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VERACINI

Zwölf Sonaten

für Violine und Klavier (Cembalo)

Opus I

Band I: Sonaten 1 – 3

⟨Kolneder⟩

⊕ 173
745

110
with

F. M. VERACINI

ZWÖLF
SONATEN

FÜR VIOLINE UND BEZIFFERTEN BASS

OPUS I

Nach dem Erstdruck von 1721
für Violine und Klavier (Cembalo, Orgel)
mit Violoncello ad libitum

HERAUSGEGEBEN VON

WALTER KOLNEDER

BAND I: SONATEN 1-3

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

EDITION PETERS · LEIPZIG

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VORWORT

Francesco Maria Veracini, von dem Burney sagte "he was regarded as the greatest violinist in Europe", war eine der bedeutendsten und eigenwilligsten Persönlichkeiten des musikalischen Hochbarock. Geboren am 1. 2. 1690 in Florenz, geigerisch wie kompositorisch von seinem Onkel Antonio gefördert, trat er bereits 1711 beim Krönungshochamt für Karl VI. in Frankfurt mit einem Violinkonzert „al Post Comunio“ hervor. Um diese Zeit ist er — wohl in München — Schüler von Giuseppe Antonio Bernabei gewesen. 1713 finden wir ihn in Venedig, vom 23. 1. 1714 bis 24. 12. 1714 ist er Solist in den Zwischenaktmusiken an der Italienischen Oper im Londoner King's Theatre, 1715 spielt er am Düsseldorfer Hofe Werke von Bonporti und 1716 beeindruckt er in Venedig Tartini derart, daß dieser sich für zwei Jahre vom öffentlichen Spiel zurückzieht, um bogentechnische Studien zu betreiben. Im gleichen Jahre wird Veracini in Venedig vom Kurprinzen von Sachsen, dem späteren Kurfürsten Friedrich August II. (als König von Polen August III.) als Kammerkomponist nach Dresden verpflichtet, wo er bis 1723 bleibt. 1723 wirkt er bei den Feierlichkeiten zur Krönung Karls VI. zum König von Böhmen in Prag mit und bleibt einige Zeit im Dienste von Franz Ferdinand Graf Kinsky, der mit der Organisation des Festes beauftragt gewesen war. Ab 1735 war er meist in England, wo er nicht nur als Solist gefeiert wurde, sondern auch als Opernkomponist erfolgreich war. 1745 bewunderte ihn noch Burney als Konzertmeister: "he led the band in such a bold and masterly manner as I had never heard before." Bald darauf kehrte er nach Italien zurück und starb 1750 bei Pisa.

Über sein Schaffen sagt Moser im Lexikon „Seine früh romantisierenden 12 Violin-Sonaten op. 1 (Dresden 1721) und noch mehr die 12 Sonate accademiche op. 2 (London 1744) gehören zum Bedeutendsten und Schönsten, was das 18. Jh. in dieser Gattung hervorgebracht hat“. Um so erstaunlicher, daß bisher nur einzelne dieser Sonaten verstreut ediert waren und sie nun hier zum ersten Male vollständig vorgelegt werden können.

In unserer Ausgabe bietet die Klavierstimme den Geigenpart im Urtext, während die spielfertige Violinstimme die Zusätze des Herausgebers (Fingersätze, dynamische und Artikulationszeichen) enthält.

Walter Kolneder

P R E F A C E

Francesco Maria Veracini of whom Burney says that "he was regarded as the greatest violinist in Europe", was one of the most outstanding and self-willed personalities at the culmination of the Late Baroque Era. He was born in Florence on the 1st of February, 1690. Furthered by his uncle Antonio both as a violinist and a composer, already in 1711, he made a public appearance with a violin-concerto "al Post Comunio" on the occasion of the coronation highmass for Charles VI at Frankfurt. About that time he is supposed to have been a pupil of Giuseppe Antonio Bernabei – probably in Munich. In 1713 he is in Venice. From January 23th until Decembre 24th, 1714, he is employed as a solo violinist in the entr'actes of the Italian Opera at the King's Theatre in London. In 1715, at the Court of Düsseldorf, he plays some compositions of Bonporti, and in 1716, he makes such an impression upon Tartini in Venice that the latter withdraws from public for two years in order to improve his bowing. In the same year, in Venice, Veracini has a contract with the Elector of Saxony Frederic August II (August III king of Poland) as the composer for his private band in Dresden where he stays until 1723. In this year he takes part at the festivities when Charles VI was crowned king of Bohemia in Prague, and there, for some time, he stays in the services of Franz Ferdinand Count Kinsky who had been in charge of the organisation of these festivities. Since 1735 he spent most of his time in England, highly appreciated both, as a soloist and a composer of operas. In 1745 Burney still admired him as a conductor of the band: "he led the band in such a bold and masterly manner as I had never heard before". Shortly afterwards he returned to Italy where he died near Pisa in 1750.

