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Presto

Presto. (*Mit düsterm, wildem Humor*).

Georg Böhm
(1661-1734)

1.

pp

Il basso sempre staccato e sonoro

p

mp

rinforz.

mf

f

rinforz.

p

pp *staccato.*

p marcato e staccato.

L. H.

più p

rinforz.

f *con fuoco*

molto marc.

sff:

sempre

ff

f

p

ff

mp

ff

f

con molto fuoco

un pochett. rit.

sfff: *p* *poco*

a tempo

a poco ritard.

mf

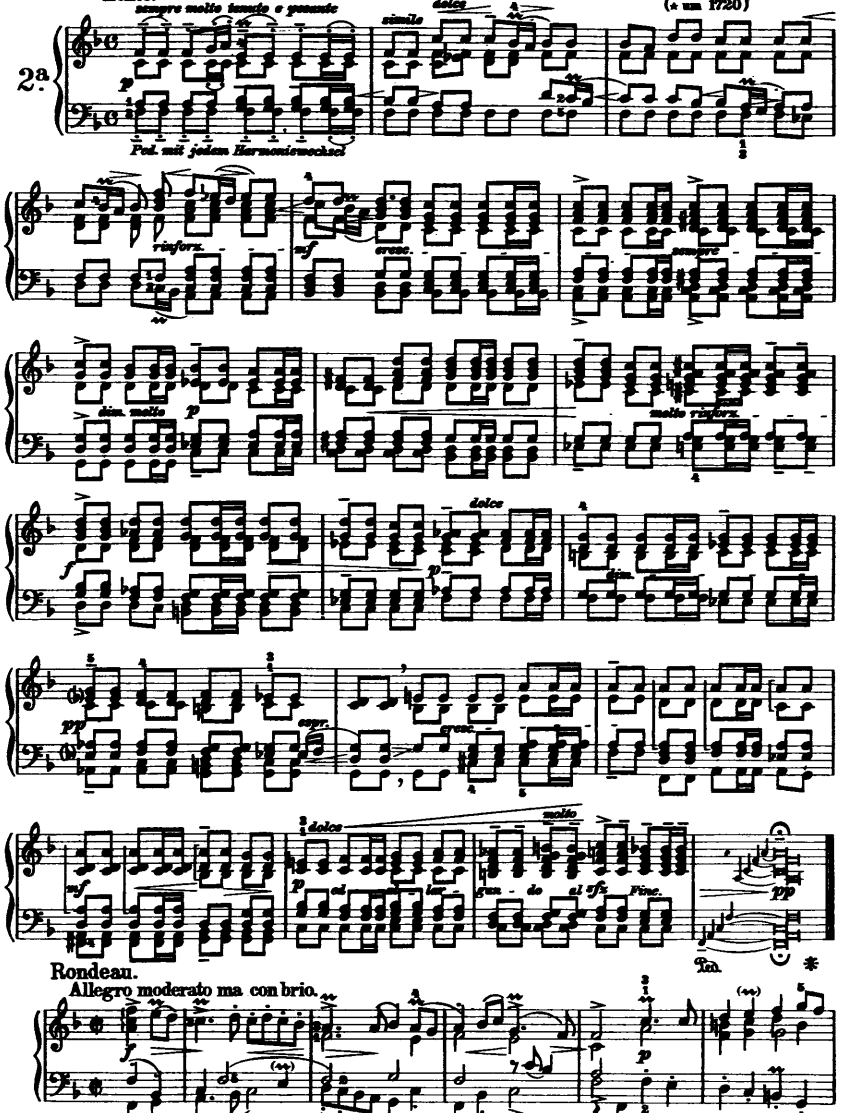
Prelude and Rondeau from the 2d. Suite

Johann Kaspar Ferdinand Fischer
(* um 1720)

Präludium.

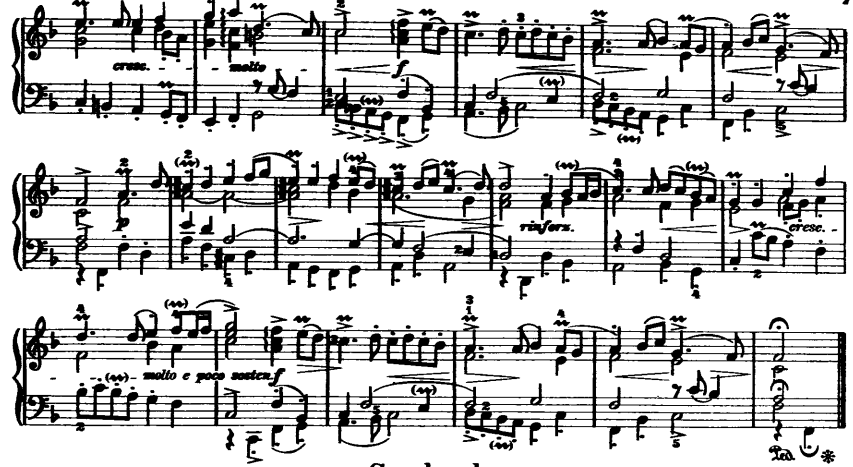
Lento.

2a.



Rondeau.

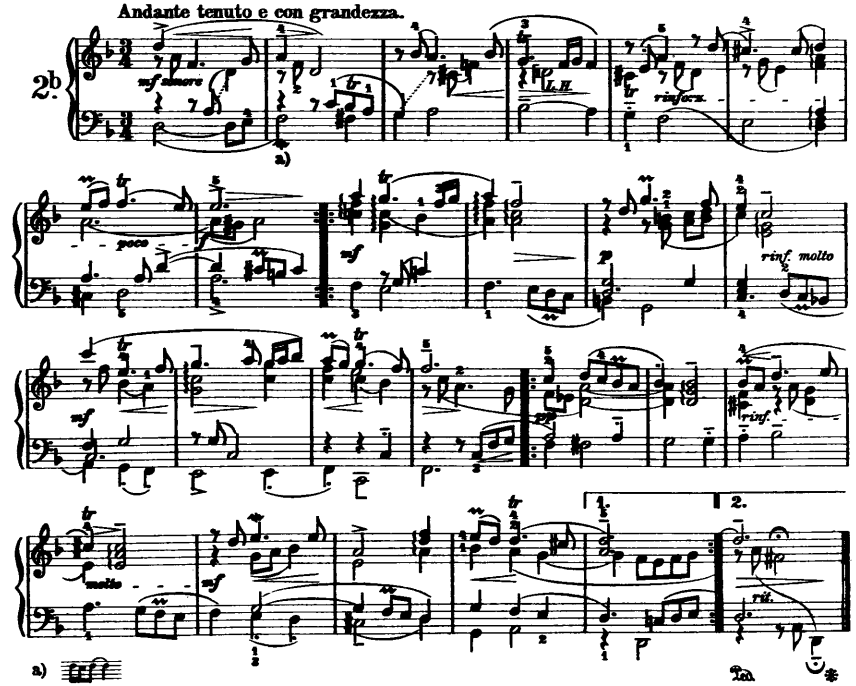
Allegro moderato ma con brio.



Sarabande

Andante tenuto e con grandezza.

2b.



a)

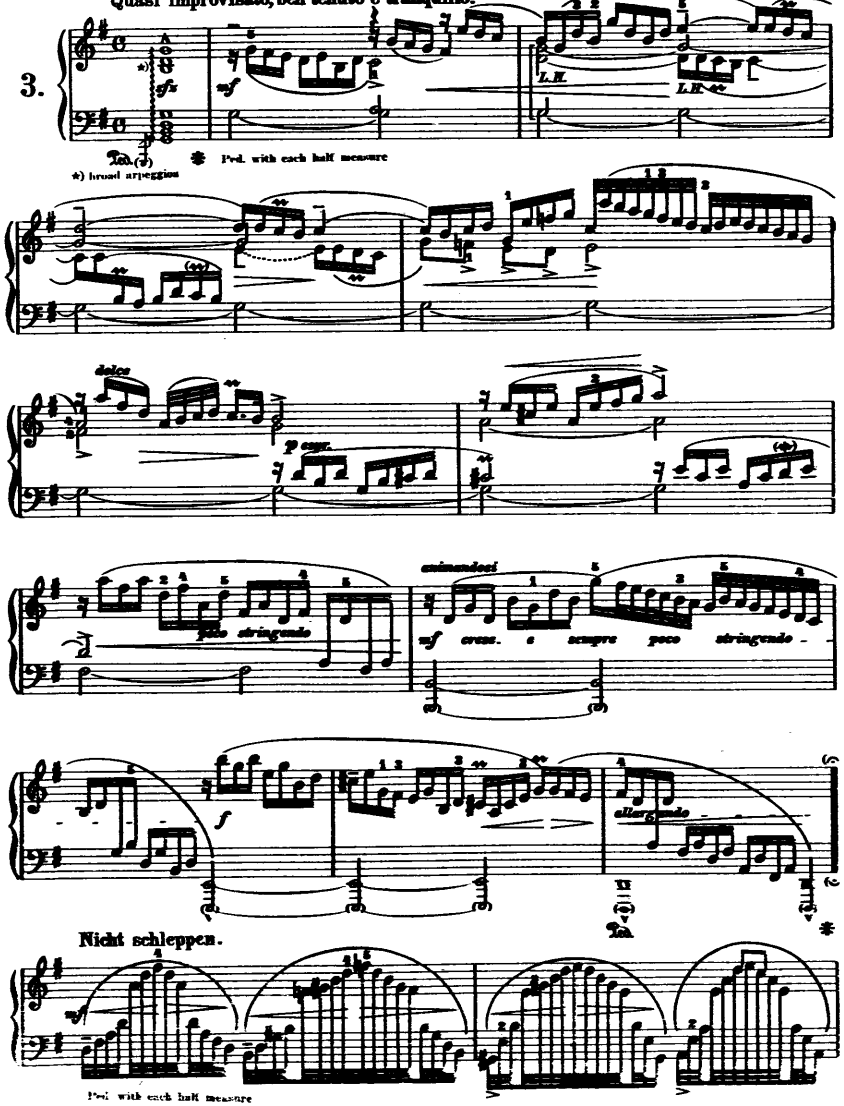
Prelude and Chaconne

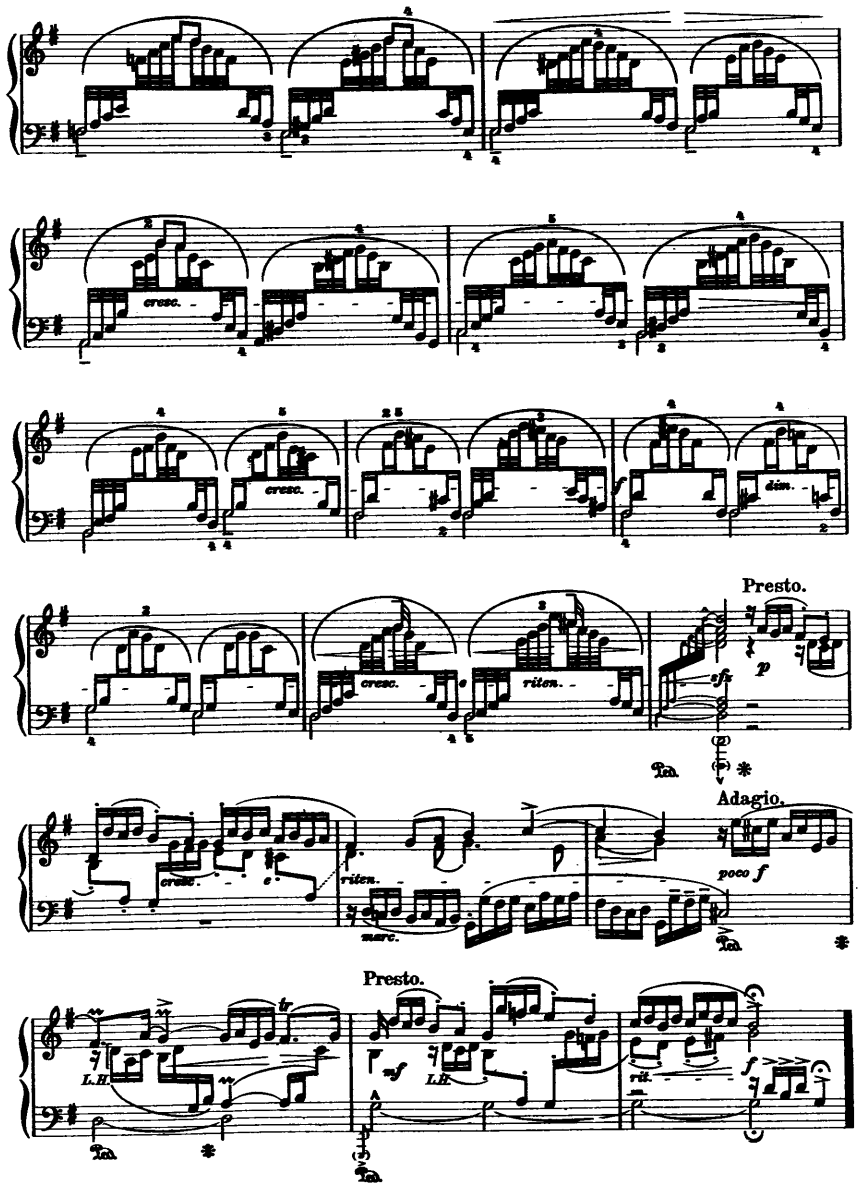
Präludium.

Johann Kaspar Ferdinand Fischer

Quasi improvisato, ben tenuto e tranquillo.

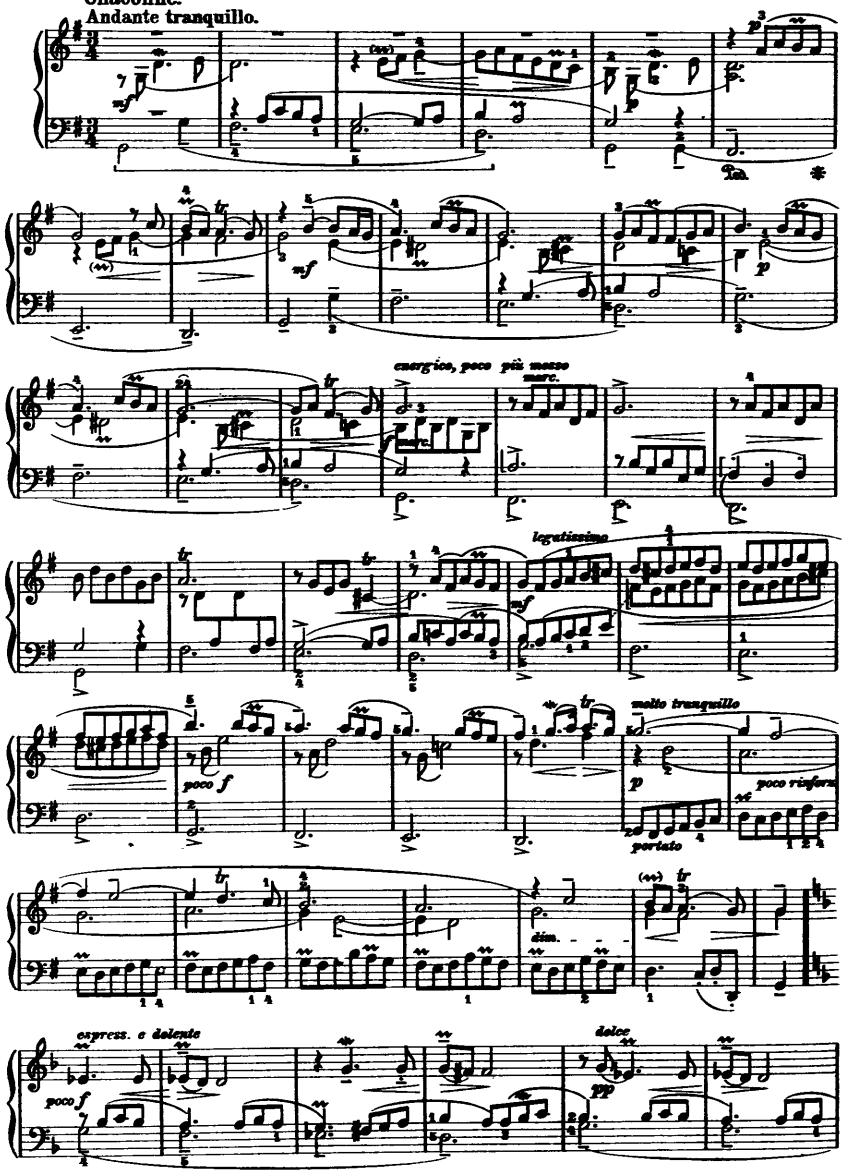
3.

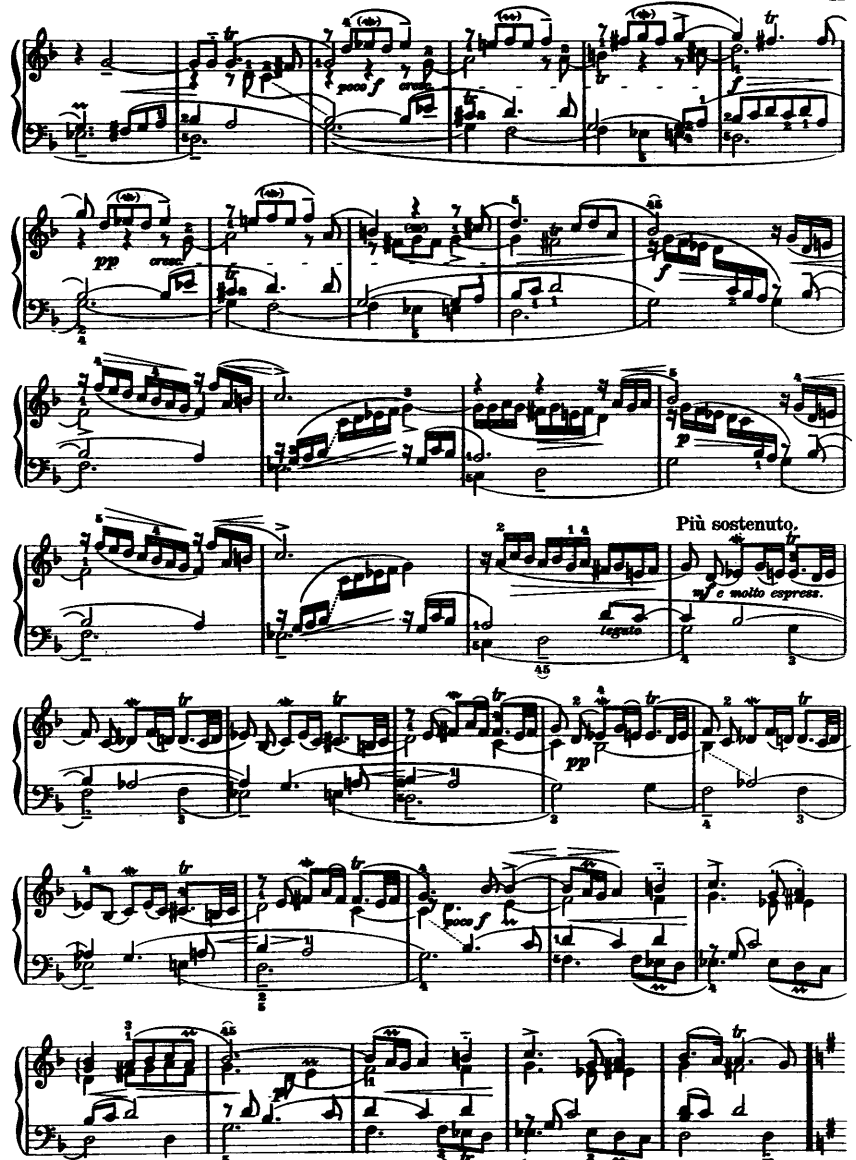




Chaconne.

Andante tranquillo.





Poco più mosso.

Poco meno mosso.

Tempo I.

Suite „Auff die Mayerin“

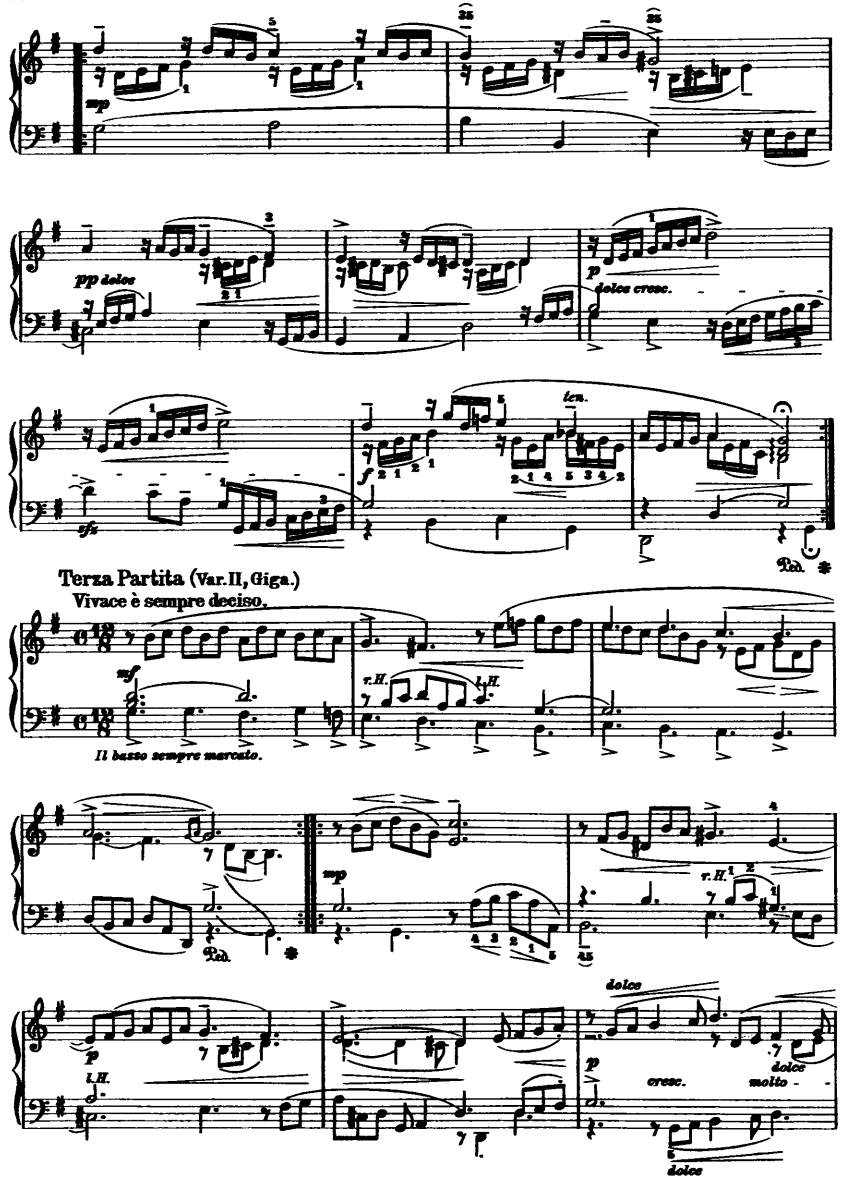
Prima Partita (Thema.)
Andantino tranquillo ed amabile.

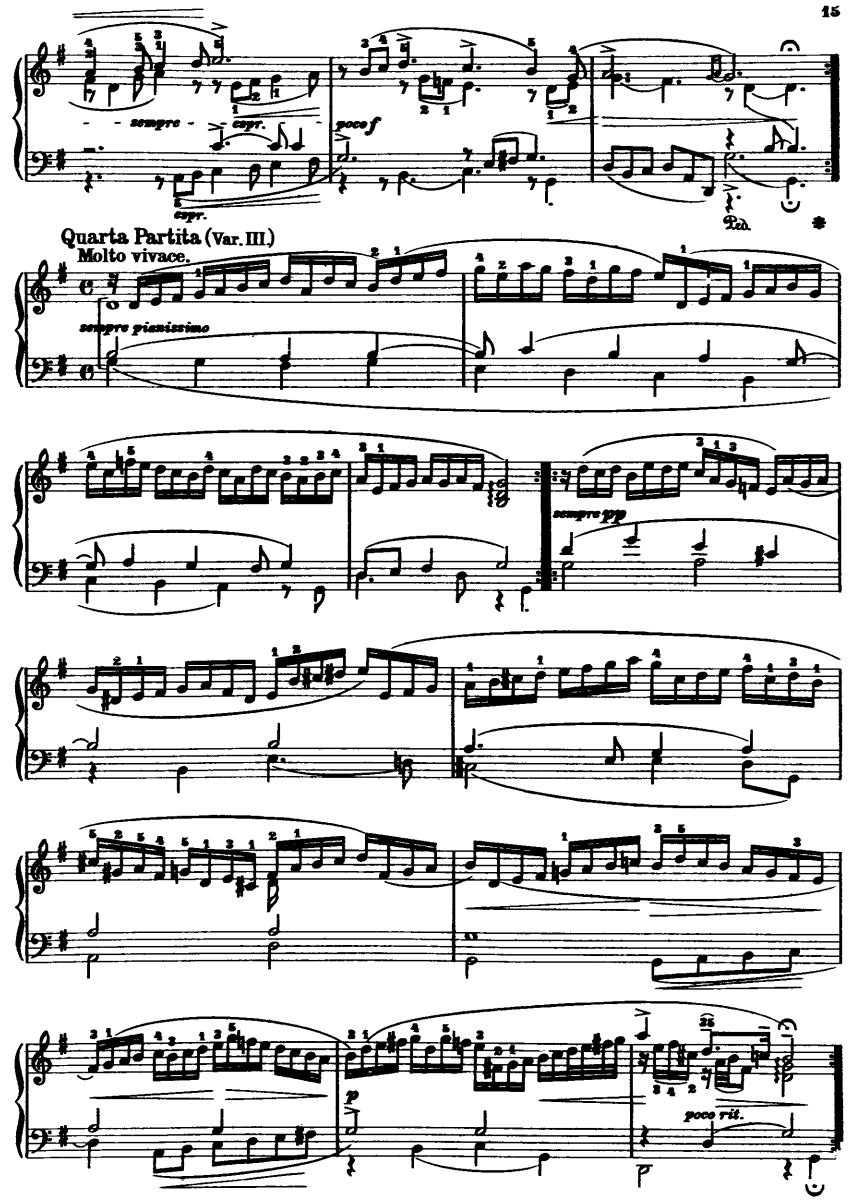
Johann Jacob Froberger
(ca.1600–1667)

4.

Secunda Partita (Var. I.)
Un poco mosso.

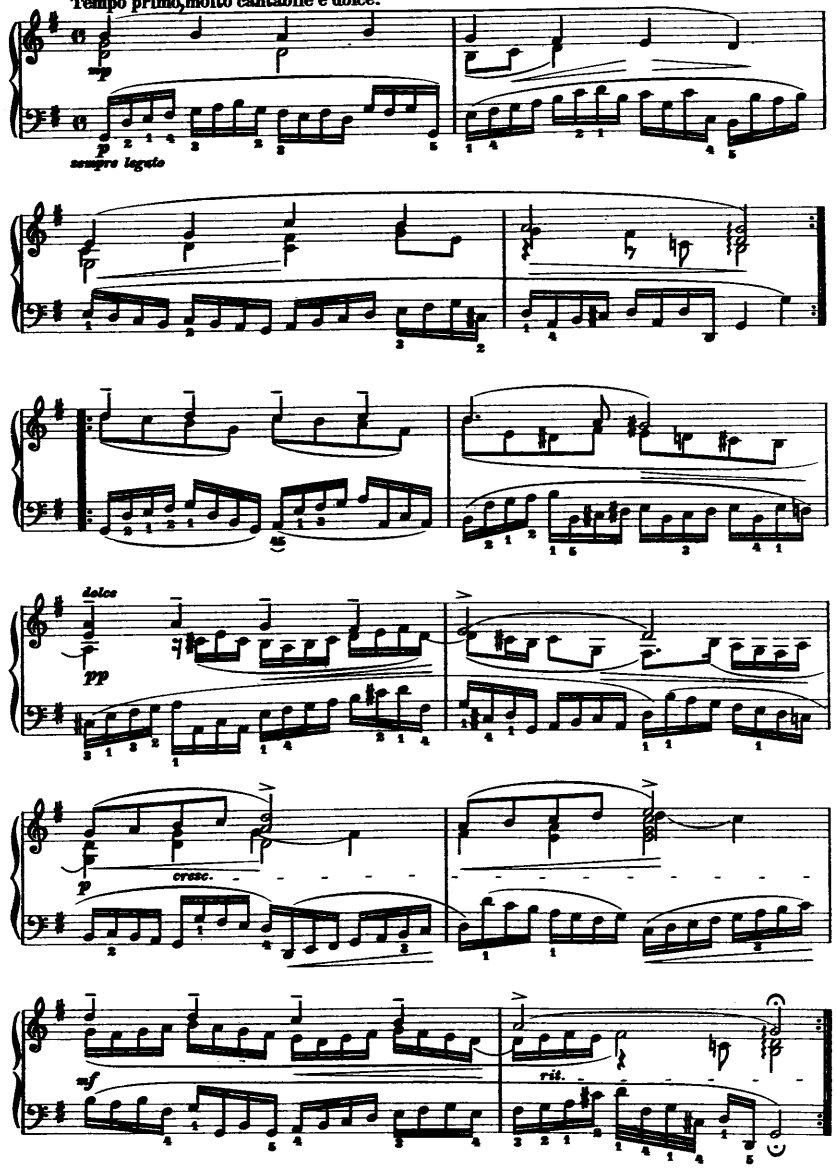
*) From the Monuments of Musical Art in Austria, Vol. IV


mp
pp dolce
dolce cresc.
ten.
sfz
Ped.
Terza Partita (Var. II, Giga.)
Vivace è sempre deciso.
mf
Il basso sempre marcato.
r.H.
l.H.
mp
Ped.
p
dolce
cresc.
molto
dolce


sempre
copr.
poco f
Ped.
Quarta Partita (Var. III.)
Molto vivace.
sempre pianissimo
sempre pp
poco rit.

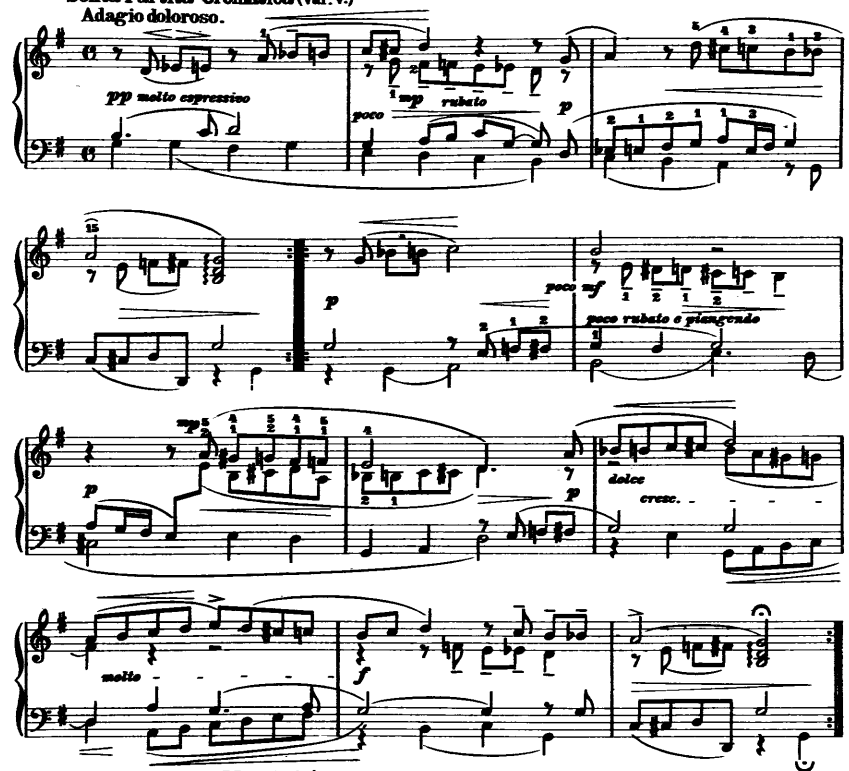
Quinta Partita (Var. IV.)

Tempo primo, molto cantabile e dolce.



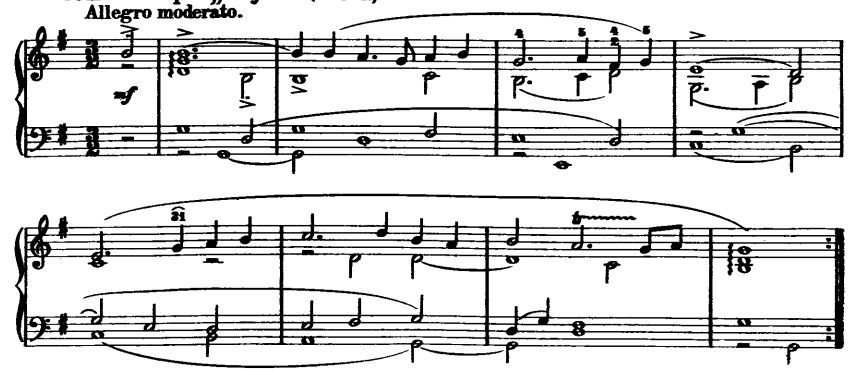
Sexta Partita Cromatica (Var. V.)

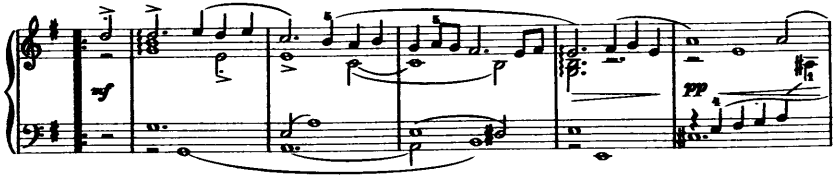
Adagio doloroso.

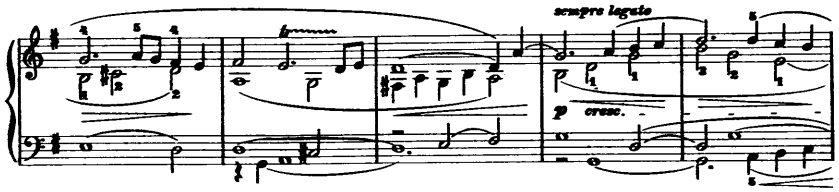


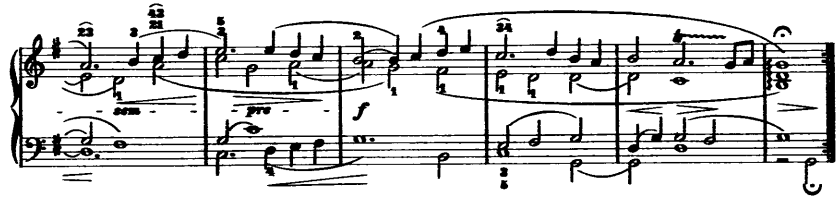
Courante sopra „Mayrin." (Var. VI.)

Allegro moderato.

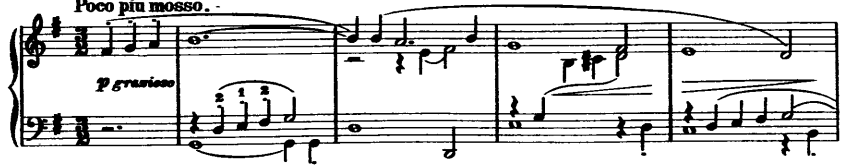


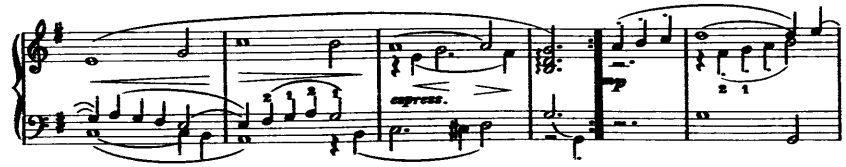


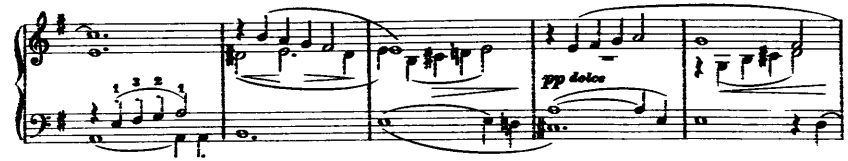


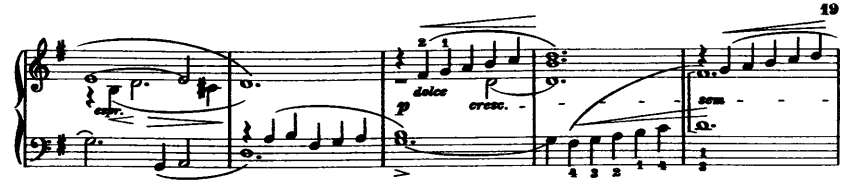


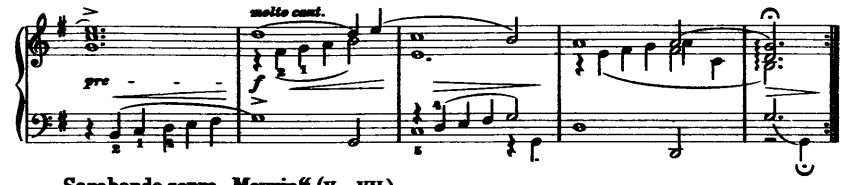
Double (Var. VIa.)
Poco più mosso.



