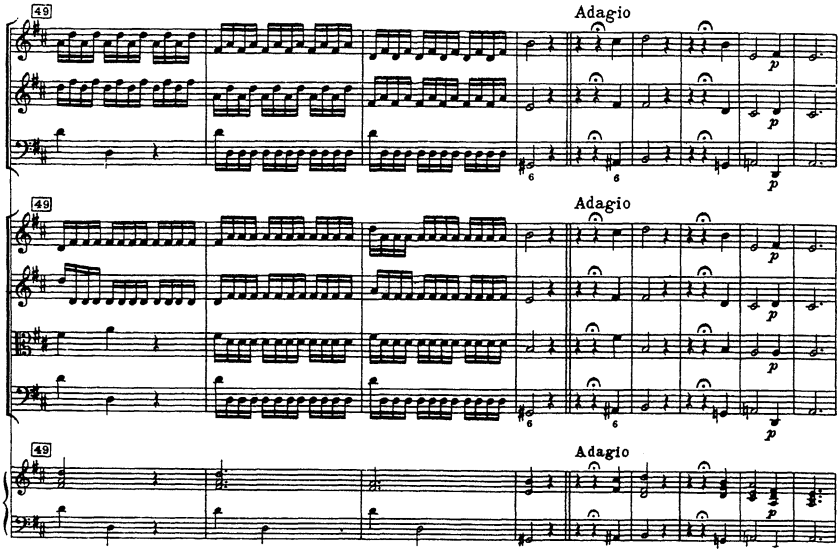
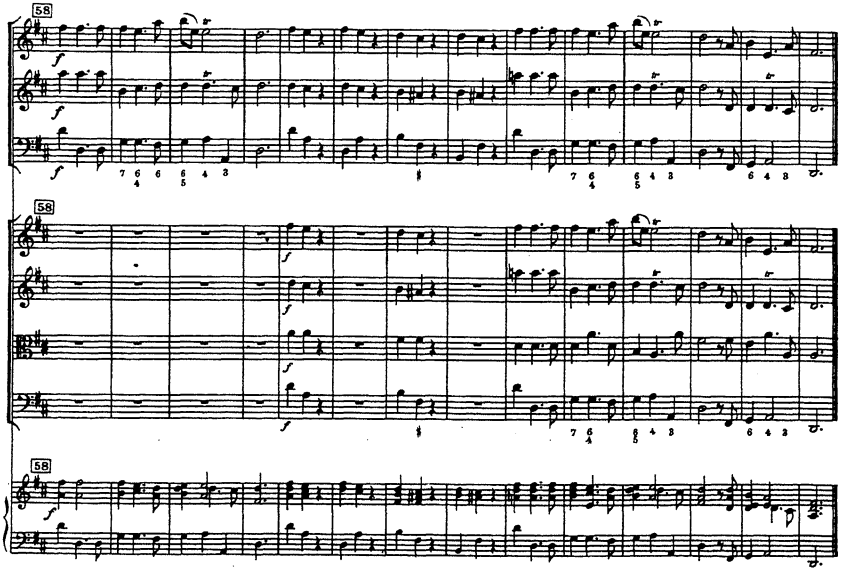

49
Adagio
p
49
Adagio
p
49
Adagio
p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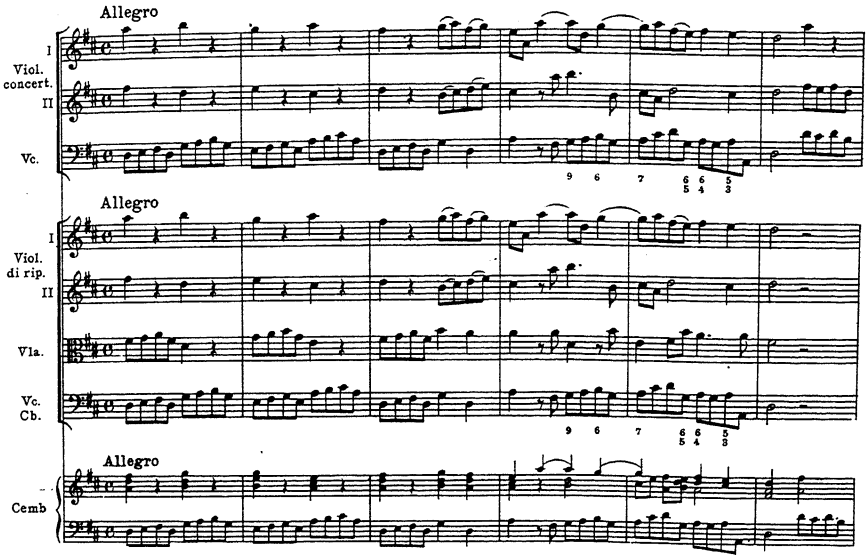
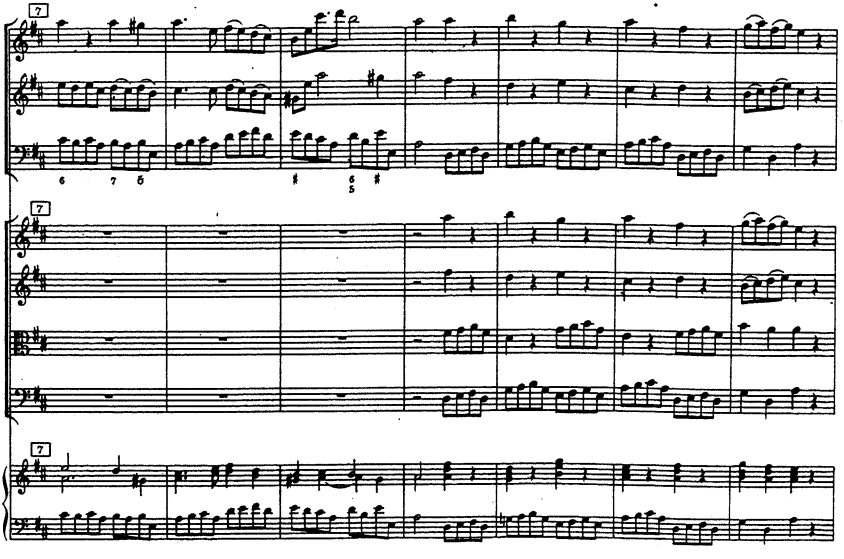
f
58
f
58
f


Allegro
I
Viol.
concert.
II
Vc.
Allegro
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Allegro
Cemb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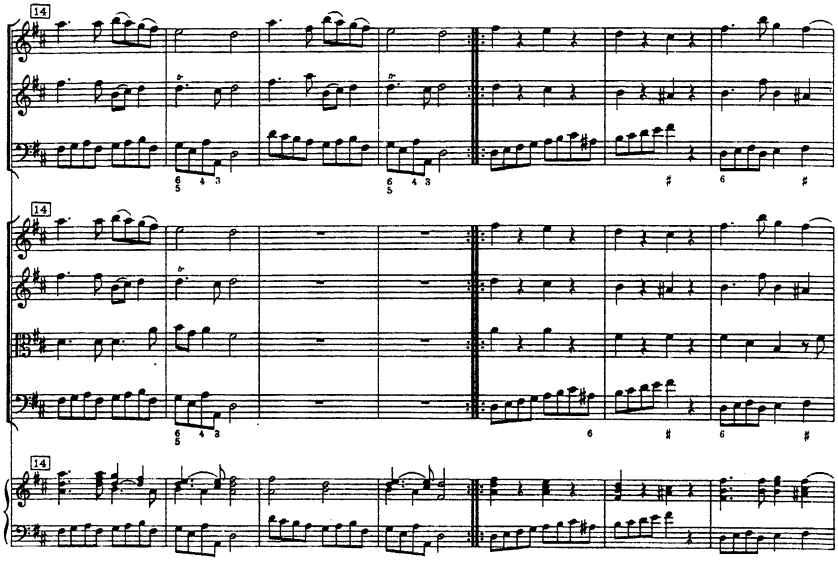
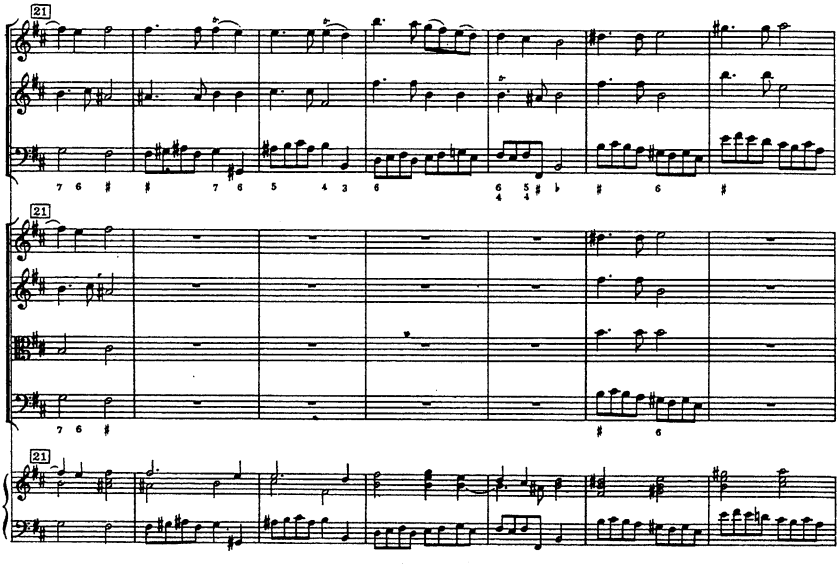
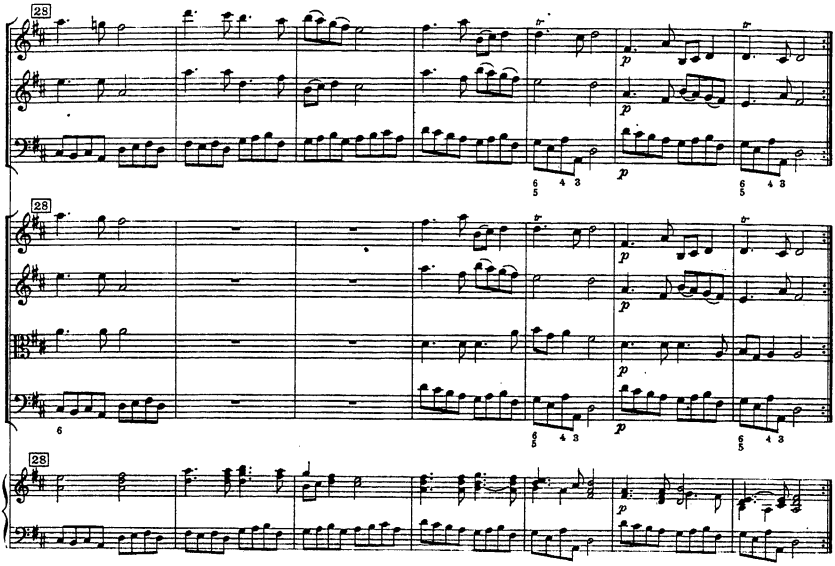
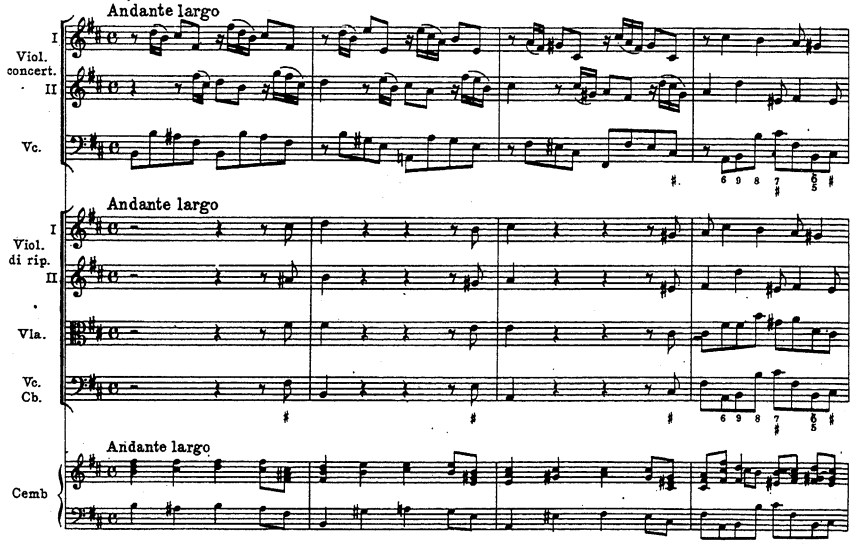
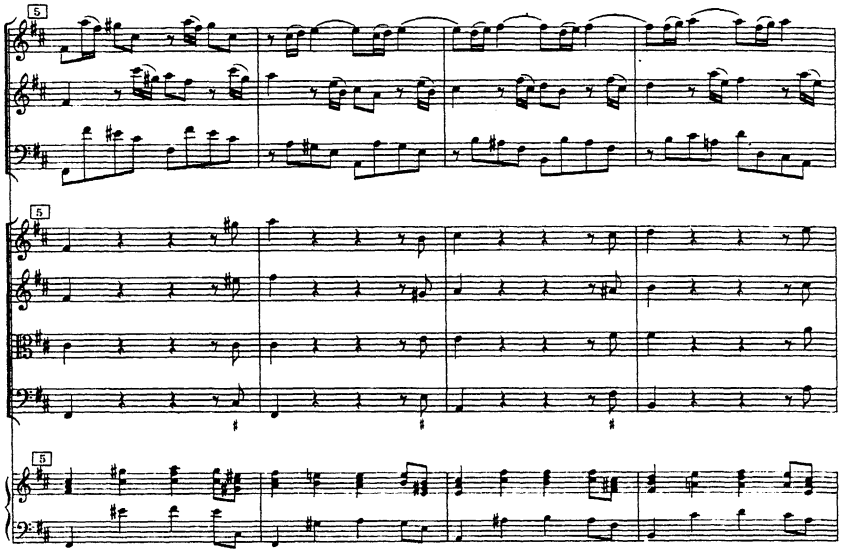
7

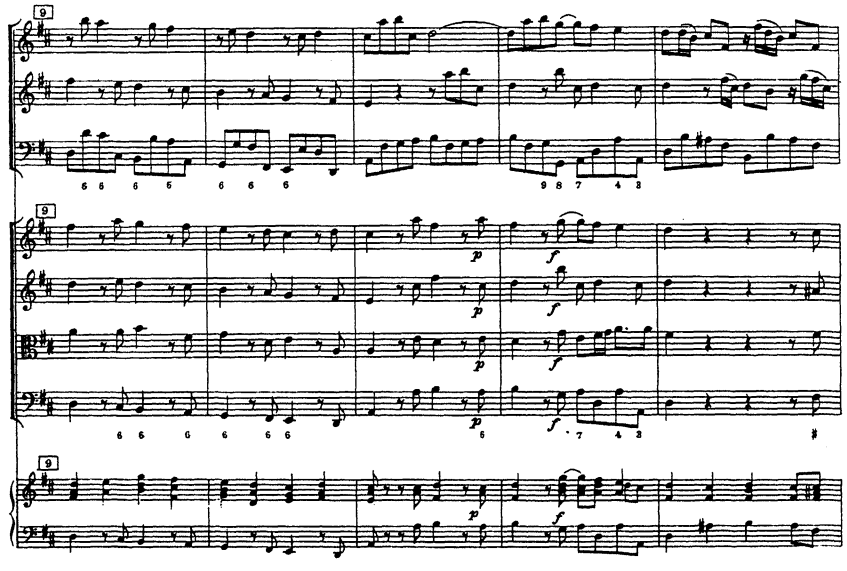


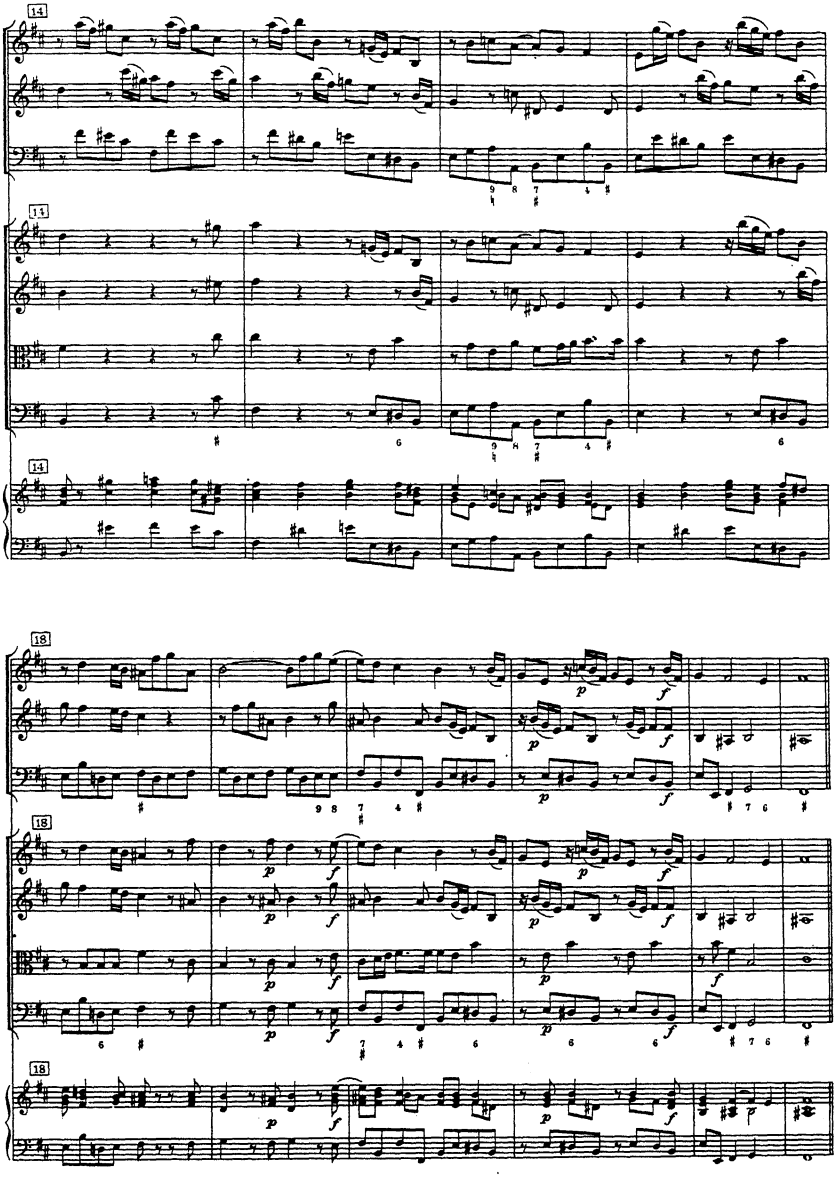


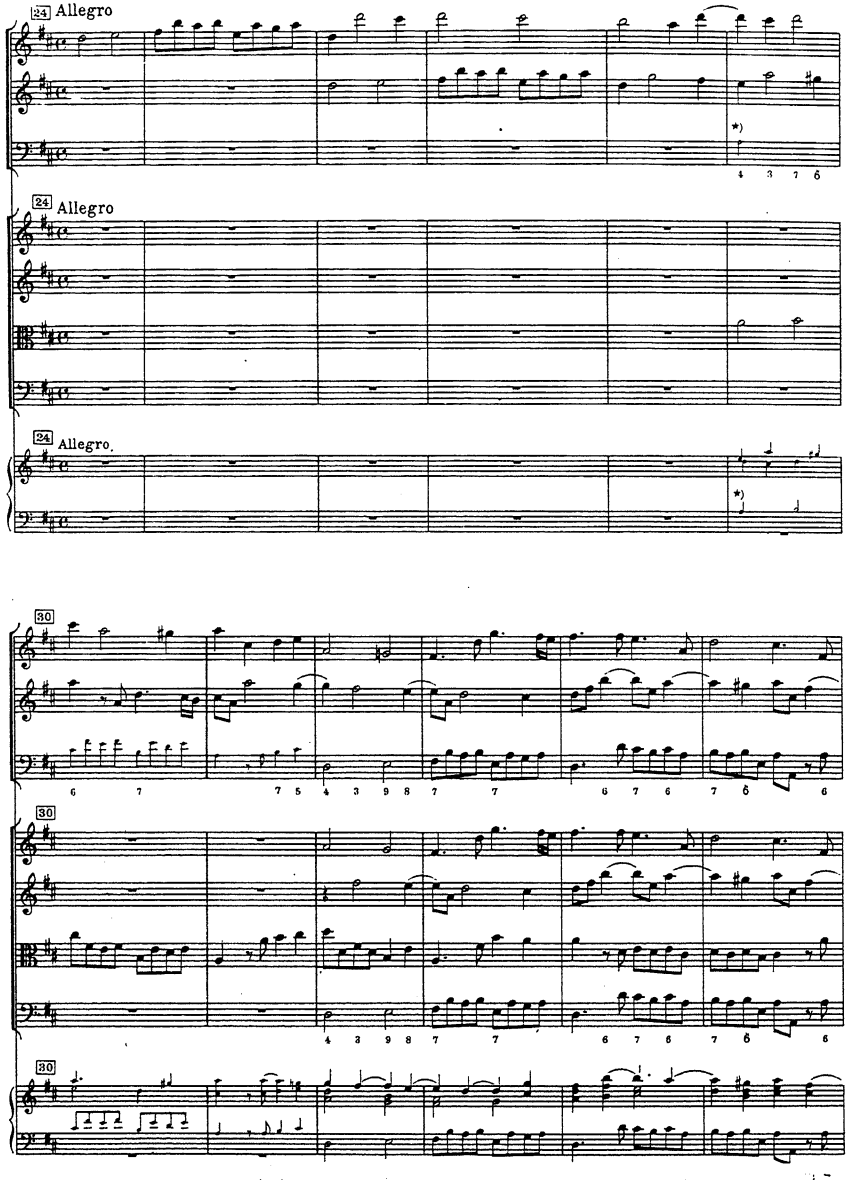

28
28
28
p


Andante largo
I
Viol. concert.
II
Vc.
Andante largo
I
Viol. di rip.
II
Vla.
Vc. Cb.
Andante largo
Cemb





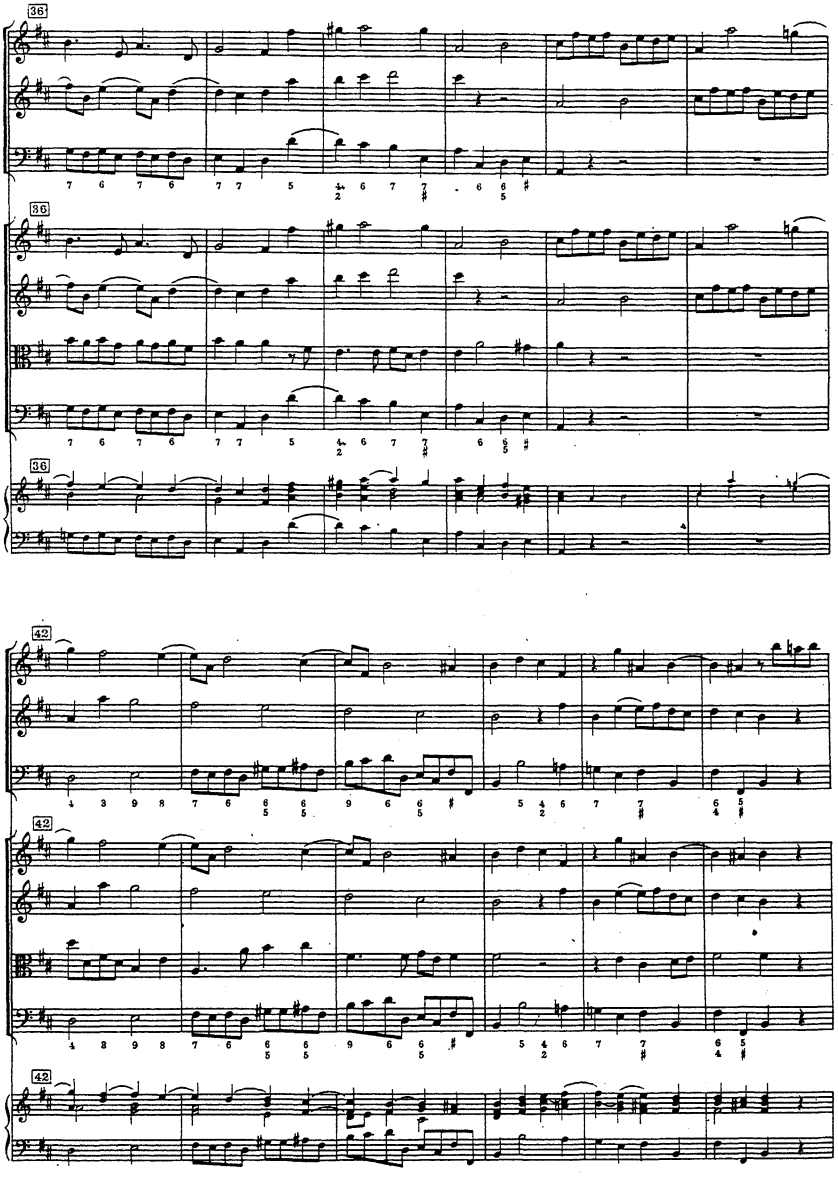




Nur zu spielen, wenn Viola nicht besetzt.

*) To be played only if there is no Viola part realised.

*) Ne jouer que si la partie d'alto n'est p réalisée.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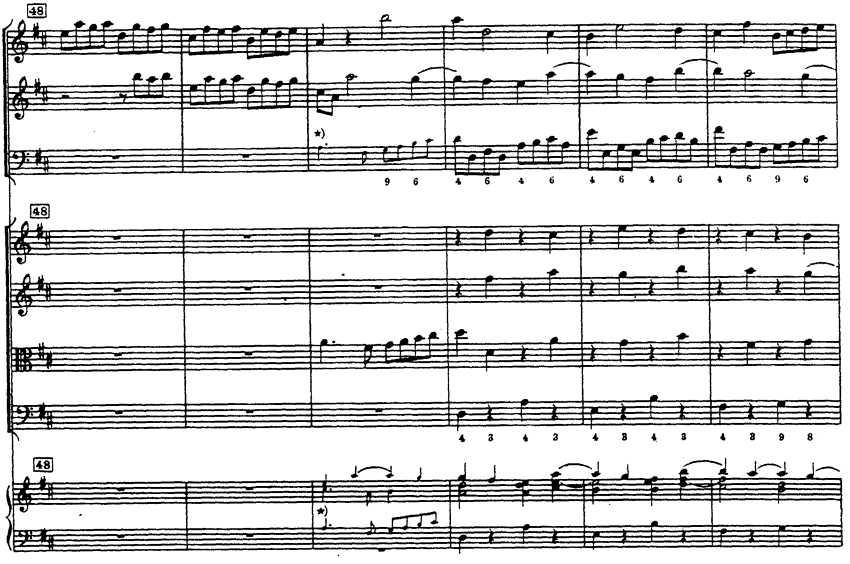
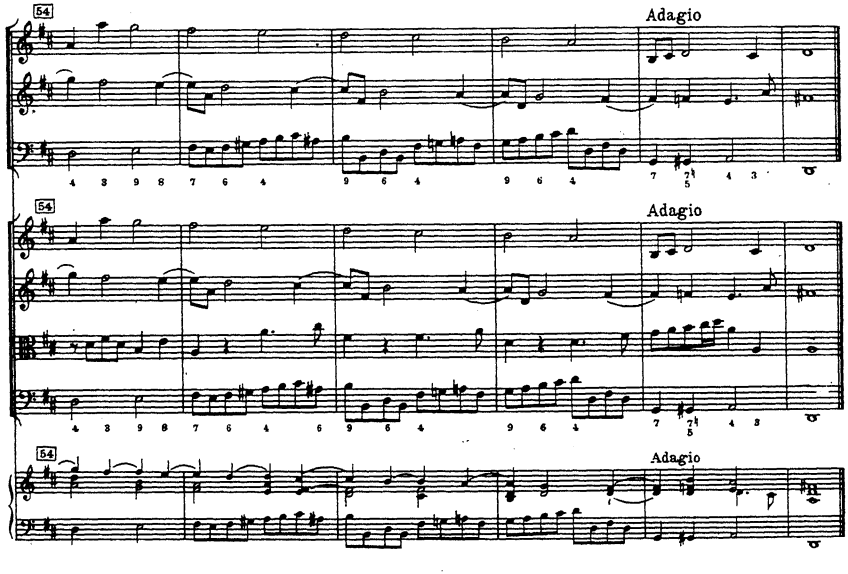
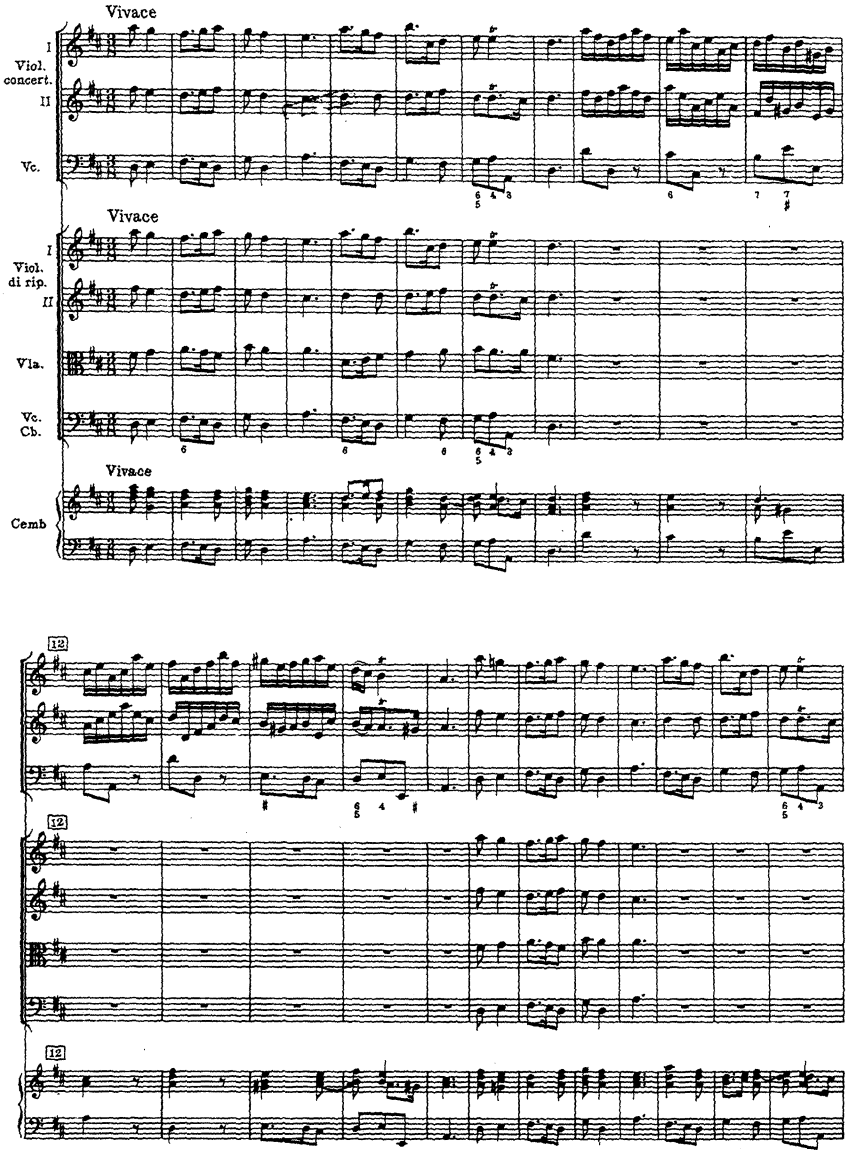
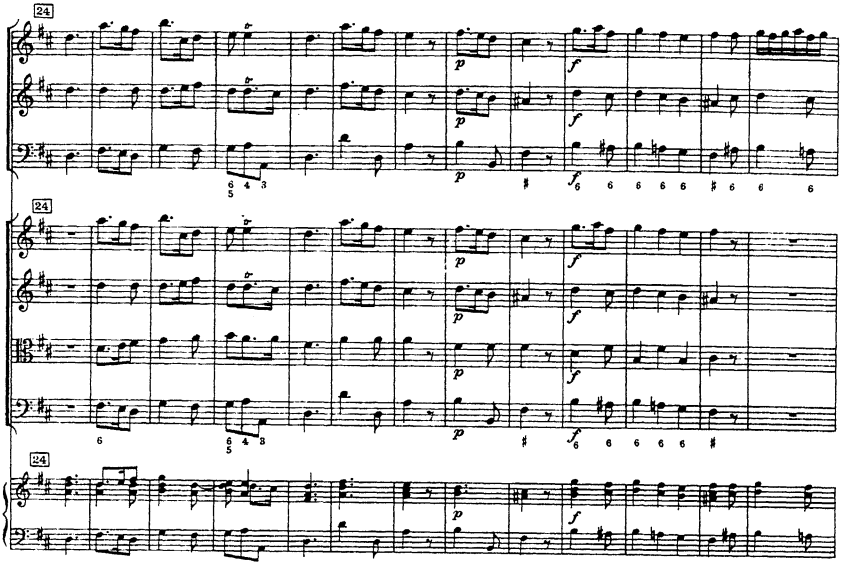
36
42
42
42





