A Kalmus Classic Edition

GERMAN MASTERS
OF THE
17th and 18th CENTURIES

VOLUME I

FOR PIANO

K 03469

Preface to the second edition

Both the music educator and the music friend have always been highly interested in discovering unknown compositions for the keyboard. Especially the Baroque- and the Preclassical periods offer much valuable music which should be also within the reach of the layman. During the past decades the interest in the compositions of these periods has steadily grown, focused at first mainly on the great masters of that epoch, especially Bach and Handel. Their works have found wide publicity through numerous editions, whereas the compositions of their predecessors, contemporaries, and immediate successors can often be found merely in libraries as manuscripts, first editions and in contemporary collections, and are chiefly known only to a comparatively small group of musicologists. For that reason the editors tried to select from the German sector of this almost unknown music those works that seemed to be worth becoming available again to the players of to-day. With this goal in mind, volumes 1-9 of the "German Keyboard Music of the Seventeenth and Eighteenth Centuries" were published shortly before the second World War.

The need of a second edition proves the great interest music teachers and musicians take in an art that, through its wealth of melody and rhythm, clear harmonies, regular forms and, last not least, through its often thin, partly polyphonic and partly homophonic texture, became indispensible to the friends of not only the piano but the harpsichord and the clavichord as well, both of them being played again in increasing numbers for the last decades.

Basically, this edition is an "Urtext" edition. Many of the works contained in it have originally been printed or written without expression marks of any kind, with the exception of signs embellishments, as was normal in those days. Occasionally necessary additions of some tempo markings, dynamics etc. have been put between brackets, except the fingerings which are, of course, only suggestions of the editors. In many cases examples for the execution of the embellishments have been added in footnotes which might be of assistance to players not at home in this intricate field.

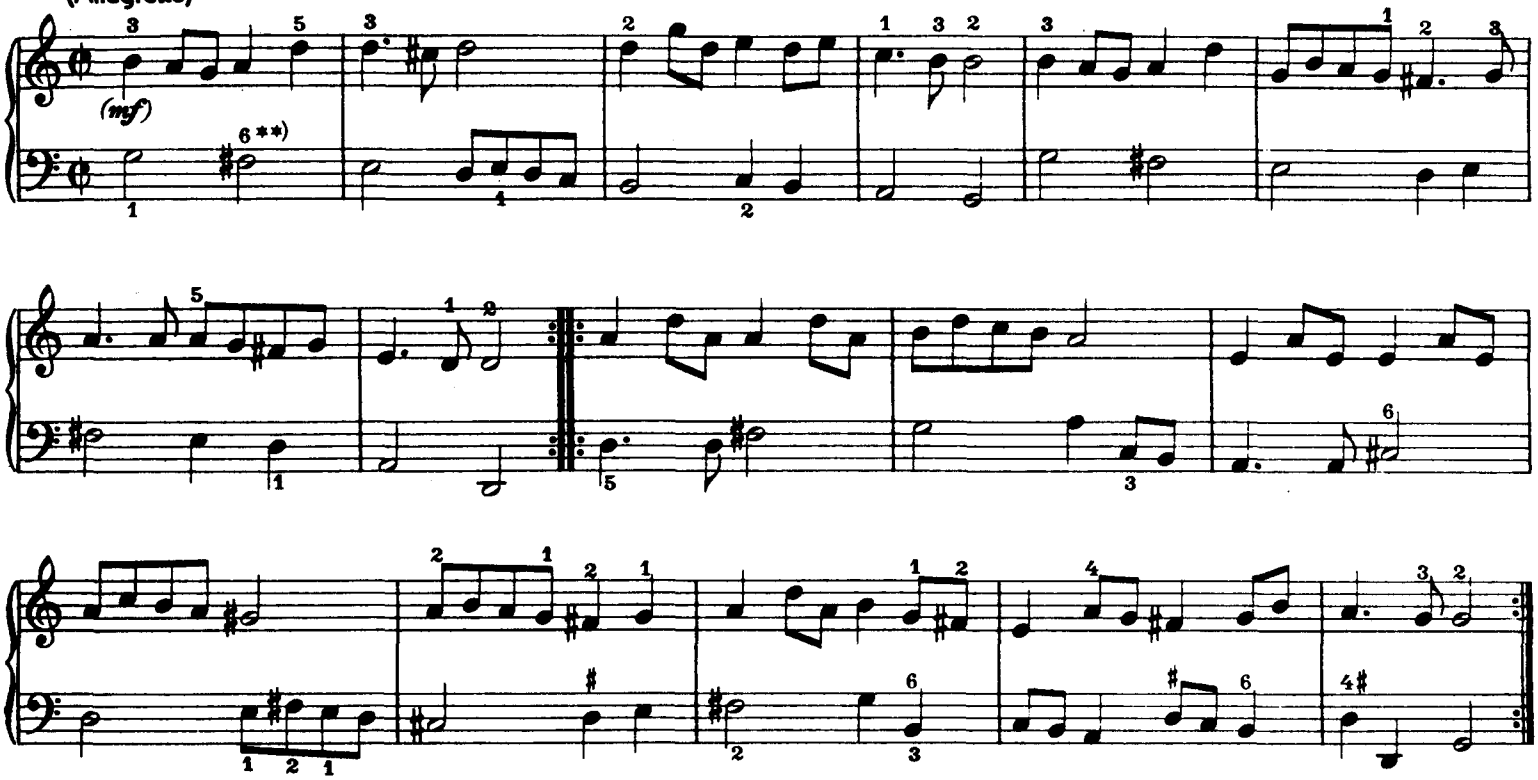
For technical reasons the detailed prefaces to the single volumes of the first edition had to be omitted.

Sechs kleine Stücke für Anfänger / Six small pieces for beginners*)

Aria

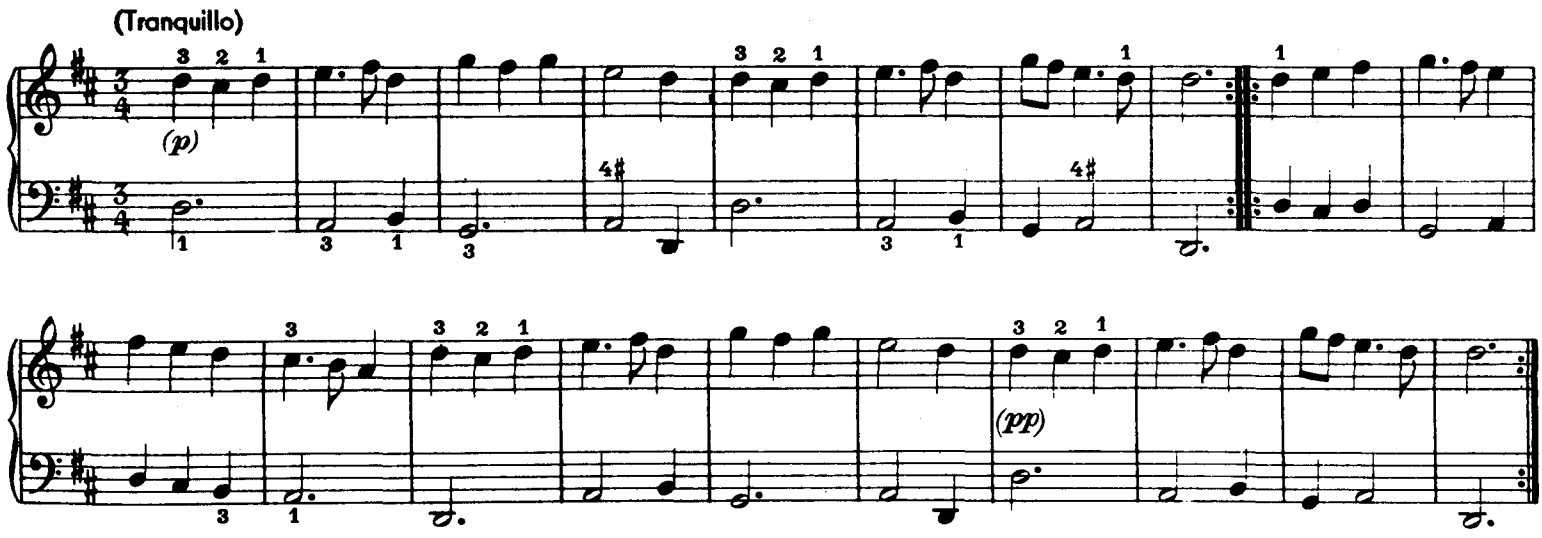
Daniel Speer

(Allegretto)



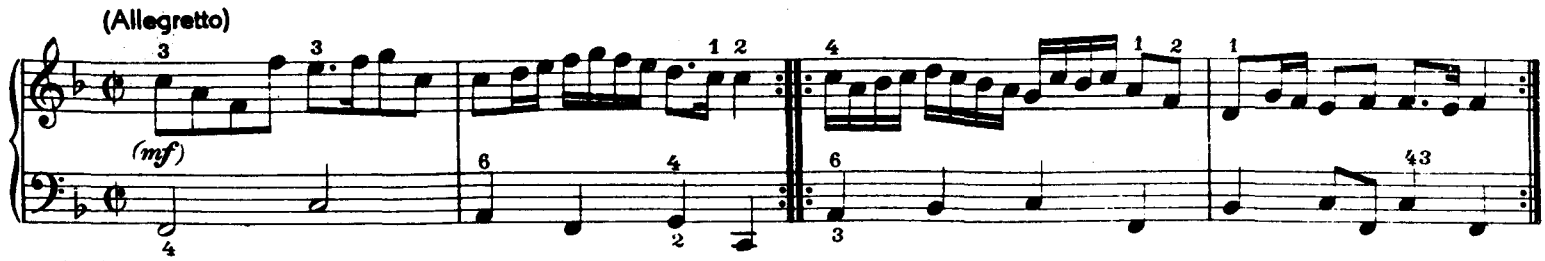
Saraband

(Tranquillo)



Gavotto

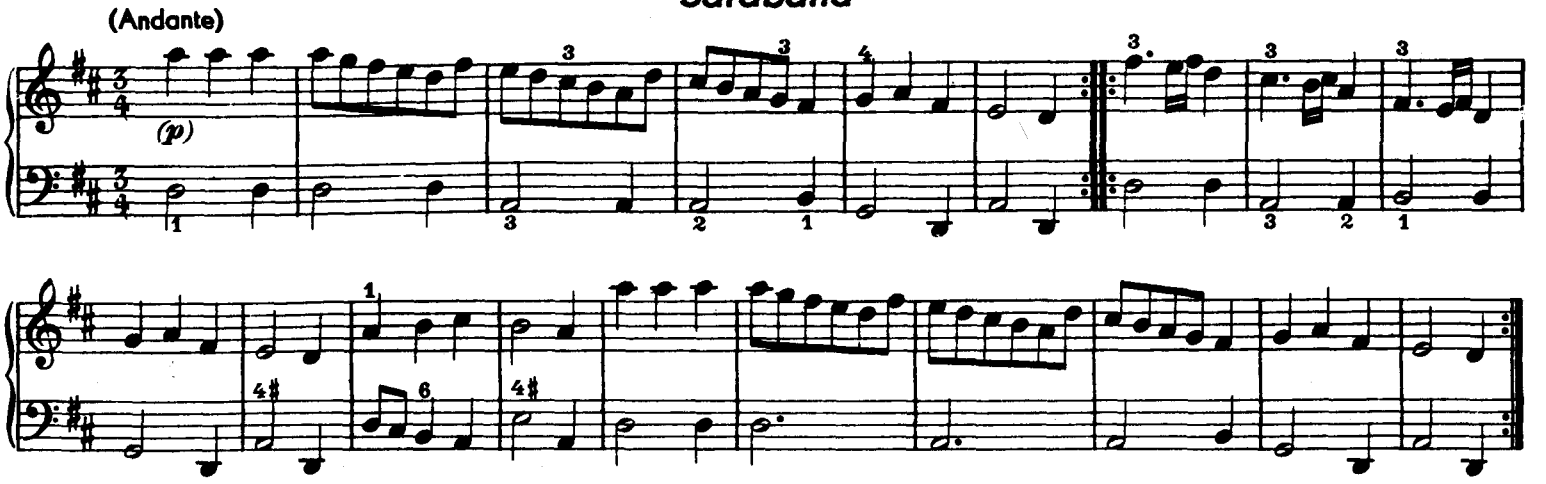
(Allegretto)



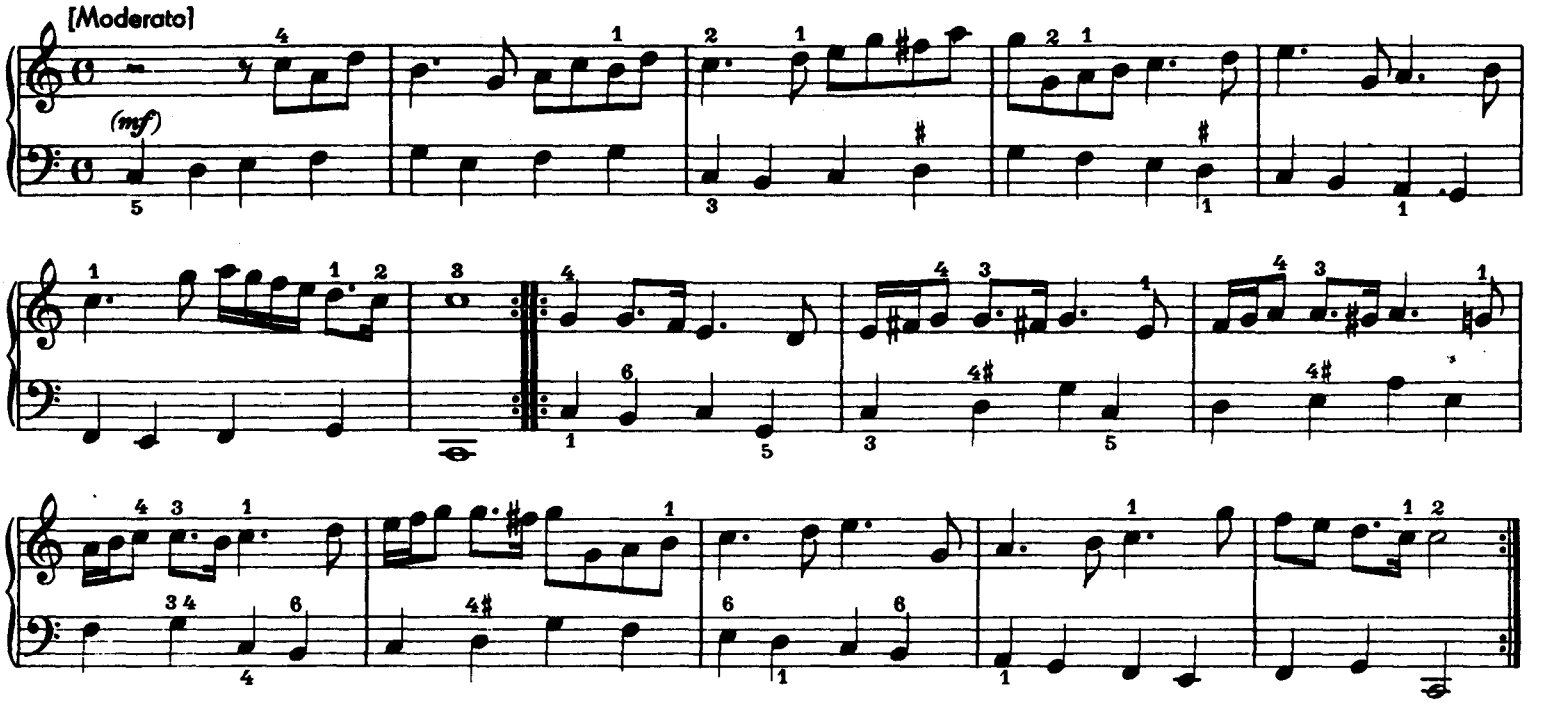
*) Aus/from: „Grund-richtiger/kurtz/leicht und nöthiger Unterricht der Musicalischen Kunst", Ulm 1687

**) Generalbaßbezifferung. Sie wurde vom Autor hinzugefügt, um den Schüler mit ihr bekannt zu machen, wird aber nicht mitgespielt.
figures added by the author for getting acquainted with the figured bass. Not to be used in performance.

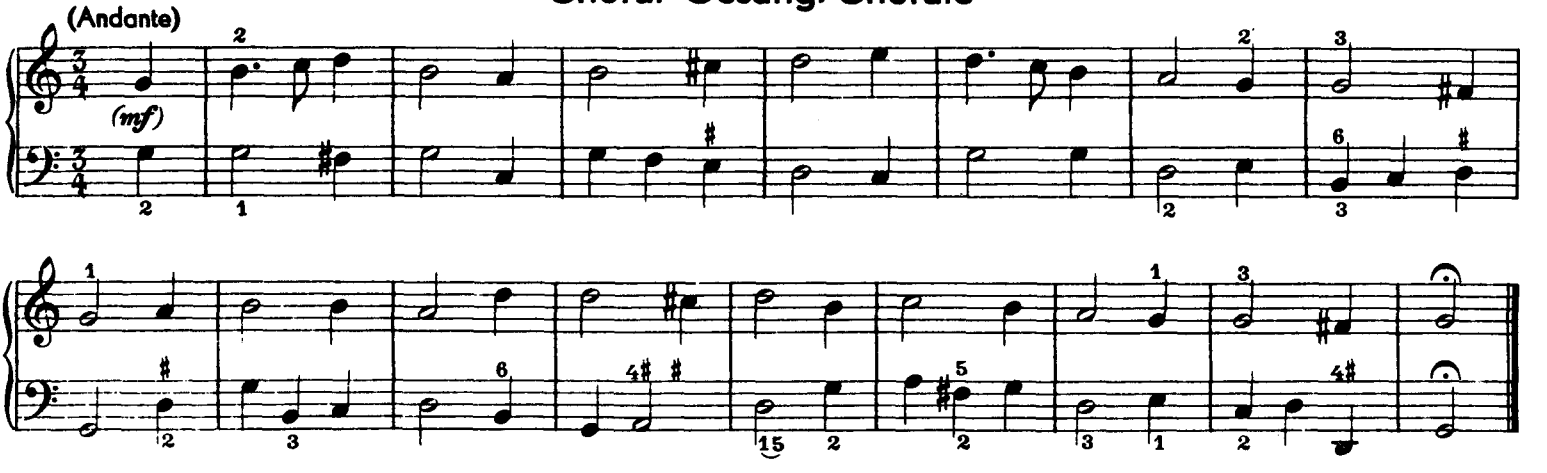
Saraband



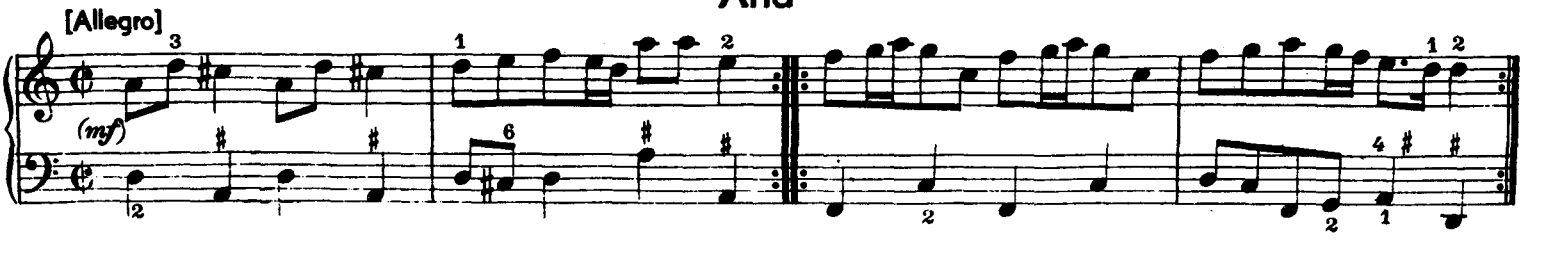
Aria



Choral-Gesang/Chorale



Aria



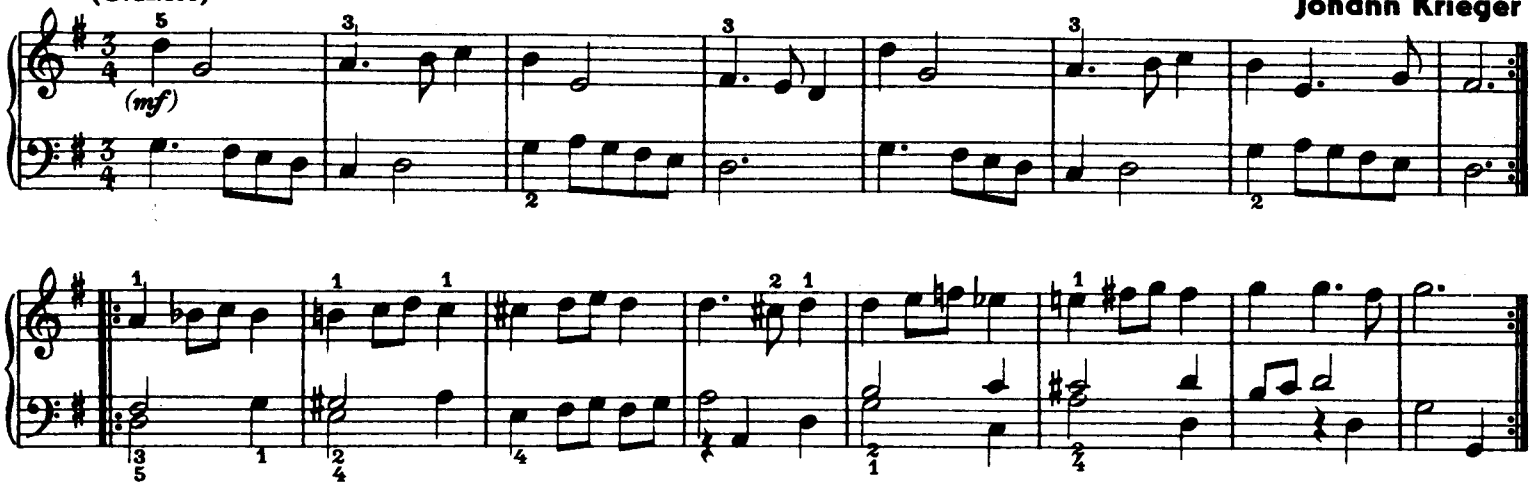
Drei Sätze als Anhang zur Fantasie und Partita C*)

Three movements appended to Fantasy and Partita C*)

Menuet

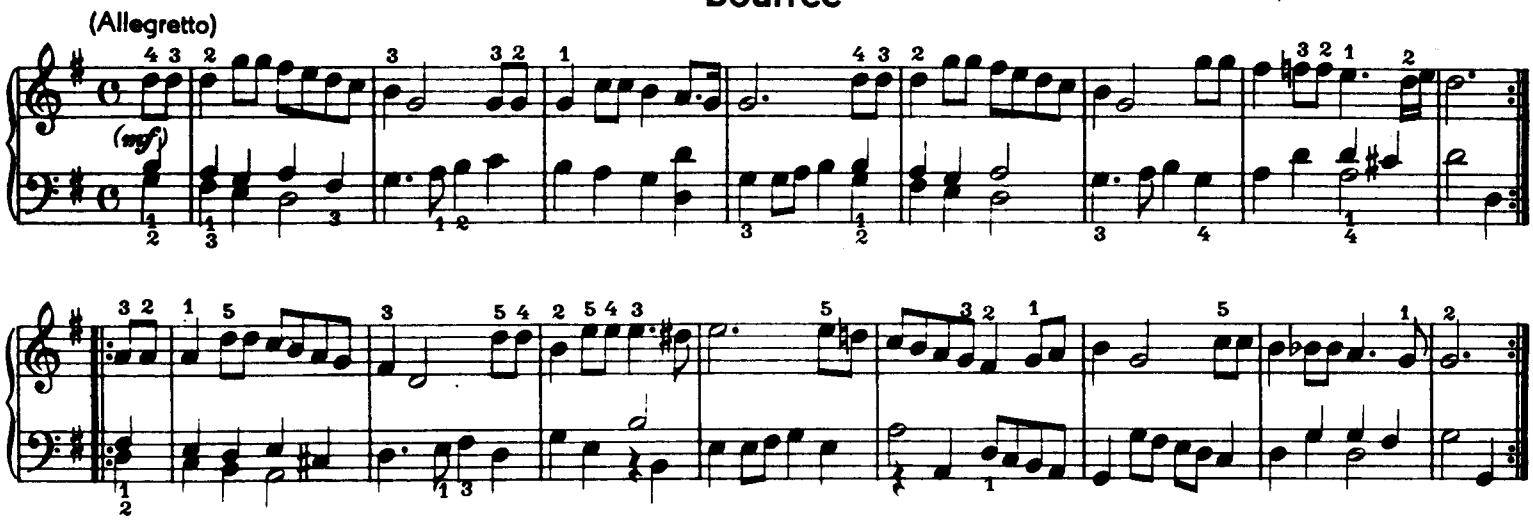
(Grazioso)

