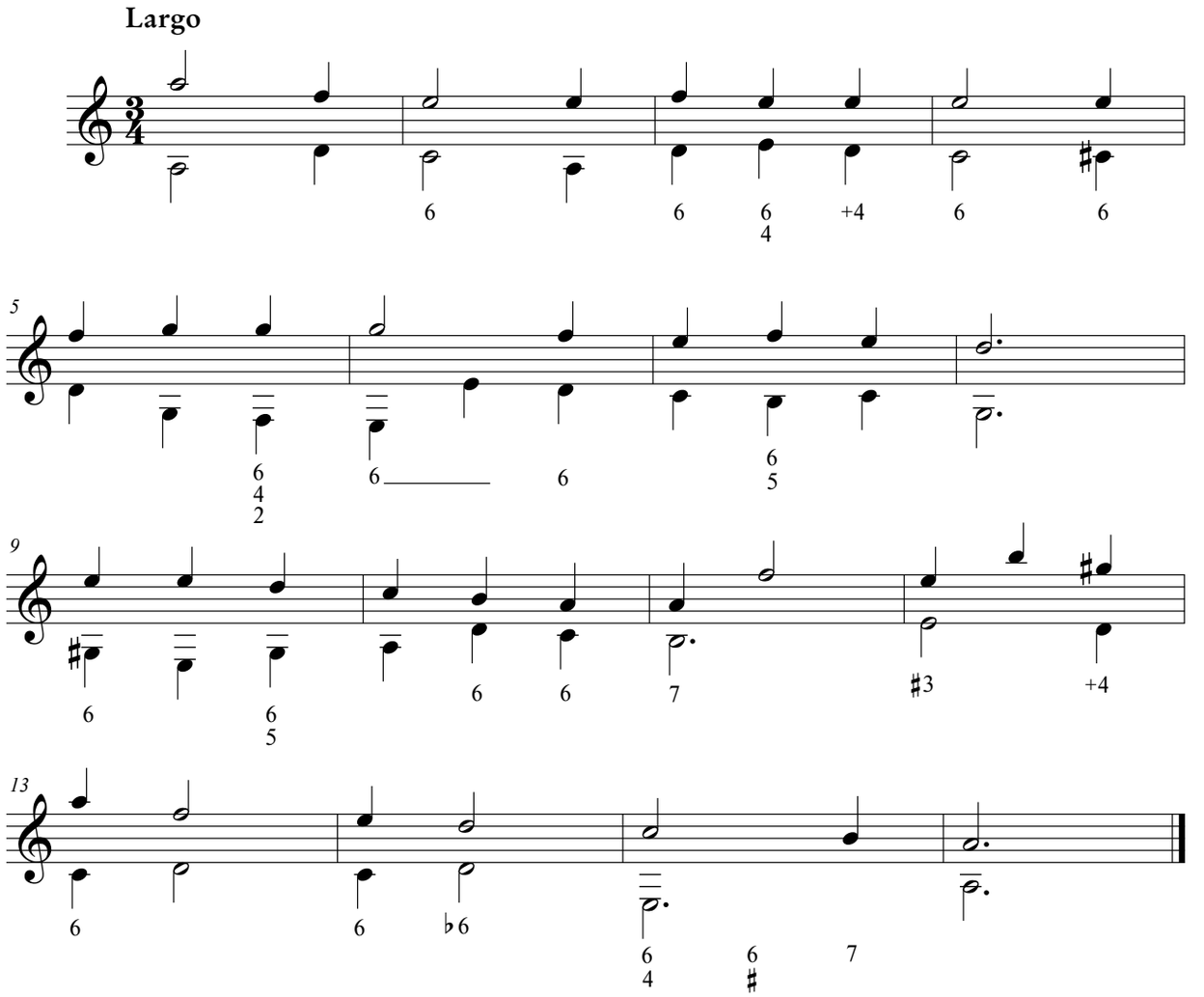
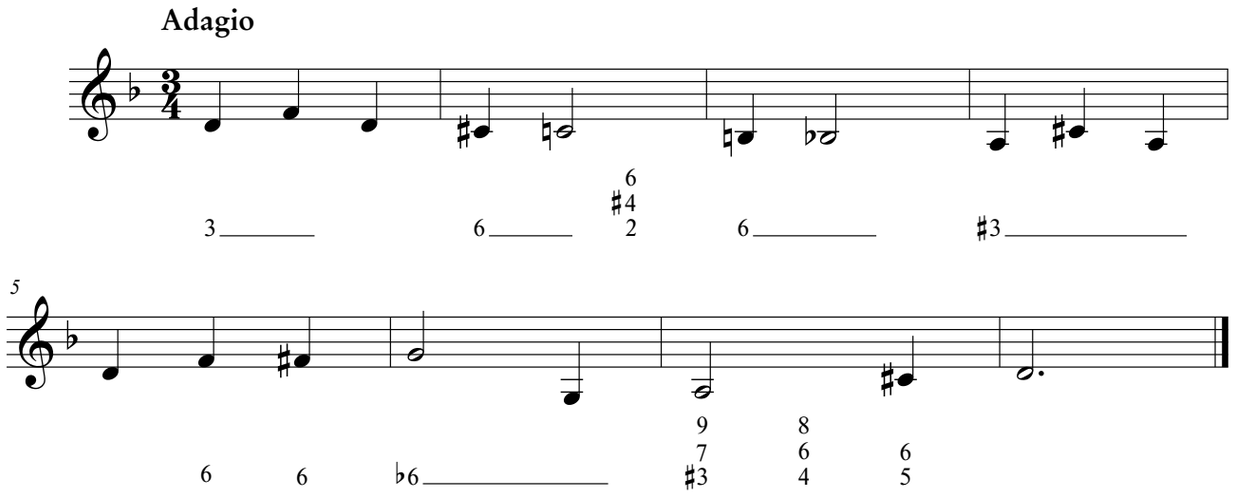
Exercise 1



