

44238

Augener's Edition.

# Classische Violin Musik

berühmter Meister des 17ten und 18ten Jahrhunderts

NACH DEN ORIGINALWERKEN FÜR VIOLINE UND BASS  
ODER DEN VORHANDENEN ORCHESTERPARTITUREN

FÜR  
Violine und Pianoforte

bearbeitet und mit Vortragszeichen versehen

VON

## GUSTAV JENSEN.

2te Serie.

7413	L. BORGHINI.	SONATE II.	(A dur)
7414	L. BORGHINI.	SONATE IV.	(G Moll)
7415	ANTONIO VERACINI.	SONATE.	(C Moll) (2 Violinen, Piano & Violoncell ad lib.)
7416	ANTONIO VERACINI.	SONATE.	(A Moll)
7417	GIUSEPPE TORELLI.	CONCERTO.	(2 Violinen & Piano)
7418	W. A. MOZART.	ANDANTE, MENUETTO & RONDO.	
7419	ARCANGELO CORELLI.	FOLLIA CON VARIAZIONI.	(D Moll)
7420	W. A. MOZART.	ADAGIO. RONDO.	(E Dur) (C dur)
7421	F. H. BARTHÉLEMON.	SONATE.	(E Moll)
7422	G. F. HANDEL.	SONATE.	(A dur)
7423	ANTONIO VIVALDI.	SONATE.	(A dur)
7424	FRANCESCO MARIA VERACINI.	CONCERT-SONATE.	(E moll)

Augener & Co. London.

199 REGENT STREET, W.

22, NEWGATE STREET, E. C.

6, NEW BURLINGTON STREET, W.

Die nach den Bässen ausgearbeitete Klavier resp. Orchesterbegleitung, sowie Vortragsbezeichnung und Revision dieser Ausgabe ist ausschliessliches Eigenthum der Verleger.

THE REVISION AND ARRANGEMENTS IN THESE WORKS ARE COPYRIGHT OF THE PUBLISHERS.

## SONATA À TRE.

(2 Violinen, Violoncello e Organo)

von

ANTONIO VERACINI.\*)

(1692) Op. 1.

Adagio.

Arrang. von Gustav Jensen.

Violino I. *f dolce*

Violino II. *f dolce*

PIANO. *poco f*

*mf* *f*

*mf* *f*

\*) Antonio Veracini was born at Florence about the middle of the 17<sup>th</sup> century. His nephew, Francesco Maria Veracini has lately become known by some of his Sonatas edited by David and Wasielewsky. Antonio Veracini the uncle, seems almost to have fallen into oblivion. His compositions strike the educated musician at once as expressive of noble sentiment and mature musical art. In this respect perhaps they surpass by far the works of the gifted but eccentric nephew.

\*) Antonio Veracini wurde um die Mitte des 17<sup>ten</sup> Jahrhunderts zu Florenz geboren. Sein Neffe, Francesco Maria Veracini, ist in neuerer Zeit durch die von David und Wasielewsky besorgte Herausgabe einiger seiner Sonaten bekannt geworden. Antonio Veracini, der Oheim, ist so ziemlich der Vergessenheit anheimgefallen. Seine Compositionen kennzeichnen sich dem gebildeten Musiker sofort als Produkte edelster Empfindungsweise und reifster musikalischer Bildung und dürften in dieser Beziehung die Werke seines genialen, aber excentrischen Neffen weit überragen.

\*) Antonio Veracini nacquit vers le milieu du dixseptième siècle à Florence. De nos jours David et Wasielewsky nous ont fait connaître son neveu, Francesco Maria Veracini par l'édition de quelques-unes de ses Sonates. Antonio Veracini, l'oncle, est tombé dans l'oubli presque complet. Cependant le musicien bien renseigné reconnaît de prime abord dans ses oeuvres le produit du sentiment le plus noble et de l'art musicale la plus avancée. Sous ce rapport ces oeuvres doivent l'emporter grandement sur celles du neveu, homme de génie, mais excentrique.

