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Donata seria

H moll

für Pianoforte und Violine

von

F. W. RUST,

Musikdirector des Fürsten von Anhalt Dessau.

Im Jahre 1889 zum ersten Male herausgegeben

und

HERRN DR. O. GÜNTHER,

Director des Königlichen Conservatoriums zu Leipzig

in größter Hochachtung gewidmet

von

PROFESSOR DR. WILH. RUST,

Königlicher Musikdirector und Cantor der Thomana zu Leipzig.

M 4. —

Eigenthum des Verlegers für alle Länder

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Sonata seria in Hmoll

für

Pianoforte und Violine.

Die Entstehungszeit des vorliegenden Werkes ist vom Componisten nicht angemerkt worden, doch kann man nicht fehlgehen, sie zwischen 1788 bis 1796 zu suchen, in welchem letzten Jahre der Meister am 28. Februar im besten Mannesalter starb. Für solche Annahme sprechen innere wie äussere Gründe. Die Kunst, welche mit überströmender Gedankenfülle und seelenvollem Empfinden unbetretene Pfade wandelt, aber doch zugleich mit sicherer Hand für Darstellung des neuen, reichen Inhaltes auch neue, freie Formen in vollkommener Klarheit und Schönheit schafft: solch' grosse Kunst bleibt immer ein wohl erworbenes Eigenthum vollendeter Meisterschaft.

Nicht minder aber deuten die angewandten vielseitigen Ausdrucksmittel auf jene Zeit, in welcher der Clavierbau wesentliche Fortschritte gemacht hatte, und in seiner Art Vortreffliches bot. Wie ich schon in der gewaltigen D-moll-Sonate des Meisters bemerkte, besass derselbe ein tafelförmiges Pianoforte von Johann Gottlob Wagner in Dresden vom Jahre 1788.*) Der Umfang reichte vom

Contra F, bis zum dreigestrichenen G,  und 4 Pedale,

welche allein, oder verbunden gebraucht werden konnten, boten dem Vortrage die Herrschaft über die verschiedensten, charaktervollsten Klangwirkungen. Näheres über dieses Instrument, „Clavecin royal“ genannt, enthält ein „Avertissement“ des Erfinders im 3. Bande von Forkel's „Bibliothek“ Seite 322. Datirt vom 24. September 1775, werden hier 6 verschiedene Klangmischungen beschrieben, welche mit den 4 Pedaltritten zu erreichen sind, aber das Mögliche nicht erschöpften. Pedaltritt No. 1, der Harfenzug, giebt zugleich die schnellsten *staccato's* selbst im *glissando* wieder. No. 4 ist ein Schweller, ähnlich wie bei der heutigen Orgel. Eine schöne Verwendung dieses Zuges zeigt beispielsweise Takt 6 der vorliegenden Sonate. No. 2 und No. 3 haben sich in unsern heutigen Piano's erhalten unter den Benennungen: „Pedal“ und „Verschiebung“ (*una Corda*). Das moderne Pedal und der Wagner'sche Zug No. 2 bieten gleiche Vortheile in gleicher Weise; das *Pianissimo* unserer Ver-

*) 1787 war Rust einige Zeit in Dresden, wo er beim Grafen von Hoffmannsegg die wärmste Aufnahme und grösste Bewunderung fand. (Hosäus, F. W. Rust, Seite 73). Bald darauf, 1789, starb J. G. Wagner. Ein Pianoforte gleicher Art, das je nach dem Holze 28, 30 oder 36 Dukaten kostete, besitzt die Musikaliensammlung des Königs von Sachsen im Johanneum zu Dresden. Es trägt die Jahreszahl 1787.

schiebung jedoch wurde damals durch Zug No. 3 in der Weise erzielt, dass sich zwischen Hämern und Saiten kleine, dünne Filzstreifen einschoben.

