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CATALOG 2010



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CONTENTS

Ordering	2	Listing by Composer:	
Shipping	2	<u>A</u> bel	6
Contact Addresses	3	<u>B</u> arriere	6
Listing by Instrumentation	5	de <u>C</u> all	6
Editorial Policy	10	<u>F</u> iltz	7
		<u>G</u> alliard	7
		<u>H</u> andel	7
		<u>L</u> anzetti	7
		<u>M</u> agito	8
		<u>N</u> ares	8
		<u>P</u> axton	8
		<u>R</u> aimondi	8
		<u>S</u> carlatti	9
		<u>T</u> rikliir	9
		<u>V</u> alentini	9
		<u>Z</u> anetti	10



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Listing by Instrumentation:

Cello and piano

ECS1 | ECS31

2 violins

VLN1

2 cellos or cello with BC

ECS2 | ECS4 | ECS6 | ECS8 | ECS9 | ECS10
ECS11 | ECS12 | ECS14 | ECS15 | ECS17 | ECS19
ECS20 | ECS21 | ECS22 | ECS24 | ECS25 | ECS27
ECS28 | ECS33 | ECS34 | ECS36 | ECS37 | ECS40

2 violins, viola, cello, keyboard

ENS2

3 violins and 2 cellos

ECS36

3 cellos or 2 cellos with BC

ECS5

Viola

ECS39 | ENS6 | VLA1 | VLA3

2 cellos and 2 violins

ECS35

Guitar

ECS18 | ECS30

Violin and viola

VLN1 | VLA3

Flute

ECS11 | ECS13 | ECS32

Violin and cello

ECS3 | ECS7 | ECS20 | VLN1 | VLN2 | VLN4

Oboe

ENS3

Violin, cello and keyboard

ECS23 | ENS1

Bassoon

ECS37 | ECS39

Violin and 2 cellos or violin, cello and BC

ECS5 | ECS13 | ECS23 | ECS27 | ENS6

Voice

ECS16 | ECS29 | ECS38 | ENS3 | ENS4

2 violins, cello and BC (or keyboard)

ENS5 | ENS7 | ENS9

Abel, Carl Friedrich.

ECS27. *Six Sonatas for Violin, Violoncello and Basso Continuo, Op. 9*, (1772). In two volumes.

\$ | £ | € 24 per volume

Albicastrò, Henricus.

ENS7. *Twelve Sonatas for Two Violins, Cello and Keyboard, Op. 4*, (c. 1705). In four volumes.

\$ | £ | € 24 per volume

Anfossi, Pasquale.

ECS3. *Favorite Duo for Violin and Cello from the Overture to Il Curioso Indiscreto* (c. 1777).

\$ | £ | € 12

Barriere, Jean.

ECS24. *Six Sonatas for Violoncello and Basso Continuo*, (1733). These sonatas may also be performed by two cellos or cello with keyboard. In two volumes.

\$ | £ | € 24 per volume

Barthelemon, François Hippolyte.

VLN1. *Six Duets, Op. 8*, (c. 1778). In three volumes as follows:

Volume 1: *Two Duets for Two Violins*
Volume 2: *Two Duets for Violin and Viola*
Volume 3: *Two Duets for Violin and Cello*

\$ | £ | € 16 per volume

Benda, Jean.

ENS2. *Two Sonates for Keyboard and String Quartet*, (mid 18th C.). In two volumes.

\$ | £ | € 22 per volume

Boni, Pietro Guiseppè Gaetano.

ECS25. *Twelve Sonatas for Violoncello and Basso Continuo, Op. 1*, (1717). These sonatas may also be performed by two cellos or cello with keyboard. In four volumes.

\$ | £ | € 22 per volume

Bononcini, Giovanni Battista, et al.

ECS36. *Six Sonatas for Violoncello and Basso Continuo*, (1748). These sonatas may also be performed by two cellos or cello with keyboard. In two volumes.

\$ | £ | € 24 per volume

Bronnemüller, Elias.

ENS5. *Six Sonatas for Two Violins, Cello and Keyboard, Op. 1*, (1709). In two volumes.

\$ | £ | € 24 per volume

de Call, Leonard.

ECS18. *Serenade for Violoncello (or Violin), with Guitar, Op. 99*, (c. 1800).

\$ | £ | € – *scheduled to reprint.*

ECS30. *Serenade for Violoncello (or Flute), with Guitar, Op. 84*, (c. 1800).

\$ | £ | € – *scheduled to reprint.*

Caporale, Andrea.

ECS10. *Six Solos for Violoncello and Basso Continuo*, (1746). These sonatas may also be performed by two cellos or cello with keyboard. In two volumes.

\$ | £ | € 22 per volume

Cervetto, Giacomo Bassevi.

