Roberto Valentine
(~1674–1747)

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

Edition Harald Schäfer
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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.^{MO} Sig.^{RE,} S.g. , e Pad.^{ON} Col.^{MO}
[Illustrissimo Signore, Signore e Padrone Colendissimo.]
Esce questo mio debol parto alla luce composto di Sonate, che mi lufingo, che siano per riuscire molto grate 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 hochberühmten 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 kleinen 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 hochverehrten, 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. Gauhen): „Anno 1718 florirte Christoph Bernhard von Katte, als Königl. Preußl. geheimder, 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 Vorhaltsauflösungen, 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 Melodieführung lassen darauf schließen, dass die Triller von der Hauptnote aus zu beginnen sind, zumindest, 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)

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)

Anonym: Sammlung von 14 Sonaten verschiedener Autoren, Abschrift 1719, B-LVu P206 (54)
(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

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Danksagung

Ich danke

Herrn Dr. Andrea Ammendola für die Übersetzung der Widmung aus dem Italienischen ins Deutsche,

Herrn Burkard Rosenberger für die fachkundige Beratung in allgemeinen und speziellen Fragen der Notation sowie für die Durchsicht des Noten- und Einführungstextes,

Frau Herta Schäfer für die Durchsicht des Einführungstextes,

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

Harald Schäfer, im November 2018

Kontakt: schafha [at] web.de

Weitere Editionen

http://www.papierklaenge.de

http://www.musanko.de

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

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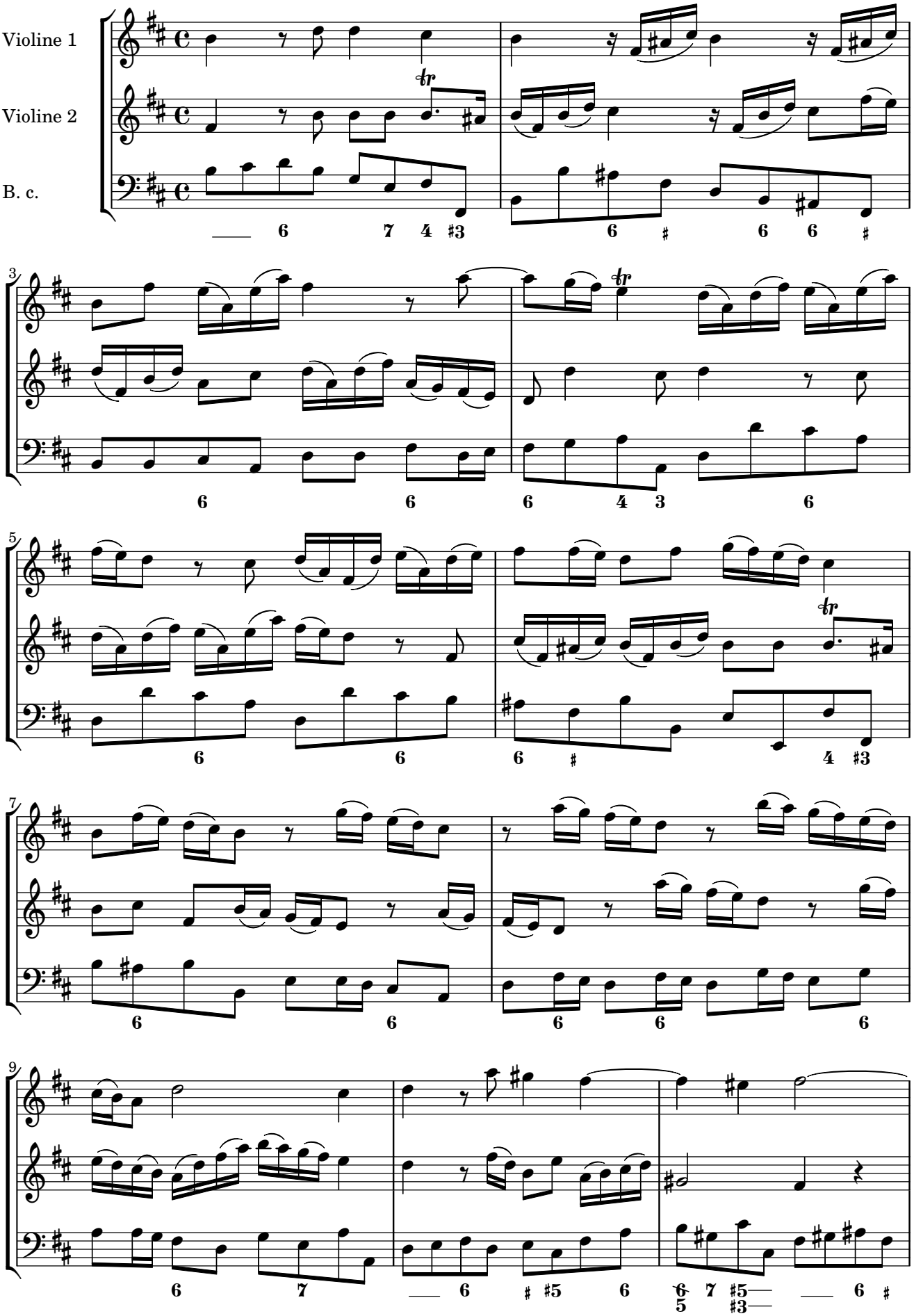
Balletti da camera, op. 4, Sonata I, h-Moll

für 2 Violinen und Basso continuo

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

Preludio (Adagio)



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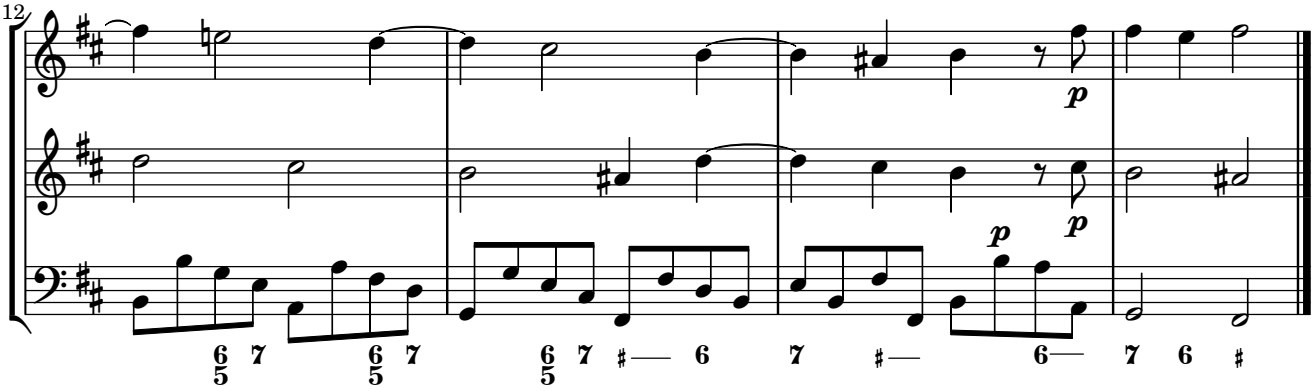

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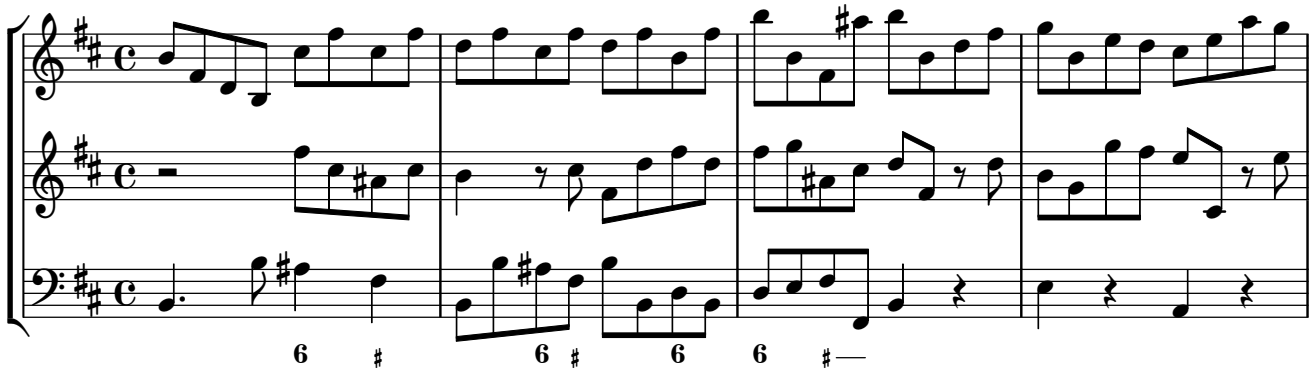

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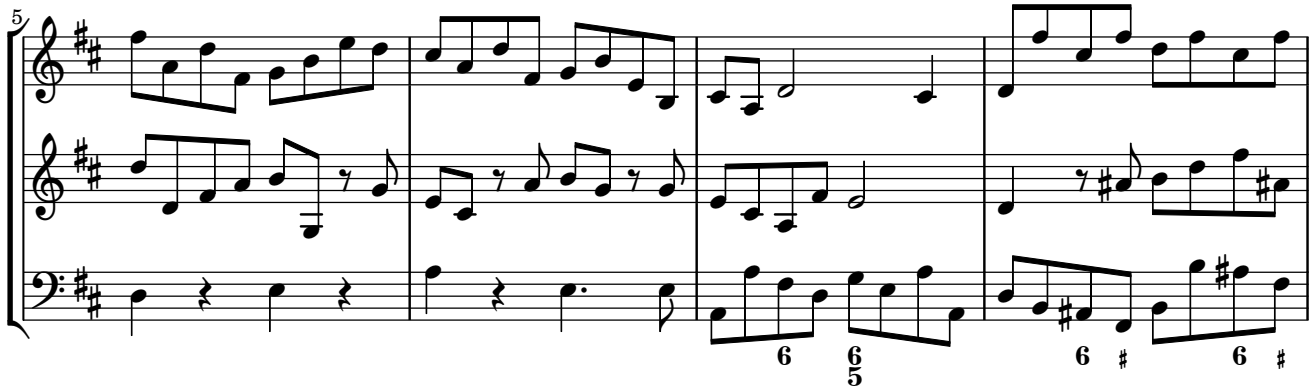

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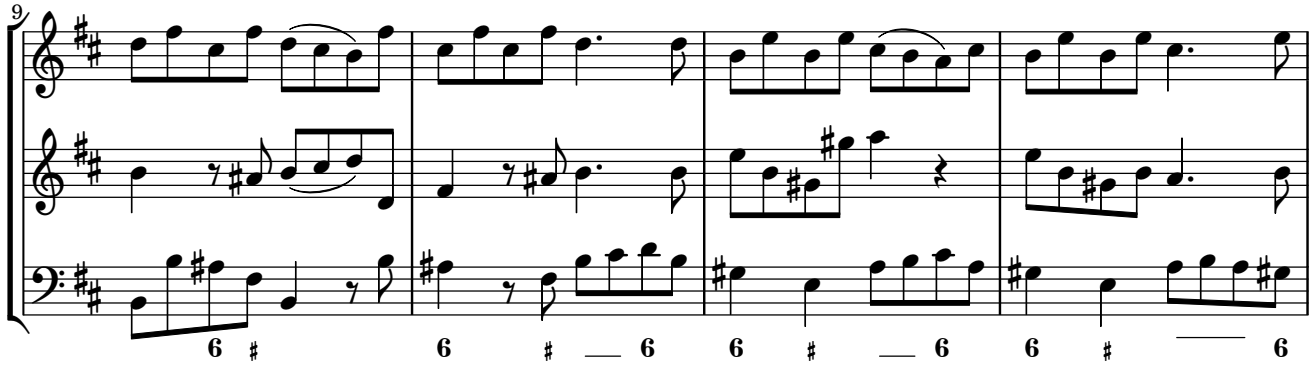

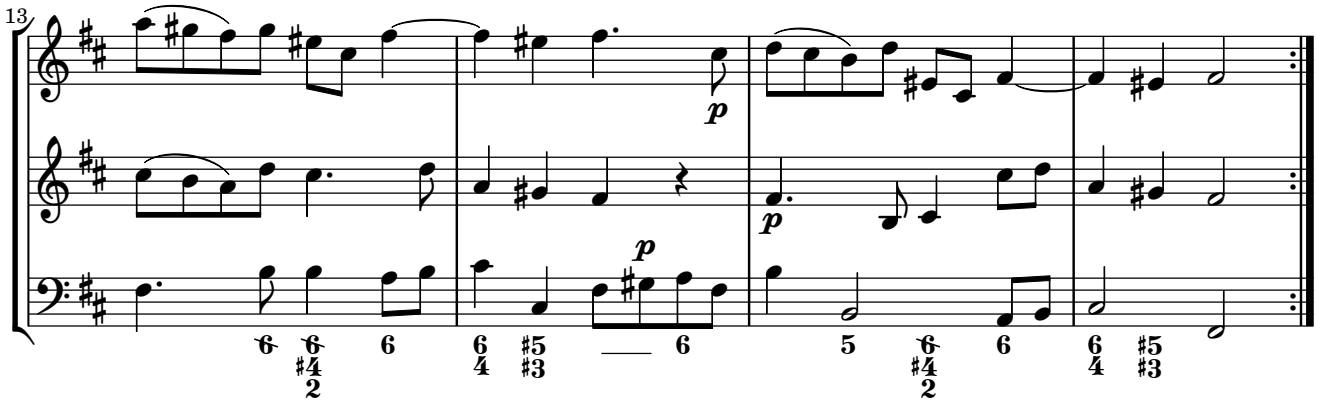
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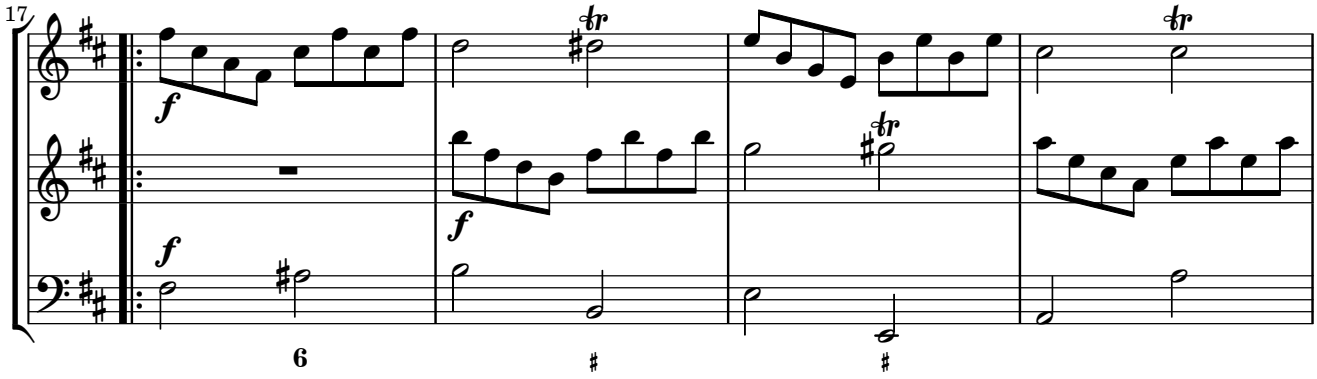
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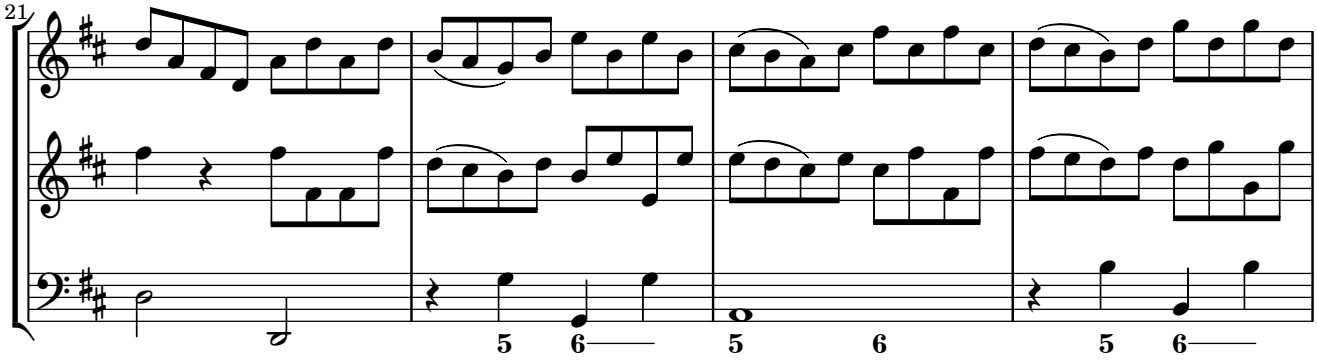
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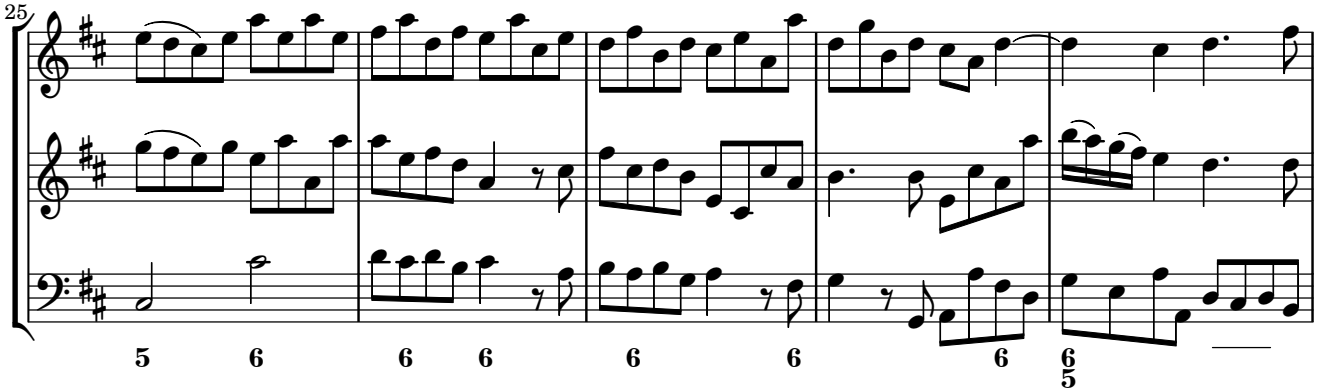
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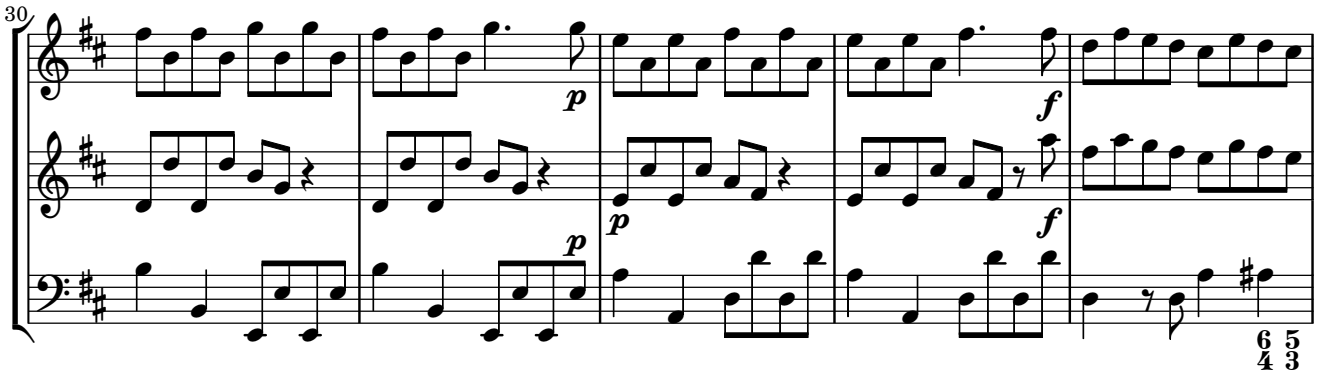
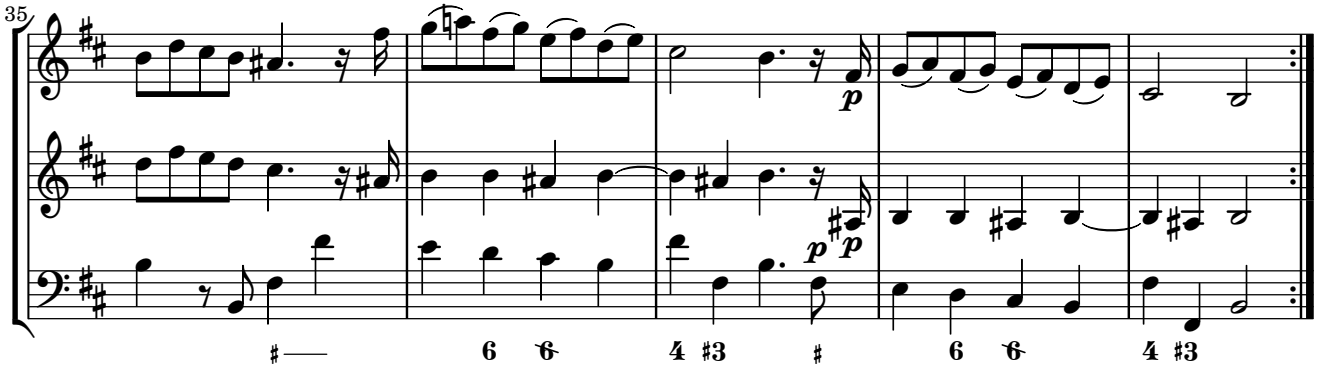
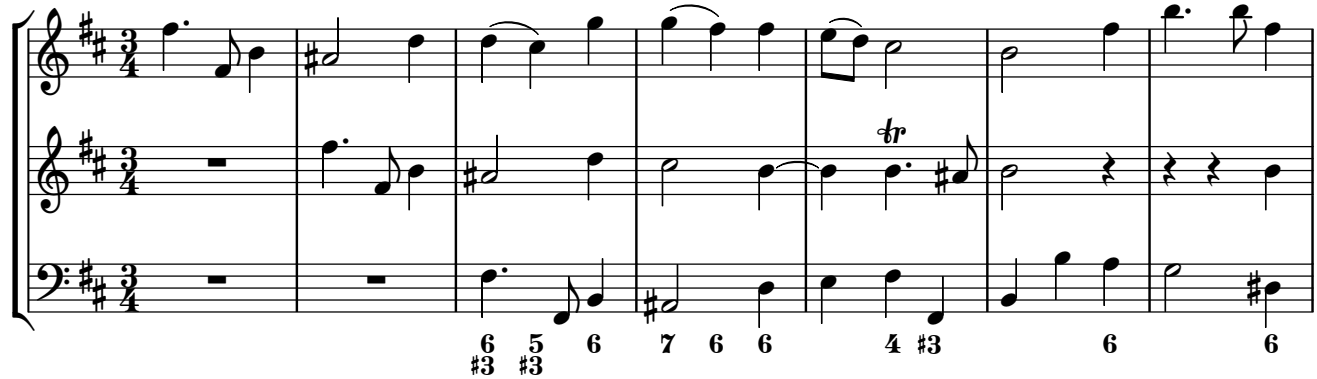
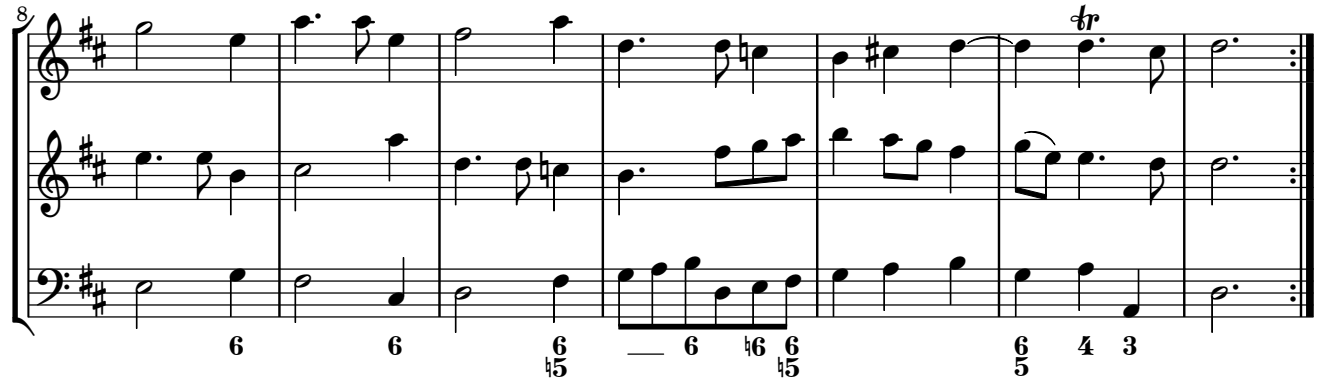
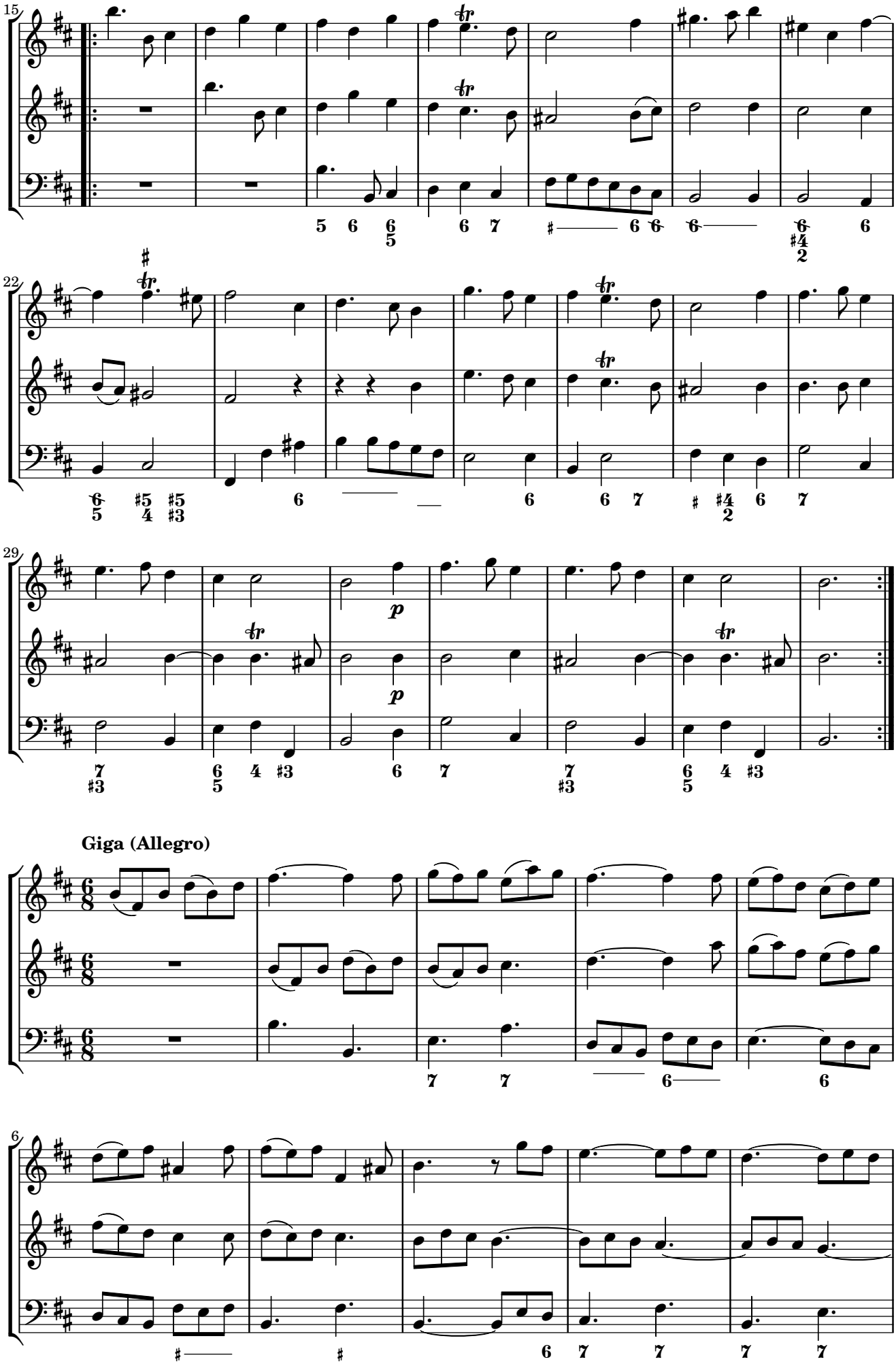




Sarabanda (Adagio)



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Giga (Allegro)
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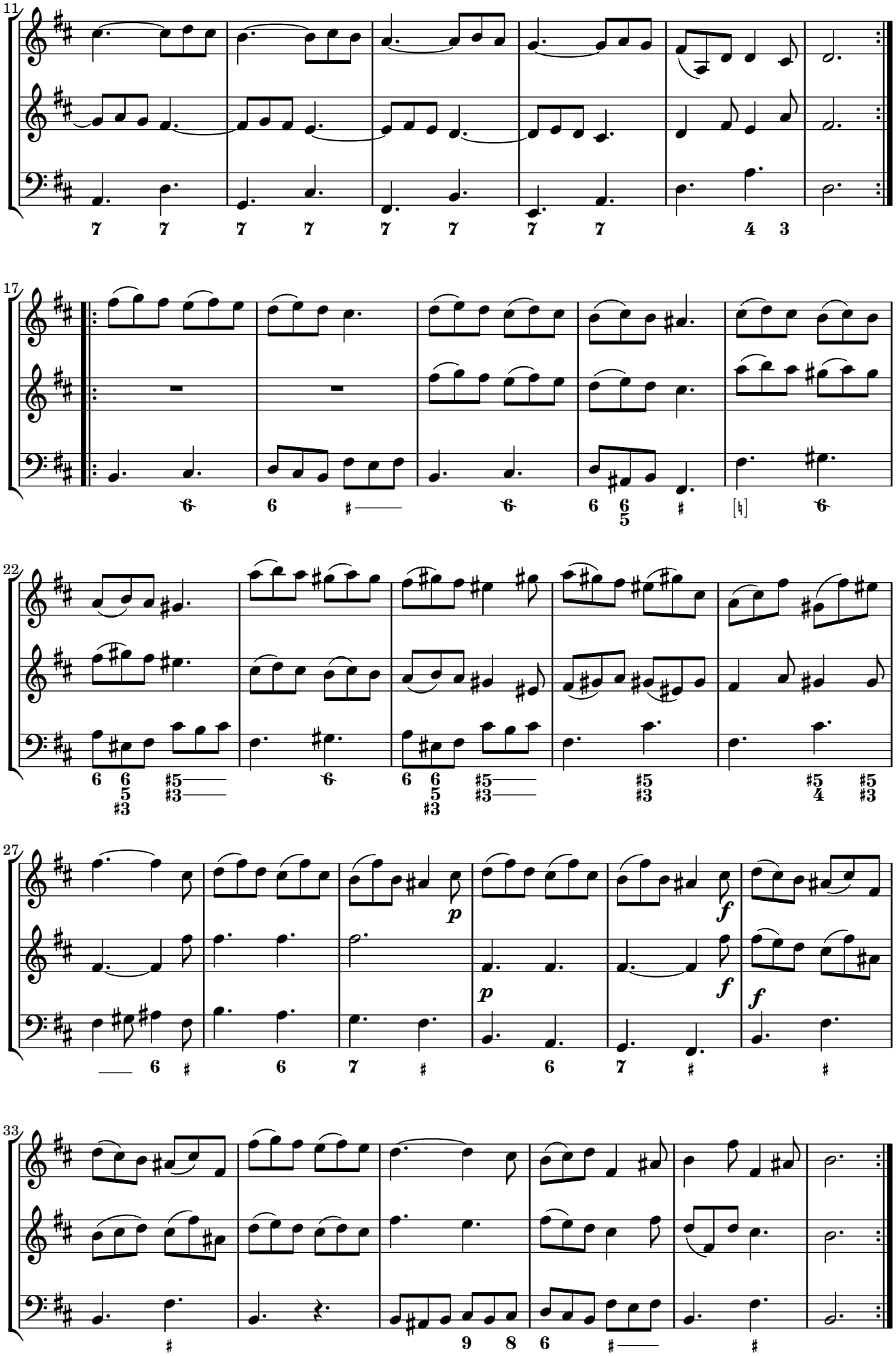
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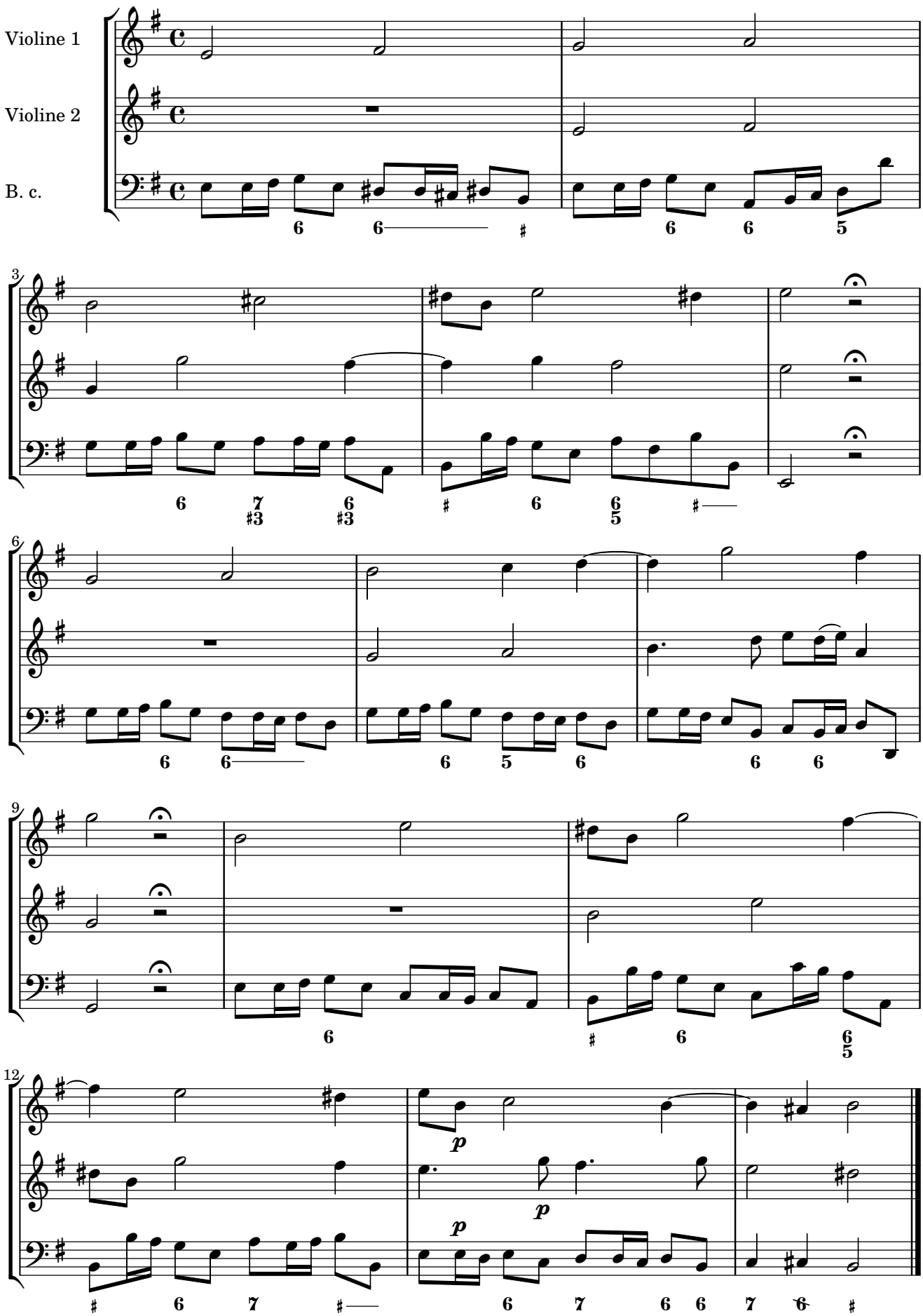
Balletti da camera, op. 4, Sonata II, e-Moll

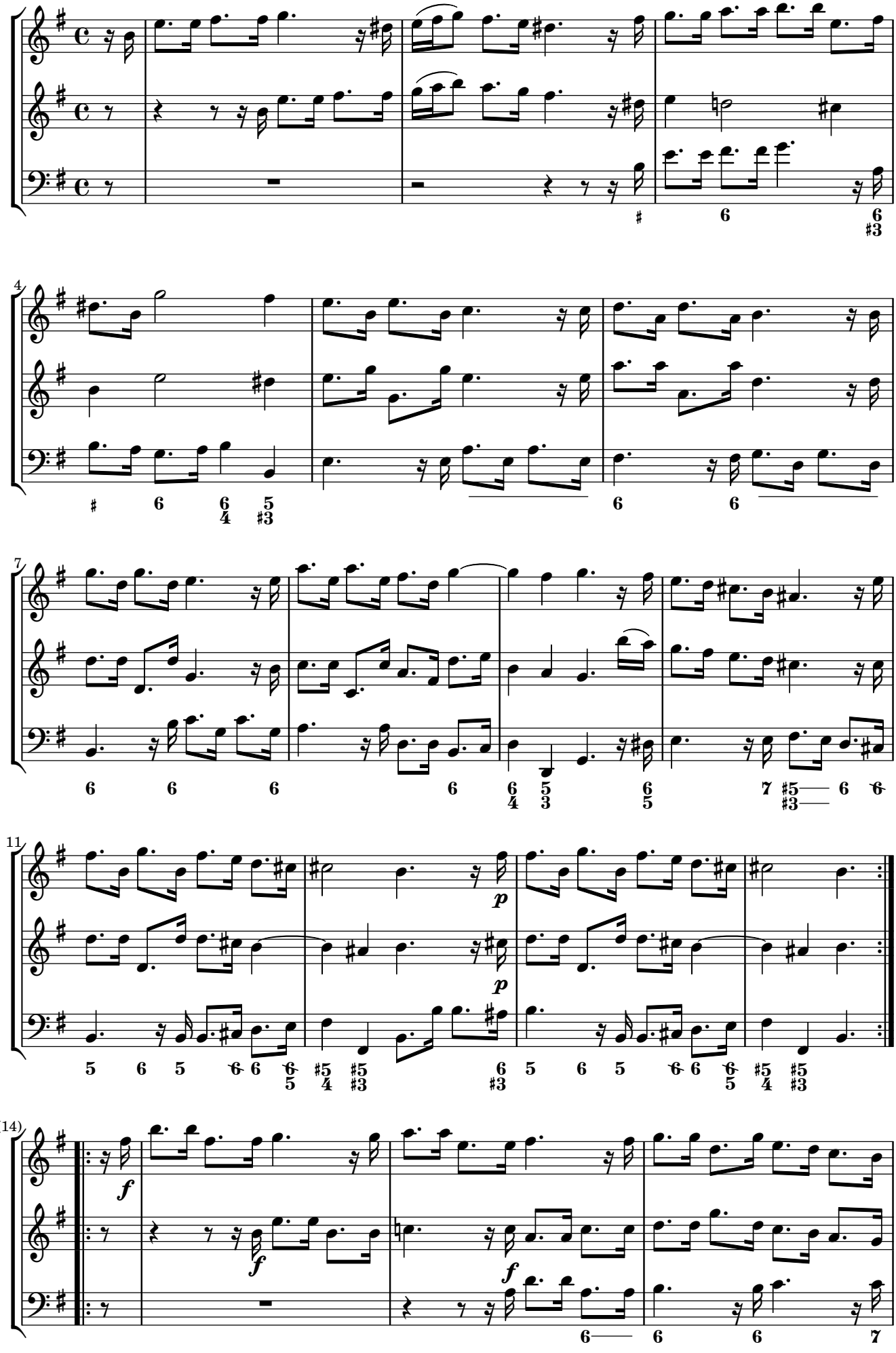
für 2 Violinen und Basso continuo

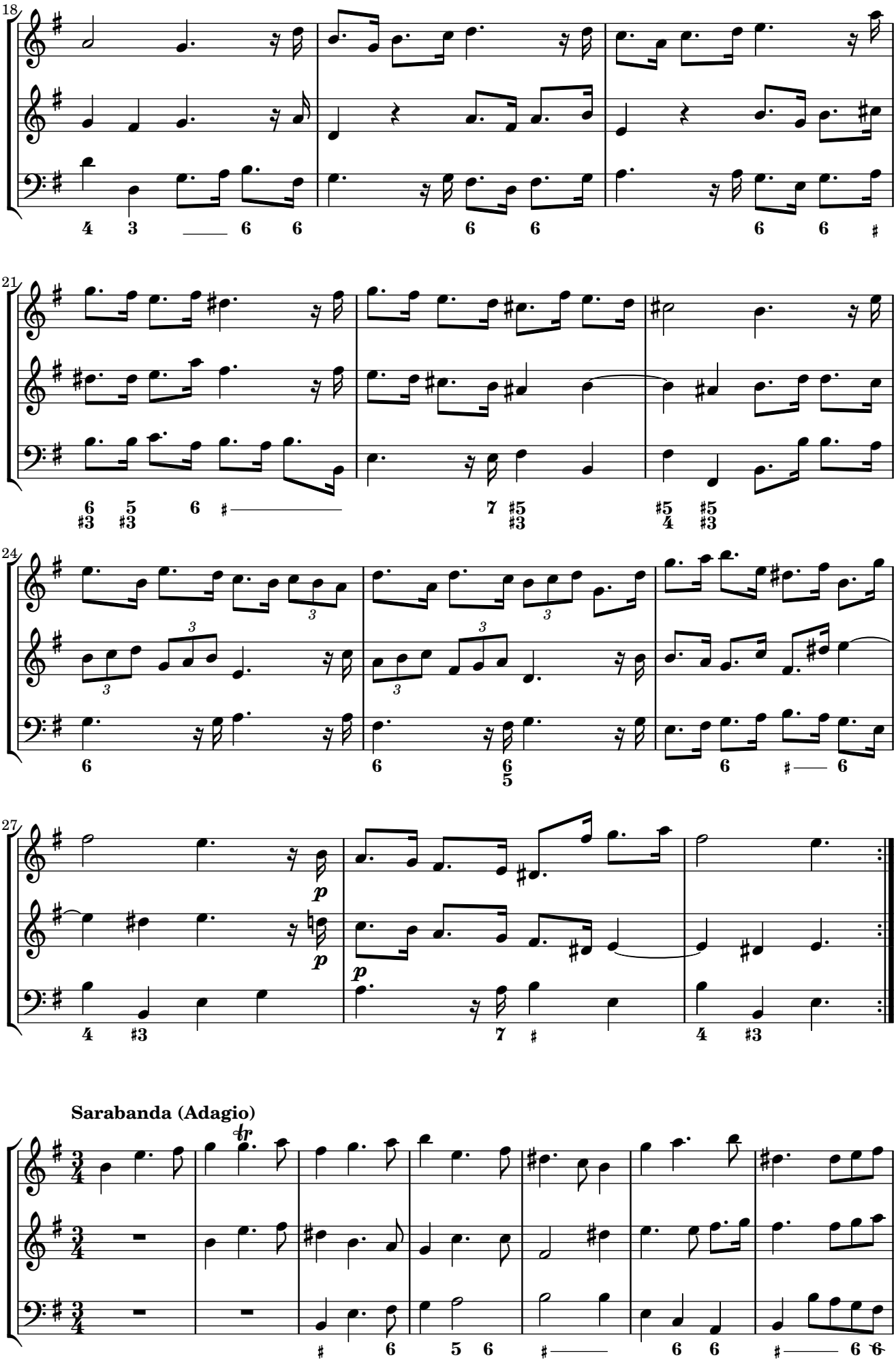
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)



Allemanda (Allegro)

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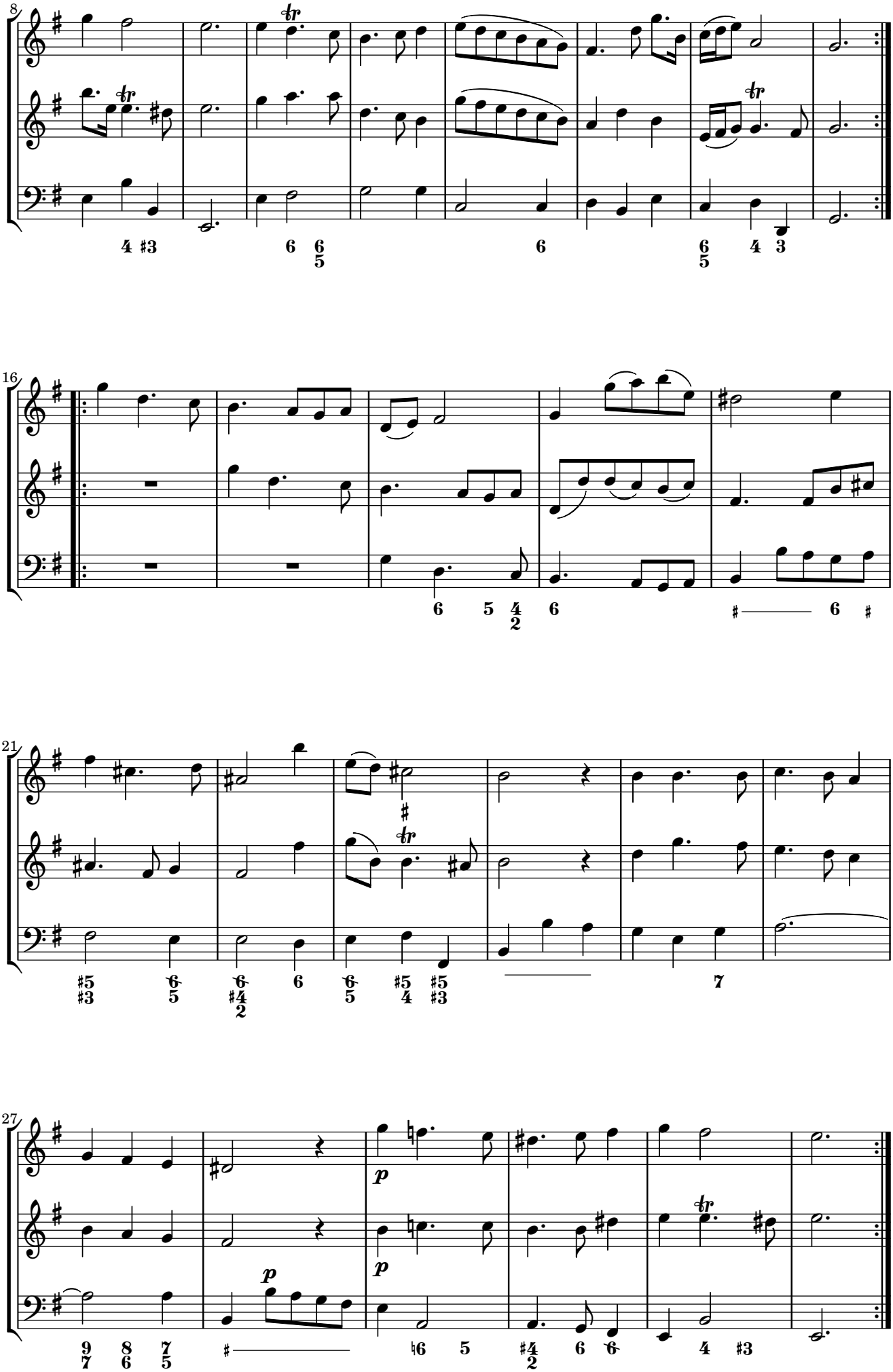
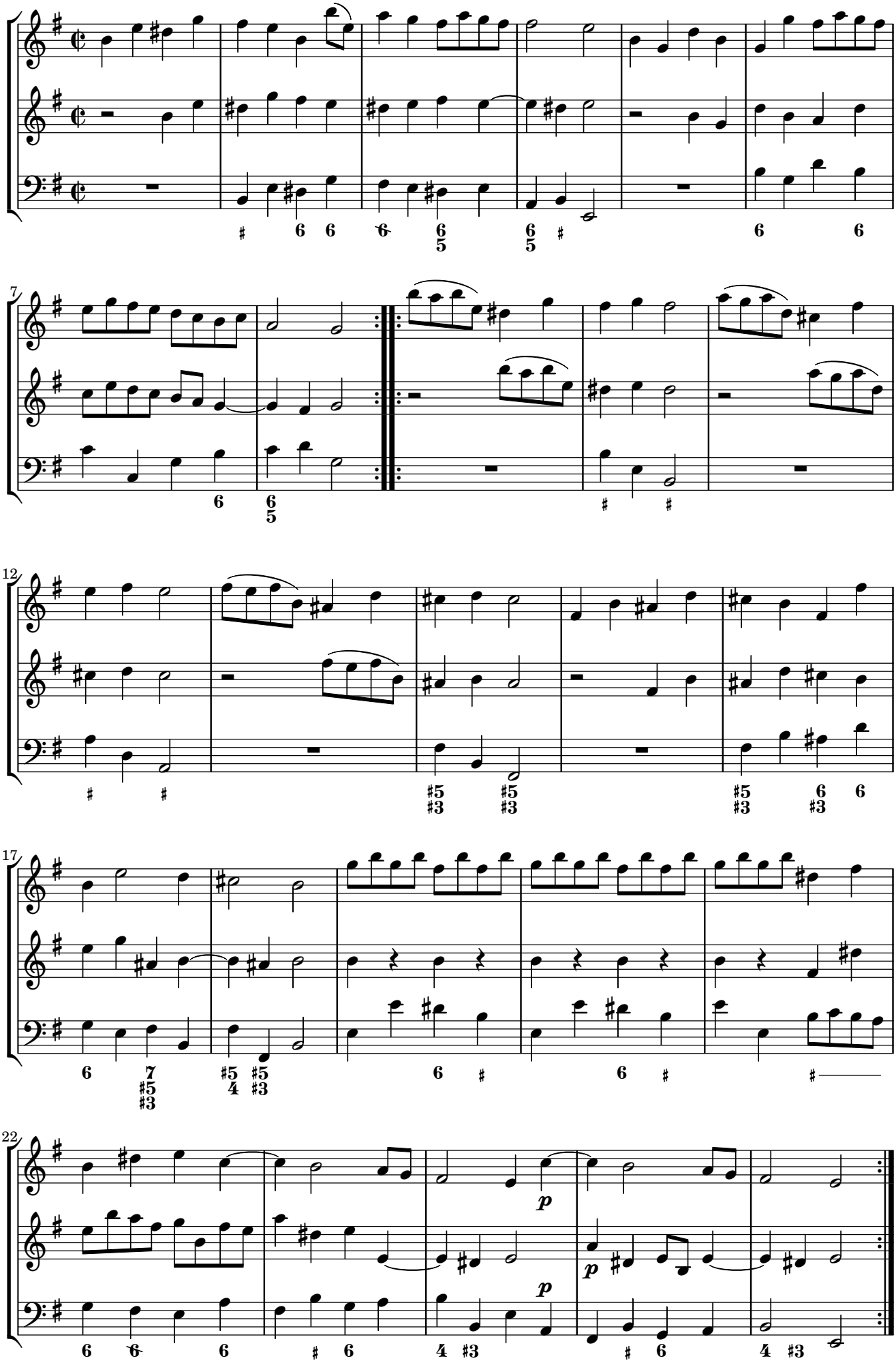


Gavotta (Allegro)



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

für 2 Violinen und Basso continuo

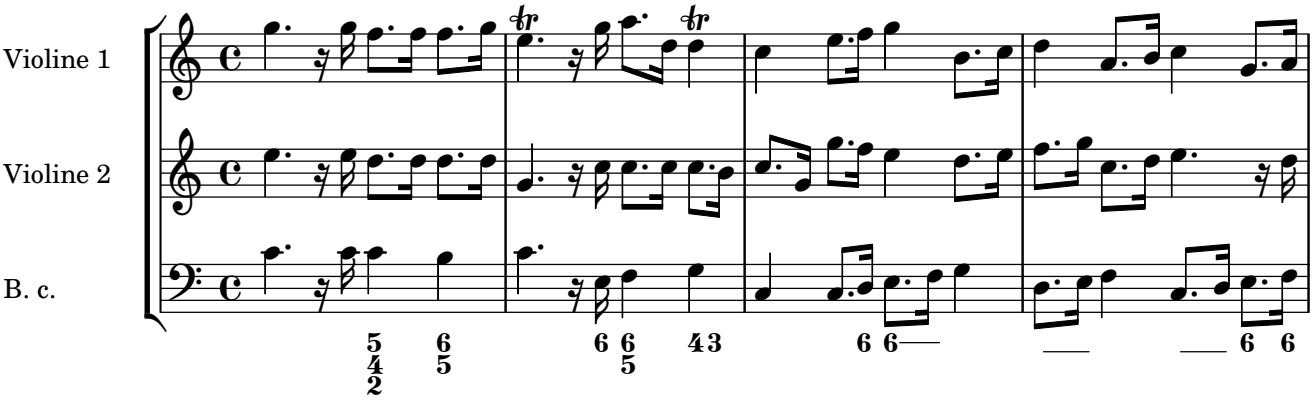
Roberto Valentine (1674–1747), GB-Lbl e.22.a

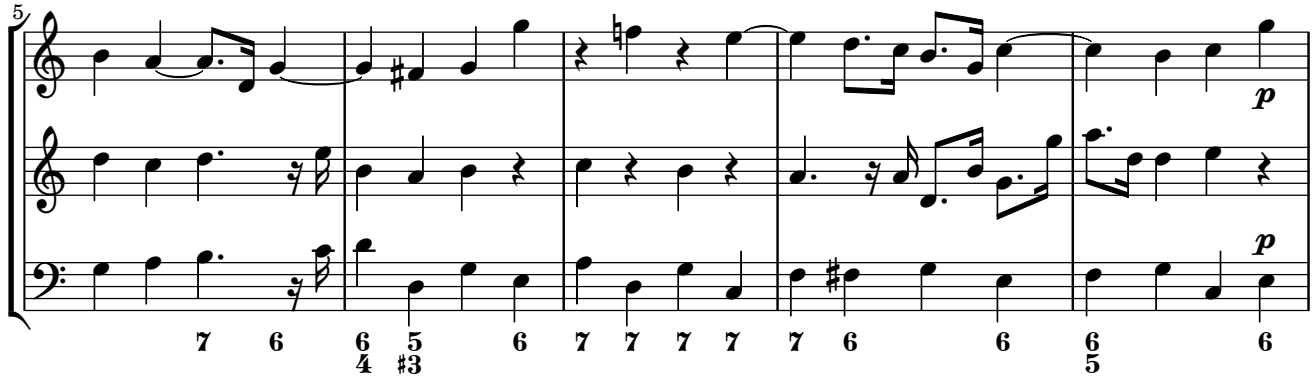
Preludio (Adagio)

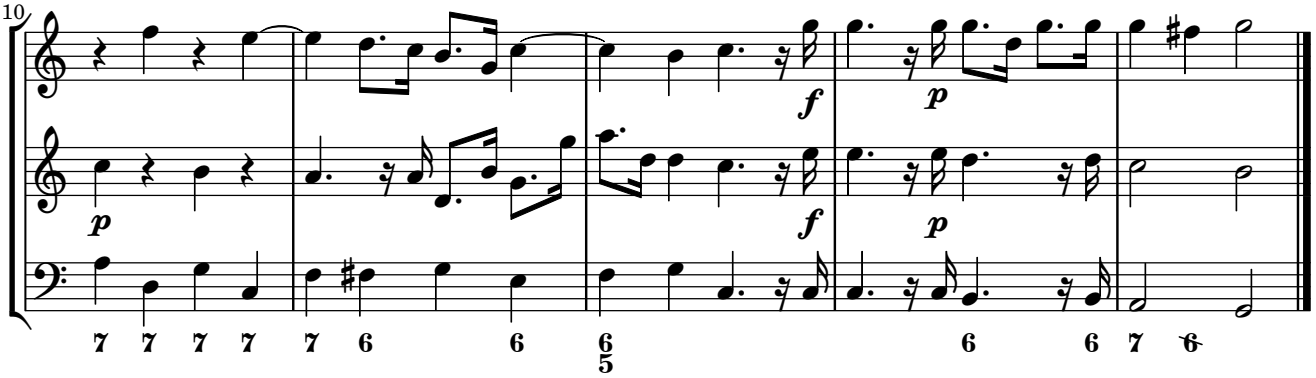
Violine 1

Violine 2

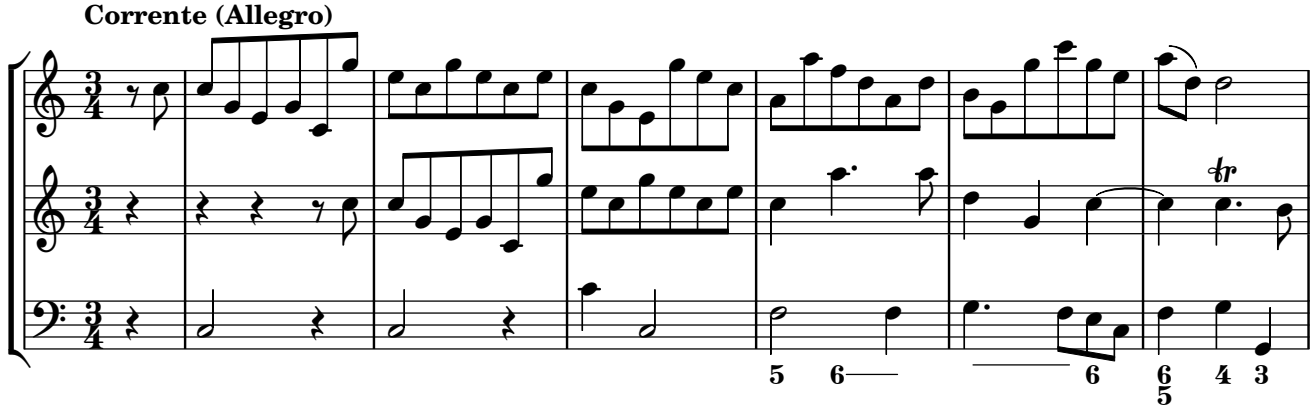
B. c.

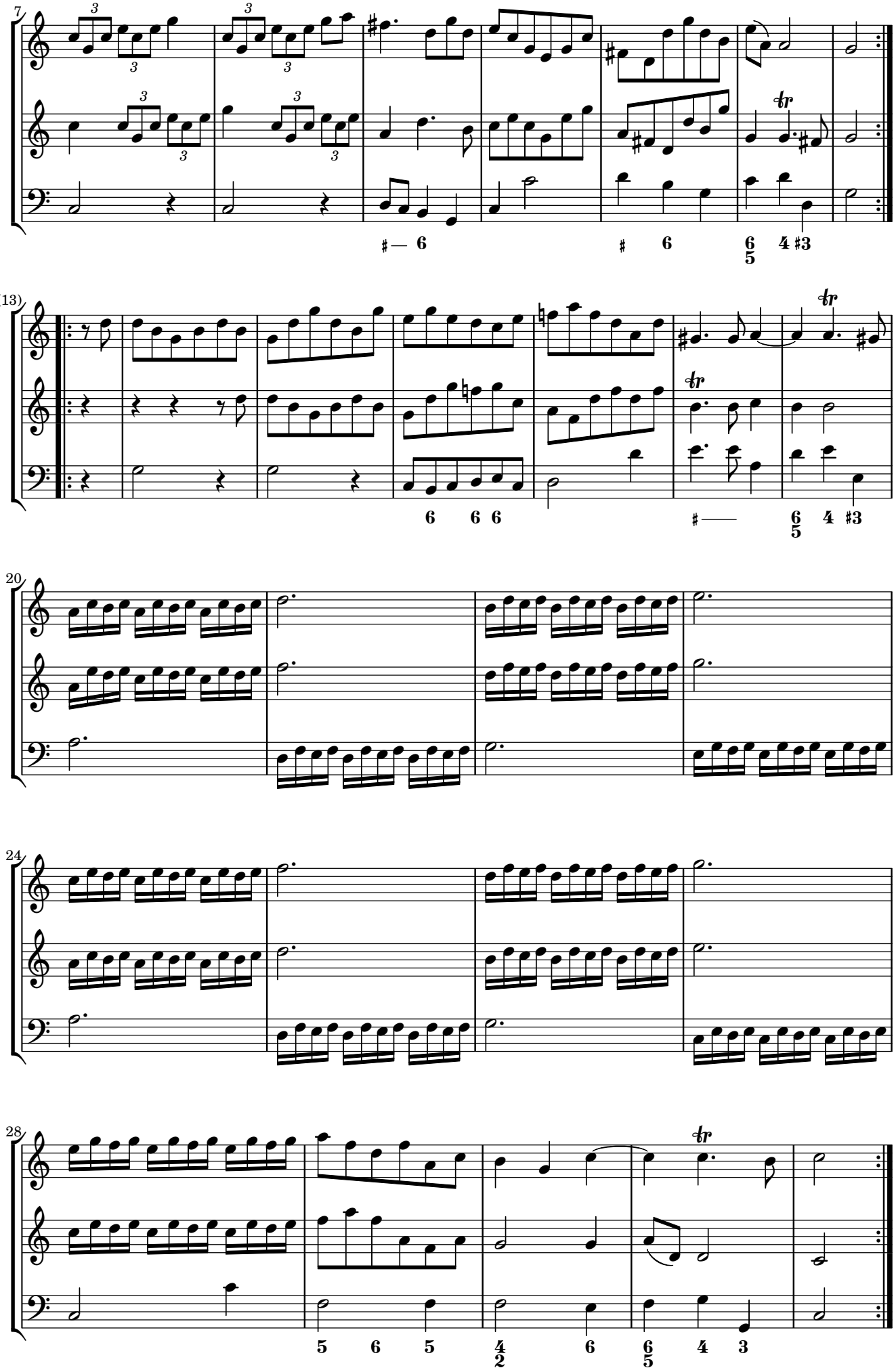




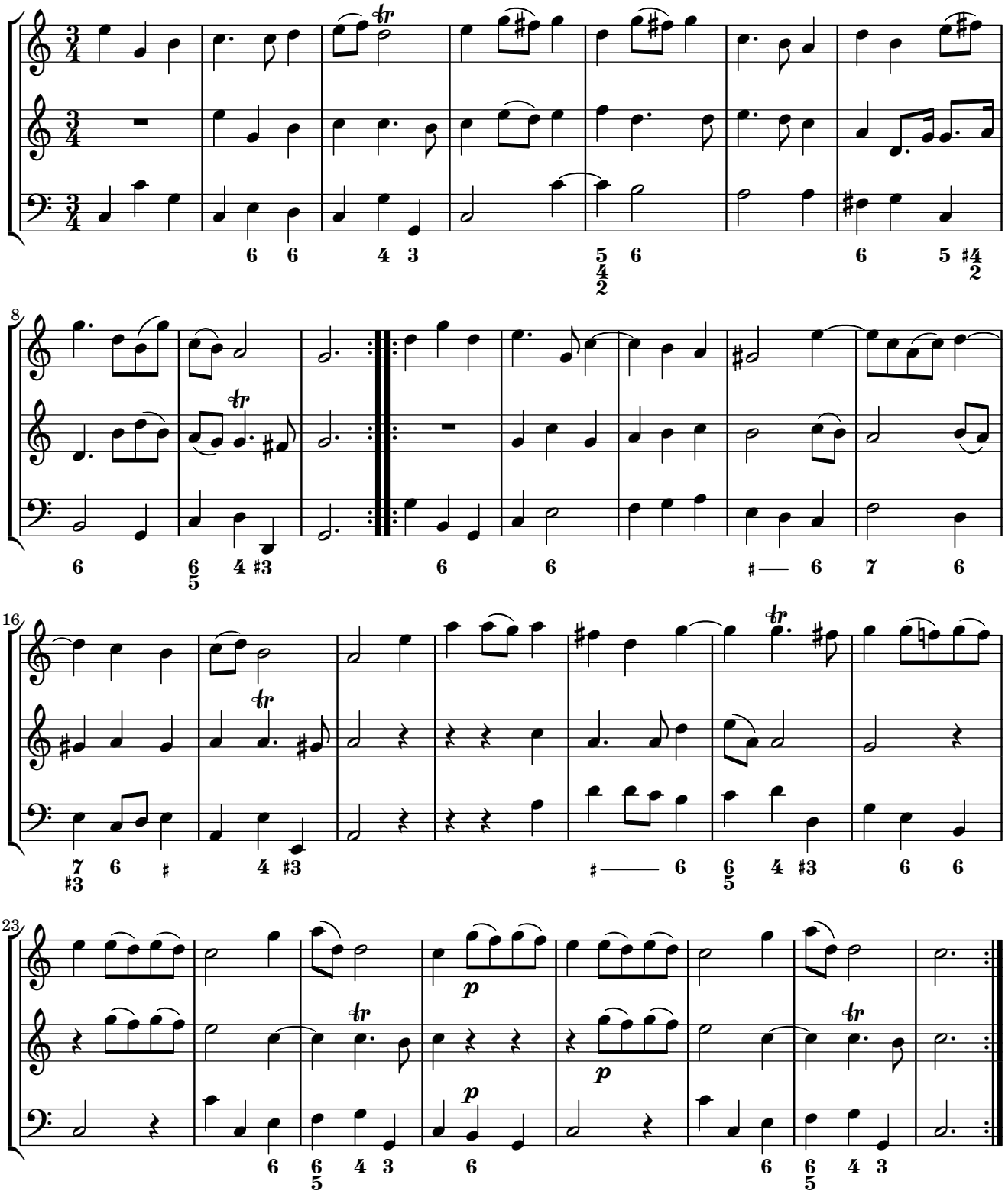


Corrente (Allegro)

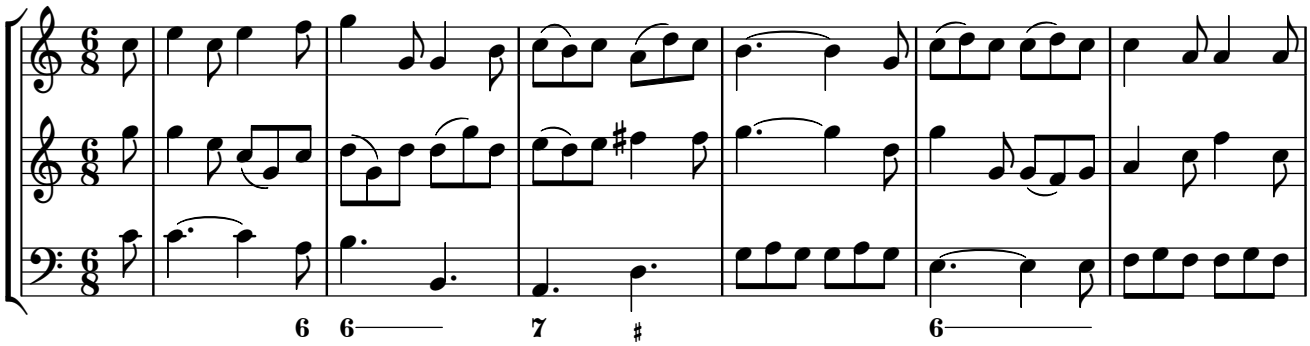


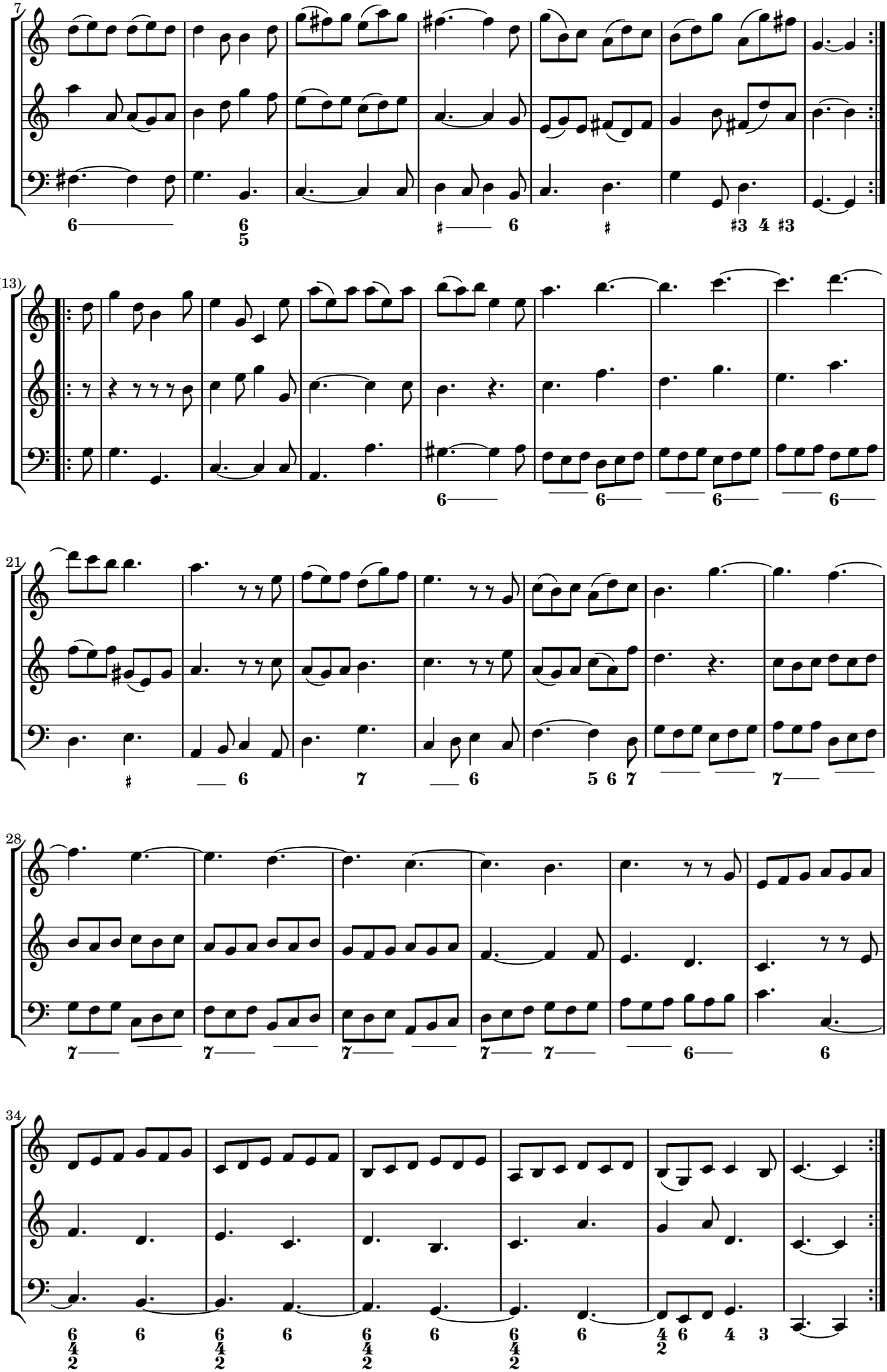


Sarabanda (Adagio)



Giga (Allegro)



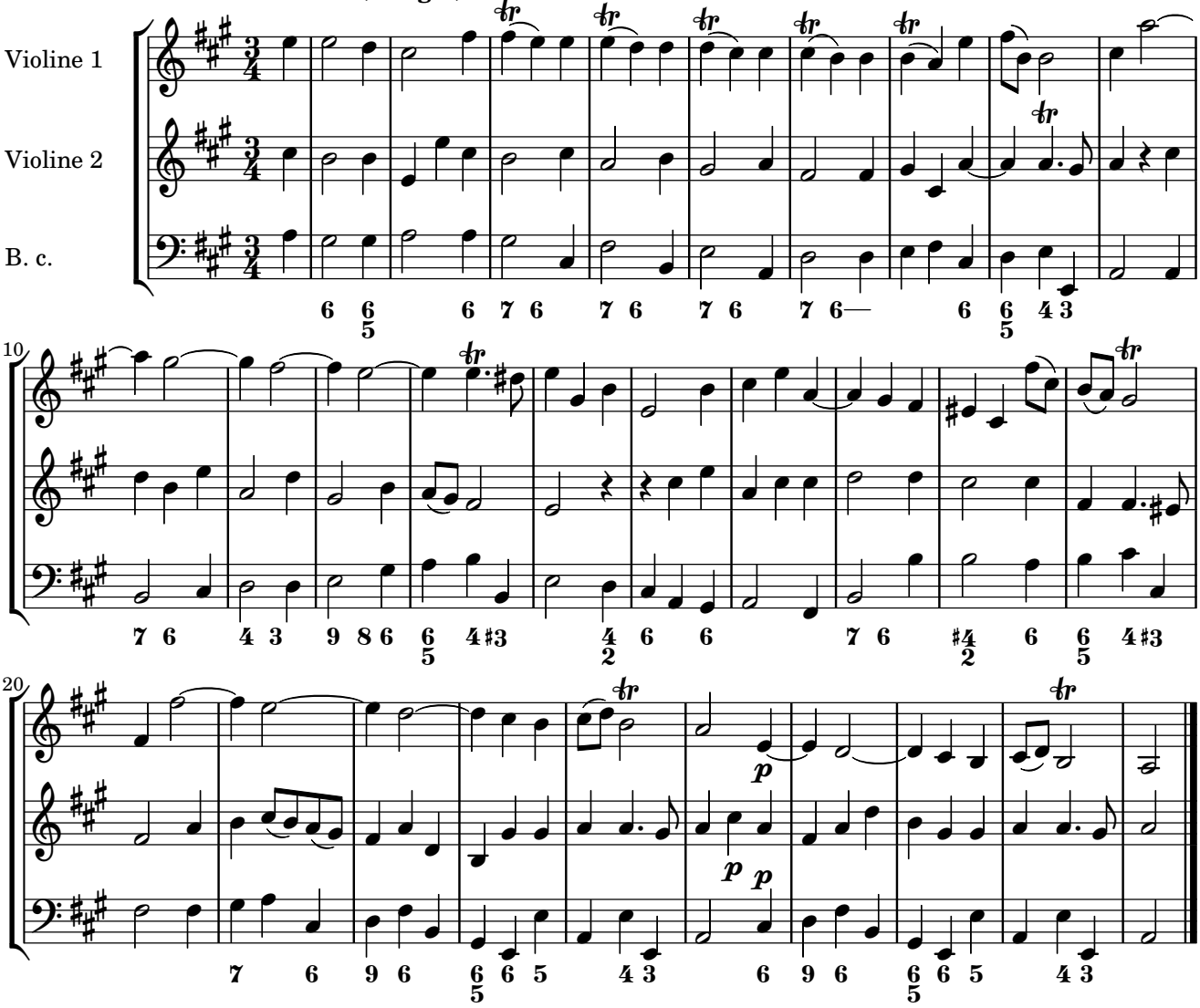


Balletti da camera, op. 4, Sonata IV, A-Dur

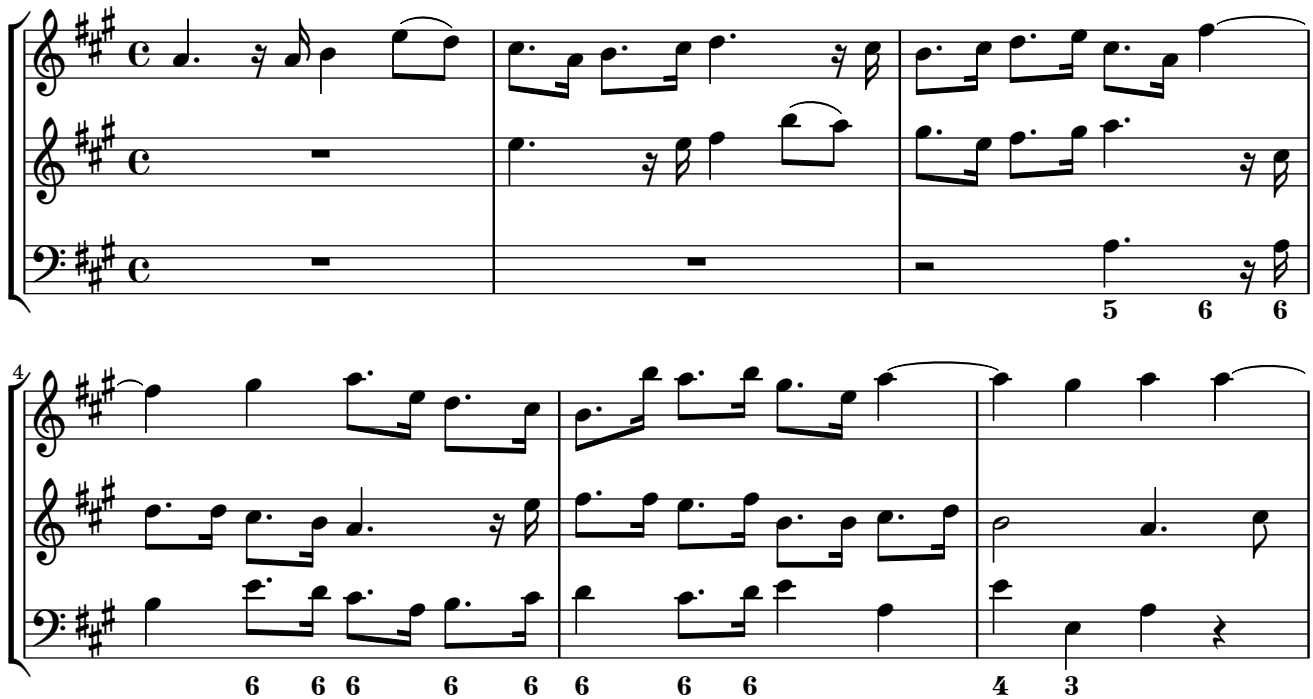
für 2 Violinen und Basso continuo

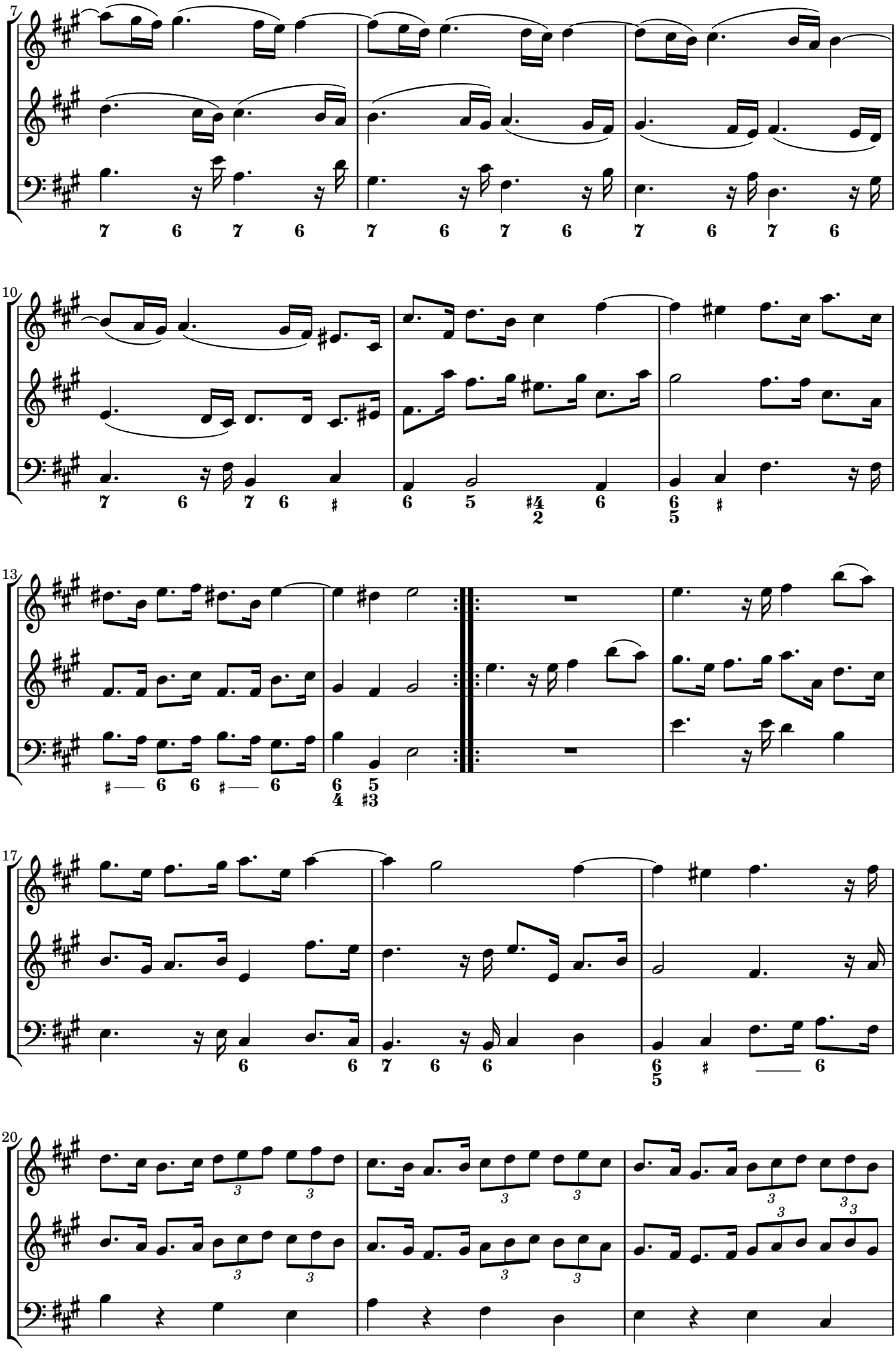
Roberto Valentine (1674–1747), GB-Lbl e.22.a

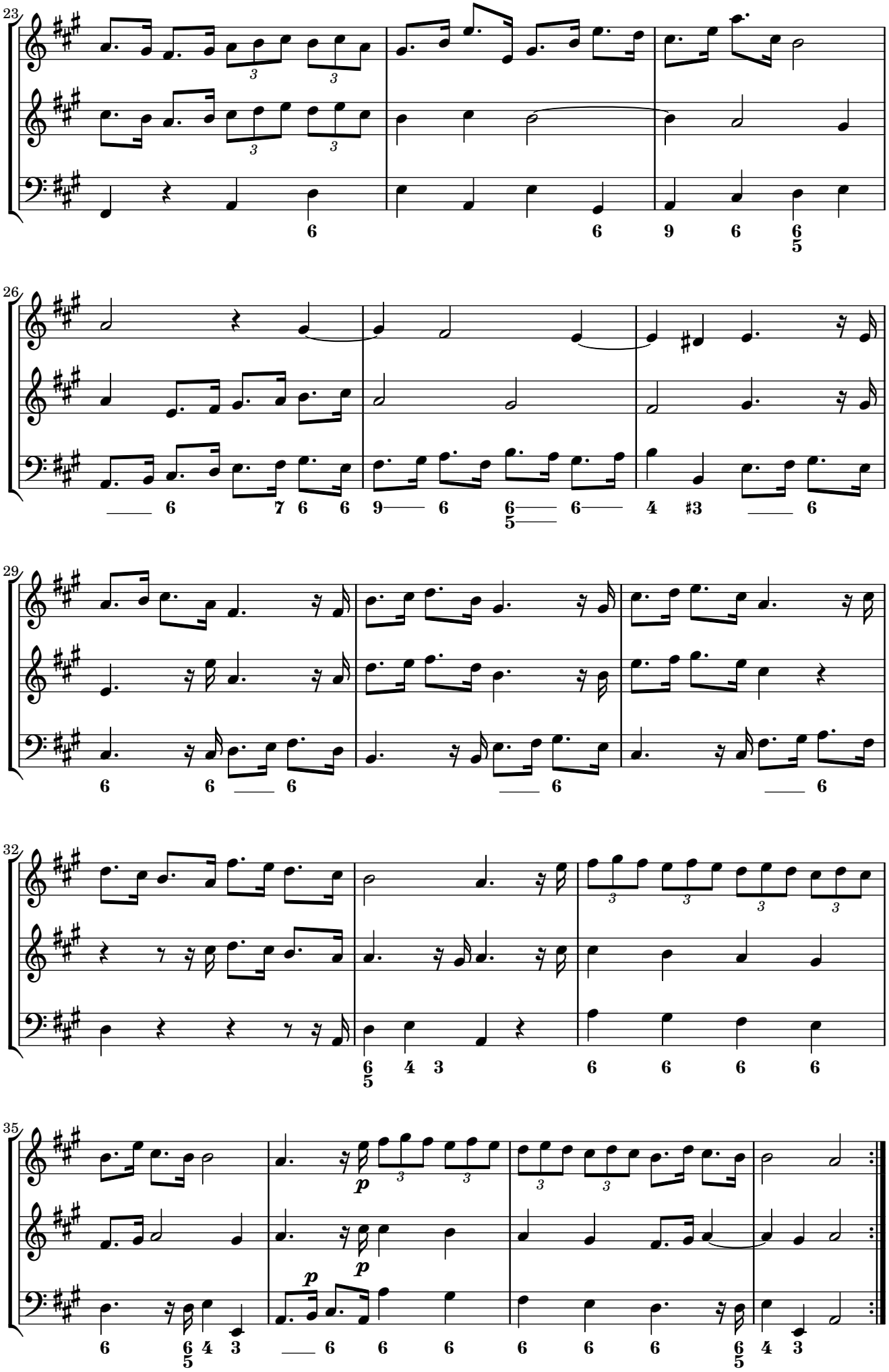
Preludio (Adagio)



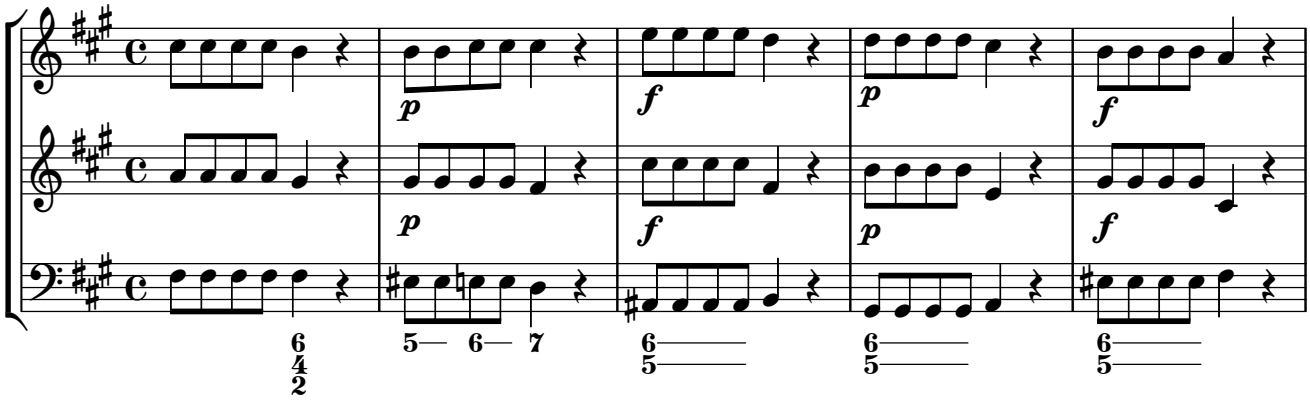
Allemanda (Allegro)







Adagio



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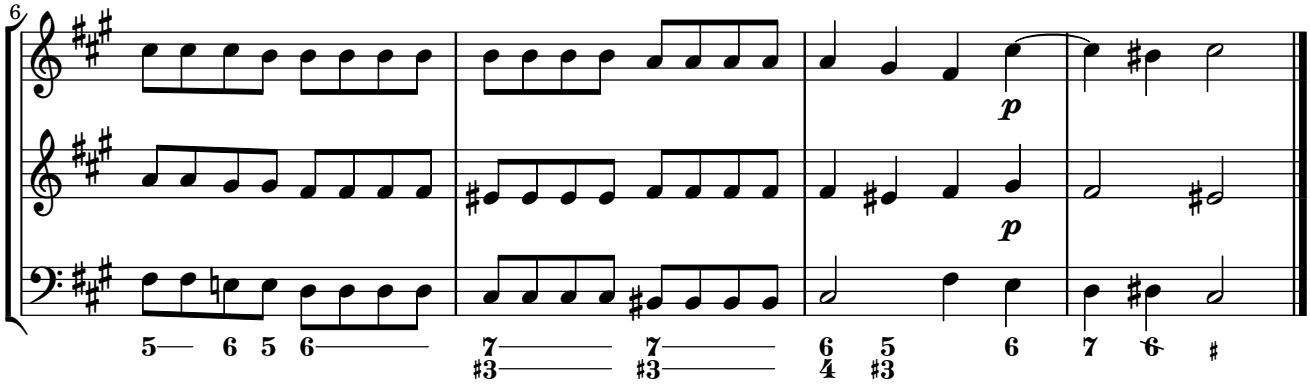
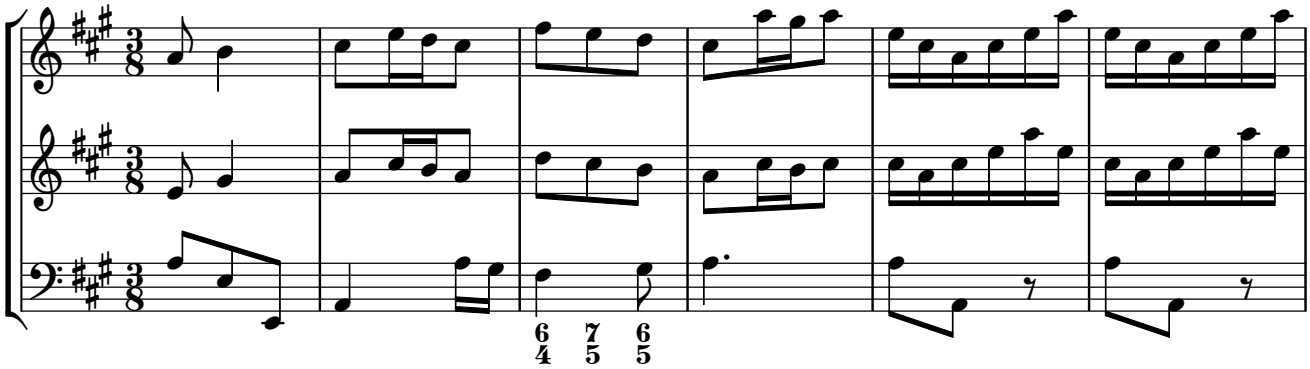
Adagio



Allegro



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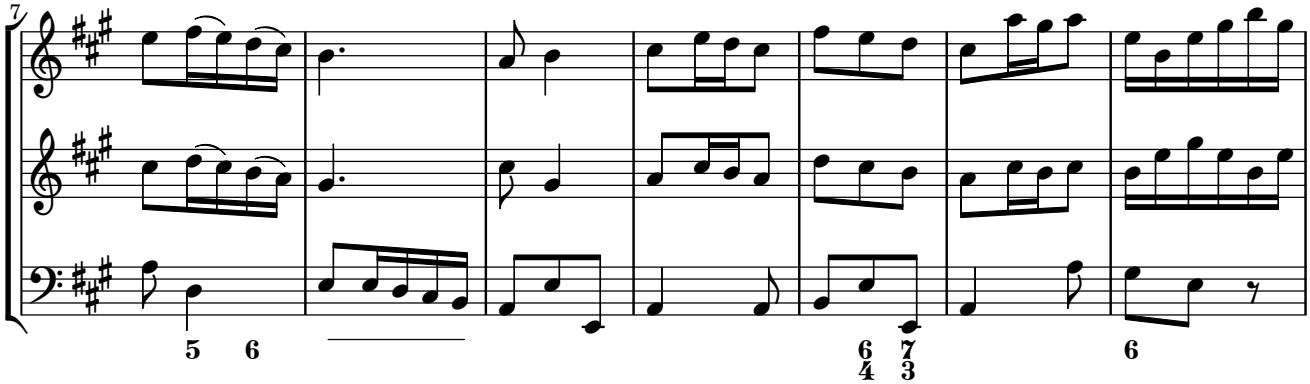

