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Musikalische Stundenbücher

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Klavierbearbeitung von Herman Roth
1922 Drei Masken Verlag, München

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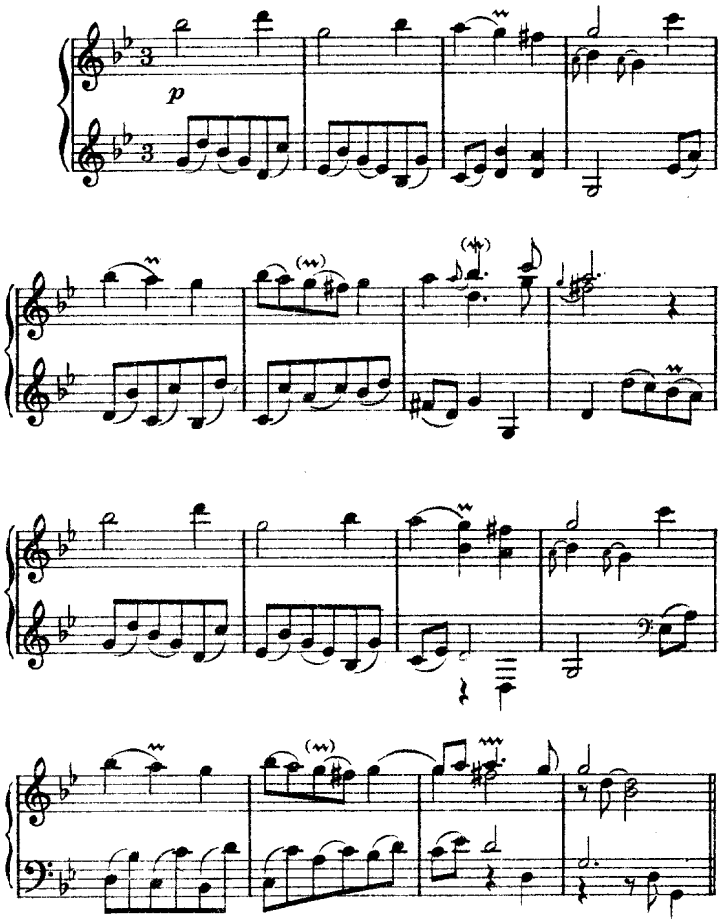
Verzierungstabelle.

Notierung:	Ausführung:	Namen (in Klammer die Bezeichnungen Rameau's):
und	und	Vorschlag von oben *(coulez)*
und	und	
und	und usw.	Vorschlag von unten *(port de voix)*
		Praller *(cadence)*
		Schlichter Triller *(cadence)*
und		Triller mit Nachschlag *(double cadence)*
		Triller mit Vorschlag von oben *(cadence appuÿée)*
in schnellem Zeitmaß:		Doppelschlag *(doublé)*
in langsamerem:		
		Kurzer Mordent *(pincé)*
		Langer Mordent *(pincé)*
		Mordent mit Vorschlag von unten *(port de voix et pincé)*
		Arpeggio *(arpégement simple)*
		Acciaccatur mit Arpeggio *(arpégement figuré)*

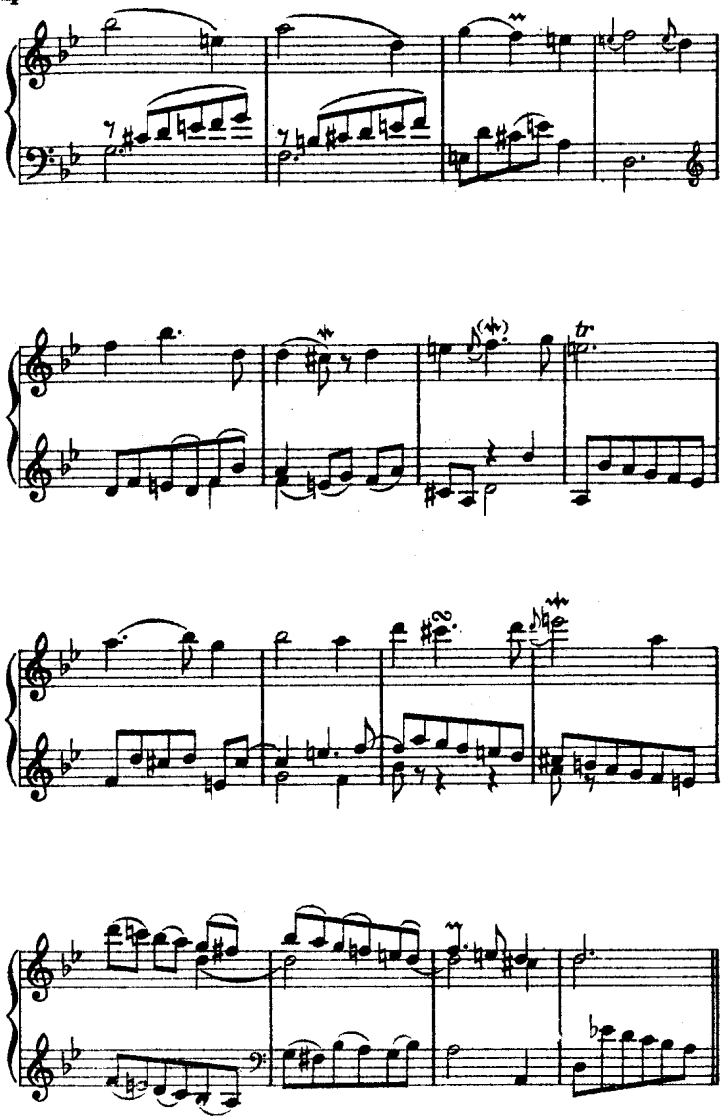
Erläuterungen hierzu im Nachwort des Bearbeiters.

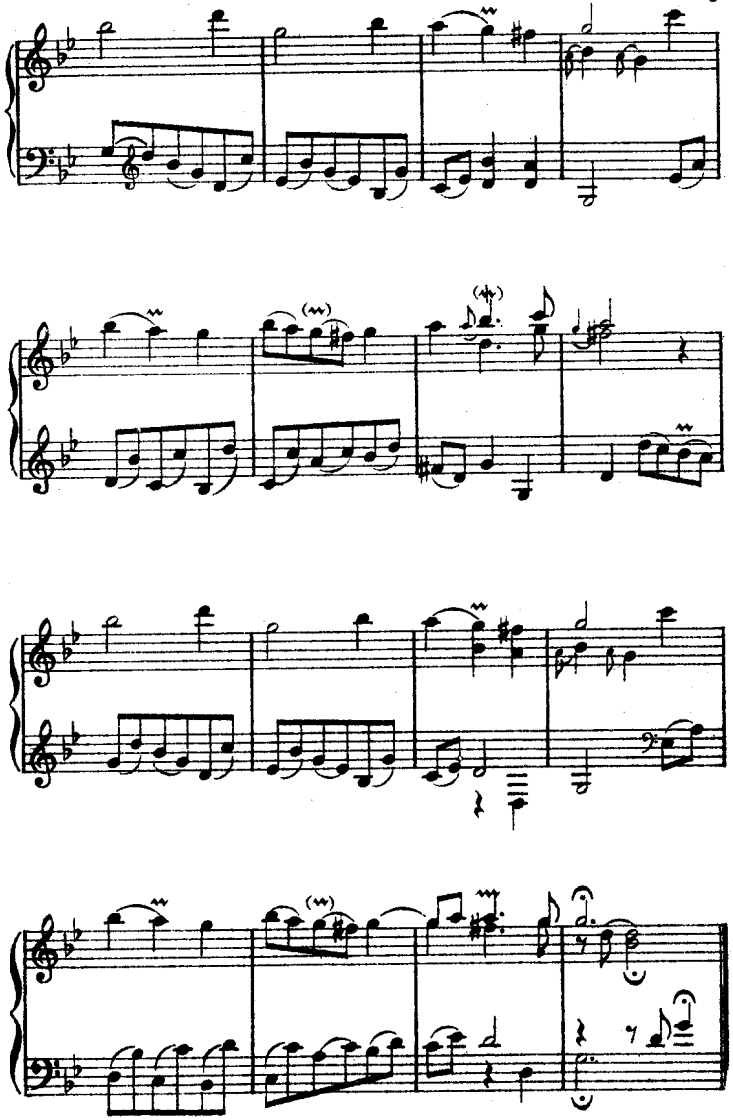
Stichu.Druck Mandruck G.m.b.H. München

1. Air tendre en rondeau.*)



*) Les tendres pleintes, Rondeau in D-moll aus den „Pièces de Clavecin" von 1724.





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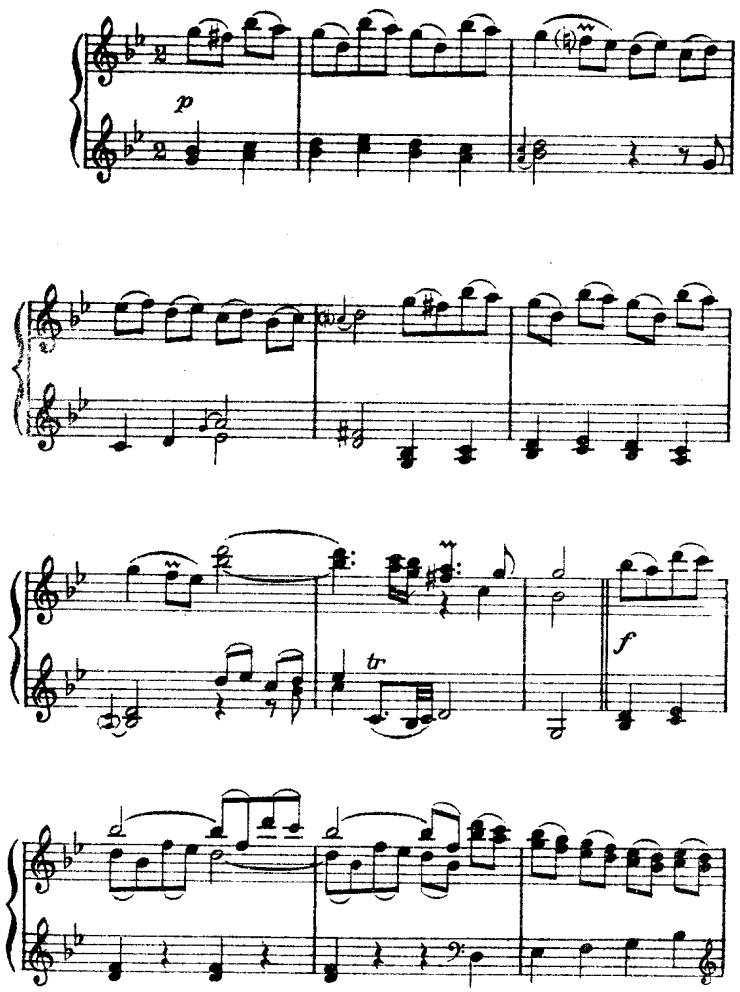
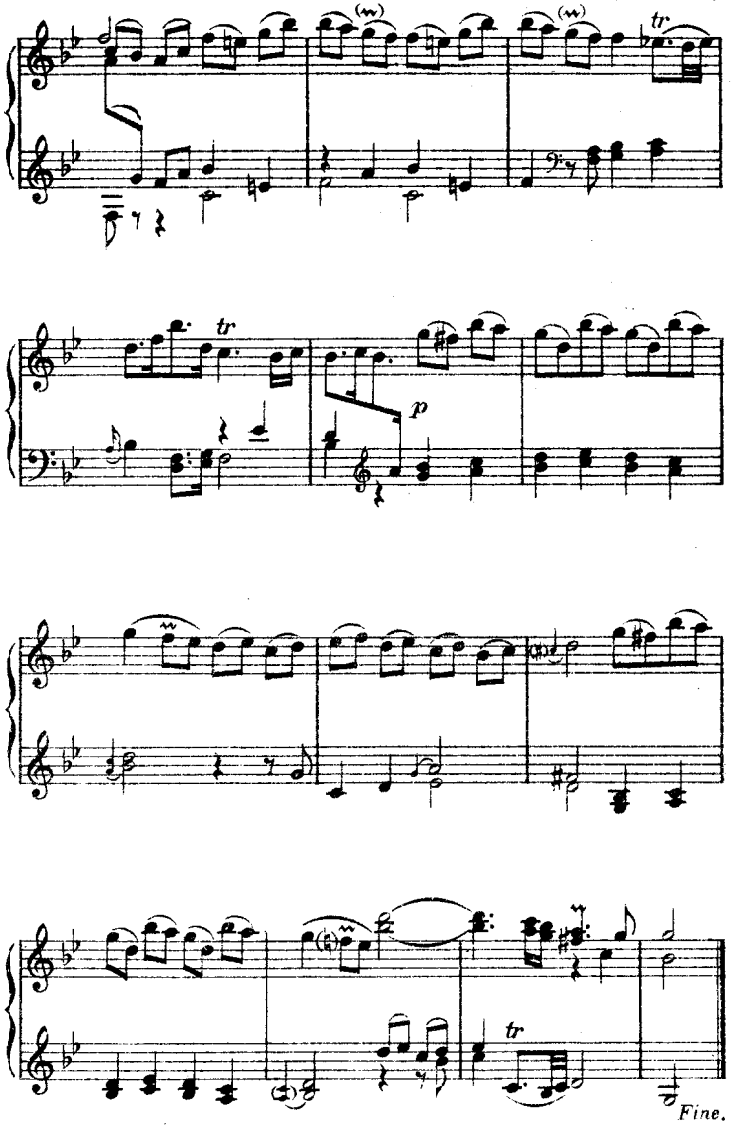
2. Gavotte vive en rondeau.





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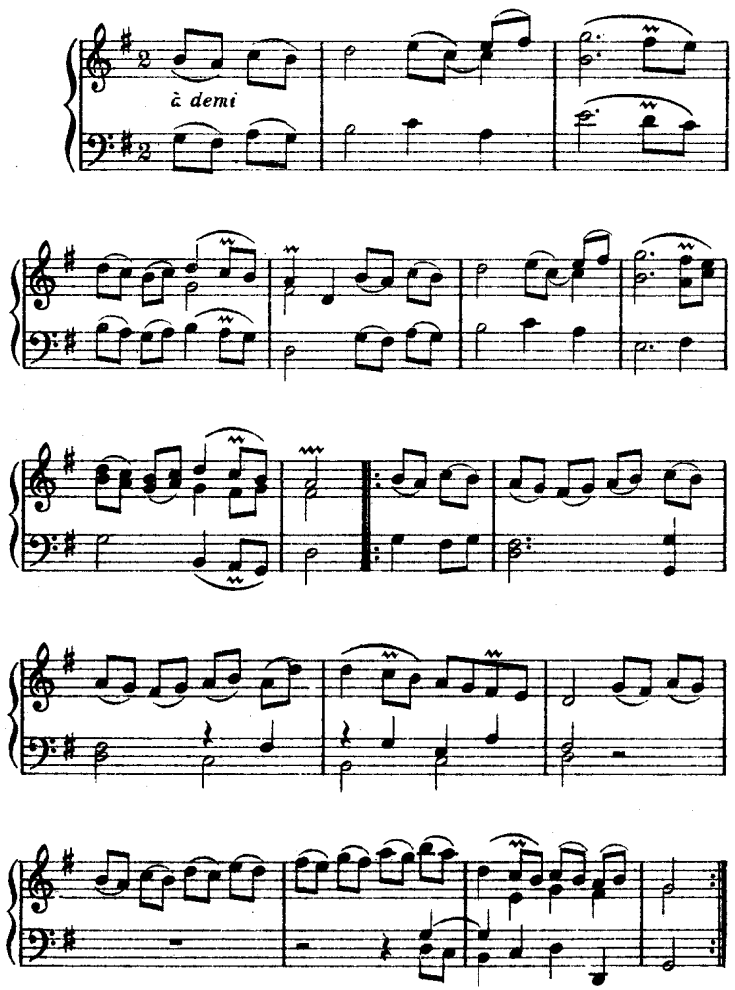
3. Deuxième Gavotte.



On reprend la première Gavotte.

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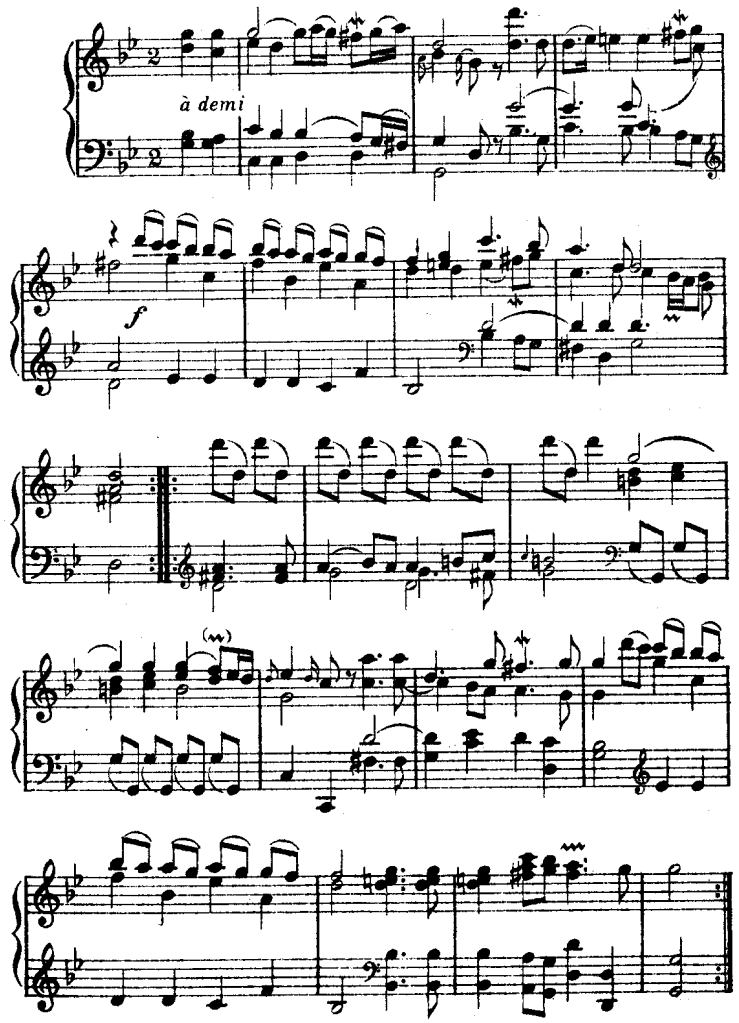
4. Gavotte tendre.



