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MASTERARBEIT

Francesco Barsanti, *Sonatas for Three Parts, Made from the Solos by Francesco Geminiani*

Critical edition with Introduction and Analysis

von

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Abstract

The thesis is focused on Francesco Barsanti's trio sonata arrangements of Geminiani's violin sonatas Op. 1, published in 1727 in London under the title *Sonatas for Three Parts, Made from the Solos by Francesco Geminiani*. It is structured in three parts: chapter I provides a short biography of Francesco Barsanti and an overview of the history of Geminiani's Op. 1; in chapter II the author analyses Barsanti's compositional techniques highlighting the most important features for the modern-day performer; finally, chapter III contains a critical edition of Barsanti's 6 trio sonatas after Geminiani.

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Introduction

It is safe to say that my fascination with Francesco Geminiani's music originated in the room 4-105 of the *Schola Cantorum Basiliensis* during the *Nationalstile* classes led by professors Jörg-Andreas Bötticher and Thomas Leininger. Soon after, I decided I would dedicate my *Masterarbeit* efforts to Geminiani's work. My basso continuo teacher, professor Thomas Leininger, introduced me to Francesco Barsanti's trio sonata arrangements made after Geminiani's violin sonatas Op. 1. Although this work contains plenty of important insights into compositional and performance practices of that time, there still wasn't a single modern edition available, and since the 1727 edition does not contain full score but only separate parts, studying and analyzing Barsanti's trio sonatas proved to be a rather difficult and time-consuming task. Therefore, I decided to take it upon myself to prepare the first modern edition of this collection.

The critical edition is preceded by a chapter concerning the historical context of the work, more precisely Francesco Barsanti's biography, and the history of numerous mutations of Geminiani's Op. 1 sonatas throughout the 18th century. During my work on the edition, so many important observations were made that I decided to write another chapter dedicated to analyzing Francesco Barsanti's compositional and expressive tools in order to guide the reader and the performer to explore and contextualize the work in the most efficient way.

I would like to thank my professor and thesis advisor Thomas Leininger for numerous precious suggestions and truly inspiring teaching and musicianship during the past three semesters at the *Schola Cantorum Basiliensis*.

Chapter I

Historical Context

I.1 *Francesco Barsanti*

Francesco Barsanti was born in Lucca, Italy in 1690. Initially, Barsanti studied scientific subjects at the University of Padua but quickly abandoned the university in order to pursue a career in music. In 1714, together with Francesco Geminiani, another native of Lucca, he went to London where he played the flute and oboe in the orchestra at the Italian opera[1]. In 1735 he accepted a job offer in Scotland at the Edinburgh Musical Society. Barsanti's stay in Scotland lasted around seven years and was overall successful: he received patronage from the aristocracy and published some of his finest compositions in Edinburgh. He married a Scots woman named Jean, with whom he had a daughter Jane, also known as Jenny. She was trained in singing by Charles Burney and went on to become a successful opera singer and actress in London and Dublin. In 1740, the Society was forced to cut his yearly salary from £50 to £25 and his two requests for a raise were refused[2]. This prompted him to go back to London in 1743. Upon his return, pressured by financial difficulties and having lost his role in the capital's musical circles, he was obliged to take a job as a viola player in Handel's opera orchestra. His income from the earlier compositions was scarce, and the two works composed after his return to London earned him almost nothing. In 1772, on the night of Jenny's debut at Covent Garden, he suffered a stroke and died three years later, in 1775[3].

Barsanti's compositions include 6 Sonatas for Recorder and Continuo Op. 1 (London, 1724), Six Sonatas for two violins, violoncello and thorough bass made out of Geminiani's solos (London, [1727]), 6 Sonatas for Transverse Flute and Continuo Op. 2 (London, 1728) (reprinted as Op. 3 in 1732), 10 Concerti grossi Op. 3 (Edinburgh, 1742), A Collection of Old Scots Tunes (Edinburgh, 1742), 9 Overtures *a quattro* Op. 4 (Edinburgh, c1743), 6 Antiphons Op. 5 (London,

[1] David Johnson, 'Francesco Barsanti', in: Grove Music Online (last visited 24 February 2024)
[2] https://en.wikipedia.org/wiki/Francesco_Barsanti (last visited 24 February 2024)
[3] Ibid

c1750) and 6 Trio sonatas Op. 6 (London, 1769)[4]. His compositional style is accomplished and original and in his works we observe a combination of Italian, French, German and Scottish musical styles. Nowadays, he is known primarily for his recorder sonatas Op. 1, greatly admired by recorder players for their musical quality, refined and original phrasing, and for being technically highly idiomatic. His other compositions aren't well known but nevertheless they show a mastery knowledge of musical style and form. The trio sonata arrangements of Geminiani's violin sonatas Op. 1, main topic of this work, provide us with numerous insights concerning compositional techniques and performance practices of the time. Francesco Barsanti is a composer whose musical legacy remains largely undiscovered and awaits a revival.

[4] Johnson, Op. cit.

I.2 *Geminiani's » Opera Prima «*[5]

Francesco Geminiani published his first collection of 12 sonatas for violin and basso continuo under the title *Sonate a violino, violone, e cembalo* in London in 1716. Originally, the publication didn't have an opus indication, but since this is Geminiani's first published work and no subsequent collection was titled Opus 1, these sonatas are commonly referred to as Opus 1.

Since the influence of Corelli's Op. 5 sonatas was still so prominent at the time, it's impossible not to compare Geminiani's collection with that of his teacher, Arcangelo Corelli. Although Geminiani doesn't formally separate between the first six and the last six sonatas, it's clear that the former follow Corelli's *sonata da chiesa* model, and the latter *sonata da camera* model. The first six sonatas all contain one or two fugues, preceded or separated by slow movements. Geminiani's fugues are generally technically more demanding than those of Corelli and they already very clearly represent Geminiani's musical style with their often capricious and irregular compositional style. The six sonatas *da camera*, sonatas VII – XII, similarly to those of Corelli, are in general not as demanding technically (the ambitus is more restrained and no double or triple stops are required, for example). Three of the last six sonatas follow the slow-fast-slow-fast model, whereas the other three have three movements only (fast-slow-fast). Although most of the fast movements and some slow movements are in binary form with both sections repeated, none of them have a title derived from a dance form.

The Sonatas Op. 1 were dedicated to Baron Johann Adolf von Kielmansegg, German diplomat and nobleman who at the time held influential positions in the British court. In his *A General History of the Science and Practice of Music*, John Hawkins describes their relationship:

> In the year 1714 he came to England, where in a short time he so recommended himself by his exquisite performance, that all who possessed to understand or love music, were captivated at the hearing him; and among the nobility were many who severally laid claim to the honour of being his patron; but the person to whom he seemed most closely to attach

[5] Unless stated otherwise, all the information in this chapter is derived from: Rudolf Rasch, 'Work One: The Violin Sonatas of 1716', in: *The Thirty-One Works of Francesco Geminiani*, 2020

himself was the Baron Kilmansegge, chamberlain to king George I. as elector of Hanover, and a favourite of that prince[6].

According to Hawkins, Baron Kielmansegg was so pleased with Geminiani's Sonatas that he organized a performance for the King with Geminiani playing the violin, accompanied by none other than Georg Friedrich Handel at the harpsichord:

> The publication of this work had such an effect, that men were at loss to determine which was the greatest excellence of Geminiani, his performance or his skill and fine style in composition; and, with a due attention to his interest, there is no saying to what degree he might have availed himself of that favour, which his merits had found in the country: This at least is certain, that the publication of his book impressed his patron [Kielmansegg] with such a sense of his abilities, as moved him to endeavour to procure for him a more beneficial patronage than his own; to this end he mentioned Geminiani to the King as an exquisite performer, and the author of a work, which at the same time he produced, and the King had no sooner looked over, than he expressed a desire to hear some of the compositions contained in it performed by the author. The Baron immediately communicated the King's pleasure to Geminiani, who, though he was gladly disposed to obey such a command, intimated to the Baron a wish that he might be accompanied on the harpsichord by Mr. Handel, which being signified by the King, both masters had notice to attend at St. James's, and Geminiani acquitted himself in a manner worthy of the expectations that had been formed of him[7].

Notwithstanding their technical difficulties, the Geminiani's Sonatas Op. 1 enjoyed a very favorable reputation. In 1789 Charles Burney writes: 'few could play [the sonatas], yet all the professors allowed them to be still more masterly and elaborate than those of Corelli'[8]. In the following decades, the Sonatas were republished numerous times and were also adapted and arranged for other instrumental combinations remarkably often. All twelve sonatas were arranged for transverse flute and figured bass Edward Finch and included in the manuscript now known as

[6] John Hawkins, *A General History of the Science and Practice of Music*, Volume 5, London: T. Payne 1776, 239
[7] Ibid
[8] Charles Burney, *A General History of Music*, Book 4, London: Author 1789, 641

the Armstrong-Finch Manuscript. Sonatas VII and X were arranged for treble recorder and continuo and are found in *Six Sonatas or Solos Contriv'd & Fitted for a Flute and Bass, Collected out of the Last New Solos Compos'd by Mr. Geminiani & Castrucci* published by John Walsh around 1720. In 1727 Walsh published Francesco Barsanti's *Sonatas of three parts for two violins, a violoncello and through bass, made out of Geminiani's Solos*. Barsanti added a second violin part to Geminiani's solo violin and basso continuo, expanding therefore the last six of Geminiani's sonatas into the form of trio sonatas. Furthermore, Charles Avison arranged eleven of Geminiani's Sonatas Op. 1 as concertos (it is unknown why Sonata XI is missing). They are found in full score in Avison's "Workbook II", preserved in the Charles Avison Archives in the Newcastle City Library. Similarly, English composer and organist William Hayes made a concerto arrangement of Sonata IV, found in the manuscript GB-Ob, Ms. MS Mus. c.21. Another complete set of concerto arrangements of the sonatas is found in the Musikbibliotek in Stockholm. The title page, which might have mentioned the arranger's name, is missing, however, it is assumed that the collection was arranged by Gerhard Christoph Raupach. Again in the Musikbibliotek in Stockholm we find the score and parts of a concerto grosso arrangement of the first and third movements of Sonata VI, composed most likely by Johan Helmich Roman. Moreover, in a manuscript dedicated mostly to keyboard works of Carlos Seixas, titled *Sonatas para Orgaõ e Cravo do Senhor Jozé Antonio Carlos* (P-La, Cod. Mus. 48-i-2), we find a keyboard arrangement of Sonata VII. Lastly, Geminiani himself provided two additional reworkings of the Sonatas Op. 1. The first one, *Le prime sonate*, was published in 1739 and, according to its title page, offers a new print diligently corrected ('*...nuovamente ristampate e con diligenza corrette*'). However, not only were the mistakes from the 1716 publication corrected and reprinted, but the sonatas have also been thoroughly revised and partially recomposed; so much so that they could be considered new compositions[9]. This new revised collection was subsequently arranged in the form of trio sonatas by Geminiani himself, by adding a second violin part and the basso ripieno part, creating thus one more new work based on the 1716 sonatas. This collection was published in two volumes in 1757 with the title *Six Sonatas for two violins & a violoncello or harpsichord with a ripieno bass to be used when the violins are doubled.*

The impressive flexibility and the longevity of Geminiani's Opera prima is a witness to the musical quality of these compositions. This thesis will focus on Francesco Barsanti's trio sonata

[9] Rudolf Rasch, 'Work Nine: *Le prime sonate* (1739)', in: *The Thirty-One Works of Francesco Geminiani*, 2020, 3

arrangements, hoping to facilitate further research of this fascinating collection by eventually comparing Barsanti's arrangements with those of his contemporaries and Geminiani himself, thus gaining more insight into the compositional and performance practices of Francesco Geminiani and his circle.

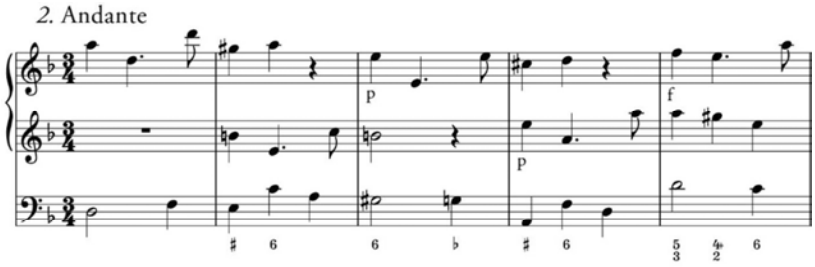
Chapter II

ANALYSIS

II.1 *Francesco Barsanti's compositional technique*

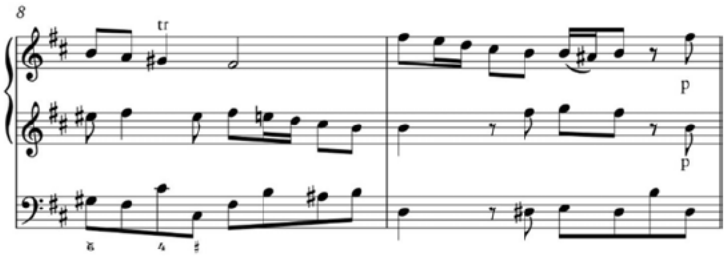
In his adaptation of Geminiani's solo violin sonatas to a trio setting, Barsanti in general retains the original violin and bass parts. Occasional small-scale changes are present, such as simplifying the texture in the final cadences and transposing the very high passages an octave lower to better fit the trio sonata texture. The only exception to this rule is the first movement of the Sonata V in A minor. Since Geminiani's original violin writing is too free to be added a complementary second violin part, Barsanti opts for composing a trio sonata movement over the Geminiani's ostinato bass, only occasionally making use of Geminiani's melodic figures.

Regarding his second violin part, which he composed *ex nihilo*, we can observe several recurring compositional techniques employed by Barsanti. The most commonly used one is imitation, extremely typical for trio sonatas of the time. It has the benefit of creating a constant dialogue between the two upper parts, while also being melodically coherent.



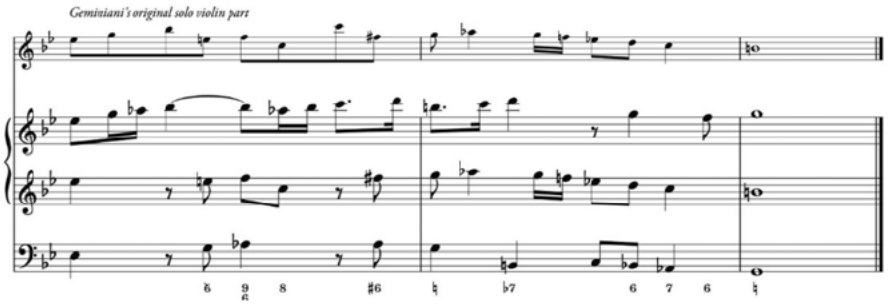
Sonata III, [*2.*] *Andante*, mm. 1 – 5

The counterpart of imitation is the anticipation of thematic material, a technique also used by Barsanti uses, although not as frequently. A fitting example is found in the first movement of the Sonata I where the second violin anticipates the return of the main melodic idea.



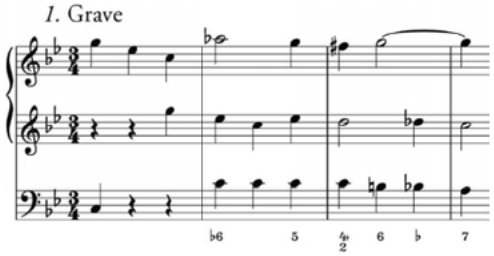
Sonata II, [*1.*] *Affettuoso*, mm. 8 – 9

When imitation is not possible, Barsanti often creates a musical dialogue by dividing Geminiani's original melody between the two parts. We find an excellent example of that in the second *Grave* of the Sonata I.



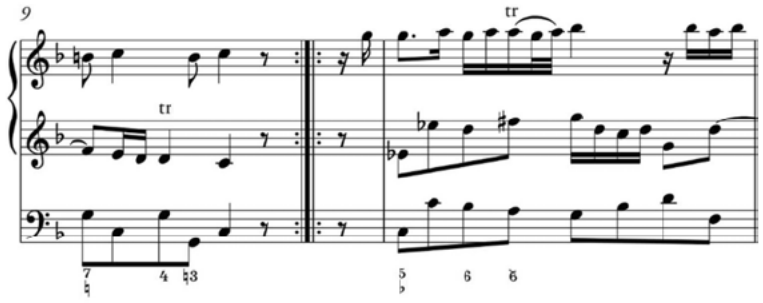
Sonata I, [*3.*] *Grave*, mm. 3 – 5

Speaking of harmony, Barsanti occasionally creates more dissonant harmonies by adding chromatic alterations in the second violin part. Already in the third bar of the opening movement of the Sonata I, Barsanti writes a D flat on the third beat in the second violin part. Such harmony is not found in Geminani's original since the *Basso Continuo* only has a sixth chord (assuming a natural third) over beats 2 and 3 of that measure.



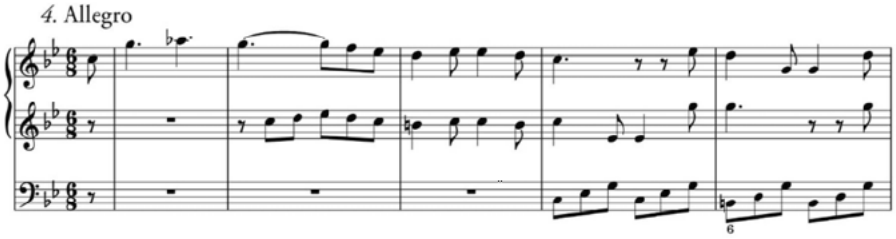
Sonata I, [*1.*] *Grave*, mm. 1 – 4a

The most striking example of alteration of harmony is found in the first movement of Sonata III where the second part, instead of starting with C major harmony, starts with a very unexpected C minor chord, drastically changing the mood and preparing the instable middle section. Again, there are no such indications in Geminiani's original sonata.



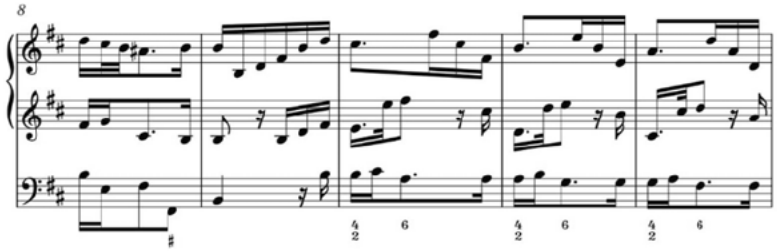
Sonata III, [*1.*] *Vivace*, mm. 9 – 10

Furthermore, when the thematic incipit is played by the first violin alone, without the bass accompaniment, Barsanti writes a countermelody in the second violin part. The two instances where that occurs are found in the last movement of the Sonata I and in the second movement of the Sonata VI.



Sonata I, [*4.*] *Allegro*, mm. 1 – 5

Another tool utilized by Barsanti concerns the rhythm. In passages where the aforementioned techniques are not applicable and the second violin is reduced to more of an accompanying role, Barsanti gives the accompaniment vitality by making it rhythmically prominent. Such is the case in the first *Vivace* of the Sonata II: dotted 16th notes are derived from the opening material and are featured throughout the movement.



Sonata II, [*2.*] *Vivace*, mm. 8 – 12

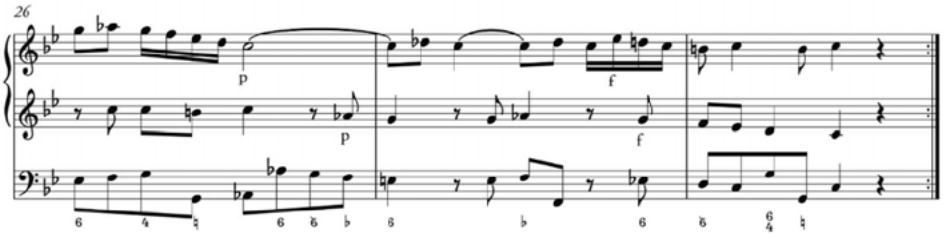
We can say that Barsanti's second violin addition is in general rather simple but at the same time sophisticated and effective. Analysis and study of compositional tools such as imitation,

anticipation, counterpoint, complementary rhythm and harmonical intensification, all elegantly used by Barsanti throughout the set, can prove particularly useful in the study of continuo playing.

II.2 *Dynamic markings*

Dynamic indications are not a frequent occurrence in early 18th century chamber music. For example, Geminiani's original solo violin sonatas, after which Barsanti's trios were composed, have no dynamic indications whatsoever. Barsanti's indications are by no means exhaustive nor detailed; they appear only a few times per movement and it's often not clear for how long they apply when there are no other indications in the following measures. He mostly indicates only *piano* and *forte* and occasionally *fortissimo*, which is reserved for the second violin when it is supposed to be more prominent than the first violin. Only once in the whole set do we find *pianissimo* indicated in both violin parts, in the second movement of the Sonata VI (m. 10). In measure 50 of the first movement of the Sonata V, Barsanti writes *cantabile* for the first violin and *dolce* for the second violin. That is the only expression indication found in the whole set (not taking into consideration the typical tempo and affect indications such as *Affettuoso*, *Amoroso* etc. found at the beginning of a movement). However limited, Barsanti's indications can offer us some interesting insight into not only performance practices of the time, but also, more specifically, Geminiani's personal style, given the fact that they knew each other and even played together.

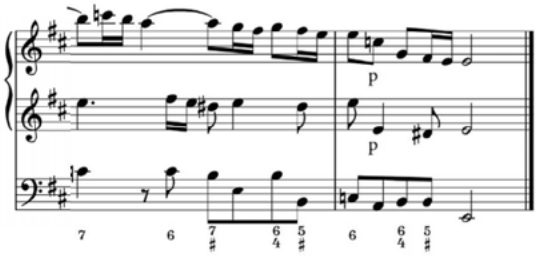
Very often we can observe that often fast movements end with a strong cadence, especially when the final cadence is preceded by a softer section. Such is the case in the first *Allegro* of the Sonata I.



Sonata I, [*2.*] *Allegro*, mm. 26 – 28

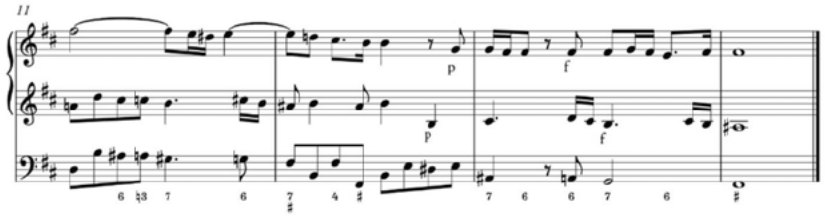
Similar patterns occur also in the last movement of the Sonata IV (mm. 12 – 14 and 28 – 30) and in the second movement of the Sonata VI (mm. 10 – 13, second violin).

On the other hand, when the upper parts descend to a lower register for the final cadence, Barsanti often indicates *piano*.



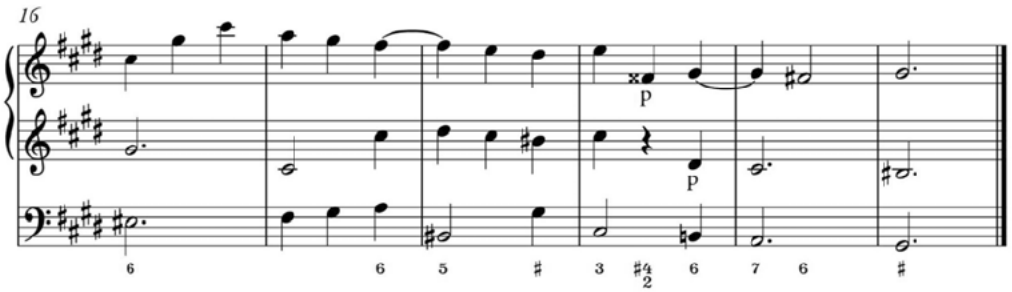
Sonata III, [*3.*] *Amoroso*, mm. 10 – 11

Particularly interesting are the dynamic indications at the typical half cadences at the end of slow movements. In the first movements of both Sonata I and Sonata II, Barsanti indicates *piano* for the 1st and 7th degree of the scale, and then *forte* for the 6th and the final, 5th degree.



Sonata II, [*1.*] *Affettuoso*, mm. 11 – 14

On the other hand, in the second *Adagio* of the Sonata IV, the whole half cadence is marked piano. The reason for that could be the sudden change of register in both upper parts and the surprising $\frac{4}{2}$ harmony on the second beat. Since the cadence is introduced by a melodic jump and a secondary dominant chord, there is no need for dynamic contrast within the cadence.

