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Collegium musicum

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HUGO RIEMANN

No. 50

Schobert

Quartett in F moll

für 2 Violinen, Violoncell und Klavier

Op. 7II

Pianoforte

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Quartett in F moll

für 2 Violinen, Violoncell und Klavier.

Johann Schobert, Op. 74
 Bearbeitung von Hugo Riemann.

Andante. *con sordino*

Violino I. *p* *poco f* *p* *mf*

Violino II. *p* *poco f* *p* *mf*

Violoncello. *p* *poco f* *p* *mf*

Pianoforte. *p* *cresc. poco f* *dim.* *meno p*

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

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

f *mf* *f* *8.....*

meno f *tr* *dolce* *tr*

meno f *tr* *dolce*

f *mf* *dolce* *dolce*

8..... *f* *mf* *dolce* *A* *dolce*

Anmerkung: Da in diesen Quartetten die Streichinstrumente ad libitum beigegeben sind, so hat der Komponist an einigen Stellen ihren Part, besonders den der ersten Violine, in den Klavierpart eingezogen. Der Herausgeber hat diese Stellen statt dessen im Klavierpart generalbaßmäßig ausgefüllt, womit er den Intentionen des Komponisten am besten gerecht zu werden glaubte. Doch sind diese Füllungen durch kleineren Stich kenntlich gemacht.

First system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The music features various dynamics including *cresc.*, *f*, and *ff*. The grand staff includes trills and slurs.

Second system of musical notation, continuing from the first. It features similar instrumentation and dynamics, including *mf*, *cresc.*, *f*, and *dim.*. The grand staff includes trills and triplet markings.

Third system of musical notation, concluding the piece. It features dynamics such as *p*, *f*, and *ad libitum*. The grand staff includes slurs and dynamic markings.

p *poco f* *dim.* *più f*

p *poco f* *dim.* *più f*

p *poco f* *dim.* *più f*

p *poco cresc.* *dim.* *più f*

ten.
f

f

ten.
f

f *brillante simile*

f *più f* *sf* *ff*

sf *sf* *ff*

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first vocal line begins with a *dolce* marking, followed by a *dim.* (diminuendo) and a *cresc.* (crescendo). The piano accompaniment also features *dolce* and *dim.* markings, and a *p* (piano) dynamic is indicated in the lower right of the system.

The second system is marked with a large 'B' at the beginning, indicating a new section. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature remains three flats. The first vocal line starts with a *f* (forte) dynamic. The piano accompaniment also begins with *f* and includes a *sf* (sforzando) dynamic marking.

The third system consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three flats. The first vocal line includes a trill (*tr*) and a *rit.* (ritardando) marking. The piano accompaniment features *dolce* and *f* dynamics. The system concludes with an *a* (accents) marking on the vocal line.

tempo

p *cresc.* *cresc.* *cresc.*

tempo

p *cresc.*

f *dim.* *f* *dim.* *f* *mf*

cresc. *mf* *cresc.* *mf* *cresc.* *mf*

C

C

First system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with trills (tr.) and a crescendo (cresc.) marking. The middle staff has a treble clef and contains a rhythmic accompaniment with a piano (pp) dynamic and a crescendo (cresc.) marking. The bottom staff has a bass clef and contains a bass line with a piano (p) dynamic and a crescendo (cresc.) marking.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with a forte (f) dynamic. The middle staff has a treble clef and contains a rhythmic accompaniment with a forte (f) dynamic. The bottom staff has a bass clef and contains a bass line with a forte (f) dynamic.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with a forte (f) dynamic and a trill (tr.). The middle staff has a treble clef and contains a rhythmic accompaniment with a piano (p) dynamic. The bottom staff has a bass clef and contains a bass line with a piano (p) dynamic.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamics ranging from forte (f) to piano (p). The middle staff has a treble clef and contains a rhythmic accompaniment with dynamics ranging from piano (pp) to piano (p). The bottom staff has a bass clef and contains a bass line with dynamics ranging from forte (f) to piano (p). The system concludes with the instruction "Rep. ad lib."

