

AUGENER'S EDITION

No. 7407

# TARTINI

2 SONATAS

VIOLIN & PIANO



AUGENER'S EDITION

# CLASSICAL VIOLIN MUSIC

By CELEBRATED MASTERS of the 17th and 18th CENTURIES

Arranged and supplemented with marks of expression by

GUSTAV JENSEN

## VIOLIN & PIANO

|      |             |                                  |
|------|-------------|----------------------------------|
| 7434 | BACH        | Sonata in G minor                |
| 7421 | BARTHELEMON | Sonata in E minor                |
| 7433 | BENDA       | Sonata VIII. in A minor          |
| 7413 | BORGHİ      | Sonata II. in A                  |
| 7414 | "           | Sonata IV. in G minor            |
| 7419 | CORELLI     | Follia con Variazioni in D minor |
| 7406 | "           | 3 Sonatas in A, E minor and E    |
| 7401 | GEMINIANI   | Sonata I. in A                   |
| 7402 | "           | Sonata II. in B minor            |
| 7411 | "           | Sonata VIII. in D minor          |
| 7412 | "           | Selected Sonata movements        |
| 7422 | HANDEL      | Sonata in A                      |
| 7426 | "           | Sonata X. in G minor             |
| 7427 | "           | Sonata XIII. in D                |
| 7425 | LECLAIR     | Sonata IV. in D                  |
| 7428 | "           | Sonata Le Tombeau                |
| 7420 | MOZART      | Adagio in E and Rondo in C       |
| 7418 | "           | Andante, Menuetto and Rondo      |
| 7404 | PUGNANI     | Sonata in E                      |
| 7405 | SENAİLLE    | Sonata in G                      |
| 7403 | SOMIS       | Adagio and Allegro               |
|      | NARDINI     | Adagio                           |
|      | SENAİLLE    | Aria                             |
| 7407 | TARTINI     | 2 Sonatas in G and G minor       |
| 7408 | "           | Sonata in C minor                |
| 7409 | "           | Sonata in C and Giga in D        |
| 7416 | VERACINI    | Sonata in A minor                |
| 7424 | "           | Concert-Sonata in E minor        |
| 7423 | VIVALDI     | Sonata in A                      |

## SONATAS arranged for 2 Violins and Piano

|      |         |                   |
|------|---------|-------------------|
| 7410 | PURCELL | The Golden Sonata |
| 7417 | TORELLI | Concerto          |

## SONATAS arranged for 2 Violins and Piano, with Violoncello ad lib.

|       |          |                   |
|-------|----------|-------------------|
| 7432  | BOYCE    | Sonata in A       |
| 7410a | PURCELL  | The Golden Sonata |
| 7430  | "        | Sonata in A minor |
| 7429  | "        | Sonata in B minor |
| 7431  | "        | Sonata in C       |
| 7415  | VERACINI | Sonata in C minor |

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# SONATE IV.

(Op. 1.)

Giuseppe Tartini.  
(1692 - 1770.)

Grave.  $\text{♩} = 69.$

VIOLINO. *poco f* *III<sup>a</sup>*

PIANO. *poco f*

2 1 0 4 2 2 1 2

*f* *p dolce* *f* *pp* *mf*

0 1 3 0 3

*mf* *p*

0 4 2 1 1

*mf* *p* *mf*

2 1 2 4 2 1

*sf* *mf* *f* *p*

Allegro.  $\text{♩} = 120.$ 

This musical score is for a piano and violin duo, page 86 of a work. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The key signature is one sharp (F#) and the time signature is common time (C). The score is arranged in five systems, each with a violin staff on top and a piano grand staff (treble and bass clef) below. The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The violin part includes single notes, triplets, and slurs. Dynamics such as *f* (forte), *mf* (mezzo-forte), *sf* (sforzando), *dim.* (diminuendo), and *legg.* (leggiero) are used throughout. Fingerings and bowings are indicated with numbers and symbols like 'v' and 'o'. The page number '86' is in the top left, and the page number '-2-' is at the top center.