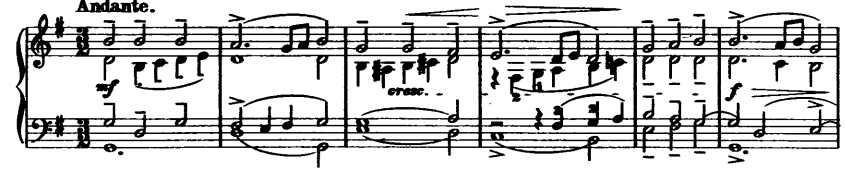


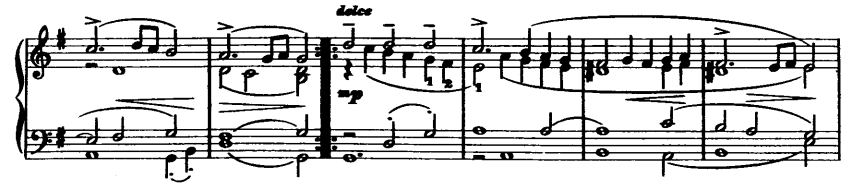


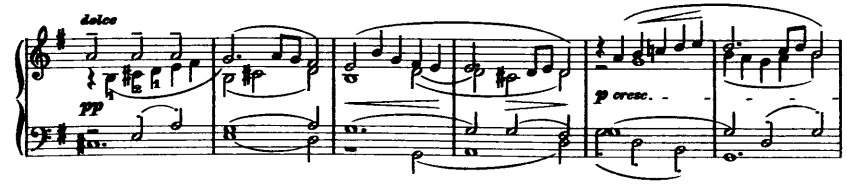


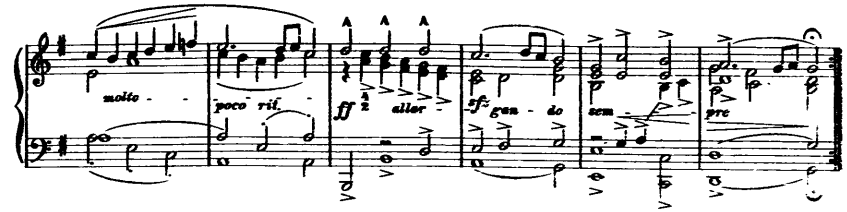


Sarabande sopra „Mayrin“ (Var. VII.)
Andante.









Two Sarabandes

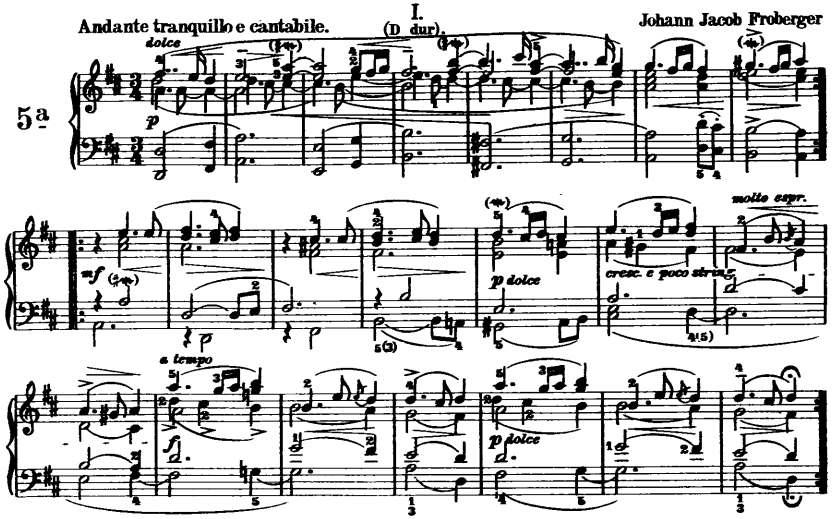
I.

(D dur).

Andante tranquillo e cantabile.

Johann Jacob Froberger

5a

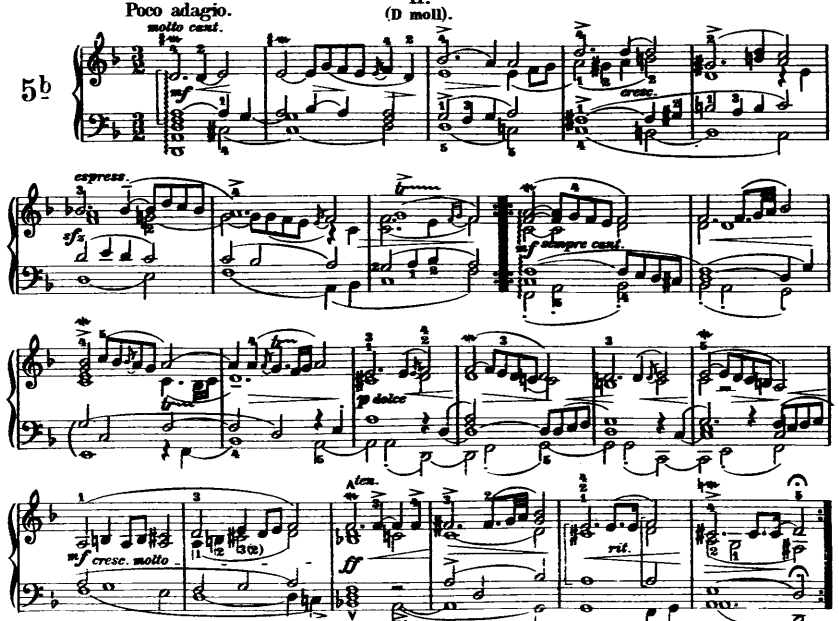


II.

(D moll).

Poco adagio.

5b

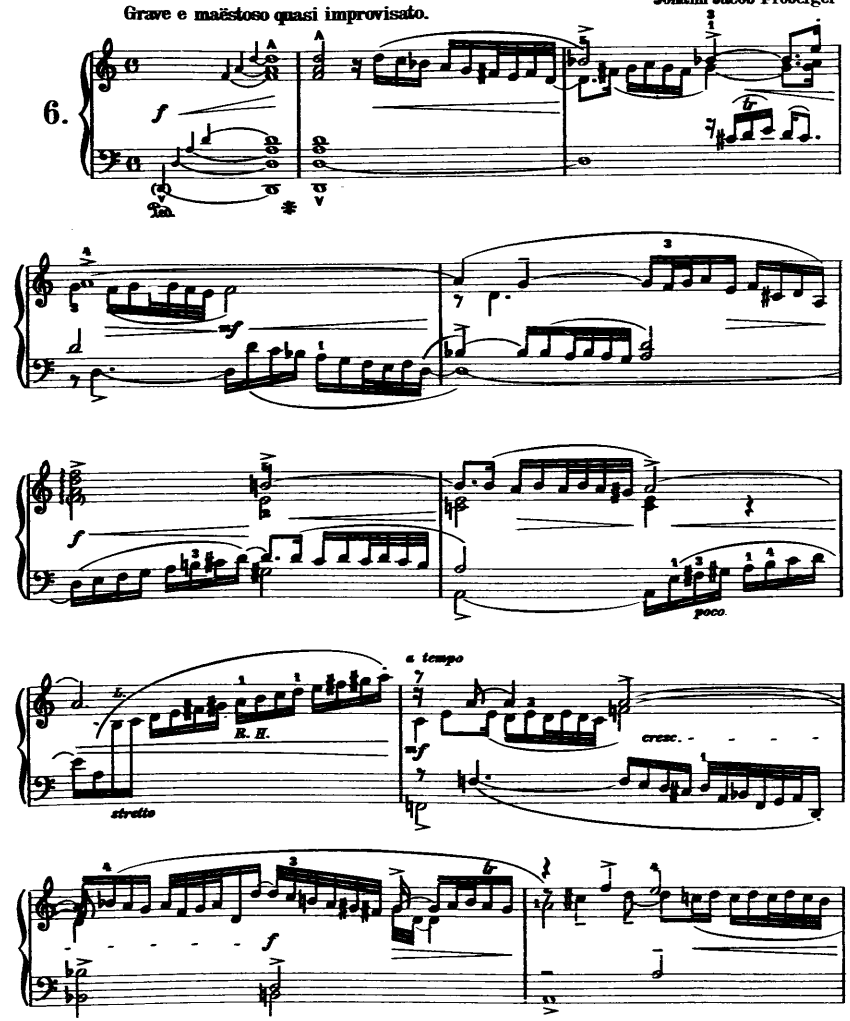


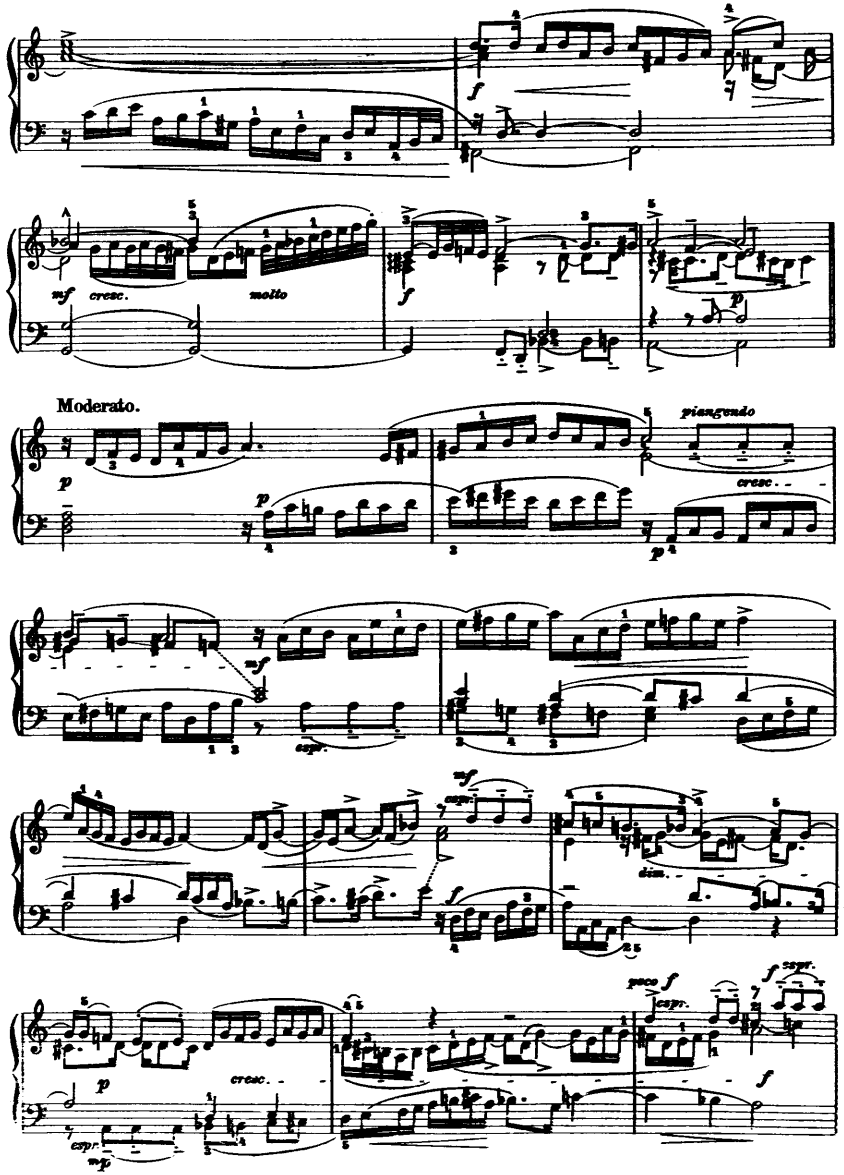
Toccata

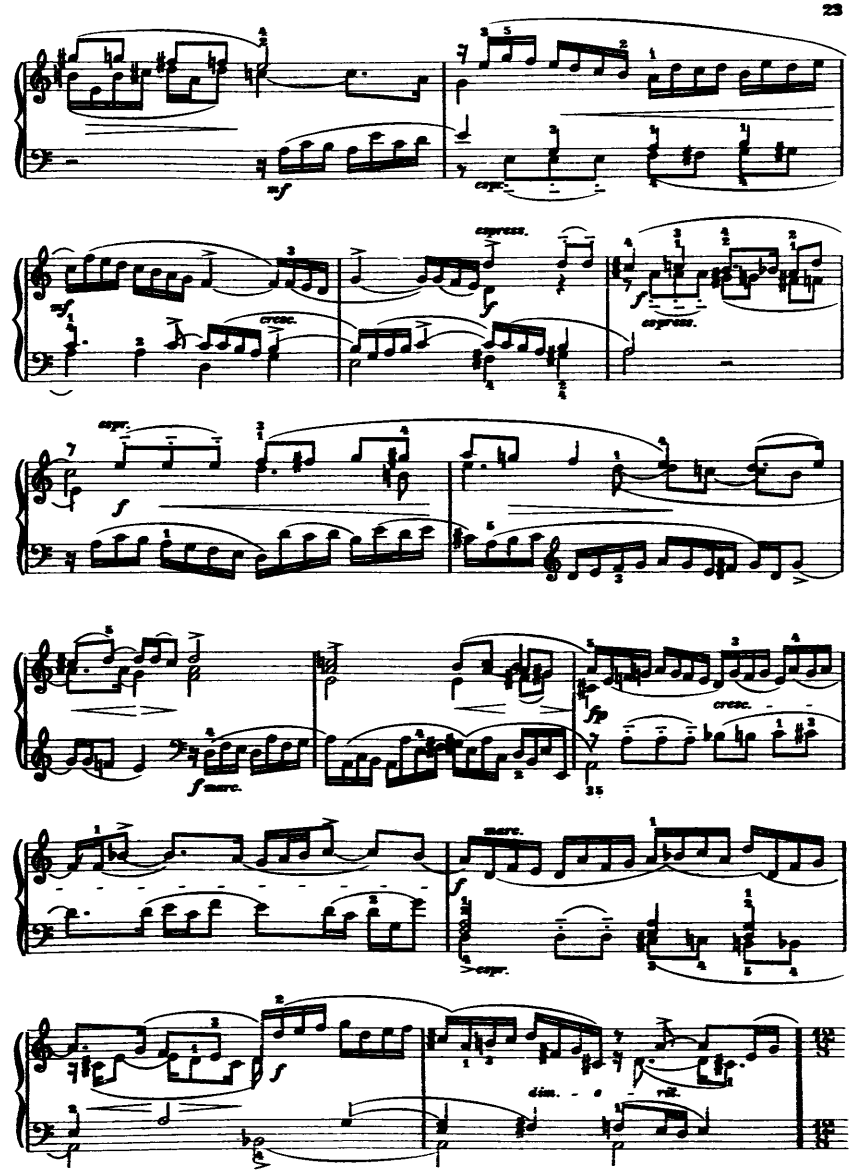
Grave e maëstoso quasi improvisato.

Johann Jacob Froberger

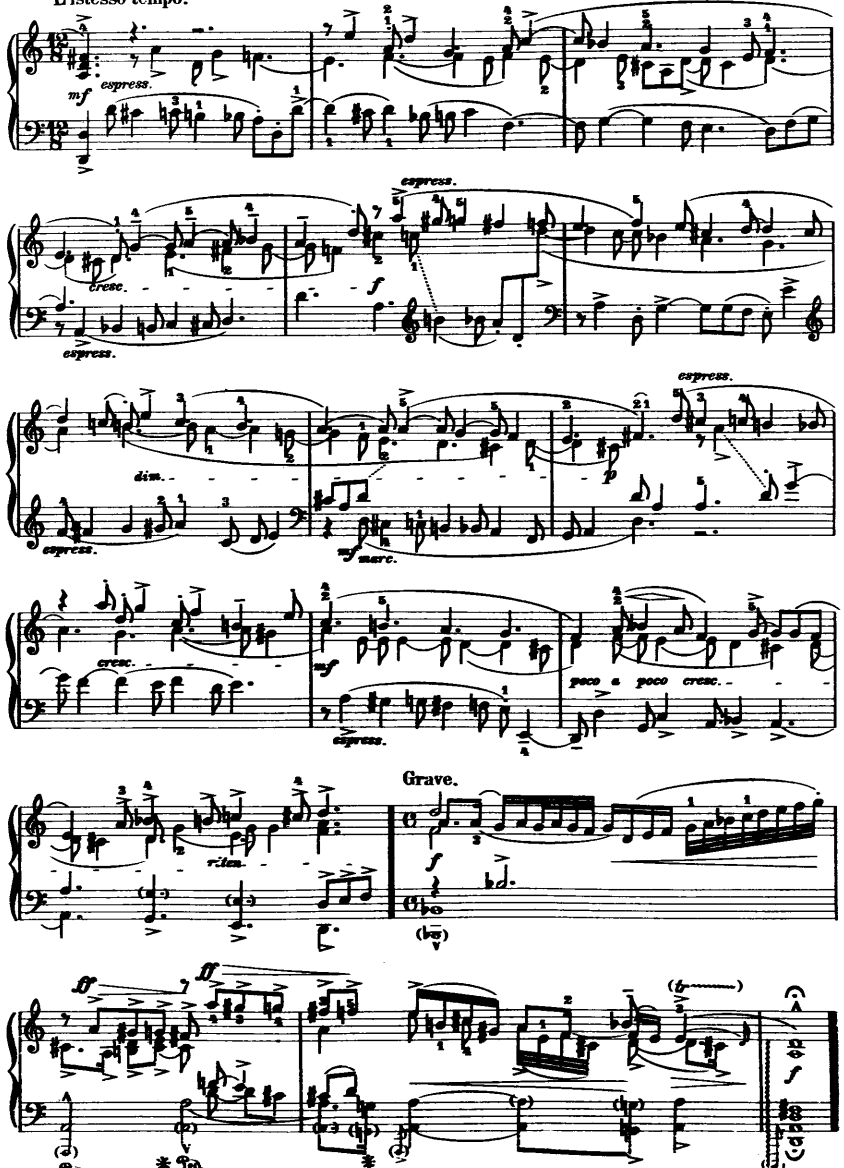
6.




cresc.
molto
Moderato.
piangendo
cresc.
espr.
dim.
poco f
espr.


espr.
espress.
cresc.
espr.
f marc.
cresc.
marc.
espr.
dim.
rit.

L'istesso tempo.

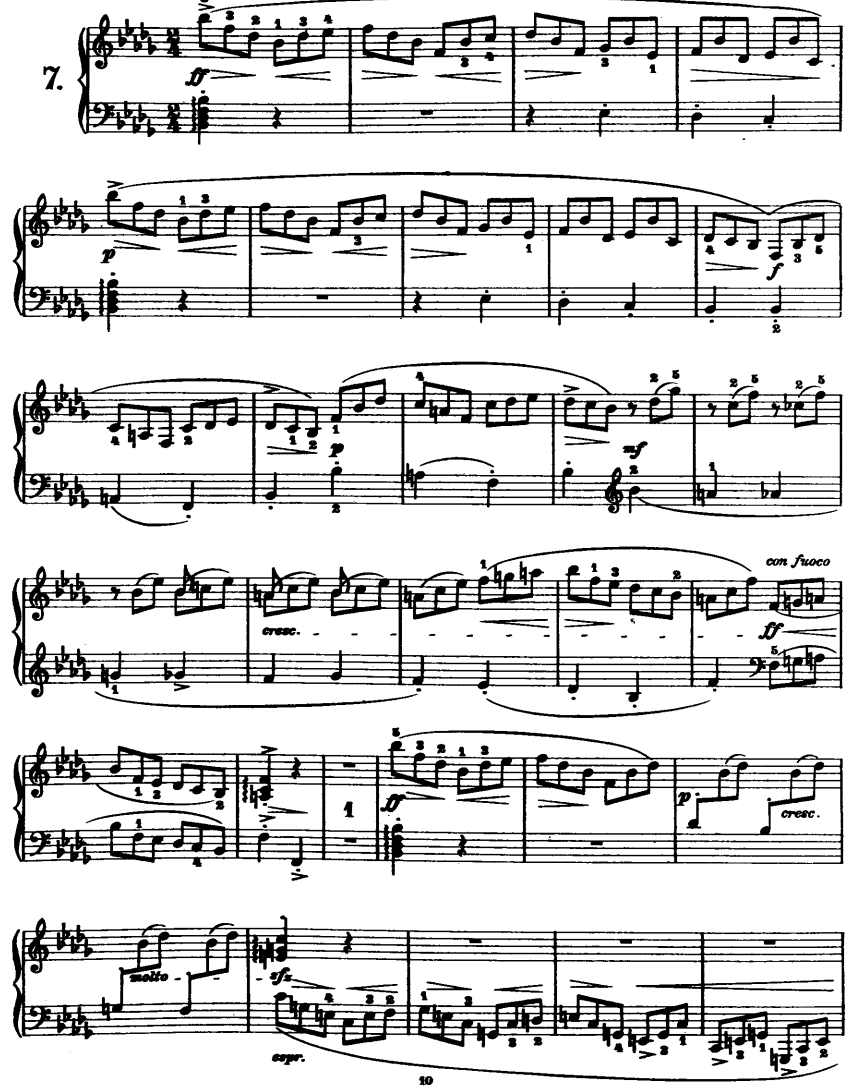


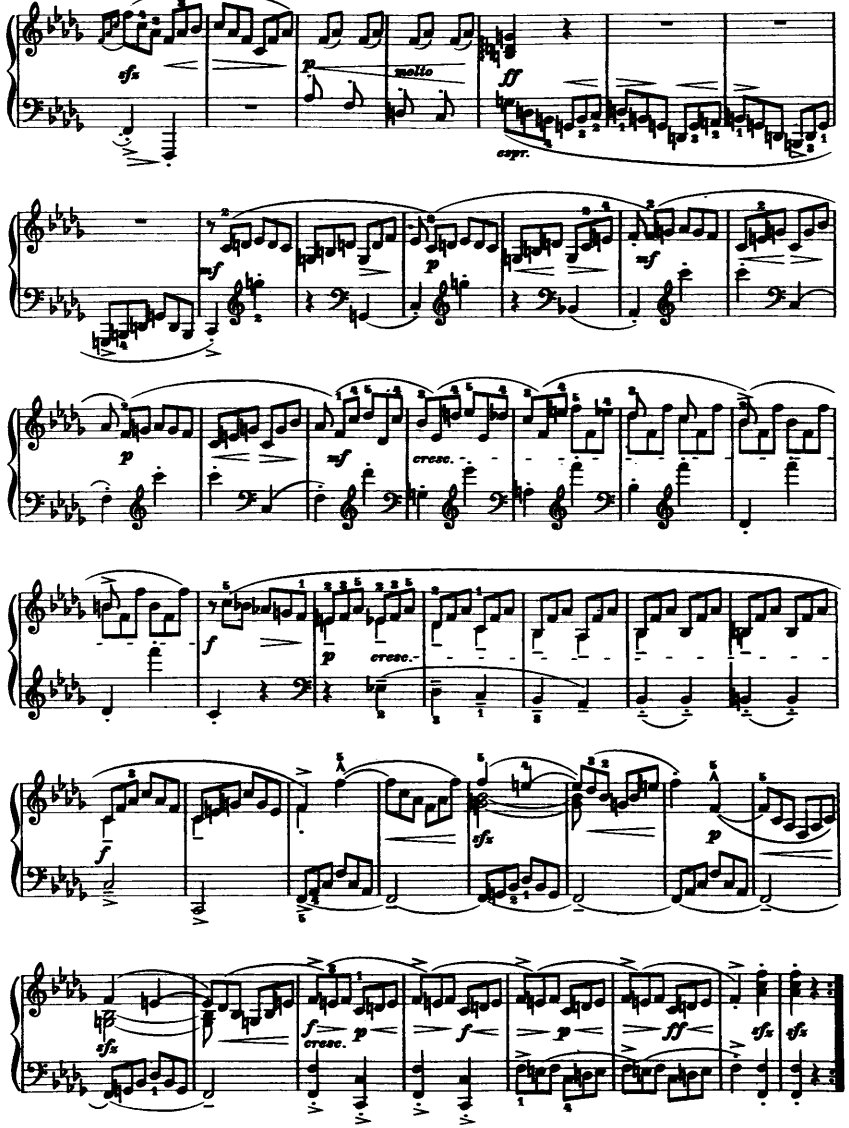
Gigue

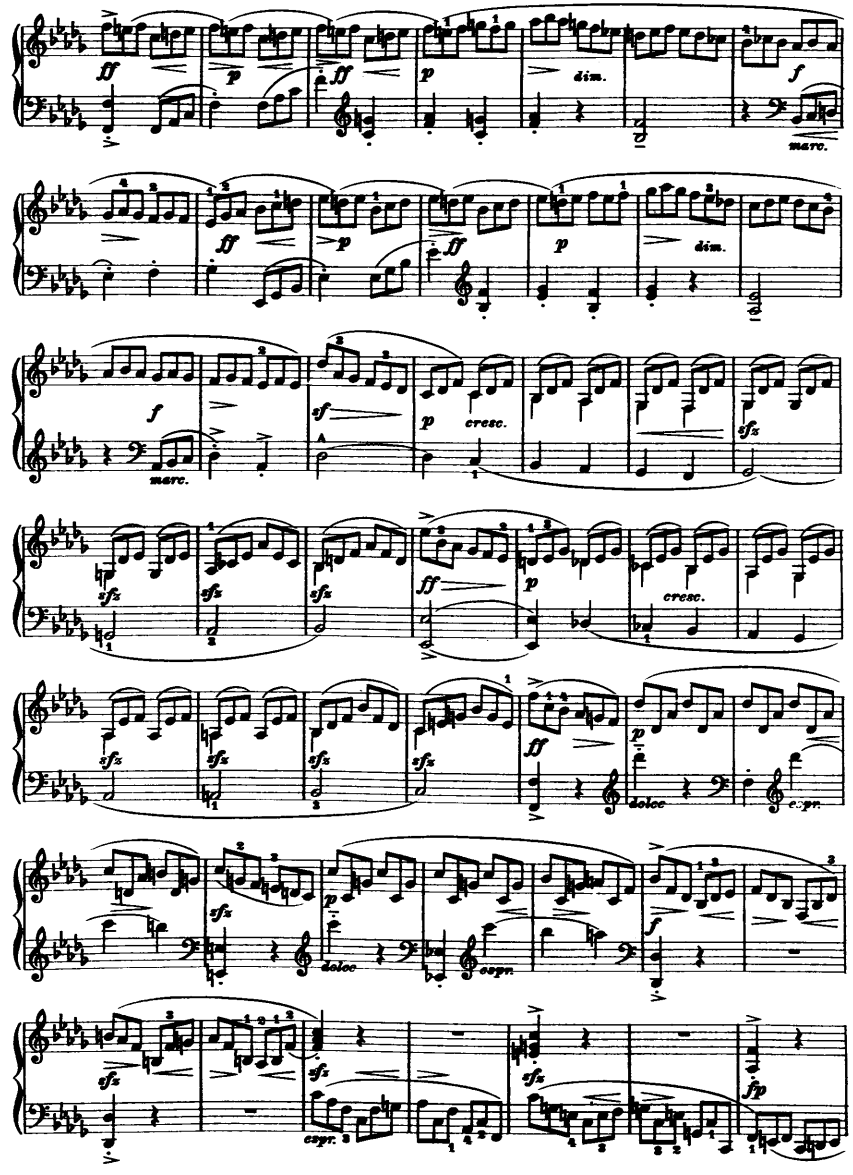
Presto.

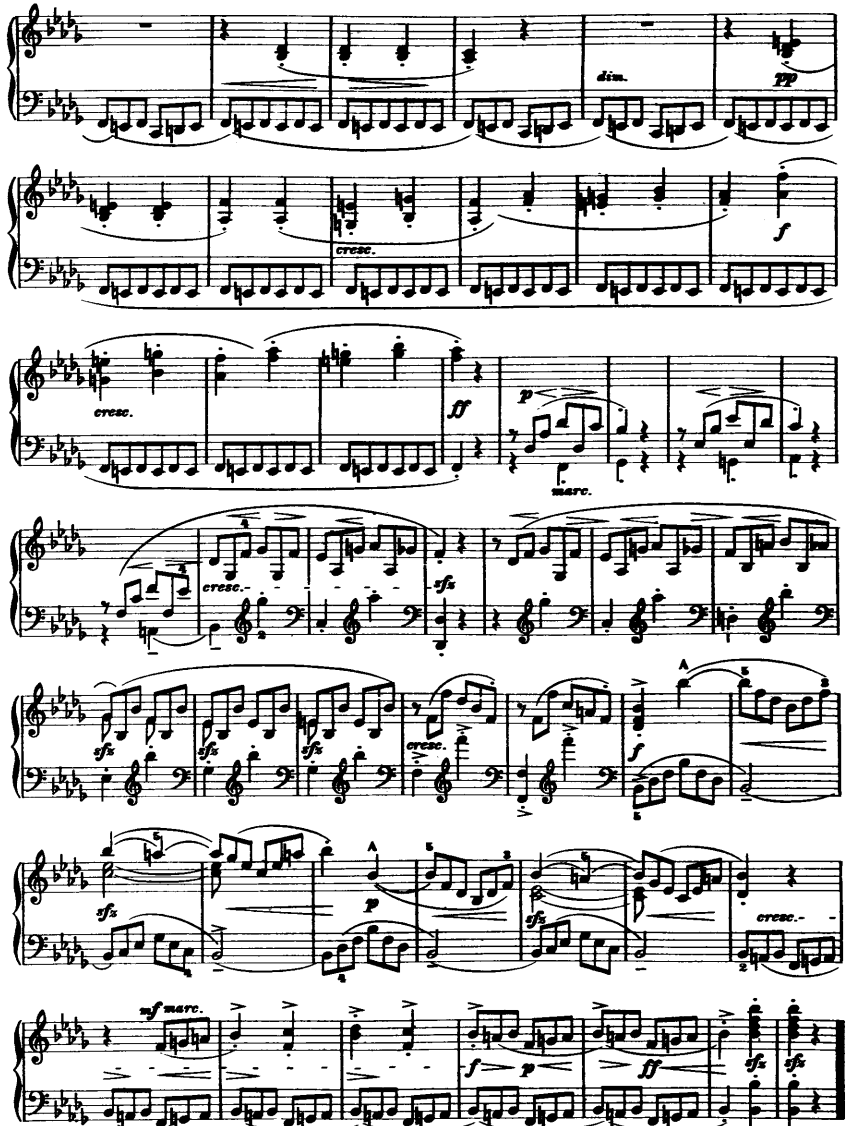
Carl Heinrich Graun
(1701–1759)

7.




molto
espr.
cresc.
cresc.
cresc.


dim.
marc.
dim.
marc.
cresc.
cresc.
dolce
espr.
dolce
espr.
espr.



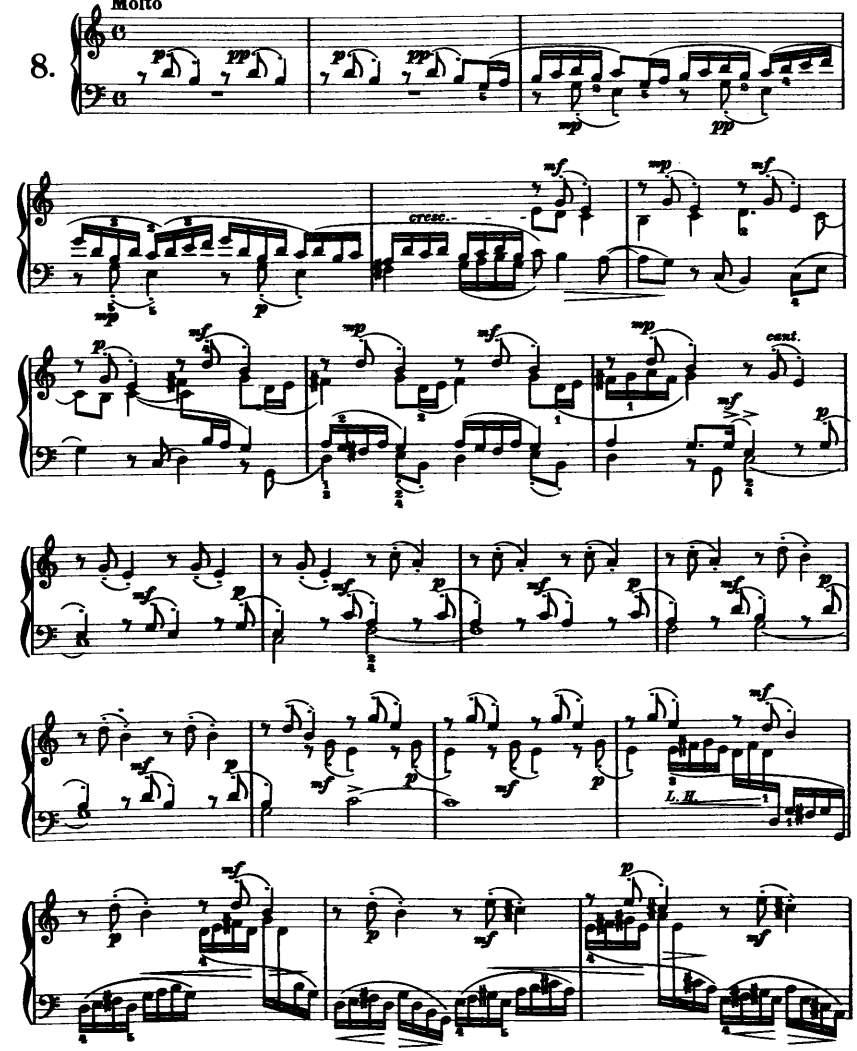
Capriccio „Cucu“ (Der Kuckuck.)

(2te Fassung.)