*) Vide pag. 11


Vivace
I
Viol.
concert.
II
Vc.
Vivace
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Vivace
Cemb
12
12
12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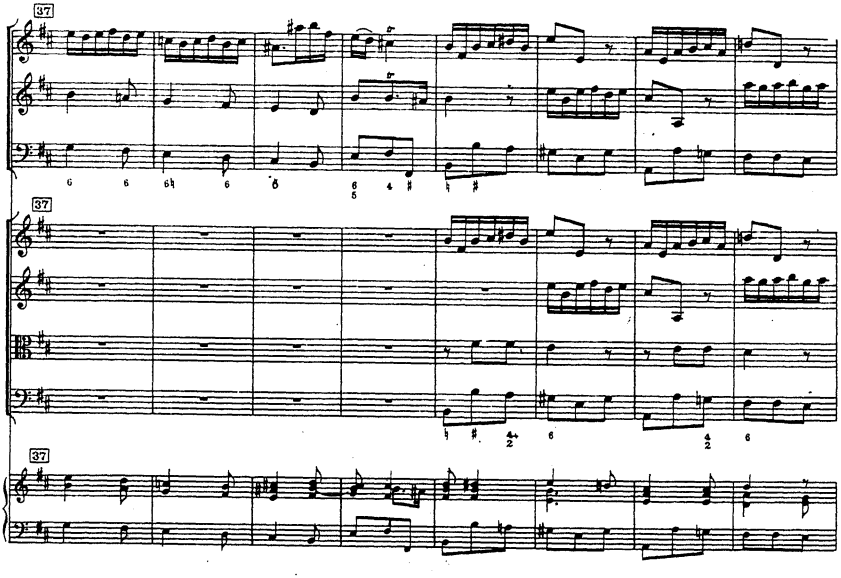
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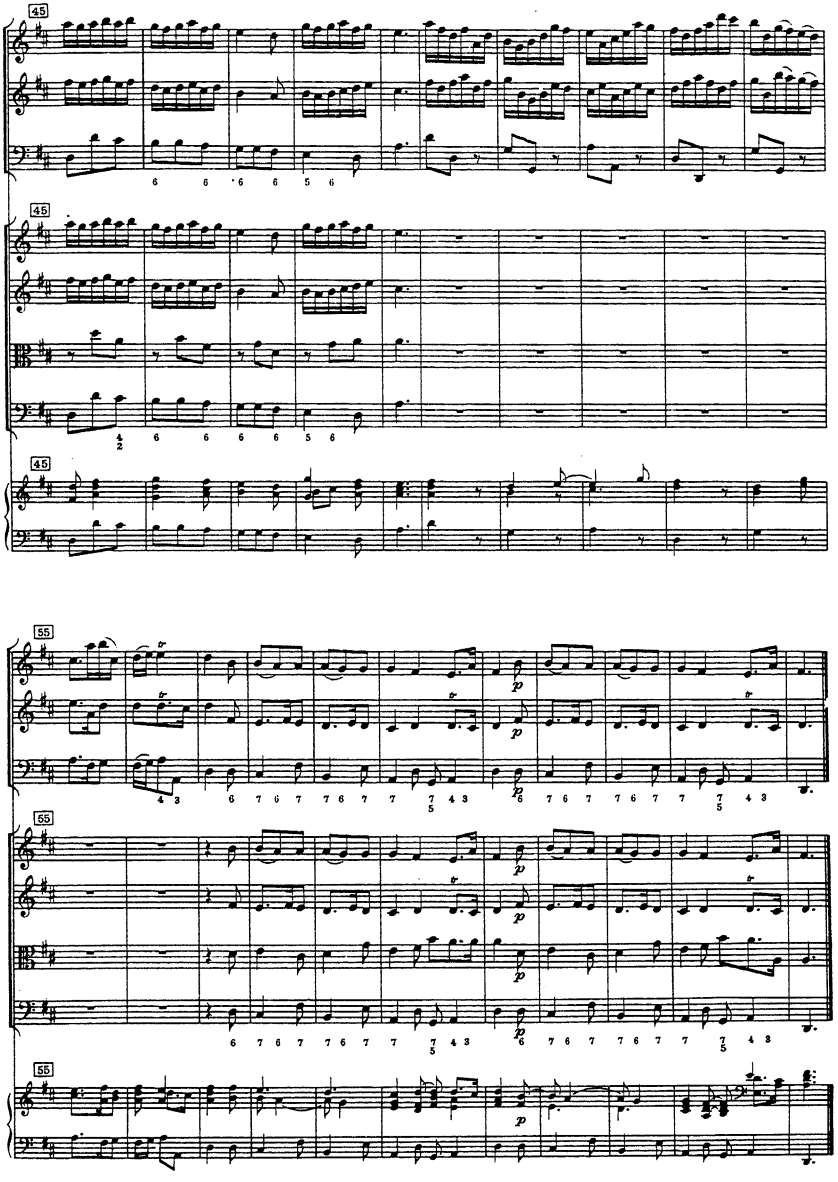
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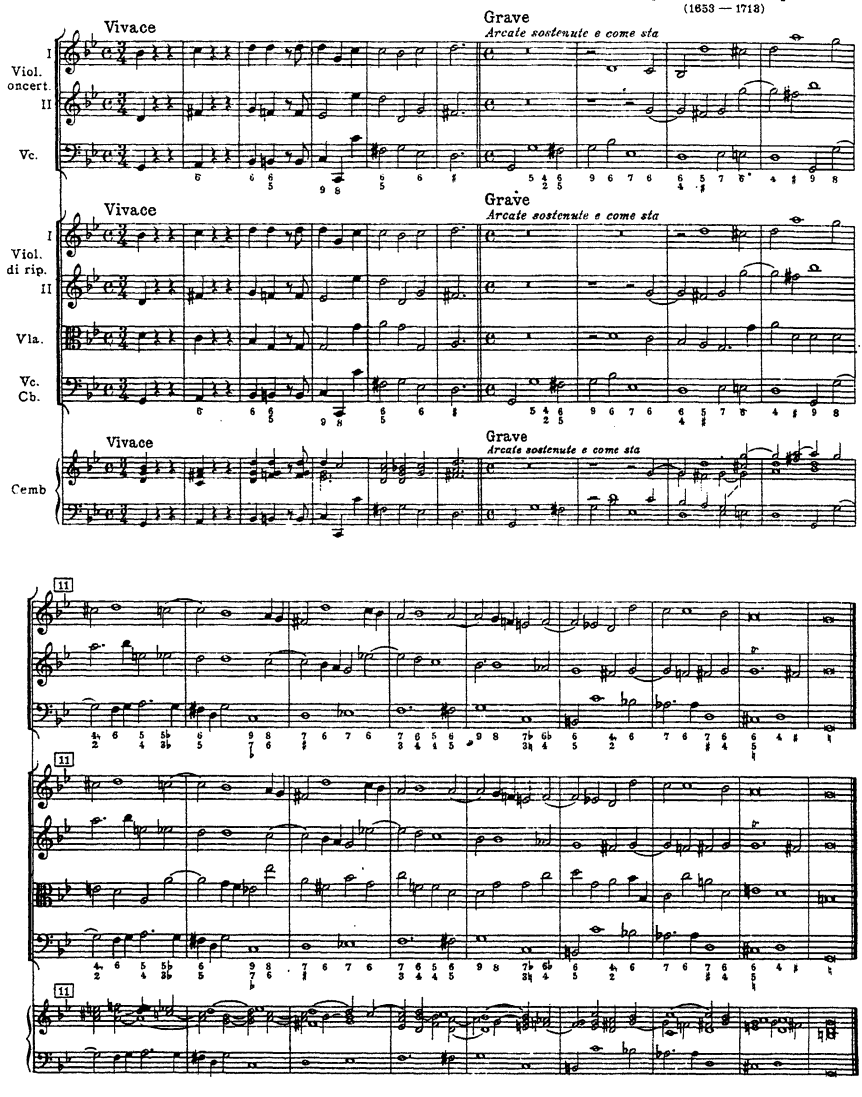
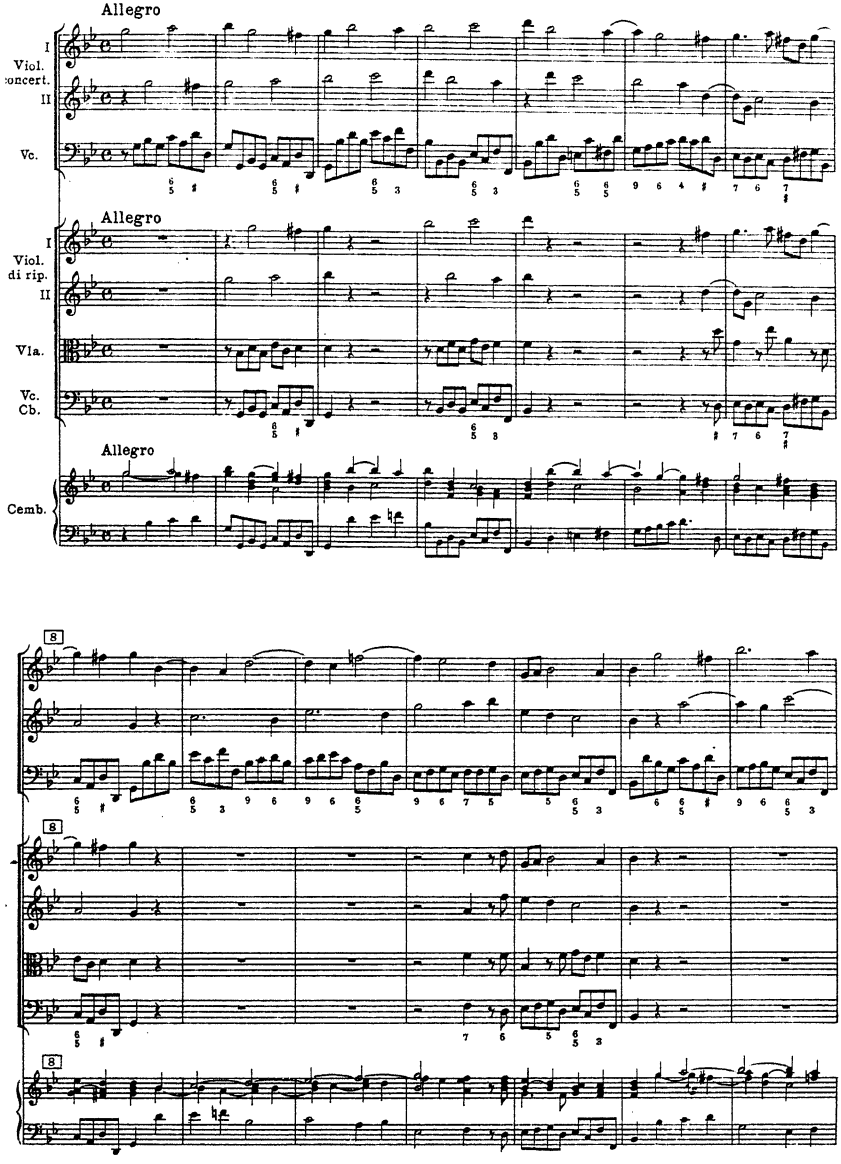
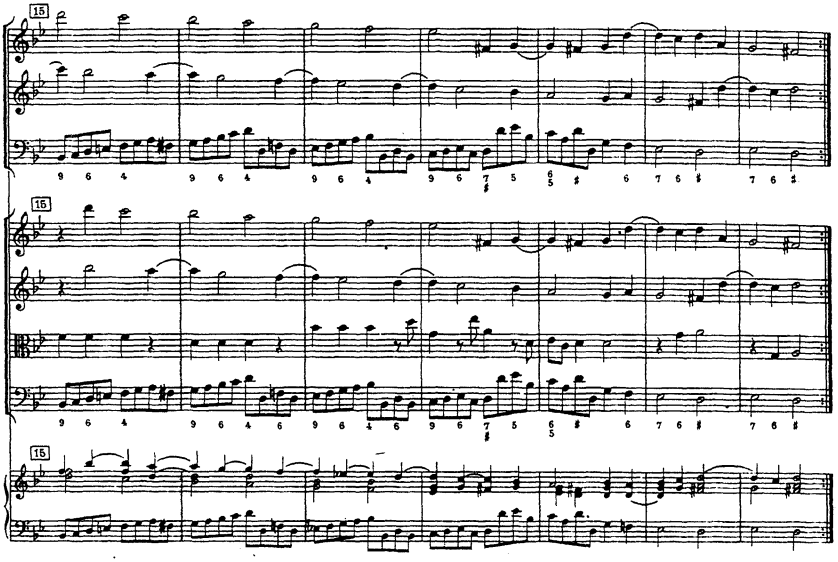
CONCERTO VIII

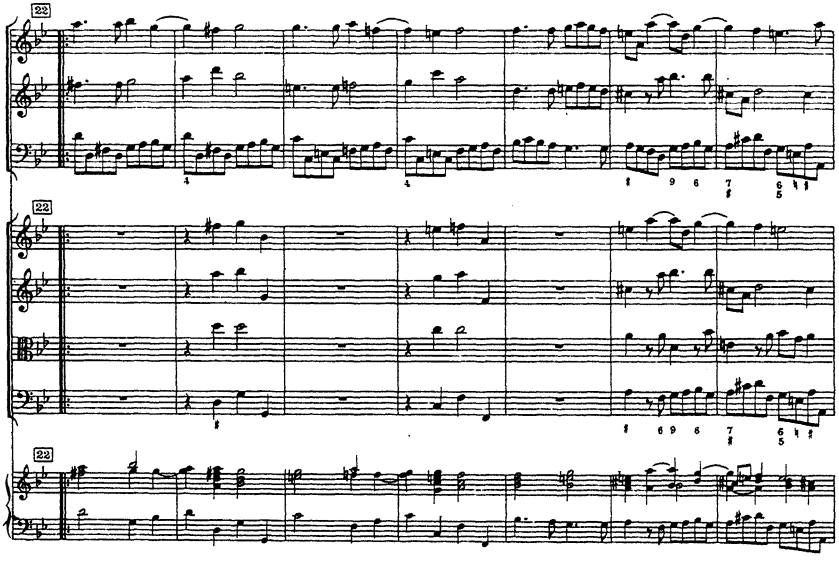
Fatto per la notte di natale

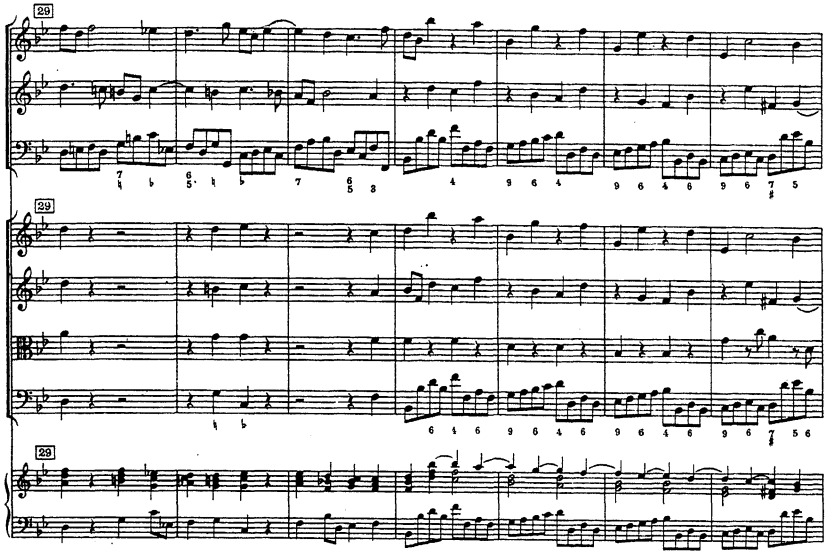
Arcangelo Corelli, Op. 6 Nr. 8
(1653 — 1713)




Allegro
I
Viol.
concert.
II
Vc.
Allegro
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Allegro
Cemb.
8
8
8



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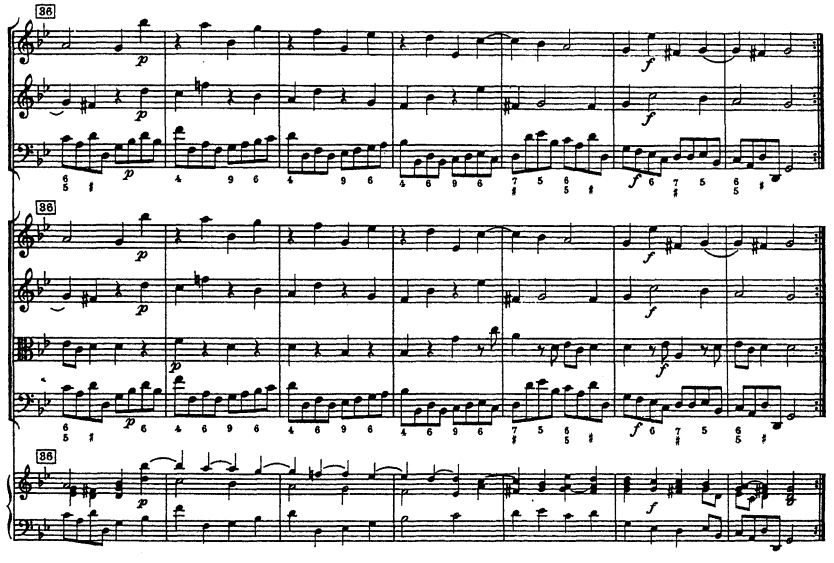
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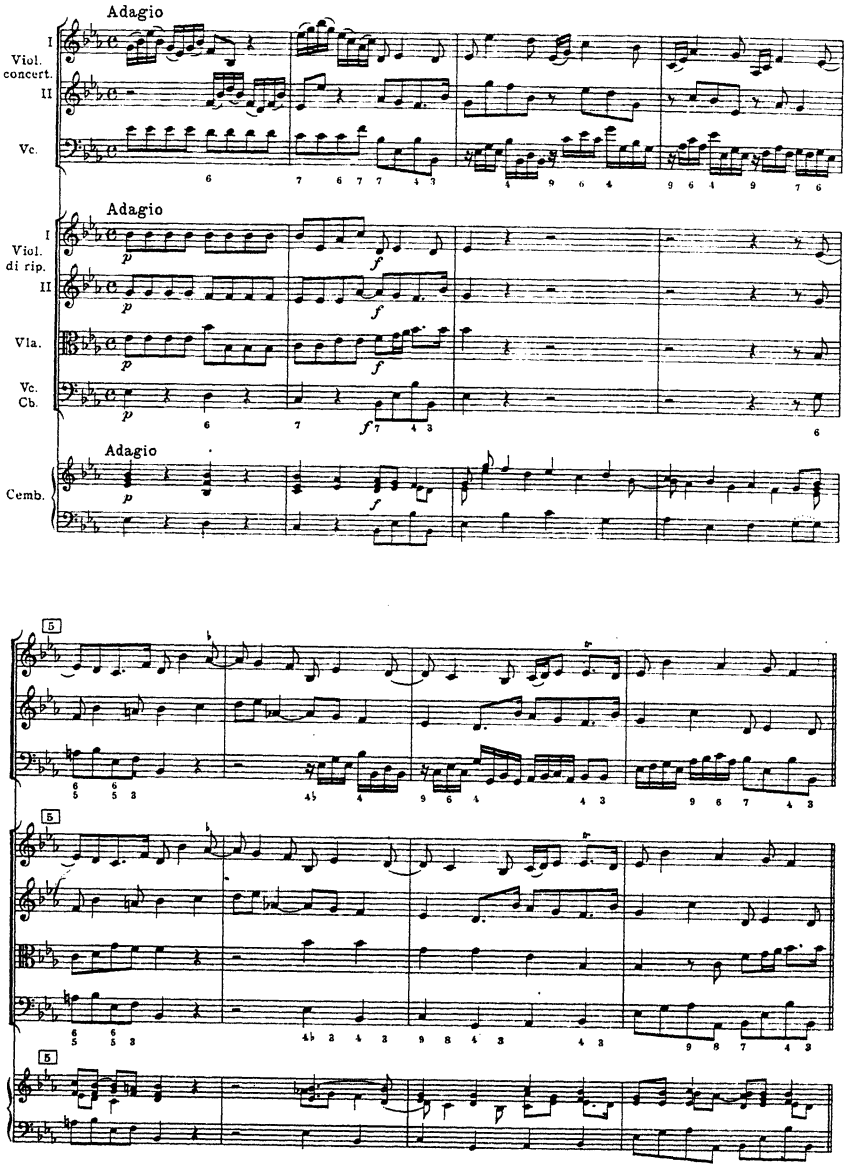
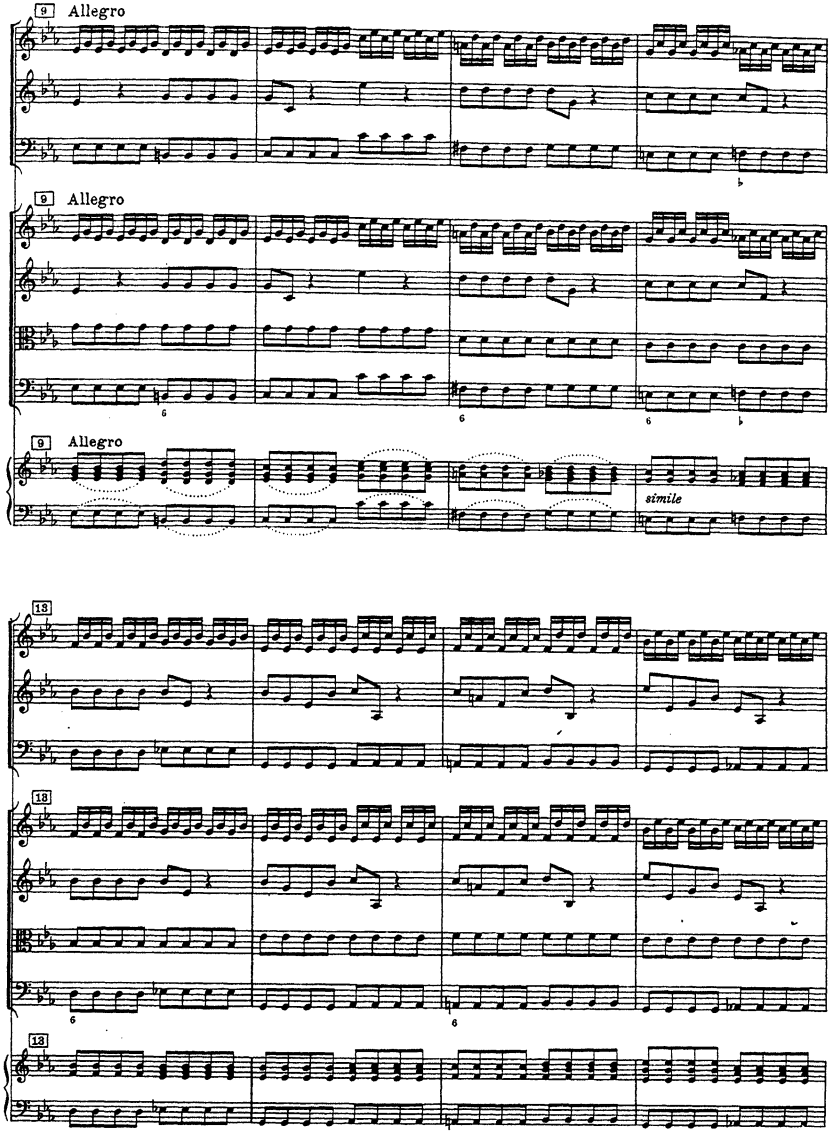
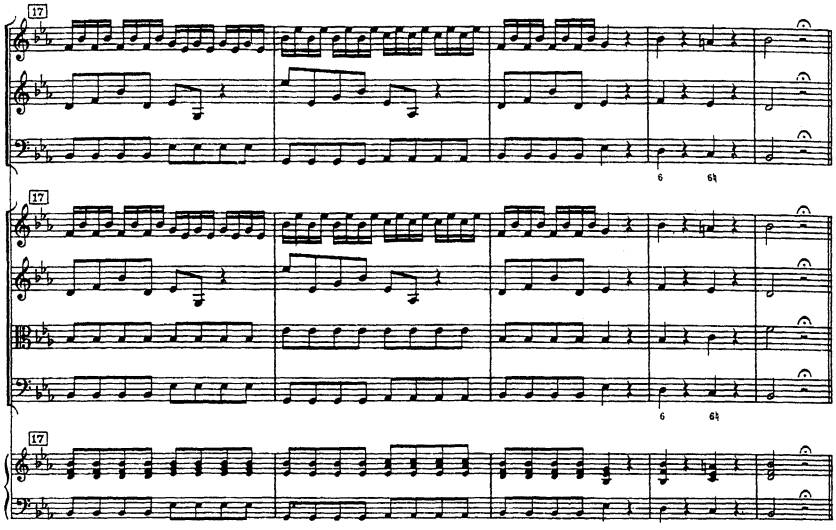

Adagio
I
Viol. concert.
II
Vc.
Adagio
I
Viol. di rip.
II
Vla.
Vc. Cb.
Adagio
Cemb.


9 Allegro
9 Allegro
9 Allegro
simile
13
13
13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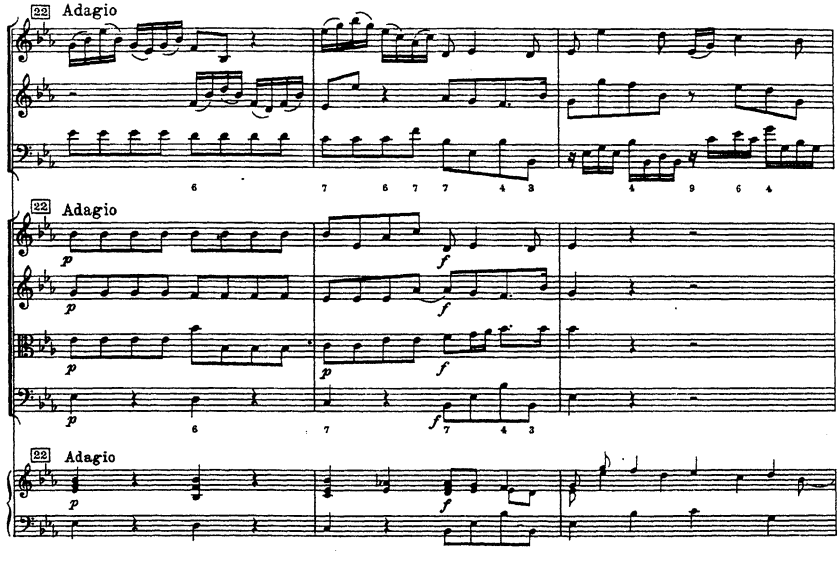
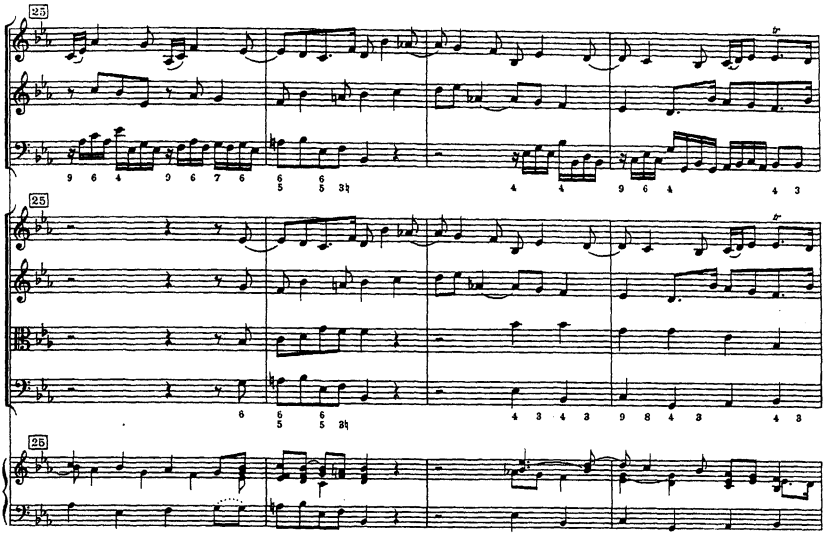
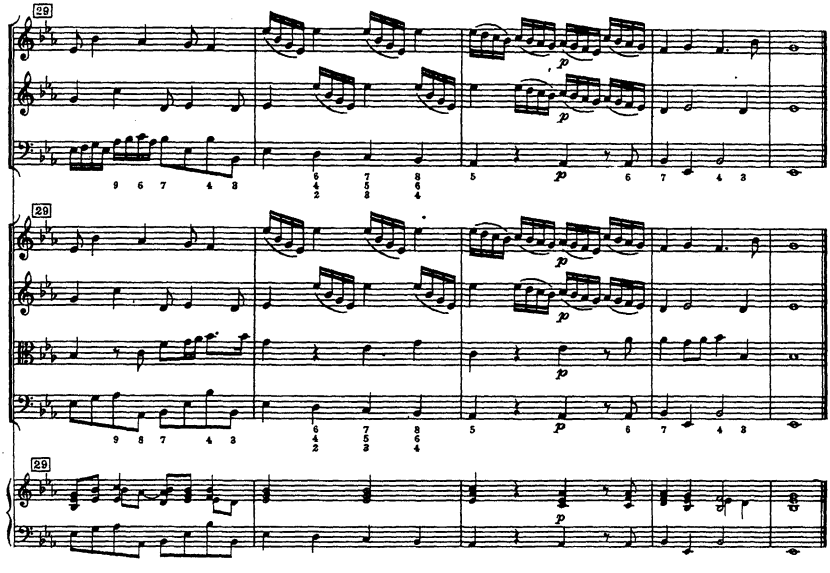
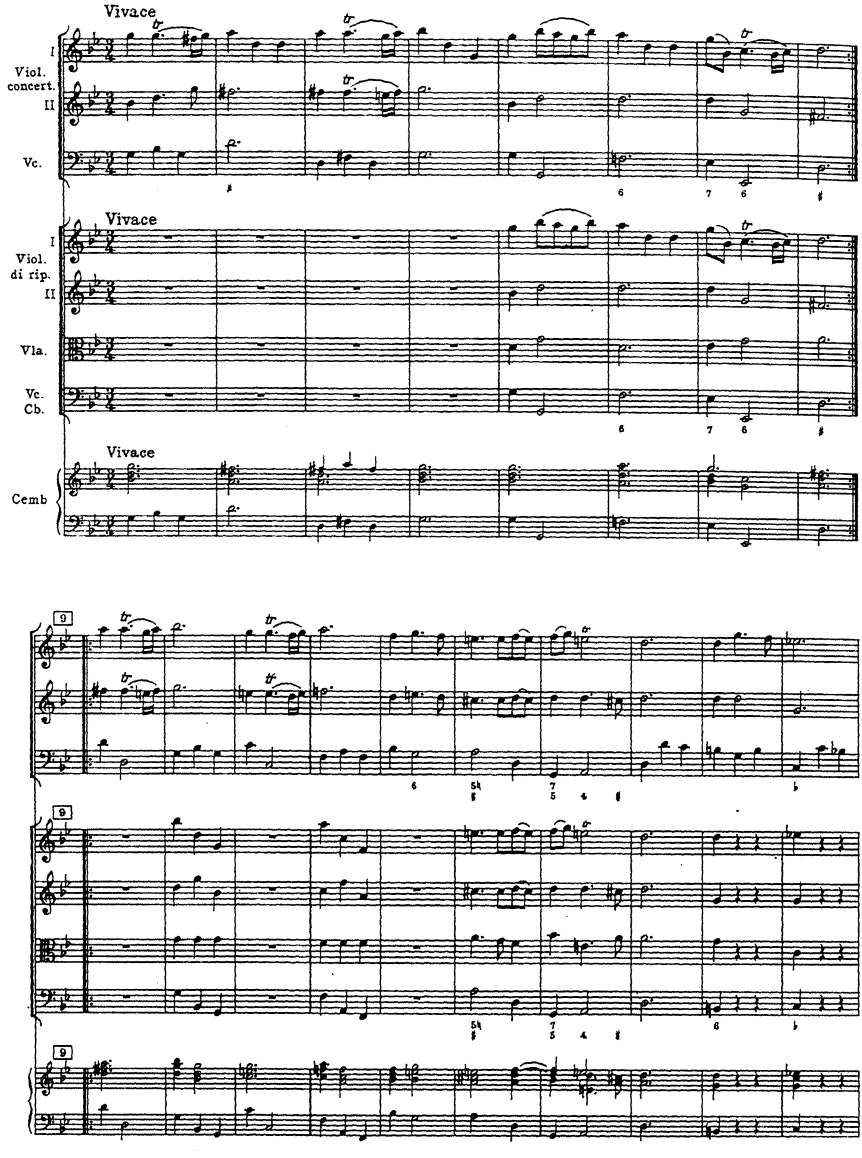
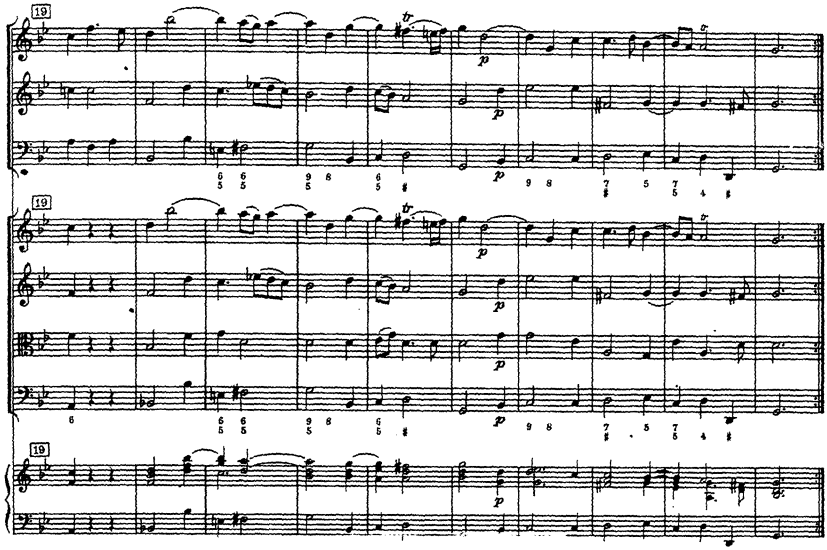
17


22 Adagio
22 Adagio
22 Adagio
p
f






Vivace
I
Viol. concert.
II
Vc.
Vivace
I
Viol. di rip.
II
Vla.
Vc. Cb.
Vivace
Cemb
9
9
9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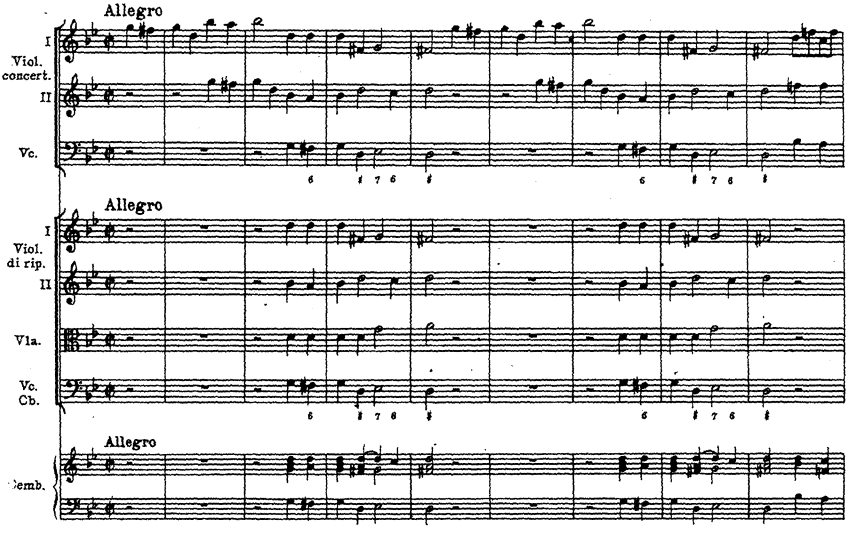
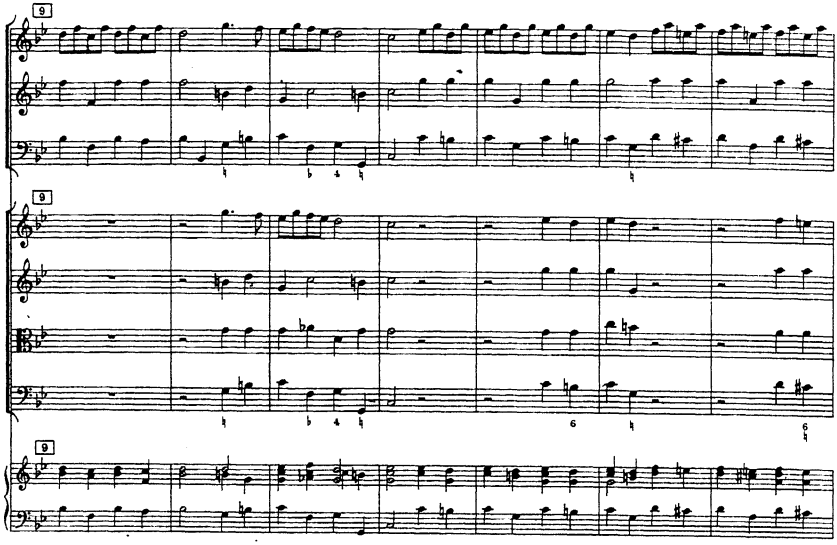