Johann Krieger



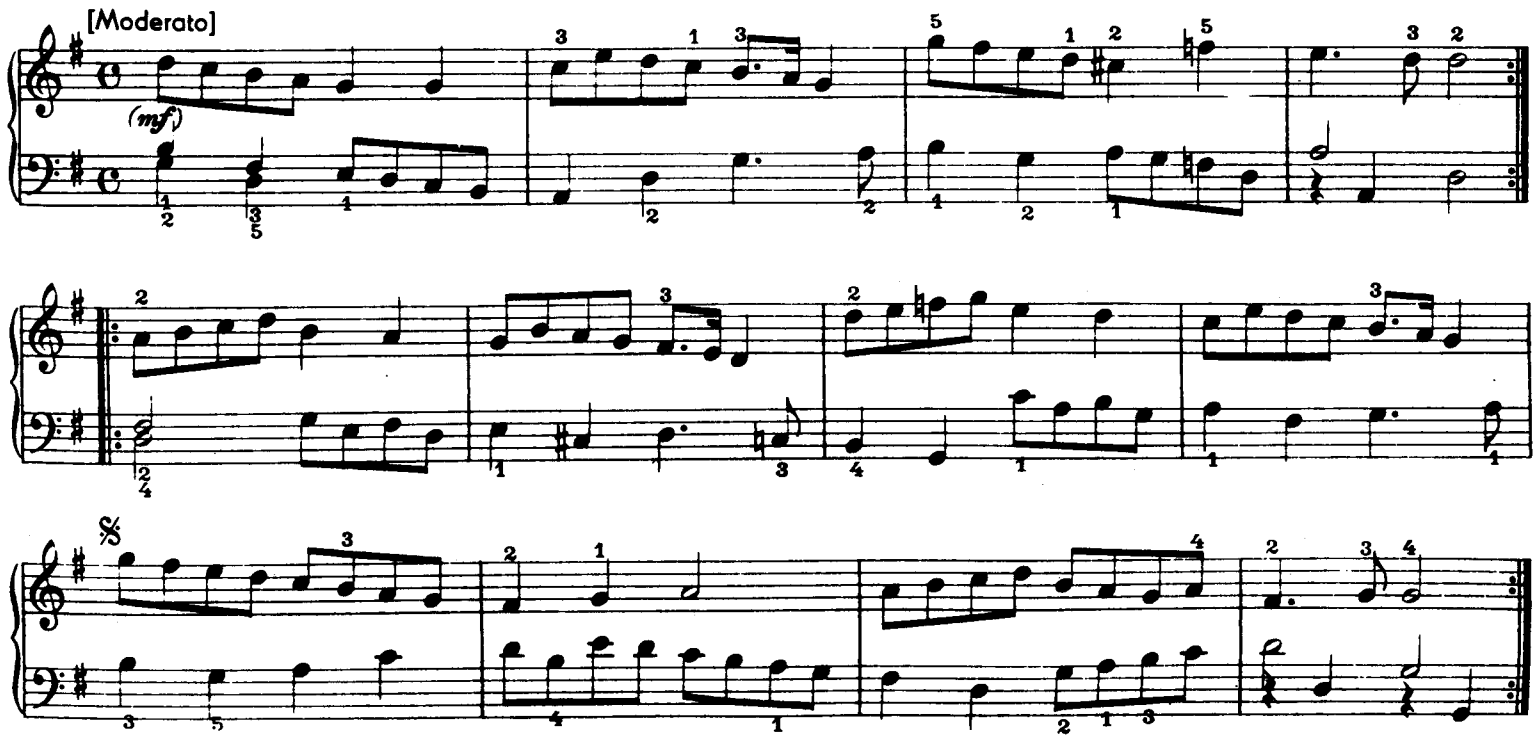
Bourrée

(Allegretto)



Gavotte

[Moderato]



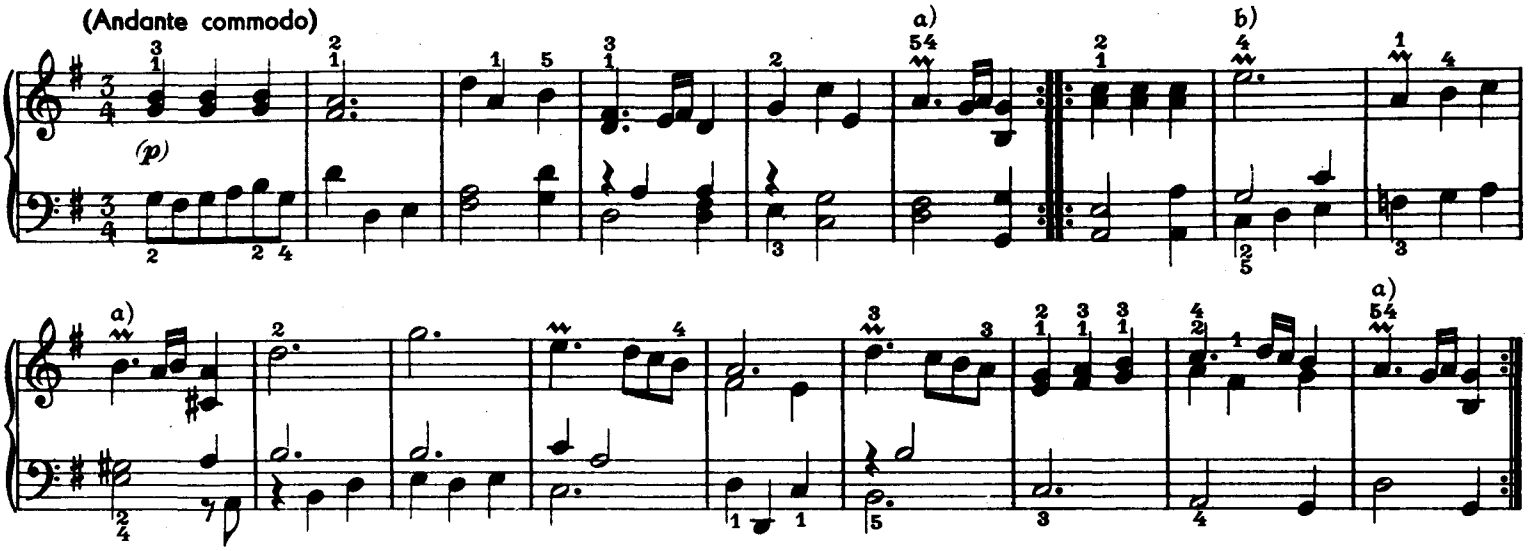
*) Ausdrom: „Sechs Musicalische Partien" 1697

Zwei Stücke / Two pieces*)

Sarrabanda

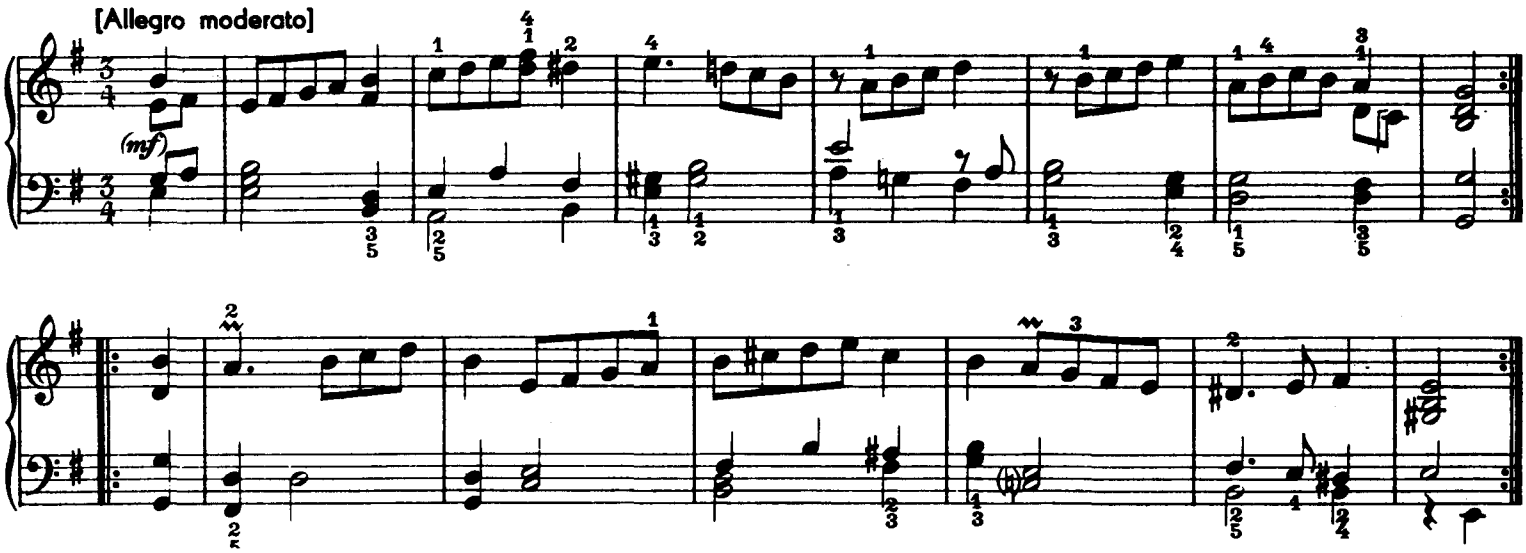
Joh. Erasm. Kindermann

(Andante commodo)



Couranta

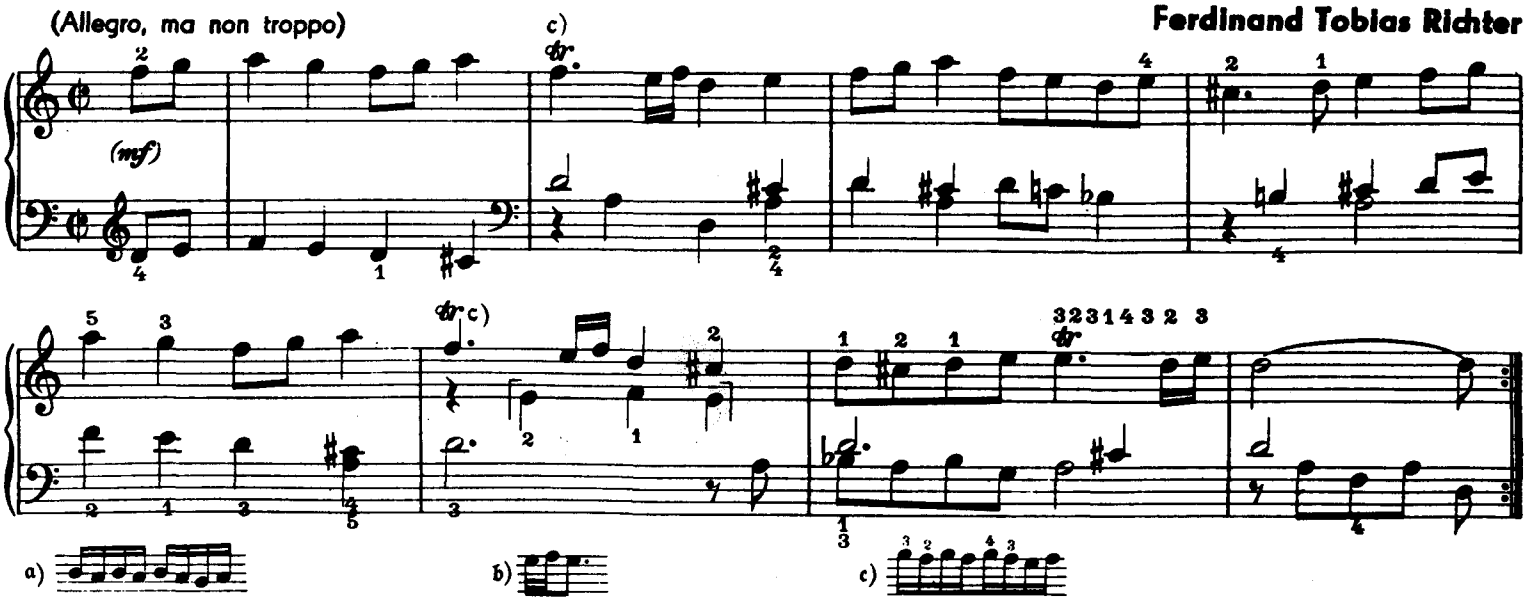
[Allegro moderato]



Bourrée**)

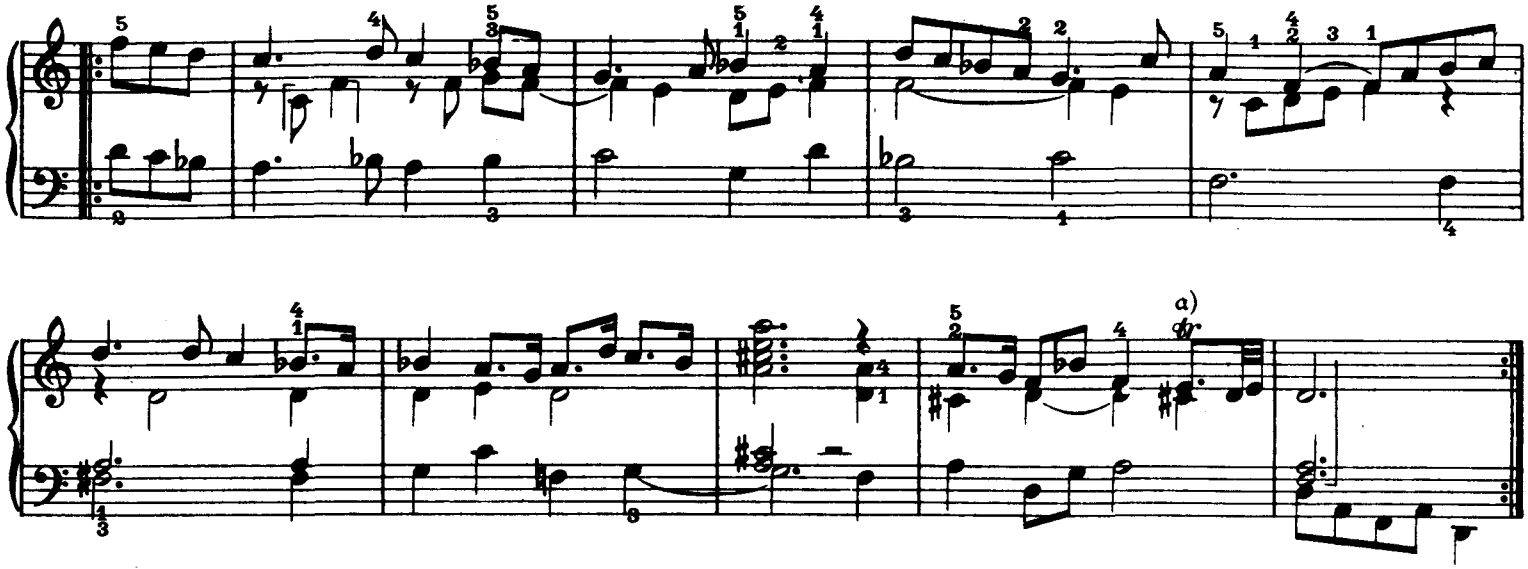
Ferdinand Tobias Richter

(Allegro, ma non troppo)



*) Aus/from: „Denkmäler der Tonkunst in Bayern" XXI-XXIV, 32

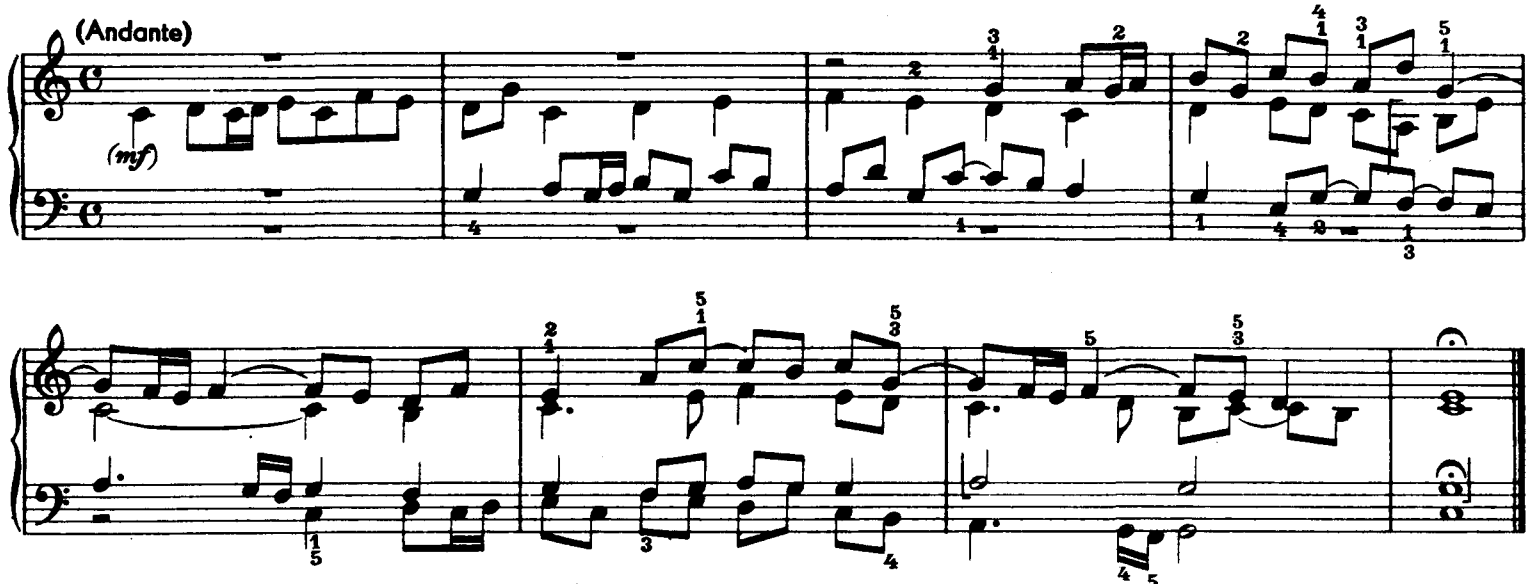
**) Aus/from: „Denkmäler der Tonkunst in Österreich" XIII.2



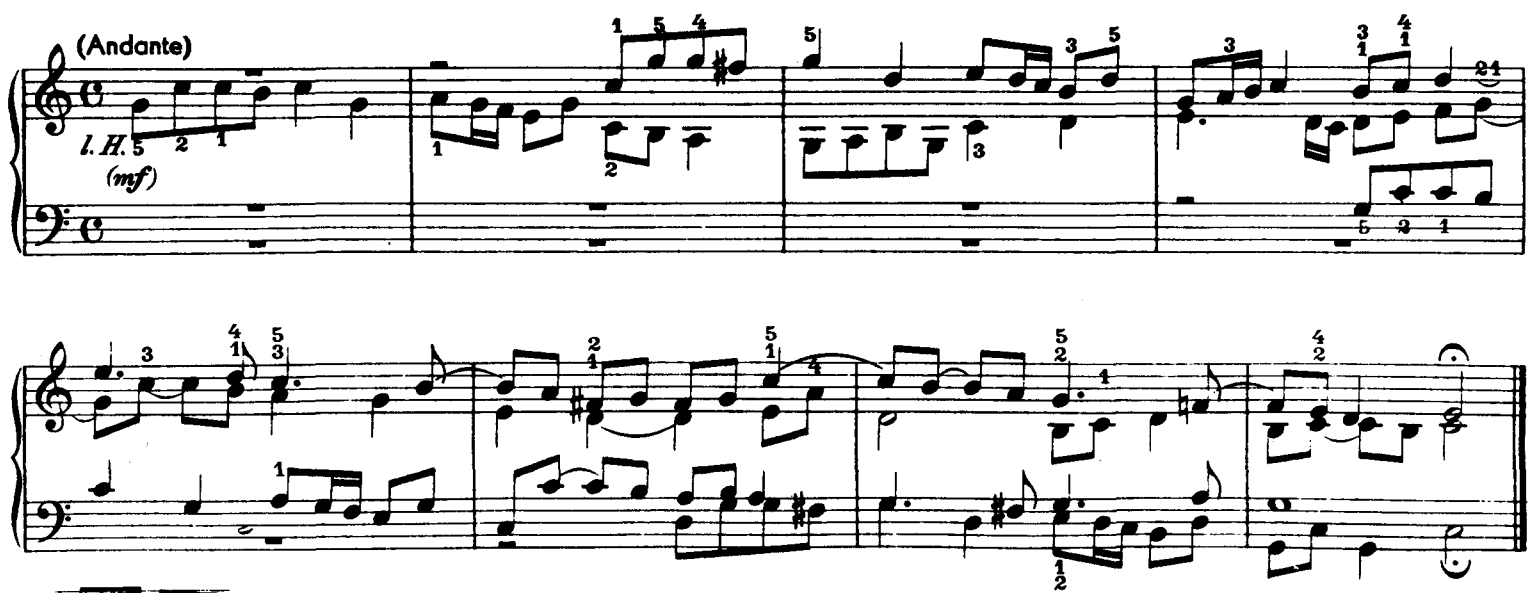
Zwei Fugen / Two Fugues*)

I

Joh. Kaspar Ferd. Fischer

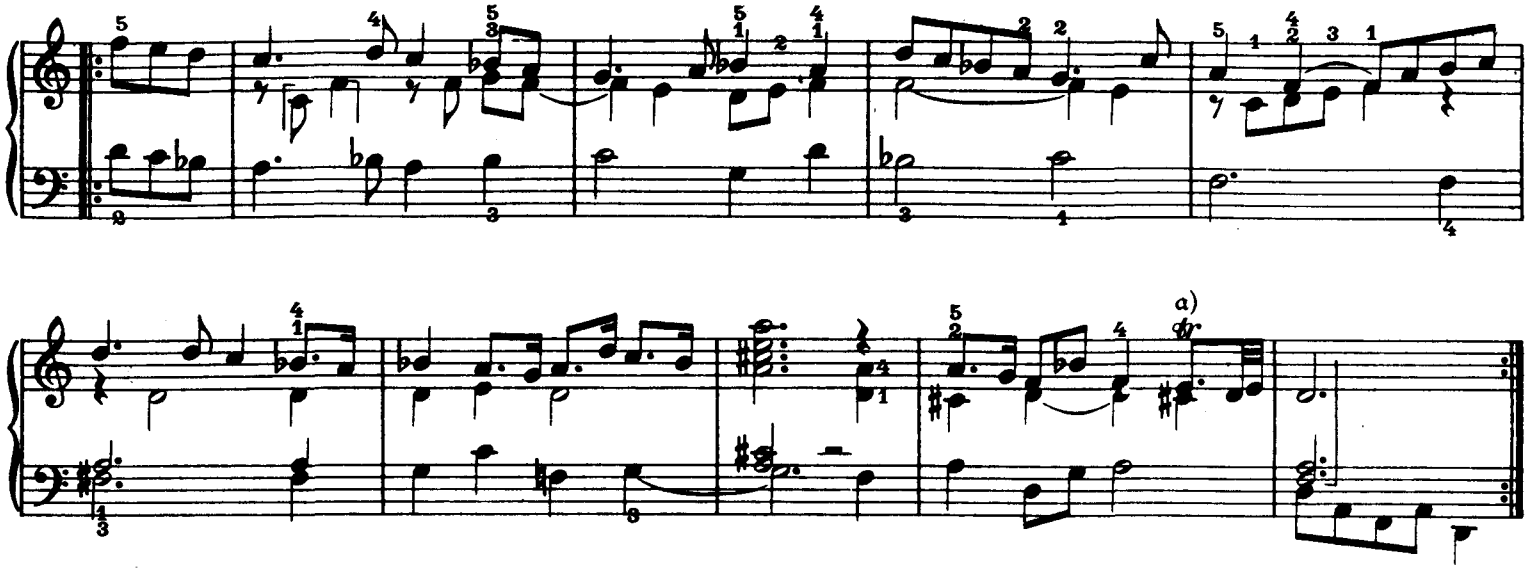


II



a)

