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Vol. 511

PIETRO NARDINI

SONATA

IN D

FOR

VIOLIN

WITH FIGURED BASS

ARRANGED

FOR

VIOLIN AND PIANO

BY

FERDINAND DAVID

EDITED AND FINGERED BY

HENRY SCHRADIECK

WITH BIOGRAPHICAL SKETCH OF THE COMPOSER, BY

DR. THEO. BAKER

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PIETRO NARDINI occupies a prominent position among the violinists of the 18th century. A native of Fibiana, a village in Tuscany, where he was born in 1722, he was taken very young by his parents to Leghorn, and there received the rudiments of his musical education. He afterwards spent several years in Florence, studying violin-playing under Tartini; at the age of twenty-four he returned to Leghorn, gave successful concerts, played in the churches, and made his first essays in composition. In 1753 the Duke of Würtemberg made him an advantageous proposition, in consequence of which he repaired to Stuttgart, and lived there, in the capacity of solo violinist to the court, until 1767; during all this time he absented himself but once, to give concerts at Berlin. From 1767 to 1769 he resided in Leghorn; then visited his old master, Tartini, at Padua, caring for the dying virtuoso with filial devotion, and also acting as instructor in his famous school. In 1770 the Grand Duke of Tuscany called Nardini to Florence, where he remained as solo violinist and director of the court music until his death, May the 7th, 1793.

Nardini was not a virtuoso in the modern sense—a player of extraordinary and brilliant technique; but he was a master of the soulful *cantilena*, unsurpassed in pathetic expression and purity of tone. It was said of him, that he made his violin sing like a human voice. Concerning his works, Fétis observes that "the style of his compositions was somewhat lacking in loftiness, but we find in them suaveness of melody and a certain charmful naïveté." And seekers after sweet and natural expression will not be disappointed in Nardini's violin-music, of which 6 *concerti*, 6 sonatas, with bass, 6 trios, with flute, 6 soli, 6 string-quartets, and 6 duets for 2 violins, have been published; Sonata No. 1 being an especial favorite. Most of his compositions are still in MS.

TH. BAKER.

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Sonata

for Violin with figured Bass

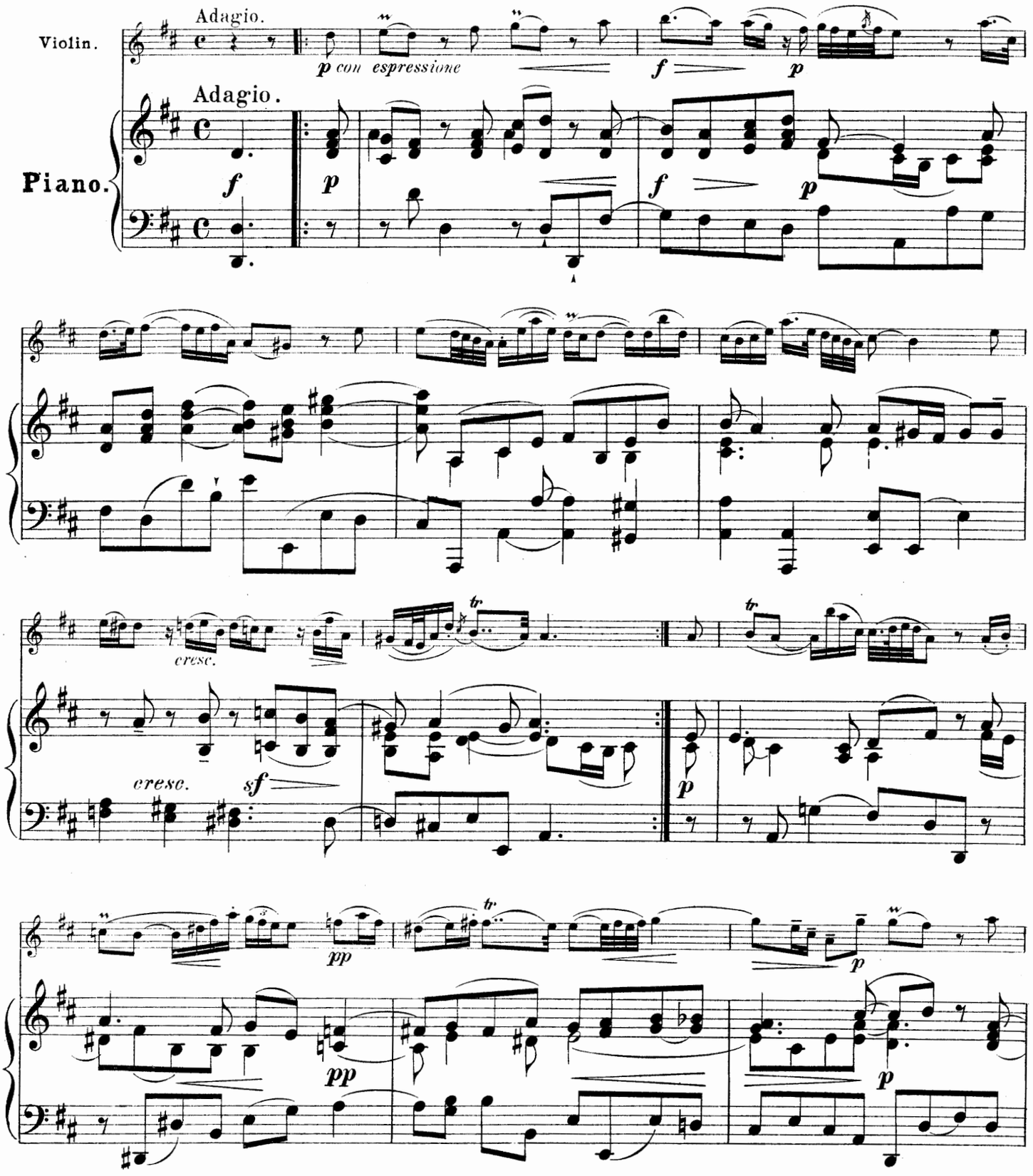
by

Pietro Nardini.

(1725–1793)

Edited and fingered by
Henry Schradieck.

Arranged for
Violin and Pianoforte
from the Venetian Edition of 1760
by
FERD. DAVID.