Dieser Pedalzug, verbunden mit No. 2, schafft einen ungemein weichen, zarten und geisterhaften Ton, der wie geschaffen ist, dem Beethoven'schen Des-dur-Andante in der *Sonata appassionata* Op. 57 die rechte Weihe zu geben, zumal in dämmernder Abendstunde;*) aber auch in der vorliegenden Rust'schen Sonate mag jene Verbindung den rechten Ton für die Stelle Seite 22, Takt 1—4, getroffen haben. Hier findet es sich wieder, was in neuer Zeit Lenau in so treffende Worte kleidete:

„Ueber die Saiten der Windhauch lief,
Ueber sein Herz ein Traum ging.“

Das Wagner'sche Instrument, welches Rust besass, machte übrigens damals kein geringes Aufsehen. Der auch in musikalischer Kunst hochbegabte Prinz Louis Ferdinand von Preussen, der 1806 bei Saalfeld den Heldentod für sein Vaterland starb, zeichnete den Meister mit seinem Besuche aus, angezogen durch den Ruf des „neuen“ Wagner'schen Pianoforte's, angezogen durch die mit vollendeter Technik vereinte Behandlungsweise desselben, in welcher Rust seines Gleichen suchte. In's hellste Licht traten jedoch diese Vorzüge, wenn Rust eigene Kompositionen (wie u. a. die vorliegende), mit Meisterhand vortrug, und im hohen Fluge reichster Fantasie seinem tief bewegten Hörer eine neue, ungeahnte Welt offenbarte. Voller Begeisterung sang deshalb ein damaliger Dichter von ihm:

„Wer folgt der kühnen Hand, wenn sie
Im Abgrund sich verliert,
Dann wieder steigt und endlich fliegt,
Und unter Wolken irrt?“ (**)

Leipzig im September 1889.

Dr. Rust.

*) Die Entstehung dieser Sonate fällt in's Jahr 1804, 15 Jahre nach Wagner's Tode; und der Einfluss seiner Instrumente auf Beethoven lässt sich deshalb nicht von der Hand weisen.

**) Vergleiche bei Hosäus, Seite 51 und 52, das Gedicht von Sangerhausen Seite 73, den Brief des Grafen von Hoffmannsegg; ferner die Urtheile in Forkel's Almanach für Deutschland, 1782, Seite 118; — in Gerber's Lexicon vom Jahre 1792 N—Z, Seite 353; — bei Siebigke, Lebensbeschreibungen vom Jahre 1801 No. VI, Seite 19 und 20; — im Intelligenzblatt der Allgem. Litt. Zeitung No. 3 vom 11. Januar 1797 den Nekrolog, u. s. w.

Sonata seria.

I.

F. W. Rust.

Allegro moderato e maestoso.

Violine.

Pianoforte.

The musical score is written for Violin and Piano. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked "Allegro moderato e maestoso". The score is divided into four systems of staves. The first system shows the beginning of the piece with a piano introduction. The second system continues the piano introduction with dynamics like *p* and *mf*. The third system features the violin's entry with dynamics *mf* and *f*. The fourth system shows a more complex texture with the violin playing sixteenth-note passages and the piano providing harmonic support with dynamics *ff* and *f*. Performance instructions include *riten.*, *espr.*, *dolce*, and *cresc.*

marcato *ff*
cresc. molto *ff*

This system contains the first two staves of music. The upper staff begins with the tempo marking *marcato* and the dynamic *ff*. The lower staff begins with *cresc. molto* and *ff*. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

ff *dim.* *dolce* *espr.*

This system contains the next two staves. The upper staff has a dynamic of *ff* and a *dim.* marking. The lower staff has a dynamic of *ff* and a *dolce* marking. The tempo changes to *espr.* (espressivo).

dolce cantabile *f* *sf* *sf*

This system contains the next two staves. The upper staff is marked *dolce cantabile* and *f*. The lower staff has dynamics of *f*, *sf*, and *sf*.

mf *f* *f* *dim.*

This system contains the next two staves. The upper staff has dynamics of *mf*, *f*, and *f*. The lower staff has a *dim.* marking.

p tranquillo *f* *cresc.*
p tranquillo *cresc.* *f*

This system contains the final two staves. The upper staff has dynamics of *p tranquillo*, *f*, and *cresc.*. The lower staff has dynamics of *p tranquillo*, *cresc.*, and *f*.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *sf* (sforzando).

Second system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff features more complex chordal textures. Dynamics include *f* and *sf*.

Third system of musical notation. The treble clef staff is marked *cantabile* and *tranquillo*. The bass clef staff is marked *dolce e tranquillo*. Dynamics include *sf* and *p* (piano). The system concludes with first and second endings.

