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THE NEW WAY

FOR MASTERING THE VIOLINS ENTIRE
LITERATURE

BY

OSSIP SCHNIRLIN



PART II

CHAMBER MUSIC WORKS WITHOUT PIANO

VIOLIN I

CARL FISCHER COOPER SQUARE NEW-YORK.



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THE NEW WAY
PART II

THE NEW WAY

for Mastering the Violin's Entire Literature

BY

OSSIP SCHNIRLIN

*A collection of difficult passages
contained in the most important Violin concertos,
Solo and Chamber Music Works*

Selected and compiled in systematic, chronologic order for daily study

Part I: Solo works

*Part II: Chamber music works **without** Piano: Violin I*

*Part III: Chamber music works **with** Piano: Violin I*

Part IV: Chamber music works with or without Piano: Violin I

Part V: Chamber music works with or without Piano: Alto

THE NEW WAY

BY

OSSIP SCHNIRLIN

PART II

CHAMBRE MUSIC WORKS
WITHOUT PIANO

VIOLIN I

1 • 9 • 2 • 3

CARL FISCHER, Cooper Square, NEW YORK

For U. S. A. including Canada

B. SCHOTT'S SÖHNE / MAINZ / LEIPZIG / LONDON / BRÜSSEL / PARIS

VORWORT

zu dem Repetitorium für Kammermusik

Die technische Beherrschung der umfangreichen Kammermusikliteratur erfordert allein ein Studium für sich. Bisher aber war ein planmässiges Betreiben solchen Studiums ausserordentlich schwer, weil es dafür an zusammenhängendem Arbeitsmaterial fehlte. Diesem Mangel abzuhelpen, ist Zweck der vorliegenden Sammlung. Sie enthält eine chronologisch geordnete Zusammenstellung aller schwierigen Stellen aus der gesamten Litteratur — soweit sie von Wichtigkeit ist — für die I. und II. Violine und für die I. und II. Viola.

Diese Sammlung ist für Künstler und Schüler gedacht, aber ebenso für jeden anderen Streicher, der Kammermusik pflegen will. Dem Künstler wird sie willkommen sein, weil sie ihn auf dem Laufenden hält und ihm auf diese Weise alle schwierigen Stellen jederzeit zur Verfügung stehen. Dem Schüler wird sie ein Studium in in ganz neuem, geistigen Sinne gestatten; denn es ist ein grosser Unterschied zwischen Virtuositentechnik und Kammermusiktechnik. Er wird an Hand dieses Materials alle komplizierten und solistischen Stellen aus den Werken der klassischen und modernen (auch der lebenden) Komponisten auf eine sehr bequeme Art mit seinem Lehrer studieren können.

Dem Musikliebhaber endlich wird diese Auslese von besonderem Nutzen sein. Er gewinnt einen Überblick über die technischen Anforderungen der verschiedenen Werke und kann sich im Voraus unterrichten, ob er z. B. dieses oder jenes Quartett überhaupt bewältigen wird.

Ähnliche Studien für Cello sollen, von einem Berufenen verfasst, in kurzem folgen.

Wie der I. Teil meines Studienwerkes (Konzertmusik) wird auch der II. Teil lexikonartig ergänzt und fortgesetzt werden. Von diesem zerfällt der vorliegende nur für die erste Geige bestimmte Band in zwei Abteilungen; und zwar enthält die erste Abteilung nur Streichmusik vom Duo bis zum Oktett, die zweite Abteilung nur Kammermusik mit Klavier von der Sonate bis zum Klavierquintett. Diesem Material ist ein Anhang hinzugefügt mit den wichtigsten Solis aus Bühnenwerken, Oratorien, Symphonien etc. Der zweiten Geige ist ein besonderer Band gewidmet, welcher ebenfalls Kammermusik mit und ohne Klavier vereinigt; in gleicher Weise ist der der Viola gewidmete Band in sich abgeschlossen, enthält aber einen Anhang, wie der Band für die erste Violine.

Auch dieser Teil meines Werkes konnte nur entstehen durch das lebenswürdige Entgegenkommen der Verleger: M. P. Belaieff, Leipzig; Ed. Bote & G. Bock, Berlin; M. Brockhaus, Leipzig; Choudens, Paris; Dreililien, Berlin; A. Durand & Cie., Paris; A. Fürstner, Berlin; A. Gutmann, Wien; C. F. Peters, Leipzig; Schlesinger'sche Musikhandlung (R. Lienau) Berlin; N. Simrock G. m. b. H., Berlin; Universal-Edition A. G., Wien. Ihnen allen spreche ich hiermit meinen ganz besonderen Dank aus.

OSSIP SCHNIRLIN

PRÉFACE

La musique de Chambre, dont la littérature est très riche, exige à elle seule une étude particulière pour qui veut se rendre maître de sa technique. Mais il était jusqu'ici presque impossible de poursuivre méthodiquement une telle étude, un cours systématique d'ensemble faisant défaut sur ce domaine. La présente collection a pour but de combler cette lacune. Elle présente, par ordre chronologique, un choix de tous les passages difficiles empruntés à l'ensemble des oeuvres de musique de chambre de quelque importance, pour le premier et le second violon et le premier et le second alto.

Ce choix est destiné aux artistes et aux étudiants, mais aussi à tout amateur désireux de cultiver la musique de chambre. Il sera bien accueilli par l'artiste en le tenant au courant et en mettant à sa disposition, à tout moment, tous les passages difficiles. Il permettra à l'élève de poursuivre ses études dans un sens intellectuel tout nouveau, car il y a une grande différence entre la technique de la virtuosité et celle de la musique de chambre. En utilisant ces extraits, il pourra travailler à son aise avec son professeur tous les passages compliqués et tous les solis des oeuvres classiques et modernes même émanant de compositeurs qui vivent encore.

Enfin ces extraits seront particulièrement utiles aux amateurs. Ils auront ainsi une vue d'ensemble des difficultés techniques des différentes oeuvres et pourront se rendre compte d'avance s'ils sont capables d'aborder, p. ex., tel ou tel quatuor.

Des études analogues, dues à une plume autorisée, paraîtront sous peu pour le violoncelle.

De même que la première partie de l'ouvrage (musique de concert), la seconde sera continuée et complétée à la façon d'un dictionnaire. Le présent volume, consacré exclusivement au premier violon, se divise en deux sections. La première ne comporte que les oeuvres pour instruments à cordes, du duo à l'octuor; la seconde des oeuvres de musique de chambre avec piano, de la sonate au quintette. A ces extraits est adjoint un appendice contenant les solis les plus importants des oeuvres théâtrales, oratorios, symphonies etc. Un second volume, comportant également des oeuvres de musique de chambre avec et sans piano, est consacré au second violon; le volume consacré à l'alto forme de même un tout complet, mais comporte un appendice, comme le volume du premier violon.

C'est encore à l'amabilité et à la bienveillance des éditeurs suivants que je dois d'avoir pu publier cette partie de mon ouvrage: M. P. Belaieff, Leipzig; Ed. Bote & G. Bock, Berlin; M. Brockhaus, Leipzig; Choudens, Paris; Dreililien, Berlin; A. Durand & Cie., Paris; A. Fürstner, Berlin; A. Gutmann, Vienne; C. F. Peters, Leipzig; Schlesinger'sche Musikhandlung (R. Lienau), Berlin; N. Simrock G. m. b. H., Berlin; Universal-Edition A. G., Vienne. Je leur présente à tous ici mes remerciements tout particuliers.

OSSIP SCHNIRLIN

PREFACE

The particular style of technique so necessary for a fine performance of chamber-music can only be acquired by special study. Because of the lack of a coherent arrangement of suitable material to form a working basis it has been difficult until now to pursue this line of study. The object of the present work is to remedy the deficiency. I have compiled a chronologically grouped collection of all difficult passages for 1st and 2nd violin and 1st and 2nd viola which occur in the most important works throughout the entire range of chamber-music.

My work is intended for the professional player, the student and the amateur who delights in the playing of trios, quartets etc. The artist will welcome my work, because it places at his disposal any difficult passage with which he may wish to deal at a moment's notice. To the student it will present an entirely new form of study, the technique of the soloist differing so essentially from that of the chamber-music player. It will enable him to study with his teacher the many intricate and solopassages contained in the works of classical, modern and living composers.

Lastly, the selection should prove of great value to the amateur. It will enable him to form an opinion of the technical difficulties of different works and to see at a glance whether this or that quartet comes within his scope.

Similar studies for the violoncello treated by an expert will follow.

As in the case of Part I of my studies (concert music) Part II will be constructed on dictionary-like lines. The volume allotted to the first violin is divided into two parts. Part I contains string music only, from the duet to the octet; Part II chamber-music with piano, from the sonata to the piano quintet. An appendix is added which includes important solos from operas, oratorios, symphonies etc. For the second violin it, also, contains examples of chamber-music with and without the piano. The volume given to the viola is complete in itself; like the first violin part it has an appendix.

It is owing to the kindness of the following music publishing firms that I have been able to complete my work: M. P. Belaieff, Leipzig, Bote & Bock, Berlin, M. Brockhaus, Leipzig, Choudens, Paris, Dreililien, Berlin, Durand & Cie., Paris, Fürsner, Berlin, A. Gutmann, Vienna, Schlesinger'scher Verlag (R. Lienau) Berlin, C. F. Peters, Leipzig, N. Simrock G. m. b. H., Berlin, Universal-Edition, Vienna. To these I tender my hearty thanks.

OSSIP SCHNIRLIN

ПРЕДИСЛОВІЕ КЪ ИЗУЧЕНІЮ КАМЕРНОЙ МУЗЫКИ.

Овладѣть техникой обширной литературы по камерной музыкѣ возможно лишь при спеціальномъ изученіи ея. Между тѣмъ до настоящаго времени планомерное изученіе этой литературы было значительно затруднено отсутствіемъ систематически собраннаго матеріала. Назначеніе предлагаемаго сборника заключается въ заполненіи этого пробела. Въ сборникѣ собраны и расположены въ хронологическомъ порядкѣ всѣ технически трудныя мѣста болѣе цѣнной литературы для I и II скрипки и для I и II альты.

Сборникъ предназначенъ какъ для мастеровъ нашего искусства и учениковъ, такъ и для любителей, играющихъ камерную музыку. Пользуясь сборникомъ, скрипачъ-художникъ всегда будетъ имѣть подъ руками всѣ представляющіяся технически сложными мѣста литературы. Ученику будетъ дана возможность совершенно новой сознательной работы; не стоитъ указывать на большую разницу между техникой виртуоза и техникой камерной музыки. Пользуясь предлагаемымъ матеріаломъ учащіеся смогутъ познакомиться со всѣми сложными и солистическими мѣстами въ произведеніяхъ классическихъ и новѣйшихъ (также и живущихъ въ наше время) композиторовъ. Любителю наконецъ сборникъ даетъ возможность ориентироваться въ тѣхъ техническихъ трудностяхъ, которыя содержатъ различныя композиціи и знать, въ состояніи ли онъ вообще участвовать въ томъ или иномъ квартетѣ.

Соответствующій матеріалъ для виолончели будетъ собранъ специалистомъ.

Подобно первой части моего труда (концертная музыка) настоящая вторая часть будетъ дополняться.

Этотъ второй, предназначенный только для первой скрипки, томъ раздѣленъ на двѣ части, изъ которыхъ первая содержитъ только скрипичную музыку (отъ дуэта до октета); вторая часть посвящена камерной музыкѣ (отъ сонаты до квинтета съ роялемъ). Означенный матеріалъ дополненъ отдѣльными мѣстами изъ ораторій, симфоній и т. п. Второй скрипкѣ посвященъ особый томъ, соединяющій камерную музыку съ роялемъ и безъ него; точно также отдѣленъ и четвертый томъ для альты.

Предлагаемый трудъ могъ быть законченъ только при любезномъ содѣйствіи издателей (Bote & Bock и др.). Считаю пріятнымъ долгомъ выразить имъ искреннюю благодарность.

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VIOLINO I

I DUOS

OSSIP SCHNIRLIN

Der Neue Weg, Band II

1 Mozart: Duo (Violino, Viola) No. 1 *G-Sol-G* (Köchel 423)

Allegro

The musical score for Violino I, Mozart Duo No. 1, is presented in nine staves. The key signature is G major (one sharp). The tempo is marked 'Allegro'. The score includes various musical notations such as dynamics (f, p), articulation (accents, slurs), and fingering (1, 2, 3, 4, 0). Specific sections are marked with letters in boxes: A, B, C, and (A). The score begins with a forte (f) dynamic and includes several passages marked as solo.

Für den ganzen Band:

Die Angabe **[solo]** befagt, daß die erste Violine an der betreffenden Stelle ganz allein spielt, während bei den mit solo (ohne Umrahmung) bezeichneten Stellen andere Instrumente mitgehen.

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Pour le volume complet:

Le signe **[solo]** indique que le premier Violon joue tout seul le passage dont il s'agit, dans le passage où l'indication solo n'est pas encadrée, d'autres instruments l'accompagnent.

31018

For the whole volume:

The indication **[solo]** means that Violin I plays the passage alone, while all other solo passages, without the square, are played with other instruments.

This page of musical notation is for a guitar piece, likely from a classical or romantic era, given the style and the use of a guitar. The key signature is G major (one sharp). The notation is written for a single melodic line, with various guitar-specific symbols such as fret numbers (0-4), accidentals, and dynamic markings (p, f, mf, dolce, cresc.). The piece is divided into sections labeled D, E, and F. Section D starts with a 'dolce' marking. Section E includes a 'tr' (trill) marking. Section F includes a 'cresc.' (crescendo) marking. The notation is complex, with many slurs and ties, indicating a technically demanding piece.

The musical score is written for a single melodic line on a treble clef staff. It consists of ten staves, each containing a different exercise or section. The key signature is G major (one sharp). The exercises are labeled with letters in boxes: G, H, I, K, L, and M. Dynamic markings include *p* (piano), *f* (forte), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-4 above notes. Some exercises include trills (tr) and vibrato (v) markings. The exercises are as follows:

- Exercise G:** Starts with a *p* dynamic. Features a 4-measure phrase and a trill.
- Exercise H:** Starts with a *p* dynamic, followed by a *cresc.* and ends with a *f* dynamic. Includes a trill.
- Exercise I:** Starts with a *f* dynamic, followed by a *p* dynamic. Includes a trill.
- Exercise K:** Starts with a *f* dynamic, followed by a *p* dynamic. Includes a trill.
- Exercise L:** Starts with a *f* dynamic. Includes a trill.
- Exercise M:** Starts with a *p* dynamic. Includes a trill and a *cresc.* marking.

0 3 1 2 2 A

f *p*

1 *cresc.*

f *p* V

B₁ 1 3 1 1 2 1

(2 3 2)

dim.

C D 3 *dolce* 2 2 4 3 0 4

(3) (3)

2 0 4 3 4 3 4 2 2

cresc.

f *dolce* D 1 3 1 1

4 2 1 2 0 3 1 V

3 1 3 1 2 3 3

V 2 4 1 1 V *dim.* *pp*

First staff: *p*, *V* 4, 2, 1, *V* 4.

Second staff: 3, 3, 3, *cresc.*, 0.

Third staff: 3, 3, 0, *f*, *dim.*, *p*, *dolce*, *D*, 2.

Fourth staff: 0, 0.

Fifth staff: *f*.

Sixth staff: *(p)*, *(4)*, *f*, 2.

Seventh staff: *E*, *(A)* *p dolce*, *V* 4, 1, *tr*, 0, *(0)*, *f*, 2.

Eighth staff: 1, *p(A)*, 1, 0, 3, 3, 2, 2.

Ninth staff: 3, *f*, *p*.

Tenth staff: 1, *(A)*, 3, 1, 2, 0.

Eleventh staff: 2, 1, *F*, 2, 1, 0.

Musical score for I. DUOS, page 10. The score consists of ten staves of music in treble clef with a key signature of one sharp (F#). The music features various technical markings such as fingerings (1-4), slurs, and dynamic markings (*f*, *dolce*, *p*, *cresc.*, *dim.*). Specific sections are marked with letters in boxes: G, H, and D. The notation includes triplets, sixteenth notes, and slurs indicating phrasing.

This page of musical notation is for a solo instrument, likely a violin or viola, in G major. The score consists of ten staves. It features various musical notations including triplets, slurs, and dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). There are also performance instructions like "I Viola" and "K". The notation includes many accidentals and fingerings, indicating a technically demanding piece.

2 Mozart: Duo (Violino, Viola) No. 2 *B–Si^b–B^b* (Köchel 424)

Adagio

f *dolce* *mf* *cresc.* *f* *dim.* *p*

Allegro

p *f* *p* *(p)* *(f)* *B* *(2)*

Musical score for I. DUOS, page 13. The score consists of ten staves of music in G major (one sharp) and 3/4 time. It features various musical notations including triplets, trills, slurs, and dynamic markings. The piece concludes with a "calando" (rushing) section and a final "dim." (diminuendo) marking.

Key markings and features include:

- Staff 1:** *p* (piano), *f* (forte), trills, triplets.
- Staff 2:** *dim.* (diminuendo), *p* (piano), box C, triplets.
- Staff 3:** (1), *cresc.* (crescendo), *f* (forte), triplets.
- Staff 4:** 3, 1, 2, box D, *p* (piano), triplets.
- Staff 5:** *f* (forte), triplets.
- Staff 6:** *pp* (pianissimo), *dolce* (dolce), triplets.
- Staff 7:** *sf* (sforzando), *sf* (sforzando), *sf cresc.* (sforzando crescendo), triplets.
- Staff 8:** *f* (forte), *p* (piano), *f* (forte), box E, *p* (piano), triplets.
- Staff 9:** *cresc.* (crescendo), *f* (forte), *sf* (sforzando) Vla., *sf* (sforzando) Vla., *p* (piano).
- Staff 10:** *cresc.* (crescendo), *f* (forte), *sf* (sforzando) Vla., *p* (piano), triplets.
- Staff 11:** *cresc.* (crescendo), *f* (forte), *calando* (rushing), *dim.* (diminuendo), triplets.

[F] *a tempo*
dolce

[G]
f *3* *p*

tr *f* *(f)* *dolce*

[H] *tr* *2* *2* *2* *tr* *2* *2* *2* *2*

p *f*

[I] *p* *p*

cresc. *f*

tr *2* *3* *1* *4* *3* *1* *4* *3* *1* *3* *4*

A..... E

[K] *tr* *2* *1* *3* *2*

p

dim. *pp*

f *f* *G. P.* *p*

pp *f*

Andante cantabile

dolce

tr *V* *4* *3* *1* *tr* *A* *(4)*

3 *3* *2* *1* *3* *3* *3* *A* *4* *2*

1 *3* *1* *tr* *A* *2* *V* *2*

3 *1* *tr* *V* *V*

4 *3* *1* *tr* *4* *3* *1* *3* *1*

B *f* *fz* *4* *3* *1* *3*

cresc. *f*

Viola *f*

poco rit. *p* *mf* *poco rit.* *4*

p *mf*

[illegible]

Var. 2

Viola

f *p* *f*

Var. 3

p leggiero *f* *mf* *f*

Var. 4

f *sempre f*

Var. 5

dolce

mf

p

mf cresc.

dim.

f

p

1.

2.

Var. 6 Allegretto

p scherzando

f

p

p

cresc.

p

mf

p

1.

2.

A

mf

A

cresc.

f

rit.

p

Allegro

f

p

f

pp

f

1.

2.

V

1

2

3

4

5

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11

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3

Mozart: DIVERTIMENTO (Violino, Viola, Violoncello) *Es - Mib - Eb* (Köchel 563)

Allegro

Allegro

sotto voce

p *fp* *f* *p* *f* *rf* *p* *f* *f* *f* *f* *p* *cresc.* *f* *p(V)* *(V)* *p* *(3)* *(2)* *(2)*

A **B** **C**

Musical score for II. TRIOS, page 20. The score consists of 12 staves of music in a single system. The key signature has two flats (B-flat and E-flat). The music features various dynamics (*p*, *f*, *cresc.*, *dim.*, *sotto voce*), articulation (accents, slurs), and fingerings. Section markers D, E, F, and G are present. The final staff ends with a piano (*p*) dynamic.