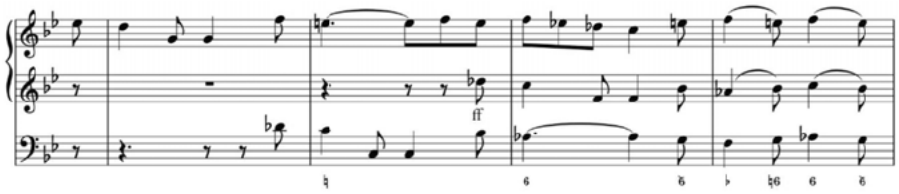


Sonata IV, [*3.*] *Adagio*, mm. 16 – 21

Same could be said about the two half cadences marked *piano* that appear in the Sonata VI ([*1.*] *Amoroso – Adagio*, mm. 36 – 38 and [*2.*] *Allegro – Adagio*, mm. 30 – 32). Since they don't arise organically at the end of the movement but are instead inserted to contrast the preceding and the

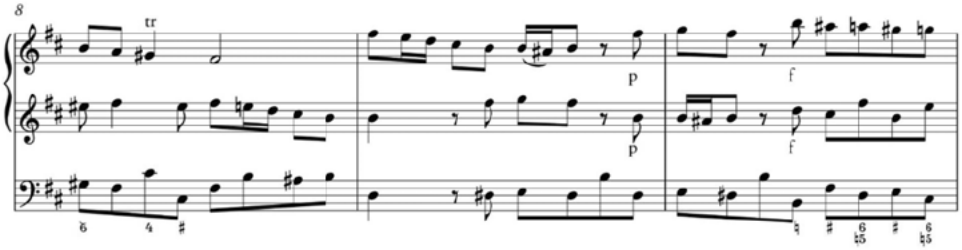
following movements, the dynamical contrast within the cadence itself is avoided.

Second violin's *fortissimo* occurs a few times in sonatas I, II and IV. Its purpose is to highlight the newly added imitation of the main melodic idea.



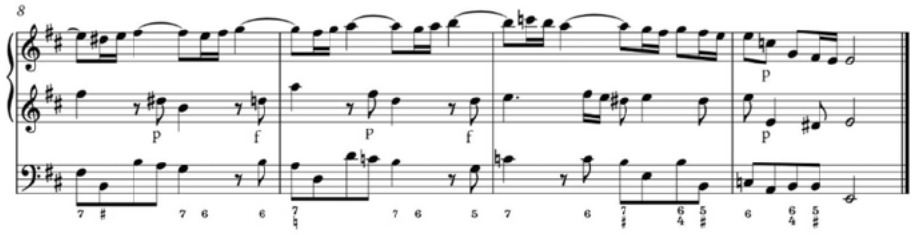
Sonata I, [*4.*] *Allegro*, mm. 19 – 22

Another observation one can make is that the echo effect is only prescribed once in the whole set, in the *Affettuoso* of the Sonata II.



Sonata II, [*2.*] *Affettuoso*, mm. 8 – 10

Again in Sonata II, we find an interesting ascending sequence where the second violin plays an accompanying figure alternating between *piano* and *forte* while there are no dynamic indications for the first violin. A modern-day performer, without specific indications, would likely play the whole sequence in *crescendo*, missing an opportunity to give a different, stronger color to harmonies which modulate, as opposed to those that are just consequential.



Sonata II, [*3.*] *Amoroso*, mm. 8 – 11

One could conclude that Barsanti's dynamic indications serve two main purposes: the first one concerns structural clarity (distinguishing the final cadence of the piece from the previous phrase, for example) and the second one concerns expression or, more precisely, contrast. It is worth remembering what Georg Muffat writes in the preface to his Concerti grossi in 1701:

(…) 7. Il *fortè* e *pianò* s'osservino dalla prima nota dove sono segnati in tal modo da tutti quanti, che, sotto il *pianò* à penà si sentino, e sotto il *fortè* si sioni con tanta vehemenza, che gl' Uditori restino come stupiti à tanto rumore.

8. Nella direttione della Battuta fuor dell' Arie, si han' da imitarsi massimamente gl' Italiani, quali sotto l' *Adagiò*, *Vivacè*, *prestò & c.* suonano tutto con moltò più gran prestezza, e Vivacità. E dalla pontuale osservanza dell' oppositione della lentezza alla prestezza; della forza, alla tenerezza; del chiaro, ed' oscuro, così vien l' udito rapito in ammiratione. Il che ben' che da molti ben' spesso detto, non si può mài dir' à bastanza.

11. La più gran forza, e beltà di queste compositioni dipendono dall' inseparabile attaccamento delle soce precedenti, colle sequenti; (…)[10]

The dynamics, therefore, play a crucial role in the rhetorical design and presentation of music composed in this style. They are to be applied not only on a large scale (for the whole phrases) but also on smaller scale: creating significant contrasts withing phrases and, occasionally, even withing one part alone, as was the case in the last musical example. This creates a wide pallet of expressive possibilities where music is conceived as a dialogue between different, independent 'speakers' who at times play together and at other times interact with different individual qualities.

A careful study of Barsanti's indications can be a fruitful means of gaining insight into performance practices and enriching musician's expressive vocabulary.

[10] Georg Muffat, *Außerlesener mit Ernst- und Lust-gemengter Instrumental-Music Erste Versamblung*, Passau: 1701, cited: Walter Kolneder: *Georg Muffat zur Aufführungspraxis*, Strasbourg – Baden-Baden: Verlag Heitz 1970, 122-124

Chapter III

CRITICAL EDITION

III.1 *Source description*

Six trio sonatas arranged by Francesco Barsanti after Geminiani's Op. 1 violin sonatas were first published in London by John Walsh. The volume was dedicated to Hewer Edgeley-Hewer, the godson and the heir of William Hewer, independent merchant and a Member of Parliament. The publication date is not indicated in the frontispiece, but it can be concluded that the collection was published in 1727 since the publication was advertised in *Country Journal* on the 23rd of December 1727 and *Mist's Weekly Journal* on the 6th of January 1728[11]. The title page reads:

> | SONATAS | of three Parts | for two | VIOLINS | a | VIOLONCELLO | and | THOROUGH BASS | made out of Geminianis Solos | Dedicated to | Hewer Edgeley Hewer Esq[r]. | By | FRANCESCO BARSANTI | --- | London. Printed for and sold by I:Walsh servant to his Majesty at ye Harp | and Hoboy in Catherine street in the Strand. |

The source contains three upright folio partbooks: Violino Primo (12 pp.), Violino Secondo (9 pp.) and Basso Continuo (10 pp.). The trio sonatas were soon reprinted by Benjamin Cooke with improved layout in the second violin part, so that page turns are avoided in the fast movements. Walsh later reissued the publication again in 1730s and in 1750s and the last publication doesn't mention Barsanti as arranger, nor does it include the dedication.

[11] Rudolf Rasch, 'Work One: The Violin Sonatas of 1716', in: *The Thirty-One Works of Francesco Geminiani*, 2020, 32

III.2 *Editorial criteria*

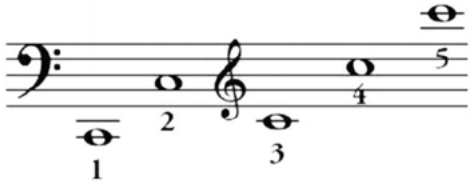
This critical edition adheres to standardized modern editorial criteria. An attempt has always been made to reproduce the original as faithfully as possible. All signs of articulation, ornaments, and those of dynamics have been preserved. The use of accidentals follows modern usage. Accidentals which are redundant according to today's regulations are eliminated without comment while warning accidentals which are necessary are entered without being indicated. Rests, beams and stems have also been modernized while the original key signatures have been preserved. Likewise, thorough bass numbers, where present, have been reproduced faithfully and placed below the bass line. In the succession of triplets, the modern practice has been followed of writing the number 3 only at the first triplet and not repeating it until a different subdivision of the movement occurs. Editorial interventions that were deemed necessary by the musical context were either put in square brackets or indicated with a dashed line. Adding suggested ornaments (such as cadential trills) was purposefully avoided since the performer is likely familiar with the execution style. Dynamic markings have been adapted in the following manner:

Pia. → p For. → f F.F. → ff P.P. → pp.

III.3 *Critical apparatus*

Abbreviations

The pitch of the notes is fixed as follows:



Violino Primo	vln1
Violino Secondo	vln2
Basso Continuo	bc
measure, -s	m., mm.

Sonata I

[*3.*] Grave, m. 3, bc: last note in Geminiani's original sonata is A_3 natural; it is unclear whether this is an error or if Barsanti is purposefully keeping the A flat to create an augmented sixth chord

Sonata II

[*2.*] Vivace, m. 23, vln2: first note D_3 changed to E_3

Sonata III

[*1.*] Vivace, m. 9, vln1: added an eight note rest after the final note

m. 9, vln2: dotted quarter note on beat 3 changed to quarter note and eight note rest in accordance with other parts

[*2.*] Andante, m. 17, vln2: *tr* moved from the first beat to the second

Sonata IV

[*2.*] Allegro, m. 17, bc: ***6*** above the last eight note removed

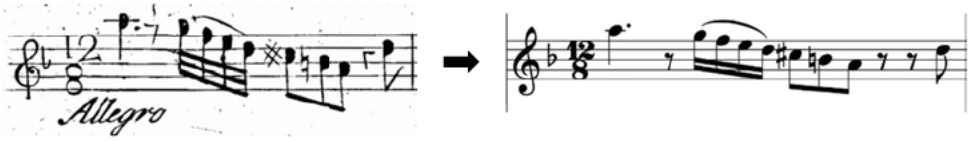
Sonata V

[*3.*] Allegro, m. 14, all parts: duration of the last note changed from half note to double dotted quarter note to account for the 16th note upbeat

m. 26, all parts: duration of the last note changed from half note to double dotted quarter note to account for the 16th note upbeat

Sonata VI

[*3.*] Allegro, m. 1, vln2: 32nd notes replaced by 16th notes, in the following manner:



m. 18, vln1: 32nd notes replaced by 16th notes, as above

m. 22, vln1: 32nd notes replaced by 16th notes, as above

III.4 ***Sonatas of Three Parts***

Francesco Barsanti

(1690 – 1770)

SONATAS OF THREE PARTS

for two Violins, a Violoncello and Thorough Bass

made out of Geminiani's Solos

(London, 1727)

