

P. ANTONIO SOLER

(1729 – 1783)

2x2 Sonatas

für Tasteninstrumente
(Klavier, Orgel, Cembalo oder
Clavichord) herausgegeben von

for Keyboard Instruments
(Pianoforte, Organ, Cembalo
or Clavichord) edited by

M. S. KASNER

PREVIEW
Low Resolution



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PREVIEW

dieser Musik paßt. Sogar auf dem Cembalo dünkt uns diese Ausführung ungemessener. Womöglich beabsichtigte Soler den Effekt des „raguendo“ von der Gitarre, d. h. das Streichen mit den Fingerspitzen über alle Saiten, auf den Tasteninstrumenten zu imitieren.

Bemerkenswert ist der die meist gebräuchlichen 8 Oktaven überschreitende Umfang F — g², den Soler in diesem Sonatenpaar von den Instrumenten verlangt. Es handelt sich hierbei allerdings um keine Ausnahme, denn ebenso in anderen Sonaten und vor allem in den 6 Konzerten für zwei Tasteninstrumente setzt Soler denselben Umfang voraus. Auf rein oktavierten Cembalo und auf der Orgel muß man sich behelfen, indem der F¹, mit der z. B. eine Oktave tiefer gespielt, die Rolle des F² übernimmt. Das ist natürlich nur eine Nothlösung, insofern es sich um das Cembalo handelt, denn Soler setzte mit gutem Gewissen den F²-Klang voraus, da zu seiner Zeit die spanischen Instrumente tatsächlich über den er-

wähnten Umfang verfügten. Ebendasselbe trifft für das spanische Clavichord des späten 18. Jahrhunderts zu, das im Diskant sogar manchmal die Grenze des g² überschritt. Bereits D. Scarlatti verlangte g² in einigen seiner Sonaten. Hoffentlich berücksichtigt in Zukunft der moderne Cembalo- und Clavichordbau diese Eigenheit (Italienisch-spanischer Entfallung in der Musik für Tasteninstrumente).

Die zwei in diesem Satz bei Hüllschlüssel fortgesetzten Fortsätze dürfen mittels kleiner Kadenzes eingeleitet werden.

Lohnend ist das Studium der in den beiden Fortsätzen enthaltenen Harmonik nebst Modulationen, die mit einer außerordentlich gesunden Vitalität der durch Soler vertretene Harmonik verbindet. Kurz bevor Boccherini und Haydn die Harmonik in diesem Sinne geltend machten.

INTRODUCTION

Father Antonio Soler ib. Olot, Catalonia, 3 Dec. 1733, d. El Escorial, 28 Dec. 1783) is beyond any doubt one of the most outstanding and important personalities of the Spanish music of the XVIIIth century. At the age of six he entered the famous Escorialia (singing school) of the Montserrat Monastery, where he received complete musical tuition. His chief teacher was José de la Cruz, a very capable organist and composer, who had been a pupil of the great Juan Cabanilles. Hence Soler was brought up in the musical tradition of Spain. When still very young he was appointed Master of the Chapel of Lérida Cathedral. In 1752 Soler entered the Order of the Hieronymites, the same year he became organist and choirmaster of El Escorial Monastery, ne. position which he held until the end of his life.

Every time the Court went to El Escorial, he was called to give harpsichord lessons to the infant Don Carlos. In the intervals of the entertainments of this Prince, Father Soler composed the dances for two key-board instruments, which he and his pupils performed these Concertos in the Chapel of the Montserrat Monastery Church. The writer of the very attractive Concertos in the series of the Instituto Español de Musicología, Don Carlos III, Prince Gabriel, Father Soler's nephew, and with the former's name in the title of the Chapel Royal, the most important of these as teacher of the young King. The instrumental which he composed for the de la Medullosa, which precedes the last of the present Sonatas.

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I. PAIR OF SONATAS E-minor — G-major, taken from Biblioteca Central Barcelona M. 701/32, Sonatas del Pe. Soler.

Allegro a 4; E-minor:
In bars 6 and 7 the editor plays the trills without termination and in a length which occupies the time of three crotchets, sustaining the main note on the fourth crotchet.
The MSS. do not always distinguish clearly between \forall or \forall :tr., tr. and \forall . A few short appoggiaturas have been added.
The r. h. leads the melody, for which a singing tone and cantabile playing seem most indicated. The accompaniment in the l. h. when consisting of broken chords, in the case of the clavichord is most effective when played entirely legato, so that the complete harmonies can be heard; on the organ and harpsichord, however, we prefer a more transparent rendering.
At the end of the piece the MSS. says: Sigue (follows) Sonata Pe. Soler.

I

Sonaten-Paar e-moll und G-dur

P. Antonio Soler
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Allegretto

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Musical notation system 1, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The system includes several measures with notes and rests. Performance markings include [w] above the first measure, [w] above the second measure, and [w] above the fourth measure.

Musical notation system 2, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The system includes several measures with notes and rests. Performance markings include [w] above the first measure, [Ors] above the second measure, and [Ors] above the third measure.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The system includes several measures with notes and rests. A performance marking *tr* is present above the first measure.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The system includes several measures with notes and rests.

Musical notation system 5, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The system includes several measures with notes and rests.

Musical notation system 6, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The system includes several measures with notes and rests.

Musical notation system 7, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The system includes several measures with notes and rests, ending with a double bar line and repeat sign.

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