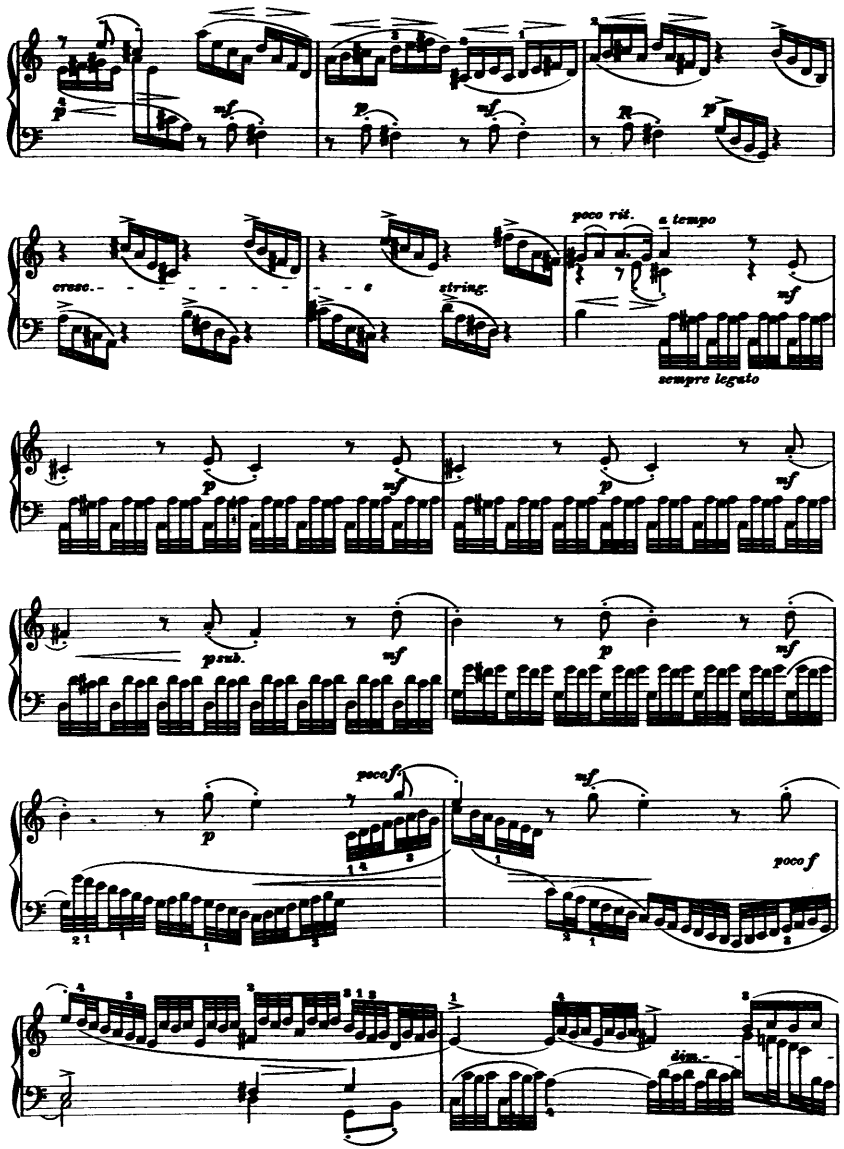
Johann Kaspar Kerll
(1627-1693)

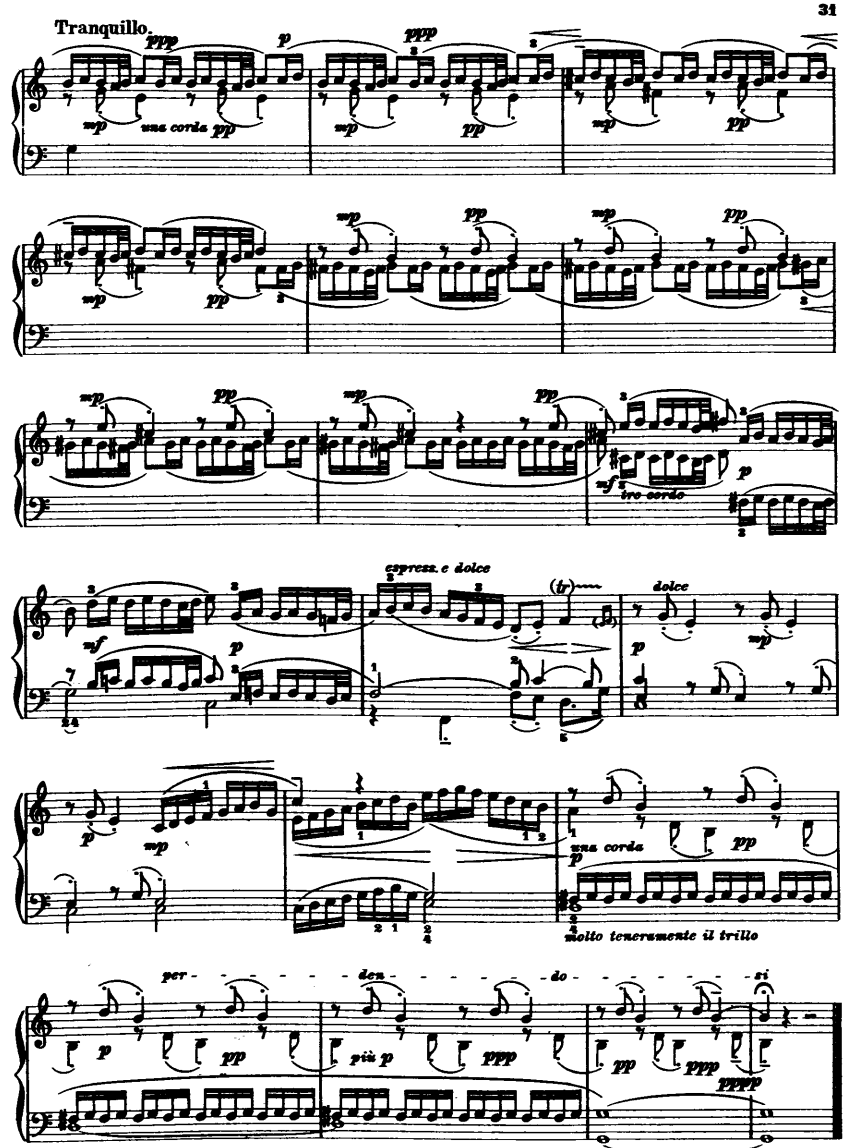
Molto

8.



From the Monuments of Musical Art in Bavaria Vol. II


cresc.
poco rit.
a tempo
string.
sempre legato
dim.


Tranquillo.
una corda
tre corde
espress. e dolce
dolce
una corda
molto teneramente il trillo
per - den - do - si
più p

Canzone

Johann Kaspar Kerll

Andante molto sostenuto ed amabile.

9.

p espr. *R.H.* *pp* *p espr.*

mp *espr.* *R.H.* *espr.* *poco cresc.*

mf molto espr. *espr.* *L.H.* *poco rinforz.*

Un poco più mosso.

p *L.H.* *poco ril.* *mp*

a tempo *mp* *pp* *cresc.* *e string.*

dolcissimo *p*

pp *cresc.* *p espr.*

molto espr. *mp* *poco rinf.* *mf*

sempre mf *cresc.*

molto espr. *f* *molto espr.* *cresc.* *legatissimo*

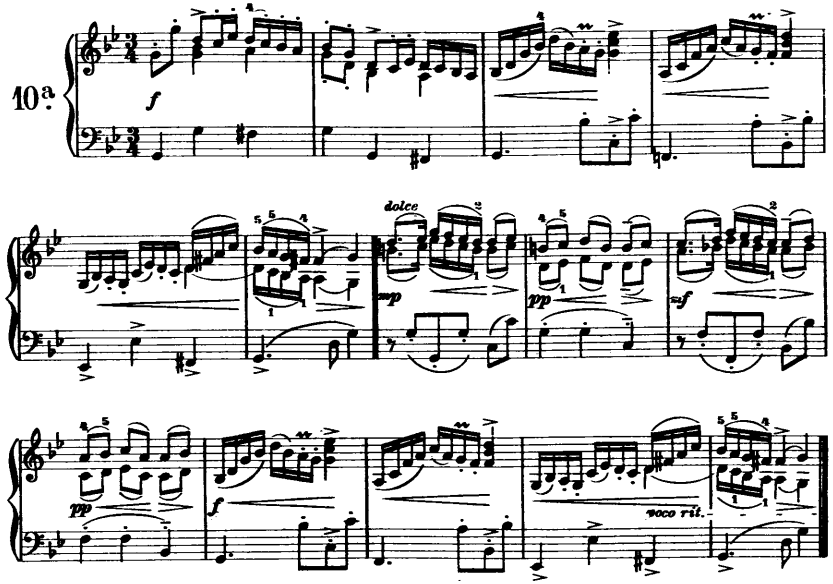
molto *ff* *ei* *aller* - *gen* - *do* *fff*

Four Small Pieces

I. Polonaise

Johann Philipp Kirnberger
(1721 - 1783)

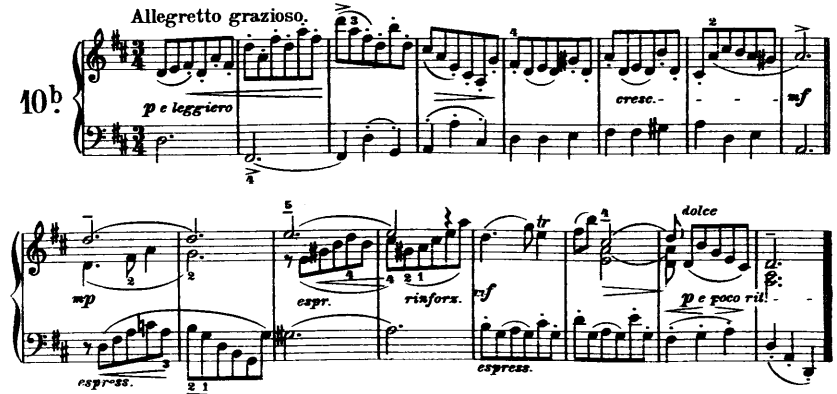
10a.



II. Menuet

Allegretto grazioso.

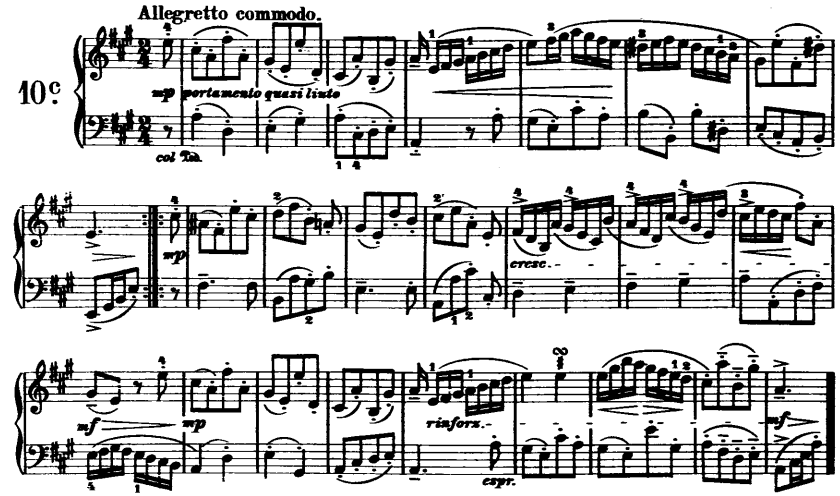
10b.



III. La Lutine

Allegretto commodo.

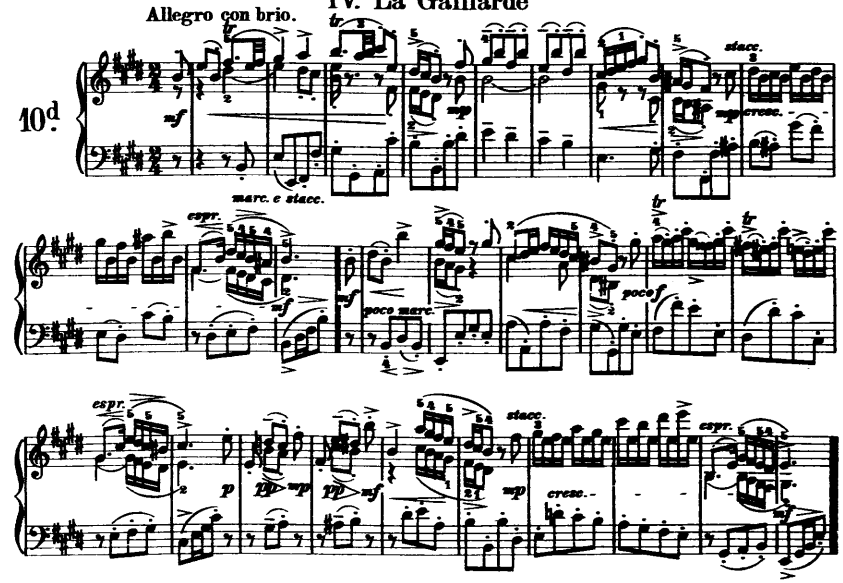
10c.



IV. La Gaillarde

Allegro con brio.

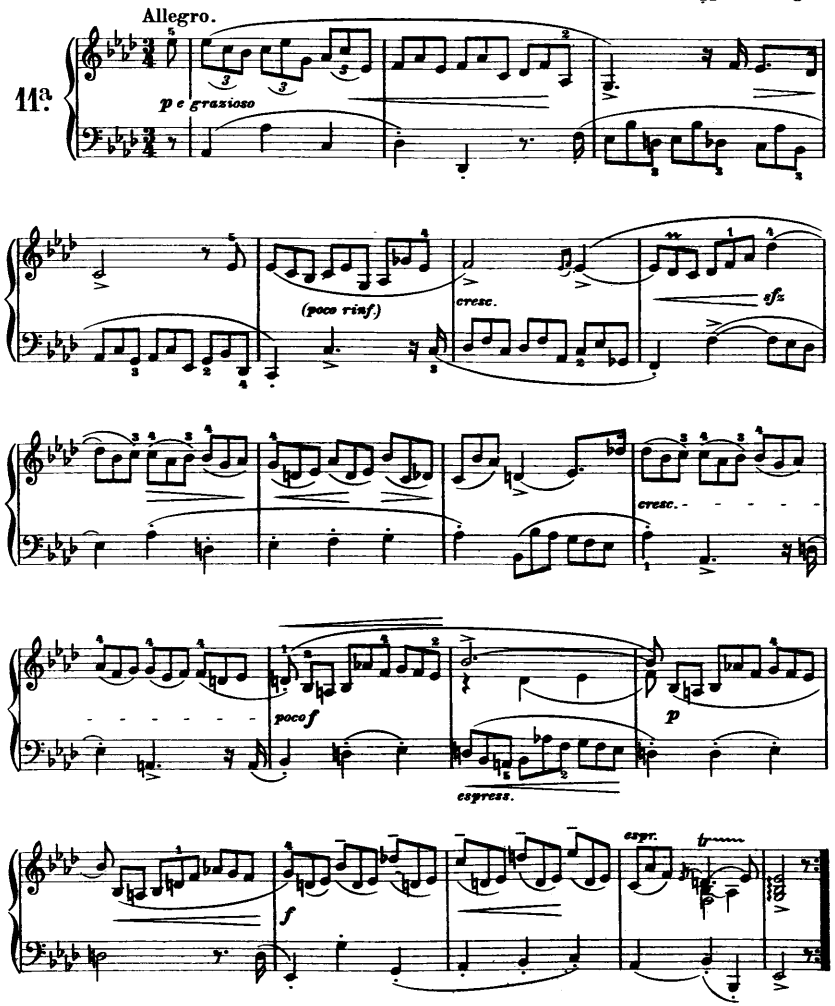
10d.

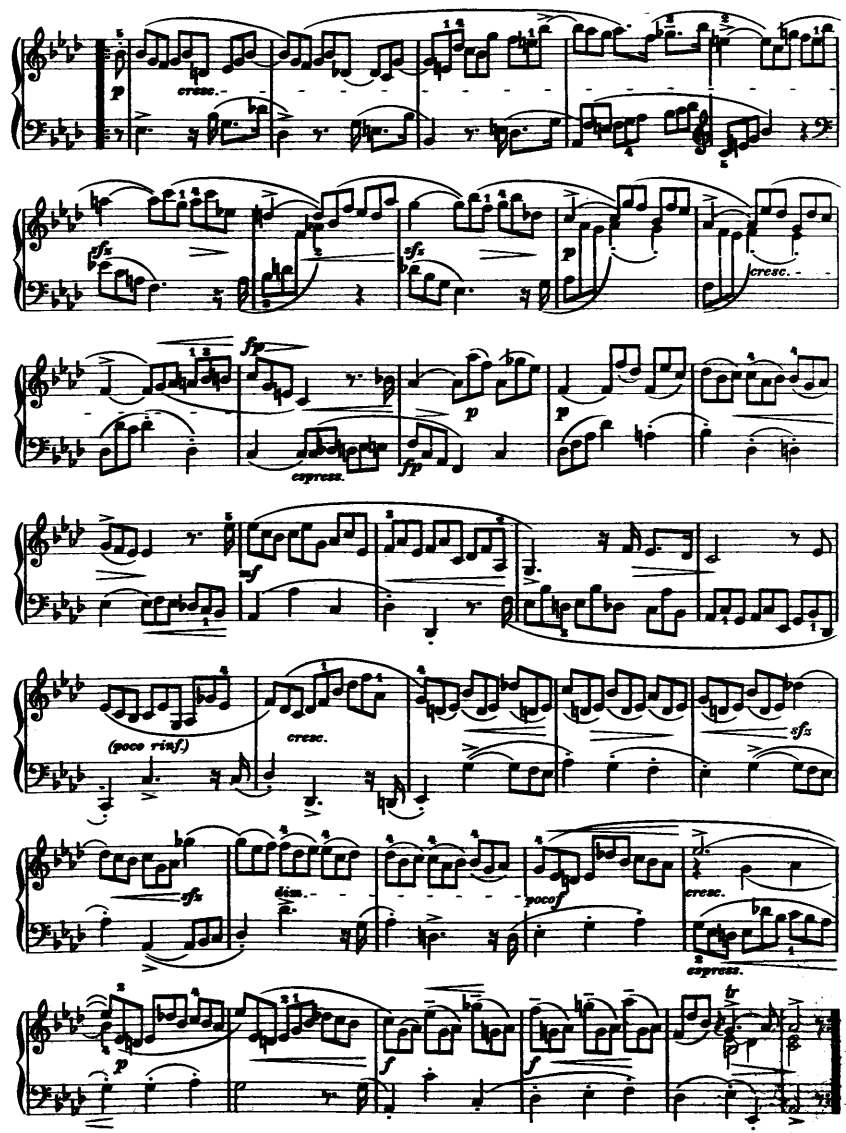


Four Pieces

I. Courante

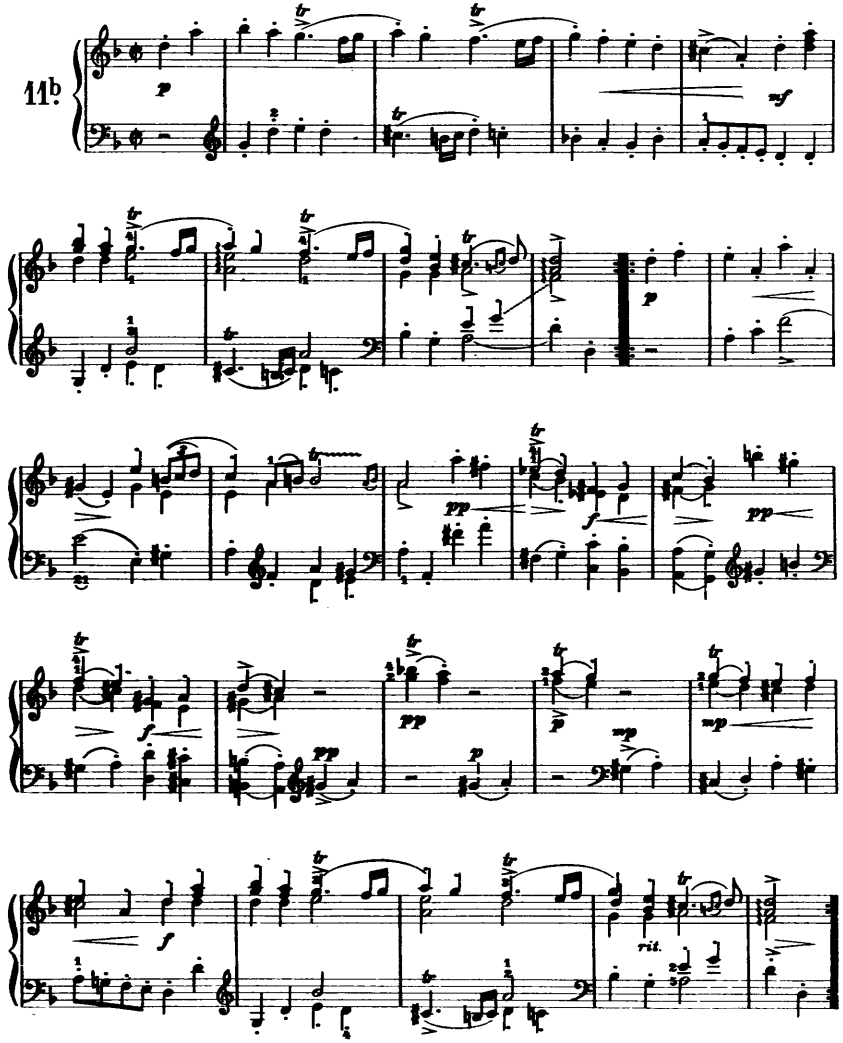
Johann Philipp Kirnberger





II. Gavotte

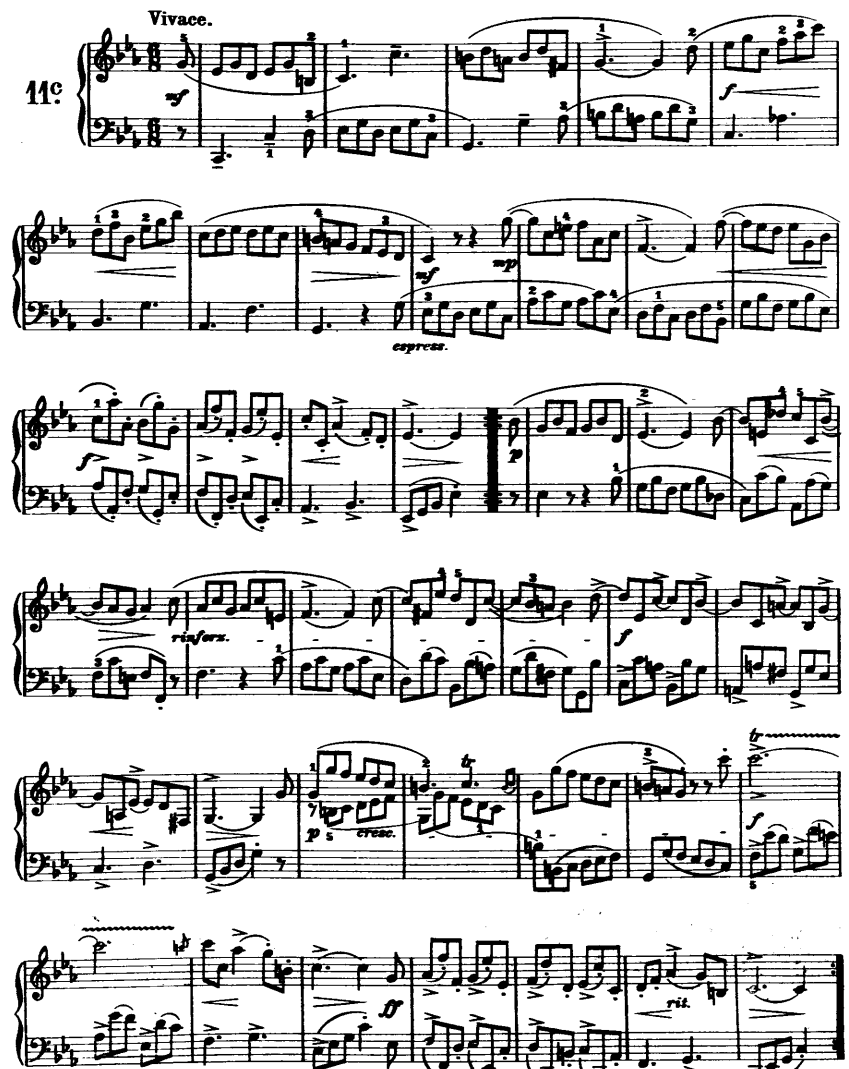
11b



III. Gigue

Vivace.

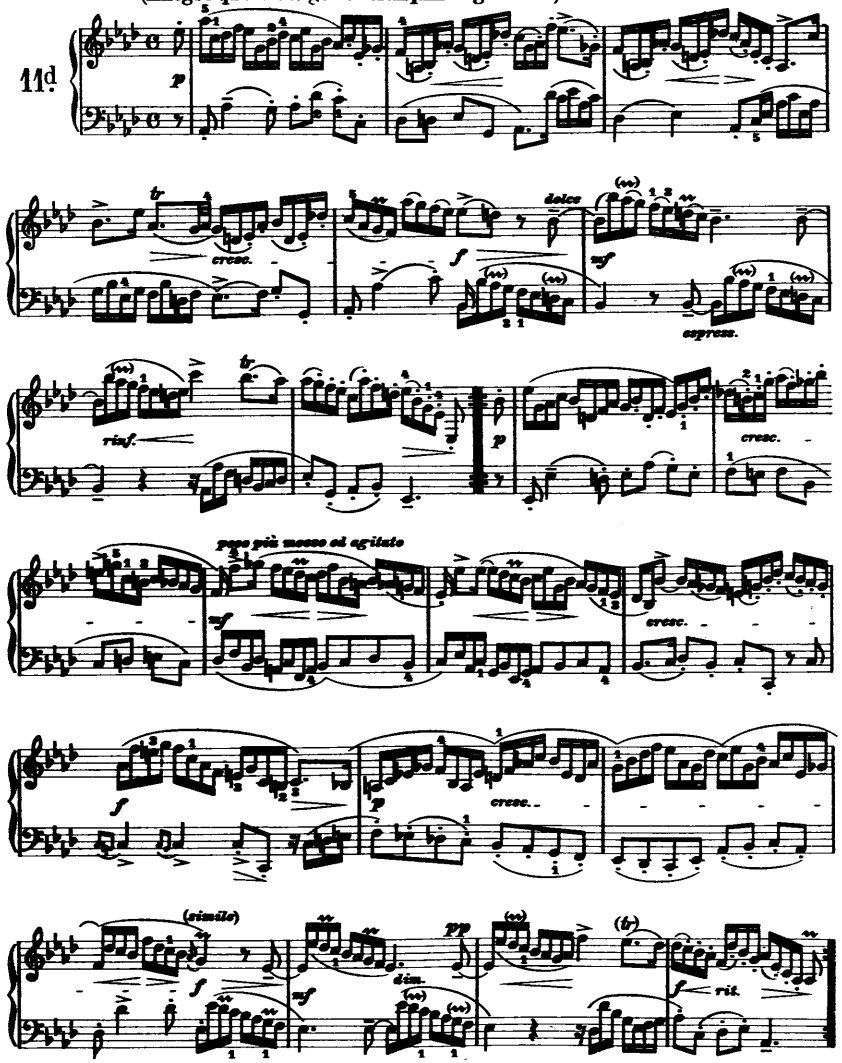
11c



IV. Allegro for the Musical Clock

(Allegro quasi Allegretto tranquillo e grazioso.)

11d.



Partita Nº II

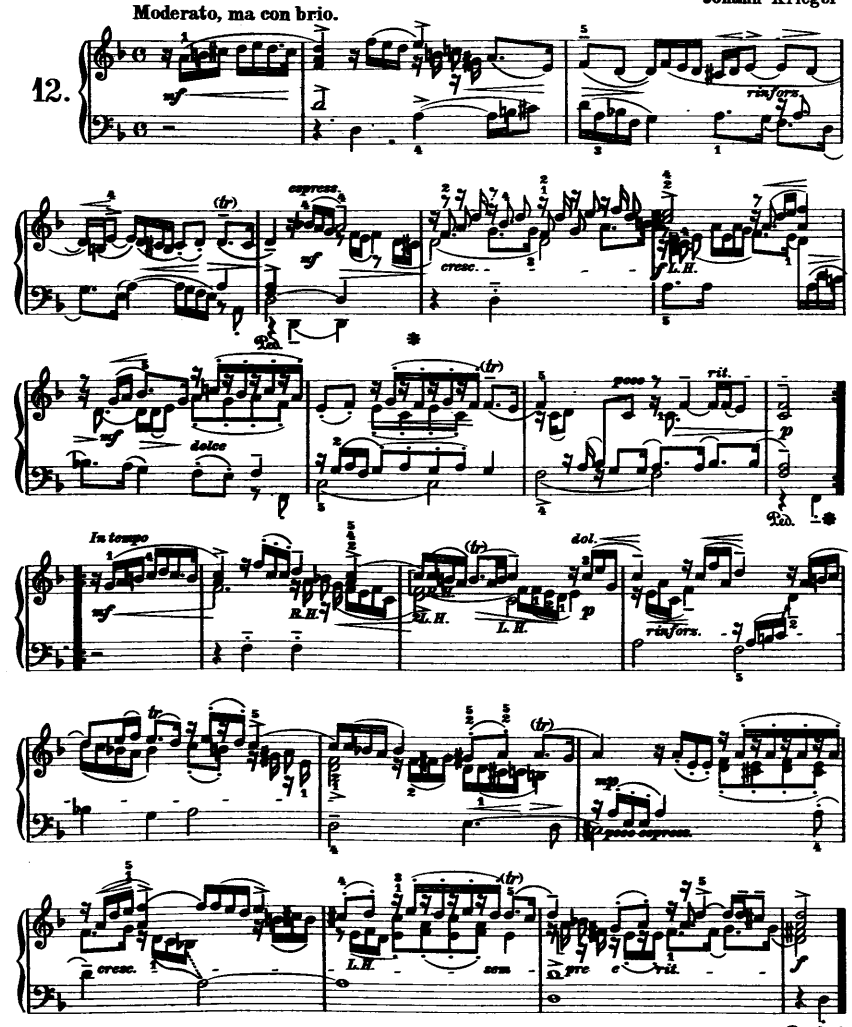
Aus den „Sechs Musikalischen Partien" 1697.

Allemande

Johann Krieger

Moderato, ma con brio.

12.



Corrente

Allegro amabile, quasi Allegretto.

espr. mp L.H. p

un pochett. sosten. pp L.H. Ped.

In tempo dolce mp

pp Ped.

mp L.H. mf

molto dim.

espress. mp poco rit. pp Ped.

Sarabande with Double

Andante con grandezza.

sonore poco f L.H. mp

dolce p pp poco f L.H.

poco p rinforz. stretto Poco sosten.

Le Double

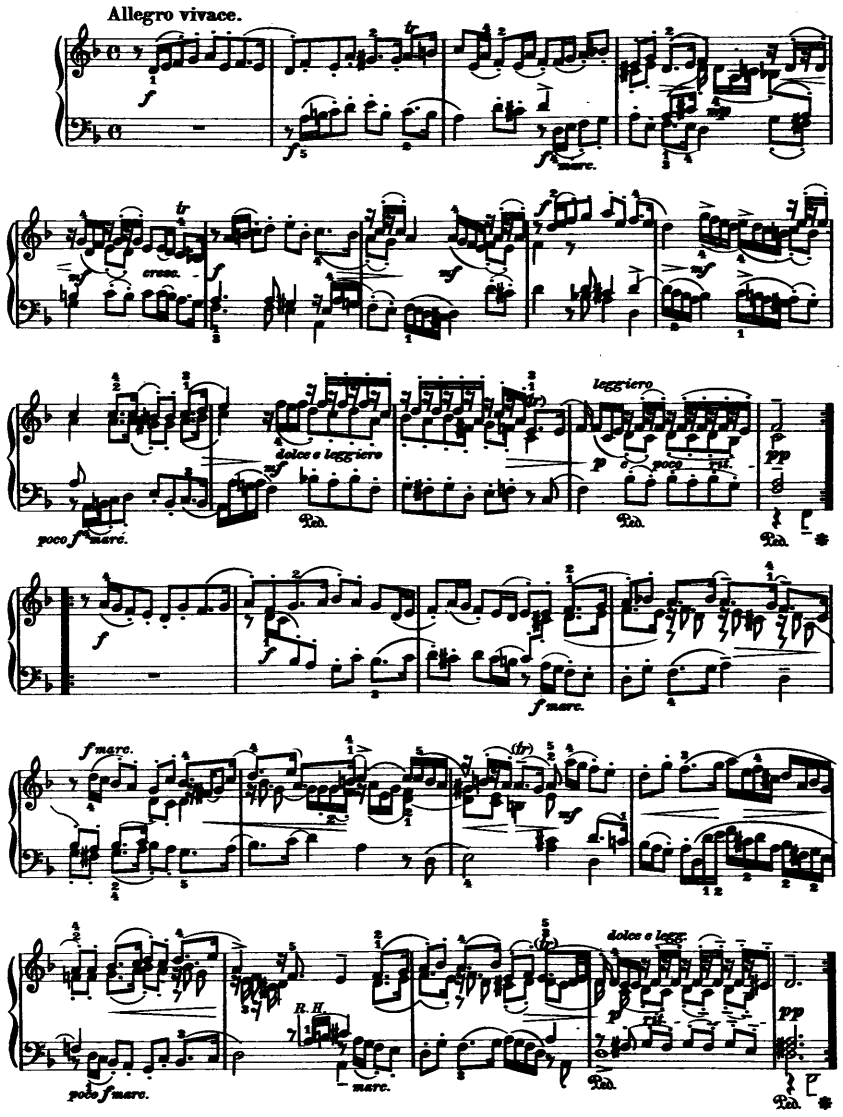
Poco meno mosso e tranquillo.

mf p pp mf

Poco p stretto rinforz. Poco sosten. poco rit. pp

Gigue

Allegro vivace.



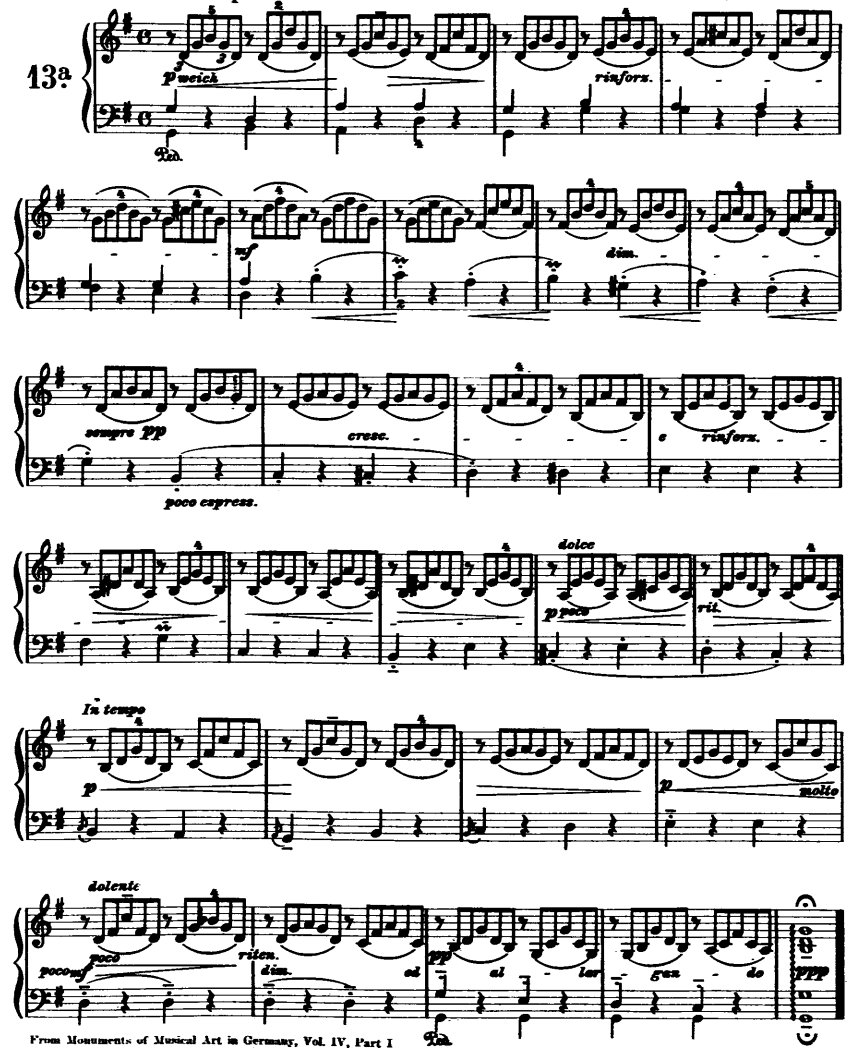
Four Pieces

I. Präludium zur V. Partita

Johann Kuhnau
(1677–1722)

Molto tranquillo ed amabile.

