

Sonate Es-Dur

E flat major-Mi bémol majeur

François Devienne
(1759-1803)

1.

Allegro maestoso

Fagott/
bassoon

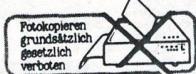
Cembalo
(Basso
continuo)

6

12

17

• ossia:



21

25

30

34

38

Ossia:

143

) ossia: *) ossia: ****) ossia:

****) ossia:

ZM 30020

62

66

71

76

81

) ossia:

86

90

94

98

102

**) ossia:*

106

111

poco f

*) (8)

115

118

*) ossia:

A musical score page featuring three staves. The top staff uses a bass clef and has a key signature of two flats. It begins with a dotted half note followed by a sixteenth-note pattern. The middle staff uses a treble clef and has a key signature of one flat. It consists of two measures of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one flat. It features eighth-note patterns in its first measure and quarter notes in its second measure.

A musical score page featuring two staves of music. The top staff is in bass clef and has a key signature of two flats. It contains several measures of music, including a section with a dotted line and a circled note. Above the staff, there are markings: an asterisk (*) at the beginning, followed by three measures, then a triple asterisk (***) with a circled (b) below it, another measure, and finally another triple asterisk (***) with a circled (b) below it. The bottom staff is in treble clef and has a key signature of one flat. It also contains several measures of music, with some notes having stems pointing downwards. There are some small markings in parentheses below the staff, such as (. . .) and (.)

A musical score for piano, page 129. The top staff is in bass clef, B-flat major, and 2/4 time. It features a series of eighth-note patterns with grace notes and a melodic line highlighted by a curved brace. The middle staff is in treble clef, B-flat major, and 2/4 time, consisting of eighth-note patterns. The bottom staff is in bass clef, B-flat major, and 2/4 time, featuring eighth-note patterns.

A musical score page for orchestra, page 132, featuring three staves. The top staff uses bass clef and has a key signature of two flats. It begins with a forte dynamic and includes a fermata over the first measure. The middle staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef and has a key signature of one flat. Measures 1-10 show various rhythmic patterns and dynamics, including eighth-note chords and sixteenth-note figures.

*) ossia: 

**) ossia:

(8)

A musical staff begins with a bass clef. The key signature consists of two flats, indicating B-flat major. The first note played is a B-flat, followed by a G-sharp, and then an A-flat.

Zur spielpraktischen Einrichtung:

In der Original-Ausgabe sind die Fagott- und Baßstimme auf lediglich 2 Systemen in einer Akkolade notiert. Eine Generalbaßbezeichnung fehlt vollständig.

Die vorliegende Ausgabe wurde zum praktischen Gebrauch mit ausgearbeitetem Klavier-/Cembalo-Part versehen. Eine separate Baßstimme liegt bei, so daß die Sonaten mit der üblichen Basso-continuo-Besetzung realisiert werden können. In einigen Fällen hielten wir es für angebracht, die Baßstimme (Cembalo + Fag./Vc.) in ihrer ursprünglichen Form ohne harmonische „Füllung“ beizubehalten, wenn Charakter und Ausdruck der Musik dies nahelegen. Die entsprechenden Stellen sind mit „Tasto solo“ gekennzeichnet. Sämtliche Zusätze der Herausgeber sind gestrichelt dargestellt oder in runde Klammern gesetzt. Eckige Klammern bezeichnen den Originaltext. Offensichtliche Stichfehler wurden korrigiert, voneinander abweichende Notationen vereinheitlicht und dem heutigen Gebrauch angepaßt. So wurden Artikulationen und dynamische Bezeichnungen angeglichen bzw. aktualisiert, Triolenbezeichnungen ergänzt, Vor- und Nachschläge bei Trillern generell mit Bindungen versehen, Kürzel ausgeschrieben, Wiederholungszeichen, wenn nicht eindeutig notiert, nach musikalischen Gesichtspunkten gesetzt und Taktzahlen eingefügt. An den im Original mehrstimmigen Stellen in der Baßstimme sind ggf. wegzulassende Töne eingeklammert. In der Sonate III, 3. Satz, *Allegretto*, ist der Abschnitt Takt 80 bis Ende in der Originalfassung des Erstdrucks in Es-Dur mit entsprechend vorangestellten Akzidentien notiert. Der Einfachheit und der besseren Übersichtlichkeit wegen haben wir diese Passage in der B-Dur-Notation belassen und entsprechende Vorzeichen innerhalb des Notentextes gesetzt.

Valeri S. Popov
Alexander Bachtschiev

About the performance practice:

In the original edition, the bassoon and bass parts are notated on only 2 staves in one accolade. There is no basso continuo figuring at all.

