

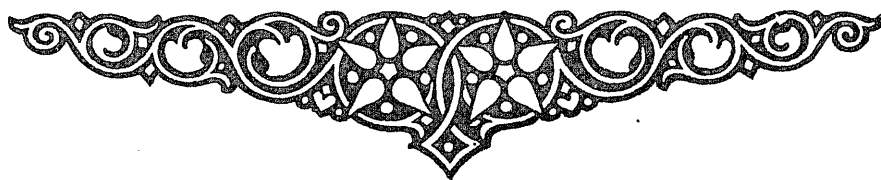
EUGEN YSAÏE gewidmet

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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Thème Varié

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aus Sonata Op.1. N^o 12.

Giuseppe Tartini (1692-1770).

Tivadar Nachèz.

Allegro moderato.

VIOLINE.

PIANO.

I^{re} Variation.

The first system of the first variation consists of two staves. The upper staff is a single treble clef line in 3/4 time, marked *pdolce*. It features a melodic line with triplets and trills. The lower staff is a grand staff (treble and bass clefs) marked *pp cantando*. The piano accompaniment includes chords and moving lines in both hands.

The second system continues the first variation. The upper staff has a melodic line with trills and triplets. The lower staff features a piano accompaniment with chords and moving lines, including a triplet in the bass line.

The third system of the first variation. The upper staff has a melodic line with trills and triplets, marked *p*. The lower staff features a piano accompaniment with chords and moving lines, marked *p*.

The fourth system of the first variation. The upper staff has a melodic line with trills and triplets, marked *pp*. The lower staff features a piano accompaniment with chords and moving lines, marked *pp*.

II^{me} Variation.

The first system of the second variation consists of two systems of music. The upper system is a single treble clef staff with a 3/4 time signature. It begins with a *mf* dynamic and contains several trills (*tr*) over a melodic line. The lower system is a grand staff (treble and bass clefs) with a 3/4 time signature. The piano accompaniment starts with a *p* dynamic and features a rhythmic pattern of eighth notes and chords. Dynamics in the piano part include *pp* and *p*.

The second system continues the melodic and piano accompaniment. The upper staff has a *mf* dynamic and includes trills. The piano accompaniment in the lower staff has a *p* dynamic. This system concludes with two endings. The first ending is marked with a '1.' and a trill, leading to a *pp* dynamic. The second ending is marked with a '2.' and leads to a *pp* dynamic.

The third system continues the piece. The upper staff has a *mf* dynamic and includes trills. The piano accompaniment in the lower staff has a *p* dynamic. Dynamics in the piano part include *pp* and *p*.

The fourth system concludes the second variation. The upper staff begins with a *p dolce* dynamic and includes trills. It then transitions to a *pp* dynamic and includes the instruction *poco rit.*. The piano accompaniment in the lower staff starts with a *p* dynamic and includes *ppp poco rit.*. The system ends with two endings. The first ending is marked with a '1.' and a trill, leading to a *pp* dynamic. The second ending is marked with a '2.' and leads to a *pp* dynamic. A 'Coda' marking is present at the bottom left of the system.

III^{me} Variation.

The first system of the III^{me} Variation consists of a single melodic line in the right hand and a piano accompaniment in the left hand. The right hand begins with a series of eighth-note runs, each marked with a trill (tr) and a forte (f) dynamic. The left hand provides a harmonic accompaniment with chords and single notes, marked with mezzo-forte (mf) and piano (p) dynamics.

The second system continues the melodic and accompanimental patterns. The right hand features trilled eighth-note runs, with dynamics ranging from piano (p) to mezzo-forte (mf). The left hand accompaniment includes chords and moving lines, with a section marked *pp* *leggiero* (pianissimo, light).

The third system shows the continuation of the musical themes. The right hand has trilled eighth-note runs starting with a piano (p) dynamic. The left hand accompaniment features chords and single notes, with a section marked *pp* (pianissimo).

The fourth system concludes the variation with trilled eighth-note runs in the right hand, marked with piano (p) and pianissimo (pp) dynamics. The left hand accompaniment includes chords and single notes, with a section marked *ppp* (pianississimo). The system ends with a first ending (1.) and a second ending (2.) for the right hand, and a *Red.* (Redonda) marking in the left hand.

IV^{me} Variation.
Poco lento.

The first system of the IVth Variation consists of two staves. The upper staff is a vocal line in G major, 3/4 time, starting with a *molto espress.* marking. It features a melodic line with slurs and dynamic markings of *p*. The lower staff is a piano accompaniment in G major, 3/4 time, starting with a *pp* marking. It features a bass line with slurs and dynamic markings of *pp*.

