FRANCESCO GEMINIANI

ca. 1680—1762

Zwölf Sonaten

für Violine und Basso continuo

Neuausgabe nach dem Urtext für Violine und Cembalo (Klavier),
Violoncello (Viola da Gamba) ad. lib. herausgegeben von Walter Kolneder

I: Sonaten 1—3	Edition Schott 5191
Violoncello (Viola da Gamba) ad lib.	Edition Schott 5191 a
II: Sonaten 4—6	Edition Schott 5192
Violoncello (Viola da Gamba) ad lib.	Edition Schott 5192 a
III: Sonaten 7—9	Edition Schott 5193
Violoncello (Viola da Gamba) ad lib.	Edition Schott 5193 a
IV: Sonaten 10—12	Edition Schott 5194
Violoncello (Viola da Gamba) ad lib.	Edition Schott 5194 a

B. SCHOTT'S SÖHNE · MAINZ

Schott & Co. Ltd., London · B. Schott's Söhne (Editions Max Eschig), Paris

Schott Music Corp. (Associated Music Publishers Inc.), New York

VORWORT

Francesco Saverio Geminiani (geb. ca. 1680 in Lucca, gest. 1762 in Dublin), einer der größten Geiger seiner Zeit, war in Rom noch Schüler von Corelli und übersiedelte 1714 nach England, wo er als Solist, Konzertmeister, Pädagoge, Konzertunternehmer und — Gemäldehändler tätig war.

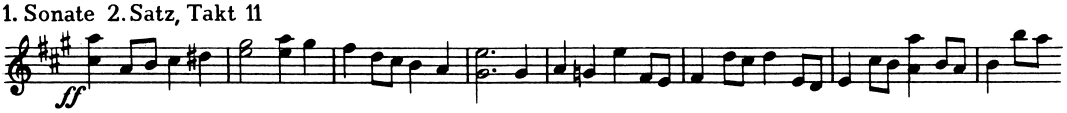
Sein reiches Schaffen begann mit Violinsonaten op. 1, die er 1705 in Bologna veröffentlichte. Elf Jahre später widmete er in London ein weiteres op. 1 dem aus dem Leben Händels bekannten Hofkämmerer Baron von Kielmannsegge, 12 Violinsonaten, die aber nicht mit dem Jugendwerk identisch sind. Der Titel dieses op. 1(a), das schon 1717 in Amsterdam nachgedruckt wurde, lautet:

> *Sonate/ a Violino, Violone, e Cembalo/ dedicate/ All Illustrissimo et Excellentissimo Signore/ Il Sig^r: Barone di Kilmans'egge./ Cavallerizzo Maggiore e Ciamberlano/ Di Sua Maestà Britanica/ e Elettore di Brunswick e Lunebourg/ da/ Francesco Geminiani/ Opera Prima . . .*

Geminiani, dessen impulsive und insbesondere in dynamisch-agogischer Hinsicht fortschrittliche Spielart den Interpretationsstil seiner Zeitgenossen nachhaltig beeinflußt hat, war ständig bestrebt, seine älteren Werke dem sich rasch wandelnden Geschmack anzupassen. Sein op. 1(a) gab er 1739 in London in teilweiser Umarbeitung neu heraus (Nachdruck Paris ca. 1740) und kündigte auf dem Titel an „Le Prime Sonate a Violino, e Basso di F. Geminiano nuovamente ristampato, e con diligenza corette, aggiuntovi ancora per maggior facilità le grazie agli adagj, ed i numeri per la trasposizione della mano". 1757 erschien in London eine weitere Ausgabe, diesmal in Einrichtung als Concerti grossi „VI Sonatas for two violins & a violoncello or harpsichord with a ripieno bass to be used when the violons are doubled, from the VI first solo's of his Opa Ia with a few additional movements".

Die vorliegende Ausgabe gibt den Text von 1716 wieder, in der Artikulation der Violinstimme wurden Anregungen aus der Ausgabe von 1739 aufgenommen. Für die Wiedergabe der in strenger Polyphonie notierten Stellen empfiehlt sich die Auflösung in einstimmige Linienführung etwa nach folgendem Muster:

1. Sonate 2. Satz, Takt 11



PRÉFACE

Francesco Saverio Geminiani, né à Lucques vers 1680 et mort à Dublin en 1762, fut un des plus grands violonistes de son temps. Il fut encore l'élève, à Rome, de Corelli, puis émigra en 1714 en Angleterre où il déploya une intense activité comme soliste, maître de concerts, pédagogue, imprésario et — marchand de tableaux.

Sa nombreuse production débuta par les sonates pour violon op. 1, qu'il publia à Bologne en 1705. Onze ans plus tard, à Londres, il dédia au baron von Kielmannsegge, chambellan à la cour et bien connu des biographes de Haendel, douze sonates pour violon également désignées sous le numéro d'op. 1 mais non identiques aux précedentes. Le titre complet de cet op. 1(a), réimprimé à Amsterdam dès 1717, est le suivant:

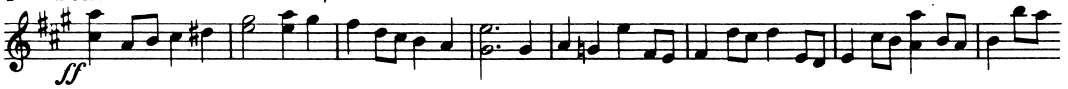
> *Sonate/ a Violino, Violone, e Cembalo/ dedicate/ All Illustrissimo et Excellentissimo Signore/ Il Sig^r: Barone di Kilmans'egge./ Cavallerizzo Maggiore e Ciamberlano/ Di Sua Maestà Britanica/ e Elettore di Brunswick e Lunebourg/ da/ Francesco Geminiani/ Opera Prima . . .*

Geminiani, dont le jeu ardent et particulièrement en avance sur son temps sous le rapport des nuances dynamiques et agogiques, a exercé une influence durable sur le style de ses contemporains, s'est constamment efforcé d'adapter ses œuvres antérieures aux rapides évolutions du goût règnant. C'est ainsi qu'en 1739 il publia à Londres une nouvelle version, partiellement remaniée, de son op. 1 (a) — réimprimée à Paris vers 1740 — et intitulée: « Le Prime Sonate a Violino, e Basso di F. Geminiano nuovamente ristampato, e con diligenza corette, aggiuntovi ancora per maggior facilità le grazie agli adagj, ed i numeri per la trasposizione della mano ».

En 1757, il en fit encore paraître à Londres une autre édition, cette fois sous forme de concerti grossi : « VI Sonatas for two violins & a violoncello or harpsichord with a ripieno bass to be used when the violons are doubled, from the VI first solo's of his Opa Ia with a few additional movements ».

La présente édition reproduit le texte de 1716 en tenant compte, dans la partie de violon, de certaines indications contenues dans la version de 1739. Pour l'exécution des passages notés en stricte polyphonie, il est recommandé de les réduire à une seule ligne mélodique en s'inspirant a peu près de l'exemple suivant :

1ière Sonate 2ième mouvement, mésure 11



PREFACE

Francesco Saverio Geminiani (born about 1680 in Lucca, died 1762 in Dublin) one of the greatest violinists of his time, was in Rome a pupil of Corelli ; in 1714 he went to live in England where he became soloist, leader of an orchestra, teacher, concert agent and—dealer in pictures.

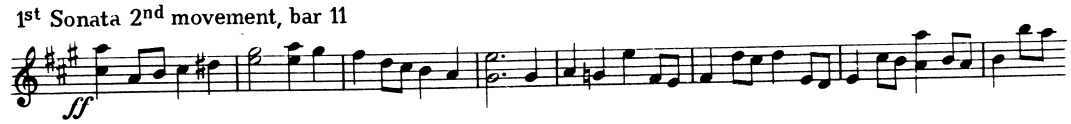
His rich creative activity started with his violin sonates Op. I, which were published in Bologna in 1705. Eleven years later in London he dedicated another Op. I to the Chambelain, Baron von Kielmannsegge, 12 violin sonatas which, however, are not identical with the earlier work. The title of this Op. I(a) which was reprinted in Amsterdam as early as 1717, is :

> *Sonate/ a Violino, Violone, e Cembalo/ dedicate/ All Illustrissimo et Excellentissimo Signore/ Il Sig^r: Barone di Kilmans'egge./ Cavallerizzo Maggiore e Ciamberlano/ Di Sua Maestà Britanica/ e Elettore di Brunswick e Lunebourg/ da/ Francesco Geminiani/ Opera Prima . . .*

Geminiani, whose impulsive and in dynamic—agogic respect advanced playing influenced the style of his contemporaries lastingly, was constantly adapting his earlier works to the rapidly changing taste. He published a new revised edition of Op. I(a) in London in 1739 (reprinted in Paris in about 1740) with the following inscription on the title page : "Le Prime Sonate a Violino, e Basso di F. Geminiano nuovamente ristampato, e con diligenza corette, aggiuntovi ancora per maggior facilità le grazie agli adagj, ed i numeri per la trasposizione della mano." In 1757 in London another edition appeared, an arrangement as concerti grossi "VI Sonatas for two violins & a violoncello or harpsichord with a ripieno bass to be used when the violons are doubled, from the VI first solo's of his Opa Ia with a few additional movements."

In the present edition the 1716 version has been reprinted. Indications of the 1739 edition have been used for the articulation of the violin part. The bars written in strict polyphony should be dissolved into single part writing and played as e. g.