Fourth system of musical notation. The treble clef staff includes trills (*tr*) and slurs. The bass clef staff continues with harmonic accompaniment.

Fifth system of musical notation. The treble clef staff is marked *rit.* (ritardando). The bass clef staff also features a *rit.* marking. The system ends with a double bar line and repeat sign.

The musical score is written for violin and piano. The violin part is on the top staff, and the piano part is on the bottom two staves. The key signature is two sharps (D major or F# minor), and the time signature is 3/4. The score is divided into six systems. The first system includes the markings *espr.* for the violin and *dolce cantabile* for the piano. The second system features *cresc.* and *f* markings. The third system includes *f*, *mf*, *p*, and *dolce* markings, along with a triplet of eighth notes in the piano part. The fourth system includes *f*, *dolce*, and *p* markings. The fifth system includes *cresc.*, *f*, and *dolce* markings. The sixth system includes *cresc.*, *f*, *ff*, and *sf* markings. The score concludes with a double bar line.

sf mf

ten. p sf dolce cresc. f

p *dimin.* p tranquillo cresc.

f ff passionato

ritard. e dim. al p

doloroso con espr.

The musical score is arranged in six systems, each consisting of a violin staff and a piano grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamic markings and performance instructions:

- System 1:** Violin: *doloroso con espr.*, *cresc.*; Piano: *p doloroso*, *p*, *pf*, *sf*, *cresc.*
- System 2:** Violin: *f*; Piano: *f*, *mf*, *sf*, *cresc.*, *f*, *mf*
- System 3:** Violin: *f*, *ff*, *dolce*, *cresc.*, *f*; Piano: *f*, *mf*, *ff*, *f*, *p*, *cresc.*, *f*
- System 4:** Violin: *f*, *sf*, *sf*; Piano: *ff*
- System 5:** Violin: *sf*, *sf*; Piano: *sf*, *sf*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part is marked *f quasi Corale*. The key signature has two sharps (F# and C#).

Second system of musical notation. It continues the vocal and piano parts. The piano part includes dynamic markings *sf*, *mf e riten.*, *sf*, *pf*, and *pp*. There are also triplet markings in the piano part. The system ends with a double bar line and the instruction *adp*.

Adagio sostenuto e religioso.

II.

Third system of musical notation, beginning the second section. The tempo is *Adagio sostenuto e religioso*. The piano part is marked *sonore*. The vocal line is marked *sul G*, *cantabile*, *cresc.*, *f*, *dolce*, and *cresc.*. The piano part has a *p* marking.

Fourth system of musical notation. The piano part is marked *cresc.* and *f*. The vocal line is marked *mf*, *cantabile*, and *cresc.*. The piano part has a *p* marking.

Fifth system of musical notation. The piano part is marked *f* and *dolce*. The vocal line is marked *p* and *cantabile*. The piano part has a *p* marking.

First system of musical notation. The top staff is a single melodic line with the instruction *dolce* written twice. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment.

Second system of musical notation. The top staff continues the melody. The bottom two staves show piano accompaniment with dynamic markings *p* and *mf. espr.*

Third system of musical notation. The top staff continues the melody with dynamic markings *f* and *con gravità*. The bottom two staves show piano accompaniment with dynamic markings *p*, *espr.*, and *sf*.

Fourth system of musical notation. The top staff continues the melody with dynamic markings *ff*, *f*, and *tr*. The bottom two staves show piano accompaniment with dynamic markings *ff*, *sf*, and *f*.

tranquillo *dolce*

tranquillo *p* *espr.* *p*

espr. *p*

dolce *cresc.* *dim. e rit.* *cantabile*

cresc. *dim. e rit.* *a tempo* *cresc. -*

p

doloroso *cresc.* *f*

f *p doloroso* *cresc.* *f*

f *f* *rit.* *a tempo*

sf *sf* *rit.* *p* *a tempo*

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The score includes various performance markings such as *sf espr.*, *con gravità*, *cresc.*, *f*, *ff*, *tranquillo*, *dolce*, *espr.*, *p*, and *dim. e rit.*. The first system starts with *sf espr.* and *p*. The second system includes *sul G*, *con gravità*, *cresc.*, *f*, and *ff*. The third system features *f* and *tranquillo*. The fourth system has *dolce*, *espr.*, and *p*. The fifth system includes *dolce*, *cresc.*, *dim. e rit.*, and *p*.

