SECHS SONATEN

für das

VIOLONCELL

von

JOH. SEB. BACH

mit

Klavierbegleitung

(nebst Fingersatz und Bogenstrich-Bezeichnung)

von

CARL G. P. GRÄDENER.

Eingetragen in das Vereins-Archiv.

ERSTES HEFT, enthaltend drei Sonaten in G, D-moll und C.

Pr.: 1 Thlr.

Eigenthum des Verlegers.

HAMBURG, H. POHLE.

Vorwort.

Der Bearbeiter des Klavierparts zu gegenwärtigen Violoncell-Sonaten des grossen Johann Sebastian eifert in einer 1856 (bei F. Schuberth) erschienenen Streitschrift gegen die Meinung, als verdanke die Mendelssohn'sche, die Schumann'sche Klavierbegleitung zu desselben Autors Violin-Sonaten ihren Ursprung *„dem Gefühle, dass eine solche dabei fehle"*. „Bach setzte" — sagt der Unterzeichnete — „Sonaten *ausdrücklich* für Piano und Violine, er setzte andere für Violine, für's Violoncell *ausdrücklich* allein. Was kann ihn dazu getrieben haben, bei den einen fehlen zu lassen, was er bei den andern setzte?"

Und dennoch unterzieht Der, welcher die letzten Worte schrieb, sich heut genau derselben scheinbar ergänzenden Arbeit? Aufschluss gibt zum Theil die obige Brochüre. Was kann Mendelssohn, was Schumann dazu getrieben haben? *„Vielleicht"* — heisst's dort —: „das Interesse an der Arbeit; *vielleicht* — es ist ein kitzlich Ding zu sagen, aber wahr: den meisten Geigern ist der Bach *allein* zu kitzlich; zweistimmig, dreija vierstimmig soll gespielt werden, glockenrein, ohn' alle Hülfe, Unterlage, Staffage, Vorsetzschirm". Ja wohl: das grosse mit der Arbeit selbst stets wachsende Interesse an der Arbeit und die Häckeligkeit des wirklichen Solospiels. Dazu bei Gegenwärtigem ein Drittes. Der Violine dünnere Chorden und deren flachere Lage lassen zu, dass ich harpeggirend vier- und dreistimmig, ja letzteres fast ohne Harpeggio spiele. Unmöglich in längerer Folge beim Violoncell. So kommt's, dass hie und da der Bach'sche Bassgang einen Sprung macht, den unschwer der Eingeweihte, schwerer schon der Laie stets verstehen wird. Der Wunsch, dem Letzteren das Verständniss zu erleichtern, gab den dritten Grund zur Abfassung des Klavierparts, der ja übrigens Niemandem *als nothwendiges Ingrediens* octroyirt werden soll und das Bach'sche Solo selbst gänzlich intakt lässt.

— Die kritische (Breitkopf-Härtel'sche) Ausgabe der „Bachgesellschaft" hat die betreffenden Sonaten noch nicht gebracht. So musst' ich mich an einige der, wie mir bekannt, ursprünglichsten Stiche so treu als möglich halten; zwar so, dass ich nur beim Druck sich eingeschlichene ganz offenbare und zu Tage liegende Entstellungen zu ändern mich unterfing, die der Vergleichende leicht finden und gutheissen wird. — Die Bogenstriche, die vielleicht zum Theil, vielleicht auch nirgend von Bach herrühren, sind in einer der früheren Ausgaben (Probst, Leipzig) — andere rühren von Solisten (Dotzauer, Grützmacher z. E.) her — grossentheils so inconsequent und willkürlich, dass sie sowohl den Bach'schen Intentionen als dem Spieler möglichst anzupassen, jedenfalls bei analogen Folgen analog zu ordnen waren. — Der Fingersatz ist nur ein Fingerzeig ohn' alle zwingende Nöthigung. — Die Art des Accompagnements selbst aber beruht auf folgenden Ansichten des Bearbeiters: „Eine blos und lediglich harmonische Begleitung würde dem Bach'schen Grundwesen und Stil einen durchaus fremden Stempel aufdrücken, ja eine breite, dicke Akkord-Unterlage, wie sie wohl versucht ist, den Komponisten wie den Spieler leicht erdrücken. So blieb Zweierlei: entweder zu versuchen, in bescheidener aber möglichst Bach'scher Weise leicht zu contrapunktiren, oder — denn nicht aller Orten ist's vergönnt, dem allenthalben ganz und in der Fülle sich aussprechenden Meister auch nur ein Tüttelchen selbstständigen Stimmparts hinzuzudichten — nach Kräften discret und wenig störend zum Apparat des Harmonischen zu greifen. Auch Letzteres war nicht immer leicht. Oft thut die Bach'sche Harmonie sich fraglos kund, zum Oeftern wieder sind seine Gänge so vielseitig und vieldeutig, dass man lange sinnt: woher? wohin? Ich habe mich mit Fleiss und Pietät bemüht, das Rechte zu ergreifen, und sollte das nicht stets getroffen sein: den Fleiss, die Liebe wird man der Arbeit nicht aberkennen.

Hamburg, im December 1870.

Carl G. P. Grädener.

Joh. Seb. Bach

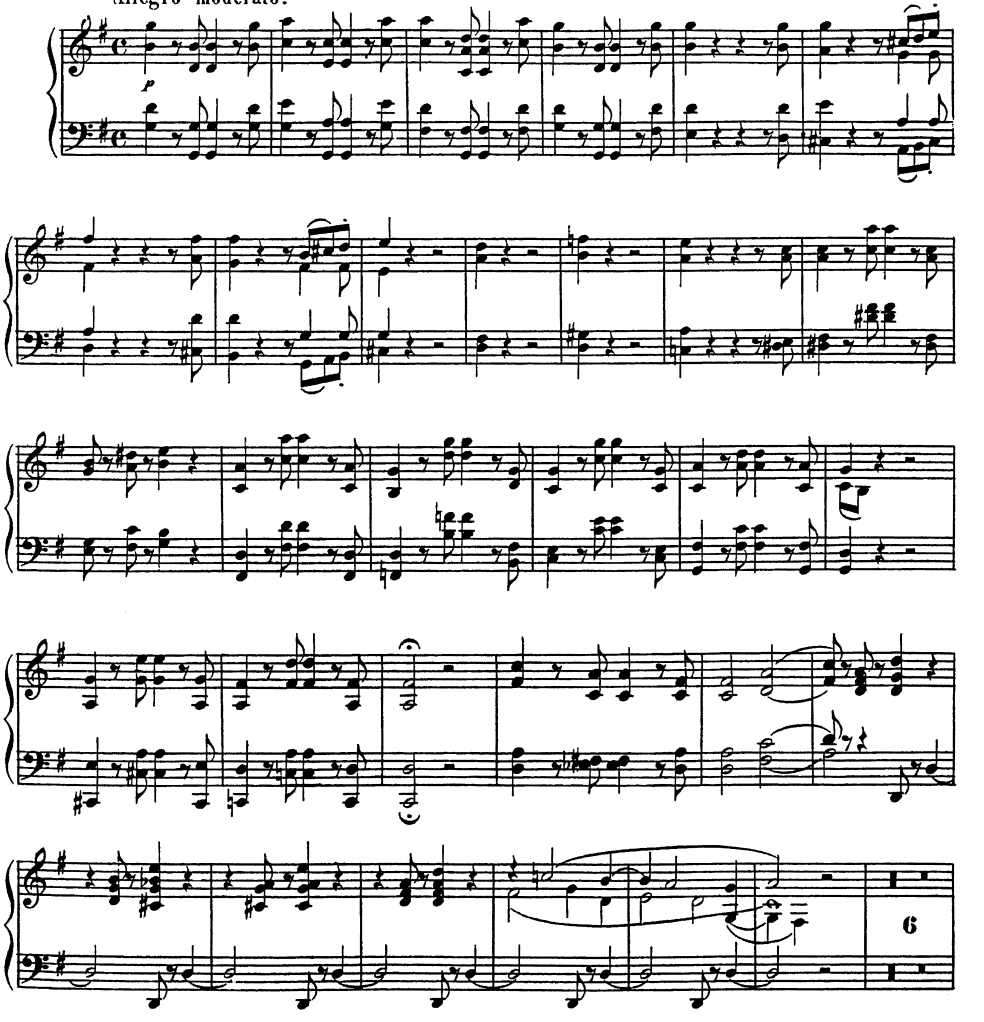
SONATE I.

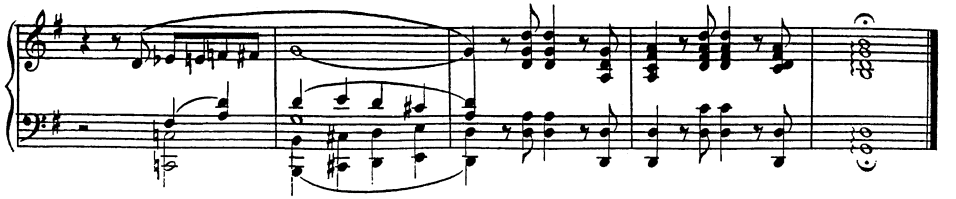
G major.

PRÉLUDE.

Allegro moderato.

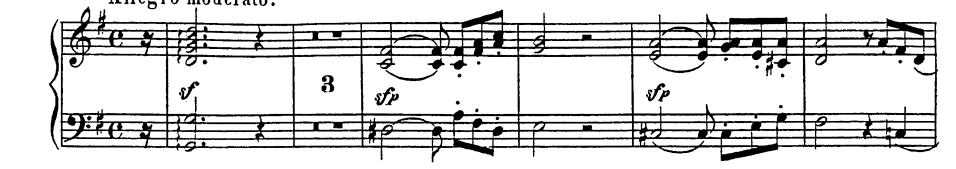
Acc. von Carl G. P. Grädener.

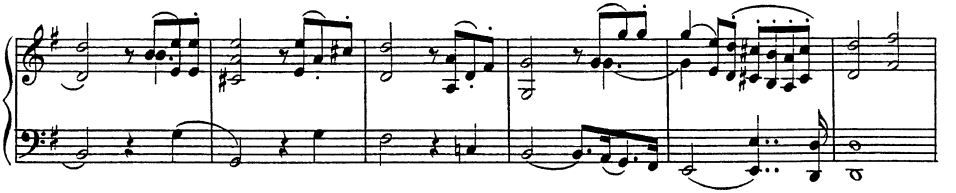


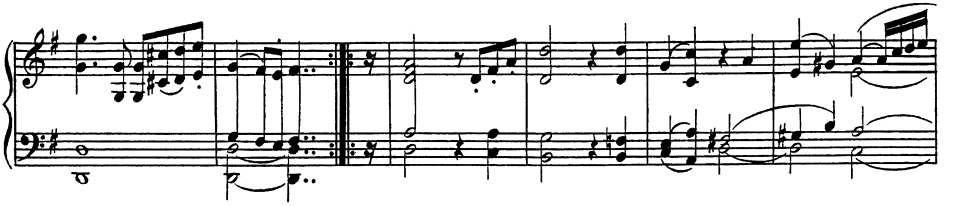


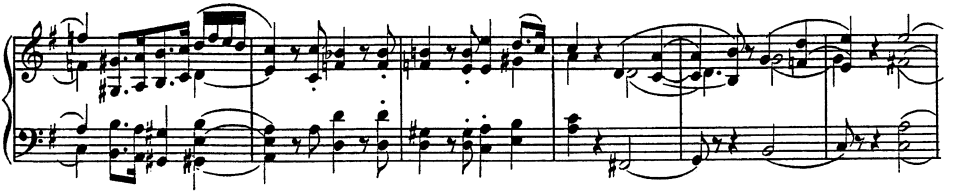
ALLEMANDE.

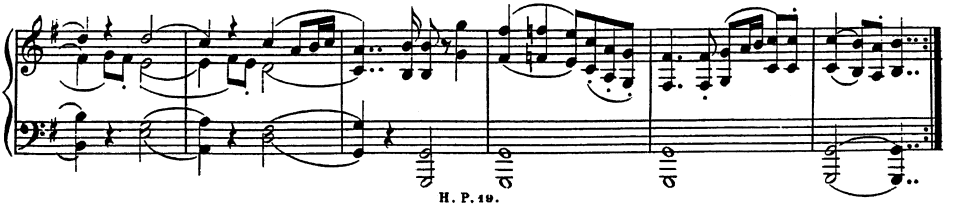
Allegro moderato.





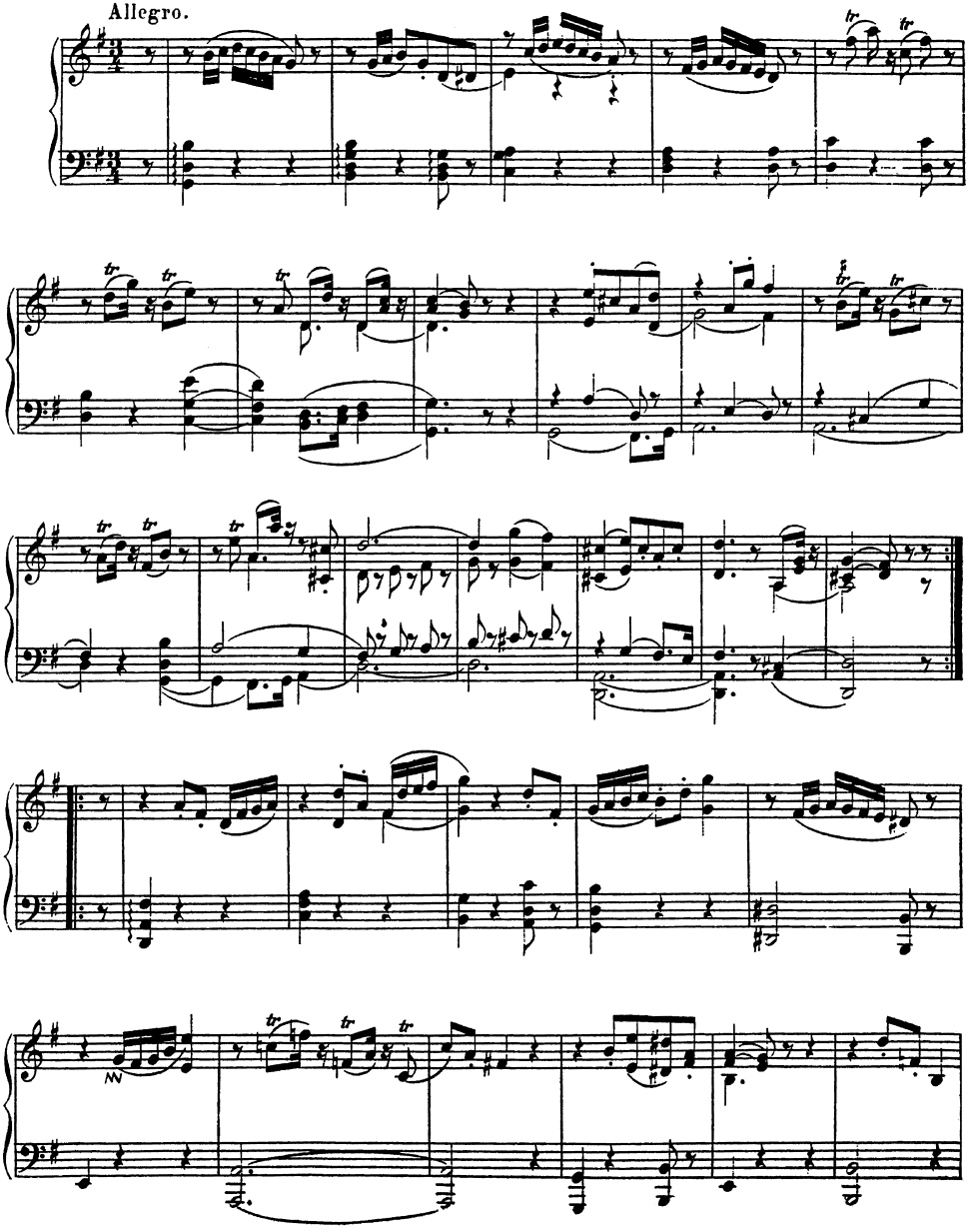


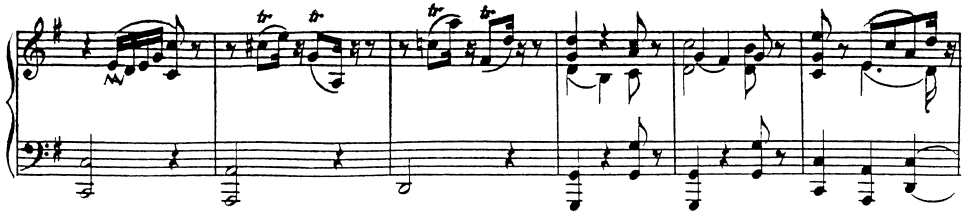


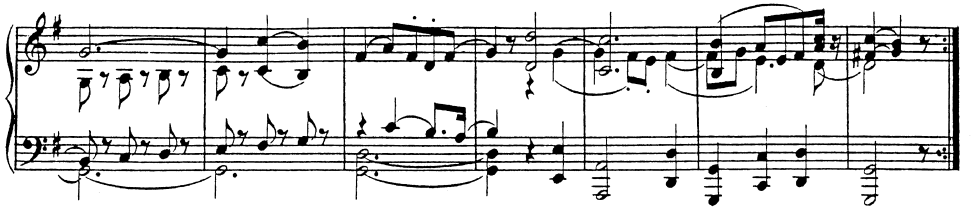


COURANTE.

Allegro.

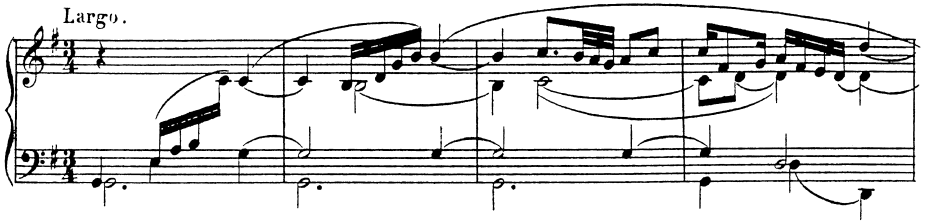


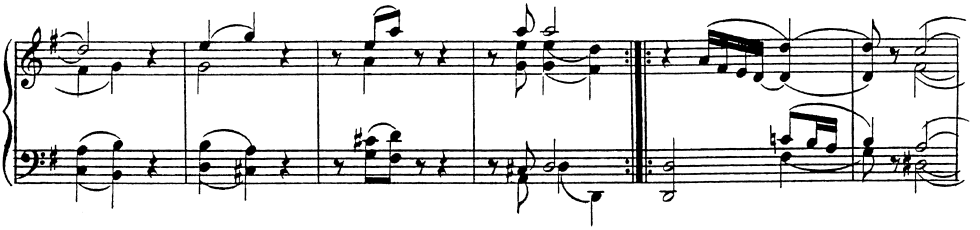


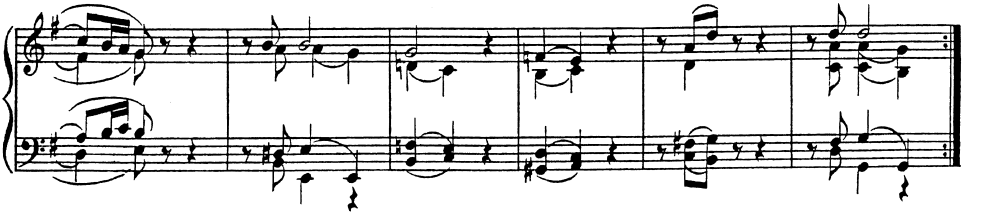


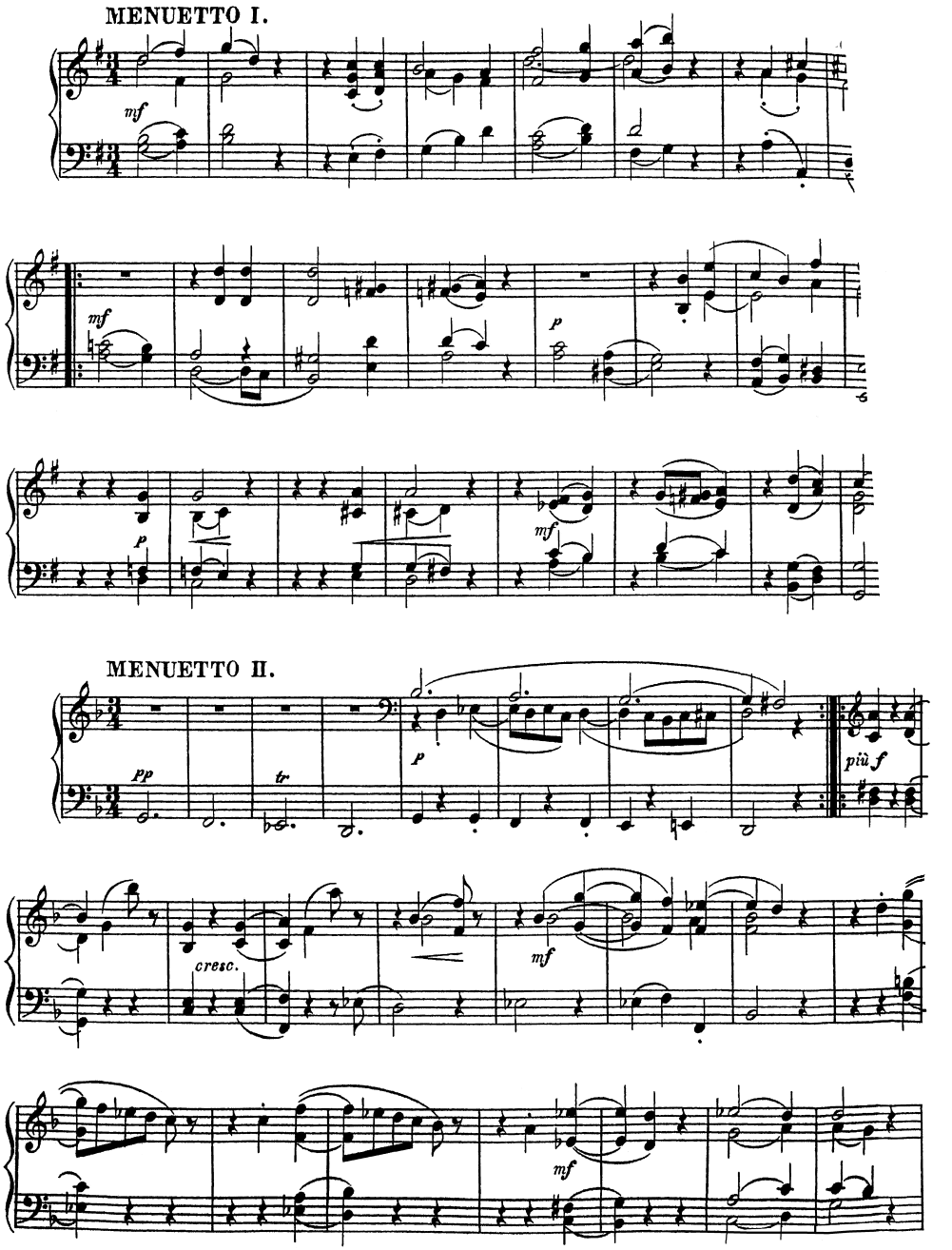
SARABANDE.