13a



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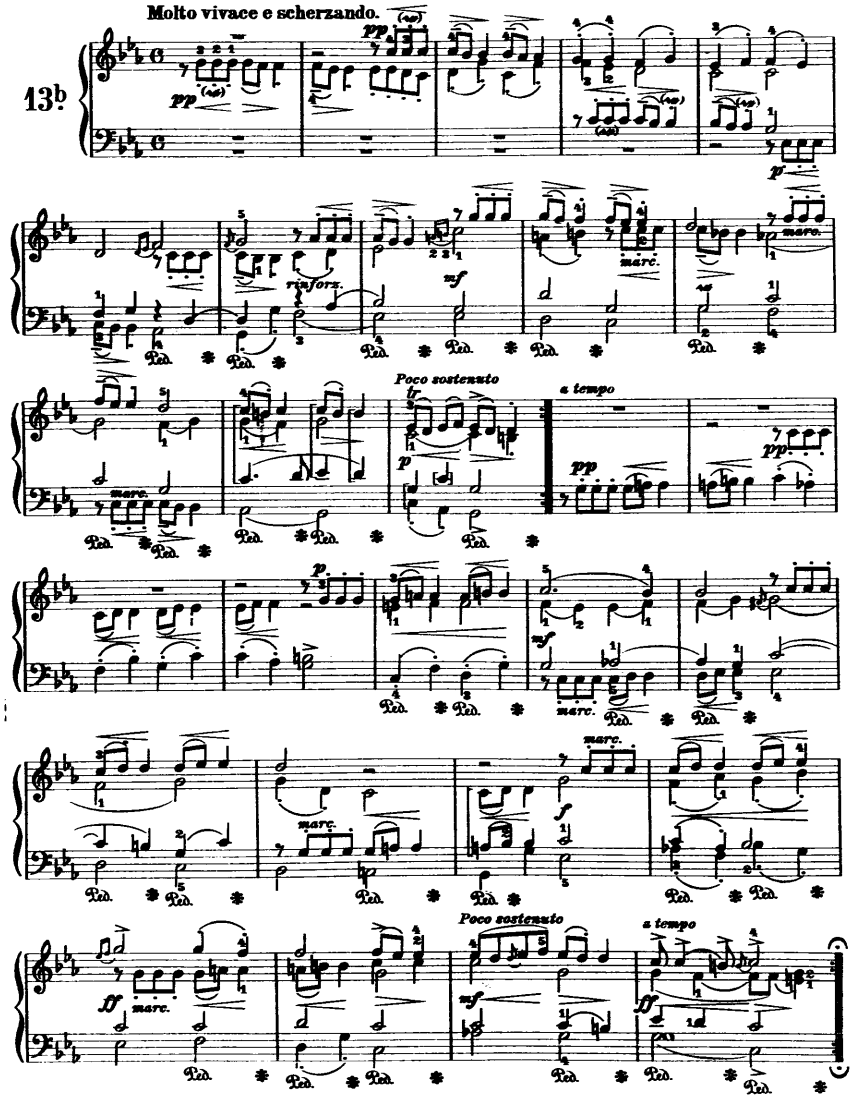
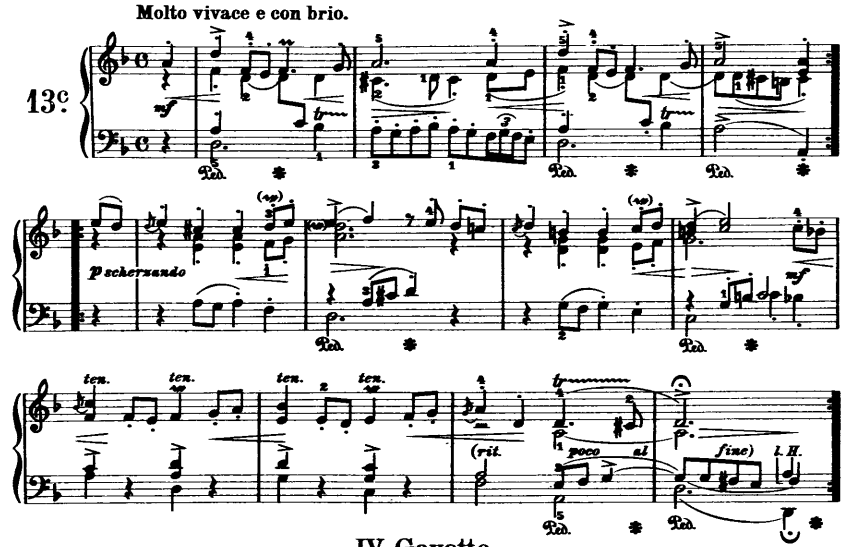
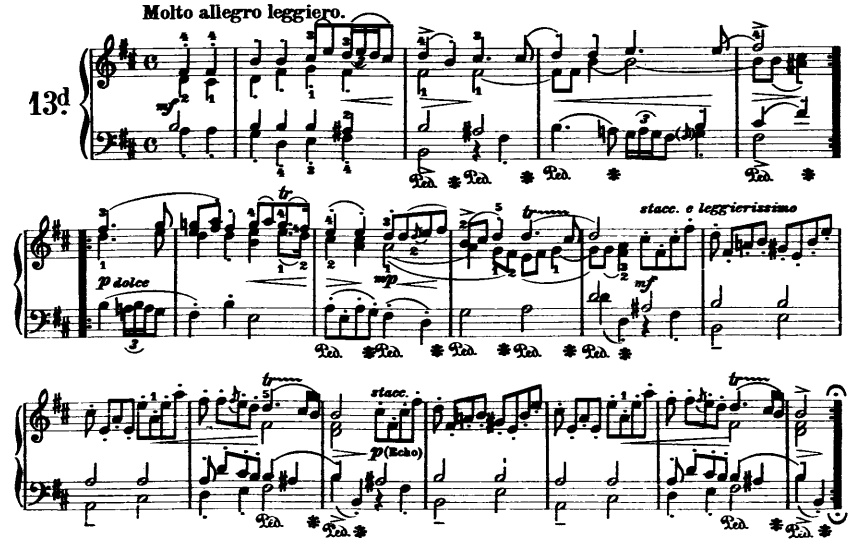
II. Gigue



III. Bourrée



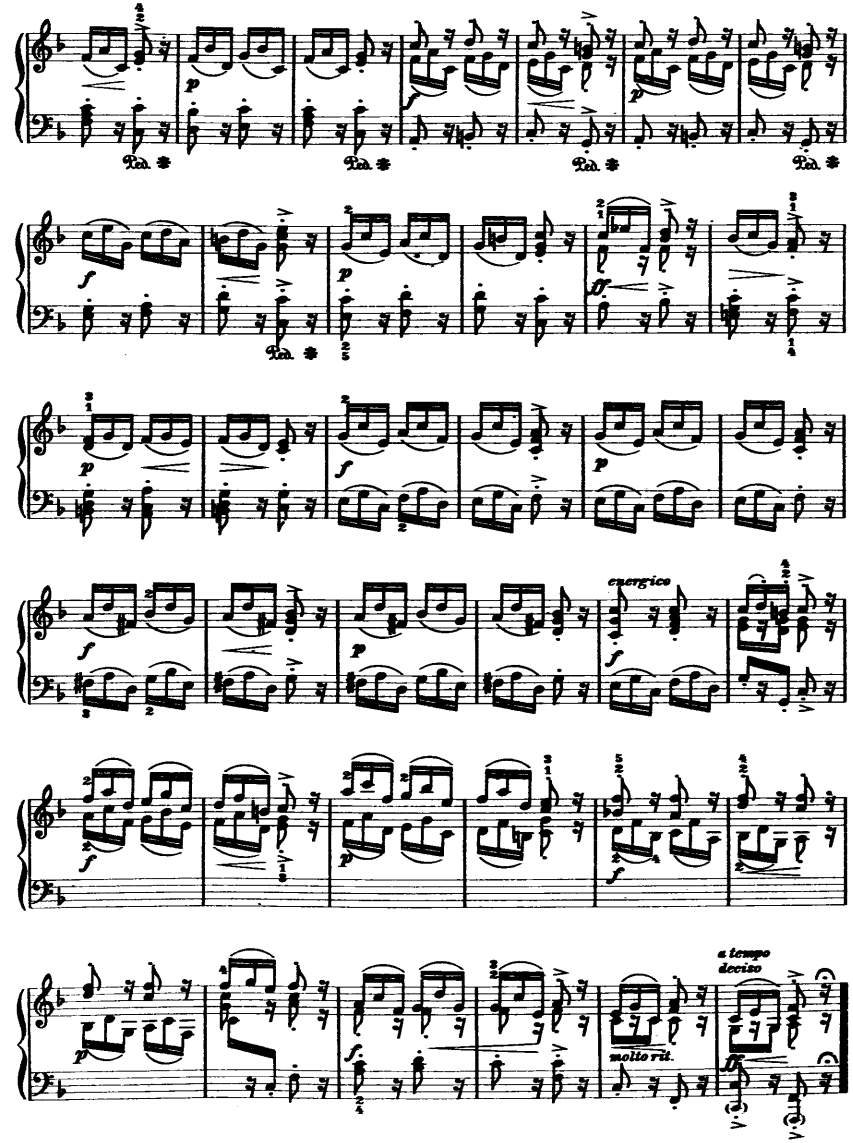
IV. Gavotte



V. Presto from the Sonata III (F major)

Presto con brio.

13e



The Battle Between David and Goliath

(Original German Text by the Composer)

Der Streit zwischen David und Goliath.

Das in der Schrifft abgemahlte Portrait des grossen Goliaths ist was seltzames. Denn da præsentiret sich ein Ungeheuer der Natur / ein Baumstarcker Riese. Soll man seine Länge ausmessen / so will ein Maß von 6. Ellen nicht zureichen. Der auff seinem Häupte stehende hohe eherne Helm träget nicht wenig zu dem Ansehen seiner Grösse bey. Der schuppige Pantzer / und die umb die Schenckeln gelegte Bein-Haraische nebenst dem wichtigsten Schilde / womit er sich träget / ingleichen sein mit Eisen stark beschlagener und einem Weber-Baume gleicher Spieß / weisen zur Gnüge / daß Kräffte bey ihm seyn müssen / und daß alle diese Centner schwere Lasten ihm in geringsten nicht incommodiren können. Entsetzet man sich fast über dem blossen Abrisse dieses Menschen / wie werden nicht die armen Israeliten erschrocken seyn / als ihnen das lebendige Original dieses ihres Feindes zu Gesichte gekommen. Denn da stehet er vor ihnen in seiner ehernen und mit der Sonnen gleichsam umb den Vorzug des Glantzes streitenden Montierung / und machet mit dem wie Schuppen übereinander hangenden Metall ein ungemeines Geräusche / schnaubt und brauset / als wenn er sie alle auff einmahl verschlingen wolte. Seine Worte klingen in ihren Ohren wie der erschreckliche Donner. Er spricht den Feinden und ihrem Zeuge Hohn / fodert auch aus ihrem Lager einen Helden heraus. Dieser Kampff soll weisen / auff welcher Parthey Schultern das Joch der Dienstbarkeit liegen solle. Er kan sich leichte einbilden / daß bey diesem Mittel der Scepter über die Israeliten denen Philistern in die Hände kommen müsse. Aber man sehe doch nur Wunder! da allen Helden Israelis der Muth sincket / und da ein iederman / wenn der Riese sich nur blicken lässet / die Flucht ergreiffet; da auch der ungeheure Kämpffer nach Gewohnheit die Feinde spöttisch zu halten fortfähret; meldet sich David / ein klein beherztes Pürschgen / und junger Schäfer an / und will sich mit dem Risen-Fresser schlagen. Solches will ihm zwar vor eine Vermessenheit ausgeleget werden: Alleine David kehret sich wenig dran. Er bleibt bey seiner Heldenmäßigen Resolution, und lässet sich bey der Audientz vor dem Könige Saul vernehmen / er habe nur neulichst durch GOttes Hülffe mit einem Bäre und Löwen / die ihm ein Schaf geraubet / gestritten / diesen grimmigen Bestien den Raub wieder aus dem Rachen gerissen / und sie noch darzu getödtet: Also hoffe er auch / es werde ihm der Streit mit diesem Bäre und Löwen der Philister gelingen. Er tritt demnach im starcken Vertrauen auff die Hülffe seines GOttes mit einer Schleuder und etlichen ausgelesenen Steinen dem gewaltigen Riesen unter die Augen. Da dencken nun die Philister: Itzo wird der grosse Held den kleinen Feind wie ein Stäubchen wegblasen / oder wie eine Fliege tödten: Zumahl da er gantz grimmig wird / und mit erschrecklichen Flüchen auff David loß fulminiret / daß er ihn wie einen Hund achte / und mit keinen Soldaten mäßigen Waffen / sondern mit einem Schäfer-Stecken zu ihm komme. Aber David erschricket nicht / sondern beruffet sich auff seinen GOtt / und prophezeyet dem Feinde / er werde gleich itzo ohne Schwerd / Spieß und Schild zu Boden fallen / den Schedel verlieren / und den Rumpff denen Vögeln und wilden Thieren zur Speise überlassen müssen. Hiermit eilet David auff den Philister zu / und verwundet ihn mit einem in die Stirne tieff hinein geschleuderten spitzigen Steine dermassen / daß er über den Hauffen fället. Ehe er sich wieder auffraffen kan / bedienet sich David der guten Gelegenheit / erwürget ihn mit seinem eigenen Schwerte / und träget seinen abgehauenen Kopff zum Zeichen des Sieges von dem Kampff-Platze weg. Waren vormahls die Israeliten vor dem Scharchen und Pochen des grossen Goliaths geflohen / so flohen itzo die Philister bey dem Siege des kleinen Davids / und gaben also denen Israeliten Gelegenheit ihnen nach zu eilen / und den Weg mit denen Leichnammen der erschlagenen Flüchtigen anzufüllen. Wie groß die Freude der siegenden Ebräer müsse gewesen seyn / solches ist leichte zu erachten. Die Spur davon zeiget sich darinnen / indem das Frauenzimmer aus den Städten des Jüdischen Landes denen Siegern mit Paucken / Geigen und andern Musicalischen Instrumenten entgegen kömmt / und ein Concert von unterschiedenen Chören anstimmet. Der Text dazu ist dieser: Saul hat 1000 geschlagen / aber David zehen Tausend. Diesem nach exprimiret die Sonata:

(1) Das Pochen und Trotzen des Goliaths.
(2) Das Zittern der Israeliten / und ihr Gebet zu GOtt bey dem Anblicke dieses abscheuligen Feindes.
(3) Die Hertzhafftigkeit Davids / dessen Begierde dem Riesen den stoltzen Muth zu brechen / und das kindliche Vertrauen auff GOttes Hülffe.
(4) Die zwischen David und Goliath gewechselte Streit-Worte / und der Streit selbsten / darbey dem Goliath der Stein in die Stirne geschleudert / und er dadurch gefället / und gar getödtet wird.
(5) Die Flucht der Philister / ingleichen wie ihnen die Israeliten nachjagen / und sie mit dem Schwerte erwürgen.
(6) Das Frolocken der Israeliten über diesem Siege.
(7) Das über dem Lobe Davids von denen Weibern Chorweise musicirte Concert.
(8) Und endlich die allgemeine in lauter Tantzen und Springen sich äusernde Freude.

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Sonata prima

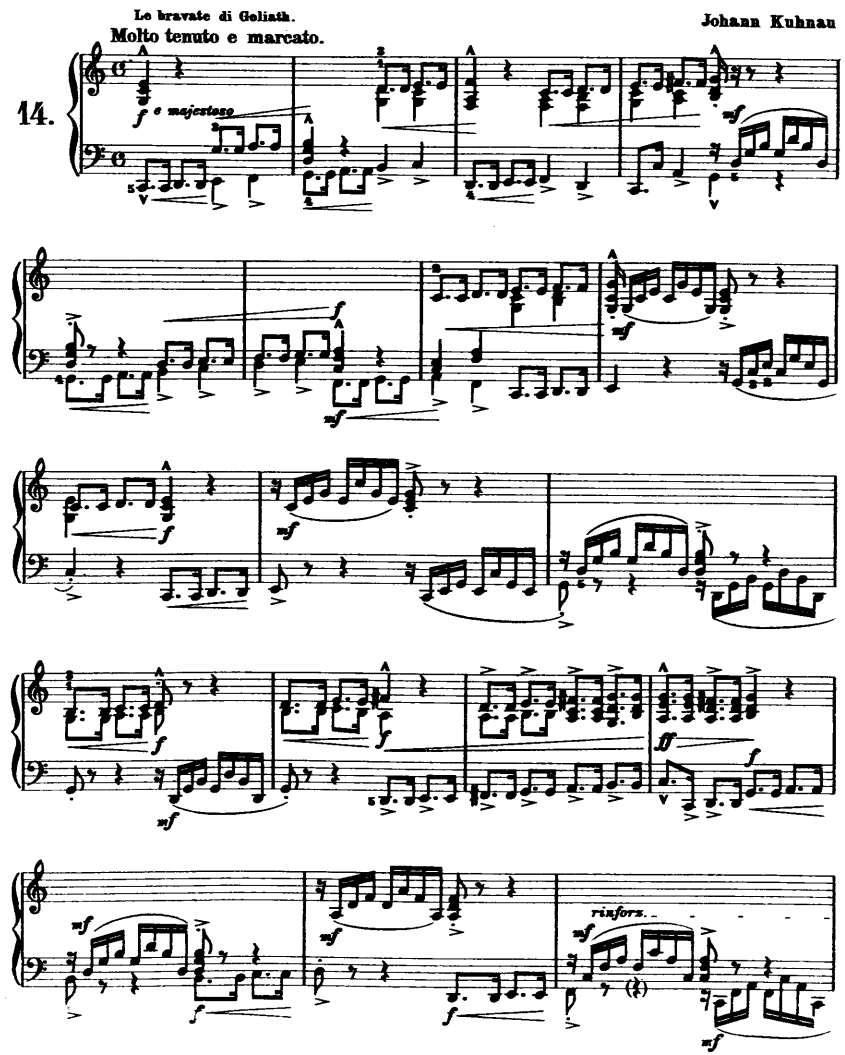
Biblicol Tale "The Battle Between David and Goliath

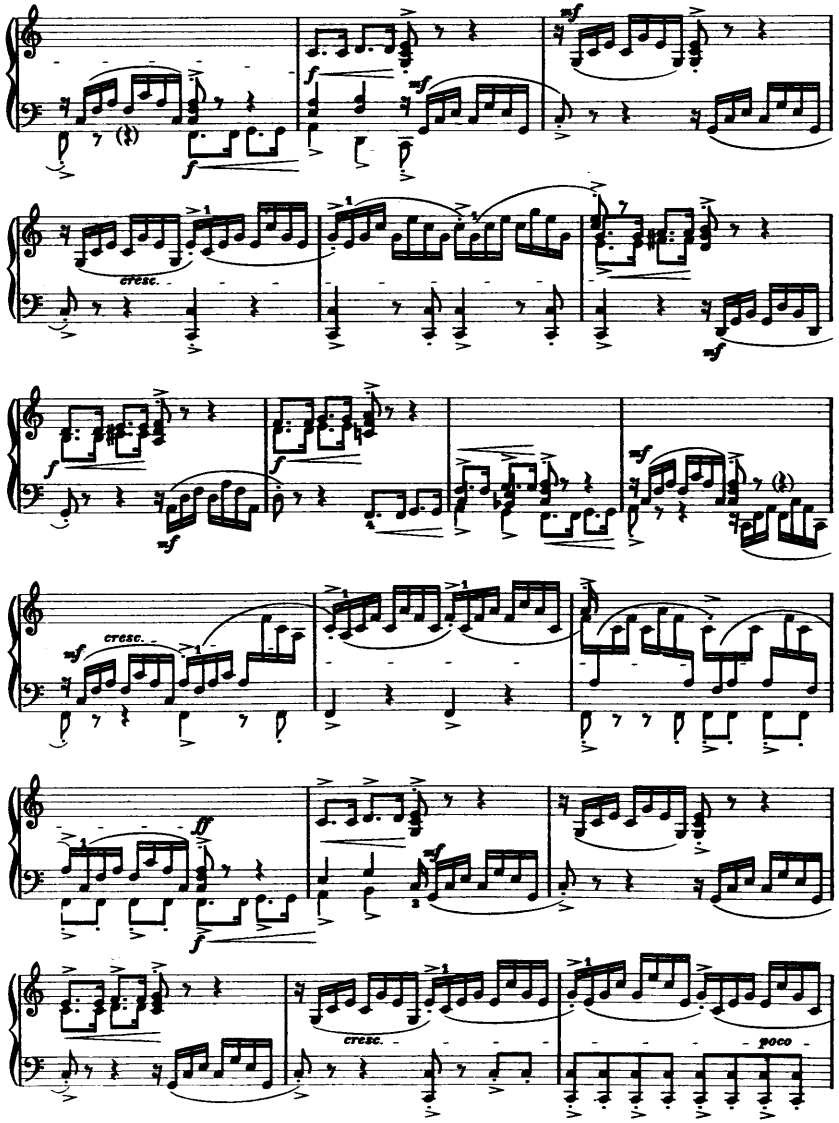
Le bravate di Goliath.

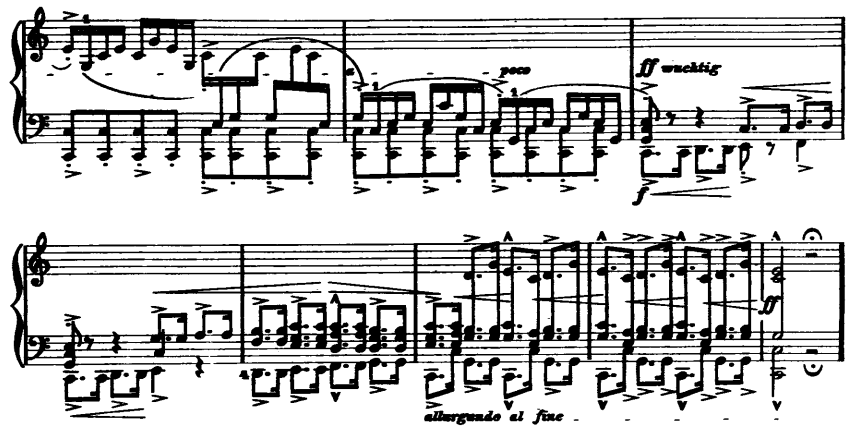
Johann Kuhnau

Molto tenuto e marcato.

14.

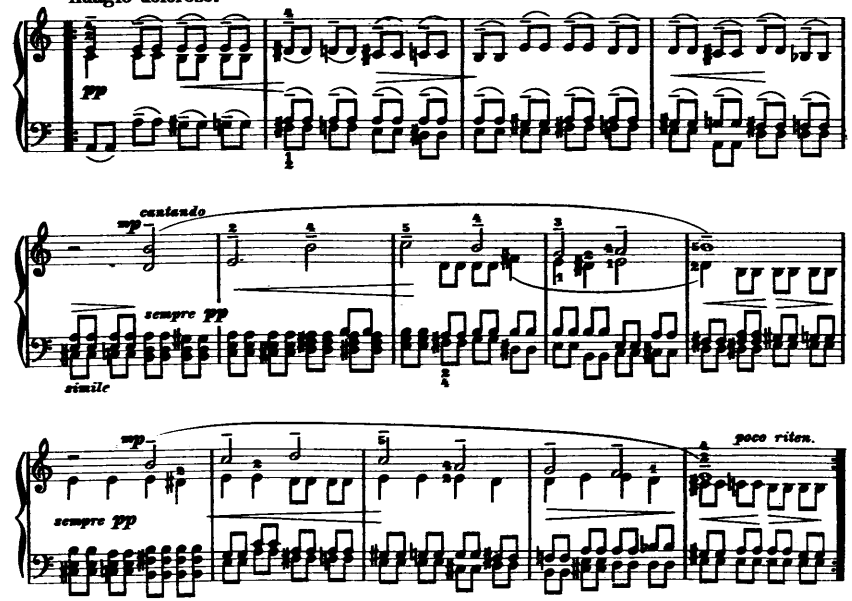


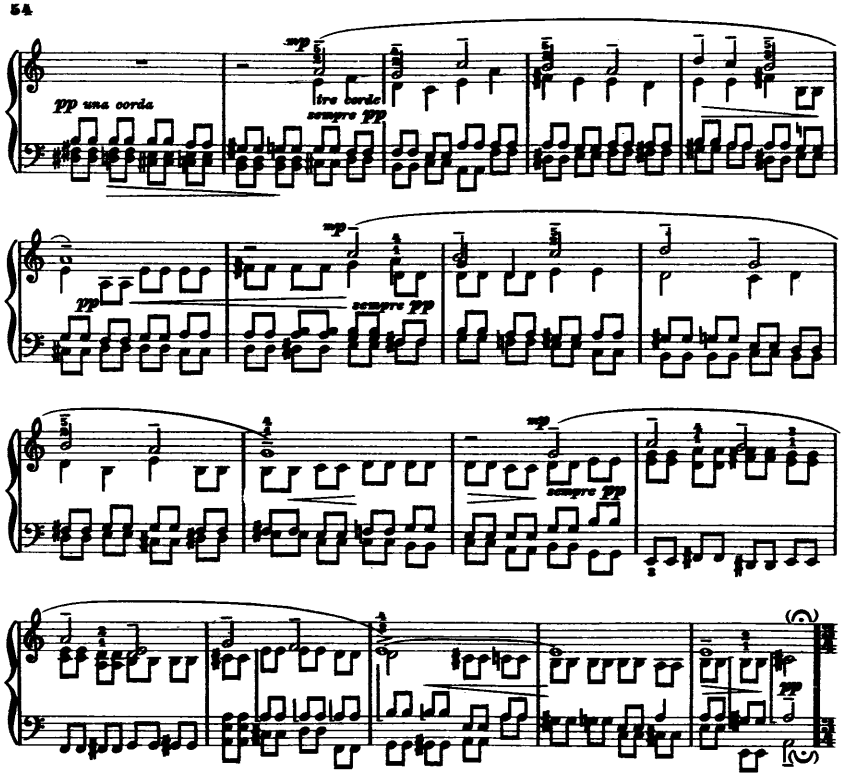




Il tremore degl' Israeliti alla comparsa del Gigante, e la loro preghiera fatta a Dio.

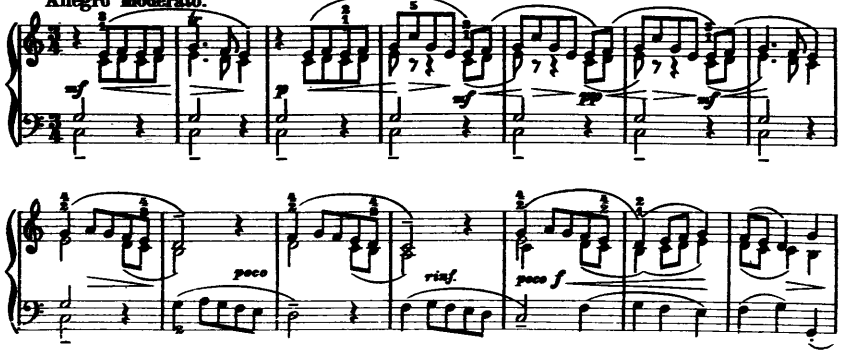
Adagio doloroso.

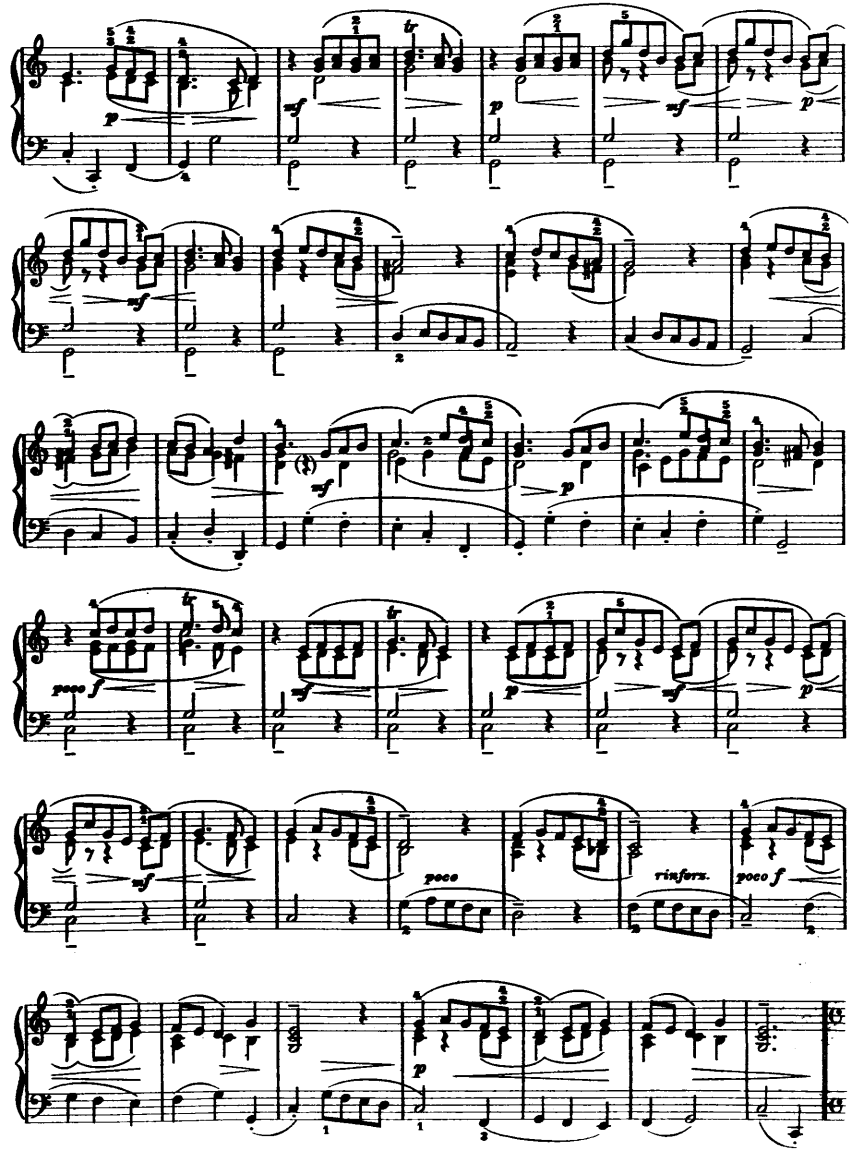




Il Coraggio di David, ed il di lui ardore di rintuzzar l'orgoglio del nemico spaventevole, colla sua confidenza messa nell'ajuto di Dio.

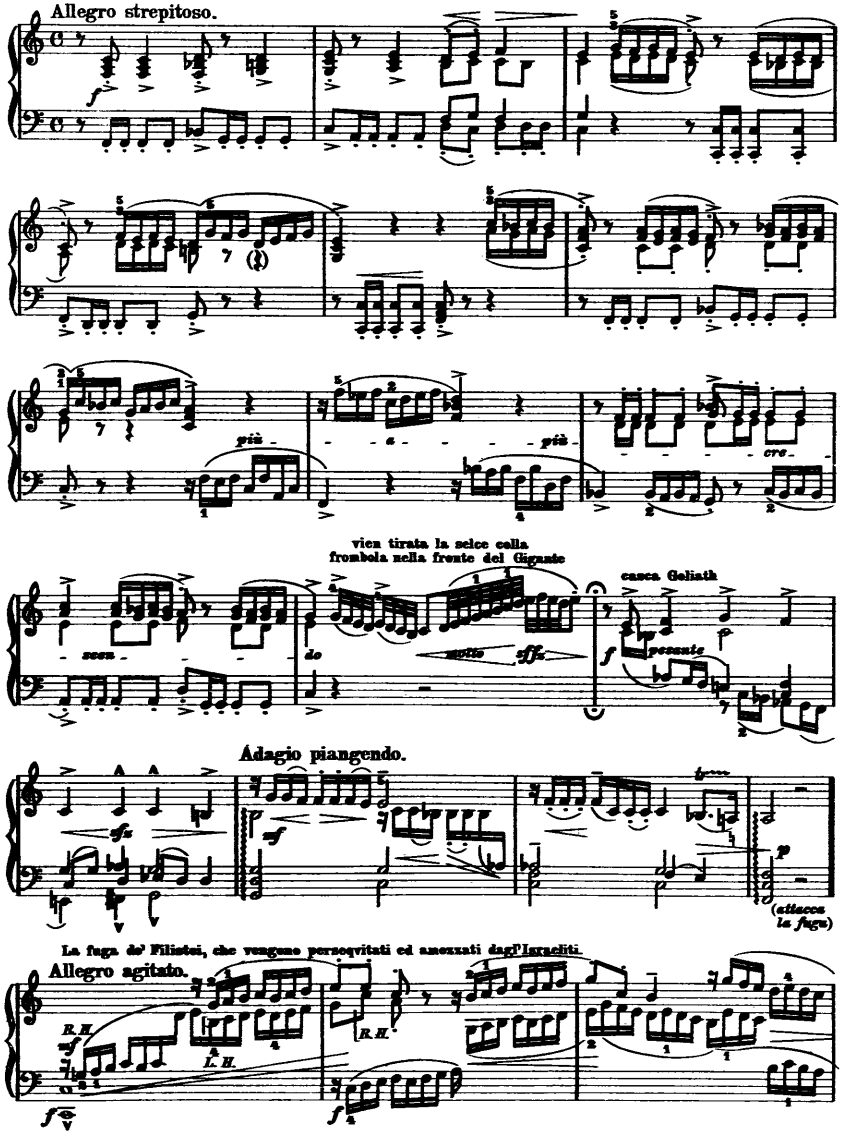
Allegro moderato.

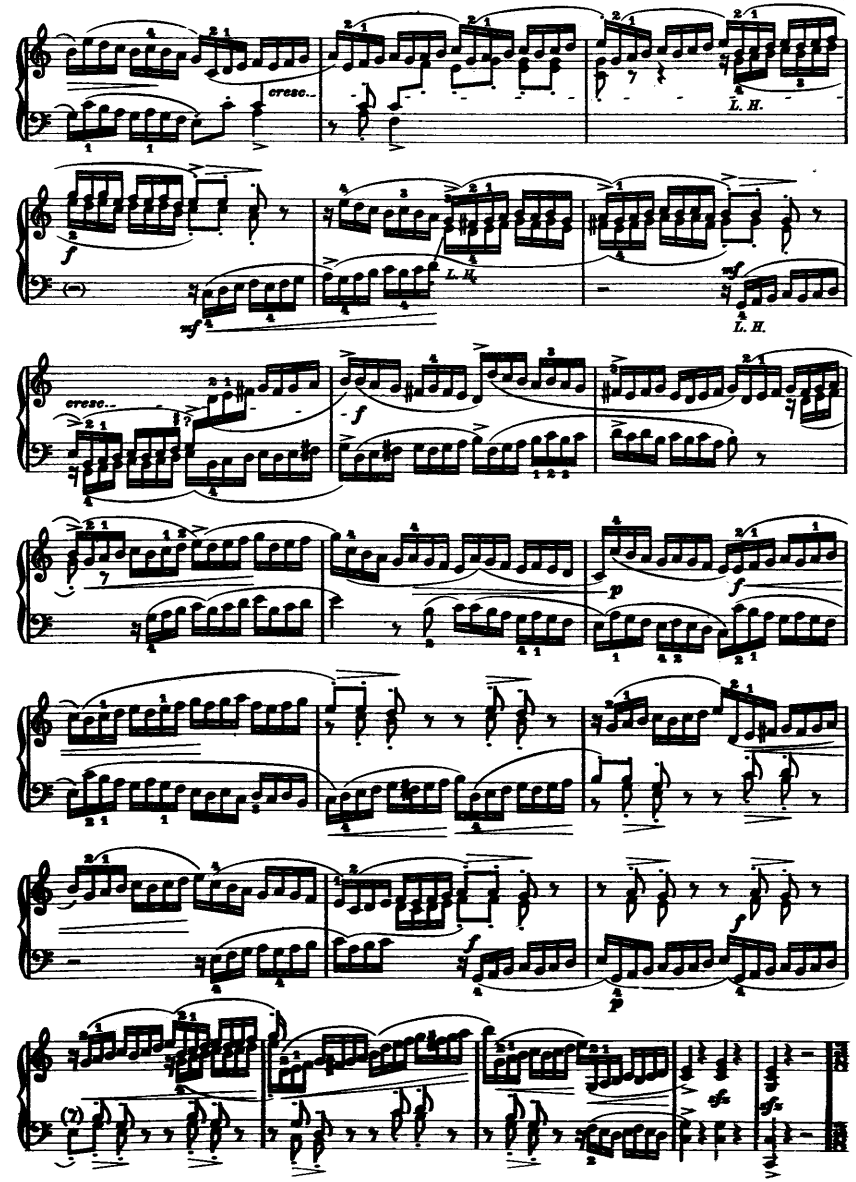




Il combattere frà l'uno e l'altro e la loro contesa.

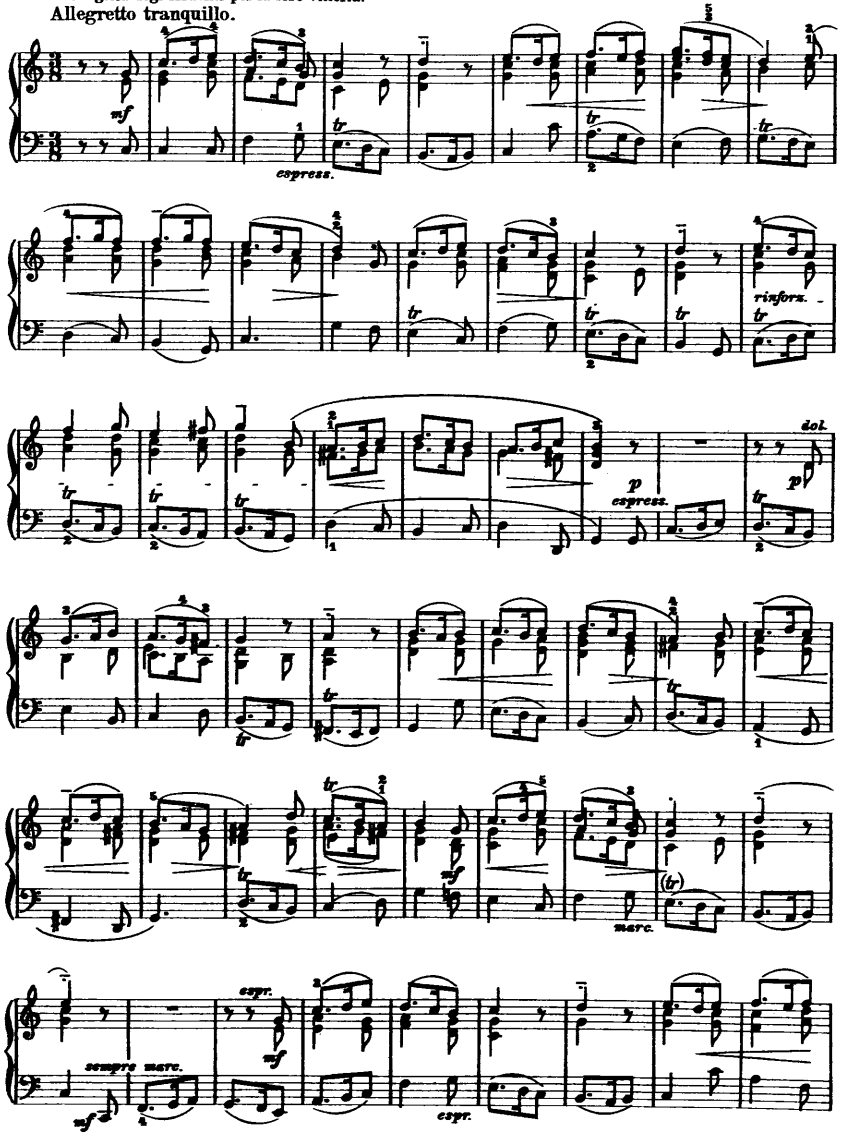
Allegro strepitoso.

