

Roberto Valentine  
(~1674–1747)

op. 4  
Balletti da camera  
für  
2 Violinen und  
Basso continuo

*gewidmet*  
*Frau Dr. Maria von Katte,*  
*Initiatorin der Sommerschule Wust*  
*in Wust-Fischbeck (Sachsen-Anhalt)*

## Lebensdaten

Roberto Valentine (auch Robert, auch Valentini oder Valentino) wurde 1674 in Leicester, im heutigen England, Vereinigtes Königreich, getauft. Sein Vater und mehrere Brüder waren dort als Stadtmusiker tätig. Über seine ersten Lebensjahrzehnte ist derzeit nichts bekannt. Auch über sein Leben in Italien ab etwa 1708 ist vieles ungewiss. Er war Komponist und spielte Flöte, Oboe und Violine. Als Oboist am Hof von Francesco Maria Ruspoli (1672–1731) hatte er Georg Friedrich Händel (1685–1759), Arcangelo Corelli (1653–1713) und Antonio Caldara (1670–1736) kennengelernt. Im Laufe seines Lebens veröffentlichte er zahlreiche Werke für Blockflöte, aber auch für Oboe und Violine. Seine Werke waren sehr geschätzt und wurden, z. T. in anderen Zusammenstellungen, in Rom und London, später in Amsterdam und Paris nachgedruckt. Roberto Valentine starb 1747 in Rom.

## Editionsvorlage

Die zwölf *Balletti da camera*, Opus 4, gedruckt 1711 in Rom von Giacomo jun. Mascardi, sind der Gattung Triosonaten für 2 Violinen und Basso continuo zuzuordnen. Die Titelblätter der drei in der British Library in London (Lbl) unter der Signatur e.22.a überlieferten Stimmbücher sind mit *Violino primo*, *Violino secondo* und *Basso* überschrieben. Danach folgt jeweils gleichlautend der Text, von der Anordnung her dem Druckbild nachempfunden:

*BALLETTI DA CAMERA*  
*A tre, cioè due Violini con il Basso*  
*DEDICATI*  
*ALL'ILLVSTRISSIMO SIGNORE*  
*CRISTOFANO*  
*BERNARDO*  
*BARON DI KATTEN*  
*DA ROBERTO VALENTINE.*

*Opera Quarta .*

*In Roma per il Mascardi MDCCXI. Con licenza d'Superiori.*

Danach schließt sich in allen Einzelstimmen folgender Widmungstext an:

*Ill.<sup>MO</sup> Sig.<sup>RE</sup>, S.g. , e Pad.<sup>ON</sup> Col.<sup>MO</sup>*

*[Illustrissimo Signore, Signore e Padrone Colendissimo.]*

*Esce questo mio debol parto alla luce composto di Sonate, che mi lufingo, che siano per riuscire molto grata al nobil orecchio di V.S. Illustriss., e tanto maggiormente verranno dal Mondo applaudite, in quanto saranno fregiate col chiaro nome di V.S. Illustrissima, che le servirà di for-*

*te scudo contro la potenza degli inimici della virtù; Essendo ben noto all'universo quanto sia il dilei nobil animo proclive in favorire i virtuosi, che ne acquista da per tutto il celebre grido di Mecenate. Si Compiaccia adunque V.S. Illustris[s]ima gradire questo picciol tributo, che le presento, che servirà per un attestato della mia Devotione, con cui me le ratifico fin alle ceneri.*

*Di V. S. Illustrissima Humiliss., & Obligatiss. Servitore*

*Roberto Valentine*

Übersetzung (Dr. Andrea Ammendola, Münster):

„Hochverehrter Herr, ehrenwertester Herr und Gebieter,  
es erblickt nun diese meine schwache Ausgeburt komponierter Sonaten das Licht der Welt,  
die mich erschmeicheln ließen, wenn sie es schaffen würden, dem edlen Gehör Eures hochbe-  
rühmten Herren zu gefallen, und wenn sie noch viel mehr den Beifall der Welt finden würden,  
weil sie sich mit dem herrlichen Namen Eures hochberühmten Herren rühmen, der wie ein  
starker Schild gegen die Macht der Feinde der Tugend dienen wird; es ist dem Universum  
wohl bekannt, wie Ihr edler Geist verkündet, die Tugendhaften zu begünstigen, der allerorts  
den berühmten Ruf von Maecenas erwirbt. Wenn Euer hochberühmter Herr also diesen klei-  
nen Beitrag annehmen möge, den ich Ihnen vorlege und der als Beweis meiner Untertänigkeit  
dienen soll, die ich Ihnen bis in die Asche (= bis in den Tod) versichere. Von Ihrem hochver-  
ehrten, ergebensten und verpflichtesten Diener Roberto Valentine.“

Über die Verbindung von Roberto Valentine zu Christoph Bernhard von Katte(n) ist derzeit nichts bekannt. Letzterer wird in einem Adelslexikon aus dem Jahr 1740 erwähnt (Lit. Gau-  
hen): „Anno 1718 florirte Christoph Bernhard von Katte, als Königl. Preußl. geheimer, wie  
auch als Hof= und Cammergerichts=Rath.“.

Die zwölf Triosonaten stehen in den Tonarten h-Moll, e-Moll, C-Dur, A-Dur, F-Dur, a-Moll, D-  
Dur, g-Moll, d-Moll, Es-Dur, B-Dur und fis-Moll, in der Reihenfolge des Drucks. Es handelt  
sich dabei jeweils um viersätzige Sonaten mit der Abfolge langsam-schnell-langsam-schnell.  
Die vier Sätze enthalten mindestens 2, manchmal 3 Tanzsätze. Der erste Satz ist immer ein  
*Preludio* im *Adagio*, dann folgen *Allemanda* oder *Corrente*, dann *Sarabanda* oder *Adagio*,  
dann *Giga*, *Gavotta*, *Allegro* oder *Presto*.

Die beiden Violinstimmen sind im G2-Schlüssel notiert, die Bassstimme im F4-Schlüssel.  
Letztere ist oberhalb der Noten z. T. reich beziffert, wobei allerdings, insb. bei Vorhaltsauflö-  
sungen, meist die erforderlichen Akzidentien fehlen.

Angaben zur Dynamik wie *piano* oder *forte* werden in allen drei Stimmen verwendet, befinden  
sich jedoch nicht immer an der gleichen oder zumindest an einer zu den anderen Stimmen  
passenden Stelle im Takt. Ebenfalls nicht konsequent wird die Verzierung *tr* (Triller) gesetzt.  
Der frühbarocke, Corelli-ähnliche Stil, die Herkunft aus Italien und die Art der Melodiefüh-  
rung lassen darauf schließen, dass die Triller von der Hauptnote aus zu beginnen sind, zumin-  
dest, wenn die Vorläufernote identisch ist. An einigen Stellen findet sich das *tr*-Zeichen in der  
einen Oberstimme über der Quint und in der anderen Oberstimme über der Quart über dem  
Basston, was harmonisch und melodisch unplausibel ist. In diesen Fällen wurde in der Über-

tragung in moderne Notation dem Triller über der Vorhaltsnote der Vorzug gegeben. Bindebögen sind praktisch vollständig, Artikulationsbögen meist vollständig und hinsichtlich Anfang und Ende der jeweiligen Phrase gut zu erkennen.

Die Druckmethode ist dem Typendruck zuzuordnen. Die Notenhälse sind daher nicht verbunden und die Notenlinien sehen zerstückelt aus. Ganze Pausen und deren Vielfache sowie halbe Pausen haben die heute noch bekannte Form, wenn auch extrem klein. Viertelpausen sind durch einen Haken nach rechts, Achtelpausen durch einen Haken nach links und Sechzehntelpausen durch ein dem kleinen, geschwungenen *v* in Schreibschrift ähnlichen Symbol oder durch ein vertikal gespiegeltes, kleingedrucktes „F“ dargestellt .

### **Anmerkungen zur vorliegenden Ausgabe**

Als Vorlage für die vorliegende Abschrift mit Lilypond/Frescobaldi diente der Druck aus dem Jahr 1711, der in der British Library in London aufbewahrt wird. Die Einzelstimmen wurden zunächst spartiert, dann wieder vereinzelt, offensichtliche Fehler stillschweigend korrigiert, Artikulations- und Verzierungsangaben behutsam aus analogen Stellen übernommen und Generalbass-Bezifferungen ergänzt.

### **Quellen**

Valentine, Roberto: *Balletti da camera* für 2 Violinen und Basso continuo, Rom, Mascardi, 1711, RISM 990065096, im Bestand der British Library, London, GB-Lbl e.22.a  
[\(https://opac.rism.info/search?id=00000990065096\)](https://opac.rism.info/search?id=00000990065096)

nicht verwendet:

Valentine, Roberto: *Robert Valentines Sonata's 1711* für 2 Violinen und Basso continuo, Abschrift 1. Hälfte 18. Jahrh., GB-Lam MS 173  
[\(https://opac.rism.info/search?id=800159204\)](https://opac.rism.info/search?id=800159204)

Anonym: Sammlung von 14 Sonaten verschiedener Autoren, Abschrift 1719, B-LVu P206 (54)  
[\(https://opac.rism.info/search?id=702000328\)](https://opac.rism.info/search?id=702000328)  
 enthält die Sonata I h-Moll vollständig, dort angehängt zwei Sätze aus der Sonata IV A-Dur  
 (3. Satz Adagio, 4. Satz Allegro)

### **Literatur**

Franchi, Saverio: *Mascardi, Giacomo*, Dizionario Biografico degli Italiani **71** (2008)  
[\(http://www.treccani.it/enciclopedia/giacomo-mascardi\\_%28Dizionario-Biografico%29/\)](http://www.treccani.it/enciclopedia/giacomo-mascardi_%28Dizionario-Biografico%29/)

Gauhen, Johann Friedrich: *Des Heil. Röm. Reichs Genealogisch=Historisches Adels=LEXICON, Darinnen die älteste und ansehnlichste adeliche, freyherrliche und gräfliche Familien nach ihrem Alterthum, Ursprunge, Vertheilungen in unterschiedene Häuser sc. nebst den Leben derer daraus entsprossenen berühmtesten Personen, insonderheit Staats=Minister, [...] vorgestellet werden [...]*, Leipzig, Johann Friedrich Gleditsch (Verl.), 1740, Sp. 966-967

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Sandmeier, Rebekka: Artikel Valentine, in: Musik in Geschichte und Gegenwart Online, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York, 2016 ff, zuerst veröffentlicht 2006, online veröffentlicht November 2016 (Abrufdatum: 11.09.2018)

Young, J. Bradford: *A thematic catalog of the works of Robert Valentine*, Canton (Mass.), Music Library Association, 1994

## **Danksagung**

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Frau Herta Schäfer für die Durchsicht des Einführungstextes,

der British Library, London, für die Digitalisierung der Quelle.

