L.P.S. — No. 159

PURCELL

TWELVE SONATAS OF THREE PARTS (TRIO SONATAS)

LEA POCKET SCORES

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TWELVE SONATAS OF THREE PARTS (TRIO SONATAS)

URTEXT EDITION

LEA POCKET SCORES
NEW YORK
1968

CONTENTS

	Page
EXCERPTS FROM EDITOR'S PREFACE	II
PURCELL'S ADDRESS *To the Reader*	VII
SONATA 1 IN *g* MINOR	1
SONATA 2 IN *B♭* MAJOR	9
SONATA 3 IN *d* MINOR	18
SONATA 4 IN *F* MAJOR	27
SONATA 5 IN *a* MINOR	35
SONATA 6 IN *C* MAJOR	42
SONATA 7 IN *e* MINOR	51
SONATA 8 IN *G* MAJOR	61
SONATA 9 IN *c* MINOR	71
SONATA 10 IN *A* MAJOR	80
SONATA 11 IN *f* MINOR	88
SONATA 12 IN *D* MAJOR	96

The present study score edition is based on Vol. V of the Purcell Society edition, edited by J. A. Fuller Maitland (most of whose Preface is reproduced below) and published by Novello, Ewer & Co. in 1893.

PREFACE.

THE "Twelve Sonatas of Three Parts," now printed in score for the first time, were published in 1683, in the form then usual—*viz.*, four separate books in small quarto size, containing the parts for the first and second violins, the viol da gamba, and the basso continuo or thorough-bass respectively; the last part being for the most part virtually identical with the "base" part, saving the addition of the figures indicating the harmonies to be supplied on the organ or harpsichord. The title-page, dedication, and address to the reader occur in each of the four books; in the first violin part the title-page is given in duplicate, and a portrait of the composer is prefixed [bearing the inscription "Vera Effigies HENRICI PURCELL, Ætat: Suae 24"].

The work was the composer's first attempt in instrumental chamber music, and he tells us in his address to the reader that it is an imitation of Italian models. Exactly what compositions served for his examples, it is by no means easy to say; a few years later than this date, a very large number of works in the same or similar forms issued from the press at Bologna and elsewhere, but of printed sets of sonatas earlier than 1683 there are very few. These earlier publications are for the most part sets of "Balletti" or Suites of very embryonic form; in many cases it is clear that the pieces were not meant to be played in succession, and

extremely few have any such structure as we meet with in Purcell's work. In "Varii Fiori del Giardino Musicale ouero Sonate da Camera a 2, 3, è 4, col suo Basso continuo, & aggiunta d'alcuni Canoni studiosi e oseruati. Opera Terza di Gio. Maria Bononcini Modonese" (Bologna, 1669), among a number of separate pieces—four two-part gigues are followed by three gigues in four parts, four allemandes by three correntes, and so on—occur two "Sonate da camera" in four and three parts respectively. The first of the two has a number of time indications, but no very marked divisions into movements; two very short "Grave" movements may contain the germ of some of the sections similarly named in the English work. The last four bars of the second Sonata are marked "P.," with something of that echo effect which Purcell afterwards used so skilfully. It has been supposed that Bassani, whose music afterwards became extremely popular in England, was the composer whom Purcell took as his model; but it is very doubtful if any of his compositions were printed as early as this, and his *opera prima*, described as "Nuouamente Ristampata" in the edition of 1684, consists merely of sets of "Balletti, Correnti, Ighe e Sarabande," always recurring in the same order and of the simplest design. The evidence of dates is not as weighty as usual in deciding the question, for there is no doubt that many compositions by well-known authors were circulated years before they appeared in print. Nevertheless, we have in "Sonate a due, trè, quattro, e cinque Stromenti. Di Gio. Battista Vitali. Opera Quinta" (Bologna, 1677), a collection of pieces so closely resembling Purcell's in general design and character, that it is difficult to resist the conclusion that these were the Englishman's models. The contents are, five Sonatas for two violins, four for two violins and "violone," one Sonata and a Capriccio for two violins, alto viola, and violone, and one Sonata for two violins, alto and tenor viola, and violone. Each Sonata has a distinctive name, such as "La Sessi," "La Masdoni," and the like, and this last five-part composition is called "La Scalabrina." In the greater number of these, two movements in common time, as an *Allegro* and a *Grave*, or a *Largo* and a *Grave*, are followed by a slow movement in triple time, and this by a *Grave* leading to a final *Vivace*. It will be seen how close is the parallel with the pattern adopted by Purcell; although no movements of Vitali's are actually called "Canzona," many of them have the free fugal structure which distinguishes the Canzone of the English master; and the slow movements of both sets of Sonatas are strikingly alike. It is at the same time impossible to ignore the immense advance in vigour and freedom in Purcell's compositions.

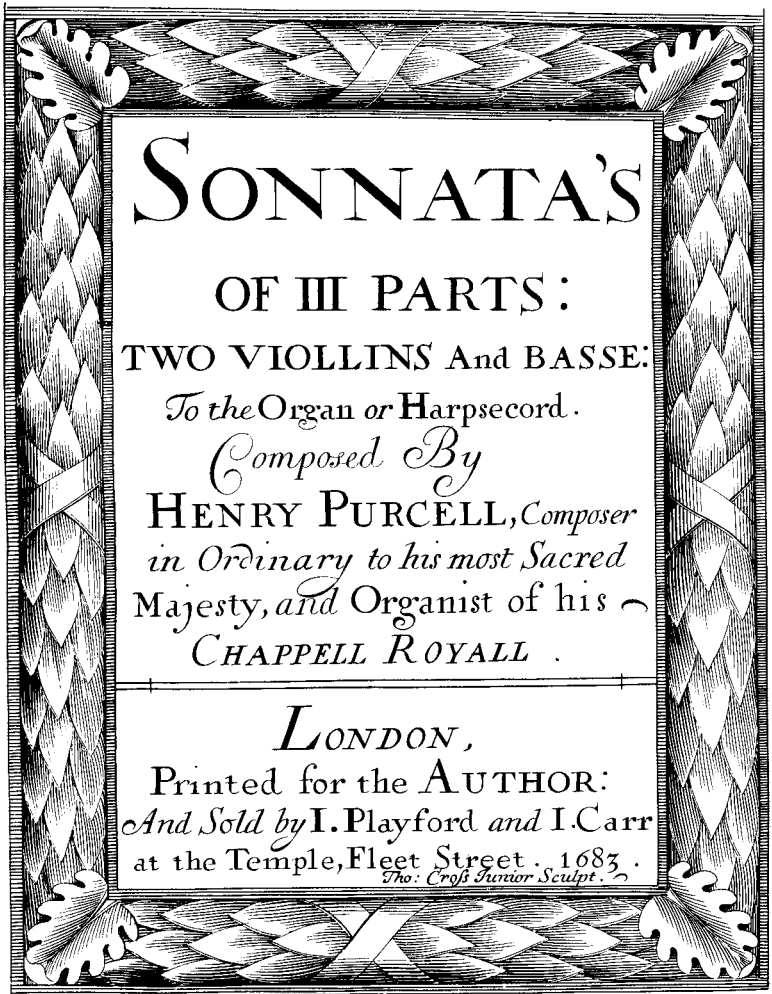
Whatever may have been the compositions which Purcell took as his models, it is fairly certain that he became acquainted with them through his post at Court. It is, of course, dangerous to press too closely the words of such a dedication as the composer addresses to the King in the present work, but it is at least possible that in calling his compositions "the immediate results of your Maiesties Royall Favour" he may refer to some opportunity the King had given him of becoming acquainted with the latest products of Italian art. It is related on good authority that Charles's commendations of a certain duet by Carissimi provoked Blow to write his "Go, perjured man," in emulation of the admired work, and it is tempting to believe that something of a similar kind happened in the case of Purcell. It is clear that the Italian style was new to him at this time, and that his later essays in the same direction were more successful than his earlier. Among the Twelve Sonatas we look in vain for a rival to the famous "Golden Sonata," which appeared first in the set of ten published in 1697, two years after Purcell's death. Still, there are many movements, and, indeed, more than one entire Sonata, which show a power and originality quite beyond anything that had hitherto been produced in England, and far more vigorous than the works of the school on which they were based.

The form in which the Sonatas are cast is by no means a strictly conventional one; each contains four movements at least, but these rarely occur in the same order, although each class of movements has a strong family likeness. The opening is as a rule a moderately slow movement (always without indication of *tempo*), and often bearing some affinity to the form known as that of the French overture, so far as its dotted rhythm is concerned. One feature which nearly all have in common is the "Canzona," a more or less strict *fugato* movement; this occurs in any place but the first, and is often preceded or followed by the main slow movement; this is, in a large number of cases, a *Largo* in 3-2 time. Frequently a short *Grave* is employed, either to introduce the "Canzona" or to wind up the whole composition. One of the set, No. IX., closes with a well-defined *Siciliano*, and another, perhaps the finest of the series, No. VI., has for its opening movement a very elaborate canon by twofold augmentation. Purcell adopts a somewhat unusual way of noting the figures above the thorough-bass part; in many cases there is reason to suppose that his numbers indicate merely the notes that were to be played, not the full chords implied in the ordinary notation of the kind. Thus the figure 6, instead of meaning, as it usually does, the chord of the sixth, seems in many cases to stand merely for the single note, a sixth above the bass; and it cannot be denied that this system has an advantage of its own. So careful was the composer with regard to this thorough-bass, that when the figuring of two chords was found to have been accidentally omitted, they were added in ink, no doubt on his authority. (It is hardly too much to assume this to have been the case, since both the copy in the British Museum and that in the possession of Mr. W. H. Cummings have the insertion, apparently in the same handwriting.)

Mr. Cummings is also the fortunate possessor of the composer's autograph score of the Sonatas, contained in a folio of fifty-five pages, in an extremely neat handwriting. On the title-page the composer has written the directions which were afterwards embodied in the address to the reader, concerning the meaning of the Italian indications of *tempo:* "Adagio and Grave is a very slow movement, Presto Largo, Poco Largo, or Largo by itself, a middle movement; Allegro and Vivace a very brisk, swift, or fast movement; Piano, soft." The four lines of the score are headed, not as in the part-books, "Violin primo, Violin secundo, Bass, and Thorough-bass," but "Violino primo, Violino secundo, Basso, and Basso continuo," and each piece begins with the word "Sonata." The string parts are all complete, but the thorough-bass line is only written as far as the first sixteen bars of the *Presto* movement in Sonata II., the whole of the remainder being left blank as regards the lowest line. It is clear from the MS. that the curious time-signatures which appear throughout the part-books (they are retained in the thorough-bass line of the present edition) were not used with any very strict meaning, as there are frequent variations between the MS. and the printed books. It has been surmised that at this period they referred as much to speed as to the rhythmic division of the bars, though of course in earlier days, as well as in later, the latter function was all they had to perform. They are not found in the Italian books.

In the following reprint the indications of *tempo*, marks of expression, &c., which occur in the part-books are faithfully retained. The first must be interpreted according to the directions given by Purcell in his address to the reader (see above). All the original indications of *tempo*, in brackets, are inserted, of course conjecturally, by the editor, and may be left entirely to the discretion of performers. In the same way, in the comparatively rare instances in which Purcell has indicated the employment of different degrees of force, the word *piano* or *forte* is printed in full, the ordinary abbreviations being used for editorial suggestions. The figures above the bass part are unaltered from the printed books. Smith, in his MS. score, uses the notation usual in his own day, apparently with no early authority for so doing. From this and other details it appears likely that he worked from the MS. score, since that has no figures after the beginning of the second Sonata. Marks of phrasing have been added, and the few cases where the composer has inserted slurs are pointed out in footnotes. A few words may be added as to the manner in which the figured bass has been filled up for modern use. It is clear from Purcell's instrumental and vocal works that he was fond of a certain thinness of effect, the taste for which may well have arisen from the French influences existing at the time. Neither he nor his contemporaries employed, so far as we can judge, even such full harmonies as were at their disposal. Besides, if we are right in assuming that such works as these would be more often accompanied on the harpsichord than on the organ, it is necessary to remember that even full chords on the former instrument are apt to give a very frail support to the stringed instruments; the evanescent quality of tone had very little in common with the richness of the modern pianoforte, and therefore, in the existing conditions, it seemed advisable to subordinate the accompaniment as much as possible. In many passages no part has been written for the pianoforte, although the continuo never stops for a single bar; it seems probable that this part was not meant to be played straight on, but that much of what appears in it was merely put there for the guidance of the player, serving in fact as his "cues," to indicate what the other instruments were doing. Such an arrangement was very common in the organ parts of Anthems throughout the seventeenth century, and thus it would be scarcely accurate to treat this figured bass as that of a later period would be treated, to say nothing of the monotony of effect produced by such a method. In many Sonatas for the same group of instruments, it is possible to leave out the string bass part, and allow the violin parts to be accompanied merely on the keyed instrument. Here this cannot be done without serious loss of effect. There is only one passage indeed where the "thorough-bass" part differs in its whole design from the "bassus," thus producing for a few bars a piece in four real parts; but throughout the Sonatas the continuo provides only the skeleton of the violoncello part, the latter having many runs and ornaments which do not appear in the lowest line of the score.

J. A. FULLER MAITLAND.


SONNATA'S
OF III PARTS:
TWO VIOLLINS And BASSE:
To the Organ or Harpsecord.
Composed By
HENRY PURCELL, Composer
in Ordinary to his most Sacred
Majesty, and Organist of his
CHAPPELL ROYALL.
LONDON,
Printed for the AUTHOR:
And Sold by I. Playford and I. Carr
at the Temple, Fleet Street. 1683.
Tho: Cross Junior Sculpt.

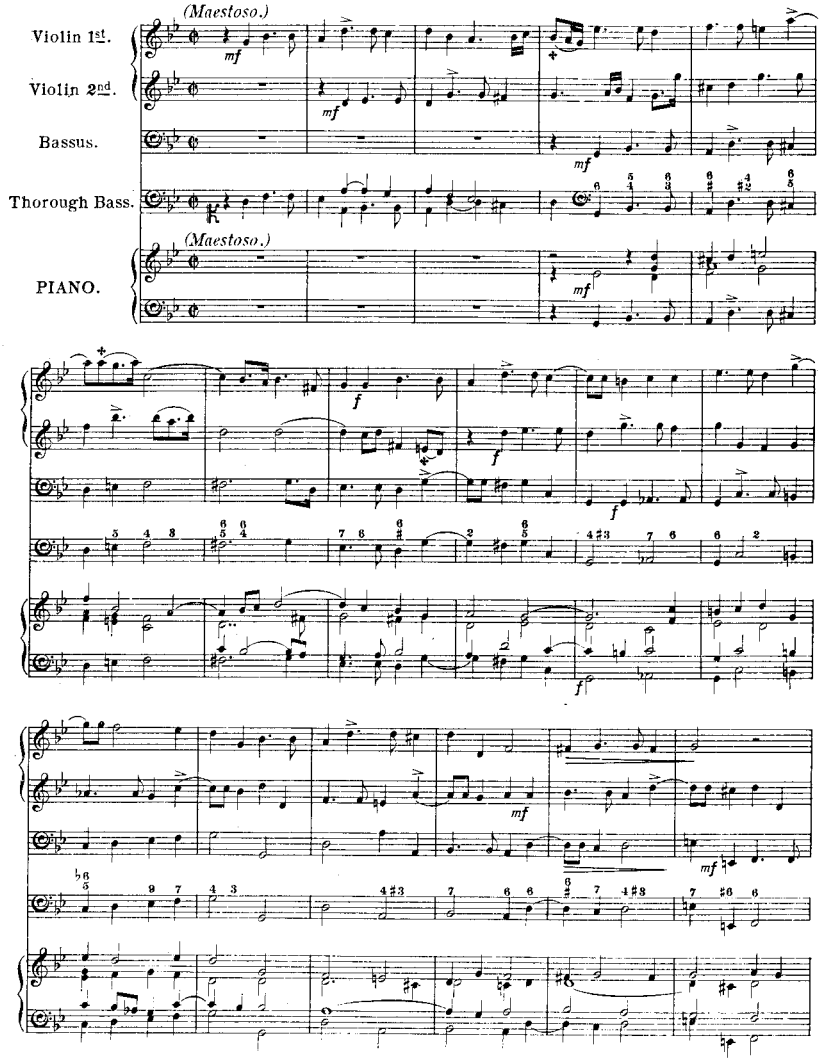
To the Reader.

Ingenuous Reader,

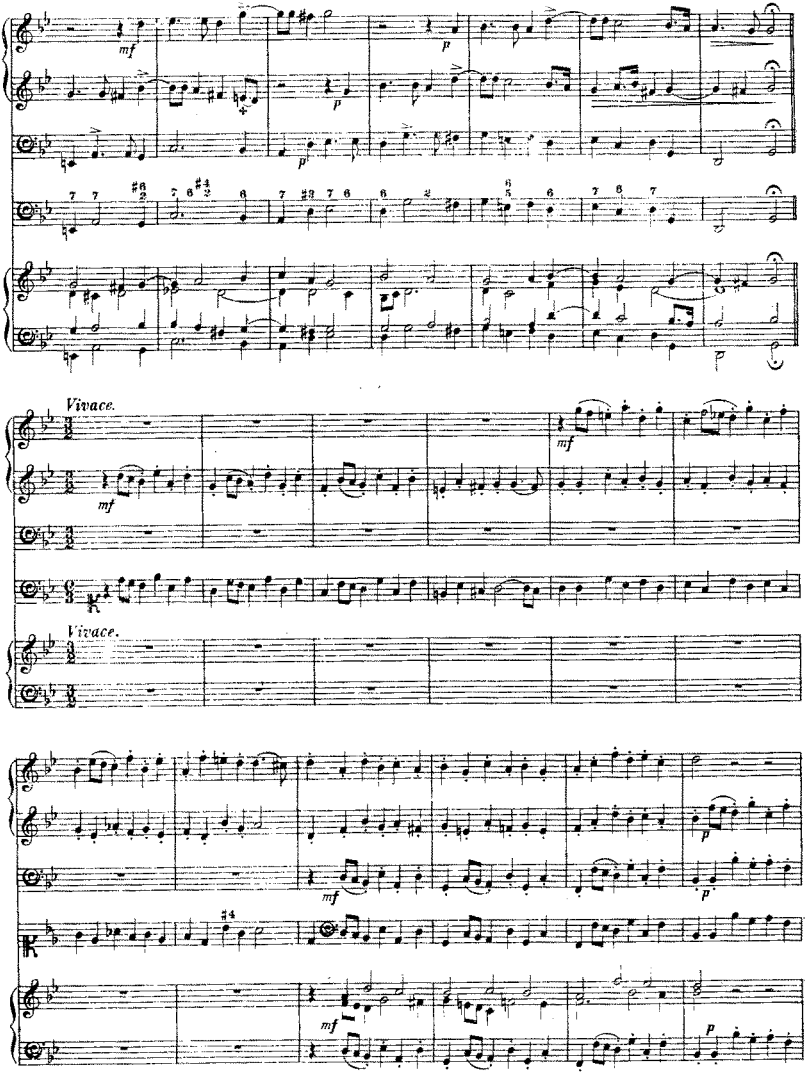
Instead of an elaborate harangue on the beauty and the charms of Musick (which after all the learned Encomions that words can contrive) commends it self best by the performances of a skilful hand, and an angelical voice:) I shall say but a very few things by way of Preface, concerning the following Book, and its Author: for its Author, he has faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring the seriousness and gravity of that sort of Musick into vogue, and reputation among our Country-men, whose humor, 'tis time now, should begin to loath the levity, and balladry of our neighbours: The attempt he confesses to be bold, and daring, there being Pens and Artists of more eminent abilities, much better qualify'd for the imployment than his, or himself, which he well hopes these his weak endeavours, will in due time provoke, and enflame to a more acurate undertaking. He is not asham'd to own his unskilfulness in the Italian Language; but that's the unhappiness

of his Education, which cannot justly be accounted his fault, however he thinks he may warrantably affirm, that he is not mistaken in the power of the Italian Notes, or elegancy of their Compositions, which he would recommend to the English Artists. There has been neither care, nor industry wanting, as well in contriving, as revising the whole Work; which had been abroad in the world much sooner, but that he has now thought fit to cause the whole Thorough Bass to be Engraven, which was a thing quite besides his first Resolutions. It remains only that the English Practitioner be enform'd, that he will find a few terms of Art perhaps unusual to him, the chief of which are these following: Adagio and Grave, which import nothing but a very slow movement: Presto Largo, Poco Largo, or Largo by it self, a middle movement: Allegro, and Vivace, a very brisk, swift, or fast movement: Piano, soft. The Author has no more to add, but his hearty wishes, that his Book may fall into no other hands but theirs who carry Musical Souls about them; for he is willing to flatter himself into a belief, that with such his labours will seem neither unpleasant, nor unprofitable. Vale.

SONATA I.



✣ These slurs are in the Original part-books.



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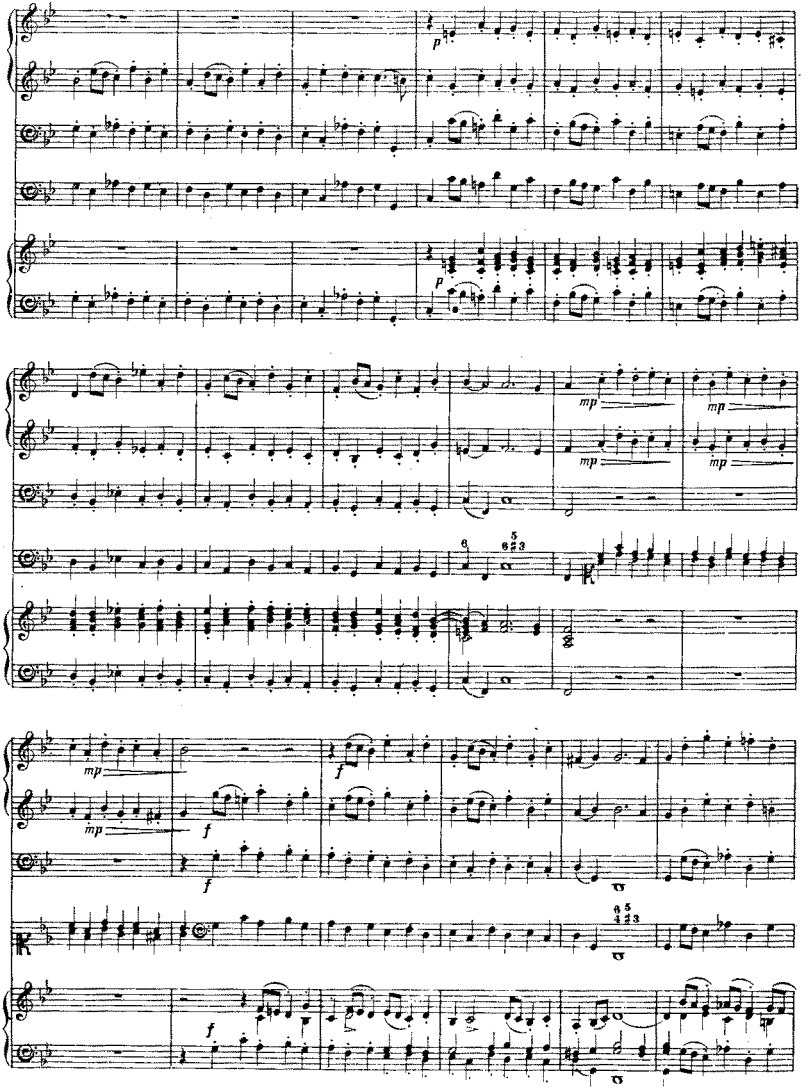
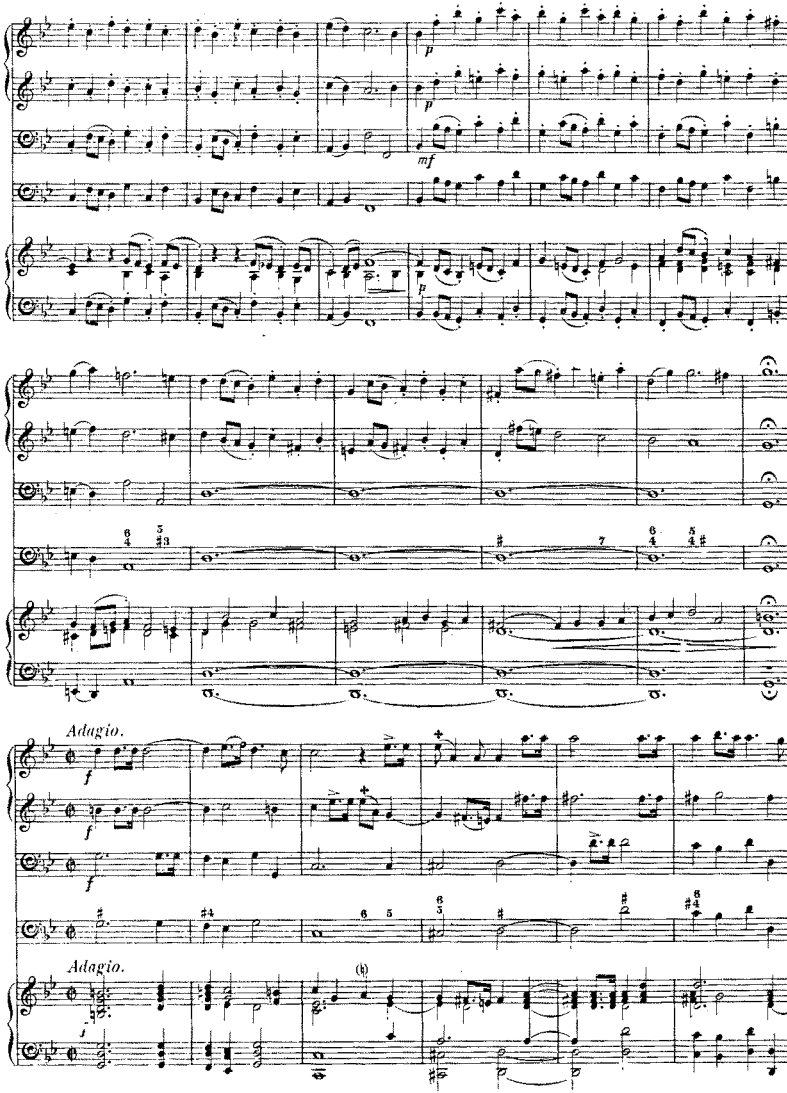

p
p
mp
mp
mp
mp
mp
f
f
f
f



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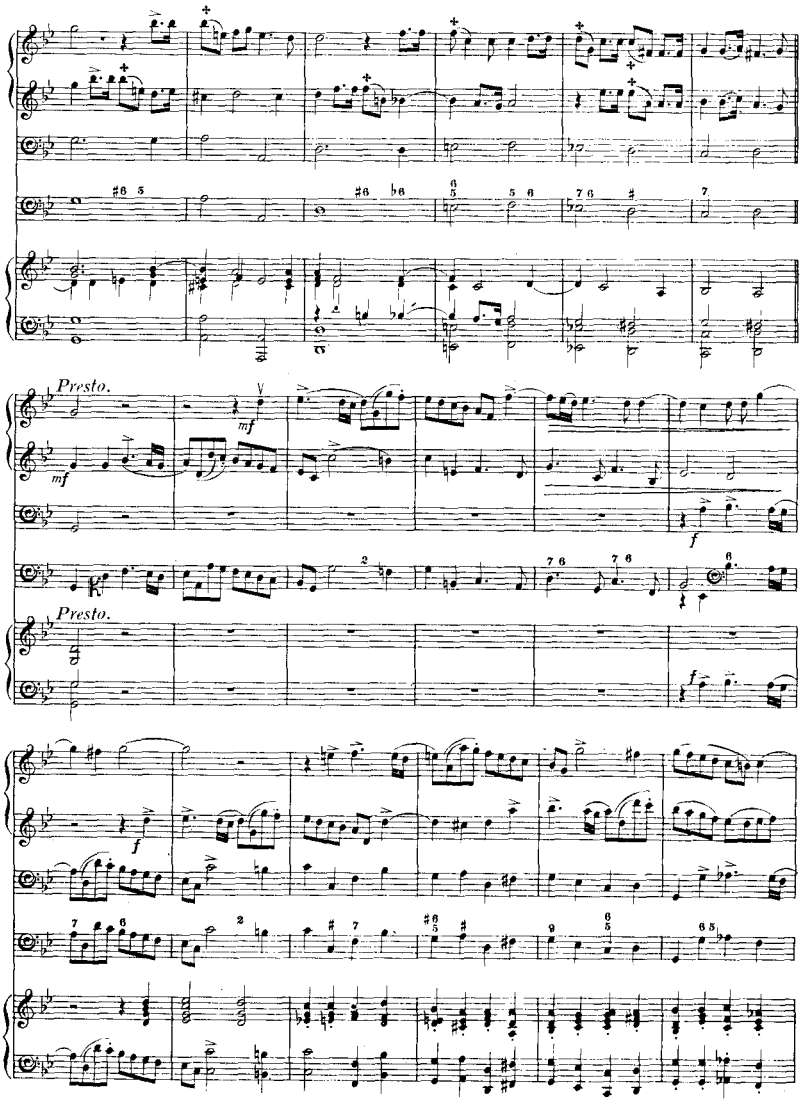

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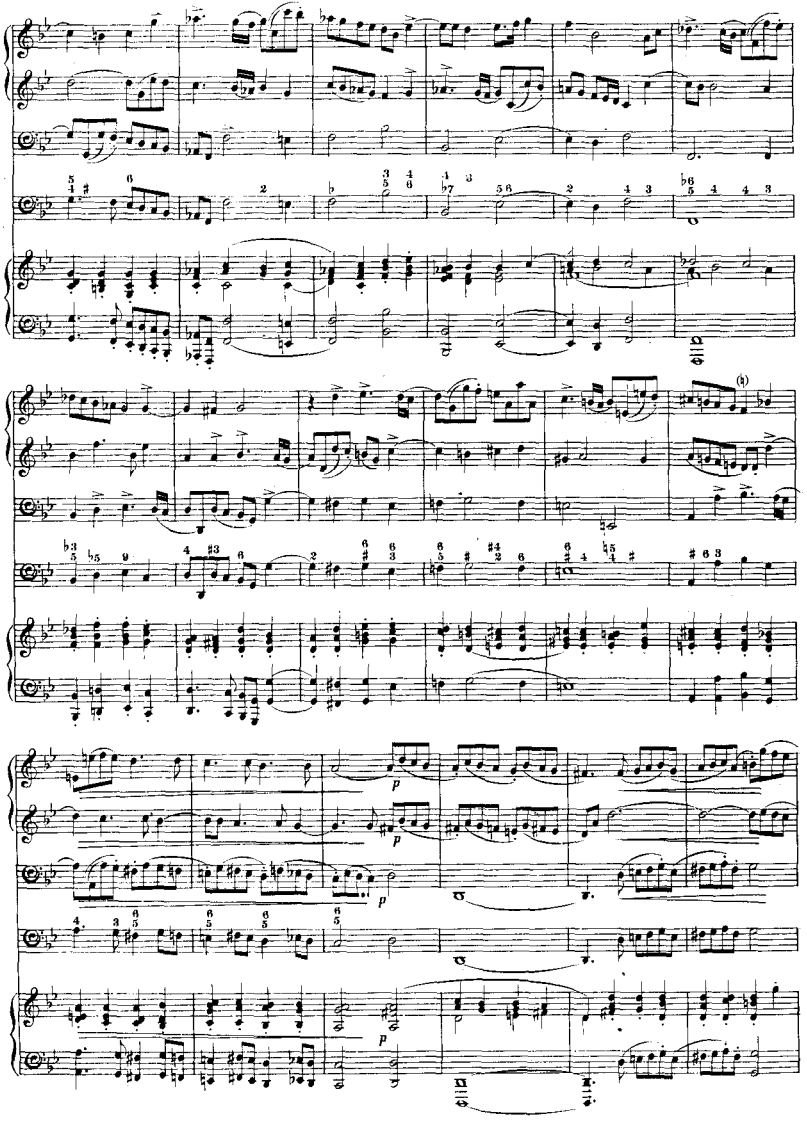

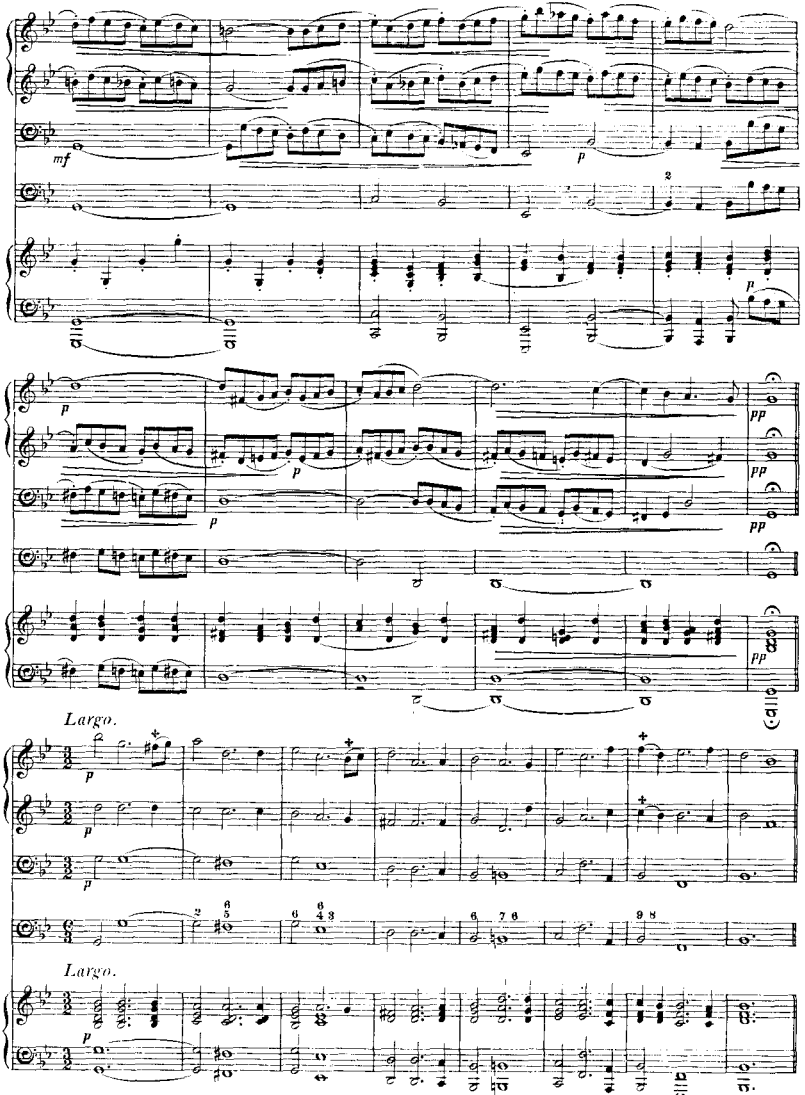

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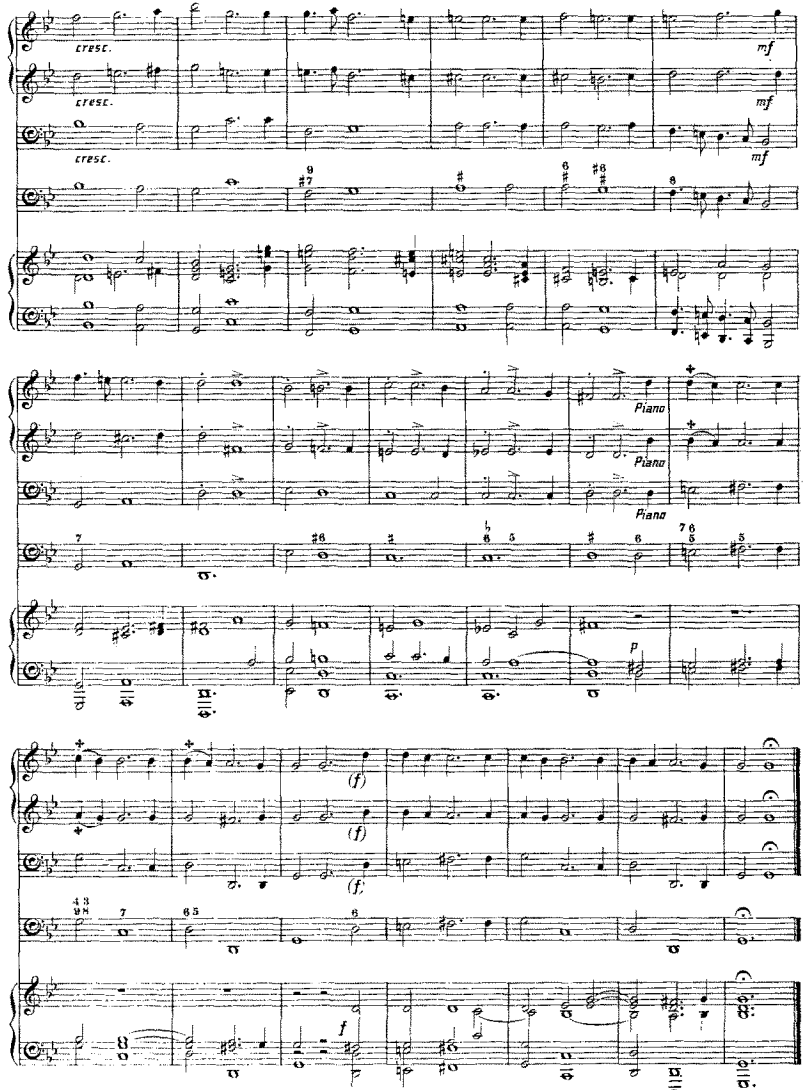