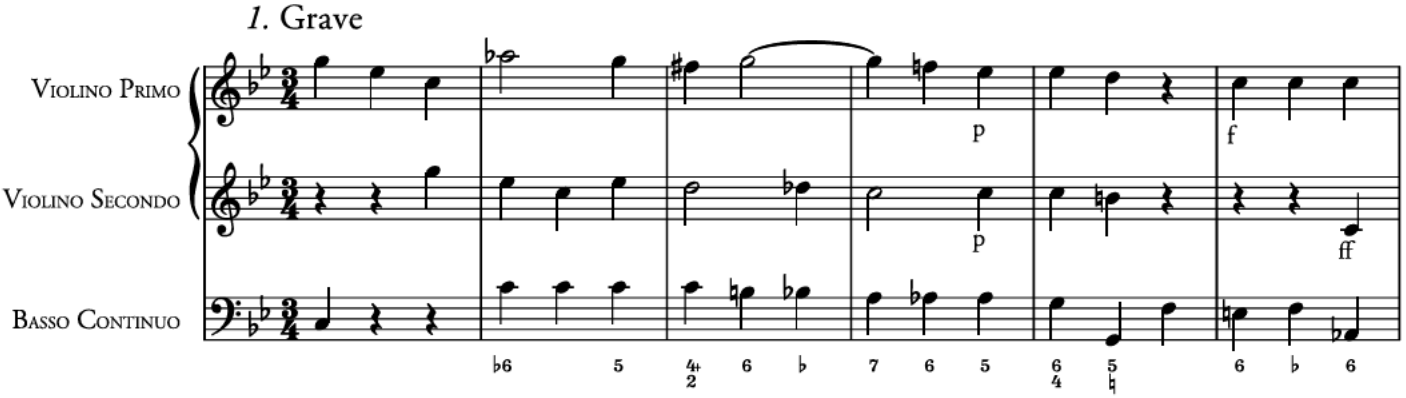
Critical edition

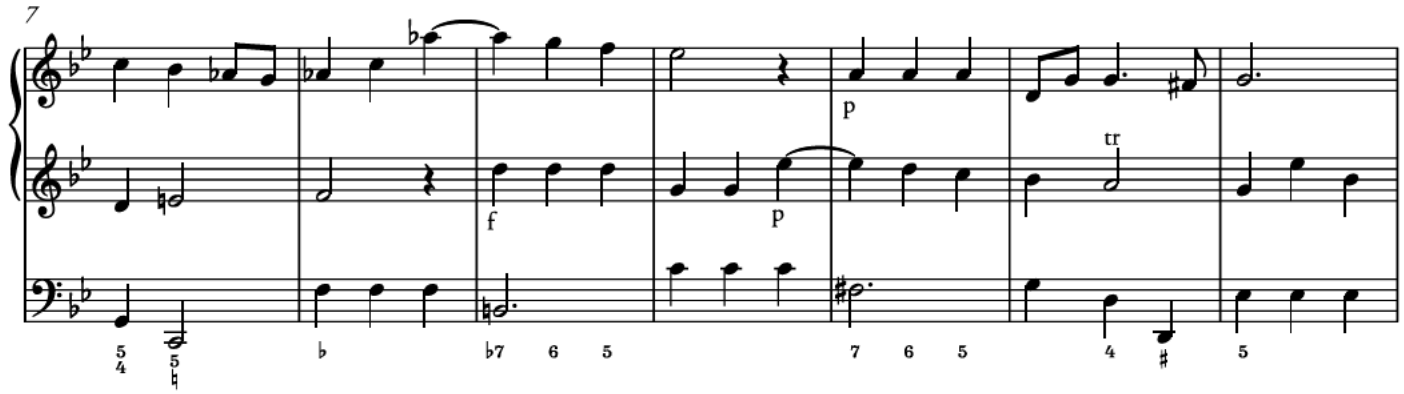
by

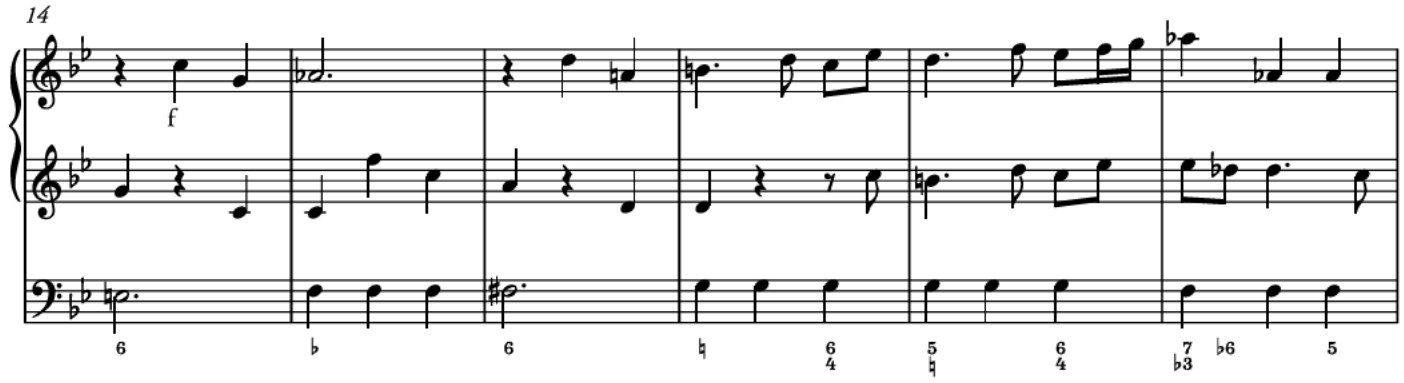
Davor Krkljuš

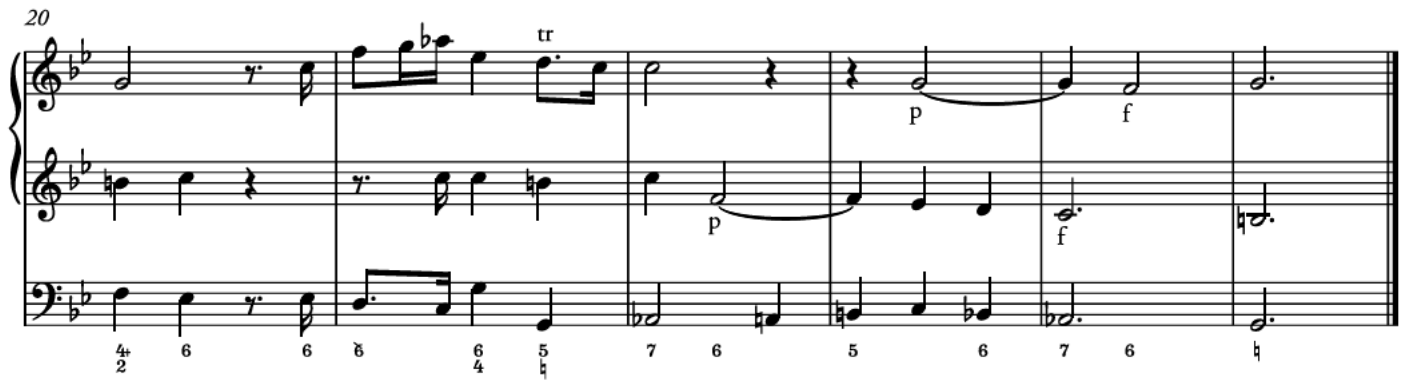
Sonata I

1. Grave

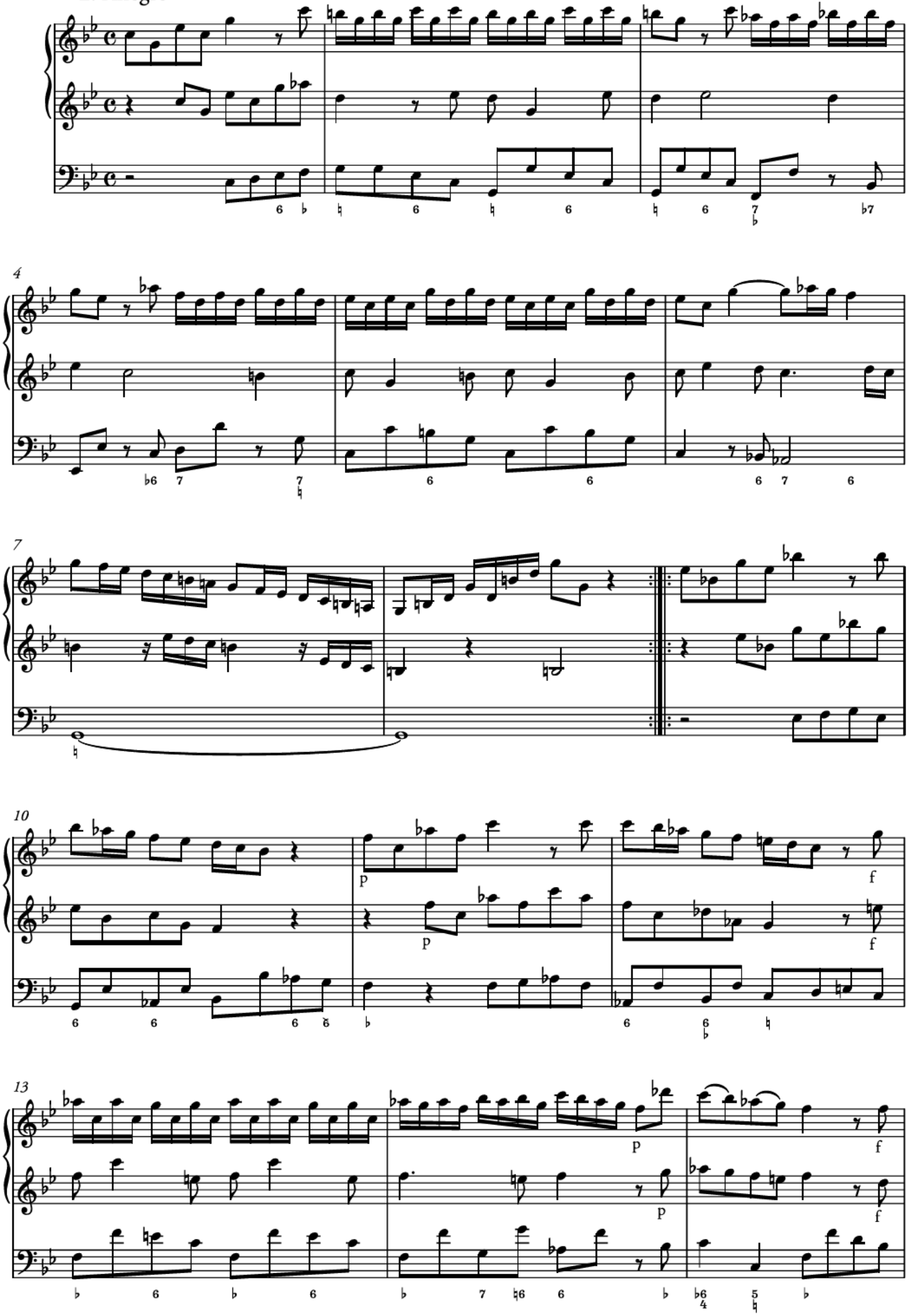


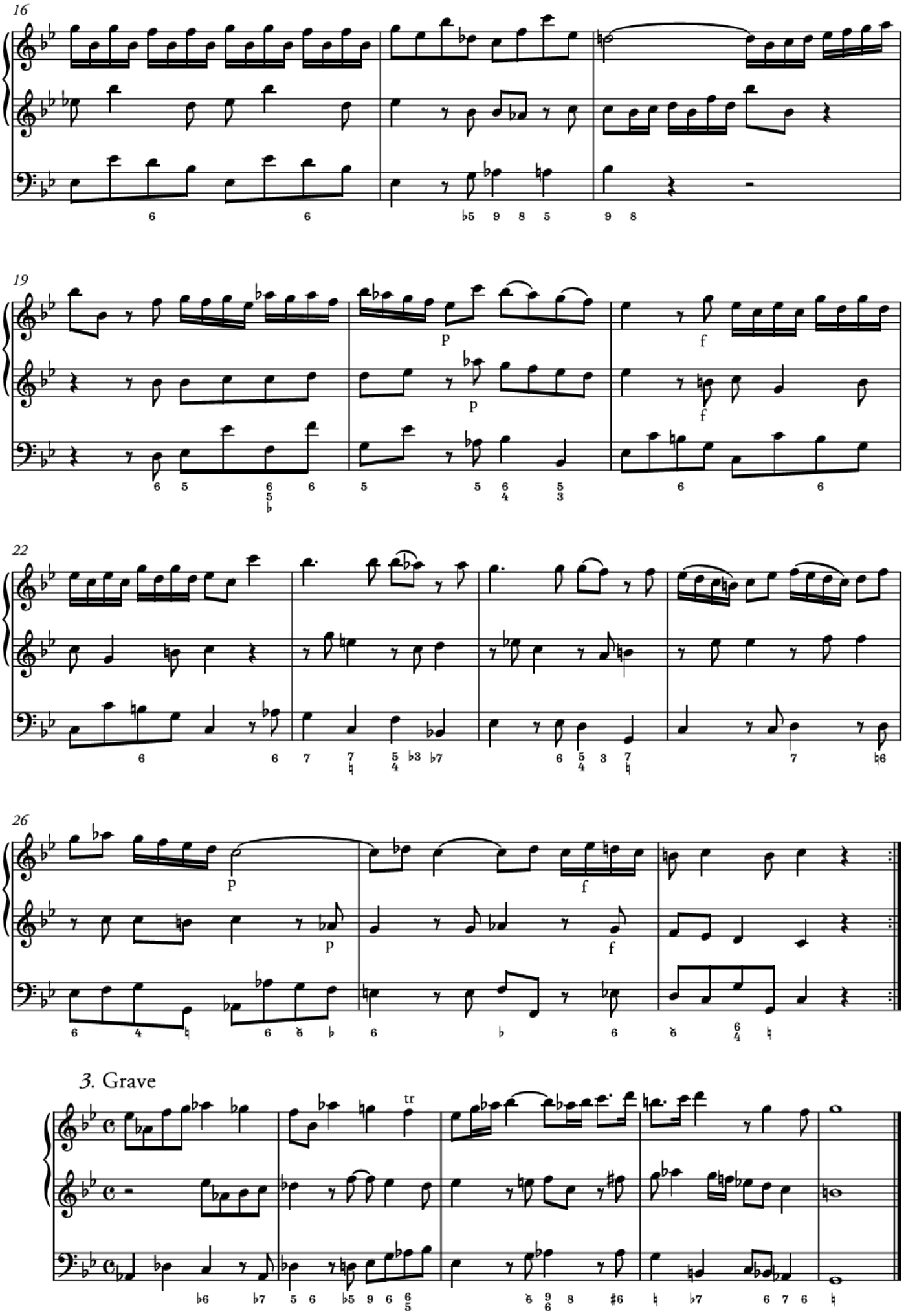






2. Allegro

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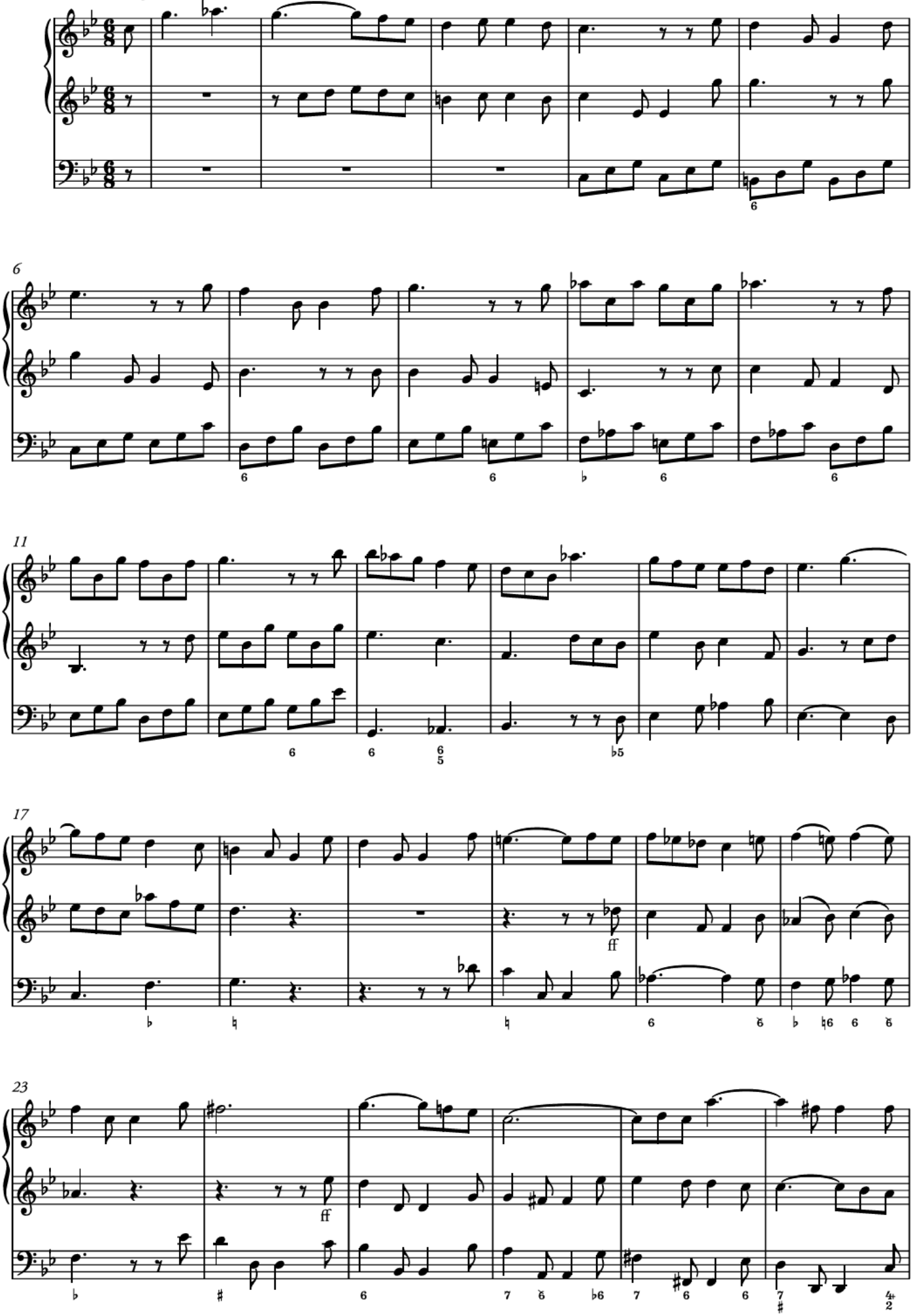
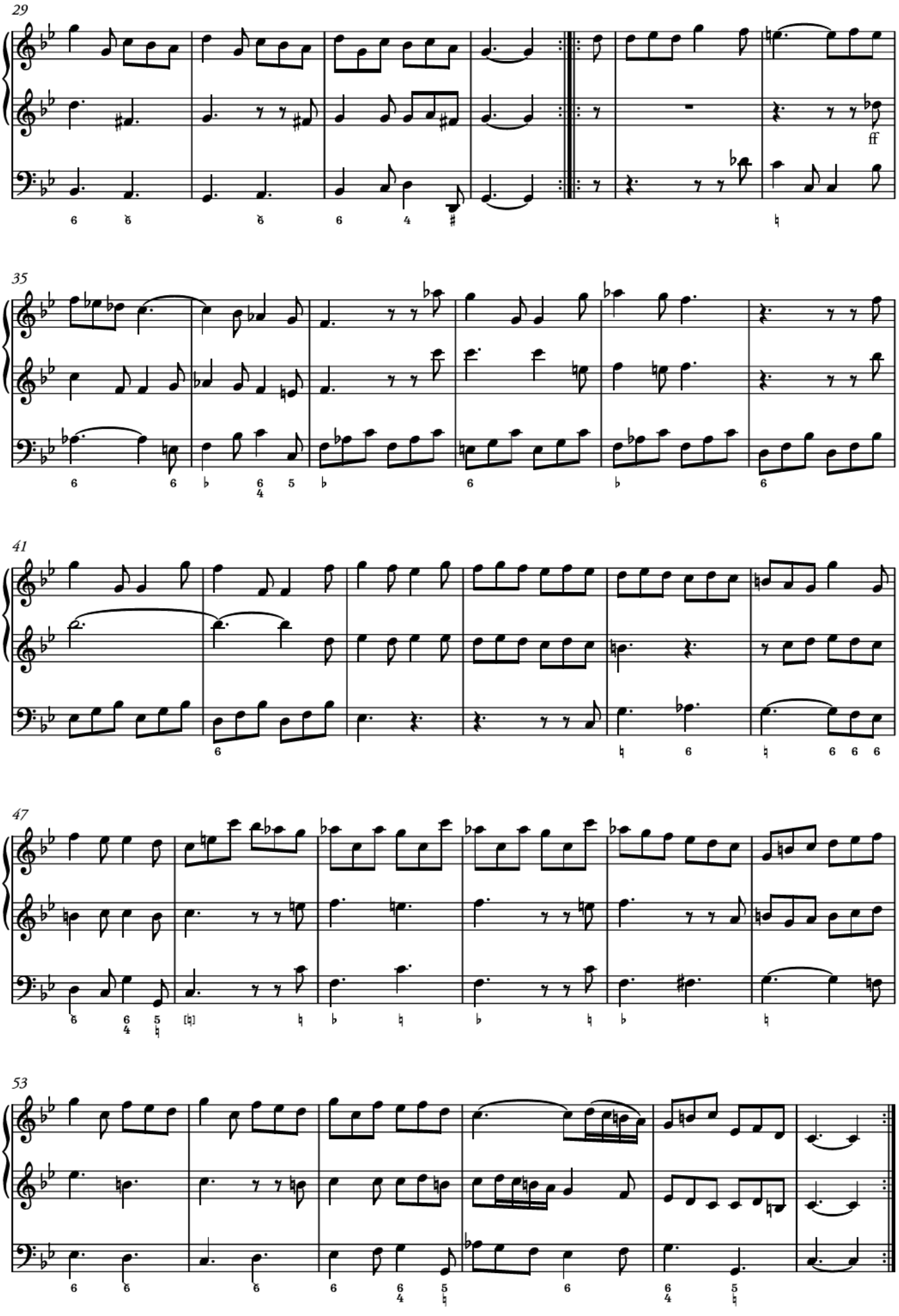
19
22
26
3. Grave

4. Allegro

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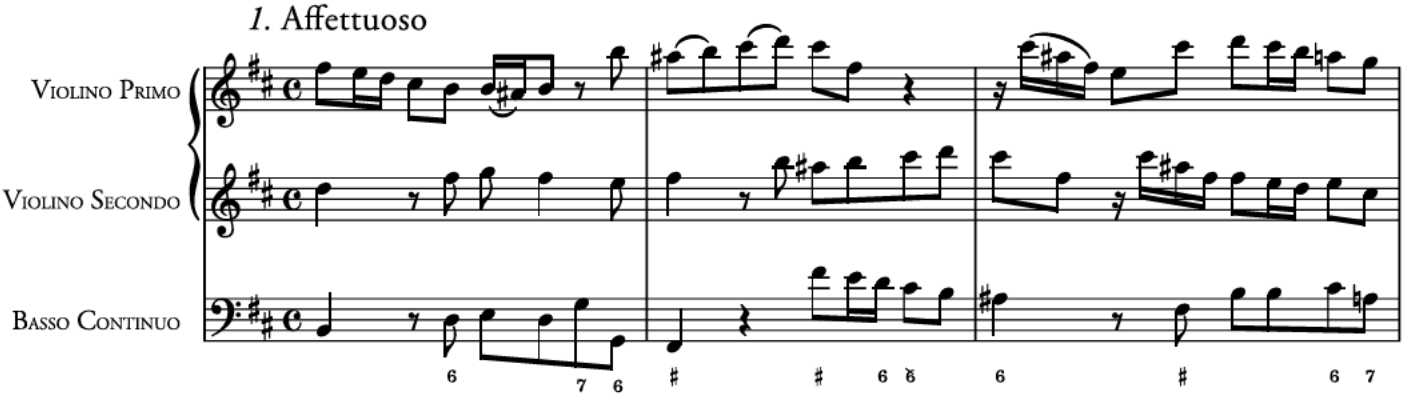
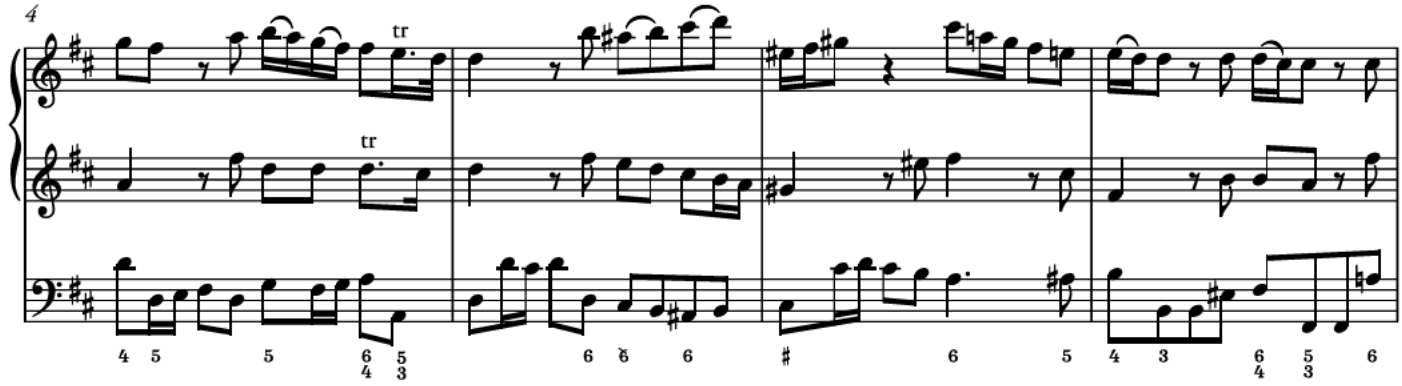
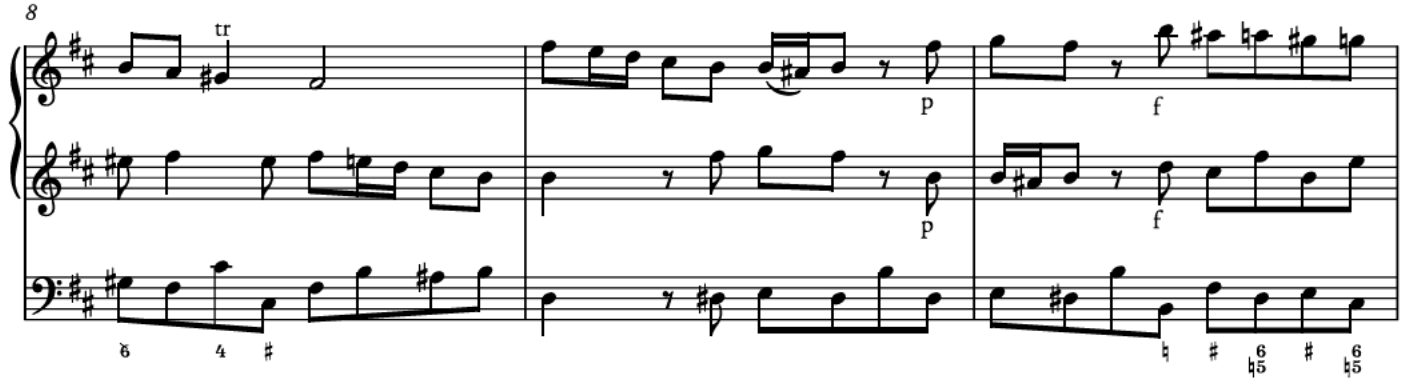
53