Allegro
I
Viol. concert.
II
Vc.
Allegro
I
Viol. di rip.
II
Vla.
Vc. Cb.
Allegro
Cemb.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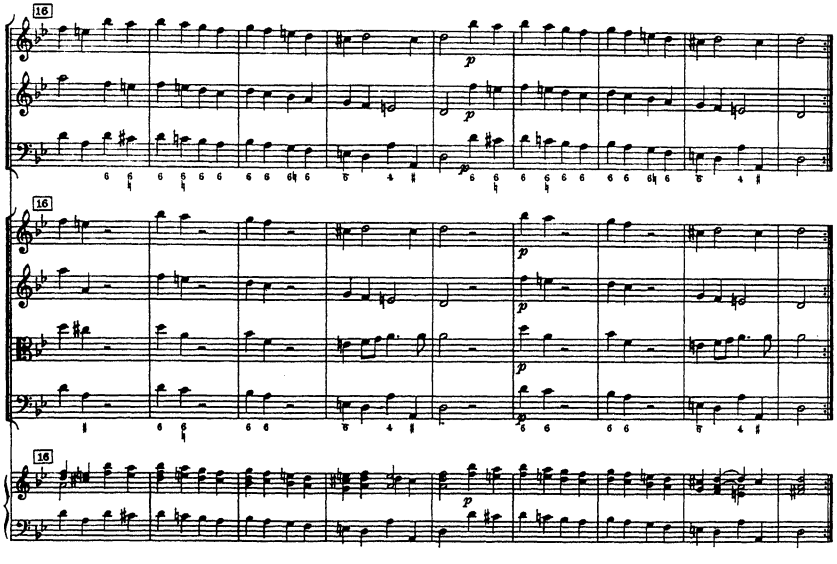
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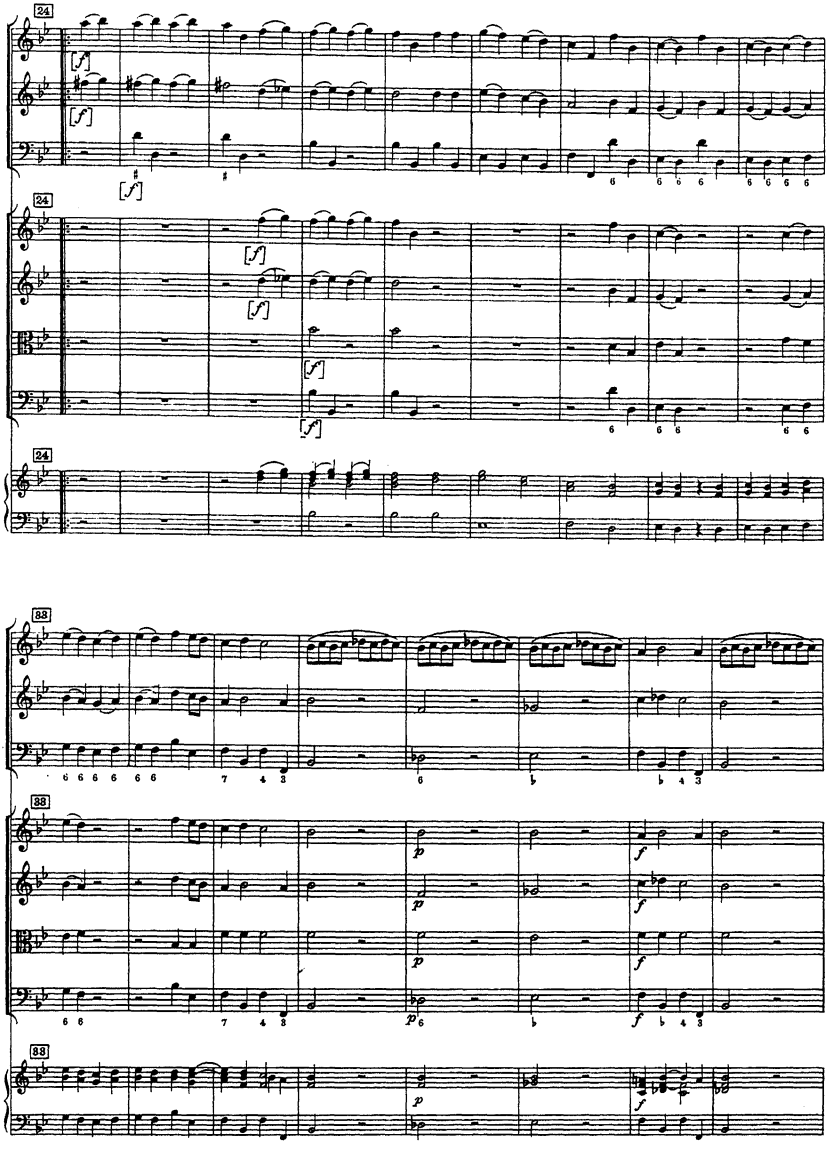
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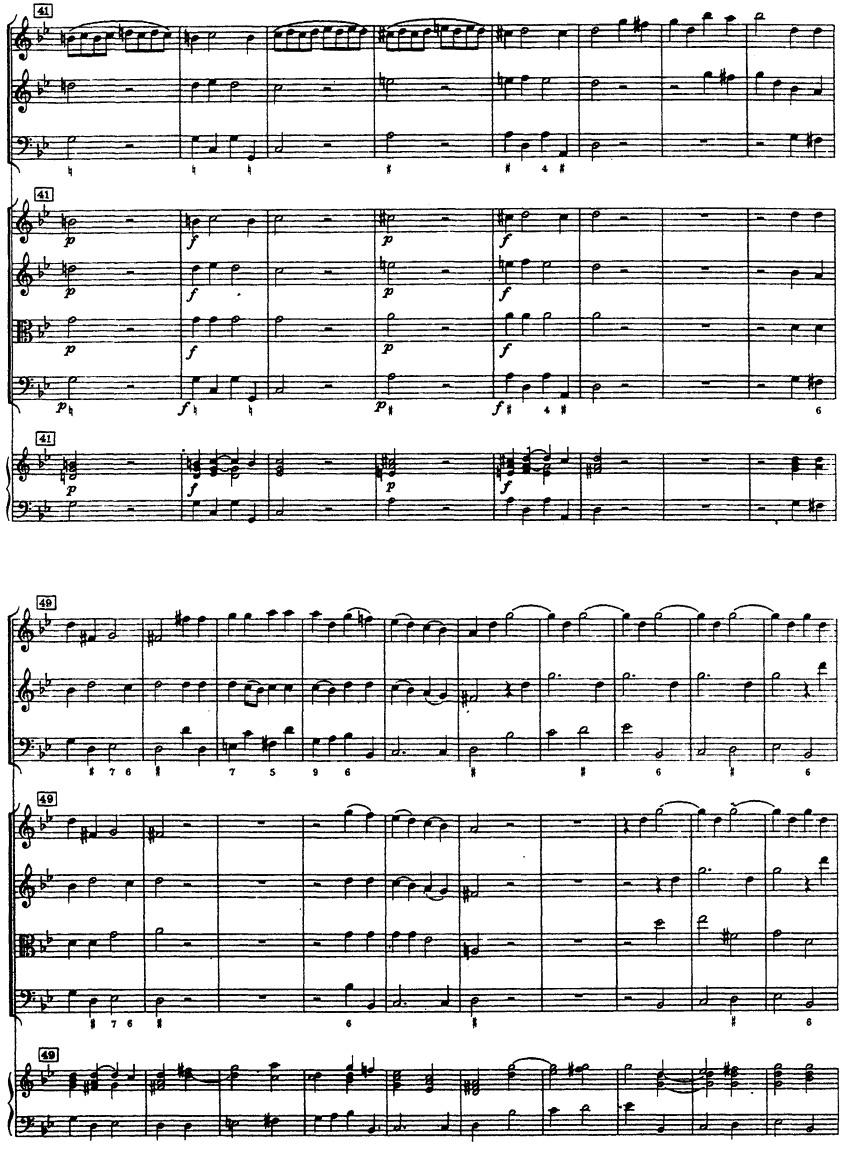
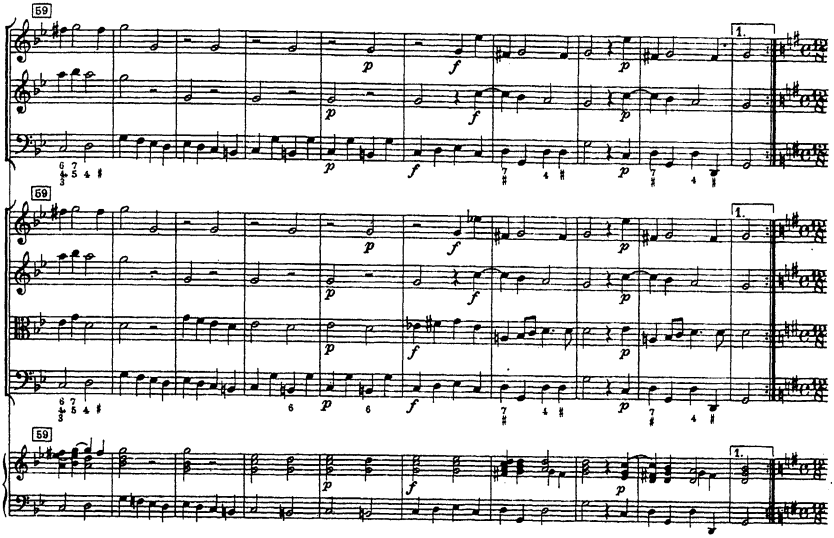
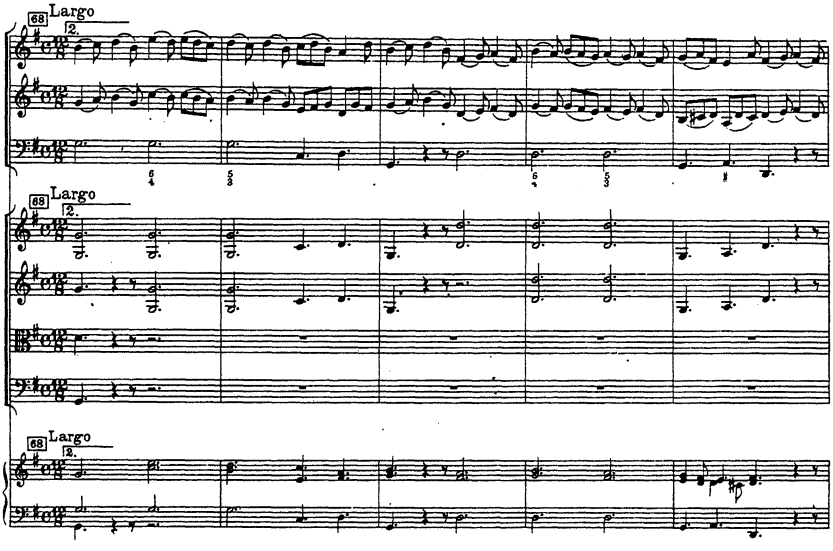
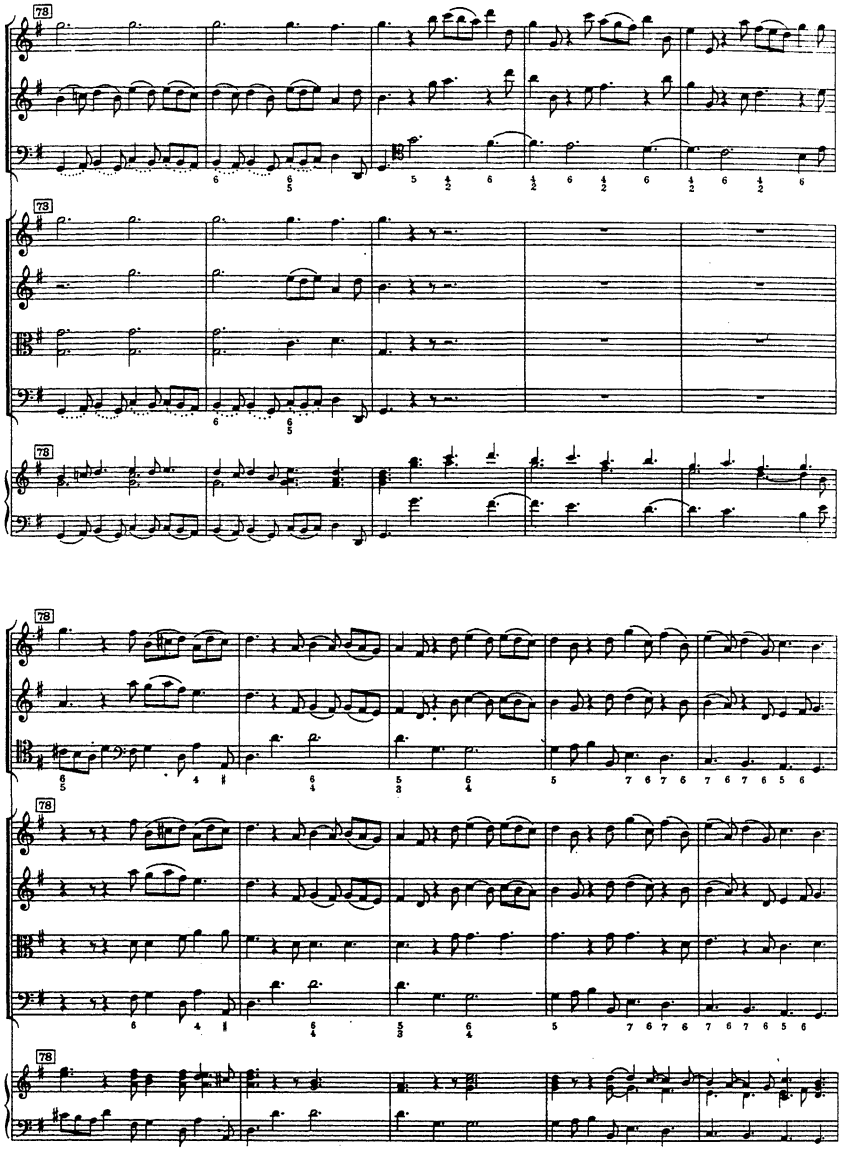
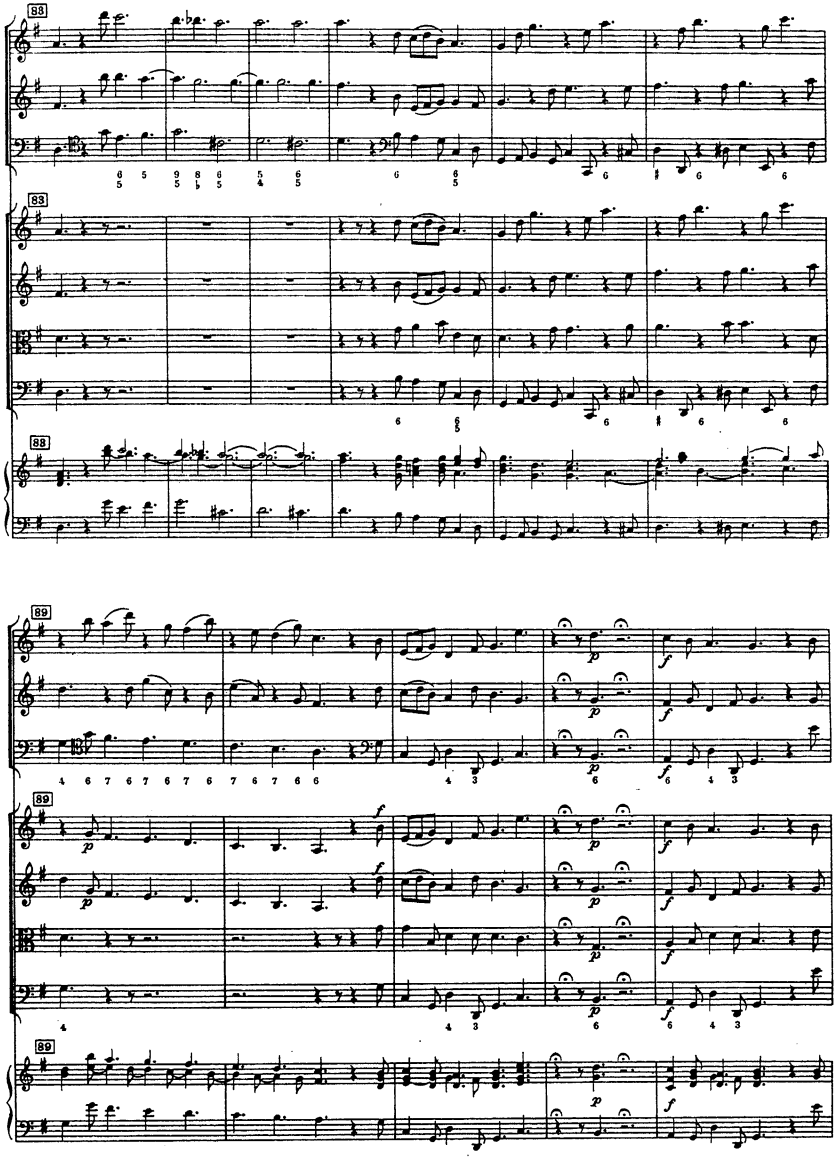




Pastorale ad libitum



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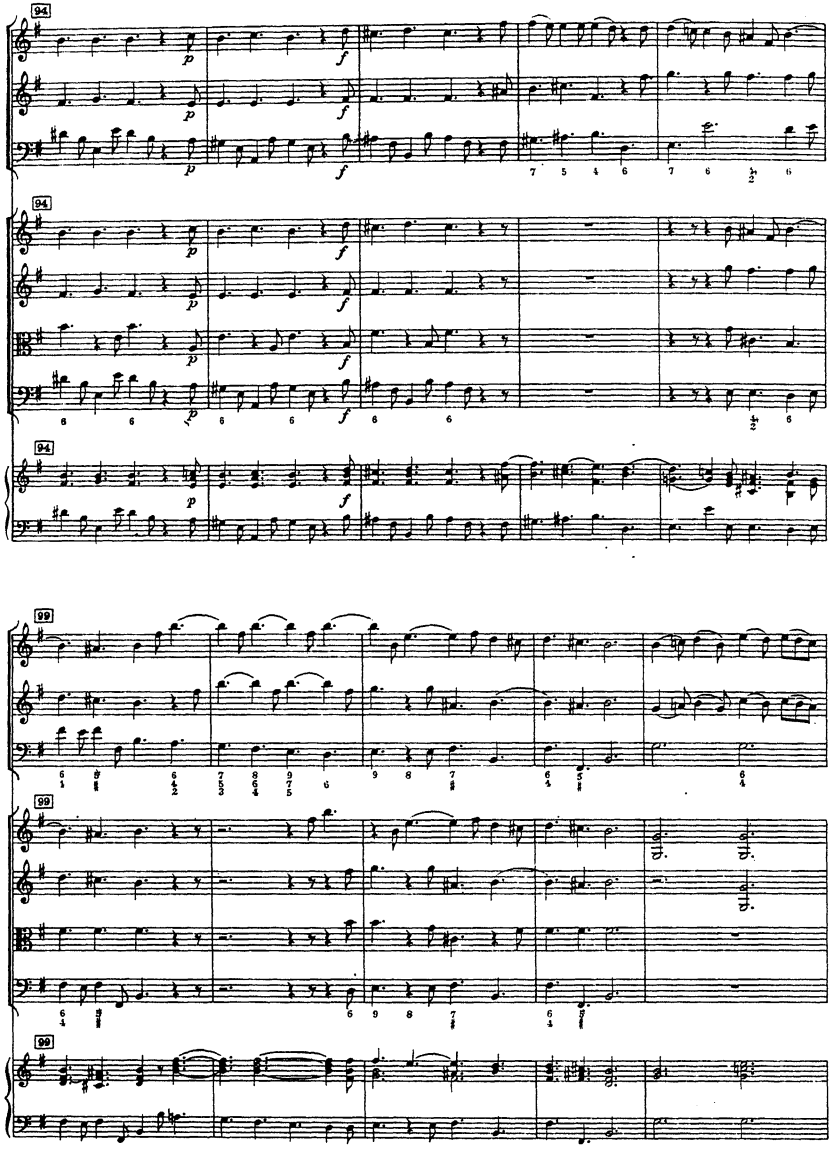
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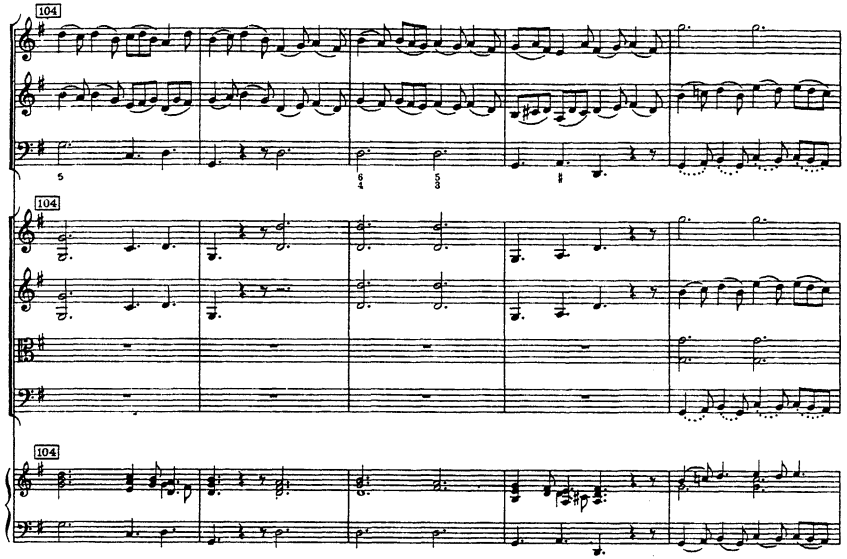
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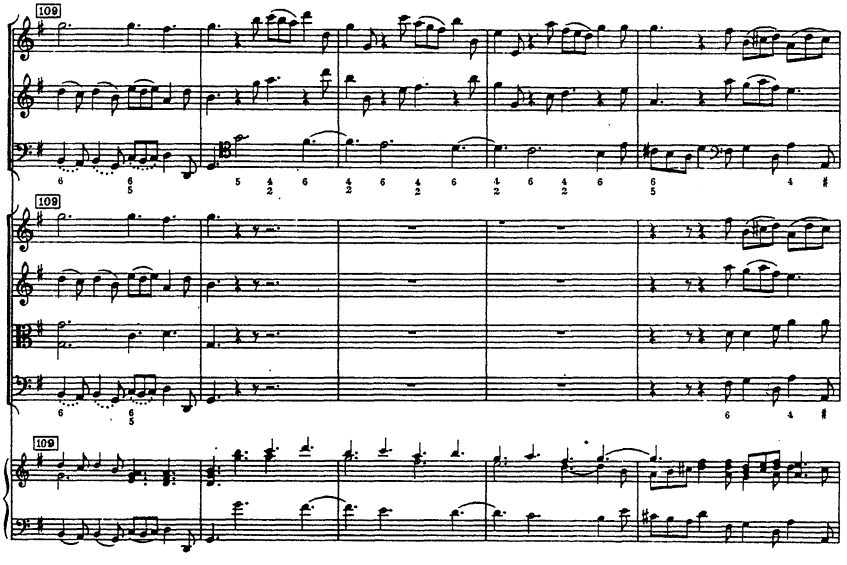
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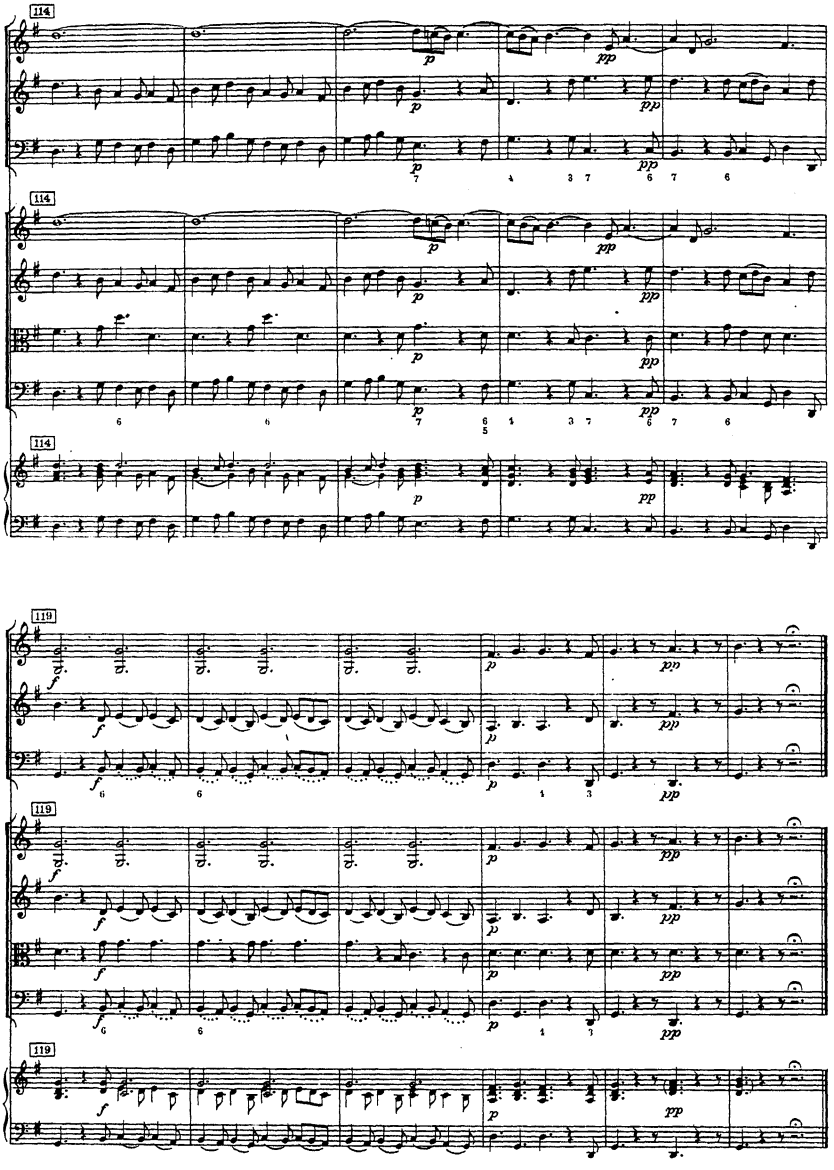
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p
pp
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p
pp
114
p
pp
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f
p
pp
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f
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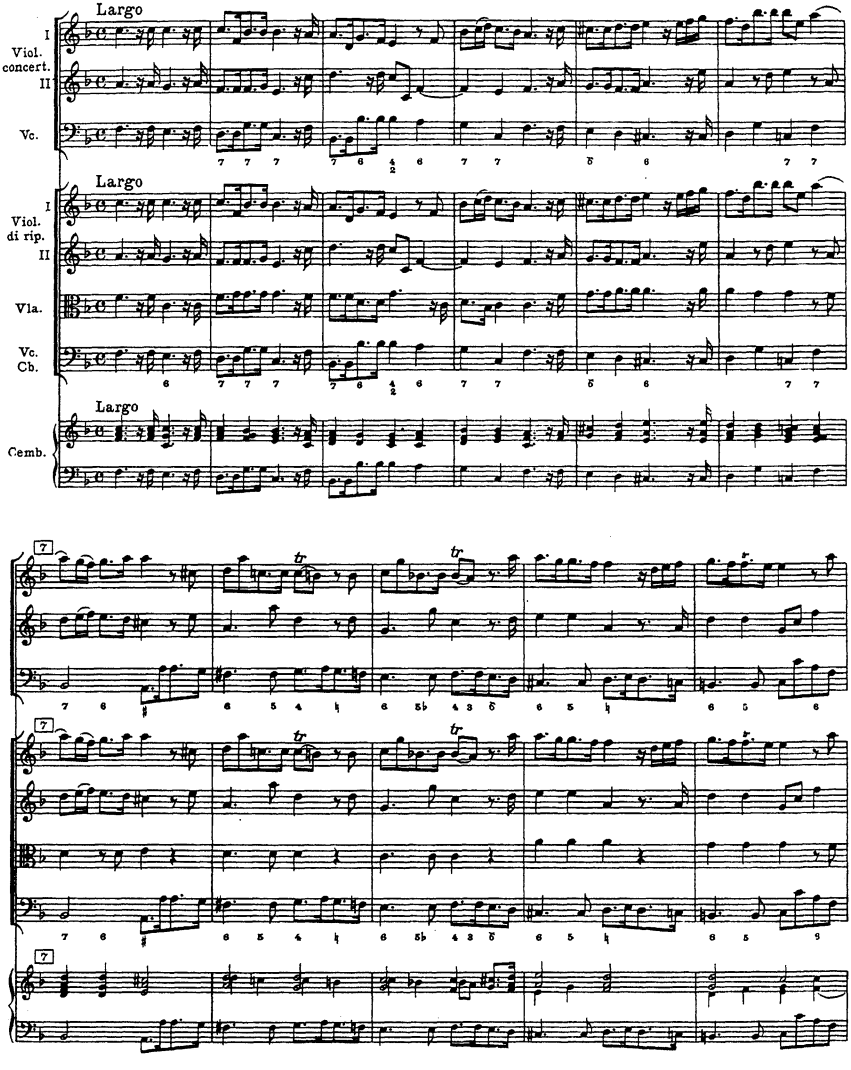
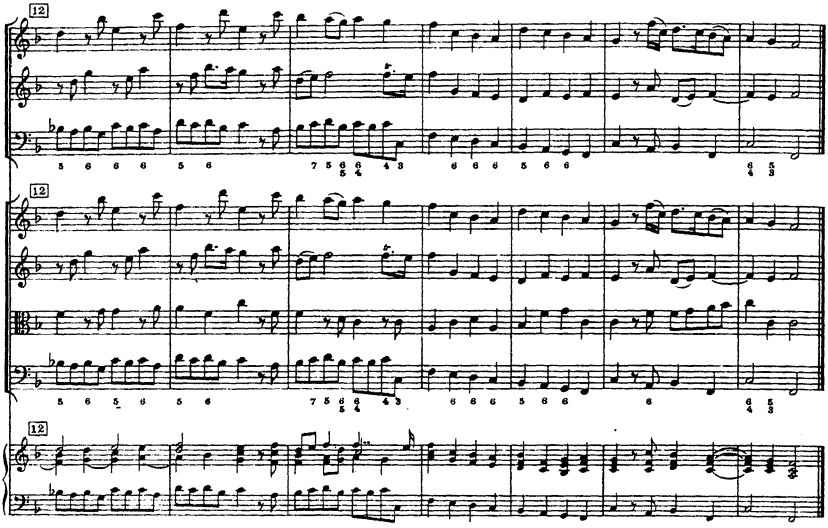
pp
119
f
p
pp

CONCERTO IX

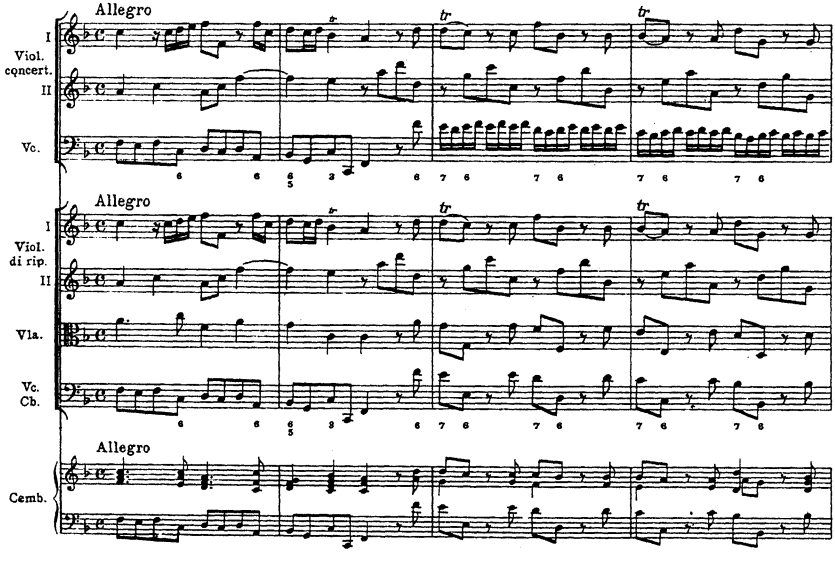
Preludio

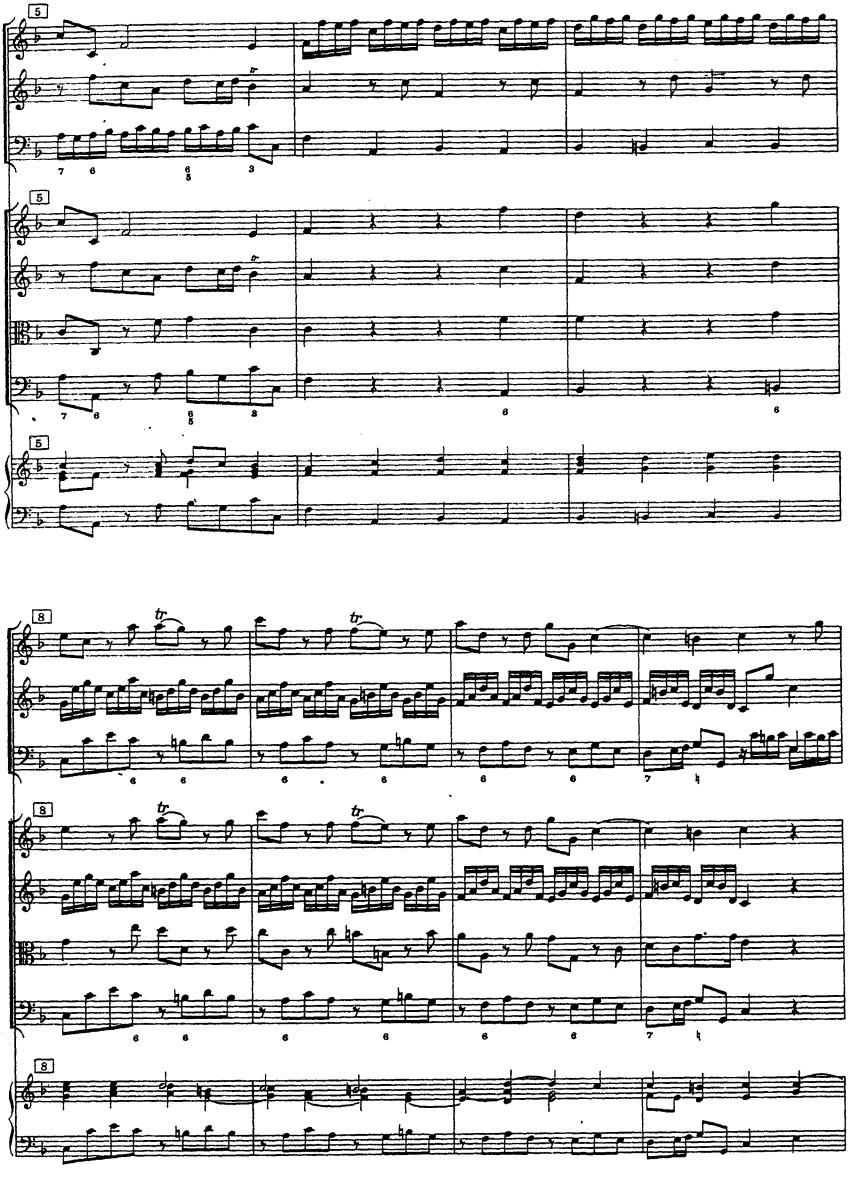
Arcangelo Corelli, Op.6 Nr.9
(1653—1713)

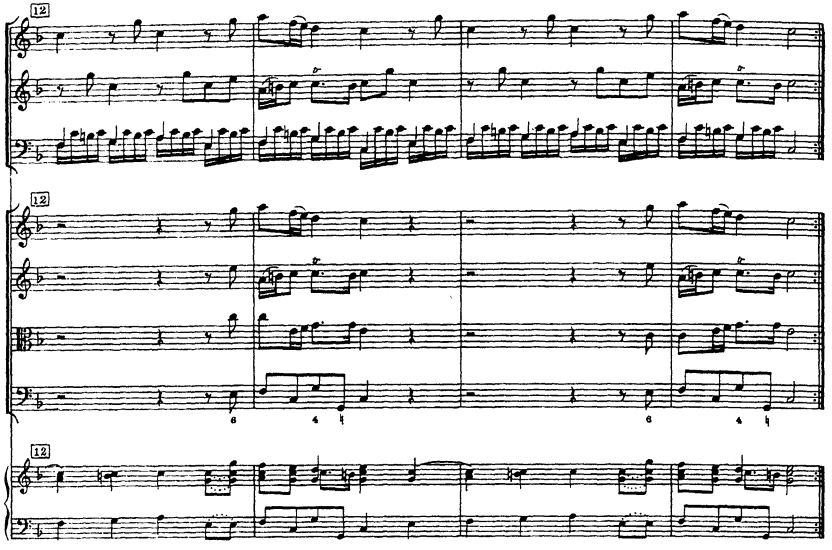


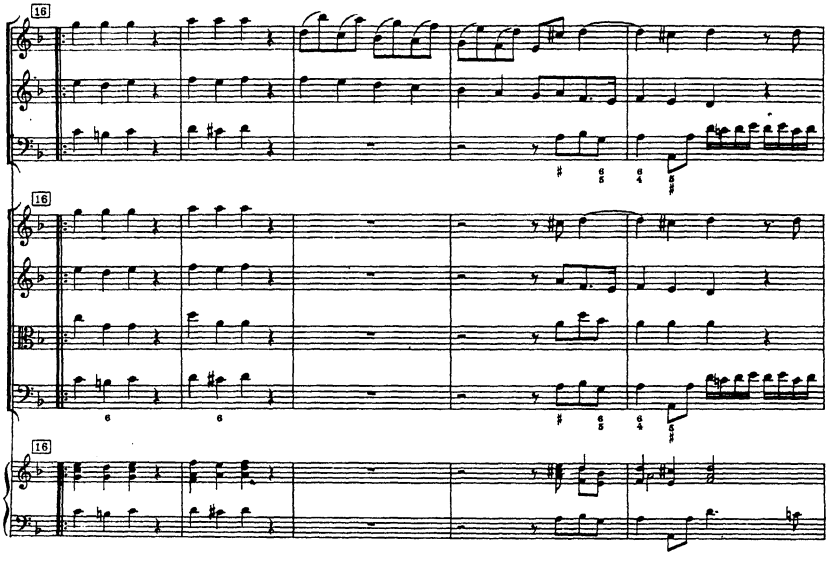


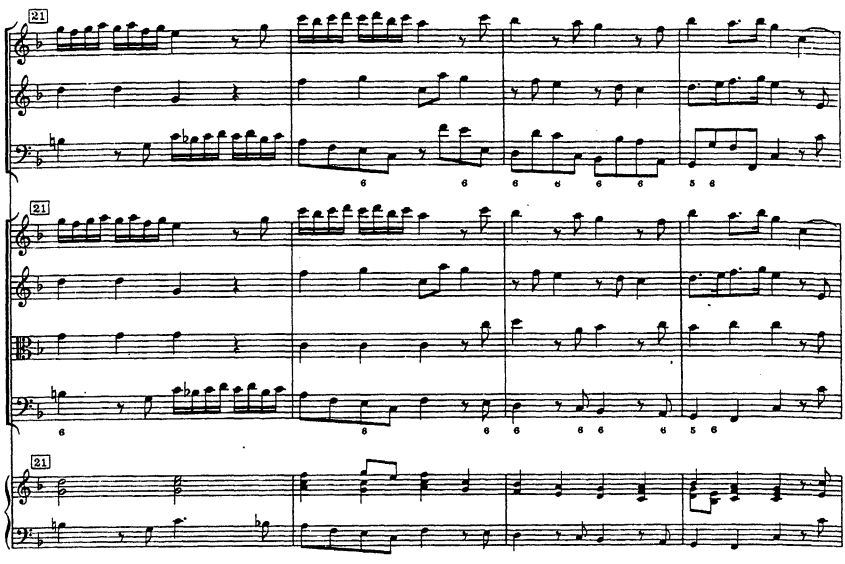
Allemanda


Allegro
I
Viol.
concert.
II
Vc.
Allegro
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Allegro
Cemb.