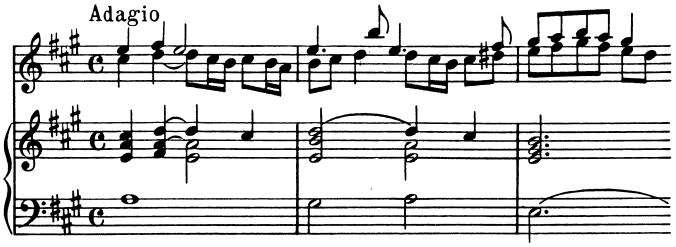
1st Sonata 2nd movement, bar 11



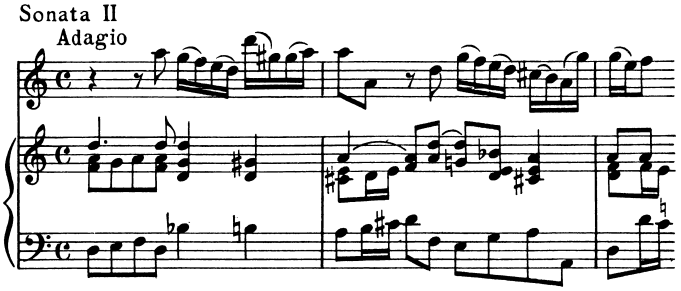
INDEX

Vol. I

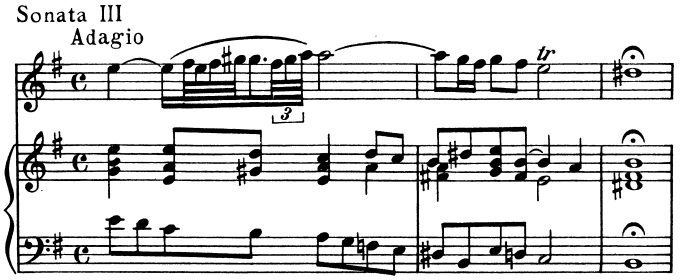
Sonata I
Adagio



Sonata II
Adagio

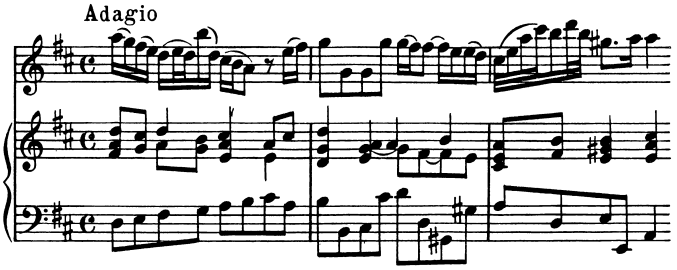


Sonata III
Adagio

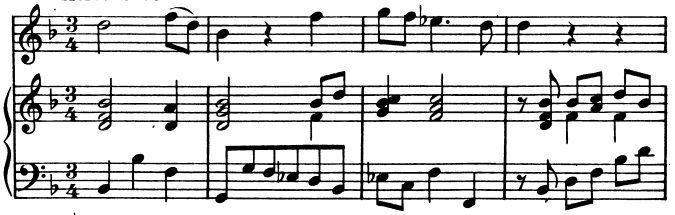


Vol. II

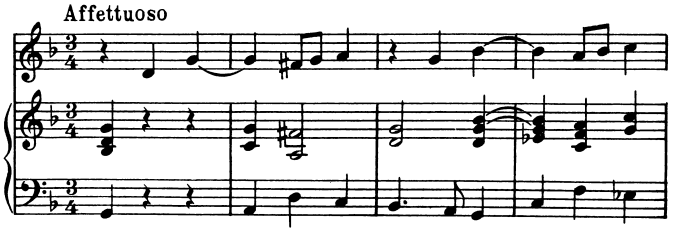
Sonata IV
Adagio



Sonata V
Affettuoso

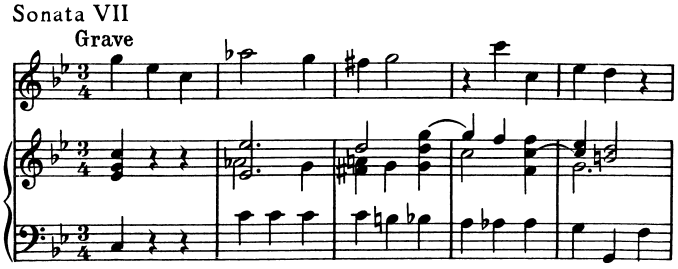


Sonata VI
Affettuoso

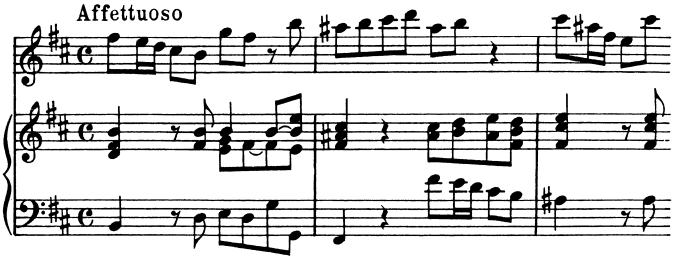


Vol. III