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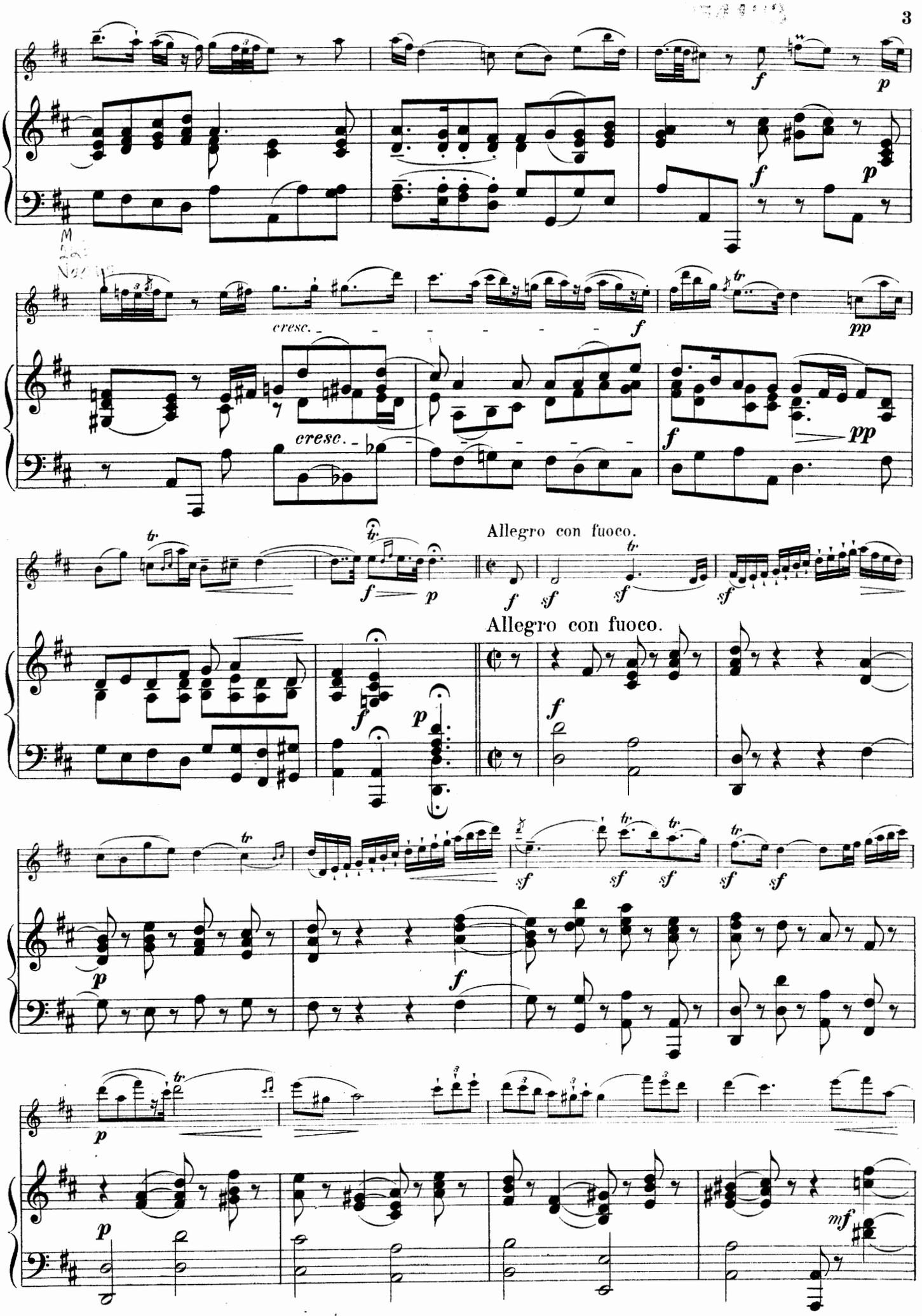