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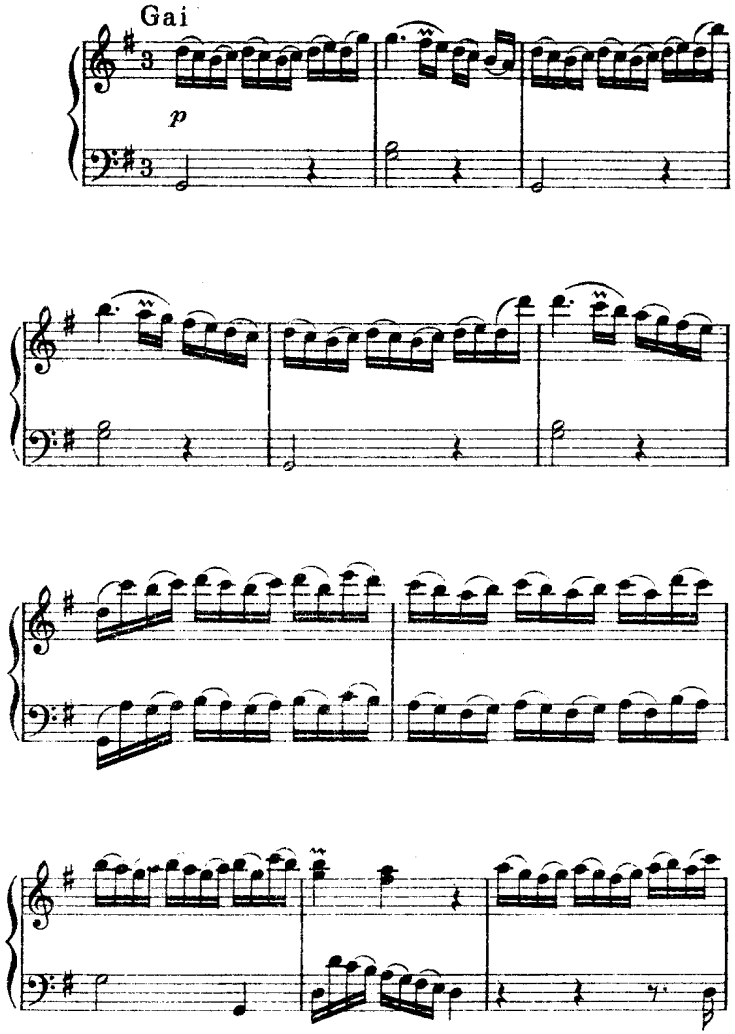
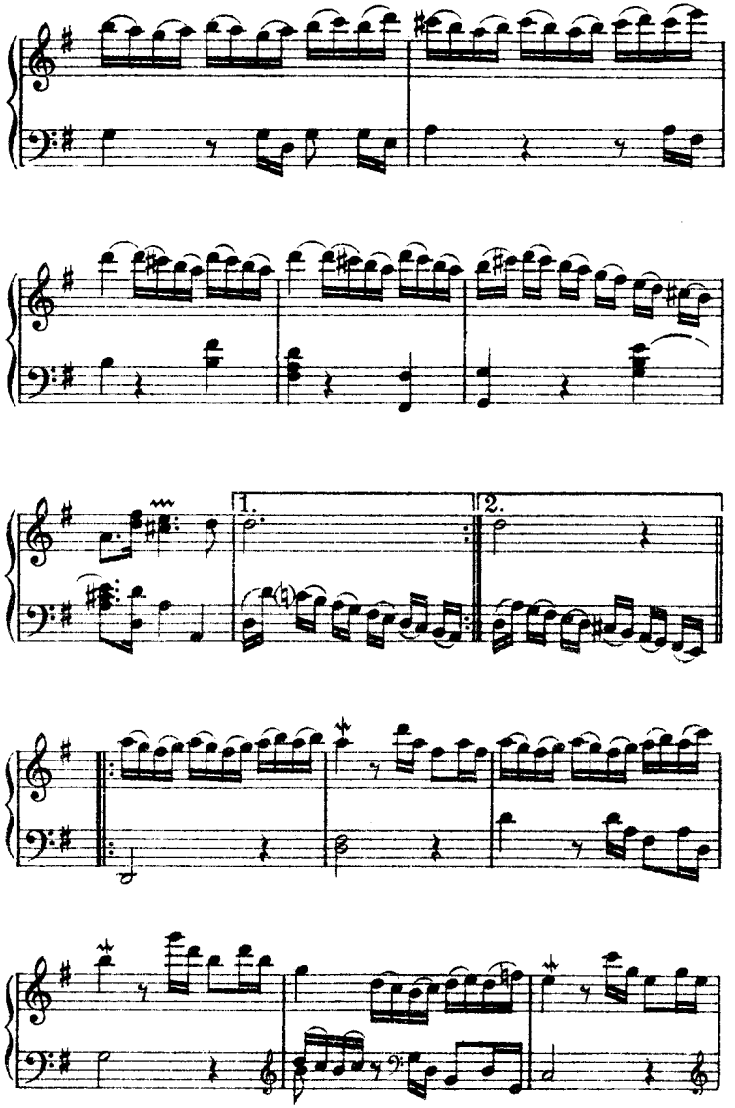
5.





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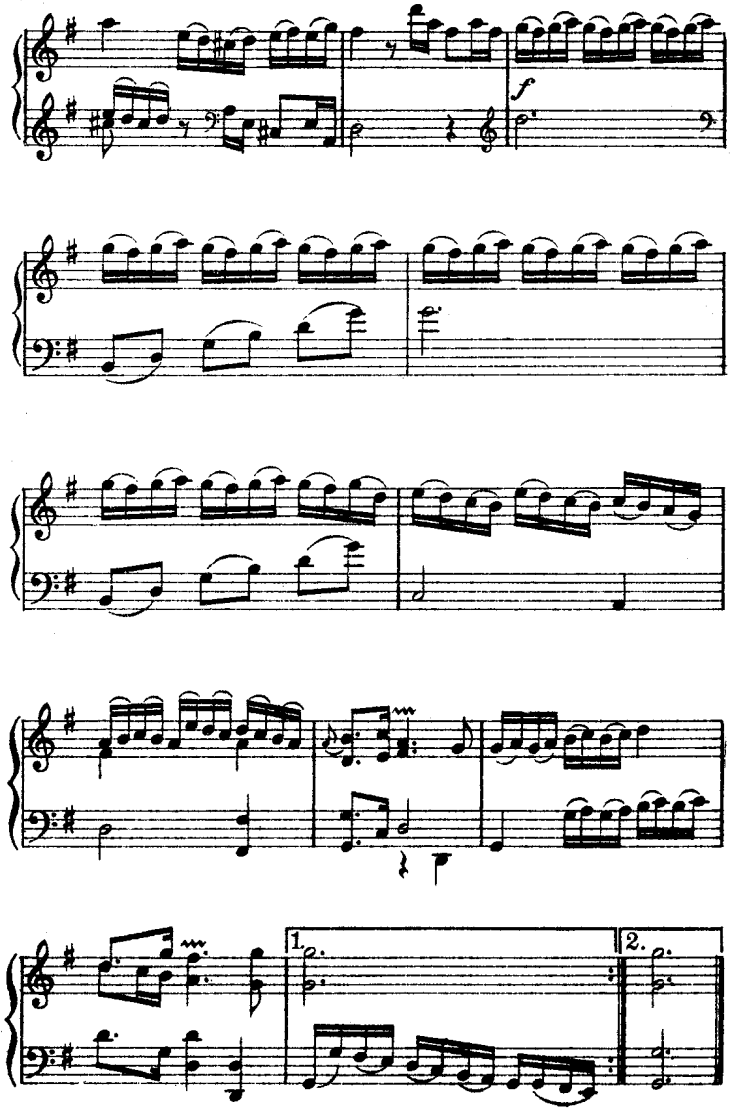
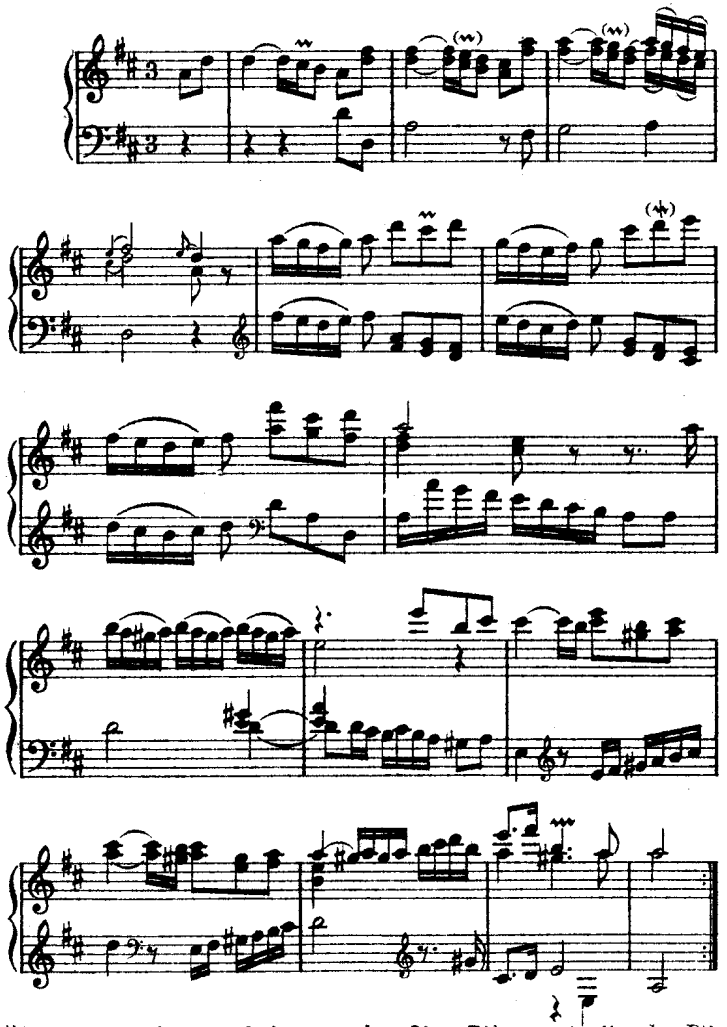
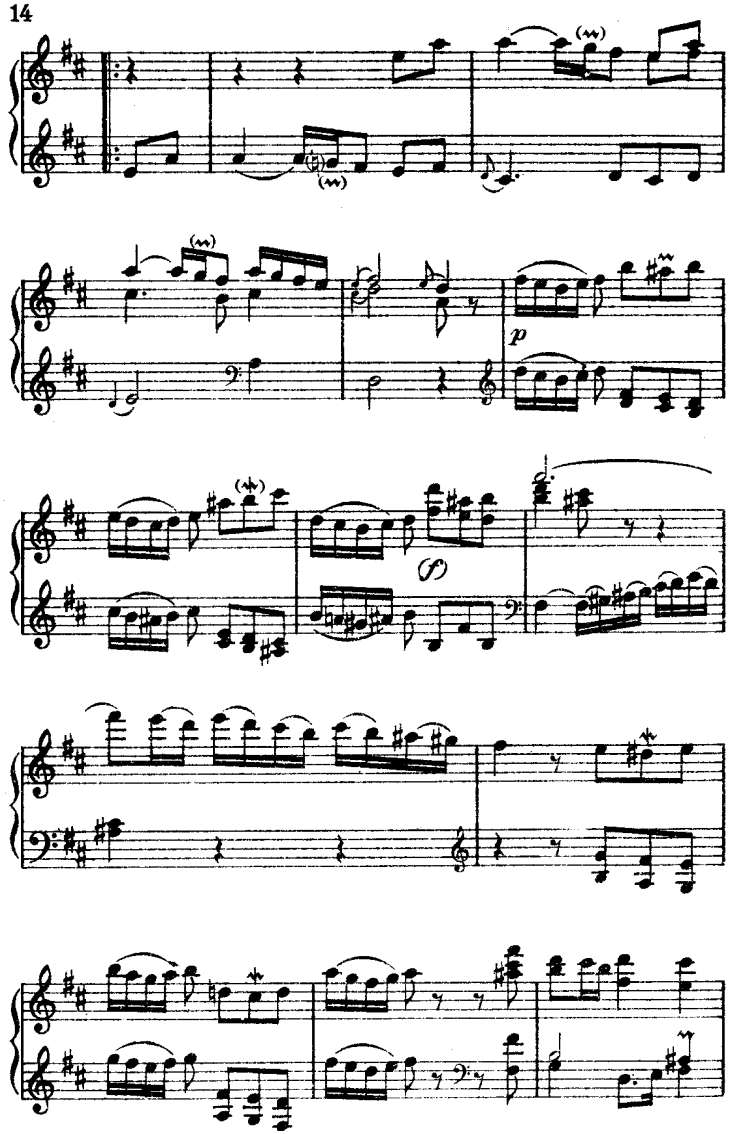
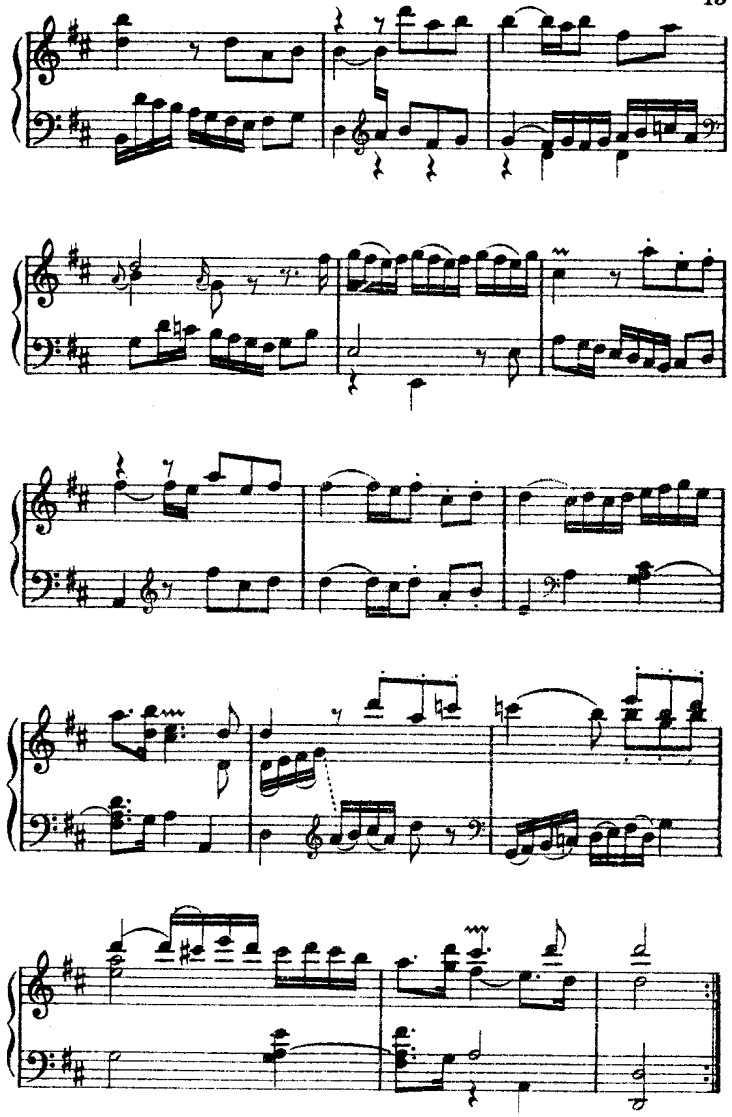


6. Entrée d'Indiens et d'Indiennes.*)



*)L'Agaçante, Satz in G-dur aus den Cinq Pièces extraites des Pièces en Concert.