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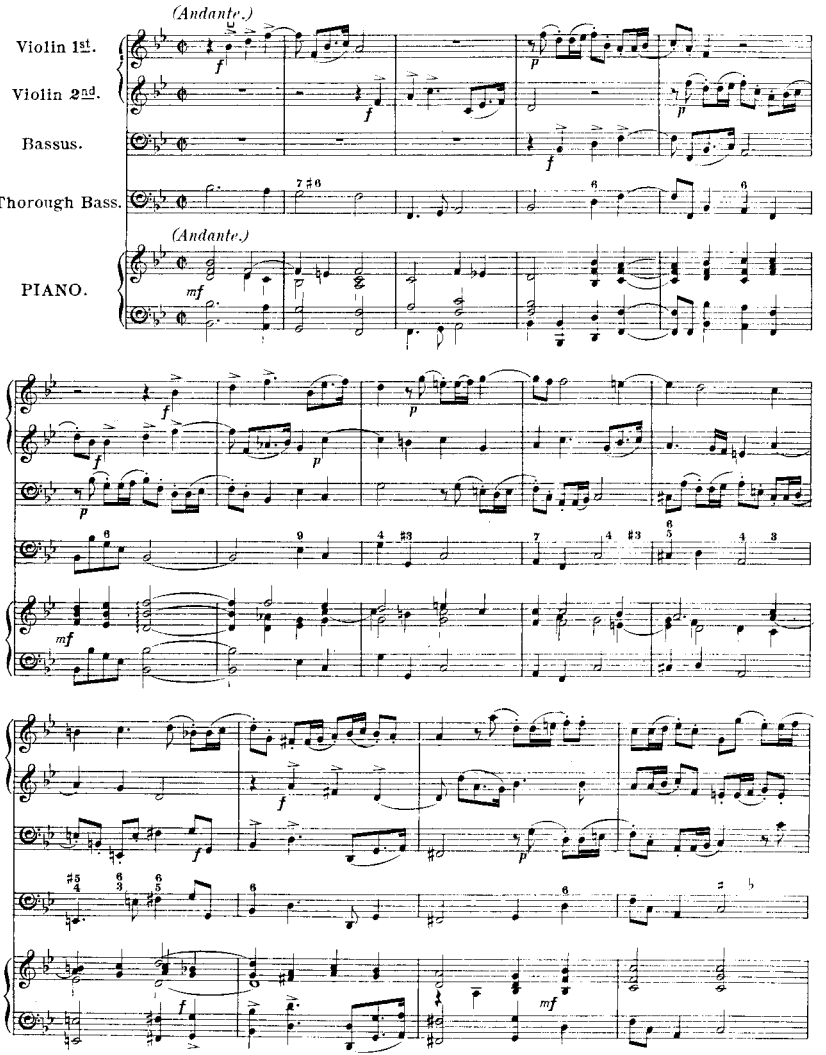
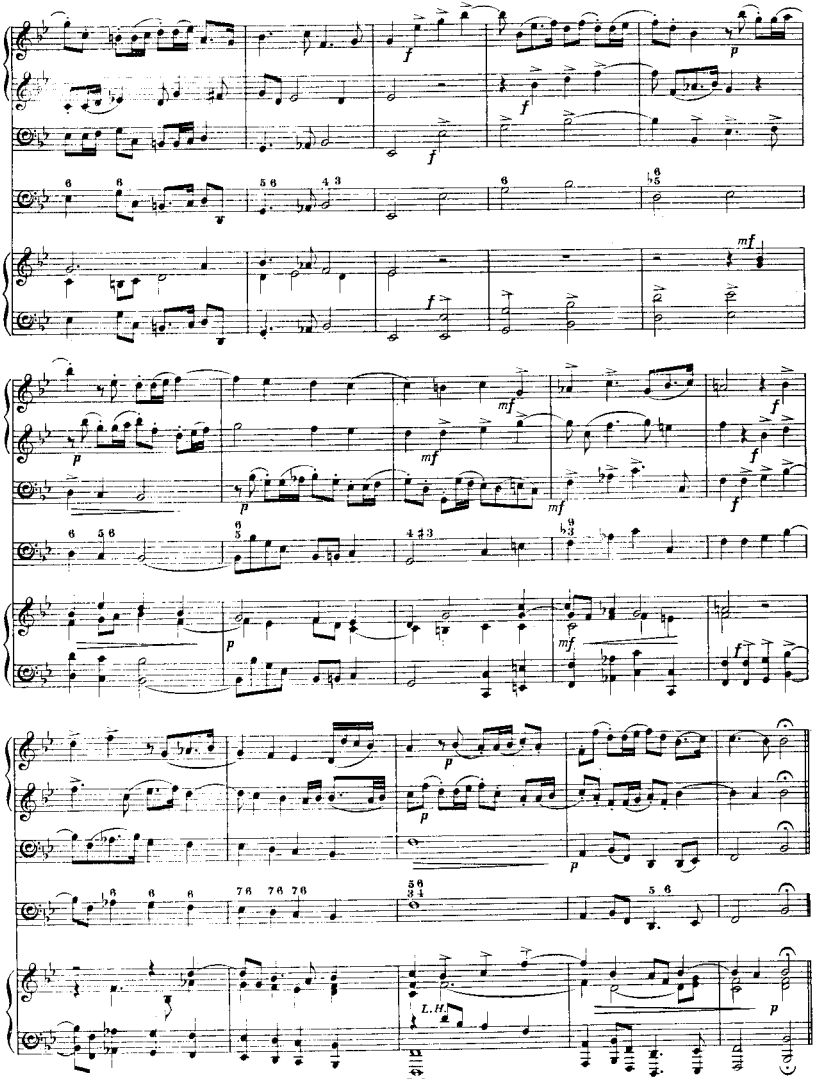
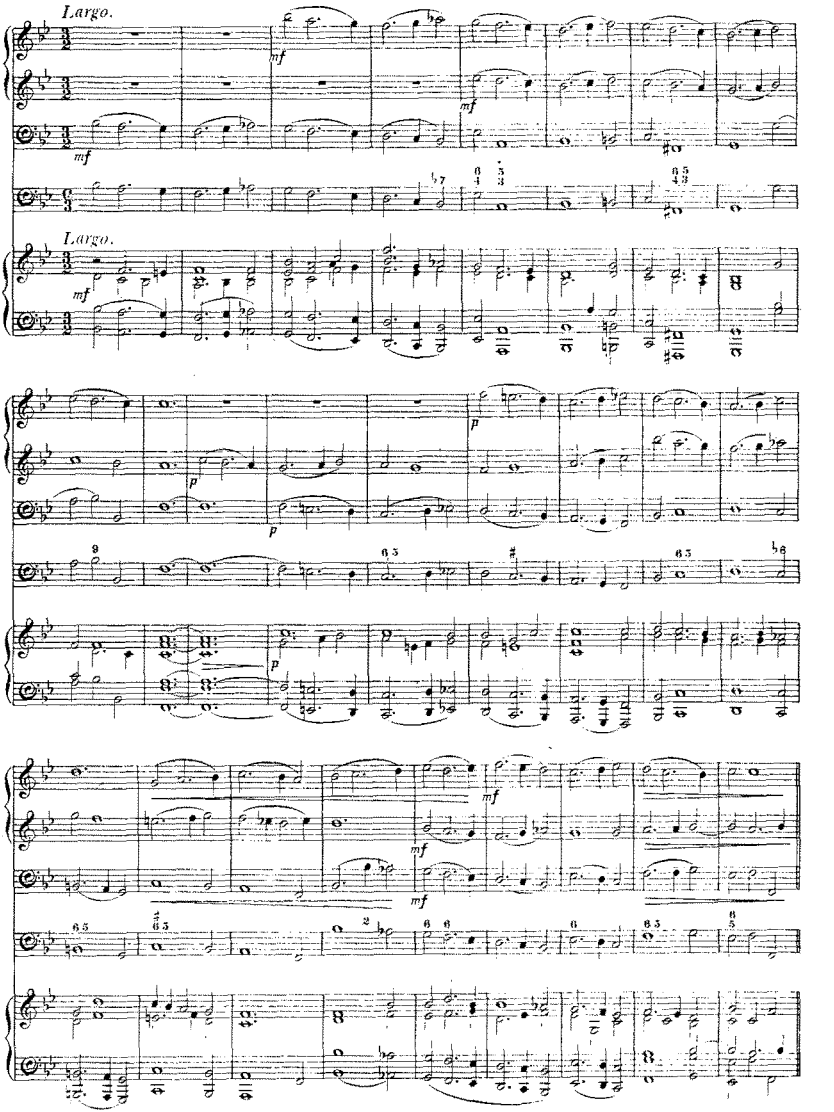
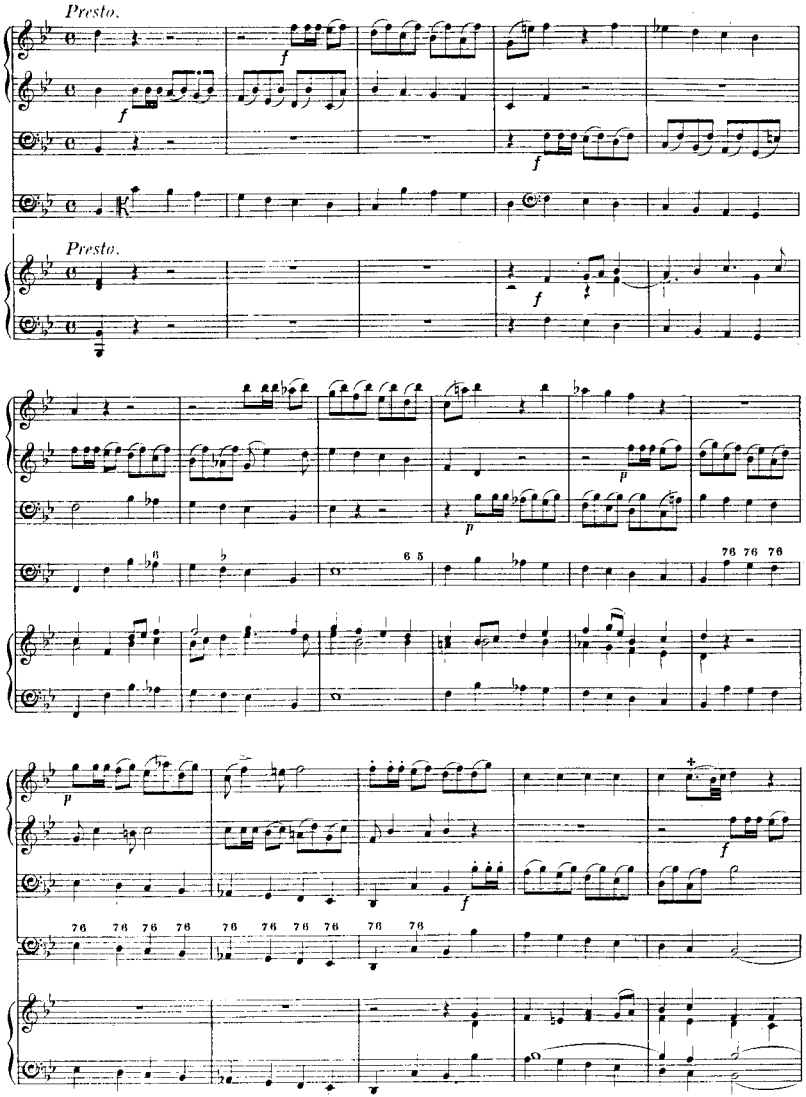

(Andante.)
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass.
PIANO.
(Andante.)


L. H.
Ped.


Largo.
mf
mf
Largo.
mf
p
p
p
9
p
mf
mf
mf



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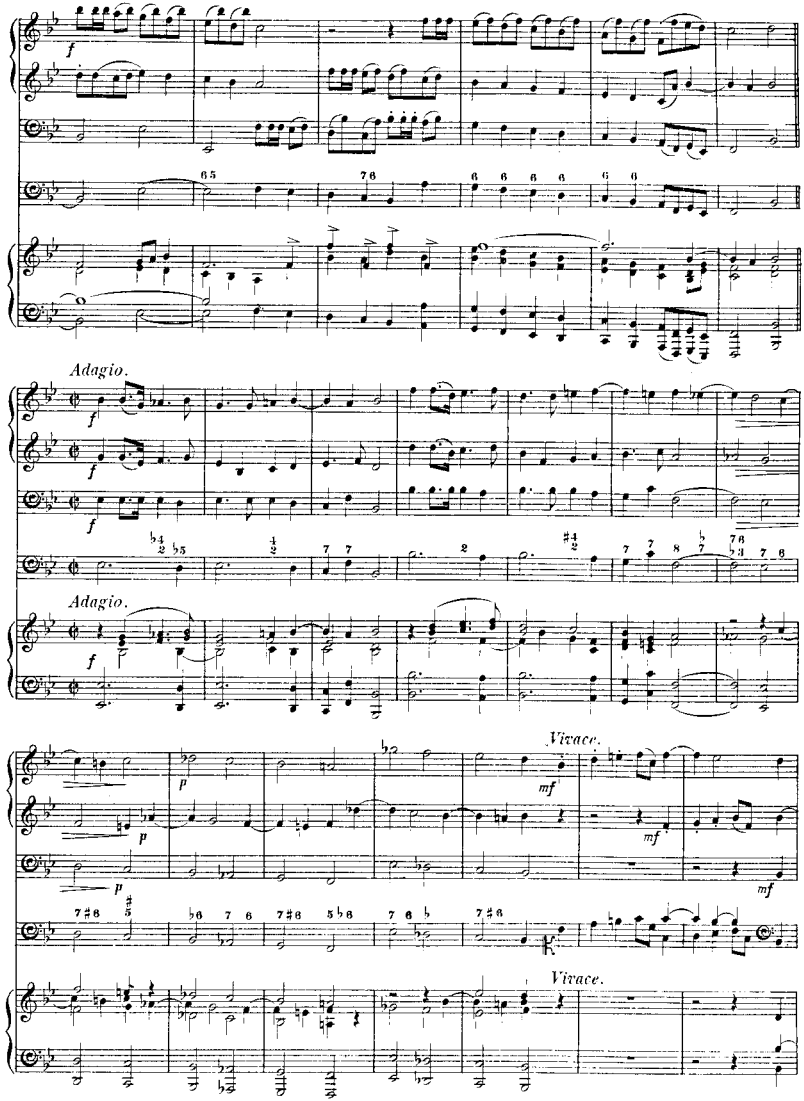
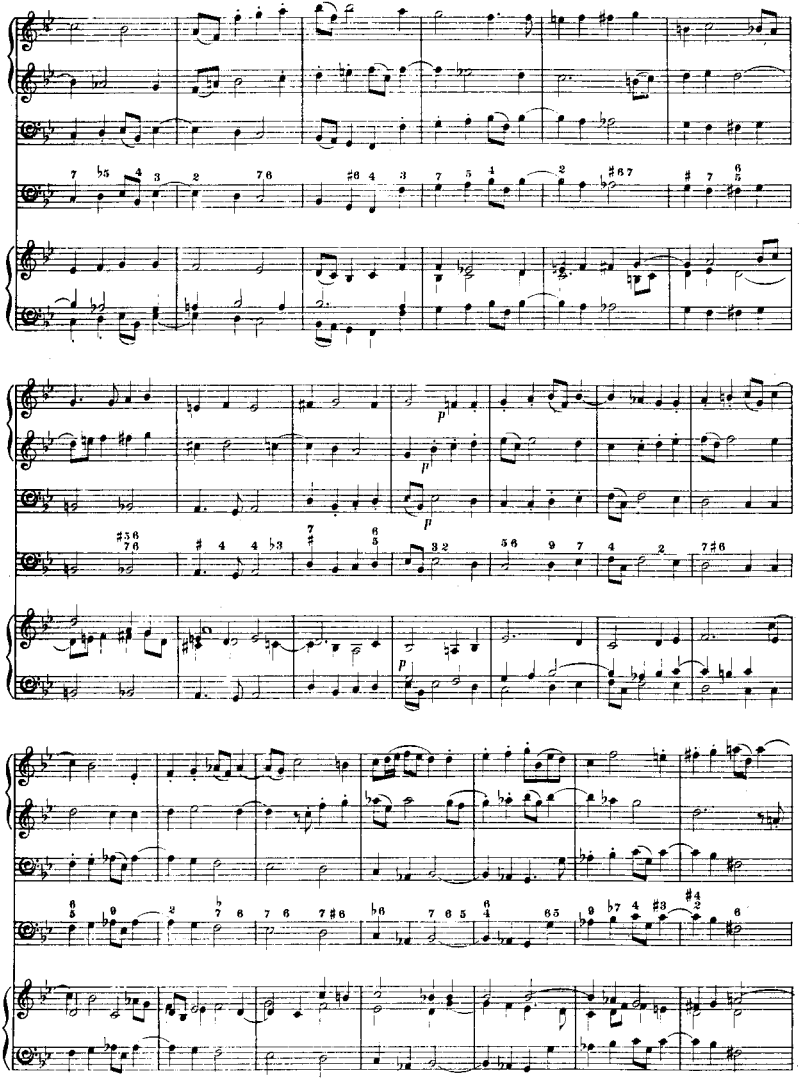
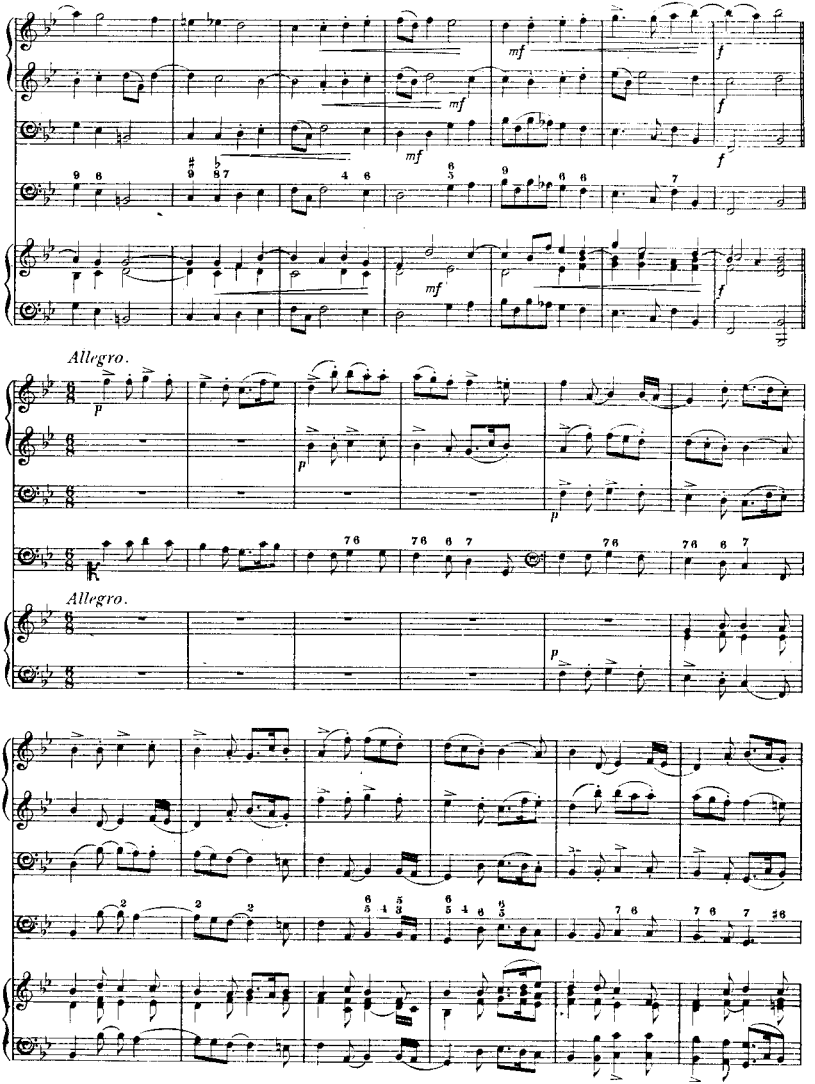
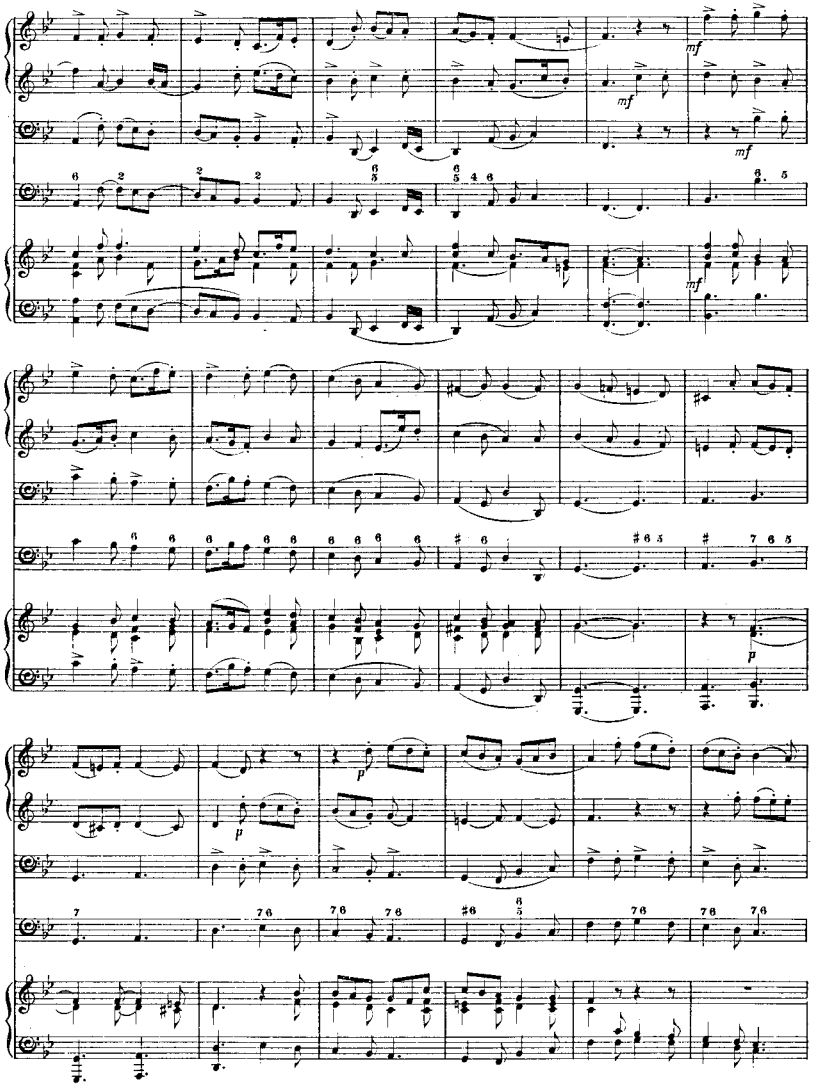

f
Adagio.
Adagio.
Vivace.
Vivace.




mf
f
mf
f
mf
f
Allegro.
p
p
p
Allegro.
p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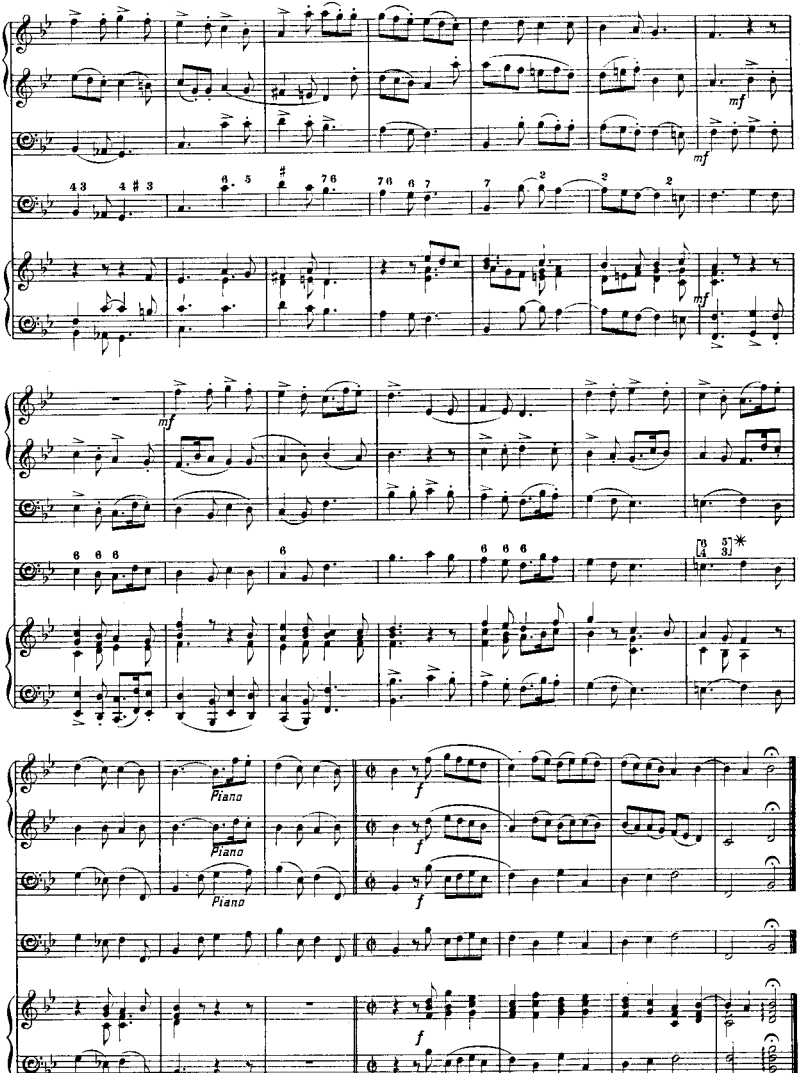
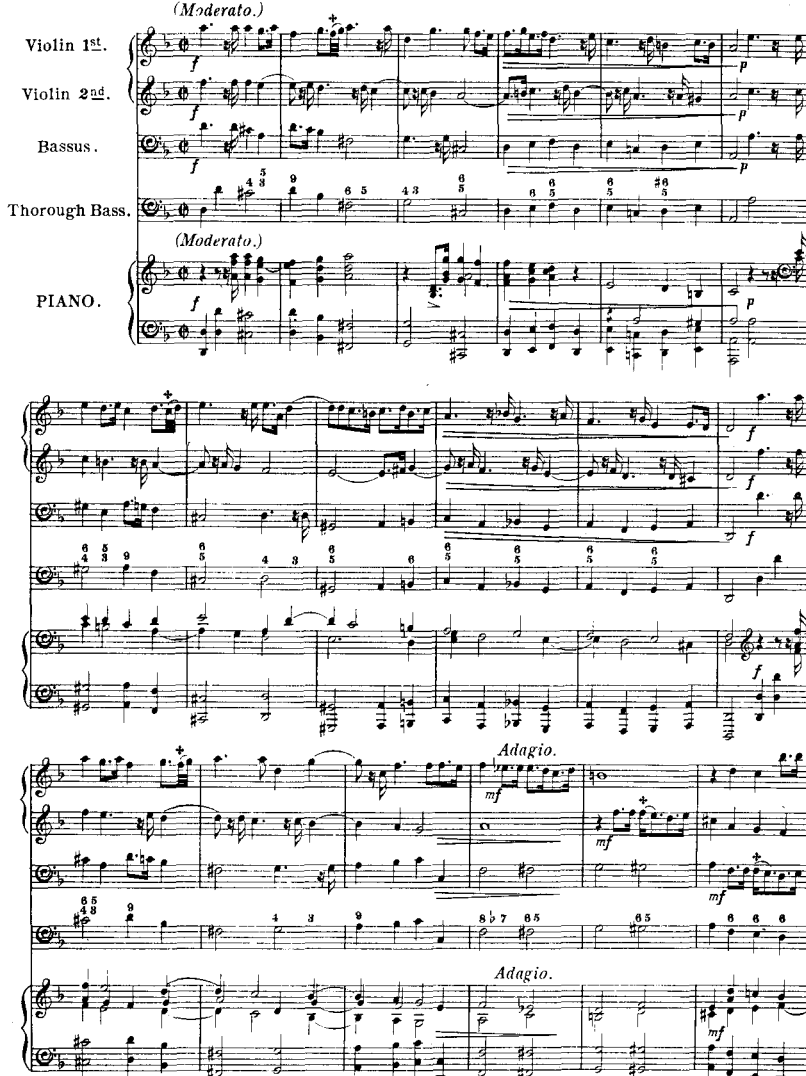
mf
p
p
p



* The figures in square brackets are added in ink in the British Museum copy and in that belonging to W. H. Cummings Esq. F. S. A.

SONATA III.



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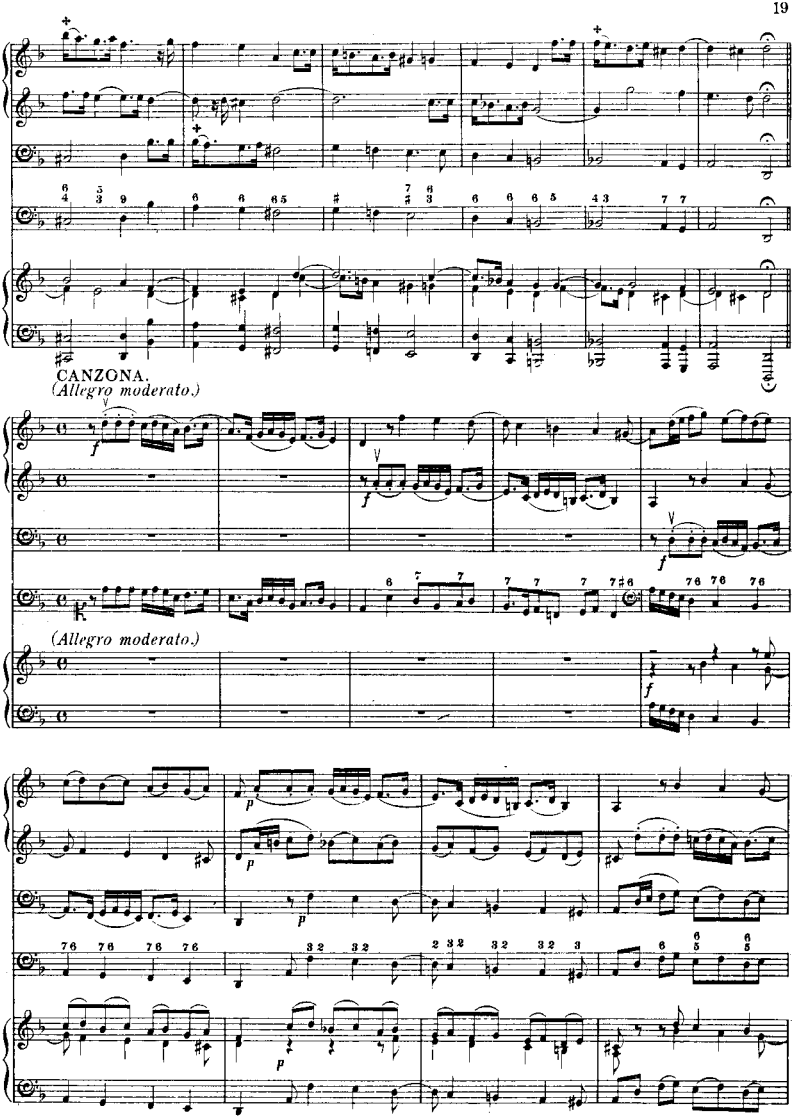

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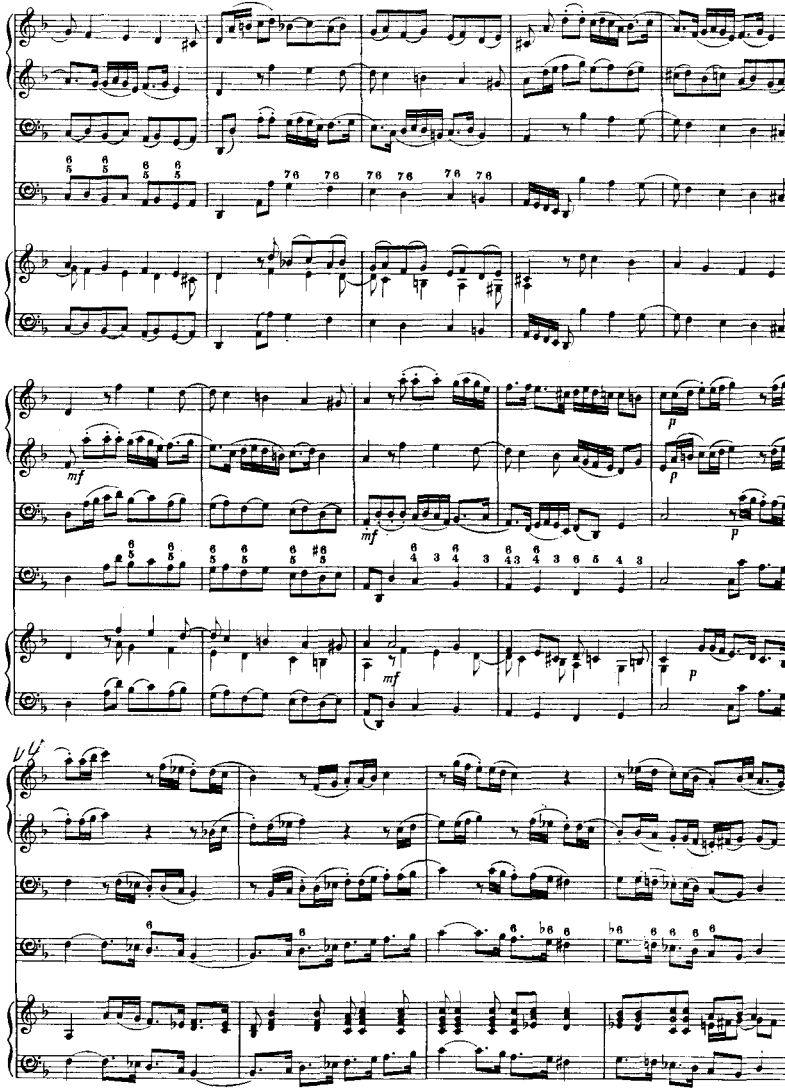
mf
p
mf
p
mf
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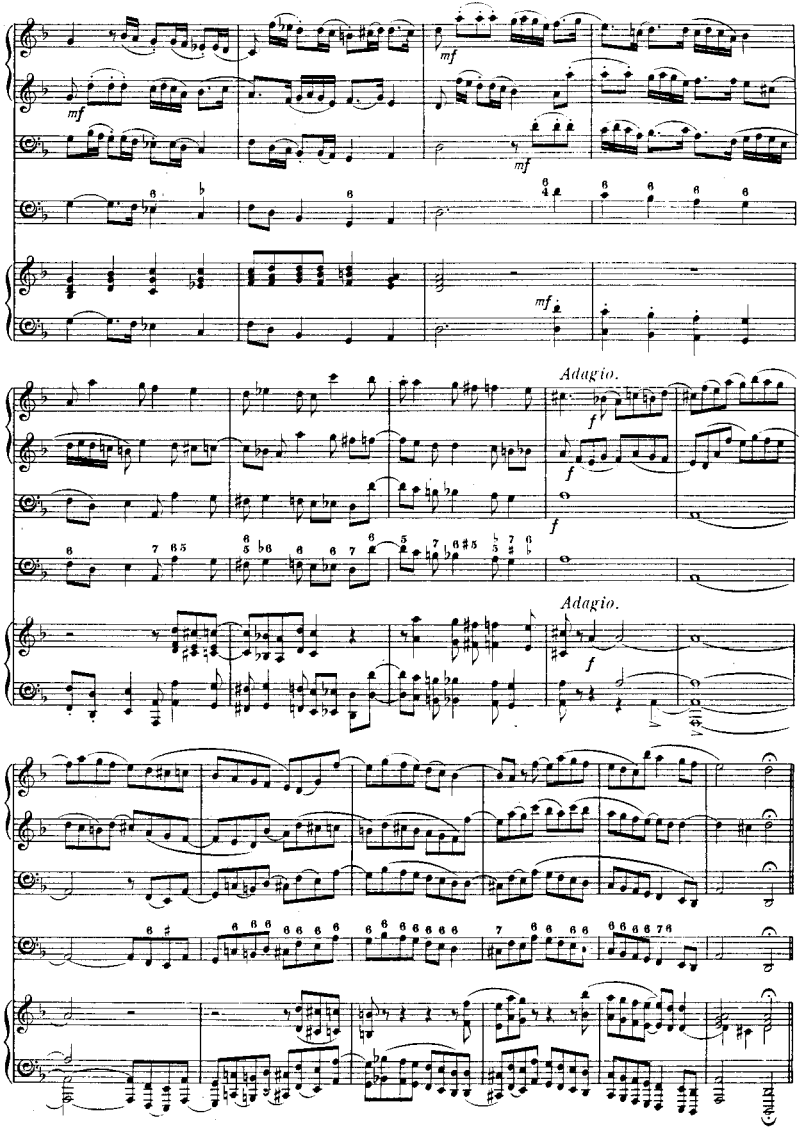
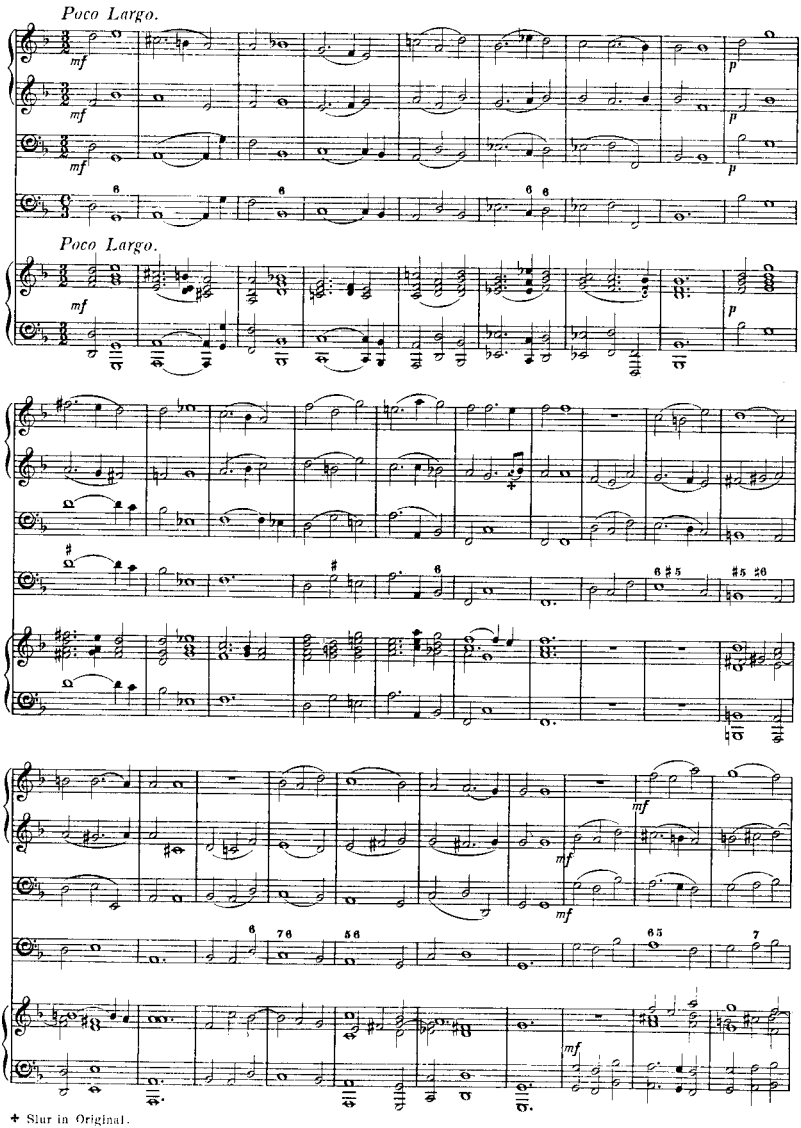

