

115

JOHANN CHRISTIAN BACH

SONATE A-DUR

op. 18/5

FÜR KLAVIER ZU VIER HÄNDEN

SONATA IN A MAJOR

op. 18/5

FOR PIANO 4 HANDS



N A G E L S M U S I K - A R C H I V

dient der Veröffentlichung vergessener, teils ungedruckter, vergriffener oder der Allgemeinheit nicht zugänglicher Meisterwerke der Instrumental- und Vokalmusik des 15. bis 18. Jahrhunderts, nicht nur historischen, sondern hohen musikalischen Wertes, in drucktechnisch einwandfreier Ausgabe. Bei strenger Wahrung des Originals in Charakter und Stil sind die Werke für unsere Zeit lesbar und spielbar gesetzt und Zusätze der Herausgeber kenntlich gemacht. Die Sammlung enthält keine Virtuosenstücke, sondern nur Werke, die spieltechnisch keine besonderen Ansprüche stellen. So stellt die von namhaften Wissenschaftlern geleitete Ausgabe eine Fundgrube köstlicher Kleinodien alter Kunst dar, für den Studierenden wie für den Musikliebhaber, für den Lehrer wie für den Schüler, und bietet wertvolles Material für das gemeinsame Musizieren in Schule und Haus.

- 1 J. Chr. Bach, Zwei Sonaten op. XVI/1 u. 2 f. V od. Qufl u. Klav (Küster)
- 4 J. Chr. Bach, Sonate C-dur op. XV/6 f. Klav 4hdg. (Küster)
- 5 A. Caldara, Triosonate B-dur op. I/4 f. 2 V, Vc u. Bc (Upmeyer)
- 6 C. Ph. E. Bach, Die Preußischen Sonaten f. Klav (Steglich) Nr. 1—3
- 7 M. Haydn, Divertimento D-dur f. StrchQu od. StrchOrch (Upmeyer)
- 8 G. Ph. Telemann, Sonate F-dur f. f'-Bfl u. Bc (Dohrn)
- 9 T. Albinoni, Zwei Kammersonaten op. VI/1 u. 11 f. V u. Bc (Upmeyer)
- 10 G. Ph. Telemann, Quartett e-moll f. Qufl (V), V, Vc u. Bc (Dohrn)
- 11 J. W. Häfler, Zwei Sonaten f. Klav u. Qufl od. V (Glöder)
- 12 A. Caldara, Triosonate c-moll op. I/6 f. 2 V, Vc u. Bc (Upmeyer)
- 13 G. Ph. Telemann, 20 kleine-Fugen f. Org od. Klav (Upmeyer)
- 14 J. J. Weiland, „Jauchzet Gott, alle Lande“, f. Sopr., 2 V, Bc (Saffe)
- 15 C. Ph. E. Bach, Die Preußischen Sonaten f. Klav (Steglich) Nr. 4—6
- 16 G. Ph. Telemann, Duett G-dur f. Qufl u. V (Ermeler)
- 17 H. Schütz, „Herzlich lieb hab ich dich, o Herr“, Symph. sacrae II (op. X), Nr. 8 f. Alt, 2 V, Bc (Upmeyer)
- 18 A. Vivaldi, Pastoral aus op. XIII („Il pastor fido“), Nr. 4 f. Qufl, Vc, Bc (Upmeyer)
- 21 C. Ph. E. Bach, Die Württembergischen Sonaten f. Klav (Steglich) Nr. 1—3
- 22 C. Ph. E. Bach, Die Württembergischen Sonaten f. Klav (Steglich) Nr. 4—6
- 24 G. Ph. Telemann, Quartett h-moll f. Qufl (V), V, Vc, Bc (Dohrn)
- 25 J. A. Birckenstock, Sonate B-dur op. I/2 f. V u. Bc (Woehl)
- 26 N. Chédeville, Zwei Pastoralsonaten op. VIII/3 u. 6 f. 2 Qufl (V, Ob) (Upmeyer)
- 29 J. Rosenmüller, Triosonate g-moll f. 2 V u. Bc (Saffe)
- 30 J. Rosenmüller, Triosonate e-moll f. 2 V u. Bc (Saffe)
- 31 K. Fürstenau, 12 Originalkompositionen op. 35 f. Qufl u. Gitarre (Hohmann)