This page of musical notation contains ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, sf, cresc., dim.). The piece is complex, with many slurs, ties, and fingerings indicated. The piece concludes with a double bar line and repeat dots.

Musical score for II. TRIOS, page 22. The score consists of 12 staves of music in a single system. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features various dynamics (*p*, *f*, *cresc.*, *dim.*, *pp*), articulations (accents, slurs), and fingerings. Section markers D, E, F, G, and H are placed above specific staves. The piece concludes with a final chord on the 12th staff.

MENUETTO
Allegretto

The musical score is written for piano in B-flat major (two flats) and 3/4 time. It consists of 12 staves of music. The first staff begins with a forte (*f*) dynamic and a trill (*tr*) on the first measure. The second staff features a piano (*p*) dynamic and a trill (*tr*) on the first measure. The third staff includes a piano (*p*) dynamic and a trill (*tr*) on the first measure. The fourth staff features a forte (*f*) dynamic and a trill (*tr*) on the first measure. The fifth staff includes a piano (*p*) dynamic and a trill (*tr*) on the first measure. The sixth staff features a piano (*p*) dynamic and a trill (*tr*) on the first measure. The seventh staff includes a piano (*p*) dynamic and a trill (*tr*) on the first measure. The eighth staff features a piano (*p*) dynamic and a trill (*tr*) on the first measure. The ninth staff includes a piano (*p*) dynamic and a trill (*tr*) on the first measure. The tenth staff features a piano (*p*) dynamic and a trill (*tr*) on the first measure. The eleventh staff includes a piano (*p*) dynamic and a trill (*tr*) on the first measure. The twelfth staff features a piano (*p*) dynamic and a trill (*tr*) on the first measure.

Key musical elements include:

- Dynamics:** *f* (forte), *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte).
- Articulation:** *tr* (trill), *V* (accents).
- Fingerings:** Numbers 1, 2, 3, 4 are used to indicate specific fingers.
- Rehearsal Markers:** A box labeled 'A' is placed above the sixth staff. A box labeled 'solo' is placed above the tenth staff.
- Section Markers:** 'Trio 2' is written above the tenth staff. 'Menuetto da Capo' is written at the end of the twelfth staff.
- Other Markings:** 'Fine' is written at the end of the eleventh staff.

Andante

Musical score for II. TRIOS, Andante. The score consists of 12 staves of music in 2/4 time, key of B-flat major. It features various musical notations including triplets, slurs, and dynamic markings. Section markers A, B, C, and D are present. The piece concludes with a final flourish.

Dynamics: *p*, *pp*, *f*, *p dolce*.

Section markers: A, B, C, D.

Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Trills: *tr*.

Accents: *acc*.

Slurs: *slur*.

Ties: *tie*.

Rehearsal marks: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

This page of musical notation contains 12 staves of music. The notation is written in a single system, with each staff containing a line of music. The key signature starts with one flat (B-flat) and changes to two flats (B-flat and E-flat) at the end of the piece. The time signature is 3/4. The music features various musical symbols, including notes, rests, trills, and dynamic markings such as *p*, *f*, *dolce*, and *pp*. The piece concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

Maggiore

[illegible]

MENUETTO
Allegretto

First system of musical notation, featuring a single staff with various musical notations including notes, rests, and dynamic markings (*mf p*, *G. P.*, *p*).

Trio I section, consisting of two staves with musical notation and dynamic markings (*p*, *p cresc.*, *mf p*, *mf p*, *mf p*, *pp*). The section concludes with the instruction *Menuetto da Capo*.

Trio II section, consisting of four staves with musical notation and dynamic markings (*p*, *f*, *p*, *dolce*, *dim.*, *pp*). The section concludes with the instruction *Menuetto da Capo*.

Coda section, featuring two staves with musical notation and dynamic markings (*p*, *f*, *p*, *f*, *p*). The section concludes with the instruction *Menuetto da Capo*.

Allegro

p

dim. *pp* *A*

[A] *p* *f* *p*

f

(mf) *(p)*

p *dim.* *dolce*

cresc.

Section C: *f* *tr* *p*

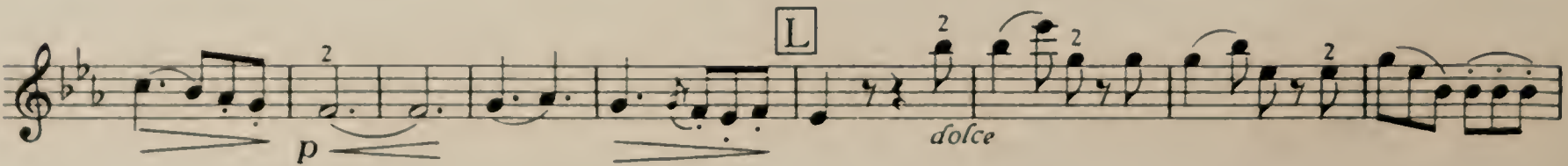
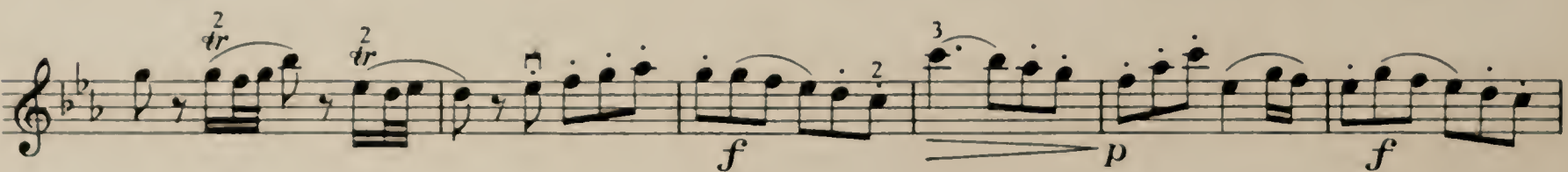
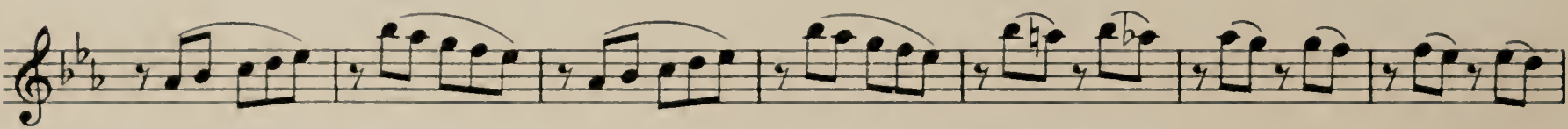
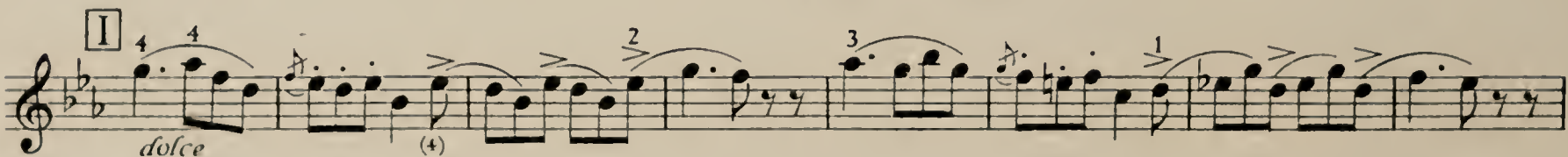
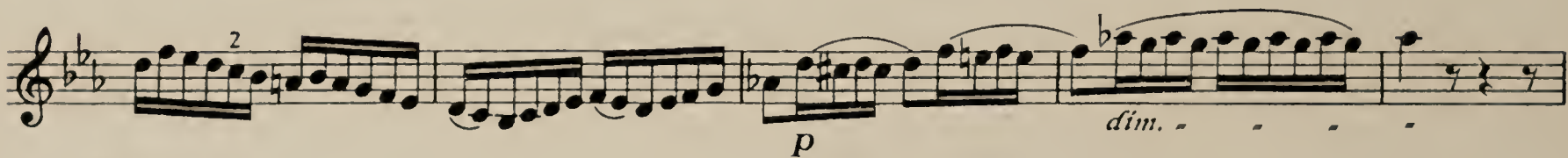
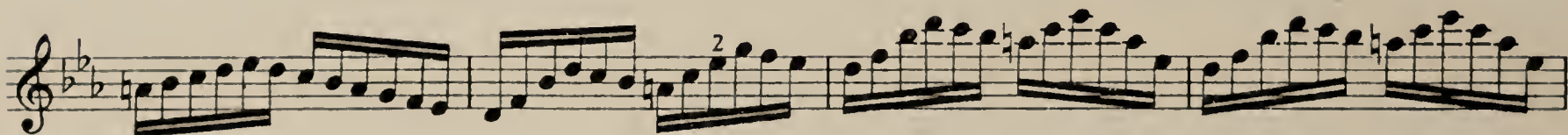
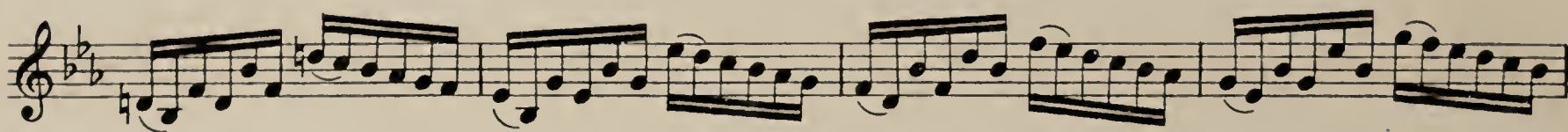
Section D: *p* *dolce*

Section E: *p*

Section F: *p* *f*

Section G: *p* *cresc.* *f* *p*

31018



This page of musical notation is for a guitar piece in B-flat major, indicated by two flats in the key signature. The music is written in a single system across ten staves. The notation includes various guitar-specific symbols such as fingering numbers (1-4), accidentals, and dynamic markings (p, f, ff, dim., pp). Performance instructions like 'calando' and 'solo' are present. The music is written in a single system with a key signature of two flats and a 4/4 time signature.

4 Beethoven: Trio (Violino, Viola, Violoncello) *Es-Mib-Eb* Op. 3

2. Menuetto (Minore)

Moderato

The image displays a musical score for the 'The Swan' movement from the Suite for Violin and Piano by Camille Saint-Saëns. The score is written for a solo violin and piano accompaniment. The tempo is marked 'Moderato' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat). The score is divided into six systems, each containing a violin staff and a piano staff. The violin part features a solo section marked 'solo' with a 'p' (piano) dynamic. The piano part provides accompaniment with various dynamics including 'p', 'sf' (sforzando), 'p decresc.' (piano decrescendo), and 'pp' (pianissimo). The score includes numerous musical notations such as slurs, ties, and fingerings, indicating a complex and expressive performance.

5 Beethoven: Trio (Violino, Viola, Violoncello) *c-ut-c* Op.9 No.3

1. SATZ

Allegro con spirito

1. SATZ
Allegro con spirito

(p) cresc. *ff*

2. SATZ

Adagio con espressione

2. SATZ
Adagio con espressione

A)

p
(Rkytamus!)

B)

pp

fp

3. SATZ (Scherzo)

Allegro molto e vivace

A) *sf* *p* *f* *sf*

B) *f* *sf*

FINALE
Presto

A) *p* *sf*

B) *sf*

6 Beethoven: Serenata (Flauto, Violino, Viola) D-Re-D Op. 25

2. Variation

Andante

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

f cresc. *p* *mf*

mf *p*

f

p

7 Dvořák: Terzetto (2 Violini, Viola) C-Ut-C Op. 74*

1. SATZ (Introduzione)

Allegro ma non troppo

A) *fz* *fz* *fz* *fz* *cresc.*

B) *pp* *cresc.* C) *cresc.* (4 4 2 4)

2. SATZ

Larghetto

pp *mf* *p dim.* *pp* *morendo* *ppp*

3. SATZ (Scherzo)

Vivace

A) *f* *fz* *fz* *fz* B) (Rhythmus) *mp*

musl) *pp* *fz*

LETZTER SATZ (Tema con Variazioni)

Molto allegro

A) *ff* *fz* *fz* *fz* *fz* B) *f* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* C) *ff*

ff *fz* *fz* *fz*

ff *ff* *ff*

8 Reger: Serenata (Flauto, Violino, Viola) D-Re-D Op. 77a *

1. SATZ

Allegro (♩=108-116)

A) *ff* *p* *f*

p *cresc.* *f*

B) *ff* *p*

2. SATZ

Andante semplice con variazioni (♩=92)

A) *p* *espress.* *molto* *p*

f *mp* *f*

B) *f*

p *f* *p*

f *ff* *p* *mf*

pp *mf* *pp* *f* *p* *f*

ff *p* *poco rit.*

LETZTER SATZ

Presto (♩=138-144)

p *p*

9 Reger: Trio (Violino, Viola, Violoncello) a-la-a Op. 77^b *

1. SATZ

Allegro agitato (♩=176)

A) $\frac{1}{4}$ *f e cresc.* *ff*

B) $\frac{1}{4}$ *p* *p* *p* *pp* *pp*

C) $\frac{1}{4}$ *cresc.* *ff* *agitato*

2. SATZ

Larghetto (♩=54)

A) $\frac{1}{8}$ *p espr.* *poco a poco stringendo* *cresc.* *ff* *ff* *poco a poco rit.*

B) $\frac{1}{8}$ *p espress.*

3. SATZ (Scherzo)

Vivace (♩=96-102)

$\frac{3}{4}$ *f* *sempre f* *mp* *p* *f* *p*

LETZTER SATZ

Allegro con moto (♩=168-176)

A) $\frac{1}{4}$ *p (non cresc.)* *sf* *sf*

B) $\frac{1}{4}$ *ff* *sempre ff* *ff* *p*

III QUARTETTE

(2 Violini, Viola, Violoncello)

11 Haydn: Quartett *G-Sol-G* Op. 17 No. 5 (Peters 5)

A) 1. SATZ
Moderato

A) 1. SATZ
Moderato

B) 2

mf cresc.

f

p

f

restez

A

FINALE
Presto

[illegible]

12 Haydn: Quartett *G-Sol-G* Op. 54 No. 1 (Peters 19)

1. SATZ
Allegro con brio

Violin Concerto in D major, Op. 35, Johannes Brahms

First Movement: Allegro con brio

Violin I

Key: D major (F#)

Time Signature: 2/4

Tempo: Allegro con brio

Dynamic: *cresc.* (crescendo), *f* (forte), *p* (piano), *sf* (sforzando)

Section: 2. SATZ Allegretto

Tempo: Allegretto

Dynamic: *p* (piano), *f* (forte)

Rehearsal Markings: A), B)

Trills: *tr*

Fingering: 1, 2, 3, 4

Accents: *acc.*

Slurs: *sl.*

Phrasing: *phr.*

Rehearsal Markings: V (Rhythmus!)

FINALE

Presto

ff

f

mf

p

pp

13 Haydn: Quartett C-Ut-C Op. 54 No. 2 (Peters 20)

1. SATZ

Vivace

f

mf

p

f

p

3. SATZ (Menuetto)

Allegretto

f

mf

ff

14 Haydn: Quartett *E-Mi-E* Op. 54 No. 3 (Peters 21)

1. SATZ

Allegro



3. SATZ (Menuetto)

Allegretto



FINALE

Presto



15 Haydn: Quartett *G-Sol-G* Op. 64 No. 4 (Peters 34)

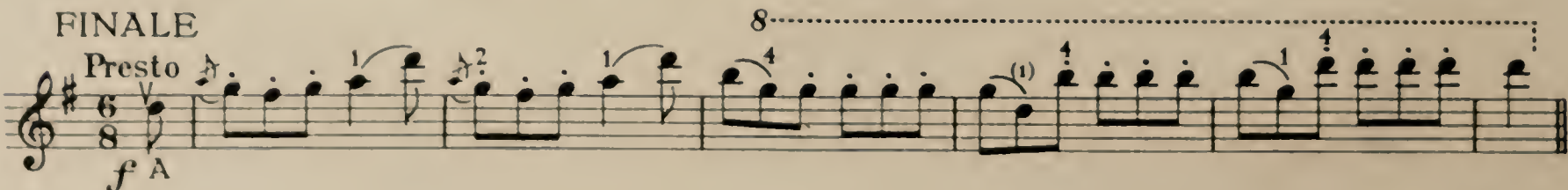
1. SATZ

Allegro con brio



FINALE

Presto



16 Haydn: Quartet *D-Re-D* Op. 64 No. 5 (Peters 35)

1. SATZ

Allegro moderato

Allegro moderato

A) dolce

B) *mf*

C) *f*

cresc.

