

Perlen

Alter Kammermusik

deutscher und italienischer Meister

Nach den Originalen für den praktischen Gebrauch bearbeitet
und herausgegeben von

ARNOLD SCHERING.

	Partit. M.	St. je M.	Kl.St. M.
*Corelli, Arcangelo, Concerto grosso Nr. 3 (C-Moll) für 2 Solo-Violen, Solo-Violoncello, Streichorchester und Klavier	4.80	1.—	2.—
Corelli, Arcangelo, Weihnachtskonzert (Concerto grosso Nr. 8) für 2 Solo-Violen, Solo-Violoncello, 2 Violinen, Viola, Violoncello (Kontrabaß) und Klavier	6.60	1.—	2.—
Corelli, Arcangelo, Pastorale aus dem Weihnachtskonzert (Concerto grosso Nr. 8)	2.40	0.60	1.—
Corelli, Arcangelo, Pastorale aus dem Weihnachtskonzert f. Violine u. Klavier, Orgel od. Harmonium	2.—	—	—
Franck, Melchior, Zwei sechsstimmige Intradn 1608. Für 3 Violinen, 2 Violon und Violoncello (Kontrabaß)	1.50	0.60	—
*Geminiani, Francesco, Op. 3 Nr. 5. Concerto grosso für 2 Solo-Violen, Solo-Viola, Solo-Violoncello, Streichquintett und Klavier	4.80	1.—	2.—
Händel, Georg Friedrich, Konzert F-Dur in zwei Sätzen (um 1715). <i>Allegro moderato. Alla hornpipe.</i> Für Streichorchester, Oboen, Fagott, Hörner und Klavier	3.60	0.60	1.50
Händel, Georg Friedrich, Weihnachts-Pastorale aus dem „Messias“. Für 3 Violinen, Viola, Violoncello (Kontrabaß) und Klavier oder Orgel (oder für 2 Violinen und Klavier)	2.—	0.60	1.20
*Hasse, Johann Adolf, Ouverture zur Oper „Euristeo“. Für Streichorchester und Klavier	2.50	1.—	1.50
Haßler, Hans Leo, Zwei sechsstimmige Intradn 1601. Für 3 Violinen, 2 Violon und Violoncello (Kontrabaß)	1.50	0.60	—
*Krieger, Joh. Phil., Suite aus „Lustige Feldmusic“ 1704. <i>Ouverture. Air-Menuet. Air-Fantasia. Marche. Chaconne. Menuet.</i> Für 2 Violinen, Viola und Violoncello (Kontrabaß)	2.50	0.60	—
*Locatelli, Pietro, Trauersymphonie für Streichquartett oder Streichorchester und Klavier (Orgel oder Harmonium)	4.—	1.20	1.50
Locatelli, Pietro, Concerto grosso Nr. 8 (F-Moll) mit Pastorale aus op. 1, 1721. Für 2 Solo-Violen, 2 Solo-Violon, Solo-Violoncello, Streichquintett u. Klavier (auch mit einfacher Besetzung ausführbar)	4.80	1.20	2.50
*Manfredini, Fr., Weihnachtskonzert (Concerto grosso per il santissimo natale). 1. <i>Pastorale</i> (Weihnachtssymphonie), 2. <i>Largo</i> , 3. <i>Allegro</i> . Für 2 Solo-Violen, Streichquartett und Klavier (Orgel oder Harmonium)	4.—	1.20	1.50
Manfredini, Fr., Weihnachtssymphonie (<i>Pastorale</i> aus dem Weihnachtskonzert). Für 2 Solo-Violen, Streichquartett und Klavier (Orgel oder Harmonium)	2.—	0.60	1.20
Marcello, Alessandro, Largo aus einem Konzert. Für einstimmigen Violinchor und Klavier (Orgel oder Harmonium)	1.50	0.60	—
Pezel, Joh., Suite aus „Delitiae musicales oder Lust-Music“ 1678. <i>Sonata. Bransle. Amener. Courante. Bal. Sarabande. Gigue. Conclusio.</i> Für 2 Violinen, 2 Violon, Violoncello (Kontrabaß) u. Klavier	4.—	0.60	2.—
Rosenmüller, Joh., Suite aus „Studenten-Music“ 1654. <i>Paduane. Allemande. Courante. Ballo. Sarabande.</i> Für 2 Violinen, 2 Violon, Violoncello (Kontrabaß) und Klavier	3.—	0.60	1.20
Schein, Joh. Herm., Suite aus „Banchetto musicale“ 1617. <i>Paduane. Gaillarde. Courante. Allemande mit Tripla.</i> Für 2 Violinen, 2 Violon und Violoncello (Kontrabaß)	1.50	0.60	—
*Tartini, Giuseppe, Sinfonia pastorale. Für 2 Violinen (Solo und Tutti), Viola, Violoncello (Kontrabaß) und Klavier	4.80	1.20	2.50
Telemann, Georg Philipp, Erste Suite für 2 Violinen, Viola, Violoncello (Kontrabaß) u. Klavier	4.50	1.20	2.50
Telemann, Georg Philipp, Zweite Suite (G-Moll) aus „VI Overtures à 4 ou 6“ um 1730. <i>Ouverture. Napolitaine. Polonaise. Murky. Menuet. Musette. Harlequinade.</i> Für 2 Violinen, Viola, Violoncello (Kontrabaß) und Klavier	4.50	1.20	2.50
*Torelli, Giuseppe, Sinfonia (E-Moll). Aus „Concerti musicali“, op. 6. Bologna 1698. Für Streichquartett und Klavier oder Orgel	3.—	0.60	1.50
*Torelli, Giuseppe, Weihnachtskonzert (Concerto a 4, in forma di Pastorale per il santissimo natale) aus op. 8, Bologna 1709. Für 2 Violinen (Solo und Tutti), Viola, Violoncello (Kontrabaß) und Klavier (Orgel oder Harmonium)	4.—	1.20	1.50
Valentini, Giuseppe, Weihnachts-Pastorale f. 2 Violinen, Violoncello (Kontrabaß) u. Klavier od. Orgel	1.50	0.60	—
Vivaldi, Antonio, Largo aus einer Violinsonate. Für Violine und Klavier oder Orgel	2.—	—	—
Vivaldi, Antonio, Largo aus einem Violinkonzert. Für Violine und Klavier	1.50	—	—

