

Musanko

Musik anonymer KomponistInnen

5 Sonaten

für Violine oder Traversflöte
und Basso continuo

(D-BNu S 2981 (Nr. 1, 2, 10, 11, 12))

Partitur und Stimmen

Edition Musanko

Edition MusanKo – Musik anonymer KomponistInnen

Ziel dieser Edition ist es, das in frei zugänglichen Quellen vorliegende, historische Notenmaterial anonymer KomponistInnen in eine für heutige MusikerInnen leichter lesbare Form zu überführen. Dazu werden z. B.

- Einzelstimmen spartiert,
- offensichtliche Fehler stillschweigend korrigiert,
- ausschließlich moderne Notenschlüssel verwendet,
- Artikulations- und Verzierungsangaben behutsam aus analogen Stellen übernommen,
- Generalbass-Bezifferungen ergänzt.

5 Sonaten für Violine oder Traversflöte und Basso continuo

herausgegeben von Harald Schäfer,

gesetzt mit Lilypond/Frescobaldi,

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Quelle

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Bibliographischer Nachweis: <https://opac.rism.info/search?id=450065090>

Satzbezeichnungen

Lfd. Nr.	Nr. in S 2981	Tonart	Satzbezeichnungen	RISM
1	1	D-Dur	Adagio – Allegro – Siciliana ¹ (Largo) – Menuet	450065091
2	2	g-Moll	Adagio – Allemanda ² (Andante) – Adagio – Allegro	450065092
3	10	g-Moll	Adagio – Vivace – Adagio – Allegro ³	450065100
4	11	e-Moll	Largo – Allegro ⁴ – Largo – Giga	450065101
5	12	B-Dur	Adagio – Allegro ⁵ – Adagio – Giga	450065102

1: Lt. RISM aus Sonate G-Dur für Fl und B. c. [in transponierter Form], RV 806, von Antonio Vivaldi (1678–1741), RISM 469412509

2: Lt. RISM aus der Sonata VI der Sammlung "PREMIER LIVRE DE SONATES A VIOLON SEUL" von Jean-Baptiste Senaillé (1687–1730), RISM A I: S 2782

3: Lt. RISM möglicherweise eine transponierte Fassung des 3. Satzes des Sonate c-Moll für Fl und B. c. von John Loeillet (1680–1730), RISM 701001981

4: Lt. RISM möglicherweise ein Zitat aus dem 1. Satz des Violinkonzertes d-Moll, RV 245, von Antonio Vivaldi, RISM 212000156

5: Lt. RISM ist der Satz in den ersten fünf Takten [nach Transposition] identisch zum Anfang des 1. Satzes aus einer Sonate in A-Dur für Vl und B. c. von Jean-Baptiste Sénaille, RISM 340000011

Anmerkungen

Bemerkenswert ist die offensichtliche Verwendung von Sätzen oder Motiven aus Werken von John Loeillet, Jean-Baptiste Senaillé und Antonio Vivaldi, siehe obige Tabelle, während die weiteren neun Werke der Sammlung *It. Répertoire International des Sources Musicales* (RISM) offenbar jeweils vollständig einem Komponisten zugeordnet werden konnten: Tomaso Albinoni (1), Arcangelo Corelli (4), Michael Christian Festing (1), Georg Friedrich Händel (1) und Johann Christoph Pepusch (2).

Aufgrund des fehlenden Titelblattes und fehlender Besetzungsangaben bei den einzelnen Sonaten lässt sich nicht eindeutig bestimmen, ob als Soloinstrument Violine oder Traversflöte vorgesehen war: der Ambitus unterschreitet d' nicht und einige der von den bekannten Komponisten verwendeten Sätze oder Motive waren Werke für (Travers)Flöte.

Nur in der Editionsvorlage für die zweite Sonate waren Bezifferungen in der Bassstimme vorhanden, die Bezifferungen in den anderen Sonaten wurden vom Herausgeber ergänzt.

