



Nr. 1837/1838

**Collegium musicum**

Nr. 24

**Joh. Gottlieb Graun**

**Trio in F dur**

für Oboe (I. Violine), Violine,  
Violoncell (Bass) und Klavier

*Solo-parts*

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in  
**LEIPZIG.**

KÖRTEL X A

J. Wagner



**KLAVIER**

# TRIO

## für Oboe, Violine, Violoncell und Klavier

Joh. Gottl. Graun (1698-1771).  
Bearbeitung von Hugo Riemann.

Oboe.  
(Violino.)

Violino.

Basso.

Accompagnamento.

Larghetto.

*mf con espr.*

*cresc.*

*p*

*cresc.*

*Larghetto.*

*p*

*mf*

*rit.*

*a tempo*

*dim.*

*rit.*

*dim.*

*a tempo*

*dim.*

*dim.*

*mp*

*a tempo*

*dim.*

*dim. e rit.*

*tr*

*mp*

*dim.*

*rinforz.*

*poco f*

*dolce*

*tr*

*A*

*p*

*rinforz.*

*poco f*

*p*

*rinforz.*

*poco f*

*A*

*p dolce*

*mf*

M<sub>422</sub>  
G 774t

9

poco f      dim.      mf      mp

12

tr rit.      mf espr.

mf      sf      tr rit.      p

mf      sf      dim. rit.      p

mf      sf      dim.      p

tr rit.      a tempo      dim. p      mf

15

sf      p      mf ad lib. f

f      p      mf

f tr      mf

p      f

sf      p      tr      f

Allegro.

Musical score for measures 1-7. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measure 1 starts with a forte dynamic (f) in 2/4 time. Measures 2-3 continue in 2/4 time. Measure 4 begins with a dynamic change to f. Measures 5-7 continue in 2/4 time.

Allegro.

Musical score for measures 8-16. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measure 8 starts with a forte dynamic (f). Measures 9-10 continue in 2/4 time. Measure 11 begins with a dynamic change to p. Measures 12-16 continue in 2/4 time.

B.

Musical score for measures 17-25. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measure 17 starts with a dynamic change to cresc. Measures 18-19 continue in 2/4 time. Measure 20 begins with a dynamic change to sf. Measures 21-25 continue in 2/4 time.

24

33

C

42

51

*f* *tr.* *pf* *mf*

*f* *tr.* *mf*

*f* *mf*

56

*mp* *p*

*mp* *p*

*mp* *p* *cresc.*

61

D

*poco f* *mf* *p*

*poco f* *mf* *dim.* *p*

*poco f* *mf* *p*

D

*poco f* *mf* *mp* *p*

66

71

77

E

E

83

Musical score for two voices (Soprano and Alto) and piano. The score consists of four staves. The top two staves represent the vocal parts, while the bottom two staves represent the piano, with a bass line and harmonic chords. Measure 83 begins with a dynamic of *f*. The vocal parts sing eighth-note patterns, and the piano provides harmonic support with eighth-note chords.

88

Musical score for two voices (Soprano and Alto) and piano. The score consists of four staves. The top two staves represent the vocal parts, while the bottom two staves represent the piano, with a bass line and harmonic chords. Measure 88 begins with a dynamic of *pf*. The vocal parts sing eighth-note patterns, and the piano provides harmonic support with eighth-note chords.

93

Musical score for two voices (Soprano and Alto) and piano. The score consists of four staves. The top two staves represent the vocal parts, while the bottom two staves represent the piano, with a bass line and harmonic chords. Measure 93 begins with a dynamic of *mf*. The vocal parts sing eighth-note patterns, and the piano provides harmonic support with eighth-note chords. The section concludes with a dynamic of *f*, followed by a repeat sign and the letter *F*.

98

sf  
tr

mf dim.

mf dim.