Harald Schäfer, im November 2018

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## Weitere Editionen

<http://www.papierklaenge.de>

<http://www.musanko.de>

<http://www.fortunato-santini.de/>

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**Balletti da camera, op. 4, Sonata I, h-Moll**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Violine 1

Violine 2

B. c.

1

3

5

7

9

12

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

**Allemanda (Allegro)**

6      6 #      6      6 —

5

6      6      6 — 6 #      6 — 6 #

9

6 #      6 — 6      6 # — 6 — 6 # — 6

13

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

17

f      —      f  $\sharp\text{o}$       f  $\sharp\text{o}$       f  $\sharp\text{o}$

6      #      #

21

$\text{o}$        $\text{o}$       5 6      5      6      5 6 —

25

5      6      6 6      6      6      6 5 —

30

*p*

*f*

*p*

*f*

6 5  
4 3

35

*p*

*pp*

6 6  
4 3  
#  
6 6  
4 3

### Sarabanda (Adagio)

*tr*

6 5  
6 7 6 6  
4 3  
6  
6

8

6 6  
6  
— 6 6 6  
6 4 3  
5

15

5 6 6 6 7 6 6 6 6 6 6

#4/2

22

5 6 6 7 6 7 6 7 6 7

#4/2

29

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

#4/2

Giga (Allegro)

7 7 6 6

6

# 6 7 7 7 7 7

11

7 7 7 7 7 7 7 4 3

17

6 6 # 6 6 5 [h] 6

22

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

27

p f p f

6 6 7 7 6 7 #

33

9 8 6 6 9

**Balletti da camera, op. 4, Sonata II, e-Moll**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Violine 1

Violine 2

B. c.

3

6

9

12

## Allemanda (Allegro)

11

(14)

18

21

24

27

**Sarabanda (Adagio)**

8

$4\ \#3$        $6\ 5$        $6$        $6\ 4\ 3$

16

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

21

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

27

$9\ 7\ 8\ 5$        $\#$        $6\ 5\ \frac{4}{2}\ 6\ 6$        $4\ \#3$        $\#$

## Gavotta (Allegro)

The musical score for Gavotta (Allegro) is composed of five staves of music for two violins and basso continuo. The key signature is one sharp (F# major). The time signature varies throughout the piece.

**Measure 11:** The first violin plays a sixteenth-note pattern. The second violin and basso continuo provide harmonic support. Measure numbers 6, 6, 6, 6, 5, 5, 6, 6 are indicated below the basso continuo staff.

**Measure 12:** The first violin continues its sixteenth-note pattern. Measure numbers 6, 6, 5, 5, 5, 3, 6, 3, 6 are indicated below the basso continuo staff.

**Measure 17:** The first violin plays eighth-note patterns. Measure numbers 6, 7, 5, 4, 5, 3, 6, # are indicated below the basso continuo staff.

**Measure 22:** The first violin plays eighth-note patterns. Dynamic markings *p* (piano) are present above the second violin staff and the basso continuo staff. Measure numbers 6, 6, 6, #, 6, 4, 3, 6, 4, 3 are indicated below the basso continuo staff.

**Balletti da camera, op. 4, Sonata III, C-Dur**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Musical score for Preludio (Adagio) in C major, 2 Violins and Basso continuo. The score consists of three staves: Violine 1 (treble clef), Violine 2 (treble clef), and B. c. (bass clef). The time signature changes frequently, indicated by numbers below the staff. Measure 1 starts in 5/4, changes to 6/5 at measure 2, 6/6 at measure 4, 4/3 at measure 5, 6/6 at measure 7, and 6/6 at measure 10. Measures 11 and 12 are also in 6/6. The violins play eighth-note patterns, while the basso continuo provides harmonic support.

Continuation of the musical score for Preludio (Adagio). The score continues with the same three staves (Violine 1, Violine 2, Basso continuo) in C major. The time signature changes again, indicated by numbers below the staff. Measures 5 through 12 show the progression: 7, 6, 6/4, 5, 6, 7, 7, 7, 7, 7, 6, 6/5, 6, 6. The violins play eighth-note patterns, and the basso continuo provides harmonic support.

Continuation of the musical score for Preludio (Adagio). The score continues with the same three staves (Violine 1, Violine 2, Basso continuo) in C major. The time signature changes again, indicated by numbers below the staff. Measures 10 through 17 show the progression: 7, 7, 7, 7, 7, 6, 6/5, 6, 6, 7, 6, 6. The violins play eighth-note patterns, and the basso continuo provides harmonic support.

**Corrente (Allegro)**

Musical score for Corrente (Allegro) in 3/4 time. The score consists of three staves: Violine 1 (treble clef), Violine 2 (treble clef), and Basso continuo (bass clef). The violins play sixteenth-note patterns, and the basso continuo provides harmonic support. The score includes dynamic markings such as *f* (fortissimo) and *p* (pianissimo).

7

3 3 3 3

# — 6 # 6 6 5 4 #3

(13)

tr

6 6 6 # — 6 4 #3

20

24

28

5 6 5 4 2 6 5 4 3

**Sarabanda (Adagio)**

14

16

8

23

6 6 4 3 5 6 6 5 #4 2

6 6 4 #3 6 6 #— 6 7 6

7 6 # 4 #3 #— 6 5 4 #3 6 6

6 5 4 3 6 6 4 3

**Giga (Allegro)**

6 6 — 7 # 6 —

7

6 6 # 6 # #3 4 #3

(13)

6 6 6 6 6 6

21

# — 6 7 — 6 5 6 7 — 7 —

28

7 — 7 — 7 — 7 — 6 — 6

34

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

**Balletti da camera, op. 4, Sonata IV, A-Dur**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**
**Allemanda (Allegro)**

7

10

13

17

23

26

29

32

35

**Adagio**

Musical score for the Adagio section, measures 1-5. The score consists of three staves: Treble, Alto, and Bass. The key signature is A major (two sharps). The time signature changes from common time to 6/4, then to 5/6, then to 7/5, then back to 6/4, and finally to 5/6. Dynamics include *p*, *f*, and *p*. Measure 1: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Adagio**

Musical score for the Adagio section, measures 6-10. The score consists of three staves: Treble, Alto, and Bass. The key signature is A major (two sharps). The time signature changes from 6/4 to 7/4, then to 7/3, then to 6/4, then to 5/3, then to 6/4, then to 7/6, and finally to 6/4. Dynamics include *p* and *p*. Measure 6: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Alto staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Allegro**

Musical score for the Allegro section, measures 1-6. The score consists of three staves: Treble, Alto, and Bass. The key signature is A major (two sharps). The time signature is 3/8. The bass staff starts with a sixteenth-note grace note. The time signature changes to 6/4, then to 7/5, and finally to 6/5. Measures 1-6 show continuous eighth-note patterns in the treble and alto staves, while the bass staff provides harmonic support.

Musical score for the Allegro section, measures 7-12. The score consists of three staves: Treble, Alto, and Bass. The key signature is A major (two sharps). The time signature is 7/8. The bass staff starts with a sixteenth-note grace note. The time signature changes to 6/4, then to 7/3, and finally to 6/4. Measures 7-12 show continuous eighth-note patterns in the treble and alto staves, while the bass staff provides harmonic support.

14

*p*

*p*

4 #3      6      4 #3

21

*f*

*f*

# —      6      6      # —      6 6 #      6 6 #      # —

28

5 6

34

*tr*

*p*

*tr*

6      6 4 3      6      6 6 4 3      5

**Balletti da camera, op. 4, Sonata V, F-Dur**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Violine 1

Violine 2

B. c.

7      — 6      6 5      — 6      7—6

7—6      7—6      7      4 3 5      66      9—6      6 5      —      6 6 7      6

7      6      —      7—6      7—6      7      4 3      — 6      6      6 6      6

**Corrente (Allegro)**

6      7      6 6      6 5      6 5      4 3

6      —      —      —      —      6

14

(20)

27

34

41

**Adagio**

Musical score for the **Adagio** section, featuring three staves in  $\frac{3}{2}$  time. The first staff uses a treble clef, the second a treble clef, and the third a bass clef. The key signature is neutral. Measure numbers 2 through 5 are indicated below the staff. Dynamic markings include *tr* (trill) over the first two measures, *p* (piano) over the third measure, and *tr* over the fourth measure.

**Allegro**

Musical score for the **Allegro** section, featuring three staves in  $\frac{3}{8}$  time. The first staff uses a treble clef, the second a treble clef, and the third a bass clef. The key signature changes from neutral to one sharp at the end of the section. Measure numbers 4 and 5 are indicated below the staff. A dynamic marking *tr* is present in the third measure.

Continuation of the **Allegro** section, featuring three staves in  $\frac{3}{8}$  time. The first staff uses a treble clef, the second a treble clef, and the third a bass clef. The key signature changes from one sharp to one flat. Measure numbers 6 through 9 are indicated below the staff. Dynamic markings include *p*, *tr*, *f*, and *f*.

Continuation of the **Allegro** section, featuring three staves in  $\frac{3}{8}$  time. The first staff uses a treble clef, the second a treble clef, and the third a bass clef. The key signature remains one flat. Measure numbers 6 and 7 are indicated below the staff. Dynamic markings include *p*.

**Balletti da camera, op. 4, Sonata VI, a-Moll**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Musical score for Violin 1, Violin 2, and Basso continuo (B. c.) in common time, key of C major. The score shows measures 1 through 4. Violin 1 starts with eighth-note pairs. Violin 2 enters in measure 2. Basso continuo provides harmonic support with sustained notes and bass lines.

Musical score for Violin 1, Violin 2, and Basso continuo (B. c.) in common time, key of C major. The score shows measures 5 through 8. The basso continuo part is more prominent, providing harmonic and rhythmic support.

Musical score for Violin 1, Violin 2, and Basso continuo (B. c.) in common time, key of C major. The score shows measures 10 through 13. The basso continuo part continues to provide harmonic support.