Kontakt

Anregungen, Fragen, Kritik und Wünsche bitte jederzeit per Mail an schafha <at> web.de

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Sonate D-Dur

für Violine oder Traversflöte und Basso continuo

Anonymus/Antonio Vivaldi (1678–1741), D-BNu S 2981 (Nr. 1)

Adagio

VI/Fl

B. c.

Allegro

31

Fingering: 6 6 7 6 6 5 6 # 6 4 #3 6 6 5 6

Trills: tr

40

Fingering: 7 6 7 6 7 6 7 6 7 6 6 5 7 6 6 5 3 6

Trills: tr

49

Fingering: 7 6 7 6 7 6 6 7 6 7 6 6 5 7 6 6 5 3

Trills: tr

Siciliana (Largo)

Fingering: 6 6 6

4

Fingering: 6 6 7 #3

7

Fingering: 6 6 5 #3 6

Trills: tr

10

Fingering: 6 6 4 5 3

Trills: tr

Menuet

Measures 1-8 of the Minuet. The piece is in D major (two sharps) and 3/4 time. The right hand features a melody with eighth-note patterns, while the left hand provides a bass line with some sixths and sevenths. Measure numbers 6 and 7 are indicated below the bass staff.

Measures 9-15 of the Minuet. The right hand continues the melodic line, and the left hand plays a steady eighth-note accompaniment. Measure numbers 6 and 7 are indicated below the bass staff.

Measures 16-24 of the Minuet. The right hand has a more active melodic line with sixteenth-note passages. The left hand continues with eighth notes and includes some sixths and sevenths. Measure numbers 6, 6, 6, 7, 6, 6, 6, 6, 6, 7 are indicated below the bass staff.

Measures 25-32 of the Minuet. The right hand continues with a melodic line, and the left hand provides a consistent eighth-note accompaniment. Measure numbers 6, 6, 6, 7, 6, 6, 6, 6, 6, 7 are indicated below the bass staff.

Sonate g-Moll

für Violine oder Traversflöte und Basso continuo

Anonymus/Jean-Baptiste Senaillé (1687–1730), D-BNu S 2981 (Nr. 2)

Adagio

VI/Fl
B. c.

Allemanda (Andante)

6 6 6 # 6 6 6 4 #3 6 6 6 b7

6 b b7 6 6 6 6 6 4 3

6 6 6 b 4 #3 6 6 6 6 6 # 6 7 6 # #

6 b6 6 6 6 6 6 b6 6

b 6 6 6 6 5 3 5 3 4 2 6 6 6 # 6 6 6 6 6

6 # 6 6 7 6 6 6 5 6 b 6 4 b3 6 6

19

— 6 — 6 7
5 #3 4 3 \flat 6 6 \flat 4 3 6 6 # — 6 7 — 6 \flat 7
[\flat 3] [\flat 3] # 6 5 # # — 6 — 6 — 7 6 5
5 — 5 — [\flat 3] 4 #3

22

6 5 # 6 6 # # — 6 — 6 — 7 6 5
[\flat 3] [\flat 3] # 5 — 5 — [\flat 3] 4 #3

Adagio

3

6 6 6 8 7 4 3 — — 6 6
 \flat 4
2

6

5 $\frac{4}{2}$ 6 6 5 3 6

11

7 7 — 7 6 — 7 6 — 7 6 — $\frac{4}{2}$ — 6

17

$\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ 6 — 6 $\frac{6}{\flat 3}$ $\frac{6}{\flat 4 2}$ 6 6 $\frac{6}{\flat 5}$ $\flat 7$ $\flat 4$ 3

23

\flat 6 $\flat 6$ 6 $\frac{4}{2}$ 6 $\frac{6}{\flat 3}$ 6 $\frac{6}{\flat 5}$ $\flat 7$ 6 4 $\frac{5}{3}$

Sonate g-Moll

für Violine oder Traversflöte und Basso continuo

Anonymus/John Loeillet (1680–1730), D-BNu S 2981 (Nr. 10)

Adagio

VI/Fl
B. c.

6 6 \flat \sharp 6 \flat 5 \flat 6 6 7 \sharp 3 7 6 \flat 6 5 \sharp 6 6 6 7 \sharp 3

6 6 6 5 6 \flat 7 6

4 \flat 3 \flat 7 6 \flat \flat 7 6 6 6 5 3 6

\flat \flat 6 6 \flat 4 3 \flat \sharp 6 6 6 5 \flat \flat 5 7 6 5 \sharp 3

Vivace

\sharp 6 6 6 \sharp 6 \flat 6 6 6

\flat 5 \flat 5 6 \sharp 6 6 6 \flat 6 6

11

— 6 # ♭ 6 5 4 #3 6 6 5 — 6

17

— 6 6 — 6 6 5 4 2 6 6 4 3

(22)