In his Encyclopaedia H. J. Moser gives the following judgement of his compositions: "His 12 violin-sonatas op. 1 (Dresden 1721) composed in an early romantic style and – to a still higher degree – the 12 Sonate accademiche op. 2 (London 1744) are some of the most remarkable and beautiful ones of their kind in the 18th century". Therefore, it seems surprising that, up to now, only a few of these sonatas have been published here and there, and that only now, with this, they can be presented in the first complete edition.

In this edition the original violin part may be found in the score, whereas the arranged solo part contains the notes of the editor (fingerings, indications for dynamic and articulation).

Walter Kolneder

A V A N T - P R O P O S

Francesco Maria Veracini dont Burney a dit "he was regarded as the greatest violinist in Europe" fut, à l'apogée de l'époque baroque, l'un des musiciens les plus remarquables, tant par son génie, que par l'originalité et l'indépendance de son esprit.

Né à Florence le 1^{er} février 1690, il reçut sa première formation musicale de son oncle et, en 1711 déjà, à la grand'messe du couronnement de Charles VI à Francfort, il put faire apprécier son talent de compositeur et violoniste en donnant un concerto pour violon «al Post Comunio». Il était, en ce temps, élève de Giuseppe Antonio Bernabei-probablement à Munich. En 1713, il est à Venise. Du 23 janvier au 24 décembre 1714, il est soliste aux entr'actes de l'Opéra Italien au Théâtre Royal (King's Theatre) à Londres. En 1715, à la Cour de Dusseldorf, il joue des œuvres de Bonporti, et, en 1716 à Venise, il fait sur Tartini une impression si profonde que celui-ci renonce à jouer devant le public pendant deux années, afin de se consacrer entièrement à l'étude de l'archet. La même année, Veracini est engagé à Venise par l'Electeur de Saxe Friedrich August II (plus tard August III, Roi de Pologne) en qualité de Compositeur de Chambre; il séjournera dans cette ville jusqu'en 1723. En 1723 également, il participe aux fêtes du couronnement de Charles VI, Roi de Bohême, à Prague et y restera pendant un certain temps au service de Franz Ferdinand, Comte Kinsky, qui était chargé de l'organisation de ces festivités.

Depuis 1735, il faisait de longs séjours en Angleterre, où sa renommée était grande non seulement comme soliste, mais aussi comme compositeur d'opéras. En 1745, Burney admirait son talent de chef d'orchestre: "he led the band in such a bold and masterly manner as I had never heard before". Peu après, il rentra en Italie et il mourut près de Pise en 1750.

Dans son Encyclopédie, H. J. Moser jugera ainsi son œuvre: «Ses 12 sonates pour le violon op. 1 (Dresde 1721) composées dans un style préromantique et, plus encore, les 12 «sonate accademiche» op. 2 (Londres 1744) comptent parmi les plus remarquables et les plus belles du 18^{me} siècle». On peut, dès lors, trouver surprenant qu'il n'y ait eu jusqu'ici que de très rares éditions de quelques-unes de ces sonates. Nous en faisons ici, et pour la première fois, une publication intégrale.

La partition donne la partie de violon dans sa forme originale, tandis que la partie de soliste comporte des signes complémentaires (doigté, indications de la dynamique et de l'articulation).

Walter Kolneder

INHALT

Band I

Sonata Prima

OVERTURA
Largo Pag. 2

6

9 8

Overtura - Aria - Paesana - Minuet - Giga

Sonata Seconda

PRELUDIO
Adagio Pag. 7

16

b5 4 3 8

Preludio - Allemanda - Siciliana - Grave - Aria

Sonata Terza

PRELUDIO
Largo Pag. 11

25

Preludio - Allemanda - Largo - Rondo

Band II

Sonata Quarta

PRELUDIO
Largo Pag. 2

3

mf (la seconda volta p)

b6 b5

Preludio - Allegro - Sarabande - Allegro

Sonata Quinta

PRELUDIO
Andante Pag. 6

11

mf

#6

Preludio - Corrente - Aria - Giga

Sonata Sesta

FANTASIA
Largo Pag. 10

20

f

7 6 5 #

Fantasia - Allemanda - Pastorale - Giga

Sonata Prima

Francesco Maria Veracini
(1690-1750)

Op. 1 Nr. 1

OVERTURA

Largo

Violine

Klavier
(Cembalo)

The first system of the Overture consists of two staves. The top staff is for the Violin, and the bottom staff is for the Keyboard (Cembalo). The music is in 2/4 time and begins with a *Largo* tempo. The key signature has one flat (B-flat). The keyboard part features a prominent bass line with several accidentals and fingerings indicated below the notes.

Allegro

The second system begins at measure 9, marked with a box containing the number '9'. The tempo changes to *Allegro*. The music continues with the Violin and Keyboard parts. The keyboard part has a more active bass line with various fingerings and accidentals.