**Adagio**

Musical score for Violin 1, Violin 2, and Basso continuo (B. c.) in common time, key of C major. The score shows measures 14 through 17. Dynamic markings 'p' (piano) appear in measures 16 and 17.

## Allemanda (Allegro)

1

2

3

4

5

6

7

8

9

12

13

14

15

16

17

18

19

20

Musical score for strings (2 Violins and Bass) showing measures 23, 25, and 27.

**Measure 23:** Treble clef, 6/5 time signature. The bass part starts with a dotted half note followed by eighth notes. The violins play eighth-note patterns.

**Measure 25:** Treble clef, 6/5 time signature. The bass part starts with a dotted half note followed by eighth notes. The violins play eighth-note patterns.

**Measure 27:** Treble clef, 6/5 time signature. The bass part starts with a dotted half note followed by eighth notes. The violins play eighth-note patterns.

**Adagio**

Musical score for strings (2 Violins and Bass) showing measures 6 and the beginning of the Adagio section.

**Measure 6:** Treble clef, common time. The bass part starts with a dotted half note followed by eighth notes. The violins play eighth-note patterns.

**Adagio section:** Treble clef, 3/2 time signature. The bass part starts with a dotted half note followed by eighth notes. The violins play eighth-note patterns.

11

2 6 5 4 3 6 — 5 6  $\frac{5}{3}$  6

16

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

22

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

Giga (Allegro)

6 — # — 6  $\frac{6}{5}$  6

# 6 6 # — 7 —

10

6 6

(14)

6 # 6 6 # 6 6

21

7 6 #5 5 6 7 #5 3 6

27

#3 3 6 # 6 6

34

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

**Balletti da camera, op. 4, Sonata VII, D-Dur**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Violine 1

Violine 2

B. c.

5    6    6    6    6    6    5    6    6    6    6    6    6    6    6

6

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

10

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

14

6    6    7    6    —    6    4—6    9—6    6    9—6    6    6    6    6

**Corrente (Allegro)**

Musical score for Corrente (Allegro) starting at measure 1. The score consists of three staves: Treble, Alto, and Bass. The key signature is two sharps (F major). The time signature is common time (indicated by '3'). The bass staff has a '6' below it, indicating a sixteenth-note pulse. The music features eighth-note patterns and sixteenth-note figures.

Continuation of the musical score from measure 6. The bass staff now has a '6' below it, indicating a sixteenth-note pulse. The music continues with eighth-note patterns and sixteenth-note figures.

Continuation of the musical score from measure 12. The bass staff has a '6' below it, indicating a sixteenth-note pulse. The music includes dynamic markings like 'tr' (trill) and 'f' (forte).

Continuation of the musical score from measure 19. The bass staff has a '6' below it, indicating a sixteenth-note pulse. The music features eighth-note patterns and sixteenth-note figures.

Continuation of the musical score from measure 26. The bass staff has a '6' below it, indicating a sixteenth-note pulse. The music includes harmonic changes indicated by Roman numerals below the staff: 9, 8, 7, 6, 5, #, 6, 6, 6, #, 6, 7.

32

6 7 6 5

6 # 6

6 6

6 6

6 6

38

tr

4 3

6

6 6

6 5 4 3

**Adagio****Adagio**

6 #

7 6

7 5 4 3

6 6

**Gavotta (Allegro)**

6 6 5 6 5 6 5 6 5 6 5 # 6

6

12

18

23

28

**Balletti da camera, op. 4, Sonata VIII, g-Moll**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Violine 1

Violine 2

B. c.

6 6 6 5 6 7 6 9 8  
4 3 6 5 9 8 7 6 4 5 3  
6 7 6 6 7 6 6 7 6 4 5 3

**Allemanda (Allegro)**

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

7

10

(12)

16

19

21

6 4 3 5 6 4 3

24

6 6 6 # 6 6 3

27

6 4 5 6 # 4 #3

**Adagio**

6 5 6 6 5 4 #3

10

6 5 6 5 6 5 6 7 7 6

**Adagio**

19

*tr.*

**p**

**p**

**#**

**6 6 6 6 6 6 6 6**

**Giga (Allegro)**

12

**6 6 6 6**

4

**6 6 6 6 6 6**

7

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

10

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

13

16

19

22

**Balletti da camera, op. 4, Sonata IX, d-Moll**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Violine 1

Violine 2

B. c.

4

6 # # 7— 6 7— 6 7 tr 6 b 7 6 6 5 #—

7

6 6 6 # 6 6 5 6 6 5 6

10

6 6 5 6 6 6 6

13

6 6 6 6

15

$\frac{4}{2}$  6 5 #  $p$  6  $\frac{4}{2}$  6 5 #  $p$  6  $\frac{4}{2}$  6 5 #  $p$  6

**Allemanda (Allegro)**

5

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

9

6 6 6 6  $\frac{15}{3}$  # #

13

6 5 6 5 6 5 6 5 6 4 6 6 5

18

# 2 6 6 6 7 6

22

7 b6 #4 2 6 6 6 5 3 5 6 7 6 b6 #4 2 6 #6 6 4 #3

**Adagio**

# 6 # 6 6 5 6 #— #4 6 6 4 #3 6 6

8

15

21

27

**Allegro**

8 7 6 # 6 # 6 6 6 6 6  
15 6 7 4 3 5 7 6 6 7 4 #3  
21 6 7 6 5 6 6 7 6 6 6 6  
27 7 4 #3 6 7 6 6 7 4 #3 6  
8 7 6 # 6 # 6 6 6 6 6  
15 6 7 4 3 5 7 6 6 7 4 #3  
21 6 7 6 5 6 6 7 6 6 6 6  
27 7 4 #3 6 7 6 6 7 4 #3 6

8

6 6 6

16

f f 6 6

22

4 3 # 6 # 6

29

6 5 6 # 6 6 6 5

**Balletti da camera, op. 4, Sonata X, Es-Dur**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Violine 1

Violine 2

B. c.

5

9

**Corrente (Allegro)**

7 6

6 6

6 4 3 6

6

6

6

6

14

6 6 6 5 6 6 4 5 3

(20)

6 6 6 7 6 6 5

27

5 6 6 6 6 6 5

33

6 6 6 6

39

p p 6 6

45

6 4 3

51

6 5 4 3

**Sarabanda (Adagio)**

6 6 — 6 — 6 7 6

6

6 6 — 6 — 7 6 6 6 7 4 3

11

6 6 — 7 6 6 — 6 —

17

6 — 6 5 — 6 5 6 — 6 6 6 6 5 43 6 5 43

Giga (Allegro)

6 6 7 6 —

7

6 6 7 16 6 6 5

13

6 6 6 5

20

6 6 6 6 6 6

26

$\natural$  5       $\natural$  5       $\natural$  5       $\frac{5}{2}$       6

32

$\natural$  6      5      6      5      6      5      6      7      6       $\natural$  4      6      5

38

$\natural$       6      6      6      6

44

$\frac{6}{6}$

49

6      6      6      5      6      6      6      4      3      2

**Balletti da camera, op. 4, Sonata XI, B-Dur**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Violine 1

Violine 2

B. c.

6            7            5    6    6

4

6/4        6/8        5/4        4/3        7/4        7/6

8

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

11

7        7        6        6/5        7        7        7        6

**Adagio**

14

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

**Allemanda (Allegro)**

4 3 5 6 6 5 6

5

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

8

6 6 6

11

6 6 6

14

18

21

24

27

30

6      6      6      6

33

6      6      6

36

4      3      6      4      3

**Sarabanda (Adagio)**

6      5      6      7      6      6      5

7

5      6      4      6      5      4      3      6      7

14

6 7 6 # 6 7 # 6

21

6 6 4 3

**Presto**

6 6 5

12

6 6 6 6 6 6 6 5

23

7 6 7 6 7 6 7 6 6 6 5

34

6 6 6 6 5

45

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

56

6 6 6 6 5 6 6 6 6 6

67

6 6 4 3 6 6 — 6 6 6 6 6 5

**Balletti da camera, op. 4, Sonata XII, fis-Moll**  
**für 2 Violinen und Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Violine 1

Violine 2

B. c.

6                    6                    #—                    #4/2                    6                    6                    6                    6

7                    6                    #—                    #4/2                    6                    #4/2                    6                    6

5                    6                    4                    3                    6                    7                    6                    5                    4                    3

9                    8                    6                    5                    #5/3                    #4/2                    6                    5                    #5/4                    #5/3                    6                    6

24

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

**Adagio**

30

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

**Allemanda (Allegro)**

c c c 6 6 6 6 6 6 6 6 5 4 3 6

4

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

7

7 4 3 7 4 3 5 6 7 4 3

10

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

(13)

6 7 — 6 7 6

17

4 3 — 6 —

20

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

23

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

26

# 6 # 6 6

29

4 #3 5 4/2 6 4 #3

**Adagio**

6 6 6 #3 4 #3

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

13

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

19

$\begin{matrix} \sharp \\ \sharp \end{matrix}$

$\begin{matrix} 5 \\ 4 \end{matrix}$   $\begin{matrix} 5 \\ 3 \end{matrix}$

9 8 6 7 6 4 3 4 3 6

25

$\begin{matrix} \sharp \\ \sharp \end{matrix}$

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

Giga (Allegro)

$\begin{matrix} \sharp \\ \sharp \end{matrix}$

$\begin{matrix} \sharp \\ \sharp \end{matrix}$

$\begin{matrix} \sharp \\ \sharp \end{matrix}$

# 4 #3 7

6

$\begin{matrix} \sharp \\ \sharp \end{matrix}$

$\begin{matrix} \sharp \\ \sharp \end{matrix}$

$\begin{matrix} \sharp \\ \sharp \end{matrix}$

7 7 7 7 7 7 7 6 5

12

18

23

29

35

# Balletti da camera, op. 4, Sonata I, h-Moll

für 2 Violinen und Basso continuo

Violine 1

Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

1

4

6

8

11

*p*

Allemanda (Allegro)

5

9

13

*p*

17

*f*

tr

tr

22



Musical score for Violin 1, page 2, measures 28-29. The key signature is A major (two sharps). Measure 28 starts with a dynamic *p*. Measure 29 starts with a dynamic *f*.

Musical score for Violin 1, page 2, measures 30-31. The key signature is A major (two sharps). Measure 31 ends with a repeat sign and a double bar line.

### Sarabanda (Adagio)

Musical score for Violin 1, Sarabanda section, measures 1-2. The key signature is A major (two sharps). The music features eighth-note patterns.