6 6 6 6 6 6 6 # 6

29

6 6 6 5 # — 6 ♭ 6 ♭ 6 — 6 ♭5 ♭5 6 # — 6

[♭3]

36

6 6 5 # — # — 6 — 6 6 — 6 6 5 # —

42

6 6 6 5 — 6 6 — 6 6 — 6 ♭ — 6 6 6

4 #3

48

— — ♭5 — 6 7 6 6 ♭ 6 5 6 6 — ♭ 6 4 #3

5 #3 4 #3

Adagio

6 6 $\flat 6$ $\frac{6}{\flat 5}$ $\flat 4$ 3 6 6 $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

6 6 $\flat 6$ $\frac{6}{\flat 5}$ $\flat 7$ 6 4 3

Allegro

6 $\flat 6$ 5 $\frac{6}{5}$ 6 6 $\frac{6}{4}$ $\frac{3}{3}$ #

6 $\frac{6}{4}$ $\frac{3}{3}$ 6 7 # 6 7 # 6 $\frac{6}{5}$ 4 #3

6 6 5 $\frac{6}{\flat 5}$ 6 6 6

6 \flat 6 $\frac{6}{\flat 3}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

28

6 ♭6 5 $\frac{6}{5}$ 6 6 $\frac{6}{4/3}$ #

35

6 $\frac{6}{4/3}$ 6 7 # 6 7 # 6 $\frac{6}{5}$ 4 #3

Sonate e-Moll

für Violine oder Traversflöte und Basso continuo

Anonymus/Antonio Vivaldi (1678–1741)?, D-BNu S 2981 (Nr. 11)

Largo

VI/Fl

B. c.

6 7 6 # #

5

6 #5 #3 7 #3 6 5 #3 7 6 #5 4 #3 7 #3

8

7 7 6 5 4 3 4 2 4 2 6

11

#4 2 #4 2 6 #4 2 #4 2 6 6 7 6 5 4 #3

Allegro

6 6 4 3 6 6 # 6 6 7 #3

4

6 4 3 6 6 # 6 6 6 5 4 #3

6

6 6 6

8

7 6 5 3 6 6 6 6 #

(10)

#

13

#

15

#5 #3 #4 2 6 6 6 4 #5

17

6 # 6

19

6 4 3 6 6 # 6 6 6 5 4 #3

Largo

6 5 6 5 6 # # 6 5 6

8

6 # 6 6 6 7 6 6

15

22

Giga

8

15

23

30

37

26

7 6 7 6 7 6 7 6 7 6 7 6

32

7 6 7 6 7 6 7 6 7 6 5 4 3

Adagio

7 4 #3 #4 6 6 6 6 5 #6 6 5 #3

Giga

6 7 6 7 6 6 6 5 6 5 4 3

10

6 6 5 6 5 6 5 6 5 6

(17)

6 7 6 6 6 6 6 6

25

6 6 6 6 6 5 6 4 #3 6 #4 6 6 6

31

6 6 5 # — 6 6 — 6 4 5 #3 6 7 — 6 6 6

37

6 6 5 4 2 6 6 5 6 5 6 5

Sonate D-Dur

für Violine oder Traversflöte und Basso continuo

Violine

Anonymus/Antonio Vivaldi (1678–1741), D-BNu S 2981 (Nr. 1)

Adagio

Allegro

Siciliana (Largo)

Musical score for **Siciliana (Largo)** in D major, 12/8 time signature. The score consists of six staves of music, numbered 1 through 10. The key signature has two sharps (F# and C#). The time signature is 12/8. The music features a slow, lyrical melody with various rhythmic patterns, including dotted rhythms and eighth notes. A trill (tr) is marked above the final note of the sixth staff. The piece concludes with a double bar line.

Menuet

Musical score for **Menuet** in D major, 3/4 time signature. The score consists of four staves of music, numbered 1 through 25. The key signature has two sharps (F# and C#). The time signature is 3/4. The music is a minuet, characterized by a steady, rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line.