103

più f f p

più f f p

più f f p

più f f dim. p

108

tr f

tr f

tr f

tr f

## Siciliano.



## Siciliano.



5

Musical score for the Siciliano section, measures 9-12. The score continues with four staves in common time, key signature of one flat. Dynamics include *cresc.*, *f*, *p*, *mf*, *cresc.*, *f*, *p*, *cresc.*, *f*, *dim.*, *p*, and *cresc.*. Measure 12 ends with *dim. p*.

10

Musical score for the Siciliano section, measures 13-16. The score continues with four staves in common time, key signature of one flat. Dynamics include *p*, *cresc.*, *poco f*, *p*, *cresc.*, *poco f*, *p*, *cresc.*, *poco f*, and *p*. Measure 16 ends with *cresc.* and *poco f*.

14 G

19

24

*Allegro.*

*Allegro.*

6

12

**H**

18

cresc.

24

dim.      p      più dim.      pp      [pizz.]      [arco]      cresc.

29

[pizz.]      [arco]      tr

f      dim.      p      cresc.      f

f      dim.      p      cresc.      f

f      dim.      p      [pizz.]      cresc.      [arco]      f

f      dim.      p      cresc.      f

85

41

47

Musical score for orchestra and piano, page 53, measures 1-4. The score consists of five staves. The top three staves represent the orchestra, and the bottom two staves represent the piano. Measure 1: The first violin (top staff) plays eighth-note pairs, dynamic *mp*. The second violin (second staff) rests. The viola (third staff) rests. The cello/bass (bottom staff) rests. Measure 2: The first violin continues eighth-note pairs, dynamic *mf*. The second violin begins eighth-note pairs. The viola rests. The cello/bass rests. Measure 3: The first violin continues eighth-note pairs, dynamic *mf*. The second violin continues eighth-note pairs. The viola begins eighth-note pairs, dynamic *cresc.*. The cello/bass rests. Measure 4: The first violin continues eighth-note pairs, dynamic *pf*. The second violin continues eighth-note pairs. The viola continues eighth-note pairs, dynamic *cresc.*. The cello/bass begins eighth-note pairs, dynamic *pf*.

59

K

f

p

cresc.

f

p

cresc.

p

cresc.

K

f

p

cresc.

71

77

83

# Collegium musicum

Auswahl älterer Kammermusikwerke für den praktischen Gebrauch  
bearbeitet und herausgegeben von H. Riemann u.a.

**E. F. dall'Abaco (1675–1742)**

Sonata a tre in G dur (da chiesa). Op. 3 IV

Kammermusik-Bibliothek 1669. [CM 41]

Sonata in D dur (da chiesa). Op. 3 V

Kammermusik-Bibliothek 1671. [CM 42]

Sonata in a moll (da camera). Op. 3 IX

Kammermusik-Bibliothek 1673. [CM 43]

**Karl Friedrich Abel (1725–1787)**

Streichquartett in Es dur. Op. V III. Für 2 Viol.

Viola und Violoncello (W. Hillermann)

Kammermusik-Bibliothek 1962. [CM 61]

**Thomas Augustin Arne (1710–1778)**

Triosonate. Op. 3 Nr. 1. Für 2 Viol., Violoncello

Bearbeitet von Max Seiffert

Kammermusik-Bibliothek 1908. [CM 57]

**Franz Asplmayr (um 1721–1786)**

Trio in F dur. Op. 5 I

Kammermusik-Bibliothek 1861. [CM 39]

Quartett in D dur. Op. 2 II. Für 2 Viol., Vla. u.