Largo.








MENUETTO I.
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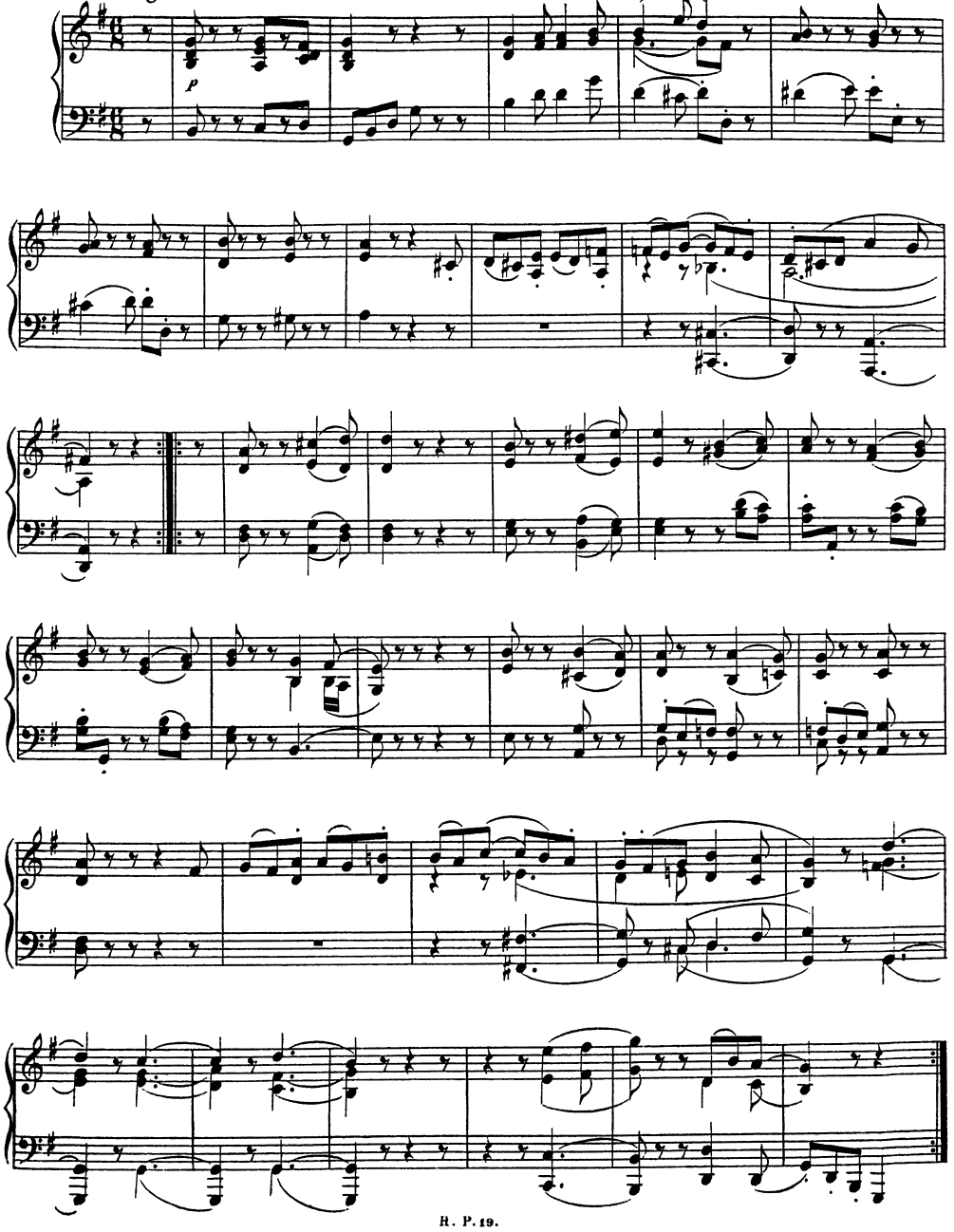
GIGUE.

Allegro.

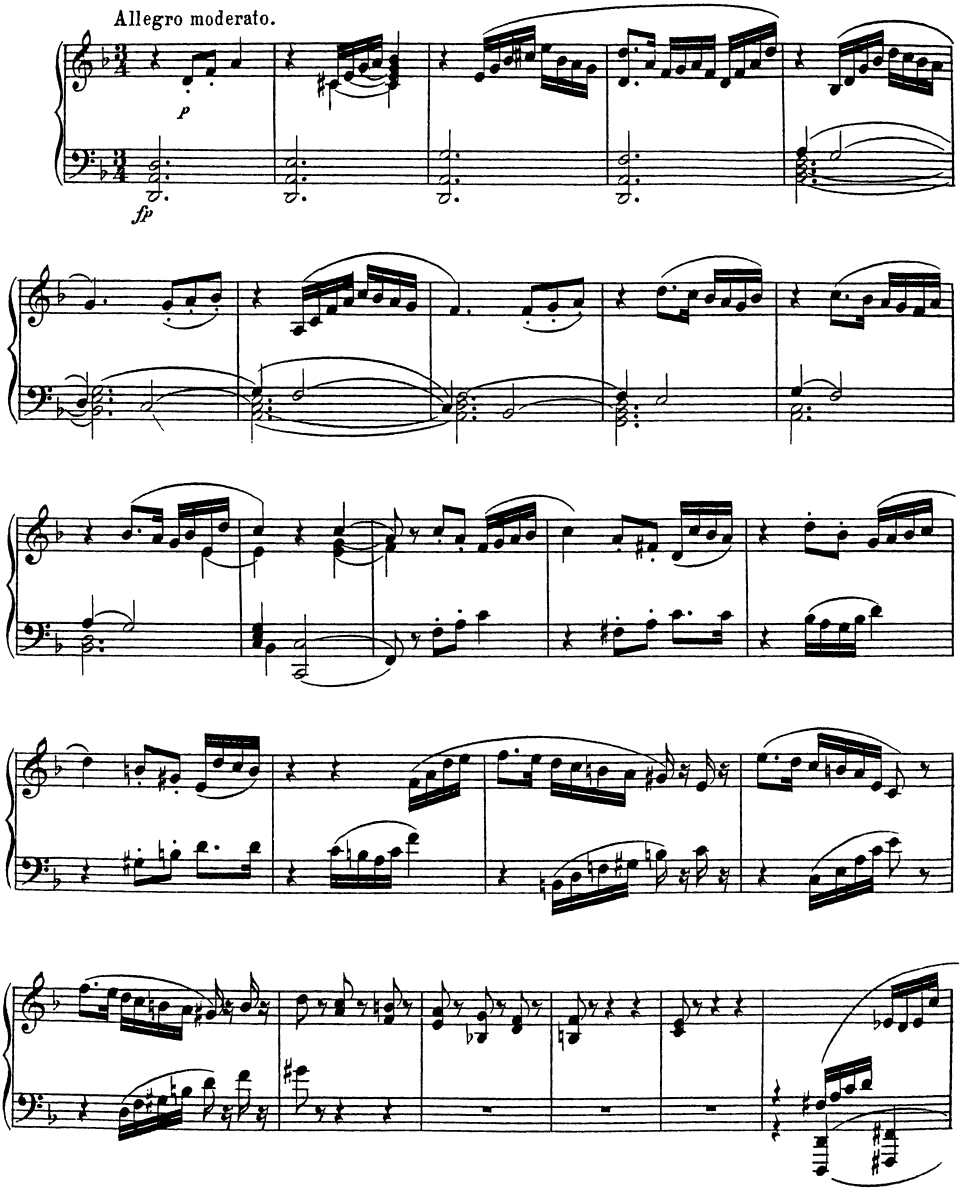


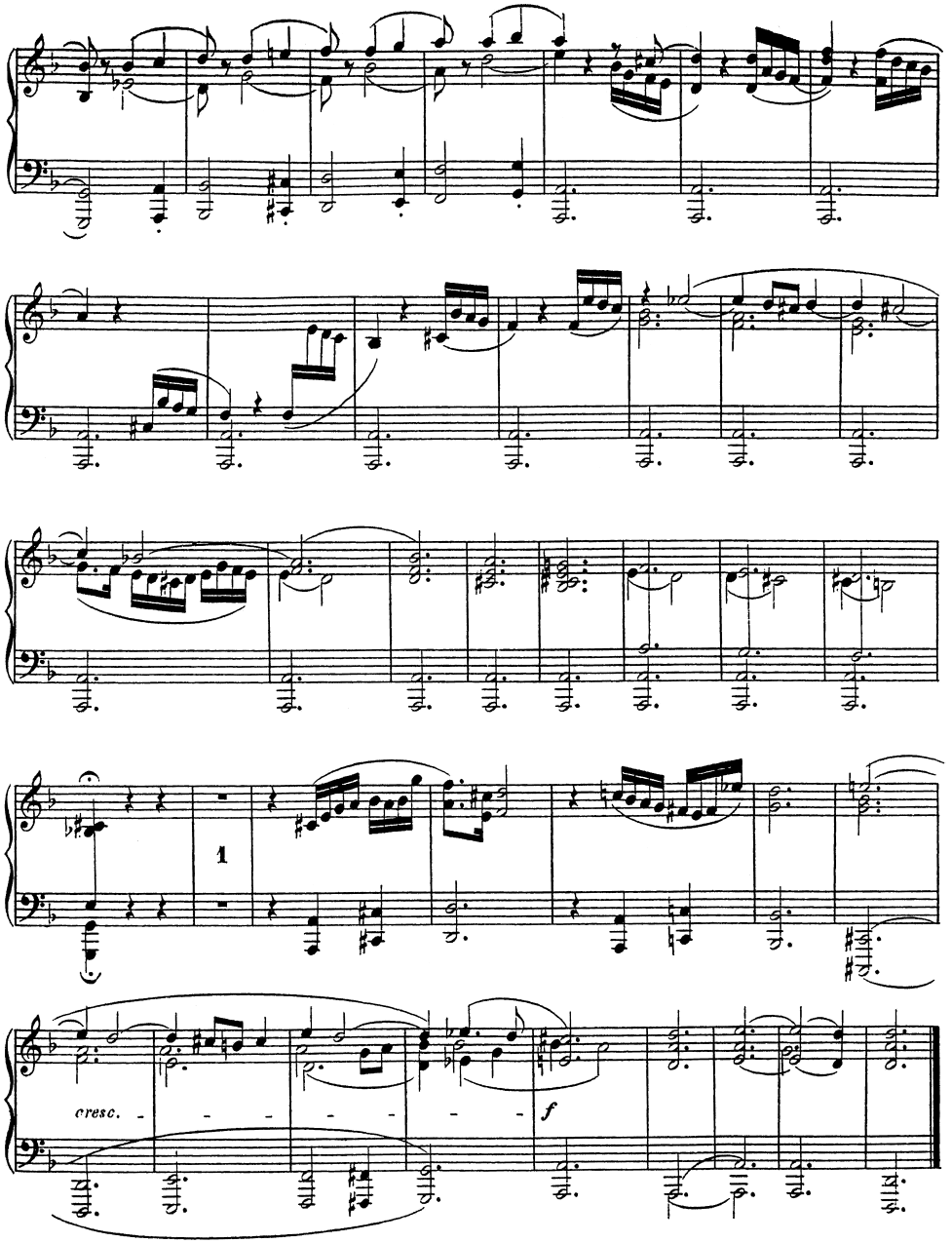
SONATE II.

D minor.

PRÉLUDE.

Allegro moderato.

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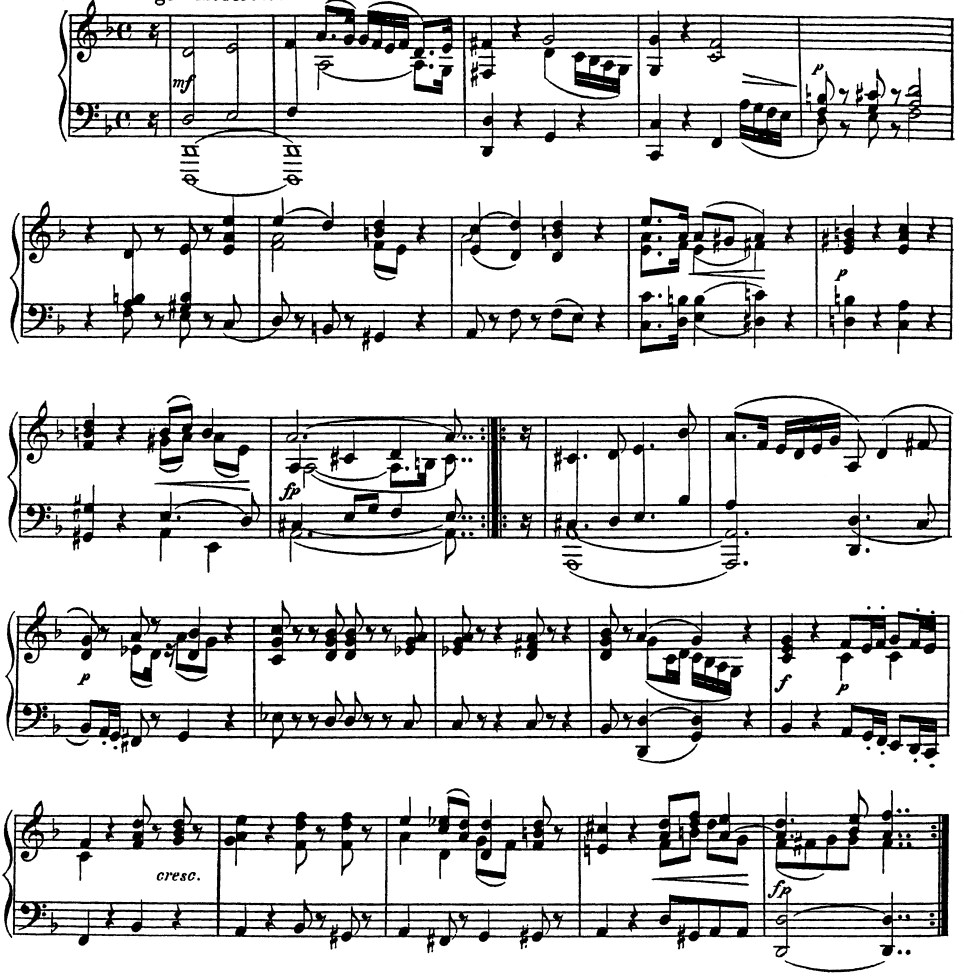
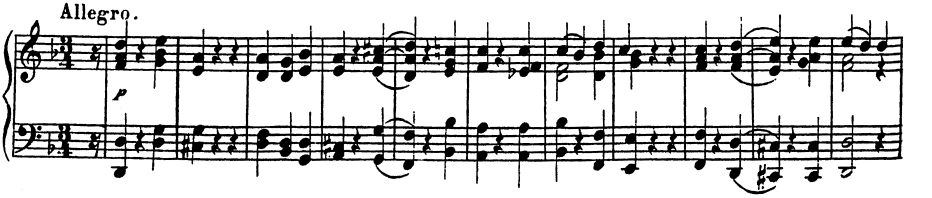
ALLEMANDE.

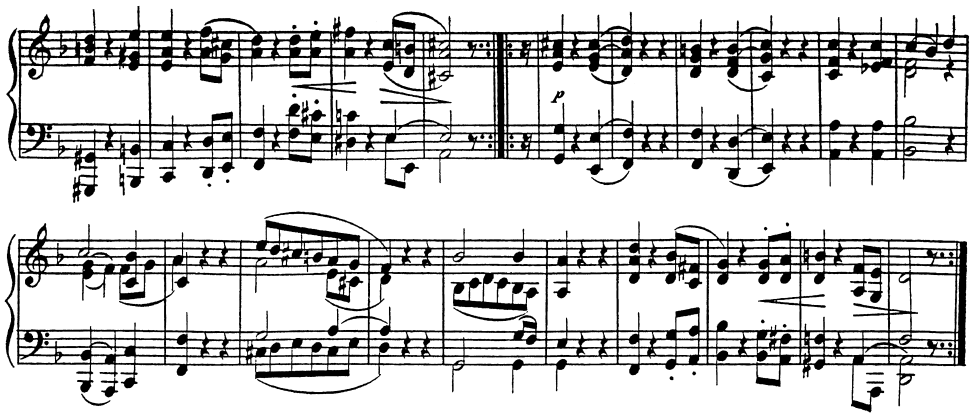
Allegro moderato.



COURANTE.

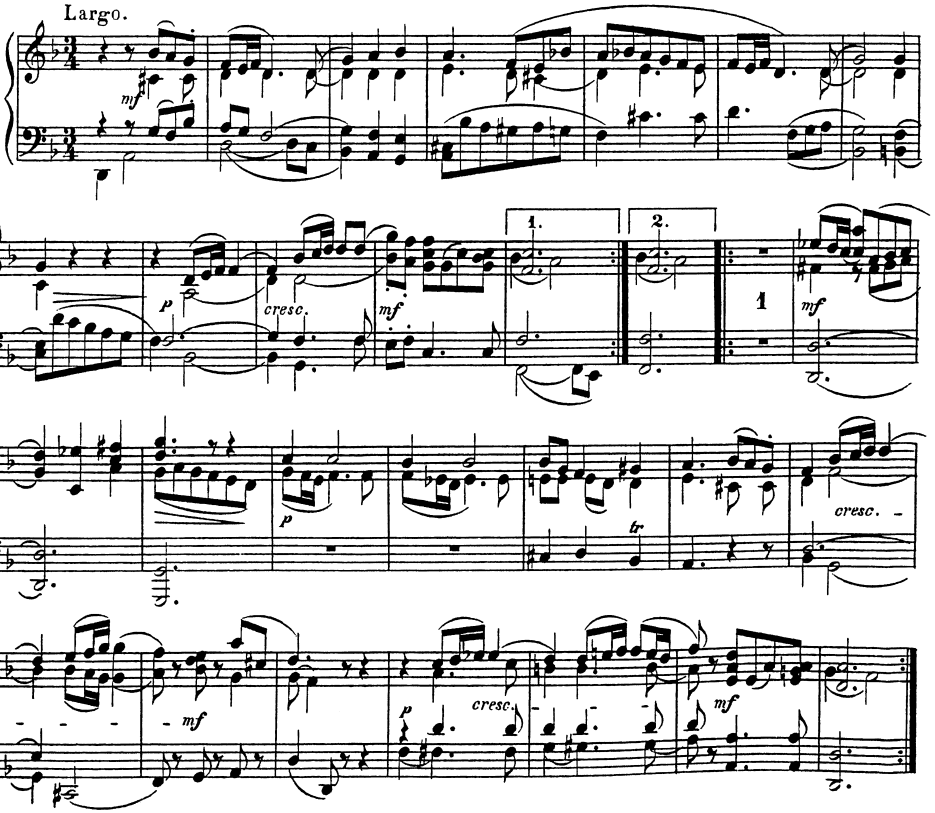
Allegro.



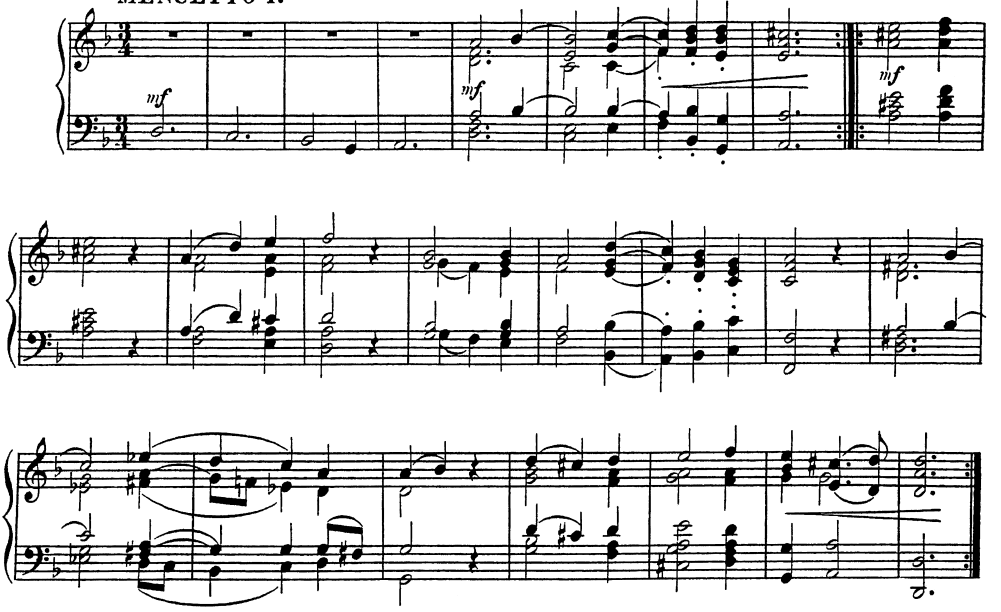


SARABANDE.

Largo.



MENUETTO I.