Sonate g-Moll

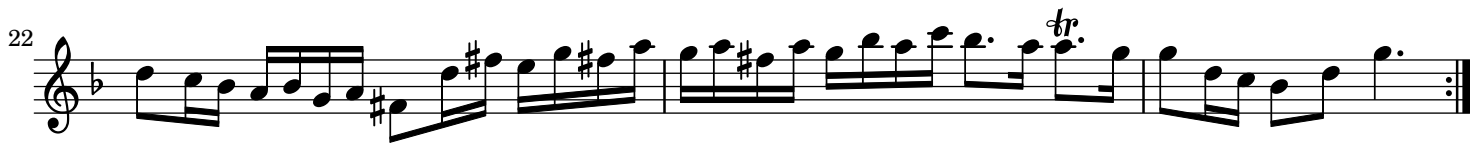
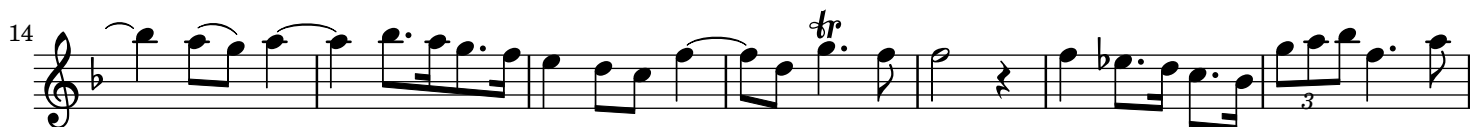
für Violine oder Traversflöte und Basso continuo

Violine

Anonymus/Jean-Baptiste Senaillé (1687–1730), D-BNu S 2981 (Nr. 2)

Adagio

Allemanda (Andante)

**Adagio****Allegro**

Sonate g-Moll

für Violine oder Traversflöte und Basso continuo

Violine

Anonymus/John Loeillet (1680–1730), D-BNu S 2981 (Nr. 10)

Adagio

Vivace

**Adagio****Allegro**

Sonate e-Moll

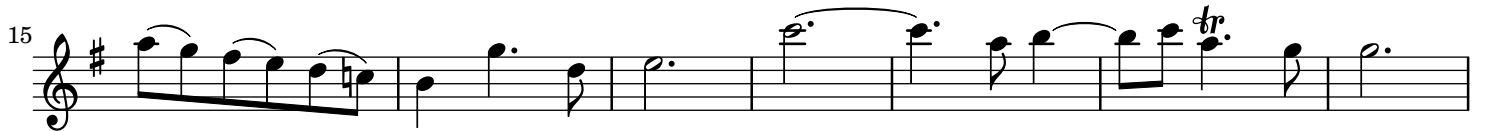
für Violine oder Traversflöte und Basso continuo

Violine

Anonymus/Antonio Vivaldi (1678–1741)?, D-BNu S 2981 (Nr. 11)

Largo

Allegro

**Largo****Giga**

Sonate B-Dur

für Violine oder Traversflöte und Basso continuo

Violine

Anonymus/Jean-Baptiste Senaillé (1687–1730), D-BNu S 2981 (Nr. 12)

Adagio

Allegro

Adagio

Giga

(17)

24

31

37

The image shows a page of musical notation for a violin part. It consists of four staves of music. The first staff starts at measure 17 and ends at measure 23. The second staff starts at measure 24 and ends at measure 30. The third staff starts at measure 31 and ends at measure 36. The fourth staff starts at measure 37 and ends at measure 43. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature. The notation includes various note values, rests, and trills. The first staff begins with a repeat sign. The second and third staves contain trills marked with 'tr.'. The fourth staff ends with a double bar line and repeat dots.

Sonate D-Dur

für Violine oder Traversflöte und Basso continuo

Basso continuo

Anonymus/Antonio Vivaldi (1678–1741), D-BNu S 2981 (Nr. 1)