The second system continues the musical notation from the first system. The vocal line (upper staff) and piano accompaniment (lower staff) are shown with various slurs and dynamic markings, including *pp* and *p*.

The third system continues the musical notation. The vocal line (upper staff) and piano accompaniment (lower staff) are shown with various slurs and dynamic markings, including *pp* and *p*.

The fourth system concludes the IVth Variation. The vocal line (upper staff) and piano accompaniment (lower staff) are shown with various slurs and dynamic markings, including *p* and *pp*. The system ends with a *cantabile* marking.

V^{me} Variation.
Poco animato.

The first system of musical notation consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a series of eighth-note chords, each marked with a trill (tr) and an accent (>). The dynamic marking *f* is placed below the first and fourth measures. The system concludes with a *f marcato* marking. The grand staff provides a harmonic accompaniment, starting with a *mf* dynamic and ending with a *p* dynamic.

The second system continues the musical piece. The treble staff features eighth-note chords with trills and accents, marked with *f*. It includes first and second endings, indicated by '1.' and '2.' above the staff. The grand staff continues with a rhythmic accompaniment of eighth notes.

The third system features a treble staff with eighth-note chords, trills, and accents, marked with *f*. The grand staff includes trills (tr) and accents (>) on the upper voice, with dynamic markings of *mf* and *marcato*.

The fourth system concludes the variation. The treble staff has eighth-note chords with trills and accents, marked with *f*, and includes first and second endings. The grand staff features a *mf* dynamic and concludes with a *f* dynamic.

2. rit. - tr tr

Cadenza.
tr tr tr tr tr tr tr

ff

rit.

ff

tr poco accel. - poco rit.

lurgamento

mf sfz sfz sfz sfz dim. pp

pp

sfz cresc. molto

VIme Variation.
Vivo.

fleggiere

mf

First system of musical notation. The upper staff features a complex rhythmic pattern of sixteenth notes with accents. The lower staff contains a piano accompaniment with chords and moving lines in both treble and bass clefs.

Second system of musical notation. The upper staff continues the rhythmic pattern, marked with *mf*. The lower staff includes a first ending bracket labeled '1.' and dynamic markings of *p*.

Third system of musical notation. The upper staff continues the rhythmic pattern, marked with *f*. The lower staff includes a second ending bracket labeled '2.' and dynamic markings of *f*.

Fourth system of musical notation. The upper staff continues the rhythmic pattern, marked with *f*. The lower staff continues the piano accompaniment with dynamic markings of *f*.

Fifth system of musical notation, featuring tempo and dynamic changes. The upper staff includes markings for *rit.*, *Lento.*, *ff molto allarg.*, *ff*, and *Vivo.*. The lower staff includes markings for *rit.*, *ff molto allarg.*, and *ff*. The system concludes with a double bar line and the word *Fine*.

Tartini (Giuseppe) geboren in Pirano (Istrien) am 12. April 1692 und gestorben am 16. Februar 1770. Er erhielt seine erste Erziehung von den Mönchen seiner Vaterstadt und wurde noch als Knabe nach Capo d'Istria gesandt, um seine Studien im Gymnasium „*Dei Padri delle Scuole*“ zu vollenden. Dort erhielt er seinen ersten Unterricht auf der Geige und zu gleicher Zeit wurde er ein vollendeter Fechter. Mit 18 Jahren sandten ihn seine Eltern auf die Universität zu Padua, wo er die Rechte studierte. Darauf ging er nach Venedig, wo er den großen Violinisten Veracini aus Florenz hörte, der einen solchen Eindruck durch sein wundervolles, vorzügliches Spiel auf ihn machte, daß er sich nach Ancona zurückzog, und sich ganz dem Studium der Musik hingab. In dieser Epoche (1714) schuf er seine eigene neue Methode und stellte jene Grundprinzipien der neuen Kunst der Bogenführung auf, welche seitdem allen Schulen für Geigenspieler als Basis gedient haben. Er starb am 16. Februar 1770 im Alter von 78 Jahren. Er trug nicht nur zur Entwicklung der Kunst des Violinespielens bei, sondern bereicherte auch in ungeheurer Weise das Repertoire seines Instrumentes. Er schrieb 48 Sonaten und 127 Konzerte, von denen die größere Zahl verloren gegangen ist. Die Bibliothek in Paris hat Copien von vielen seiner Originalmanuskripte, unter denen seine unsterbliche Sonate „*Il Trillo del' Diavolo*“ (Der Teufelstriller) sich befindet. Der vornehmste unter seinen Schülern ist der unvergleichliche Nardini.