The musical score is arranged in six systems. The first two systems feature a vocal line (top staff) and a piano accompaniment (bottom staff). The vocal line begins with a *p dolce* dynamic and a *cresc.* marking. The piano accompaniment starts with a *p* dynamic and also includes a *cresc.* marking. The third system is a grand staff for piano, with the right hand starting at *p* and the left hand at *poco f*. The fourth and fifth systems return to a vocal line and piano accompaniment. The vocal line starts with *poco f* and includes fingerings (1, 3, 4, 1). The piano accompaniment starts with *poco f*. The sixth system is a grand staff for piano, with the right hand starting at *p* and the left hand at *f*. The right hand includes a *cresc.* marking and a *f* dynamic. The left hand includes a *cresc.* marking and a *f* dynamic.

Andante affettuoso.

The musical score is arranged in three systems, each with two staves. The top staff of each system is for the violin, and the bottom staff is for the piano. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante affettuoso'.  
- **System 1:** The violin part begins with a dynamic of *f* and later changes to *mf*. The piano part also starts with *f* and changes to *mf*.  
- **System 2:** Both parts feature a *cresc.* (crescendo) marking. The violin part transitions from *f* to *mf*.  
- **System 3:** The violin part includes first, second, and third endings, with dynamics of *f*, *p*, *cresc.*, and *f*. The piano part also includes first, second, and third endings, with dynamics of *f*, *p*, *cresc.*, and *f*.

This musical score is arranged in three systems, each with two staves. The top two staves of each system are for the voice, and the bottom two are for the piano. The key signature is B-flat major (two flats). The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), and *p* (piano). Performance instructions include *largamente* (ad libitum) and *largo*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and repeat dots.

Vivace (non troppo.)

The musical score is arranged in three systems. The first system includes a Violin I staff, a Violin II staff, and a grand piano section with Treble and Bass clefs. The second system continues the Violin I and II parts and the piano accompaniment. The third system features the Violin I and II parts and piano accompaniment, with dynamic markings changing from *f* to *mf*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4).

First system of musical notation. It consists of two staves for the vocal line and a grand staff for the piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase with a 4-measure slur and a 3-measure slur. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *cresc.* and *f*. Fingerings 4, 3, 0, and 1 are indicated above the vocal line.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a 5-measure slur. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *cresc.* and *f*. A fermata is placed over a note in the vocal line.

Third system of musical notation. The vocal line features a 2-measure slur and a 3-measure slur. The piano accompaniment includes a *mf* dynamic marking. The system concludes with a *mf* dynamic marking in the piano part.

*mf* *cresc.* *f*

Adagio.  
*ff* *ff* *Ped.*

Affettuoso (Andantino poco Allegretto.)  
*mf* *mf* *Ped.*

*f* *f* *p* *p*



First system of musical notation. It consists of two staves for the vocal line and a grand staff for the piano accompaniment. The vocal staves show a melodic line with slurs and accents. The piano accompaniment features chords and moving lines. Dynamic markings include *cresc.* and *f*.

Second system of musical notation. It continues the vocal and piano parts. The vocal staves have slurs and accents. The piano accompaniment includes chords and moving lines. Dynamic markings include *mf* and *f*.

Third system of musical notation. It continues the vocal and piano parts. The vocal staves have slurs and accents. The piano accompaniment includes chords and moving lines. Dynamic markings include *p dolce*, *cresc.*, and *f*.

Fourth system of musical notation. It continues the vocal and piano parts. The vocal staves have slurs and accents. The piano accompaniment includes chords and moving lines. Dynamic markings include *pp*, *mf*, and *ff poco largamente*.