Kammermusik-Bibliothek 1867. [CM 40]

**Joh. Christian Bach (1735–1782)**

Trio in D dur. Für Klavier, Violine und Violoncello

Kammermusik-Bibliothek 1837. [CM 19]

**K. Phil. Em. Bach (1714–1788)**

Trio in G dur

Kammermusik-Bibliothek 1829. [CM 16]

**W. Friedemann Bach (1710–1784)**

Trio in B dur

Kammermusik-Bibliothek 1875. [CM 45]

**Dietrich Buxtehude (1637–1707)**

Sonate in D dur. Für Violine, Viola da gamba

(Violoncello) und Klavier (Christian Döber)

Kammermusik-Bibliothek 1904. [CM 53]

**Antonio Caldara (1670–1736)**

(Siehe John Ravenscroft)

**Arcangelo Corelli (1653–1713)**

Sonata da chiesa in e moll. Op. 3 VII. Für 2 Viol.

Violoncello und Klavier (Paul Klenge)

Kammermusik-Bibliothek 1905. [CM 54]

**Joh. Friedr. Fasch (1688–1758)**

Trio in d moll. Kanon f. Violine, Vla. u. Vcllo. m. K....

Kammermusik-Bibliothek 1815. [CM 81]

Trio in D dur. Kanon f. Violine, Vla. u. Vcllo. m. Klav.

Kammermusik-Bibliothek 1817. [CM 91]

Trio in a moll. Kammermusik-Biblioth. 1819. [CM 10]

Trio in F dur. Kammermusik-Biblioth. 1821. [CM 11]

Trio in G dur. Kammermusik-Biblioth. 1823. [CM 12]

Sonata a 4 in d moll. Für 2 Violinen, Viola und Vcllo.

Part. u. St. Kammermusik-Bibl. 1654. [CM 13]

**Anton Flitz (1735–1760)**

Trio in Es dur. Op. 3 V

Kammermusik-Bibliothek 1831. [CM 17]

**Christ. Förster (1693–1745)**

Suite (mit Ouvertüre) in G dur. Für 2 Violinen, Viola

u. Violoncello. (Streichorch.) Partitur u. Stimmen

Kammermusik-Bibliothek 1663. [CM 22]

**Joh. Wilh. Furchheim (um 1635–1682)**

Sonate Nr. 3 A dur und Nr. 6 B dur. Für 2 Violinen,

2 Violen, Violon, Bass continuo und Cembalo.

Aus „Musicalische Taffel-Bedienung“ 1674.

Bearbeitet von Paul Rubardt

Kammermusik-Bibliothek 1961. [CM 60]

**Chr. W. von Gluck (1714–1787)**

Triosonate Nr. 1 in C dur

Kammermusik-Bibliothek 1847. [CM 32]

Triosonate Nr. 2 in g moll

Kammermusik-Bibliothek 1849. [CM 33]

Triosonate Nr. 3 in A dur

Kammermusik-Bibliothek 1851. [CM 34]

Triosonate Nr. 4 in B dur

Kammermusik-Bibliothek 1853. [CM 35]

Triosonate Nr. 5 in Es dur (Gustav Beckmann)

Kammermusik-Bibliothek 1855. [CM 36]

Triosonate Nr. 6 in F dur

Kammermusik-Bibliothek 1857. [CM 37]

Triosonate Nr. 7 in E dur (Gustav Beckmann)

Kammermusik-Bibliothek 1859. [CM 38]

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**Gioseffo Sammartini (c. 1700–1770)**

Trio in A moll. Op. 3 IX

Kammermusik-Bibliothek 1869. [CM 27]

**G. B. Sammartini (1704–1774)**

Trio in Es dur. Op. 1 III

Kammermusik-Bibliothek 1871. [CM 28]

**Christoph Schaffrath (1709–1763)**

Trio in C dur. Für 3 Violinen

Erstmalig herausgegeben von Hans Neumann

Kammermusik-Bibliothek 1972. [CM 71]

**Johann Schobert (gest. 1767)**

Quartett in f moll. Op. 7 II

Kammermusik-Bibliothek 1900. [CM 50]

**Johann Stamitz (1717–1757)**

Orchestertrio in C dur. Op. 1 I

Kammermusik-Bibliothek 1801. [CM 1]

Orchestertrio in A dur. Op. 1 II

Kammermusik-Bibliothek 1803. [CM 2]