The third system begins at measure 19, marked with a box containing the number '19'. The music continues with the Violin and Keyboard parts. The keyboard part includes a dynamic marking of *mf* (mezzo-forte) and features a more complex bass line with many accidentals and fingerings.

The fourth system begins at measure 28, marked with a box containing the number '28'. The music continues with the Violin and Keyboard parts. The keyboard part has a very active bass line with many accidentals and fingerings.

36

4 3 6 6 6 b6 6 6 6 4 3 6 6 6 6 6 6 6

47

6 b6 4 6

55

6 7 6 7 6

61

6 6 #6 4 3 7 6 #

69

2 2 6 6 6 6 7 b6 7 b5 4 3 b5 4 3

79

6 b 6 b 6 6 b6 6 6 6 6 b6 6 6 6 b6 6 6

89

6

97

6 7 6

103

b6 # b6 # b6 # 6 5 4 3

111

6 4 3 #

119 Adagio

Musical score for measures 119-120, Adagio tempo. The vocal line features a trill (tr) in measure 119. The piano accompaniment includes figured bass notation: 4, 6, b6, 6.

ARIA

Affettuoso (Andante)

Musical score for measures 11-20 of the Aria section, Affettuoso (Andante) tempo. Dynamics include *piano* and *forte*. Figured bass notation includes: 6, 7, b6, 7, 6, 7, b6, 7, 6, 7, #, #, #, #.

11

Musical score for measures 21-30 of the Aria section, Affettuoso (Andante) tempo. Dynamics include *mf* and *f*. Figured bass notation includes: 6, 6, 4, 6, b6, 6, b, 6, 4, 6, 6, 6.

21

Musical score for measures 31-40 of the Aria section, Affettuoso (Andante) tempo. Dynamics include *mf*. Figured bass notation includes: 6, b5, b4, b5, 4, 3.

31

Musical score for measures 41-50 of the Aria section, Affettuoso (Andante) tempo. Dynamics include *piano* and *p*. Figured bass notation includes: 6, b5, b4, b5.

41

Musical score for measures 41-51. The system includes a vocal line and a piano accompaniment. The piano part features a dynamic marking 'f' and figured bass notation: $b4\ 3$, $b4\ 3$, $7\ 6$, 6 , b , 6 .

52

Musical score for measures 52-62. The system includes a vocal line and a piano accompaniment. The piano part includes figured bass notation: 6 , 6 , $b5$, 6 , $\#6$.

63

Musical score for measures 63-72. The system includes a vocal line and a piano accompaniment.

73

Musical score for measures 73-82. The system includes a vocal line and a piano accompaniment. The piano part includes a sharp sign ($\#$) and a measure with a 6 .

83

Musical score for measures 83-92. The system includes a vocal line and a piano accompaniment. The piano part includes figured bass notation: $b6\ 6$, $6\ b6$, $b6\ 6$, $\#$, $7\ 5\ 4\ 3$.

PAESANA
Allegro

Musical score for measures 1-10. The piece is in 2/4 time with a key signature of one flat. The first system shows a treble clef staff with a melody and a grand staff (treble and bass clefs) for piano accompaniment. The piano part features chords and a bass line with a double bass line. Dynamics include *f* (2. x *p*), *p*, and *mf*. There are first and second endings marked with '1.' and '2.'.

Musical score for measures 11-21. The piano part continues with chords and a bass line. Dynamics include *f*. Fingering numbers 6, 5, 4, #3, 6, b5 are indicated below the bass line.

Musical score for measures 22-33. The piano part continues with chords and a bass line. Dynamics include *p* and *mf*. Fingering numbers #6, 6, #, 6, 5, b5, # are indicated below the bass line.

Musical score for measures 34-41. The piano part continues with chords and a bass line. Dynamics include *f*. Fingering numbers #, # are indicated below the bass line.

Musical score for measures 42-49. The piano part continues with chords and a bass line. Dynamics include *f*. Fingering numbers 6, #4 are indicated below the bass line.

MINUET

Allegro

mf (la seconda volta p)

#6 #

mf

b 6 6 7 4 3 b5

p mp

4 3 b5 4 3 #6 b6 b # 6 7 5 4 3

GIGA

Allegro

f

#6 6 b # #6 # 6

tr

6 6 6 6 # 6 b5 7 4 3 b5 b7

*) Im Original steht hier ein Doppelstrich mit Wiederholung nach beiden Seiten.

*) Here the original prescribes a double bar with repetition towards both sides.

*) Dans l'original se trouve ici une double-barre et reprise vers tous les deux côtés.

14

Musical score for measures 14-20. The system consists of a vocal line and a piano accompaniment. The vocal line features a trill (tr) in measures 14 and 15. The piano accompaniment includes a treble and bass clef with chords and a figured bass line below. The figured bass line contains the following figures: $\flat 4$, 3, $\flat 5$, $\flat 7$, 4, 3, 5, 7, 4, 3, $\flat 5$, 6.

