

Quarten

(Quint)

für 2 Violinen und Violine und Viola ad libitum

mit beziffertem Bass

von

G. J. Handel.

Mit ausgesetzter Clavierbegleitung und Vortragszeichen herausgegeben
von

Emil Krause.

N^o 1 in A Pr. M. 3. N^o 2 in D Pr. M. 3. N^o 3 in C moll Pr. M. 4. N^o 4 in G moll Pr. M. 4.

N^o 5 in G Pr. M. 4. N^o 6 in F Pr. M. 4. N^o 7 in B Pr. M. 4.

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für alle Länder.

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Musikalische Hausfreunde.

Leichte Trios

für Pianoforte, Violine und Violoncello

Band I. 18 Trios, bearbeitet von Herm. Necke. Preis 3 Mark.

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| 1. Ungarischer Tanz. | 7. Mozart, W. A., O Isis und Osiris aus der Oper: „Die Zauberflöte“. | 13. Schubert, Fr., Am Meer. Lied. |
| 2. Spinn, spinn! Schwedisches Volkslied. | 8. Musiol, Rob., Ueber's Jahr. Lied. | 14. Rubinstein, A., Melodie. |
| 3. Gerdes, F., Wiegenlied. | 9. Heymann, A., Ja du bist mein. Lied. | 15. Norma. — Lucia. — Lucrecia Borgia. |
| 4. Tschaikowsky, P., Chant sans paroles. | 10. Schubert, Fr., Ständchen. | 16. Zauberflöte. — Figaro. — Nachtlager. |
| 5. Händel, G. F., Largo. | 11. Mendelssohn, F., Ich wollt', meine Lieb' ergösse sich. | 17. Postillon. — Zampa. — Weisse Dame. |
| 6. Tersteegen, G., Ich bete an die Macht der Liebe. Alt-Russisches Kirchenlied. | 12. Kreutzer, C., Das ist der Tag des Herrn. | 18. Kusslan u. Ludmilla. — Das Leben für den Czar Halka. |

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| 1. Kreutzer, C., Abendchor aus der Oper: „Das Nachtlager in Granada“. | 7. Mozart, W. A., Wiegenlied. | 13. Scholtz, Herm., Albumblatt I. |
| 2. Mendelssohn, F., Gruss. Lied. | 8. Loewe, C., Die Uhr. Ballade. | 14. Sandmännchen. Volkslied. |
| 3. Polnisches Lied. | 9. Wir treten zum Beten. Altniederländ. Volkslied. | 15. Calif von Bagdad. — Joseph. — Der Wasserträger. |
| 4. Spohr, L., Barcarole. | 10. Haydn, J., Sérénade (a. d. Streichquartett op. 17). | 16. Czar u. Zimmermann. — Waffenschmied. — Undi. |
| 5. Boccherini, L., Menuet célèbre. | 11. Mendelssohn, F., O Thäler weit o Höhen! Lied. | 17. Die lustigen Weiber. — Sommernachtstraum. Athalia. |
| 6. Tschaikowsky, P., Barcarole. | 12. Händel, G. F., Lass mich mit Thränen mein Los beklagen. Rinaldo-Arie. | 18. Freischütz. — Preciosa. — Oberon. |