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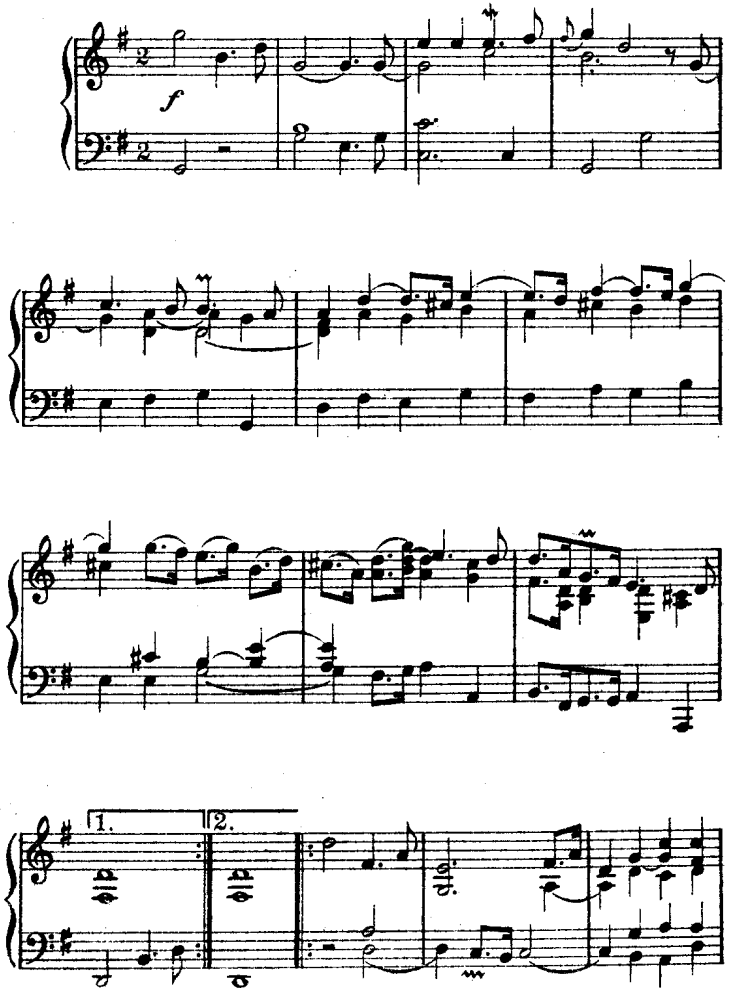
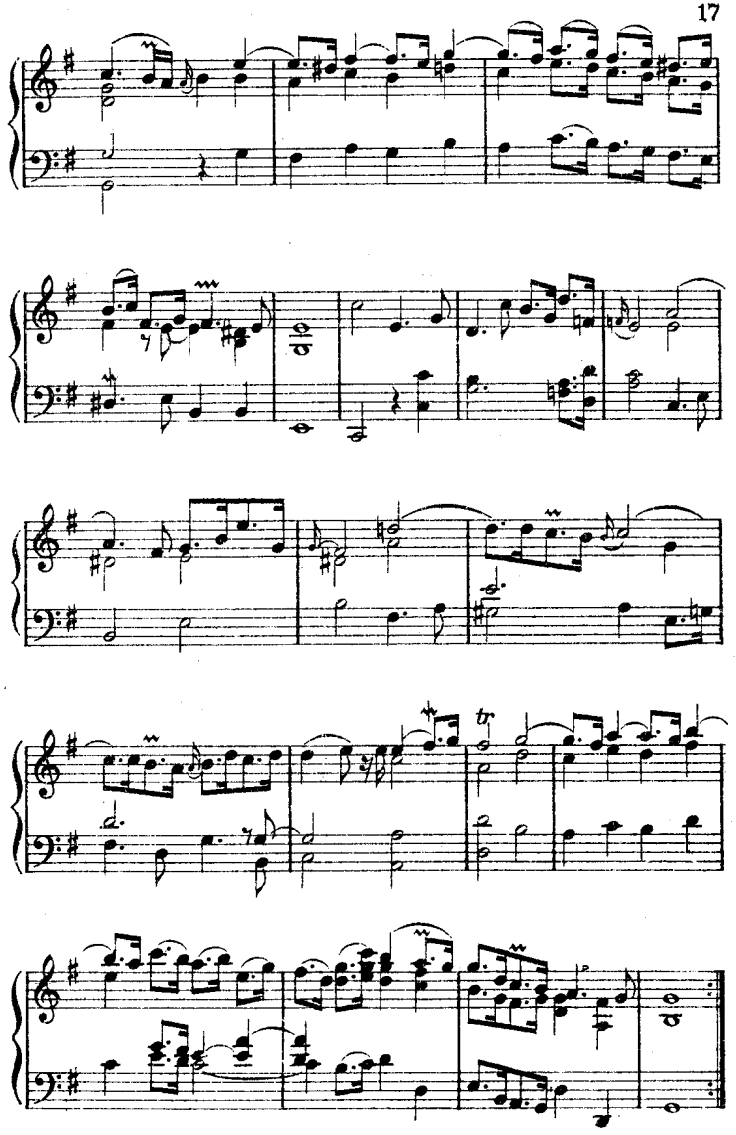
7. Air majestueux.





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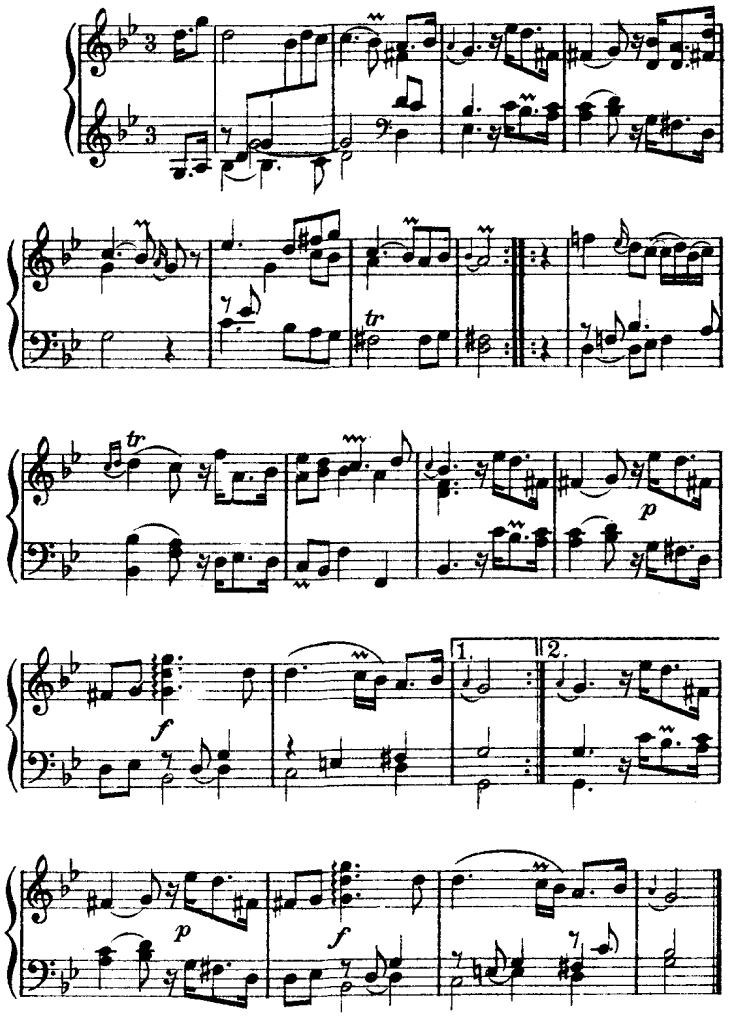
8. Sarabande.



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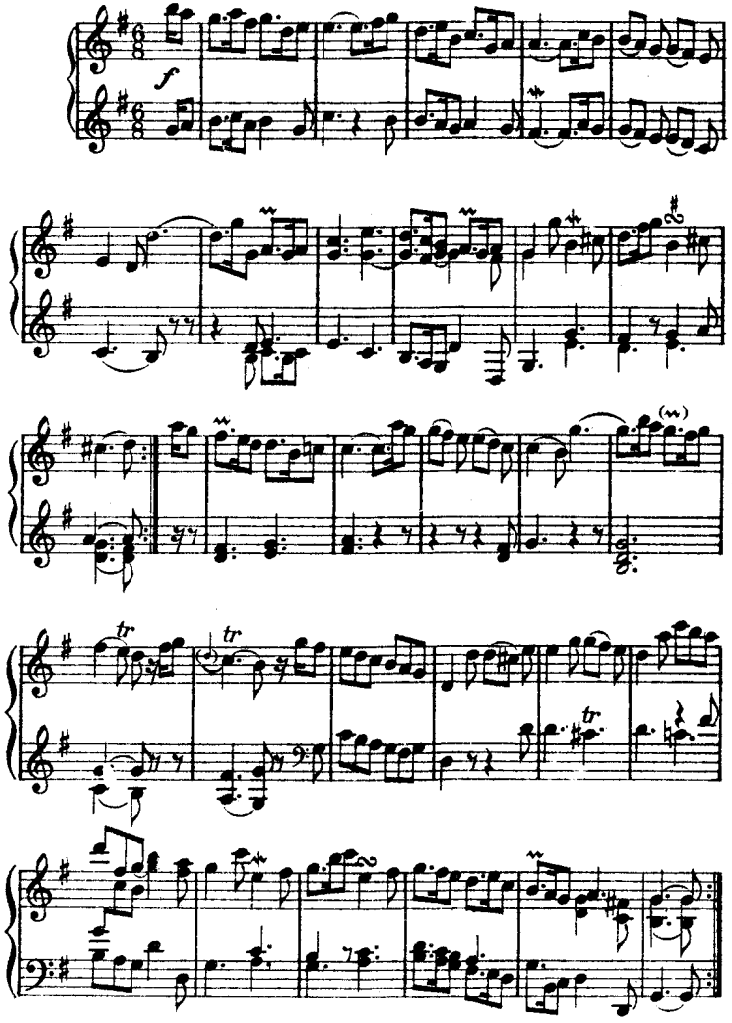
9. Gigue.



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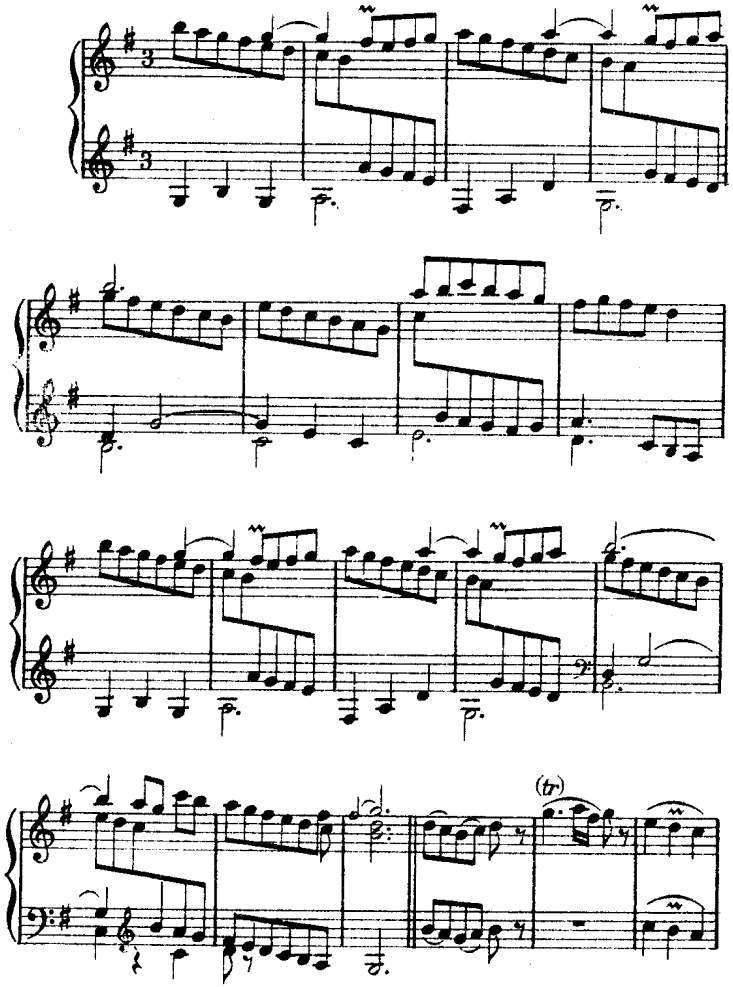
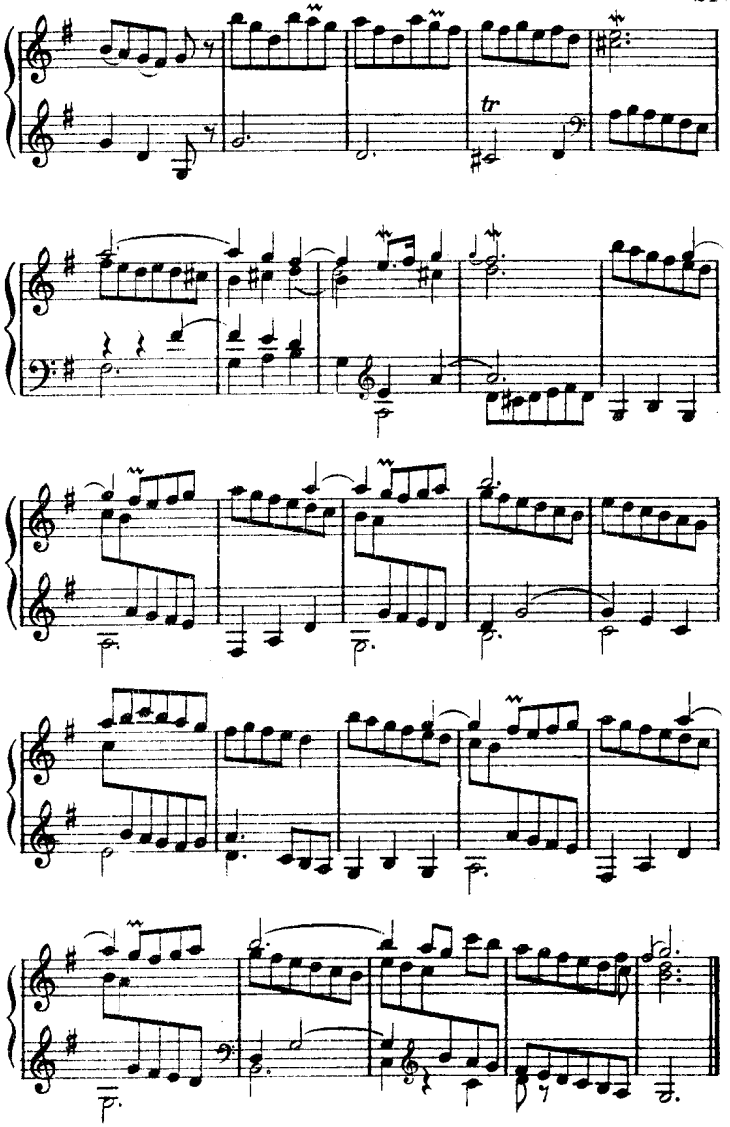
10. Premier Menuet.





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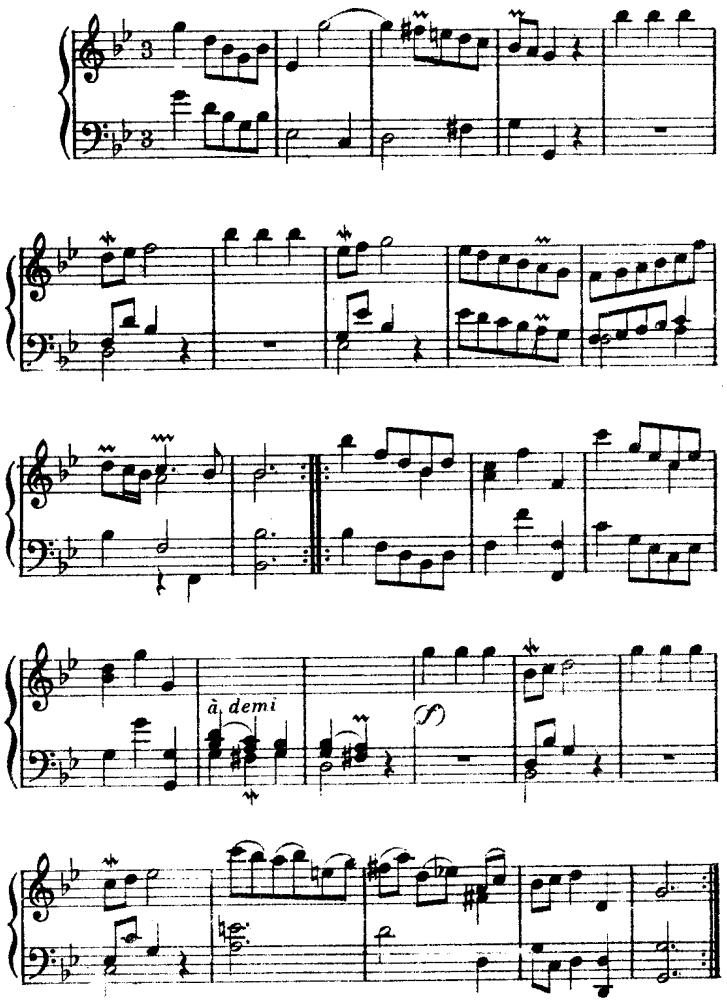
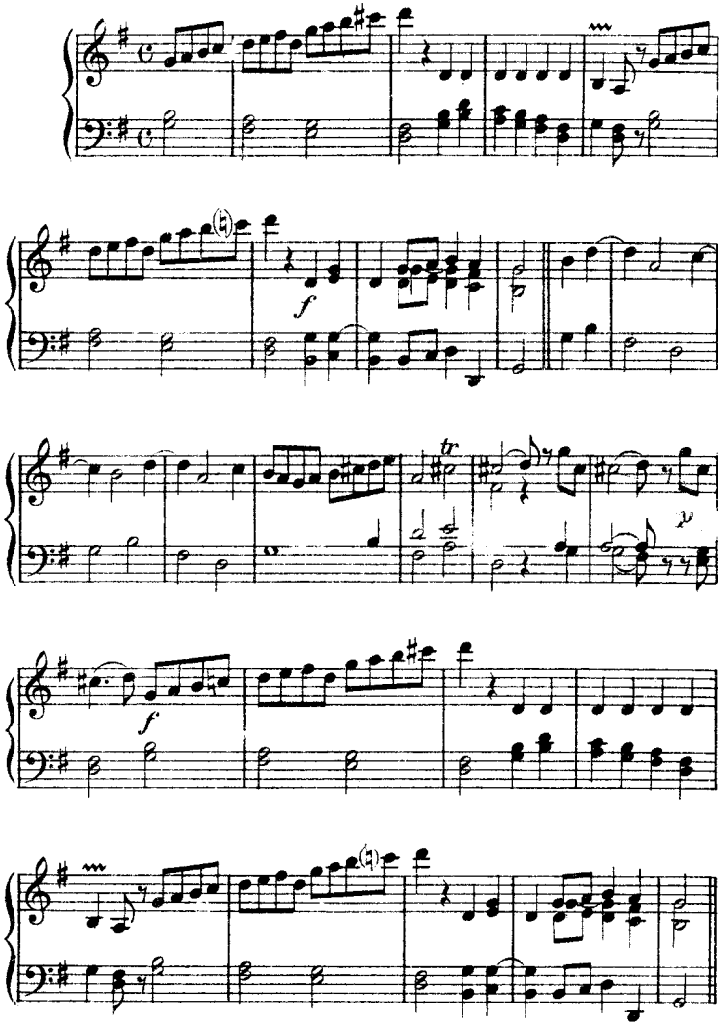
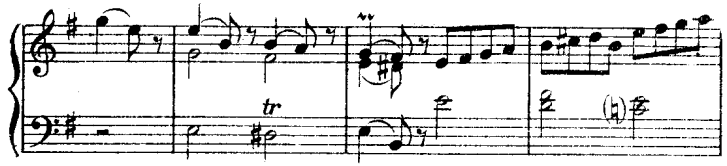
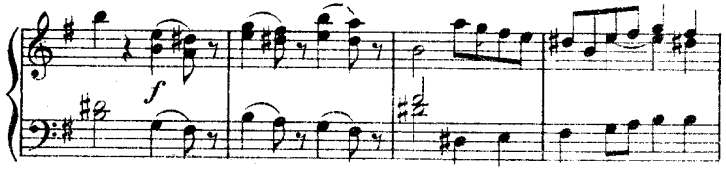
11. Deuxième Menuet.