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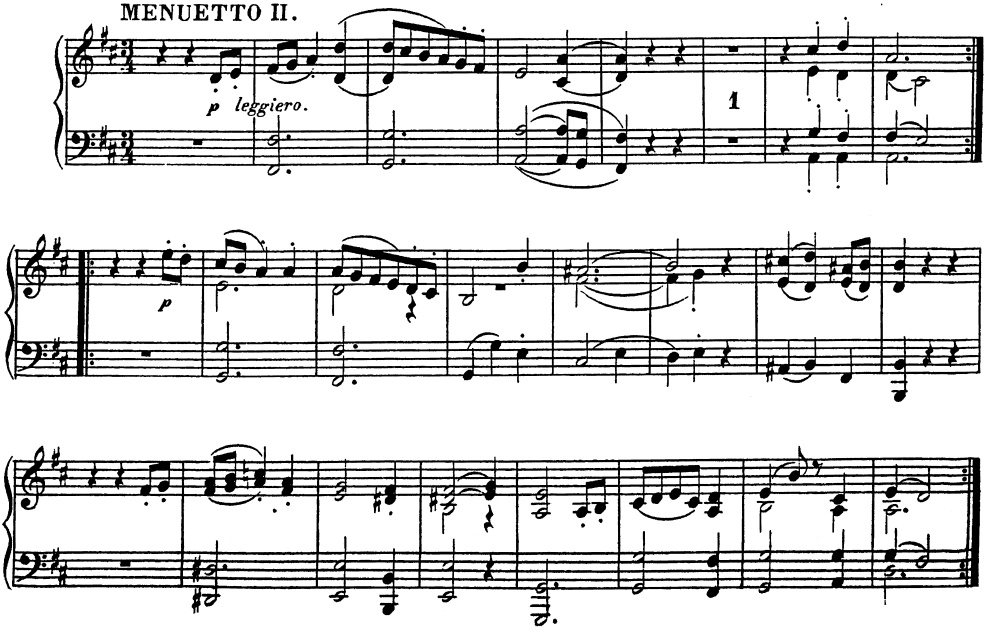
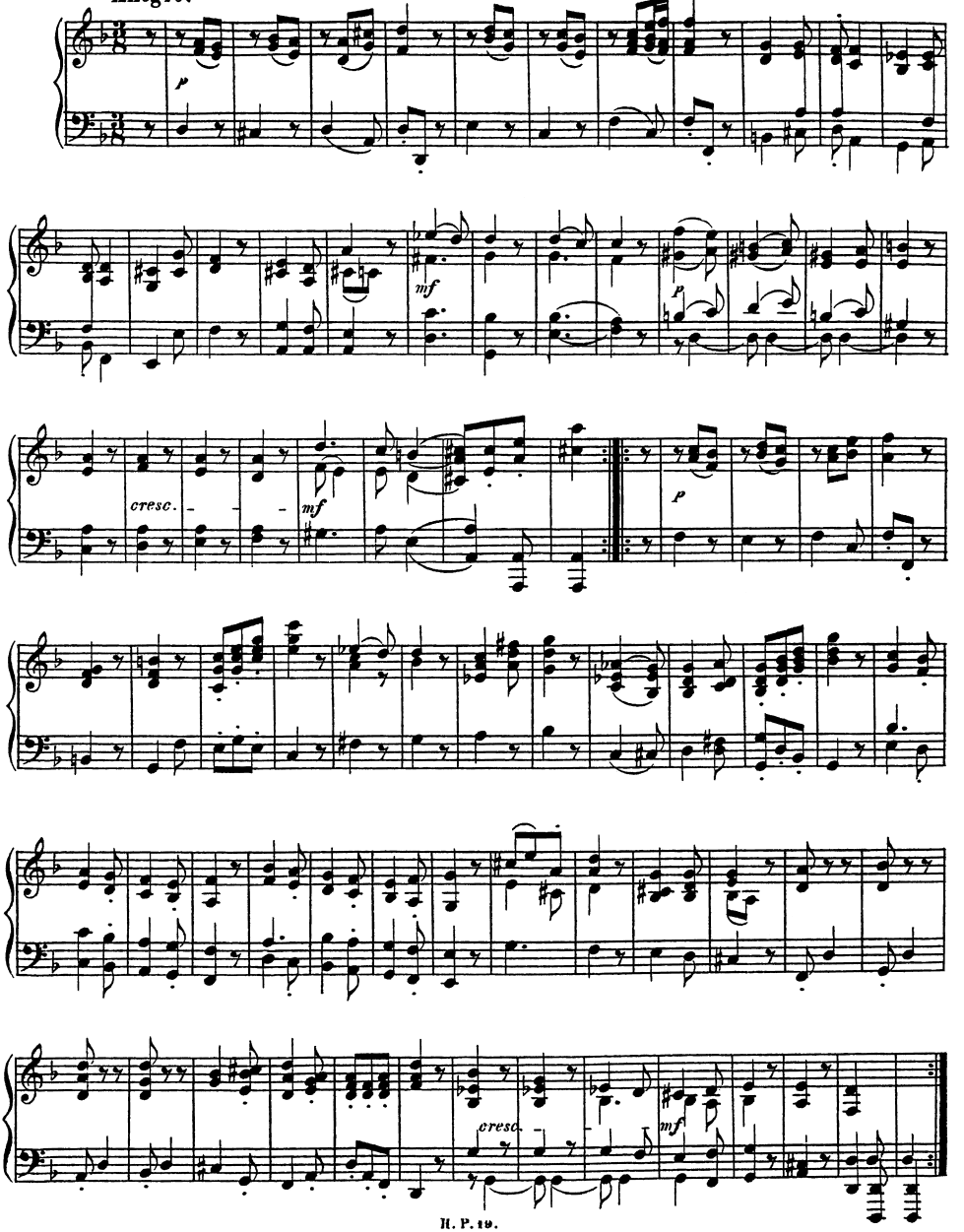


GIGUE.

Allegro.

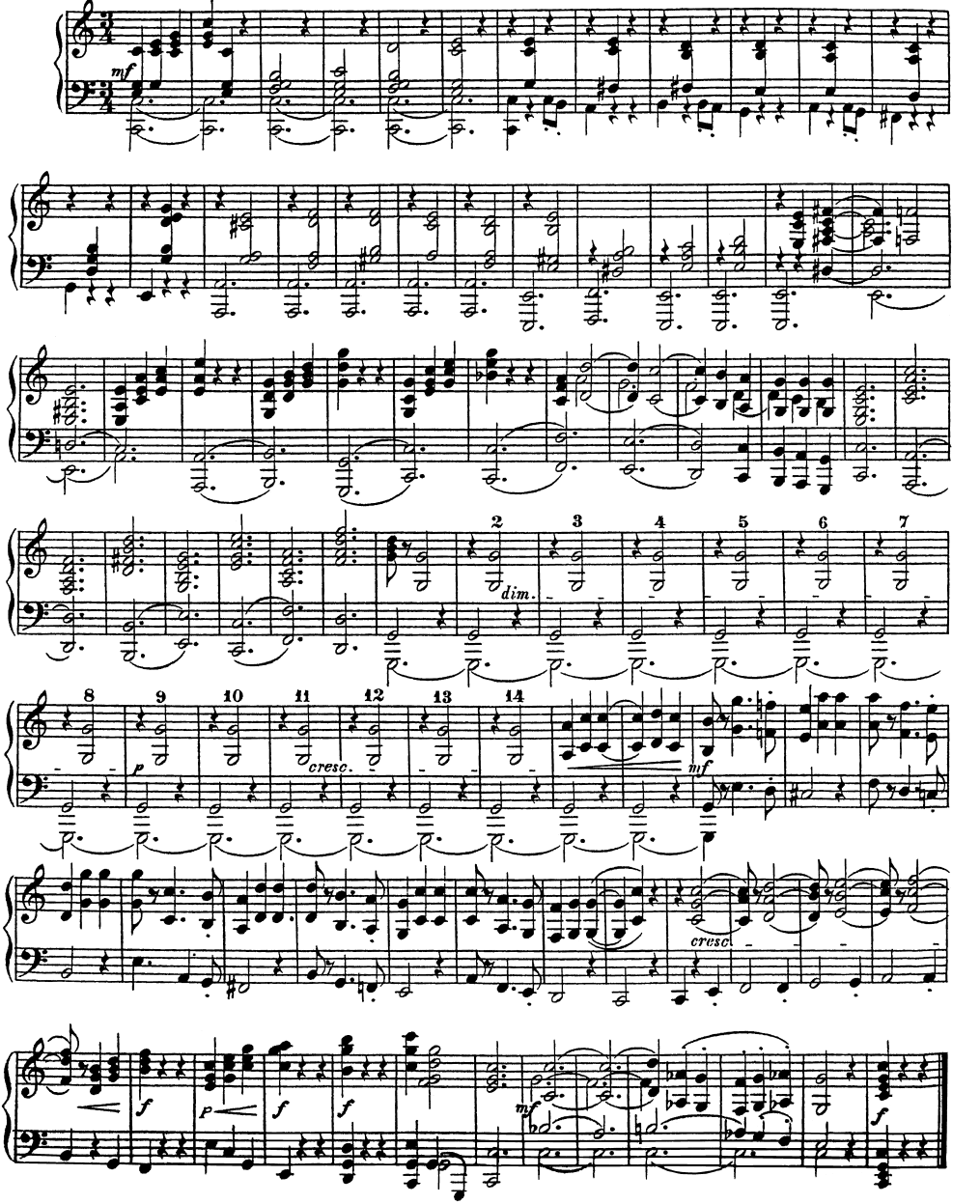


SONATE III.

PRÉLUDE.

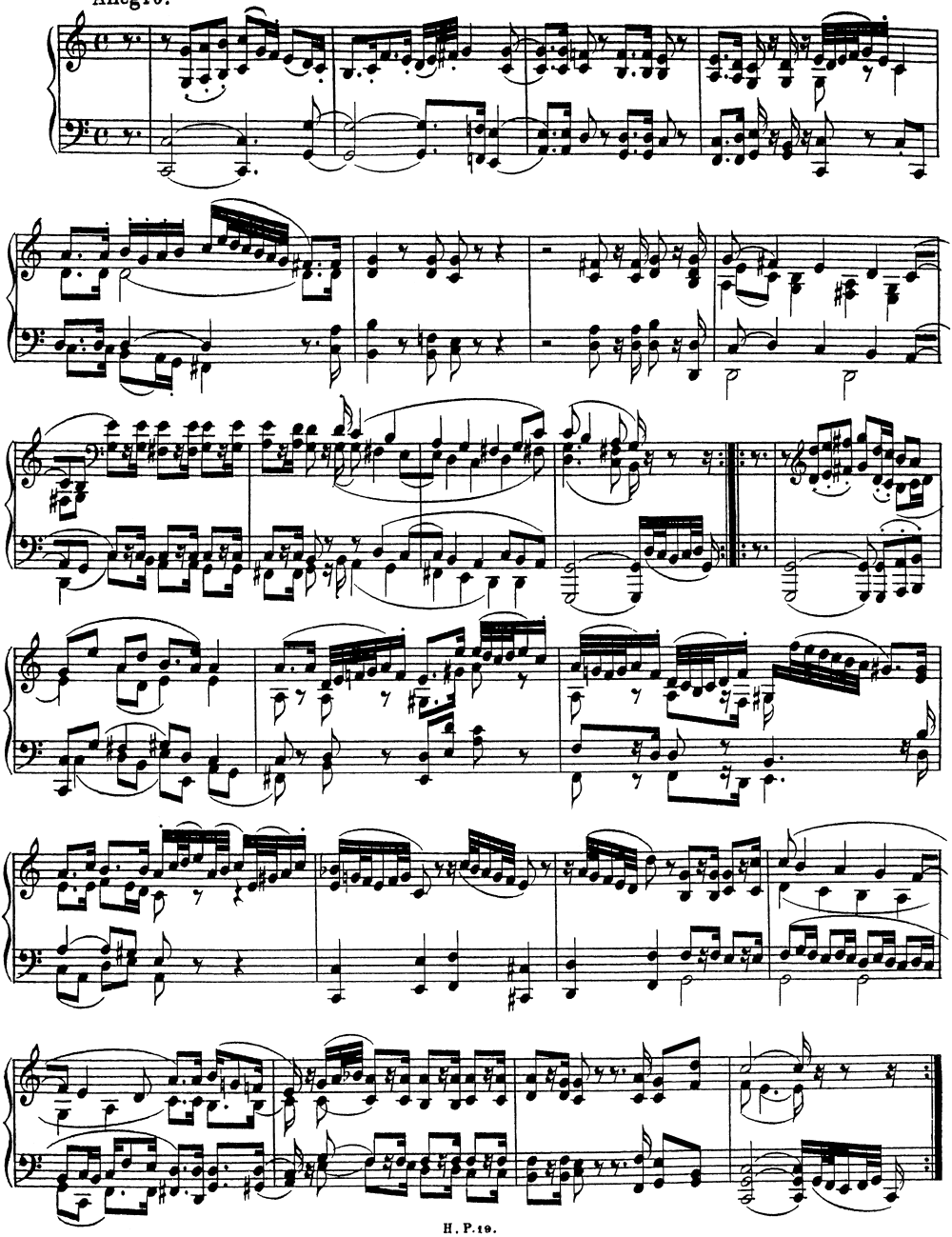
Allegro.

C major.



ALLEMANDE.

Allegro.



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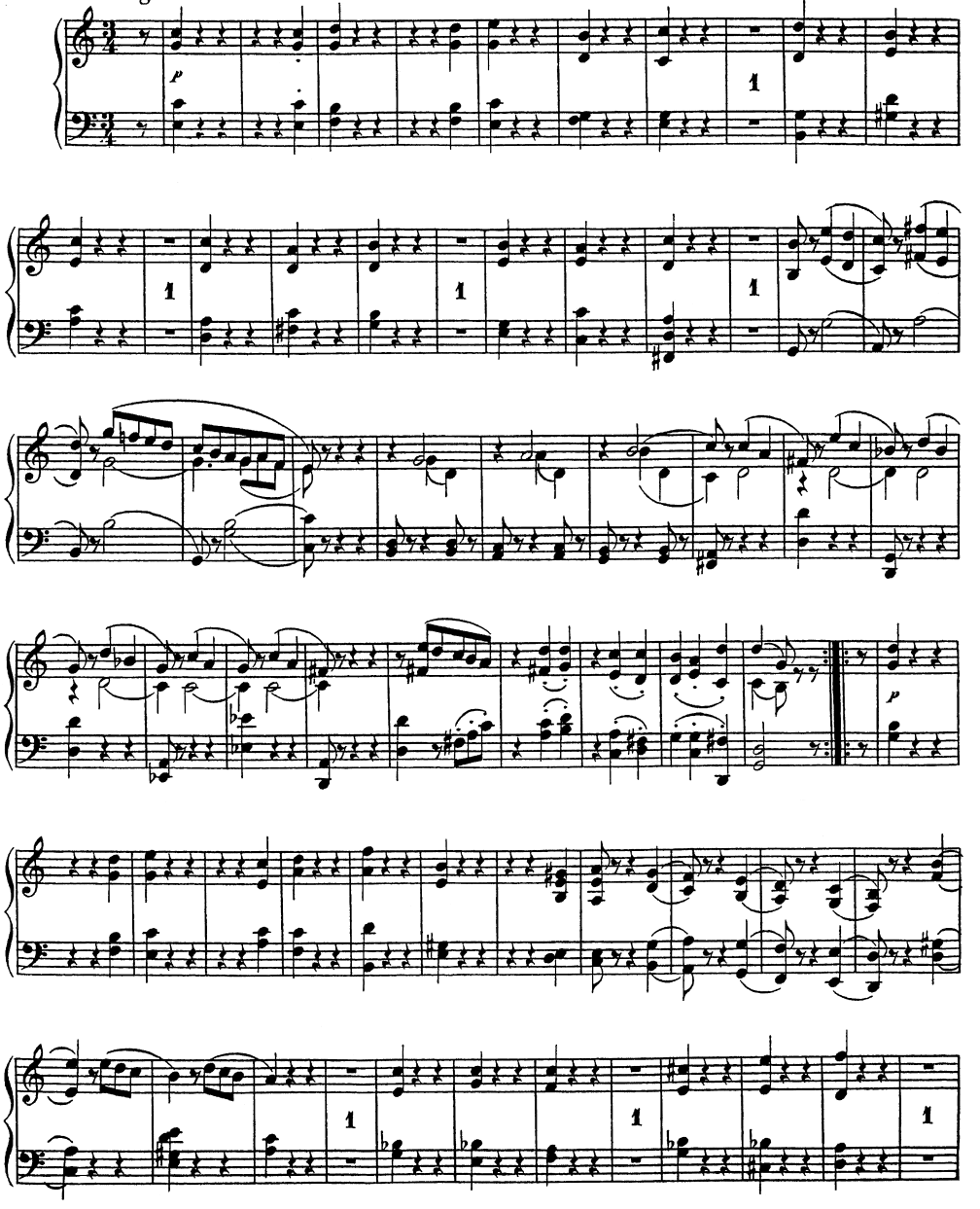
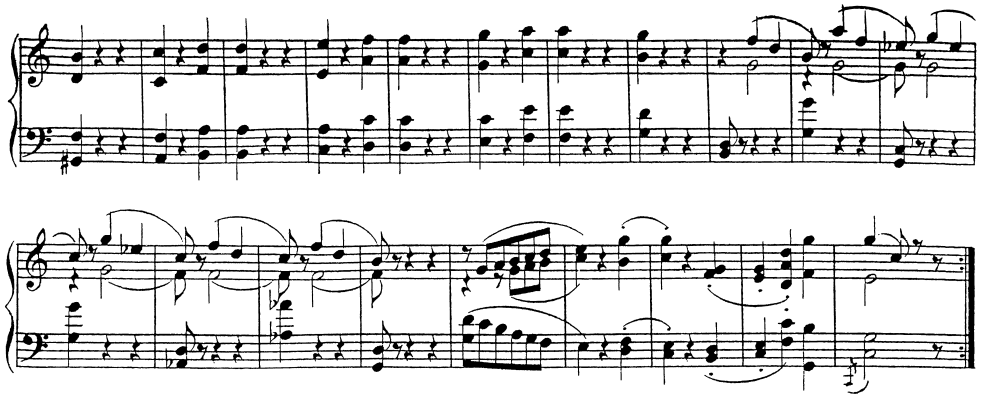
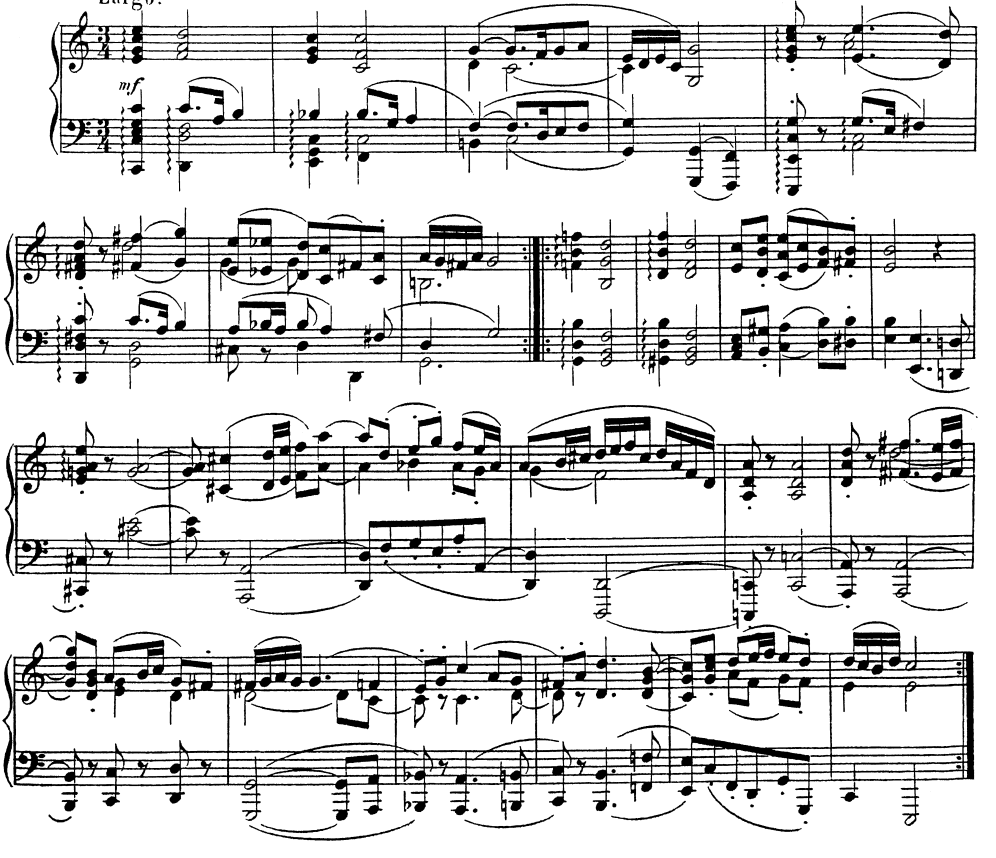




SARABANDE.

Largo.



LOURE I.

Poco Allegro.