FINALE

A) Vivace ★) ₄

p leggiero

A) Vivace ⁴
p leggiero

B)
p

ff

dim.

cresc.

f

p

f

* Also in Vol. I see: Spiccato [15]

17 Haydn: Quartett *Es - Mi^b - Eb* Op. 64 No. 6 (Peters 36)

1. SATZ
A) Allegretto

2. SATZ
Andante

3. SATZ (Menuetto-Trio)
Allegretto

FINALE
Presto

[18] Haydn: Quartett C-Ut-C Op. 74 No. 1 (Peters 28)

1. SATZ
Allegro moderato

[19] Haydn: Quartett F-Fa-F Op. 74 No. 2 (Peters 29)

1. SATZ
Allegro spiritoso

[20] Haydn: Quartett *g-sol-g* Op. 74 No. 3 (Peters 30)

1. SATZ
Allegro

FINALE

A) Allegro con brio

[21] Haydn: Quartett *G-Sol-G* Op. 76 No. 1 (Peters 40)

2. SATZ
Adagio sostenuto

FINALE

A) Allegro, ma non troppo

[22] Haydn: Quartett *d-re-d* Op. 76 No. 2 (Peters 41)

1. SATZ
A) Allegro

0 1 4

B) *f* E

C) *f* A

3. SATZ (Menuetto-Trio)
Allegro ma non troppo

A) *ff* *p*

B) *ff* *p*

FINALE

Vivace assai

A) *p*

B) *sempre f*

C) *f* *p* *f* *p* *f*

D) *p* *f* *f*

[23] Haydn: Quartett C-Ut-C Op. 76 No. 3 (Peters 42)

1. SATZ

Allegro

A)

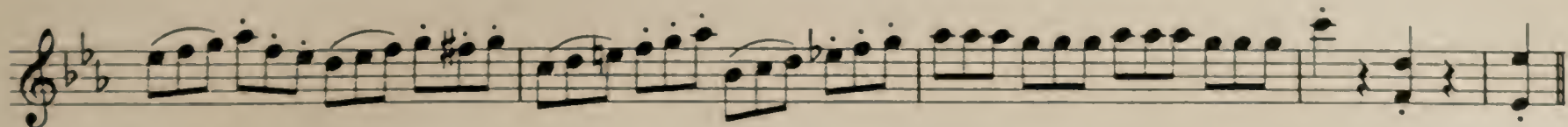
B)

C)

D)

E)

FINALE
Presto



[24] Haydn: Quartett B - Strb - Bb Op. 76 No. 4 (Peters 49)

1. SATZ

A) Allegro con spirito



2. SATZ

Adagio

FINALE

Allegro ma non troppo



[25] Haydn: Quartett D-Re-D Op. 76 No. 5 (Peters 50)

1. SATZ

Allegretto

A) *mf* *p* *mf* *cresc.*

f

A

B) *f*

p *dolce* *fz*

Allegro

C) *f* *cresc.* A A

FINALE

Presto

A) *p* *f* A

B) *p* *cresc.*

C) *f*

26 Haydn: Quartett G-Sol-G Op. 77 No. 1 (Peters 13)

1. SATZ

Allegro moderato

A) *Vo*
f *p mezza voce*

B) *f* *3* *3*

p

f *p* *f*

C) *f* *3* *3* *(0) 4* *0* *1* *0 2* *0 2* *p*

f

p

f

3. SATZ (Menuetto)

Presto

A) *f*

B) *f*

FINALE
Vivace

First staff: *f* *p*

Second staff: *f*

Third staff: *f*

Fourth staff: *f*

Fifth staff: *f*

Sixth staff: *f*

Seventh staff: *f*

Eighth staff: *f*

Ninth staff: *f*

Tenth staff: *f*

Eleventh staff: *f*

Section labels: A), B), C), D)

Accents: *f*, *p*

Articulation: slurs, accents, staccato

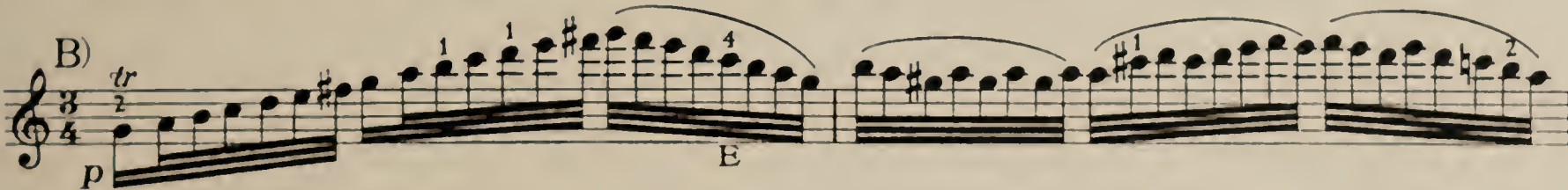
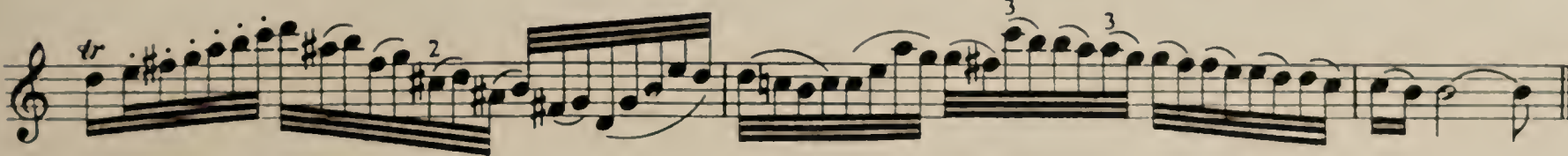
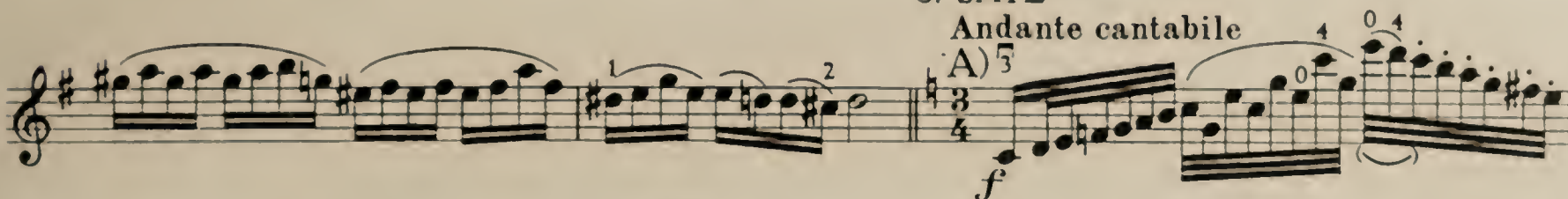
Fingerings: 1, 2, 3, 4, 0

27 Mozart: Quartett *G - Sol - G* (Peters 12 - Köchel 387)

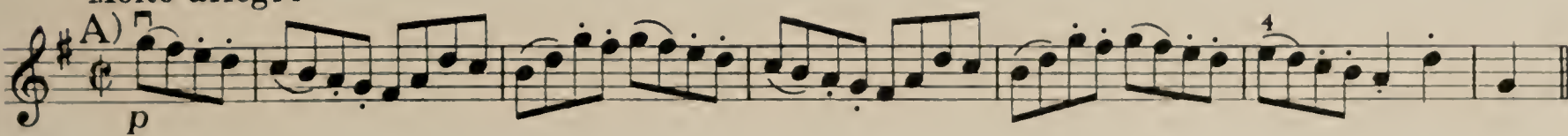
1. SATZ
Allegro vivace assai



3. SATZ
Andante cantabile



LETZTER SATZ
Molto allegro



[28] Mozart: Quartett *d-re-d* (Peters 13 - Köchel 421)

1. SATZ

Allegro moderato

sotto voce

p

f

p

f

2. SATZ

Andante

p

p

p

3. SATZ (Menuetto-Trio)

Allegretto

sempre p

p

p

LETZTER SATZ

Allegretto ma non troppo

p

p

[29] Mozart: Quartett *Es-Mib-Eb* (Peters 14 - Köchel 428)

1. SATZ

Allegro ma non troppo

p

p

p

The image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns. It consists of three staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is labeled 'C)' and 'A'.

2. SATZ
Andante con moto

D) 2/2

p *f* *p* *sf* *A* *p*

6/8

LETZTER SATZ

A) Allegro vivace

The first system of the musical score is for the first part of the piece, 'Allegro vivace'. It is written on a single staff in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro vivace'. The music begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then returns to forte (*f*). The melody is characterized by eighth-note patterns and slurs.

[illegible]

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are several slurs over the melody, indicating phrasing. The system ends with a double bar line.

[30] Mozart: Quartett B - Sib - B $\flat$ (Peters 15 - Köchel 458)

1. SATZ

Allegro vivace assai

2. SATZ (Menuetto-Trio)

Moderato

LETZTER SATZ

Allegro assai

[31] Mozart: Quartett A - La - A (Peters 16 - Köchel 464)

1. SATZ

Allegro

Three staves of music. The first staff begins with a 'V' marking above the first measure. Dynamics are marked *p*, *f*, and *p*. The second staff features a *cresc.* marking and ends with a forte *f* dynamic. The third staff concludes with a piano *p* dynamic.

3. SATZ (Menuetto-Trio)

Three staves of music for the 3rd movement. The first staff includes dynamics *f*, *(p)*, and *(f)*. The second staff contains the markings *calando*, *p*, *cresc.*, *f*, *decresc.*, and a *solo* section. The third staff is marked *B)* and includes *f*, *decresc.*, *p*, and *fp*. The fourth staff features a *solo* marking and a forte *f* dynamic. The fifth staff begins with a 'V' marking and a piano *p* dynamic.

[32] Mozart: Quartett C-Ut-C (Peters 17 - Köchel 465)

Two staves of music for the 1st movement of Mozart's Quartett C-Ut-C. The first staff is labeled '1. SATZ Allegro' and includes dynamics *f*, *p*, *f*, *p*, and *A*. The second staff starts with a piano *p* dynamic, followed by a forte *f* dynamic, and ends with a trill marked *tr*.

C) ² *f*
 D) ¹ *p* *A* ² *tr*
f

LETZTER SATZ
Allegro molto

A) ¹ *p* *pp*
 B) ¹ *p* *f* *p* *f* *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p* *f* *p*

33 Mozart: Quartett *D-Re-D* (Peters 18 - Köchel 499)
 2. SATZ (Menuetto-Trio)
 Allegretto



LETZTER SATZ

Allegro



34 Mozart: Quartett *D-Re-D* (Peters 21 - Köchel 575)
 1. SATZ
 Allegretto



LETZTER SATZ
Allegretto

A) ³/₂ *mf* *p* *f* *tr* *p*

B) *f* *p* *f* *tr* *mf* *f* *tr* *mf*

C) *mf* *f* *tr* *mf* *f* *tr* *mf*

D) *p* *mf* *E* *mf*

E) *mf*

[35] Mozart: Quartett B - Sib - B^b (Peters 22 - Köchel 589)

1. SATZ
Allegro

A) *p* *f* *tr* *mf* *f* *tr* *mf*

B) *f* *tr* *mf* *f* *tr* *mf*

C) *mf* *f* *tr* *mf* *f* *tr* *mf*

D) *p* *mf* *E* *mf*

E) *mf*

The first system consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. It contains several triplet markings (3) and a forte (f) dynamic. The second staff continues the melody with more triplet markings and a forte (f) dynamic. The third staff features a piano (p) dynamic and a forte (f) dynamic. The fourth staff concludes the system with a piano (p) dynamic.

2. SATZ
Larghetto

The second system consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. It contains several slurs and dynamic markings (p, f). The second staff continues the melody with more slurs and dynamic markings (p, f). The third staff features a forte (f) dynamic and a piano (p) dynamic. The fourth staff concludes the system with a forte (f) dynamic and a piano (p) dynamic.

3. SATZ (Menuetto)
Moderato

The third system consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. It contains several slurs and dynamic markings (p, f). The second staff continues the melody with more slurs and dynamic markings (p, f). The third staff features a forte (f) dynamic and a piano (p) dynamic. The fourth staff concludes the system with a forte (f) dynamic and a piano (p) dynamic.

B) $\frac{3}{4}$ *f* *p* solo

C) (Trio) $\frac{3}{4}$ *p* *cresc.* *f* *p*

D) $\frac{3}{4}$ *f*

(v) solo

cresc. *f*

LETZTER SATZ
Allegro assai

A) $\frac{6}{8}$ *f* B) $\frac{6}{8}$ *f* *p* *f*

C) $\frac{6}{8}$ *f* *fp* *fp* *fp* *f* D) $\frac{6}{8}$ *f*

E) $\frac{6}{8}$ *p* E A E A (E)

36 Mozart: Quartett *F - Fa - F* (Peters 23 - Köchel 590)

1. SATZ

Allegro moderato

A) (V) 4 (V) 1 2 2 V
 p f p D.....
 3 2 (V)
 f
 B) 2 2 2 2 (E) 2 2 p
 C) f
 2 3 p solo (pp)
 3 (pp) p
 (V) D) 2 2 4 p cresc. E f
 ()

2. SATZ

Allegretto

A) V 2 2 1 V 1 1 (1) 3V 3V
 p E (4 1) A
 B) 1 V 8 (V) 1 3 2
 (V)

3. SATZ (Menuetto)
Allegretto

f *p*

LETZTER SATZ
Allegro

p *p* *p* *f* *p* *cresc.* *f* *(pp)* *f* *f*

The image displays a page of musical notation for 'The Swan' by Camille Saint-Saëns. It consists of ten staves of music, arranged in two systems of five staves each. The notation is in 2/4 time and features a variety of musical elements:

- Staff 1:** Labeled 'E)' in the top left. It begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic later in the staff. It features a trill (tr) and a slur.
- Staff 2:** Continues the melodic line with various fingerings and a slur.
- Staff 3:** Features a piano (*p*) dynamic and a slur.
- Staff 4:** Continues the melodic line with various fingerings and a slur.
- Staff 5:** Labeled 'F)' in the top left. It begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic later in the staff. It features a trill (tr) and a slur.
- Staff 6:** Continues the melodic line with various fingerings and a slur.
- Staff 7:** Labeled 'G)' in the top left. It begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic later in the staff. It features a trill (tr) and a slur.
- Staff 8:** Continues the melodic line with various fingerings and a slur.
- Staff 9:** Features a piano (*p*) dynamic and a slur.
- Staff 10:** Continues the melodic line with various fingerings and a slur.

The notation includes various musical symbols such as slurs, trills (tr), and dynamic markings (*p*, *f*, *cresc.*, *pp*). The score is written in a standard musical notation style with a treble clef and a key signature of one flat.

37 Beethoven: Quartett No. 1 F - Fa - F Op. 18 No. 1

1. SATZ

A) Allegro con brio

Musical score for the first movement of Beethoven's Quartet No. 1, Op. 18 No. 1. The score is written for four staves. The first staff begins with a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking. The third staff begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The fourth staff begins with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking and a fortissimo (*ff*) dynamic marking.

2. SATZ

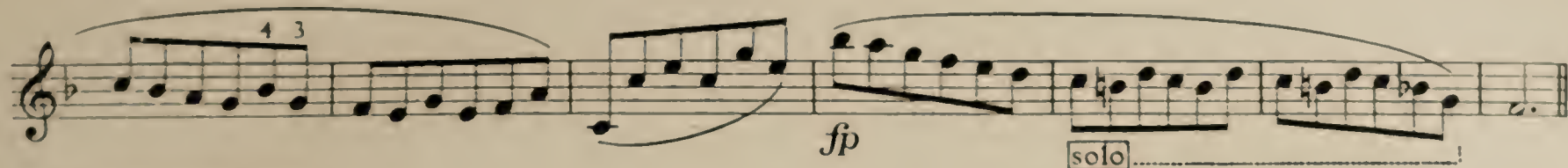
Adagio affettuoso ed appassionato

Musical score for the second movement of Beethoven's Quartet No. 1, Op. 18 No. 1. The score is written for four staves. The first staff begins with a piano (*p*) dynamic and includes a solo marking. The second staff begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The third staff begins with a piano (*p*) dynamic and includes a fortissimo (*ff*) dynamic marking. The fourth staff begins with a piano (*p*) dynamic and includes a fortissimo (*ff*) dynamic marking.

3. SATZ (Scherzo-Trio)

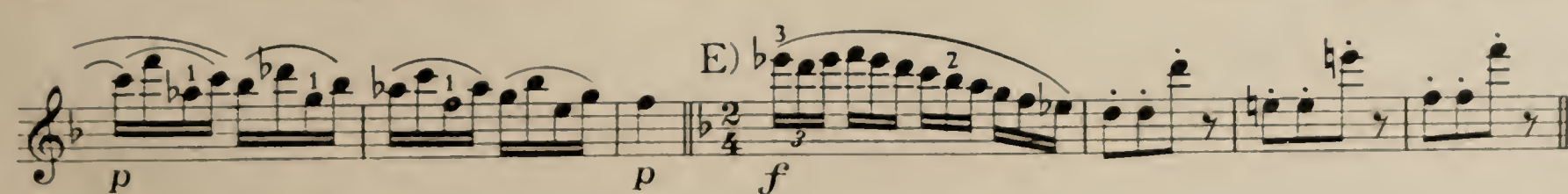
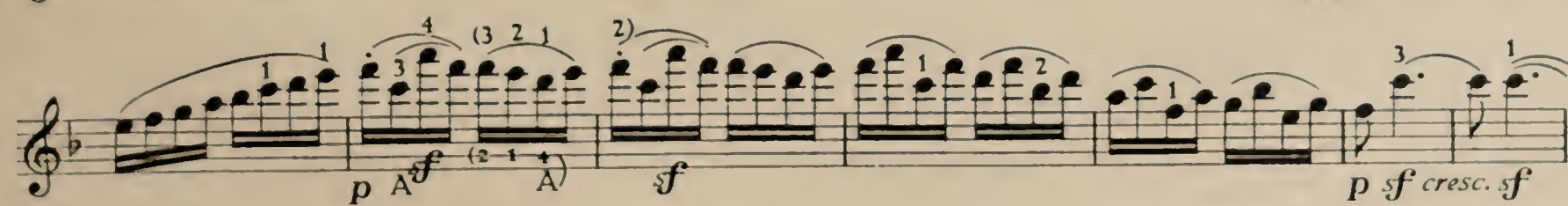
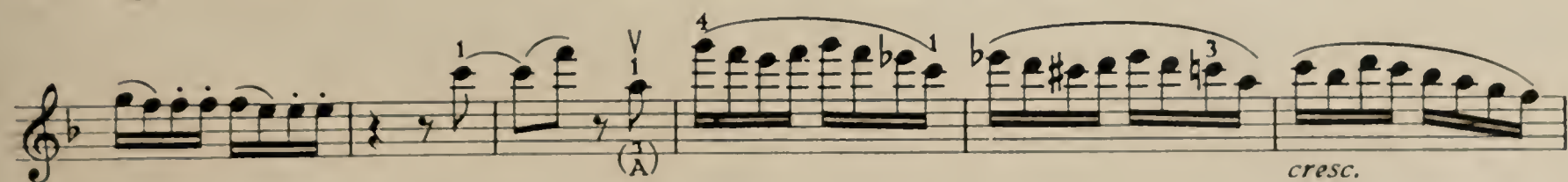
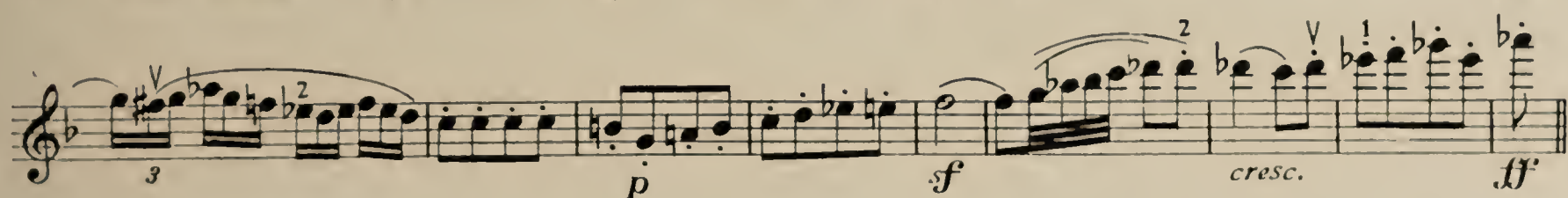
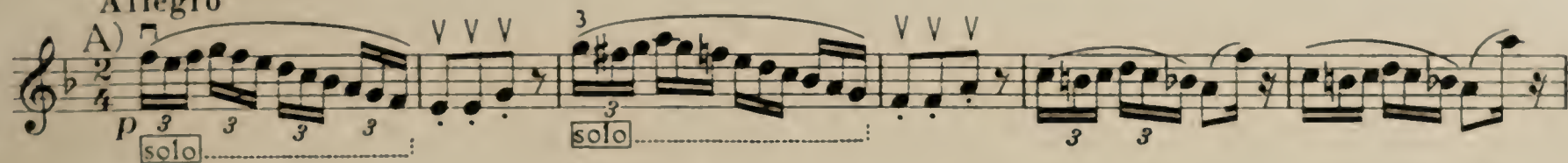
Allegro molto

Musical score for the third movement of Beethoven's Quartet No. 1, Op. 18 No. 1. The score is written for four staves. The first staff begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking. The second staff begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking. The third staff begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking. The fourth staff begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking.



LETZTER SATZ

Allegro



[38] Beethoven: Quartett No. 2 *G-Sol-G* Op. 18 No. 2

1. SATZ
Allegro

1. SATZ
Allegro

A) *p*

B) *p*

C) *pp*

D) *p*

cresc.

f

cresc.

f

p

2. SATZ
Allegro

Allegro

2/4

pp

p

f

Adagio cantabile

Adagio cantabile

B) V 1 3

cresc. D

p solo

3. SATZ (Scherzo) Allegro

[illegible]

fp

decresc.

p

A A

B) *cresc.* *f*

(Trio) C) *p* solo

f *p*

cresc.

decresc. *pp* *cresc.* *p*

pp

cresc. *p*

LETZTER SATZ

Allegro molto quasi presto

f

p *cresc.*

sul A.....

solo

ff *fp*

[39] Beethoven: Quartett No. 3 D-Re-D Op. 18 No. 3

1. SATZ

A) Allegro

p

p cresc. f p solo

cresc.

p

f ff

p (A.....)