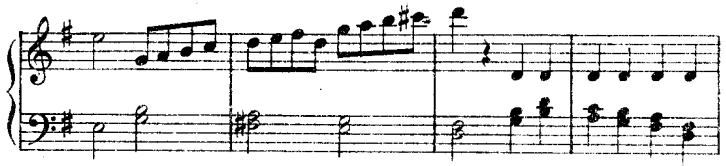


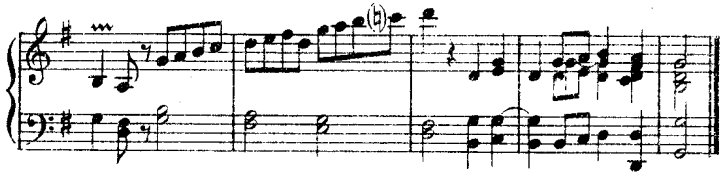
12. Contre-Danse



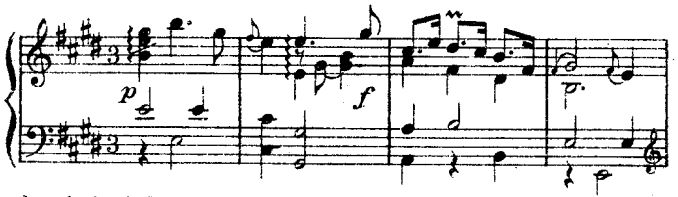




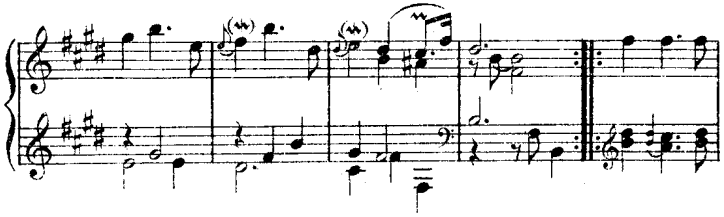


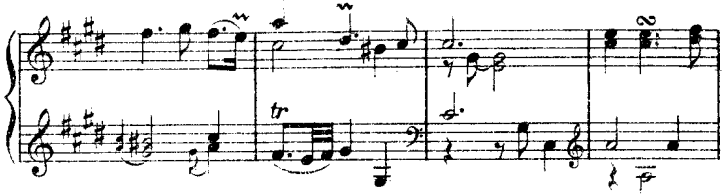


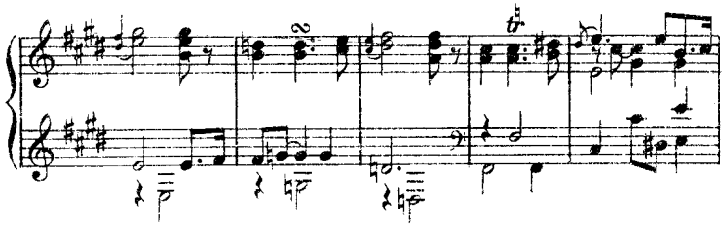
13. Sarabande*)

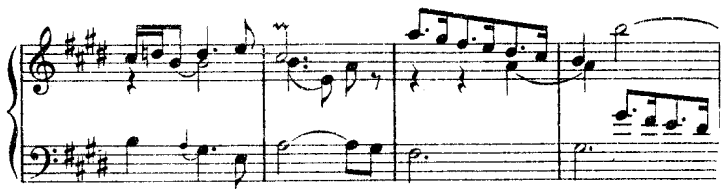


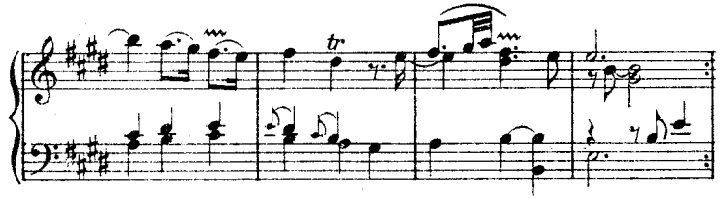
*) Sarabande in A-dur aus den Nouvelles Suites de Pièces de Clavecin von 1736.











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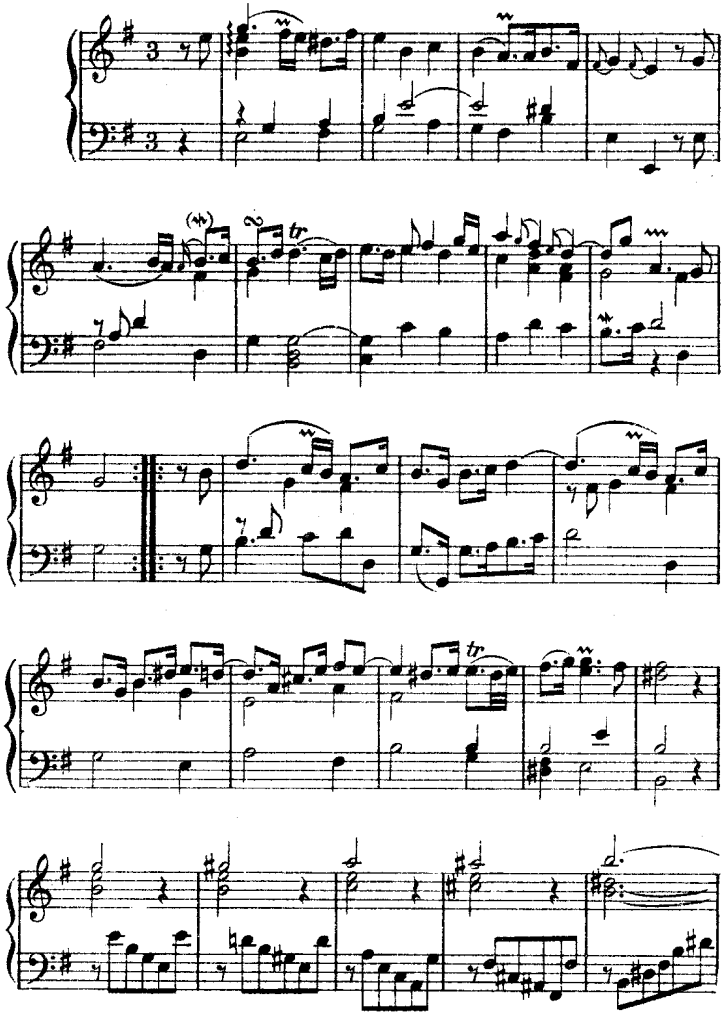
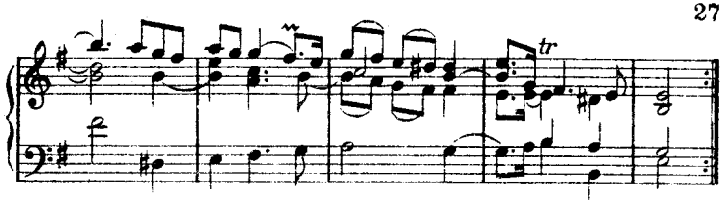
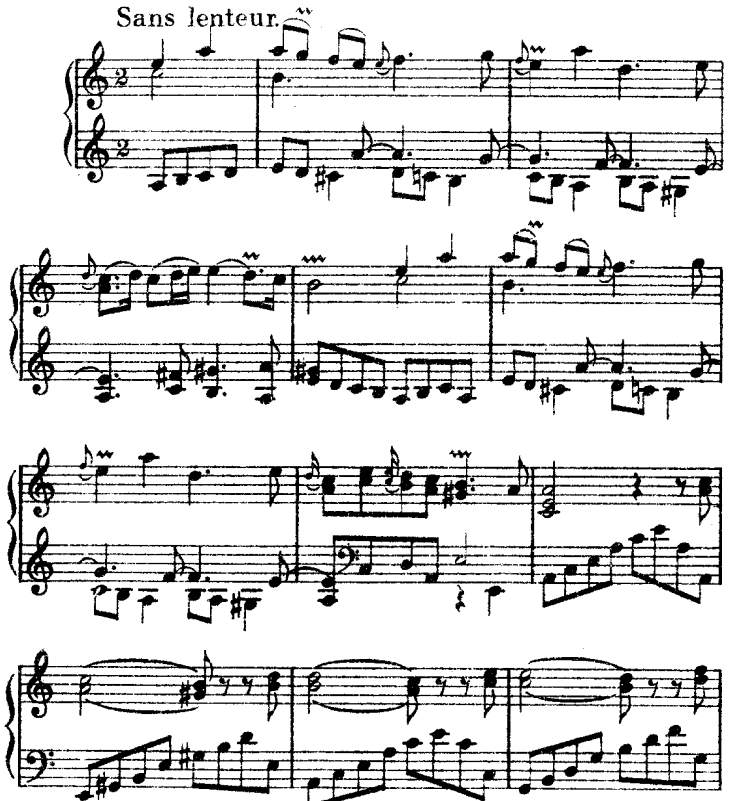
14. Air gai



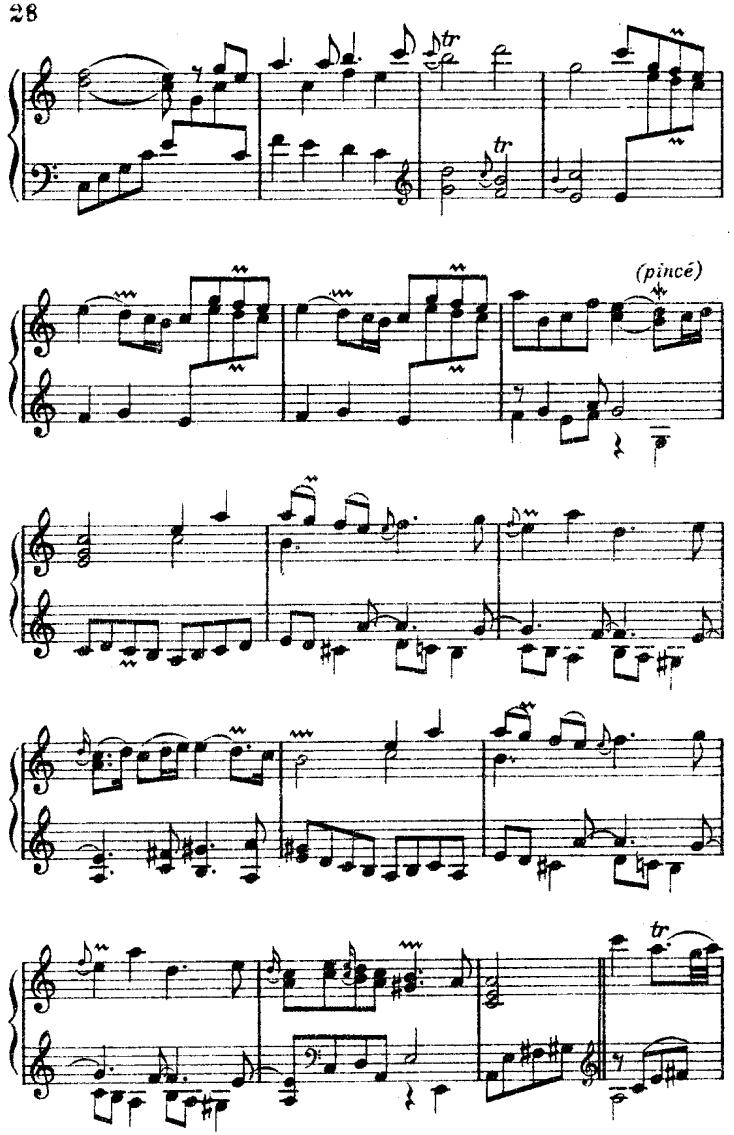


15. Gavotte en rondeau gracieux.*)

Sans lenteur.



*) La Livri, Rondeau in C-moll, aus den Cinq Pièces extraites etc.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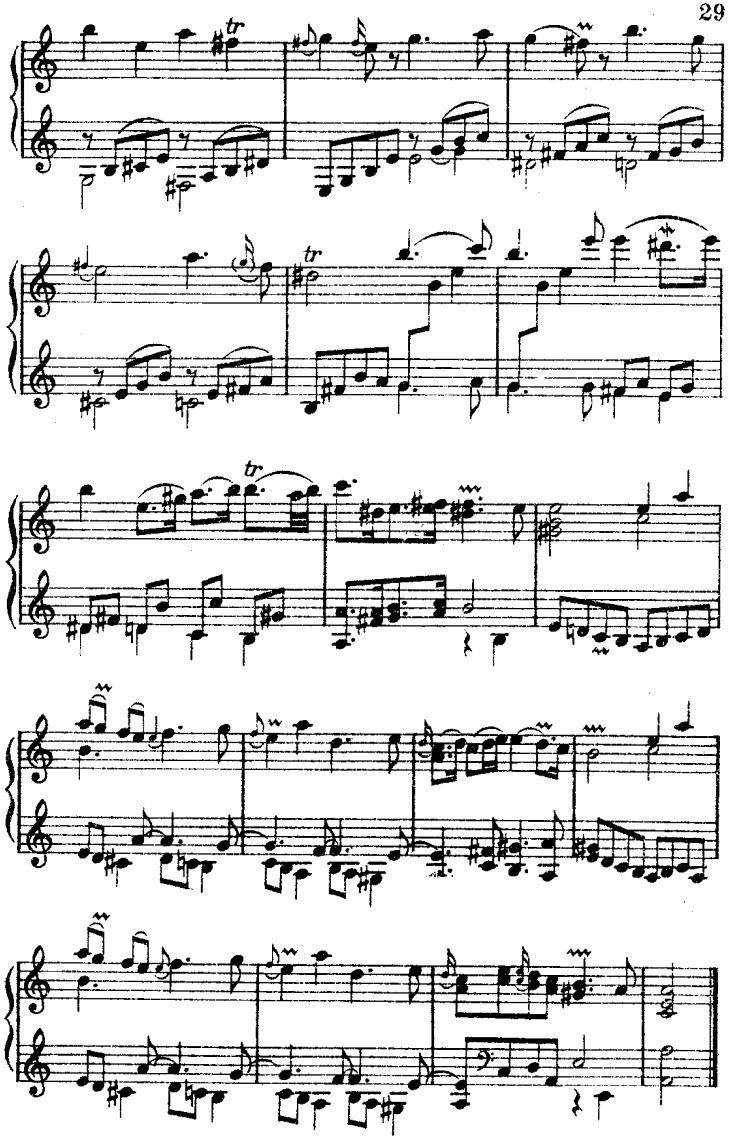

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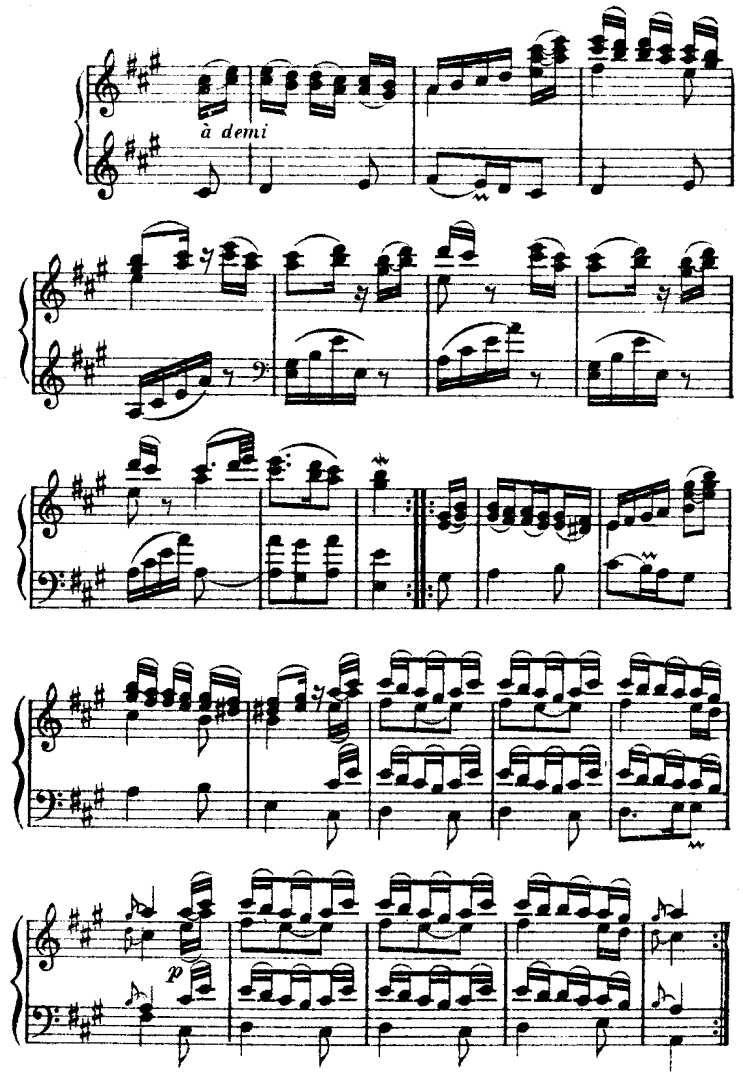
16. Premier Passepied.