The edition presented here has been given a full-notation piano/harpsichord part for practical reasons. A separate bass part is included so that the sonatas can be played using the conventional basso continuo orchestration. In some cases, we considered it wise to retain the bass part in its original form without harmonic “padding”, if this was suggested by the character and nature of the music. The corresponding passages are marked with “Tasto solo”. Any additions made by the editors are printed in dashed form or in parentheses, while the original text is marked by square brackets. Obvious engraving mistakes were corrected, inconsistent notations standardized and adapted to modern usage. Thus, we adapted or updated the articulation and dynamic marks, added triplet marks, tied appoggiaturas and terminations of trills, wrote abbreviations in full, notated (ambiguous) repetition marks according to musical points of style, and added bar numbers. In passages that are polyphonic in the original bass part, any notes that might be omitted are printed in parentheses. In sonata III, 3rd movement, *Allegretto*, the passage from bar 80 to the end is notated in E♭ major with accidentals in the original version of the first edition. For reasons of simplicity and convenience, we notated this passage in B♭ major using accidentals in the note text where necessary.

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Alexander Bachtschiev

Indications pratiques d'exécution:

Dans l'édition originale, les parties de basson et de basse sont écrites sur seulement deux portées réunies par une accolade. La basse est totalement absente de chiffrage.

Pour l'édition présente, nous avons, pour des raisons pratiques, élaboré une partie de piano (ou clavecin). La partie de basse ci-incluse est à part, afin de permettre une réalisation selon la formation habituelle avec basse continue. Dans certains cas, nous avons jugé préférable de laisser à la basse sa forme d'origine, sans effectuer de “remplissage” harmonique, lorsque le caractère et l'expression de la musique le suggéraient. Les passages correspondants portent l'indication “tasto solo”. Les adjonctions de l'éditeur sont toutes indiquées en pointillés ou mises entre parenthèses rondes. Les parenthèses carrées se rapportent au texte original. Les fautes de gravure évidentes ont été corrigées, les changements dans la manière de noter uniformisés, la notation modernisée. Les indications d'articulation et de dynamique ont été adaptées ou actualisées, les chiffres manquants aux triolets ajoutés, les appogiatures et les terminaisons des trilles pouvues de ligatures, les abréviations écrites en toutes lettres. Les signes de reprise mal reconnaissables ont été complétés selon la pratique musicale de l'époque. Les notes des passages polyphoniques de la basse qui peuvent être éventuellement supprimées ont été mises entre parenthèses. Dans la version originale de la première édition, l'*Allegretto* (troisième mouvement) de la sonate n° 3 est noté à partir de la mesure 80 et jusqu'à la fin, en mi bémol majeur avec l'armature correspondante. Pour plus de simplicité et de clarté, nous avons gardé la notation en si bémol majeur et noté les altérations au fur et à mesure dans le texte.

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Fagott/
bassoon

Allegro maestoso

1.

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The sheet music consists of ten staves of bassoon music. Staff 1 starts with a dynamic ff and ends with poco f. Staff 2 begins at measure 6. Staff 3 begins at measure 11. Staff 4 begins at measure 16. Staff 5 begins at measure 20. Staff 6 begins at measure 25. Staff 7 begins at measure 29. Staff 8 begins at measure 33. Staff 9 begins at measure 37. Staff 10 begins at measure 41. Staff 11 begins at measure 45. Staff 12 begins at measure 50. Measure numbers are indicated above each staff: 1, 6, 11, 16, 20, 25, 29, 33, 37, 41, 45, 50. Various dynamics and performance instructions are included throughout the piece.



Fagott/bassoon

Sheet music for Bassoon (Fagott) showing 16 staves of musical notation from measure 54 to 101. The music is in bass clef, common time, and consists of mostly eighth-note patterns. Measure 54 starts with a dynamic of $\text{b} \text{b}$. Measures 55-57 show eighth-note patterns with grace notes. Measure 58 begins with a dynamic of $\text{b} \text{b}$. Measures 59-62 show eighth-note patterns with grace notes. Measure 63 begins with a dynamic of $\text{b} \text{b}$. Measures 64-66 show eighth-note patterns with grace notes. Measure 67 begins with a dynamic of $\text{b} \text{b}$. Measures 68-70 show eighth-note patterns with grace notes. Measure 71 begins with a dynamic of ff , followed by a measure with a dynamic of p . Measures 72-74 show eighth-note patterns with grace notes. Measure 75 begins with a dynamic of $\text{b} \text{b}$. Measures 76-78 show eighth-note patterns with grace notes. Measure 79 begins with a dynamic of $\text{b} \text{b}$. Measures 80-82 show eighth-note patterns with grace notes. Measure 83 begins with a dynamic of $\text{b} \text{b}$. Measures 84-86 show eighth-note patterns with grace notes. Measure 87 begins with a dynamic of $\text{b} \text{b}$. Measures 88-90 show eighth-note patterns with grace notes. Measure 91 begins with a dynamic of $\text{b} \text{b}$. Measures 92-94 show eighth-note patterns with grace notes. Measure 95 begins with a dynamic of $\text{b} \text{b}$. Measures 96-98 show eighth-note patterns with grace notes. Measure 99 begins with a dynamic of $\text{b} \text{b}$. Measures 100-101 show eighth-note patterns with grace notes.

Fagott/bassoon

107

Fagott/bassoon

poco f

112

f

117

120

124

(b)

128

(b)

32

Chopin etude opus 10 n° 12 - 1832
Sibelius 1862