

FRANCESCO
GEMINIANI

SONATE A-DUR

FÜR VIOLINE
UND BASSO CONTINUO

SONATA IN A MAJOR

FOR VIOLIN
AND BASSO CONTINUO

Herausgegeben von / Edited by

Hugo Ruf

op. 1/1



HORTUS MUSICUS 173

BÄRENREITER KASSEL · BASEL · LONDON · NEWYORK

Vorwort

FRANCESCO SAVERIO GEMINIANI wurde um 1680 zu Lucca (Toscana) geboren. Nach Studien bei Carl' Ambrogio Lonati in Mailand, Arcangelo Corelli in Rom und Alessandro Scarlatti in Neapel wirkte er bis 1710 als Violinist im Orchester seiner Vaterstadt, danach als Konzertmeister in Neapel. Im Jahre 1714 ging er nach London, wo er schon 1715 ein so großes Ansehen genoß, daß er für ein Hofkonzert vor Georg I. keinen Geringeren als den berühmten Georg Friedrich Händel zur Ausführung der Begleitung am Cembalo anfordern konnte. Geminiani feierte in London, Dublin und Paris wahre Triumphe. Er war gleichermaßen geschätzt als Geigenvirtuose, Komponist, Theoretiker und Pädagoge. Seine Konzerte waren ausverkauft, seine Kompositionen wurden verlegt, seine didaktischen Werke wurden gedruckt und in mehrere Sprachen übersetzt, Aristokratie und wohlhabendes Bürgertum verwöhnten ihn als Lehrer. Kaum etwas mißlang dem zeit seines Lebens vom Glück Begünstigten. Einmal nur geriet er in ernsthafte Schwierigkeiten: seine Leidenschaft für das Gemäldesammeln stürzte ihn in den ersten Londoner Jahren so tief in Schulden, daß er beinahe mit dem Gesetz in Konflikt gekommen wäre. Geminiani starb am 17. September des Jahres 1762 in Dublin. Kummer und Aufregung über den Verlust eines fast vollendeten kostbaren Manuskripts sollen seinen Tod verursacht haben.

Geminiani veröffentlichte neben mehreren didaktischen Werken, als deren wichtigste die Violinschule (op. IX) und die Generalbaßlehre (op. XI) genannt seien und neben einer Reihe von Bearbeitungen fremder und eigener Werke zahlreiche bedeutende Sonaten (Violinsonaten, Cellosonaten, Sonaten für Flöte oder Oboe) und Concerti grossi. Die vorliegende Sonate in A-dur wurde aus seinen im Jahre 1716 in London erschienenen und dem Baron von Kilmannsegge gewidmeten zwölf *Sonate a Violino, Violone, e Cembalo* (op. I) ausgewählt.

Als Vorlage für unsere Ausgabe diente das im Besitz der Bayerischen Staatsbibliothek München befindliche Exemplar des Erstdrucks. Die Arbeit des Herausgebers beschränkte sich auf die Ausarbeitung des Akkompagnements nach dem bezifferten Baß, sowie auf die stillschweigende Berichtigung weniger in der Vorlage enthaltener Fehler. Hugo Ruf

* Über F. S. Geminiani vgl. den Artikel von Franz Giegling in der Enzyklopädie *Die Musik in Geschichte und Gegenwart*, Band IV.

Preface

FRANCESCO SAVERIO GEMINIANI was born at Lucca (Toscana) about 1680. Following his studies under Carl' Ambrogio Lonati in Milan, Arcangelo Corelli in Rome and Alessandro Scarlatti in Naples, he was engaged as a violinist in the orchestra of his native town until 1710 and after that as orchestral director in Naples. He proceeded to London in 1714 where already in 1715 he enjoyed such popularity that he was in a position to invite no less than the famous George Frederic Handel as harpsichord accompanist on the occasion of a Royal Court Concert before George I. Geminiani celebrated great triumphs in London, Dublin and Paris. He was equally valued as solo violinist, composer, theoretical writer and teacher. His concerts were sold out, his compositions published, his instructional works printed and translated into several languages. The aristocracy and prosperous citizens pampered him as a teacher. He, who was thus favoured by good luck all his life hardly suffered any setbacks. Only once did he become involved in serious difficulties: his passion for art collection involved him in such deep debt during the first years in London that he very nearly came into conflict with the law. Geminiani died on the 17th September 1762 in Dublin. The cause of his death is supposed to have been grief and agitation over the loss of an almost completed valuable manuscript.

In addition to several instructional works, as the most important of which should be mentioned the violin (op. IX) and the thorough-bass tutors (op. XI), and a series of arrangements of his own works and those by others, Geminiani published numerous important sonatas (for violin, for violoncello and for flute or oboe) and concerti grossi. The present sonata in A was selected from his twelve *Sonate a Violino, Violone, e Cembalo* (op. I), published in 1716 in London and dedicated to Baron von Kilmannsegge.