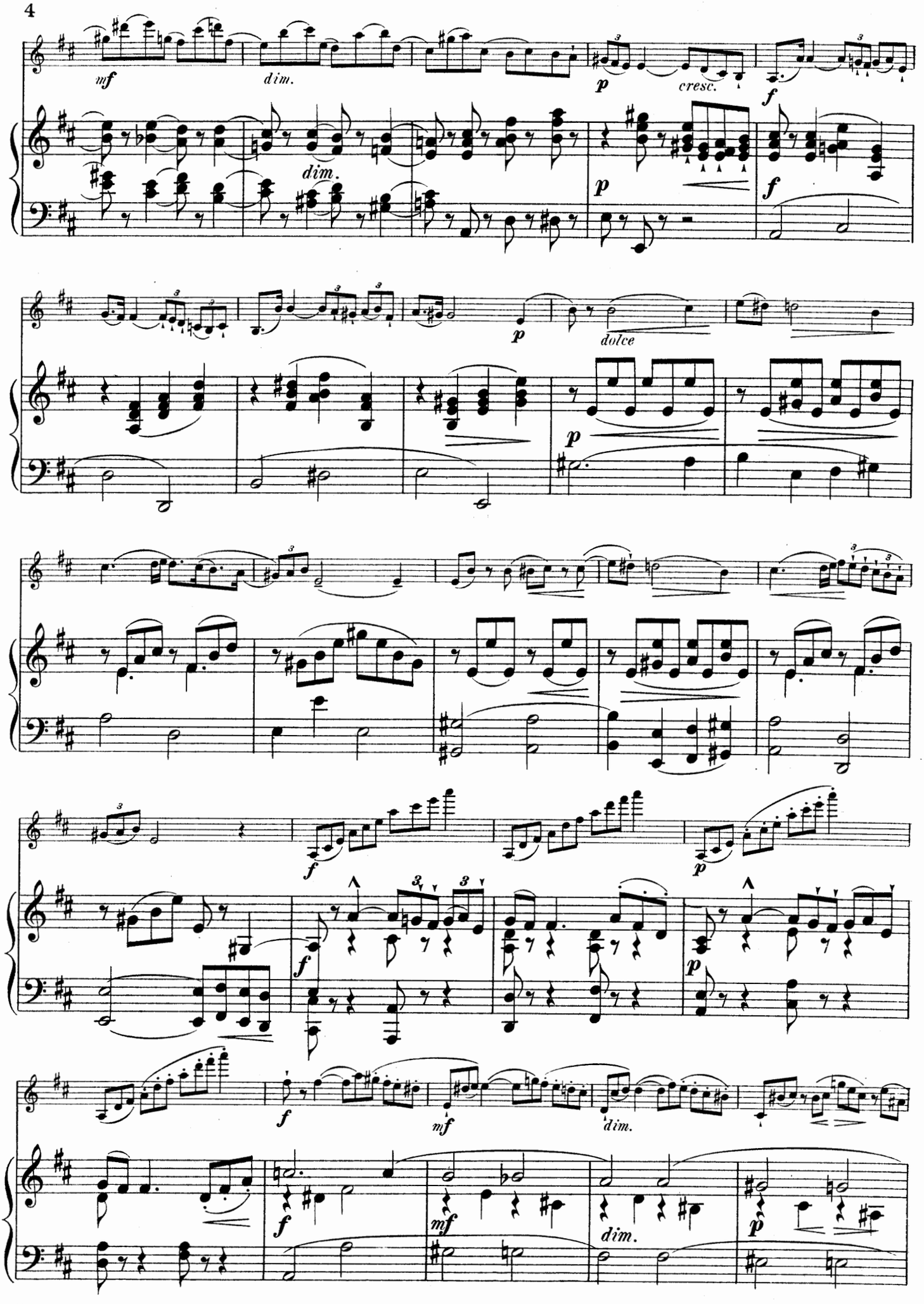
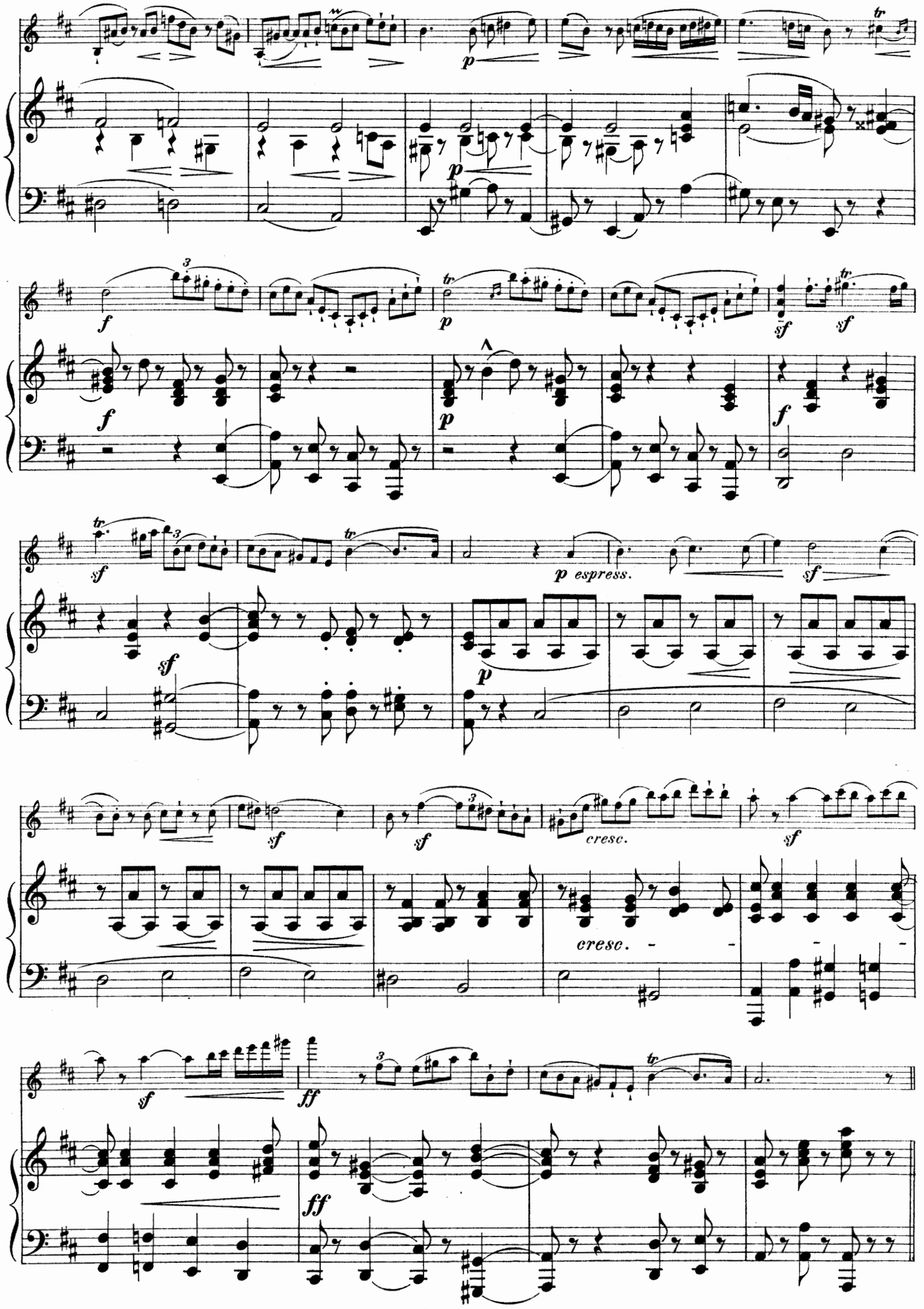
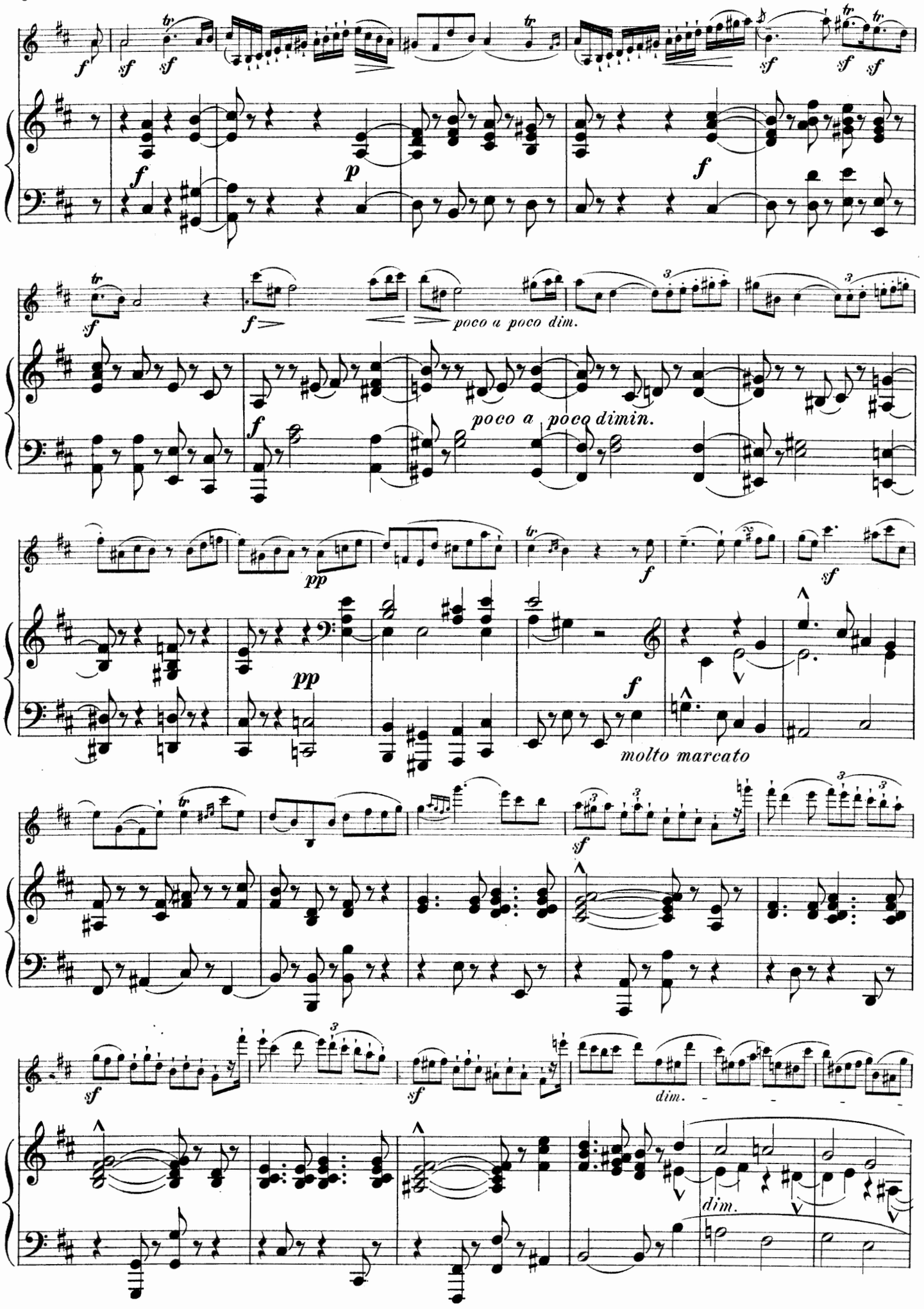