Fifth system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamics ranging from forte (f) to piano (p). The middle staff has a treble clef and contains a rhythmic accompaniment with dynamics ranging from piano (pp) to piano (p). The bottom staff has a bass clef and contains a bass line with dynamics ranging from forte (f) to piano (p).

Menuetto.

The musical score is arranged in three systems. Each system contains three staves: two for the violin (treble and bass clefs) and one for the piano (grand staff). The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). It also features musical ornaments like trills (*tr*) and triplets (*3*). The first system shows the beginning of the piece with a *f* dynamic. The second system continues with alternating *f* and *p* dynamics. The third system concludes with a *mf* dynamic and includes repeat signs.

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features various dynamics including *mf*, *f*, *mf*, and *p*. Trills (*tr*) and triplets (*3*) are present. The first staff has a *mf* dynamic, followed by *f*, *mf*, and *p*. The second staff has *mf*, *f*, *mf*, and *p*. The third staff has *mf*, *dim.*, *f*, and *mf*.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. Dynamics include *f*, *mf*, and *p*. Trills (*tr*) and triplets (*3*) are present. The first staff has *f*, *mf*, and *p*. The second staff has *f*. The third staff has *f*, *mf*, and *p*.

Third system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. Dynamics include *f*, *sf*, and *p*. Trills (*tr*) and triplets (*3*) are present. The first staff has *f*, *sf*, and *p*. The second staff has *f*, *sf*, and *p*. The third staff has *f*, *sf*, and *p*.

Trio.

mf *p* *pp* *poco cresc.*

Trio.

mf *p* *pp* *poco cresc.*

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

ff *ff* *p*

First system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *mp*, *mf*, *f*, and *mf*. Trills are marked with *tr*. The system concludes with a double bar line.

Second system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *p*, *mp*, *mf*, and *fp*. Trills are marked with *tr*. The system concludes with a double bar line.

Third system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *f*. Trills are marked with *tr*. The system concludes with a double bar line.

Menuetto Da Capo.

Allegro.

The first system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 6/8 time and begins with a forte (*f*) dynamic. The top staff features a melodic line with eighth notes and quarter notes, while the middle and bottom staves provide harmonic support with chords and eighth-note patterns. A piano (*p*) dynamic marking appears in the middle of the system.

Allegro.

The second system is a grand staff (treble and bass clefs). It begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a bass line with eighth notes. Dynamic markings include piano (*p*) and a crescendo (*cresc.*) leading to a final forte (*f*) dynamic.

The third system continues the grand staff notation. It starts with a mezzo-forte (*mf*) dynamic. The right hand features a more complex melodic line with sixteenth-note runs. The left hand maintains a steady eighth-note bass line. Dynamic markings include mezzo-forte (*mf*), forte (*f*), and a crescendo (*cresc.*) leading to a final forte (*f*) dynamic.

The fourth system concludes the piece. It begins with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and quarter notes. The left hand plays a bass line with eighth notes. Dynamic markings include piano (*p*), forte (*f*), and sforzando (*sfp*). A common time signature change (*C*) is indicated at the end of the system.

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The first two staves have a common time signature of 3/4 and a key signature of one flat. The first staff begins with a *sfz* dynamic marking, followed by a *pp* marking. The second staff also begins with a *sfz* marking, followed by a *pp* marking. The third staff, which is a grand staff (treble and bass clefs), contains a complex piano accompaniment with many sixteenth notes and slurs. It starts with a *sfz* marking and ends with a *pp* marking.

Second system of musical notation. It consists of four staves: two treble clefs, one bass clef, and one grand staff. The first two staves have a common time signature of 3/4 and a key signature of one flat. The first staff begins with a *sempre pp* dynamic marking, followed by a *f* marking. The second staff also begins with a *sempre pp* marking, followed by a *f* marking. The third staff, which is a grand staff, contains a complex piano accompaniment with many sixteenth notes and slurs. It starts with a *sempre pp* marking and ends with a *p* marking. The fourth staff is a single bass clef staff with a *f* marking and a *p* marking.