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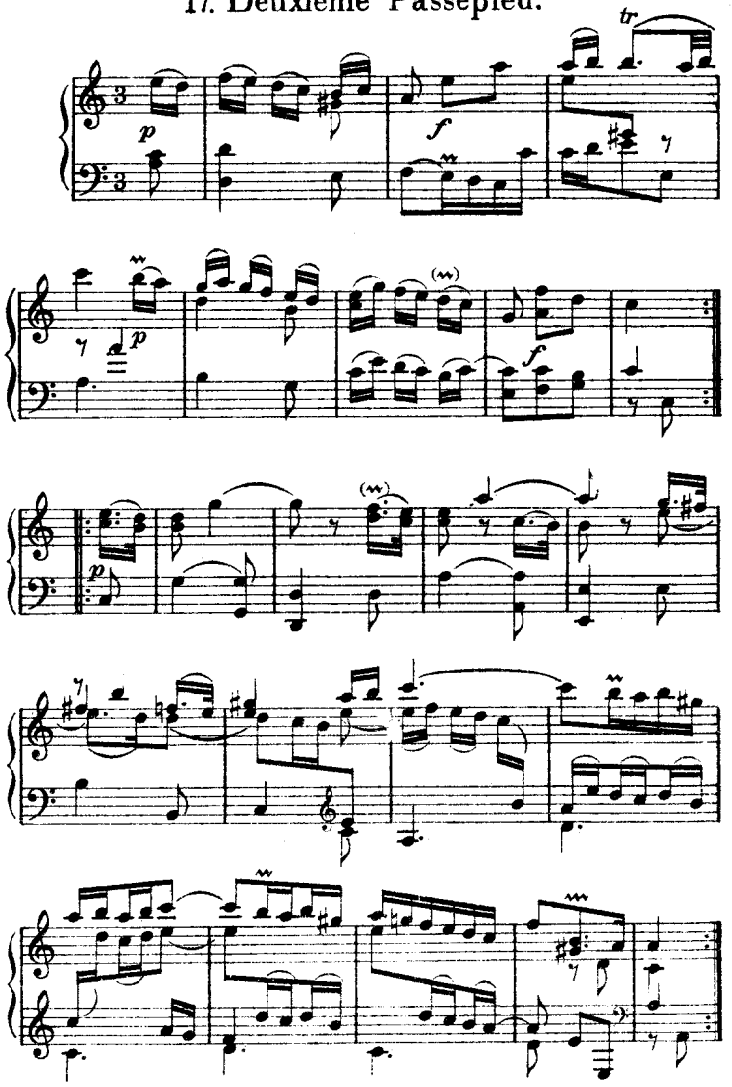
17. Deuxième Passepied.



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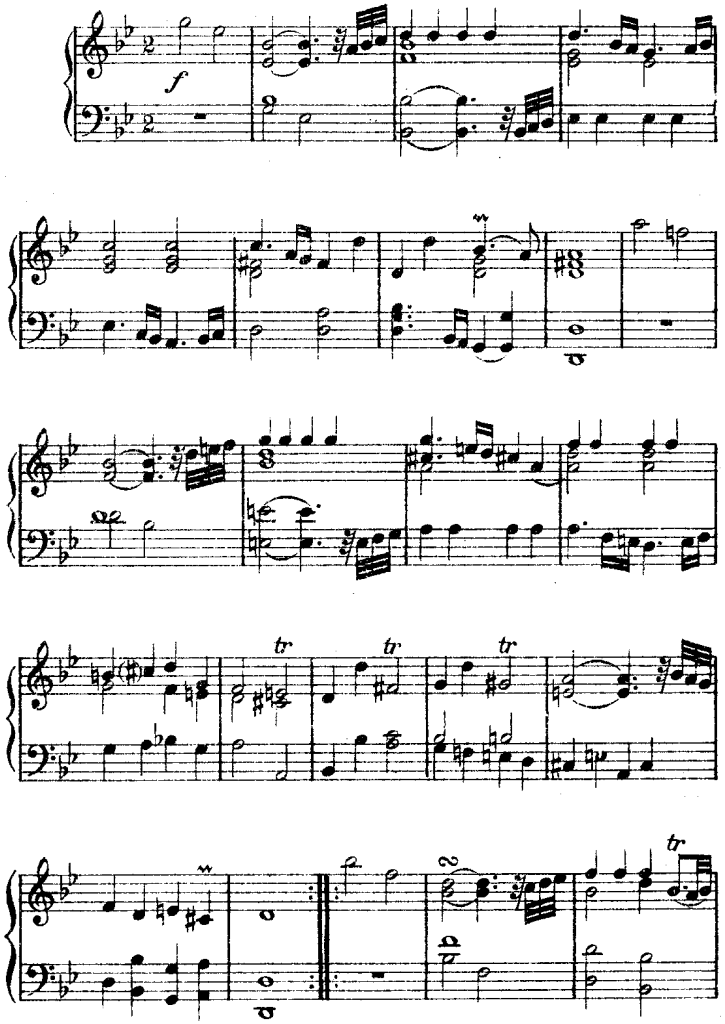
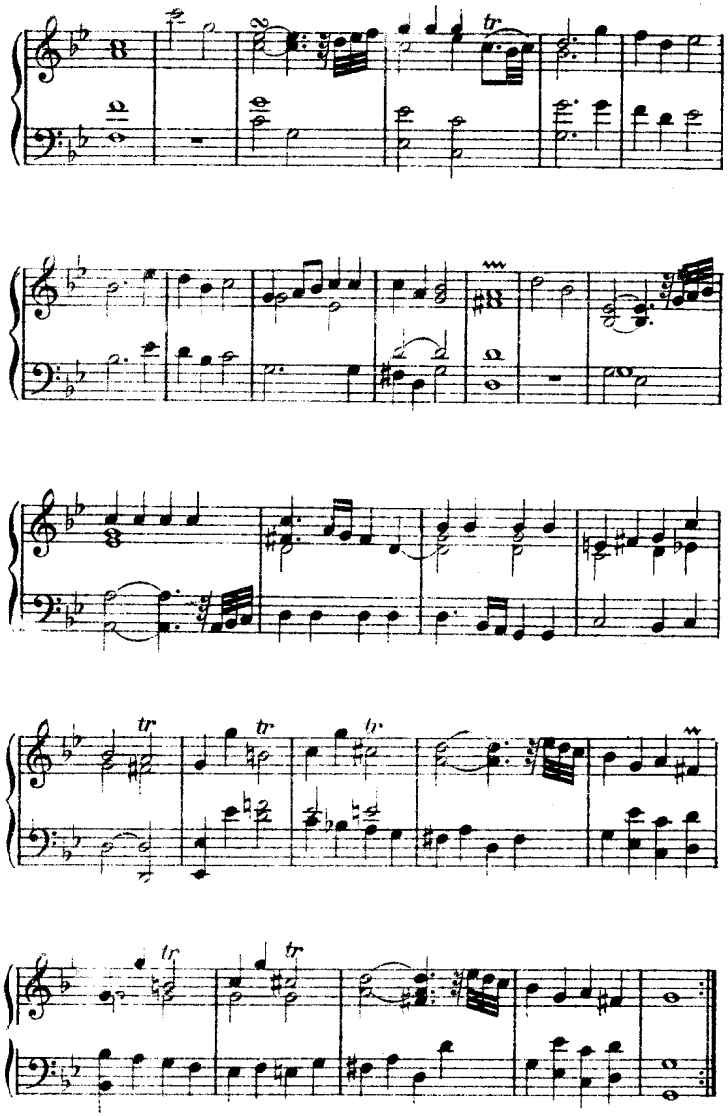
Tänze aus „Zoroaster“

18. Air grave.





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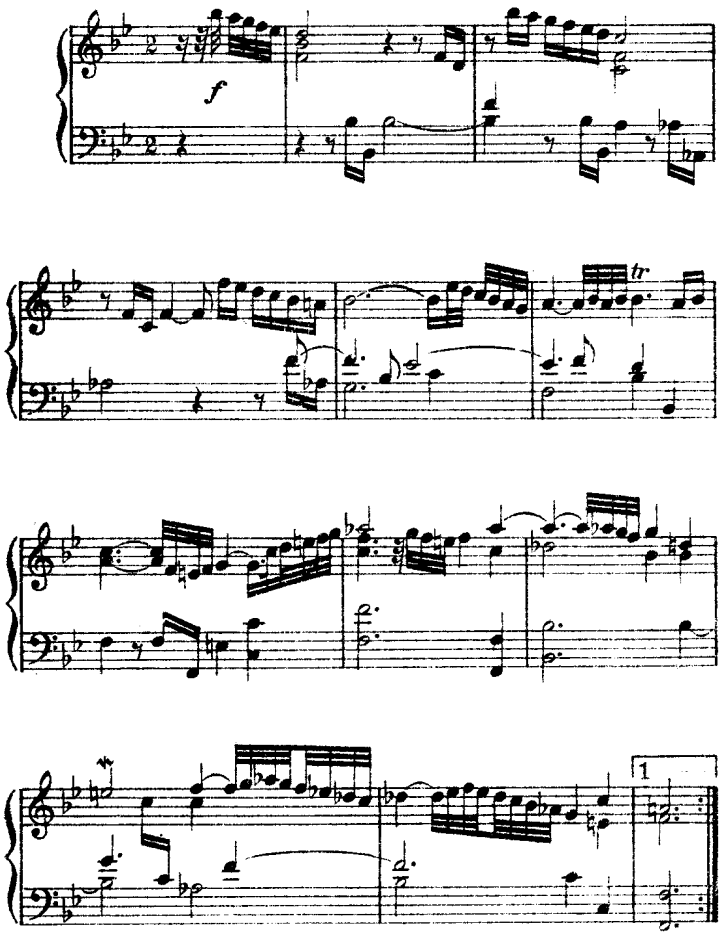
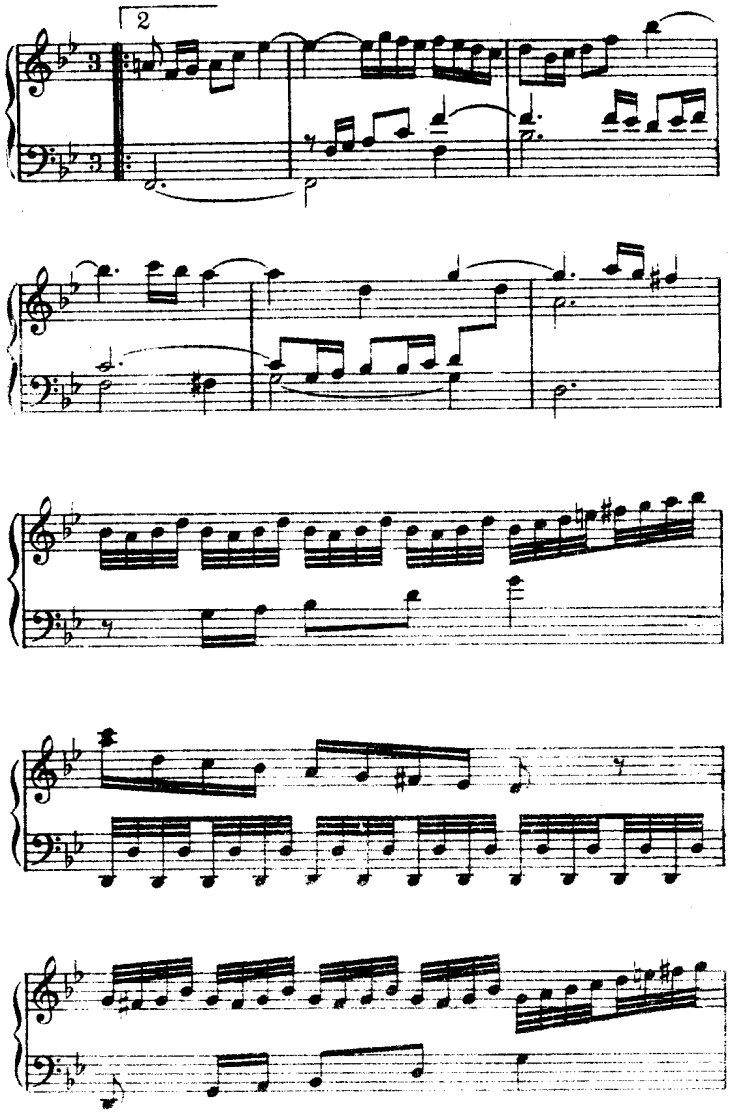
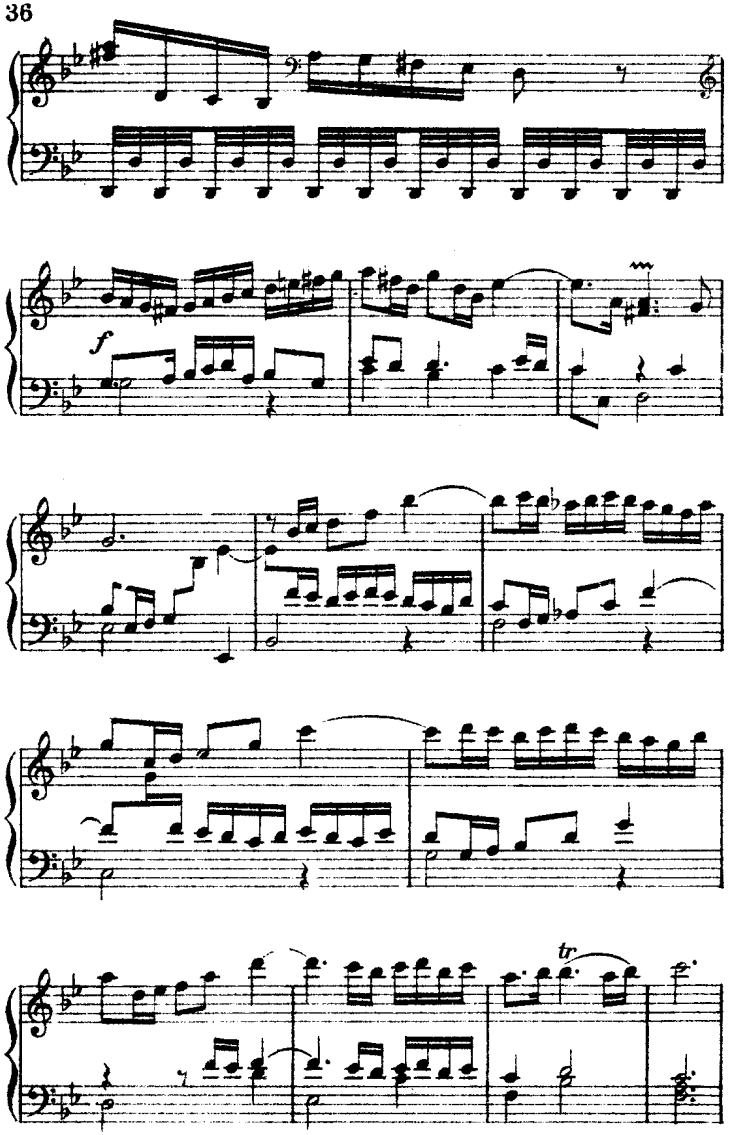
19. Air grave

(Ballet où les Démons entourent la Vengeance
et lui remettent un poignard et une massue.)



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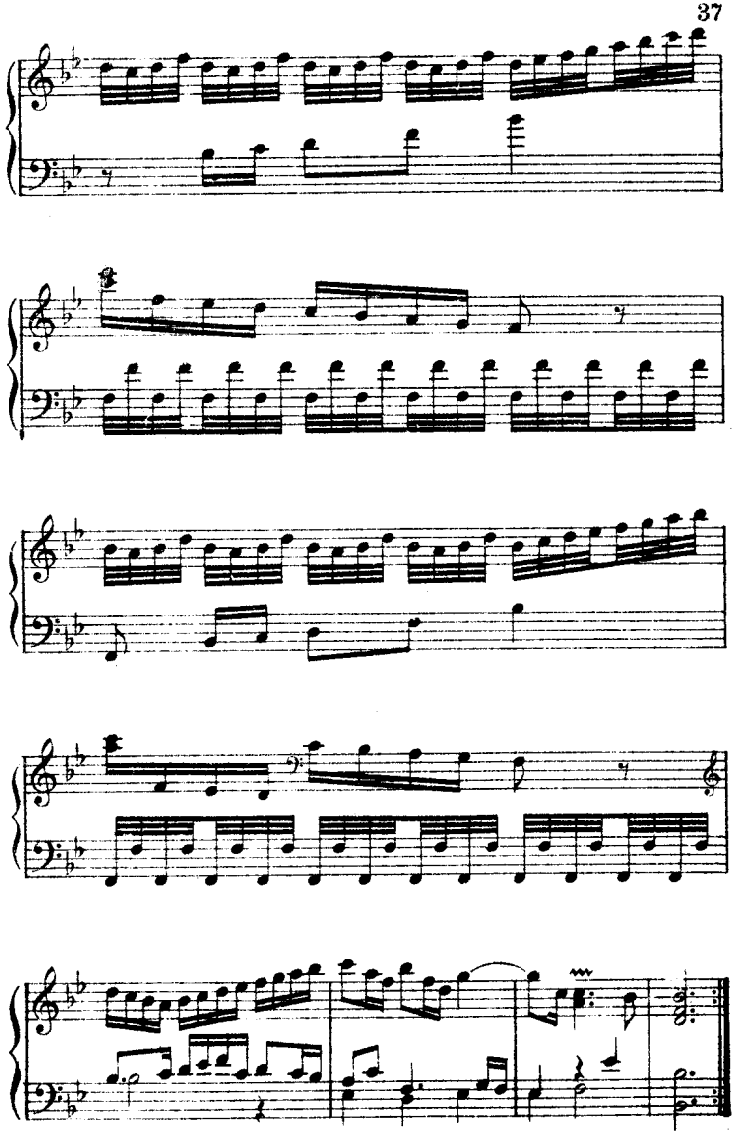

