L.P.S. — No. 160

PURCELL

TEN SONATAS OF FOUR PARTS (TRIO SONATAS)

LEA POCKET SCORES

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TEN SONATAS
OF FOUR PARTS
(TRIO SONATAS)

URTEXT EDITION

LEA POCKET SCORES
NEW YORK
1968

TEN SONATAS OF FOUR PARTS.

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The present study score edition is based on Vol. VII of the Purcell Society edition, edited by Dr. Charles Villiers Stanford and published by Novello, Ewer & Co. in 1896.

PREFACE.

THE Ten Sonatas of four parts were first published in 1697, two years after the Composer's death, in four separate small folio part-books, badly printed from type. The Title-page is as follows: TEN | SONATA'S | in | FOUR PARTS. | Compos'd by the | LATE MR. HENRY PURCELL. | *London*, | Printed by *J. Heptinstall*, for *Frances Purcell*, Executrix of the Author; | And are to be sold by *B. Aylmer* at the Three Pigeons against | the Royal Exchange, *W. Henchman* in *Westminster-Hall*, and *Henry* | *Playford* at his Shop in the *Temple-Change*, *Fleetstreet*. 1697. | " It contains the following dedication:

" To the Right Honourable the Lady Rhodia Cavendish.

Madam,

The following Collection having already found many Friends among the Judicious part of Mankind, I was desirous that it might not want the Patronage of our Sex, for whose Honour, as well as for the Credit of this Work, I have presum'd to place Your Ladyship's Name before these Sheets. And certainly, Madam, my Ambition will be justify'd by all that have the Happiness of Knowing Your Excellent Judgment, and the wonderfull Progress You have made (beyond most of either Sex) in all Ingenuous Accomplishments, and particularly in this of Musick, for which you have often been Admir'd by the dear Author of these Compositions; whose Skill in this Science is best recommended to the World by telling it, that He had the Honour to be Your Master: upon whose Account, as well as on that of many Personal Obligations, I am prompted by Gratitude no less than Ambition to acknowledge my self in the most Publick manner,

Your Ladyship's most Oblig'd

and most Obedient Servant,

FRANCES PURCELL."

At the end is the following "Advertisement. By Reason Madam *Purcell's* AYRES and SONATA'S coming out this *Trinity* Term, the Press could not compleat the Collection of Choice SONGS of Mr. *Henry Purcell's;* for which, several Gentlemen have Subscrib'd; and also a greater Number of SONGS than was Proposed, will be Added. Therefore all Gentlemen and Ladys, that intend to Subscribe, are desired to doe it before the 25*th* of *July* next; and the Books, without farther delay, will be deliver'd *Michaelmas*-Term next."

The form of the work is similar to that of the Twelve Sonatas of Three Parts, and most of the remarks in the preface to the latter work will be found to apply also to the former. But the difficulties which beset an accurate edition of the present work are increased by the fact (1) that the Composer obviously left no MS. ready for press, and (2) that two versions of some of the Sonatas exist.

The figured bass of the basso continuo is, in the printed part, evidently the work of a careless and even incompetent hand; and the Editor has been compelled to make a compromise (as far as possible in accordance with the music itself) between that and the Manuscript Score in the handwriting of Handel's amanuensis, J. C. Smith, now in the Library of the Royal College of Music.

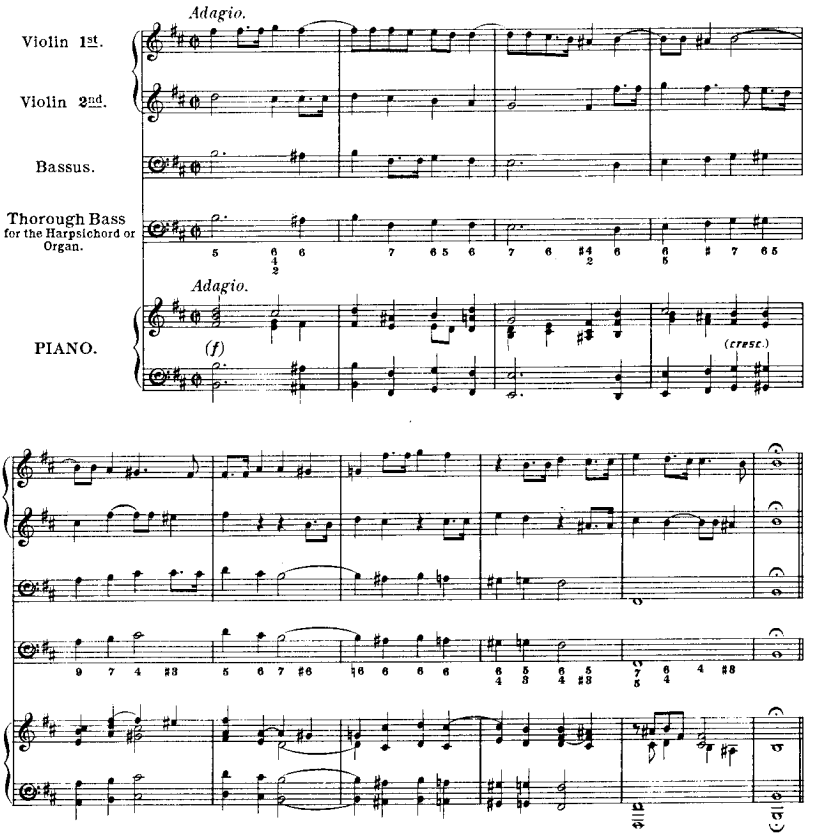
An incomplete autograph score of Sonatas Nos. 1, 2, 3, 7, 8, and 9 exists in the British Museum (Ad. MS. 30,930). It is evidently an early copy, and contains very little figuring of the bass. In Sonatas VII. and VIII. the autograph differs so largely from the printed parts and from Smith's score, that the Variants have been specially engraved in an Appendix. The Sonatas missing from the autograph have apparently been cut out, and the order varies from that of the printed Edition. The Editor has left the string parts almost exactly as the printed version gives them, both as regards phrasing and marks of expression: any additions of slurs, marks, or apparently missing accidentals are enclosed in brackets. His own suggestions for marks of expression, &c., will be found in the pianoforte part,* which he has written as far as possible in the harpsichord style. It may be pointed out that the Thorough Bass is intended by the composer for Harpsichord *or Organ*. The Sonatas therefore belong (as indeed their character suggests) to the class of *Sonate da Chiesa*, rather than to that of *Sonate da Camera*, though they are suitable for either purpose. The Errata in the printed parts are (when obvious) corrected without comment, and when doubtful marked with a query or an alteration in brackets.

The Editor wishes to express his thanks to Mr. Cummings for allowing him to use the printed edition in four volumes in his possession, to the British Museum authorities for their permission to consult the autograph score, and to Mr. Barclay Squire for much valuable help in preparing the Sonatas for the press.

CHARLES VILLIERS STANFORD.

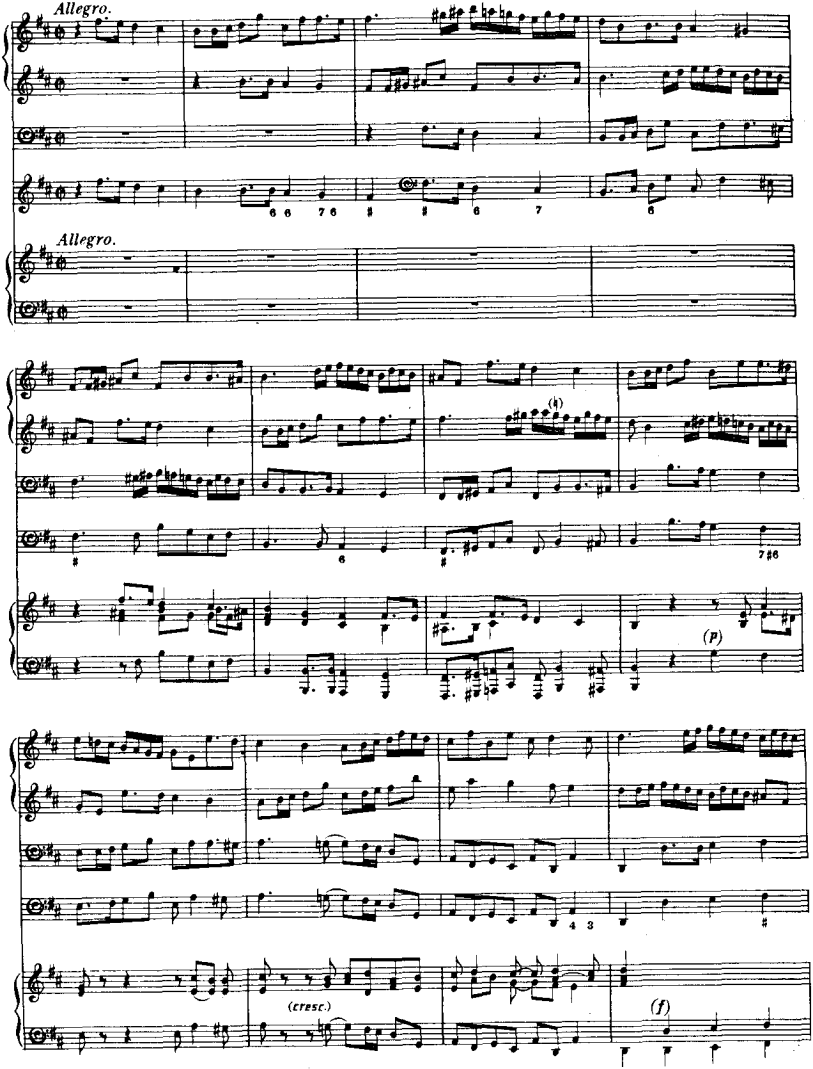
SONATA I.

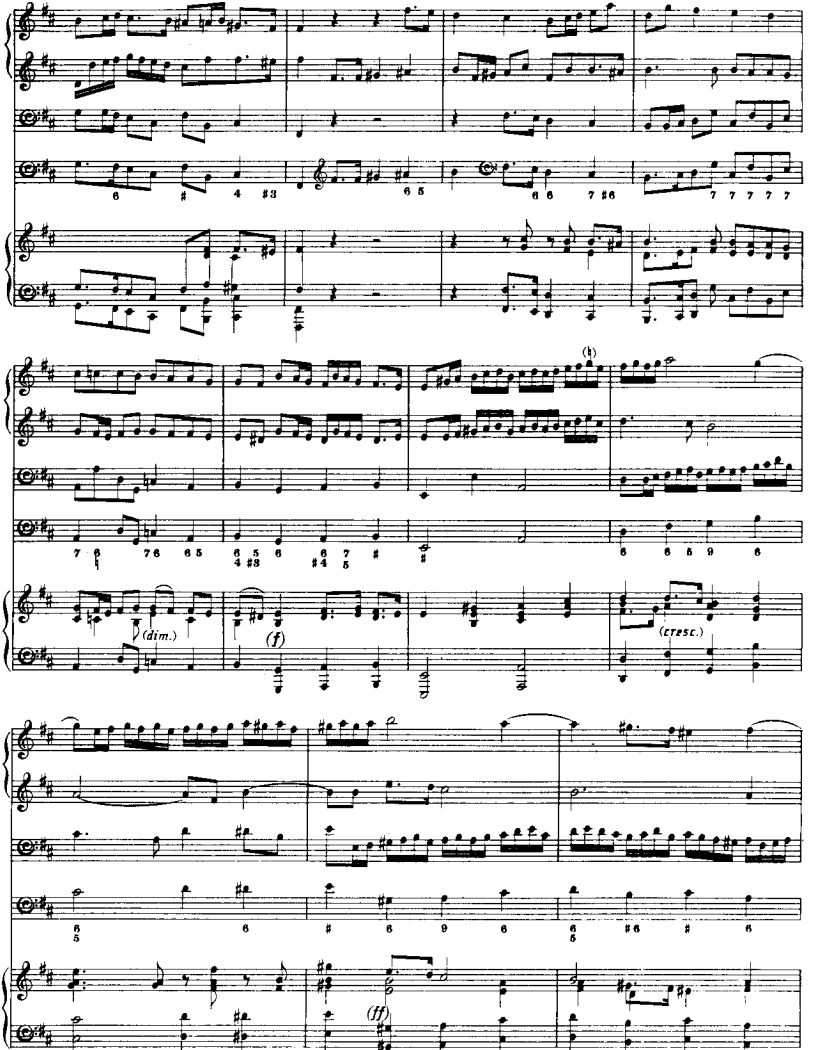
HENRY PURCELL.

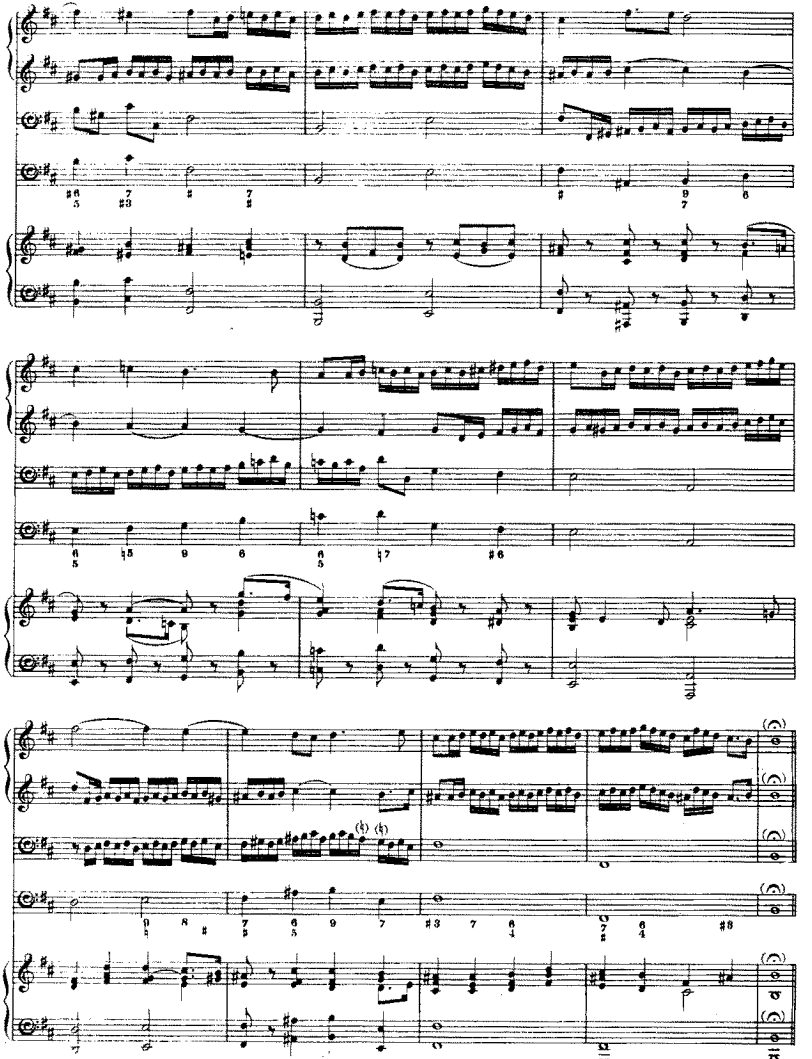


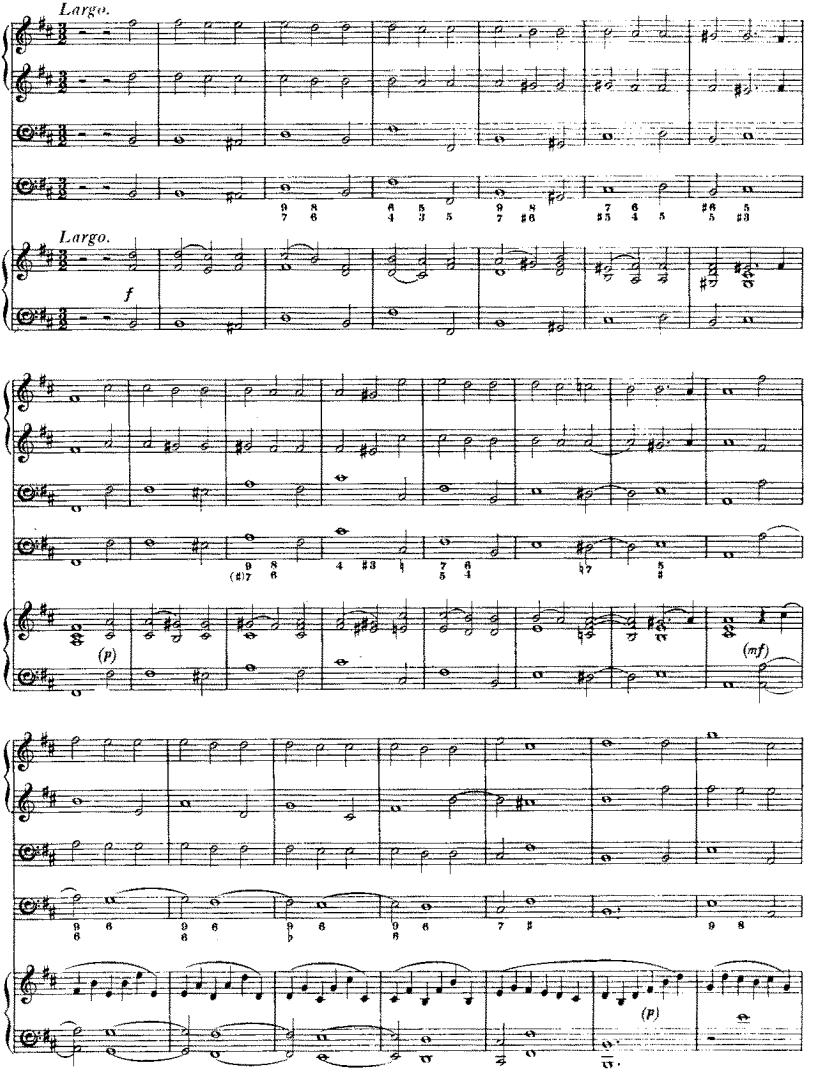
CANZONA.

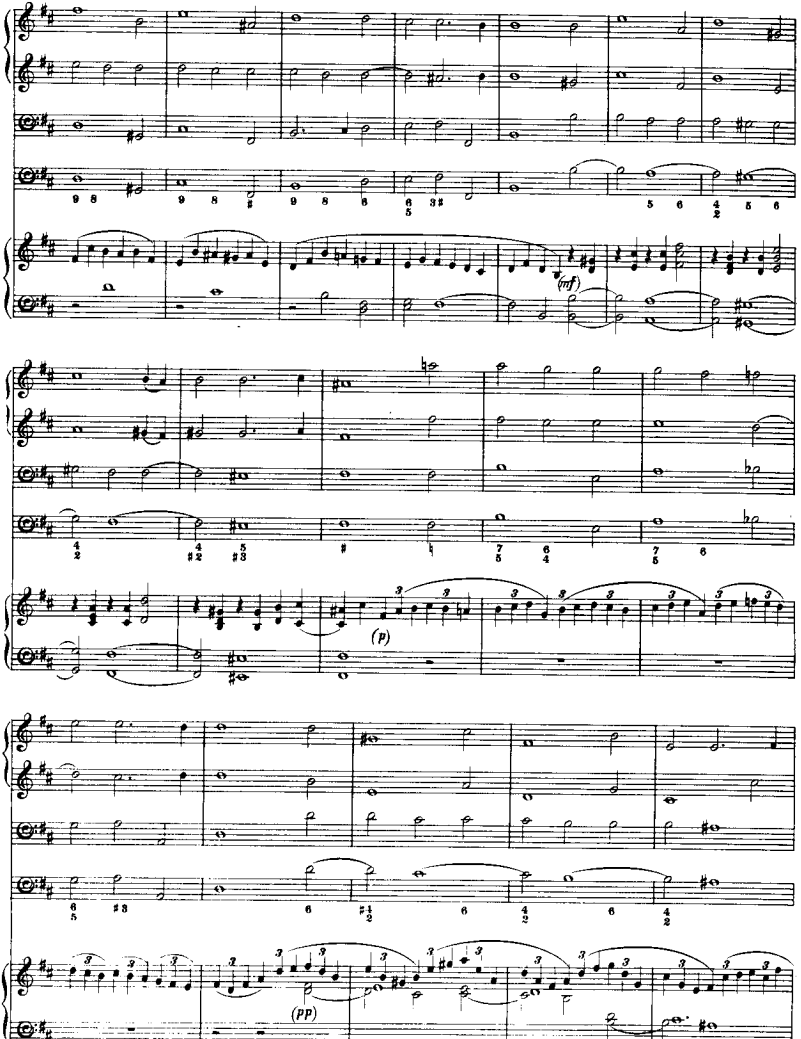
Allegro.

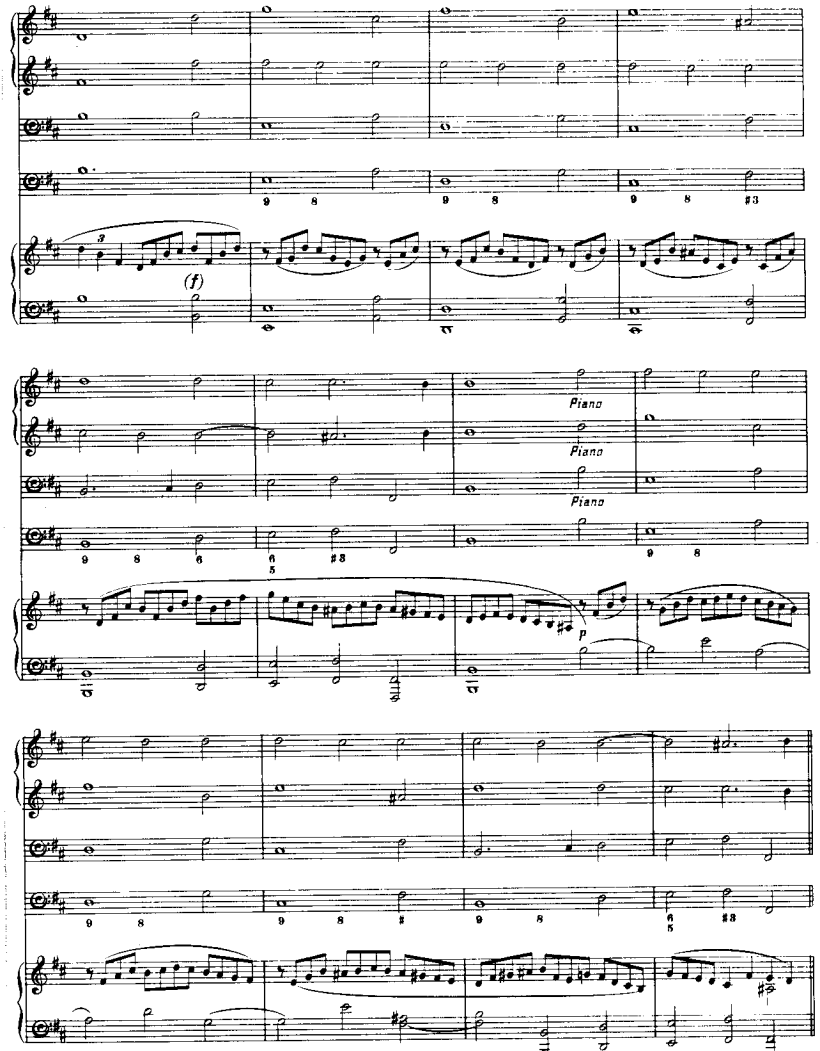


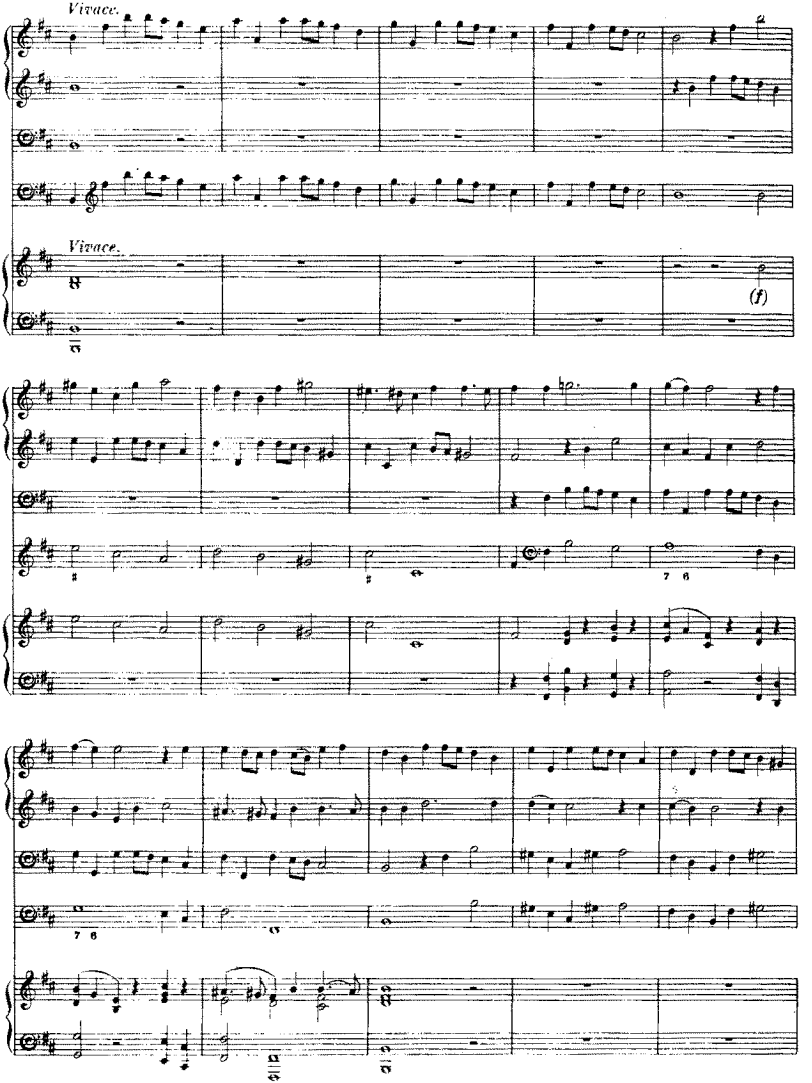

(dim.)
(f)
(cresc.)
(ff)

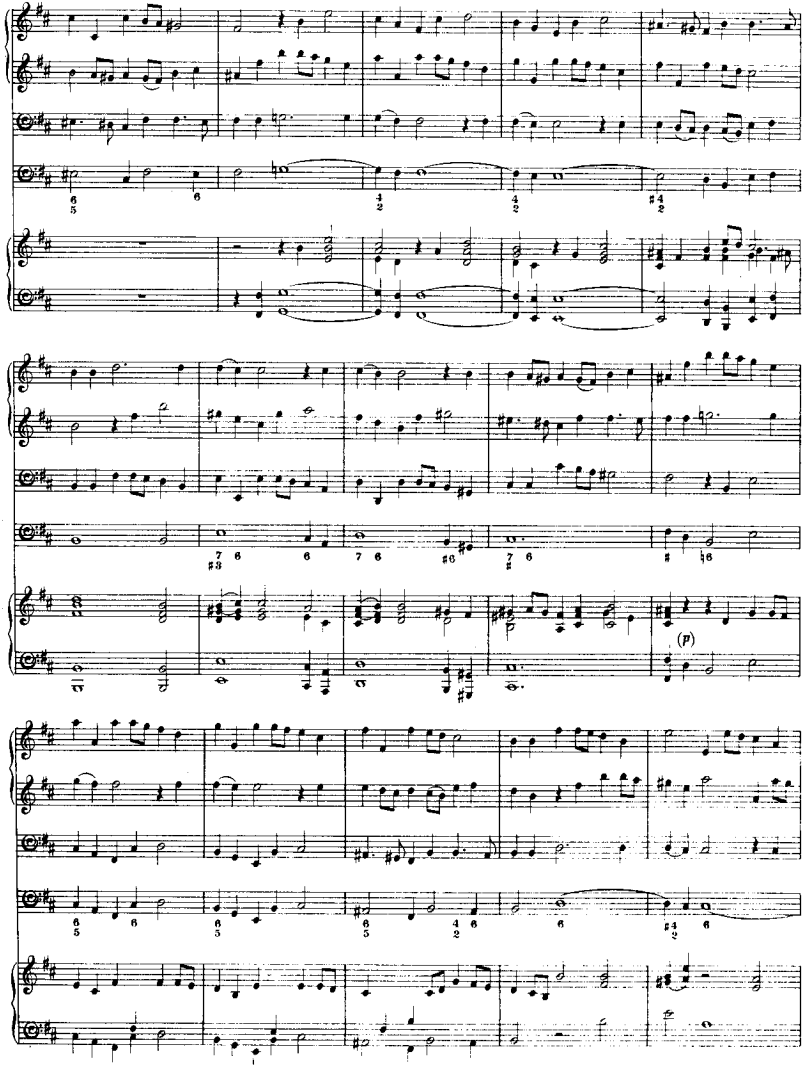


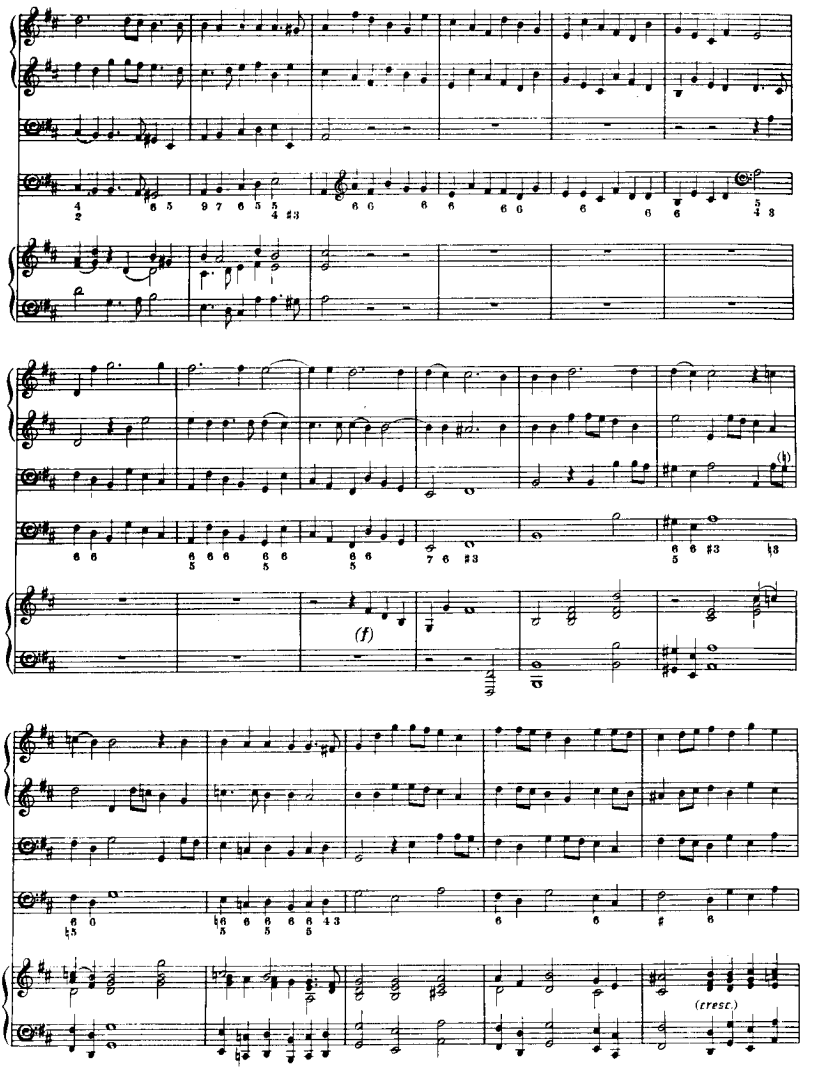

Largo.
Largo.
f
(p)
(mf)
(p)

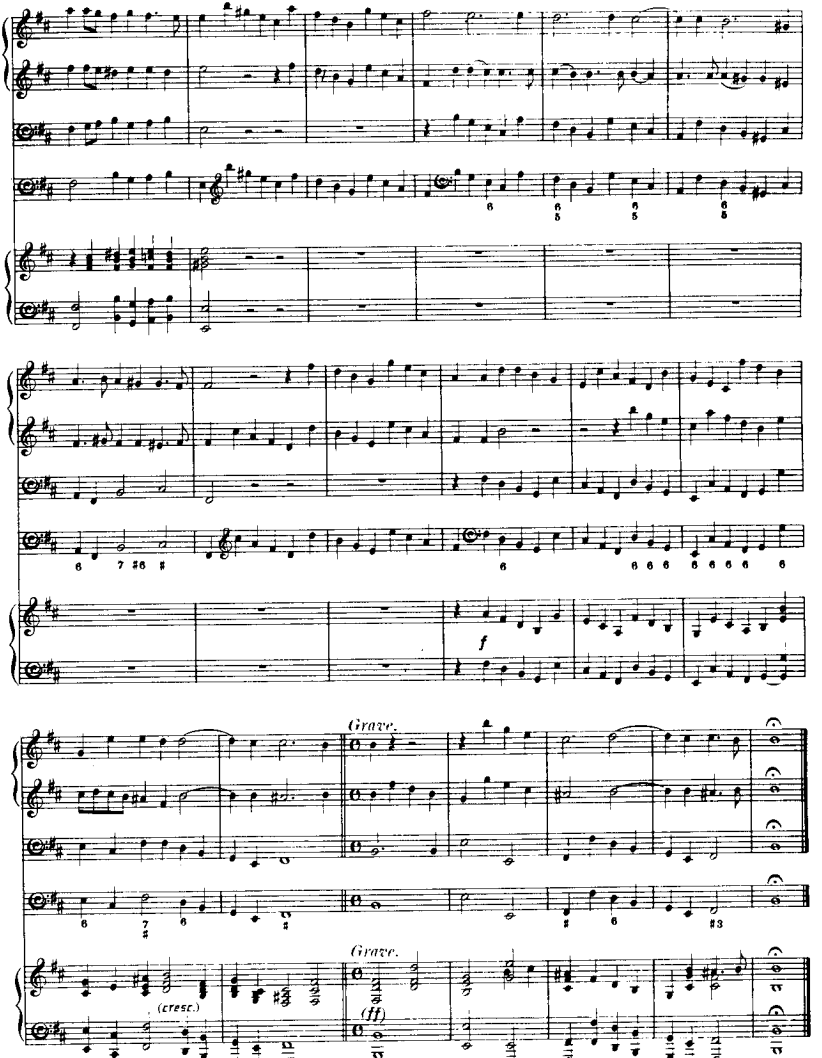

(mf)
(p)
(pp)


(f)
Piano
Piano
Piano
p

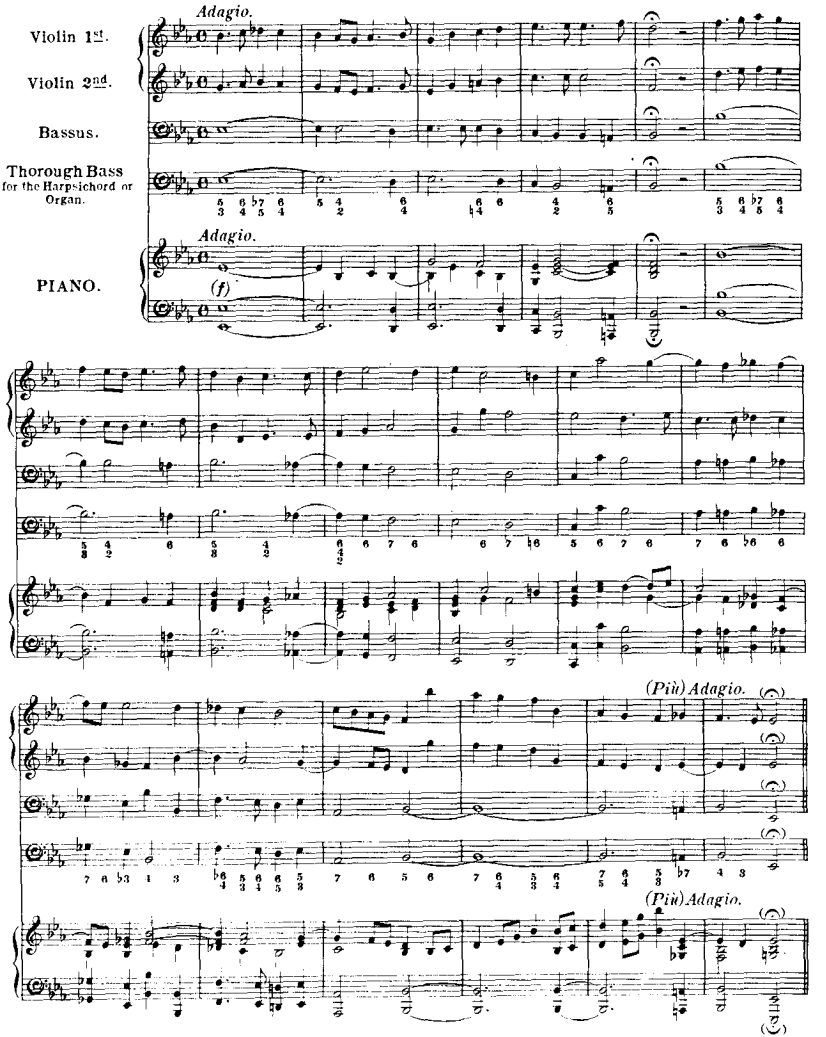

Vivace.
Vivace.
(f)




(f)
(tresc.)


f
Grave.
(cresc.)
(ff)
Grave.

SONATA II.

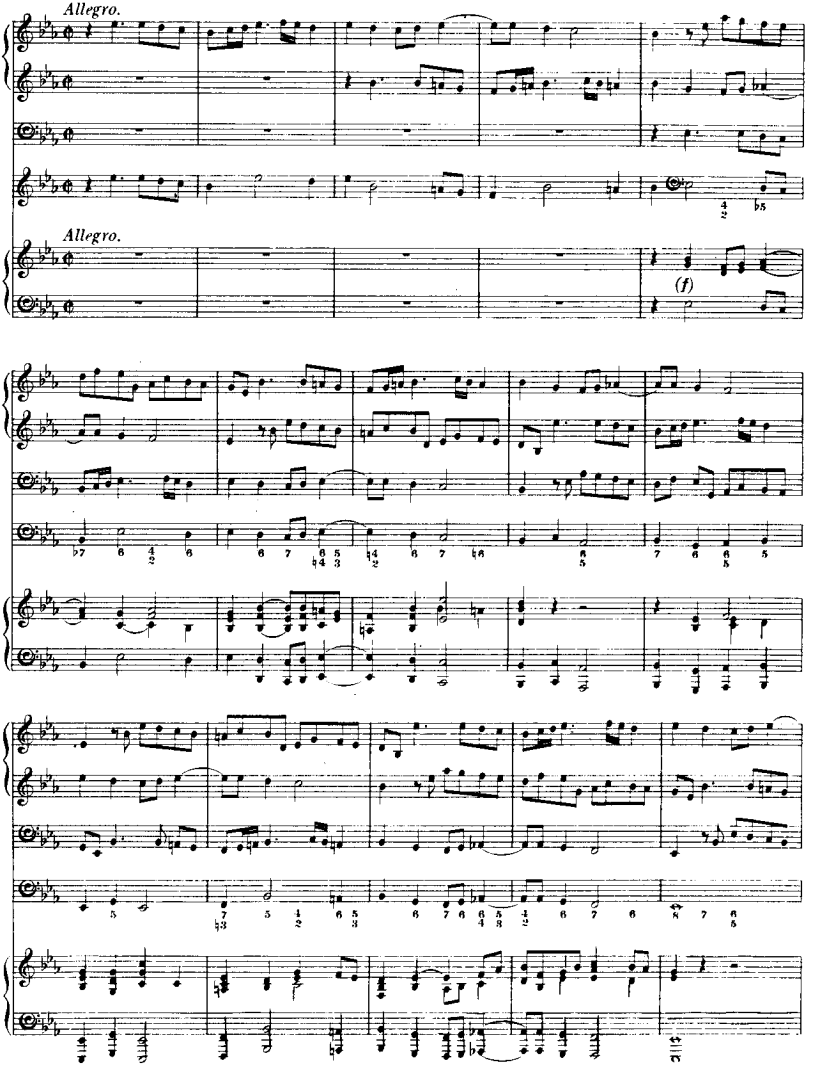

Adagio.
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass for the Harpsichord or Organ.
Adagio.
PIANO.
(f)
(Più) Adagio.
(Più) Adagio.

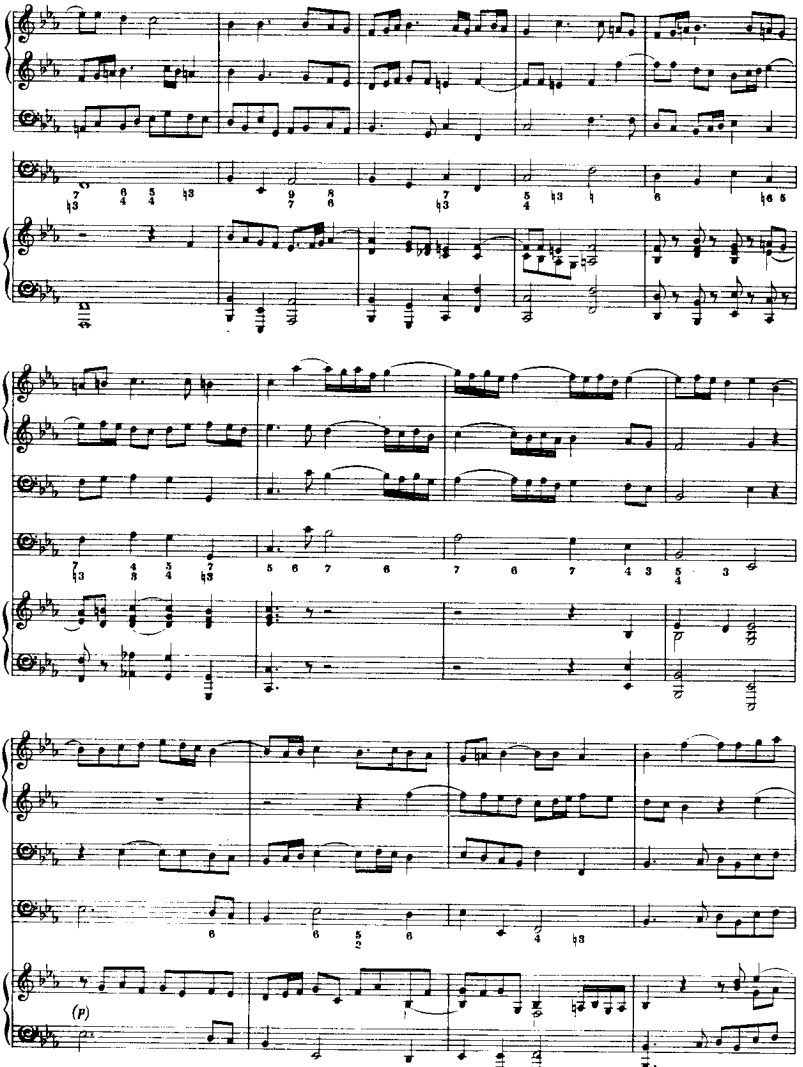
CANZONA.

