

Paolo Benedetto
Bellinzani
(1682 — 1757)

Sonate a Flauto solo

CON CEMBALO O VIOLONCELLO

OPERA TERZA

Venezia 1720

Vol. 2: Sonate IX — XII,
Cembalo solo & Follia

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P R E F A C E

This edition reproduces the *Sonate a Flauto Solo con Cembalo o Violoncello* published by Antonio Bortoli (Venice) in 1720: a print of moderate quality in movable types already in score format. The copy used for this edition is in the *Museo Internazionale e Biblioteca della Musica* in Bolgna (Italy).

E D I T O R I A L R E M A R K S

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original clefs, key signatures, time signatures, note values, ties, slurs, bar lines have been retained. An additional continuo separate part without the use of the tenor clef has been provided for the use of non-cellists, in which the bass clef is use thoroughly. As the source was in movable types with notes all separated, beaming have been added.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently ‘modernised’ when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Accidentals above the staff or in small type between parentheses are editorial suggestions.
- Rehearsal marks in the *Follia* are editorial additions.

C R I T I C A L N O T E S :

1. Original: ♯ instead of ♮
2. Original: ♭ instead of ♮
3. Original: B.

A L B E N I G N O L E G G I T O R E

Benché io conosca per esperienza, che la presente Opera può esser sonata siccome ella è descritta, nulladimeno chi non avrà lena bastante per modulare i lunghi passaggi, che in essa si trovano, potrà nel tempo ordinario ommettere la prima Nota del primo, ò terzo quarto, e nella Tripola la prima di qualche battuta, quando però sarà accompagnata del Basso continuo, perché facendo pausa anche lo stesso Basso farebbe cattivo effetto. Tanto avvertisco a tuo maggior comodo, e a tua maggior soddisfazione, o cortese Leggitore. Tu compatisci, e vivi felice.

T O T H E K I N D R E A D E R

Although I know out of experience that this work can be played as written, those who do not have the breath to play its long passages can, in the common time, omit the first note of the first or third crochet and, in the ternary time, the first note of some down beats. However, doing so when the bass also pauses is not recommended, as it yields a less pleasing result. Be happy!

Sonata Nona

Paolo B. Bellinzani (1682 — 1757)

Adaggio

6 6 5 6 3
4 5

6 6

6 5
4 3

7

7

7

7

7

6 6

6

6 4

6

5

6 6 6 5
4 3

6

6 6 6 6

6 6

257

17

6

262

6

6 6

268

6

6 #

273

18

#

278

#

6 3 #

#

283

#

6 5
4 3#

225 15

229

233

237

241 16

250

10 ⁱ⁾

13

15

17

19

[Allegro]

6 5 6 6

9 6 6 5 $\flat$ 6 6 5 6 5 6

18 6

26 5 $\natural$ 6 6 6 $\natural$

33 6 $\sharp$ 6 $\natural$

40 $\sharp$ 6 5 6 $\flat$ $\sharp$ 5 4 3 5 4 3 $\flat$ 6 9 8 6

201 $\sharp$ $\natural$ 6 $\natural$ 6

205 6 $\sharp$

209 14

212 6

215

218

221 6 6 5 $\sharp$ 4

177 ¹²

180

183

186

189

193 ¹³

197

46

52

59

Adagio

3

5

[Allegro]

6 5 6 7 7 6 5

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

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

6 $\sharp$ 6 $7\flat$ 7 7 7 7 9 $\frac{7}{5}$

4 $3\sharp$ $\frac{6}{\flat}$ 6 6

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

$\frac{7}{5}$ 4 $3\sharp$ $\frac{7}{5}$ 4 $3\sharp$ 9 8

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

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

6 6 $\flat 6$ 6 $\flat 6$ 6

6 6 6 6 $\flat 6$

6 $\flat 6$

97 7

6 6 5

103

5 6 # 6 6

109 8

5

115

6 6 # 6 6

120

#

124

6 # 6 6

129 9

6

Sonata Decima

Paolo B. Bellinzani (1682 — 1757)

Adaggio

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

4

b6 5 6 6 5 6 6 #6 b 6 5

7

6 b # 5 5 b 6 5#

9

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

14

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

18

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

Presto

First system of the Presto movement, measures 1-45. The score is in 3/8 time, key of B-flat major. It features a piano introduction with a bass line and a treble line. The bass line includes a 6th measure and a 6th measure. The treble line includes a 6th measure. The system ends with a double bar line.

II

Second system of the Presto movement, measures 19-27. The score is in 3/8 time, key of B-flat major. It features a piano introduction with a bass line and a treble line. The bass line includes a 6th measure. The treble line includes a 6th measure. The system ends with a double bar line.

19

Third system of the Presto movement, measures 27-36. The score is in 3/8 time, key of B-flat major. It features a piano introduction with a bass line and a treble line. The bass line includes a 6th measure. The treble line includes a 6th measure. The system ends with a double bar line.

27

Fourth system of the Presto movement, measures 36-45. The score is in 3/8 time, key of B-flat major. It features a piano introduction with a bass line and a treble line. The bass line includes a 6th measure. The treble line includes a 6th measure. The system ends with a double bar line.

36

Fifth system of the Presto movement, measures 45-54. The score is in 3/8 time, key of B-flat major. It features a piano introduction with a bass line and a treble line. The bass line includes a 6th measure. The treble line includes a 6th measure. The system ends with a double bar line.