Musical score for Violin 1, Sarabanda section, measures 3-4. The key signature is A major (two sharps). Measure 4 ends with a dynamic *tr*.

Musical score for Violin 1, Sarabanda section, measures 5-6. The key signature is A major (two sharps). Measure 6 ends with a dynamic *tr*.

Musical score for Violin 1, Sarabanda section, measures 7-8. The key signature is A major (two sharps). Measure 8 ends with a dynamic *tr*.

Musical score for Violin 1, Sarabanda section, measures 9-10. The key signature is A major (two sharps). Measure 10 ends with a dynamic *p*.

### Giga (Allegro)

Musical score for Violin 1, Giga section, measures 1-2. The key signature is A major (two sharps). The music features sixteenth-note patterns.

Musical score for Violin 1, Giga section, measures 3-4. The key signature is A major (two sharps). Measure 4 ends with a dynamic *p*.

Musical score for Violin 1, Giga section, measures 5-6. The key signature is A major (two sharps). Measure 6 ends with a dynamic *p*.

Musical score for Violin 1, featuring four staves of music:

- Staff 1 (Measures 17-19): Treble clef, key signature of two sharps. The music consists of eighth-note pairs connected by horizontal stems.
- Staff 2 (Measure 22): Treble clef, key signature of two sharps. The music consists of eighth-note pairs connected by horizontal stems, with some notes having sharp symbols above them.
- Staff 3 (Measures 27-28): Treble clef, key signature of one sharp. Dynamics: *p* (Measure 27), *f* (Measure 28). The music consists of eighth-note pairs connected by horizontal stems.
- Staff 4 (Measures 33-34): Treble clef, key signature of one sharp. The music consists of eighth-note pairs connected by horizontal stems.

**Balletti da camera, op. 4, Sonata II, e-Moll**  
**für 2 Violinen und Basso continuo**

**Violine 1**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**



**Allemanda (Allegro)**



**Sarabanda (Adagio)**

1

8

16

24

**Gavotta (Allegro)**

1

6

11

16

21

**Balletti da camera, op. 4, Sonata III, C-Dur**  
**für 2 Violinen und Basso continuo**

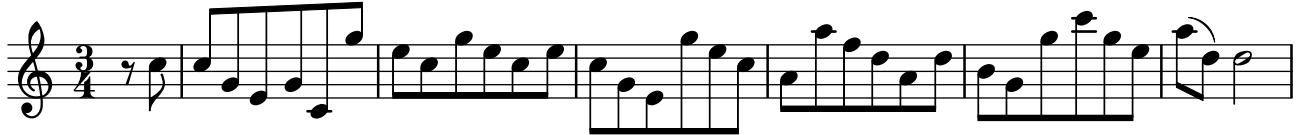
**Violine 1**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**



**Corrente (Allegro)**



**Sarabanda (Adagio)**

The musical score consists of four staves of music for Violin 1. Staff 1 (measures 1-7) starts in 3/4 time with a treble clef, featuring eighth-note patterns and grace notes. Staff 2 (measures 8-14) begins with a dotted half note followed by eighth-note pairs. Staff 3 (measures 15-21) shows a mix of eighth and sixteenth notes. Staff 4 (measures 22-28) concludes the movement with eighth-note patterns, including a dynamic marking *p*.

**Giga (Allegro)**

The musical score consists of eight staves of music for Violin 1. Staff 1 (measures 1-6) starts in 6/8 time with a treble clef, featuring eighth-note patterns. Staff 2 (measures 7-12) continues in 6/8 time with eighth-note patterns. Staff 3 (measures 13-18) begins in 12/8 time with eighth-note patterns. Staff 4 (measures 19-24) continues in 12/8 time with eighth-note patterns. Staff 5 (measures 25-30) begins in 12/8 time with eighth-note patterns. Staff 6 (measures 31-36) continues in 12/8 time with eighth-note patterns. Staff 7 (measures 37-42) concludes the movement in 12/8 time with eighth-note patterns.

**Balletti da camera, op. 4, Sonata IV, A-Dur**  
**für 2 Violinen und Basso continuo**

**Violine 1**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

10

20

**Allemanda (Allegro)**

4

7

10

13

17

21

24

Musical score for Violin 1, measures 28 to 35. The key signature is A major (two sharps). Measure 28: 8th-note patterns. Measure 32: 16th-note patterns. Measure 35: 16th-note patterns, dynamic *p*, followed by a repeat sign and ending with a colon.

**Adagio**

Adagio section. Key signature changes to C major. Measure 1: 16th-note patterns. Measure 2: dynamic *p*. Measure 3: dynamic *f*. Measure 4: dynamic *p*. Measure 5: dynamic *f*. Measure 6: dynamic *p*.

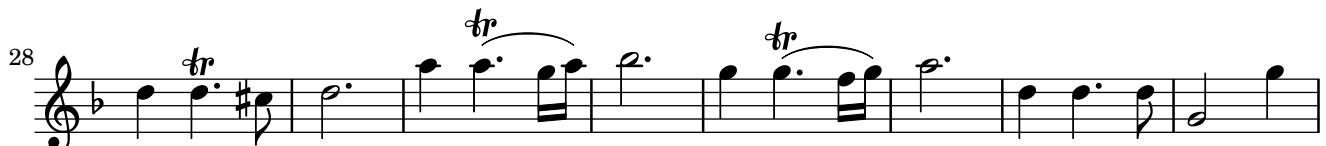
**Allegro**

Allegro section. Key signature changes to G major (one sharp). Measure 1: 8th-note patterns. Measure 7: 16th-note patterns. Measure 14: 16th-note patterns, dynamic *p*. Measure 21: dynamic *f*. Measure 28: 16th-note patterns. Measure 34: 16th-note patterns, dynamic *p*.

**Balletti da camera, op. 4, Sonata V, F-Dur**  
**für 2 Violinen und Basso continuo**

**Violine 1**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)****Corrente (Allegro)****Adagio**

**Allegro**

Musical score for Violin 1, Allegro section. The score consists of four staves of music. Staff 1 (measures 1-6) starts with a treble clef, a key signature of one flat, and a 3/8 time signature. It features eighth-note patterns with slurs and grace notes. Staff 2 (measures 7-12) starts with a treble clef, a key signature of one flat, and a common time signature. Measure 7 includes a dynamic marking *p*. Staff 3 (measures 13-18) starts with a treble clef, a key signature of one flat, and a common time signature. Measure 13 includes a dynamic marking *f*. Staff 4 (measures 19-24) starts with a treble clef, a key signature of one flat, and a common time signature. Measure 19 includes a dynamic marking *p*.

**Balletti da camera, op. 4, Sonata VI, a-Moll**  
**für 2 Violinen und Basso continuo**

**Violine 1**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)****Adagio****Allemanda (Allegro)**

**Adagio**

Musical score for Violin 1, Adagio section. The score consists of five staves of music. Staff 1 starts in 3/2 time with a treble clef. Staff 2 starts at measure 8 in common time with a treble clef. Staff 3 starts at measure 14 in common time with a treble clef. Staff 4 starts at measure 21 in common time with a treble clef. Measure numbers 8, 14, and 21 are explicitly written above their respective staves.

**Giga (Allegro)**

Musical score for Violin 1, Giga (Allegro) section. The score consists of six staves of music. Staff 1 starts in 6/8 time with a treble clef. Staff 2 starts at measure 7 in common time with a treble clef. Staff 3 starts at measure 14 in common time with a treble clef. Staff 4 starts at measure 22 in common time with a treble clef. Staff 5 starts at measure 29 in common time with a treble clef. Staff 6 starts at measure 35 in common time with a treble clef. Measure numbers 7, 14, 22, 29, and 35 are explicitly written above their respective staves.

# Balletti da camera, op. 4, Sonata VII, D-Dur

für 2 Violinen und Basso continuo

## Violine 1

Roberto Valentine (1674–1747), GB-Lbl e.22.a

### Preludio (Adagio)

Violin 1 score for Preludio (Adagio) in D major, 2 violins and basso continuo. The score consists of four staves of music. Staff 1 starts with a treble clef, a key signature of two sharps, and common time. Staff 2 starts with a treble clef, a key signature of one sharp, and common time. Staff 3 starts with a treble clef, a key signature of one sharp, and common time. Staff 4 starts with a treble clef, a key signature of one sharp, and common time. Measure numbers 1, 6, 11, and 15 are indicated above the staves.

### Corrente (Allegro)

Violin 1 score for Corrente (Allegro) in D major, 2 violins and basso continuo. The score consists of six staves of music. Staff 1 starts with a treble clef, a key signature of two sharps, and common time. Staff 2 starts with a treble clef, a key signature of one sharp, and common time. Staff 3 starts with a treble clef, a key signature of one sharp, and common time. Staff 4 starts with a treble clef, a key signature of one sharp, and common time. Staff 5 starts with a treble clef, a key signature of one sharp, and common time. Staff 6 starts with a treble clef, a key signature of one sharp, and common time. Measure numbers 1, 6, 12, (19), 27, and 35 are indicated above the staves. A dynamic marking 'tr' is placed above staff 5.

### Adagio

### Adagio

Violin 1 score for Adagio section in D major, 2 violins and basso continuo. The score consists of two staves of music. Staff 1 starts with a treble clef, a key signature of two sharps, and common time. Staff 2 starts with a treble clef, a key signature of one sharp, and common time. A dynamic marking 'p' is placed below staff 2.