This musical score is for a piano and voice piece, page 87. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three systems, each with a vocal staff and a grand piano staff (treble and bass clef). The first system includes a vocal line with a trill (tr) and a piano (p) dynamic. The second system features complex piano textures with triplets and sixteenth-note runs. The third system includes crescendos (cresc.) and dynamic markings such as sf mf and sfp. The notation includes various musical symbols like slurs, ties, and articulation marks.



First system of musical notation. The top staff (treble clef) contains a melodic line with fingerings 0, 3, 1, 0, 1 and a trill (tr) at the end, marked *cresc.* The bottom staff (bass clef) contains a supporting line, also marked *cresc.*



Second system of musical notation. The top staff (treble clef) contains a melodic line with fingerings 3, 1 and a trill (tr), marked *fp* and *cresc.* The bottom staff (bass clef) contains a supporting line, marked *fp* and *m. 8.* Below the bass staff is the marking *Red. \**.



Third system of musical notation. The top staff (treble clef) contains a melodic line with fingerings 2 and accents (>). The bottom staff (bass clef) contains a supporting line, marked *f* and *mf*.



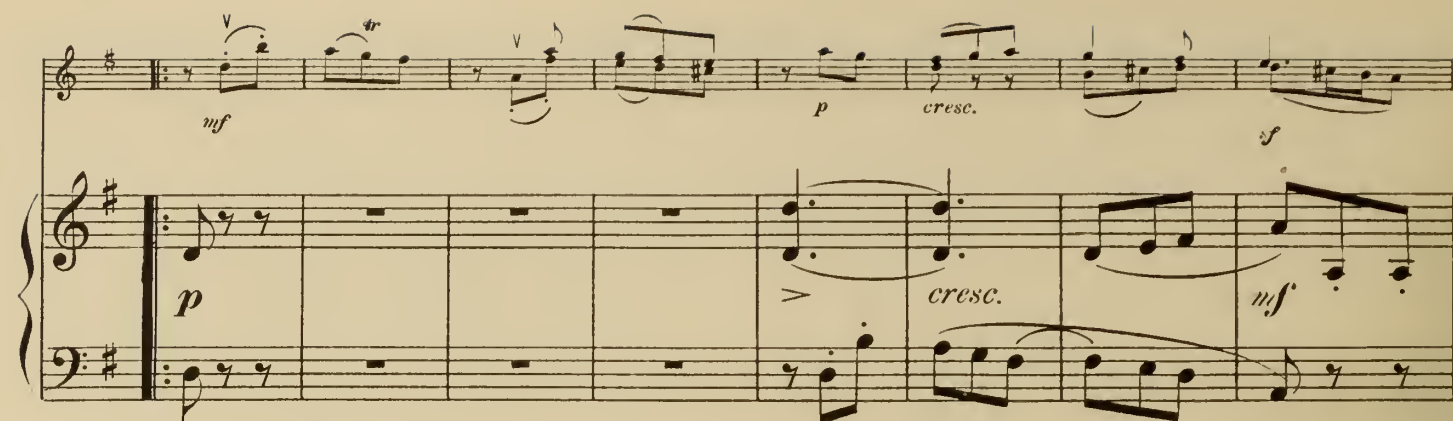
Fourth system of musical notation. The top staff (treble clef) contains a melodic line with fingerings 1 and accents (>), marked *mf* and *f*. The bottom staff (bass clef) contains a supporting line, marked *p* and *mf*.