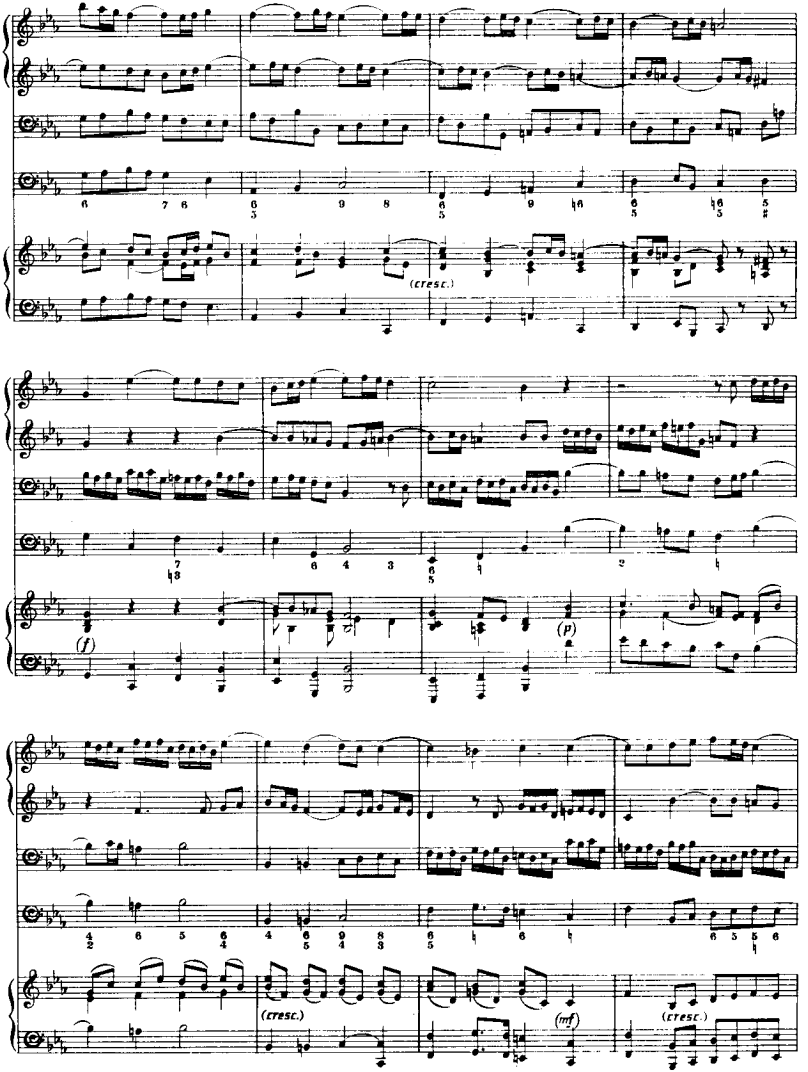
Allegro.

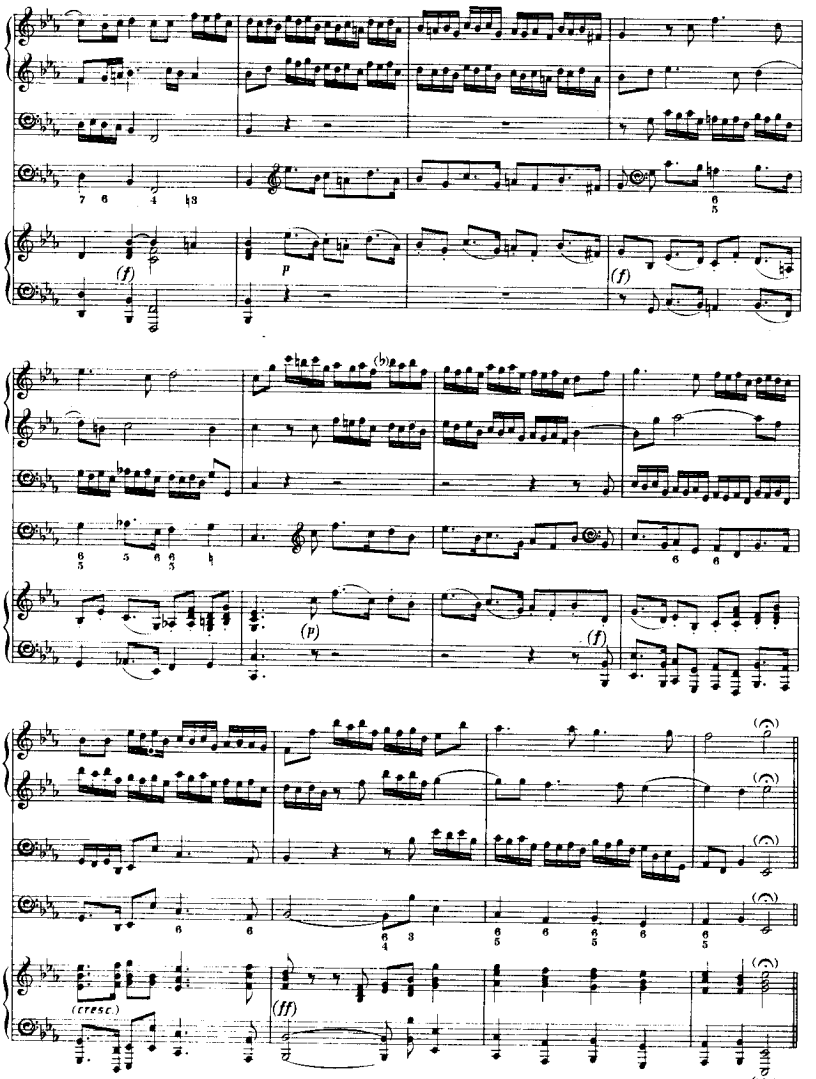
Allegro.

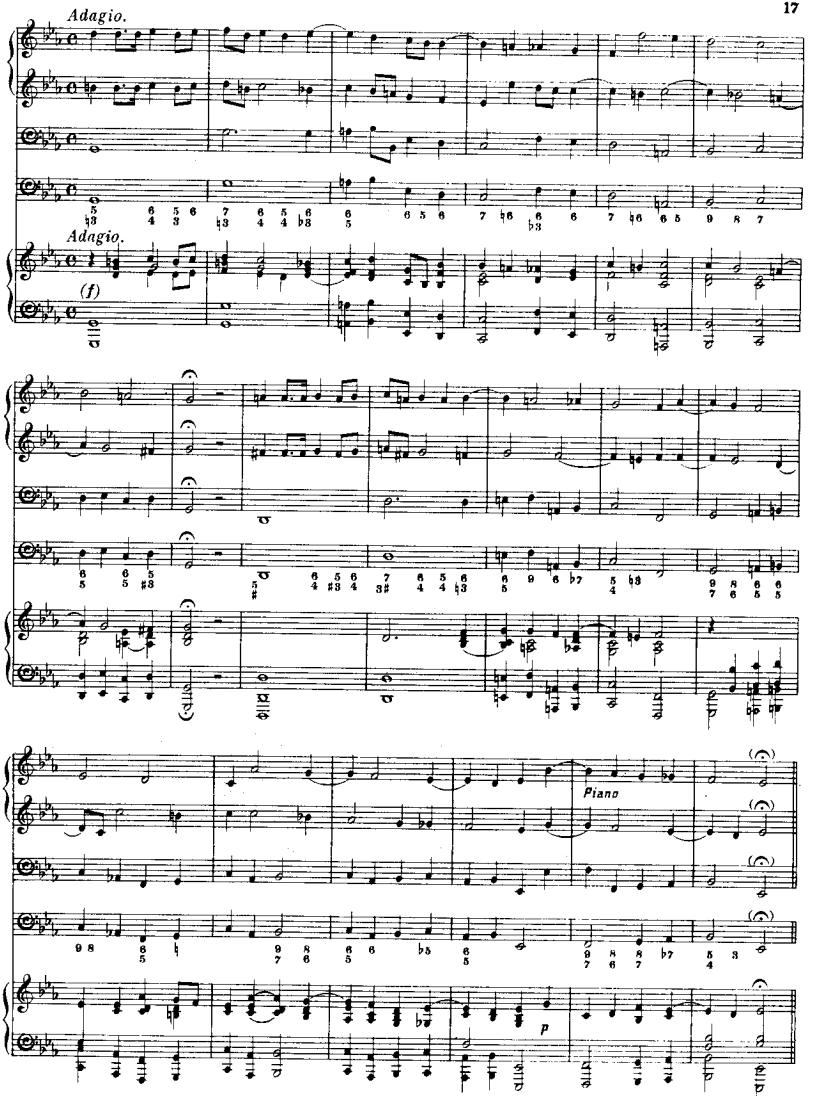
(*f*)

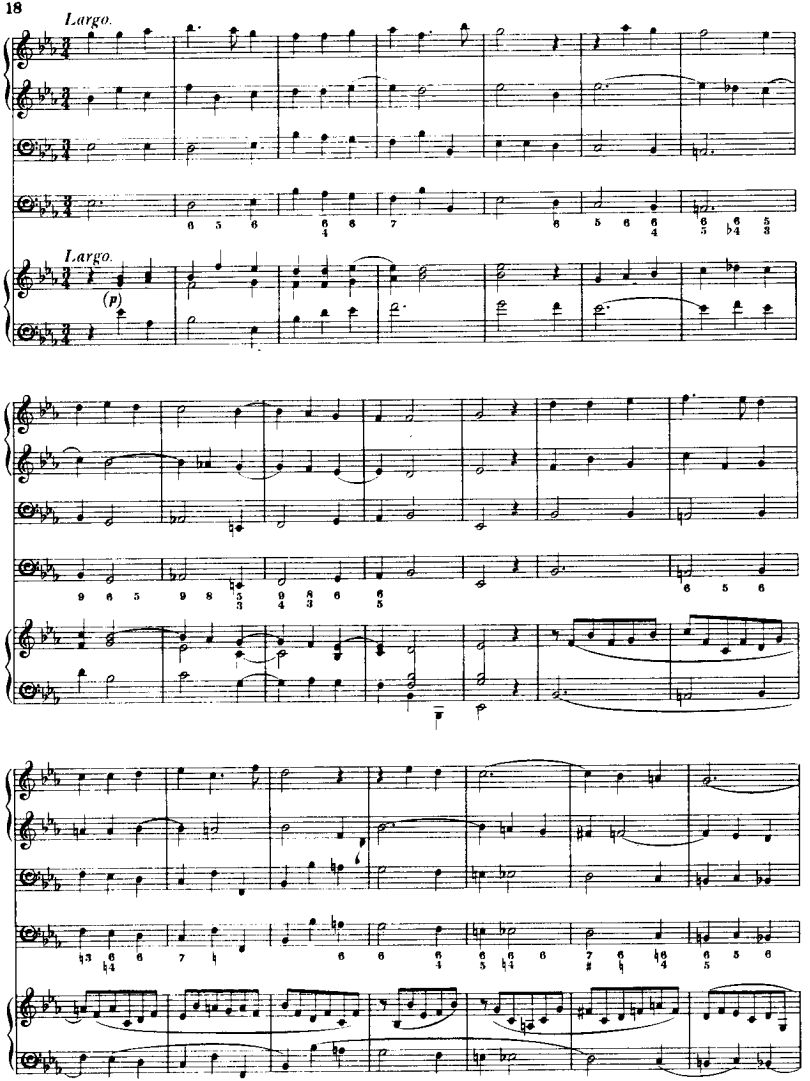


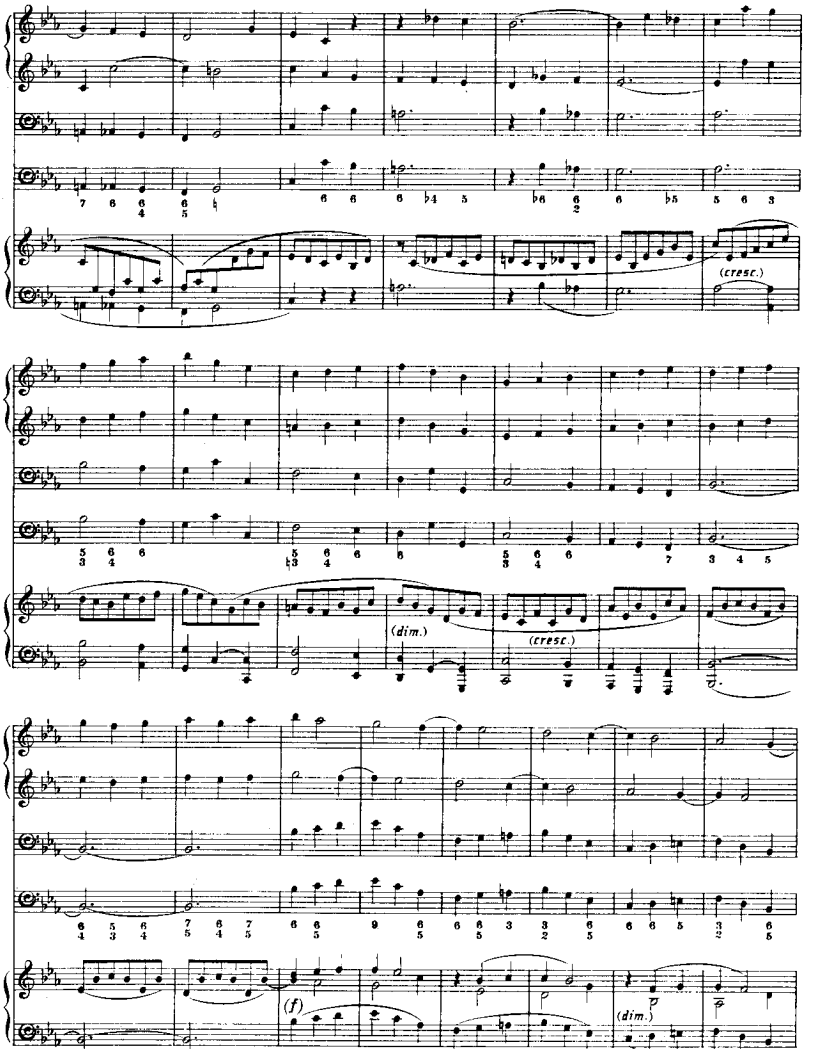

(P)

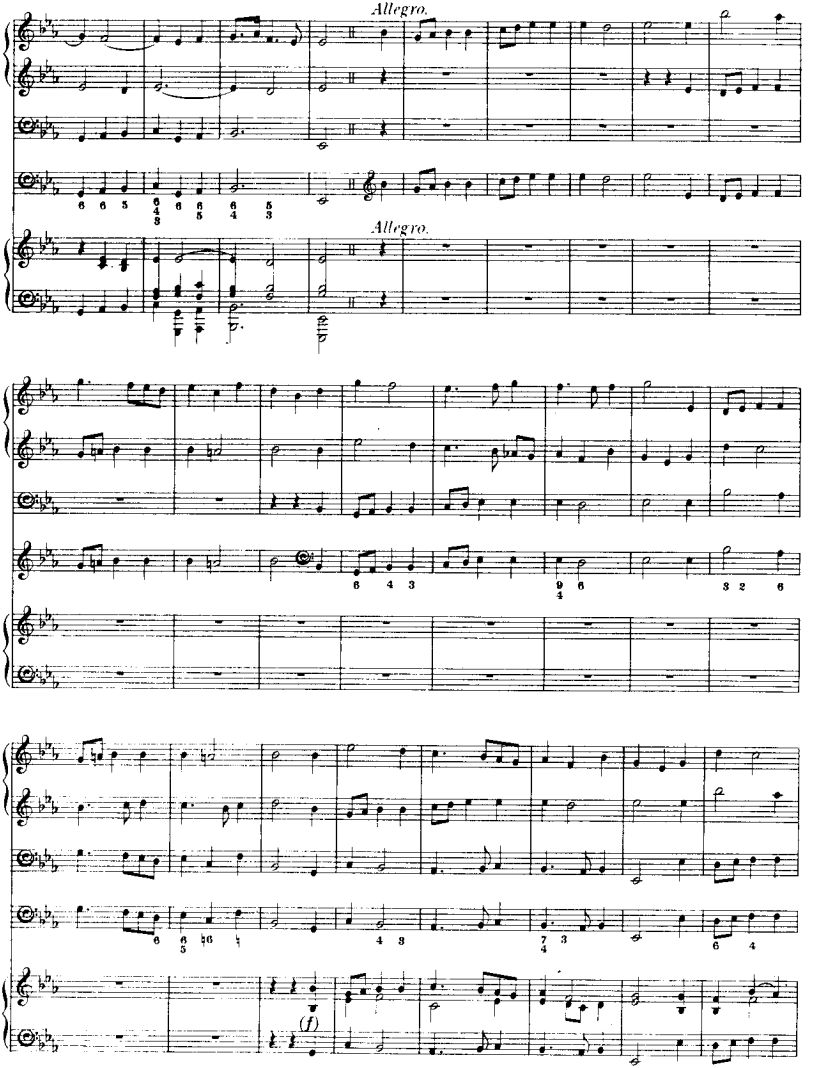

(cresc.)
(f)
(p)
(cresc.)
(mf)
(cresc.)

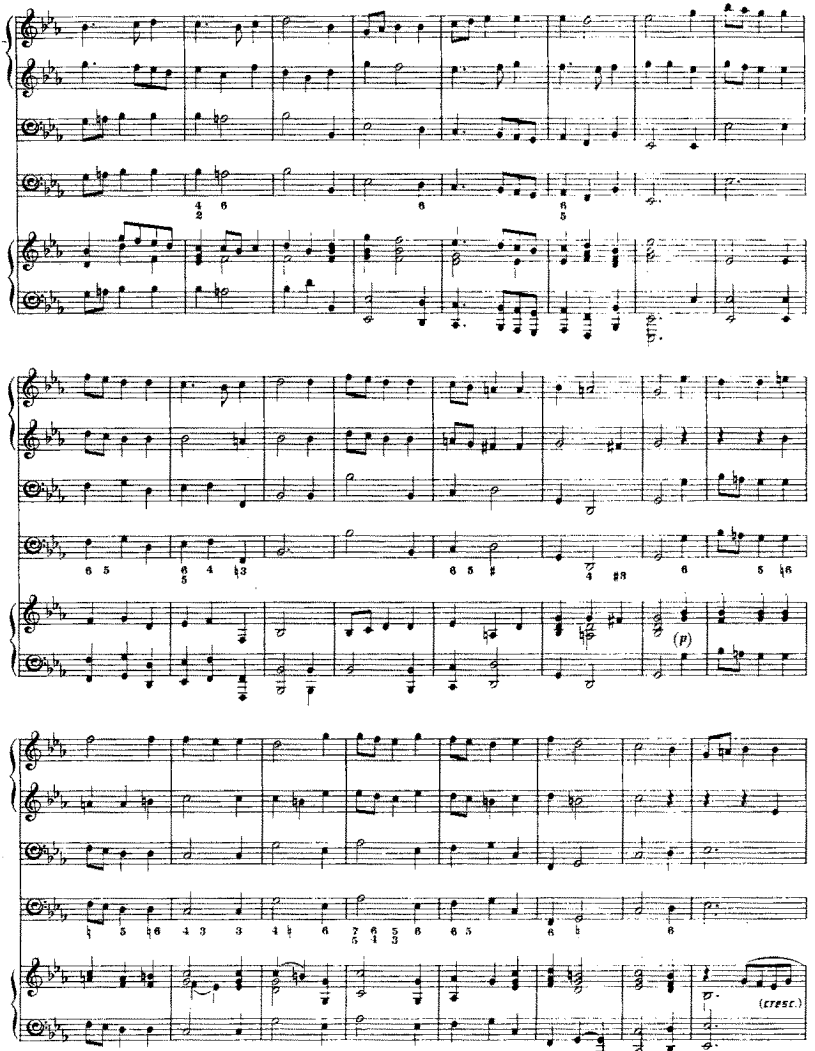

(f)
p
(f)
(p)
(f)
(cresc.)
(ff)

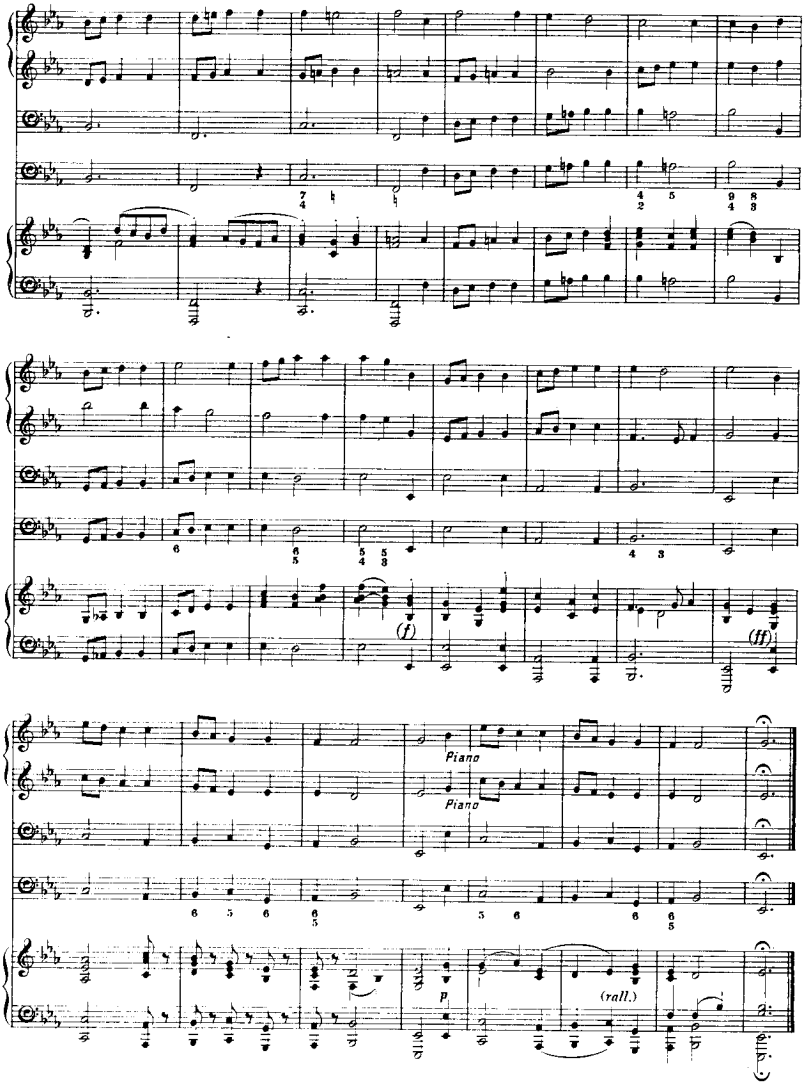

Adagio.
Adagio.
(f)
Piano
p


Largo.
Largo.
(p)

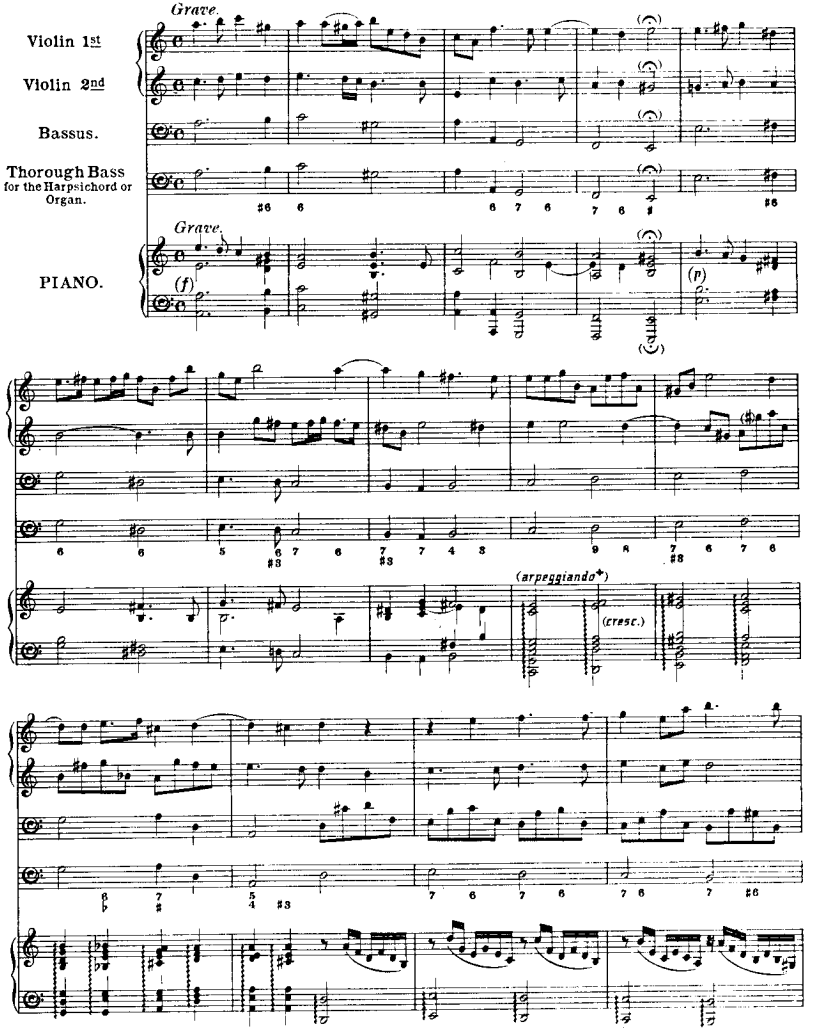

(cresc.)
(dim.)
(cresc.)
(f)
(dim.)


Allegro.
Allegro.
(f)

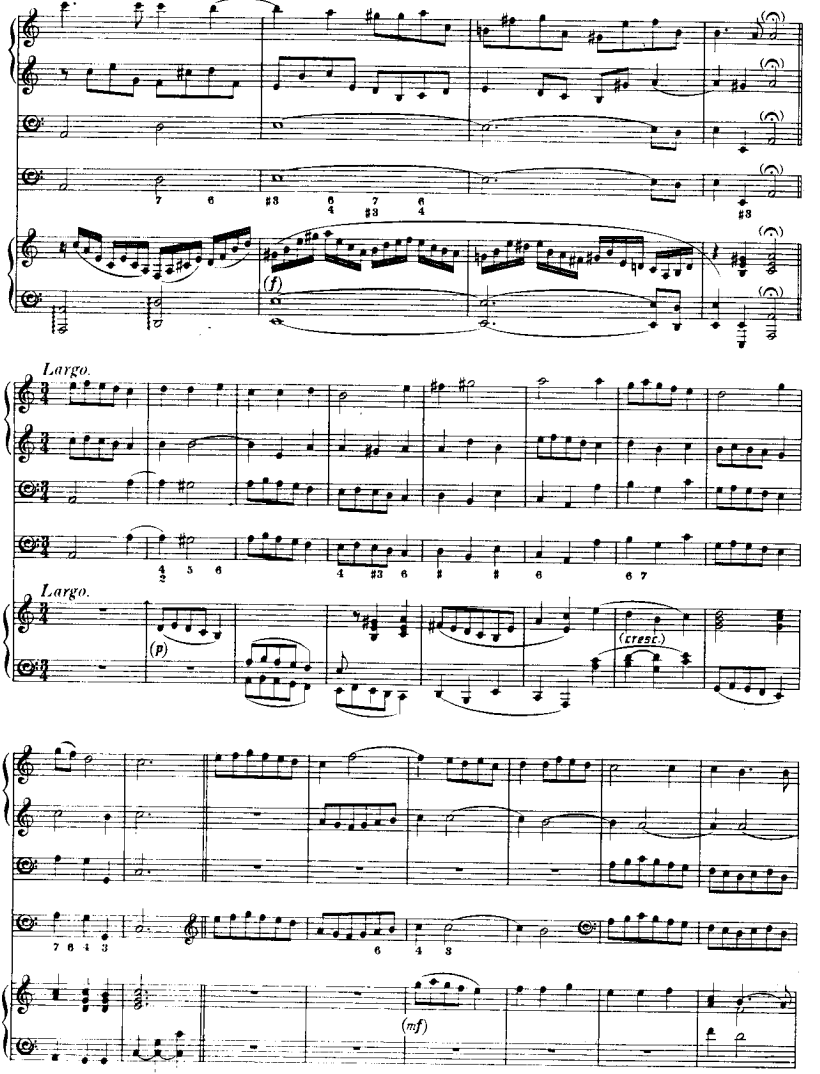

(p)
(cresc.)

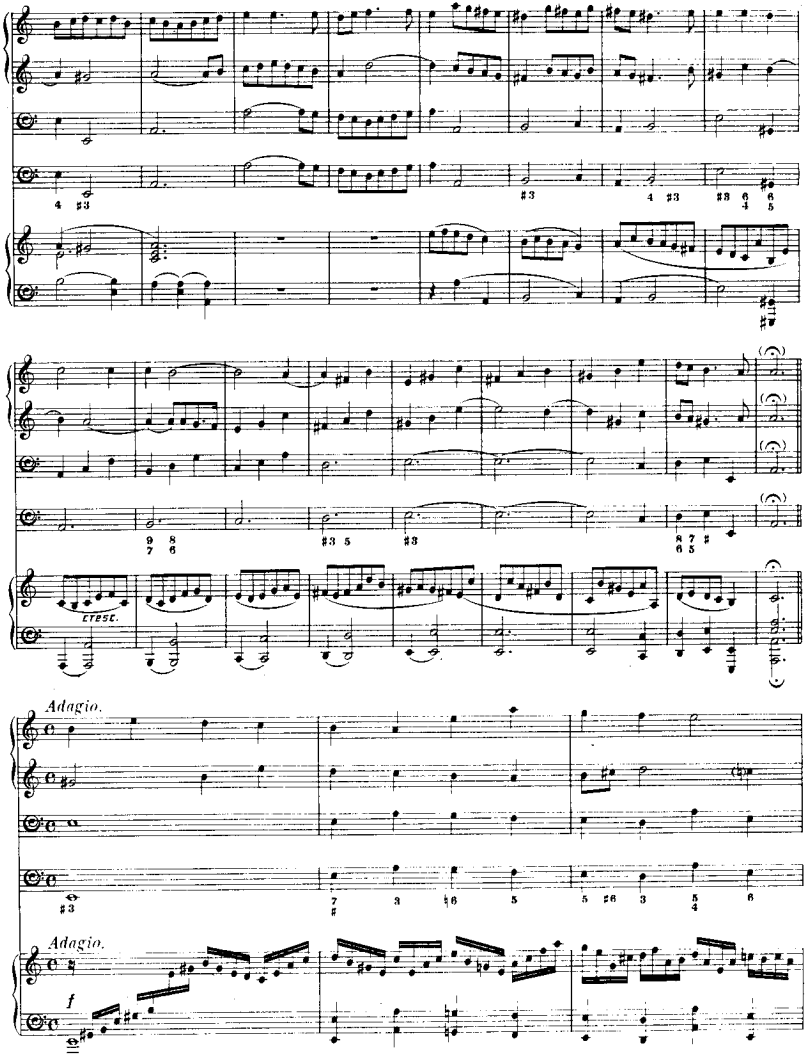

(f)
(ff)
Piano
Piano
p
(rall.)

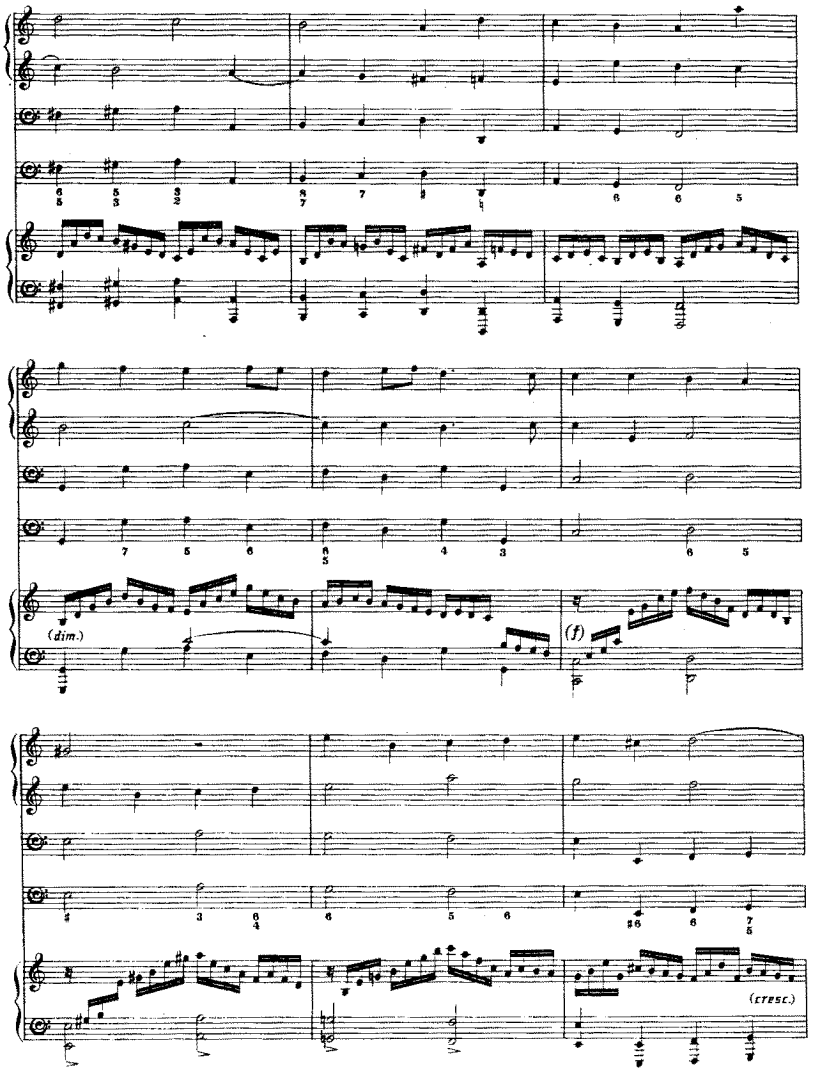
SONATA III.

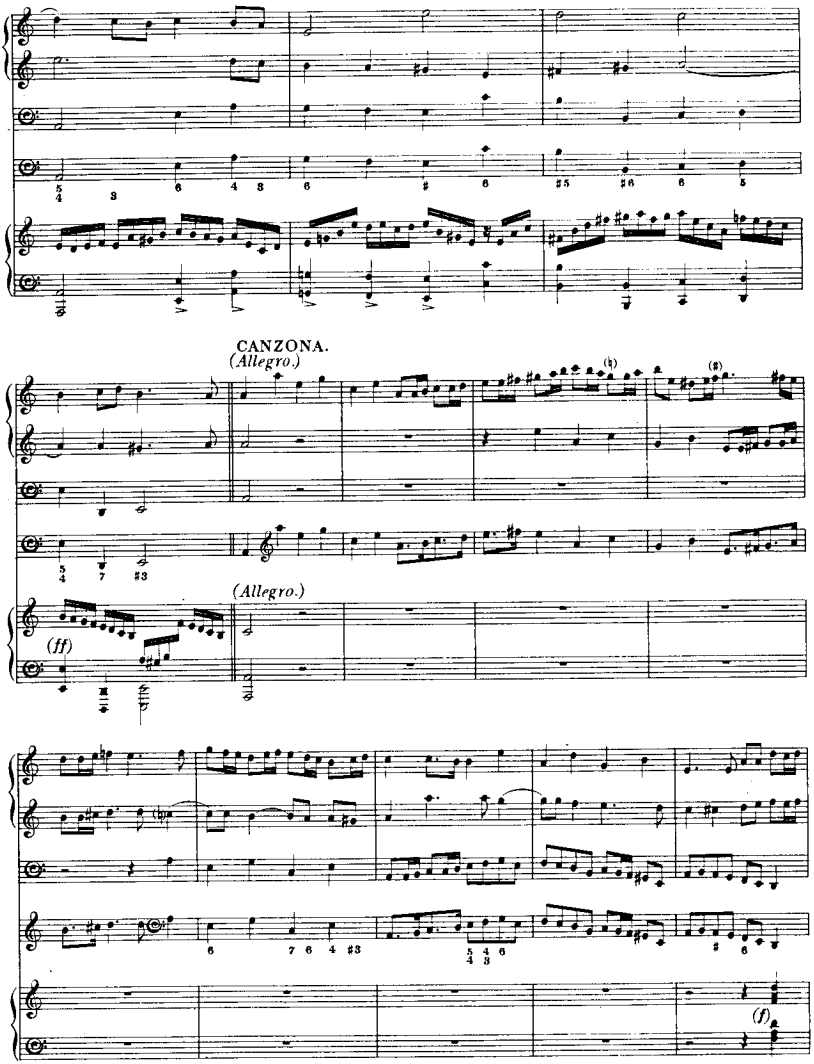


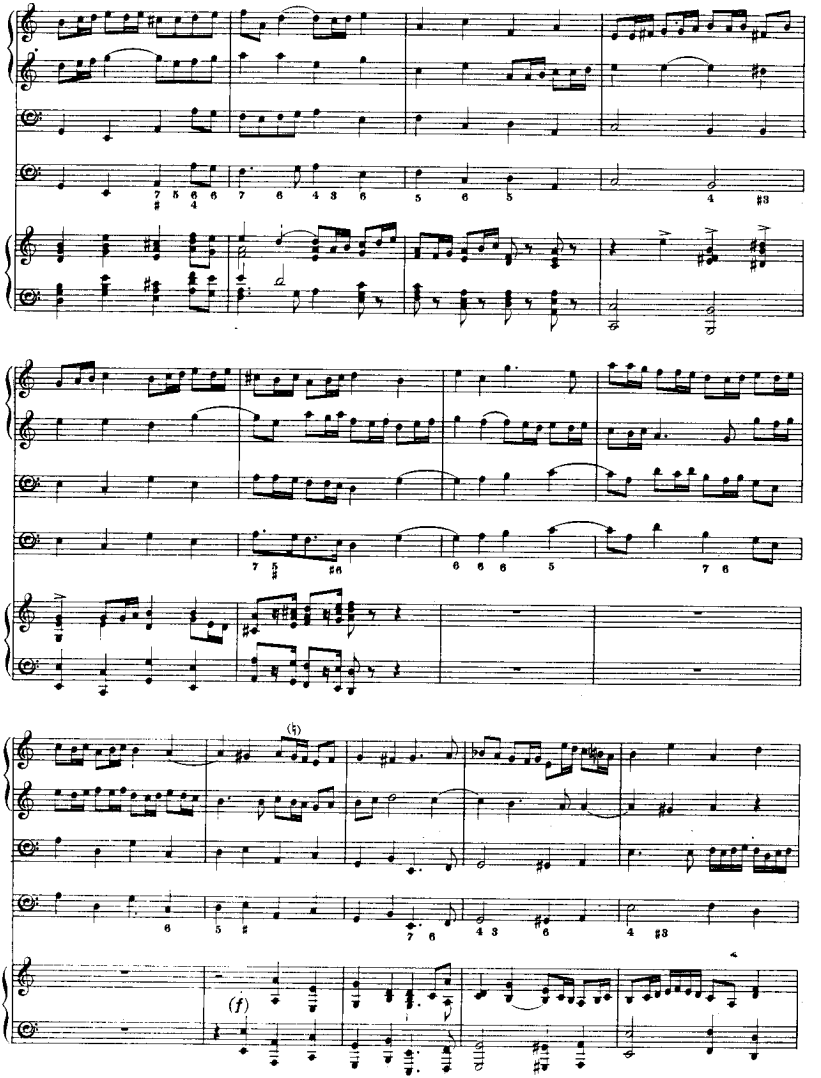
*) The arpeggios to be played so that the top note comes on the 2nd & 4th beats of the bar.

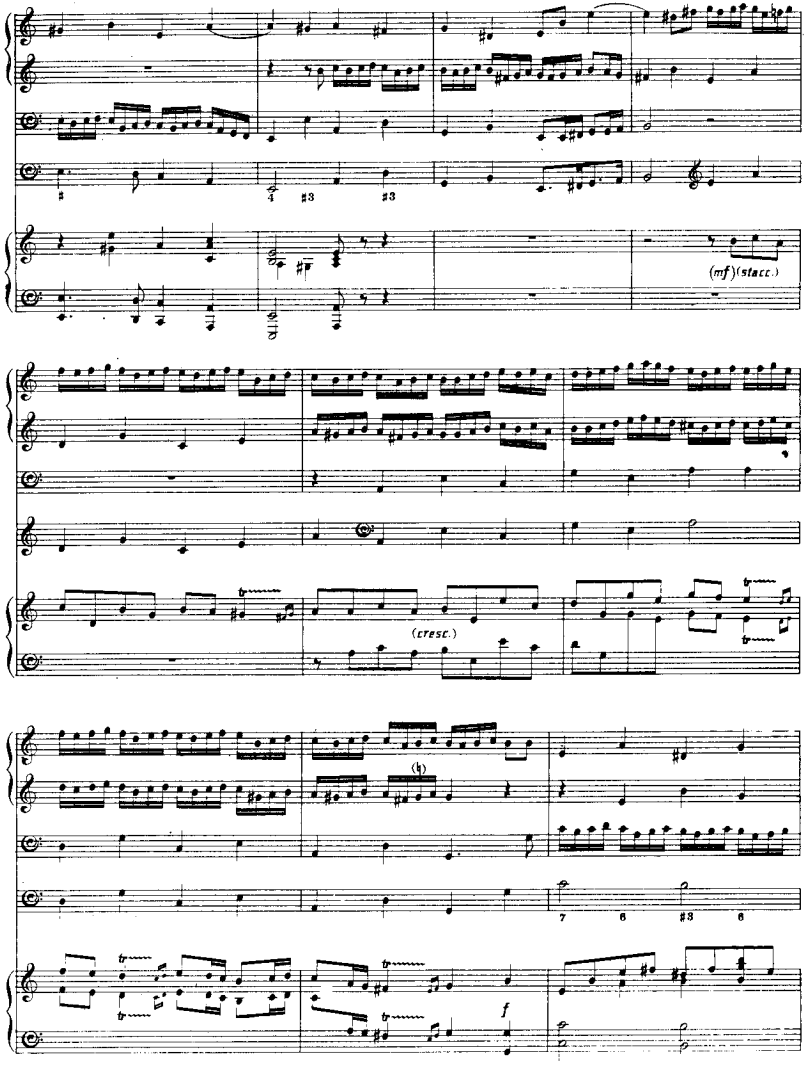

Largo.
Largo.
(f)
(p)
(cresc.)
(mf)

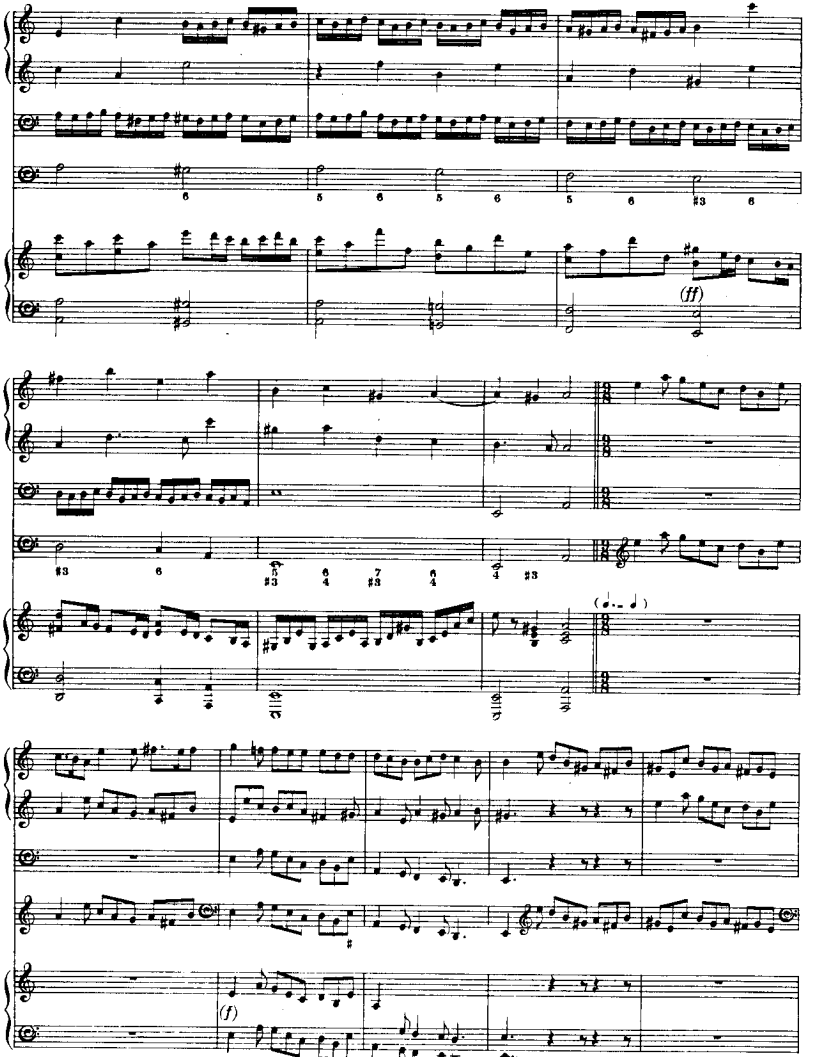

Adagio.
Adagio.
f

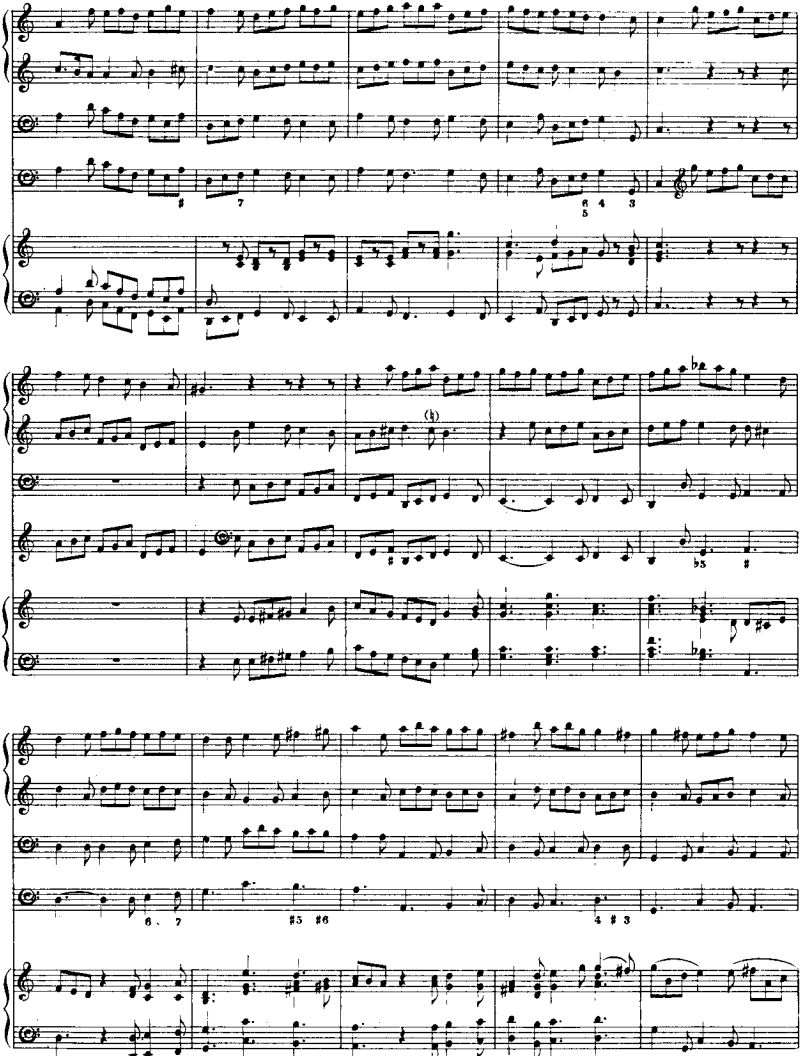

(dim.)
(f)
(cresc.)