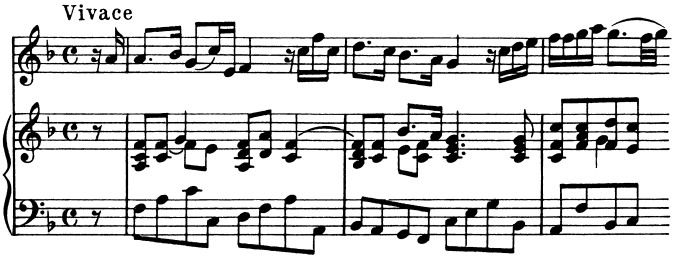
Sonata VII
Grave



Sonata VIII
Affettuoso

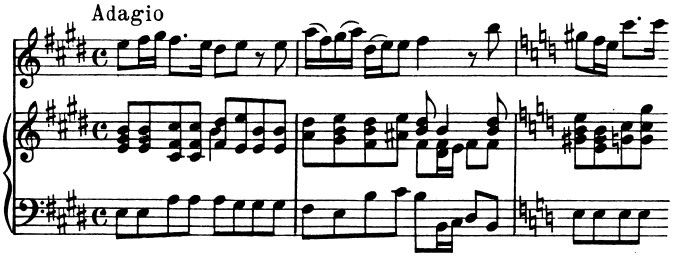


Sonata IX
Vivace

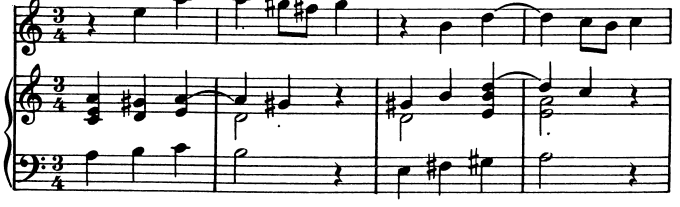


Vol. IV

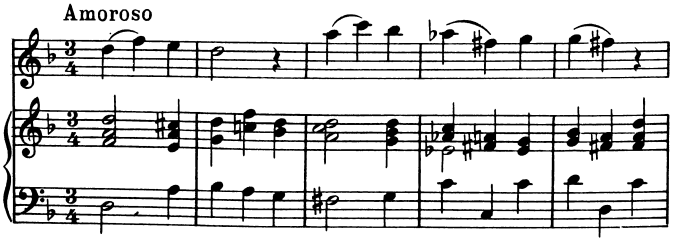
Sonata X
Adagio



Sonata XI
Vivace



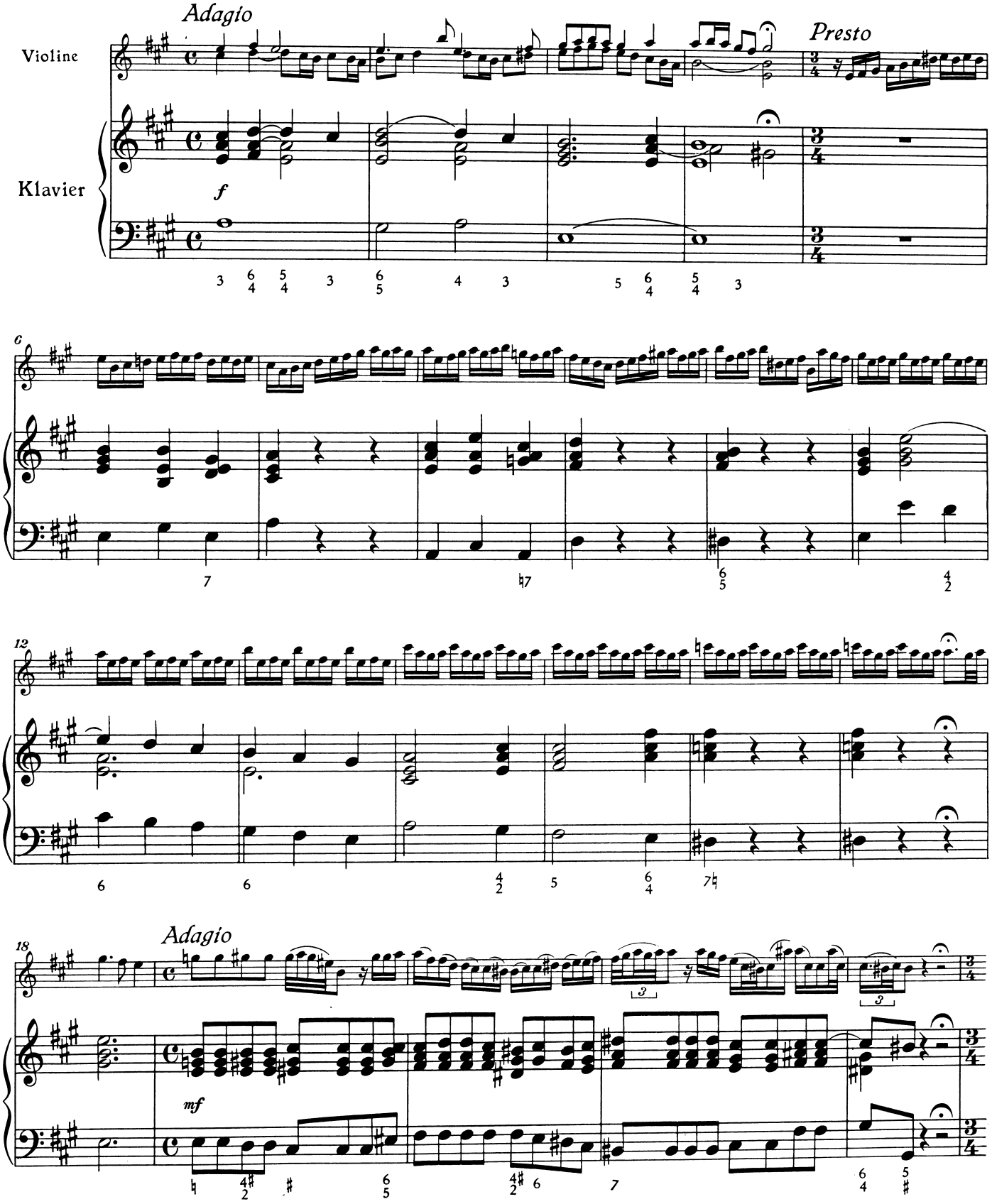
Sonata XII
Amoroso



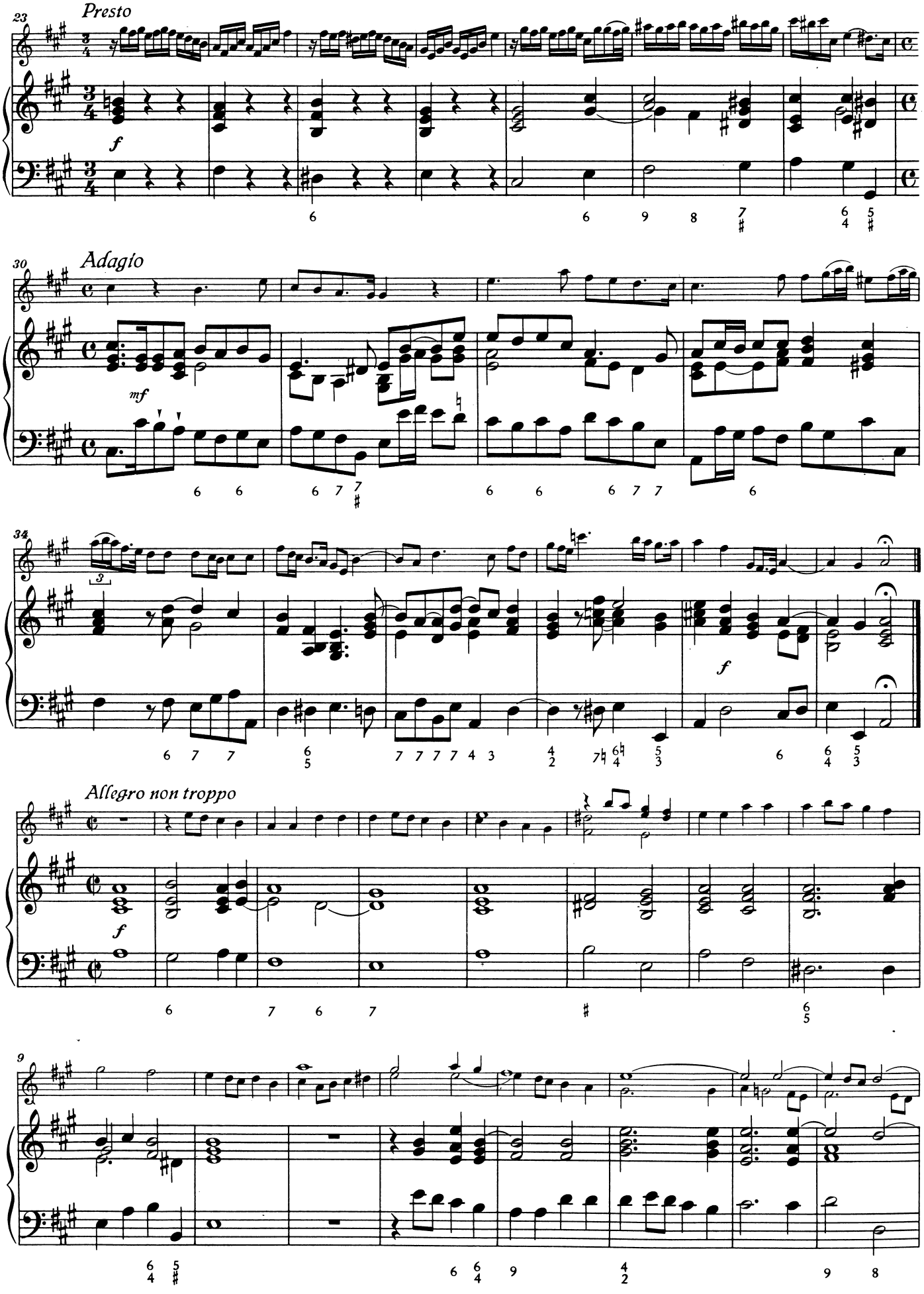
Sonata I

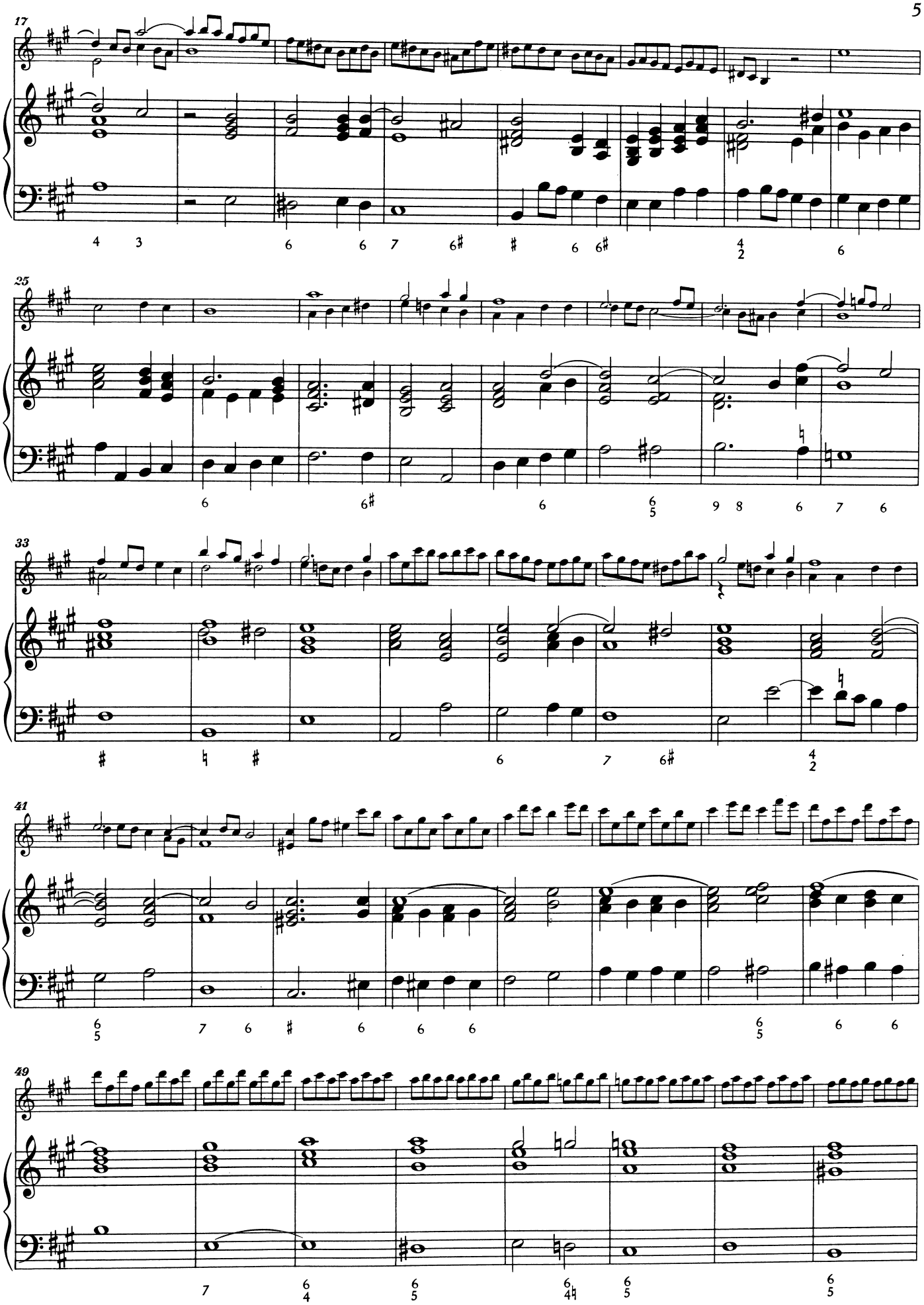
Herausgegeben von
Walter Kolneder

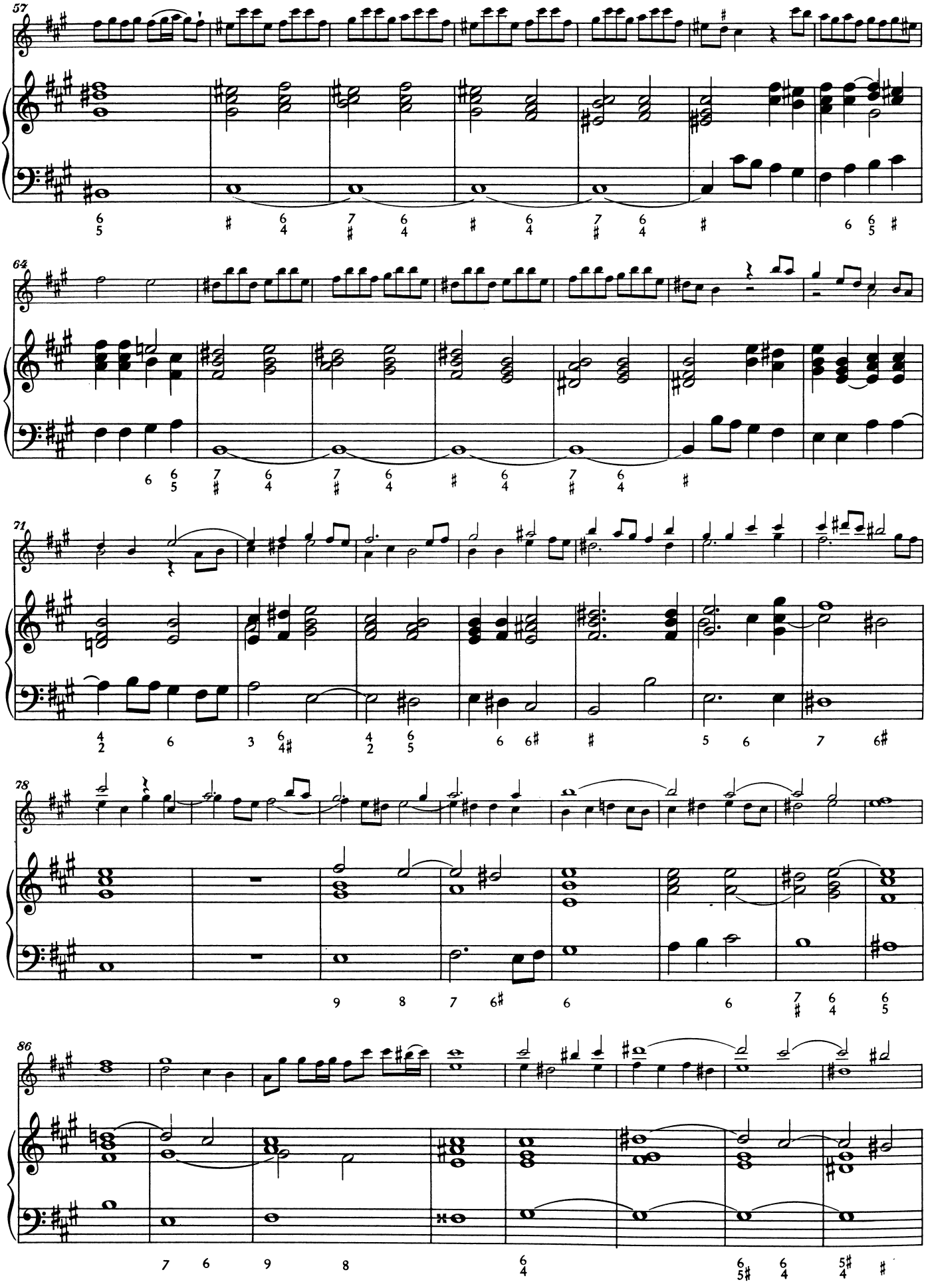
Francesco Geminiani
(ca. 1680 - 1762)