III. Fantasie.

Tempo I Allegretto.—Tempo II Un poco lento.—Tempo-III Con moto e drammatico.

Allegretto.

poco f *cresc.*

f

poco f *cresc.*

poco f *cresc.*

f

f

leggierm.
p. *cresc.* *f.*

mf. *f.*

cresc. *cresc.*

ff. *dolce cantabile* *f.*

ff. *p.* *cresc.*

dim. *espr.* *cresc.* *mf.*

cresc. *al.* *cresc.* *al.*

ff sf

f sf

f ma tranquillo mf f

mf f mf cresc. f grandioso quasi Corale

p dim. dolce cresc.

ff
f

dim. dolce rit. un poco
dim. dolce rit. un poco

a tempo dim. p pp poco rit. cresc. f
a tempo dim. poco rit. cresc. f

a tempo poco f cresc.

f
staccato

poco f

poco f *espr.*

cresc. *f*

leggierm. *p.* *cresc.* *f*

mf *f*

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The first staff begins with a forte (*f*) dynamic. The grand staff features intricate piano accompaniment with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. Dynamics include *f*, *mf*, and *f* again. The piano part continues with complex rhythmic patterns.

Third system of musical notation. Dynamics include *f*, *mf*, *p*, *cresc.*, and *al f*. The piano part features a prominent melodic line in the right hand with a crescendo leading to a fortissimo (*f*) section.

Tempo II. Un poco lento.

Fourth system of musical notation, marking the beginning of the second tempo. The key signature changes to three sharps (F#, C#, G#). The time signature is 3/4. Dynamics include *espr.*, *dolce*, *dolce*, *cresc.*, *f*, *p*, *dolce*, *cresc.*, and *f*. The piano part is characterized by a series of chords and a more melodic right-hand line.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a *ff* dynamic marking.

Second system of musical notation, continuing the vocal and piano parts. The piano part features a *ff* dynamic marking.

Tempo III. Con moto e drammatico, il tempo inquieto.

Third system of musical notation, starting with a vocal line marked *p* and *cresc.*, and a piano accompaniment marked *p*. The piano part includes a triplet and a *ff* dynamic marking.

Fourth system of musical notation, featuring a vocal line marked *cresc.* and *dolce*, and a piano accompaniment marked *p* and *cresc.*. The piano part includes a *sf* dynamic marking and a *poco rit.* instruction.

a tempo ma inquieto

pp: mf f ff

pp p mf f ff

mf f

pp cresc. p mf f

ten.

ff dim. p ff

ff dim. p ritard. pp sospirando

pp tranquillo

Tempo II. Un poco lento.

cresc. molto f f

p cresc. molto f

dolce con espr. f espr.

dim. p cresc. f

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *devoto* and *f*. The piano accompaniment features a bass line marked *espr.* and a treble line with a *p* dynamic and a *cresc.* marking. The system concludes with a *mf* dynamic and a *espr.* marking.

Second system of musical notation. The vocal line continues with a melodic phrase marked *f*. The piano accompaniment features a bass line marked *f* and a treble line with a *cresc.* marking and a *p* dynamic. The system concludes with a *p* dynamic and a *6* fingering.

Third system of musical notation. The vocal line continues with a melodic phrase marked *cresc.*. The piano accompaniment features a bass line marked *cresc.* and a treble line with a *f* dynamic. The system concludes with a *cresc.* marking.

Fourth system of musical notation. The vocal line continues with a melodic phrase marked *f e string.*. The piano accompaniment features a bass line marked *f e string.* and a treble line with a *f e string.* marking. The system concludes with a *f e string.* marking.

Fifth system of musical notation. The vocal line continues with a melodic phrase marked *ff*. The piano accompaniment features a bass line marked *ff* and a treble line with a *ff* dynamic. The system concludes with a *ff* dynamic and a *sfz* marking.

Moderato.

con espr. ten. ten.

a piacere pp pp dim. ppp

Tempo I. Allegretto.

mezza voce

cresc. f

ff passionato ff passionato

rit.