45

Second system of the Presto movement, measures 49-87. The score is in 3/8 time, key of B-flat major. It features a piano introduction with a bass line and a treble line. The bass line includes a 6th measure. The treble line includes a 6th measure. The system ends with a double bar line.

49

56

62

68

73

78

87

Follia

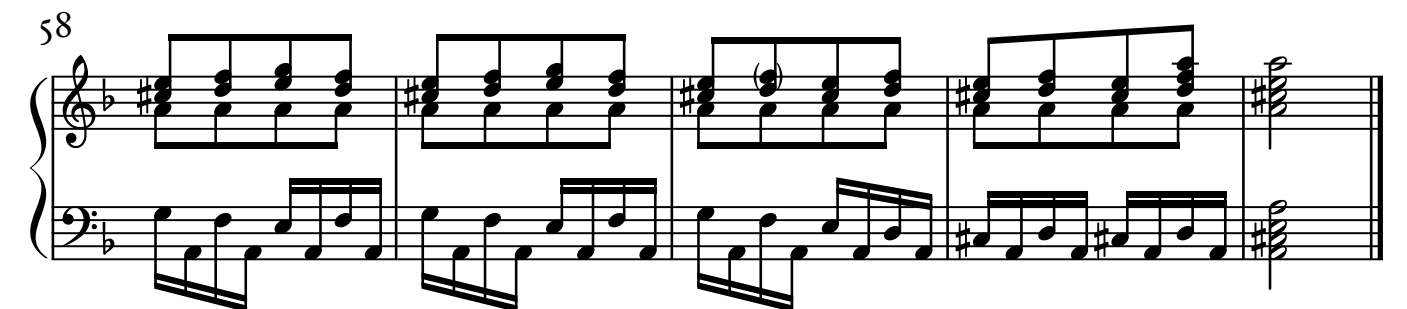
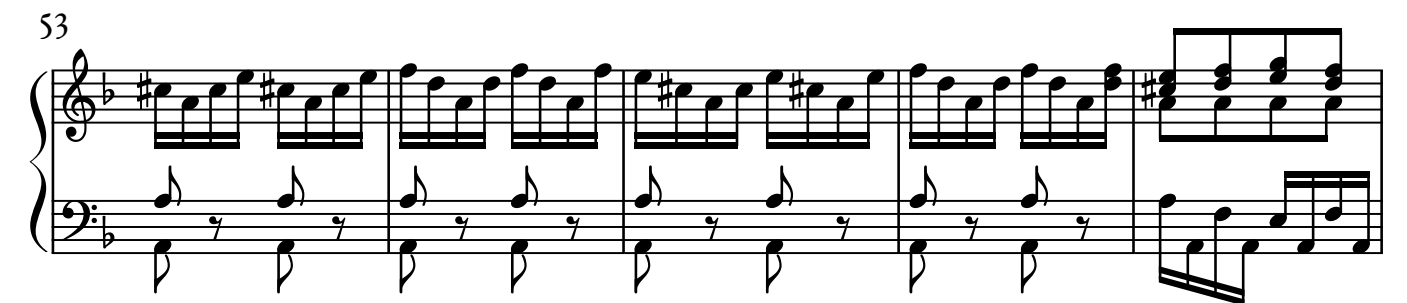
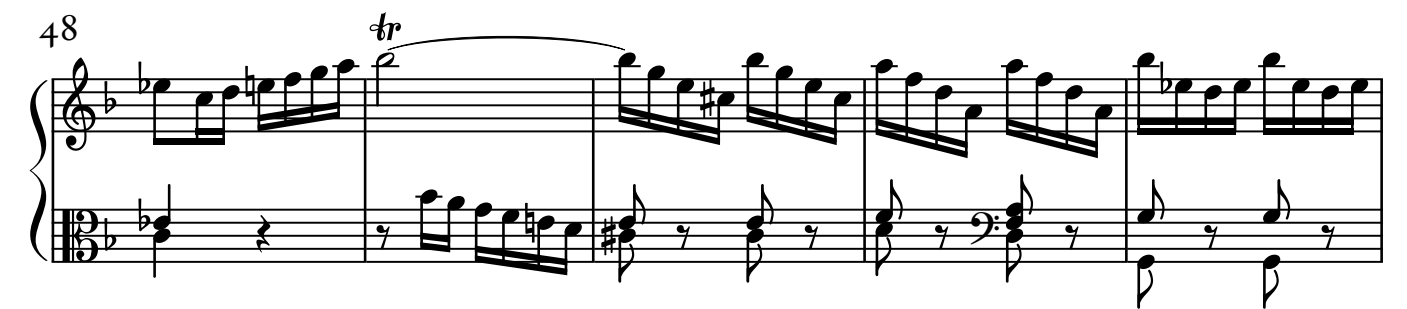
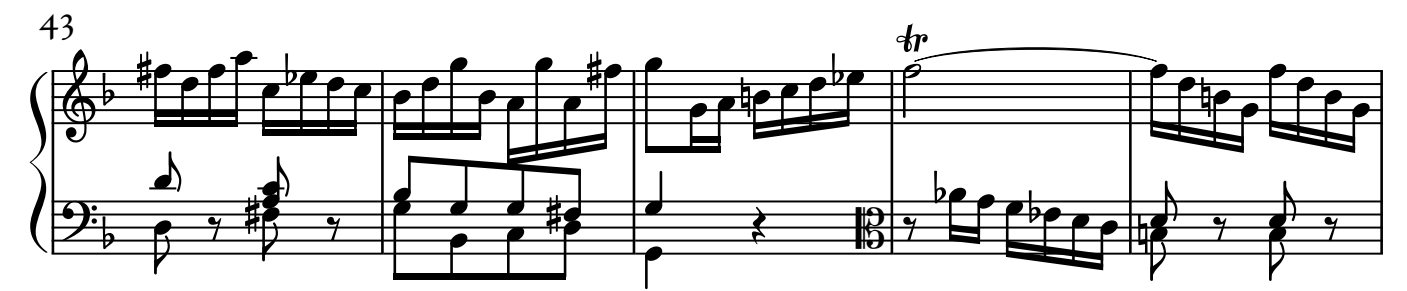
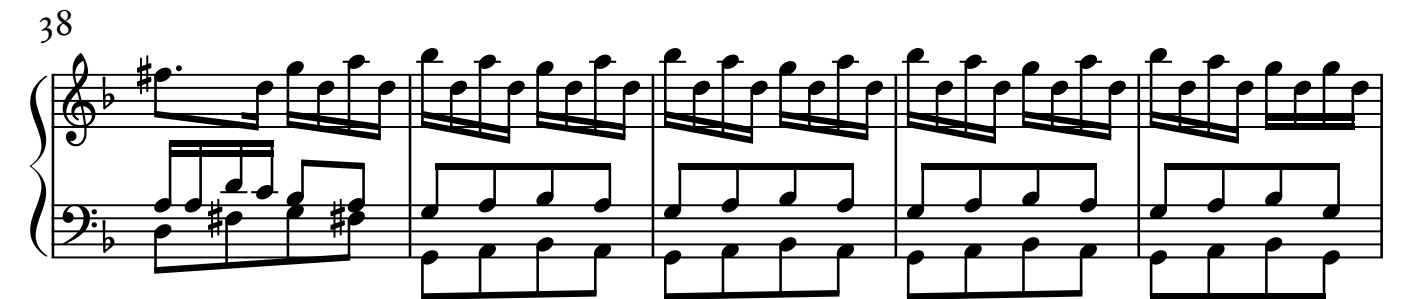
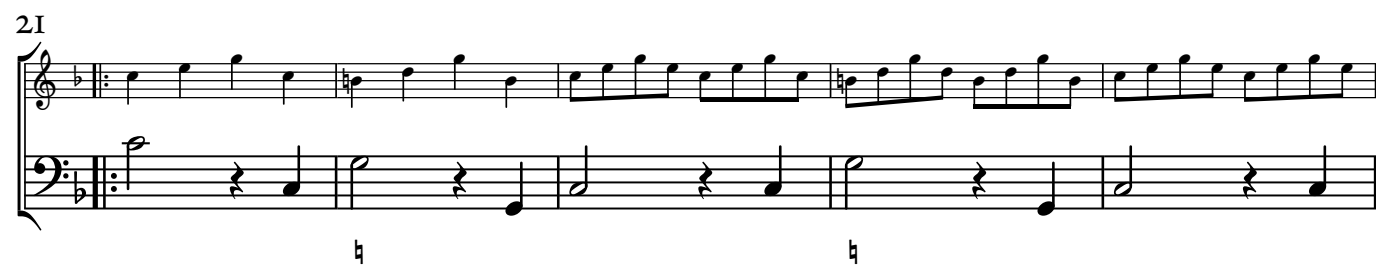
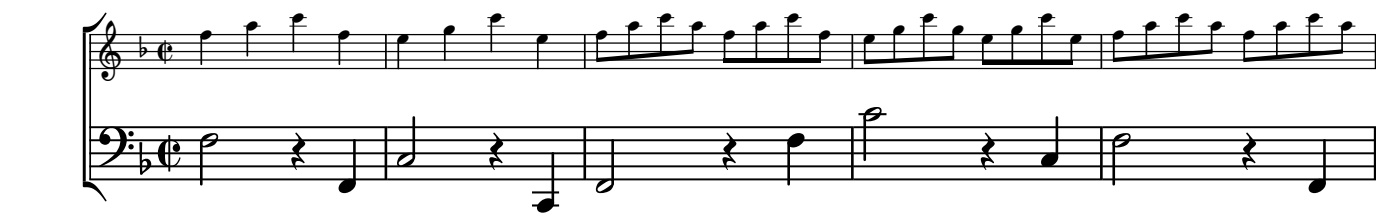
Paolo B. Bellinzani (1682 — 1757)

