

SOLO/BASSO

SONATA

Francesco Geminiani
(um 1680-1762)

I

Adagio

Oboe
o Flauto traverso
o Violino

Fagotto
o Viola da gamba
o Violoncello

Musical notation for measures 1-3. The top staff is for Oboe/Flute/Violin and the bottom for Bassoon/Viola/Cello. It features a melodic line with trills and a bass line with fingerings.

Musical notation for measures 4-6. Continuation of the first movement with trills and fingerings.

Musical notation for measures 7-9. Continuation of the first movement with trills and fingerings.

Musical notation for measures 10-12. Continuation of the first movement with trills and fingerings.

II

Allegro

Musical notation for the beginning of the second movement. The top staff is for Oboe/Flute/Violin and the bottom for Bassoon/Viola/Cello. It features a more rhythmic melodic line.

4

Musical notation for measures 4-6. The treble clef staff features a complex melodic line with many sixteenth notes and slurs. The bass clef staff provides a steady accompaniment with eighth notes.

7

Musical notation for measures 7-9. Measure 7 includes a trill marked with *(tr)*. The treble clef staff continues with intricate melodic patterns, while the bass clef staff has a more rhythmic accompaniment.

10

Musical notation for measures 10-11. Measure 10 begins with a double bar line and a repeat sign. The treble clef staff shows a melodic phrase with slurs, and the bass clef staff has a simple accompaniment.

12

Musical notation for measures 12-14. Measure 12 includes a trill marked with *(tr)*. The treble clef staff features a melodic line with slurs and ties, and the bass clef staff has a rhythmic accompaniment.

15

Musical notation for measures 15-17. Measure 15 includes a trill marked with *(tr)*. The treble clef staff has a melodic line with slurs, and the bass clef staff has a rhythmic accompaniment.

18

Musical notation for measures 18-20. Measure 18 includes a trill marked with *(tr)*. The treble clef staff features a melodic line with slurs and ties, and the bass clef staff has a rhythmic accompaniment.

Largo

III

*) An Stelle der einfachen Wiederholung der beiden Teile dieses Satzes spiele der Solist eine seinem Geschmack und Können entsprechende, dem Stil des Werkes angemessene verzierte Fassung eigener Erfindung. Der hier abgedruckte Verzierungsvorschlag des Herausgebers stellt nur eine von vielen Auszierungsmöglichkeiten für diesen Satz dar. / Instead of a simple repetition of both parts of this movement, the soloist should play his own ornamented version according to his personal taste and ability, suitable to the style of the work. The editor's suggested method of ornamentation in the present edition is only one of many existing possibilities of ornamentation for this movement.

IV

Vivace

7

13

20

26

33

39

Hortus Musicus

178

FRANCESCO
GEMINIANI

Sonate e-moll

für Oboe oder Querflöte oder Violine
und Basso continuo

Sonata in E minor

for Oboe or Flute or Violin
and Basso continuo

*Dinerhuis
Javastraat 3*

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, zahlreiche bedeutende Sonaten und Concerti grossi. Seinen sechs Sonaten, die in dem von M. C. Le Cène in Amsterdam veröffentlichten Druck Nr. 551 mit dem Titel XII SONATE / a Flauto Traversie, o Violino, / o Hautbois e Basso Continuo. / Delli Compositioni / dei Gli Sign. / FRANCESCO GEMINIANI / E CASTRUCCI enthalten sind (Sonaten 1–6 von Geminiani, 7–12 von dem Corelli-Schüler Pietro Castrucci), gebührt insofern besondere Beachtung, als sie die einzigen sind, die Geminiani für Blasinstrumente geschrieben hat.

Unsere Ausgabe bringt die beste Sonate (Nr. 3) aus der oben zitierten Sammlung. In diesem Werk sind hohe Lagen, atemtechnisch schwierig zu bewältigende Passagen und Doppelgriffe vermieden; somit erweist es sich als für die Oboe besonders geeignet.

Als Vorlage für unsere Ausgabe diente der im Besitz der Bibliothèque du Conservatoire Royal de Musique de Bruxelles befindliche Druck von Le Cène. Die Arbeit des Herausgebers beschränkte sich auf die Ausarbeitung des Akkompagnements nach dem bezifferten Baß, die Ergänzung der Artikulation und Ornamentik sowie auf die stillschweigende Berichtigung einiger 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 (op. XI) tutors, Geminiani published numerous important sonatas and concerti grossi. His six sonatas, contained in the print No. 551 published by M. C. Le Cène in Amsterdam under the title XII SONATE / a Flauto Traversie, o Violino, / o Hautbois e Basso Continuo. / Delli Compositioni / dei Gli Sign. / FRANCESCO GEMINIANI / E CASTRUCCI (Sonatas 1–6 by Geminiani, 7–12 by Corelli's pupil Pietro Castrucci), deserve particular attention since they are the only ones written by Geminiani for wind instruments.