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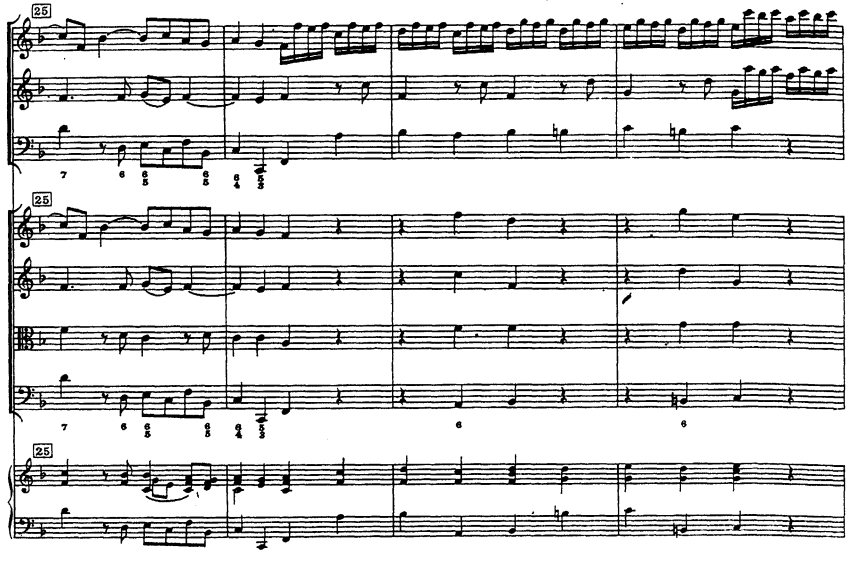
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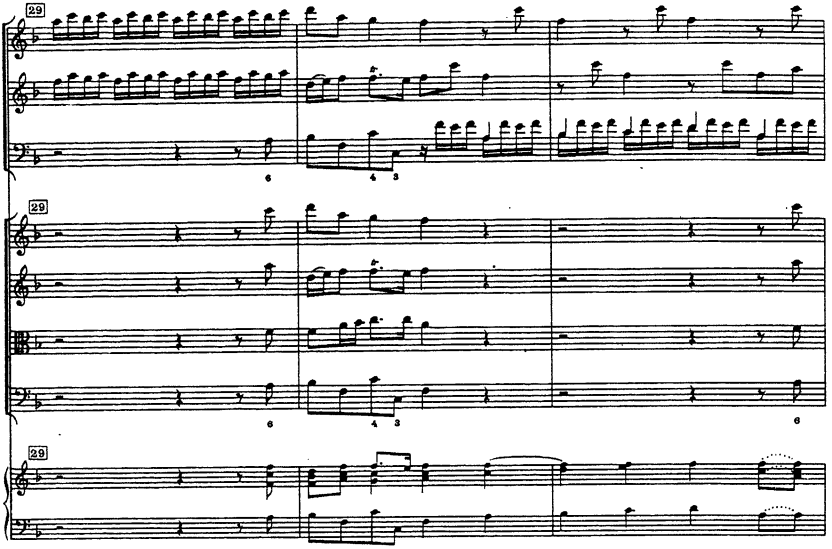
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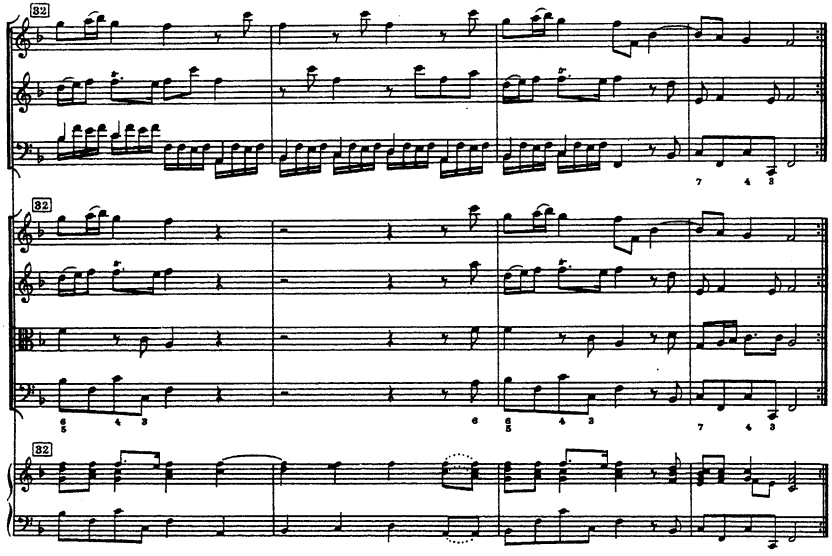
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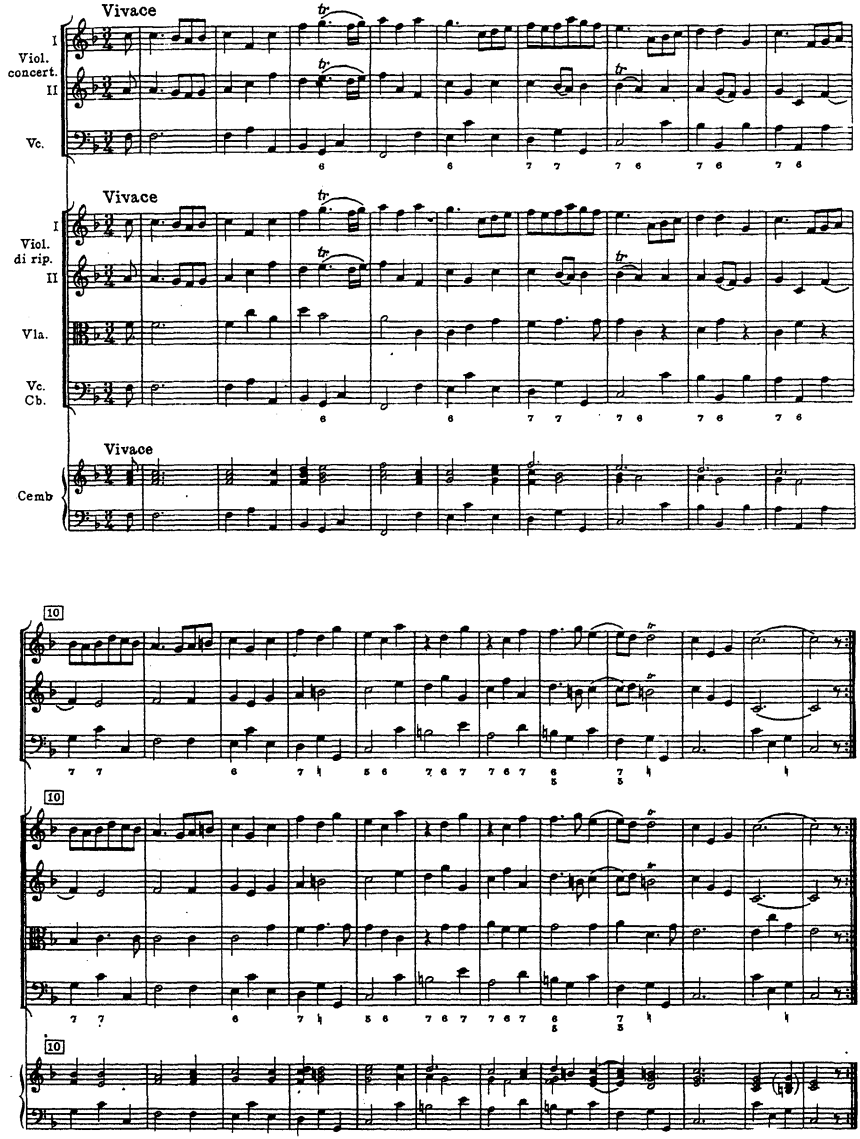
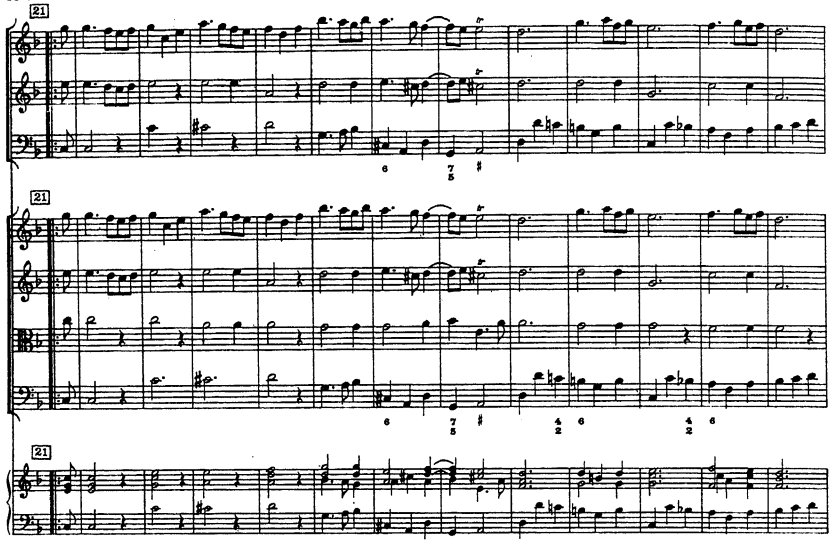
Corrente


Vivace
I
Viol. concert.
II
Vc.
Vivace
I
Viol. di rip.
II
Vla.
Vc. Cb.
Vivace
Cemb
10
10
10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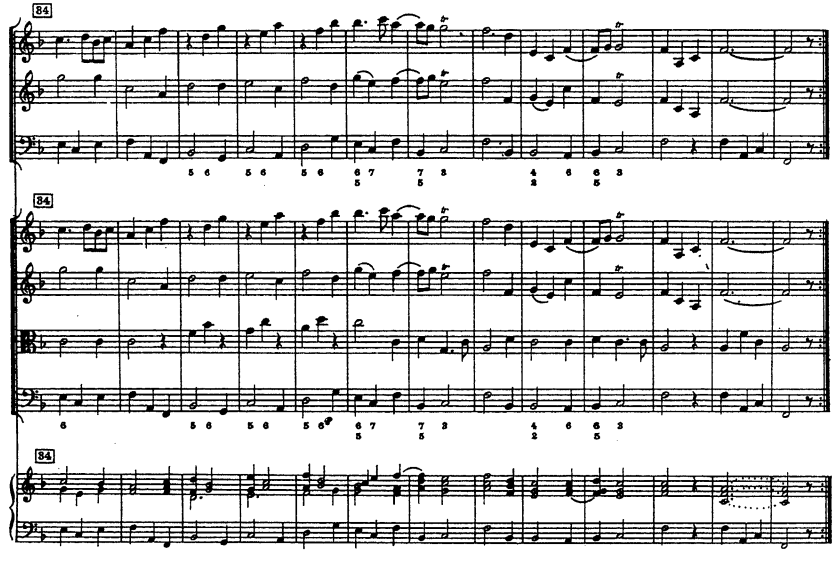
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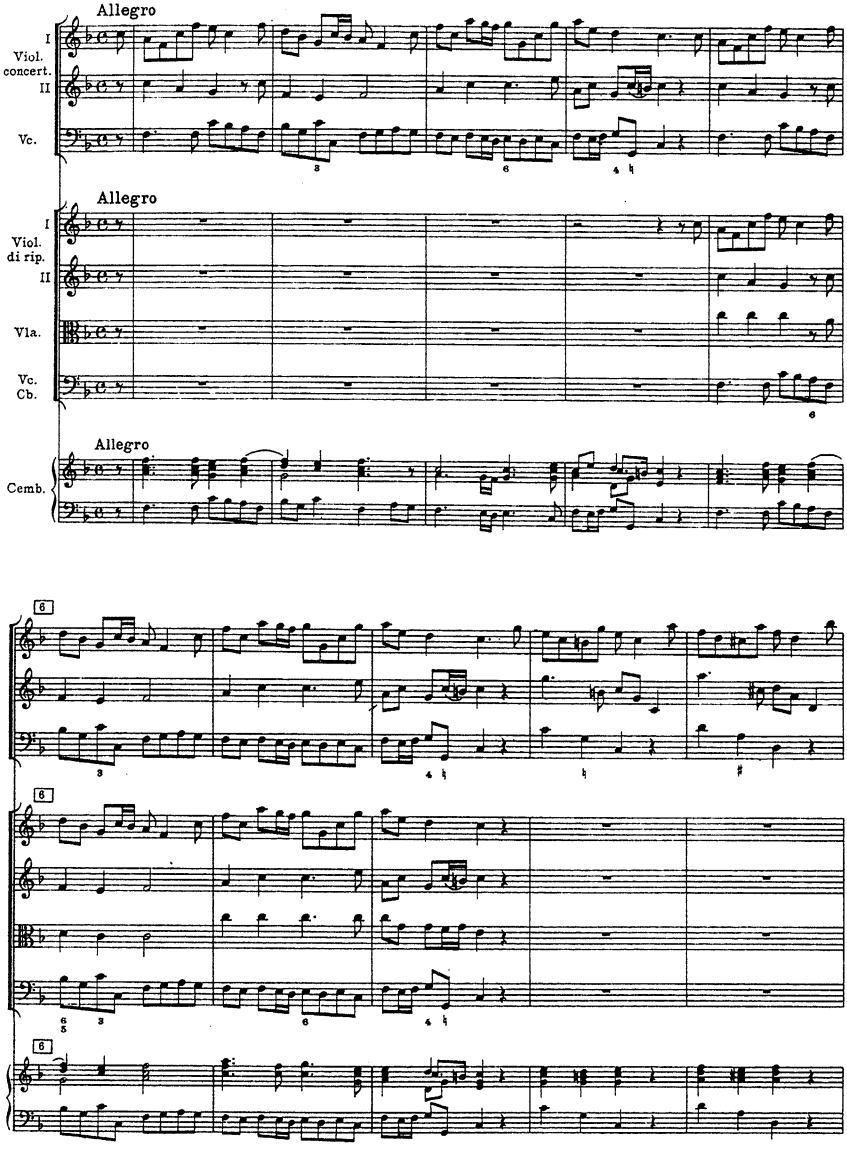
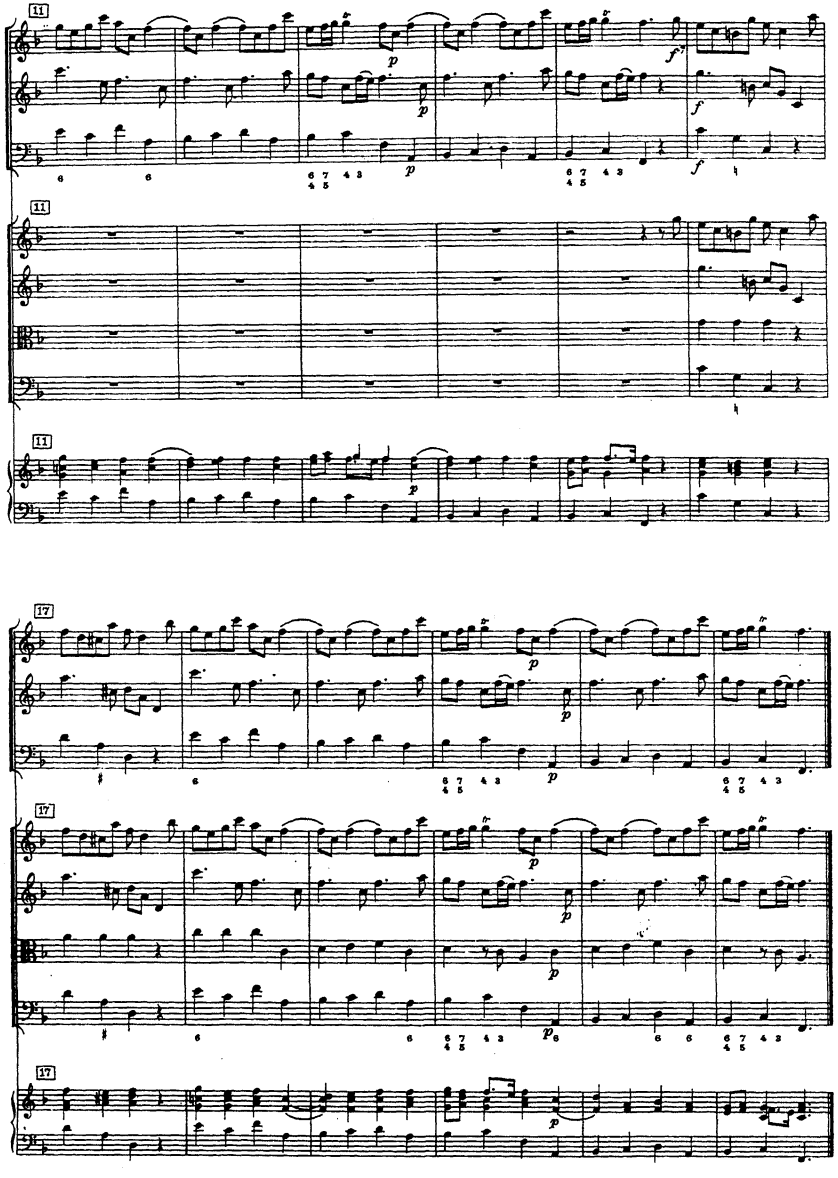
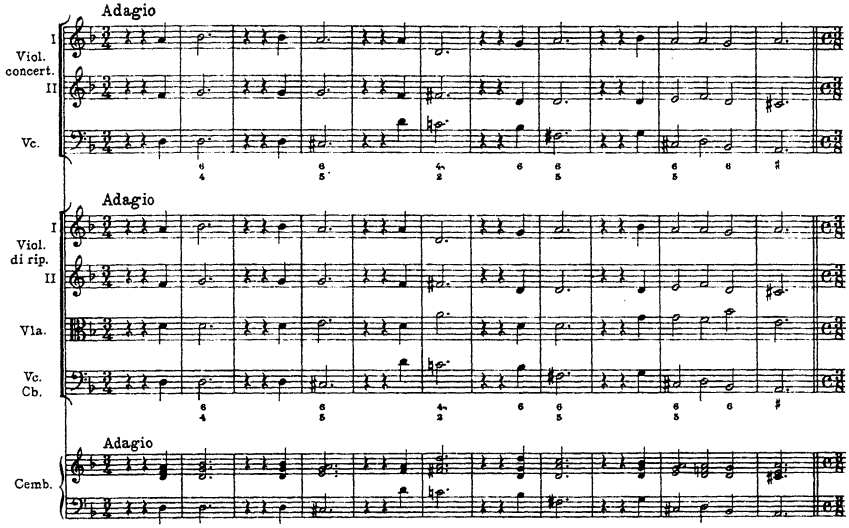
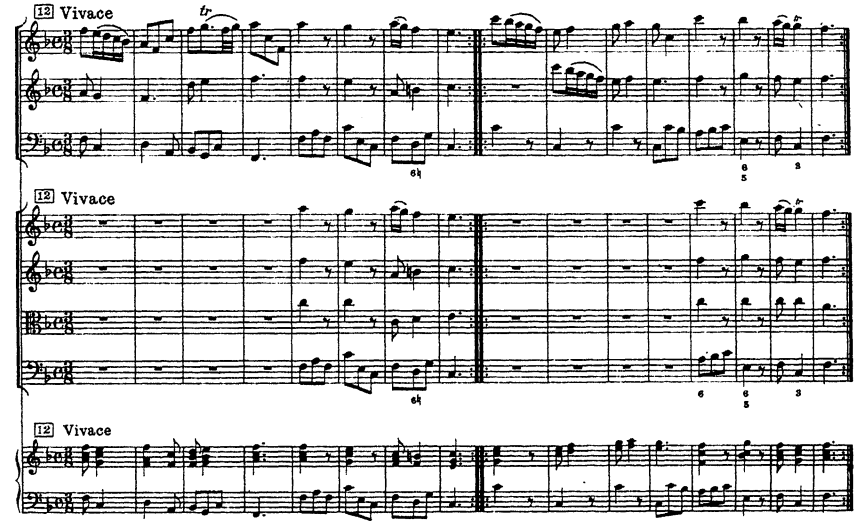
Gavotta

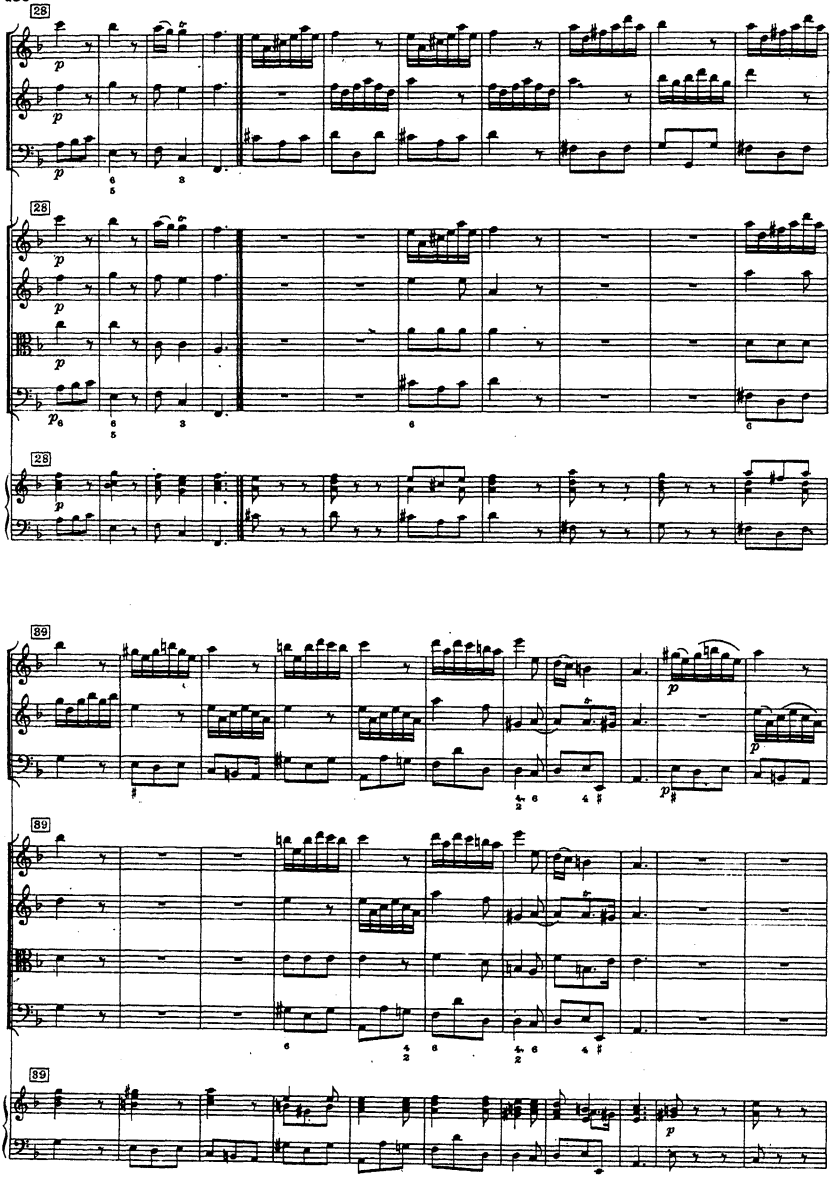

Allegro
I
Viol.
concert.
II
Vc.
Allegro
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Allegro
Cemb.




Adagio
I
Viol. concert.
II
Vc.
Adagio
I
Viol. di rip.
II
Vla.
Vc. Cb.
Adagio
Cemb.

Minuetto


12 Vivace
tr
12 Vivace
12 Vivace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p
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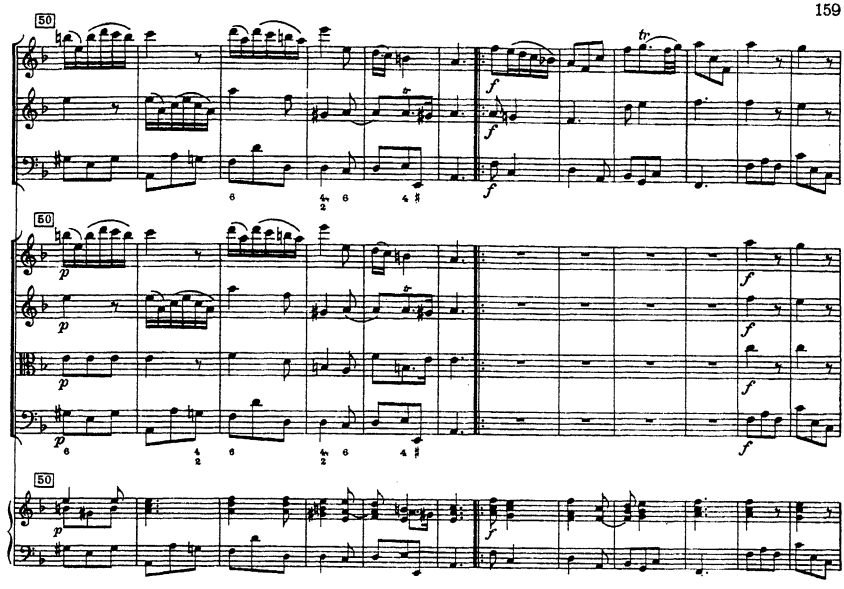
89
p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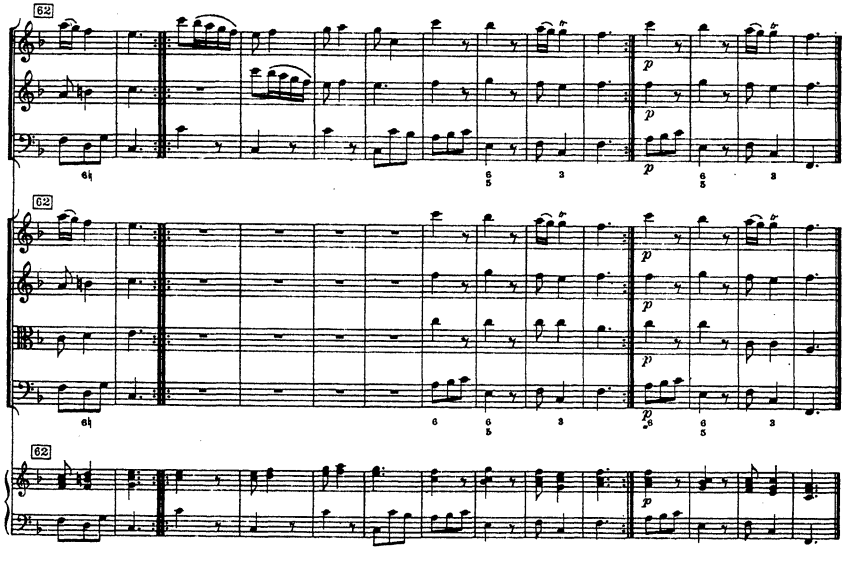
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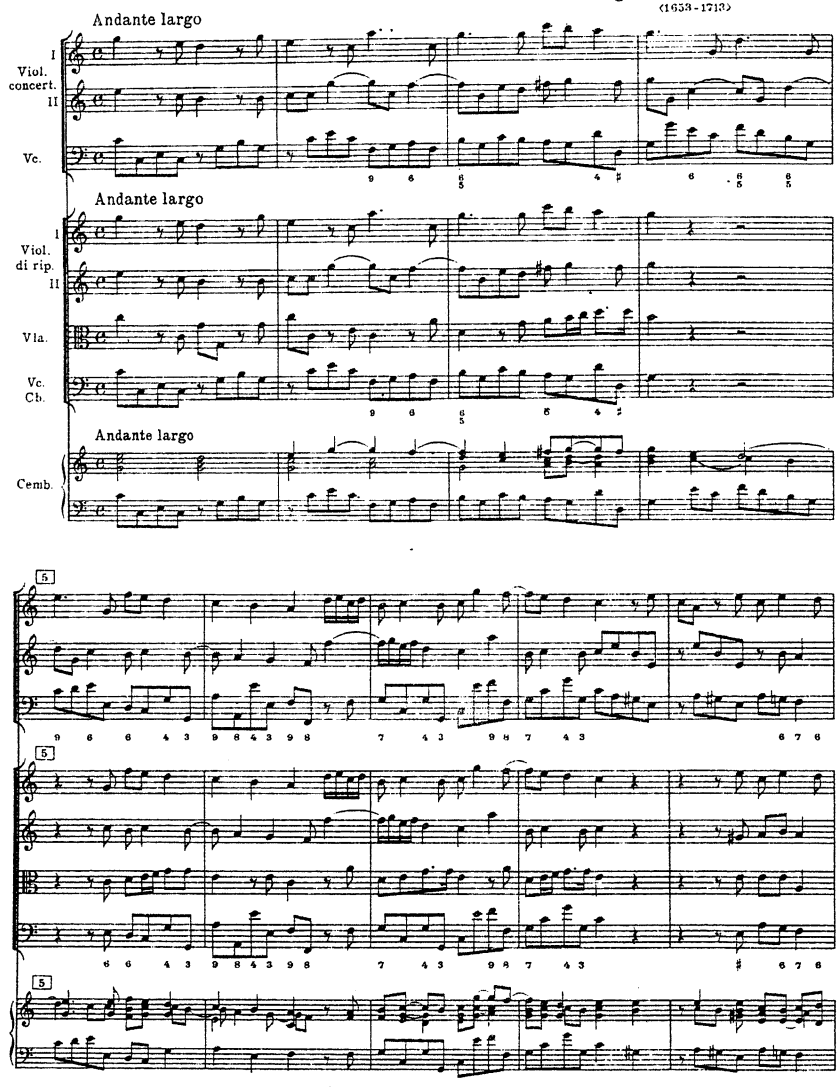
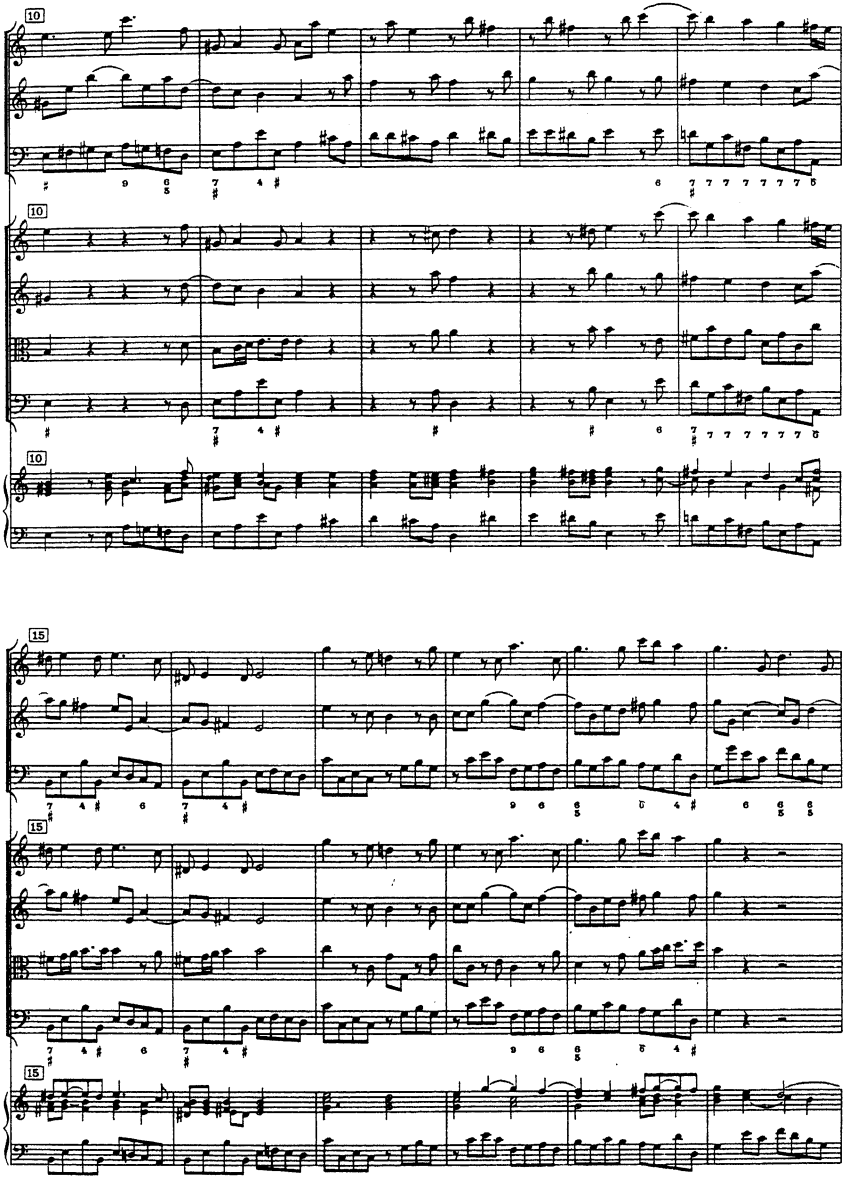
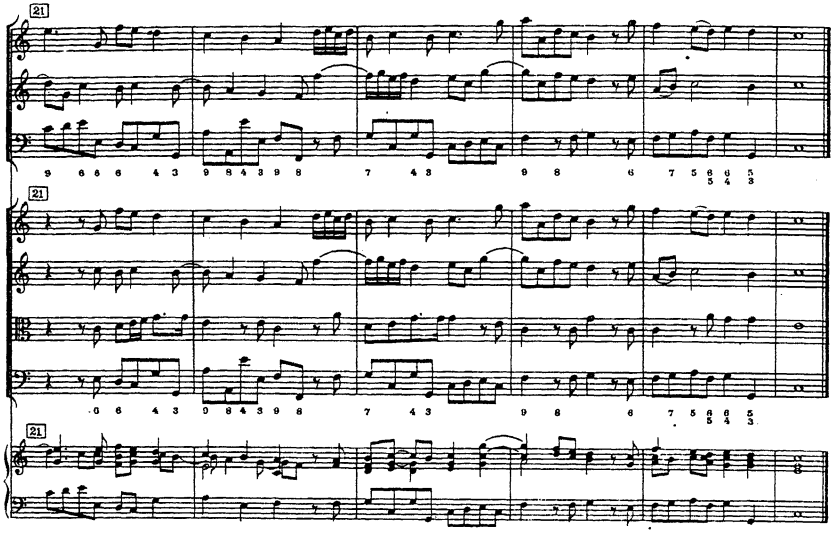
CONCERTO X

Preludio

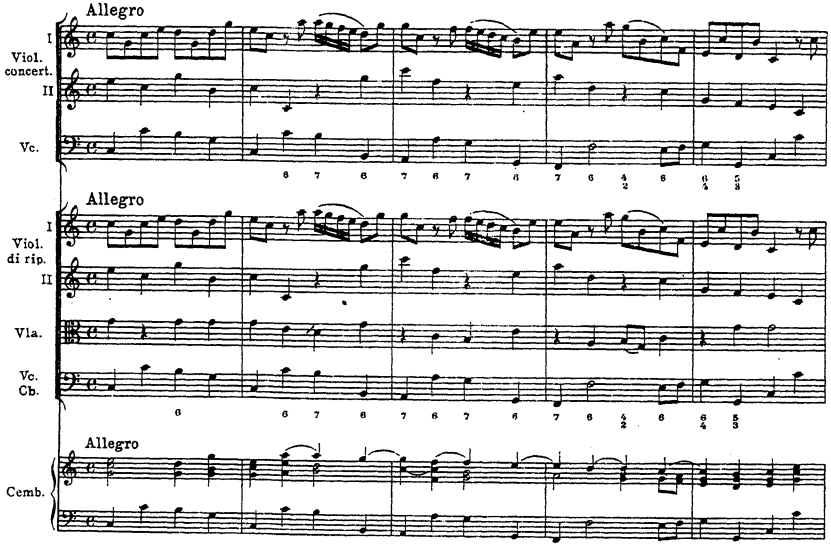
Arcangelo Corelli Op. 6 Nr. 10
(1653-1713)