- 33 C. Stamitz, Trio op. XIV/1 f. Qufl (V), V, Bc (od. Vc) (Upmeyer)
- 34 T. Albinoni, Triosonate op. I/3 f. 2 V u. Bc (Upmeyer)
- 35 C. Ph. E. Bach, Zwei Duos f. Qufl u. V, bzw. 2 Klar (V) (Stephan)
- 39 W. F. Bach, Sonate Es-dur f. 2 Qufl od. V (Glöder)
- 41 K. Ditters v. Dittersdorf, Konzert (Quartett) A-dur f. Cemb. (Klav), 2 V, Vc (Upmeyer)
- 42 A. Corelli, Concerto grosso D-dur op. VI/1 f. 2 V, Vc, Strch, Bc (Werner)
- 43 C. Chr. Dedekind, 4 geistliche Konzerte („Was betrübst du dich“ / „Gnädig und barmherzig ist der Herr“ / „Siehe wie fein und lieblich ist's“ / „Herr, ich danke dir von ganzem Herzen“) f. Alt u. Bc (Rodemann)
- 47 G. Ph. Telemann, Triosonate E-dur f. Qufl, V, Bc (Päsler)
- 49 J. S. Bach, Triosonate d-moll f. 2 V u. Bc (Keller)
- 50 G. Ph. Telemann, Sonata polonese 1 f. V, Va, Bc (Simon)
- 51 G. Ph. Telemann, Sonata polonese 2 f. 2 V u. Bc (Simon)
- 52 J. Haydn, Divertimento f. Va d'amour (Va), V, Vc (Meyer)
- 53 Carmina, Ausgewählte Instrumentalstücke d. 16. Jh. f. 2—5 Gamben od. and. Instr. (Moser/Piersig)
- 54 J. S. Beyer, „Fürchtet euch nicht“, Weihnachtskantate f. Sopr. (Tenor), 4 gemSt, StrchQu od. StrchOrch u. Bc (Fricke)
- 55 L. Boccherini, Streichtrio op. 54/2 f. 2 V u. Vc (Upmeyer)
- 57 Ph. F. Böödecker, „Natus est Jesus“, Weihnachtskonzert f. Sopr. u. Bc (Rodemann)
- 58 H. Purcell, Fantasien f. Strch (Just) Heft I: 3—4st Fantasien
- 61 J. Rosenmüller, Studentenmusic f. 2 V, Vc u. Bc, 2 Va (od. 3. V u. Va) u. B ad lib. (Hamel) Heft 1 (Suiten 1 u. 2)
- 62 C. Stamitz, Duette op. 27 f. 2 Qufl (V) (Glöder) Nr. 1—3
- 63 W. F. Bach, Sämtliche Klaviersonaten (Blume) N. 1—3
- 65 C. Ph. E. Bach, Kleine Stücke f. Klav (Vrieslander)
- 67 J. J. Löwe v. Eisenach, Zwei Suiten f. 2 V, Vc u. Bc, 3. V u. Va ad lib. (Rodemann)
- 68 R. Keiser, Sonata a tre Nr. 1 f. Qufl, V, Bc (Schenk)
- 69 J. Schop, „Vom Himmel hoch, da komm ich her“, geistl. Konzert f. Sopr., Tenor, Baß u. Bc (Strube/Drwensky)
- 70 G. Torelli, Konzert op. VI/10 f. StrchQu od. StrchOrch u. Bc (Engel)
- 71 J. Haydn, Die Londoner Trios f. 2 Qufl u. Vc (Balet)
- 72 F. X. Richter, Sinfonia da Camera f. StrchQu od. StrchOrch u. Bc (Upmeyer)
- 73 C. Ph. E. Bach, Sinfonie Nr. 3 f. StrchOrch u. Bc (Schmid)
- 74 T. Albinoni, Sonate f. Qufl (Ob, V) u. Bc (Schäffler)
- 75 G. B. Riccio, „Jubilent omnes“, geistl. Konzert f. Sopr. od. Tenor, Qufl (V), V, Fag (Vc), Bc (Adrio)
- 76 J. M. Kraus, Sonate f. Qufl u. Va (Winter)
- 77 J. S. Bach, Sonate g-moll f. Qufl u. obl. Cemb (Balet)
- 78 W. F. Bach, Sämtliche Klaviersonaten (Blume) Nr. 4—6
- 79 J. M. Pfeiffer, Konzert (Quartett) f. Cemb (Klav), 2 V, Vc (Steglich)
- 80 22 altdeutsche Tanzsätze v. Hausmann, Franck, Staden, Vintz f. StrchQu od. and. Instr. (Steglich)