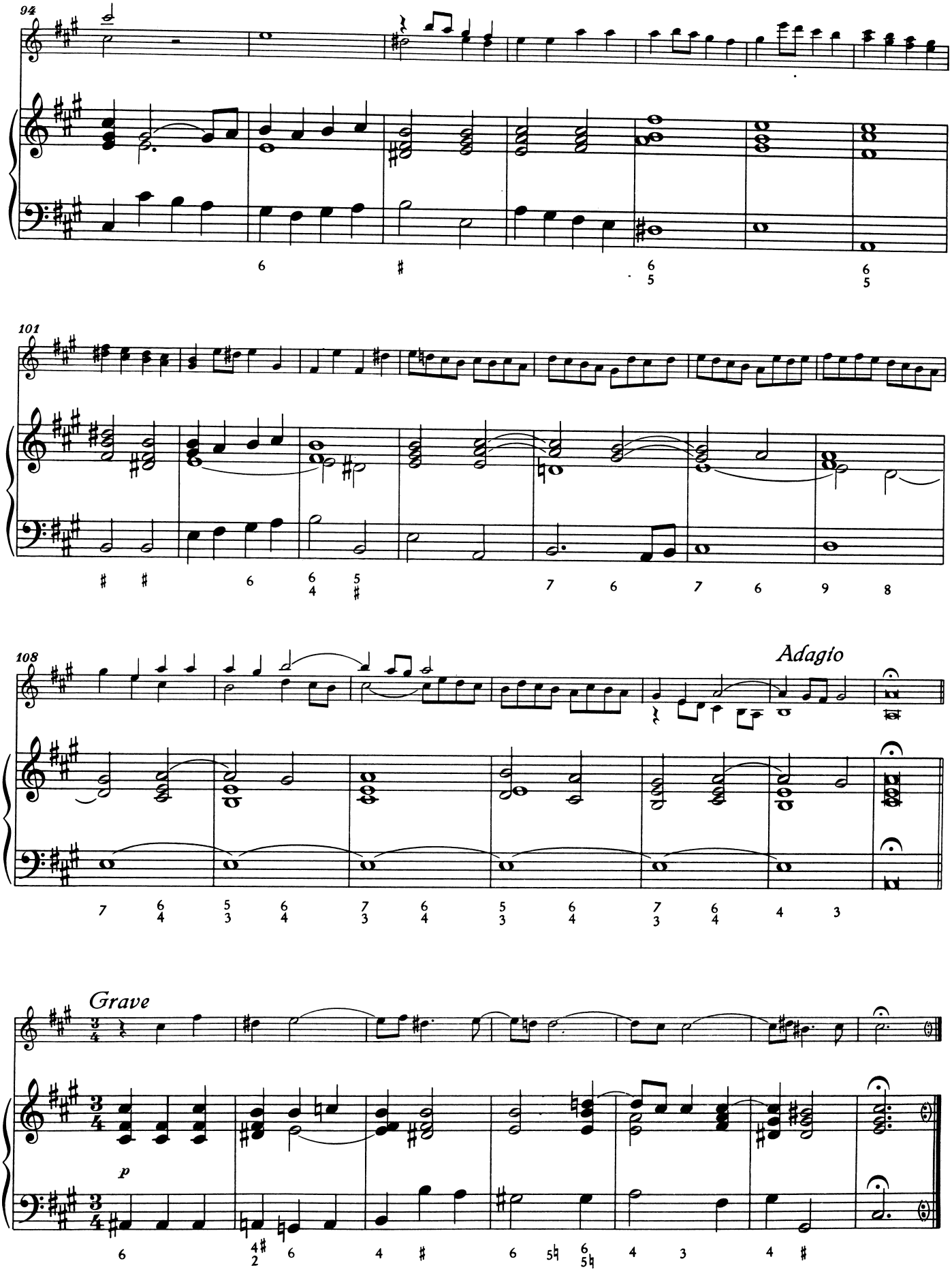


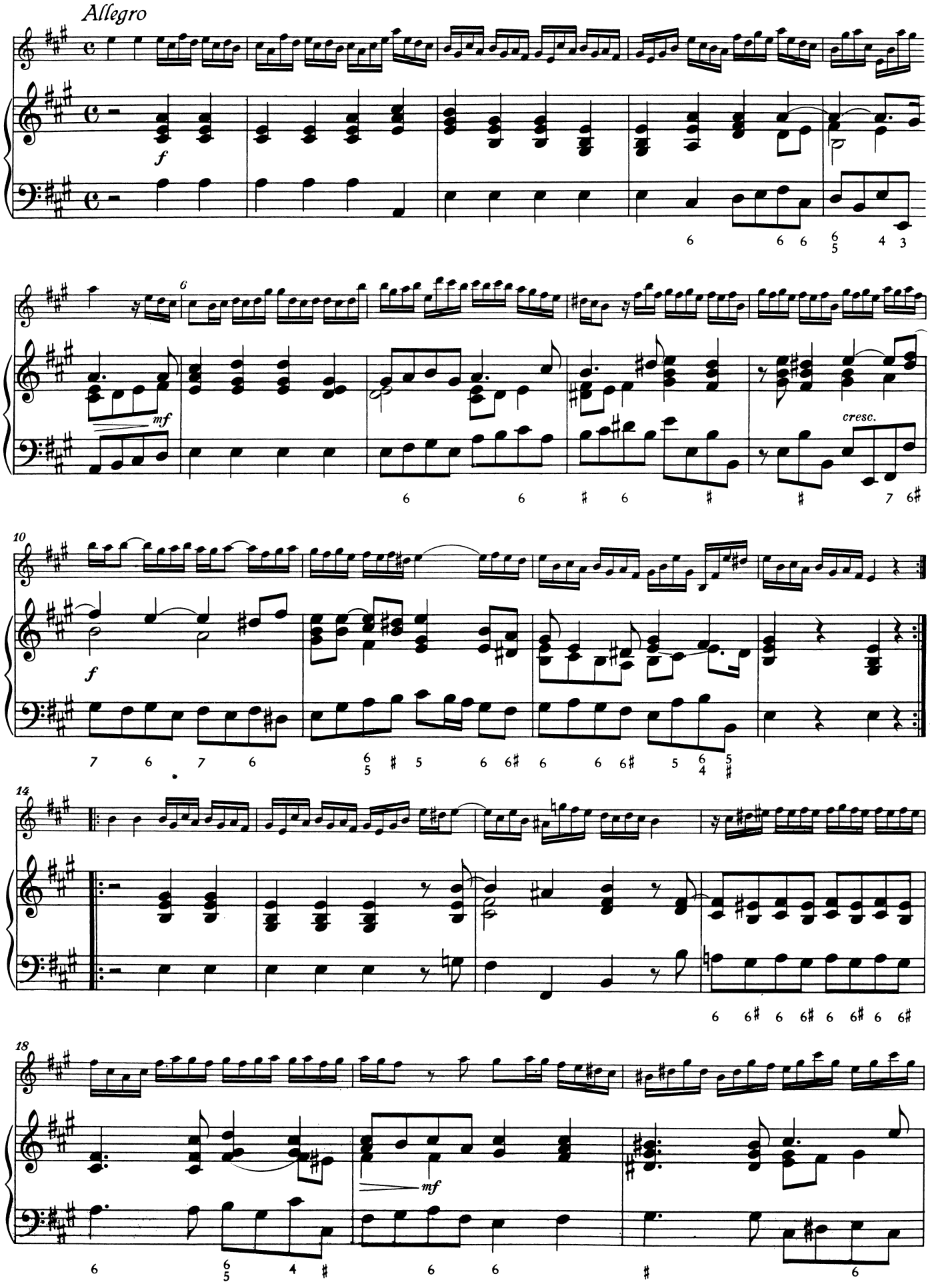
© by B. Schott's Söhne 1961

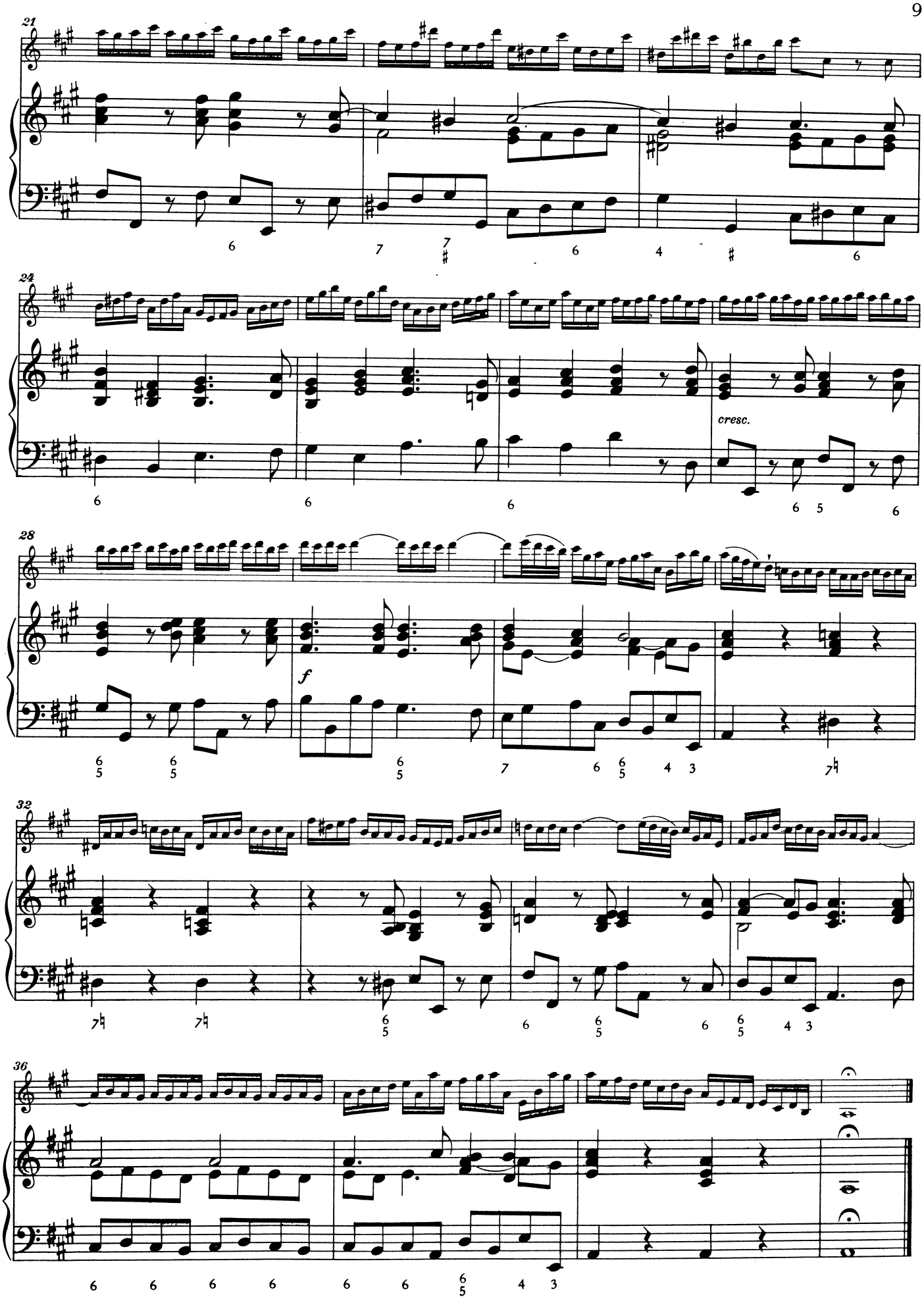

23
Presto
f
30
Adagio
mf
34
3
f
Allegro non troppo
f
9


17
25
33
41
49