A copy of the first print, preserved in the Bavarian State Library at Munich served as source for this edition. Editorial work is restricted to the realization of the accompaniment based on the figured bass and tacit correction of a few errors in the source.

(translated by L. Swinyard)

Hugo Ruf

* Cf. the article on F. S. Geminiani by Franz Giegling in the encyclopaedia *Die Musik in Geschichte und Gegenwart*, Vol. IV.

Sonata

op. I/1

Francesco Geminiani
< um 1680-1762 >

1

Adagio

Violino

Basso continuo
< Cembalo
e Violoncello
o Viola da gamba >

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

4

Presto

7

8

7h 6

12

6 5 6 4 7h

17 *tr* Adagio

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

21 *tr* *tr* Presto

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

24 *tr*

6 5 6

28 Adagio *tr*

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

32 *tr* *tr*

6 7 7 6 7

36

7 7 7 7 4 3 4 2 7 4 6 4 3 3 4 2 6 4 3

2

<Allegro>

6 7 6 7 # 6 5

5

4 # 6 6 4 6 4 2 6 6 5 9 8

9

5 4 3 6 7 6 # #

12

4 # 6 6 6 #

15

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

18

6 7 6# 4/2

21

6/5 7 6

24

7 6/4 6/5

¹⁾ Diese Wellenlinien sind zweifellos als Notationsvereinfachung zu deuten. Man löse die Akkorde in der vom Herausgeber vorgeschlagenen Weise (kleine Noten) auf.

These wavy lines are doubtless intended to simplify the notation. The chords are to be broken as suggested by the editor (smaller notes).

27

Musical score for measures 27-29. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth notes and quarter notes. The left hand provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5. Measure numbers 6/4, 6/5, 6/5, 3#, and 6/4 are written below the bass staff.

30

Musical score for measures 30-32. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The right hand continues the melodic line. The left hand features more complex chordal textures. Fingerings are indicated by numbers 1-5. Measure numbers 7, 6/4, 3#, 6/4, 7, 6/4, 3#, 6/5, and # are written below the bass staff.

33

Musical score for measures 33-35. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth notes. The left hand provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5. Measure numbers 7, 3#, 6/4, 7, 6/4, 3#, 6/4, 7, 6/4, and # are written below the bass staff.

36

Musical score for measures 36-38. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth notes. The left hand provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5. Measure numbers 4/2, 3, 6/4#, 4/2, 6/5, 6#, #, 6, 7, and 6# are written below the bass staff.

40

9 8 7 6# 6 5 4 9 6 7 6 5 4 7 6

44

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

48

6

51

4 3# 7 6 7 6

54

Adagio

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

*1) Vergleiche Anmerkung 1 / Cf. note 1

3

Grave

Musical score for measures 1-3, marked Grave. The score consists of three staves: a single melodic line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#) and the time signature is 3/4. Fingerings are indicated by numbers 1-5 below the notes.

4

Allegro

Musical score for measures 4-6, marked Allegro. The score consists of three staves: a single melodic line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#) and the time signature is common time (C).

Musical score for measures 7-9, marked Allegro. The score consists of three staves: a single melodic line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#) and the time signature is common time (C). Fingerings are indicated by numbers 1-5 below the notes.

Musical score for measures 10-12, marked Allegro. The score consists of three staves: a single melodic line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#) and the time signature is common time (C). Fingerings are indicated by numbers 1-5 below the notes.

Musical score for measures 13-15, marked Allegro. The score consists of three staves: a single melodic line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#) and the time signature is common time (C). Fingerings are indicated by numbers 1-5 below the notes.

14

Musical score for measures 14-17. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 14 features a melodic line in the treble staff and a bass line in the bass staff. Measure 15 continues the melodic and bass lines. Measure 16 shows a more complex bass line with a '7' marking. Measure 17 features a series of chords in the bass staff with markings '6', '6#', '6', '6#', '6', '6#', '6', '6#'. The treble staff has a final melodic phrase.

18

Musical score for measures 18-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 18 features a melodic line in the treble staff and a bass line in the bass staff. Measure 19 continues the melodic and bass lines. Measure 20 shows a more complex bass line with a '#' marking. The treble staff has a final melodic phrase.

21

Musical score for measures 21-23. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 21 features a melodic line in the treble staff and a bass line in the bass staff. Measure 22 continues the melodic and bass lines. Measure 23 shows a more complex bass line with markings '6', '7', '7', '4', '3#'. The treble staff has a final melodic phrase.

24

Musical score for measures 24-26. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). Measure 24 features a melodic line in the treble staff and a bass line in the bass staff. Measure 25 continues the melodic and bass lines. Measure 26 shows a more complex bass line with markings '6', '7', '6', '7', '6'. The treble staff has a final melodic phrase.

27

5 6 5 6 6 5

30

7 6 5 7b 7b 7b

33

6 6 5 6 5 4 3

36

6 6 6 5 4 3