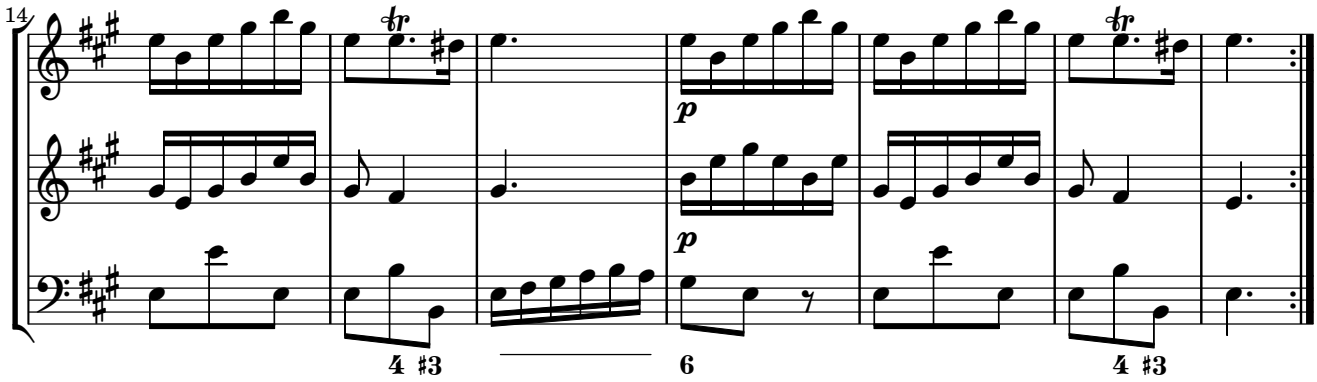
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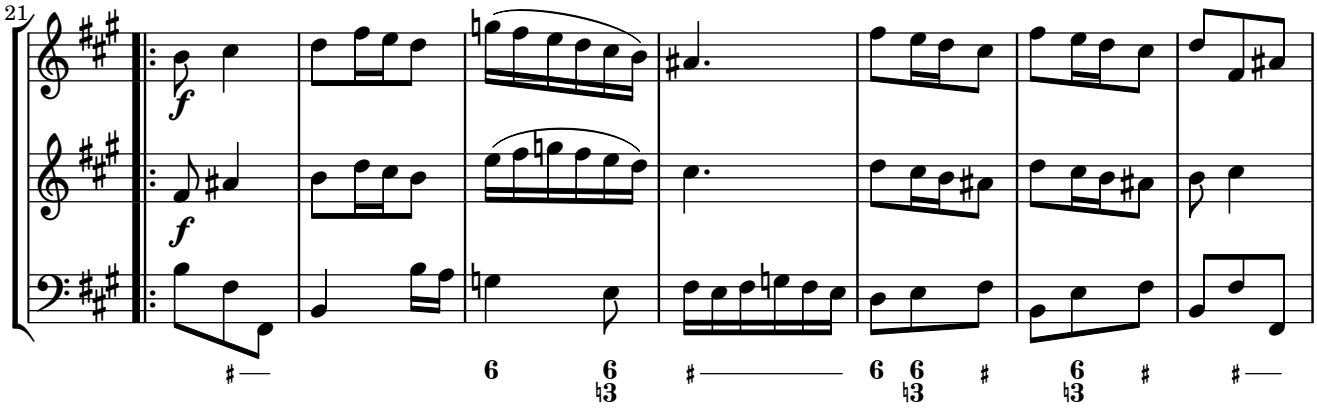
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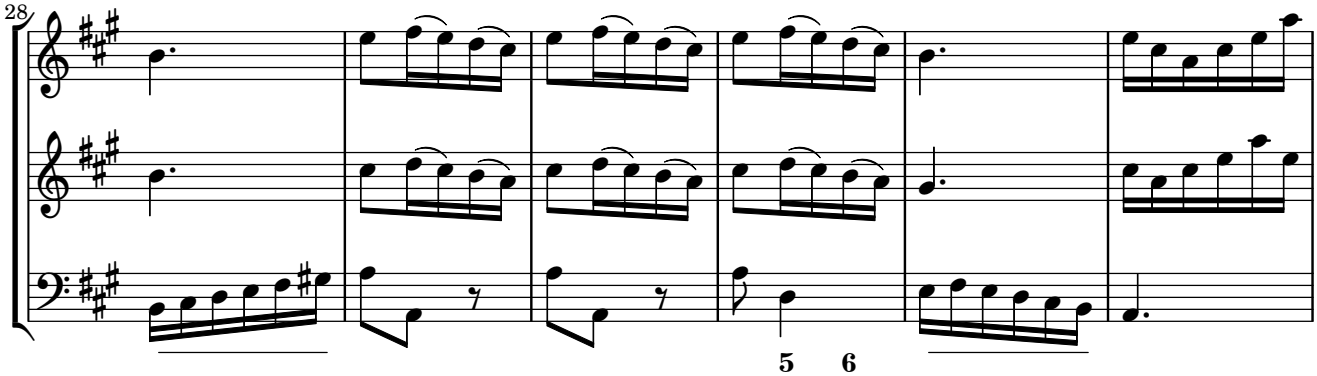
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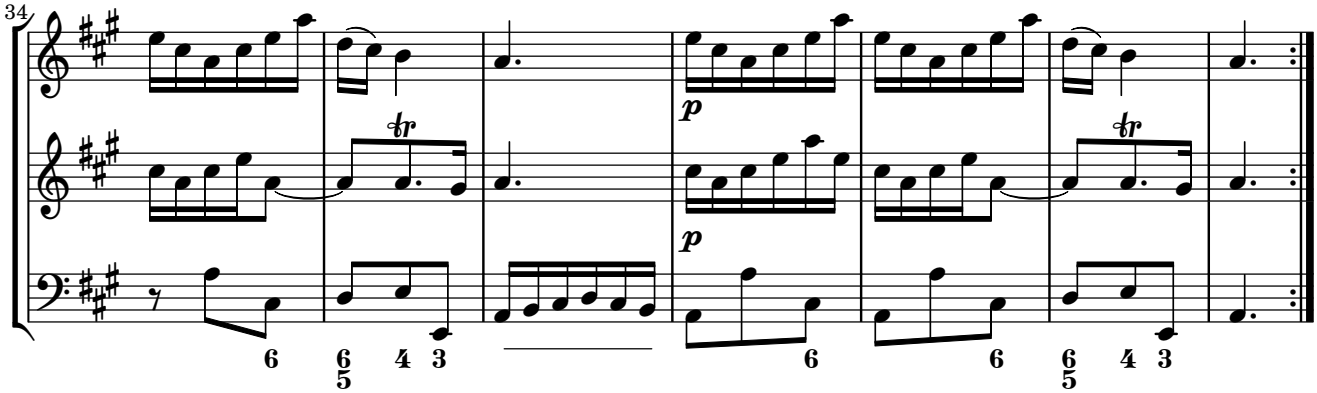
34
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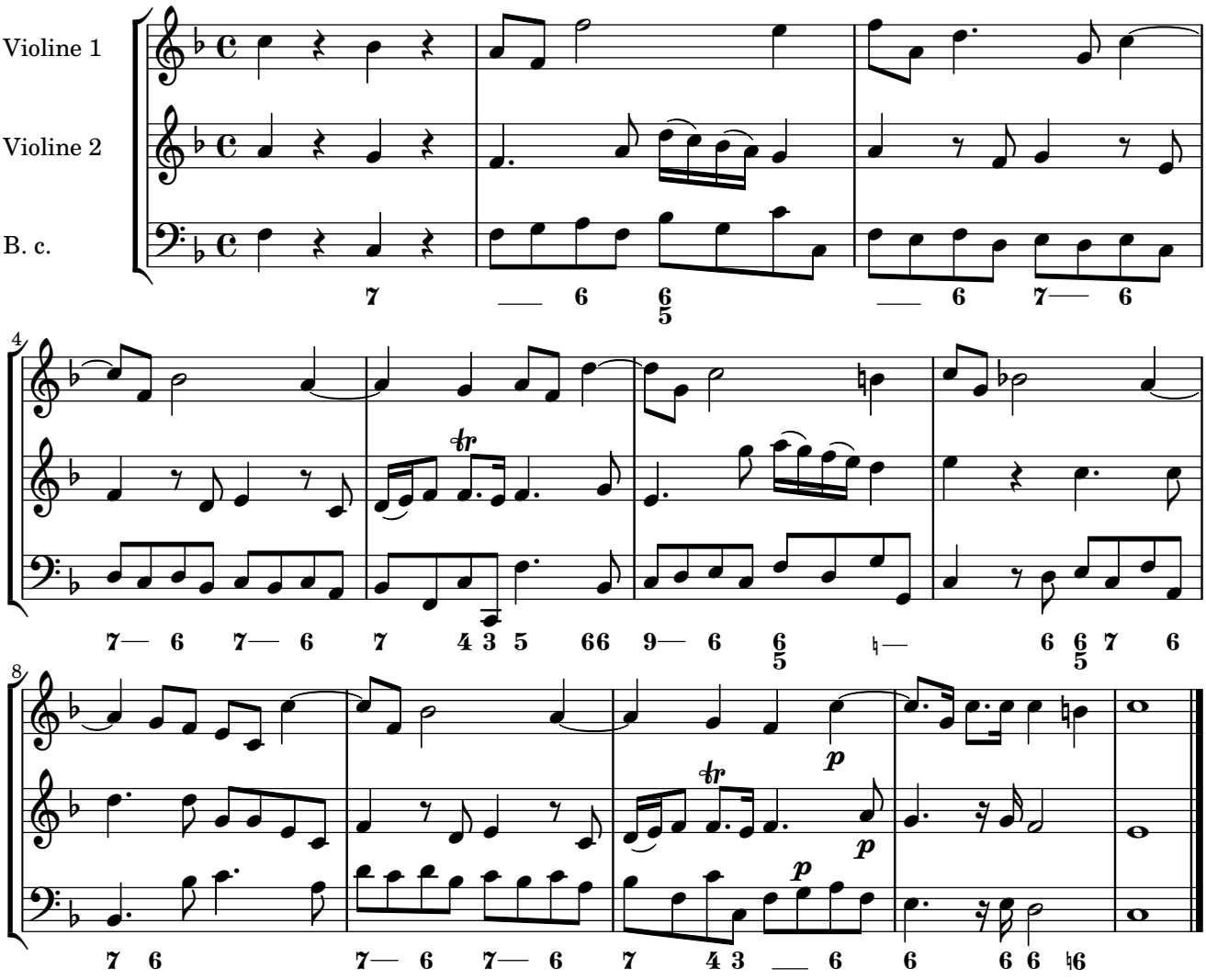
Balletti da camera, op. 4, Sonata V, F-Dur

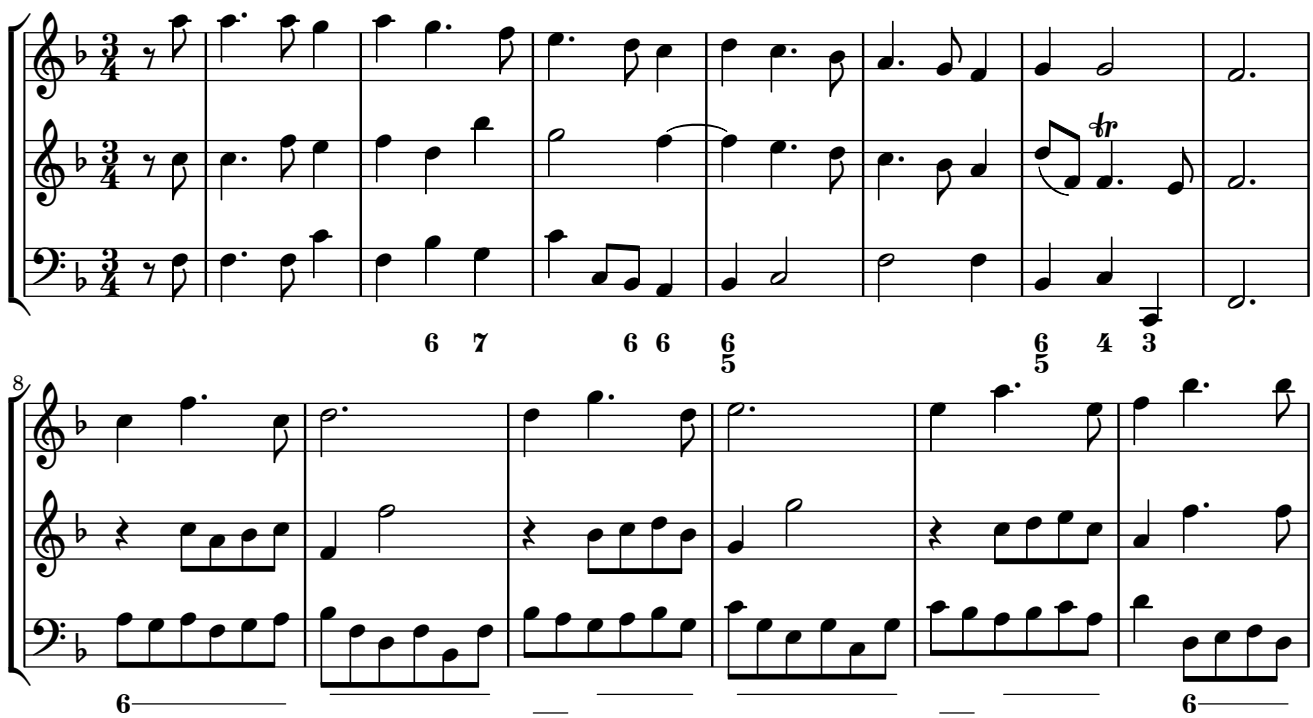
für 2 Violinen und Basso continuo

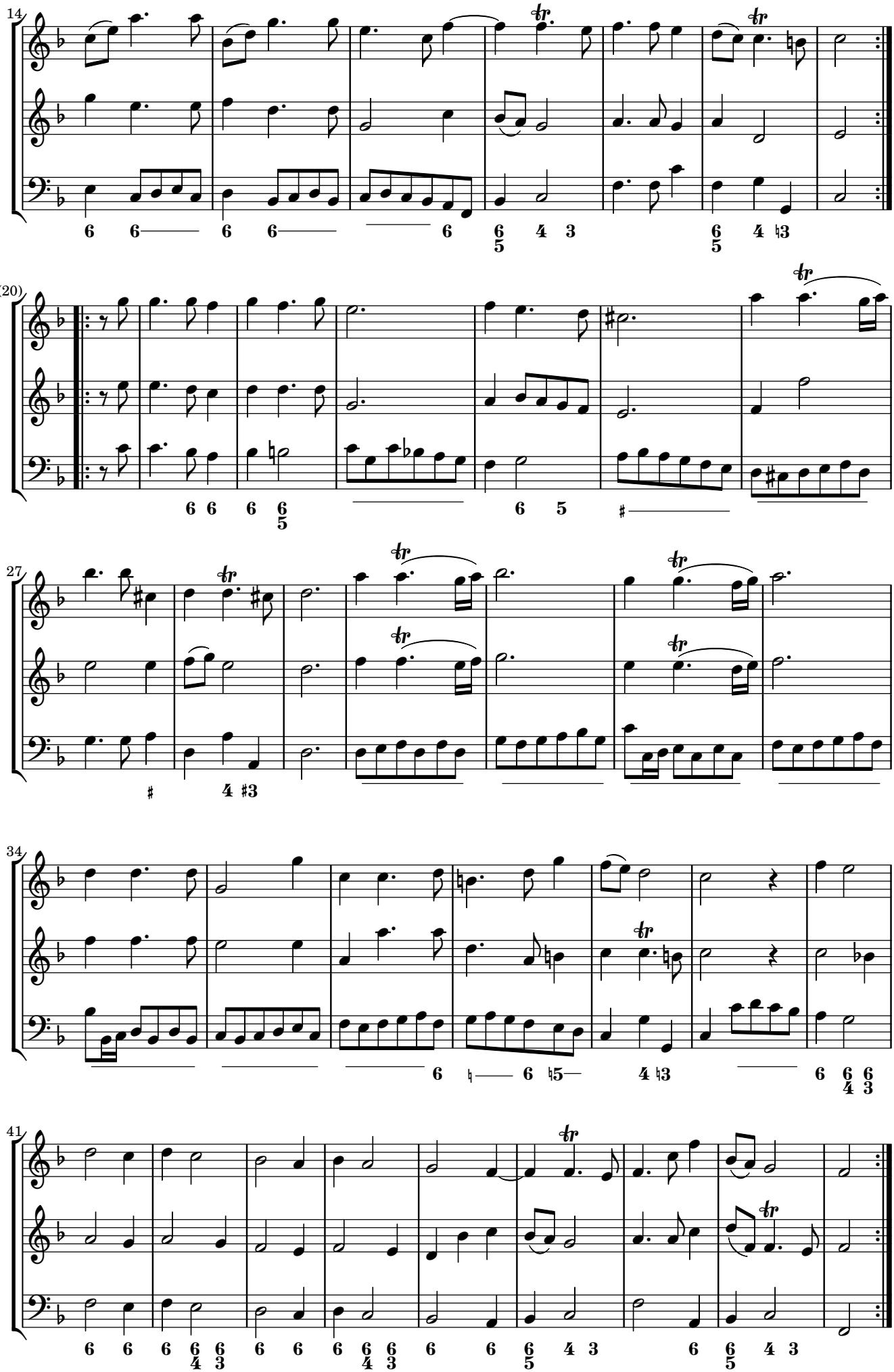
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

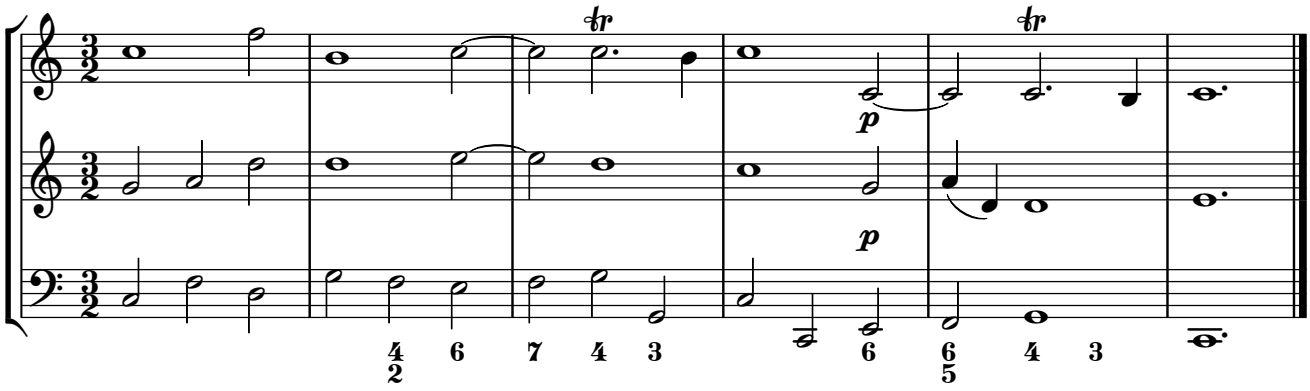


Corrente (Allegro)

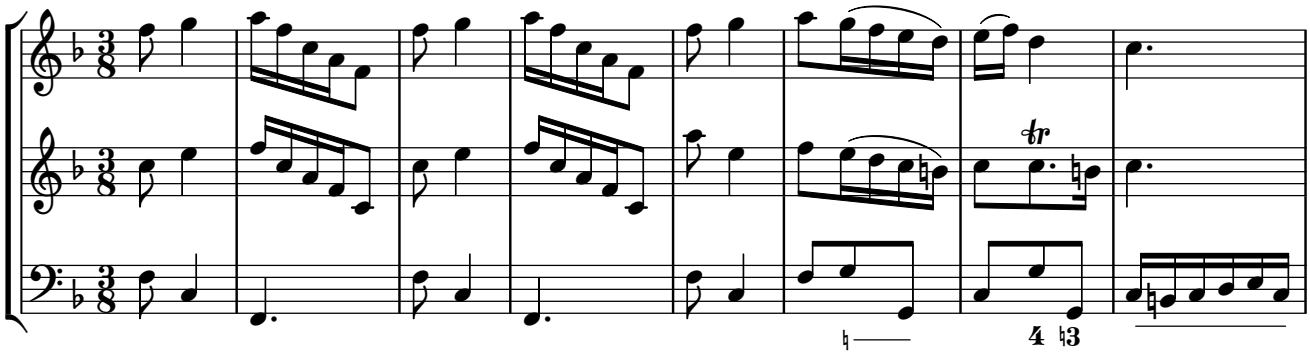


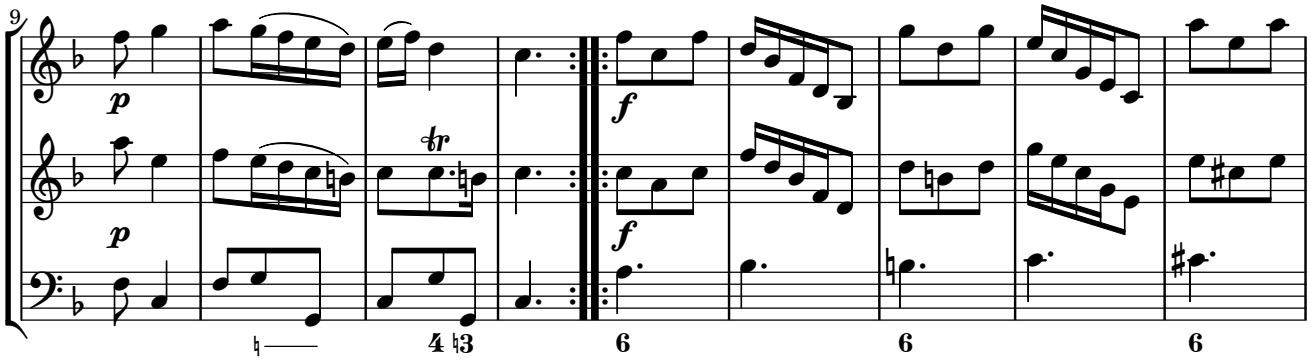


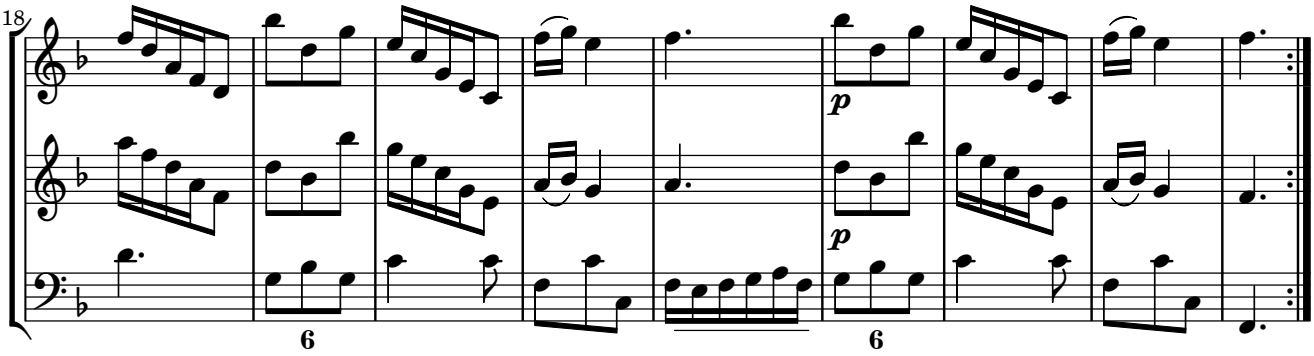
Adagio



Allegro





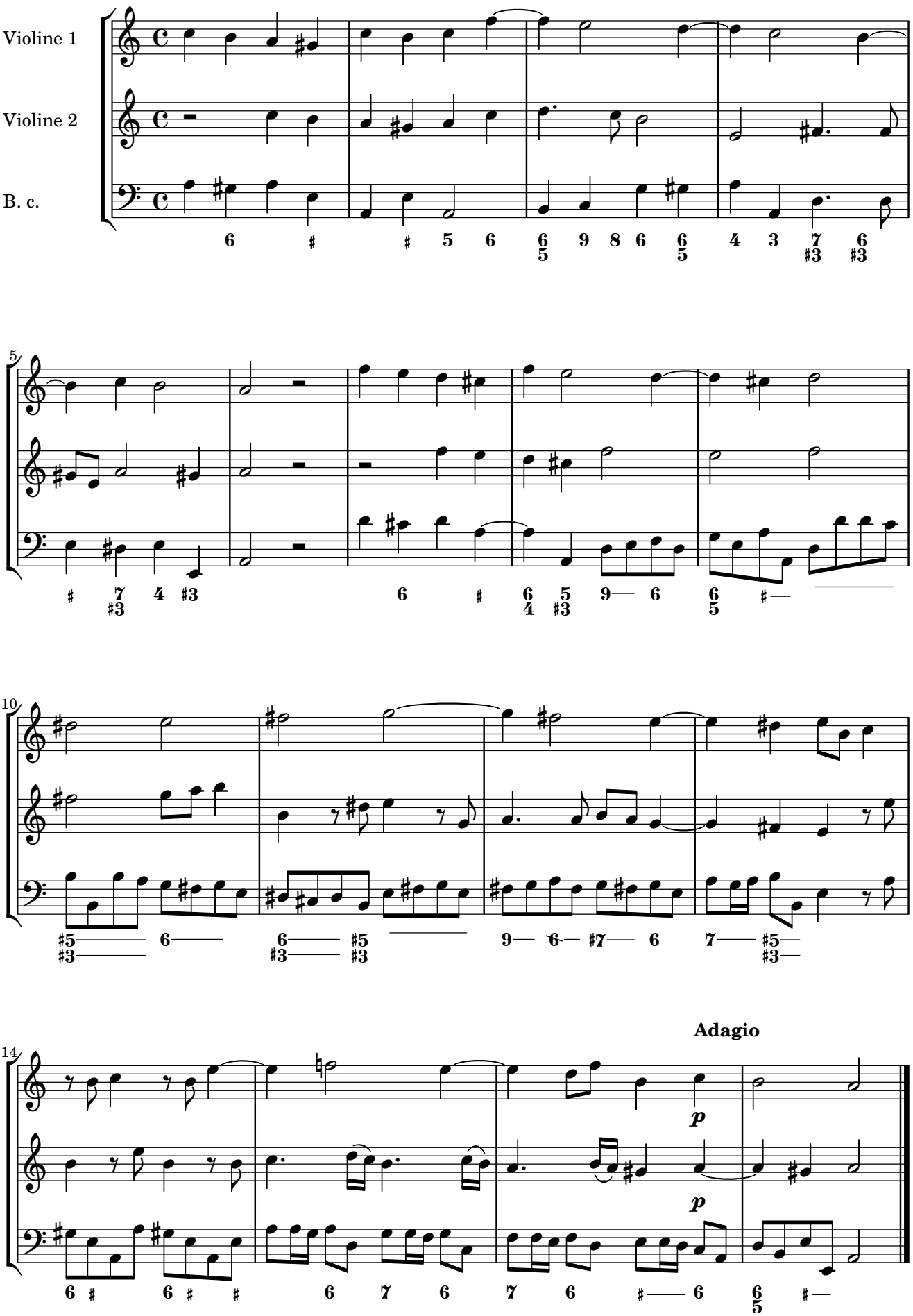


Balletti da camera, op. 4, Sonata VI, a-Moll

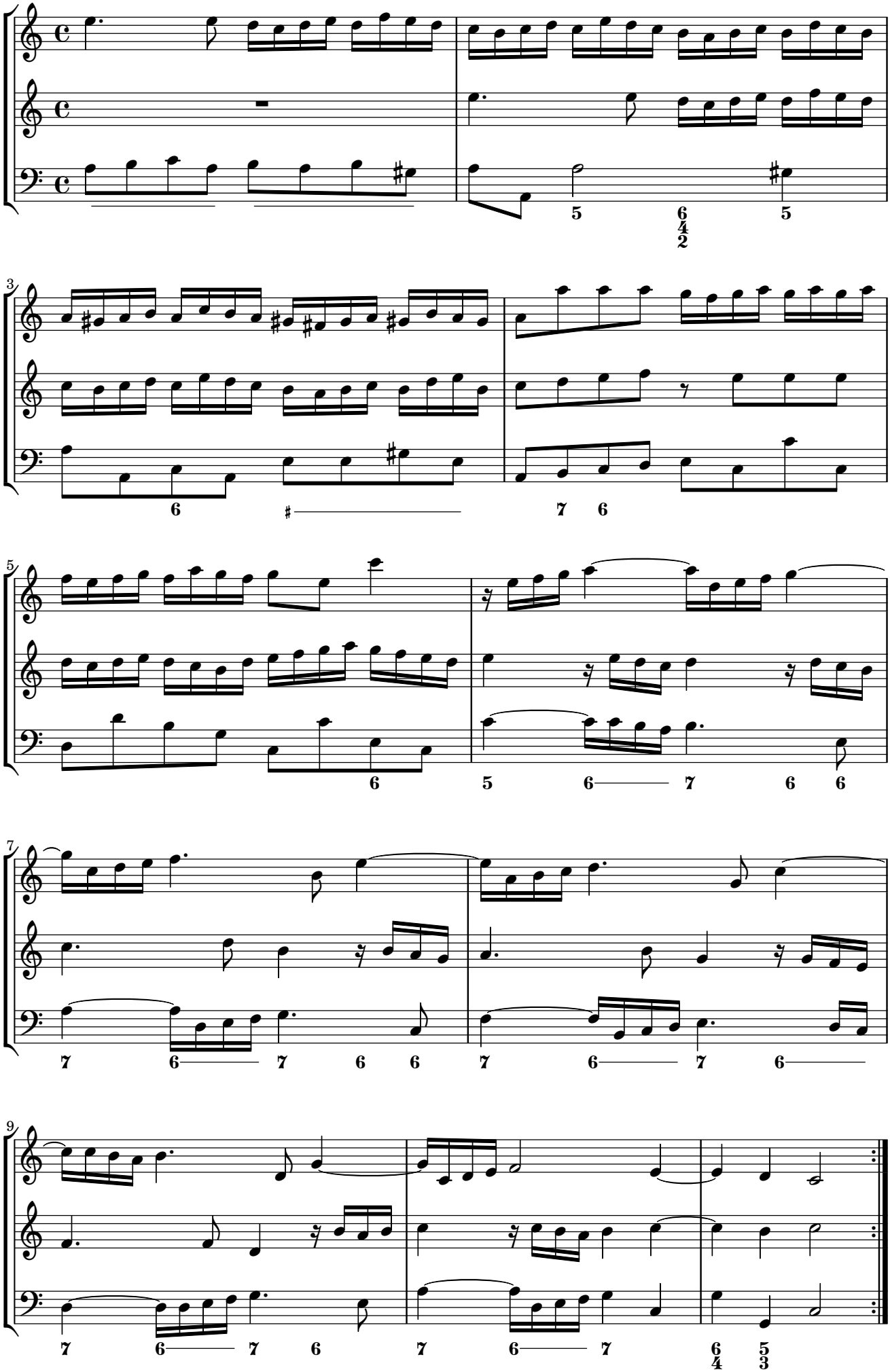
für 2 Violinen und Basso continuo

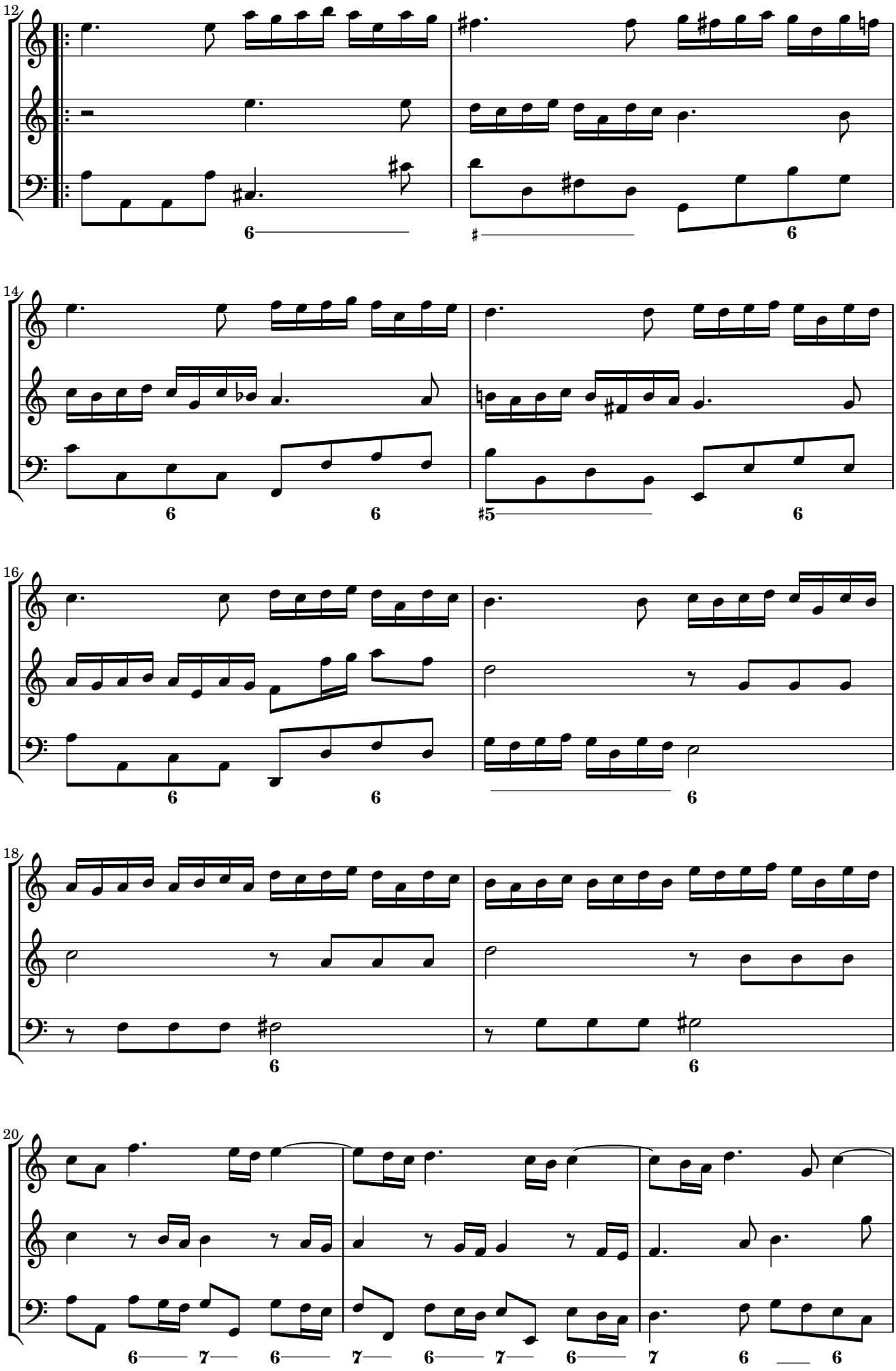
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)



Allemanda (Allegro)

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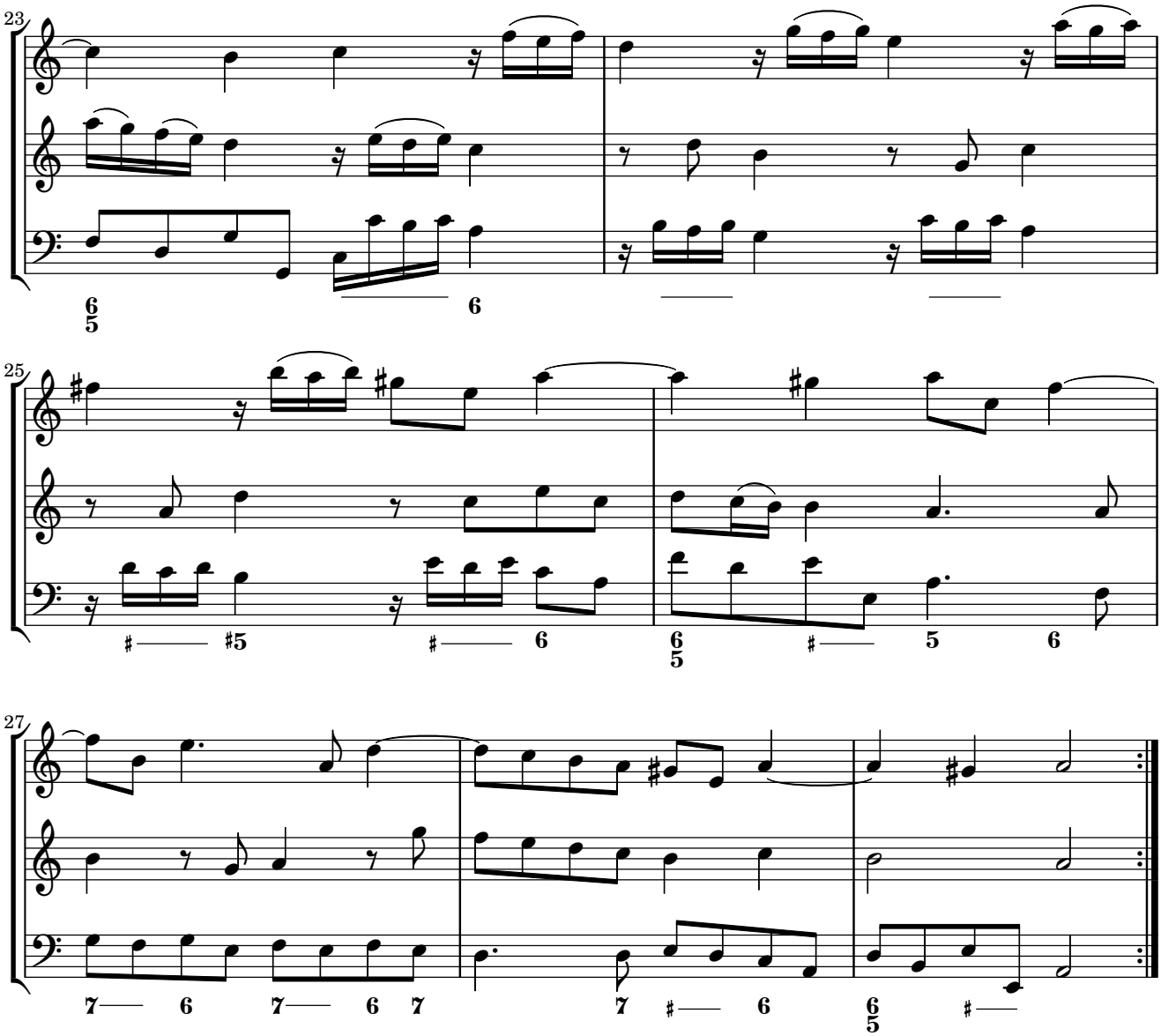
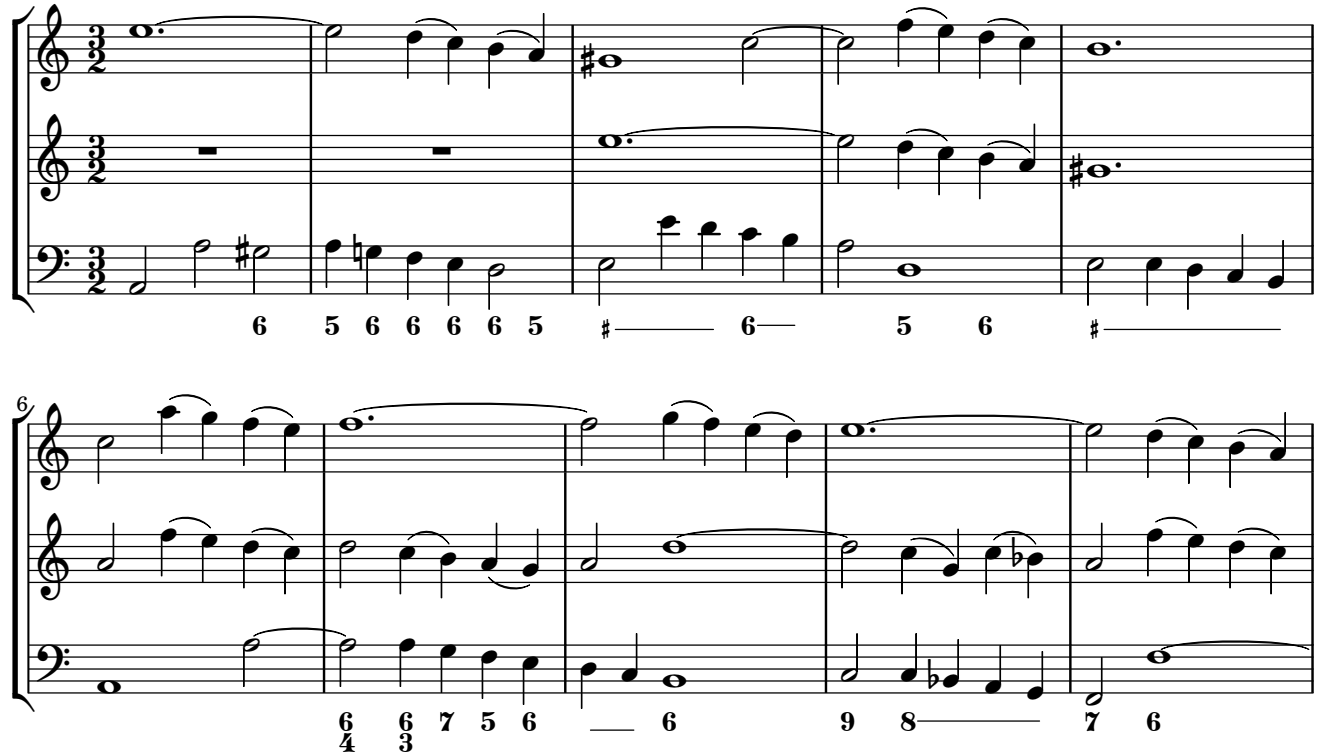
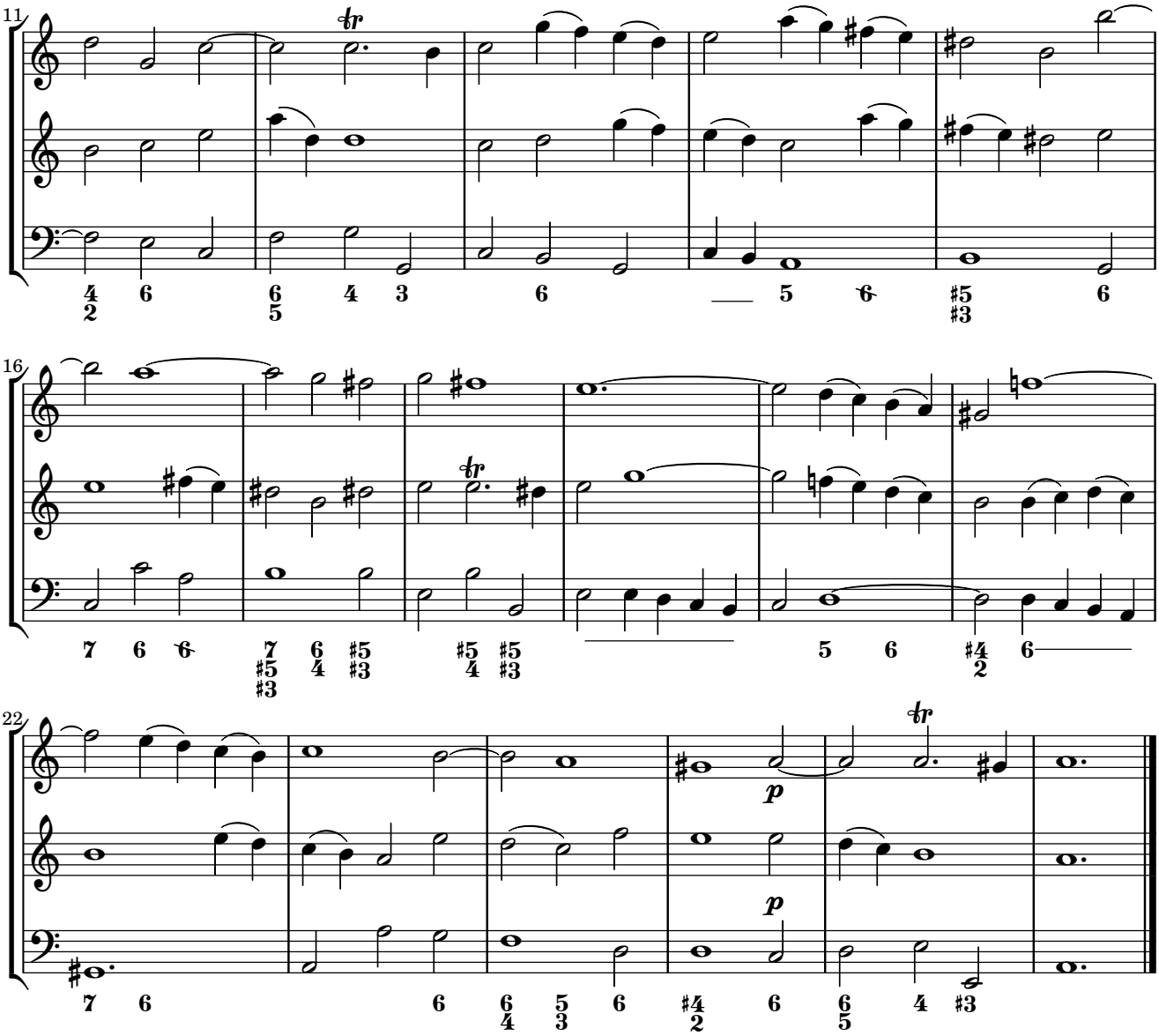
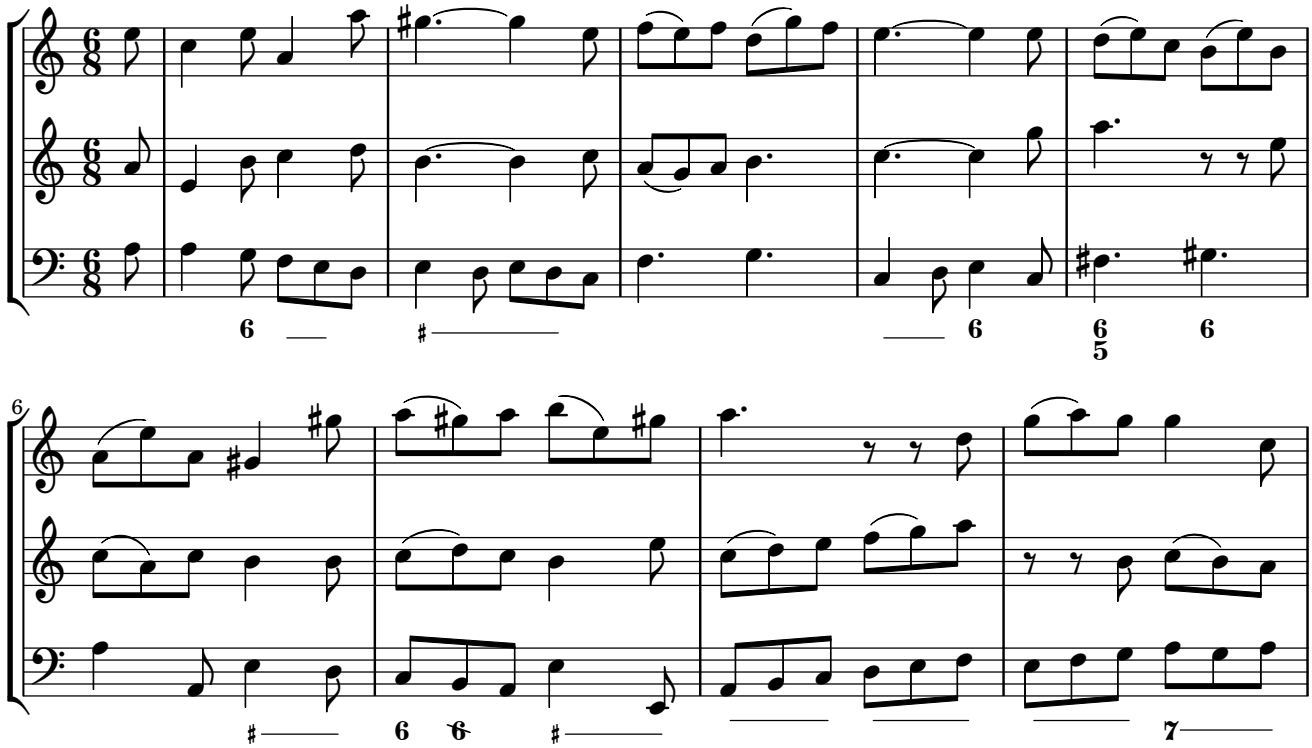


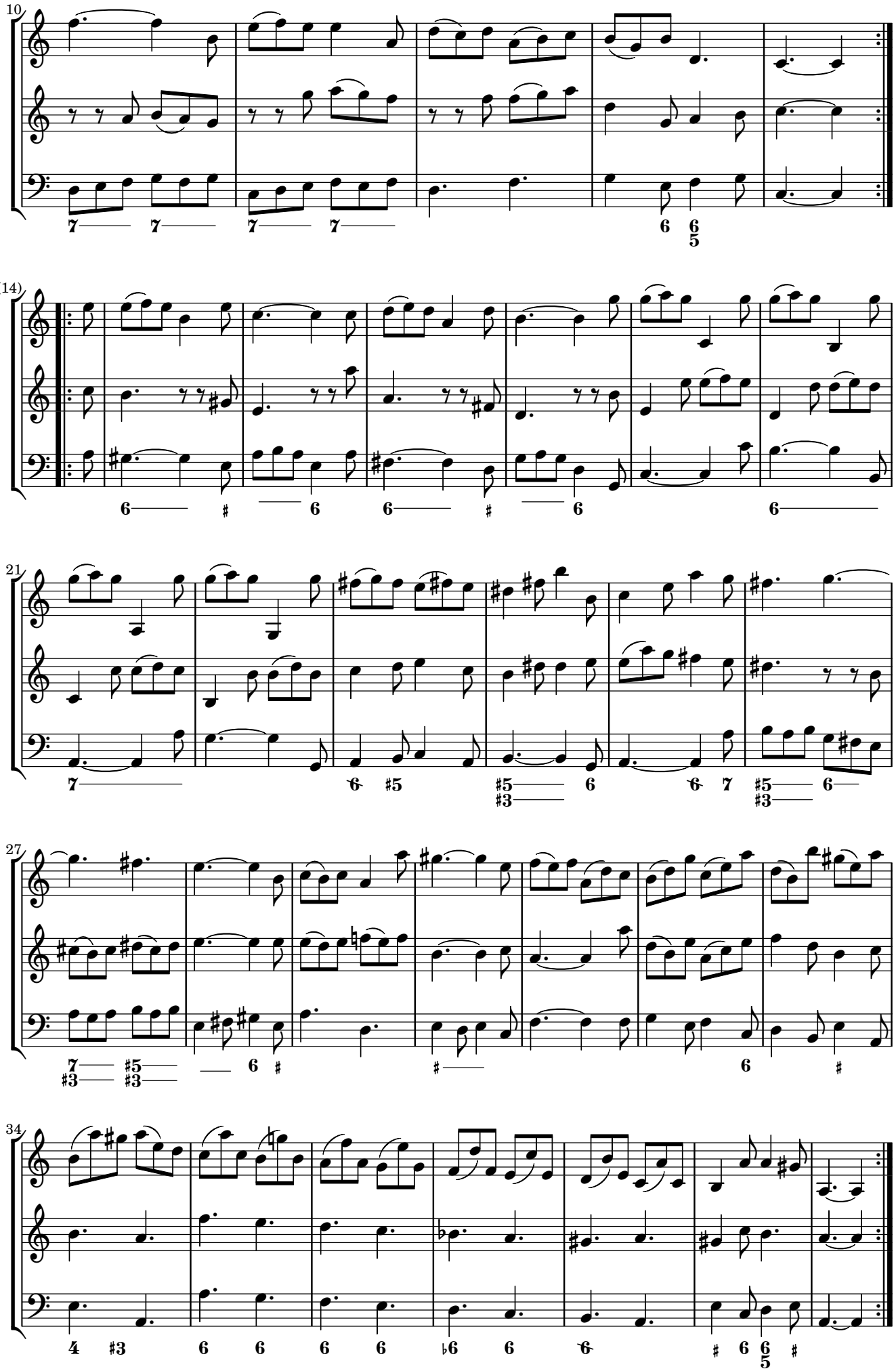
Adagio





Giga (Allegro)



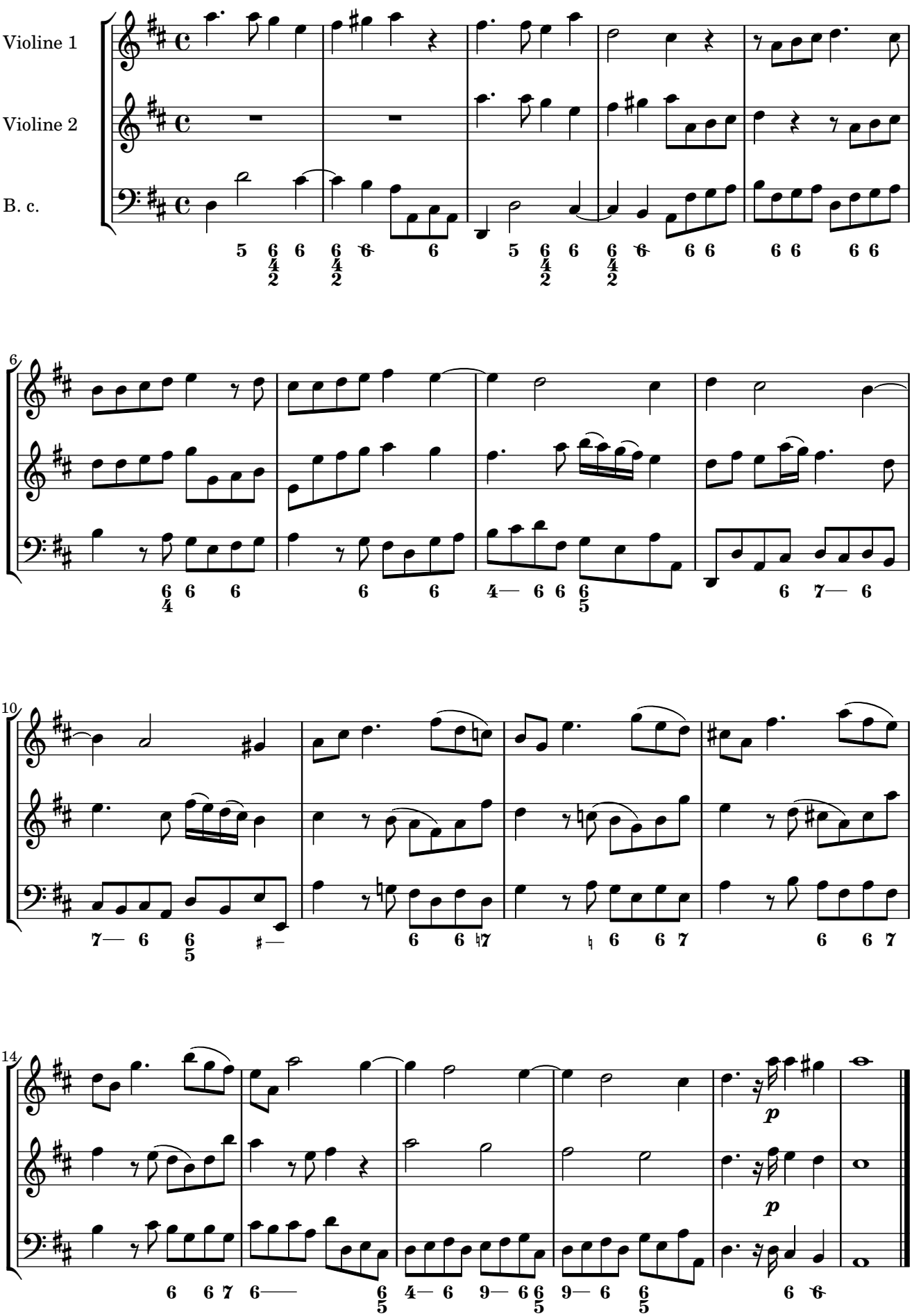


Balletti da camera, op. 4, Sonata VII, D-Dur

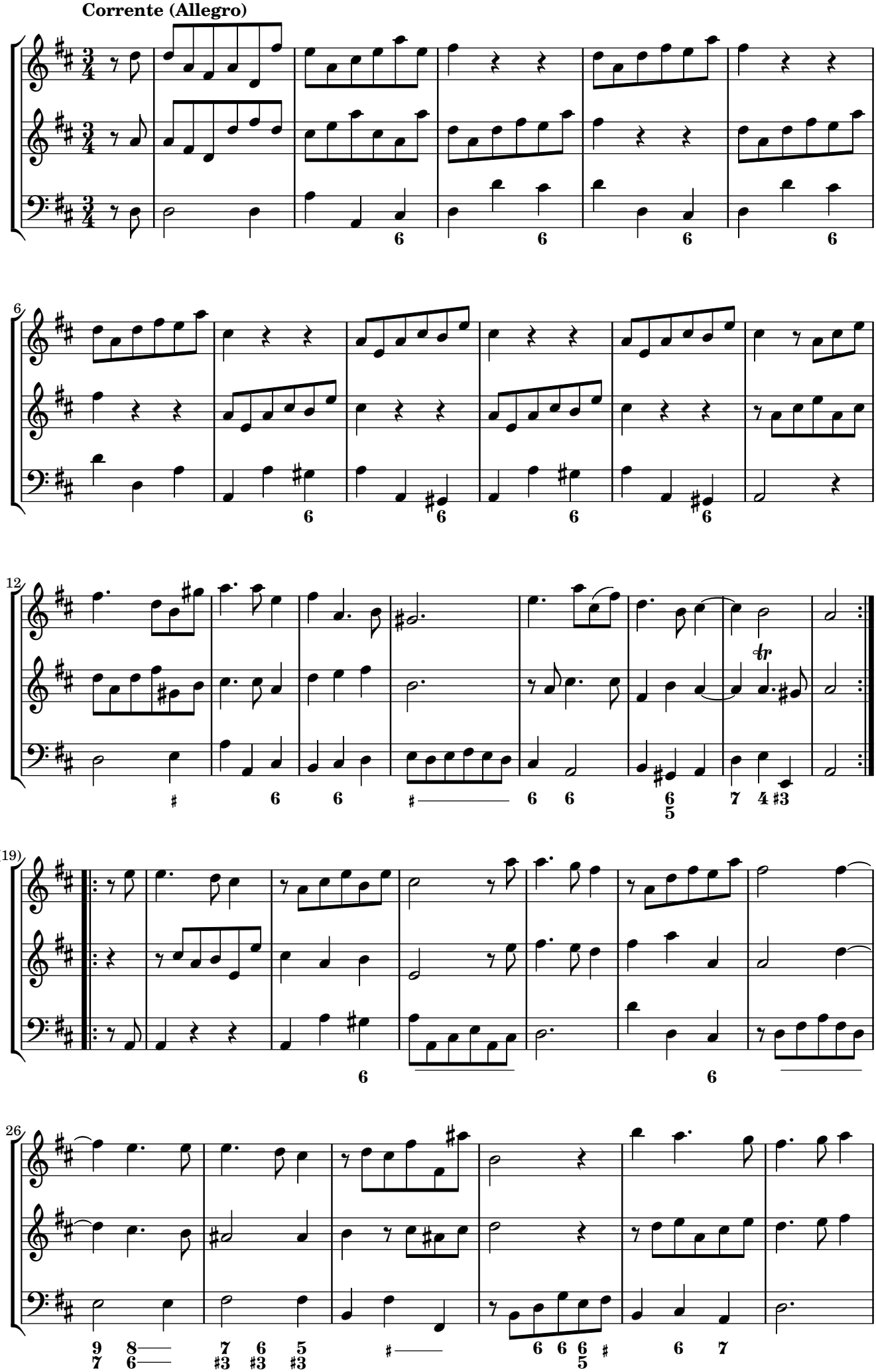
für 2 Violinen und Basso continuo

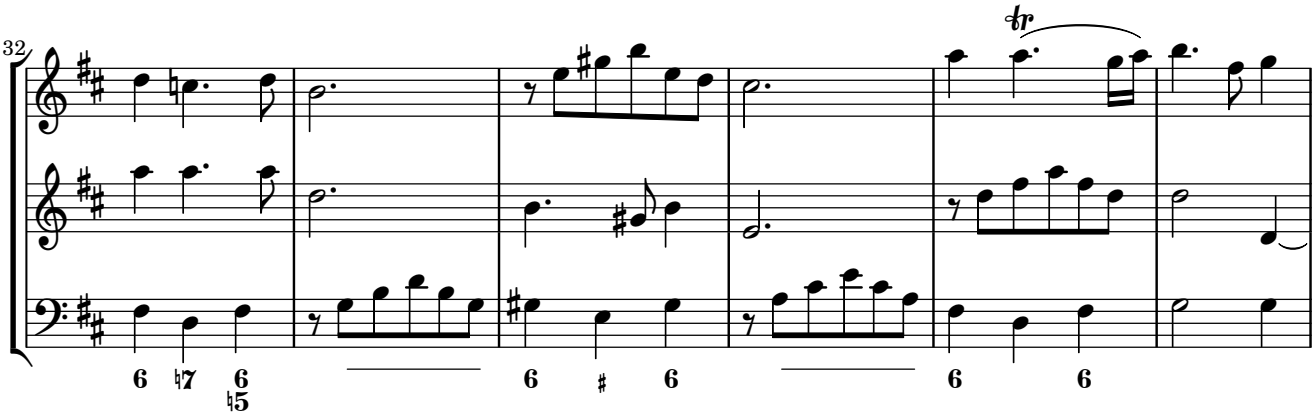
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)



Corrente (Allegro)

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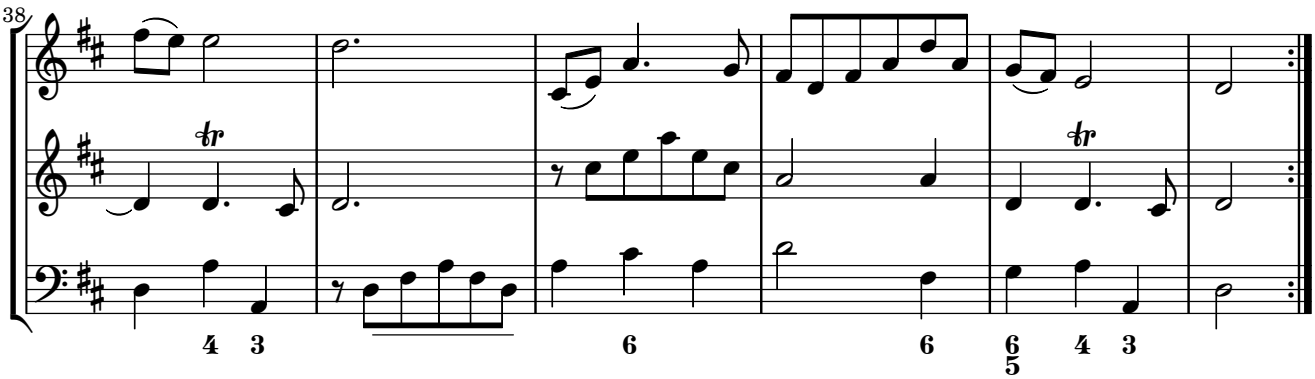
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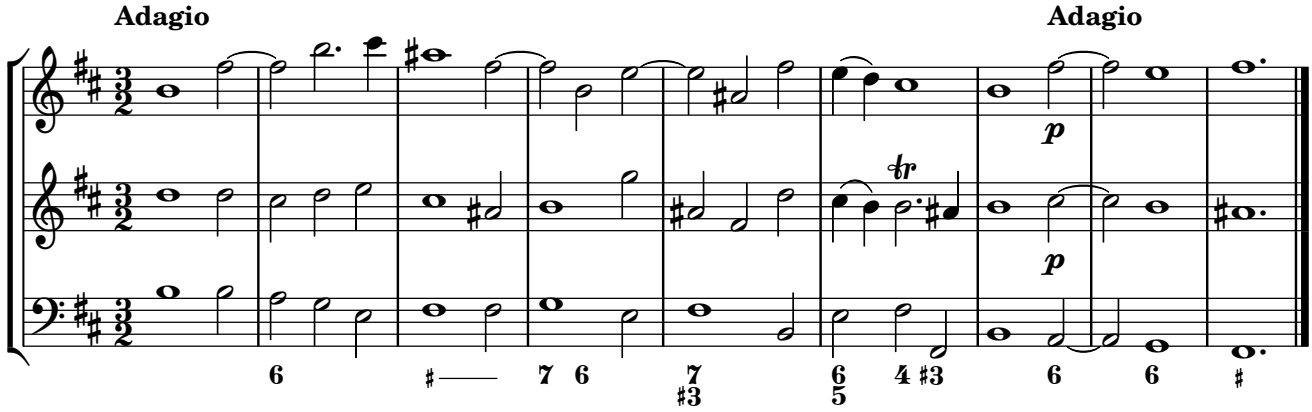
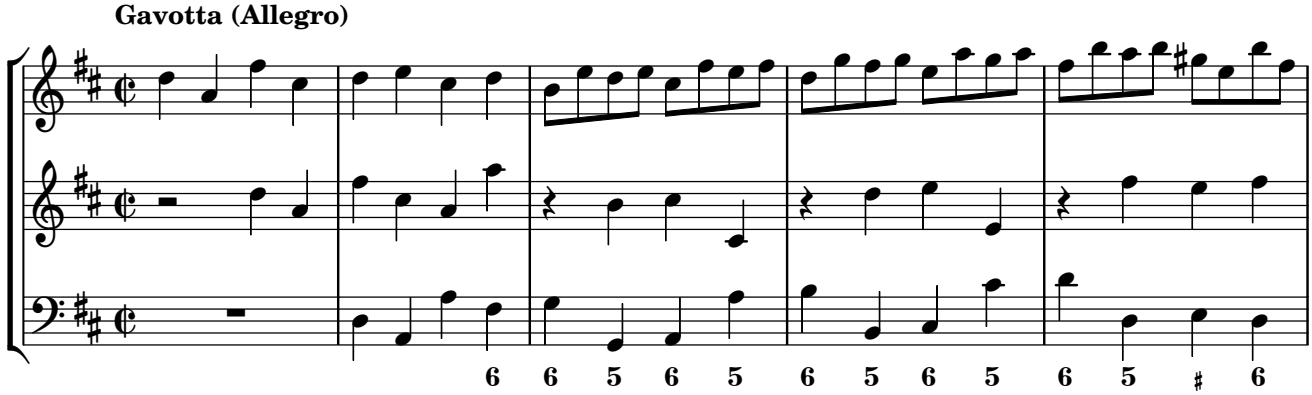
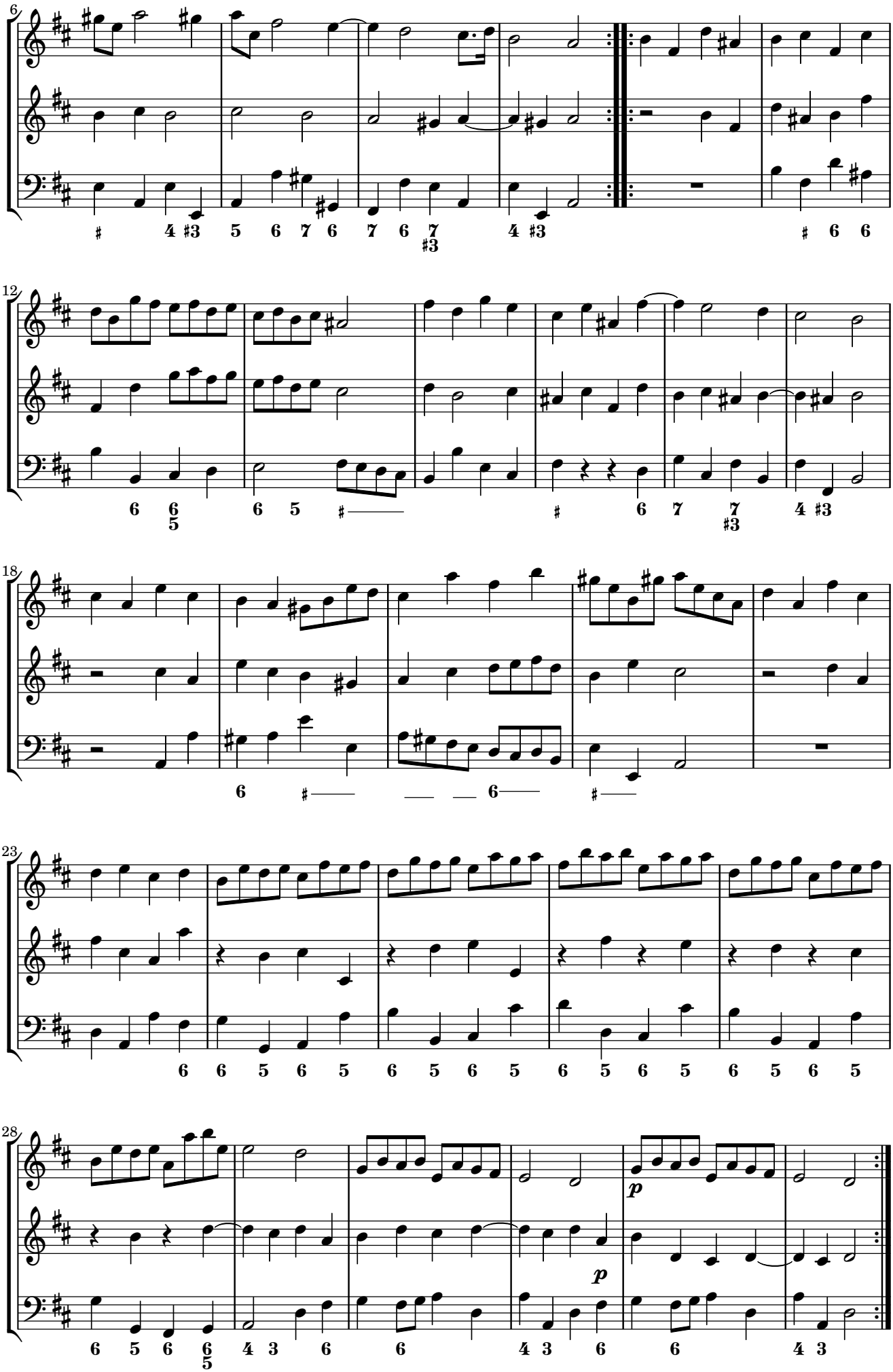

Adagio
Adagio


Gavotta (Allegro)


6
12
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28
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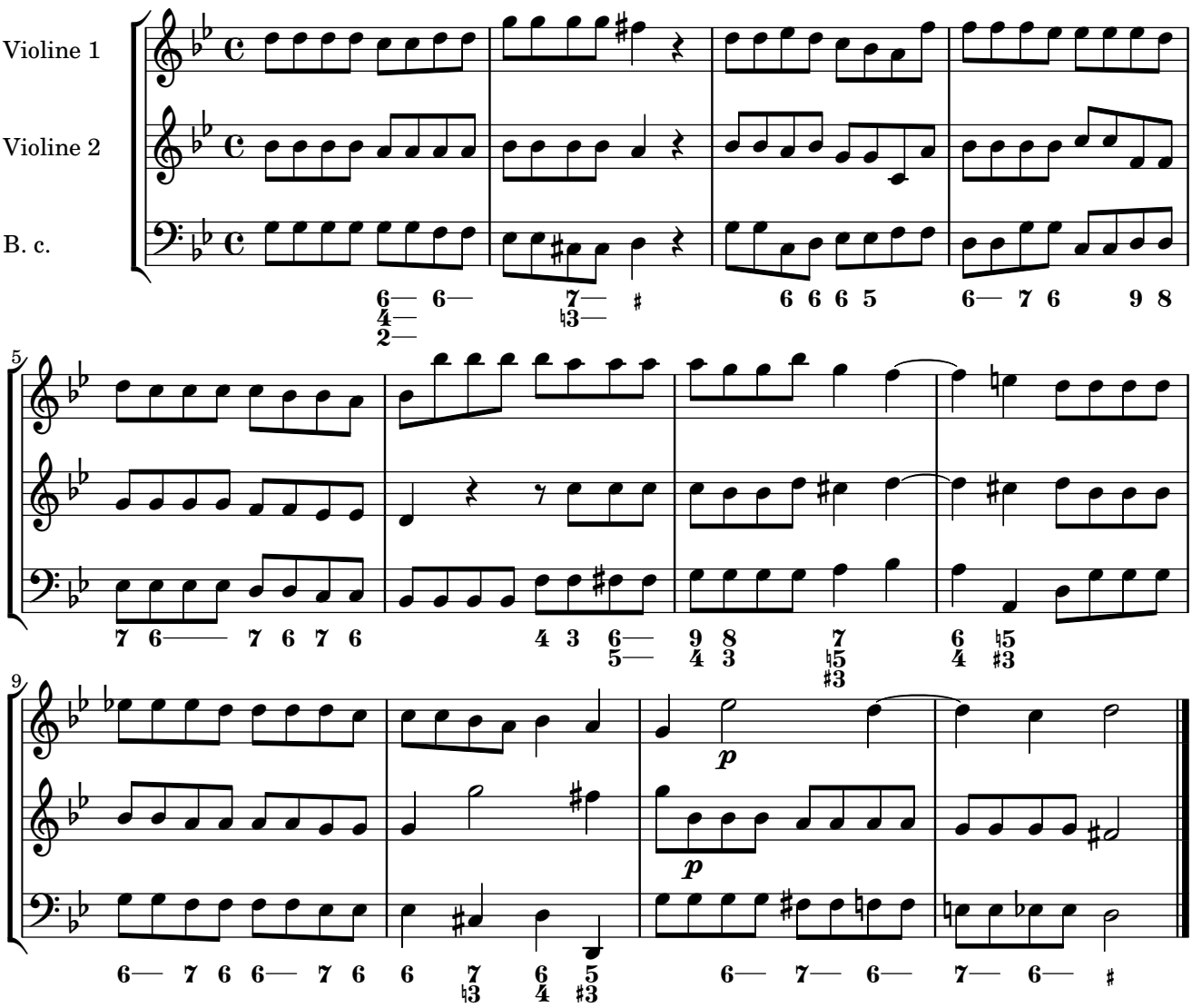
Balletti da camera, op. 4, Sonata VIII, g-Moll

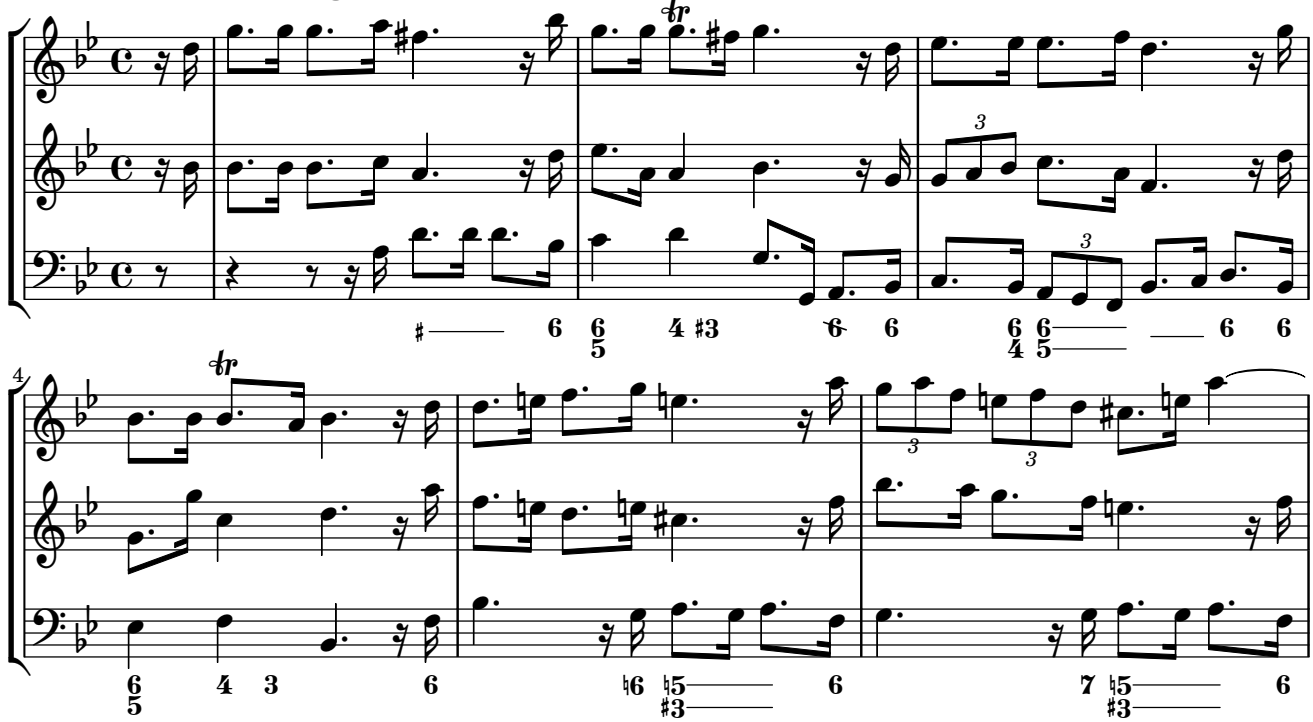
für 2 Violinen und Basso continuo

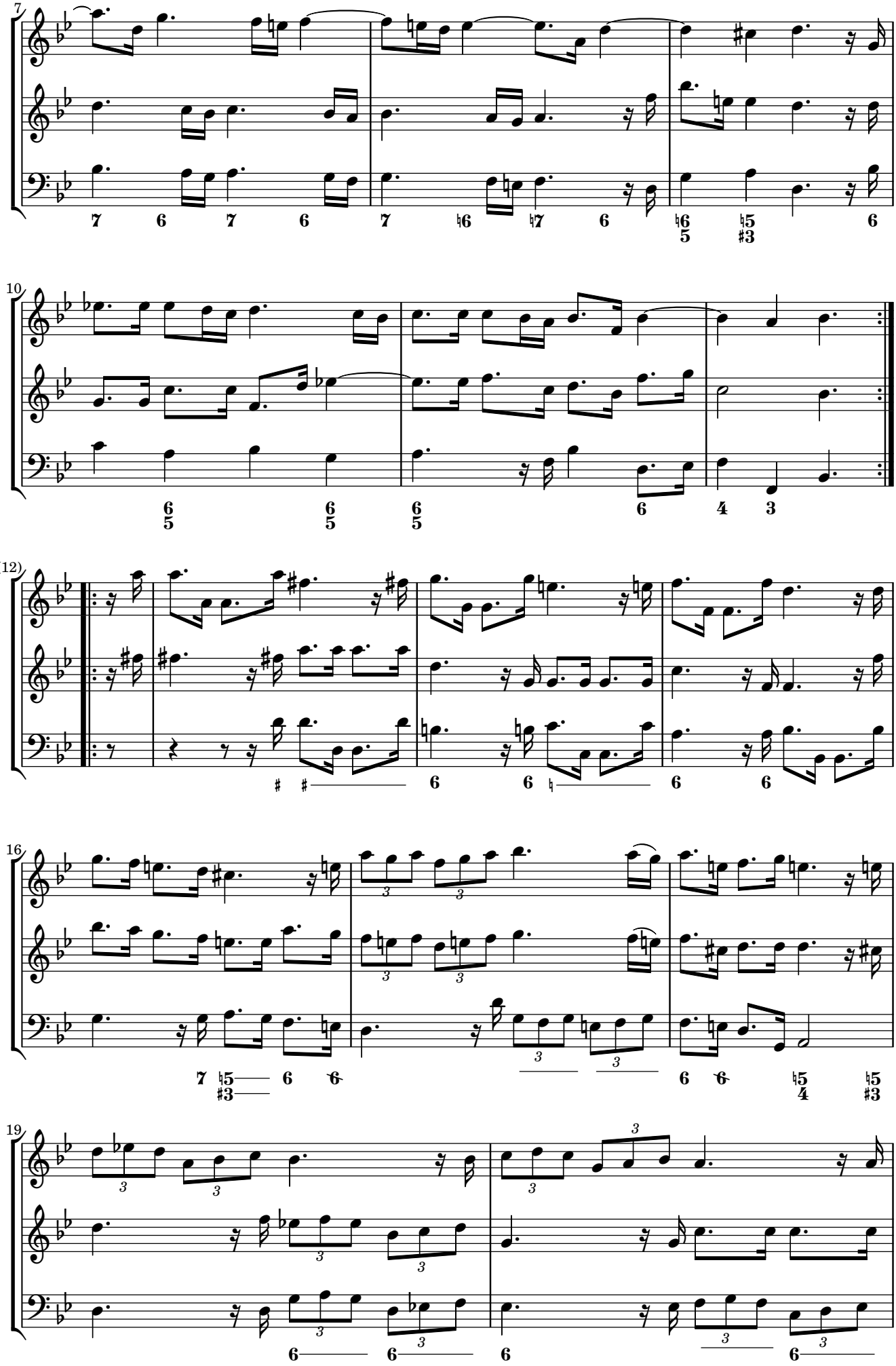
Roberto Valentine (1674–1747), GB-Lbl e.22.a

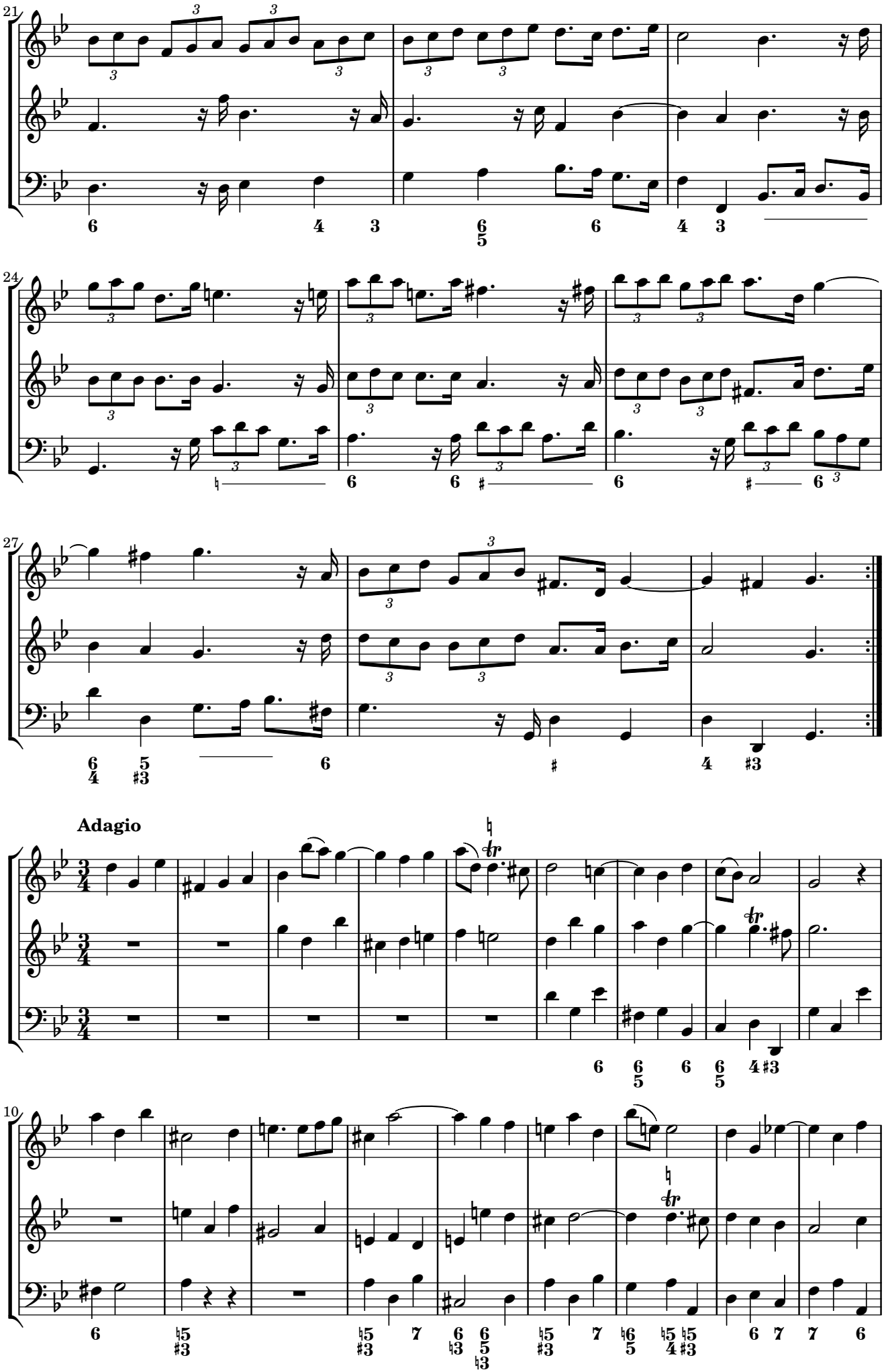
Preludio (Adagio)



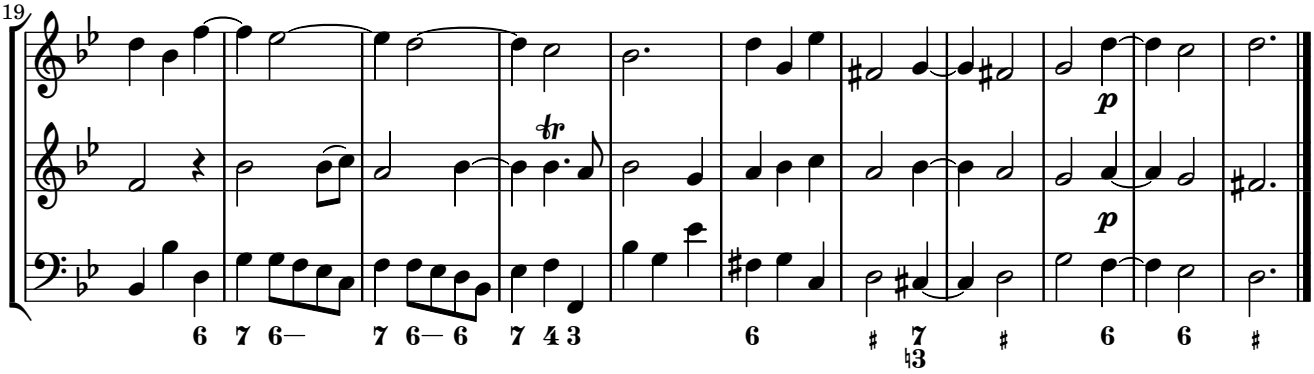
Allemanda (Allegro)



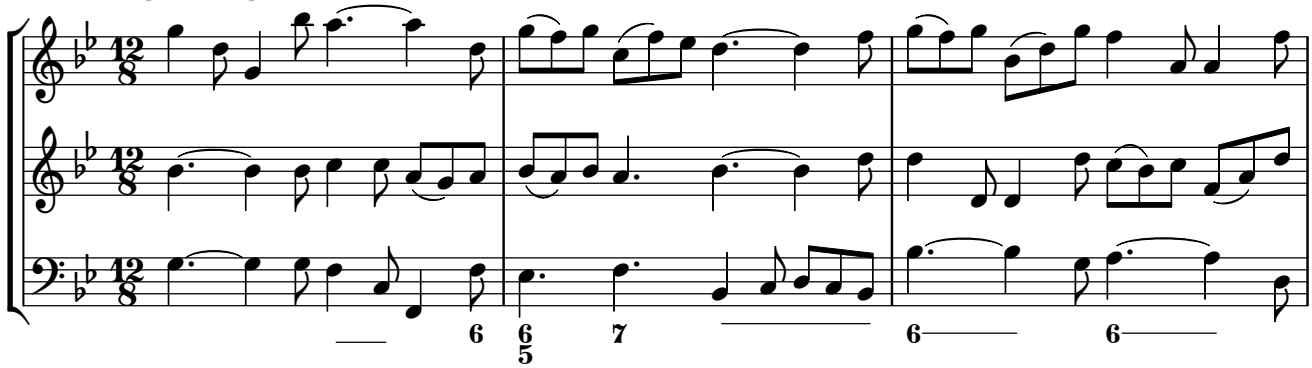


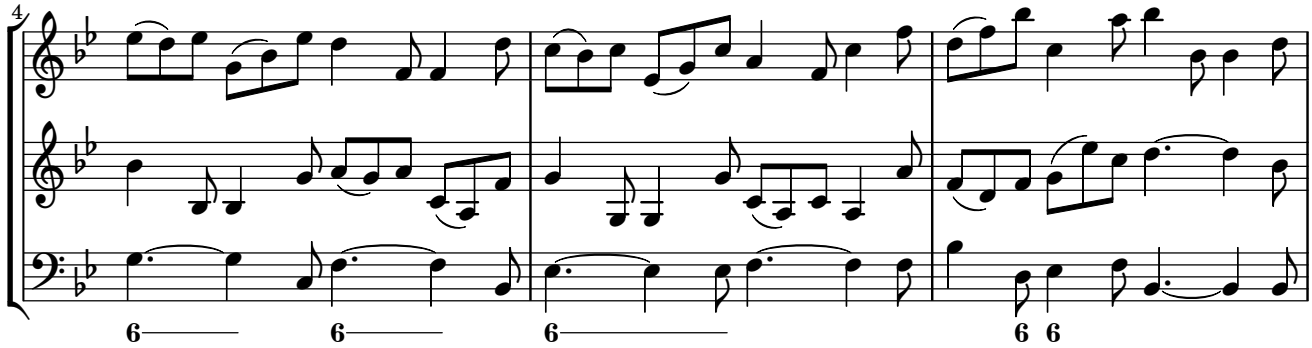

Adagio

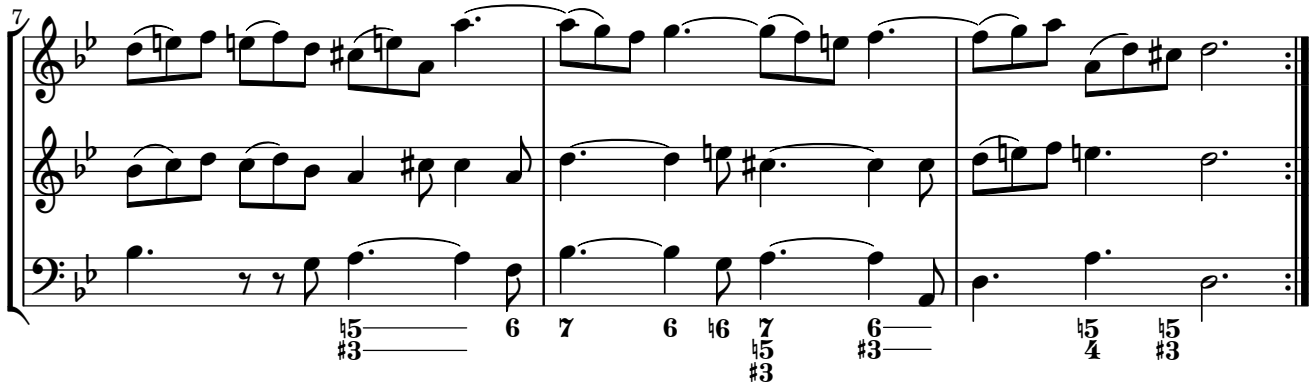
Adagio

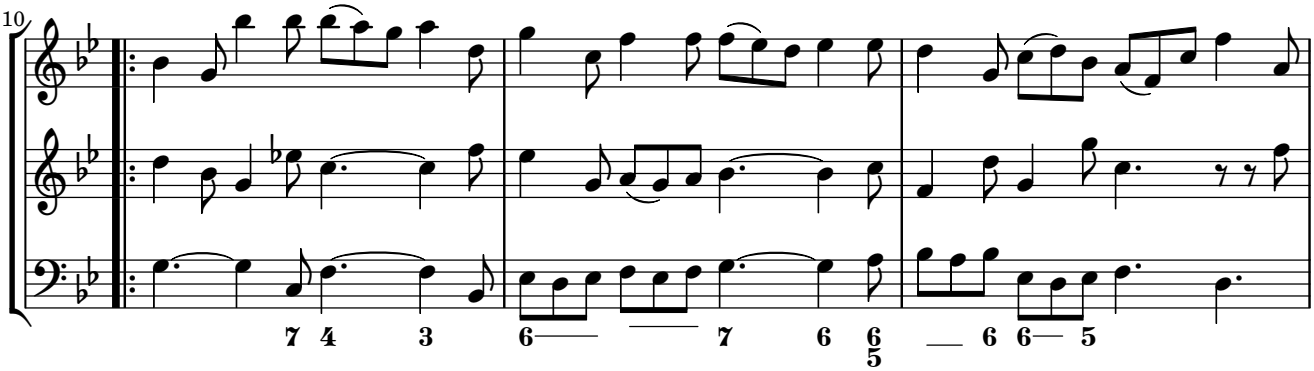


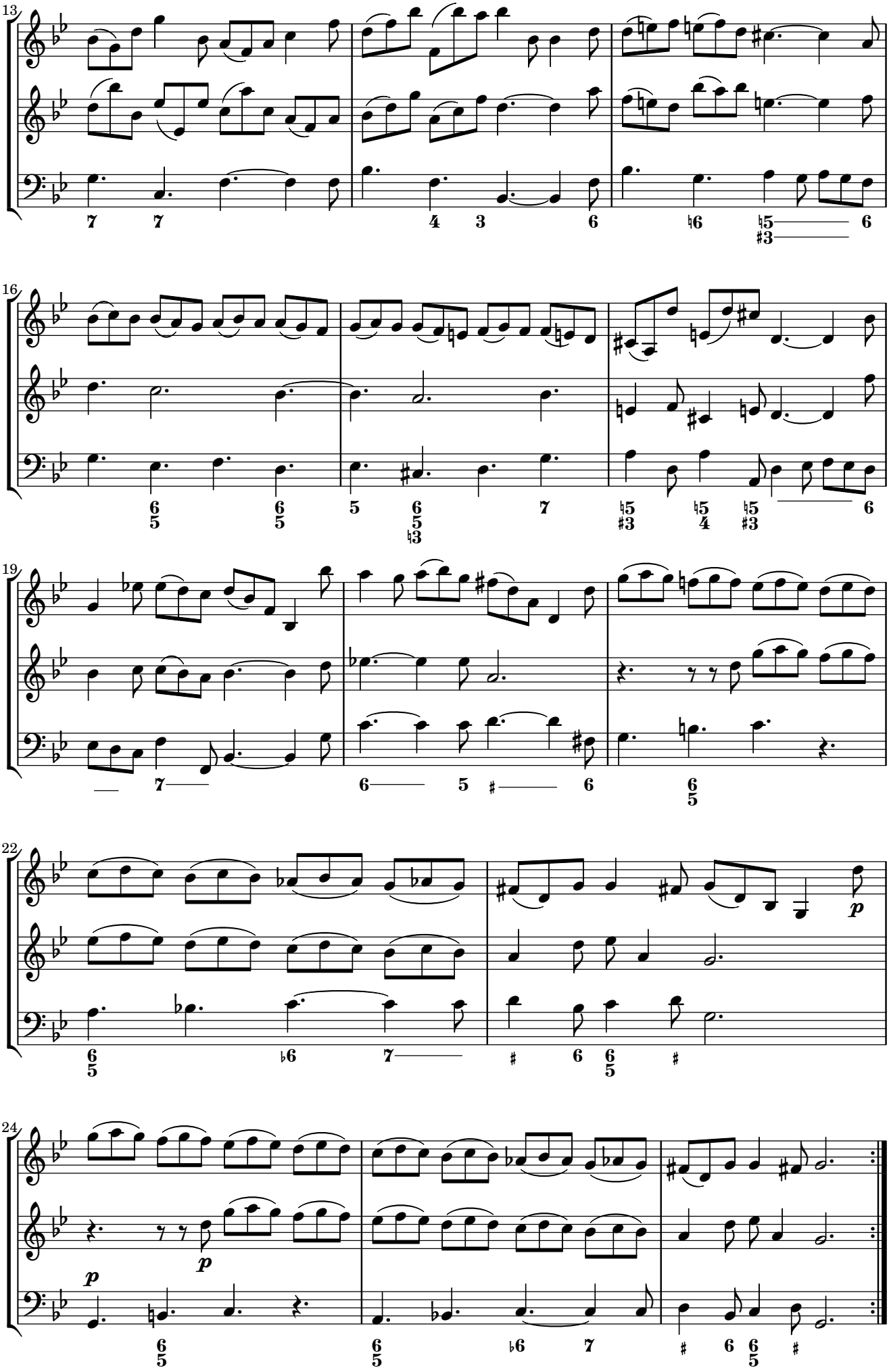
Giga (Allegro)