# Violin Studies, Schools, etc., in Augener's Edition.

<b>VIOLIN STUDIES &amp; EXERCISES.</b>		
No.	Paper Covers.	Net. s. d.
5640	<b>A</b> LARD, D. 10 Melodic and Progressive Studies. Op. 10	1 4
5600a/b	The same, with 2nd Violin. 2 Books, each	1 4
5646	<b>B</b> ERIOT. Six Etudes Brillantes. Op. 17.	1 —
9415	<b>B</b> LAGROVE, H. 12 Studies	2 6
7601	<b>C</b> AMPAGNOLI. 7 Divertissements for the study of the seven principal positions. Op. 18. Revised by Gustav Jensen	1 —
	<b>C</b> OURVOISIER, C. The School of Velocity (L'Ecole de la Vélocité):—	
7603a	Cah. I. Systematic Finger Exercises	1 6
7603b	" II. Study of Scales and Chords	1 6
7603c	" III. 13 Melodic Studies in the first position, Major	2 —
7603d	" IV. 12 Melodic Studies in the first position, Minor	2 —
7603e	" V. Special Studies in Shifting	2 —
5644	<b>D</b> ANCLA, J. C. Six Etudes pour le Violon. Op. 2	1 —
7604	<b>D</b> ONT, J. 24 Exercises, preparatory to those of Kreutzer and Rode. Op. 37	1 —
7605	— 20 Progressive Exercises (with 2nd Violin). Op. 38	1 4
5655	<b>F</b> IORILLO, F. 36 Etudes en forme de Caprices, revues par C. Courvoisier	1 —
5612a/b	<b>H</b> ERMANN, F. Le commencement de l'Etude. 50 Exercises preparatory to his Studies. Op. 24 (with 2nd Violin <i>ad lib.</i> ) 2 Books, each	1 —
	<b>80 Special Studies (Spezial Etüden). Op. 24:</b>	
5659	Part I. 30 very easy Studies in the 1st position	1 —
5613	The same with 2nd Violin	2 —
5660	Part II. 25 easy Studies in the 1st, 2nd and 3rd positions. Complete	1 6
5660a/b	Or in 2 Books, each	1 —
5614	The same, with 2nd Violin. Complete	2 6
5614a/c	Or in 3 Books, each	1 —
5661	Part III. 25 Studies (moderately difficult) in the 3rd to 7th positions	1 6
5661a/b	Or in 2 Books, each	1 —
5615	The same, with 2nd Violin	2 6
5615a/b	Or in 2 Books, each	1 6
5666a/b	<b>H</b> OFMANN, R. 80 Melodic Studies in the 1st position. Op. 90. 2 Books, each	1 —
5667a/b	— 40 Studies in all positions, for practice in shifting and the development of technique and style. Op. 91. 2 Bks., each	1 —
	<b>K</b> AYSER, H. E. Elementary and Progressive Studies. Op. 20:—	
8662	For Violin Solo. Complete	2 —
8662a/c	in 3 Books, each	1 —
5610a/c	For 2 Violins. 3 Books, each	1 6
7397a/c	For Violin and Piano. 3 Books, each	1 6
	<b>K</b> REUZ, E. Progressive Studies introductory to the studies of Kreutzer and Fiorillo. Op. 34:—	
5663a	Book I. 40 Progressive Exercises gradually introducing the notes of C major (in the 1st position)	1 —
5663b	Book II. 20 Progressive Studies in the sharp major and minor keys	1 —
5663c	Book III. 20 Progressive Studies in the flat major and minor keys	1 —
5663d	Book IV. Introduction of the 2nd and 3rd positions. 15 Studies and major and minor scales through all keys in the first three positions	1 —
5663e	Book V. 12 Short Technical Exercises, and 15 studies in the first three positions, introducing various technical difficulties and arpeggios through all keys	1 —
5663f	Book VI. 6 Studies in the 4th and 5th positions, and 6 studies in the first six positions in flat keys, major and minor	1 —
5663g	Book VII. 12 Studies in the first six positions in sharp keys, major and minor	1 —
	— Scales and Arpeggios through all Major and Minor Keys, systematically arranged, bowed, and fingered:—	
5664a	Book I. Through 1 octave	1 4
5664b	Book II. Through 2 octaves	1 4
5664c	Book III. Through 3 octaves	1 4

