CONCERT MUSIC for TUBA

A VOLUME TO ENCOURAGE THE TEACHING OF MUSICAL STYLES

Arranged and Edited by James Graham

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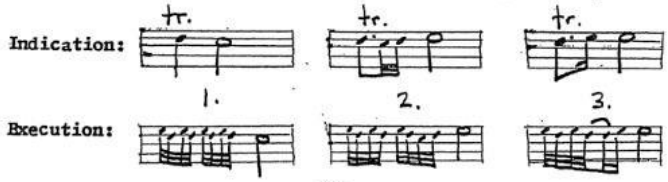
+ Originally for violin
= " " French horn or 'cello
* " " French horn

FOREWARD

When performing the Corelli Sonatas, it is helpful to remember that performers in the Baroque were expected to add notes to those indicated by the composer. Realization of both the figured bass and the addition of ornaments was the responsibility of the performer. The ornamentation, almost never indicated by the composer, had definite expressive functions, in addition to adding dissonances of which the notation gives no hint.

Several of the more obvious trills in the Sonatas are indicated. The player should include additional trills, mordents, appoggiaturas, etc., wherever appropriate, always keeping musical taste in mind. Obviously in slower tempi, more ornamentation will be required. For more precise information on this subject including treatment of dotted rhythms, cadences, etc., The Interpretation of Early Music by Robert Donington is recommended. The Harvard Dictionary of Music also contains easily accessible examples of ornamentation. Three examples of proper Baroque trills are indicated:



