

Exercise 1

Largo

6 6 6 4 +4 6 6

5 6 4 2 6 6 6 5

9 6 6 5 6 6 7 #3 +4

13 6 6 b6 6 4 # 6 7

Exercise 2

Adagio

3 6 #4 2 6 #3

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

Realizations of the 12 basses

Edited by L. Chillemi

Largo

Exercise 1

6 5 4 +4 6 6

2 6 6 6 5

6 6 5 6 6 7 # +4

6 6 b6 6 #3 7

Exercise 2

Adagio

3 6 #4 2 6 #3 6 #3

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

* In bar 3 on the third beat we gave the tenor the B \flat , 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 \flat and the C \sharp 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

Allegro

8 6 7 6 6 # 6 # 6

4 6 6 5 9 6 6 6 6 +4 7 6 6 5

8 6 6 7 6 # 6 7 6 # 7

12 6 6 5 6 5 6 5 6 5 6 6

Adagio

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

Realization by P. Bonaguri

J.B. Loeillet

The image displays a musical score for a piano piece, titled "Adagio" (from Sonata Op. 1 No. 2) by J.B. Loeillet, realized by P. Bonaguri. The score is presented in four systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and accidentals. Fingering numbers (1-5) are indicated below the notes in the bass staff. The first system starts with a treble staff measure 1 and a bass staff measure 1. The second system starts with a treble staff measure 4 and a bass staff measure 4. The third system starts with a treble staff measure 7 and a bass staff measure 7. The fourth system starts with a treble staff measure 9 and a bass staff measure 9. The score concludes with a final measure in the fourth system.