

Perlen

Alter Kammermusik

deutscher und italienischer Meister

aus den Programmen der Akademischen Musikaufführungen in Leipzig.

Nach den Originalen für den praktischen Gebrauch bearbeitet
und herausgegeben von

ARNOLD SCHERING.

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|--------|---|---|
| Nr. 1. | Bach, Joh. Seb., Siciliano aus dem Klavierkonzert E-Dur, für Violine u. Klavier zurückübertragen | M. 6.— n. |
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| „ 4. | Corelli, Arcangelo, Pastorale aus dem Weihnachtskonzert (Concerto grosso Nr. 8). Für Violine und Klavier, Orgel oder Harmonium | M. 4.80 n. |
| „ 5. | Fischer, Johann, Suite aus „Tafel-Musik“ 1702. <i>Ouverture. Entrée. Menuet. Air. Chaconne. Gavotte. Marche I, II.</i> Für 2 Violinen, Viola, Violoncello (Kontrabaß) und begleitendes Klavier | { Partitur . . M. 12.— n.
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| „ 12. | Manfredini, Fr., Weihnachtskonzert (Concerto grosso per il santissimo natale). 1. <i>Pastorale</i> (Weihnachtssymphonie), 2. <i>Largo</i> , 3. <i>Allegro</i> . Für 2 Soloviolen, Streichquartett und obligates Klavier (Orgel, Harmonium) | { Partitur . . M. 18.— n.
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| „ 13. | Manfredini, Fr., Weihnachtssymphonie, <i>Pastorale</i> aus dem Weihnachtskonzert für 2 Soloviolen, Streichquartett und obligates Klavier (Orgel, Harmonium) | { Partitur . . M. 9.— n.
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| „ 20. | Vivaldi, Antonio, Largo aus einer Violinsonate. Für Violine mit Klavier oder Orgel | M. 5.40 n. |
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| „ 22. | Corelli, Arcangelo. Concerto grosso Nr. 3 (C-moll) für 2 Soloviolen, Solovioloncello, Streichorchester und Klavier | { Partitur . . M. 12.— n.
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Klavier-St. M. 9.— n. |
| „ 23. | Locatelli, Pietro, Concerto grosso (F-moll) mit Pastorale (aus op. 1, 1721) für 2 Soloviolen, 2 Soloviolen, Solovioloncello und Streichquintett nebst begleitendem Klavier (auch mit einfacher Besetzung ausführbar) | { Partitur . . M. 12.— n.
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No 6. Sinfonia

von

GIUSEPPE TORELLI.

(Aus „Concerti musicali“, Op.6. Bologna, 1698.)

Nach dem Original bearbeitet
und zum ersten Mal herausgegeben
von A. Schering.

Allegro (moderato).

Violino I.

Violino I. *f energico* *dim.*

Violino II.

Violino II. *f energico* *dim.*

Viola.

Viola. *f energico* *dim.*

Violoncello.

Violoncello. *f energico* *dim.*

Allegro (moderato).

Klavier.

Klavier. *f energico* *dim.*

f *dim.* *mf* *cresc.*

The first system of the musical score consists of two systems of staves. The first system includes a vocal line (marked 'tr') and three piano staves. The second system includes two grand staves. Dynamic markings include *ff*, *mf*, *dim.*, and *p*. Section marker 'A' is placed at the end of the first system.

The second system of the musical score consists of two systems of staves. The first system includes a vocal line and three piano staves. The second system includes two grand staves. Dynamic markings include *mf*, *f*, and *p*. Section marker 'B' is placed at the end of the first system.

The third system of the musical score consists of two systems of staves. The first system includes a vocal line and three piano staves. The second system includes two grand staves. Dynamic markings include *cresc.*, *f*, and *p*. Section marker 'C' is placed at the end of the first system.

First system of musical notation. It consists of four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The vocal lines and piano accompaniment both feature a *dim. e ritard.* (diminuendo and ritardando) instruction. The system concludes with a *p* (piano) dynamic and the tempo marking *atempo*.

Second system of musical notation. It consists of four staves: two vocal staves and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a *dim.* (diminuendo) instruction. The piano accompaniment features a *f* (forte) dynamic. The system concludes with a *f* dynamic and chord labels *D* and *E* above the vocal staves.

Third system of musical notation. It consists of four staves: two vocal staves and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a *dim.* instruction. The piano accompaniment features a *mf* (mezzo-forte) dynamic. The system concludes with a *ff* (fortissimo) dynamic and the tempo marking *rit.* (ritardando).

Adagio.

mf cantabile p

mf cantabile

p

p

Detailed description: This system contains the first eight measures of the piece. It features four staves: two for the vocal line (treble and alto clefs) and two for the piano accompaniment (treble and bass clefs). The tempo is Adagio. The key signature has one sharp (F#). The time signature is 2/4. The vocal line begins with a melodic phrase marked 'mf cantabile' and 'p'. The piano accompaniment provides a harmonic and rhythmic foundation, with the bass line marked 'p'.