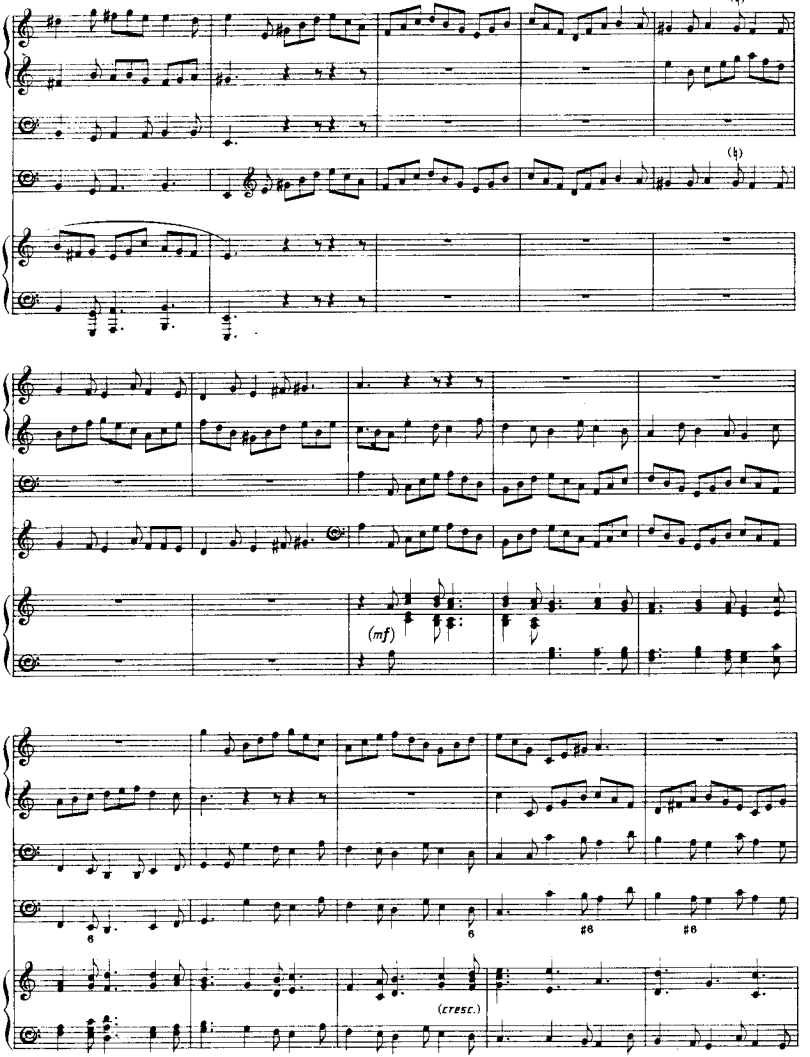

CANZONA.
(Allegro.)
(Allegro.)
(ff)
(f)

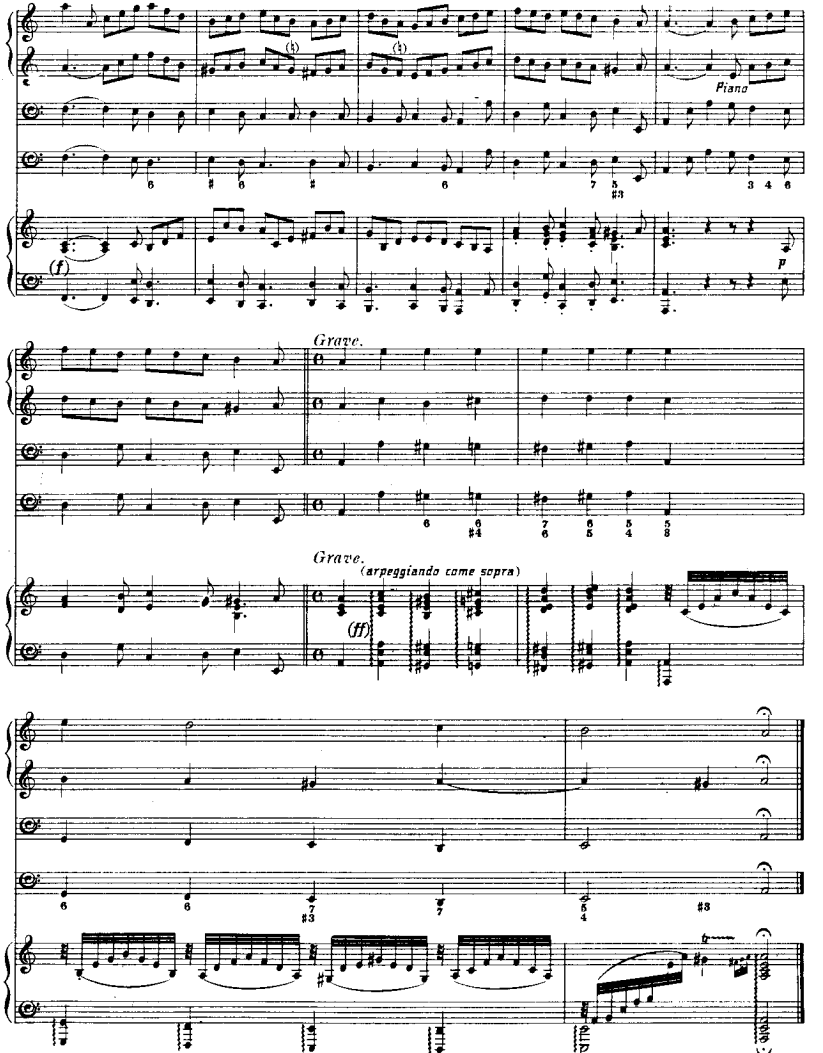



(mf)(stacc.)
(cresc.)
f

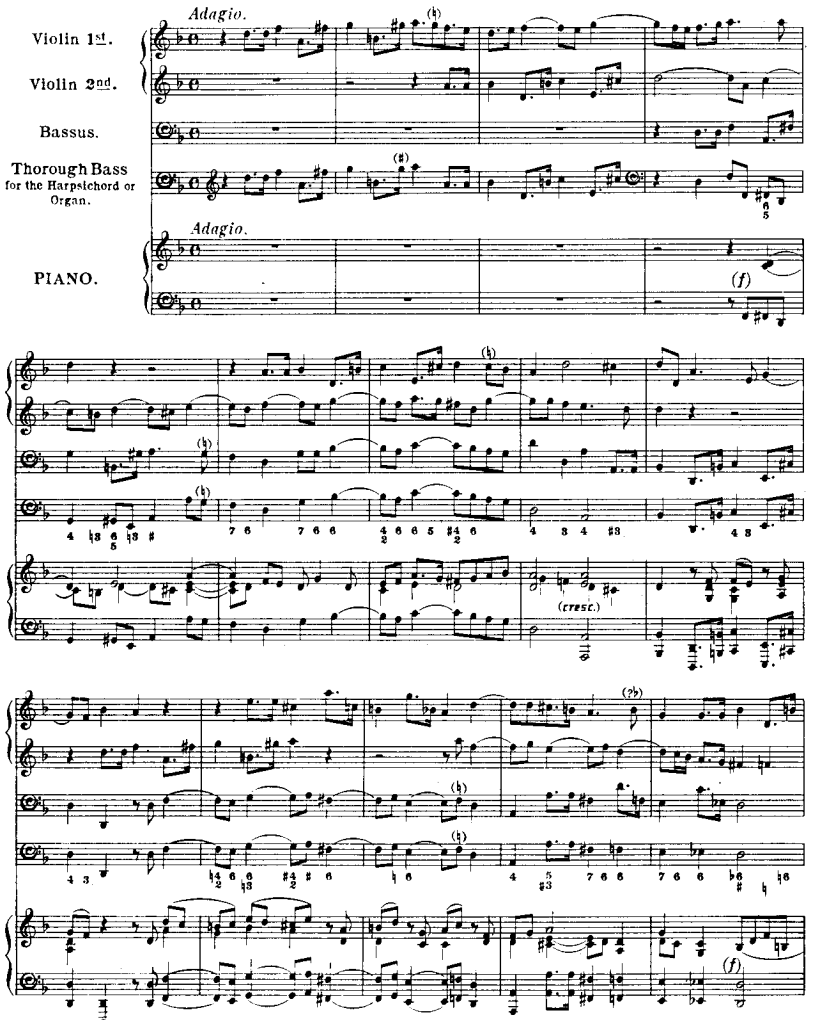

(ff)
(f)

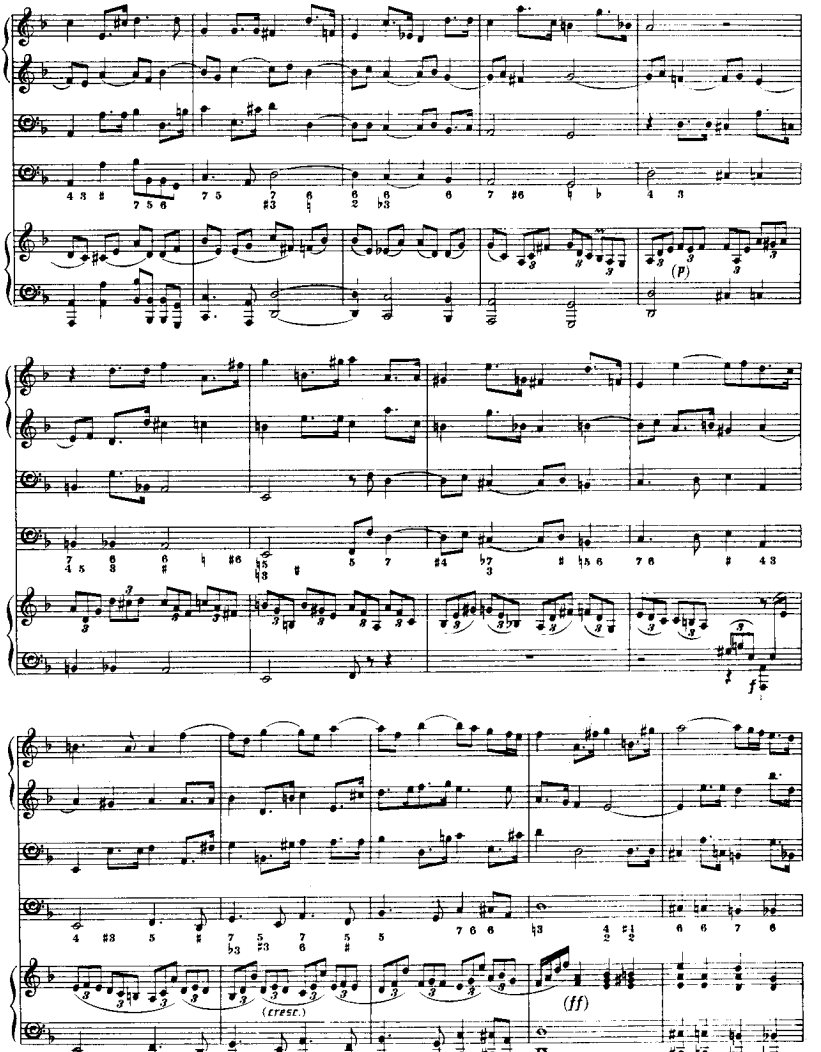


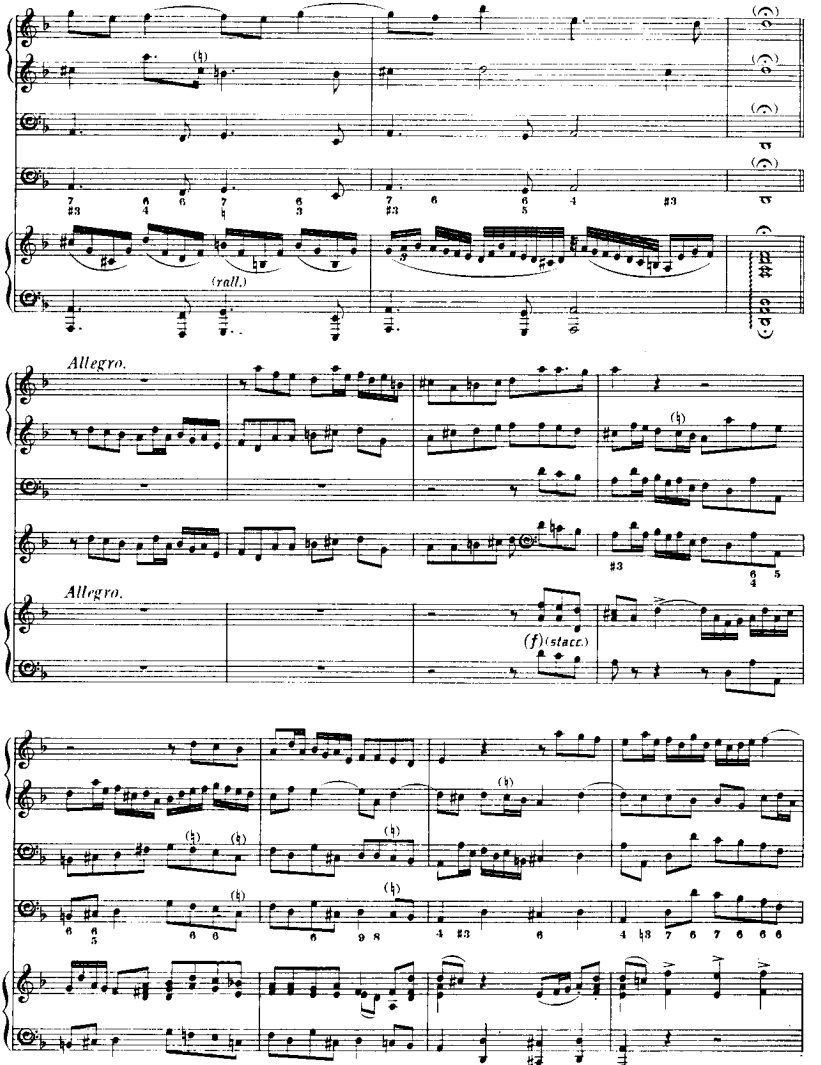

(mf)
(cresc.)

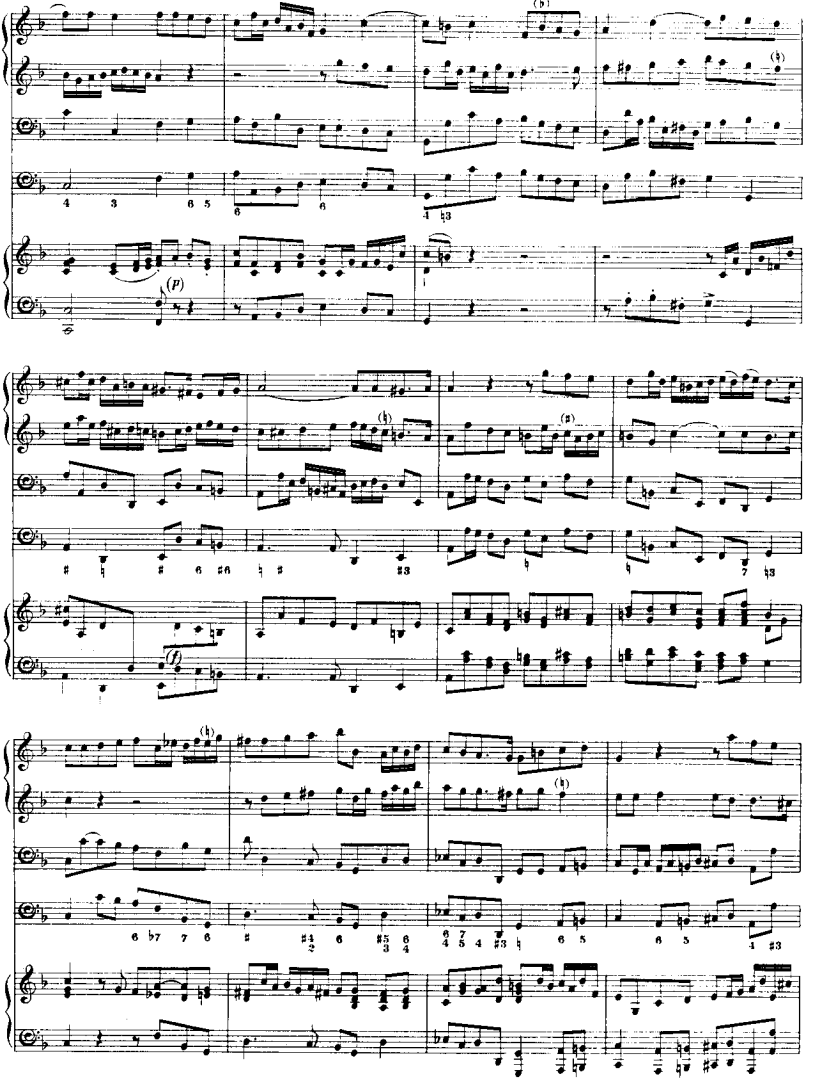

Piano
(f)
p
Grave.
Grave.
(arpeggiando come sopra)
(ff)

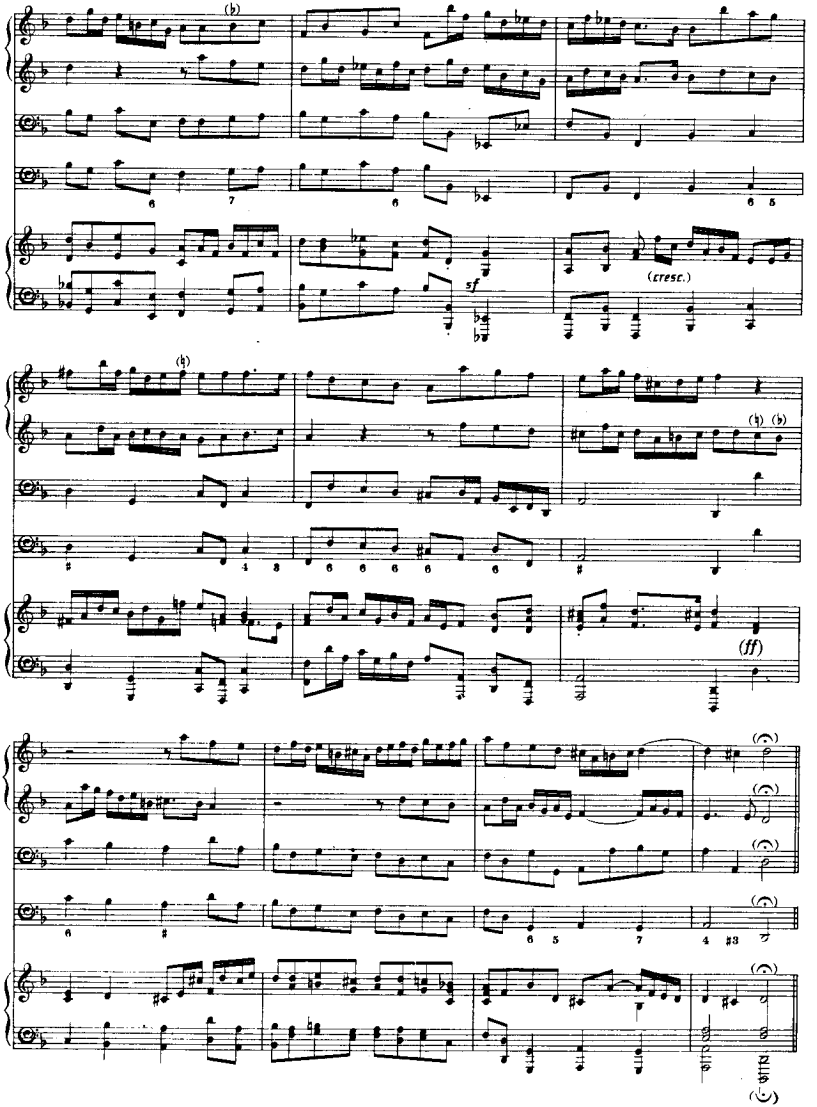
SONATA IV.

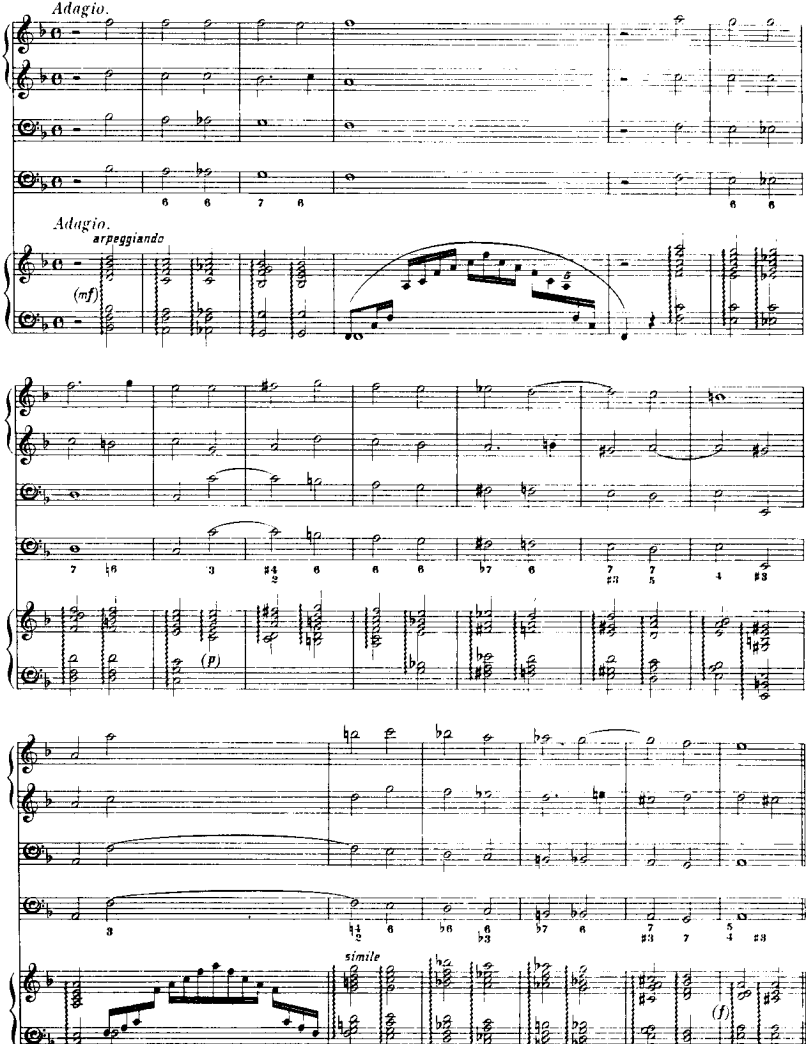

Adagio.
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass for the Harpsichord or Organ.
Adagio.
PIANO.
(f)
(cresc.)
(f)

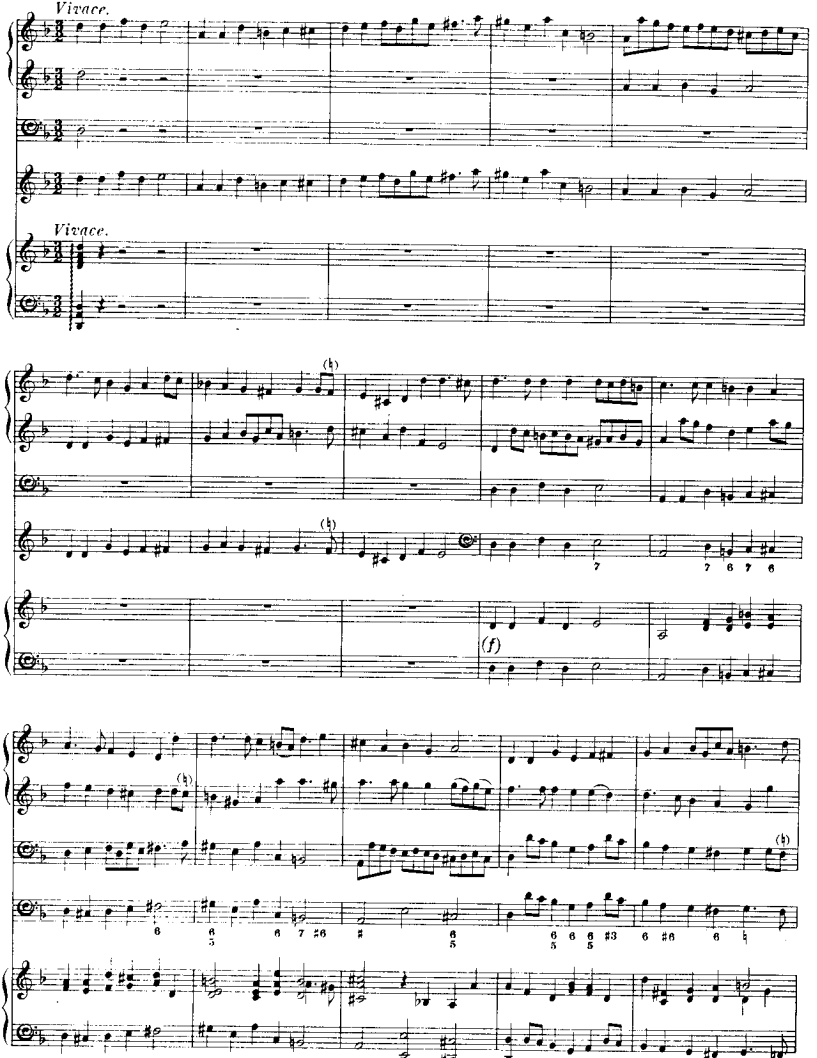

(p)
f
(cresc.)
(ff)

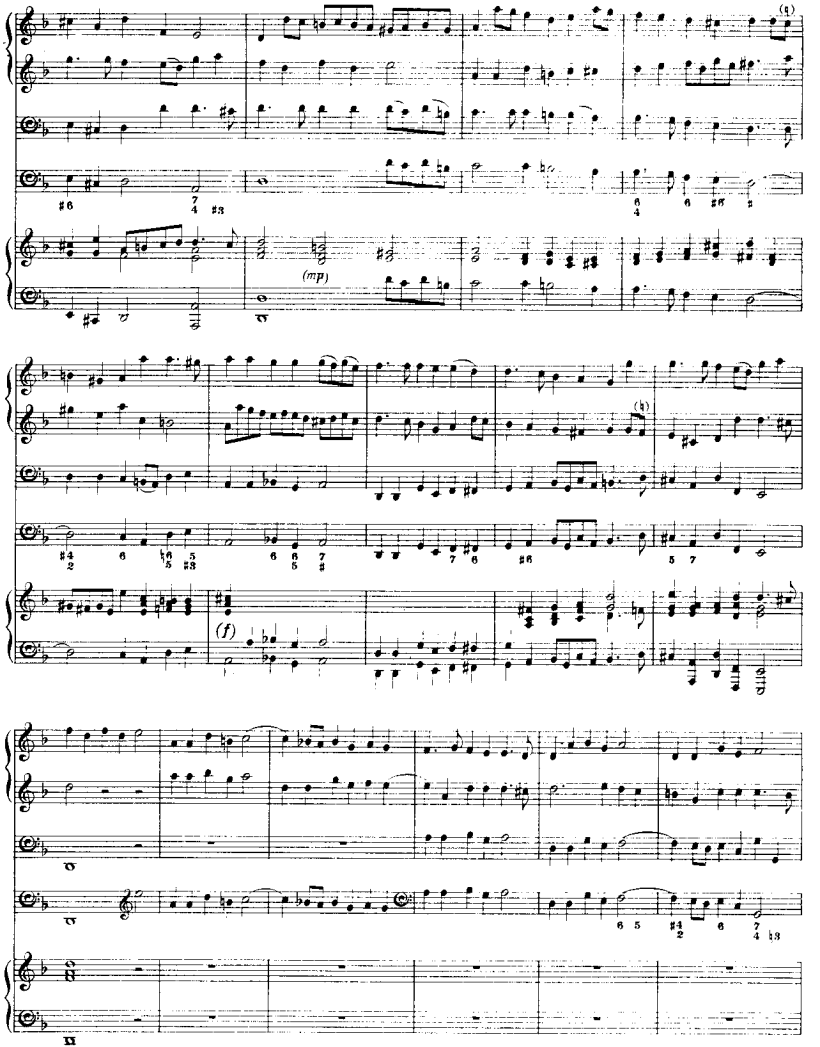

(rall.)
Allegro.
Allegro.
(f) (stacc.)

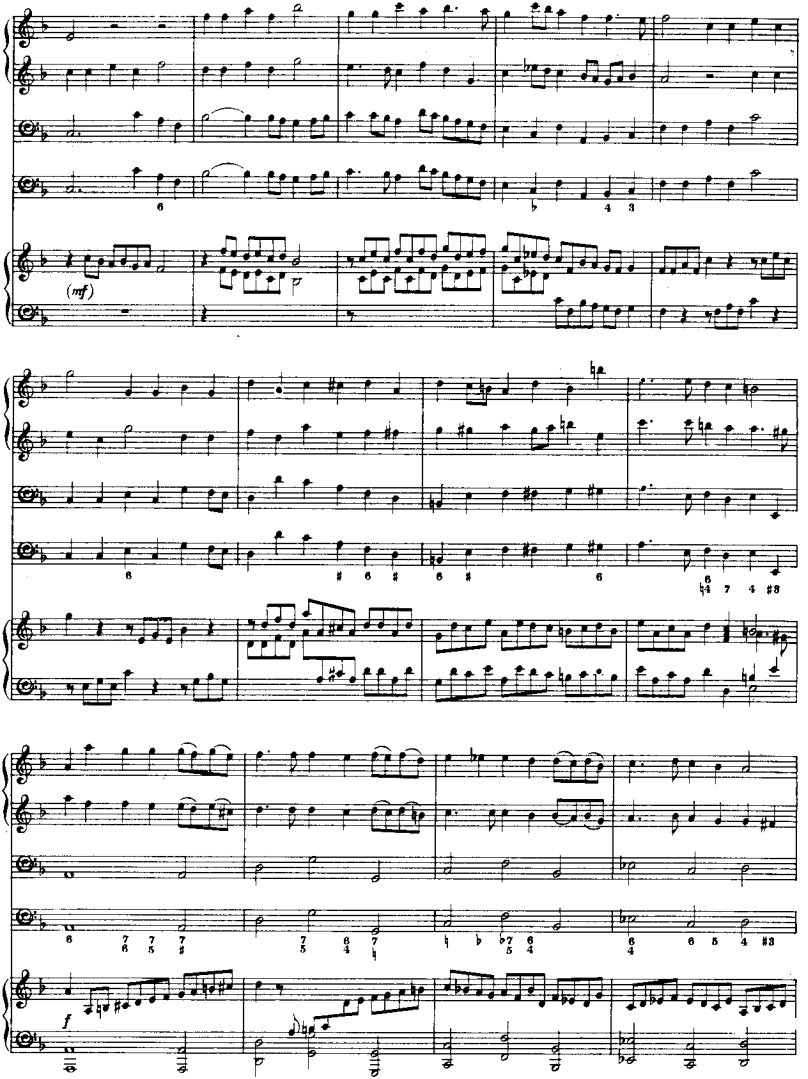


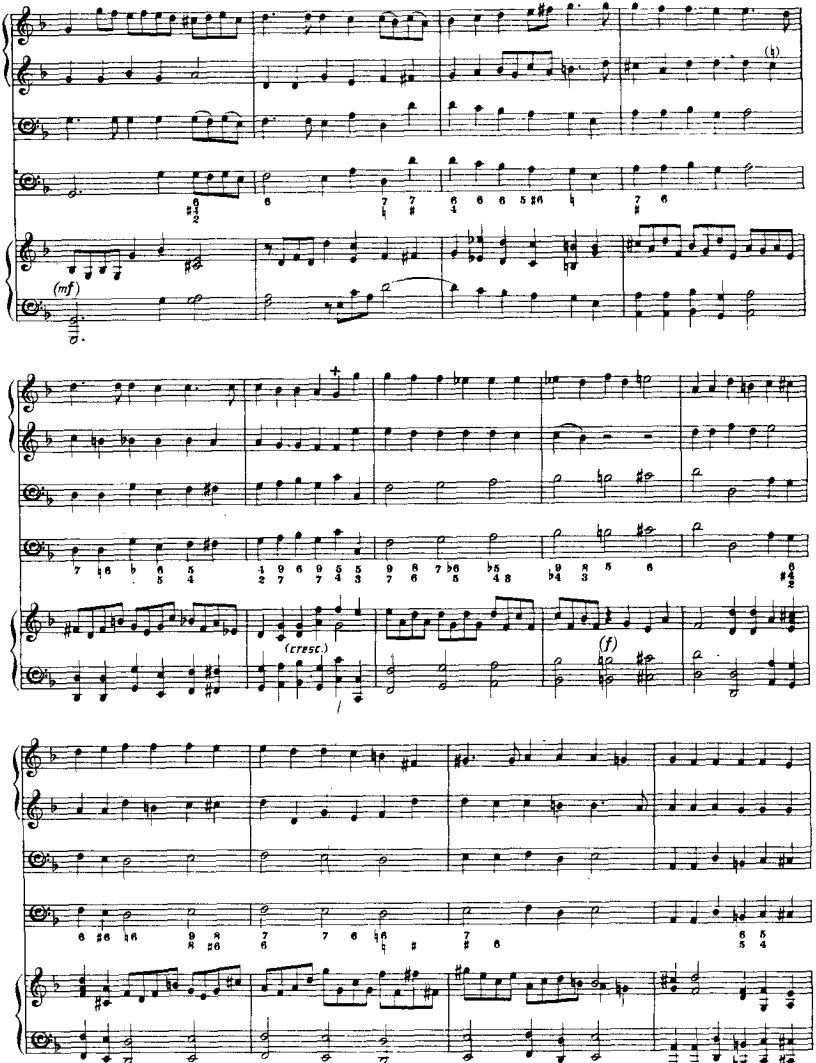

(cresc.)
sf
(ff)


Adagio.
Adagio.
arpeggiando
(mf)
(p)
simile
(cresc.)
(f)

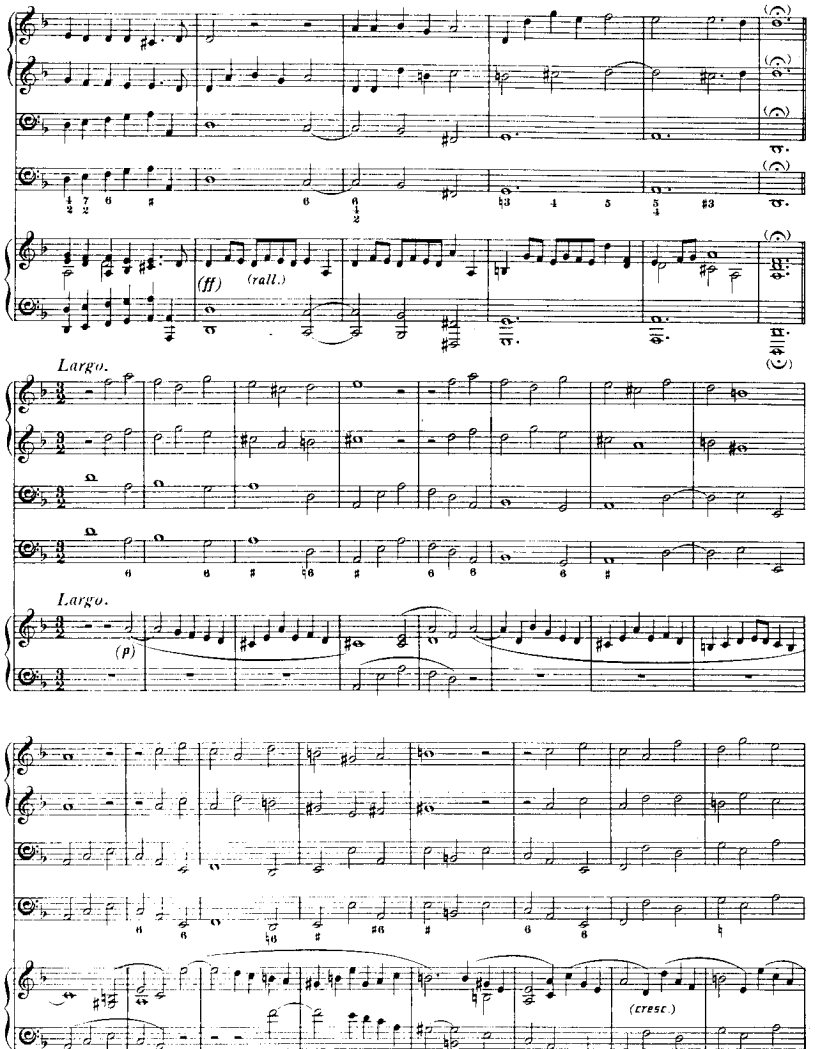

Vivace.
Vivace.
(f)

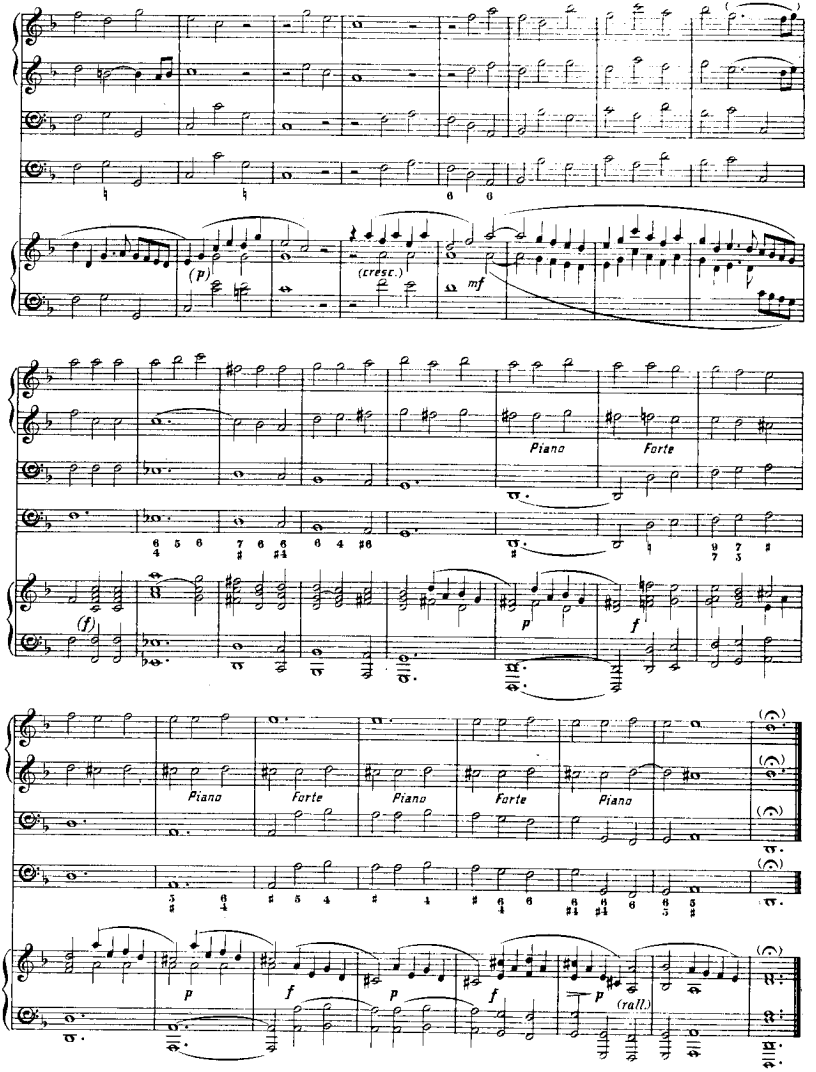

(mp)
(f)


(mf)
f

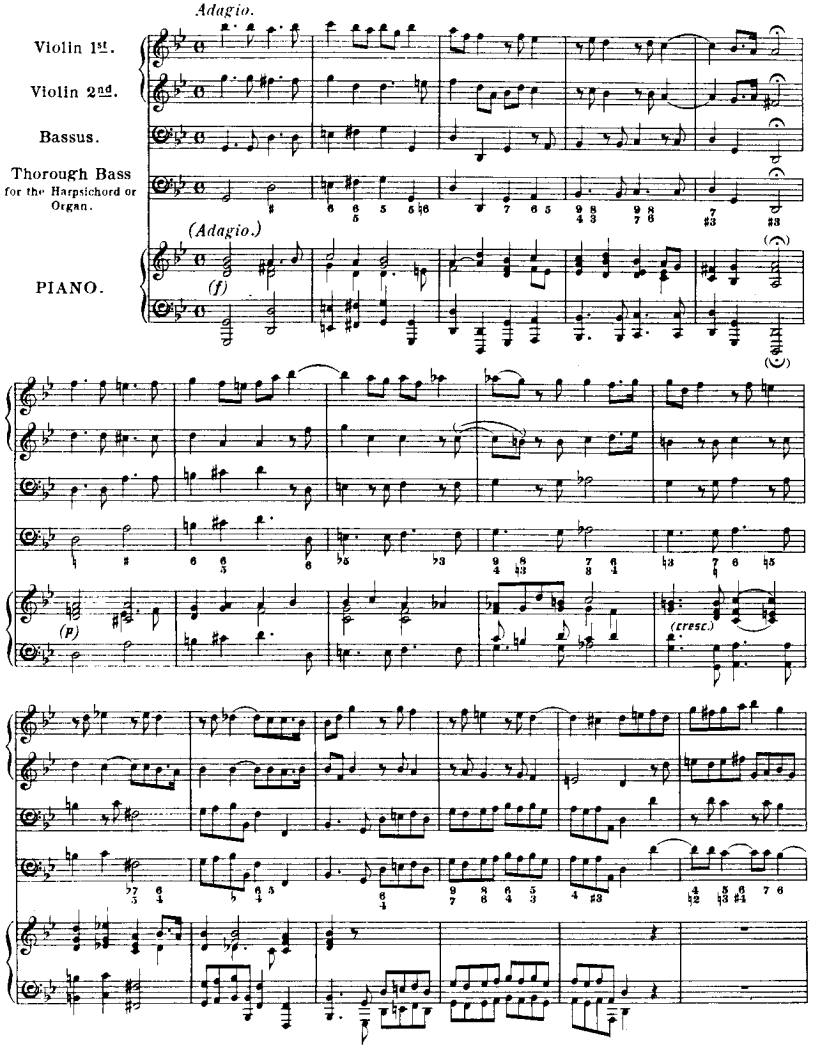


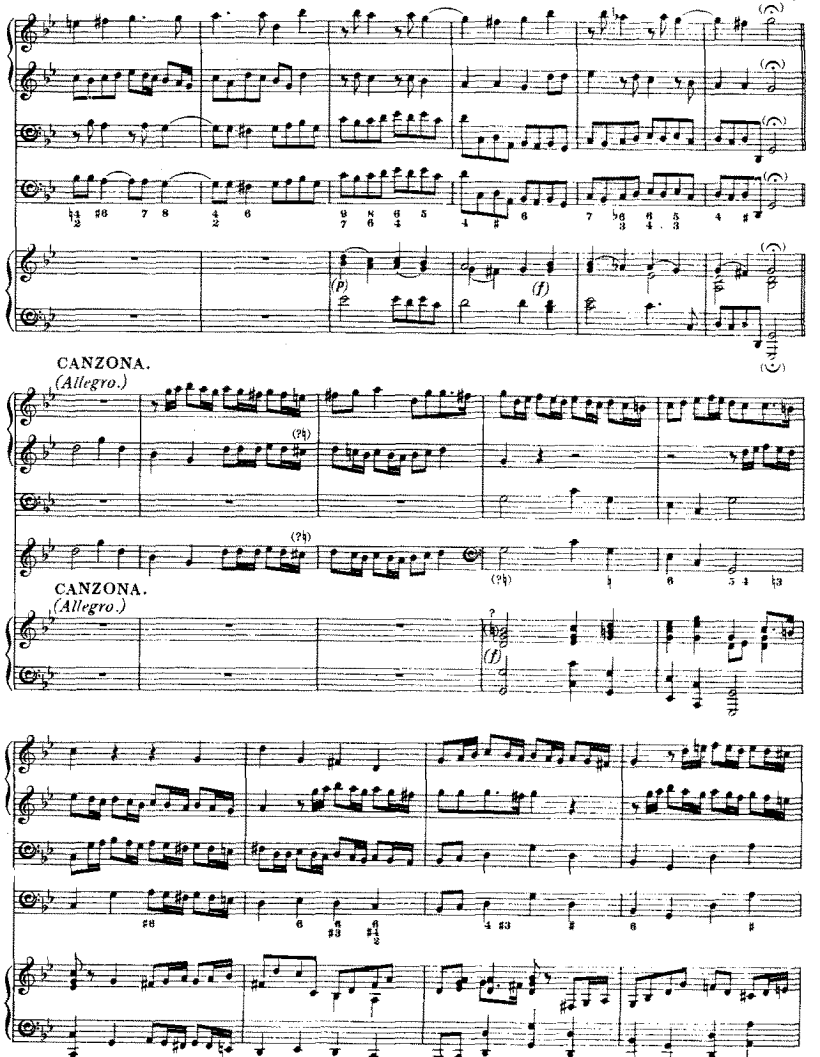
+ This note is A in the printed parts, but G in the M.S. score.