Exercise 2

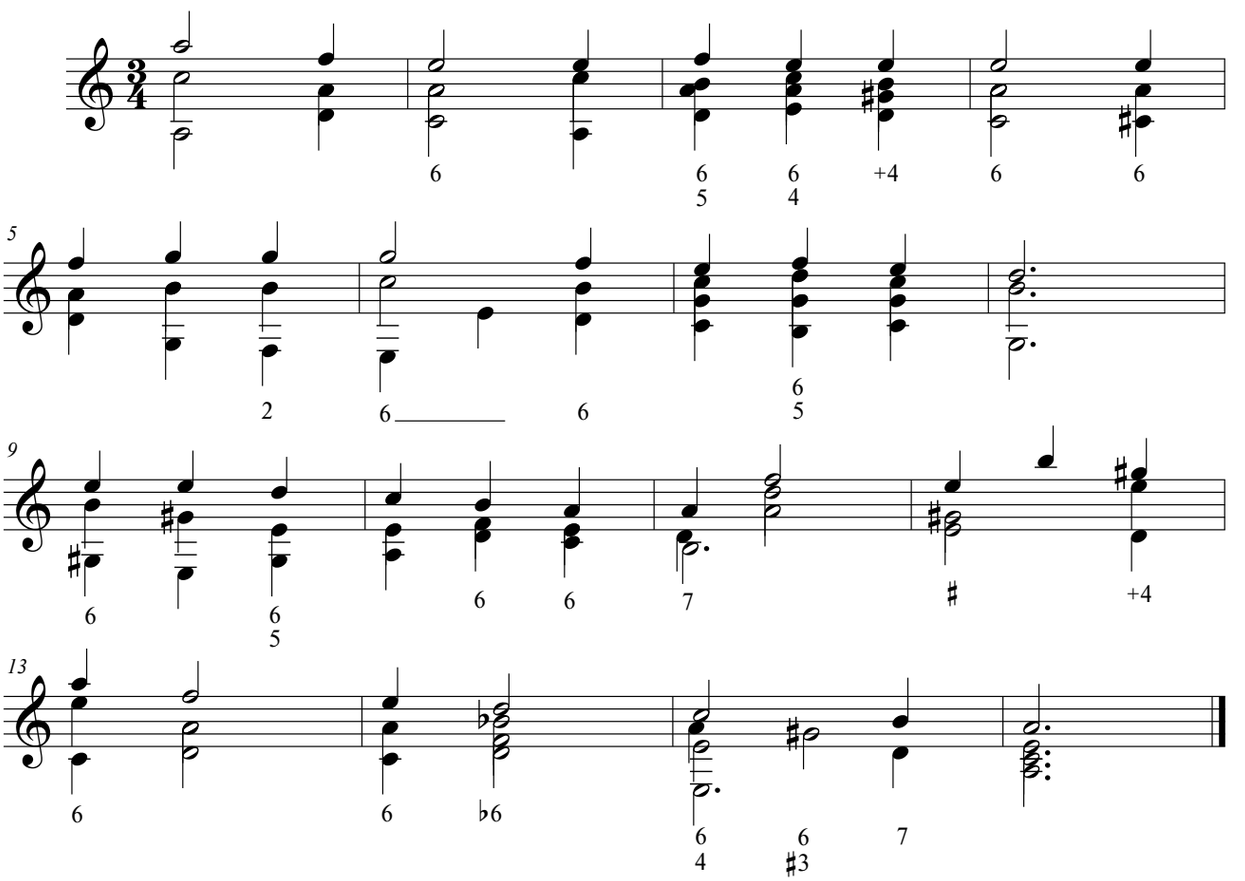


Realizations of the 12 basses

Edited by L. Chillemi

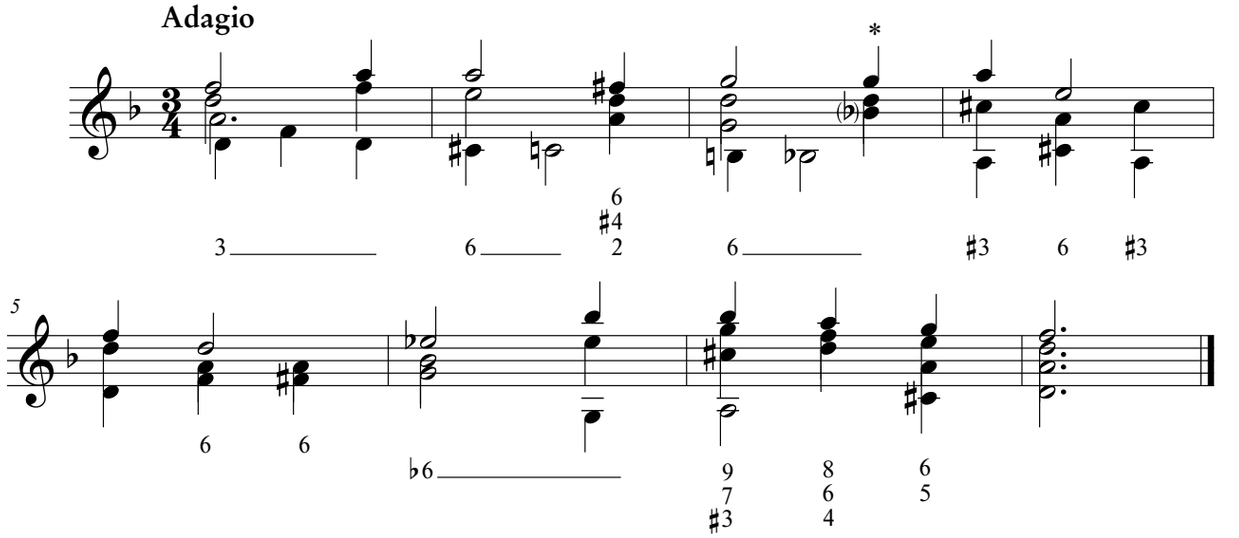
Exercise 1

Largo



Exercise 2

Adagio



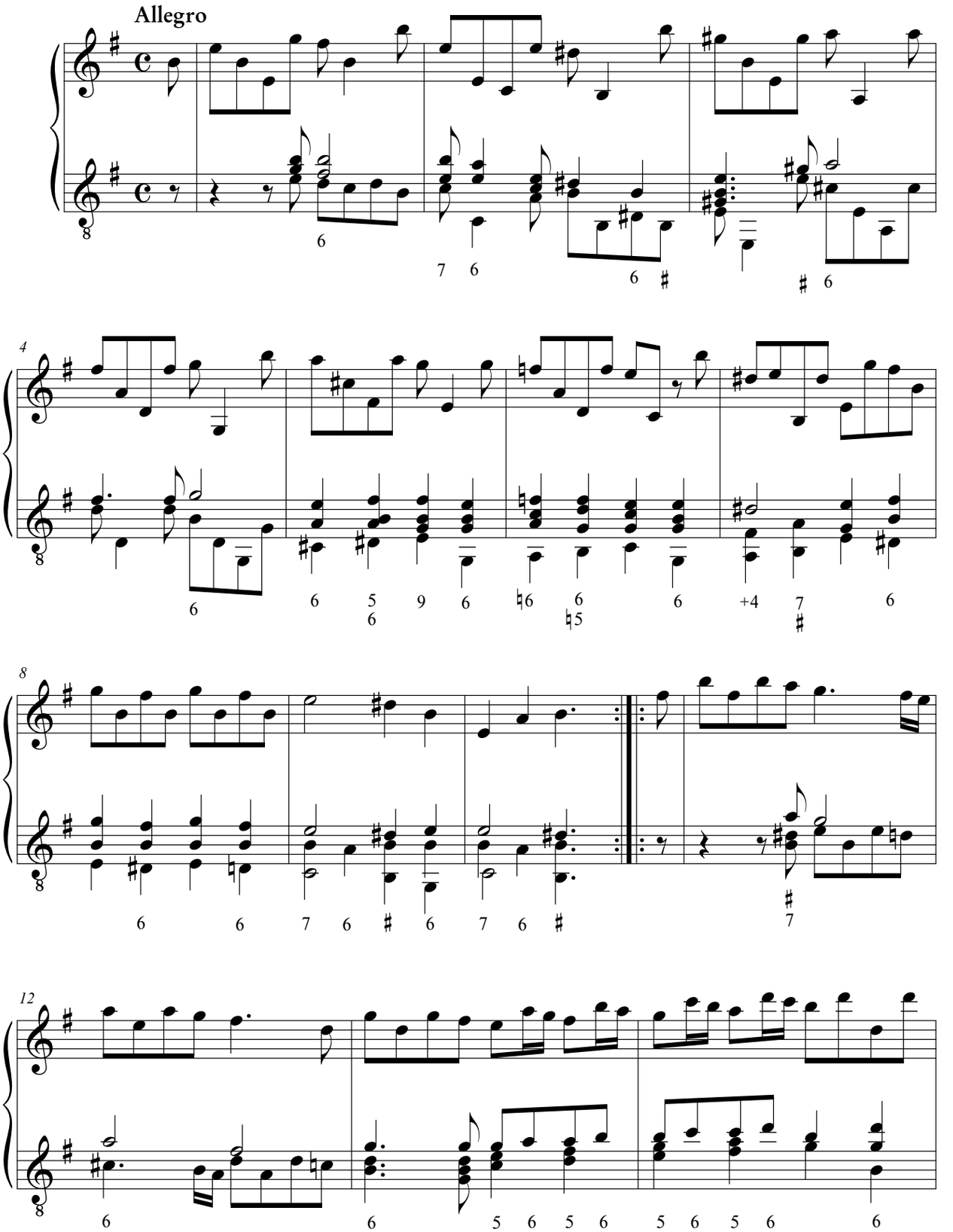
* In bar 3 on the third beat we gave the tenor the B♭, rather than keeping the G for the entire bar, in order to avoid the bad effect of simultaneous fourth between the two upper parts. As regards the melodic movement of the tenor, the subsequent melodic interval of the augmented second between the B♭ and the C♯ of bar 4 again in the tenor part is justified by the subsequent resolution of the leading-note on the D at bar 5.