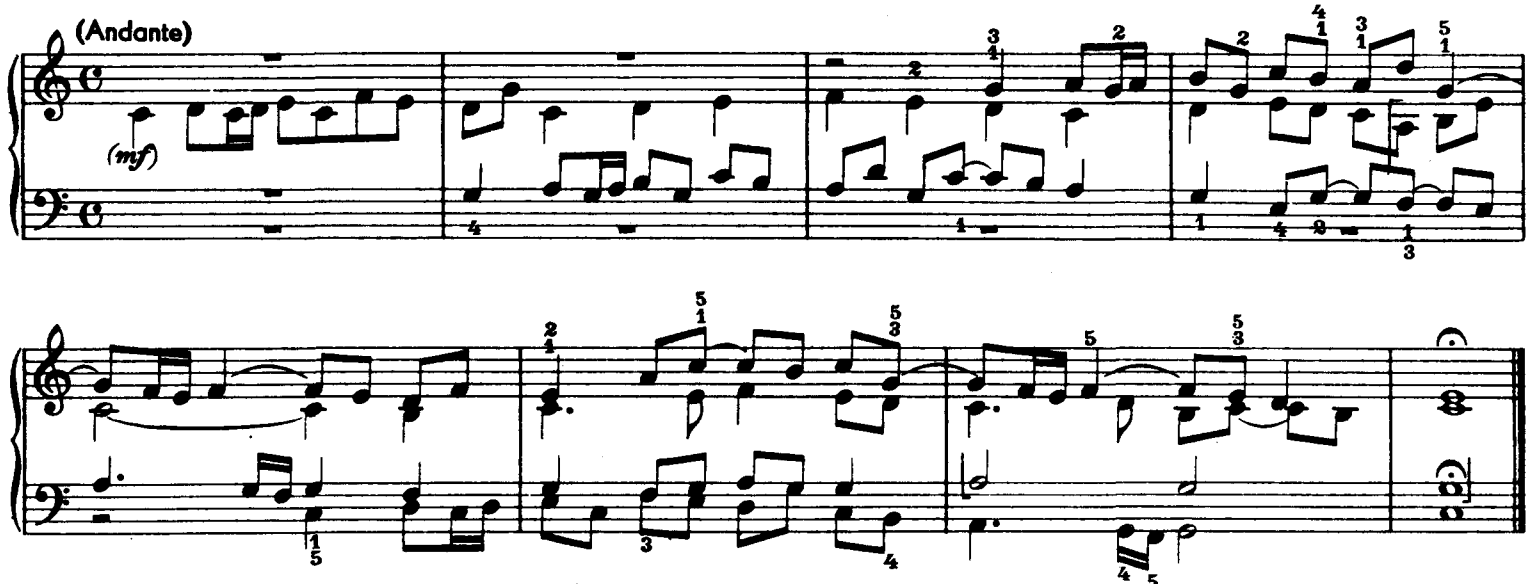
*) Aus/from: „Blumen-Strauß . . .", ca. 1732



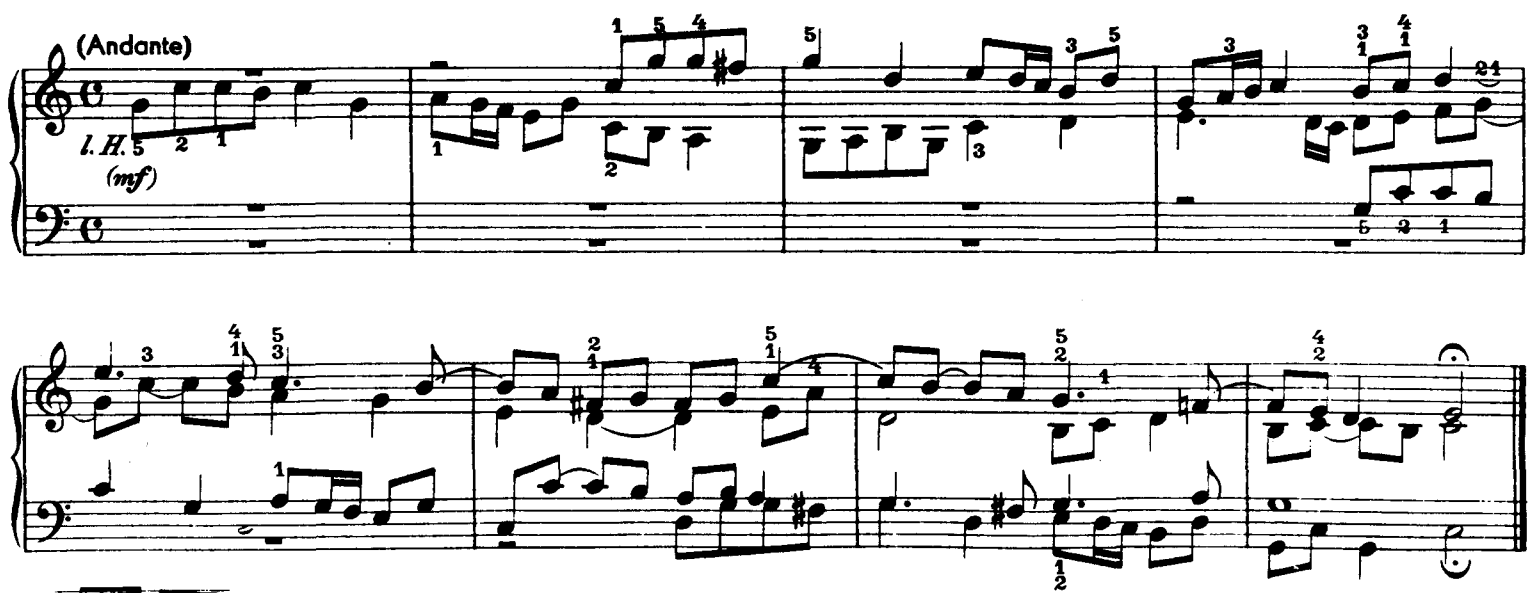
Zwei Fugen / Two Fugues*)

I

Joh. Kaspar Ferd. Fischer



II



a)

*) Aus/from: „Blumen-Strauß . . .", ca. 1732

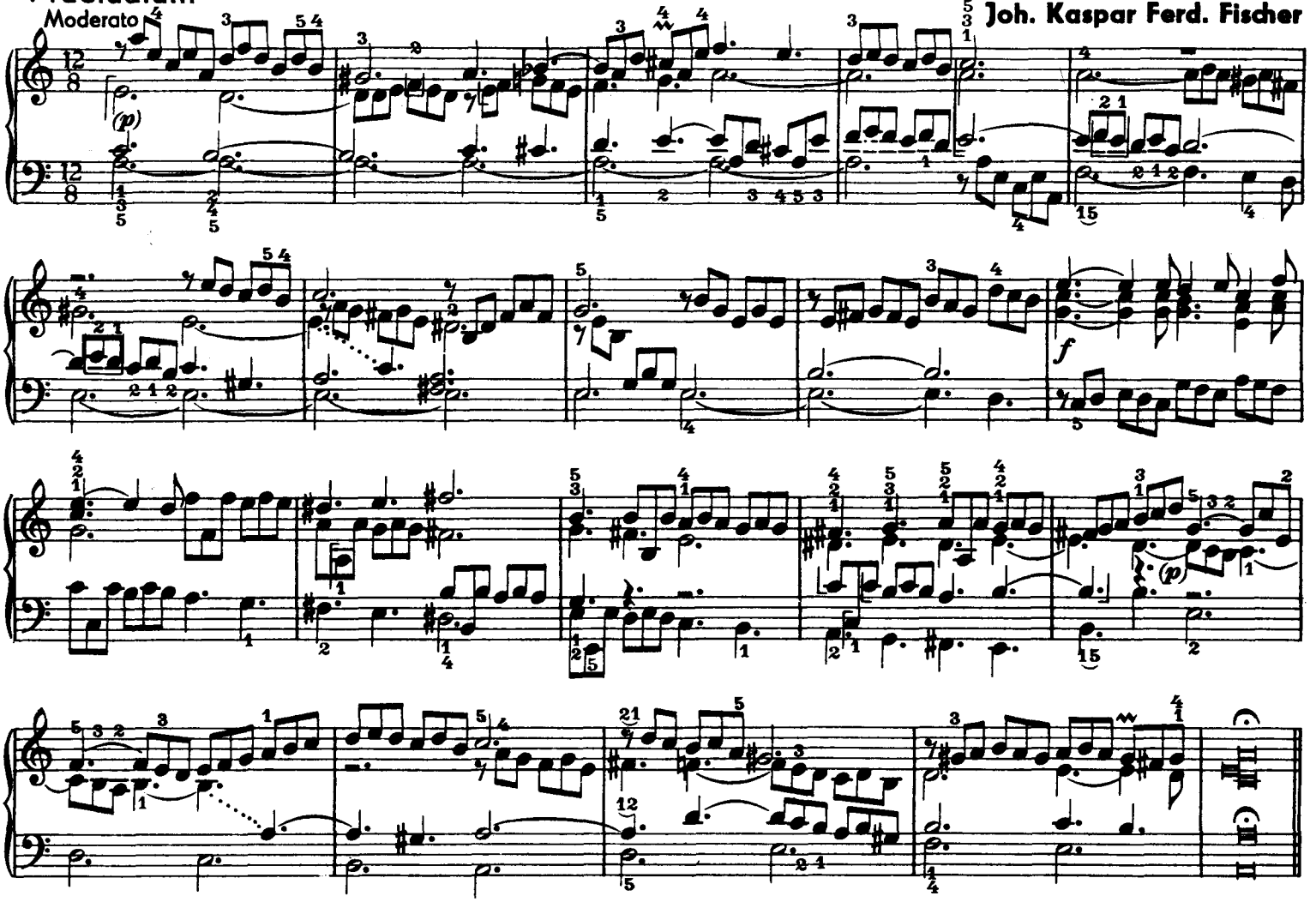
Suite III

aus/from: „Musicalisches Blumen-Büschlein" 1696

Praeludium

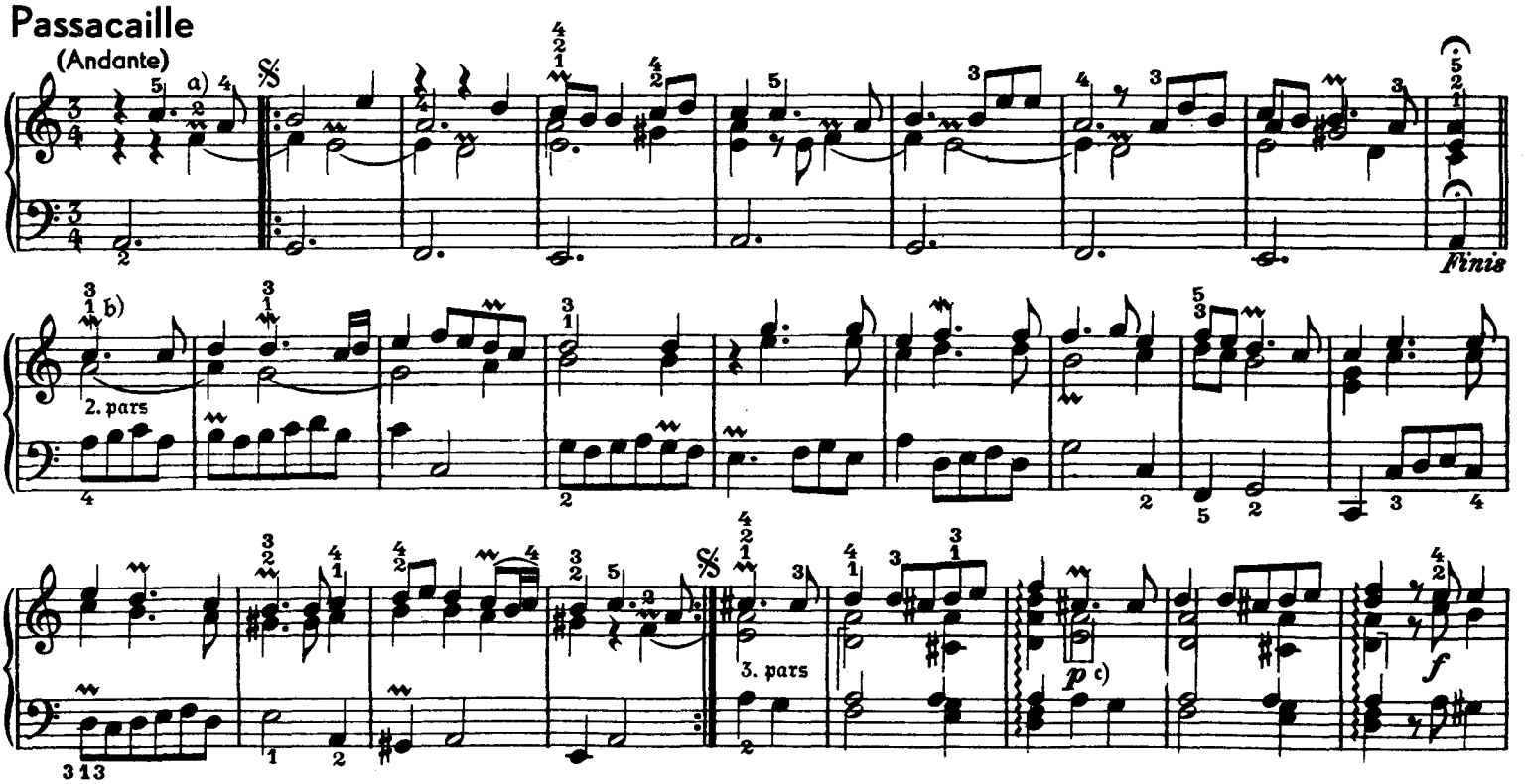
Moderato

Joh. Kaspar Ferd. Fischer



Passacaille

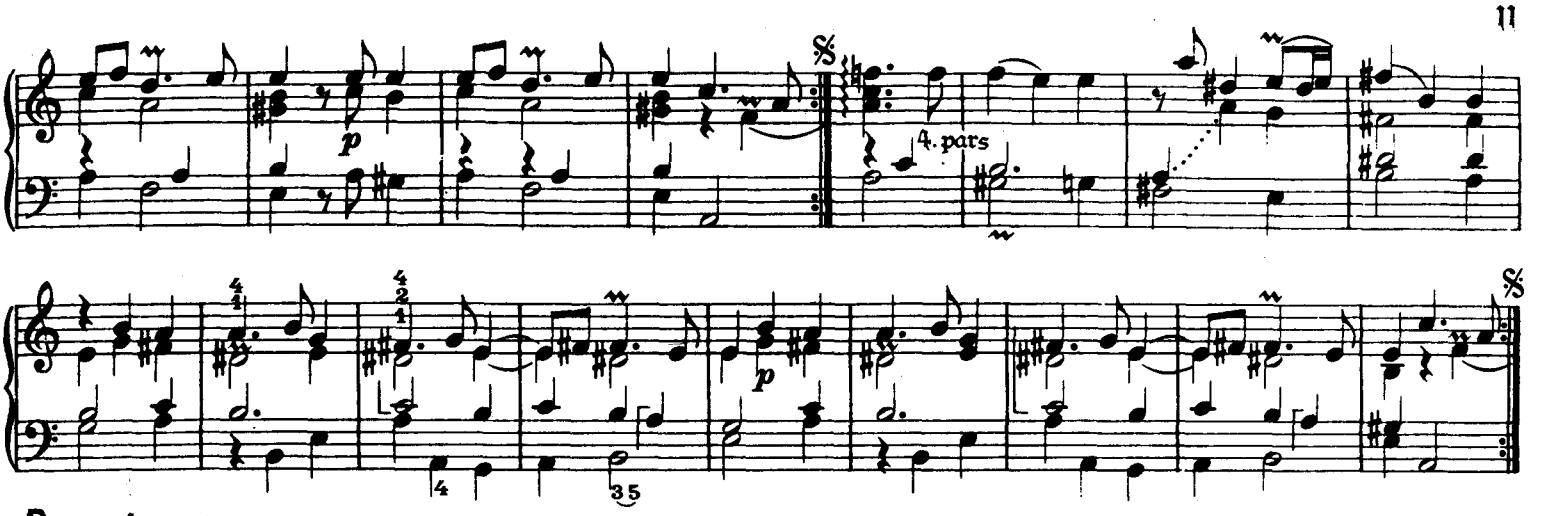
(Andante)



a)

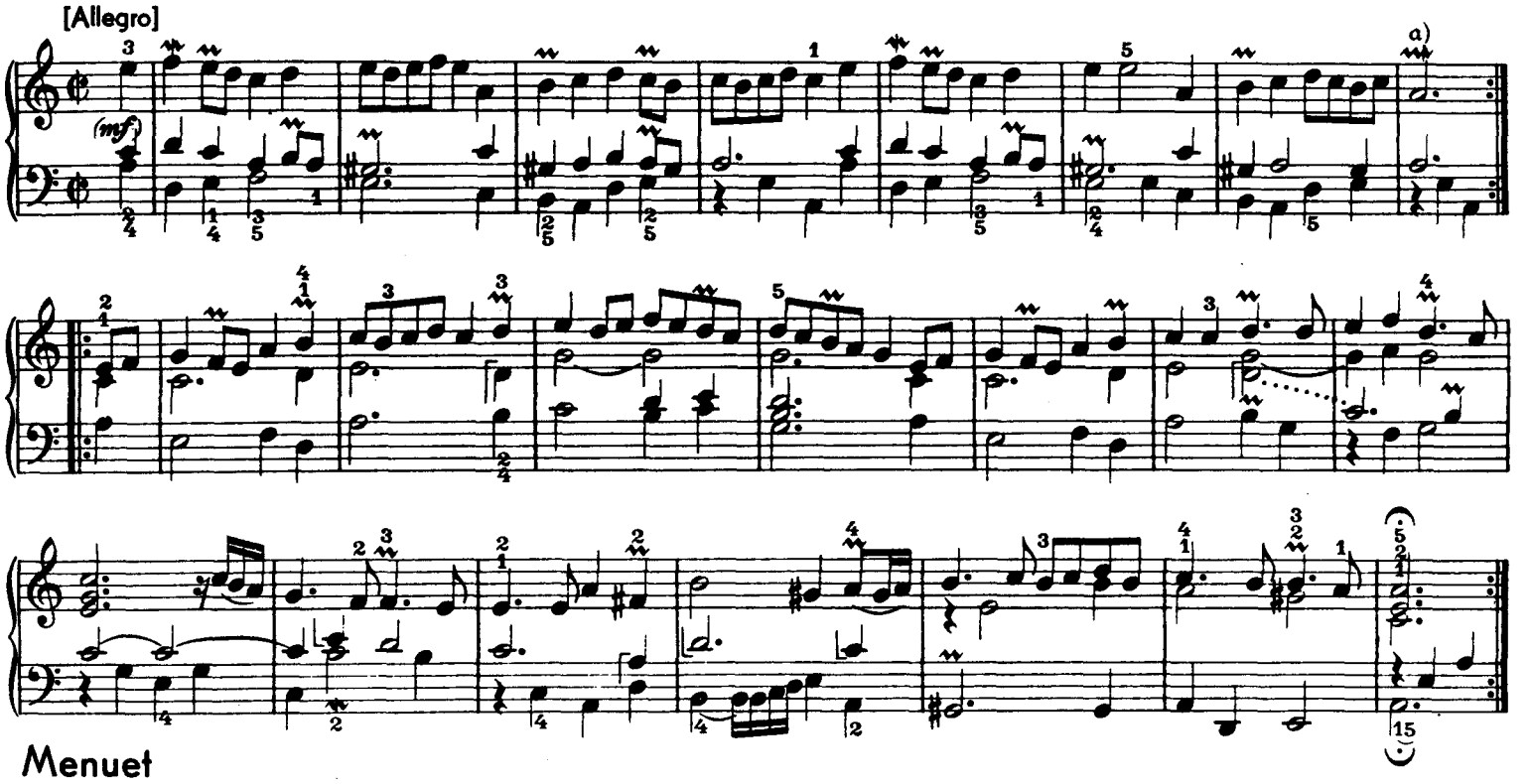
b)

c) Die dynamischen Zeichen dieses Stückes stehen im Original / in the Passacaille the dynamic marks are original



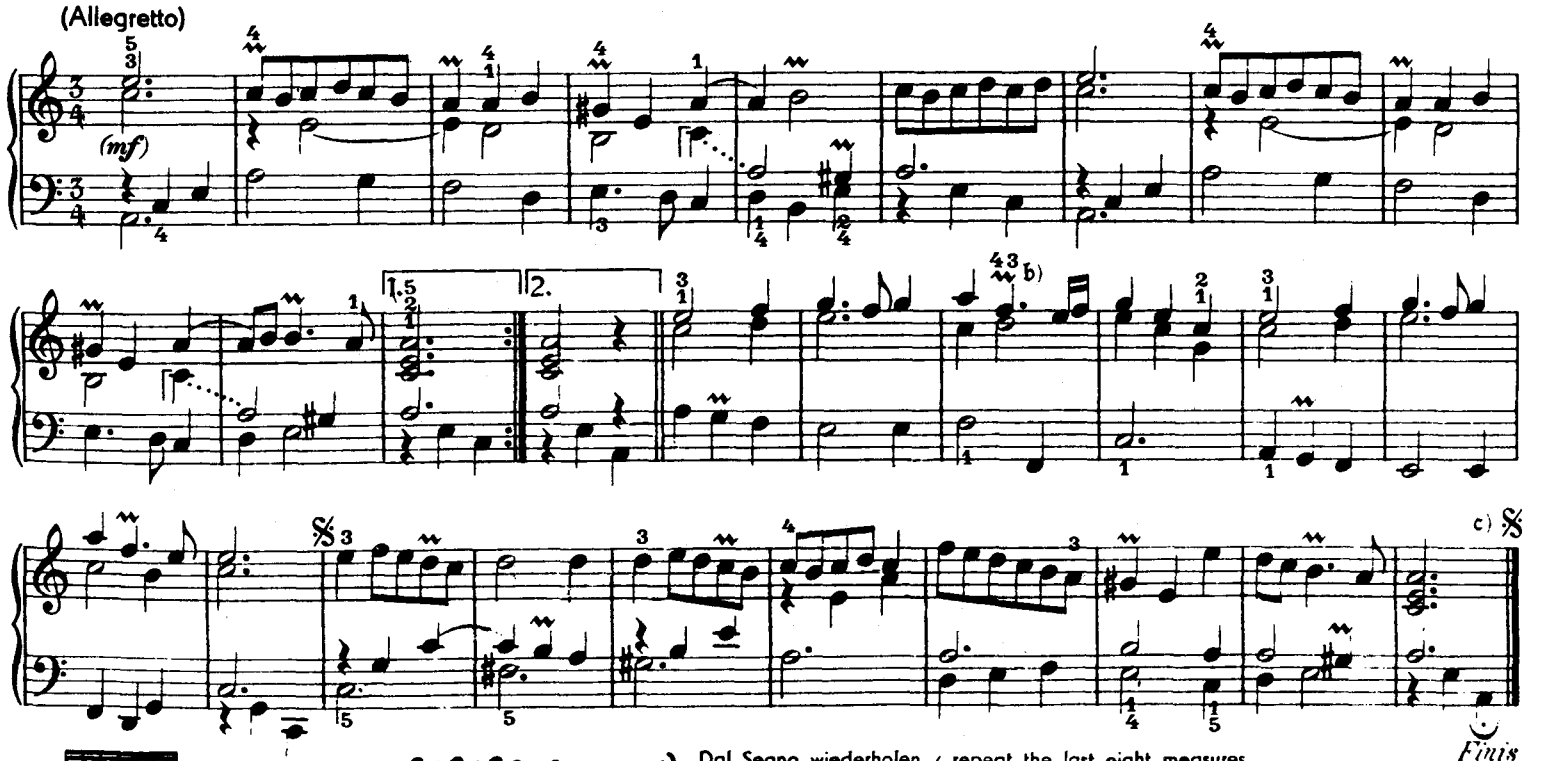
Bourrée

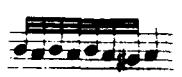
[Allegro]



Menuet

(Allegretto)



a) 