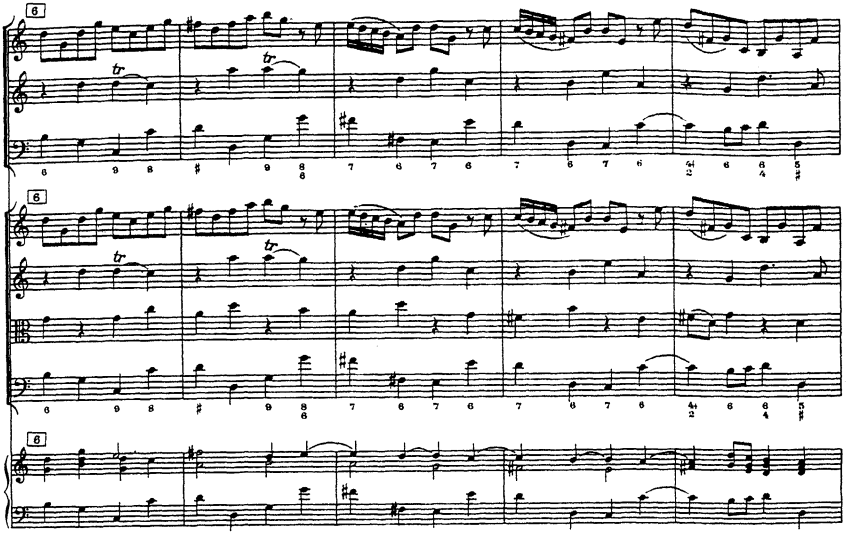


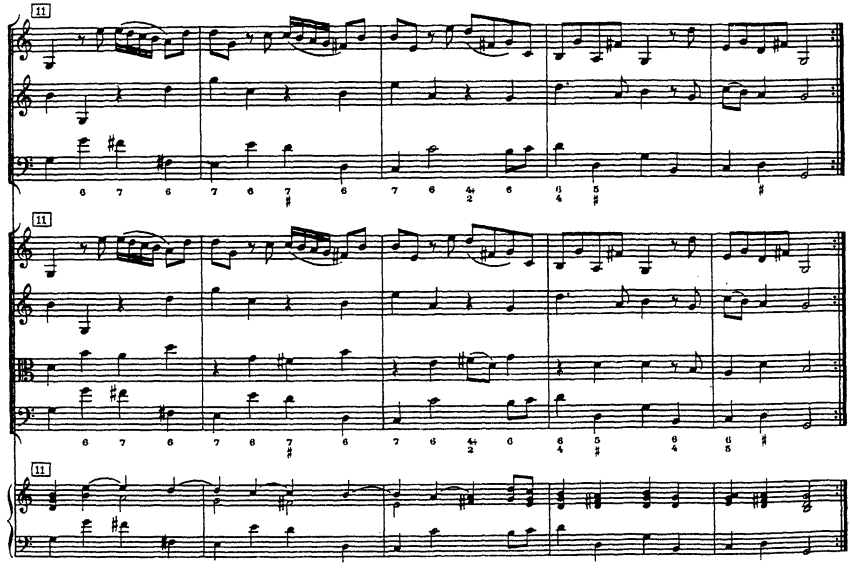


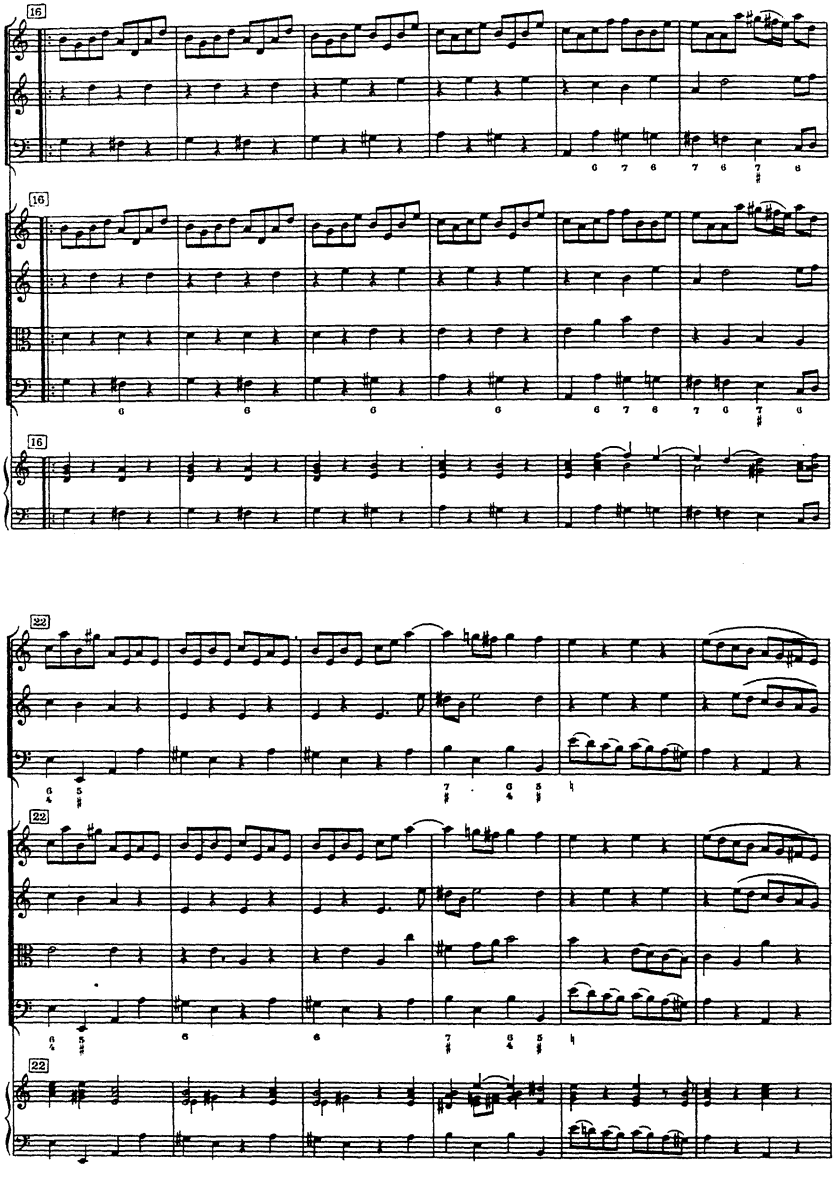


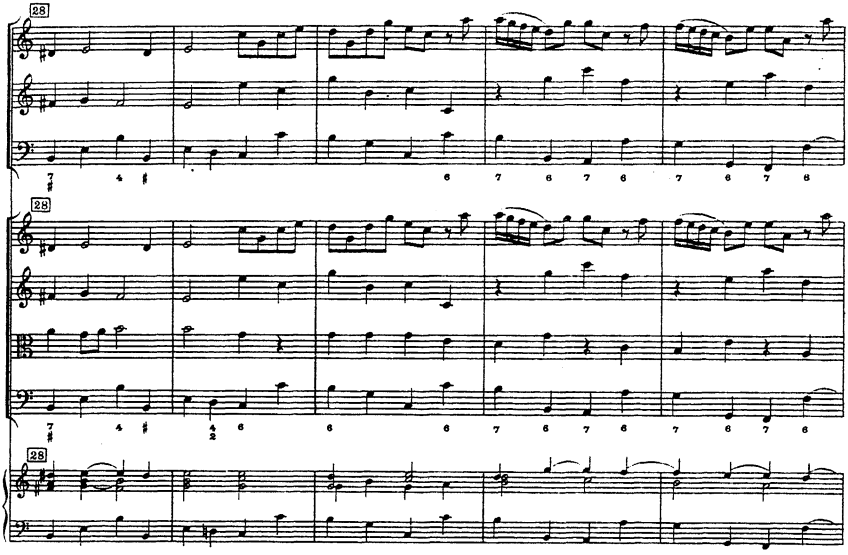
Allemanda


Allegro
I
Viol.
concert.
II
Vc.
Allegro
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Allegro
Cemb.





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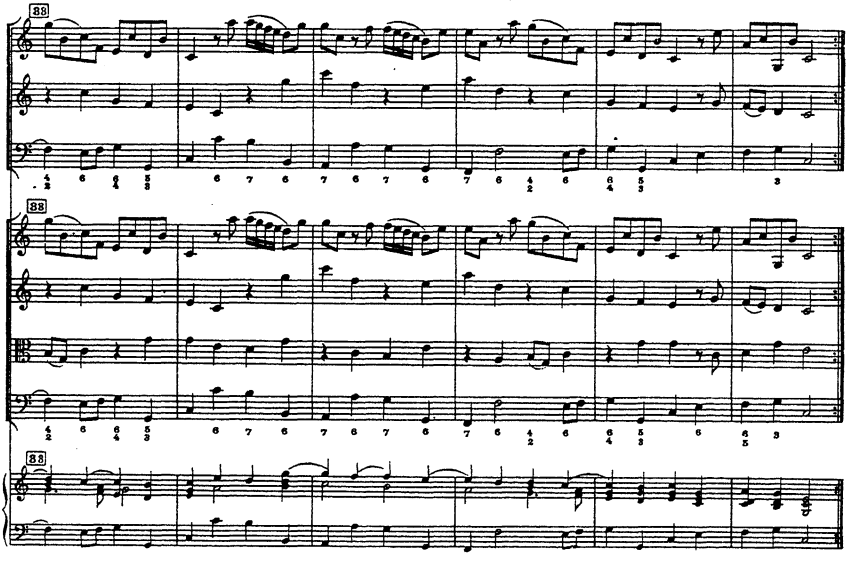
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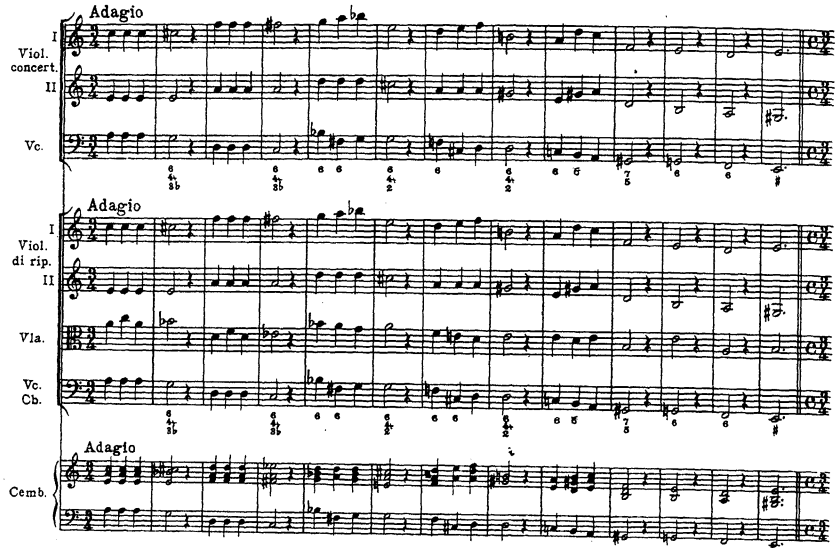
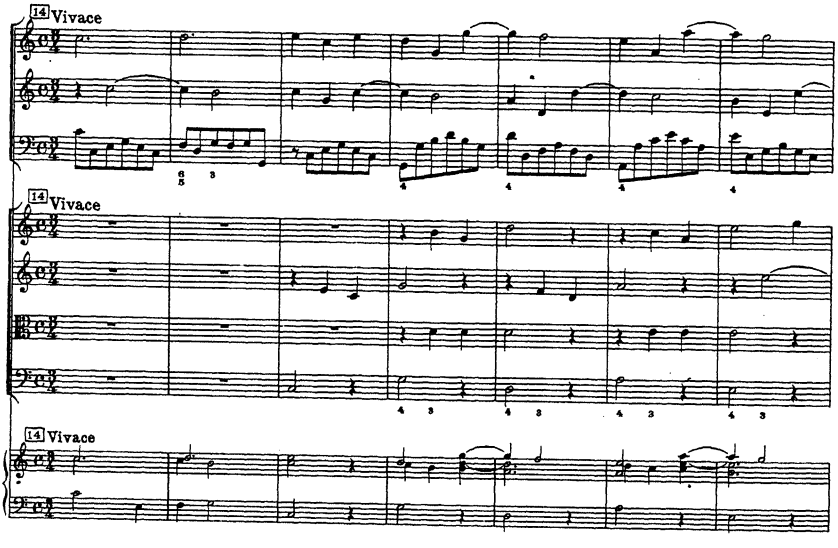
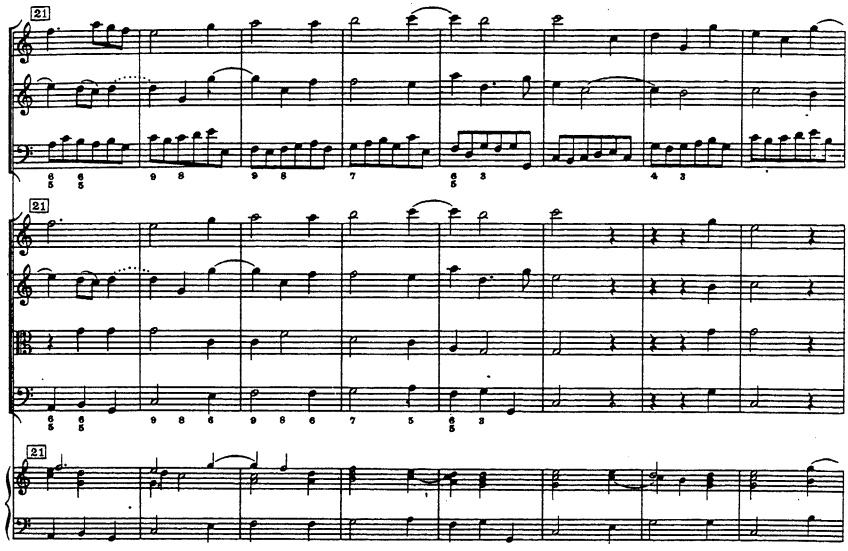

Adagio
I
Viol. concert.
II
Vc.
Adagio
I
Viol. di rip.
II
Vla.
Vc. Cb.
Adagio
Cemb.

Corrente


14 Vivace
14 Vivace
14 Vivace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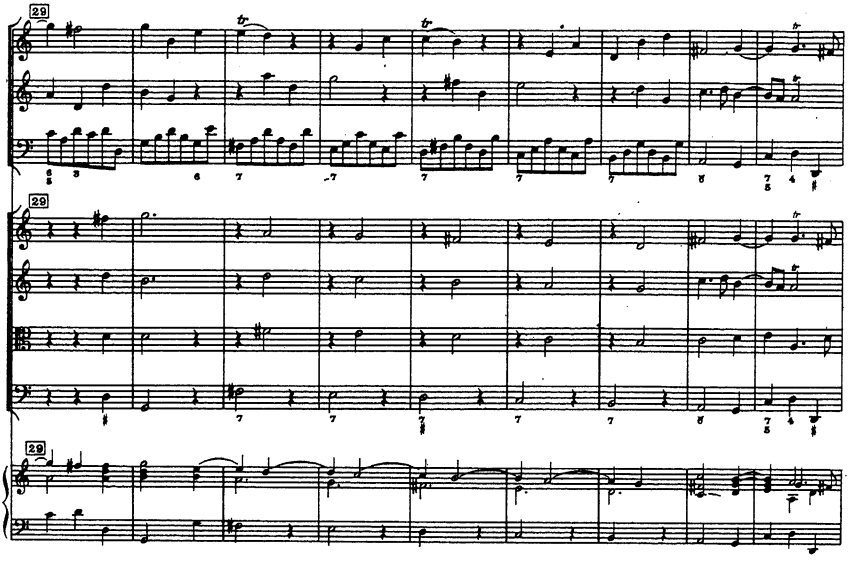
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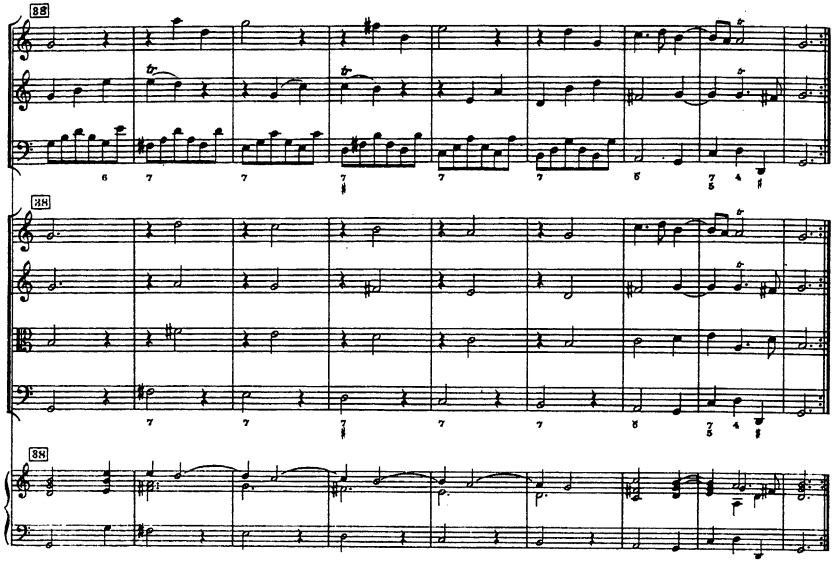
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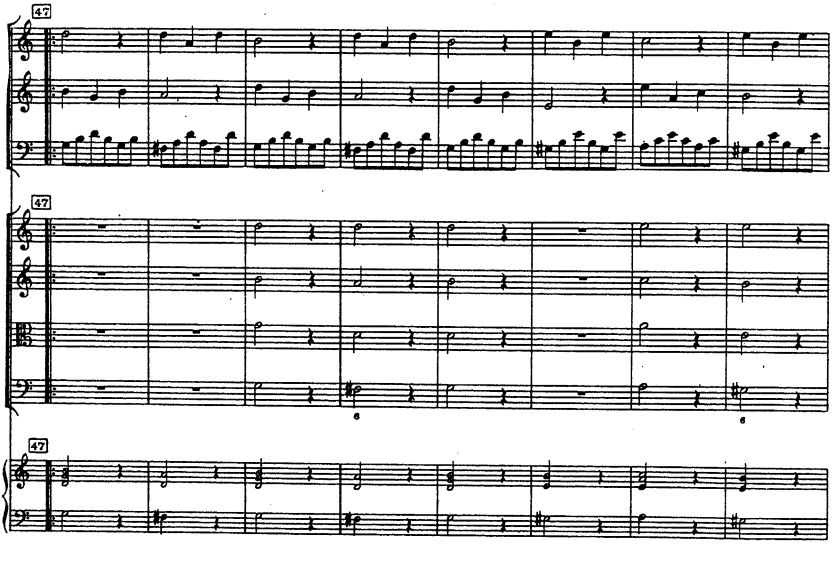
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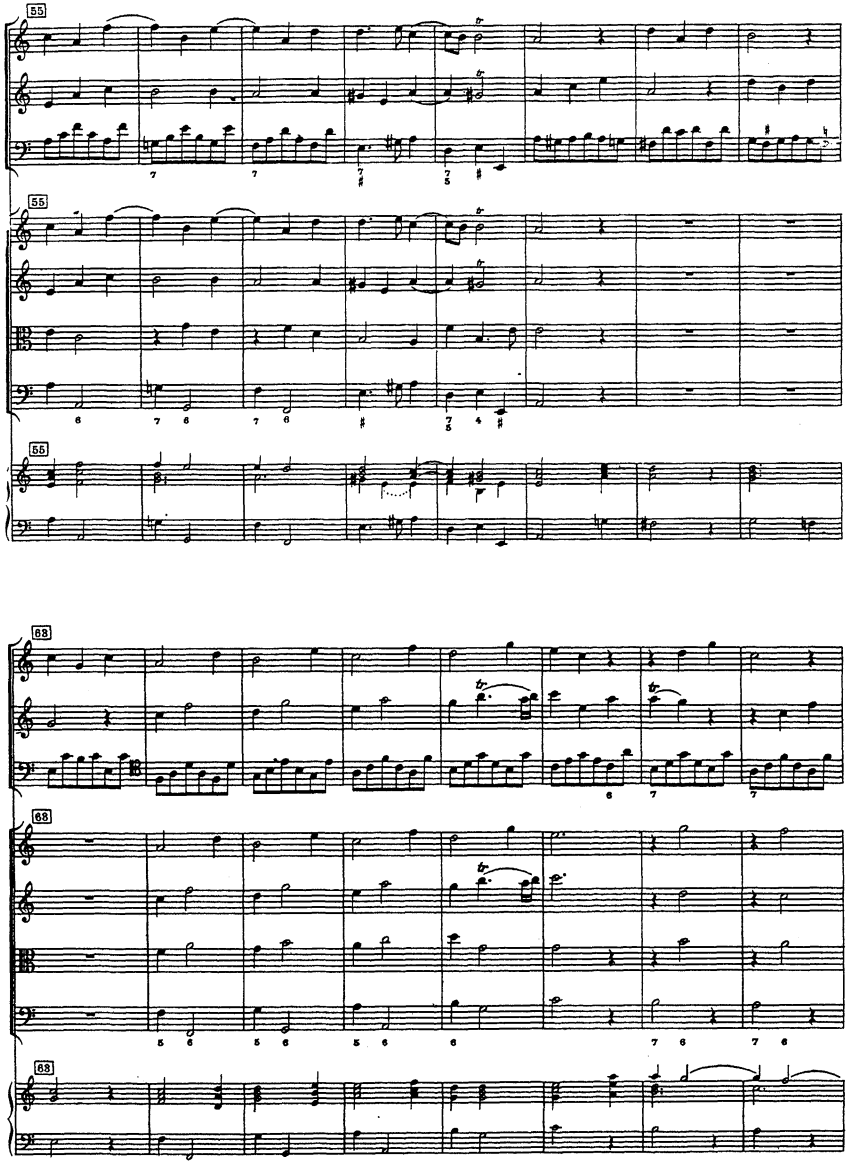
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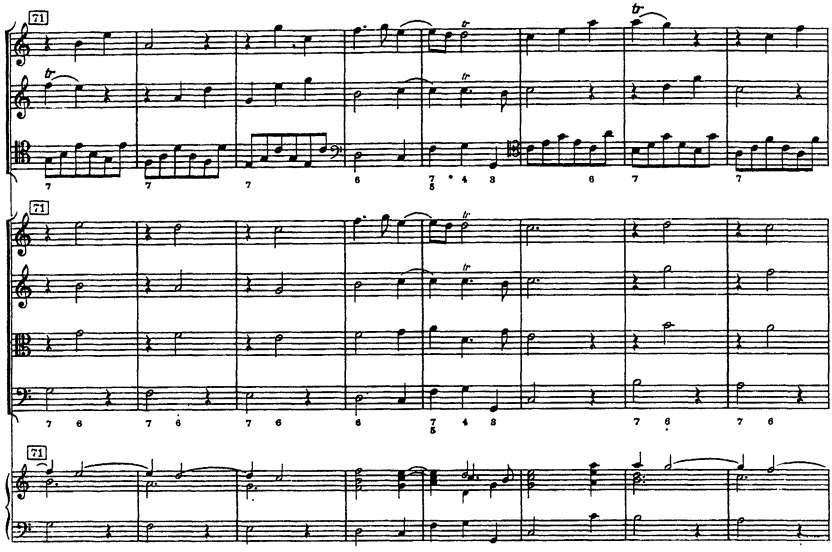
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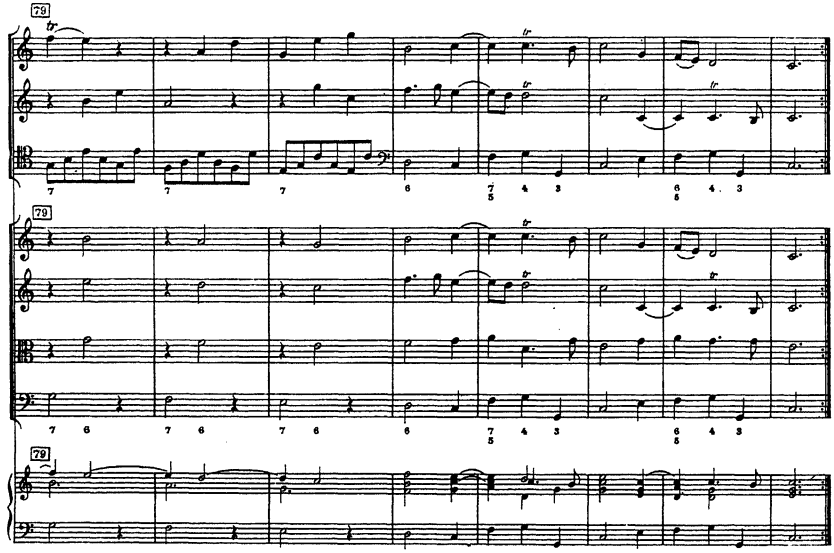
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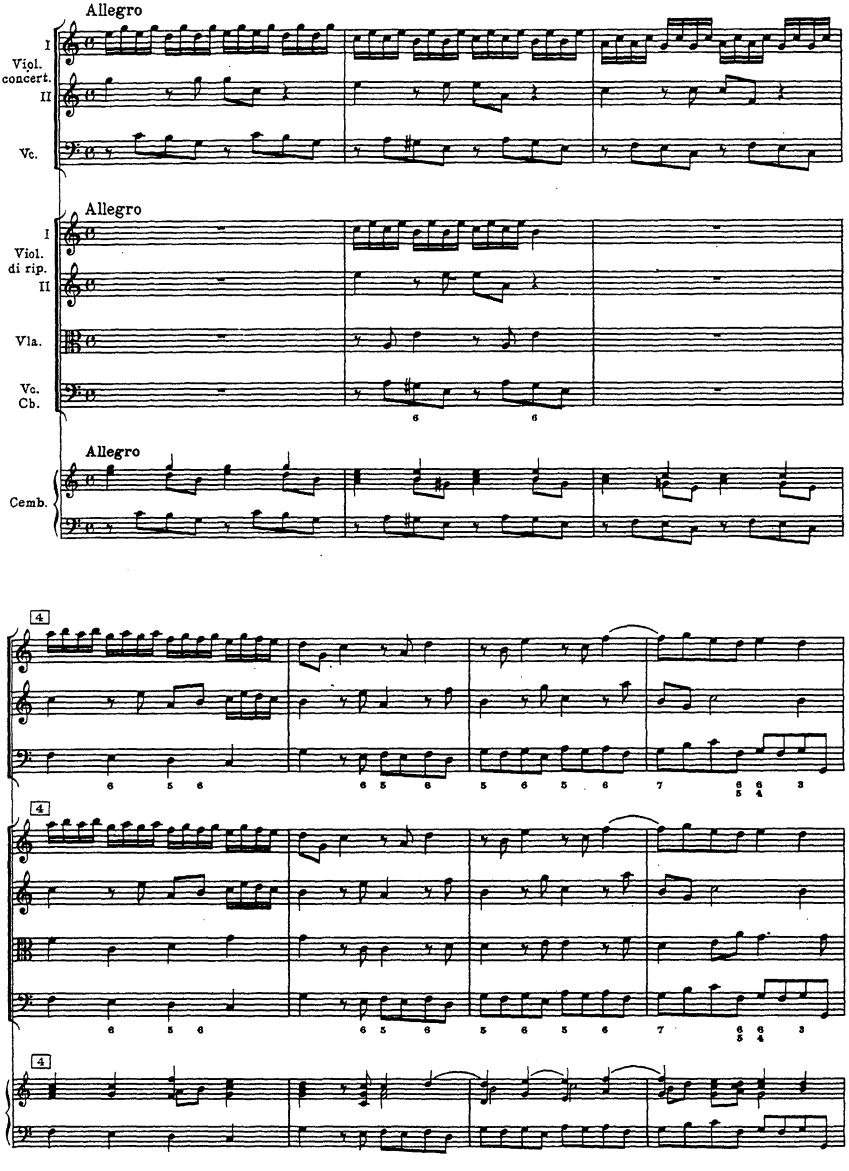
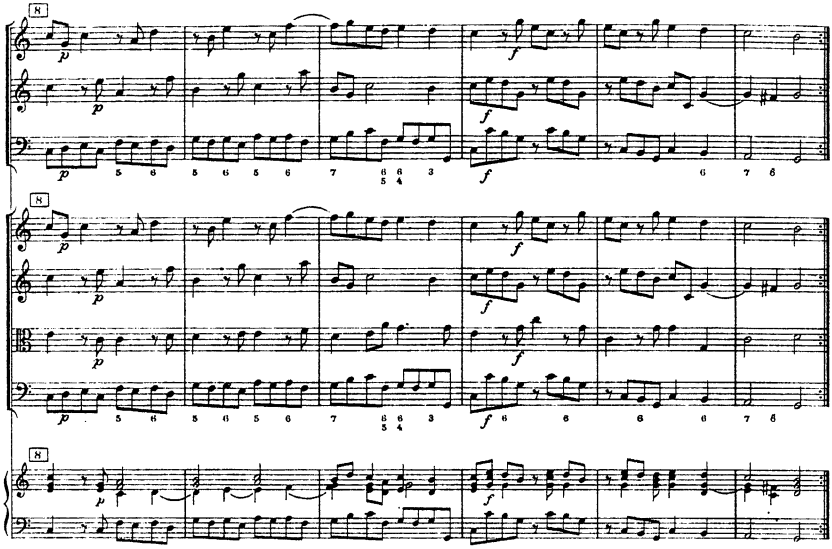
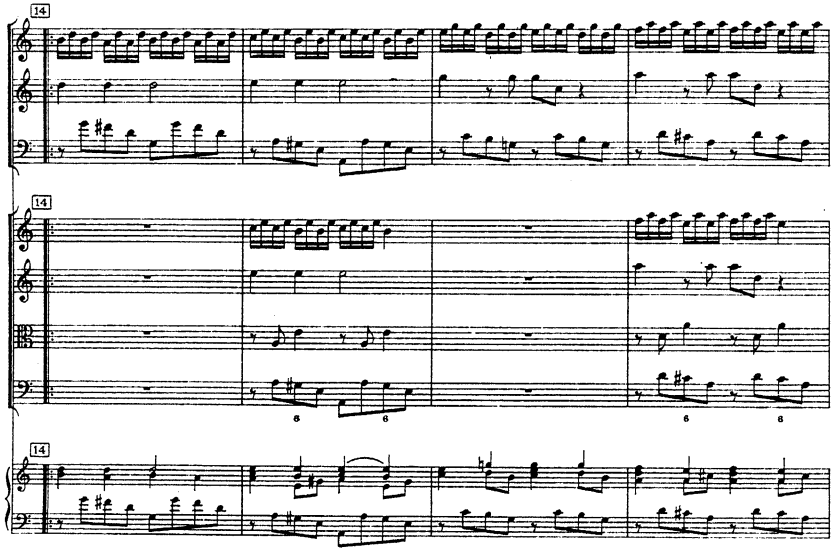
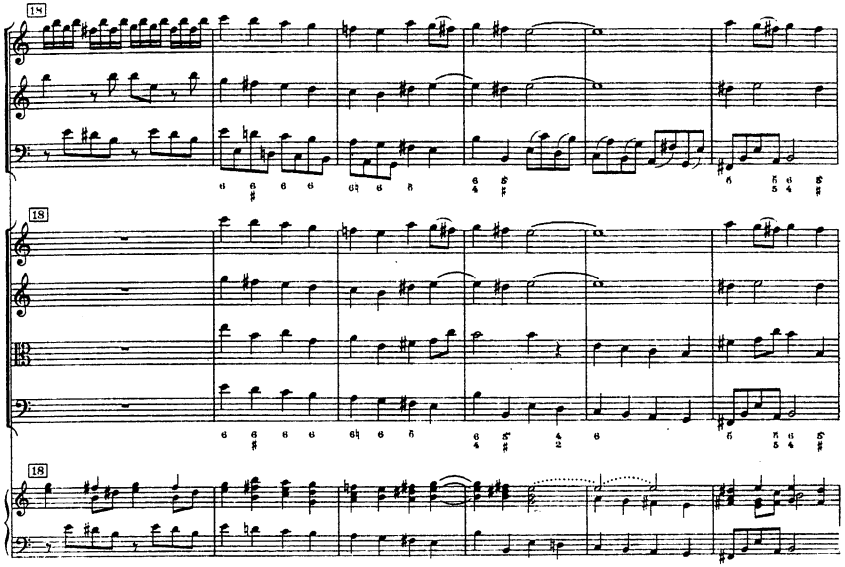

Allegro
I
Viol. concert.
II
Vc.
Allegro
I
Viol. di rip.
II
Vla.
Vc. Cb.
Allegro
Cemb.
4
4
4



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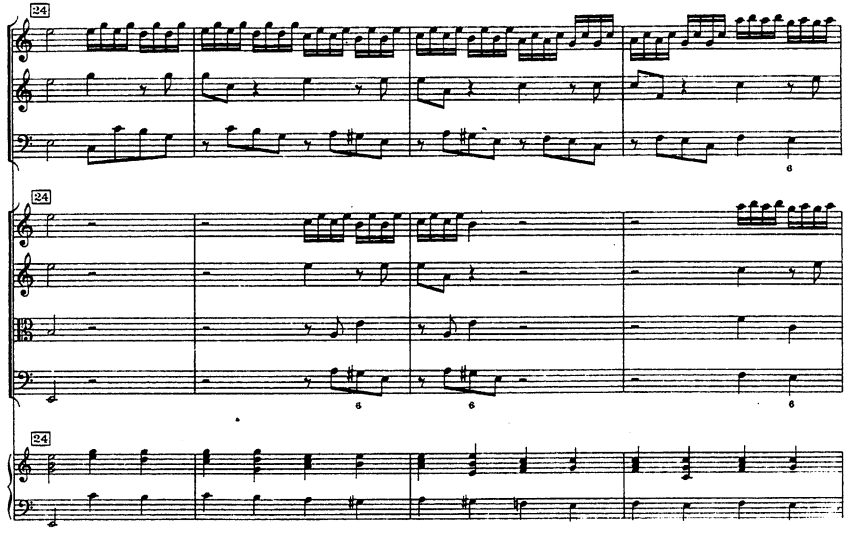
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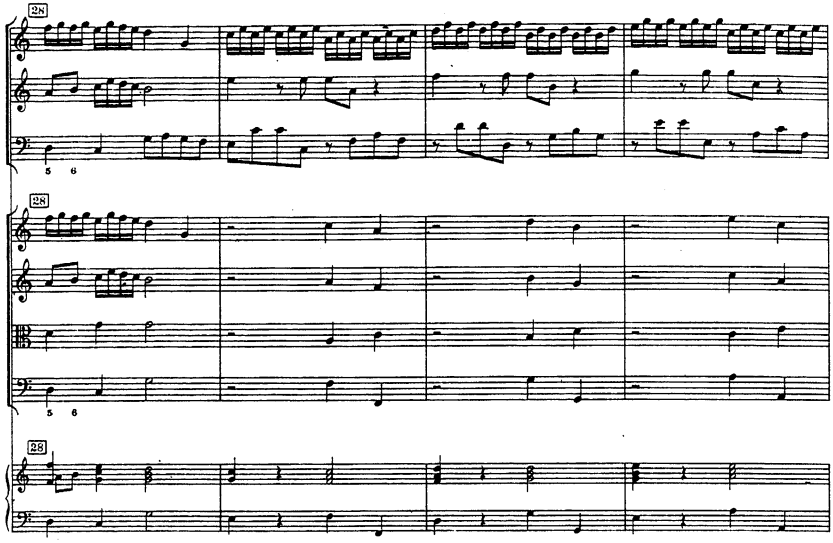
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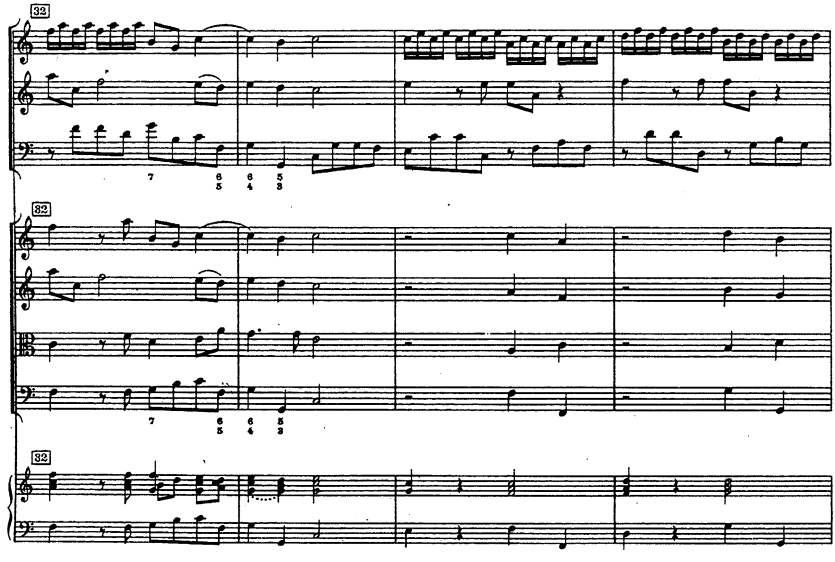
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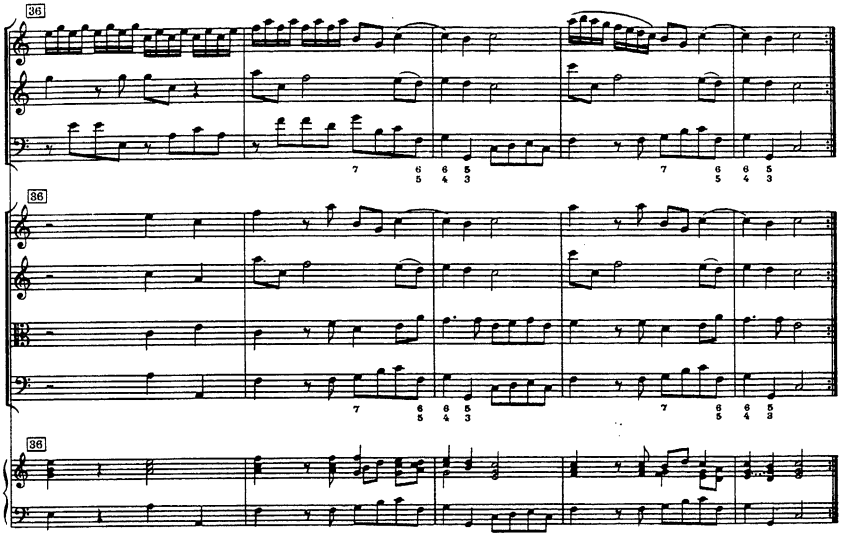
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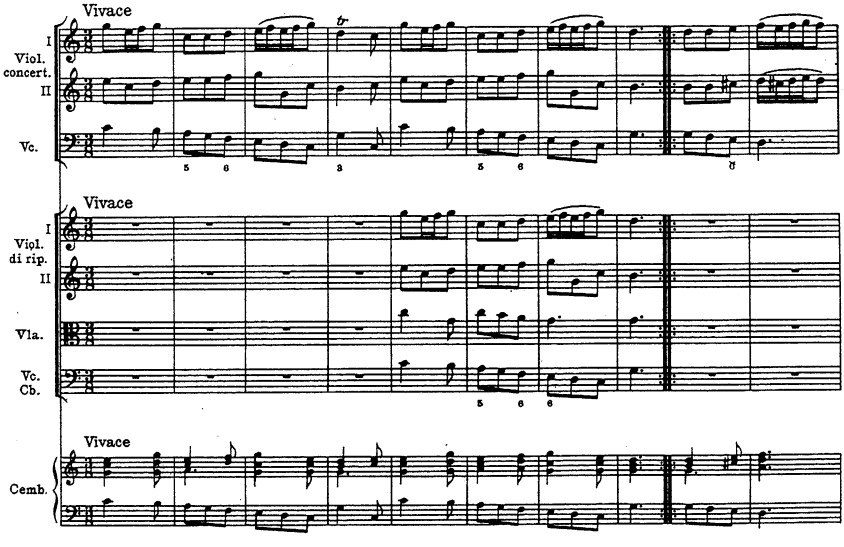
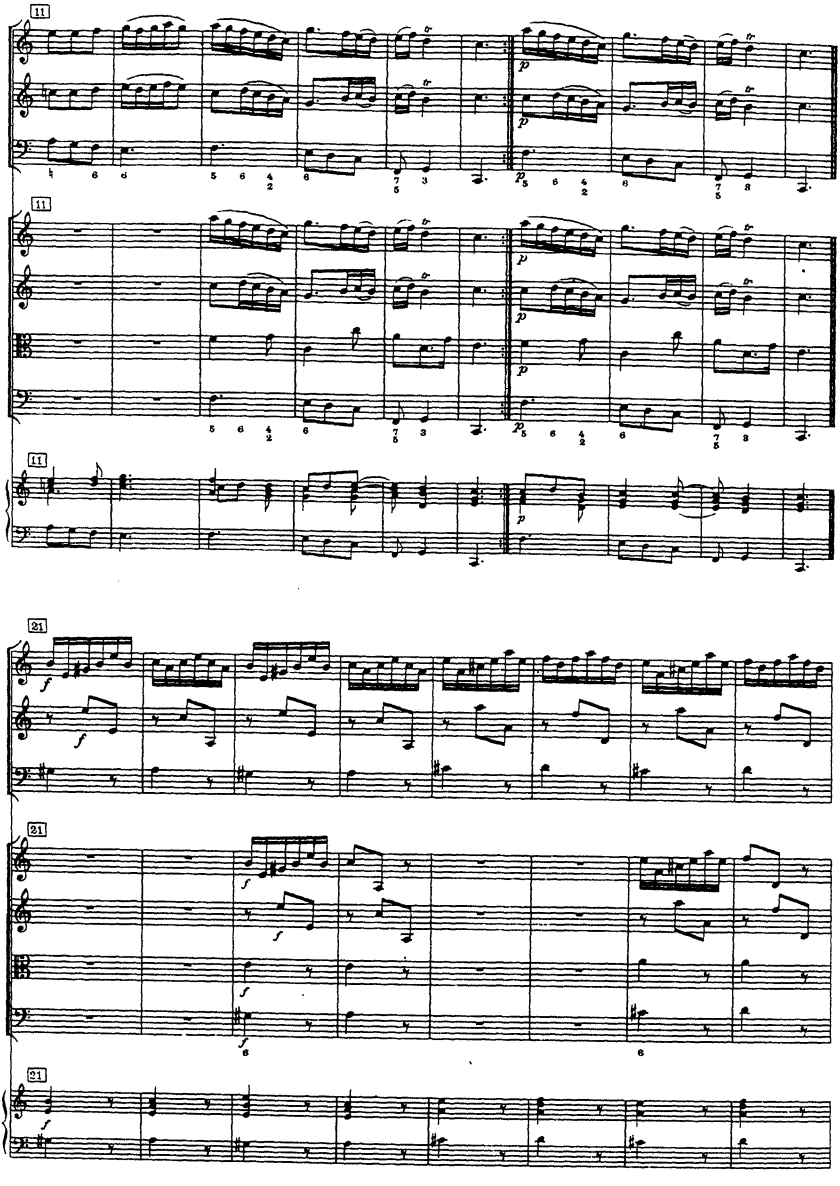
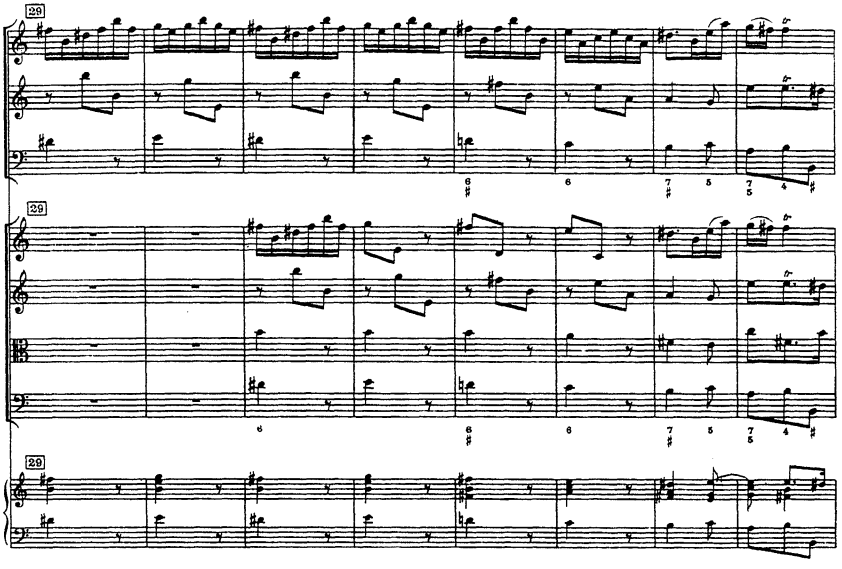
Minuetto