Bei den mit * bezeichneten Werken kann auf Wunsch statt der Violastimme eine dritte Violinstimme gegeben werden.

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M
1815

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The first staff has a treble clef and contains melodic lines with dynamics *sf* and *p*. The second staff has a treble clef and contains melodic lines with dynamics *sf* and *p*. The third staff has a bass clef and contains melodic lines with dynamics *sf* and *p*. The fourth staff has a bass clef and contains melodic lines with dynamics *sf* and *p*. The fifth staff has a bass clef and contains melodic lines with dynamics *sf* and *p*. The sixth staff has a bass clef and contains melodic lines with dynamics *sf* and *p*. The system concludes with a double bar line and a fermata.

B

The second system of the musical score begins with a section marked **B**. It consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a key signature of two flats. The first staff has a treble clef and contains melodic lines with dynamics *p dolce*, *pp*, *f*, *sf*, and *sf*. The second staff has a treble clef and contains melodic lines with dynamics *p dolce*, *pp*, *f*, *sf*, and *sf*. The third staff has a bass clef and contains melodic lines with dynamics *p dolce*, *pp*, *f*, *sf*, and *sf*. The fourth staff has a bass clef and contains melodic lines with dynamics *p dolce*, *pp*, *f*, *sf*, and *sf*. The fifth staff has a bass clef and contains melodic lines with dynamics *p dolce*, *pp*, *f*, *sf*, and *sf*. The sixth staff has a bass clef and contains melodic lines with dynamics *p dolce*, *pp*, *f*, *sf*, and *sf*. The system concludes with a double bar line and a fermata.