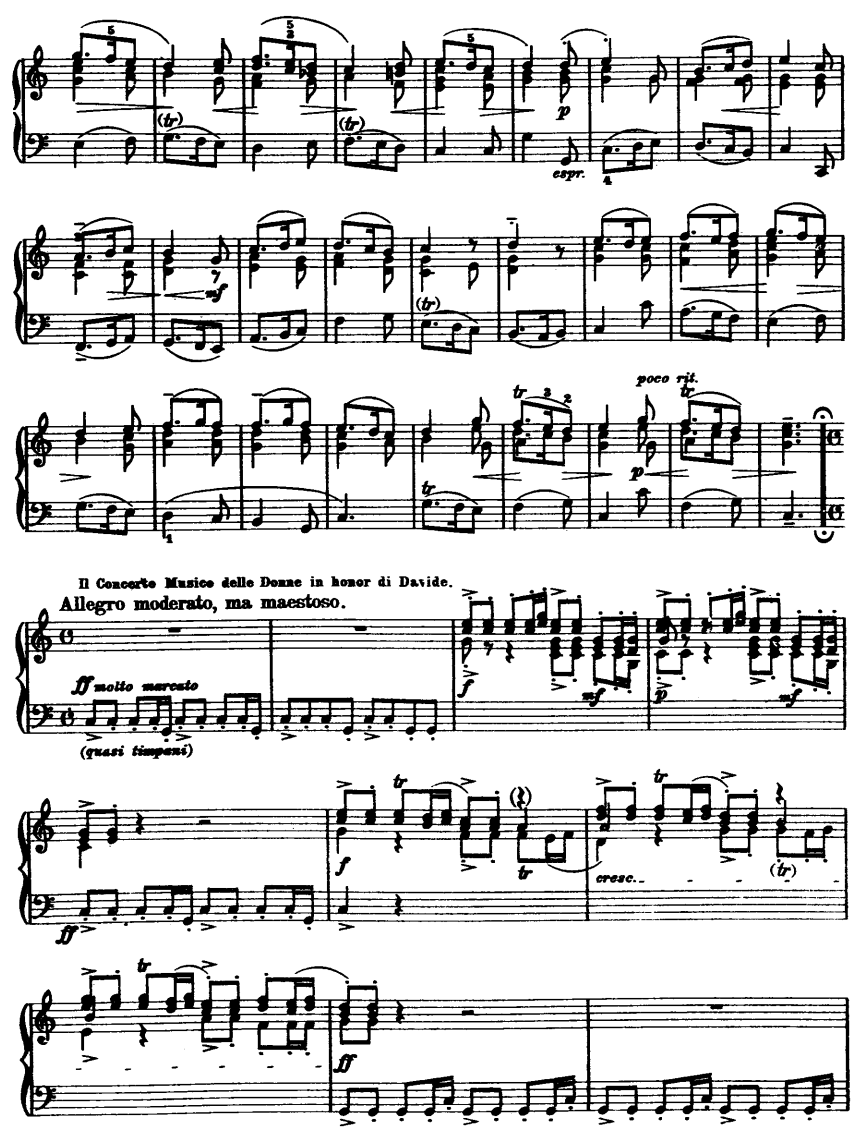




La gioia degl'Israeliti per la loro Vittoria.

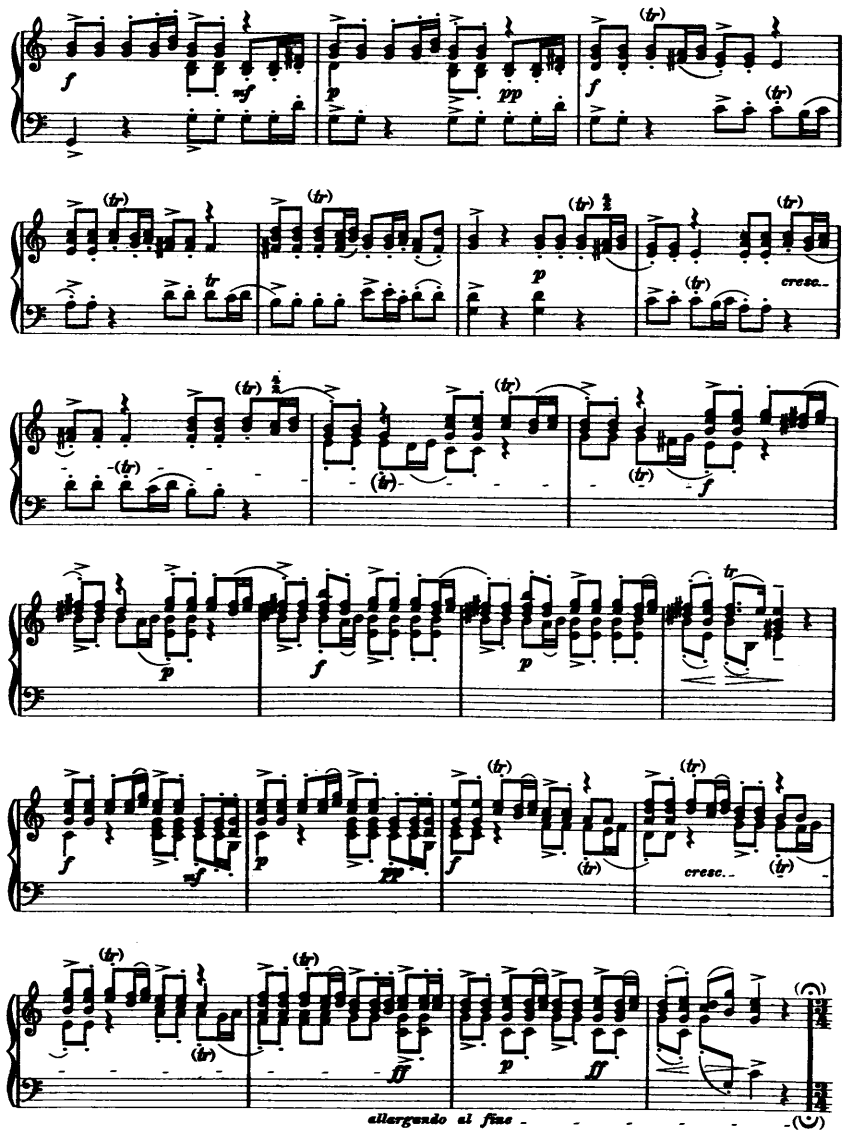
Allegretto tranquillo.





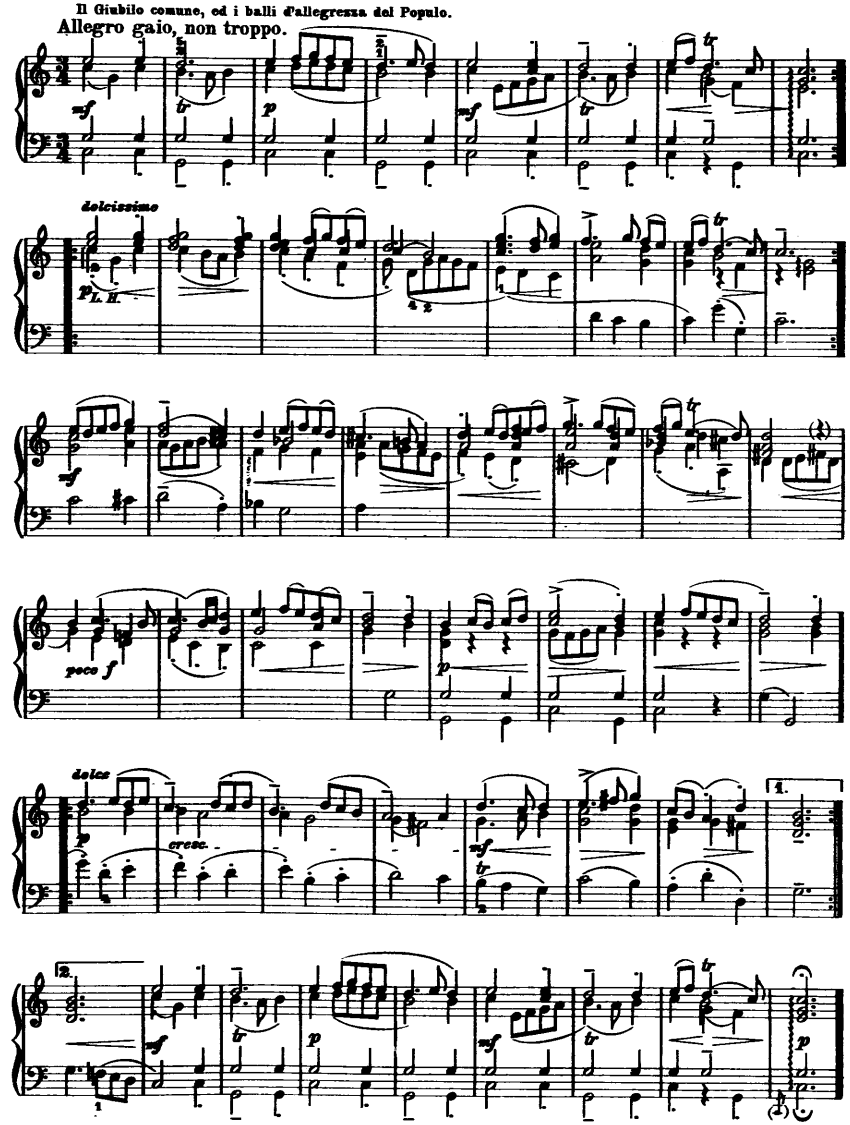
Il Concerto Musico delle Donne in honor di Davide.

Allegro moderato, ma maestoso.



Il Giubilo comune, ed i balli d'allegrezza del Populo.

Allegro gaio, non troppo.



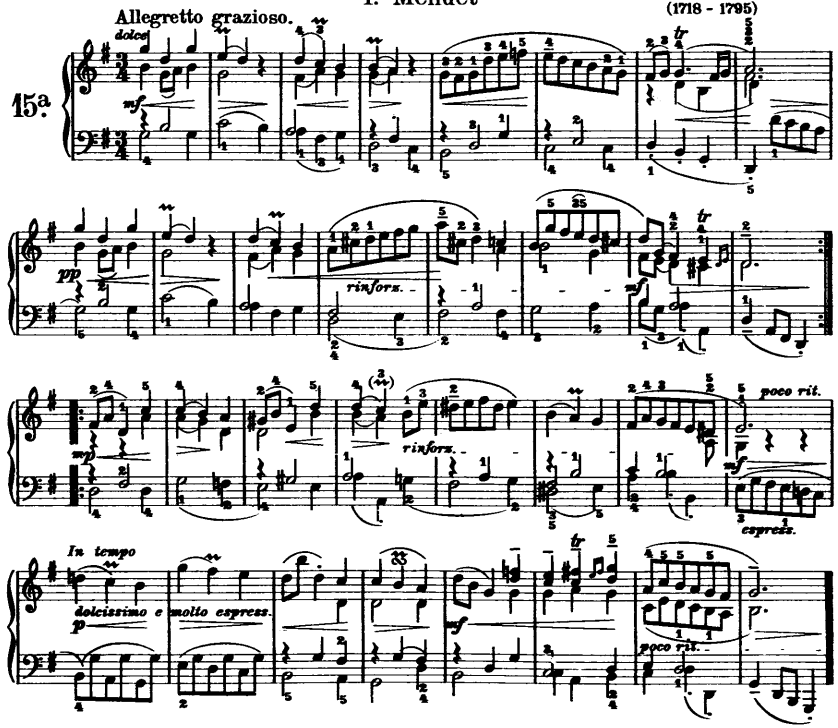
Three Small Pieces

I. Menuet

Friedrich Wilhelm Marpurg
(1718 - 1795)

Allegretto grazioso.

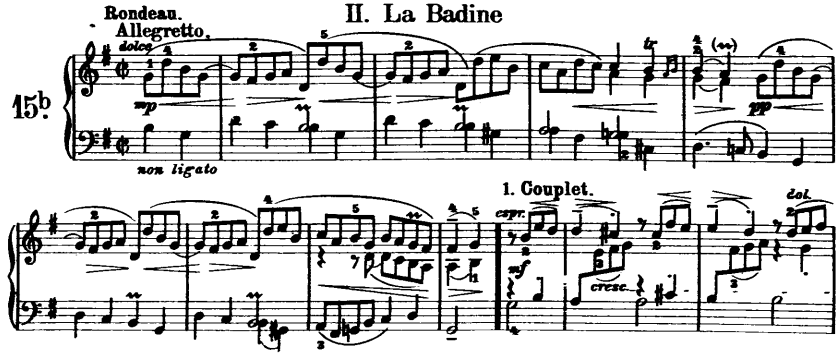
15a.

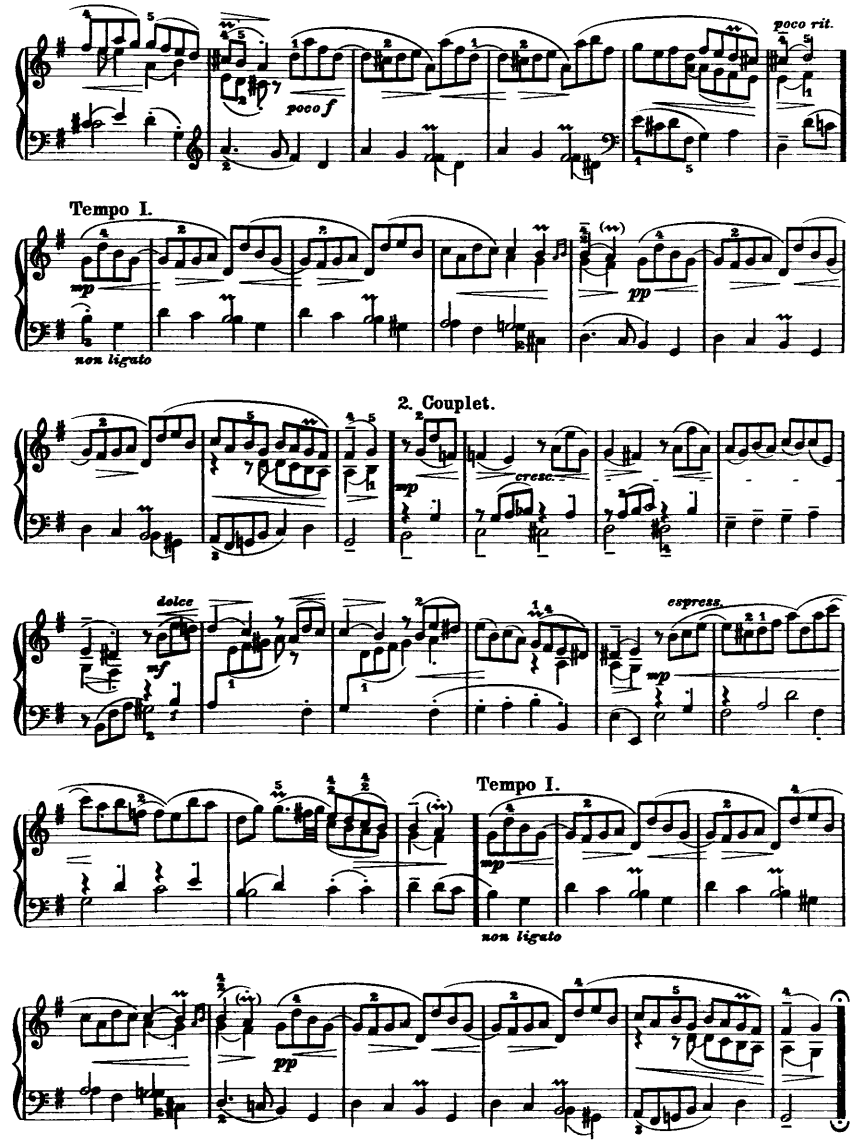


II. La Badine

Rondeau.
Allegretto.

15b.





III. La Voltigeuse

Rondeau.
Allegro.
leggiero

15c

1. Couplet.

2. Couplet.

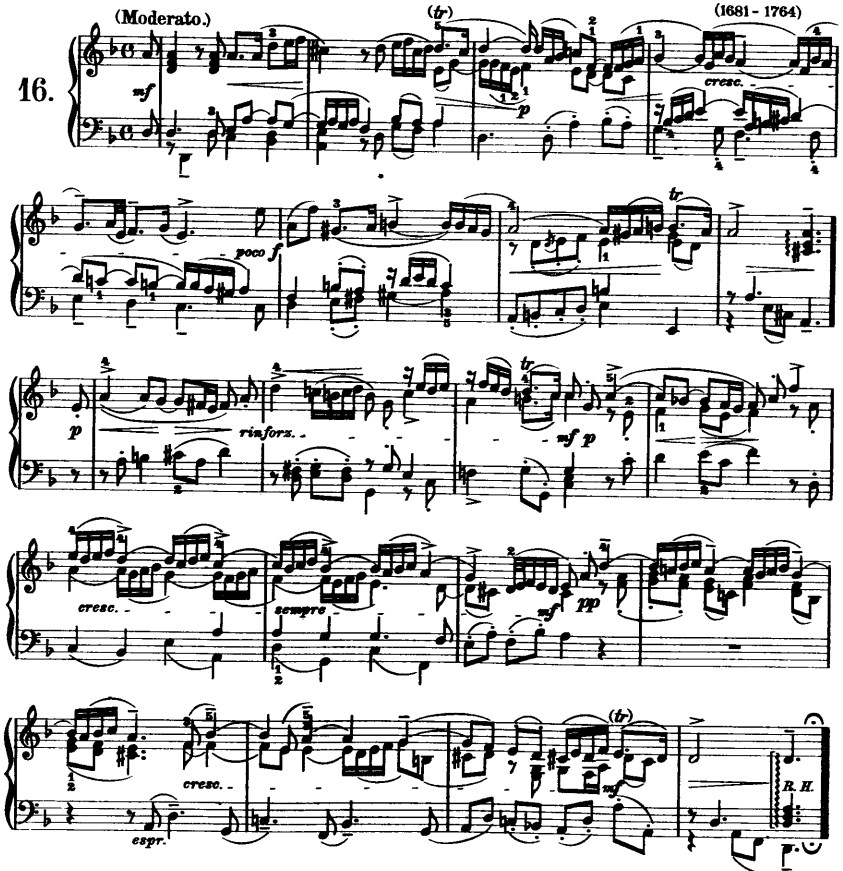
Allemande

Aus dem „Harmonischen Denkmal“ 1714

Johann Mattheson
(1681 - 1764)

16.

(Moderato.)



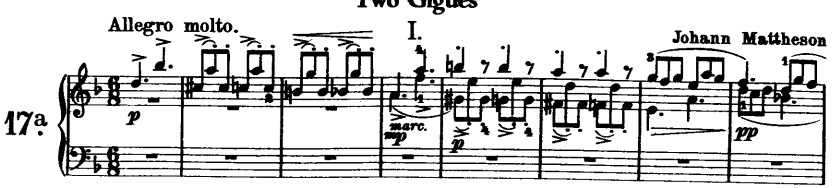
Two Gigues

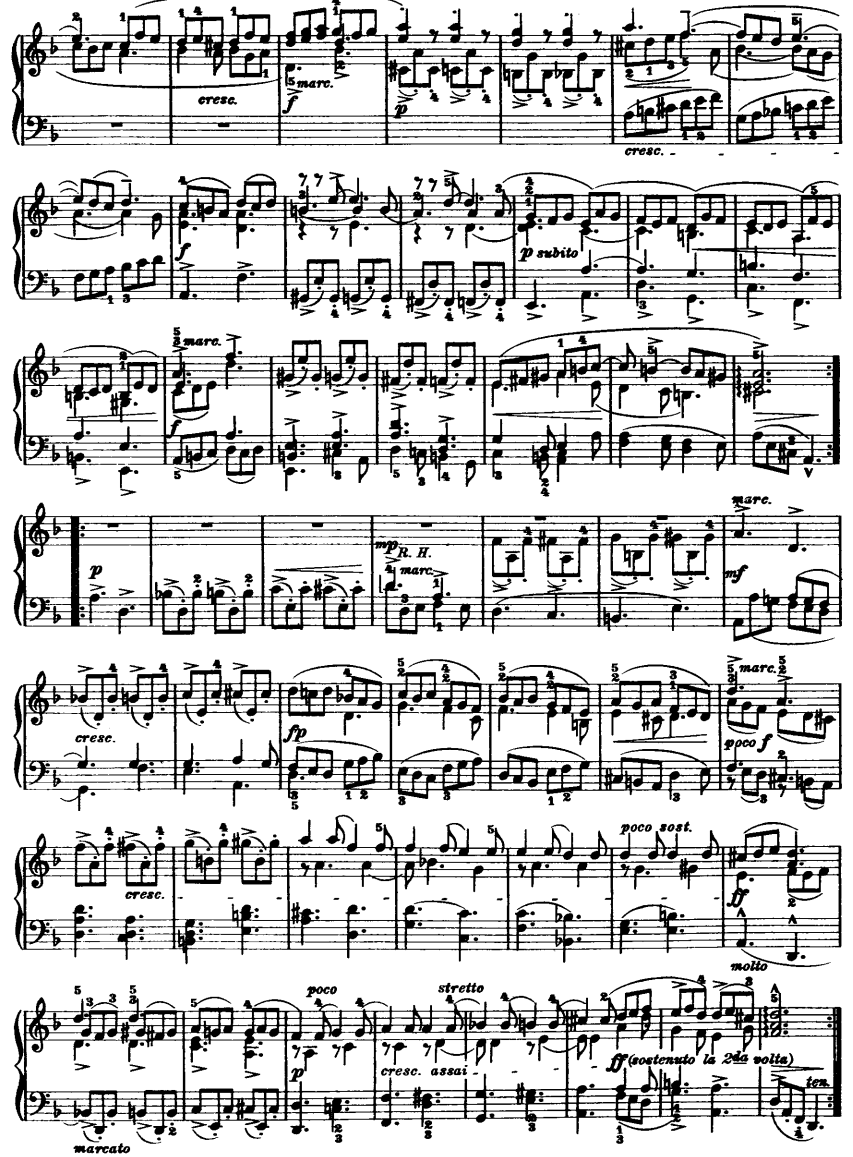
I.

Johann Mattheson

17a.

Allegro molto.

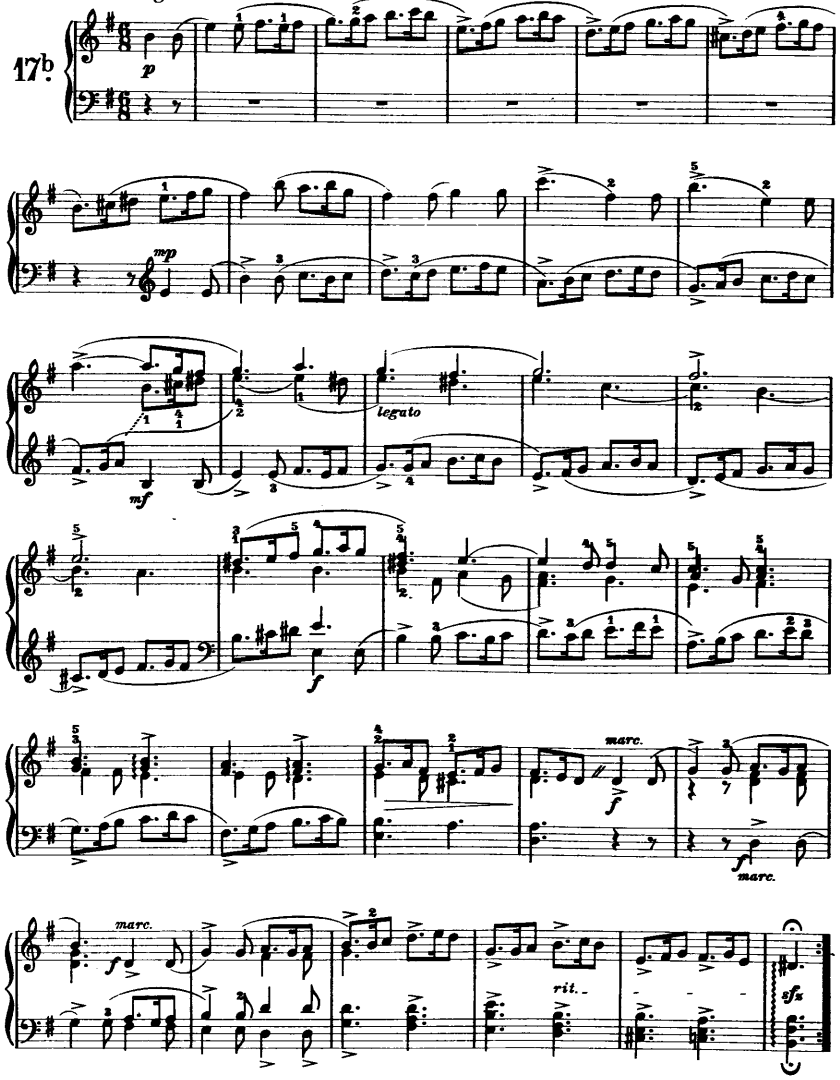


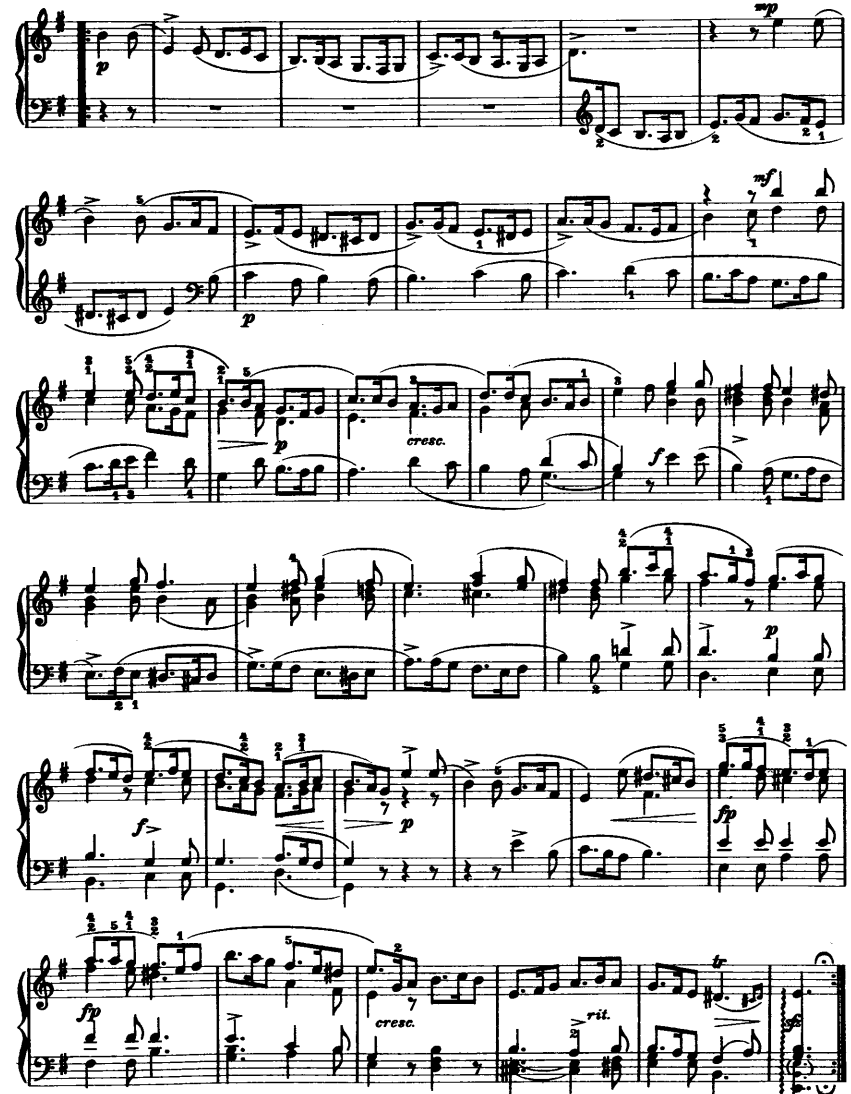


II.

Allegro molto.

17b.





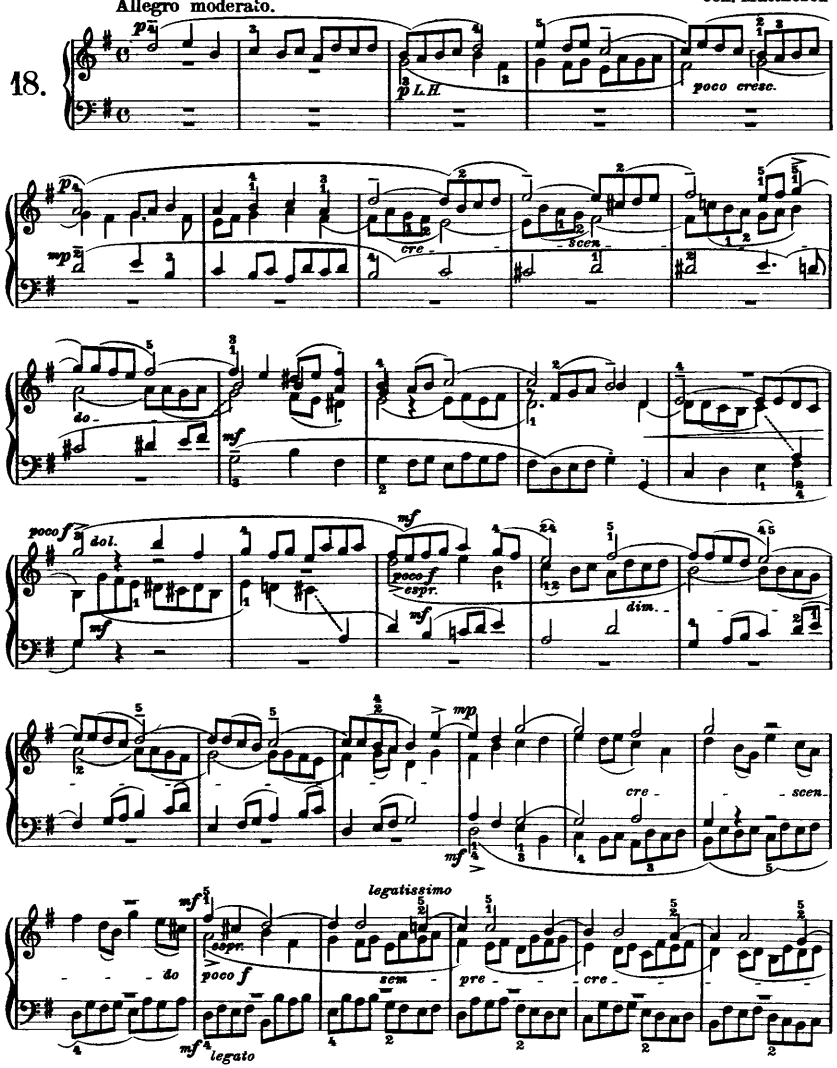
Grand Fugue

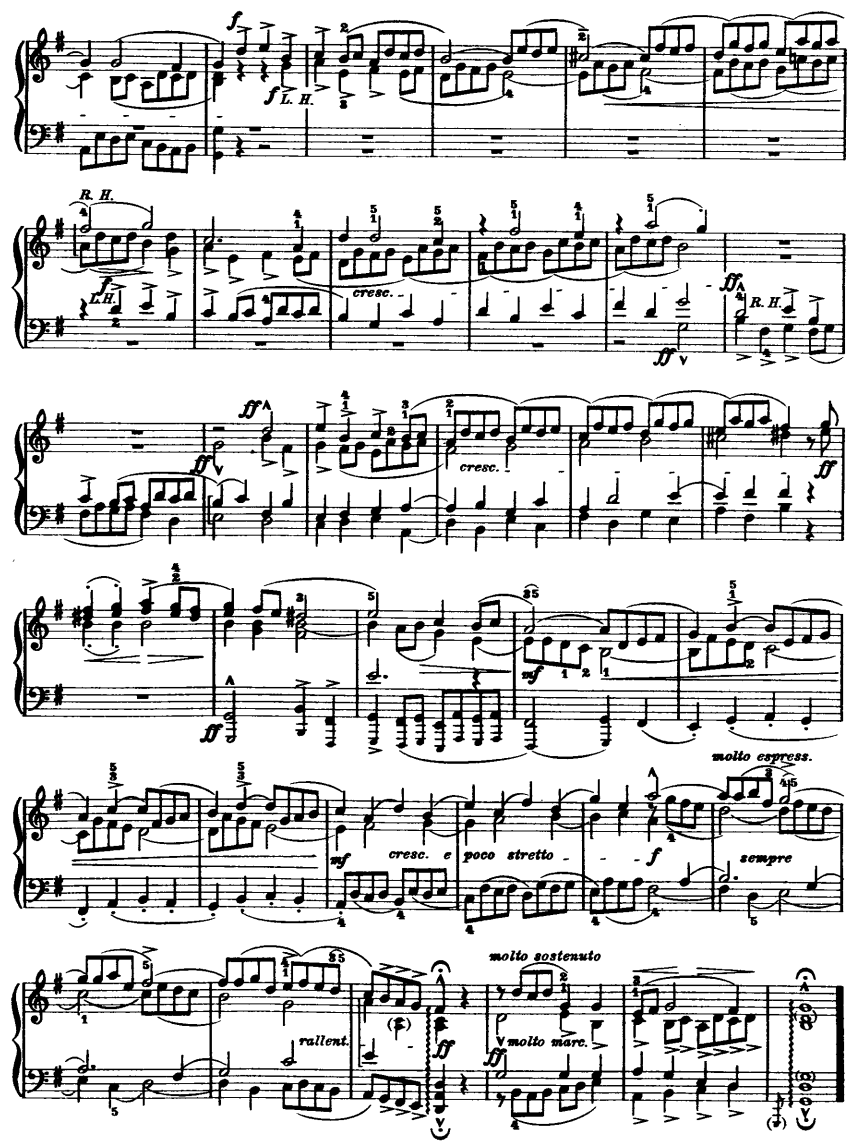
Aus der „wohlklingenden Fingersprache“ (I 735)

Joh. Mattheson

Allegro moderato.

18.