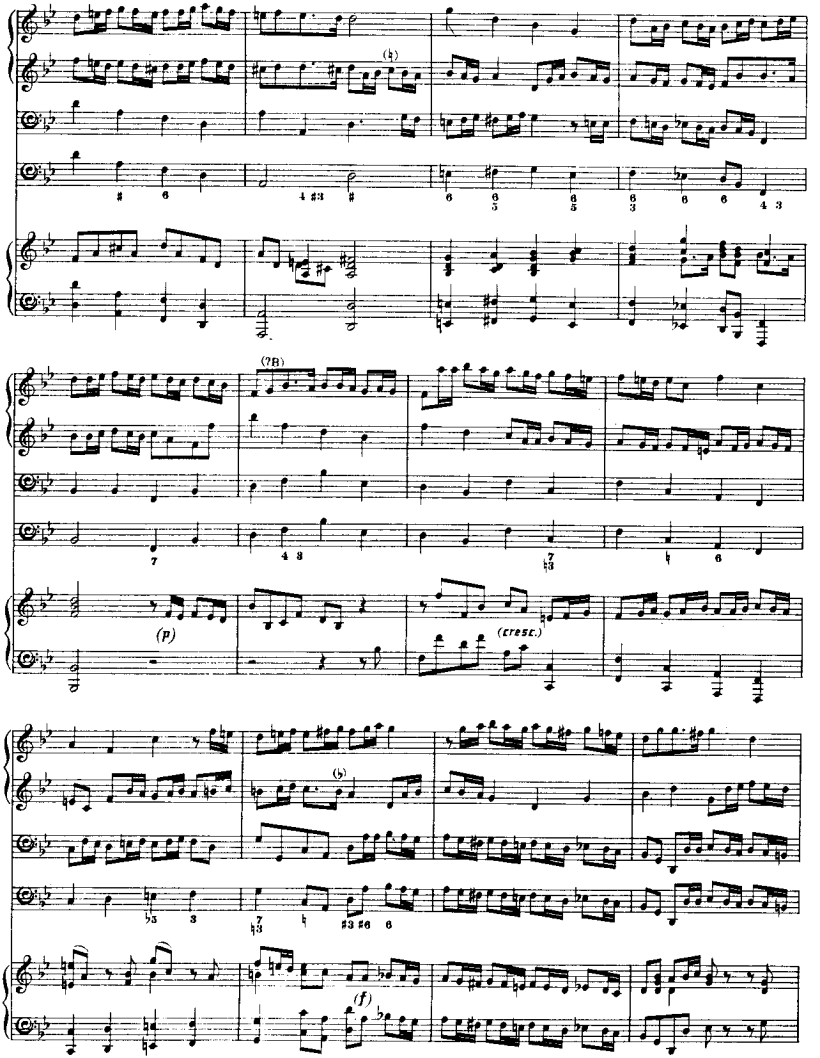

(ff)
(rall.)
Largo.
Largo.
(p)
(cresc.)

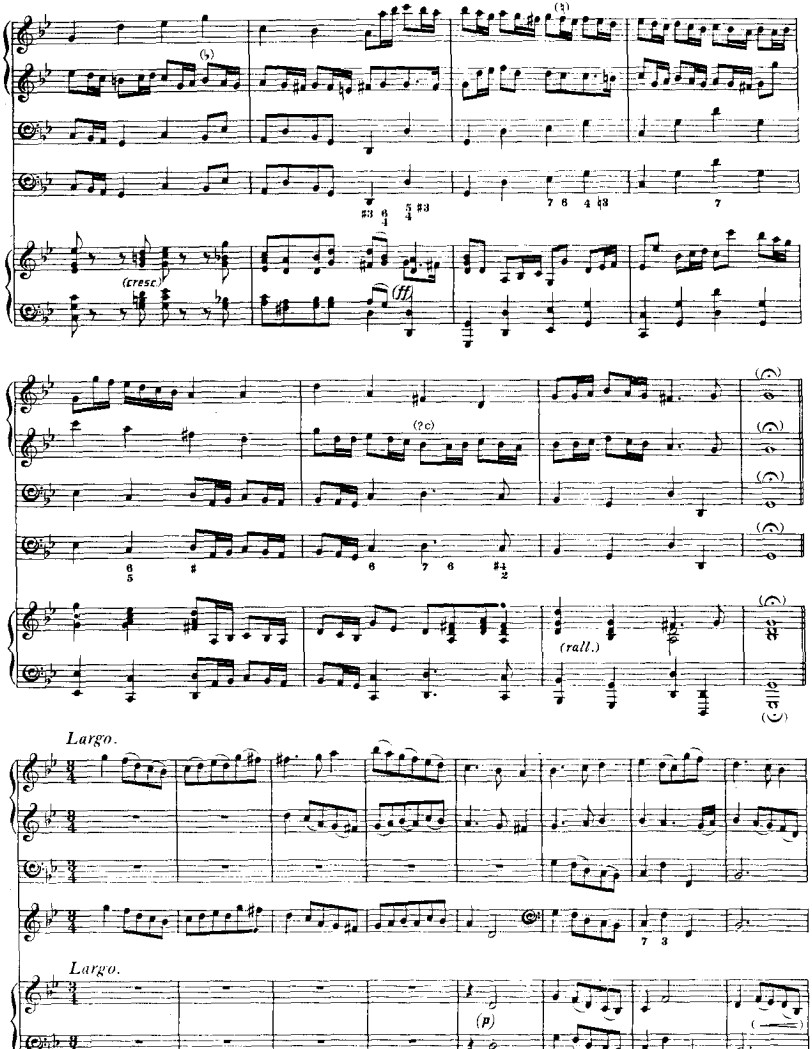

(p)
(cresc.)
mf
Piano
Forte
(f)
p
f
Piano
Forte
Piano
Forte
Piano
p
f
p
f
p
(rall.)

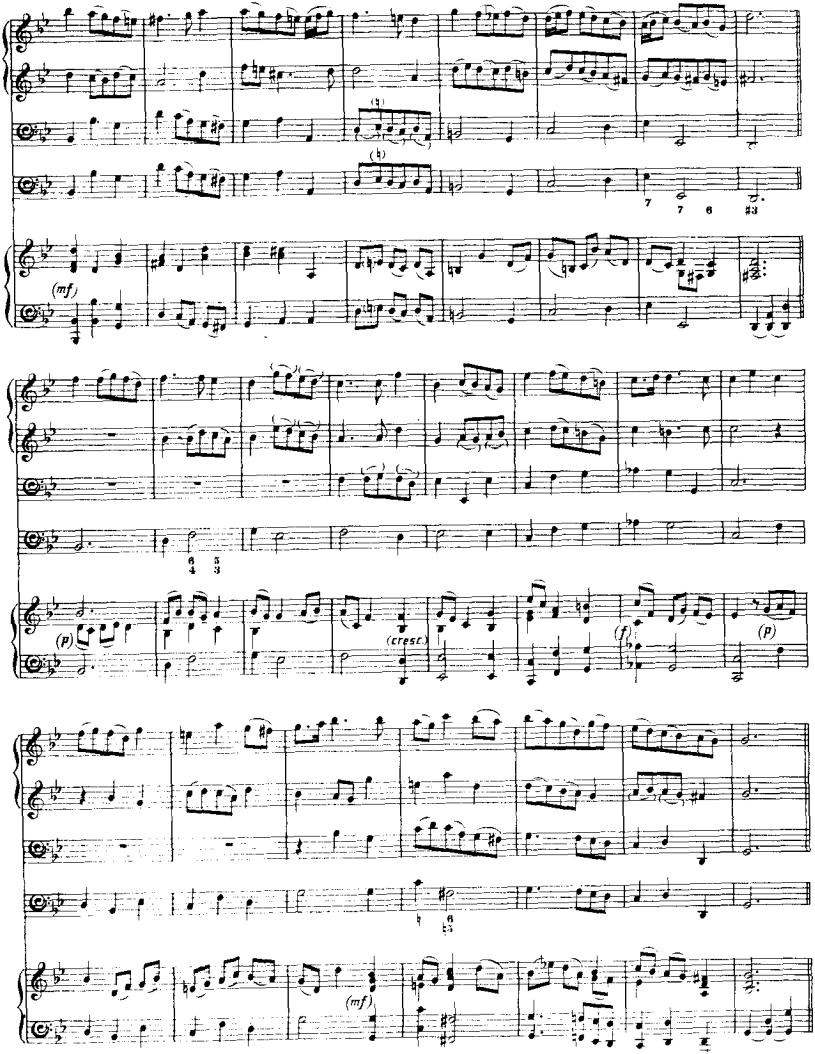
SONATA V.

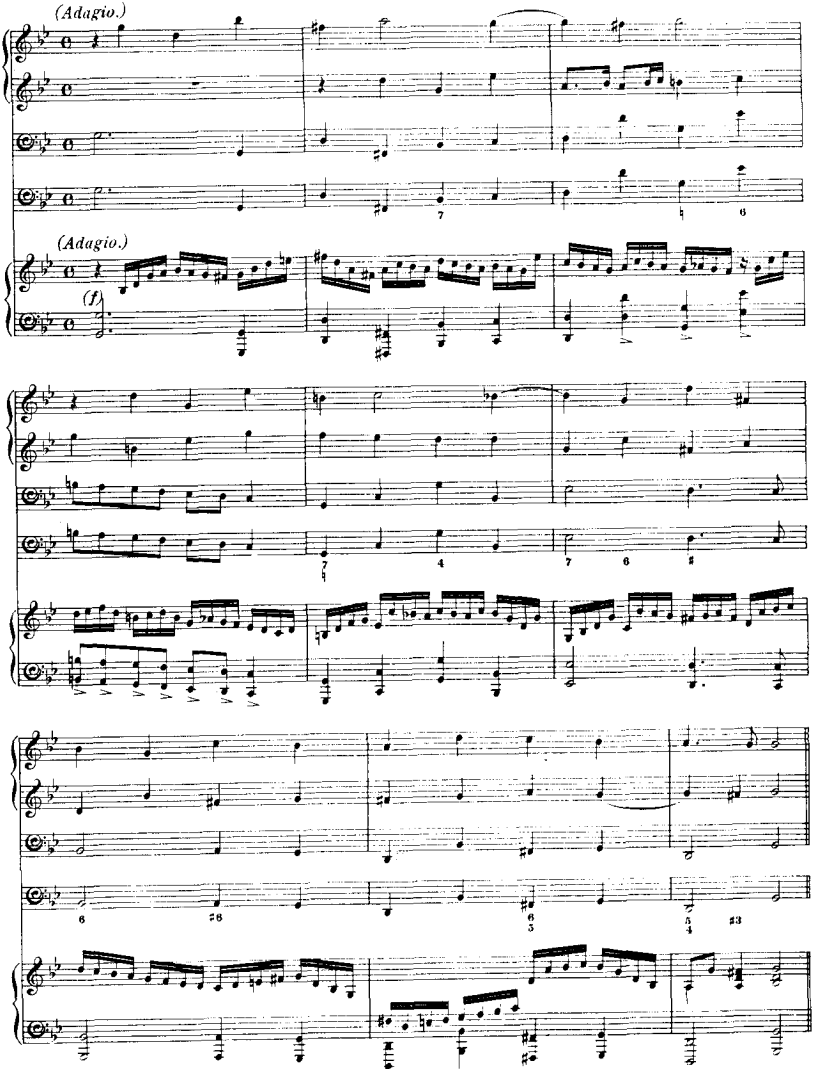

Adagio.
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass for the Harpsichord or Organ.
(Adagio.)
(f)
PIANO.
(p)
(cresc.)

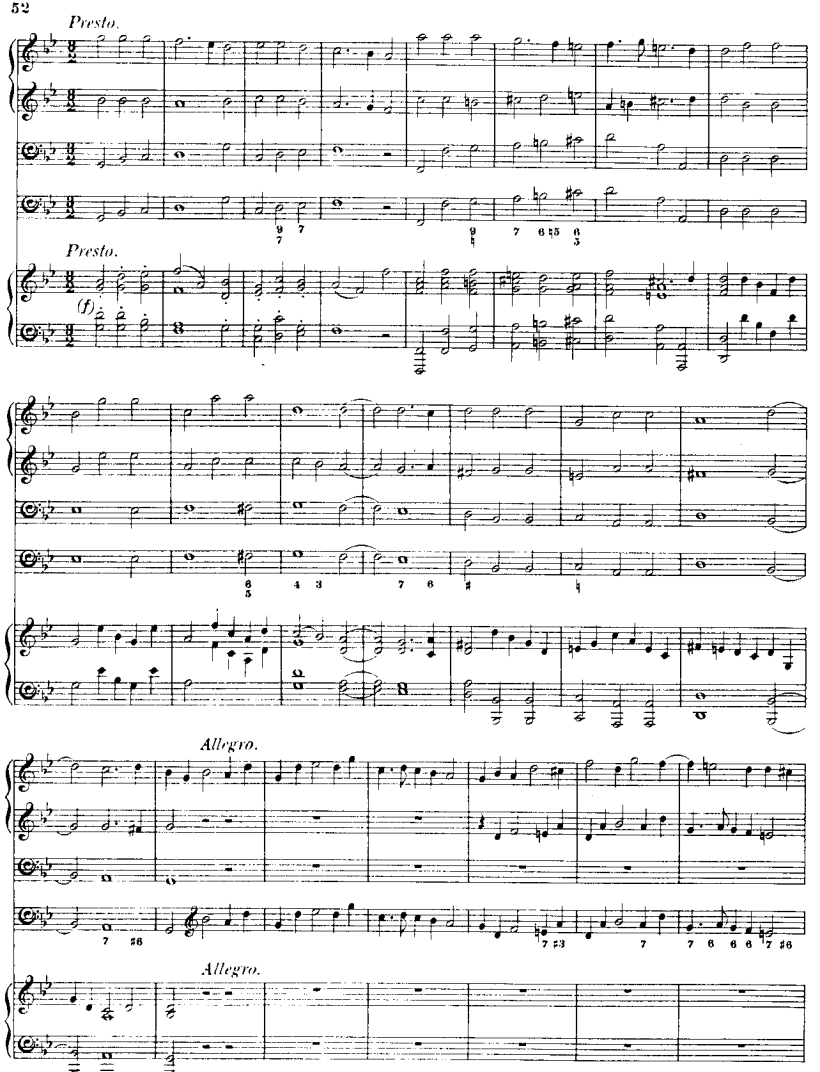

CANZONA.
(Allegro.)
CANZONA.
(Allegro.)

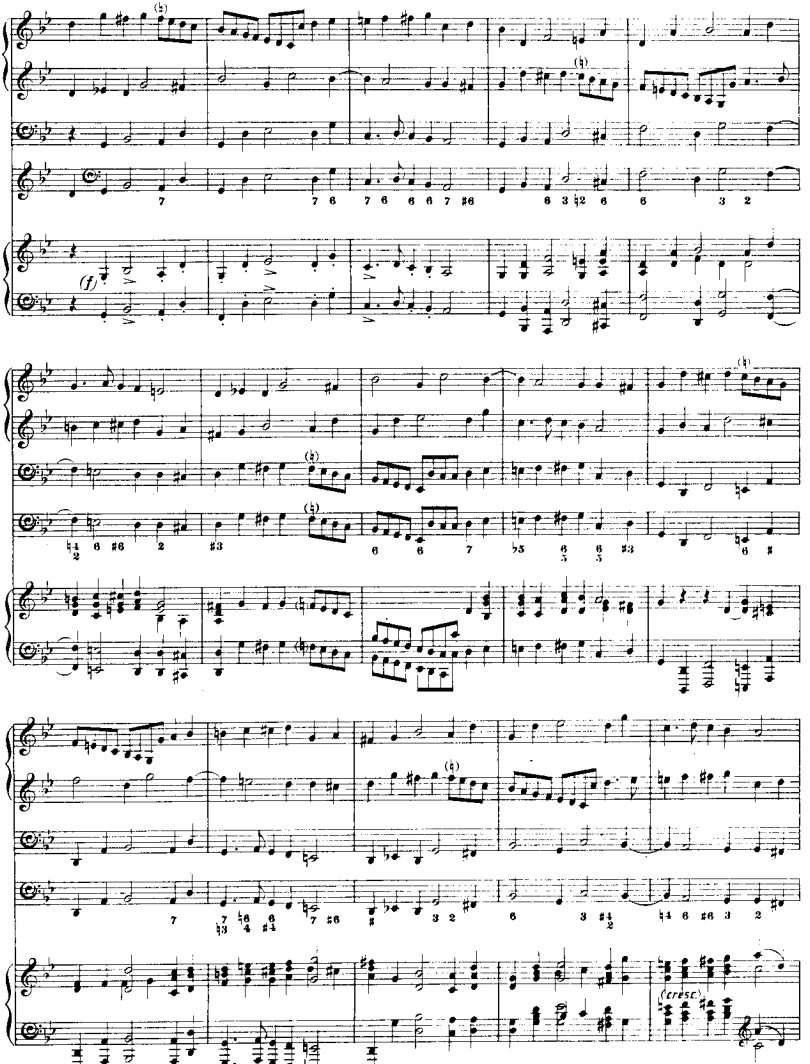

(4)
(7B)
(p)
(cresc.)
(6)
(f)

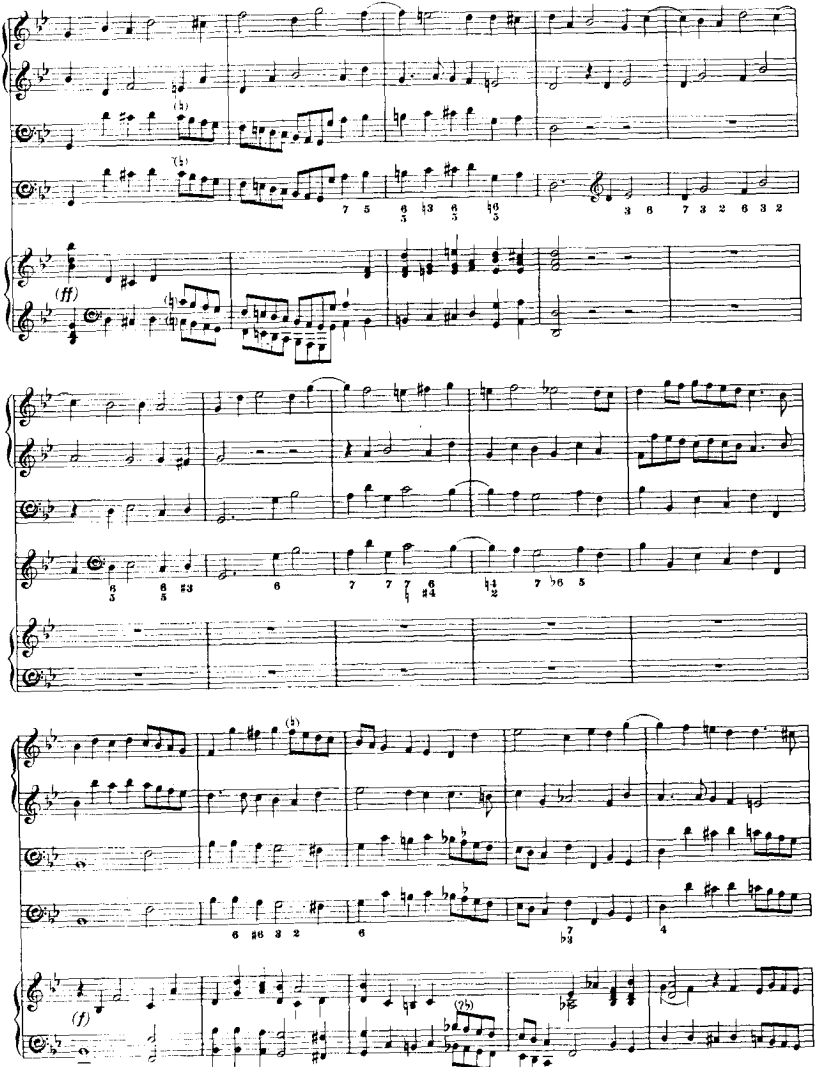

(cresc.)
(ff)
(?c)
(rall.)
Largo.
Largo.
(p)

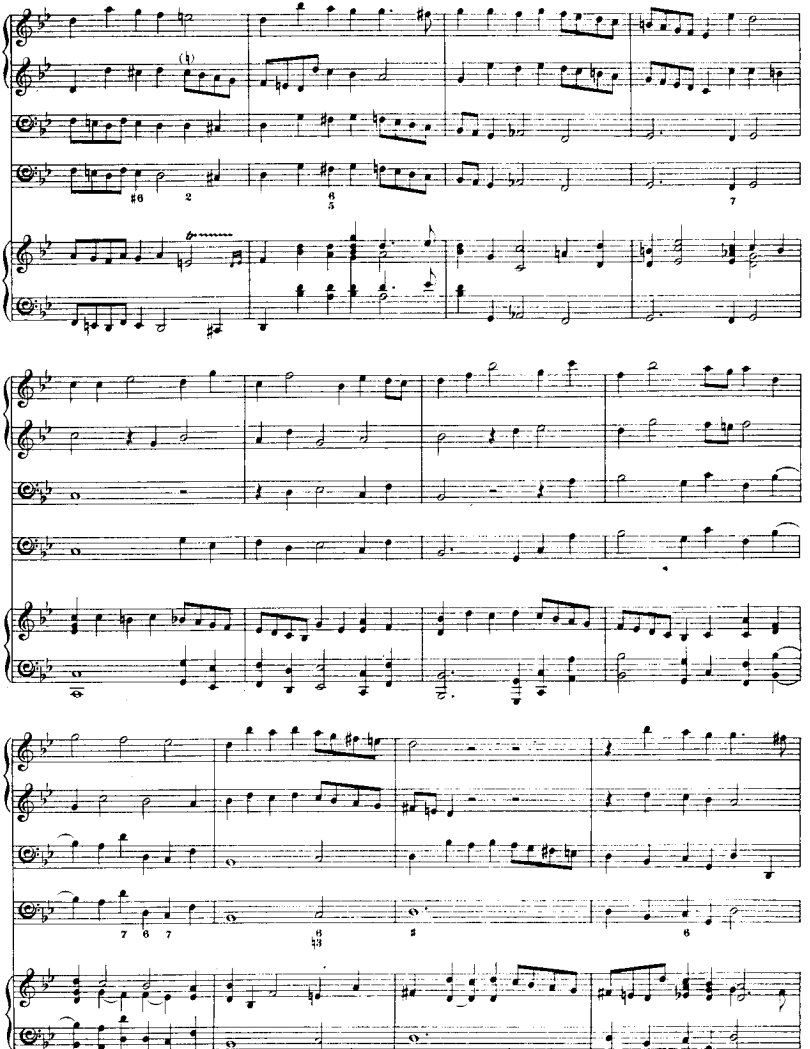

(mf)
7 7 6 #3
(p)
(cresc.)
(f)
(p)
(mf)

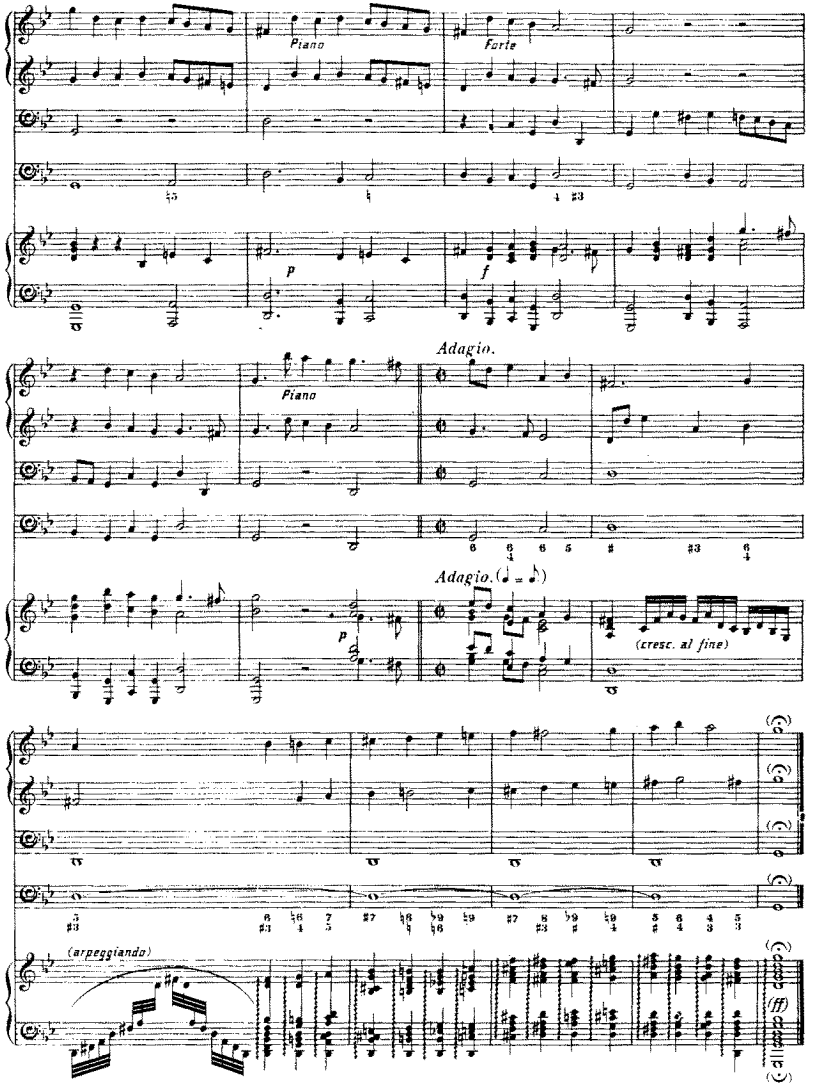

(Adagio.)
(Adagio.)
(f)


Presto.
Presto.
(f)
Allegro.
Allegro.

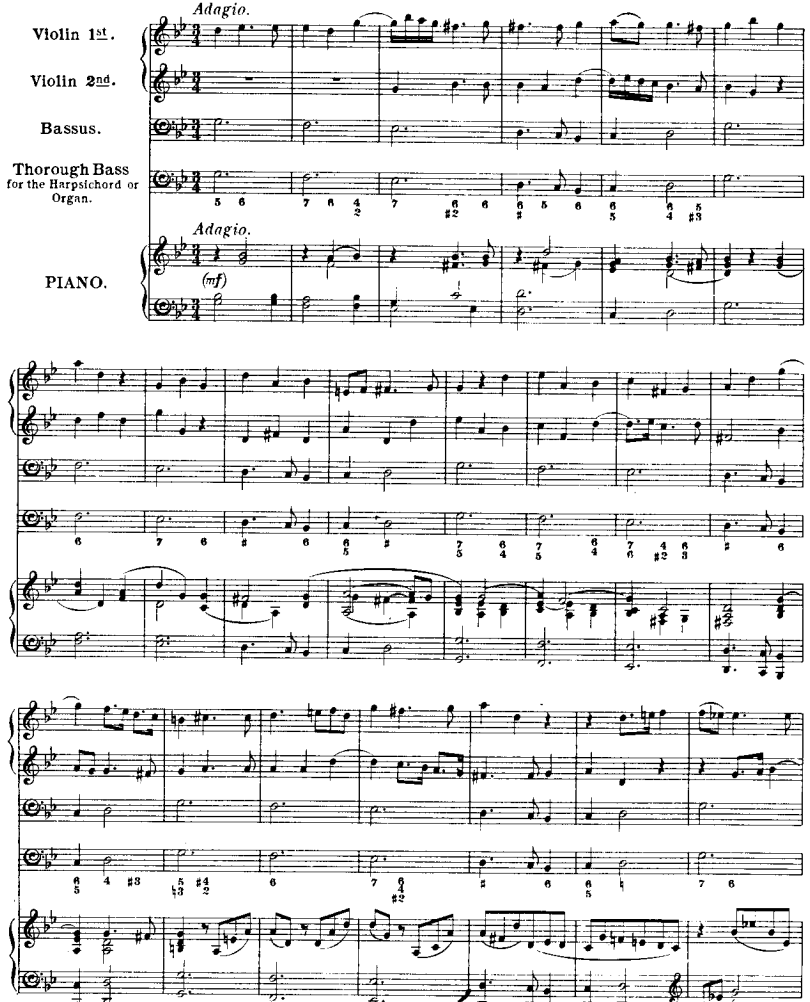

(f)
(cresc.)

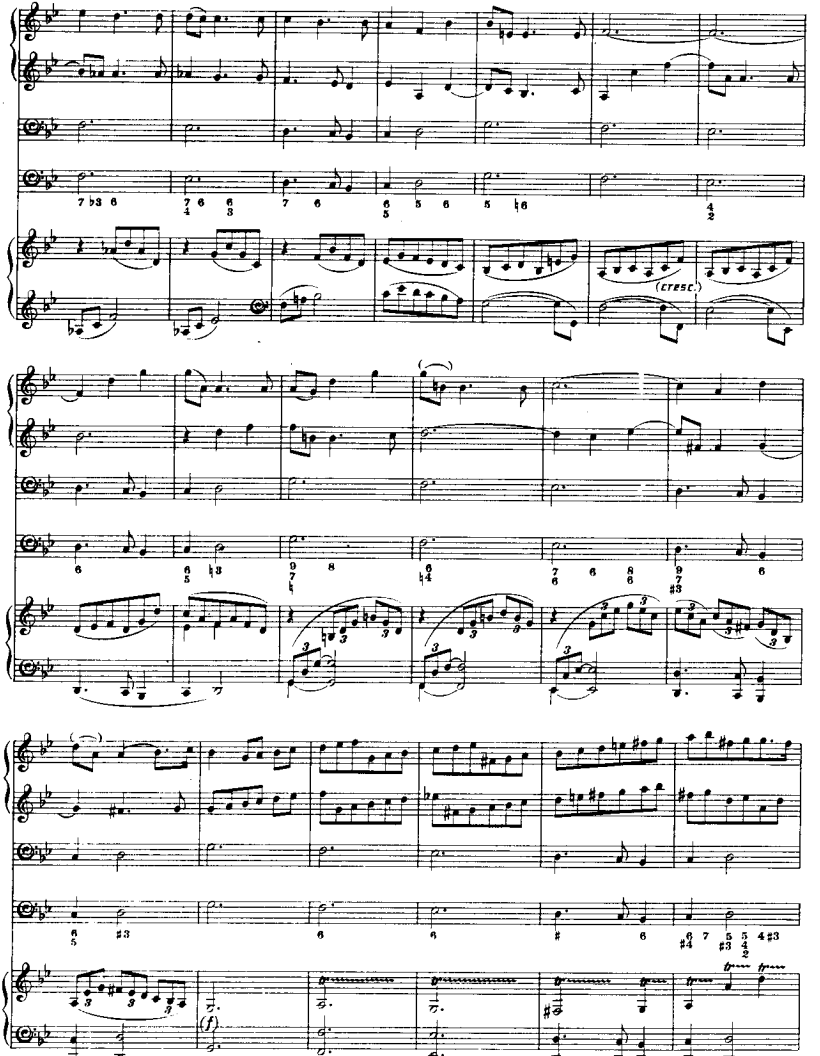

(ff)
(f)

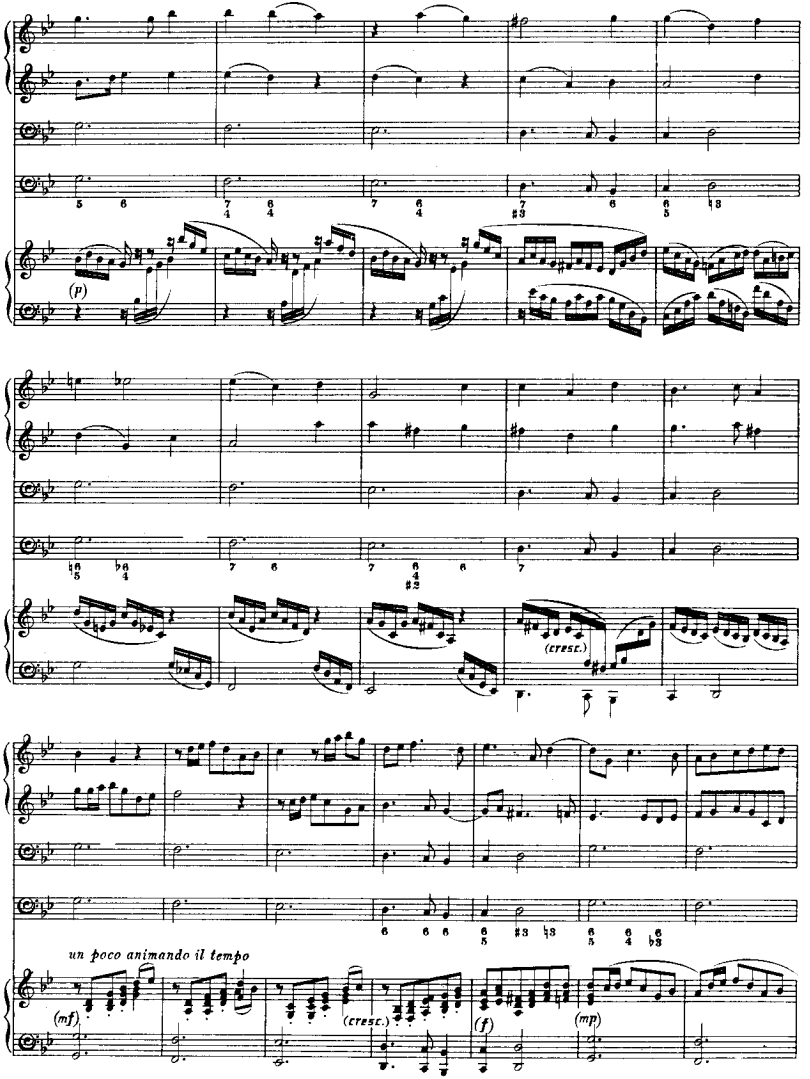


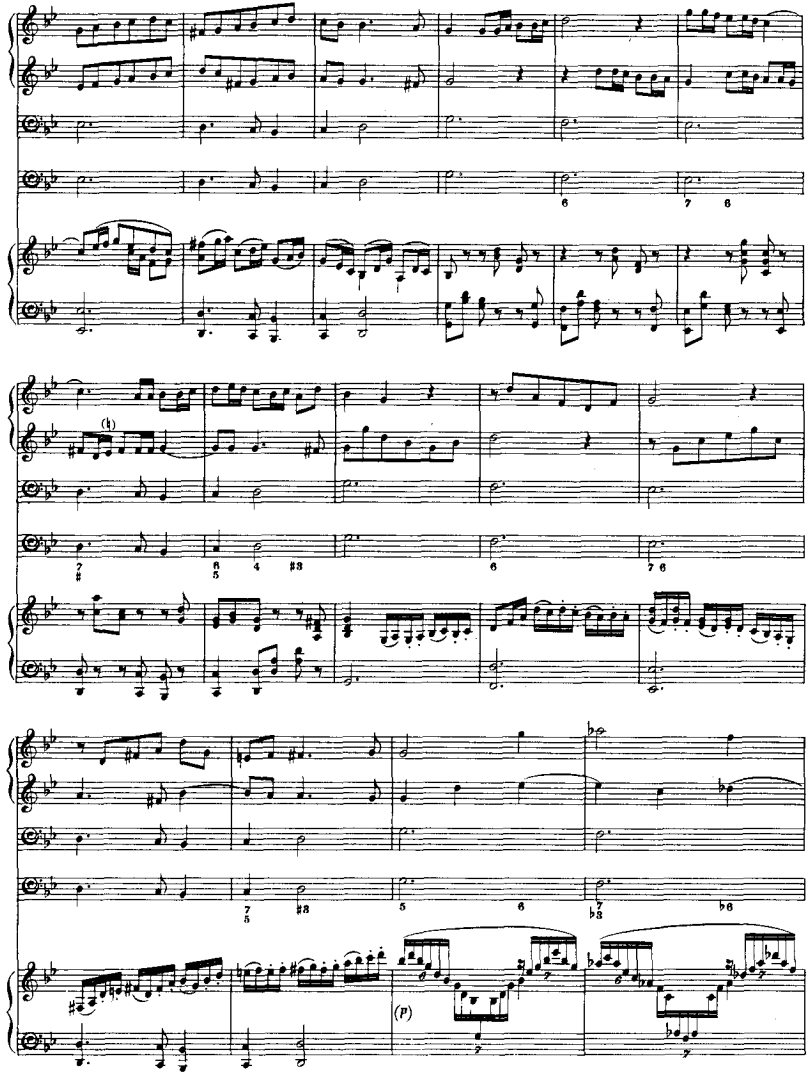

Piano
Forte
p
f
Adagio.
Piano
Adagio.(♩ = ♪)
p
(cresc. al fine)
(arpeggiando)
(ff)

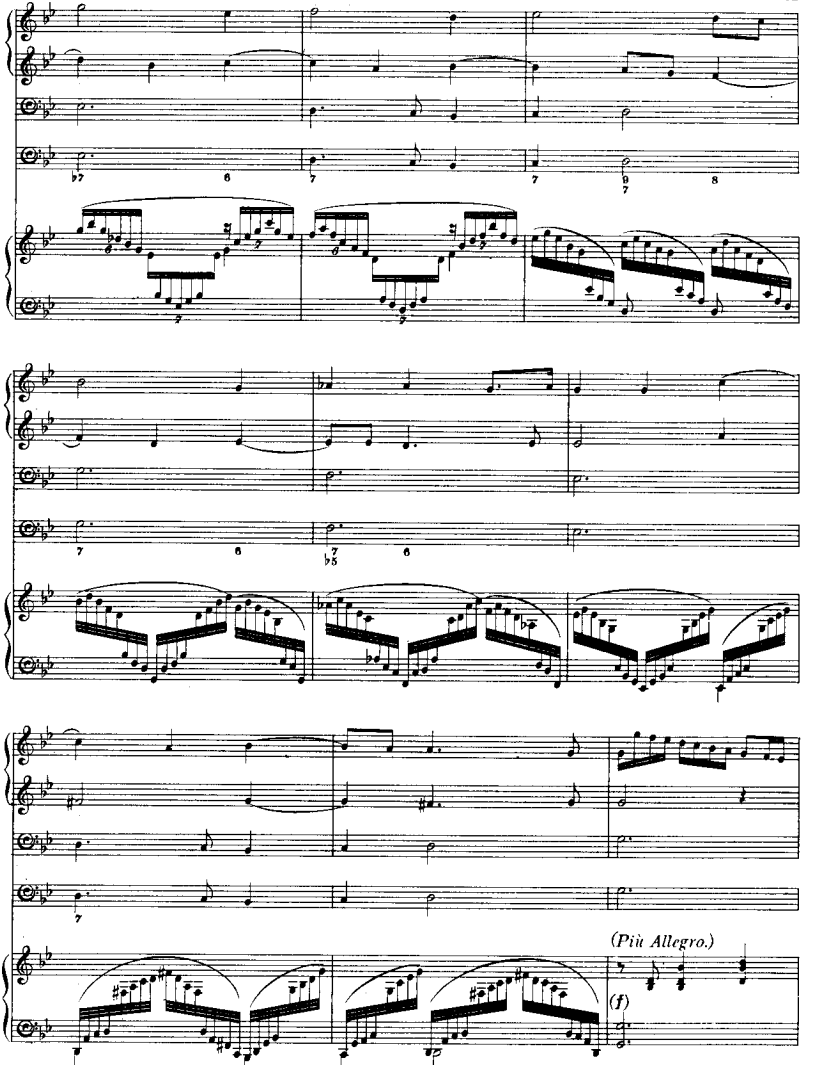
SONATA VI.