Third system of musical notation. It consists of four staves: two treble clefs, one bass clef, and one grand staff. The first two staves have a common time signature of 3/4 and a key signature of one flat. The first staff begins with a *f* marking. The second staff also begins with a *f* marking. The third staff, which is a grand staff, contains a complex piano accompaniment with many sixteenth notes and slurs. It starts with a *mf* marking, followed by a *cresc.* marking, and ends with a *f* marking. The fourth staff is a single bass clef staff with a *f* marking and a *f* marking.

Musical score for piano and voice, page 14. The score is in 3/4 time and consists of four systems.

System 1: Vocal lines and piano accompaniment. Dynamics include *f*, *dim.*, and *p*.

System 2: Piano solo. Dynamics include *p*, *f*, and *cresc.*

System 3: Piano solo. Dynamics include *p*, *f*, *dolce*, and *p*.

System 4: Piano solo. Dynamics include *mf* and *f*.

E

First system of musical notation. It includes two vocal staves and a piano accompaniment. The vocal staves begin with a dynamic marking of *p* and end with *mf*. The piano accompaniment features triplets in both the right and left hands, with a dynamic marking of *poco f*.

E

Second system of musical notation. It includes two vocal staves and a piano accompaniment. The vocal staves have dynamic markings of *mf* and *f*. The piano accompaniment includes triplets and a trill (*tr*) in the right hand, with a dynamic marking of *f*. A *dolce* marking is present in the right hand of the piano part.

Third system of musical notation. It includes two vocal staves and a piano accompaniment. The vocal staves have dynamic markings of *fp* and *f*, ending with *dim. p*. The piano accompaniment features *fp* and *f* dynamics, ending with *dim. p*. A trill (*tr*) is marked in the right hand of the piano part.

First system of musical notation. It consists of three staves: two for vocal parts (soprano and alto) and one for piano accompaniment. The vocal parts begin with a forte (*f*) dynamic and a *rit.* (ritardando) marking. The piano accompaniment also starts with *f*. The system concludes with a *F a tempo* marking.

Second system of musical notation. It consists of three staves. The vocal parts continue with *p* (piano) dynamics. The piano accompaniment features a *tr* (trill) in the right hand and *pp* (pianissimo) dynamics in the left hand. The system ends with a *f* (forte) dynamic.

Third system of musical notation. It consists of three staves. The vocal parts are mostly silent, with *f* (forte) dynamics indicated. The piano accompaniment is highly active, featuring complex rhythmic patterns and *sf* (sforzando) dynamics.

First system of musical notation. It consists of three staves: two vocal staves (treble and bass clef) and a grand piano staff (treble and bass clef). The vocal staves begin with a dynamic marking of *f*. The piano staff begins with *f* and includes dynamic markings of *mf* and *cresc.* across the system.

Second system of musical notation. It consists of three staves: two vocal staves and a grand piano staff. The vocal staves begin with a dynamic marking of *ff*. The piano staff begins with *f* and includes dynamic markings of *ff*, *f*, and *p*. There are also triplets marked with a '3' in the piano staff.

Third system of musical notation. It consists of three staves: two vocal staves and a grand piano staff. The vocal staves begin with a dynamic marking of *mf* and include markings of *dim.*, *p*, and *f*. The piano staff begins with *mf* and includes markings of *sf*, *p*, and *f*. There are also dynamic markings of *dim.* and *cresc.* in the vocal staves.

Violine und Pianoforte.