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N A G E L S V E R L A G K A S S E L

115

JOHANN CHRISTIAN BACH

(1735 - 1782)

SONATE A-DUR

op. 18/5

FÜR KLAVIER ZU VIER HÄNDEN

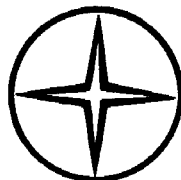
SONATA IN A MAJOR

op. 18/5

FOR PIANO 4 HANDS

Herausgegeben von / Edited by

ALBERT KÜSTER



NAGELS VERLAG KASSEL



JOHANN CHRISTIAN BACH

Ölgemälde von Gainsborough im Liceo musicale zu Bologna
Oil painting by Gainsborough in Liceo musicale at Bologna

Sonate A-dur

2. Spieler

Joh. Christ. Bach
Op. XVIII, 5

Allegretto

4

11

16

20

24

7

Sonate A-dur

1. Spieler

Joh. Christ. Bach
Op. XVIII, 5

Allegretto

The musical score is written for a single instrument in A major (two sharps) and 2/4 time. It begins with the tempo marking 'Allegretto'. The first system (measures 1-4) features a treble staff with a melodic line containing trills and triplets, and a bass staff with a simple accompaniment. The second system (measures 5-8) continues the melodic development with trills and triplets. The third system (measures 9-12) shows a more complex melodic line with slurs and trills. The fourth system (measures 13-16) features a dense melodic texture with many slurs and triplets. The fifth system (measures 17-20) concludes the movement with a melodic line that includes a trill and a triplet.

2. Spieler

28

Musical notation for measures 28-32. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Measure 28 features a triplet of eighth notes in the treble. Measures 29-32 show a complex rhythmic pattern with triplets and sixteenth notes in both staves.

33

Musical notation for measures 33-36. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. Measures 33-36 feature a continuous triplet of eighth notes in the treble staff, while the bass staff provides a steady accompaniment.

37

Musical notation for measures 37-41. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. Measures 37-41 show a melodic line in the treble staff with various intervals and a triplet, accompanied by chords and single notes in the bass staff.

42

Musical notation for measures 42-46. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. Measures 42-46 feature a continuous triplet of eighth notes in the treble staff, with a more active bass line.

47

Musical notation for measures 47-51. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. Measures 47-51 feature a melodic line in the treble staff with a trill (tr) in measure 49, and a rhythmic accompaniment in the bass staff.

52

Musical notation for measures 52-56. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. Measures 52-56 feature a melodic line in the treble staff with various intervals and a triplet, accompanied by chords and single notes in the bass staff.

1. Spieler

28

Musical notation for measures 28-33. The system consists of two staves. The upper staff features a melodic line with triplets and trills. The lower staff provides a harmonic accompaniment with chords and eighth notes.

34

Musical notation for measures 34-39. The upper staff continues the melodic development with more triplets and trills. The lower staff maintains the accompaniment pattern.

40

Musical notation for measures 40-45. The upper staff shows a continuation of the melodic theme with trills and triplets. The lower staff accompaniment remains consistent.

46

Musical notation for measures 46-51. The upper staff features a more complex melodic passage with multiple triplets and trills. The lower staff accompaniment is simpler, focusing on chordal support.

50

Musical notation for measures 50-53. The upper staff has a very active melodic line with many sixteenth notes and triplets. The lower staff accompaniment is sparse, with some chords and rests.

