

SONATA II

VORWORT

Francesco Maria Veracini gilt in der Barockzeit als einer der großen Violinvirtuosen von europäischem Format. Der bedeutende Florentiner Geiger, der sich selbst als „Fiorentino“ bezeichnete, wirkte in Venedig, London, Dresden und Prag. In seinem Spiel verkörperte er beste italienische Tradition und steht ebenbürtig neben Corelli und Tartini. Als Vertreter einer typisch südländischen Interpretation erzielte er inmitten einer höfischen Umwelt vielbewunderte Erfolge. Menschlich gehörte er gewiß zu jenen ehrgeizigen und leicht reizbaren Naturen, die mitunter auch arrogant in steter Eifersucht ihre Erfolge überwachen. Er wird uns von Johann Gottfried Walther in seinem Lexikon 1732 als ein musikbesessener Mensch geschildert, der durch seine Sensibilität und Erregbarkeit bis zur Geisteskrankheit getrieben wurde. Nur so ist es zu erklären, „daß dieser weltberühmte Virtuose plötzlich närrisch und so rasend geworden, daß er am 13. Aug. an. 1722 zwey Stockwercke hoch, zum Fenster hinaus gesprungen, den einen Fuß zweymahl, und die Hüfte gantz entzwey gefallen habe“; das liest man in Matthesons „Critischem Musicus“, worauf Walther hinweist.

Veracini gehört unstreitig zu den besten Sonatenkomponisten seiner Zeit. Bereits 1721 erschien sein Opus 1 als Zwölf Sonaten für Violine und Basso continuo, das er in Dresden „in sauber Kupffer“ stechen ließ und dem damaligen Kurprinzen von Sachsen widmete. Sein Opus 2 bilden die „Sonate accademiche“, die 1744 in London gedruckt wurden und die gleiche Besetzung aufweisen. Die Sonaten verraten durchweg hohe geigerische Praxis. Mehrgriffiges Spiel mit Tripel- oder Quadrupelformen ist nicht selten. Doppelgriffe erscheinen oft kettenartig gereiht. Springbogeneffekte stehen neben charakteristischem Figurenspiel, aber ebenso auch neben weit ausschweifender barocker Kantilene. Perlende Tonreihen, kühne Sprünge und vielfach gleichsam improvisierend wirkende Episoden unterstreichen weitgehend den konzertanten Charakter der Sonaten. Formal halten sie sich weder an das Schema der Sonata da chiesa noch an das der Sonata da camera. Es werden vielmehr in freier Folge oft charaktermäßig weit auseinanderliegende Sätze aneinandergereiht. Tänzerisches wechselt mit Ariosem. Toccatenhaftes nach Vorbildern von Tasteninstrumenten kontrastiert mit instrumentaler Arienkunst, fugierte Sätze werden einem skizzenhaft wirkenden Capriccio gegenübergestellt. So ist der Formenreichtum groß, der Klangstil stets „nobile“, eine Vorschrift, die sich bei Veracini besonders häufig findet. Für den heutigen Geiger bedeuten die „Sonate accademiche“ einen Gewinn, da sie durch ihre geigerische Wirksamkeit in hohem Maße geeignet sind, italienischen Hochbarock in reiner Prägung zu verkörpern.

Die Sonaten I, II und III erscheinen gleichzeitig.

PREFACE

Francesco Maria Veracini was regarded in the baroque period as one of the great violin virtuosi of European status. The notable Florentine violinist, who described himself as "Fiorentino", worked in Venice, London, Dresden and Prague. In his playing he embodied the best Italian tradition, and ranked equal with Corelli and Tartini. As representative of a typical southern interpretation he achieved greatly admired success, in the midst of court environment. As a man, he was doubtless of that ambitious and easily excitable nature which at times was arrogantly jealous of its achievements. Johann Gottfried Walther in his "Lexikon 1732" describes him as a person obsessed by music, who was driven to insanity by his sensibility and excitability. Only thus can it be explained „dass dieser weltberühmte Virtuose plötzlich närrisch und so rasend geworden, daß er am 13. Aug. an. 1722 zwey Stockwercke hoch, zum Fenster hinaus gesprungen, den einen Fuß zweymahl, und die Hüfte gantz entzwey gefallen habe“ (that this world-famous artist suddenly turned so mad and raving that on the 13th August 1722 he jumped from a window on the second floor, broke his hip and broke his leg in two places). This is mentioned in Mattheson's „Critischer Musicus“, pointed out by Walther.