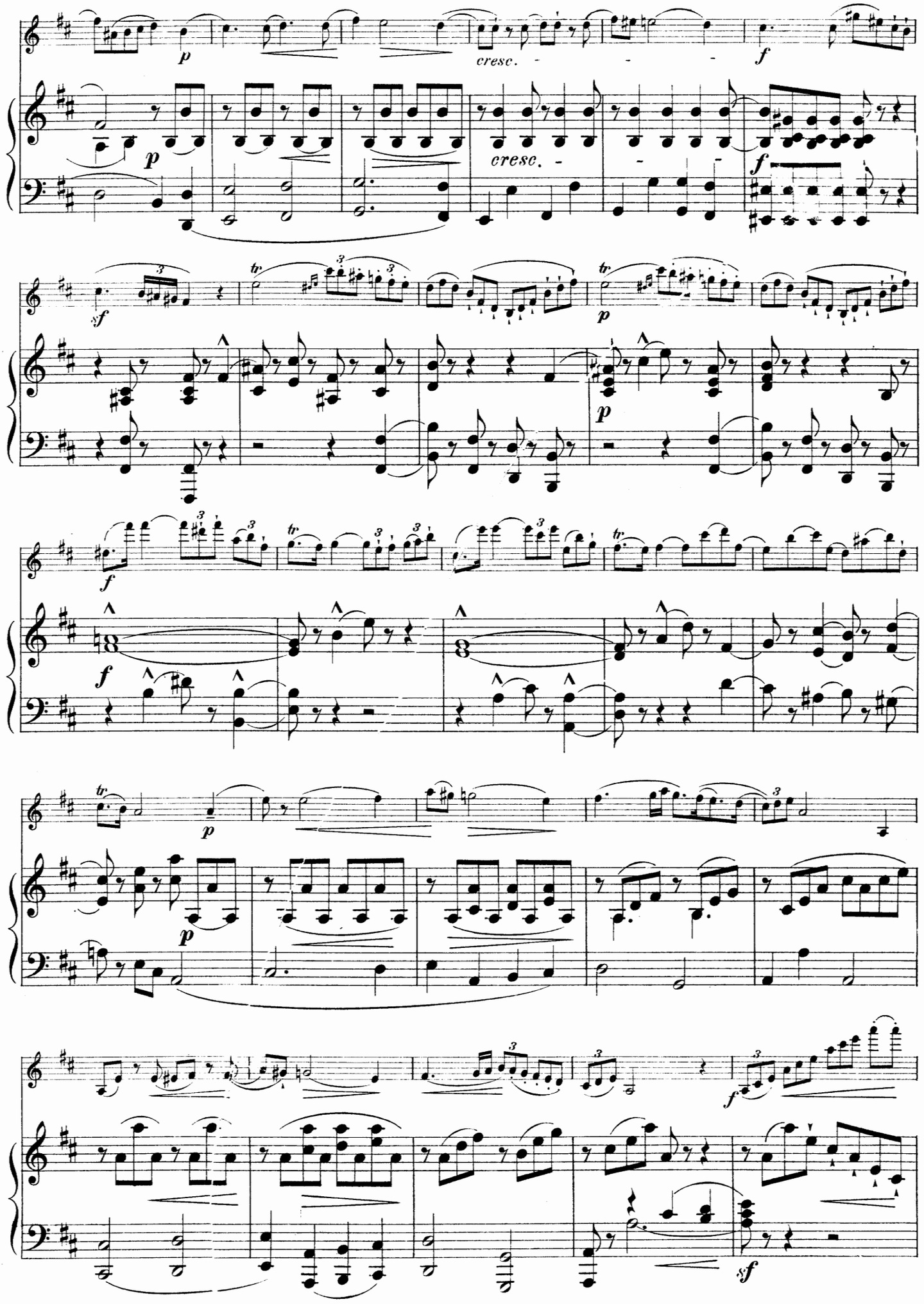
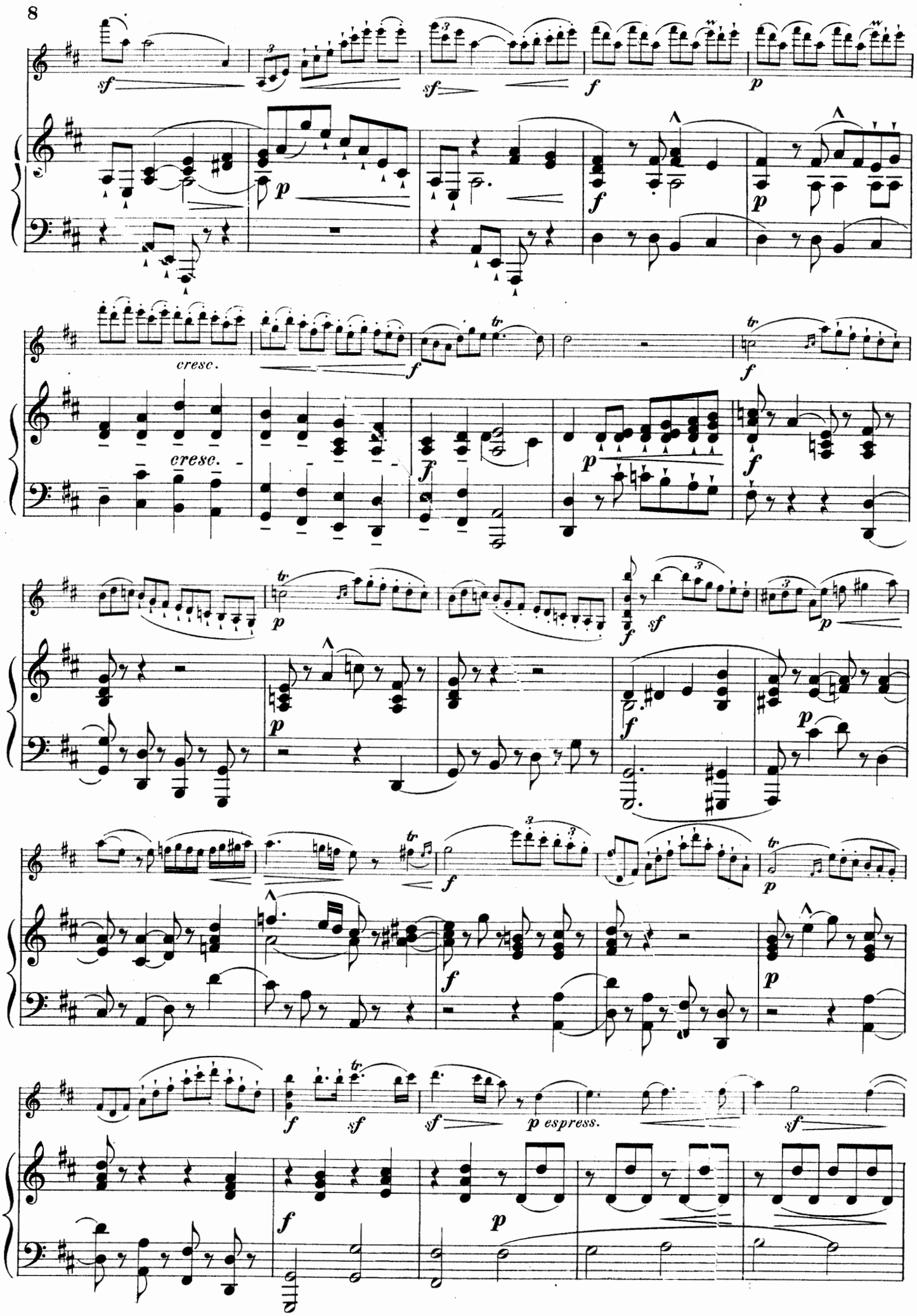