54

Musical notation for measures 54-59. The upper staff concludes with a melodic phrase featuring a trill and a triplet. The lower staff accompaniment ends with a final chord and a few notes.

2. Spieler

60

Musical notation for measures 60-63. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). Measure 60 features a 4-measure rest in the bass staff. Measures 61-63 contain rhythmic patterns with eighth and sixteenth notes, including a triplet in measure 63.

69

Musical notation for measures 69-72. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps. Measures 69-72 feature a complex rhythmic texture with sixteenth-note runs and chords in both staves.

73

Musical notation for measures 73-76. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps. Measures 73-76 feature a prominent triplet of eighth notes in the treble staff, with a steady bass line.

76

Musical notation for measures 76-79. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps. Measures 76-79 feature a rhythmic pattern with eighth notes and a triplet in the bass staff.

80

Musical notation for measures 80-84. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps. Measures 80-84 feature a rhythmic pattern with eighth notes and a triplet in the bass staff.

85

Musical notation for measures 85-88. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps. Measures 85-88 feature a rhythmic pattern with eighth notes, a triplet in the treble staff, and a trill in the bass staff.

1. Spieler

60

Musical notation for measures 60-64. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with trills (tr) and triplets (3). The lower staff is in bass clef and contains a bass line with chords and eighth notes.

65

Musical notation for measures 65-69. The system consists of two staves. The upper staff continues the melodic line with trills and triplets. The lower staff continues the bass line with chords and eighth notes.

70

Musical notation for measures 70-73. The system consists of two staves. The upper staff features a dense melodic texture with many sixteenth notes and trills. The lower staff continues the bass line with chords and eighth notes.

74

Musical notation for measures 74-79. The system consists of two staves. The upper staff has melodic lines with trills and triplets. The lower staff continues the bass line with chords and eighth notes.

80

Musical notation for measures 80-84. The system consists of two staves. The upper staff has melodic lines with trills and triplets. The lower staff continues the bass line with chords and eighth notes.

85

Musical notation for measures 85-89. The system consists of two staves. The upper staff has melodic lines with trills and triplets. The lower staff continues the bass line with chords and eighth notes.

2. Spieler

89

Musical notation for measures 89-92. The piece is in D major (two sharps) and 3/4 time. Measure 89 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 90 continues the triplet in the right hand. Measure 91 has a piano (*p*) dynamic marking. Measure 92 shows a piano (*p*) dynamic marking and a quarter rest in the right hand.

93

Musical notation for measures 93-96. Measure 93 has a pianissimo (*pp*) dynamic marking. Measure 94 has a piano (*p*) dynamic marking. Measure 95 has a forte (*f*) dynamic marking. Measure 96 has a forte (*f*) dynamic marking.

97

Musical notation for measures 97-100. Measures 97-100 consist of continuous eighth-note patterns in both hands.

101

Musical notation for measures 101-104. Measures 101-104 consist of continuous eighth-note patterns in both hands.

105

Musical notation for measures 105-108. Measure 105 has a piano (*p*) dynamic marking. Measure 106 has a piano (*p*) dynamic marking. Measure 107 has a piano (*p*) dynamic marking. Measure 108 has a piano (*p*) dynamic marking.

111

Musical notation for measures 111-114. Measures 111-114 consist of continuous eighth-note patterns in both hands.

115

Musical notation for measures 115-118. Measure 115 has a piano (*p*) dynamic marking. Measure 116 has a piano (*p*) dynamic marking. Measure 117 has a piano (*p*) dynamic marking. Measure 118 has a piano (*p*) dynamic marking.

1. Spieler

89

Musical score for measures 89-93. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a complex melodic line with triplets, trills (tr), and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. Dynamics markings include *p* and *pp*.

94

Musical score for measures 94-97. The system consists of two staves. The upper staff continues the melodic line with slurs and trills. The lower staff continues the harmonic accompaniment. A dynamic marking of *f* is present.

98

Musical score for measures 98-102. The system consists of two staves. The upper staff features a melodic line with slurs and triplets. The lower staff continues the harmonic accompaniment with chords and moving lines.

