



ANGELO MARIA
FIORÈ
COMPLETE CELLO SONATAS
& XVII CENTURY ITALIAN ARIAS

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SUZIE LEBLANC
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passacaille

Sinfonia

per due violoncelli
o violoncello e basso continuo

Angelo Maria Fiorè
(1660 - 1723)

1. Adagio ($\text{♩} = 50$)

Cello 1

Cello 2

5

1.

2.

10

1.

2.

13

1.

2.

16

1.

2.

18

1.

2.

This musical score is for two cellos, labeled Cello 1 and Cello 2. The music is in 3/4 time and Adagio tempo (♩ = 50). The score is divided into eight measures. In measures 1-4, Cello 1 plays eighth-note patterns, while Cello 2 provides harmonic support with eighth-note patterns. At measure 5, both cellos transition to sixteenth-note patterns with grace notes. Measures 6-7 show a continuation of these sixteenth-note patterns. Measure 8 is a rest. Measures 9-11 feature eighth-note patterns. Measures 12-13 introduce sixteenth-note patterns with grace notes, with the key signature changing to G major at measure 13. Measures 14-15 continue with sixteenth-note patterns. Measures 16-17 show eighth-note patterns. Measures 18-19 conclude with sixteenth-note patterns. Measure numbers 5, 10, 13, and 16 are printed above the staves to mark specific points in the piece.

2. Andante ($\text{♩} = 50$)

Cello 1

Cello 2

3

1. 2.

6

1. 2.

9

1. 2.

13

1. 2.

15

This musical score consists of eight staves of music for two cellos. The first staff (Cello 1) starts with a bass clef, a common time signature, and a key signature of one sharp. It features eighth-note patterns and sixteenth-note chords. The second staff (Cello 2) begins with a bass clef, a common time signature, and a key signature of one flat. It includes eighth-note patterns and some grace notes. The third staff (Cello 1) starts with a bass clef, a common time signature, and a key signature of one sharp. It contains eighth-note patterns and sixteenth-note chords. The fourth staff (Cello 2) begins with a bass clef, a common time signature, and a key signature of one sharp. It includes eighth-note patterns and grace notes. The fifth staff (Cello 1) starts with a bass clef, a common time signature, and a key signature of one sharp. It features eighth-note patterns and sixteenth-note chords. The sixth staff (Cello 2) begins with a bass clef, a common time signature, and a key signature of one sharp. It includes eighth-note patterns and grace notes. The seventh staff (Cello 1) starts with a bass clef, a common time signature, and a key signature of one sharp. It contains eighth-note patterns and sixteenth-note chords. The eighth staff (Cello 2) begins with a bass clef, a common time signature, and a key signature of one sharp. It includes eighth-note patterns and grace notes. Measure numbers 3, 6, 9, 13, and 15 are indicated above the staves.

17

1.

2.

19

1.

2.

3. Allegro ($\text{♩} = 140$)

Cello 1

Cello 2

4

1.

2.

7

1.

2.

10

1.

2.

13

1. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 13 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note.

2. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 13 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note.

16

1. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 16 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note.

2. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 16 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note.

19

1. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 19 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note. Measure 19 includes a dynamic marking *tr*.

2. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 19 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note. Measure 19 includes a dynamic marking *tr*.

22

1. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 22 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note. Measure 22 includes a dynamic marking *tr*.

2. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 22 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note. Measure 22 includes a dynamic marking *tr*.

25

1. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 25 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note. Measure 25 includes a dynamic marking *p*.

2. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 25 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note. Measure 25 includes a dynamic marking *p*.

29

1. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 29 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note. Measure 29 includes a dynamic marking *f*.

2. The first measure consists of a bass clef, a common time signature, and a rest followed by a eighth note. Measures 2 through 29 are divided into four measures each, with the second measure starting with a bass clef and a dotted half note. Measure 29 includes a dynamic marking *f*.