- Wilhelm Lambert**
Lieblichchen, Odu aus Der Emma. Op. 134 (f) 1 Mt. 30 Pf.
- Berthold Lours**
Romanz, Edur. (F. Schwanke) (f) 1 Mt. 30 Pf.
- Robert Boffmann**
Romanz, Edur. Op. 7 (m) 1 Mt. 30 Pf.
- Wolff Wanküfer**
Adagio über das Adagio aus Beethovens Cismoll-Sonate
(Quasi una Fantasia). Op. 27 Nr. 2 (m) . . . 1 Mt. 30 Pf.
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Chopin Retourne (Original Des dur). Transkription D dur. Op. 27
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Lointain Passé. Majorfa Nr. 3, Hmoll. Op. 11 (s) 2 Mt. 60 Pf.
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- Hermann Bilscher**
Konzert für 2 Viol. und Pianoforte, Dmoll. Op. 9 (m) 8 Mt. 40 Pf.
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Viola und Pianoforte.

- Woldemar Bargiel**
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Romanz, Bdur. Op. 55 (m) 2 Mt. 60 Pf.
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Violin-Sonate, Adur. Op. 6 (as) 4 Mt.
Violin-Sonate, Dmoll. Op. 21 (as) 4 Mt.
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Violin-Sonate, Gdur (Dessauer). Op. 13 (as) . 3 Mt. 90 Pf.
- Jens Jaban**
Elegie, Gmoll (Hermann) (m) 1 Mt. 30 Pf.
- Joseph Joachim**
Hebräische Melodien. Op. 9 (m) 2 Mt.
Variationen über ein eigenes Thema, Edur. Op. 10 (m)
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- Ernst Raumann**
Sonate, Gmoll. Op. 1 (m) 3 Mt. 90 Pf.
- Carl Reinecke**
Drei Phantasiestücke. Op. 43 (—as) 3 Mt. 90 Pf.
Vorspiel zum 5. Akt aus Manfred, Fdur (Hermann). Op. 93 (f)
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Sonate, Fmoll. Op. 49 (s) 5 Mt.
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Sonate, Gmoll. Op. 106 (s) 5 Mt. 90 Pf.
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Ramenlose Nitter, Fmoll und Gdur (Reichmann — Hermann).
Op. 10 Nr. 3 und 6 (al) 1 Mt. 30 Pf.
- Wilhelm Lambert**
Lieblichchen, Odu aus: Der Emma. Op. 134 (Hermann) (f)
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Romanz, Edur. Op. 7 (m) 1 Mt. 30 Pf.

Violoncell und Pianoforte.

- Woldemar Bargiel**
Adagio, Gdur. Op. 38 (m) 2 Mt. 60 Pf.
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Sechs Valseken aus Op. 28 als Begleitstücke nach
Joh. Klengel (Fingering) und Begleitstück von Julius Klengel
(m-s) 2 Mt. 60 Pf.

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Sechs Salonstücke (m-s). 2 Hefen je 2 Mt. 60 Pf.
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Heft 2 Nr. 4. Improvis. — 5. Romanz. — 6. Tarantelle.
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Andante, Edur aus dem Konzert. Op. 14 (al) . 1 Mt. 30 Pf.
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Serenade, Fdur. Op. 63 (m) 4 Mt. 50 Pf.
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Arioso, Fdur. Op. 7 (al) 1 Mt. 30 Pf.
- Salomon Jadassohn**
Ravatine, Fdur. Op. 120 (m) 2 Mt. 60 Pf.
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Violoncell und Pianoforte.

Julius Klengel

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Consolations (J. de Swert) (m) 3 Mt. 90 Pf.

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Anton Rubinstein

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Robert Volkmann

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Op. 27, 2 (Quasi una Fantasia) (m) 1 Mt. 30 Pf.

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Partitur 3 Mt. Stimmen 6 Mt.

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Felix Weingartner

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Partitur (Zaschenformat) 2 Mt. Stimmen 15 Mt.

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Vitezslav Novák

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Stimmen 6 Mt.

Leone Sinigaglia

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Felix Weingartner

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Philipp Wolfrum

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