Allemanda

(from *Sonata* Op. 5 No. 8)

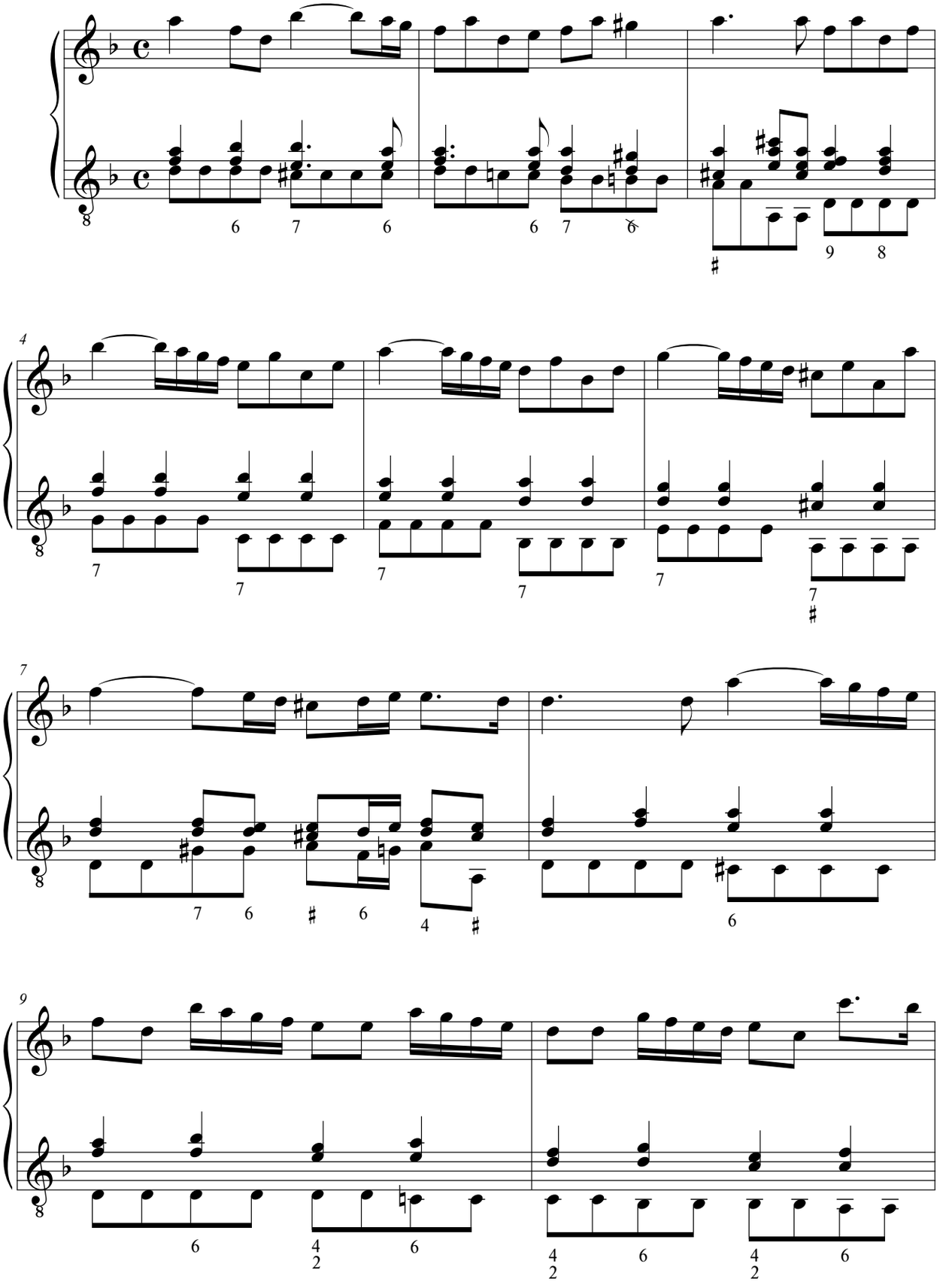
Realization by P. Bonaguri

A. Corelli



Adagio

(from *Sonata* Op. 1 No. 2)

Realization by P. Bonaguri

J.B. Loeillet