ECS5. *Six Trios for Three Cellos or Two Violins and Cello with Keyboard ad lib.*, *Op. 1*, (1741). In three volumes.

\$ 28, £ | € 24 per volume

Cirri, Gianbattista.

ECS35. *Six Concertos in Four Parts for Violoncello Obligato, Two Violins and a Second Violoncello, Op. 14*, (1780). In six volumes:

ECS35a Concerto No. 1 in A major.

ECS35b Concerto No. 2 in G major.

ECS35c Concerto No. 3 in D major.

ECS35d Concerto No. 4 in B flat major.

ECS35e Concerto No. 1 in F major.

ECS35f Concerto No. 1 in C major.

\$ | £ | € 24 per volume

Claggett, Walter.

ECS33. *Eighteen Duets "... composed from the Most Favorite Airs" for Two Violoncellos (or Violin and Violoncello)*, (c. 1785)

\$ 28, £ | € 24

Filtz, Anton.

ECS13. *Five Trios for Flute (or Violin), with Cello Obligato and Basso Continuo, Op. 6*, (c. 1750). In two volumes.

\$ | £ | € – scheduled to reprint.

Galliard, Johann Ernst.

ECS9. *Six Solos for Violoncello and Basso Continuo*, (1746). These sonatas may also be performed by two cellos or cello with keyboard. In two volumes.

\$ | £ | € 16 per volume

Gehot, Joseph.

VLN4. *The Art of Bowing the Violin*, (c. 1790).
Written for violin and cello.

\$ | £ | € 16

Giordani, Tommaso.

ECS7. *Four Duets for Violin and Violoncello, Op. 21*, (1775). In two volumes.

\$ | £ | € 12 per volume

Giuliani, Francesco.

VLN2. *Six Duets for Violin and Violoncello, Op. 3*, (late 18th C.). In three volumes.

\$ 28, £ | € 24 per volume

Handel, George Frideric.

ENS3. *Mi palpita il cor, Cantata for Soprano, Oboe, and Basso Continuo*, (1711-1713).

\$ | £ | € 16

Haydn, Josef. (arr. H. J. Banister).

ECS31. *Twelve Movements arranged for Violoncello and Pianoforte, Book 1*, (c. 1790).

\$ | £ | € 16

Hoffmann, Leopold.

VLA1. *Sonata a Tre (Divertimento a A Major) for Violoncello and Viola, with an accompanying Second Violoncello*, (late 18th C.).

\$ | £ | € 12

ENS6. *Two Divertimenti (Sonata a Tre)*, (late 18th C.).
In two volumes as follows:

Volume 1: *Sonata a Tre (Divertimento in D Major) for Violoncello Obligato, Violin Obligato and Accompanying Violoncello.*

Volume 2: *Sonata a Tre (Divertimento in B flat) for Viola Concertato, Violoncello Concertato and Accompanying Violoncello.*

\$ | £ | € 12 per volume

Lanzetti, Salvatore.

ECS11. *Six Solos for Violoncello or Flute and Basso Continuo, Op. 2*, (1745). These sonatas may also be performed by flute and cello, two cellos, cello with keyboard, or flute with keyboard. In two volumes.

\$ 28, £ | € 24 per volume

Liebmann, Helene.

ECS1. *Sonata for Violoncello and Pianoforte, Op. 11*, (1806).

\$ | £ | € 16

Lindley, Robert.

ECS39. *Trio for Bassoon, Viola and Violoncello (or Two Violoncellos and Viola), Op. 7*, (early 19th C.).

\$ | £ | € 24

Magito, Alexis.

ECS19. *Six Sonatas for Violoncello and Basso Continuo, Op. 1*, (c. 1748). These sonatas may also be performed by two cellos or cello with keyboard. In two volumes.

\$ | £ | € 24 per volume

Marcello, Benedetto.

ECS29. *Salmo Decimoquinto from Estro Poetico-Armonico Vol. III, for Alto Voice, Violoncello and Basso Continuo*, (1724 – 1726).

\$ | £ | € 24

Martino, Giuseppe. (Martin Berteau)

ECS22. *Six Sonatas for Violoncello and Basso Continuo, Op. 1*, (c. 1748). These sonatas may also be performed by two cellos or cello with keyboard. In two volumes.

\$ 28, £ | € 24 per volume

de Marzis, Pasqualino.

ECS21. *Six Sonatas for Two Violoncellos (Keyboard ad lib.), Op. 1*, (1747). These sonatas may also be performed by cello and basso continuo, two cellos, or cello with keyboard. In two volumes.

\$ | £ | € 24 per volume

Nares, James.

ENS9. *Sonata in D for Harpsichord, Two Violins and Cello*, (1759).

\$ | £ | € 16

Paxton, Stephen.