21

Musical score for measures 21-26. The system consists of a vocal line and a piano accompaniment. The piano accompaniment includes a treble and bass clef with chords and a figured bass line below. The figured bass line contains the following figures: \flat , 6, 6, 6, 6, 6, 6, 6.

27

Musical score for measures 27-33. The system consists of a vocal line and a piano accompaniment. The vocal line features trills (tr) in measures 27 and 28. The piano accompaniment includes a treble and bass clef with chords and a figured bass line below. The figured bass line contains the following figures: 6, 6, \flat , 6, $\flat 6$, 5, \flat .

34

Postiglione

Musical score for measures 34-39. The system consists of a vocal line and a piano accompaniment. The piano accompaniment includes a treble and bass clef with chords and a figured bass line below. The figured bass line contains the following figures: 6, $\flat 5$, $\flat 7$, 6.

40

Musical score for measures 40-45. The system consists of a vocal line and a piano accompaniment. The piano accompaniment includes a treble and bass clef with chords and a figured bass line below. The figured bass line contains the following figures: 6, $\flat 6$, $\flat 5$.

46

54

62

69 *Postiglione*

76

84

Musical score for measures 84-91. The system includes a vocal line with trills (tr) and a piano accompaniment. Measure numbers 6, #6, b, #, #6, #, 6, 6 are indicated below the piano part.

92

Musical score for measures 92-99. The system includes a vocal line with a long note and a piano accompaniment. Measure numbers 6, 6, #, b, #4, 6, b5, b6, #6, b5 are indicated below the piano part.

100

Musical score for measures 100-106. The system includes a vocal line with a long note and a piano accompaniment. Measure numbers 4, b5, #, 6, b6, #, 4, #3 are indicated below the piano part.

107

Postiglione

Musical score for measures 107-113. The system includes a vocal line with a melodic line and a piano accompaniment. Measure numbers 6, 6, 6, b are indicated below the piano part.

114

Musical score for measures 114-120. The system includes a vocal line with a melodic line and a piano accompaniment. Measure numbers 6, b8, 8, 9, 8, 4, 3, 9, 6, 6, # are indicated below the piano part.

Sonata Seconda

Op. 2 Nr. 2

PRELUDIO

Adagio

b5 4 8 6 #6 b7 6 7 6 # #

7 #b5 4 8 # 7 b5 4 8 b6 6 #6 4 #3 #4 6 #6 6 6 6 5 #3 4

ALLEMANDA

Larghetto

6 5 # b7 #8 # #4

2 6 6 #4 6 6 4 6 6 #4 6 4 6 4 6 2 6 4 6 4 8 6 b5 # # 6

14

b5 b7 6 2 6 6 #4 6 6 4 6 6 #4 6 4 6 2 6 2 6 2 6 4 8

19

6 b7 b5 7 # b5 4 #B # 6 7

23

b5 7 # b5 4 #B b5 b5 7 6 4 8

28

7 b6 4 B # 6

piano

p

32

6 4 # 6 # 6 5 4

SICILIANA

Cantabile

Musical notation for measures 1-5. The system consists of a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *mf* in the second measure.

6

Musical notation for measures 6-11. The piano part includes dynamic markings of *b5*, *8*, and *6* at the bottom of the system.

12

Musical notation for measures 12-17. The piano part includes dynamic markings of *b5* and *b5* at the bottom of the system.

18

Musical notation for measures 18-23. The piano part includes dynamic markings of *p* and *f*, and a trill marking *tr.* in the vocal line. The bottom of the system has markings *#*, *#*, *#*, *#6*, and *#*.

24

Musical notation for measures 24-29. The piano part includes a dynamic marking of *mf* in the second measure. The bottom of the system has markings *6*, *6*, and *5*.

29

Chords: b , 6 , $b5$, 6 , $b5$, 7 , $\#$

35

Chords: $\#$, 6 , 5 , $\#$, 7 , $\#$, 7 , $\#$

41

Chords: 4 , $\#$, $\#$, 6 , $4\#$, 6 , 6 , 5 , $\#$

47

Chords: $\#$, $b6$, 6 , $\#$, 6 , 4 , $\#$

Grave

Chords: $b5$, $b4$, $b5$, 6 , 7 , 6

ARIA

Allegro

Measures 1-8. *f (la seconda volta p)*

Chord symbols: #6, #6, 6, 5

Measures 9-17. *f*

Chord symbols: 6 #6, #6, #, 6, #6, 6

Measures 18-25. *mfz*

Chord symbols: 7 5, #6 5, #, 4 #, #6, 7

Measures 26-34. *cresc.*

Chord symbols: 6, 7

Measures 35-42. *f*

Chord symbols: # #6, #4, 6 b5, 6, 5, 7 5, 4 #, 5, 6, #6, 6, 5, 7 5, 4 #

45

piano

p

6 #4

52

forte

f

6 #4 6 b5 6 b5

58

6 4 6 b5

64

3 7 3 3 3 7 7

68

7 7 7 7 # 6 #4

73

6 #6 #4 3 6

78

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

86

6 6 5 4 # # #4 6

94

6 3 3 3 6

100

3 3 3 6 # 3 3 3 #

105

Musical score for measures 105-108. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff contains a piano accompaniment with chords and a bass line of eighth notes. Fingerings are indicated by numbers 3, 6, and b5. A flat symbol is present at the end of the system.