<b>VIOLIN STUDIES &amp; EXERCISES—Contd.</b>		
No.	Paper Covers.	Net. s. d.
5665	<b>K</b> REUTZER, R. 42 Etudes. Revised and fingered by C. Courvoisier	1 —
8663	<b>L</b> ÜTGEN, H. Elementary and Progressive Scales and Daily Exercises	1 6
	<b>M</b> AZAS, F. 75 Melodic and Progressive Studies. Op. 36. Revised and fingered by C. Courvoisier:—	
7607a	Book I. 30 special Studies	1 —
7607b	Book II. 27 brilliant Studies	1 —
7607c	Book III. 18 Studies for artists	1 —
5676	<b>R</b> ITTER, E. W. Scale and Chord Exercises	1 6
5631a/b	— 30 easy Exercises in the 1st position (with a 2nd Violin). 2 Books, each	1 —
5678	<b>R</b> ODE, P. 24 Caprices in the form of Studies (C. Courvoisier)	1 —
7612/14	<b>S</b> CHÖN, M. Progressive Exercises in the 1st position and in all Scales. 3 Books, each	1 —
7615	— 46 short Exercises (with 2nd Violin)	1 —
7622	— 12 Exercises	1 —
5688	<b>S</b> TEFFANI, R. 12 Progressive Studies in the 1st position	1 —
7624	<b>W</b> OHLFAHRT, F. Daily Exercises	1 —

## VIOLIN SCHOOLS.

<b>C</b> OURVOISIER. Violin School:—		
7600a	Part I. First bowing exercises, the major keys in the 1st position	5 —
7600b	" II. The minor keys in the 1st position, the ornaments and special bowing exercises	5 —
7600c	" III. Second to Eighth Position, Scales, Harmonics, &c.	5 —
7603a/b	— L'Ecole de la Vélocité (Supplement to the Violin School). Books I. and II, each	1 6
7603c/e	Books III. IV. & V., each	2 —
7606	<b>K</b> AYSER, H. E. Popular Violin Tutor. Op. 65. (Elementary)	1 6
	<b>P</b> OPULAR INSTRUCTOR in VIOLIN Playing:—	
7623a	Part I. Elementary and First Position	1 —
7623b	" II. Higher Positions	2 —
	<b>R</b> ITTER, E. W. Practical School for the Violin:—	
7610a	Book I. Elementary	1 —
7610b	Book II. Intervals up to the Octave and scale in C major, with easy Duettinos in the first position	1 —
7610c	Book III. Intervals within 2 Octaves, exercises and easy Duettinos in the first position	1 —
7610d	Book IV. Intervals over the 4 strings, exercises and Duettinos in the first position	1 —
7610e/g	Books V.-VII. Major and minor scales, exercises and Duettinos in the first position	1 —
7610h/jk	Books VIII.-X. Scales in 2 Octaves, exercises and Duets in the first position	1 —
	<b>S</b> CHÖN. Course of Instruction:—	
7611	Part I. A B C of Violin Playing (Introductory School)	1 —
7612	" II. First Steps in practical Violin Playing.	
7613	" III. 3 Books, each	1 —
7614	" IV. 46 short Exercises with 2nd Violin	1 —
7615	" V. 18 short modern duets for 2 Violins (1st position)	1 —
7616	" VI. 6 easy and melodious duettinos for 2 Violins (1st position)	1 —
7617	" VII. Fundamental Instructions in the study of the positions, with examples and easy melodious duettinos (3rd position)	1 —
7618	" VIII. The same (2nd position)	1 —
7619	" IX. 6 easy and melodious duettinos for Violin and Tenor	1 —
7620	" X. Fundamental Instructions, examples and pieces in the form of exercises for the study of the positions (4th, 5th, 6th and 7th positions)	1 —
7621	" XI. 12 Violin Exercises	1 —
7622	" XII. 12 Violin Exercises	1 —

AUGENER & CO., 199 Regent Street, LONDON, W.

City Branch—22 NEWGATE STREET, E.C.