Our edition presents the best sonata (No. 3) from the above collection. High notes, passages difficult for breath control, and double fingerings are avoided in this work; thus it is particularly suitable for the oboe.

The source used for our edition is a print by Le Cène in the Library of the Royal Conservatoire of Music at Brussels. Editorial work is limited to the realisation of the accompaniment from the figured bass, additions to the articulation and ornamentation and tacit correction of a few mistakes contained 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.

2010 no price

SONATA

I + II

1 - 1

I

Francesco Geminiani
(um 1680-1762)

Adagio

Oboe
o Flauto traverso
o Violino

Basso continuo
(Cembalo e Fagotto
o Viola da gamba
o Violoncello)

The musical score consists of three systems of music. Each system has two staves: a single staff for the Oboe/Flute/Violin and a grand staff (treble and bass clefs) for the Basso continuo. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Adagio'. The score includes various musical notations such as slurs, trills (tr), and ornaments. The Basso continuo part includes figured bass notation with numbers and accidentals. The first system ends with a double bar line. The second system begins with a measure number '4' and ends with a double bar line. The third system begins with a measure number '7' and ends with a double bar line. The fourth system begins with a measure number '10' and ends with a double bar line. The piece concludes with a final cadence in the Basso continuo part.

+ 3 BAS.

II

Allegro

Musical score system 4, measures 1-2. The system includes a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with accompaniment, and a bass line with fingerings. Fingerings for the bass line are: (5), #, 6, 6, 6, 6, 6, 5, 5.

Musical score system 3, measures 3-4. The system includes a treble clef staff with a melodic line, a grand staff with accompaniment, and a bass line with fingerings. Fingerings for the bass line are: #, 4, (7) #, 6, (4/2), 6, 6, (—), (—).

Musical score system 5, measures 5-6. The system includes a treble clef staff with a melodic line, a grand staff with accompaniment, and a bass line with fingerings. Fingerings for the bass line are: (6), (6), (6), (6), 6, 5, 7, (—), 6, (6), (5).

Musical score system 7, measures 7-8. The system includes a treble clef staff with a melodic line, a grand staff with accompaniment, and a bass line with fingerings. Fingerings for the bass line are: (6), (5), (6), (5), (7), 4, 3, (6 —) (#), 7, 6, #. A handwritten arrow points to the end of the system.

10

6 (6) # # 6 6 6 5 (6) 6

13

4 3 6 6 # 7 # 6 (7) 4 #

16

6 5 # (6) 6 5

18

6 # 6 5 (6/4/3) 6 (6/5) # 4 (7)

III

Largo

Musical score for measures 1-5. The system includes a vocal line and a piano accompaniment. The piano part includes figured bass notation: 6, (6/5), #, 6, 6, 6, 5, 6.

Musical score for measures 6-10. The system includes a vocal line and a piano accompaniment. The piano part includes figured bass notation: 6, 7, 6, #, #, 6. There are first and second endings indicated by '1.' and '2.'

Musical score for measures 11-15. The system includes a vocal line and a piano accompaniment. The piano part includes figured bass notation: 6, 6, 6, 5, 4, (7/3). There is a trill (tr) in the vocal line at measure 15.

*) An Stelle der einfachen Wiederholung der beiden Teile dieses Satzes spiele der Solist eine seinem Geschmack und Können entsprechende, dem Stil des Werkes angemessene verzierte Fassung eigener Erfindung. Der hier abgedruckte Verzierungsvorschlag des Herausgebers stellt nur eine von vielen Auszierungsmöglichkeiten für diesen Satz dar. / Instead of a simple repetition of both parts of this movement, the soloist should play his own ornamented version according to his personal taste and ability, suitable to the style of the work. The editor's suggested method of ornamentation in the present edition is only one of many existing possibilities of ornamentation for this movement.

15

1. 2.

10

6 # 7 5 4 (7) #

IV

Vivace

6 # (6) 5 # 6 5 (5) 5 6

9

(tr)

(tr)

6 6 (6) 6 (7) 5 # 6 (4) (3) 6 #

17

24

32

39