This musical score is for a piano and voice piece, page 89. It features a treble and bass staff for the piano and a single staff for the voice. The key signature is one sharp (F#). The score is divided into six systems. The first system shows the piano playing a rhythmic accompaniment of eighth notes in the bass and chords in the treble, while the voice part has a melodic line with various ornaments and fingerings. The second system continues the piano accompaniment, with a *mf* dynamic marking. The third system shows the piano playing a more active bass line with a *p* dynamic marking. The fourth system features a *cresc.* marking in both the piano and voice parts. The fifth system continues the *cresc.* in the piano part. The sixth system shows the piano playing a steady eighth-note bass line and the voice part concluding with a final melodic phrase. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for piano and voice, page 90, system 6. The score consists of six systems of music. The first system shows a vocal line with trills and a piano accompaniment with dynamic markings *f*, *p*, and *cresc.* The second system continues the vocal line with a trill and piano accompaniment with dynamic markings *f* and *cresc.* The third system shows a vocal line with a trill and piano accompaniment with dynamic markings *f* and *cresc.* The fourth system shows a vocal line with a trill and piano accompaniment with dynamic markings *fp* and *p*. The fifth system shows a vocal line with a trill and piano accompaniment with dynamic markings *cresc.*, *f pesante*, and *ff largamente*. The sixth system shows a vocal line with a trill and piano accompaniment with dynamic markings *cresc.*, *f pesante*, and *ff largamente*. The score ends with a double bar line and a "Coda" marking.

Allegro assai.  $\text{♩} = 76$ .

The musical score is written for piano and violin in 3/8 time, with a key signature of one sharp (F#). The tempo is marked "Allegro assai" with a metronome marking of 76 quarter notes per minute. The score consists of five systems, each with a violin staff and a piano grand staff (treble and bass clefs).  
- **System 1:** The violin part begins with a half note G4, followed by eighth notes. Dynamics include *mf*, *p*, *cresc.*, and *f*. Fingering numbers 1, 3, 4, 0, and 1 are shown above the staff. The piano part starts with a half note G2 and features a *p* dynamic.  
- **System 2:** Continues the melodic and harmonic development. The piano part has a *mf* dynamic.  
- **System 3:** The violin part is marked *legg.* (leggiero). Dynamics include *mf*, *p*, and *mf marc.*. Fingering numbers 1, 2, and 3 are present.  
- **System 4:** Features a *f* dynamic in the violin and *p* in the piano. Fingering numbers 1, 3, 4, 0, and 1 are shown.  
- **System 5:** The final system, ending with a double bar line. Dynamics include *f*, *mf*, and *f*. Fingering numbers 3, 1, 3, and 1 are shown.



First system of musical notation. The upper staff (treble clef) begins with a *mf* dynamic, followed by a *p* dynamic and a *cresc.* marking, ending with a *f* dynamic. The lower staff (bass clef) begins with a *p* dynamic, followed by a *cresc.* marking and ends with a *mf* dynamic. The key signature is one sharp (F#).



Second system of musical notation. The upper staff (treble clef) begins with a *p* dynamic, followed by a *mf* dynamic. The lower staff (bass clef) begins with a *p* dynamic and ends with a *mf* dynamic. The key signature is one sharp (F#).



Third system of musical notation. The upper staff (treble clef) begins with a *f* dynamic, followed by a *mf* dynamic. The lower staff (bass clef) begins with a *p* dynamic. The key signature is one sharp (F#).



Fourth system of musical notation. The upper staff (treble clef) begins with a *fp* dynamic. The lower staff (bass clef) begins with a *mf* dynamic and ends with a *p* dynamic. The key signature is one sharp (F#).



The first system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with a crescendo marking and a dynamic shift from *f* to *p*. The middle and bottom staves are a grand staff with treble and bass clefs, containing chords and accompaniment. The middle staff has a *mf* dynamic, and the bottom staff has a *p* dynamic.



The second system of musical notation continues the piece. The top staff has a crescendo marking and a dynamic of *f*. The middle staff has a *cresc.* marking and a dynamic of *f*. The bottom staff continues the accompaniment.



The third system of musical notation shows further development. The top staff has a *p* dynamic. The middle staff has a *mf* dynamic. The bottom staff continues the accompaniment.



The fourth system of musical notation concludes the page. It includes first and second endings for both the top and middle staves. The top staff has a *f* dynamic. The middle staff has a *mf* dynamic. The bottom staff continues the accompaniment.