Tempo III. Con moto e drammatico.

ff

dim.

ten.

p

ff

sf

tranquillo

passionato

ten.

ten.

Adagio.

sf

ritard.

pp

transcendente

pp transcendente

ten.

p

pp

ppp

rit. e dim. al

Sonata seria.

Violino.

F.W. Rust.

I.

Allegro moderato e maestoso.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Allegro moderato e maestoso." The score contains the following performance instructions and dynamics:

- espr.* (expressive) at the beginning of the first staff.
- dolce* (sweetly) in the first staff.
- cresc.* (crescendo) in the first staff.
- mf* (mezzo-forte) in the first staff.
- f* (forte) in the second staff.
- ff* (fortissimo) in the second staff.
- marcato* (marked) in the third staff.
- ff* (fortissimo) in the third staff.
- dolce cantabile* (sweetly and cantabile) in the fourth staff.
- f* (forte) in the fourth staff.
- p tranquillo* (piano and tranquillo) in the fifth staff.
- f* (forte) in the fifth staff.
- cresc.* (crescendo) in the fifth staff.
- f* (forte) in the sixth staff.
- f* (forte) in the sixth staff.
- cantabile* (cantabile) in the seventh staff.
- tranquillo* (tranquillo) in the seventh staff.
- tr* (trills) in the eighth staff.
- rit.* (ritardando) in the eighth staff.

959 a

Violino.

The musical score consists of ten staves of music in a single system. The key signature is two sharps (F# and C#), and the time signature is 7/8. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include *espr.* (espressivo), *cresc.* (crescendo), *dolce* (dolce), *passionato* (passionato), and *doleroso con espr.* (doleroso con espressivo). A tenor clef (*ten.*) and a second ending bracket (*2*) are present in the seventh staff. The score concludes with a triplet of eighth notes in the tenth staff.

Violino musical score, first system. It consists of three staves of music in G major. The first staff begins with a forte (*f*) dynamic and features a melodic line with slurs and accents. The second staff continues the melodic line with a forte (*f*) dynamic and includes a triplet of eighth notes. The third staff concludes the system with a decrescendo and ritardando (*dim. e riten.*) leading to a piano (*p*) and then pianissimo (*pp*) dynamic.

II.

Adagio sostenuto e religioso.

Violino musical score, second system. It begins with the instruction "sul G" and a 3/8 time signature. The tempo is "Adagio sostenuto e religioso". The first staff is marked "cantabile" and "cresc.", starting with a forte (*f*) dynamic. The second staff is marked "dolce" and "cresc.", starting with a piano (*p*) dynamic. The third staff is marked "dolce" and "cresc.", starting with a forte (*f*) dynamic. The fourth staff is marked "con gravità" and "sf", starting with a forte (*f*) dynamic. The fifth staff is marked "tranquillo" and "dolce", starting with a forte (*f*) dynamic. The sixth staff is marked "dolce" and "cresc.", starting with a forte (*f*) dynamic. The seventh staff is marked "dim. e rit." and ends with a 4-measure rest.

Violino.

doloroso cresc. f sf sf rit.

a tempo p

sul G con gravità sf ff f

f tranquillo dolce

dolce cresc. dim. e rit. p

III. Fantasie.

Tempo I Allegretto. - Tempo II Un poco lento. - Tempo III Con moto e drammatico.

Allegretto.

f poco f cresc. f

p leggierm. cresc. f

cresc. ff dolce cantabile f dim.

Violino.

cre - scen - do *ff*
 tranquillo *f*
f *f* *mf* *f* *mf* *f* *cresc.* *grandioso*
p *cresc.* *ff* *dolce poco rit.*
a tempo *espr. f* *a tempo* *7* *f*
dim. p pp rit. *f*
dolce con espr.
leggierm. *f* *cresc.* *f*
f
mf *f* *p* *cresc.* - - *f* *II. Un poco lento.* *Pianoforte* 2

Violino.

dolce espr.

III. Con moto e drammatico, il tempo inquieto.

dolce

Tempo II. Un poco lento.

pp sospirando

molto cresc.

dolce espr.

espr.

deroto

f

Violino.

Moderato con espressione.

Tempo I. Allegretto.

Tempo III. Con moto e drammatico.

Adagio.