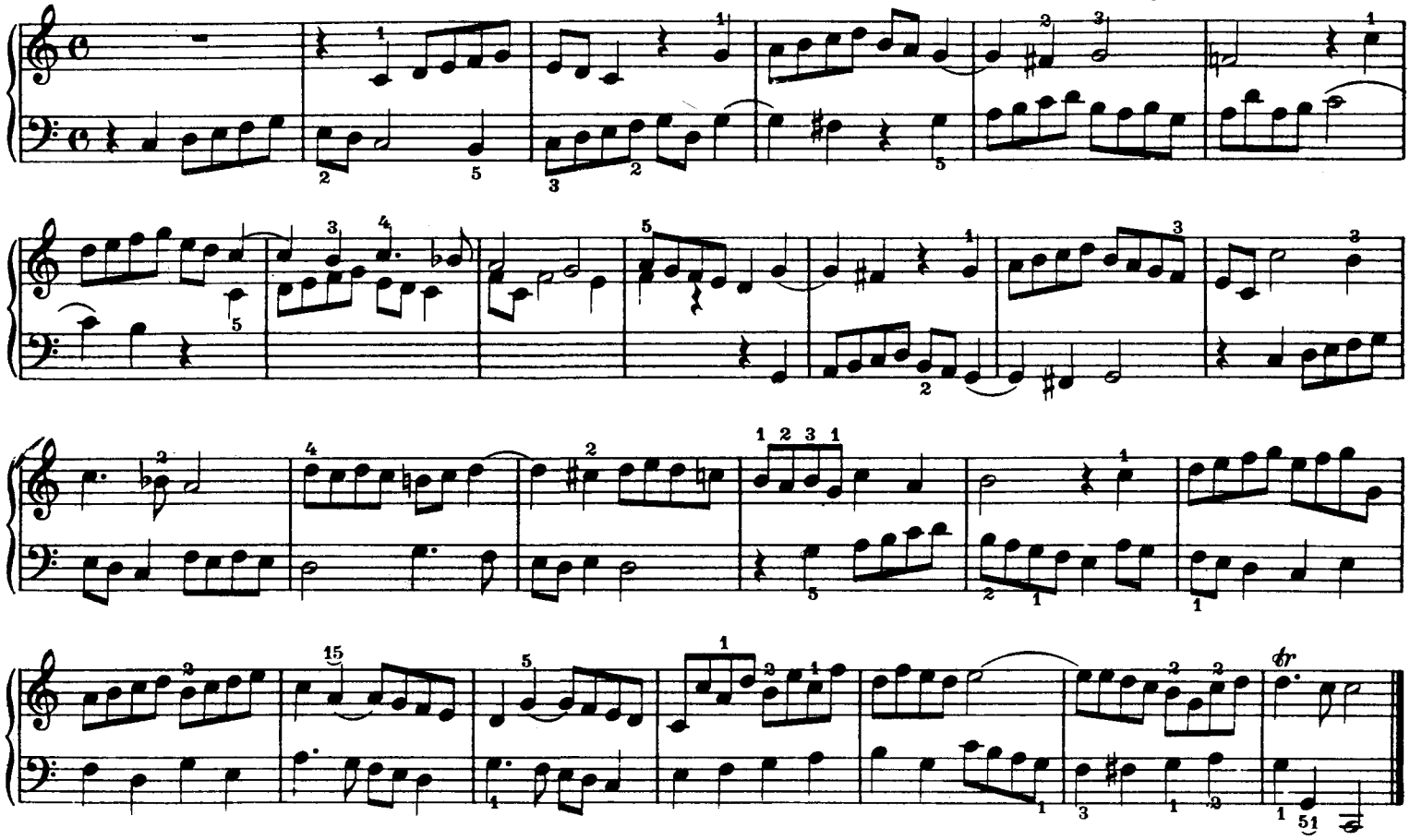
b)

c) Dal Segno wiederholen / repeat the last eight measures

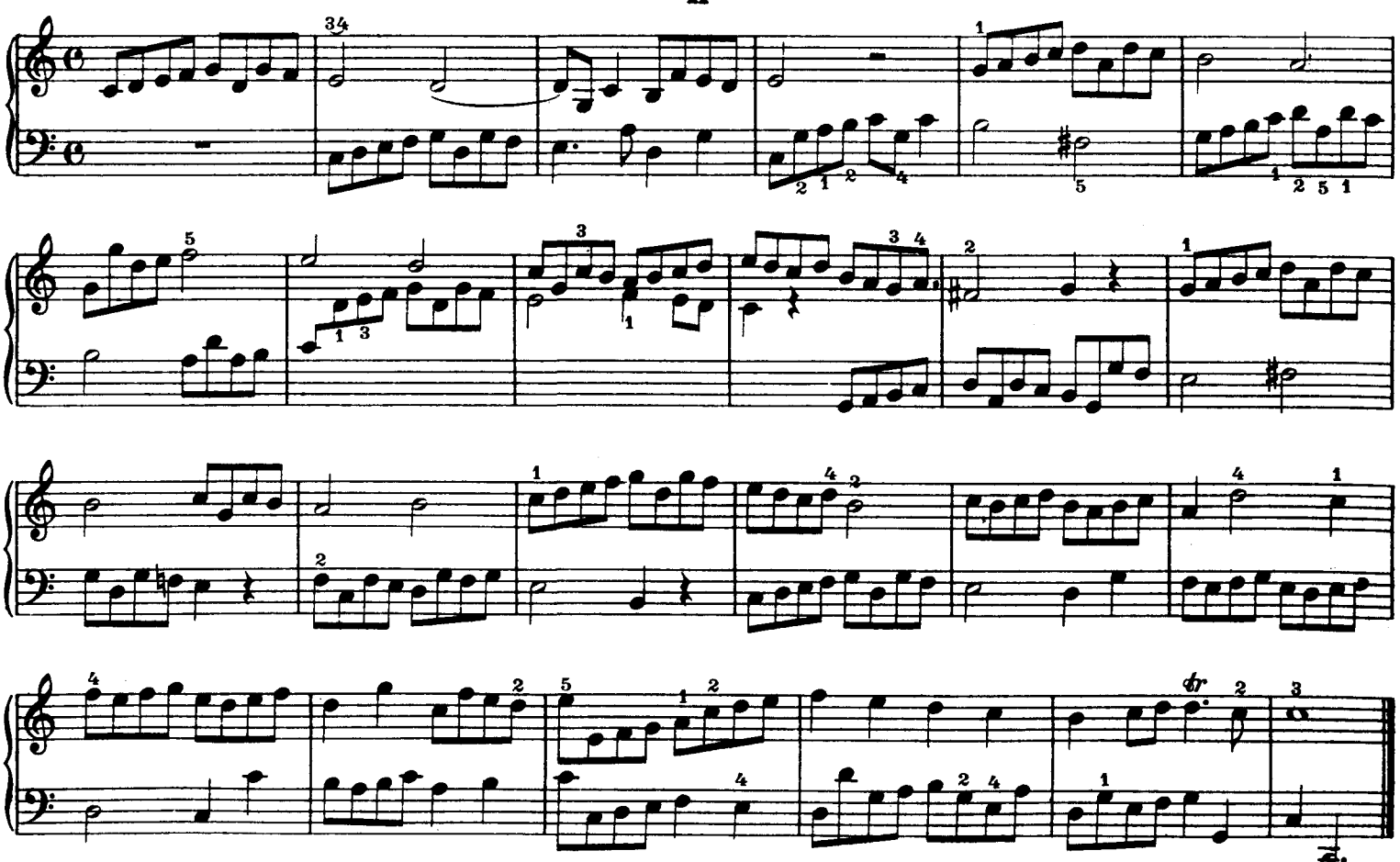
Drei Fugen / Three Fugues*)

I

Johann Pachelbel

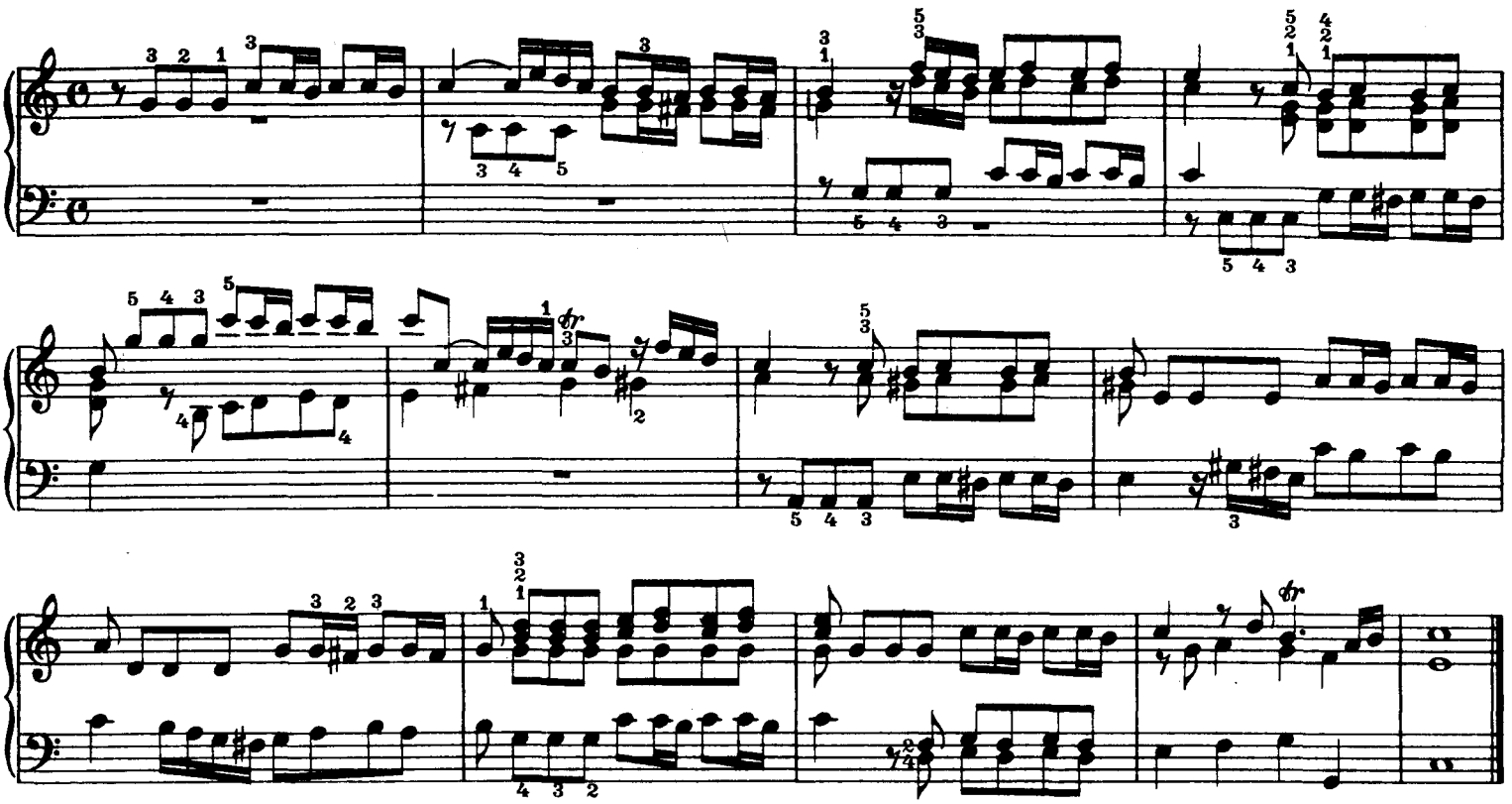


II



*) Aus/from: „Denkmäler der Tonkunst in Bayern" IV. I.

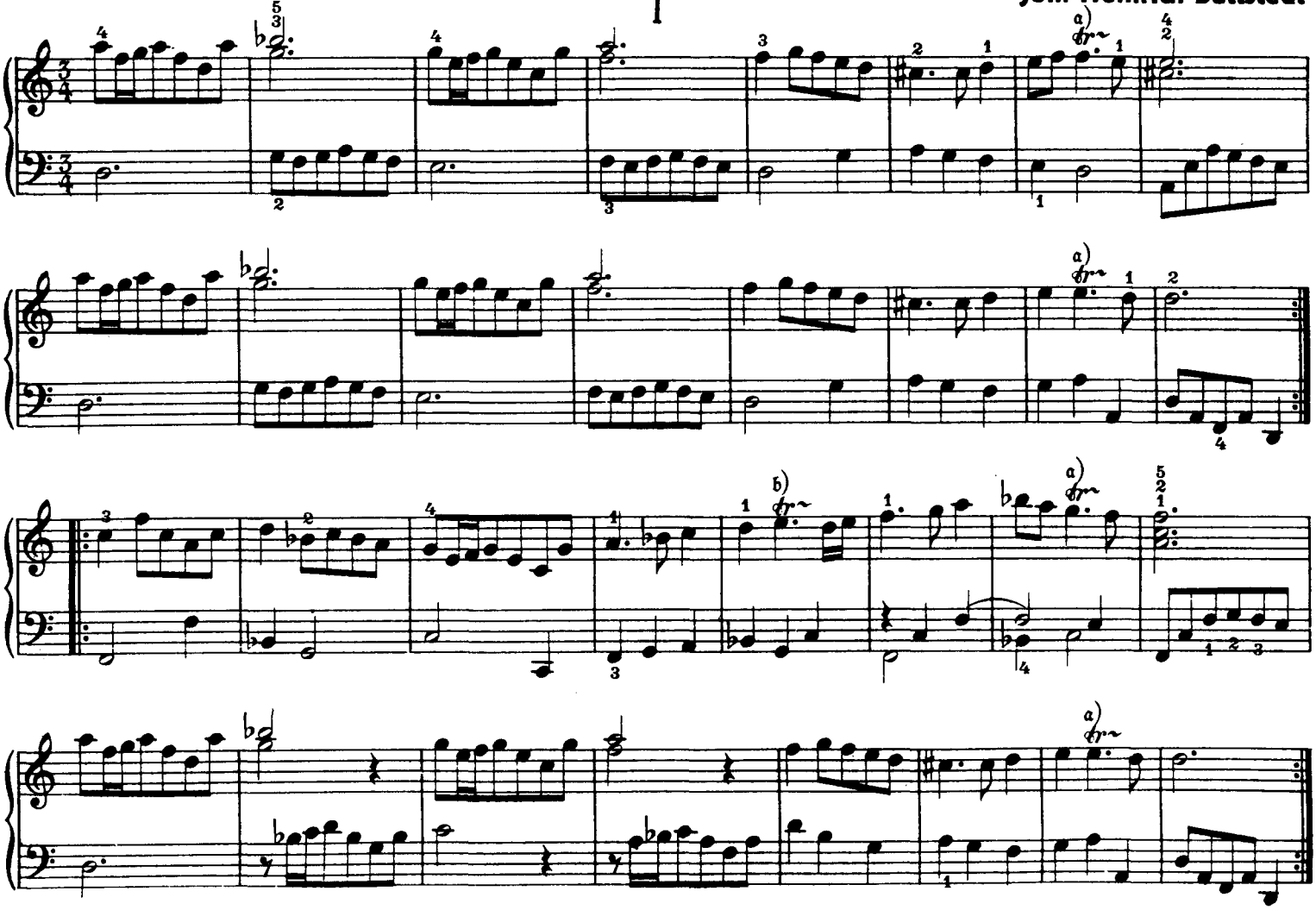
III



Zwei Menuette / Two Menuets *)

Joh. Heinrich Buttstedt

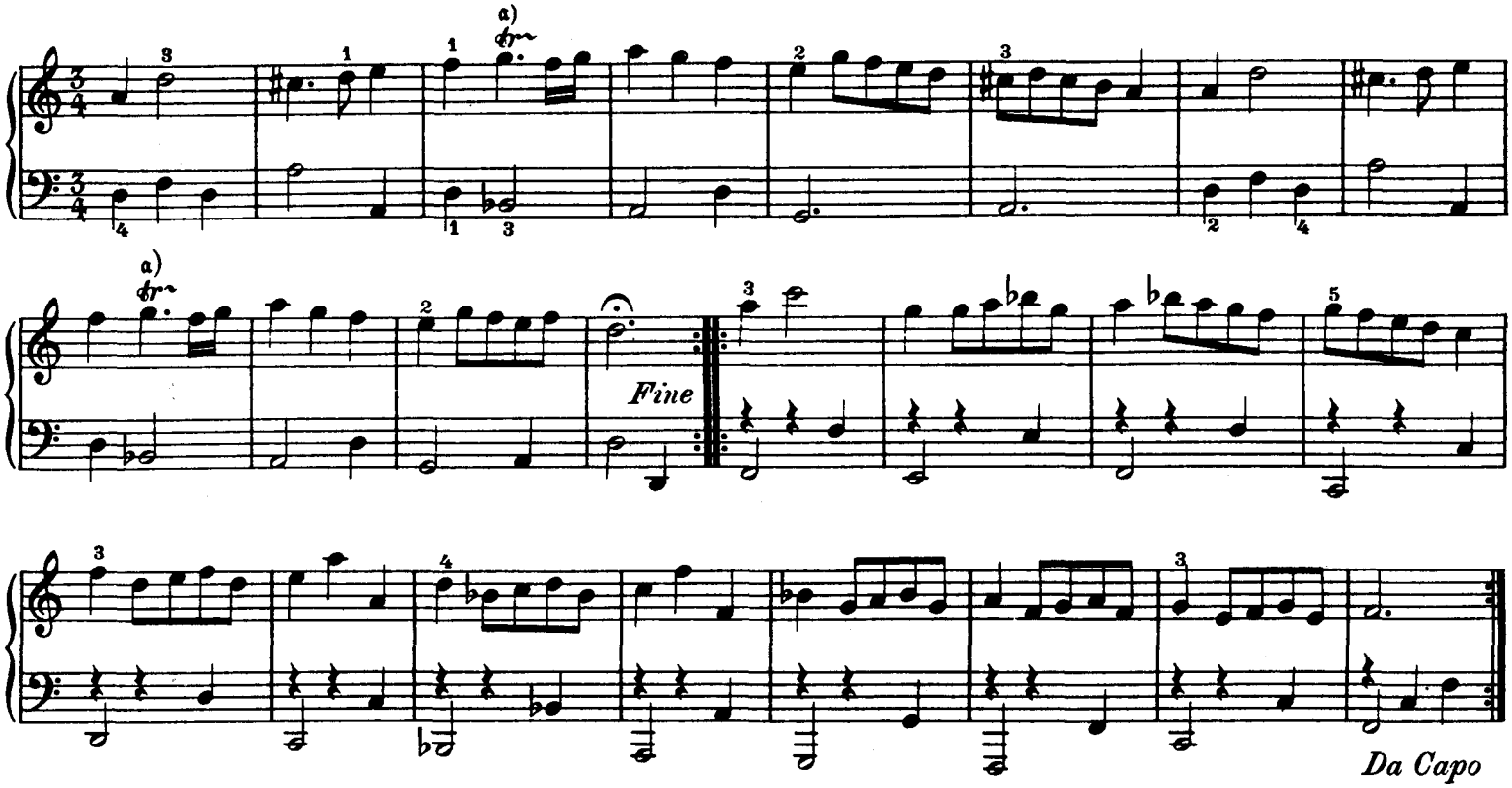
I



*) Aus/from: „Musicalische Klavier-Kunst und Vorraths-Kammer", Leipzig 1713

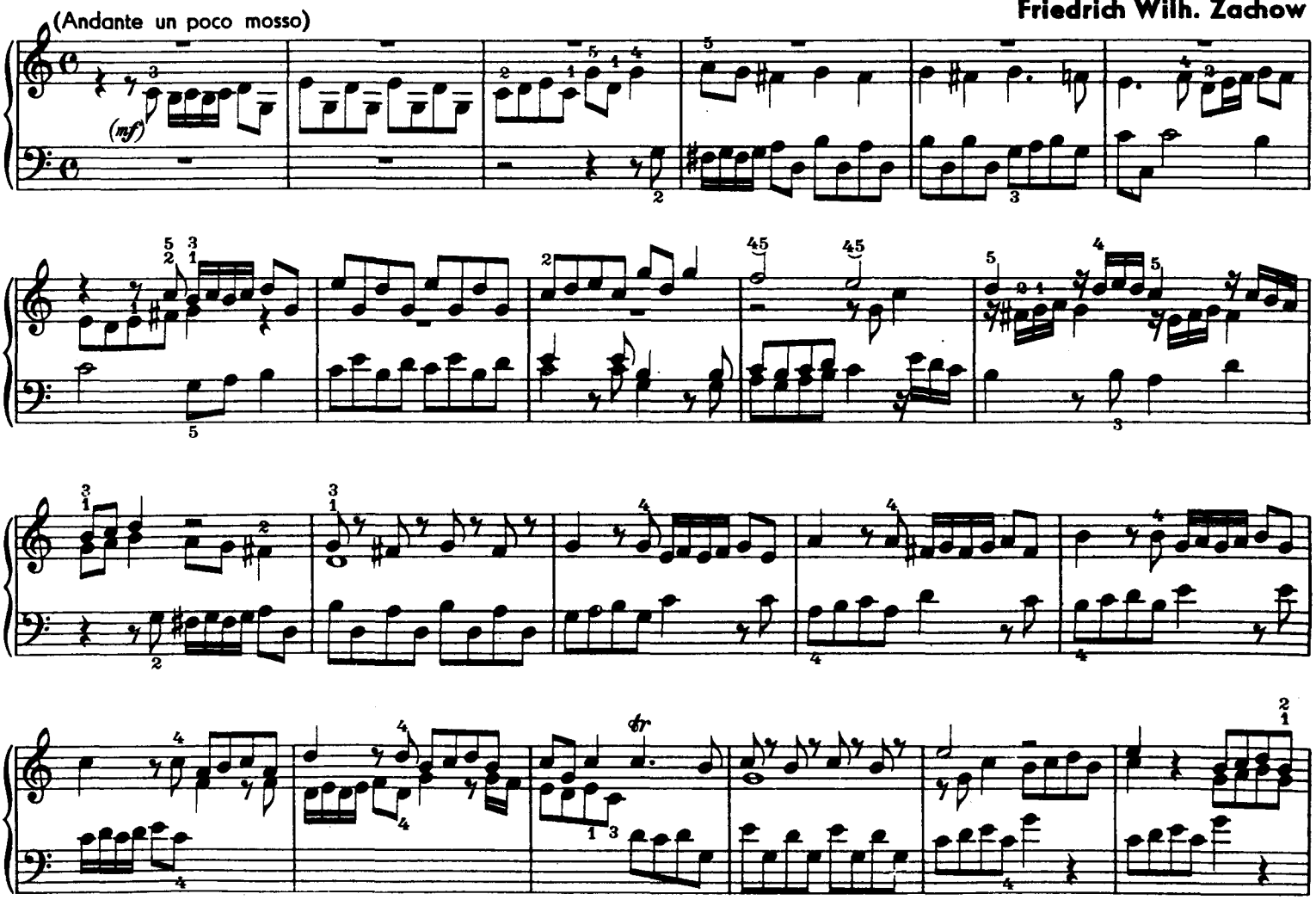
a) b)

II



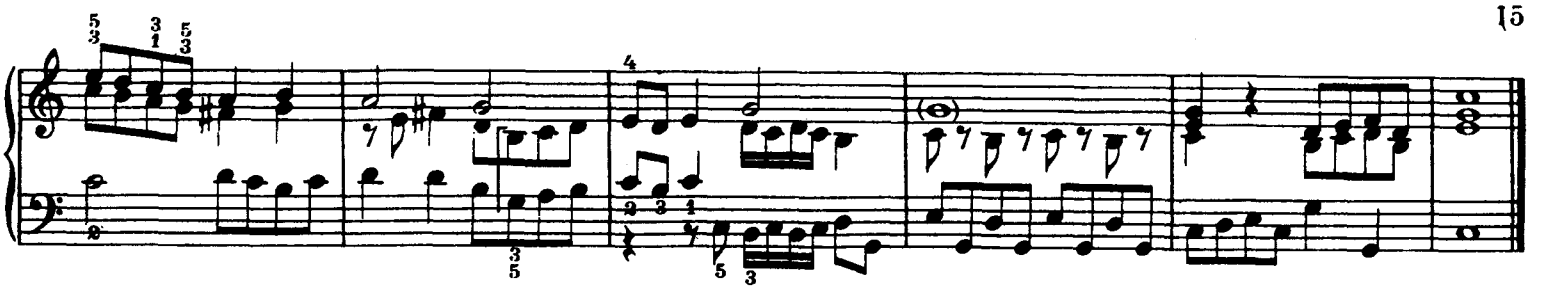
Fuge / Fugue*)

Friedrich Wilh. Zachow



a)