109

Musical score for measures 109-115. The system consists of three staves. The treble staff has a melodic line with sixteenth-note runs. The grand staff has a piano accompaniment with chords and a bass line. Fingerings are indicated by numbers 7, 6, 6, 7, 6, 6, 7, b6, 5, and #. A sharp symbol is present at the end of the system.

116

Musical score for measures 116-124. The system consists of three staves. The treble staff has a melodic line with eighth notes. The grand staff has a piano accompaniment with chords and a bass line. A dynamic marking of *mf* is present. Fingerings are indicated by #6 and b5. A sharp symbol is present at the end of the system.

125

Musical score for measures 125-180. The system consists of three staves. The treble staff has a melodic line with eighth notes and sixteenth-note runs. The grand staff has a piano accompaniment with chords and a bass line. Fingerings are indicated by 6, 6, b7, and #. A sharp symbol is present at the end of the system.

181

Musical score for measures 181-188. The system consists of three staves. The treble staff has a melodic line with sixteenth-note runs. The grand staff has a piano accompaniment with chords and a bass line. Fingerings are indicated by b7 and #. A sharp symbol is present at the end of the system.

135

piano

p

140

144

forte

f

7 5 4 # 6 6 #4

150

6 6 5 # #

Sonata Terza

PRELUDIO Largo

Op. 1 Nr. 3

Musical notation for measures 1-5. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and single notes. A dynamic marking of *f* is present in the left hand at measure 4.

4 #

Musical notation for measures 6-10. The right hand continues the melodic development. The left hand features a more active bass line with eighth notes. Fingerings 7, 6, 7 are indicated for the first three notes of the left hand in measure 6. Chordal symbols 6 b5, b7, 4, 6 b5, 7 are placed below the left hand.

Musical notation for measures 11-15. The right hand includes a trill (*tr*) in measure 15. The left hand continues with eighth-note patterns. Chordal symbols 4 3, 6 #, b, b, 4 3 are placed below the left hand.

Musical notation for measures 16-20. The right hand begins with a *piano* dynamic marking. The left hand features a *p* dynamic marking. A trill (*tr*) is present in the right hand at measure 18. Chordal symbols #6 and b are placed below the left hand.

21

6 6 7 9 6 7

27

9 6 7 7 6 5 # 6 4 # b5

33

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

40

6 b #4 6 #4 b # 6 6 4 #

ALLEMANDA
Larghetto

6 6 5 6 5

*) und an allen Parallelstellen

and similarly in all analogous figures
E. P. 11873a

et de même pour toutes les figures analogues

4

6 5 4 # 6 4

7

6 4 6

10

6 4 6

13

6 4 6 6 4 3 6 6 6

16

6 4 3 7 6 4 3

19

Musical score for measures 19-21. The system includes a vocal line and a piano accompaniment with bass line. The piano part features chords and bass notes with figured bass notation '6 5' appearing twice.

22

Musical score for measures 22-25. The system includes a vocal line with trills and triplets, and a piano accompaniment with bass line. Figured bass notation includes '6 5', '#6', '6', '#6 5 4', '6 7 6 #4 6', '4 #', and '7'.

26

Musical score for measures 26-28. The system includes a vocal line with triplets and a piano accompaniment with bass line. Figured bass notation includes '7', '6 5', '7', '#6', and '6'.

29

Musical score for measures 29-32. The system includes a vocal line with a trill and a piano accompaniment with bass line. Figured bass notation includes '6 6', '6 6', '#', 'b5', '4 8', '6', '6 5', and '4 #'.

33

Musical score for measures 33-36. The system includes a vocal line with triplets and a piano accompaniment with bass line. The piano part is marked 'piano' and 'p'. Figured bass notation includes '#6', '6', '#', '6', '6', and '6 #'.

86

forte

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

Largo

p

mf

7 6 7 6 7 6 #

9

p

6 2 7 6 7 6 6 4 6 4 3

16

f

7 6 7 # 7 4 #3

23

p

7 6 7 # 7 4 #3

RONDO

Allegro

tr *tr* *tr* *tr*

f (la seconda volta *p*)

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

9

f

7 6 7 6 5 7 6 6 6

16

piano *forte* *piano* *forte*

p *f* *p* *f*

6 4 5 8

24

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

34

piano *forte*

p *f*

#6 6 6 8 6 6 8 6 4

42

6 5 # 5 # b5 b5 5 # 6

50

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

59

4 #3 6 6

65

b 5 6 5 b5 6 #

piano

p

71

b b5 6 b5 6 #

77

Musical score for measures 77-81. The system includes a vocal line and a piano accompaniment with bass line. Fingerings are indicated by numbers 6, #6, and #4.