Vivace
I
Viol. concert.
II
Vc.
Vivace
I
Viol. di rip.
II
Vla.
Vc. Cb.
Vivace
Cemb.

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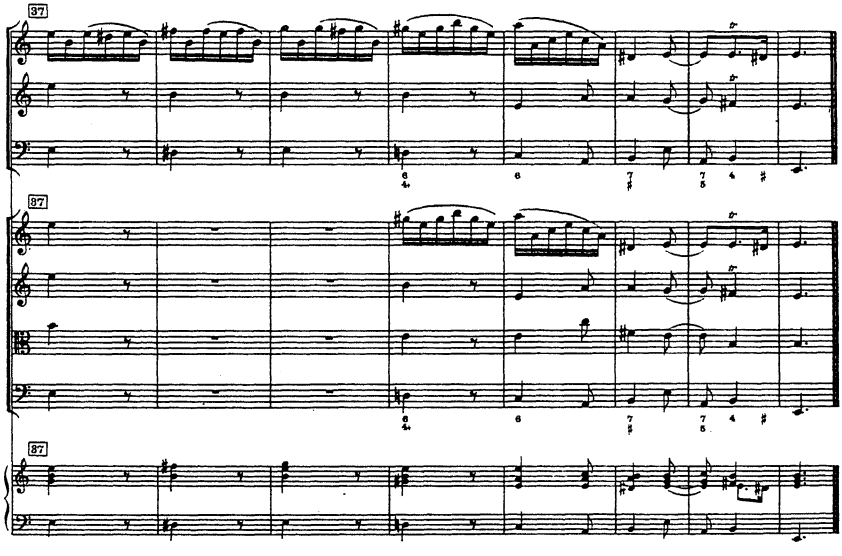
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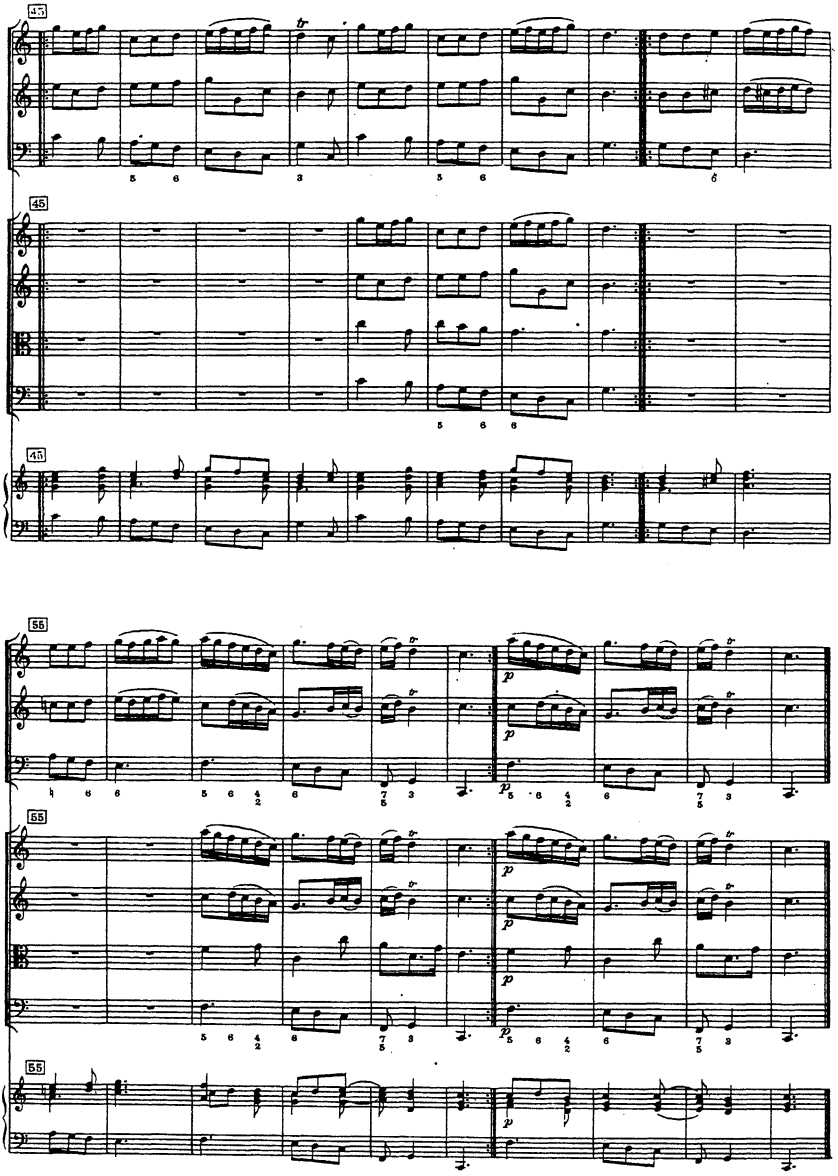
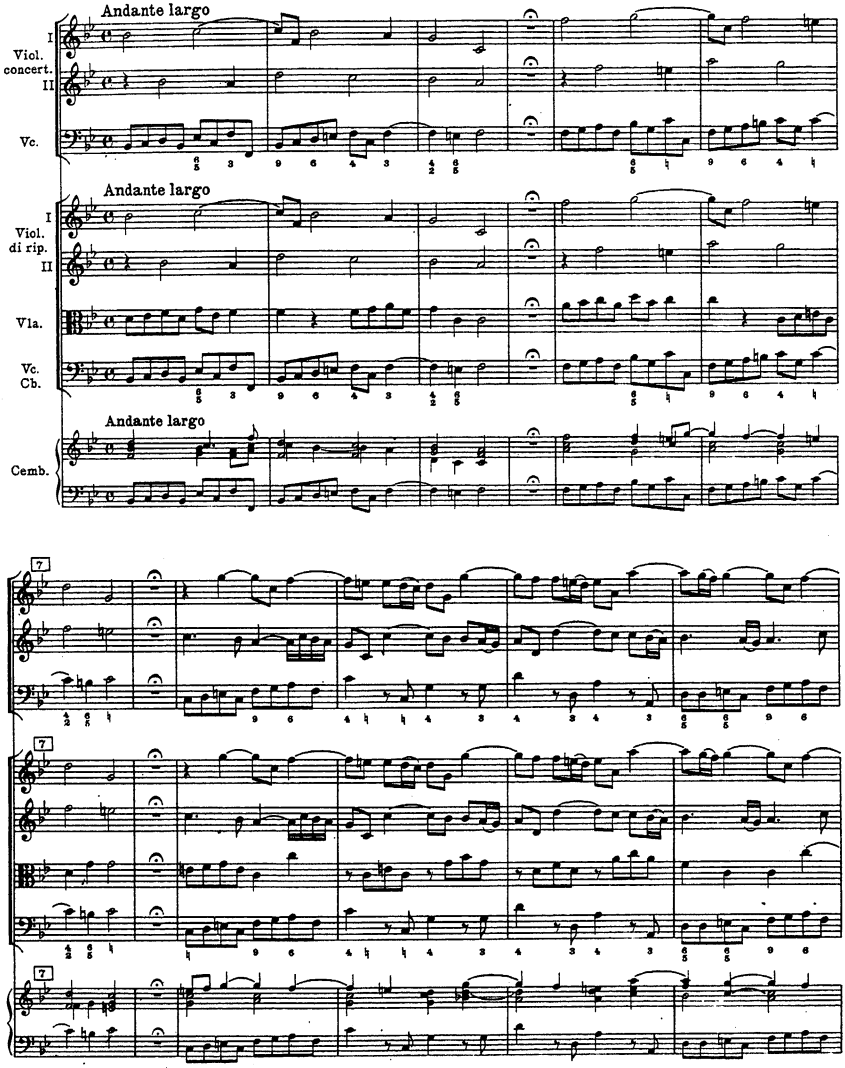
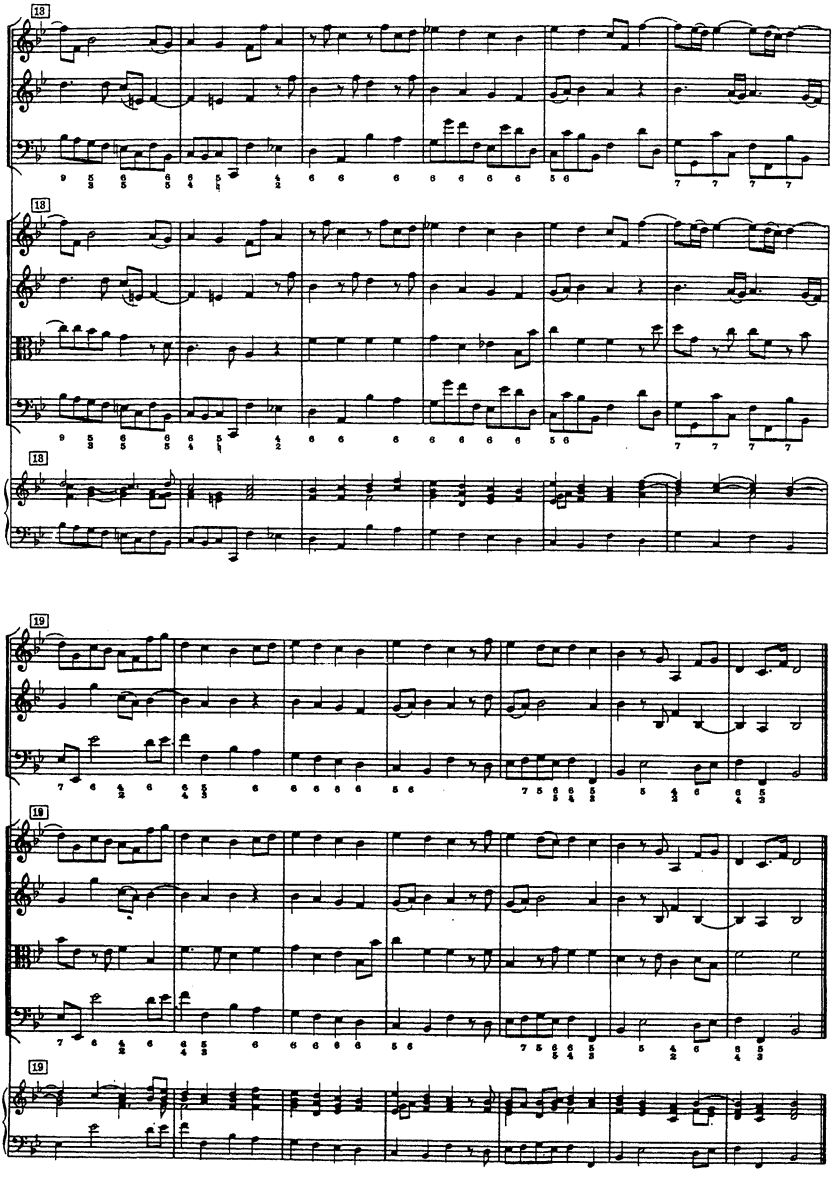


CONCERTO XI

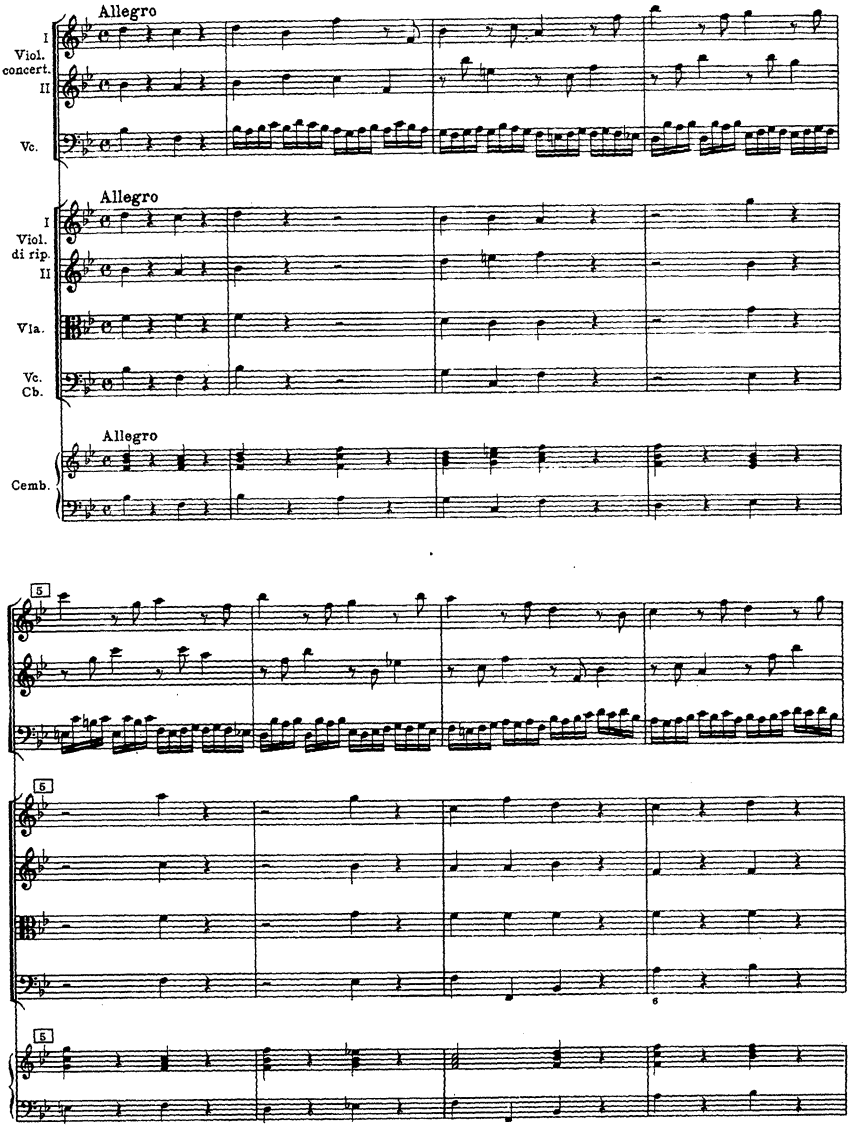
Preludio

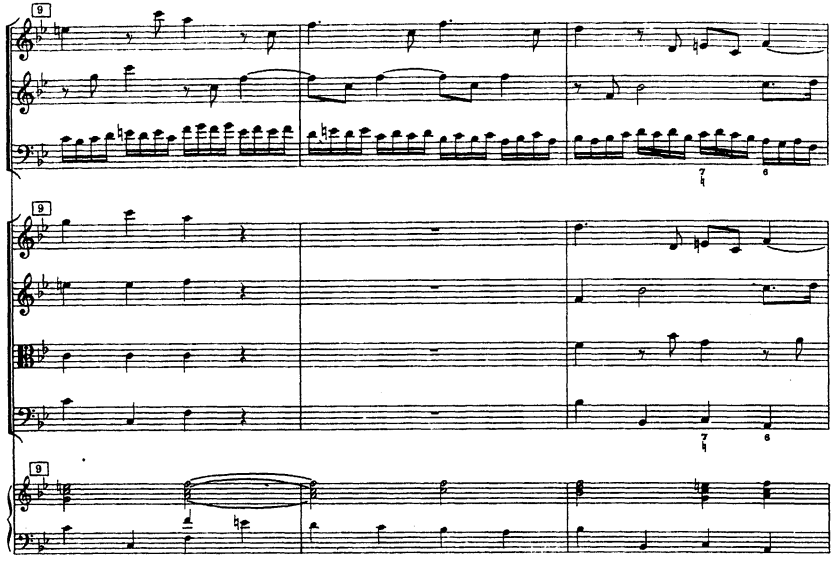
Arcangelo Corelli, Op.6 Nr. 11
(1653–1713)





Allemanda


Allegro
I
Viol.
concert.
II
Vc.
Allegro
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Allegro
Cemb.
5
5
6
5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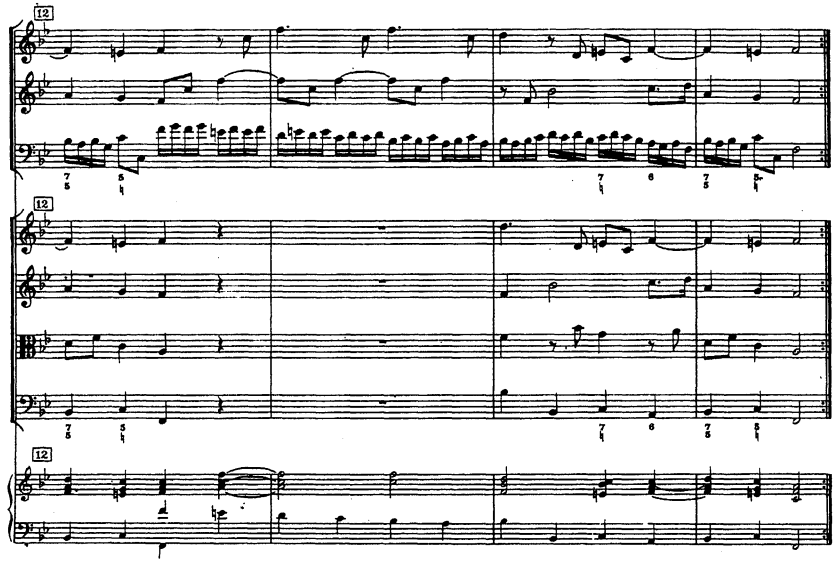
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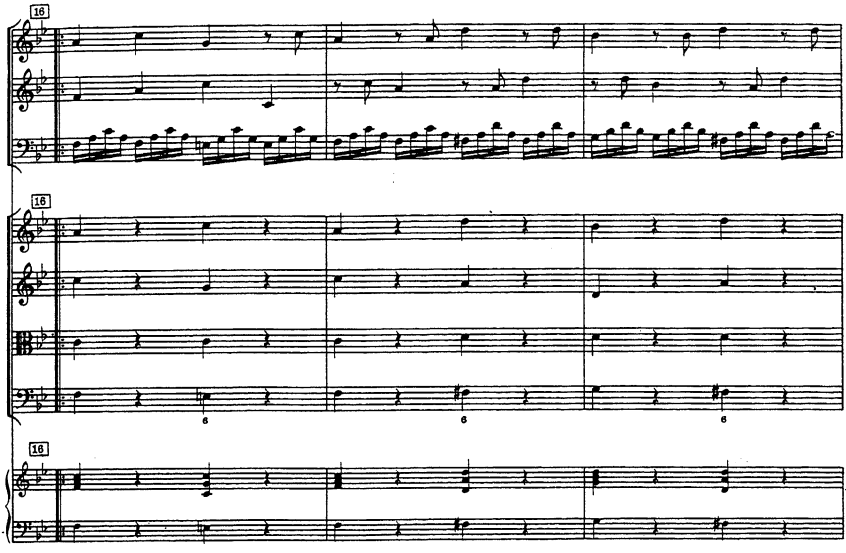
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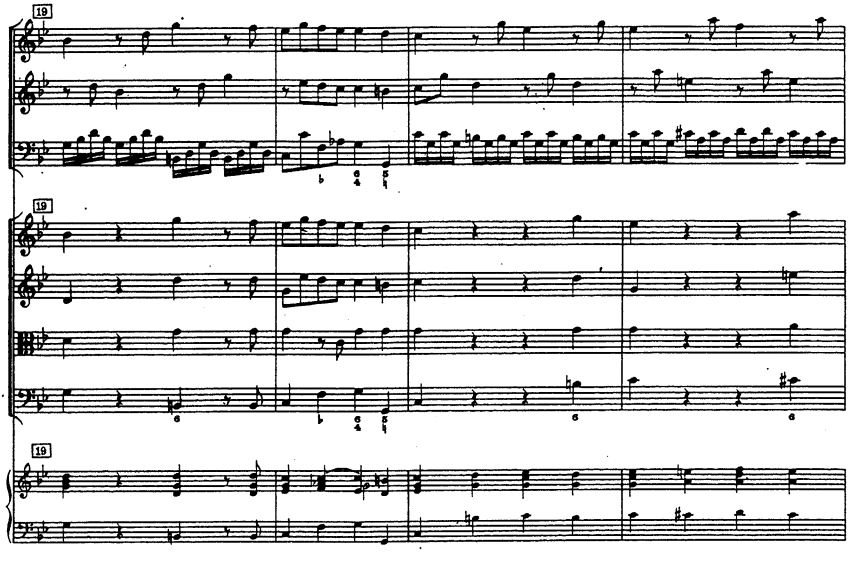
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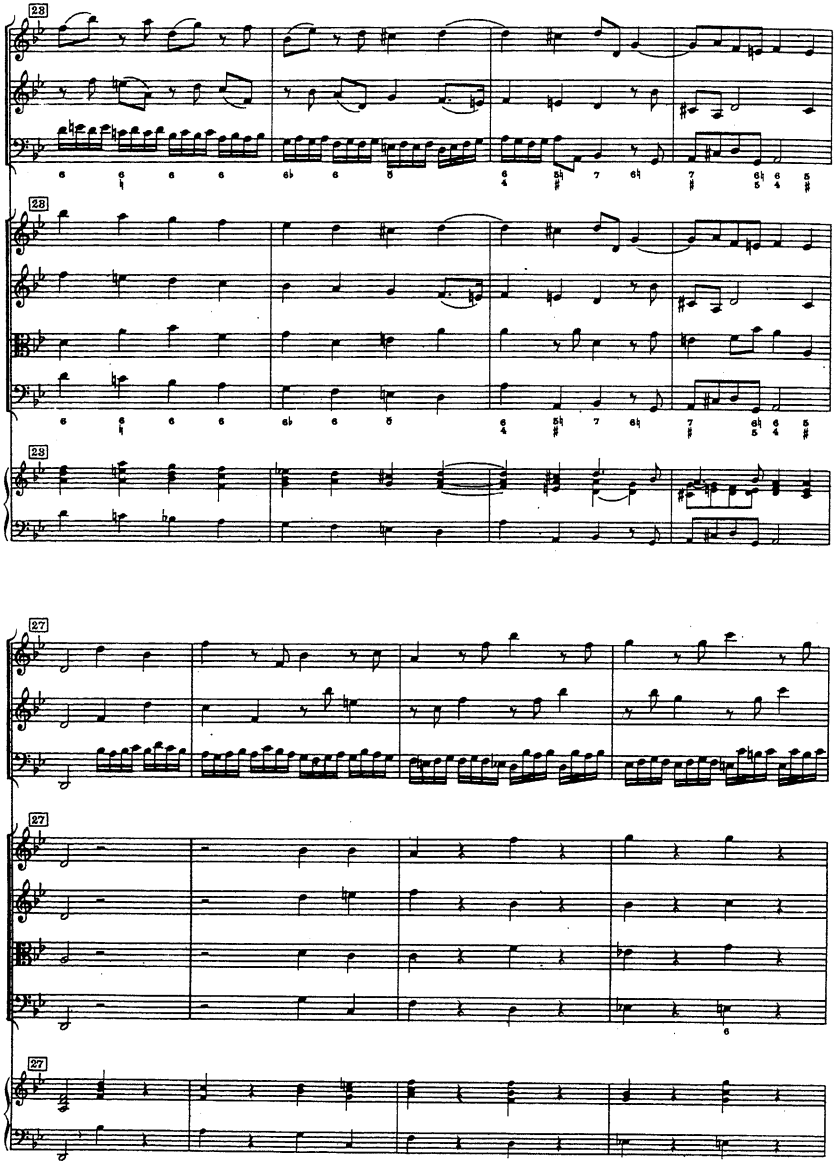

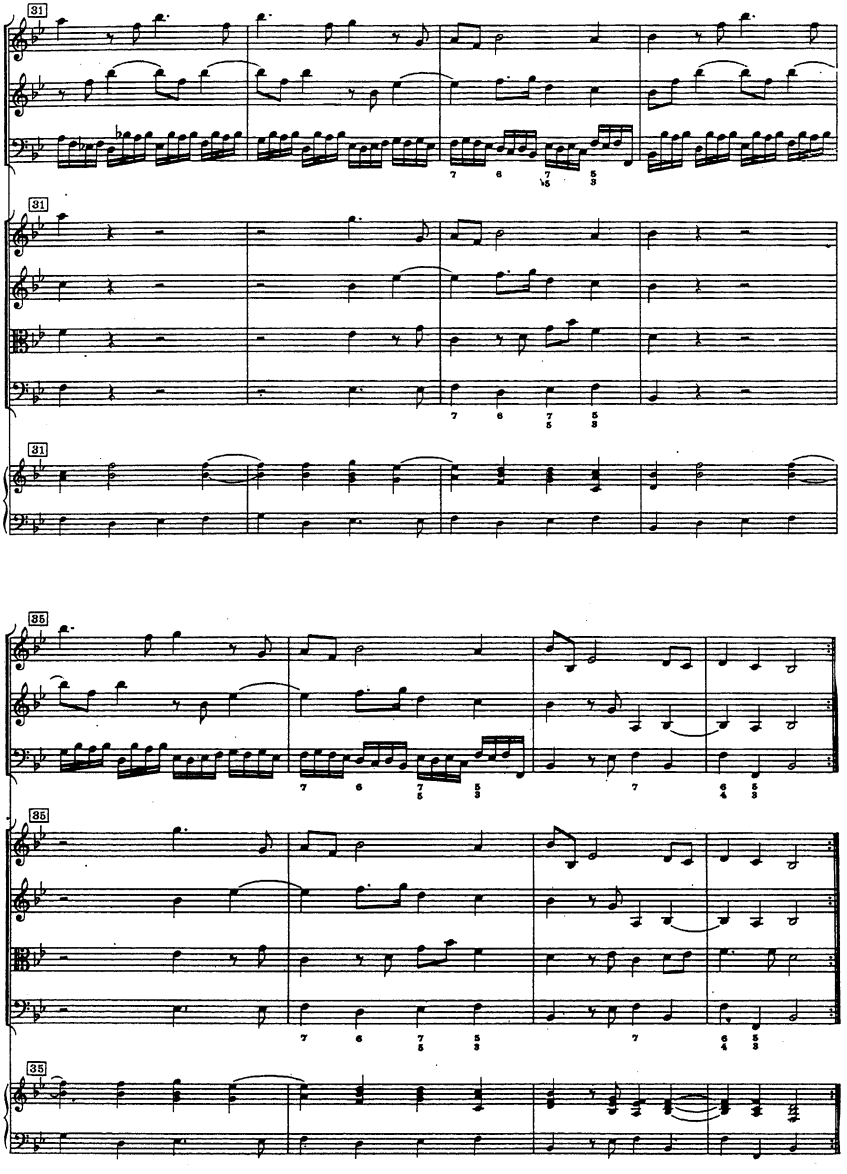
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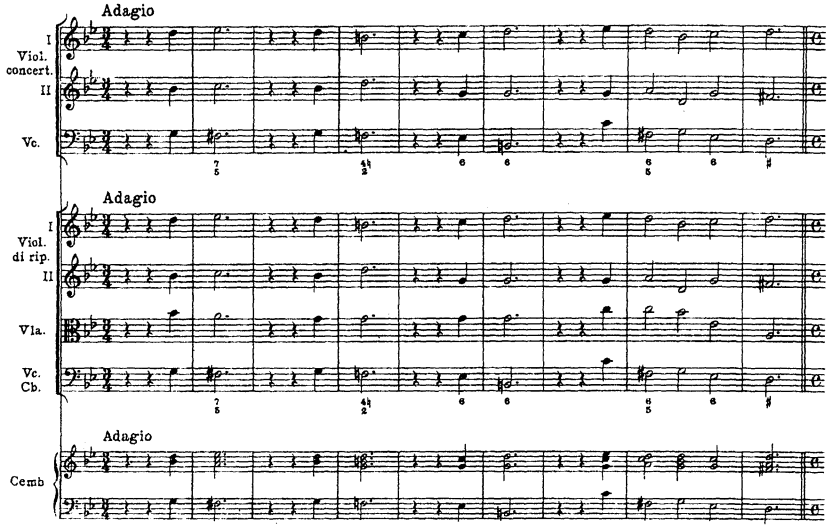
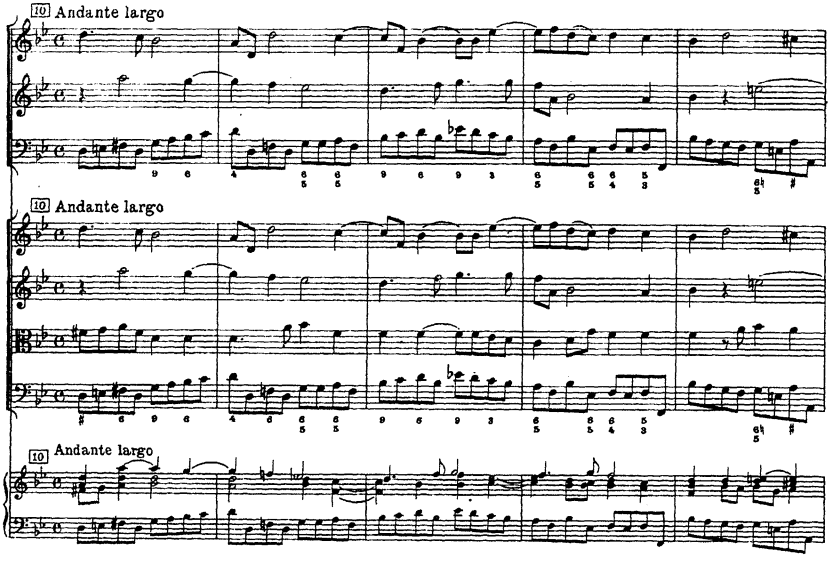
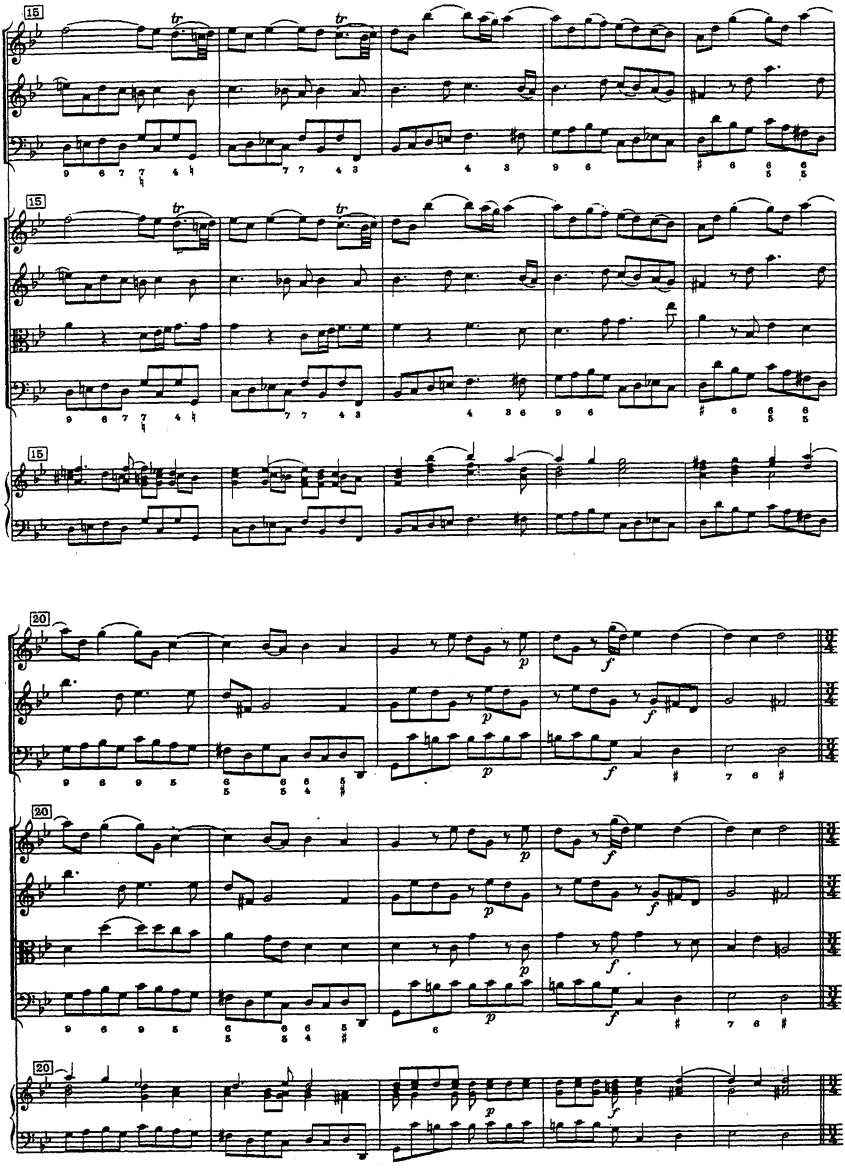