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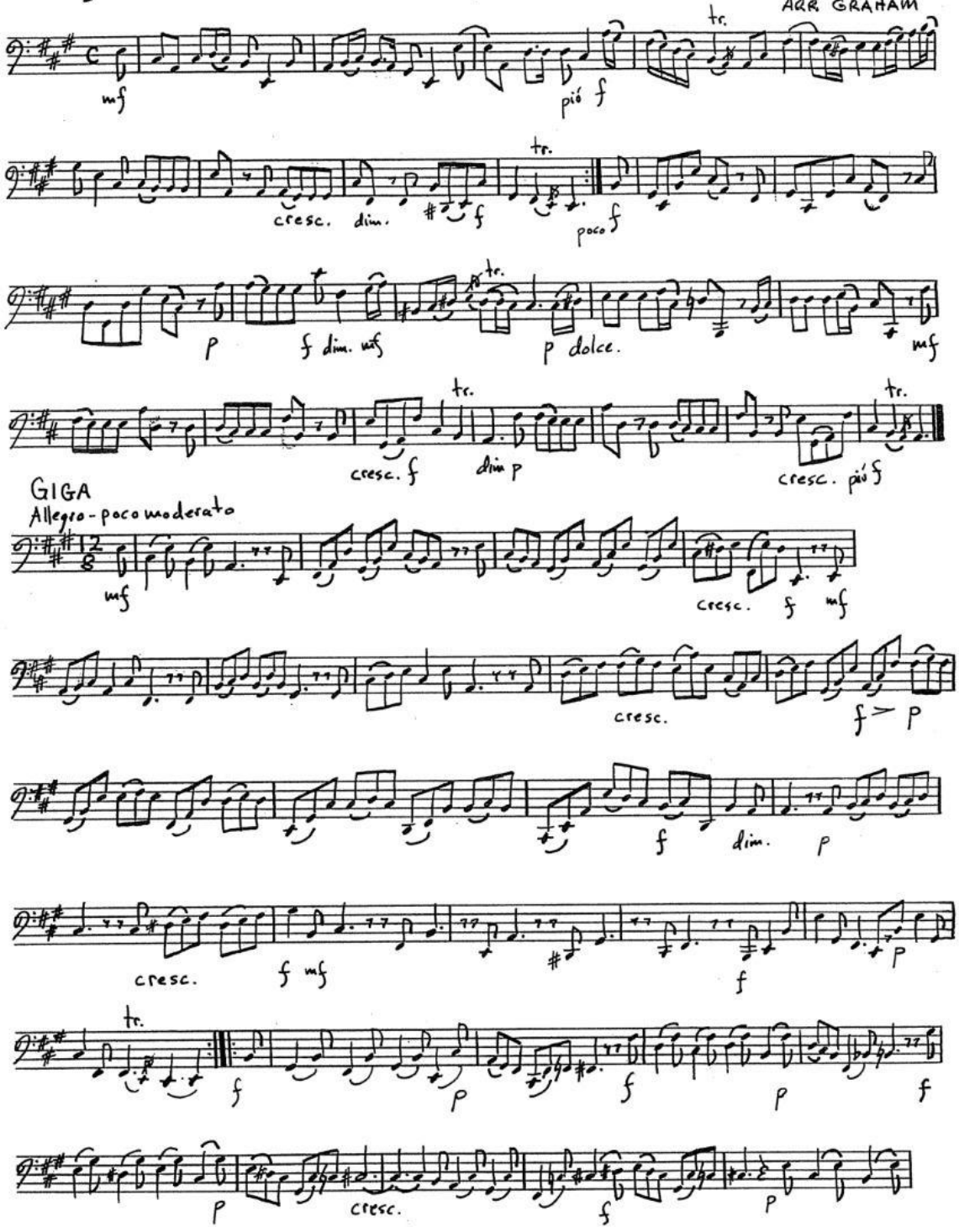
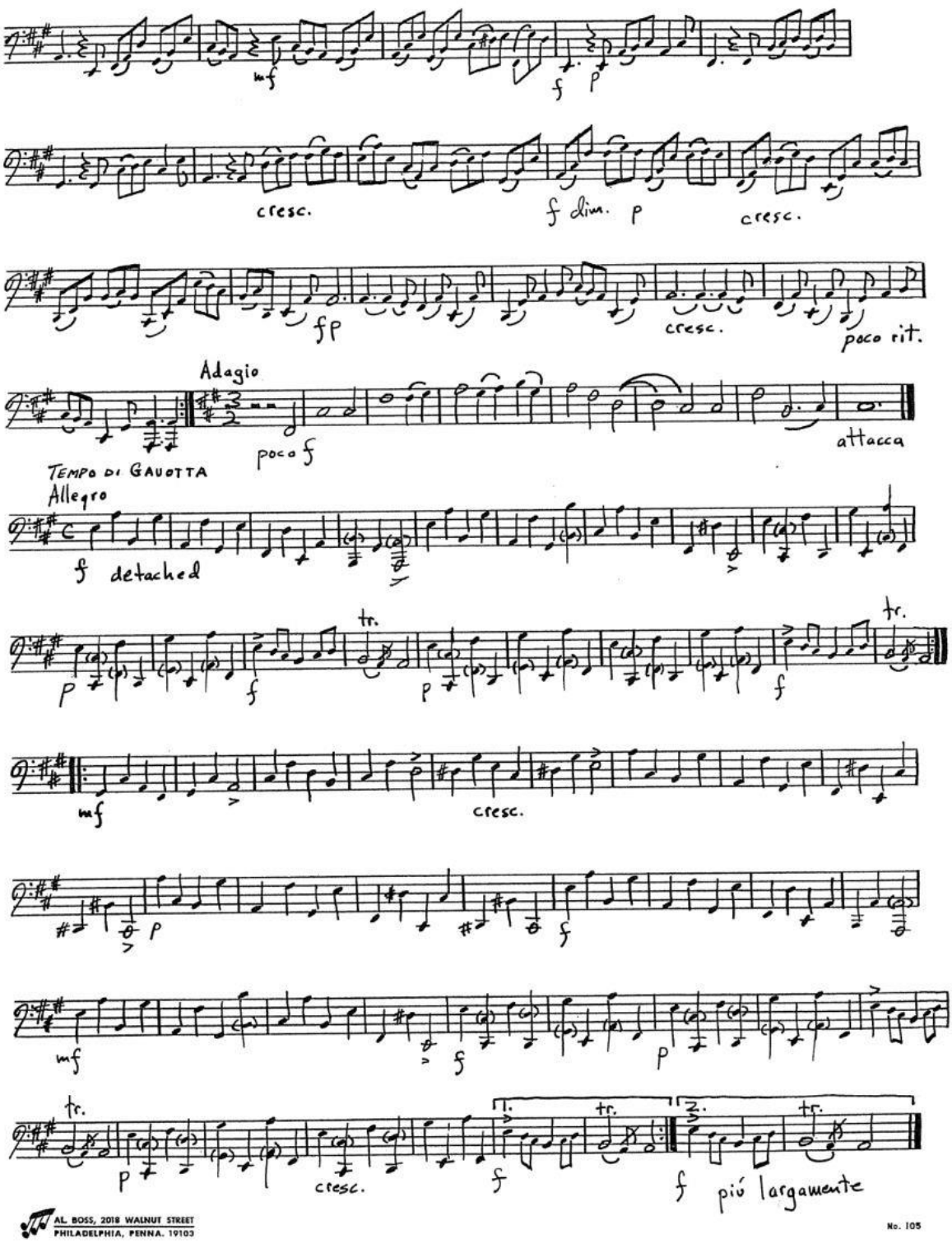
Largo