mf
mf
mf
mf
Adagio.
f
f
f
Adagio.
f



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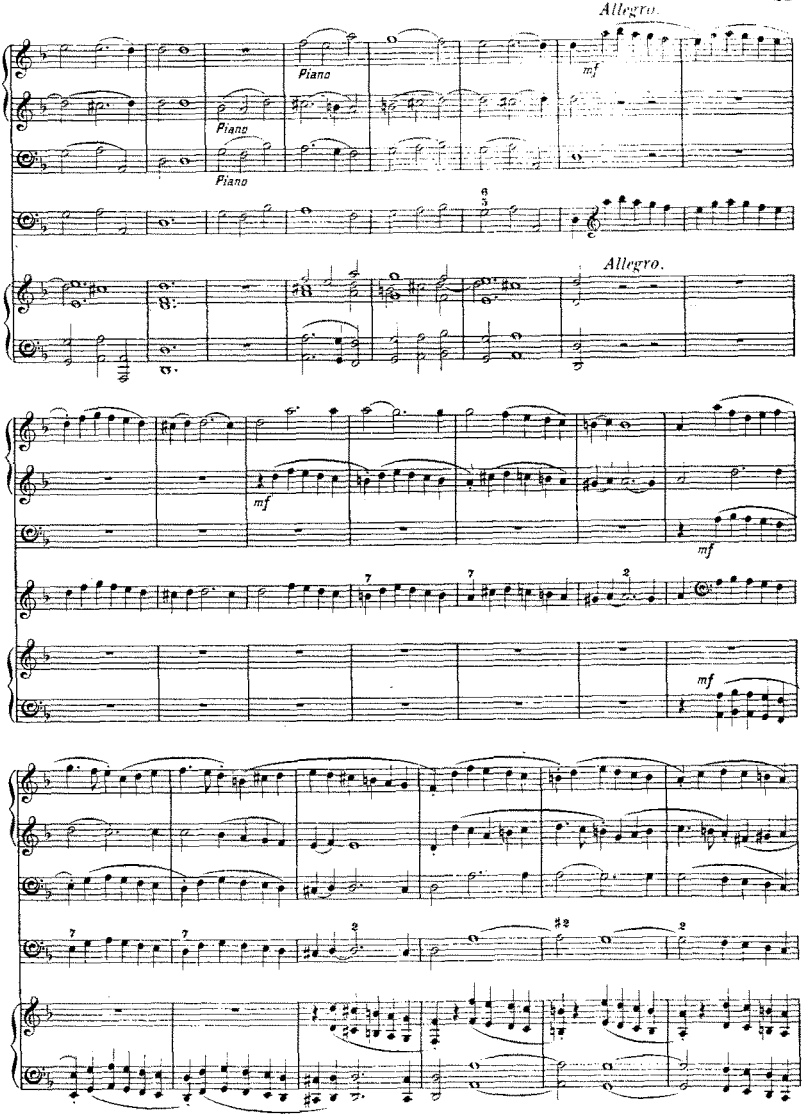
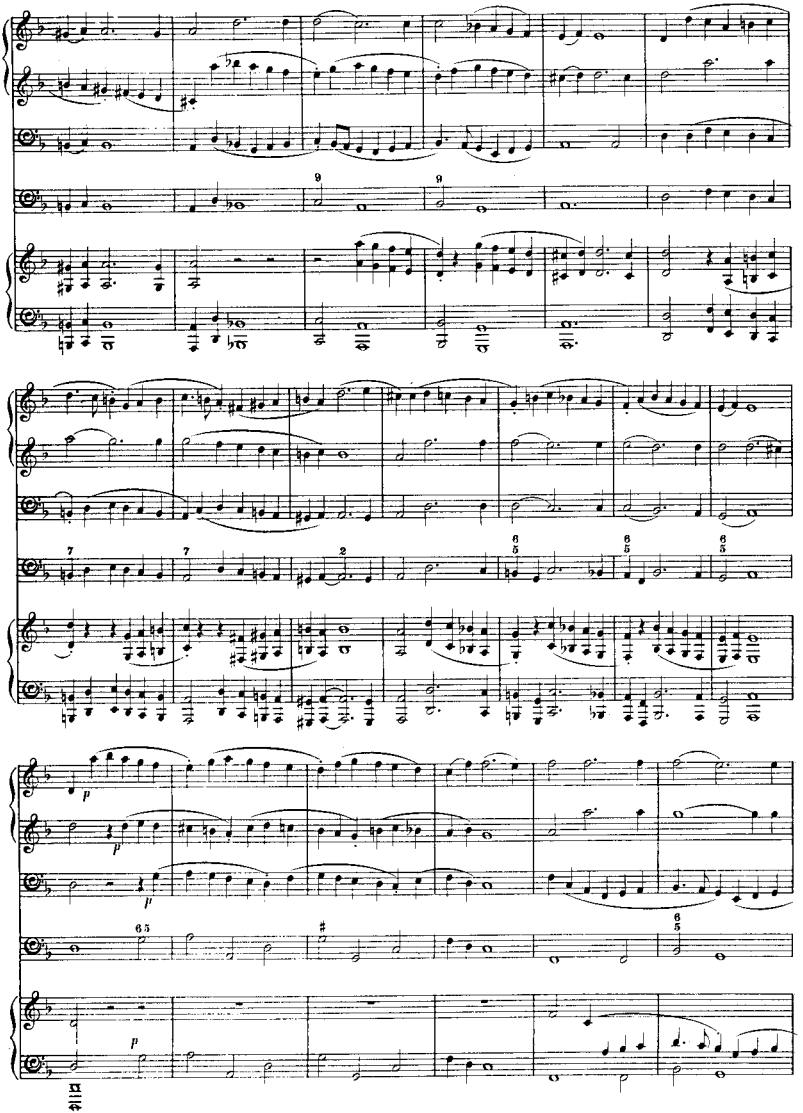
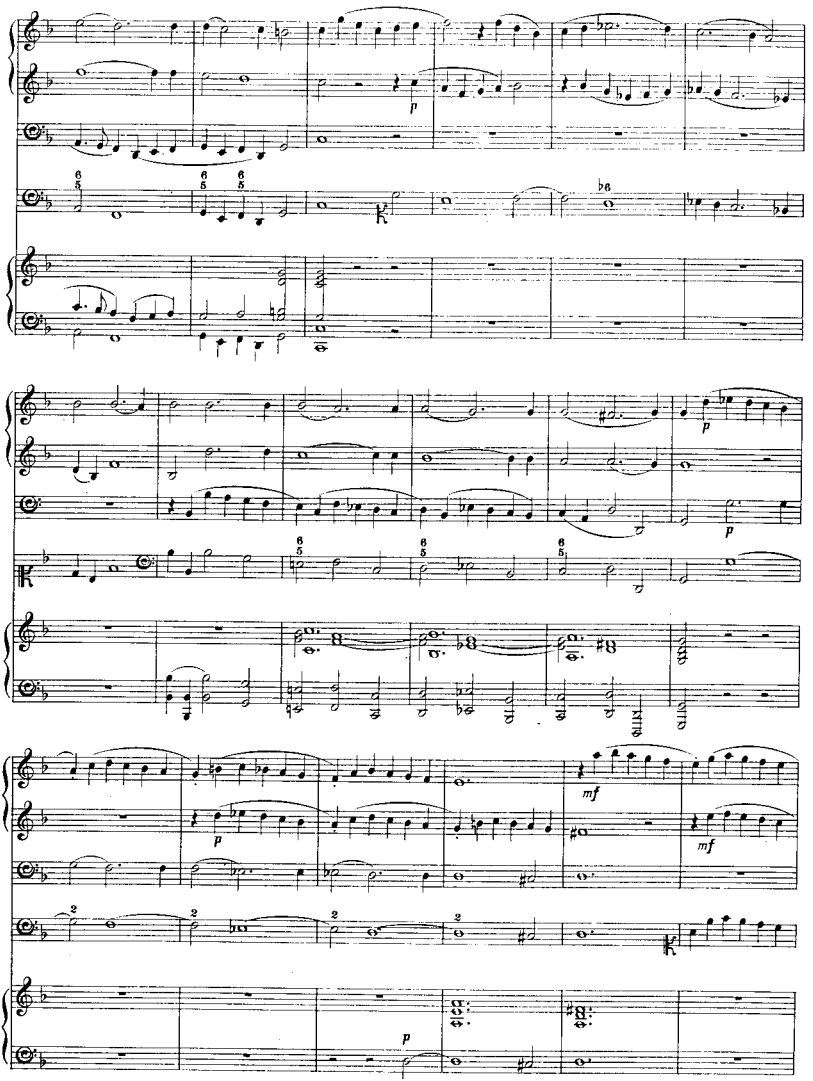
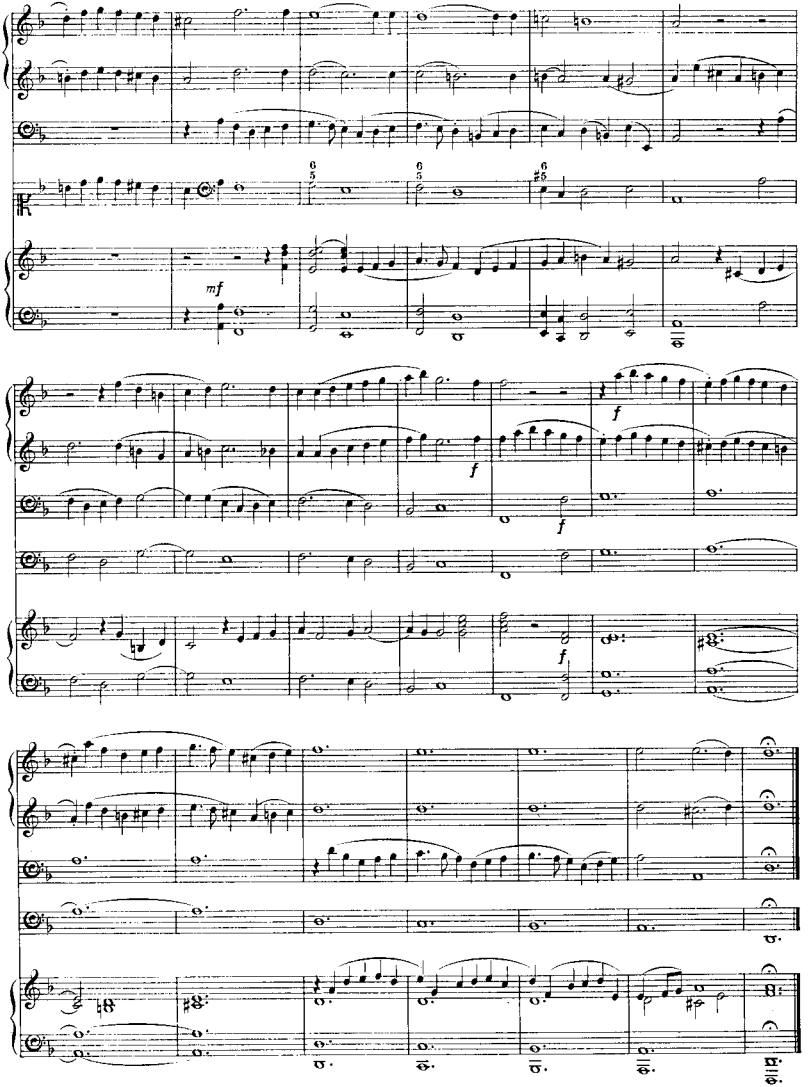
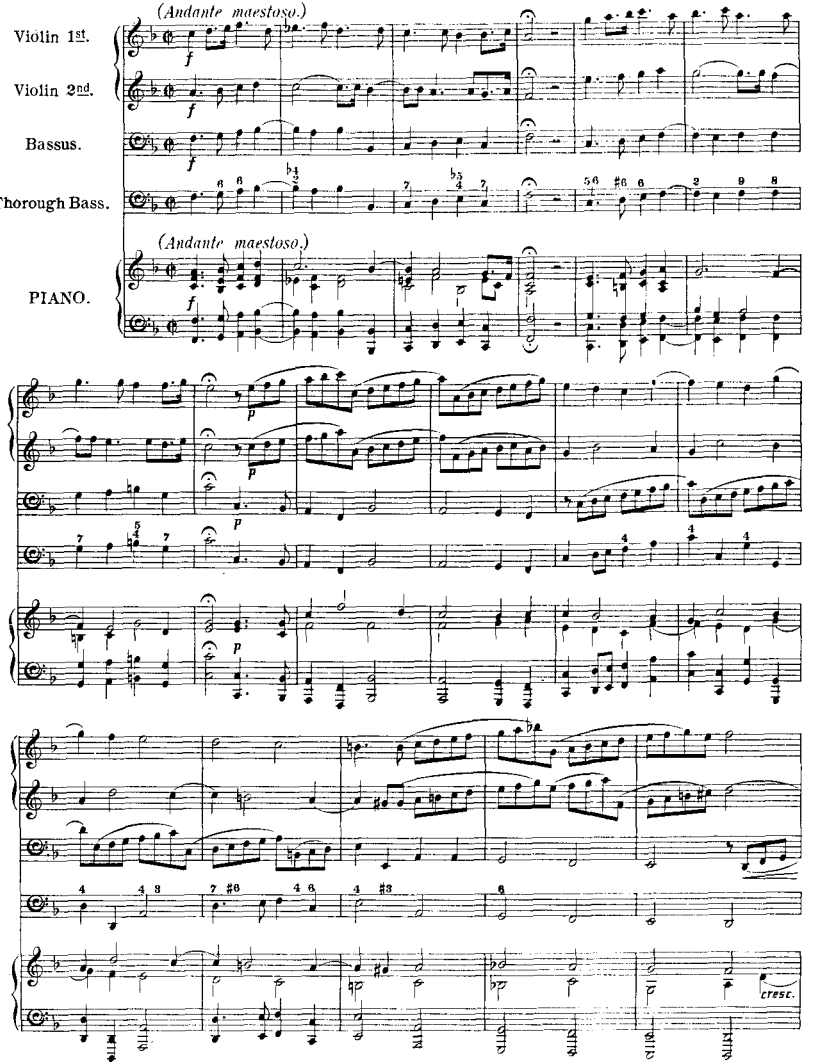

Allegro.
Piano
Piano
Piano
mf
Allegro.
mf
mf
mf

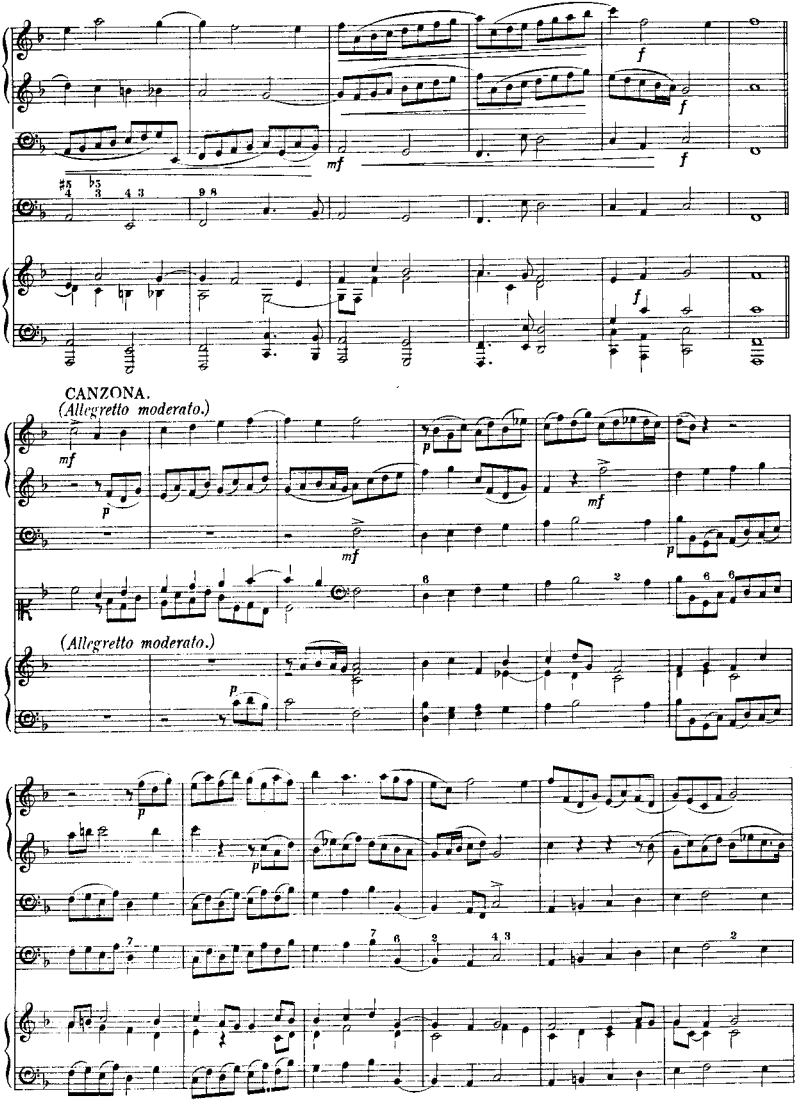


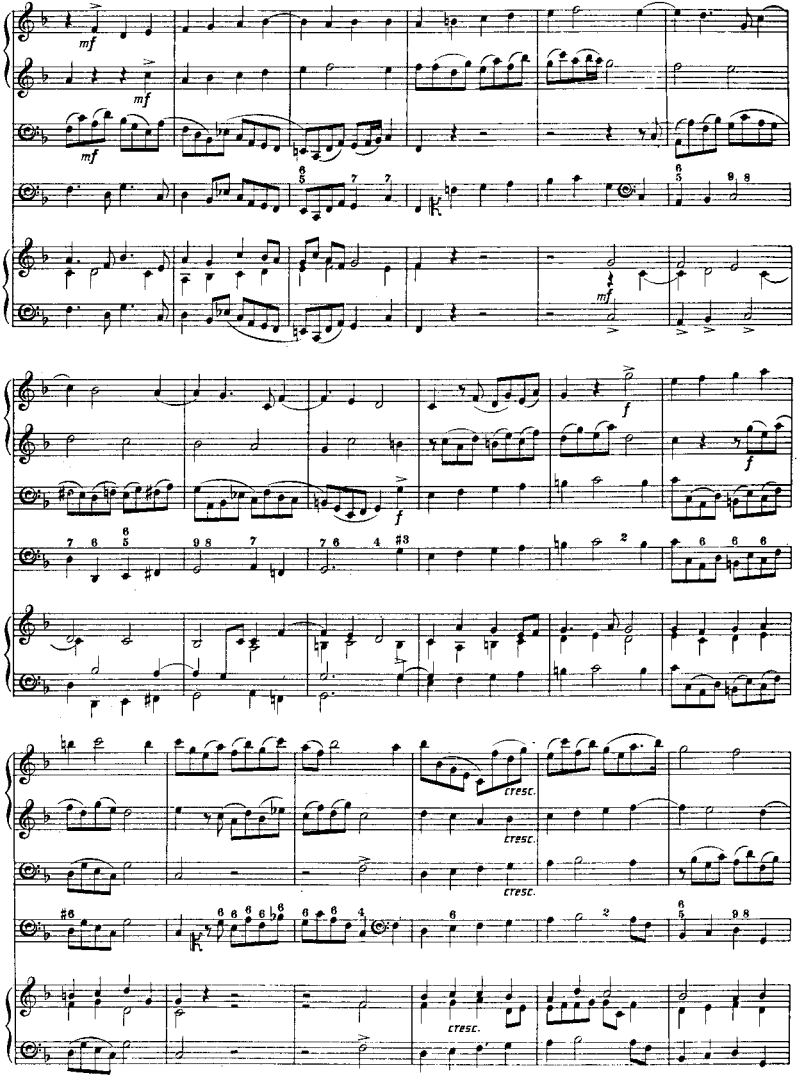

p
p
p
mf
mf
p

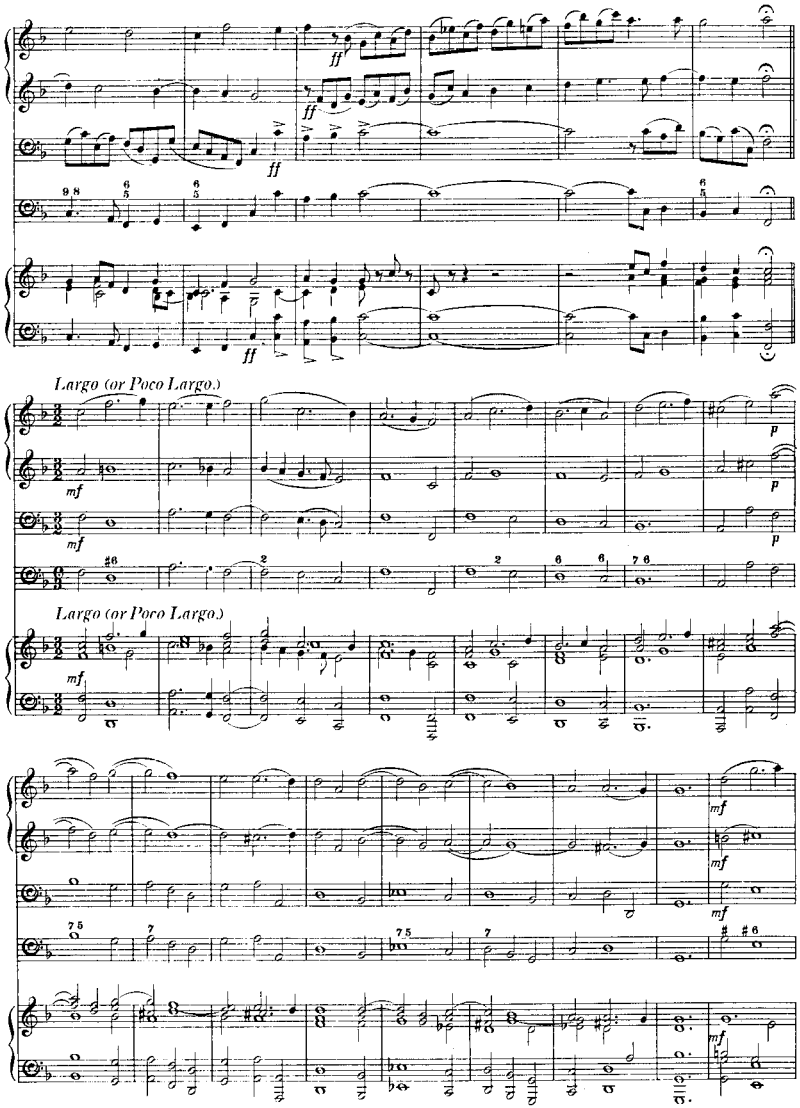

mf
f
f
f

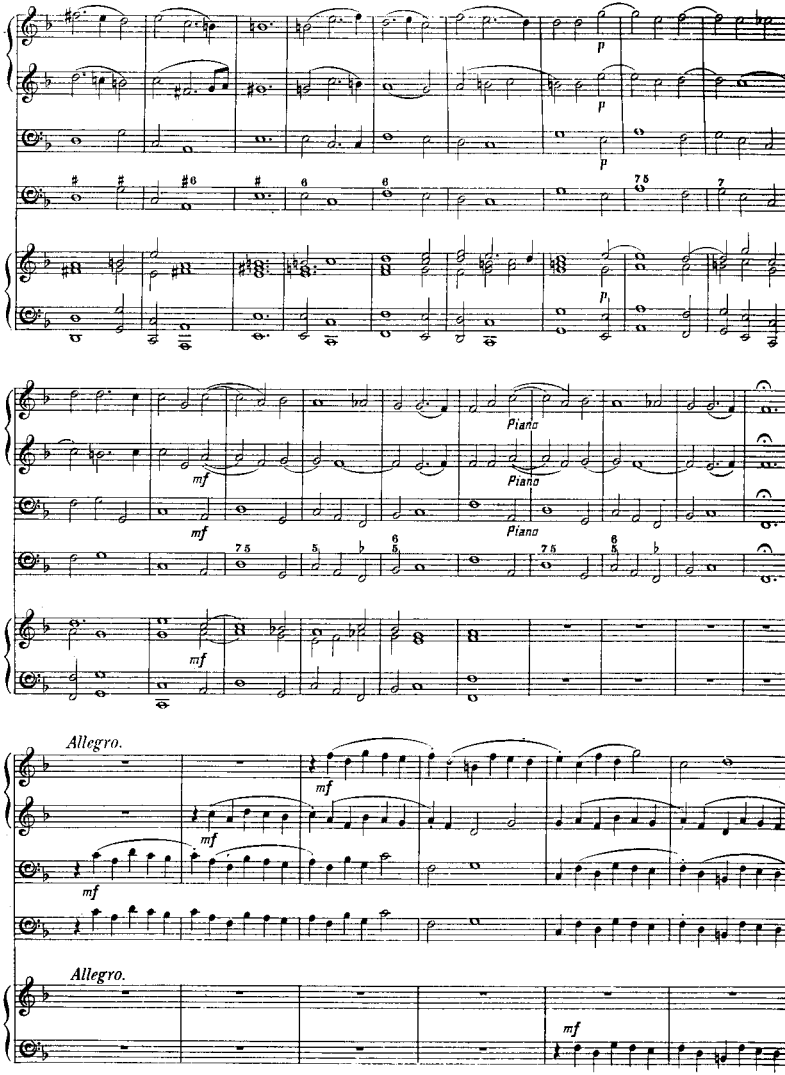
SONATA IV.

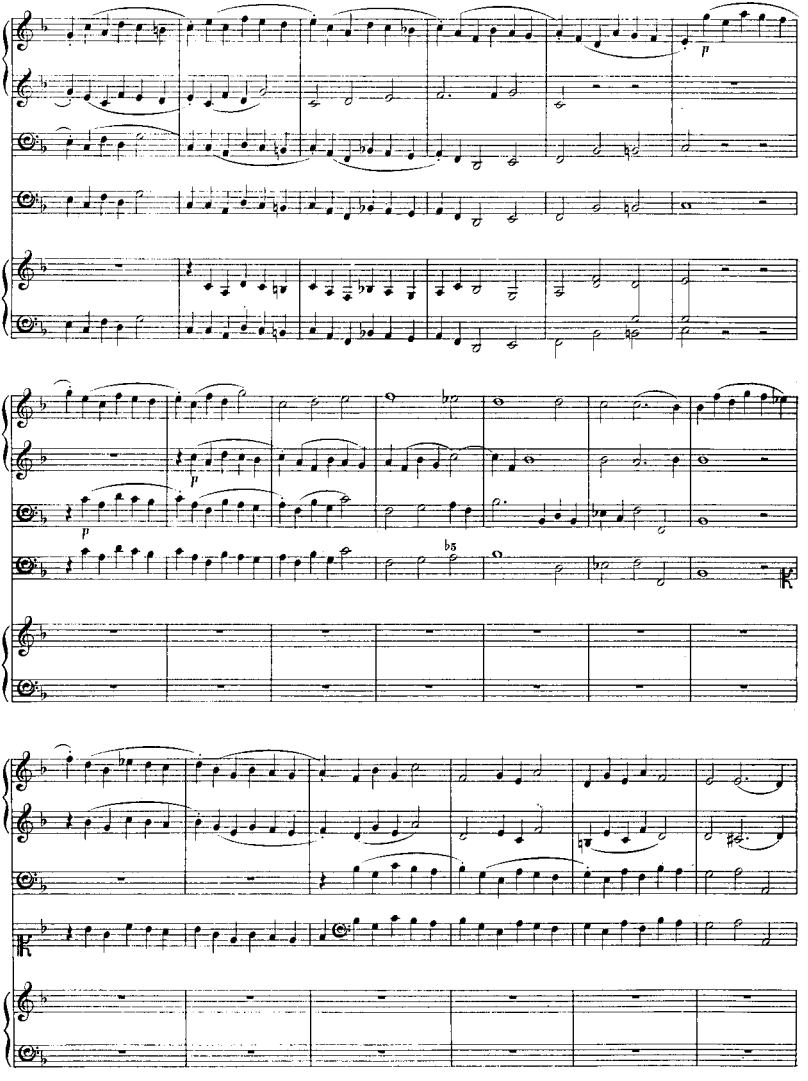

(Andante maestoso.)
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass.
(Andante maestoso.)
PIANO.
cresc.

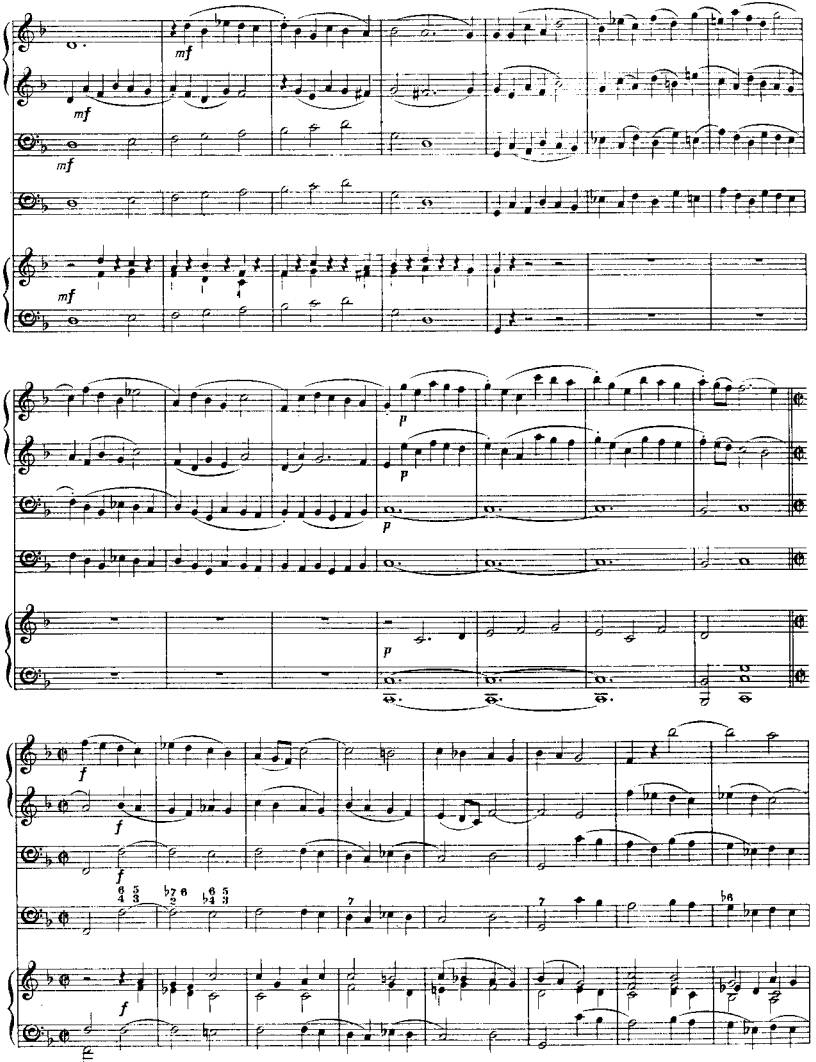

CANZONA.
(Allegretto moderato.)
(Allegretto moderato.)

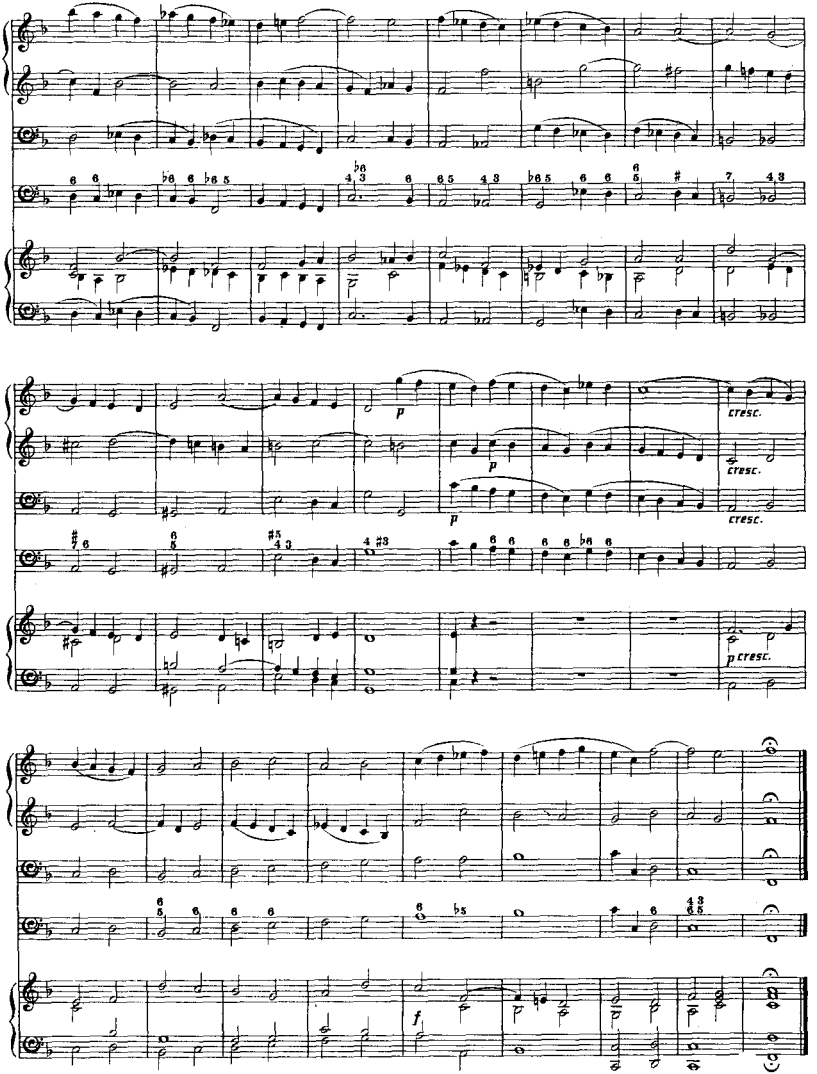

mf
mf
mf
mf
f
f
f
cresc.
cresc.
cresc.
cresc.


ff
ff
ff
Largo (or Poco Largo.)
mf
p
Largo (or Poco Largo.)
mf
mf
mf
mf
mf

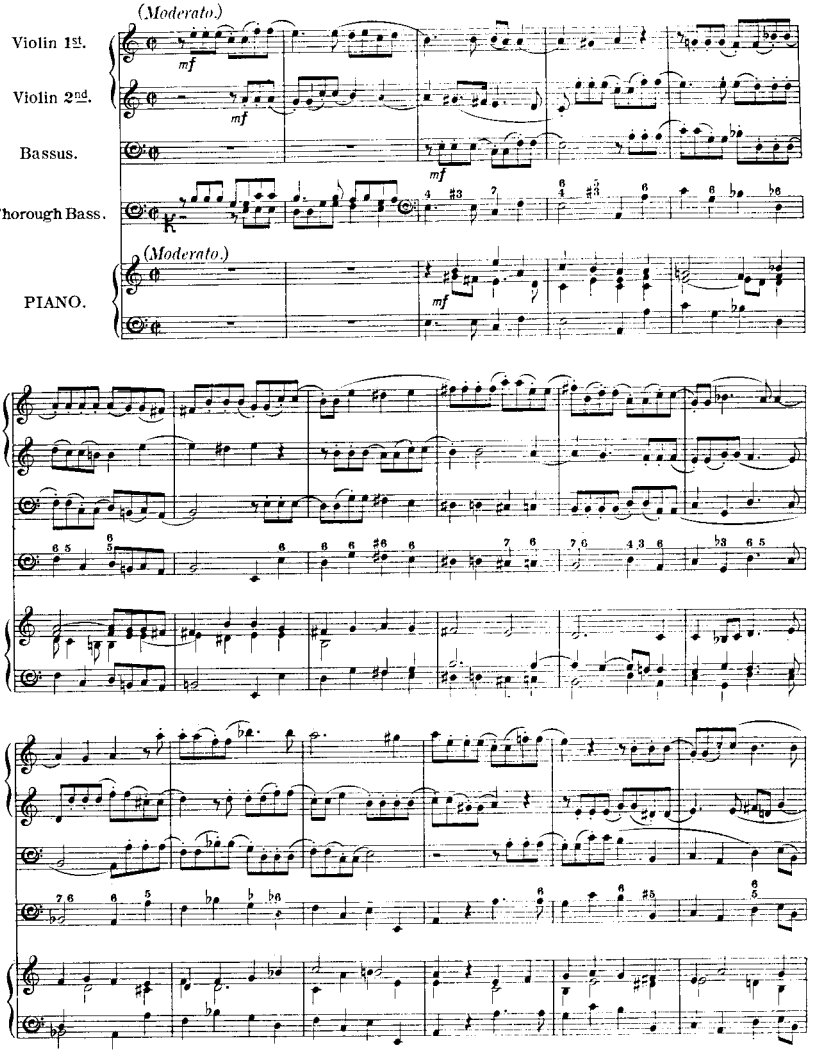

p
p
p
p
mf
mf
Piano
Piano
Piano
mf
mf
Allegro.
mf
mf
mf
Allegro.
mf

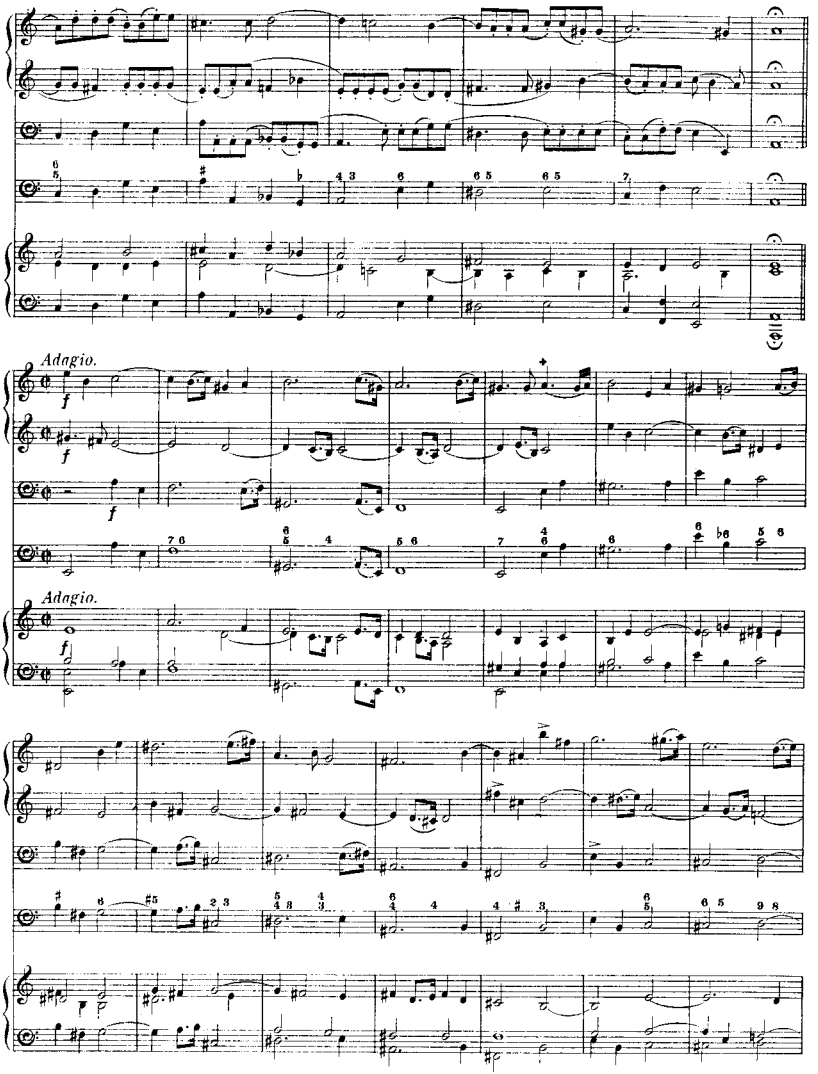



mf
mf
mf
mf
p
p
p
f
f
f
f

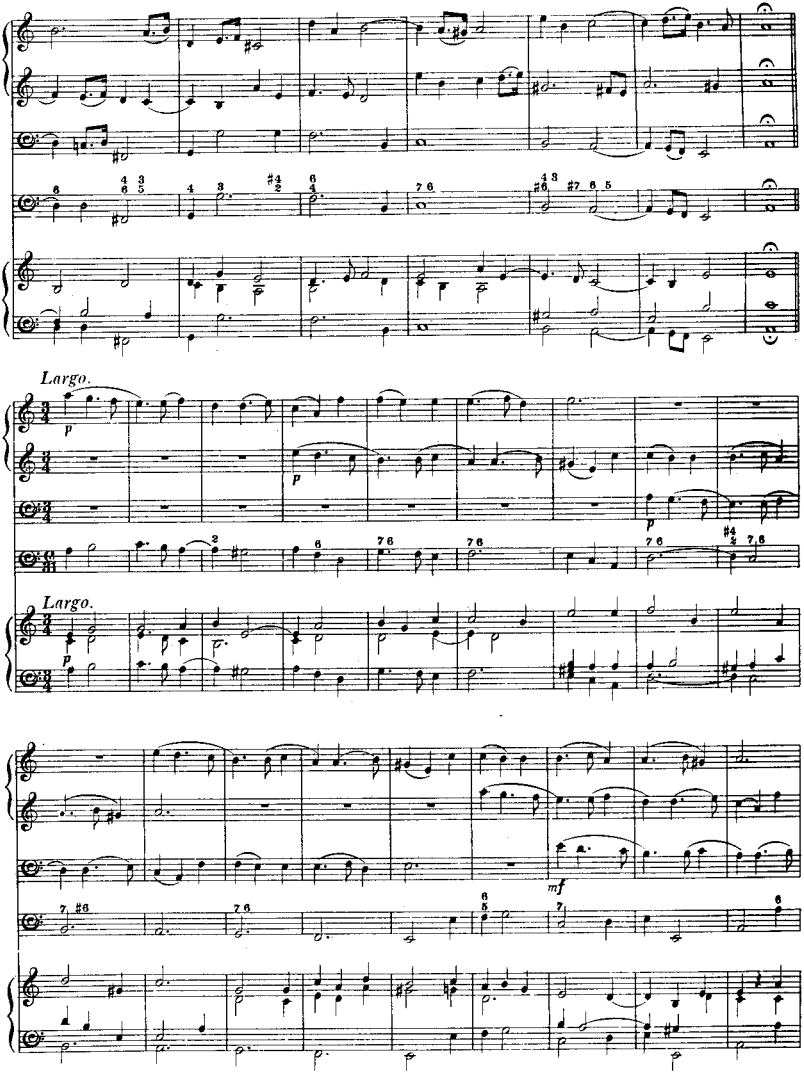

p
cresc.
cresc.
cresc.
p cresc.
f

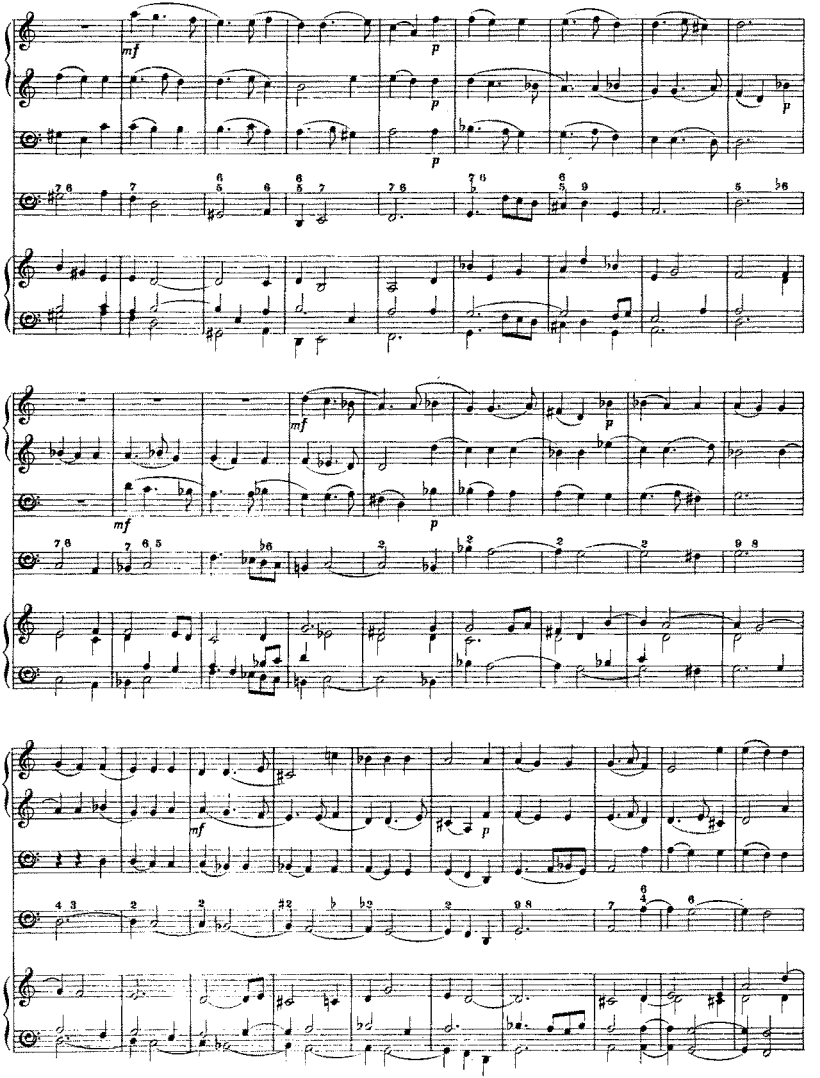
SONATA V.