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| 1. Eilenberg, Richard, Die Heinzelmännchen. Charakteristisches Tonstück. | 9. Ketterer, E., Défilé-Marche. | 19. Dürrner, J., Heimliche Liebe. Lied. |
| 2. Blon, Frz. v., Liebesgeflüster. Tonstück. | 10. Mendelssohn, F., Lied ohne Worte. | 20. Choral: „Wer nur dem lieben Gott lässt walten“. |
| 3. Matthey, J. H., Sphären-Musik. | 11. Gluck, Chr. v., Gavotte. (Aus Iphigenie in Aulis.) | 21. Choral: „Nun danket alle Gott“. |
| 4. Adam, A., Weihnachts-Cantate. | 12. Mendelssohn, F., Lied ohne Worte. | 22. Choral: „Lobe den Herren, den mächtigen König“. |
| 5. Schumann, Rob., Träumerei. | 13. Weidt, H., Wie schön bist du! Lied. | 23. Choral: „Dir, dir, Jehova, will ich singen“. |
| 6. Richards, Brinley, Marie. Nocturne. | 14. Kinkel, J., Ritter's Abschied. Lied. | 24. Choral: „Was Gott thut das ist wohlgethan“. |
| 7. Mendelssohn, F., op. 61, No. 4. Hochzeitsmarsch aus dem Sommernachtstraum. | 15. Curschmann, Fr., An Rose. Lied. | 25. Choral: „Liebster Jesus, wir sind hier“. |
| 8. Sousa, J. P., Washington Post-Marsch. | 16. Liebe, L., Mein Heimatthal. Lied. | 26. Choral: „Wachet auf, ruft uns die Stimme“. |
| | 17. Stark, L., 's Wörtle „Du“. Schwäbisches Volkslied. | 27. Choral: „Ach, was soll ich Sünder machen“. |
| | 18. Ach Elstein! Altdeutsches Volkslied. | |

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| 1. Blon, Frz. v., Blumengeflüster. Charakterstück. | 11. Sousa, John Ph., The High School Cadets. Marsch. | 20. Choral: „Alle Menschen müssen sterben“. |
| 2. Kjerulf, H., Berühmtes Wiegenlied. | 12. Gavotte de Louis XIII. | 21. Choral: „Wunderbarer König“. |
| 3. Oesten, Th., Alpenlieder. | 13. Schubert, Fr., op. 94. Moments musicaux No. 3 As dur. | 22. Choral: „Der Ambrosianische Lobgesang“. |
| 4. Mendelssohn, F., Lied ohne Worte. (Frühlingslied.) | 14. Liebe, L., Auf Wiedersehn! Lied. | 23. Choral: „Nun ist not“. |
| 5. Mendelssohn, F., Lied ohne Worte. | 15. Baumgartner, W., Noch sind die Tage der Rosen. Lied. | 24. Choral: „Nun ruhen alle Wälder“. |
| 6. Schumann, Rob., Abendlied. | 16. Marschner, H., Trennung. Lied. | 25. Choral: „Jesus meine Zuversicht“. |
| 7. Schumann, Rob., Soldatenmarsch. | 17. Phyllis und die Mutter. Altdeutsches Volkslied. | 26. Choral: „Wie schön leuchtet der Morgenstern“. |
| 8. Schuster, W., Abendständchen. | 18. Mücke, Franz, Gott grüsse dich! Lied. | 27. Choral: „Eine feste Burg ist unser Gott“. |
| 9. Richards, Brinley, Der Vöglein Abendlied. | 19. Choral: „Harre meine Seele, harre des Herrn!“ | 28. Choral: „Allein Gott in der Höh' sei Ehr“. |
| 10. Mendelssohn, F., op. 74. Kriegsmarsch der Priester. | | 29. Choral: „Ach bleib mit deiner Gnade“. |

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Carl Rühle's Musik-Verlag in Leipzig.

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M
414
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40931E
SONATA (TRIO) VI.

Aus dem Jahre 1738.

Vorlage: Die Ausgabe der deutschen Händel-Gesellschaft.

G. F. Händel.

Bearbeitung von Emil Krause.

Largo. (Moderato assai.) ♩ = 60.

Musical score for the first system, including staves for VIOLINO I., VIOLINO II., VIOLONCELLO., and PIANO. The piano part is marked *mf legato*. Trills are indicated with 'tr' above notes.

214144 Antiquarisch 1.70

Musical score for the second system, including staves for VIOLINO I., VIOLINO II., and VIOLONCELLO. The piano part is marked *p*. Trills are indicated with 'tr' above notes.

Musical score for the third system, including staves for VIOLINO I., VIOLINO II., and VIOLONCELLO. The piano part is marked *p*. Trills are indicated with 'tr' above notes.

Musical score for the fourth system, including staves for VIOLINO I., VIOLINO II., and VIOLONCELLO. The piano part is marked *mf*. Trills are indicated with 'tr' above notes.