ECS12. *Six Sonatas for Violoncello and Basso Continuo, Op. 1*, (1772). These sonatas may also be performed by two cellos or cello with keyboard. In two volumes.*

\$ 28, £ | € 24 per volume

* *Volume I (ECS12a) is scheduled to reprint.*

ECS37. *Six Easy Solos for Violoncello or Bassoon with Basso Continuo, Op. 3*, (c. 1778). These sonatas may also be performed by two cellos, two bassoons, cello and bassoon, cello with keyboard, or bassoon with keyboard. In two volumes.

\$ 28, £ | € 24 per volume

Pergolesi, Giovanni Battista.

ECS17. *Sinfonia for Violoncello Solo and a Second Violoncello (Keyboard ad lib.)*, (c. 1730). This work may also be performed by cello with basso continuo, or cello with keyboard.

\$ | £ | € 12

Raimondi, Ignazio.

VLA3. *A Duet for Violin and Viola*, (c. 1770 – 1775).

\$ | £ | € 12

Reinagle, Joseph.

ECS15. *Thirty Progressive Lessons for the Violoncello*, (c. 1800). Written for two cellos.

\$ | £ | € 24 – *scheduled to reprint.*

de Ruvo, Giulio.

ECS8. *Five Sonatas for Violoncello and Basso Continuo, Op. 13*, (1703). These sonatas may also be performed by two cellos or cello with keyboard. In two volumes as follows:

Volume 1: Sonatas 1 – 3

\$ | £ | € 24

Volume 2: Sonatas 4 and 5

\$ | £ | € 16

Scarlatti, Alessandro.

ECS4. *Three Sonatas for Two Violoncellos*, (c. 1700).

\$ | £ | € 16 – *scheduled to reprint*.

ECS16. *Three Cantatas for Voice (Low), Cello and Keyboard*, (c. 1700).

\$ | £ | € 16

ENS4. *Tra Speranza a Timore, Cantata for Bass, Violin and Basso Continuo*, (early 18th C.).

\$ | £ | € 16

Schönebeck, Carl Siegesmund.

ECS6. *Three Concertante Duos for Two Violoncellos, Op. 12 Book 1*, (c. 1800).

\$ 28, £ | € 24

Somis, Giovanni Battista.

ECS2. *Twelve Sonatas for Two Violoncellos*, (c. 1715). In two volumes.

\$ | £ | € 22 per volume

Stiastny, Bernard.

ECS40. *Il Maestro ed Il Scolaro: Eight Imitations and Six Pieces with Fugues for Two Violoncellos*, (c. 1814).

\$ 28, £ | € 24

Storace, Stephen.

ENS1. *Three Sonatas for Harpsichord or Pianoforte with Violin and Cello*, (c. 1788). In three volumes.

\$ | £ | € 24 per volume

Triklir, Jean Balthasar.

ECS14. *Six Grand Solos for the Violoncello accompanied by a second Violoncello*, (1784).

\$ | £ | € – *scheduled to reprint*.

Tutor. (Eminent Masters).

ECS28. *A New and Complete Tutor for the Violoncello*, (c. 1770).

\$ | £ | € 16 – *scheduled to reprint*.

Valentini, Giuseppe.

ECS20. *Twelve Solos for Violin or Cello, with Basso Continuo, Op. 8*, (1714). These solos may also be performed by violin and cello, two cellos, violin with keyboard, or cello with keyboard. In four volumes.*

\$ 28, £ | € 24 per volume

* *Volume IV (ECS20d) is scheduled to reprint*.

Vallotti, Francescantonio.

ECS38. *Gratias agimus for Tenor, Violoncello Obligato and Basso Continuo*, (mid 18th C.).

\$ | £ | € 12

Vivaldi, Antonio.

ECS34. *Ten Sonatas for Violoncello and Basso Continuo*. These sonatas may also be performed two cellos, or cello with keyboard. In three volumes.

Volume 1, \$ 28, £ | € 24 – *scheduled to reprint*.

Volume 2, \$ 28, £ | € 24 – *scheduled to reprint*.

Volume 3, \$ 28, £ | € 24 – *scheduled to reprint*.

Zanetti, Francesco.

ECS26. *Sonata da Camera for Three Violins and Two Violoncellos, Op. 2*, (1763).

\$ | £ | € 16

Zappa, Francesco.

ECS23. *Sonata a Tre for Violoncello Obligato, Violin and Basso*, (c. 1760).

\$ | £ | € 12

Zumsteeg, Johann Rudolf.

ECS32. *Three Duos for Flute and Violoncello*, (1800).

