

# MEISTERSCHULE.

# Trió-Sonaten

alter Meister

— für —

## Zwei Violinen und Pianoforte

Mit Violoncell ad lib. nach der  
Originalausgabe für 2 Violinen mit beziffertem Bass

— bearbeitet von —

# ALFRED MOFFAT.

- |   |  |
|---|--|
| 1. ARCANGELO CORELLI, (1653-1713). D MOLL . MK 2. —     | 12. GIUSEPPE SAMMARTINI, (1740) . G MOLL . MK 3.50         |
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| 5. ARCANGELO CORELLI, (1653-1713) D DUR . . . . 2. —    | 16. CHARLES AVISON, (1710-1770) . . . E MOLL . . . 3. —    |
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| 7. _____ C DUR . . . . 2. —                             | 18. JOH. CHR. SCHICKHARD, (geb. 1680) . C MOLL . . . 3. —  |
| 8. _____ E MOLL . . . . 2. —                            | 19. CARLO TESSARINI, (1690-1762) . G DUR . . . . 3. —      |
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| 10. _____ G MOLL . . . . 2. —                           | 21. F. A. BONPORTI, (1700) . . . . . C DUR . . . . 3. —    |
| 11. CHR. W. VON GLUCK, (1714-1787) . F DUR . . . . 3. — | 22. PIETRO LOCATELLI, (1693-1764) . G DUR . . . . 4. —     |

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Verlag und Eigentum für alle Länder

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**N. SIMROCK G.M.B.H.**

BERLIN

LEIPZIG

LONDON, W.  
Alfred Lengnick & Co.  
14, Berners Street.



PARIS  
Max Eschig  
13, rue Laffitte.

Sole Agents for the United States of America:  
**T. B. HARMS COMPANY, NEW YORK**

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Lith. Anst. v. C.G. Röder G.m.b.H., Leipzig.

# SONATE (A moll)

für Violoncello mit beziffertem Bass.

BENEDETTO MARCELLO. (1686-1739)

arr: von A. MOFFAT.  
Op.19. N<sup>o</sup>1.

VIOLONCELLO. *Adagio.*  
*p*

PIANO. *Adagio.*  
*p*

*Allegro.*  
*p non legato.*

*Allegro.*  
*p non legato.*

simile cresc. sempre stacc. cresc.

This system contains the first two staves of music. The upper staff is in bass clef and features a melodic line with slurs and accents, marked with *simile* and *cresc.*. The lower staff is in treble clef and consists of chords and arpeggiated figures, marked with *sempre stacc.* and *cresc.*

*f* *p*

This system contains the third and fourth staves. The upper staff continues the melodic line with slurs and accents, marked with *f* and *p*. The lower staff continues the chordal accompaniment with slurs and accents, marked with *f*.

*p* *cresc.* *f* *p*

This system contains the fifth and sixth staves. The upper staff features a melodic line with slurs and accents, marked with *p*, *cresc.*, *f*, and *p*. The lower staff continues the chordal accompaniment with slurs and accents, marked with *f*.

*f* *p* *f* *p*

This system contains the seventh and eighth staves. The upper staff features a melodic line with slurs and accents, marked with *f*, *p*, *f*, and *p*. The lower staff continues the chordal accompaniment with slurs and accents, marked with *f* and *p*.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, continuing the piece. It includes dynamic markings such as *p*, *cresc.* (crescendo), and *f*.

Third system of musical notation, featuring a dense texture of sixteenth notes. Dynamics include *f*, *p*, and *rit.* (ritardando).

Fourth system of musical notation, marked *Largo.* and *molto sosten.* (molto sostenuto). The music is characterized by long, sustained notes. Dynamics include *p*, *cresc.*, and *f*.

Fifth system of musical notation, continuing the *Largo* section. It includes dynamic markings such as *p*, *cresc.*, *f*, and *rit.*

Allegro.

*p scherz. simile. cresc.*

Allegro.

*p scherz. sempre stacc. cresc.*

*f p cresc. f*

*f dim. p p cresc.*

*p f p*

*pp cresc. f*

*pp cresc. f*

*pp cresc. f rit.*

*pp cresc. f rit.*