Veracini without doubt was one of the best composers of sonatas of his time. His opus 1 was already published in 1721 as Twelve Sonatas for Violin and Basso continuo, which he had engraved in Dresden „in sauber Kupffer“ (on pure copper), and dedicated to the Kurprinz of Saxony of the time. His op. 2 is the "Sonate accademiche" which were printed in London in 1744 and have the same instrumentation. The Sonatas on the whole demand a high standard of playing. Chords of three and four notes are not infrequent. Double-stoppings often appear in sequence. Spring bowings occur with characteristic figure-work, but equally also with widely extended baroque cantilene phrases. Sparkling runs, bold leaps and many kinds of somewhat improvisatory episodes extensively emphasize the concertante nature of the sonatas. In form they adhere neither to the style of the Sonata da chiesa nor to the Sonata da camera. Movements widely divergent in character follow one another in free succession. Dance forms alternate with ariosi, toccata-like movements based on keyboard style are contrasted with instrumental aria forms, fugue passages with sketchy capriccios. Thus there is a great richness of form, the sound effect is always 'nobile', a prescription particularly frequent in Veracini's work. For the modern violinist the "Sonate accademiche" are a prize, since by their violinistic effectiveness they are in the highest degree suitable to bring to life the Italian high baroque in its purest form.

The Sonatas I, II, III are published simultaneously.

Polonaise
Tempo giusto

Francesco Maria Veracini Op. 2, Nr. 2

Violine

Continuo

FRANCESCO MARIA VERACINI

SONATE ACCADEMICHE

op. 2

für Violine und Basso continuo
for Violin and Basso Continuo

Herausgegeben von / *Edited by*
FRANZ BÄR

SONATA II



Bärenreiter 317

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9/6

Musical score for measures 25-30. The right hand features a melodic line with trills (tr) and slurs. The left hand provides harmonic support with chords and a bass line. Measure numbers 6, 6, and 30 are indicated.

Musical score for measures 31-36. The right hand continues with melodic lines and trills. The left hand accompaniment includes chords and a steady bass line. Measure numbers 6 and 6 are indicated.

Musical score for measures 37-43. The right hand has a more active melodic line with frequent trills. The left hand accompaniment features chords and a bass line with some rhythmic patterns. Measure numbers 5, 6, (b), (b), (b) 6, and (b) 6 are indicated.

Musical score for measures 44-49. The right hand features prominent triplets (3) in the melodic line. The left hand accompaniment consists of chords and a bass line. Measure numbers (b) 6, 7 (b), (b), (b), and (b) are indicated.

Musical score for measures 50-55. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and a bass line. Measure numbers (b), 50, (b), 7 (b), and 6 are indicated.

Musical score for measures 56-61. The right hand continues with melodic lines. The left hand accompaniment features chords and a bass line. Measure numbers 5, 4, 6, and 7 (b3) are indicated.

Musical score for measures 62-67. The right hand has a melodic line with trills and slurs. The left hand accompaniment includes chords and a bass line. Measure numbers 60, 7, 5, 4, (b) 3, and *ad lib.* *l.H.* are indicated.

Musical score for measures 68-73. The right hand features a melodic line with slurs. The left hand accompaniment includes chords and a bass line. Dynamic markings *(p)* and *(f)* are present. Measure numbers (p) and (f) are indicated.

Musical score for measures 74-79. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and a bass line. Measure numbers 70, 6, 6, 6, (b) 6, and 4 are indicated.

Musical score for measures 80-85. The right hand features a melodic line with slurs. The left hand accompaniment includes chords and a bass line. Measure numbers 80, 7, and 8 are indicated.

Musical score for page 6, first system. Treble clef with a piano (*p*) dynamic marking. Bass clef with a piano (*p*) dynamic marking. Chord symbols: 7^{b3}, ^{b5}, ^{b3}, ^{b5}.

Musical score for page 6, second system. Treble clef with a piano (*p*) dynamic marking. Bass clef with a piano (*p*) dynamic marking. Chord symbols: ^{b6}/₅, 5, ^{b3}, 7^{b3}, 6, ^{b3}, 6, 6, 6, #6.