Adagio
I
Viol.
concert.
II
Vc.
Adagio
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Adagio
Cemb


10 Andante largo
10 Andante largo
10 Andante largo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20
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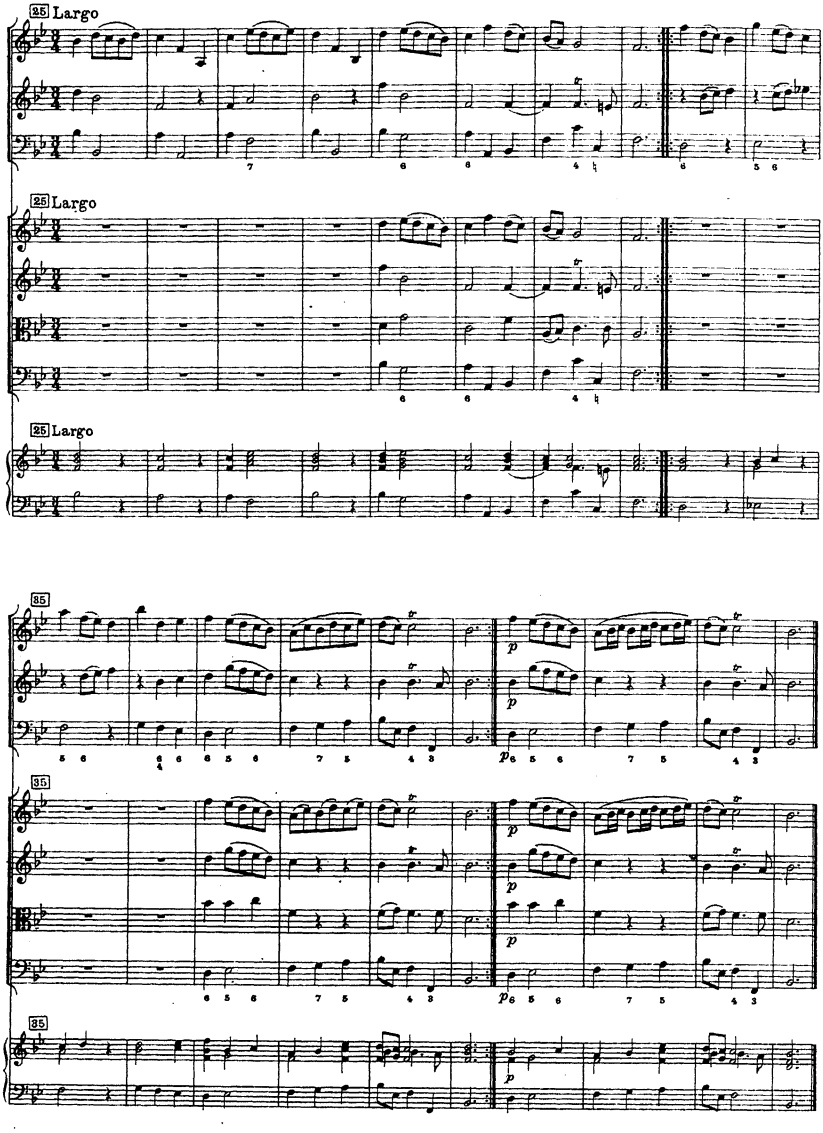
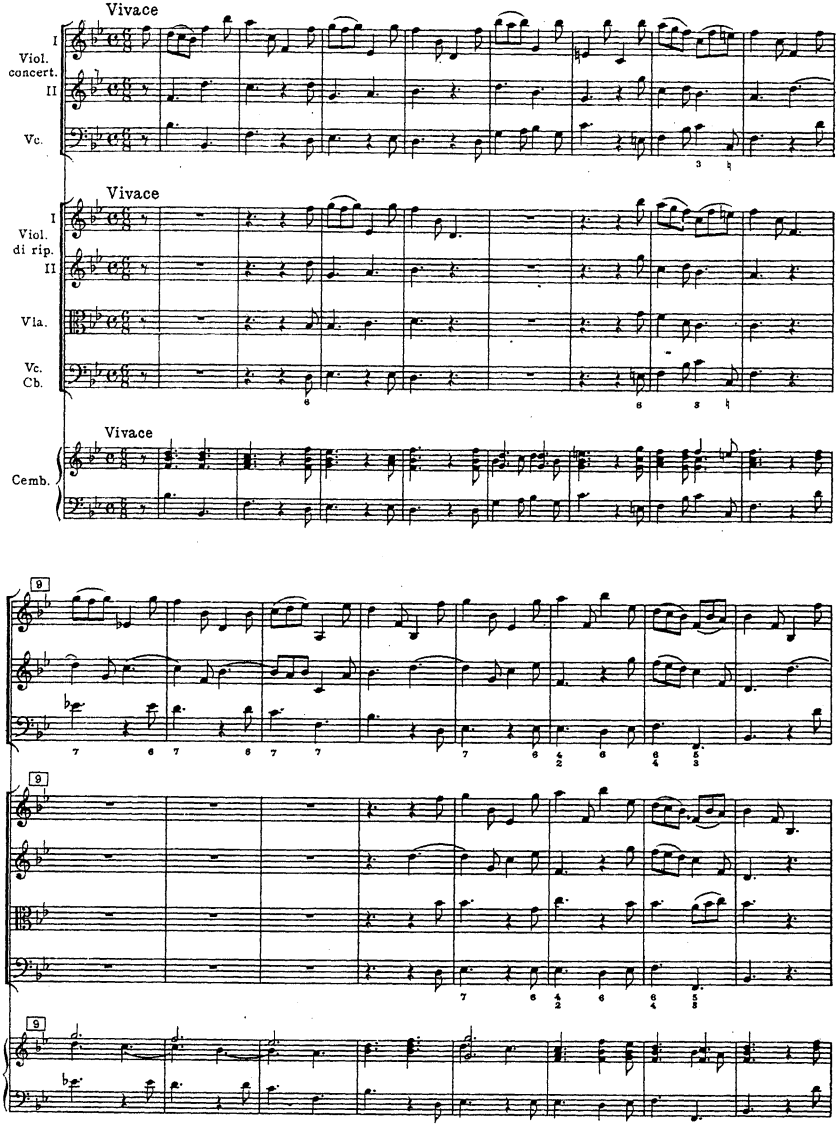
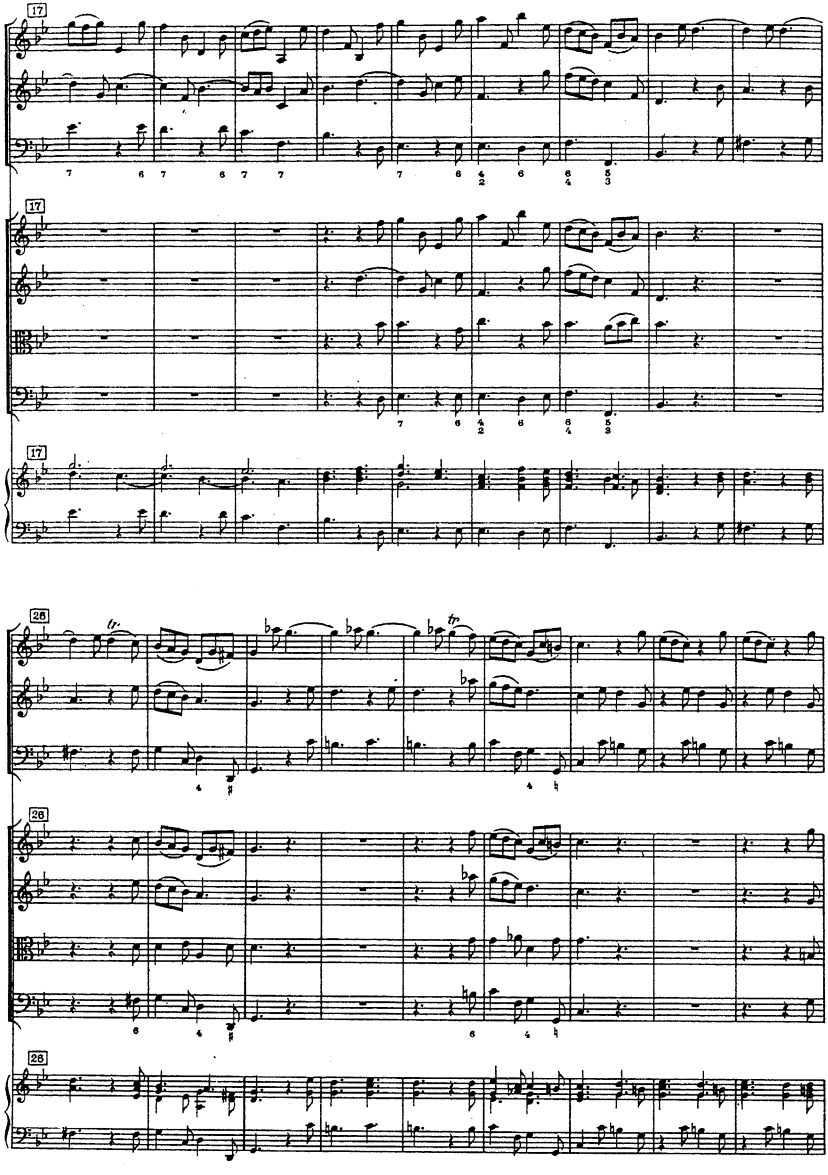
tr
p
f

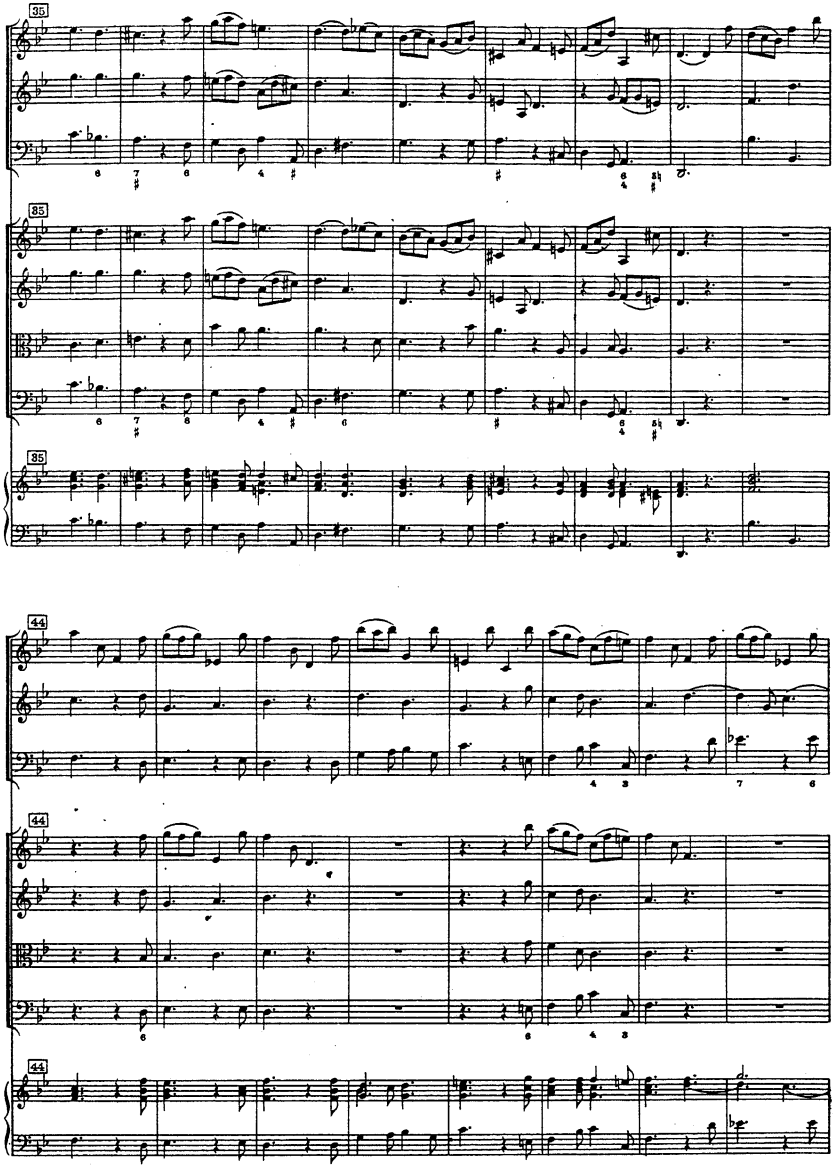
Sarabanda



Giga


Vivace
I
Viol. concert.
II
Vc.
Vivace
I
Viol. di rip.
II
Vla.
Vc. Cb.
Vivace
Cemb.
9
9
9

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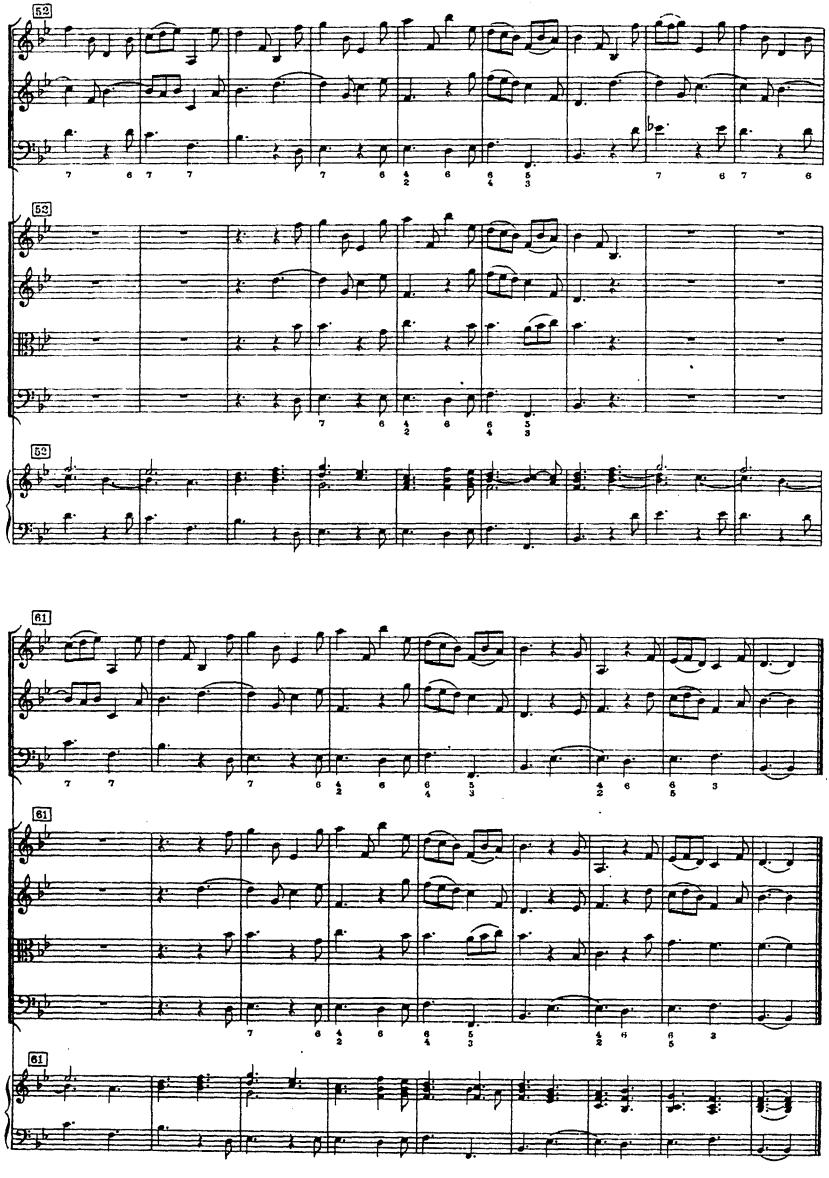
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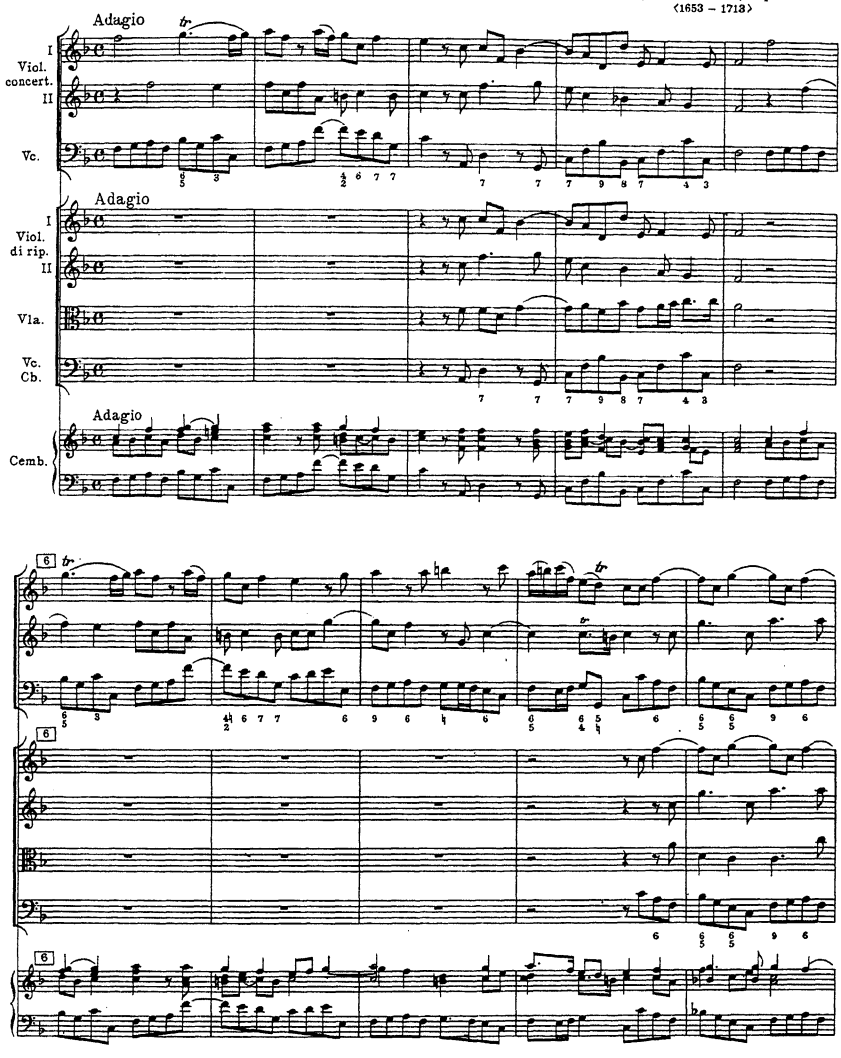
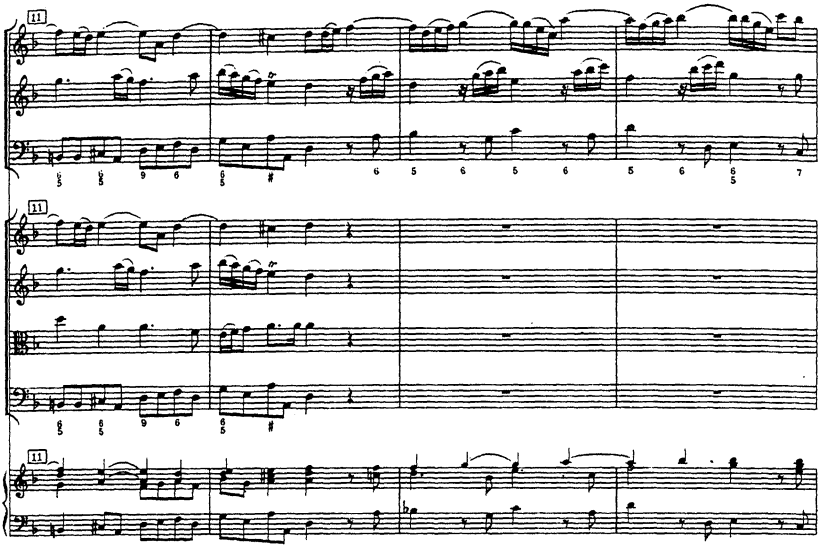
CONCERTO XII

Preludio

Arcangelo Corelli, Op. 6 Nr. 12
(1653 – 1713)

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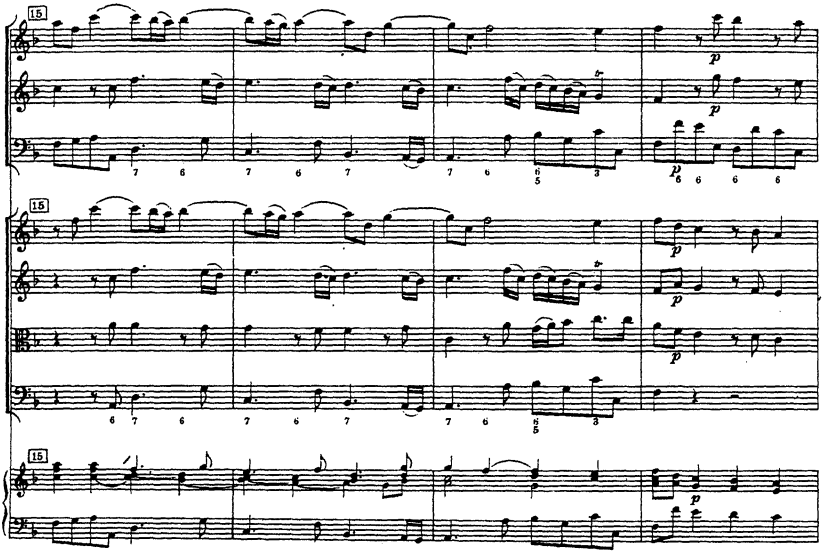
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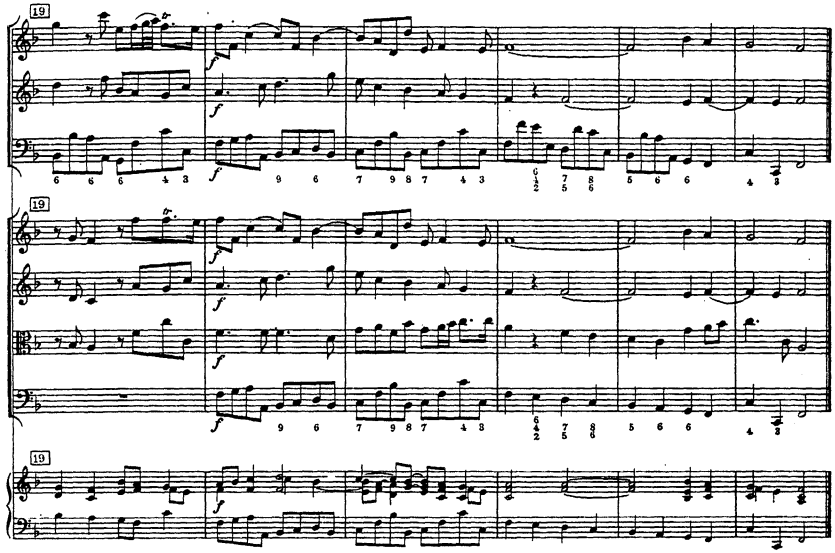
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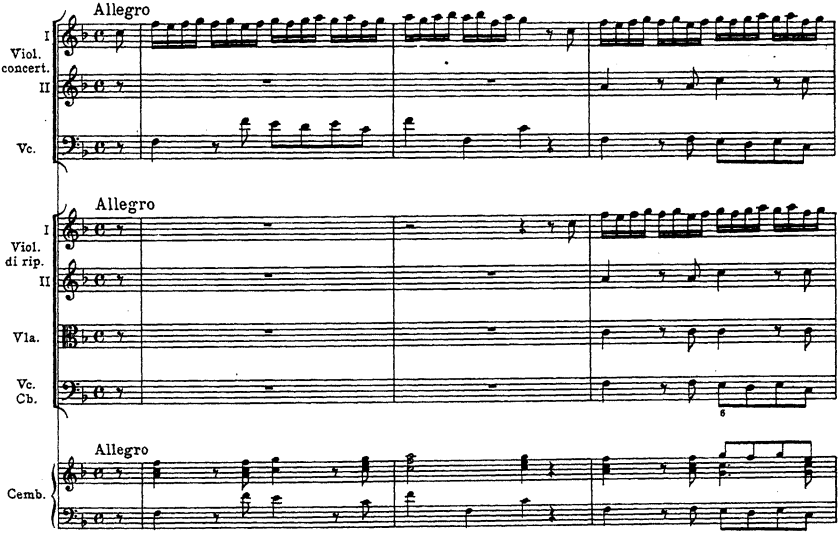
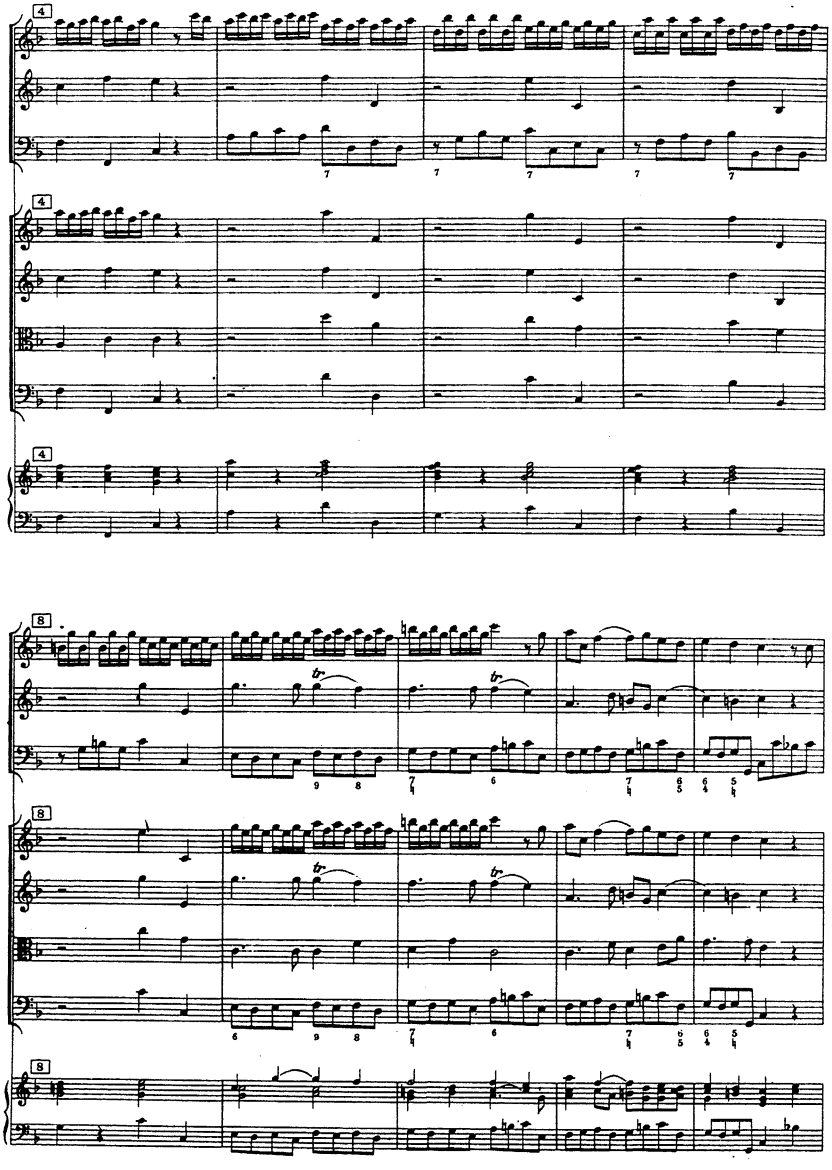
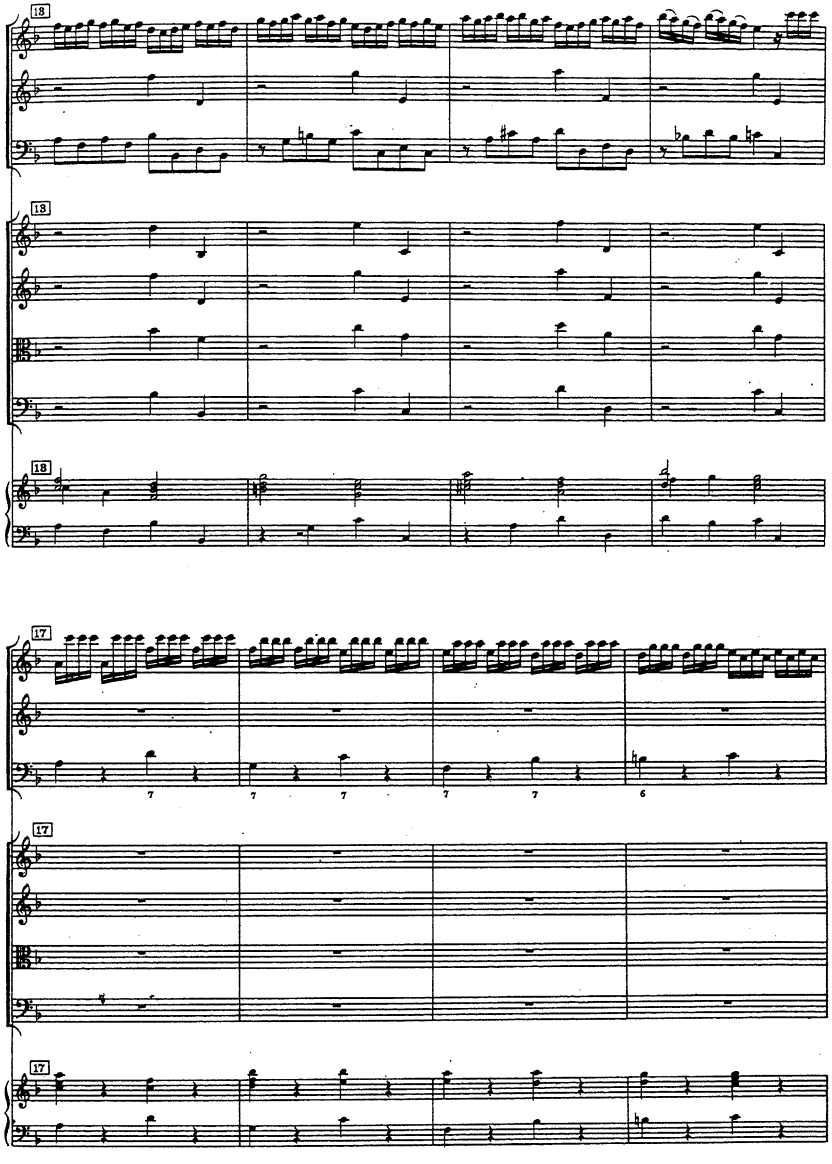

Allegro
I
Viol.
concert.
II
Vc.
Allegro
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Allegro
Cemb.