Adagio.

p

Detailed description: This system contains measures 9 through 16. The tempo remains Adagio. The piano accompaniment continues with a steady eighth-note pattern in the bass line, marked 'p'. The vocal line continues its melodic development.

A

mf dolce p mf cresc.

mf dolce mf cresc.

sempre p mf cresc.

sempre p mf cresc.

Detailed description: This system contains measures 17 through 24, marked with the section letter 'A'. The tempo is Adagio. The key signature changes to two sharps (F# and C#). The piano accompaniment features a more active eighth-note pattern in the bass line, marked 'sempre p'. The vocal line has dynamic markings of 'mf dolce', 'p', 'mf', and 'cresc.'.

A

sempre p mf cresc.

Detailed description: This system contains measures 25 through 32, also marked with the section letter 'A'. The piano accompaniment continues with the 'sempre p' marking. The vocal line has dynamic markings of 'mf' and 'cresc.'.

B

f p mf espr.

f p mf espr.

f p

f p

Detailed description: This system contains measures 33 through 40, marked with the section letter 'B'. The tempo is Adagio. The key signature changes to three sharps (F#, C#, and G#). The piano accompaniment features a more active eighth-note pattern in the bass line, marked 'f' and 'p'. The vocal line has dynamic markings of 'f', 'p', and 'mf espr.'.

B

f p

Detailed description: This system contains measures 41 through 48, also marked with the section letter 'B'. The piano accompaniment continues with the 'f' and 'p' markings. The vocal line has dynamic markings of 'f' and 'p'.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The bottom three staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of the musical score continues the vocal and piano parts. It includes lyrics: "p cres - cen - do" repeated in the vocal lines. Above the first vocal staff, there are markings for a common time signature (C), a trill (tr), and a dynamic marking of piano (p). The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamic markings include *p* and *cres*.

The third system of the musical score continues the vocal and piano parts. It includes dynamic markings such as *f*, *mf dolce*, *mf*, and *pp*. Performance instructions include *un poco rit.* and *tr*. The vocal lines show a trill and a deceleration. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamic markings include *f*, *mf*, and *pp*.

Presto.

The first system consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major. The tempo is marked 'Presto.' The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes. Dynamic markings include *f* and *sf* (sforzando).

Presto.

The second system continues the musical piece. It features two grand staves in treble and bass clefs. The tempo remains 'Presto.' The music is characterized by rhythmic patterns and dynamic contrasts, with markings for *f* and *sf*. The upper staff has a more active melodic line with slurs and accents, while the lower staff maintains a steady accompaniment.

A

The third system introduces a section marked 'A'. It consists of two grand staves. The dynamics are varied, starting with piano (*p*), moving to mezzo-forte (*mf*), and then to forte (*f*). The upper staff has a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. The tempo is still 'Presto.'

First system of musical notation, featuring vocal lines and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with dynamics *piu f* and *ff*. The piano accompaniment includes a grand staff with treble and bass clefs, marked with *piu f* and *ff*.

Second system of musical notation, continuing the vocal and piano parts. Dynamics include *sf* and *ff*. The piano accompaniment features complex chordal textures and melodic lines.

Third system of musical notation, concluding the page. It includes a section marked with a 'B' and a cross symbol (B^x). Dynamics include *p*. The piano accompaniment continues with intricate harmonic and melodic patterns.

First system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#). The first staff has a *p sempre* marking. The second staff has a *p sempre* marking. The third staff has a *p sempre* marking. The fourth staff has a *p sempre* marking and a *cresc.* marking. The system concludes with a *ritard.* marking.

Second system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#). The system begins with a *C a tempo* marking. The first staff has a *f* marking. The second staff has a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking. The system concludes with a *sf* marking.

Third system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#). The system begins with a *C a tempo* marking. The first staff has a *p* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The system concludes with a *D* marking.

Musical score system 1, featuring a vocal line and piano accompaniment. The vocal line starts with a melody in the treble clef, marked *mf*, then *f*, and ends with *piu f*. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *mf* and *f*.

Musical score system 2, featuring a vocal line and piano accompaniment. The vocal line has a melodic phrase starting with a fermata on the first note, marked *piu f* and *sf*. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *piu f* and *sf*. Chord symbols *E* and *E_A* are present above the vocal line.

Musical score system 3, featuring a vocal line and piano accompaniment. The vocal line starts with a melodic phrase marked *p*, *mf*, *cresc.*, *rit.*, and *f*. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *p*, *mf*, *cresc.*, *rit.*, and *f*. Chord symbols *E* and *E_A* are present above the vocal line.

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