

D 173
745

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 II: SONATEN 4-6

VIOLONCELLO
VIOLA DA GAMBA

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

EDITION PETERS · LEIPZIG

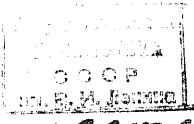
ZWÖLF SONATEN

Violoncello
Viola da Gamba

für Violine und Cembalo

Francesco Maria Veracini
(1690 - 1750)

Herausgegeben von Walter Kolneder



Sonata Quarta

Op. 1 Nr. 4

PRELUDIO

Largo

mf (la seconda volta p)

6 *f*

11 *mf* *cresc.* *f*

16 *p*

Allegro

10 *f*

20

30 *p*

40 *f*

50 *p*

61 *f*

Violoncello

72

88

98

105

SARABANDE

Largo

12

23

Allegro

1

14

24

35

47

57

Violoncello

67 1

76 *mf*

85

98

101 1 *f*

111

120

129

139

148 1 *p*

157 *f*

Sonata Quinta

Op.1 Nr.5

PRELUDIO

Andante

mf

5

cresc.

f

10

14

mf

18

cresc.

f

22

mf

26

cresc.

f

CORRENTE

Allegro

f

11

21

32

p

$\text{*) } \text{7} \text{ } \text{7}$ und an allen Parallelstellen

$\text{*) } \text{7} \text{ } \text{7}$ and similarly in all analogous figures

$\text{*) } \text{7} \text{ } \text{7}$ et de même pour toutes les figure

Violoncello

49 *f*

52 *f*

63 *f*

74 *f*

83 *p*

93 *f*

ARIA

Cantabile

mf (la seconda volta *p*)

4 *mf*

8 *cresc.* *f*

GIGA *)

Allegro

f

14 *p f p f p f*

*) Die ganze Giga ist im $\frac{6}{8}$ Takt zu spielen | *) The whole gigue is to be executed in the $\frac{6}{8}$ measure. Consequently: | *) Exécuter toute la gigue dans la mesure à $\frac{6}{8}$. Par conséquent:

= und et

Violoncello

29 *f*

38

48 *segue*
mf

56

62

69 *f*

77

86

94

103

112 *p*

Sonata Sesta

FANTASIA

Op.1 Nr.6

Largo *segue*

Musical notation for the first section of the Fantasia, measures 1-6. The music is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic. Measure 1 includes the tempo marking 'Largo' and the instruction 'segue'. The notation features a series of eighth and sixteenth notes with various articulations and slurs.

Musical notation for the second section of the Fantasia, measures 7-34. The tempo changes to 'Allegro assai'. The key signature remains one sharp (F#), but the time signature changes to 8/8. The music starts with a forte (*f*) dynamic. The notation is more rhythmic, featuring eighth and sixteenth notes with frequent slurs and accents. Measure 11 includes a 'V' marking above a note. Measure 26 shows dynamic markings of *p* (piano) and *f* (forte). Measure 35 shows dynamic markings of *f*, *p*, and *f*.

Musical notation for the third section of the Fantasia, measures 35-64. The tempo remains 'Allegro assai'. The key signature is one sharp (F#) and the time signature is 8/8. The music starts with a forte (*f*) dynamic. Measure 46 includes the instruction 'segue'. The notation continues with eighth and sixteenth notes, featuring slurs and dynamic markings of *p* (piano) and *f* (forte). Measure 64 ends with a forte (*f*) dynamic.

Violoncello

78 *p* *f* *p* *f*

83 *tr.*

91 *p* *f*

98

106 1.

116 2. Largo *segue*

119

122

ALLEMANDA

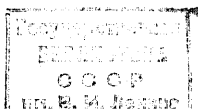
Larghetto

f

6 *mf*

11 *b*

15 *f*



Violoncello

20

24

28

31

35

39

43

PASTORALE

Adagio

*)

6

12

19

*) Original $C \frac{6}{4}$

28 *p*

27 *mf* *pp*

32 *p* *mf*

37 *f*

GIGA
Allegro

1 *f*

9 1

18 1

26 *b \flat* *e*

34

40 *segue*

45

*) Original $\text{C} \frac{6}{8}$

51 **1**

58

65

78 **7** **1**
f

87

93 **1**
*) *f*

100

104

111

118

*) Originale Notierung Veracinis: ♩ = ♩.♩. | Original version: ♩ = ♩.♩. | Version originale: ♩ ♩.♩.