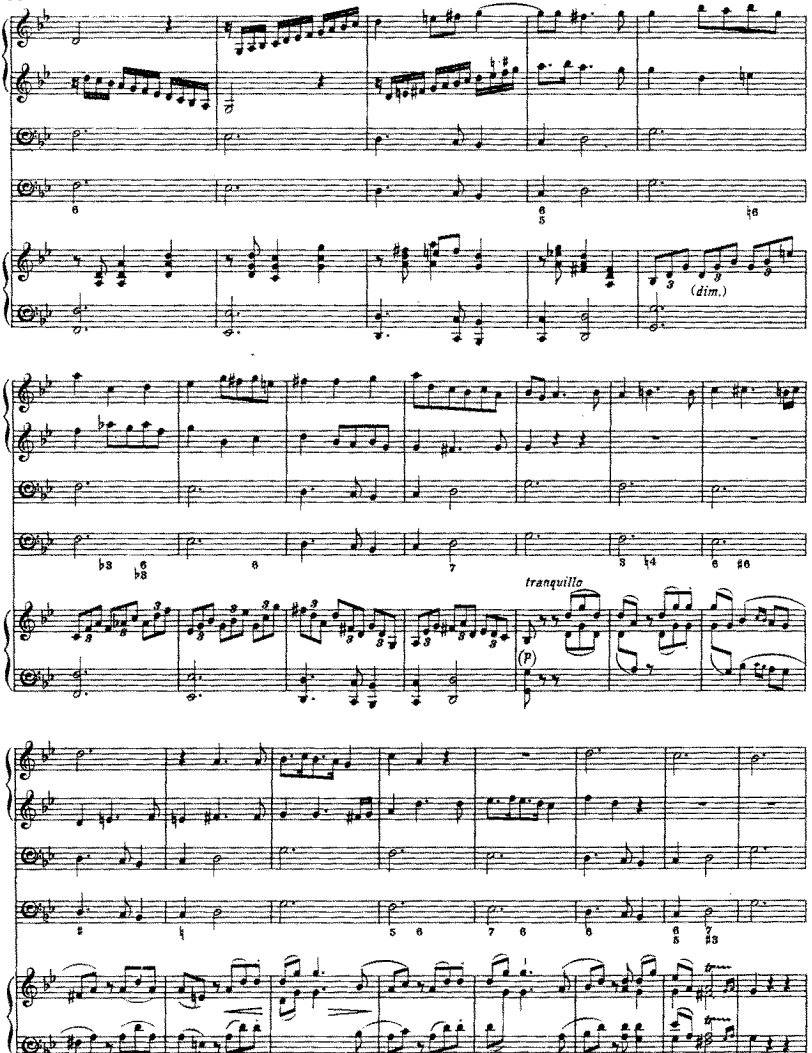

Adagio.
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass for the Harpsichord or Organ.
Adagio.
PIANO.
(mf)

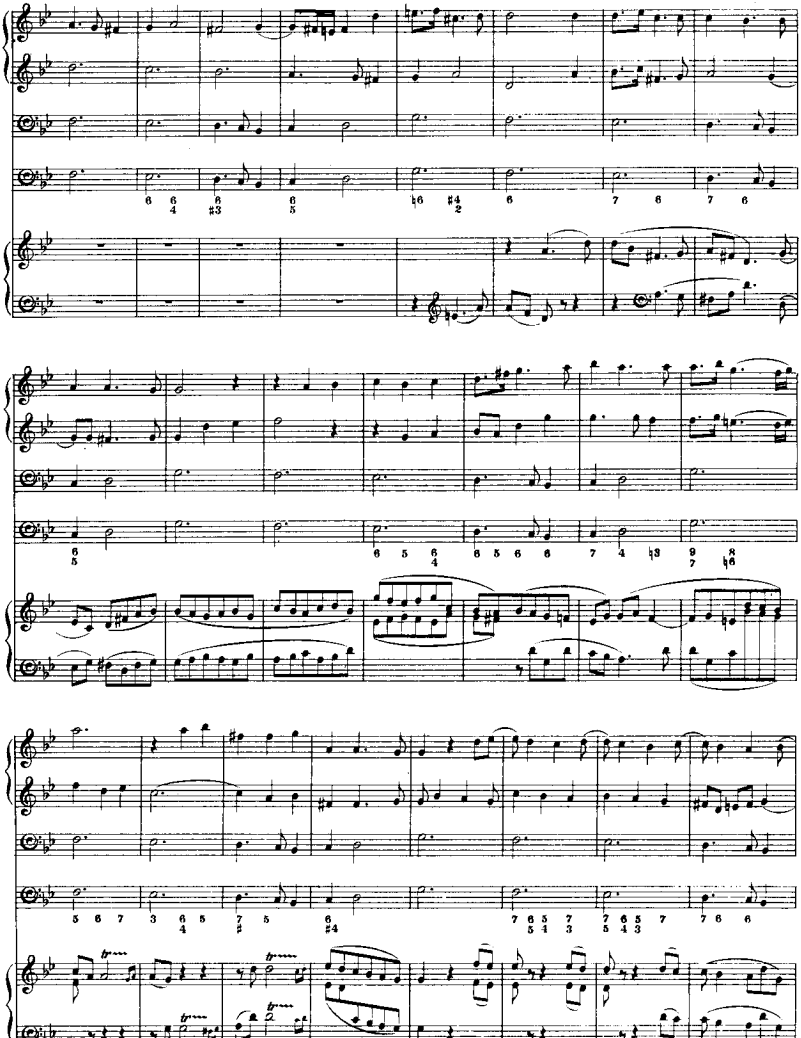

(cresc.)
(f)

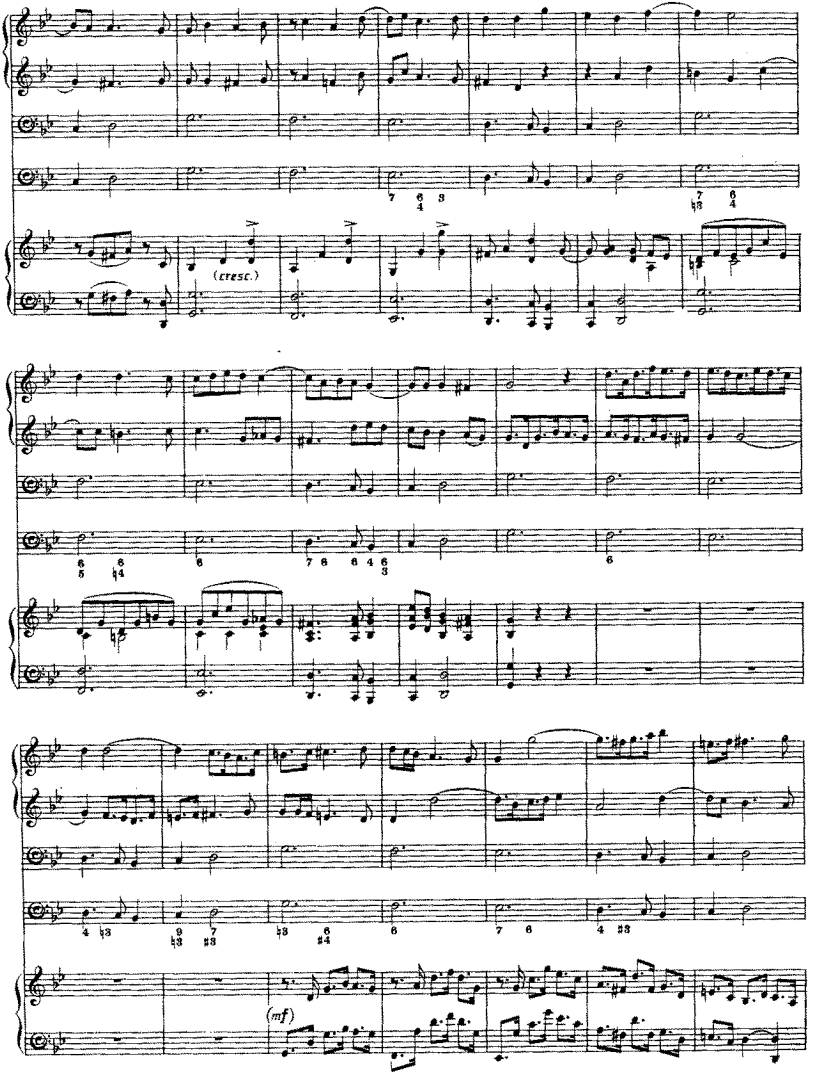

(p)
(cresc.)
un poco animando il tempo
(mf)
(cresc.)
(f)
(mp)

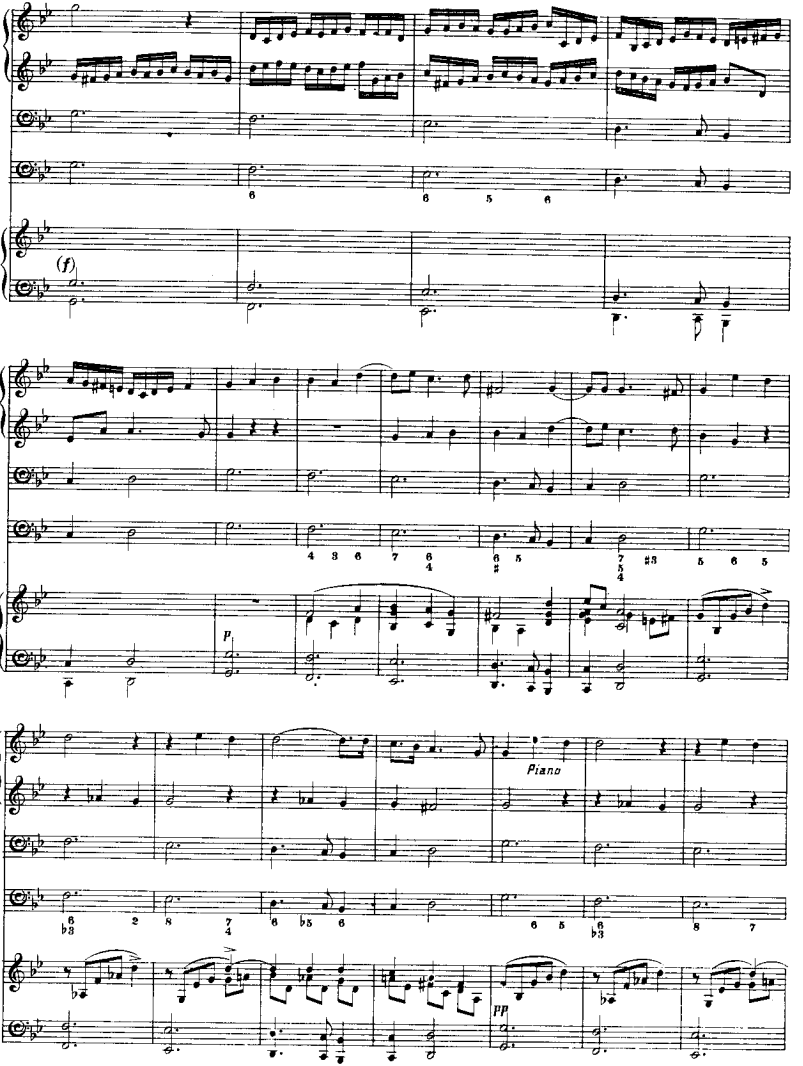

(♮)
(p)

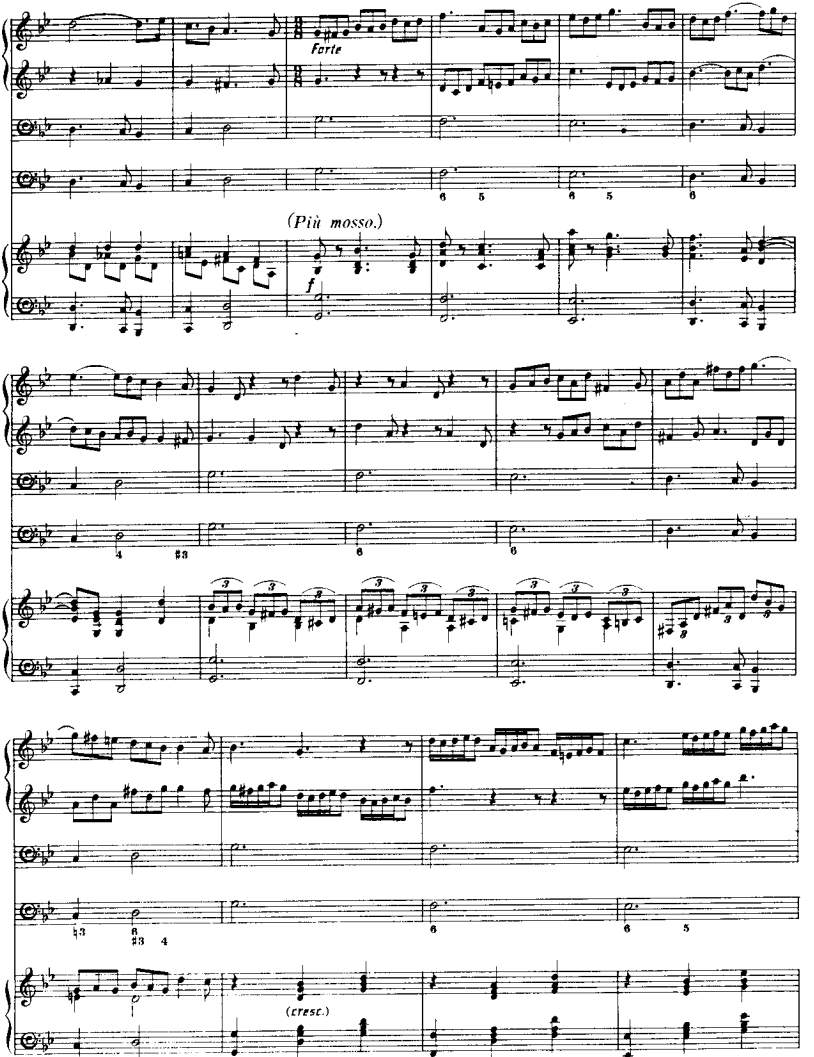

(Più Allegro.)
(f)

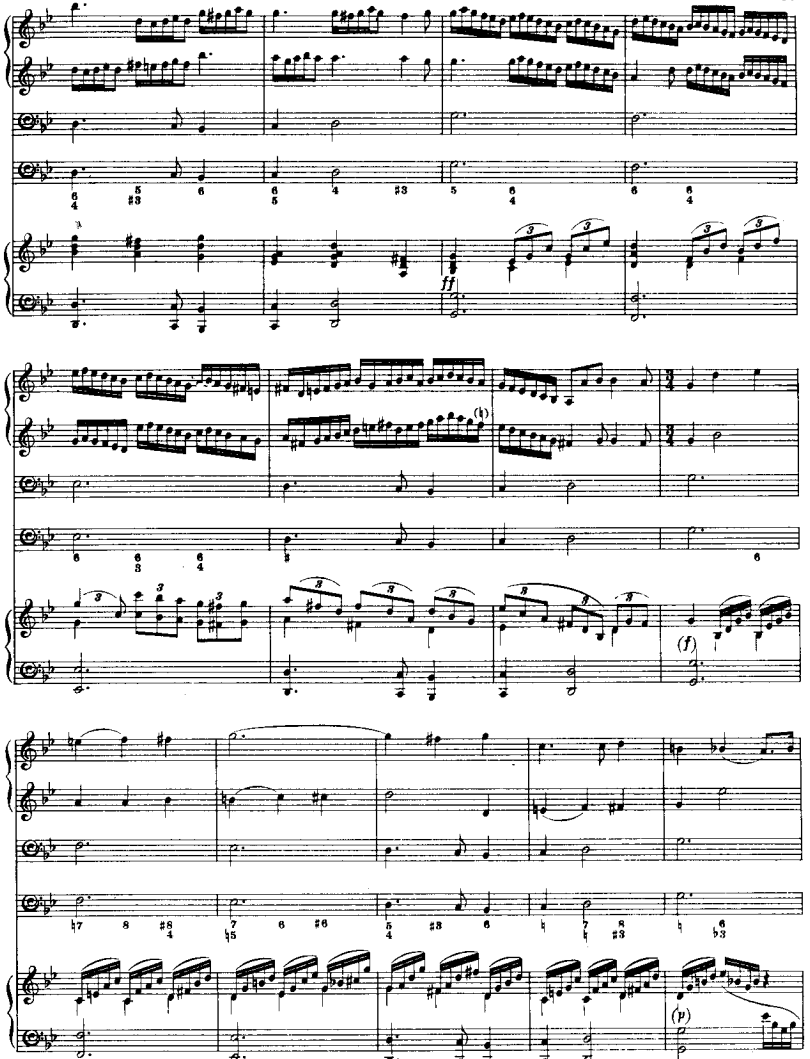

(dim.)
tranquillo
(p)

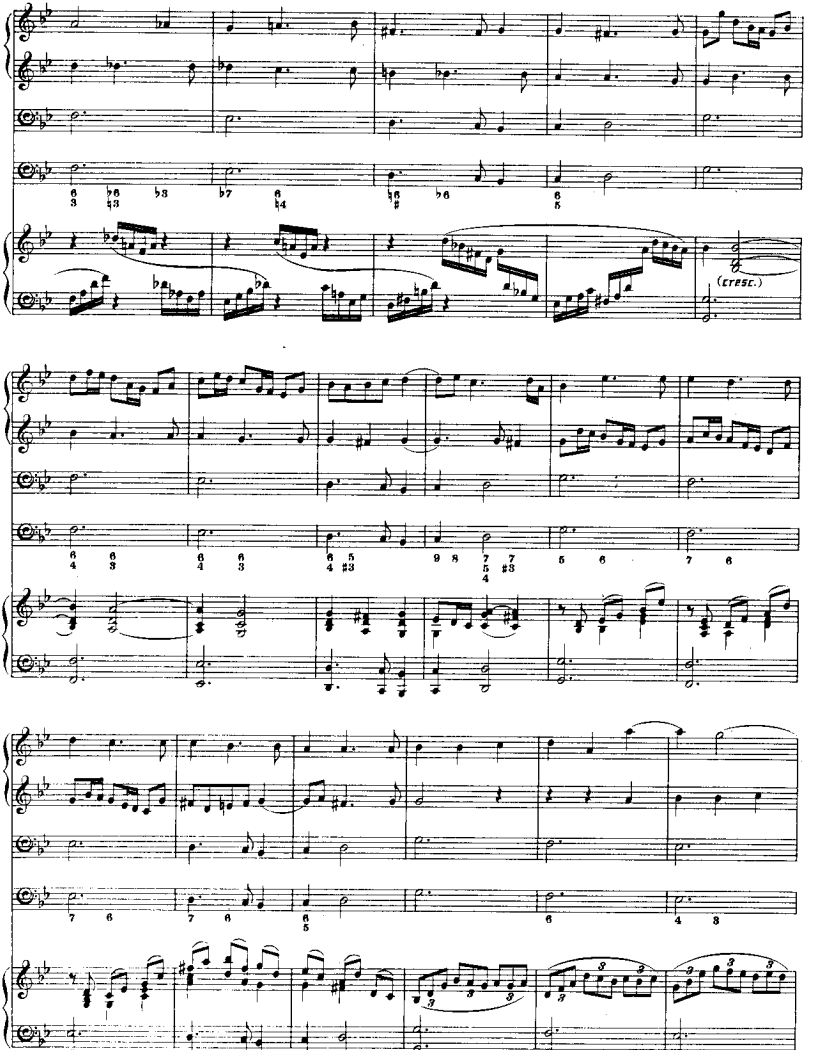


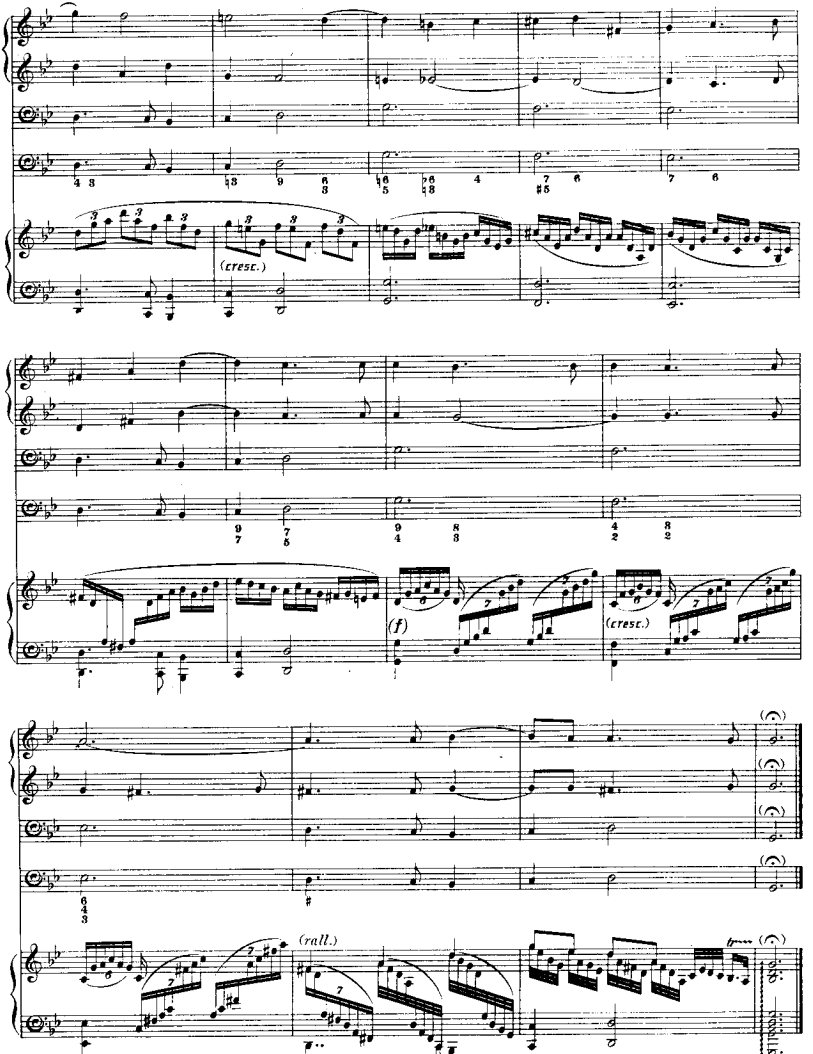

(cresc.)
(mf)


(f)
p
Piano
pp

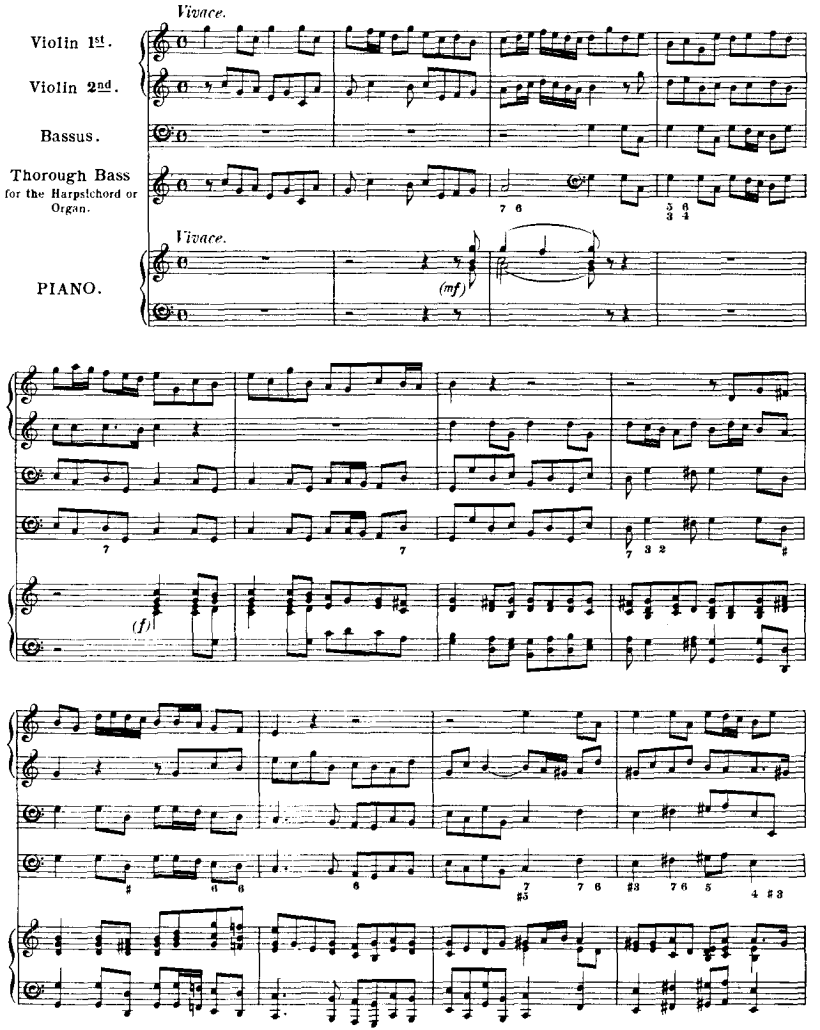

Forte
(Più mosso.)
f
(cresc.)

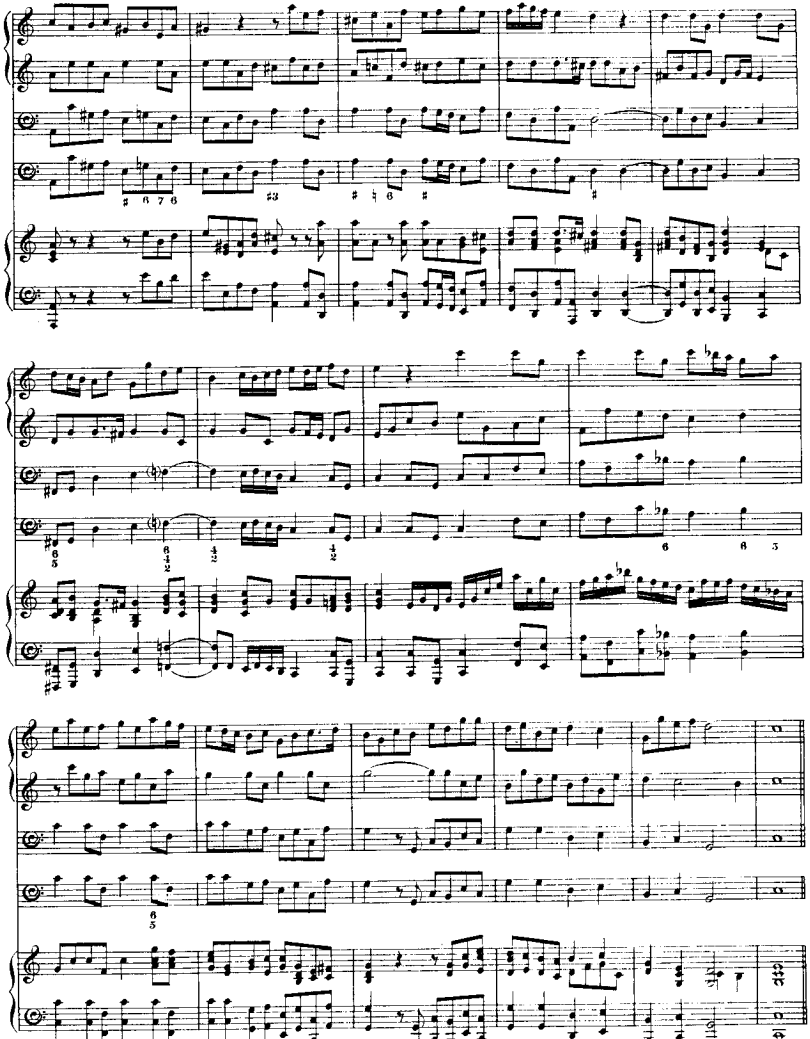

ff
(b)
(f)
(p)

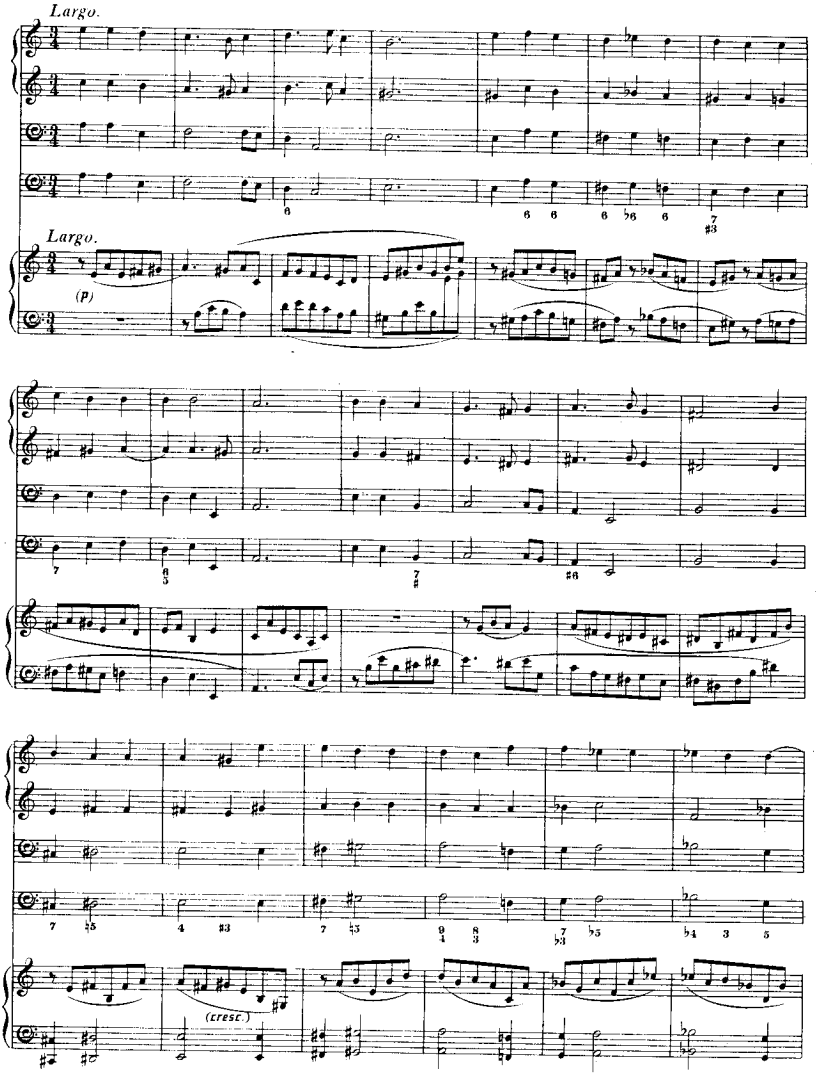

(cresc.)

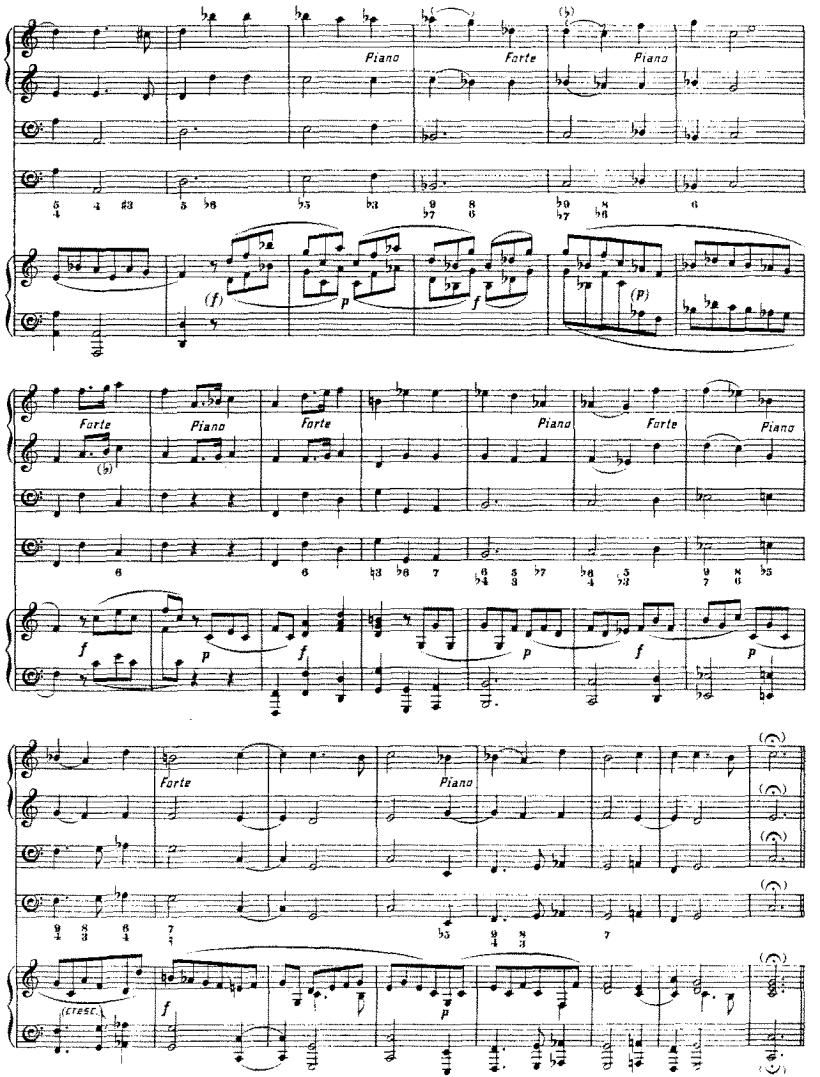

(cresc.)
(f)
(cresc.)
(rall.)

SONATA VII.


Vivace.
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass for the Harpsichord or Organ.
PIANO.
(mf)
(f)




Largo.
Largo.
(p)
(cresc.)


Piano
Forte
Piano
(f)
p
f
(p)
Forte
Piano
Forte
Piano
Forte
Piano
f
p
f
p
f
p
Forte
Piano
(CTESC.)
f
p

Grave.

Grave. *simili*

(f)

CANZONA.

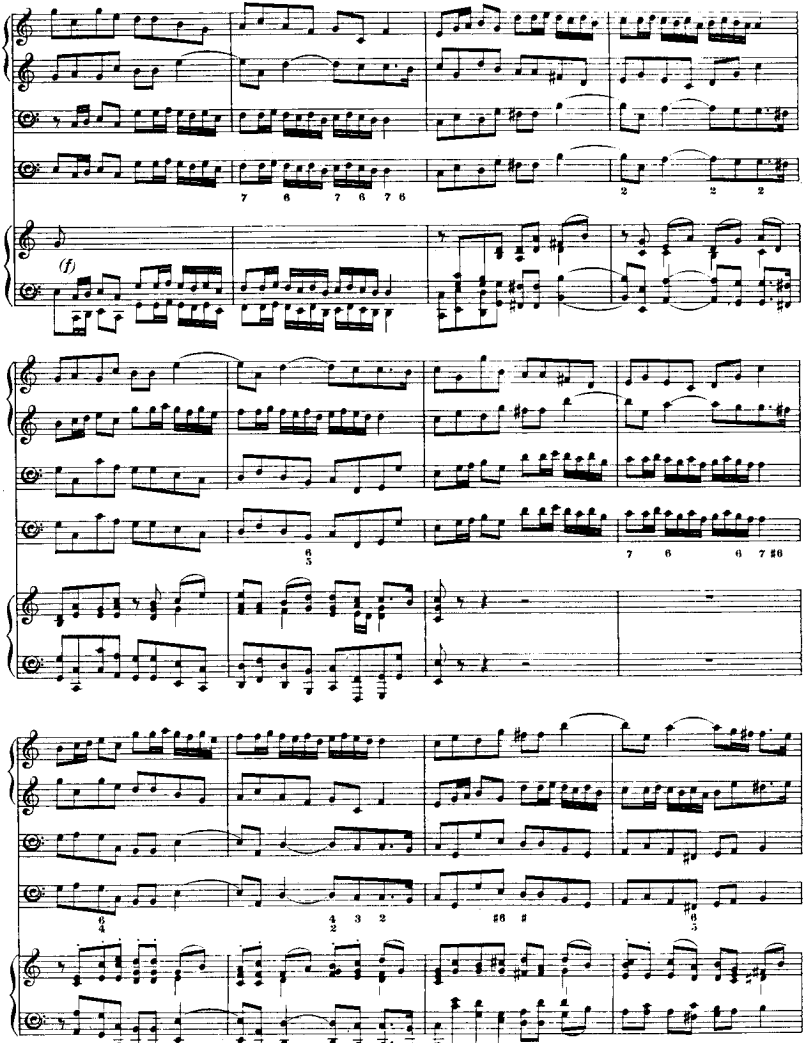
(Allegro.)

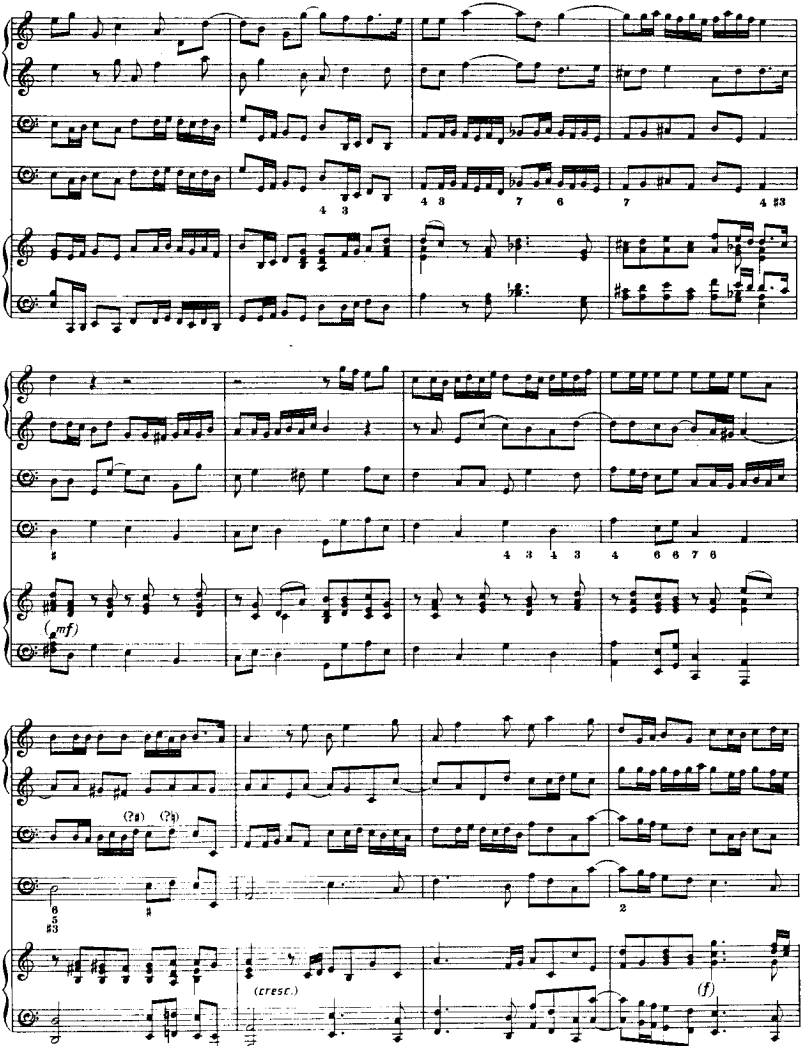
CANZONA.

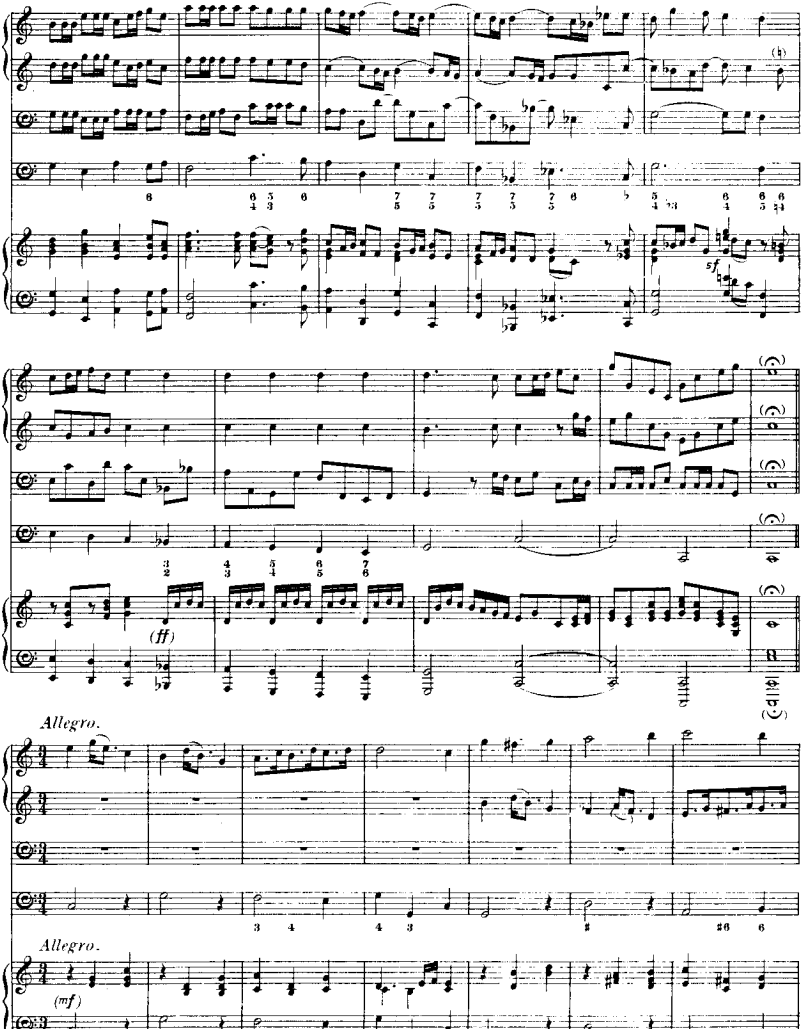
(Allegro.)