Adagio

Allegro

Adagio

[Allegro]



Cembalo solo

Paolo B. Bellinzani (1682 — 1757)

per respiro del Flauto | [*for the Recorder to breath*]

Handwritten musical score for Cembalo solo, measures 1-29. The score is written in 2/4 time, key of B-flat major. It features a continuous bass line in the left hand and a more melodic line in the right hand, often using chords and grace notes.

Handwritten musical score for Cembalo solo, measures 31-47. The score continues the piece, showing measures 31, 36, 42, and 47. It includes figured bass notation (6, 5, 6, 6) under the bass line in measures 31, 36, and 42, indicating specific fingerings or intervals. Measure 47 ends with a repeat sign.



Sonata Undecima Paolo B. Bellinzani (1682 — 1757)

Adaggio

Measures 1-9 of the Sonata Undecima. The score is in G minor (three flats) and common time. It features a treble and bass staff. Fingerings are indicated by numbers 1-5. Ornaments are shown as small 'b' symbols above notes in measures 1, 3, 5, 7, and 9. Measure numbers 1, 3, 5, 7, and 9 are placed at the start of their respective systems.

Measures 21-30 of the Sonata Undecima. The score continues in G minor and common time. Fingerings and ornaments are indicated. Measure numbers 21, 24, 27, and 30 are placed at the start of their respective systems. Measure 21 includes a key signature change to D minor (two flats) indicated by a sharp on the F line.



[Allegro]

First system of musical notation (measures 1-3). The treble clef staff contains a melody starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. The bass clef staff contains a bass line starting with a half rest, followed by eighth notes G3, F3, E3, and a quarter rest. Fingering numbers are placed below the bass line: #6, 6, 6, 5, #, 6, b, 7, 7.

Second system of musical notation (measures 4-6). The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingering numbers are placed below the bass line: 7#, b6, 6, 6.

Third system of musical notation (measures 7-9). The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingering numbers are placed below the bass line: 4 3, 4 3, 6 9 8, 6, 4 3#6, 6#, b, 5, 6.

Fourth system of musical notation (measures 10-12). The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingering numbers are placed below the bass line: #, 6, #, 6 4 5 3#, #6 6, #5, #6#6 6 6 6, #.

Fifth system of musical notation (measures 13-15). The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingering numbers are placed below the bass line: 6, 6, 6, 5, 6, b6, 5.

Sixth system of musical notation (measures 16-18). The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingering numbers are placed below the bass line: 5, 5, 6, #6 6 6.

First system of musical notation (measures 10-12). The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingering numbers are placed below the bass line: b, 6, 5, 6, 4 2, 5, 6, b 2.

Second system of musical notation (measures 13-15). The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingering numbers are placed below the bass line: 5, 6, b 4 2, 5, b, 6, 5, 6.

Third system of musical notation (measures 16-18). The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingering numbers are placed below the bass line: 6, b6, b5, 6, b6, 5, b, 5.

Fourth system of musical notation (measures 19-21). The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingering numbers are placed below the bass line: b, 6, 6.

Fifth system of musical notation (measures 22-24). The treble clef staff contains a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Fingering numbers are placed below the bass line: b6, b, b, 7 5, b.

[Allegro]

Figured bass notation (measures 1-38):

Measures 1-7: $\flat 6$ 6 $\flat 6$ $\flat 5$ $\flat 4$ 6 6 6

Measures 8-14: $\flat$ 6 6 $\flat 5$ 6

Measures 15-22: $\flat$ 6 6 6 $\flat$ $\flat 2$ 6

Measures 23-29: $\flat 4$ 6 $\flat 4$ 6 $\flat 5$ $\flat 6$ 5 6 $\flat$

Measures 30-37: $\flat$ $\flat$ 6 $\flat$ 6 $\flat 6$ 6 6 $\flat$

Sonata Duodecima

Paolo B. Bellinzani (1682 — 1757)

Largo

Figured bass notation (measures 1-38):

Measures 1-8: $\sharp$ 7 9 8 $\flat 6$ 5 9 8 $7\flat$ 9 $\flat 6$ 5 $\flat$ 7 $\flat 5$

Measures 9-15: 4 3 6 9 8 4 $3\flat$ 6 9 8 4 3 4 3 7

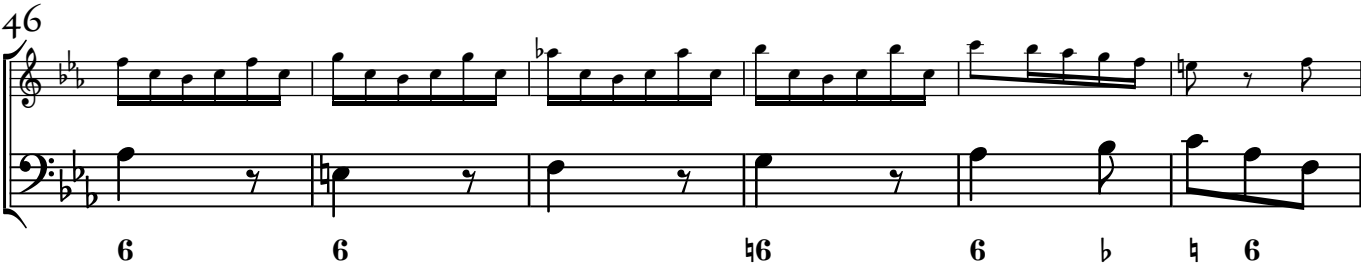
Measures 16-22: 9 $\flat 6$ 5 $\flat$ 6 6 $\flat$ 6 $\flat$

Measures 23-30: 6 $\flat 5$ 9 $\flat 6$ 5 9 $\flat 6$ 5 9 $\flat 6$ 5 9 8 5 9 8 7 $\flat 6$ 5

Measures 31-37: $\sharp$ 6 $\sharp 6$ $\flat$ $\sharp 4$ 6 5 6 $5\flat$ 9 $\flat 6$ 5 $\flat$ 6 5