cresc.
cresc.
Allegro con fuoco.
Allegro con fuoco.

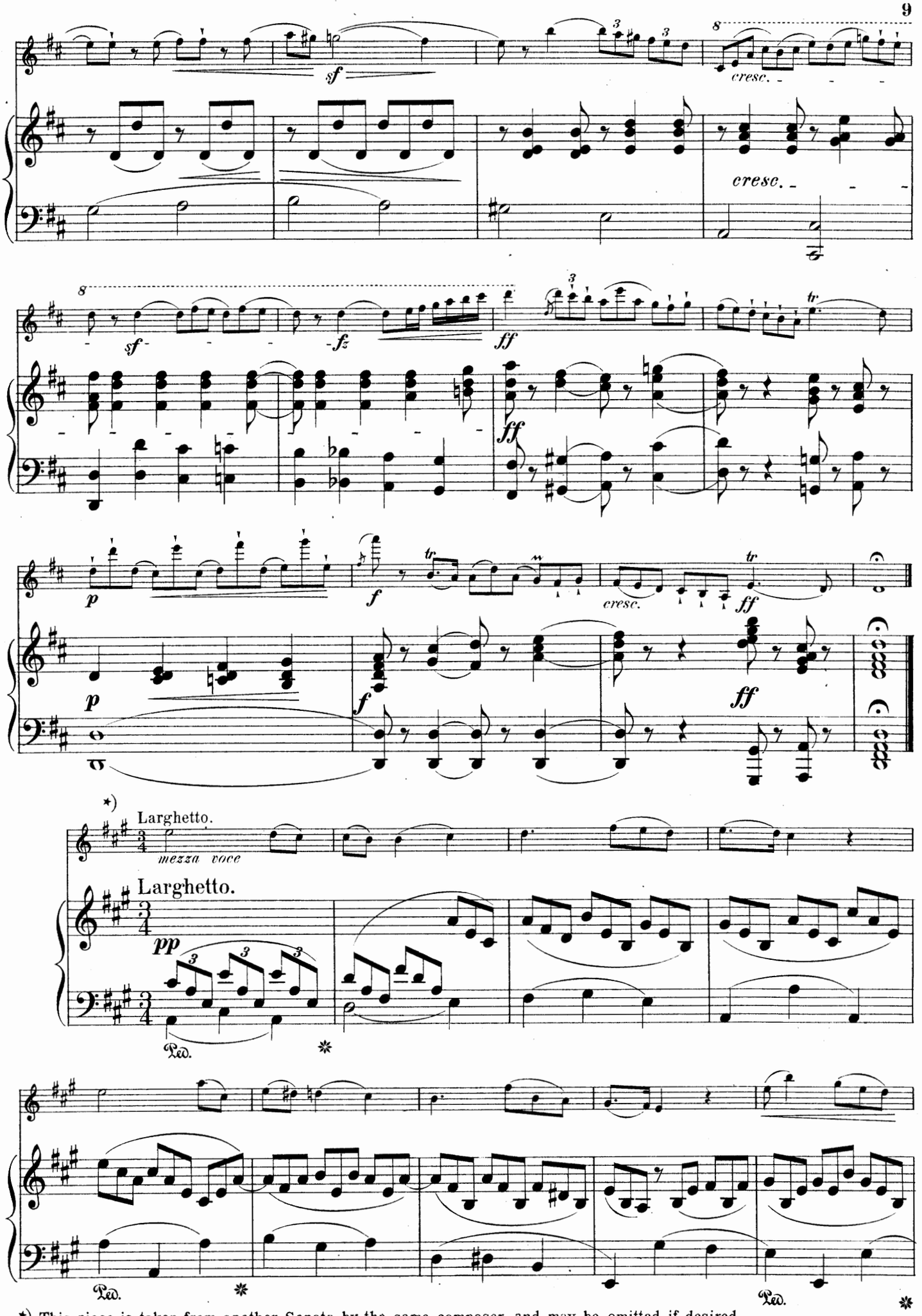

mf
dim.
p
cresc.
f
dim.
p
f
p
dolce
p
f
p
f
p
f
mf
dim.
f
mf
dim.
p


p
f
sf
p espress.
cresc.
ff

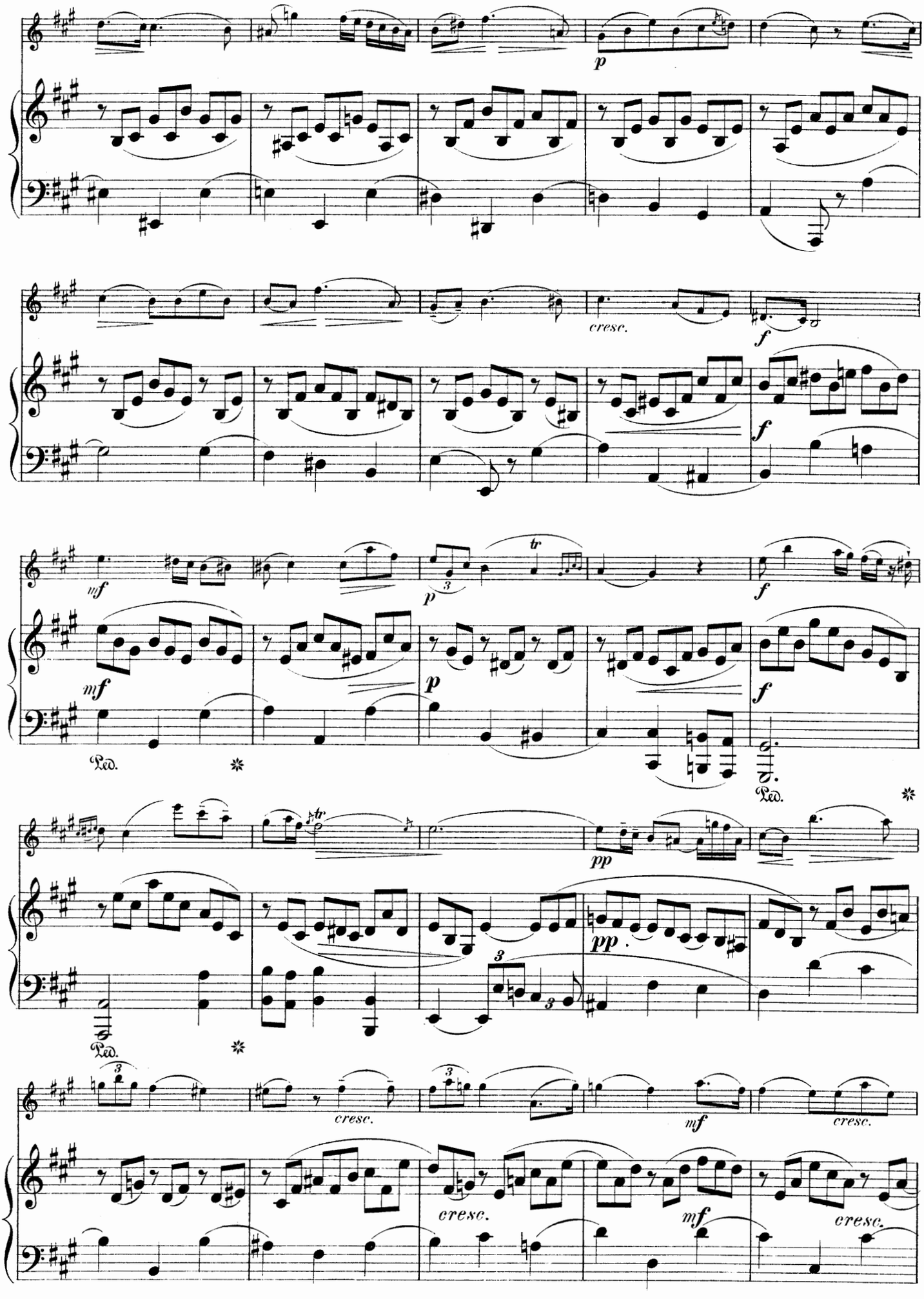

poco a poco dim.
poco a poco dimin.
molto marcato
dim.
dim.