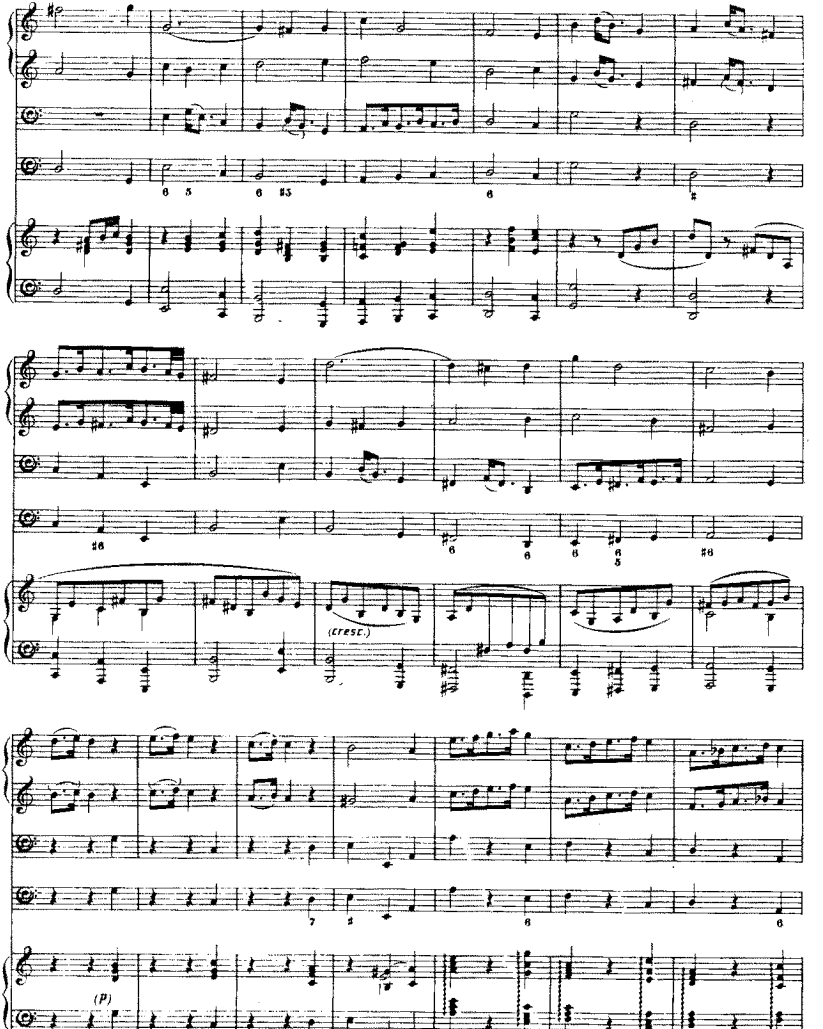
(mf)

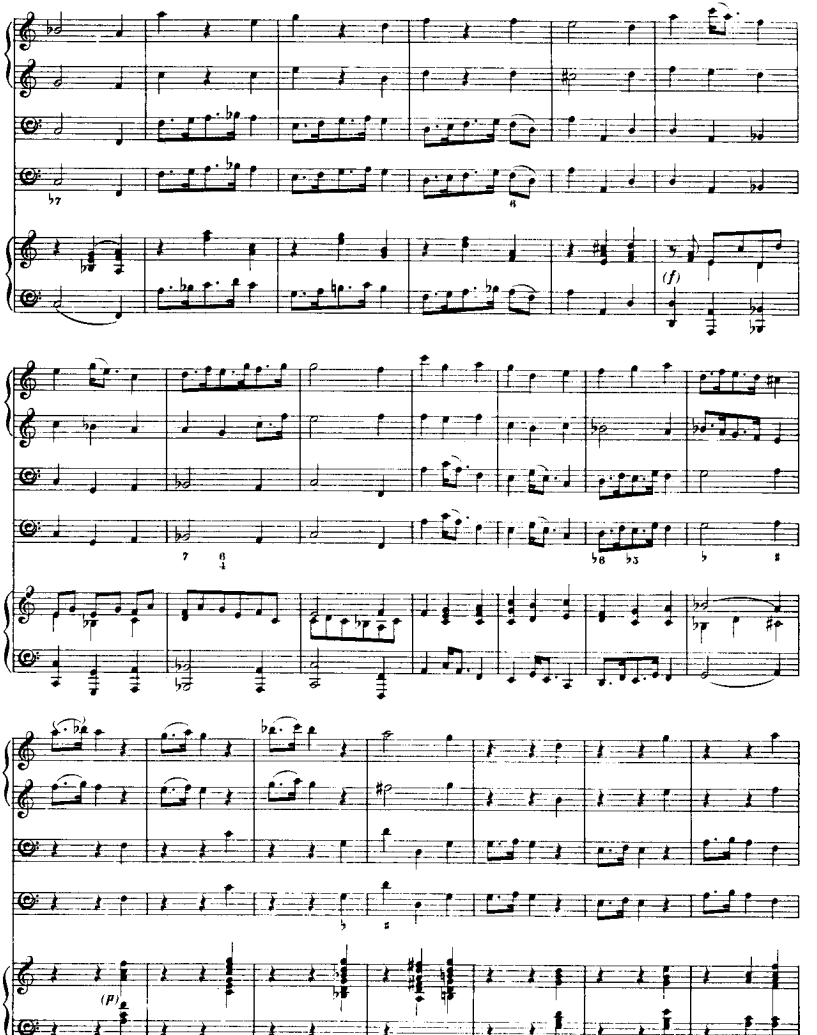
+) Arpeggios upward only.

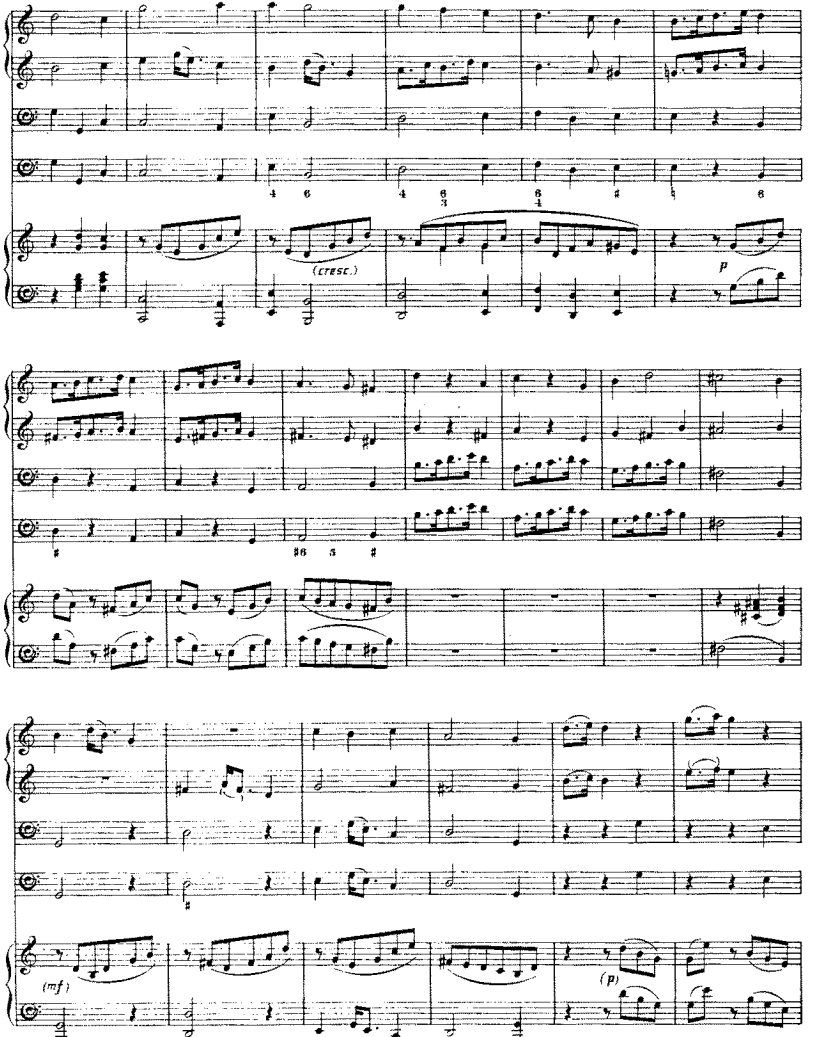

(f)

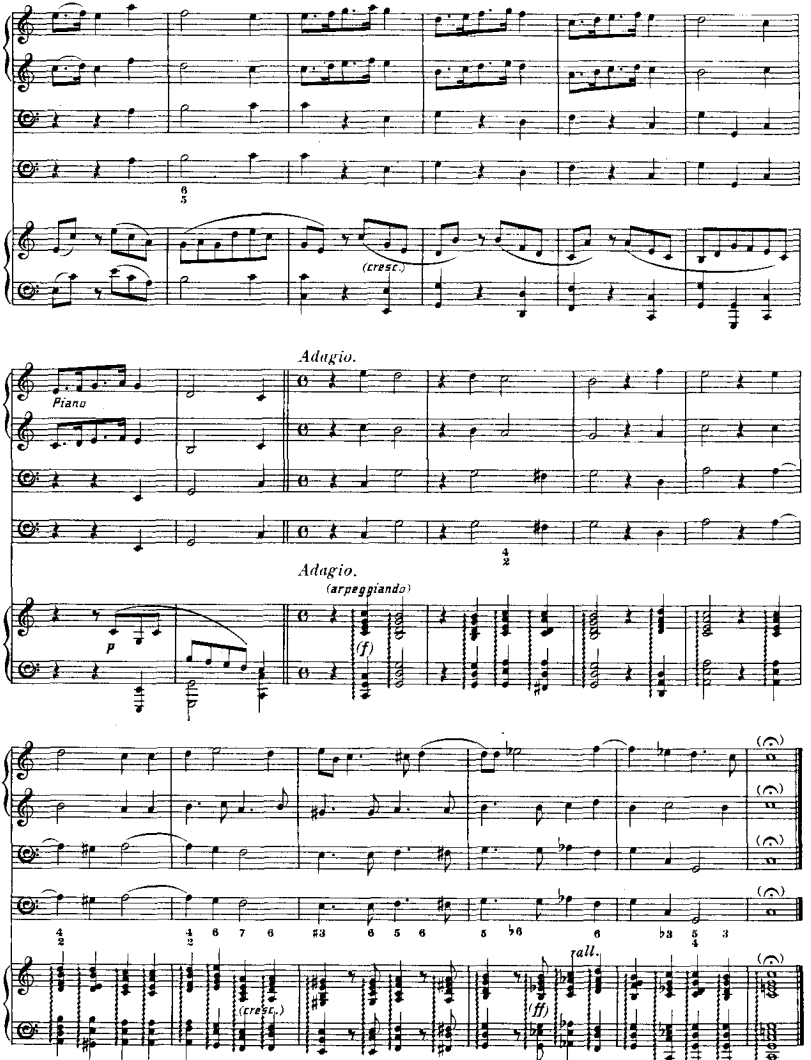

4 3
4 3
7
6
7
4 #3
4 3 4 3
4
6 6 7 6
(mf)
(2♯)
(7♭)
(cresc.)
(f)


Allegro.
Allegro.
(ff)
(mf)
5f

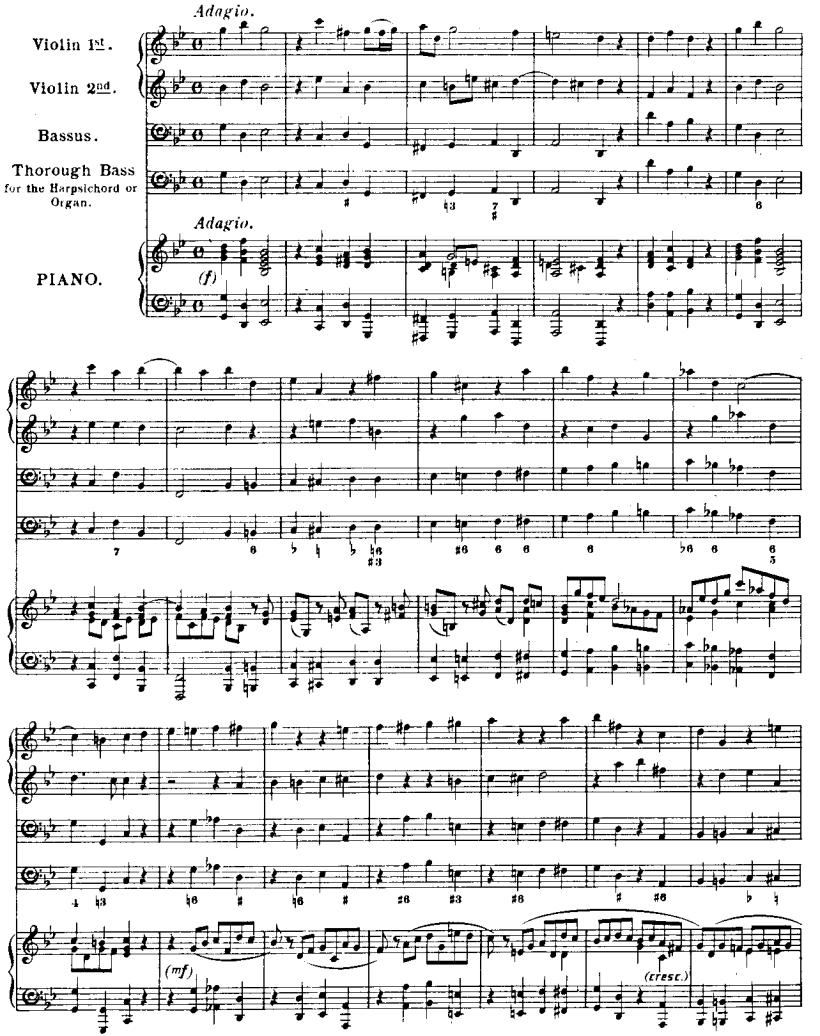

(cresc.)
(p)

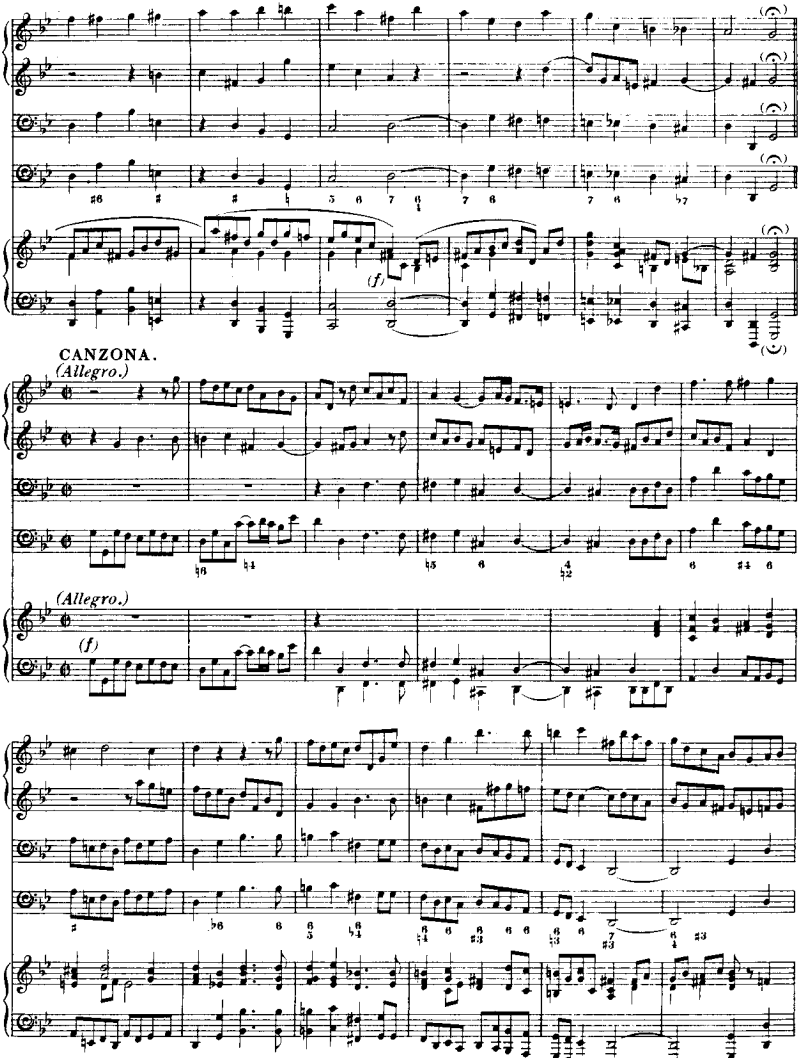

(f)
(p)

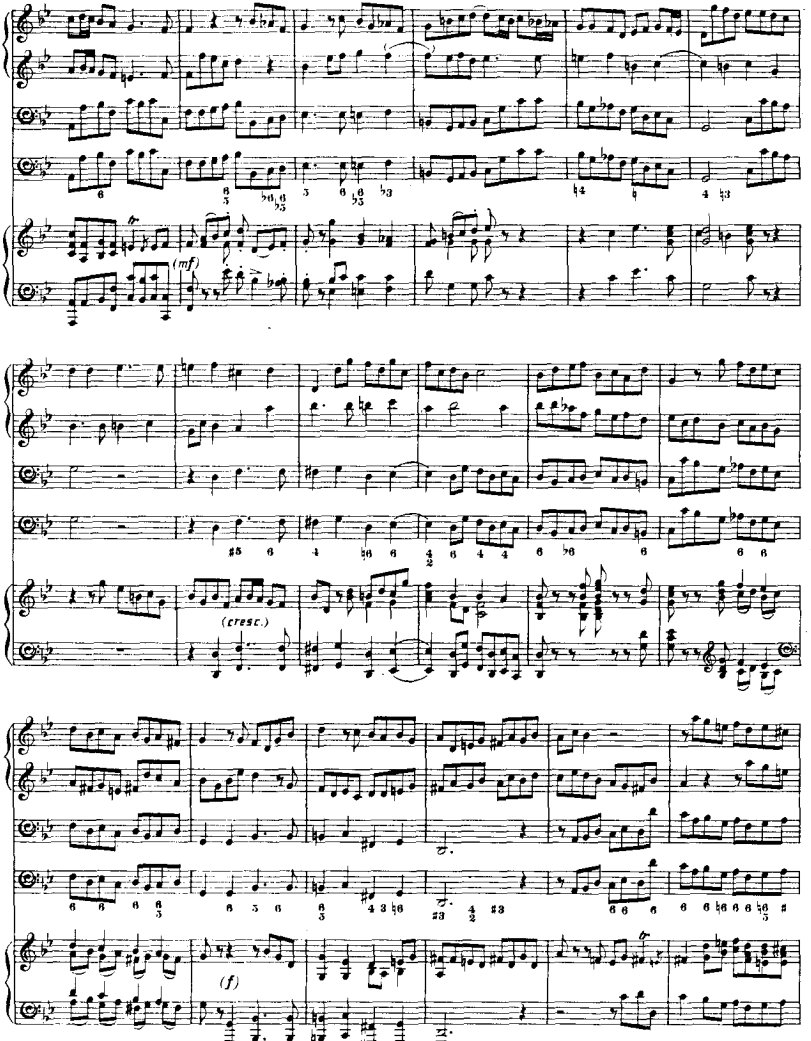

(cresc.)
p
(mf)
(p)

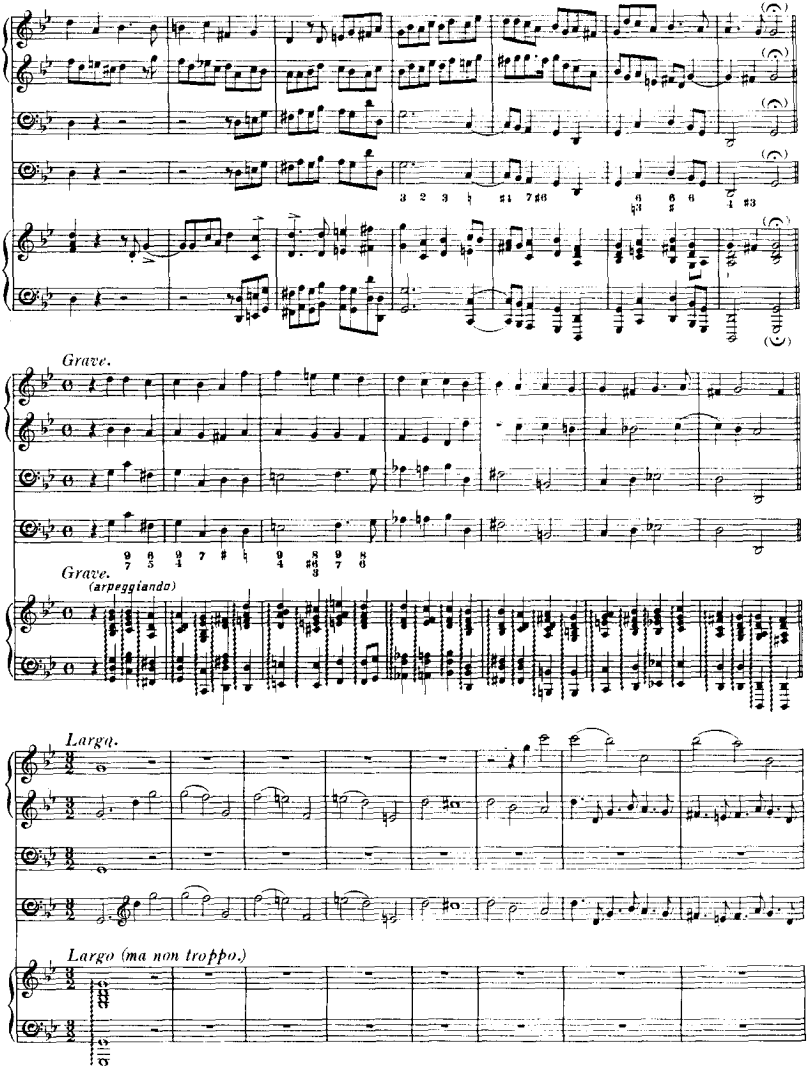

(cresc.)
Adagio.
Piano
Adagio.
(arpeggiando)
p
(f)
(cresc.)
rall.
(ff)

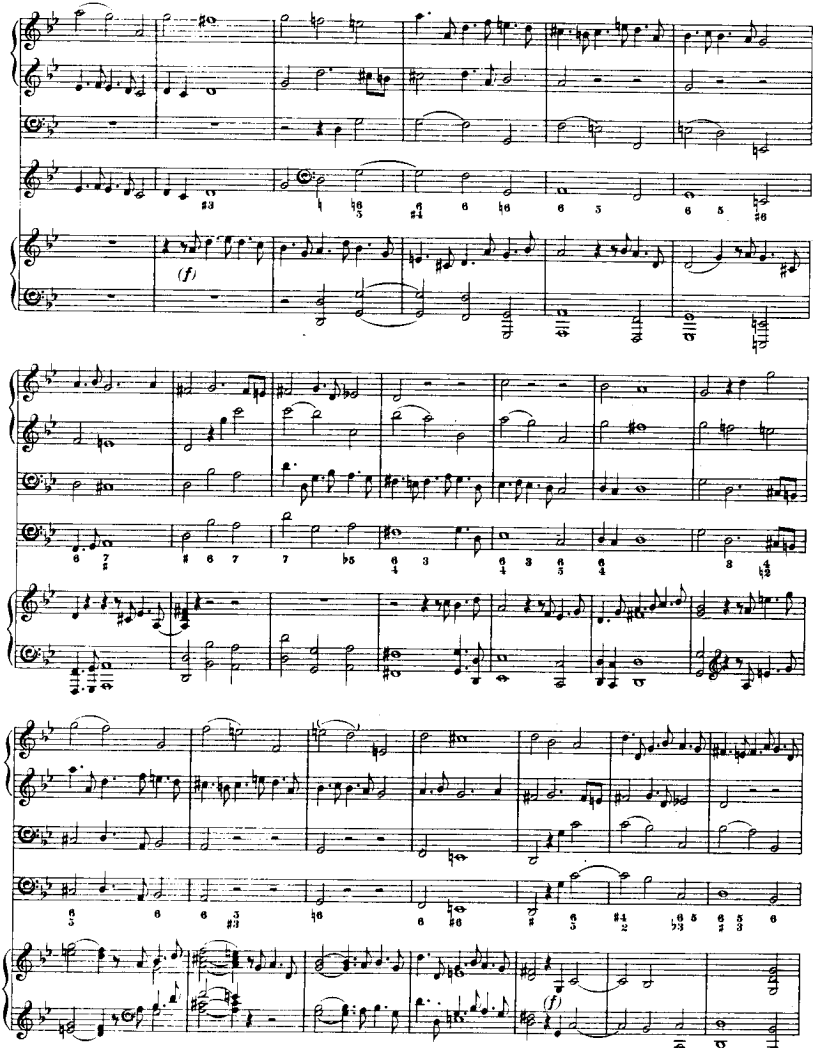
SONATA VIII.

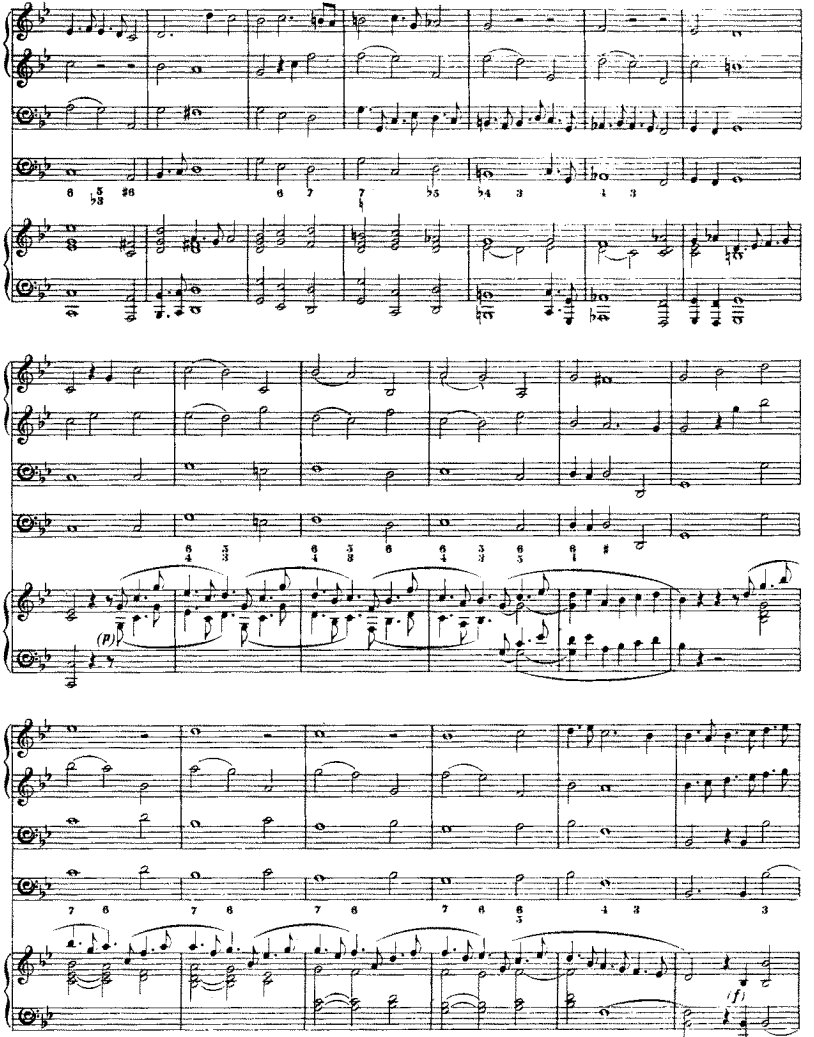

Adagio.
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass for the Harpsichord or Organ.
Adagio.
PIANO.
(f)
(mf)
(cresc.)

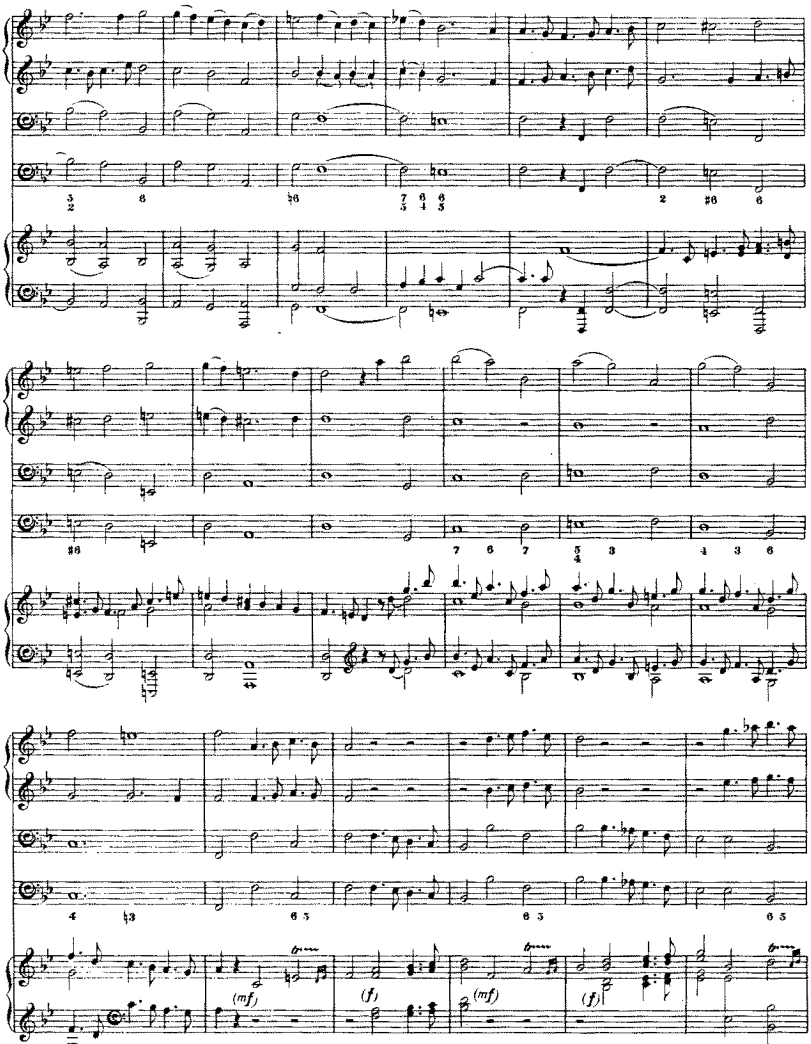

(f)
CANZONA.
(Allegro.)
(Allegro.)
(f)

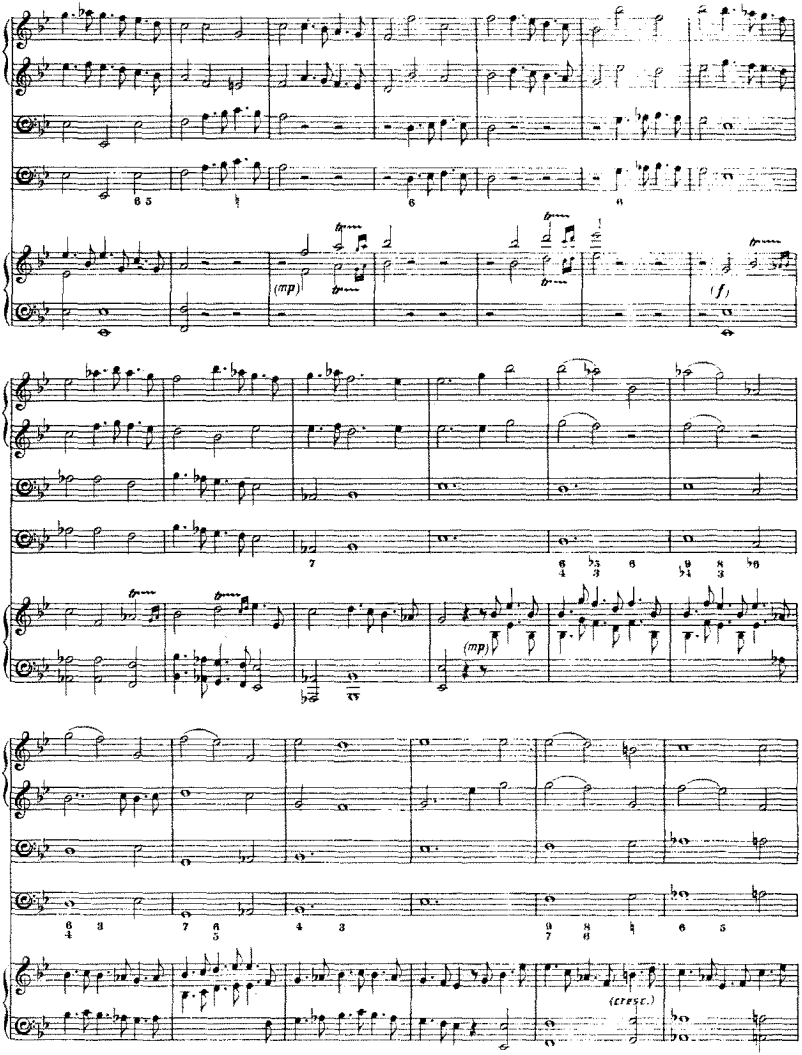

(mf)
(cresc.)
(f)

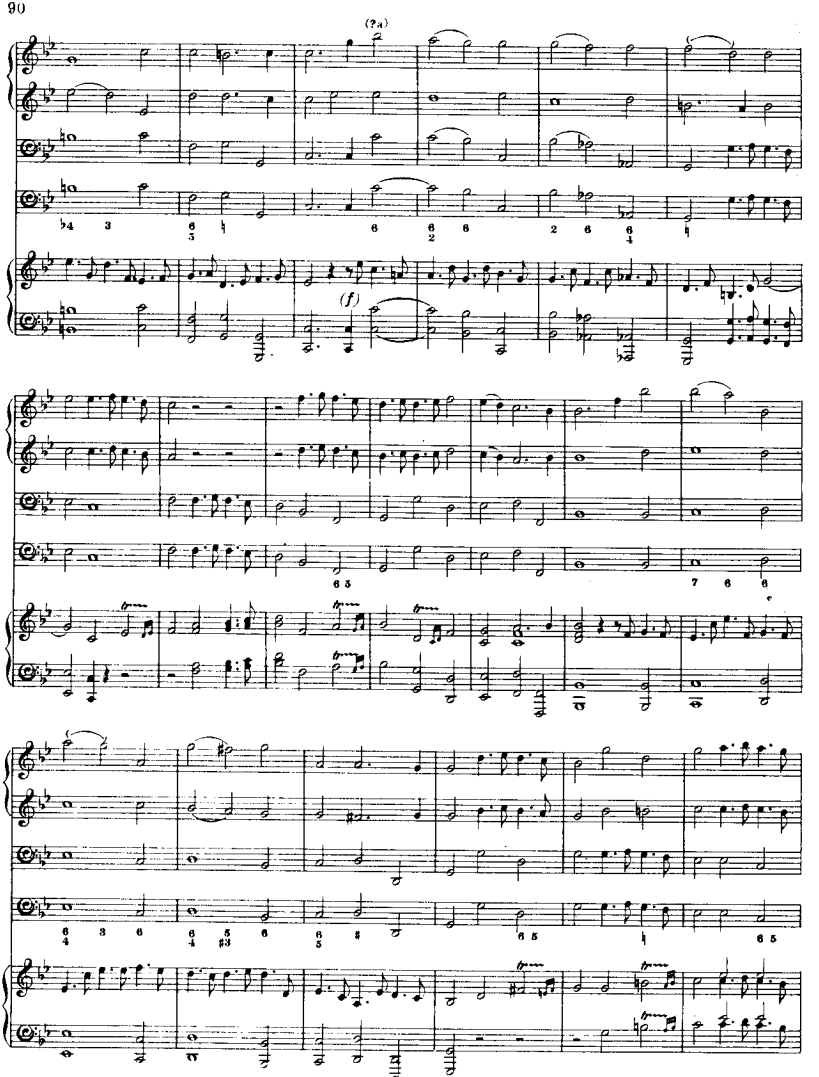

Grave.
Grave.
(arpeggiando)
Largo.
Largo (ma non troppo.)

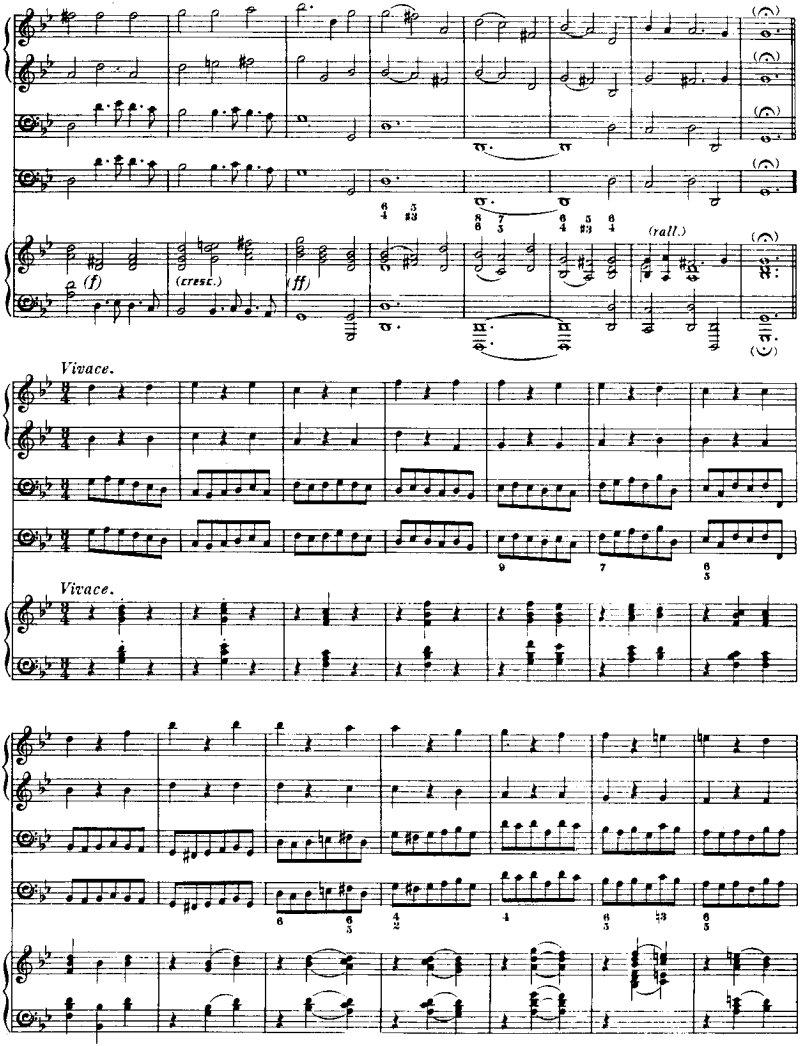

(f)
(f)

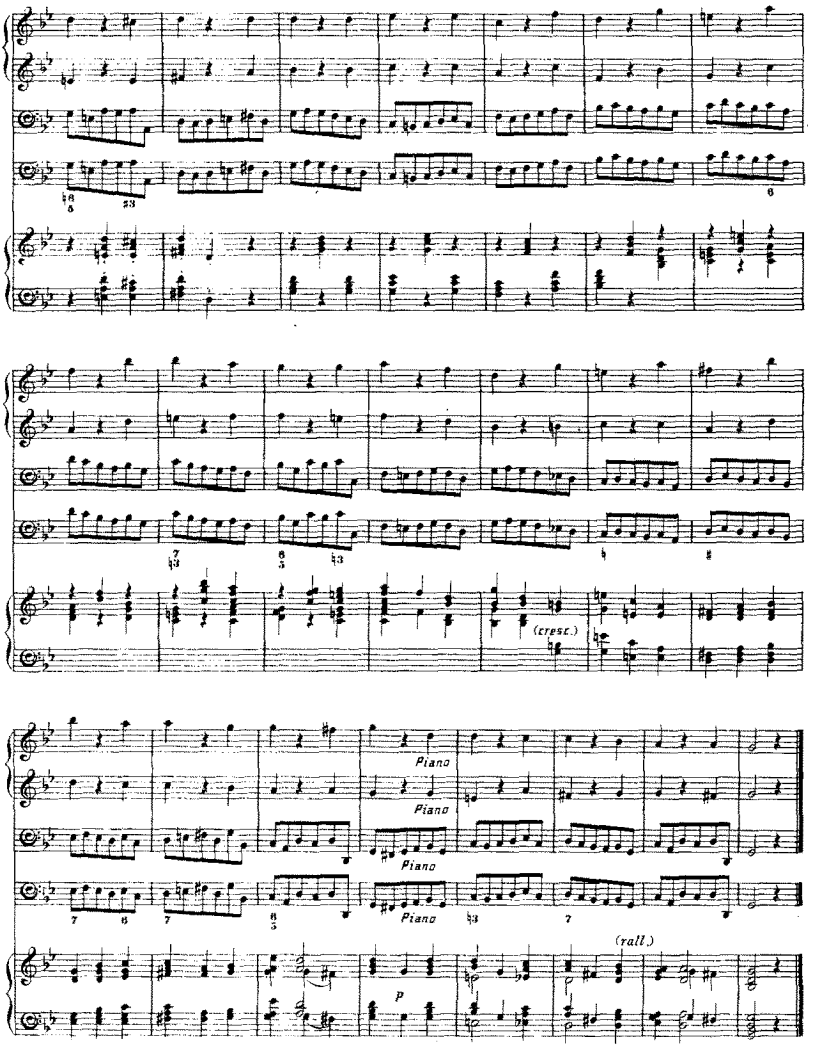

(p)
(f)


(mf)
(f)
(mf)
(f)

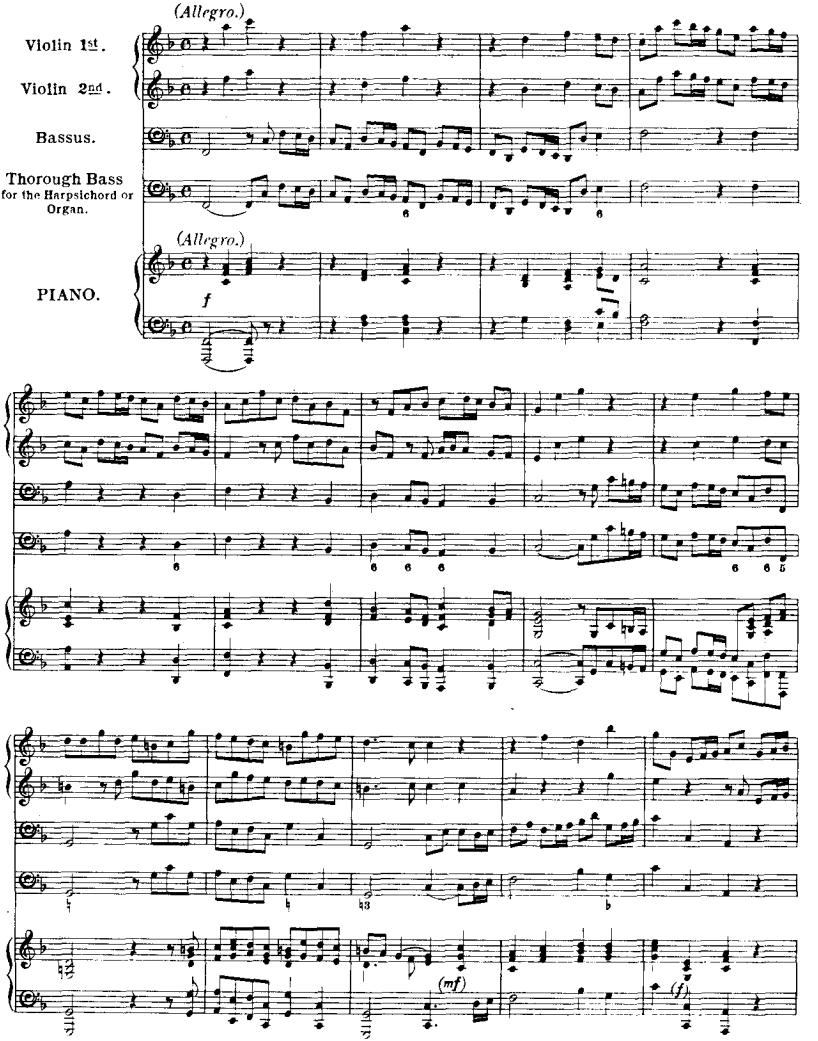

(mp)
(f)
(mp)
(cresc.)