SONATA No. 9, Opus 5

ARCANGELO CORELLI
ARR GRAHAM





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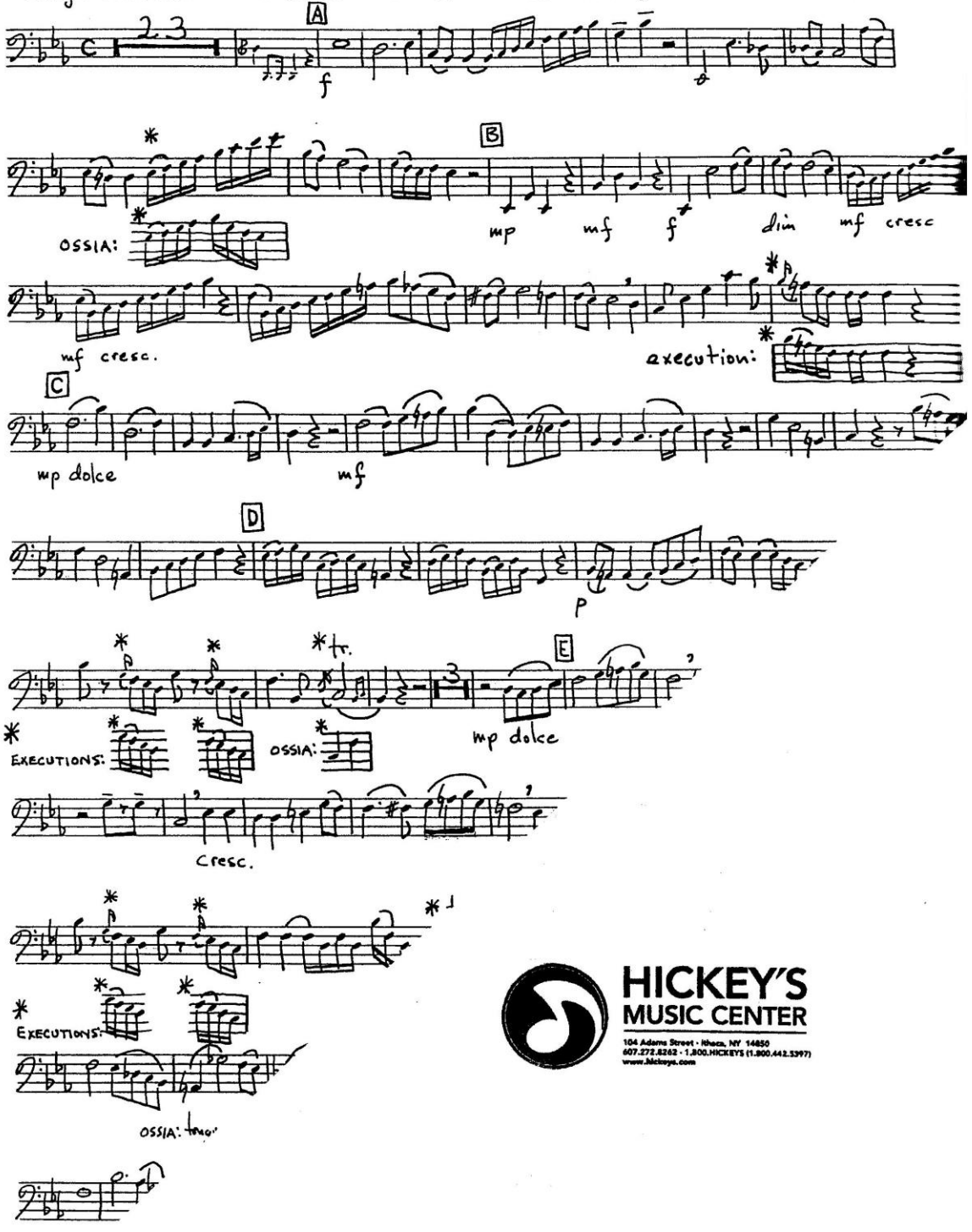
Allegro maestoso