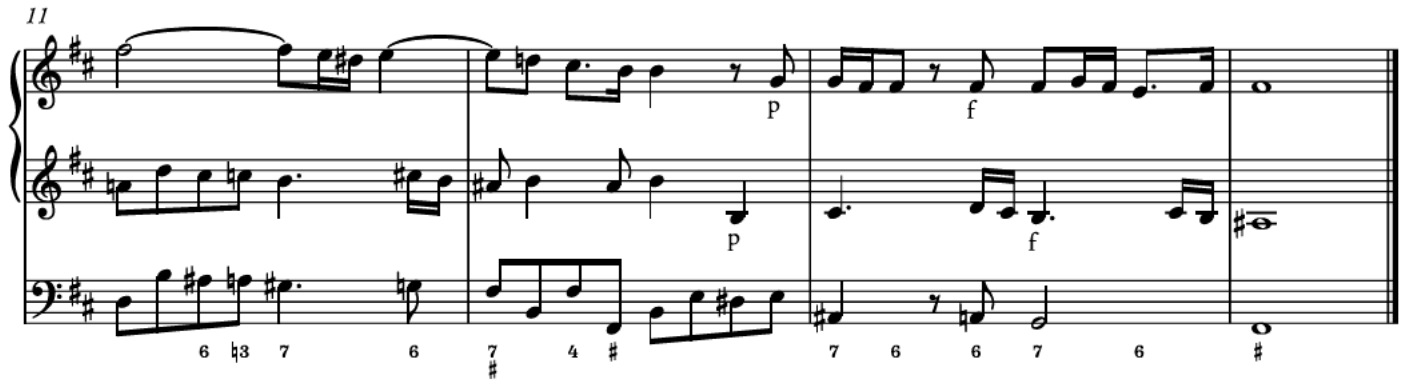
Sonata II

1. Affettuoso

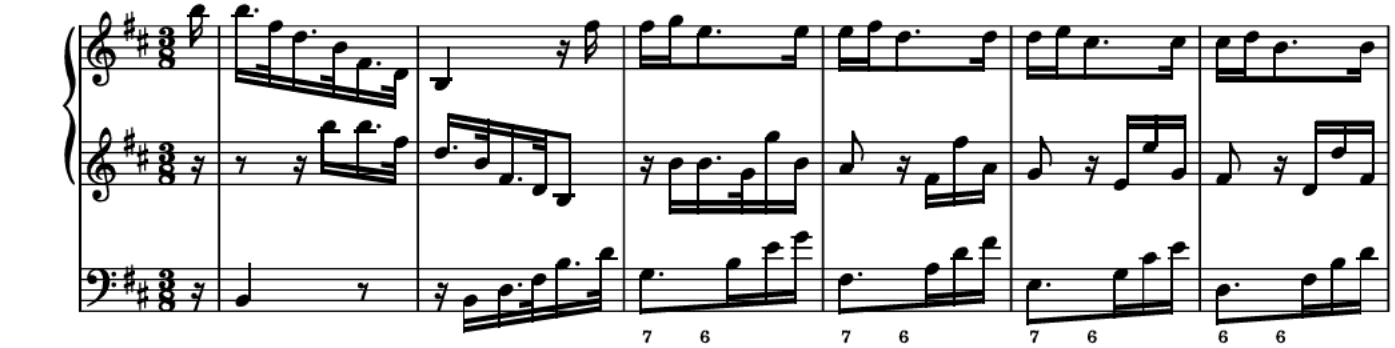


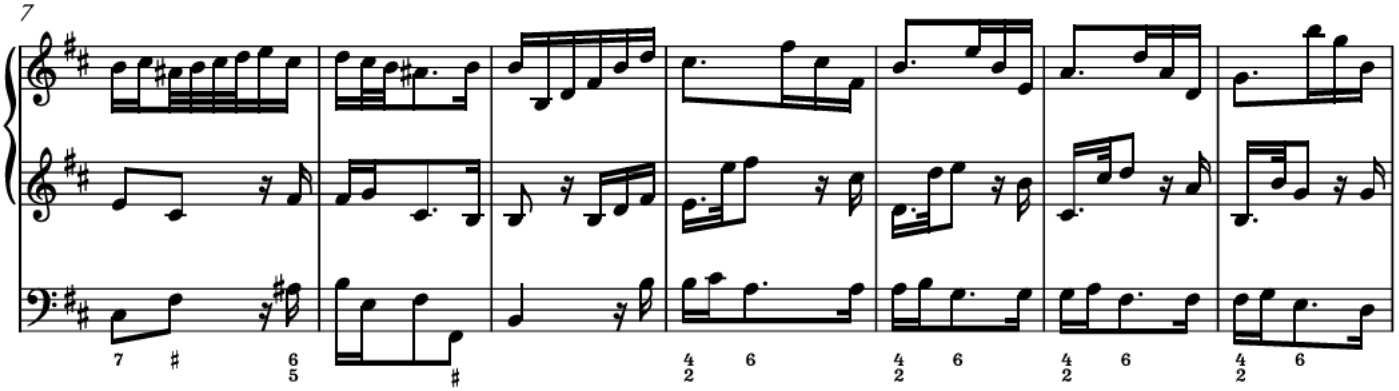


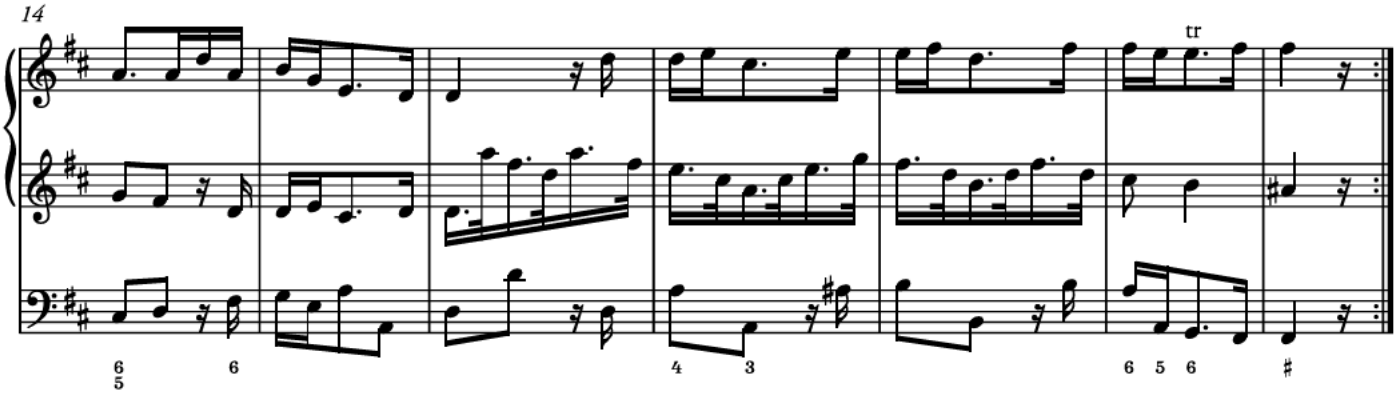


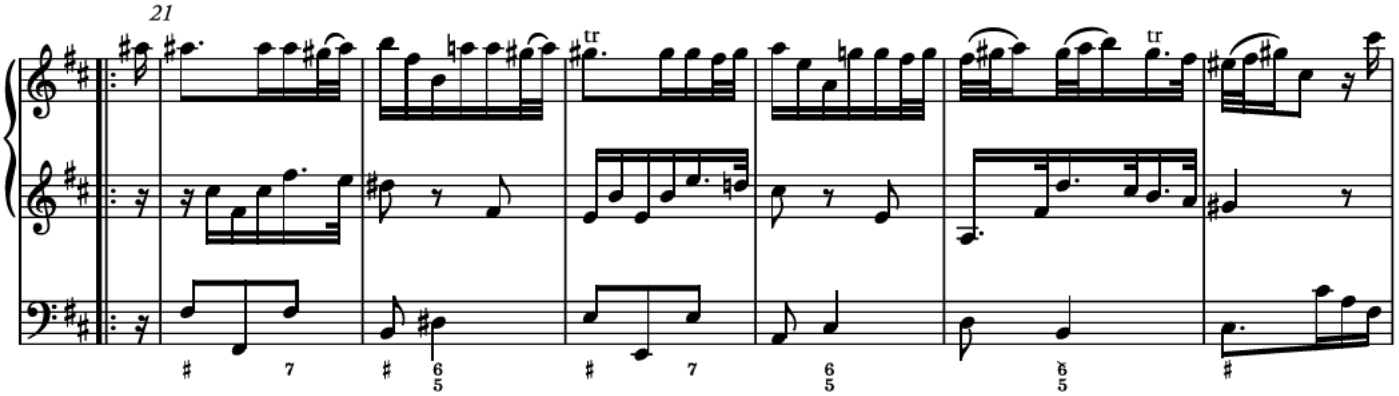


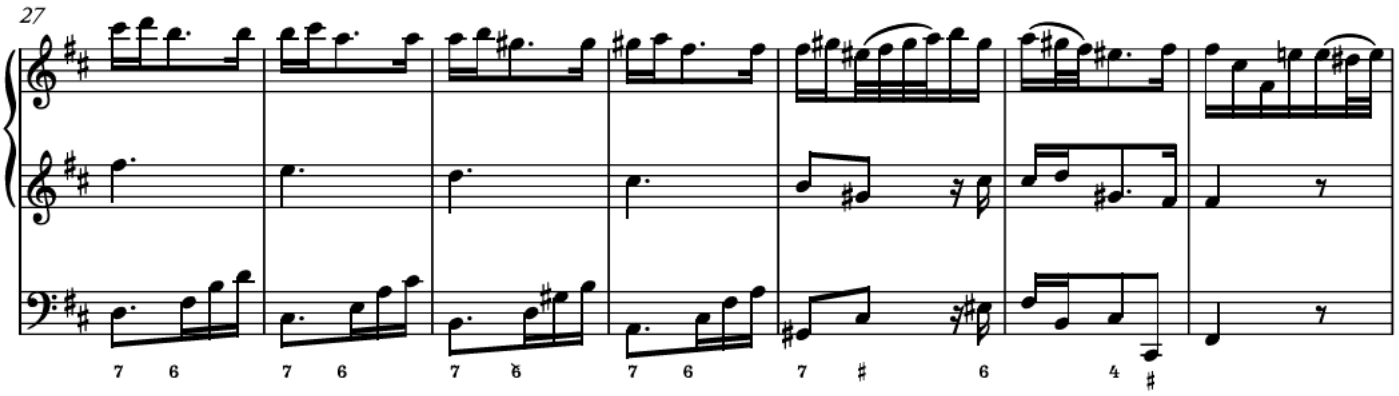
2. Vivace







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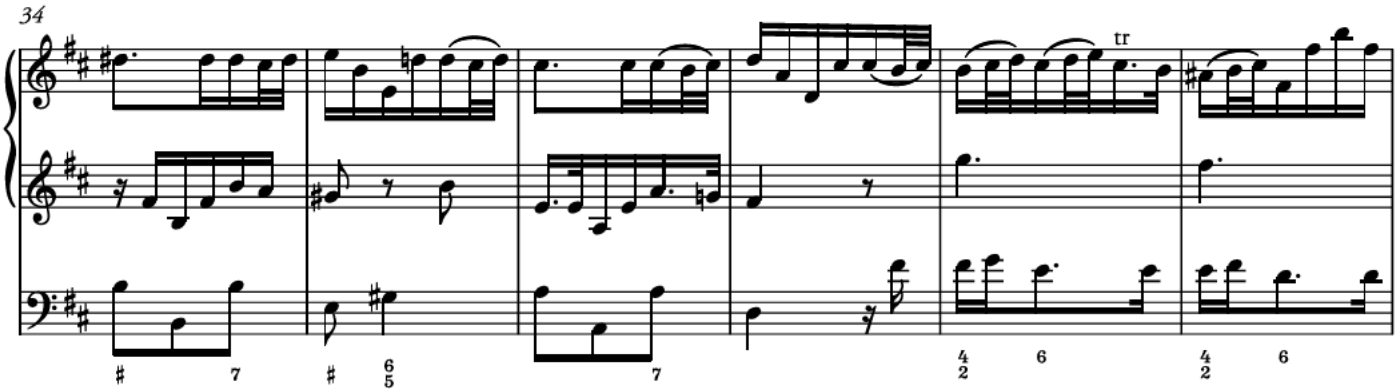
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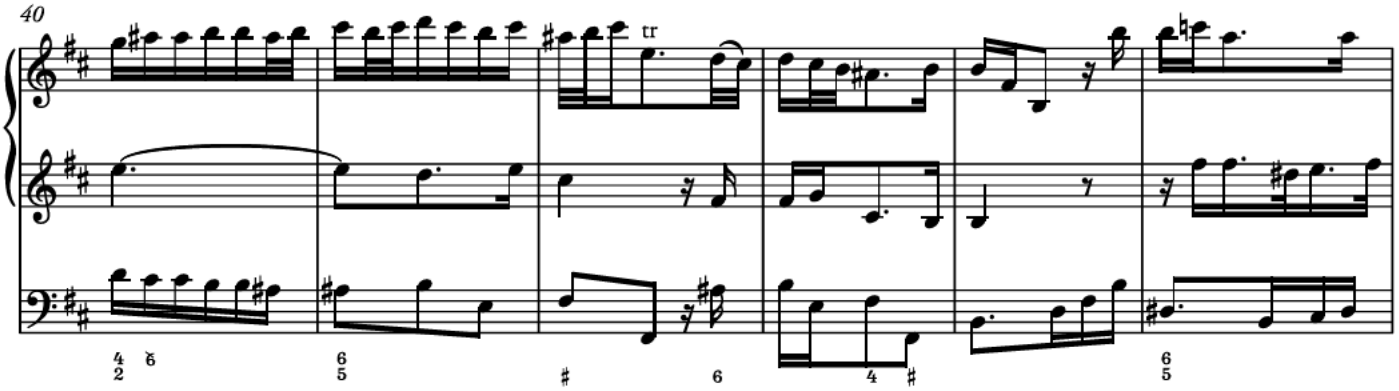
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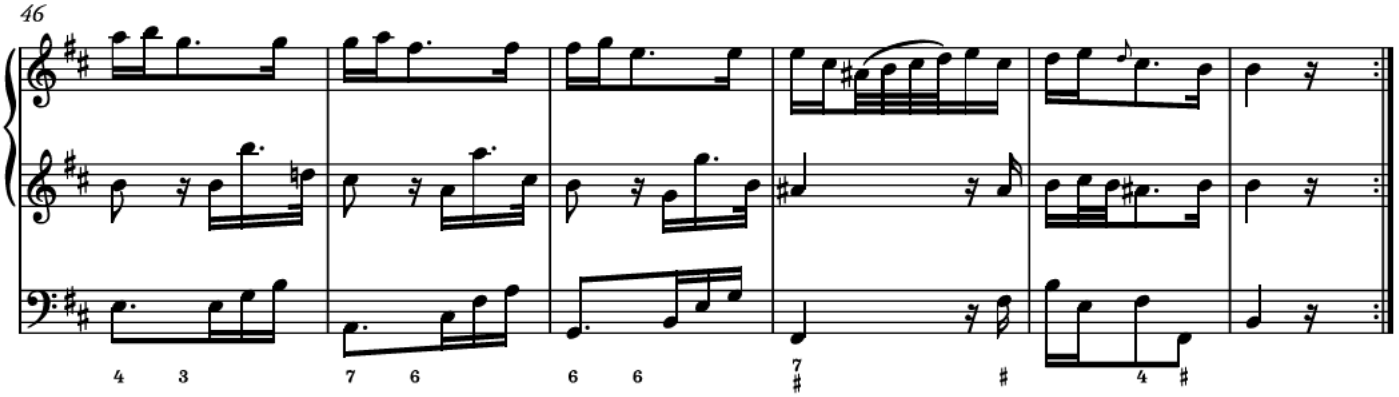
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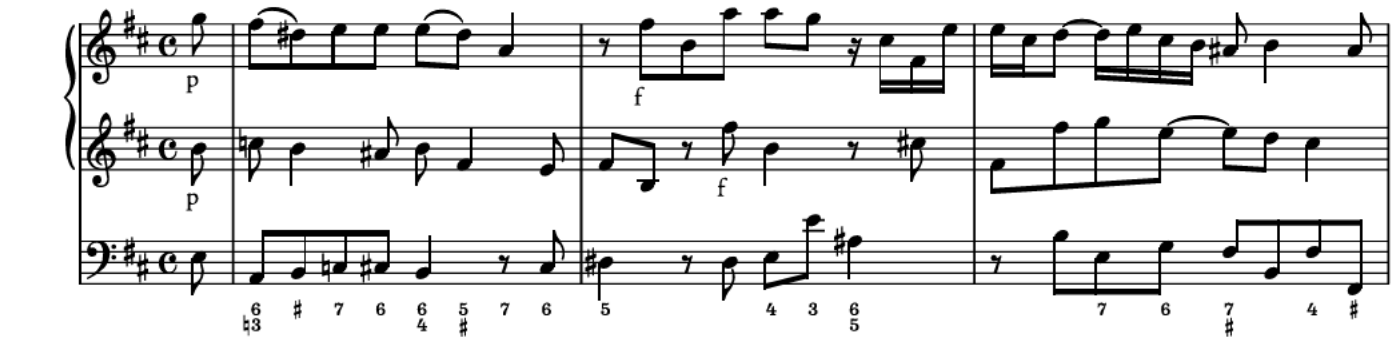
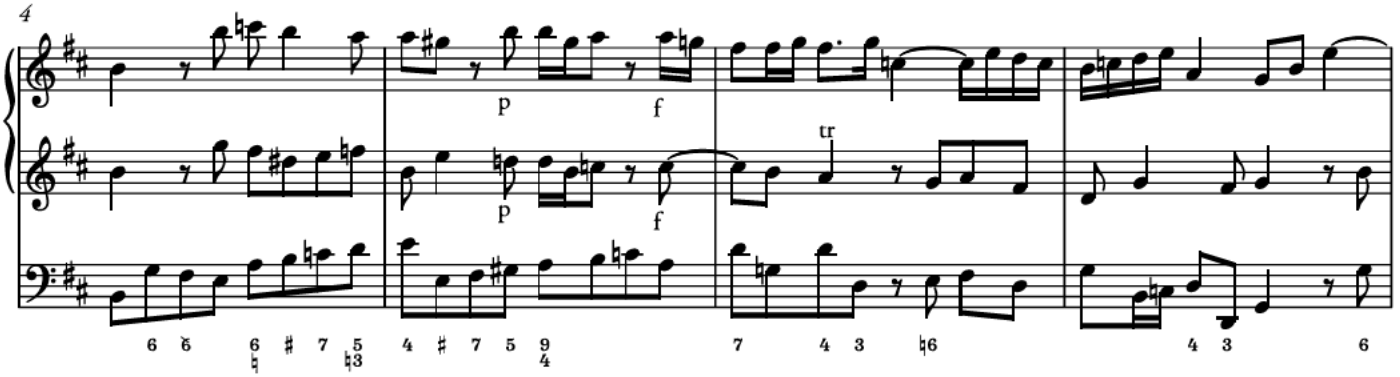
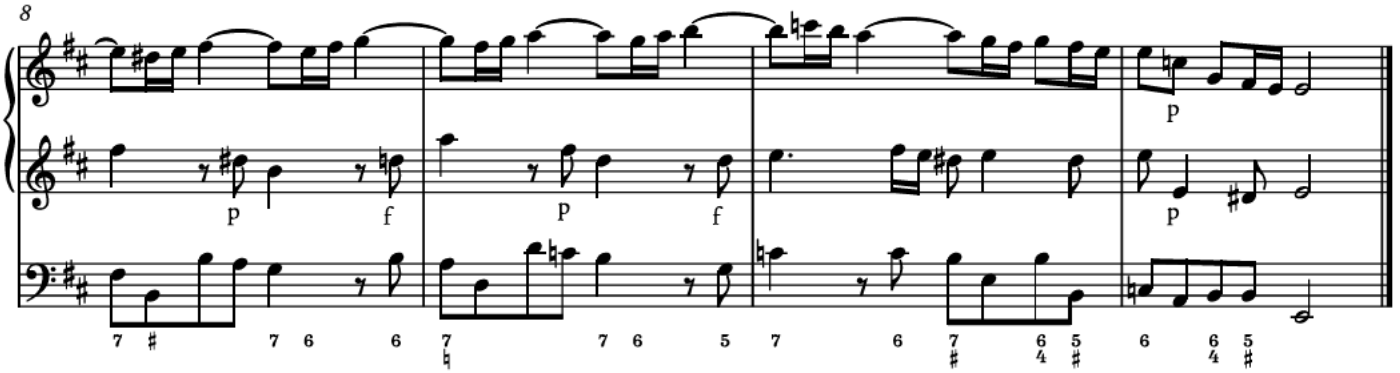
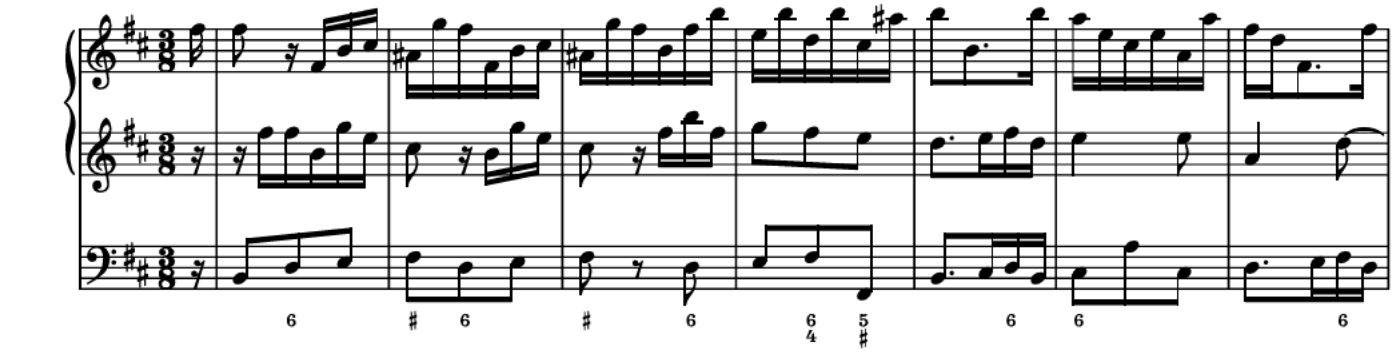
3. Amoroso

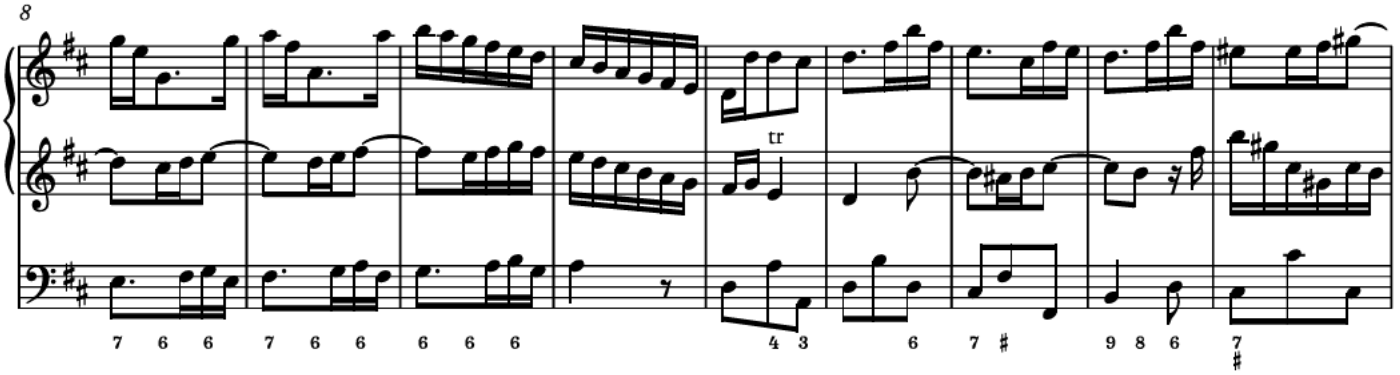


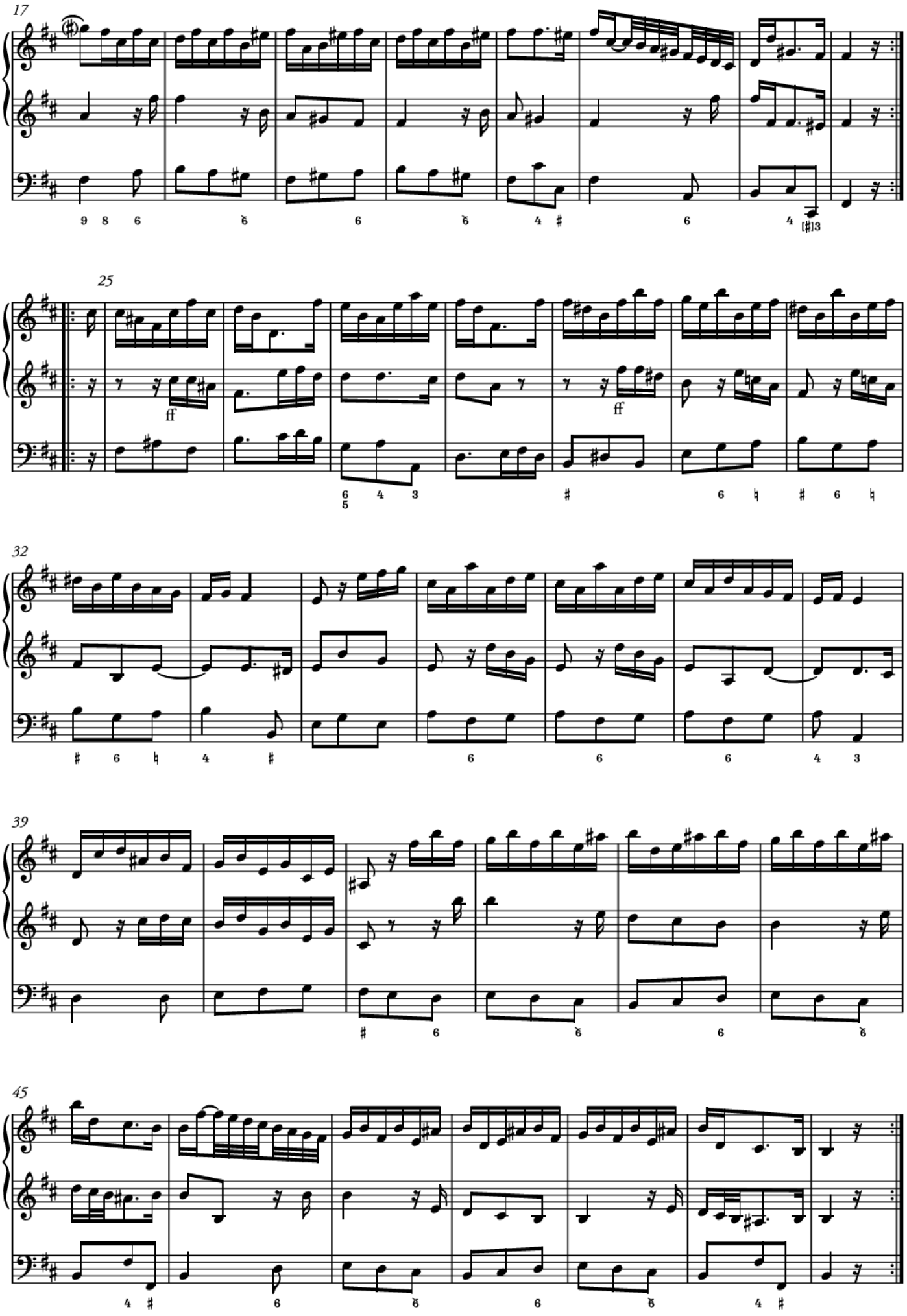




4. Vivace

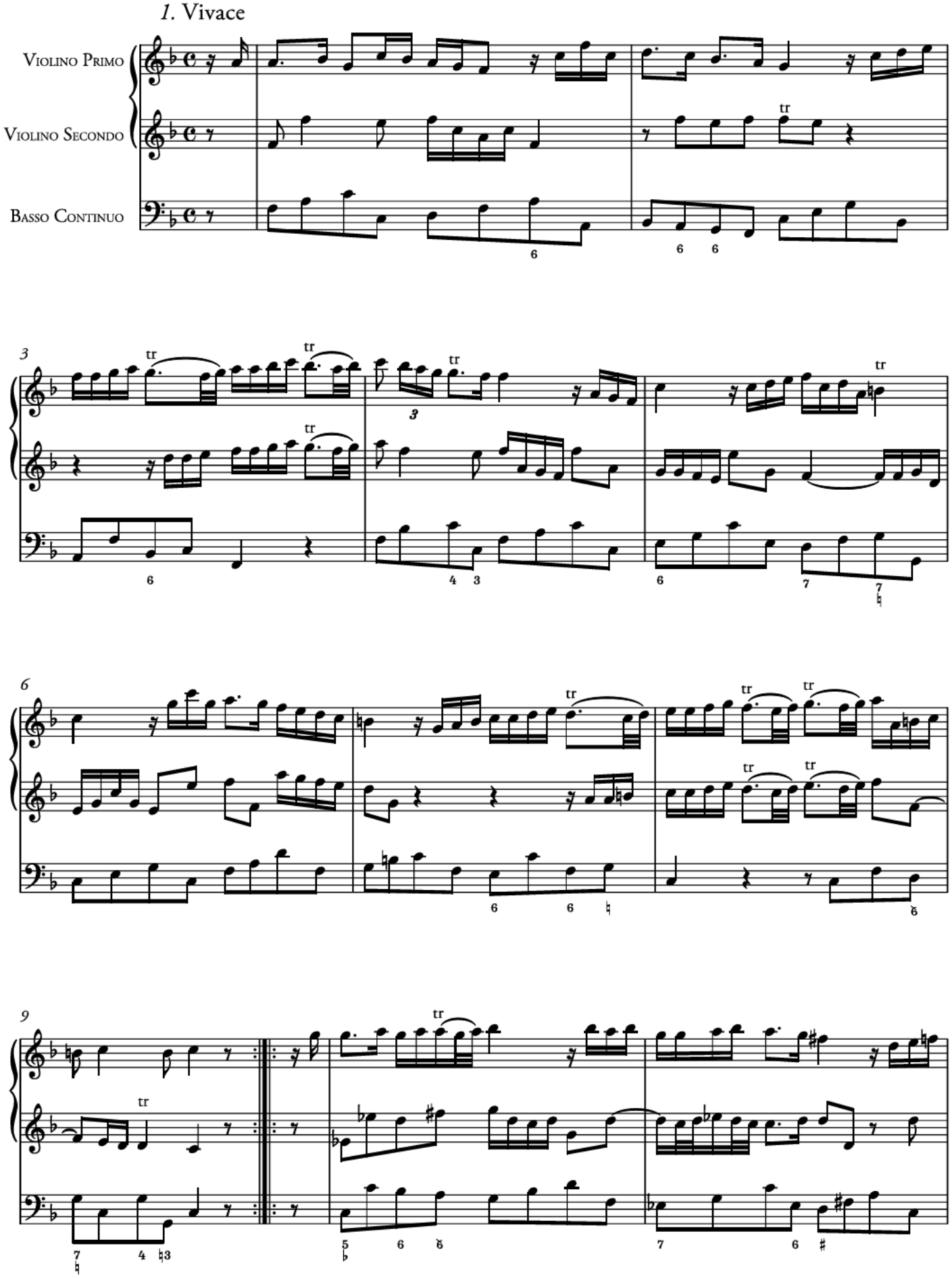


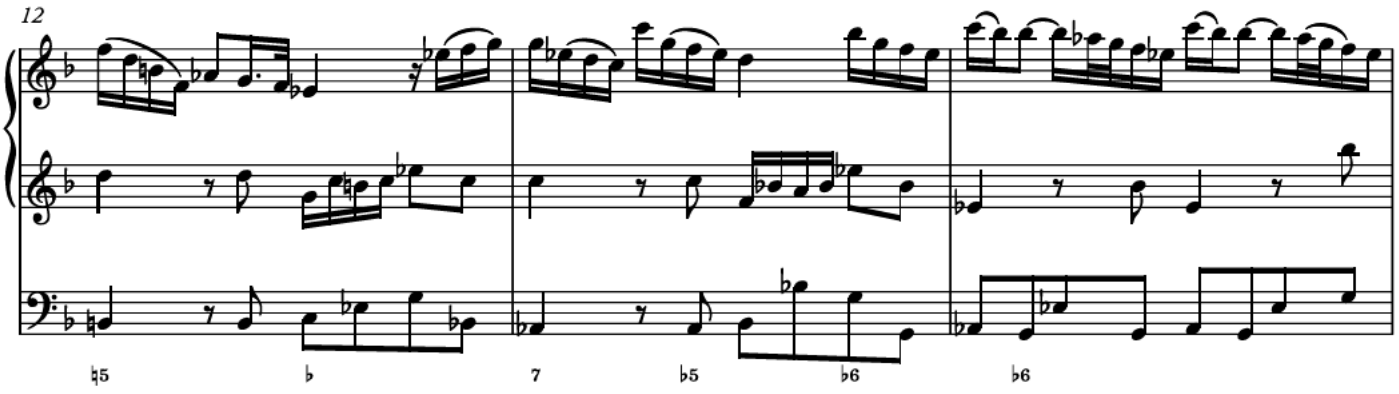



17
25
ff
ff
32
39
45

Sonata III

1. Vivace

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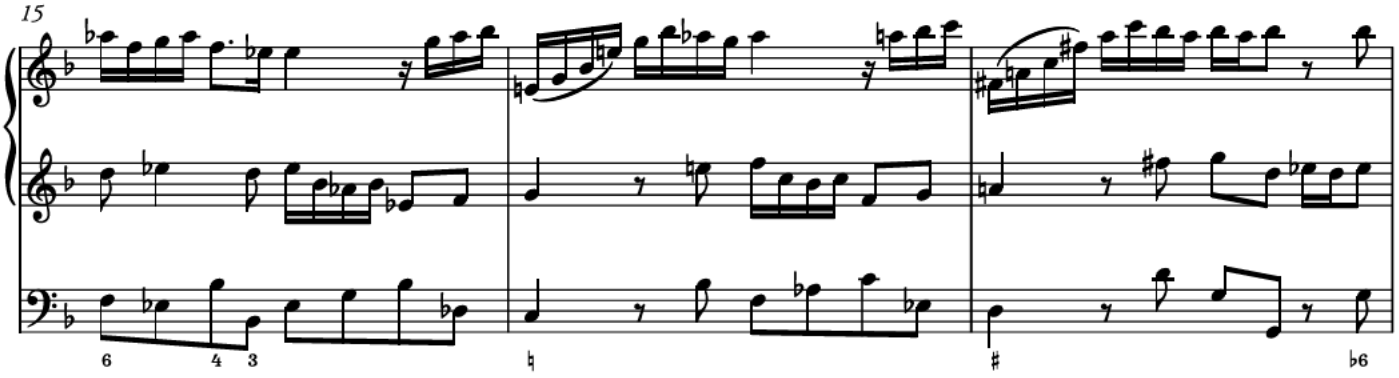
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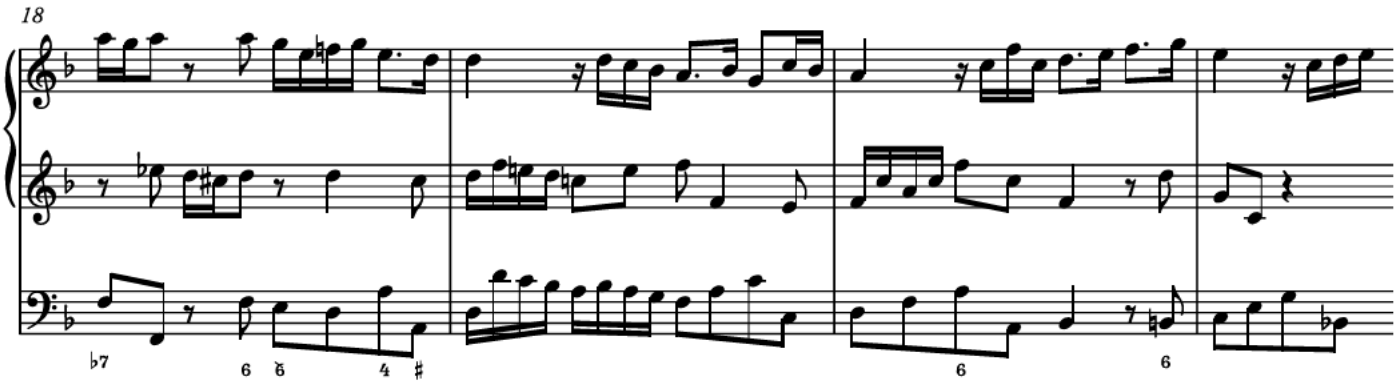
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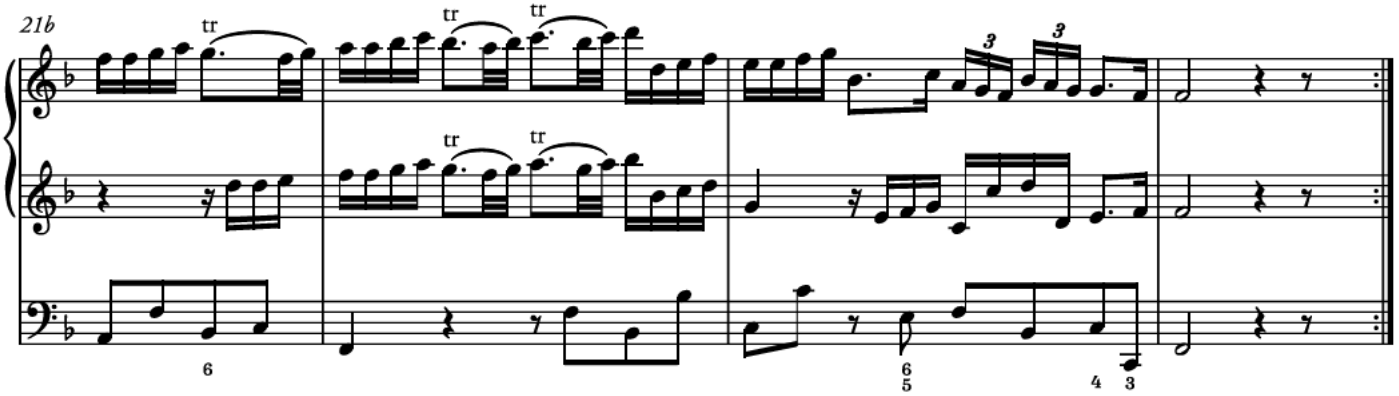
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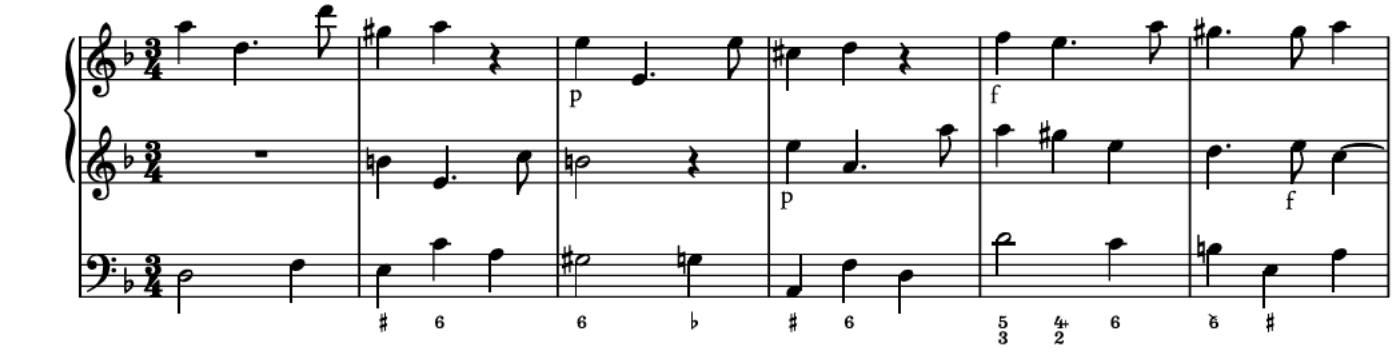
2. Andante