**Gavotta (Allegro)**

1

5

10

15

20

25

29

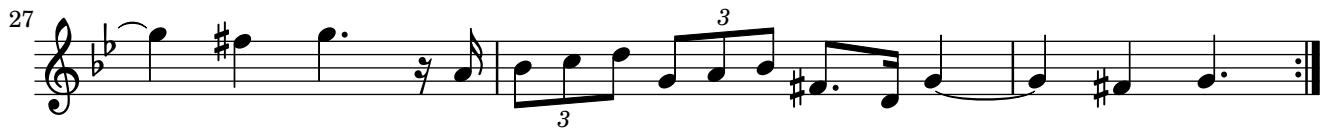
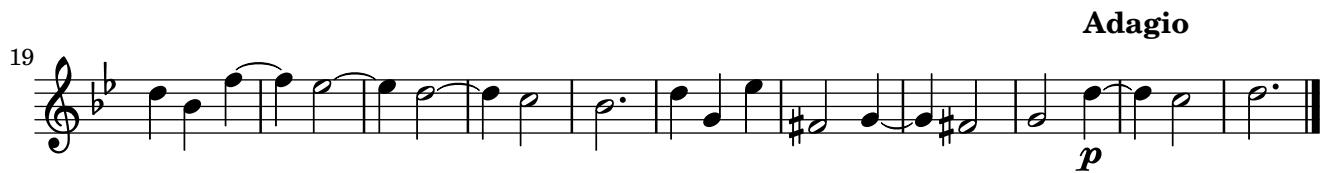
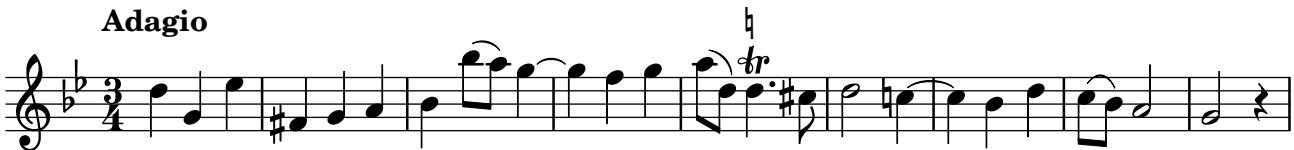
**Balletti da camera, op. 4, Sonata VIII, g-Moll**  
**für 2 Violinen und Basso continuo**

Violine 1

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

The musical score consists of 12 staves of violin partitura. The first section, 'Preludio (Adagio)', starts with a steady eighth-note pattern. The second section, 'Allemanda (Allegro)', begins with sixteenth-note patterns. The score is written in common time, with most measures in G minor (indicated by a 'b' in the key signature). Measure numbers 1 through 21 are visible on the left side of each staff.

**Adagio****Giga (Allegro)**



# Balletti da camera, op. 4, Sonata IX, d-Moll

für 2 Violinen und Basso continuo

## Violine 1

Roberto Valentine (1674–1747), GB-Lbl e.22.a

### Preludio (Adagio)

### Allemanda (Allegro)

**Adagio**

Musical score for Violin 1 in Adagio section. The score consists of five staves of music.

- Staff 1 (Measures 1-8): Treble clef, 3/4 time, key signature one flat. Dynamics: dynamic marking *p* at the end of measure 8.
- Staff 2 (Measure 9): Treble clef, 3/4 time, key signature one flat. Dynamics: dynamic marking *f* at the beginning of measure 9.
- Staff 3 (Measures 18-25): Treble clef, 3/4 time, key signature one flat. Measure 25 ends with a double bar line and repeat dots.
- Staff 4 (Measures 26-33): Treble clef, 3/4 time, key signature one flat. Dynamics: dynamic marking *p* at the beginning of measure 26.
- Staff 5 (Measures 34-41): Treble clef, 3/4 time, key signature one flat. Measure 41 ends with a double bar line and repeat dots.

**Allegro**

Musical score for Violin 1 in Allegro section. The score consists of five staves of music.

- Staff 1 (Measures 1-8): Treble clef, 3/8 time, key signature one flat.
- Staff 2 (Measures 9-16): Treble clef, 3/8 time, key signature one flat. Dynamics: dynamic marking *p* at the end of measure 16.
- Staff 3 (Measures 17-24): Treble clef, 3/8 time, key signature one flat. Measure 24 ends with a double bar line and repeat dots.
- Staff 4 (Measures 25-32): Treble clef, 3/8 time, key signature one flat. Dynamics: dynamic marking *f* at the beginning of measure 25.
- Staff 5 (Measures 33-40): Treble clef, 3/8 time, key signature one flat. Measure 40 ends with a double bar line and repeat dots.

# Balletti da camera, op. 4, Sonata X, Es-Dur

für 2 Violinen und Basso continuo

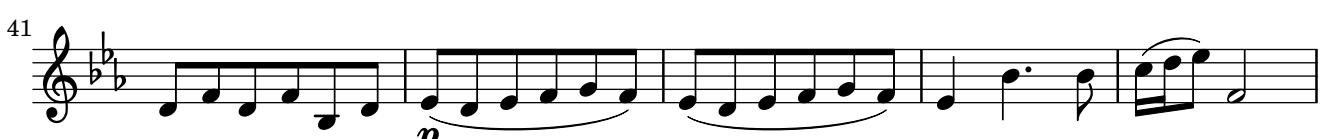
## Violine 1

Roberto Valentine (1674–1747), GB-Lbl e.22.a

### Preludio (Adagio)



### Corrente (Allegro)



46

51

**Sarabanda (Adagio)**

11

17

**Giga (Allegro)**

13

20

26

The musical score consists of four staves of violin music. Staff 1 (measures 32-33) starts with a eighth-note followed by a sixteenth-note pair, then eighth-note pairs. Staff 2 (measures 34-35) shows eighth-note pairs. Staff 3 (measures 36-37) features eighth-note pairs. Staff 4 (measures 38-39) consists of eighth-note pairs.

Staff 1 (measures 32-33):  
Measure 32:  $\text{E} \cdot \text{B} \text{ E} \text{ B}$ ,  $\text{E} \cdot \text{B} \text{ E} \text{ B}$   
Measure 33:  $\text{E} \cdot \text{B} \text{ E} \text{ B}$ ,  $\text{E} \cdot \text{B} \text{ E} \text{ B}$

Staff 2 (measures 34-35):  
Measure 34:  $\text{E} \cdot \text{B} \text{ E} \text{ B}$ ,  $\text{E} \cdot \text{B} \text{ E} \text{ B}$   
Measure 35:  $\text{E} \cdot \text{B} \text{ E} \text{ B}$ ,  $\text{E} \cdot \text{B} \text{ E} \text{ B}$

Staff 3 (measures 36-37):  
Measure 36:  $\text{E} \cdot \text{B} \text{ E} \text{ B}$ ,  $\text{E} \cdot \text{B} \text{ E} \text{ B}$   
Measure 37:  $\text{E} \cdot \text{B} \text{ E} \text{ B}$ ,  $\text{E} \cdot \text{B} \text{ E} \text{ B}$

Staff 4 (measures 38-39):  
Measure 38:  $\text{E} \cdot \text{B} \text{ E} \text{ B}$ ,  $\text{E} \cdot \text{B} \text{ E} \text{ B}$   
Measure 39:  $\text{E} \cdot \text{B} \text{ E} \text{ B}$ ,  $\text{E} \cdot \text{B} \text{ E} \text{ B}$

**Balletti da camera, op. 4, Sonata XI, B-Dur**  
**für 2 Violinen und Basso continuo**

**Violine 1**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Musical score for Violin 1, featuring two staves of music. The first staff starts with a treble clef, a key signature of one flat, and common time. The second staff begins at measure 7 with a treble clef, a key signature of one sharp, and common time. The music consists of eighth and sixteenth note patterns with various dynamics and slurs.

**Allemanda (Allegro)**

Musical score for Violin 1, featuring eight staves of music. The key signature changes frequently, including flats and sharps. Measures 4-7 show a rhythmic pattern of eighth and sixteenth notes. Measures 8-10 show a continuous eighth-note pattern with triplets indicated by '3' below the notes. Measures 11-14 show a sixteenth-note pattern. Measures 18-21 show a eighth-note pattern. Measure 24 concludes the section with a eighth-note pattern.

Musical score for Violin 1, featuring six staves of music. The key signature is one flat (B-flat). Measure 27 starts with a eighth note followed by six sixteenth notes. Measure 28 begins with a sixteenth note. Measure 29 starts with a eighth note followed by six sixteenth notes. Measure 30 starts with a eighth note followed by six sixteenth notes. Measure 31 starts with a eighth note followed by six sixteenth notes. Measure 32 starts with a eighth note followed by six sixteenth notes. Measure 33 starts with a eighth note followed by six sixteenth notes. Measure 34 starts with a eighth note followed by six sixteenth notes. Measure 35 starts with a eighth note followed by six sixteenth notes. Measure 36 starts with a eighth note followed by six sixteenth notes.

**Sarabanda (Adagio)**

Musical score for Violin 1, featuring five staves of music. The key signature is one flat (B-flat). Measure 8 starts with a eighth note followed by six sixteenth notes. Measure 9 starts with a eighth note followed by six sixteenth notes. Measure 10 starts with a eighth note followed by six sixteenth notes. Measure 11 starts with a eighth note followed by six sixteenth notes. Measure 12 starts with a eighth note followed by six sixteenth notes. Measure 13 starts with a eighth note followed by six sixteenth notes. Measure 14 starts with a eighth note followed by six sixteenth notes. Measure 15 starts with a eighth note followed by six sixteenth notes. Measure 16 starts with a eighth note followed by six sixteenth notes. Measure 17 starts with a eighth note followed by six sixteenth notes. Measure 18 starts with a eighth note followed by six sixteenth notes. Measure 19 starts with a eighth note followed by six sixteenth notes. Measure 20 starts with a eighth note followed by six sixteenth notes. Measure 21 starts with a eighth note followed by six sixteenth notes.

**Presto**

Musical score for Violin 1, featuring five staves of music. The key signature is one flat (B-flat). Measure 11 starts with a eighth note followed by six sixteenth notes. Measure 12 starts with a eighth note followed by six sixteenth notes. Measure 13 starts with a eighth note followed by six sixteenth notes. Measure 14 starts with a eighth note followed by six sixteenth notes. Measure 15 starts with a eighth note followed by six sixteenth notes. Measure 16 starts with a eighth note followed by six sixteenth notes. Measure 17 starts with a eighth note followed by six sixteenth notes. Measure 18 starts with a eighth note followed by six sixteenth notes. Measure 19 starts with a eighth note followed by six sixteenth notes. Measure 20 starts with a eighth note followed by six sixteenth notes. Measure 21 starts with a eighth note followed by six sixteenth notes. Measure 22 starts with a eighth note followed by six sixteenth notes.