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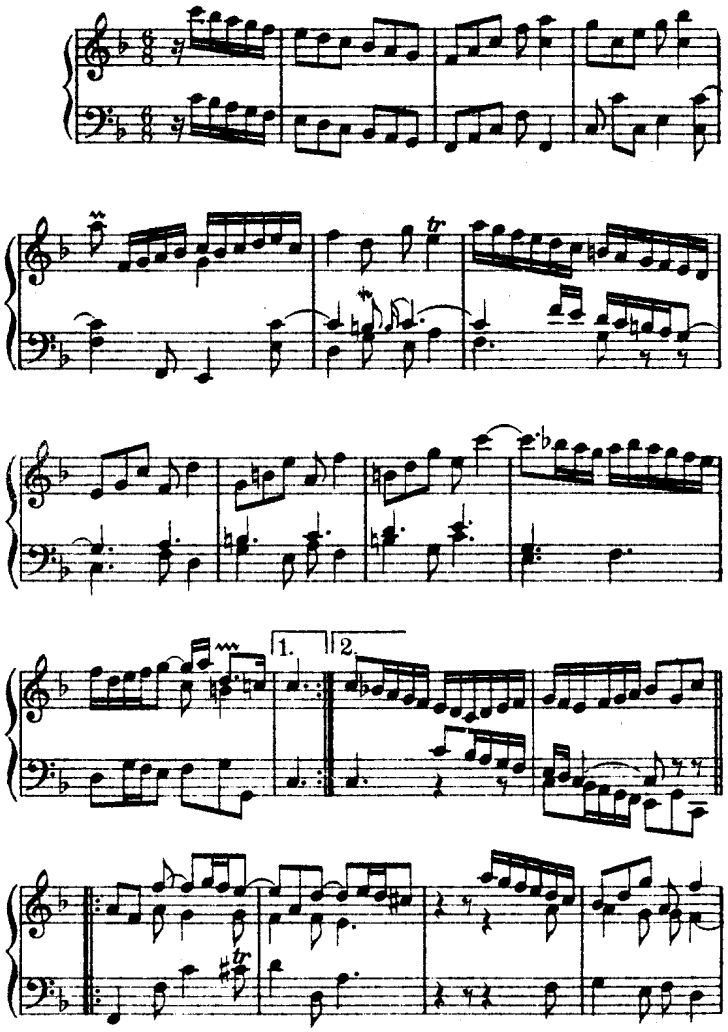
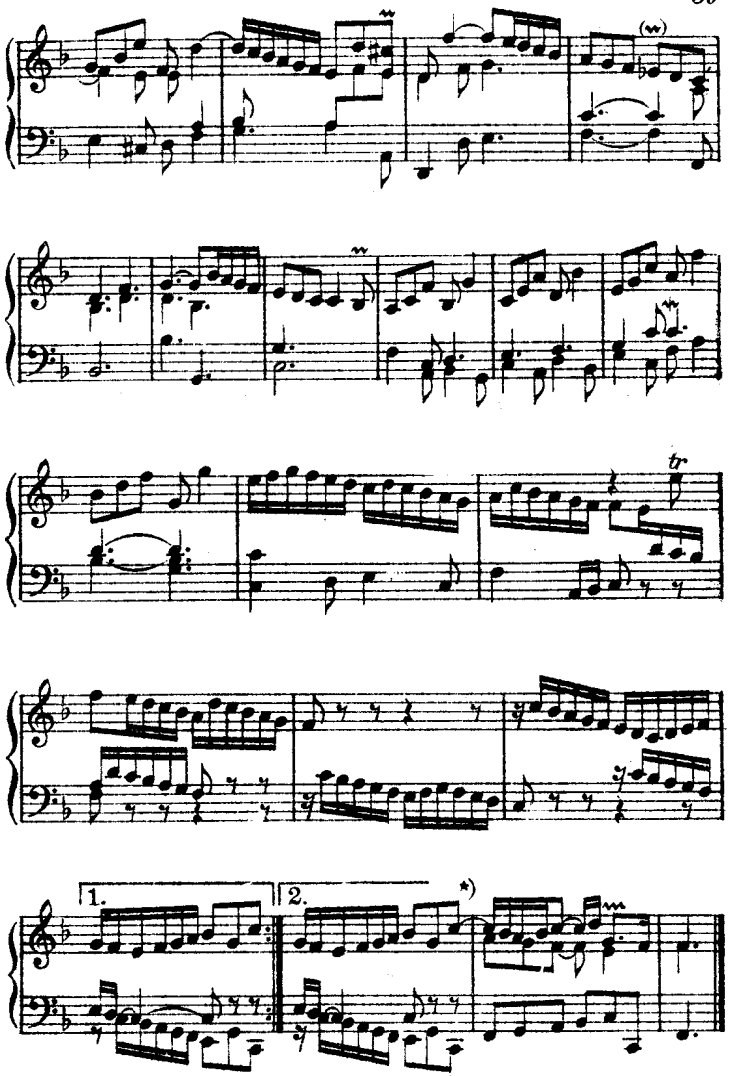
20. Air vif





*) Im Original geht der Satz hier unmittelbar ins Rezitativ über; die anderthalb Schlußtakte wurden, um das Stück als solches abzurunden, hinzugefügt.

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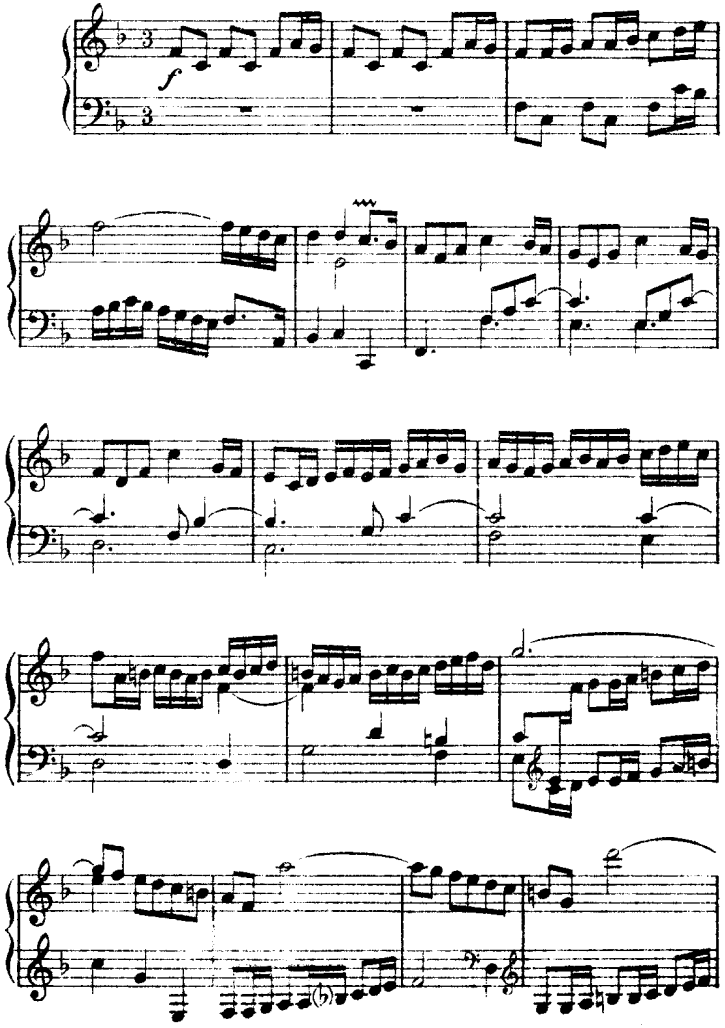
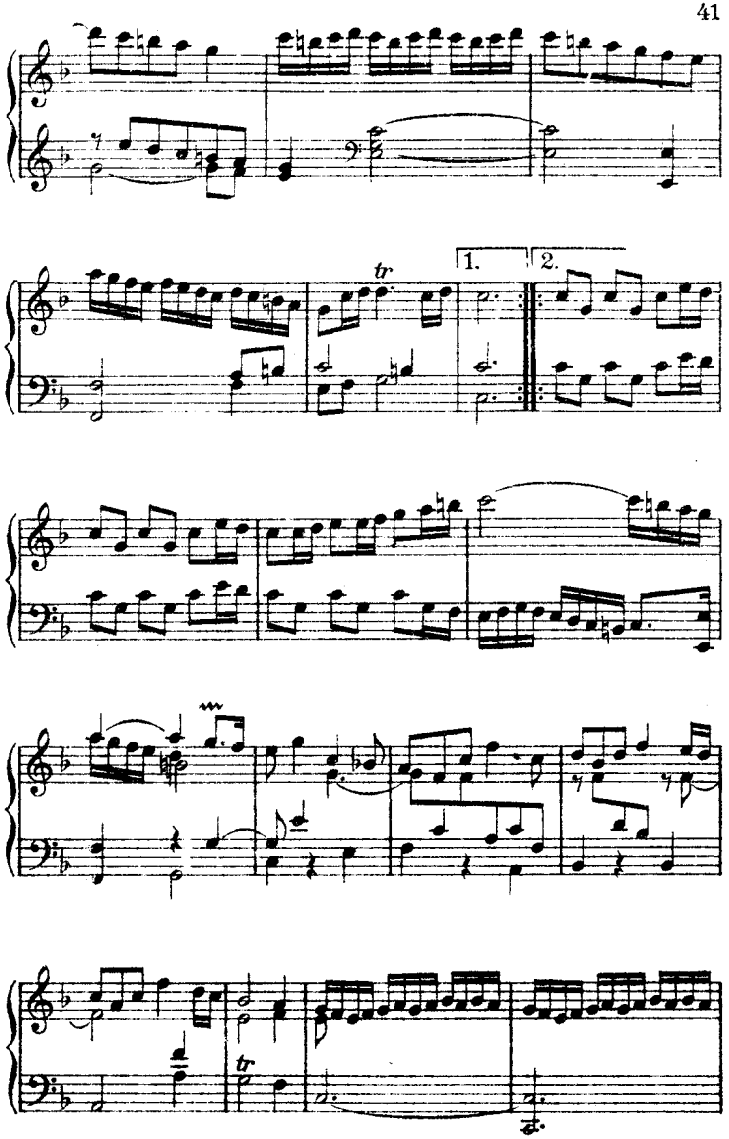
Tänze aus „Zoroaster“

21 Air très vif





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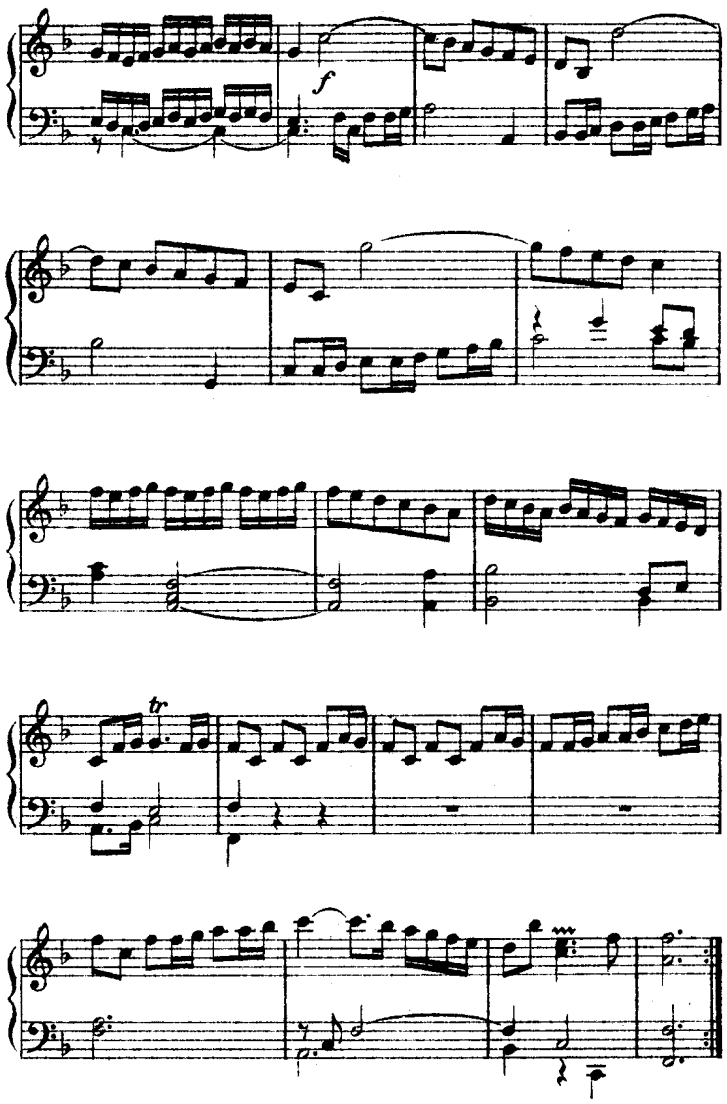
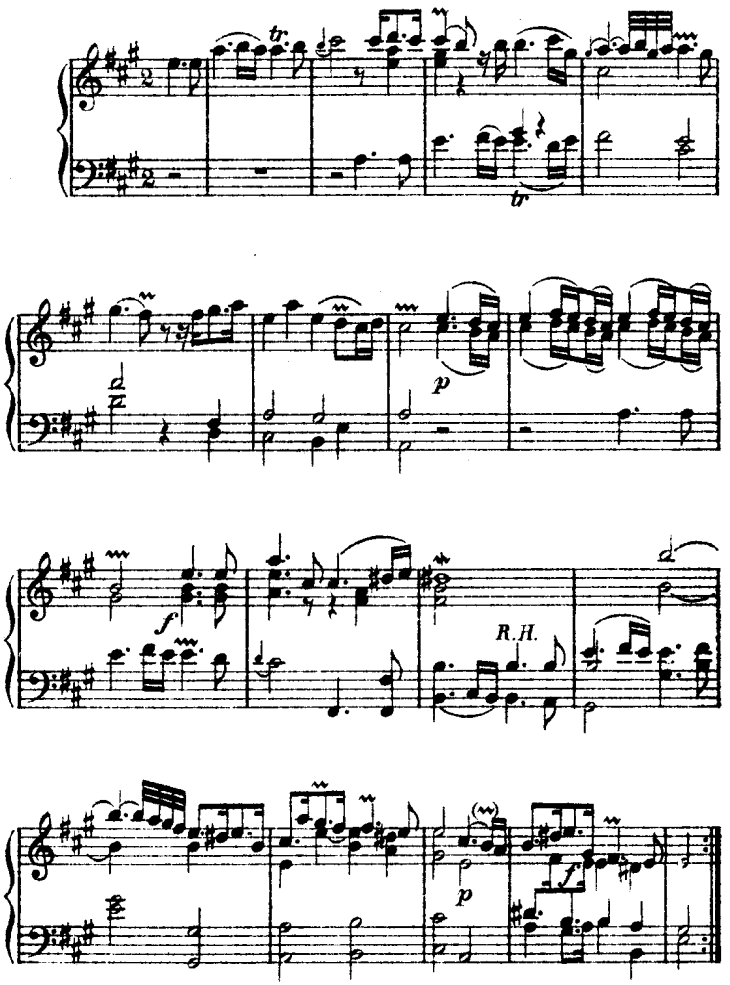


22. Air majestueux



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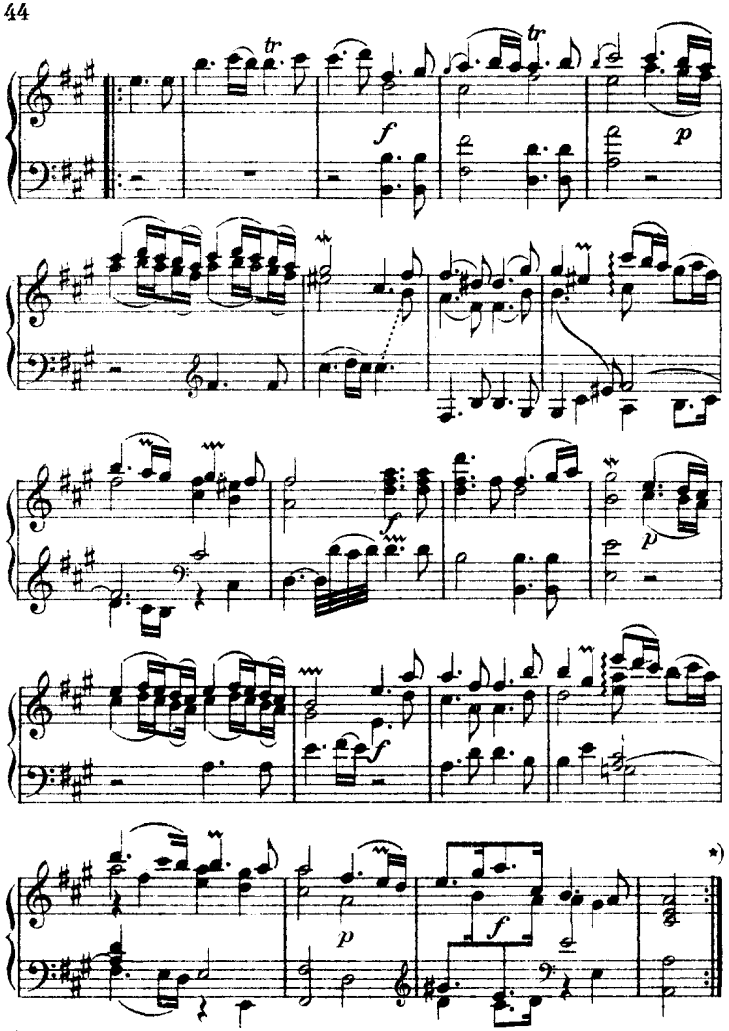
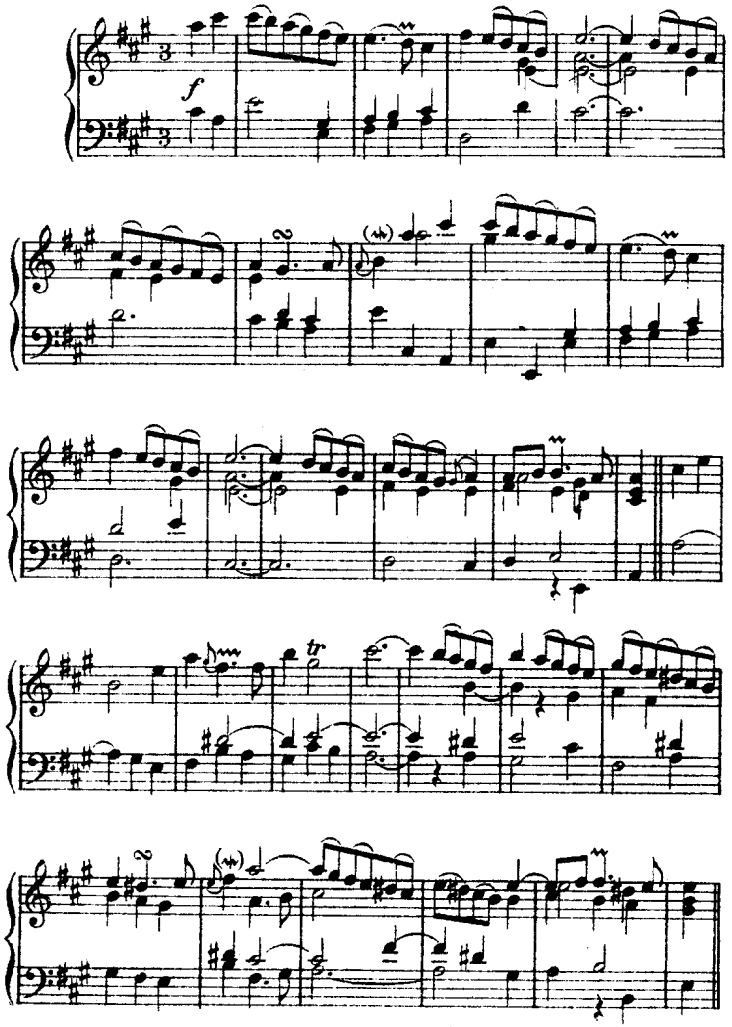
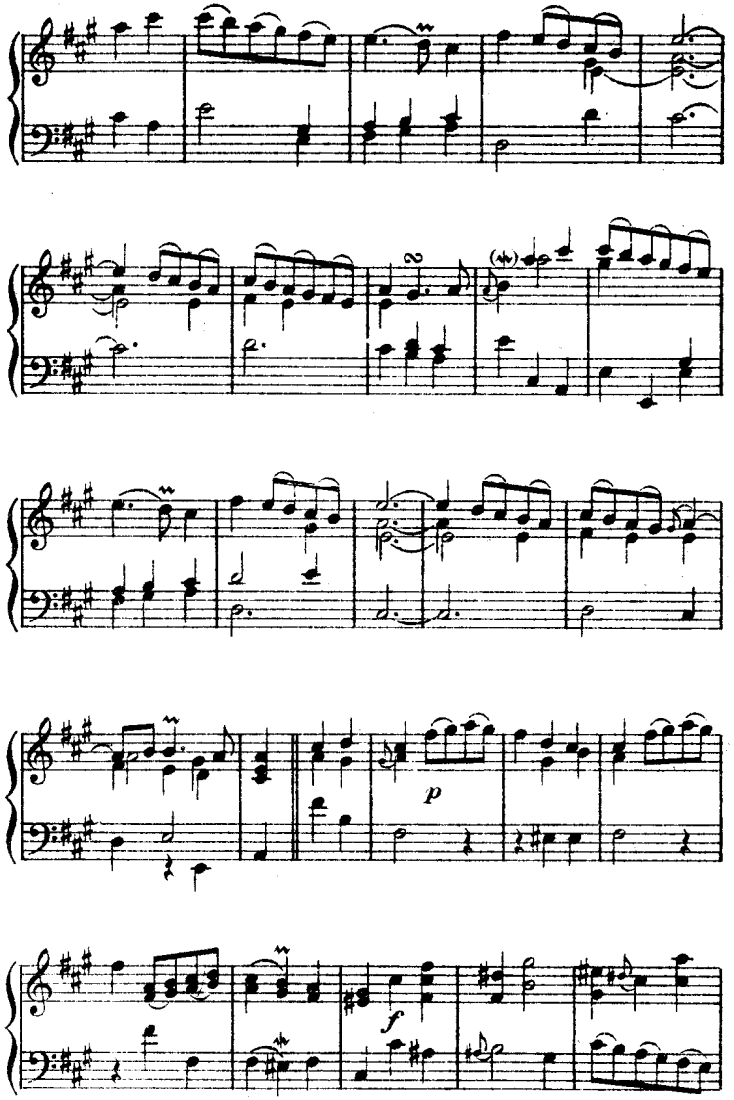