Adagio

6 6 6 6 6 6

6 6 5 3 5 6 #4 2 6 7 7 6 5 4 #3

4 2 6 6 6 6 6 5 3 6 6 7 7 #3

Allegro

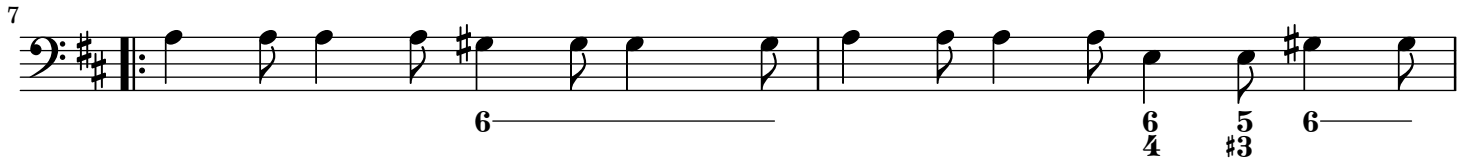
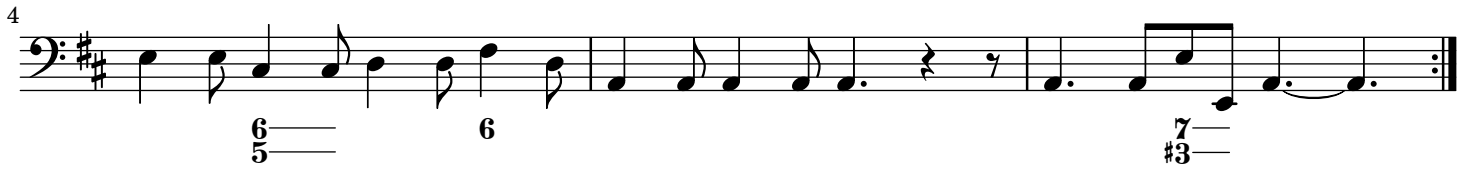
7 7 6 5 6 6 6 7 6 5 4 #3

4 6 6 4 3 6 6 #4 6 4 #3 6 7 6 6 5 4 #3

6 6 6 6 6 7 6 6 7 6 7 6 6 6 7 6 6 6 6 6

5 6 # 6 4 #3 6 6 6 6 7 6 7 6 7 6 7 6 7 6 6 5

7 6 6 5 4 3 6 7 6 7 6 7 6 7 6 7 6 6 5 7 6 6 5 4 3

Siciliana (Largo)**Menuet**

Sonate g-Moll

für Violine oder Traversflöte und Basso continuo

Basso continuo

Anonymus/Jean-Baptiste Senaillé (1687–1730), D-BNu S 2981 (Nr. 2)

Adagio

First system of musical notation for the Adagio movement, showing a bass clef, common time signature, and a single staff with notes and accidentals.

6 6 7 — b6 — 6 — 6 — 6 — 6 6 # — 4 —

Second system of musical notation for the Adagio movement, showing a bass clef, common time signature, and a single staff with notes and accidentals.

6 — 6 # — — 6 — 6 — 6 — 6 6 # — 6 6 6 — 6 5

Third system of musical notation for the Adagio movement, showing a bass clef, common time signature, and a single staff with notes and accidentals.

6 7 — b6 b7 — — b6 7 — b5 — 6 7 — — 6 b — 6 6

Fourth system of musical notation for the Adagio movement, showing a bass clef, common time signature, and a single staff with notes and accidentals.

— 6 — b b5 6 5 — — b6 — b6 6 4 — 6 — 6 — 6 4 7 — 6 4 6

Allemanda (Andante)

First system of musical notation for the Allemanda (Andante) movement, showing a bass clef, common time signature, and a single staff with notes and accidentals.

6 6 6 # — 6 6 — 6 4 #3 — — 6 b6 6 b7

Second system of musical notation for the Allemanda (Andante) movement, showing a bass clef, common time signature, and a single staff with notes and accidentals.

6 — — — — — b — — — — — b7 — — — — — 6 — — — — — 6 — —

Third system of musical notation for the Allemanda (Andante) movement, showing a bass clef, common time signature, and a single staff with notes and accidentals.

6 — — — — — 6 — — — — — 4 3 — — — — — 6 6 6 b 4 #3

Fourth system of musical notation for the Allemanda (Andante) movement, showing a bass clef, common time signature, and a single staff with notes and accidentals.

6 6 6 6 6 # — — — — — 6 — — — — — 7 6 # — — — — —

(10)

6 — b6 6 6 — b3 6 — b6 — 6 —

13

b — 6 — 6 6 6 6 5 5 4 6 6 6 # — 6 6 6 6 6

16

6 # — 6 6 7 — 6 — 6 6 6 5 — 6 b b 6 4 b3 — 6 — 6

19

— 6 — 6 7 4 3 b6 6 b4 3 6 # — 6 7 — 6 b7

22

b3 b3 # 6 6 # # — 6 — 6 — 7 6 5

Adagio

6 6 6 8 7 4 3 — 6 6 5 4 6 6 5

10

6 7 7 — 7 6 — 7 6 — 7 6 — 4 — 6 6 6 5 6 — 6 6

19

6 6 6 b7 b4 3 b 6 b6 6 4 6 6 6 b3 b5 6 6 b7 6 5

Allegro

Musical staff 1 (measures 1-7). Bass clef, G-clef, common time signature. The staff contains a sequence of notes with accidentals and rests. Below the staff are figured bass notations: # 6 b # 6 # 6 6 6 6 6 6 6 6 6 6.

