

„COLLEGIUM MUSICUM“

Auswahl älterer Kammermusikwerke

für den praktischen Gebrauch bearbeitet und herausgegeben von

PROF. DR. HUGO RIEMANN.

-
- (1—6) **Stamitz, Johann**, (1717—1757) 6 Orchestertrios Op. 1, f. 2 Violinen, Violoncell u. Pianoforte.
- | | |
|-------------------------|-------------------------|
| 1. Nr. 1. Trio in Cdur. | 4. Nr. 4. Trio in Ddur. |
| 2. » 2. Trio in A dur. | 5. » 5. Trio in Bdur. |
| 3. » 3. Trio in Fdur. | 6. » 6. Trio in Gdur. |
7. — Orchester-Trio in E dur Op. 5 Nr. 3, für 2 Violinen, Violoncell und Pianoforte.
8. **Fasch, Joh. Friedr.**, (1688—1758) Trio in Dmoll. Kanon f. Violine u. Viola mit Violoncell und Pianoforte.
9. — Trio in Ddur. Kanon für Violine u. Viola mit Violoncell und Pianoforte.
10. — Trio in Amoll für 2 Violinen, Violoncell und Pianoforte.
11. — Trio in Fdur für 2 Violinen, Violoncell und Pianoforte.
12. — Trio in Gdur für 2 Violinen, Violoncell und Pianoforte.
13. — Sonata a 4 in Dmoll für 2 Violinen, Viola und Violoncell. Partitur und Stimmen.
14. **Telemann, G. Phil.**, (1681—1767) Trio in E dur für 2 Violinen, Violoncell und Pianoforte.
15. **Jiránek, Anton**, (1712—1761) Trio in A dur für 2 Violinen, Violoncell und Pianoforte.
16. **Bach, K. Ph. Em.**, (1714—1788) Trio in Gdur für 2 Violinen, Violoncell und Pianoforte.
17. **Filtz, Anton**, (1735—1760) Trio in E dur Op. 3 Nr. 5, für 2 Violinen, Violoncell und Pianoforte.
18. **Richter, Franz Xaver**, (1709—1789) Sonata da camera in A dur für Violine (Flöte), Violoncell und obligates Klavier.
19. **Bach, Joh. Chr.**, (1735—1782) Trio in Ddur für Klavier, Violine und Violoncell.
20. **Mysliweček, Jos.**, (1737—1781) Trio in Bdur Op. 1 Nr. 4, für Flöte (i. Violine), Violine, Violoncell und Pianoforte.
21. **Locatelli, Pietro**, (1693—1764) Trio in Gdur Op. 3 No. 1, für 2 Violinen (Flöten), Violoncell und Pianoforte.
22. **Förster, Christ.**, (1693—1745) Suite mit Overtüre in G dur für 2 Violinen, Viola und Violoncell (Streichorch.). Partitur und Stimmen.
23. **Porpora, Nicola**, (1686—1766) Trio in Ddur für 2 Violinen, Violoncell und Pianoforte.
24. **Graun, J. G.**, (1698—1771) Trio in Fdur für Oboe (i. Violine), Violine, Violoncell und Pianoforte.
25. — Trio in Gdur für 2 Violinen, Violoncell und Pianoforte.
26. — Trio in Cmoll für 2 Violinen, Violoncell und Pianoforte.
27. **Sammartini, Gioseffo**, (c. 1700—1770) Trio in Amoll Op. 3 Nr. 9, für 2 Violinen, Violoncell und Pianoforte. [1743.]
28. **Sammartini, G. B.**, (1704—1774) Trio in E dur Op. 1 Nr. 3, für 2 Violinen, Vcell. u. Pianof.
29. **Pergolese, G. B.**, (1710—1736) Trio Nr. 1 in Gdur für 2 Violinen, Violoncell und Pianoforte.
30. — Trio Nr. 2 in Bdur für 2 Violinen, Violoncell und Pianoforte.
31. **Krebs, Joh. Ludw.**, (1713—1780) Trio (Suite mit Overtüre) in Ddur für Flöte (i. Violine), Violine, Violoncell und Pianoforte.
- (32—37) **Gluck, Chr. W. v.**, (1714—87) Sechs Trios für 2 Violinen, Violoncell u. Pianoforte. [1746].
- | | |
|----------------------|----------------------|
| 32. — Nr. 1 in Cdur. | 35. — Nr. 4 in Bdur. |
| 33. — » 2 in Gmoll. | 36. — » 5 in Es dur. |
| 34. — » 3 in A dur. | 37. — » 6 in Fdur. |
38. — Trio Nr. 7 in E dur für 2 Violinen, Violoncell und Pianoforte.
39. **Asplmayr, Franz**, (17. . —1785) Trio in Fdur Op. 5 Nr. 1, für 2 Violinen, Violoncell und Pianoforte.
40. — Quartett in Ddur Op. 2 Nr. 2, für 2 Violinen, Viola und Violoncell.
41. **Abaco, Evaristo Felice dall'**, (1675—1742) Sonata a tre Op. 3 No. 4 Gdur (da chiesa) für 2 Violinen, Violoncell und Pianoforte.
42. — Op. 3 No. 5 Ddur (da chiesa) für 2 Violinen, Violoncell und Pianoforte.
43. — Op. 3 No. 9 Amoll (da camera) für 2 Violinen, Violoncell und Pianoforte.