(A.....) cresc. (A.....) E f

p (2)

3. SATZ (Minore)

Allegro

p

f cresc. p

(4 0) (2)

LETZTER SATZ

Presto

p

p V

V

E

B) $\frac{6}{8}$ *f* *f*
 C) $\frac{6}{8}$ *f* *f* *p*
 D) $\frac{6}{8}$ *ff* *p* (3)
 E) $\frac{6}{8}$ *f* *f* *f* *p* A.....
cresc.
f *f*

40 Beethoven: Quartett No. 4 *c - ut - c* Op. 18 No. 4

1. SATZ

Allegro ma non tanto

A) *p* *cresc.*

B) *fp* *cresc.*

C) *f* *p*

D) *cresc.* *so*

E) *ff* *f* *f*

F) *f* *ff*

2. SATZ (Scherzo)

Andante scherzoso quasi allegretto

pp *cresc.*

3. SATZ (Menuetto-Trio)

Allegretto

A) *p* *cresc.*

ff *cresc.*

fp

B)

3/4

cresc. 3

8

sf

p

(2)

A

8

3

LETZTER SATZ

Allegro

[illegible]

[41] Beethoven: Quartett No 5 A-La-A Op. 18 No. 5

1. SATZ

Allegro

A) *f* *fp* *fp* *fp* *p* *cresc.* *cresc.* *f*

B) *f sf* *sf* *sf*

C) *p*

D) *p* *cresc.* *f*

E) *f* *sf* *sf* *sf*

2. SATZ (Menuetto)

p

p

SOLO

cresc.

The image displays three staves of musical notation for the piece 'The Swan' from 'The Nutcracker'. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 4. A 'V' marking appears above a measure, and a '3' indicates a triplet. The second staff continues the melody with similar note values and fingerings, ending with a double bar line. The third staff is labeled '(Var. III)' and '(C)' with a 2/4 time signature. It starts with a 'p cresc.' dynamic marking and features a series of eighth notes, with a 'V' marking above a measure. The piece concludes with a 'sf' (sforzando) marking followed by a 'p' (piano) marking.

LETZTER SATZ
Allegro

A) *p*

B) *ff*^A *f* *ff*^E

C) *p* *cresc.* *p*

D) *p* *sf* *sf* *sf* *f* *pp*

The musical score consists of four systems of staves. The first system (A) begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It features a series of eighth and sixteenth notes with various fingerings (1, 3, 1, 3, 1) and a dynamic marking of *p*. The second system (B) continues with similar notation, including a *ff* dynamic marking and a *f* marking. The third system (C) shows a crescendo leading to a *p* dynamic. The fourth system (D) includes a variety of dynamics from *p* to *pp* and *sf*, with complex fingerings and articulation marks.

42 Beethoven: Quartett Nö. 6 B - Sib - B^b Op. 18 No. 6

1. SATZ
Allegro con brio

A) *fp* *fp* *p*

B) *pp* *f* *f*

f

The musical score for the first movement consists of three systems of staves. The first system (A) begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. It features a series of eighth and sixteenth notes with various fingerings (1, 4, 1, 4, 3) and dynamic markings of *fp* and *p*. The second system (B) continues with similar notation, including a *pp* dynamic marking and a *f* marking. The third system shows a *f* dynamic marking and complex fingerings.

C)

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

p *cresc.*

f *ff*

2. SATZ

Adagio ma non troppo

A)

p *solo* *6* *6* *6*

cresc. *(Rhythmus!)* *stacc.* *3* *A* *A....*

A...D *E* *E* *pp* *6* *6* *pp*

3. SATZ (Scherzo)

Allegro

A)

p *pizz.* *(arco)* *f* *A*

p *ff* *E* *p*

*(Trio)** *solo* *fp* *4* *1* *solo* *3*

fp

*) Im 1. Band enthalten: Handgelenk [138b]

*) Voir aussi Vol. I: Poignet [138b]

*) Also in Vol. I see: Wrist [135b]

First system of musical notation, featuring two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The second staff continues the melody, also with notes, rests, and dynamic markings. The system concludes with a double bar line.

LETZTER SATZ

Allegretto quasi allegro

Second system of musical notation, featuring two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The second staff continues the melody, also with notes, rests, and dynamic markings. The system concludes with a double bar line.

Third system of musical notation, featuring two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The second staff continues the melody, also with notes, rests, and dynamic markings. The system concludes with a double bar line.

Fourth system of musical notation, featuring two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The second staff continues the melody, also with notes, rests, and dynamic markings. The system concludes with a double bar line.

Fifth system of musical notation, featuring two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The second staff continues the melody, also with notes, rests, and dynamic markings. The system concludes with a double bar line.

Sixth system of musical notation, featuring two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The second staff continues the melody, also with notes, rests, and dynamic markings. The system concludes with a double bar line.

Seventh system of musical notation, featuring two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The second staff continues the melody, also with notes, rests, and dynamic markings. The system concludes with a double bar line.

Eighth system of musical notation, featuring two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The second staff continues the melody, also with notes, rests, and dynamic markings. The system concludes with a double bar line.

Ninth system of musical notation, featuring two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with notes, rests, and dynamic markings. The second staff continues the melody, also with notes, rests, and dynamic markings. The system concludes with a double bar line.

43 Beethoven: Quartet No. 7 $\mathcal{F}-\mathcal{F}a-\mathcal{F}$ Op. 59 No. 1

1. SATZ

Allegro

A

The image displays a page of musical notation for a piano piece, organized into six systems (A-F). The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' at the top left.

System A: Starts with a piano (*p*) and dolce marking. It features a series of eighth notes and quarter notes, with a fermata over the final measure.

System B: Includes a *p cresc.* marking and a *tr* (trill) marking. It features a series of eighth notes and quarter notes, with a fermata over the final measure.

System C: Includes a *f* (forte) marking and a *p* (piano) marking. It features a series of eighth notes and quarter notes, with a fermata over the final measure.

System D: Includes a *sempre piano* marking. It features a series of eighth notes and quarter notes, with a fermata over the final measure.

System E: Includes a *f* (forte) marking and a *p* (piano) marking. It features a series of eighth notes and quarter notes, with a fermata over the final measure.

System F: Includes a *f* (forte) marking and a *p* (piano) marking. It features a series of eighth notes and quarter notes, with a fermata over the final measure.

The notation includes various musical symbols such as notes, rests, dynamics, articulations, and fingerings. The page is numbered 10 at the bottom right.

2. SATZ

Allegretto vivace e sempre scherzando

A) *sempre p* *sempre staccato e piano*

B) *cresc.* *pp* *cresc.* *f*

C) *sempre pp* (V. A...)

3. SATZ

Adagio molto e mesto

A) *p sotto voce* *cresc.* B) *p* *cresc.*

C) *f* *f* *p solo*

G.....

A... A

(M)

LETZTER SATZ (Thème russe)

Allegro

A) *sempre piano*

sempre piano *f*

Musical score for a quartet, page 79. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains various musical notations including slurs, ties, and dynamic markings like *f* and *ff*. The second staff has a *p* marking and a *V* marking above a slur. The third staff has a *cresc.* marking and an *A* marking. The fourth staff has a *ff* marking. The fifth staff has a *f* marking. The sixth staff has a *f* marking and a *B)* marking. The seventh staff has a *dim.* marking. The eighth staff has a *D)* marking and a *f* marking. The ninth staff has a *(V)* marking. The tenth staff has a *ff* marking and an *E* marking. The score is written in a single system with ten staves.

44 Beethoven: Quartett No. 8 e-m-l-e Op. 59 No. 2

1. SATZ

Allegro

A) *p* *cresc.* *f*

B) *ff* *f* *f* *sempre f* (2)

C) *ff* *f* *ff*

D) *f* *ff* *dim.* *p*

2. SATZ

Si tratta questo pezzo con molto di sentimento

Molto adagio

A) *p* *E*

B) *f*

C) *cresc.* *p*

D) *f* *p*

3. SATZ (Maggiore - Thème russe)

Allegretto

A) *p* *cresc.* *G*

B) *ff*

C) *f* *p*

FINALE

Presto

Presto

A) *fp* *cresc.* *fp* *cresc.* *f*

sempre f

C) *ff* *tr* *f* *f* *f* *f* *f* *f*

p A (2) A

D) *ff* *sempre f* A A

E) *cresc.* *f* *ff*

F) **Più presto** *sempre ff* A.....

45 Beethoven: Quartett No. 9 C-Ur-C Op. 59 No. 3

1. SATZ

Allegro vivace

The musical score is arranged in ten systems, each containing one or more staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key features include:

- Staff 1:** Starts with a treble clef, C major key signature, and 2/4 time signature. It begins with a *p* (piano) dynamic and a *solo* instruction. The first measure is marked with a *V* (vibrato) and a *3* (finger). The piece ends with a *f* (forte) dynamic and a *G* (G major) chord.
- Staff 2:** Continues the melody with a *p* dynamic and a *solo* instruction. It features a *V* marking and a *D* (D major) chord.
- Staff 3:** Shows a *pp* (pianissimo) dynamic and a *f* dynamic. It includes a *V* marking and a *f* dynamic.
- Staff 4:** Features a *f* dynamic and a *ten.* (tension) marking. It includes a *V* marking and a *A* (A major) chord.
- Staff 5:** Includes a *tr* (trill) marking and a *A* (A major) chord.
- Staff 6:** Features a *p* dynamic and a *strecken* (stretch) instruction. It includes a *sol* (solo) instruction and a *liegend lassen* (let lie) instruction.
- Staff 7:** Includes a *B* (B major) chord and a *p* dynamic.
- Staff 8:** Features a *cresc.* (crescendo) marking and a *f* dynamic.
- Staff 9:** Includes a *f* dynamic and a *G* (G major) chord.
- Staff 10:** Features a *C* (C major) chord and a *p* dynamic. It includes a *sol* (solo) instruction and a *A* (A major) chord.

D) *p cresc.*

E) *p* solo E

pp

solo E

F) *cresc.* *f* (1 3 A 2)

E A

G) *p* *cresc.* A (*Rhythmus!*) *f* E

H) *p*

D

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

E *fp*

2. SATZ

Andante con moto quasi allegretto

A) *cresc.* *p* *E* *p* B) *p*

sf *E* *fp*

3. SATZ (Menuetto)

Grazioso

A) *p cresc.* *f* *dim.* 2

p *V* 3 0 0 1 2 3 1

(Trio) B) *p cresc. A* *sf* *sf* *f* 0

V 3 4 *V* 3 4 *V* 3 4

LETZTER SATZ

Allegro molto

A) *f* 4 4 0 0

1 2 0 1 1 1 1

3 1 1 1

più f

2 4 B) *f* *dim.* 3 3

ff *E*

1 0 *p* 1 0

C) *cresc.* *f* restez *p* A

D) *ff* *sf* *sf* *sf*

E) *sf* *sempre ff*

F) *p* A E

cresc. *f* A A A

G) *p* *f*

più f *f*

p restez (A 3 2 4 3 1 A 4 3 2 1 E)

H) *più f* *ff*

E

46 Beethoven: Quartett No. 10 Es - Mib - Eb Op. 74

1. SATZ
Allegro

A) *p* *cresc.* *p*

B) *p* *cresc.* *f*

C) *cresc.*

D) *) *f*

f *più f* *ff*

*) Im 1. Band enthalten: Fester Strich [6C]

*) Voir aussi Vol. I: Coup d'archet énergique [6C]

*) Also in Vol. I see: Firm Bowing [6C]

2. SATZ
Adagio ma non troppo

A) $\frac{3}{8}$ (p) solo... $\frac{3}{8}$ B) $\frac{3}{8}$ cantabile

cresc. (G.....)

3. SATZ
Presto

A) $\frac{3}{4}$ f p

B) $\frac{3}{4}$ f ff

LETZTER SATZ
Allegretto con Variazioni

A) $\frac{2}{4}$ *sempre f* *sf* *sf* *sf* (G.....)

B) $\frac{2}{4}$ f f f f f

Allegro

[47] Beethoven: Quartett No. 11 *f-fa-f* Op. 95

1. SATZ

Allegro con brio

A) *f* *G*.....

B) (Handgelenk) *pp* *f*

C) *p cresc.* *E*

2. SATZ

Allegretto ma non troppo

(*mf*) *p* *cresc.*

3. SATZ

Allegro assai vivace ma serio

A) *pp* *f* *p* *cresc.*

B)*) *dolce* *solo* *dolce* *solo*

C)*) *dolce* *solo*

D)*) *pp* *solo*

LETZTER SATZ

Allegretto agitato

A) *f* *cresc.* *ff*

B) *p* *p* *sf*

C) *pp* *cresc.* *p* *f*

D) *f*

Allegro

) Im 1. Band enthalten: Handgelenk [138^a]) Voir aussi Vol. I: Poignet [138^a]*) Also in Vol. I see: Wrist [138^a]

48 Beethoven: Quartett No. 12 *Es - Mib - Eb* Op. 127

1. SATZ
Allegro

A) *p* *dim.* A A
 B) *E cresc.* *p* *ff*
 C) *Maestoso* *Allegro* *ff* *p* *f*
 D) *(p) cresc.* *dim.* E *p*

2. SATZ
Andante con moto

A) *cresc.* *dim.* *pp*
 B) *cresc.* *p*
 C) *poco cresc.* *p*
 D) *più cresc.* *f* *p* A
 E) *cresc. p dolce*

Musical score for a quartet, featuring various musical notations, dynamics, and tempo markings. The score is written for four staves, each representing a different instrument. The key signature is B-flat major (two flats). The time signature is 3/4.

Tempo and Mood Markings:
 - *Adagio ma non troppo e molto cantabile* (Adagio but not too much and very cantabile)
 - *Adagio molto espressivo* (Adagio very expressive)
 - **3. SATZ**
 - *Scherzando vivace* (Scherzando vivace)

Dynamics and Performance Instructions:
 - *p* (piano)
 - *f* (forte)
 - *pp* (pianissimo)
 - *pp dolce* (pianissimo dolce)
 - *cresc.* (crescendo)
 - *dim.* (diminuendo)
 - *fz* (forzando)
 - *tr* (trill)
 - *V* (Vibrato)
 - *D...* (Dolce...)
 - *Rhythmus!* (Rhythm!)

Structural Markings:
 - **A**, **B**, **C**, **D** (Section markers)
 - **E** (Section marker)
 - **A**, **B**, **C**, **D** (Section markers)

The score includes various musical notations such as notes, rests, trills, vibrato, and dynamic markings. The tempo and mood markings are placed above the staves. The structural markings are placed below the staves.

[49] Beethoven: Quartett No. 13 B-S $\flat$ -B $\flat$ Op. 130

1. SATZ

Allegro

Musical score for the first movement of Beethoven's Quartet No. 13, Op. 130. The score is written for four staves in B-flat major, 3/4 time. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f*, *p*, *sf*, *pp*, and *cresc.* The score includes fingerings, slurs, and articulation marks like accents and staccato. The first staff begins with a forte (*f*) dynamic and a sixteenth-note pattern. The second staff has a piano (*p*) dynamic and a crescendo. The third staff starts with forte (*f*) and includes a decrescendo (*dim.*) and a crescendo. The fourth staff is marked *sf*. The fifth staff, labeled B), starts with *pp* and includes a crescendo. The sixth staff, labeled C), starts with *p* and includes a *non legato* marking. The seventh staff starts with a forte (*f*) dynamic. The eighth staff has a decrescendo (*dim.*) and a piano (*p*) dynamic. The ninth staff has a crescendo and a forte (*f*) dynamic. The tenth staff ends with a forte (*f*) dynamic.

2. SATZ (Presto)
 Listesso tempo

The musical score is for a quartet in 6/4 time, key of B-flat major. It consists of 10 staves of music. The first staff begins with a repeat sign and a first ending. The second staff has a first ending and a second ending. The third staff has a first ending and a second ending. The fourth staff has a first ending and a second ending. The fifth staff has a first ending and a second ending. The sixth staff has a first ending and a second ending. The seventh staff has a first ending and a second ending. The eighth staff has a first ending and a second ending. The ninth staff has a first ending and a second ending. The tenth staff has a first ending and a second ending. The score includes various dynamics and articulations throughout.

*) Im 1. Band enthalten: Triller [68^a]

*) Voir aussi Vol. I: Trilles [68^a]

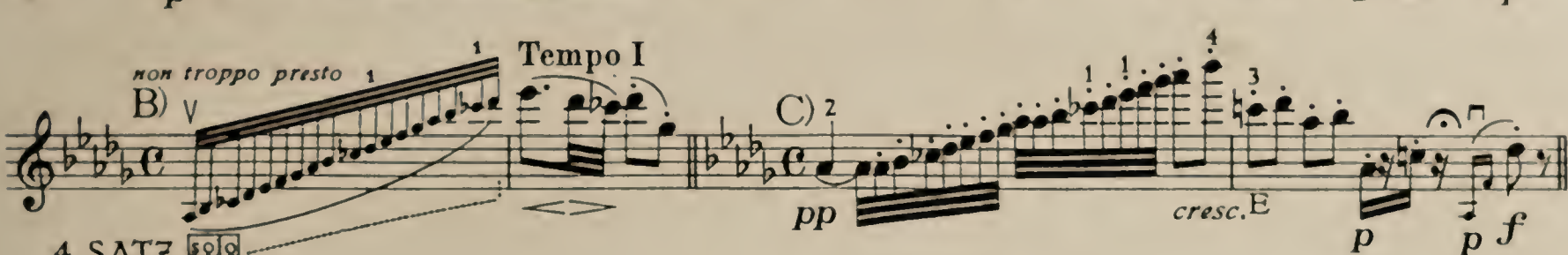
*) Also in Vol. I see: Trills [68^a]

3. SATZ

Andante con moto ma non troppo

Poco scherzoso

A) 

B) 

4. SATZ

Allegro assai

Alla danza tedesca

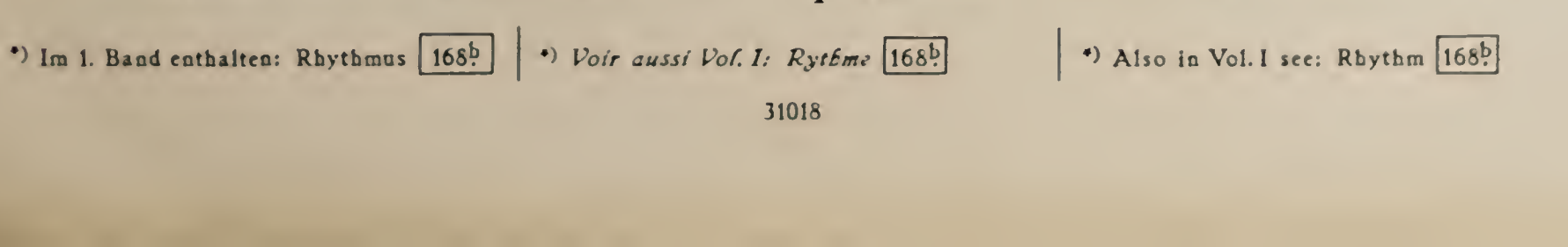


5. SATZ (Cavatina)

Adagio molto espressivo



FINALE
Allegro

A) 