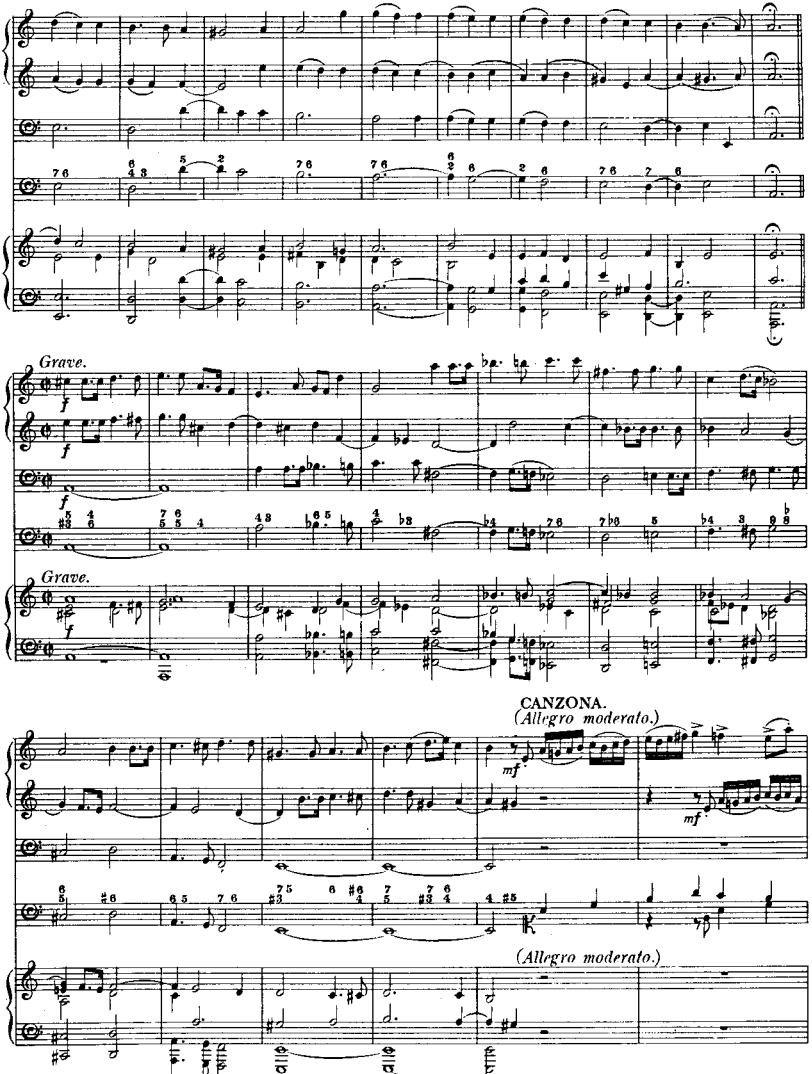

(Moderato.)
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass.
PIANO.
mf

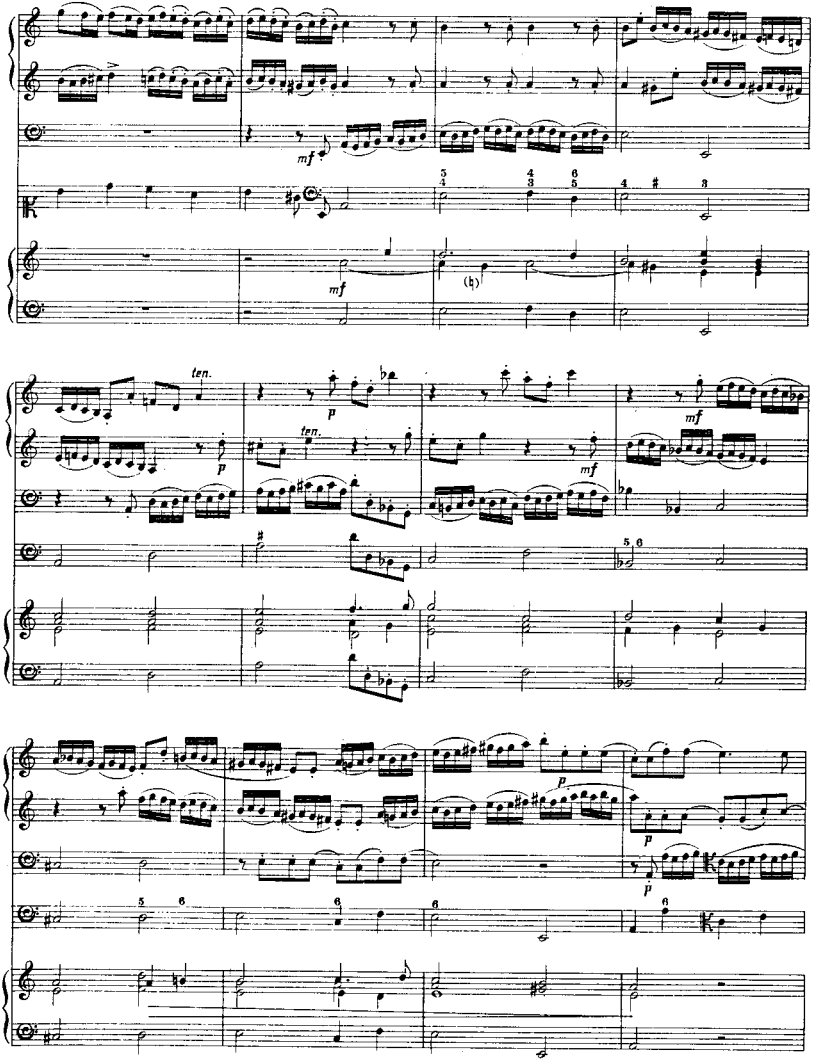


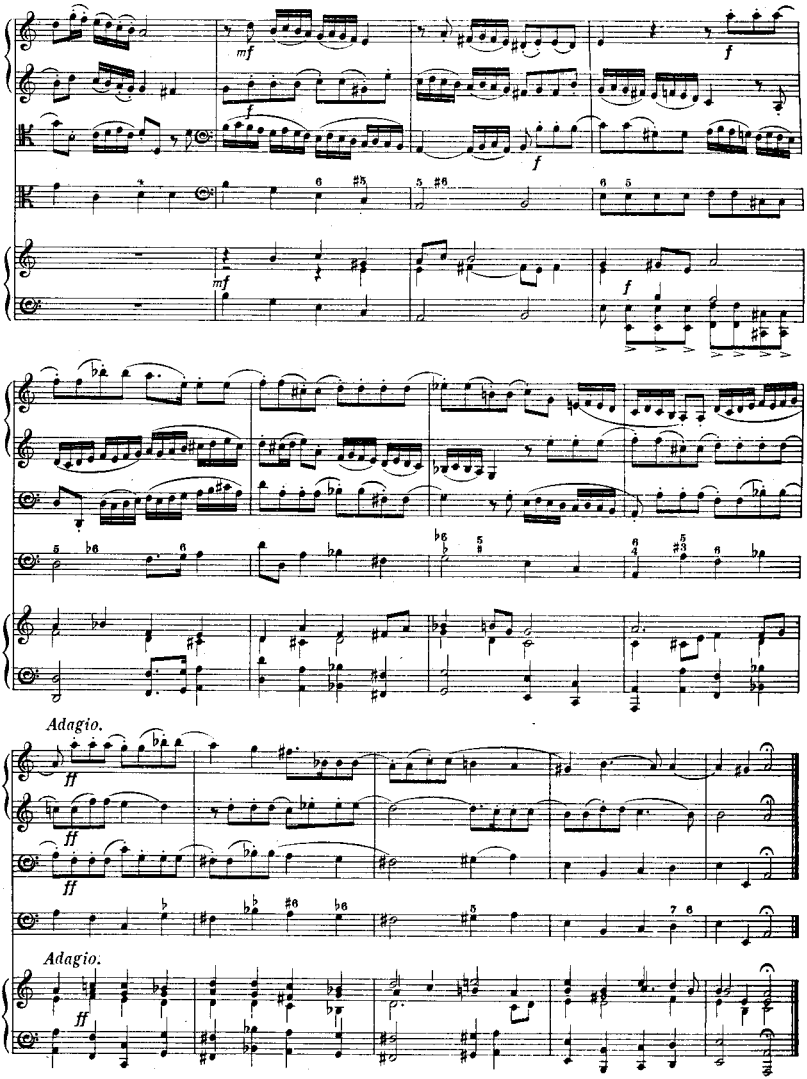
+ Slur in Original.


Largo.
p
Largo.
p
mf


mf
p
mf
p
mf
p

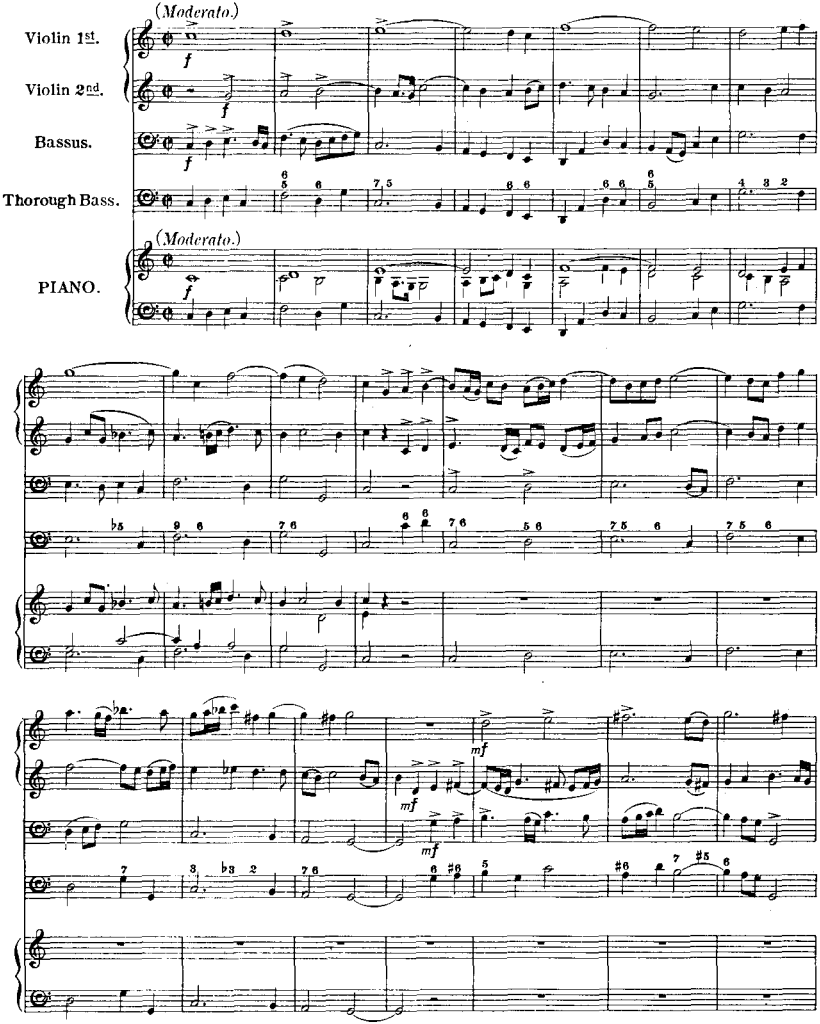

Grave.
Grave.
CANZONA.
(Allegro moderato.)
(Allegro moderato.)

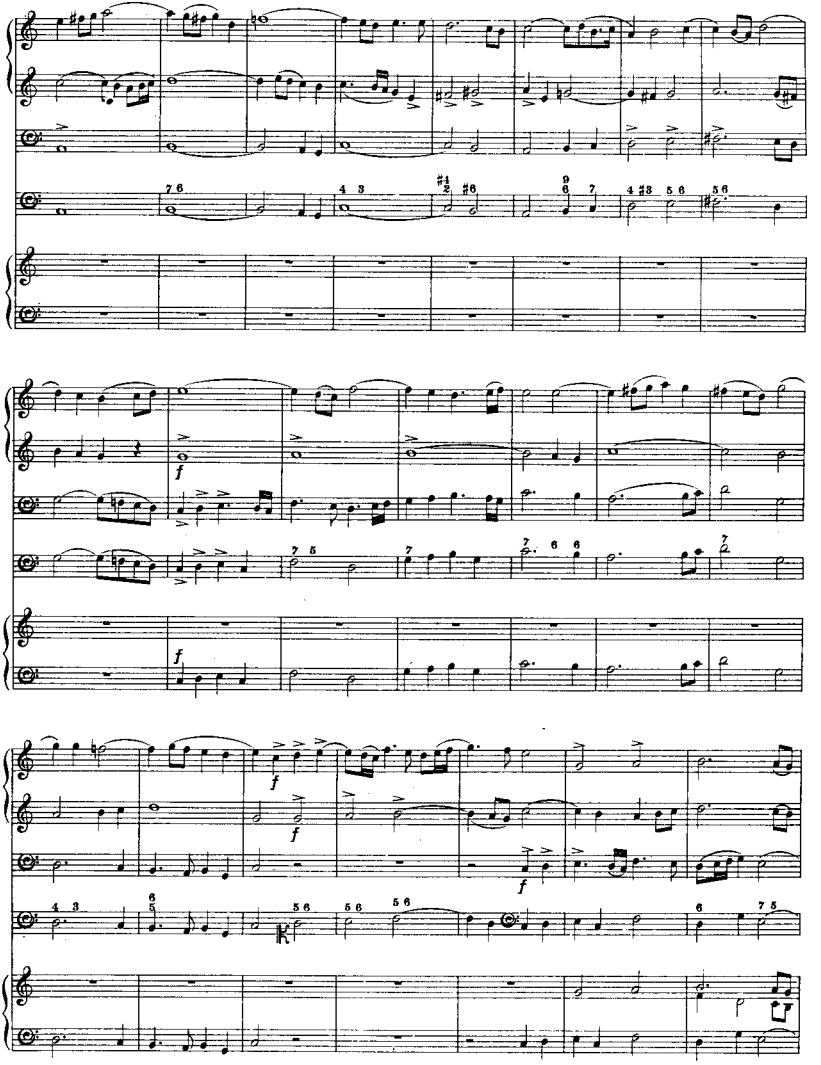

mf
mf
ten.
p
ten.
p
mf
mf
p
p
p


mf
f
mf
f
f
Adagio.
ff
ff
ff
Adagio.
ff

SONATA VI.

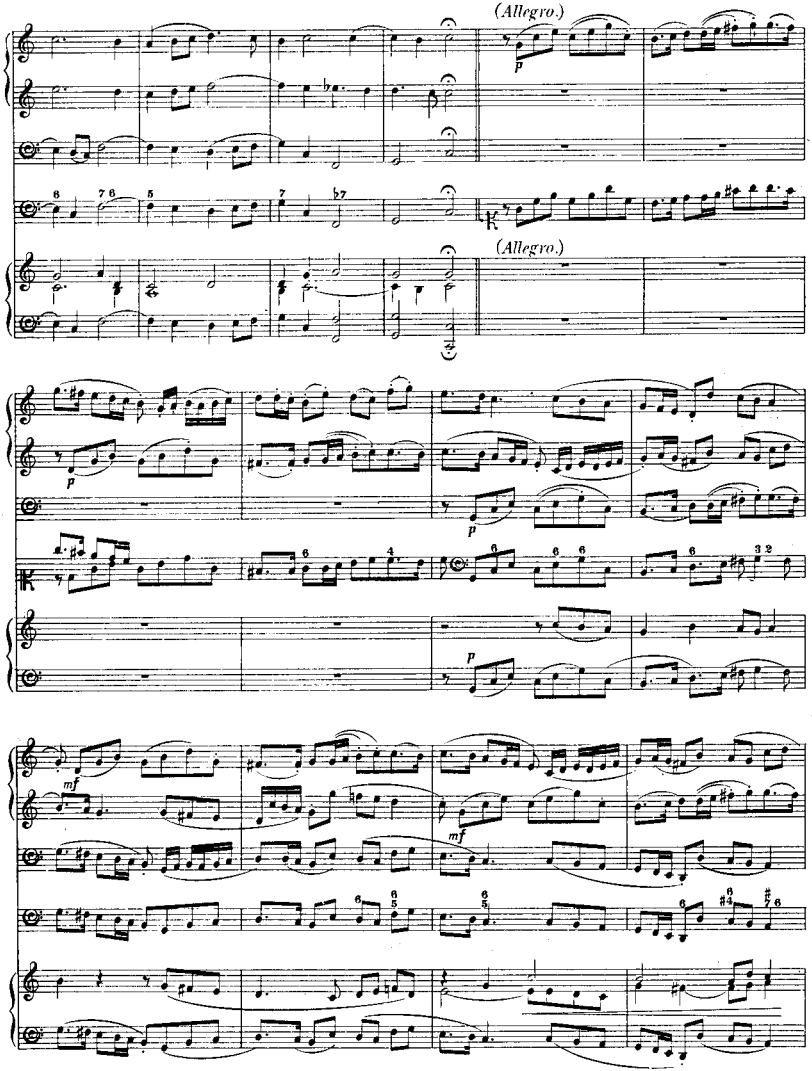
Canon by twofold augmentation in the 5th and 8th above.

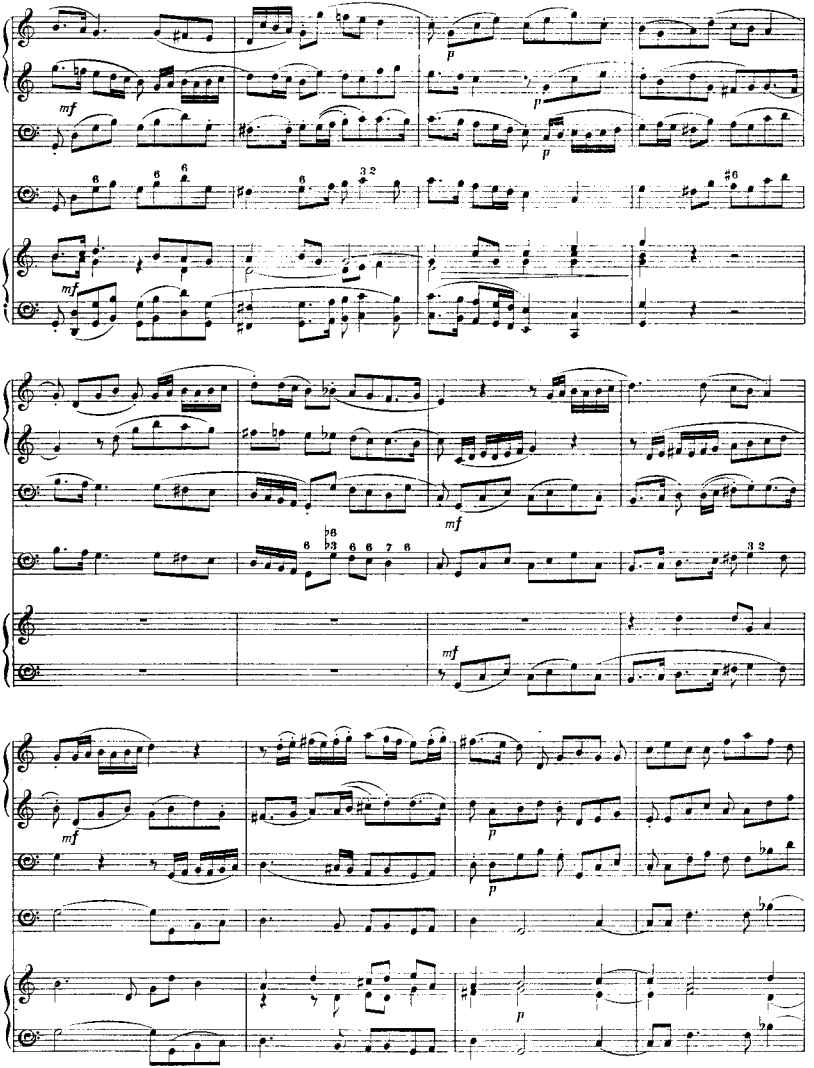


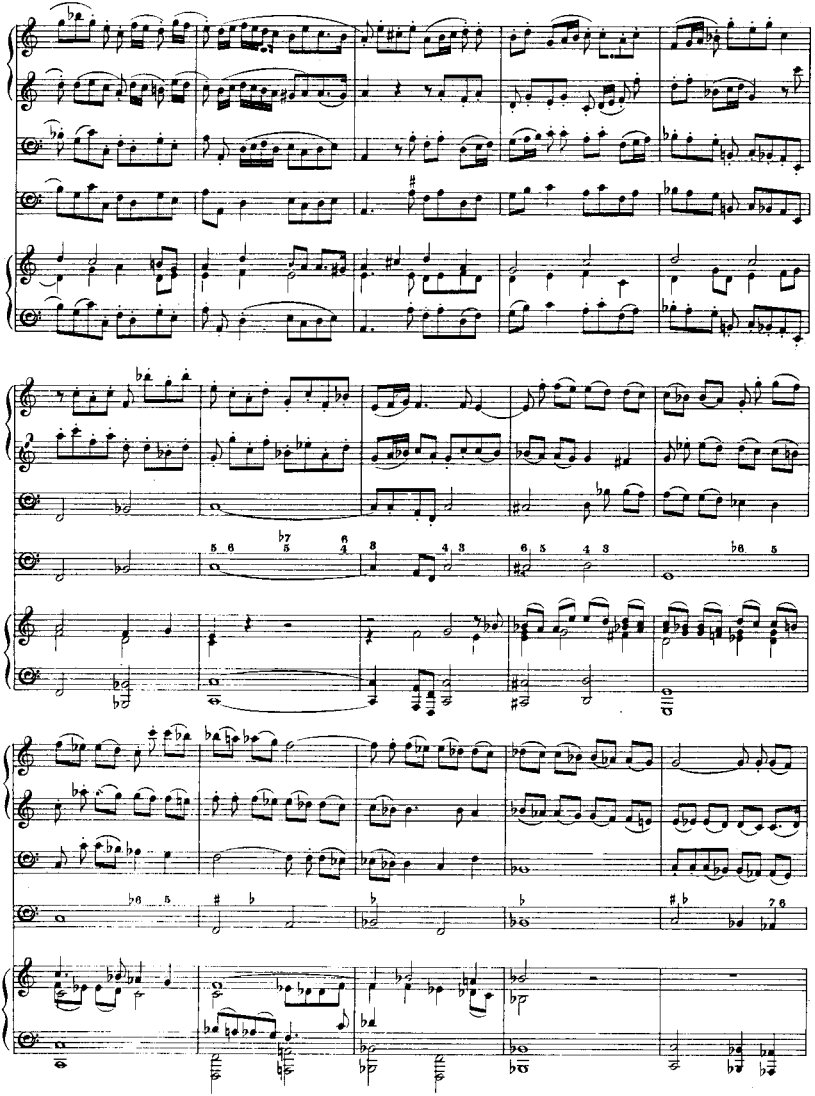


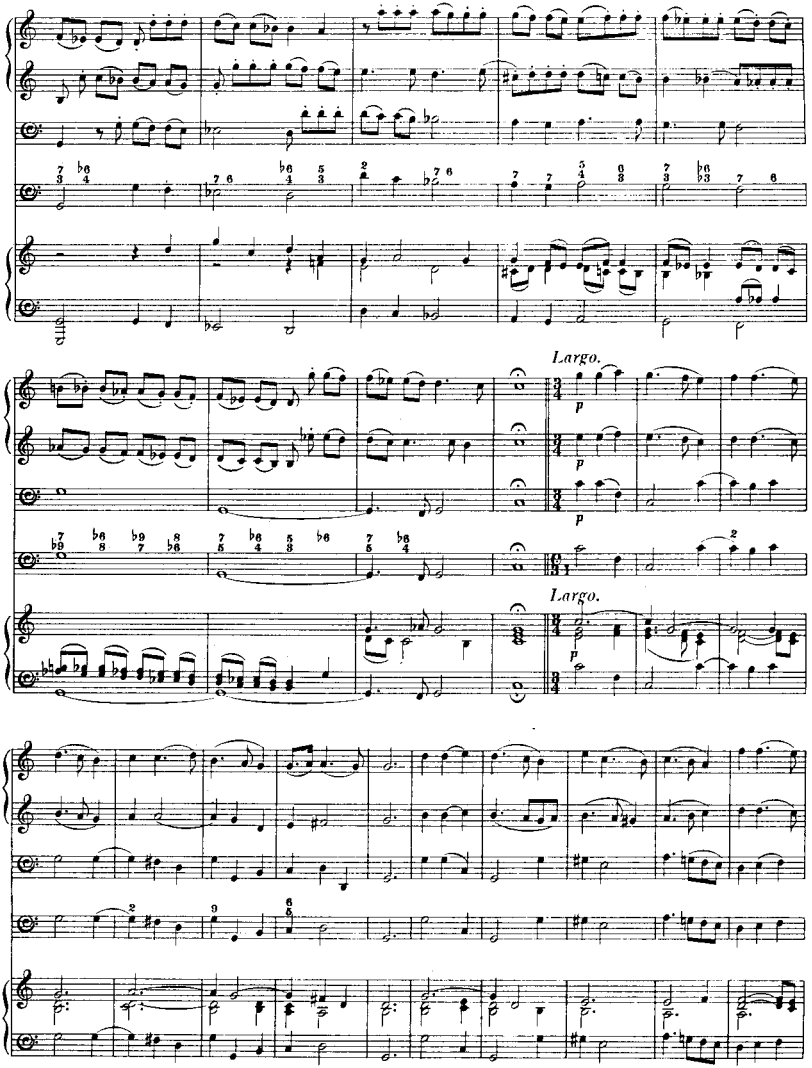
CANZONA.

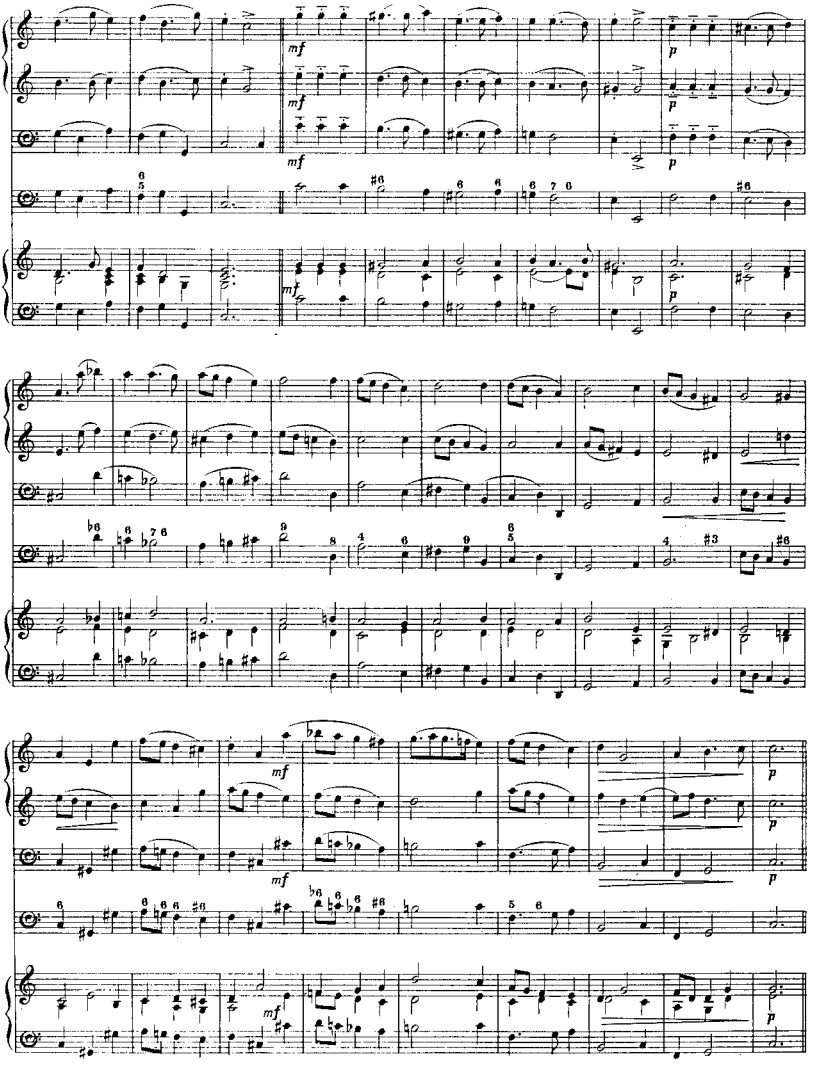
(*Allegro.*)

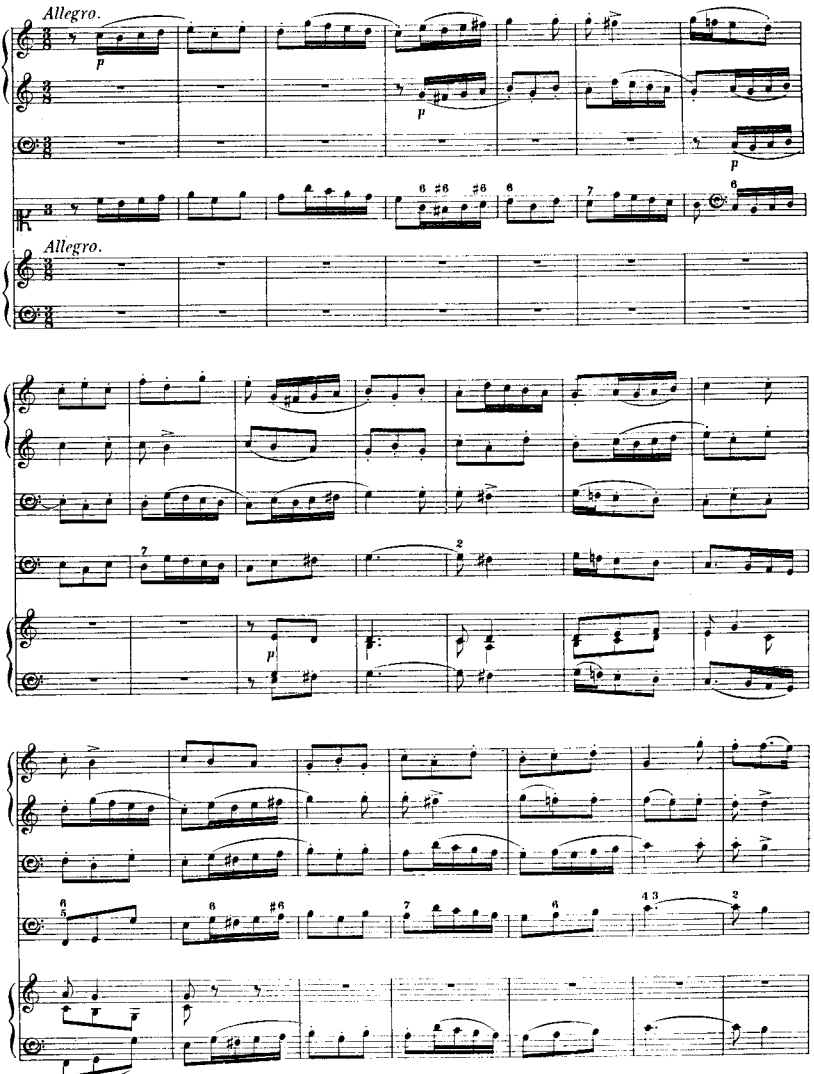


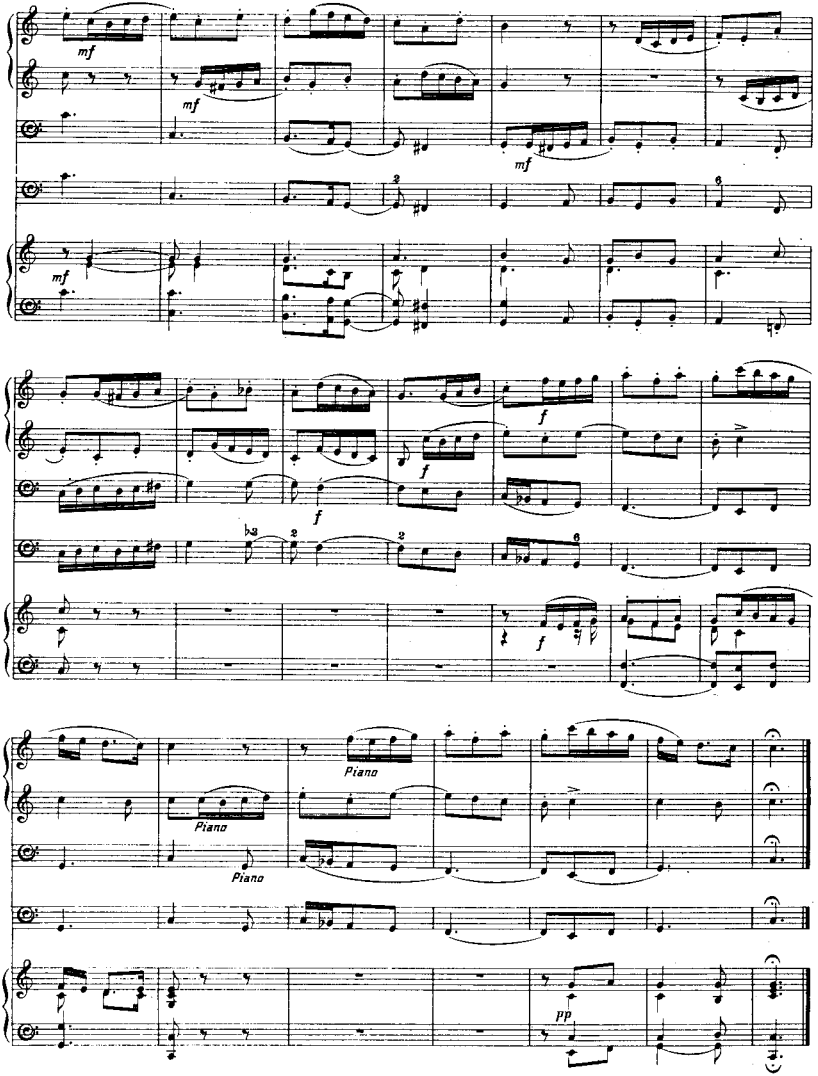

mf
p
p
p
mf
mf
mf
mf
p
p
p



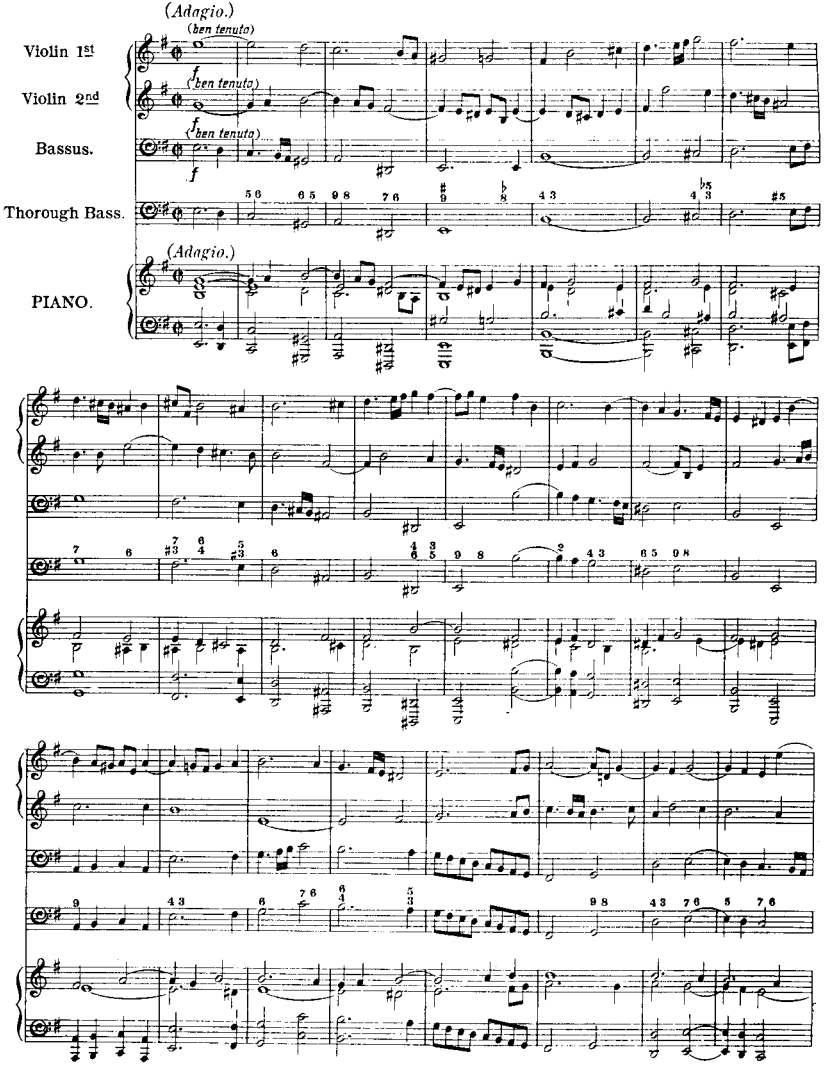

Largo.
Largo.


mf
p
mf
p
mf
p
mf
p
mf
p
mf
p
mf
p
mf
p


Allegro.
p
p
p
Allegro.
p

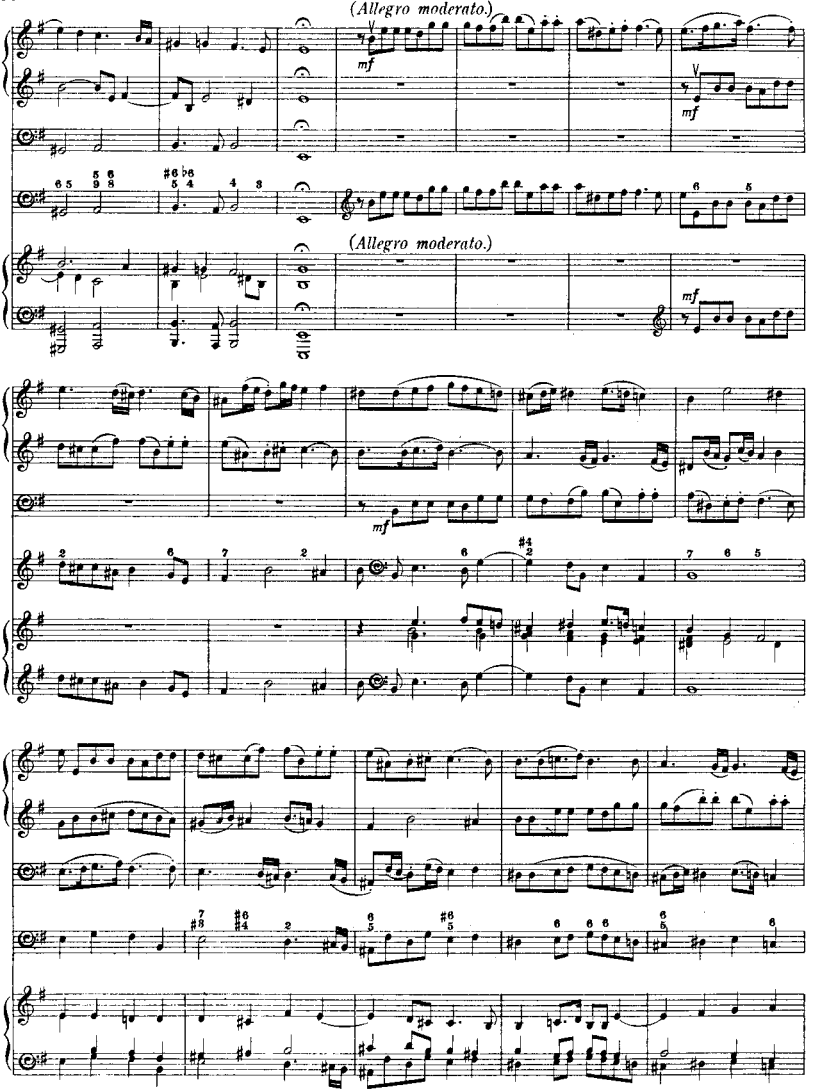

mf
mf
mf
mf
f
f
f
f
Piano
Piano
Piano
pp

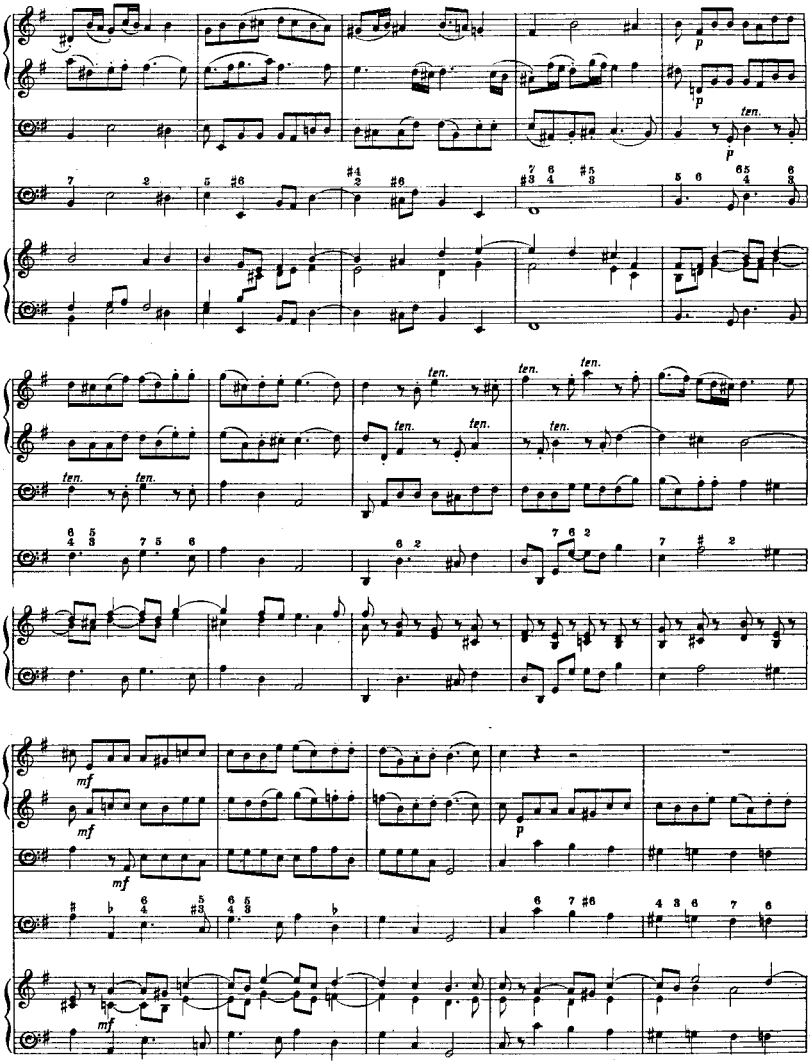
SONATA VII.