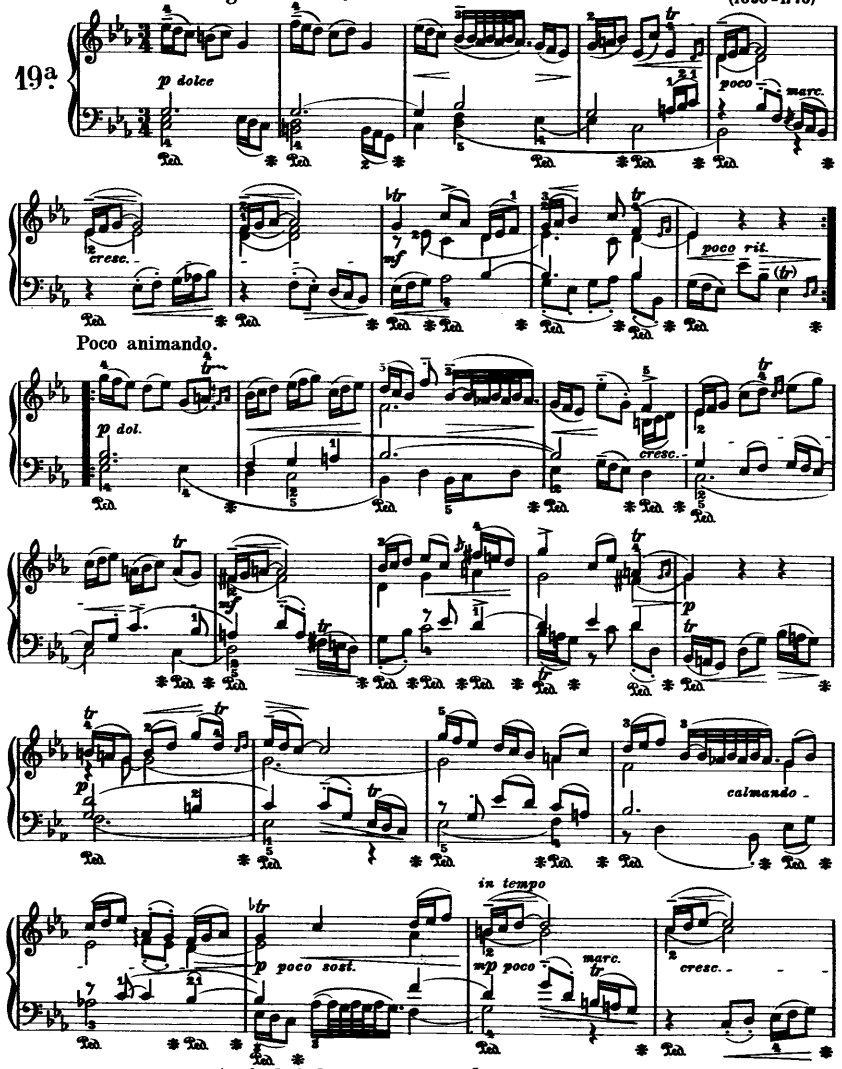
Three Pieces

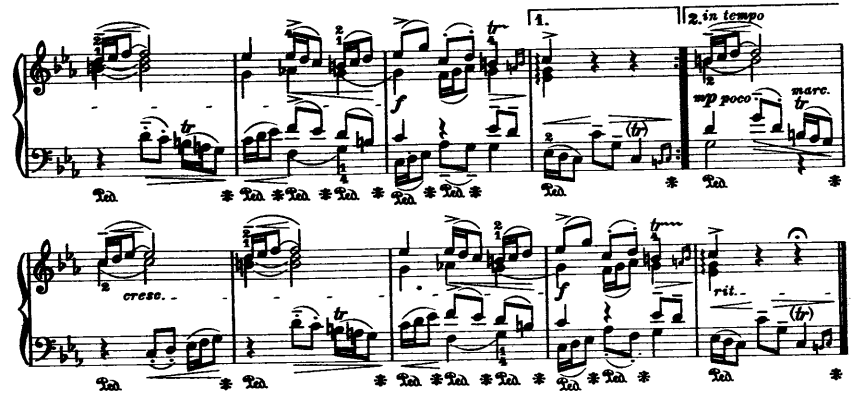
I. Air

Poco Adagio cantabile.

Gottlieb Muffat
(1690 - 1770)

19a

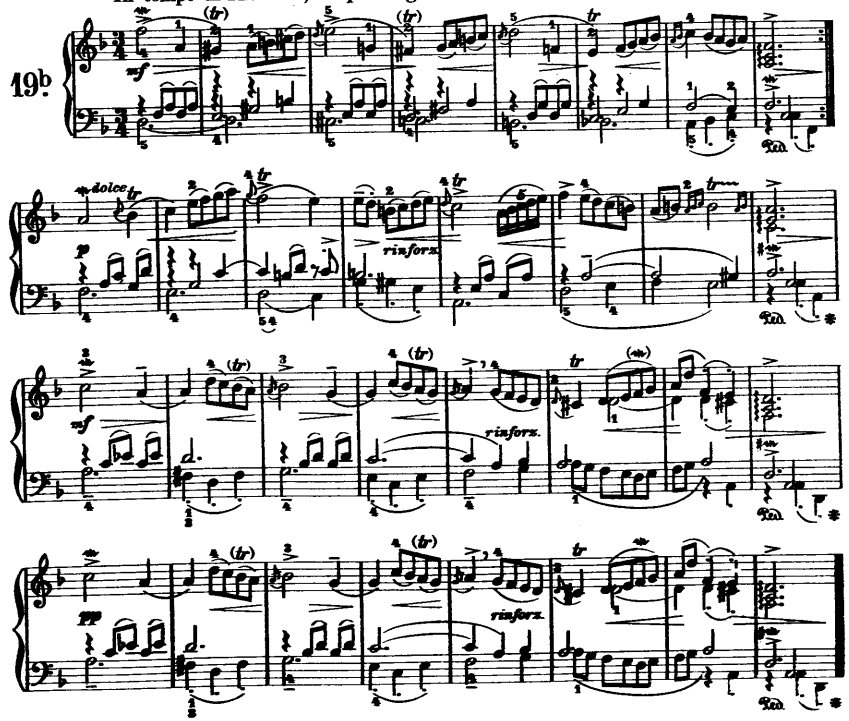




II. Menuet

In tempo di Minuetto, un poco agitato e dolente.

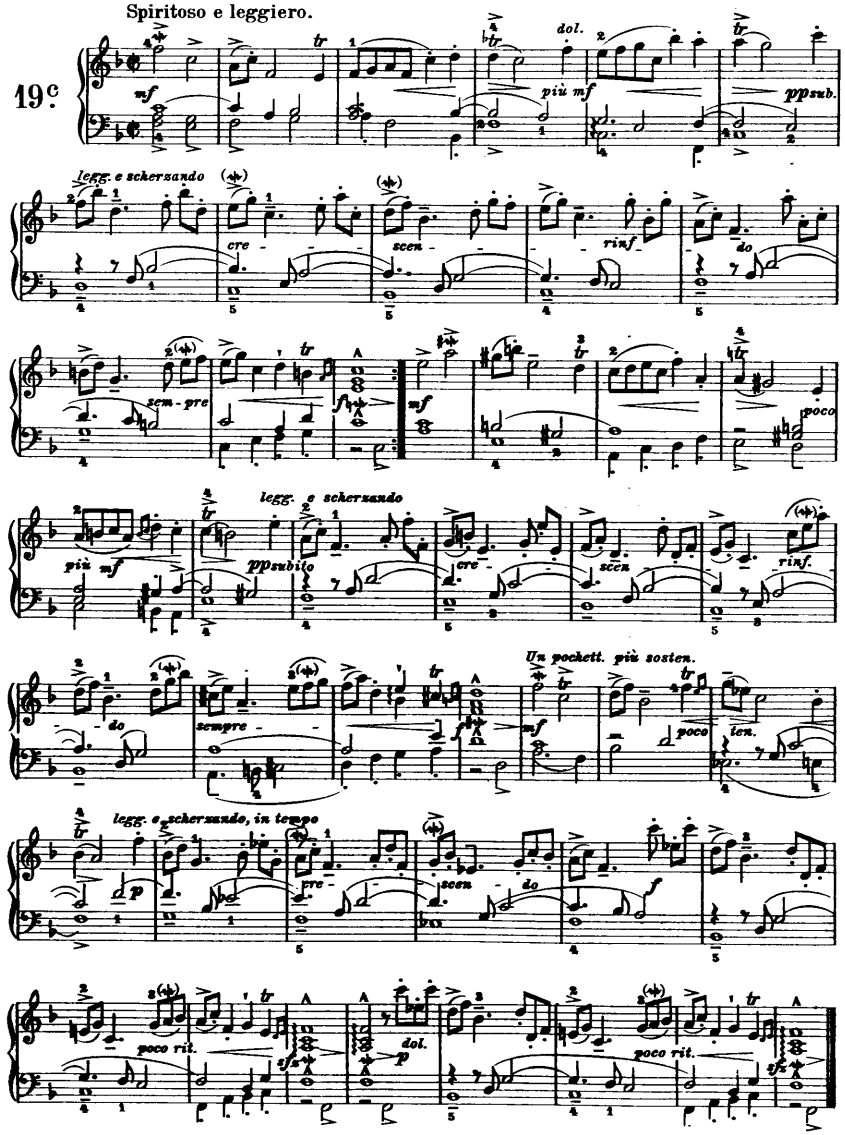
19b



III. Rigaudon

Spiritoso e leggiero.

19c

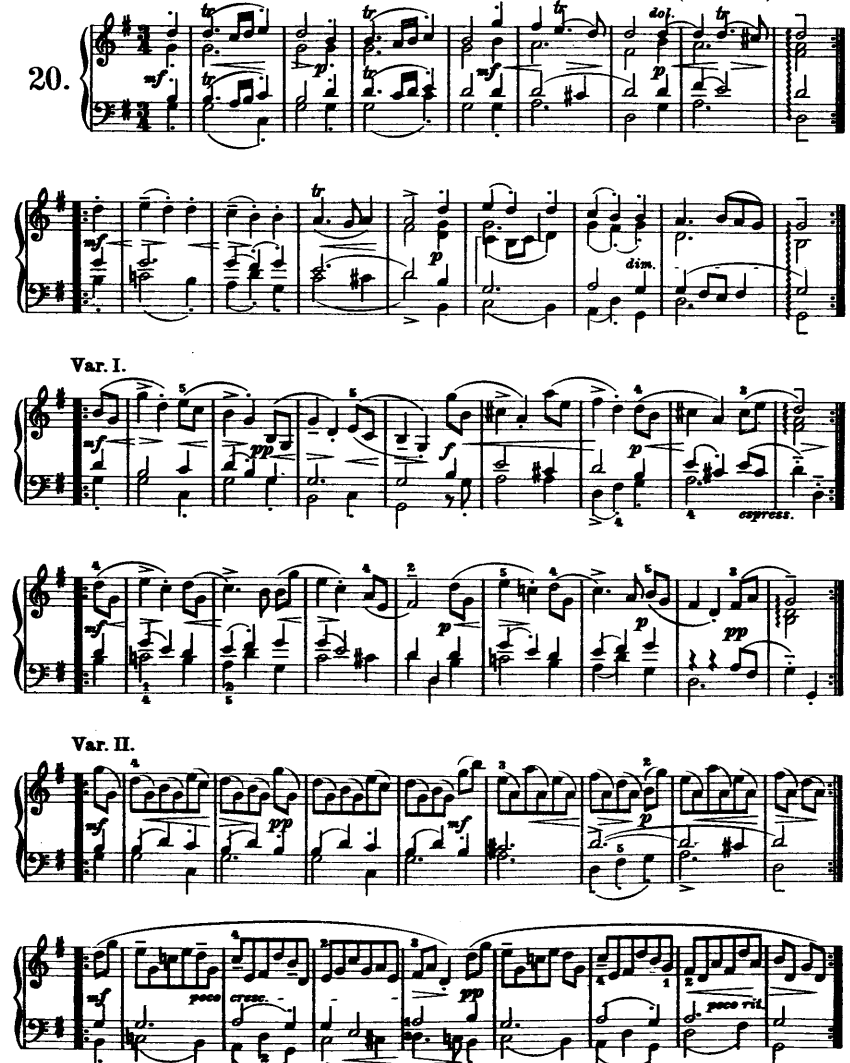


Aria Pastoralis Variata

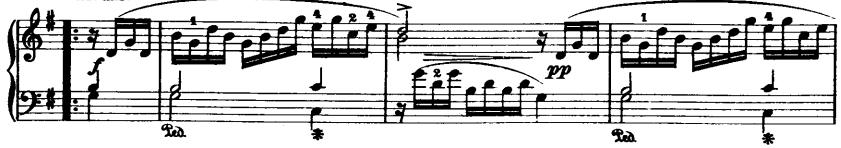
Franz Xaver Murschhauser
(1670 - 1733.)

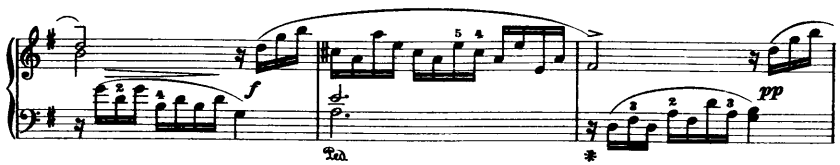
Andantino.

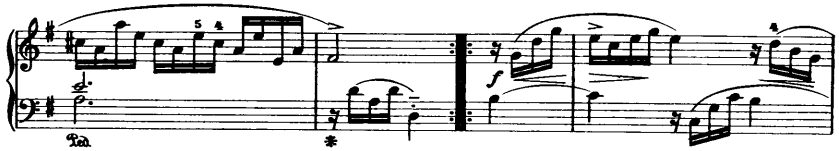
20.

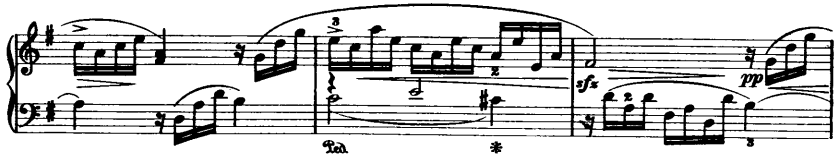


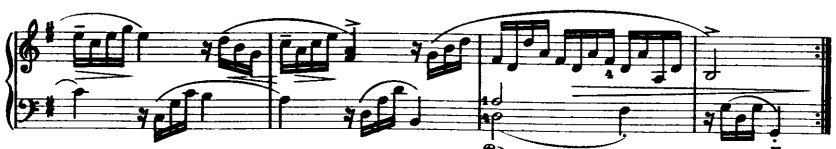
Var. III.



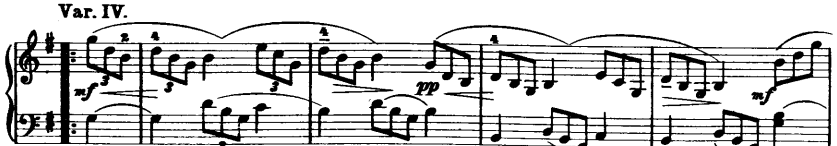


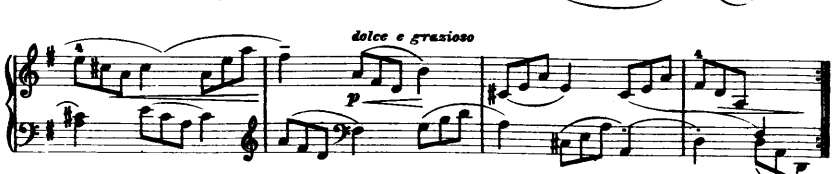


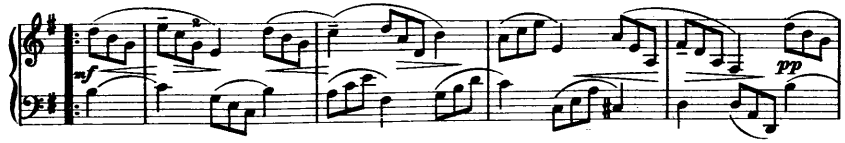


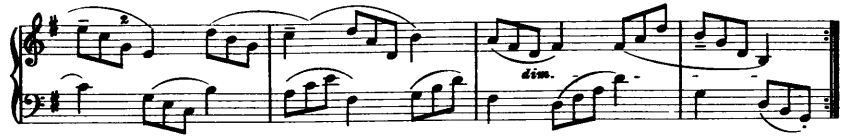


Var. IV.

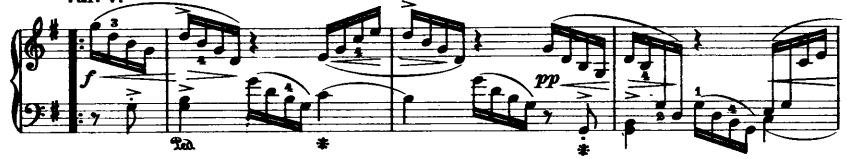


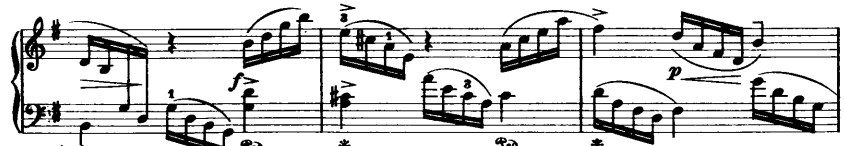


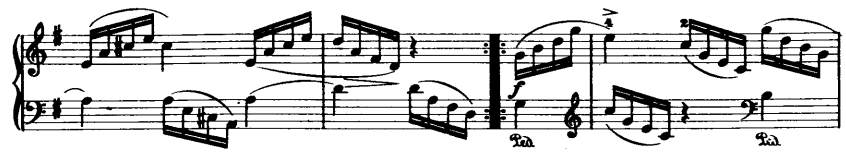


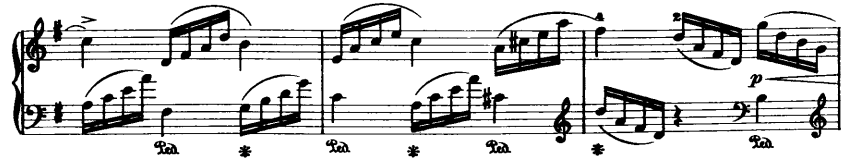


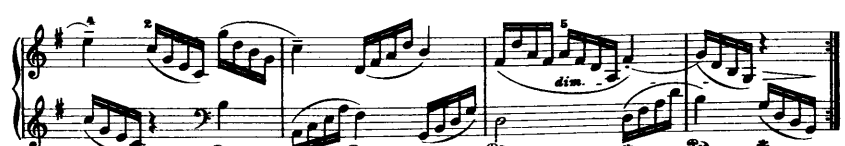
Var. V.











Var. VI.

Var. VII.

I. La Gaillarde

Allegro commodo.

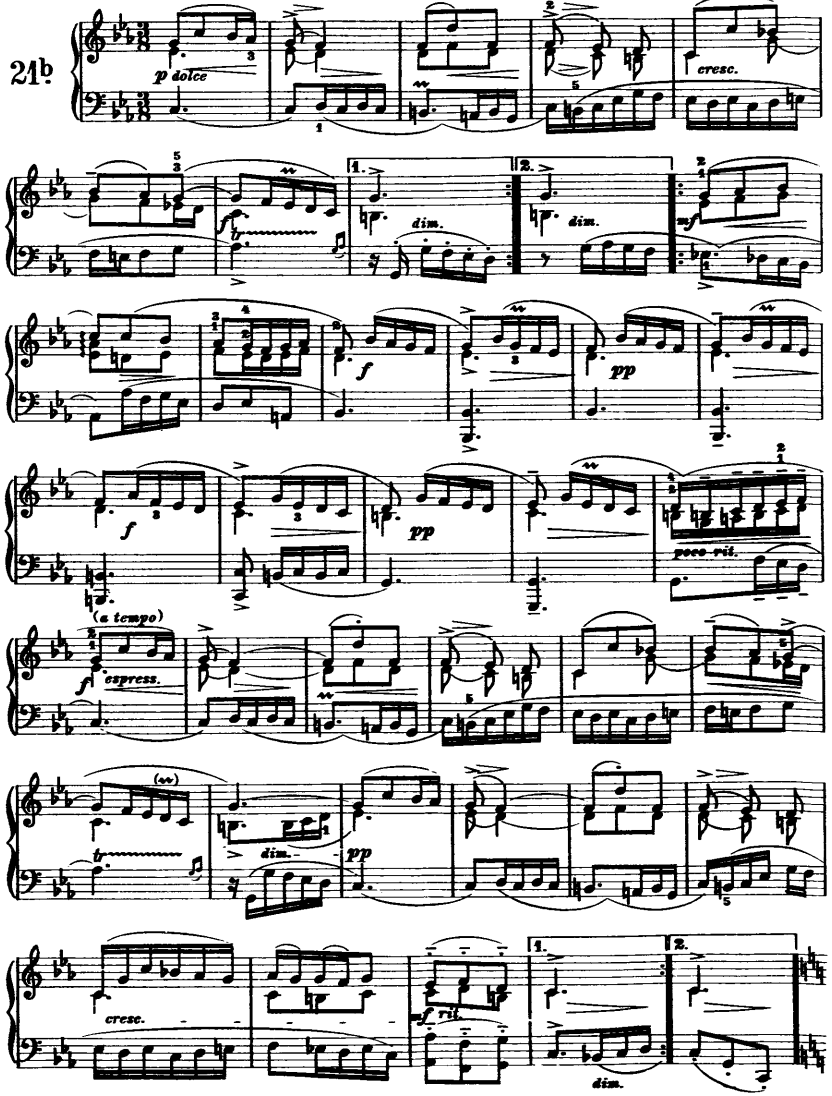
Christoph Nichelmann
(1717 - 1761.)

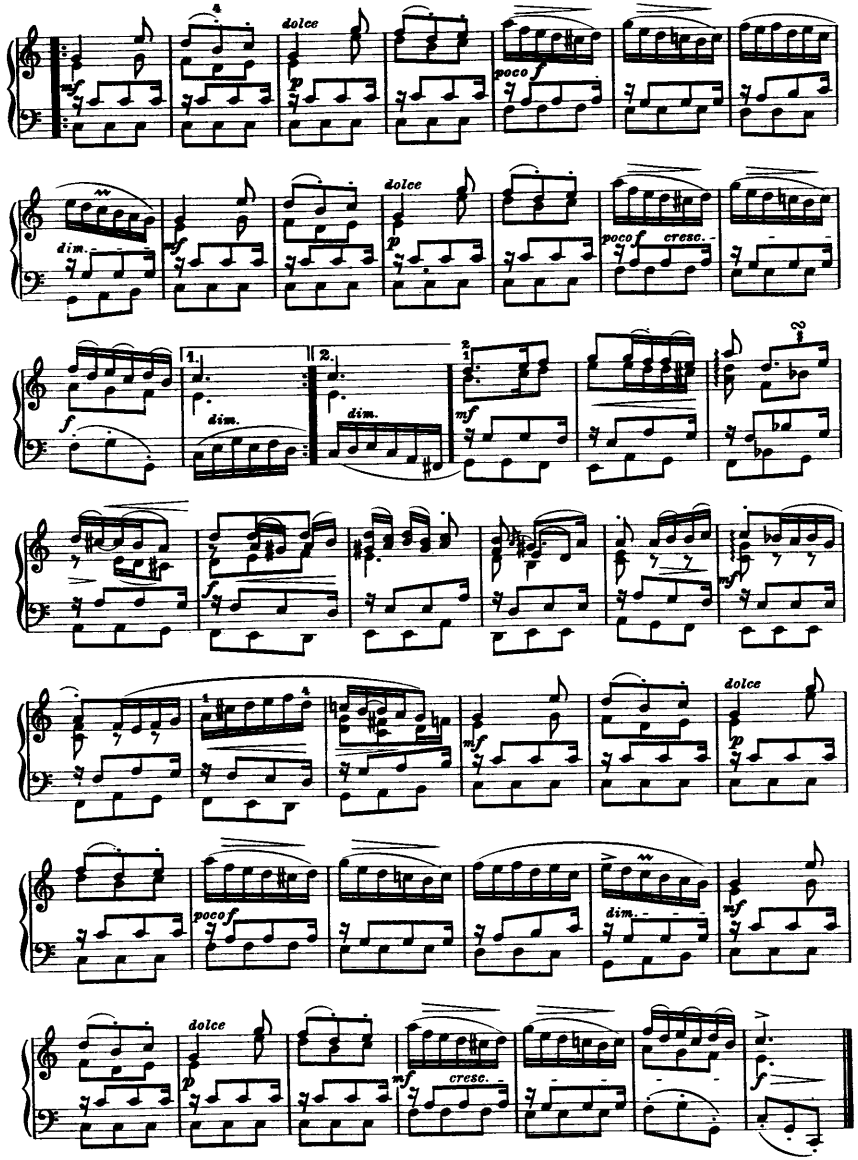
21.ª

II. La Tendre

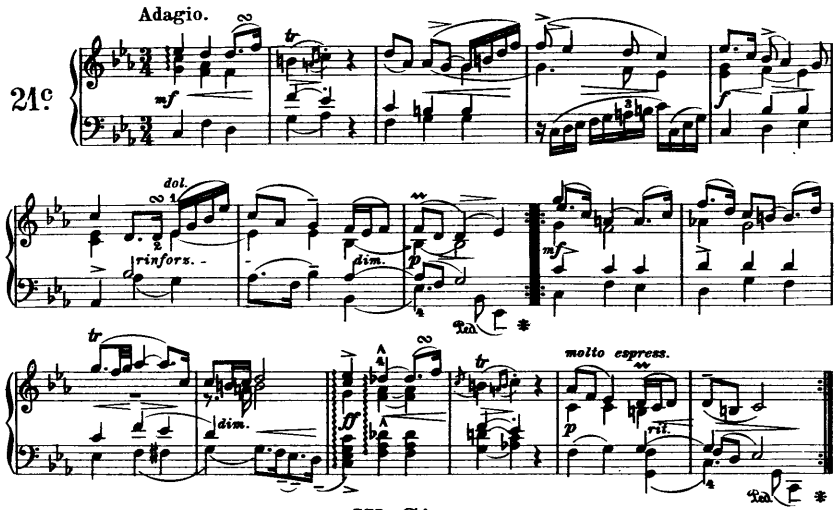
Poco meno mosso (*Andante molto sostenuto*).

21b

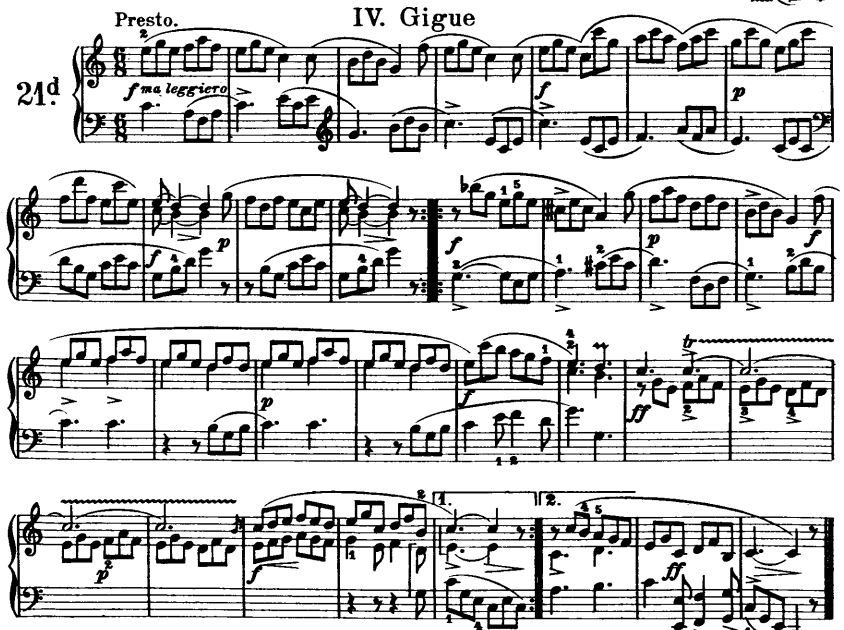




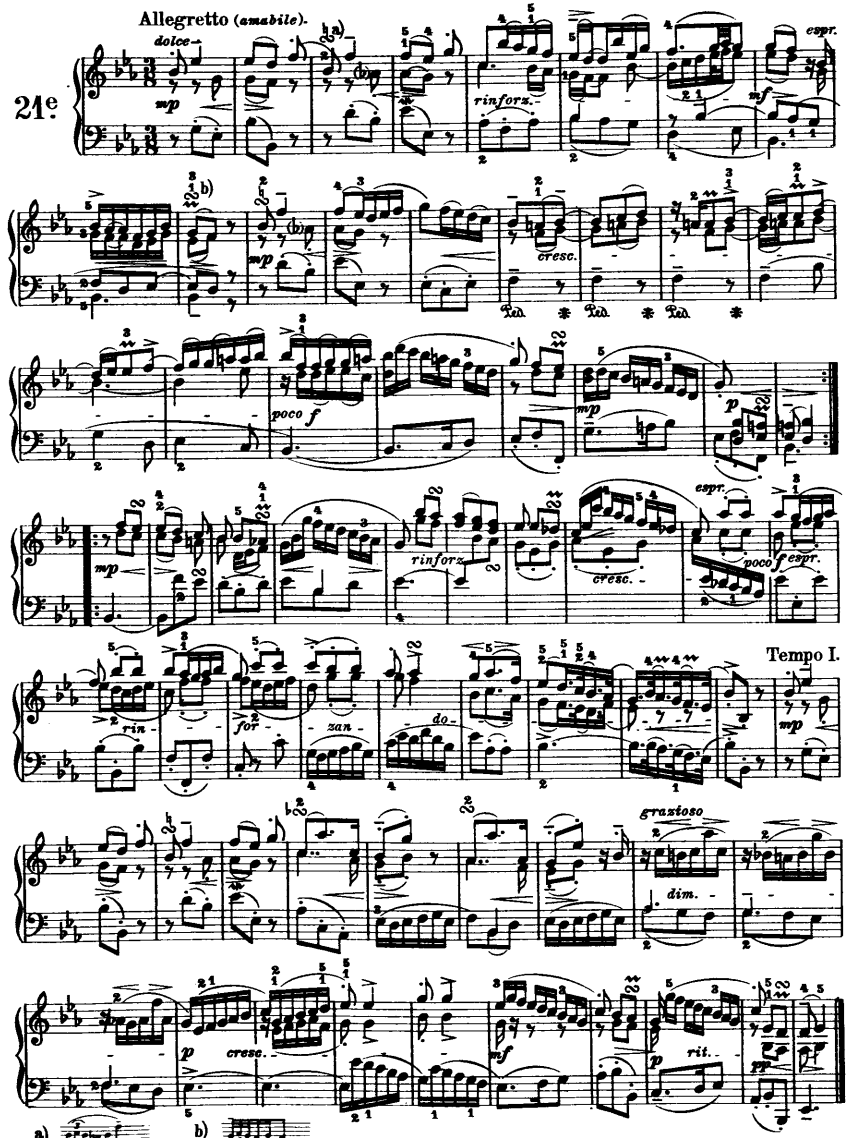
III. Sarabande



IV. Gigue



V. Sonata



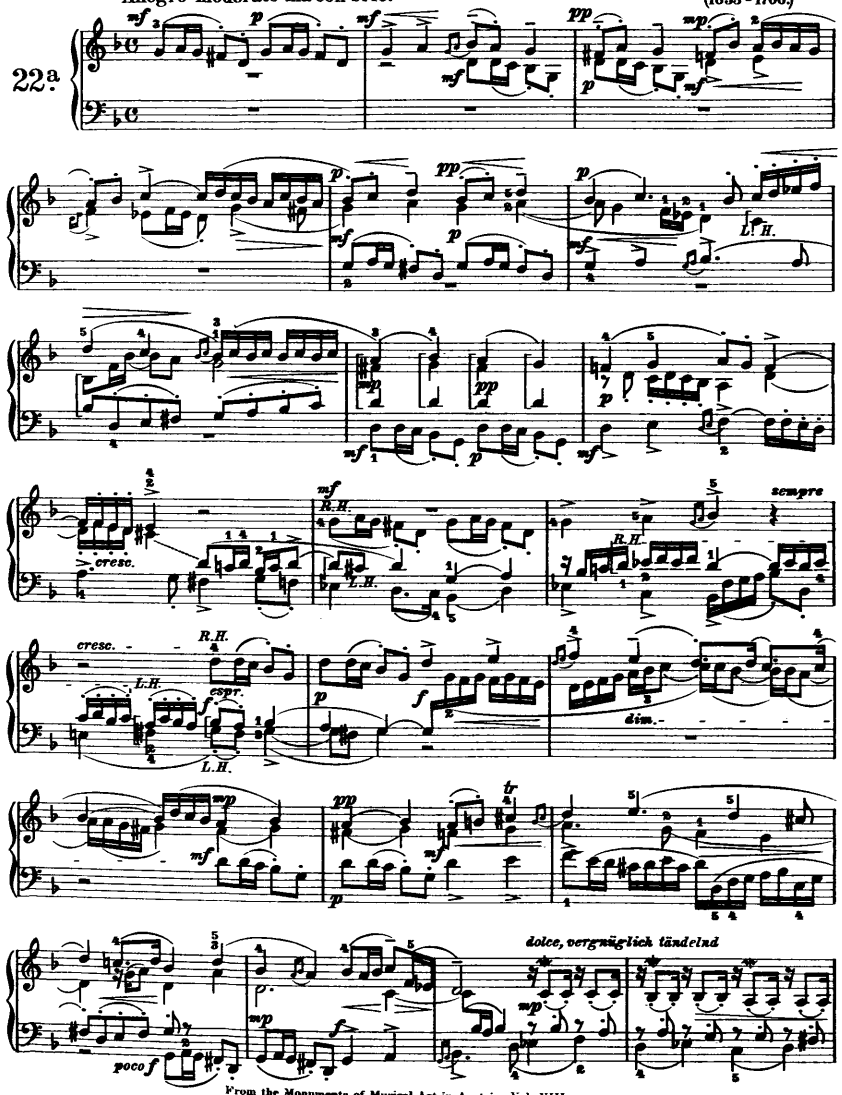
Fugues on the "MAGNIFICAT"

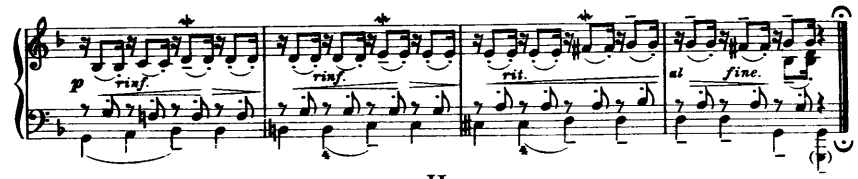
I.

Allegro moderato ma con brio.

Johann Pachelbel
(1653 - 1706.)

22a

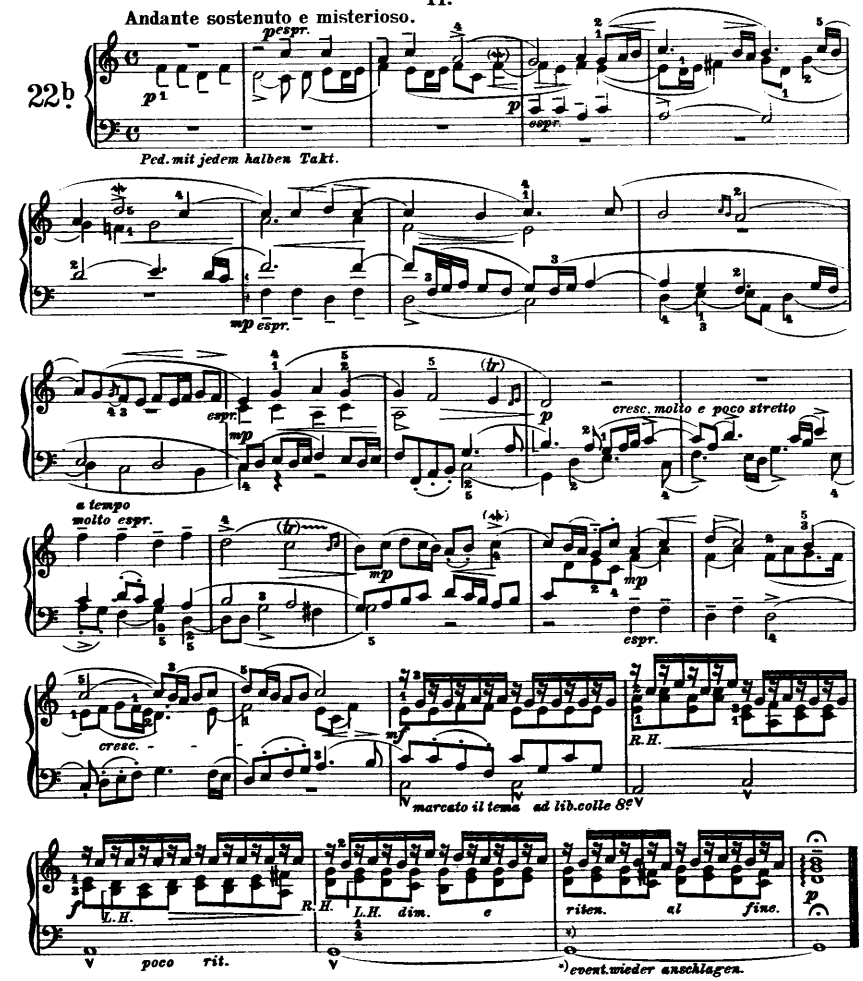




II.

Andante sostenuto e misterioso.