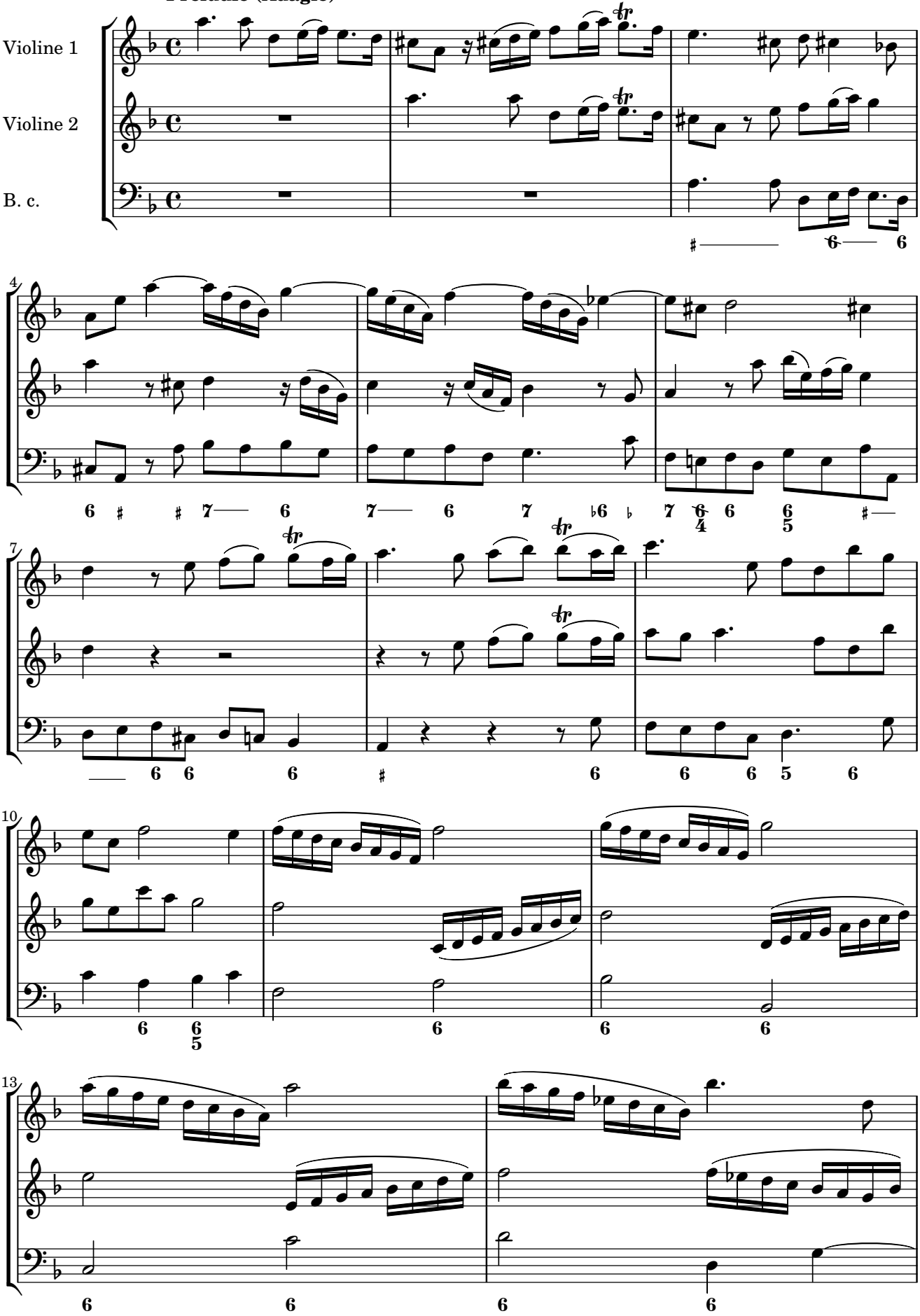


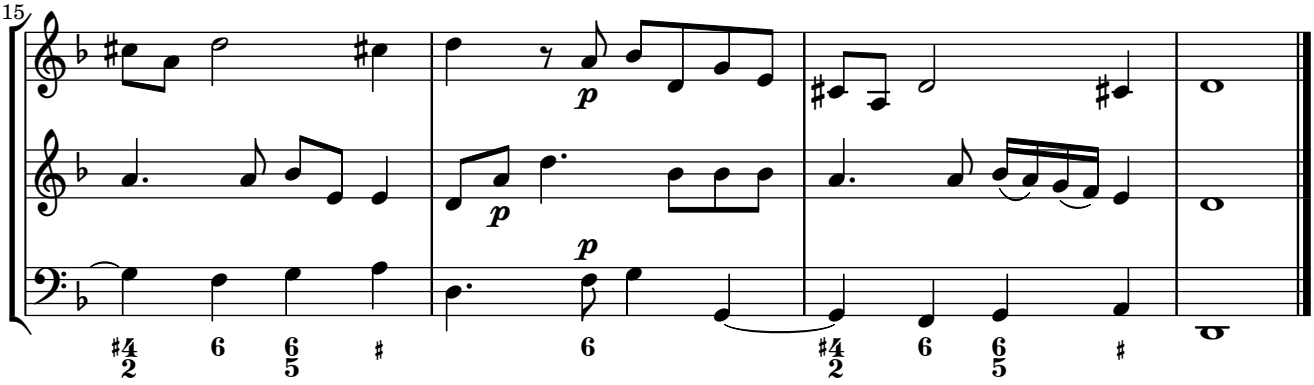
Balletti da camera, op. 4, Sonata IX, d-Moll

für 2 Violinen und Basso continuo

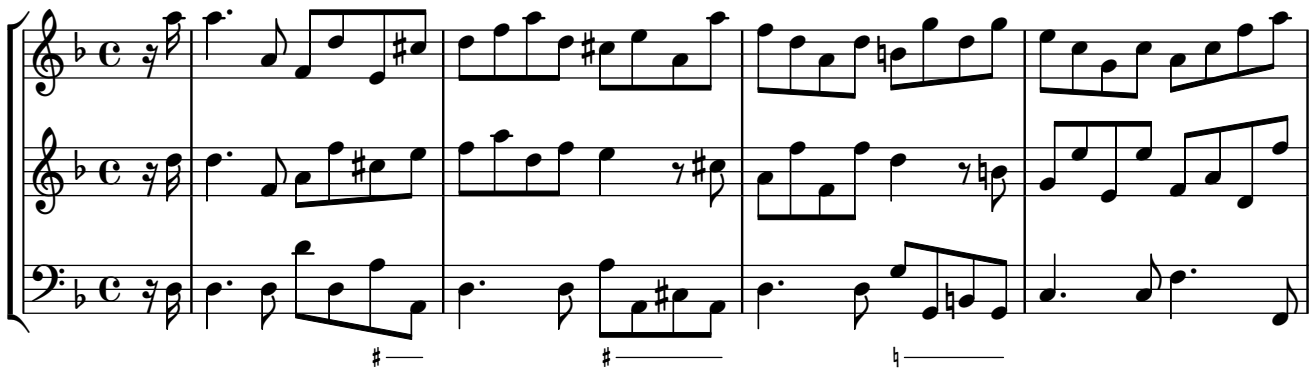
Roberto Valentine (1674–1747), GB-Lbl e.22.a

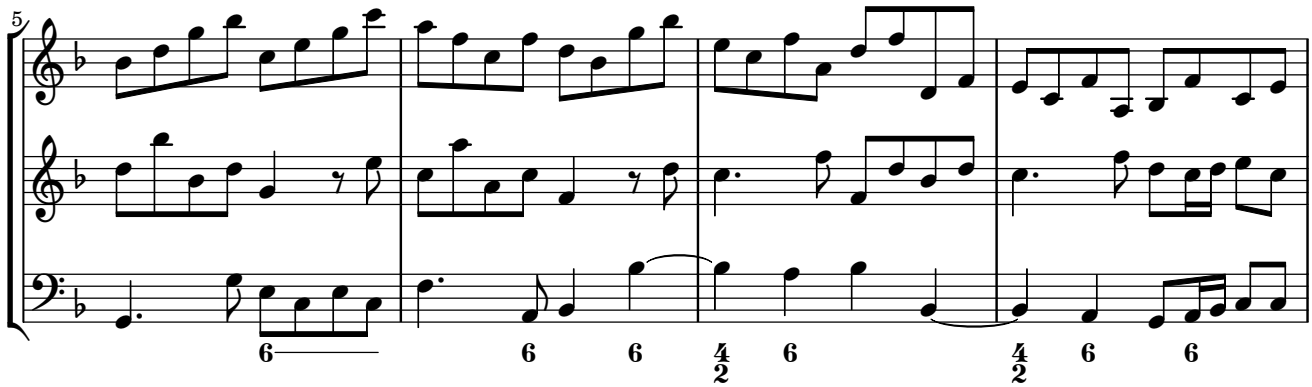
Preludio (Adagio)

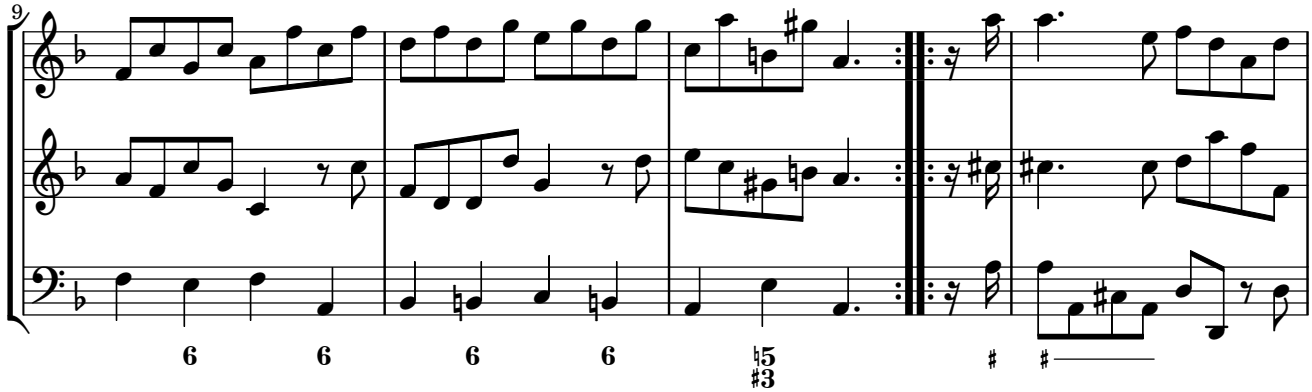


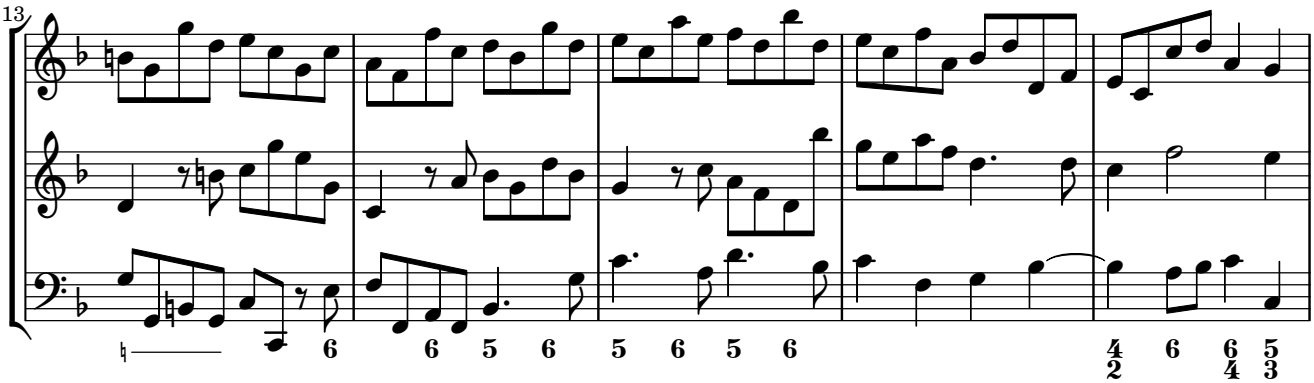


Allemanda (Allegro)





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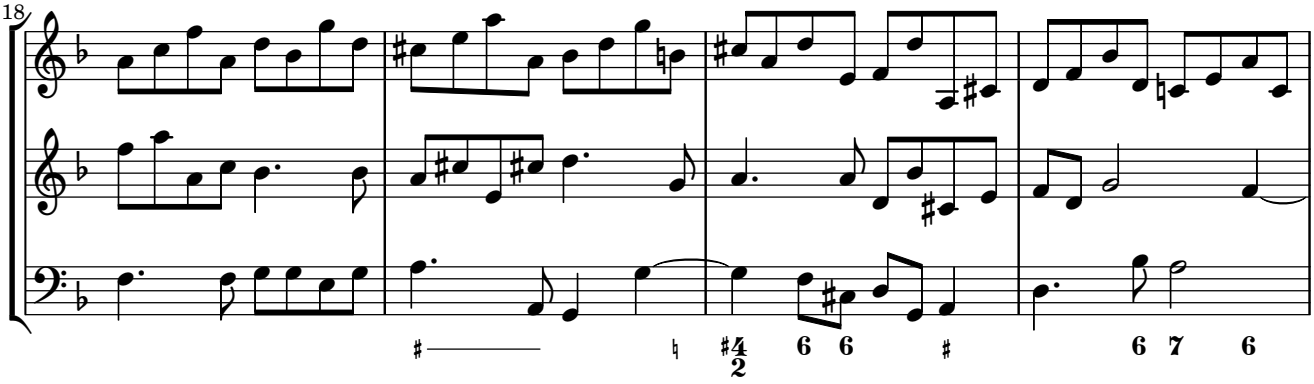
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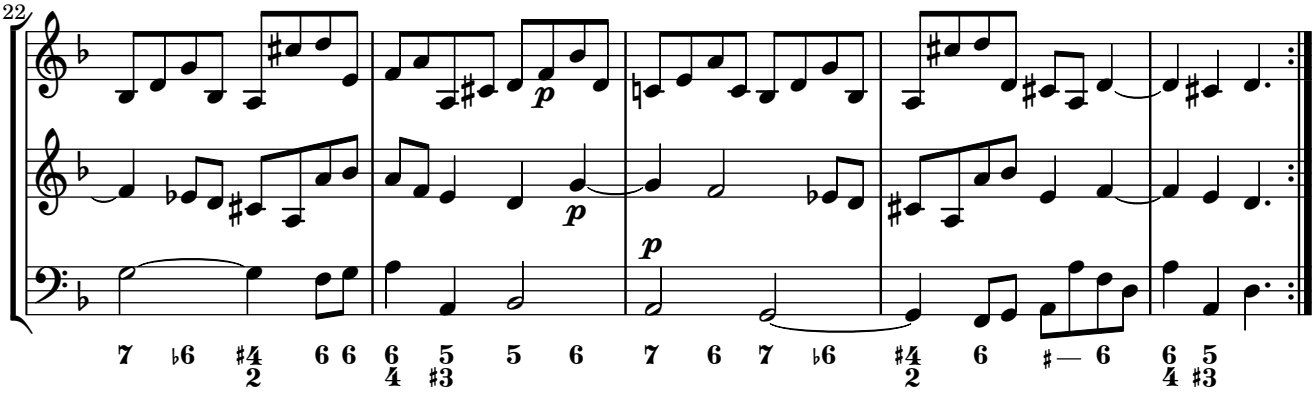
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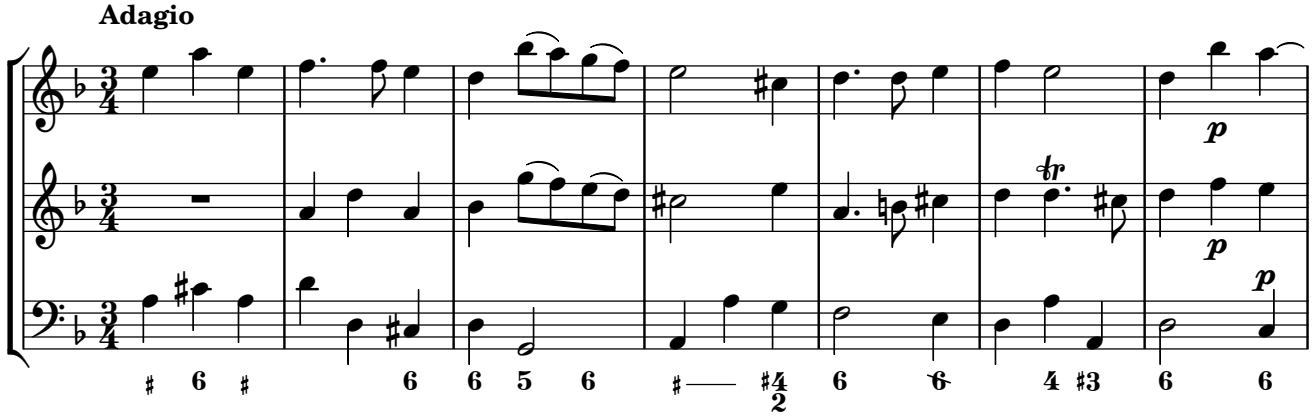
Adagio
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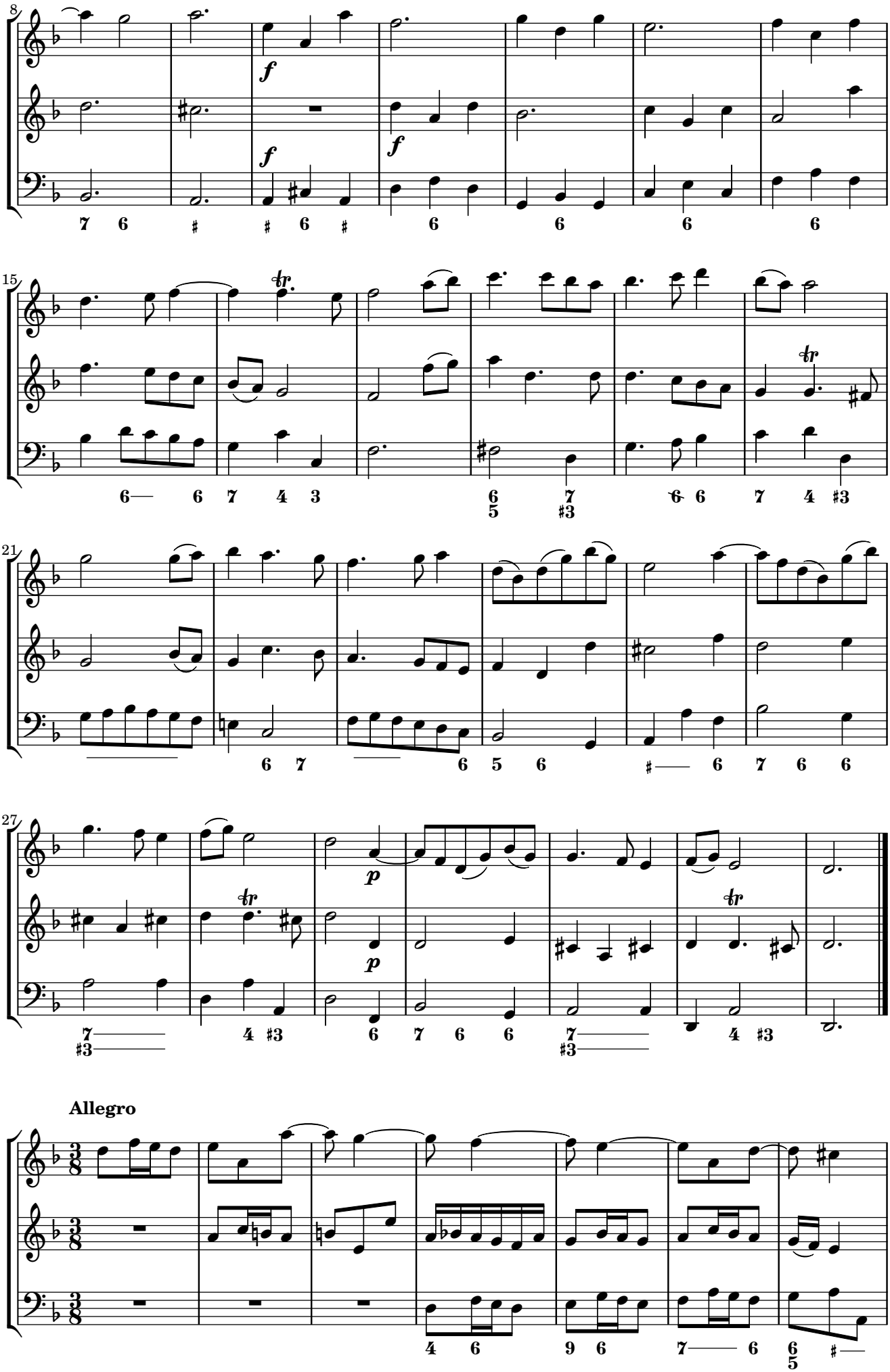
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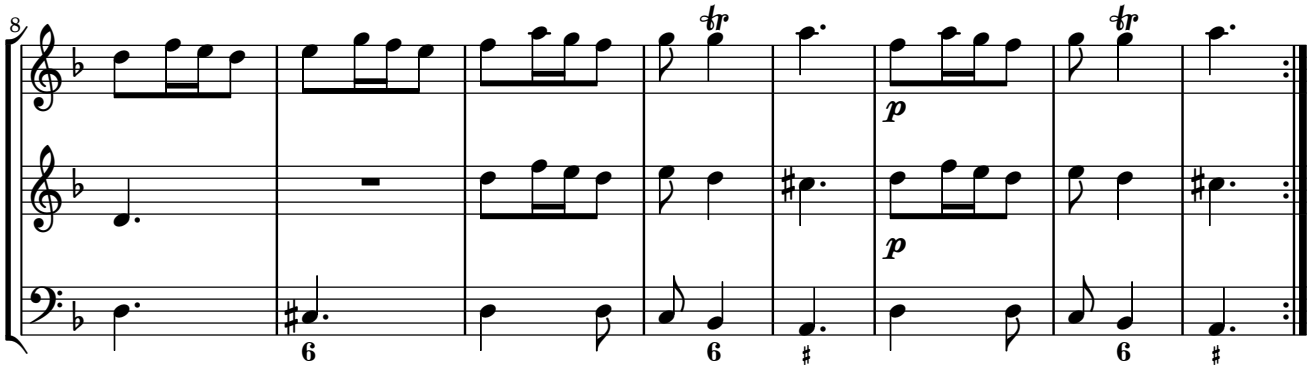
Allegro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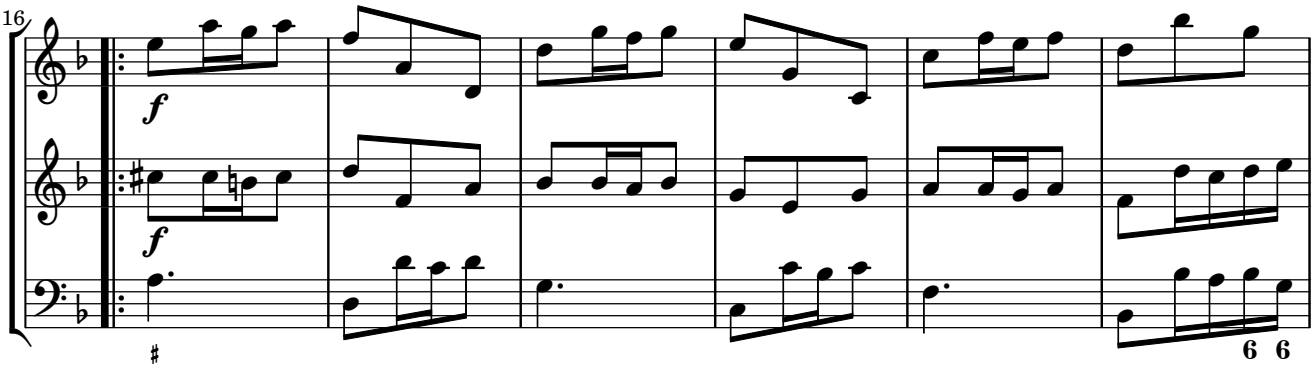
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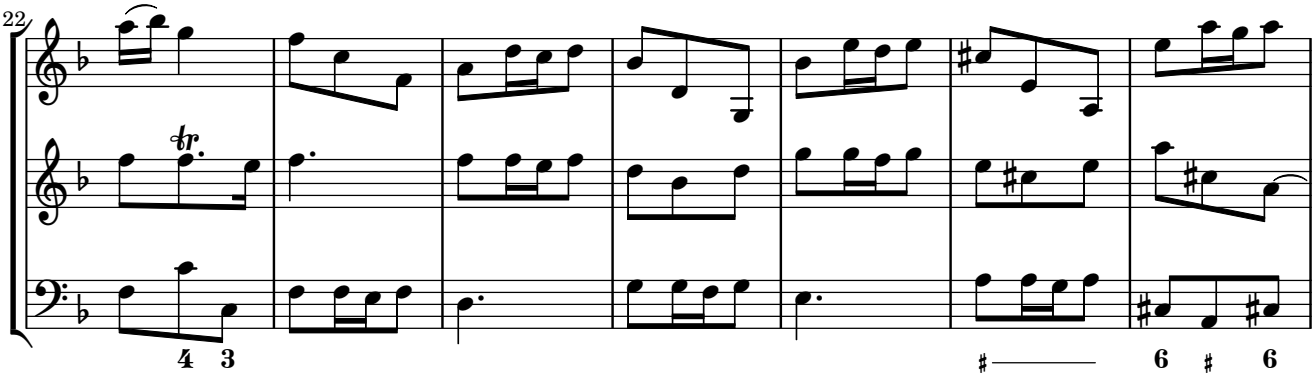
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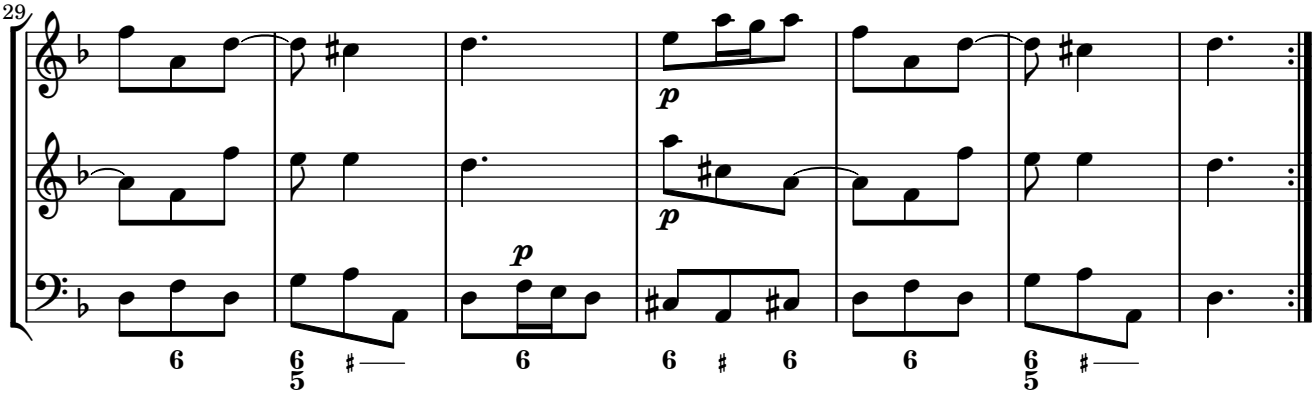
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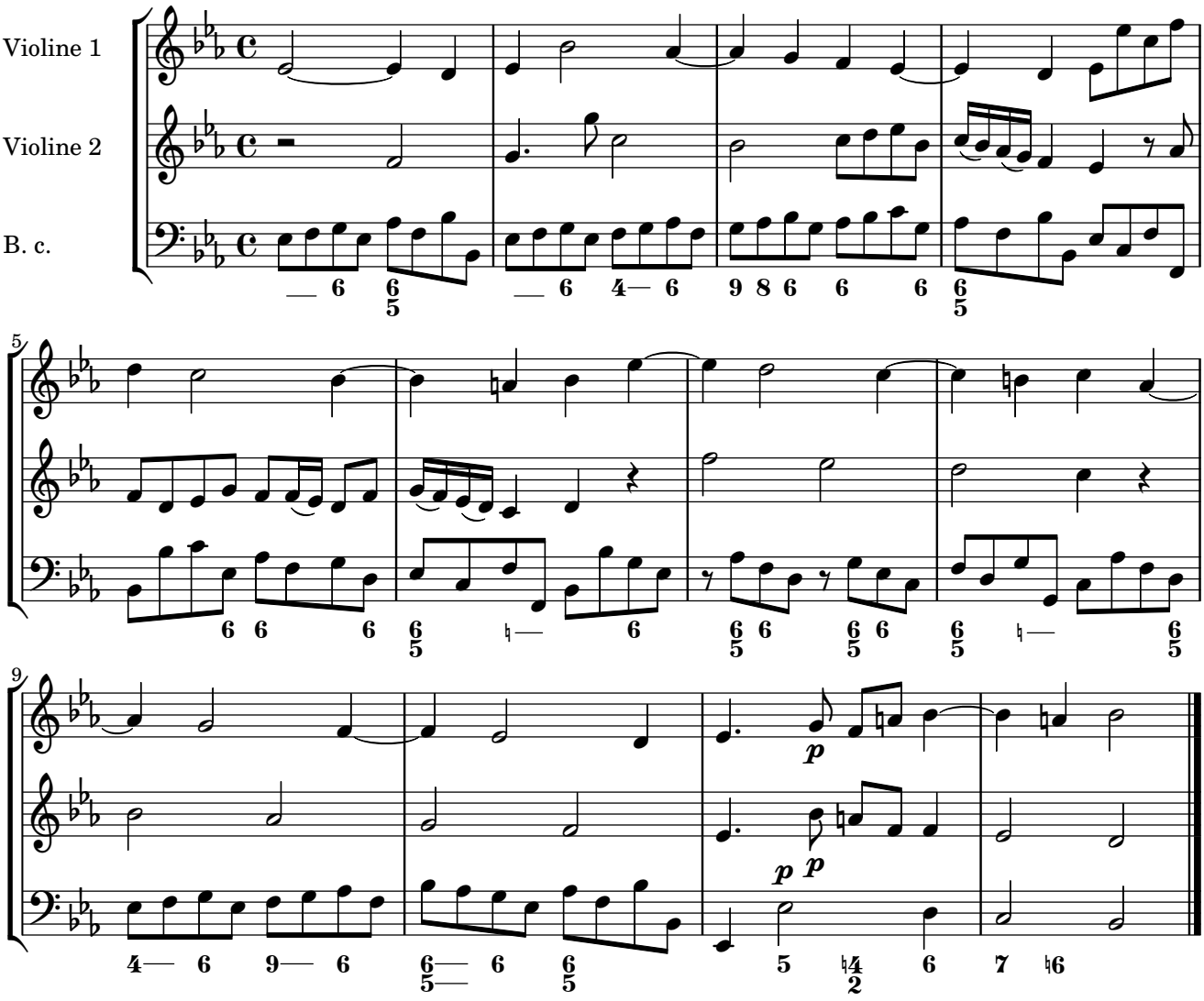
Balletti da camera, op. 4, Sonata X, Es-Dur

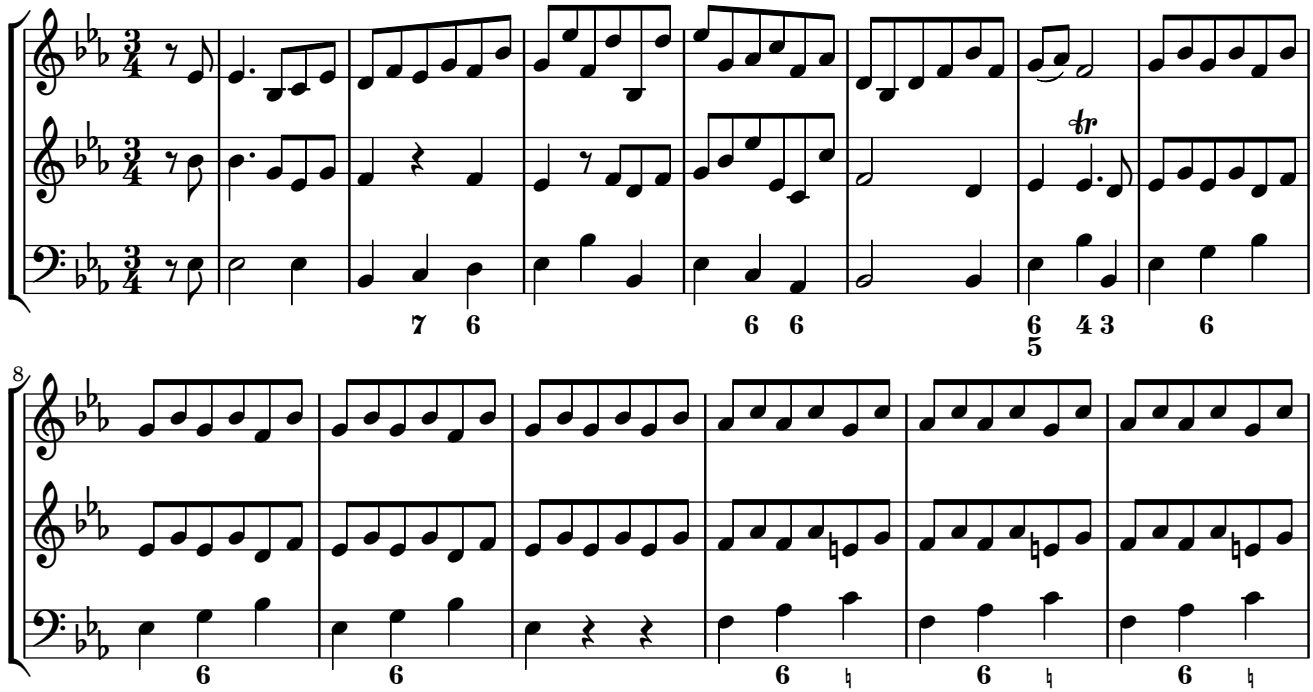
für 2 Violinen und Basso continuo

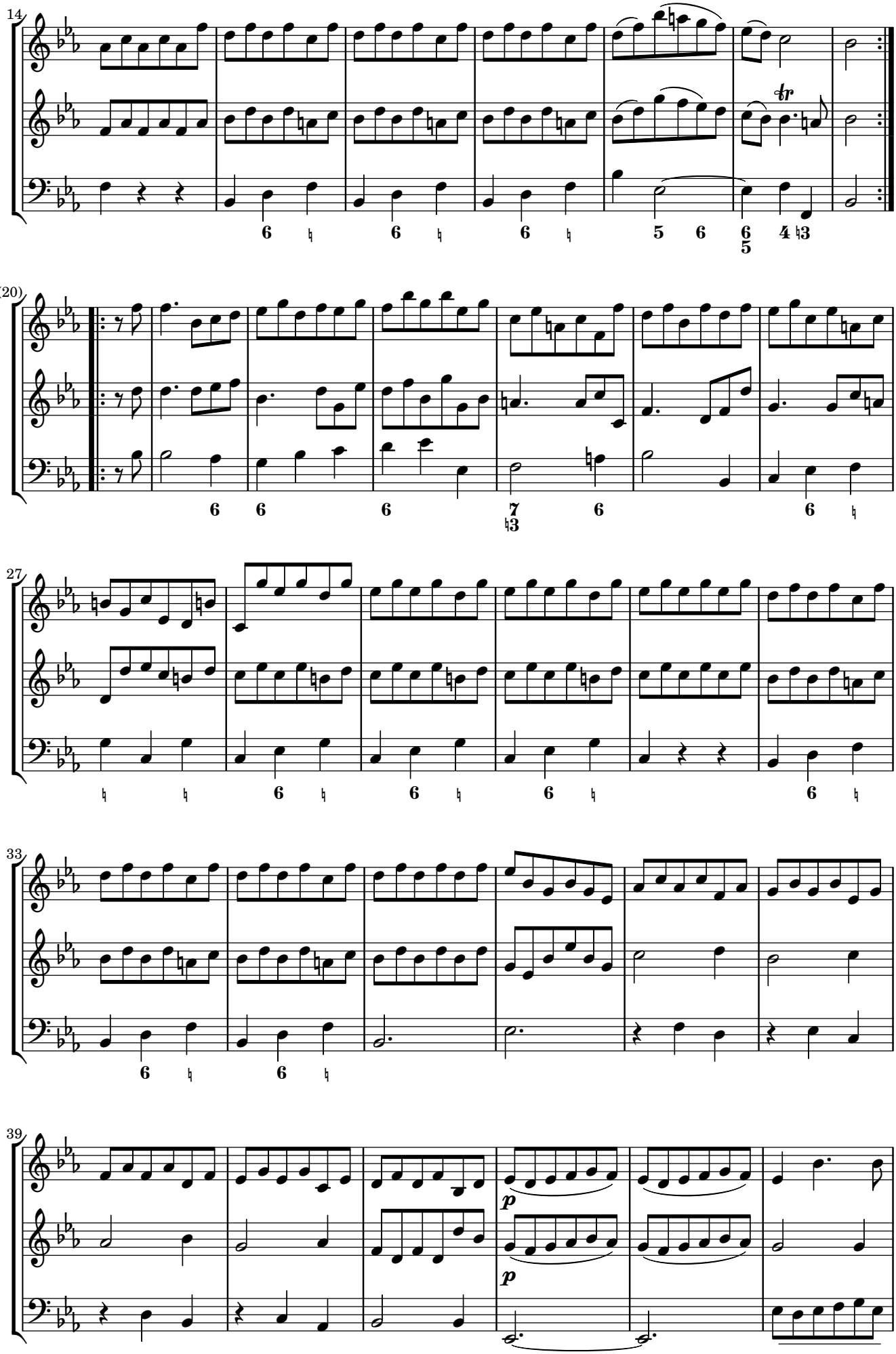
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)



Corrente (Allegro)

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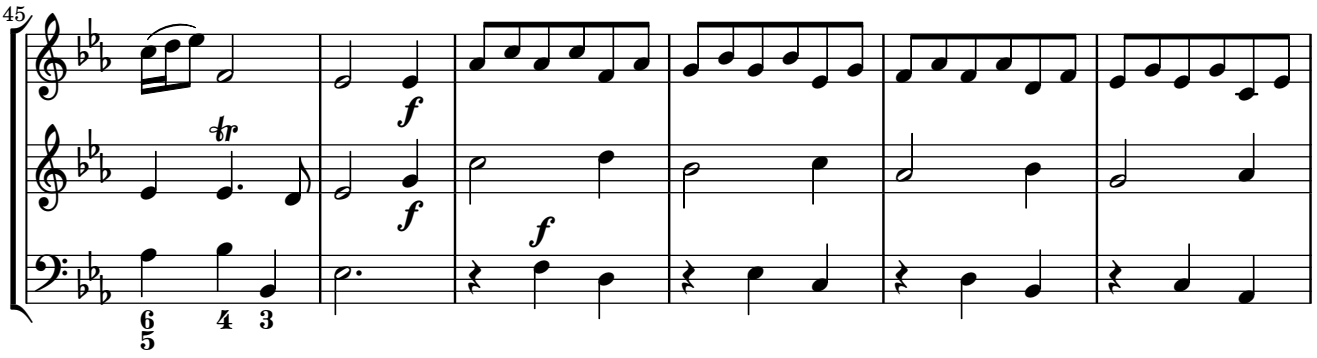
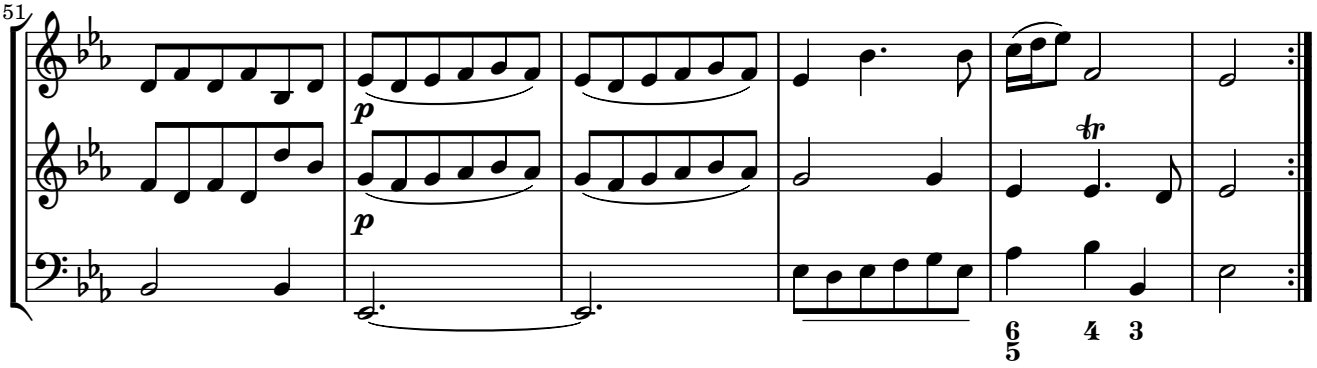
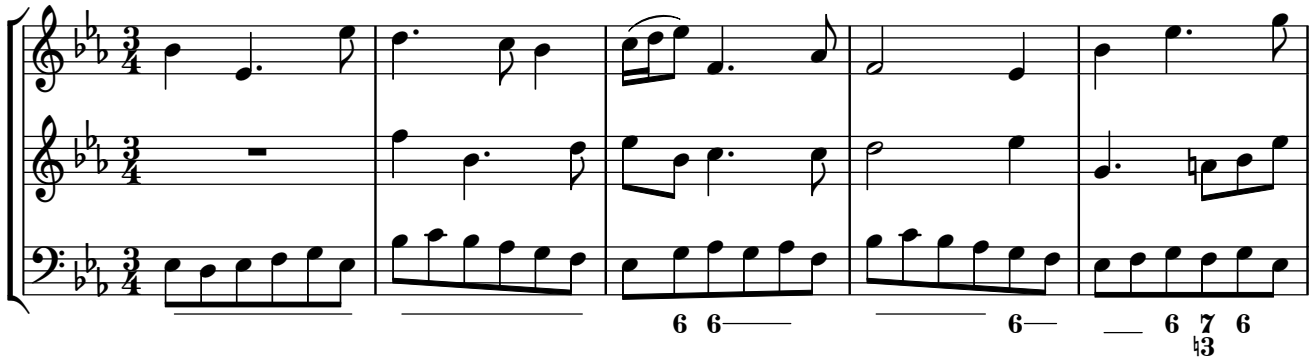
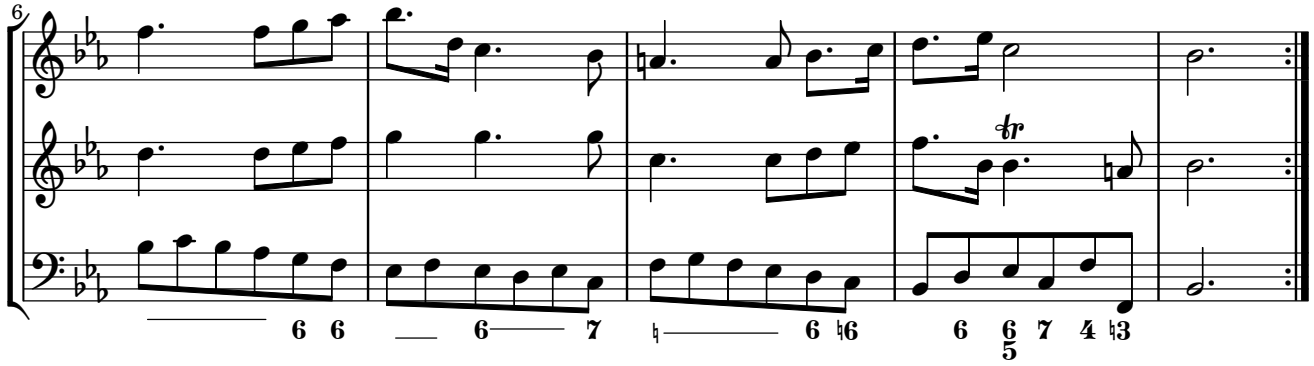
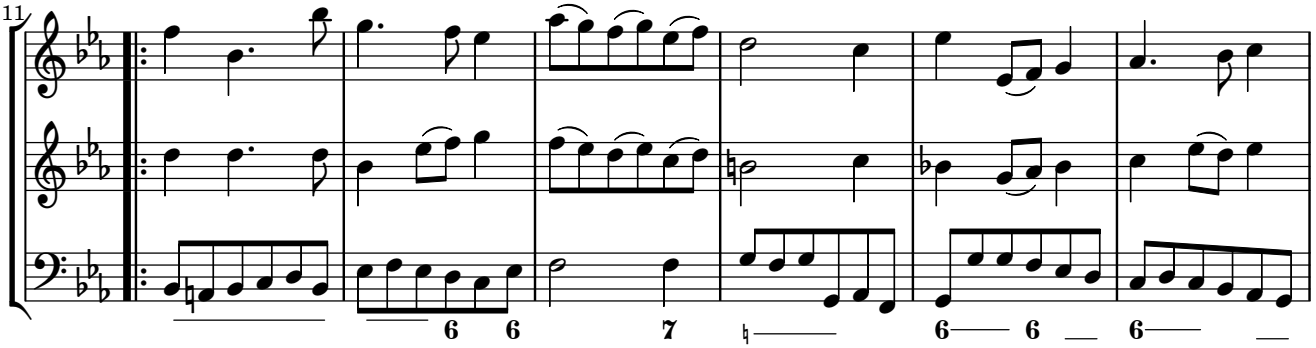


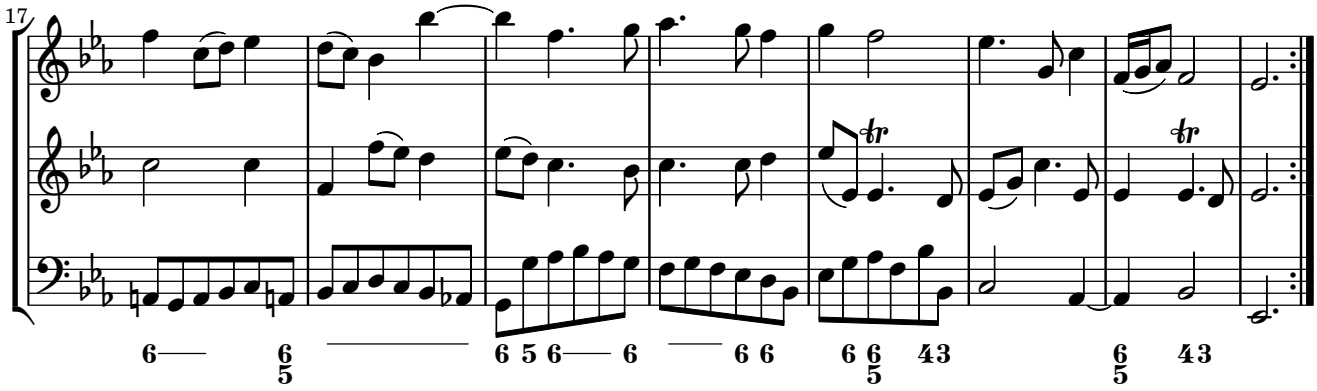


Sarabanda (Adagio)

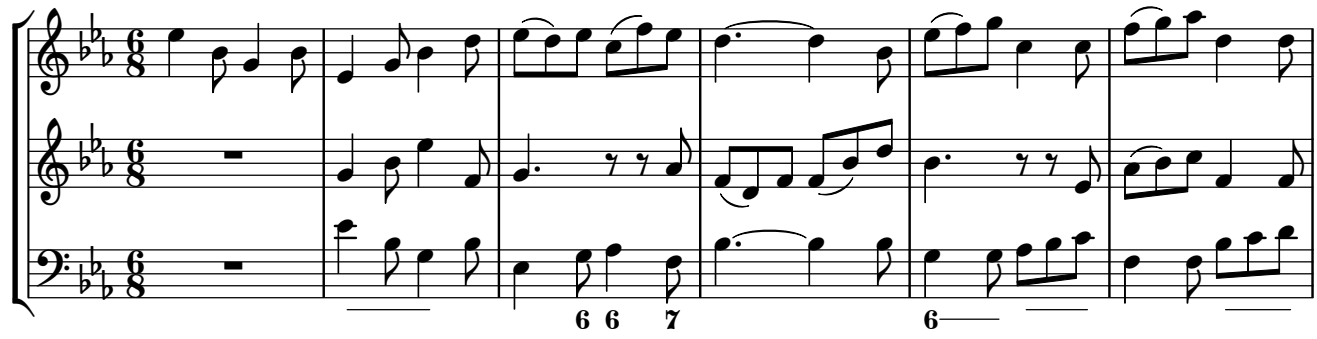


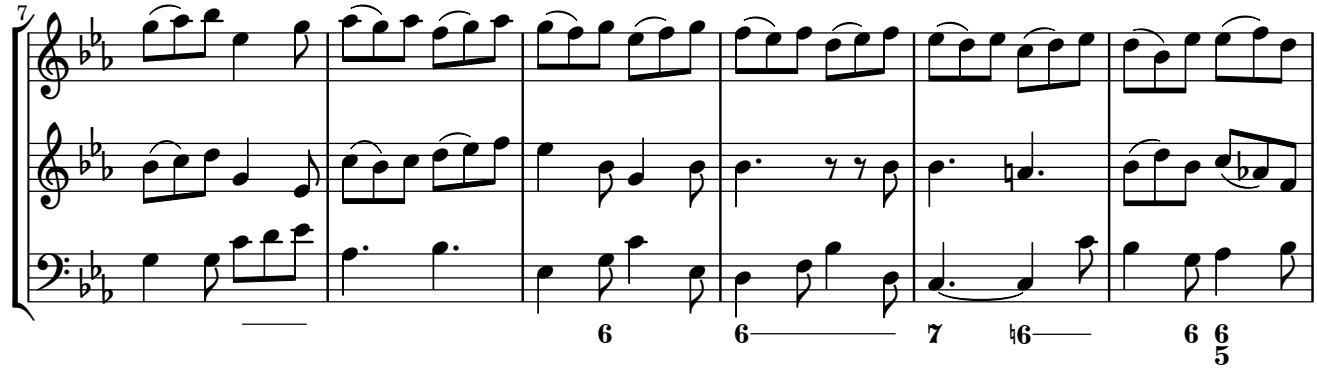


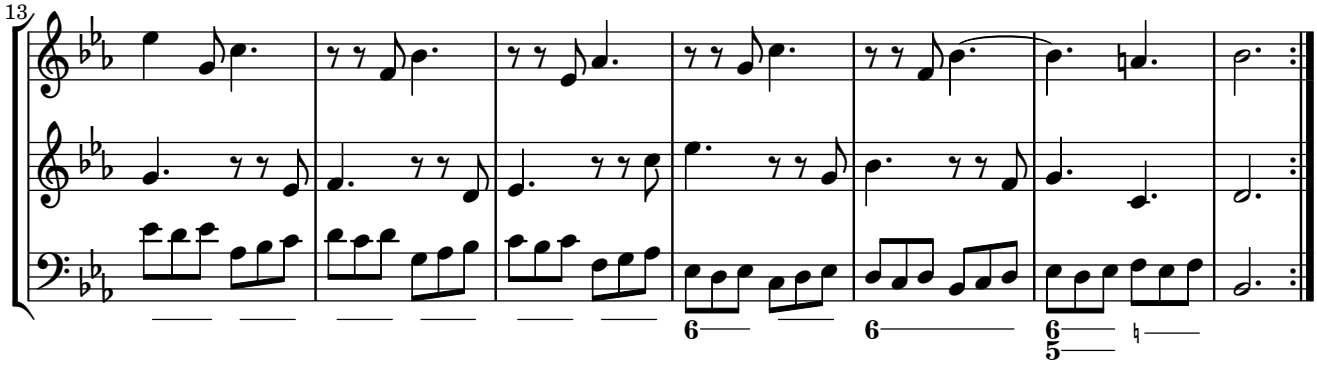


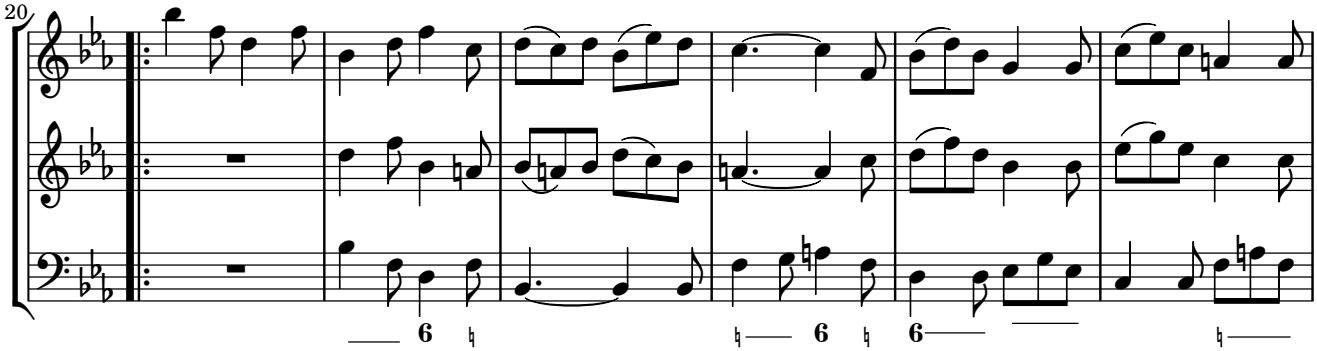


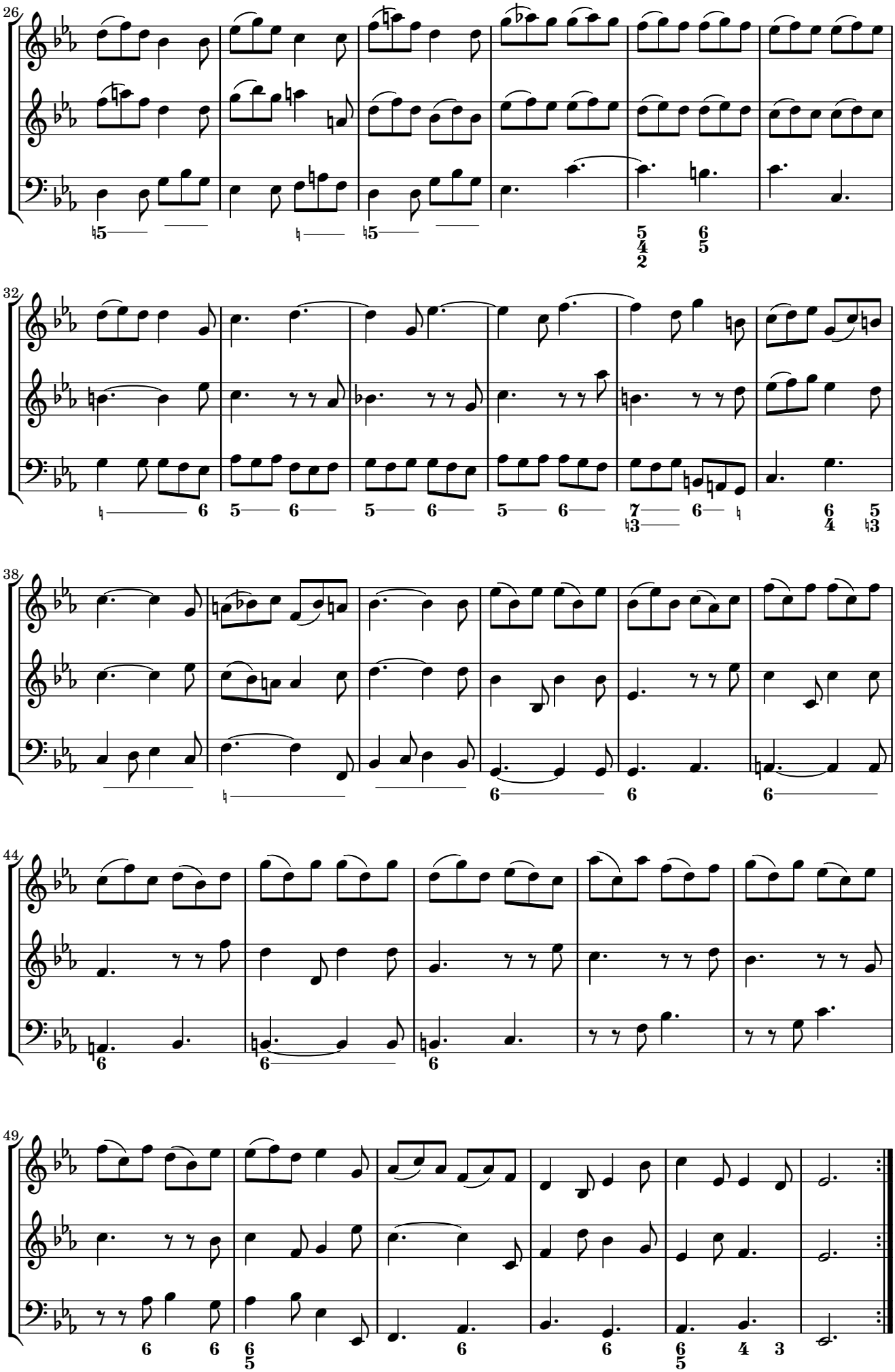
Giga (Allegro)









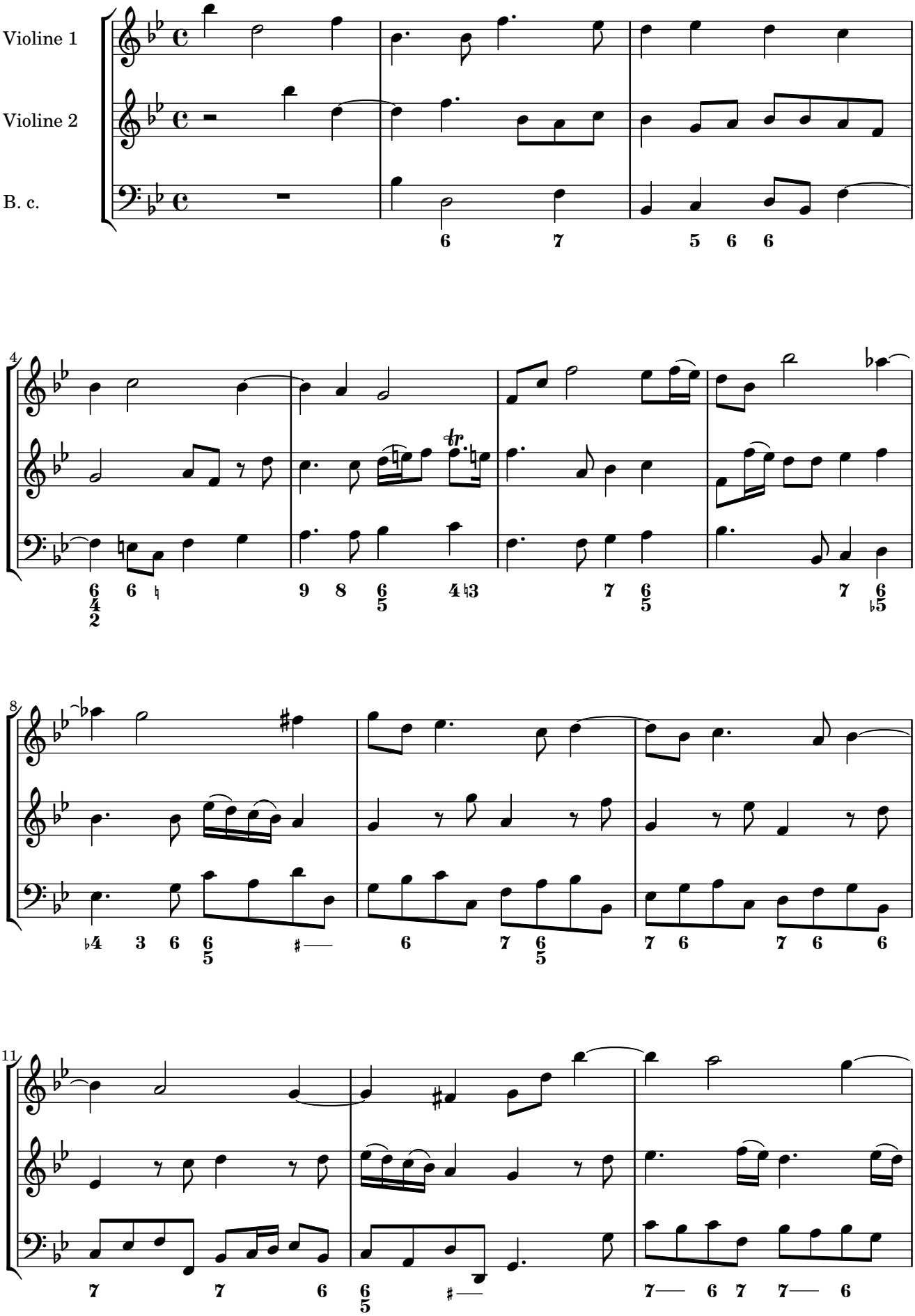


Balletti da camera, op. 4, Sonata XI, B-Dur

für 2 Violinen und Basso continuo

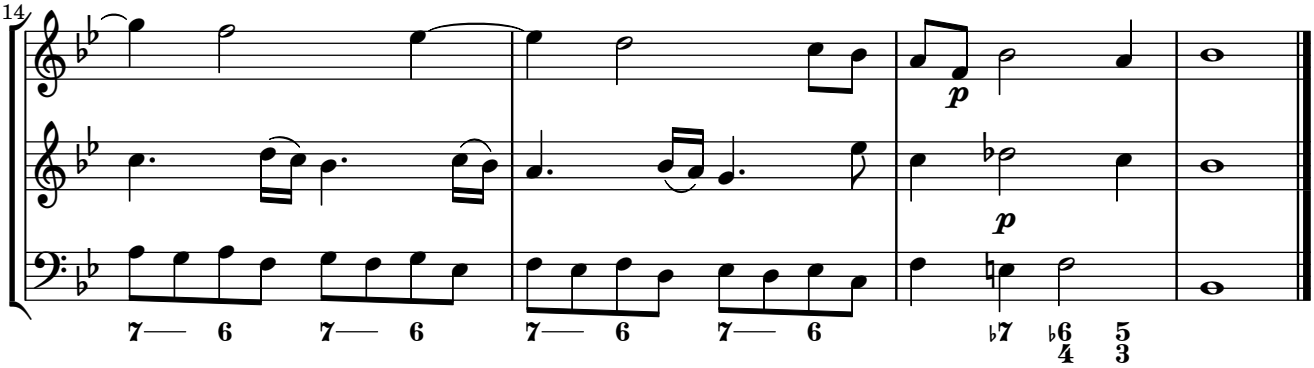
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

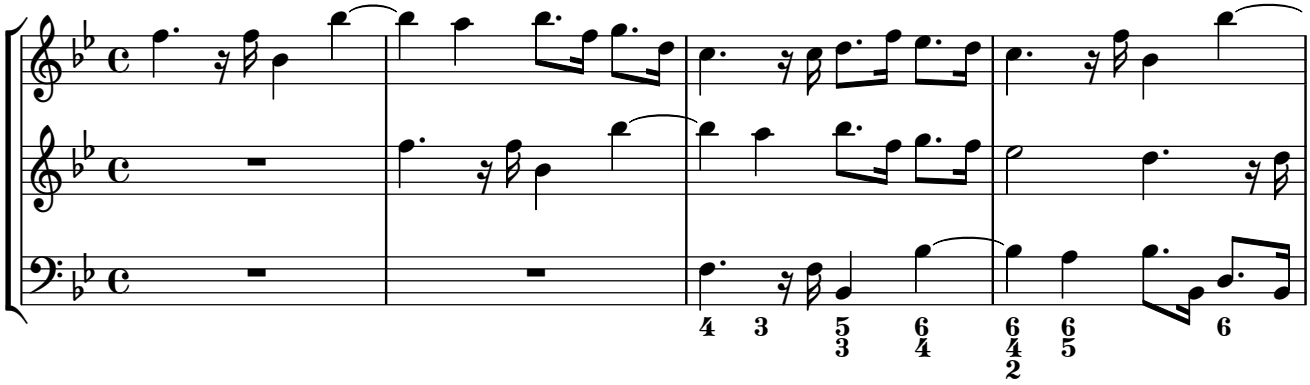


Adagio

14



Allemanda (Allegro)



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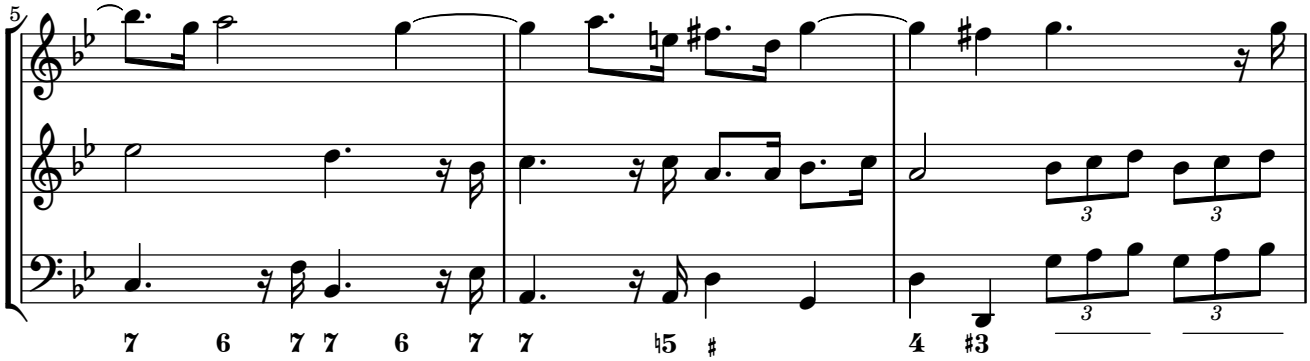

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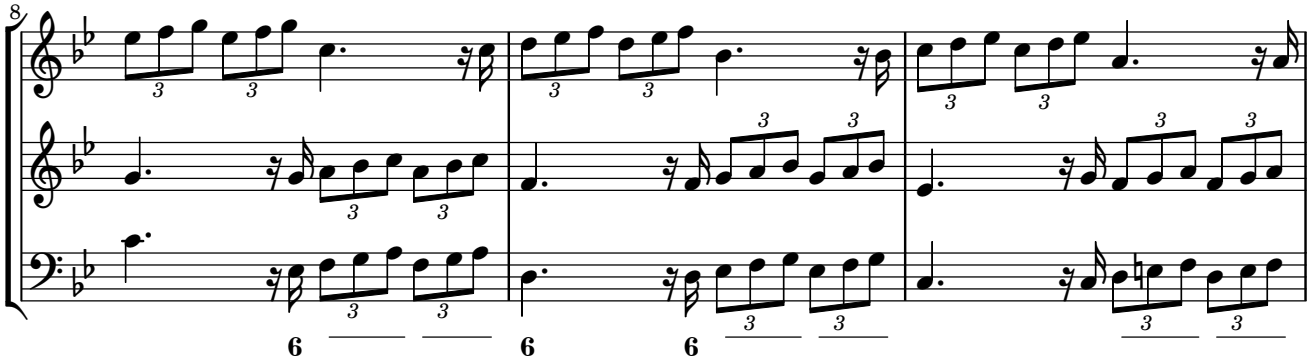

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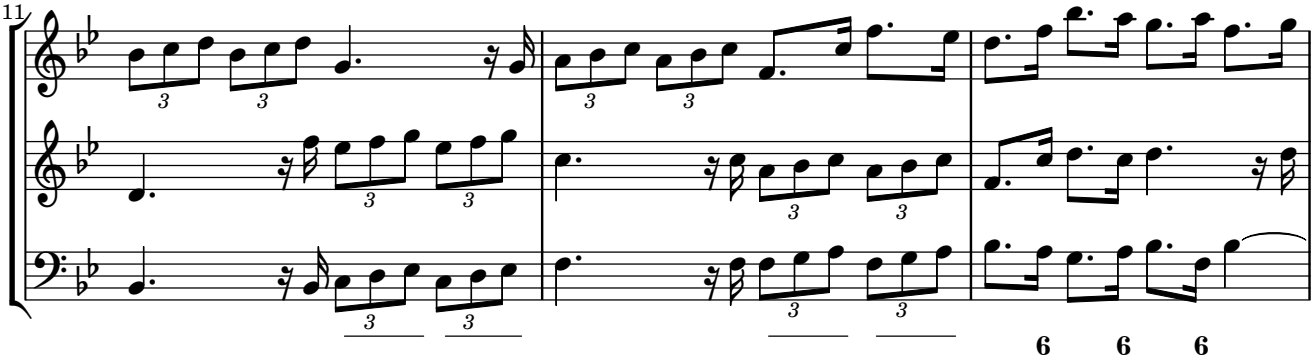
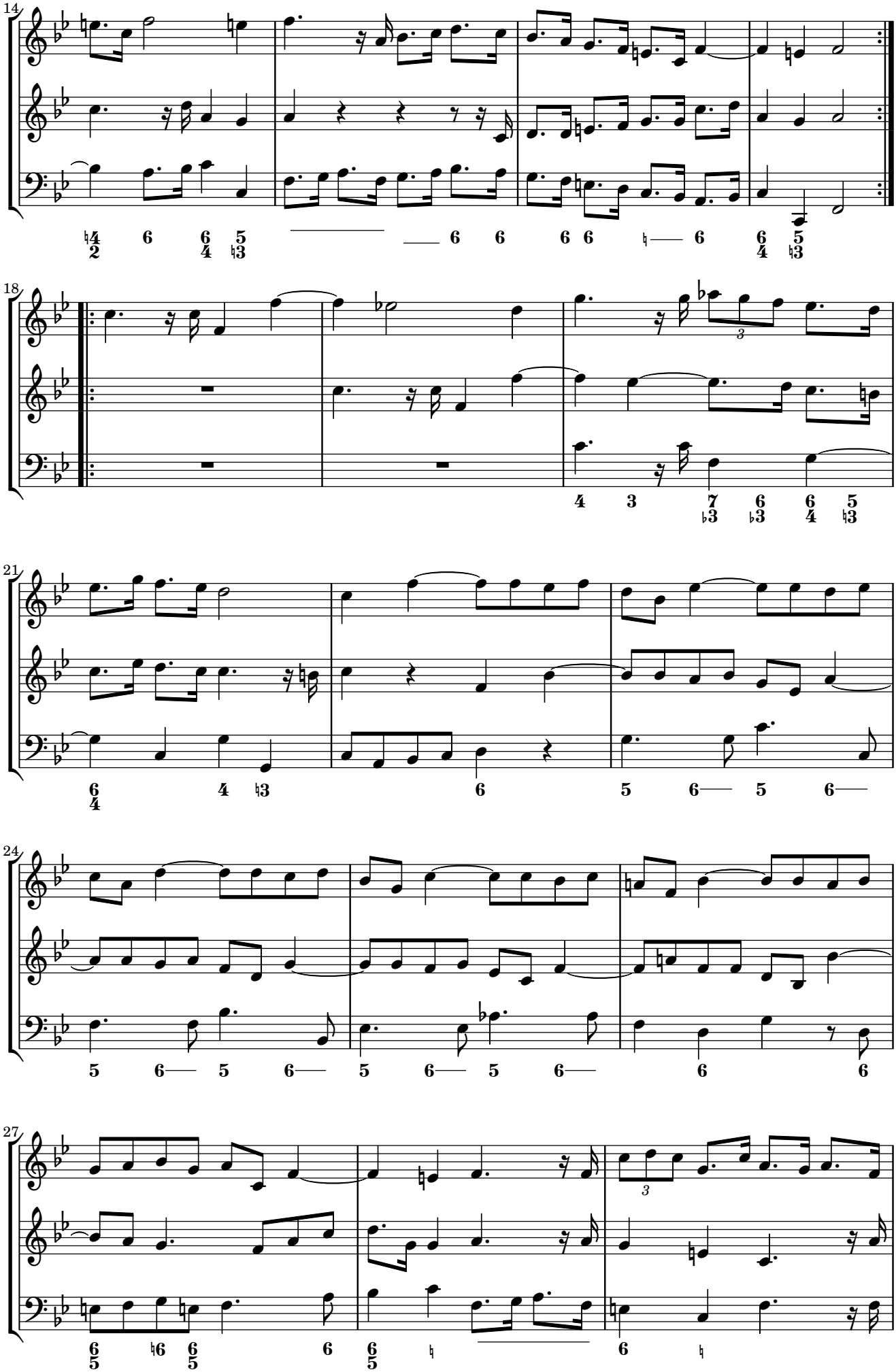
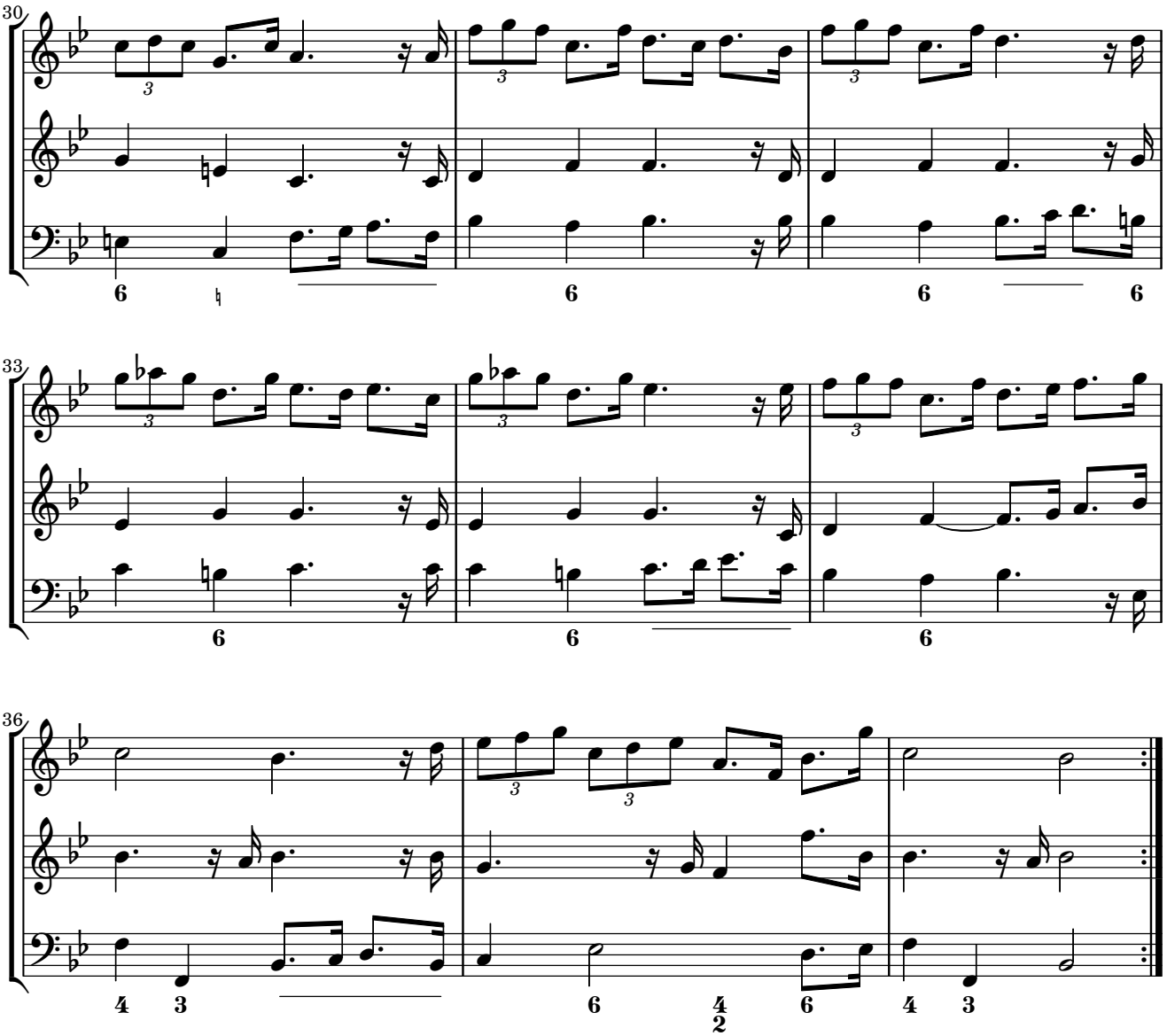
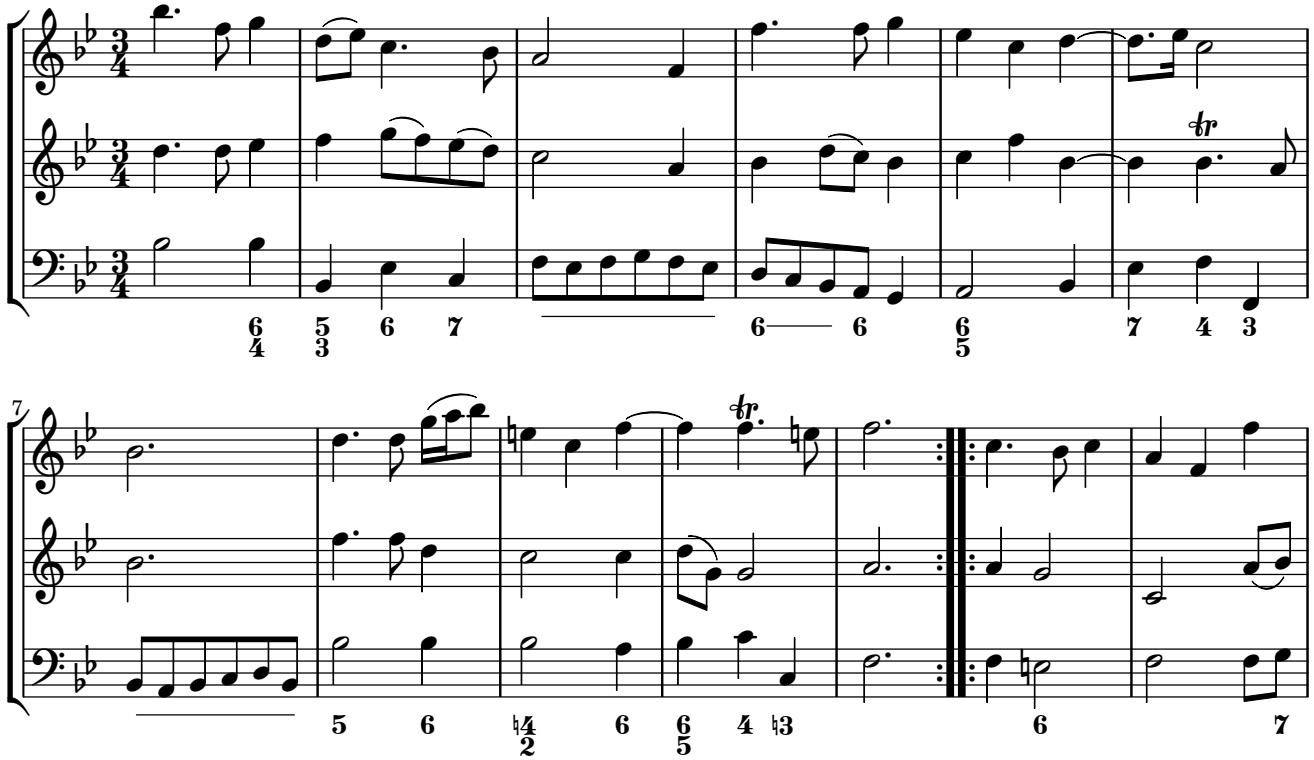
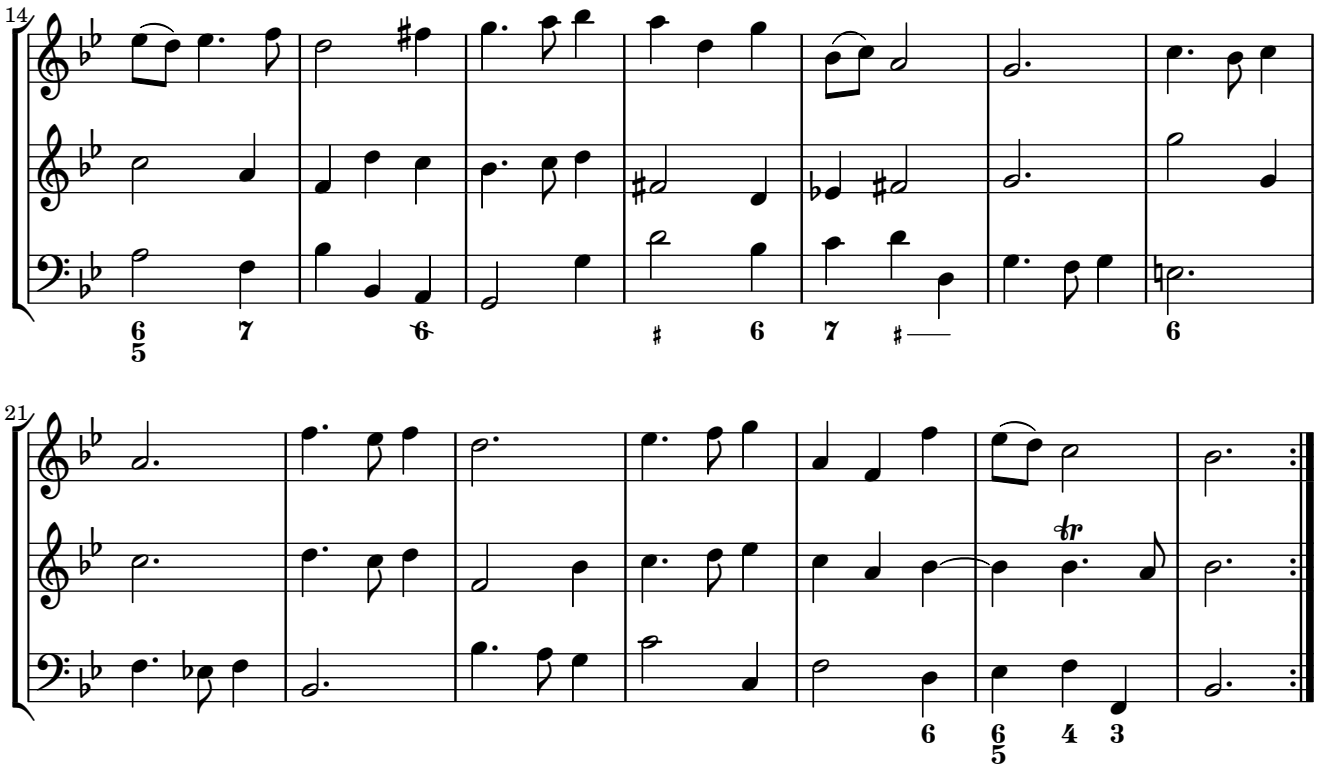




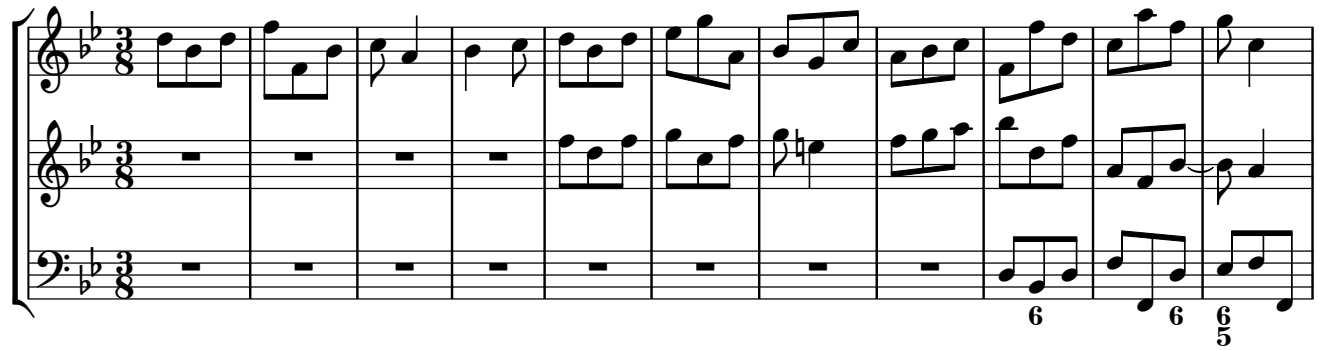


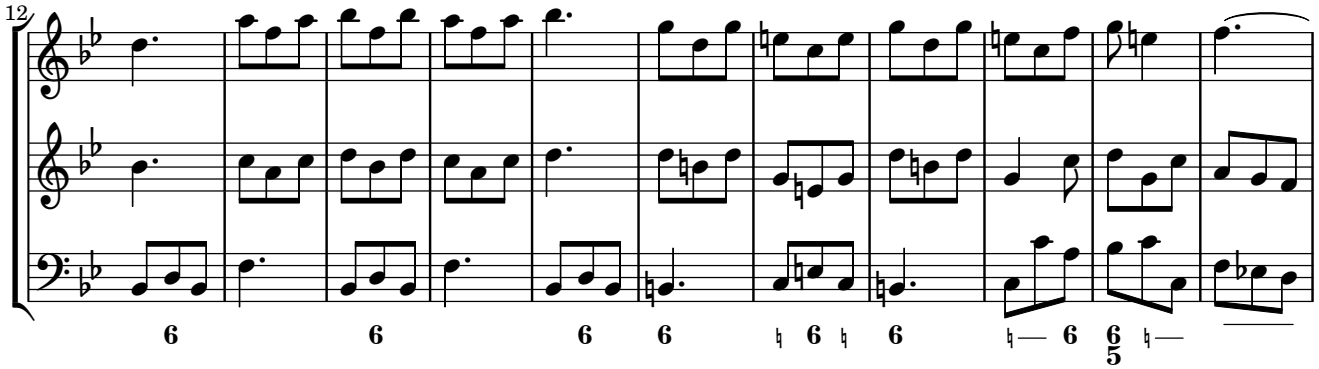
Sarabanda (Adagio)

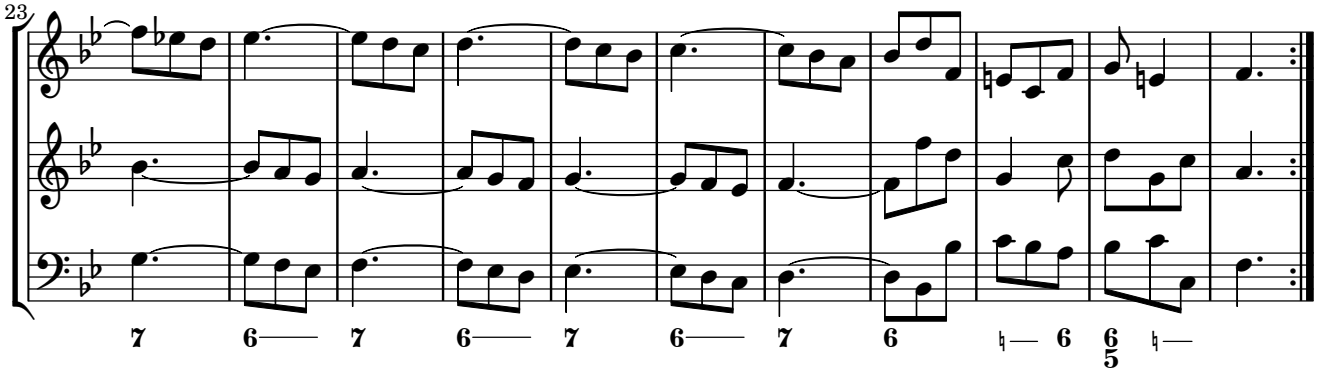


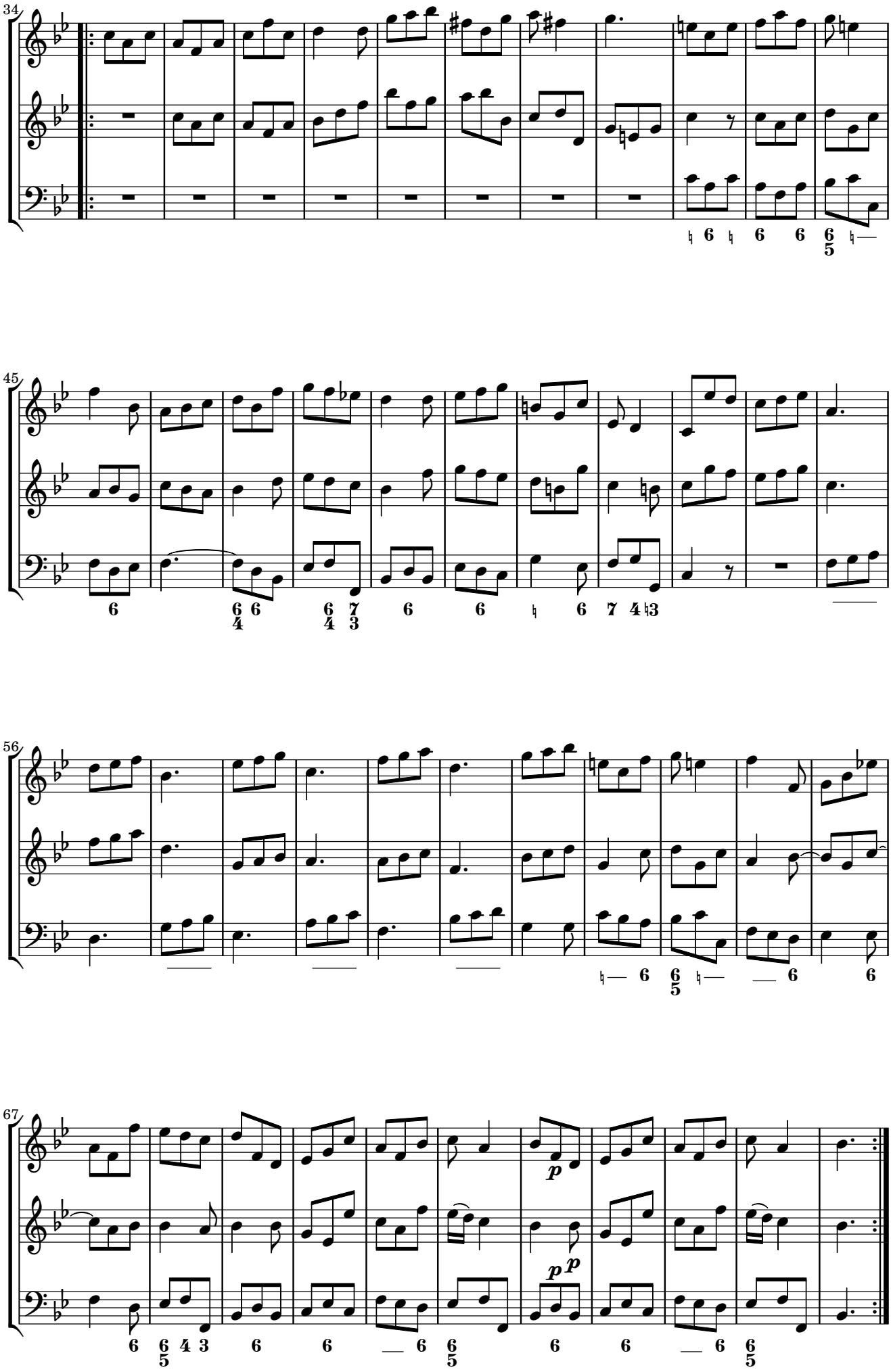


Presto








34
45
56
67
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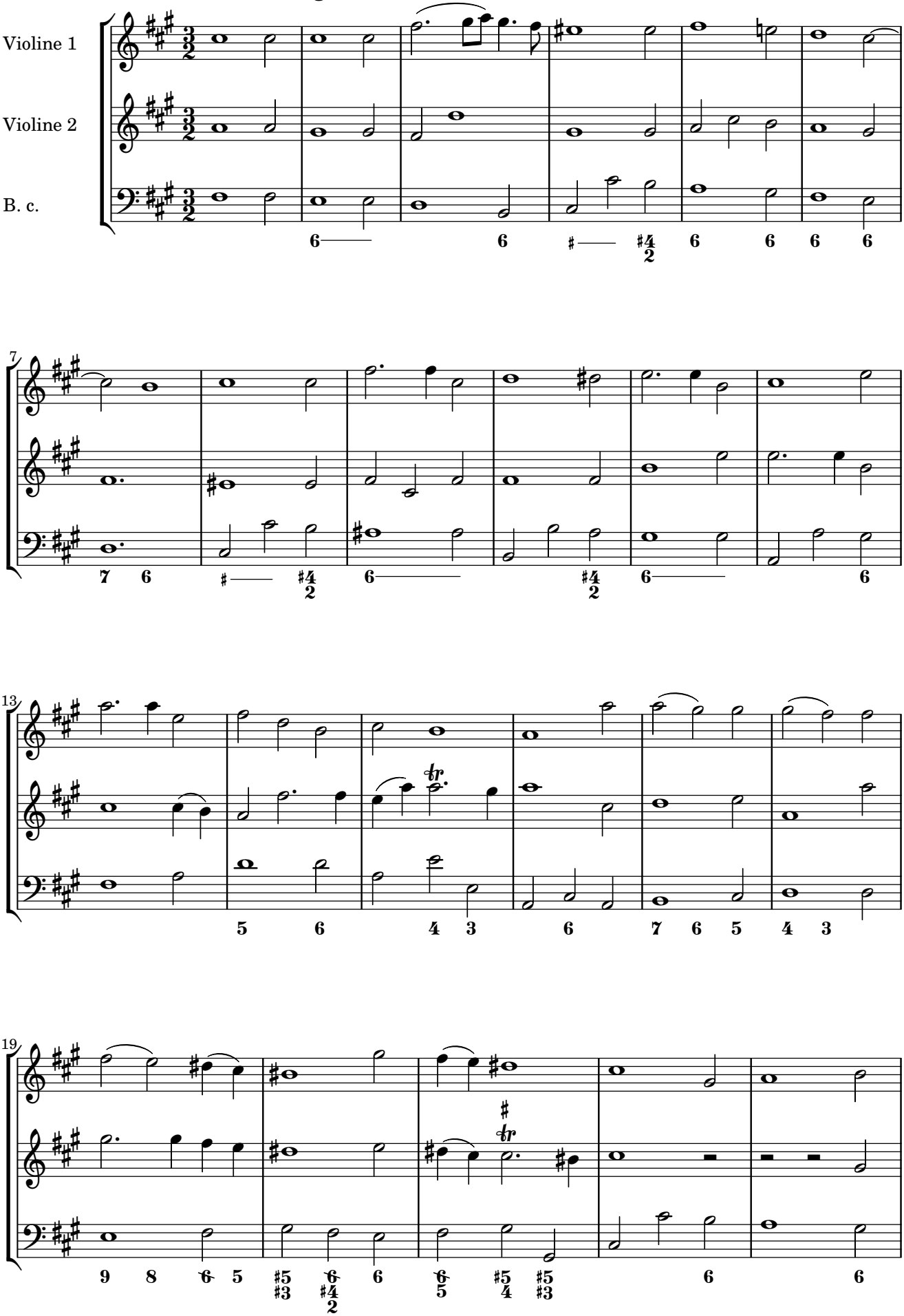
p p