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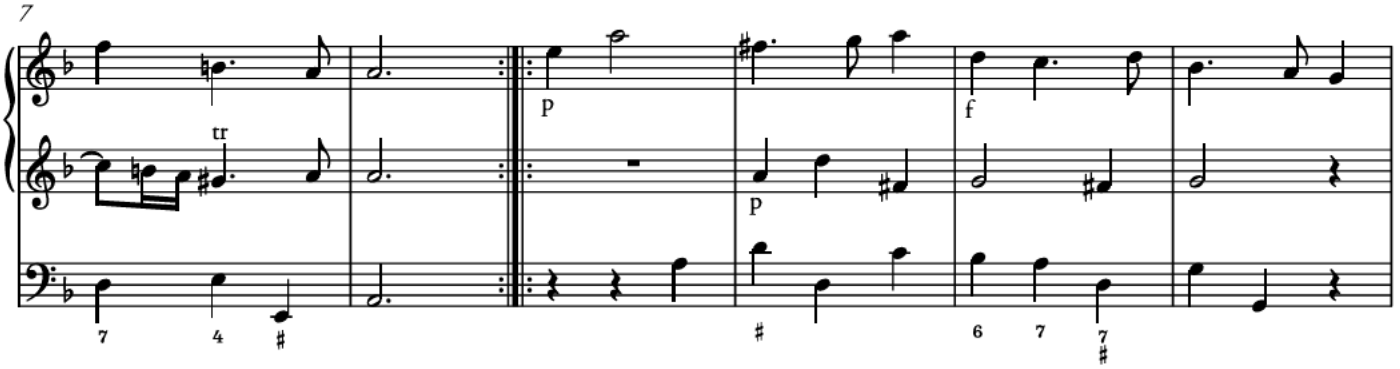

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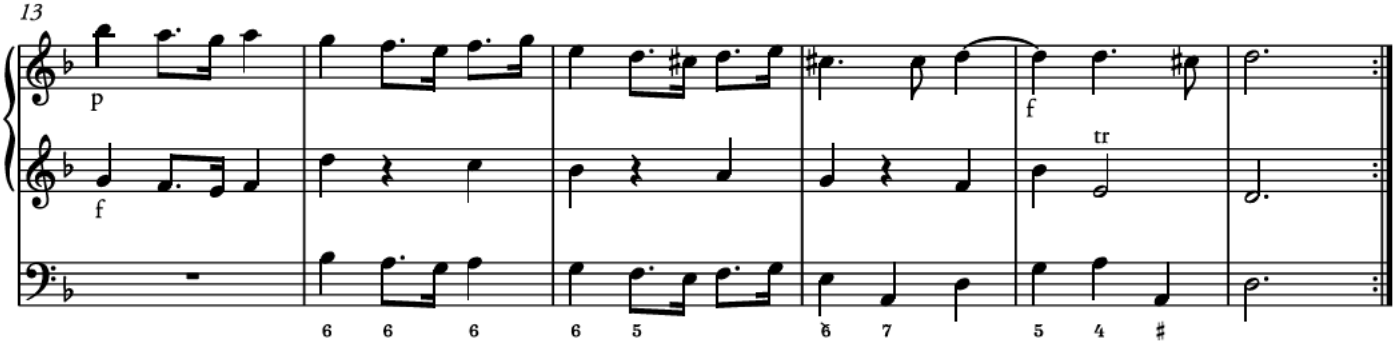
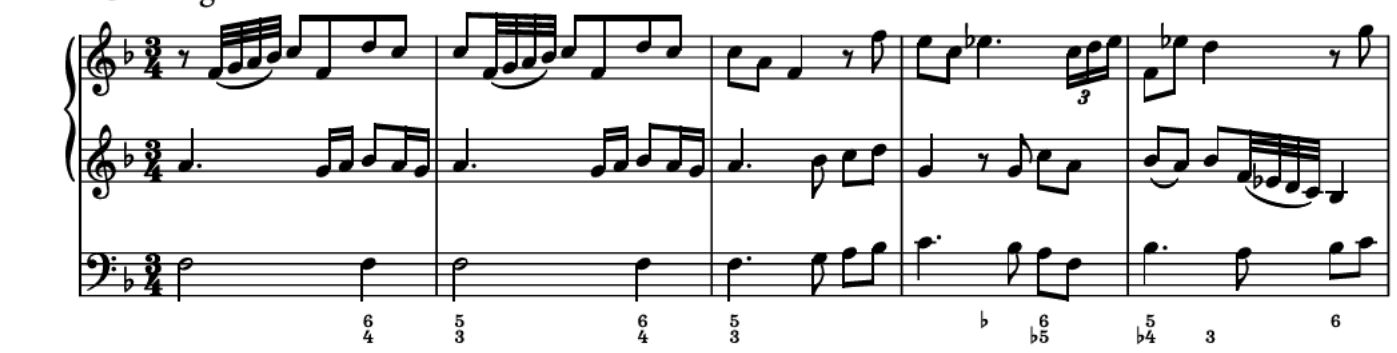


3. Allegro



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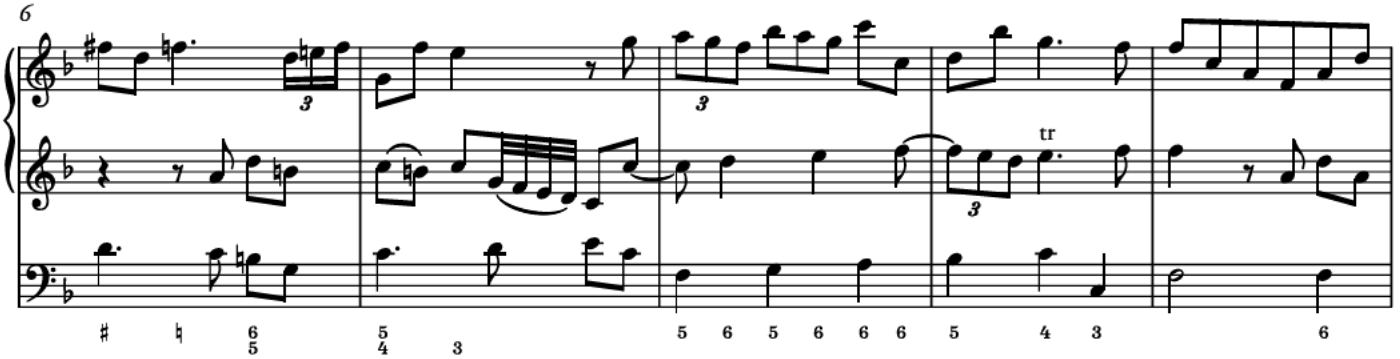

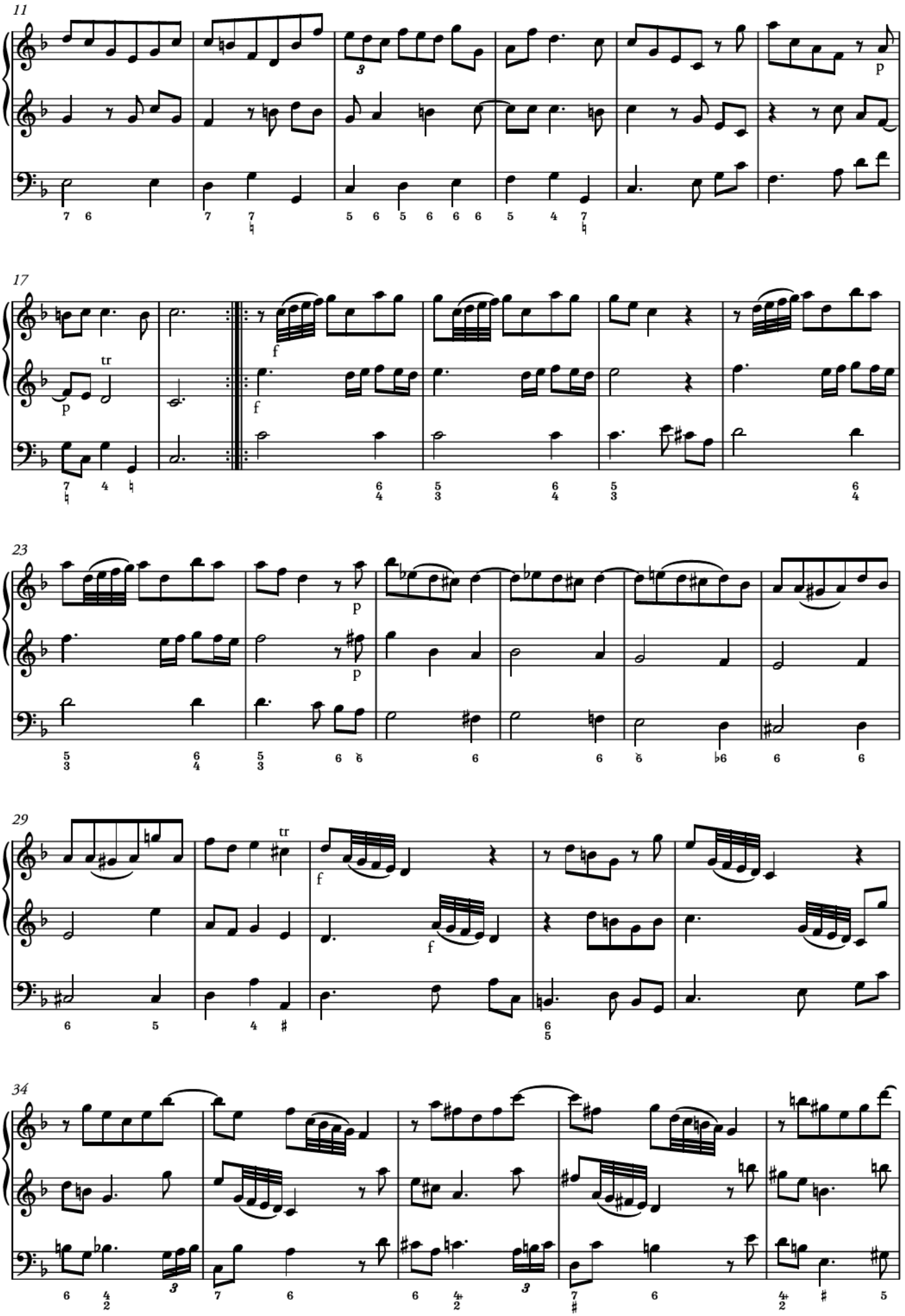
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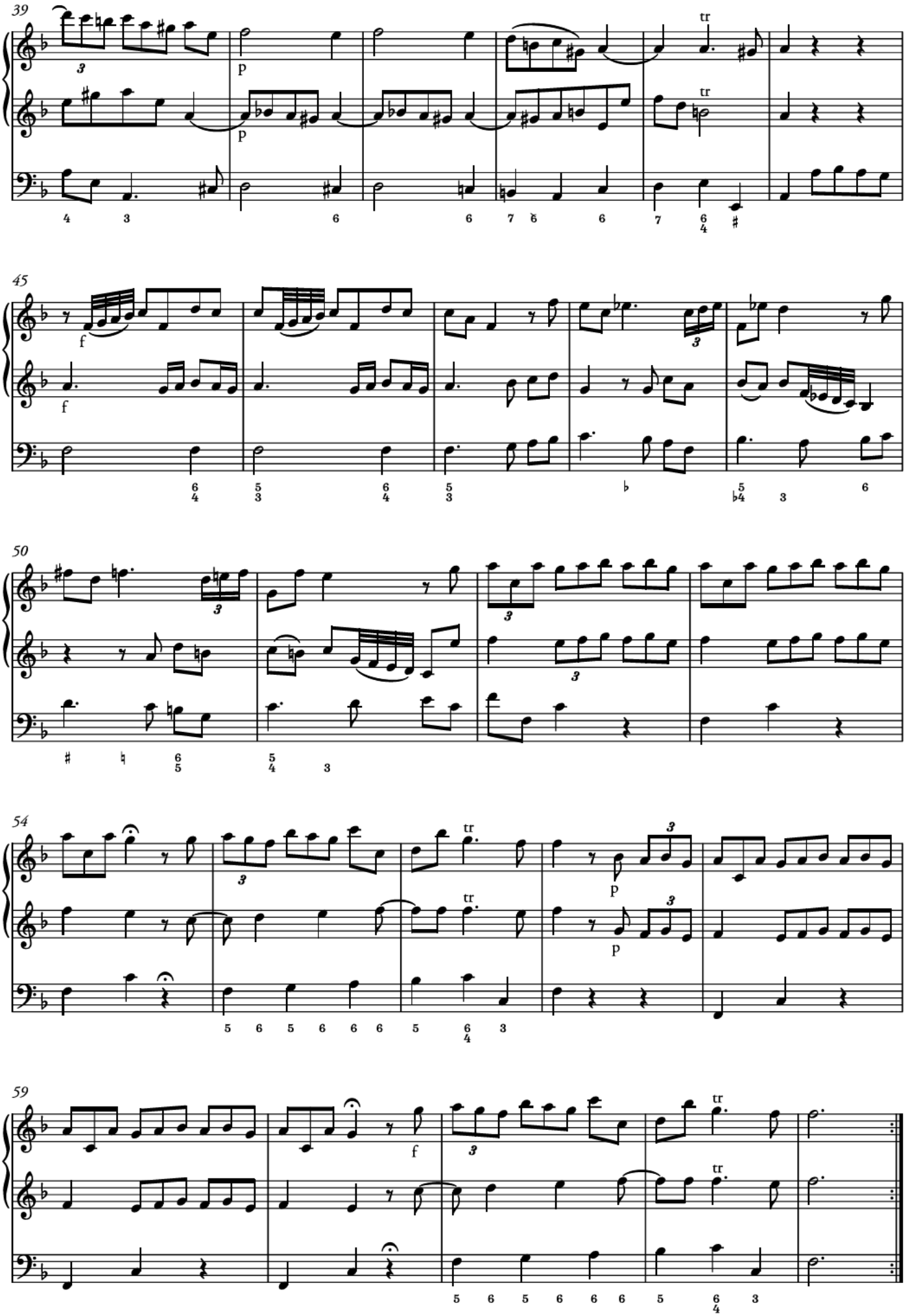