Musical staff 2 (measures 8-16). Bass clef, G-clef, common time signature. The staff contains a sequence of notes with accidentals and rests. Below the staff are figured bass notations: 6 6 6 6 6 6 6 6 b6 6 b 6 6 6 6 # 6 6.

Musical staff 3 (measures 17-25). Bass clef, G-clef, common time signature. The staff contains a sequence of notes with accidentals and rests. Below the staff are figured bass notations: 6 6 6 # 6 6 # 6 6 6 6 6 6 6 6 # 6 5 b 6 5.

Musical staff 4 (measures 26-34). Bass clef, G-clef, common time signature. The staff contains a sequence of notes with accidentals and rests. Below the staff are figured bass notations: b6 5 b5 6 5 6 6 # 6 6 6 b 6 6 6 b6 6 b6 6 6 # 6 6.

Musical staff 5 (measures 35-42). Bass clef, G-clef, common time signature. The staff contains a sequence of notes with accidentals and rests. Below the staff are figured bass notations: # # 6 b6 6 6 6 6 6 6 6 b6 6 6 6 # 6 5 6 6 # 6 5 [b3] *tasto*—

Sonate g-Moll

für Violine oder Traversflöte und Basso continuo

Basso continuo

Anonymus/John Loeillet (1680–1730), D-BNu S 2981 (Nr. 10)

Adagio

Figured bass notation for the Adagio section:

Staff 1: $\overset{6}{4}$ $\overset{6}{3}$ \flat \sharp — 6 $\flat 5$ $\flat 6$ $\overset{6}{4}$ $\overset{7}{5}$ $\overset{7}{\sharp 3}$ $\overset{7}{[\flat 5]}$ 6 $\flat 6$ $\overset{5}{\flat 3}$ $\overset{5}{\flat 3}$ \sharp 6 6 — $\flat 6$ $\overset{7}{\sharp 3}$ 6 $\overset{6}{[\flat 3]}$ $\overset{6}{4}$ $\overset{5}{\sharp 3}$ — 6

Staff 2: \flat $\overset{7}{\flat 3}$ 6 4 $\flat 3$ $\flat 7$ — 6 \flat $\flat 7$ 6 $\overset{6}{6}$ $\overset{5}{4}$ $\overset{5}{3}$ 6

Staff 3: \flat — $\overset{\flat 6}{\flat 3}$ $\overset{6}{\flat 5}$ $\flat 4$ 3 \flat \sharp 6 $\overset{6}{[\flat 3]}$ $\overset{6}{4}$ $\overset{5}{\sharp 3}$ \flat — $\flat 5$ $\overset{7}{\sharp 3}$ $\overset{6}{4}$ — $\overset{5}{\sharp 3}$

Vivace

Figured bass notation for the Vivace section:

Staff 4: \sharp $\overset{\flat 6}{6}$ $\overset{6}{6}$ $\overset{6}{[\flat 3]}$ $\overset{5}{5}$ \sharp — 6 \flat 6 \flat 6 — 6

Staff 5: $\flat 5$ $\flat 5$ 6 \sharp — 6 — 6 6 — 6 6 \flat — $\overset{6}{\flat 3}$ —

Staff 6: \sharp — 6 \sharp \flat $\overset{6}{4}$ $\overset{5}{\sharp 3}$ 6 6 — $\overset{6}{5}$ — 6

Staff 7: — 6 6 — 6 $\overset{6}{5}$ $\overset{4}{2}$ 6 $\overset{6}{4}$ $\overset{5}{3}$

Staff 8: $\overset{6}{\flat 3}$ 6 $\overset{6}{5}$ — — 6 6 $\overset{6}{\flat 3}$ \sharp — 6 —

Staff 9: \sharp $\overset{\flat 6}{6}$ $\overset{6}{6}$ $\overset{6}{[\flat 3]}$ $\overset{5}{5}$ \sharp — 6 \flat 6 \flat 6 — 6 $\flat 5$ $\flat 5$ 6 \sharp

Staff 10: — 6 6 $\overset{6}{5}$ \sharp — \sharp — 6 6 6 — 6 6 $\overset{6}{5}$ \sharp —

