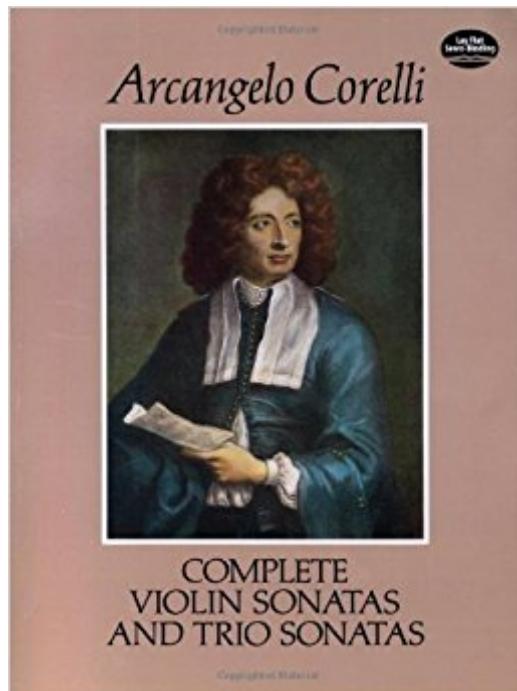


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# Complete Violin Sonatas And Trio Sonatas (Dover Chamber Music Scores)



## Synopsis

Among the chief glories of Baroque music are the violin and trio sonatas of Arcangelo Corelli (1653â€”1713), elegant compositions of supreme lyric expressiveness. Grove's Dictionary of Music and Musicians has this to say about Corelli's music: "All his works are characterized by conciseness and lucidity of thought and form, and by a dignified, almost aristocratic bearing. The slow movements show genuine pathos as well as grace, bringing out in a striking manner the singing-power of the violin." Now musicians and music lovers can study and appreciate Corelli's genius in this comprehensive collection. Reprinted from the standard edition edited by Joseph Joachim and Friedrich Chrysander, the music in this volume includes all 48 of the trio sonatas (including the famous chaconne) of Opp. 1, 2, 3, and 4, along with all twelve solo sonatas, Op. 5, including *La Follia*.

## Book Information

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## Customer Reviews

This volume is a bargain at any price, and at this price, it is an exceptional find. It contains every sonata Corelli wrote (Opus 1-5), giving anyone interested in playing Baroque chamber music a lifetime's worth of beautiful compositions to explore. The format is large and the music itself is clearly printed and extremely readable. Though it is fully bound, it easily opens completely, allowing perfect performance copies to be made. Even if you don't think you will ever play more than a handful of the sonatas, the total collection is a pleasure to have in hand to follow along while

listening to Corelli's work. I won't take the time here to sing the many praises of Corelli's music, but suffice it to say, his trio and solo sonatas are the standard by which all Baroque sonatas are measured.

It was not as expected. It was probably written for 15/16th century pianos and not for 21st century pianos and taste.

Great music - nice clear edition

extremely good edition of these classic works. the violin sonatas include not only the straightforward version of the first print (Jan 1, 1700) but the elaborate ornaments included in later publications "as Corelli plays them" -- a fascinating light on what people actually did with this music. every violinist should play these -- contemporaries called them "the very staff of life."

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