46



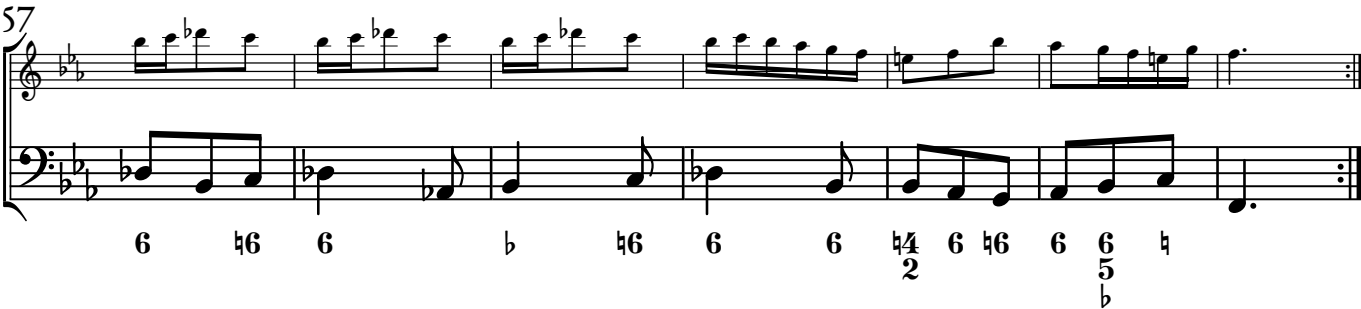
6 6 $\sharp 6$ 6 $\flat$ $\sharp$ 6

52



$\sharp$ $\flat$ $\sharp 6$
 $\sharp 4$
2

57



6 $\sharp 6$ 6 $\flat$ $\sharp 6$ 6 6 $\sharp 4$ 6 $\sharp 6$ 6 $\flat 5$ $\flat$

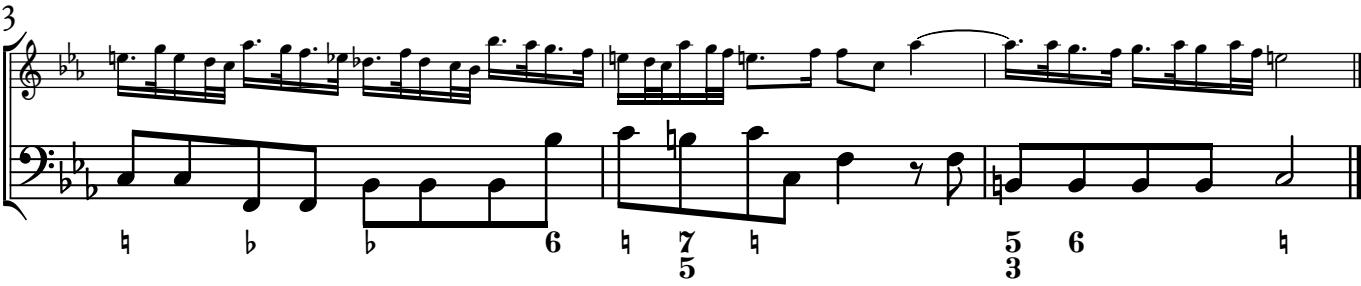


Adagio



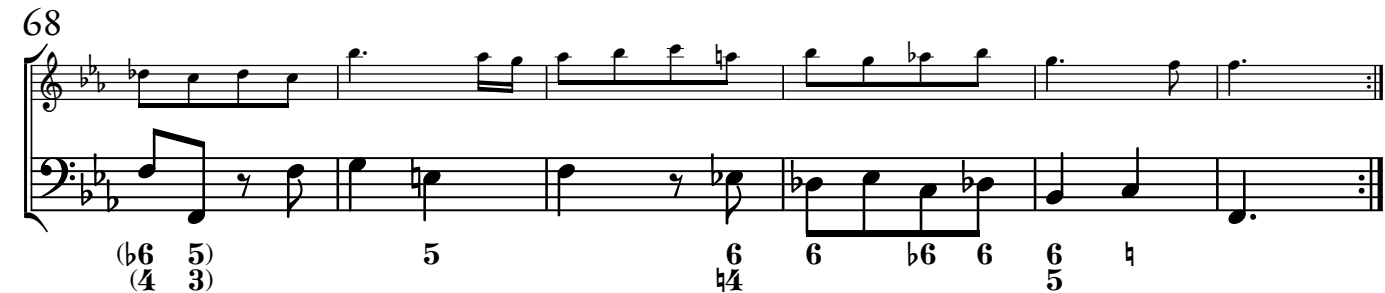
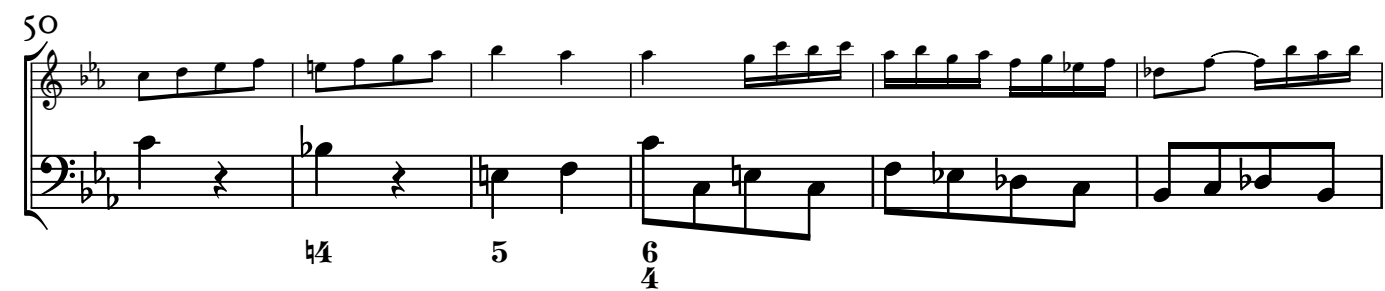
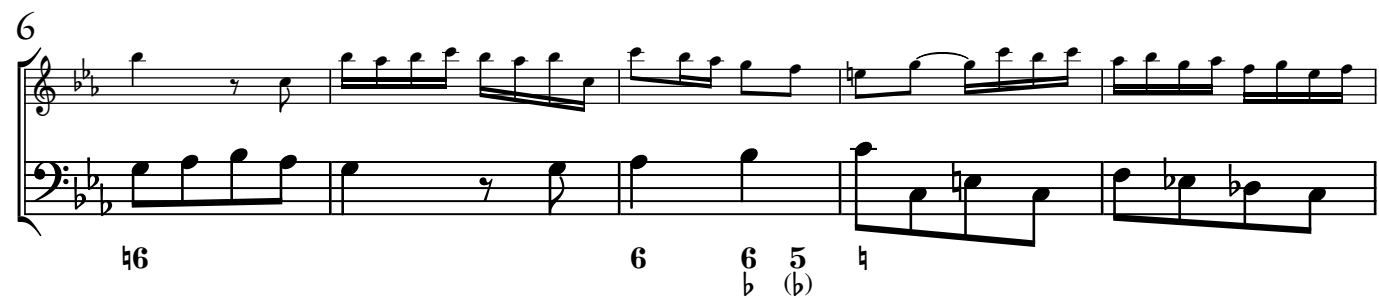
$\sharp 6$
 $\sharp 4$
2 $\flat$

