

„COLLEGIUM MUSICUM“

Auswahl älterer Kammermusikwerke
für den praktischen Gebrauch bearbeitet und herausgegeben von

PROF. DR. HUGO RIEMANN.

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- (1—6) **Stamitz, Johann**, (1717—1757) 6 Orchestertrios Op. 1, f. 2 Violinen, Violoncell u. Pianoforte.
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| 1. Nr. 1. Trio in Cdur. | 4. Nr. 4. Trio in Ddur. |
| 2. » 2. Trio in Adur. | 5. » 5. Trio in Bdur. |
| 3. » 3. Trio in Fdur. | 6. » 6. Trio in Gdur. |
7. — Orchester-Trio in Edur 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 Esdur für 2 Violinen, Violoncell und Pianoforte.
15. **Jiránek, Anton**, (1712—1761) Trio in Adur 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 Esdur Op. 3 Nr. 5, für 2 Violinen, Violoncell und Pianoforte.
18. **Richter, Franz Xaver**, (1709—1789) Sonata da camera in Adur für Violine (Flöte), Violoncell und obligates Klavier.
19. **Bach, Joh. Chr.**, (1735—1782) Trio in Ddur für Klavier, Violine und Violoncell.
20. **Mysliwieček, Jos.**, (1737—1781) Trio in Bdur Op. 1 Nr. 4, für Flöte (1. 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 Ouvertüre in Gdur 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 (1. 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 Esdur 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 Ouvertüre) in Ddur für Flöte (1. Violine), Violine, Violoncell und Pianoforte.
- (32—37) **Gluck, Chr. W. v.**, (1714—87) Sechs Trios für 2 Violinen, Violoncell u. Pianoforte. [1746].
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| 32. — Nr. 1 in Cdur. | 35. — Nr. 4 in Bdur. |
| 33. — » 2 in Gmoll. | 36. — » 5 in Esdur. |
| 34. — » 3 in Adur. | 37. — » 6 in Fdur. |
38. — Trio Nr. 7 in Edur 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.

Viola.

Christoph Förster (1693–1745).

Bearbeitung von Hugo Riemann.

Ouverture à la française. Lentement.

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

sf *cresc.*

Vivement.

poco f *cresc.* *dim.*

poco f *cresc.* *ff*

meno f *dim.*

p *cresc.* *mf*

cresc. *dim.* *mf*

cresc. *f assai*

cresc. *ff*

p *cresc.*

p *cresc.* *f*

B. *più f* *f*

f assai

p *f* *più f*

ritard. **Lentement.** *f*

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

f *sf* *sf più f* *allarg.*

Caprice. (Allegretto).

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

Air en Sarabande. (Largo.)

poco f *sf* *pf*

First section of the musical score for Viola, consisting of five staves. The music is in 3/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff includes dynamic markings *f*, *sf*, and *p*. The third staff includes *cresc.*, *f*, and a common time signature *C*. The fourth staff includes *meno f*, *mf*, and *più f*. The fifth staff includes *f*, *sf*, and a trill marking *tr*.

Menuet. (Allegro).

Second section of the musical score for Viola, titled "Menuet. (Allegro)", consisting of four staves. The music is in 3/4 time with a key signature of one sharp (F#). The first staff includes dynamic markings *f*, *sf*, *mf*, *f*, *sf dim.*, and *p*. The second staff includes *f*, *sf*, *mf*, and *f*. The third staff includes *mf* and *rf*. The fourth staff includes *f* and *dim.*

Polonaise. (Stentato.)

Musical score for Polonaise (Stentato) in G major, 3/4 time. The score consists of four staves. The first staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. Dynamics include *mf*, *sf*, and *sf*. The second staff features a repeat sign and dynamics of *f*. The third staff includes dynamics of *mf* and *più f*. The fourth staff concludes with a *f* dynamic.

Fanfare. (Presto.)

Musical score for Fanfare (Presto) in G major, 2/4 time. The score consists of seven staves. The first staff starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note G4. Dynamics include *f*, *sf*, *sf*, and *ff*. The second staff features trills and dynamics of *ff*, *sf*, and *f*. The third staff includes dynamics of *f*, *sf*, *sf*, *ff*, and *ff*. The fourth staff has dynamics of *f* and *f*. The fifth staff is marked *sempre f* and ends with *meno f*. The sixth staff is marked *cresc. molto*. The seventh staff concludes with dynamics of *ff*, *sf*, *sf*, and *ff*.

Gigue. (Vivace).

p *cresc.* *poco f*

f *p*

poco f *cresc.*

f *dim. molto*

p *poco f* *p*

cresc. *f*

sf *sf* *ff*

sempre f *ff*

dim. molto *p* **D**

poco f *cresc.* *ff*

dim. molto *p*