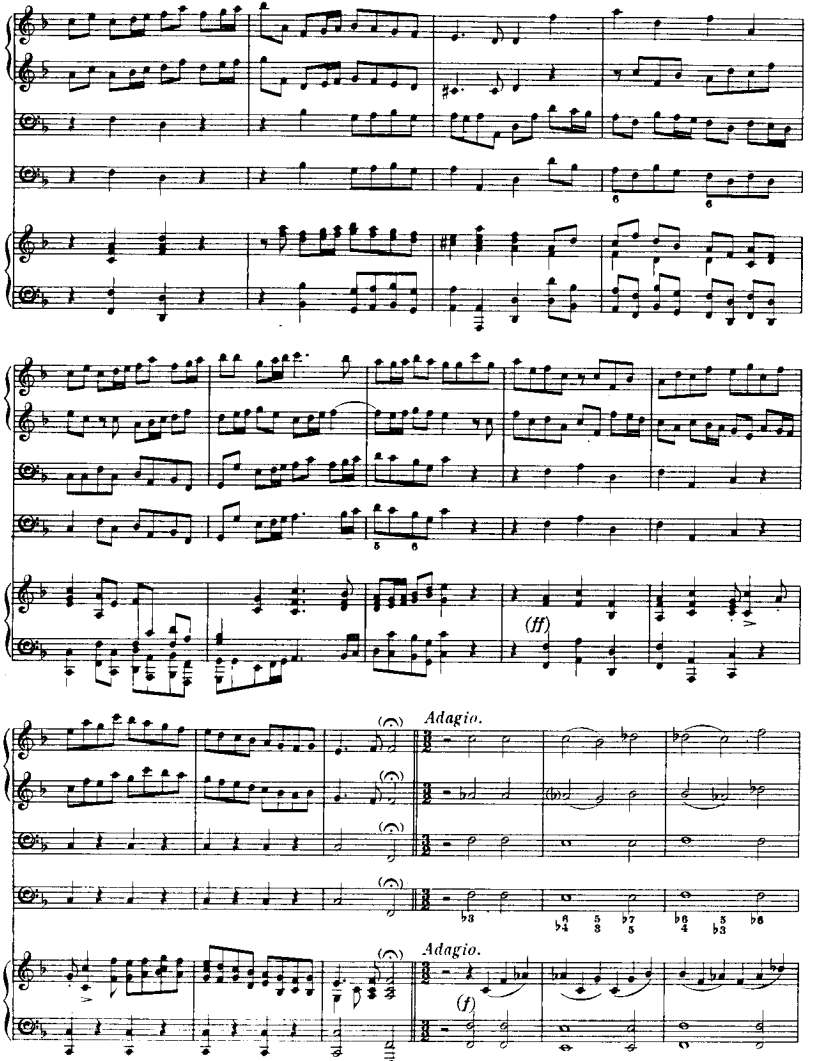

(?4)
(f)

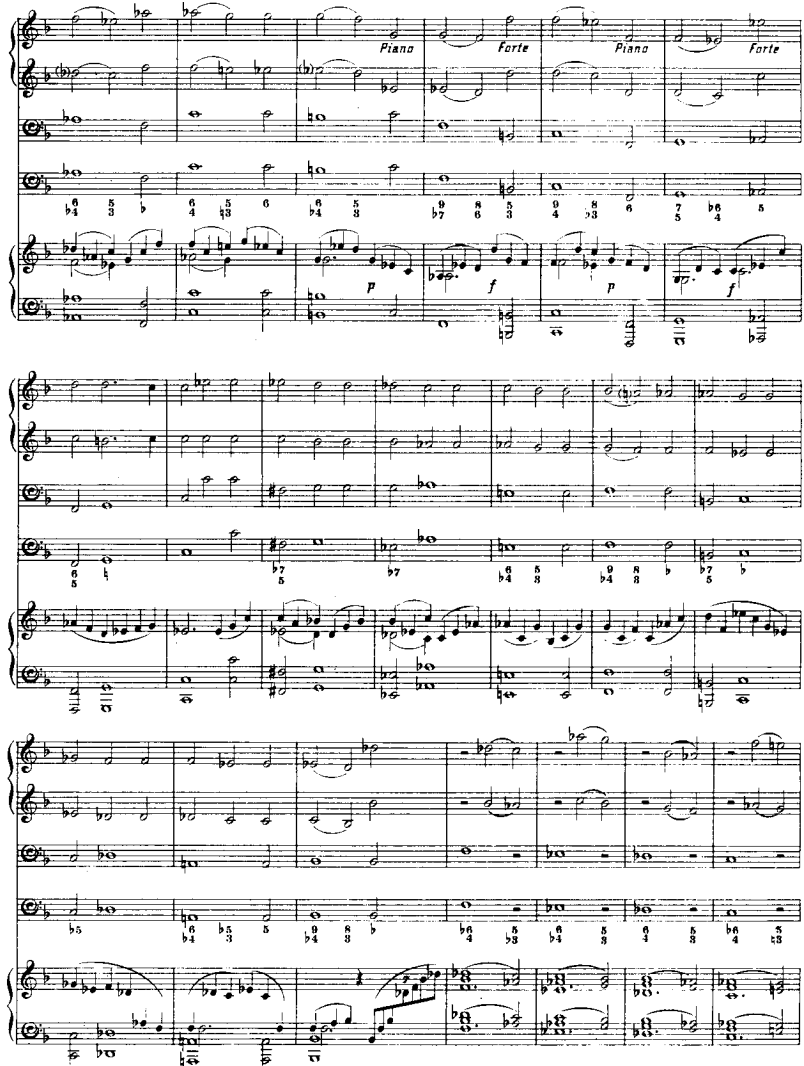

(f)
(cresc.)
(ff)
(rall.)
Vivace.
Vivace.

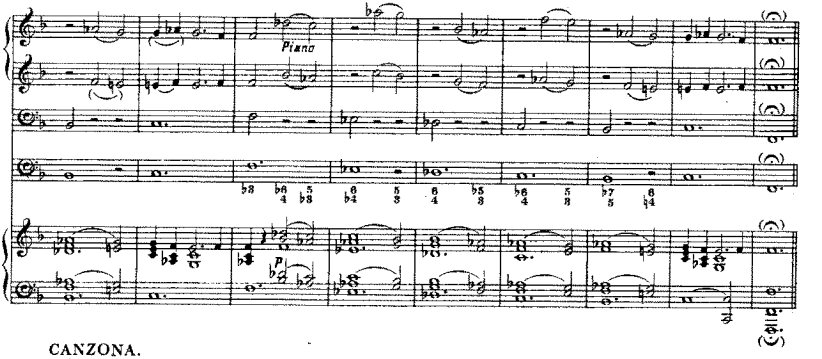

(cresc.)
Piano
Piano
Piano
Piano
(rall.)
p

SONATA IX.


(Allegro.)
Violin 1st.
Violin 2nd.
Bassus.
Thorough Bass for the Harpsichord or Organ.
(Allegro.)
PIANO.
f
(mf)
(f)

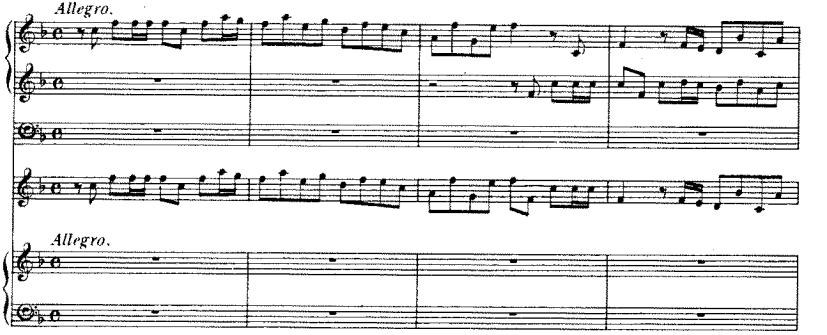

(ff)
Adagio.
Adagio.
(f)

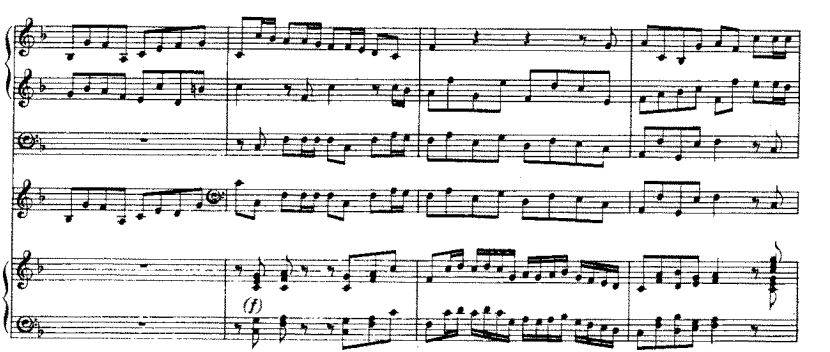

Piano
Forte
Piano
Forte
p
f
p
f

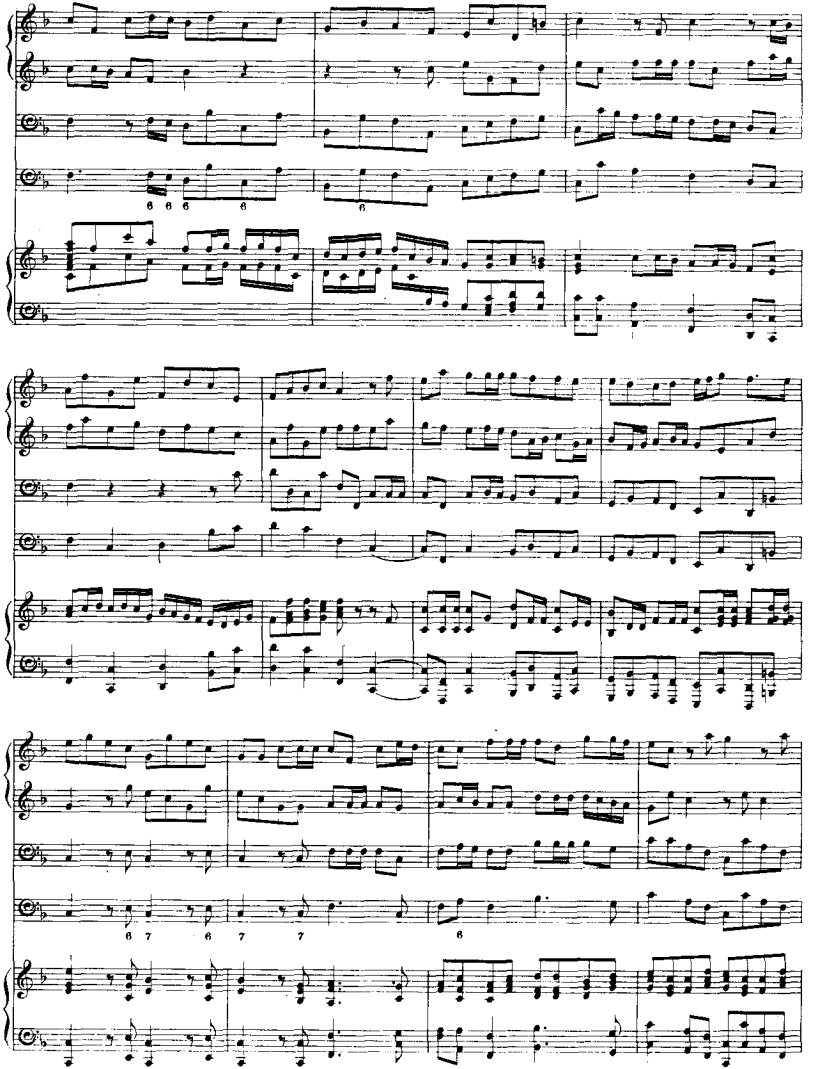


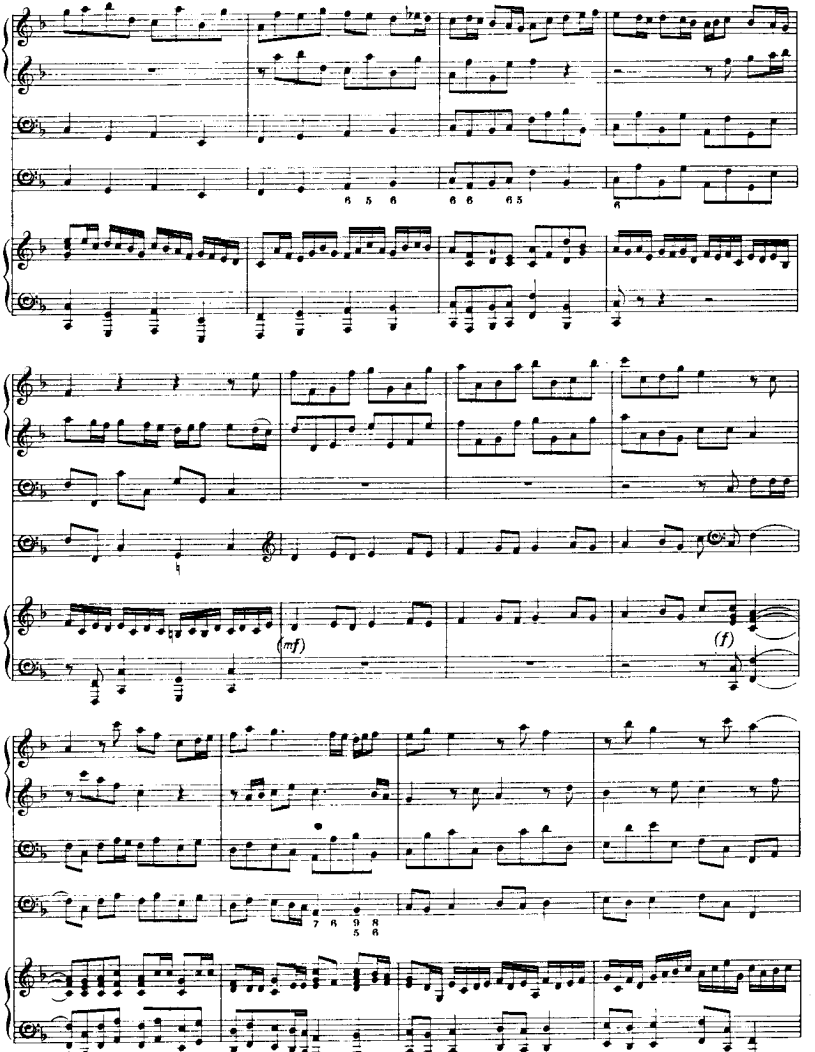
CANZONA.

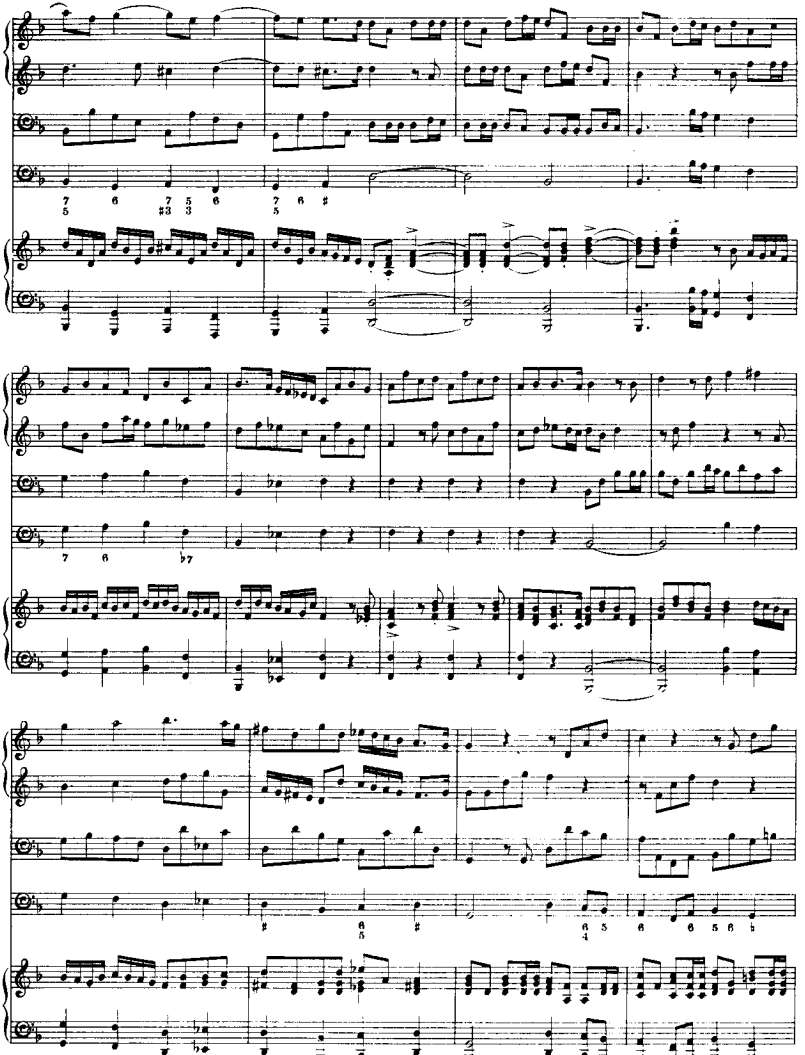
Allegro.

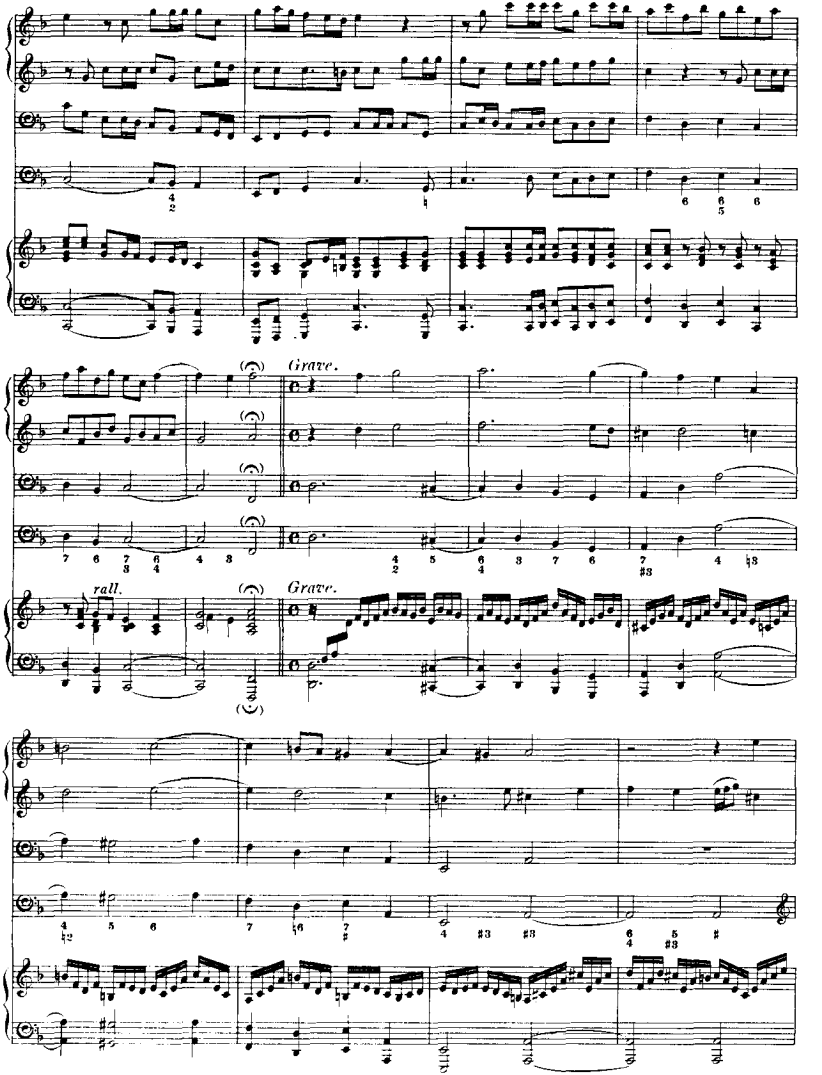


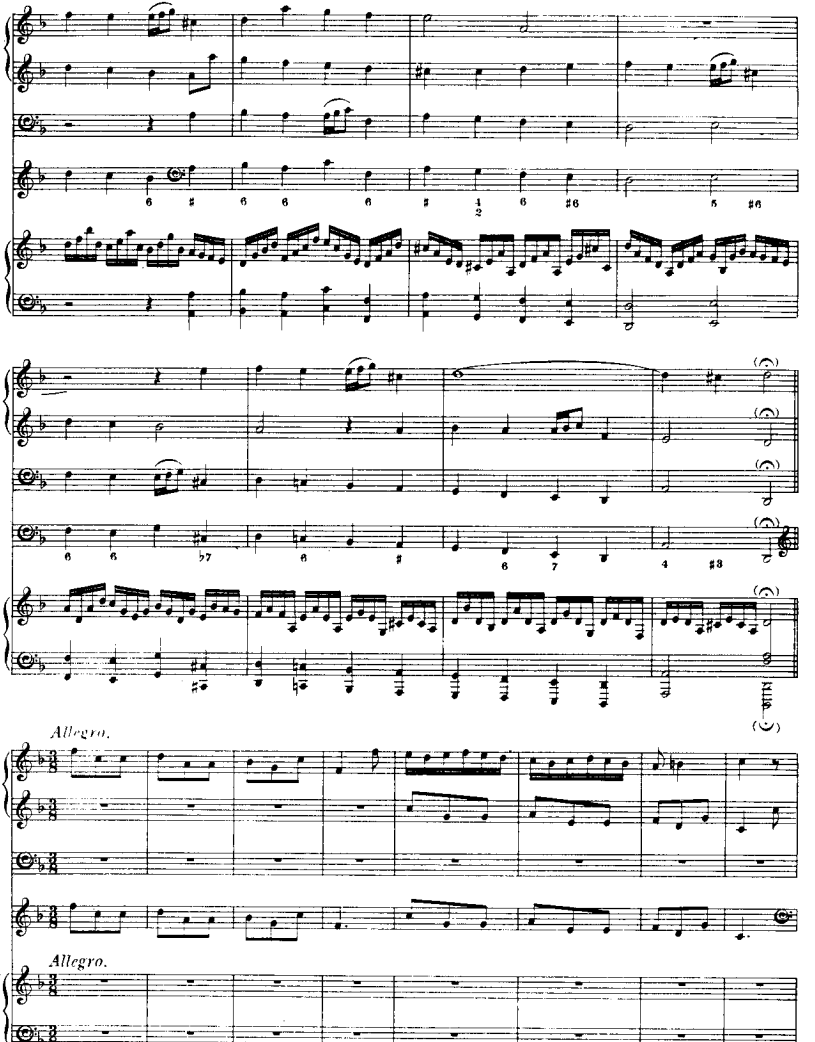


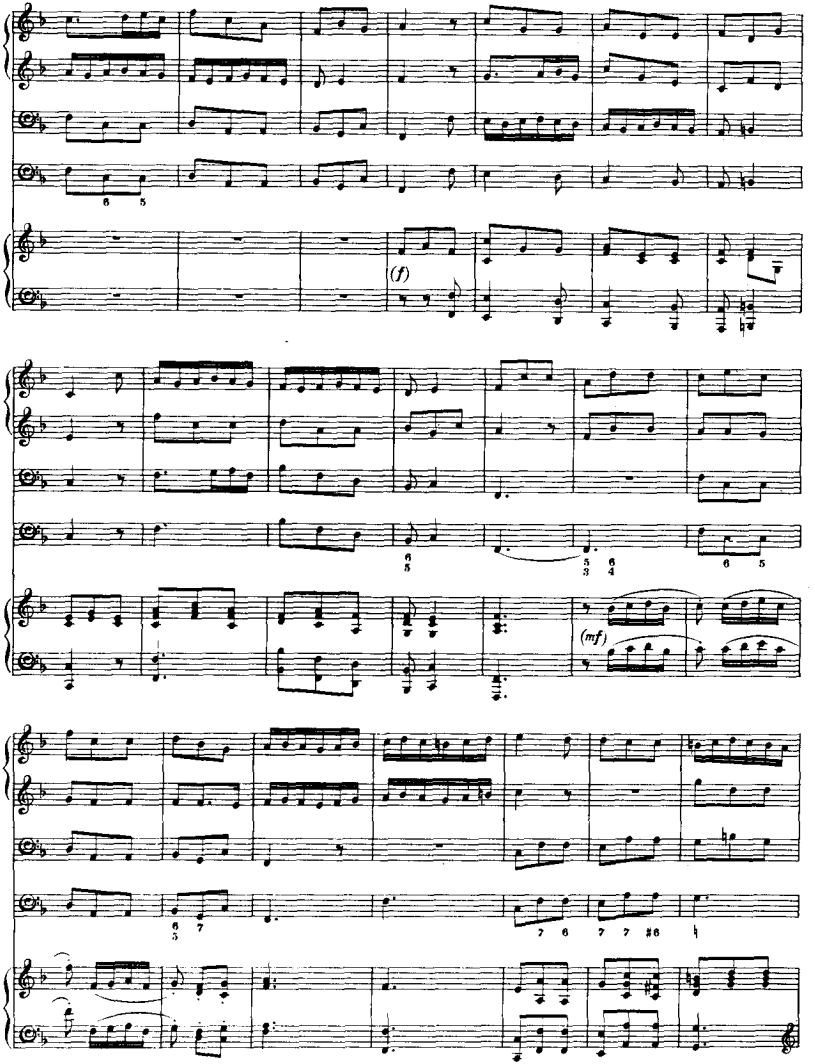


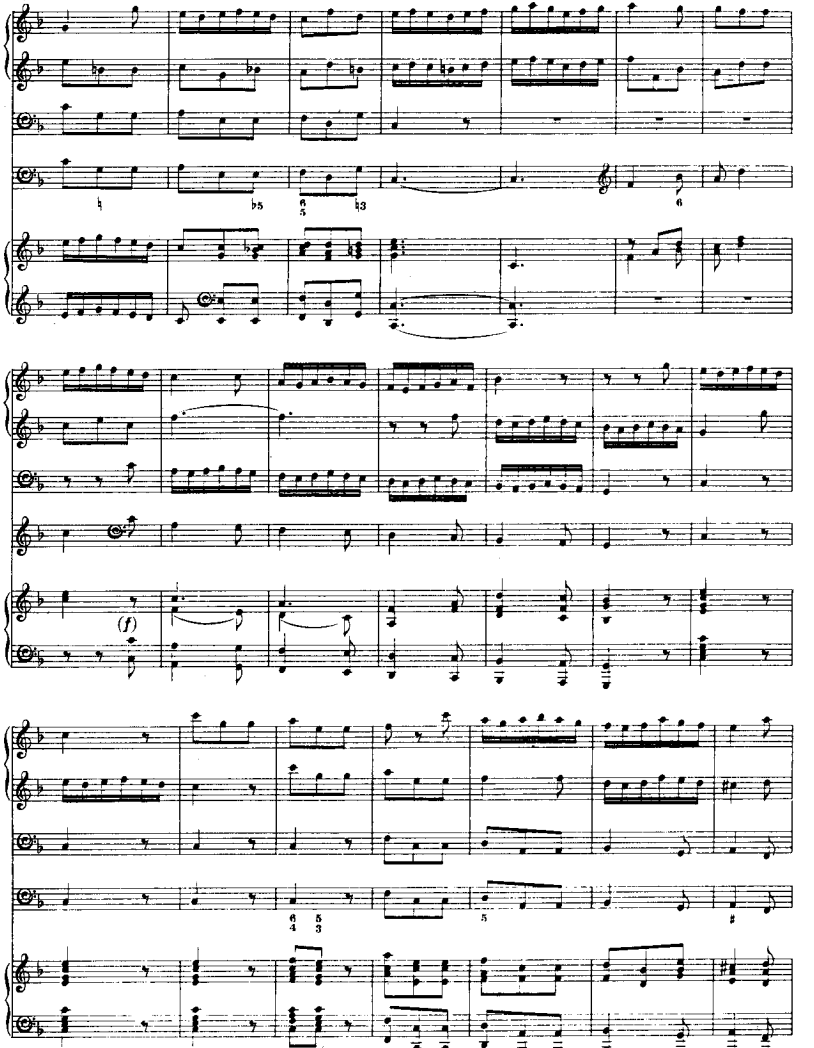

(mf)
(f)

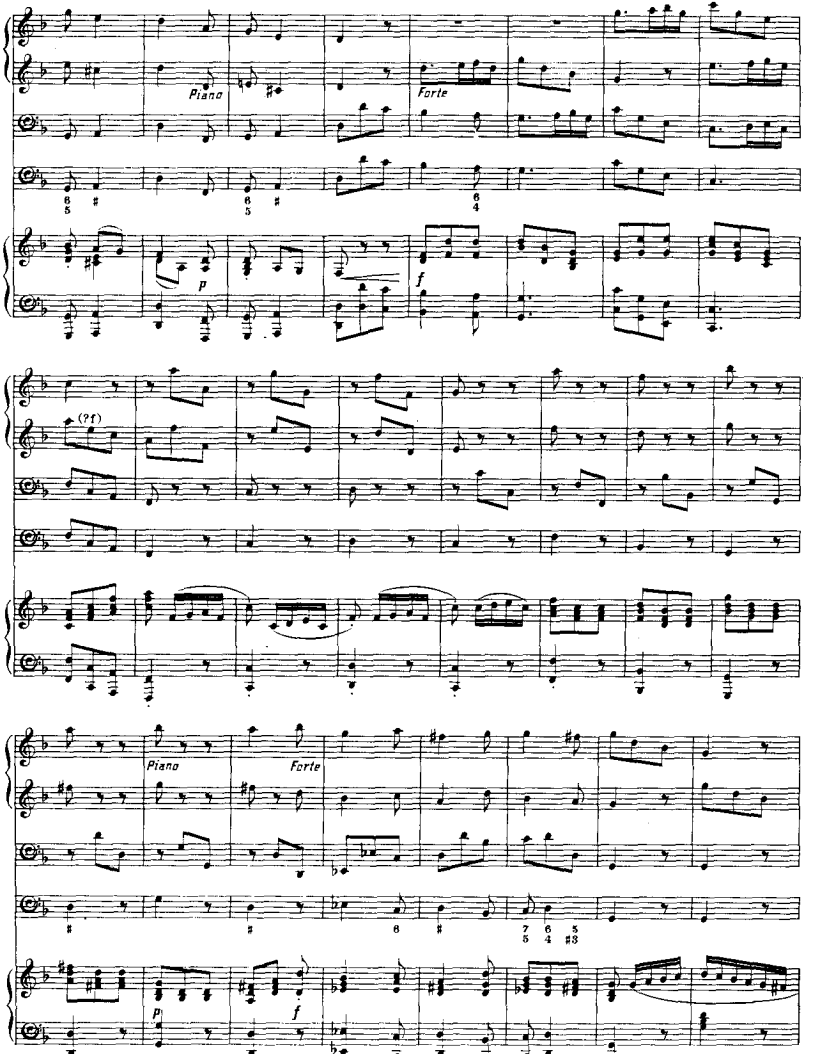


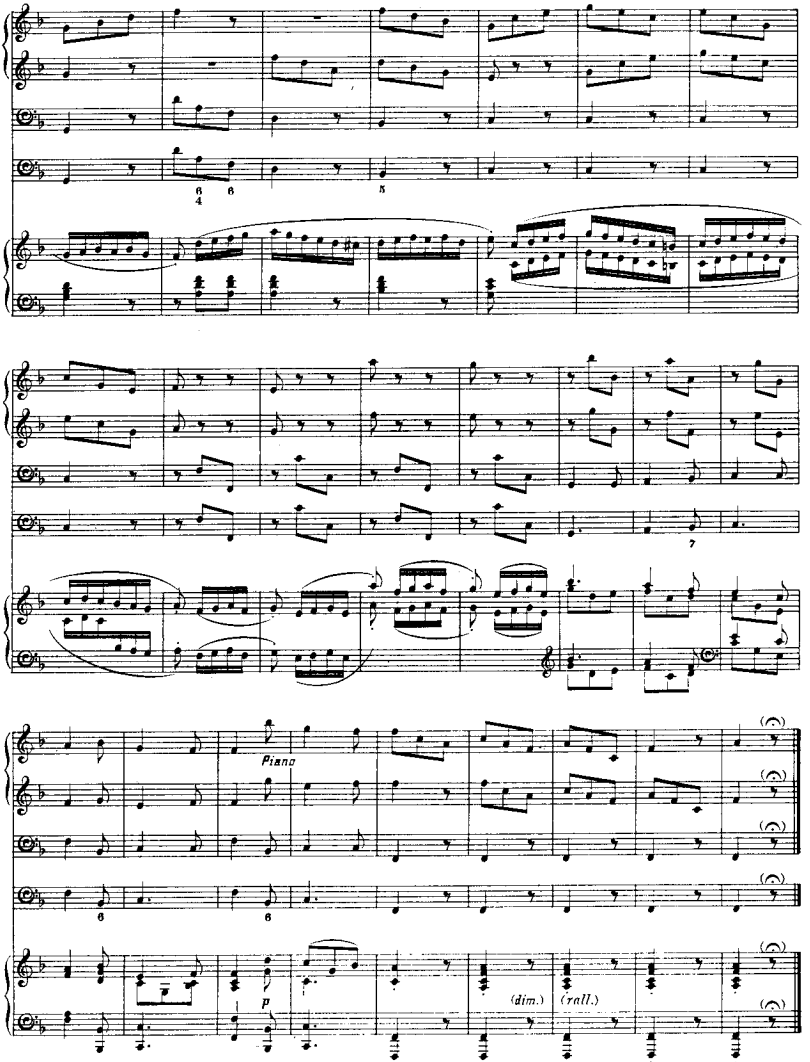

Grave.
rall.
Grave.


Allegro.
Allegro.

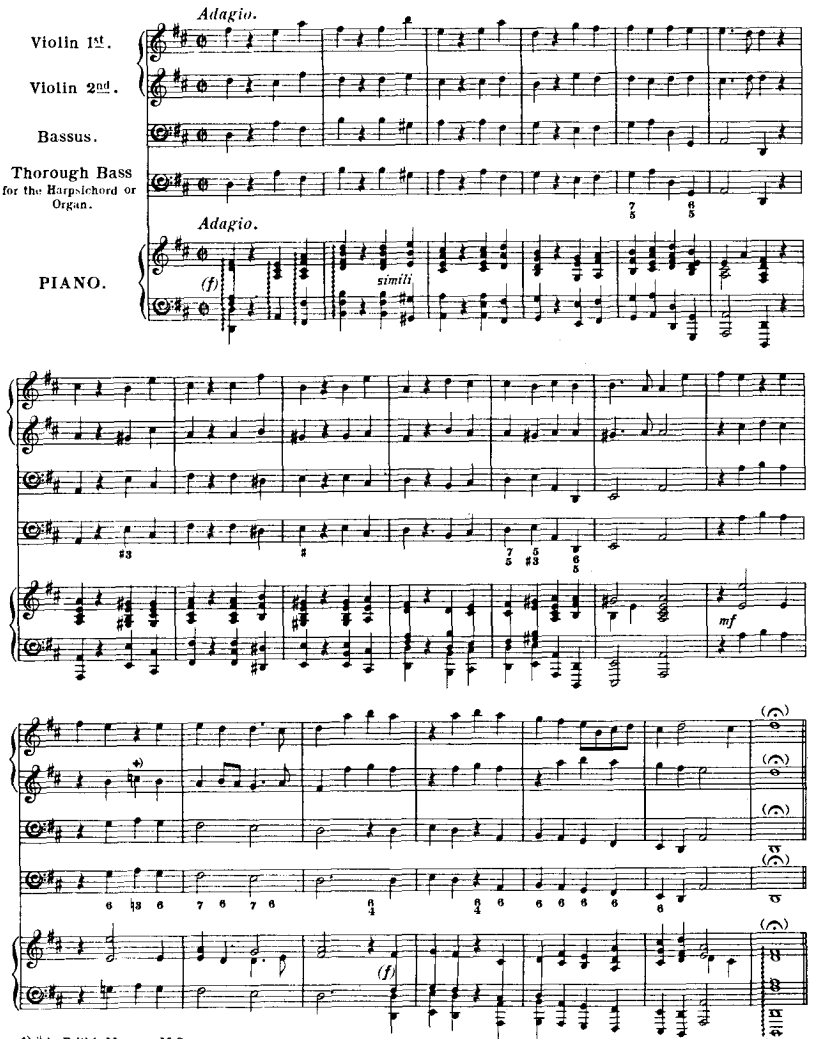

(f)
(mf)


(f)


Piano
Forte
p
f
(?f)
Piano
Forte
p
f


Piano
(dim.)
(rall.)

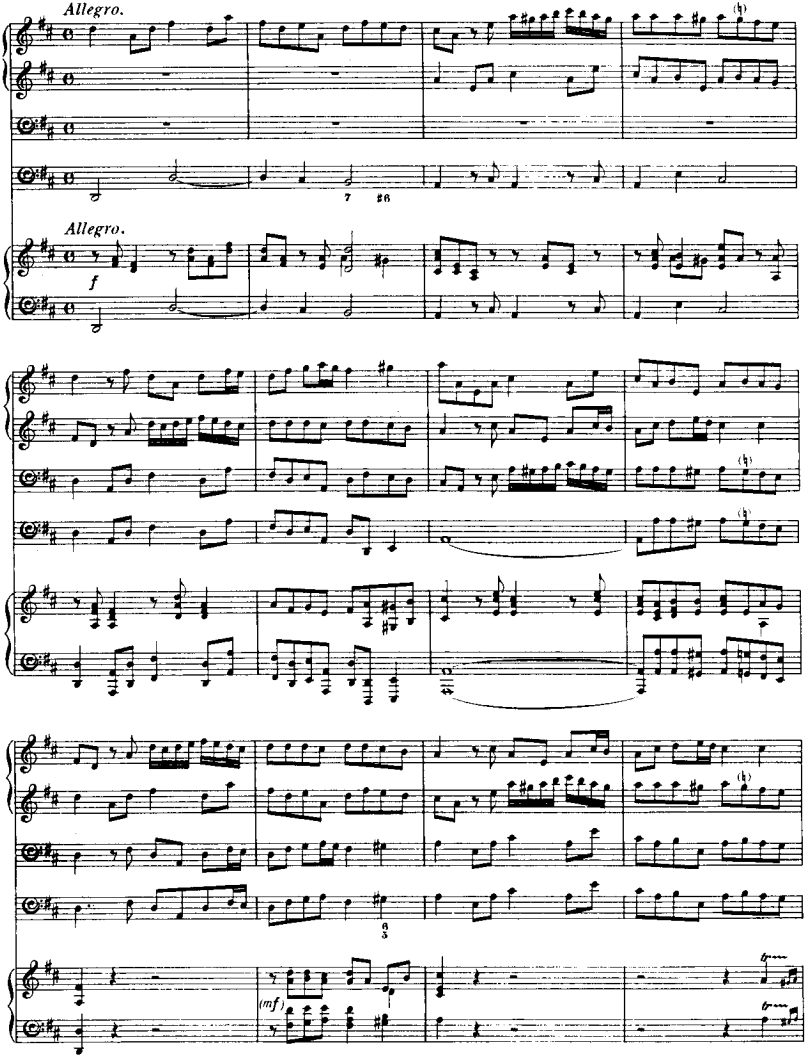
SONATA X.

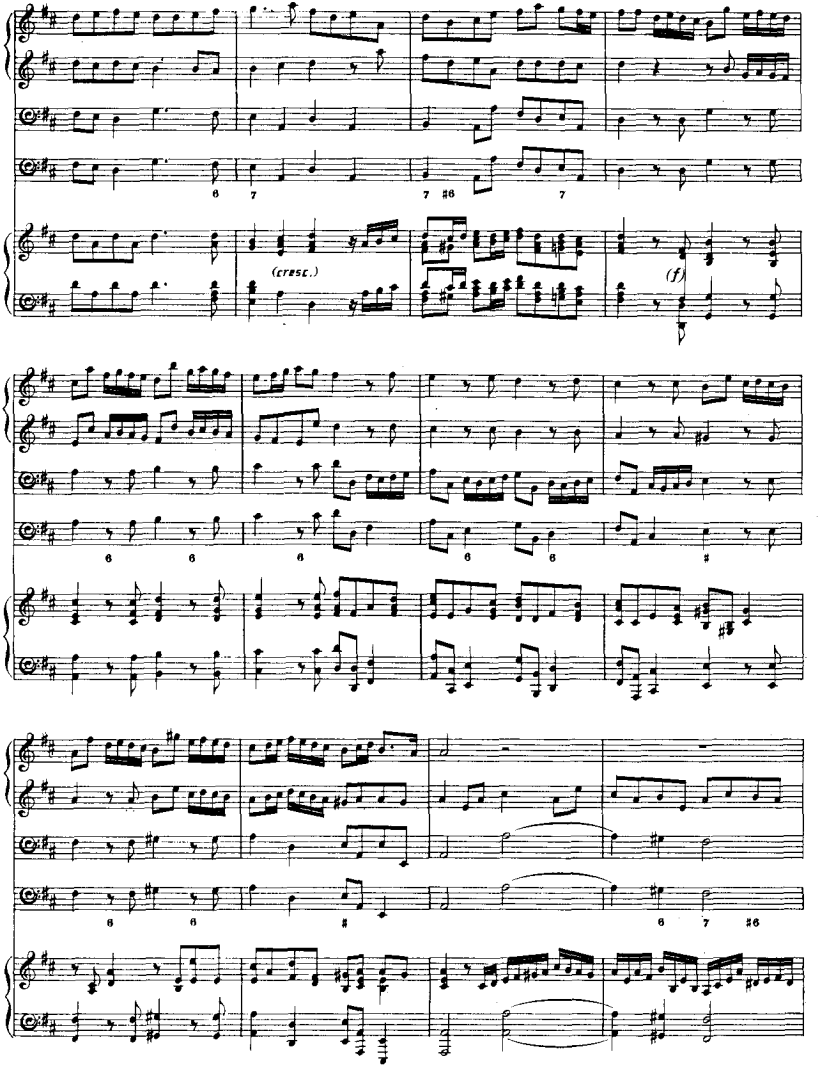


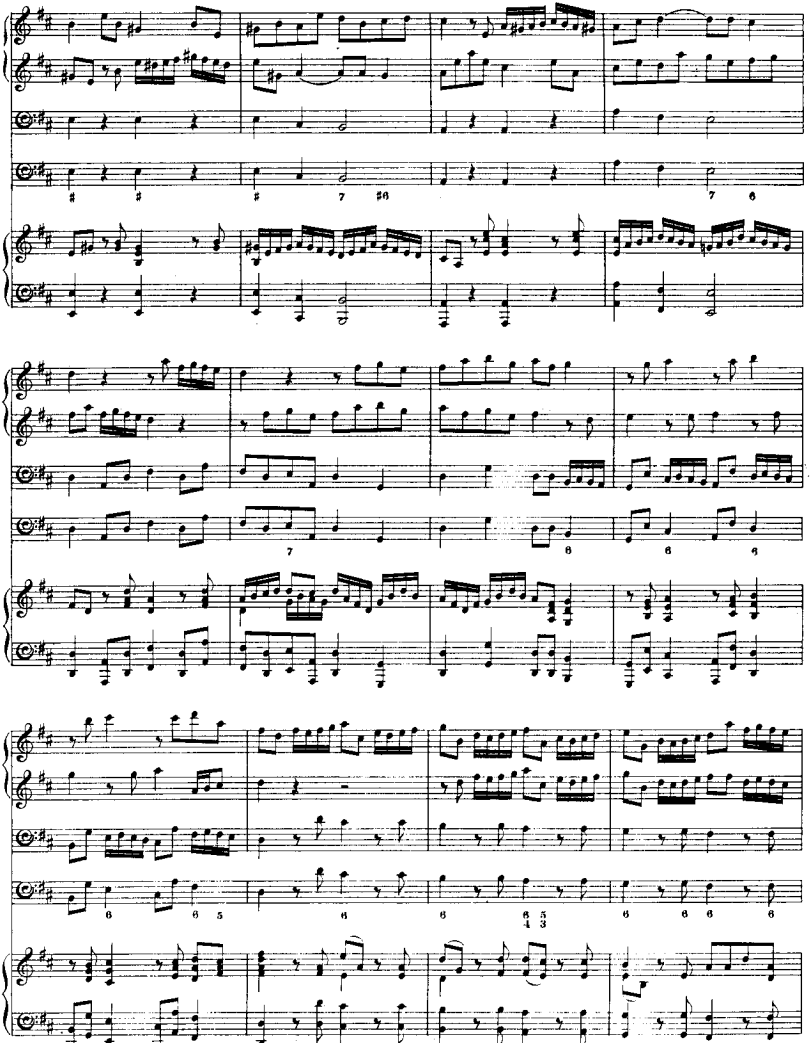
*) # in British Museum M.S.