The musical score consists of four staves of music for Violin 1. The key signature is one flat, indicating F major. Measure 34 starts with a eighth-note followed by six sixteenth-note pairs. Measures 35 and 36 continue with eighth-note patterns. Measure 37 features a sixteenth-note run followed by eighth-note pairs. Measures 38 and 39 show eighth-note pairs. Measure 40 has a sixteenth-note run followed by eighth-note pairs. Measures 41 and 42 show eighth-note pairs. Measure 43 has a sixteenth-note run followed by eighth-note pairs. Measures 44 and 45 show eighth-note pairs. Measure 46 has a sixteenth-note run followed by eighth-note pairs. Measures 47 and 48 show eighth-note pairs. Measure 49 has a sixteenth-note run followed by eighth-note pairs. Measures 50 and 51 show eighth-note pairs. Measure 52 has a sixteenth-note run followed by eighth-note pairs. Measures 53 and 54 show eighth-note pairs. Measure 55 has a sixteenth-note run followed by eighth-note pairs. Measures 56 and 57 show eighth-note pairs. Measure 58 has a sixteenth-note run followed by eighth-note pairs. Measures 59 and 60 show eighth-note pairs. Measure 61 has a sixteenth-note run followed by eighth-note pairs. Measures 62 and 63 show eighth-note pairs. Measure 64 has a sixteenth-note run followed by eighth-note pairs. Measures 65 and 66 show eighth-note pairs. Measure 67 ends with a sixteenth-note run followed by a repeat sign.

**Balletti da camera, op. 4, Sonata XII, fis-Moll**  
**für 2 Violinen und Basso continuo**

**Violine 1**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

8

15

22

Adagio

29

**Allemanda (Allegro)**

4

7

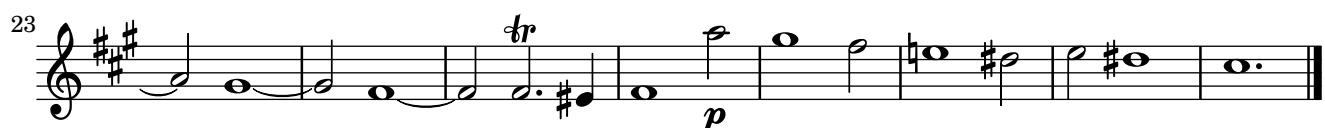
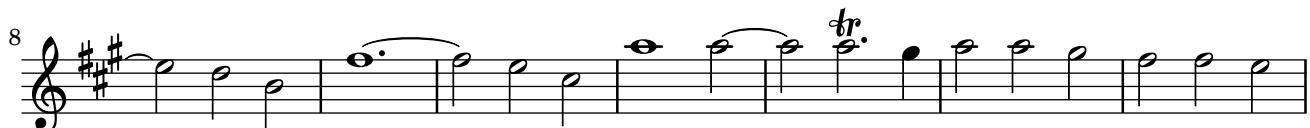
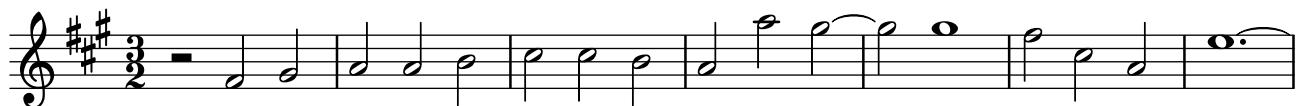
10

(13)

17



### Adagio



### Giga (Allegro)



The musical score consists of three staves of violin music. Staff 1 (measures 24-25) shows eighth-note patterns with grace notes. Staff 2 (measures 26-27) shows sixteenth-note patterns with grace notes. Staff 3 (measures 28-29) shows eighth-note patterns with grace notes.



# Balletti da camera, op. 4, Sonata I, h-Moll

für 2 Violinen und Basso continuo

## Violine 2

Roberto Valentine (1674–1747), GB-Lbl e.22.a

### Preludio (Adagio)

1

3

5

7

9

12

### Allemanda (Allegro)

5

9

13

17



### Sarabanda (Adagio)



### Giga (Allegro)





Musical score for Violine 2, page 3, measures 26-28. Measure 26 starts with eighth-note pairs, followed by a dynamic marking *p*, then eighth-note pairs again. Measure 27 begins with a sixteenth-note pattern, followed by eighth-note pairs, and ends with a sixteenth-note pattern. Measure 28 concludes with a sixteenth-note pattern.

Musical score for Violine 2, page 3, measures 29-32. Measure 29 starts with a sixteenth-note pattern, followed by eighth-note pairs. Measures 30 and 31 continue this pattern. Measure 32 concludes with a sixteenth-note pattern.

# Balletti da camera, op. 4, Sonata II, e-Moll

für 2 Violinen und Basso continuo

**Violine 2**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**



**Allemanda (Allegro)**



**Sarabanda (Adagio)**

The musical score consists of three staves of music for Violine 2. The first staff begins with a rest followed by a series of eighth and sixteenth note patterns. The second staff starts with an eighth note followed by a sixteenth note, with a dynamic marking *tr* above the measure. The third staff begins with a rest, followed by a dynamic *p*, and concludes with a sixteenth note followed by a colon and a double bar line.

**Gavotta (Allegro)**

The musical score consists of four staves of music for Violine 2. The first staff begins with a rest followed by a series of eighth and sixteenth note patterns. The second staff starts with a sixteenth note followed by an eighth note, with a dynamic marking *tr* above the measure. The third staff begins with a rest followed by a dynamic *p*. The fourth staff concludes with a sixteenth note followed by a colon and a double bar line.

**Balletti da camera, op. 4, Sonata III, C-Dur**  
**für 2 Violinen und Basso continuo**

**Violine 2**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

1

4

8

11

**Corrente (Allegro)**

7

(13)

20

26

**Sarabanda (Adagio)**

8

15

Giga (Allegro)

7

(13)

21

27

33

**Balletti da camera, op. 4, Sonata IV, A-Dur**  
**für 2 Violinen und Basso continuo**

**Violine 2**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

11

21

**Allemanda (Allegro)**

5

9

12

15

18

21

24

29

32

35

**Adagio**

5

**Allegro**

7

14

21

27

34

**Balletti da camera, op. 4, Sonata V, F-Dur**  
**für 2 Violinen und Basso continuo**

**Violine 2**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

10

5

9

Corrente (Allegro)

8

15

23

32

41

**Adagio**

**Allegro**

Musical score for Violin 2, Allegro movement. The score consists of four staves of music.

- Staff 1 (Measures 1-6): Treble clef, 3/8 time, key signature of one flat. The music features eighth-note patterns with slurs and grace notes.
- Staff 2 (Measure 7): Treble clef, 3/8 time, key signature of one flat. Dynamics include *tr* (trill) and *p* (piano).
- Staff 3 (Measure 13): Treble clef, 3/8 time, key signature of one flat. Dynamics include *f* (forte).
- Staff 4 (Measure 19): Treble clef, 3/8 time, key signature of one flat. Dynamics include *p* (piano).

# Balletti da camera, op. 4, Sonata VI, a-Moll

für 2 Violinen und Basso continuo

**Violine 2**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**



**Adagio**



**Allemanda (Allegro)**



26

**Adagio**

2

9

15

21

**Giga (Allegro)**

7

13

20

26

33

# Balletti da camera, op. 4, Sonata VII, D-Dur

für 2 Violinen und Basso continuo

**Violine 2**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

2

7

11

15

**Corrente (Allegro)**

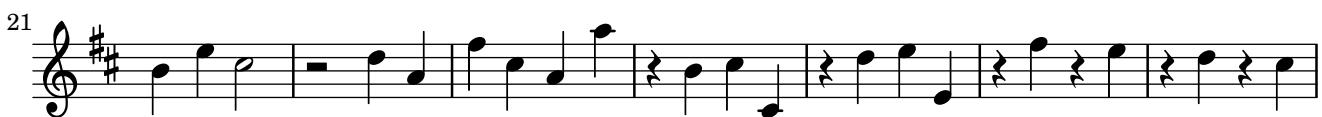
6

12

(19)

27

35

**Adagio****Adagio**

**Balletti da camera, op. 4, Sonata VIII, g-Moll**  
**für 2 Violinen und Basso continuo**

**Violine 2**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

5

9

9

*p*

**Allemanda (Allegro)**

5

9

(12)

16

19

22

26

**Adagio**

Musical score for Violin 2, Adagio section. The score consists of three staves of music. The first staff starts with a measure number 2. The second staff starts with a measure number 11. The third staff starts with a measure number 20. The music is in common time (indicated by '3') and uses a treble clef. The key signature changes between measures, starting with one flat, then two sharps, then one sharp, and finally one flat again. Various dynamics and performance instructions like 'tr' (trill) and 'p' (piano) are included.

**Giga (Allegro)**

Musical score for Violin 2, Giga (Allegro) section. The score consists of six staves of music. The first staff starts with a measure number 4. The second staff starts with a measure number 7. The third staff starts with a measure number 10. The fourth staff starts with a measure number 13. The fifth staff starts with a measure number 16. The sixth staff starts with a measure number 20. The music is in common time (indicated by '12') and uses a treble clef. The key signature changes frequently, including one flat, one sharp, and one flat again. The music features many eighth and sixteenth note patterns with various dynamics and performance instructions like 'tr' and 'p'.

**Balletti da camera, op. 4, Sonata IX, d-Moll**  
**für 2 Violinen und Basso continuo**

**Violine 2**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

1

5

9

12

15

**Allemanda (Allegro)**

1

5

9

13

17

22

**Adagio**

Musical score for Violin 2, Adagio section. The score consists of five staves of music.

- Staff 1:** Measure 1 starts with a rest. Measures 2-3 show eighth-note patterns. Measure 4 begins with a sixteenth-note pattern:  $\text{B} \text{ C} \text{ D}$ . Measures 5-6 show eighth-note patterns. Measure 7 ends with a dynamic **p**.
- Staff 2:** Measure 8 starts with a sixteenth-note pattern:  $\text{D} \text{ E} \text{ F}$ . Measures 9-10 show eighth-note patterns. Measure 11 ends with a dynamic **f**.
- Staff 3:** Measure 12 starts with a sixteenth-note pattern:  $\text{G} \text{ A} \text{ B}$ . Measures 13-14 show eighth-note patterns. Measure 15 ends with a dynamic **tr**.
- Staff 4:** Measure 16 starts with a sixteenth-note pattern:  $\text{C} \text{ D} \text{ E}$ . Measures 17-18 show eighth-note patterns. Measure 19 ends with a dynamic **p**.
- Staff 5:** Measure 20 starts with a sixteenth-note pattern:  $\text{F} \text{ G} \text{ A}$ . Measures 21-22 show eighth-note patterns. Measure 23 ends with a dynamic **tr**.

**Allegro**

Musical score for Violin 2, Allegro section. The score consists of five staves of music.