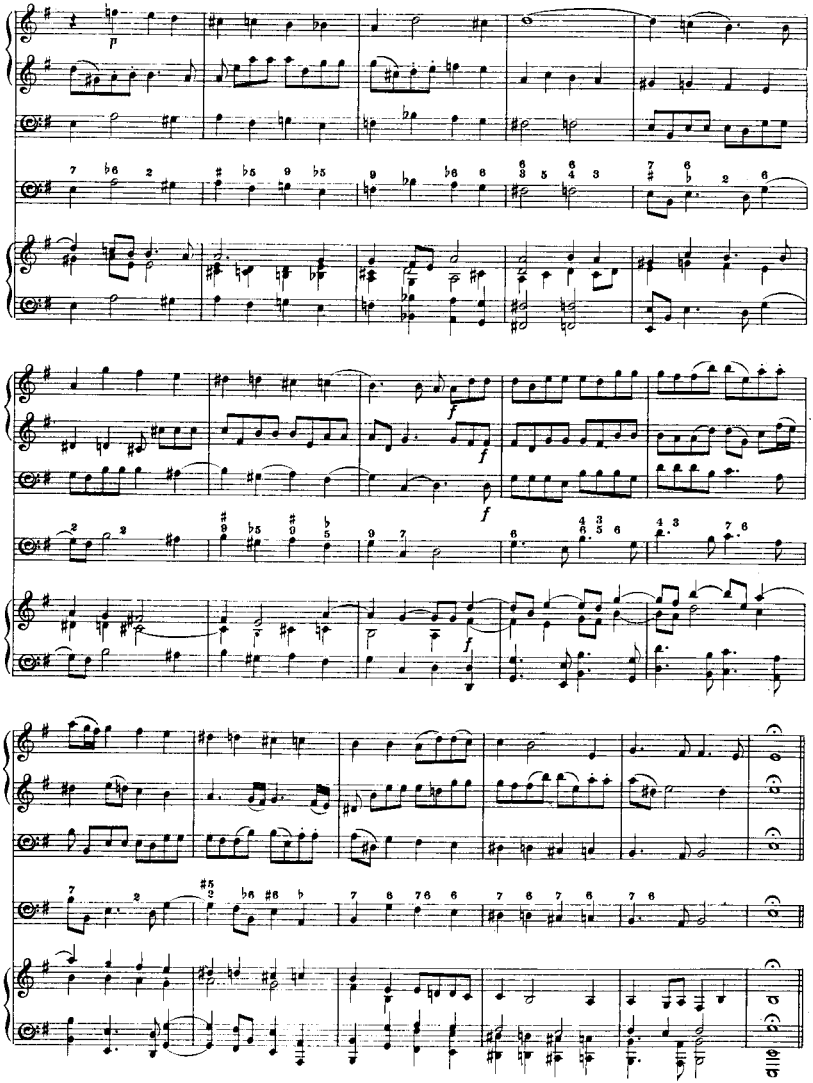

(Adagio.)
(ben tenuta)
Violin 1st
Violin 2nd
Bassus.
Thorough Bass.
PIANO.
(Adagio.)

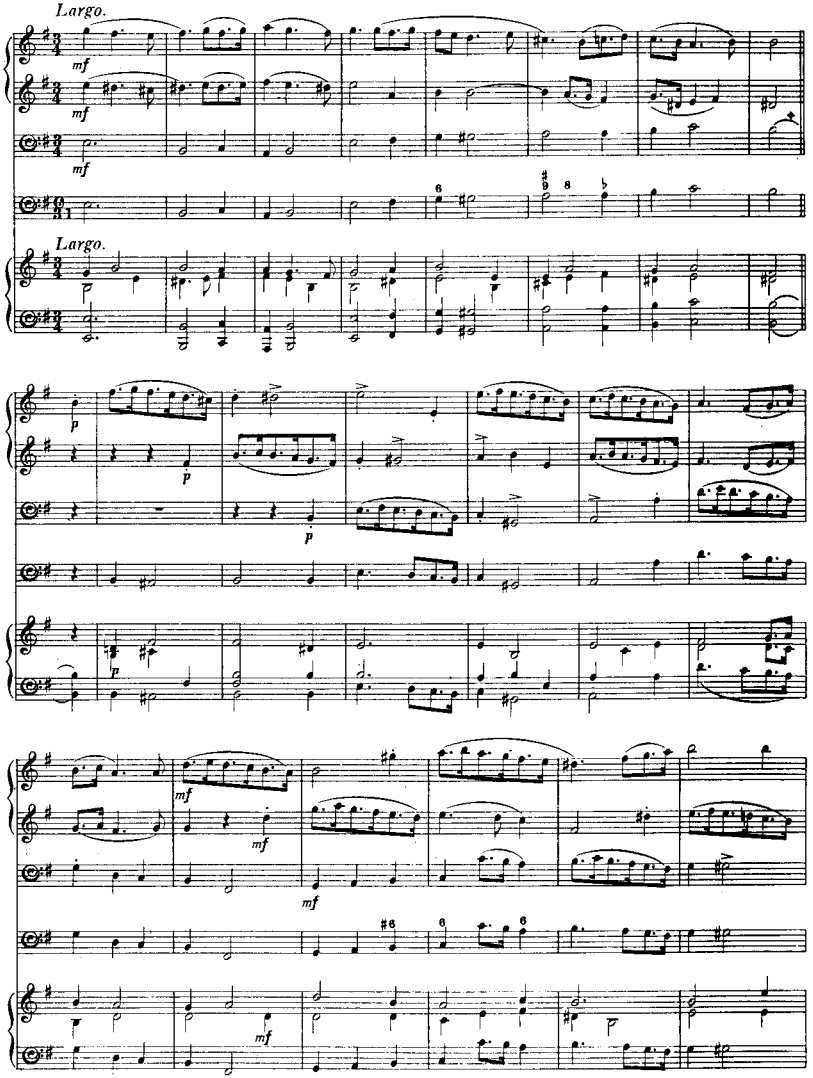
CANZONA.

(Allegro moderato.)

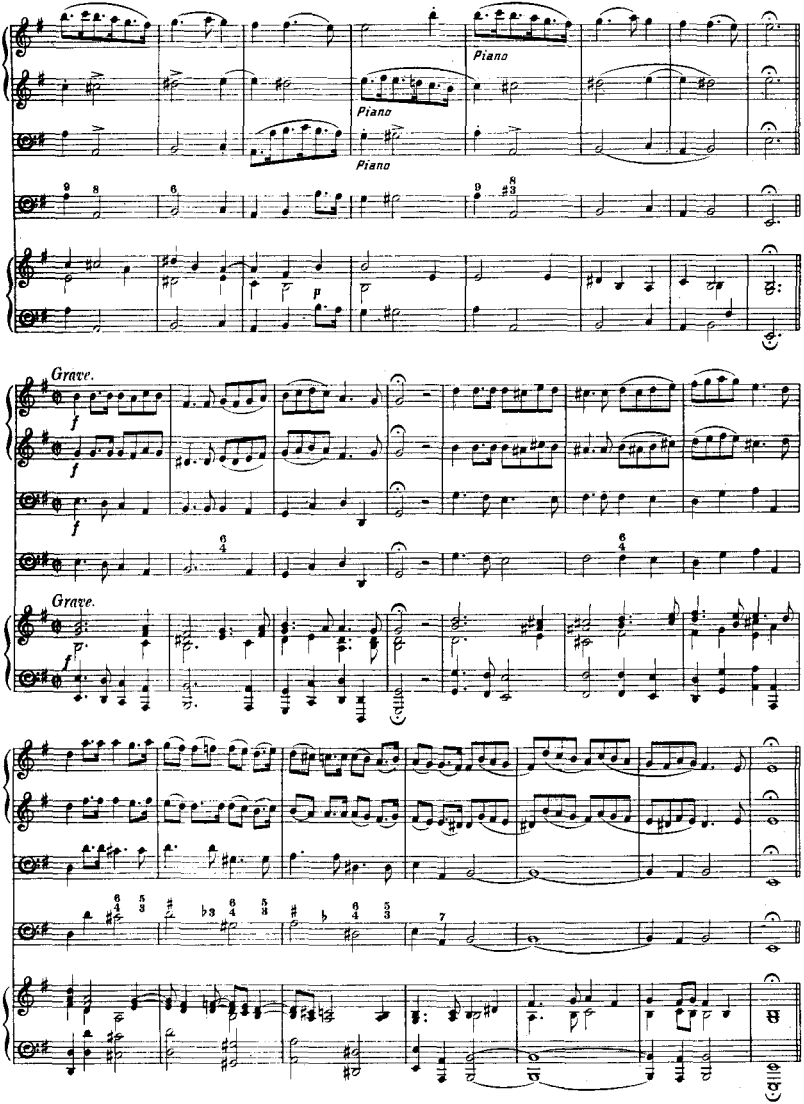


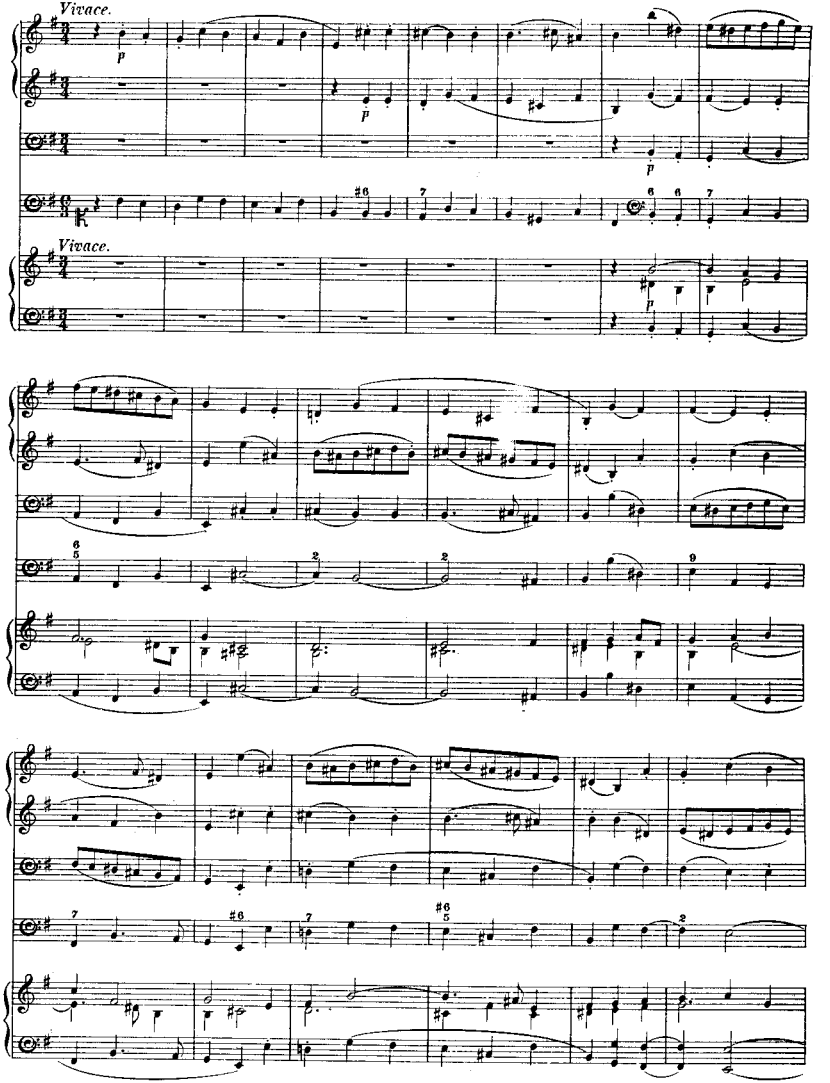

p
p
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
mf
mf
mf
p
mf

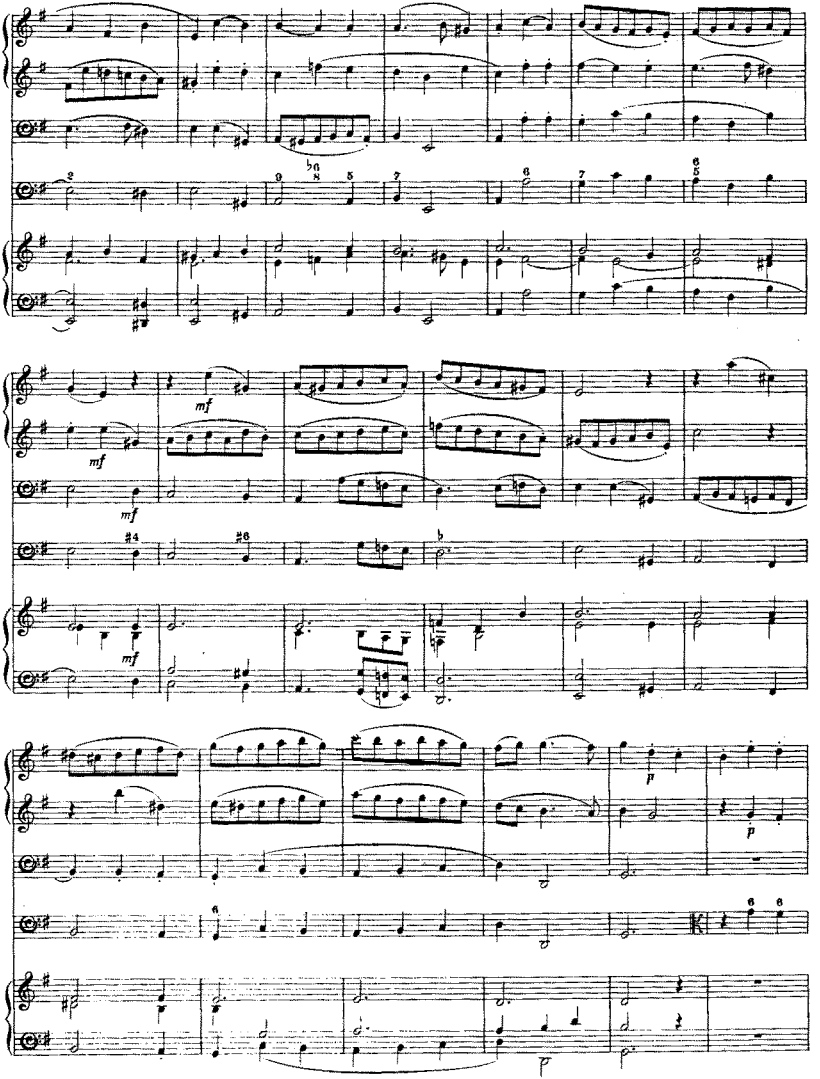

p
f
f
f
f

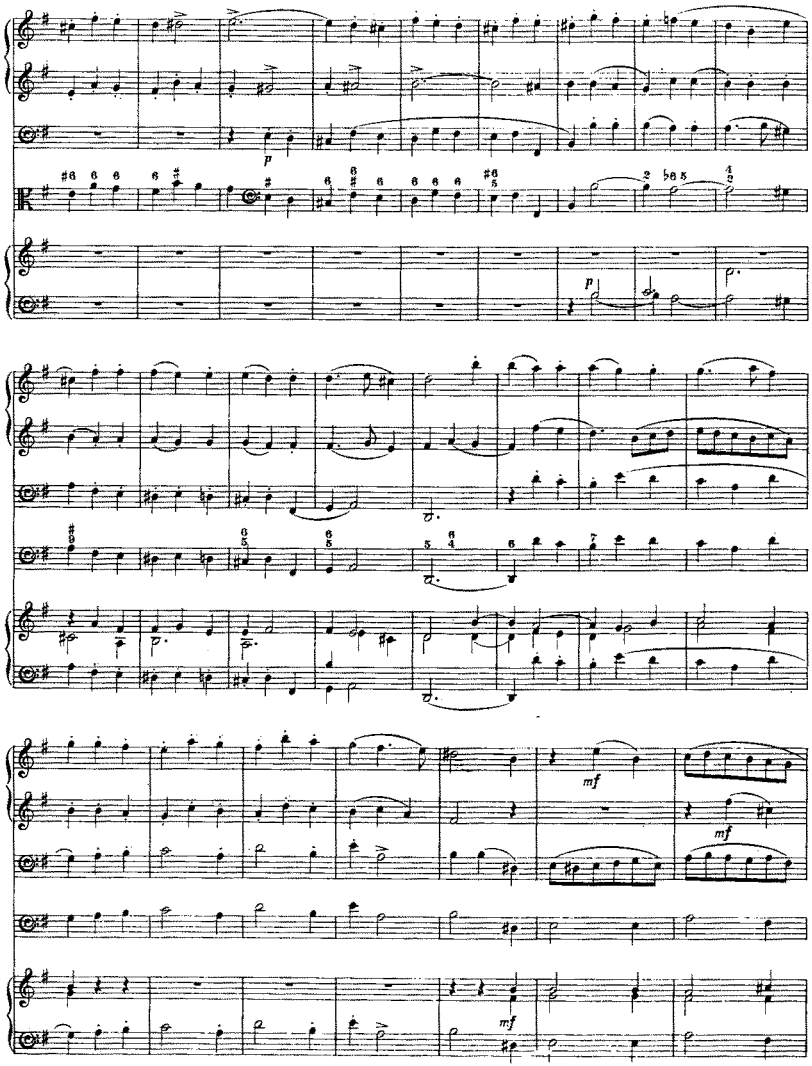


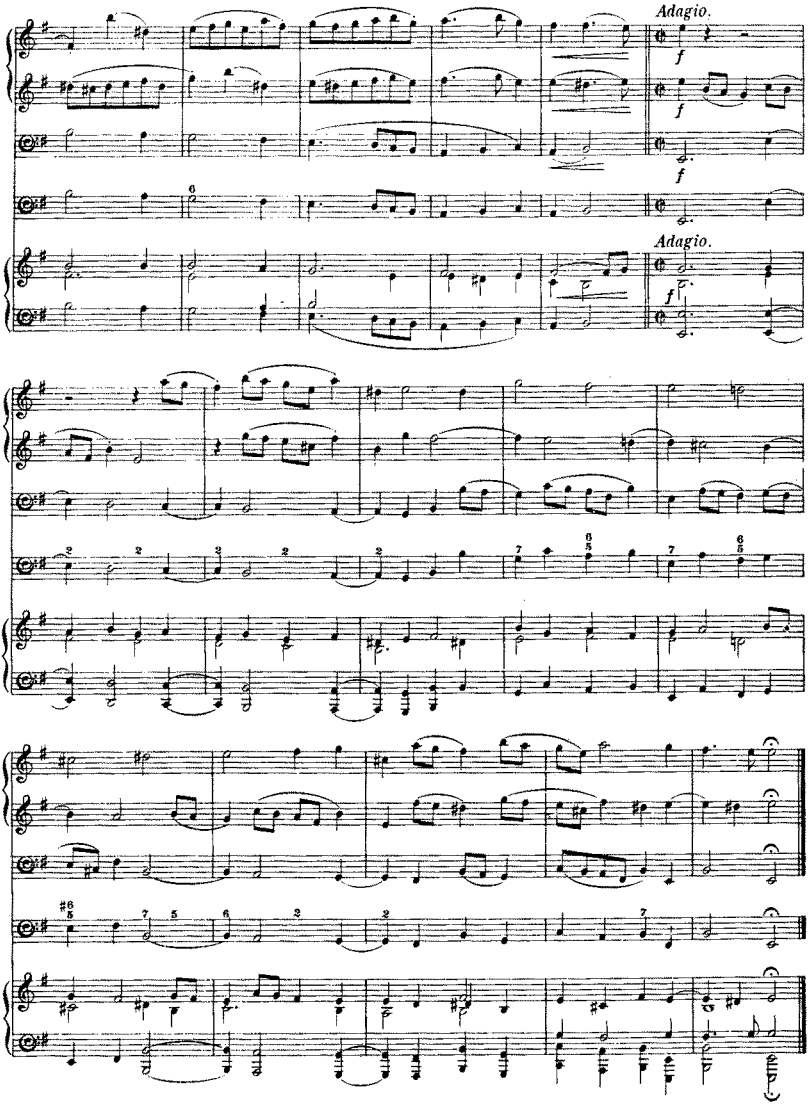
+ In the Violoncello part only a repeat is marked for both sections of this movement.


Piano
Piano
Piano
Grave.
Grave.

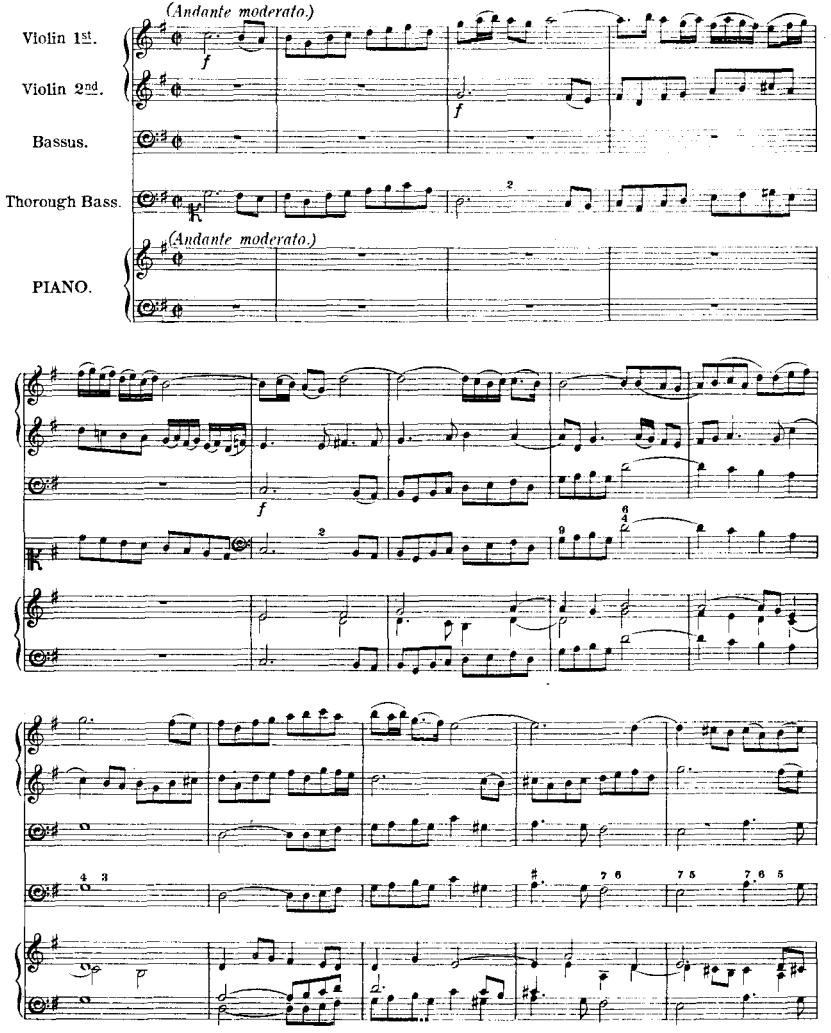

Vivace.
p
Vivace.

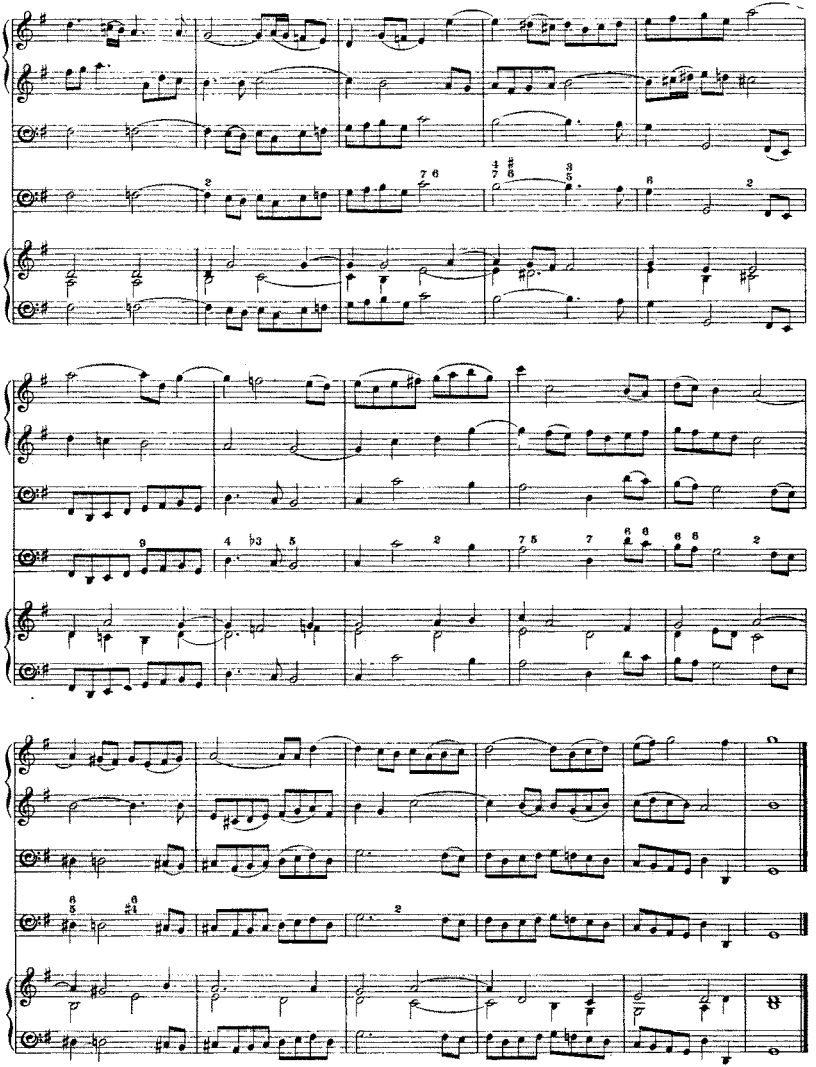

mf
mf
mf
mf
p
p
p

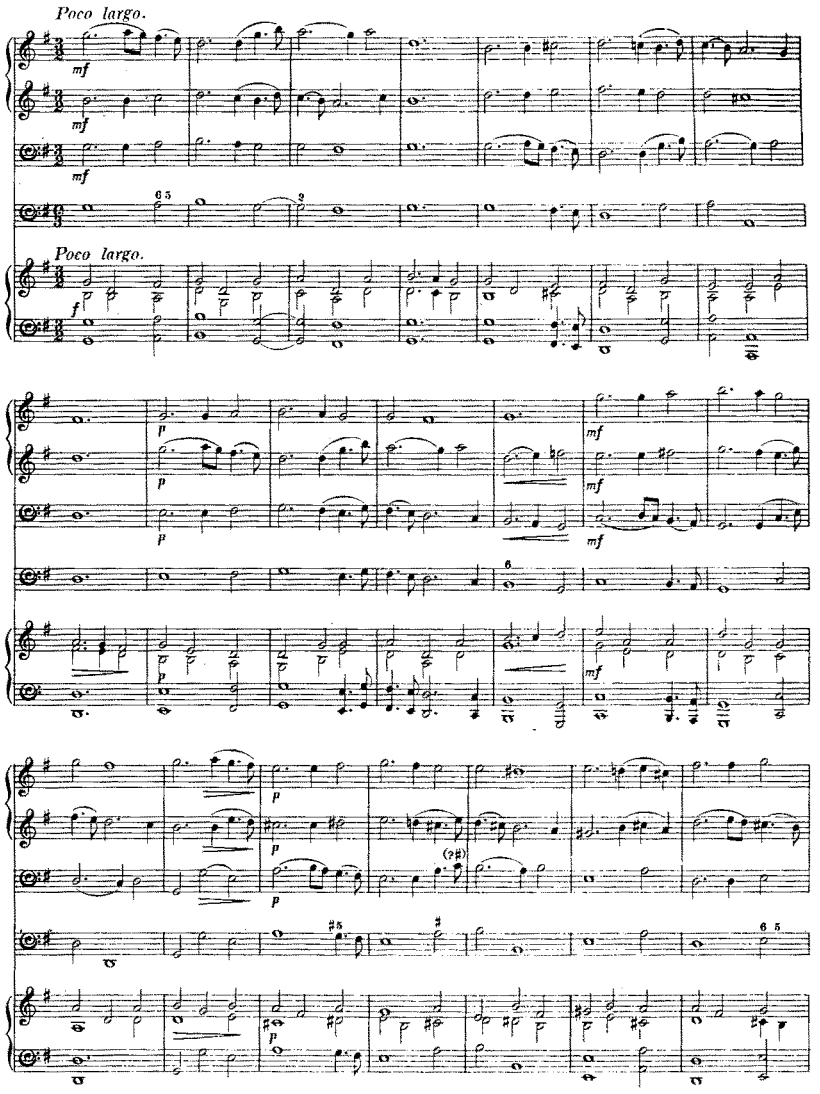

p
p
mf
mf
mf

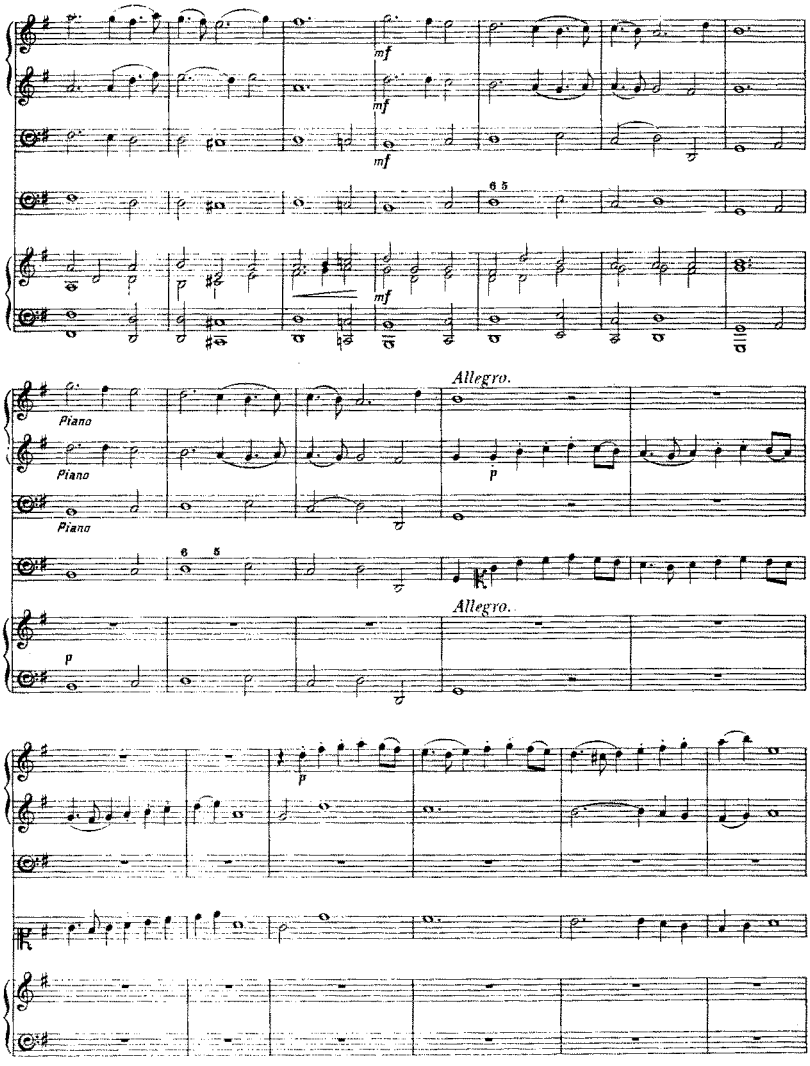

Adagio.
f
f
f
Adagio.
f

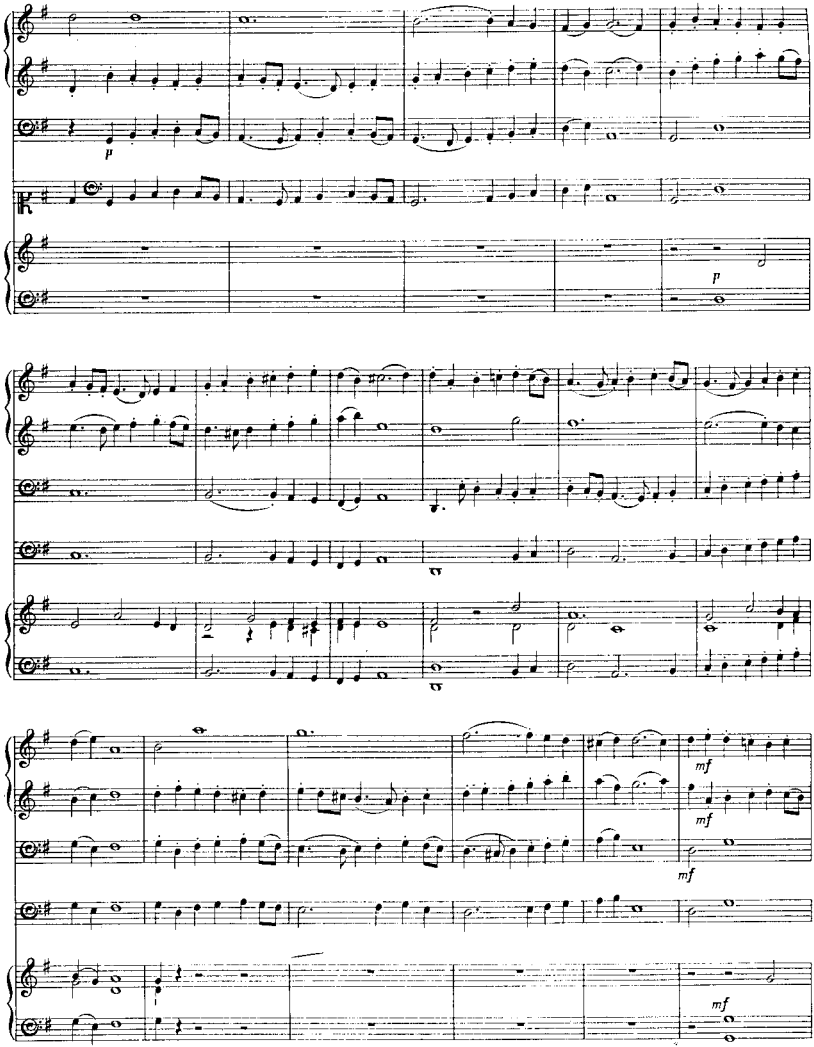
SONATA VIII.

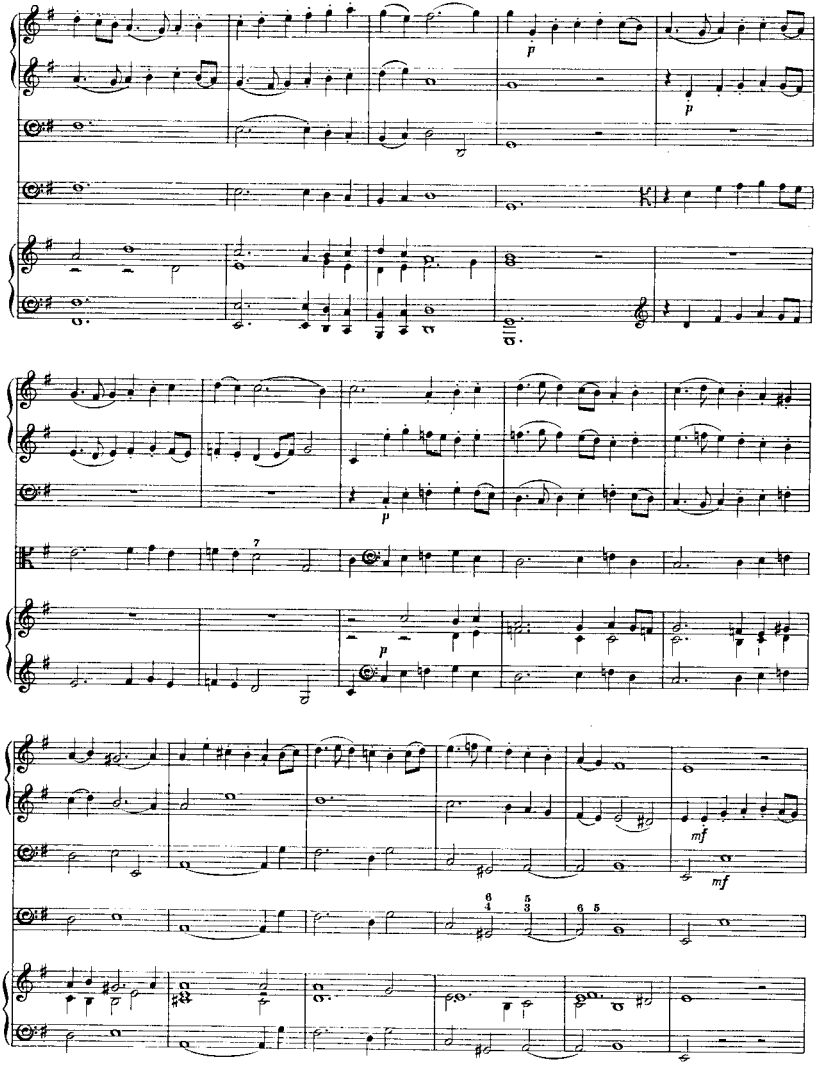

(Andante moderato.)
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass.
(Andante moderato.)
PIANO.