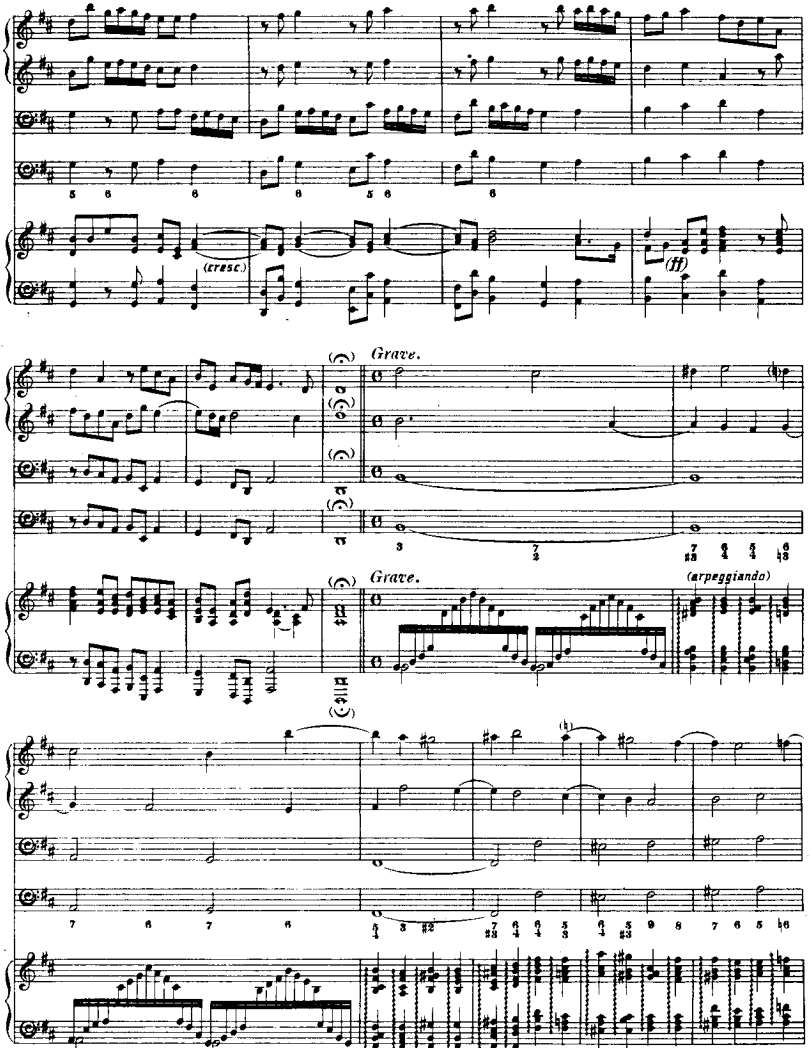
CANZONA.

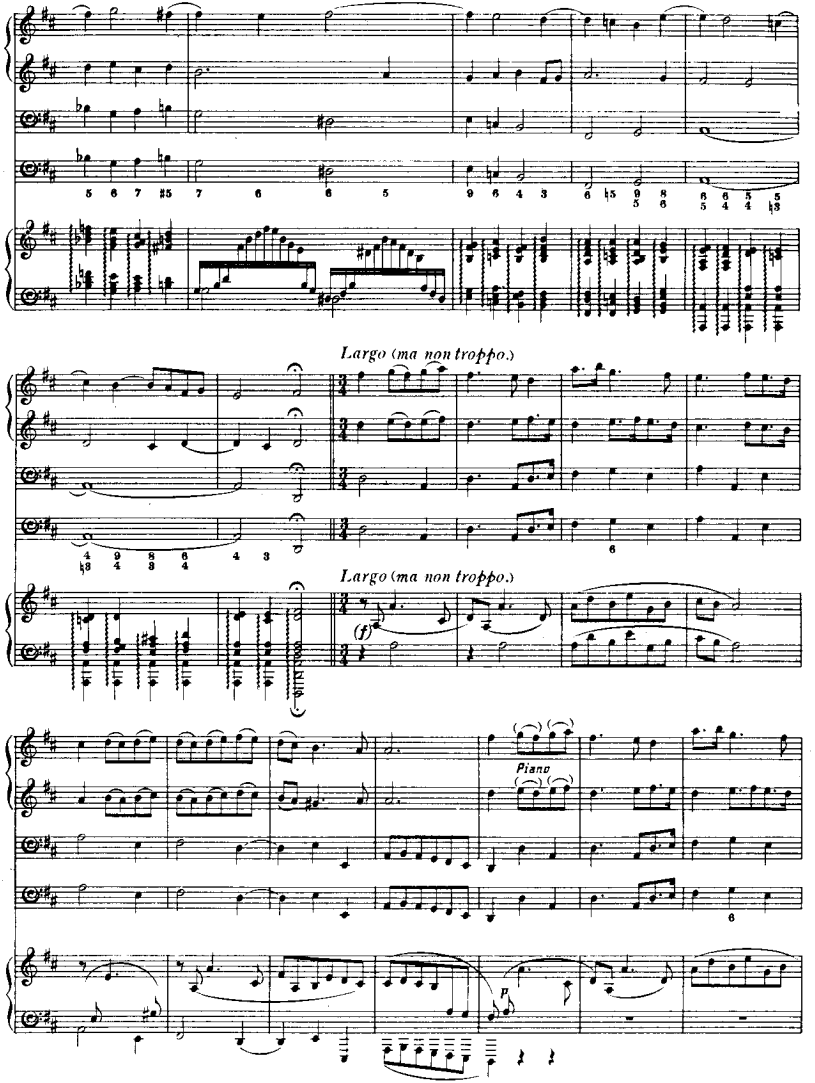
Allegro.

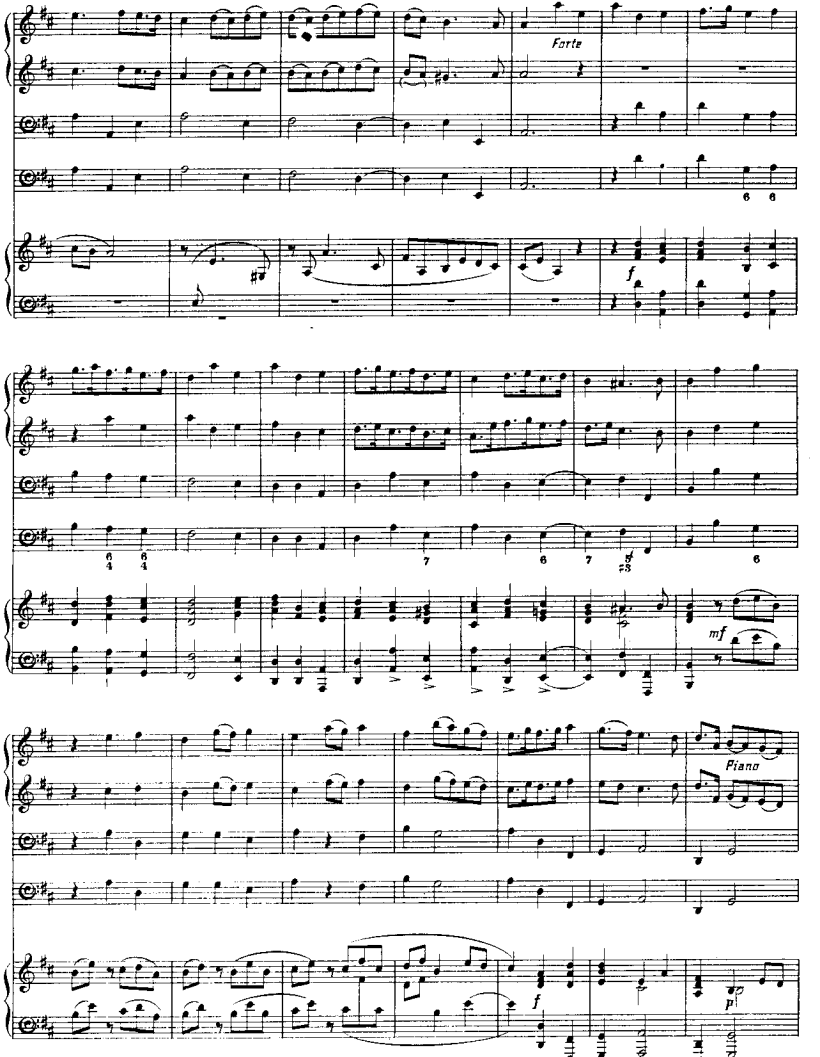


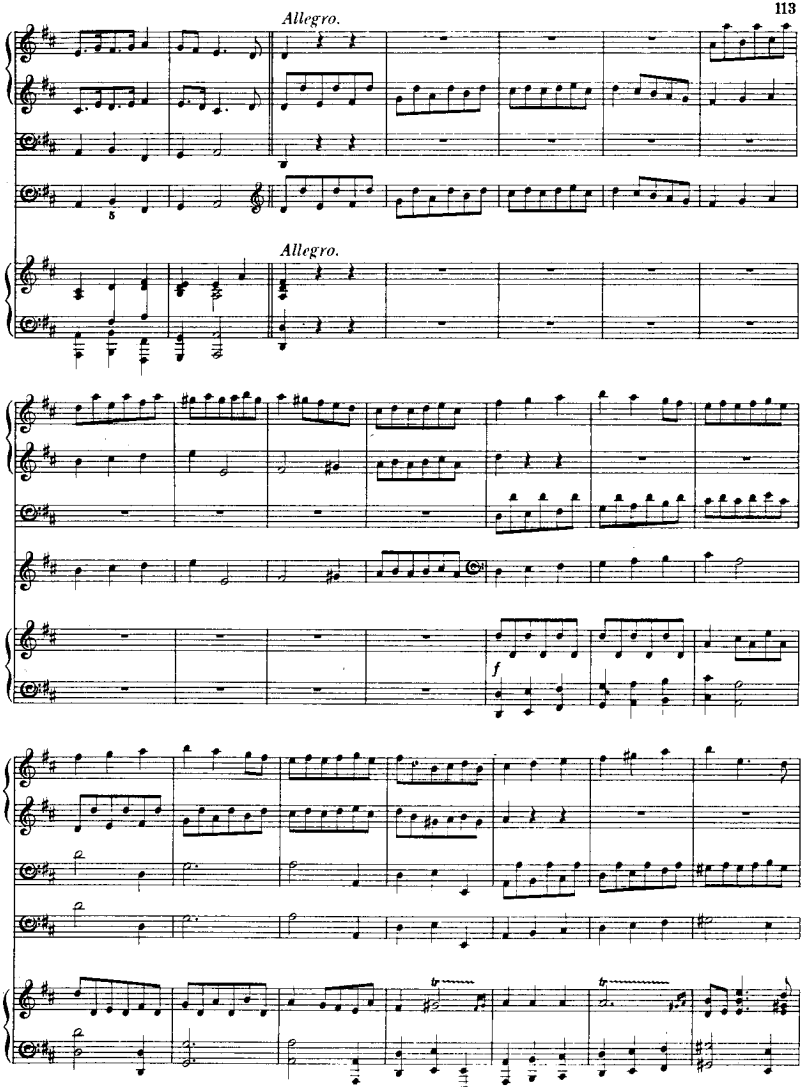

(cresc.)
(f)

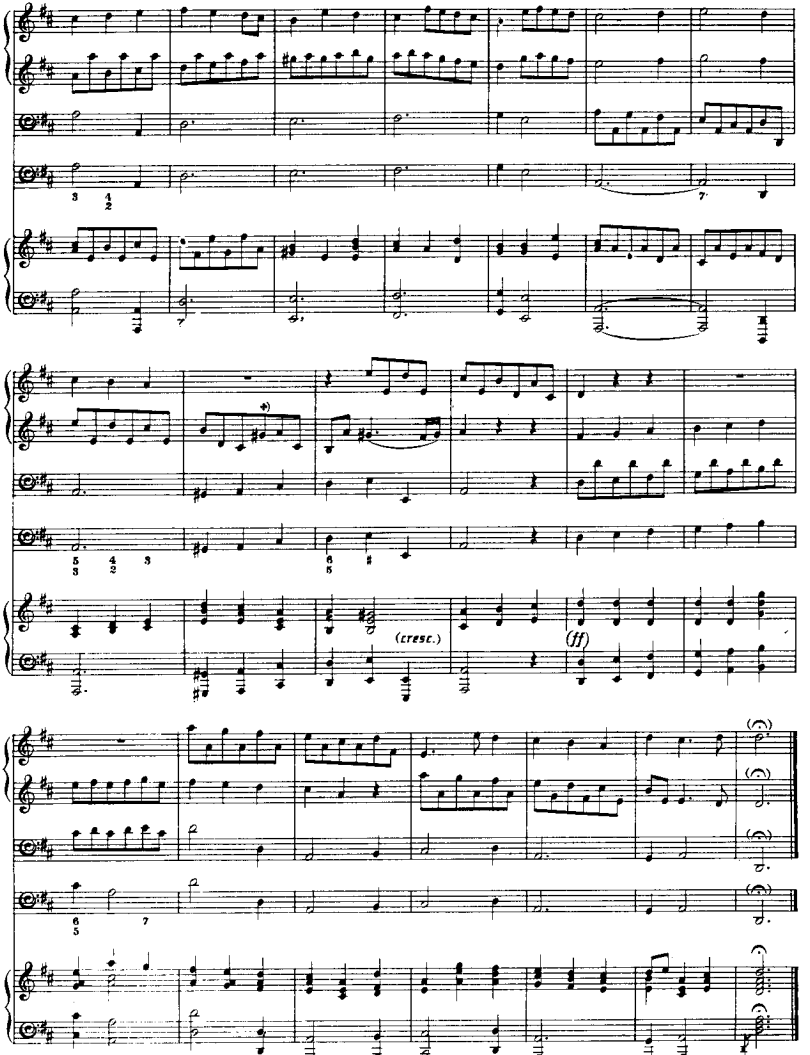



(cresc.)
(ff)
Grave.
Grave.
(arpeggiando)


Largo (ma non troppo.)
Largo (ma non troppo.)
(f)
Piano
p


Forte
f
mf
Piano
f
p


Allegro.
Allegro.
f



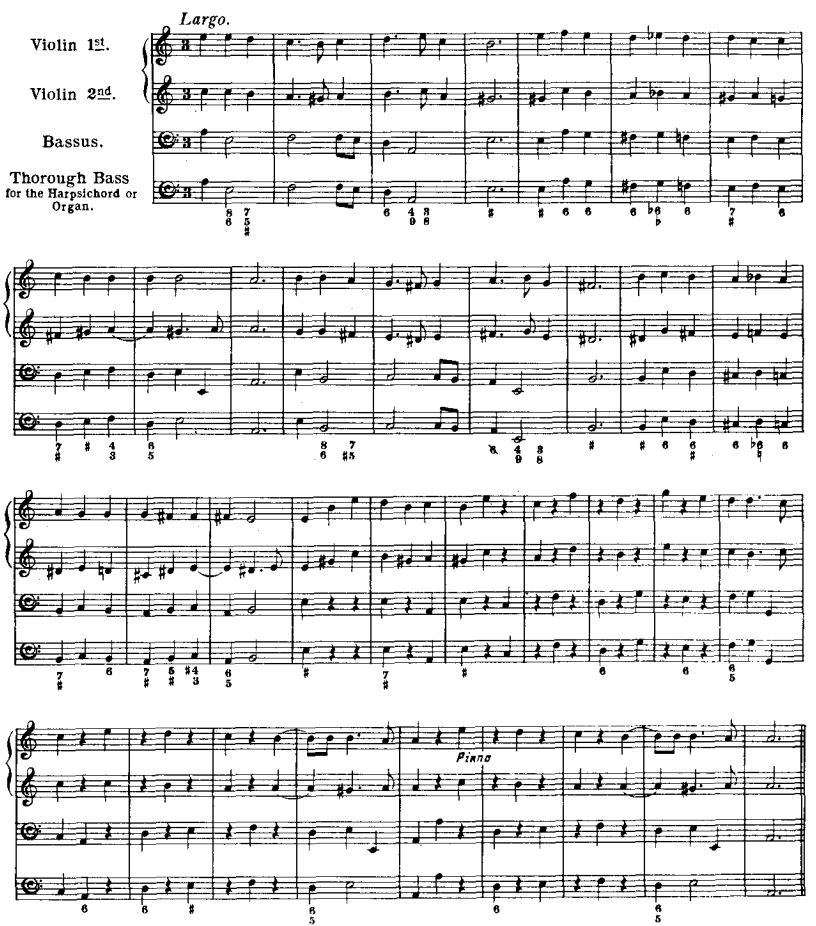
♦) E in M.S.

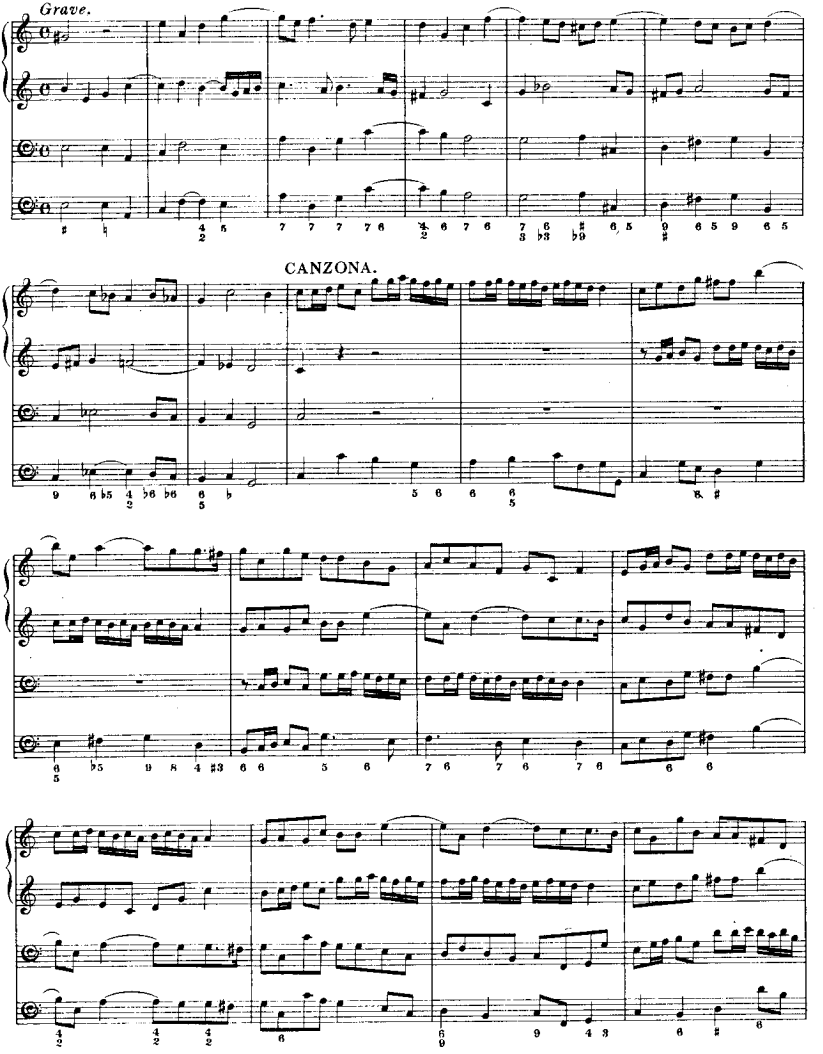
APPENDIX.

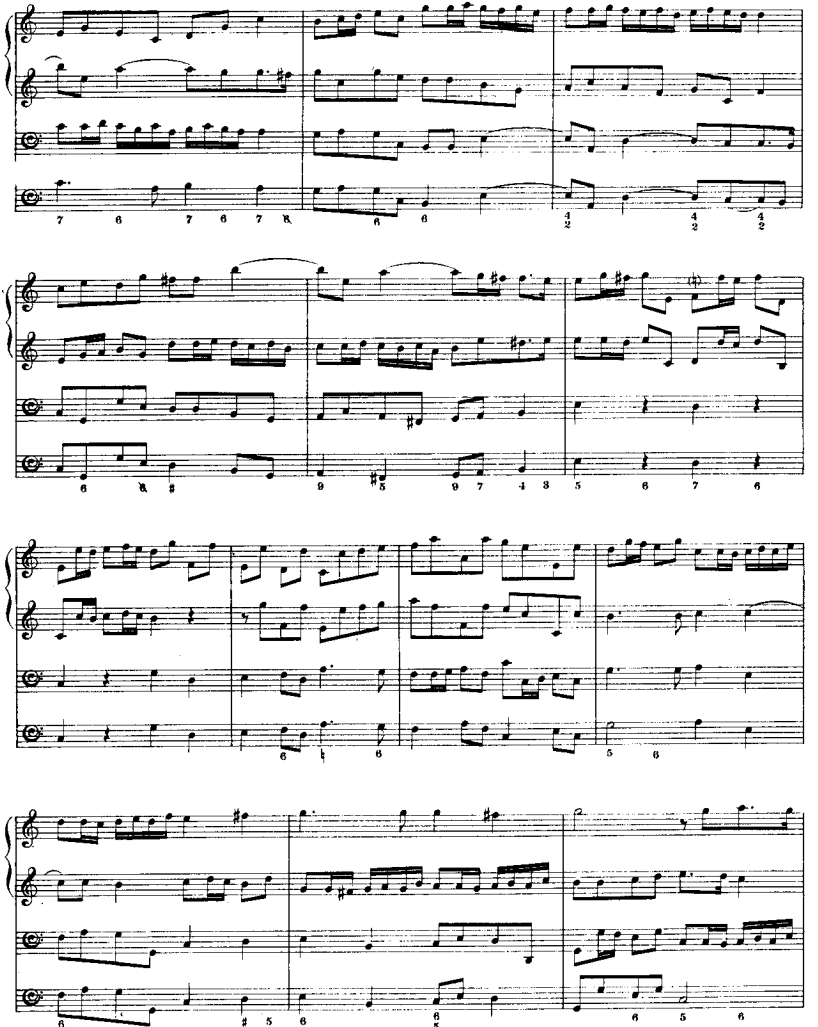
VARIANTS TO SONATAS VII and VIII.

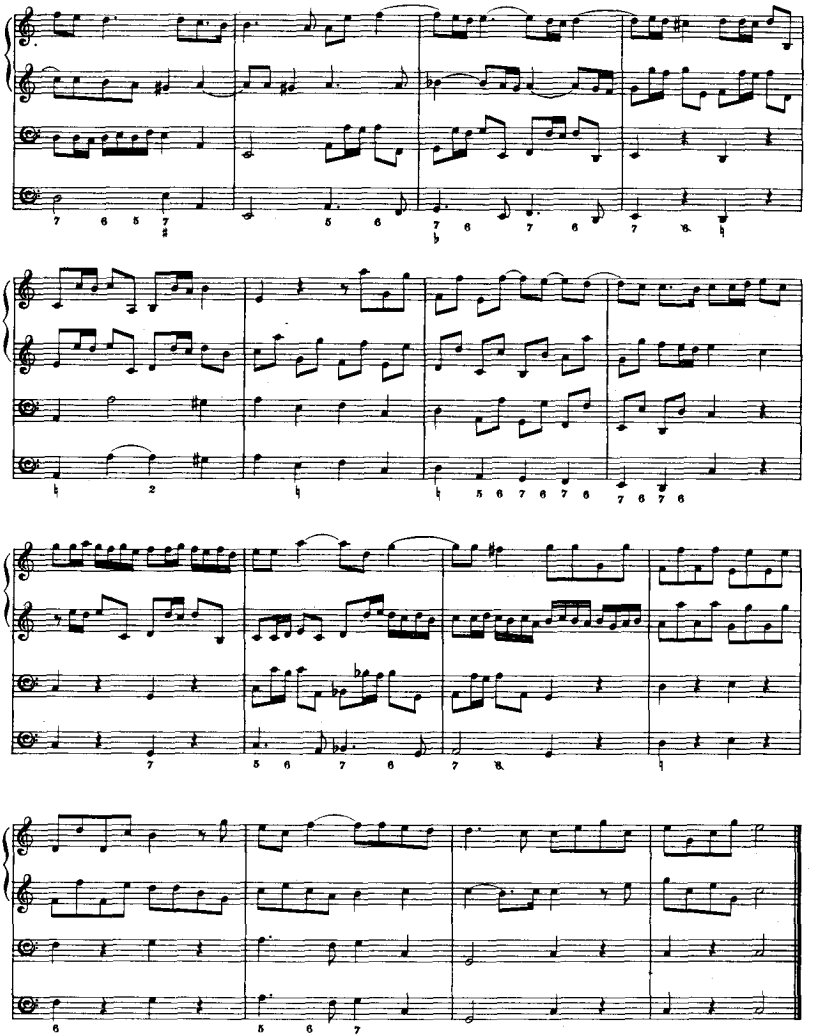
SONATA VII.

(p. 72.)



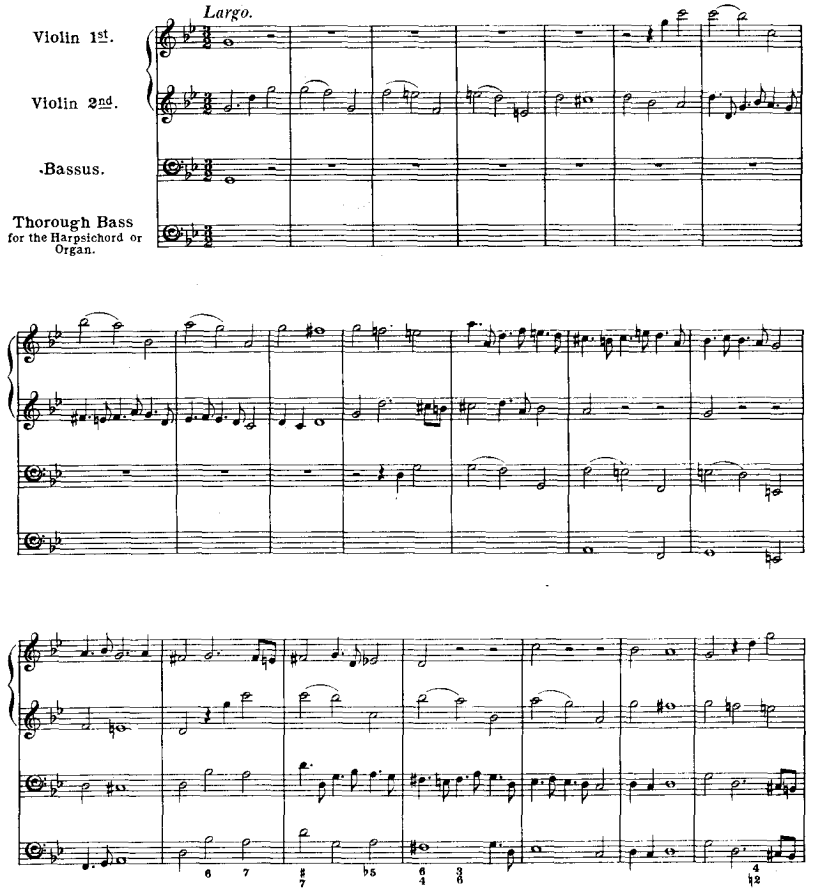

Grave.
CANZONA.

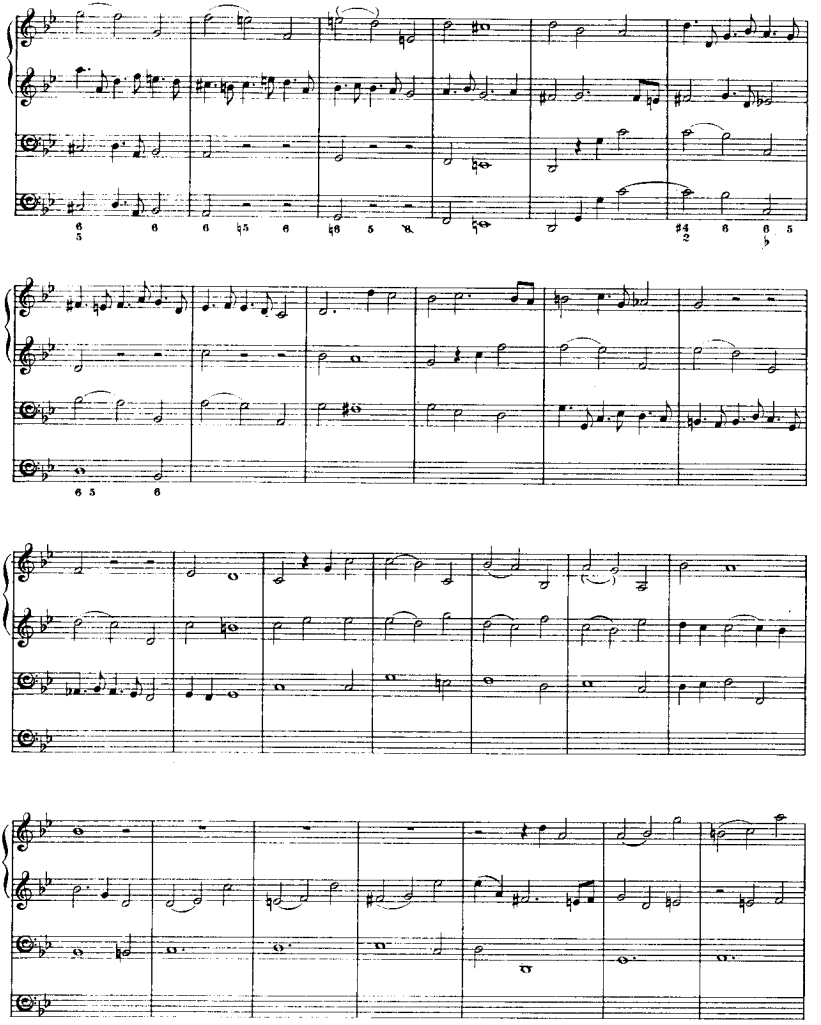


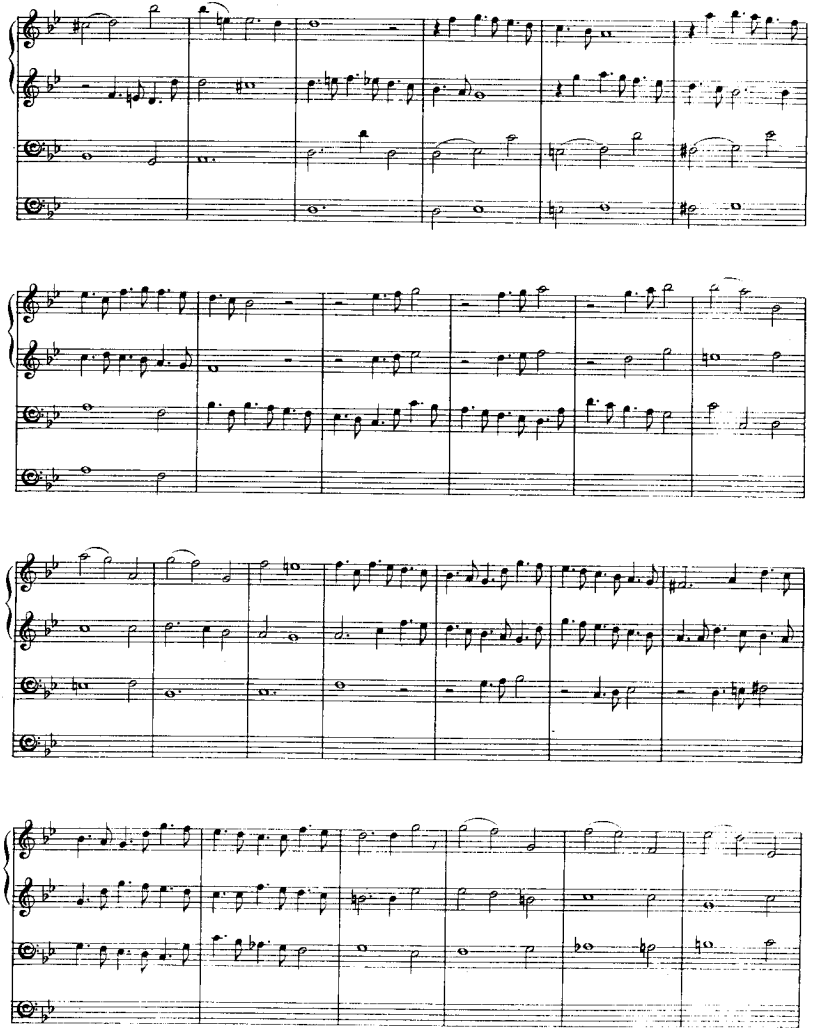


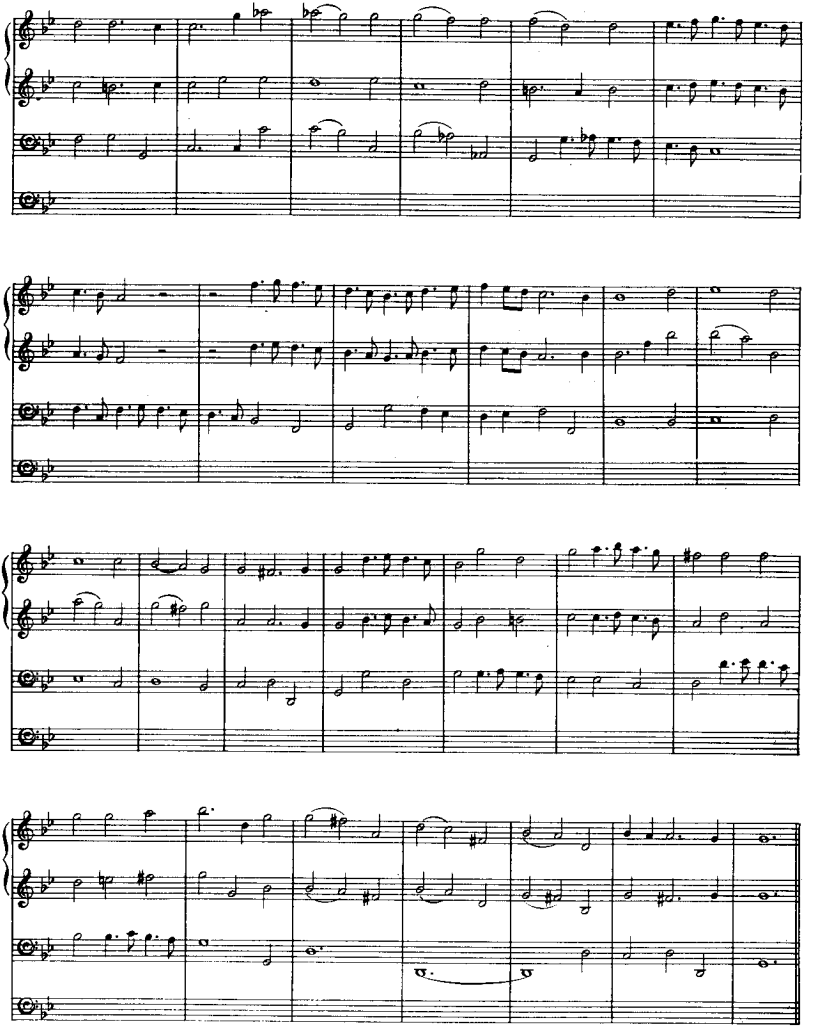
SONATA VIII.

(p. 85.)









(*continued from outside back cover*)

127. **BACH:*** Cantatas 76, 77, 78 (Die Himmel erzählen; Du sollst Gott; Jesu, der du meine Seele)§
128. **BACH:*** Cantatas 146, 147 (Wir müssen durch viel Trübsal; Herz und Mund)§
129. **BACH:*** Cantatas 155, 156, 157, 158, 159, 160 (Mein Gott, wie lang; Ich steh' mit einem Fuss im Grabe; Ich lasse dich nicht; Der Friede sei mit dir; Sehet, wir geh'n hinauf; Ich weiss, dass mein Erlöser lebt)§
130. **BACH:*** Cantatas 161, 162, 163, 164 (Komm, du süsse Todesstunde; Ach, ich sehe; Nur jedem das Seine; Ihr, die ihr euch von Christo nennet)§
131.-138. **BRAHMS:†§ Lieder** for Voice & Piano, complete (original keys) [131: Opp. 3, 6, 7, 14, 19 • 132: Opp. 32, 33 (Magelone) • 133: Opp. 43, 46, 47, 48, 49; 57 • 134: Opp. 58, 59, 63 • 135: Opp. 69, 70, 71, 72, 84 • 136: Opp. 85, 86, 91, 94, 95, 96, 97 • 137: Opp. 105, 106, 107, 121 (Four Serious Songs), 103 (Gypsy Songs); Mondnacht; Regenlied; 28 Folk Songs • 138: 49 German Folk Songs; 14 Children's Folk Songs] §
139. **HANDEL:‡** Royal Fireworks Music; Water Music; 3 related Concertos
140. **HANDEL:‡** Three Orchestral Double Concertos (*Concerti a due cori*)
141./142. **D. SCARLATTI:** Sixty Keyboard Sonatas (141: 1-30 • 142: 31-60)

143. **CORELLI:‡** 24 Trio Sonatas, Opp. I, II
144. **CORELLI:‡** 24 Trio Sonatas, Opp. III, IV
145./146. **CORELLI:‡** 12 Concerti Grossi, Op. VI (1-6 • 7-12)
147. **BACH:*** 2 Concertos (*c, C*) for Two Claviers
148. **MENDELSSOHN:†** Octet for Strings, Op. 20; Two String Quintets, Opp. 18, 87
149./150. **MENDELSSOHN:† Complete String Quartets** [149: Op. 12; Op. 13; On. 44/1 • 150: Op. 44/2, 3; Op. 80; Op. 81]
151./152./153. **BEETHOVEN:† The Piano Trios** [151: Op. 1 Nos. 1, 2, 3 • 152: Op. 70 Nos. 1, 2; Op. 97 • 153: Opp. 44, 121a, 38, Gr. 153, 154]
154. **BEETHOVEN:†** Septet Op. 20; Sextet Op. 81b; String Quintet Op. 29; Fugue Gr. 137
155. **BEETHOVEN:†** Piano & Winds Quintet Op. 16; Piano & Strings Quartet after Op. 16; Horn Sonata Op. 17
156. **SCHUBERT:†** Octet Op. 166; Octet D. 72; *Kleine Trauermusik* D. 79; String Trios D. 471, 581
157. **BRAHMS:† Piano Works, IV:** Scherzo Op. 4, Four Ballades Op. 10, Waltzes Op. 39, Hungarian Dances, Chaconne (after Bach) for Left Hand
158. **PURCELL:** Works for Harpsichord (complete) & Works for Organ (complete)
159. **PURCELL:** Twelve Sonatas of Three Parts (Trio Sonatas)
160. **PURCELL:** Ten Sonatas of Four Parts (Trio Sonatas)
161. **DEBUSSY: Piano Works, I:** Arabesques, Suite Bergamasque. Pour le Piano, Estampes, L'Isle Joyeuse
162. **DEBUSSY: Piano Works. II:** Masques, Images I & II, Children's Corner, Hommage à Haydn, La Plus que Lente

OTHERS IN PREPARATION

Please Order by Title Numbers

(* *Bach-Gesellschaft* ed. — † *Urtext* ed. — ‡ *Chrysander* ed. — § *English Texts added*)

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2. **BACH:*** 6 Violin Solo Sonatas & 6 Cello Solo Suites
3a/b. **BEETHOVEN:†** Violin Sonatas 1-6, 7-10
4. **BACH:*** The 6 Violin-Clavier Sonatas
5. **CHOPIN:†** The 25 Preludes (Opp. 28, 45); 2 Piano Sonatas (Opp. 35, 58); Fantasy in *f* (Op. 49)
6. **BRAHMS:†** The Violin-Piano Sonatas (complete)
7. **BRAHMS:†** {The 2 Cello-Piano Sonatas / The 2 Clarinet-Piano Sonatas
8. **SCHUMANN:** Carnaval, Op. 9; Fantasiestücke, Op. 12; Symphonic Etudes, Op. 13; Fantasy, Op. 17
9. **BACH:*** The 6 English & 6 French Suites
10. **BACH:*** {The 3 Gamba (or Cello)-Clavier Sonatas / The 7 Flute-Clavier Sonatas
11.-15. **BEETHOVEN:†** **The 32 Piano Sonatas** [Nos. 1-6(11); 7-12(12); 13-20(13); 21-27(14); 28-32(15)]
16a/b/c. **MOZART:†** Violin-Piano Sonatas, Vols. I/II/III
17. **SCHUBERT:†** Complete Violin-Piano Works (Op. 70; Op. 137/1-3; Op. 159; Op. 162)
18. **BEETHOVEN:†** The Five Cello-Piano Sonatas
19. **BRAHMS:†** **Piano Variations:** Op. 9 (Schumann), Op. 21, Op. 24 (Händel), Op. 35 (Paganini), Op. 56b (Haydn)
20. **SCHUMANN:** Humoresque, Op. 20; Davidsbündler, Op. 6; Kinderszenen, Op. 15; Kreisleriana, Op. 16; Toccata, Op. 7
21. **BACH:*** Goldberg Variations; Italian Concerto; 15 Two-Part & 15 Three-Part Inventions
22. **BACH:*** The 6 Partitas; French Overture
23. **SCHUBERT:†** **Lieder,** Vol. I: 2 Song Cycles ["Die schöne Müllerin" & "Schwanengesang"]
24. **SCHUBERT:†** **Lieder,** Vol. II: "Die Winterreise", Op. 89
25. **SCHUMANN:†** **Lieder,** Vol. I: 4 Song Cycles ["Dichterliebe," Frauenliebe & leben," "Liederkreis" (Op. 24, Heine), "Liederkreis" (Op. 39, Eichendorff)]
26. **BACH:*** The Musical Offering; Three Trio Sonatas
27./28. **BACH:*** The Six Brandenburg Concerti (1-3; 4-6)
29. **SCHUBERT:†** Wanderer Fantasy, Op. 15; Eight Impromptus, Op. 90, 142; Moments Musicaux, Op. 94
30. **BEETHOVEN:†** **Variations:** Op. 34; Op. 35 (**Eroica**); Op. 76; Op. 120 (**Diabelli**); Gr. 191 (*c* minor); Gr. 189
31.-38. **BACH:*** **The Complete Organ Works** [31: Organ Mass; 32: Orgelbüchlein & Chor. Variations; 33: Chor. Preludes (Kirnberger Coll., a.o.); 34: 6 Trio Sonatas; 6 Prel. & Fugues (#531-6); 35: 12 Prel. & Fugues (#537-48); 36: 6 "Schübler" & 18 Other Chorales; 37: Passacaglia, Pastorale, 4 Organ Concertos, 3 Toccatas, etc.; 38: Fantasies, 8 Little Prel. & Fugues, etc.]
39./40. **MOZART:†** The Piano Sonatas & Fantasies, I & II
41./42./43. **SCHUBERT:†** The Piano Sonatas (1-8, 9-12, 13-15)
44. **CHOPIN:†** Etudes, complete (Opp. 10; 25; Op. Posth.)
45./46. **BACH:*** **Clavier Works,** Vols. VI & VII (Suites, Sonata, Toccatas, Fantasies/Preludes & Fugues • Capriccios, Aria Variata, Fantasies, Fugues, Preludes)
47. **MENDELSSOHN:†** Songs Without Words (Complete)
48. **MENDELSSOHN:†** Complete Works for Organ
49./50. **MOZART:†** The Piano Trios (1-4, 5-8)
51./52./53. **SCHUBERT:†** All String Quartets (1-6, 7-11, 12-15)
54. **HANDEL:‡** Eleven Concerti Grossi (Op. 3 Nos. 1-6; "Alexander's Feast" Concerto; Oboe Concerti)
55. **BACH:*** The Four Suites (Overtures) for Orchestra
56. **BACH:*** The Two Concerti for 3 Claviers (d min., C maj.)
57. **BRAHMS:†** Piano Sonatas, Complete (Opp. 1, 2, 5)
58. **SCHUBERT:†** Piano Pieces (complete), Vol.II
59. **MOZART:†** **Lieder** for Voice & Piano (complete)§
60. **BEETHOVEN:†** **Lieder** for Voice & Piano (incl. **An die ferne Geliebte,** & others)§
61-64. **BEETHOVEN:†** **The 17 String Quartets,** complete [61: Op. 18 Nos. 1-6; 62: Op. 59 Nos. 1-3; 63: Opp. 74, 95, 127, 130; 64: Opp. 131, 132, 133, 135]
65. **BEETHOVEN:†** Piano Pieces, complete (**Bagatelles,** Rondos, Fantasy, Andante Favori, Minuets, etc.)
66. **BRAHMS:†** Piano Pieces Opp. 76, 79, 116, 117, 118, 119 (Capricci, Intermezzi, Rhapsodies, Ballades, Romance)
67. **CHOPIN:†** The 4 Ballades & The 4 Scherzi
68. **BACH:*** **Clavier Works,** Vol. VIII (2 Toccatas, Fugues, Concerto e Fuga, Scherzo, Suites, etc.)
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81. **BACH:*** Cantatas 168, 169, 170 (Thue Rechnung; Gott soll allein; Vergnügte Ruh', beliebte Seelenlust)§
82. **BACH:*** Cantatas 183, 184, 185 (Sie werden euch in d. Bann; Erwünschtes Freudenlicht; Barmherziges Herze)§
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