103

Musical score for measures 103-107. The system consists of two staves. The upper staff features a melodic line with slurs, trills, and triplets. The lower staff continues the harmonic accompaniment with chords and moving lines.

108

Musical score for measures 108-113. The system consists of two staves. The upper staff features a melodic line with slurs, trills, and triplets. The lower staff continues the harmonic accompaniment with chords and moving lines.

114

Musical score for measures 114-118. The system consists of two staves. The upper staff features a melodic line with slurs, triplets, and a final flourish. The lower staff continues the harmonic accompaniment with chords and moving lines.

2. Spieler

120

Musical score for measures 120-123. Treble clef has a series of sixteenth-note runs. Bass clef has a simple accompaniment of quarter notes and eighth notes.

124

Musical score for measures 124-127. Treble clef continues with sixteenth-note runs. Bass clef has a simple accompaniment.

128

Musical score for measures 128-132. Treble clef has a trill (*tr*) on the first measure. Bass clef has a simple accompaniment.

133

Musical score for measures 133-137. Treble clef has a trill (*tr*) on the first measure. Bass clef has a simple accompaniment.

Tempo di Minuetto

8

Musical score for measures 8-14. Treble clef has a melody with eighth notes. Bass clef has a simple accompaniment. A fermata is over the final measure.

15

Musical score for measures 15-21. Treble clef has a melody with eighth notes and trills. Bass clef has a simple accompaniment. A piano (*p*) dynamic marking is present.

22

Musical score for measures 22-28. Treble clef has a melody with eighth notes and trills. Bass clef has a simple accompaniment. A forte (*f*) dynamic marking is present.

1. Spieler

120

Musical score for measures 120-125. The piece is in A major (two sharps) and 3/4 time. The right hand features a complex melodic line with triplets and trills. The left hand provides a steady accompaniment of eighth notes.

126

Musical score for measures 126-131. The right hand continues with intricate melodic patterns, including trills and triplets. The left hand maintains a consistent eighth-note accompaniment.

132

Musical score for measures 132-137. The right hand features a melodic line with trills and triplets. The left hand continues with eighth-note accompaniment. The system concludes with a double bar line and repeat dots.

Tempo di Minuetto

Musical score for measures 1-7 of the Minuet. The piece is in A major (two sharps) and 3/4 time. The right hand has a simple, elegant melody, while the left hand plays a bass line of chords. A piano (*p*) dynamic marking is present.

8

Musical score for measures 8-13 of the Minuet. The right hand continues the melodic line with grace notes and slurs. The left hand provides harmonic support. A forte (*f*) dynamic marking is used.

14

Musical score for measures 14-21 of the Minuet. The right hand features a melodic line with trills and slurs. The left hand continues with chordal accompaniment. A piano (*p*) dynamic marking is present.

22

Musical score for measures 22-27 of the Minuet. The right hand has a melodic line with trills and slurs. The left hand provides accompaniment. A forte (*f*) dynamic marking is used. The system concludes with a double bar line and repeat dots.

2. Spieler

29

Musical notation for system 29, measures 29-32. Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment of eighth notes.

33

Musical notation for system 33, measures 33-35. Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment of eighth notes.

36

Musical notation for system 36, measures 36-39. Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment of eighth notes. A first ending bracket is present in measure 36.

43

Musical notation for system 43, measures 43-47. Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment of eighth notes.

48

Musical notation for system 48, measures 48-52. Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic marking is present in measure 50.

53

Musical notation for system 53, measures 53-56. Treble clef has a melodic line with eighth notes. Bass clef has a rhythmic accompaniment of eighth notes.

Da Capo al

1. Spieler

29

Musical notation for measures 29-33. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the upper staff with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the lower staff.

34

Musical notation for measures 34-37. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with intricate melodic patterns in the upper staff and supporting bass lines in the lower staff.

38

Musical notation for measures 38-42. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a mix of melodic and harmonic textures across both staves.

43

Musical notation for measures 43-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music shows a transition in texture, with some rests in the upper staff and active bass lines.

49

Musical notation for measures 49-53. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. This system includes a trill (tr) in the upper staff and complex rhythmic patterns in both staves.