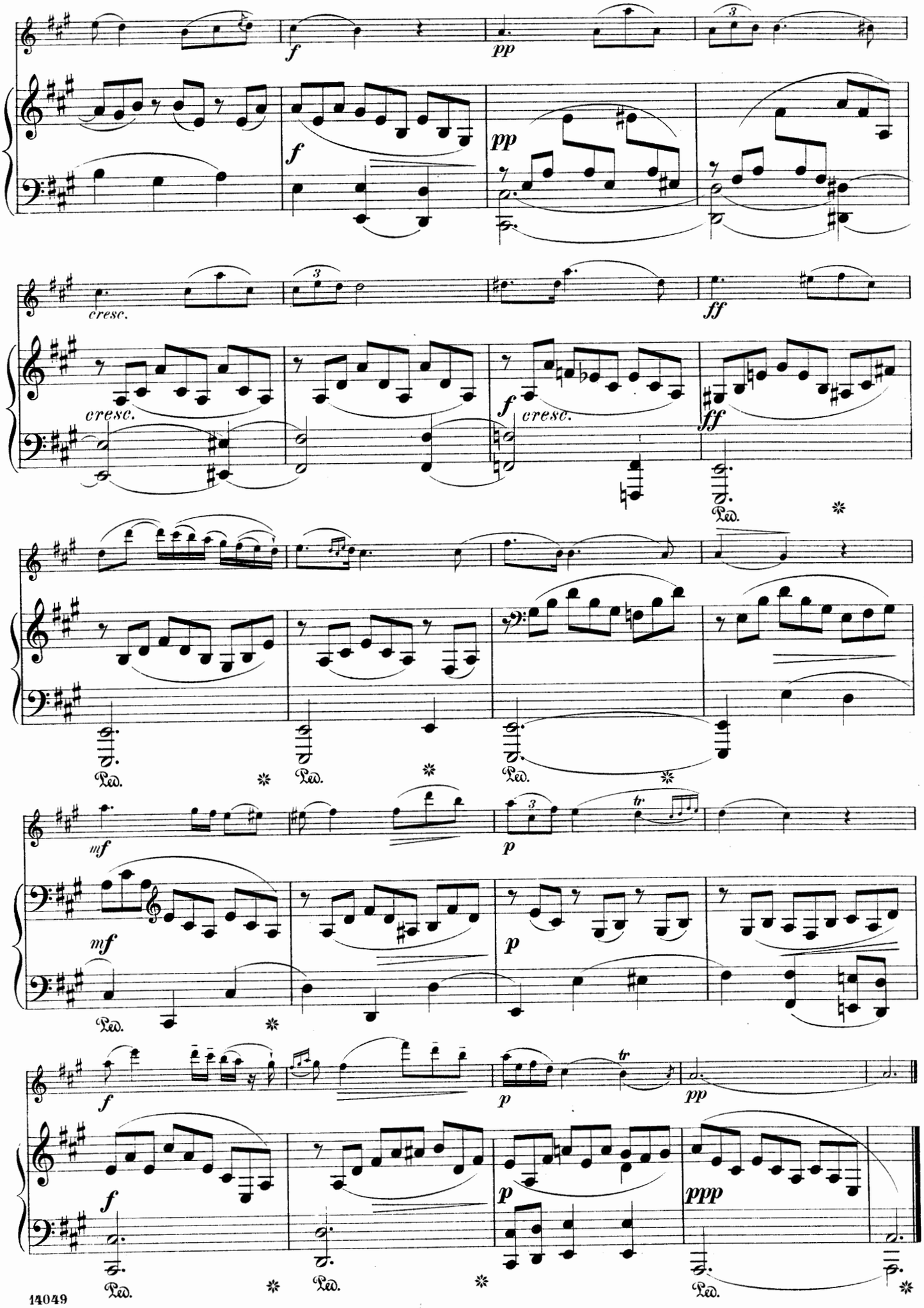

p
cresc.
f
sf
tr
p
f
p
f
sf

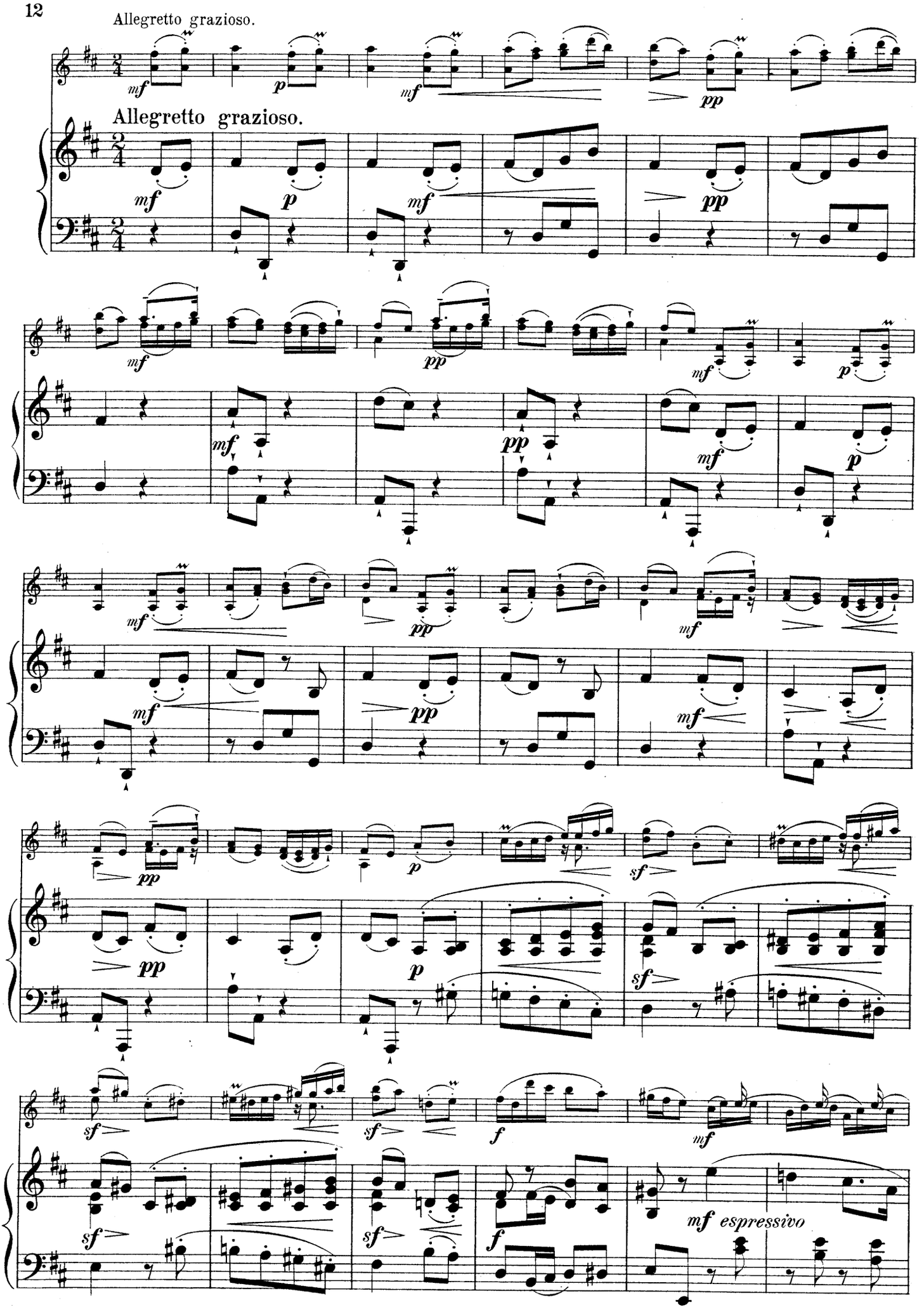

cresc.
cresc.
p espress.

