

TIVADAR NACHÈZ

Klassische Meisterwerke für Violine

aus dem 17. und 18. Jahrhundert, nach alten
Manuskripten zum erstenmal herausgegeben
und mit Klavierbegleitung versehen

- No. 1. DESPLANES (Piane di Napoli) (1680) „Intrada“ (Grave)
2. TARTINI (Giuseppe) (1692) „Thème Varié“
3. VIVALDI (Antonio) (1660) „Adagio“
4. EXAUDET (Giuseppe) (1710) „Menuetto“ (Danse
des Auvergnats)
5. GEMINIANI (Francesco) (1680) „Sarabande“
6. BARBELLA (Emanuelle) (1700) „Larghetto“
7. CHABRAN (Francesco) (1723) „Rondo“
8. TARTINI (Giuseppe) (1692) „Fuga“ in G
9. GAVINIES (Pietro) (1726) „Adagio u. Allegro“
10. NARDINI (Pietro) (1722) „Adagio“
11. LECLAIR (Jean Maria) (1697) „Tambourin“ in C
12. CUPIS (Francesco di Camargo) (1719) „Moto Perpetuo“



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Sarabande.

Francesco Geminiani (1680 - 1762).

Geminiani (Francesco) Violin - spieler, Komponist und Verfasser vieler theoretischer Werke, wurde 1680 zu Lucca geboren. Sein erstes Studium wurde geleitet durch A. Scarlatti, und später durch Carlo Ambrosio Lunati (genannt Gobbo) von dem er zu Corelli überging. 1714 kam er nach England, wo sein glänzendes Spiel ihn bald berühmt machte. Hier veröffentlichte er 12 Sonaten, (dem Baron von Kielmannsegge, dem Kammerherrn des Königs Georg I. gewidmet), die so großen Erfolg hatten, daß ihm befohlen wurde, vor dem Könige zu spielen. Bei dieser Gelegenheit begleitete ihn auf dem Cimbäl kein Geringerer als Händel. 1761 ging er unter dem Einflusse des Lord Essex nach Irland, wo er eine Stellung als musikalischer Leiter und Hofkomponist erhielt. Er starb zu Dublin am 17. September 1762, im Alter von 83 Jahren. Er schrieb eine große Anzahl Werke, sowohl Kompositionen als auch Theoretische. Unter den letzteren „die Kunst der Violine“ und „Guida armonica“

Geminiani (Francesco), Violinist, Composer and writer of many theoretical works, was born at Lucca in 1680. His first studies were guided by A. Scarlatti, and later on by Carlo Ambrosio Lunati (called Gobbo), from whom he proceeded to Corelli. In 1714 he came to England, where the brilliancy of his playing soon made him famous. Here he published twelve Sonatas (dedicated to Baron de Kielmannsegge, Chamberlain to King George I.), which met with so much success that he was commanded to play before the King, on which occasion a no lesser light than Händel accompanied him on the Cembalo. In 1761 he went, through the influence of Lord Essex, to Ireland, where he received the appointment of musical conductor and composer to the Court. He died at Dublin, 17th September, 1762, at the age of eighty-three. He wrote a great number of works, both compositions and theoretical. Among the latter "L'art du Violon" and "Guida armonica".

Geminiani (Francesco) Violoniste, compositeur et auteur de nombreuses oeuvres théoriques, naquit à Lucca en 1680. Il travailla d'abord sous la direction d'A. Scarlatti, et plus tard, de Carlo Ambrosio Lunati (surnommé Gobbo), puis de Corelli. En 1714 il gagna l'Angleterre où l'éclat de son jeu lui acquit une rapide célébrité. Il y fit paraître 12 Sonates (dédiées au Baron de Kielmannsegge, Chambellan du roi Georges I) dont le retentissement fut tel, qu'il reçut une invitation à jouer devant le roi. Et pour la circonstance, ce fut Händel qui tint la partie de clavecin.

En 1761 à l'instigation de lord Essex il se rendit en Irlande, où il occupa la fonction de musicien et de compositeur de la cour.

Il mourut à Dublin le 17 Septembre 1762, âgé de 83 ans.

Il a écrit une grande quantité d'oeuvres, tant compositions qu'ouvrages théoriques. Parmi ces derniers: „l'art du Violon“ et „Guida armonica“

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Sarabande.

Francesco Geminiani (1680 - 1762).

Tivadar Nachez.

Andante. (Grave.)

The musical score consists of three systems of music. Each system contains a treble clef staff and a bass clef staff. The tempo is marked 'Andante. (Grave.)'. The music is written in a key with one sharp (F#). The first system begins with a treble staff containing a melodic line with slurs and a bass staff with a steady accompaniment. The second system continues the piece with similar melodic and accompanimental lines. The third system concludes the piece with a final melodic phrase in the treble and a corresponding bass line. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The system includes various musical notations such as notes, rests, and dynamic markings like *f* and *dim*.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The system includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mf dolce*.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The system includes various musical notations such as notes, rests, and dynamic markings like *p* and *espress.*

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. The vocal line has a treble clef. The system includes various musical notations such as notes, rests, and dynamic markings like *pp*.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with trills and slurs. The piano accompaniment includes chords and a bass line with a steady rhythm.

Second system of musical notation. Similar to the first system, it features a vocal line and piano accompaniment. The piano part includes a *mf* dynamic marking and a crescendo hairpin.

Third system of musical notation. The piano accompaniment includes a *mf marcato* dynamic marking. The vocal line has a long note with a slur and a fermata. The piano part has a *p* dynamic marking and a *rit* marking.

Fourth system of musical notation. The piano accompaniment includes a *p dolce* dynamic marking. The vocal line has a *mf dolce* dynamic marking. The piano part includes a *p* dynamic marking and a *rit* marking.

First system of musical notation. The upper staff features a melodic line with trills (tr) and accents (v). The lower staff provides harmonic accompaniment with chords and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of musical notation. The upper staff includes the instruction *perdendosi* (fading away) and dynamic markings *pp* and *f* (forte). The lower staff continues the accompaniment.

Third system of musical notation. The upper staff shows melodic development with dynamic markings *ff* (fortissimo). The lower staff features a more active accompaniment.

Fourth system of musical notation, concluding the piece. The upper staff ends with a fermata. The lower staff concludes with a final chord. Dynamics include *ff*.