*) Im 1. Band enthalten: Rhythmus 168^b

*) Voir aussi Vol. I: Rythme 168^b

*) Also in Vol. I see: Rhythm 168^b

B) *f* *A* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

C) *ff* *A cresc. poco a poco*

af f *(3) più f* *(A 3) ff* *A* *restez*

A *sf dim.*

D) *V* *sempre pp*

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

cresc. *f* *A cresc.* *sf* *cresc.*

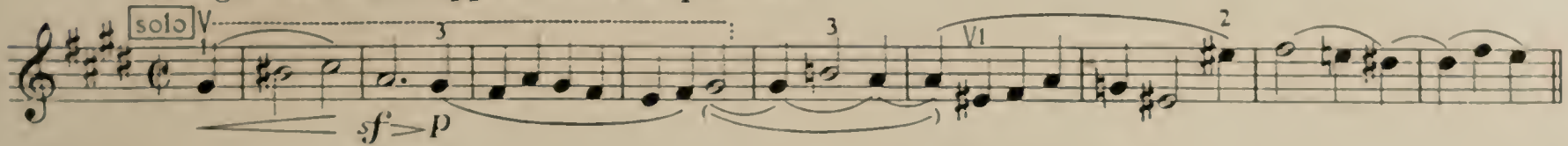
E) *ff* *sf* *sf* *sf* *ff*

p *più p* *pp* *ff*

[50] Beethoven: Quartet No. 14 *cis - ut $\sharp$ - c $\sharp$* Op. 131

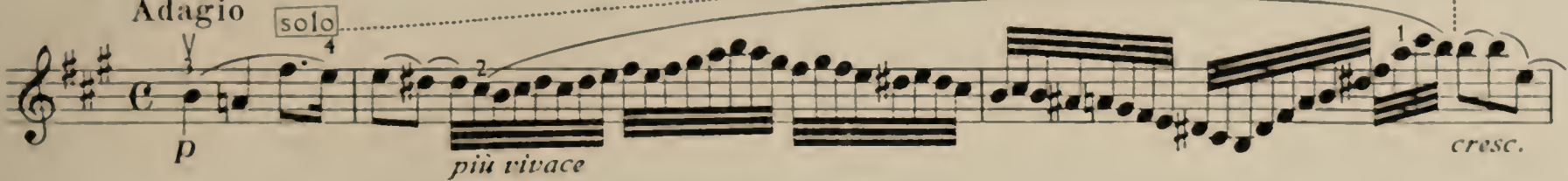
No. 1

Adagio ma non troppo e molto espressivo



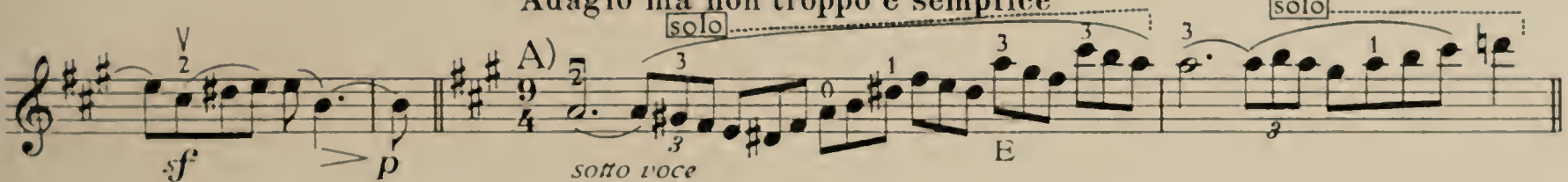
No. 3

Adagio

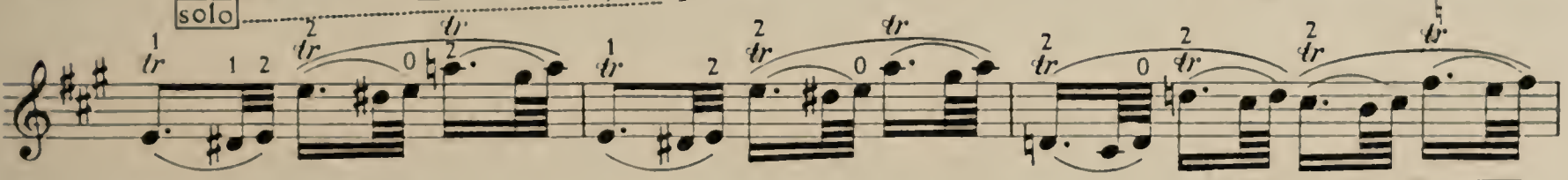


No. 4

Adagio ma non troppo e semplice



Andante

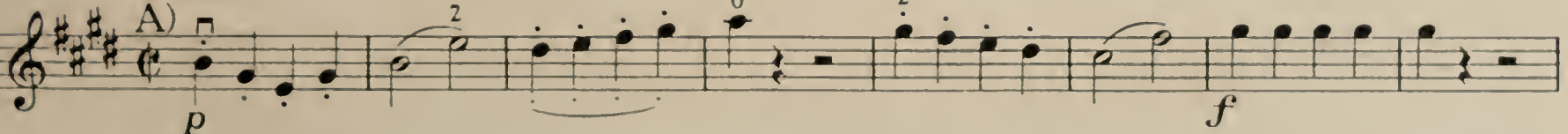


Allegretto



No. 5

Presto



*) Im 1. Band enthalten: Triller [68b]

*) Voir aussi Vol. I: Trilles [68b]

*) Also in Vol. I see: Trills [68b]

sul ponticello

B) *dim. pp*

No. 7
Allegro

A) *ff* (G 1) 1 1 2 1 1 1 B) *p* (V) *cresc. poco* *espr.* 2

riten. p in tempo cresc. poco rit. sempre f sf

C) 4 0 2 1 1

D) *non legato pp*

E) *cresc. f sf p cresc. ff*

[51] Beethoven: Quartett No.15 a-la-a Op. 132

1. SATZ
Allegro

A) *f* *dim.* *p*

B) *ff* *p legato*

C) *p* *ff*

D) *ff*

p

cresc. f

E)

2. SATZ

Allegro ma non tanto

A)

B)

C)

3. SATZ

Andante

A)

B)

C)

LETZTER SATZ

(Alfa marcia, assai vivace)

Più allegro

A) *ritard. in tempo* *espressivo* *Presto solo*

cresc. dim. accelerando cresc. ff

Poco adagio *smorz. attacca*

Allegro appassionato *espressivo* *cresc. p*

Viol. II

B) *cresc. più p pp*

C) *Presto* *pp*

cresc. A f

col punto d'arco *E) più cresc.*

f dim. p più p pp

[52] Beethoven: Quartett No. 16 F-Fa-F Op. 135

1. SATZ

Allegretto

A) *poco cresc. p* *B) p cresc. sf*

f pp

2. SATZ
Vivace

C) *p cresc.* *f* *p cresc.*

ff *f* *f* *f* *f*

f *A*

A

dim. *p* *sempre più p*

pp *ppp*

V

3. SATZ

Lento assai, cantante e tranquillo

p semplice *ten.* *A* *A.....* *A* *A*

E *cresc.* *A poco a poco* *p*

cresc. rinf. *p* *dim.* *pp* *ritard.*

LETZTER SATZ

Allegro

A) *ff* *f* *ff* *A* *A*

B) *ff* *A* *A*

C) *pp*

[53] Beethoven: FUGA GRANDE (Quartett 2 Viol., Viola, Vcl. No. 17) B-Sib-Bb Op. 133

Allegro

A) *f*

E

D

f *f* *f* *f* *ff*

B) *f* C) *f*

E

f *f* *f* *f* *f* *ff* *3* *3* *3*

ff *f* *f* *f* *f* *f* *f* *ben marcato*

3 *2* *3* *2* *4*

D) *ben tenuto* **Meno mosso e moderato**

f *pp*

E)

sempre pp E

Allegro molto e con brio

F) *ff* *ff* *f* E

54 Schubert: Quartett a-la-a Op. 29

1. SATZ

Allegro ma non troppo

A) *pp* (4)

B) *p* *tr* *decresc.* **solo** (3)

C) *f* *tr* *f* E

D) *p* (2)

E) *f* *tr* *f* *tr* 4.

decresc. (2) **solo**

2. SATZ

Andante

ff *fp*

LETZTER SATZ

Allegro moderato

A) *f* (1) (3) *p*

B) *pp* *so* *4-4*

C) *pp* *so* *cresc.* *f* *p* *f*

cresc. *ff* *E* *f* *p* *3* *3*

cresc.

a tempo *ritard.* *p* *pp*

cresc. *f* *cresc.* *sf*

pp *ten.* *G. P.* *ten.* *fp* *cresc.*

D) *pp* *1 3 2 1 1* *p* *cresc.*

f *3* *3* *4* *1 2* *3* *3*

E) *cresc.* *ff* *pp* *3*

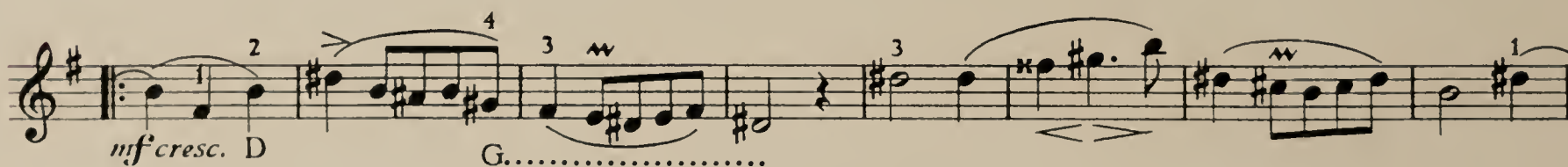
55 Schubert: Quartett G-Sol-G Op. 161

1. SATZ

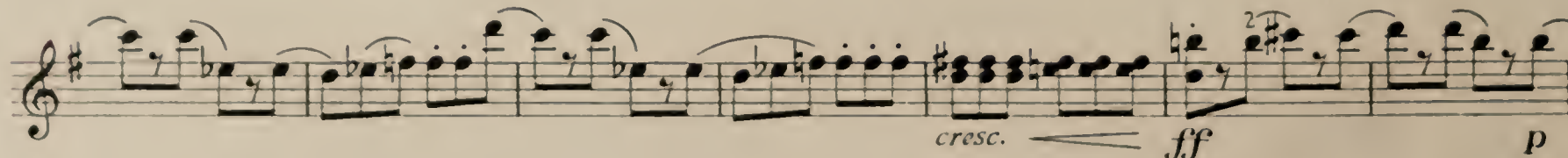
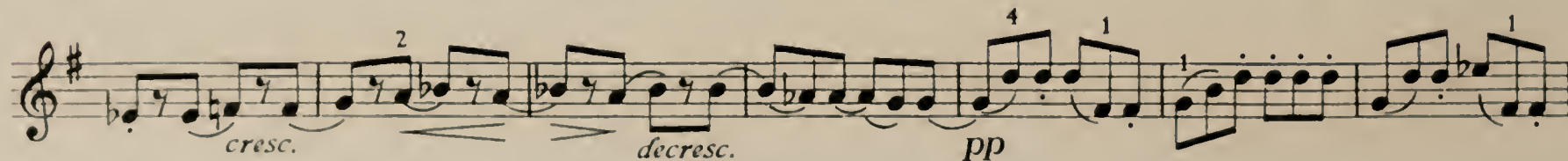
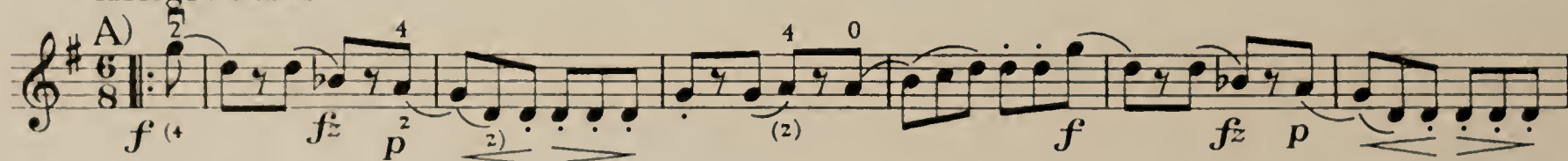
Allegro molto moderato

2. SATZ

Andante un poco moto



LETZTER SATZ Allegro assai



The musical score is written for a quartet in G major (one sharp) and 6/8 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various dynamics including *f*, *ff*, *p*, *pp*, *cresc.*, and *decresc.*, along with articulation marks like accents and slurs. Fingerings are indicated by numbers 1-4 above notes. The score includes several measures with repeat signs and first/second endings. The final staff ends with a decrescendo marking.

*) 4. Finger strecken, 1. Finger liegen lassen.

*) *Etendre le quatrième doigt, laisser le premier doigt sur les cordes.*

*) Stretch the fourth finger, the first finger to remain on the string.

56 Schubert: Quartett *d-re-d* Op. posth.

1. SATZ
Allegro

A) *ff* *pp* *V*

B) *f* (2) (1 1)

ff

p *dim.* 1 3 2 1 3

pp *E* *A*

E *A*

cresc. *f* *D*

C) *fz* *p* *A*

D) *V* 3 *f* *E*

E) *solo* *ff* *p* *decresc.* *pp* *A* *A.....* *A.....* *A..... cresc.* *f* *f* *f* *f* *f*

F) *V* 2 *ff* *f* *f* *A* *f* *A* *f* *f* *f* *f* *f*

2. SATZ

Andante con moto

2. SATZ
Andante con moto
A) solo

pp

The musical score consists of ten staves, each containing a single melodic line. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- Staff 1:** Starts with a *pp* (pianissimo) dynamic, followed by a *solo* marking and a *f* (forte) dynamic. It includes a *decresc.* (decrescendo) marking and a *G* (G-clef) marking.
- Staff 2:** Features a *p* (piano) dynamic and a *pp* (pianissimo) dynamic.
- Staff 3:** Includes a *cresc.* (crescendo) marking and a *A* (Allegretto) marking.
- Staff 4:** Contains a *pp* (pianissimo) dynamic and a *p cresc.* (piano crescendo) marking.
- Staff 5:** Starts with a *f* (forte) dynamic and includes a *decresc.* (decrescendo) marking.
- Staff 6:** Features a *p* (piano) dynamic and a *poco cresc.* (poco crescendo) marking.
- Staff 7:** Includes a *pp* (pianissimo) dynamic and a *solo* marking.
- Staff 8:** Contains a *A* (Allegretto) marking and a *D* (D-clef) marking.
- Staff 9:** Features a *pp* (pianissimo) dynamic and a *A* (Allegretto) marking.
- Staff 10:** Includes a *A* (Allegretto) marking and a *D* (D-clef) marking.

3

2 2

pp (A) E

4 4 4 4 3 1 2

E (A) decresc.

2 3 4 3 1 2 2

pp cresc.

3. SATZ (Scherzo)
Allegro molto

A) f

B) (Trio) p

ritard. a tempo

C) p

fp (Ao)

pp

tr

dim.

LETZTER SATZ

Presto

A) 2 4 2 3

p

B) 1 4

p

C) 4 0

p

cresc.

f

p

f

so

so

p

f

so

f

p

pp

D) 3 2 8 3 4 2 3

ff

E) 0

p

decresc.

pp

D

F) *f* *f* *pp* springender Bogen
 G) *pp* springender Bogen
 H) *pp* springender Bogen
 I) *decresc.* *dim.* *f* *ff*
 K) Prestissimo *pp* *p* *cresc.* *ff* *f* *p* *cresc.* *ff* solo mit 2. Violine... *f* *f*
 L) *p* *f* *cresc.* *ff* *fff*

57 Cherubini: Quartett No. 1 *Es-Mib-Eb*

1. SATZ

Allegro agitato ($\text{♩} = 116$)

A) *f* *p* *f*

B) *p* *f*

C) *f*

D) *ff*

E) *p* *cresc.*

F) *ff* (p)

G) *f*

H) *f*

I) *ff* E

Larghetto sans lenteur (♩ = 116)

Larghetto sans lenteur (♩ = 116)

3. SATZ (Scherzo)

Allegretto moderato (♩ = 126)

FINALE

Allegro assai ($\text{♩} = 160$) plus vite encore

31018

58 Cherubini: Quartett No. 3 *d-re-d*

1. SATZ

Allegro comodo (♩ = 120)

First movement, measures 1-16. The score is in G major, 2/4 time. It features a melody in the first violin with fingerings and accents, a second violin part with slurs and accents, and a cello/bass part with sixteenth-note patterns. Dynamics include *p*, *f*, and *dim.*. Section markers A), B), and C) are present.

2. SATZ

Larghetto sostenuto (♩ = 76)

Second movement, measures 1-4. The score is in G major, 2/4 time. It features a melody in the first violin with slurs and accents, and a cello/bass part with a staccato pattern. Dynamics include *ff* and *p*. The instruction *stacc. sans quitter la corde* is written below the cello/bass part.

3. SATZ (Scherzo)

Moderato sans lenteur

Third movement, measures 1-16. The score is in G major, 3/4 time. It features a melody in the first violin with slurs and accents, a second violin part with slurs and accents, and a cello/bass part with sixteenth-note patterns. Dynamics include *p*, *cresc.*, *f*, and *ff*. Section markers A), B), and C) are present. The instruction *Allegro* (♩ = 69) appears at the end of the movement.

[59] Mendelssohn: Quartett No. 1 *Es-Mib-Eb* Op. 12

1. SATZ

Allegro non tardante

First movement, measures 1-12. The score is in E-flat major (three flats) and common time (C). It features three staves. The first staff has two systems: the first system (measures 1-4) is marked *f* and includes a first ending bracket labeled 'A)' with a '2' above it; the second system (measures 5-8) is marked *ff* and includes a first ending bracket labeled 'B)' with a '1' above it. The second staff has two systems: the first system (measures 9-12) is marked *p* and includes a first ending bracket labeled 'C)' with a '2' above it; the second system (measures 13-16) is marked *mf* and includes a first ending bracket labeled '1' above it. The third staff has two systems: the first system (measures 17-20) is marked *f* and includes a first ending bracket labeled '0' above it; the second system (measures 21-24) is marked *ff* and includes a first ending bracket labeled '0' above it. Dynamics include *f*, *ff*, *p*, *mf*, and *cresc.*.

2. SATZ (Canzonetta) (Allegretto)

A) Più mosso

Second movement, measures 1-12. The score is in E-flat major (three flats) and 2/4 time. It features three staves. The first staff has two systems: the first system (measures 1-4) is marked *pp* and includes a first ending bracket labeled '0' above it; the second system (measures 5-8) is marked *stacc.* and includes a first ending bracket labeled '1' above it. The second staff has two systems: the first system (measures 9-12) is marked *pp* and includes a first ending bracket labeled '3' above it; the second system (measures 13-16) is marked *pp* and includes a first ending bracket labeled '0' above it. The third staff has two systems: the first system (measures 17-20) is marked *pp* and includes a first ending bracket labeled '4' above it; the second system (measures 21-24) is marked *pp* and includes a first ending bracket labeled '1' above it. Dynamics include *pp*, *stacc.*, and *ff*.

LETZTER SATZ

Molto allegro e vivace

Third movement, measures 1-12. The score is in E-flat major (three flats) and 12/8 time. It features three staves. The first staff has two systems: the first system (measures 1-4) is marked *f* and includes a first ending bracket labeled 'A)' with a '4' above it; the second system (measures 5-8) is marked *ff* and includes a first ending bracket labeled 'B)' with a '4' above it. The second staff has two systems: the first system (measures 9-12) is marked *pp* and includes a first ending bracket labeled '3' above it; the second system (measures 13-16) is marked *pp* and includes a first ending bracket labeled '0' above it. The third staff has two systems: the first system (measures 17-20) is marked *cresc.* and includes a first ending bracket labeled '4' above it; the second system (measures 21-24) is marked *ff* and includes a first ending bracket labeled '1' above it. Dynamics include *f*, *ff*, *pp*, and *cresc.*.

The musical score is written for a single melodic line in 12/8 time. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature of 12/8. The piece is marked 'L'istesso tempo' (H). The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics include *dim.* (diminuendo), *f* (forte), and *ff* (fortissimo). Articulations include slurs, accents, and fingerings (e.g., 1, 2, 3, 4). The score is divided into measures by vertical bar lines. The piece concludes with a final cadence.