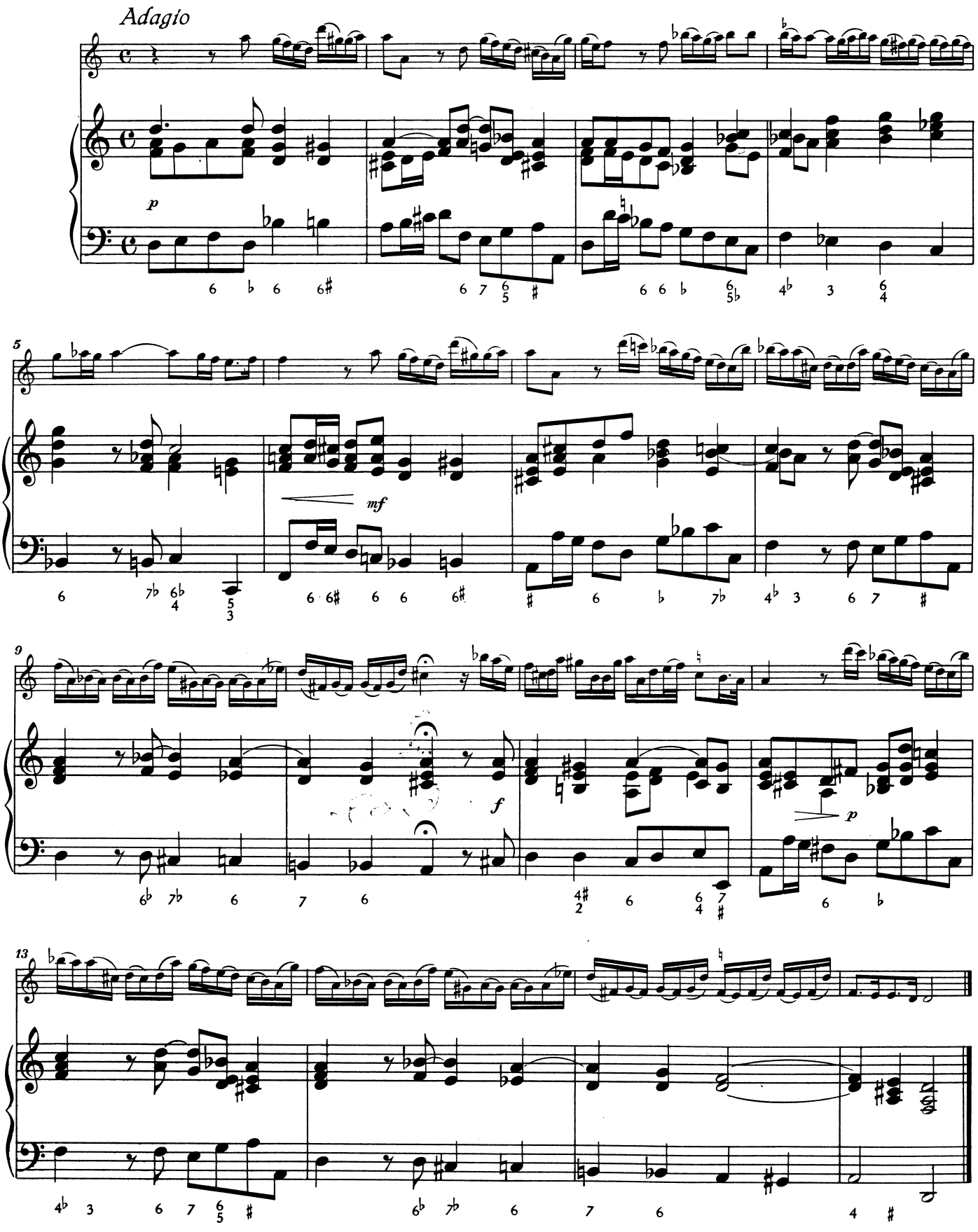

57
64
71
78
86


94
101
108
Adagio
Grave
p

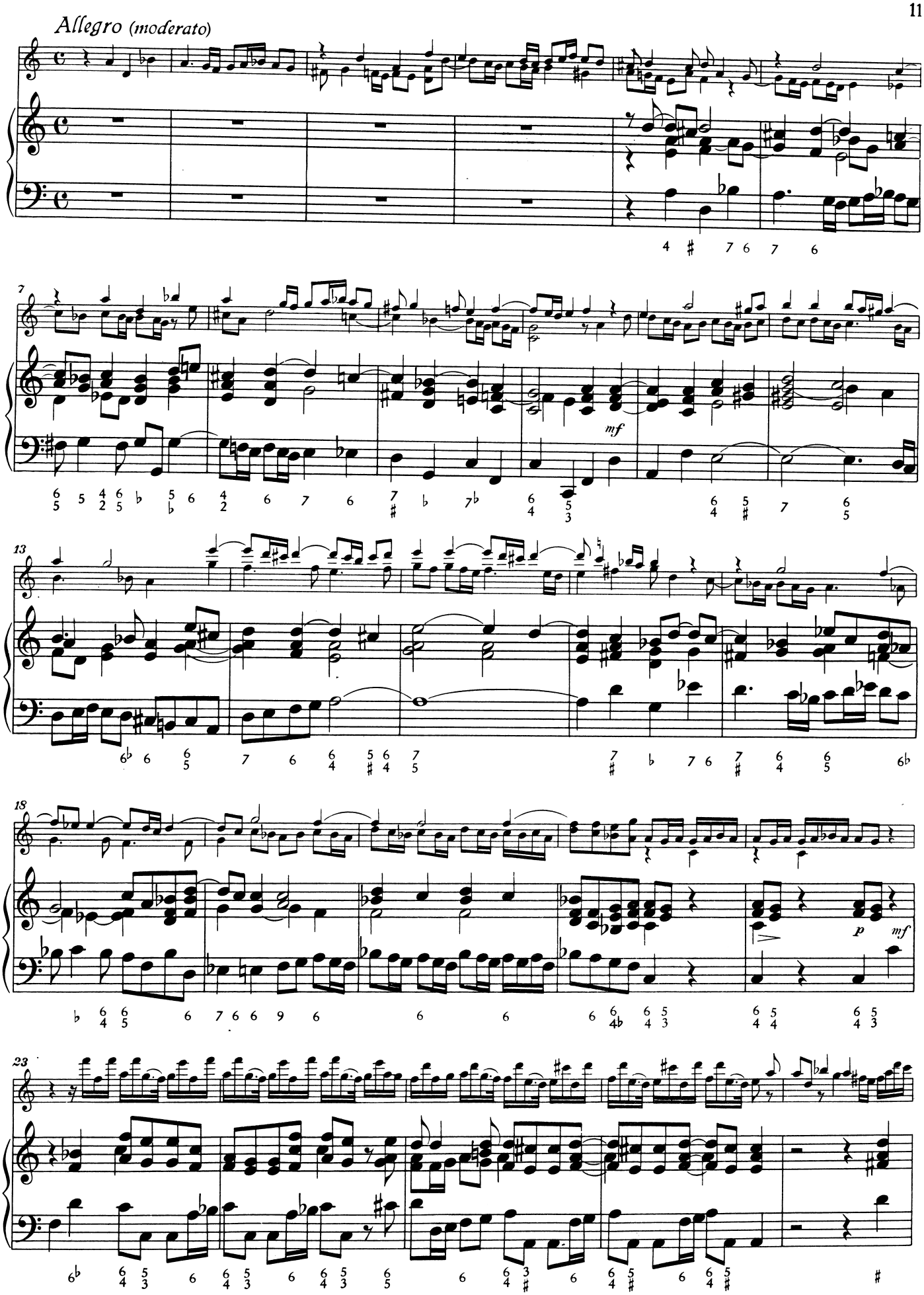

Allegro
f
6
mf
cresc.
10
f
14
18
mf

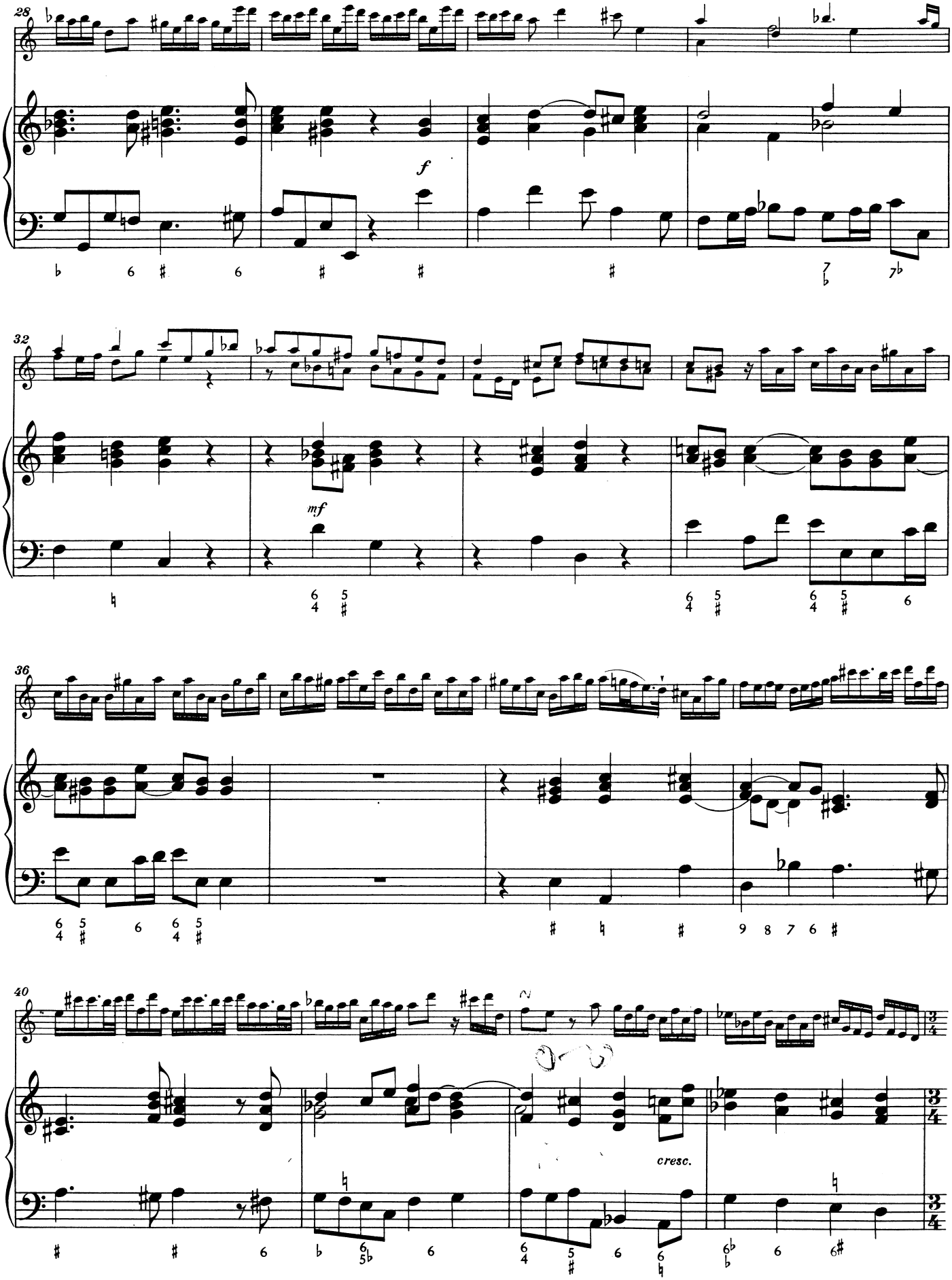

21
24
cresc.
28
f
32
36

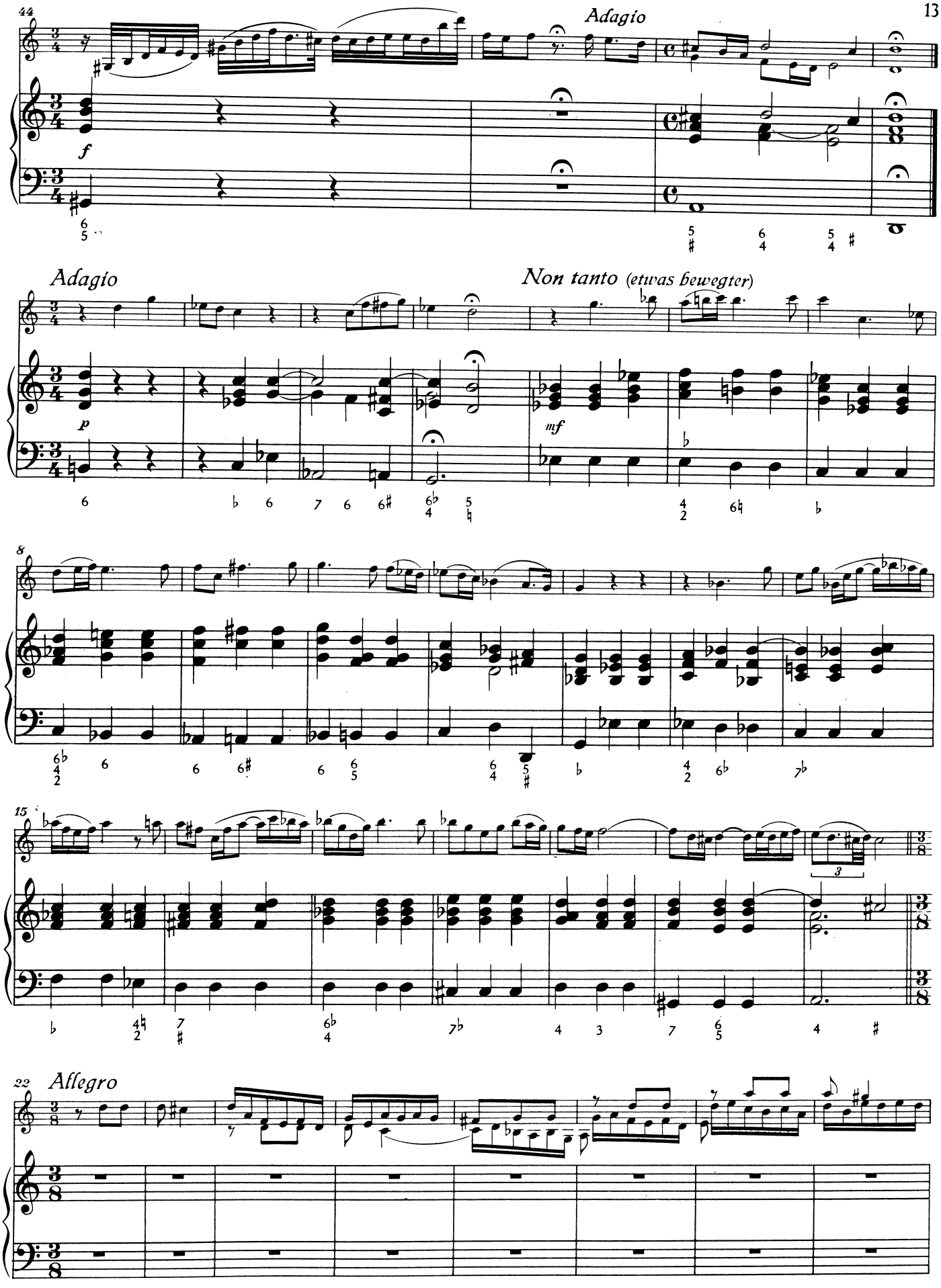