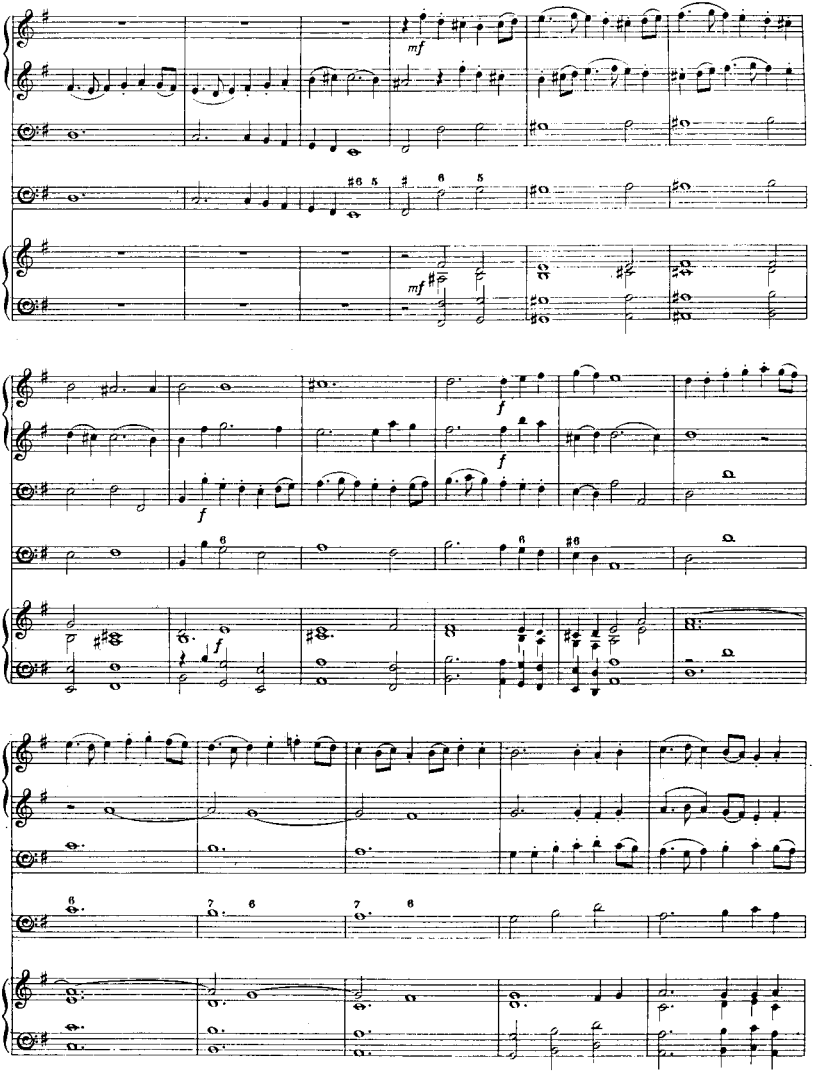


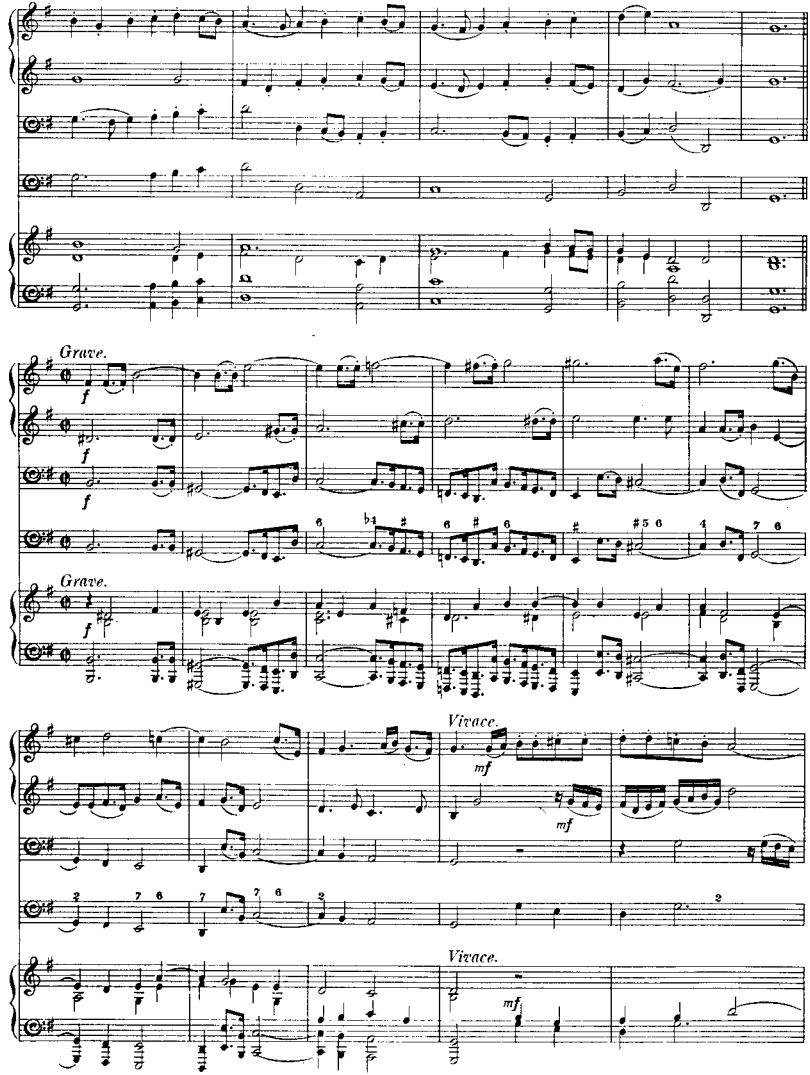

Poco largo.
mf
mf
mf
Poco largo.
f
p
p
p
mf
mf
mf
p
p
p
mf
p

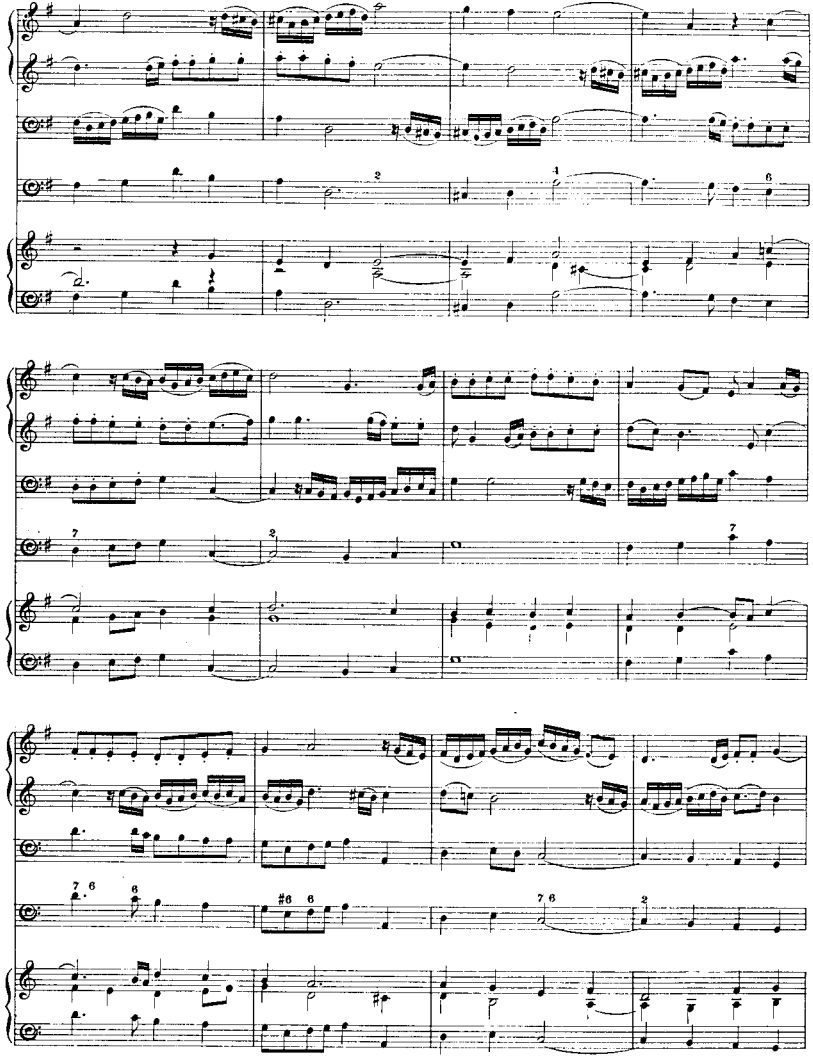

mf
mf
mf
6 5
mf
Allegro.
Piano
Piano
Piano
p
6 5
Allegro.
p
p

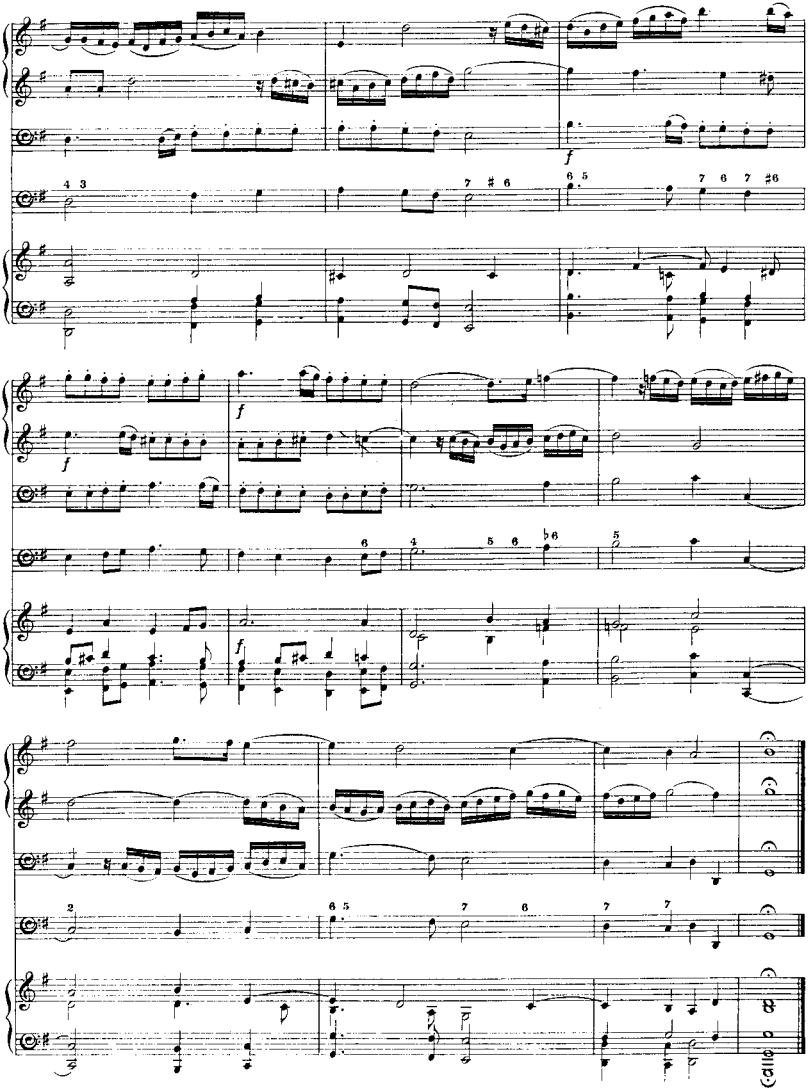

p
p
mf
mf
mf
mf


p
p
7
p
mf
mf
6 5 3
4
6 5

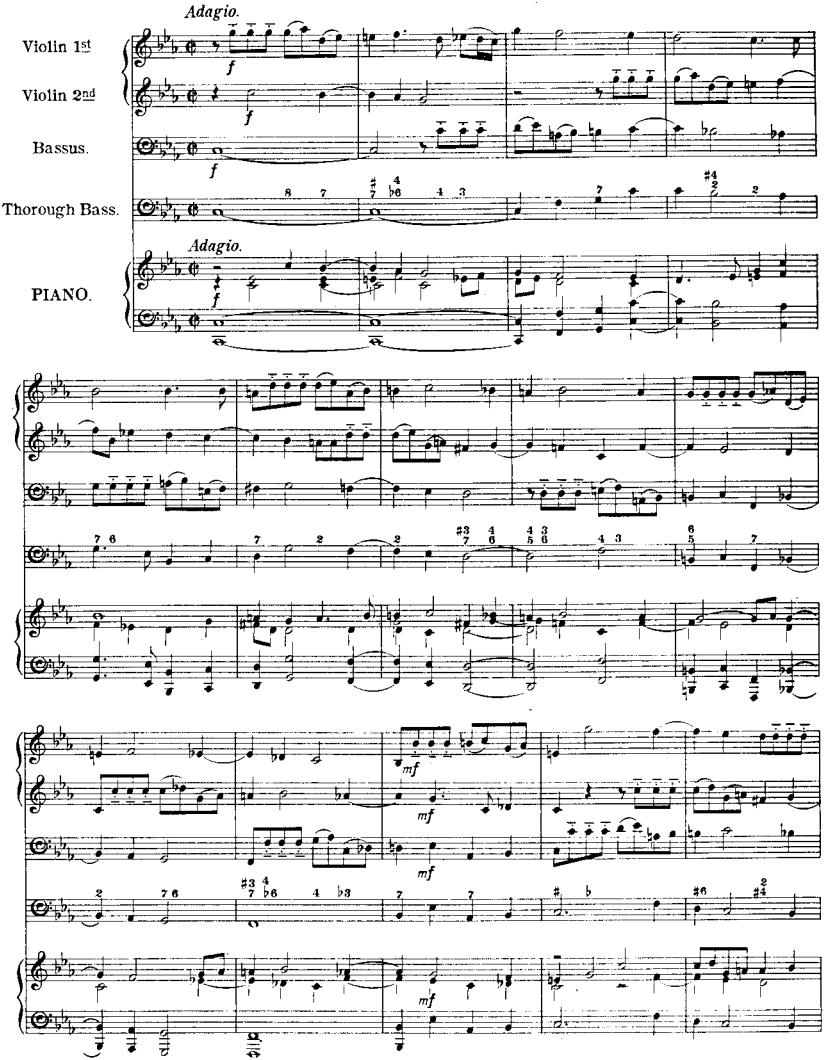

mf
mf
f
f
f

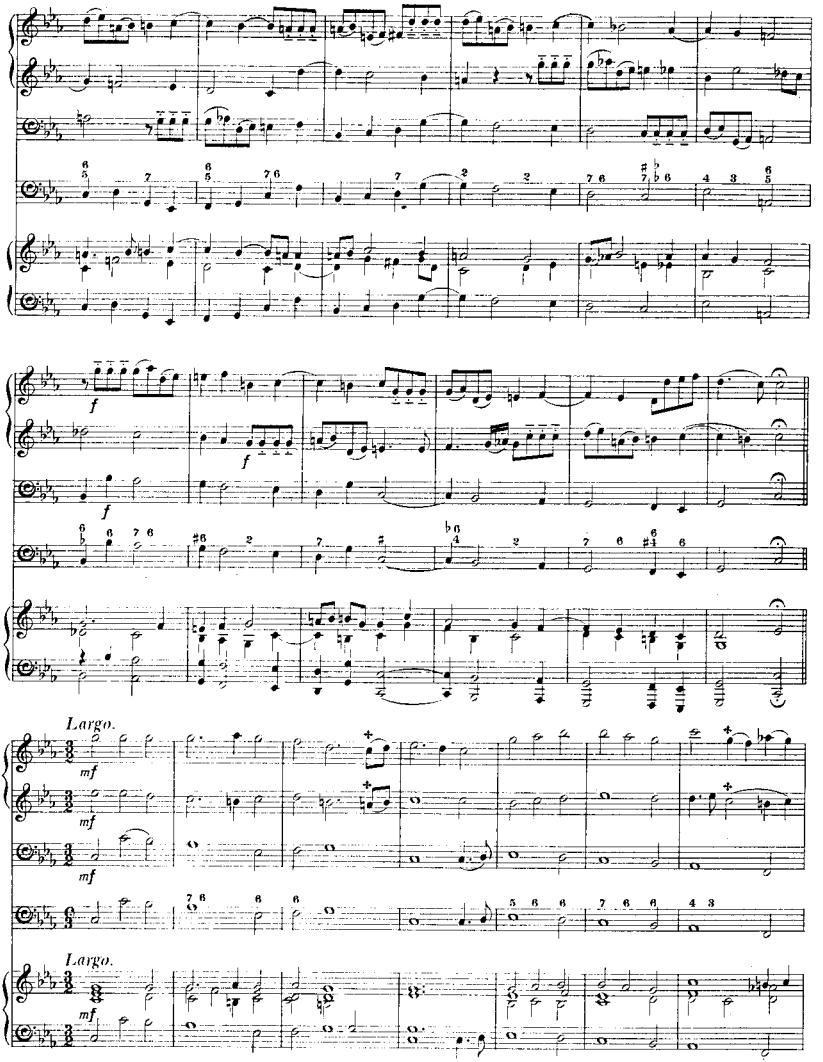

Grave.
Grave.
Vivace.
Vivace.



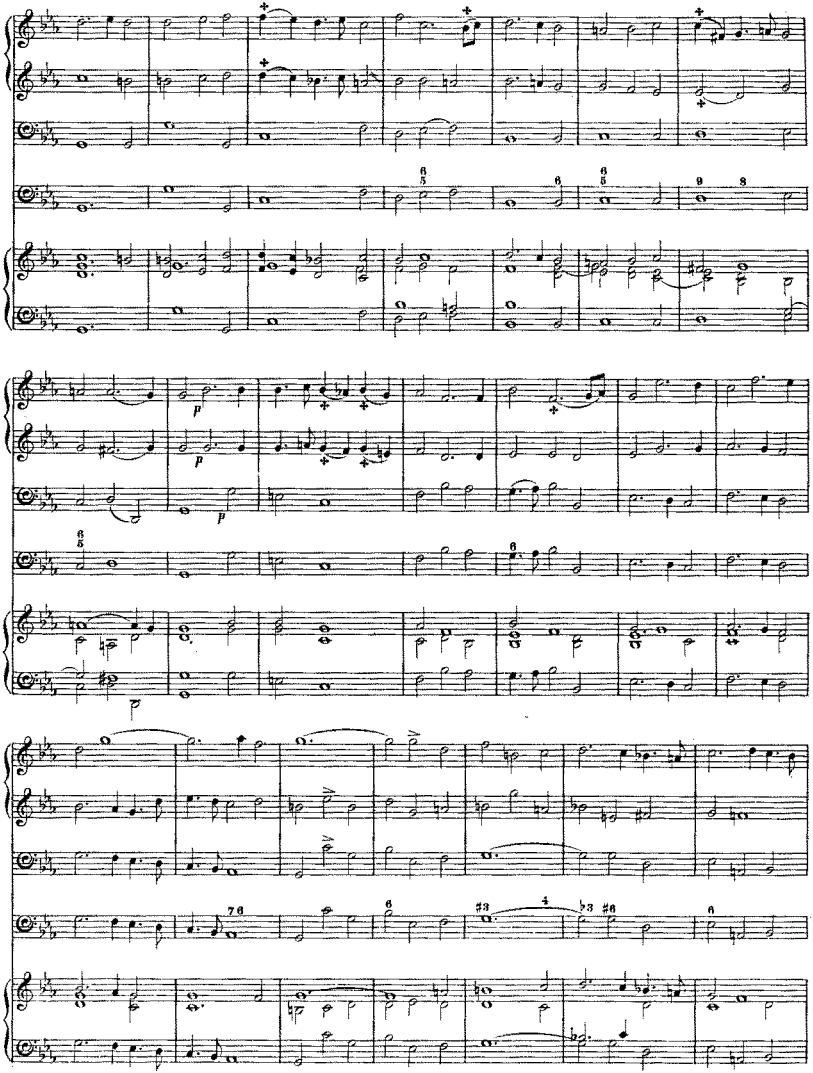


SONATA IX.

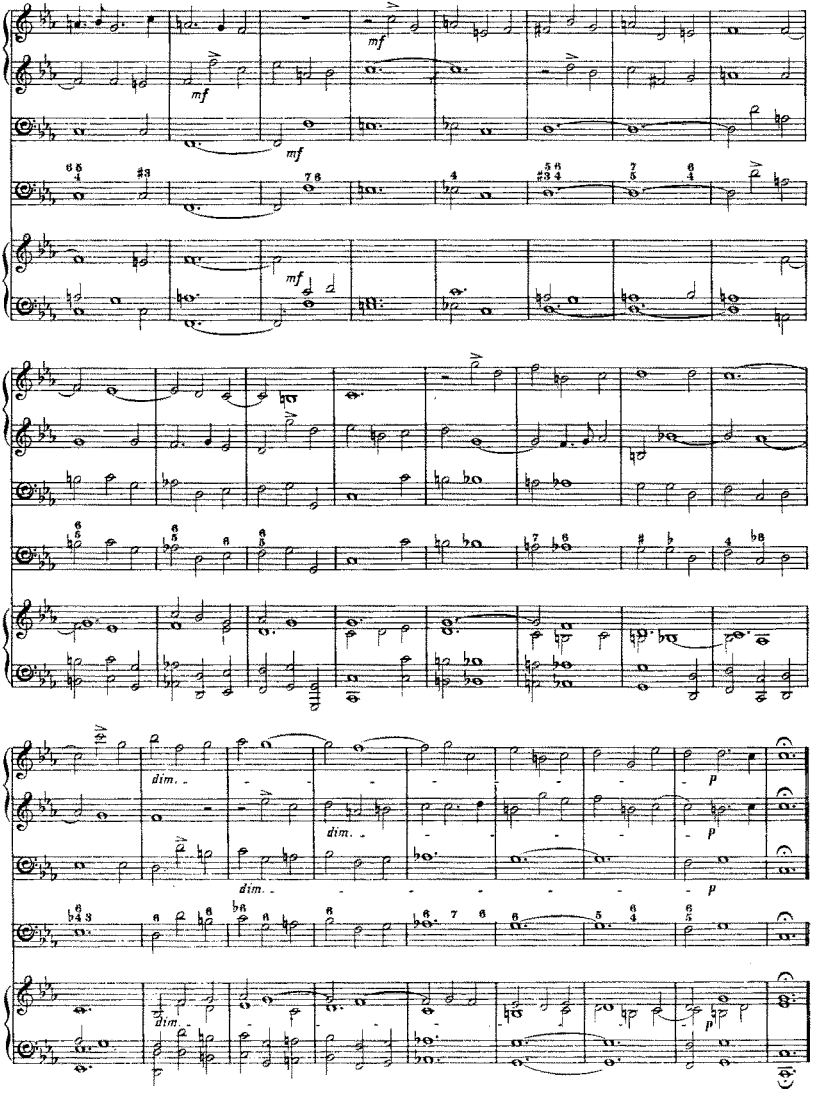

Adagio.
Violin 1st
Violin 2nd
Bassus.
Thorough Bass.
PIANO.
Adagio.
mf



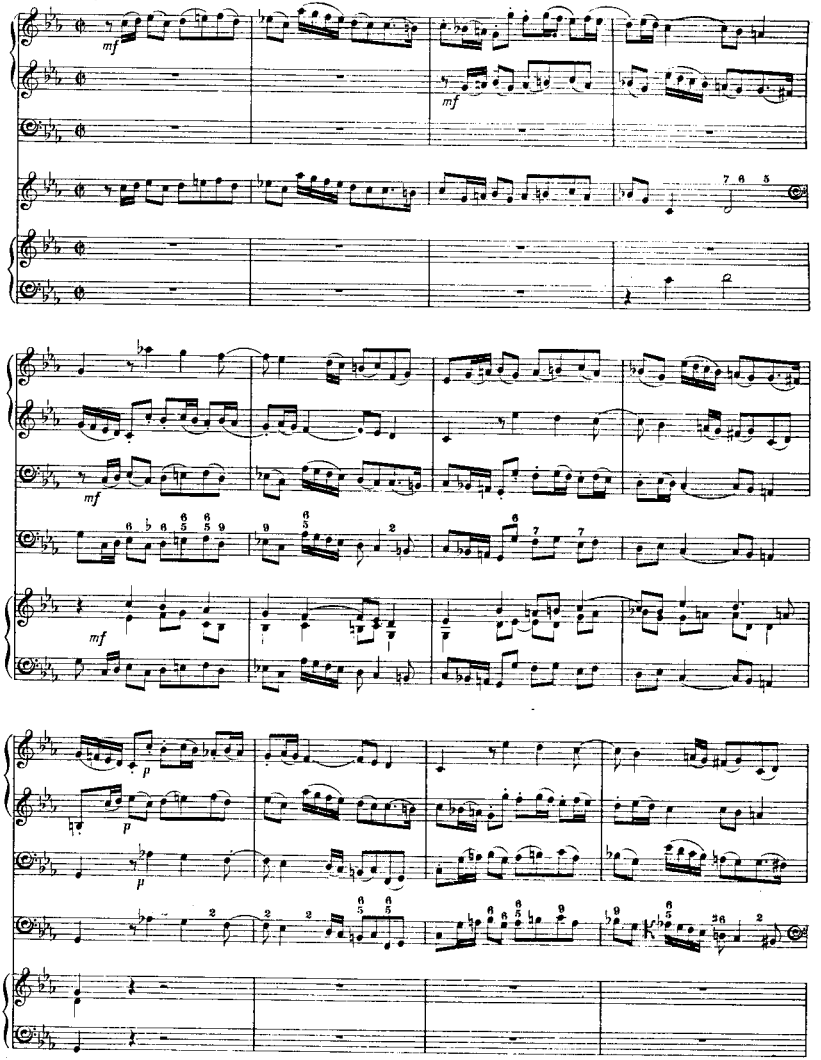
+ Slurs in Original.

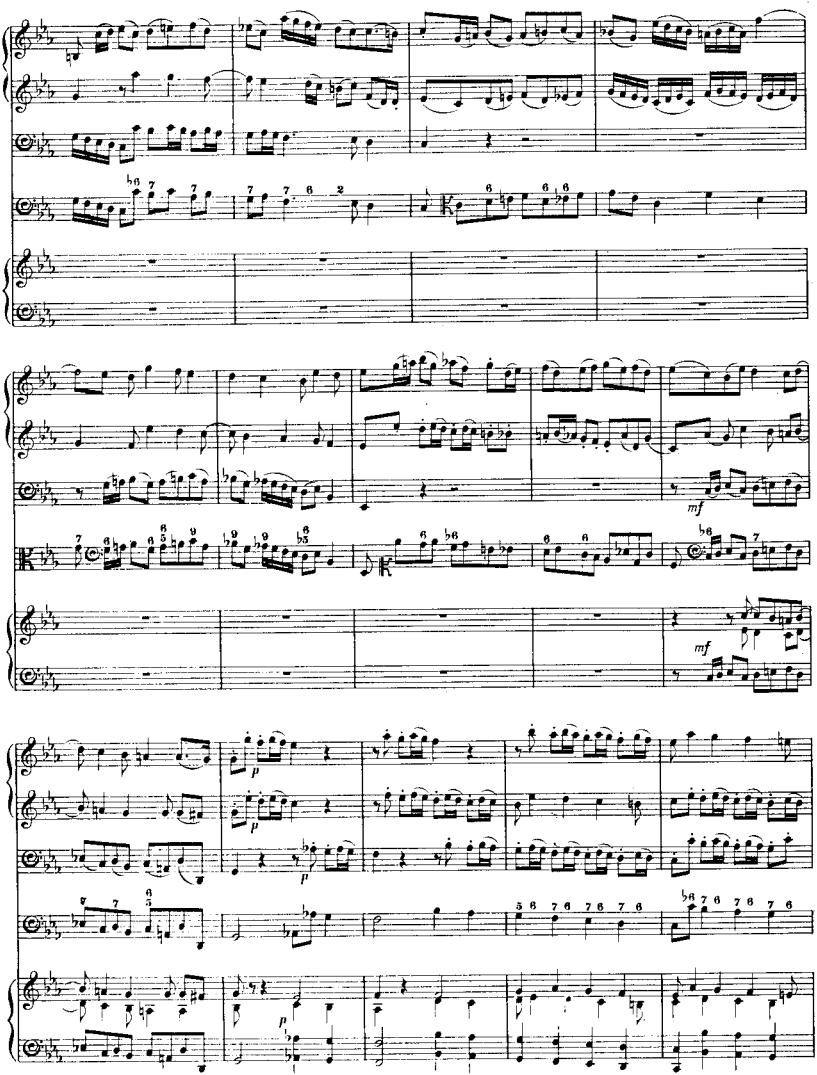


✚ Slurs in Original.


mf
mf
mf
mf
dim.
dim.
dim.
dim.
p
p
p
p

CANZONA.




mf
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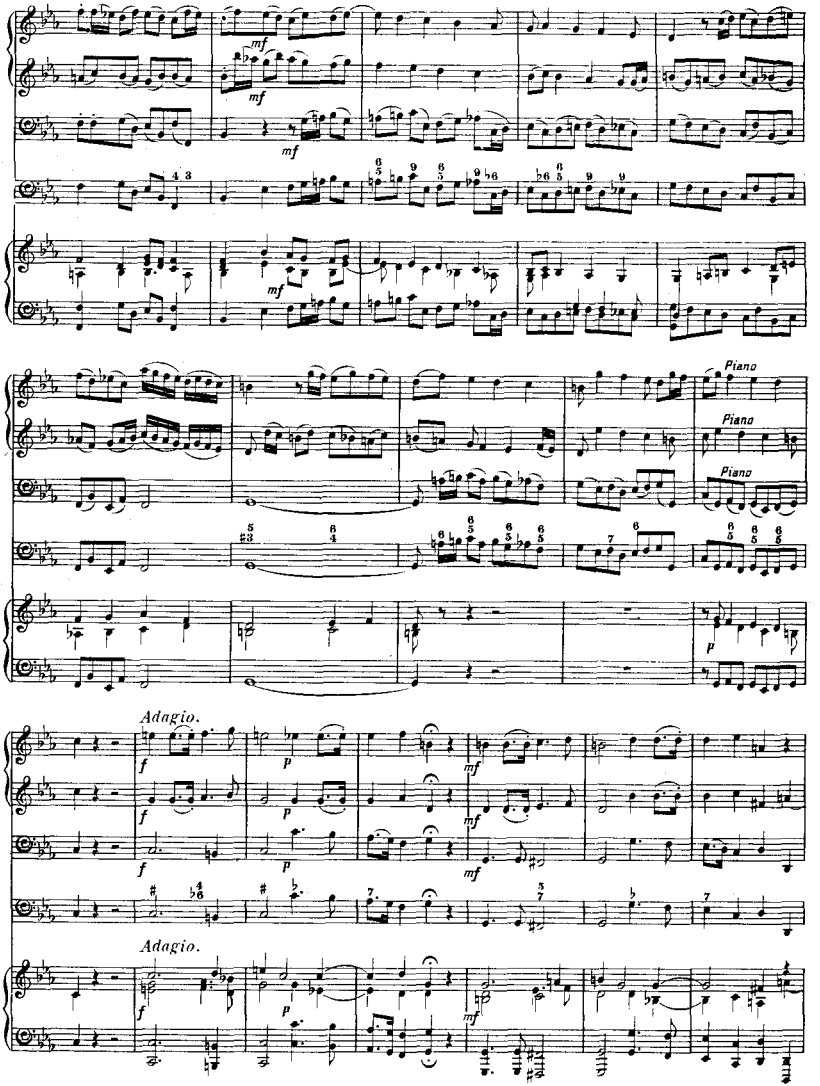
mf
mf
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mf
Piano
Piano
Piano
p
Adagio.
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mf
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Adagio.
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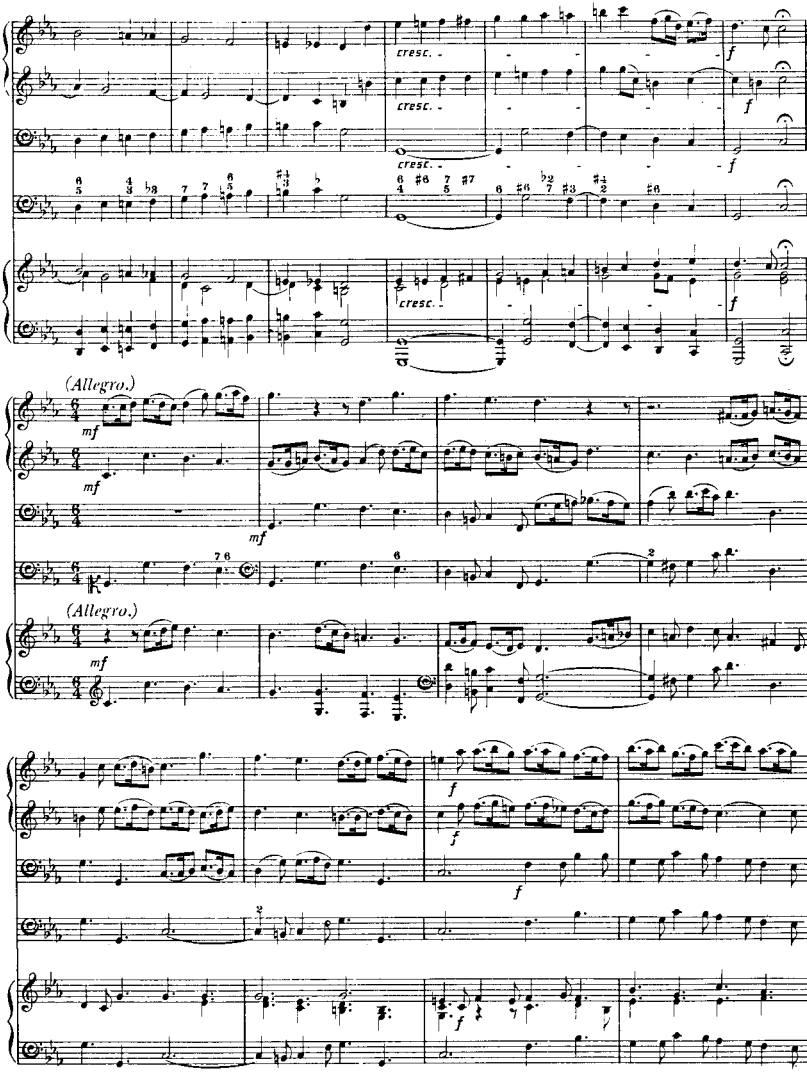
mf


cresc.
cresc.
cresc.
cresc.
f
f
f
f
(Allegro.)
mf
mf
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(Allegro.)
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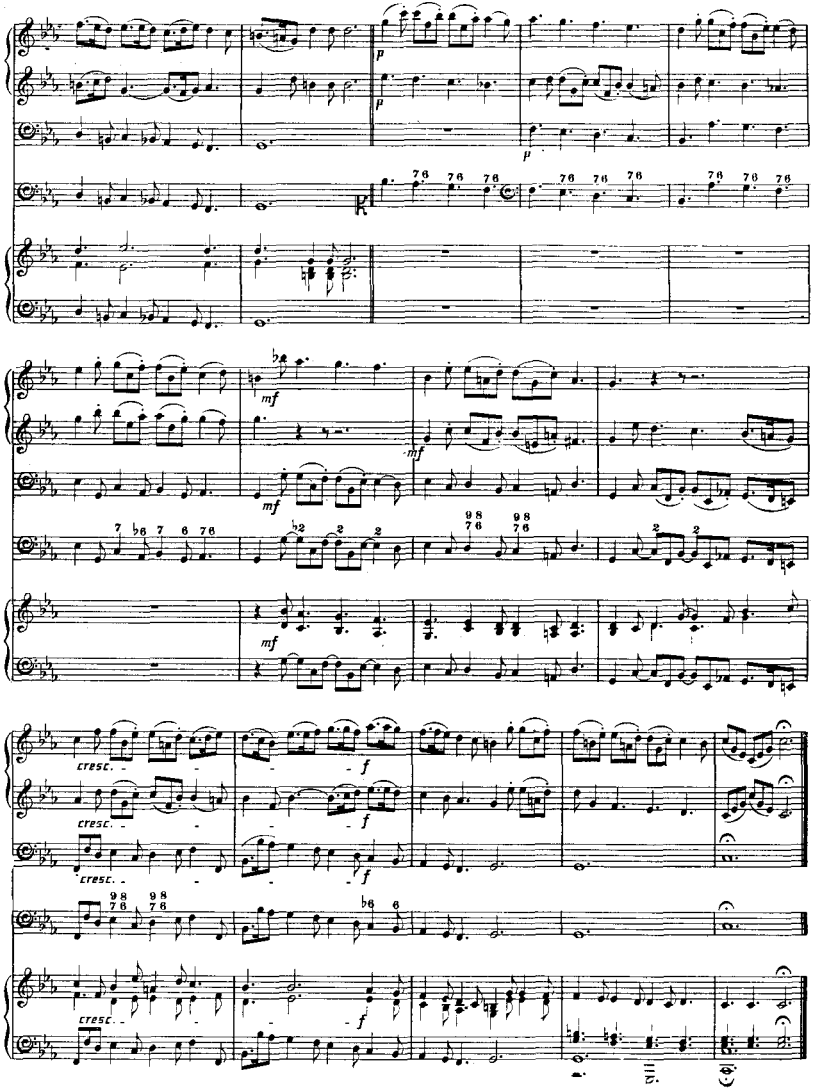
p
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cresc.
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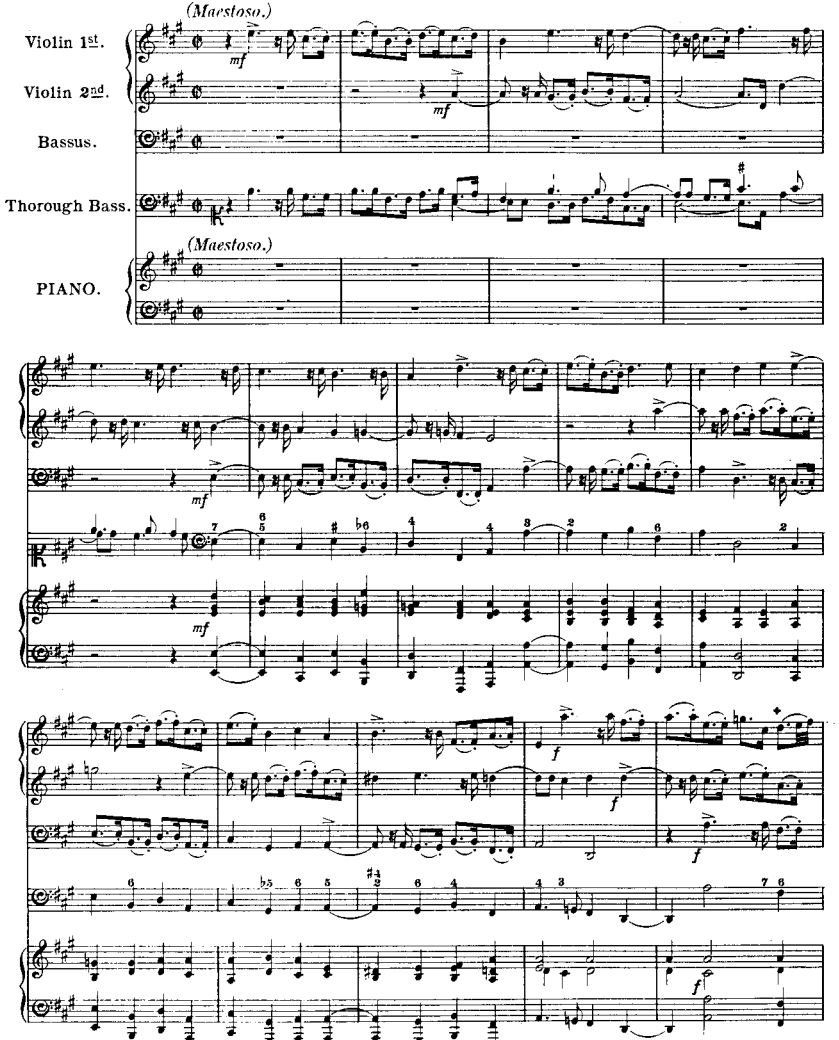
SONATA X.