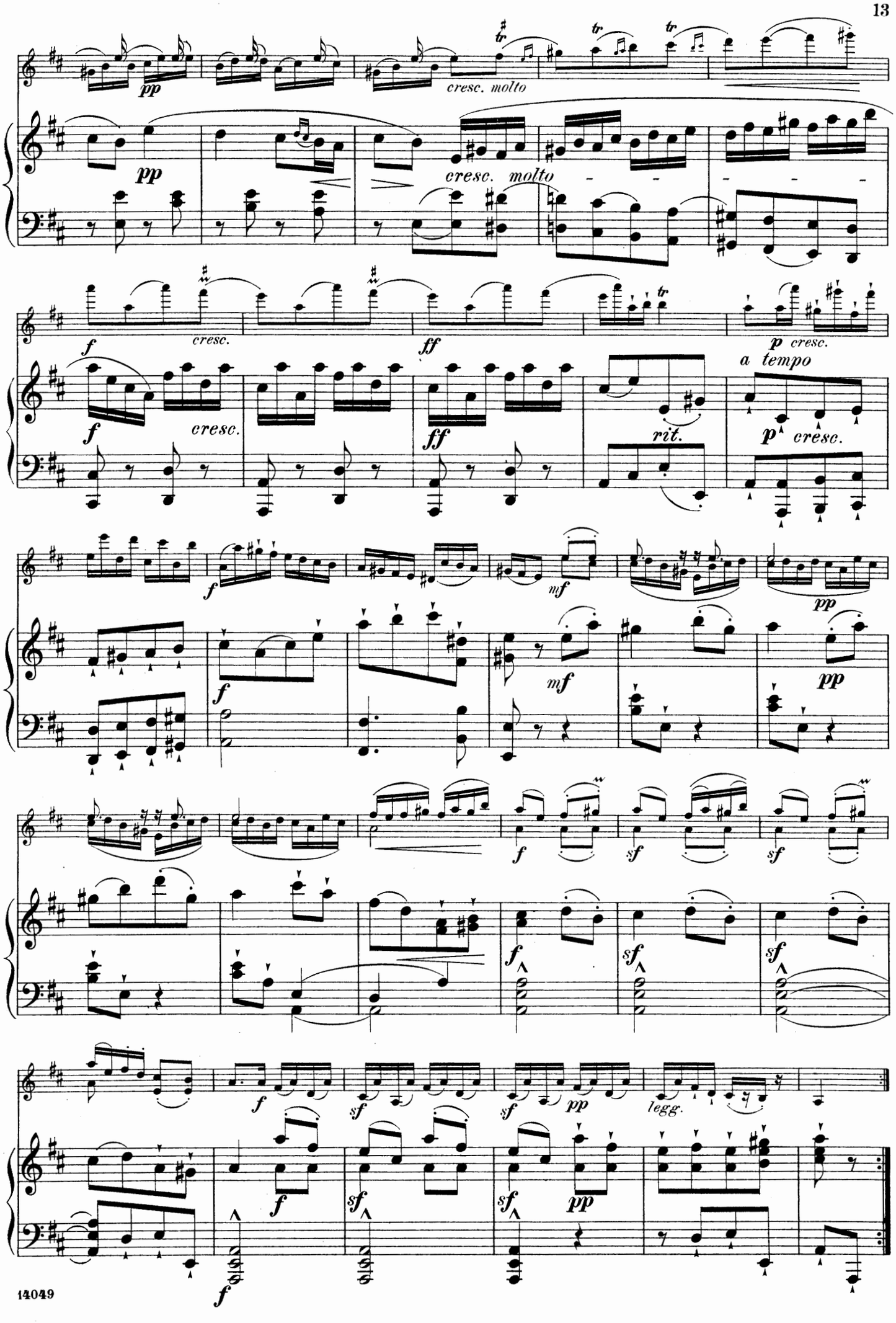


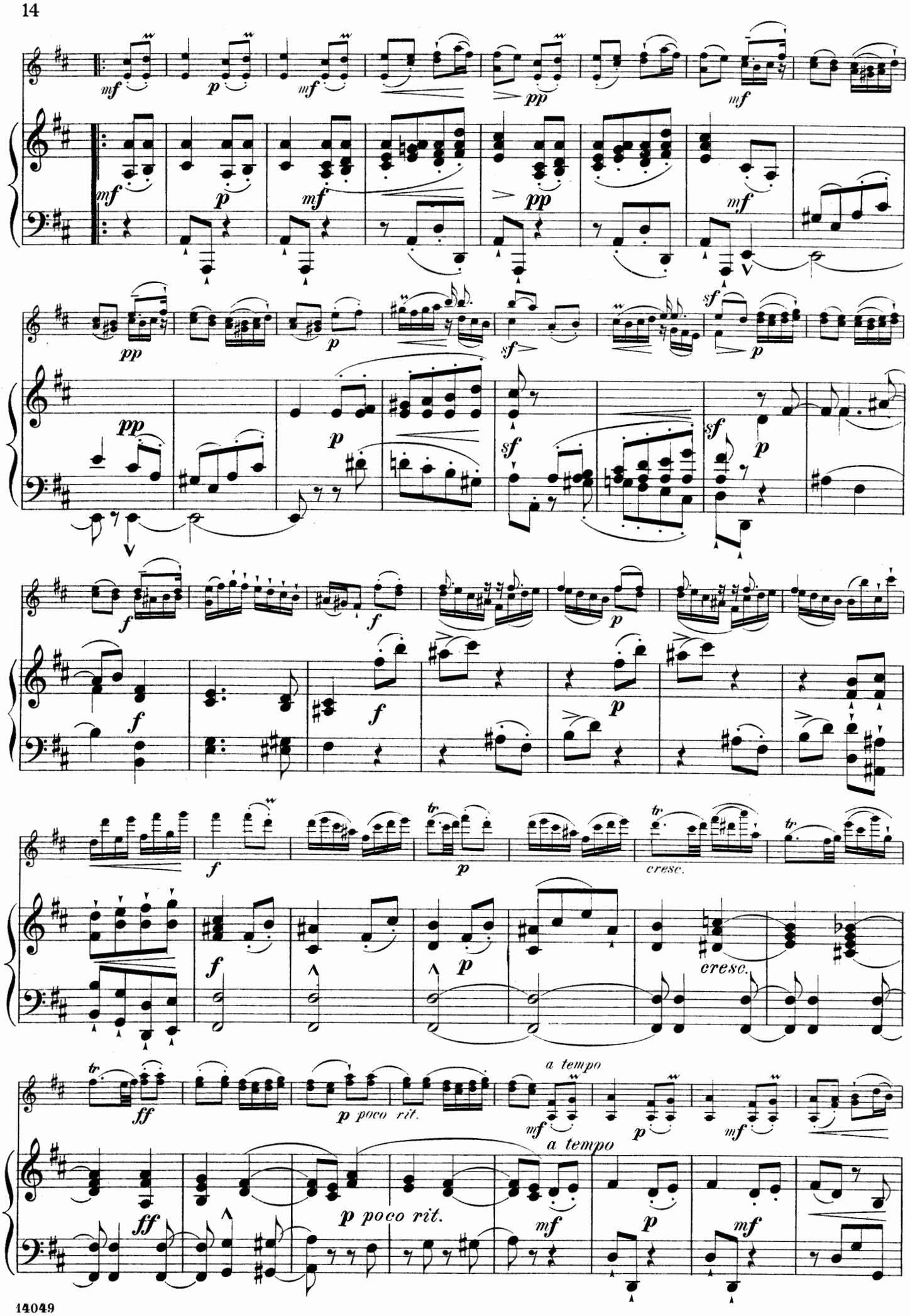
*) This piece is taken from another Sonata by the same composer, and may be omitted, if desired.

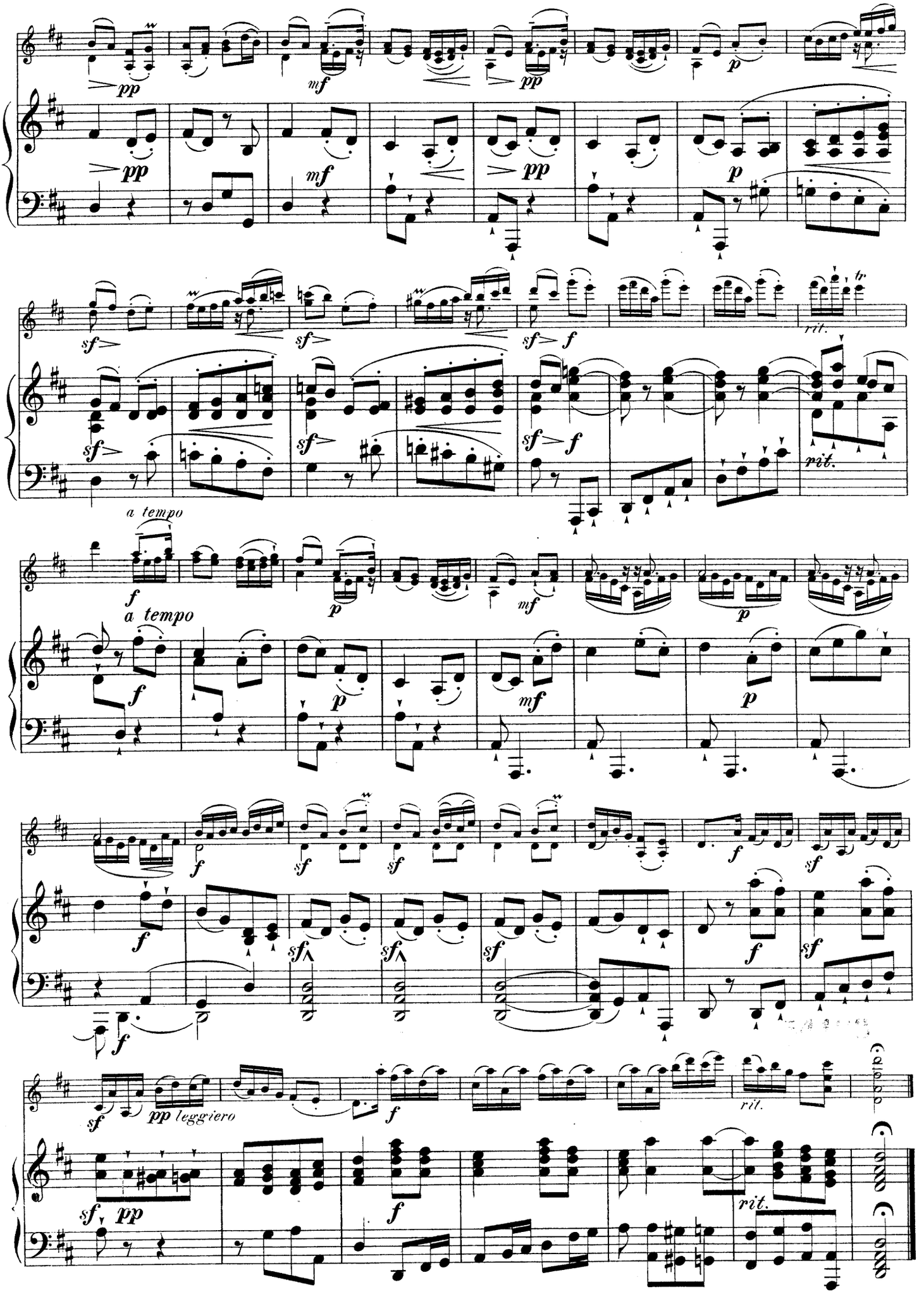

p
cresc.
f
f
mf
p
tr
f
mf
p
f
Ped.
Ped.
pp
pp
Ped.
cresc.
mf
cresc.
cresc.
mf
cresc.


f
pp
cresc.
ff
mf
p
tr
ppp
Ped.


Allegretto grazioso.
Allegretto grazioso.
mf
p
mf
pp
mf espressivo


pp
cresc. molto
cresc. molto
f
cresc.
ff
p cresc.
a tempo
f
cresc.
ff
rit.
p cresc.
f
mf
pp
f
mf
pp
f
sf
sf
f
sf
sf
f
sf
sf
pp
legg.
f
f
sf
sf
pp
f


mf
p
mf
pp
mf
pp
p
sf
p
pp
p
sf
sf
p
f
f
f
p
p
f
f
p
cresc.
f
p
cresc.
ff
p poco rit.
a tempo
mf
p
mf
p poco rit.
a tempo
ff
mf
p
mf


pp
mf
pp
p
sf
sf
sf
f
rit.
tr
a tempo
f
a tempo
p
mf
p
f
p
mf
p
f
sf
sf
sf
f
sf
f
sf
sf
sf
sf
f
f
sf
pp leggiero
f
rit.
sf
pp
f
rit.