Sonata II

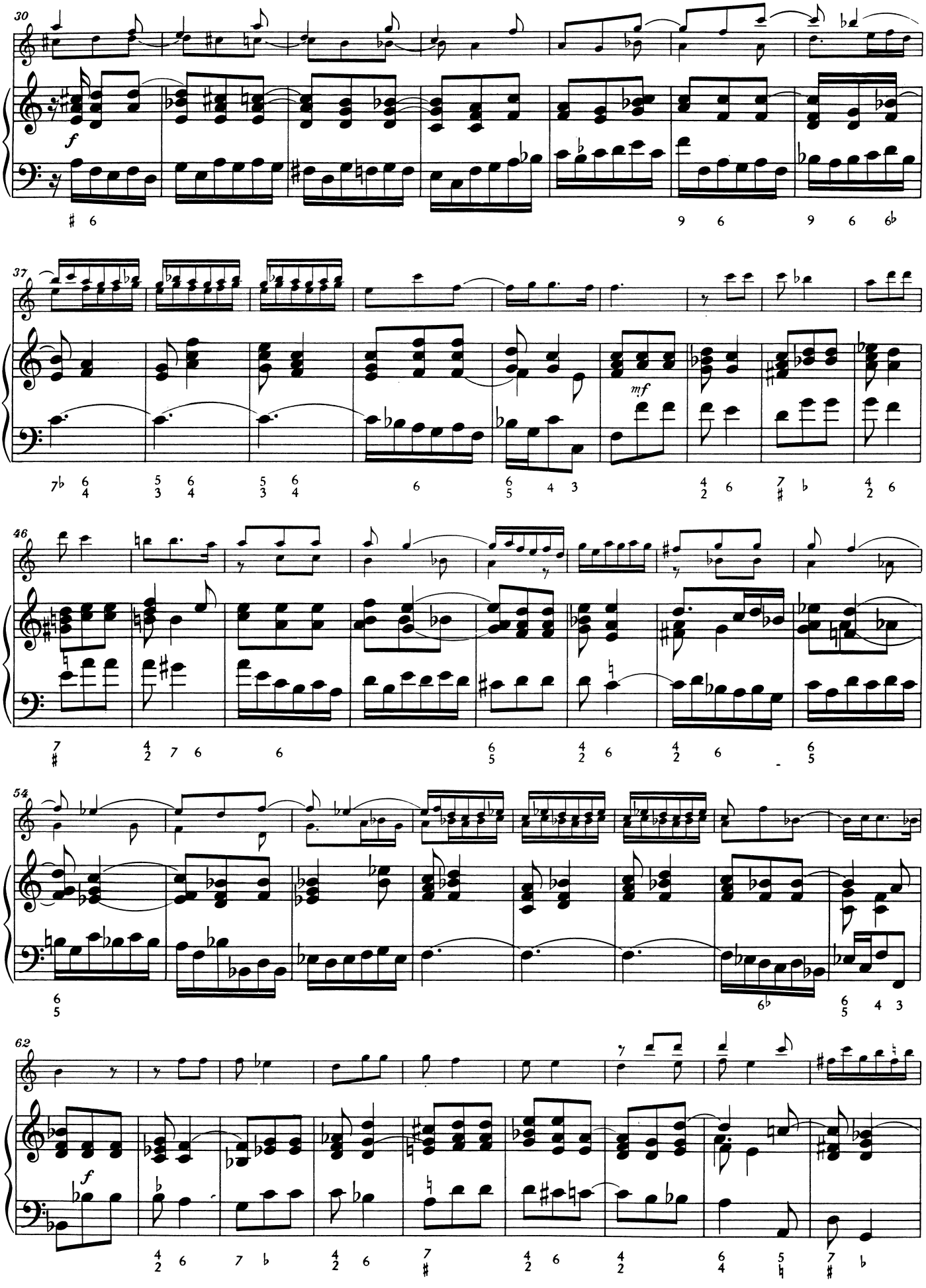


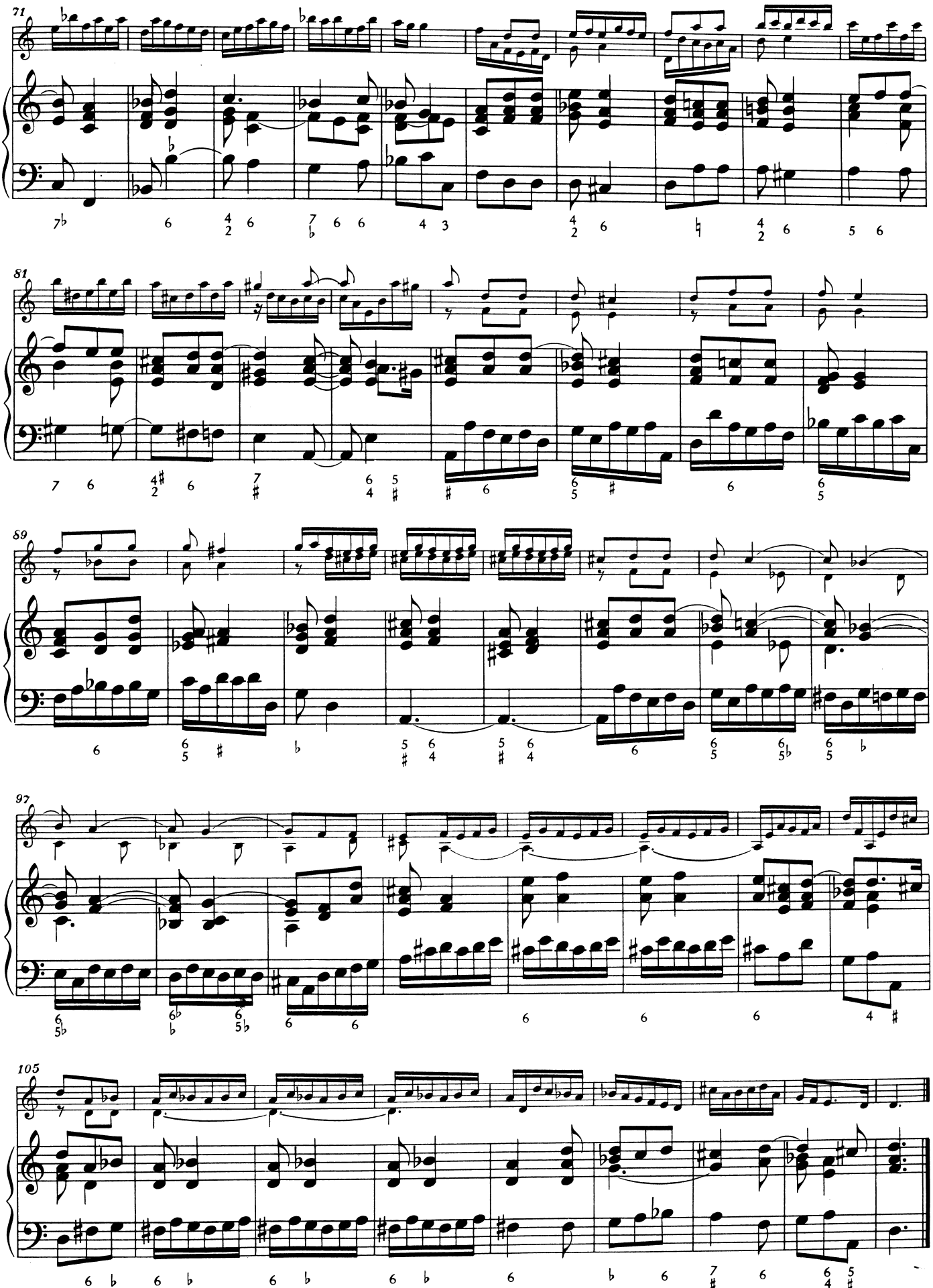
© by B. Schott's Söhne 1961


Allegro (moderato)
mf
p
mf

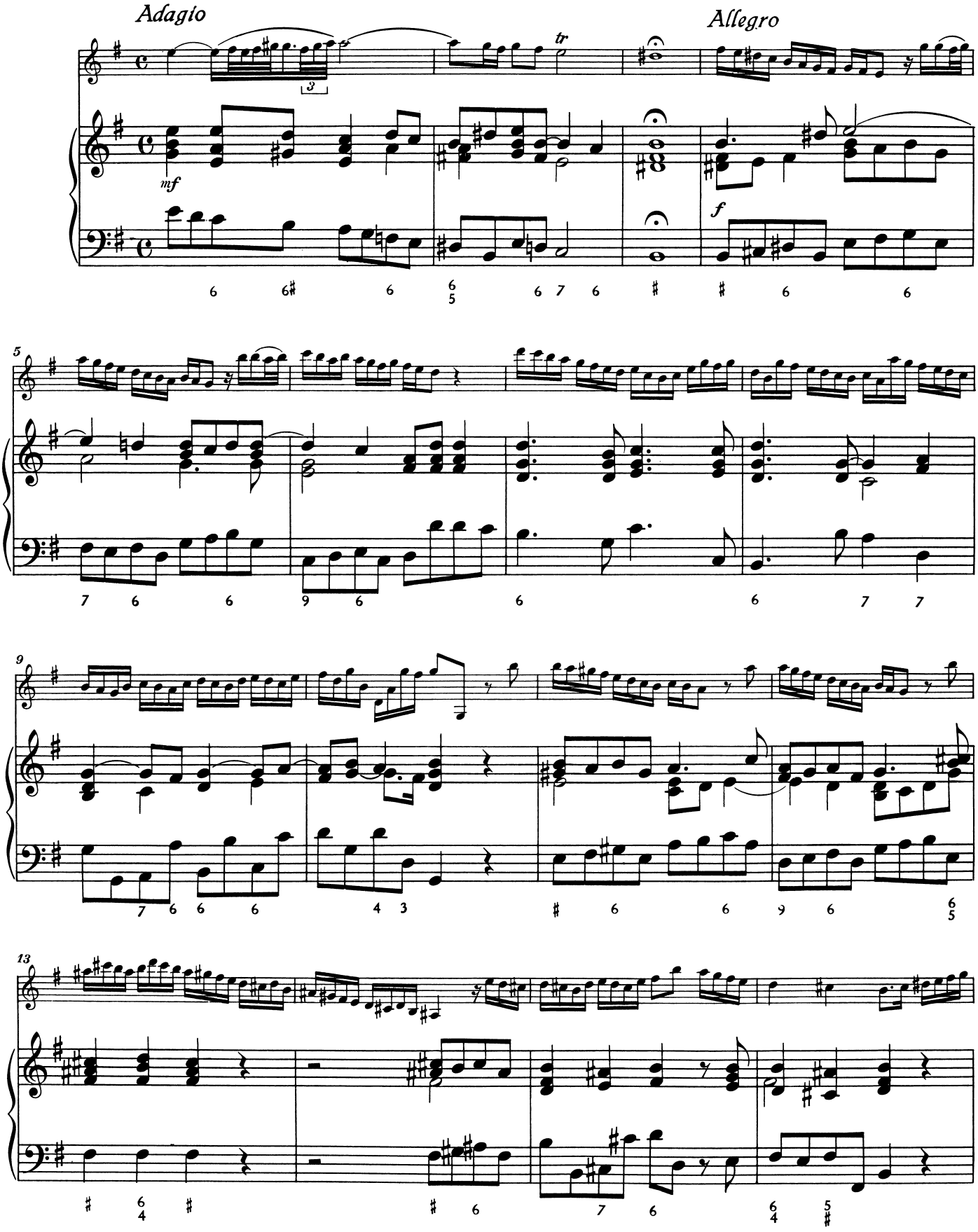

28
f
32
mf
36
40
cresc.