Library & School Dept.—6 NEW BURLINGTON ST., W.

# Violin Works in Augener's Edition.

No.		Paper Covers. Net. s. d.
	<b>COMPLETE VIOLIN WORKS of Arcangelo Corelli.</b> Revised by J. Joachim and F. Chrysander. In Score. 8vo. :—	
4936a	Livre I. Op. 1. Sonate da Chiesa a tre (Due Violini, e Violone, o Arcileuto, col Basso per l'Organo). In Roma, 1683. Op. 2. Sonate da Camera a tre (Due Violini, e Violone, o Cembalo). In Roma, 1685	4 —
4936b	Livre II. Op. 3. Sonate da Chiesa a tre (Due Violini, e Violone, o Arcileuto, col basso per l'Organo). In Modena, 1689. Op. 4. Sonate da Camera a tre (Due Violini, e Violone, o Cembalo). In Bologna, 1694	4 —
4936c	Livre III. Op. 5. Parte Prima: 6 Sonate a Violino Solo e Violone, o Cembalo. Op. 5. Parte Seconda: Preludii, Allemande, Correnti, Gighe, Sarabande, Gavotte e Follia, a Violino Solo e Violone, o Cembalo	4 —
4936d	Livres IV, & V. Op. 6. Concerti Grossi con duoi Violini, e Violoncelli di Concertino obbligati, e duoi altri Violini, Viola e Basso di Concerto Grosso ad arbitrio che si potranno radoppiare. In Roma, 1712 (Score)	4 —
4936	The above five Vols. bound in 2 Vols. (with Portrait)	21 —
	<b>ARRANGEMENTS OF THE ABOVE:</b>	
	6 Sonate da Camera a tre. Opera IV. Arranged by G. Jensen :—	
6302	For 2 Violins and Pianoforte	2 6
6303	For 2 Violins and Violoncello	1 6
7171	For 2 Violins, Violoncello, and Pianoforte	3 —
	12 Sonatas for Violin with figured Bass. Op. 5. With Pianoforte accompaniment by G. Jensen :—	
7354a	Part I. (Sonatas 1 to 6)	3 —
7354b	Part II. (Sonatas 7 to 12)	3 —
7354*	Or Bound in One Vol., with Portrait	7 6
7419	Follia con Variazioni (from Op. 5, Bk. II.) Arranged by G. Jensen	1 —
8103	<b>POPULAR PIECES from Violin works.</b> Arranged for Pianoforte by E. Pauer	1 —

## VIOLIN SOLOS: Arrangements.

*(For Studies see separate Advertisement.)*

<b>HOFMANN, RICHARD. Potpourris on popular Melodies from classical and modern operas and oratorios :—</b>		
5401a/19a	Step I. (in the first position). 19 Books, each	— 6d.
5401a	Adam. Der Postillon.	5409a Handel. The Messiah.
5402a	Bellini. Sonnambula.	5410a Haydn. The Creation.
5403a	Bellini. Norma.	5411a Hérold. Zampa.
5404a	Boieldieu. Le Calife de Bagdad.	5412a Lortzing. Wildschütz.
5405a	Boieldieu. La Dame Blanche.	5413a Lortzing. Czar und Zimmermann.
5406a	Donizetti. La Pille du Regiment.	5414a Méhul. Joseph.
5407a	Donizetti. Lucia di Lammermoor.	5415a Mendelssohn. St. Paul.
5408a	Gluck. Orpheus.	5416a Mozart. Il Seraglio.
		5417a Mozart. Il Flauto Magico.
		5418a Mozart. Don Giovanni.
		5419a Weber. Der Freischütz.
5420a/37a	Step II. (in various positions). 18 Books, each	— 6d.
5420a	Balfe. The Bohemian Girl.	5429a Mendelssohn. A Midsummer Night's Dream.
5421a	Beethoven. Egnont.	5430a Mendelssohn. Elijah.
5422a	Beethoven. Fidelio.	5431a Meyerbeer. Huguenots.
5423a	Donizetti. L'Elisire.	5432a Meyerbeer. Le Prophète.
5424a	Donizetti. Lucrezia.	5433a Mozart. Figaro
5425a	Gluck. Iphigénie en Aulide.	5434a Nicolai. Die lustigen Weiber von Windsor.
5426a	Handel. Judas Maccabæus.	5435a Wallace. Maritana.
5427a	Kreutzer. Das Nachtlager in Granada.	5436a Weber. Oberon.
5428a	Marschner. Hans Heiling.	5437a Weber. Preciosa.
7608	<b>OUR FAVOURITE TUNES. A Selection from Cornelius Gurlitt's Collection of Ancient and Modern Melodies. Arranged by F. Hermann</b>	1 —