82

Musical score for measures 82-88. The system includes a vocal line and a piano accompaniment with bass line. Fingerings are indicated by numbers 6 and #.

89

Musical score for measures 89-96. The system includes a vocal line and a piano accompaniment with bass line. Fingerings are indicated by #.

97

Musical score for measures 97-106. The system includes a vocal line and a piano accompaniment with bass line. Fingerings are indicated by #, #6, #5, b5, 5, b5, 5, #, #, 6.

107

Musical score for measures 107-114. The system includes a vocal line with trills and a piano accompaniment with bass line. Fingerings are indicated by 7, 6, #, #6, 6, 6, 6, #, 7, 5, #6, 6, 4, #3.

DIE KLASSIKER DES KLAVIERS

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J. S. BACH

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201 IV Zwei- und dreistimmige Inventionen
202 V Französische Suiten
203/4 VI, VII Englische Suiten
205/6 VIII, IX Partiten
207 X Ital. Konzert, Chrom. Phantasie usw.
207b X² Chromatische Phantasie
208 XI Ouvertüre, Phantasie, Capriccio usw.
209 XII Goldberg-Variationen
210 XIII Vier Toccaten und Fugen
211 XIV Toccata, Präludium, Phantasie
212 XV Phantasien, Fugen, Suite f moll usw.
213 XVI Sonaten a moll, C dur, d moll
214 XVII Präludien, Fugen, Suiten
215 XVIII Phantasien, Aria, Toccata
216 XIX Capriccio, Sonate, Fugen
217 XX 16 Konzerte nach Vivaldi usw.
218 XXI Die Kunst der Fuga. Klavier-Ausg.
219 XXII Das musikalische Opfer
1959 XXIII Supplement (Seiffert)
4230 Vorstufe. 25 Stücke (Martienssen)
1820 Album (Sara Heinze)
Neue Urtext-Ausgaben:
1a/b Wohltemperiertes Klavier (Kroll) 2 Bde.
4691a/b Wohltemperiertes Klavier (Kreutz) 2 Bde.
4201 Inventionen und Sinfonien (Landshoff)
4580a/b Englische Suiten (Kreutz) 2 Bände
4594 Französische Suiten (H. Keller)
4665 Sieben Toccaten (H. Keller)
Klavierübung I/IV (Soldan):
4463a/b I Partiten. 2 Bände
4464 II Franz. Ouvertüre und Ital. Konzert
4465 III Vier Duette
4462 IV Goldberg-Variationen
4202 Das musikalische Opfer (Landshoff)
4546 Notenb. der Anna Magd. Bach (H. Keller)

BEETHOVEN

- Sämtliche Werke in 8 Bänden
1801a/c I, II, III Sonaten. Urtext (Pauer-Martienssen) 3 Bände
1231 IV Sechs Sonatinen
297 V 34 Stücke, Rondos, Bagatellen, Präludien usw.
298a/b VI, VII Sämtliche Variationen. 2 Bände
144 VIII Konzerte und Phantasie Op. 80
4001/32 Sonaten in Einzelausgabe. Urtext (Pauer-Martienssen)
4542 Sonaten-Auswahl
758 Leichte Originalstücke (Ruthardt)
4336 Ecossais u. Deutsche Tänze (Niemann)
4476 Diabelli-Variationen (Kuhlmann)

BRAHMS

- Werke in 2 Bänden
herausgegeben von Emil von Sauer
3300a I Op. 1, 2, 5, Sonaten. Op. 4 Scherzo. Op. 9 Variationen. Op. 10 Balladen. Op. 21 u. 24 Variationen
3300b II Op. 76, 118, 119 Klavierstücke. Op. 79 Rhapsodien, Op. 116 Phantasien, Op. 117 Intermezzi und 5 Studien
* 3655 Konzert Nr. 1 d moll Op. 15
* 3895 Konzert Nr. 2 B dur Op. 83
3936 Auswahl. 20 Stücke (Sauer-Niemann)
Zahlreiche Werke auch in Einzelausgaben

CHOPIN

- Sämtliche Werke in 3 oder 12 Bänden
Neue Ausgabe von Bronislaw von Pozniak
1900a I Walzer, Mazurkas, Polonaisen, Nocturnes
1900b II Balladen, Impromptu, Scherz, Phantasie, Étüden, Präludien, Rondos
1900c III Sonaten, Stücke, Konzerte
Ausgabe in 12 Einzelausgaben:
1901 I Walzer
1902/3 II, III Mazurkas, Polonaisen
1904/5 IV, V Nocturnes, Balladen/Impromptu
1906/7 VI, VII Scherz/Phantasie in f. Étüden
1908/9 VIII, IX Präludien/Rondos, Sonaten
1910 X Stücke (Berceuse, Barcarolle usw.)
1911/12 XI, XII Konzerte, Konzertstücke
* 2895a/b Konzerte in Einzelausgaben (Pozniak)
1926 Auswahl. 31 Stücke (Scholtz)