60 Mendelssohn: Quartett No. 2 *a-la-a* Op. 13

1. SATZ
Allegro vivace

A) *f* *p* *cresc.* *f* *f* *f* *f*

B) *ff* *sf* *ff* *sf* *sf* *sf* *sf* *sf*

C) *f* solo mit Violoncell.....

ff *sf* *sf* *sf* *sf*

3. SATZ (Intermezzo)
Allegro di molto

LETZTER SATZ

Presto

A) *pp* *pp* *cresc.* *f* *ff*

B) *ff* non legato

C) Adagio non lento
solo *dim.* *DD*

Recit. *dim.* *DD*

61 Mendelssohn: Quartet No. 3 D-Re-D Op. 44 No. 1

1. SATZ

Molto allegro vivace (♩ = 88)

A) *f* *cresc.* *f* *tr* *cresc.* *f*

B) *p* *cresc.* *f* *p*

C) *ff* *con fuoco* *ff* *cresc.*

D) *cresc.*

E) *ff* *f sf* *f solo* (4)

2. SATZ (Menuetto)

Un poco allegretto (♩ = 60)

A) *pp solo* *sempre pp* *espress.* *p* *pp*

B) *pp*

C) *pp* *cresc.* *pp* *dim.*

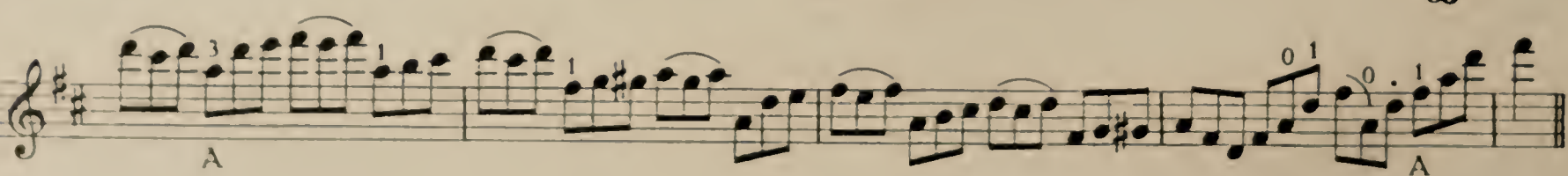
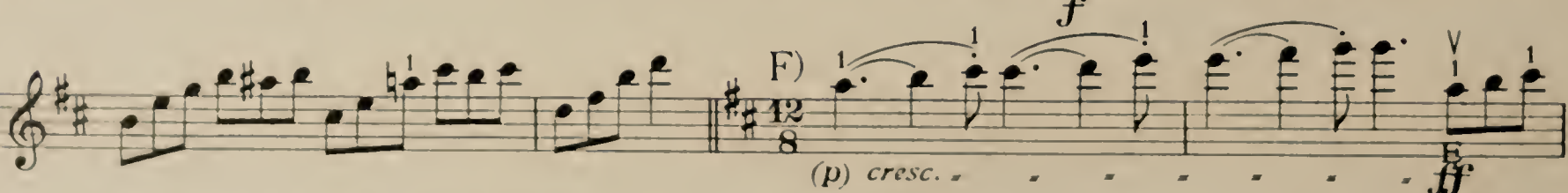
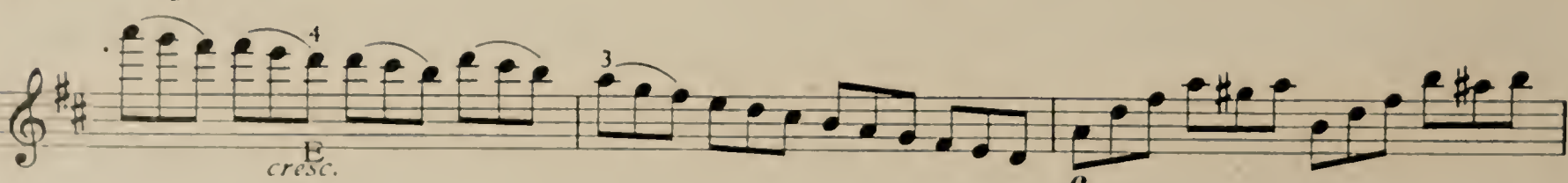
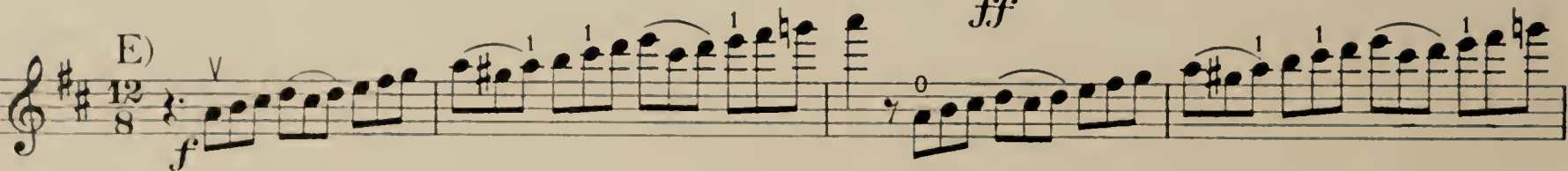
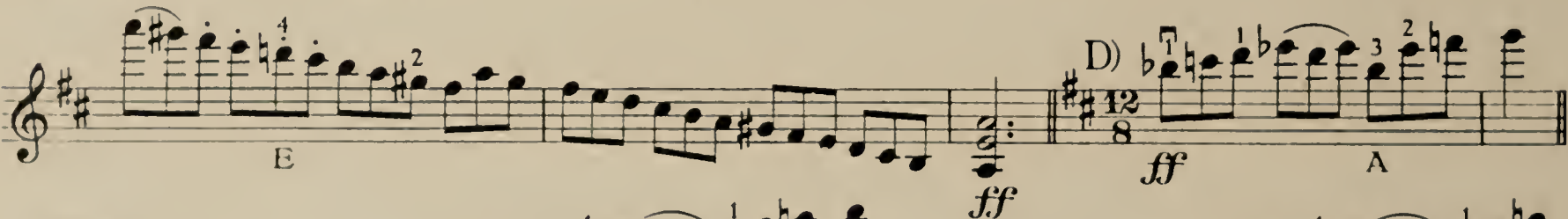
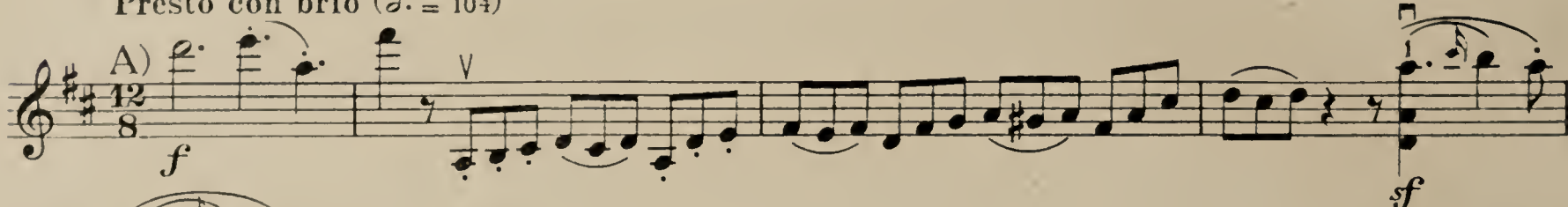
3. SATZ

Andante espressivo ma con moto (♩ = 126)



LETZTER SATZ

Presto con brio (♩ = 104)



[62] Mendelssohn: Quartett No. 4 *e-mi-e* Op. 44 No. 2

1. SATZ

Allegro assai appassionato ($\text{♩} = 88$)

A) p f

B) p *cresc.* f

C) f

2. SATZ (Scherzo)

Allegro di molto ($\text{♩} = 72$)

A) f p

B) p (*springen*)

LETZTER SATZ

Presto agitato ($\text{♩} = 72$)

A) mf p

sf sf p

cresc. ff A

B) f f C) f

ff (A + 1 o) f f f ff D) ff (G)

D A ff

63 Mendelssohn: Quartett No. 5 *Es-Mib-Eb* Op. 44 No. 3

1. SATZ

Allegro vivace (♩ = 92)

A) *f* (2) 1) B) *ff* C) *f cresc.* *ff solo* E *mf cresc.* *f* D) *f sf più f ff*

2. SATZ (Scherzo)

Assai leggero e vivace (♩ = 152)

A) *ff* B) *pp* C) *p sf* A) *p f* B) *f ff f* C) *f ff*

LETZTER SATZ
Molto allegro con fuoco (♩ = 76)

64 Mendelssohn: Quartett No. 6 *f-fa-f* Op. 80

1. SATZ

Allegro vivace assai

A) *p* *f* *f* *pp* *cresc. poco a poco* *f* *ff* *ff*
 B) *f*
 C) *f*
 D) *Presto* *ff*

FINALE

Allegro molto

A) *pp cresc.* *ff*
 B) *sempre ff*
 C) *sempre ff* *f* *f* *f* *f* *ff*

65 Schumann: Quartett No. 1 *a-la-a* Op. 41 No. 1

1. SATZ (Introduzione)

Andante espressivo (♩ = 69)

Allegro (♩ = 69)

1. SATZ (Introduzione) Andante espressivo (♩ = 69)

Allegro (♩ = 69)

1. SATZ (Introduzione) Andante espressivo (♩ = 69)

Allegro (♩ = 69)

2. SATZ (Scherzo)

Presto (♩ = 138)

2. SATZ (Scherzo) Presto (♩ = 138)

3. SATZ Adagio (♩ = 54)

Presto ($\text{♩} = 160$)

66 Schumann: Quartett No. 2 $\mathcal{F}-\mathcal{F}_a-\mathcal{F}$ Op. 41 No. 2

1. SATZ

Allegro vivace ($\text{♩} = 96$)

*) Siehe 1. Band: Staccato 40

•) Voir aussi Vol. I: Staccato 40

*) Also in Vol. I see: Staccato 40

2. SATZ

Andante, quasi Variazioni (♩. = 69)

A) *p* *più f* *dim.* *ritard.*

B) *pp* *ten.* *ten.* *ten.* *f* *sf*

Molto più lento (♩. = 50)

Un poco più vivace (♩ = 100)

C) *f* *sf*

D) *p solo* *sf* *sf*

E) *sf* *poco a poco ritard. e dim.*

Adagio

CODA

Tempo I, un poco più lento

D) *p solo* *sf* *sf*

E) *sf* *poco a poco ritard. e dim.*

Adagio

3. SATZ (Scherzo)

Presto (♩. = 76)

A) *p* *cresc.* *f* *p* *f* *p*

B) *p*

(Trio)

Listesso tempo

LETZTER SATZ

Allegro molto vivace (♩ = 126)

C) V
 p 3 3 f f

p $(\cdot)$ $(\cdot)$ $(\cdot)$ $(\cdot)$ 4

2 $(A \ 3 \ 1 \ 2)$ f

1 f f f V

V f f mf

B) $2/4$ fp 3 2 1 b^4 3 V 2 b^1 $(2 \ 4 \ 2 \ 1)$ 4 1 (3) f

b^1 b^2 b^3 b^4 b^1 b^2 b^3 b^4

Più mosso
 C) $2/4$ p $D)$ $2/4$ p $E)$ $2/4$ f

f f f A f G D A

f D A f E

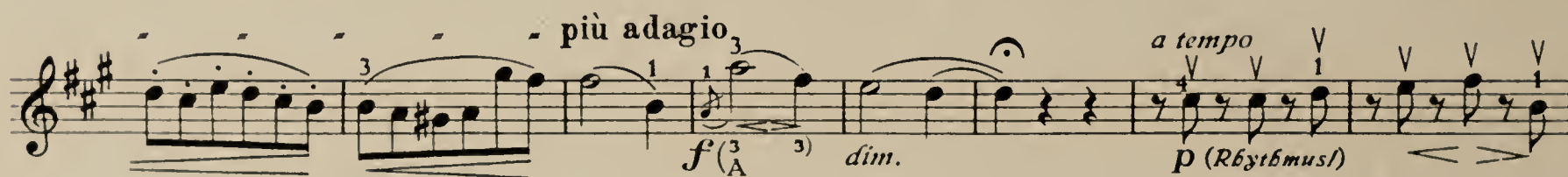
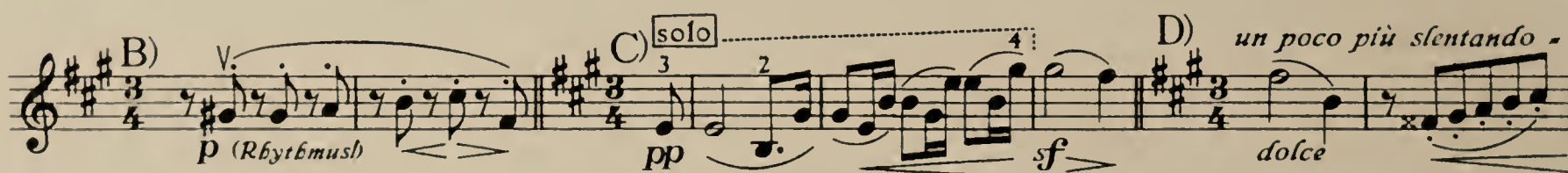
67 Schumann: Quartett No. 3 A-La-A Op. 41 No. 3

1. SATZ

Andante espressivo (♩ = 60)



Allegro molto moderato (♩ = 60)



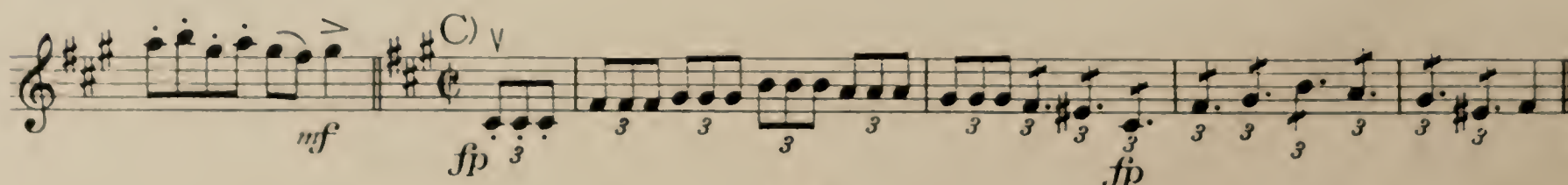
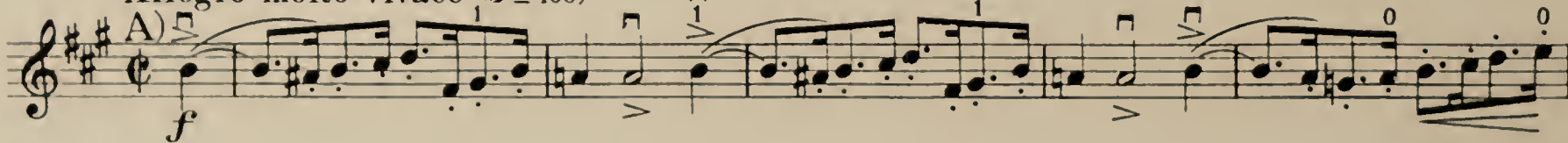
2. SATZ

Tempo risoluto (♩ = 144)



FINALE

Allegro molto vivace (♩ = 108)



Quasi Trio

Quasi Trio

D) *mf*

E) *f*

F) *p* *segue* *cresc.*

G) *f* *molto cresc.*

68 Smetana: Quartett *e-mi-e*

1. SATZ

Allegro vivo appassionato

1. SATZ
Allegro vivo appassionato

A) *f* *ff* *sf*

B) *sf*

Meno allegro

C) *f* *ff* *sf*

2. SATZ

2. SATZ

Allegro moderato à la Polka

[illegible]

D) (Meno mosso)
Più mosso

f *A* *sf* *con forza*

3. SATZ
A) *Largo sostenuto*

The first system of the musical score for 'The Swan Song' is written on a single staff. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody starts with a series of eighth and sixteenth notes, some marked with fingerings (0, 1, 2, 1). This is followed by a triplet of eighth notes marked with a '1' and a slur. The next measure contains a triplet of eighth notes marked with a '3' and a slur, with a 'dim.' (diminuendo) marking below. This is followed by another triplet of eighth notes marked with a '3' and a slur, with an 'sf' (sforzando) marking below. The final measure of the system contains a triplet of eighth notes marked with a '3' and a slur, with a '(A)3' marking below, and a 'p dolce' (piano dolce) marking below. The system ends with a double bar line.

Musical score for the first section of the quartet, featuring six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The second staff includes the instruction "Tempo I" and a "solo" marking. The third staff has a "cresc." marking. The fourth staff includes a "5 tranquillo" marking. The fifth staff has a "p leggiero" marking. The sixth staff has a "p" marking. The score is written in a style typical of 19th-century musical notation.

LETZTER SATZ

Vivace

Musical score for the second section of the quartet, featuring six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps. The second staff includes a "V" marking. The third staff has a "B)" marking. The fourth staff has a "D)" marking. The fifth staff includes a "Più mosso" marking. The sixth staff has a "f" marking. The score is written in a style typical of 19th-century musical notation.

69 Tschaikowsky: Quartett D-Re-D Op. 11

1. SATZ

Moderato e semplice

A) *p dolce* B) *p e leggero*

poco a poco cresc.