*) Von der vorstehenden № 22 an gehören die Sätze sämtlich dem auf A stehenden Finale des V. Aktes an. Unterbrochen wird das Ballet dabei zwischen **22** und **23** durch ein Rezitativ und ein Duo, zwischen **23** und **24** durch ein Rezitativ, nach der auf **26** folgenden Wiederholung von **25** durch eine Arie. **27 - 30** bilden den Schluß des Werkes.

23. Rondeau

Mouvement de Chaconne

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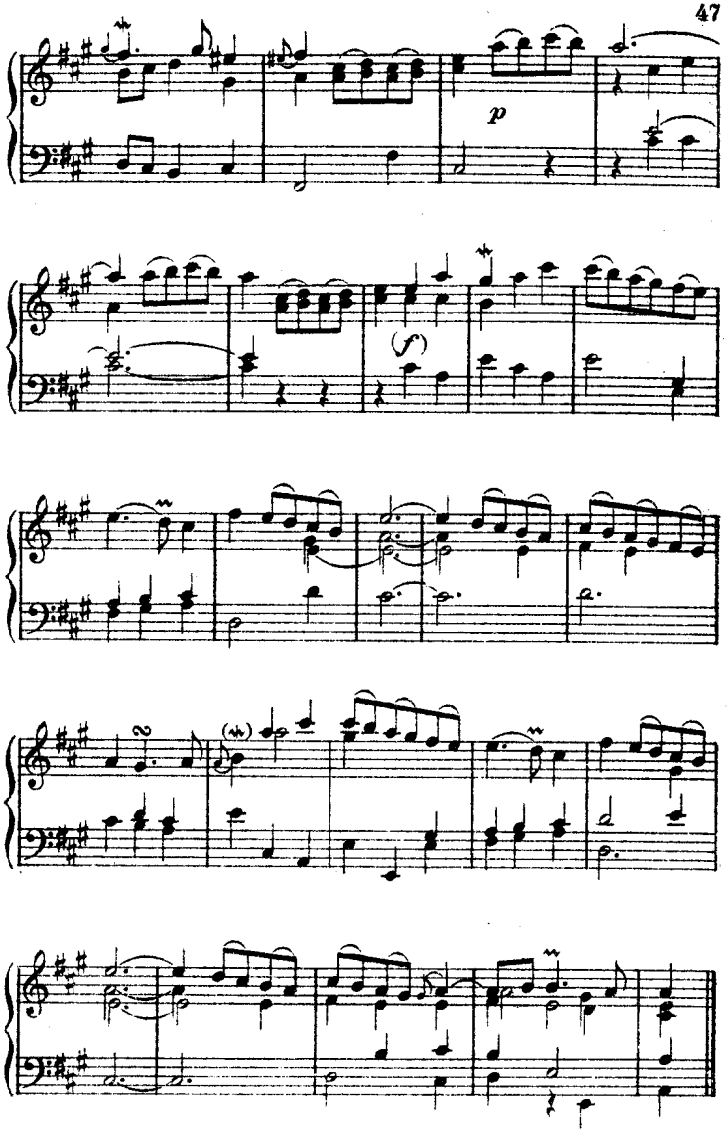
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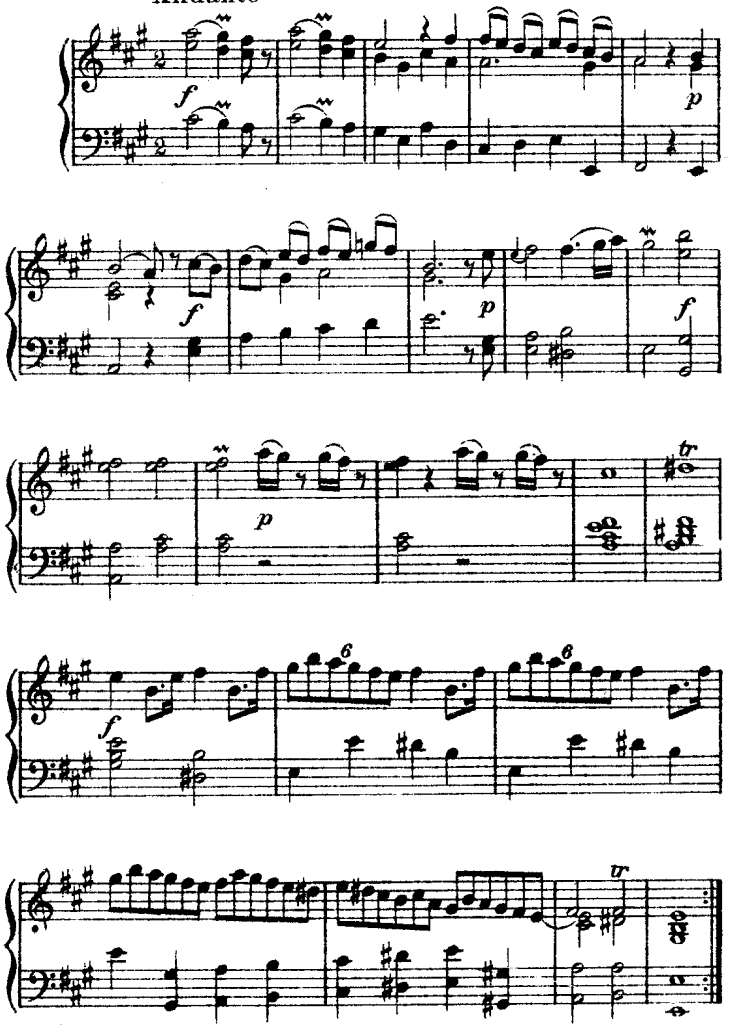
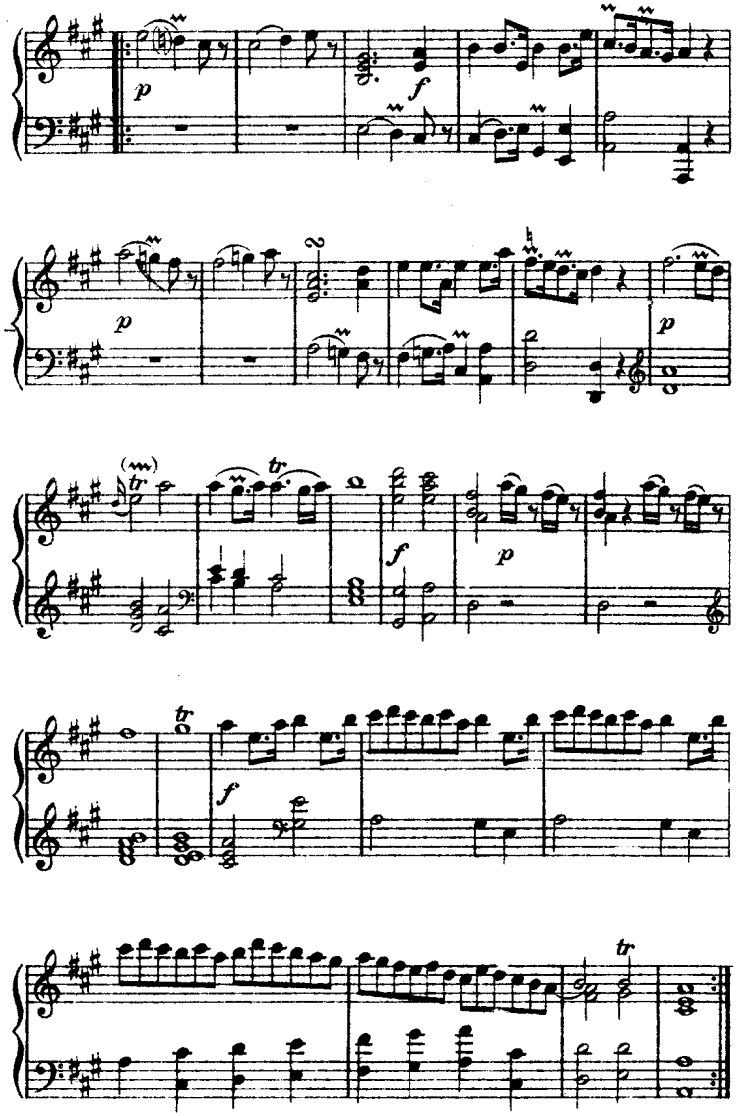
Tänze aus „Zoroaster“

24. Entrée de bergers et prêtres

Andante





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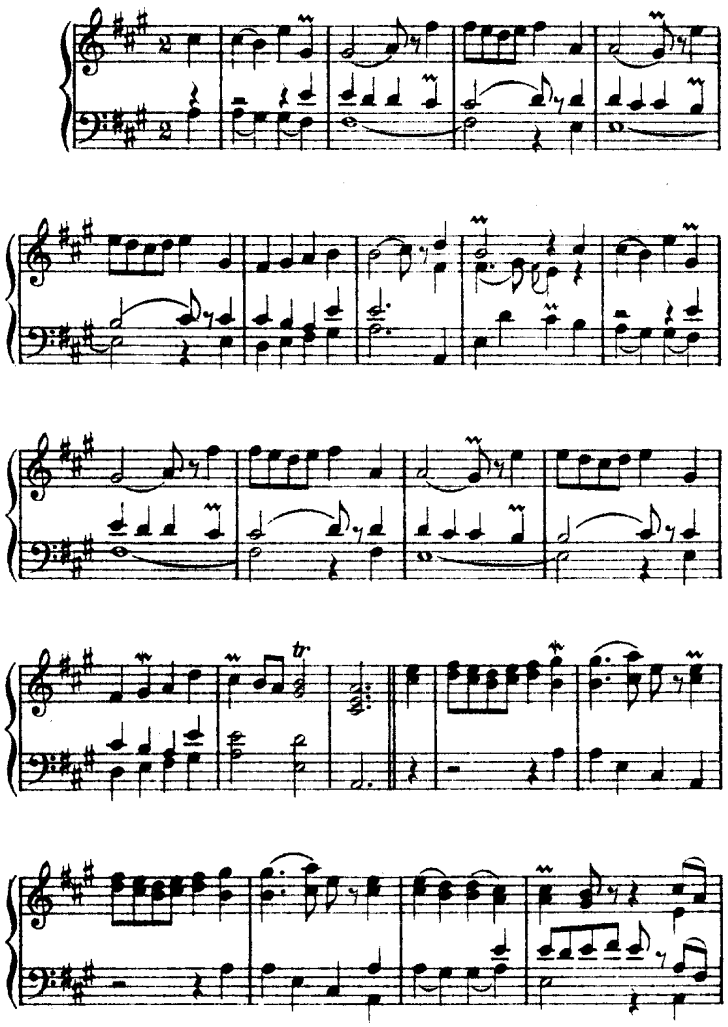
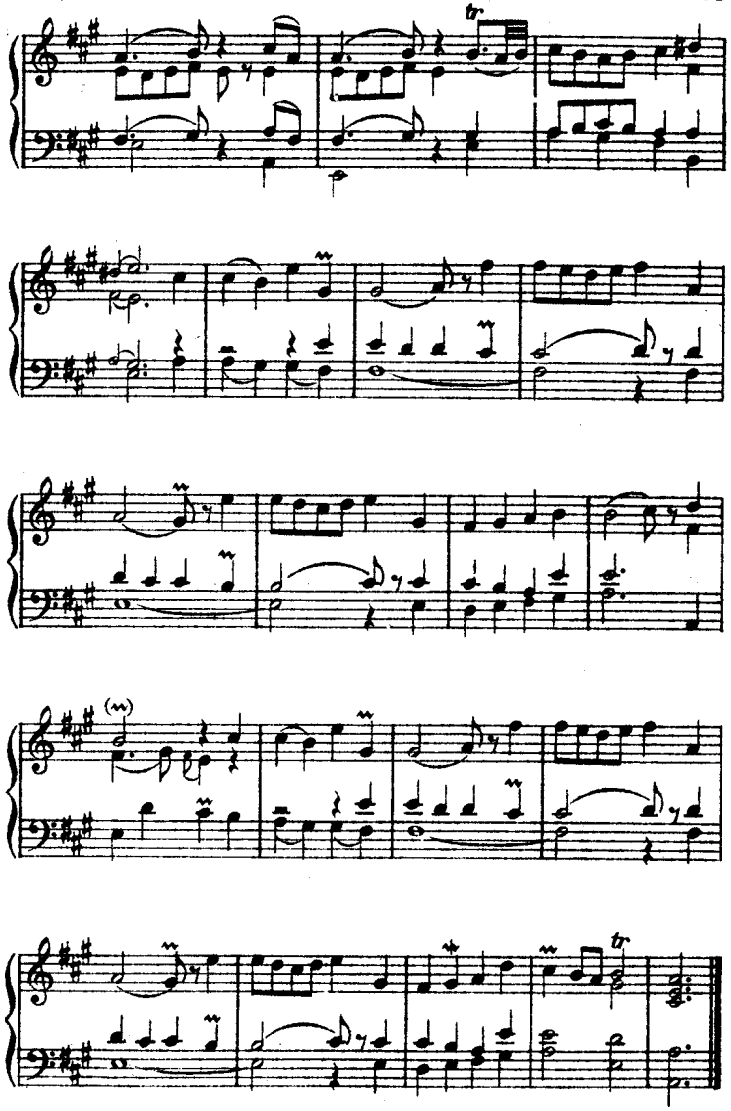
25. Premier Rigaudon