*) „Denkmäler Deutscher Tonkunst", XXI, XXII

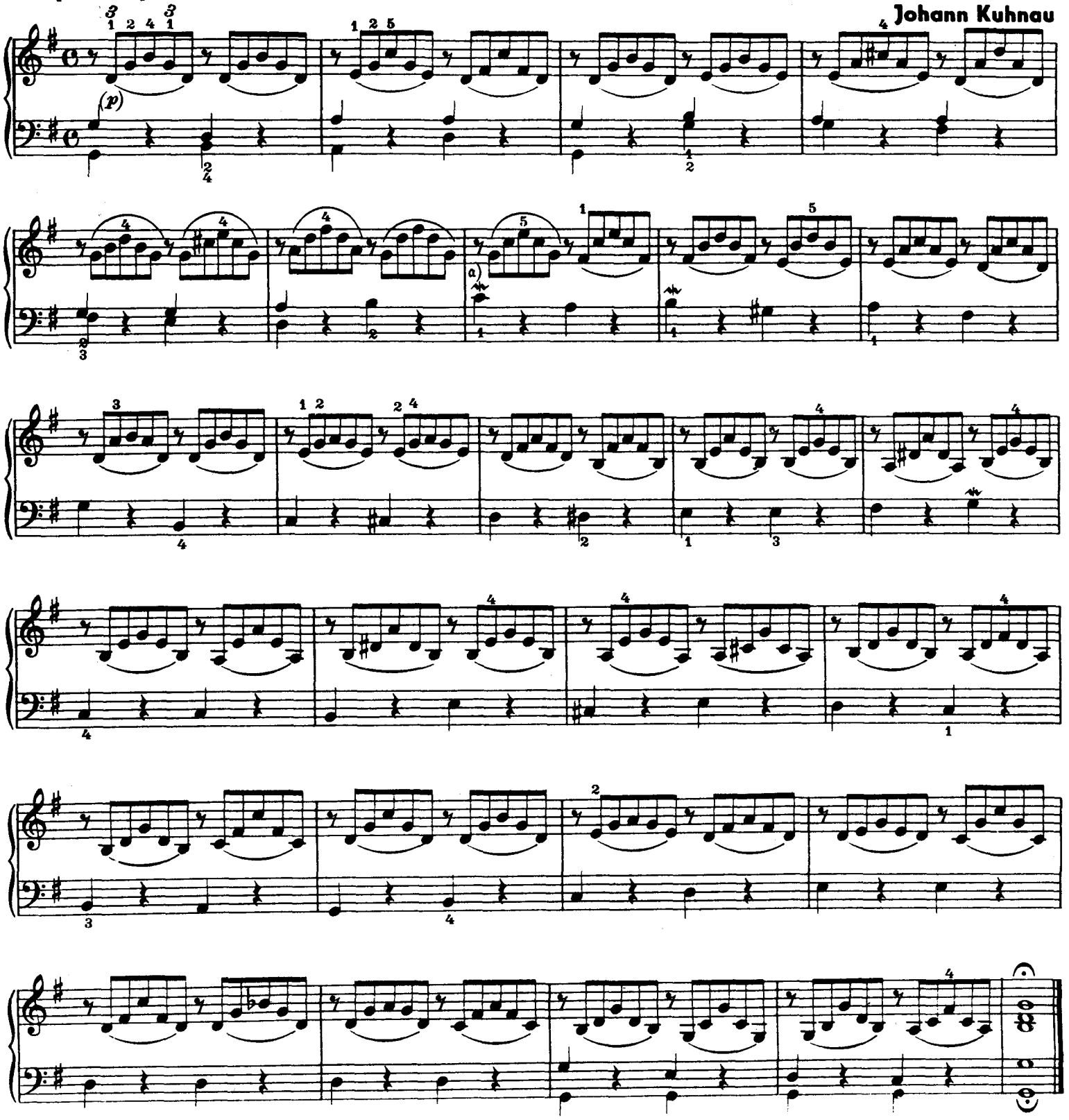


Zwei Stücke / Two pieces*)

Praeludium aus der Partie V / Prelude from Partie V

[Moderato]

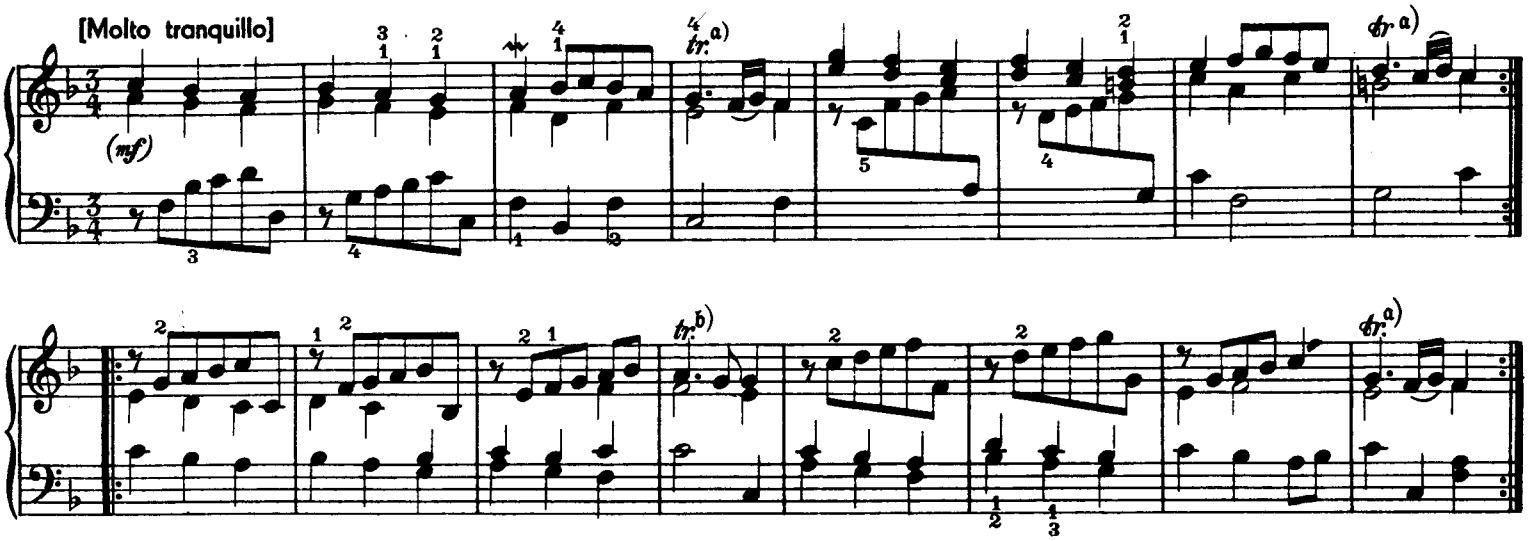
Johann Kuhnau



*) Aus/from: „Neue Klavier-Übung Erster Teil", Leipzig 1689

a)

Sarabande aus der Partie IV / Saraband from Partie IV*)

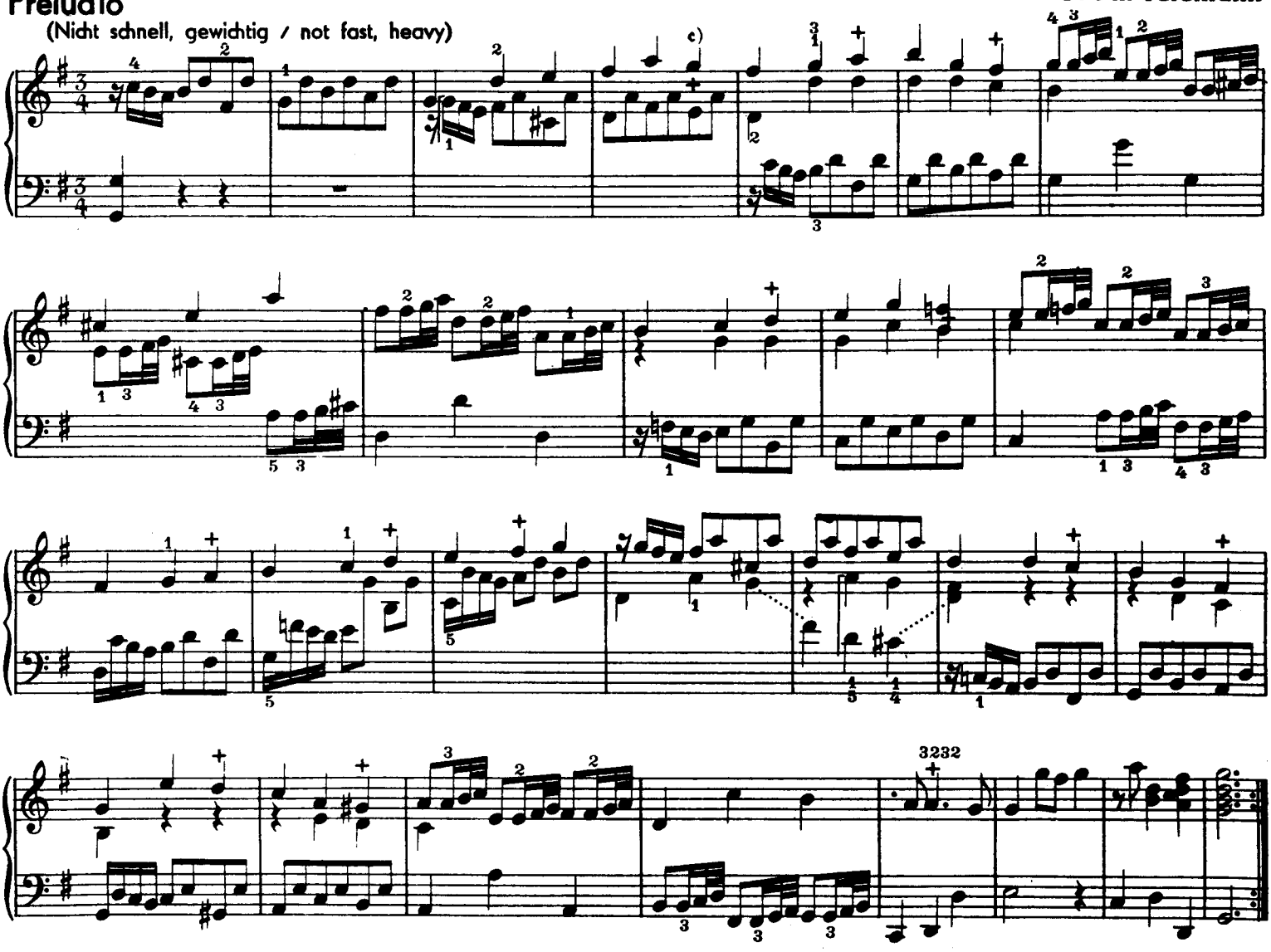


Partia**)

Preludio

(Nicht schnell, gewichtig / not fast, heavy)

G. Ph. Telemann



a) b)

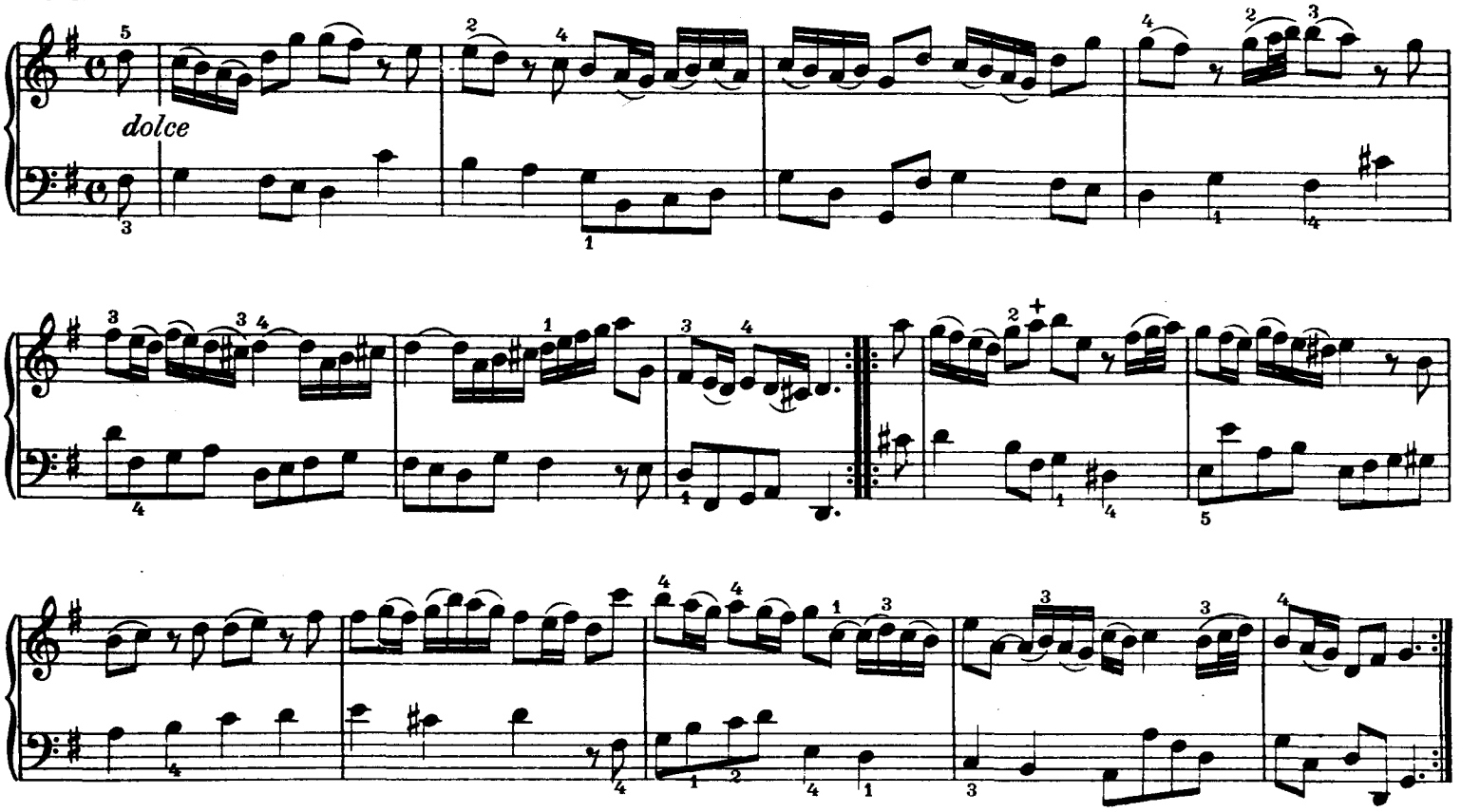
*) Quelle wie beim vorhergehenden Stück / same source

**) Aus/from: „Der getreue Musikmeister", Hamburg 1728

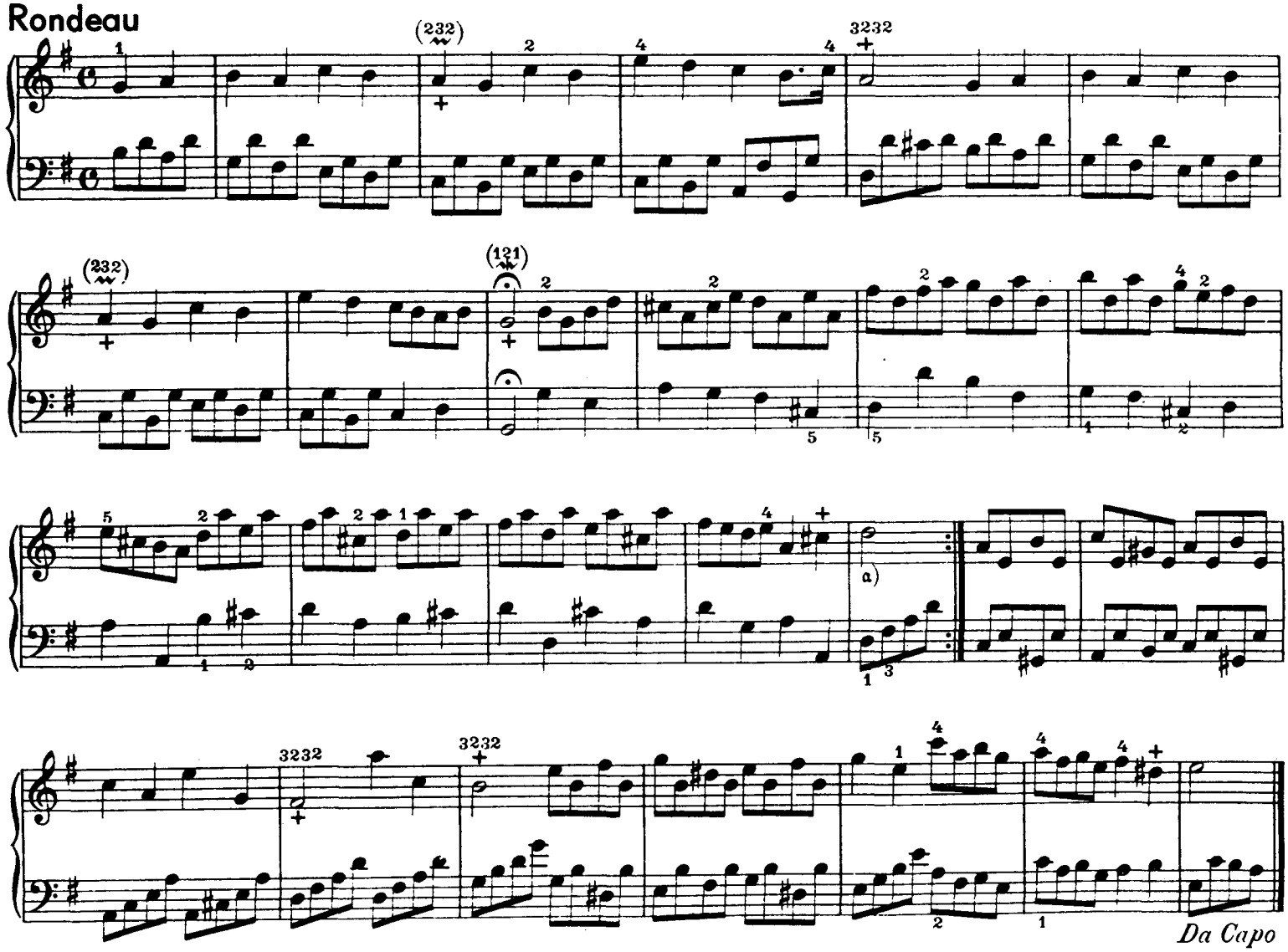
c] Telemann bedient sich meist nur des Zeichens + für Triller, die je nach den Umständen lang oder kurz, mit oder ohne Nachschlag ausgeführt werden können.

c] Telemann in most cases marks trills only with an asterisk +. According to the situation they might be played long or short, with or without turns.

Aria



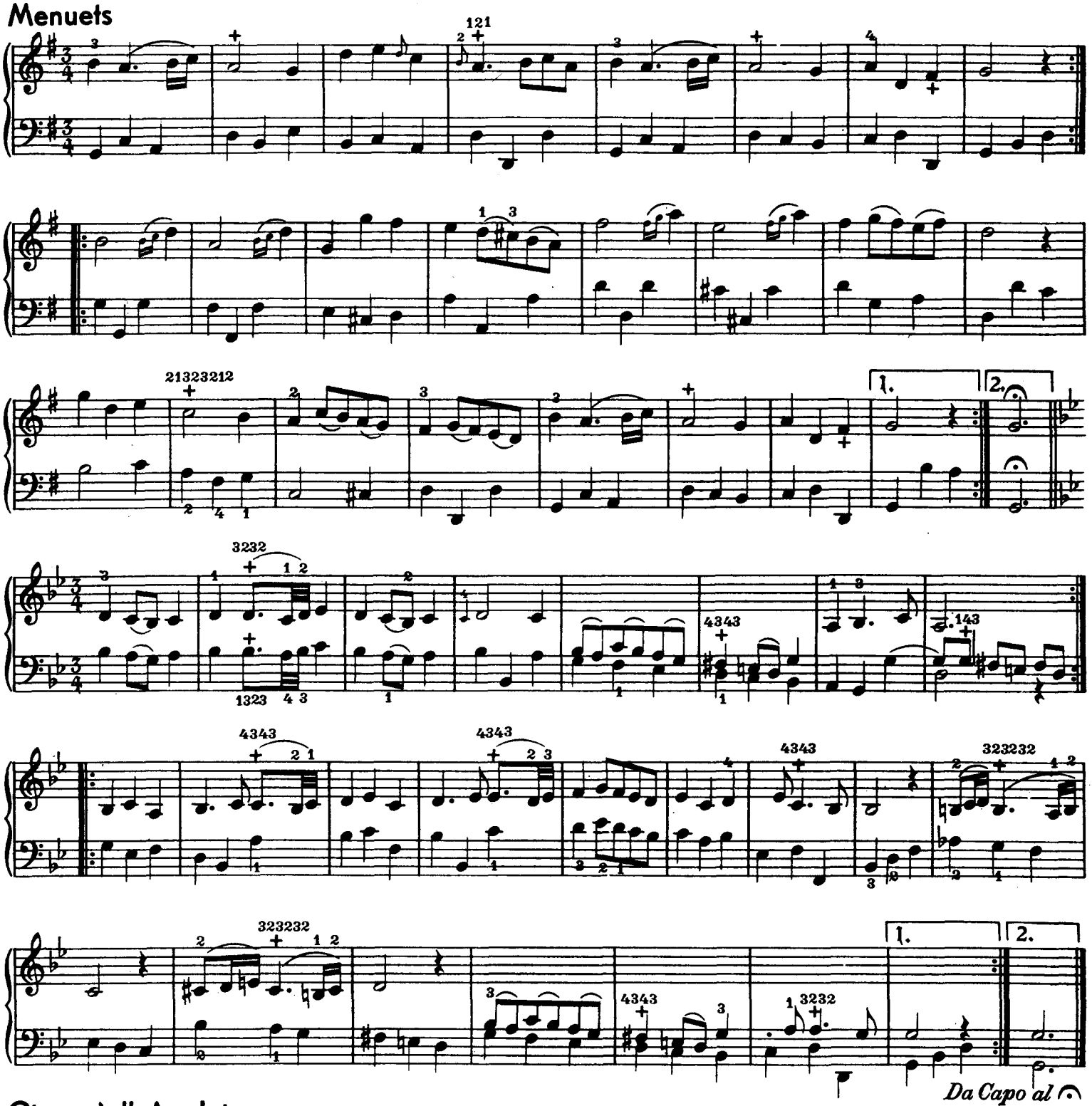
Rondeau



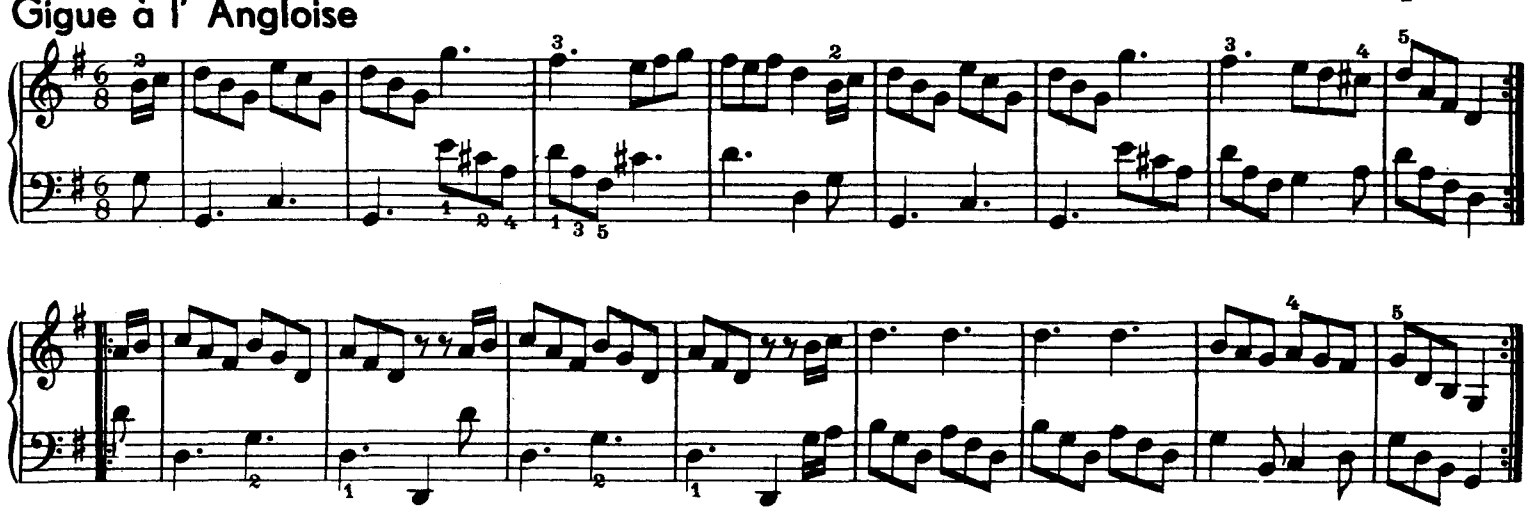
a) hier wiederholen bis 𝄐, dann erst den anschließenden a-moll-Teil und noch einmal von vorn bis 𝄐

a) repeat from here to 𝄐. Then continue after the double bar with the a-minor-part and repeat again from the beginning to 𝄐