## SONATE X.

DIDONE ABANDONNATA

(Op.1.)

Giuseppe Tartini.  
(1692 - 1770.)

Andante. ♩ = 58.

*affettuoso*  
*poco f*

VIOLINO.

PIANO.

*mf* *p* *mf*

*p* *mf* *f* *p*

*dolce* *f* *p*

*p* *mf*



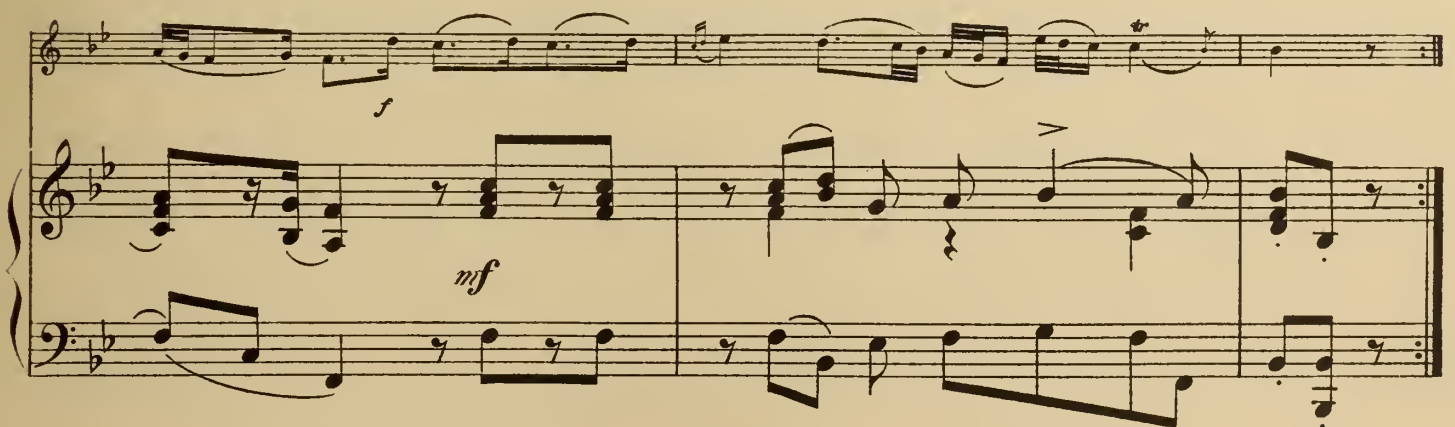
The first system of musical notation consists of three staves. The top staff is a single melodic line in G-flat major, featuring a crescendo marked 'cresc.' and dynamic markings of *f* and *mf*. It includes a repeat sign with first and second endings. The middle and bottom staves are a piano accompaniment in G-flat major, with dynamic markings of *p*, *mf*, and *p*.



The second system of musical notation consists of three staves. The top staff continues the melodic line with dynamic markings of *mf* and *p*. The middle and bottom staves continue the piano accompaniment with dynamic markings of *mf* and *p*.