## TWO VIOLINS.

ORIGINAL.

*N.B. For Studies for two Violins, see Violin Studies.*

5601	<b>DANCLA, CH.</b> 3 easy Duets for beginners. Op. 23	1 4
5602	— 3 easy Duets. Op. 24	1 4
5603	— 3 concertante Duets (easy & progressive). Op. 25	1 4

No.		Paper Covers. Net. s. d.
	<b>TWO VIOLINS—Contd.</b>	
5605	<b>GURLITT, C.</b> 3 easy and progressive Duets. Op. 150	2 —
5611	<b>HAUPTMANN, M.</b> 3 Duos. Op. 16. (F. Hermann)	2 6
	<b>HERMANN, F.</b> 12 Morceaux mélodiques with Piano ( <i>ad lib.</i> ) Op. 26 :—	
5328a/f	Livres I.—VI.	each 1 —
5607	<b>KALLIWODA, J. W.</b> Grand duo brillant. Op. 234	1 4
5606a/c	— 3 easy and brilliant Duets. Op. 243.	3 Books, each 1 4
	<b>LACHNER, IGNAZ.</b> 3 Sonatinas :—	
5621	No. 1, in A major. Op. 96	1 —
5622	2, in D major. Op. 97	1 —
5623	3, in B flat major. Op. 98	1 —
5608a	<b>MAZAS, F.</b> 6 Petits Duos faciles et progressifs. Lettre A.	1 —
5608b	— 6 Petits Duos faciles et progressifs. „ B.	1 —
5608c	— 6 Duos faciles et progressifs. „ C.	1 —
5608d	— 3 Duos progressifs. „ D.	1 —
5608e	— 3 Duos progressifs. „ E.	1 —
	<b>PLEVEL, I. J.</b> Œuvres. Nouvellement revues, doigtées et arrangées par F. Hermann :—	
7597	Op. 8. 6 Duos	1 —
5628	Op. 44. 3 Duos	1 —
7598	Op. 48. 6 Duos (Sonatinas)	1 —
	<b>SCHÖN, M.</b> Œuvres :—	
7616	18 short modern Duets. In various major and minor keys (first position)	1 —
7617	6 easy and melodious Duettings. In various major and minor keys (first position)	1 —
	<b>THOMAS, EMILE.</b> Duos :—	
5634a	Cah. I. 2 Duets in C and G	1 —
5634b	„ II. 2 Duets in F and B flat	1 —

## TWO VIOLINS: Arrangements.

7596	<b>GURLITT.</b> Op. 105. Ouverture des Marionettes	1 —
7599	Op. 137. "Commedietta" Ouverture	1 —
	<b>HOFMANN, R.</b> Potpourris. Favourite Melodies from Classical and Modern Operas and Oratorios :—	
5401b/5419b	Step I. (in the first position). 19 Books, each	— 6d.
5420b/5437b	Step II. (in various positions). 18 Books, each	— 6d.
	<i>For Specification see Violin Solo Arrangements.</i>	
5630	<b>REINECKE, C.</b> 10 Petits Morceaux. Op. 122a	1 4
5639	<b>ALBUM OPÉRATIQUE.</b> Favourite Operatic Melodies	1 4
7609	<b>OUR FAVOURITE TUNES.</b> Arranged by F. Hermann	2 —