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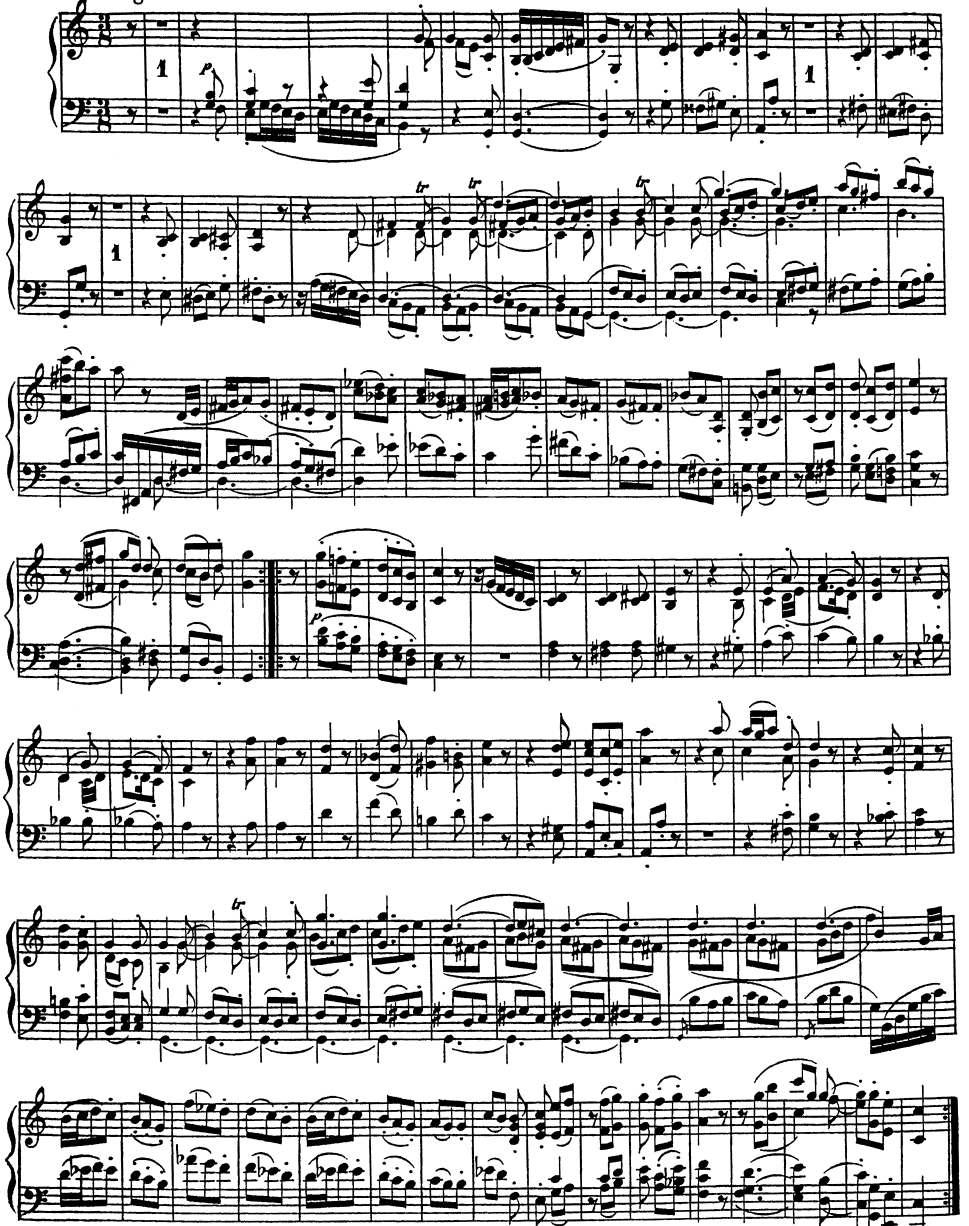
LOURE II.

pp

Loure I. D. C.

GIGUE.

Allegro.



Sechs Sonaten

für das

VIOLONCELL

von

JOH. SEB. BACH

mit

Klavierbegleitung

(nebst Fingersatz und Bogenstrich-Bezeichnung)

von

CARL G. P. GRÄDENER.

ERSTES HEFT, enthaltend drei Sonaten in G, D-moll und C.

ZWEITES HEFT, enthaltend drei Sonaten in Es, C-moll und D.

Eigentum der Verleger.

SCHWEERS & HAAKE, BREMEN.

S. & H. 19. 115.

Sechs Sonaten

für das

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von

JOH. SEB. BACH

mit

Klavierbegleitung

(nebst Fingersatz und Bogenstrich-Bezeichnung)

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✓ ZWEITES HEFT, enthaltend drei Sonaten in Es, C-moll und D.

Eigenthum des Verlegers.

Verlag von HUGO POHLE, Hamburg.

19. H. P. 115.

Joh. Seb. Bach.

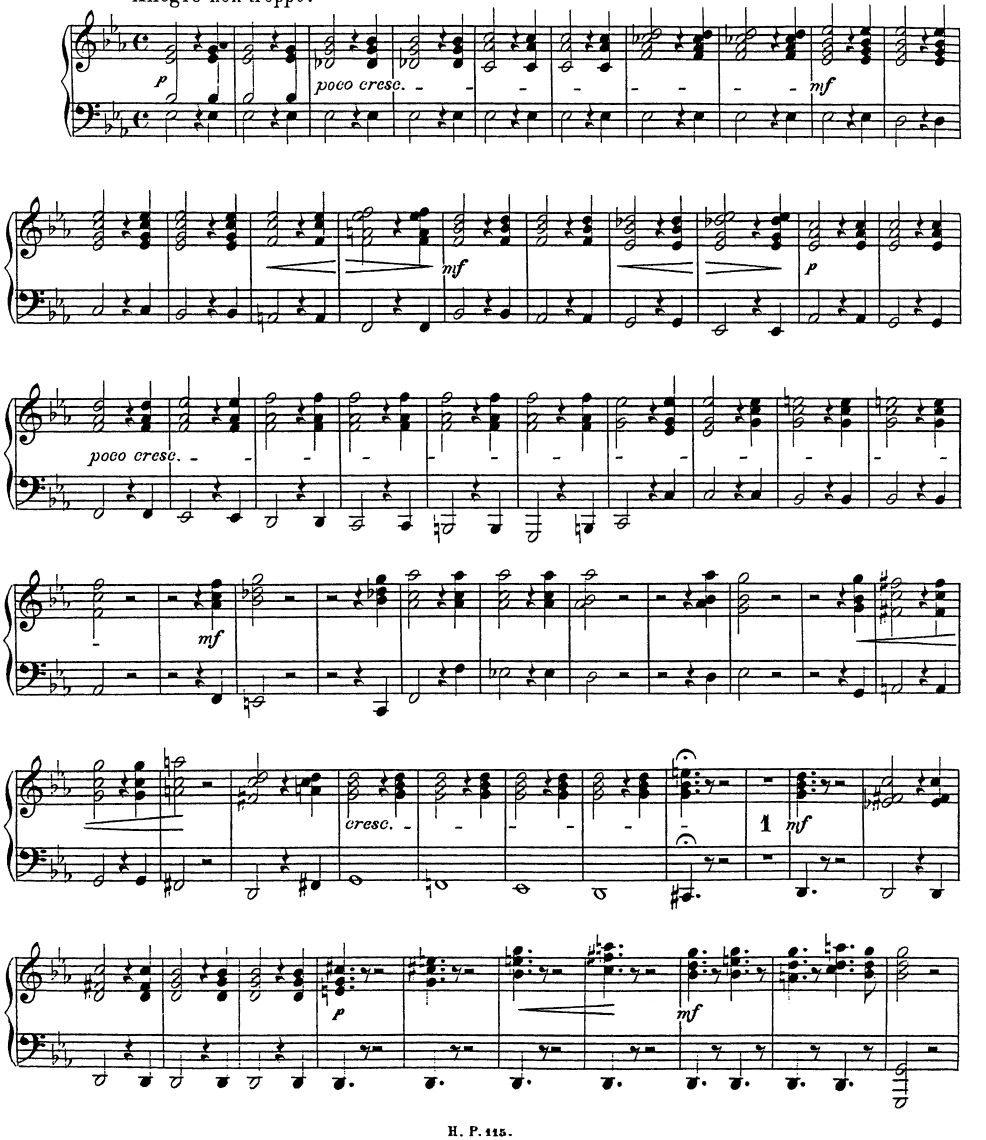
SONATE IV.

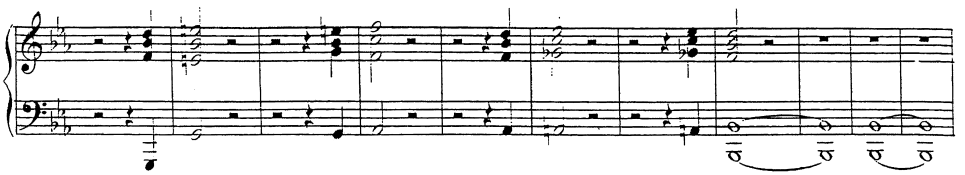
Es major.

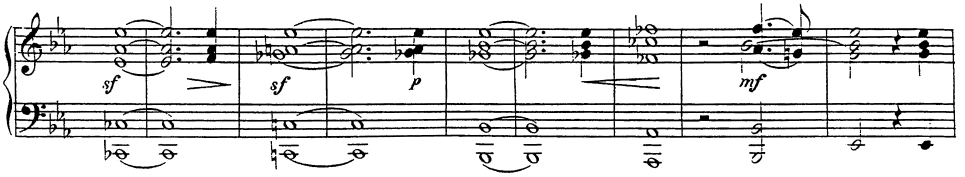
PRÉLUDE.

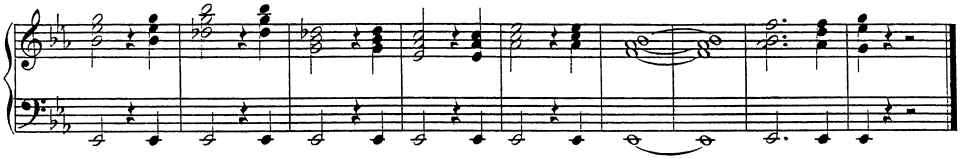
Allegro non troppo.

Acc. von Carl G. P. Grädener.



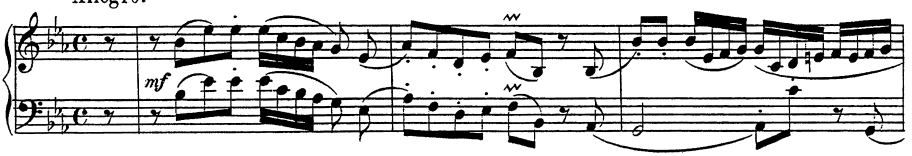


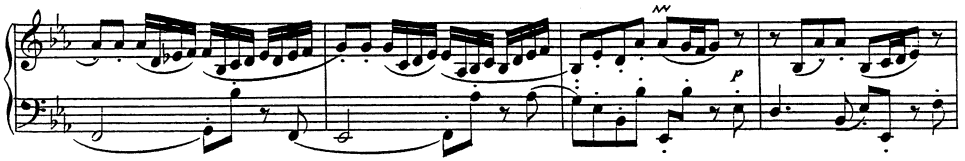


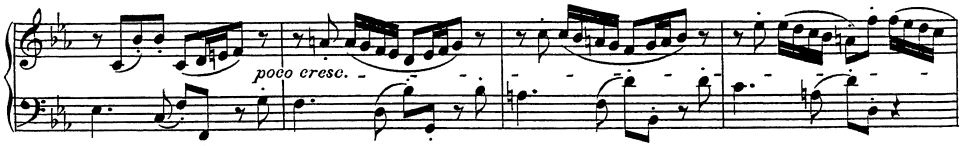


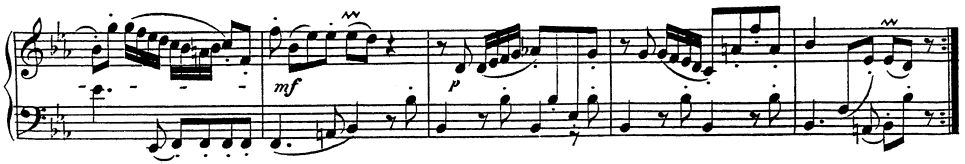
ALLEMANDE.

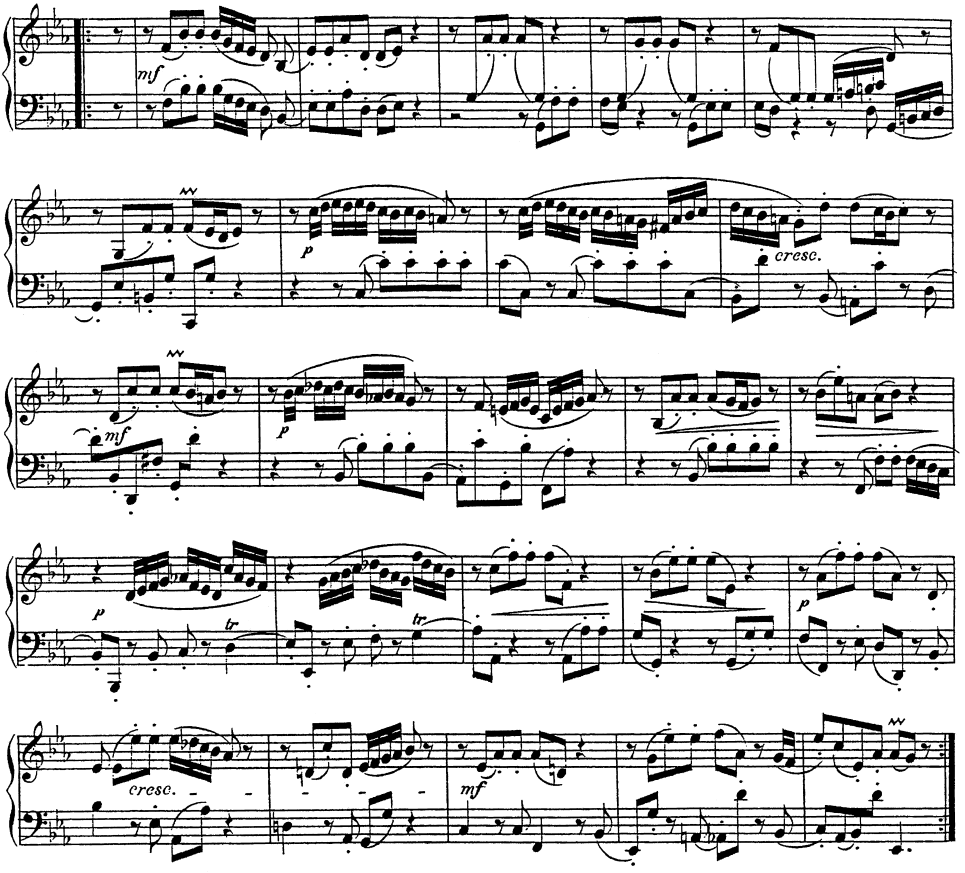
Allegro.





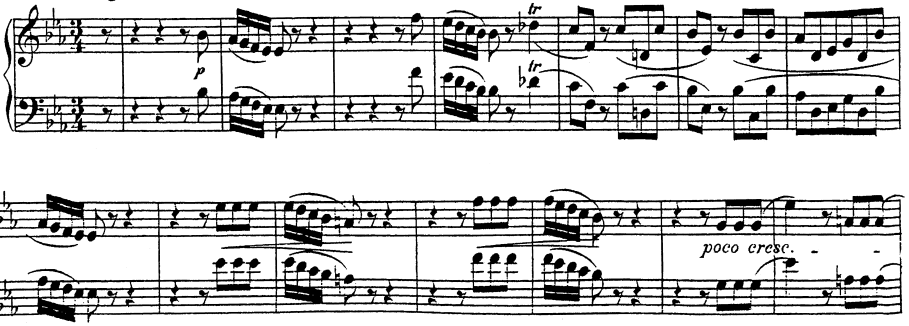


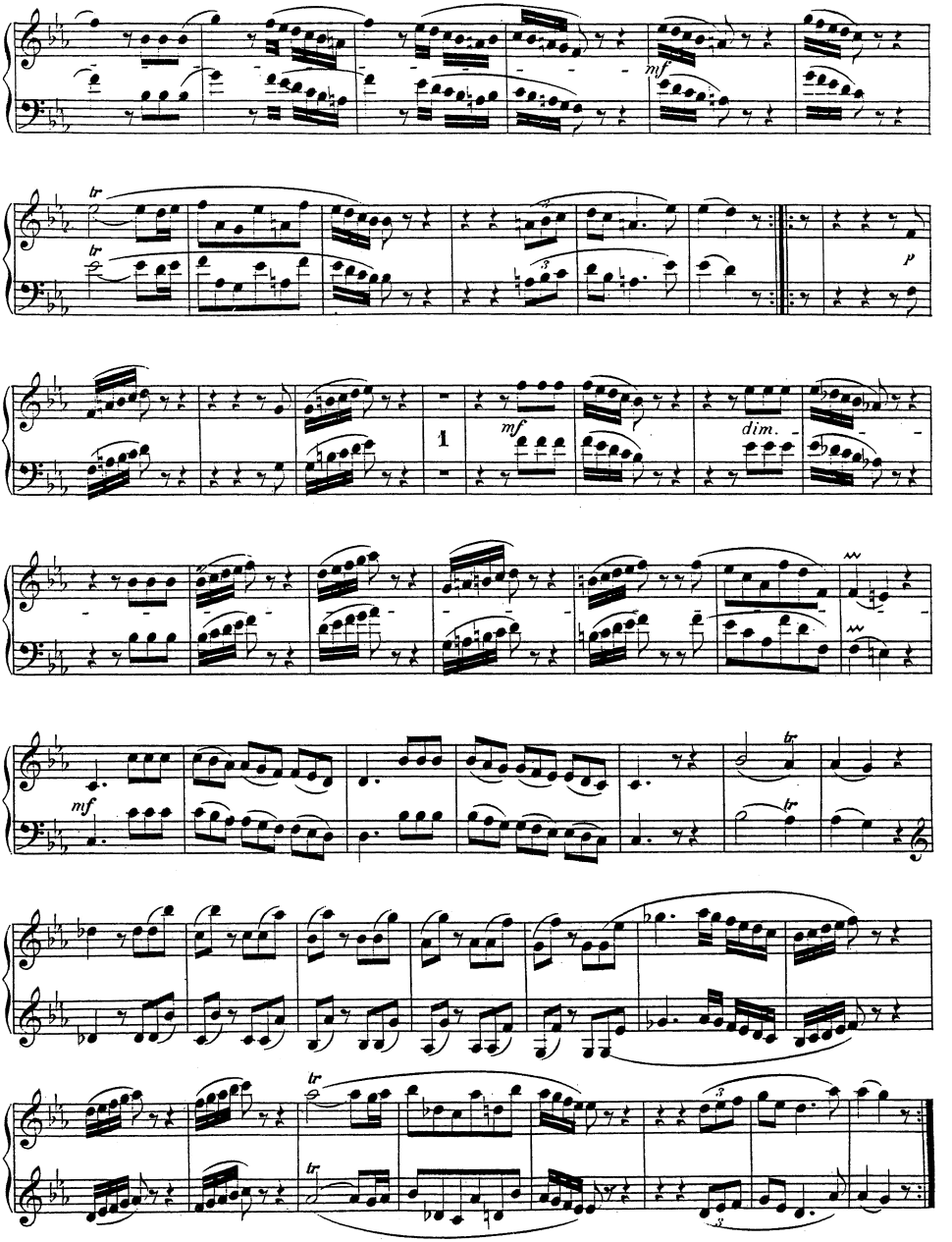




COURANTE.

Allegro.

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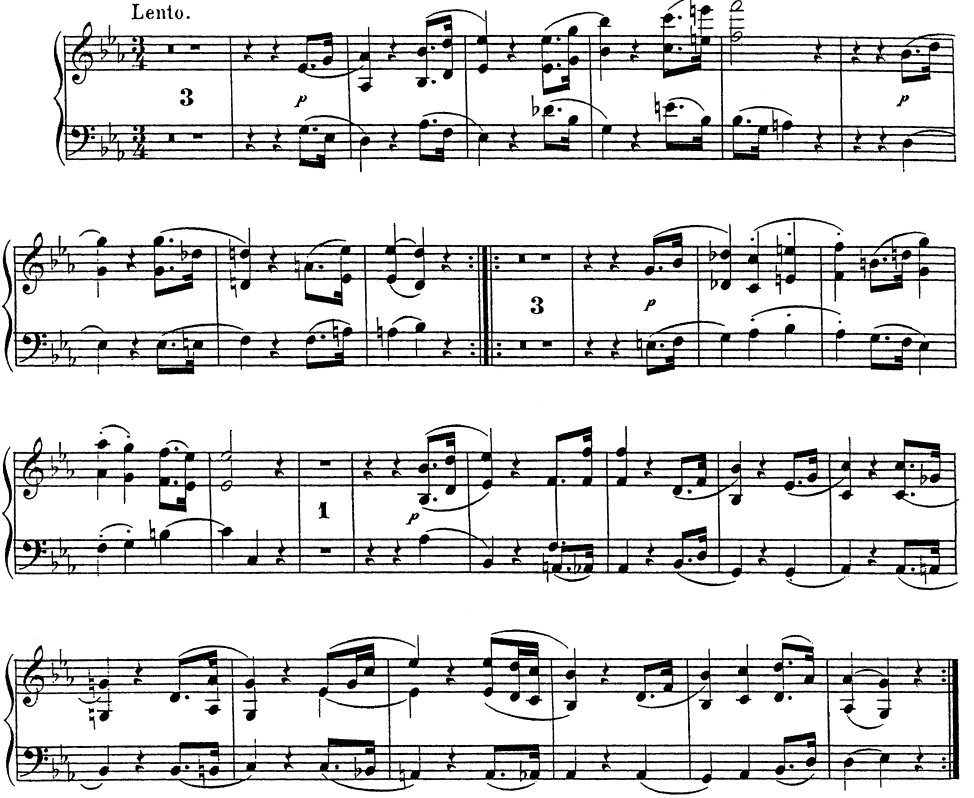
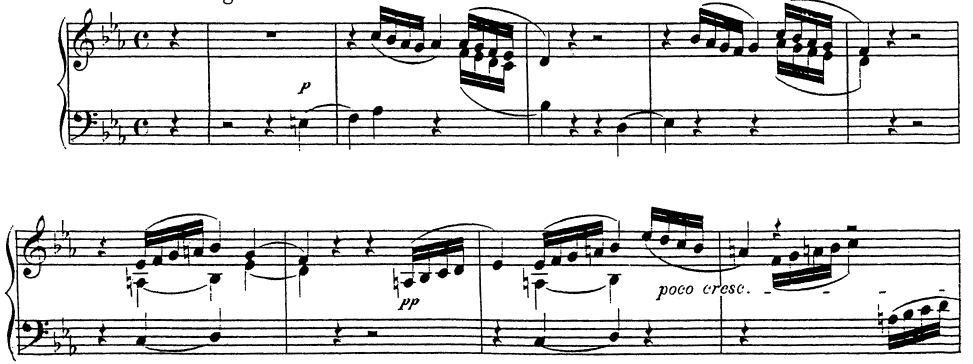
SARABANDE.