Menuets



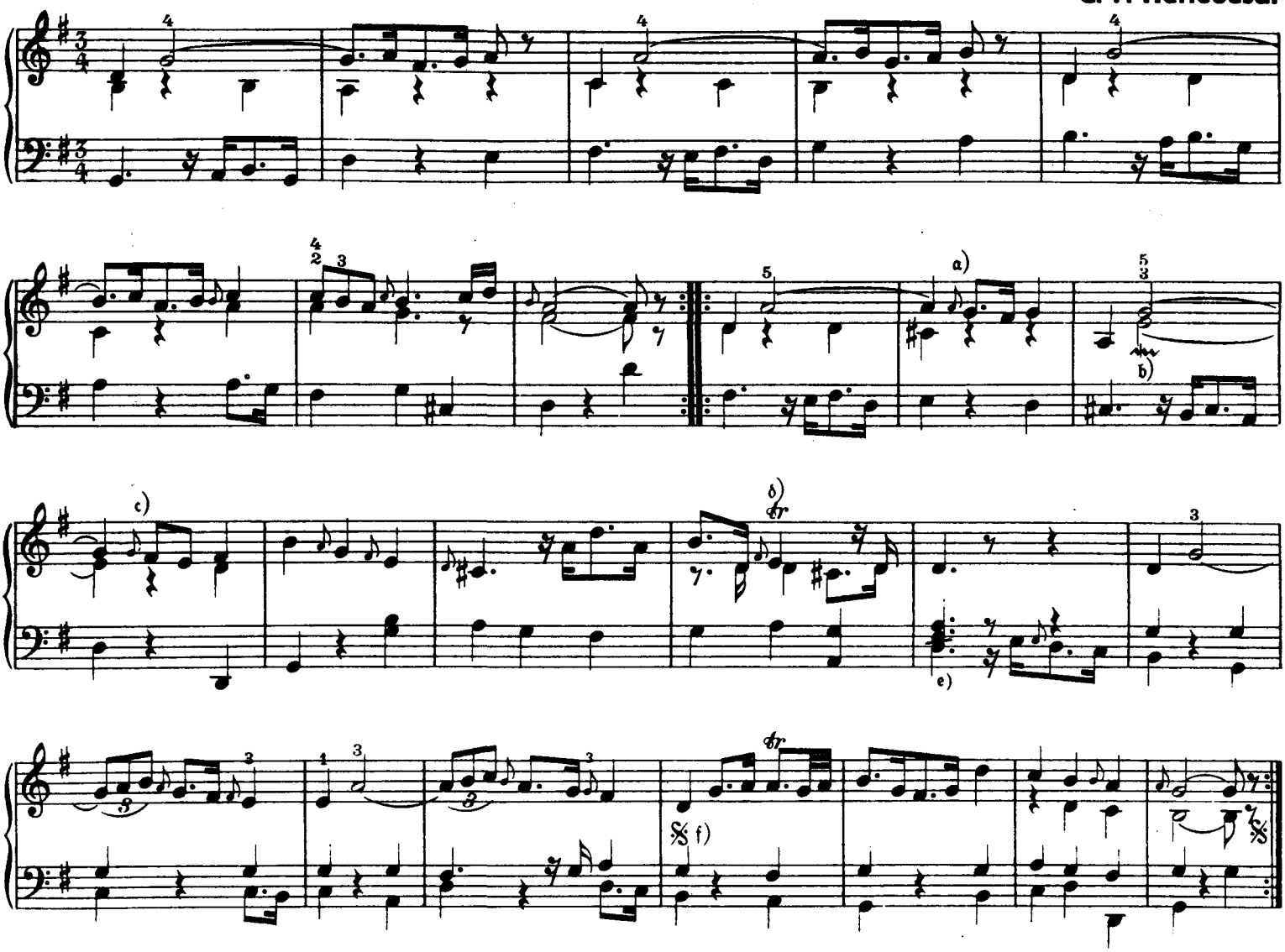
Gigue à l' Angloise



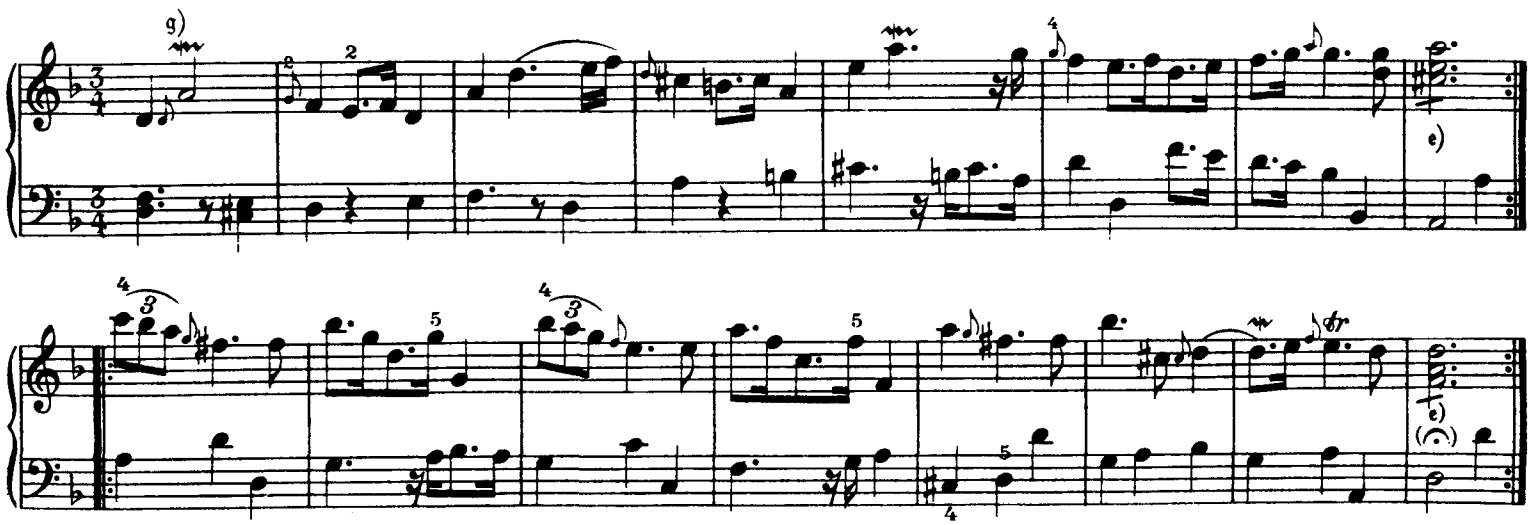
Drei Stücke / Three pieces*)

Minuetta

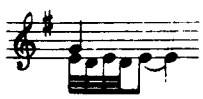
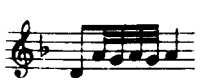
C. F. Hurlebusch



Minuetta



*) Aus/from: „Compositioni musicali per il Cembalo", Hamburg ca. 1735, I, II

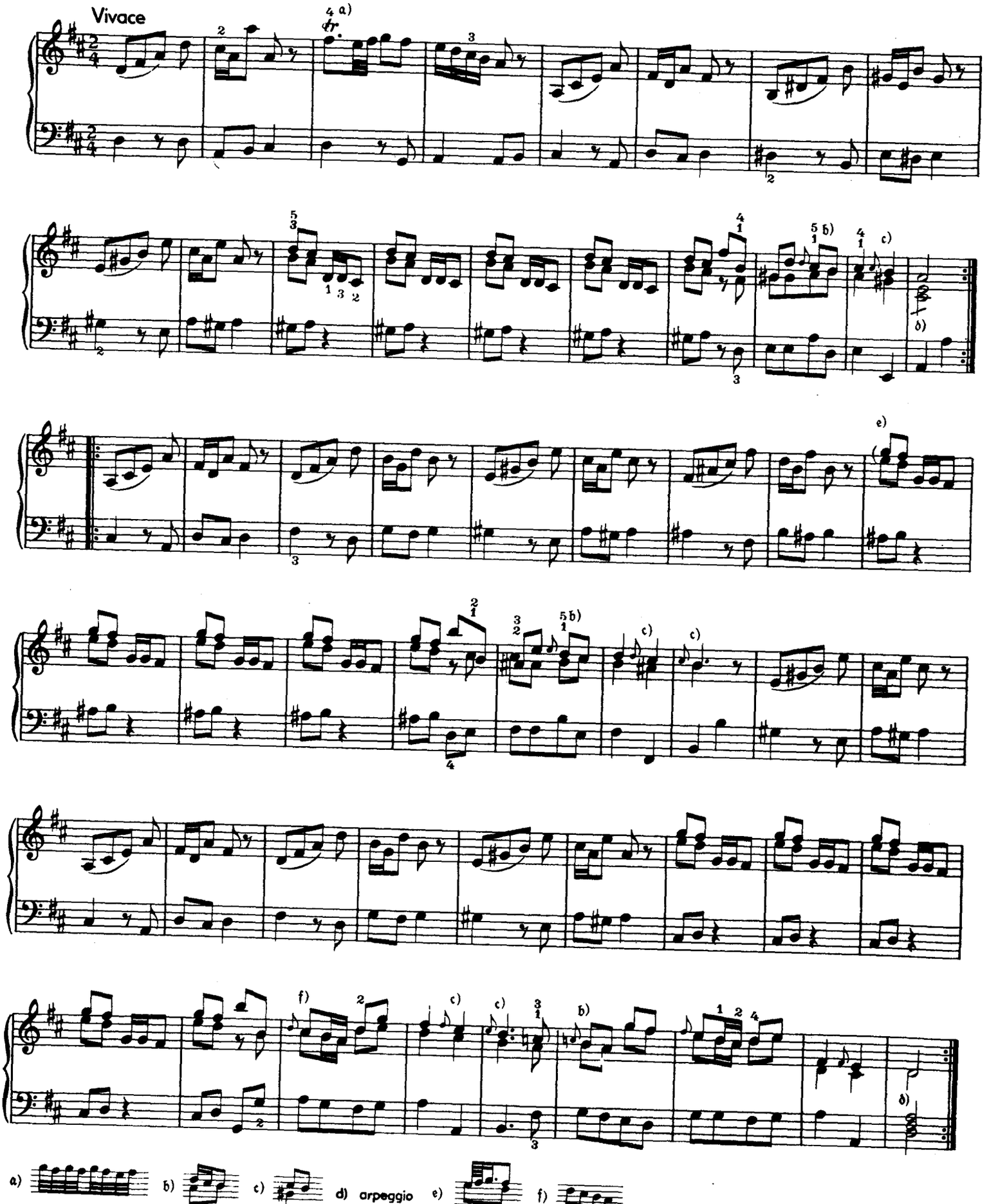
a)
b) 
c)
d)
g) 

e) arpeggio

f) am Schluß des Ganzen noch einmal von 𝄋 bis 𝄋

at the very end repeat from 𝄋 to 𝄋

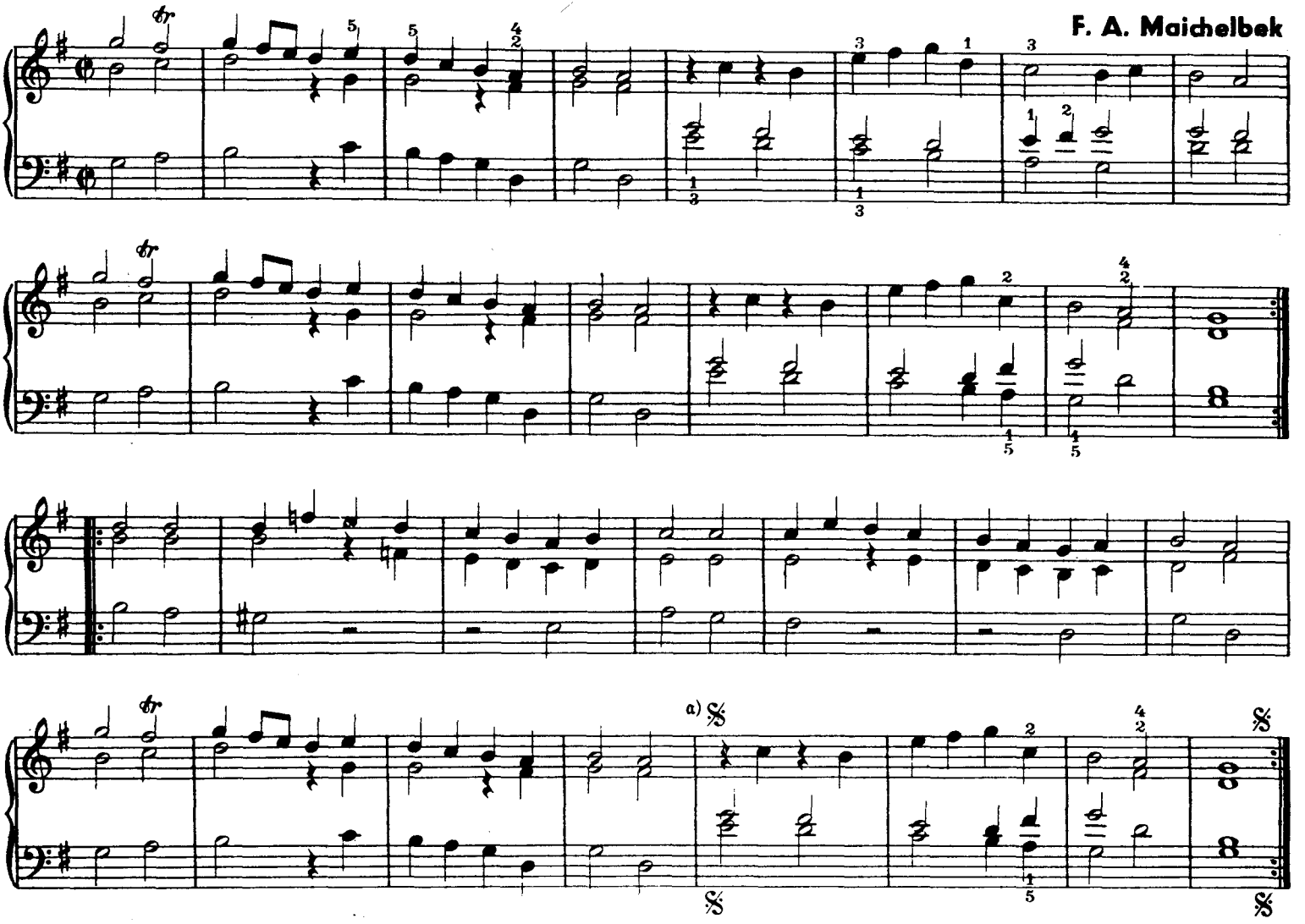
Scherzo



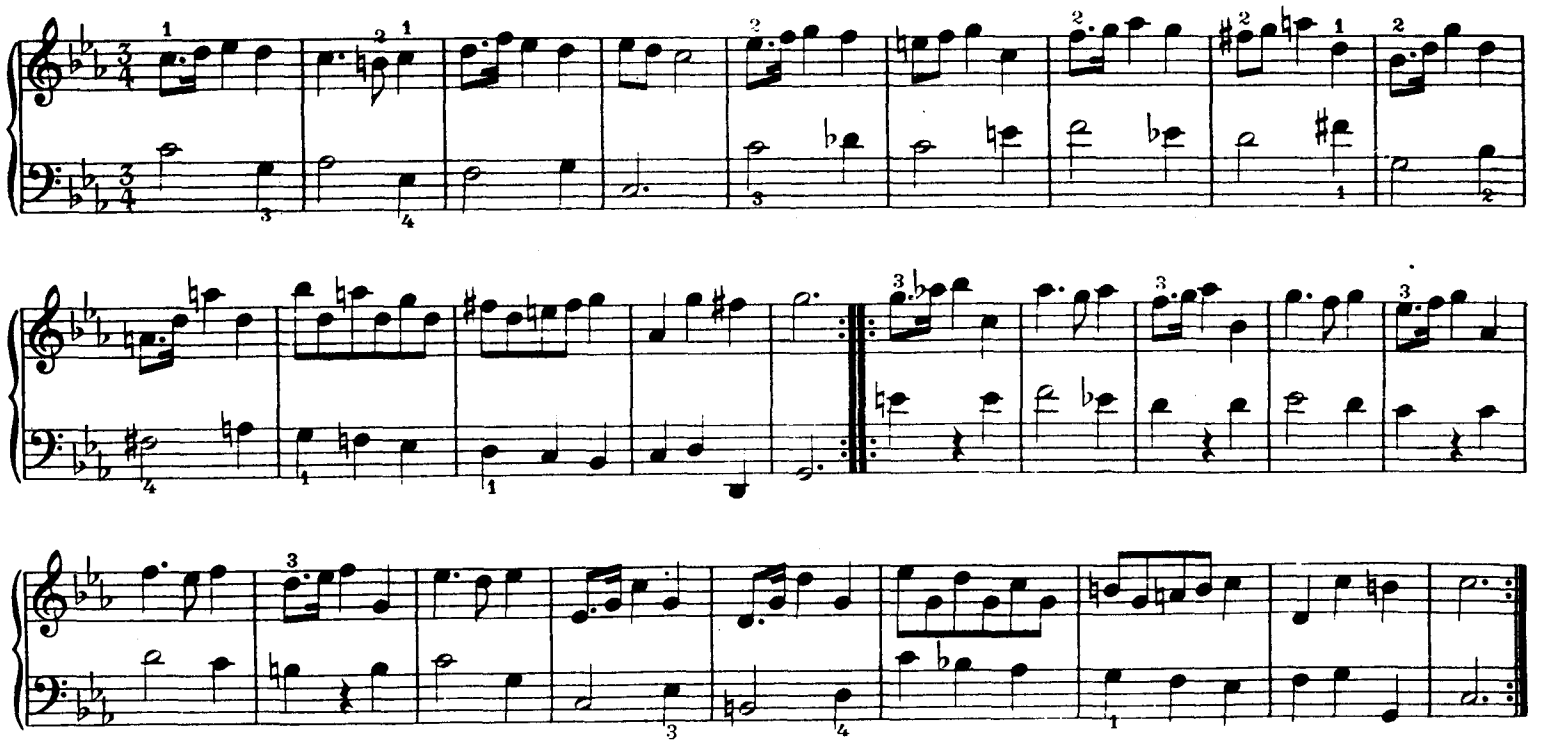
Drei Stücke / Three pieces*)

Gavotte

F. A. Maichelbek



Menuet



*) Aus/from: Op. 1, Die auf dem Clavier spielende und das Gehör vergnügende Cäcilia, Augsburg 1736

a) am Schluß des Ganzen werden noch einmal die 4 Takte von 𝄋 bis 𝄋 gespielt.

at the very end repeat the last four bars from 𝄋 to 𝄋

Aria

Sonata*)

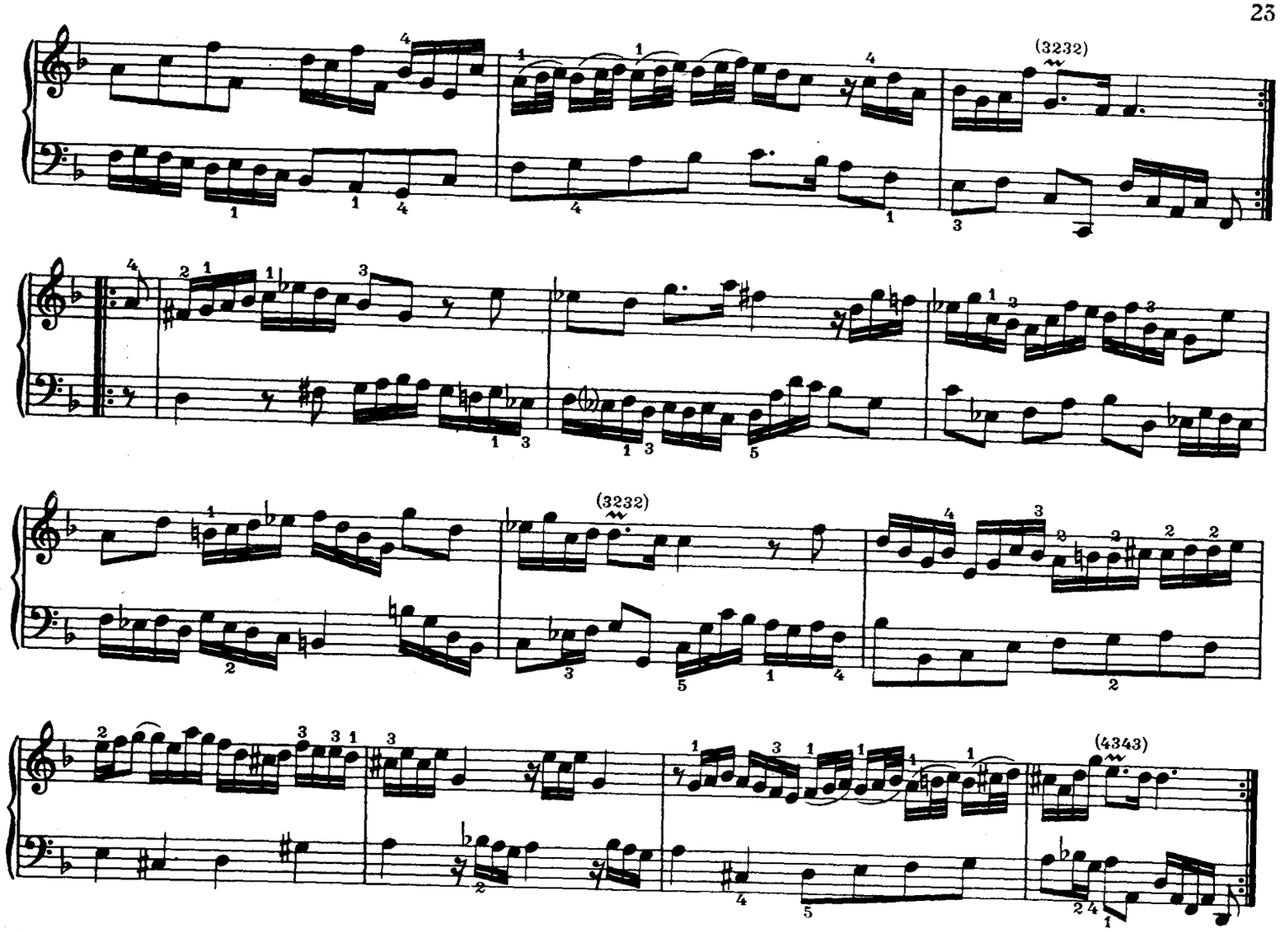
Allemande

Graun

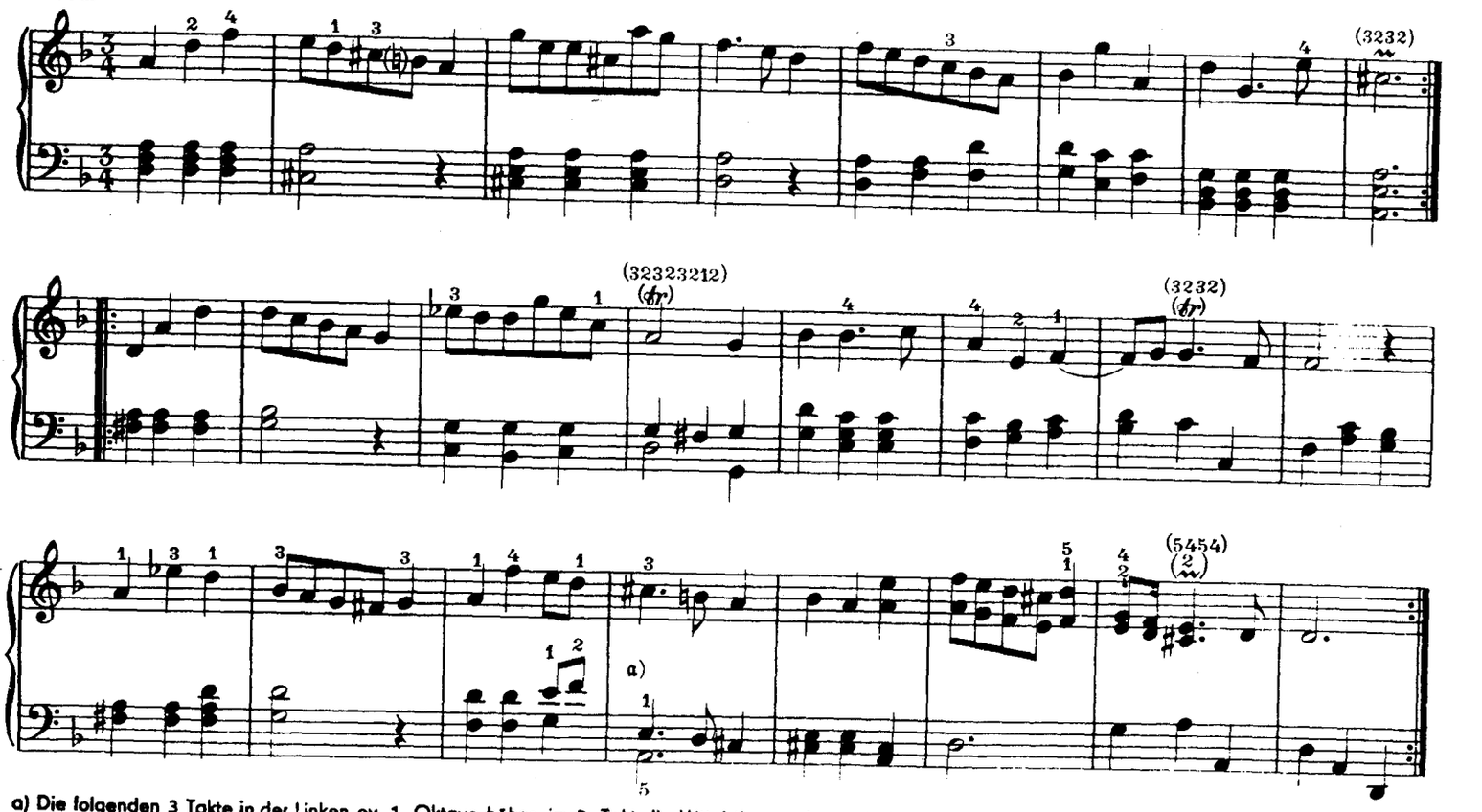
a)

b) am Schluß des Ganzen werden noch einmal die 4 Takte von 𝄋 bis 𝄋 gespielt.
at the very end repeat the last four bars from 𝄋 to 𝄋

*) Nach der Handschrift der Staatsbibliothek Berlin: From a manuscript of The Berlin State Library: Mus ms. 8278: Sonata per il Cembalo di Sign. Graun.