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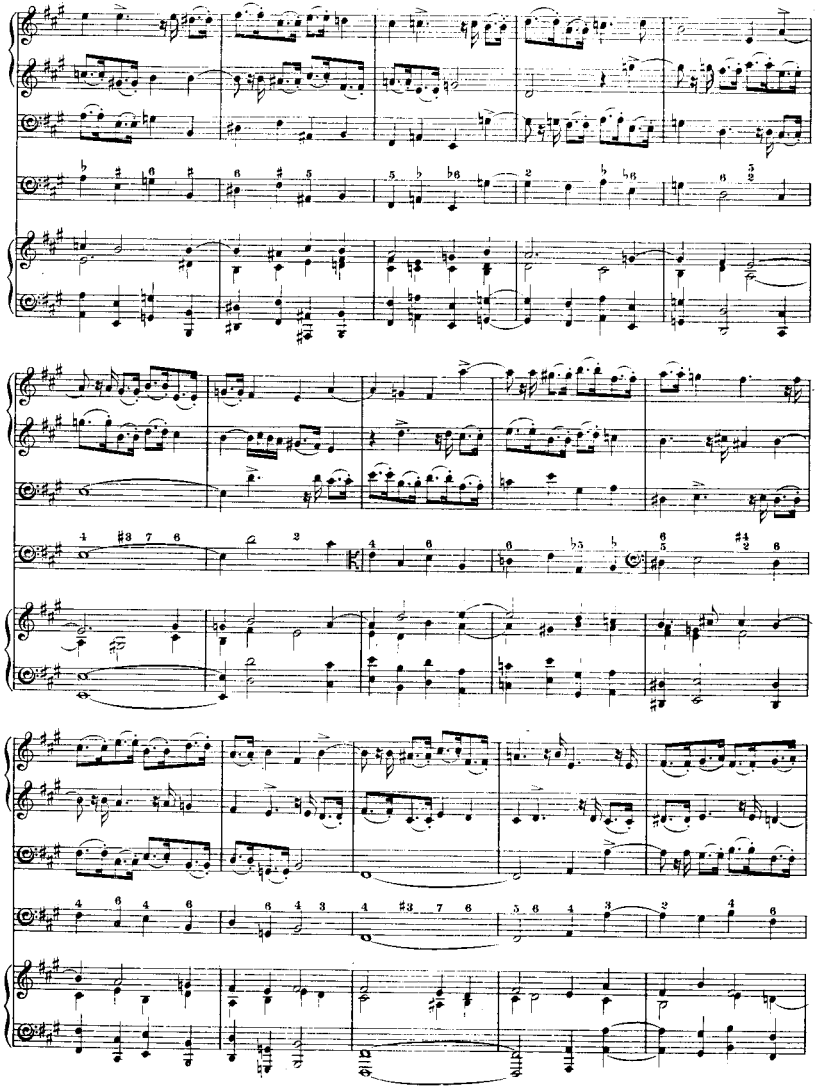

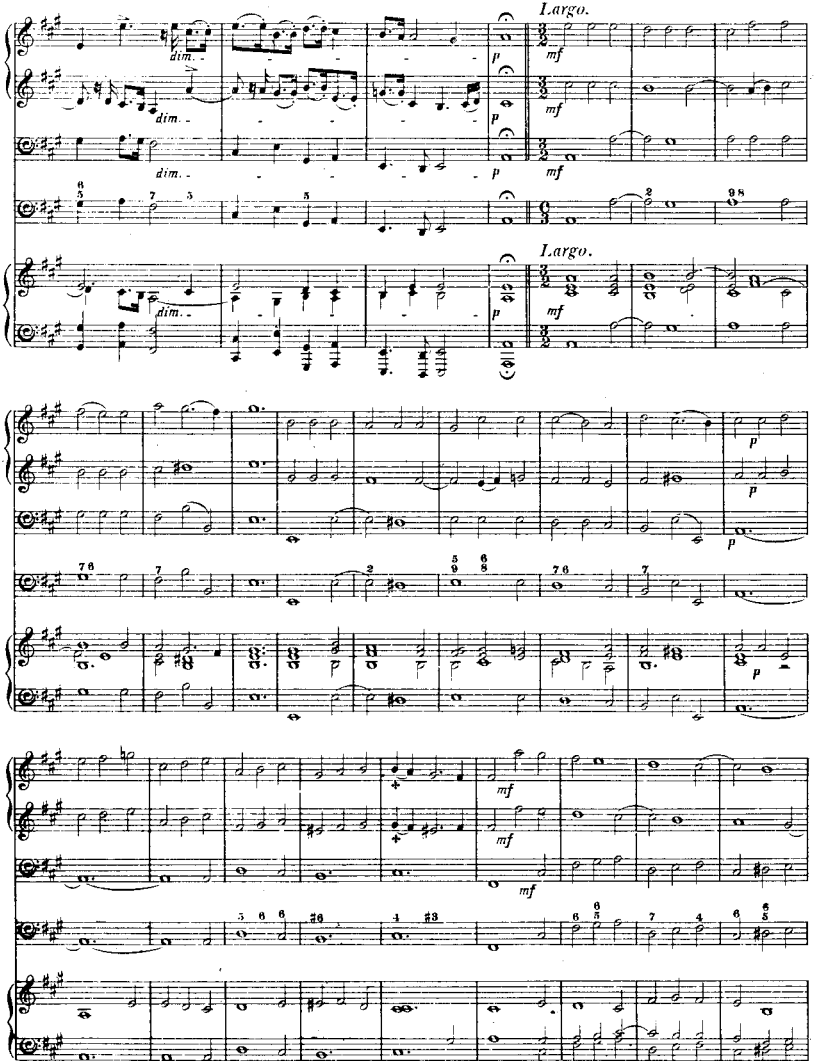

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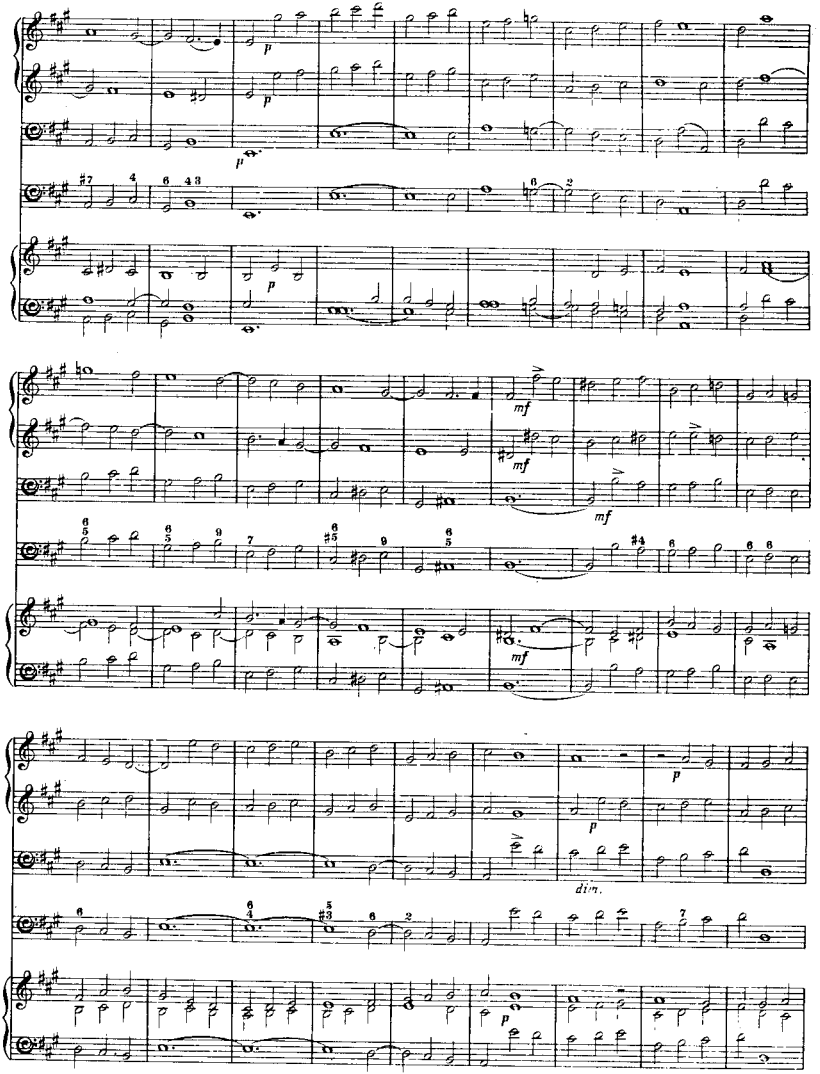
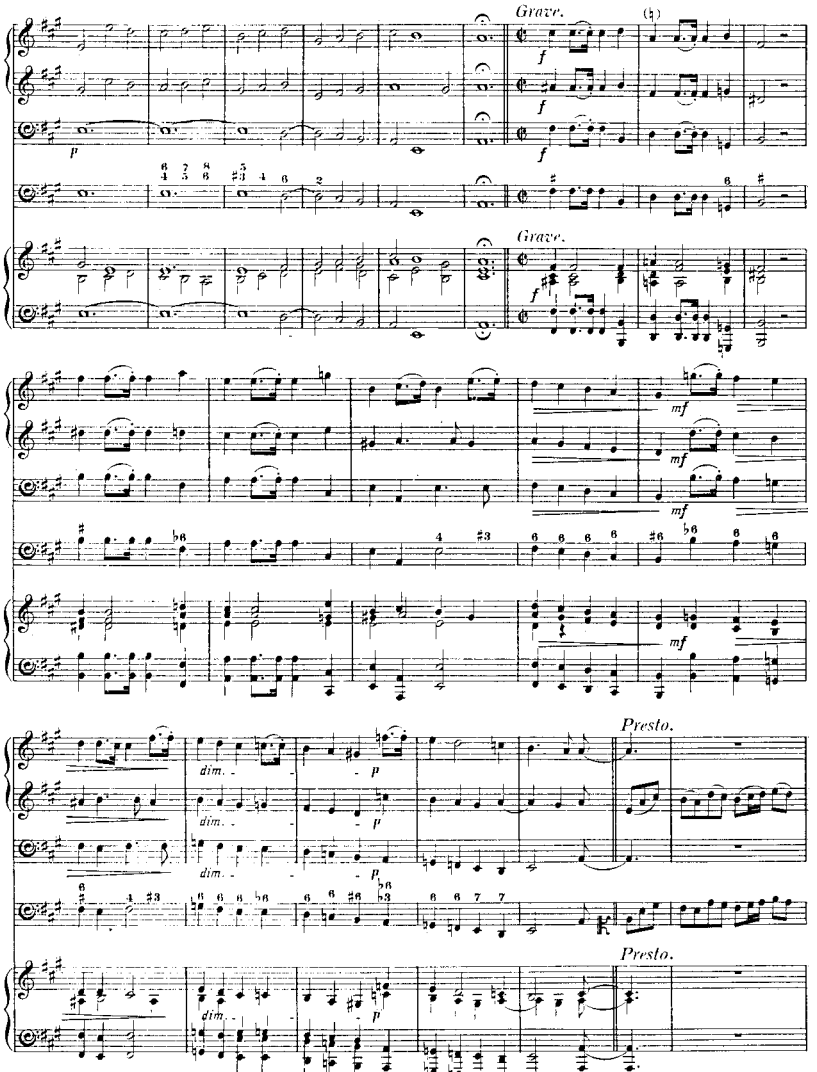
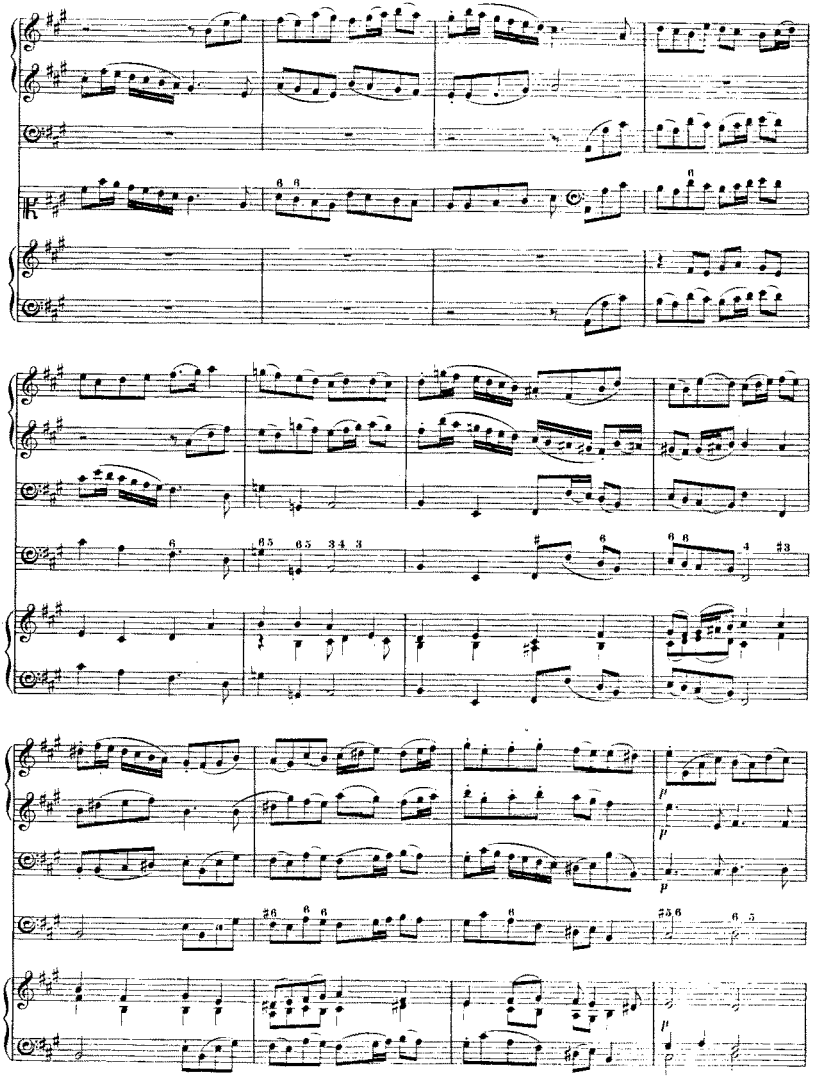
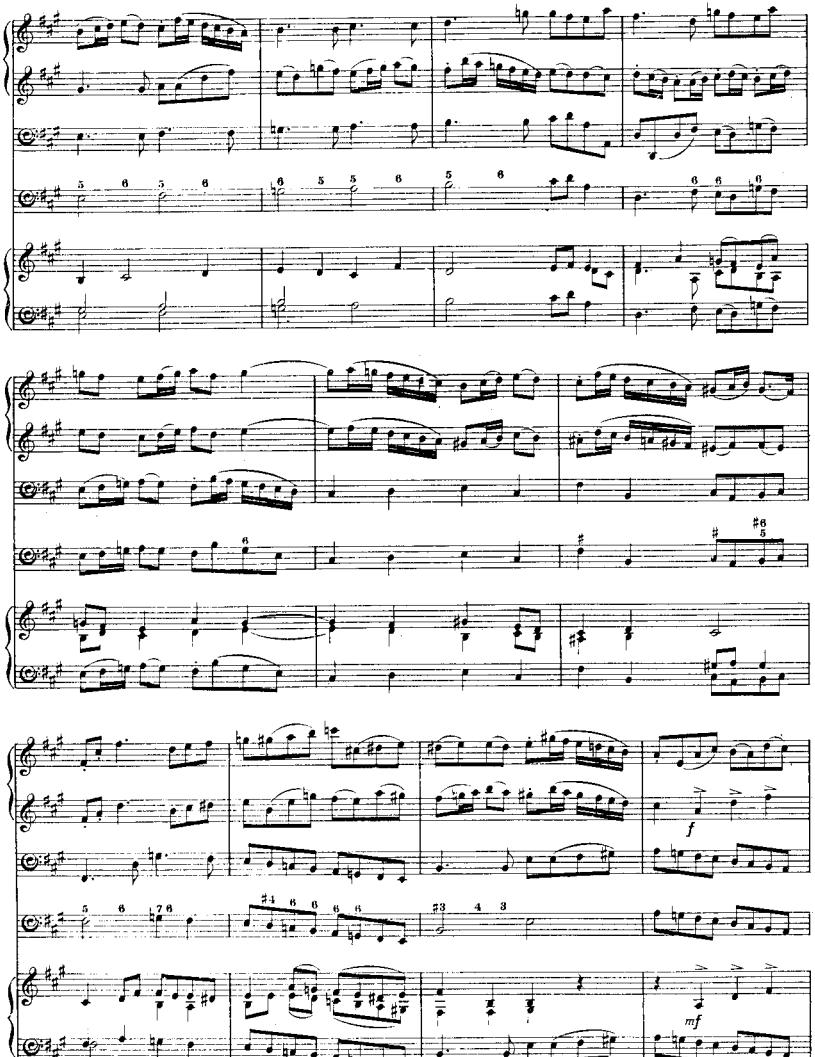
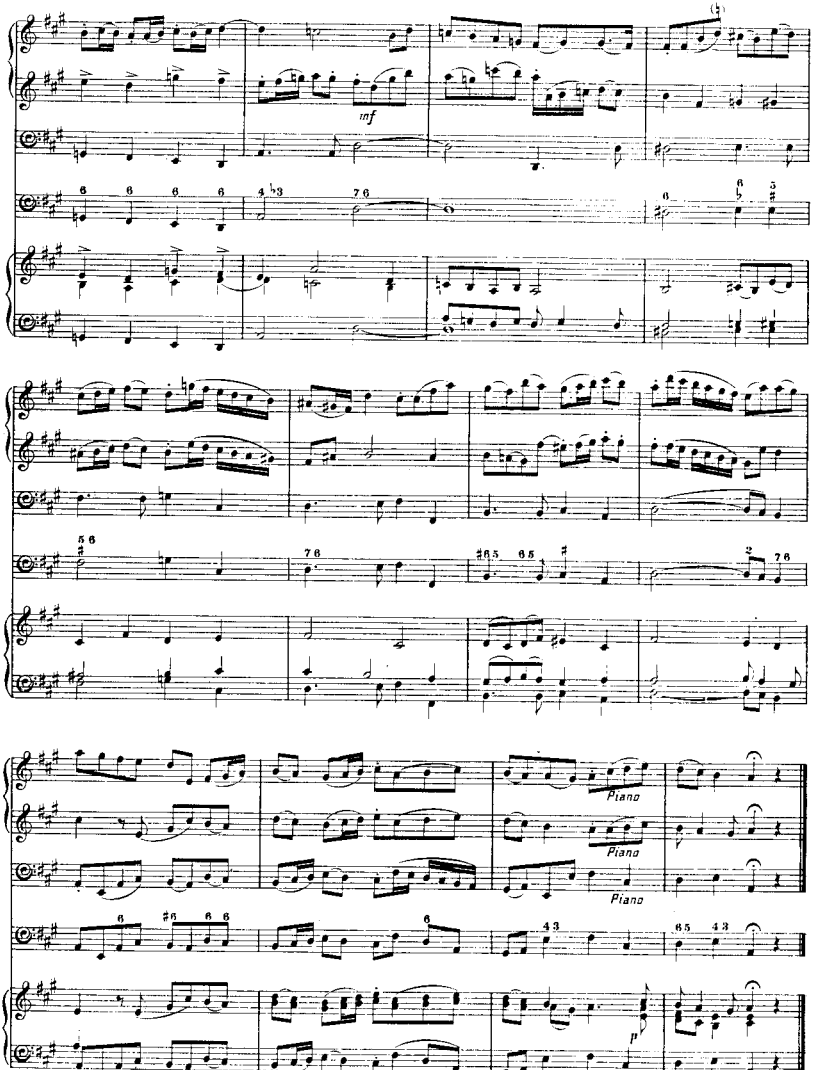

p
mf
dim.

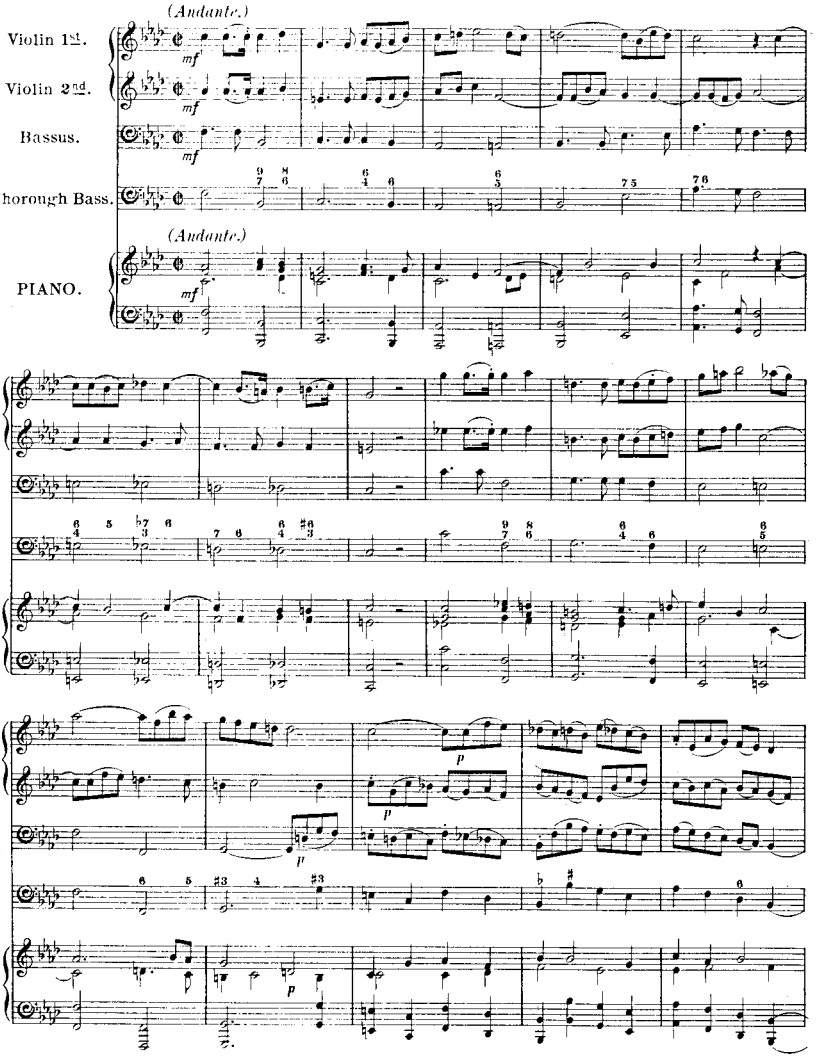

Grave.
Grave.
Presto.
Presto.

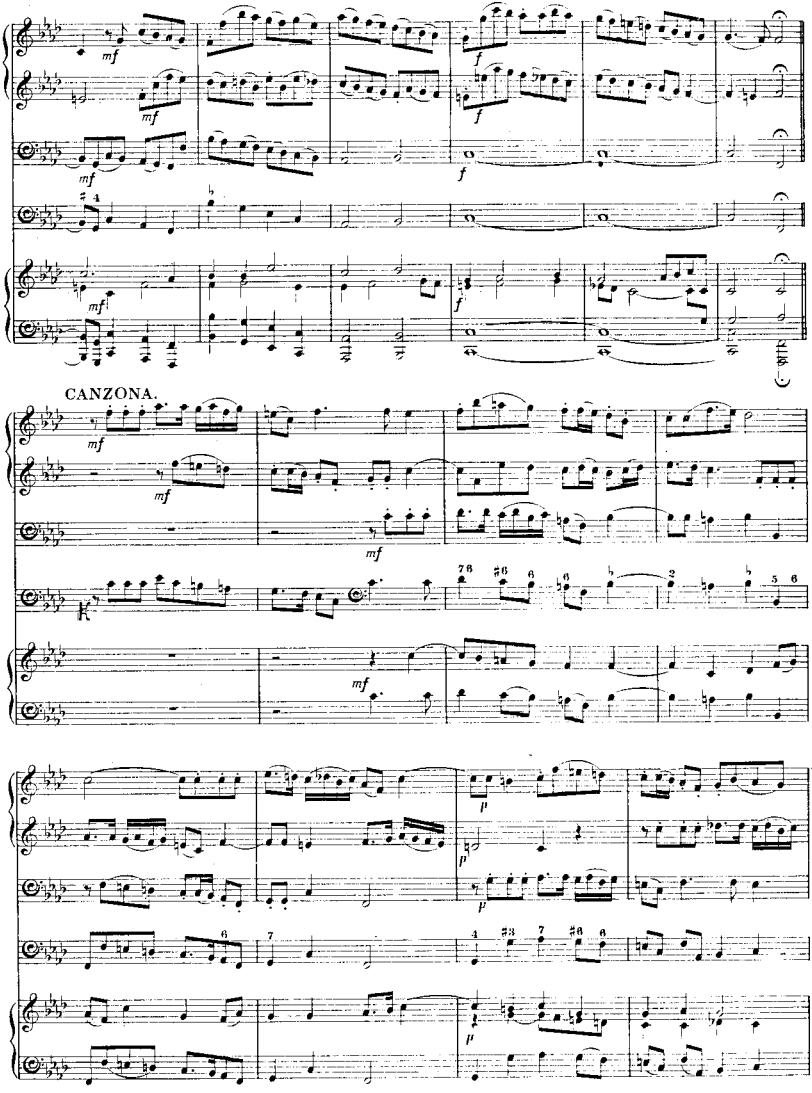


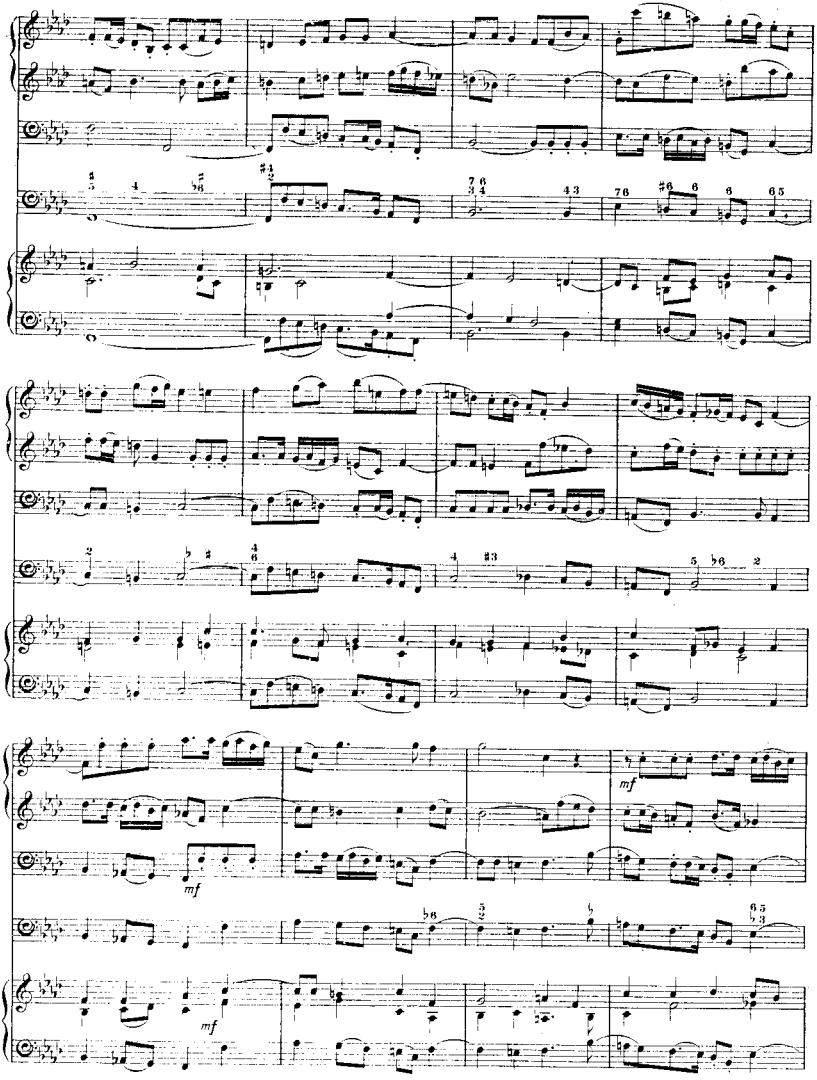

f
mf

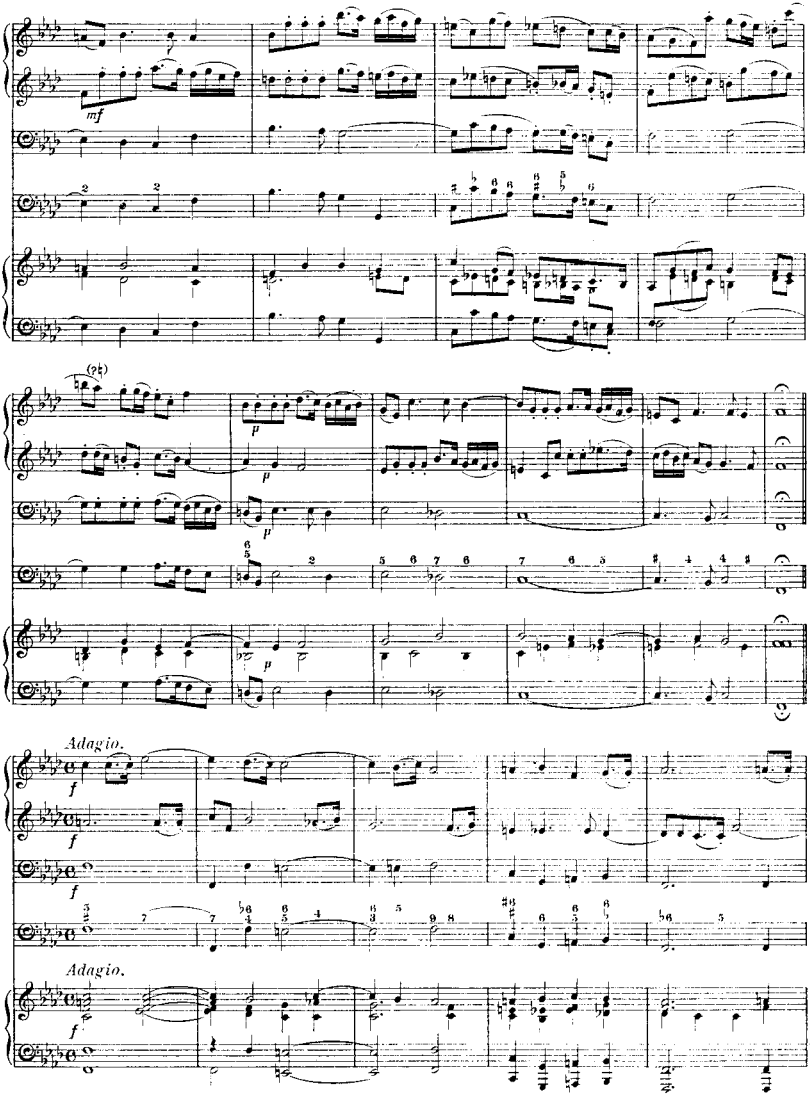

inf
Piano
Piano
Piano
p

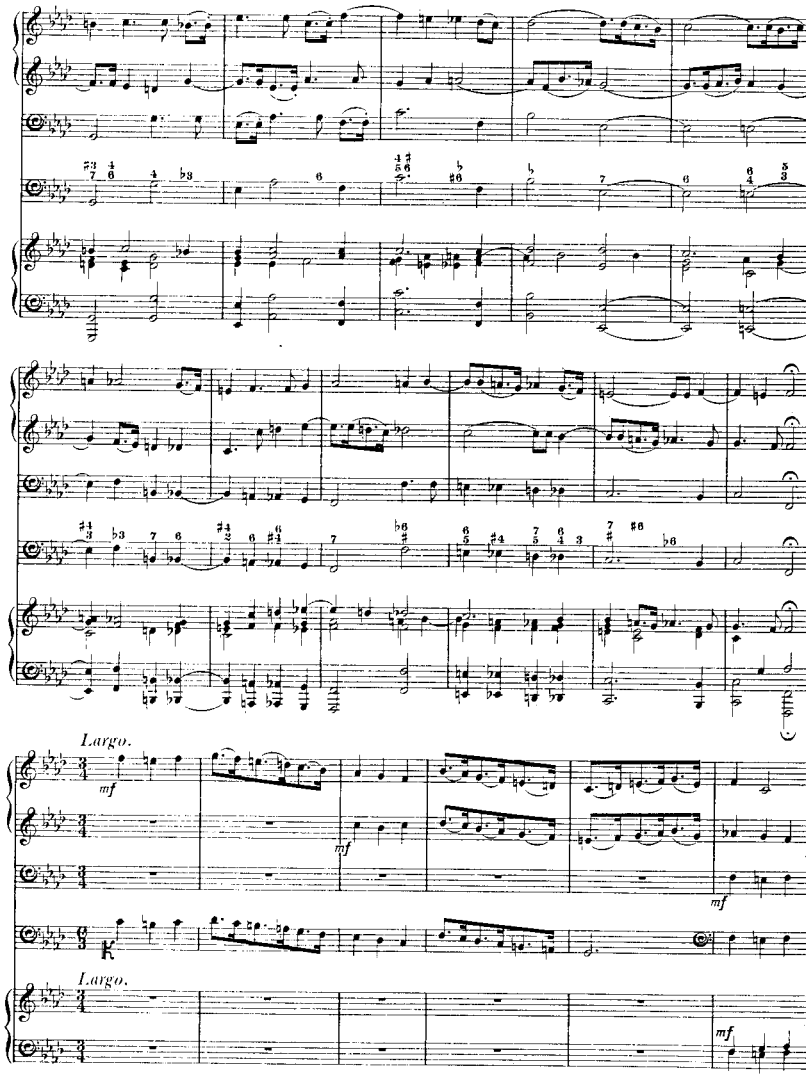
SONATA XI.