3



$\sharp$ $\flat$ $\flat$ 6 $\sharp$ $\flat 5$ $\sharp$ $\flat 5$ 6 $\sharp$

[Allegro]



Paolo Benedetto Bellinzani
(1682 — 1757)

Suonate a Flauto solo

Op. 3

Flauto

Vol 2: Sonate IX — XII, Follia

VistaMare Musica

Sonata Nona

Paolo B. Bellinzani (1682 — 1757)

Adaggio

3

5

7

9

0

3

5

7

9

[Allegro]

8

15

21

28

33

40

47

53

60

Adaggio

1

2

4

[Allegro]

6

11

19

25

34

41

241

246

251

257

263

269

273

276

279

282

285

193

I3



198



203



209

I4



214



219



225

I5



228



231



234



237





Sonata Decima

Paolo B. Bellinzani (1682 — 1757)

Adagio

12/8

4

7

9

14

18

Presto

3/8

10

18

25

I 10

Largo

145

154

II 12

[Allegro]

161

165

169

173

177

181

185

189

97 7

IOI

IO5

IO9

II3 8

I21

I29 9

I33

I37

I41

36

45

55

64

73

Adaggio

3

6

8

[Allegro]

6

II

16

21

27

33

39

47

49 4

57

65 5

68

71

74

77

81 6

89

Follia

Paolo B. Bellinzani (1682 — 1757)

Adaggio

16

17

18

19

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Sonata Undecima

Paolo B. Bellinzani (1682 — 1757)

Adagio

3

6

9

12

15

17

19

This block contains the musical notation for the first 19 measures of the Sonata Undecima, Adagio. The music is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. Measure numbers 3, 6, 9, 12, 15, 17, and 19 are indicated at the start of their respective staves.

[Allegro]

4

6

8

12

15

19

23

26

29

This block contains the musical notation for the second system of the Sonata Undecima, [Allegro], measures 20-29. The music is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. Measure numbers 4, 6, 8, 12, 15, 19, 23, 26, and 29 are indicated at the start of their respective staves.

Sonata Duodecima

Paolo B. Bellinzani (1682 — 1757)

Largo

7

14

20

26

32

38

This block contains the first 38 measures of the 'Largo' movement. The music is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Measure numbers 7, 14, 20, 26, 32, and 38 are indicated at the start of their respective staves.

[Allegro]

8

15

22

30

37

44

51

57

This block contains measures 39 through 57 of the 'Allegro' movement. The music is written in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The notation features more frequent note values (eighth and sixteenth notes) and rests compared to the 'Largo' movement. Measure numbers 8, 15, 22, 30, 37, 44, 51, and 57 are indicated at the start of their respective staves.

Adagio

1

2

4

Musical score for Adagio, measures 1-4. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written on a single staff. Measure 1 starts with a half note G4, followed by quarter notes A4, Bb4, and A4. Measure 2 continues with quarter notes G4, F4, E4, and D4. Measure 3 has quarter notes C4, B3, A3, and G3. Measure 4 ends with a half note F3.

[Allegro]

7

12

17

25

31

Musical score for [Allegro], measures 7-31. The key signature is B-flat major (two flats). The time signature is 2/4. The melody is written on a single staff. Measure 7 starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4. Measure 12 has a half note G4. Measure 17 has a half note F4. Measure 25 has a half note E4. Measure 31 ends with a half note D4.

38

44

50

56

61

67

Musical score for measures 38-67. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written on a single staff. Measure 38 starts with a half note G4, followed by quarter notes A4, Bb4, and A4. Measure 44 has a half note G4. Measure 50 has a half note F4. Measure 56 has a half note E4. Measure 61 has a half note D4. Measure 67 ends with a half note C4.