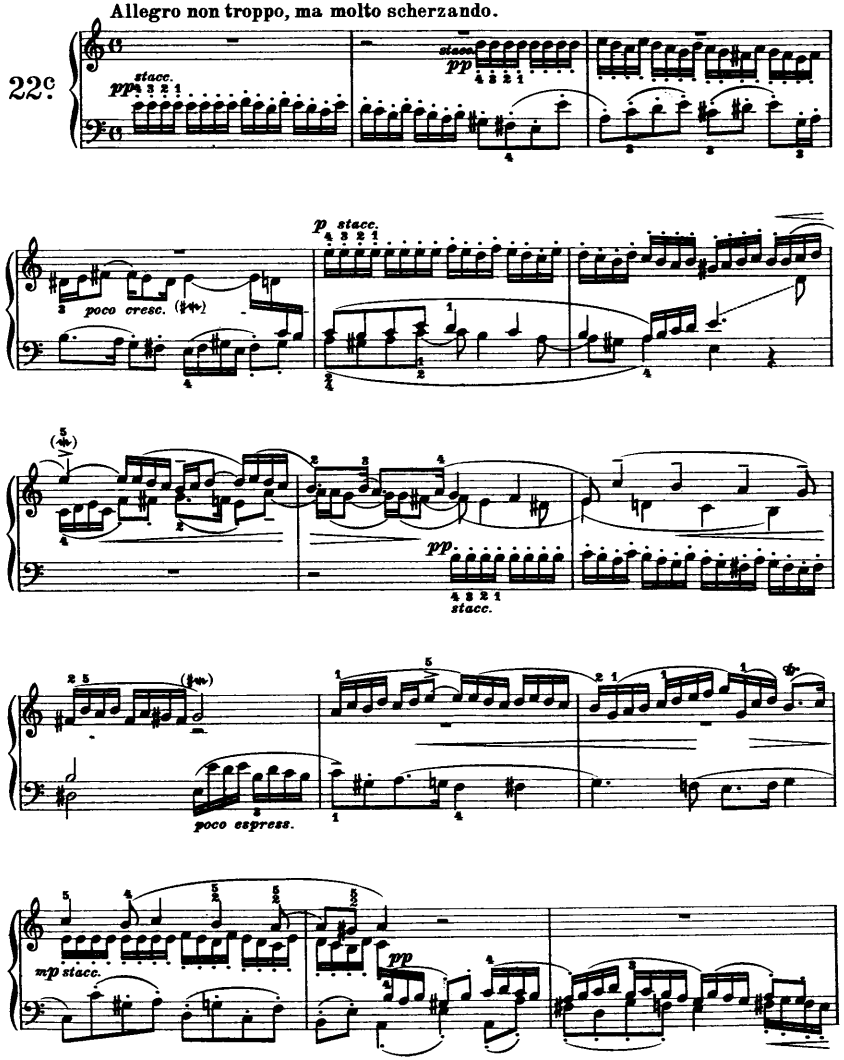
22b

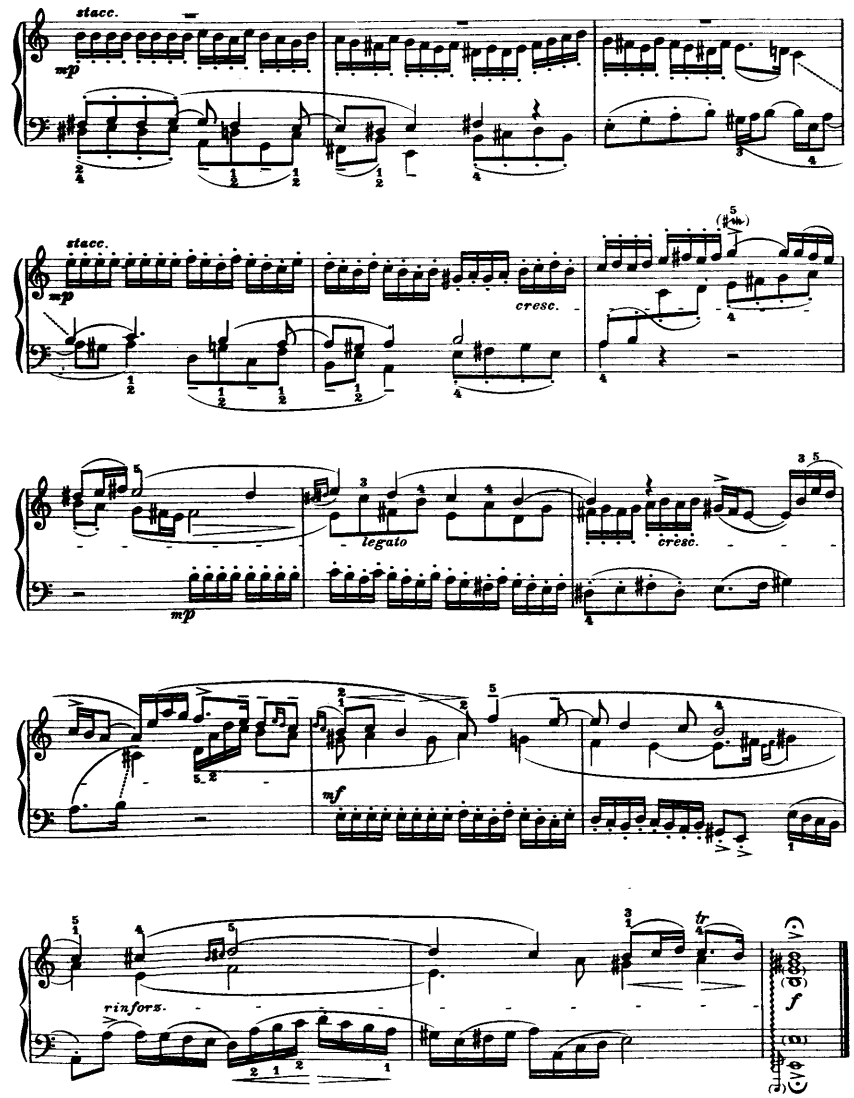


III.

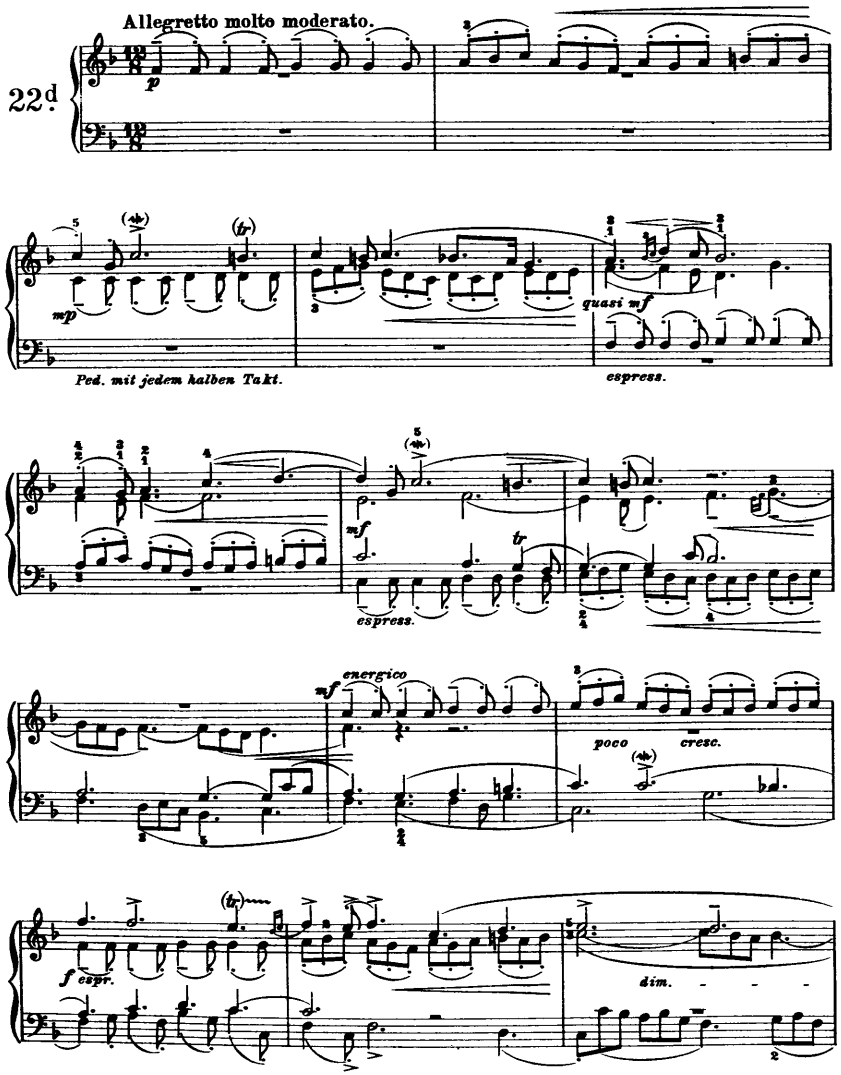
Allegro non troppo, ma molto scherzando.

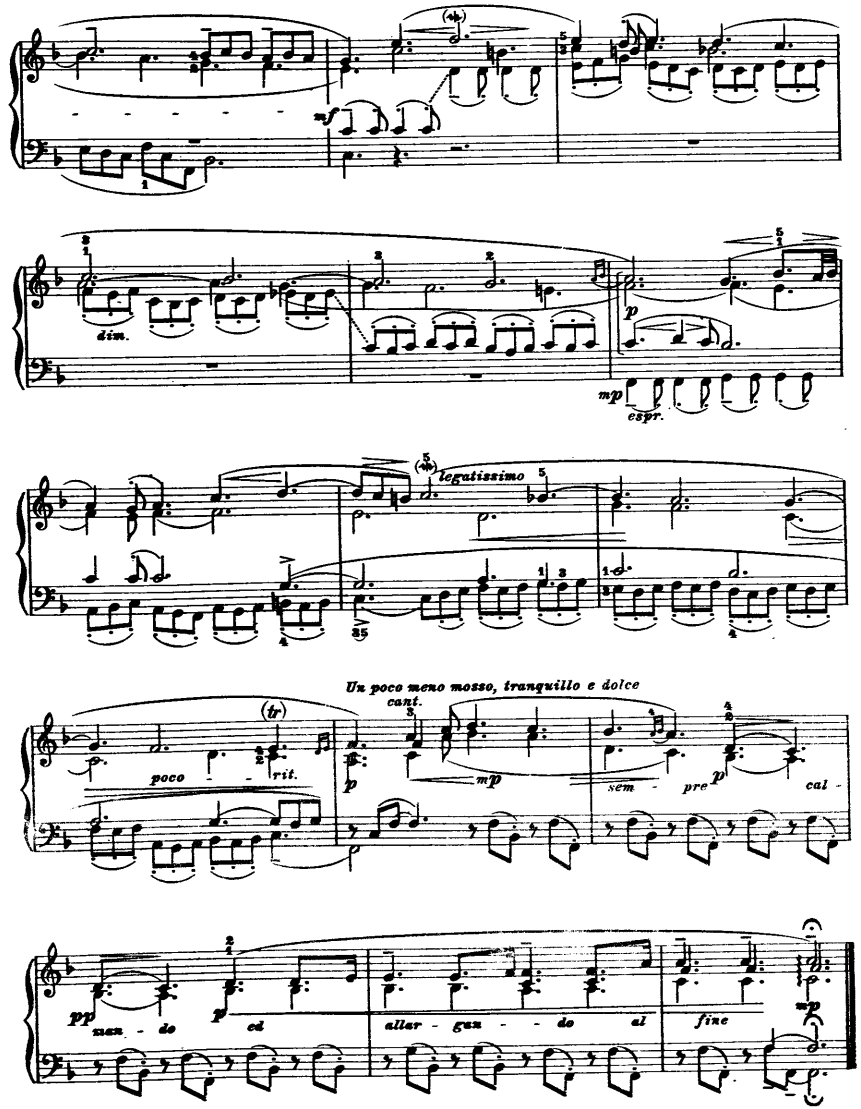
22c





IV.

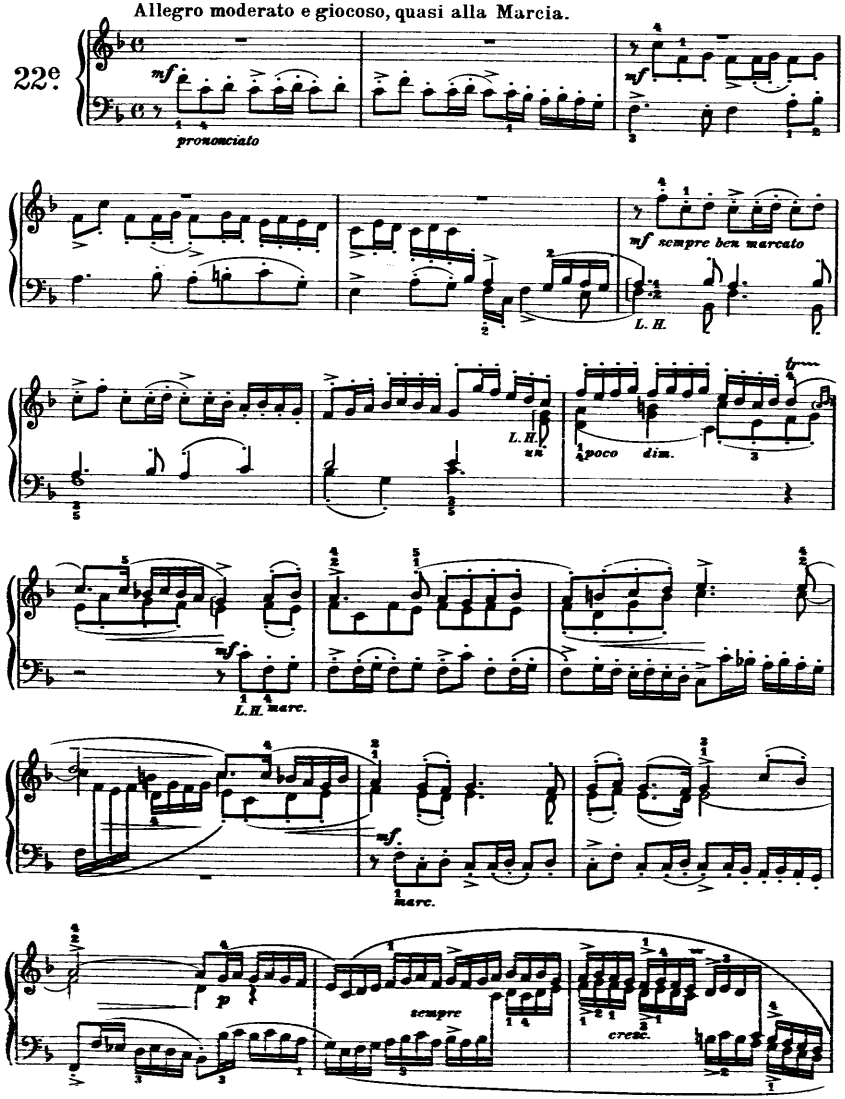

Allegretto molto moderato.
22d
p
mp
Ped. mit jedem halben Takt.
quasi mf
espress.
mf
espress.
tr
energico
mf
poco cresc.
f espr.
dim.

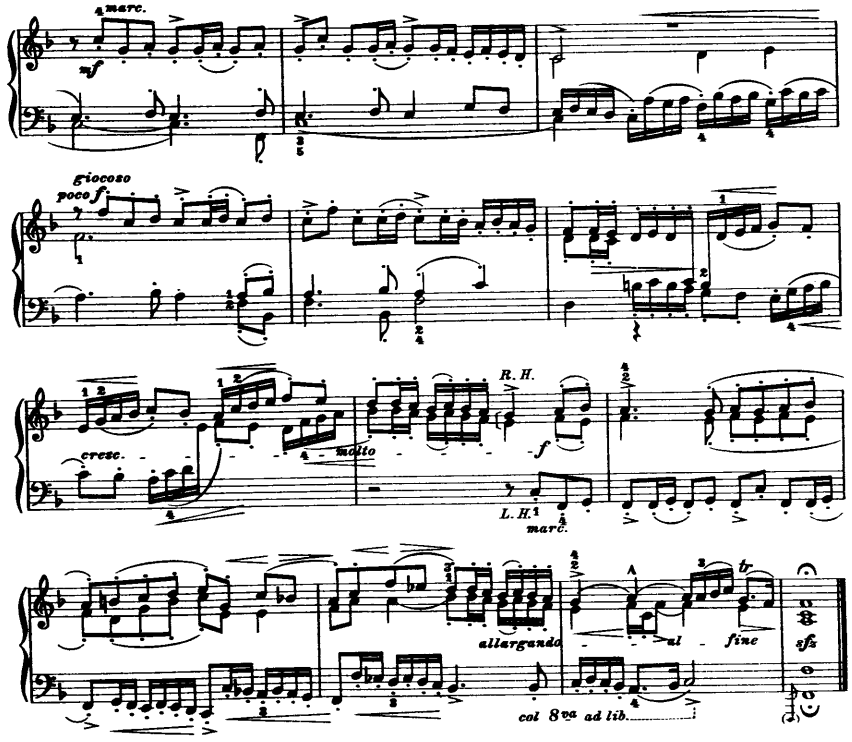

mf
dim.
p
mp
espr.
legatissimo
Un poco meno mosso, tranquillo e dolce
cant.
poco rit.
p
mp
sem - pre
p
cal -
pp
man - do
p
ed
allar - gan - do al
fine
mp

V.

Allegro moderato e giocoso, quasi alla Marcia.

22e.

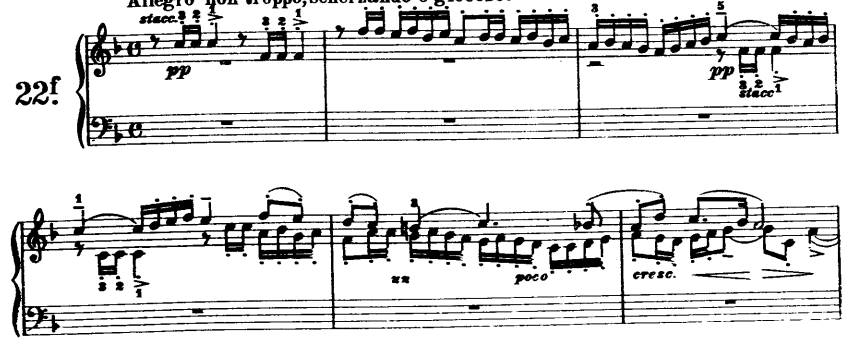


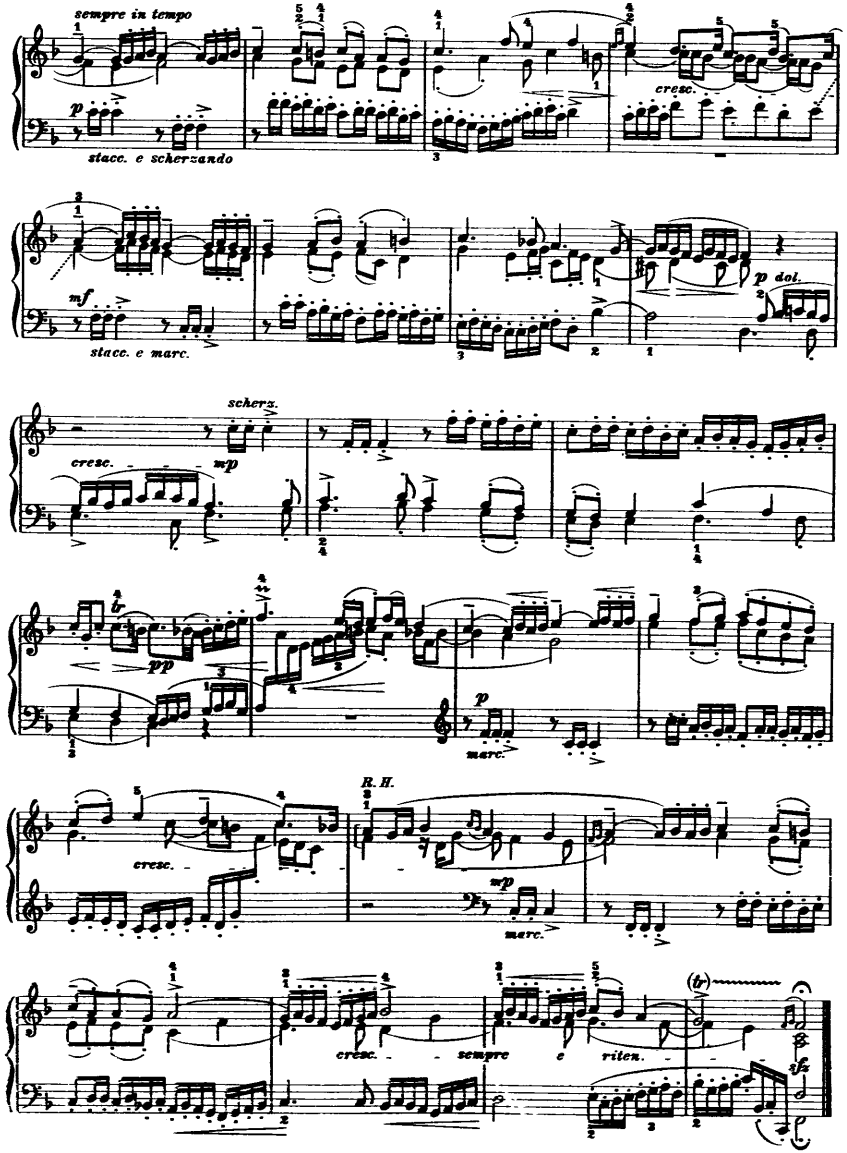


VI.

Allegro non troppo, scherzando e giocoso.

22f.



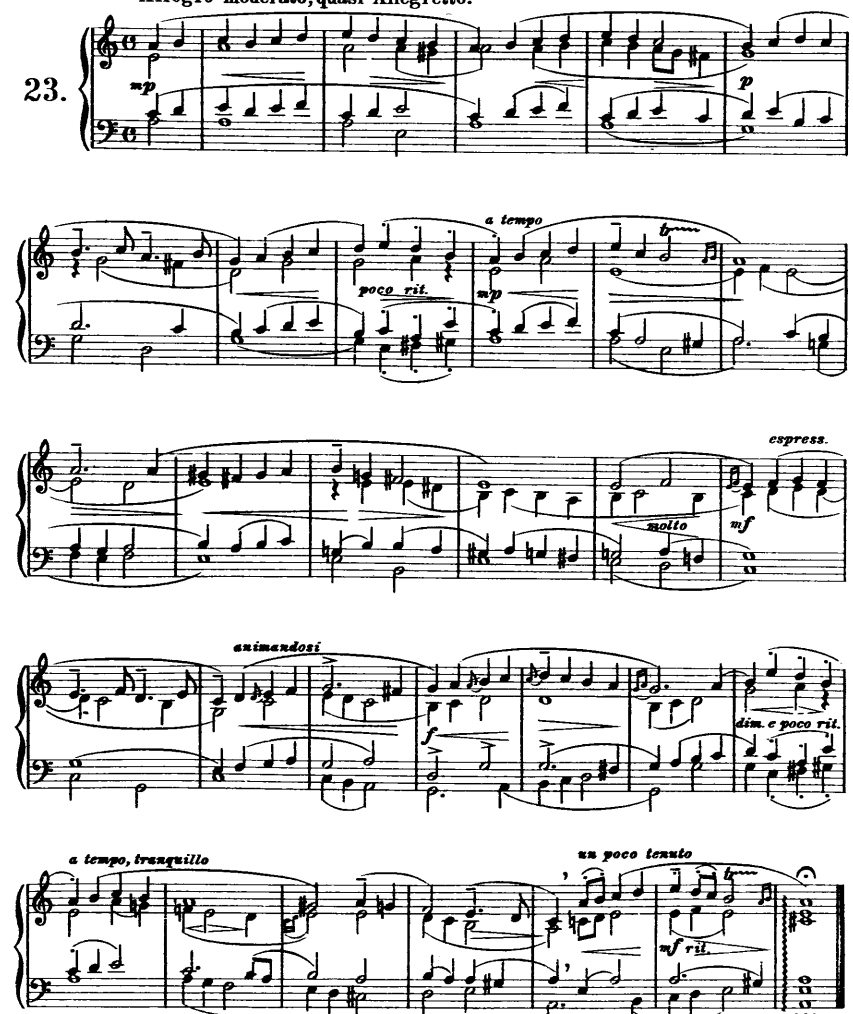


Passamezzo Variations*

Var. I.
Allegro moderato, quasi Allegretto.

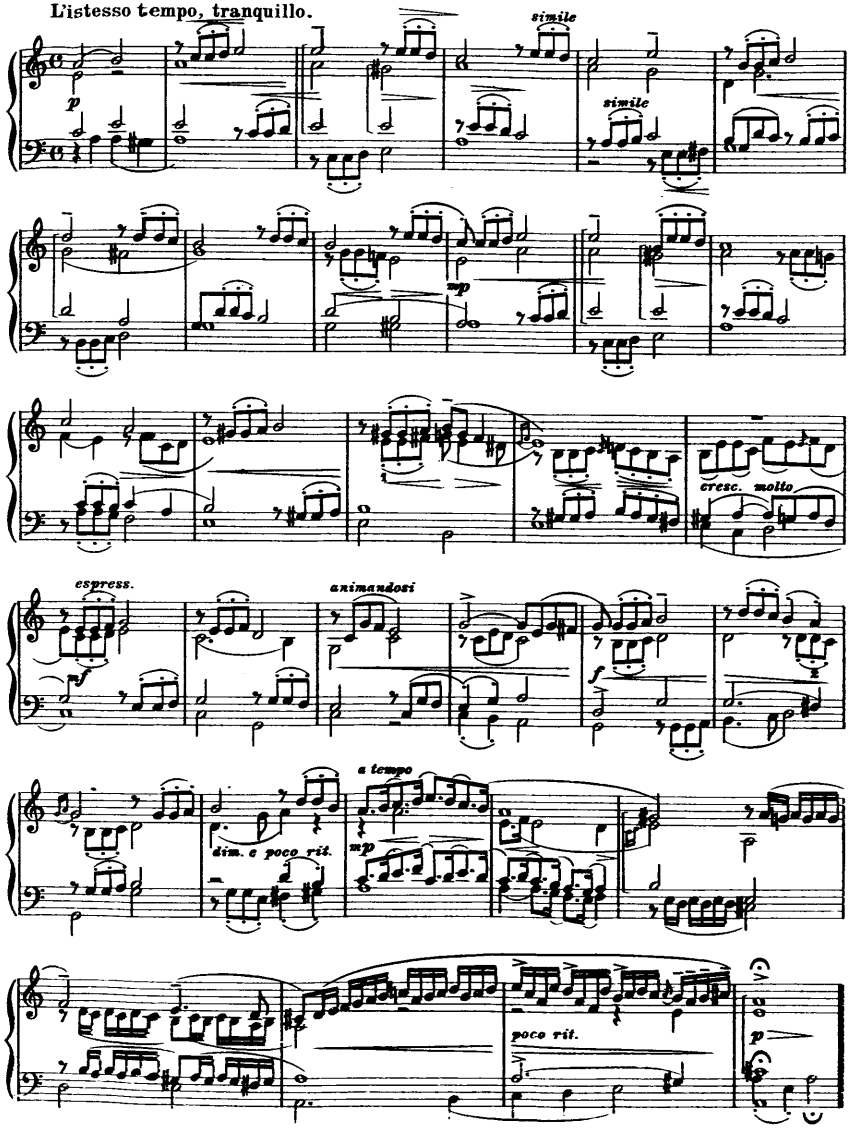
Samuel Scheidt
(1587-1654)

23.

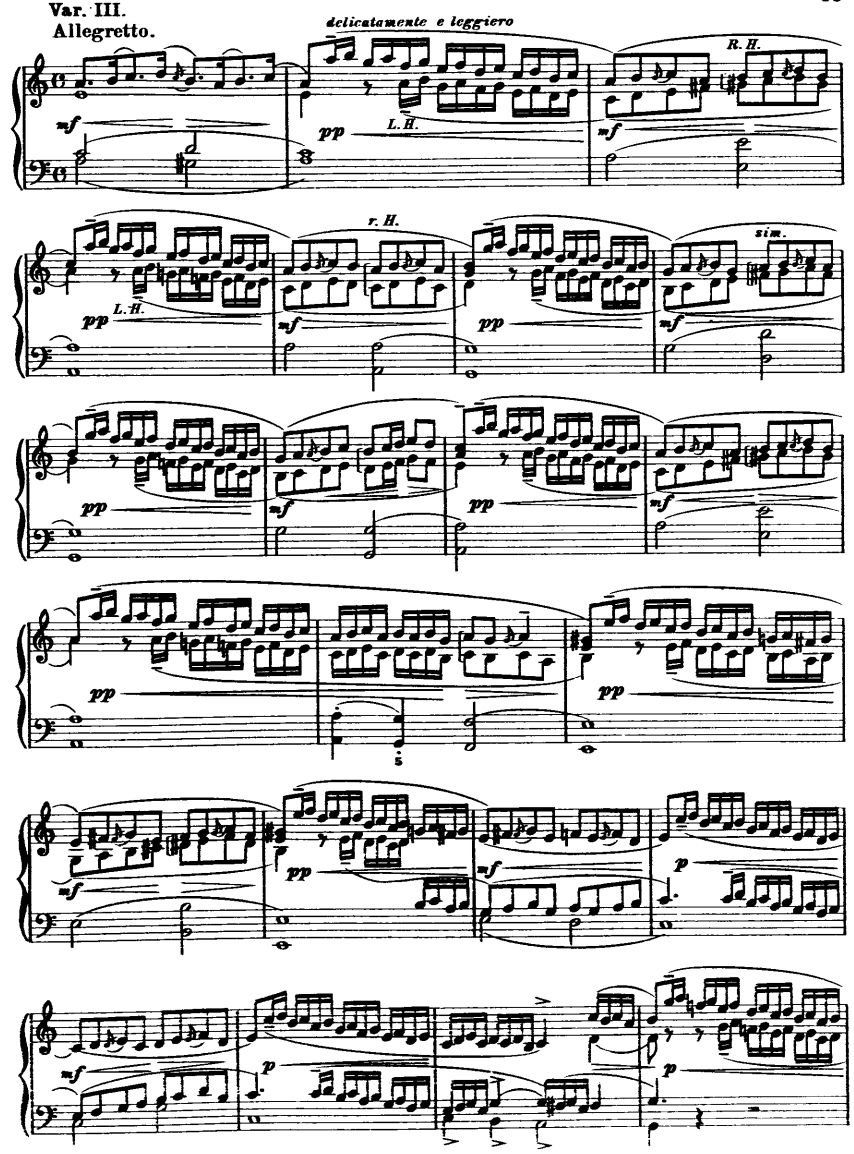


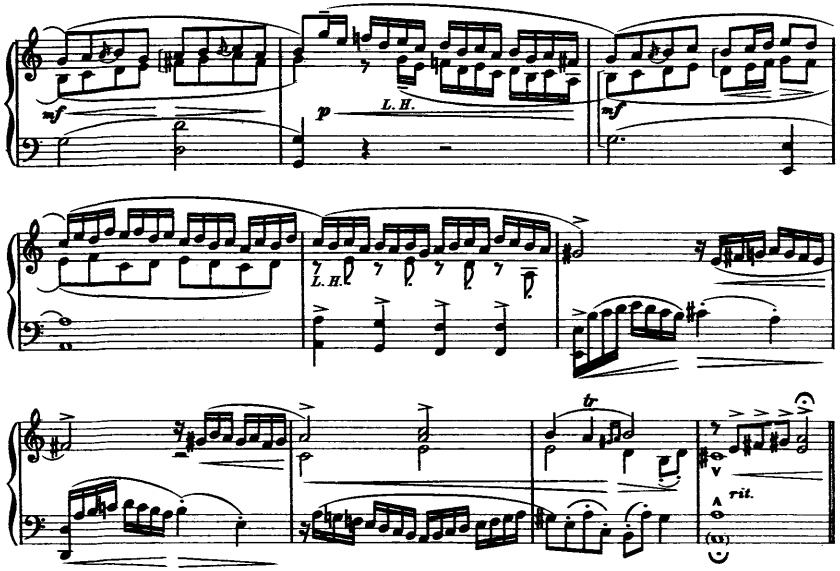
*) 3 variations have been cut out compared to the original
From Monuments of Musical Art in Germany, Vol. I, Part I

Var. II.
L'istesso tempo, tranquillo.

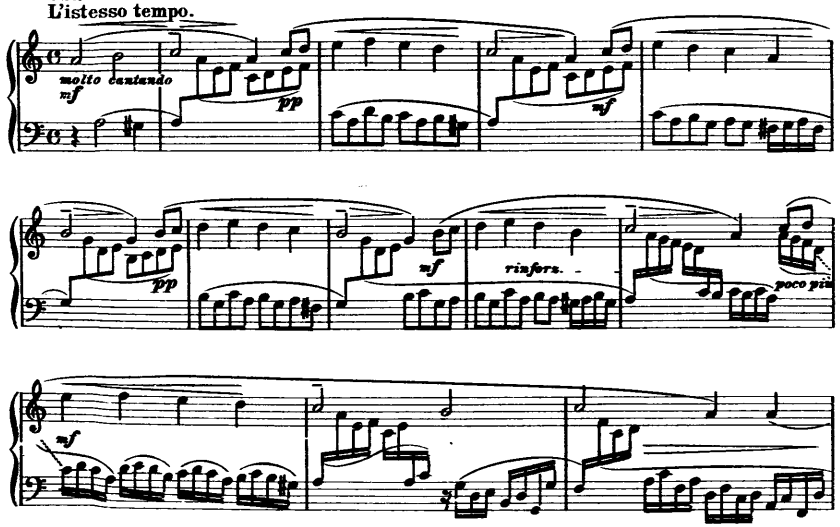


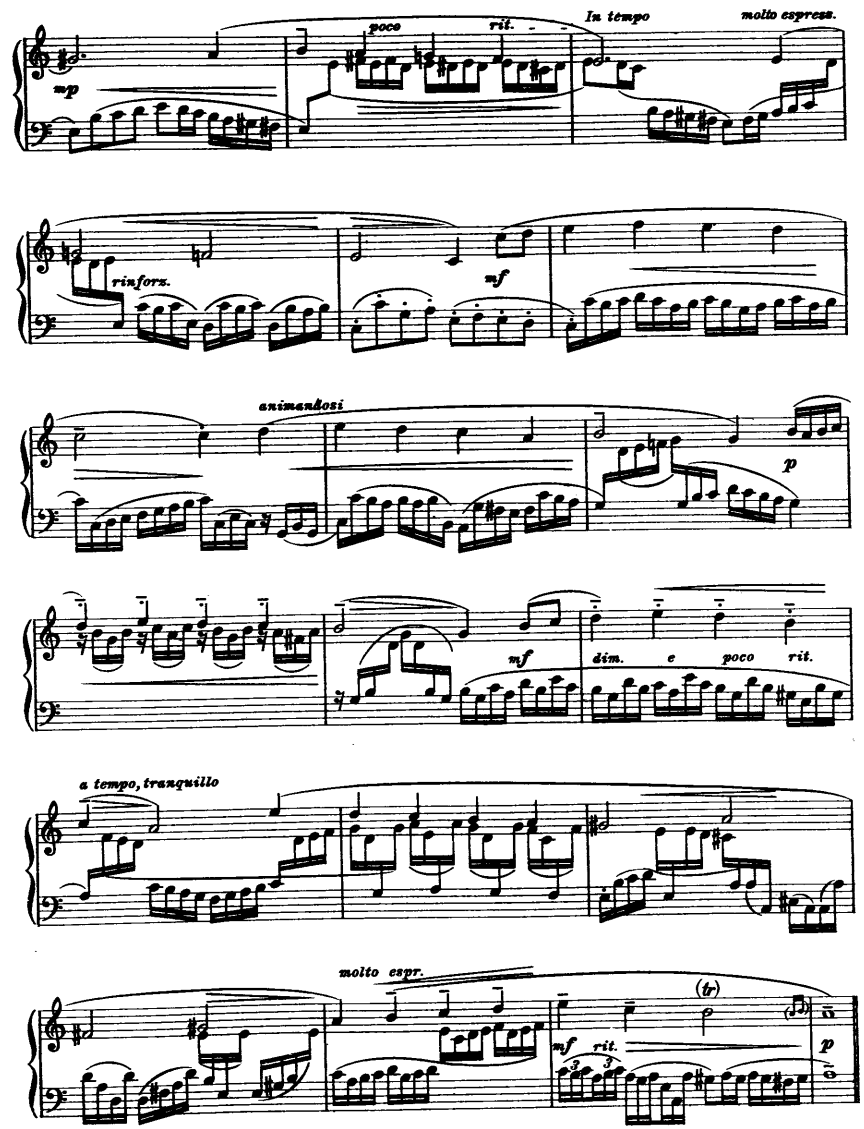
Var. III.
Allegretto.