- Staff 1:** Measure 1 starts with a rest. Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measure 8 ends with a dynamic **p**.
- Staff 2:** Measure 9 starts with a sixteenth-note pattern:  $\text{E} \text{ F} \text{ G}$ . Measures 10-11 show eighth-note patterns. Measures 12-13 show sixteenth-note patterns. Measures 14-15 show eighth-note patterns. Measure 16 ends with a dynamic **f**.
- Staff 3:** Measure 17 starts with a sixteenth-note pattern:  $\text{A} \text{ B} \text{ C}$ . Measures 18-19 show eighth-note patterns. Measures 20-21 show sixteenth-note patterns. Measures 22-23 show eighth-note patterns. Measure 24 ends with a dynamic **tr.**
- Staff 4:** Measure 25 starts with a sixteenth-note pattern:  $\text{D} \text{ E} \text{ F}$ . Measures 26-27 show eighth-note patterns. Measures 28-29 show sixteenth-note patterns. Measures 30-31 show eighth-note patterns. Measure 32 ends with a dynamic **p**.
- Staff 5:** Measure 33 starts with a sixteenth-note pattern:  $\text{G} \text{ A} \text{ B}$ . Measures 34-35 show eighth-note patterns. Measures 36-37 show sixteenth-note patterns. Measures 38-39 show eighth-note patterns. Measure 40 ends with a dynamic **p**.

# Balletti da camera, op. 4, Sonata X, Es-Dur

für 2 Violinen und Basso continuo

## Violine 2

### Preludio (Adagio)

Roberto Valentine (1674–1747), GB-Lbl e.22.a

### Corrente (Allegro)

**Sarabanda (Adagio)**

The musical score consists of five staves of music for Violin 2. The first staff begins with a rest followed by a series of eighth-note patterns. The second staff starts at measure 7 with eighth-note pairs. The third staff begins at measure 13 with eighth-note pairs. The fourth staff starts at measure 19 with eighth-note pairs. Measure 19 includes two trills: one over two measures and another over three measures.

**Giga (Allegro)**

The musical score consists of eight staves of music for Violin 2. The first staff begins with a rest followed by eighth-note pairs. The second staff starts at measure 8 with eighth-note pairs. The third staff begins at measure 14 with eighth-note pairs. The fourth staff starts at measure 22 with eighth-note pairs. The fifth staff starts at measure 28 with eighth-note pairs. The sixth staff starts at measure 34 with eighth-note pairs. The seventh staff starts at measure 41 with eighth-note pairs. The eighth staff starts at measure 48 with eighth-note pairs.

**Balletti da camera, op. 4, Sonata XI, B-Dur**  
**für 2 Violinen und Basso continuo**

**Violine 2**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Adagio

**Allemanda (Allegro)**



**Sarabanda (Adagio)**



**Presto**



The musical score consists of four staves of music for Violin 2. Staff 1 (measures 34-35) starts with a rest followed by eighth-note pairs. Staff 2 (measures 36-37) shows eighth-note pairs and sixteenth-note patterns. Staff 3 (measures 38-39) features eighth-note pairs and sixteenth-note patterns. Staff 4 (measures 40-41) includes eighth-note pairs and sixteenth-note patterns, with a dynamic marking **p** at the beginning of measure 41.

**Balletti da camera, op. 4, Sonata XII, fis-Moll**  
**für 2 Violinen und Basso continuo**

**Violine 2**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Adagio

**Allemanda (Allegro)**



### Adagio



### Giga (Allegro)



Musical score for Violine 2, featuring three staves of music. The first staff (measures 21) starts with a sixteenth-note pattern followed by eighth notes. The second staff (measure 28) shows a continuous eighth-note line with some grace notes. The third staff (measure 34) begins with a sixteenth-note pattern and ends with a repeat sign and a double bar line.



# Balletti da camera, op. 4, Sonata I, h-Moll

für 2 Violinen und Basso continuo

Basso continuo

Roberto Valentine (1674–1747), GB-Lbl e.22.a

## Preludio (Adagio)

The musical score consists of six staves of basso continuo notation. The key signature is one sharp (F#). Measure numbers 1 through 12 are indicated below the staves. The notation uses vertical stems and horizontal dashes to represent note heads. Pedal points are marked with the number '6' or '5' below the staff. Measure 12 includes a dynamic marking 'p'.

## Allemanda (Allegro)

The musical score consists of six staves of basso continuo notation. The key signature is one sharp (F#). Measure numbers 1 through 24 are indicated below the staves. The notation uses vertical stems and horizontal dashes to represent note heads. Pedal points are marked with the number '6' or '5' below the staff. Measure 13 includes a dynamic marking 'p'. Measure 17 includes a dynamic marking 'f'.

29

*f*

34

65      43      6      6      4 3      #      6      6      4 3

**Sarabanda (Adagio)**

2

10

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

19

# — 6 6 6 — 6 6 5 4 3 2 6 — — 6 6 7

27

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

**Giga (Allegro)**

9

7 7 7 7 7 7 7 7 7 7 4 3

17

6 6 6 6 5 5 6 6 6 5 5 3 6

24

6 6 5 3 5 5 6 7 6 7 6 6 p

31

7 9 8 6 9 8 6 7 6 f

# Balletti da camera, op. 4, Sonata II, e-Moll

für 2 Violinen und Basso continuo

## Basso continuo

Roberto Valentine (1674–1747), GB-Lbl e.22.a

### Preludio (Adagio)

1

3

6

9

12

### Allemanda (Allegro)

5

8

11

(14)

19

22

26

*p*

### Sarabanda (Adagio)

2

12

*p*

23

### Gavotta (Allegro)

9

17

22

*p*

# Balletti da camera, op. 4, Sonata III, C-Dur

für 2 Violinen und Basso continuo

Basso continuo

Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

The musical score consists of three staves of basso continuo notation. The first staff starts with a bass clef, common time, and a key signature of C major (no sharps or flats). The second staff begins with a bass clef, common time, and a key signature of A major (one sharp). The third staff starts with a bass clef, common time, and a key signature of G major (two sharps). The music features various note heads and stems, with some notes having vertical dashes through them. Below the notes are Roman numerals indicating harmonic progressions, such as 5, 6, 4, 3, 2, 7, 6, 6, 5, etc.

Corrente (Allegro)

The musical score consists of five staves of basso continuo notation. The first staff starts with a bass clef, common time, and a key signature of A major (one sharp). The second staff starts with a bass clef, common time, and a key signature of G major (two sharps). The third staff starts with a bass clef, common time, and a key signature of F major (one flat). The fourth staff starts with a bass clef, common time, and a key signature of E major (two sharps). The fifth staff starts with a bass clef, common time, and a key signature of D major (one sharp). The music includes eighth-note patterns and sixteenth-note patterns, with harmonic progressions indicated by Roman numerals below the notes.

Sarabanda (Adagio)

The musical score consists of two staves of basso continuo notation. The first staff starts with a bass clef, common time, and a key signature of G major (two sharps). The second staff starts with a bass clef, common time, and a key signature of F major (one flat). The music features eighth-note patterns and sixteenth-note patterns, with harmonic progressions indicated by Roman numerals below the notes.

21

**Giga (Allegro)**

6

7

(13)

20

27

32

# Balletti da camera, op. 4, Sonata IV, A-Dur

für 2 Violinen und Basso continuo

**Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

10

20

Allemanda (Allegro)

6

9

13

17

21

25

28

31

35

**Adagio**

5

**Allegro**

11

21

30

# Balletti da camera, op. 4, Sonata V, F-Dur

für 2 Violinen und Basso continuo

**Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**

Musical score for Preludio (Adagio). The score consists of two staves. The top staff is for the basso continuo, showing a bass line with various note heads and rests. The bottom staff shows harmonic progressions indicated by Roman numerals (7, 6, 5, 6, 7-6, 7-6, 7-6) below the staff. Measure numbers 1 through 7 are present above the staff.

Continuation of the musical score for Preludio (Adagio) from measure 5 to 9. The basso continuo part remains consistent with the previous measures. Harmonic progressions shown are 7, 4, 3, 5, 6, 6, 9-6, 6, 5, 6, 7, 6, 7, 6, 7, 6.

Continuation of the musical score for Preludio (Adagio) from measure 9 to 14. The basso continuo part continues with its characteristic bass line and harmonic changes. Measures 9 through 14 show harmonic progressions of 7-6, 7-6, 7, 4, 3, 6, 6, 5, 6, 4, 3, 5, 6, 4, 3.

**Corrente (Allegro)**

Musical score for Corrente (Allegro). The score consists of two staves. The top staff is for the basso continuo, showing a more active bass line with eighth-note patterns. The bottom staff shows harmonic progressions indicated by Roman numerals (6, 7, 6, 6, 5, 6, 4, 3) below the staff. Measure numbers 14 through 19 are present above the staff.

Continuation of the musical score for Corrente (Allegro) from measure 19 to 24. The basso continuo part maintains its rhythmic and harmonic patterns. Measures 19 through 24 show harmonic progressions of 6, 6, 6, 6, 5, 6, 4, 3, 6, 6, 5, 6, 4, 3.

Continuation of the musical score for Corrente (Allegro) from measure 24 to 29. The basso continuo part continues with its rhythmic and harmonic complexity. Measures 24 through 29 show harmonic progressions of 6, 6, 6, 6, 5, 6, 5, 5, 6, 5, 6, 5, 6, 4, 3.

Continuation of the musical score for Corrente (Allegro) from measure 29 to 34. The basso continuo part continues with its rhythmic and harmonic patterns. Measures 29 through 34 show harmonic progressions of 6, 6, 6, 6, 5, 6, 5, 5, 6, 5, 6, 5, 6, 4, 3.

Continuation of the musical score for Corrente (Allegro) from measure 34 to 40. The basso continuo part concludes with its rhythmic and harmonic patterns. Measures 34 through 40 show harmonic progressions of 6, 6, 6, 6, 5, 6, 5, 5, 6, 5, 6, 5, 6, 4, 3.

**Adagio****Allegro**

Allegro

3/8 time, bass clef, one sharp.

Dynamic: **f**, **p**.

Measure numbers: 10, 19.

# Balletti da camera, op. 4, Sonata VI, a-Moll

für 2 Violinen und Basso continuo

Basso continuo

Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

The musical score consists of four staves of basso continuo notation. The first staff starts with a bass clef, common time, and a key signature of one sharp. The second staff begins with a treble clef. The third staff starts with a bass clef. The fourth staff begins with a treble clef. Below each staff, a series of numbers indicates harmonic progressions. Measure 1: 6, #, #, 5, 6, 6, 9, 8, 6, 6, 4, 3, 7, #3, 6. Measure 5: #, 7, 4, #3, 6, #, 6, 4, #3, 9—6, 6, 5. Measure 10: #5, 6, 6, #3, #5, 9—6, #7—6, 7, 7, #5, #3. Measure 14: 6, #, 6, #, #, 6, 7, 6, 7, 6, 6, #—6, 6, 5, #—.