54

Musical notation for measures 54-58. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music concludes with a final melodic flourish in the upper staff and a steady bass accompaniment.

Da Capo al

KLAVIERMUSIK DER FRÜHKLASSIK

Klavier zu zwei Händen

Carl Philipp Emanuel Bach

Kleine Stücke für Klavier (Vrieslander) (2–3/4)
NMA 65

Leichte Sonaten für Klavier (Vrieslander) (2/3)
NMA 90

Die Preußischen Sonaten für Klavier (Steglich) (3)

Heft 1 (Nr. 1–3) NMA 6. Heft 2 (Nr. 4–6) NMA 15

Die Württembergischen Sonaten für Klavier (Steglich)

(3) Heft 1 (Nr. 1–3) NMA 21. Heft 2 (Nr. 4–6)

NMA 22

Wilhelm Friedemann Bach

Sämtliche Klaviersonaten (Blume) (3/4) Heft 1

Nr. 1–3) NMA 63. Heft 2 (Nr. 4–6) NMA 78.

Heft 3 (Nr. 7–9) NMA 156

Daniel Gottlob Türk

Kleine Handsücke für angehende Klavierspieler
(Auerbach) (1/3) EN 810. In Vorbereitung

Klavier zu vier Händen

Johann Christian Bach

Sonate A-dur op. 18/5 (Küster) (3) NMA 115

Sonate C-dur (Küster) (3) NMA 4

Johann Gottfried Mützel

Sonate für zwei Klaviere zu vier Händen (Kreutz)

NMA 176. Zur Aufführung sind 2 Exemplare erforderlich.

Klavier und Violine

Johann Christian Bach

Sonate A-dur op. 16/4 für Klavier und Violine oder
Querflöte (Küster) (2/3) NMA 103

Zwei Sonaten op. 16/1 und 2 für Klavier und Violine
oder Querflöte (Küster) (2/3) NMA 1

Johann Wilhelm Häbler

Zwei Sonaten für Klavier und Querflöte oder Violine
(Glöder) (2/3) NMA 11

Johann Baptist Krumpholtz

Sonate für Harfe (Klavier) und Querflöte (Violine)
(Zingel) (2/3) NMA 184

Johann Schobert

Sonate in A op. 9/2 für Cembalo (Klavier) und Violine
(Becking) NMA 199

Klaviertrio

Johann Christoph Friedrich Bach

Sonate D-dur für konzertierendes Cembalo (Klavier)
Querflöte (Violine) und Violoncello (Ruf) NMA 192

Johann Schobert

Klaviertrio in Es op. 6/1 (Karsch) (3) NMA 197

Klaviertrio in F (Schumacher) (3/4) NMA 134

Klavierquartett

Karl Ditters von Dittersdorf

Konzert A-dur für Cembalo (Klavier), zwei Violinen
und Violoncello (Upmeyer) (3) NMA 41

Joseph Haydn

Konzert C-dur für Klavier, zwei Violinen und Violoncello
(Heussner) (2/3) NMA 200

Johann Michael Pfeiffer

Konzert für Cembalo (Klavier), zwei Violinen und
Violoncello (Steglich) (2/3) NMA 79

Klavierquintett

Johann Christian Bach

Konzert f-moll für Cembalo (Klavier) und Streichquartett
(Martini) (3/4) NMA 170

Johann Zach

Konzert für Cembalo und Streichquartett (Gotttron)
(3) NMA 165

Die eingeklammerten Zahlen nach den Namen der Herausgeber sind
Schwierigkeitsgrade: (1) = sehr leicht, (2) = leicht, (3) = mittel, (4) = schwer.