Paolo Benedetto Bellinzani
(1682 — 1757)

Suonate a Flauto solo

OP. 3

Continuo

Vol 1: Sonate IX — XII, Follia
(C and F clef)

Sonata Nona

Paolo B. Bellinzani (1682 — 1757)

Adaggio

4

7

10

14

18

[Allegro]

13

23

33



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

45



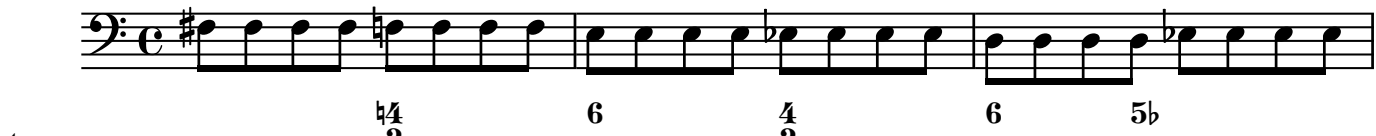
9 8 6 9 8 6 6 6

56



6 5 6 6 6 5

Adaggio



4 2 6 4 2 6 5b



6 # 6 #6 # 6 5 7 b # 7 6 #

[Allegro]



6 5 6 7 7 6 5 6 4 2 6

II



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

20



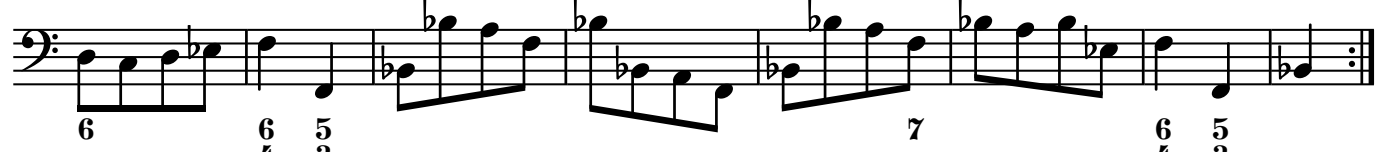
5 4 2 6 4 5 6 6 # 6

30



7b 7 7 7 7 9 7 4 3# 6 6 6

43



6 6 4 5 3 7 6 4 5 3

Adaggio

4 3 7 9 8 6 5 4 3 7 6 5 $\flat$ 6 5 6 6 5

5 6 6 $\sharp$ 6 $\flat$ 6 5 $\sharp$ 6 $\flat$ $\sharp$ 5 5 $\flat$ 6 5 $\sharp$

9 6 5 $\flat$ 5 7 4 3 6 5 $\flat$ 6 5 6 6 6 5

14 6 6 5 3 $\sharp$ 7 5 6 5 $\sharp$ 6 5 6 6

18 6 7 5 7 6 5 6 5 6 5 6 7 3

Presto

2 6 6 6

13 6

21 6 6 6 5

31 6 $\flat$ 6 $\flat$ 6 7 $\flat$ 5 6 5 $\sharp$

222 15 6 6 5 4 3 $\sharp$ $\flat$ 6

230 6 5 6 $\sharp$ $\flat$ 6 6 5

239 16 6 7 $\sharp$ 7 6 5 $\sharp$ 6 7 7 6 7 6 6 6 7 6 5 $\sharp$ 5 7 6 5

250 17 $\sharp$ 6 7 $\flat$ 7 6 7 6 6 6 $\sharp$

259 $\flat$ 6 6 $\sharp$ 6 6 $\sharp$

265 $\flat$ 6 6

271 18 $\sharp$ $\sharp$

277 $\sharp$ 6 3 $\sharp$ $\sharp$

283 $\sharp$ 6 5 4 3 $\sharp$

Follia

Paolo B. Bellinzani (1682 — 1757)

Adaggio

7 6 # # 4 3#

Allegro

9 8 b6 6 5 9 8 6

9 8 # 9 8 6 6 5

9 8 4 6 3 4 3# 6 5 b6 7 5

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

#6 4 6 b4 6 4 6 4 b #6 5 6 4 6 6 #6 4

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

6 6 6 # # 6 6

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

53

b b4 2 6 6 b6 6 b b6 6 6 b4 2 6 b6 6 5 b

Adaggio

6 b4 2 b b b 6 b 7 5 5 6 b

[Allegro]

b6 6 6 5 b(b)

10

b 4 b3

19

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

31

b6 6 6 4 5 b4 b6 6 b6 b 6 b

38

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

50

b4 5 6 4 b

61

b b b b b6 5 4 3 (b6 5) 4 3 (b6 5) 4 3 5 6 6 b6 6 6 5 b

Sonata Duodecima

Paolo B. Bellinzani (1682 — 1757)

Largo

II

19

28

37

Fingerings and ornaments for measures 1-37:

- Measure 1: # 7 9 8 b6 5 9 8 7b 9 8 5 4 7 6 5
- Measure 2: 9 8 4 3b 6 9 8 4 3 4 3 7 9 8 5 4 6
- Measure 3: 6 4 6 4 6 b5 9 8 5 9 8 5 9 8 5
- Measure 4: 9 8 5 9 8 7 8 5 # 6 #6 4 6 6 5 6 5b 9 8 5
- Measure 5: 9 8 5 # 5 b 5 9 8 9 8 7 6 5 6 # 7 6 5 3

[Allegro]

7

II

Fingerings and ornaments for measures 38-44:

- Measure 38: #6 6 65 #6 b 7 7 7 # b6 6 6
- Measure 39: 4 3 4 3 6 9 8 6 4 3# 6 6# 6 5 6
- Measure 40: # 6 # 6 4 5# #6 6 #5 #6#6 6 6 6 #