CONCERTO No. 2 IN E♭ MAJOR, K. 417

W. A. Mozart



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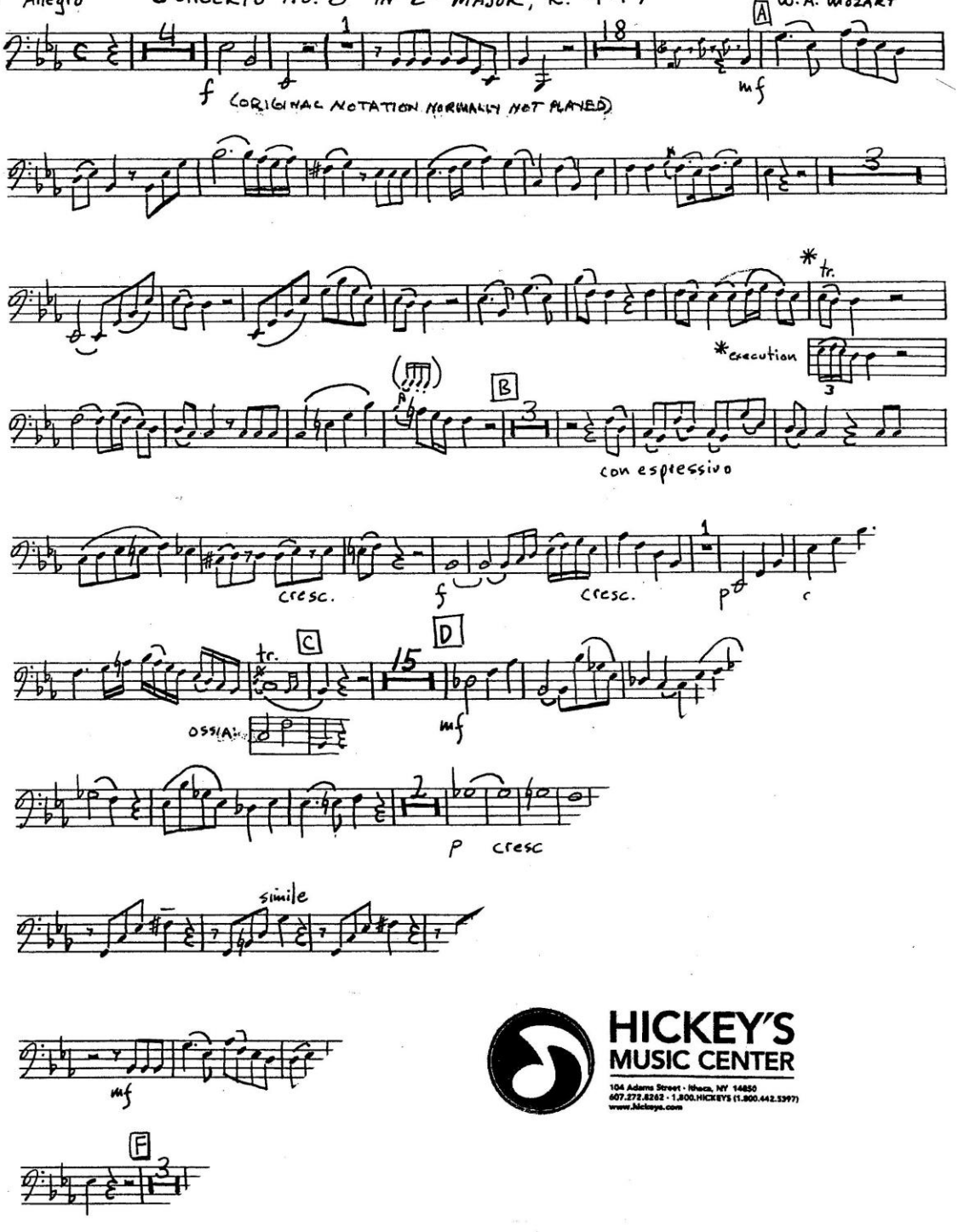
2. Allegro