39
45
50
54
59
tr
p
f

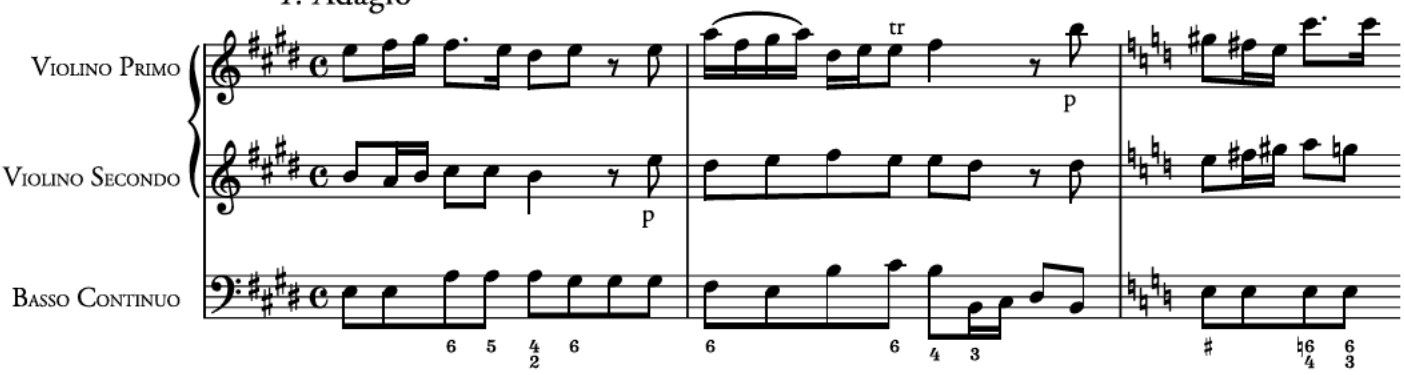
Sonata IV

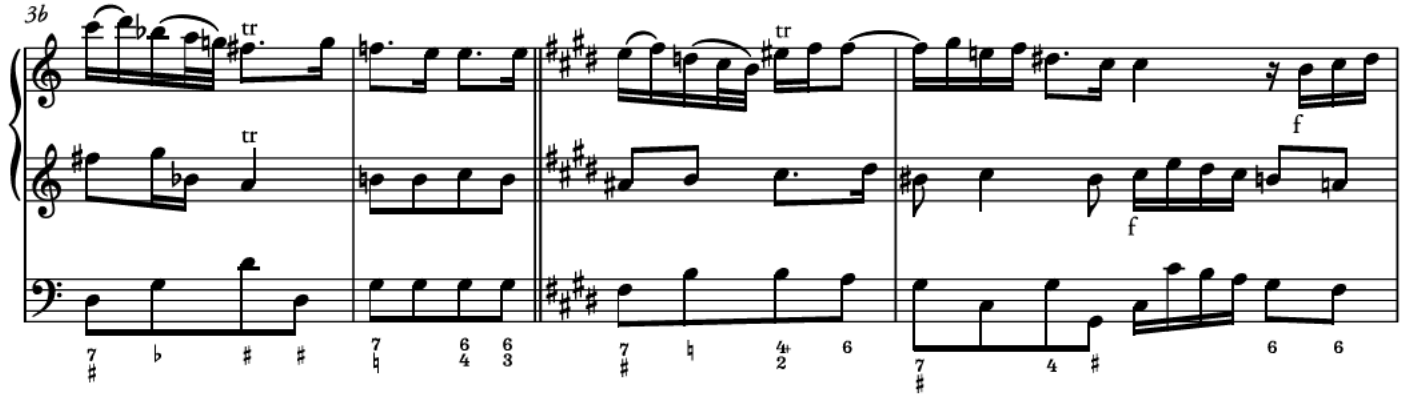
1. Adagio

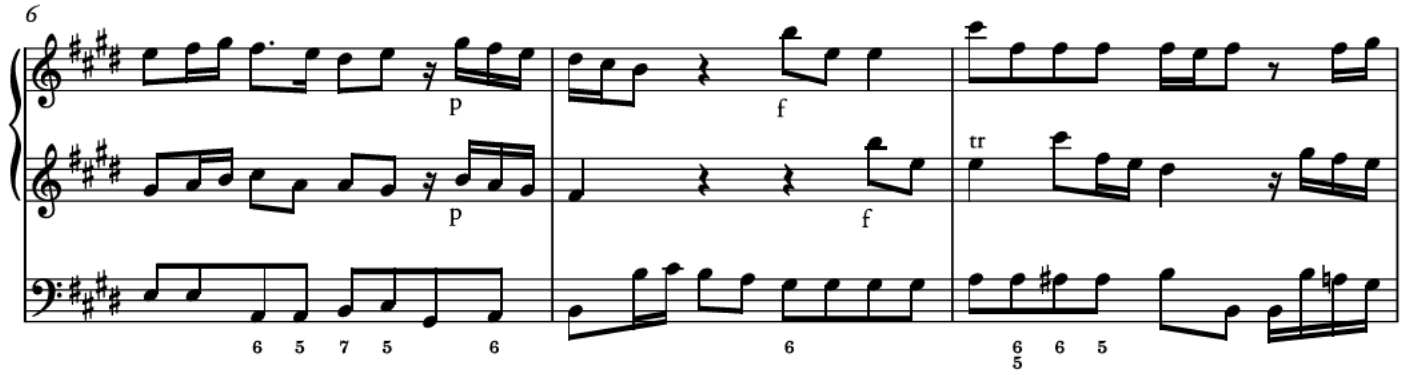
Violino Primo

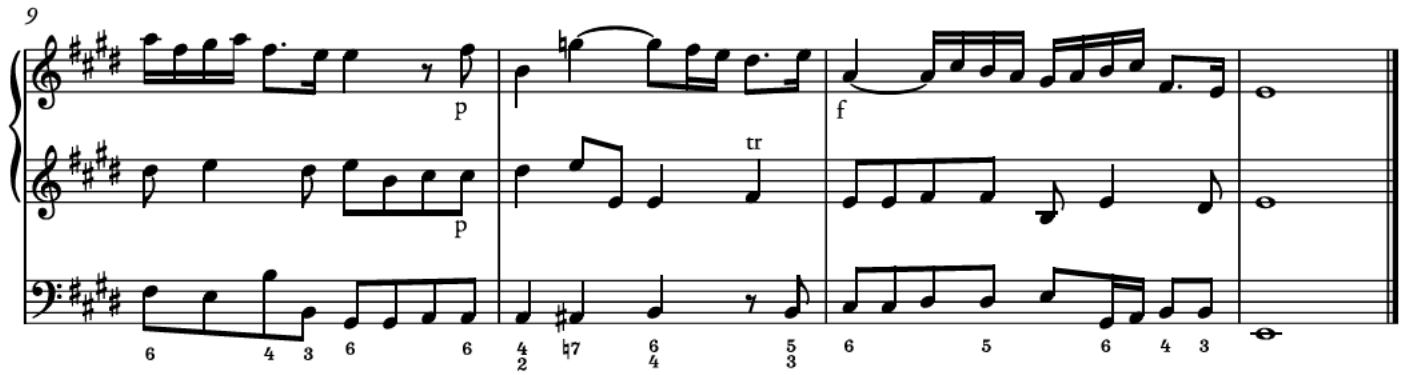
Violino Secondo

Basso Continuo

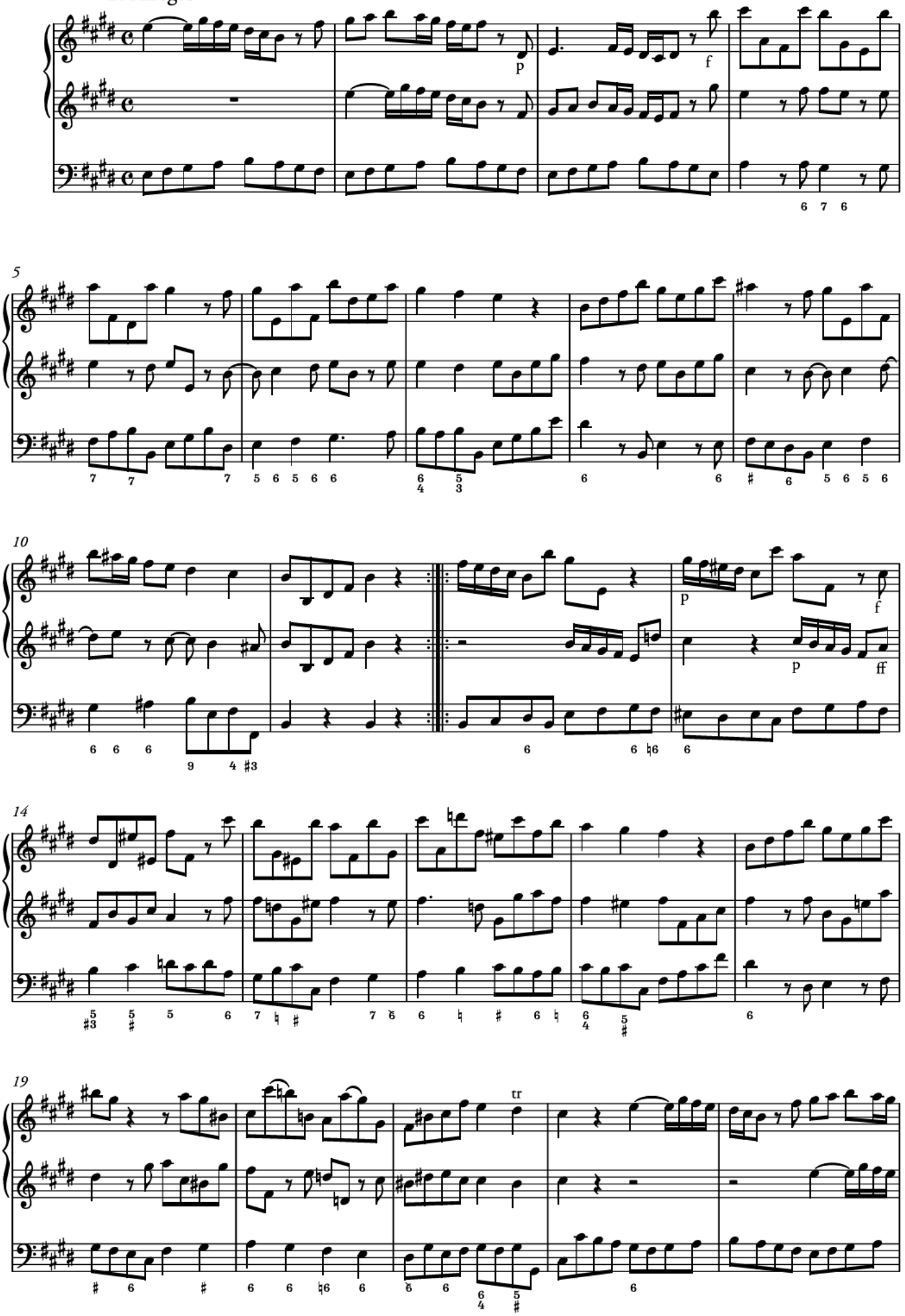


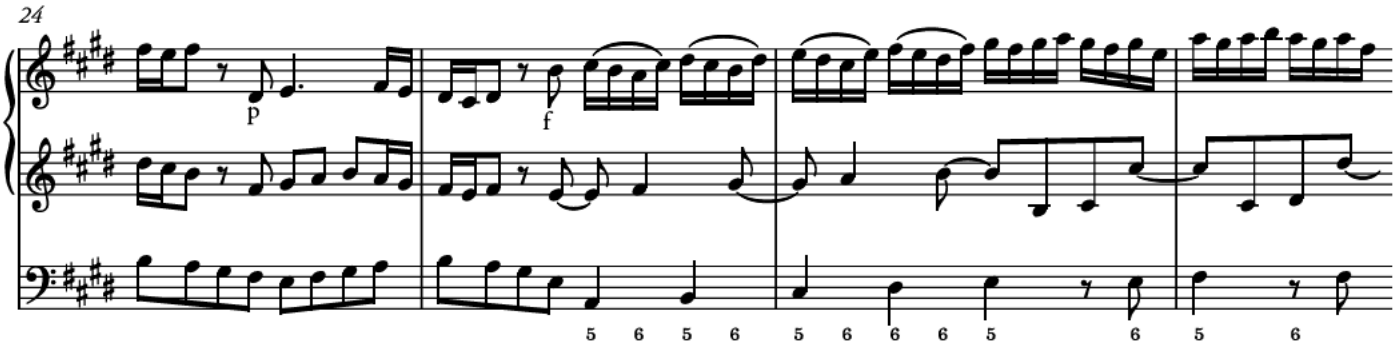


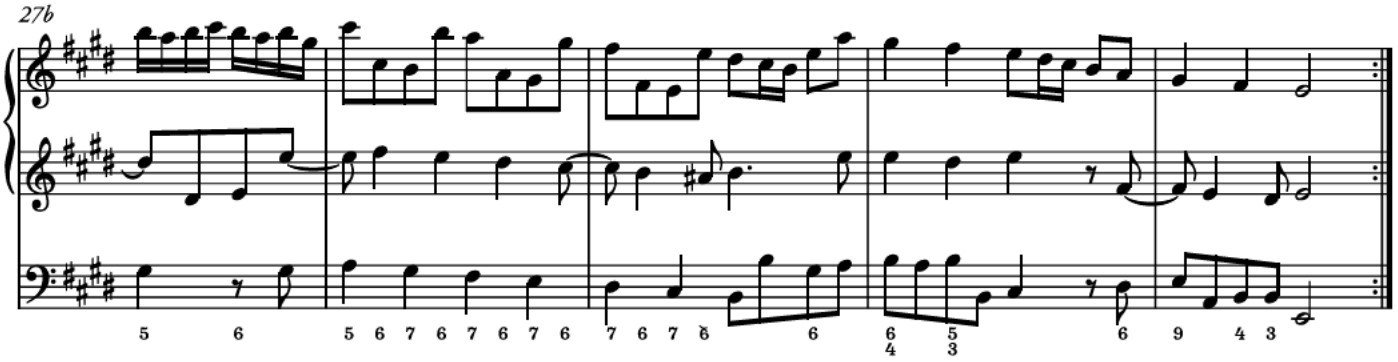




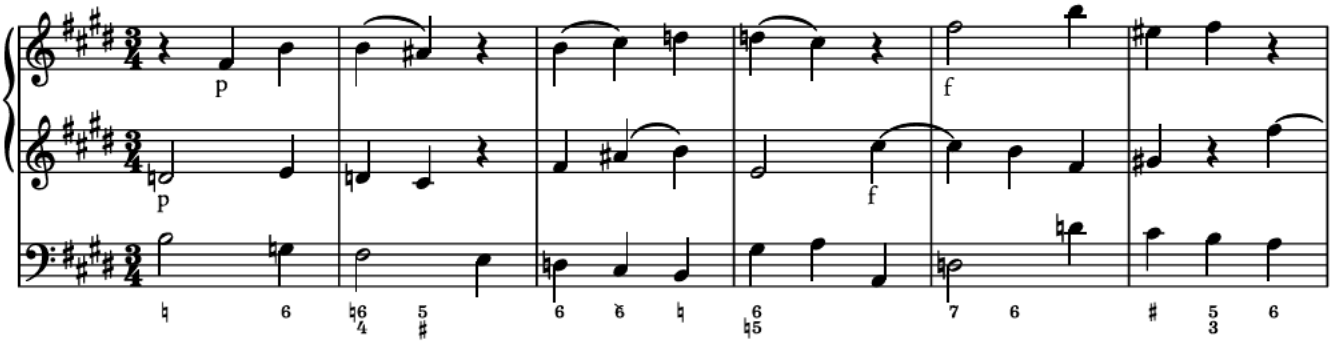
2. Allegro

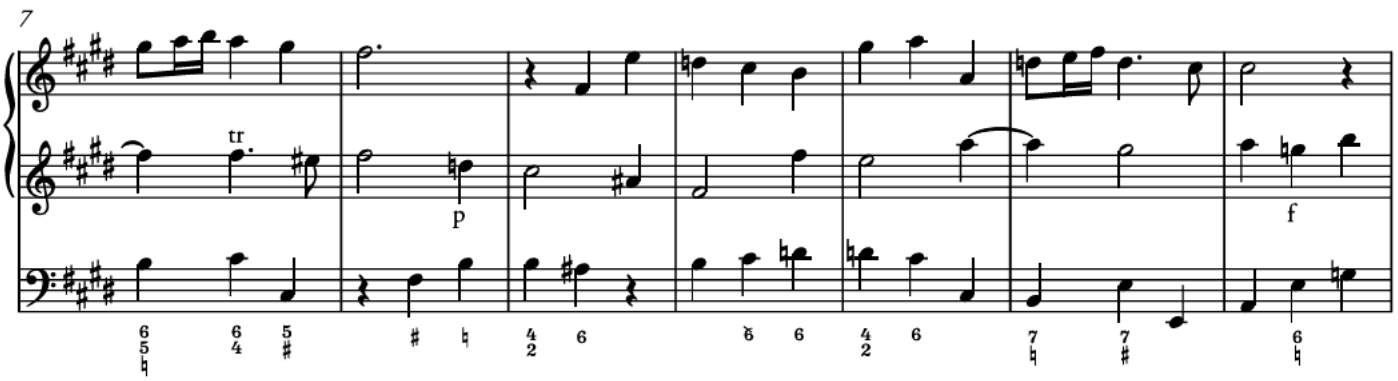


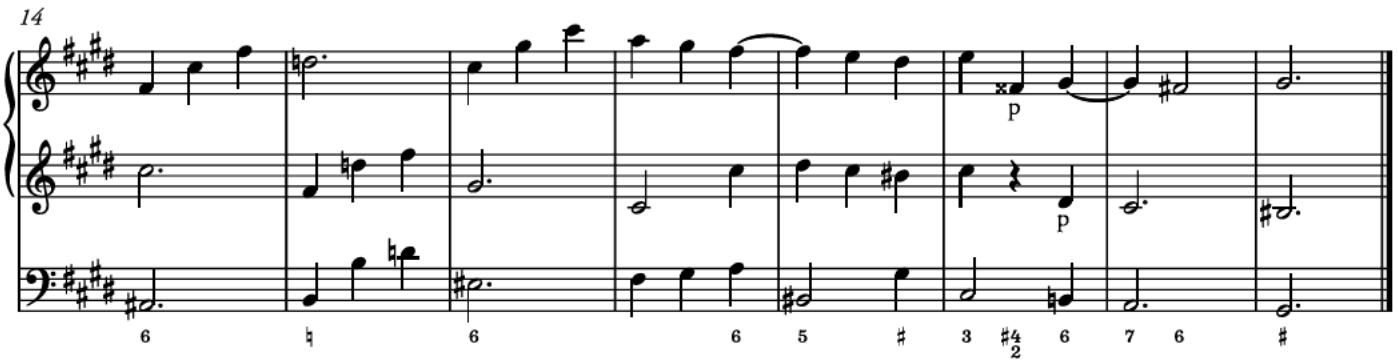




3. Adagio







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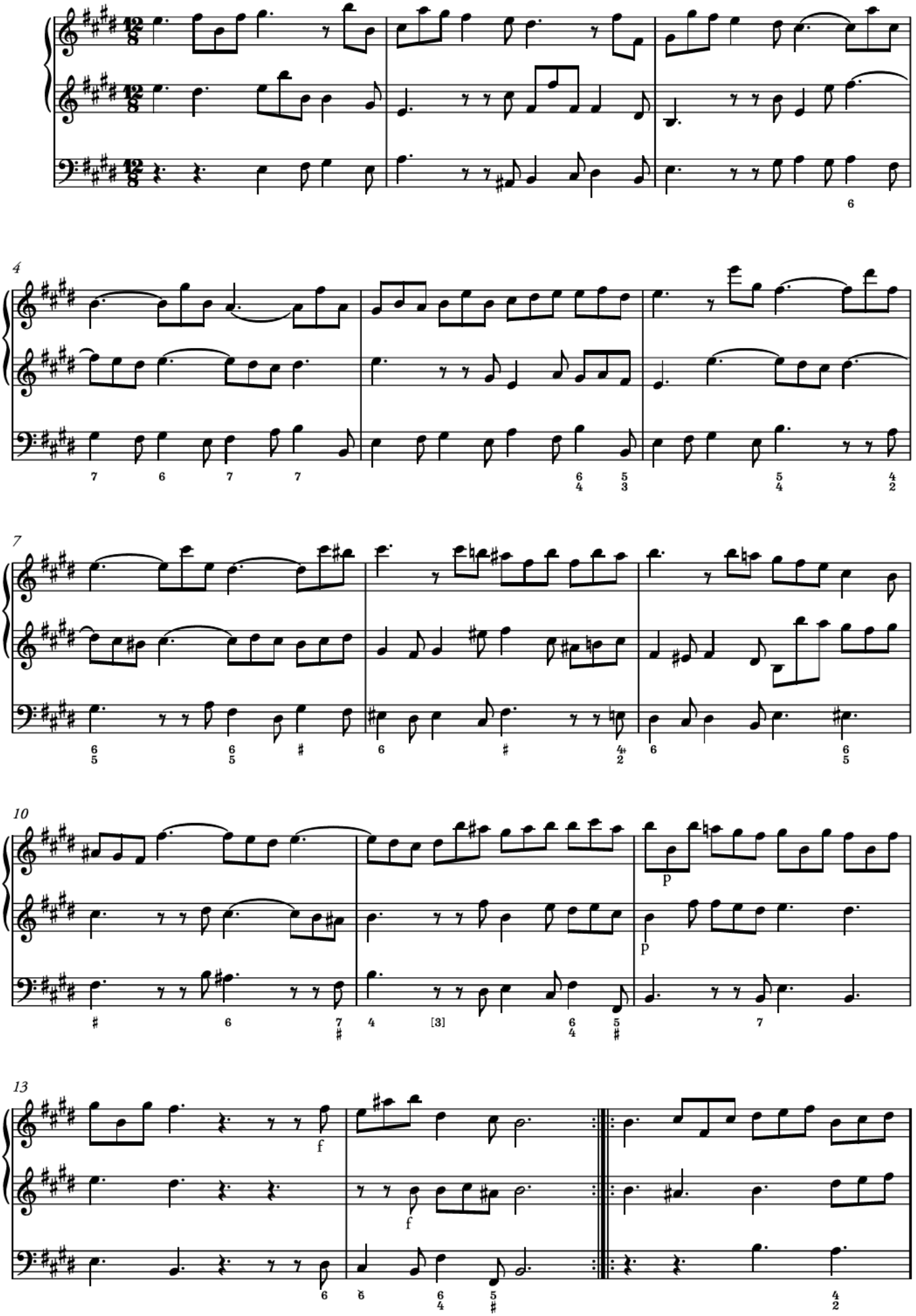

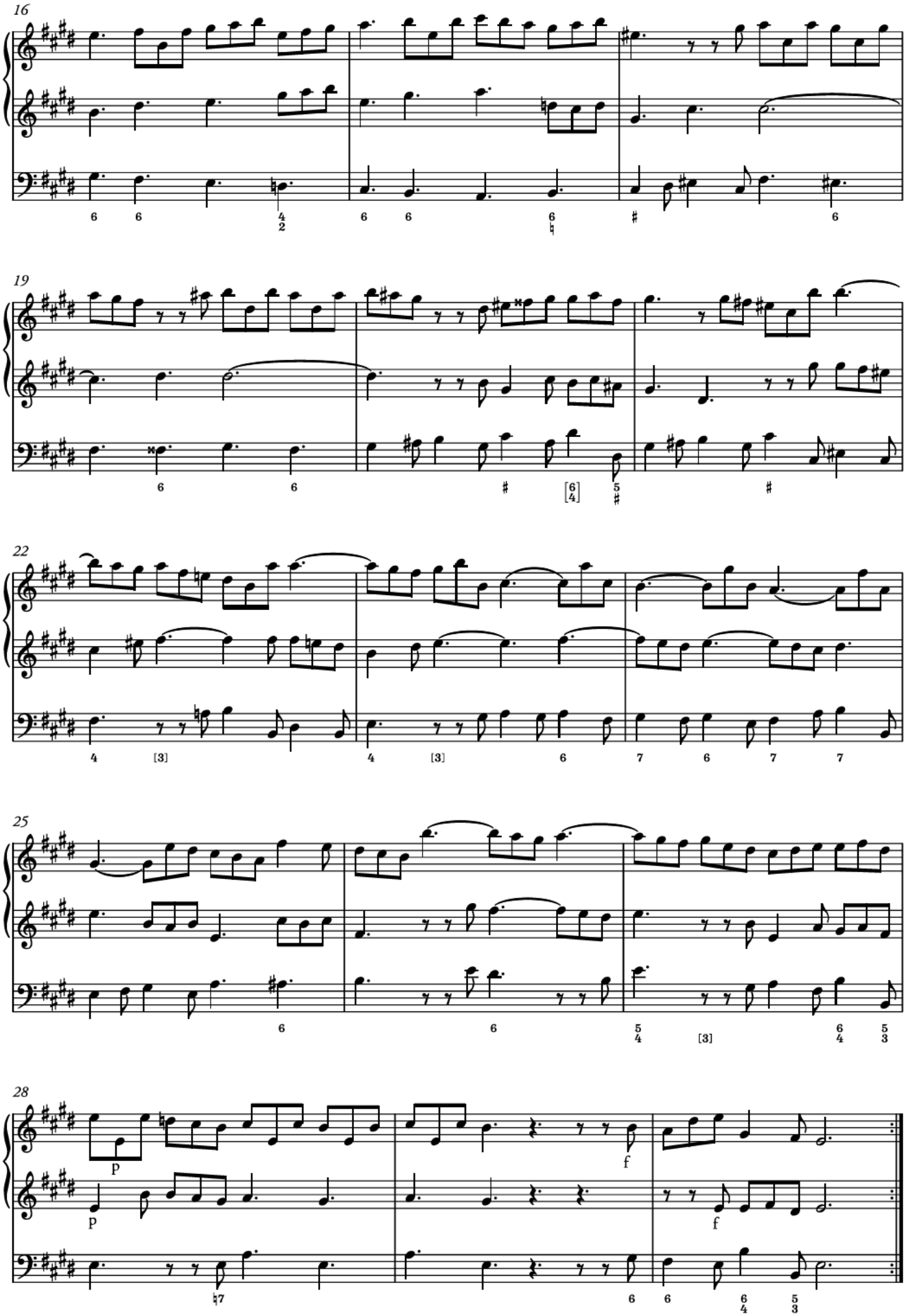
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f