Tartini (Giuseppe), born at Pirano (Istria) on the 12th April, 1692, and died 16th February 1770. It is interesting to learn that he received his first education from the Friars in his native town, and quite as a lad was sent to Capo d'Istria, to finish his studies in the college called "*Dei Padri delle Scuole*". It was there he received his first instruction on the Violin, at the same time becoming a most accomplished fencer. At the age of eighteen, they therefore sent him to the University of Padua, where he studied the law. After it he left for Venice, where he heard the great violinist, Veracini of Florence, who so impressed him by his wonderful and superior playing, that he retired to Ancona, and gave himself up to continuous study. It was at that epoch (1714) that he created his own new method, and established those fundamental principles of the new art of bowing, which since have served as basis to all schools of violinists. He died on 16th February, 1770, at the ripe age of seventy-eight. Not only did he contribute to the development of the art of violin playing, but added enormously to the repertoire of his instrument. He wrote forty-eight Sonatas and 127 Concerts of which the greater number have been lost. The Library in Paris has copies of many of his original manuscripts, amongst which is his immortal Sonata, "*Il Trillo del' Diavolo*," (The Devil's Trill). Foremost among his many pupils is the incomparable Nardini.

Tartini (Giuseppe) né à Pirano (Istrie) le 12 Avril 1692 et mort le 16 Février 1770. Il commença ses études sous la direction des moines de sa ville natale, et encore enfant fut envoyé à Capo d'Istria, pour les poursuivre au Gymnase „*Dei Padri delle Scuole*.“ C'est là qu'il acquit les premiers principes du violon, et que dans le même temps il devint un habile escrimeur. A 18 ans ses parents l'envoyèrent à l'Université de Padoue, où il apprit la jurisprudence. De là il se rendit à Venise où il entendit le grand violoniste Florentin Veracini, qui par son jeu remarquable produisit sur lui une telle impression, qu'il se retira à Ancône pour s'adonner entièrement à l'étude de la musique. A cette époque (1714) il eût l'idée de sa nouvelle méthode, et trouva les principes fondamentaux du nouvel art du violon, qui depuis, servent de base à l'enseignement dans les écoles du monde entier.

Il mourut le 16 Février 1770, âgé de 78 ans. Non seulement il contribua à perfectionner l'art du violon, mais enrichit de plus le répertoire de cet instrument par ses compositions.

Il a écrit 48 sonates et 127 Concertos perdus en grande partie. La bibliothèque de Paris possède des copies de plusieurs de ses manuscrits originaux entre autres, de son immortelle Sonate: „*Il Trillo del' Diavolo*“ (Le Trille du diable). Le plus réputé de ses élèves fût le remarquable Nardini.

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Der Verleger.

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L'Editeur.

Thème Varié

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aus Sonata Op.1. N^o 12.

Giuseppe Tartini (1692-1770)

Violine.

Allegro moderato.

Tivadar Nachèz.

The first two staves of the musical score. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegro moderato'. The first staff contains the first measure of the theme, starting with a dynamic of *p dolce* and a first finger fingering (¹). The second staff continues the theme, featuring a trill (*tr*) and a dynamic of *pp*. The piece concludes with a double bar line and a repeat sign, with a dynamic of *p* and a second ending marked *II. pp*.

The first variation, consisting of six staves. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo remains 'Allegro moderato'. The first staff is marked *p dolce* and features a triplet of eighth notes. The variation continues with various trills (*tr*) and dynamics, including *p* and *pp*. The piece concludes with a double bar line and a repeat sign, with a dynamic of *pp*.

The second variation, consisting of four staves. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo remains 'Allegro moderato'. The first staff is marked *mf*. The variation features a variety of trills (*tr*) and dynamics, including *mf*, *p*, and *dolce*. The piece concludes with a double bar line and a repeat sign, with a dynamic of *pp*. The final staff includes the instruction 'sul D' and 'poco rit.'.

Violine.

III^{me} Variation.

The III^{me} Variation consists of five staves of music in 3/4 time. It begins with a forte (*f*) dynamic and features numerous trills (*tr*) and slurs. The dynamics vary throughout, including piano (*p*) and pianissimo (*pp*). The piece concludes with two first and second endings.

IV^{me} Variation.
Poco lento.

The IV^{me} Variation consists of two staves of music in 3/4 time, marked 'Poco lento' and 'molto espressivo'. It begins with a piano (*p*) dynamic and includes slurs and accents. The piece concludes with a fermata.

V^{me} Variation.
Poco animato.

The V^{me} Variation consists of five staves of music in 3/4 time, marked 'Poco animato'. It begins with a forte (*f*) dynamic and features many trills (*tr*) and slurs. The dynamics range from forte (*f*) to fortissimo (*ff*). The piece concludes with a 'Cadenza' section marked 'sfz' and 'largamente', followed by a fermata.