Musical score for the fifth system, including staves for VIOLINO I., VIOLINO II., and VIOLONCELLO. The piano part is marked *mf*. Trills are indicated with 'tr' above notes.

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a complex texture with chords and arpeggiated figures. Dynamics include *p*, *f*, and *mf*.

Adagio. Allegro. ♩ = 88.

Second system of musical notation, including vocal lines and piano accompaniment. The piano part continues with complex textures. Dynamics include *mf*, *p*, and *f*. The system concludes with a double bar line.

Third system of musical notation, including vocal lines and piano accompaniment. The piano part features a complex texture with chords and arpeggiated figures. Dynamics include *f*. The system concludes with a double bar line.

Fourth system of musical notation, including vocal lines and piano accompaniment. The piano part continues with complex textures. Dynamics include *f*. The system concludes with a double bar line.

This musical score is arranged in four systems, each containing three staves. The top two staves of each system are for a vocal line, and the bottom two are for a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, trills (tr.), and dynamic markings including *f*, *ff*, *p*, and *mf*. The piano part features complex textures with many sixteenth and thirty-second notes, often in a rhythmic pattern. The vocal line consists of eighth and sixteenth notes, with some trills and slurs. The overall style is characteristic of late 19th or early 20th-century piano and voice music.

The musical score consists of six systems of staves. The first system includes vocal lines and piano accompaniment. The second system continues the vocal and piano parts. The third system features a prominent piano accompaniment with a 'linke' (left) marking. The fourth system shows a change in dynamics to 'f'. The fifth system includes 'ritard.' and 'a tempo' markings. The sixth system concludes with a cadence marked 'col 8'.

♠ Diese Stacktäge Cadenz, (vom Bearbeiter) welche nach Belieben wegfallen kann — schien geboten um den fugierten Satz, der hier plötzlich abbricht, mit dem Adagio das direct anschliessen soll — zu verbinden

ritard.
ritard.
ritard.

f

Adagio. (Andante.) ♩ = 56.

mf
mf
mf

ritard.
ritard.
ritard.

mf

ritard.

Adagio. ♩ = 69

p
p
p

legato
legato

pp
pp
pp

First system of musical notation, including vocal lines and piano accompaniment. Dynamics include *pp* and *p*.

Second system of musical notation, including vocal lines and piano accompaniment. Dynamics include *p*.

Third system of musical notation, including vocal lines and piano accompaniment. Dynamics include *p*.

Fourth system of musical notation, including vocal lines and piano accompaniment. Dynamics include *p* and *mf*.

Fifth system of musical notation, including vocal lines and piano accompaniment. Dynamics include *p* and *mf*.

Allegro. $\text{♩} = 120.$

Sixth system of musical notation, including vocal lines and piano accompaniment. Dynamics include *f*.

Seventh system of musical notation, including vocal lines and piano accompaniment. Dynamics include *f*.

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. Dynamics include *f* and *tr*.

Second system of musical notation, including vocal lines and piano accompaniment. The piano part continues with intricate chordal and melodic patterns. Dynamics include *f* and *tr*.

Third system of musical notation, including vocal lines and piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. Dynamics include *f* and *tr*.

Fourth system of musical notation, including vocal lines and piano accompaniment. The piano part continues with intricate chordal and melodic patterns. Dynamics include *f* and *tr*.

This musical score is arranged in six systems, each containing a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The score includes various musical notations such as dynamics (f, ff), articulation (tr), and fingerings (3, 4, 5, 4, 3, 1). The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with a forte (f) dynamic. The vocal line consists of melodic phrases with some rests and is marked with a forte (f) dynamic. The score is a page from a larger work, as indicated by the page number 10 in the top left corner.

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat) and a common time signature. It features a complex melodic line in the vocal staves and a rich, textured accompaniment in the piano part, including chords and arpeggiated figures.

The second system continues the musical piece with three staves. The vocal lines show further melodic development, and the piano accompaniment maintains its intricate texture with various rhythmic patterns and chordal structures.

The third system of the score features three staves. The vocal parts continue their melodic journey, while the piano accompaniment provides a steady, detailed harmonic and rhythmic foundation.