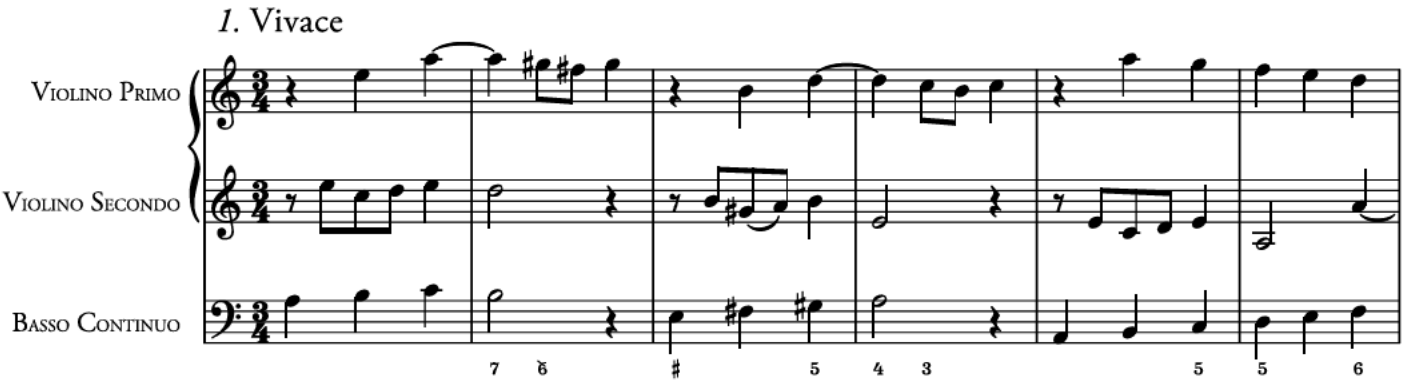
Sonata V

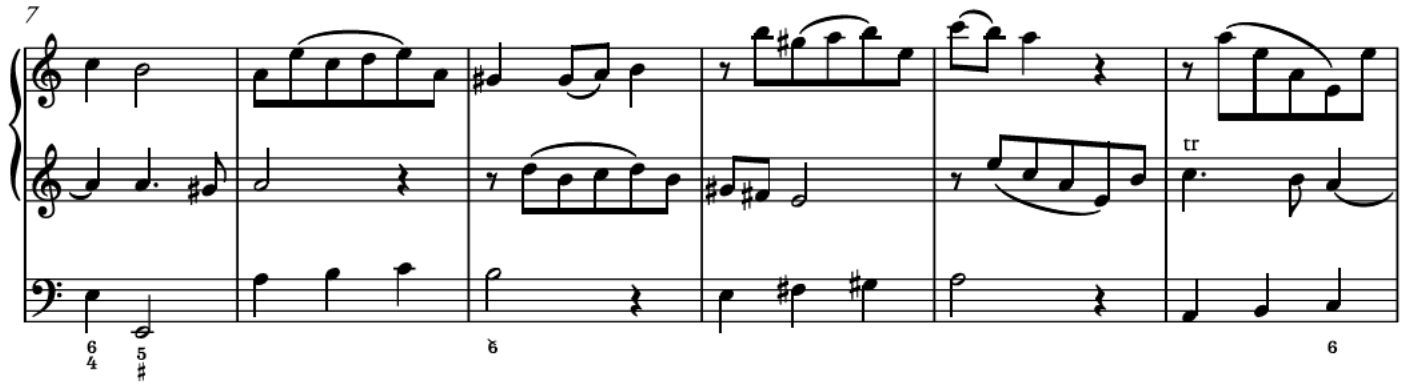
1. Vivace

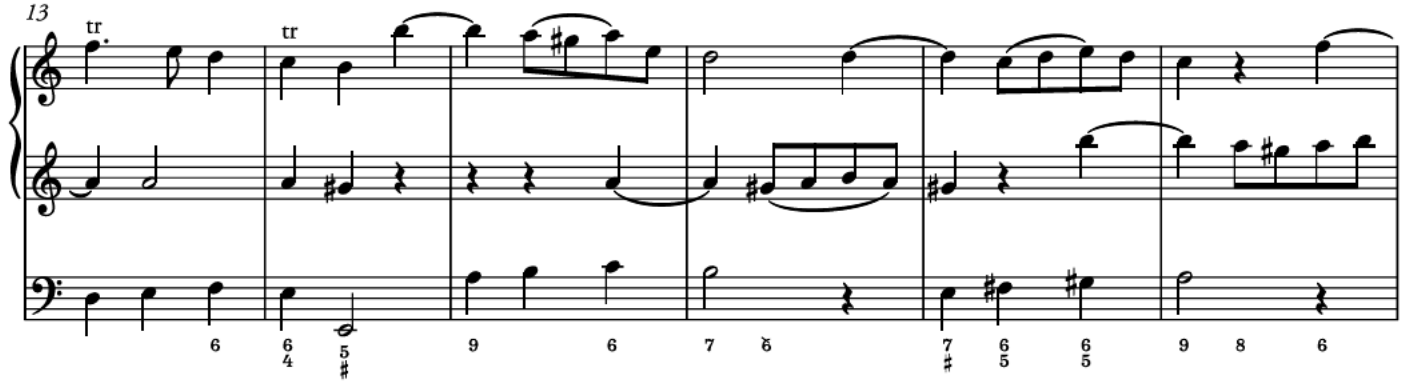
Violino Primo

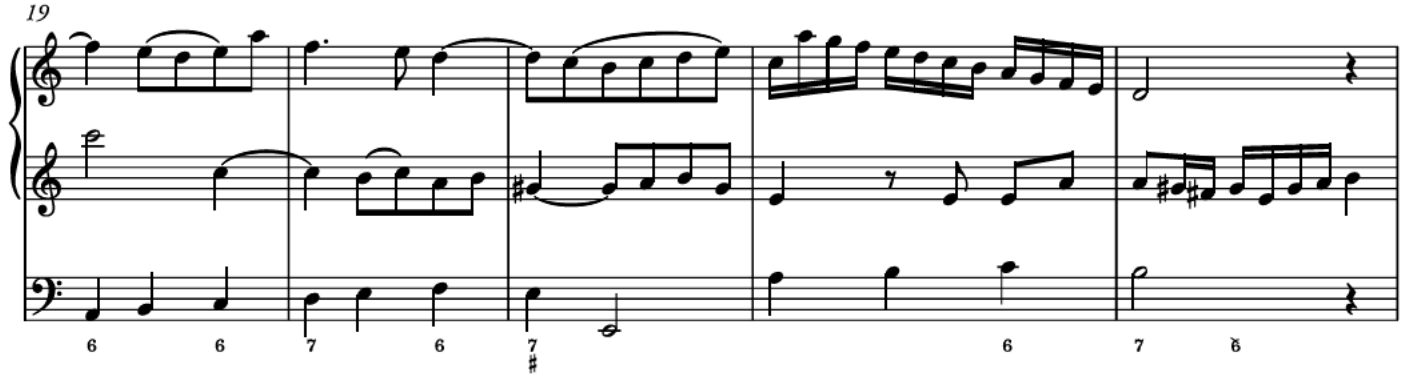
Violino Secondo

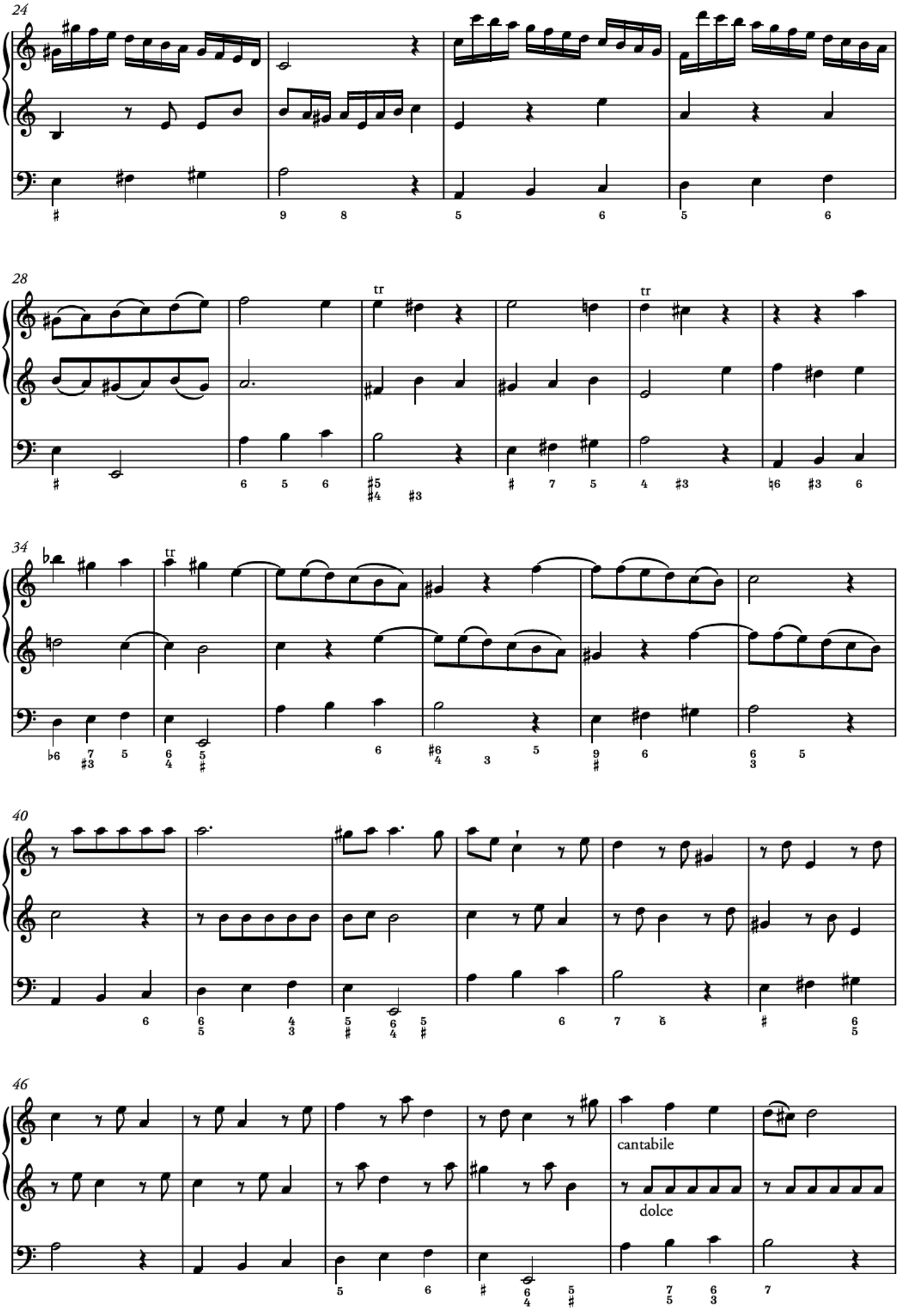
Basso Continuo







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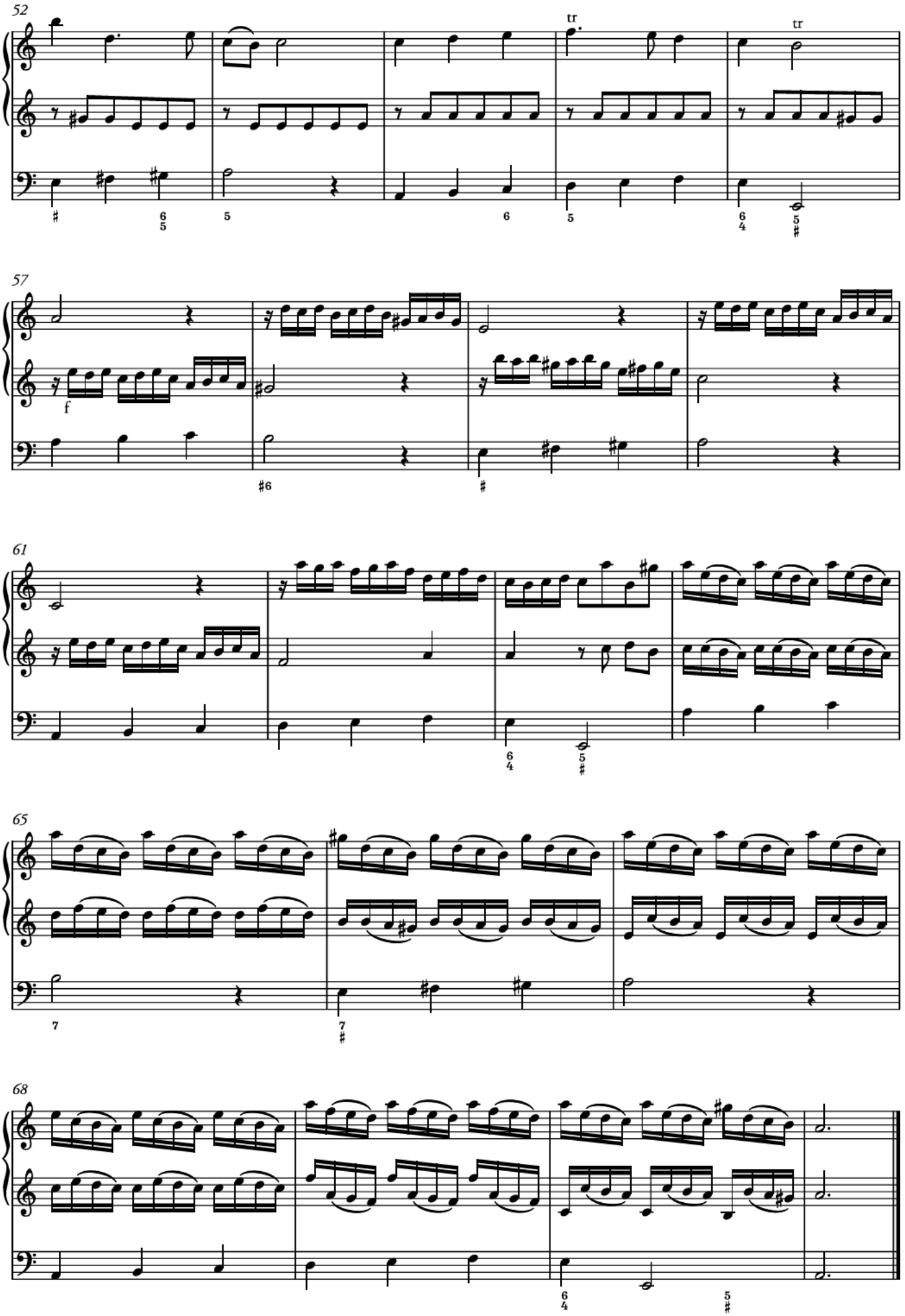
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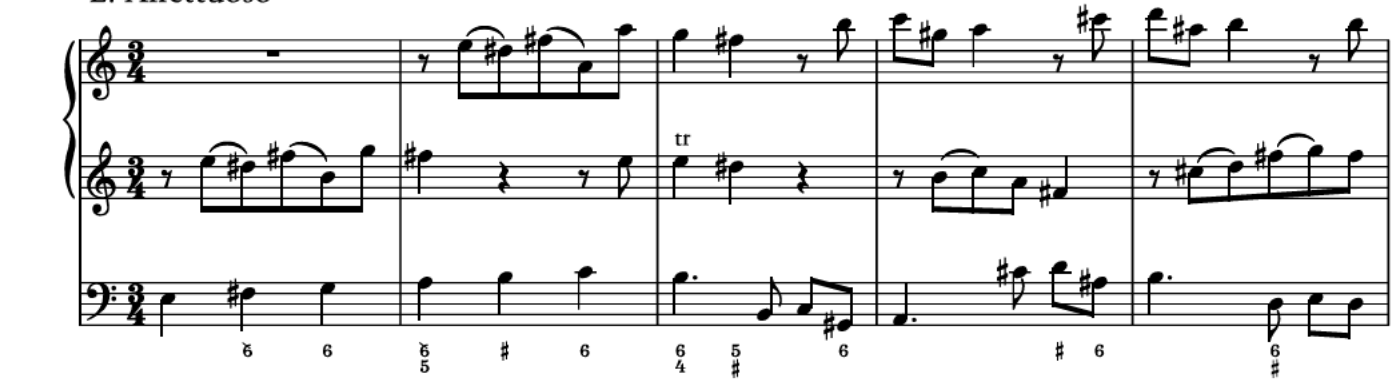
2. Affettuoso



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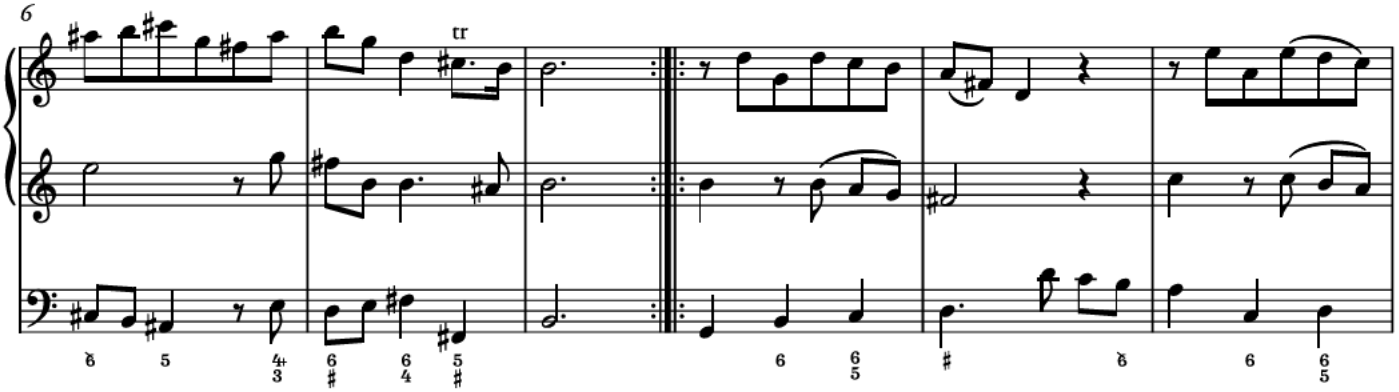

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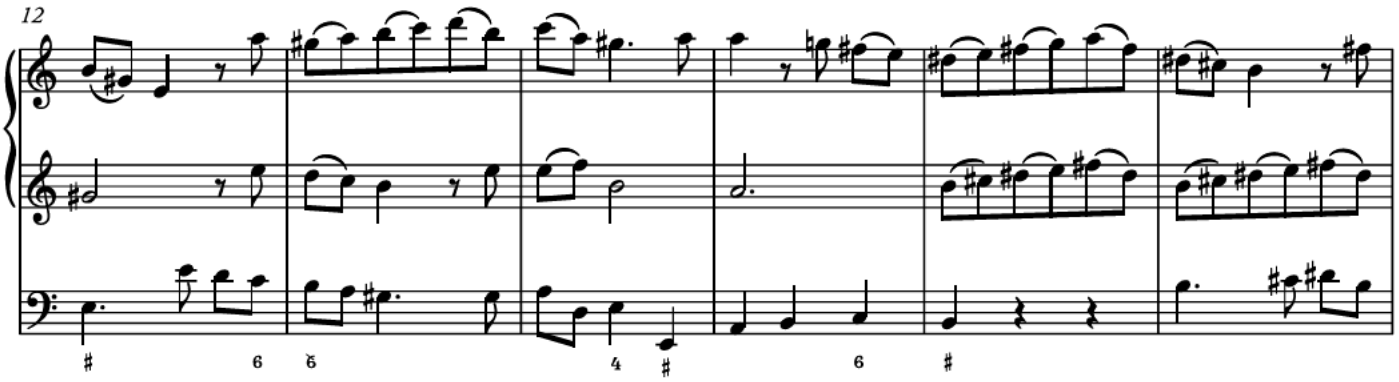

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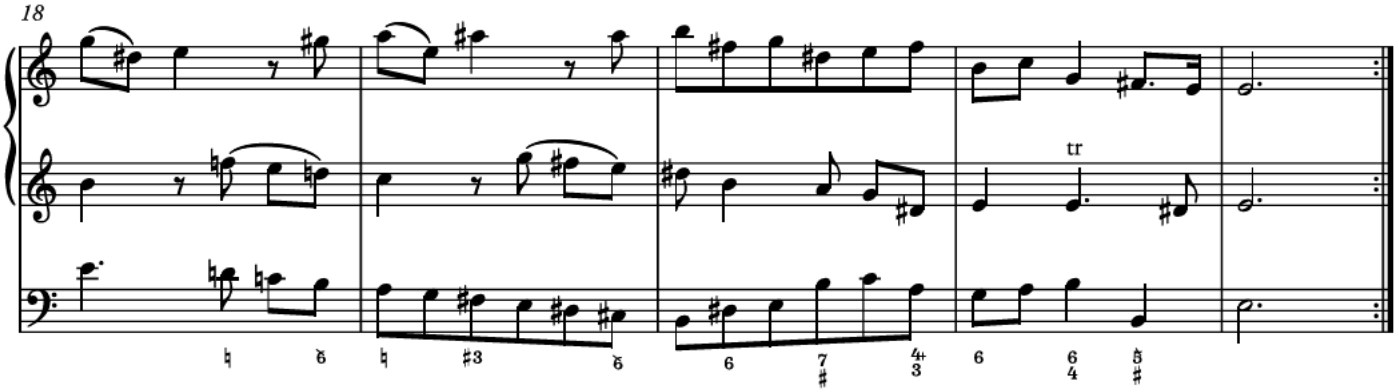
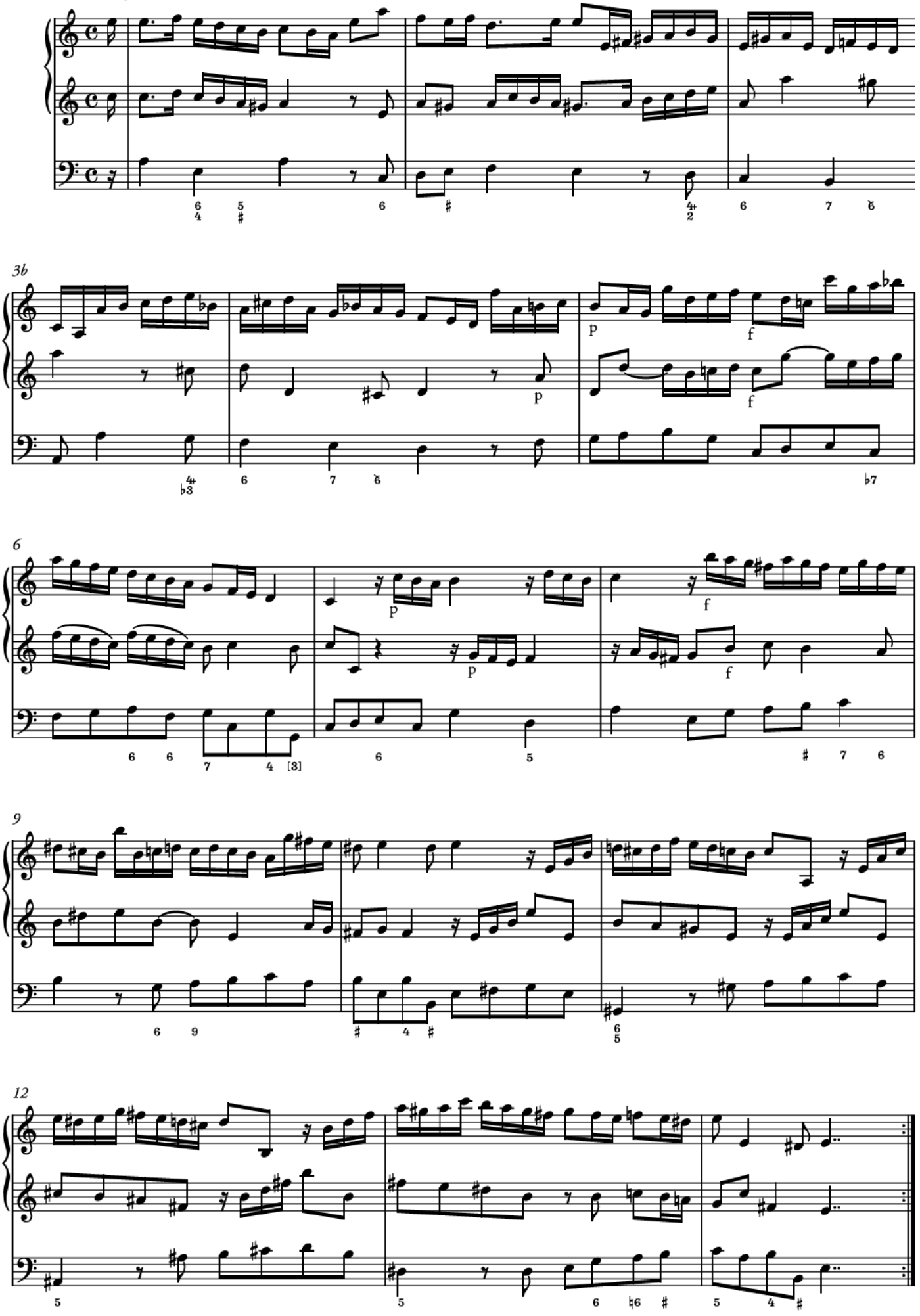
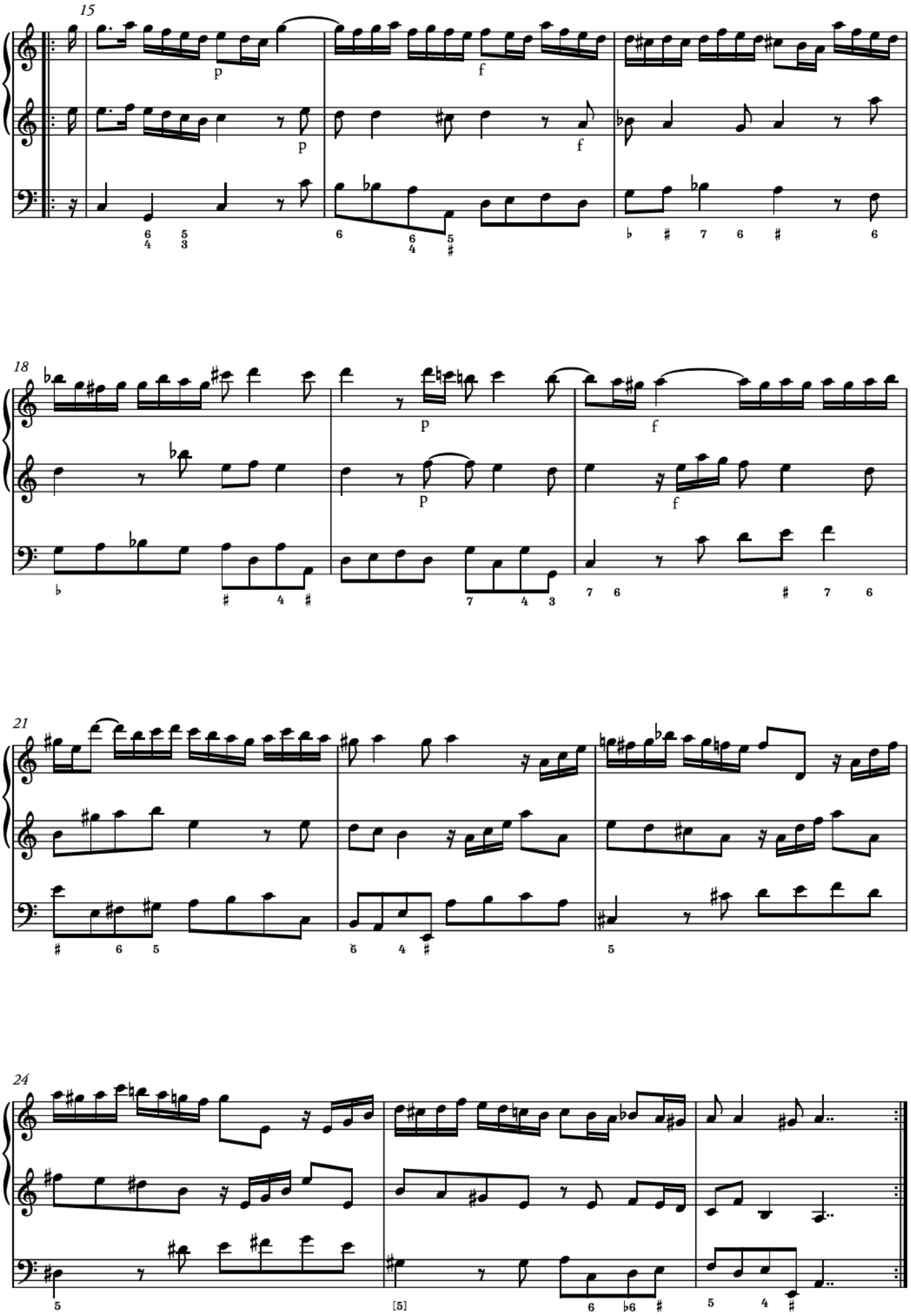


3. Allegro

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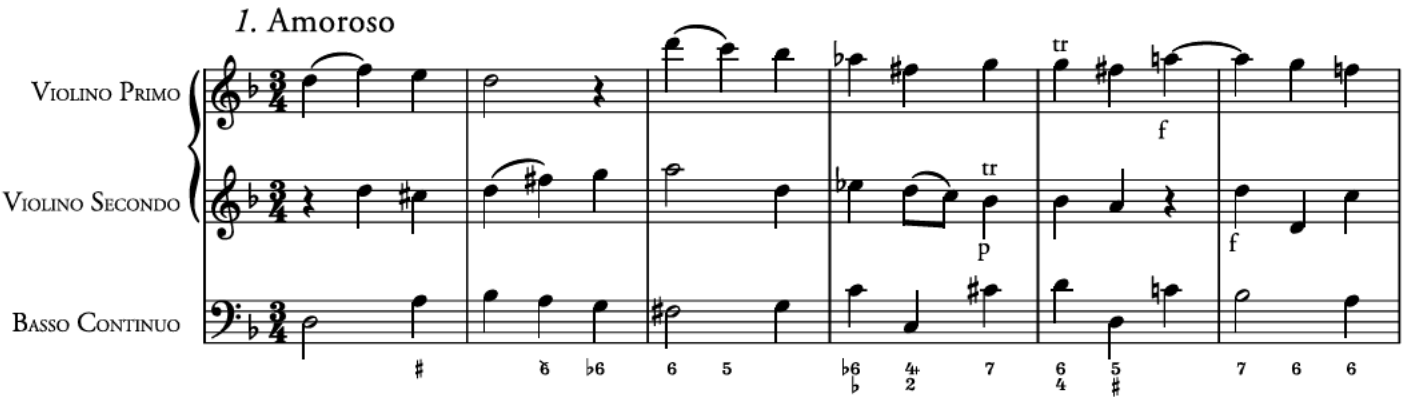
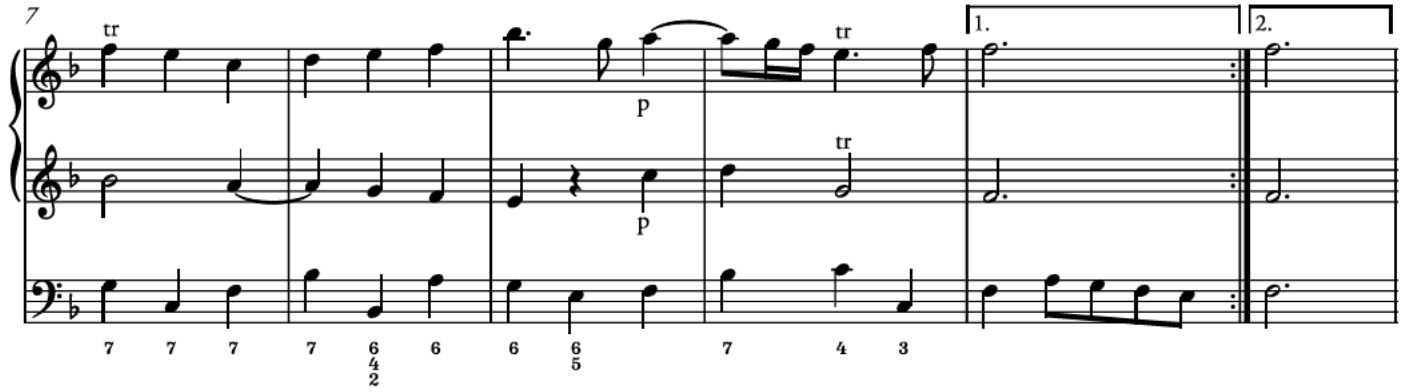
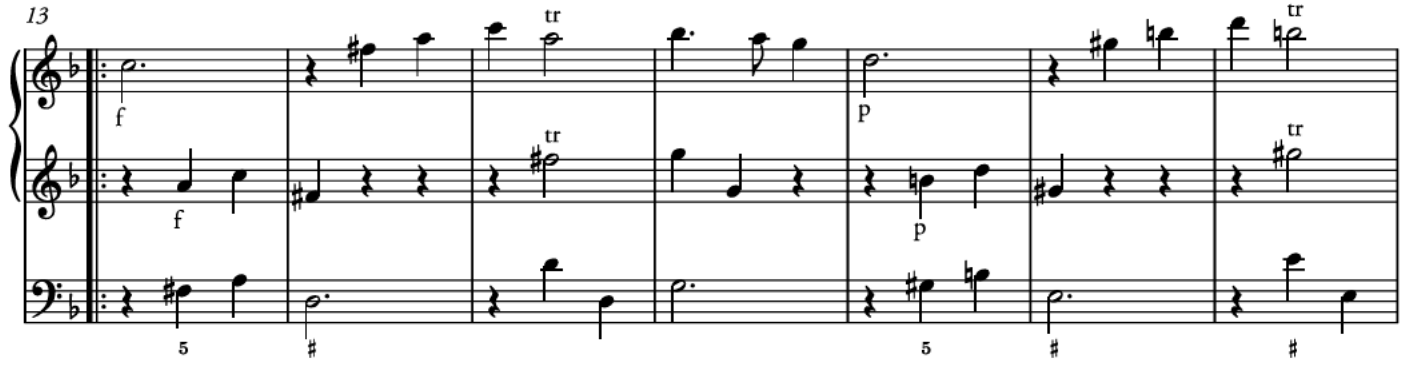
24