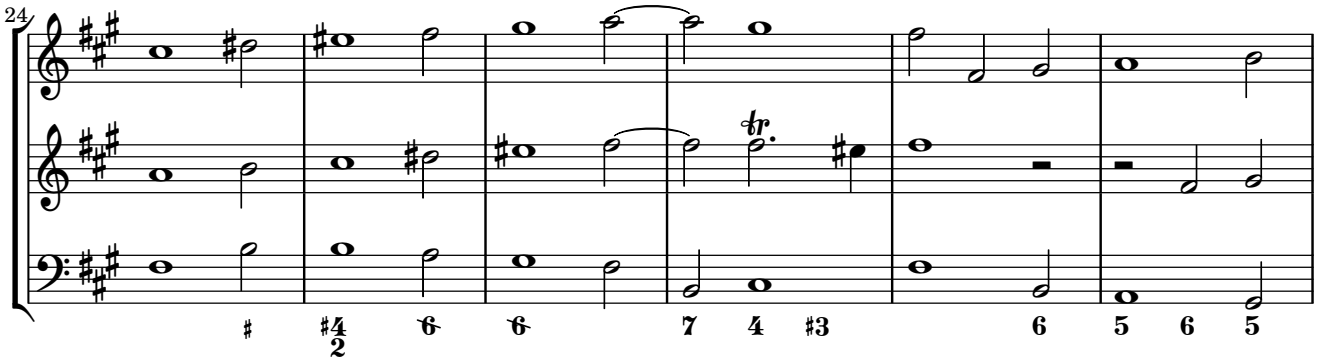
Balletti da camera, op. 4, Sonata XII, fis-Moll

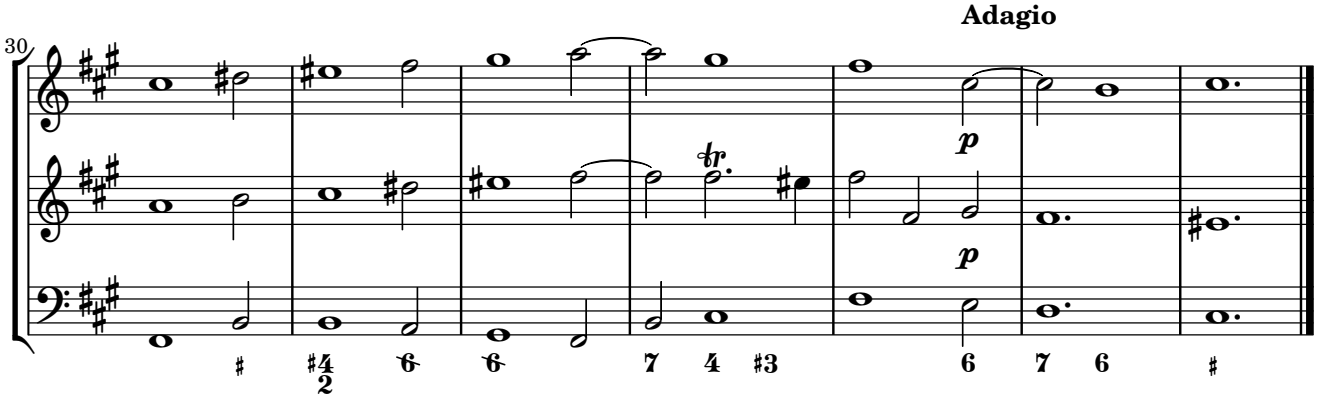
für 2 Violinen und Basso continuo

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

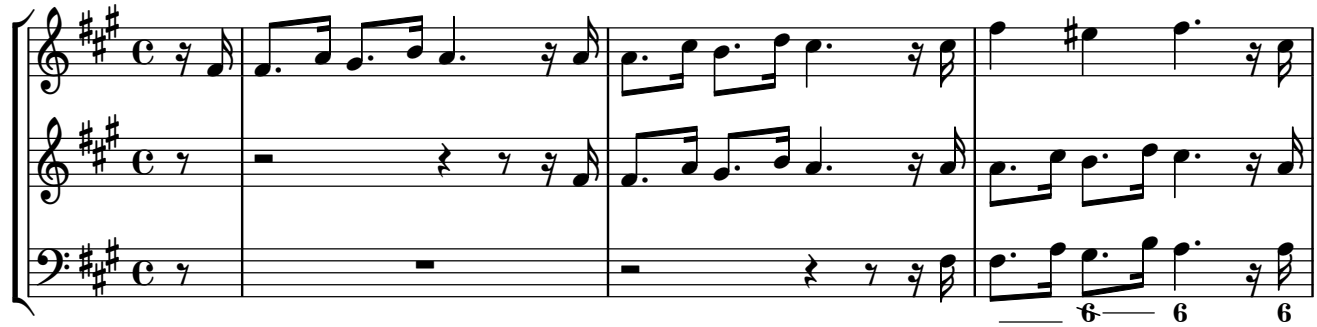
Preludio (Adagio)

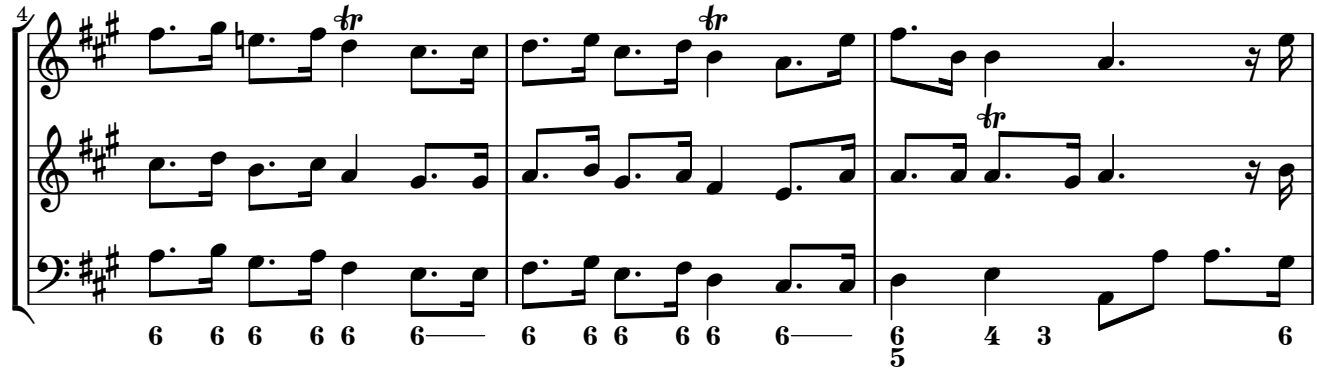


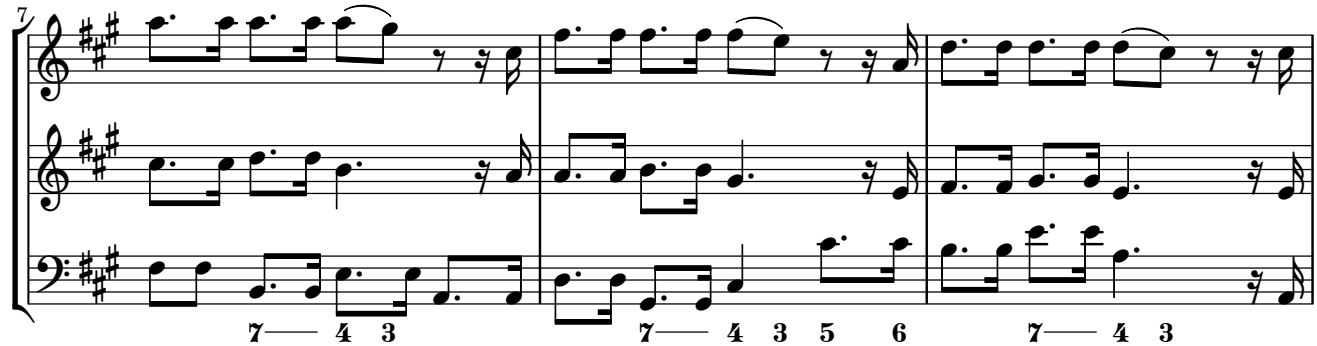


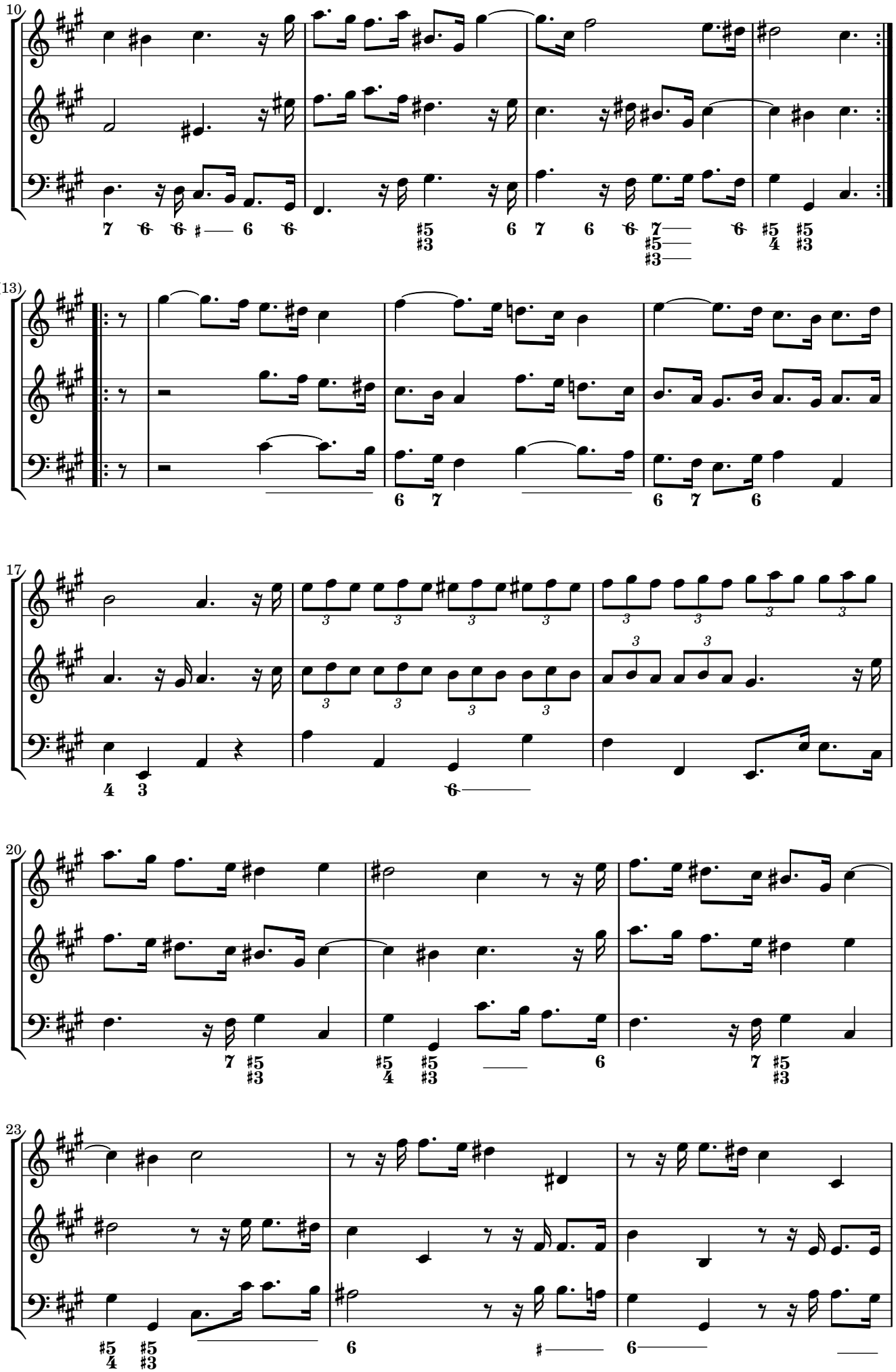


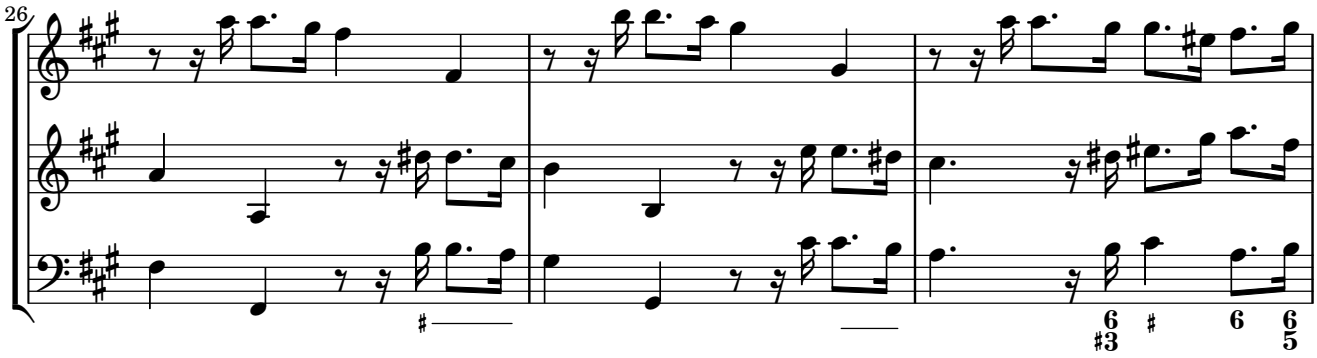
Allemanda (Allegro)







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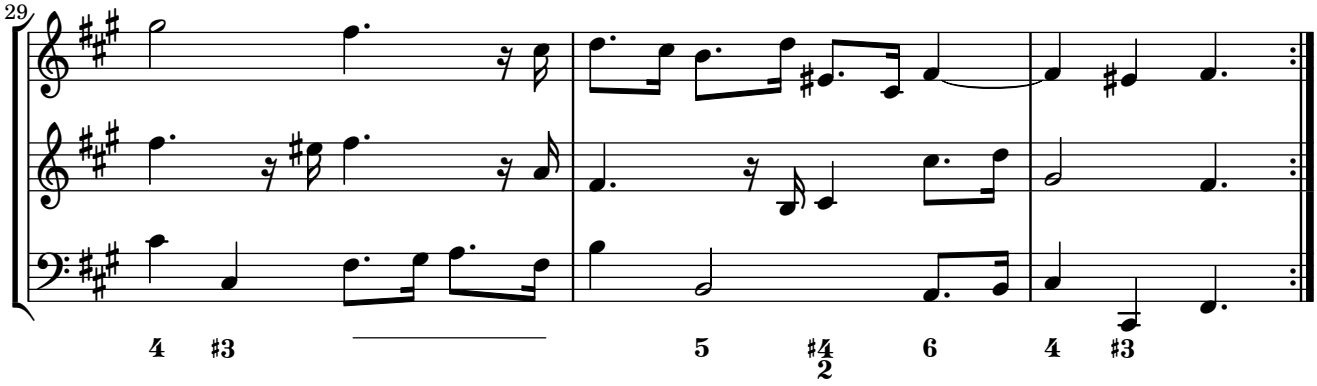
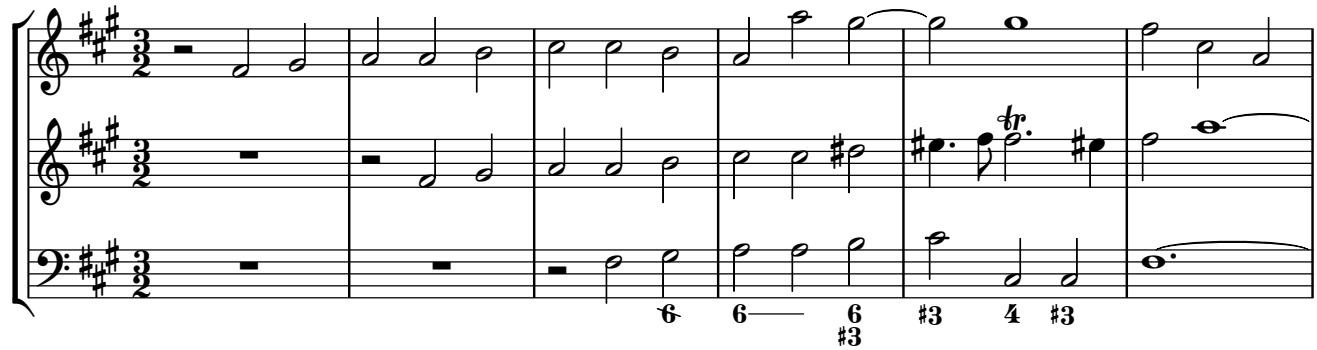
#3 # 6 5


29
4 #3 5 #4 6 4 #3
2

Adagio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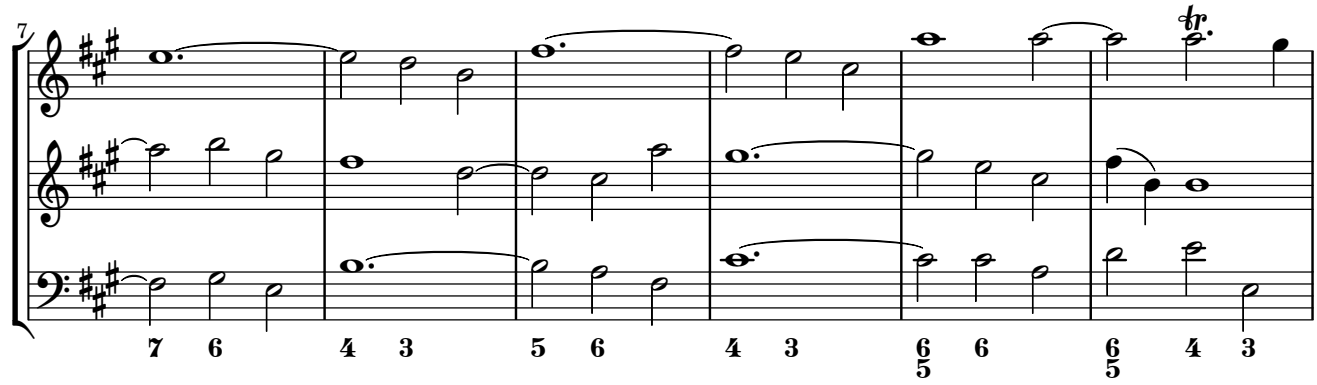
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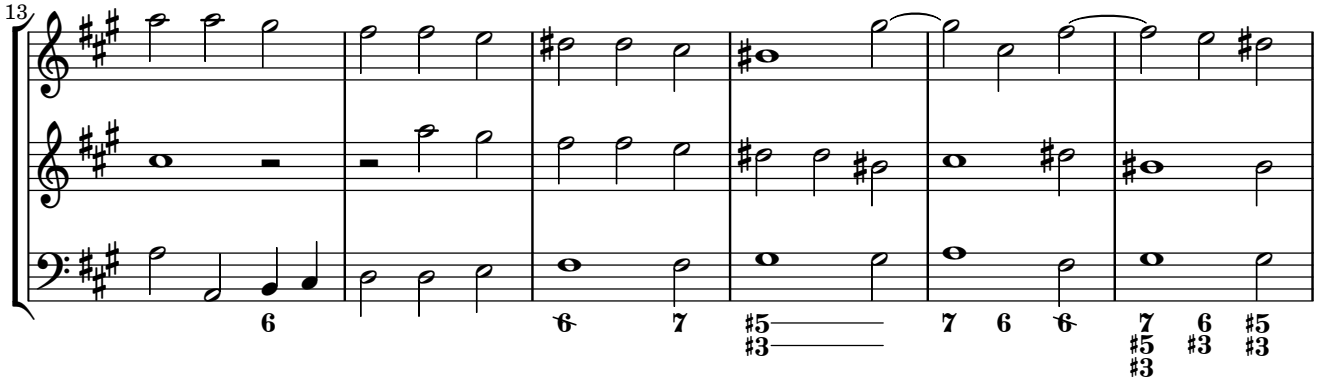
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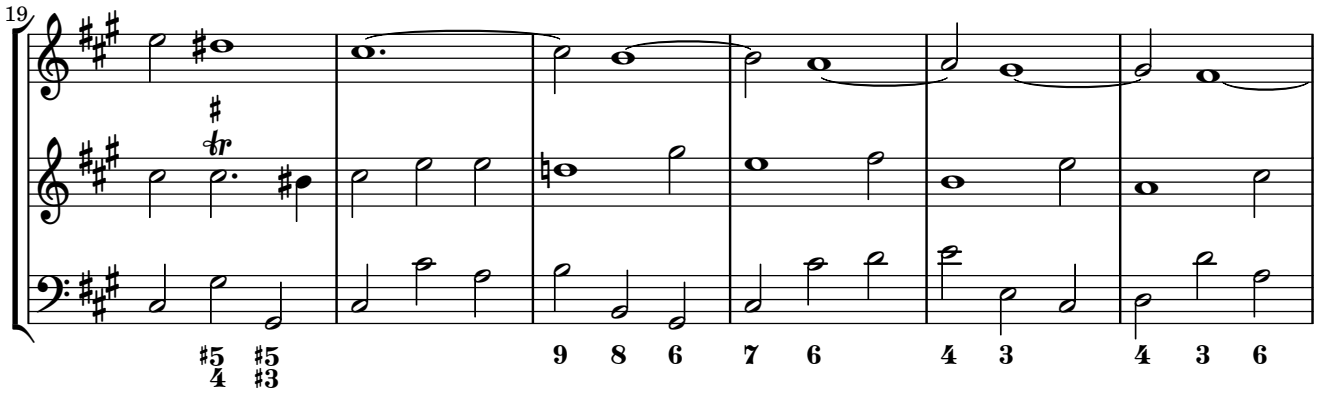
#3 #5 #3 #3
#3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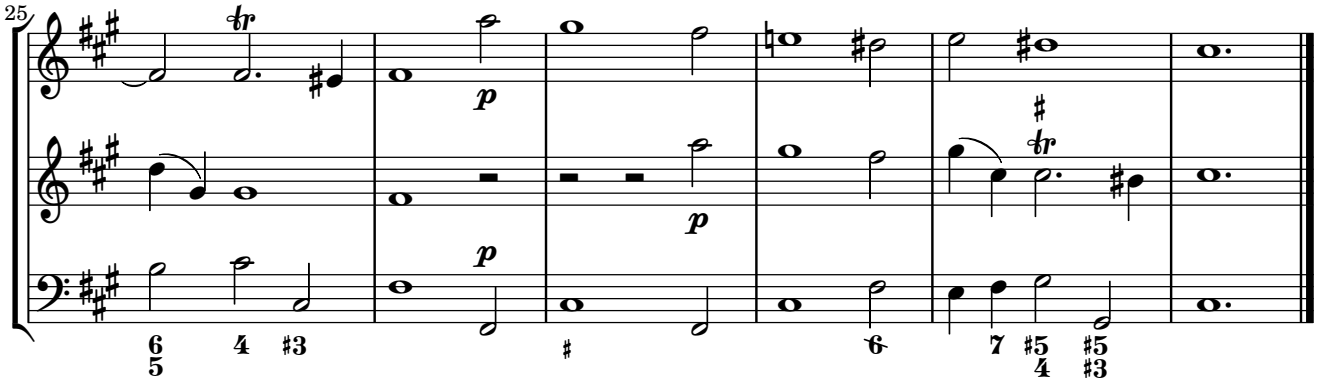
4 #3
9 8 6 7 6 4 3 4 3 6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6 4 #3
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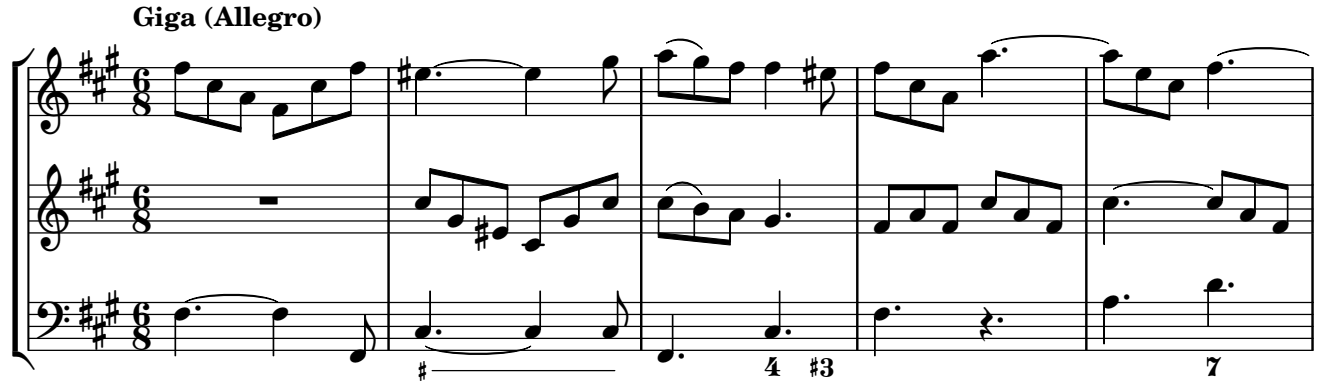
7 #5 #5
4 #3


Giga (Allegro)
6
8
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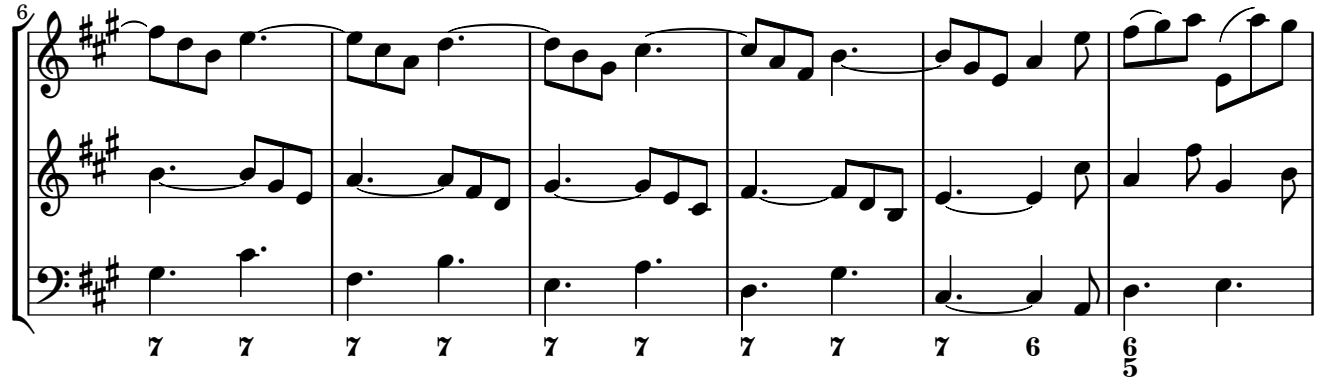
4 #3
7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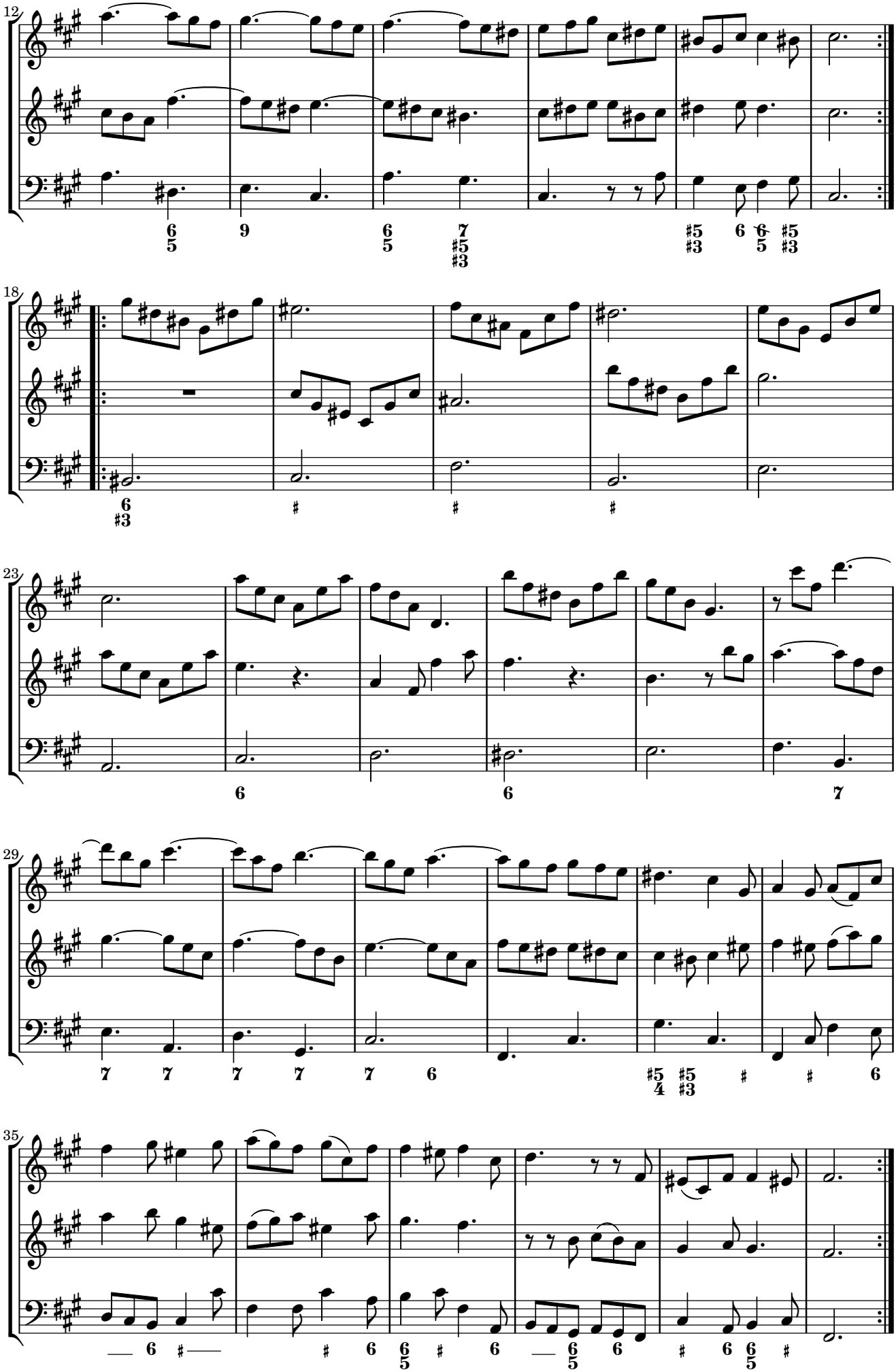
7 7 7 7 7 7 7 7 7 6 6
5



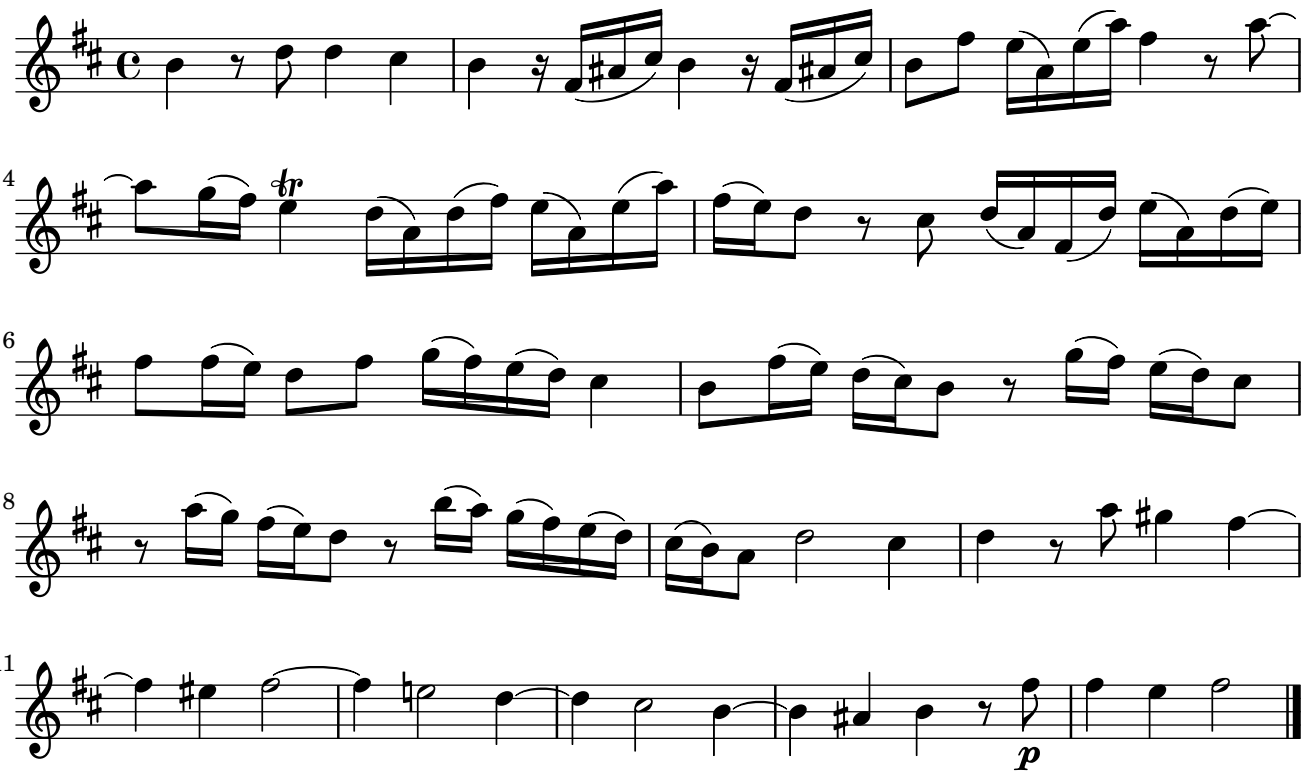
Balletti da camera, op. 4, Sonata I, h-Moll

für 2 Violinen und Basso continuo

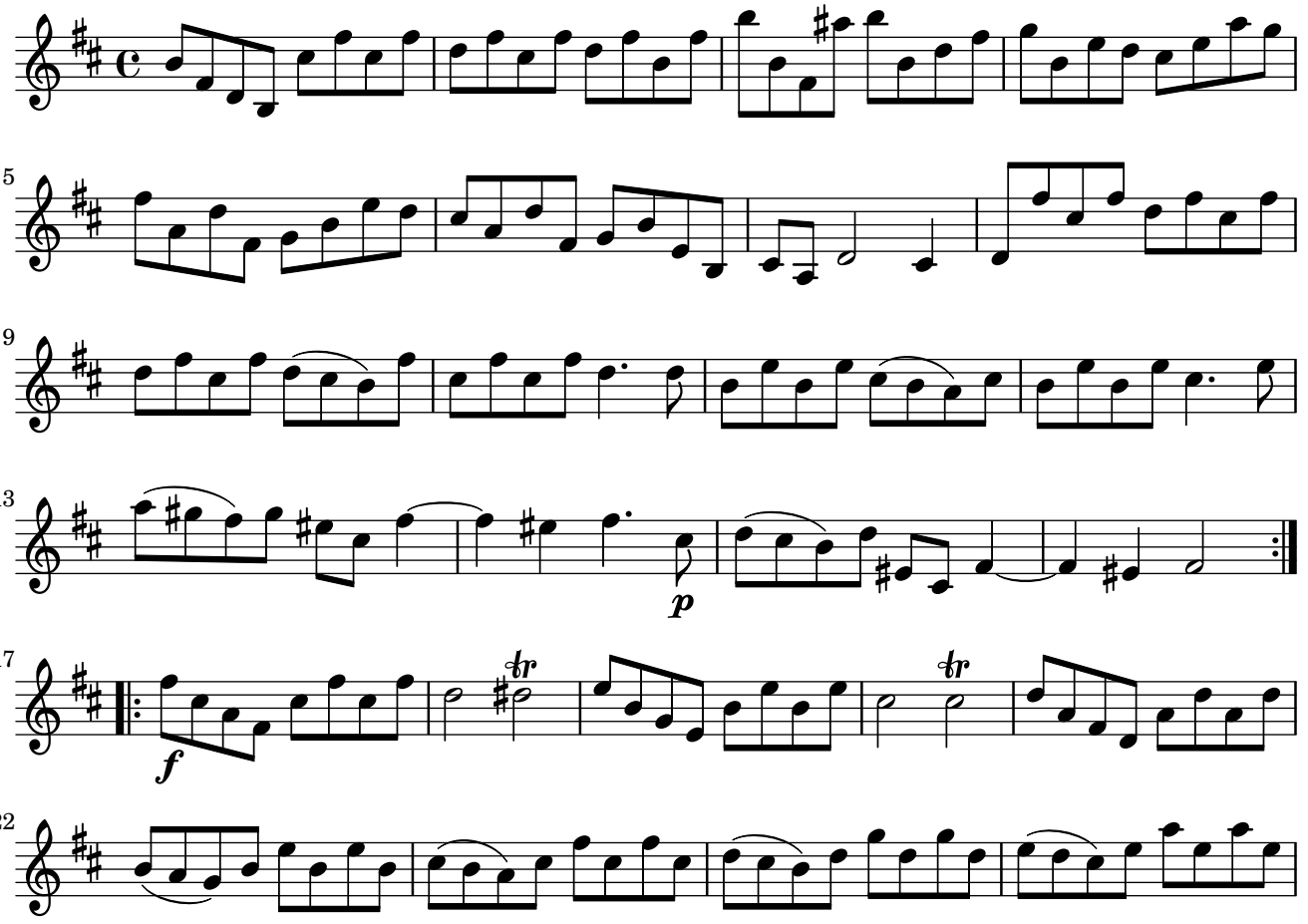
Violine 1

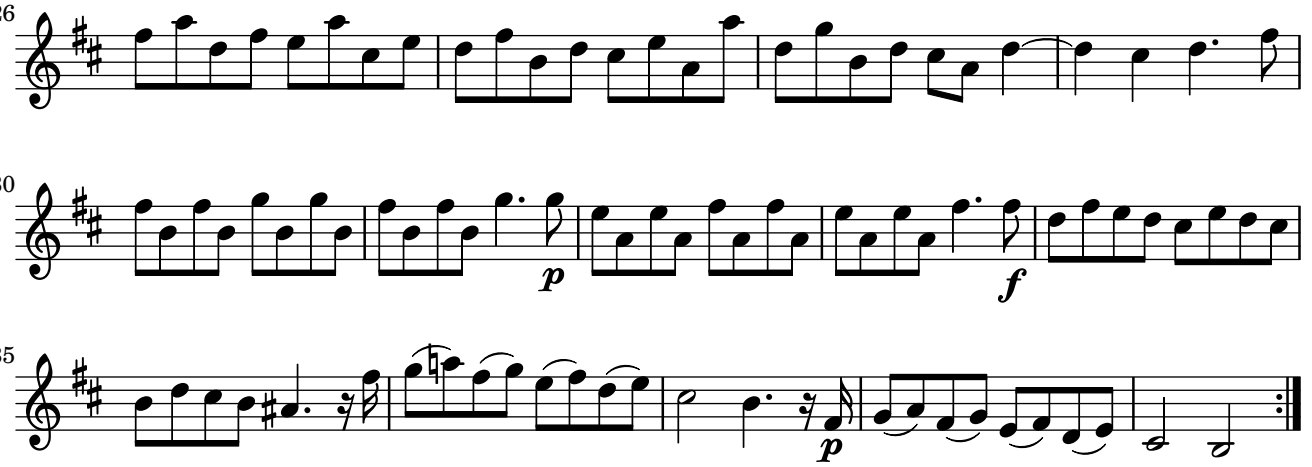
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

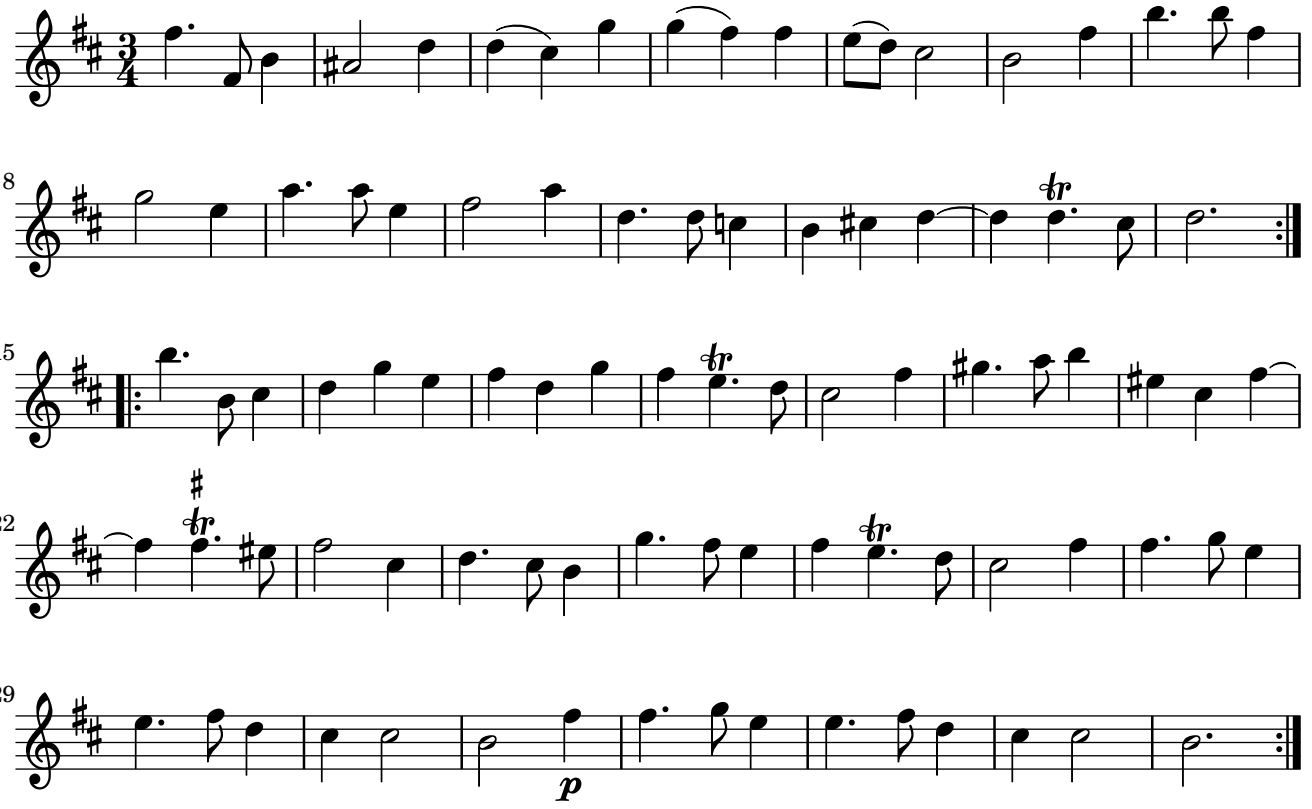


Allemanda (Allegro)

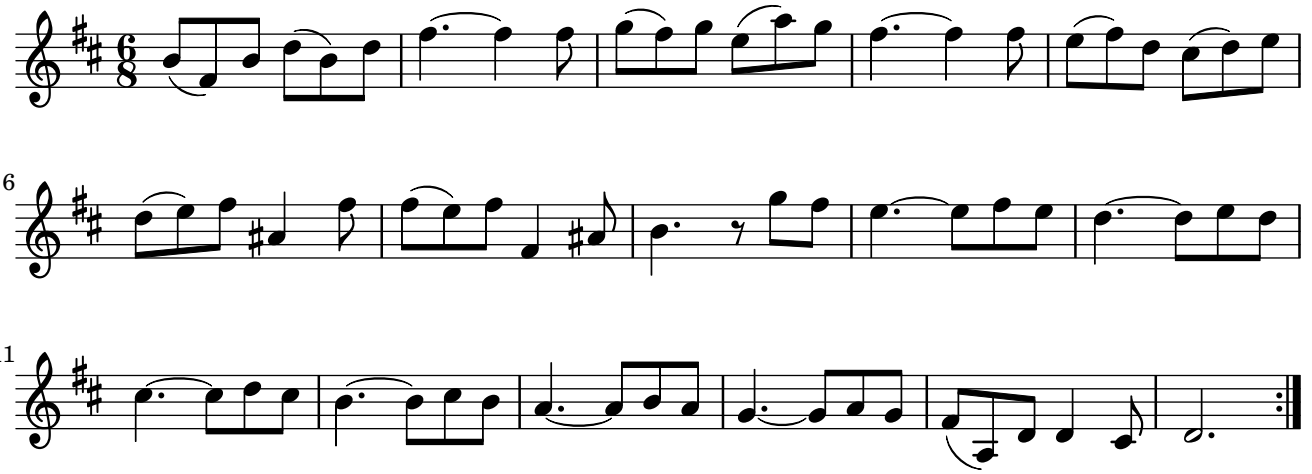


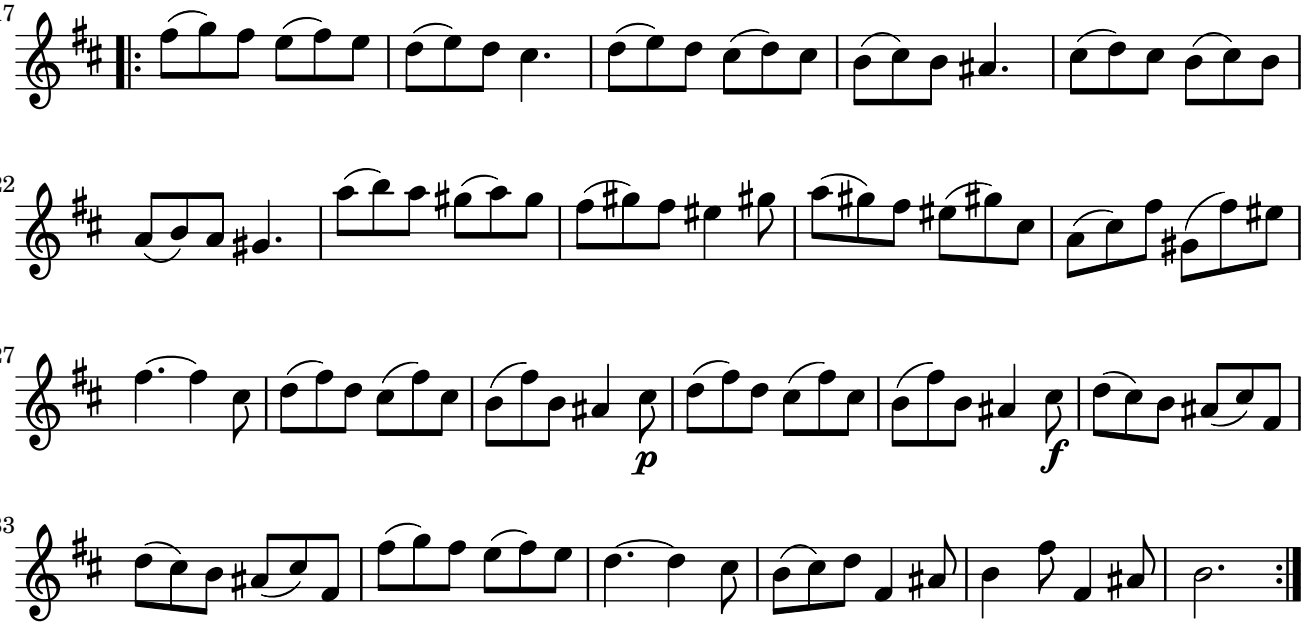


Sarabanda (Adagio)



Giga (Allegro)




17
22
27
p
f
33

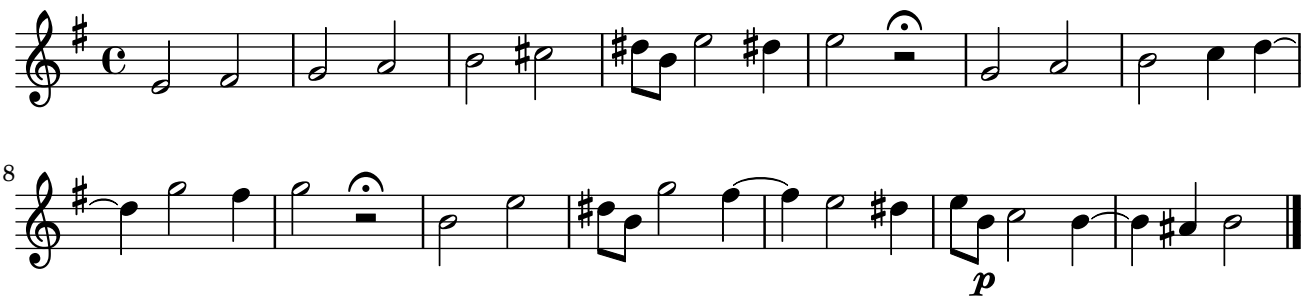
Balletti da camera, op. 4, Sonata II, e-Moll

für 2 Violinen und Basso continuo

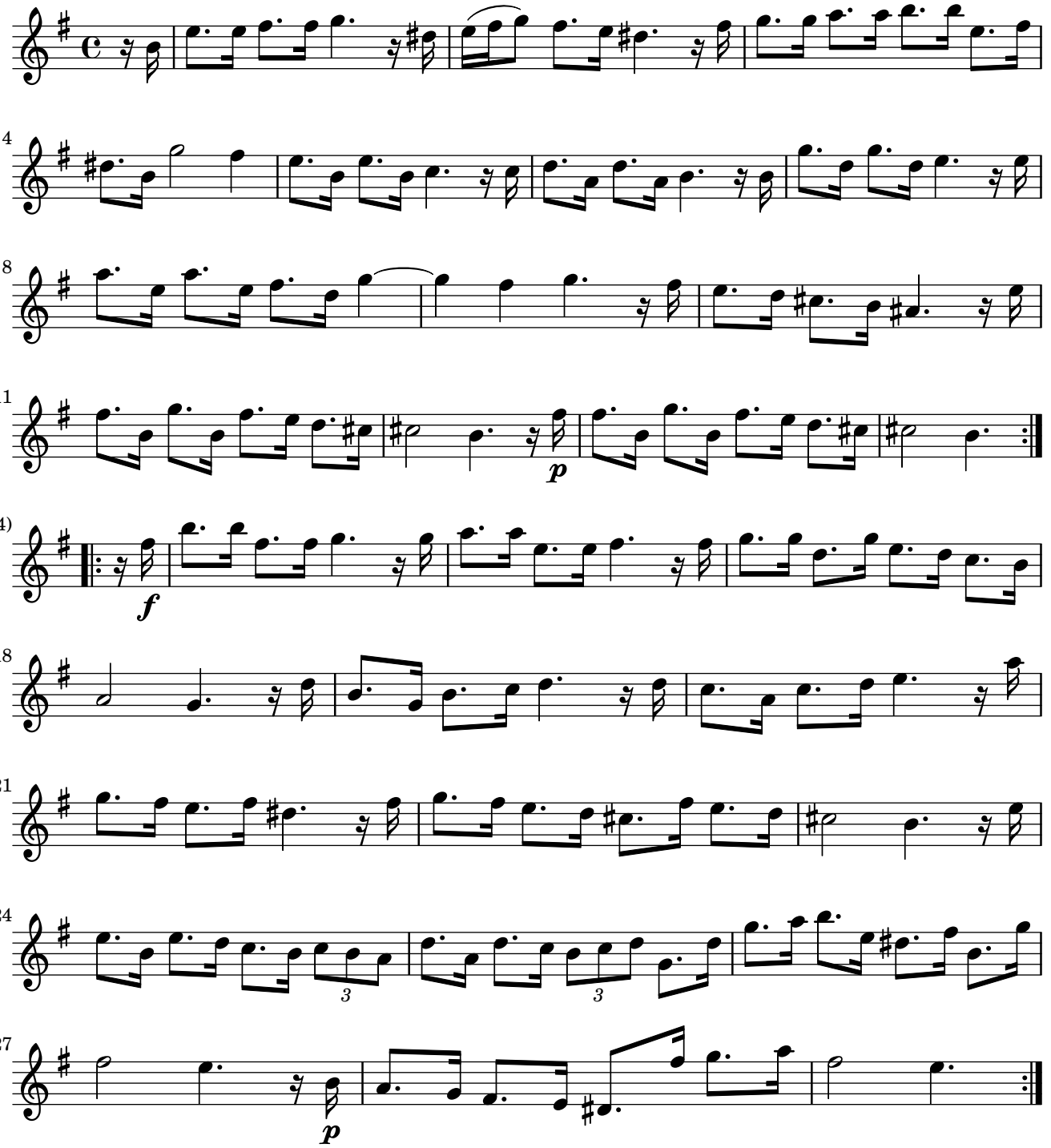
Violine 1

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

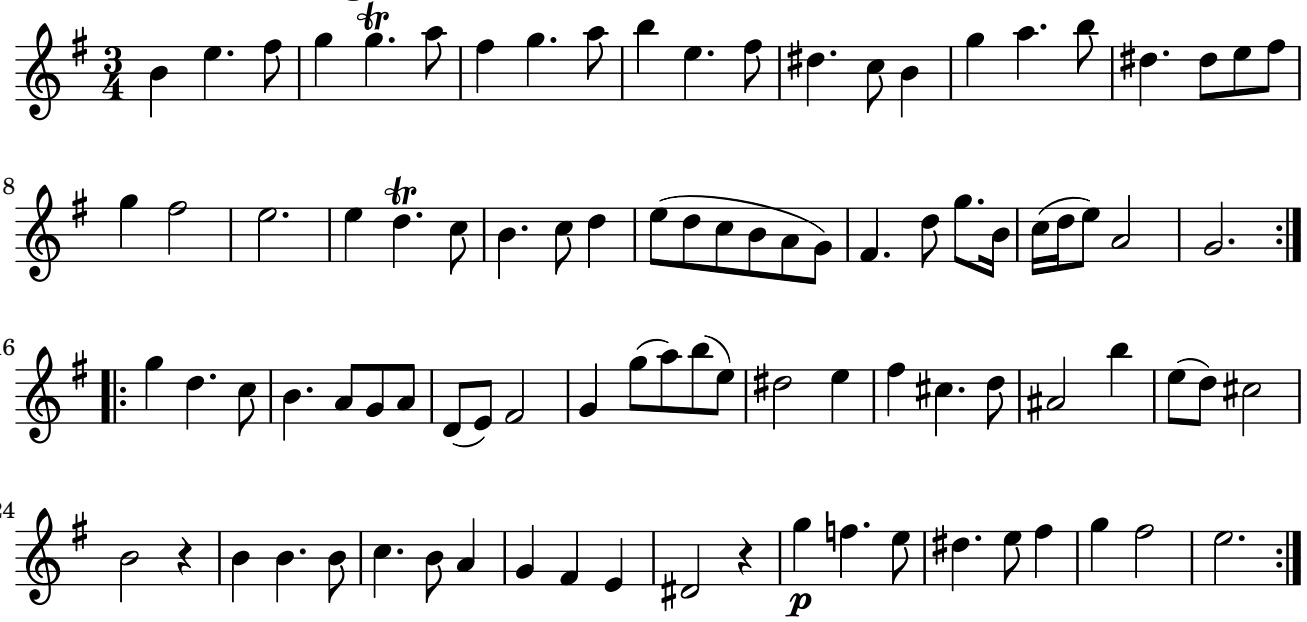
Preludio (Adagio)



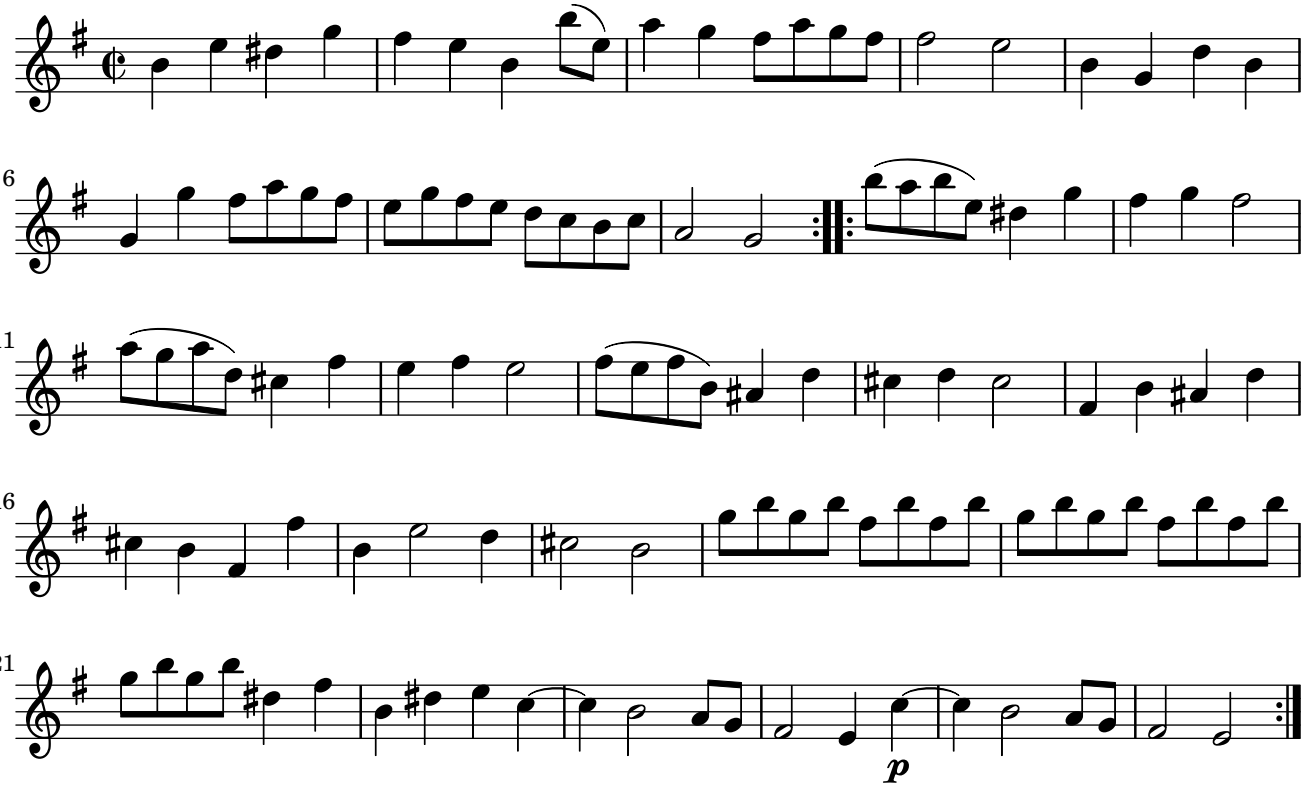
Allemanda (Allegro)



Sarabanda (Adagio)



Gavotta (Allegro)



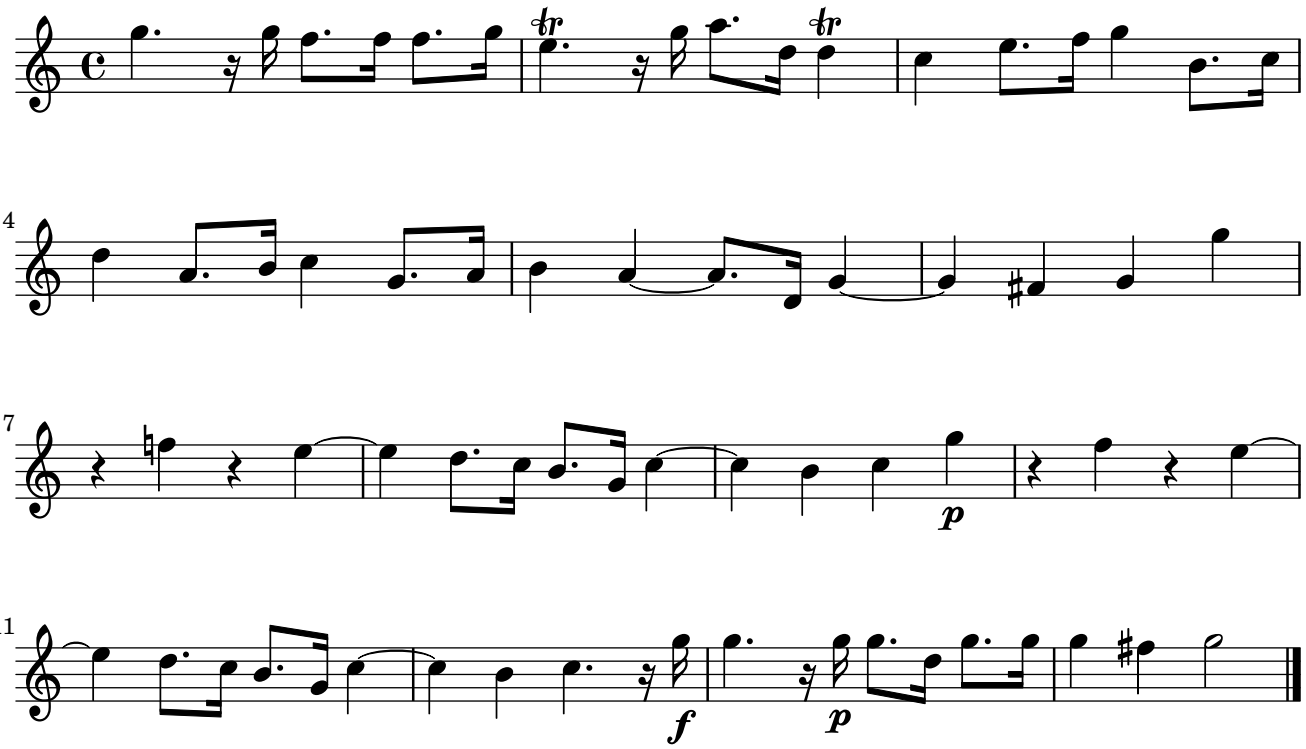
Balletti da camera, op. 4, Sonata III, C-Dur

für 2 Violinen und Basso continuo

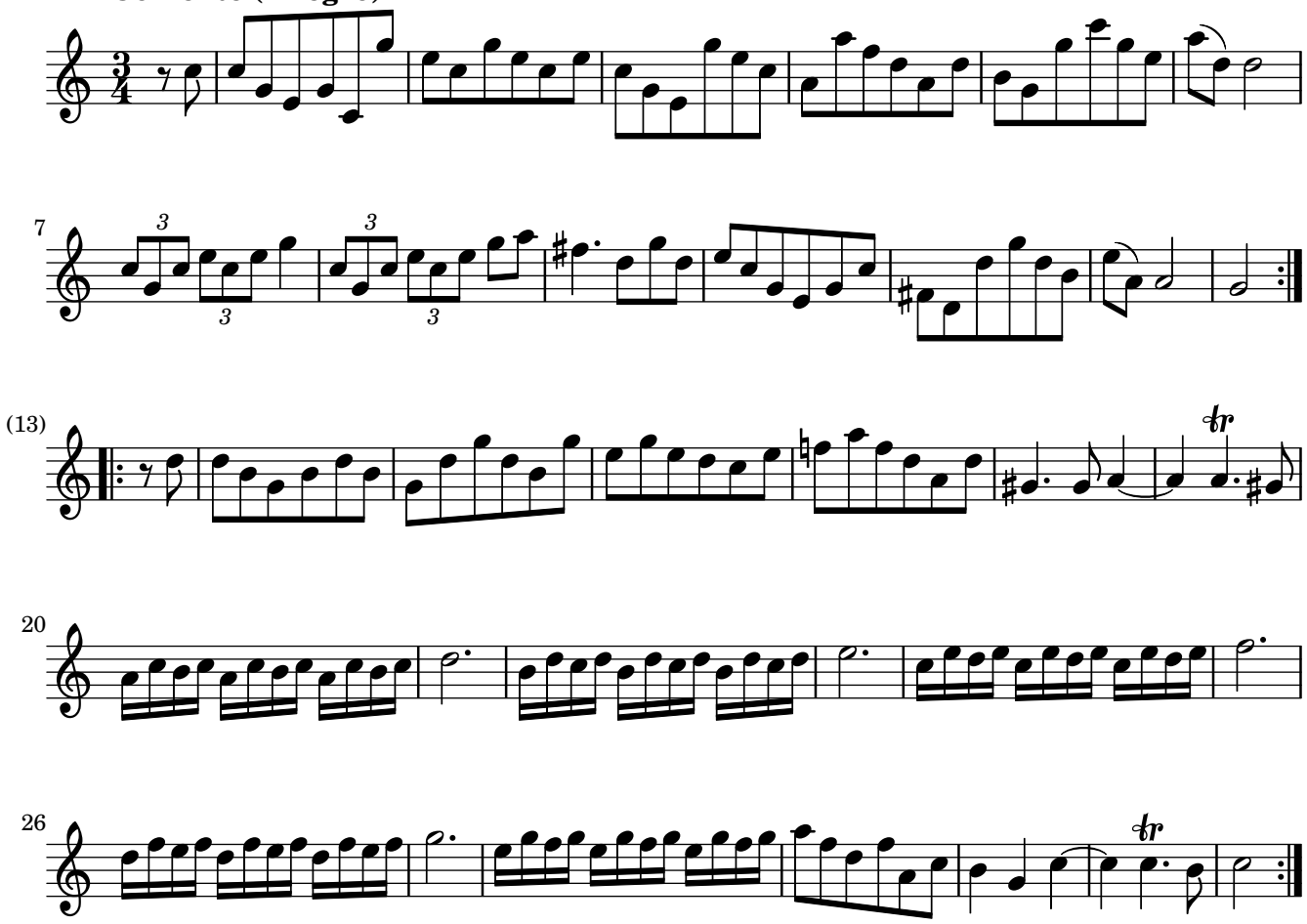
Violine 1

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

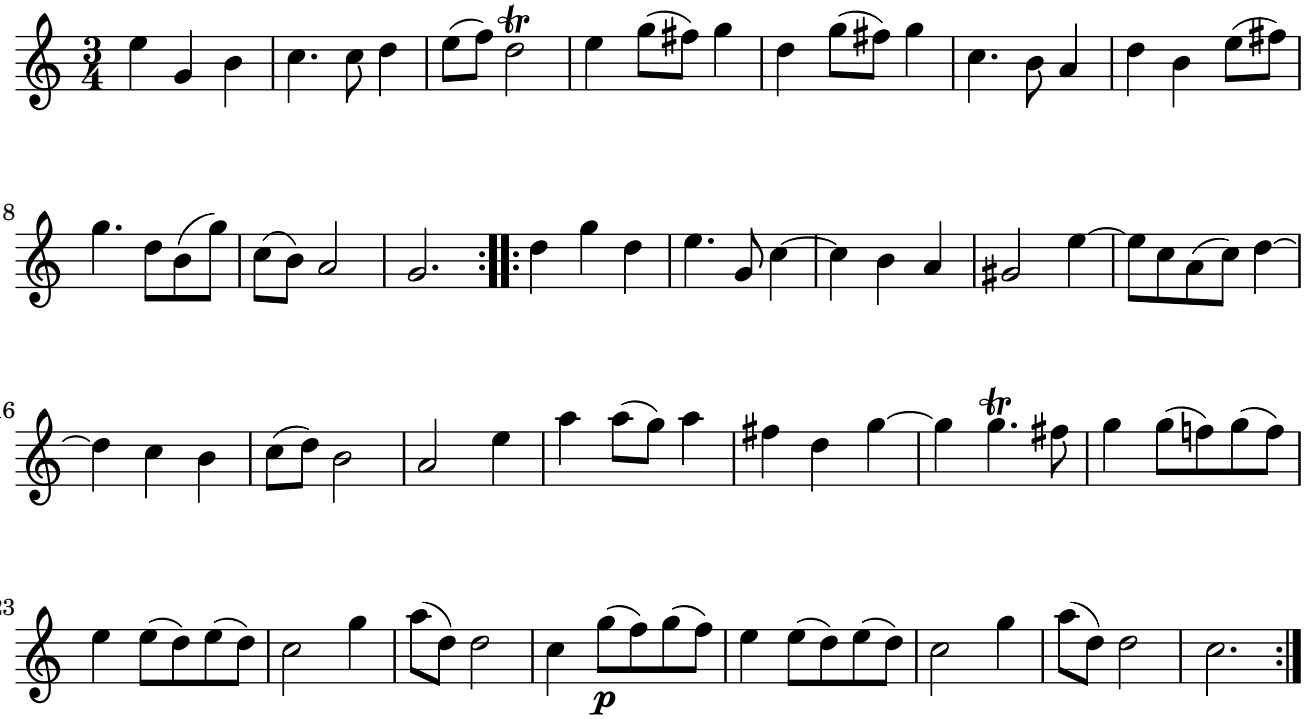
Preludio (Adagio)



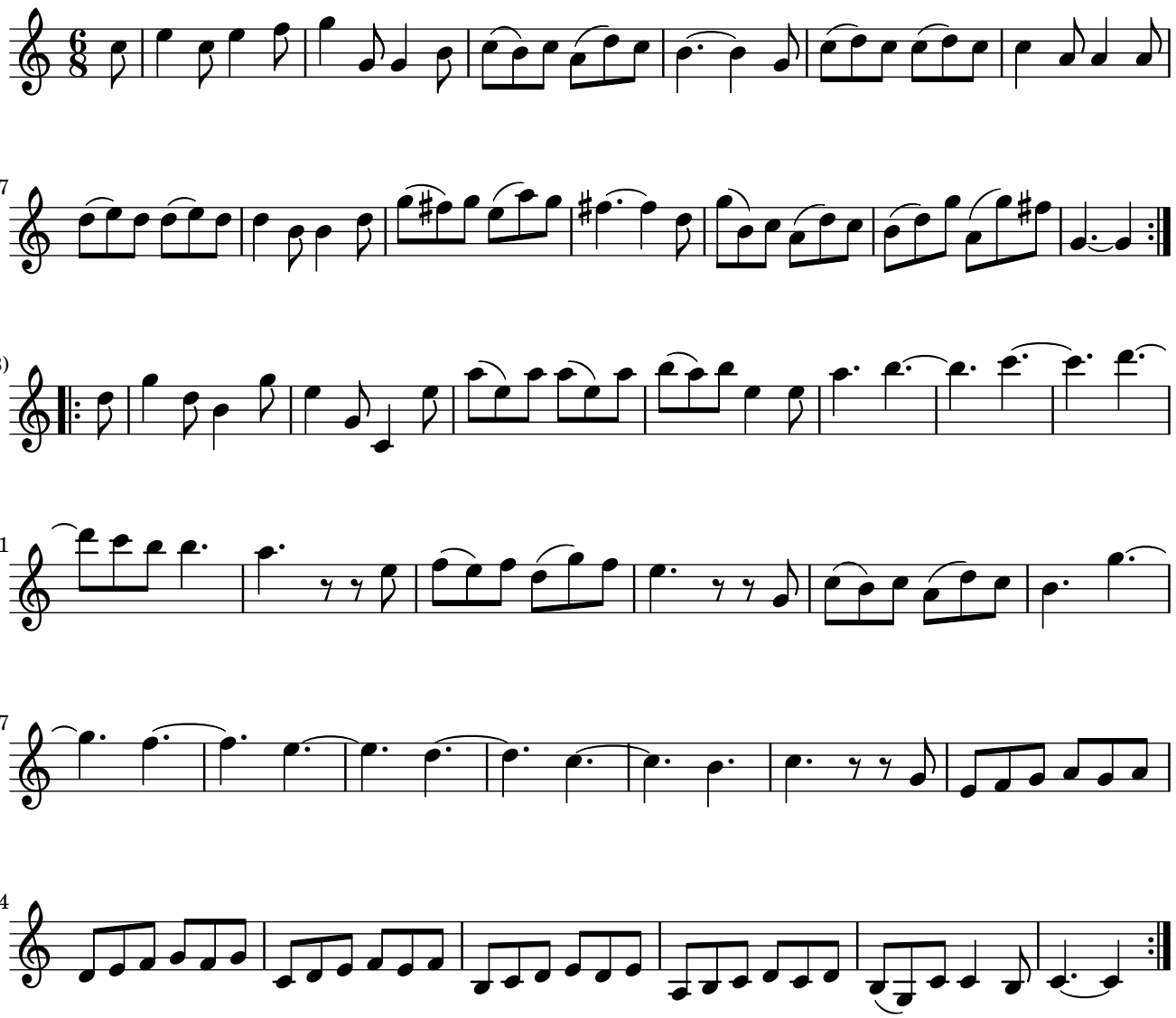
Corrente (Allegro)



Sarabanda (Adagio)



Giga (Allegro)



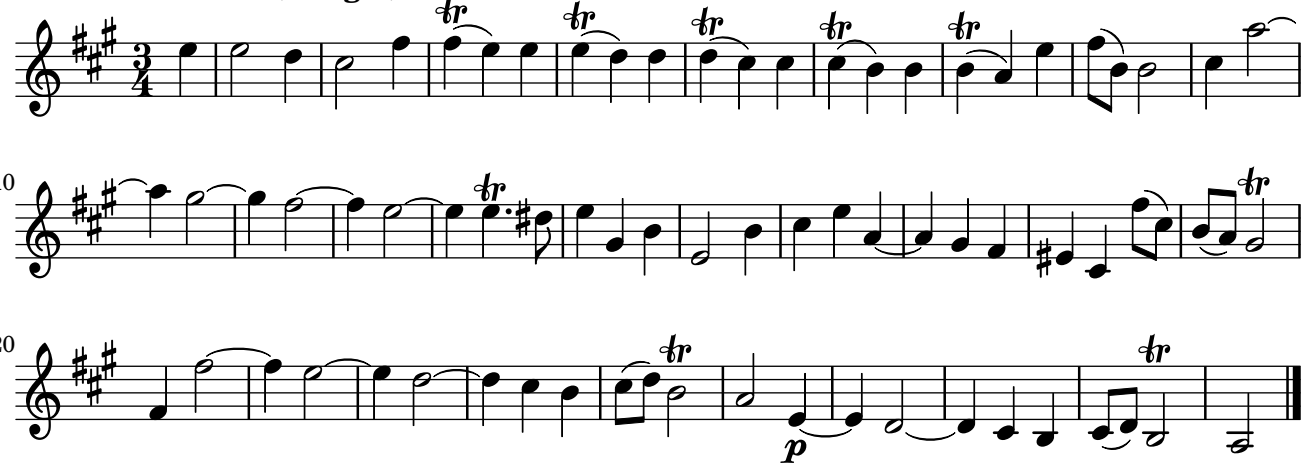
Balletti da camera, op. 4, Sonata IV, A-Dur

für 2 Violinen und Basso continuo

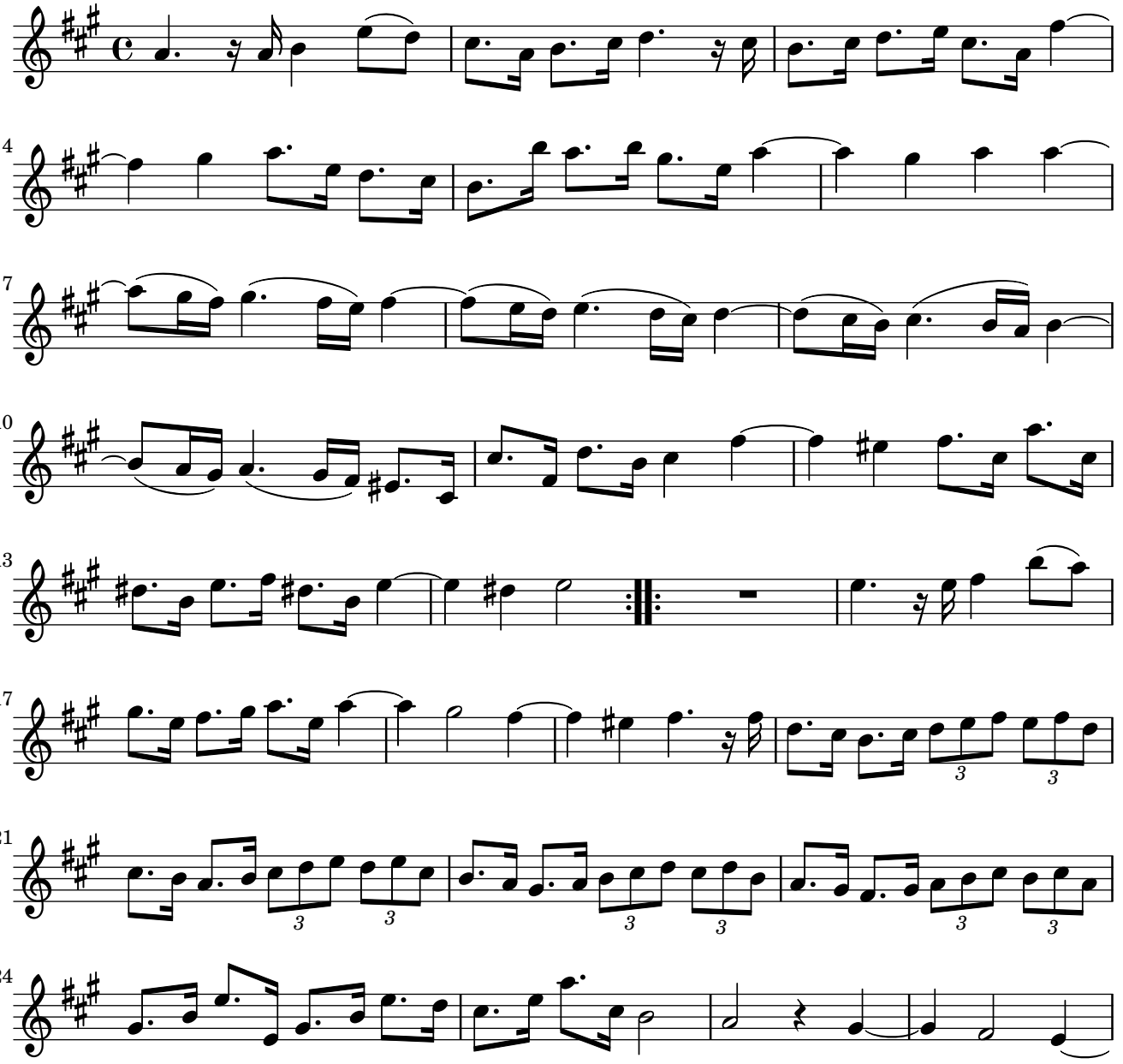
Violine 1

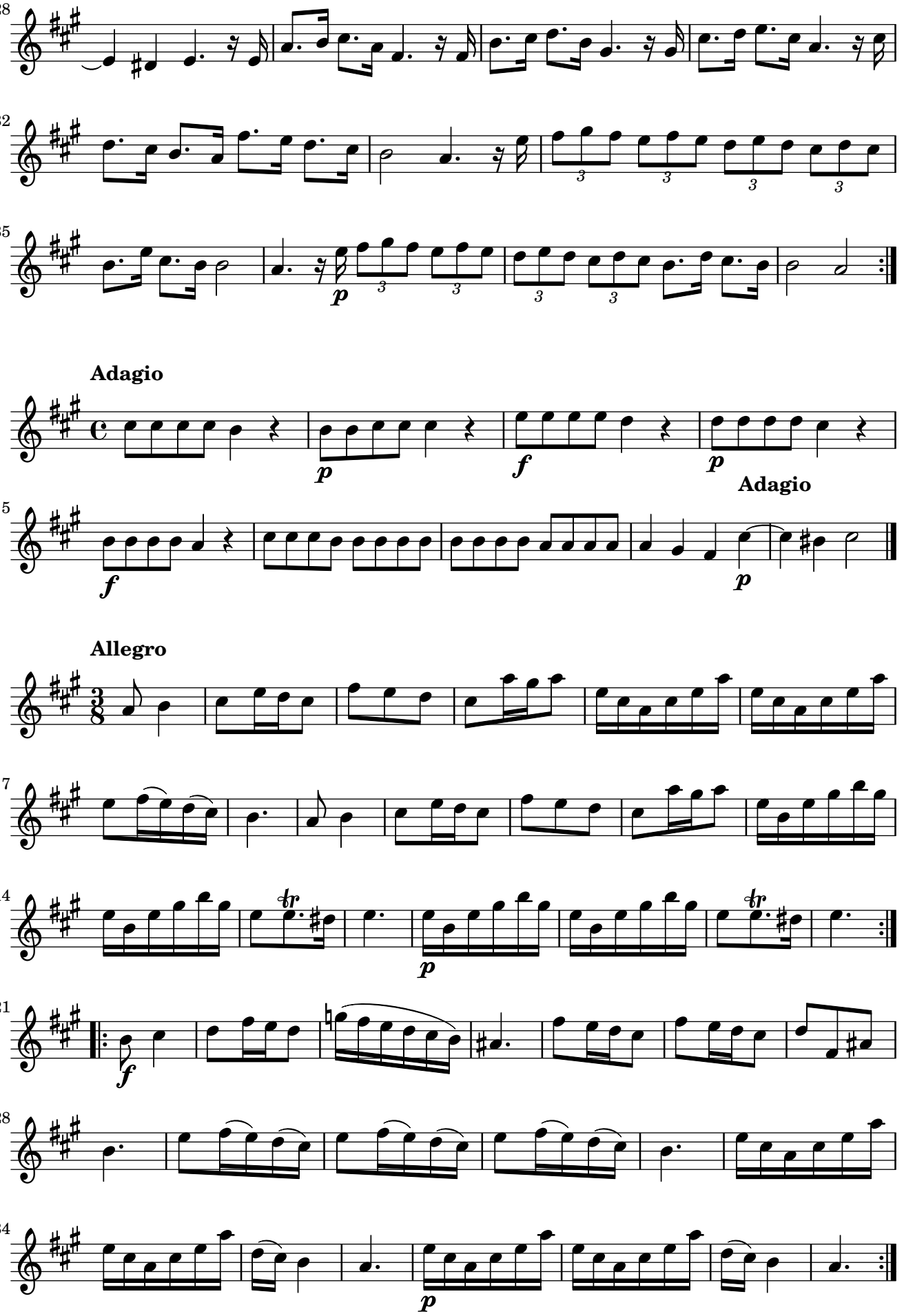
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)



Allemanda (Allegro)




Adagio
Adagio
Allegro

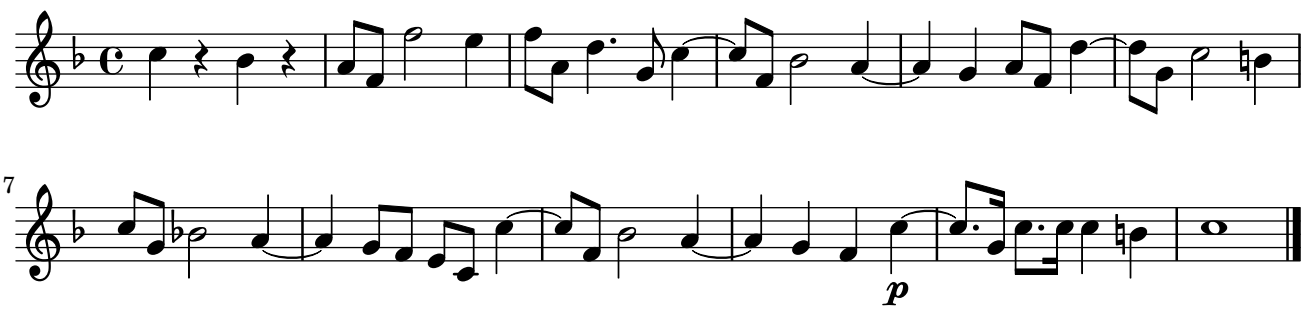
Balletti da camera, op. 4, Sonata V, F-Dur

für 2 Violinen und Basso continuo

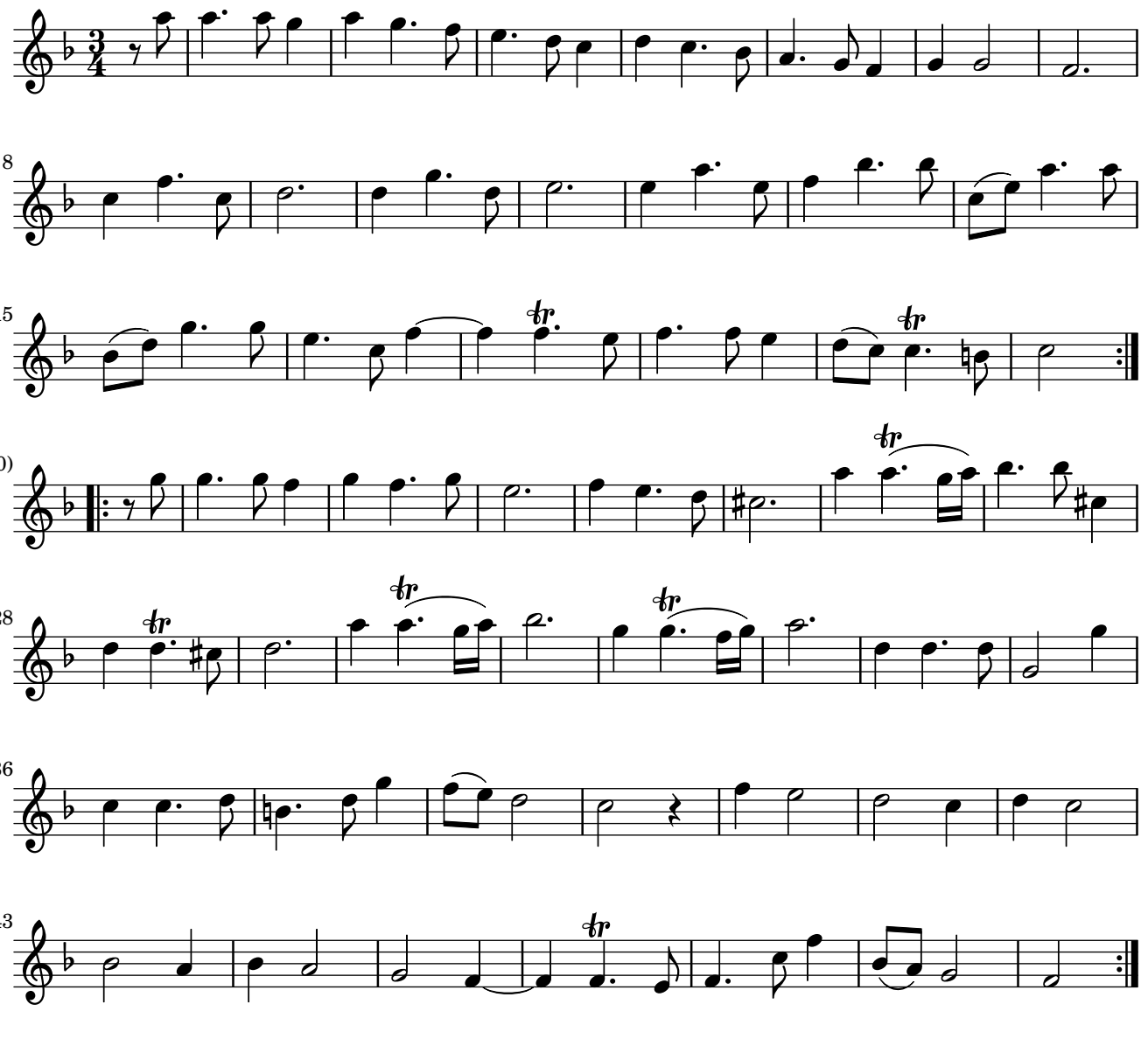
Violine 1

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

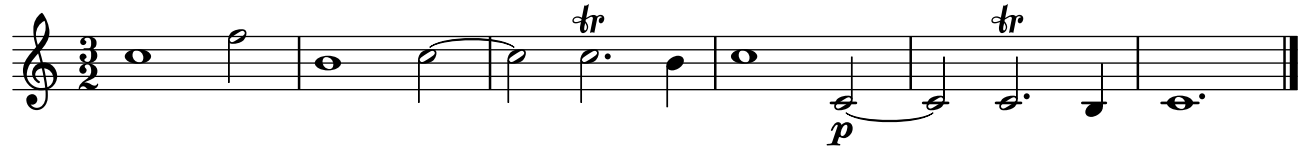
Preludio (Adagio)