C

Musical score for section C, consisting of six staves. The first four staves are arranged in two pairs. The first pair (top two staves) has dynamics *pp*, *mf*, *p*, and *cresc.*. The second pair (middle two staves) has dynamics *pp*, *mf*, *p*, and *cresc.*. The bottom two staves have dynamics *pp*, *mf*, *p*, and *cresc.*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

D

Musical score for section D, consisting of six staves. The first four staves are arranged in two pairs. The first pair (top two staves) has dynamics *f* and *ff*. The second pair (middle two staves) has dynamics *f* and *ff*. The bottom two staves have dynamics *f* and *ff*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

E

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is in a minor key. The first staff begins with a treble clef and a key signature of one flat. The first measure is marked with a forte *f* dynamic. The second measure is marked *mf*. The third measure is marked *cresc.*. The fourth measure is marked *f*. The fifth measure is marked *cresc.*. The sixth measure is marked *f*. The second and third staves begin with a piano *p* dynamic. The second measure is marked *mf*. The third measure is marked *cresc.*. The fourth measure is marked *f*. The fifth measure is marked *cresc.*. The sixth measure is marked *f*. The fourth and fifth staves begin with a piano *p* dynamic. The second measure is marked *mf*. The third measure is marked *cresc.*. The fourth measure is marked *f*. The fifth measure is marked *cresc.*. The sixth measure is marked *f*. The sixth staff begins with a piano *p* dynamic. The second measure is marked *mf*. The third measure is marked *cresc.*. The fourth measure is marked *f*. The fifth measure is marked *cresc.*. The sixth measure is marked *f*.

E

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is in a minor key. The first staff begins with a treble clef and a key signature of one flat. The first measure is marked with a piano *p* dynamic. The second measure is marked *mf*. The third measure is marked *cresc.*. The fourth measure is marked *f*. The fifth measure is marked *f*. The sixth measure is marked *f*. The second and third staves begin with a piano *p* dynamic. The second measure is marked *mf*. The third measure is marked *cresc.*. The fourth measure is marked *f*. The fifth measure is marked *f*. The sixth measure is marked *f*. The fourth and fifth staves begin with a piano *p* dynamic. The second measure is marked *mf*. The third measure is marked *cresc.*. The fourth measure is marked *f*. The fifth measure is marked *f*. The sixth measure is marked *f*. The sixth staff begins with a piano *p* dynamic. The second measure is marked *mf*. The third measure is marked *cresc.*. The fourth measure is marked *f*. The fifth measure is marked *f*. The sixth measure is marked *f*.

F Adagio.

F Adagio.

G Allegro.

G Allegro.

The first system of the musical score consists of six staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom four staves are for piano accompaniment, with the top two in treble clef and the bottom two in bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins with a *f* (forte) dynamic, which then transitions to *p dolce* (piano dolce) in the fourth measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system of the musical score continues the composition with six staves. It maintains the same vocal and piano parts as the first system. The key signature changes to two flats (B-flat major or D minor), and the time signature remains 4/4. The score starts with a *f* (forte) dynamic, which then transitions to *p dolce* (piano dolce) in the fourth measure. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

A musical score for six staves, likely a string sextet. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is in a key with two flats (B-flat major or D-flat minor). The score is divided into three measures. The first measure has a dynamic of *p* (piano). The second measure has a dynamic of *f* (forte). The third measure has a dynamic of *pp* (pianissimo). The notation includes various note values, rests, and slurs.

Largo.

A musical score for six staves, likely a string sextet. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is in a key with two flats. The tempo is marked *Largo.*. The score is divided into three measures. The first measure has a dynamic of *fbreit* (f marcato). The second measure has a dynamic of *fbreit*. The third measure has a dynamic of *ff* (fortissimo). The notation includes various note values, rests, and slurs.

Largo.

A musical score for two staves, likely a piano and bass. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with two flats. The tempo is marked *Largo.*. The score is divided into three measures. The first measure has a dynamic of *ff* (fortissimo). The second measure has a dynamic of *ff*. The third measure has a dynamic of *ff* and a fermata. The notation includes various note values, rests, and slurs.

2. Bransle.

Animato. (♩ = 112.)

Violino I unisono.
Violino II

Viola I.

Viola II.

Violoncello.
(Contrabasso tacet.)

Klavier.