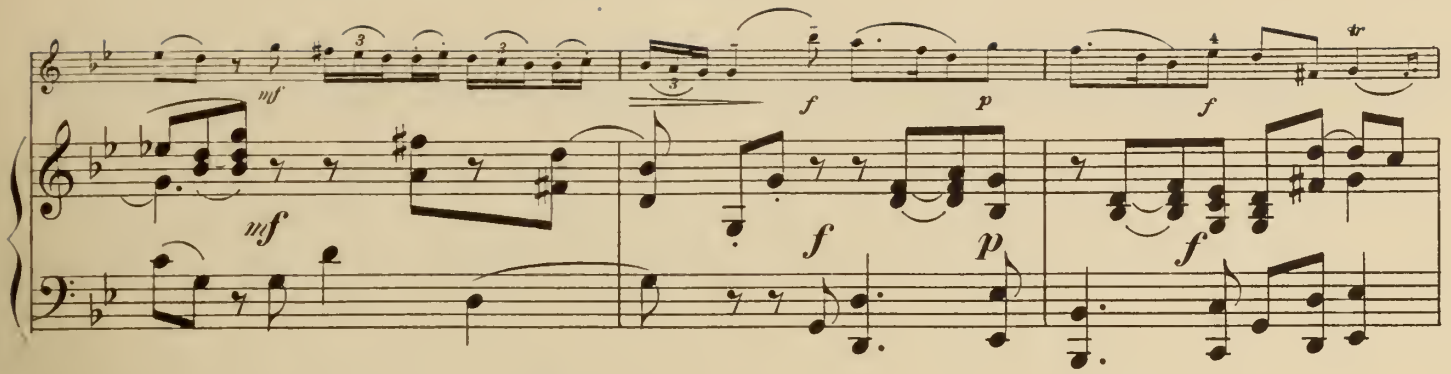


The third system of musical notation consists of three staves. The top staff features a melodic line with dynamic markings of *f* and *p*. The middle and bottom staves continue the piano accompaniment with dynamic markings of *mf* and *pp*.



The fourth system of musical notation consists of three staves. The top staff features a melodic line with a dynamic marking of *f*. The middle and bottom staves continue the piano accompaniment with a dynamic marking of *mf*.





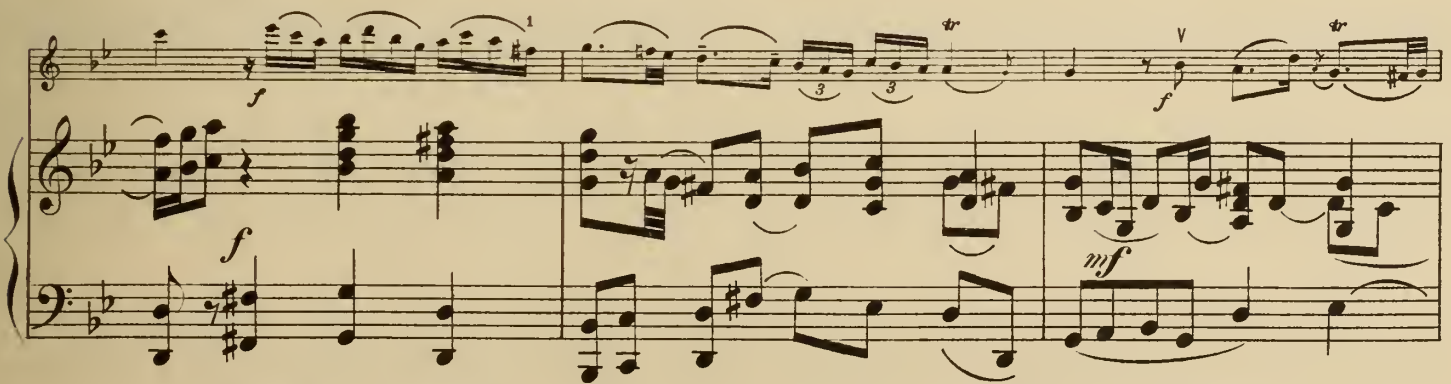
First system of musical notation. Treble and bass staves. Dynamics: *mf*, *f*, *p*, *f*. Includes triplets and slurs.



Second system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*, *f*, *mf*, *p*, *mf*.



Third system of musical notation. Treble and bass staves. Dynamics: *p*, *perdendosi*, *cresc. molto*. Includes slurs and fingerings.



Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*. Includes slurs and fingerings.



Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *mf*, *f*. Includes slurs and fingerings.

Presto.  $\text{♩} = 76.$ 

*f legg.*

*mf*

*stacc.*

*f*

*mf*



The first system of musical notation consists of three staves. The top staff is a single melodic line with various notes and rests, including a dynamic marking of *f* (forte) towards the end. The middle and bottom staves are part of a grand staff, with the middle staff containing chords and the bottom staff containing a bass line. A dynamic marking of *f* is also present in the middle staff.