**Adagio**

*p*

Allemanda (Allegro)

The musical score consists of five staves of basso continuo notation. The first staff starts with a bass clef, common time, and a key signature of one sharp. The second staff begins with a treble clef. The third staff starts with a bass clef. The fourth staff begins with a treble clef. The fifth staff begins with a bass clef. Below each staff, a series of numbers indicates harmonic progressions. Measure 1: 5, 6, 5, 6, 5, 6, #, 7, 6. Measure 5: 6, 5, 6, 7, 6, 6, 7, 6, 6, 7, 6, 6, 7, 6, 6, 7, 6. Measure 9: 7, 6, 7, 6, 7, 6, 7, 6, 4, 3, 6, 5, 6, #, 7, 6, 6, 7, 6. Measure 14: 6, 6, #5, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. Measure 18: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

22

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

26

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

**Adagio**

6 5 6 6 6 6 5 # — 6 — 5 6 # —

7

6 4 6 3 7 5 6 — 6 9 8 — 7 6 4 6 6 5 4 3

13

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

20

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

**Giga (Allegro)**

6 — # — — 6 6 5 6 — # —

7

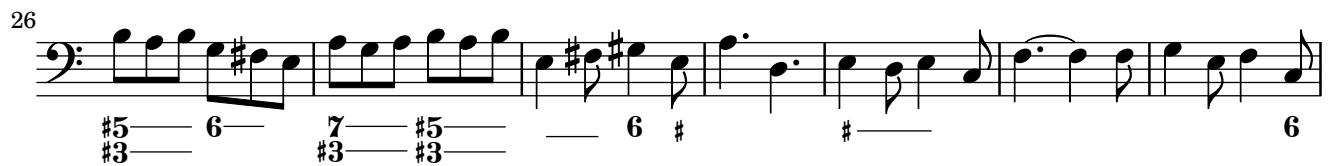
6 6 # — — 7 — 7 — 7 — 7 — 7 —

13

6 6 6 — # — 6 6 6 — # — 6

19

6 — 7 — 6 #5 #5 6 6 7



33

# 4 #3 6 6 6 6 b6 6 6 6 # 6 6 5

# Balletti da camera, op. 4, Sonata VII, D-Dur

für 2 Violinen und Basso continuo

## Basso continuo

Roberto Valentine (1674–1747), GB-Lbl e.22.a

### Preludio (Adagio)

5 6 6 6 2 6 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 4— 6 6 6 5 6 7— 6

7— 6 6 5 6 6 6 7 6 6 7 6 6 7 6 6 7

6— 6 4— 6 9— 6 6 9— 6 6 6 6 6 6

### Corrente (Allegro)

6 6

6 6

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

9 8— 7 6 5 6 6 6 6 6 7 6 7 6 7 6 6 6 6 6 6

6 6

**Adagio****Adagio*****p*****Gavotta (Allegro)**

6      6      5      6      5      6      5      6      5      6      5      6      5      6      7      6      5      6      5      6      7      6

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

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

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

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

**Balletti da camera, op. 4, Sonata VIII, g-Moll**  
**für 2 Violinen und Basso continuo**

**Basso continuo**

Roberto Valentine (1674–1747), GB-Lbl e.22.a

**Preludio (Adagio)**
**Allemanda (Allegro)**

23

26

**Adagio**

13

21

**Giga (Allegro)**

4

7

10

13

18

22

# Balletti da camera, op. 4, Sonata IX, d-Moll

für 2 Violinen und Basso continuo

## Basso continuo

Roberto Valentine (1674–1747), GB-Lbl e.22.a

### Preludio (Adagio)

### Allemanda (Allegro)

### Adagio

17

25

**Allegro**

**3**

16

**f**

27

# Balletti da camera, op. 4, Sonata X, Es-Dur

für 2 Violinen und Basso continuo

## Basso continuo

Roberto Valentine (1674–1747), GB-Lbl e.22.a

### Preludio (Adagio)

Musical score for Preludio (Adagio) in basso continuo style. The score consists of three staves of basso continuo music. The first two staves are in common time (C) and the third is in 2/4 time. The basso continuo part uses a single bassoon or cello. Pedal points are indicated by numbers below the staff, such as '6' or '5'. Measure numbers 1, 5, and 9 are shown above the staff.

### Corrente (Allegro)

Musical score for Corrente (Allegro) in basso continuo style. The score consists of six staves of basso continuo music. The first five staves are in common time (3/4) and the last one is in 2/4 time. The basso continuo part uses a single bassoon or cello. Pedal points are indicated by numbers below the staff, such as '6', '5', '4', '3', '7', '6', and '5'. Measure numbers 1, 9, 18, 27, 37, and 47 are shown above the staff.

### Sarabanda (Adagio)

Musical score for Sarabanda (Adagio) in basso continuo style. The score consists of two staves of basso continuo music. The first staff is in common time (3/4) and the second is in 2/4 time. The basso continuo part uses a single bassoon or cello. Pedal points are indicated by numbers below the staff, such as '6', '7', '6', '5', and '4'. Measure numbers 6 and 12 are shown above the staff.

11

16

20

**Giga (Allegro)**

8

14

20

27

34

40

47

# Balletti da camera, op. 4, Sonata XI, B-Dur

für 2 Violinen und Basso continuo

Basso continuo

Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

The musical score consists of five staves of basso continuo notation. The first staff starts with a bass clef, a key signature of one flat, and common time. It features a continuous line of notes with various rhythmic values and rests, with numbers below the staff indicating harmonic progressions such as 6, 7, 5, 6, 6, 6, 6, 6, 6, 5, 2, 9, 8, 5, 4, 3. The second staff begins at measure 6, continuing the bass line with harmonic changes indicated by numbers below the staff: 7, 5, 6, 6, 5, 14, 3, 6, 6, 5, 6, 7, 5. The third staff starts at measure 10, showing a more complex pattern of eighth and sixteenth notes with harmonic numbers 7, 6, 7, 7, 6, 6, 5, 6, 5, 7, 6, 7, 7, 6. The fourth staff begins at measure 14, with a dynamic marking *p*, and shows a continuation of the bass line with harmonic numbers 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 5, 3. The fifth staff concludes the section.

Allemanda (Allegro)

The musical score consists of six staves of basso continuo notation. The first staff starts with a bass clef, a key signature of one flat, and common time. It features a continuous line of notes with various rhythmic values and rests, with harmonic numbers 4, 3, 5, 3, 6, 4, 6, 4, 5, 6, 7, 6, 7, 7, 6, 7. The second staff begins at measure 6, continuing the bass line with harmonic numbers 7, 5, 4, 3, 6, 3, 3, 3, 3, 6. The third staff starts at measure 9, showing a more complex pattern of eighth and sixteenth notes with harmonic numbers 6, 6, 3, 3, 3, 3, 3, 3, 3, 3. The fourth staff begins at measure 12, showing a continuation of the bass line with harmonic numbers 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 5. The fifth staff concludes the section.

18

2

4 3 7 6 4 5 6 4 3 6

23

5 6— 5 6— 5 6— 5 6— 5 6— 5 6— 6 6

27

6 6 5 6 5 6 5 6 6 6

31

6 6 6 6 6 6 6 6 6 6

35

6 4 3 6 4 3 6 4 3

**Sarabanda (Adagio)**

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

9

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

18

7 #— 6 6 6 5 6 6 6 5 6 6 6 5

**Presto**

8

6 6 6 5 6 6 6 6 6 6 6 6 6 6

19

6 5 6 6 5 7 6 6 7 6 6 7 6 6 7

30

47

57

68

# Balletti da camera, op. 4, Sonata XII, fis-Moll

für 2 Violinen und Basso continuo

## Basso continuo

Roberto Valentine (1674–1747), GB-Lbl e.22.a

### Preludio (Adagio)

The musical score for the Preludio (Adagio) section of the Basso continuo part is presented in four systems. The score is in bass clef, common time, and 3/2 time. The bassoon part provides harmonic support, indicated by Roman numerals (I, II, III, IV, V) below the notes. The score includes dynamic markings 'p' (piano) and 'Adagio'.

### Allemanda (Allegro)

The musical score for the Allemanda (Allegro) section of the Basso continuo part is presented in five systems. The score is in bass clef, common time, and various time signatures (2/4, 3/4, 4/4). The bassoon part provides harmonic support, indicated by Roman numerals (I, II, III, IV, V) below the notes.

17

Bassoon part (continuo markings):

- Measure 17: 4, 3, 6—, 7<sup>#5</sup>, #3
- Measure 21: 5<sup>#5</sup>, 4<sup>#5</sup>, 6, 7<sup>#5</sup>, 4<sup>#5</sup>, 3, 6, #—
- Measure 25: 6—, —, #—
- Measure 28: 6, 5, 4, 3, —, 5, 4<sup>#2</sup>, 6, 4, 3, #3

**Adagio**

2

Bassoon part (continuo markings):

- Measure 10: 4, 3, 5, 6, 6—, 6, #3, 4, 3, 7, 6, 4, 3, 5, 6
- Measure 17: 7, 6, 6, 5<sup>#5</sup>, 6, 5<sup>#5</sup>, 4<sup>#5</sup>, 3, 9, 8, 6, 7, 6, 4, 3
- Measure 24: 4, 3, 6, 5, 4, 3, p, 6, 7, 5<sup>#5</sup>, 4<sup>#5</sup>, 3

**Giga (Allegro)**

6 8

Bassoon part (continuo markings):

- Measure 9: 7, 7, 7, 6, 5, 6, 9, 5, 7, 5<sup>#5</sup>, 3, 6, 5, 5, 3

18

The musical score consists of three staves of basso continuo music. Measure 18 starts with a dotted half note followed by eighth notes. Measures 19-21 show a pattern of eighth notes. Measures 22-24 continue the eighth-note pattern. Measures 25-27 show a more complex pattern with sixteenth-note figures. Measures 28-30 show eighth-note patterns again. Measures 31-33 show sixteenth-note figures. Measures 34-35 show eighth-note patterns.

28

35