Jede Klavierstimme 3 Mk., jede Streichstimme 60 Pf.

Partitur zu Nr. 13, 22 und 40 je 2 Mk.

Eigentum der Verleger für alle Länder.

BREITKOPF & HÄRTEL, LEIPZIG
BERLIN · BRÜSSEL · LONDON · NEW YORK

Suite in G dur

für
Streichorchester.

Baß.

Christoph Förster (1693–1745).
Bearbeitung von Hugo Riemann.

Ouverture à la française.

Lentement.

Musical score for Bass (Baß) part of the Ouverture à la française, measures 1-12. The score is in G major (one sharp) and common time (C). It begins with a forte (*f*) dynamic. The first staff shows a melodic line with a forte (*f*) dynamic. The second staff continues the melody with dynamics *f*, *p*, *cresc.*, and *f*. The third staff features a more active melodic line with dynamics *f*, *mf*, *p*, and *f*. The fourth staff concludes the section with a first ending (1.) and a second ending (2.) leading to a final chord in 6/8 time.

Vivement.

Musical score for Bass (Baß) part of the Vivement section, measures 8-12. The score is in G major and 6/8 time. It begins with a forte (*f*) dynamic. The first staff shows a rhythmic pattern with dynamics *f*, *cresc.*, and *ff*. The second staff continues the rhythmic pattern with dynamics *meno f* and *dim.*. The third staff, marked with a section letter 'A', features a melodic line with dynamics *p*, *cresc.*, *mf*, and *cresc.*. The fourth staff concludes the section with dynamics *dim.*, *mf*, and *cresc.*.

The musical score consists of ten staves of bass clef notation in G major. The first staff begins with a *pf* dynamic and includes a *cresc.* marking. The second staff features a *ff* dynamic and ends with a *p* dynamic. The third staff includes a *cresc.* and a *p* dynamic. The fourth staff is marked with a *cresc.*, *f*, and another *cresc.*, with a section labeled 'B' starting at the second measure. The fifth staff begins with a *f* dynamic and ends with a *fissai* instruction. The sixth staff continues with a *f* dynamic. The seventh staff includes a *p* dynamic, a *f* dynamic, and a *più f* dynamic. The eighth staff is marked with *ritard.* and *Lentement.*, starting with a *f* dynamic. The ninth staff includes a *p* dynamic, a *cresc.*, and a *f* dynamic. The tenth staff begins with a *mf* dynamic, followed by a *p* dynamic, a *f* dynamic, and another *f* dynamic. The final staff includes a *f* dynamic, a *sf* dynamic, a *più f* dynamic, and an *allarg.* instruction.

Caprice. (Allegretto).

pp *mf* *c. espr.*
mp *cresc.* *pf* *pf*
dim. *più dim.*
pp *mf* *c. espr.*
mp *dim.* *pp* *p*
menop *cresc.*
f *poco f*
più f *dim.* *più dim.* *p*

Air en Sarabande. (Largo.)

poco f *sf* *pf*

First musical staff in bass clef, key of D major. It begins with a forte (*sf*) dynamic and features a melodic line with slurs and ties. The staff concludes with a repeat sign.

Second musical staff in bass clef, key of D major. It starts with a forte (*f*) dynamic, moves to *sf*, and ends with a piano (*p*) dynamic. The staff includes a repeat sign.

Third musical staff in bass clef, key of D major. It begins with a *cresc.* marking, followed by a forte (*f*) dynamic, and concludes with a *dim.* marking.

Fourth musical staff in bass clef, key of D major, marked with a common time signature (*C*). It starts with a *meno f* dynamic, followed by *mf*, *più f*, and ends with a *cresc.* marking.

Fifth musical staff in bass clef, key of D major. It begins with a forte (*f*) dynamic, followed by *sf*, and ends with a *dim.* marking.

Menuet. (Allegro).

Sixth musical staff in bass clef, key of D major, in 3/4 time. It starts with a forte (*f*) dynamic, followed by *sf*, *mf*, *f*, *sf*, and ends with a *dim.* marking.

Seventh musical staff in bass clef, key of D major, in 3/4 time. It begins with a piano (*p*) dynamic, followed by *cresc.*, *f*, *sf*, *mf*, and ends with a *f* dynamic.

Eighth musical staff in bass clef, key of D major, in 3/4 time. It starts with a *dim.* marking, followed by *mf*, and ends with a *pf* dynamic.

Ninth musical staff in bass clef, key of D major, in 3/4 time. It begins with a *cresc.* marking, followed by a forte (*f*) dynamic.

Tenth musical staff in bass clef, key of D major, in 3/4 time. It starts with a forte (*f*) dynamic, followed by a *dim.* marking, and concludes with a first and second ending (*1.* and *2.*) marked with *cresc.*

Polonaise. (Stentato).

mf < sf > sf mf

f > f

f dim. mf

più f f cresc. 1. 2.

Fanfare. (Presto).

f sf sf ff

ff sf f

sf sf ff

sf ff

sempre f

cresc. molto

ff sf sf ff

Gigue. (Vivace).

The musical score is written for the Bassoon (Baß.) in a key of D major (one sharp) and a 12/8 time signature. The tempo is marked as 'Vivace'. The piece consists of ten staves of music. The dynamics range from piano (*p*) to fortissimo (*ff*), with various crescendos and decrescendos. The score includes first endings marked with the number '1'. The piece concludes with a final dynamic of *p*.