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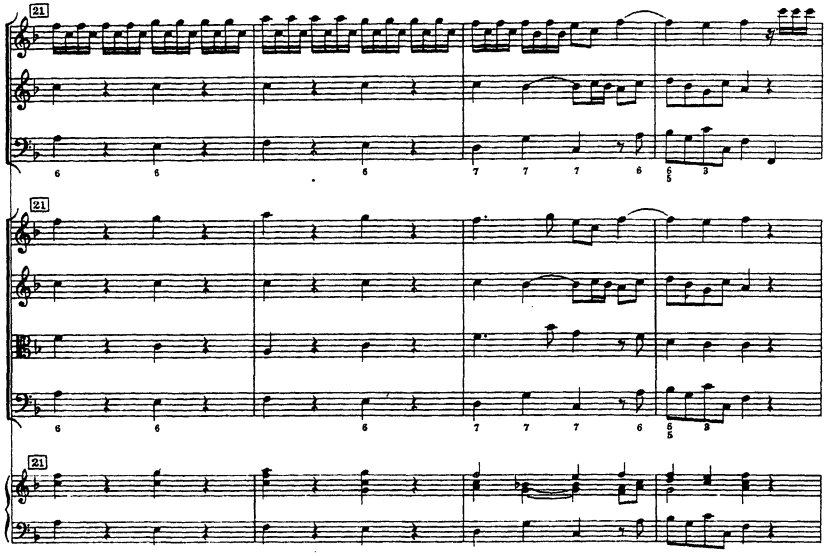

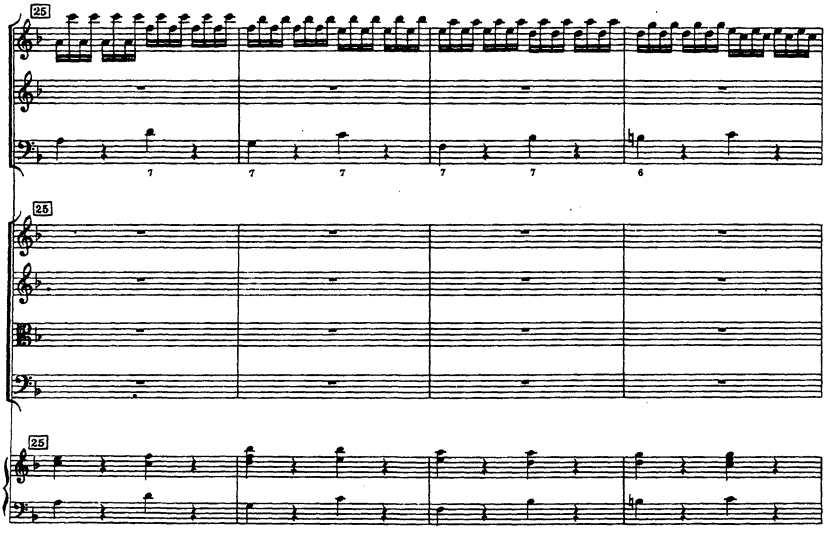

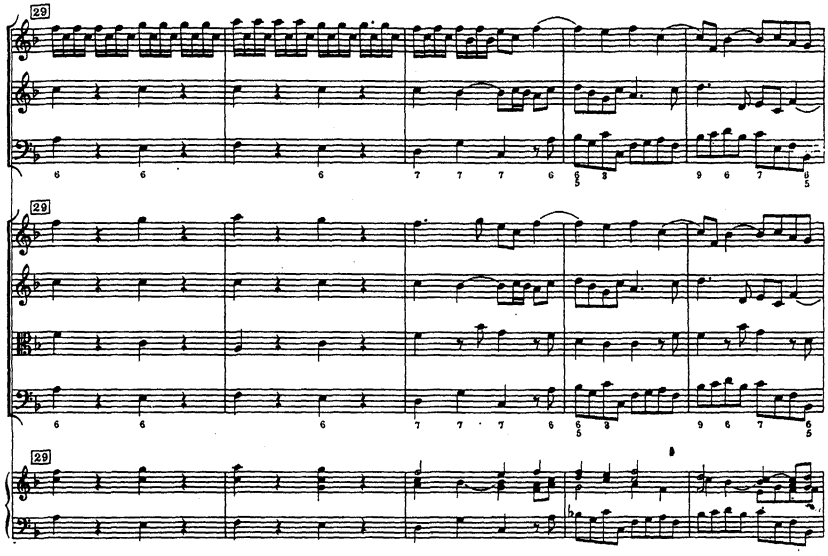
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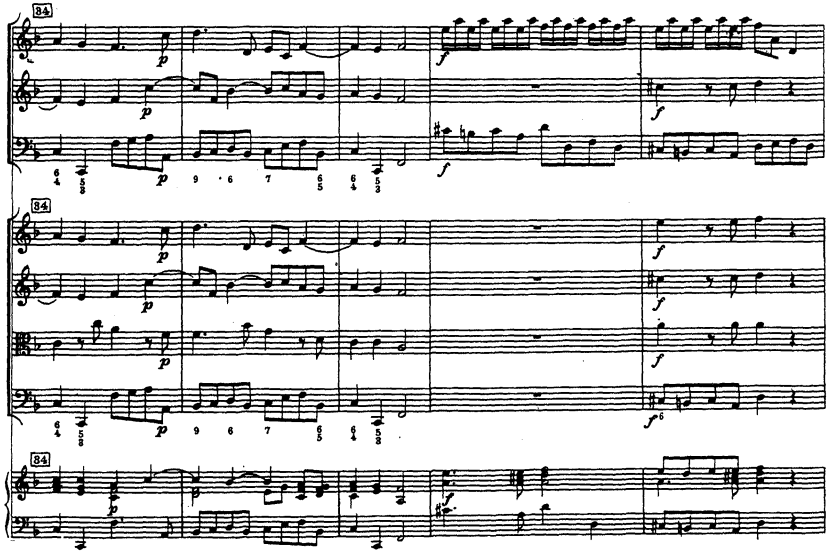
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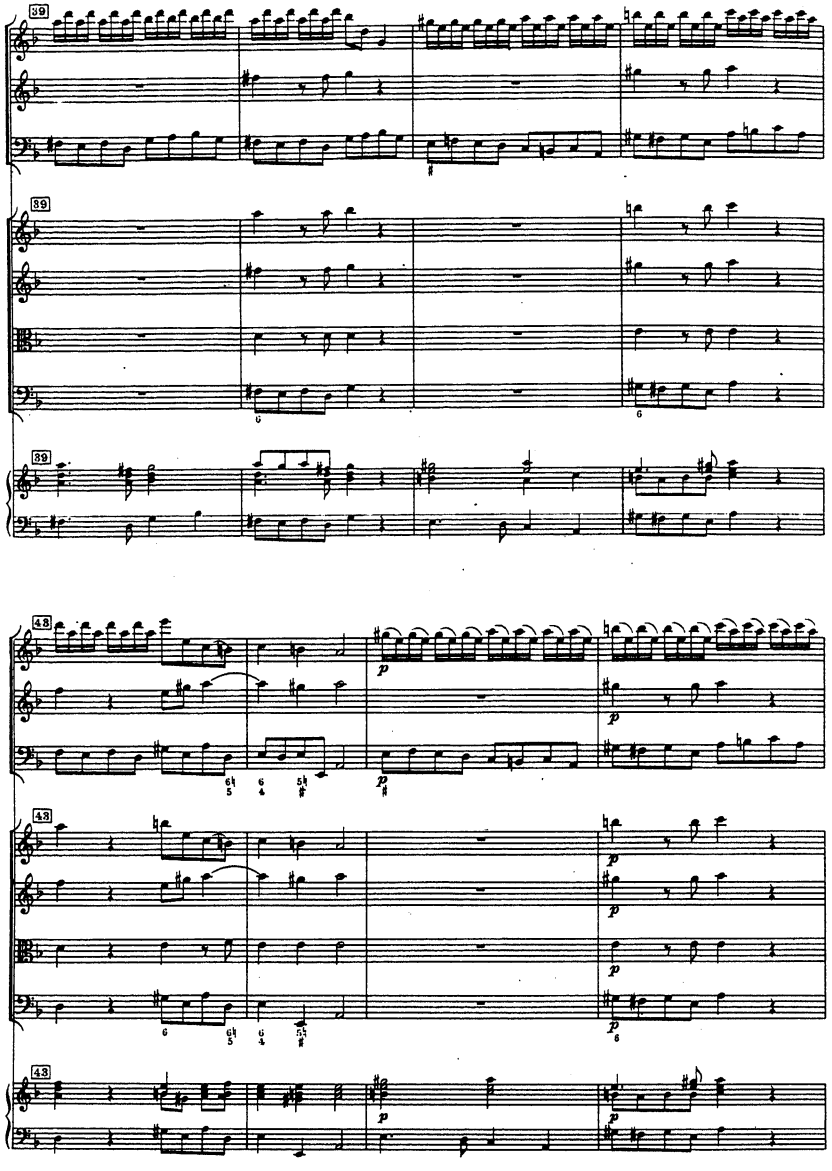
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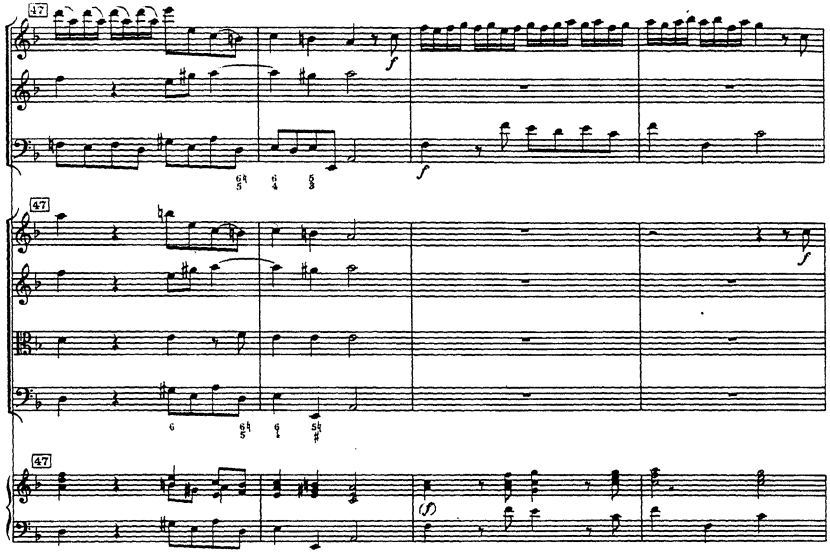
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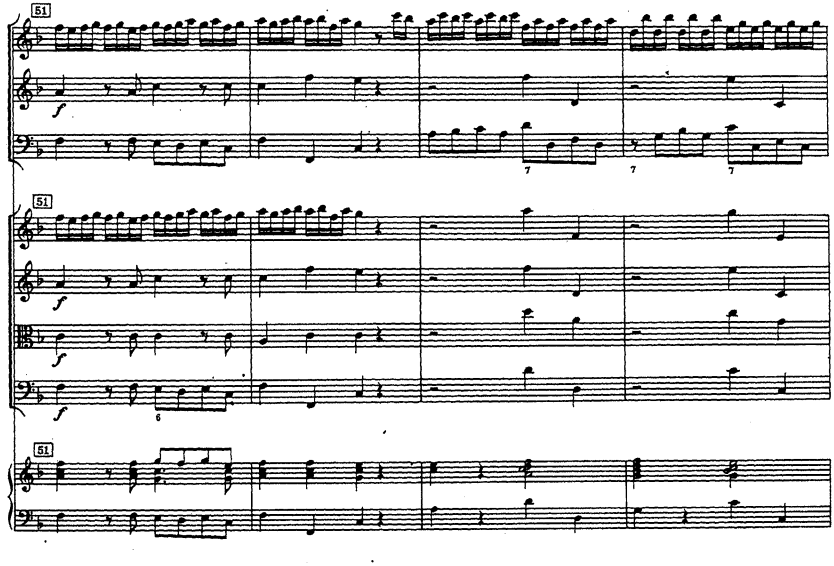
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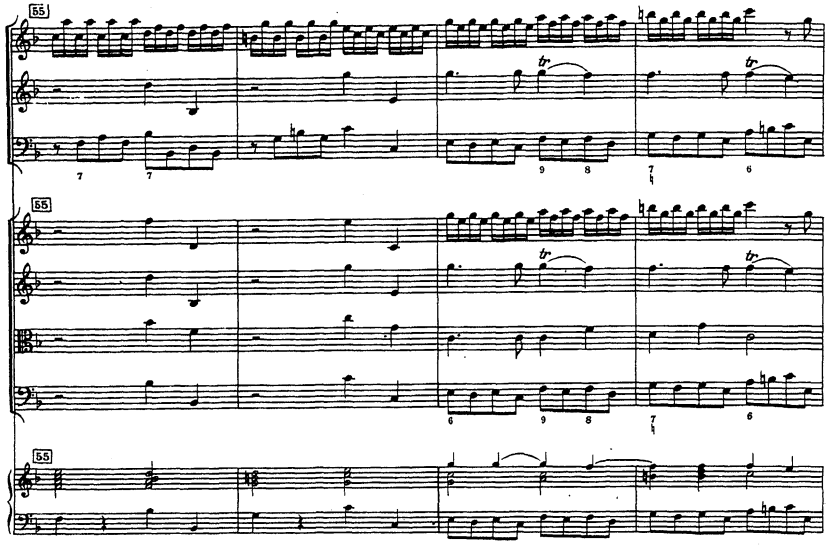
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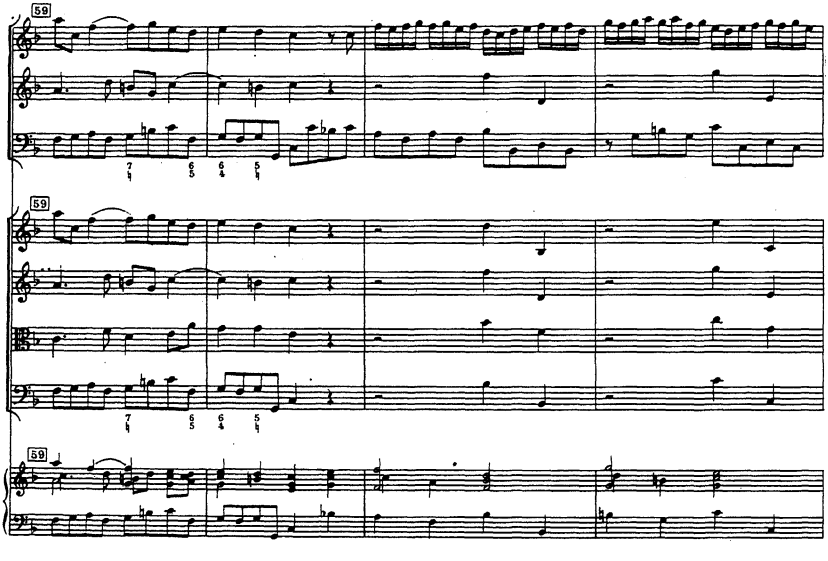
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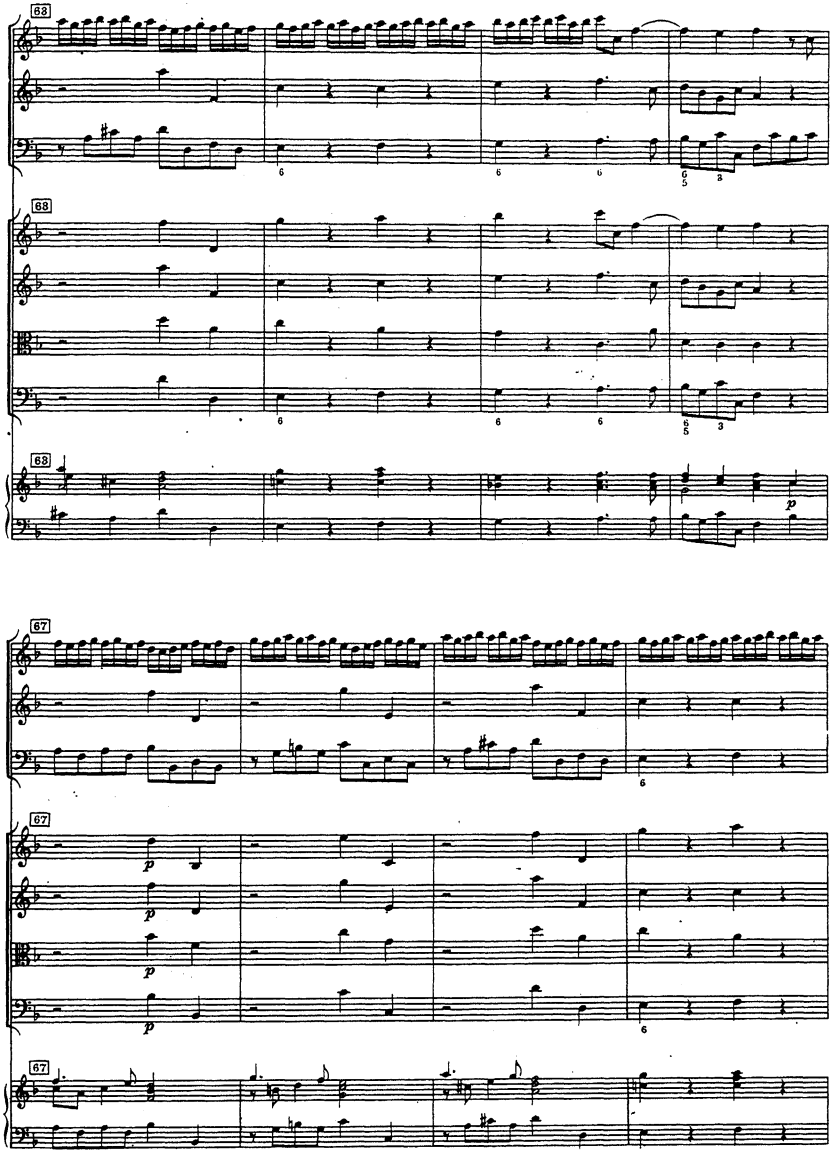
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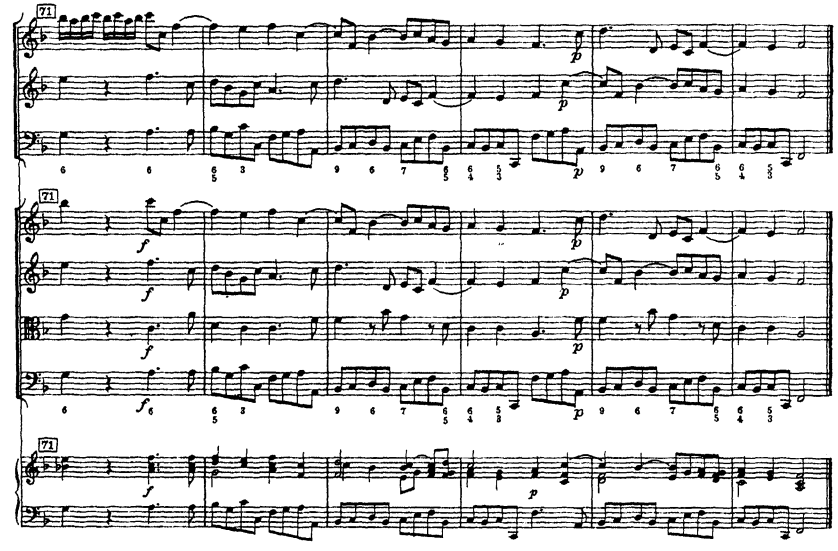
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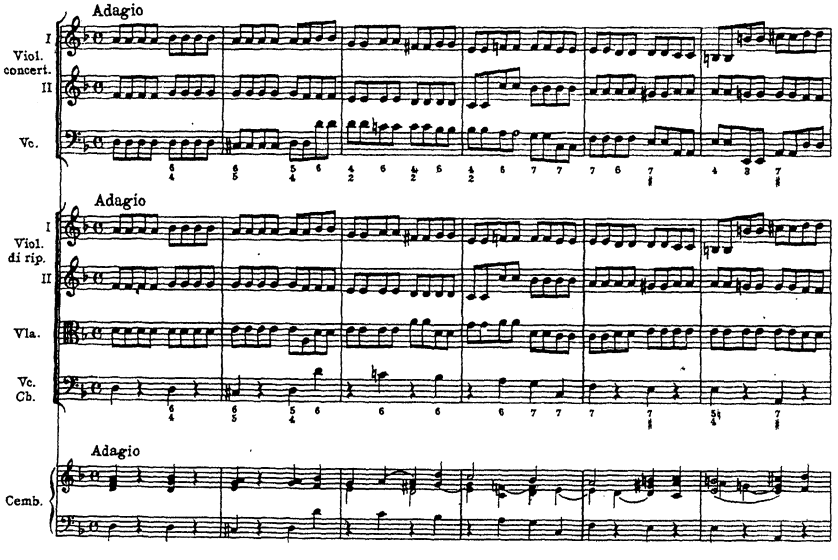
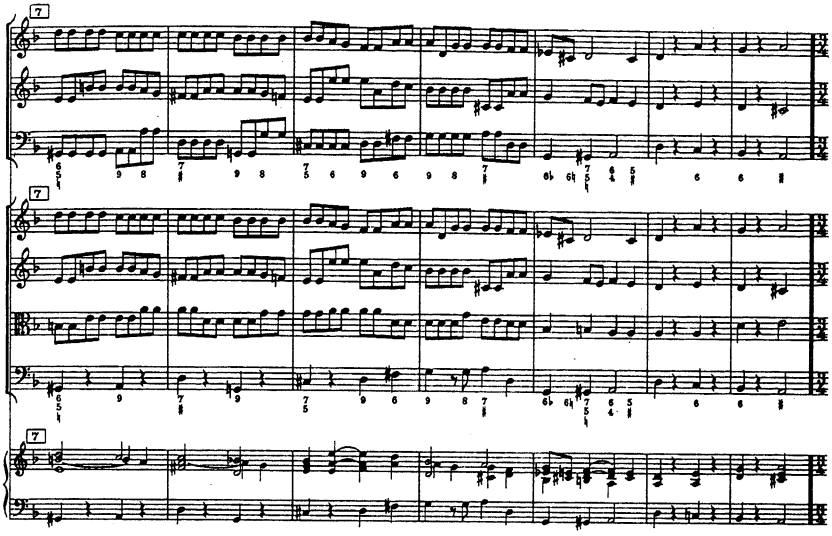
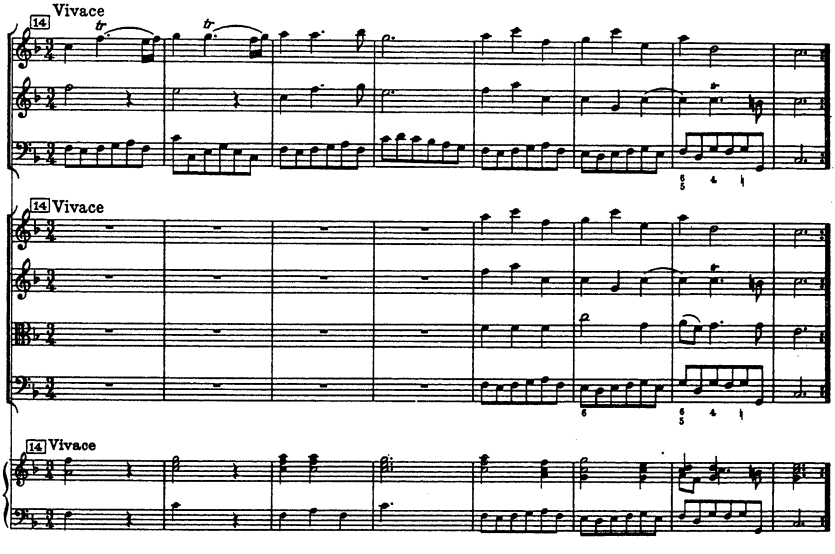
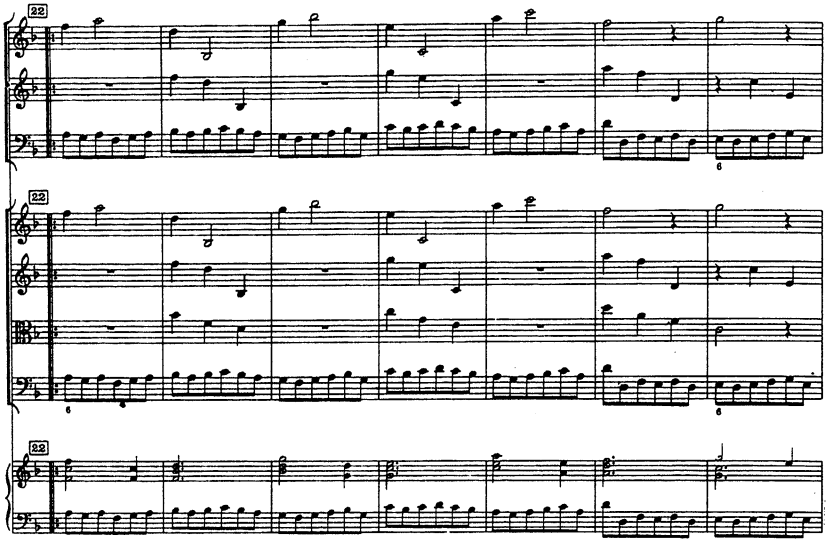

Adagio
I
Viol.
concert.
II
Vc.
Adagio
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Adagio
Cemb.



Sarabanda

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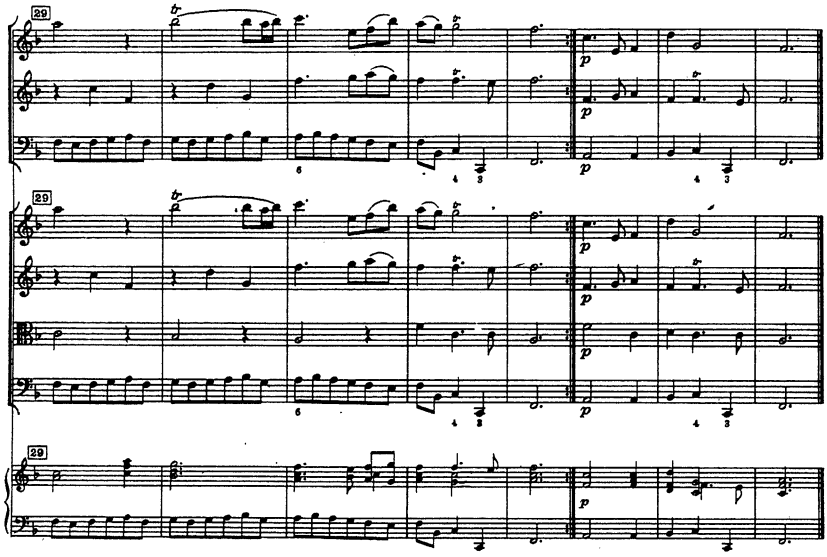
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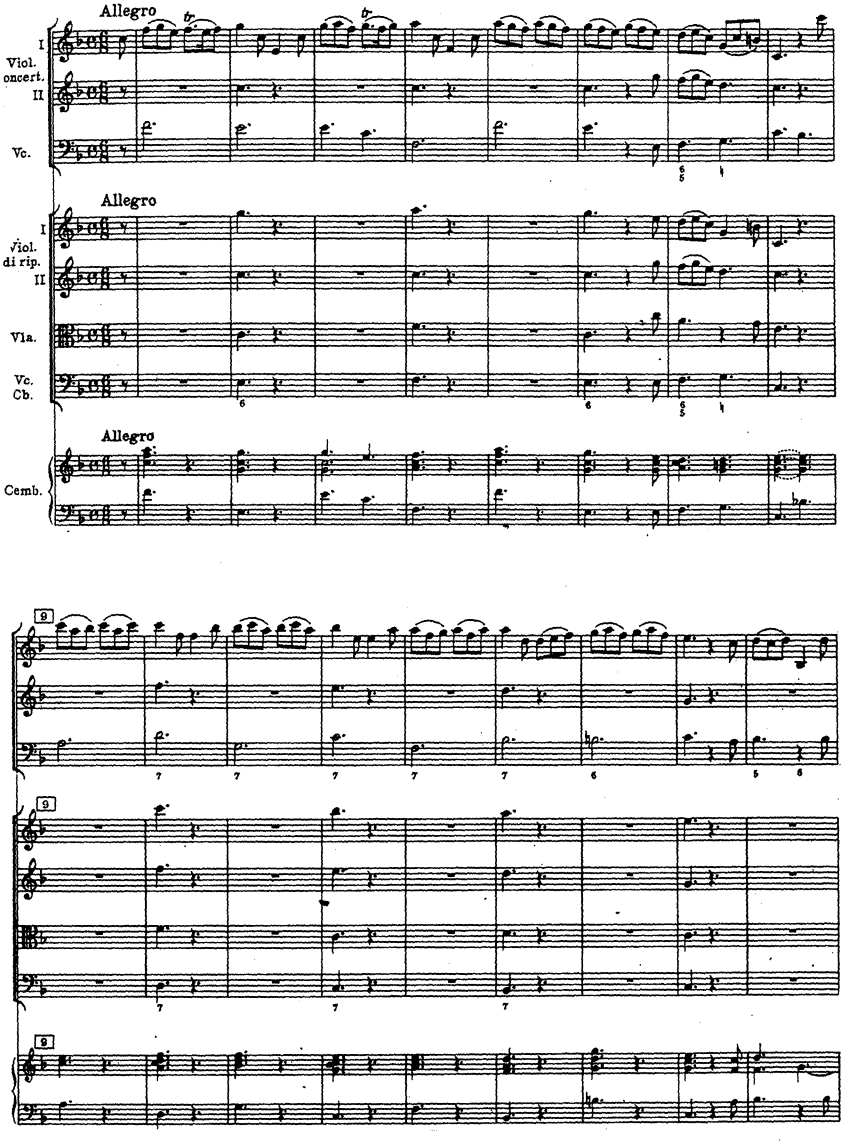
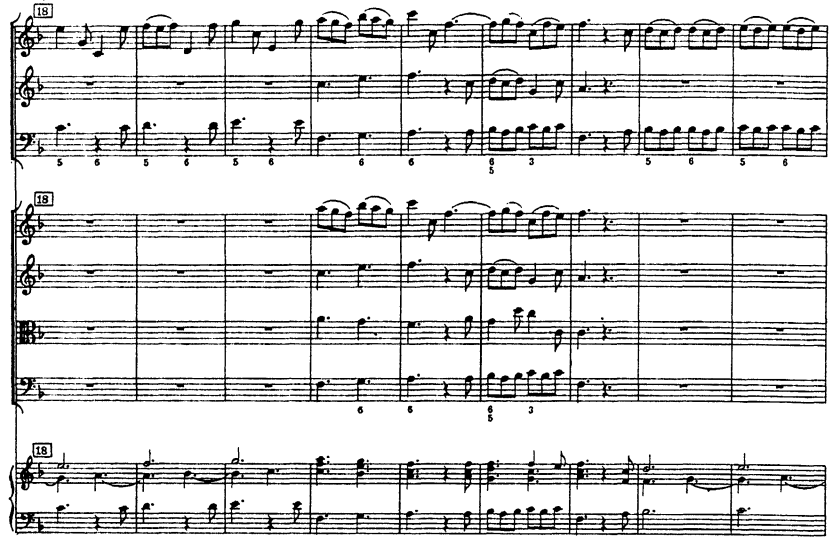
Giga


Allegro
I
Viol.
concert.
II
Vc.
Allegro
I
Viol.
di rip.
II
Vla.
Vc.
Cb.
Allegro
Cemb.
9
9
9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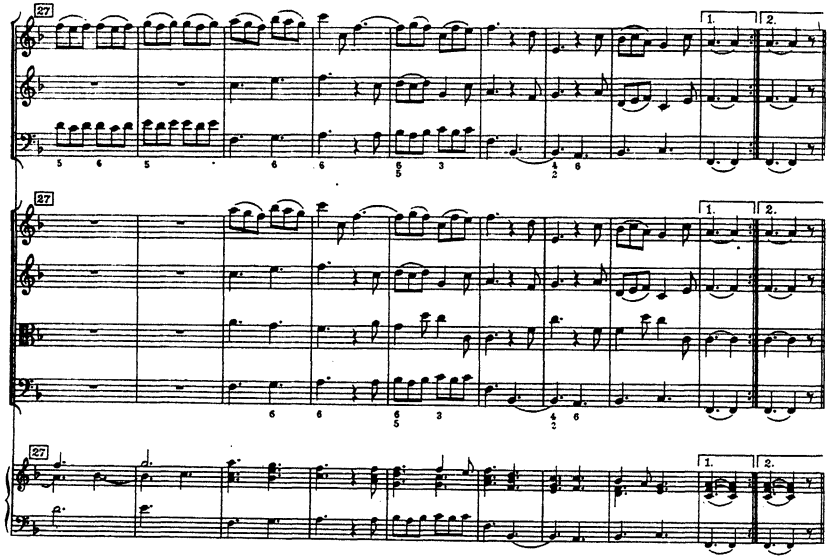
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2.
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1.
2.
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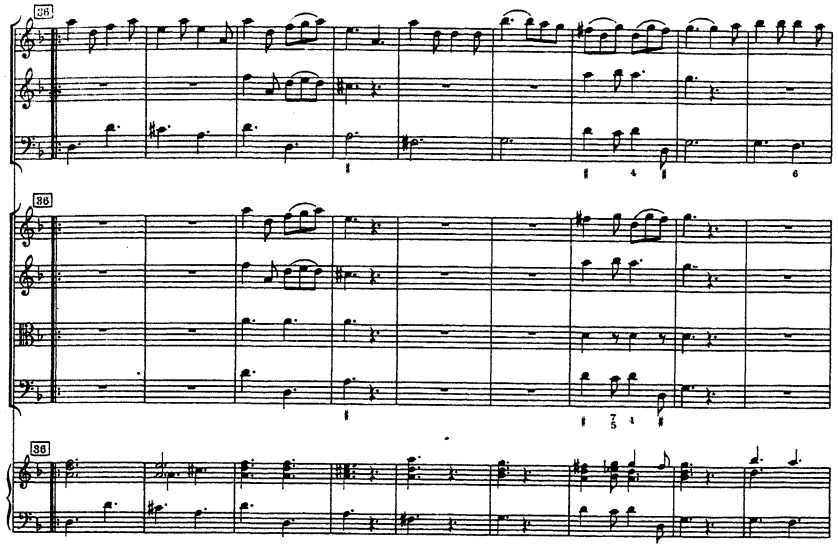
1.
2.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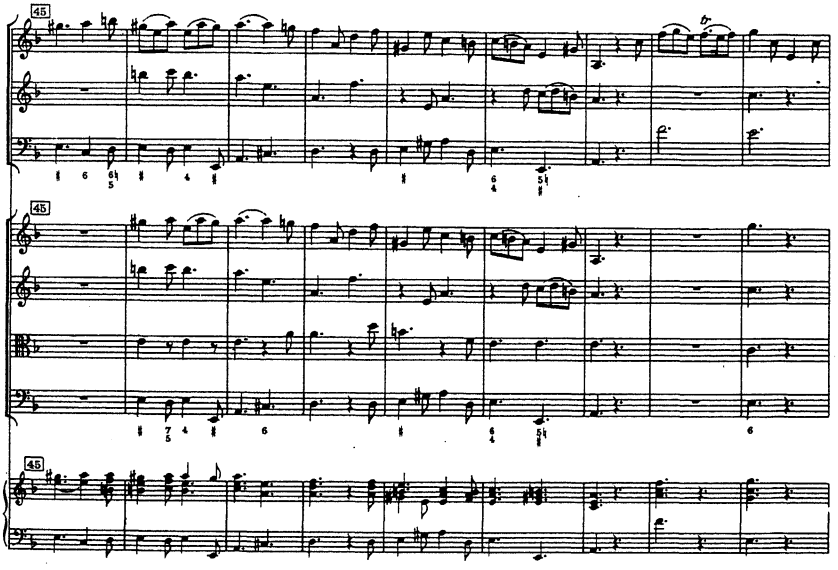
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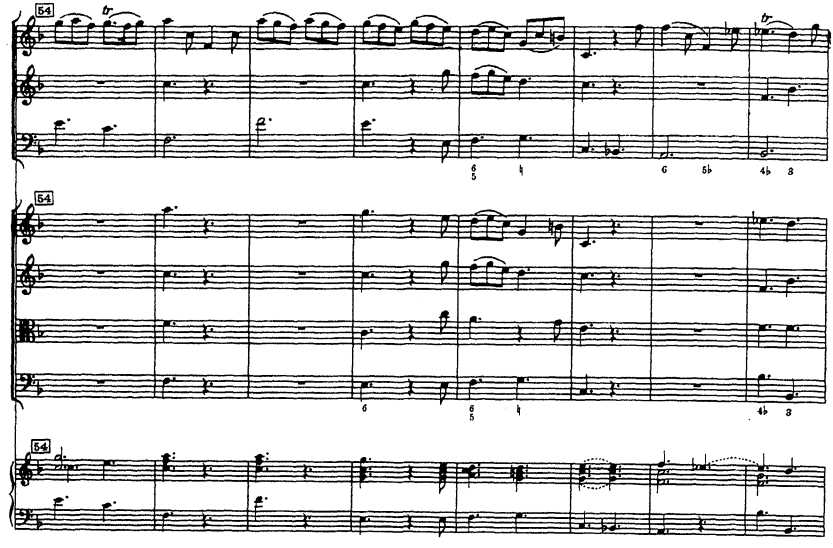
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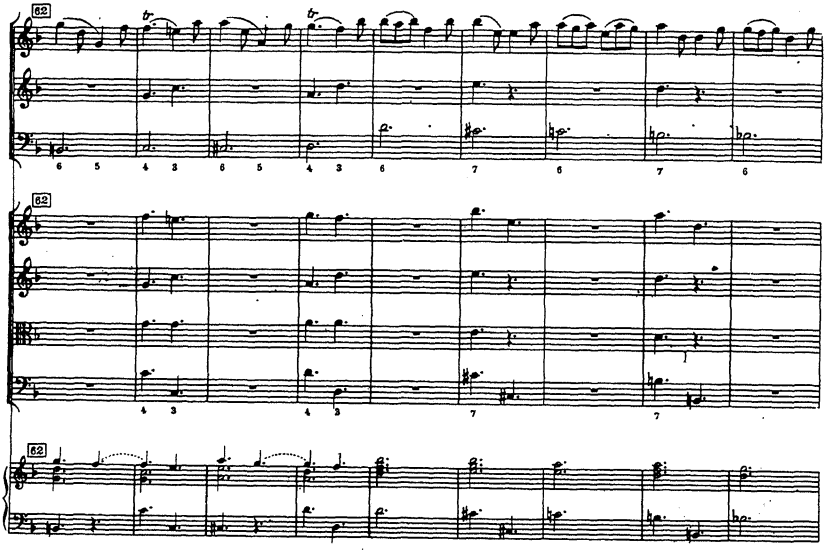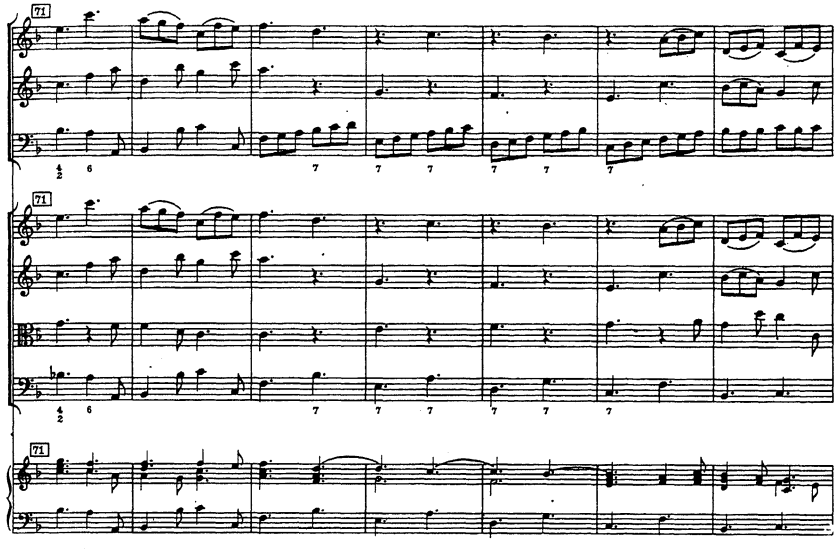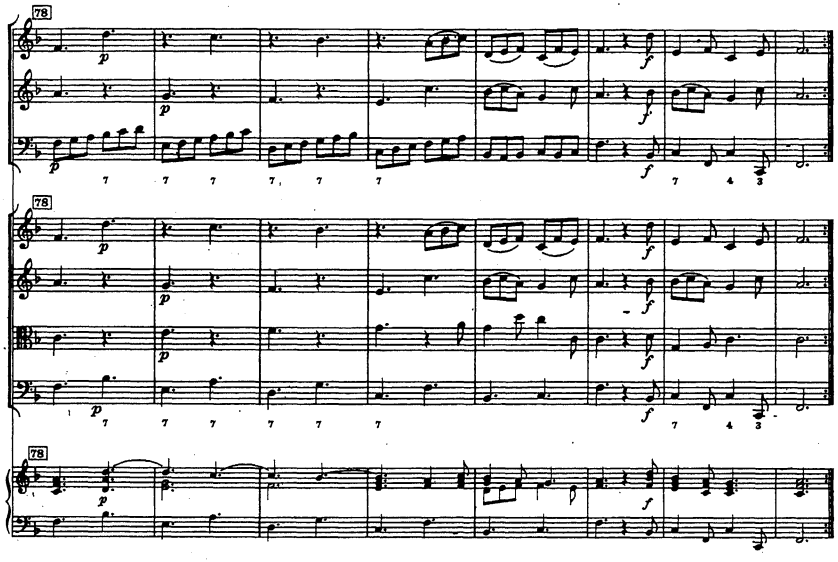
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