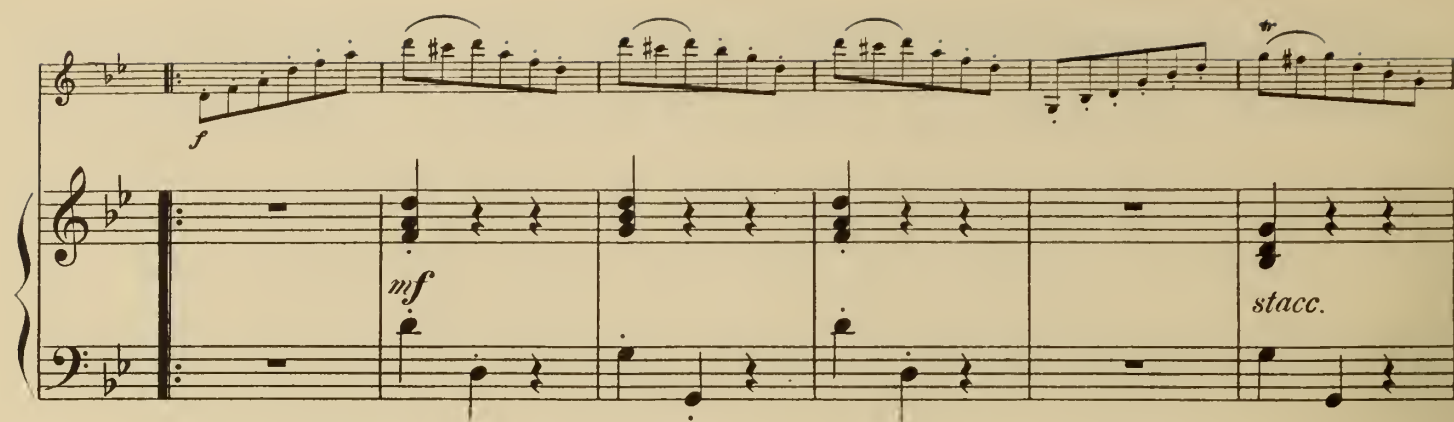
The second system of musical notation consists of three staves. The top staff begins with a dynamic marking of *p* (piano). The middle staff begins with a dynamic marking of *pp* (pianissimo) and features a series of chords. The bottom staff contains a bass line.



The third system of musical notation consists of three staves. The top staff has a *cresc.* (crescendo) marking and ends with a dynamic marking of *f*. The middle staff also has a *cresc.* marking and a *f* marking. The bottom staff contains a bass line.



The fourth system of musical notation consists of three staves. The top staff begins with a dynamic marking of *p*. The middle staff has a *p* marking. The bottom staff contains a bass line.



First system of musical notation. The top staff is a single melodic line in G-flat major, starting with a forte (*f*) dynamic. The bottom staff is a piano accompaniment in G-flat major, starting with a mezzo-forte (*mf*) dynamic. The piano part features a series of chords and single notes, with a staccato (*stacc.*) marking at the end.



Second system of musical notation. The top staff continues the melodic line, marked *mf dolce*. The bottom staff continues the piano accompaniment, marked *mp*. The piano part features a series of chords and single notes, with a staccato (*stacc.*) marking at the end.



Third system of musical notation. The top staff continues the melodic line, marked *p*. The bottom staff continues the piano accompaniment, marked *p*. The piano part features a series of chords and single notes, with a staccato (*stacc.*) marking at the end.



Fourth system of musical notation. The top staff continues the melodic line, marked *p*. The bottom staff continues the piano accompaniment, marked *p*. The piano part features a series of chords and single notes, with a staccato (*stacc.*) marking at the end.

This musical score is for the piece "The Swan" by Charles Ives. It is a piano and violin arrangement. The score is written for three staves: a single treble staff for the piano (top), and a grand staff (treble and bass) for the violin (bottom). The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The score consists of 12 measures. The piano part features a melodic line with various dynamics: *tr* (trill), *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mp* (mezzo-piano). The violin part provides harmonic support with chords and single notes, also marked with dynamics like *f* and *mp*. The piece concludes with a final chord in the piano part.

