

TRIO-MEISTERSCHULE

Trio-Sonaten

alter Meister

— für —

Zwei Violinen und Pianoforte

Mit Violoncell ad lib. nach der
Originalausgabe für 2 Violinen mit beziffertem Bass

— bearbeitet von —

ALFRED MOFFAT

- | | |
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| 1. ARCANGELO CORELLI, (1653-1713) D MOLL MK 2. — | 15. GAËTANO PUGNANI, (1731-1798) C DUR MK 4. — |
| 2. PIETRO LOCATELLI, (1693-1764) D MOLL 2.50 | 16. CHARLES AVISON, (1710-1770) E MOLL 3. — |
| 3. GEORG PH. TELEMANN, (1661-1747) E MOLL 2.50 | 17. G. F. HÄNDEL, (1685-1758) A DUR 4. — |
| 4. ANTONIO VIVALDI, (1743) D MOLL 2. — | 18. JOH. CHR. SCHICKHARD, (geb 1680) C MOLL 3. — |
| 5. ARCANGELO CORELLI, (1653-1713) D DUR 2. — | 19. CARLO TESSARINI, (1690-1762) G DUR 3. — |
| 6. ————— D MOLL 2. — | 20. GIUSEPPE VALENTINI, (geb 1660) G DUR 4. — |
| 7. ————— C DUR 2. — | 21. F. A. BONPORTI, (1700) C DUR 3. — |
| 8. ————— E MOLL 2. — | 22. PIETRO LOCATELLI, (1693-1764) G DUR 4. — |
| 9. ————— B DUR 2. — | 23. G. F. HÄNDEL, (1685-1759) B DUR 4. — |
| 10. ————— G MOLL 2. — | 24. WILLIAM BOYCE, (1710-1779) C MOLL 4. — |
| 11. CHR. W. VON GLUCK, (1714-1787) F DUR 3. — | 25. JOH. STAMITZ, (1717-1757) G DUR 4. — |
| 12. GIUSEPPE SAMMARTINI, (1740) G MOLL 3.50 | 26. C. A. CAMPIONI, (um 1750) G MOLL 4. — |
| 13. LUIGI BOCCHERINI, (1740-1805) C MOLL 3.50 | 27. GIUSEPPE VALENTINI (geb 1660) D DUR (La Sampagnè) 3.50 |
| 14. ANTONIO VIVALDI, (1743) E MOLL 3. — | 28. LUIGI BOCCHERINI (1743-1805) Es DUR 4. — |

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11. Sonate à tre

von

Gluck.
1714 - 1787

VIOLINE I.

Arrangement von Alfred Moffat.

Andante affettuoso.

p sostenuto

tr

dim.

pp

p

poco rit.

p a tempo

cresc.

p

cresc.

p

f poco rit.

Allegro.

mf

p

f

p

mf

f

p

f

tr

tr

1.

2.

VIOLINE I.

3

Violin I musical score, measures 1-10. The music is in G major (one sharp) and 4/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *mf*, *p*, *f*, and *dim.* Trills are marked with *tr*.

Minuetto. Con grazia.

Violin I musical score for Minuetto, measures 11-20. The music is in G major and 3/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *mf*, *p*, and *f*. Trills are marked with *tr*. The piece ends with a repeat sign.