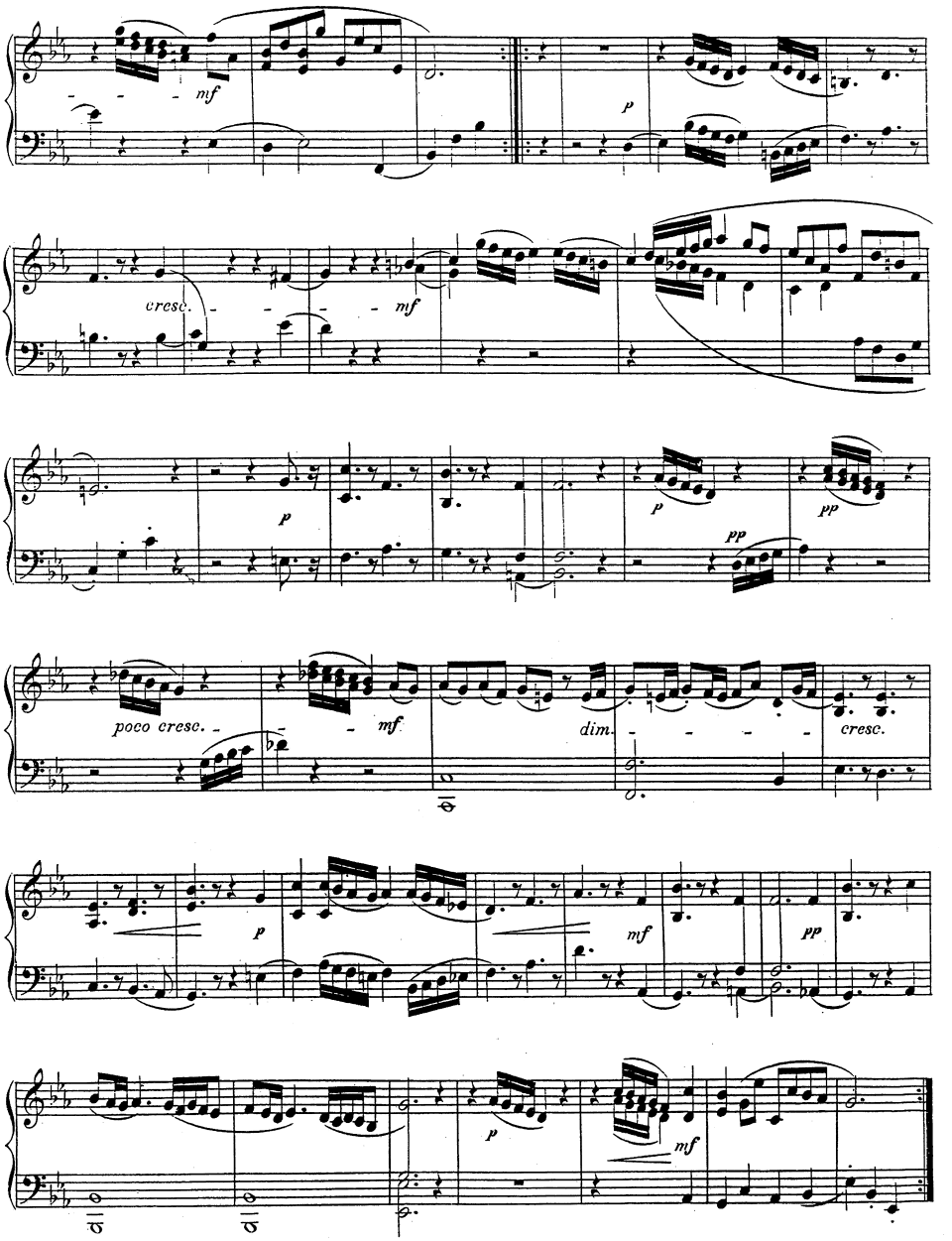
Lento.



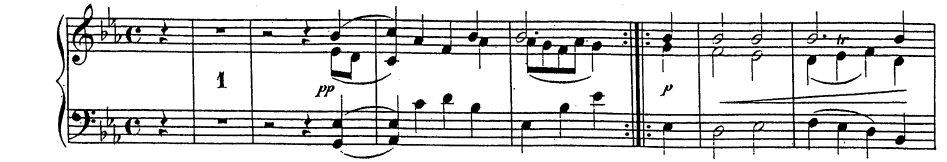
LOURE I.

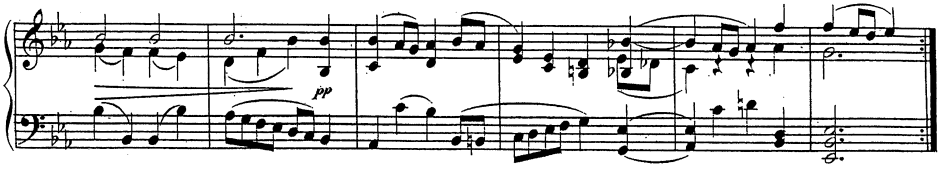
Poco Allegro.




mf
p
cresc.
mf
p
p
pp
pp
poco cresc.
mf.
dim.
cresc.
p
mf
pp
p
mf

LOURE II.

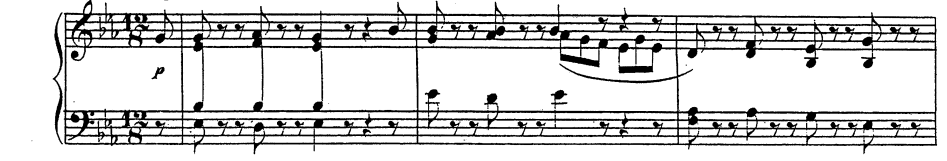


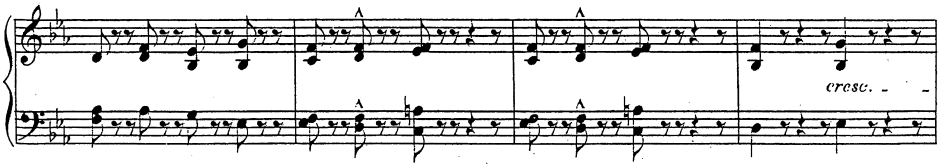


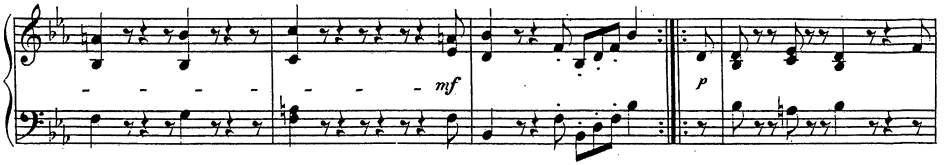
Loure I. D.C.

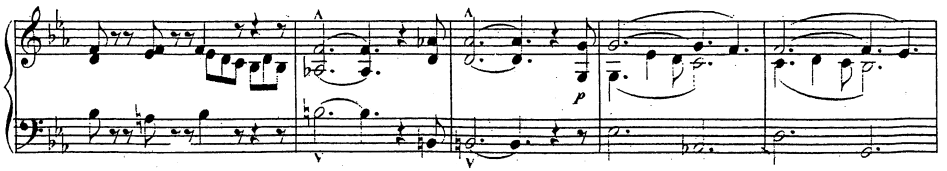
GIGUE.

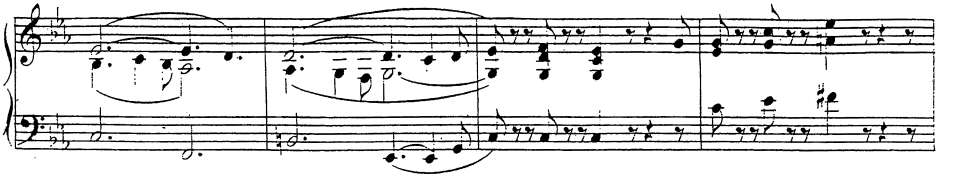
Allegro.

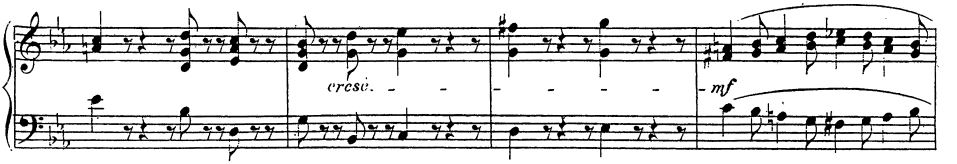


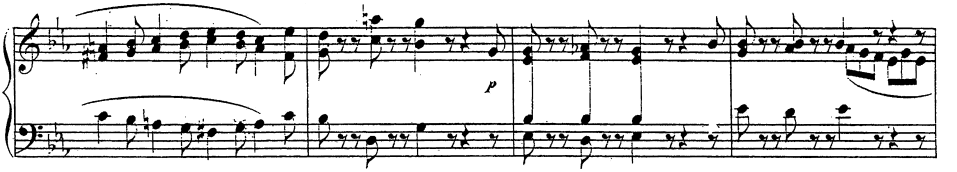


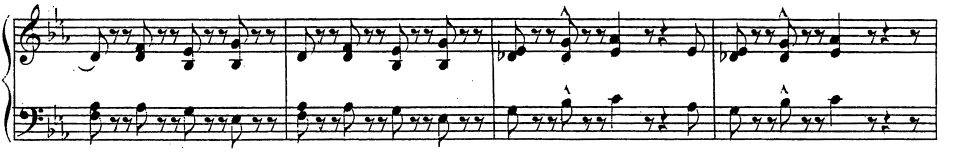


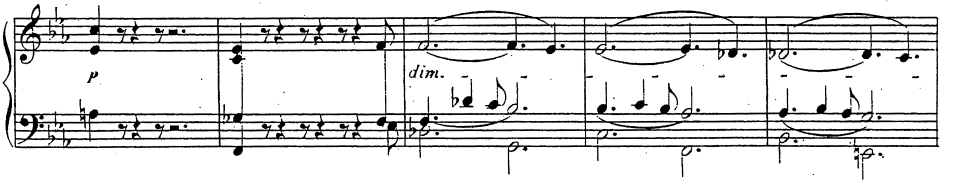


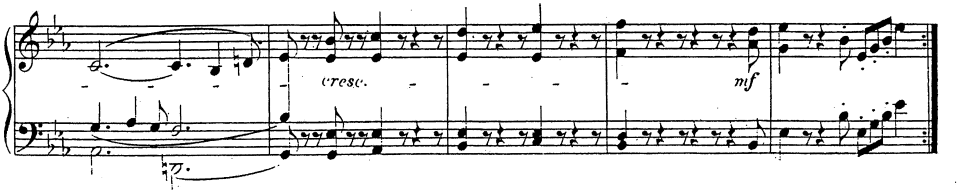



cresc.
mf


p




P
dim.

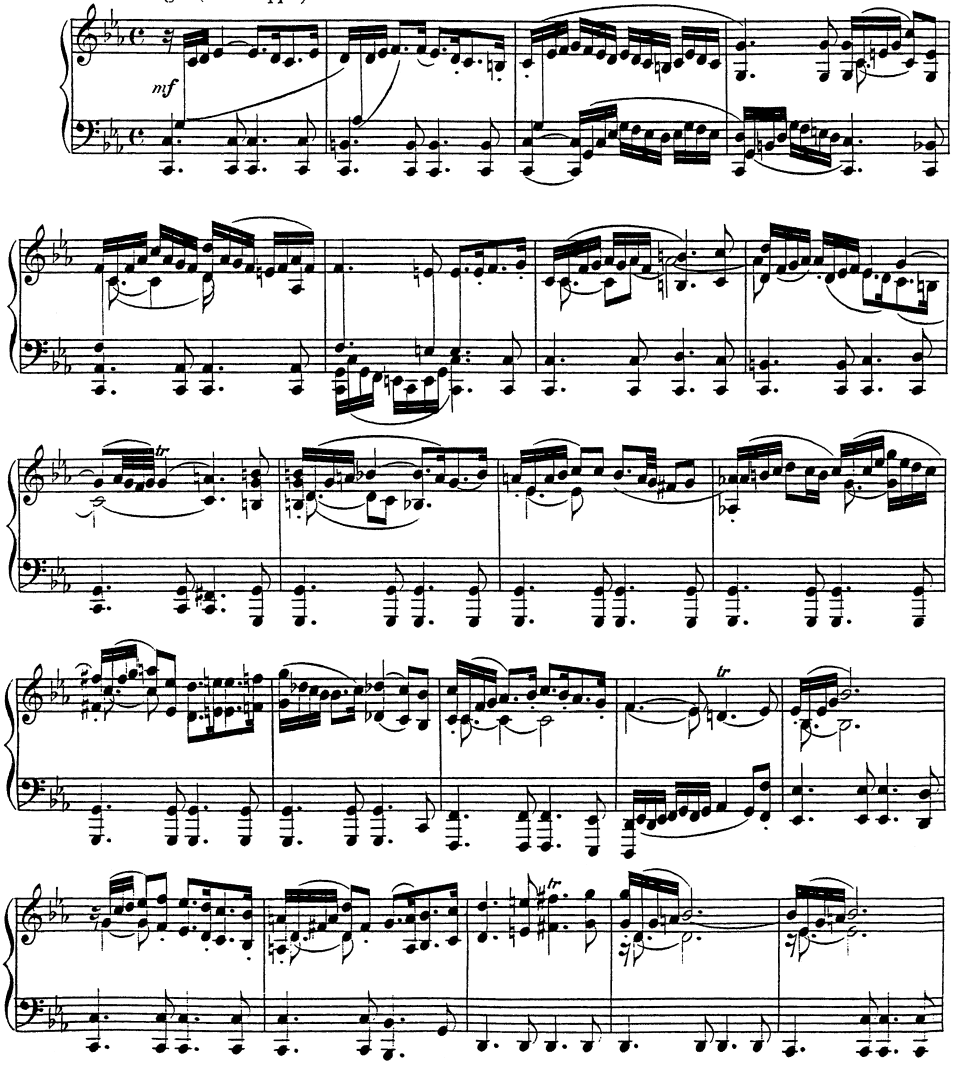

cresc.
mf

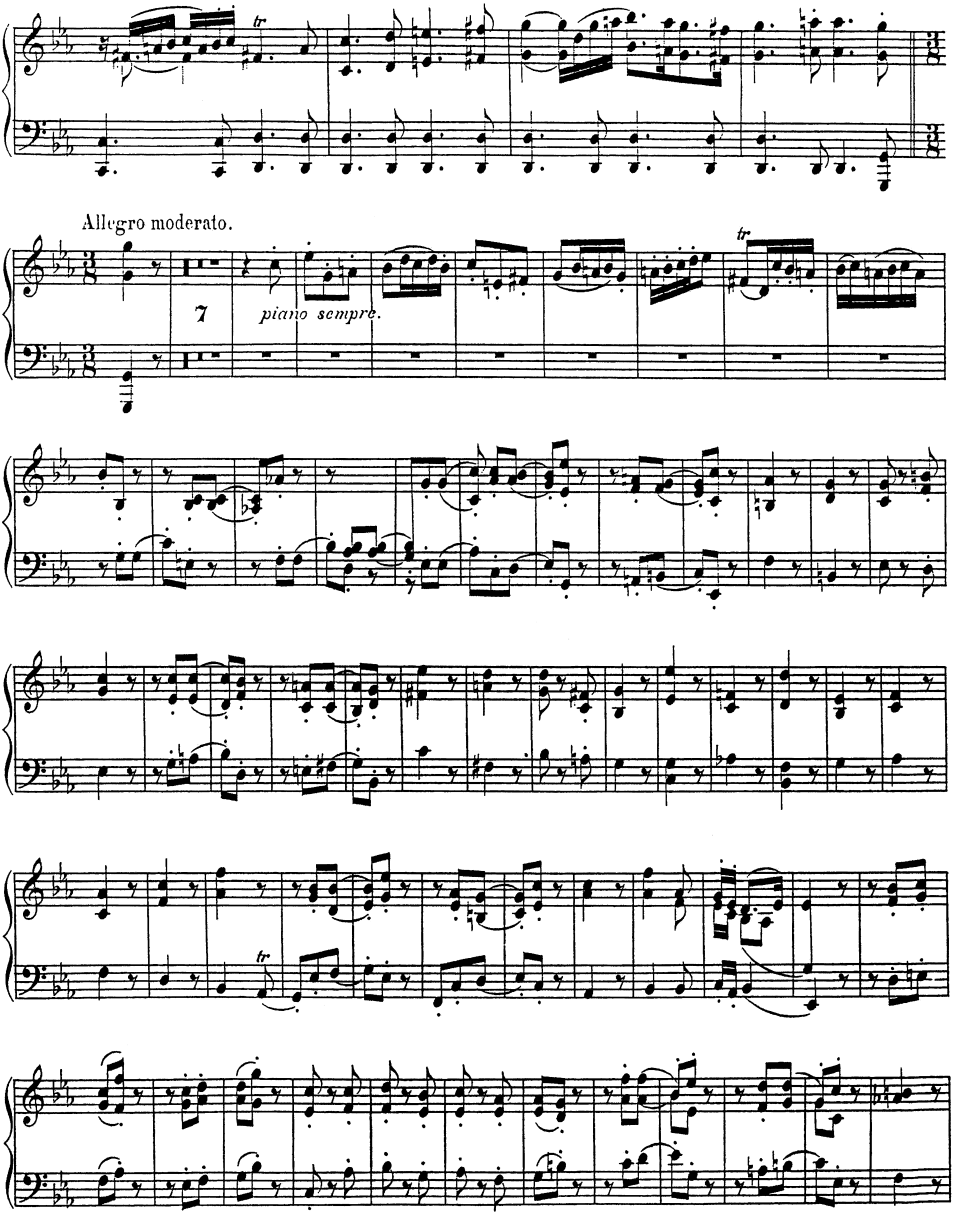
SONATE V.

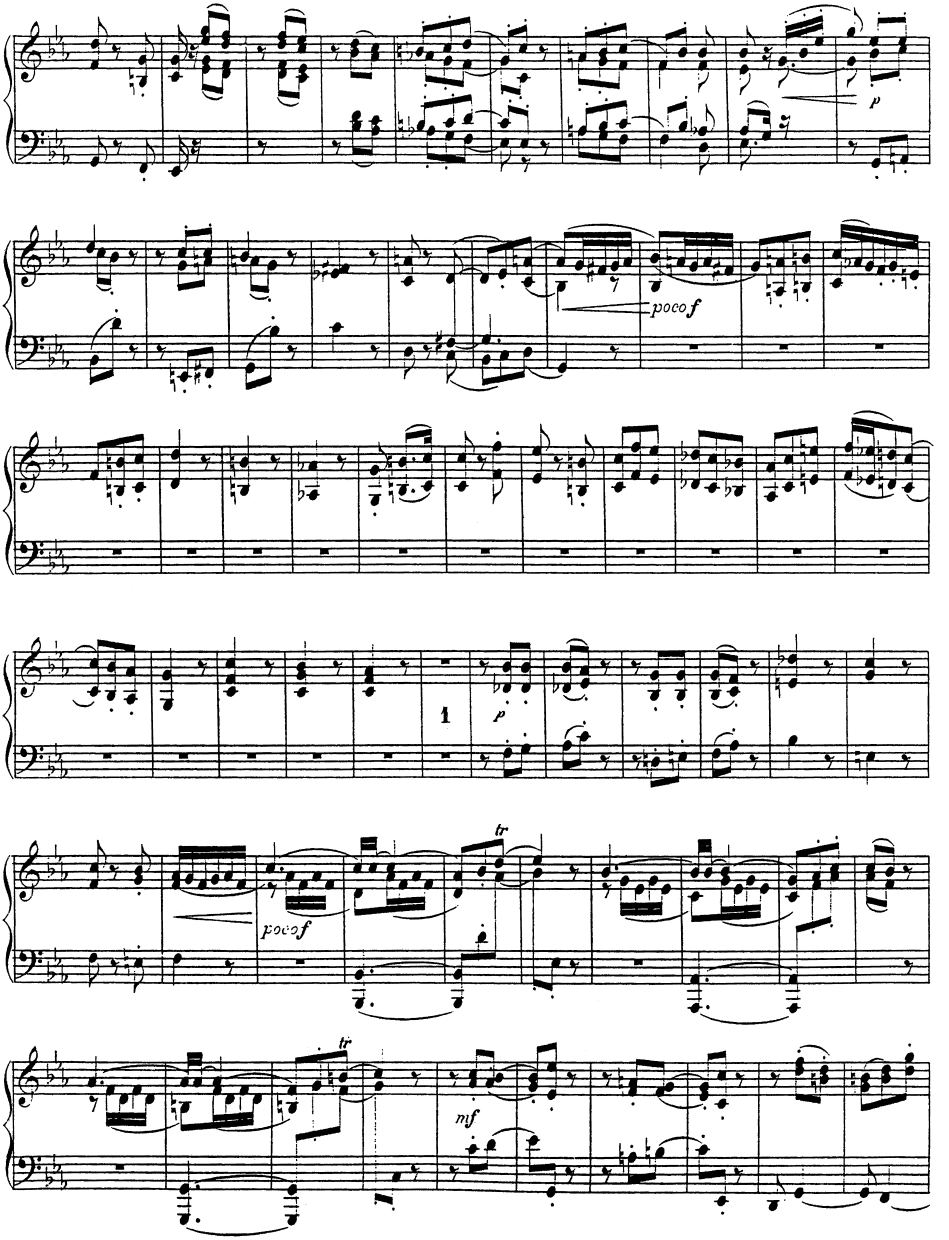
C minor.