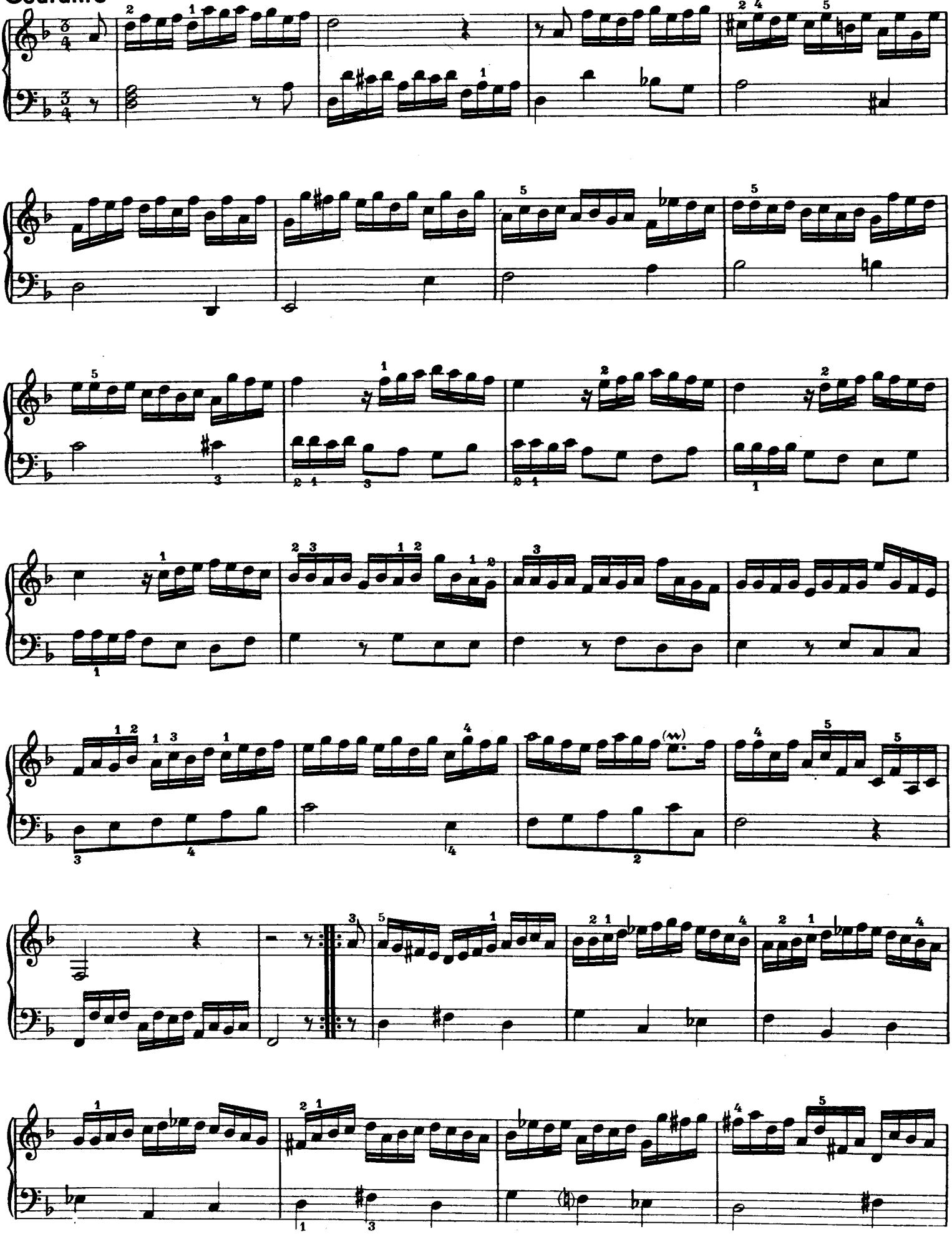
Aria

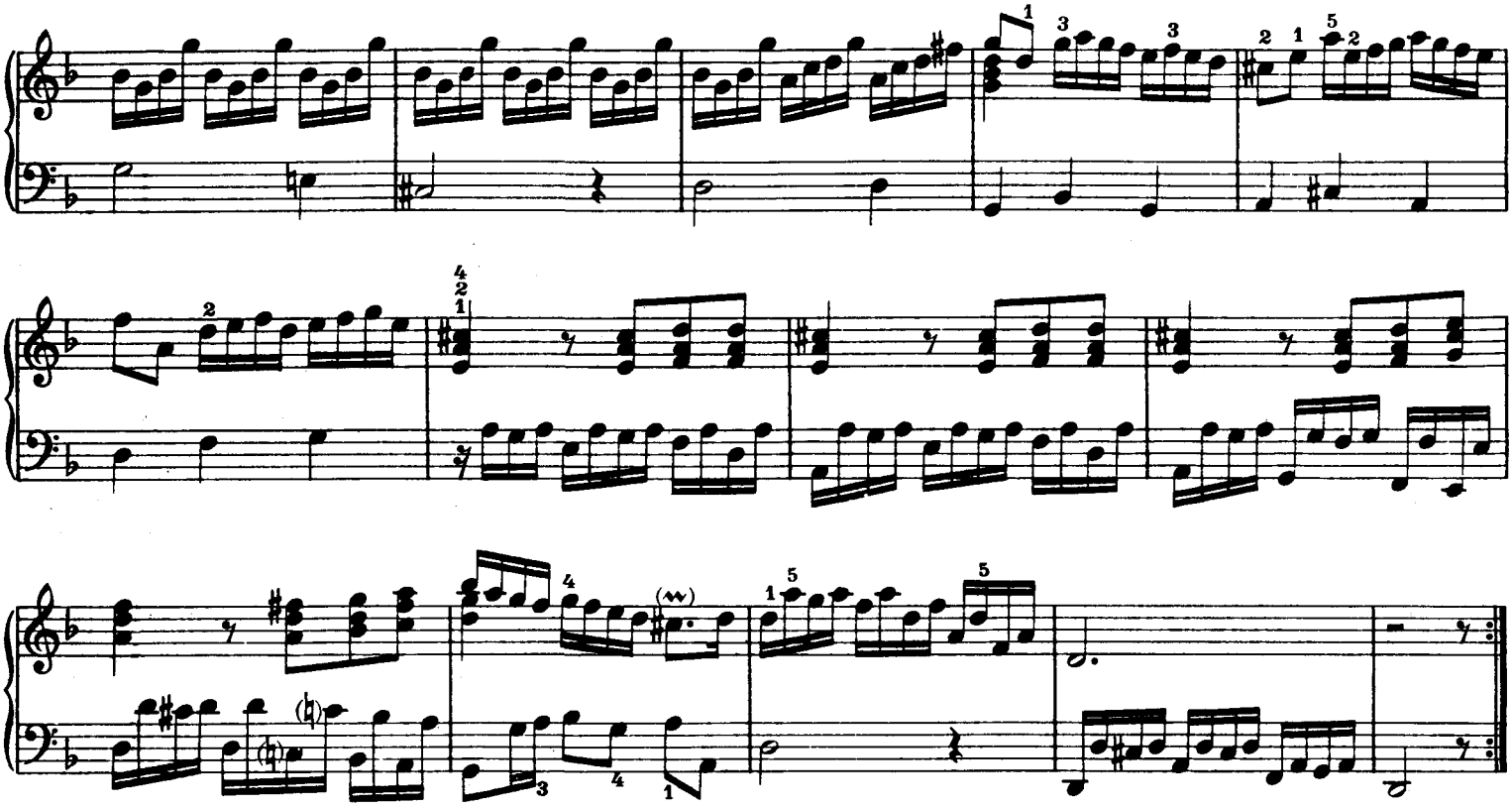


a) Die folgenden 3 Takte in der Linken ev. 1. Oktave höher, im 3. Takt die Mittelstimme, dann mit der Linken spielen.

a) the following 3 bars should probably be played an octave higher in te left hand which then should take over the middle part of the third bar.

Courante



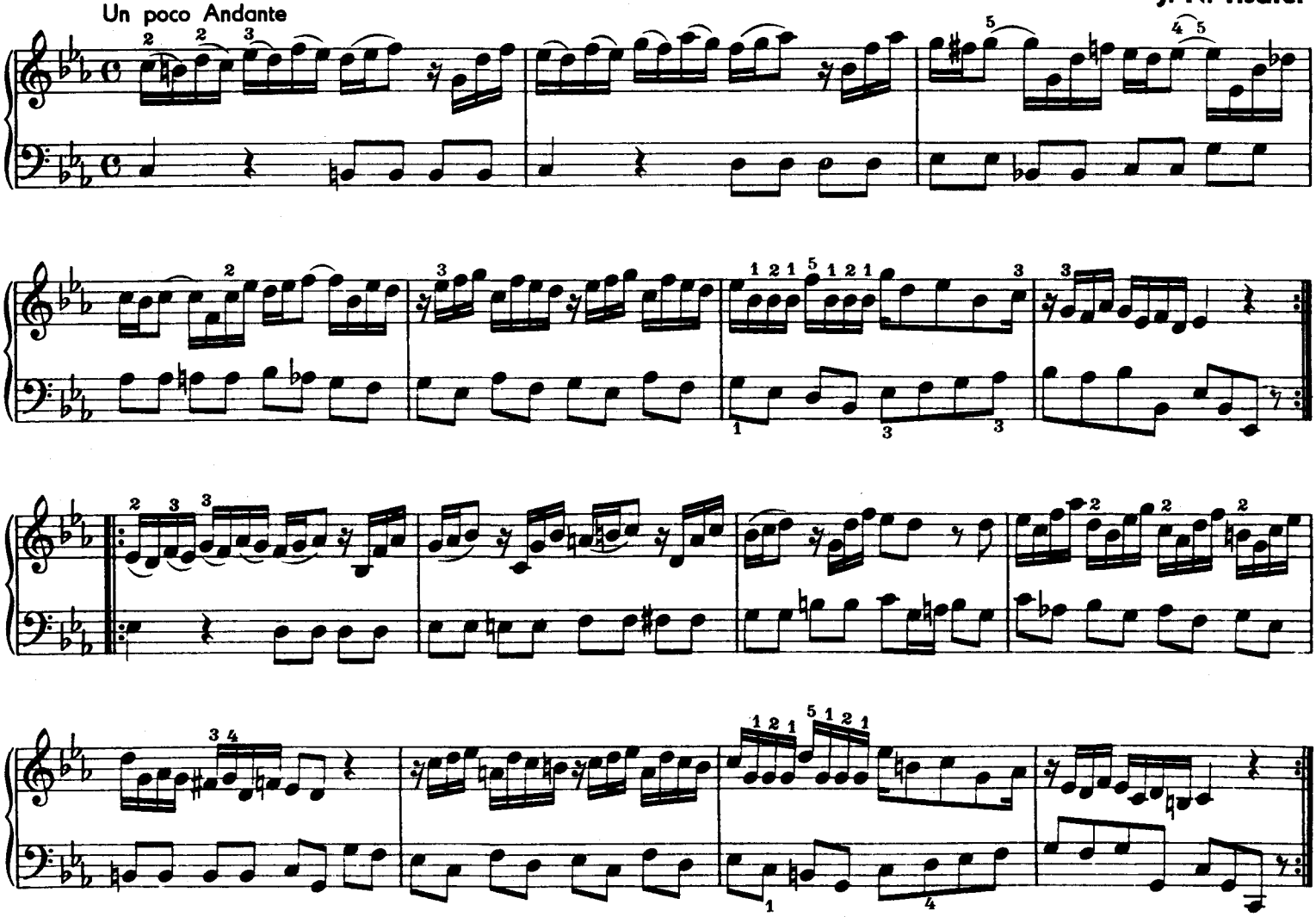


Partie*)

Prelude

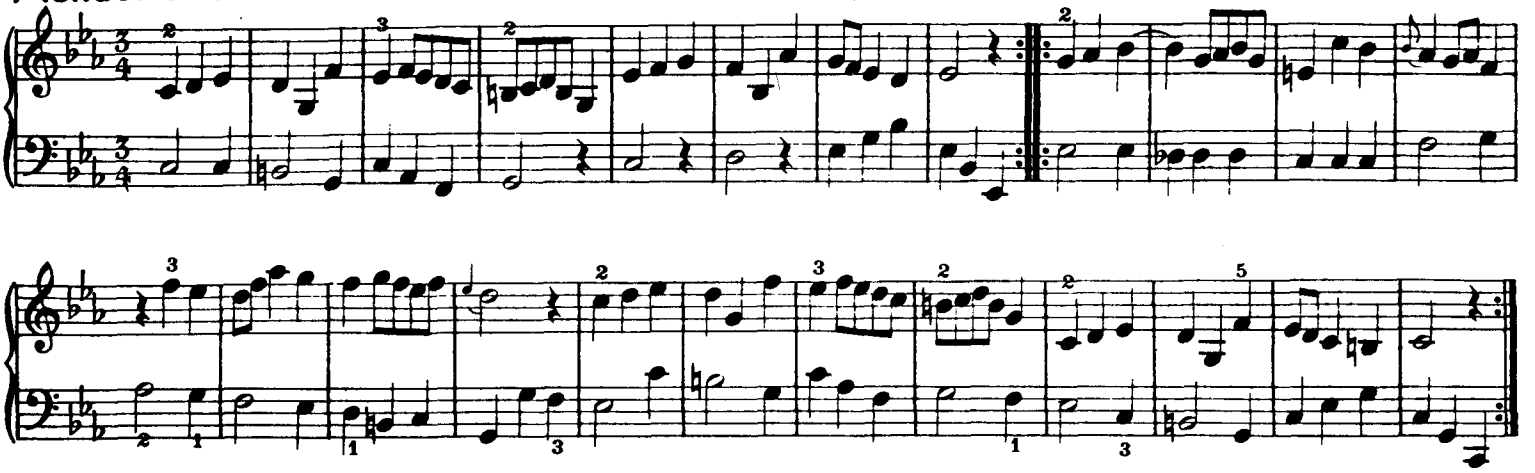
Un poco Andante

J. N. Tischer

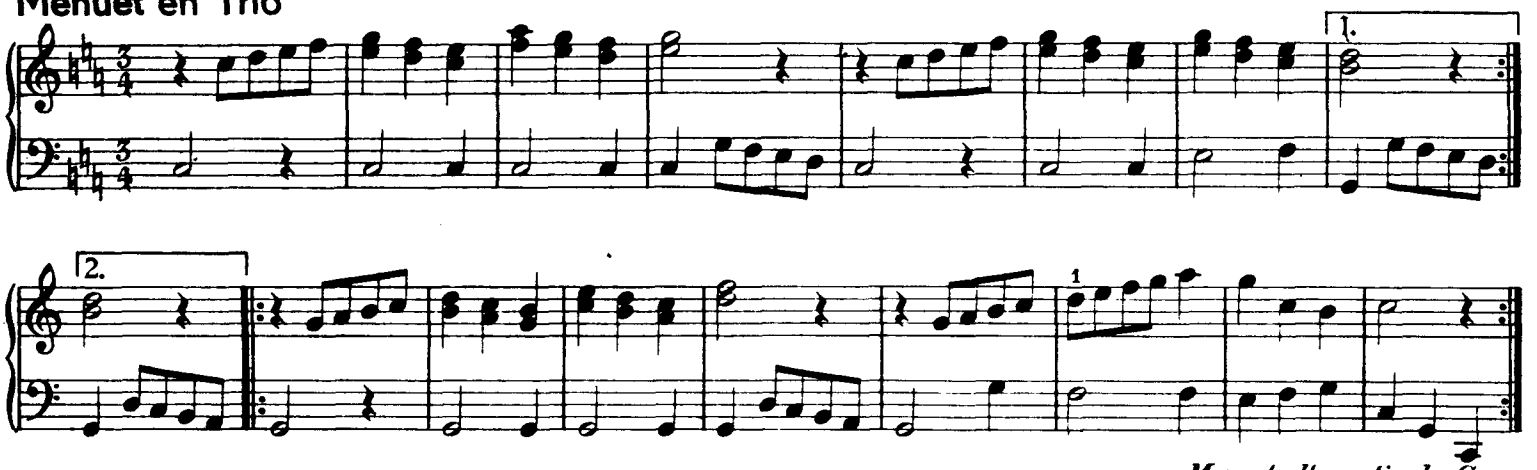


*) Aus/from: 6 leichte und dabei angenehme Clavier-Partien jungen Anfängern zur Übung aufgesetzt, II,4. Nürnberg ca. 1740/50

Menuet alternativ

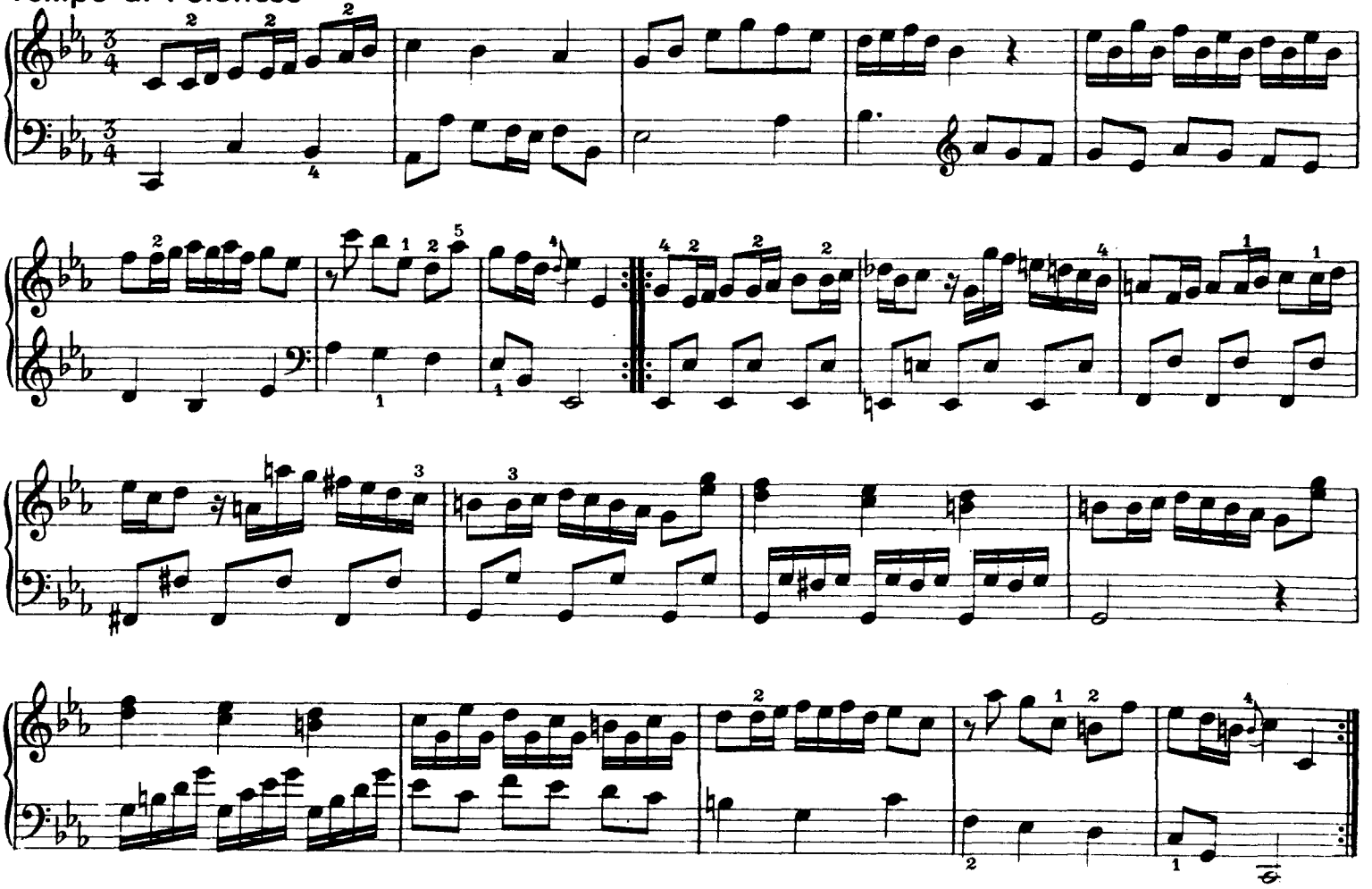


Menuet en Trio



Menuet alternativ da Capo

Tempo di Polonese



Partie*)

Prélude

J. N. Tischer

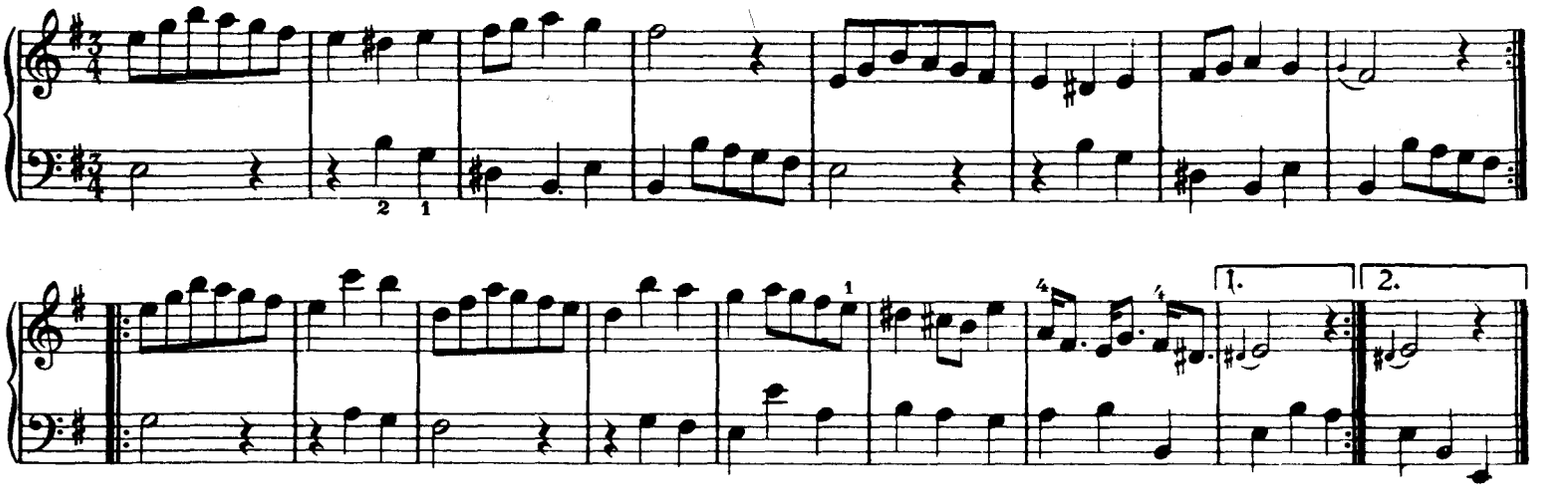
Presto

(non legato)

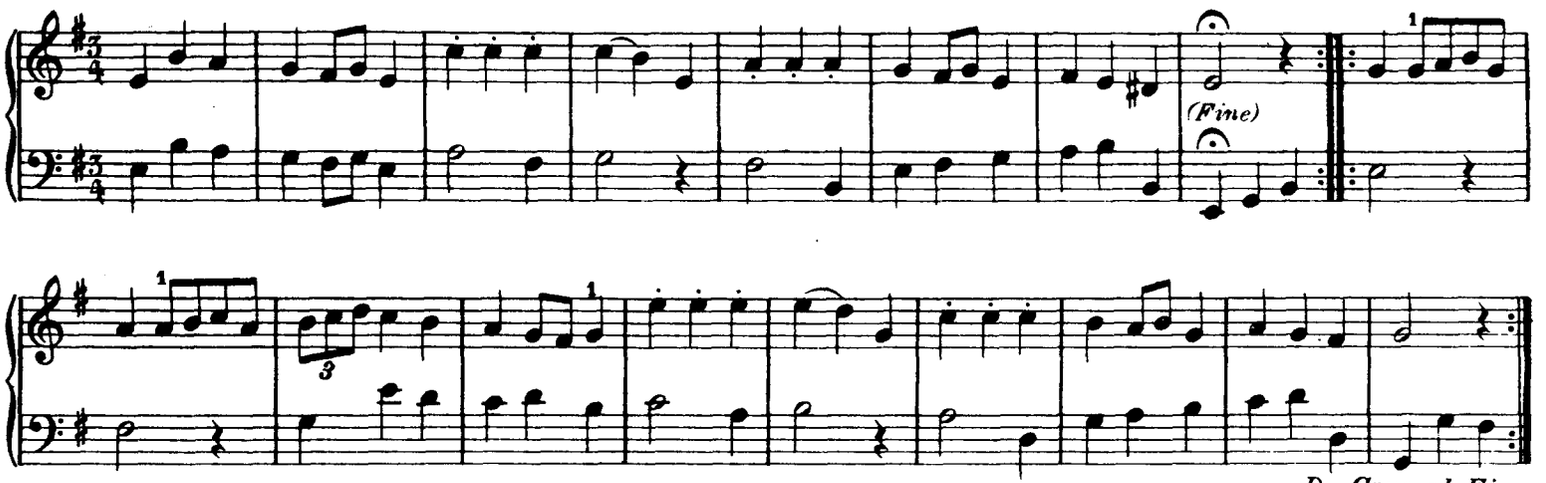
Andante, ma non molto

*) Aus/from: 6 leichte und dabei angenehme Clavier-Partien jungen Anfängern zur Übung aufgesetzt, II,6. Nürnberg ca. 1740/50

Menuet I alternat.