The first system of the musical score features five staves. The top four staves are for Violino I unisono, Violino II, Viola I, and Viola II, all in 2/4 time with a key signature of one flat. The bottom staff is for the Klavier. The music is marked 'Animato. (♩ = 112.)'. Dynamics include *mf*, *sf*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The second system continues the musical score with five staves. It features a repeat sign in the middle. Dynamics include *f*, *sf*, and *p*. The notation includes slurs and accents.

The third system concludes the musical score with five staves. It includes first and second endings, marked '1.' and '2.'. Dynamics include *p*, *f*, and *ff*. The notation includes slurs and accents.

3. Amener.

Commodo. (♩ = 112.)

Violino I.
Violino II.

Viola I.

Viola II.

Violoncello e
Contrabasso.

Klavier.

Musical score for Violino I, Violino II, Viola I, Viola II, Violoncello e Contrabasso, and Klavier. The score is in 3/4 time with a key signature of two flats. It features dynamic markings such as *p*, *f*, and *dim.* across the staves.

Musical score for Violino I, Violino II, Viola I, Viola II, Violoncello e Contrabasso, and Klavier. This section includes dynamic markings like *p*, *pp*, *f*, and *sf*. A repeat sign is present, followed by a section marked *a 2*.

Musical score for Violino I, Violino II, Viola I, Viola II, Violoncello e Contrabasso, and Klavier. This section features dynamic markings such as *mf* and *cresc.* (crescendo).

4. Courante.

Allegro. (♩ = 144.)

The first system consists of four staves. The top two staves are for the strings (Violins and Violas), and the bottom two are for the woodwinds (Clarinets and Bassoons). The music is in 3/4 time and begins with a forte (*f*) dynamic. The woodwinds play a rhythmic pattern of eighth notes, while the strings provide harmonic support. The system concludes with a piano (*p*) dynamic marking.

Allegro. (♩ = 144.)

The second system features a grand staff (treble and bass clefs) and a piano part. The piano part begins with a forte (*f*) dynamic and features a melodic line with eighth-note patterns. The piano part concludes with a piano (*p*) dynamic marking.

The third system continues the musical development. It includes dynamic markings of *pp* (pianissimo) in the woodwinds and piano part, and *mf* (mezzo-forte) in the strings. A section marked *f* (forte) appears towards the end. A specific instruction "C.B. Vello." is present in the woodwind part.

The fourth system continues the piano part and woodwind accompaniment. It features dynamic markings of *pp* and *mf*.

The fifth system includes dynamic markings of *p* and *f*. It concludes with first and second endings, marked "1." and "2." respectively.

The sixth system continues the piano part and woodwind accompaniment, featuring dynamic markings of *p* and *f*.

5. Bal.

Quasi presto. (♩ = 84.)

Violino I.
Violino II.
Viola I.
Viola II.
Violoncello.
Contrabasso.

f *dim.* *p* *pp*

Quasi presto. (♩ = 84.)

f *leggiero* *dim.* *p* *pp* *tr*

pp *cresc.* *mf* *f*

pp *cresc.* *mf* *f*

pp *cresc.* *mf* *f*

pp *cresc.* *mf* *f*

pp *cresc.* *mf* *f*

6. Sarabande.

(♩ = 100.)

Violino I.
Violino II.
Viola I.
Viola II.
Violoncello e
Contrabasso.
Klavier.

7. Gigue.

Allegro. (♩ = 80.)

Violino I.
Violino II.
Viola I.
Viola II.
Violoncello.
(Contrabasso tacet.)
Klavier.

8. Conclusio.

Grave. (♩ = 63.)

Violino I. *f* *breit* *f* *f* *p*

Violino II. *f* *breit* *f* *f* *p*

Viola I. *f* *breit* *f* *f* *p*

Viola II. *f* *breit* *f* *f* *p*

Violoncello e Contrabasso. *f* *breit* *f* *f* *p*

Klavier. *f* *f* *f* *p* *p*

p *f* *f* *p* *f* *ff*

f *f* *p* *f* *ff*

f *f* *p* *f* *ff*

f *f* *p* *f* *ff*

f *f* *p* *f* *ff*

f *f* *p* *f* *ff*

f *f* *p* *f* *ff*

Ausgewählte Kammermusikwerke

aus dem Verlage von

C. F. Kahnt, Leipzig.

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