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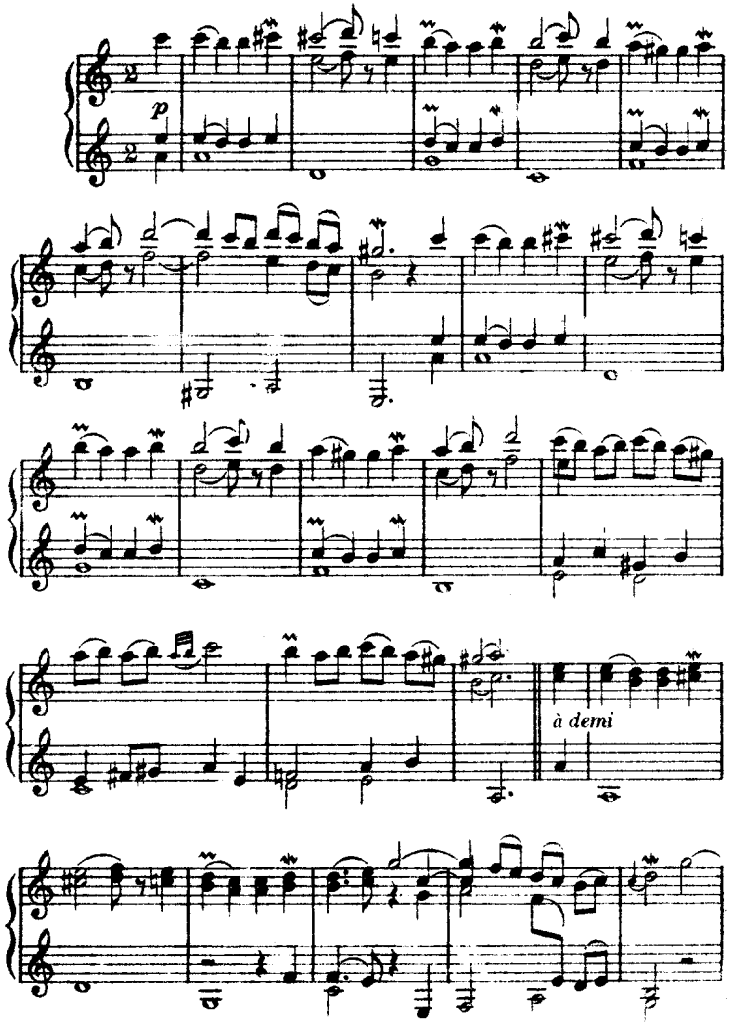
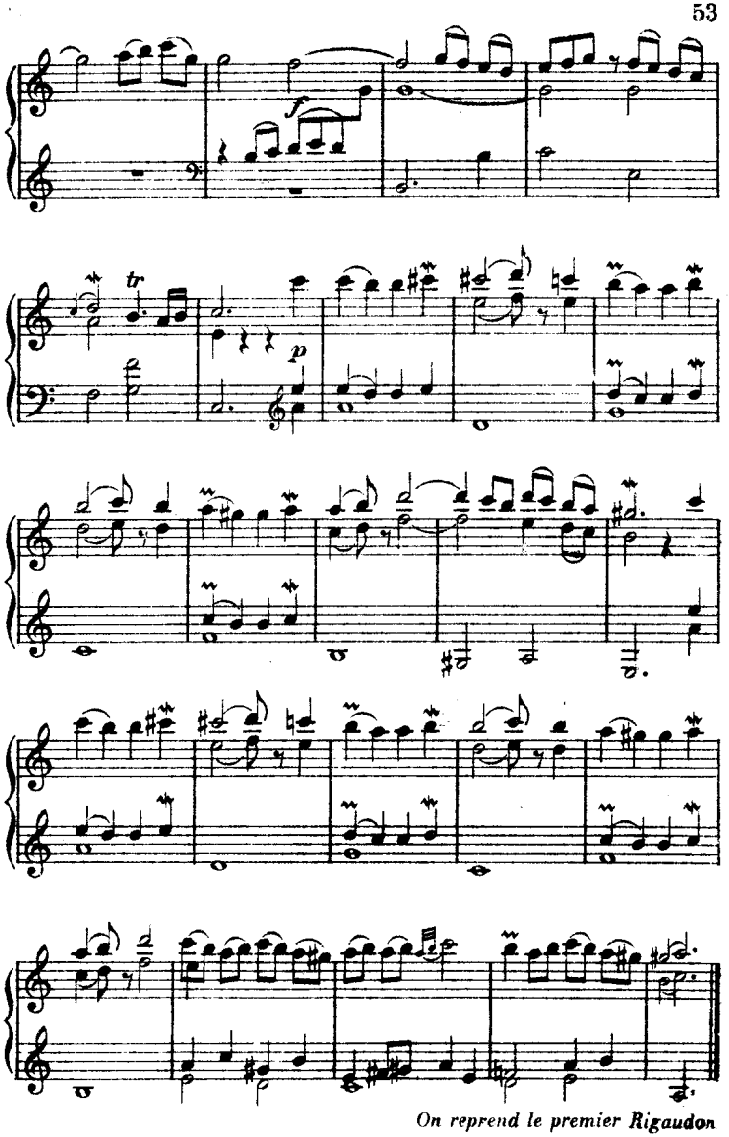
26. Deuxième Rigaudon





On reprend le premier ***Rigaudon***

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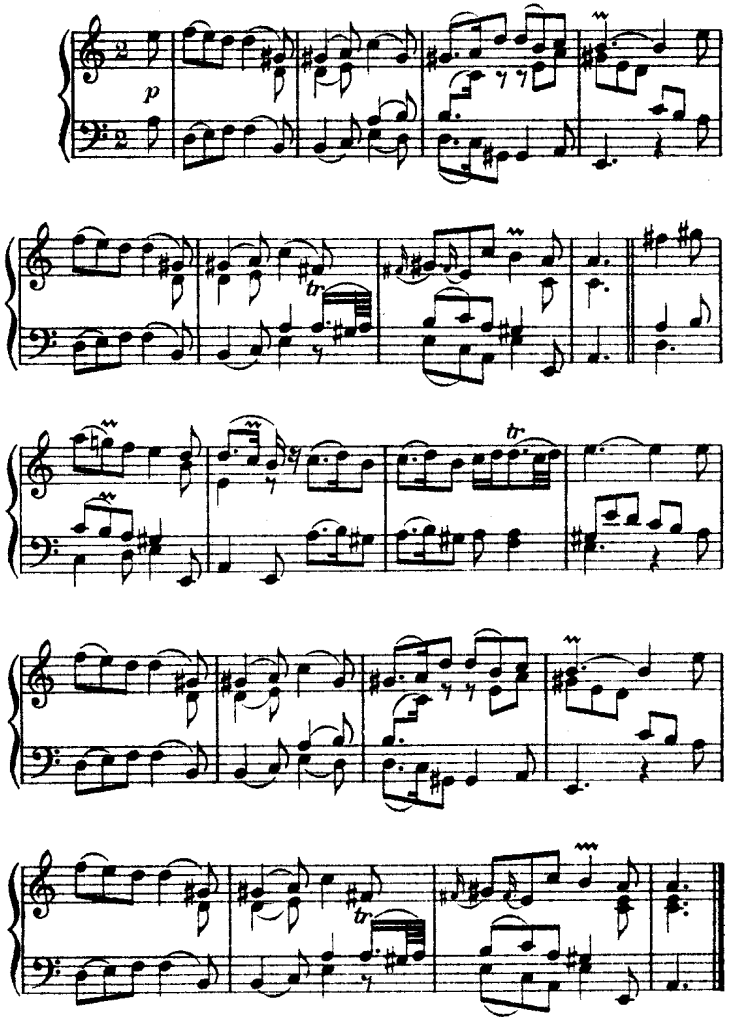
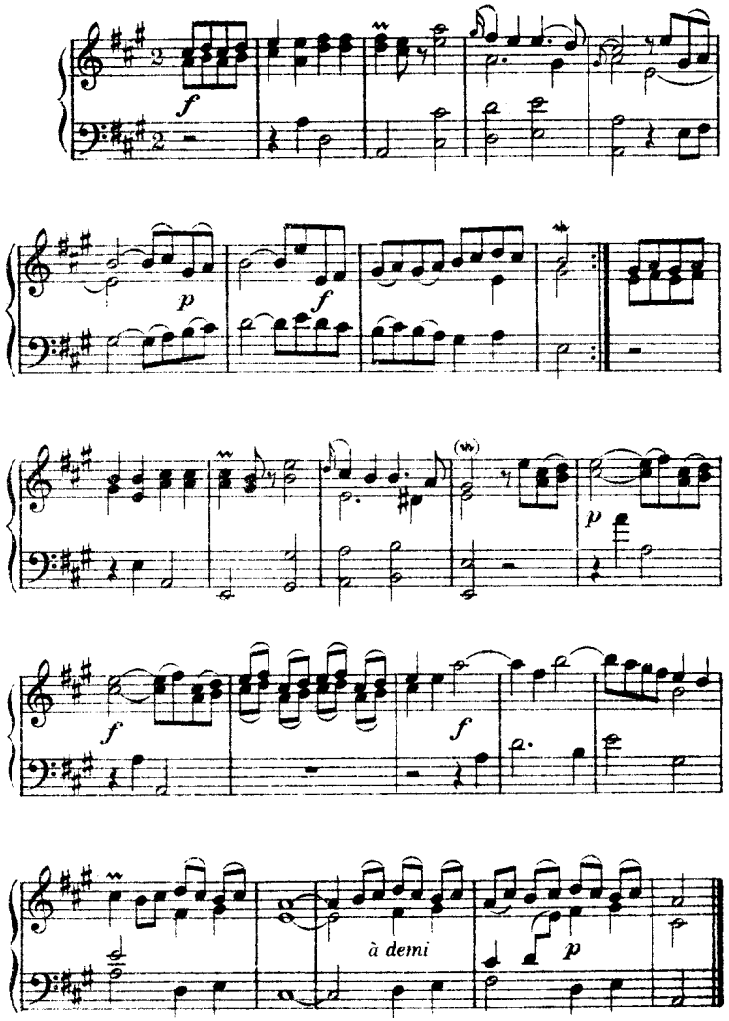
27. Air gracieux en rondeau



28. Gavotte vive



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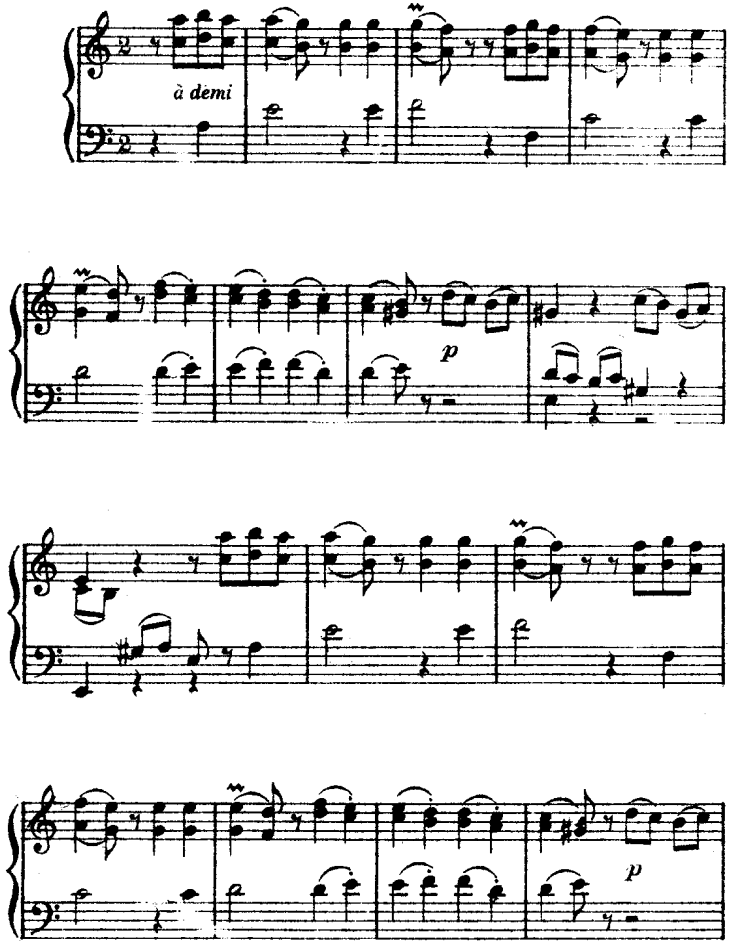
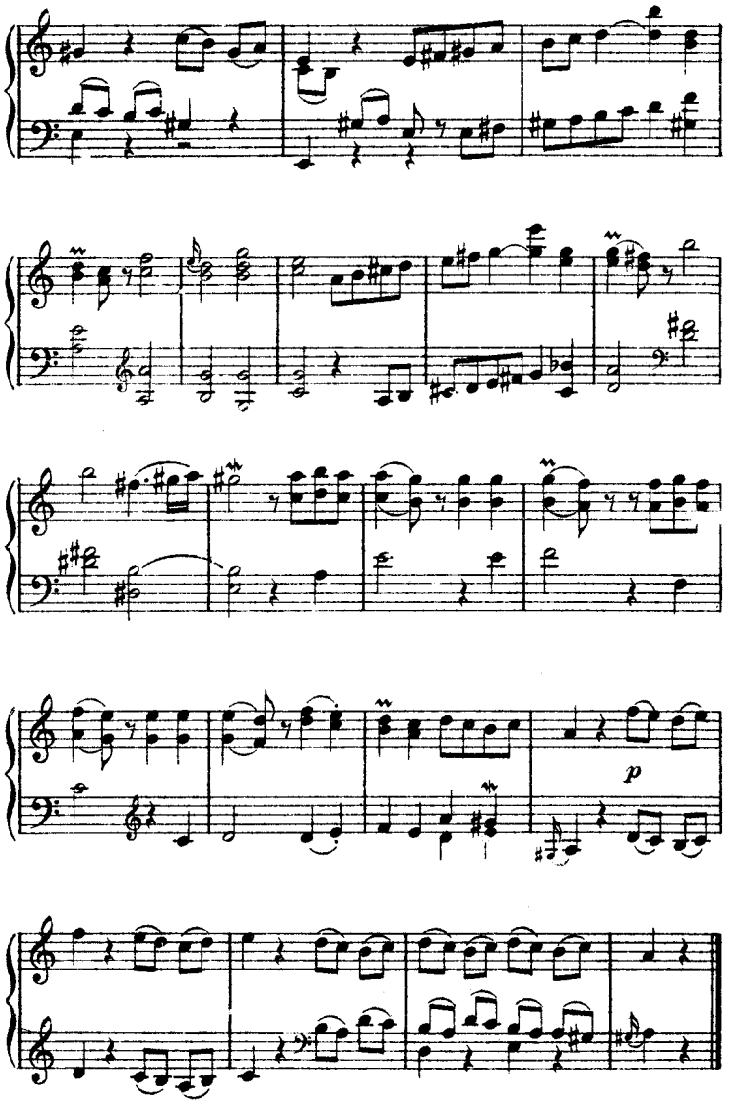
29. Deuxième Gavotte





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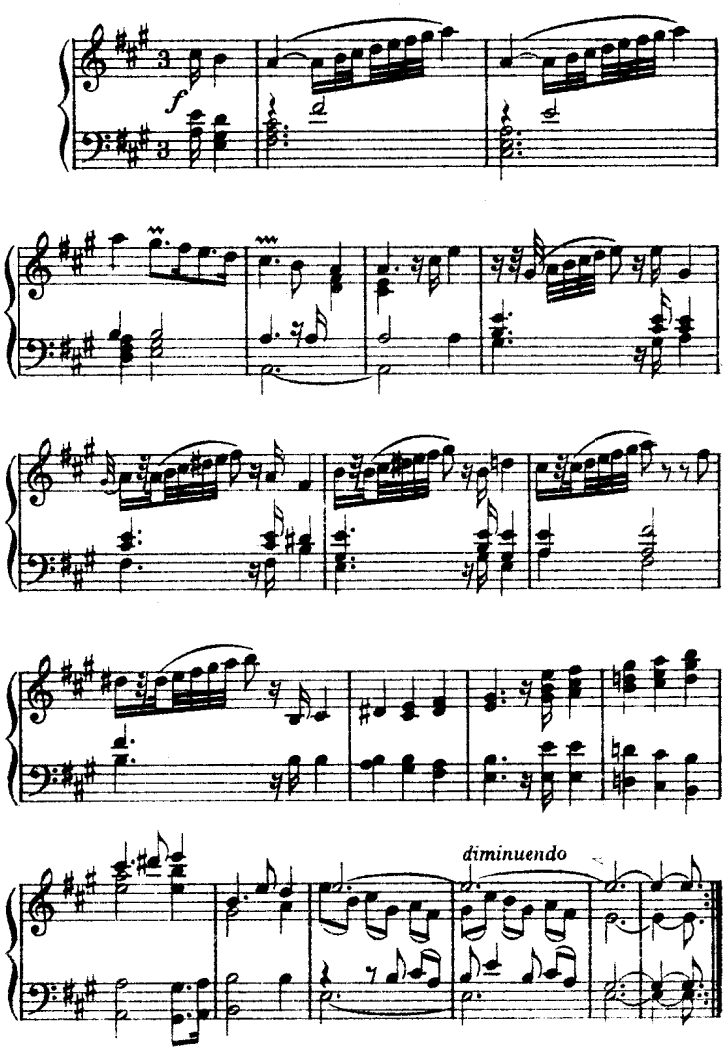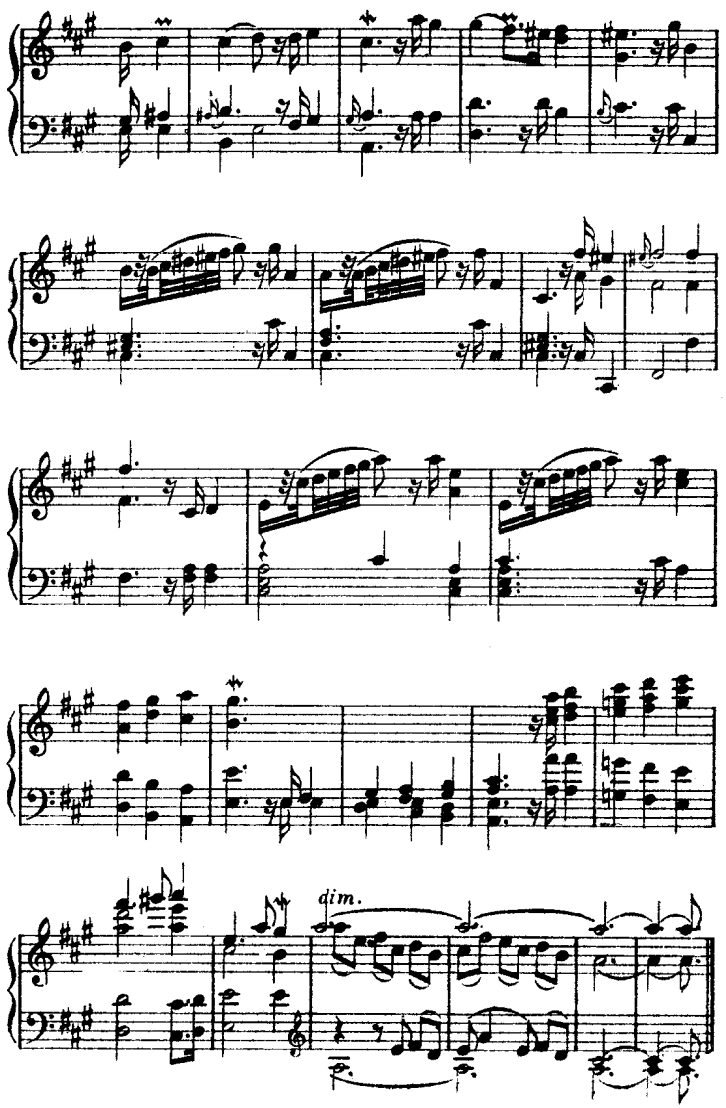
30. Louré