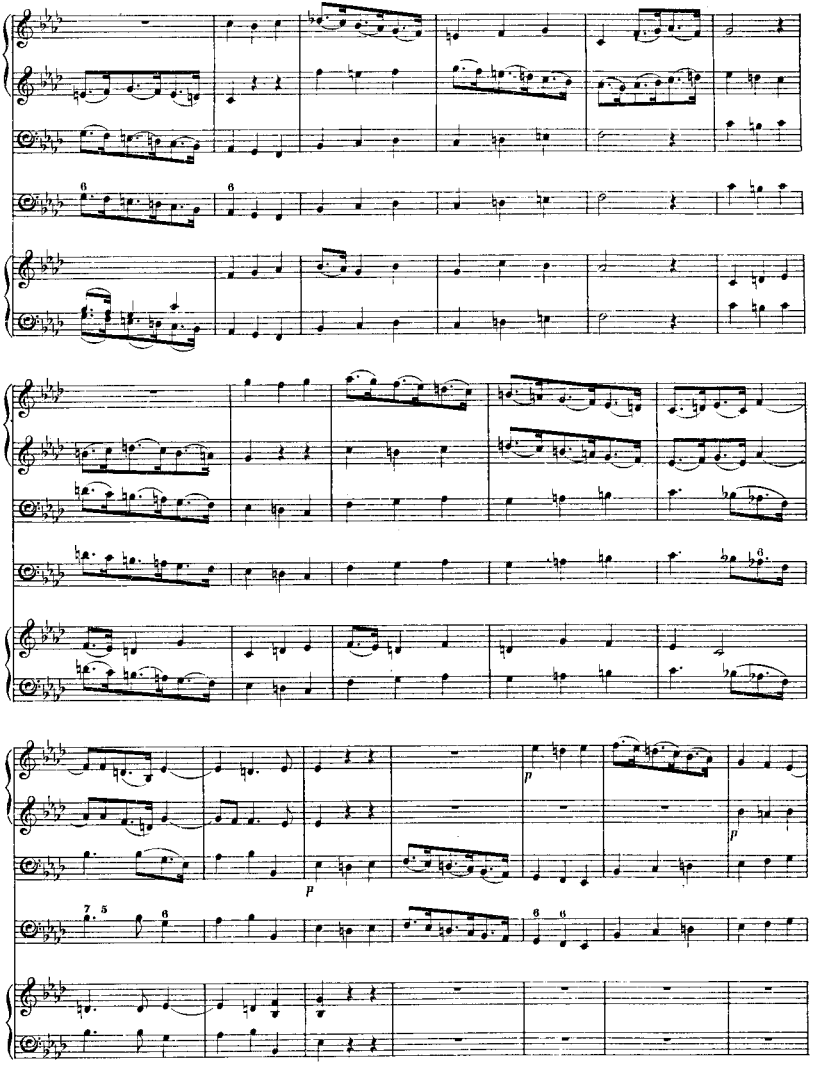

(Andante.)
Violin 1st.
mf
Violin 2nd.
mf
Bassus.
mf
Thorough Bass.
(Andante.)
PIANO.
mf
p
p
p
p

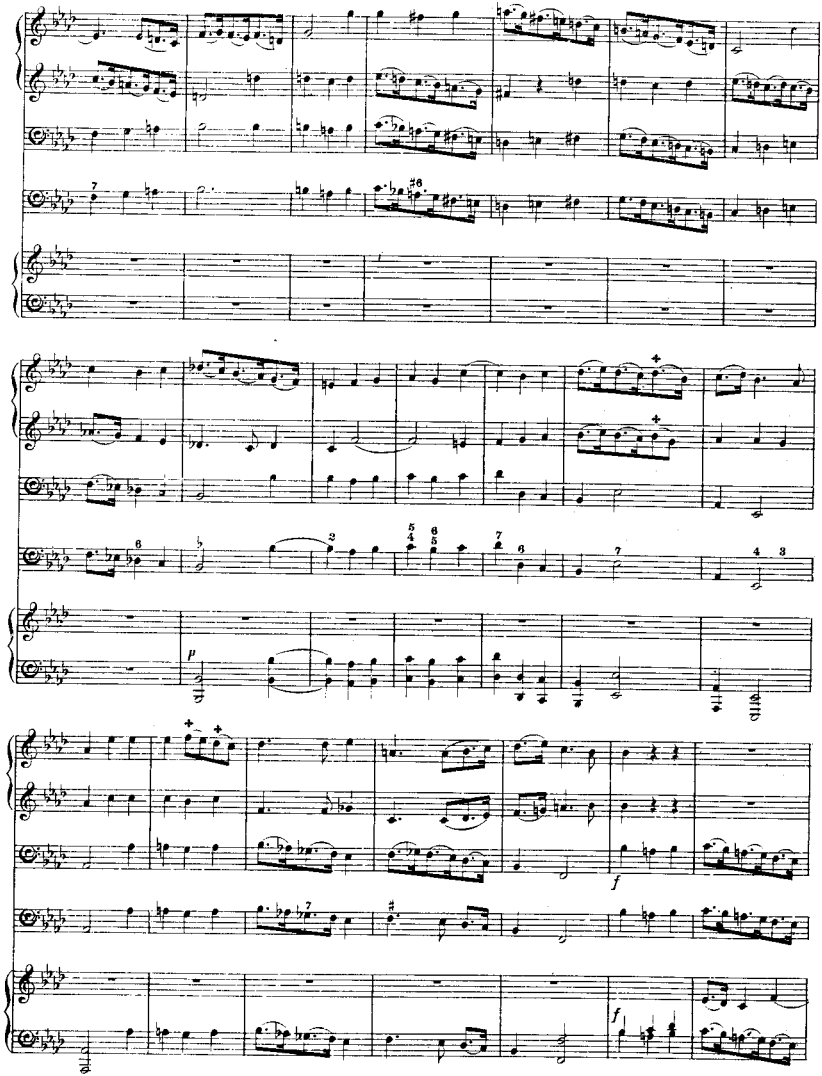

CANZONA.


mf
mf
mf

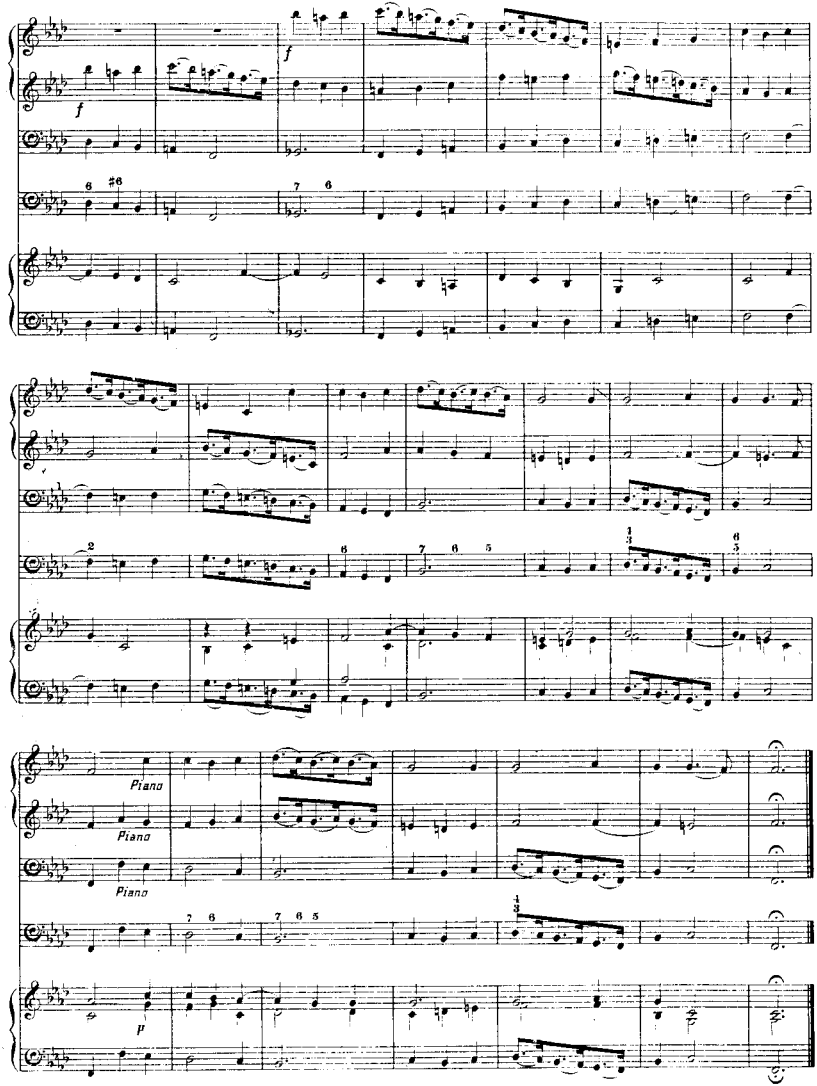

mf
(♭)
p
Adagio.
f
Adagio.
f


Largo.
mf
mf
mf
Largo.
mf

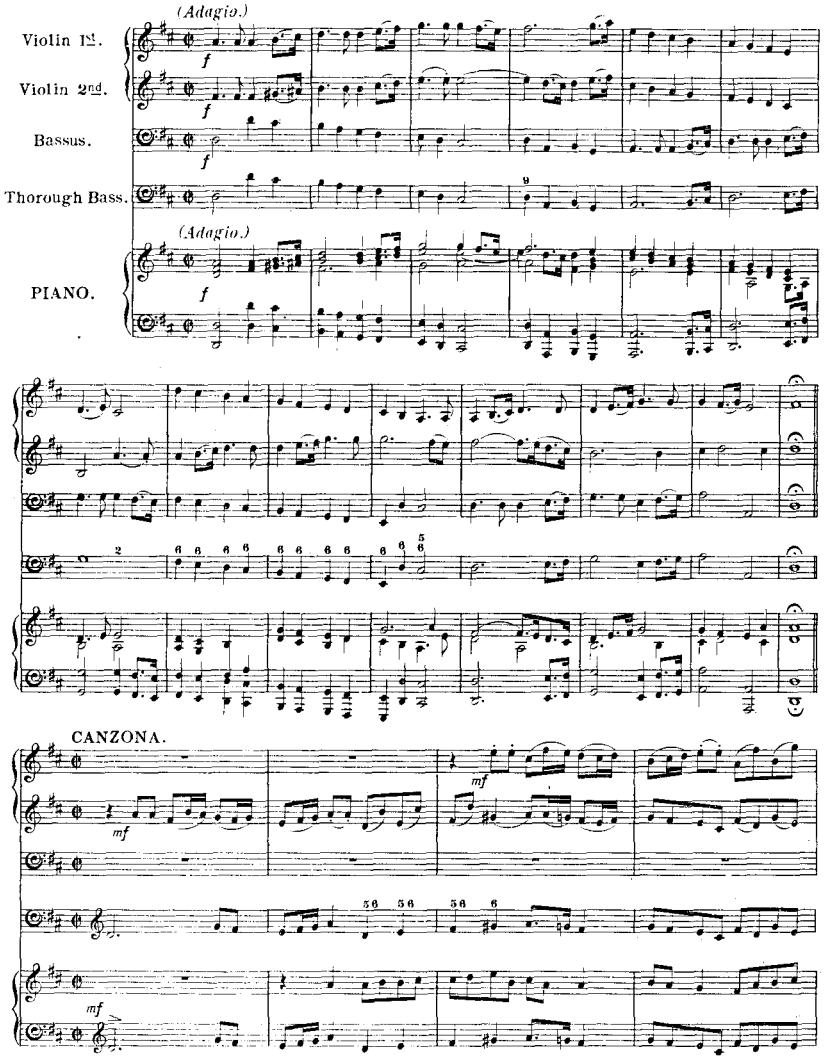


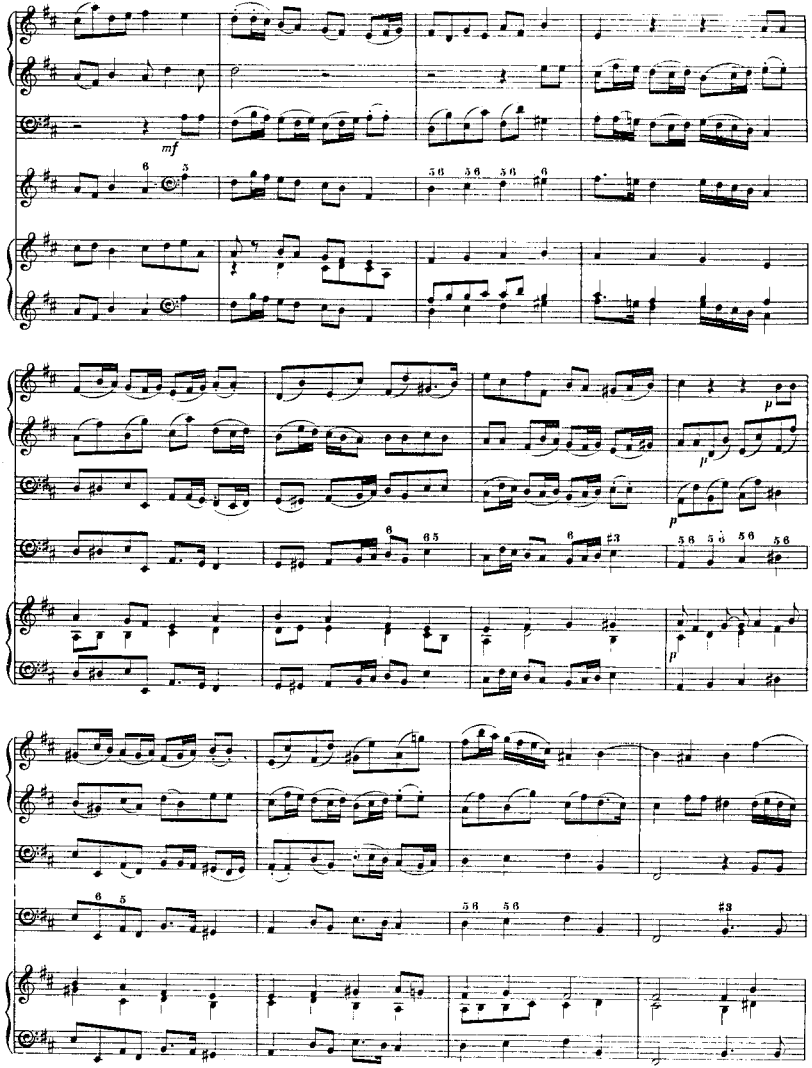


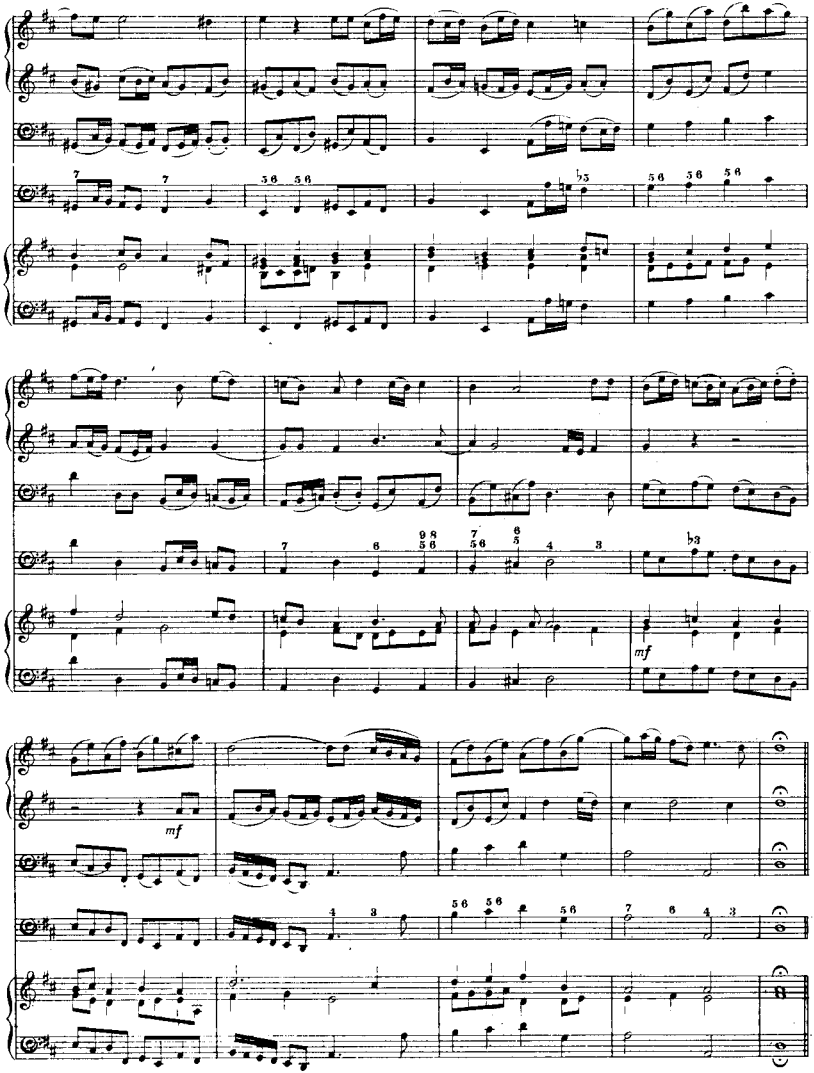
+ Slurs in Original.

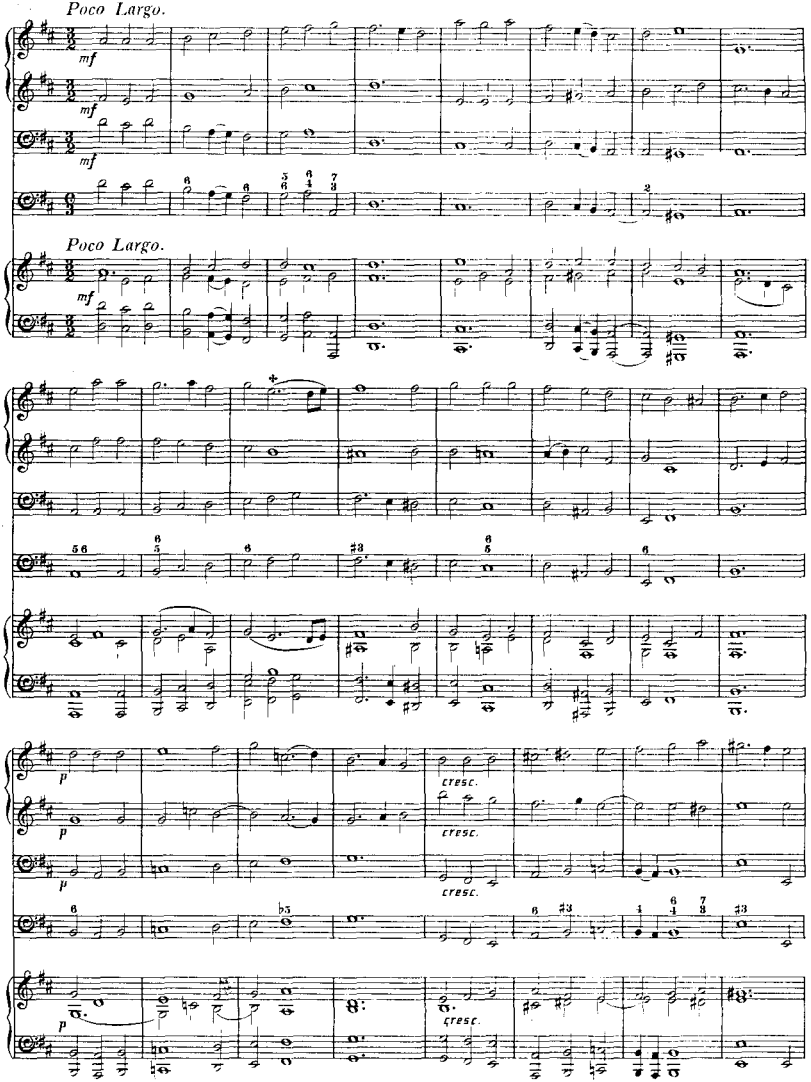

f
f
Piano
Piano
Piano
p

SONATA XII.

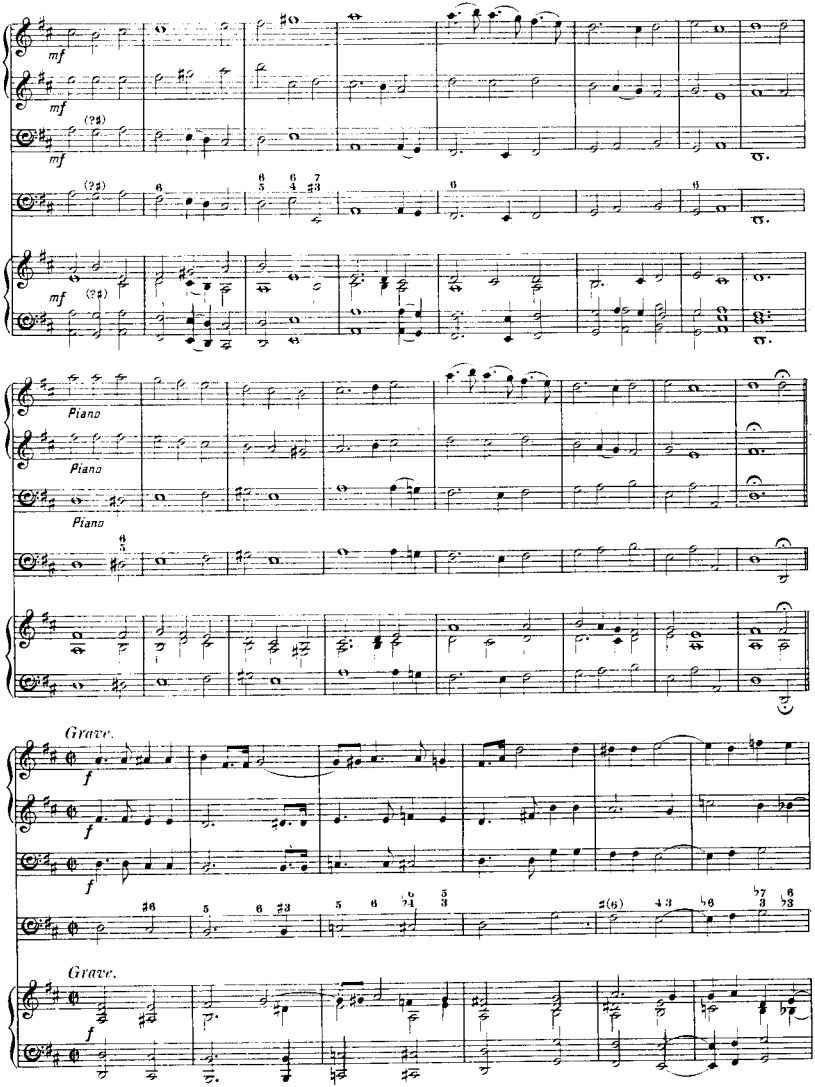

(Adagio.)
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass.
PIANO.
(Adagio.)
CANZONA.

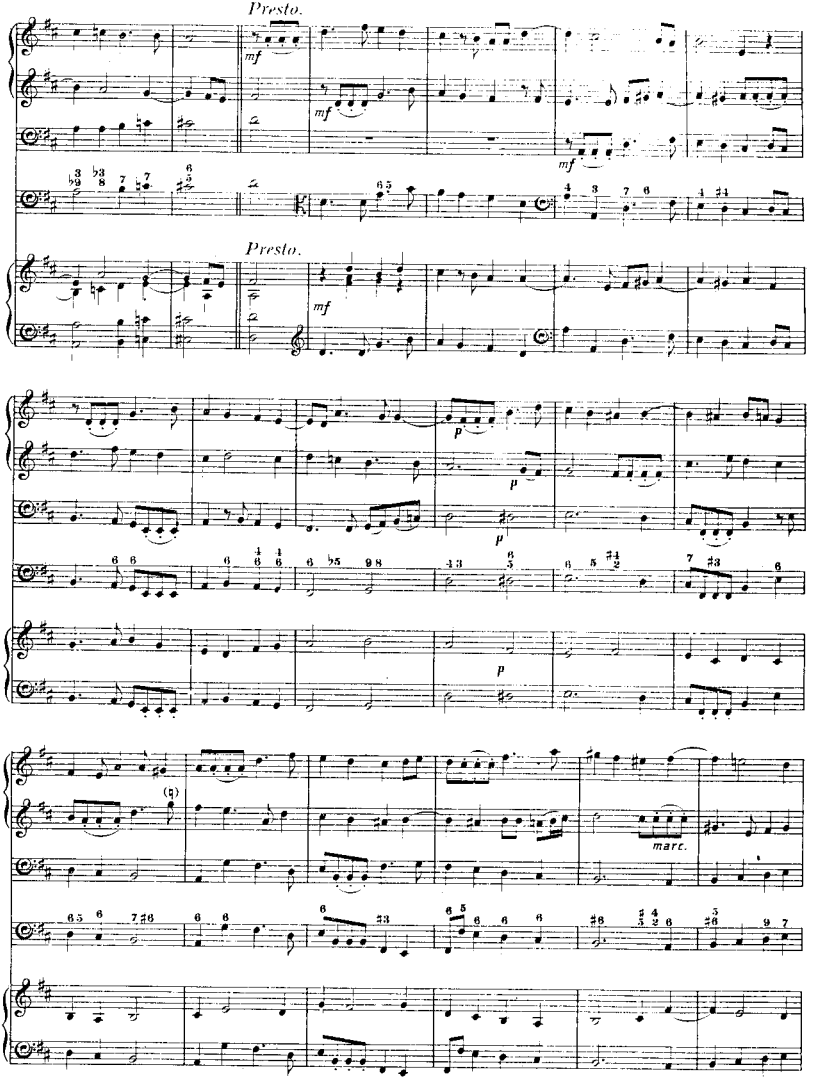

mf
p
p
p

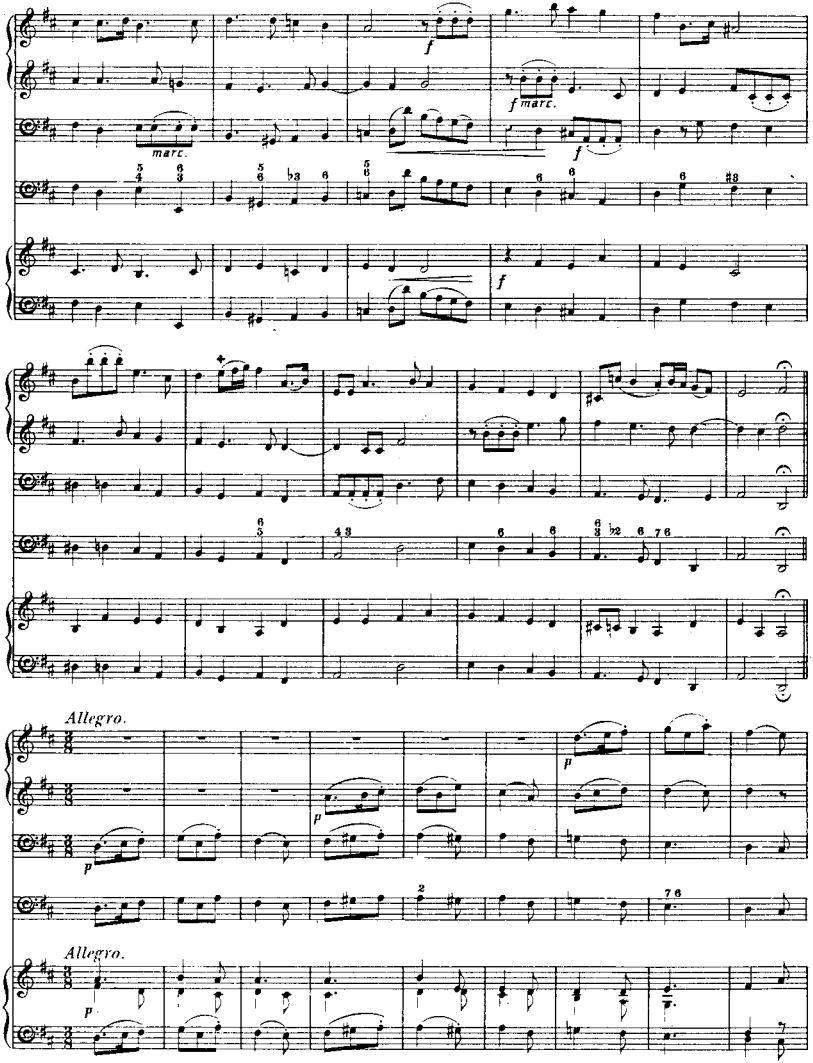

mf
mf



✚ Slur in Original.


mf
mf
(?♯)
mf
(?♯)
mf
(?♯)
Piano
Piano
Piano
Grave.
f
f
f
Grave.
f


Presto.
mf
mf
mf
Presto.
mf
p
p
p
marc.



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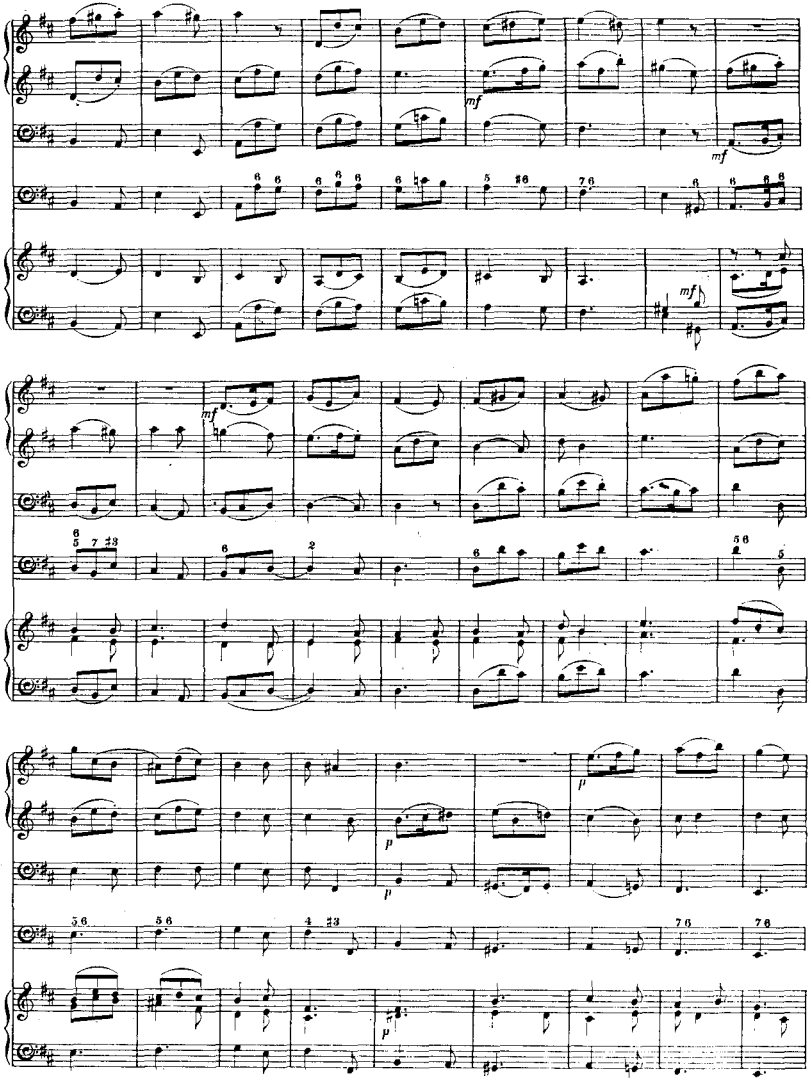
mf
mf
mf
mf
p
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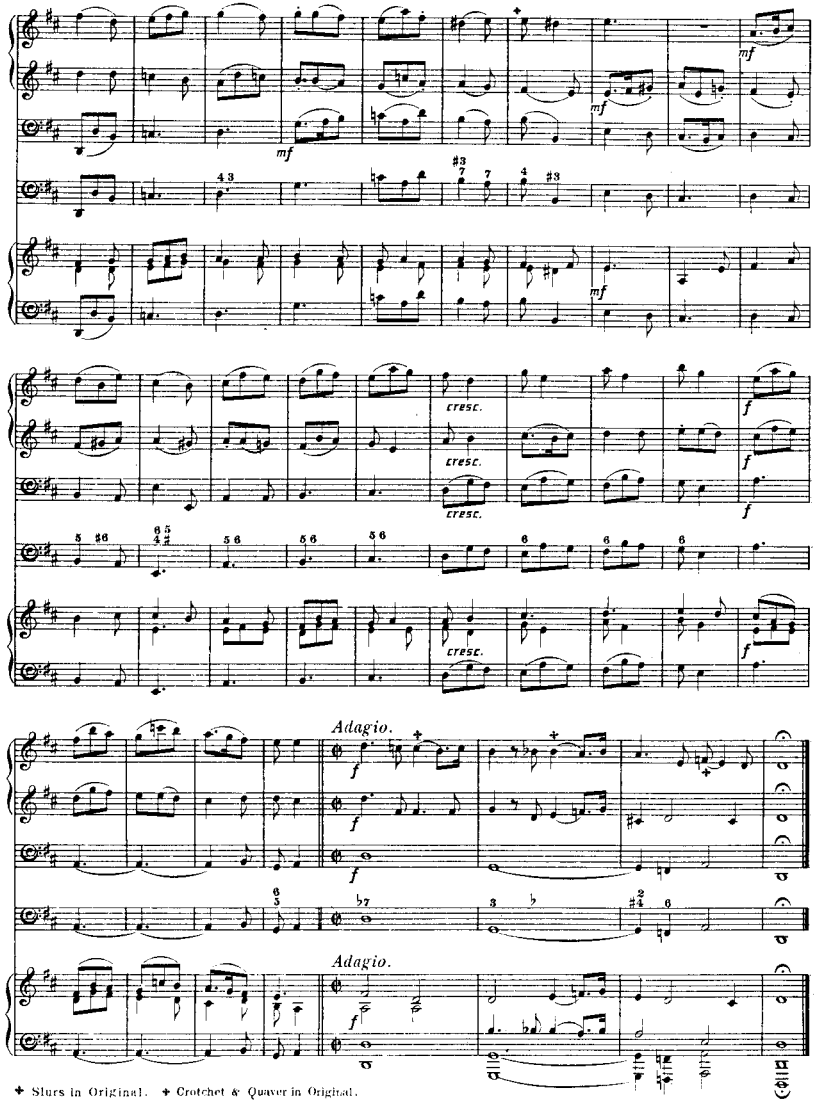
p
p



✚ Slurs in Original. ✚ Crotchet & Quaver in Original.

(*continued from outside back cover*)

127. **BACH:*** Cantatas 76, 77, 78 (Die Himmel erzählen; Du sollst Gott; Jesu, der du meine Seele)§
128. **BACH:*** Cantatas 146, 147 (Wir müssen durch viel Trübsal; Herz und Mund)§
129. **BACH:*** Cantatas 155, 156, 157, 158, 159, 160 (Mein Gott, wie lang; Ich steh' mit einem Fuss im Grabe; Ich lasse dich nicht; Der Friede sei mit dir; Sehet, wir geh'n hinauf; Ich weiss, dass mein Erlöser lebt)§
130. **BACH:*** Cantatas 161, 162, 163, 164 (Komm, du süsse Todesstunde; Ach, ich sehe; Nur jedem das Seine; Ihr, die ihr euch von Christo nennet)§
131.-138. **BRAHMS:†§ Lieder** for Voice & Piano, complete (original keys) [131: Opp. 3, 6, 7, 14, 19 • 132: Opp. 32, 33 (Magelone) • 133: Opp. 43, 46, 47, 48, 49; 57 • 134: Opp. 58, 59, 63 • 135: Opp. 69, 70, 71, 72, 84 • 136: Opp. 85, 86, 91, 94, 95, 96, 97 • 137: Opp. 105, 106, 107, 121 (Four Serious Songs), 103 (Gypsy Songs); Mondnacht; Regenlied; 28 Folk Songs • 138: 49 German Folk Songs; 14 Children's Folk Songs] §
139. **HANDEL:‡** Royal Fireworks Music; Water Music; 3 related Concertos
140. **HANDEL:‡** Three Orchestral Double Concertos (*Concerti a due cori*)
141./142. **D. SCARLATTI:** Sixty Keyboard Sonatas (141: 1-30 • 142: 31-60)
143. **CORELLI‡** 24 Trio Sonatas, Opp. I, II
144. **CORELLI‡** 24 Trio Sonatas, Opp. III, IV
145./146. **CORELLI:‡** 12 Concerti Grossi, Op. VI (1-6 • 7-12)
147. **BACH:*** 2 Concertos (*c, C*) for Two Claviers
148. **MENDELSSOHN:†** Octet for Strings, Op. 20; Two String Quintets, Opp. 18, 87
149./150. **MENDELSSOHN:† Complete String Quartets** [149: Op. 12; Op. 13; Op. 44/1 • 150: Op. 44/2, 3; Op. 80; Op. 81]
151./152./153. **BEETHOVEN:† The Piano Trios** [151: Op. 1 Nos. 1, 2, 3 • 152: Op. 70 Nos. 1, 2; Op. 97 • 153: Opp. 44, 121a, 38, Gr. 153, 154]
154. **BEETHOVEN:†** Septet Op. 20; Sextet Op. 81b; String Quintet Op. 29; Fugue Gr. 137
155. **BEETHOVEN:†** Piano & Winds Quintet Op. 16; Piano & Strings Quartet after Op. 16; Horn Sonata Op. 17
156. **SCHUBERT:†** Octet Op. 166; Octet D. 72; *Kleine Trauermusik* D. 79; String Trios D. 471, 581
157. **BRAHMS:† Piano Works, IV:** Scherzo Op. 4, Four Ballades Op. 10, Waltzes Op. 39, Hungarian Dances, Chaconne (after Bach) for Left Hand
158. **PURCELL:** Works for Harpsichord (complete) & Works for Organ (complete)
159. **PURCELL:** Twelve Sonatas of Three Parts (Trio Sonatas)
160. **PURCELL:** Ten Sonatas of Four Parts (Trio Sonatas)
161. **DEBUSSY: Piano Works, I:** Arabesques, Suite Bergamasque, Pour le Piano, Estampes, L'Isle Joyeuse
162. **DEBUSSY: Piano Works. II:** Masques, Images I & II, Children's Corner, Hommage à Haydn, La Plus que Lente

OTHERS IN PREPARATION

Please Order by Title Numbers

— (* *Bach-Gesellschaft* ed. — † *Urtext* ed. — ‡ *Chrysander* ed. — § *English Texts added*) —

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3a/b. **BEETHOVEN:†** Violin Sonatas 1-6, 7-10
4. **BACH:*** The 6 Violin-Clavier Sonatas
5. **CHOPIN:†** The 25 Preludes (Opp. 28, 45); 2 Piano Sonatas (Opp. 35, 58); Fantasy in f (Op. 49)
6. **BRAHMS:†** The Violin-Piano Sonatas (complete)
7. **BRAHMS:†** {The 2 Cello-Piano Sonatas / The 2 Clarinet-Piano Sonatas}
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10. **BACH:*** {The 3 Gamba (or Cello)-Clavier Sonatas / 7 Flute-Clavier Sonatas}
11.-15. **BEETHOVEN:†** **The 32 Piano Sonatas** [Nos. 1-6(11); 7-12(12); 13-20(13); 21-27(14); 28-32(15)]
16a/b/c. **MOZART:†** Violin-Piano Sonatas, Vols. I/II/III
17. **SCHUBERT:†** Complete Violin-Piano Works (Op. 70; Op. 137/1-3; Op. 159; Op. 162)
18. **BEETHOVEN:†** The Five Cello-Piano Sonatas
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21. **BACH:*** Goldberg Variations; Italian Concerto; 15 Two-Part & 15 Three-Part Inventions
22. **BACH:*** The 6 Partitas; French Overture
23. **SCHUBERT:†** **Lieder,** Vol. I: 2 Song Cycles ["Die schöne Müllerin" & "Schwanengesang"]§
24. **SCHUBERT:†** **Lieder,** Vol. II: "Die Winterreise", Op. 89§
25. **SCHUMANN:†** **Lieder,** Vol. I: 4 Song Cycles ["Dichterliebe," Frauenliebe & leben," "Liederkreis" (Op. 24, Heine), "Liederkreis" (Op. 39, Eichendorff)]§
26. **BACH:†** The Musical Offering; Three Trio Sonatas
27./28. **BACH:*** The Six Brandenburg Concerti (1-3; 4-6)
29. **SCHUBERT:†** Wanderer Fantasy, Op. 15; Eight Impromptus, Op. 90, 142; Moments Musicaux, Op. 94
30. **BEETHOVEN:†** **Variations:** Op. 34; Op. 35 (**Eroica**); Op. 76; Op. 120 (**Diabelli**); Gr. 191 (c minor); Gr. 189
31.-38. **BACH:* The Complete Organ Works** [31: Organ Mass; 32: Orgelbüchlein & Chor. Variations; 33: Chor. Preludes (Kirnberger Coll., a.o.); 34: 6 Trio Sonatas; 6 Prel. & Fugues (#531-6); 35: 12 Prel. & Fugues (#537-48); 36: 6 "Schübler" & 18 Other Chorales; 37: Passacaglia, Pastorale, 4 Organ Concertos, 3 Toccatas, etc.; 38: Fantasies, 8 Little Prel. & Fugues, etc.]
39./40. **MOZART:†** The Piano Sonatas & Fantasies, I & II
41./42./43. **SCHUBERT:†** The Piano Sonatas (1-8, 9-12, 13-15)
44. **CHOPIN:†** Etudes, complete (Opp. 10; 25; Op. Posth.)
45./46. **BACH:* Clavier Works,** Vols. VI & VII (Suites, Sonata, Toccatas, Fantasies/Preludes & Fugues • Capriccios, Aria Variata, Fantasies, Fugues, Preludes)
47. **MENDELSSOHN:†** Songs Without Words (Complete)
48. **MENDELSSOHN:†** Complete Works for Organ
49./50. **MOZART:†** The Piano Trios (1-4; 5-8)
51./52./53. **SCHUBERT:†** All String Quartets (1-6, 7-11, 12-15)
54. **HANDEL:‡** Eleven Concerti Grossi (Op. 3 Nos. 1-6; "Alexander's Feast" Concerto; Oboe Concerti)
55. **BACH:*** The Four Suites (Overtures) for Orchestra
56. **BACH:*** The Two Concerti for 3 Claviers (d min., C maj.)
57. **BRAHMS:†** Piano Sonatas, Complete (Opp. 1, 2, 5)
58. **SCHUBERT:†** Piano Pieces (complete), Vol.II
59. **MOZART:†** **Lieder** for Voice & Piano (complete)§
60. **BEETHOVEN:†** Lieder for Voice & Piano (incl. **An die ferne Geliebte,** & others)§
61-64. **BEETHOVEN:†** **The 17 String Quartets,** complete [61: Op. 18 Nos. 1-6; 62: Op. 59 Nos. 1-3; 63: Opp. 74, 95, 127, 130; 64: Opp. 131, 132, 133, 135]
65. **BEETHOVEN:†** Piano Pieces, complete (**Bagatelles,** Rondos, Fantasy, Andante Favori, Minuets, etc.)
66. **BRAHMS:†** Piano Pieces Opp. 76, 79, 116, 117, 118, 119 (Capricci, Intermezzi, Rhapsodies, Ballades, Romance)
67. **CHOPIN:†** The 4 Ballades & The 4 Scherzi
68. **BACH:* Clavier Works,** Vol. VIII (2 Toccatas, Fugues, Concerto e Fuga, Scherzo, Suites, etc.)
69. **BACH:*** The 16 Concerti for Harpsichord (after Vivaldi & others); also, **VIVALDI:** Violin Concerto Op. 7/II/2
70. **HANDEL:‡** 15 Sonatas, Op. I (Flute; Violin; Oboe) • 3 Early Flute Sonatas • Gamba Sonata
71./72. **HANDEL:‡** 12 Concerti Grossi, Op. VI (1-6; 7-12)
73. **BACH:* Die Kunst der Fuge** (The Art of Fugue)
74. **BACH:*** Songs & Arias (Sacred & Other), complete§
75. **BACH:*** 185 Four-Part Chorales (C.P.E. Bach Coll.)§
76./77. **BACH:*** The Motets (Singet dem Herrn; Der Geist hilft; Jesu meine Freude • Fürchte dich nicht; Komm, Jesu; Lobet den Herrn; Ich lasse; Sei Lob & Preis)§
78. **BACH:*** Easter Oratorio§
79. **BACH:*** Cantatas 82, 83, 84, 85 (Ich habe genug; Erfreute Zeit; Ich bin vergnügt; Ich bin ein guter Hirt)§
80. **BACH:*** Cantatas 131, 132, 133 (Aus der Tiefe; Bereitet die Wege; Ich freue mich in dir)§
81. **BACH:*** Cantatas 168, 169, 170 (Thue Rechnung; Gott soll allein; Vergnügte Ruh', beliebte Seelenlust)§
82. **BACH:*** Cantatas 183, 184, 185 (Sie werden euch in d. Bann; Erwünschtes Freudenlicht; Barmherziges Herze)§
83. **BACH:*** Cantatas 188, 189, 190 (Ich habe meine Zuversicht; Meine Seele rühmt und preist; Singet dem Herrn)§
84. **BACH:*** (Secular) Cantata 201 (Phoebus und Pan)§
85. **BACH:*** (Sec.) Cantatas 202, 203, 204 (Weichet nur; Amore traditore; Ich bin in mir vergnügt)§
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105. **BACH:*** Magnificat (& Appendix: Xmas Interpolations)§
106. **BACH:*** Cantatas 69, 70 (Lobe den Herrn, meine Seele; Wachet, betet)§
107. **BACH:*** Cantatas 137, 138, 139 (Lobe den Herren, den mächtigen König; Warum betrübst du dich; Wohl dem)§
108. **BACH:*** Cantatas 140, 141, 142 (Wachet auf; Das ist je gewisslich wahr; Uns ist ein Kind geboren)§
109. **BACH:*** Cantatas 151, 152, 153, 154 (Süsser Trost; Tritt auf; Schau, lieber Gott; Mein liebster Jesus)§
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(continued on inside back cover)

(* *Bach-Gesellschaft* ed. — † *Urtext* ed. — ‡ *Chrysander* ed. — § *English Texts added*)

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