

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. |
| „ 2. | Corelli, Arcangelo, Weihnachtskonzert (Concerto grosso Nr. 8) für 2 Solo-Violen, Solo-Violoncello, 2 Violinen, Viola, Violoncello (Kontrabaß) und Klavier . Kleine Partitur M. 4.— | { Partitur . . M. 18.— 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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| „ 9. | Haßler, Hans Leo, Zwei sechsstimmige Intradén 1601. Für 3 Violinen, 2 Violen und Violoncello (Kontrabaß) | { Partitur . . M. 4.80 n.
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| „ 19. | Torelli, Giuseppe, Sinfonia (E-moll), aus „Concerti musicali“, op. 6. — Bologna 1698. — Für Streichquartett mit Klavier (Orgel) | { Partitur . . M. 9.— 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 II.

Viola.

Violoncello.

Allegro (moderato).

Klavier.

The first system of the musical score consists of two systems of staves. The first system includes a piano staff (top) and a grand staff (middle and bottom). The piano staff begins with a *tr* (trill) and a *ff* dynamic. The grand staff also starts with *ff*. Dynamics transition to *mf* and then *dim.* (diminuendo), ending with *p* (piano). Section marker **A** is placed above the final measure of the piano staff. The second system of staves continues the piano and grand staves with similar dynamics and concludes with *p*.

The second system of the musical score consists of two systems of staves. The first system includes a piano staff (top) and a grand staff (middle and bottom). The piano staff starts with *mf* and *f* dynamics, ending with *p*. Section marker **B** is placed above the final measure of the piano staff. The grand staff continues with *mf* and *f* dynamics, ending with *p*.

The third system of the musical score consists of two systems of staves. The first system includes a piano staff (top) and a grand staff (middle and bottom). The piano staff starts with *cresc.* (crescendo) and *f* dynamics, ending with *p*. Section marker **C** is placed above the final measure of the piano staff. The grand staff continues with *cresc.* and *f* dynamics, ending with *p*.

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 a *tempo* marking.

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 includes chord labels *D* and *E* above the vocal staves. The system concludes with a *f* (forte) dynamic.

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.* (diminuendo) instruction. The piano accompaniment features a *mf* (mezzo-forte) dynamic. The system includes dynamic markings *cresc.* (crescendo), *rit.* (ritardando), and *ff* (fortissimo). The system concludes with a *ff* (fortissimo) dynamic.

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 marked 'Adagio' and the time signature is 2/4. The key signature has one sharp (F#). 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 vocal line continues with a melodic line marked 'p'. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line.

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 a section letter 'A'. The vocal line has a dynamic range from 'mf dolce' to 'p' to 'mf' and 'cresc.'. The piano accompaniment includes the instruction 'sempre p' (piano) and 'mf cresc.' (mezzo-forte, crescendo).

A

sempre p mf cresc.

Detailed description: This system contains measures 25 through 32, also marked with a section letter 'A'. The piano accompaniment continues with 'sempre p' and 'mf cresc.' markings.

B

f p mf espr.

f p mf espr.

f p

f p

Detailed description: This system contains measures 33 through 40, marked with a section letter 'B'. The vocal line starts with a forte 'f' dynamic, then moves to 'p' and 'mf espr.'. The piano accompaniment also features 'f' and 'p' dynamics.

B

f p

Detailed description: This system contains measures 41 through 48, also marked with a section letter 'B'. The piano accompaniment continues with 'f' and 'p' dynamics.

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 grand staff (treble and bass clefs) and a bass line in bass clef. The music is characterized by flowing sixteenth-note passages in the vocal lines and more rhythmic accompaniment in the piano part.

The second system of the musical score includes lyrics and performance markings. The vocal lines are marked with *p* (piano) and *cres.* (crescendo). The lyrics are "cres - cen - do". There are trill markings (*tr*) above the notes. A common time signature (C) is indicated above the first vocal staff. The piano accompaniment continues with similar rhythmic patterns.

The third system of the musical score features dynamic and tempo markings. The vocal lines start with *f* (forte) and *mf dolce* (mezzo-forte dolce), then transition to *pp* (pianissimo) with the instruction *un poco rit.* (un poco ritardando). Trill markings (*tr*) are present. The piano accompaniment also follows these dynamics, starting with *f* and *mf*, and ending with *pp* and *un poco rit.*. The system concludes with a double bar line.

Presto.

The first system consists of two grand staves. The upper grand staff has a treble clef and a key signature of one sharp (F#). The lower grand staff has a bass clef and the same key signature. 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 with the same key signature and tempo. The music is characterized by rapid sixteenth-note passages in the upper staff and a steady accompaniment in the lower staff. Dynamic markings include *f* and *sf*.

A

The third system introduces a section marked 'A'. It consists of two grand staves. The upper staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a forte (*f*) section. The lower staff provides a steady accompaniment. Dynamic markings include *p*, *mf*, and *f*. The section 'A' is indicated by a large letter 'A' above the staff.

Musical score system 1, measures 1-4. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *piu f*. The piano accompaniment includes chords and moving lines in both hands, with dynamic markings *ff* and *sf*.

Musical score system 2, measures 5-8. The vocal line continues with a melodic phrase marked *sf*. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line, with dynamic markings *sf* and *ff*.

Musical score system 3, measures 9-12. The vocal line has a melodic phrase marked *p*. The piano accompaniment includes a section marked *B^x* and *B*, with dynamic markings *p* and *sf*.

p sempre *ritard.*
p sempre *ritard.*
p sempre *ritard.*
p sempre *cresc.* *ritard.*
p sempre *ritard.*

C a tempo *f*
f a tempo
f a tempo
f a tempo *f*
f a tempo *f*

p *D*
p
p

p *D*
p

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 begins with a fermata on the note E, marked *piu f*, then *sf*. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *piu f* and *sf*.

Musical score system 3, featuring a vocal line and piano accompaniment. The vocal line starts with a melody in the treble clef, marked *p*, then *mf*, *cresc.*, *rit.*, and *f*. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *p*, *mf*, *cresc.*, *rit.*, and *f*.

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