Concerto No. 3 in E♭ Major, K. 447

W.A. Mozart



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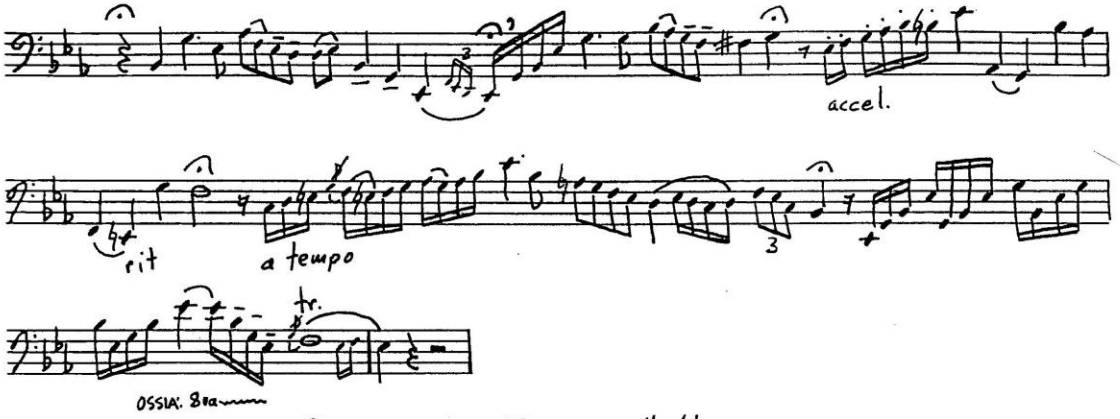
CADENZA – MOZART # 3



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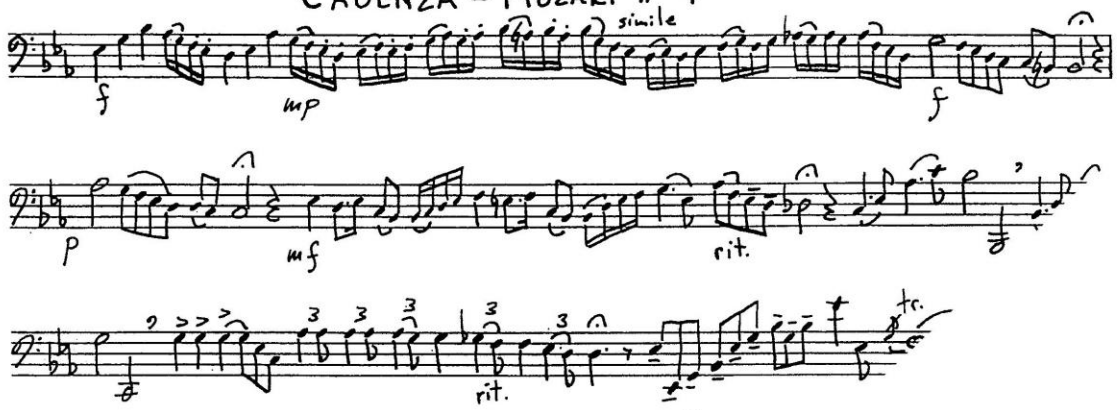

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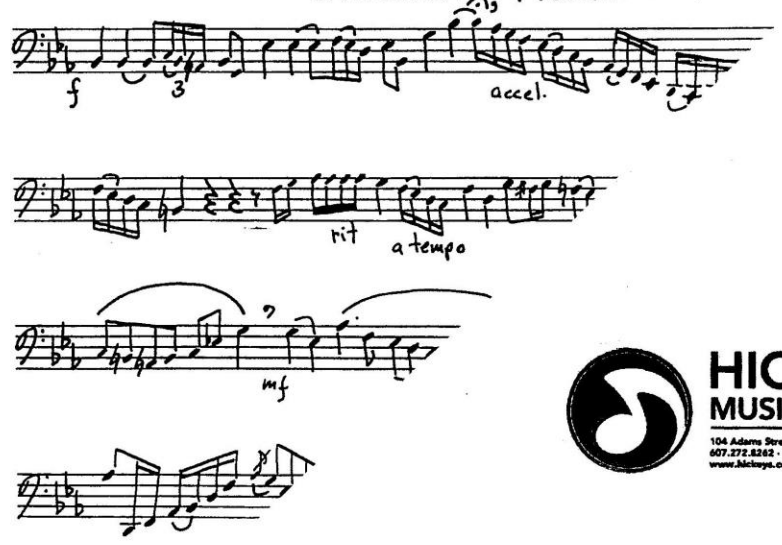