C) *cresc.* (A)

E *f e cantabile* A A

D) *p* A restez

f (A 2)

Allegro giusto

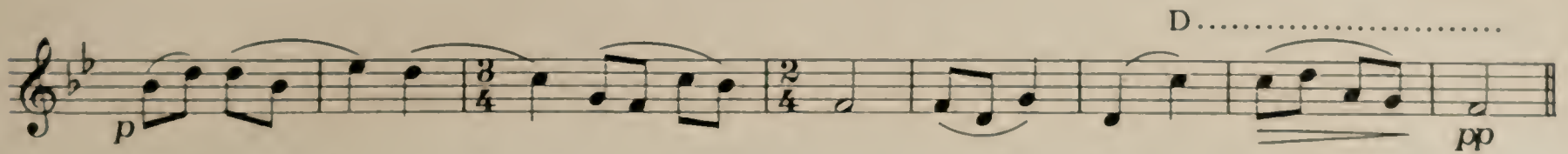
E) *ff* *cresc.*

E *sempre accel.*

2. SATZ

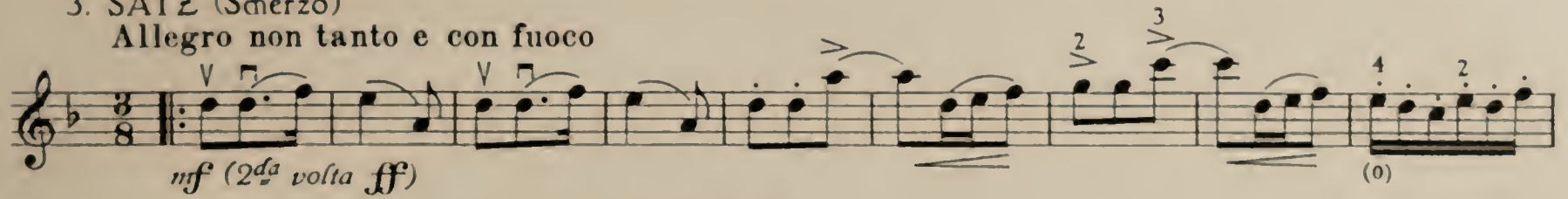
Andante cantabile

(Rhythmus!) *p* con serd. D..... D..... *pp*



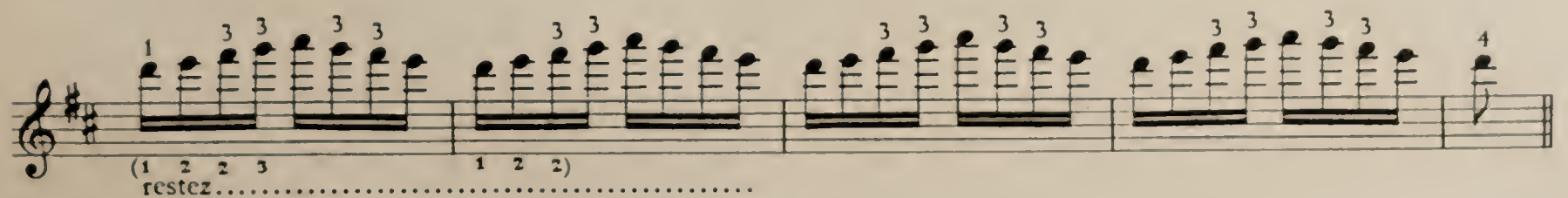
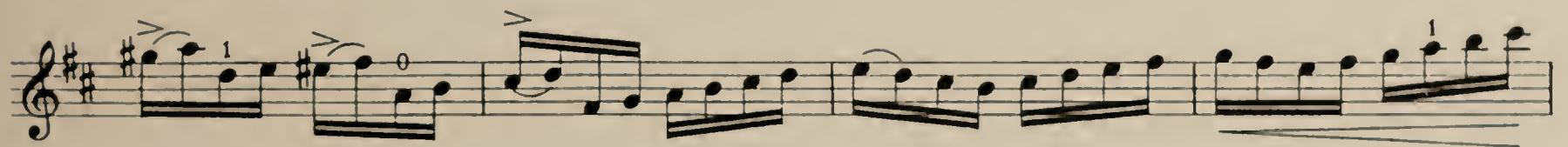
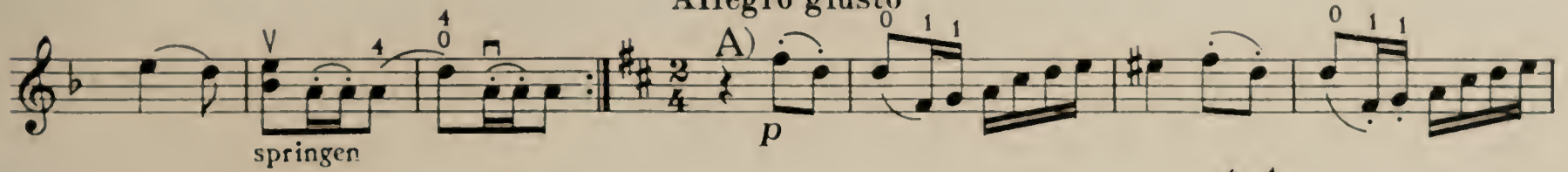
3. SATZ (Scherzo)

Allegro non tanto e con fuoco



FINALE

Allegro giusto



[70] Tschaikowsky: Quartett F-Fa-F Op. 22

1. SATZ
Adagio (♩ = 66)

A) *sf p* *mf* *pp* *sf p* *mf* *f*
 solo
 solo
 solo
 solo
 Moderato assai, quasi andantino (♩ = 80)
 ...*pp*..... *p* *espress.*
 B) *cresc.* *f*
 C) *dim. poco a poco* *f*
 D) *f* *restez*.....
 E) *f*

First system of the quartet, featuring three staves with complex rhythmic patterns and dynamic markings. The first staff includes a key signature change to B-flat major and a time signature change to common time (C). The second staff has a key signature change to B-flat major. The third staff has a key signature change to B-flat major. The first staff includes a key signature change to B-flat major and a time signature change to common time (C). The second staff has a key signature change to B-flat major. The third staff has a key signature change to B-flat major. The first staff includes a key signature change to B-flat major and a time signature change to common time (C). The second staff has a key signature change to B-flat major. The third staff has a key signature change to B-flat major.

2. SATZ (Scherzo)

Allegro giusto (♩ = 112)

3. SATZ

Andante ma non tanto (♩ = 60)

Second system of the quartet, showing the beginning of the second and third movements. The first staff has a key signature change to B-flat major and a time signature change to 6/8. The second staff has a key signature change to B-flat major and a time signature change to 3/4. The first staff has a key signature change to B-flat major and a time signature change to 6/8. The second staff has a key signature change to B-flat major and a time signature change to 3/4.

FINALE

Allegro con moto (♩ = 136)

Third system of the quartet, showing the beginning of the finale movement. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4.

Fourth system of the quartet, continuing the finale movement. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4.

Fifth system of the quartet, continuing the finale movement. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4.

Sixth system of the quartet, continuing the finale movement. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4.

71 Tschaikowsky: Quartett *es-mib-eb* Op. 30

1. SATZ

Andante sostenuto (♩ = 52)

Allegro moderato (♩ = 152)

First system of the first movement of Tschaikowsky's Quartet. The first staff has a key signature change to B-flat major and a time signature change to 6/8. The second staff has a key signature change to B-flat major and a time signature change to 3/4. The first staff has a key signature change to B-flat major and a time signature change to 6/8. The second staff has a key signature change to B-flat major and a time signature change to 3/4.

Second system of the first movement of Tschaikowsky's Quartet. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4.

Third system of the first movement of Tschaikowsky's Quartet. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4. The first staff has a key signature change to B-flat major and a time signature change to 3/4. The second staff has a key signature change to B-flat major and a time signature change to 3/4.

E) *ff*

2. SATZ

Allegretto vivace e scherzando (♩ = 96)

Andante sostenuto *molto espress.* F) *G.....*

A) *p leggiero e saltando sf*

p *f* *p*

B) *ff*

3. SATZ

Andante funebre e doloroso ma con moto

(♩ = 56)

sf *sf* *sf* *sf*

f con sordino

FINALE

Allegro non troppo e risoluto (♩ = 132)

A) *f* (senza sord.)

cresc.

B) *f* *ff*

[72] Brahms: Quartett *c-mt-c* Op. 51 No. 1*)

1. SATZ

Allegro

[illegible]

E) $\frac{3}{2}$ *p dolce*

p solo *solo*

F) *f* *f*

2. SATZ (Romanze)

Poco adagio

G) *fz* *fz* *fz* *p espress.* *G*

B) *(p)* *cresc.* *A.....* *E* *pA*

A) $\frac{3}{4}$ *p* *f*

C) *p* *f*

3. SATZ

A) Allegretto molto moderato e comodo

p semplice

B) D²..... A..... A

p dolce fusingando

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FINALE
Allegro

The image displays a musical score for the piece "Andragio" by Giuseppe Di Stefano. The score is written for a single melodic line, likely for a voice or a solo instrument, and is organized into six staves. The key signature is B-flat major (two flats), and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics like *f* (forte) and *poco f* (a little forte) are indicated. There are also markings for *cresc.* (crescendo). The score is divided into sections labeled A, B, C, D, and E. Section A is the first staff, B is the second, C is the third, D is the fourth, and E is the fifth. The sixth staff continues the music without a specific section label. The notation includes many slurs and fingerings, suggesting a technically demanding piece. The overall style is that of a classical or romantic-era vocal or instrumental score.

73 Brahms: Quartett a-la-a Op. 51 No. 2 *

1. SATZ

Allegro non troppo

A) *p* *espressivo*

B) *p* *solo* *ritard.*

C) *p* *fusingando*

D) *cresc.*

E) *f*

F) *p dolce* *p*

G) *< f* *solo* *ritard.*

H) *pp* *fusingando*

2. SATZ

A) Andante moderato
espressivo

A) *poco f*

B) *f*

C) *molto p e dolce* *dim.* *p*

3. SATZ

Quasi Minuetto, moderato

Allegretto vivace

A) *p mezza voce*

B) *sf > p leggiero*

cresc. *f* *p* (7)

cresc. *f* *p*

p *f* (p) *f*

p *dim.* *f*

FINALE
Allegro non assai

f (1) 4 2)

f *E*

p *p* *E* *cresc.*

p *cresc. poco a poco* (4) *A*

dim. *p* *E* *f*

marcato *f*

*) Im 1. Band enthalten: Rhythmus [170°]

*) Voir aussi Vol. I: Rythme [170°]

*) Also in Vol. I see: Rhythm [170°]

E)

(f) *ff* A..... *fp* (Rhythmus!) *cresc.* *fz* *f* *ff*

Piu vivace

F)

p *cresc.* *ff*

G)

f *ff* *cresc.*

74 Brahms: Quartett B-Sib-Bb Op. 67 *)

1. SATZ

Vivace

A)

f *sf* *ff*

Leichtere rhythmische Fassung

B)

f *sf* *ff*

C)

f *sf* *ff*

D)

f *sf* *ff*

*) Originalverlag: N. Simrock G. m. b. H., Berlin

**) Siehe Band I: Rhythmus No. 170^a

**) Voir aussi Vol. I: Rythme 170^a

**) Also in Vol. I see: Rhythm 170^a

The musical score consists of ten staves of music, primarily in treble clef with a key signature of one flat (B-flat). The notation includes complex melodic lines with many slurs, ties, and fingerings (numbers 1-4 and 0). Dynamics such as *fp*, *dol. legg.*, *dim.*, *pp*, *p molto dolce sempre*, and *f* are used throughout. There are also markings like *calando* and *in tempo*. Specific sections are labeled with letters: *D*, *A*, *E*, and *C*. The score concludes with a double bar line on the final staff.

D) *f* *V* *8* *3* *1* *4*

E) *p* *fp* *E legg.* *dim.* *A* *(2)* *A*

F) *più f* *pp* *pp* *E*

2. SATZ
Andante
p *tranquillo* *solo* *E* *dolce*

cresc. *f*

3. SATZ
Agitato (Allegretto non troppo)
con sord. *f* *solo mit Viola* *p*

First system of musical notation, featuring five staves. The first staff includes a *cresc. 3* marking. The second staff begins with a forte *f* dynamic. The third staff includes a forte *f* dynamic and a *f* dynamic marking.

LETZTER SATZ

Poco allegretto con Variazioni

Second system of musical notation, featuring five staves. The first staff includes a *dolce* (senza sord.) marking and a *f* dynamic. The second staff includes a *dim.* marking and a *p* dynamic. The third staff includes a *pp* dynamic and a *p* dynamic. The fourth staff includes a *dolce* marking and a *p* dynamic. The fifth staff includes a *p* dynamic and a *dolce* marking.

1 2 1 2 2 4 3 4 2^{da} volta rit.

f *dolce*

molto dolce A A E A A E

f *dolce* A **Doppio movimento**

V4 (1) V4 V4 (1 3 1 3)

3 0 1) 4 3 0 4 V 3

A *sf*

B) *cresc. poco a poco* - - - - - *f*

C) *p dolce* 3 3

D) *p dolce*

A *f*

75 Verdi: Quartett e-mi-e *)

1. SATZ

Allegro (♩ = 120)

A) *legato dolce* B) *ff*
 C) *pp espress.*
 D) *f*
cresc. *ff* *dim.*

2. SATZ

Andantino (♩ = 88)

con eleganza

A) *dolciss.* B) *f*
 C) *f* *ff*

3. SATZ

Prestissimo (♩. = 108)

A) *f* *brillante*

B) *p* *solo*

solo mit Viola

LETZTER SATZ (Scherzo-Fuga)

A) Allegro assai mosso (♩ = 100)

legg. dolce

pp solo mit 2. Viol.

Poco più presto

B) *ff*

[76] Wolf: SERENATA ITALIANA Quartett *)

Sehr lebhaft

A) *pp* *rit.* *a tempo*

B) *molto cresc.* *ff* *feurig*

C) *pp*

D) *pp*

[77] Wolf: Quartett *d-re-d* *)1. SATZ
Grave

A) *ff*
 B) *ff*
 C) *ff*
 D) *ff*
 E) *f* immer stärker A *ff* wütend

Leidenschaftlich bewegt
p weich *cresc.* *f*

2. SATZ

Langsam

A) *pp* mit Dämpfer

B) *ff* ohne Dämpfer

C) *f* nach und nach bewegter

f *f* *cresc.* *ff* lebhaft bewegt

3. SATZ

Resolut

A) *f*

B) *f* *cresc.* *ff* E

C) *ff* *p* *ff*

D) *fff* E

Um ein wenig langsamer

LETZTER SATZ

Sehr lebhaft

A) *p* *cresc.* *f* *p*

p *f* *ff* sehr lebhaft

f A A

B) *fff* *ff*

rit. etwas langsamer

beschleunigt, *cresc.*

78 Dvořák: Quartett d-re-d Op. 34*)

1. SATZ

Allegro (♩ = 134)

A) *p*
 B) *pp* A..... E
 C) *mf* *p*
 D) *f* *dim.* *p* *dim.* A *p* *pp* A A
 A A..... A..... A *cresc.*
ff *sf*
ff *sf*

2. SATZ (Alla Polka)

Allegretto scherzando (♩ = 100)

A) *pp* *f* *sf* *sf sempre f*
 (Trio)
 Quasi l'istesso tempo (Die Achtel wie früher)
 B) *p* *fp* *fp*
pp dim. *f* *dim.*
 C) *fp* *pp* *p*

*) Originalverlag: Schöfingersche Musikhandlung (R. Lienau), Berlin 31018

3. SATZ

Adagio (♩ = 116)

A) *pp con sordino* *f* *dim. p*

sf *pp espress.* *f*

B) *p cresc. dim. pp* *f* *pp*

C) *p* *f* *pp*

FINALE

Poco allegro (♩ = 86)

A) *p (senza sord.)*

B) *(p)* *f*

C) *p* *f*

cresc. *f*

[79] Dvořák: Quartett Es - Mib - Eb Op. 51 *)

1. SATZ

Allegro ma non troppo (♩ = 108)

A) *pp* *E* *dim.*

sempre pp *mf*

B) *mf*

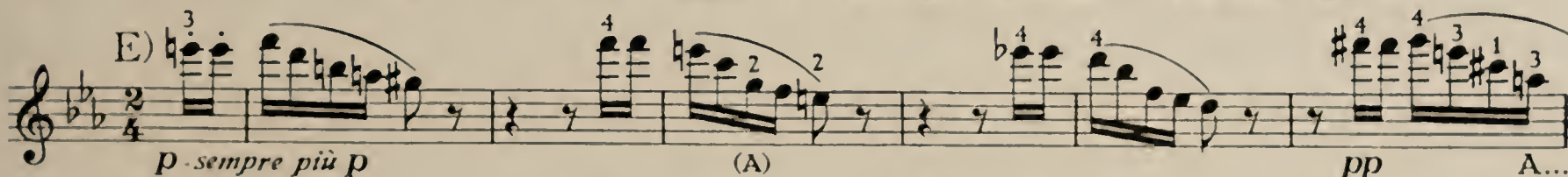
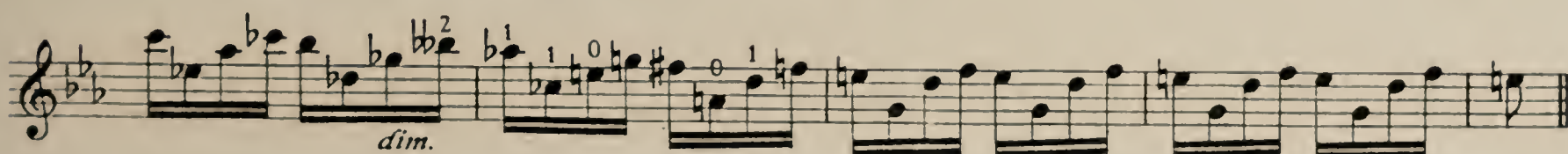
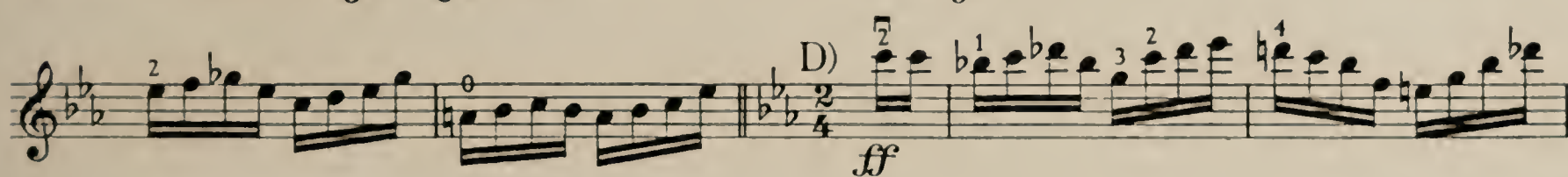
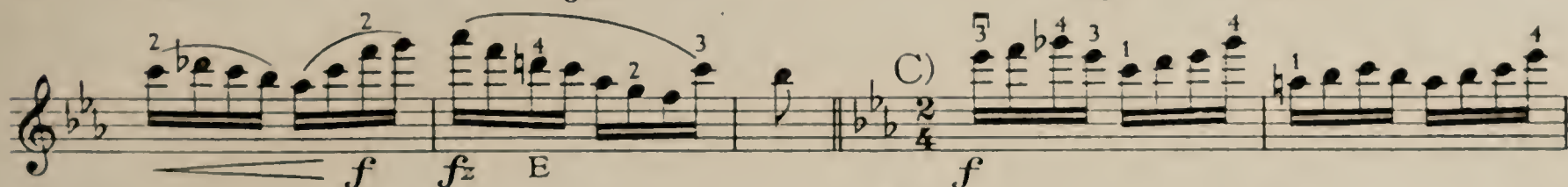
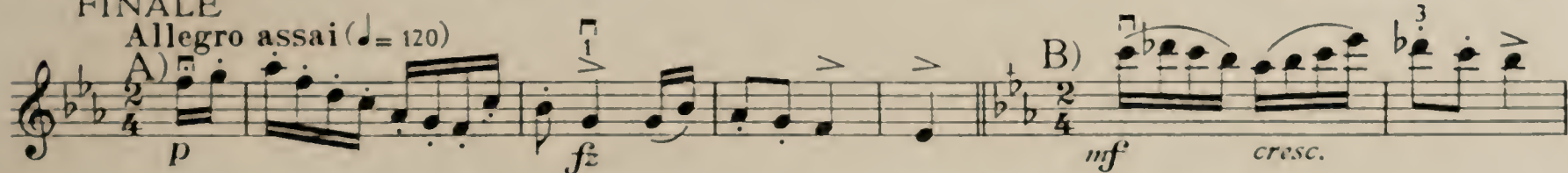
2. SATZ (Dumka-Elegie)

Vivace (♩ = 86)



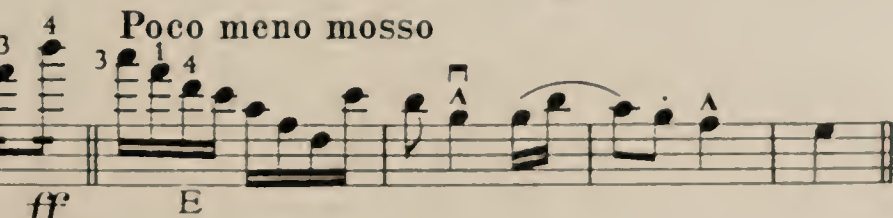
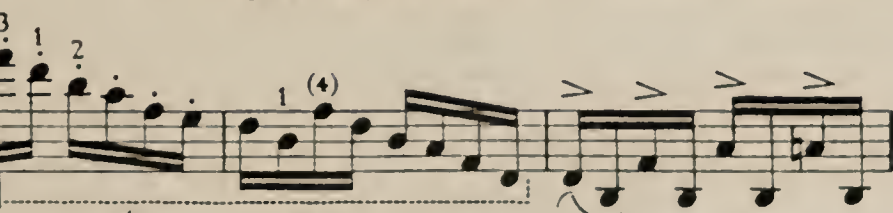
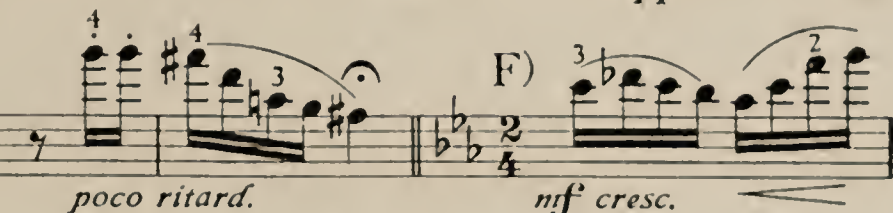
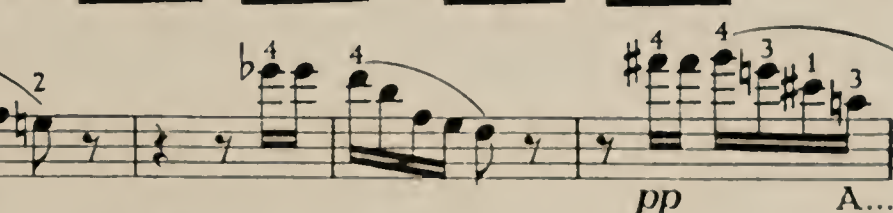
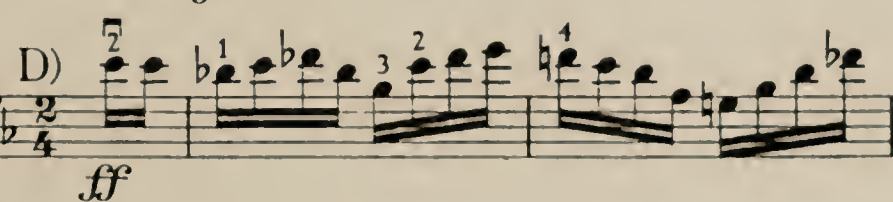
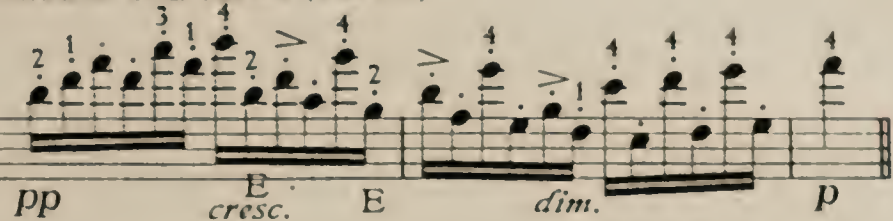
FINALE