4

*cresc.*

*f*

*cresc.*

*f*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, both with treble clefs and a key signature of one flat. The music is in 4/4 time. The voice part begins with a vocal line that includes a melisma on the word "tree". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The score includes dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and repeat dots.

Allegro (poco moderato)  $\text{♩} = 104$ .

This musical score is for a piano and violin duo, measures 1 through 16. The tempo is marked 'Allegro (poco moderato)' with a quarter note equal to 104 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The score is divided into five systems, each with a violin staff and a piano grand staff (treble and bass clefs).  
- **Measure 1:** Violin starts with a half note G4, marked *mf*. Piano accompaniment begins with a half note G3 in the bass and a half note B3 in the treble, marked *p*.  
- **Measures 2-4:** The violin plays a melodic line with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.  
- **Measures 5-8:** The violin continues its melodic line, marked *p* at the end of measure 8. The piano accompaniment maintains its rhythmic pattern.  
- **Measures 9-12:** The violin's melody becomes more complex with trills and grace notes. The piano accompaniment continues with eighth-note figures.  
- **Measures 13-16:** The violin reaches a crescendo, marked *cresc.* and *f*. The piano accompaniment also has a crescendo, marked *cresc.* and *mf*. The system ends with a repeat sign and first/second endings.  
- **Measures 17-20:** The violin continues with a melodic line, marked *mf*. The piano accompaniment features a half-note bass line and eighth-note treble figures, marked *p* at the end of measure 20.

*l. gg.*  
*p*  
*f*  
*pp*  
*mf*  
*p*  
*II<sup>a</sup>*  
*f*  
*mf*  
*p*  
*f*  
*II<sup>a</sup> volta più largam.*  
*mf*  
*II<sup>a</sup> volta più largam. f*



## SONATE IV.

(Op.I.)

VIOLINO.

Giuseppe Tartini.  
(1692-1770.)

Grave.  $\text{♩} = 69.$

*poco f* IIIa

*f*

*p dolce* *f*

*mf*

*f*

*p* *f*

*sf* *sf* *f* *p*

Detailed description of the musical score: The score is written for a single violin. It begins with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The tempo is 'Grave' with a specific marking of a quarter note equal to 69 beats. The first staff starts with a 'poco f' dynamic and includes a section marked 'IIIa'. The second staff features a 'f' dynamic. The third staff has a 'p dolce' dynamic followed by a 'f'. The fourth staff begins with 'mf'. The fifth staff has a 'f' dynamic. The sixth staff starts with 'p' and 'f' dynamics. The seventh staff includes 'sf' and 'p' dynamics. The piece concludes with a final cadence on a whole note G.

Allegro.  $\text{♩} = 120.$ 

This page contains the first 24 measures of a violin part. The music is in G major (one sharp) and common time. It begins with a forte (*f*) dynamic and a tempo marking of Allegro, 120 beats per minute. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Trills (*tr*) are present in measures 10, 18, and 22. Dynamic markings include *f*, *dim.*, *p*, *cresc.*, *sfmf*, and *sfp*. The piece concludes on the page with a final forte (*f*) chord.

Violino musical score, page 39, Augener's Edition. The score consists of ten staves of music in G major. It features various musical notations including dynamics (*f*, *mf*, *p*, *ff*), articulation (accents, trills), and performance instructions (*cresc.*, *largamente*, *fpesante*). The piece concludes with a double bar line and repeat dots.

Allegro assai. ♩ = 76.

The musical score for the Violino part consists of 12 staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro assai' with a quarter note equal to 76 beats per minute. The score includes various dynamics such as *mf*, *p*, *f*, *cresc.*, *legg.*, *sf*, and *fp*. It also features articulations like trills (*tr*), slurs, and accents. Fingerings are indicated by numbers 1 through 4. The piece concludes with a first ending (1.) and a second ending (2.).