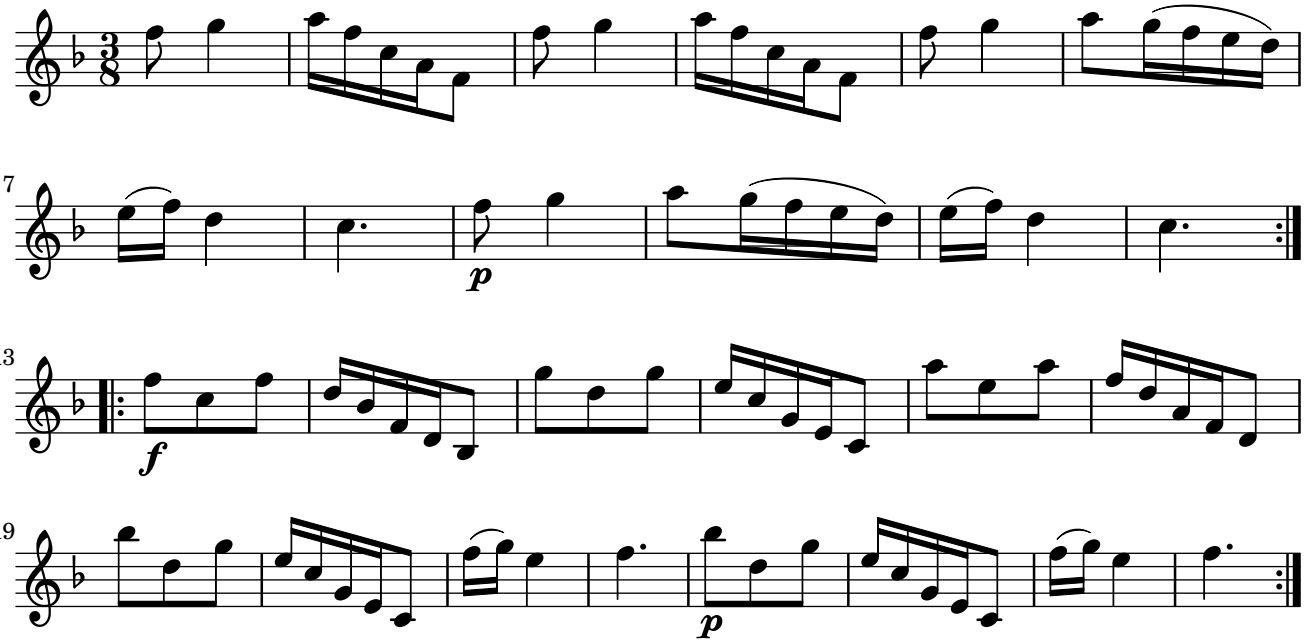
Corrente (Allegro)



Adagio



Allegro



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

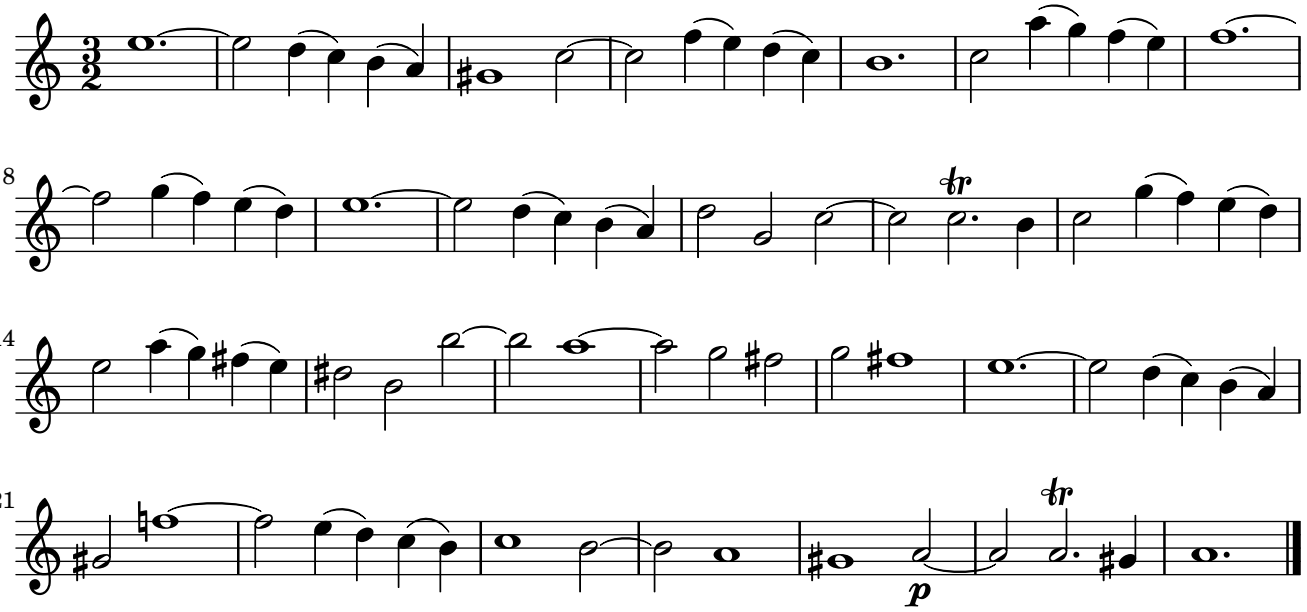
Preludio (Adagio)

Adagio

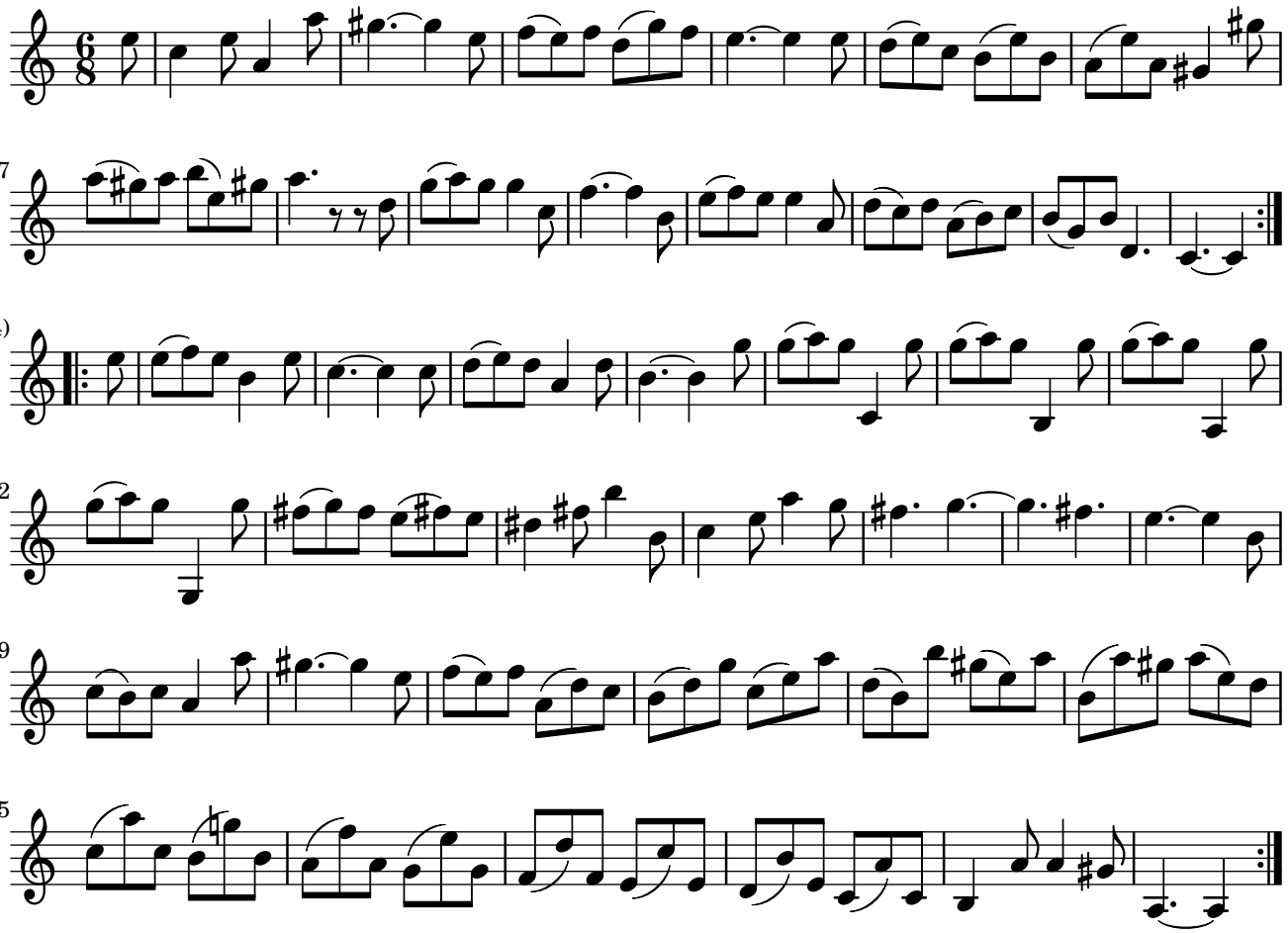
p

Allemanda (Allegro)

Adagio



Giga (Allegro)



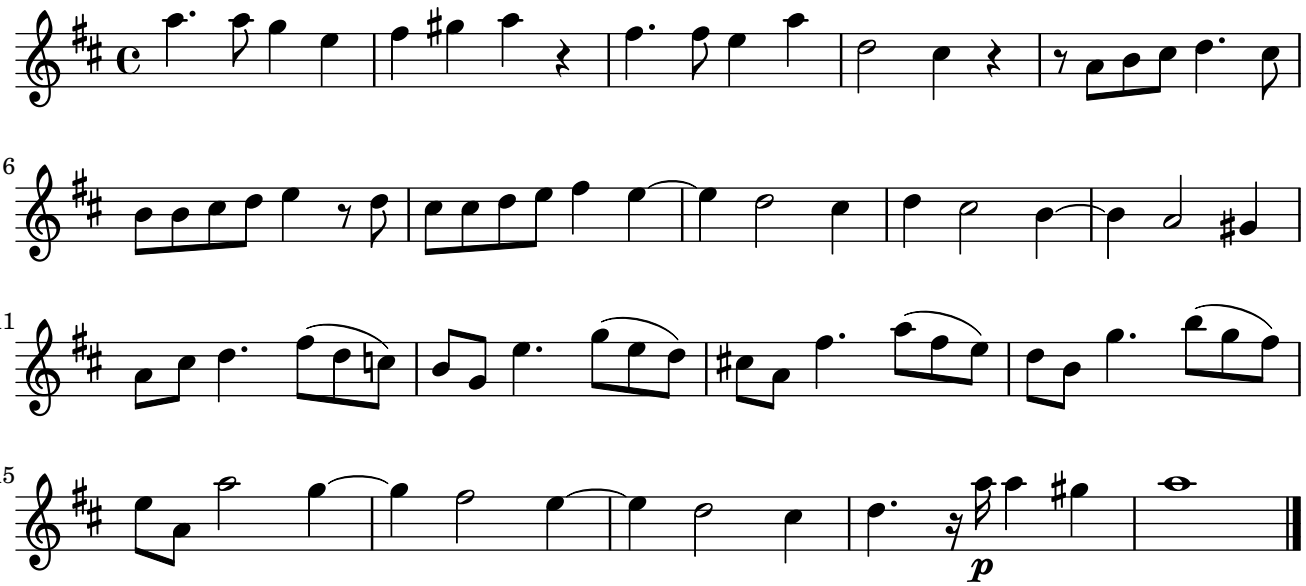
Balletti da camera, op. 4, Sonata VII, D-Dur

für 2 Violinen und Basso continuo

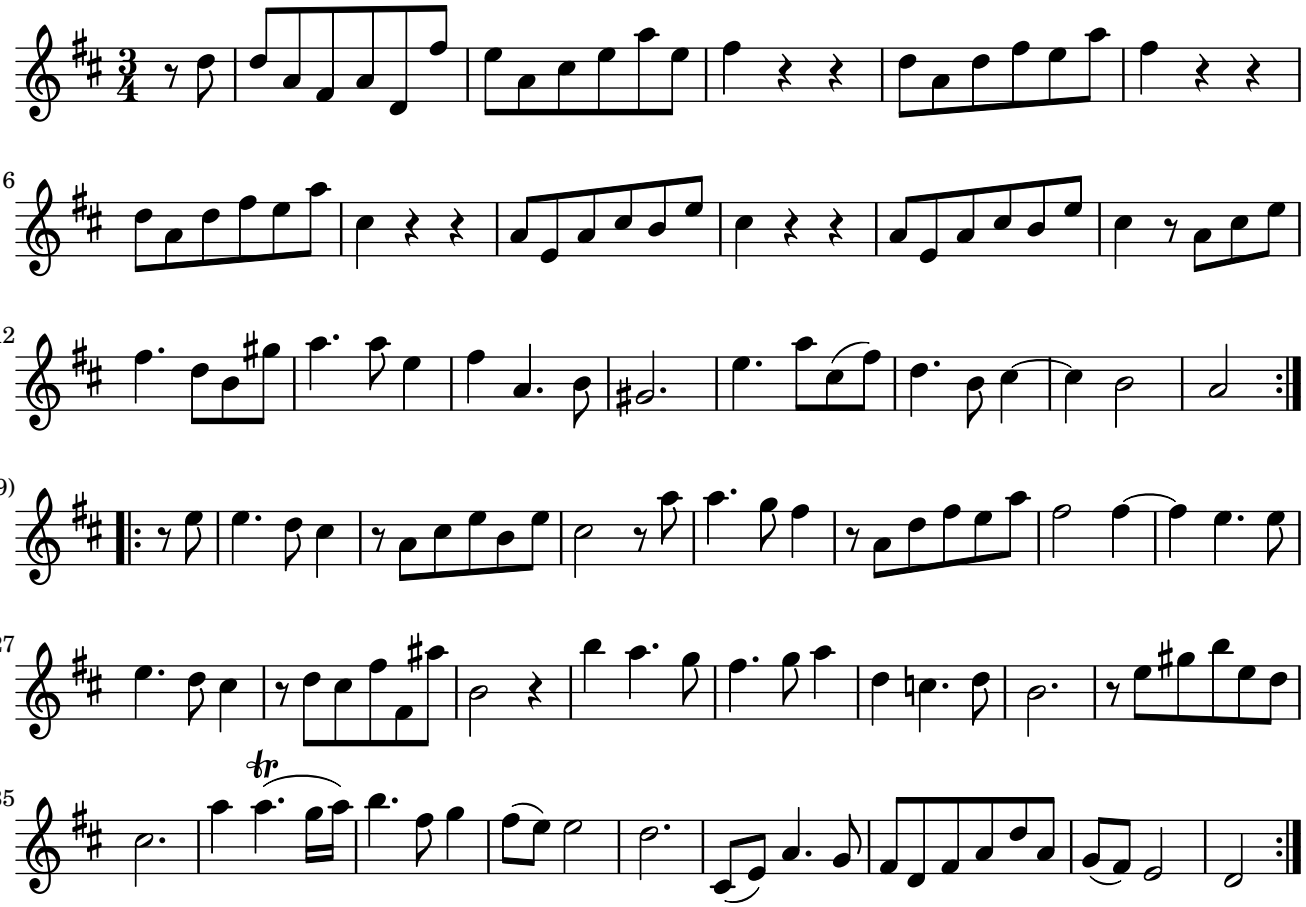
Violine 1

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

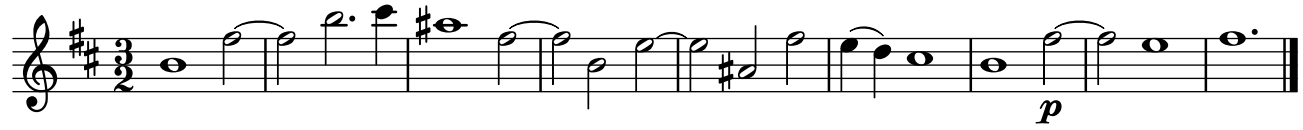
Preludio (Adagio)



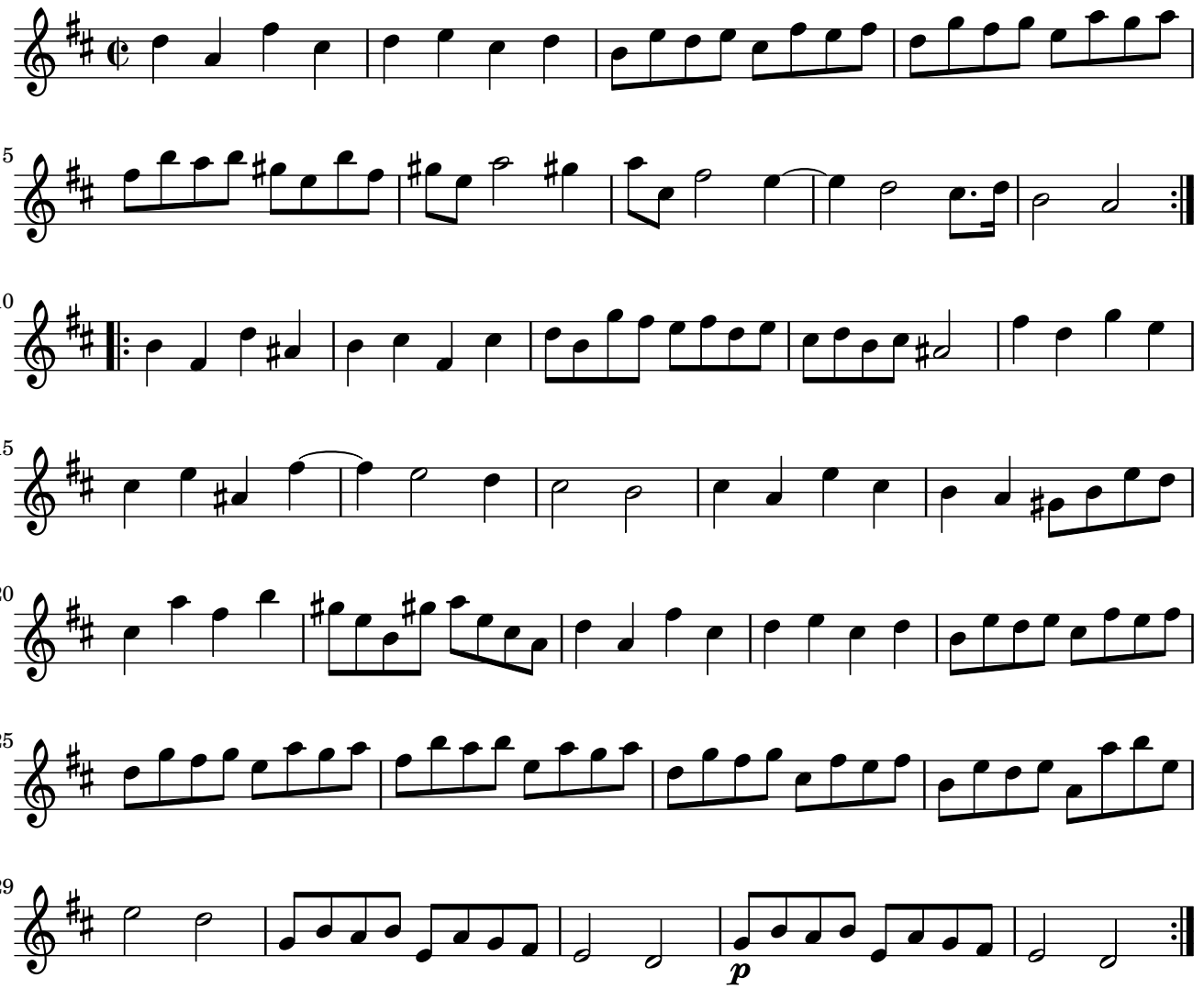
Corrente (Allegro)



Adagio **Adagio**



Gavotta (Allegro)



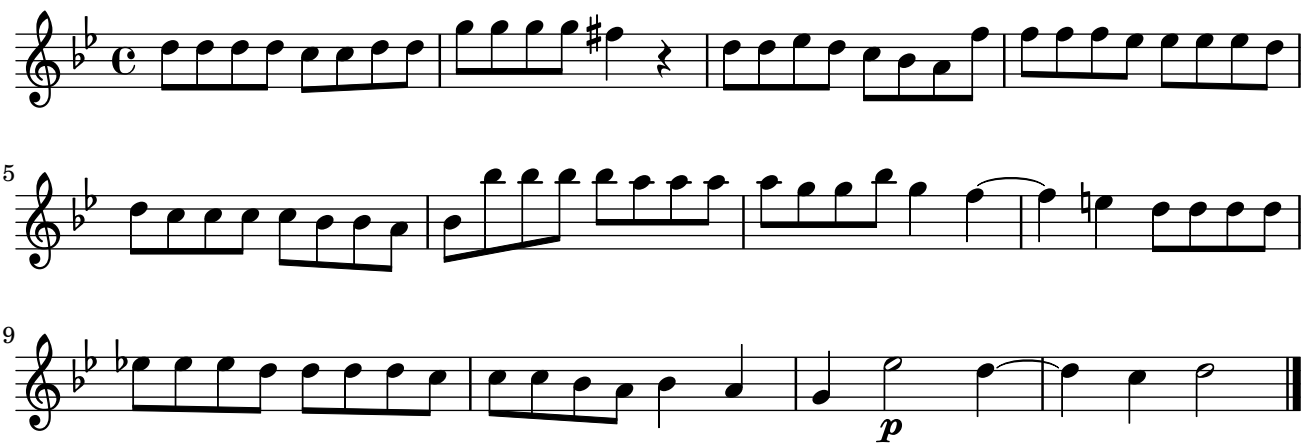
Balletti da camera, op. 4, Sonata VIII, g-Moll

für 2 Violinen und Basso continuo

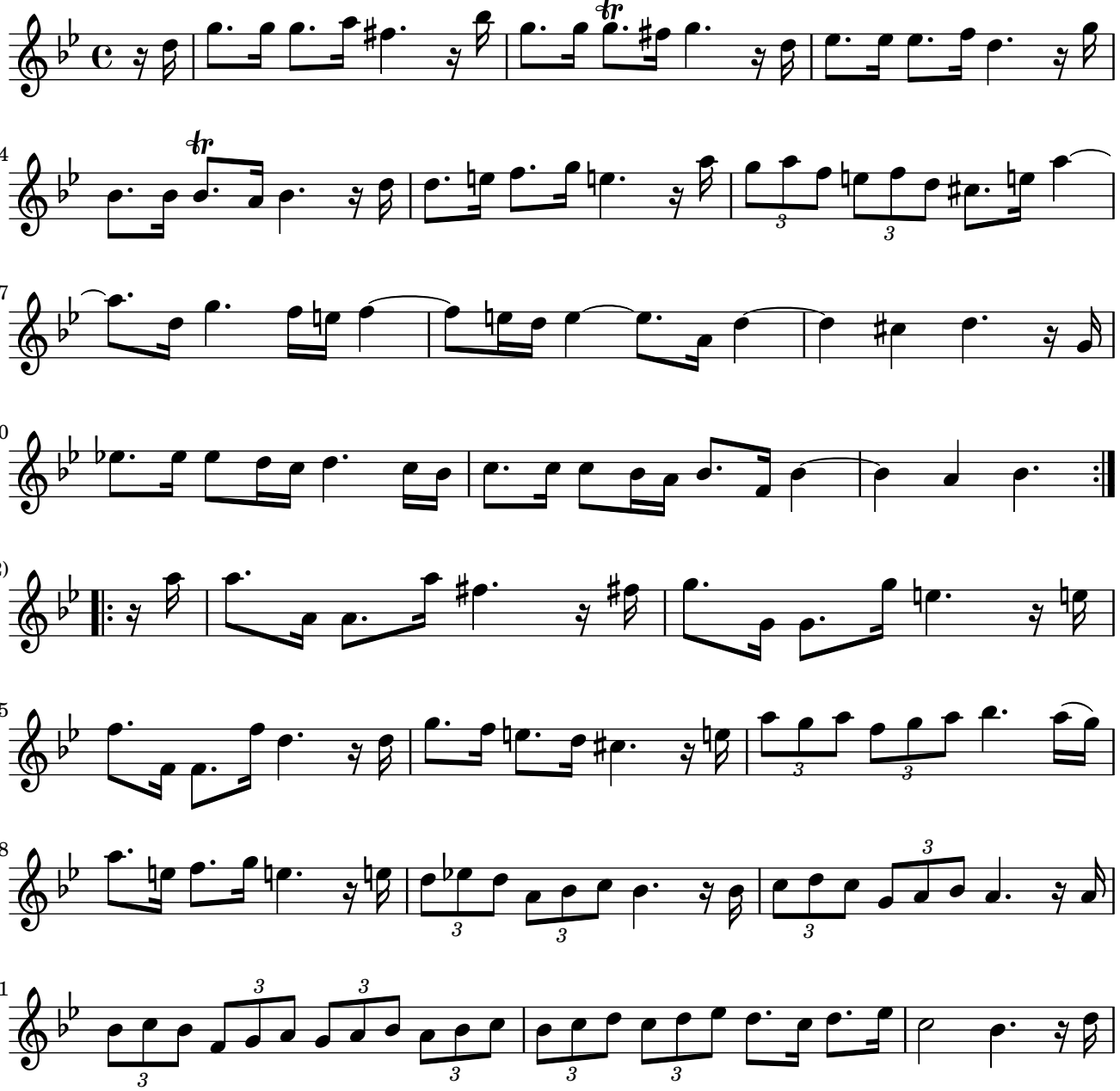
Violine 1

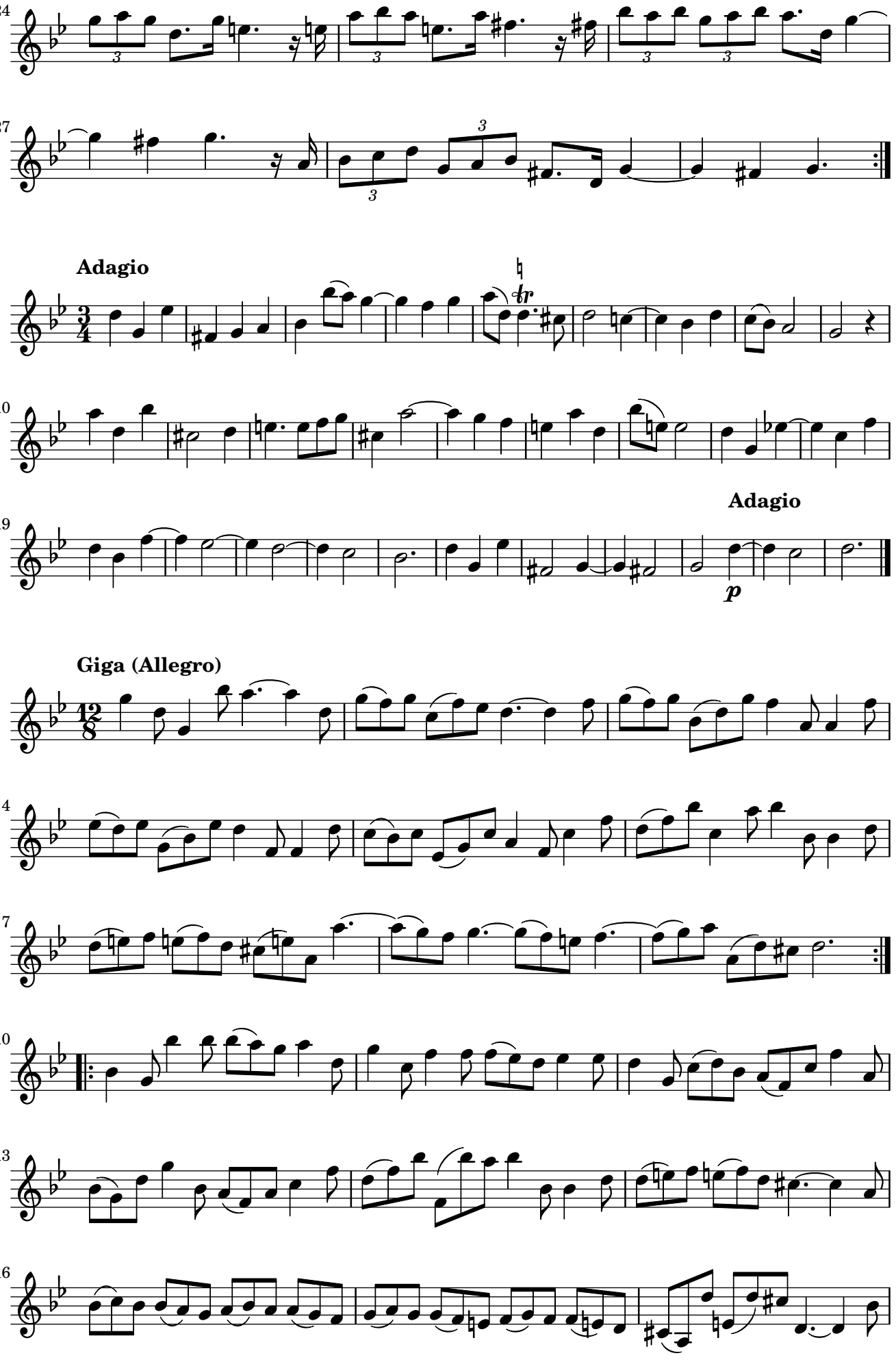
Roberto Valentine (1674–1747), GB-Lbl e.22.a

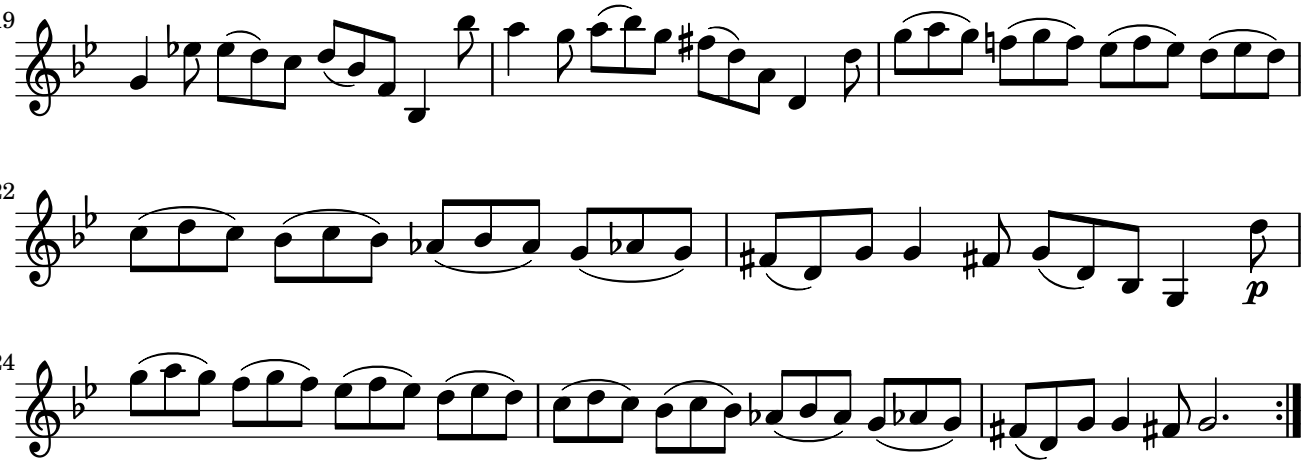
Preludio (Adagio)



Allemanda (Allegro)




Adagio
Adagio
p
Giga (Allegro)


19
22
p
24

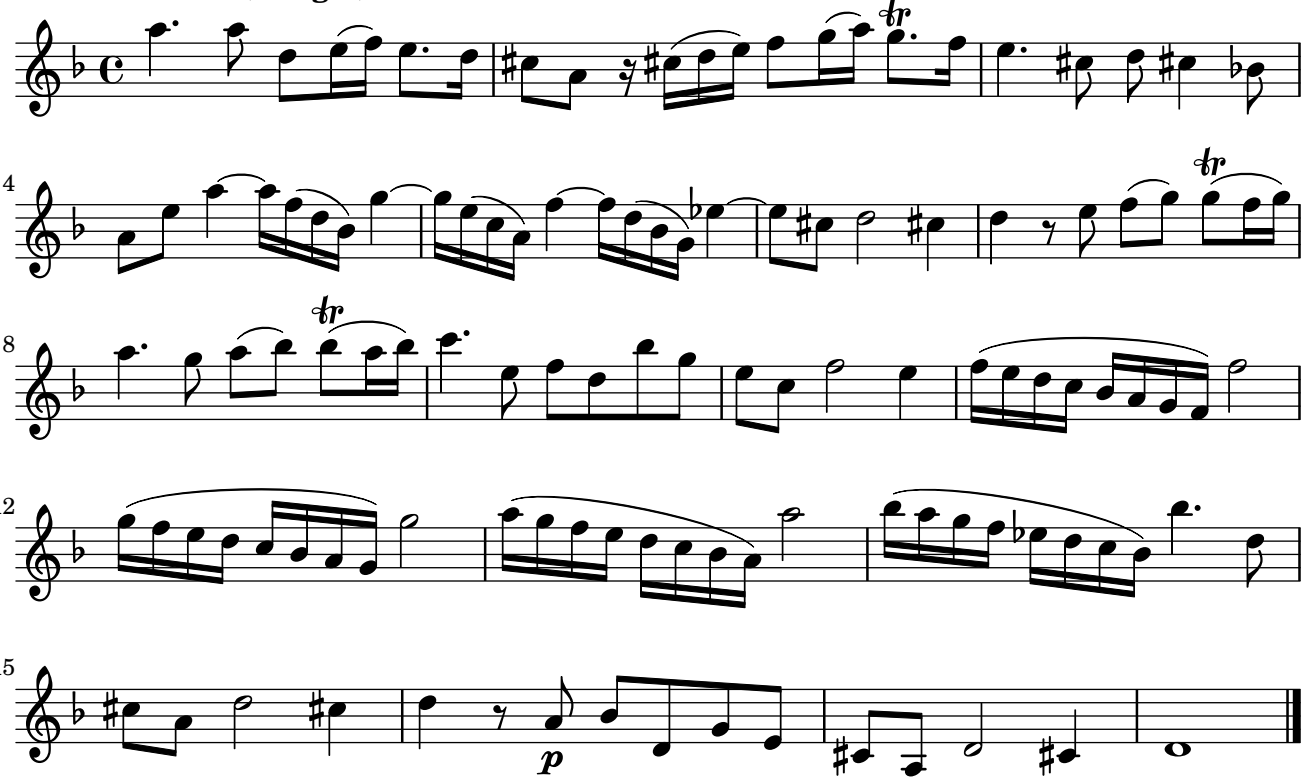
Balletti da camera, op. 4, Sonata IX, d-Moll

für 2 Violinen und Basso continuo

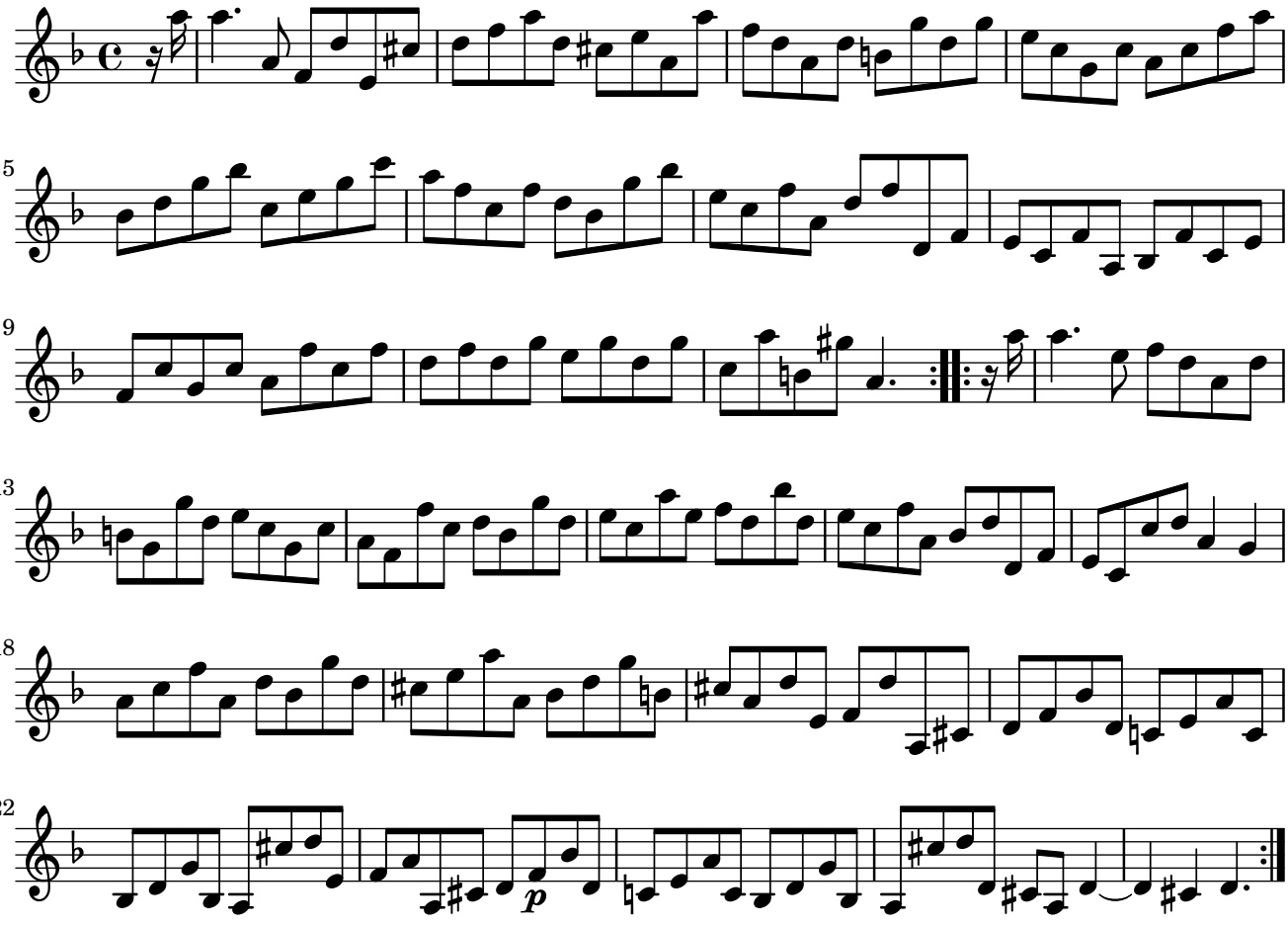
Violine 1

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

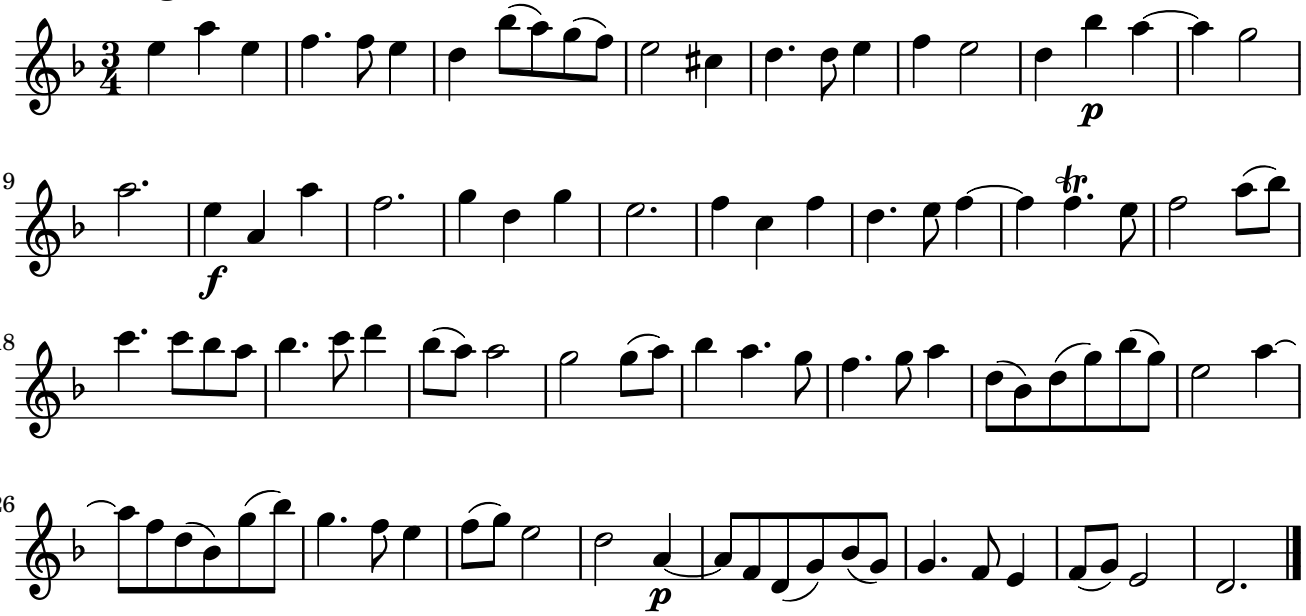
Preludio (Adagio)



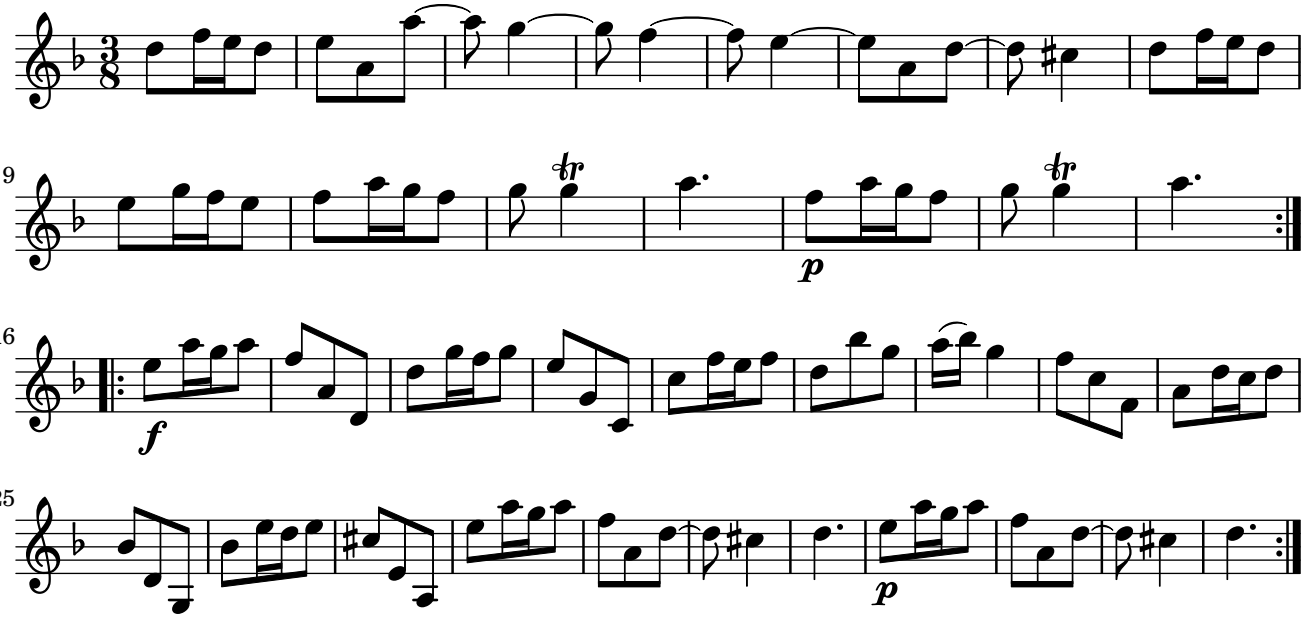
Allemanda (Allegro)



Adagio



Allegro



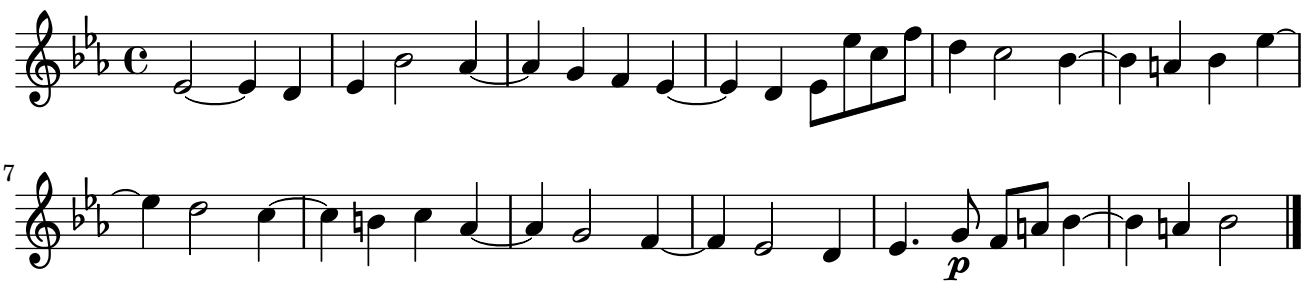
Balletti da camera, op. 4, Sonata X, Es-Dur

für 2 Violinen und Basso continuo

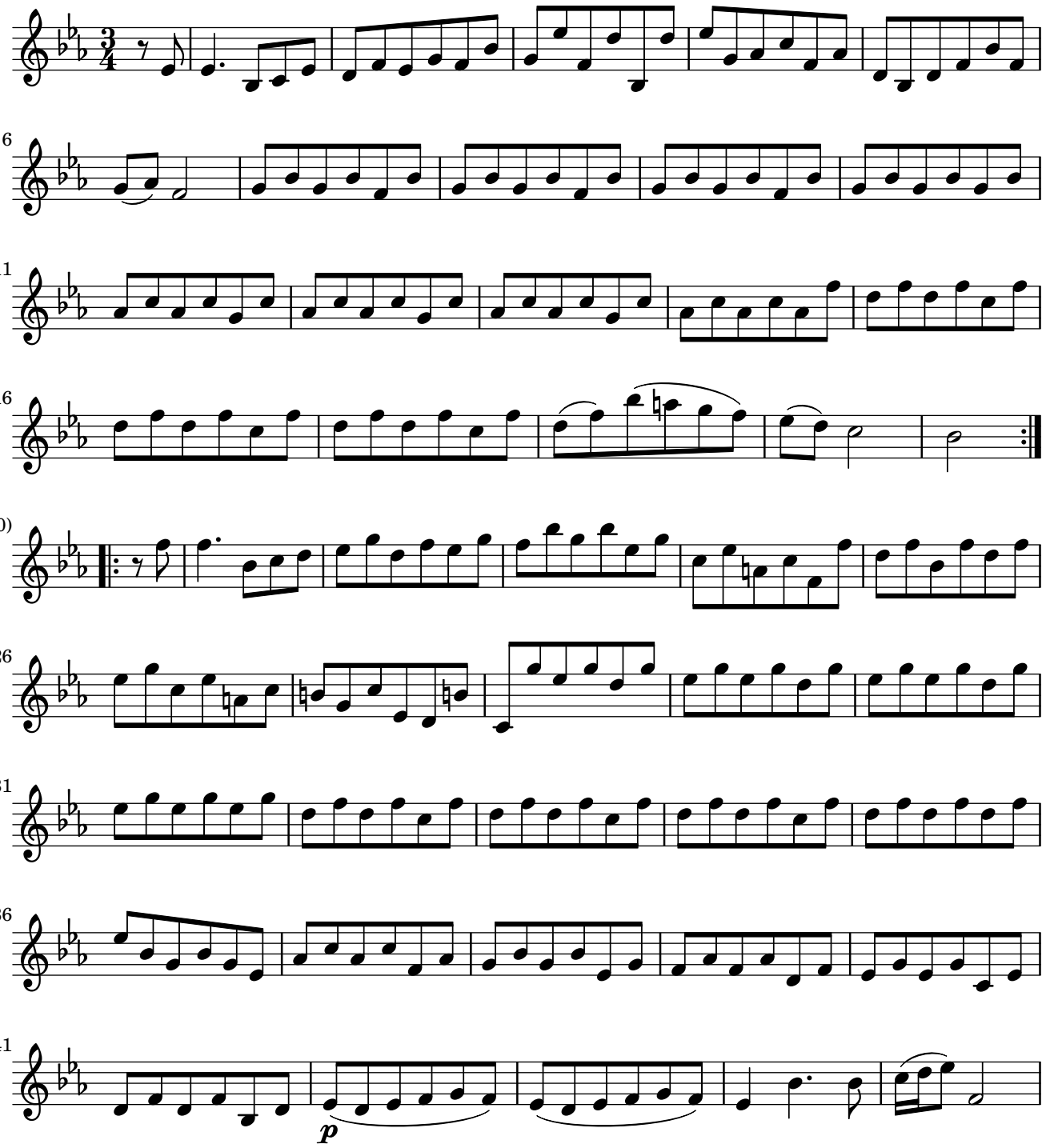
Violine 1

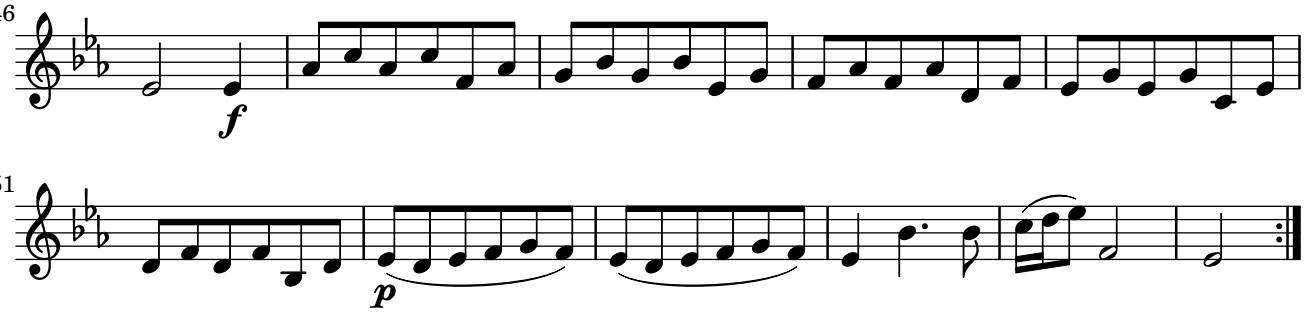
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

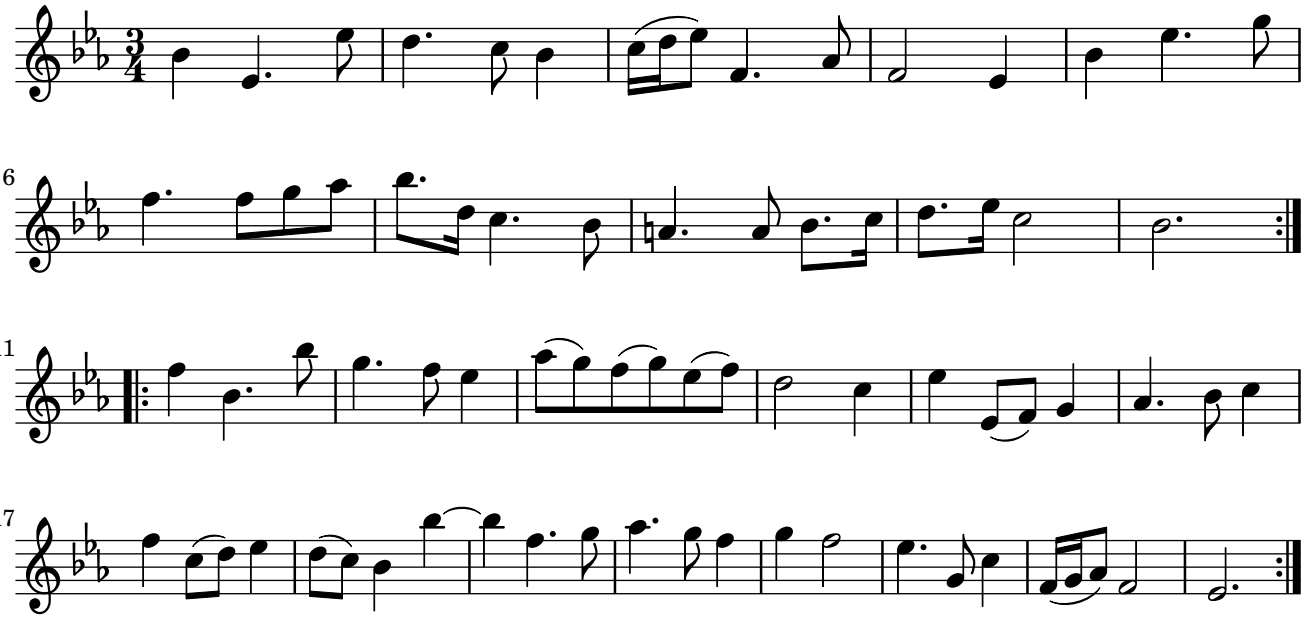


Corrente (Allegro)

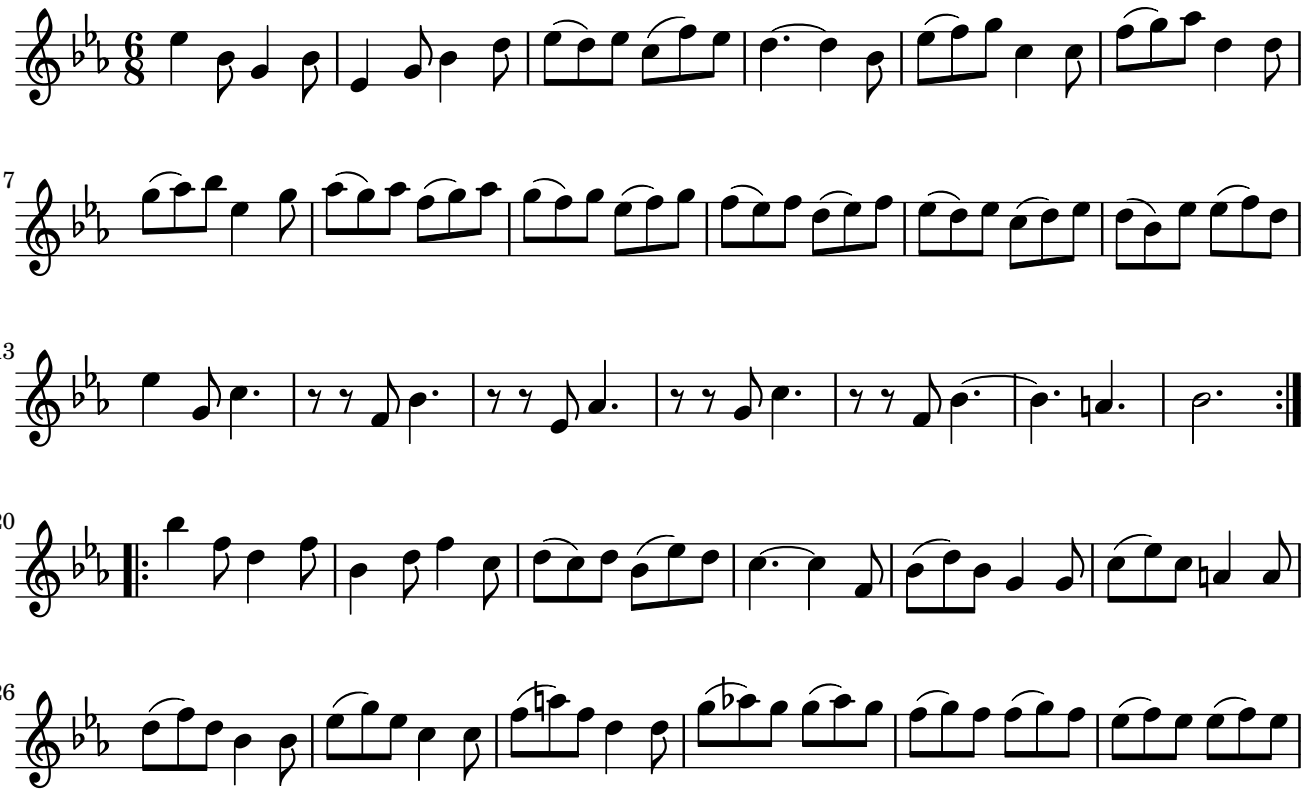


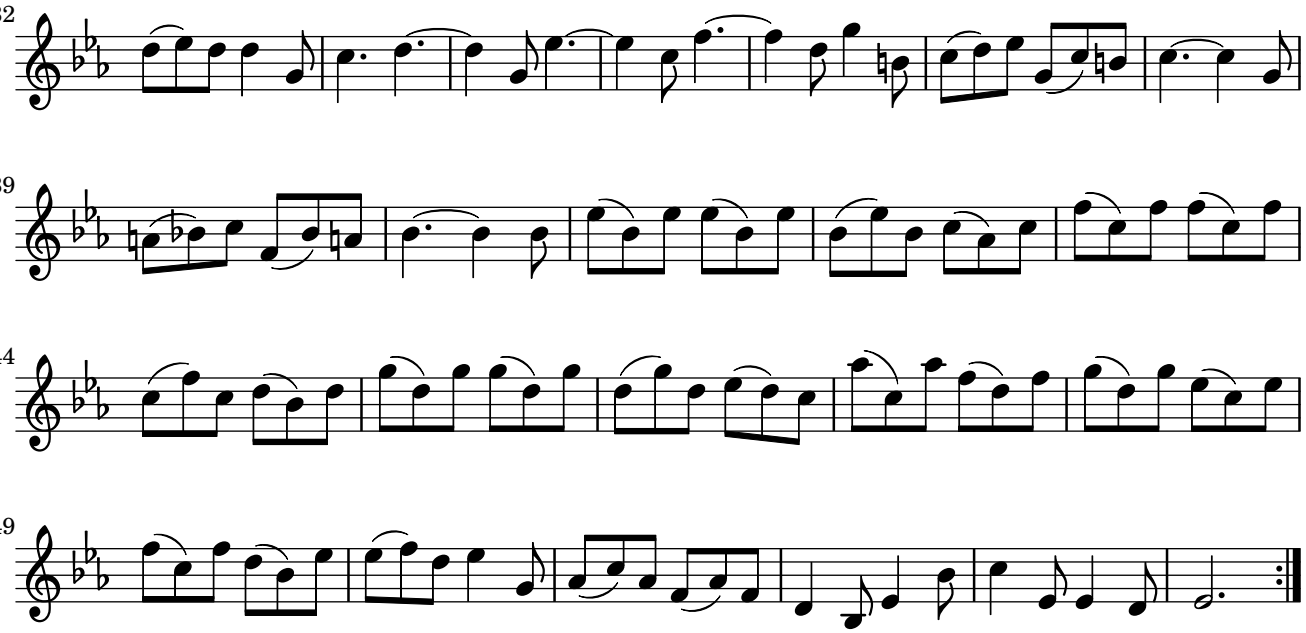


Sarabanda (Adagio)



Giga (Allegro)





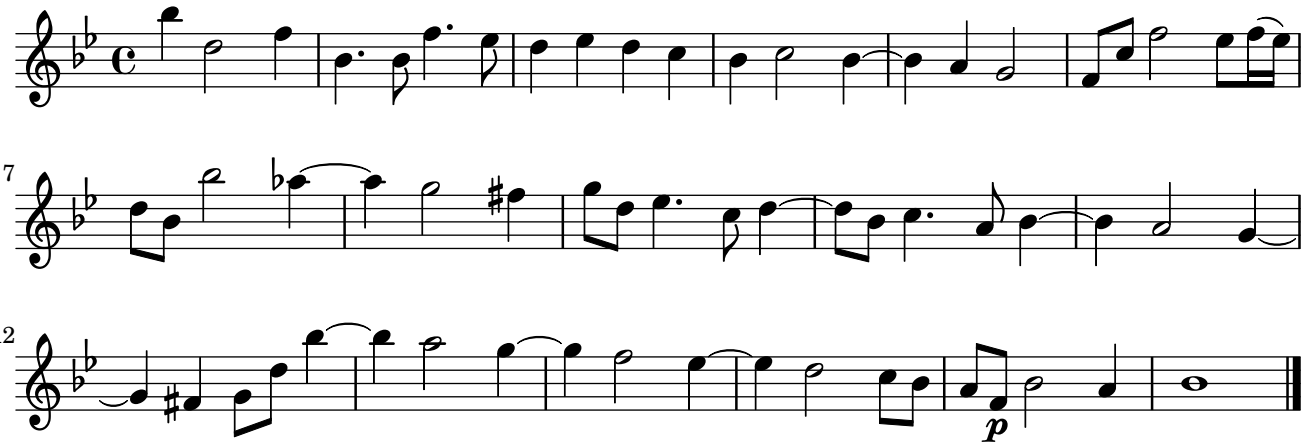
Balletti da camera, op. 4, Sonata XI, B-Dur

für 2 Violinen und Basso continuo

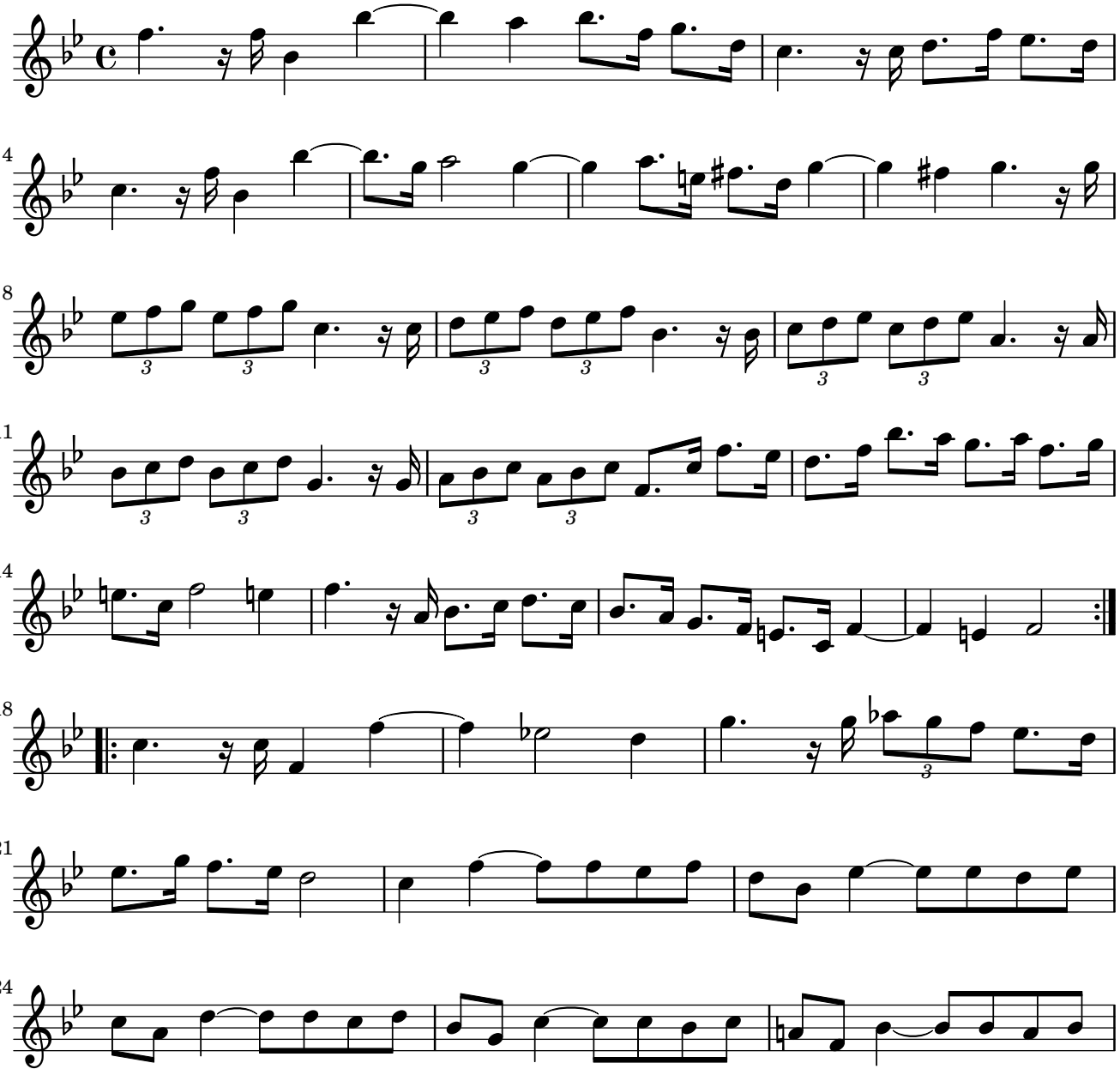
Violine 1

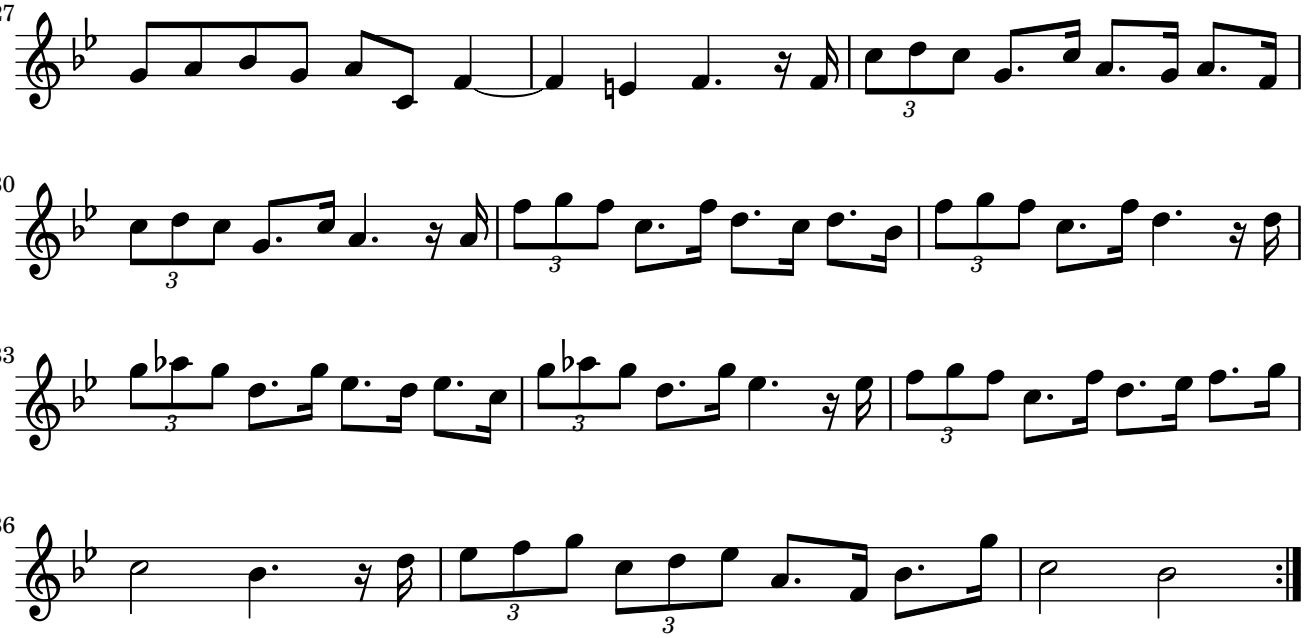
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

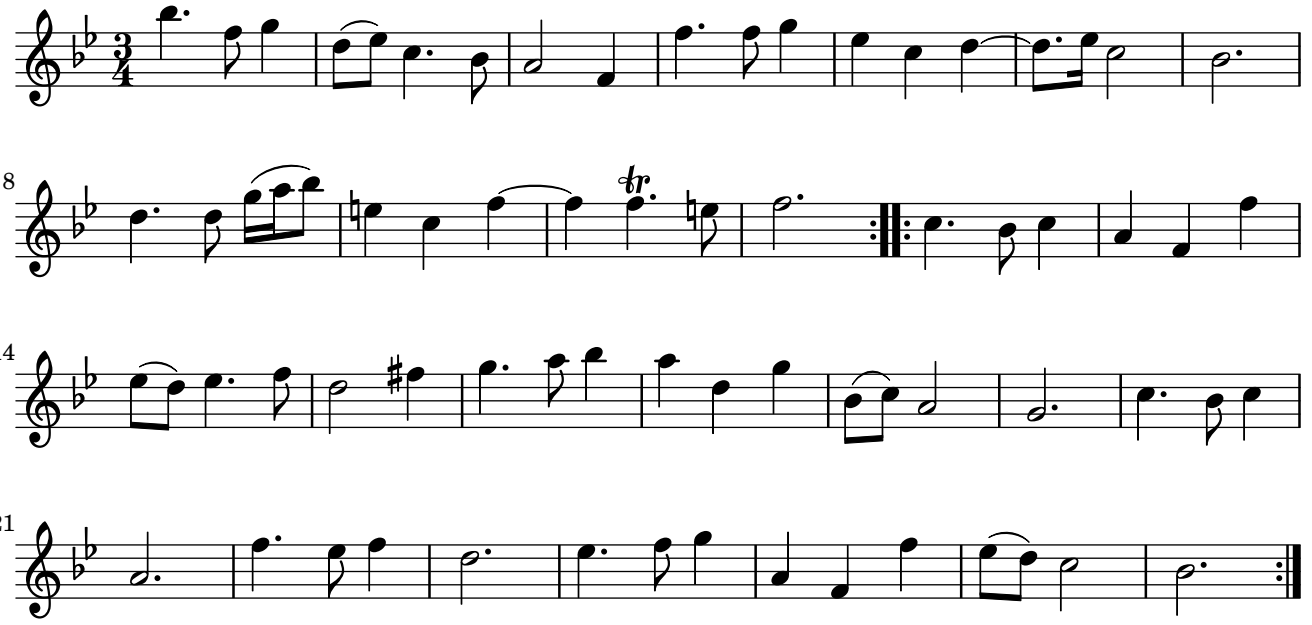


Allemanda (Allegro)

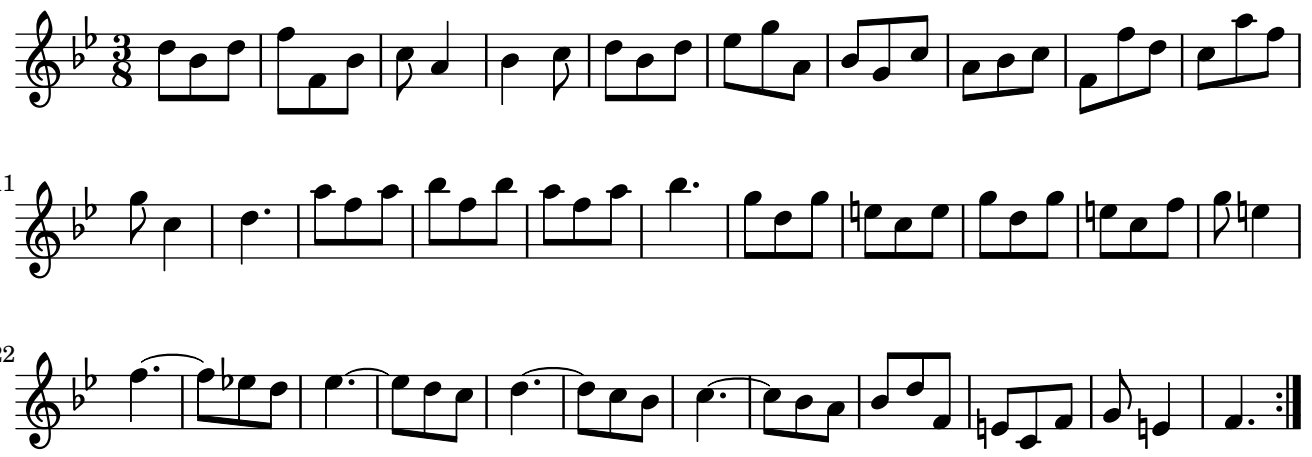


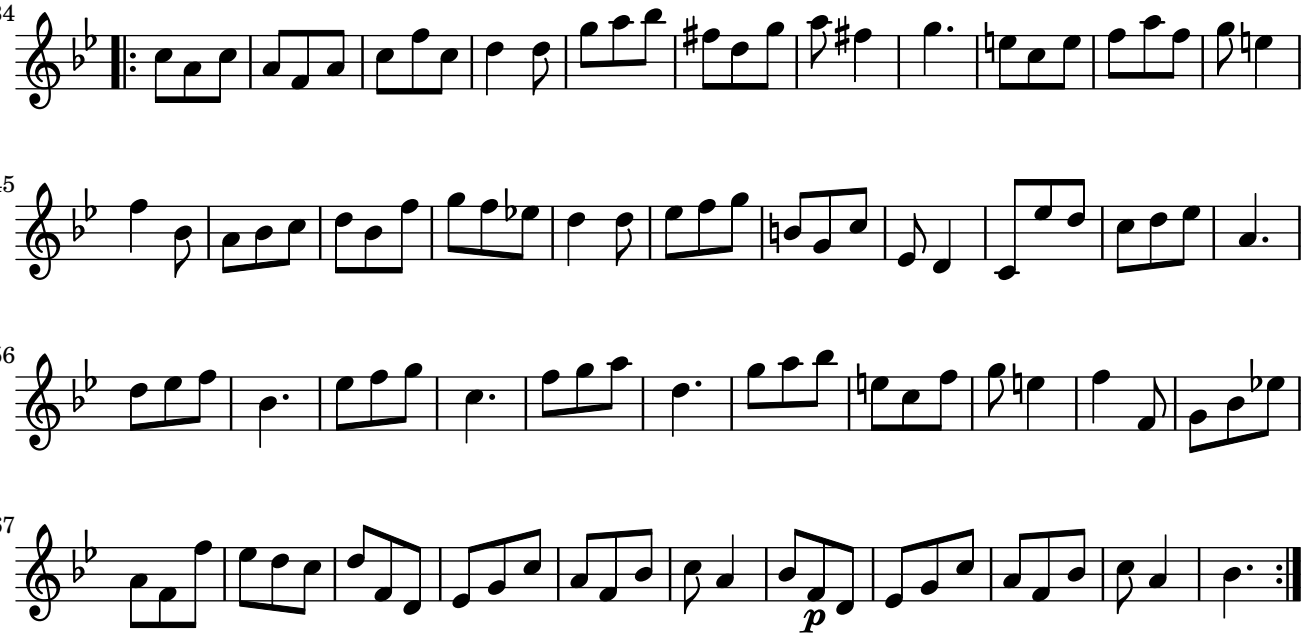


Sarabanda (Adagio)



Presto




34
45
56
67
p

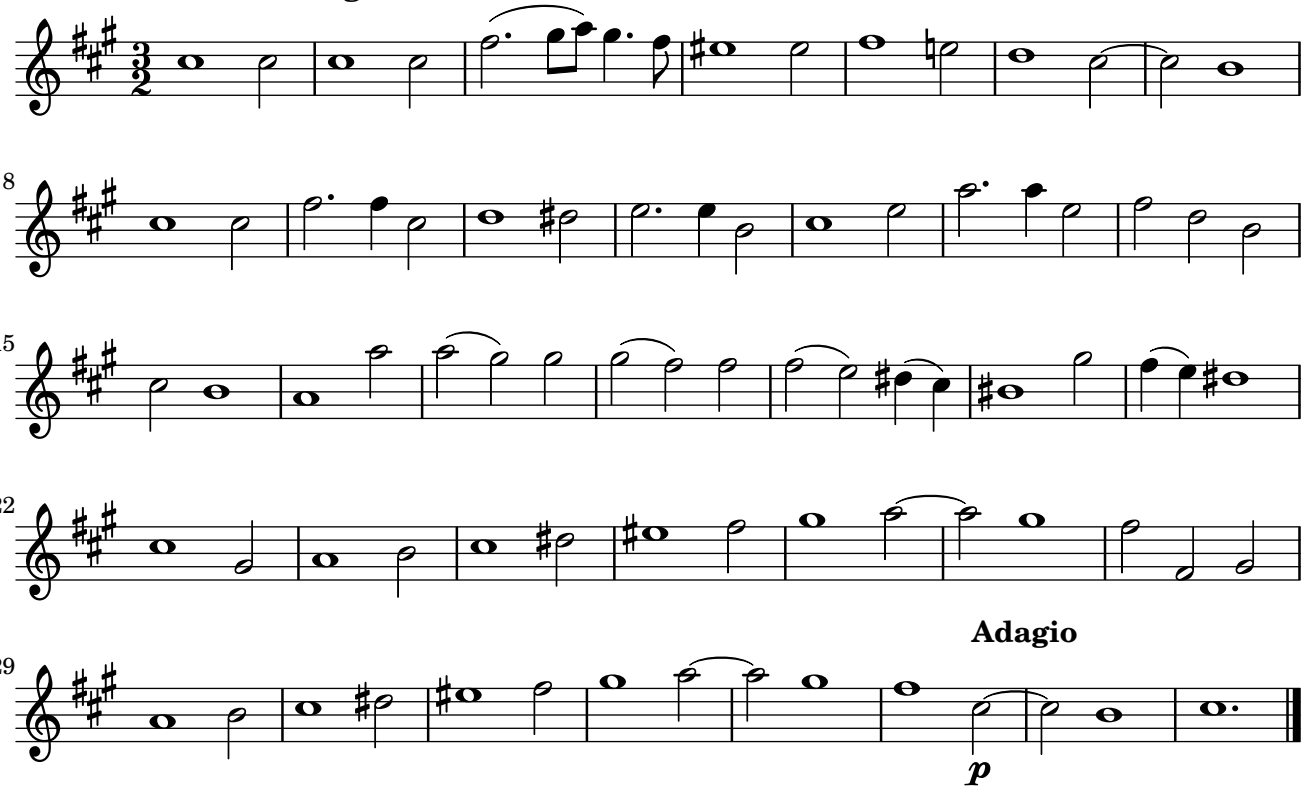
Balletti da camera, op. 4, Sonata XII, fis-Moll

für 2 Violinen und Basso continuo

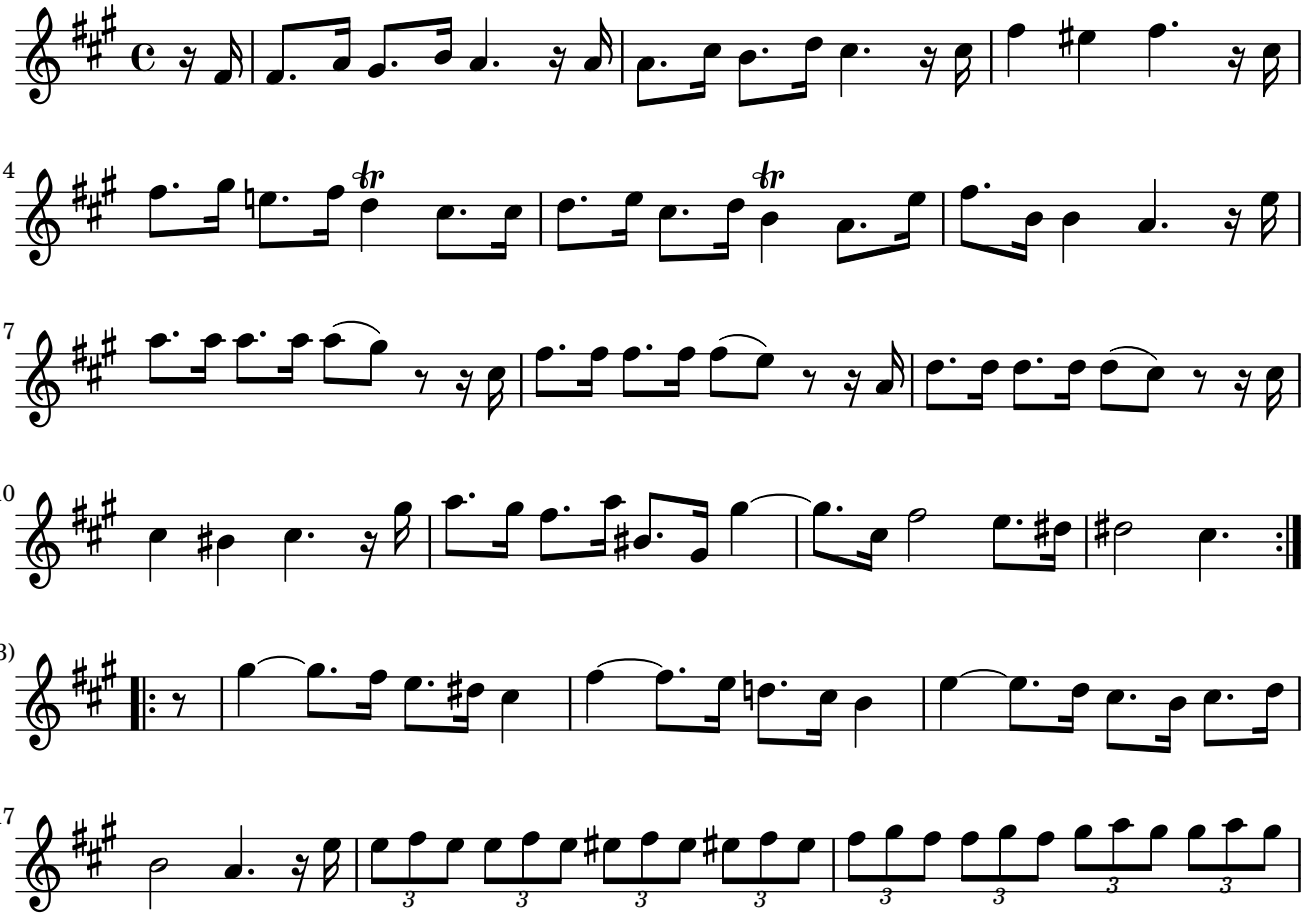
Violine 1

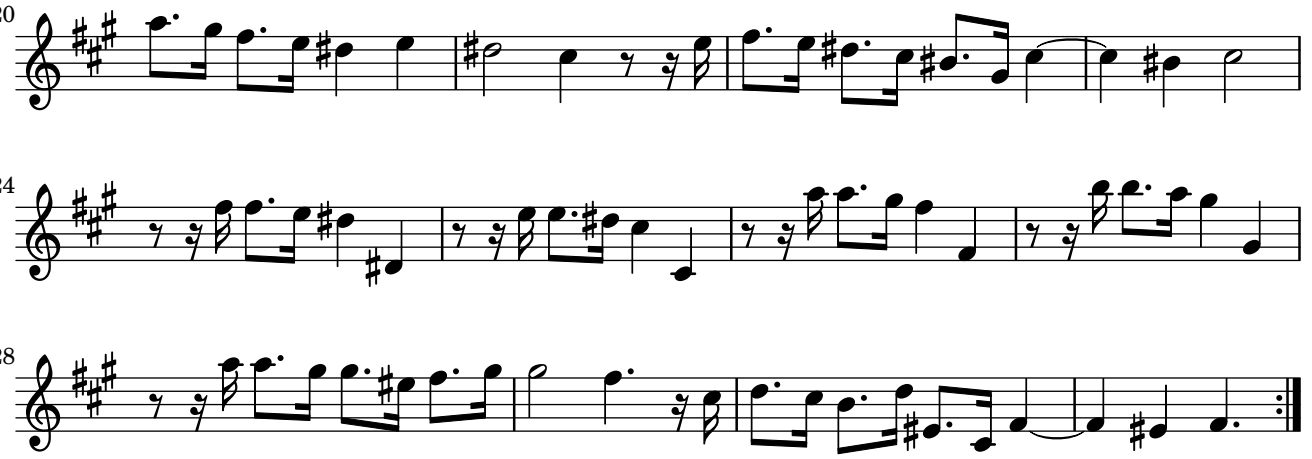
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

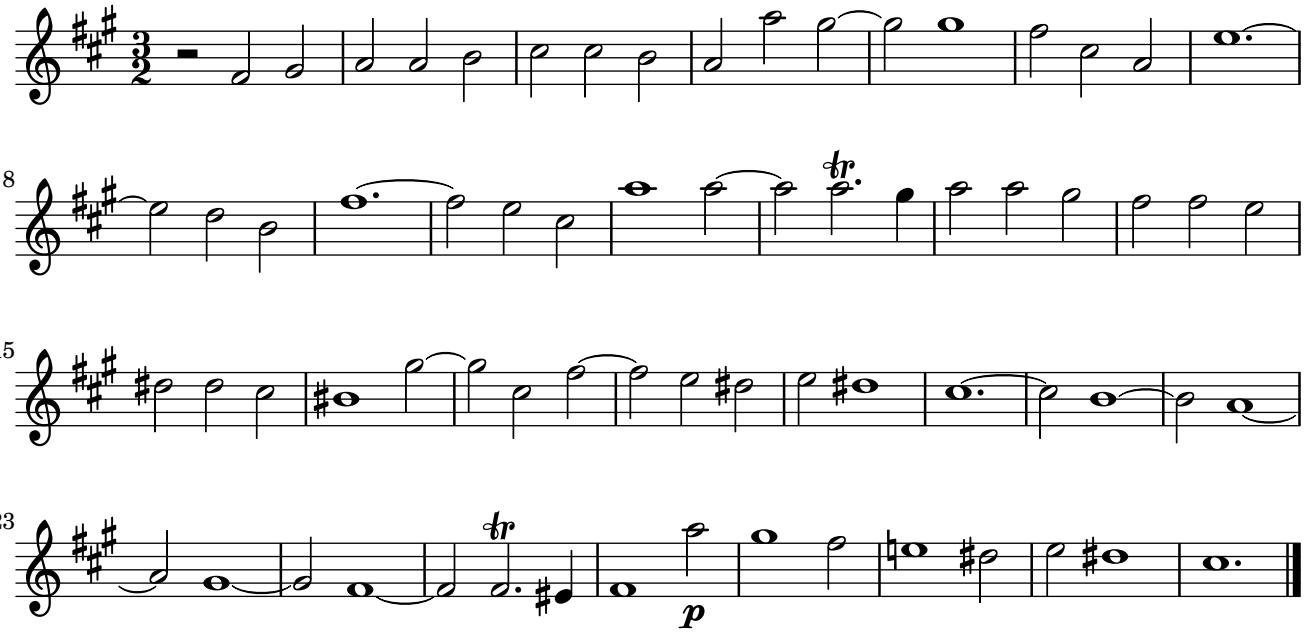


Allemanda (Allegro)

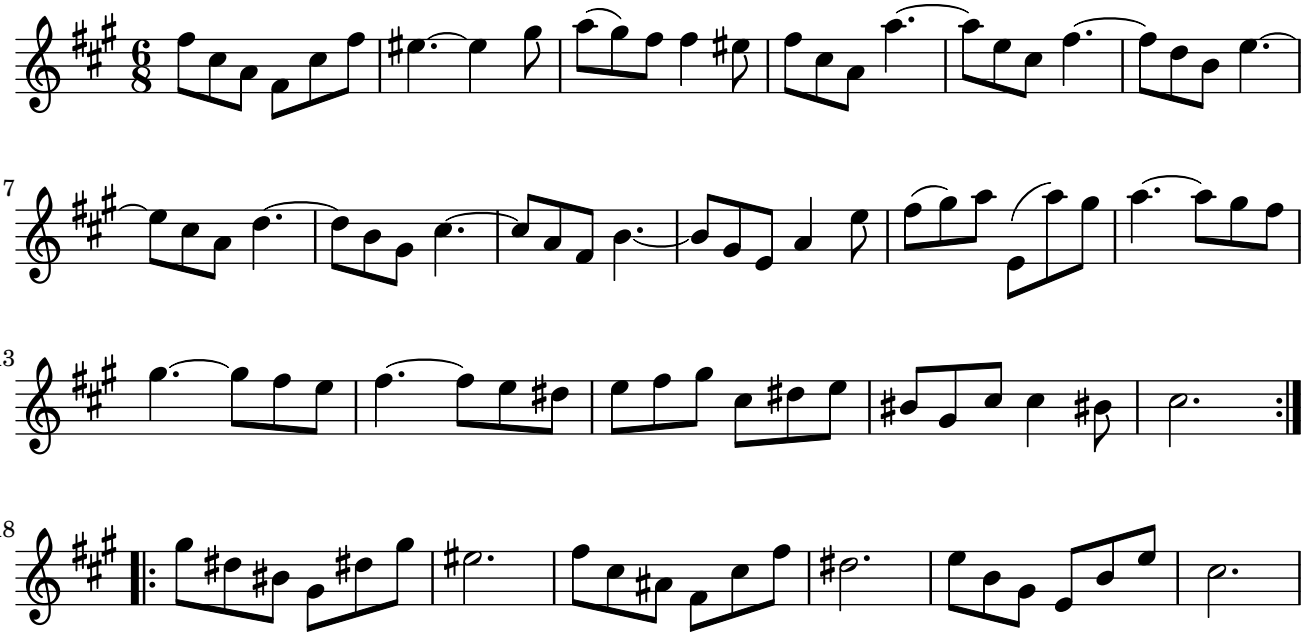


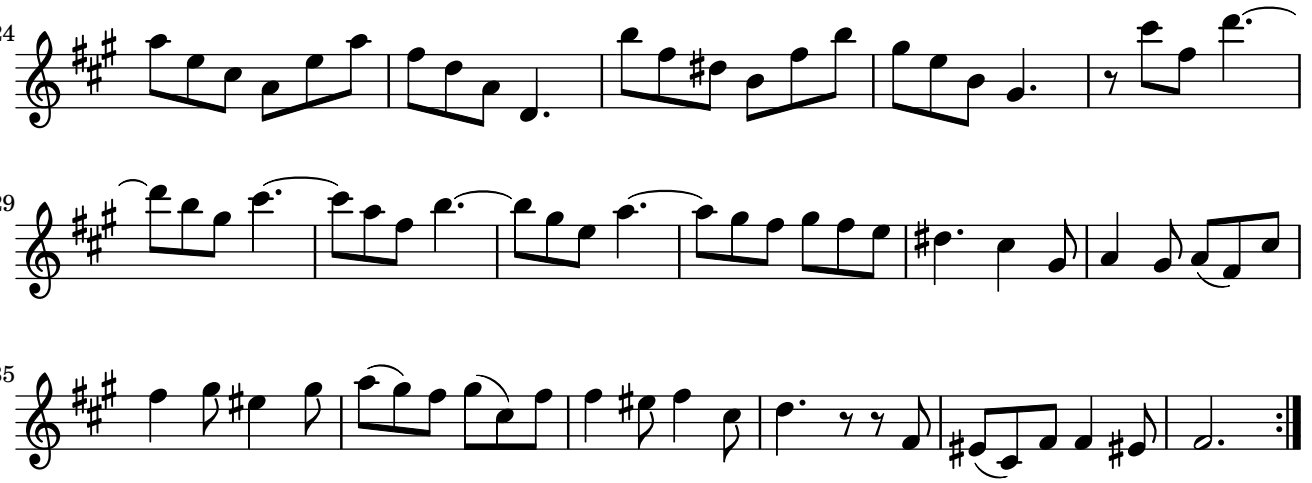


Adagio



Giga (Allegro)