The fourth system consists of three staves. The vocal staves show a continuation of the melodic themes, and the piano part continues with its characteristic complex accompaniment.

The fifth system of the score is composed of three staves. The vocal lines and piano accompaniment both show further evolution in their respective parts, maintaining the piece's intricate musical character.

The sixth system consists of three staves. The vocal parts continue to develop, and the piano accompaniment remains a central element of the music's texture.

The seventh and final system on this page consists of three staves. The vocal lines conclude their melodic phrases, and the piano accompaniment provides a final, detailed harmonic setting for the system.

The first system of the musical score consists of three systems of staves. The top system contains two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are marked with dynamics *f* and *p*. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line. The second system continues the vocal and piano parts with similar notation. The third system concludes the first system with a final cadence in the piano part.

*) Das Thema dieses Satzes verwandte Händel gleichfalls zum Finale des Orgelconcertes.
A. Andante. (Allegretto.) ♩ = 112. Op. 4. N^o 1. (1738)

The second system of the musical score begins with the section 'A. Andante. (Allegretto.)'. It consists of two systems of staves. The top system contains two vocal staves and a piano accompaniment. The vocal lines are marked with dynamics *p dolce* and *p*. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line. The second system continues the vocal and piano parts with similar notation.

*) Von den beiden mit A und B bezeichneten Sätzen kann einer wegbleiben.

First system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The vocal line begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano accompaniment features a complex rhythmic pattern with sixteenth notes. The bass line provides a steady accompaniment. Dynamics include *f*, *p*, and *dolce*.

Second system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The vocal line continues with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano accompaniment features a complex rhythmic pattern with sixteenth notes. The bass line provides a steady accompaniment. Dynamics include *f*, *p*, and *p dolce*.

Third system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The vocal line continues with a forte (*f*) dynamic. The piano accompaniment features a complex rhythmic pattern with sixteenth notes. The bass line provides a steady accompaniment. Dynamics include *f* and *p*.

Fourth system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The vocal line continues with a forte (*f*) dynamic. The piano accompaniment features a complex rhythmic pattern with sixteenth notes. The bass line provides a steady accompaniment. Dynamics include *f*.

Variation. L'istesso tempo.

MENUETT.
B. Allegro moderato. $\text{♩} = 112$.

First system of musical notation, featuring three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *p* and *f*.

Second system of musical notation, featuring three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *f* and *p*.

Third system of musical notation, featuring three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *p*.

Fourth system of musical notation, featuring three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *p*. First and second endings are indicated.

Fifth system of musical notation, featuring three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *p*. First and second endings are indicated.



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 Mozart, W. A., I. Satz a. d. II. Sinfonie (G-moll).
 Haydn, J., Finale a. d. Streichquartett op. 64, No. 2.
 Schubert, Fr., Thema und Variationen a. d. A-dur-Quintett op. 114.
 Schubert, Fr., Scherzo a. d. B-dur-Trio op. 99.
 Mendelssohn, F., Capriccio a. d. Streichquartett op. 81.
 Beethoven, L. v., II. Satz a. d. V. Sinfonie (G-moll).
 Haydn, J., III. Satz a. d. E-dur-Streichquartett op. 17, No. 1.
 Beethoven, L. v., Thema u. Variationen a. d. D-dur-Serenade op.
 Haydn, J., Finale a. d. V. Sinfonie (G-moll).
 Dittersdorf, Carl, II. Satz a. d. B-dur-Quartett.

Schubert, Fr., Andante con moto a. d. Es-dur-Trio op. 100 (II. Satz).
 Mozart, W. A., Andante a. d. A-dur-Quartett (II. Satz).
 Beethoven, L. v., Allegro a. d. Es-dur-Quartett op. 74.
 Haydn, J., Presto a. d. C-dur-Quartett op. 54, No. 2 (IV. Satz).
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 Schubert, Fr., II. Satz a. d. A-moll-Quartett op. 29.
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 Schubert, Fr., II. Satz a. d. Octett op. 168.
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