# SONATE X.

DIDONE ABANDONNATA

(Op. 1.)

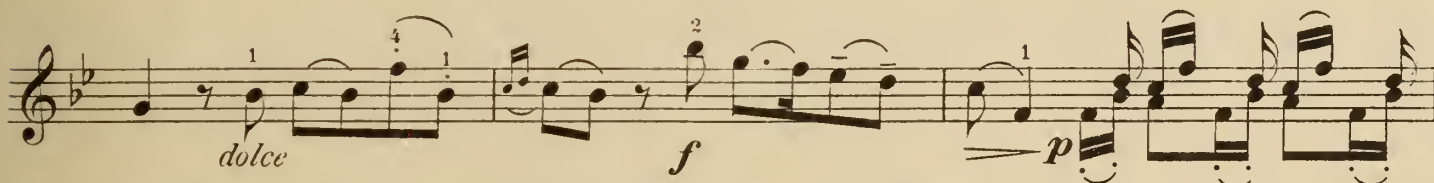
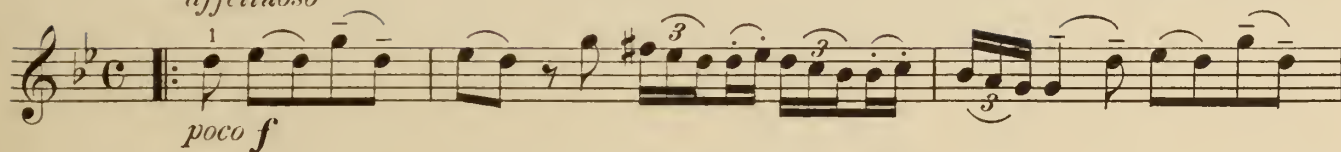
VIOLINO.

Giuseppe Tartini.

(1692 - 1770.)

Andante. ♩ = 58.

*affettuoso*



## VIOLINO.

Musical score for Violino, page 42, measures 1 through 16. The score is written in G minor (three flats) and 2/4 time. It includes various musical notations such as dynamics (*f*, *p*, *mf*, *cresc.*), articulation (accents, slurs), and fingerings (1-4). Trills and ornaments are marked with *tr* and *O*. The piece concludes with a repeat sign.

Presto.  $\text{♩} = 76.$

Violino musical score, page 43, measures 1-24. The score is written for a violin in G minor (three flats) and 2/4 time. It begins with a tempo marking of Presto and a metronome indication of quarter note = 76. The first staff (measures 1-4) features a rapid ascending scale with trills. The second staff (measures 5-8) continues the scale with a forte (*f*) dynamic and a *legg.* (leggiero) marking. The third staff (measures 9-12) shows a descending scale with a forte (*f*) dynamic and a *legg.* marking. The fourth staff (measures 13-16) features a series of eighth-note chords with a forte (*f*) dynamic and a *legg.* marking. The fifth staff (measures 17-20) continues the eighth-note chords with a forte (*f*) dynamic and a *legg.* marking. The sixth staff (measures 21-24) features a series of eighth-note chords with a forte (*f*) dynamic and a *legg.* marking. The score includes various dynamics such as *f*, *mf*, *p*, and *ff*, as well as markings like *legg.*, *dolce*, and *cresc.* (crescendo). The piece concludes with a final cadence in measure 24.

## VIOLINO.

Allegro (poco moderato.) ♩. = 104.

The musical score is written for Violino in 12/8 time. It consists of nine staves of music. The key signature has two flats (B-flat and E-flat). The tempo is marked "Allegro (poco moderato.)" with a quarter note equal to 104 beats per minute. The score includes various dynamics: *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *f* (forte), *legg.* (leggiero), and *f* (forte). There are several trills marked with "tr". The score also features first and second endings, labeled "II<sup>a</sup>" and "II<sup>a</sup> volta più largam.". The piece concludes with a double bar line.

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THE ENGLISH CLASSICAL EDITION

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