44
Adagio
f
Adagio
Non tanto (etwas bewegter)
p
mf
8
15
3
22
Allegro

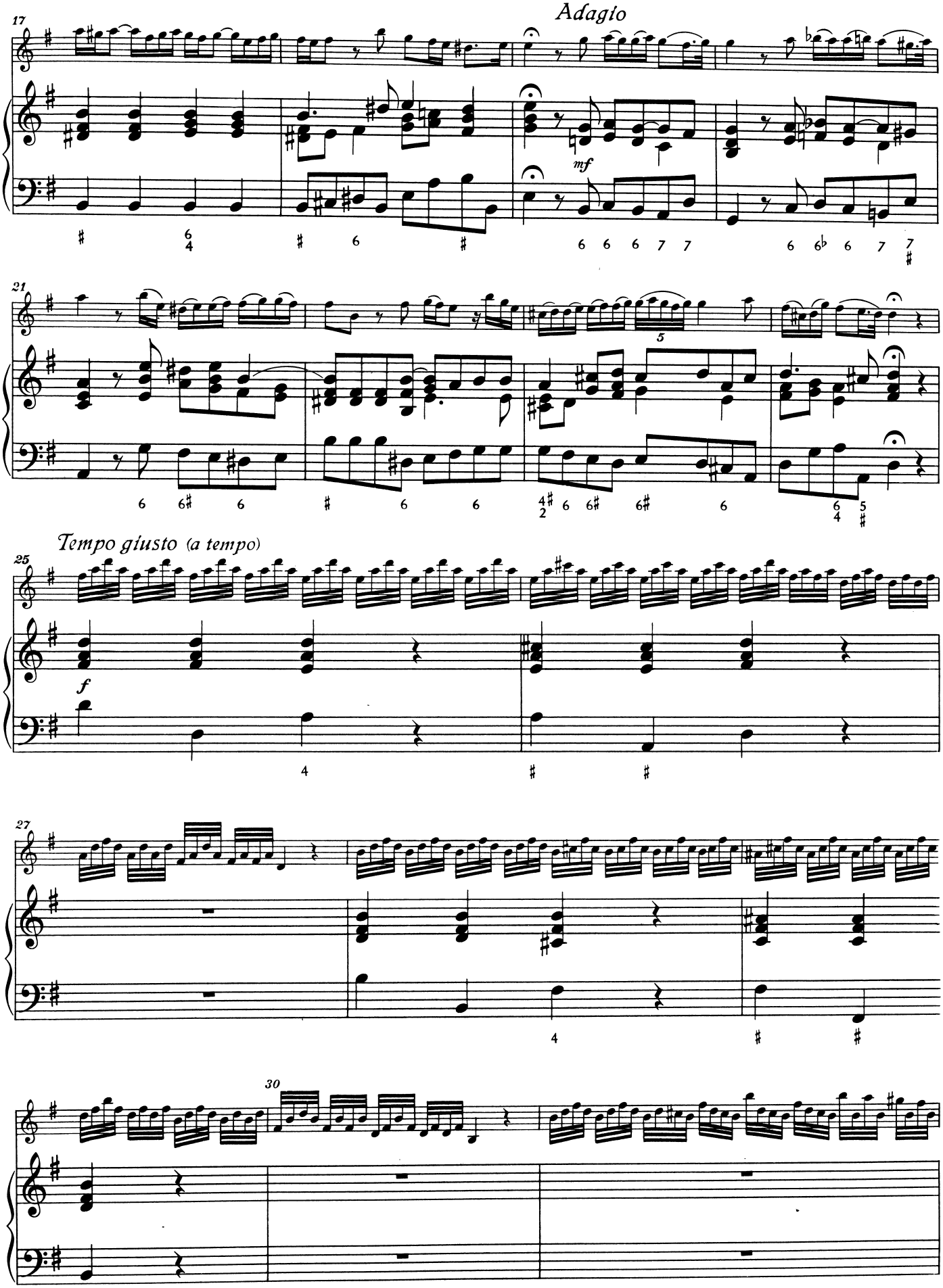

30
f
37
mf
46
54
62
f

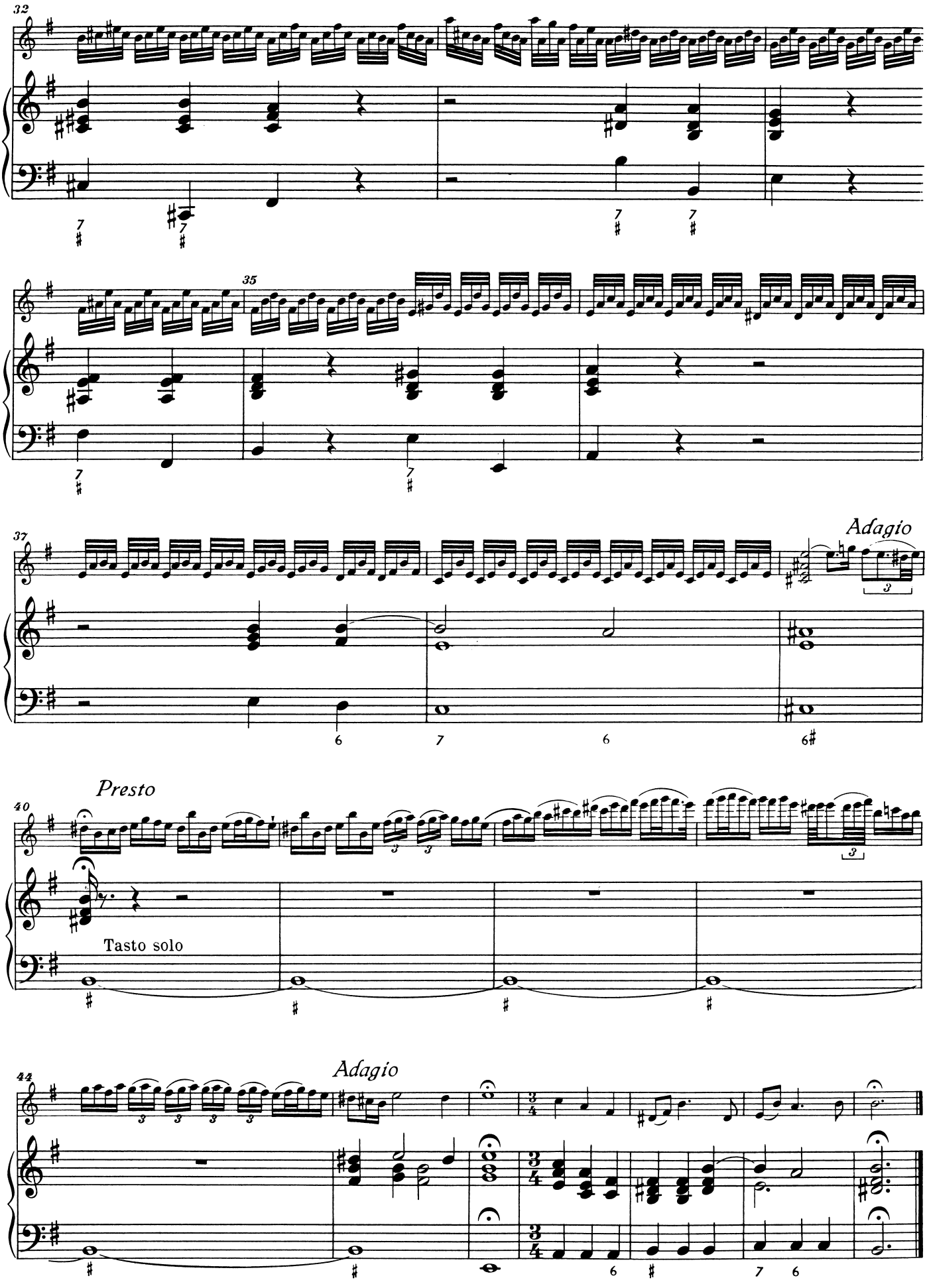

71
81
89
97
105

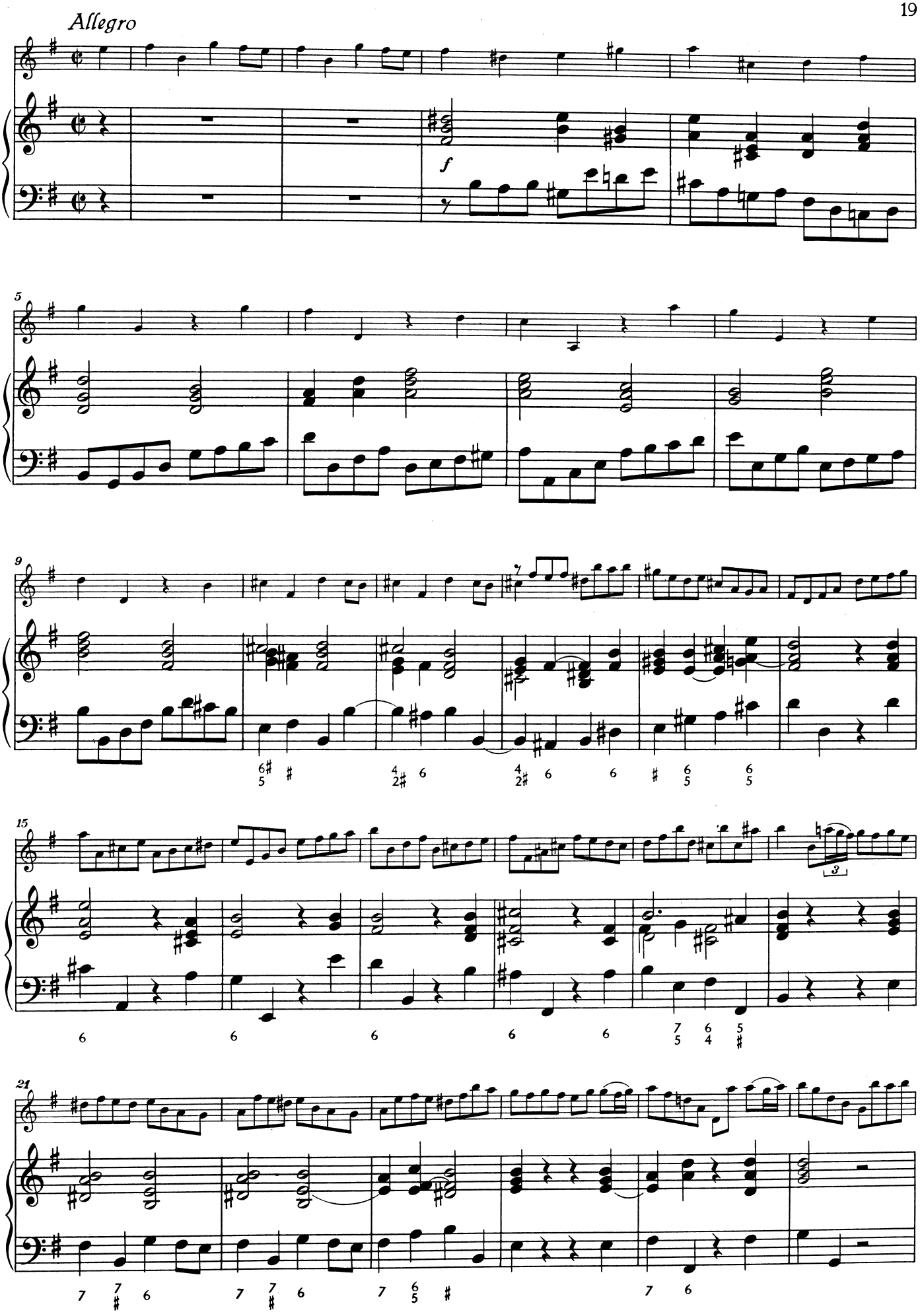
Sonata III

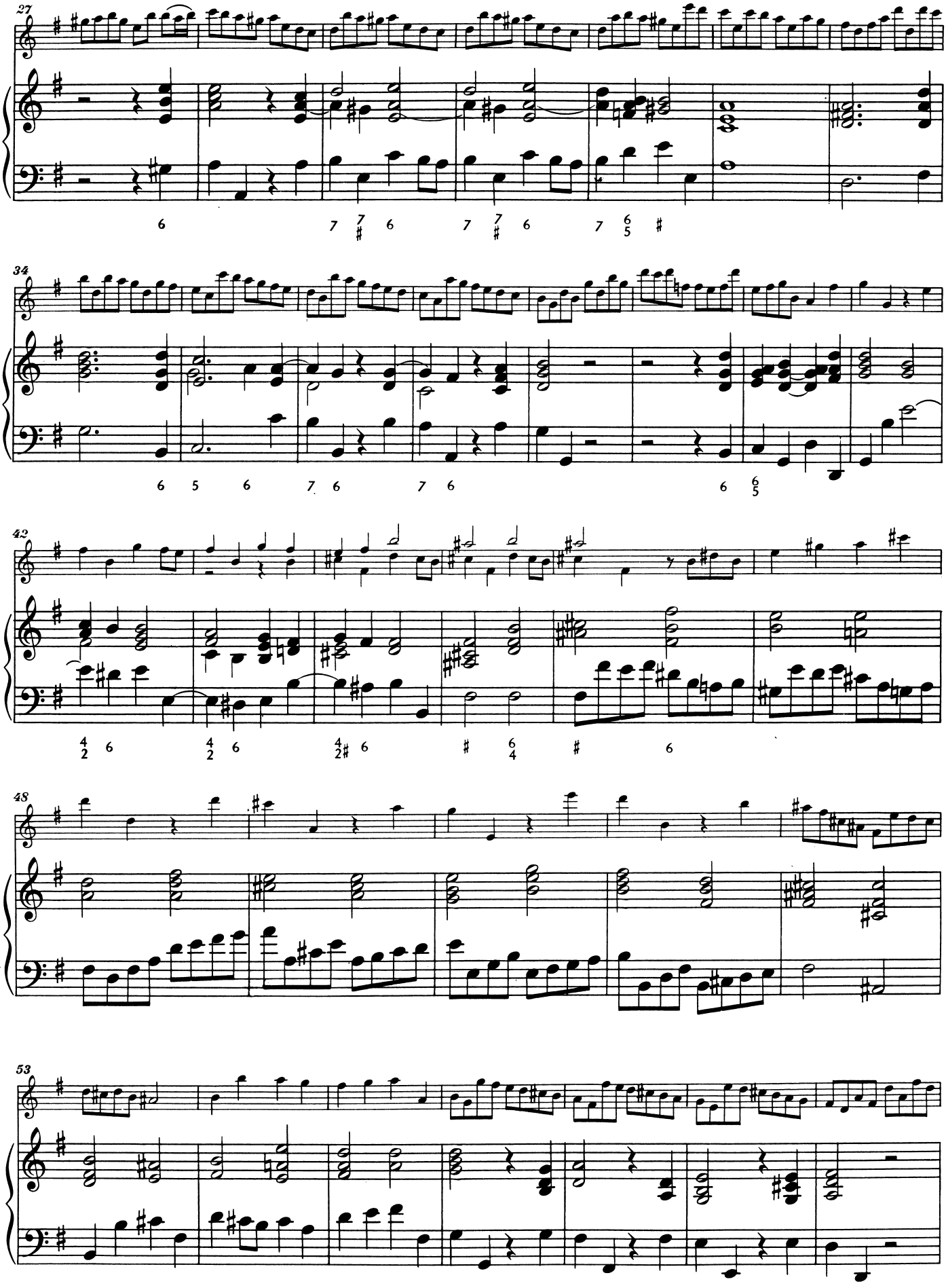