## THREE VIOLINS.

5291a/b	<b>HERMANN, F.</b> The First Practice in Ensemble-Playing. 32 Short Pieces.	2 Books, each 1 —
	<b>LACHNER, IGNAZ.</b> 3 Sonatinas. Op. 92 :—	
5293a	No. 1, in B flat major	1 —
5293b	2, in G major	1 —
5293c	3, in A	1 —

## FOUR VIOLINS.

7231	<b>CLARK, SCOTSON.</b> Gavotte	1 —
7220	<b>LACHNER, IGNAZ.</b> Quartet in G. Op. 107	2 6
5001	<b>LEO, LEONARDO.</b> Concerto a quattro Violini obbligati, arranged for 4 Violins with Pianoforte accompaniment by G. Jensen	2 6

AUGENER & CO., 199 Regent Street, LONDON, W.

City Branch—22 NEWGATE STREET, E.C.

Library & School Dept.—6 NEW BURLINGTON ST., W.

Y613

Jensen

44238

\* part

VIOLINO I.

# SONATA À TRE.

(2 Violinen, Violoncello e Organo)

von

ANTONIO VERACINI.

(1692) Op. 1.

VIOLINO I.

Arrang. von Gustav Jensen.

Adagio.

*f dolce*

*mf* *f* *p dolce*

*cresc.* *poco f*

*p* *cresc.* *f*

Andante affettuoso.

*f* *mf*

*cresc.* *f* *mf*

*f* *p* *cresc.*

*f* *mf* *f* *mf*

*f* *mf* *f* *mf*

*f* *mf* *f* *mf*

*f* *mf* *f* *mf*

*f* *mf* *f* *mf*

*p* *f largamente*

VIOLINO I.

Vivace (non troppo.)

Musical score for Violino I, first section: Vivace (non troppo.). The score consists of ten staves of music in G minor, 2/4 time. It begins with a forte (*f*) dynamic and features various rhythmic patterns, including eighth and sixteenth notes, and triplets. The dynamics fluctuate, including mezzo-forte (*mf*) and crescendo (*cresc.*) markings. The section concludes with a decrescendo leading to the next section.

Adagio.

Affettuoso (Andantino poco Allegretto.)

Musical score for Violino I, second section: Affettuoso (Andantino poco Allegretto.). The score consists of six staves of music in G minor, 3/8 time. It begins with a mezzo-forte (*mf*) dynamic and features a more lyrical, flowing melody with many slurs and ties. The dynamics range from piano (*p*) to fortissimo (*ff*), with markings for *p dolce* and *ff poco largamente*. The section ends with a repeat sign.





Jensen

20

219  
354  
v. 3

44238  
part

VIOLONCELLO.

# SONATA À TRE.

(2 Violinen, Violoncello e Organo)

von

ANTONIO VERACINI.

(1692) Op. 1.

VIOLONCELLO.

Adagio.

Arrang. von Gustav Jensen.

*f dolce*

*mf* *f* *p*

*cresc.* *poco f*

*p* *cresc. f*

Andante affettuoso.

*f* *mf* *cresc.*

*f=mf* *f=p* *cresc.*

*f* *mf*

*f* *f largamente*



VIOLONCELLO.

Vivace (non troppo.)

Pfte.

1

Musical score for the first section, marked 'Vivace (non troppo.)' and 'Pfte.'. The music is in bass clef with a key signature of two flats and a common time signature. It begins with a first ending bracket labeled '1'. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The section concludes with a *cresc.* (crescendo) marking.

Adagio.

Musical score for the second section, marked 'Adagio.'. The music continues in the same key and time signature. It begins with a *f* (forte) dynamic and ends with a *ff* (fortissimo) dynamic.

Affettuoso (Andantino poco Allegretto.)

Musical score for the third section, marked 'Affettuoso (Andantino poco Allegretto.)'. The time signature changes to 3/8. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo), with a *p dolce* (piano dolce) marking. The section concludes with a *ff poco largamente* (fortissimo poco largamente) marking.