Musical score for page 6, third system. Treble clef with a piano (*p*) dynamic marking and a trill (*tr*) marking. Bass clef with a piano (*p*) dynamic marking. Chord symbols: 6, 6.

Musical score for page 6, fourth system. Treble clef with piano (*p*) and forte (*f*) dynamic markings. Bass clef with piano (*p*) and forte (*f*) dynamic markings. Chord symbols: 6, 6, 6, ^{b6}, 100.

Musical score for page 6, fifth system. Treble clef with a piano (*p*) dynamic marking. Bass clef with a piano (*p*) dynamic marking. Chord symbols: 4, 3, 9, 8.

Musical score for page 7, first system. Treble clef with a piano (*p*) dynamic marking. Bass clef with a piano (*p*) dynamic marking. Chord symbols: 4, 3, ^{b4}, 3, ^{b3}, 8, 7, 6, 110.

Musical score for page 7, second system. Treble clef with a piano (*p*) dynamic marking. Bass clef with a piano (*p*) dynamic marking. Chord symbols: 7, 7, ^{b7}, ^{b7}.

Musical score for page 7, third system. Treble clef with a piano (*p*) dynamic marking and a trill (*tr*) marking. Bass clef with a piano (*p*) dynamic marking. Chord symbol: 7.

Musical score for page 7, fourth system. Treble clef with piano (*p*) and forte (*f*) dynamic markings and trill (*tr*) markings. Bass clef with piano (*p*) and forte (*f*) dynamic markings. Chord symbols: 6, 6, 6, 6, 6, 6, 6, 6, 120.

Musical score for page 7, fifth system. Treble clef with piano (*p*) and forte (*f*) dynamic markings and trill (*tr*) markings. Bass clef with piano (*p*) and forte (*f*) dynamic markings. Chord symbols: 6, 6, 6, 6, ^{b3}.

130

(p) (f)

6 6 6 b5 5 6 6 4 3

140

6 5

150

6 6 6 7 b6

b7 b6 6 b6 6 b6

b6 6 6 b6 6 6 b6 6

160

6 4 b6 b4 7

b7 6 b3 3 6 6 b4

170

7 6 5 5 4 3

b7 b7 5 6 4 3 b3

Largo e staccato

Musical score for measures 1-10, marked 'Largo e staccato'. It features a treble and bass clef with a common time signature. The music consists of chords and sparse melodic lines.

Cantabile

Musical score for measures 11-20, marked 'Cantabile' and 'piano'. The melody is more fluid and expressive. Includes a measure number '10' in the middle of the system.

Musical score for measures 21-30. Features a trill (tr) in the upper voice and a more active bass line.

Musical score for measures 31-40, marked 'Cantabile' and 'staccato'. The music returns to a more detached style with some trills.

Musical score for measures 1-10, with a specific measure number '20' indicated. Includes a trill (tr) in the upper voice.

Musical score for measures 11-20, with a specific measure number '10' indicated. Includes a trill (tr) in the upper voice.

Musical score for measures 21-30, with a specific measure number '30' indicated. Features a trill (tr) in the upper voice.

Musical score for measures 31-40, marked 'Adagio'. The tempo is slower, and it includes a trill (tr) in the upper voice.

Capriccio Terzo con due Soggetti

Allegro e grandioso

6 5
4 4#3

10
7 b6 4 3 5 7 6 6 7 6 7 6 b6 6 6

6 5 b3 5 3 5 3 4 5 3 7 7 5 4 3

6 5 4 5 b4 7 6 5 3

20
6 7 6 7 6 9 8 6 7 5 6 6 6 7 6

6 5 7 6 b3 6 #3 7 6 #3

30
6 b5 b3 5 b5 #3 6 5

4 #3 b6 b7 6 7 6 #3 5 4 b3 7 7 7 6

40
6 #3 7 6 5 6 5

43 #3 5 4 #3 6 7 6 7 6 #3

tr
Forte

6 6 4 6 7 6 7 6

b3

50

6 7 6 7 6 6 4 5 3

tr

b6 b6 b6 6 5 4 b3 5 4 b3 5 4 3 5 4 3

60

7 6 b7 4 3

tr

6 b6 b3

4 3

70

#

#3

#3 4 3