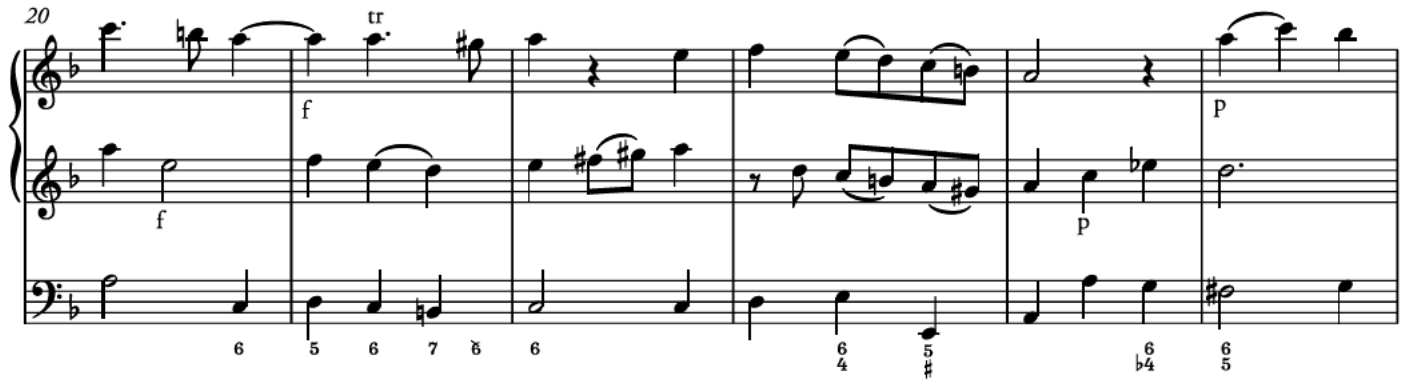
Sonata VI

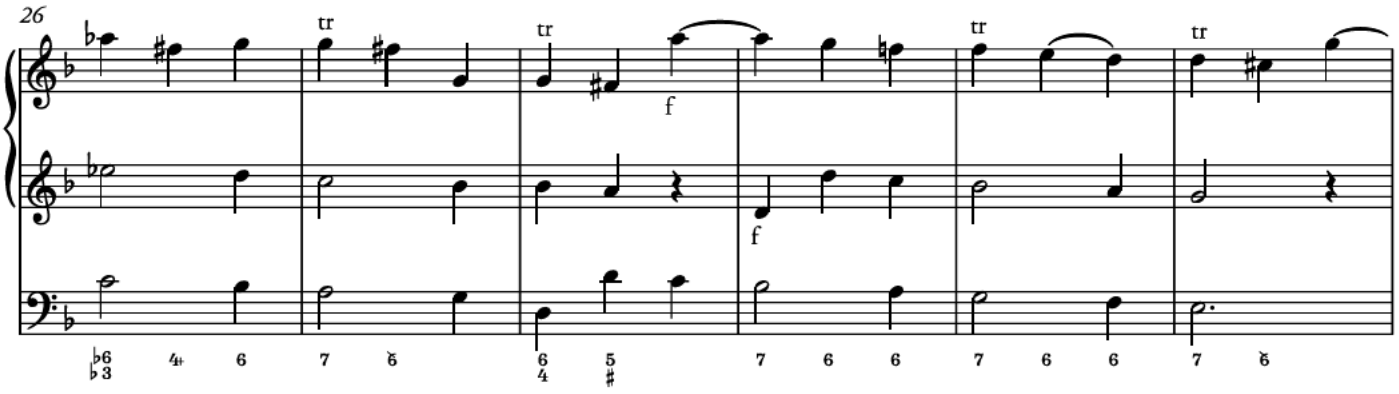
1. Amoroso

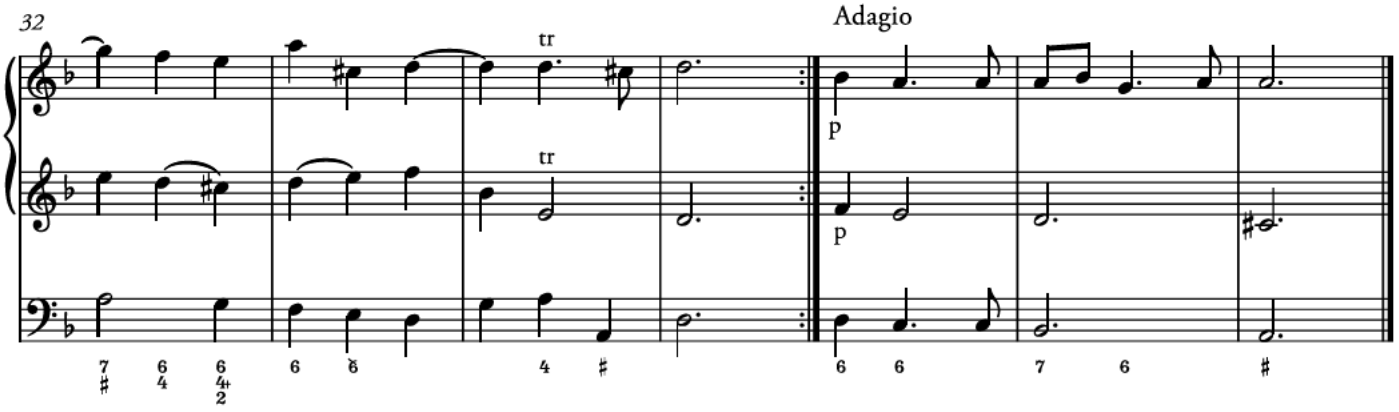












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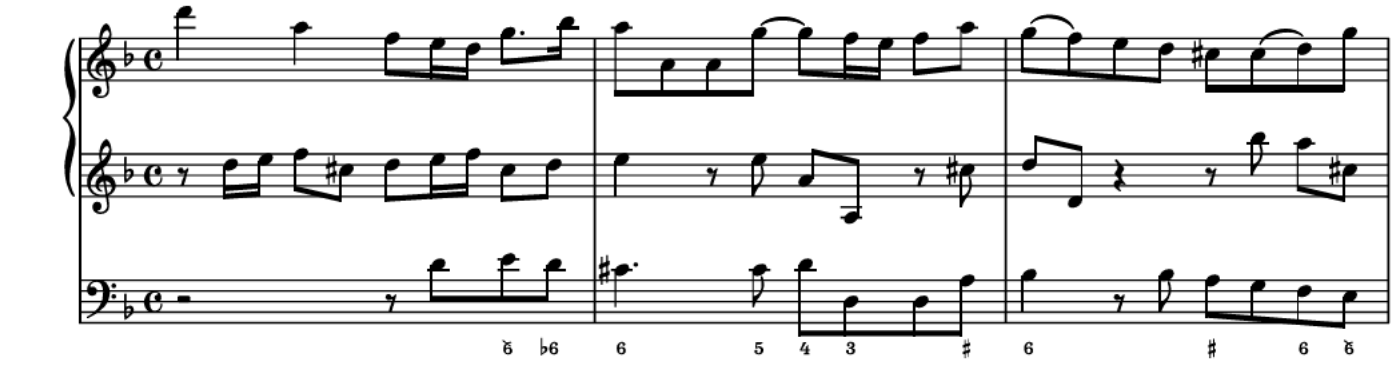

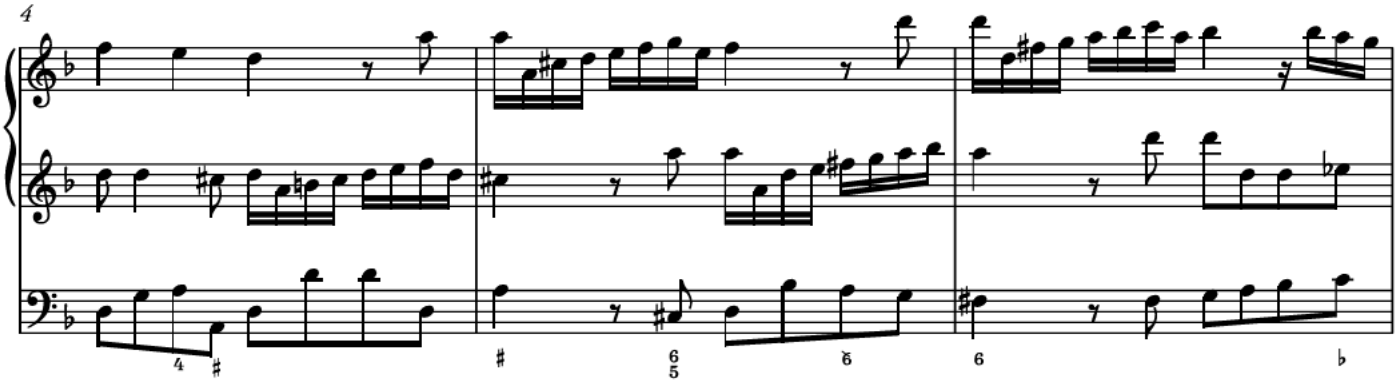

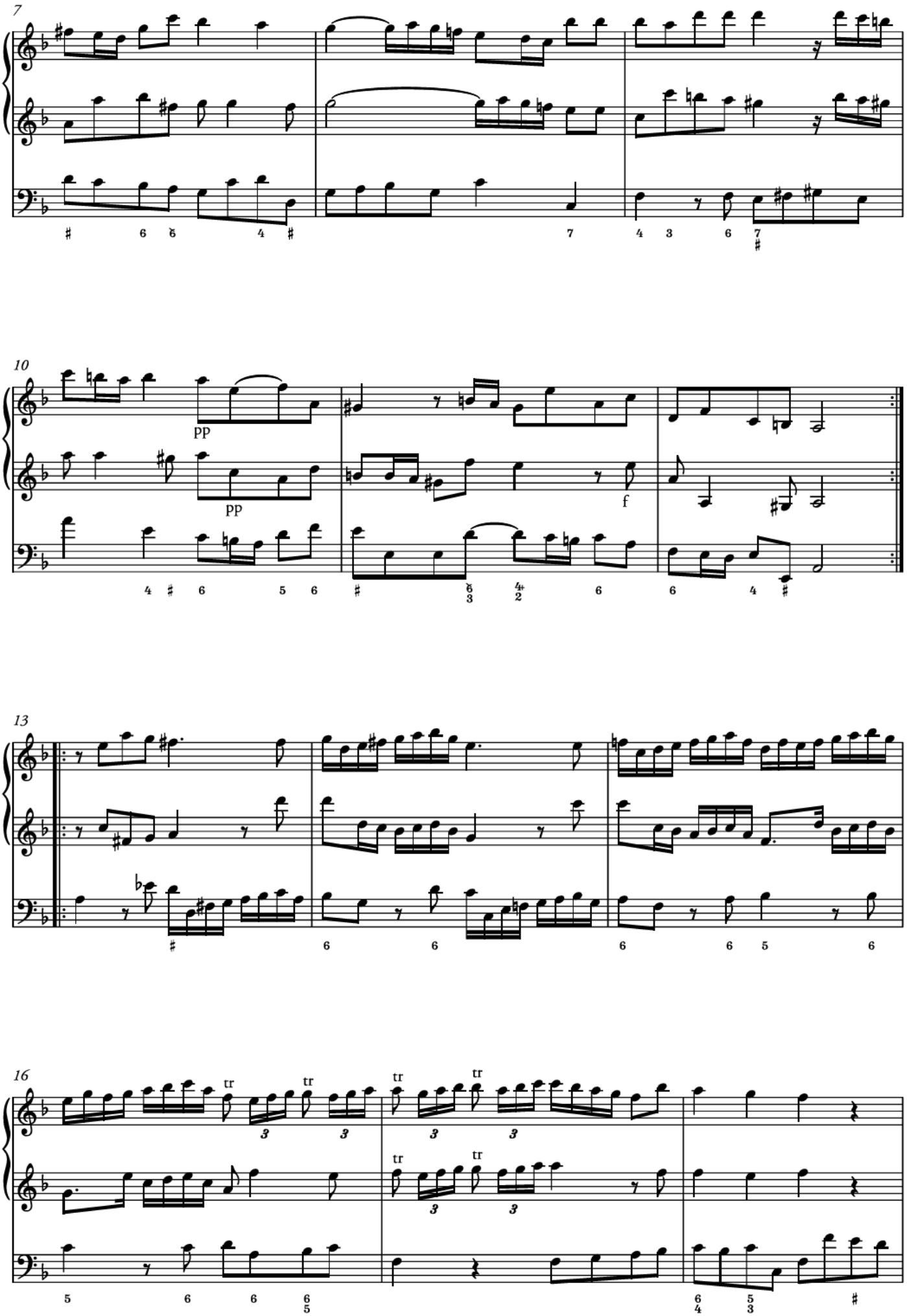
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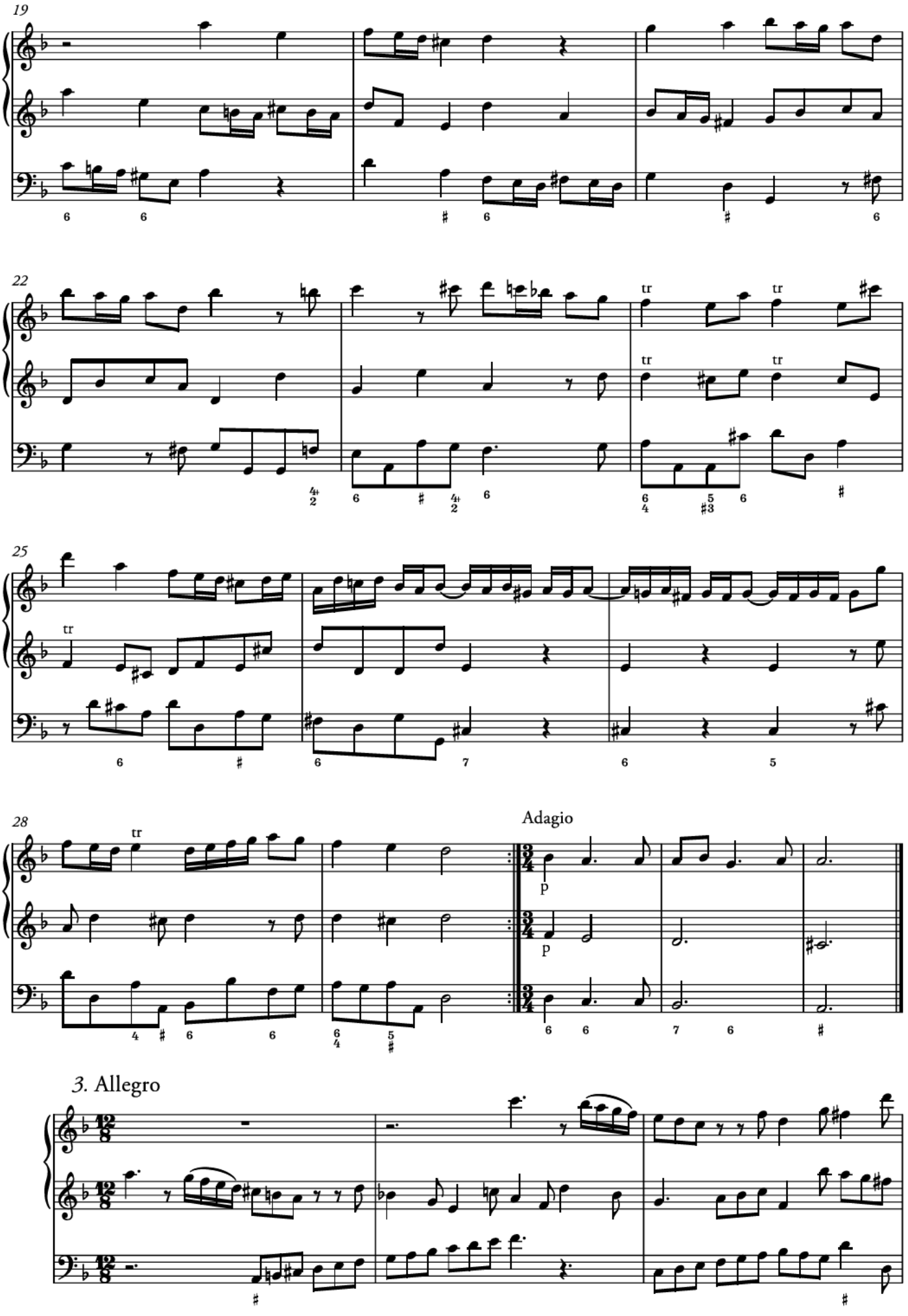
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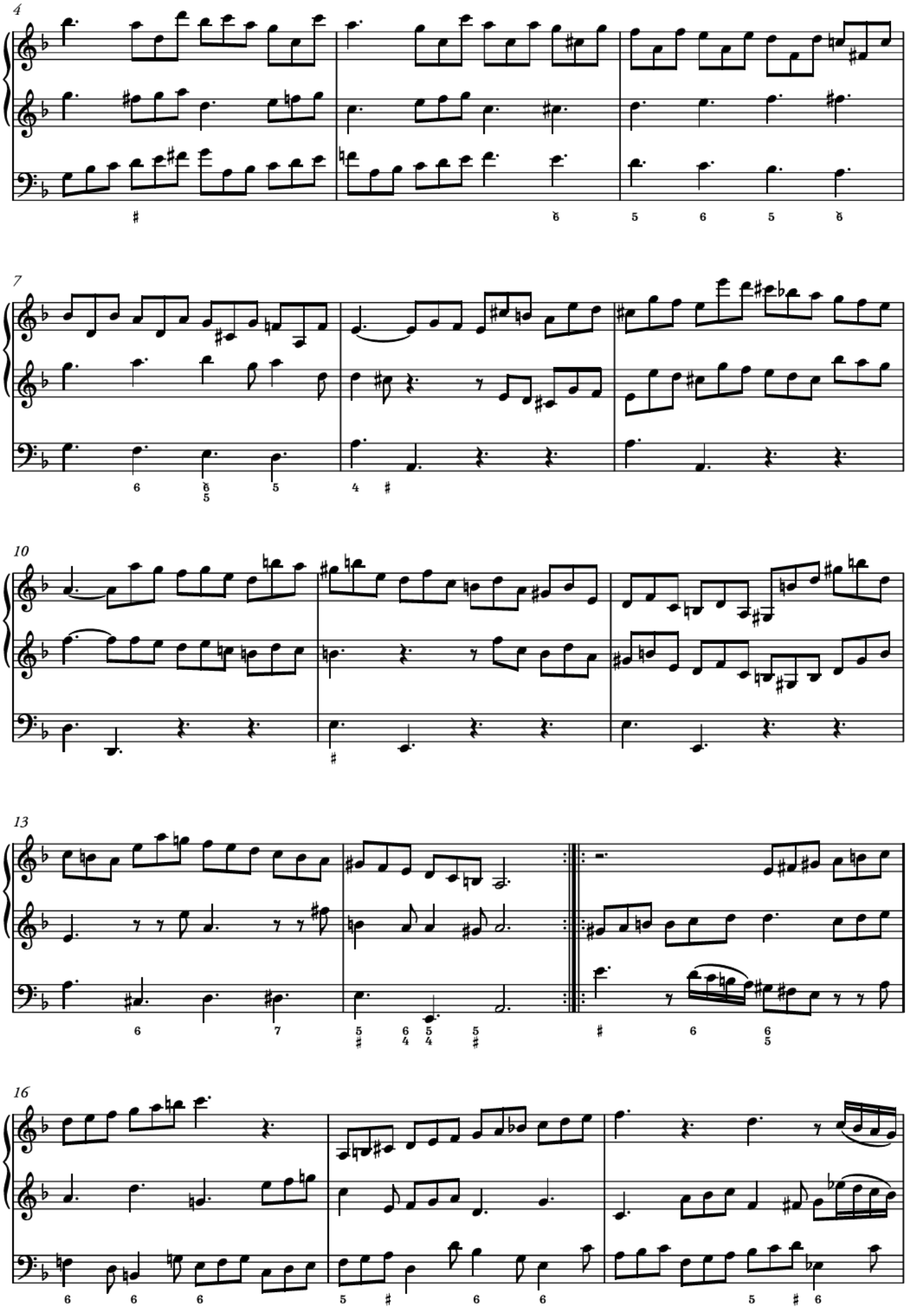
Adagio
3. Allegro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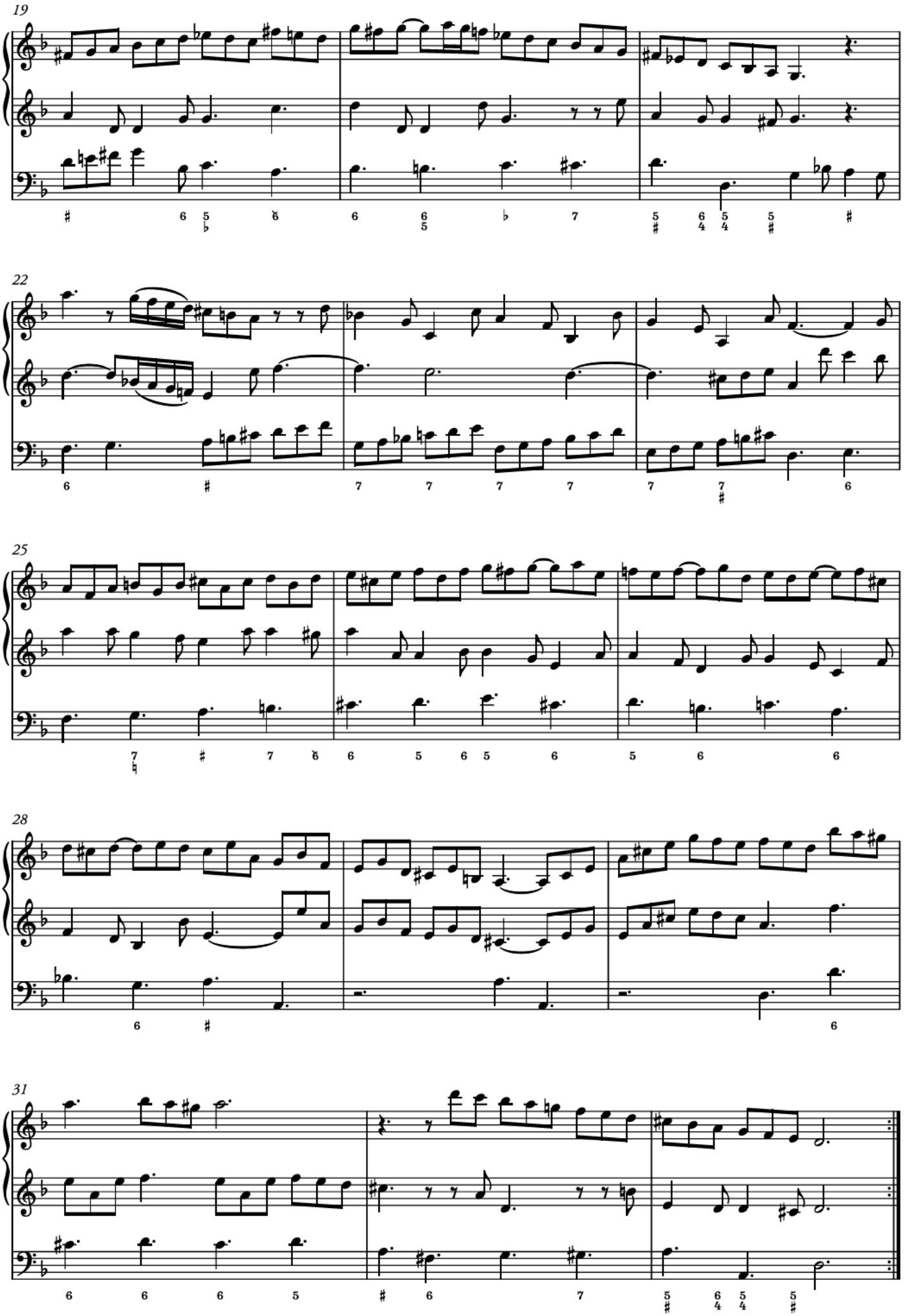
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Vorname Davor

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