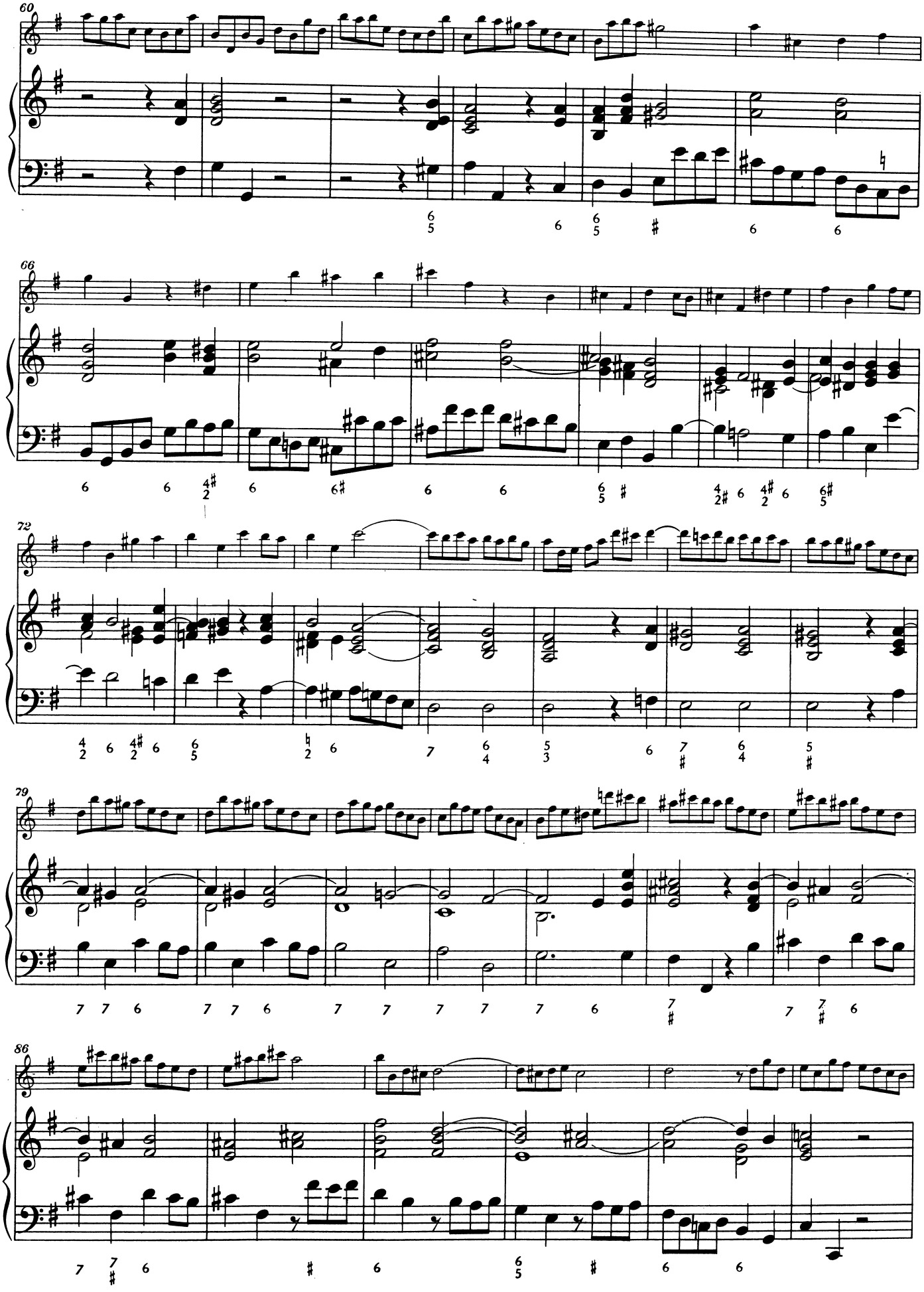
© by B. Schott's Söhne 1961

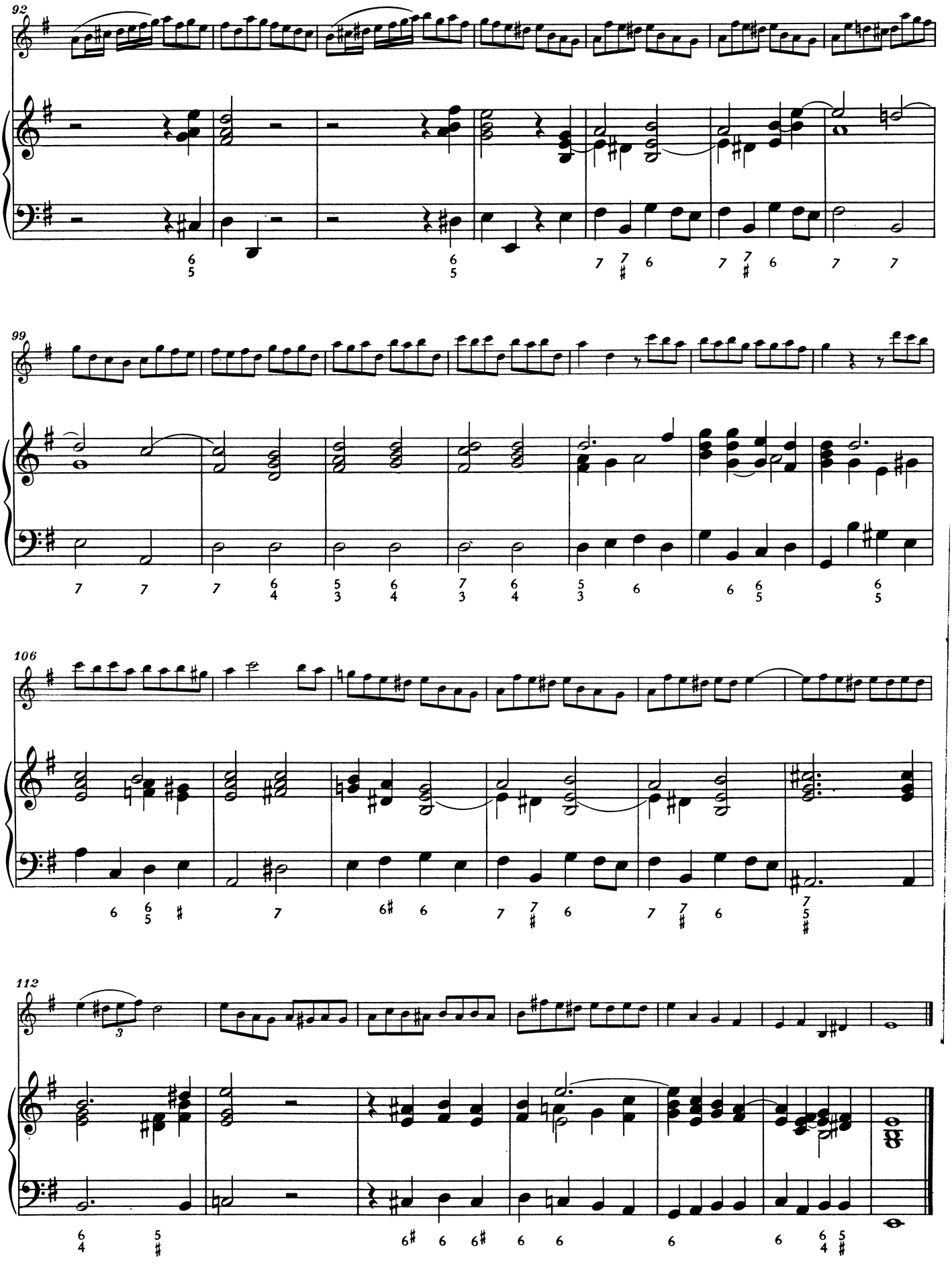

Adagio
mf
Tempo giusto (a tempo)
f


32
35
37
Adagio
Presto
40
Tasto solo
44
Adagio


Allegro
f
5
9
15
21


27
34
42
48
53


60
66
72
79
86



Printed in Germany

Stich und Druck von B. Schott's Söhne, Mainz 40 355