15

21

28

Fingerings and ornaments for measures 15-28:

- Measure 15: 6 6 6 5 6 b6 5 5 5 6 #6 6 6
- Measure 16: #4 2 6 4 # #6 6 9 5 9 5 9 5 9 #6 6 5
- Measure 17: # 6 6 # 6 6 6 5 #4 6 6 # 6 # 6 # 6 4 3#



Paolo Benedetto Bellinzani
(1682 — 1757)

Suonate a Flauto solo

OP. 3

Continuo

Vol 1: Sonate IX — XII, Follia
( clef)

Sonata Nona

Paolo B. Bellinzani (1682 — 1757)

Adaggio

4

7

10

14

18

[Allegro]

13

23

Sonata Decima

Paolo B. Bellinzani (1682 — 1757)

Adagio

12/8

4 3 7 9 8 6 5 4 3 7 6 5 ♭6 5 6 6 5

5

6 6 #6 ♭ 6 5 # 6 ♭ # 5 5 ♭ 6 5 #

9

6 5 ♭ 5 7 4 3 6 5 ♭ 6 5 6 6 6 5

14

6 6 5 3# 7 5 6 5 6 6

18

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

Presto

2

6 6 6 6

14

6 6 6 6 5 6 ♭

23

6 ♭ 6 6 5 6 5 #

34

6 ♭ 6 7 ♭ 5 6 5 #

222

6 6 5 4 3# ♭6

230

6 5 6 # ♭6 6 5

239

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

250

6 7 7 6 7 6 5 6 6

259

♭6 6 # 6 6 #

265

♭6 6

271

#

277

6 3 #

283

6 5 4 3#

[Allegro]

16I

172

179

183

187

191

196

20I

206

212

217

42

54

68

Adagio

5

[Allegro]

II

2I

33

44

Sonata Undecima

Paolo B. Bellinzani (1682 — 1757)

Adagio

5

8

12

16

[Allegro]

12

25

40

90

100

III

II7

12I

125

132

142

149

155

7

8

9

10

Largo

6 6 6 #6 6 6 # 6

6 5 56 # 6 6 5

8 6

#6 6 6 #

#6 6

#6 6

#

6

Largo

7 4 3# 7 4 3# 9 8 4 3

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

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

Follia

Paolo B. Bellinzani (1682 — 1757)

Adaggio

7 6 # # 4 3#

Allegro

17 2 # 9 8 b6 6 5 9 8 6

23 # 9 8 # 9 8 6 6 5

29 3 9 8 4 6 3 4 3# 6 5 b6 7 5

39 6 # 6 5 b6 7 5 6 5 4 3# 6 4

50 #6 4 6 b4 6 4 6 4 #6 5 6 4 6 6 #6 4

57 6 4 #6 4 6 4 6 4 6 4 #6 5 7 4 3# 6 4

65 5 # 6 6 6 # # 6 6

79 6 # # 6 6 6 6 6 6 5 # 6

53

b 6 6 b6 6 b b6 6 6 b4 6 b6 6 5 b

Adaggio

6 b4 2 b b 6 b 7 5 5 6 b

[Allegro]

b6 6 6 5 b(b)

10

b 4 b3

19

98 6 65 6 6 b 6 4 3 5 4 3b 5 9 8 7 b6 5 6 6 5 b

31

b6 6 6 4 5 b4 b6 6 b6 b 6 b

38

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

50

b4 5 6 4 b

61

b b b b b6 5 (b6 5) (b6 5) 5 6 6 b6 6 6 5 b

Sonata Duodecima

Paolo B. Bellinzani (1682 — 1757)

Largo

II

19

28

37

7 9 8 b6 5 9 8 7b 9 8 5 4 7 6 5 4 3 6

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

6 4 6 4 6 b5 9 8 5 9 8 5 9 8 5 6

9 8 5 9 8 7 8 5 # 6 #6 4 6 6 5 6 5b 9 8 5

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

[Allegro]

#6 6 65 #6 b 7 7 7 # b6 6 6

4 3 4 3 6 9 8 6 4 3# 6 6# 6 5 6

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

15

21

28

6 6 6 5 6 b6 5 5 5 6 #6 6 6

#4 2 6 4 # #6 6 9 5 9 5 9 5 9 #6 6 6 5

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



A3 Printing Instructions

The A3 versions of the pdf files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper; when necessary, page turnings are minimized by the use of fold-outs.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized (typically A3) or single-sized (typically A4) in your printer according to each range size.
2. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
3. Under “Page Setup...”, select “A3 297 x 420 mm” or “A4 210 x 297 mm” according to the size of each range.
4. Print each of the page ranges listed below (recto and verso).

This generates some sections to fold in the middle (and bind together, if you like).

Hint: if your printer does not have double-side printing capability (recto and verso in a single run), print each range twice: once selecting “Front side only” (or “Odd sheets”) and printing on one side, then selecting “Back side only” (or “Even sheets”), reloading the printed pages on the other side and printing the same range of pages again.

Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

Section	Paper Size	Page Range
Score cover	A3	1—2 (1 sheet)
Score	A3	3—20 (9 sheets)
Recorder part	A3	21—32 (6 sheet)
Continuo (orig. clefs)	A3	33—40 (4 sheet)
Continuo (bass clef)	A3	41—48 (4 sheet)