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

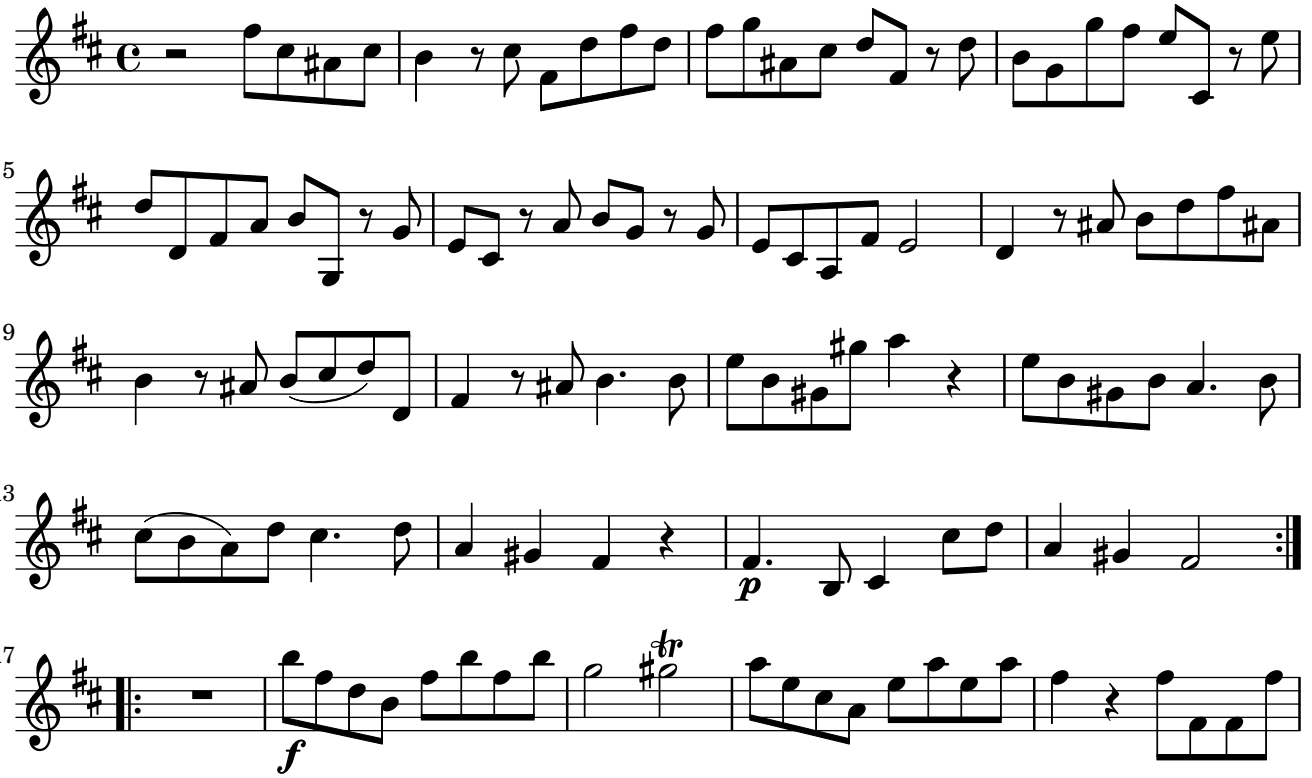
für 2 Violinen und Basso continuo

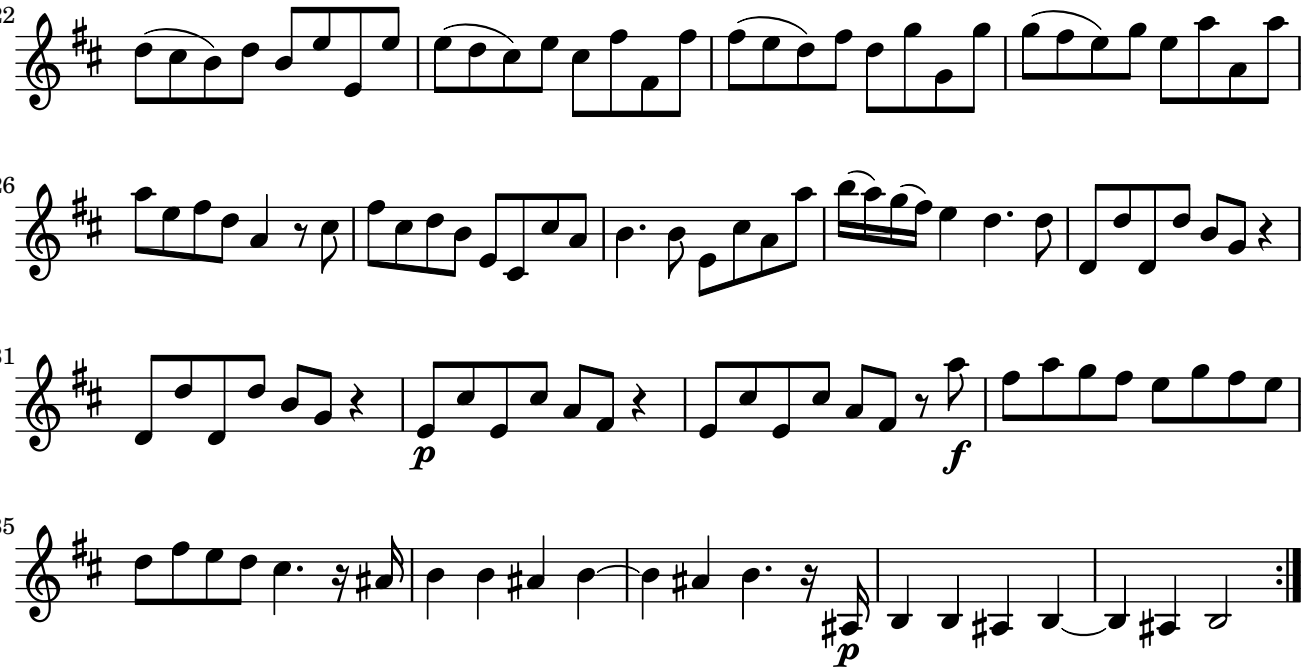
Violine 2

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

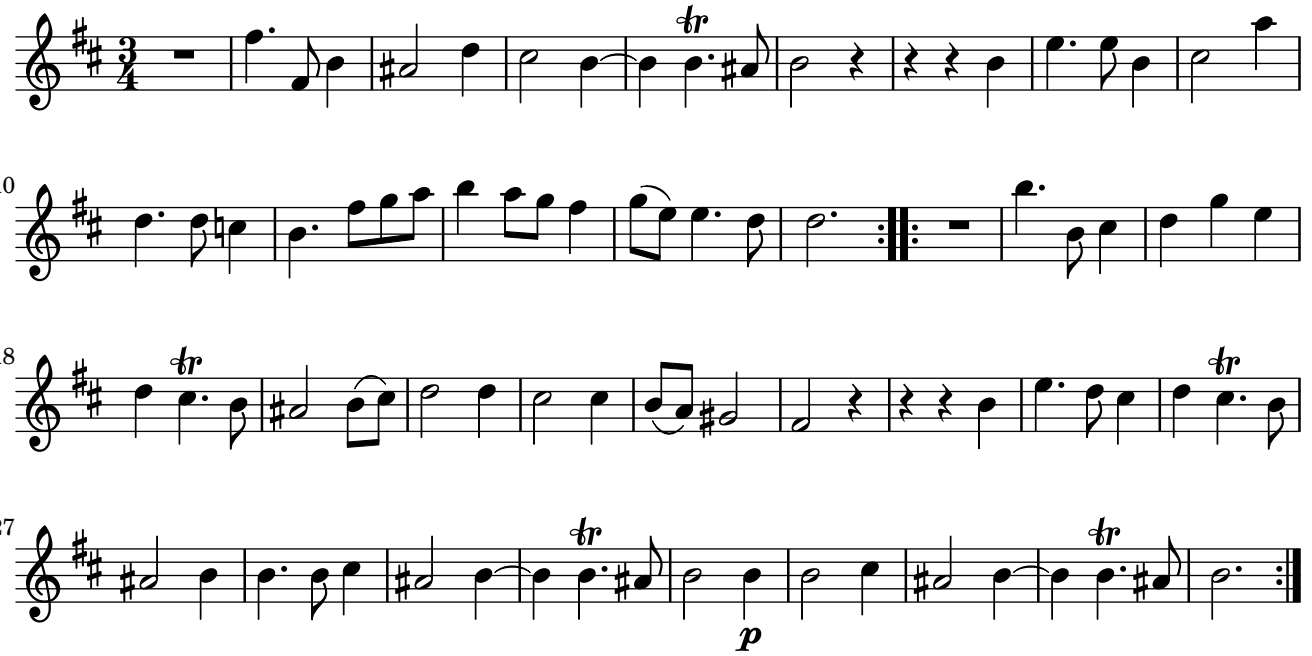
Preludio (Adagio)

Allemanda (Allegro)

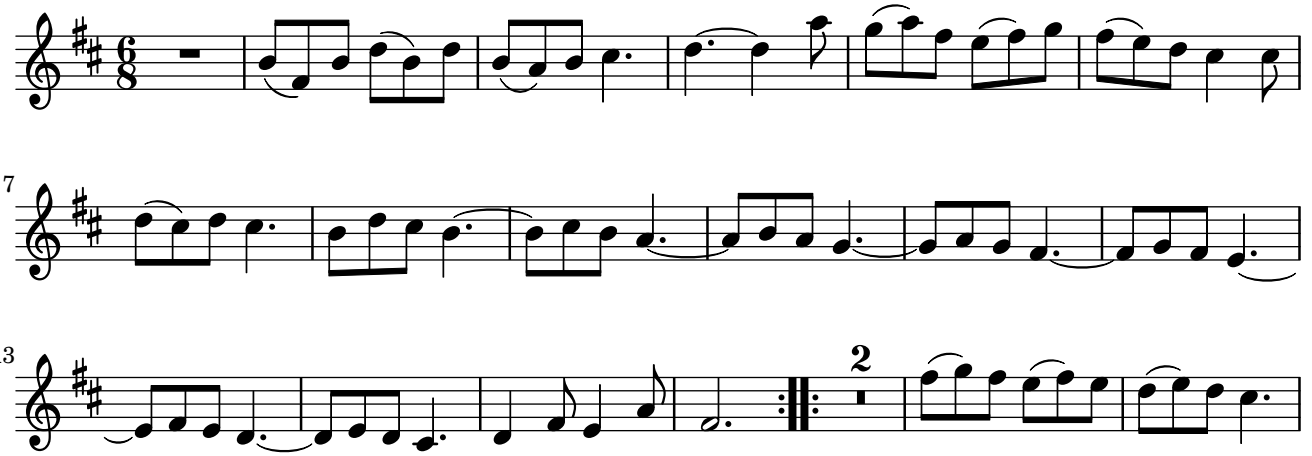


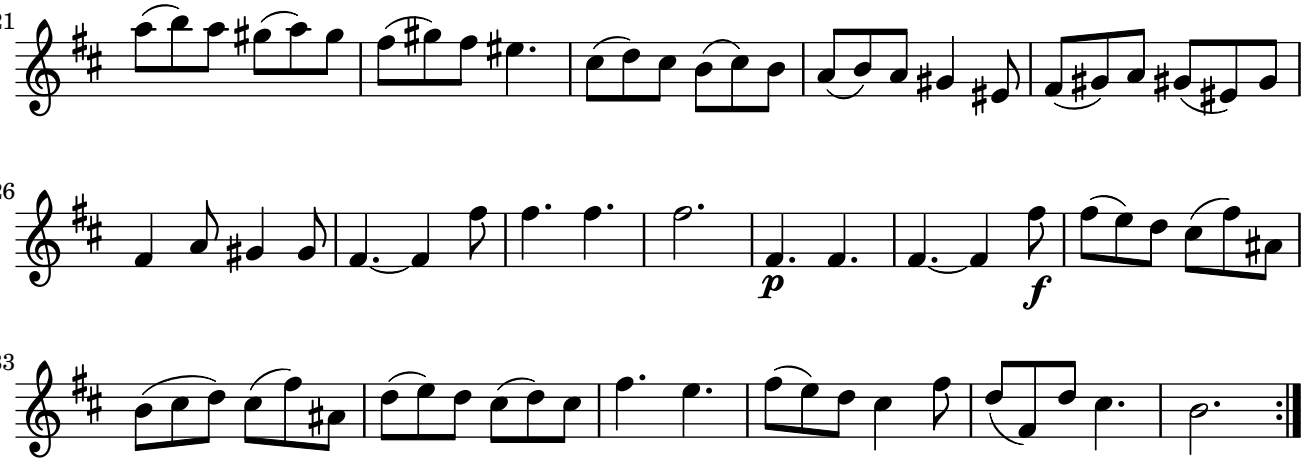


Sarabanda (Adagio)



Giga (Allegro)




21
26
p
f
33

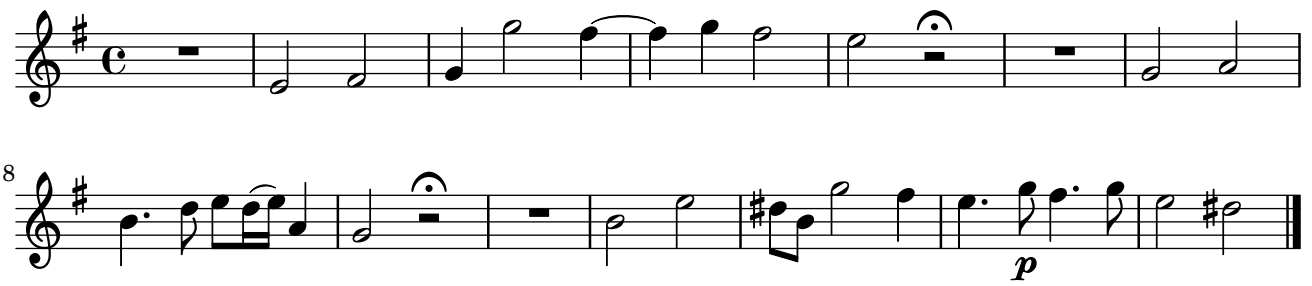
Balletti da camera, op. 4, Sonata II, e-Moll

für 2 Violinen und Basso continuo

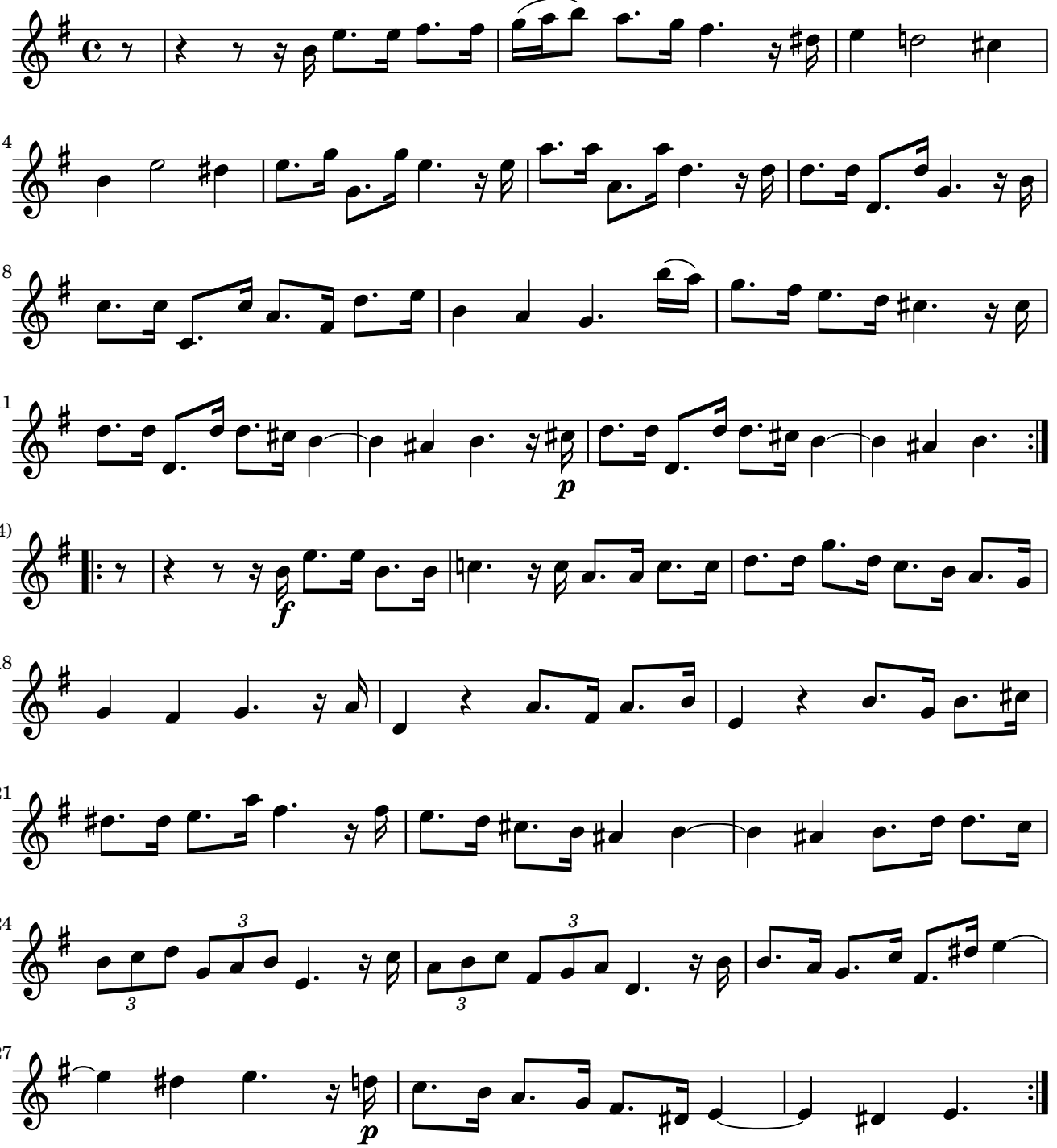
Violine 2

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

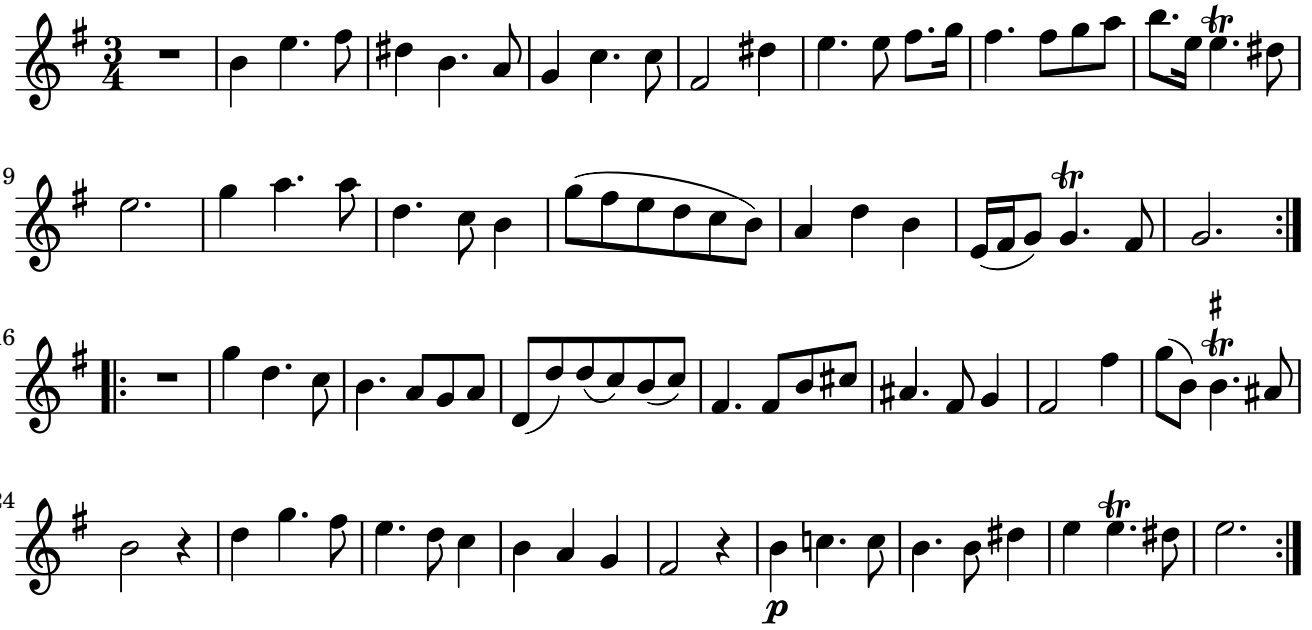
Preludio (Adagio)



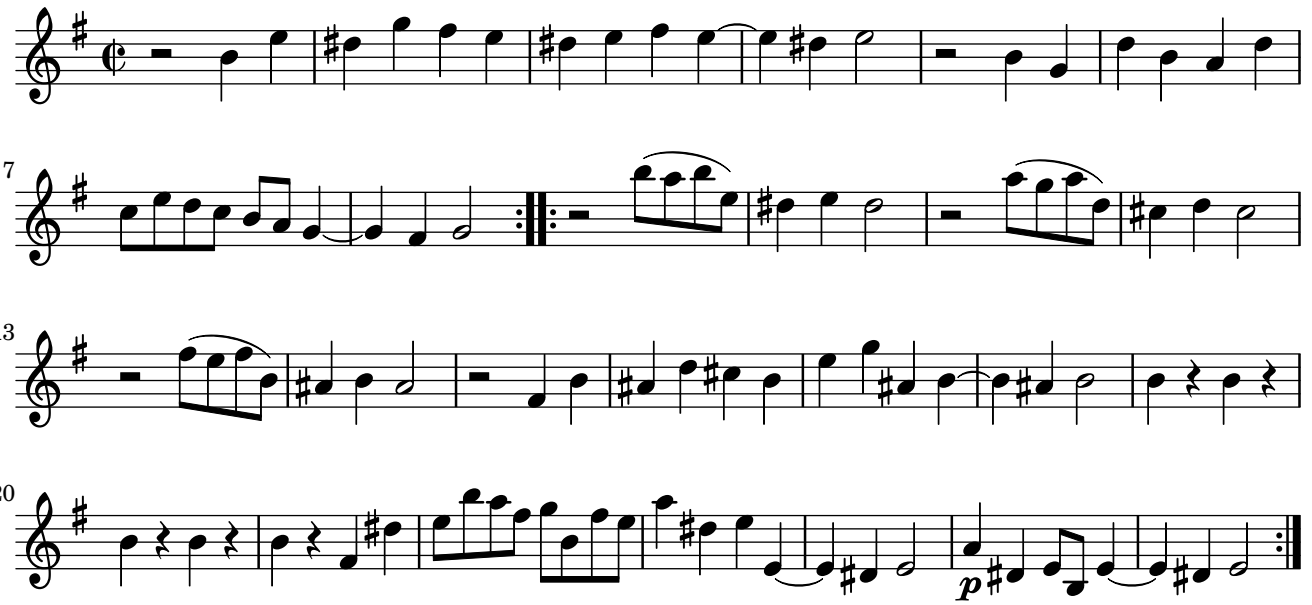
Allemanda (Allegro)



Sarabanda (Adagio)



Gavotta (Allegro)



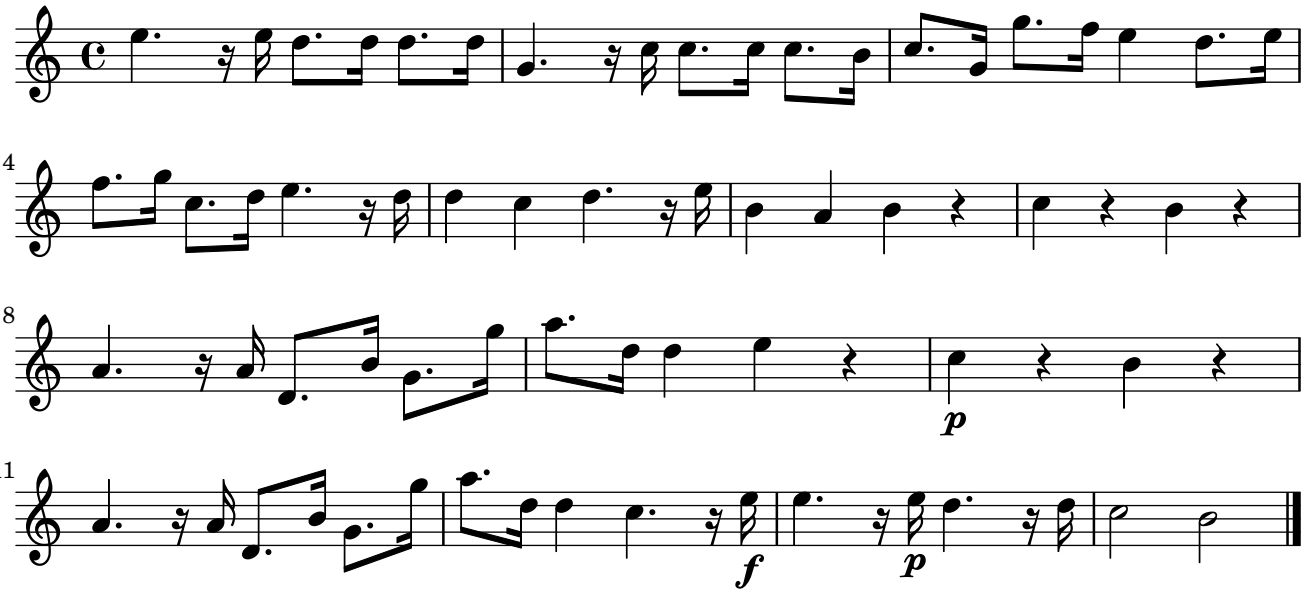
Balletti da camera, op. 4, Sonata III, C-Dur

für 2 Violinen und Basso continuo

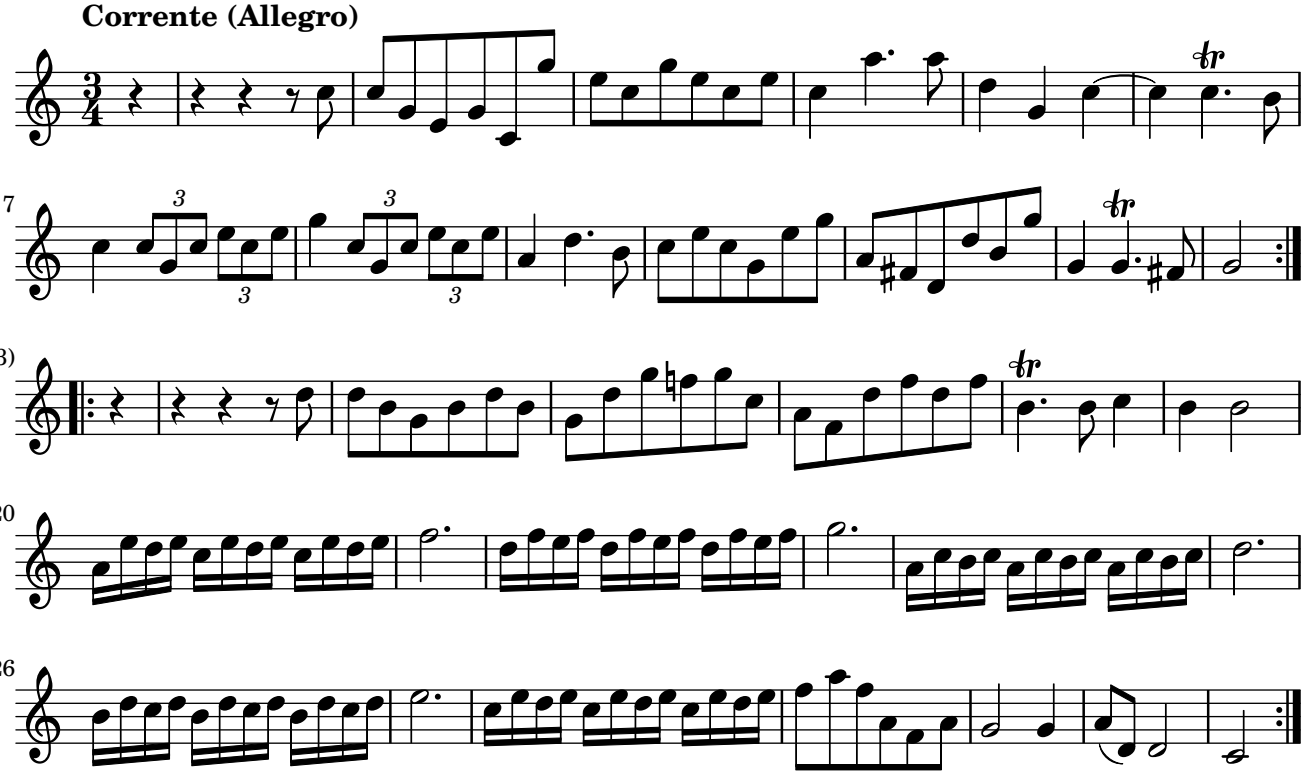
Violine 2

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

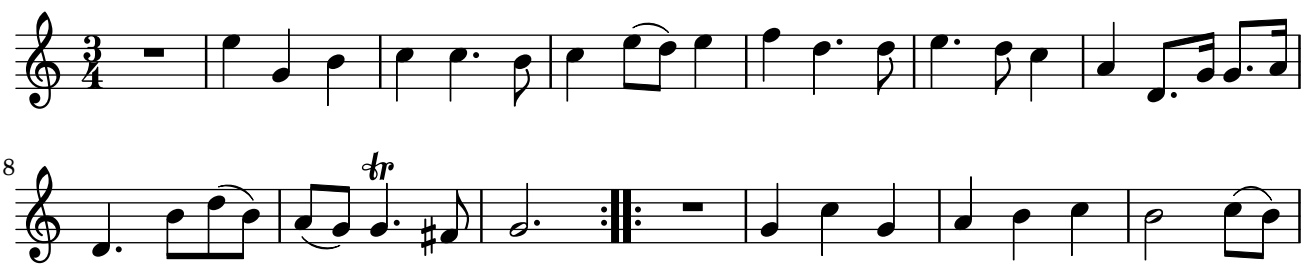
Preludio (Adagio)

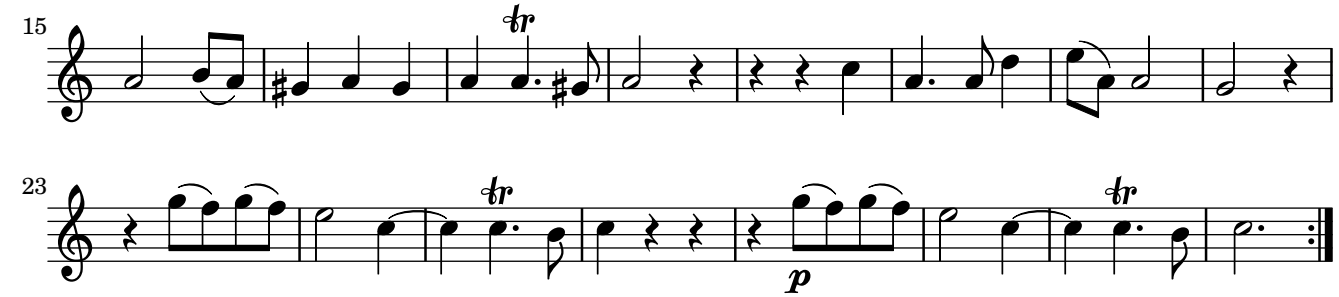


Corrente (Allegro)

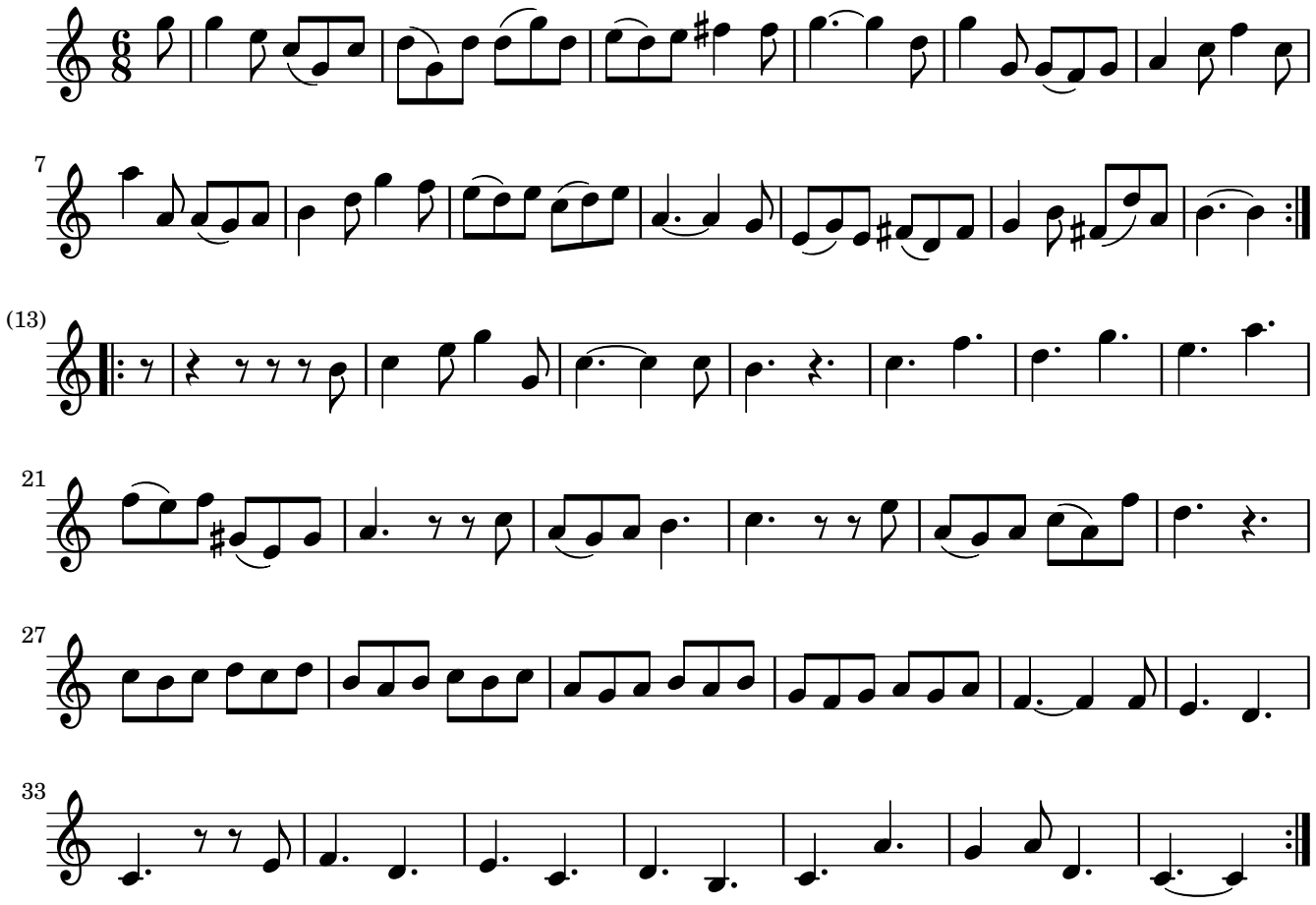


Sarabanda (Adagio)





Giga (Allegro)



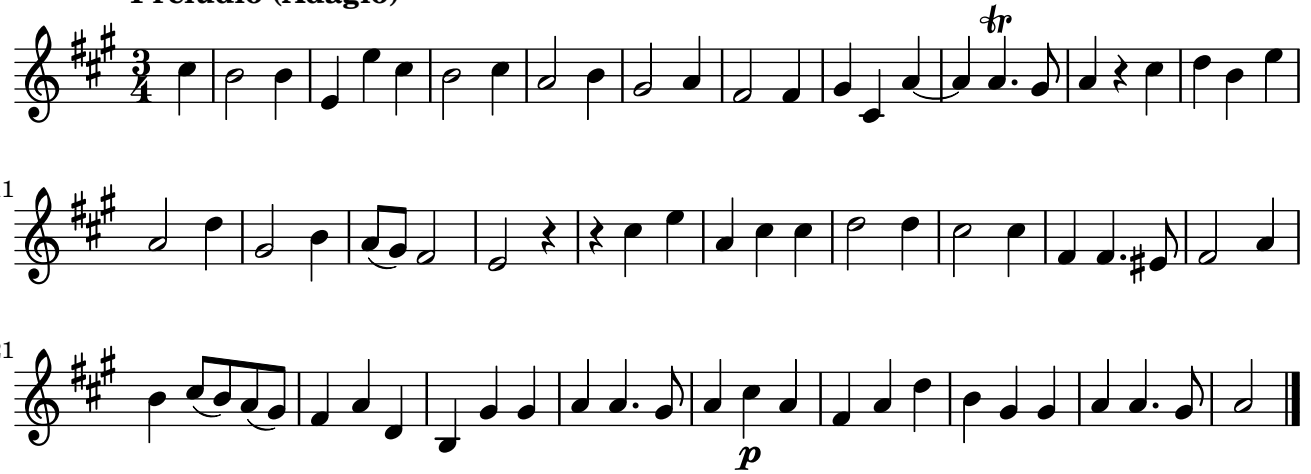
Balletti da camera, op. 4, Sonata IV, A-Dur

für 2 Violinen und Basso continuo

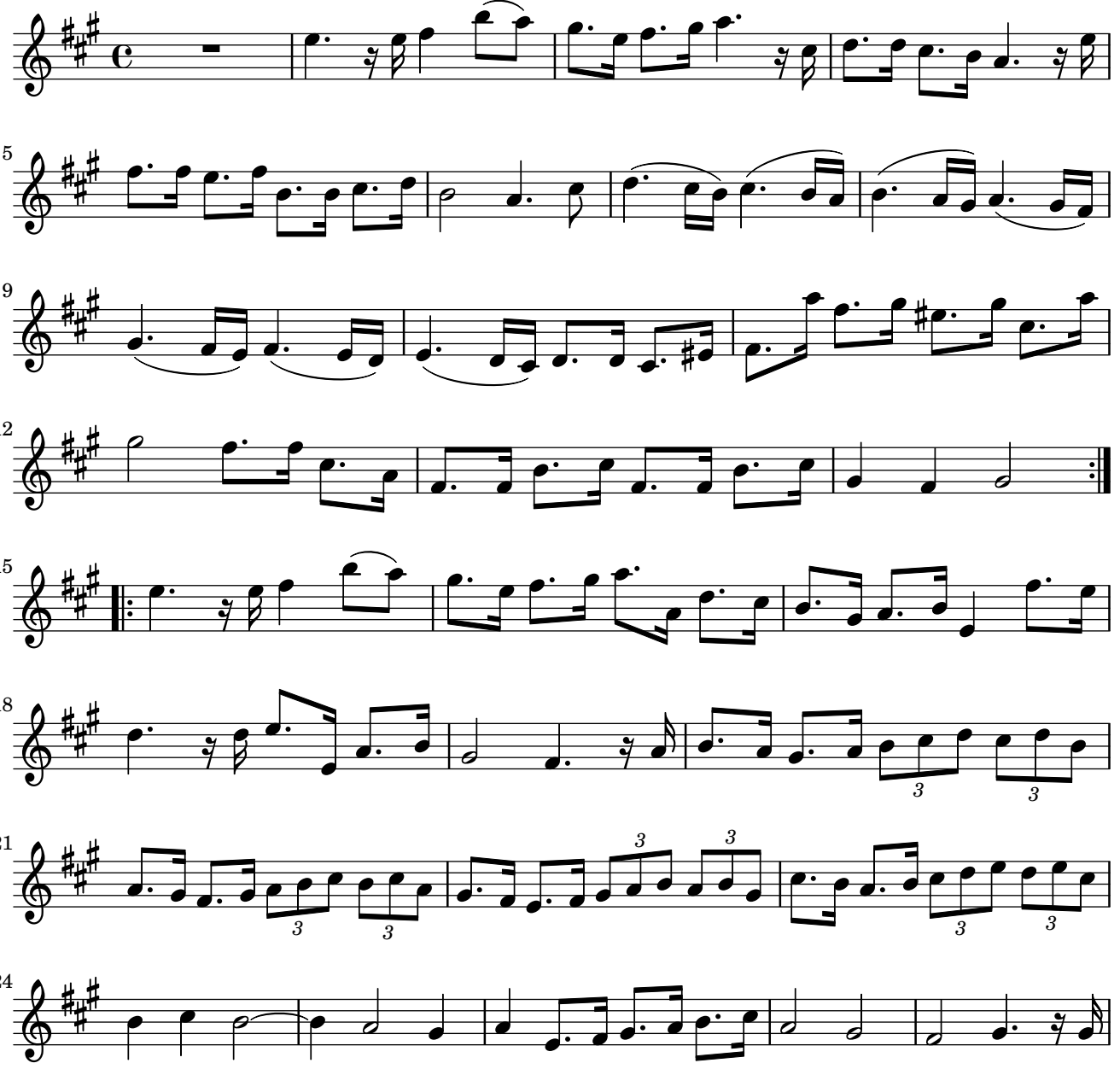
Violine 2

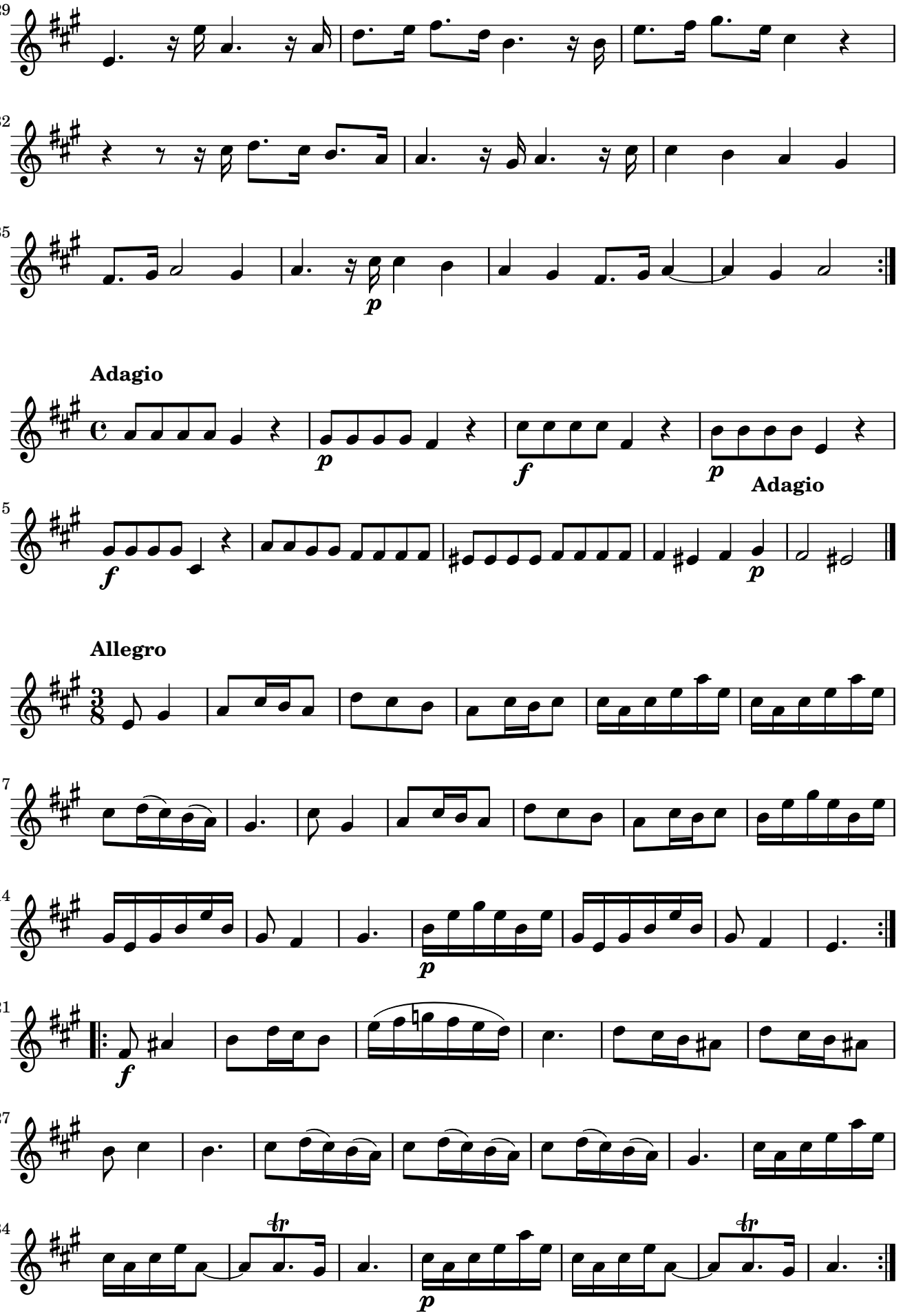
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)



Allemanda (Allegro)




29
32
35
p
Adagio
f
p
Adagio
5
f
p
Allegro
7
14
p
21
f
27
34
tr
tr
p

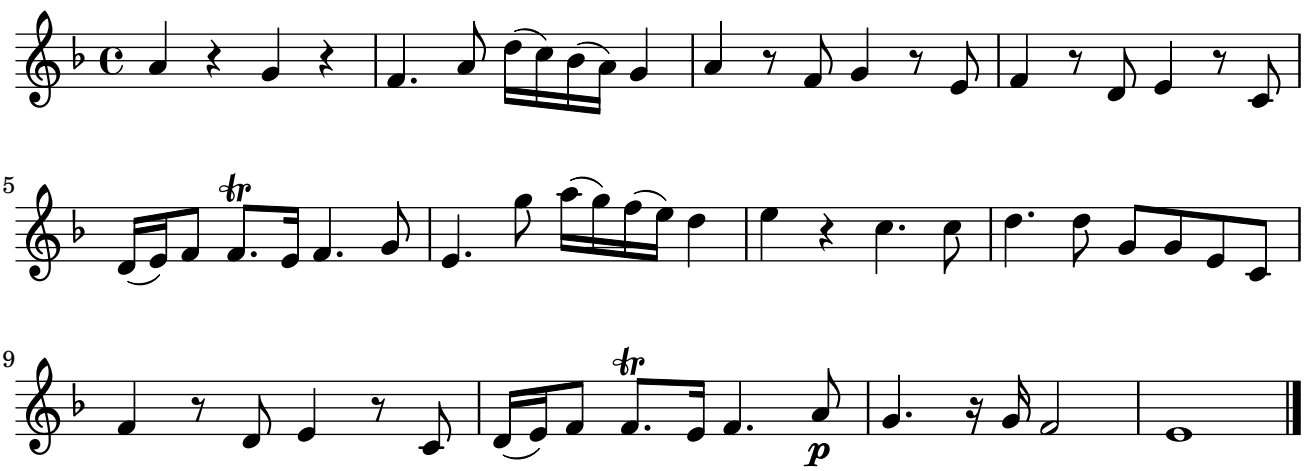
Balletti da camera, op. 4, Sonata V, F-Dur

für 2 Violinen und Basso continuo

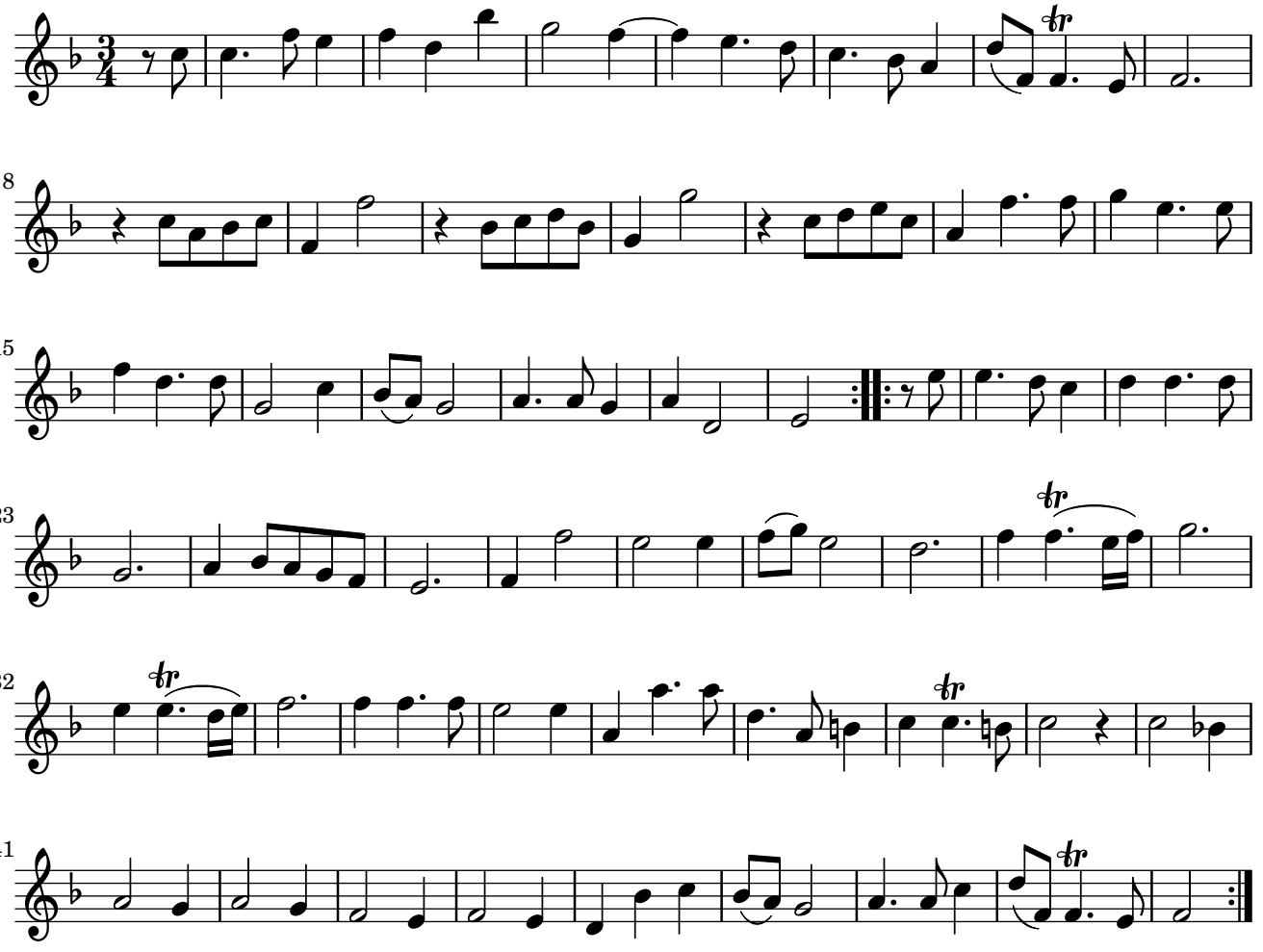
Violine 2

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

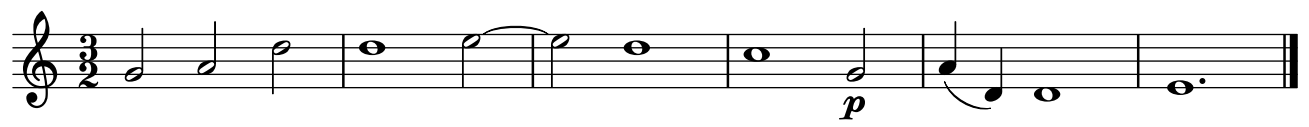
Preludio (Adagio)

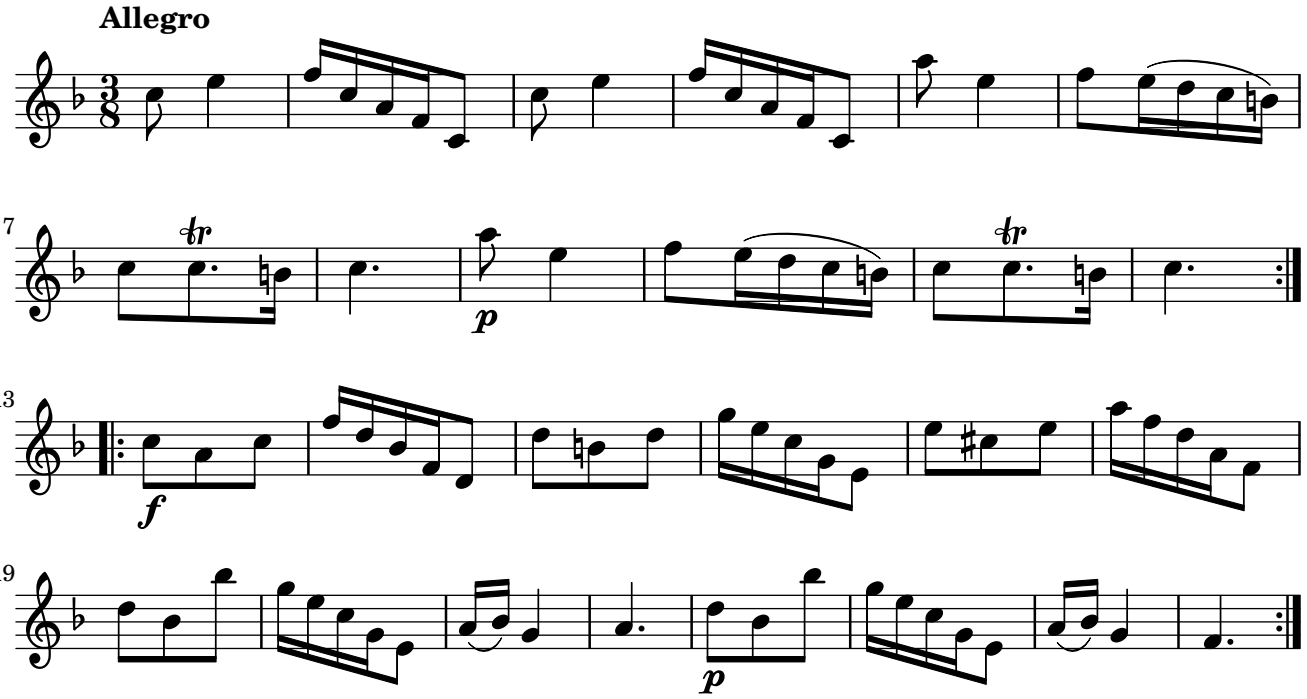


Corrente (Allegro)



Adagio




Allegro
7
13
19

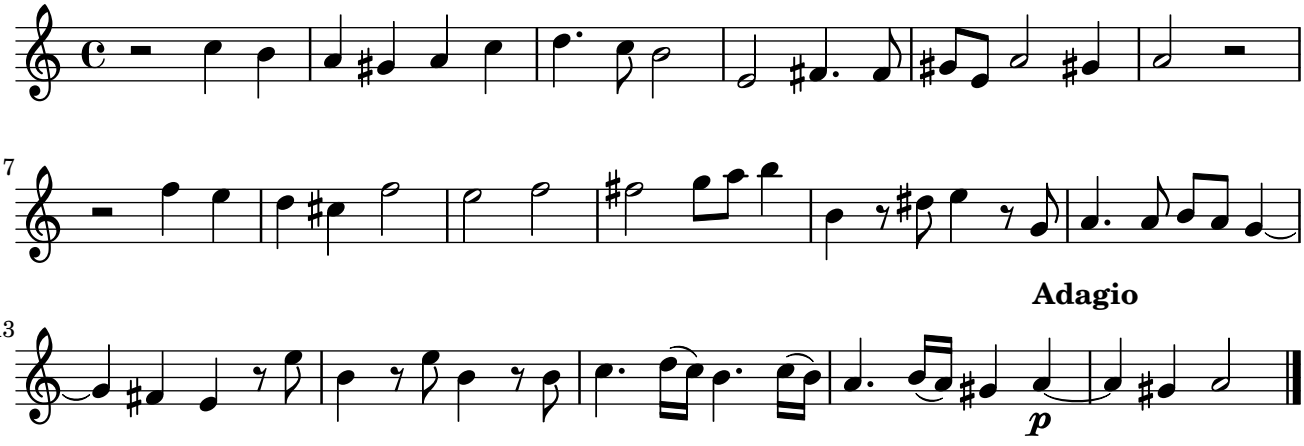
Balletti da camera, op. 4, Sonata VI, a-Moll

für 2 Violinen und Basso continuo

Violine 2

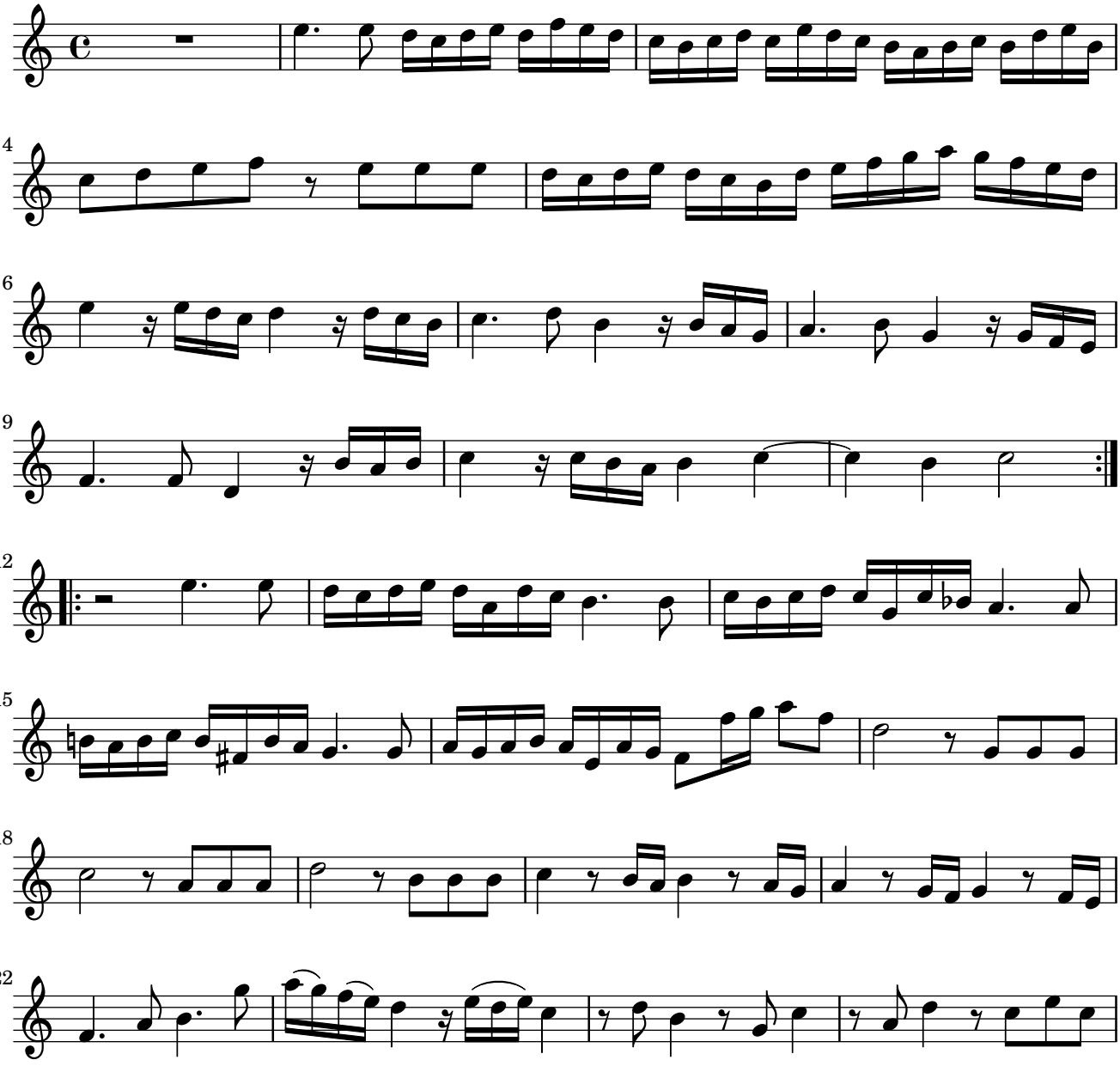
Roberto Valentine (1674–1747), GB-Lbl e.22.a

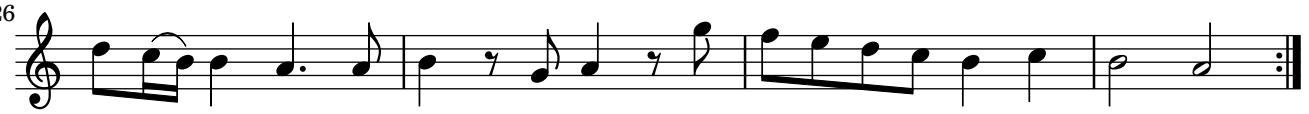
Preludio (Adagio)



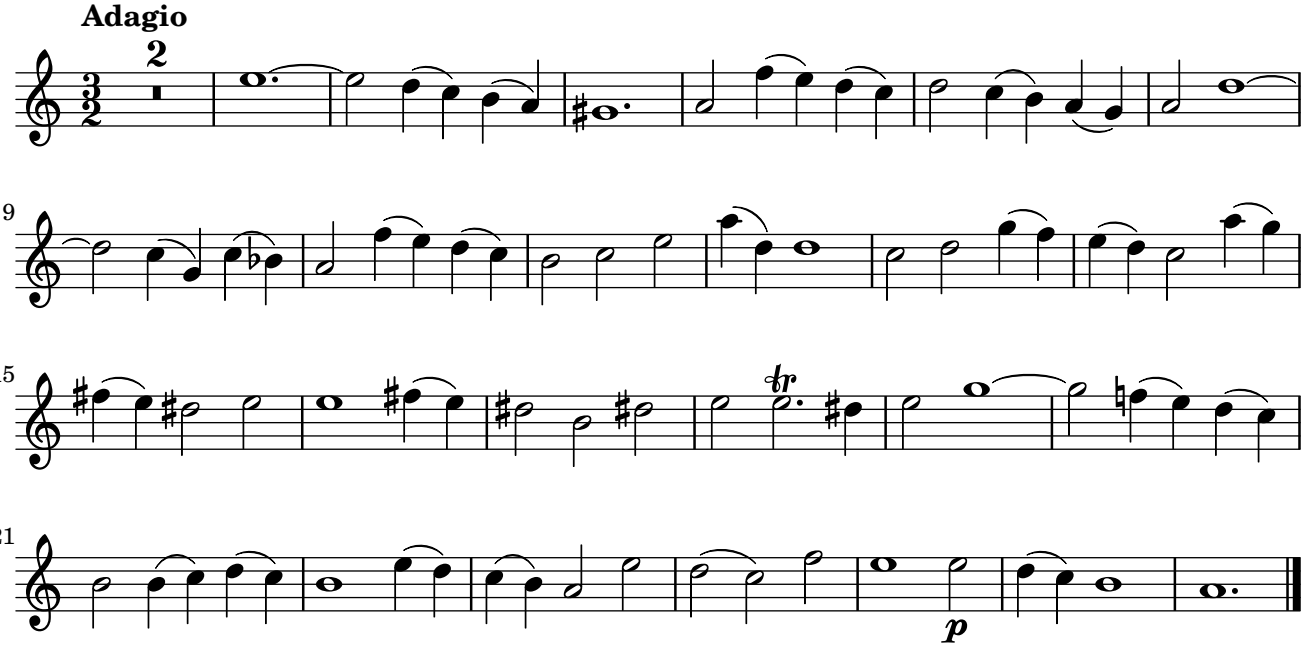
Adagio

Allemanda (Allegro)

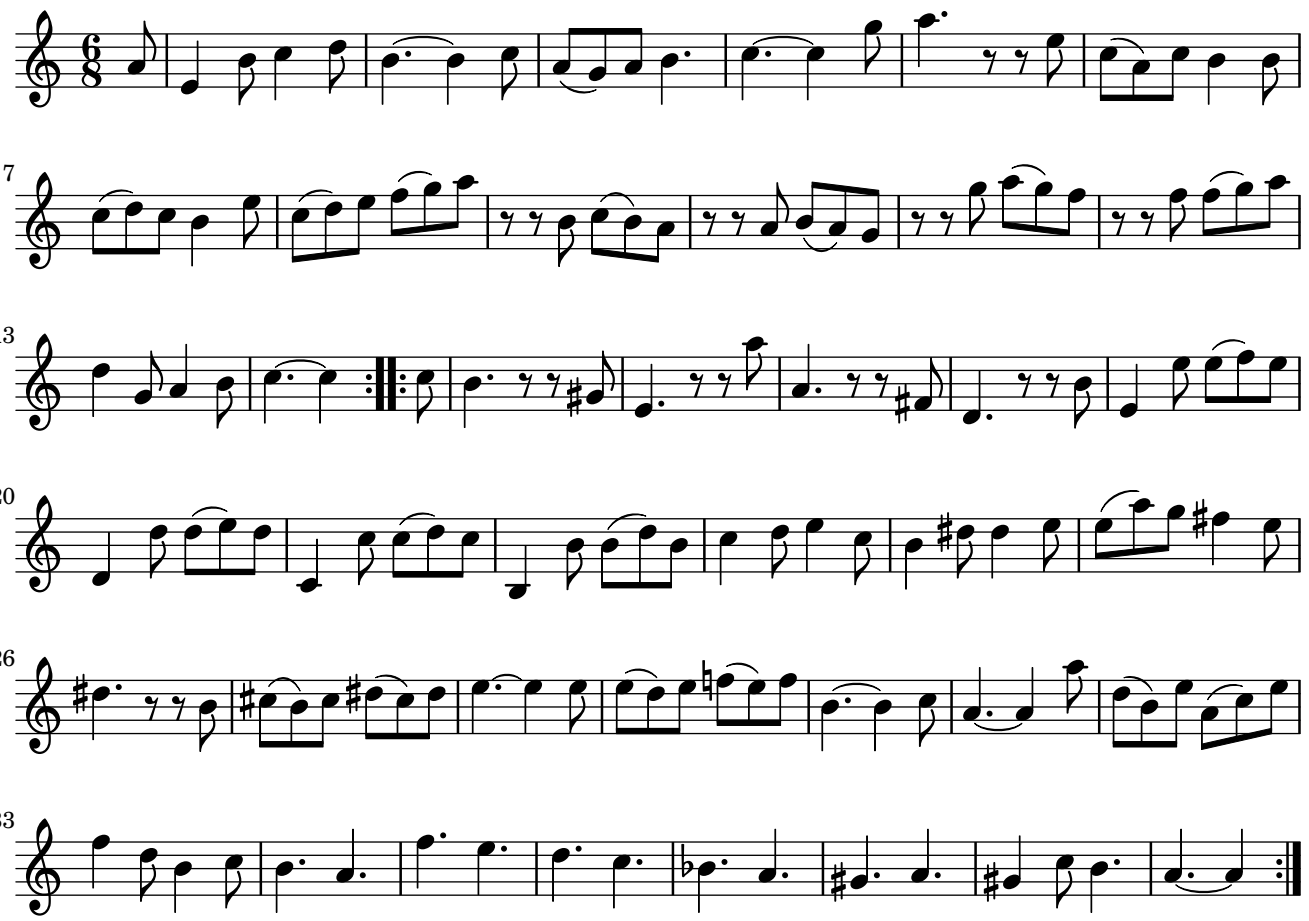




Adagio



Giga (Allegro)



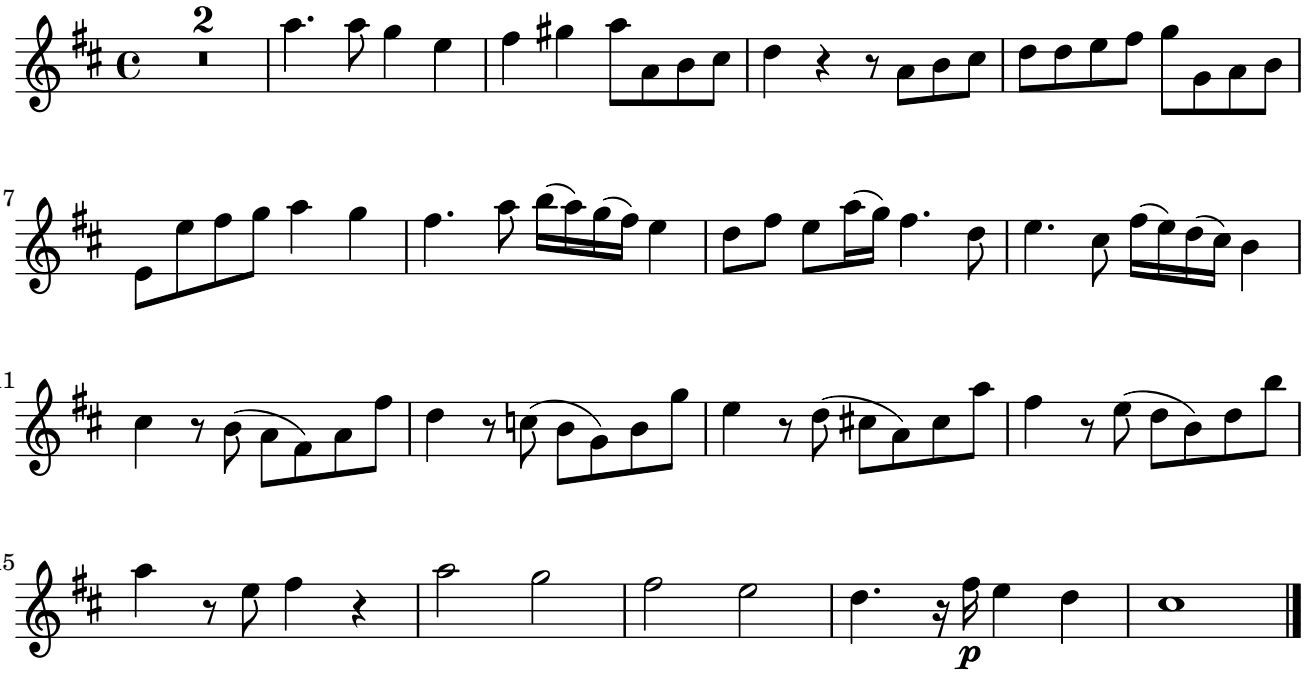
Balletti da camera, op. 4, Sonata VII, D-Dur

für 2 Violinen und Basso continuo

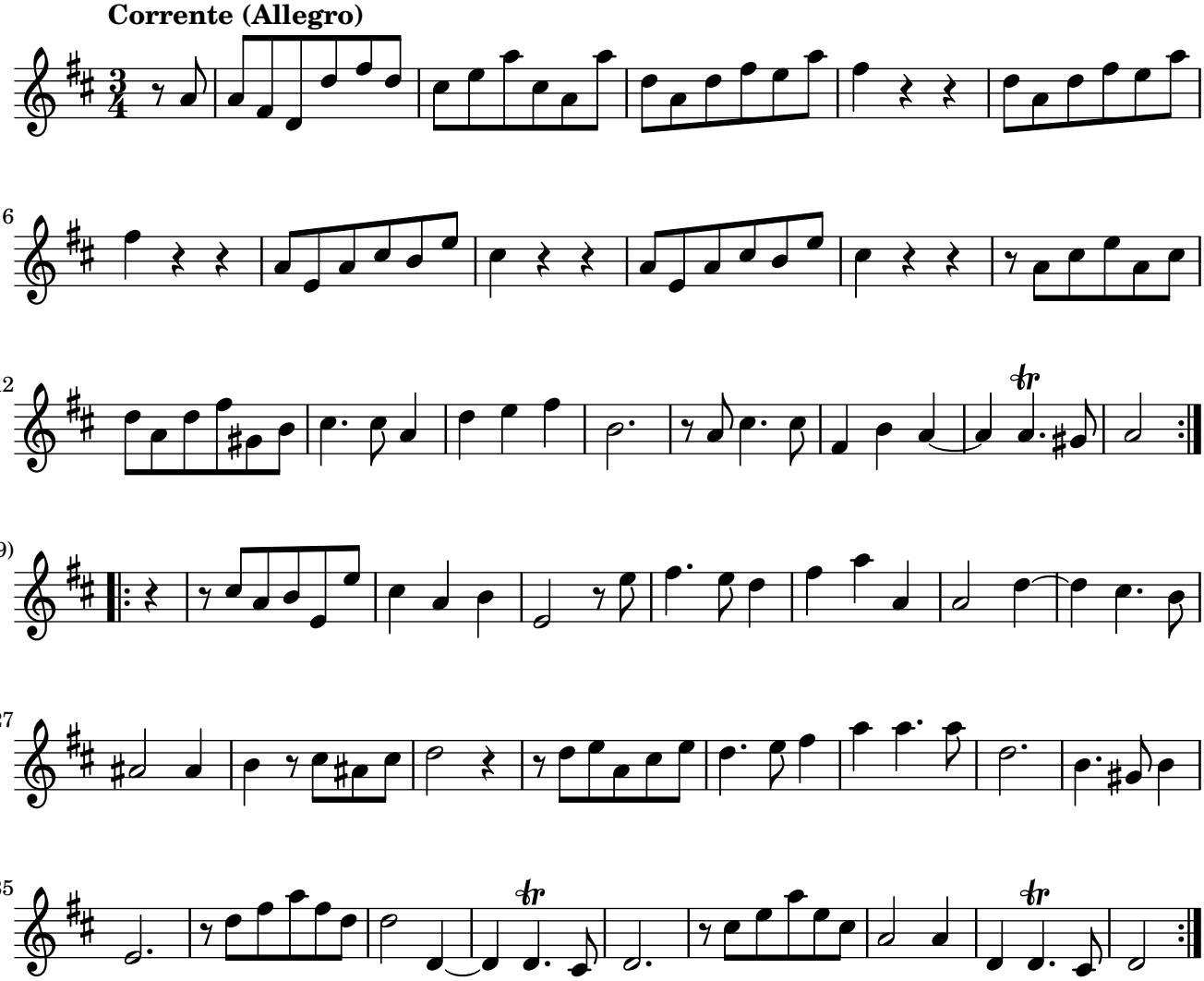
Violine 2

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

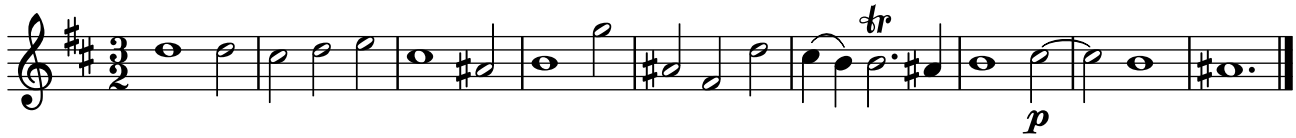
Preludio (Adagio)



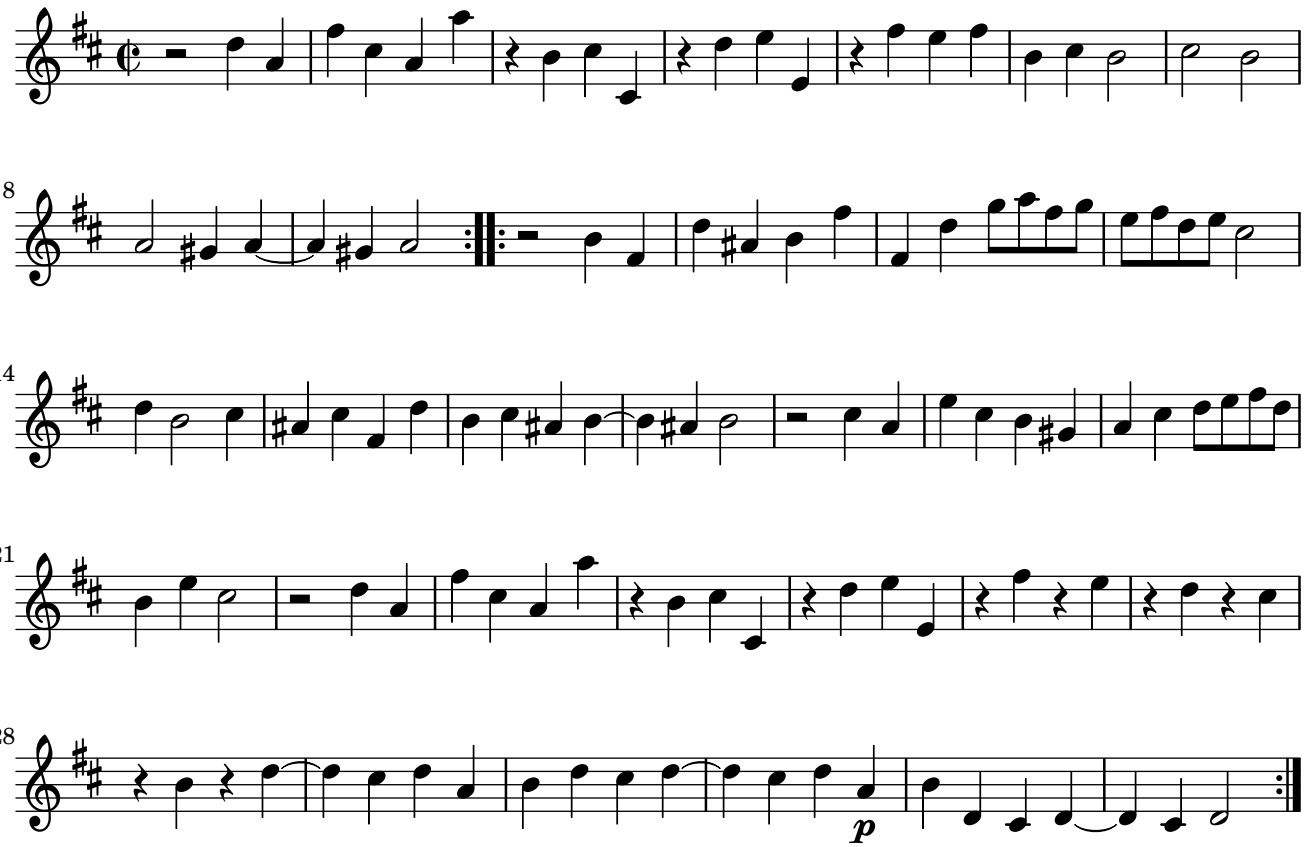
Corrente (Allegro)



Adagio **Adagio**



Gavotta (Allegro)



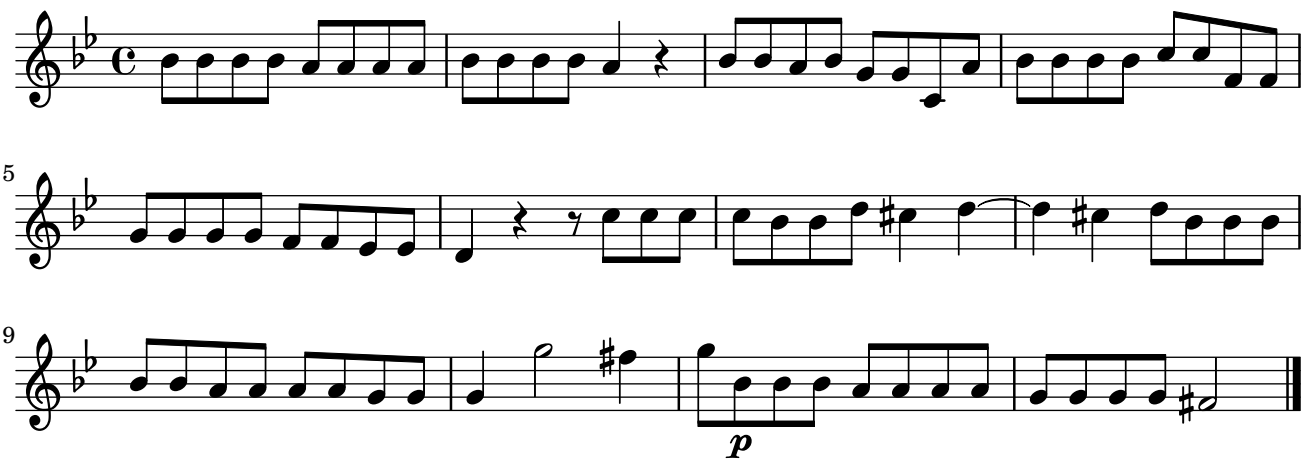
Balletti da camera, op. 4, Sonata VIII, g-Moll

für 2 Violinen und Basso continuo

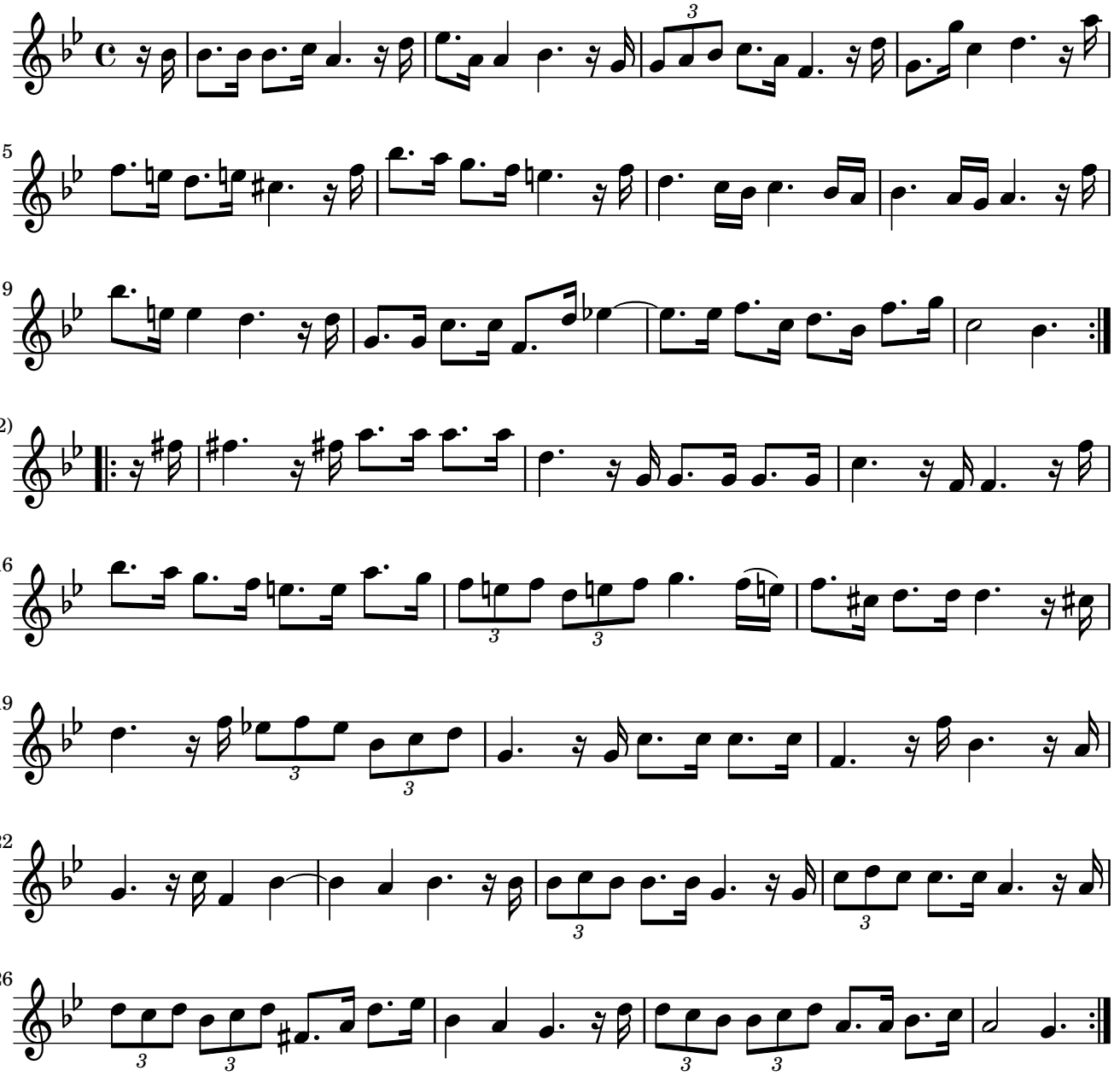
Violine 2

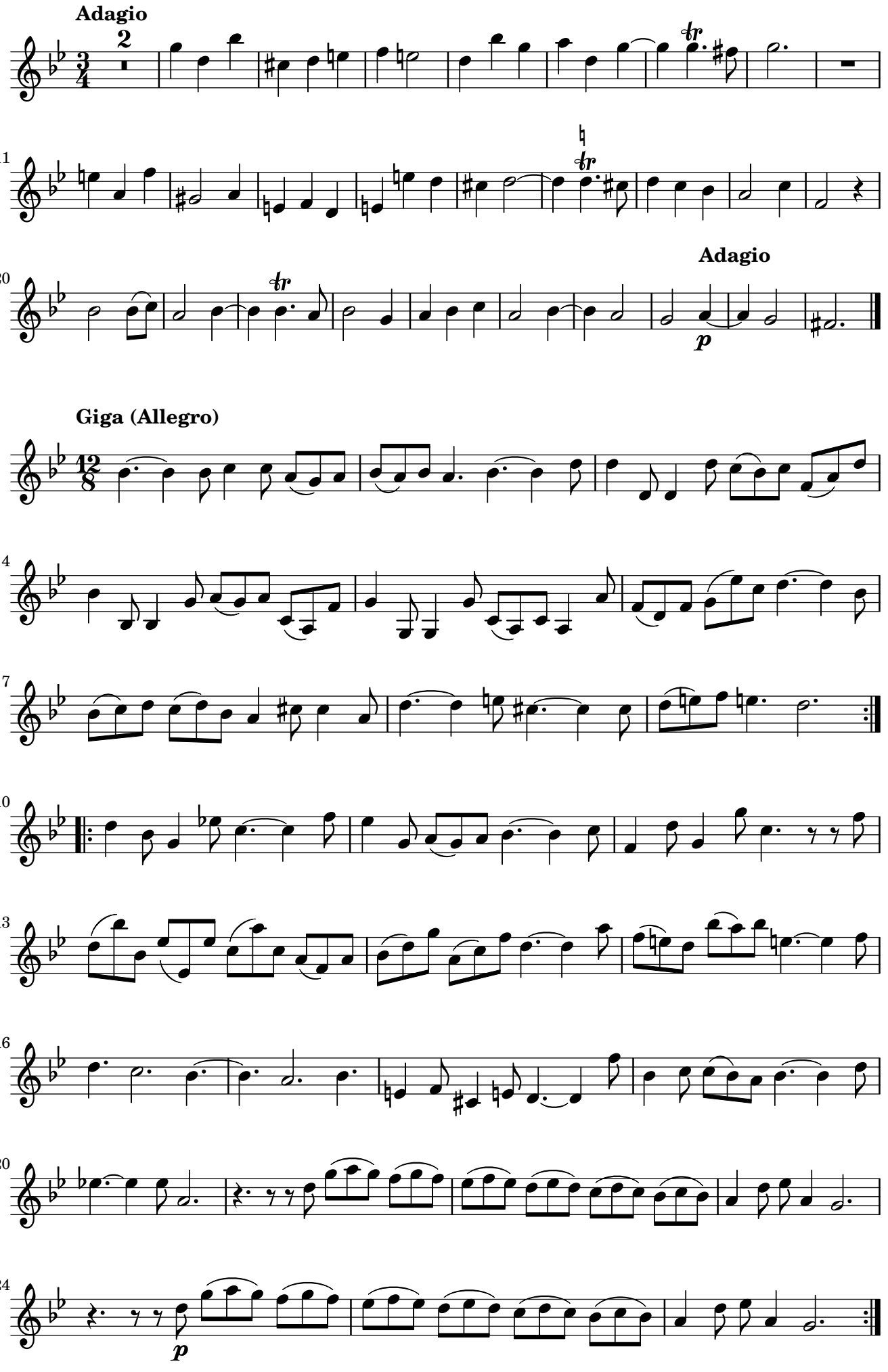
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)



Allemanda (Allegro)




Adagio
Adagio
p
Giga (Allegro)
p

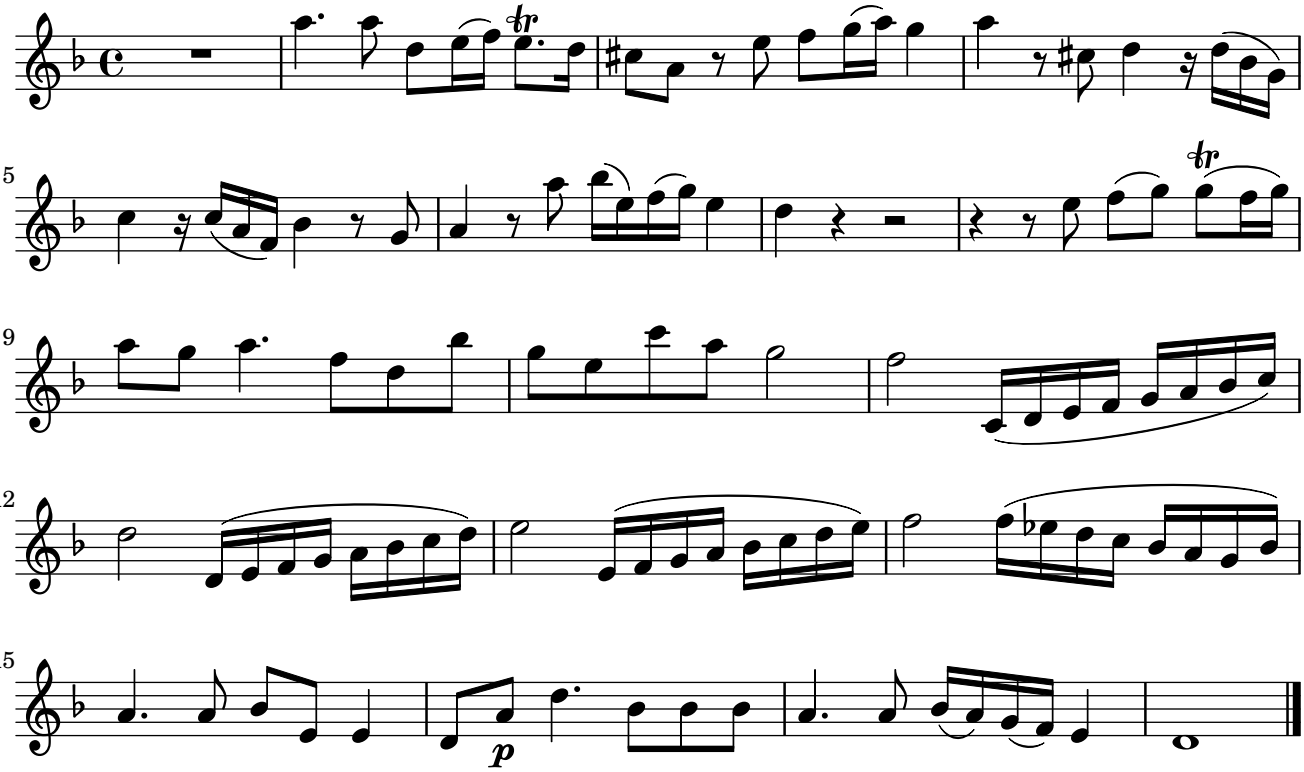
Balletti da camera, op. 4, Sonata IX, d-Moll

für 2 Violinen und Basso continuo

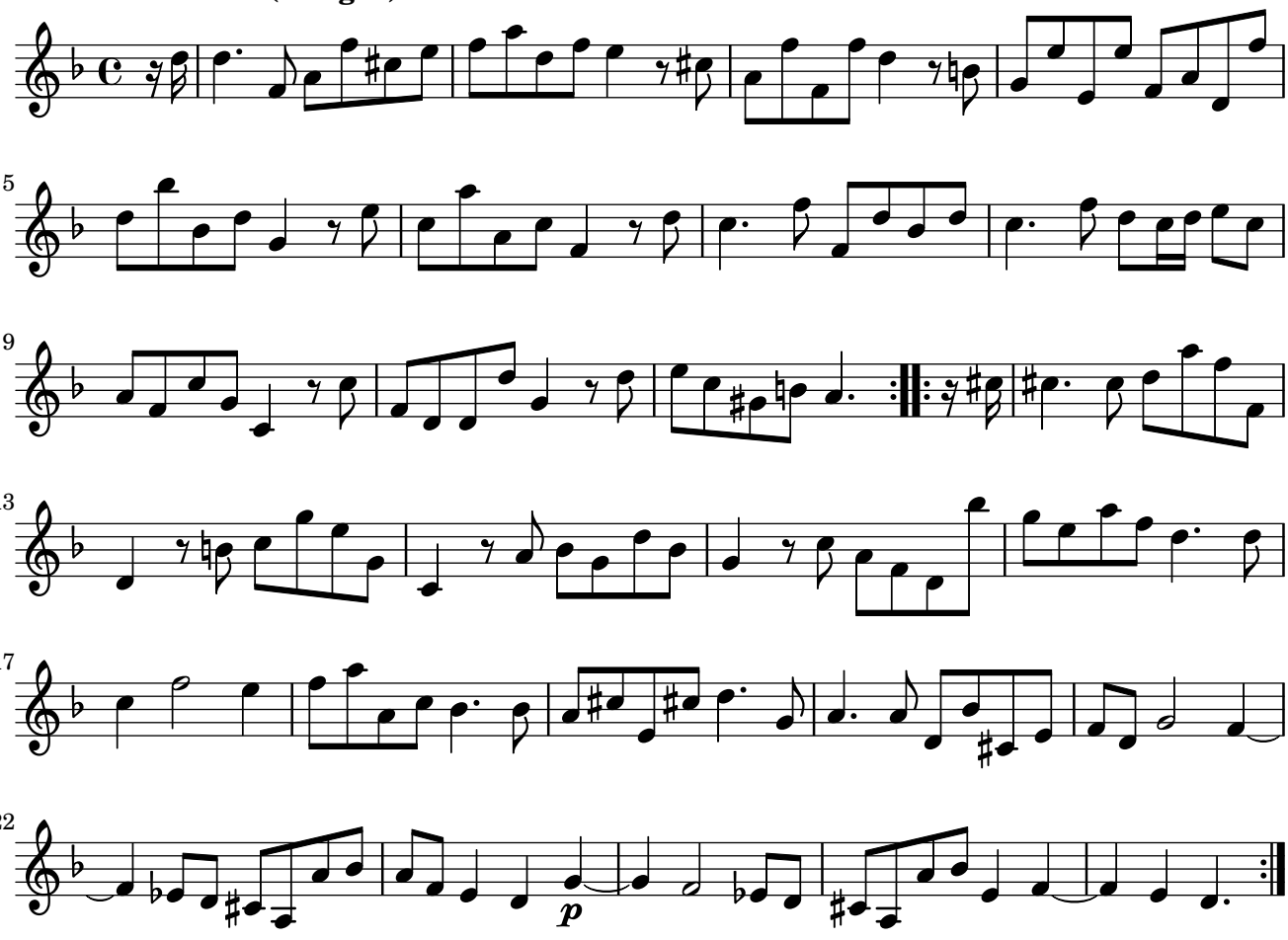
Violine 2

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

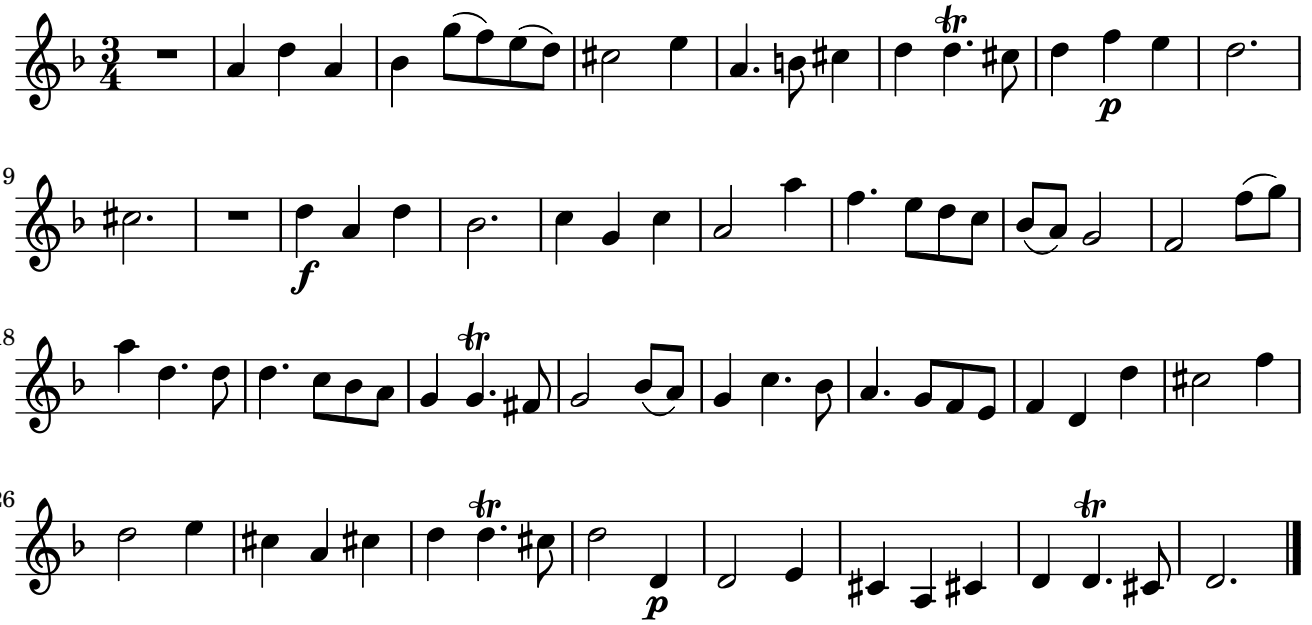
Preludio (Adagio)