NAGELS VERLAG KASSEL

N A G E L S M U S I K - A R C H I V

- 81 J. Rosenmüller, „Auf, nun lobet Gott“, Ps. 134 f. Alt od. Bariton, 2 V, Bc (Hamel)
- 83 D. dalla Bella, Sonate f. Vc u. Bc (Upmeyer)
- 84 J. Haydn, Divertimento Es-dur f. StrchQu (Geiringer)
- 86 J. Haydn, Konzert G-dur f. Cemb (Klav) u. Strch, 2 Ob u. 2 Hörner ad lib. (Schubert)
- 87 Ricercare, Canzonen u. Fugen d. 17. u. 18. Jh. f. Org. od. Klav (Hillemann)
- 88 J. Chr. Faber, Partita f. 3 Bfl (f', c', f) (Brachvogel)
- 89 J. J. Walther, Sonate f. V u. Bc (Bethan)
- 90 C. Ph. E. Bach, Leichte Sonaten f. Klav (Vrieslander)
- 94 F. Couperin, Musik f. Cemb (Vrieslander)
- 95 Alte deutsche Weihnachtsmusik v. Scheidt, Pachelbel, Zachow, Lübeck, Murschhauser, Muffat, Ratgeber f. Org. od. Klav (Steglich)
- 96 C. Ph. E. Bach, Sinfonie Nr. 2 f. StrchOrch u. Bc (Schmid)
- 97 Alte Liedsätze aus Peter Schöffers Liederbuch f. 4 gemSt od. bel. Mel.-Instr. (Gerhardt)
- 98 J. B. Krumpholtz, Sonate f. Qufl (V) u. Harfe (Klav) (Zingel)
- 99 J. A. Hasse, Sonate Nr. 1 D-dur f. Qufl. u. Bc (Walther)
- 100 J. S. Kusser, Ouverture IV f. StrchOrch u. Bc (Osthoff)
- 102 H. Schütz, „Der Herr ist mein Licht“, Deutsches Konzert aus den Symph. sacrae II (op. 10), Nr. 19 f. 2 Tenöre, 2 V, Bc (Hoffmann)
- 103 J. Chr. Bach, Sonate A-dur op. XVI/4 f. V (Qufl) u. Klav (Küster)
- 104 G. F. Händel, „Und siehe! der Engel des Herrn kam über sie“, Weihnachtsarie aus dem „Messias“ f. Sopr. u. Bc. (Steglich)
- 105 V. Rathgeber, Musikalischer Zeitvertreib auf dem Klav (Weihnachtliche Hausmusik) (Steglich)
- 106 A. Vivaldi, Concerto g-moll op. VI/1 f. V, StrchOrch u. Bc (Gerheuser)
- 107 G. B. Pergolesi, Zwei Triosonaten f. 2 V u. Bc (Werner)
- 108 G. F. Händel, Zwölf Märsche f. StrchOrch (Steglich)
- 110 Friedrich der Große, Sinfonie D-dur f. 2 Qufl, 2 Ob, 2 Hörner, Strch u. Bc (Osthoff)
- 111 J. Chr. Pez, Triosonate f. 2 f'-Bfl u. Bc (Woehl)
- 112 H. I. Biber, Serenade f. StrchOrch, Bc u. Nachtwächter (Baß) (Nettl)
- 113 H. Purcell, Fantasien f. Strch (Just) Heft II: 4—7st Fantasien
- 114 R. Keiser, Sonata a tre Nr. 2 f. Qufl, V, Bc (Schenk)
- 115 J. Chr. Bach, Sonate Nr. 2 in A f. Klav 4hdg. (Küster)
- 116 J. J. Quantz, Sonate f. 3 Qufl (V) (Doflein)
- 117 D. Buxtehude, Triosonate E-dur op. II/6 f. V, Gambe, Bc (Döbereiner)
- 119 J. Staden, Venus-Kränzlein f. StrchOrch (Sannwald)
- 120 W. F. Bach, Zwei Sonaten f. 2 Qufl (Rodemann)
- 121 R. Valentino, Drei Sonaten f. f'-Bfl (Qufl) u. Bc (Rodemann)
- 122 G. F. Händel, Vier Original-Sonaten op. I/2, 4, 7, 11 f. f'-Bfl u. Bc (Rodemann)
- 123 J. Chr. Bach, Quintett Es-dur op. XI/4 f. Qufl, Ob, V, Va, Bc (Steglich)