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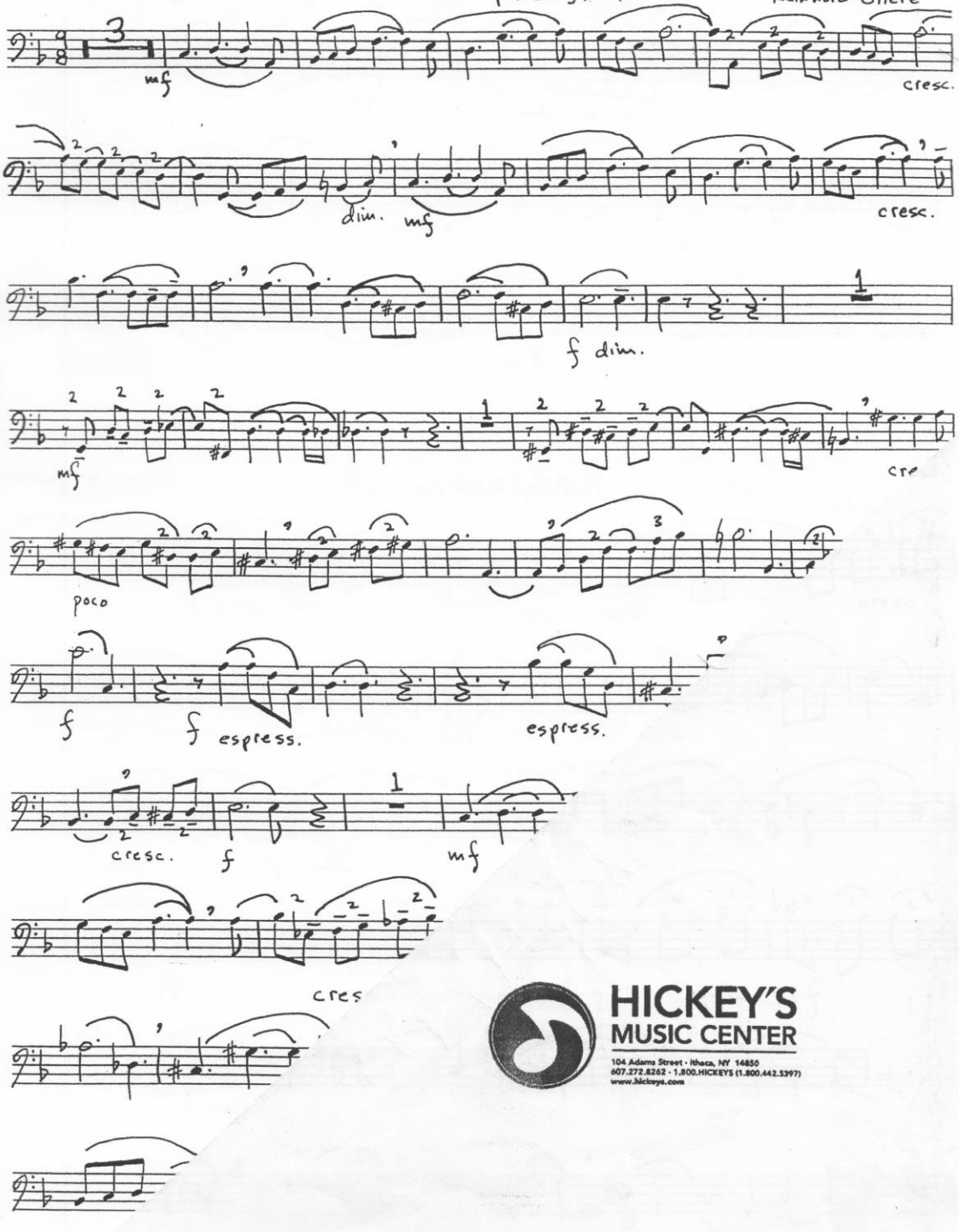
Andante

NOCTURNE Opus 35, No. 10

Reinhold Gliere



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