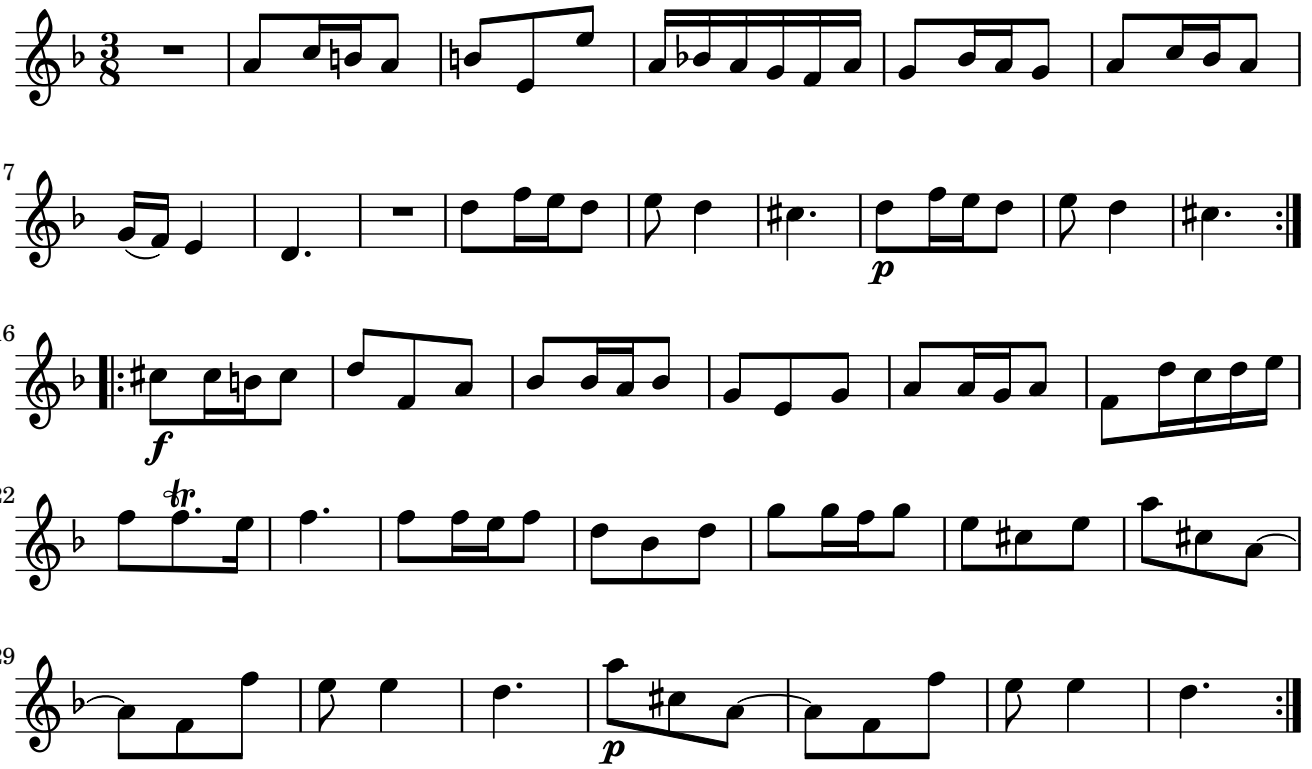
Allemanda (Allegro)



Adagio



Allegro



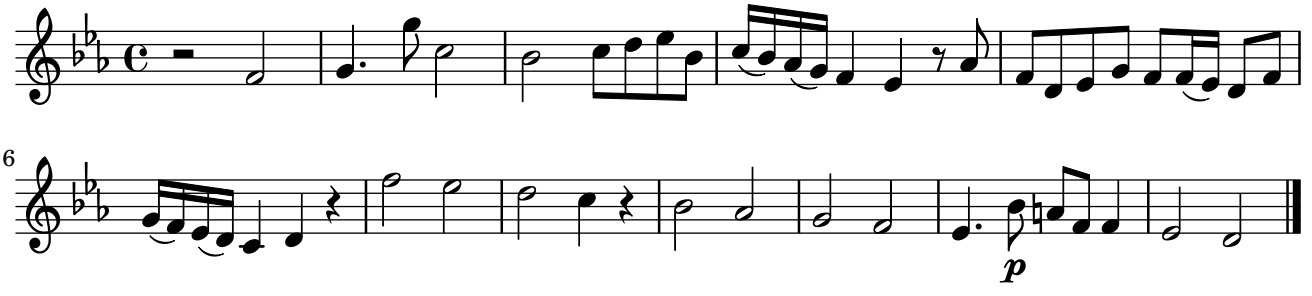
Balletti da camera, op. 4, Sonata X, Es-Dur

für 2 Violinen und Basso continuo

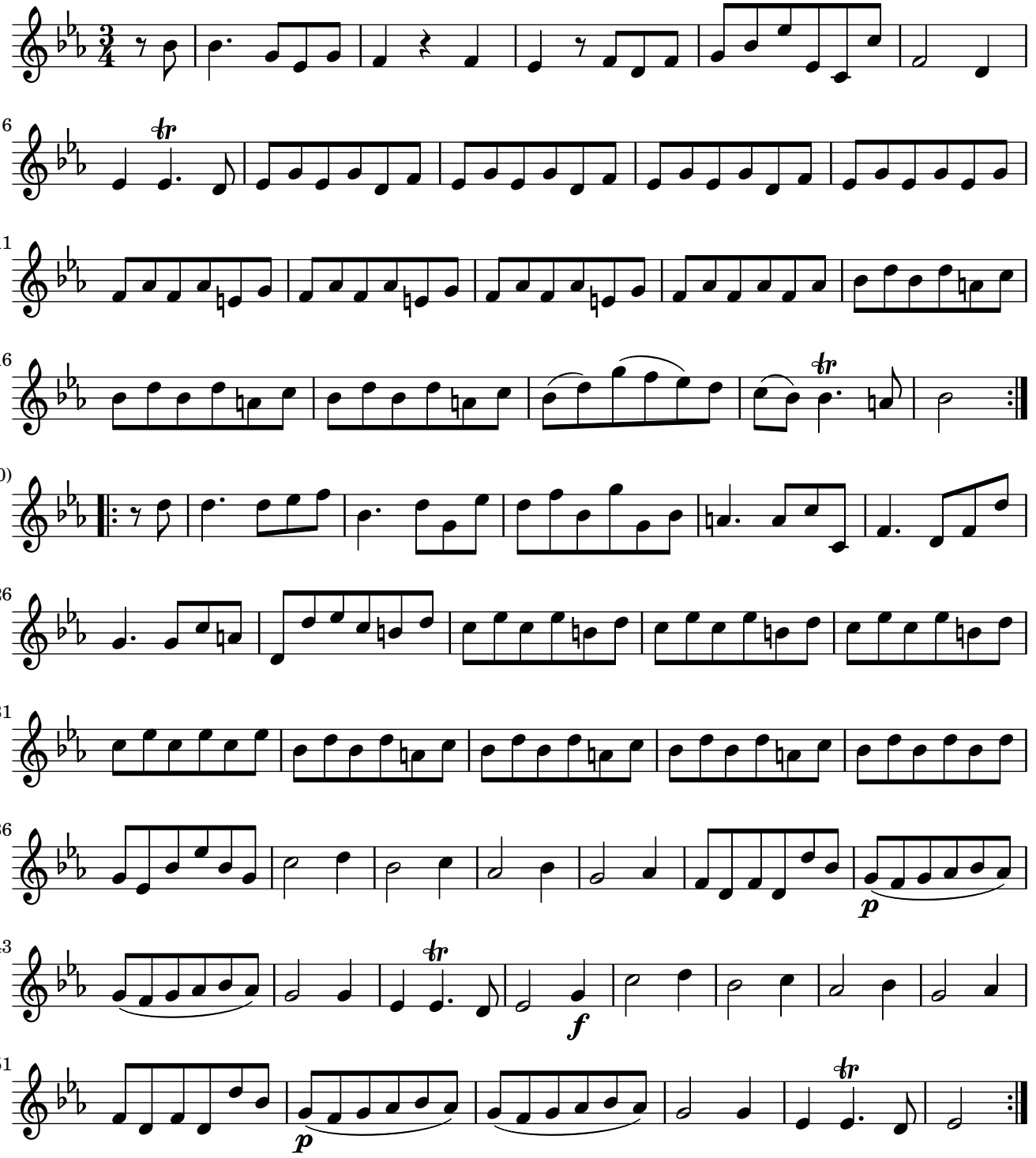
Violine 2

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

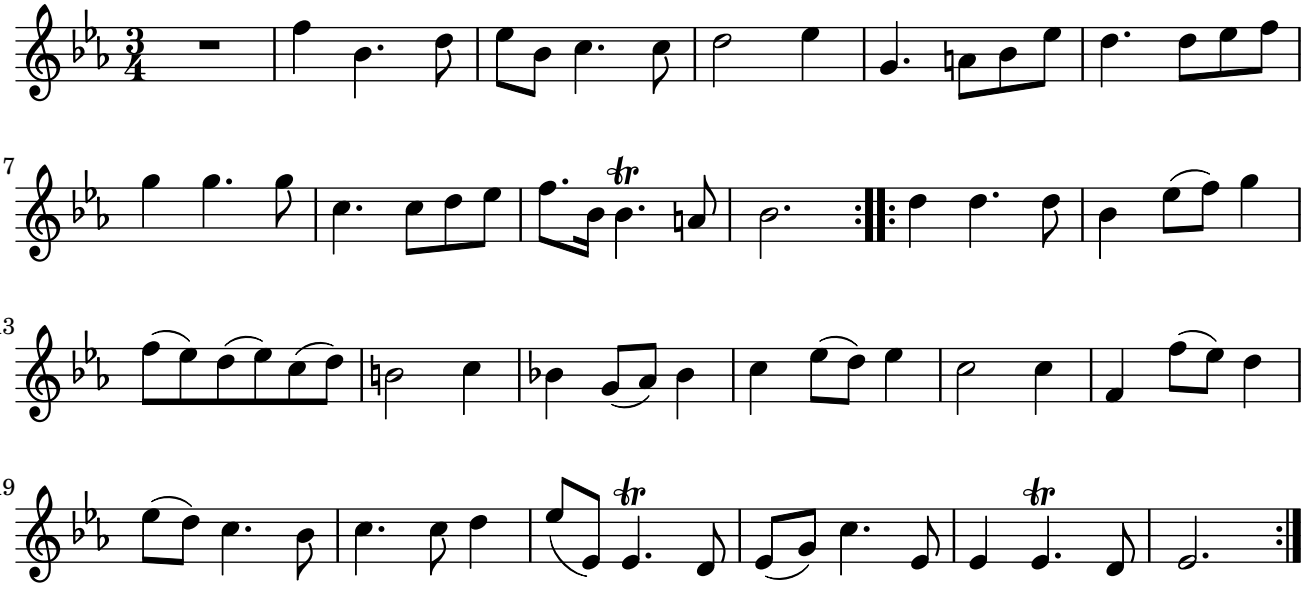
Preludio (Adagio)



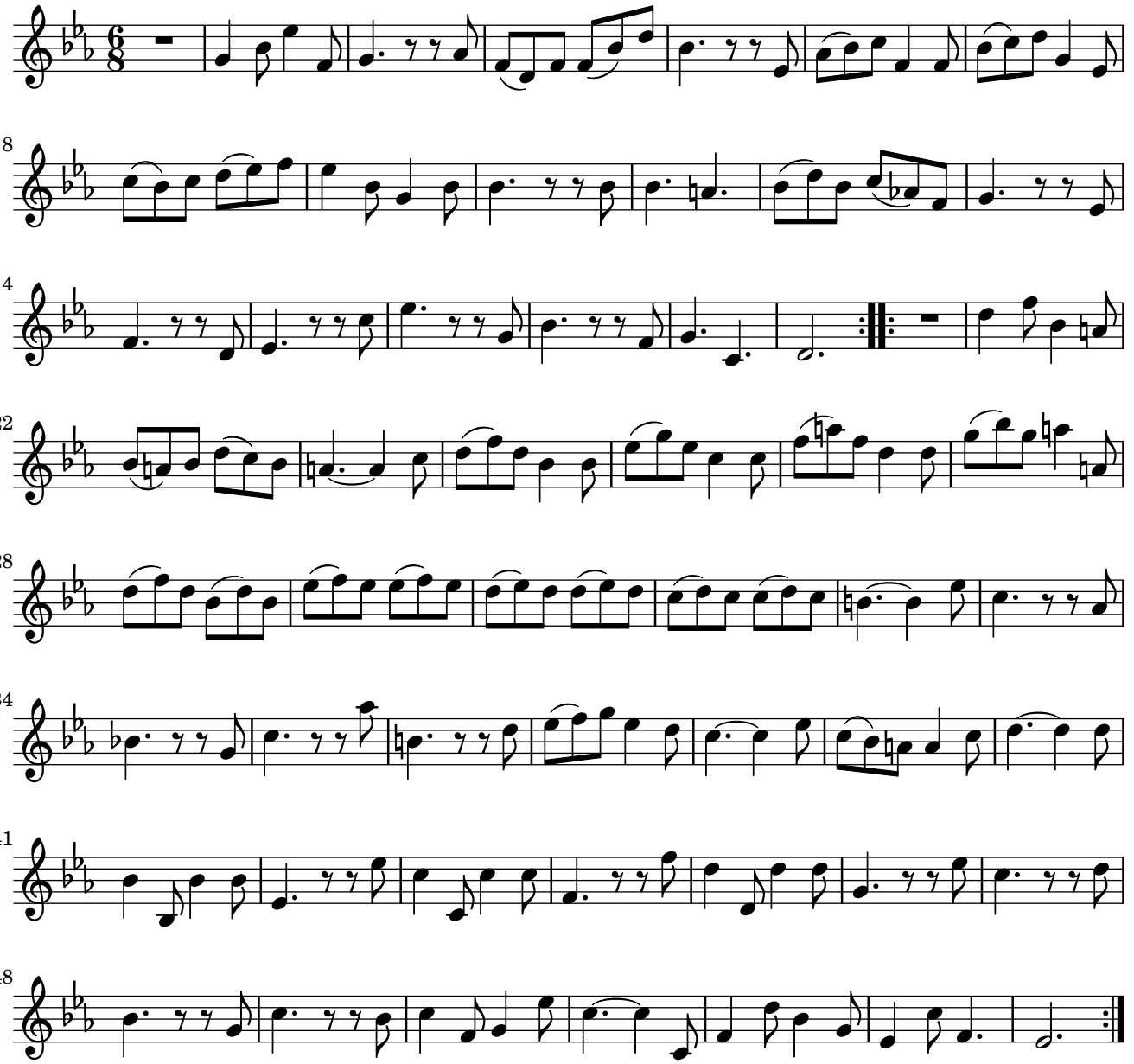
Corrente (Allegro)



Sarabanda (Adagio)



Giga (Allegro)



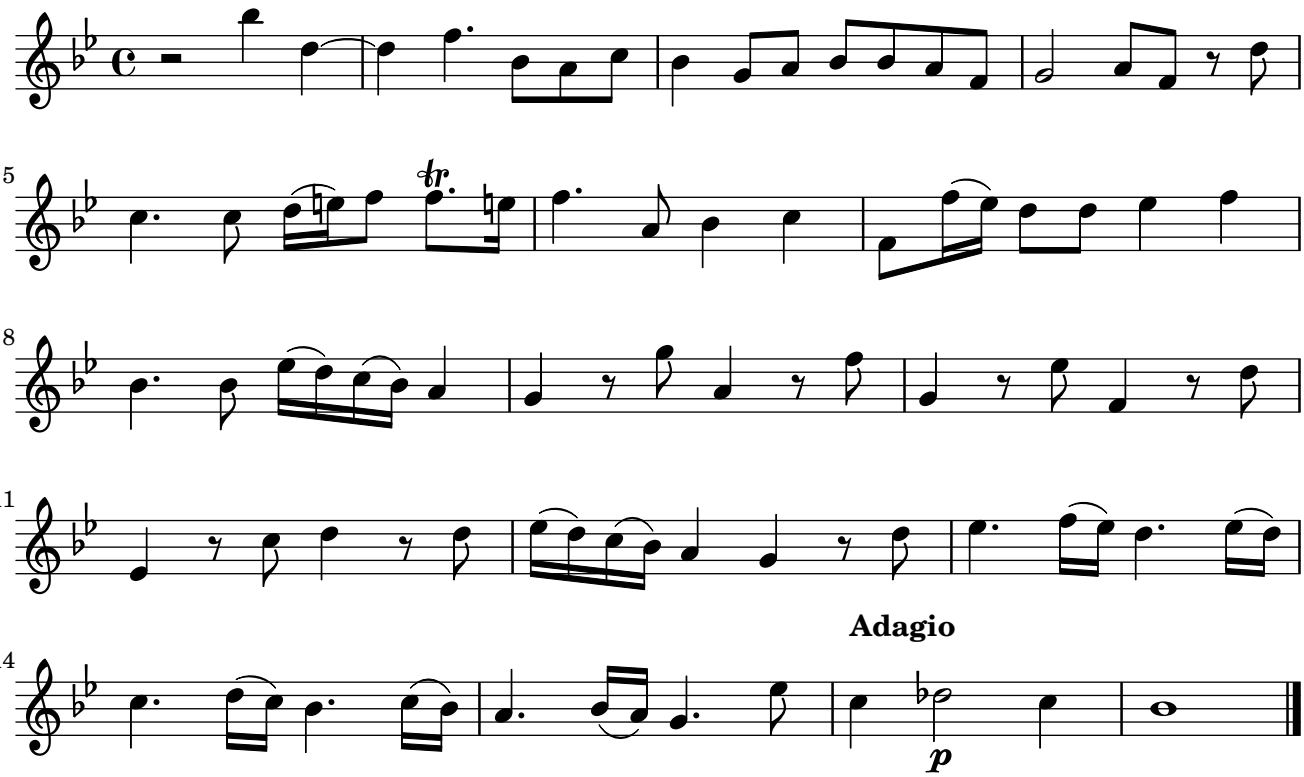
Balletti da camera, op. 4, Sonata XI, B-Dur

für 2 Violinen und Basso continuo

Violine 2

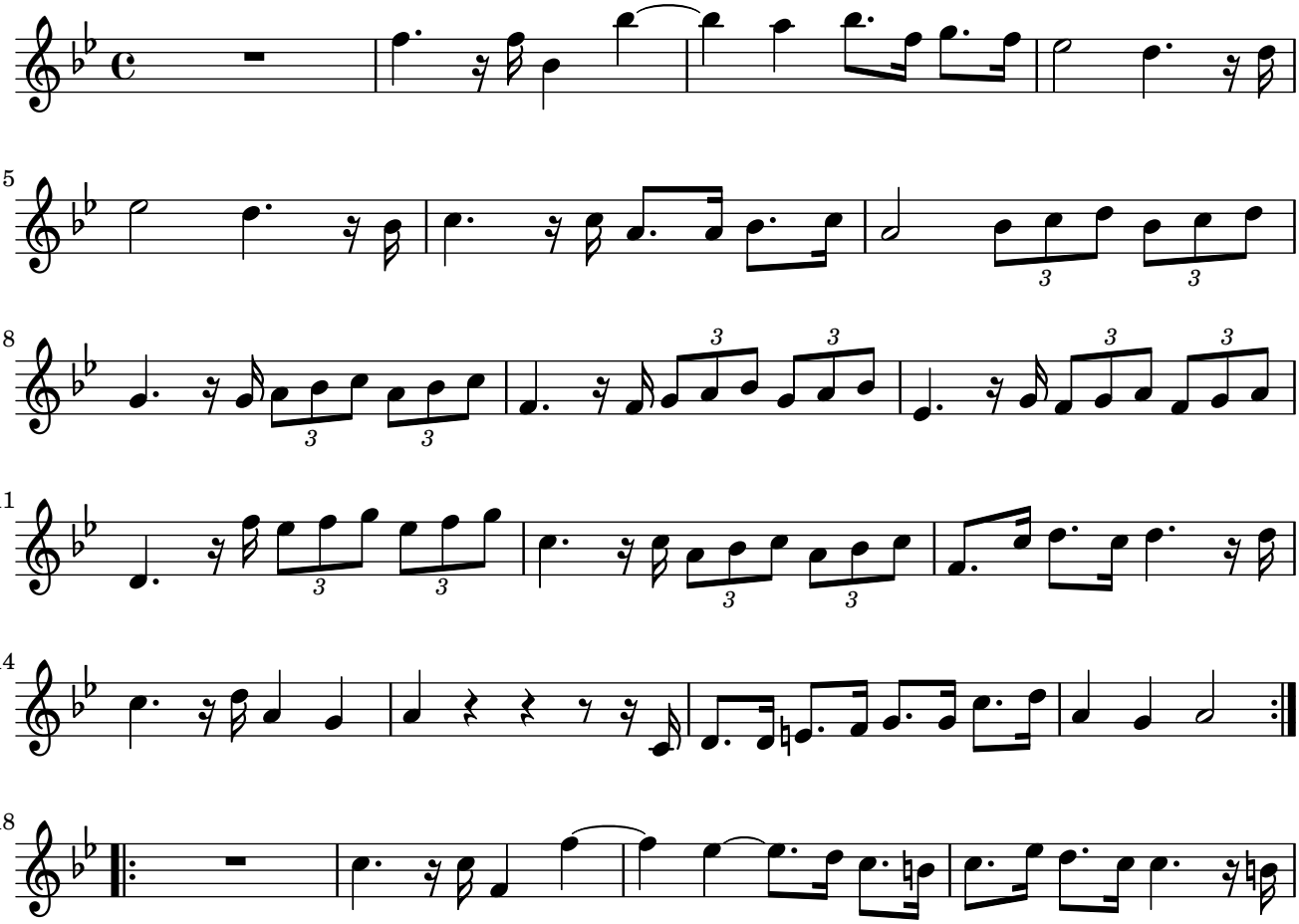
Roberto Valentine (1674–1747), GB-Lbl e.22.a

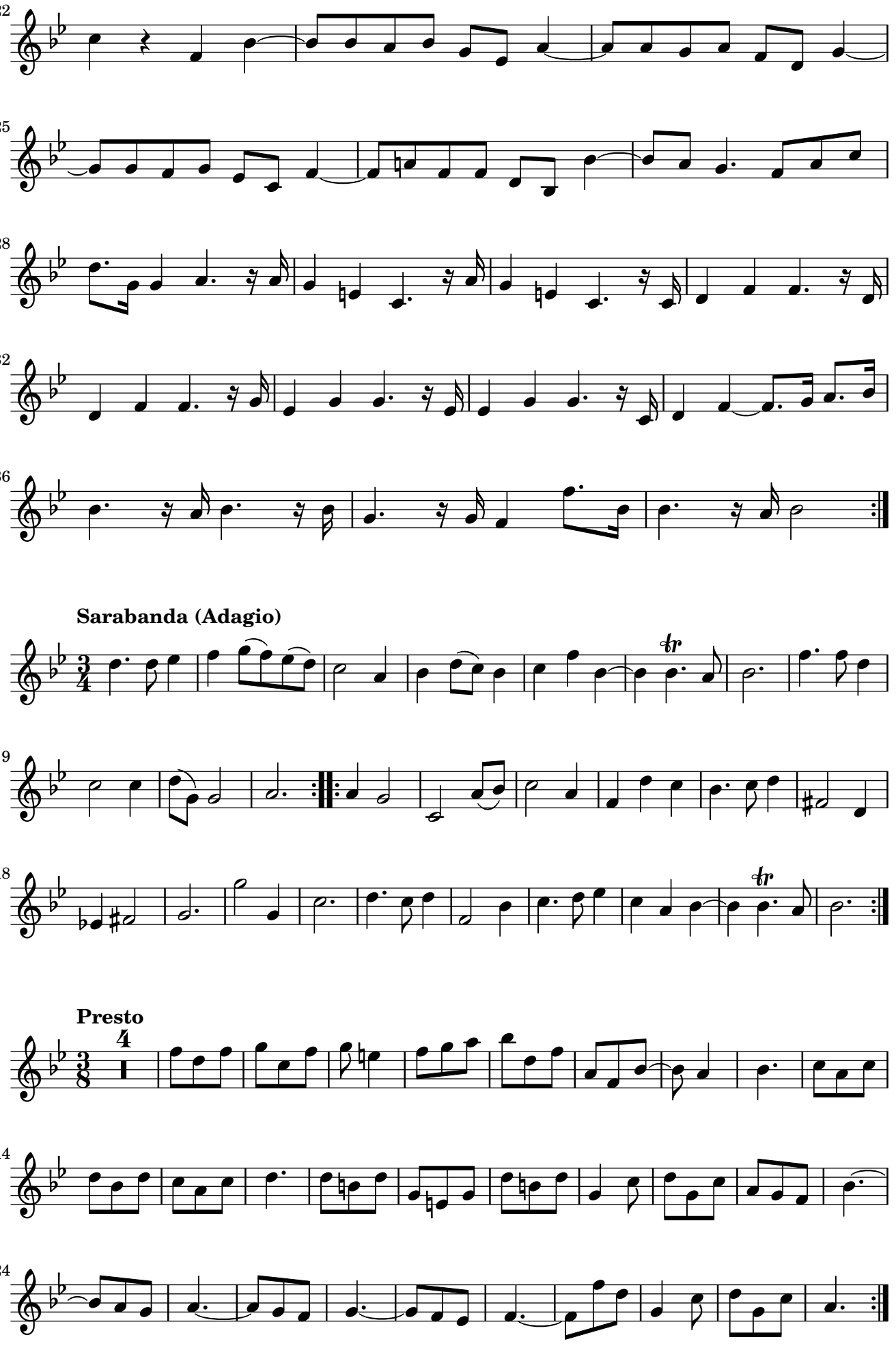
Preludio (Adagio)

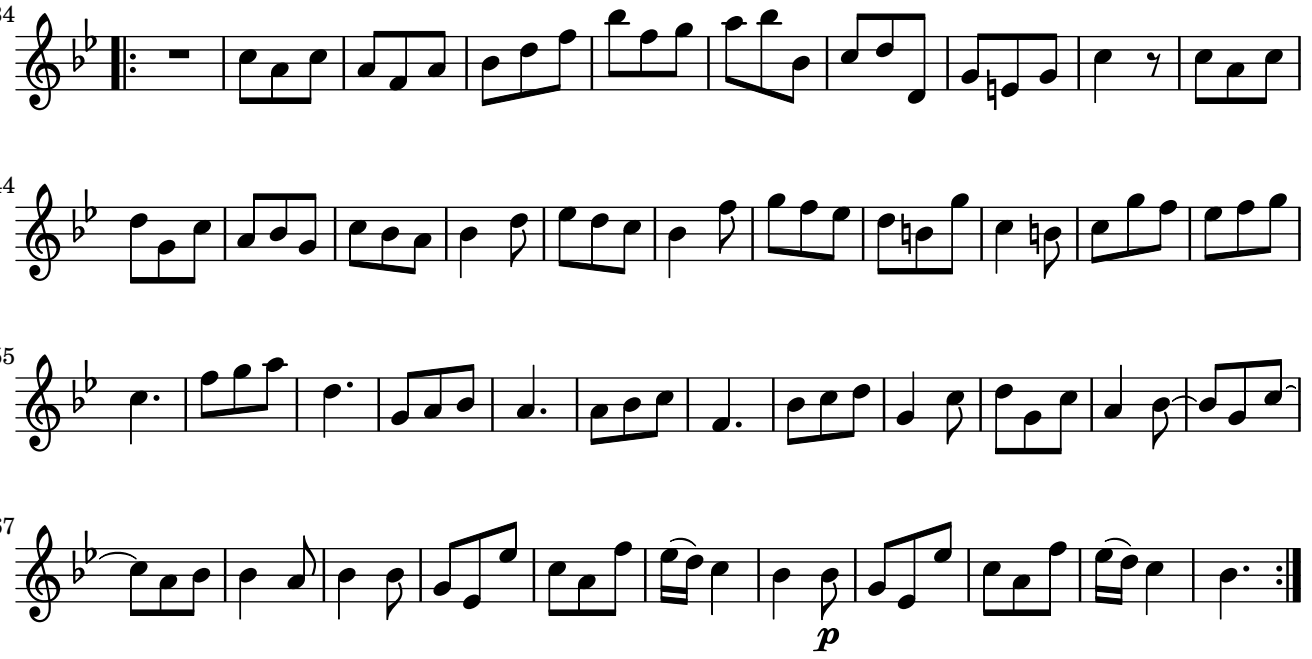


Adagio

Allemanda (Allegro)




Sarabanda (Adagio)
Presto


34
44
55
67
p

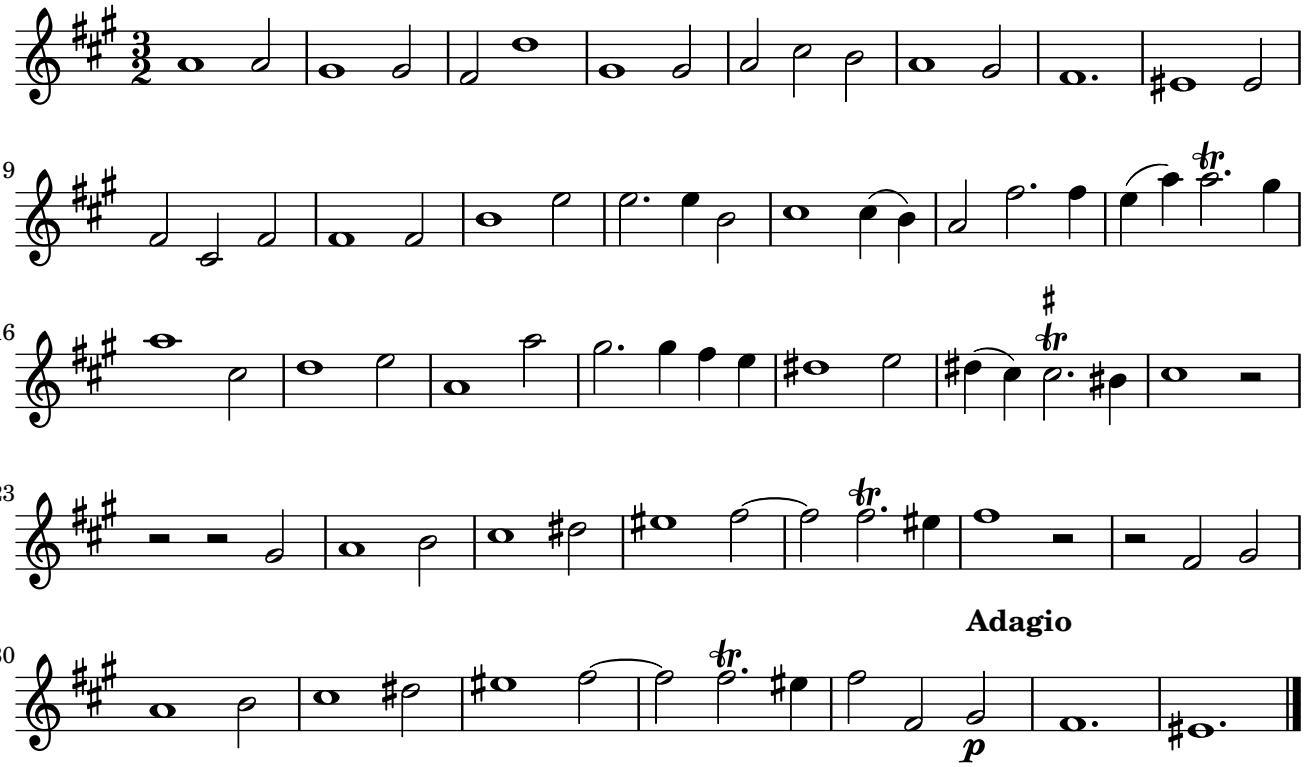
Balletti da camera, op. 4, Sonata XII, fis-Moll

für 2 Violinen und Basso continuo

Violine 2

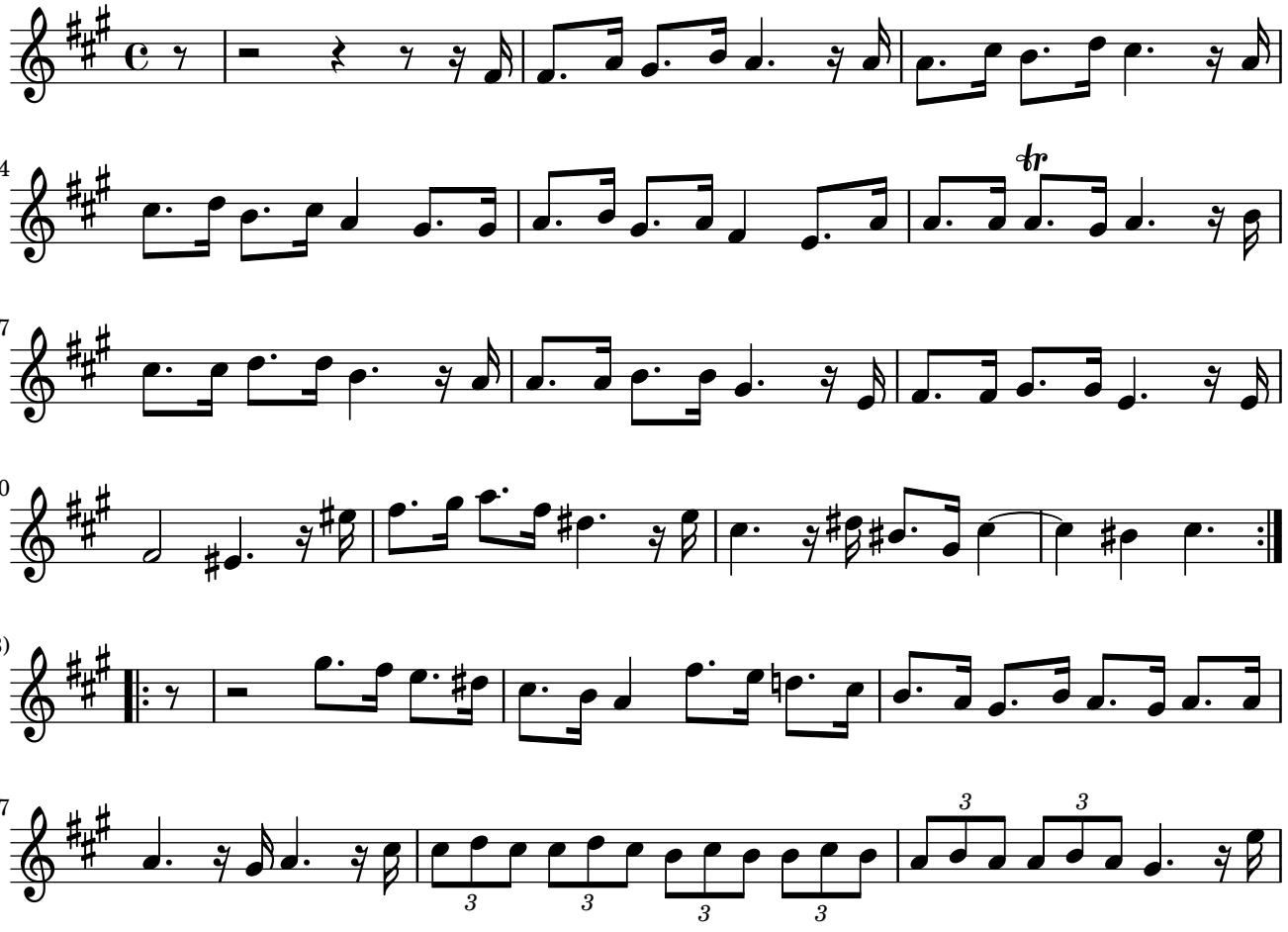
Roberto Valentine (1674–1747), GB-Lbl e.22.a

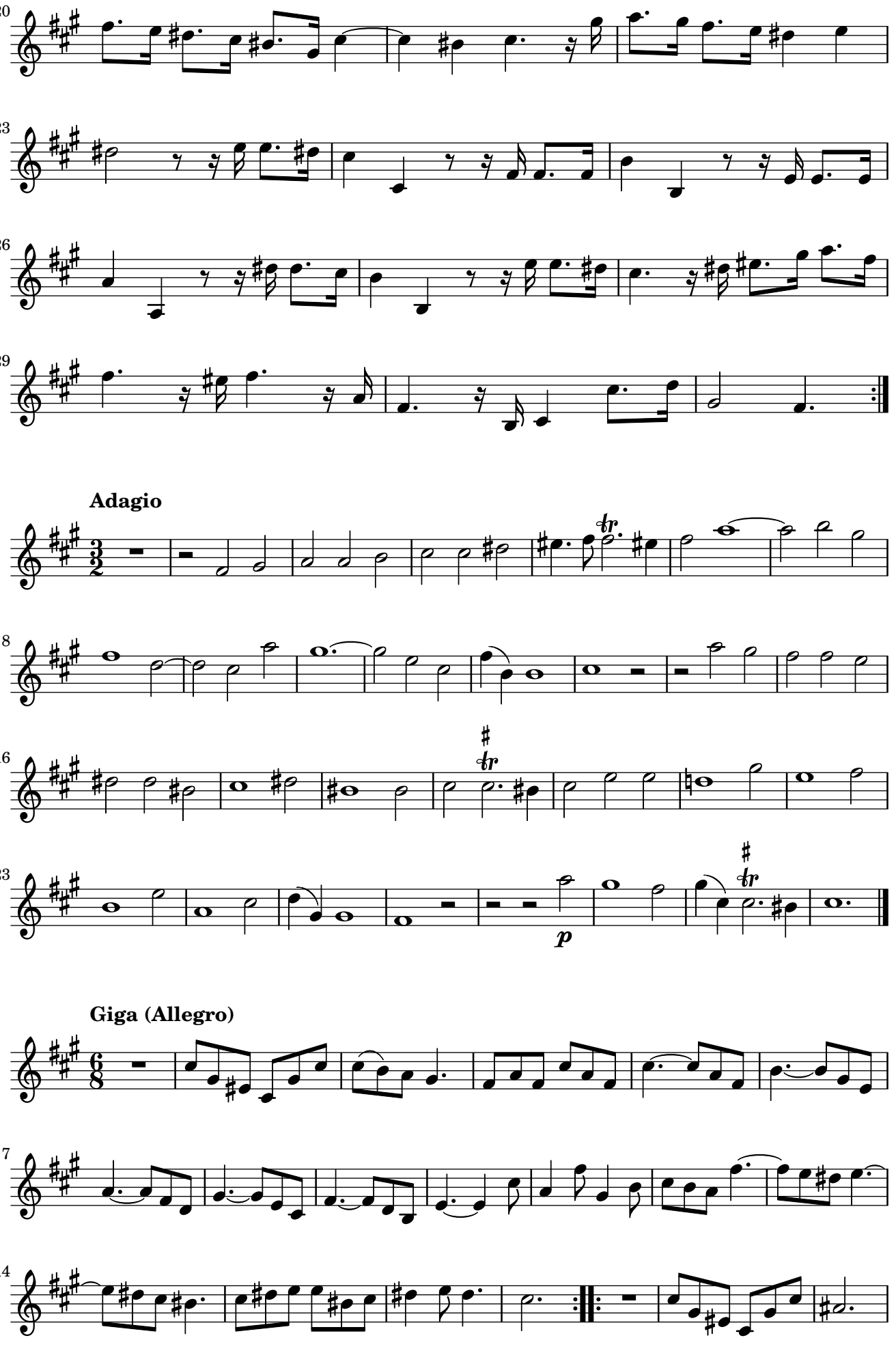
Preludio (Adagio)

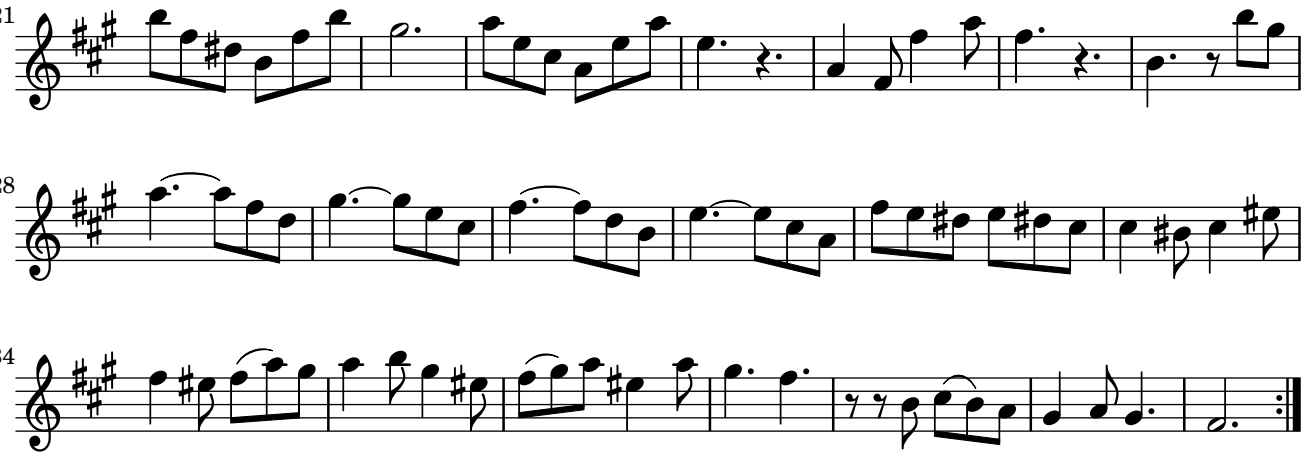


Adagio

Allemanda (Allegro)




Adagio
Giga (Allegro)



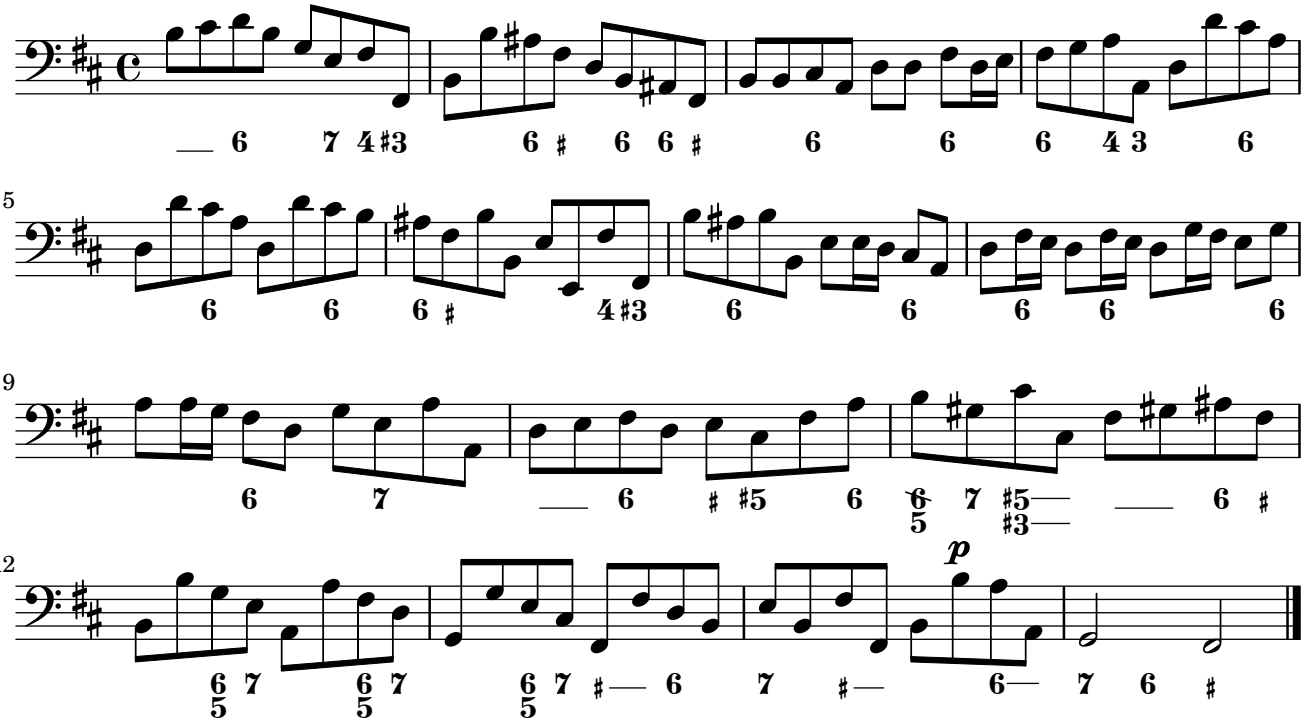
Balletti da camera, op. 4, Sonata I, h-Moll

für 2 Violinen und Basso continuo

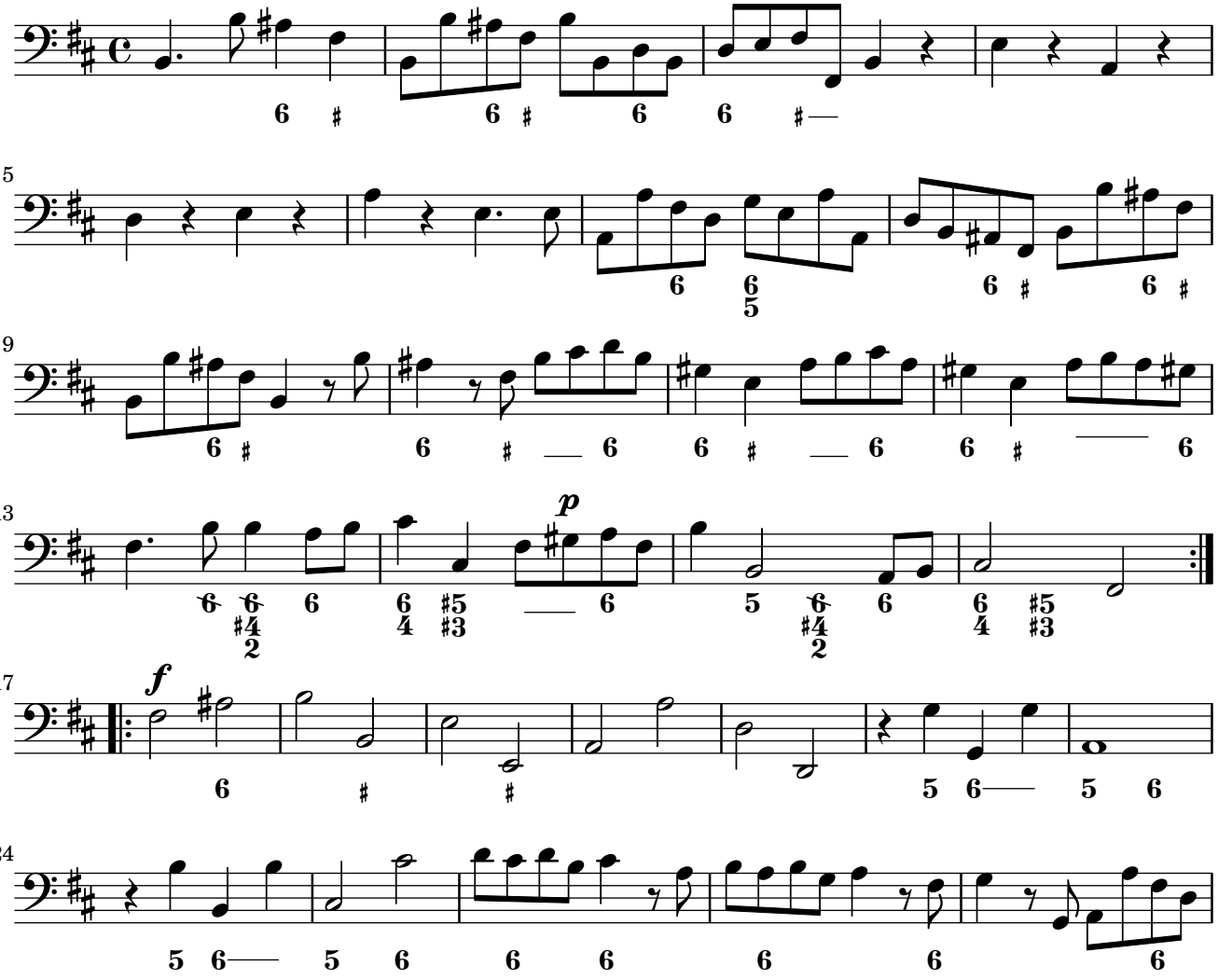
Basso continuo

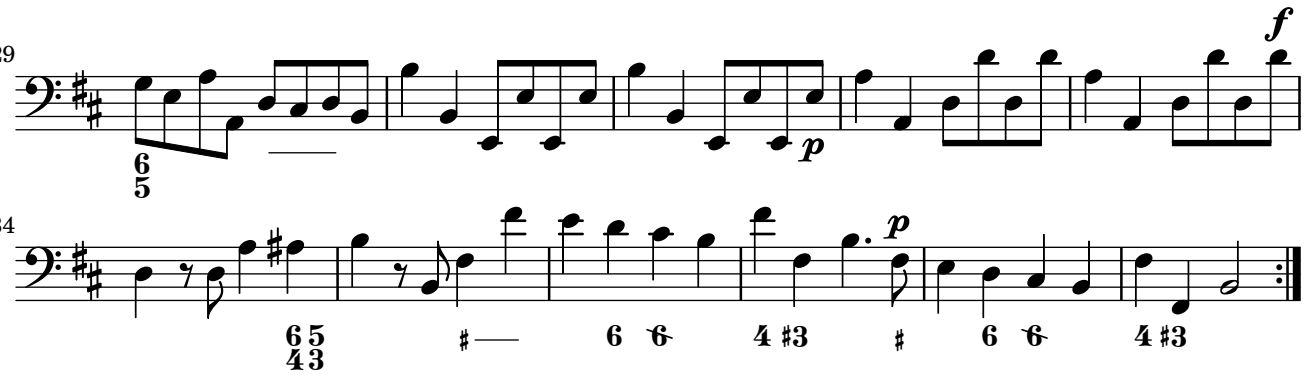
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)

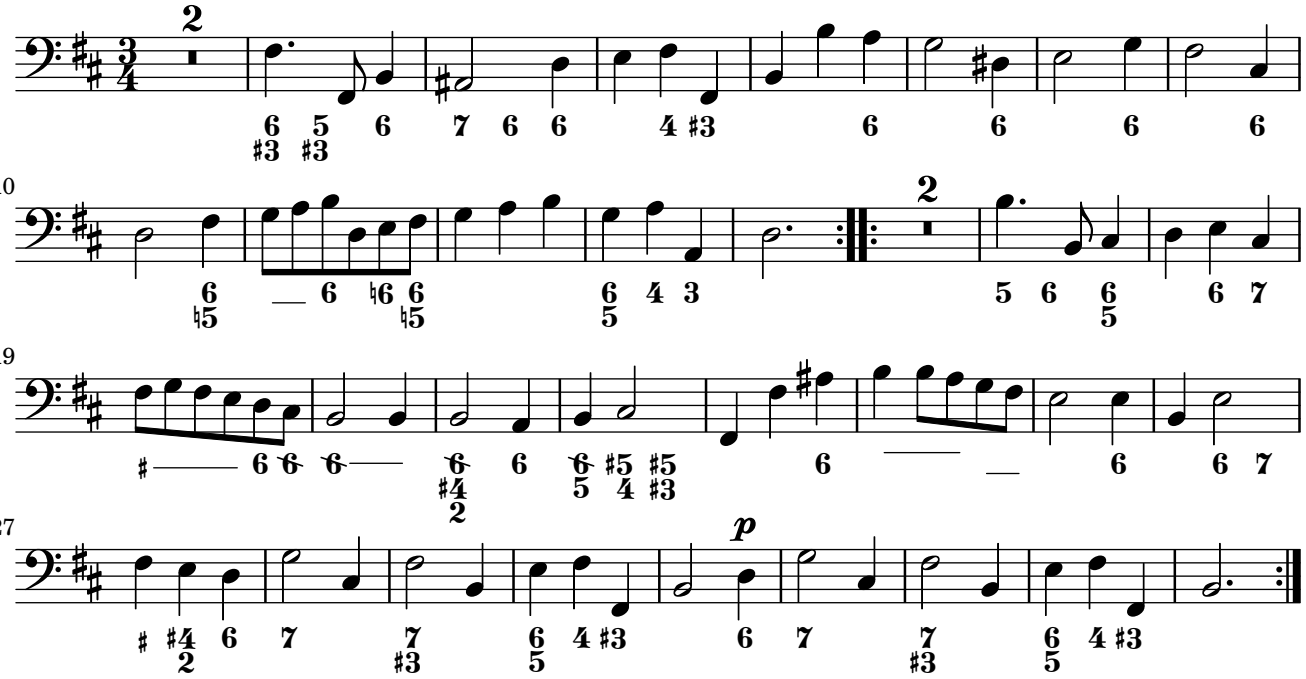


Allemanda (Allegro)

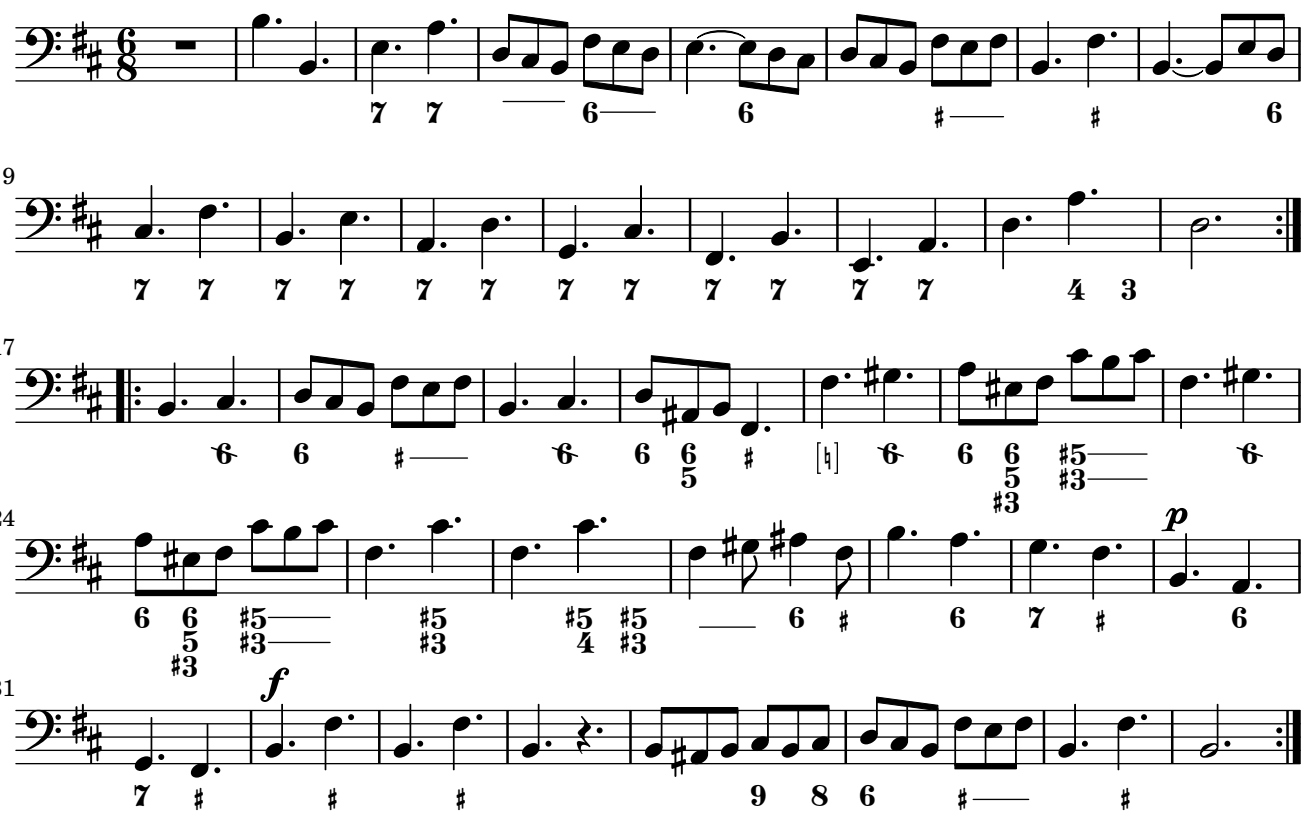




Sarabanda (Adagio)



Giga (Allegro)



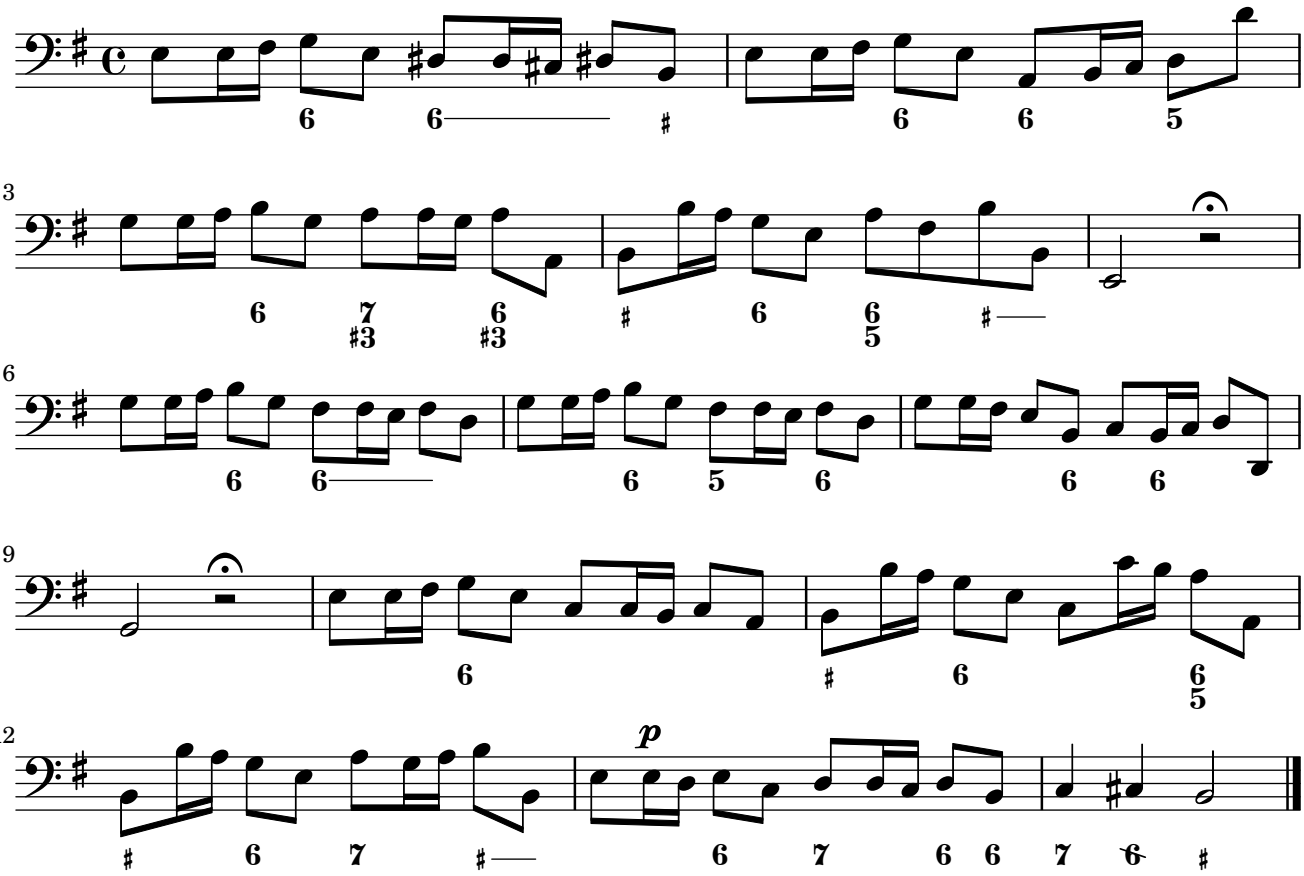
Balletti da camera, op. 4, Sonata II, e-Moll

für 2 Violinen und Basso continuo

Basso continuo

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

Preludio (Adagio)



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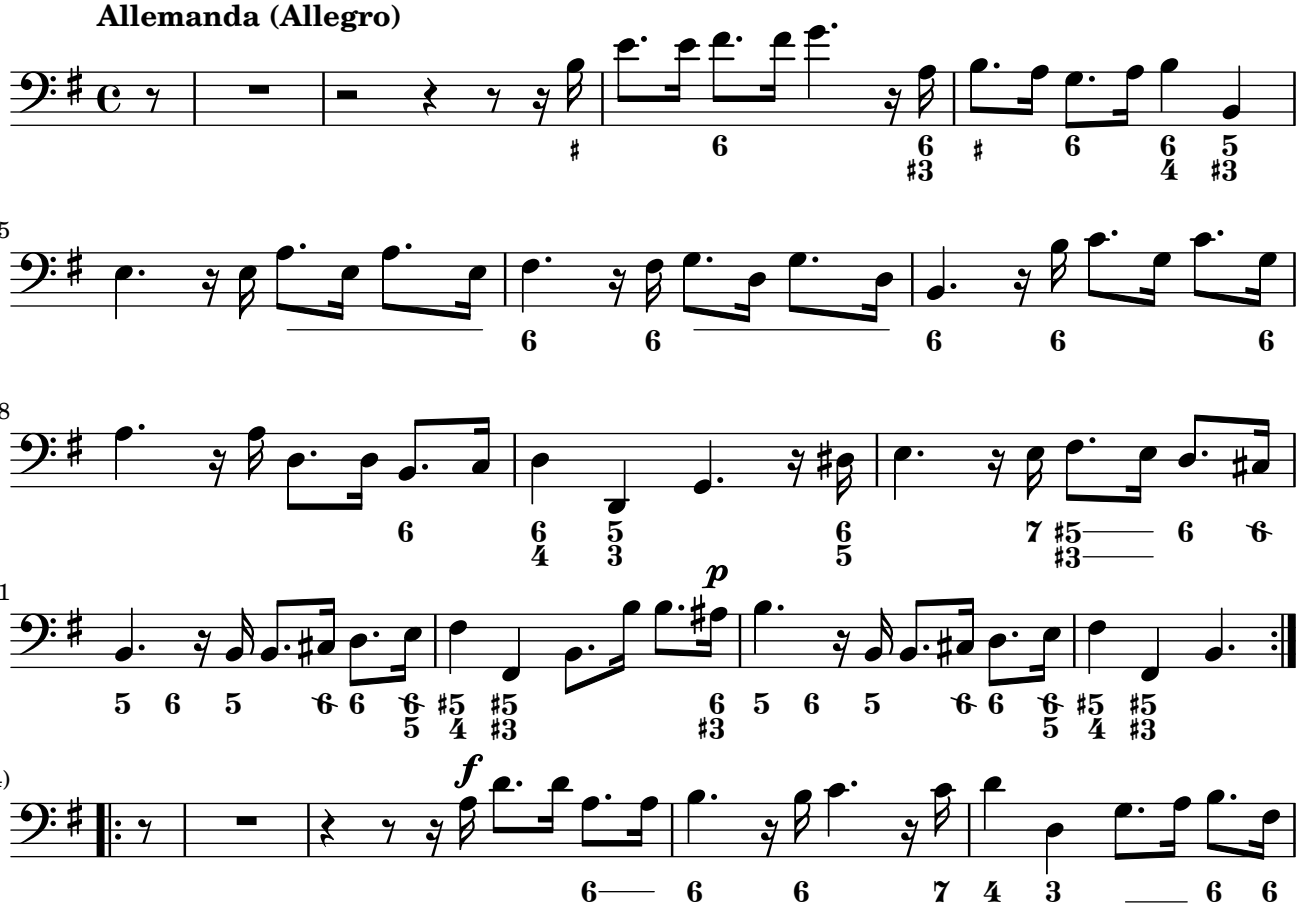
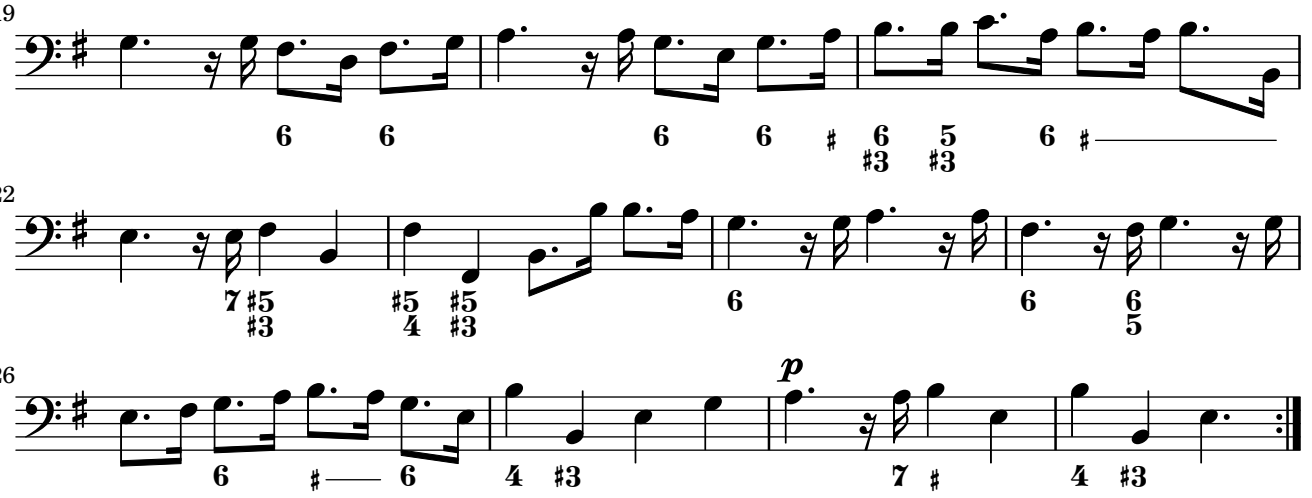
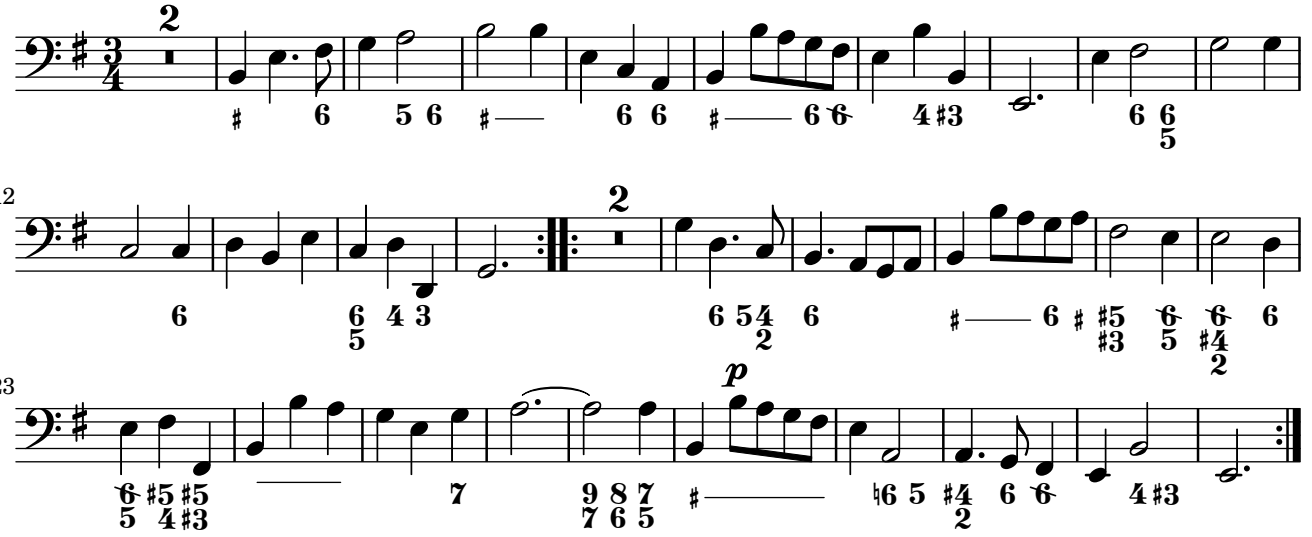
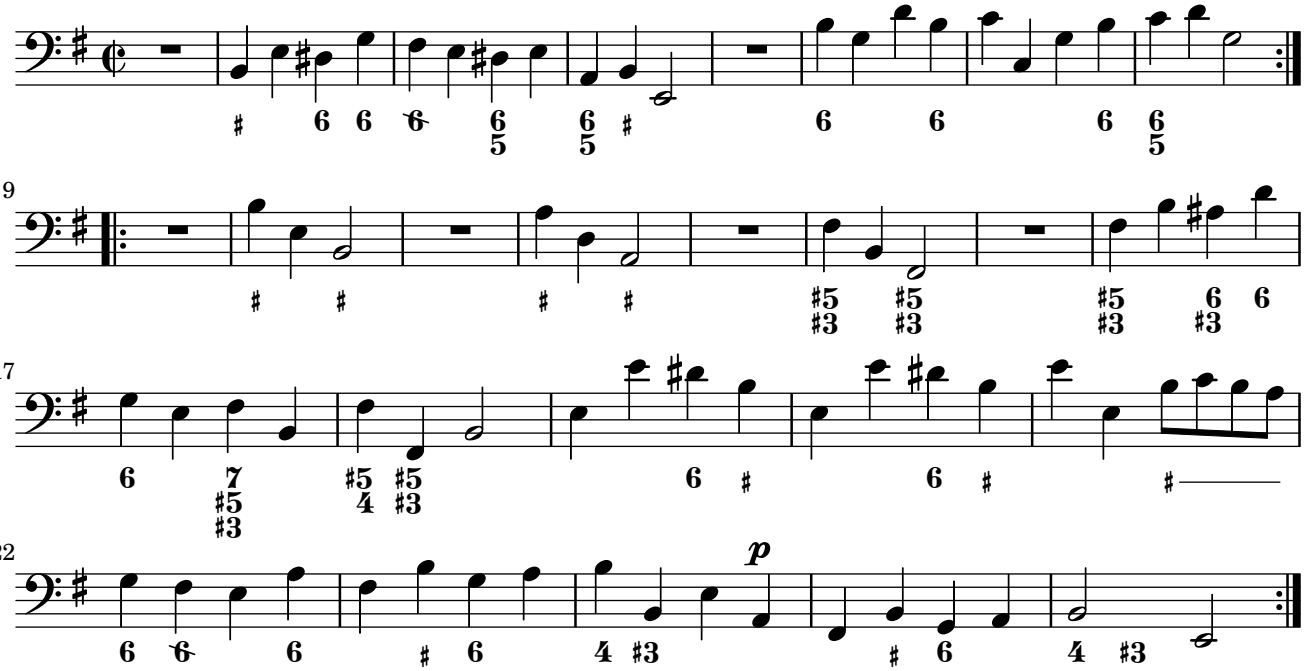




Sarabanda (Adagio)



Gavotta (Allegro)



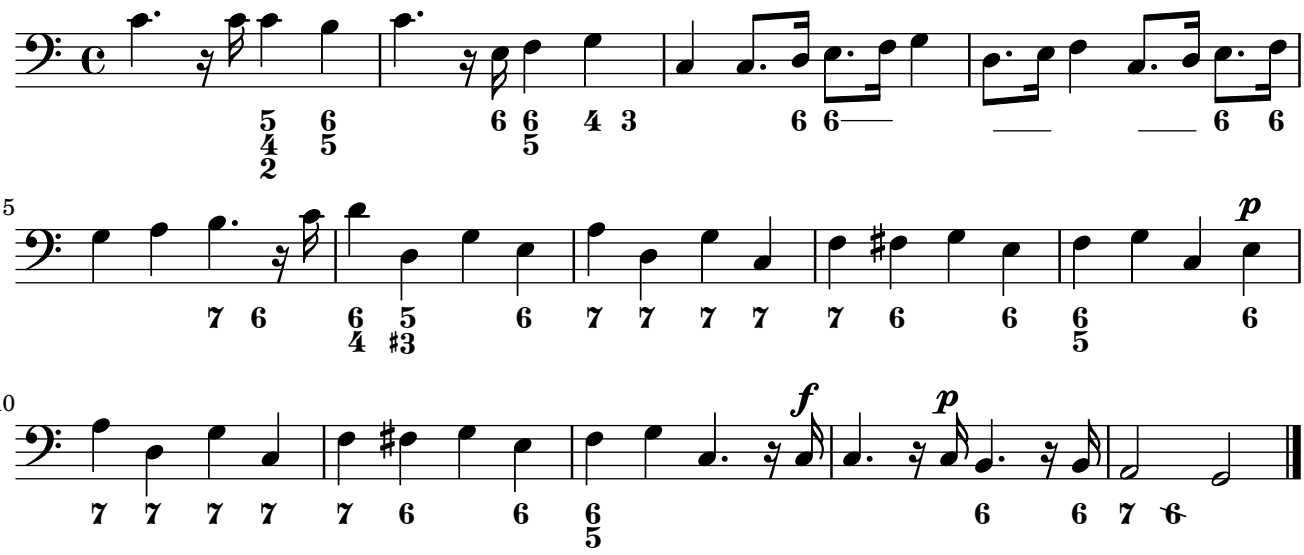
Balletti da camera, op. 4, Sonata III, C-Dur

für 2 Violinen und Basso continuo

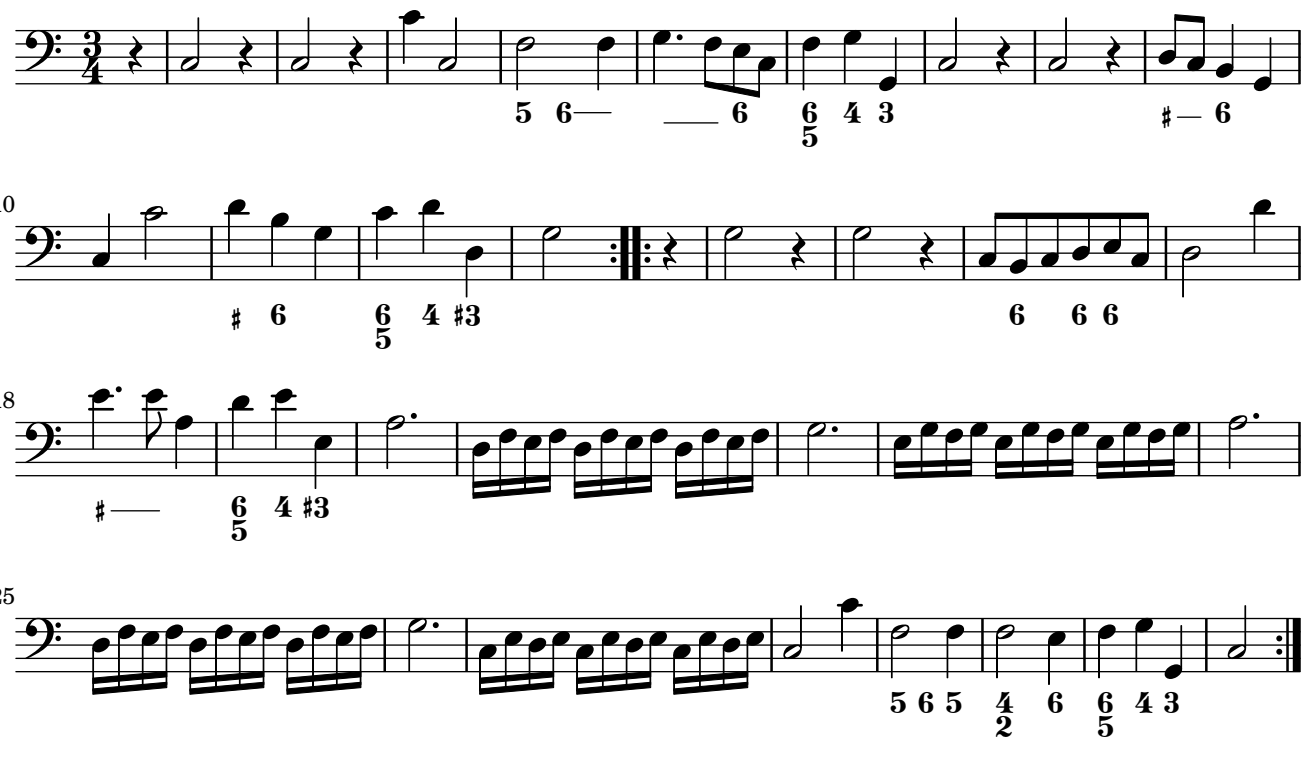
Basso continuo

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

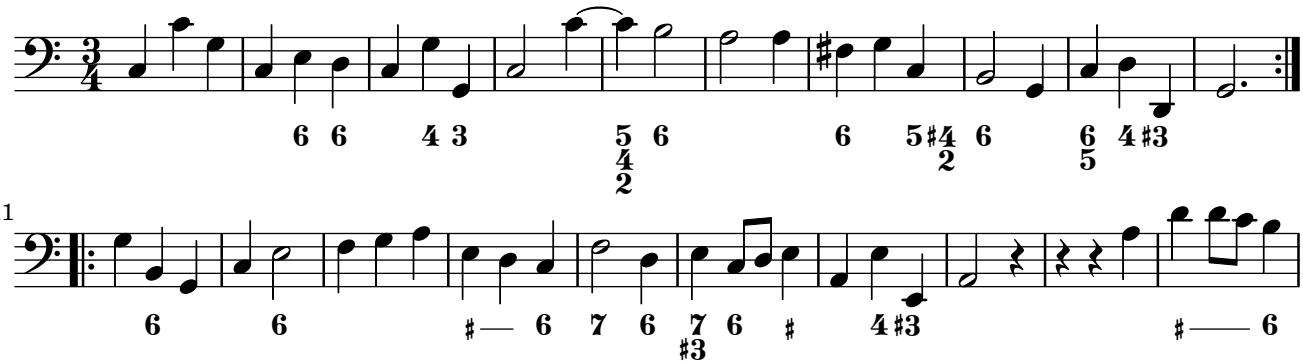
Preludio (Adagio)

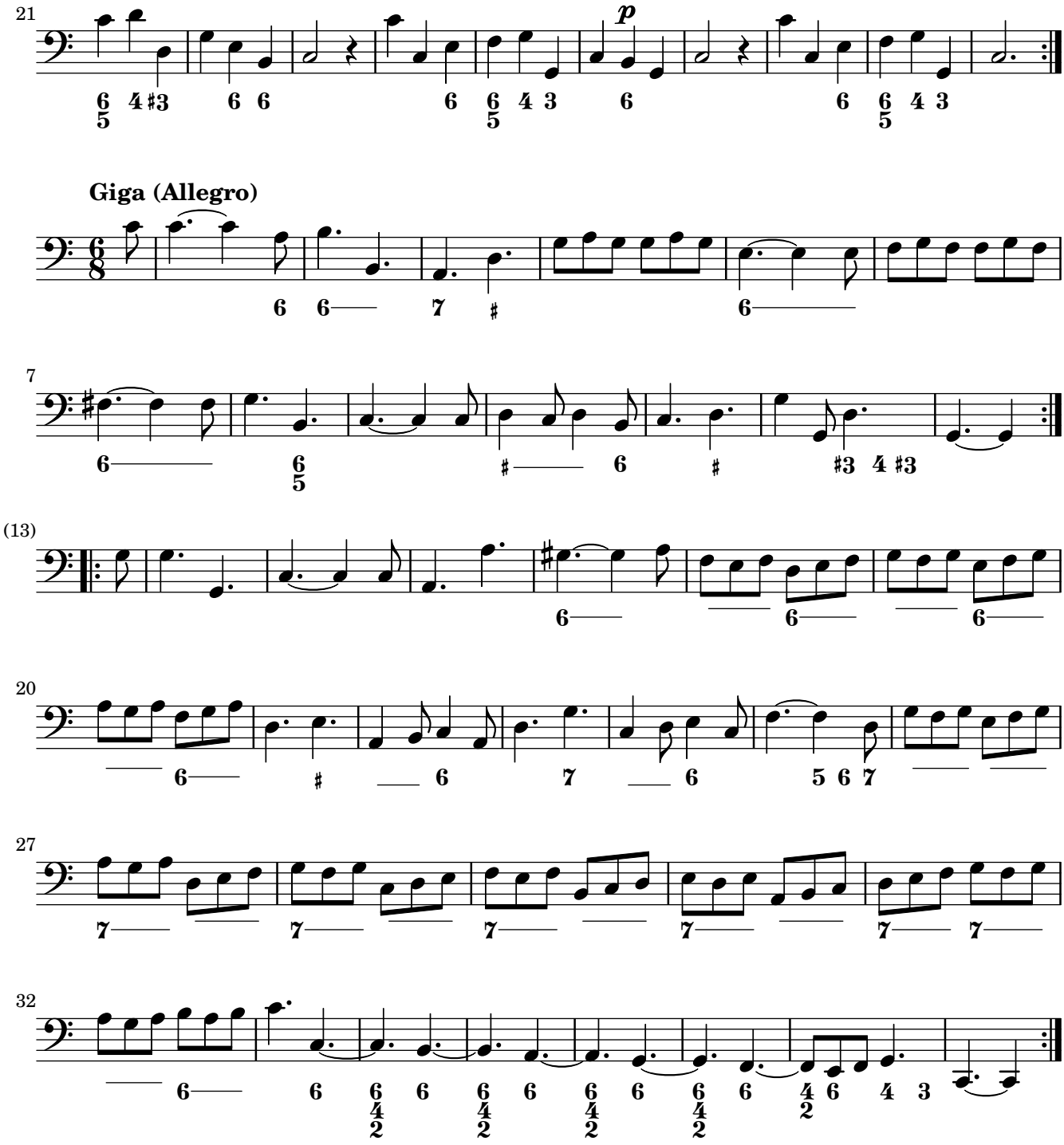


Corrente (Allegro)



Sarabanda (Adagio)




21
p
Giga (Allegro)
7
(13)
20
27
32

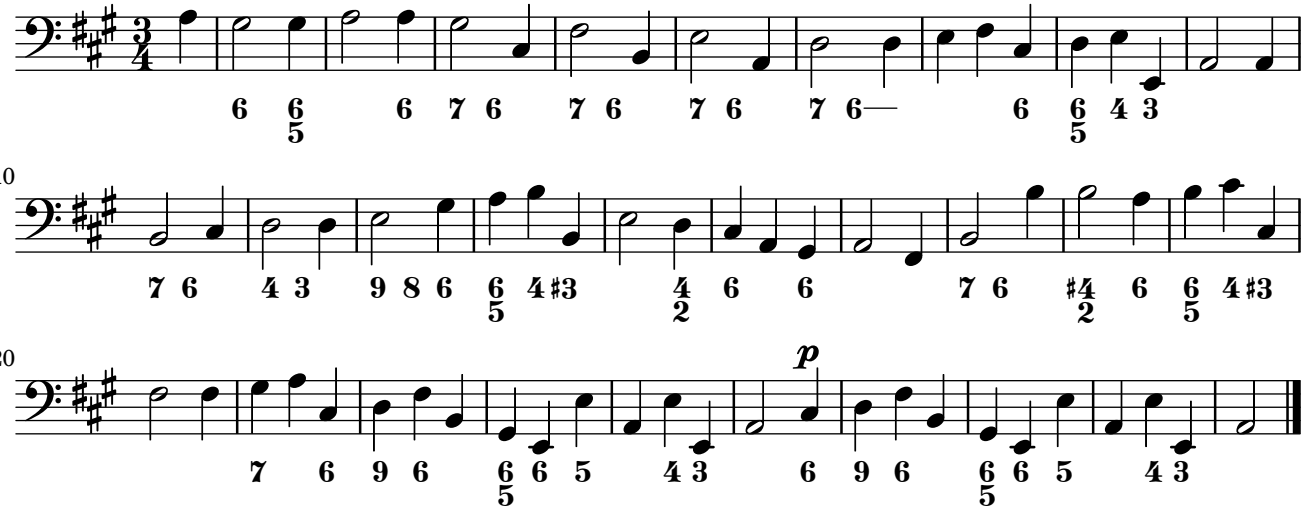
Balletti da camera, op. 4, Sonata IV, A-Dur

für 2 Violinen und Basso continuo

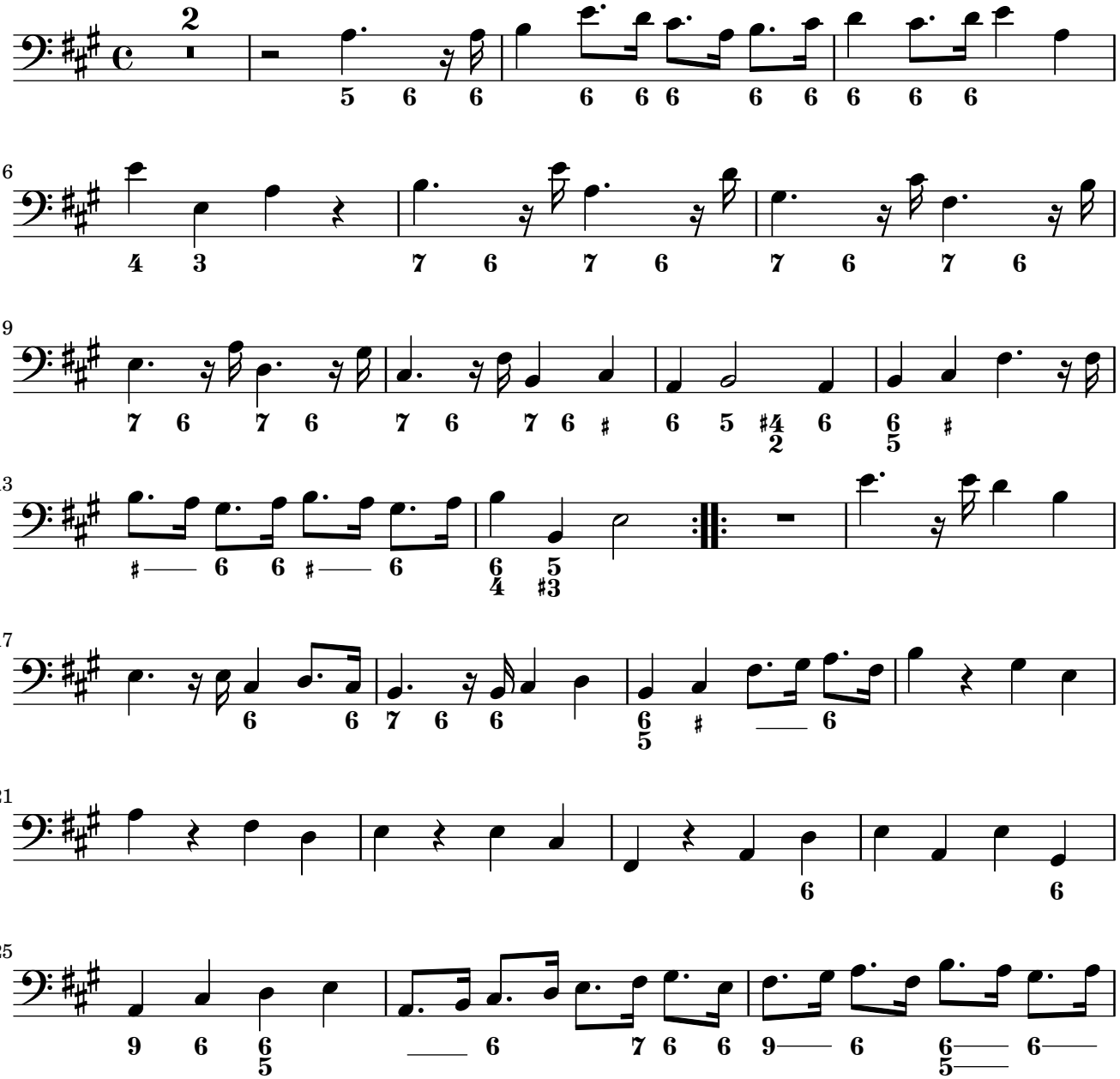
Basso continuo

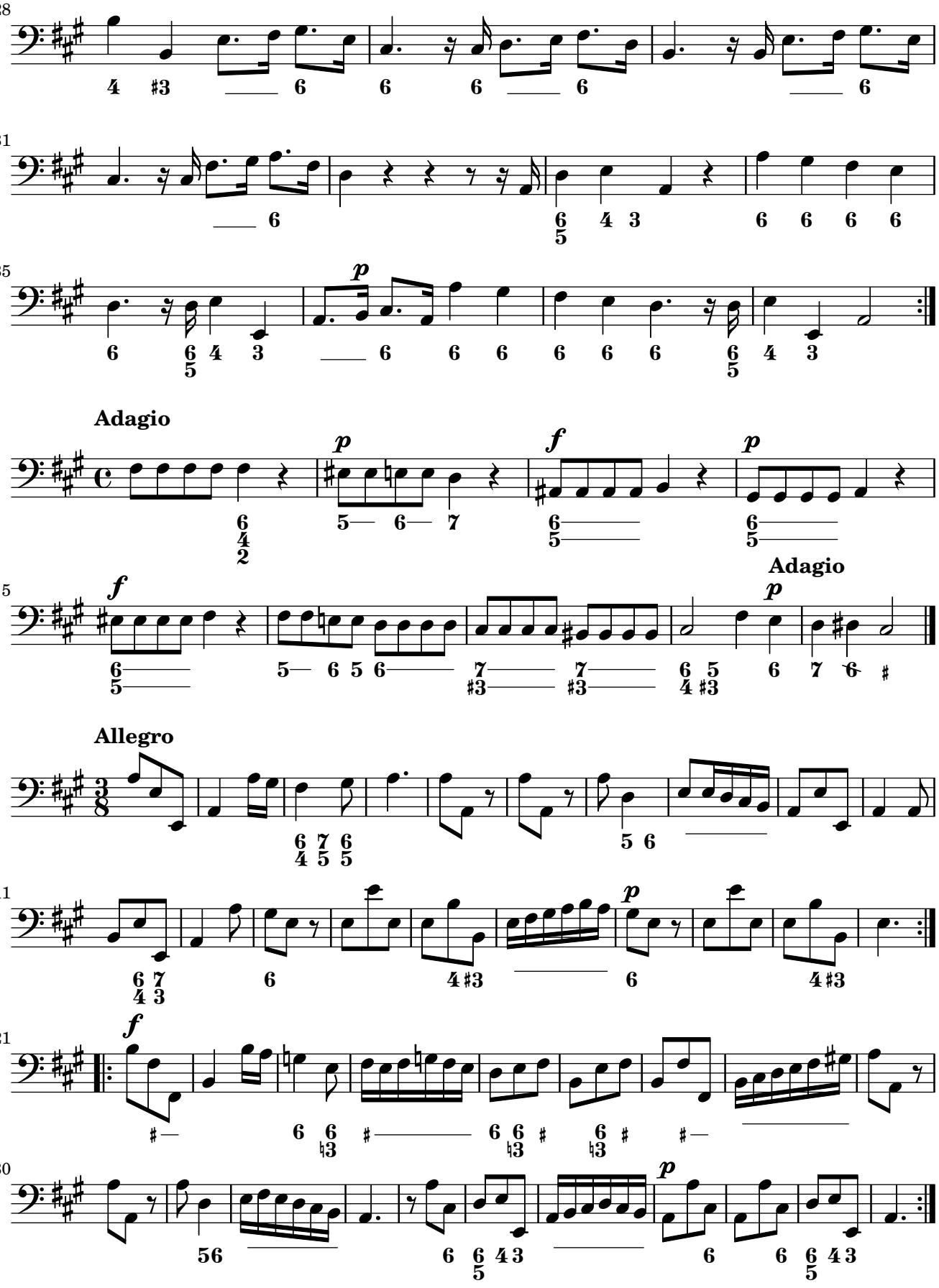
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)



Allemanda (Allegro)