GRIEG

- Sämtliche Werke in 3 Bänden
3100a I Sämtliche Lyrische Stücke
3100b II Op. 1 Vier Stücke. Op. 3 Poet. Tonbilder. Op. 6 Humoresken. Op. 16 Klavierkonzert. Op. 19 Aus dem Volksleben. Op. 24 Ballade g moll. Op. 28 Albumblätter. Op. 29 Improvisata. Op. 41/52 Stücke n. Liedern. Op. 73 Stimmungen

- 3100c III Original-Bearbeitungen: Op. 17 Nord. Tänze u. Volksweisen. Op. 34 Eleg. Melodien. Op. 35 Norweg. Tänze. Op. 40 Holberg-Suite. Op. 46; 55 Peer-Gynt-Suite I/II. Op. 56 3 Stücke aus Sigurd Jorsalfar. Op. 66 19 norwegische Volksweisen usw.
Sämtliche Werke auch in Einzelausgaben, die Lyrischen Stücke in 10 Heften

HÄNDEL

- Ausgewählte Werke (Ruthardt)
4a/b Suiten in 2 Bänden
4c Legons, Pièces, Fugues usw.
4d Fughetten
4335 Ausgewählte Stücke (Teichmüller)
4334 Leichte Stücke (Bülow-Teichmüller)
2669 Die ersten Studien (Ruthardt)
1821 Auswahl. 20 Stücke

HAYDN

- Sämtliche Werke in 6 Bänden
4443 I Leichte Divertimenti (Martienssen)
713a/d II/IV Sonaten. 4 Bände (Martienssen)
4392 VI Originalstücke. Urtext
4543 Sonaten-Auswahl (Martienssen)
1120 Zwölf kleine Stücke
* 4353 Konzert D dur (Teichmüller)

LISZT

- Werke in 12 Bänden
herausgegeben von Emil von Sauer
3600a/b I, II Ungarische Rhapsodien
3600c/d III, IV Étüden
3601a/b V, VI Original-Kompositionen
3601c/d VII, VIII Opern-Phantasien
3602a IX Lieder-Paraphrasen
3602b X Übertragungen
* 3602c XI Konzerte u. a. Werke mit Orchester
3602d XII Supplement: Übertragungen u. Or.
4667 Franz Liszt · Eine Sammlung wenig bekannter Klavierstücke leicht bis mittelschwer (Hünze-Reinhold)
Années de Pèlerinage, Consolations und Liebesträume, Étüden, Rhapsodien, Sonate h moll usw. auch in Einzelausgaben

MENDELSSOHN

- Sämtliche Werke in 5 Bänden
herausgegeben von Theodor Kullak
1704a I Lieder ohne Worte
1704b II Op. 5 Capriccio. Op. 7 Charakterstücke Op. 14 Rondo. Op. 16 Fantaisies. Op. 33 Caprices. Op. 72 Kinderstücke. Andante cantabile e Presto agitato
1704 III Op. 28 Phantasie. Op. 35 Präludien u. Fugen. Op. 54 Variations sérieuses. Op. 82 Andante con Variazioni. Op. 83 Variationen. Op. 104 Étüden. Scherz. Étüde f moll
1704d IV Zwei Konzerte. Op. 22 Capriccio brillante. Op. 29 Rondo brillante. Op. 43 Seneade
1704e V Supplement: Sonaten, Präludien und Stücke
1704f Rondo capriccioso Op. 14
1704g Variations sérieuses Op. 54
3347 Kinderstücke Op. 72
* 2896a/b Konzerte in Einzelausgabe
* 2942 Capriccio brillante Op. 22
* 3491 Rondo brillante Op. 29

MOZART

- Werke in 5 Bänden
1800a/b I, II Sonaten. Neuausgabe nach d. Urtext (Martienssen/Weismann) 2 Bände
1800 Dieselben in 1 Bände Ganzln.
4240a III Stücke: Urtext-Neuausgabe (Wilh. Weismann)
273 IV Variationen
765 V Acht berühmte Konzerte
* 3309e h) Konzerte in Einzelausgaben. Urtext
* 2897 d/f) herausg. v. Edwin Fischer u. K. Soldan
4519 Kadenzen von A. E. Müller (1767-1817) zu Klavierkonzerten
4044 Sonate A dur K. V. 331 einzeln
4615 Sechs Sonatinen (sogen. Wiener Sonatinen) (Volger)
1823 Auswahl. Beliebte Kompositionen
4450 Deutsche Tänze (Czerny - K. Herrmann)
3957 Eine kleine Nachtmusik. Übertr. v. Singer
4509 Klaviermusik f. Liebhaber (K. Herrmann)