- 124 J. Chr. Bach, Quintett D-dur op. XI/6 f. Qufl, Ob, V, Va, Bc (Steglich)
- 125 E. Eichner, Sechs Duette op. X f. V u. Va (Altmann) Nr. 1—3
- 127 J. Chr. Bach, Quartett F-dur op. VIII/4 f. Qufl, V, Va, Vc (Hillemann)
- 129 J. Haydn, Quartett f. Qufl, V, Va, Bc (Upmeyer)
- 130 C. Ph. E. Bach, Sinfonie Nr. 5 f. StrchOrch u. Bc (Schmid)
- 131 G. Ph. Telemann, Trio F-dur f. f'-Bfl (Qufl), Gambe (Va, Vc) u. Bc (Upmeyer)
- 132 R. Keiser, Sonata a tre Nr. 3 f. Qufl, V, u. Bc (Schenk)
- 133 G. H. Stölzel, Triosonate f-moll f. 2 V (Ob) u. Bc (Osthoff)
- 134 J. Schobert, Klaviertrio F-dur (Schumacher)
- 135 J. Ph. Krieger, Triosonate a-moll f. V, Gambe u. Bc (Osthoff)
- 136 G. F. Händel, Konzert B-dur op. IV/6 f. Klav, 2 V, Vc (Hillemann)
- 137 S. Scheidt, Suite f. StrchOrch u. Bc (Ochs)
- 140 J. Chr. Bach, Sechs Duette f. 2 V (Friedrich) Nr. 4—6
- 143 J. B. de Boismortier, Trio op. L/6 f. V, Vc u. Bc (Ruysen)
- 145 Chr. Nichelmann, Konzert A-dur f. Cemb (Klav) u. StrchOrch (Bittner)
- 146 J. J. Fux, Sinfonia f. f'-Bfl, Ob (V) u. Bc (Kuntner)
- 147 A. Vivaldi, Triosonate e-moll op. I/2 f. 2 V u. Bc (Schenk)
- 149 R. Valentino, Drei Sonaten f. f'-Bfl (Qufl) u. Bc (Rodemann)
- 150 G. F. Händel, Trio op. II/5 f. f'-Bfl, V, Bc (Rodemann)
- 152 L. Boccherini, Streichtrio op. 54/3 f. 2 V u. Vc (Upmeyer)
- 153 F. Manfredini, Concerto grosso op. III/11 f. 2 V, Strch, Bc (Upmeyer)
- 154 F. Benda, Sonate f. Qufl u. obl. Cemb (Klav) (Ruetz)
- 156 W. F. Bach, Sämtliche Klaviersonaten (Blume) Nr. 7—9
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- 162 A. Vivaldi, Vier Sonaten op. V/1—4 f. V u. Bc (Upmeyer)
- 163 G. Ph. Telemann, Sonate D-dur f. Qufl u. Bc (Upmeyer)
- 164 M. Mayer, Das Weihnachtsevangelium. Dialog f. S, A, 2 V u. Bc (Koschinsky)
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- 166 A. Vivaldi, Concerto a-moll f. Vc, StrchOrch, Bc (Upmeyer)
- 167 G. Ph. Telemann, Konzert a-moll f. 2 Qufl, StrchOrch, Bc (Stein)
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- 169 J. F. Fasch, Sonate f. 2 V u. Bc (Haußwald)
- 170 J. Chr. Bach, Konzert f-moll f. Klav (Cemb) u. StrchOrch (Martini)
- 171 A. Vivaldi, Zwei Sonaten op. V/5 u. 6 f. 2 V u. Bc (Upmeyer)
- 172 L. Boccherini, Concerto D-dur op. 27 f. Qufl u. StrchOrch (Upmeyer)
- 173 J. Dowland, Lachrimae, oder sieben Tränen, dargestellt in sieben tiefempfundenen Pavanen f. 5st Gamben-Chor (Bfl) u. Laute ad lib. (Giesbert)
- 174 J. Ph. Krieger, 24 Lieder u. Arien f. Gesang (versch. Stimmlage) u. Bc (Moser) Nr. 1—12
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- 189 T. Albinoni, Sonata à cinque g-moll op. II/6 f. StrchOrch u. Bc (Giegling)
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