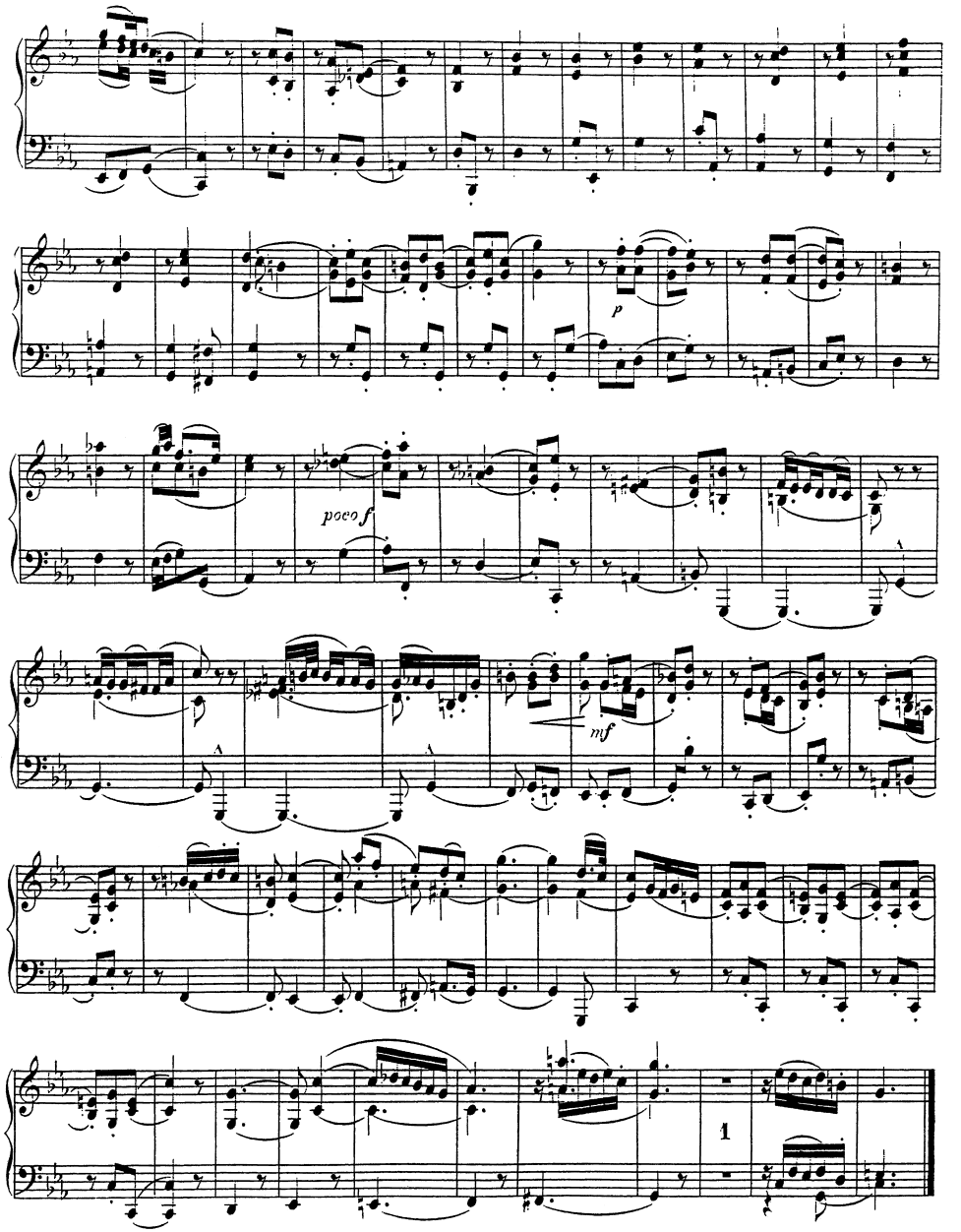
PRÉLUDE.

Adagio (non troppo.)



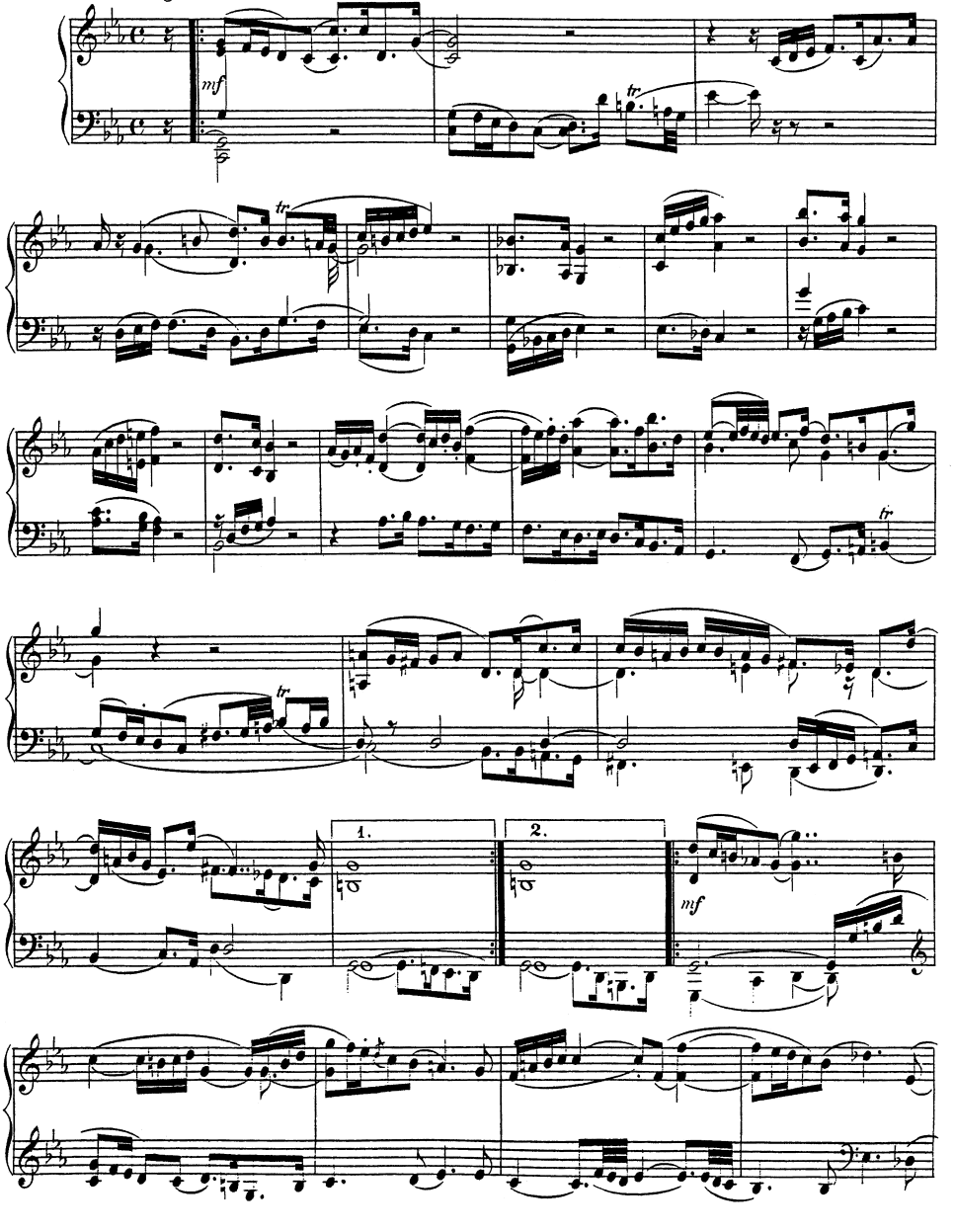

Allegro moderato.
7
piano sempre.

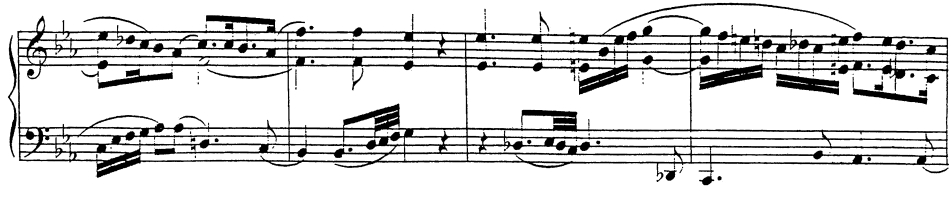

p
poco f
1
p
poco f
tr
tr
mf

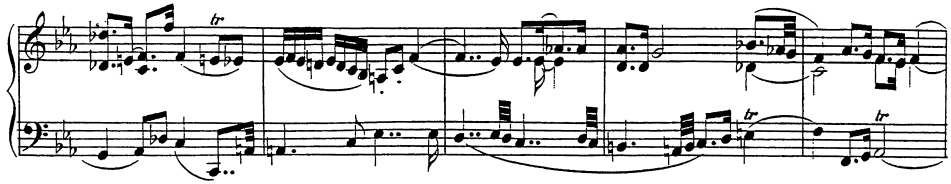

p
poco f
mf
1

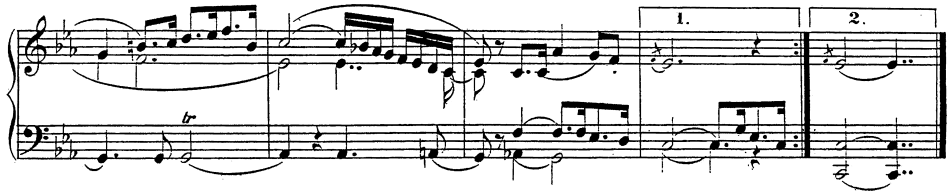
ALLEMANDE.

Allegro moderato.



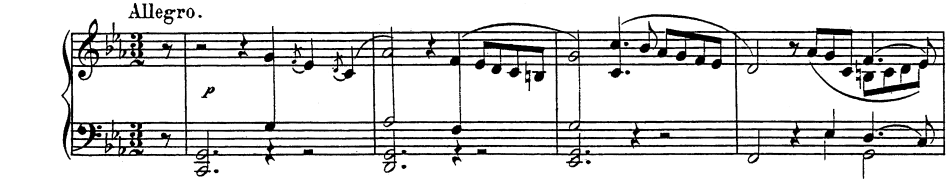


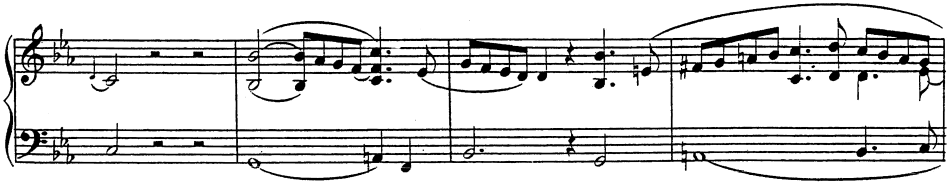


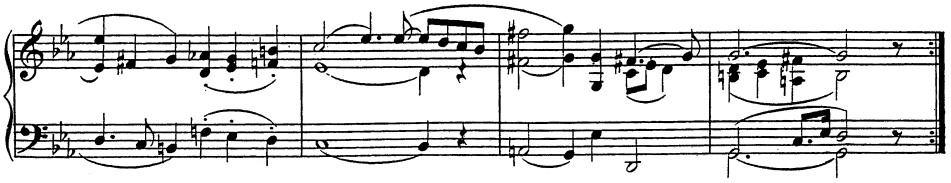


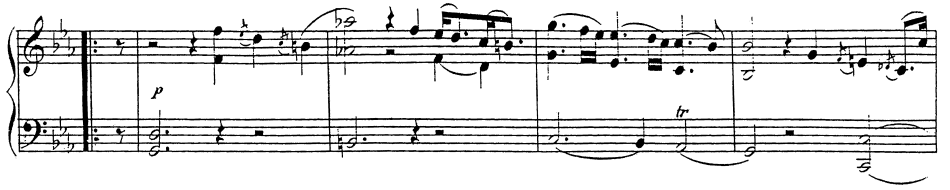
COURANTE.

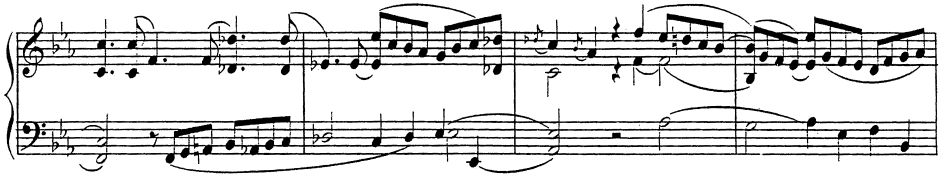
Allegro.

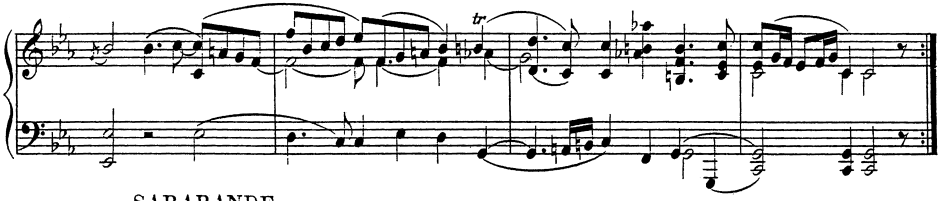






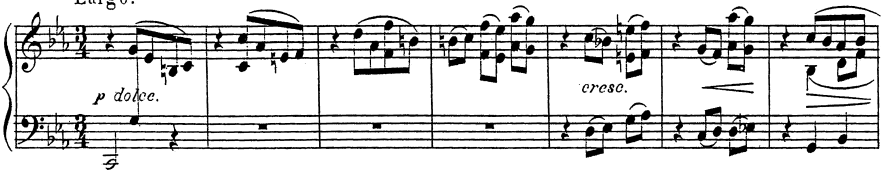


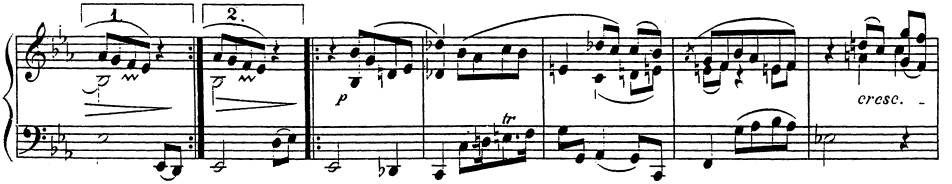


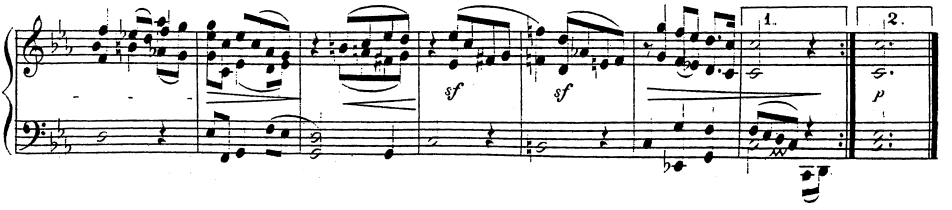


SARABANDE.

Largo.

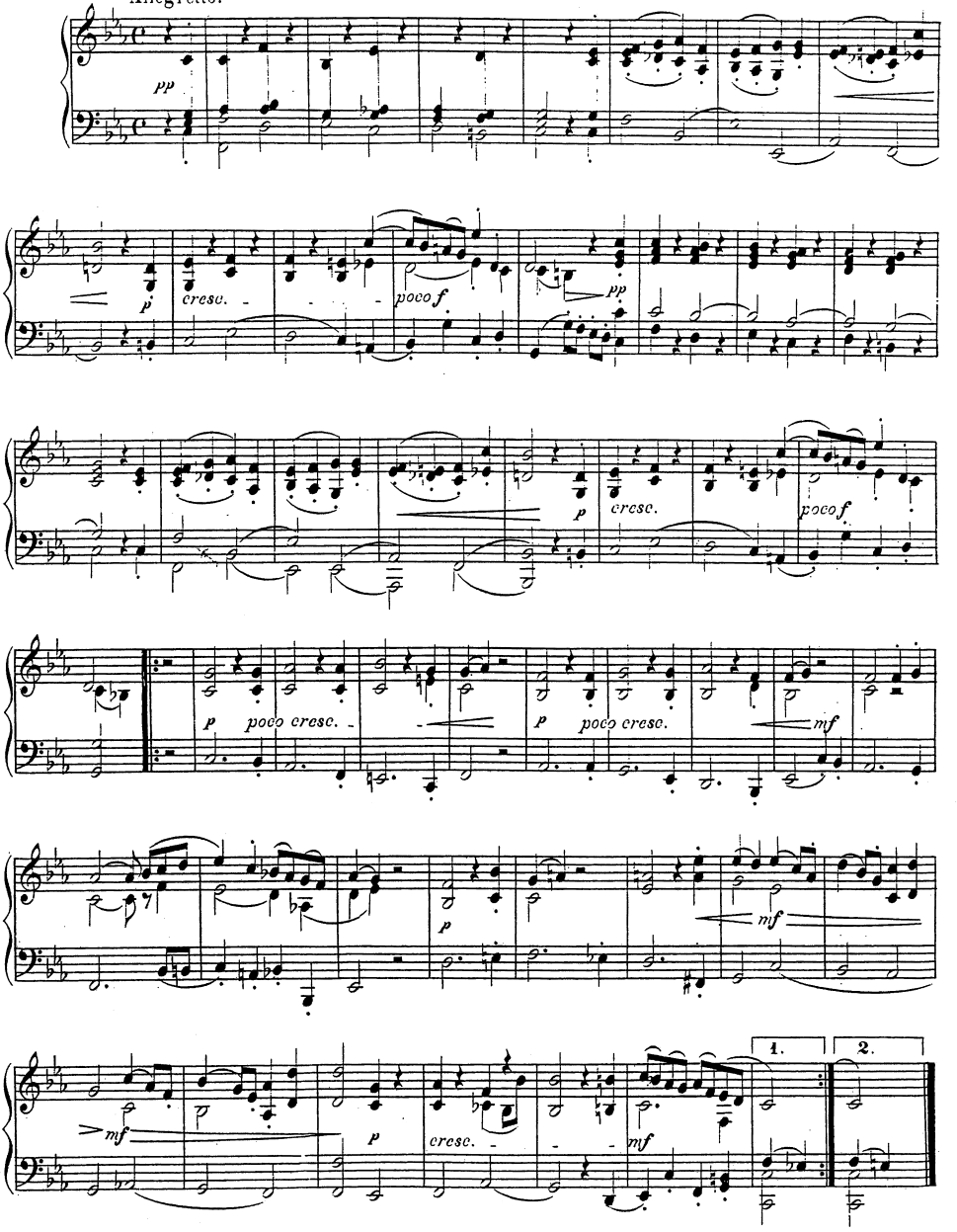




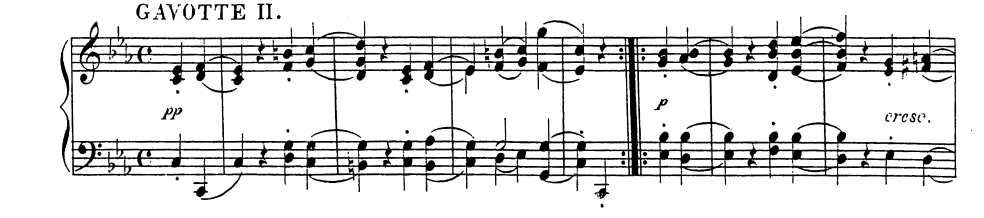


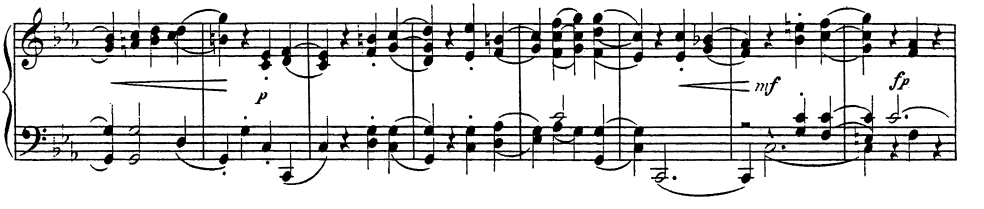
GAVOTTE I.

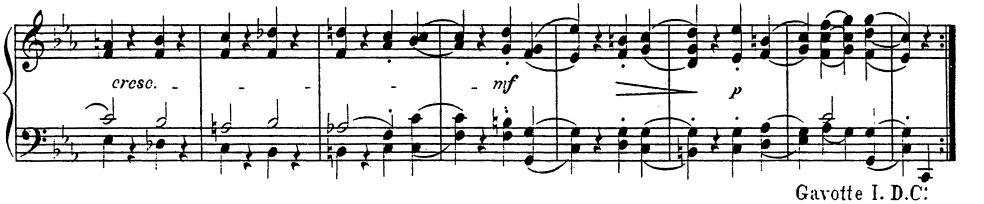
Allegretto.



GAVOTTE II.