Orchestertrio in F dur. Op. 1 III

Kammermusik-Bibliothek 1805. [CM 3]

Orchestertrio in D dur. Op. 1 IV

Kammermusik-Bibliothek 1807. [CM 4]

Orchestertrio in B dur. Op. 1 V

Kammermusik-Bibliothek 1809. [CM 5]

Orchestertrio in G dur. Op. 1 VI

Kammermusik-Bibliothek 1811. [CM 6]

Orchestertrio in c moll. Op. 4 III

Kammermusik-Bibliothek 1896. [CM 48]

Orchestertrio in E dur. Op. 5 III

Kammermusik-Bibliothek 1813. [CM 7]

Orchestertrio in C dur. Op. 9 VI

Kammermusik-Bibliothek 1898. [CM 49]

**Karl Stamitz (1746–1801)**

Trio-Sonate. Für Flöte, Violine (oder 2 Violinen),

Violoncello und Klavier

Bearbeitet von W. Hillermann

Kammermusik-Bibliothek 1971. [CM 70]

**Gottfried Heinrich Stölzel (1690–1749)**

Sonata a 3. Für Flöte (Violine, Oboe), Violine, Violoncello und Cembalo. Erstmalig herausgegeben und bearbeitet von Gotthold Frotzscher

Kammermusik-Bibliothek 1793. [CM 72]

Sonate. Für Oboe, Violine und Cembalo mit Violoncello. Erstmalig herausgegeben von Günter Haußwald

Kammermusik-Bibliothek 1977. [CM 76]

Sonate. Für Oboe, Horn, Violine und Cembalo mit Violoncello. Erstmalig herausgegeben von Günter Haußwald

Kammermusik-Bibliothek 1980. [CM 79]

**G. Phil. Telemann (1681–1767)**

Trio in Es dur

Kammermusik-Bibliothek 1825. [CM 14]

Trio. Für Flöte, Oboe, Violoncello und Klavier

Bearbeitet von Max Seiffert

Kammermusik-Bibliothek 1906. [CM 55]

Trio-Sonate in F dur. Für 2 Blockflöten (f-Alt) und Cembalo (Klavier). Gambe oder Violoncello ad lib.

Bearbeitet von Adolf Hoffmann

Kammermusik-Bibliothek 1967. [CM 66]

Trio-Sonate in C dur. Für Blockflöte, Violine (Blockflöte II) und Cembalo (Klavier), Gambe oder Violoncello ad lib.

Bearbeitet von Adolf Hoffmann

Kammermusik-Bibliothek 1968. [CM 67]

Quartett in e moll. Für Viol., Flöte, Vc. obligat. u. Klav.

Bearbeitet von Max Seiffert

Kammermusik-Bibliothek 1907. [CM 56]

Quartett in d moll. Für Flauto dolce (oder Fagott) und Violoncello. Tafelmusik 1733 II Nr. 2

Bearbeitet von Max Seiffert

Kammermusik-Bibliothek 1910. [CM 59]

Sonate. Für 2 Flöten u. Cembalo (Klav.). Vcl. obligat. ad lib.

Bearbeitet von Heinz Schreiter

Kammermusik-Bibliothek 1970. [CM 69]

III Trietti metodichi e III Scherzi. Für 2 Flöten (Viol.) und Cembalo mit Violoncello. Mit ausgearbeitetem Generalbaß herausgegeben von Max Schneider

Kammermusik-Bibliothek 1974/76. [CM 73/75]

Die Besetzung ist, wenn nicht anders angegeben: 2 Violinen, Violoncello und Klavier. Das Violoncello kann nach Belieben fortgelassen werden.  
Die Werke eignen sich fast durchweg für mehrfache Besetzung der Streichinstrumente und haben dadurch u. a. besonders Bedeutung und Wert für Jugendorchester  
Die Nummern des Collegium Musicum sind in [] angegeben