\$ | £ | € 16

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GRANCINO EDITORIAL POLICY


18th Century vs. 21st Century: Expectations and Conventions

In the 17th and 18th centuries a wide range of historical styles was not a part of a performer's thinking. It was unusual for musicians to play music from a previous decade, much less an earlier century. Thus the problems of "style," or of historical appropriateness, which confront the modern player – who undertakes to play music spanning several centuries – were virtually non-existent for his earlier counterpart. The Baroque or Classical musician was steeped in the style of the only period he knew, and thus the problem of communication – for the composer or publisher – was much less acute than it is today. Ornamentation, so much a part of 18th century music, need only be hinted at to be understood; and rhythm, even rhythmic complexities, would be grasped immediately though only approximately notated. Slurs and dynamic markings, too, did not demand slavish consistency ... the slightest indication was sufficient to indicate to the performer what was intended and it was left to his intelligence and sense of musical style and taste to carry them out. In short, complete accuracy in notation was not essential for the performer to understand the meaning of the composer.

Indeed, the performer was considered in those days to be an equal creator with the composer (often they were one and the same); and since his sense of style was uninfluenced by knowledge of any widely differing musical period, the interpretation of the music – the correct interpretation of the music – could safely be left in his hands. Hence musical notation, the way in which a composer communicates to a performer he has never met, was in these earlier eras a kind of short-hand, with as much to be gleaned from reading

between the lines as from what actually appeared on the printed (or handwritten) page.

Coupled with this attitude was another, typical of the period, which eschewed consistency (perhaps as a lack of imagination). Thus a repeat sign might well be indicated in three ways:

A repeat is marked thus :S: or thus ::|: or  *

all within a single work.

These attitudes were quite different from those inculcated into the 21st century music student, who is taught to obey to the letter the most minute details of the printed page.

The Editor as "Translator"

The major emphasis of editorial policy at Grancino Editions is to bridge the gap for the modern player between what was written in the 17th and 18th centuries and what would have been tacitly understood. In this respect, we see our task as one of "translating" the music of an earlier era into a musical language more readily understood by modern musicians. To accomplish this we have adopted various means to indicate where what the composer actually wrote left off and what a contemporaneous performer would have understood begins. This is easily enough done when it comes to continuing bowing marks by means of broken-line slurs or missing dynamic continuations by bracketed dynamic markings. It becomes more difficult when a free ornamentation or an extended improvisation is

*From the Preface to *A New and Complete Tutor* (Grancino ECS28).

appropriate. In such cases one is faced with the problem of how to suggest to the modern performer an appropriate improvisation without destroying the concept of spontaneity. Different works have necessitated different solutions to this problem.

"Silent Editing" and Editorial Opinion

With the exception of changing out-dated clefs into those more familiar to the modern player (the 18th century cellist was confronted with no less than nine different clefs!) and systematizing repeat marks, we have attempted to avoid all so-called "silent editing." It is our intention that the modern player should easily discern what was written by the composer and what was added by the editors for the purpose of clarification.

Inevitably, editorial opinion must creep in to a degree, for judgments must be made - and all judgments are to at least some degree subjective. Nevertheless, we have attempted to minimize the problem of subjective judgment by indicating all notational changes (even the most obvious ones) by the use of footnotes giving the original. We have also attempted to avoid entirely any indication of what we might personally do in performance in favor of what was actually given (or implied) in the original. Fingerings are almost entirely absent from these editions, since in 17th and 18th century music they rarely occur except in tutors; and editorial bowings (broken lines) are confined to what was implied in the music.

Terminology

Language was used in these earlier epochs with a freedom quite unknown today. It was not unusual for a work to be called "VI Solos" on the title page (albeit the "solo" was meant to encompass at least a second, if not a third, player - e.g., Pasqualino's "Six Solos for Two Violoncellos") and then give each work within the set the title "Sonata."

Similarly, "violoncello" on the cover of a work might be followed with "basso" on the inside pages - or vice versa. Our policy on this problem may appear to be somewhat haphazard, but the goal has always been to preserve as much of the original as possible without utterly confusing the modern performer.

Editing from Early Prints

One problem remains unavoidable: to what degree can one accept that an early engraving accurately represents what the composer originally wrote. The obvious answer is that, human error being what it is, it is almost impossible to assume that an early engraving or wood-cut will be entirely true to the original manuscript. However, it should be added in the same breath that while minor discrepancies and inaccuracies are bound to creep in, it would be wrong to assume that one is going to be led too far astray by an early print. The essential point here is that, just as performers at that time were steeped in the current style and virtually innocent of any other, so too must engravers have been incapable of committing gross errors of stylistic judgment such as we, with our much wider range of stylistic knowledge, might be capable of today.

Prefaces

Since most of the music published by Grancino Editions is unfamiliar to modern musicians, it seemed useful to write a brief preface for each volume giving a short biographical sketch of the composer and a few historical and/or performance comments on the music itself. Scholars will, of course, find this information inadequate. But these prefaces are intended more for the performer whose interest is merely to inform himself in a general way about an unknown composer and work. To do more in the prefaces would be far beyond the scope of this publishing project.