28
31
35
Adagio
5
Adagio
Allegro
11
21
30

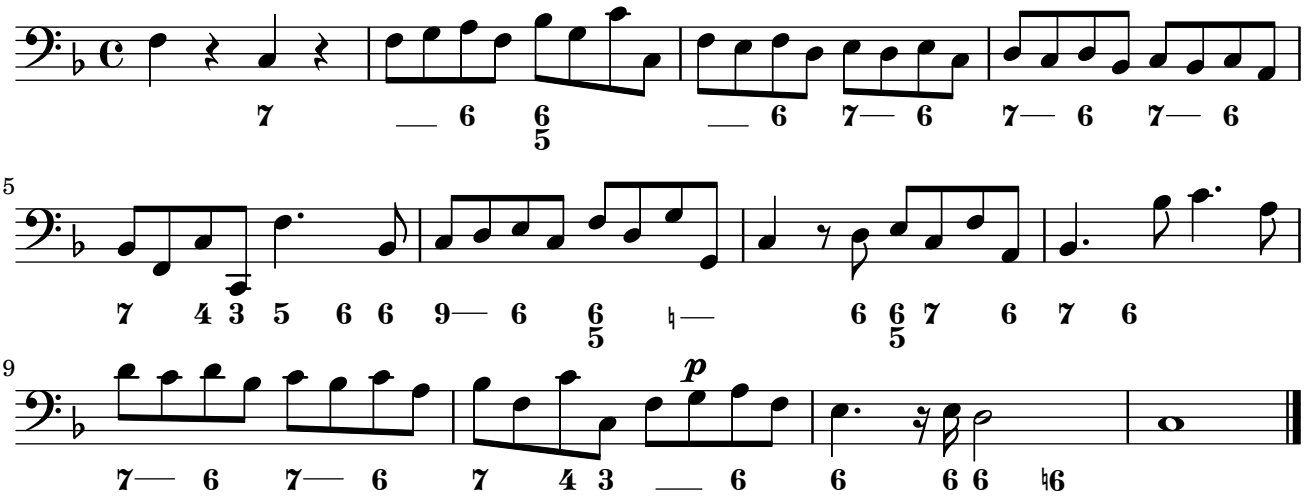
Balletti da camera, op. 4, Sonata V, F-Dur

für 2 Violinen und Basso continuo

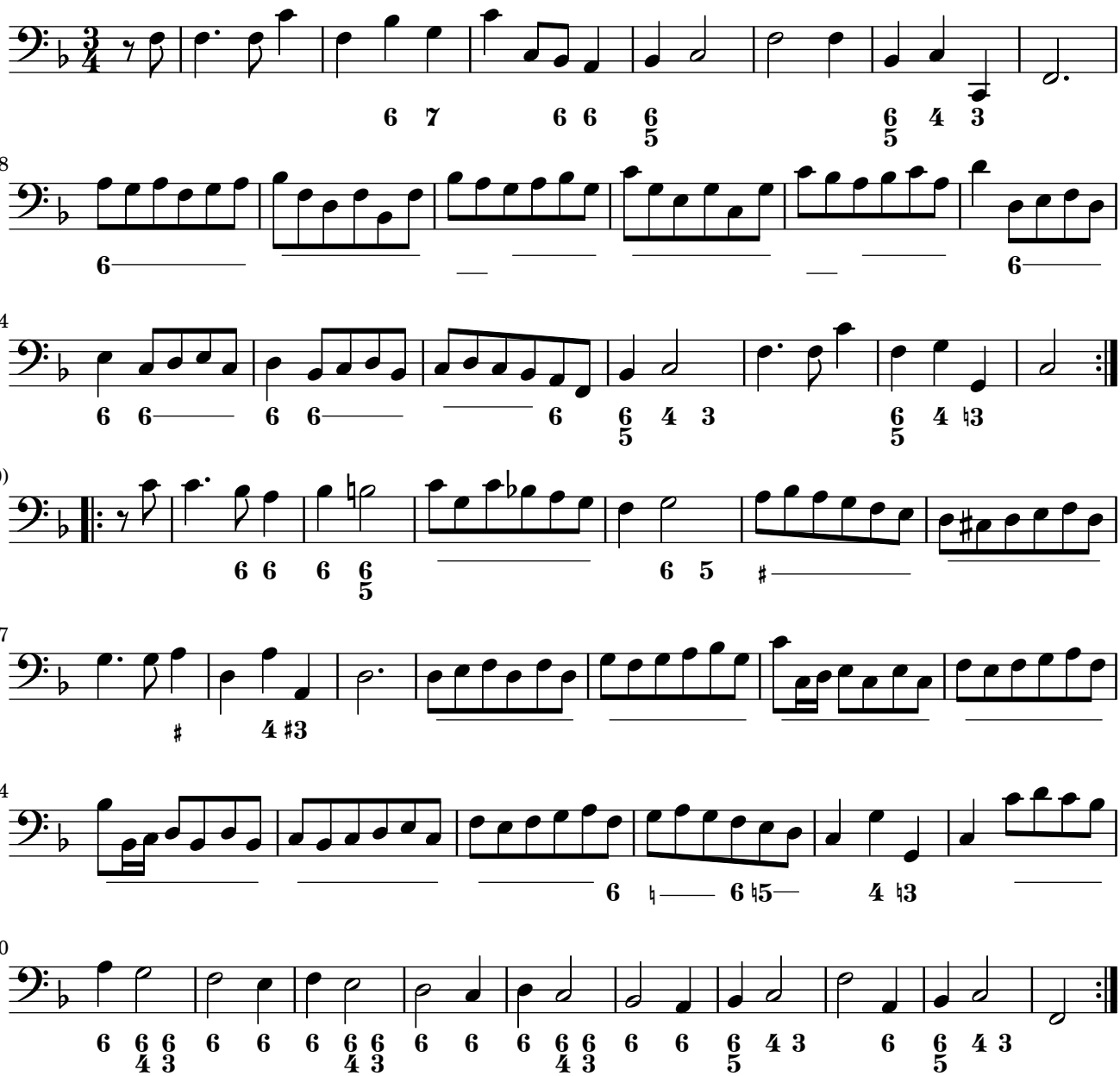
Basso continuo

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

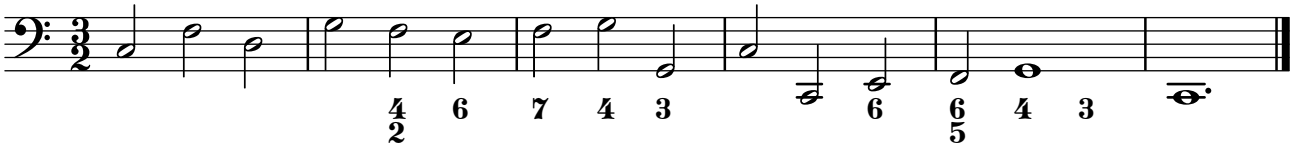
Preludio (Adagio)



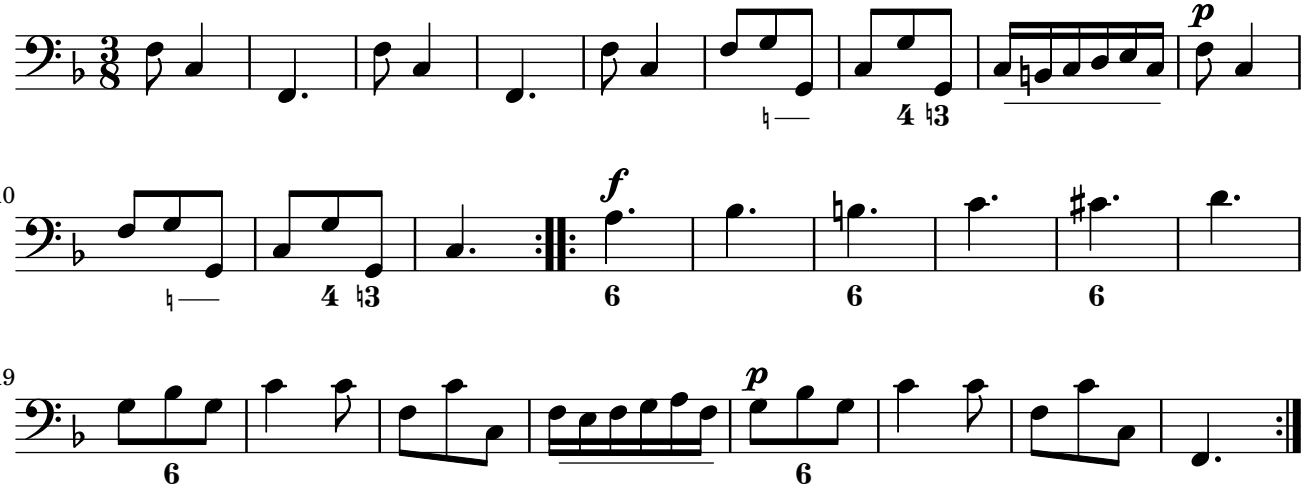
Corrente (Allegro)



Adagio



Allegro



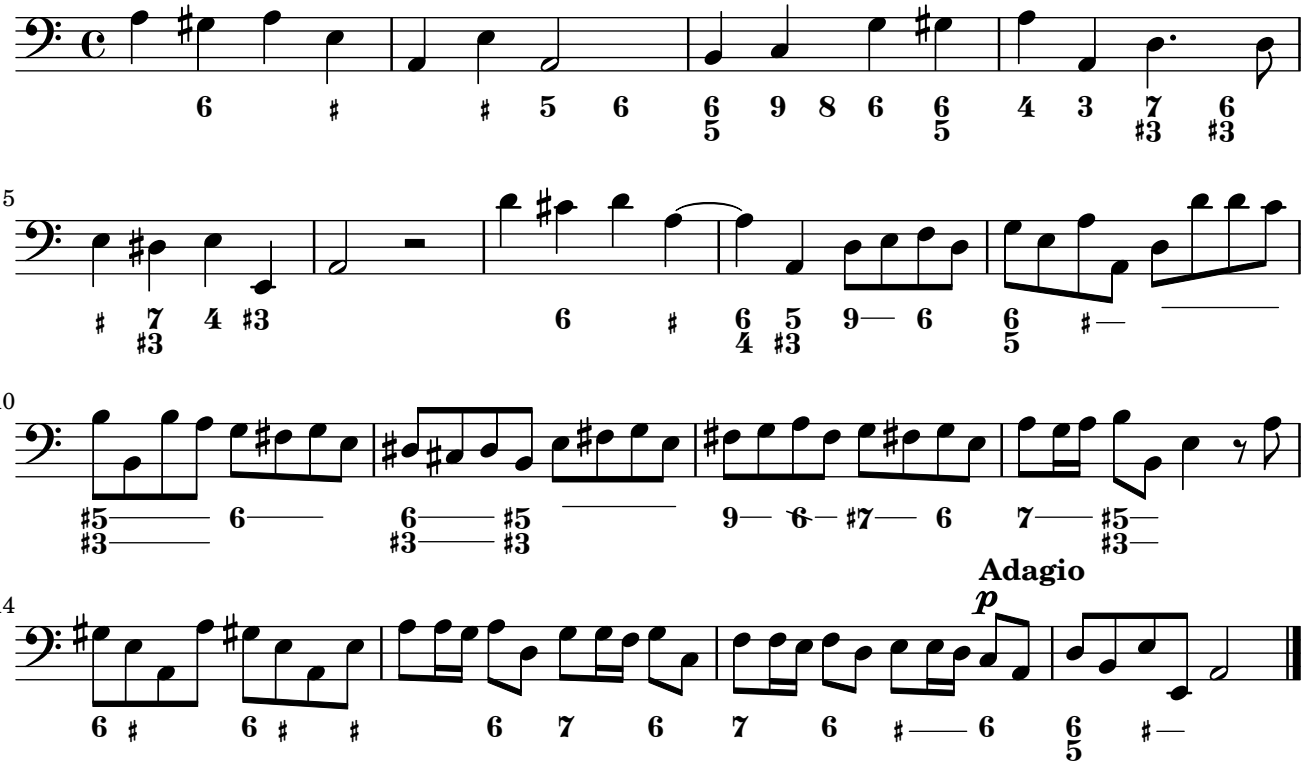
Balletti da camera, op. 4, Sonata VI, a-Moll

für 2 Violinen und Basso continuo

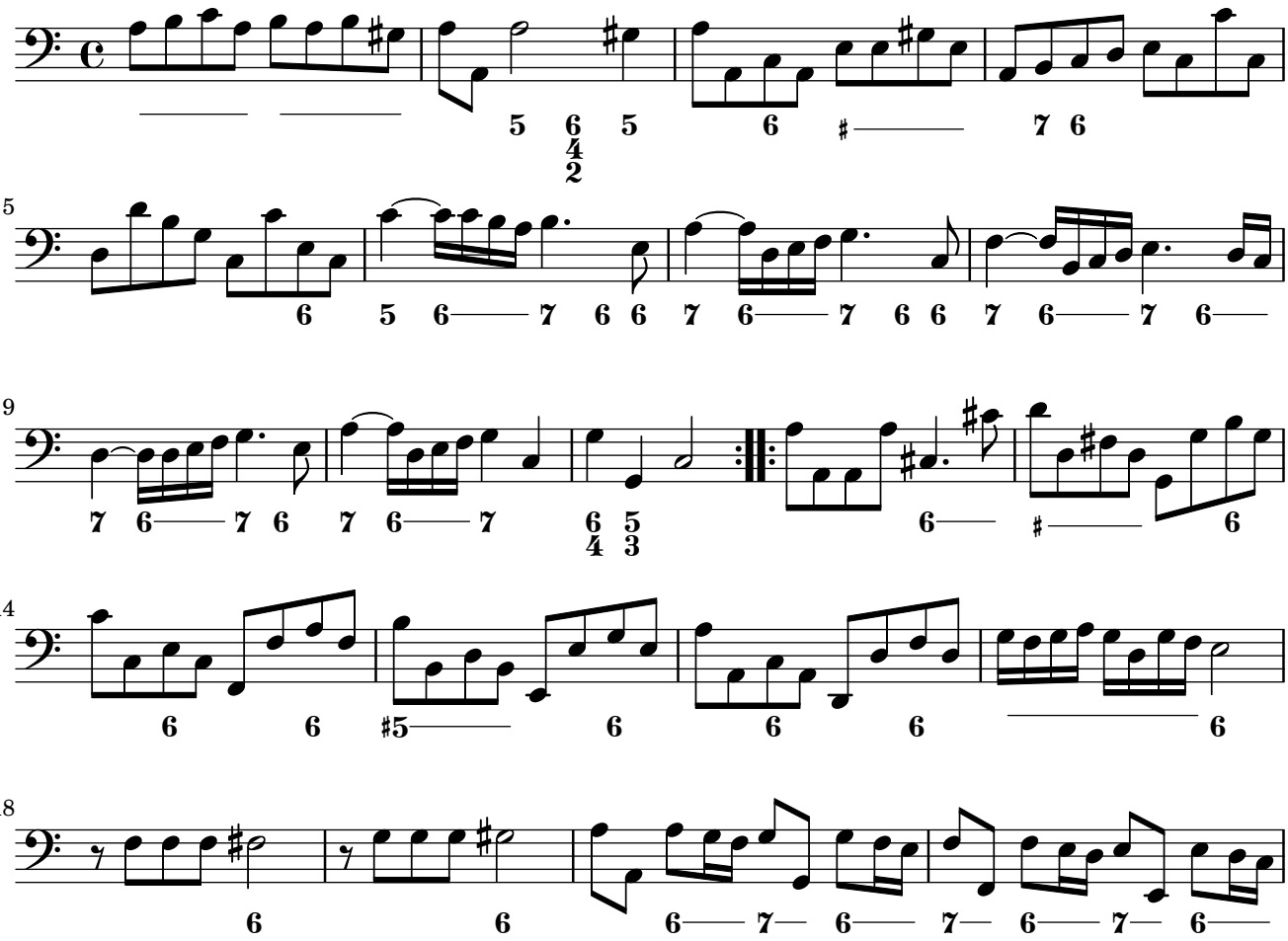
Basso continuo

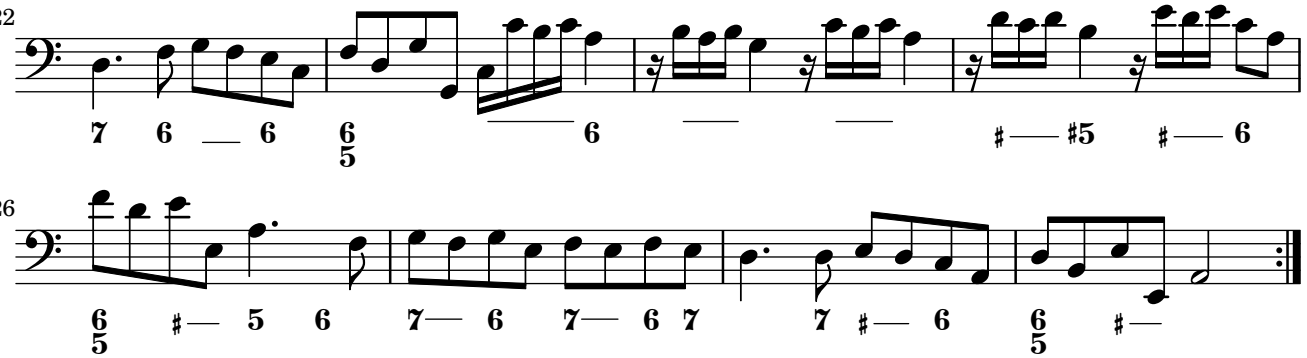
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)



Allemanda (Allegro)





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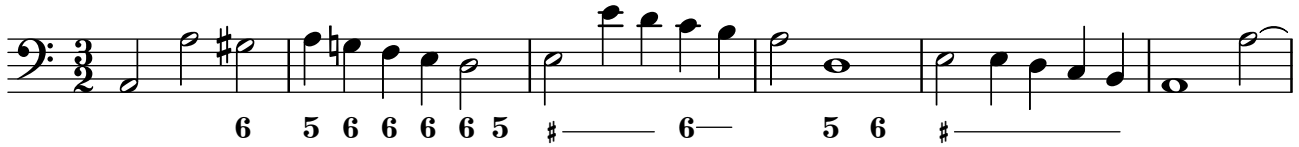
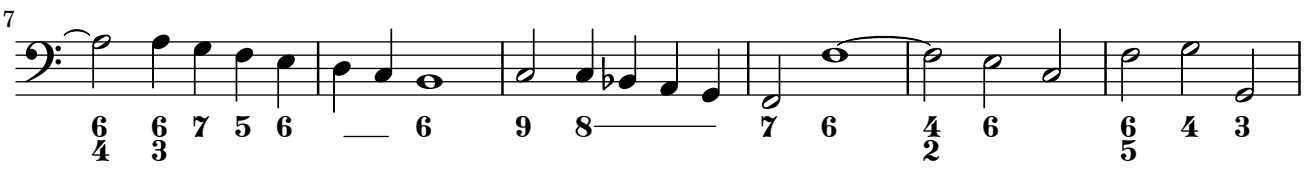
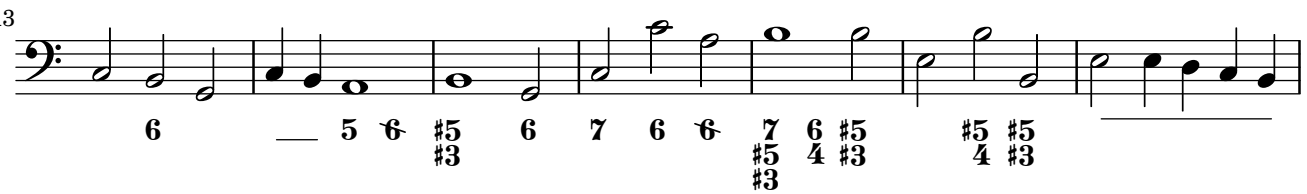
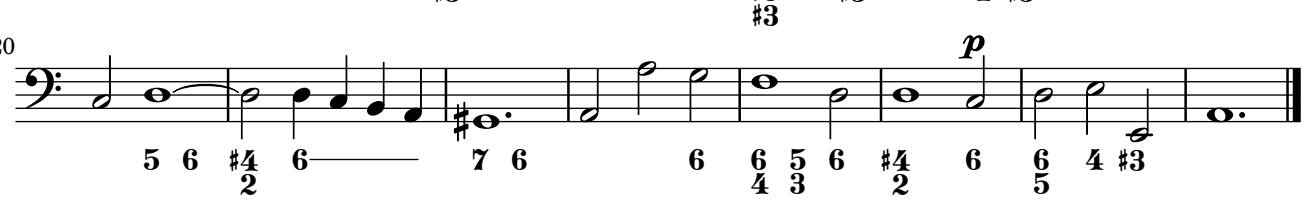
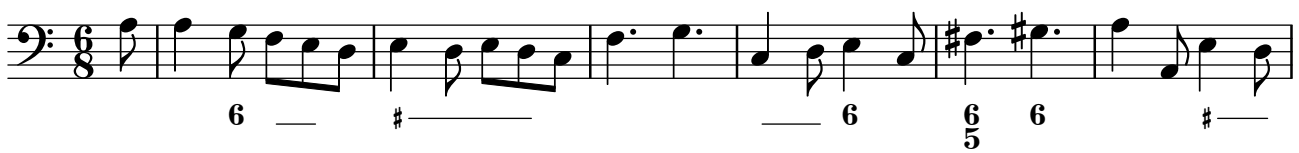


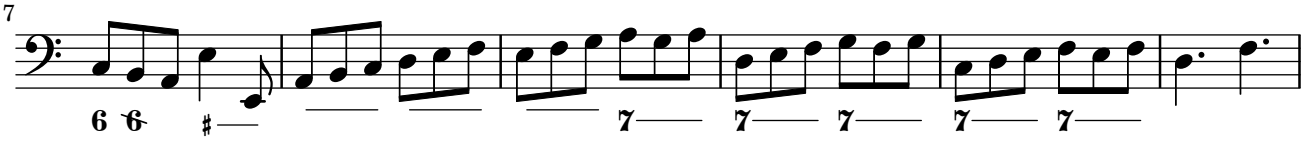


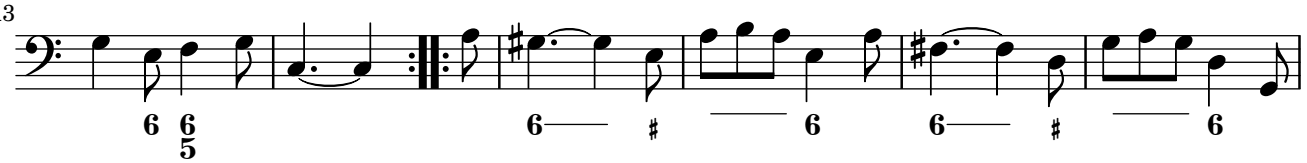


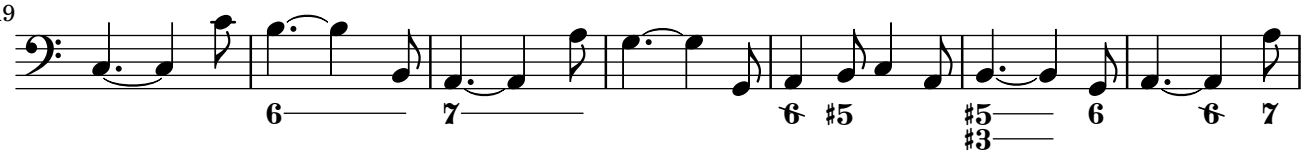


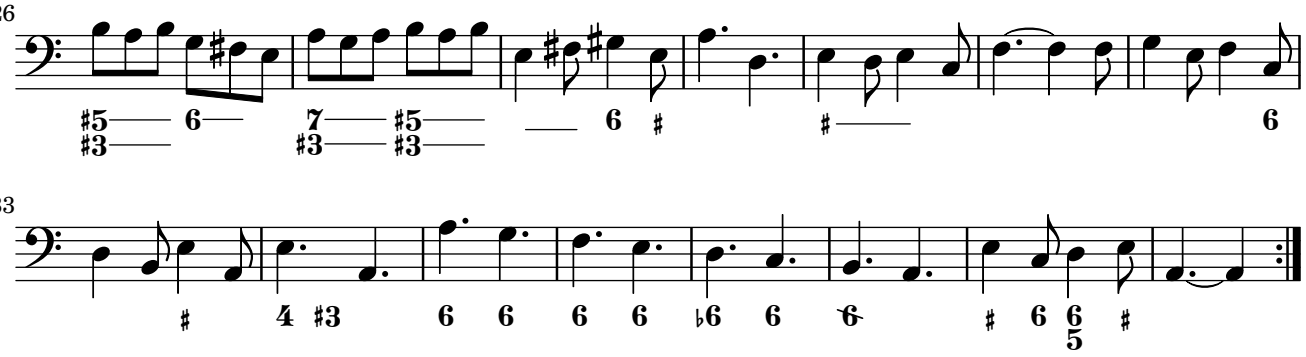
Giga (Allegro)










26
33

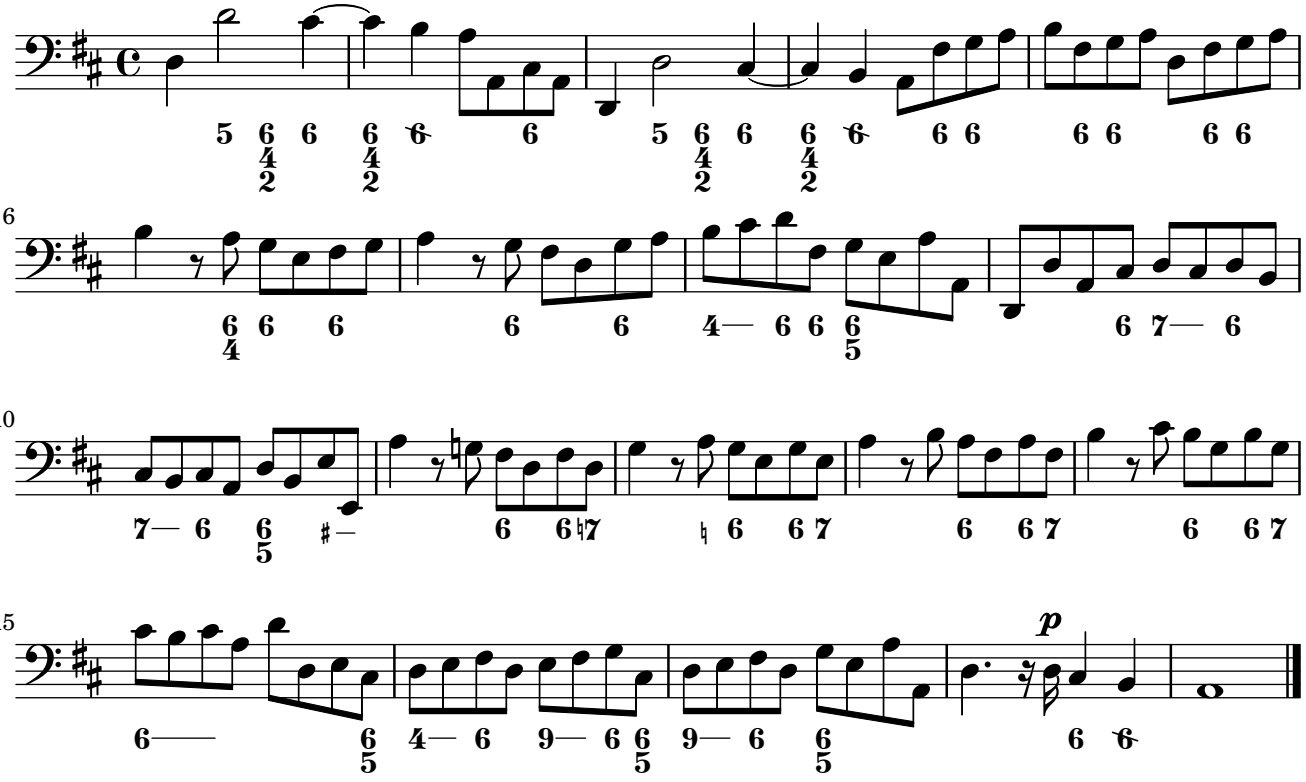
Balletti da camera, op. 4, Sonata VII, D-Dur

für 2 Violinen und Basso continuo

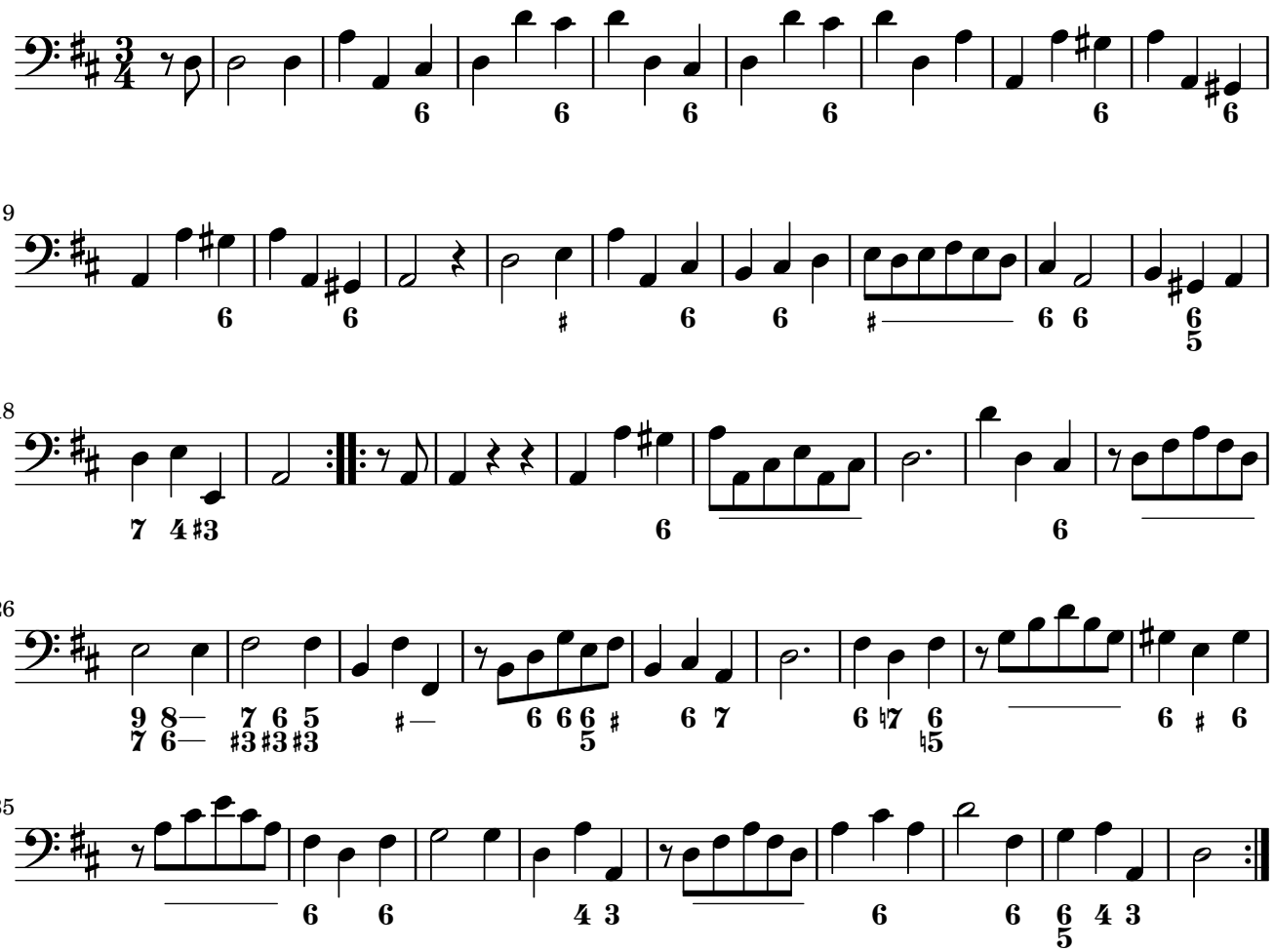
Basso continuo

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

Preludio (Adagio)



Corrente (Allegro)



Adagio

Adagio

p

Gavotta (Allegro)

8

15

21

28

p

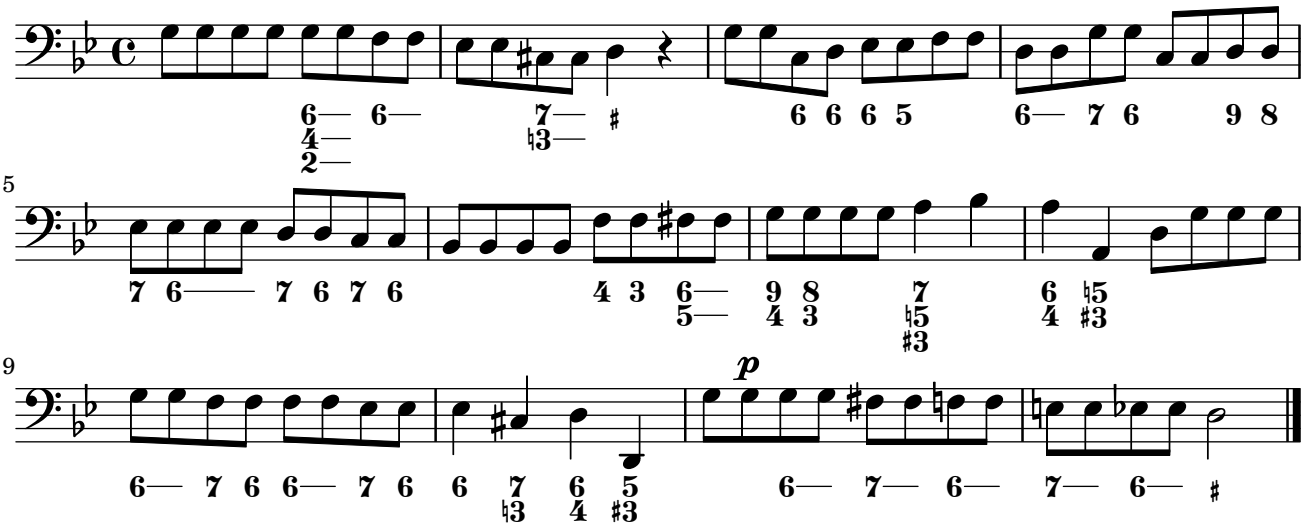
Balletti da camera, op. 4, Sonata VIII, g-Moll

für 2 Violinen und Basso continuo

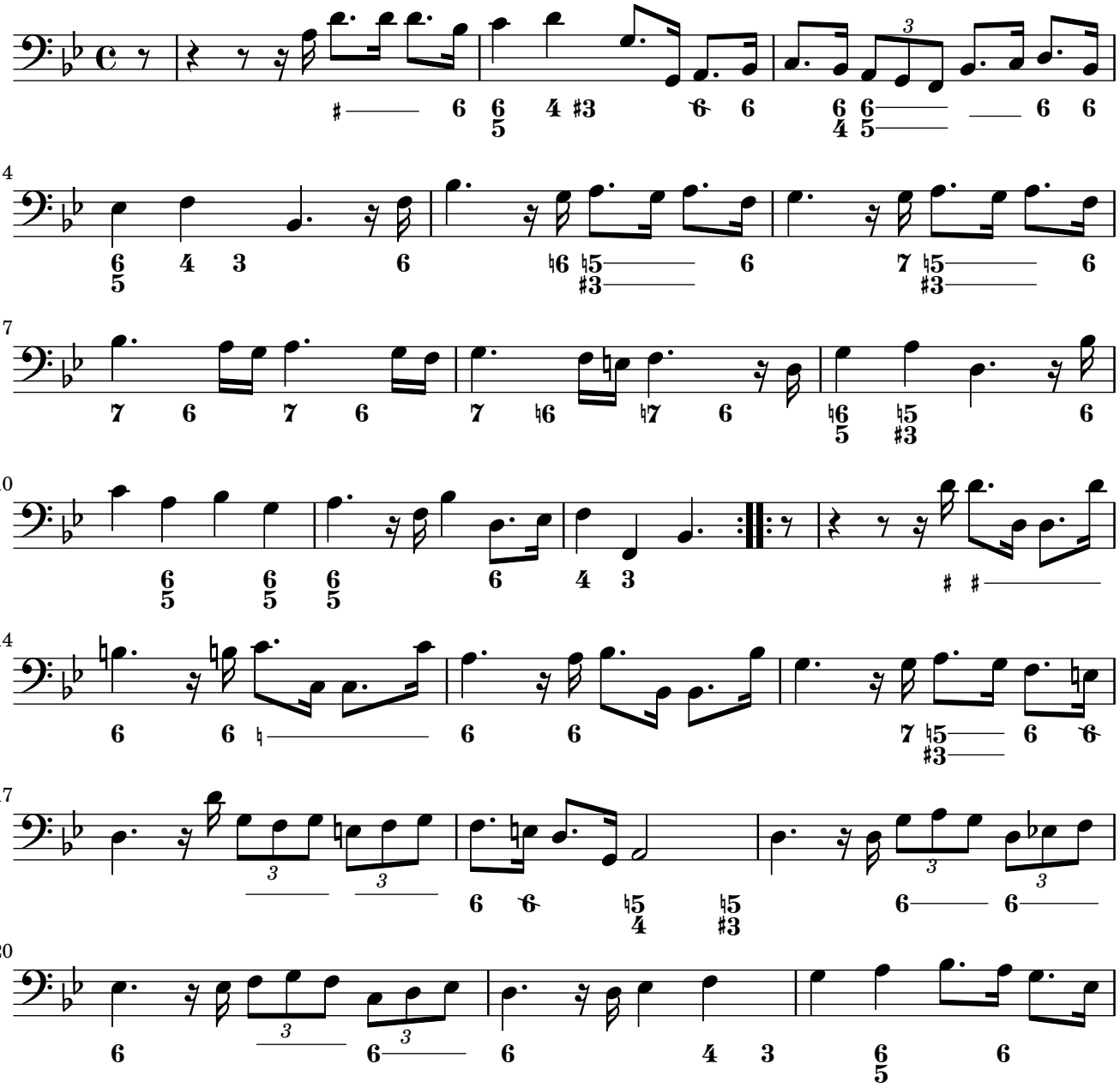
Basso continuo

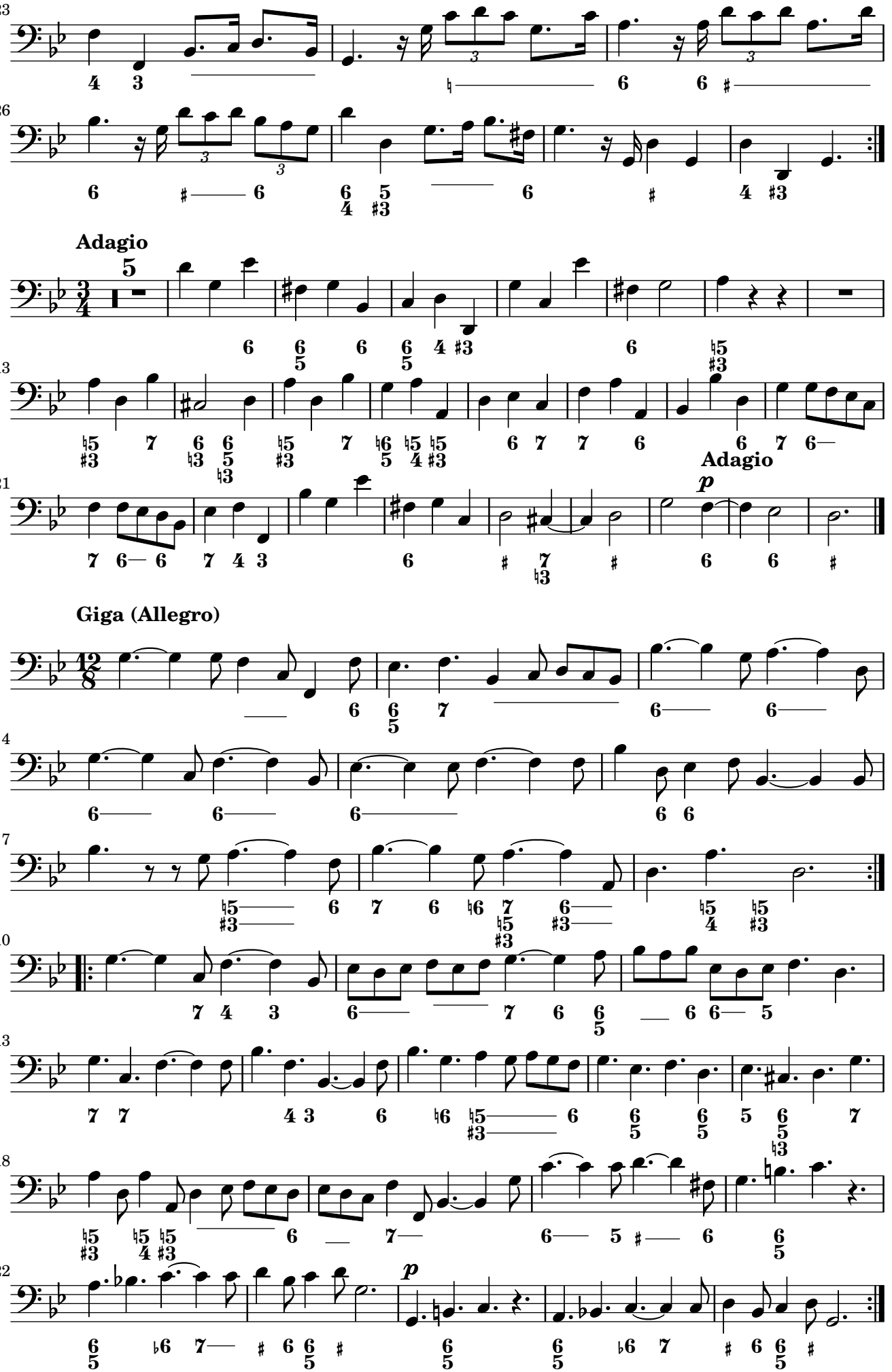
Roberto Valentine (1674–1747), GB-Lbl e.22.a

Preludio (Adagio)



Allemanda (Allegro)




Adagio
Adagio
Giga (Allegro)

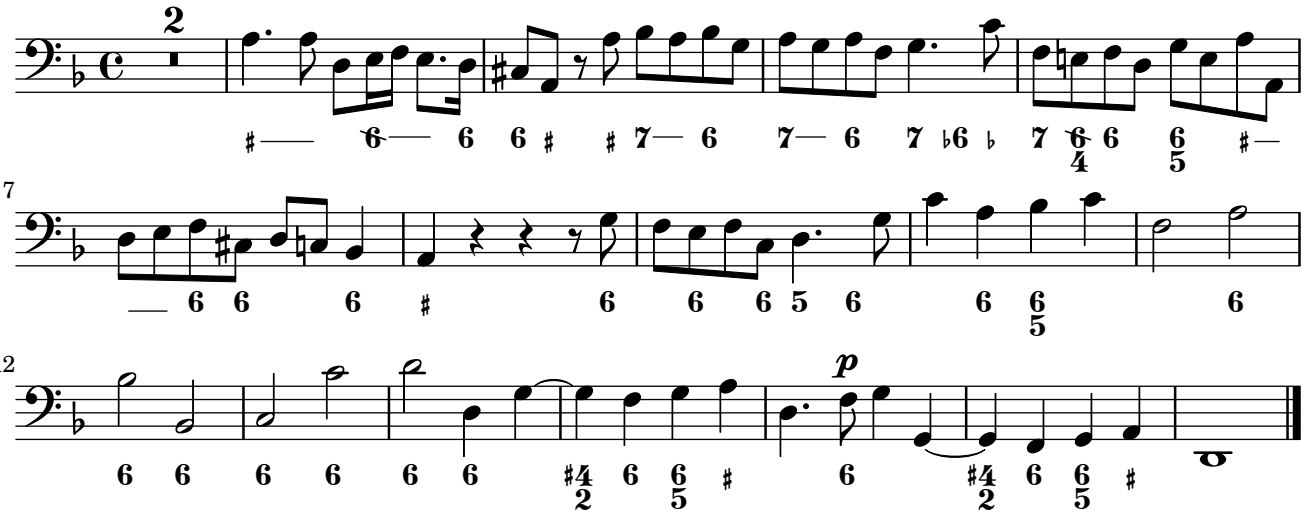
Balletti da camera, op. 4, Sonata IX, d-Moll

für 2 Violinen und Basso continuo

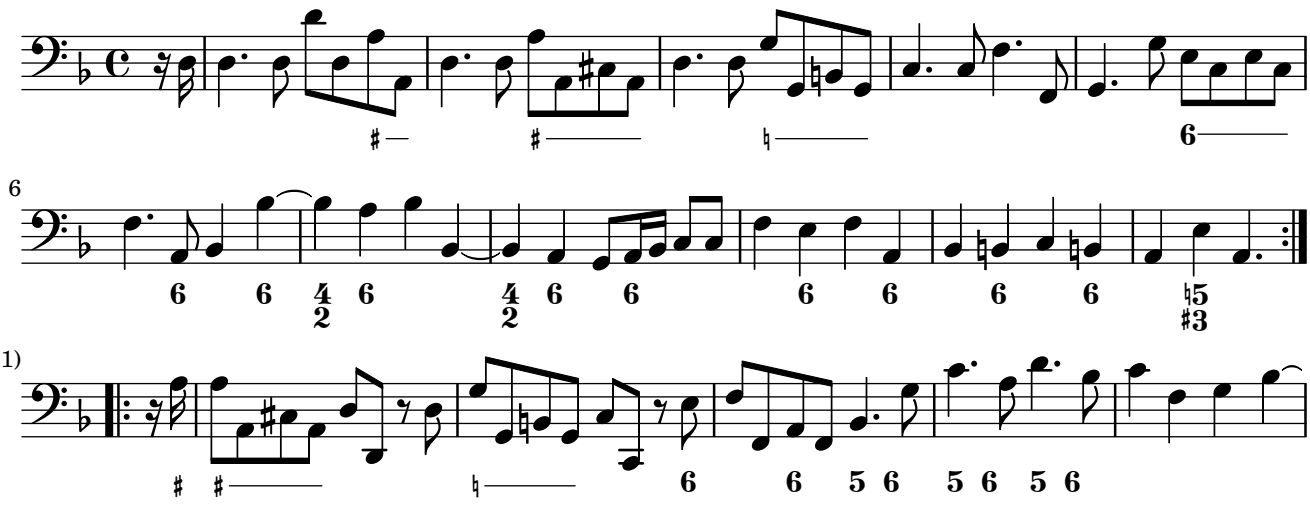
Basso continuo

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

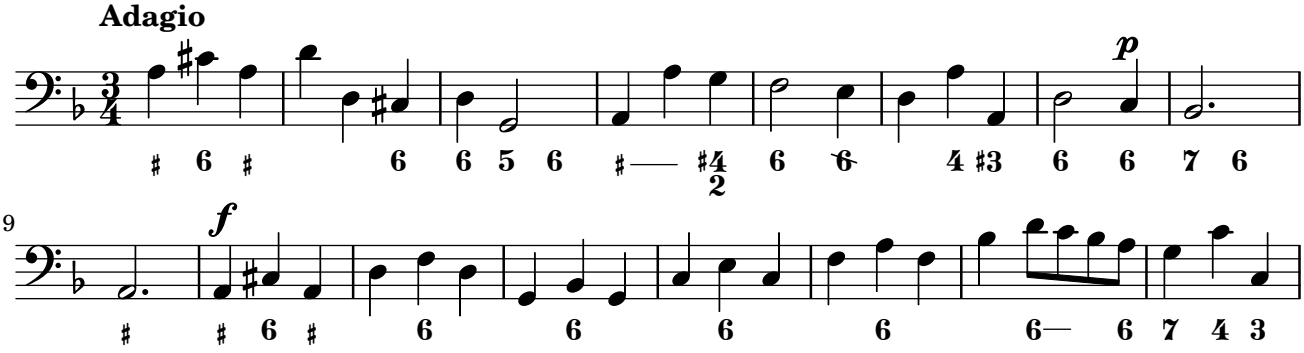
Preludio (Adagio)

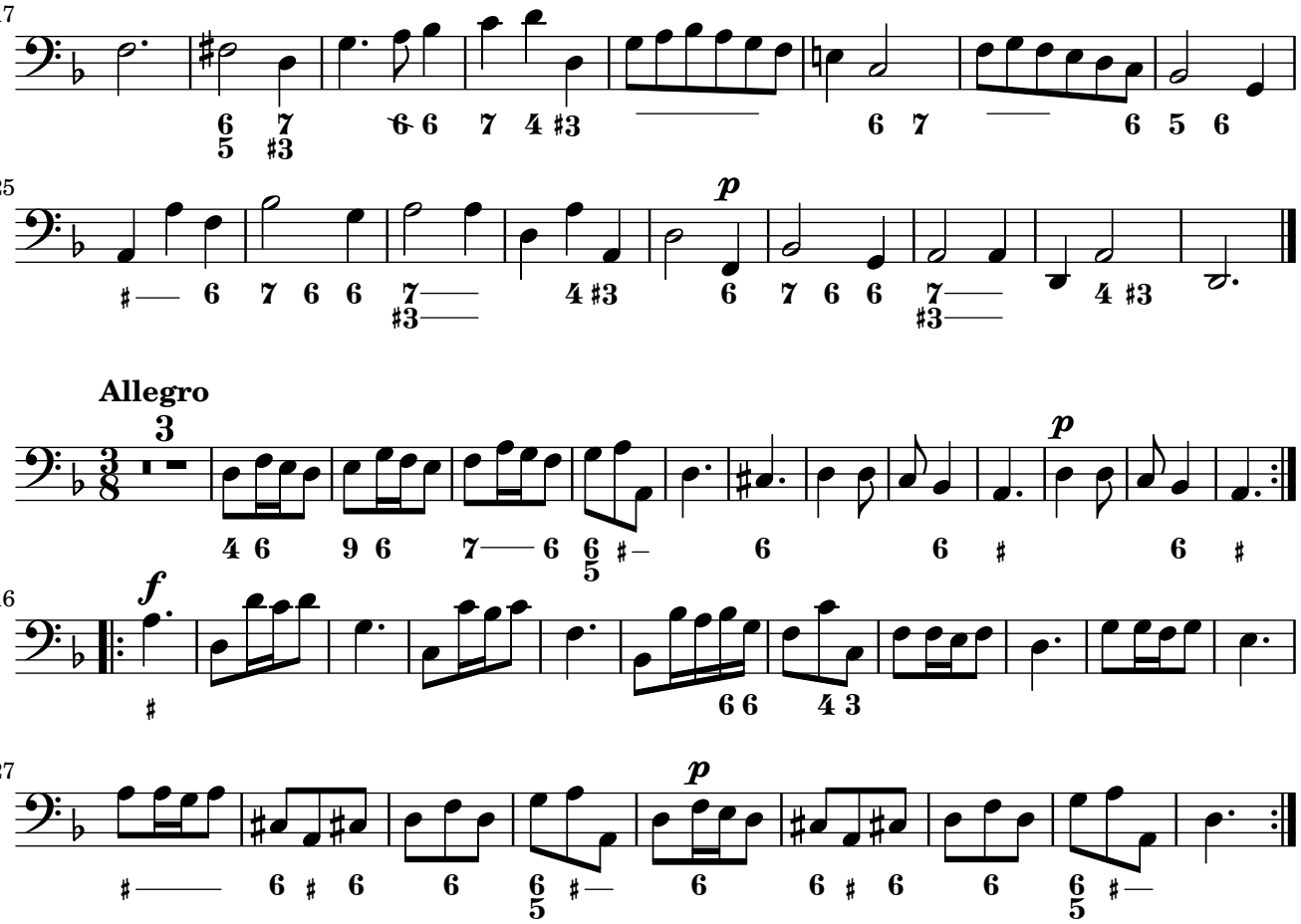


Allemanda (Allegro)



Adagio




17
25
Allegro
3
16
27

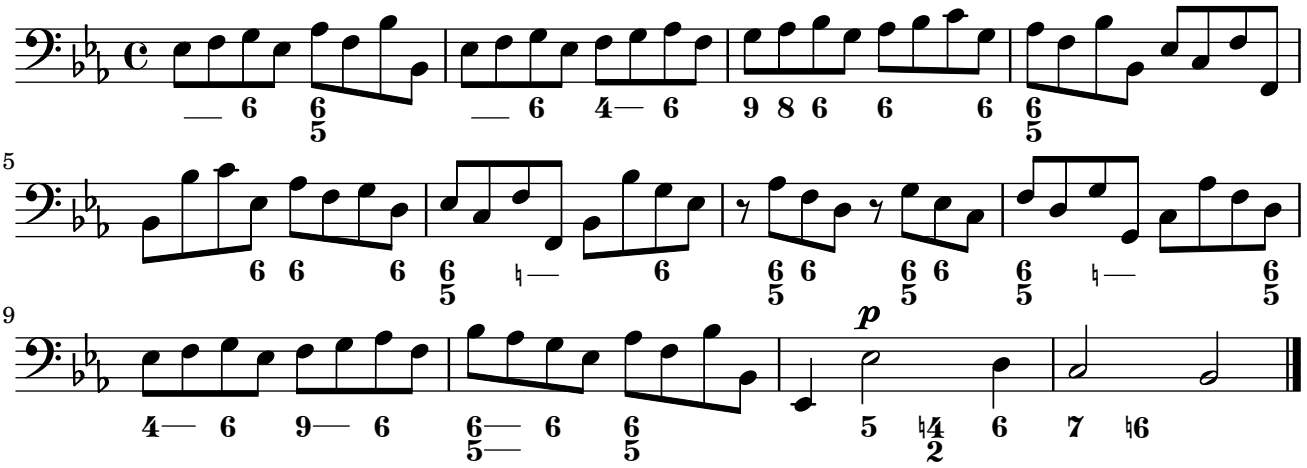
Balletti da camera, op. 4, Sonata X, Es-Dur

für 2 Violinen und Basso continuo

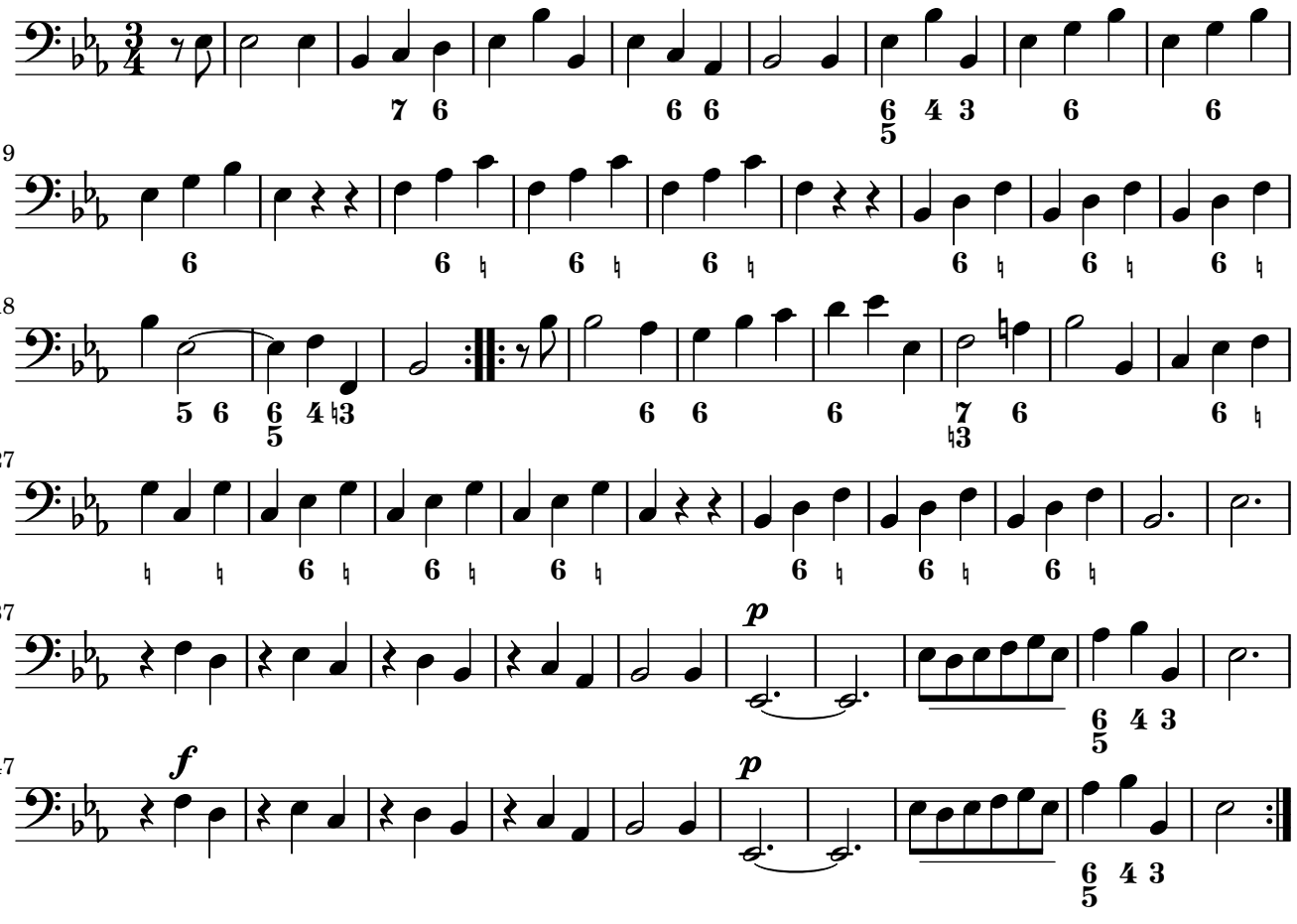
Basso continuo

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

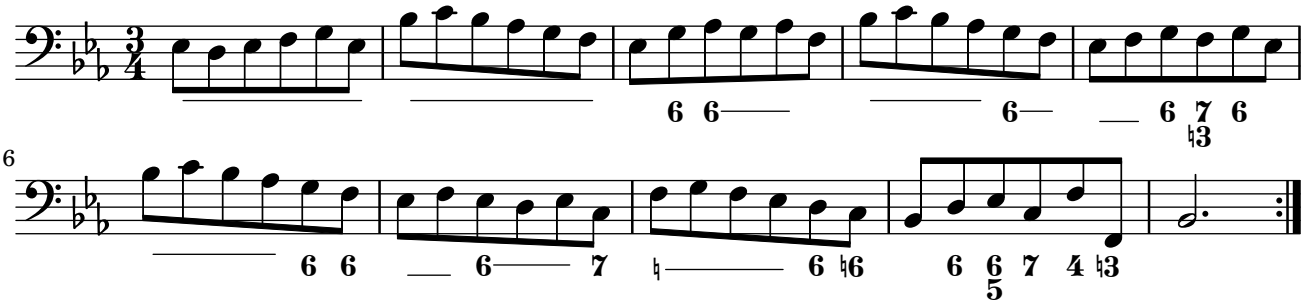
Preludio (Adagio)

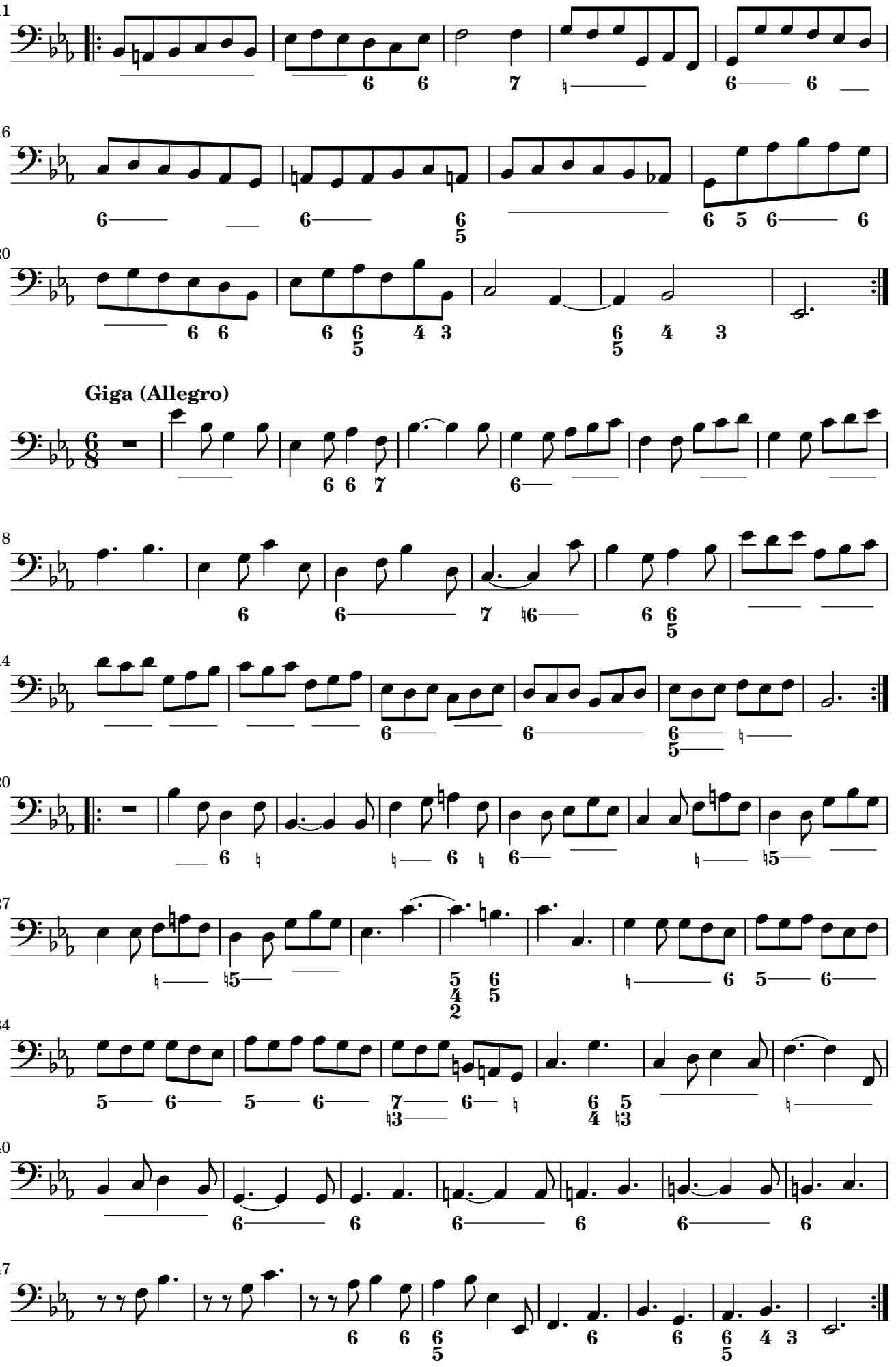


Corrente (Allegro)



Sarabanda (Adagio)




Giga (Allegro)

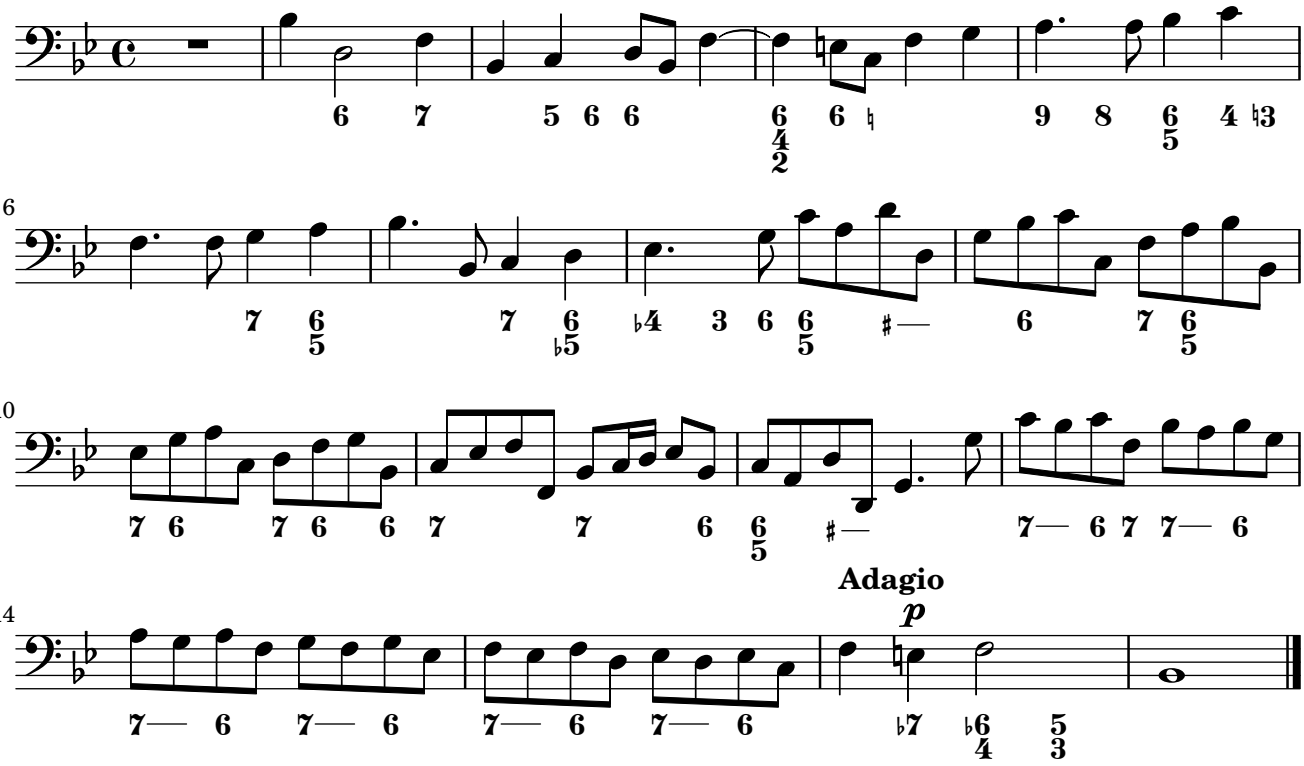
Balletti da camera, op. 4, Sonata XI, B-Dur

für 2 Violinen und Basso continuo

Basso continuo

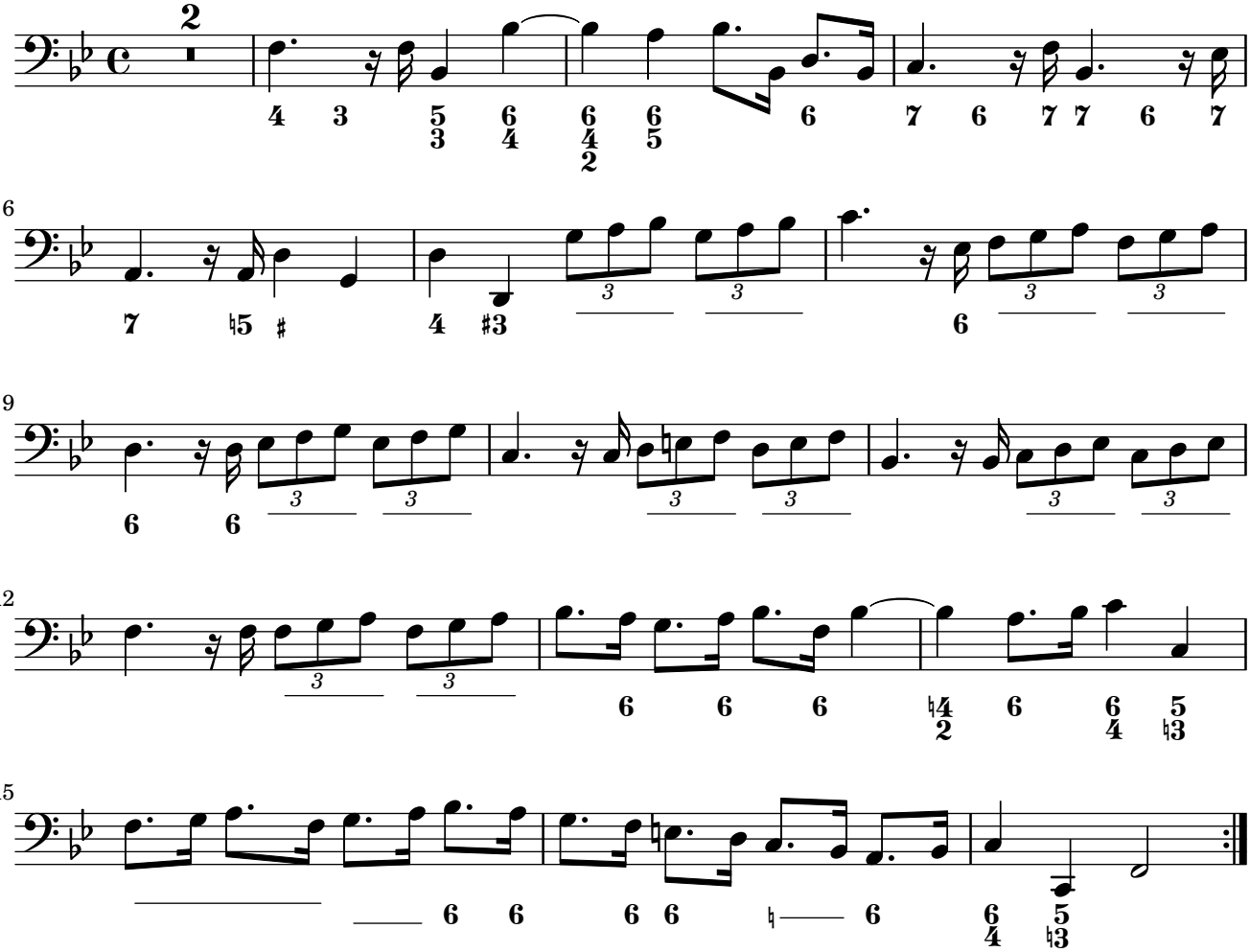
Roberto Valentine (1674–1747), GB-Lbl e.22.a

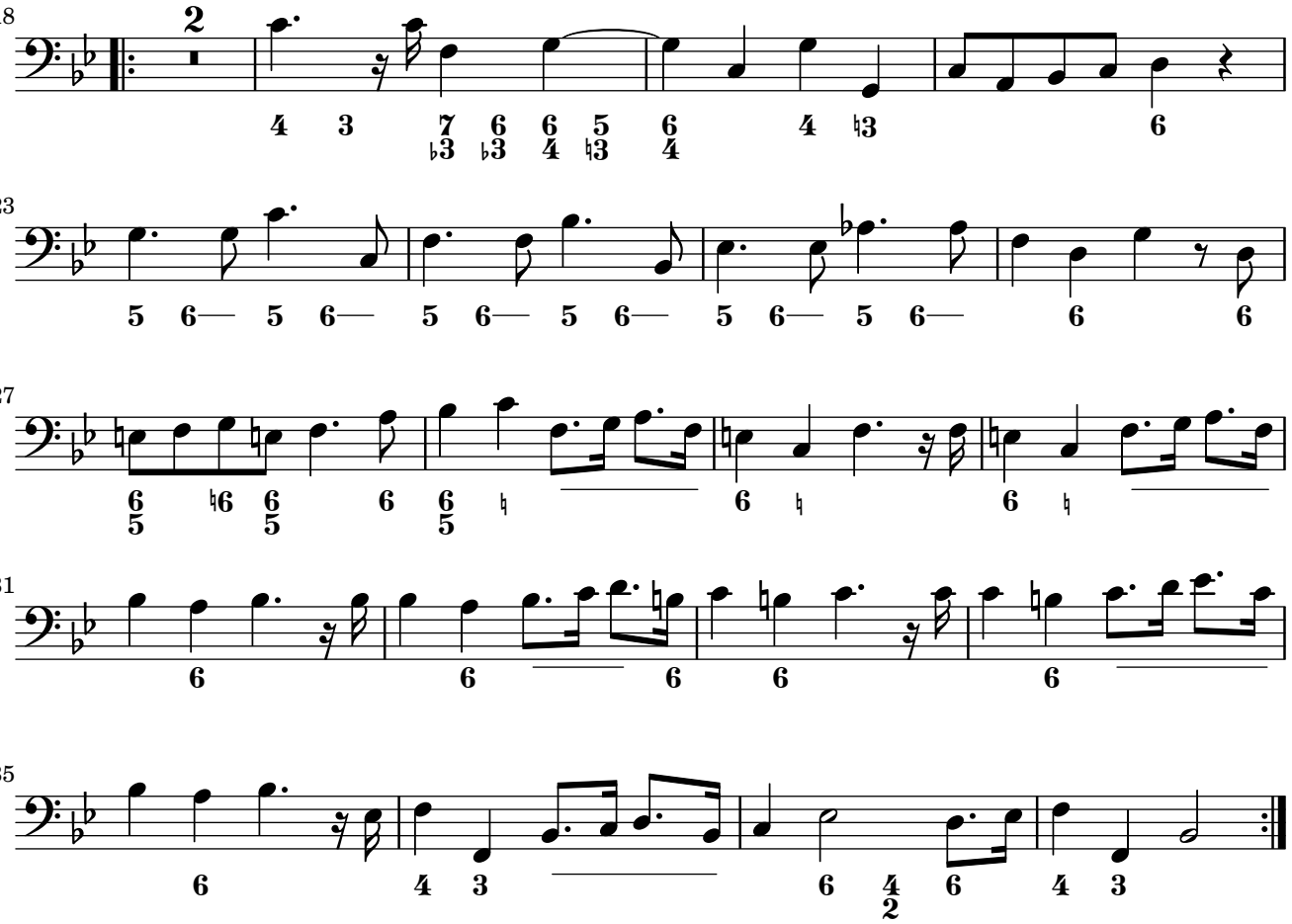
Preludio (Adagio)



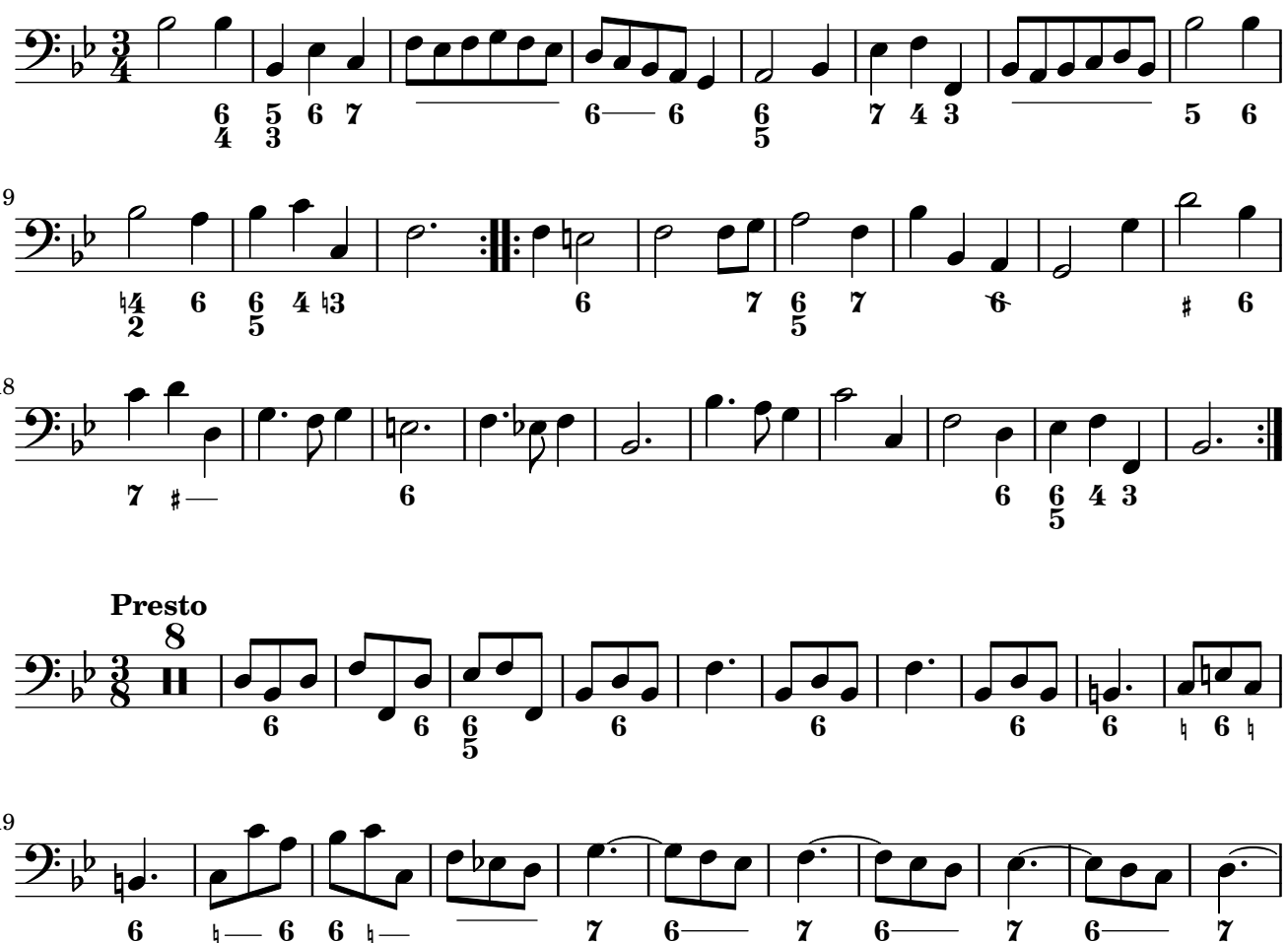
Adagio

Allemanda (Allegro)

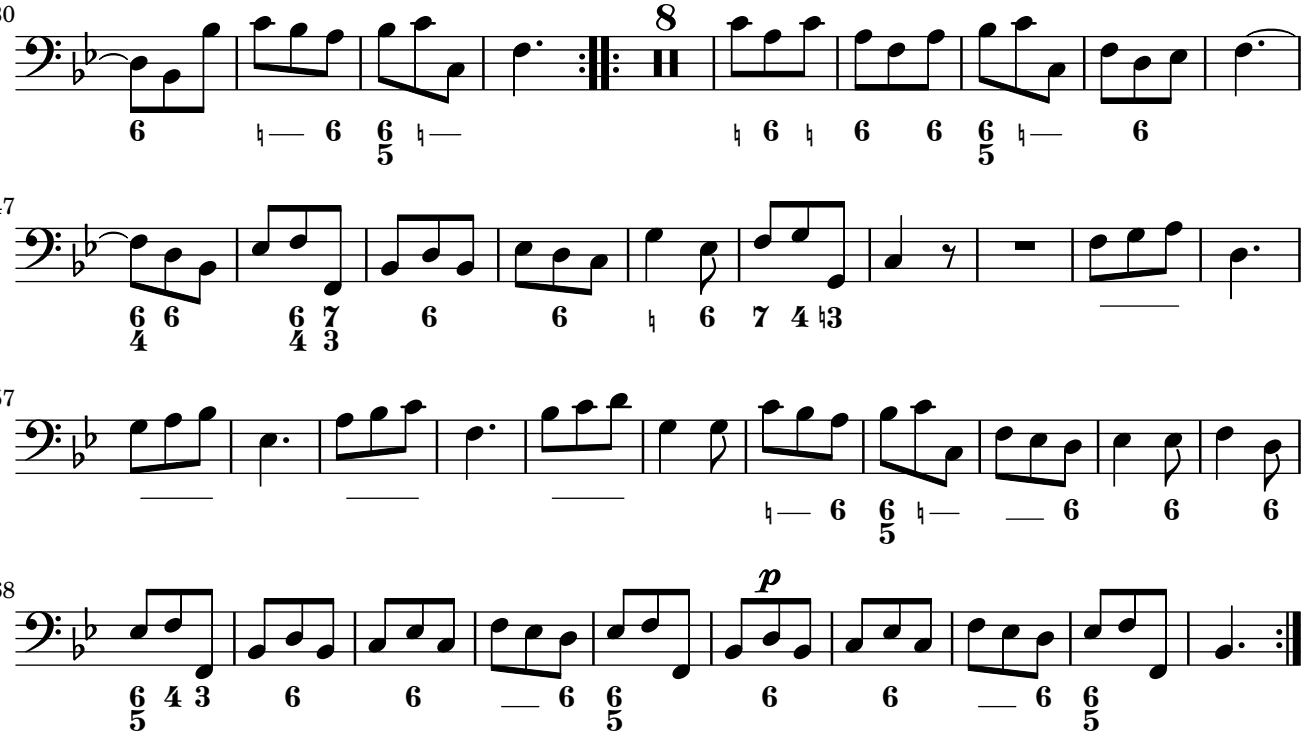




Sarabanda (Adagio)



Presto


30
8
47
57
68
p

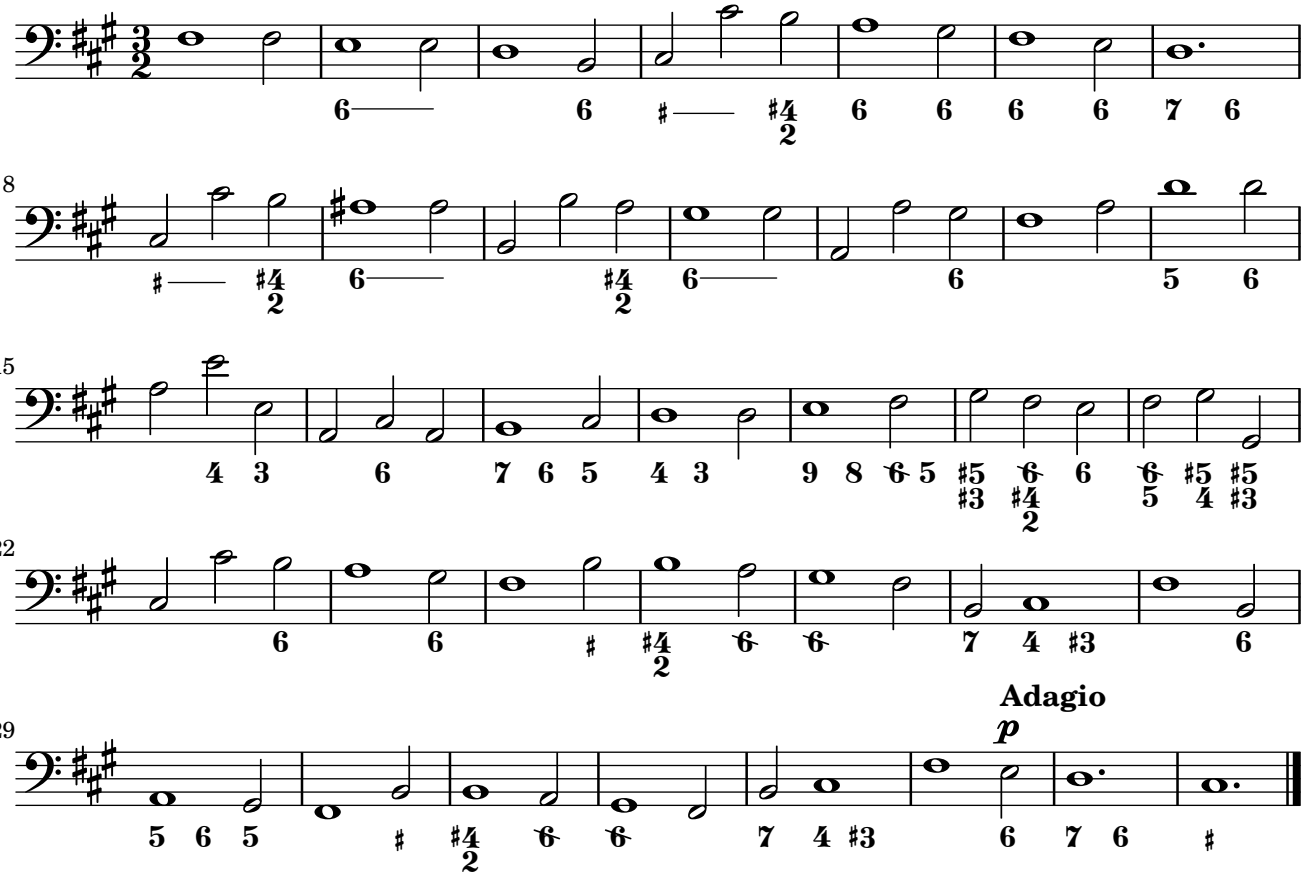
Balletti da camera, op. 4, Sonata XII, fis-Moll

für 2 Violinen und Basso continuo

Basso continuo

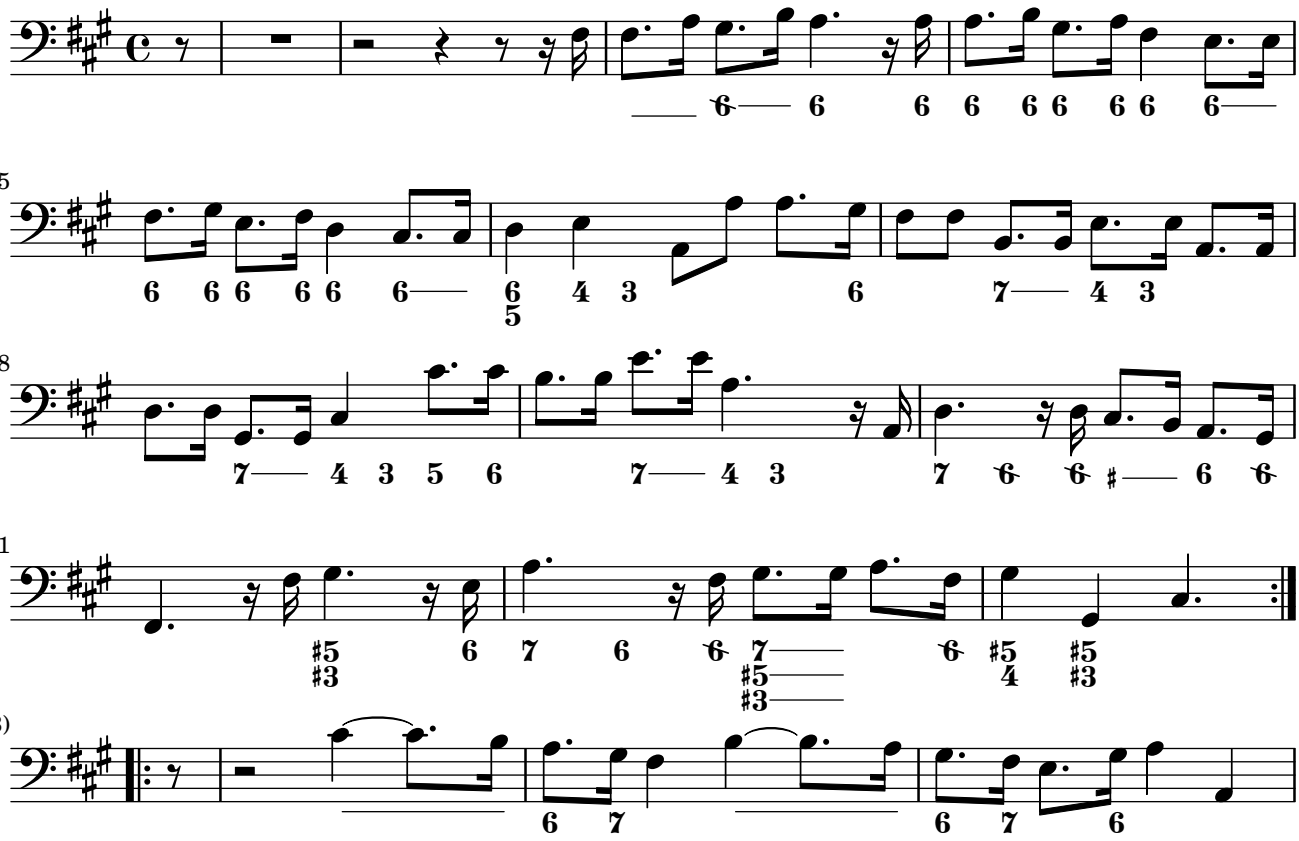
Roberto Valentine (1674–1747), GB-Lbl e.22.a

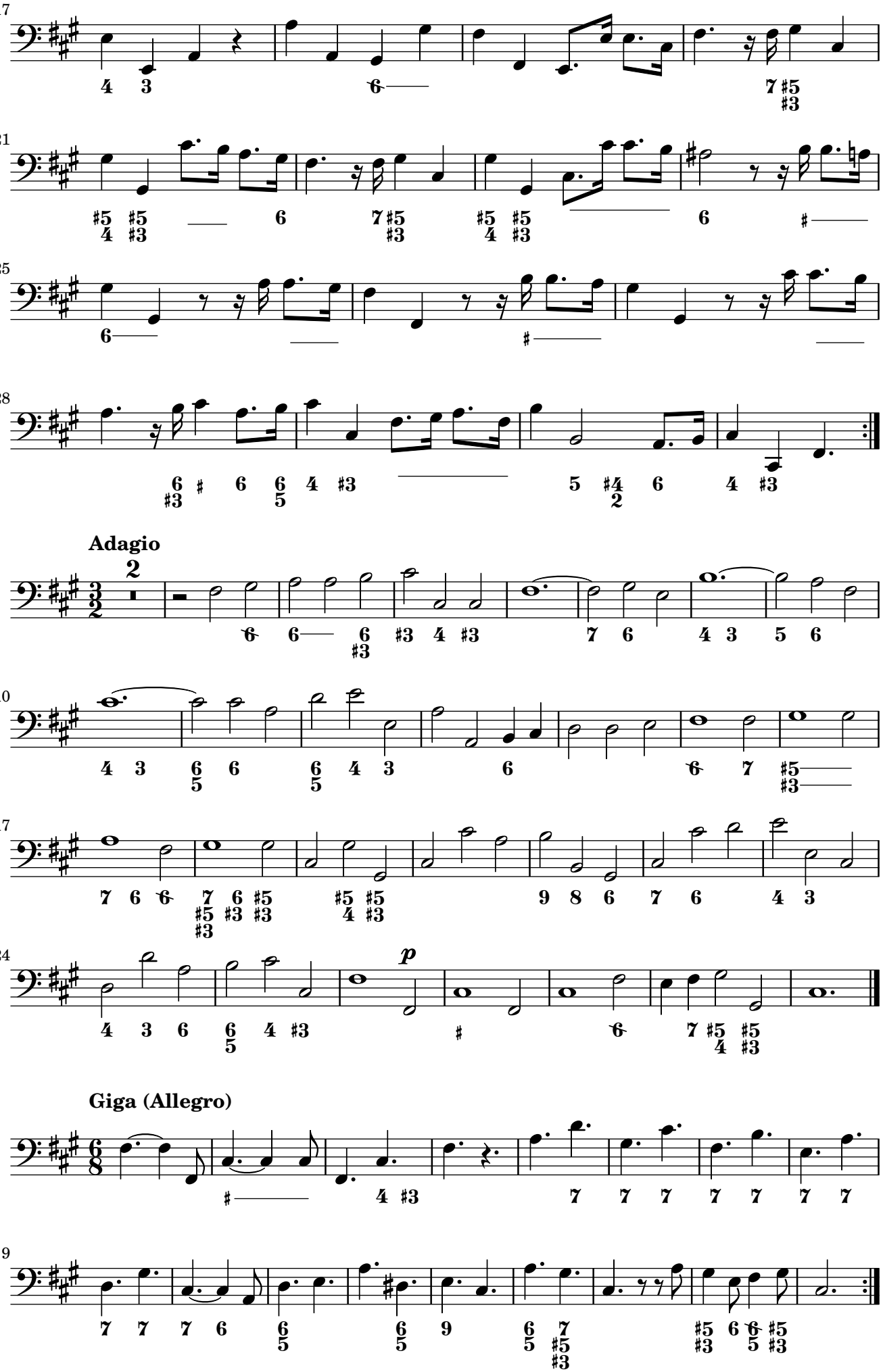
Preludio (Adagio)



Adagio

Allemanda (Allegro)

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Adagio
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24
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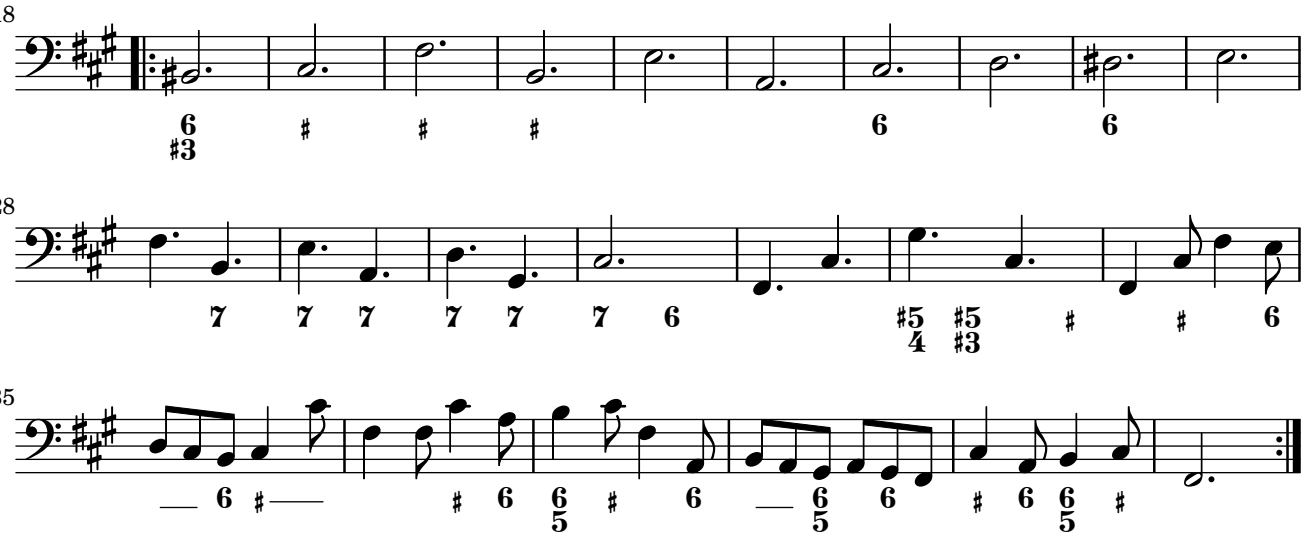
Giga (Allegro)
9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