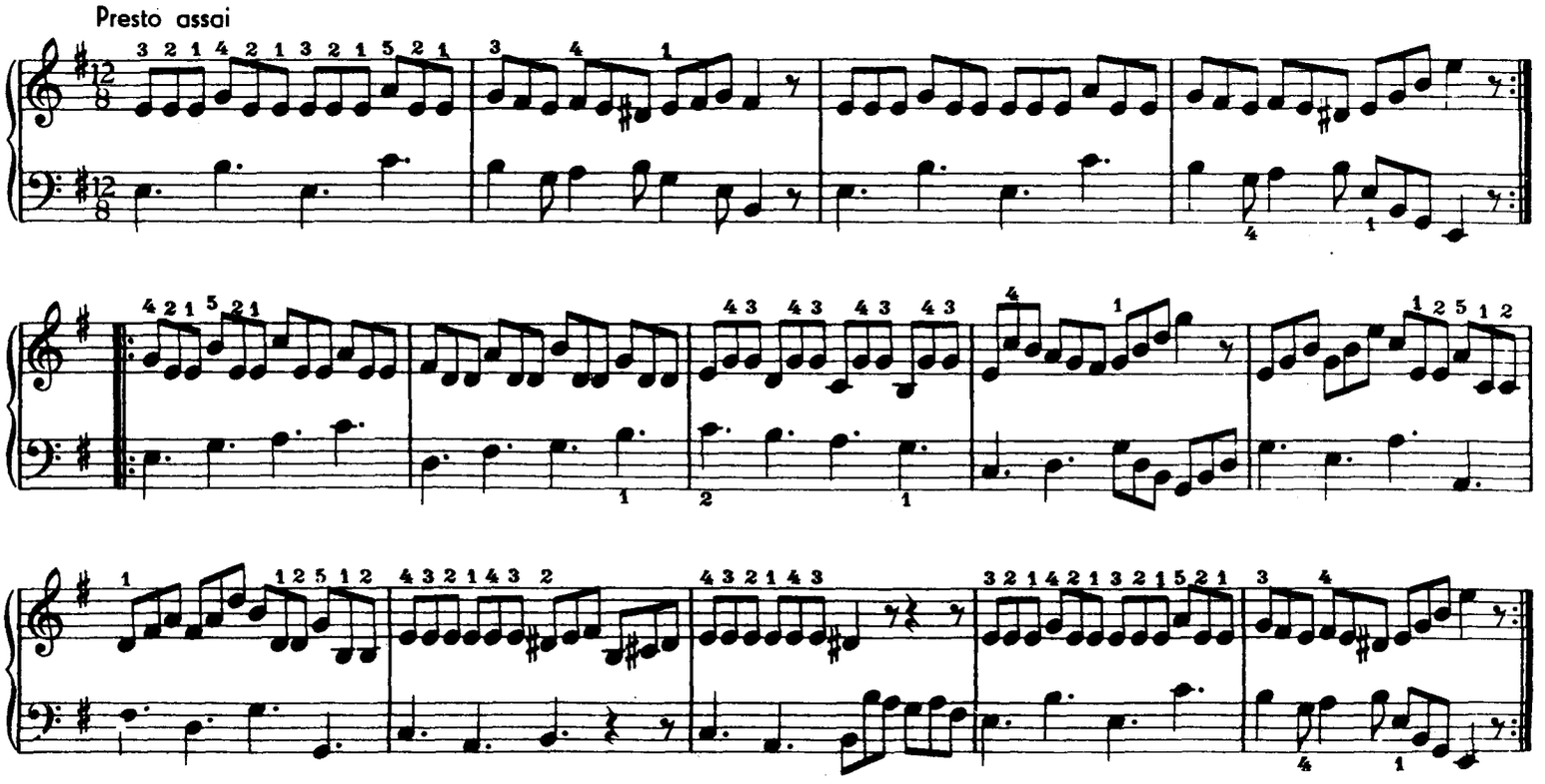
Menuet II



Da Capo al Fine
On reprend le Menuet I

Gigue

Presto assai



Zwei Menuette / Two Menuets *)

Minuetto I

Joh. Gottfr. Krebs

Minuetto II

Con affetto

tenuto

piano

pianissimo

Minuetto I da Capo

*) Aus/from: Sonate Es-dur von / Sonata in E flat major by: Johann Gottfried Krebs, Haffner, Oeuvres mêlées, XII, 4

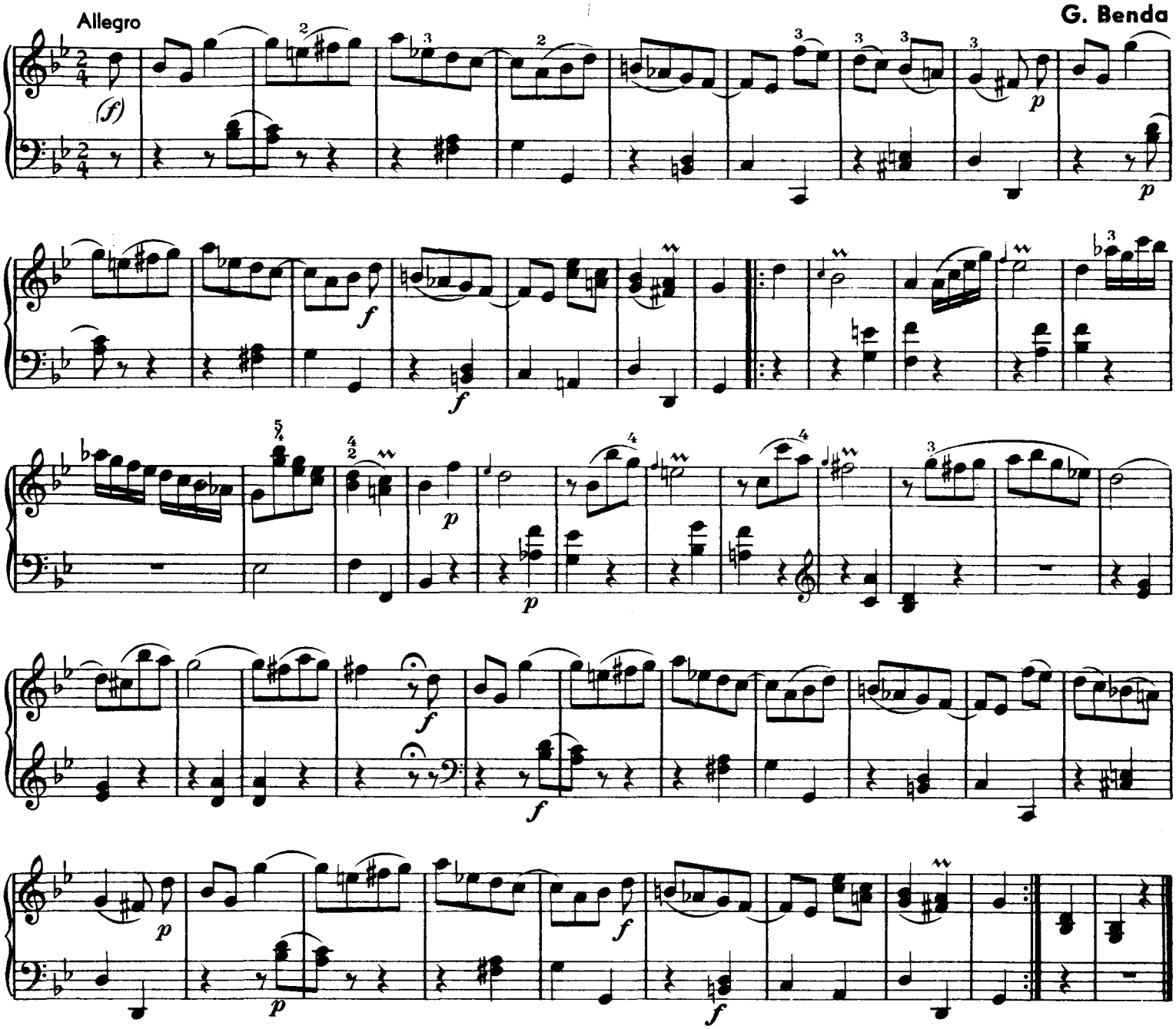
a)

Drei Stücke / Three pieces*)

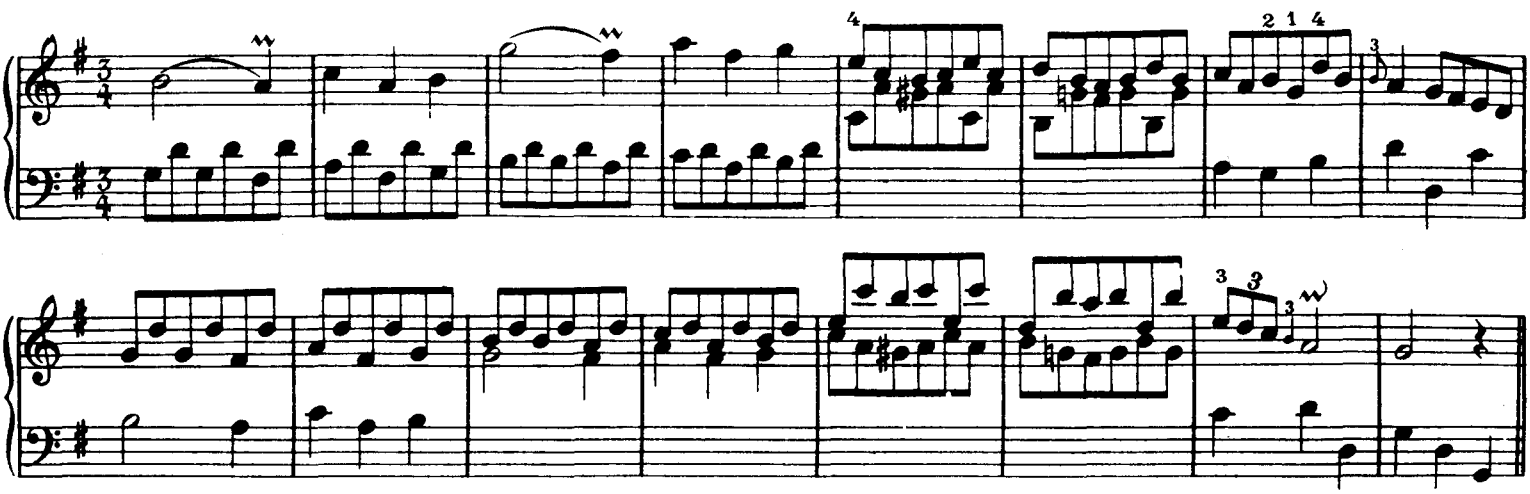
Sonatina

Allegro

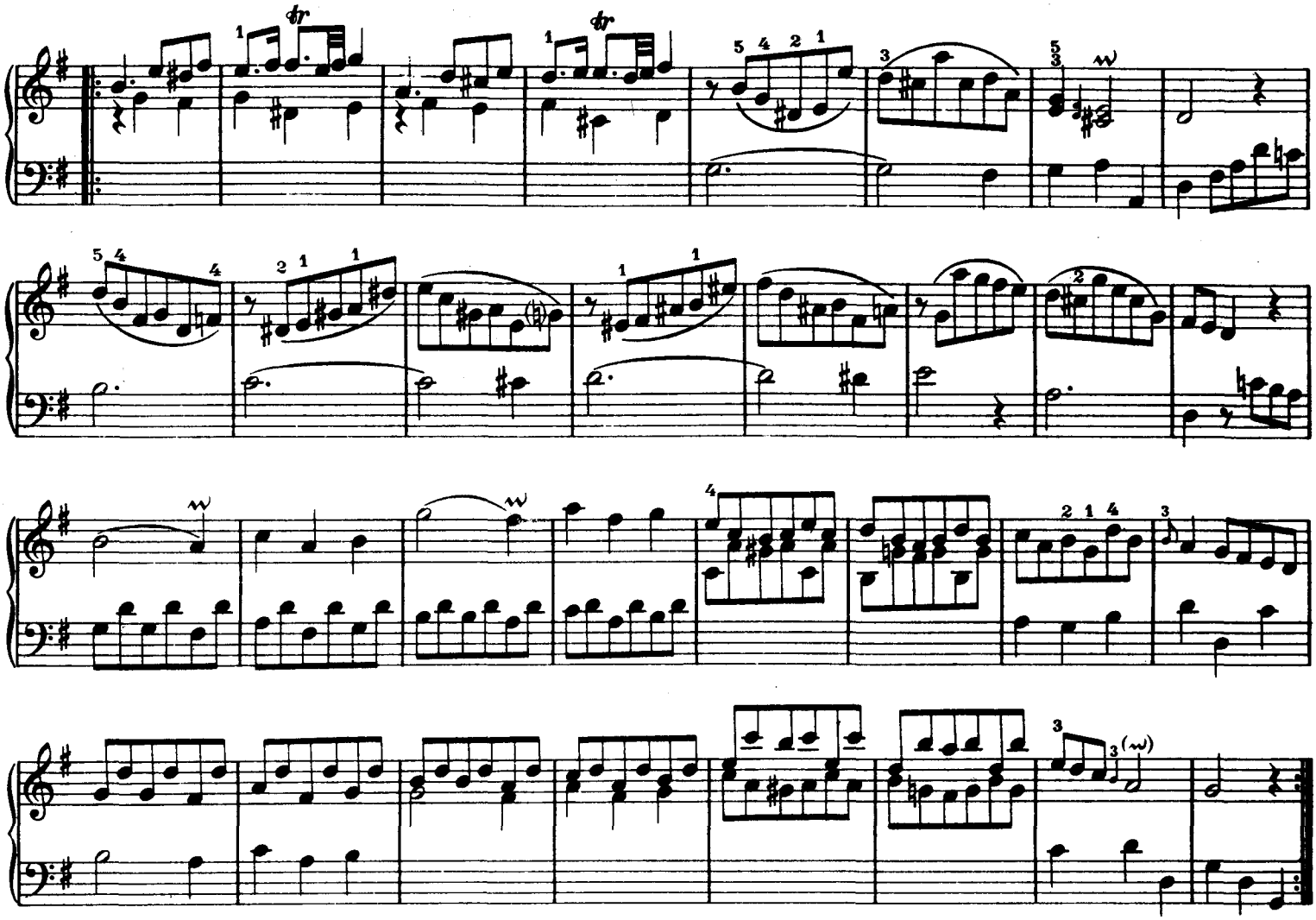
G. Benda



Menuet

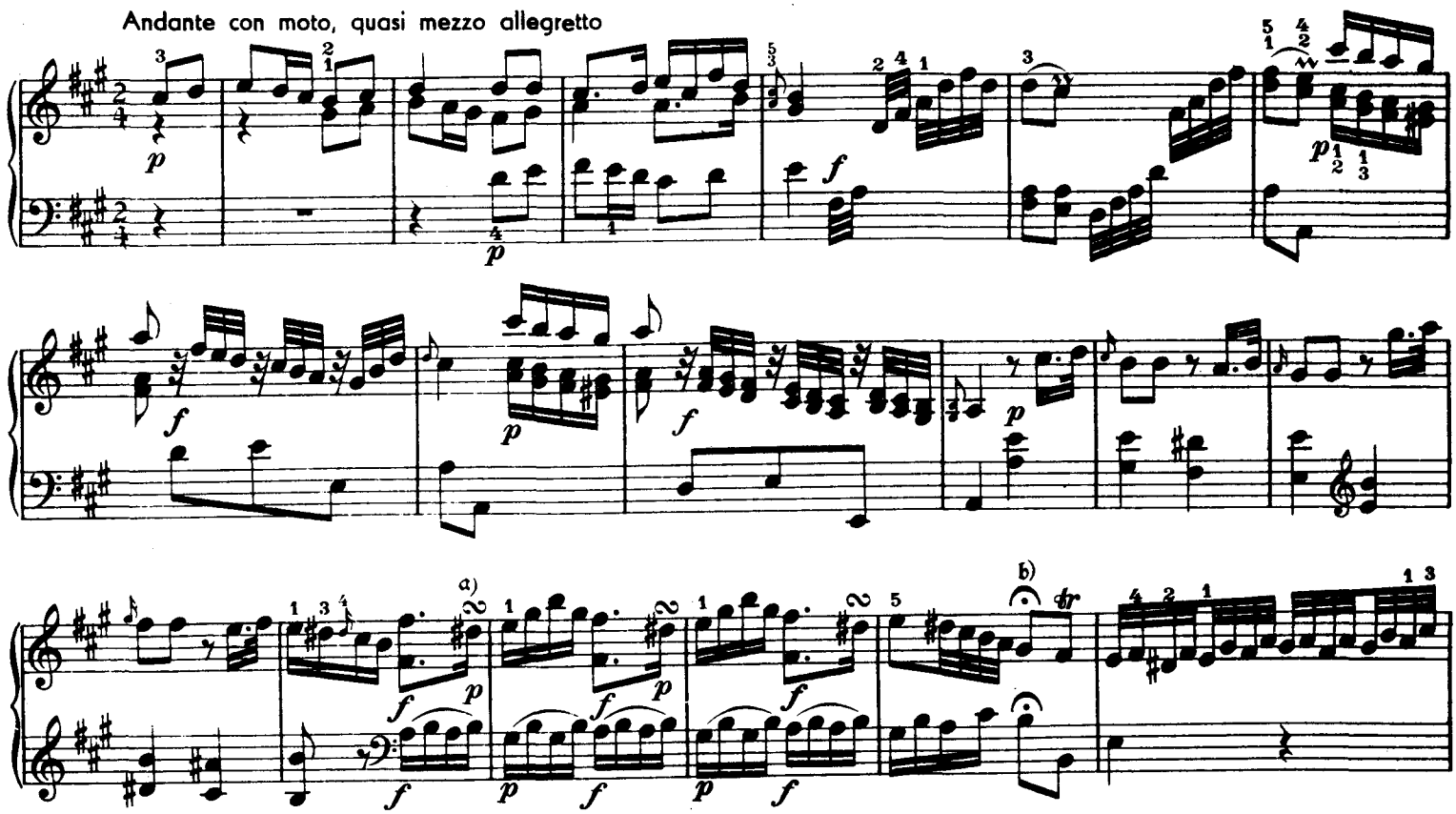


*) Aus/from: Sammlung vermischter Clavier- und Gesangstücke, Leipzig 1780 ff; III, V, VI.

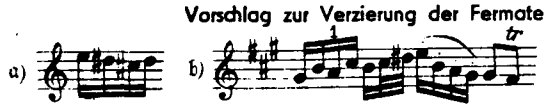


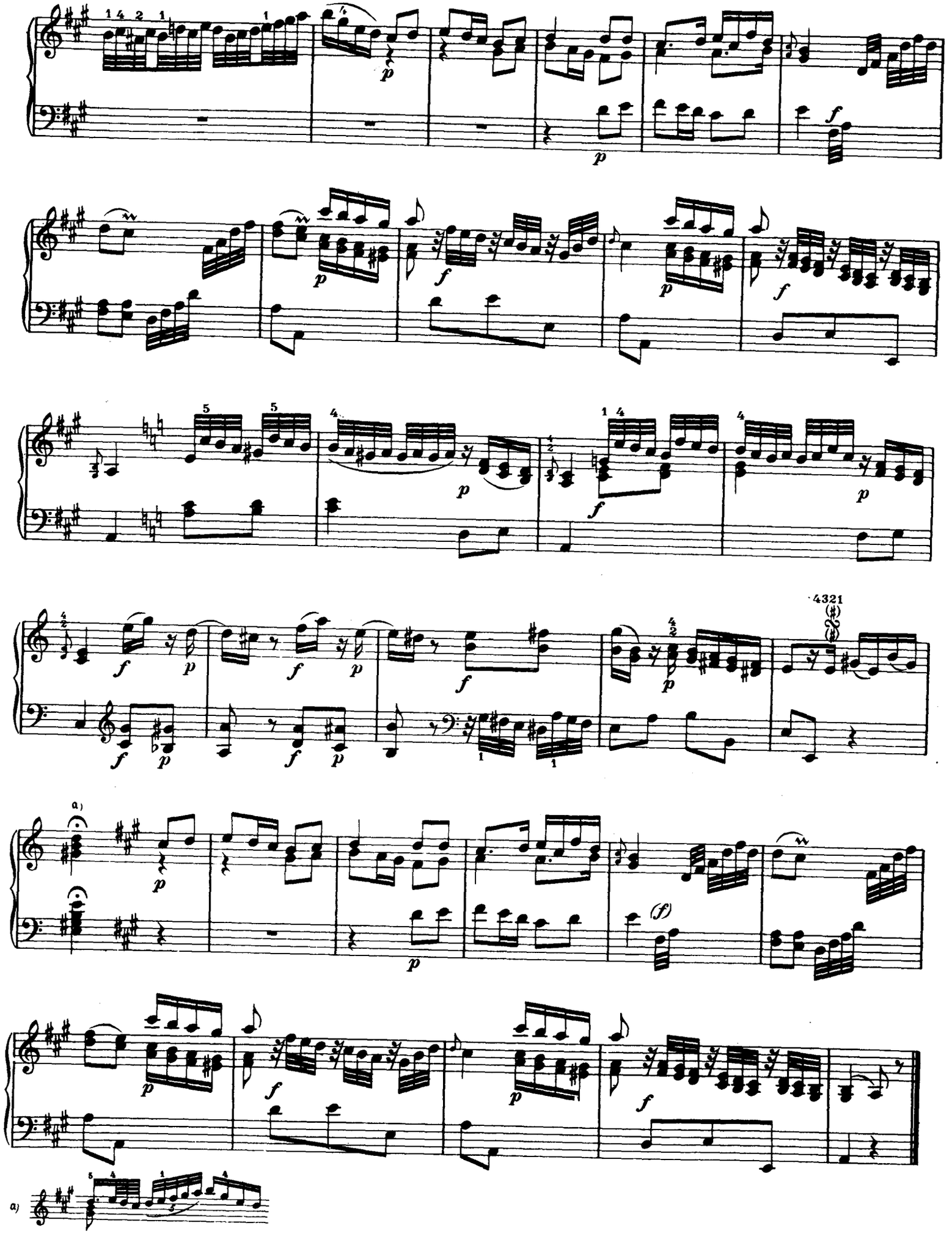
Rondo

Andante con moto, quasi mezzo allegretto



Vorschlag zur Verzierung der Fermate/suggested embellishment of the fermata




4321
a)
(f)
a)