SCHUBERT

- Werke in 5 Bänden
488a/b I, II Sonaten
716a III¹ Wanderer-Phantasie (Niemann)
3235 III² Impromptu und Moments musicaux
150 IV Tänze: Walzer, Ländler, Deutsche Tänze usw.
718 V Supplement: Sonaten, Adagios, Scherzi
4498 Menuette (Weitzmann)
726 Märsche
1383 Polonaisen
1825a Auswahl. Beliebte Stücke

SCHUMANN

- Sämtliche Werke in 5 Bänden
herausgegeben von Emil von Sauer
2300a I Op. 68 Album f. d. Jugend. Op. 15 Kinderszenen. Op. 124 Albumblätter. Op. 99 Bunte Blätter. Op. 18 Arabeske. Op. 19 Blumenstück. Op. 82 Waldszenen. Op. 28 Romanzen
2300b II Op. 6 Davidsbündlertänze. Op. 9 Carnival. Op. 21 Novelletten. Op. 12 Phantasiestücke. Op. 16 Kreisleriana
2300c III Op. 20 Humoreske. Op. 26 Faschingschwank. Op. 13 Etudes symphoniques. Op. 17 Phantasie C dur. Op. 1 Abegg-Variationen. Op. 2 Papillons. Op. 7 Toccata. Op. 8 Allegro. Op. 4 Intermezzi. Op. 5 Impromptu
2300d IV Op. 32 Klavierstücke. Op. 72 Vier Fugen. Op. 23 Nachtstücke. Op. 111 Phantasiestücke. Op. 76 Märsche. Op. 126 Fughetten. Op. 133 Gesänge der Frühe. Op. 3 Paganini-Studien. Op. 10 Études d'après Paganini. Op. 118 Jugend-Sonaten
2300e V Op. 11 Sonate fis moll. Op. 22 Sonate g moll. Op. 11 Sonate f moll. Op. 54 Konzert a moll. Op. 92 Konzertstück. Op. 134 Konzert-Allegro. Nachl. Scherzo f moll. Presto g moll.
Zahlreiche Werke auch in Einzelausg.
2328 Klavierkonzert Op. 54 (Sauer)

SMETANA

- Ausgewählte Werke in 3 Bänden
4435 I Böhmisches Tänze: Furiant, Slepicka, Cibulicka, Obkročák, Sousedská, La Fête des paysans bohémiens (Anhang)
4455 II Polkas: Das Brautpaar, Op. 7 Zwei Polkas de Salon. Op. 8 Zwei Polkas poétiques, Scherzo-Polka. Aus Op. 12 und 13 Drei Souvenirs de Bohême en forme de Polka. Polka
4642 III Stücke: Aus Op. 4 Präludium, Idylle, Erinnerung. Aus Op. 5 Rhapsodie. Bagatellen u. Impromptu (Unschuld, Freude, Idylle). Aus Op. 2 Zwei Albumblätter. Zwei Walzer. Drei Böhmisches Tänze (Polkas und Hulán)

TSCHAIKOWSKY

- Ausgewählte Werke in 3 Bänden
4652 I Aus Op. 1 Scherzo à la Russe. Op. 8 Capriccio. Aus Op. 19 Thema u. Variationen. Op. 21 Sechs Stücke über ein Thema (Präludium, Fuge, Impromptu, Trauermarsch, Mazurka, Scherzo). Op. 59 Doumka
4653 II Aus Op. 2 Ruines d'un Château, Chant sans paroles. Op. 5 Romanze. Op. 7 Valse-Scherzo. Aus Op. 9 Polka de Salon, Mazurka de Salon. Op. 10 Nocturne, Humoresque. Aus Op. 19 Réverie du Soir, Feuille d'Album, Nocturne. Aus Op. 40 Chanson triste, Chant sans paroles, Valse, Danse Russe. Impromptu-Caprice. Valse-Scherzo. Impromptu. Aveu passionné
4654 III Aus Op. 51 Polka peu dansante, Nathavalse, Romance, Valse sentimentale. Aus Op. 72 Berceuse, Impromptu, Tendres reproches, Danse caractéristique, Dialogue, Un poco di Schumann, L'espiègle, Echo rustique, Un poco di Chopin, Valse à cinq Temps
3781 Op. 37a Die Jahreszeiten (Niemann)
3782 Op. 39 Jugendalbum, 24 kleine Stücke (Niemann)
3066 Album, 14 beliebte Komposit. (Ruthardt)
* 3775 Konzert b moll Op. 23 (Teichmüller)
4644 Konzert G dur Op. 44 (Hünze-Reinhold)

WEBER

- Sämtliche Werke in 3 Bänden
717a I Sonaten. C dur, A dur, d moll e moll
717b II Polonaise, Rondo brillant, Polacca usw.
717c III Variationen und Konzerte
* 2899 Konzertstück Op. 79 (Ruthardt)
2879 Aufforderung zum Tanz Op. 65
1826 Auswahl. Beliebte Stücke

* Ausgabe für 2 Klaviere; das 2. Klavier enthält die Orchesterbegleitung