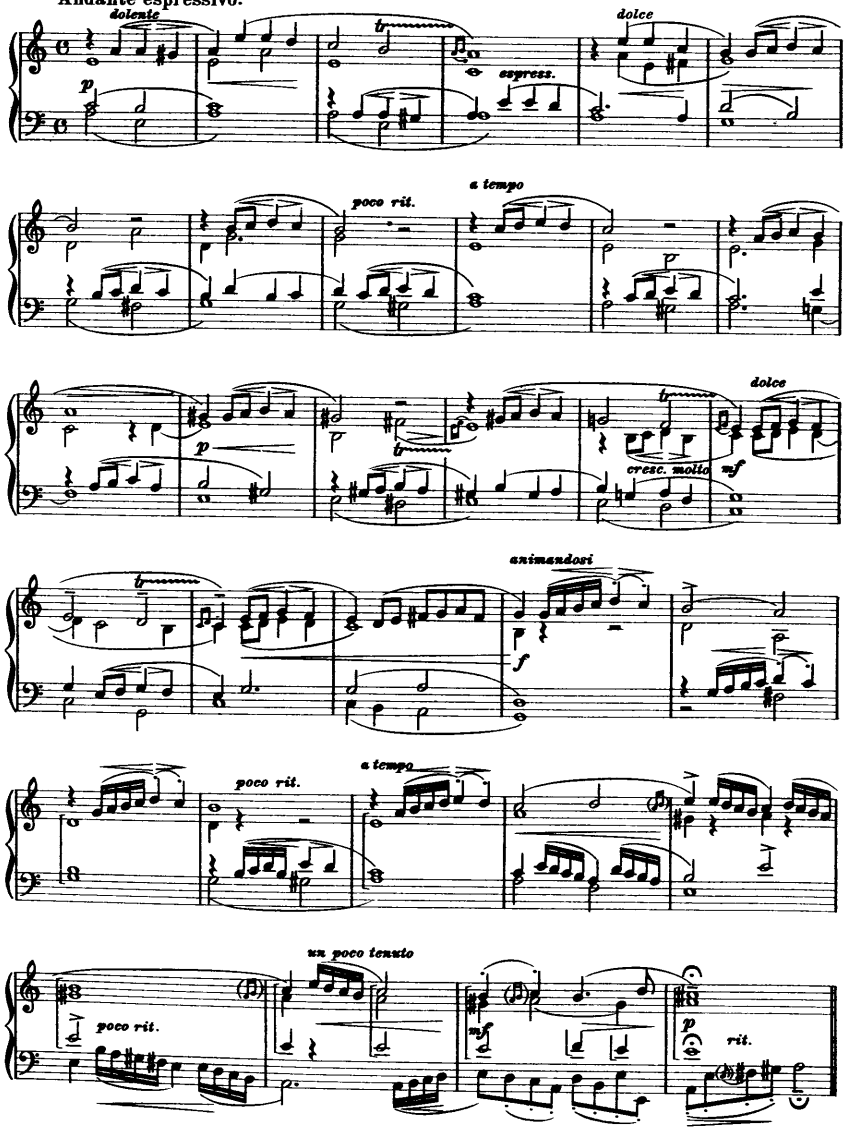


Var. IV.
L'istesso tempo.

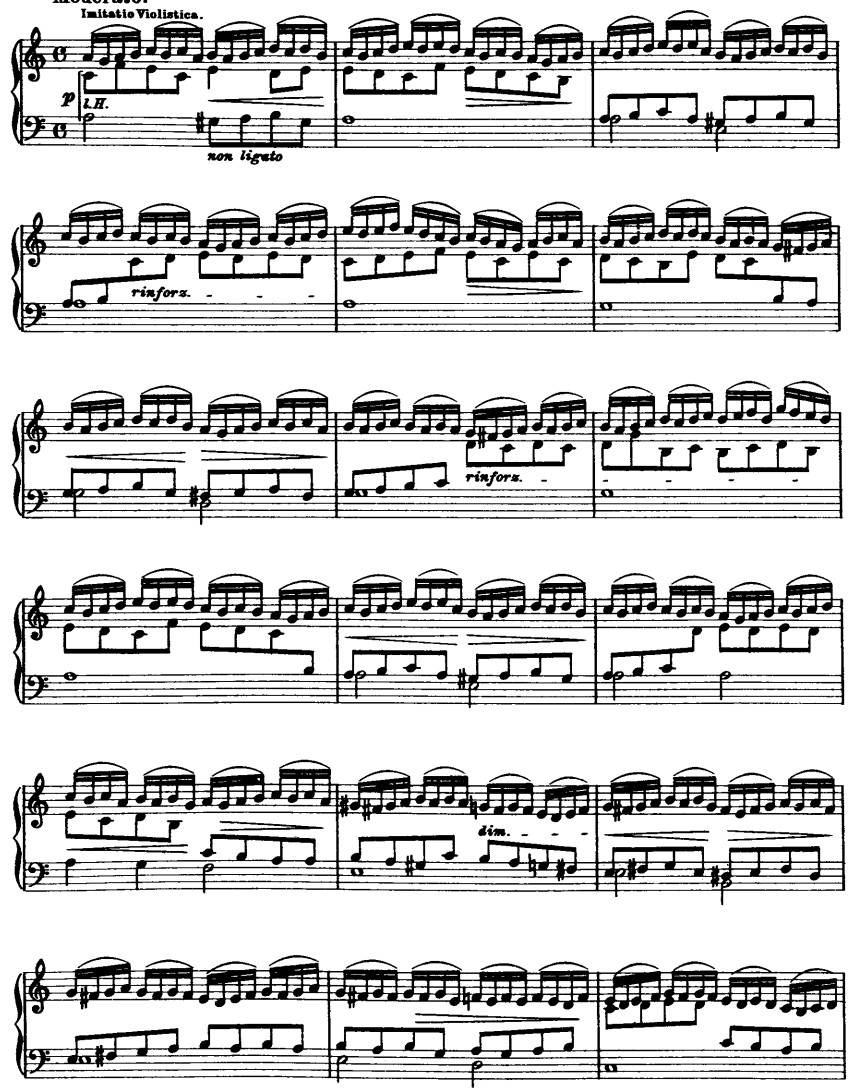


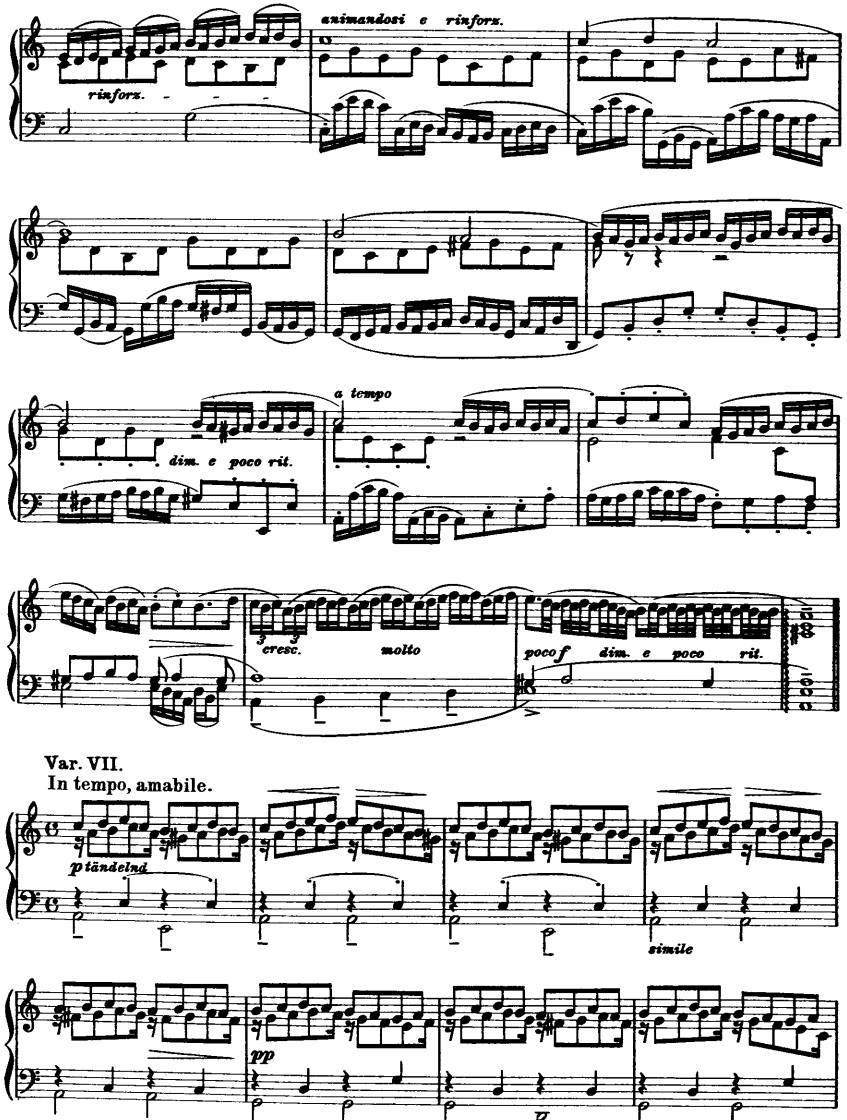


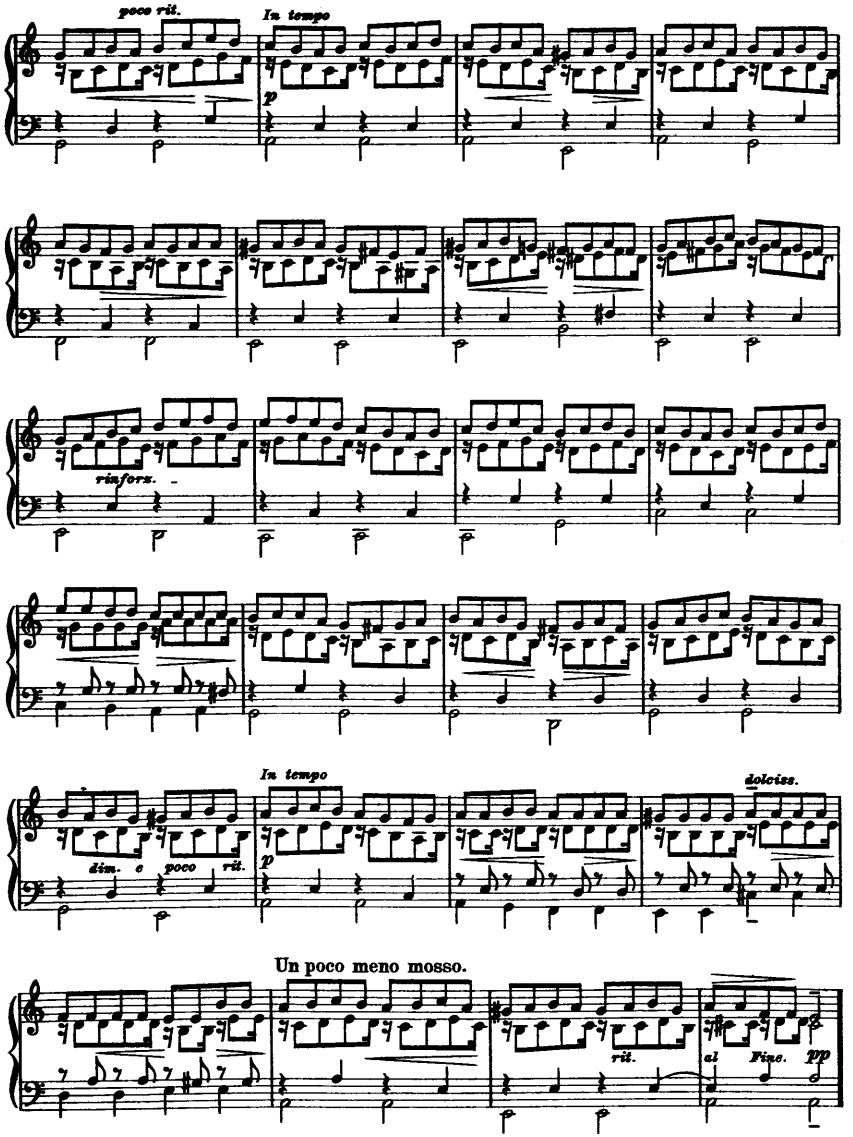
Var. V.
Andante espressivo.



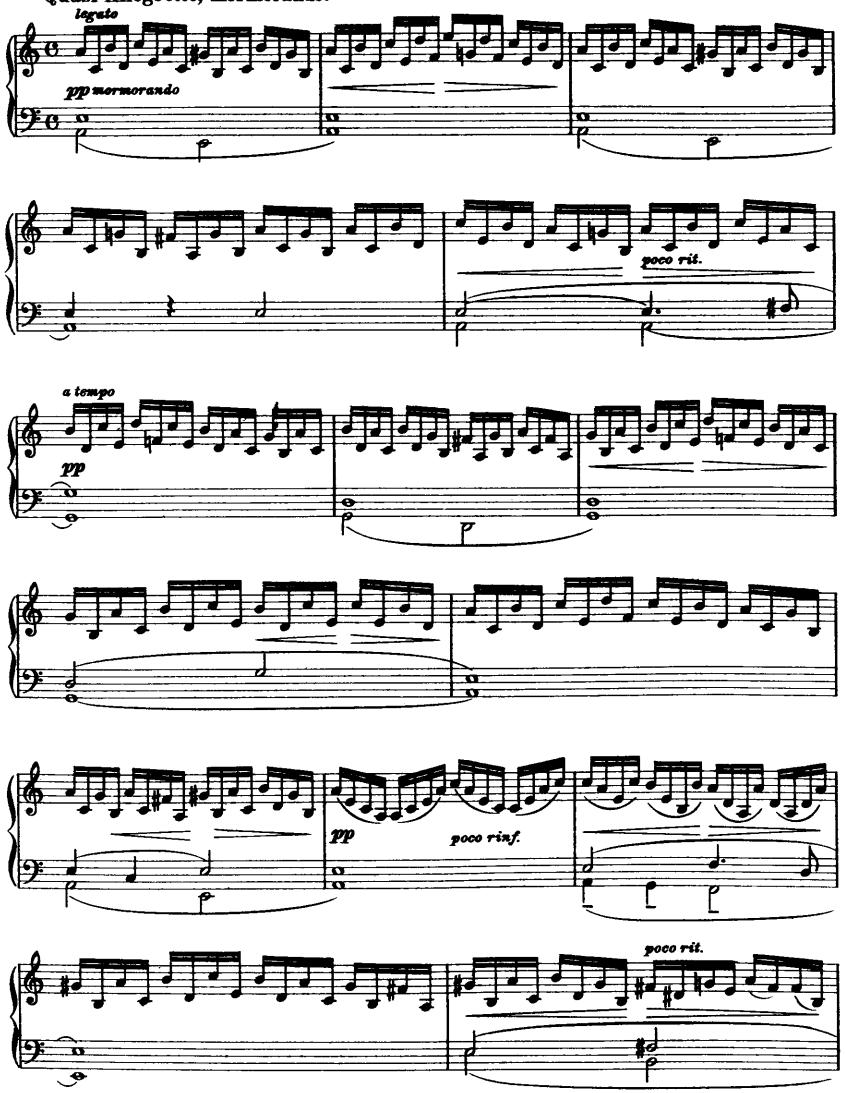
Var. VI.
Moderato.

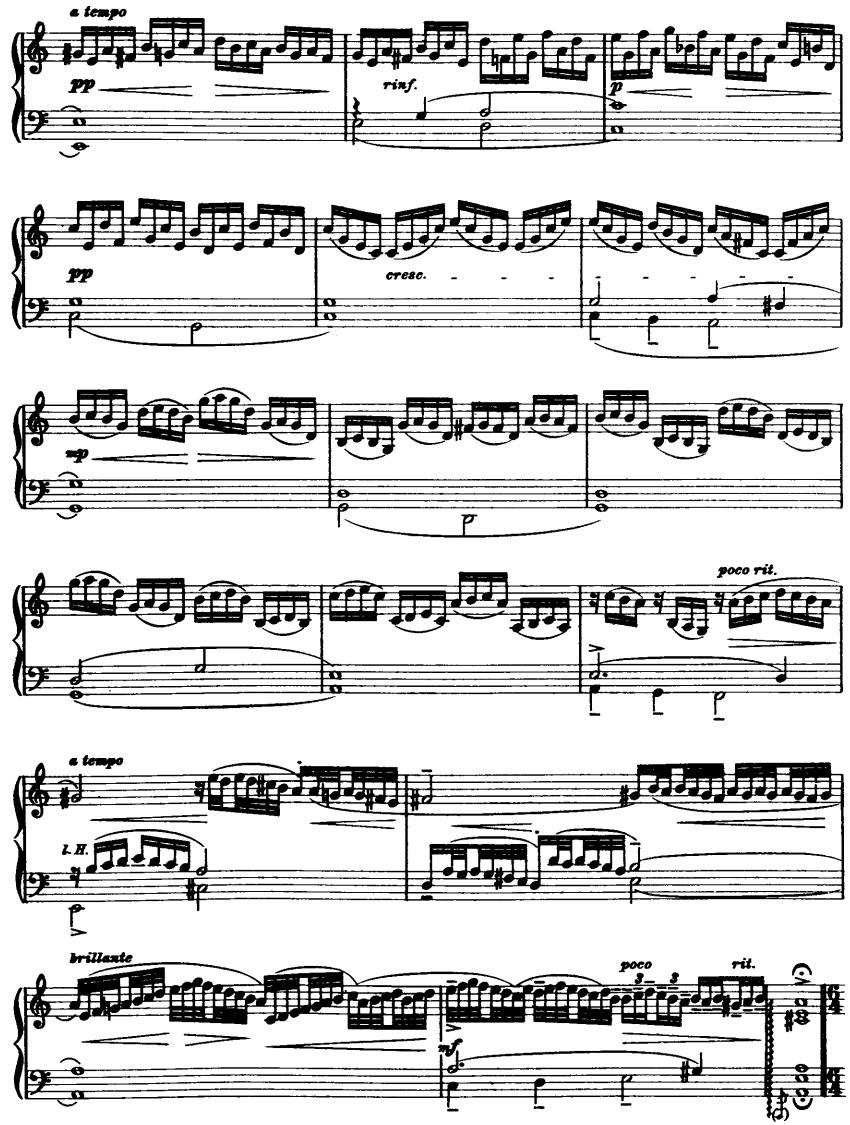



animandosi e rinforz.
rinforz.
a tempo
dim. e poco rit.
cresc.
molto
poco f
dim. e poco rit.
Var. VII.
In tempo, amabile.
p tändelnd
simile
pp

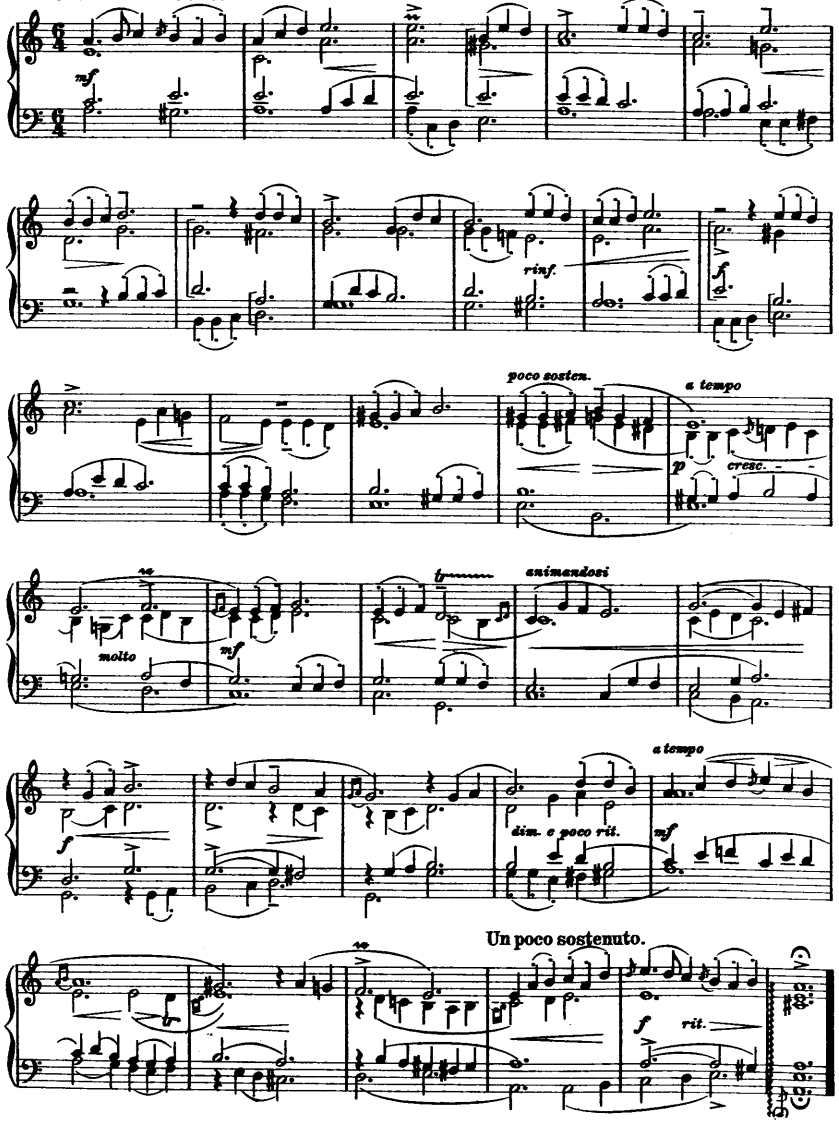

poco rit.
In tempo
p
rinforz.
In tempo
dim. e poco rit.
p
dolciss.
Un poco meno mosso.
rit.
al Fine.
pp

Var. VIII.
Quasi Allegretto, mormorando.





Var. IX.
Presto scherzando.

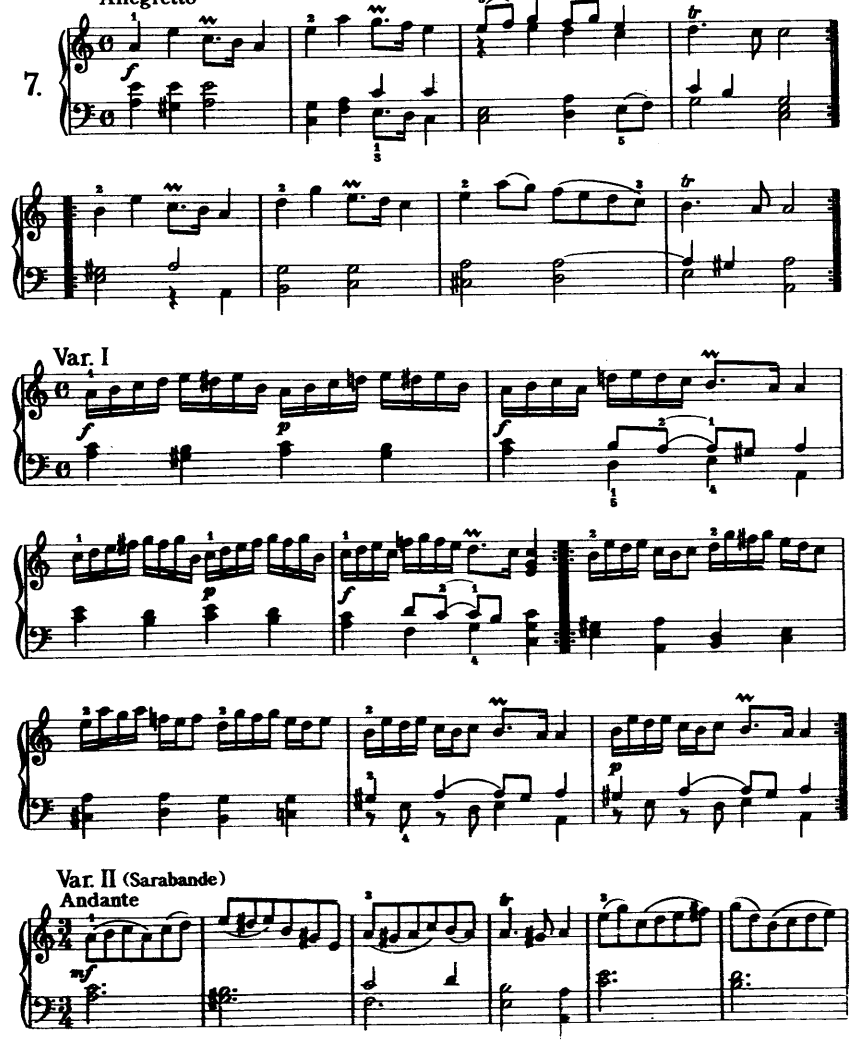


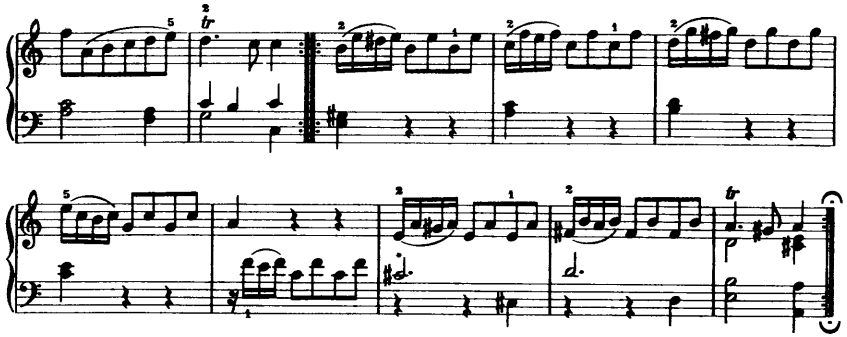
GAVOTTE
with 2 Variations

Johann Pachelbel
(1653 - 1706)

Allegretto

7.



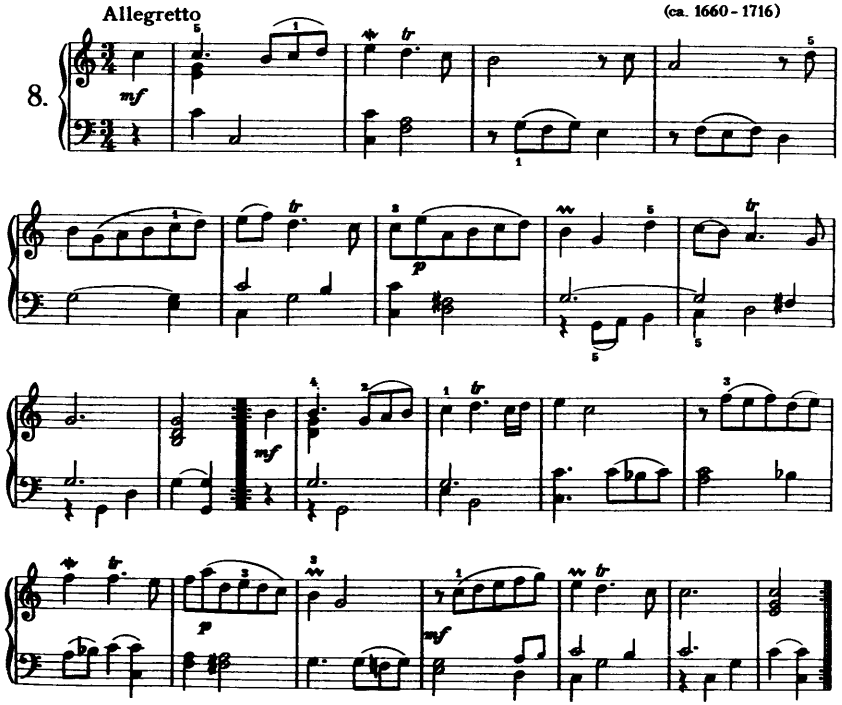


COURANTE

Christian Friedrich Witt
(ca. 1660 - 1716)

Allegretto

8.

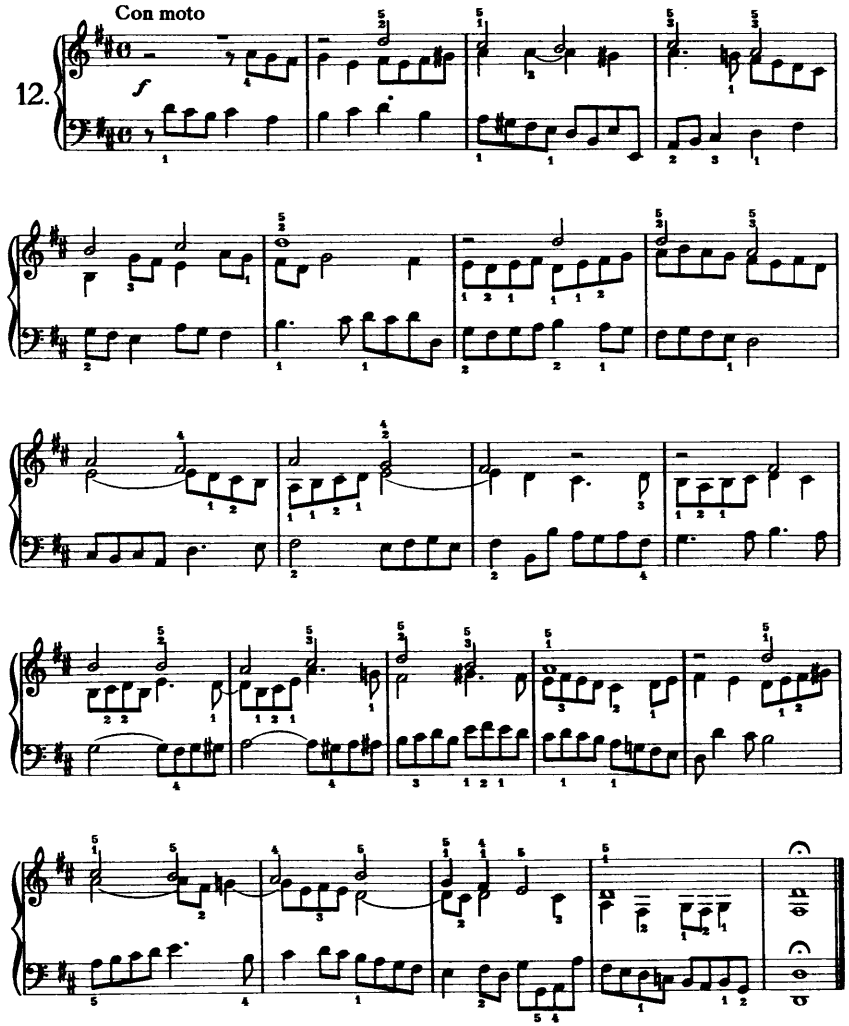


CHORALE

Friedrich Wilhelm Zachau
(1663 - 1712)

Con moto

12.

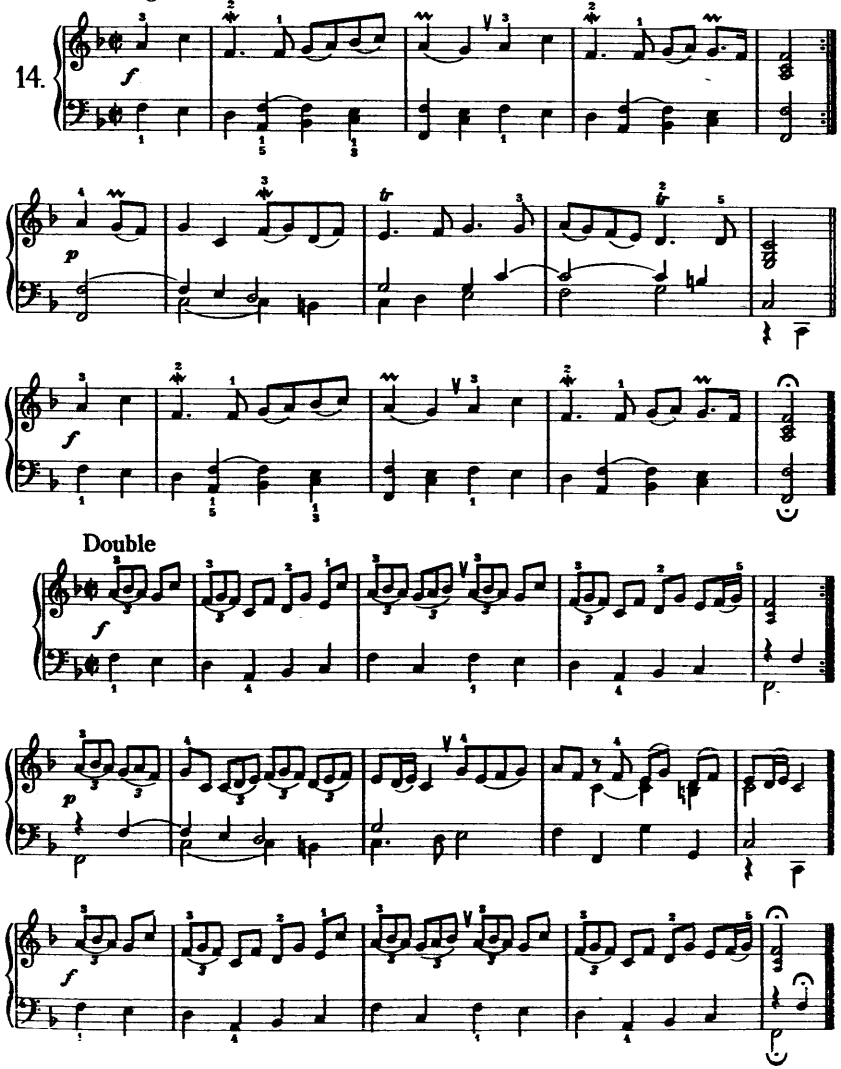


ARIA

Johann Heinrich Buttstedt
(1666-1727)

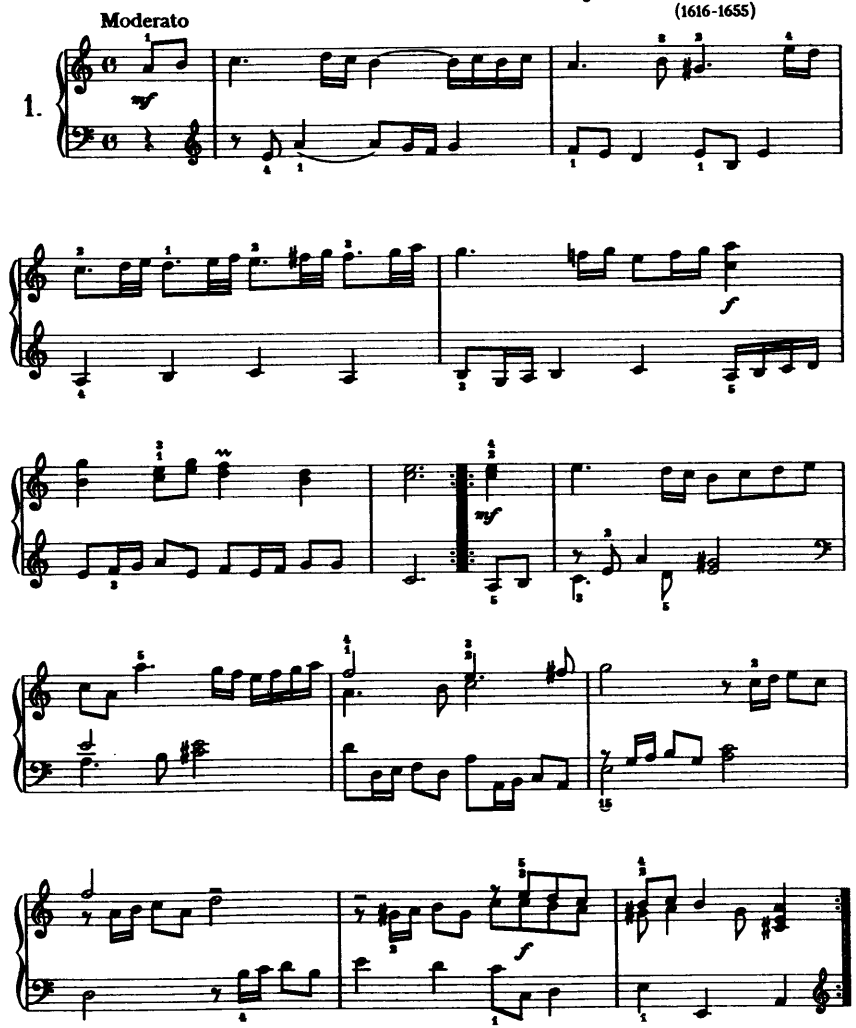
Allegretto

14.



BALLET

Johann Erasmus Kindermann
(1616-1655)

Moderato

1.