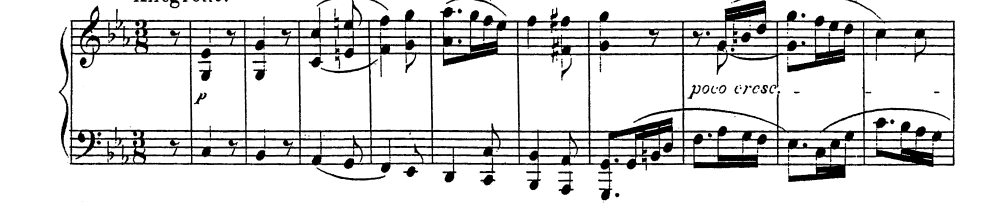


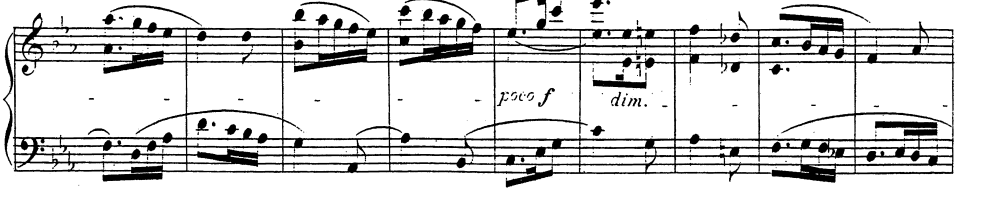


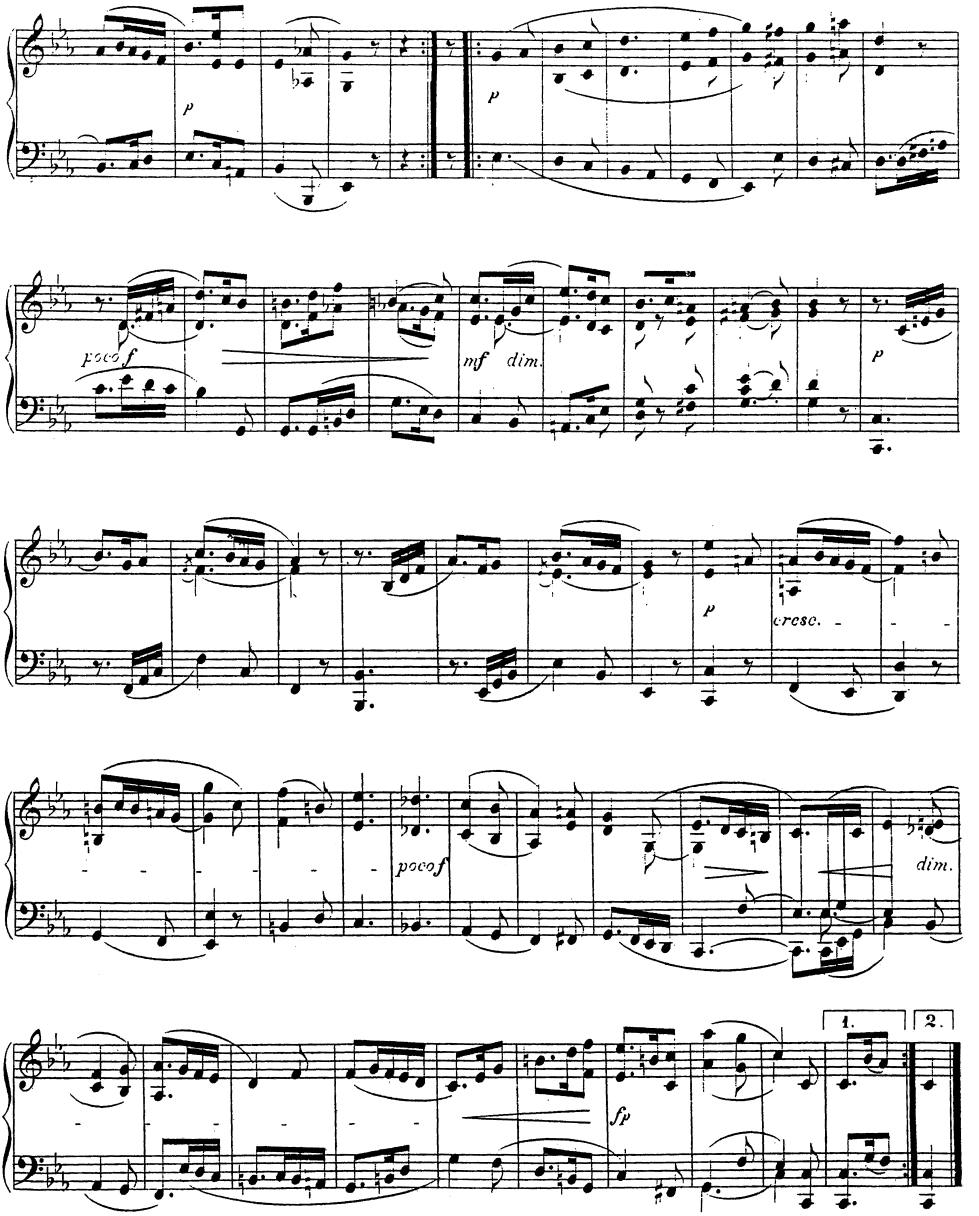
Gavotte I. D.C.
senza repetizione.

GIGUE.

Allegretto.





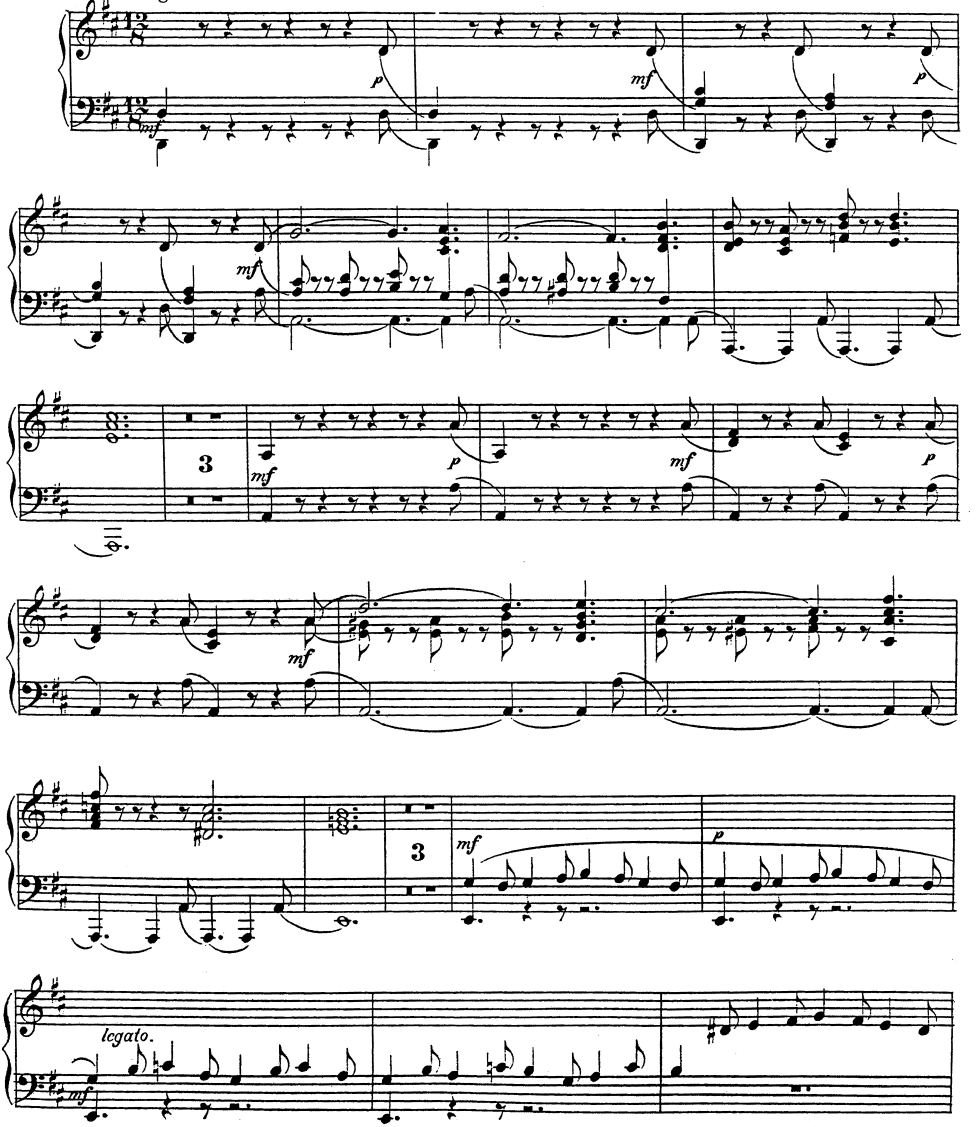

p
p
poco f
mf dim.
p
p
cresc.
poco f
dim.
1.
2.
fp

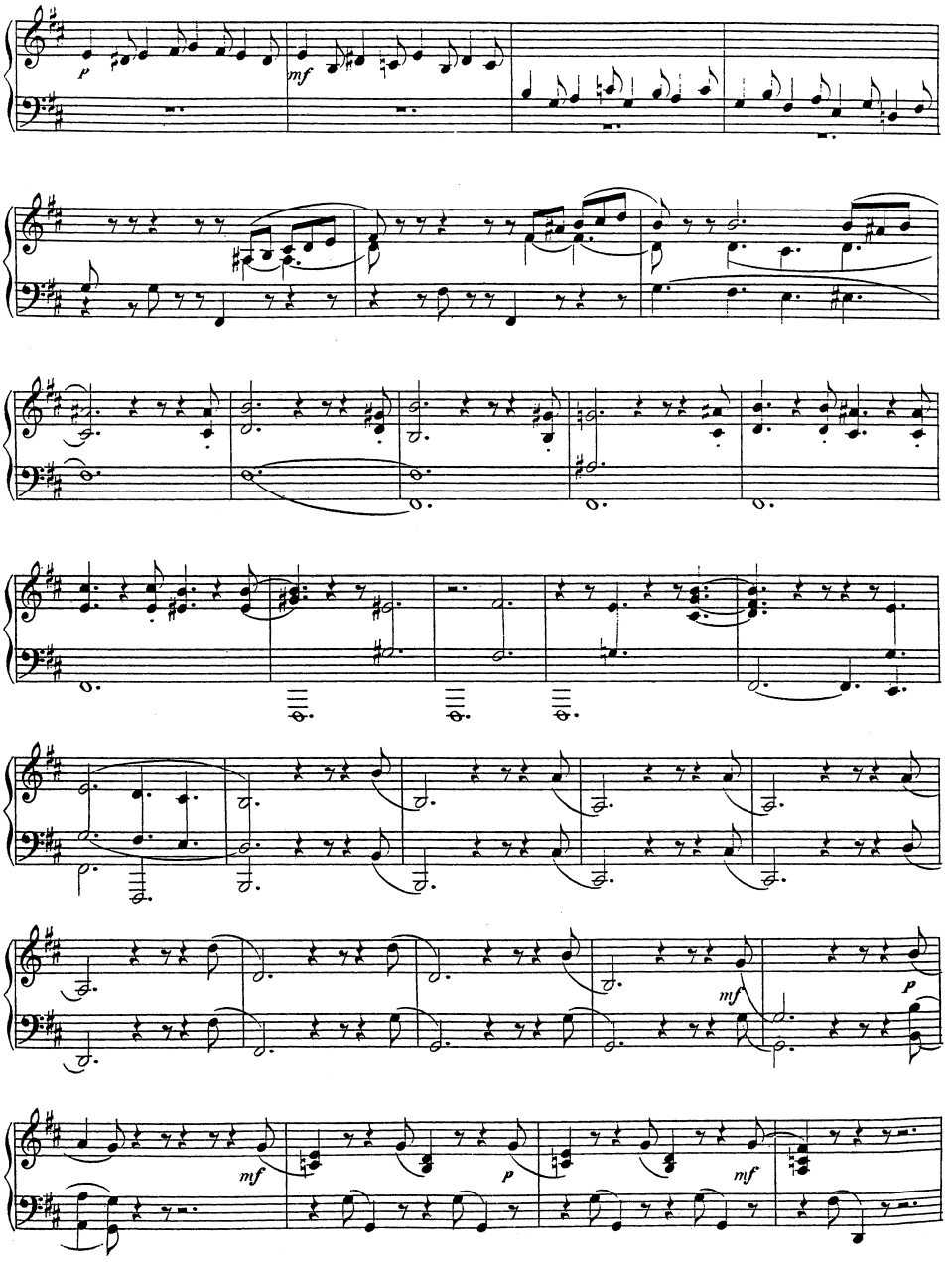
SONATE VI.

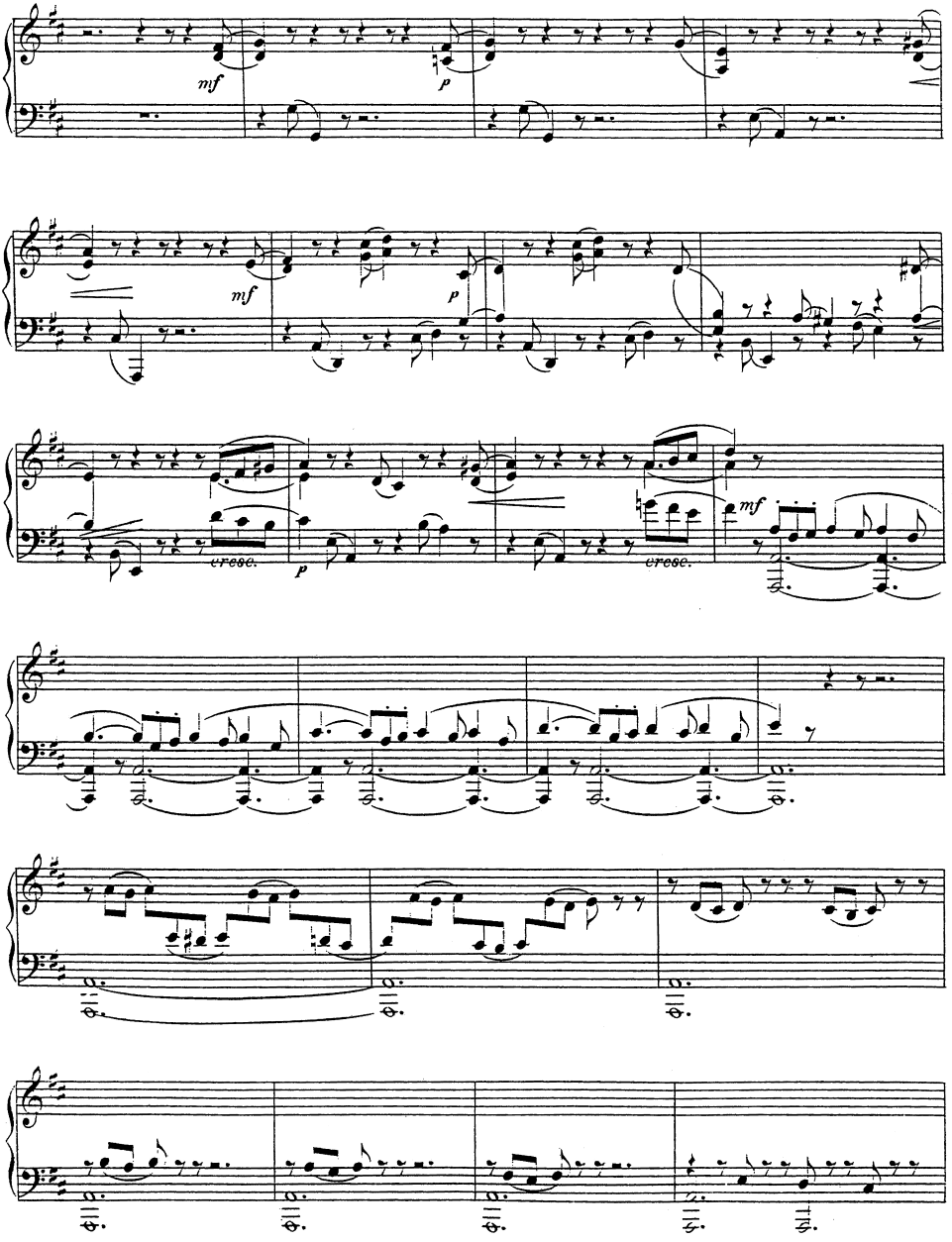
D major.

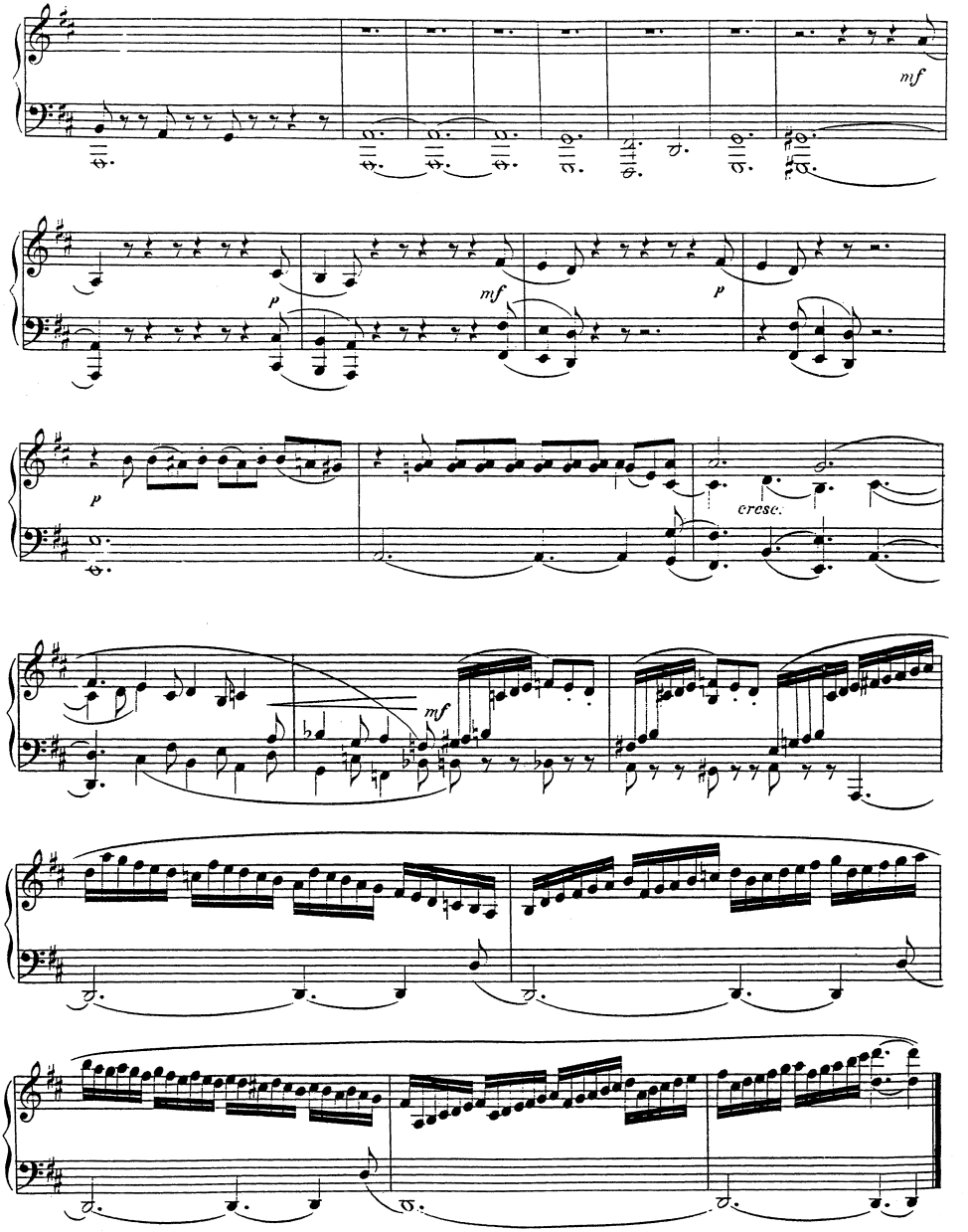
PRÉLUDE.

Allegro.




p
mf
mf
p
mf
p
mf

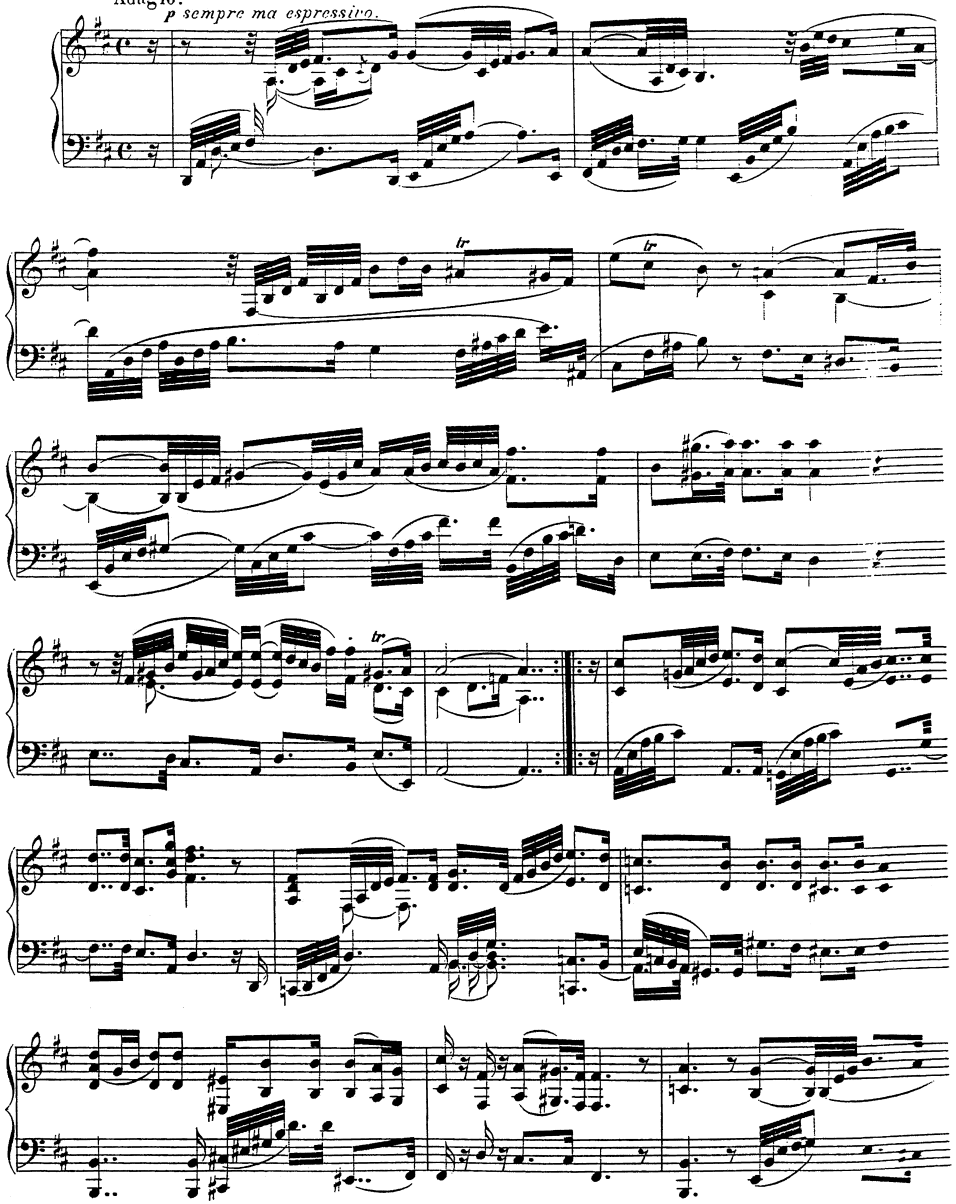

mf
p
mf
p
cresc.
p
cresc.
mf

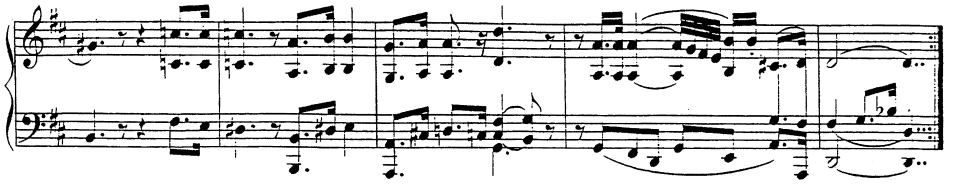

mf
p
mf
p
p
cresc.
mf

ALLEMANDE.

Adagio.