42

6 6 $\frac{6}{4}$ 5 — 6 6 — 6 — 6 6 — \flat — 6 6 6 $\flat 5$ $\flat 5$

48

— $\flat 5$ — $\frac{6}{5}$ 7 — $\flat 6$ 6 \flat $\frac{6}{4}$ 5 6 6 — \flat 6 4 #3

Adagio

6 — 6 — $\flat 6$ — $\frac{6}{\flat 5}$ $\flat 4$ 3 6 6 $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

5

6 6 $\flat 6$ $\frac{6}{\flat 5}$ $\flat 7$ 6 4 3

Allegro

6 $\flat 6$ 5 $\frac{6}{5}$ 6 6 $\frac{6}{4}$ 3 # —

8

6 — $\frac{6}{4}$ — — 6 — 7 — # — — 6 — 7 — # — 6 $\frac{6}{5}$ 4 #3

14

6 6 5 $\frac{6}{\flat 5}$ — — 6 — — 6 — 6 —

21

6 — — \flat — — 6 $\frac{6}{\flat 3}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

28

6 $\flat 6$ 5 $\frac{6}{5}$ 6 6 $\frac{6}{4}$ 3 # —

35

6 — $\frac{6}{4}$ — — 6 — 7 — # — — 6 — 7 — # — 6 $\frac{6}{5}$ 4 #3

Sonate e-Moll

für Violine oder Traversflöte und Basso continuo

Basso continuo

Anonymus/Antonio Vivaldi (1678–1741)?, D-BNu S 2981 (Nr. 11)

Largo

6

6 — 7 6 # # # — 6 7 —
#5 —
#3 —

6

7 #3 6 #5 #3 7 6 #5 4 #3 7 #3 7 7 6 5 4 3

10

4 4 6 #4 #4 6 #4 #4 6 6 7 6 7 6 5 4 #3

Allegro

6

6 6 6 6 # 6 6 7 #3 6 6 6 6 # 6 6 6 4 #3

6

6 6 6 7 6 5 4 3 6 6 6 #

(10)

#

15

#5 #3 #4 2 6 6 6 #5 6 #

18

6 6 6 # 6 6 6 6 4 #3

Largo

6 6 6 5 6 # — # 6 6 6 # 6 # 6

10

— — 6 6 7 6 6 — # — 6 — 6 — —

19

6 7 6 5 7 6 — 6 6 7 6 6 #4 6 6 5

Giga

6 — 6 6 6 # — #4 6 7 # — #4 6 7

9

6 — 6 5 — — 6 — 6 6 — 6 5

16

6 7 6 7 #5 #5 6 6 6 #5

23

6 6 7 7 6 # — 6 —

30

6 6 5 6 6 — 6 — 6 5 # 6 6 6

37

6 — 6 6 6 5 # 7 # 4 #3

Sonate B-Dur

für Violine oder Traversflöte und Basso continuo

Basso continuo

Anonymus/Jean-Baptiste Senailé (1687–1730), D-BNu S 2981 (Nr. 12)

Adagio

6 — — 6 — 6 — 6 — 6 — 4 — 3 — 6 — 6 ♭6 6 ♭4 — 3 — 6 —

7 6 — 6 — 6 6 5 4 — 3 — 6 — — 6 — 6 7 — ♭6 — 6 — 5 — — 6 — 6

13 6 — 6 6 — 6 — 6 7 6 — 5 3 7 6 — 5 3 6 6 7 ♭6

Allegro

2 7 — 6 — 6 — 6 7 7

8 — 6 — — 6 — 6 — 6 — 6 — ♭ — 6 — 7 6 6 5 4 3

14 2 7 — ♭6 — 6 ♭ 6 — 7 6 6 5

23 6 6 — — — — — 7 —

30 — 6 — 7 — 6 7 — 6 7 — 6 7 — 6 7 — 6 7 — 6 5 4 3

Adagio

7 — 4 #3 #4 6 6 6 6 6 6 6 5 6 6 5 3

Giga

6 7 6 7 6 6 — 6 6 5

9 — 6 4 5 3 6 6 5 6 5 6 5

(17) 6 7 6 6 6 6 6 6 6 5 #3

26 6 6 6 6 — 6 5 4 #3 — 6 #4 6 6 — 6 6 6 5 # — 6 6 5 — 6 5 4 #3

34 6 7 — 6 6 6 6 6 5 4 2 6 6 6 6