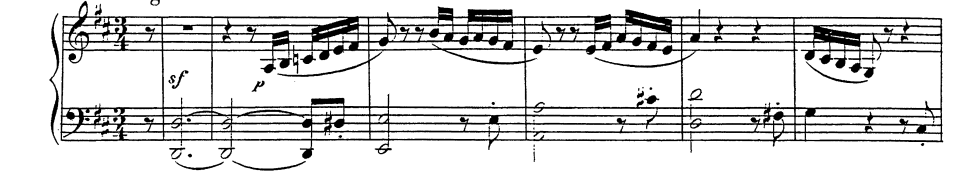
p sempre ma espressivo.

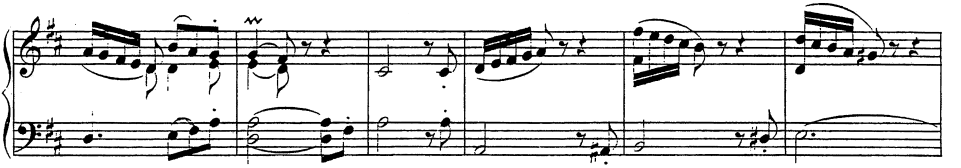


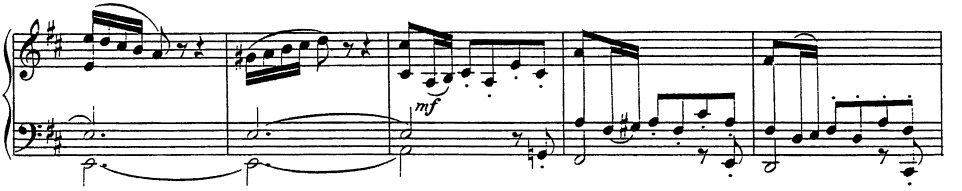


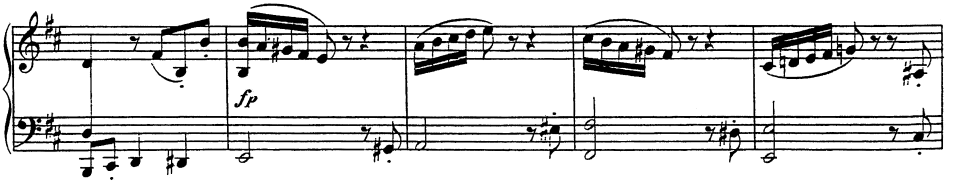
COURANTE.

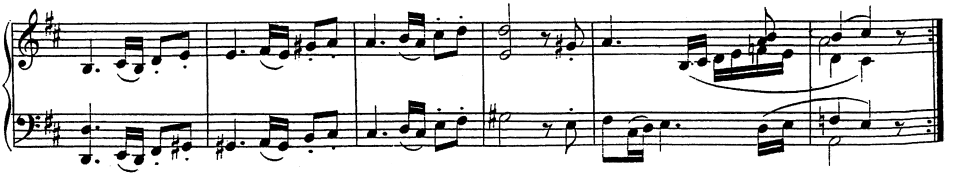
Allegro.

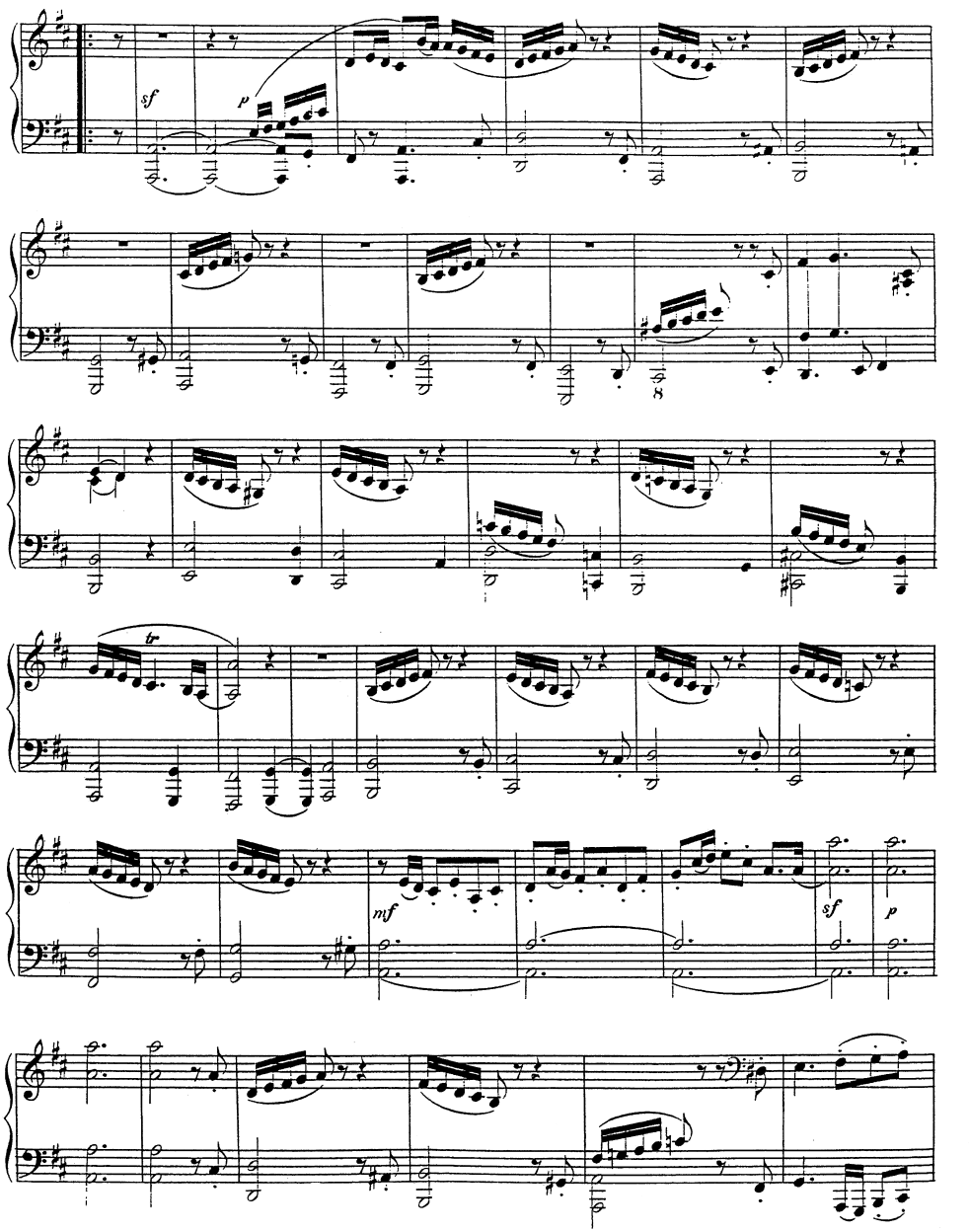








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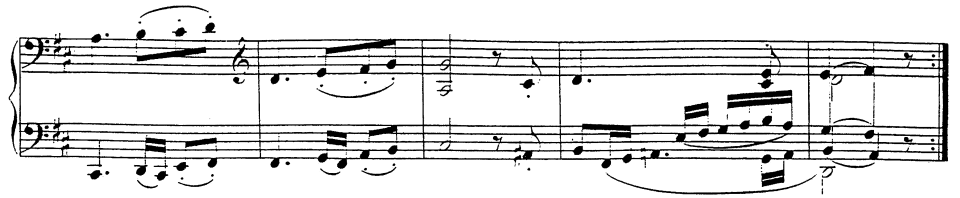
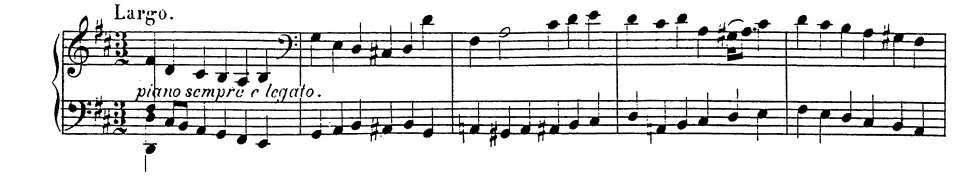
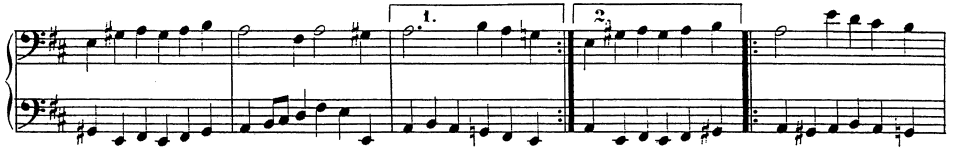
p
8
tr
mf
sf
p

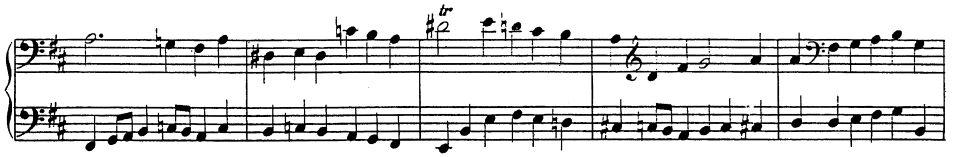


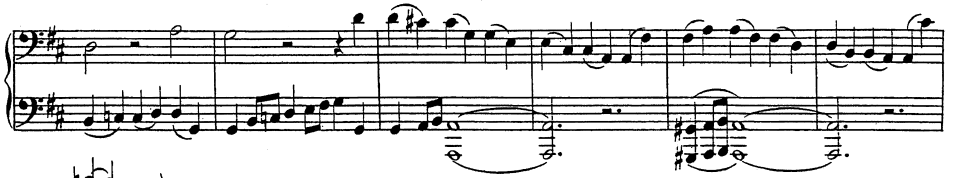
SARABANDE.

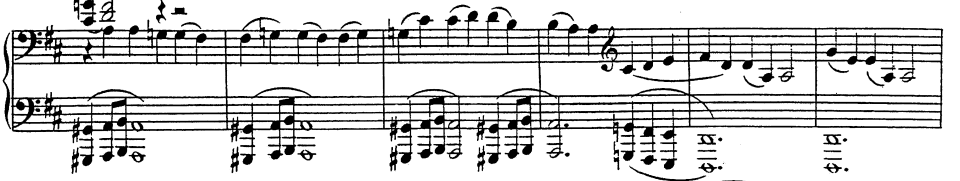
Largo.

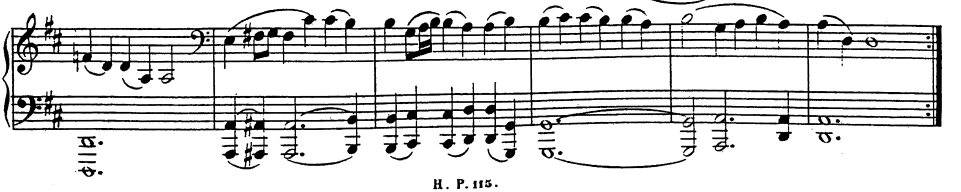












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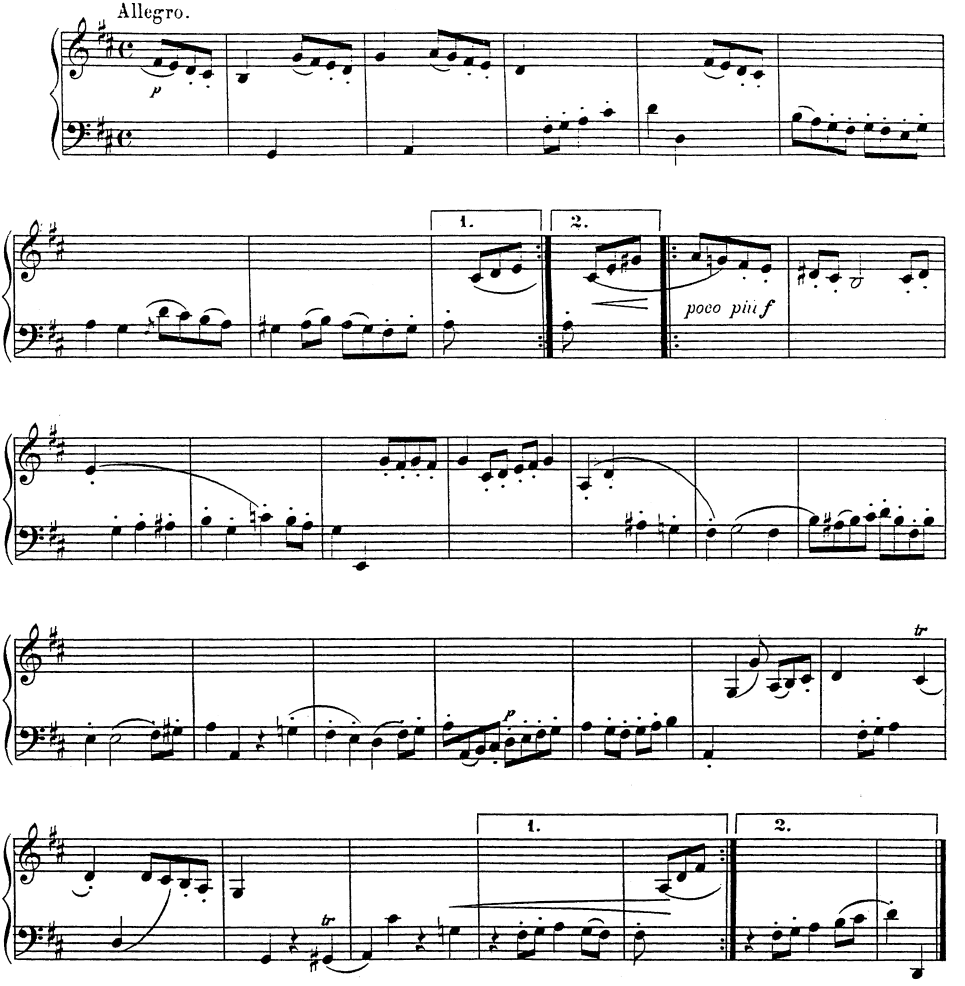
Allegro.



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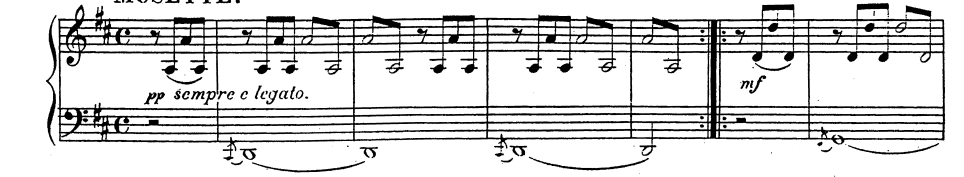

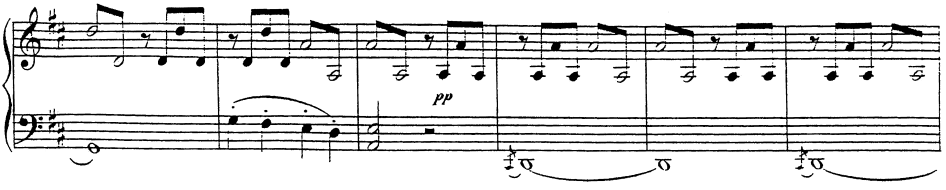

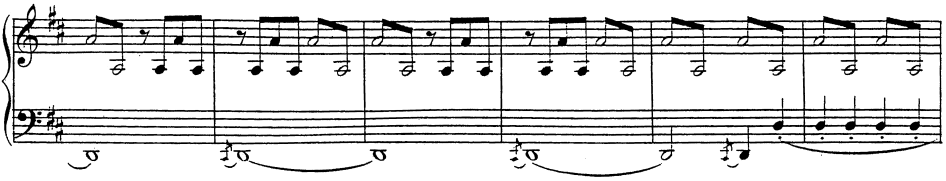

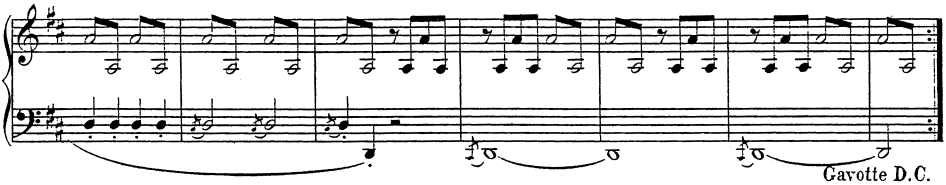

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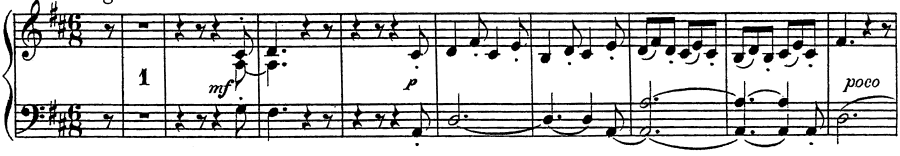
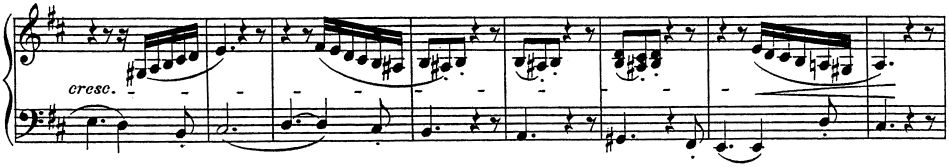
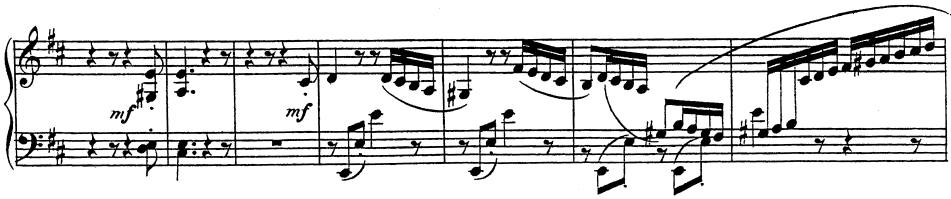
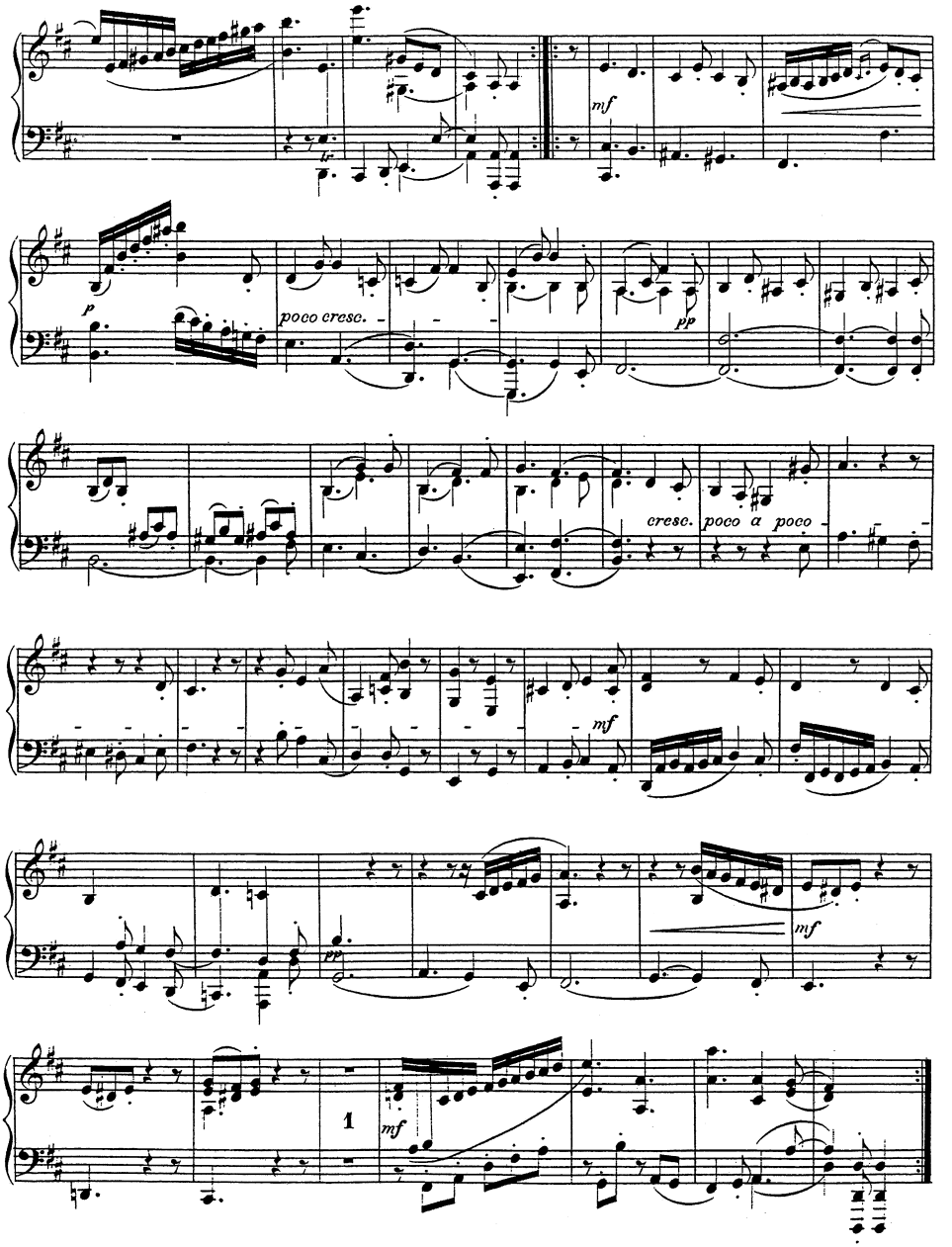
Allegro.





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Sechs Sonaten

für das

VIOLONCELL

von

JOH. SEB. BACH

mit

Klavierbegleitung

(nebst Fingersatz und Bogenstrich-Bezeichnung)

von

CARL G. P. GRÄDENER.

ERSTES HEFT, enthaltend drei Sonaten in G, D-moll und C.

ZWEITES HEFT, enthaltend drei Sonaten in Es, C-moll und D.

Eigentum der Verleger.

SCHWEERS & HAAKE, BREMEN.

S. & H. 19. 115.