Allegro assai (♩ = 120)



3. SATZ (Romanze)

Andante con moto (♩ = 100)



[80] Dvořák: Quartett F-Fa-F Op. 96 *)

1. SATZ

Allegro ma non troppo (♩ = 112)

A) *pp* *cresc.* *ff*

B) *pp* *leggero* *cresc.*

C) *pp* *cresc.* *ff*

2. SATZ
Lento (♩ = 112)

A) *pp* *cresc.* *f*

B) *f* *ff*

3. SATZ

Molto vivace (♩ = 72)

A) *p* *A*

B) *pp*

C) *pp* *molto rit.* *in tempo*

D) *pp*

FINALE
Vivace ma non troppo (♩ = 152)

A) *fp* *fp*

B) *pp* *dim.*

C) *pp* *cresc.* *f*

D) *f* *cresc.* *ff* *ff*

E) *E*

Meno mosso

[81] Dvořák: Quartett G-Sol-G Op. 106 *)

1. SATZ

Allegro moderato ($\text{♩} = 88-92$)

A) *p* (Spitze) *V*

B) *p*

C) *ff*

D) *pp*

E) *f*

F) *f*

G) *mf* *cresc.*

H) *pp* *poco a poco cresc.*

I) *p* *molto cresc.* *mf*

K) *ff* *ffz*

L) *ff* *marcato*

Adagio ma non troppo ($\text{♩} = 63$)

2. SATZ

A) *ff* *string.* *appass.* *molto rit.*

B) *mf* *solo* *molto rit.* *dim.*

C) *Animato* *ff* (Rhythmus!) *fz*

3. SATZ

Molto vivace ($\text{♩.} = 92$)

3. SAI Z

Molto vivace (♩. = 92)

A) *ff* *mf* *fp* *f*

B) *f* *ff*

C) *f* (A4) *ff* (2A)

(Trio) D) *p* *f*

E) *pp cresc.* *f* *ff* *f*

FINALE

Allegro con fuoco (♩ = 138)

F) *mf* *p* *f*

A) *p* *mf*

B) *p* *mf*

C) *pp*

D) *f* *mf*

E) *ff*

(Rhythmus!)

82 Reger: Quartett *Es-Mib-Eb* Op. 109 *

1. SATZ

Allegro moderato ($\text{♩} = 102 - 126$)

1. SATZ
Allegro moderato ($\text{♩} = 102 - 126$)

A) *mp* *quasi f* *p* *f cresc.*

B) *ff* *ffz*

C) *ff* *sf* *sempre ff* *(non dim.)*

2. SATZ

Quasi presto ($\text{♩} = 160 - 172$)

2. SATZ
Quasi presto ($\text{♩} = 160 - 172$)

ff *pp* *ff* *p* *pp* *f* *pp*

ff *sempre ff* *sf*

pp *p grazioso* *sempre p*

pp *ff* *pp* *ff* *pp* *ff* *pp*

3. SATZ

Larghetto ($\text{♩} = 52 - 56$)

A) $\text{G} \dots \dots \dots$ $\text{B)} \text{ quasi un poco più mosso}$

mp $\text{sempre molto espress. poco}$ f

C) Tempo primo

mf fff

LETZTER SATZ

A) Allegro con grazia e con spirito ($\text{♩} = 88 - 102$)

molto espress. sf p $\text{mf sempre grazioso p}$ pp (*non cresc.*)

sf fp

Quasi adagio ($\text{♩} = 66$)

B) $\text{ff marcato il tema}$

ffz ffz

sempre ff $\text{ben marcato il tema}$

simile sempre ff

ffz

Più adagio ($\text{♩} = 48$)

rit. fff rit. $\text{sempre con tutta forza al fine}$

83 Debussy: Quartett No.1 *g-sol-g* Op. 10 *)

1. SATZ

Animé et très décidé ($\text{♩} = 63$) B)

A) *f* *pp*

C) *(p)* *p* *p*

mf *dim.* *più dim.*

D) *f* *ff sf* *(f) più f*

E) *ff* (A) E

I.^r Mouvement

Très animé ($\text{♩} = 138$)

F) *f* *ff* G)

2. SATZ

Assez vif et bien rythmé ($\text{♩} = 112$)

A) *p très léger* *mf*

dim.

C) *f* *dim.*

D) *più dim.* *f*

dim.

3. SATZ

Andantino doucement expressif ($\text{♩} = 80$)

A) *pp* Sourdine

B) (sans sourd.) *p* Un peu retenu *a tempo* *p dim.*

LETZTER SATZ

A) Très modéré ($\text{♩} = 58$)

pp *p* *piu p* *pp*

B) Très animé ($\text{♩} = 138$)

fff

C) *fff*

D) Très vif (*mf*) *cresc.*

E) *f*

84 Reznicek: Quartett *cls-ut $\sharp$ -c $\sharp$ **

1. SATZ

Allegro ($\text{♩} = 80$)

A) *f* *p cresc.*

f sempre

B) *espress.* *p cresc.*

C) *fz* *p cresc.* *fz* *f*

p cresc.

2. SATZ

Andante mosso (♩ = 78)

A) *p dolce* *espress.* *p* *espress.*

B) *f* *con sord.* *f ritard. poco a poco* *ff largamente* *E*

3. SATZ

Allegretto (♩ = 104)

A) *p (sans sord.)* *f* *V*

B) *p cresc.* *f*

(Poco meno)
C) *accelerando* *p cresc.* *Meno* *p espress.* *E*

LETZTER SATZ

Tempo giusto

A) *p cresc.* *f espress.* *dim.* *leggieriss.* *2*

B) *p cresc.* *f* *A* *Tempo I poco più moderato* *p con grazia* *dim.* *pp*

C) *p cresc.* *f espress.* *dim. legg.* *0* *4*

D) *p cresc.* *f* *A* *dim.*

(mf) cresc. *ff con disperazione* *E* *fp espress. cresc.*

A *ff con disperazione* *E*

85 Klose: Quartett *Es-Mib-Eb* *)

1. SATZ

Moderato (♩. = 96)

[illegible]

*) Originalverlag: C. F. Peters, Leipzig

E) *animando*

mp

tempo primo

rit. *a tempo*

acceler.

F) *animando*

mf

f *espressivo*

f *allargando* *più mosso concertando*

più tranquillo *f espress.* *E* *espress.* *fz* *mf* *su l D.....*

Moderato (♩ = 72)

4. SATZ

A) *ff* *un poco allargando* *poco decresc. ma sempre*

con forza *f* *animando*

più f *ff* *A.....*

Andante giocondo e con moto (♩ = 66)

B) *ff* *poco largo* *f cresc. ed animando* *solo* *poco largo* *ff vivo*

Allegro (♩ = 112)

f *G.....*

86 Glasunow: 5 NOVELLETTEN Quartett Op. 15 *)

I ALLA SPAGNUOLA

Allegretto (♩ = 80)

A) *f*

Trio (♩ = ♩.) B) *pp* A

Tempo I

C) *p* *f*

II ORIENTALE

Allegro con brio (♩ = 152)

solo *p leggiero*

IV VALSE

Giocosso (♩ = 80)

A) *mf poco a poco accel. e cresc.* *f*

Scherzando

B) *f* *p*

V ALL' UNGHERESE

Allegretto (♩ = 116)

A) *p*

B) *f*

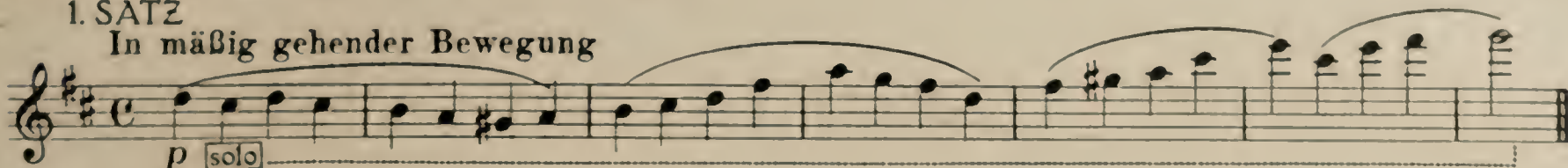
C) *ff*

D) *fp* *pp*

87 Pfitzner: Quartett D-Re-D Op. 13 *)

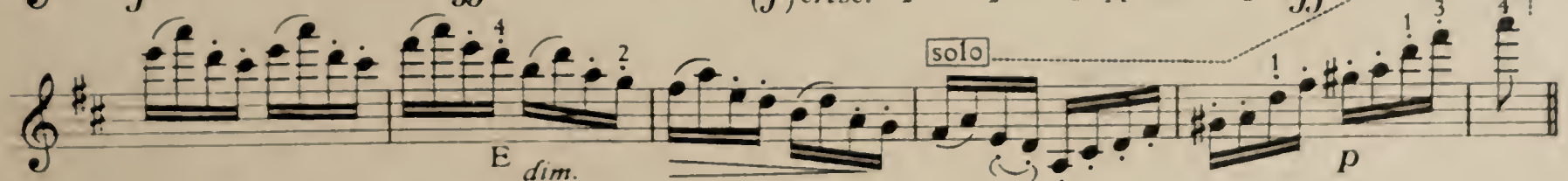
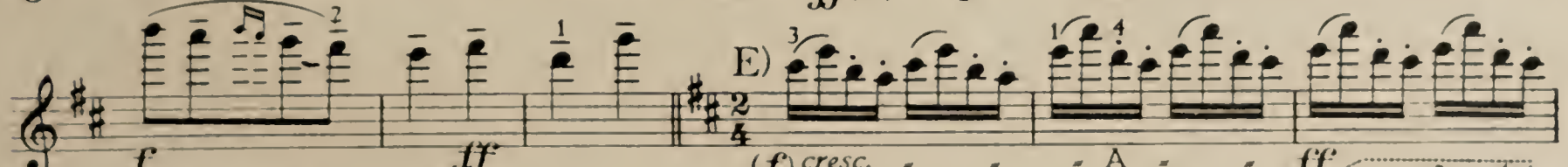
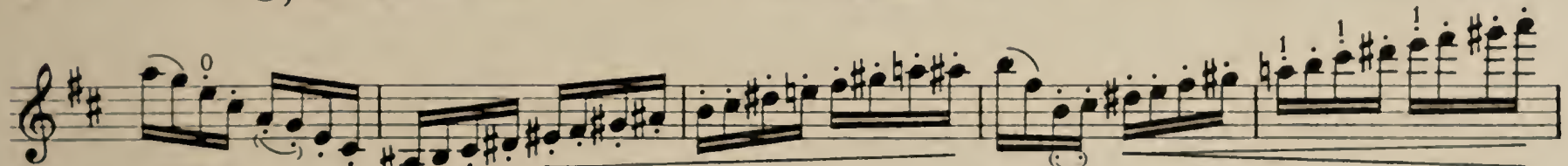
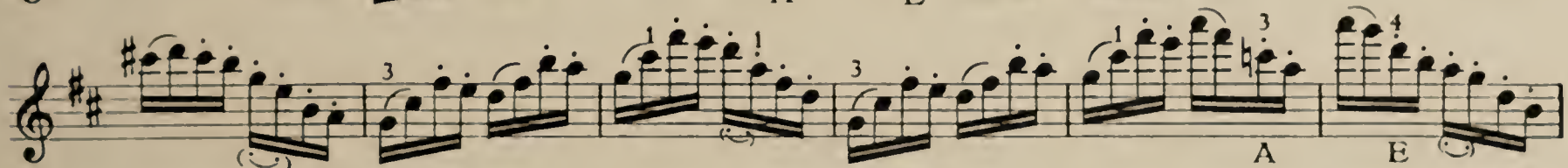
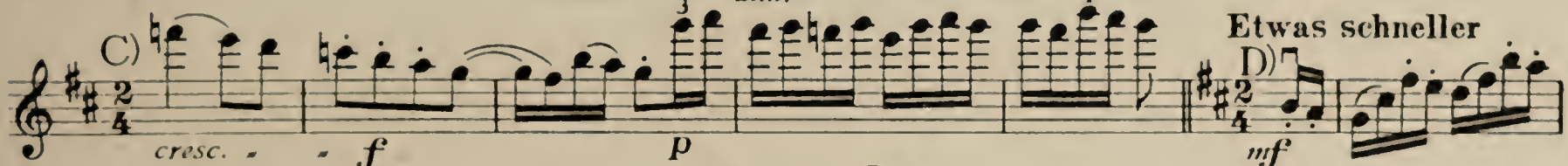
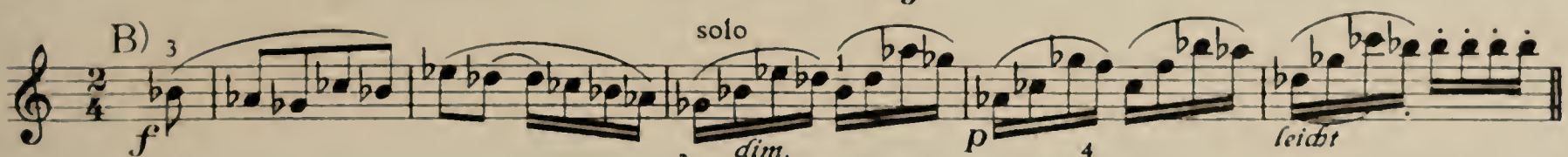
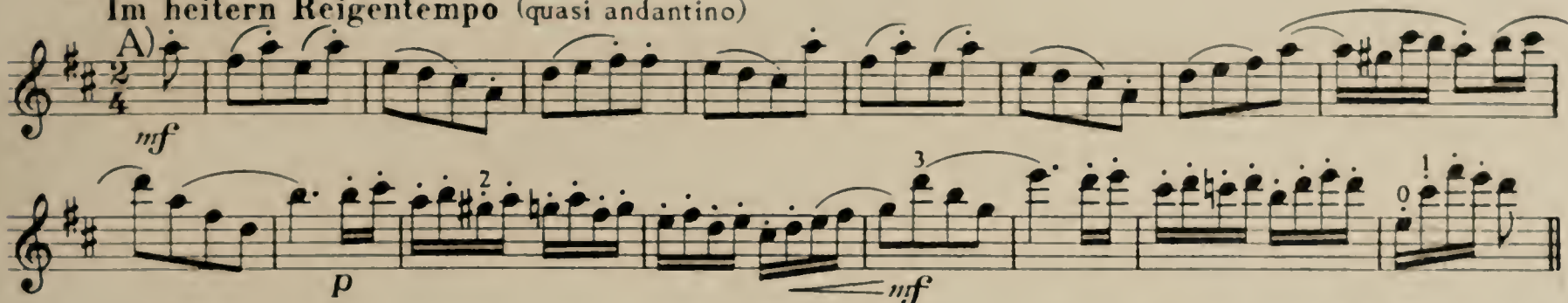
1. SATZ

In mäßig gehender Bewegung



LETZTER SATZ (Rondo)

Im heitern Reigentempo (quasi andantino)



*) Originalverlag: M. Brockhaus, Leipzig

88 Schönberg: Quartett *d-re-d* Op. 7 *)

Nicht zu rasch

89 Kreisler: Quartett *a-la-a* **)

No. 1 FANTASIA

Sehr gemäßigtes Zeitmaß

No. 2 SCHERZO

Allegro vivo, con spirito (♩ = 152)

*) Originalverlag: Dreililien, Berlin

**) Originalverlag: B. Schott's Söhne, Mainz

Tempo I

D)

(mf) p f

ff p pp

pizz.

No. 3 EINLEITUNG UND ROMANZE

Langsam beginnen, nach und nach etwas beschleunigen bis - - - - - Allegretto

mf cresc. più cresc. dim.

No. 4 FINALE

Allegro moderato (♩ = 96)

A) solo

mf schalkhaft D A D....

G.....

poco string.

capriccioso

mit Schwung

B)

ff sfz

Allegro molto moderato

C)

pp alla punta sfz mf

IV

capriccioso poco string.

Allegro molto moderato e ritmico

D)

f molto agitato molto cresc. e accel.

Più vivo

sfz ff

A

90 Hindemith: Quartett *C-Ut-C* Op. 16 *)

1. SATZ

Lebhaft und sehr energisch ($\text{♩} = 108-120$)

1. SATZ
Lebhaft und sehr energisch ($\text{♩} = 108-120$)

A)

B)

(mf) poco a poco accel.

Vla.

Breit

f mf A A

cresc. molto

Tempo I

Im ersten Zeitmaß

C)

f

8

sempre cresc.

Schneller als das Hauptzeitmaß

D) ($\text{♩} = 128$)

f molto accel.

Vla.

Breit

rit.

f ff fff

FINALE

Äußerst lebhaft (Ganze Takte M. M. 128–136) Das Zeitmaß der ganzen Takte ist ohne Rücksicht auf die Taktvorschrift stets das gleiche. Also ♩ immer gleich ♩.

The musical score for 'Festes Zeitmaß' (B) is written in 2/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Festes Zeitmaß'. The score is divided into two main sections, A and B. Section A starts with a piano (p) dynamic and a mezzo-forte (mf) dynamic, featuring a crescendo. Section B starts with a mezzo-forte (mf) dynamic and a fortissimo (fff) dynamic. The score includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The key signature changes to two sharps (F#, C#) in the final section.

8

Mäßig schnell

Vla.

Presto

C) Tenuto

f accel. molto f

molto accel.

Prestissimo (hinabstürzen)

fff sempre

Leicht bewegt

D) 82

verbreitern A ff viel breiter (3)

[91] Strawinsky: Trois pièces pour quatuor à cordes *)

I Sur le sol - glissez avec toute la longueur de l'archet jusqu' à la fin. talon talon

M. M. $J = 126$ mf

II A) $J = 76$ p très court du talon B) sur la touche..... p E G p D ff ff $poco rit.$

C) sur la touche..... pp ff ff

III A) $J = 40$ pp sul tasto..... B) Glissez avec l'archet pp A.....

en toute sa longueur..... (A) E.. A..... (A)

*) Originalverlag: Russischer Musikverlag G. m. b. H., Berlin

IV

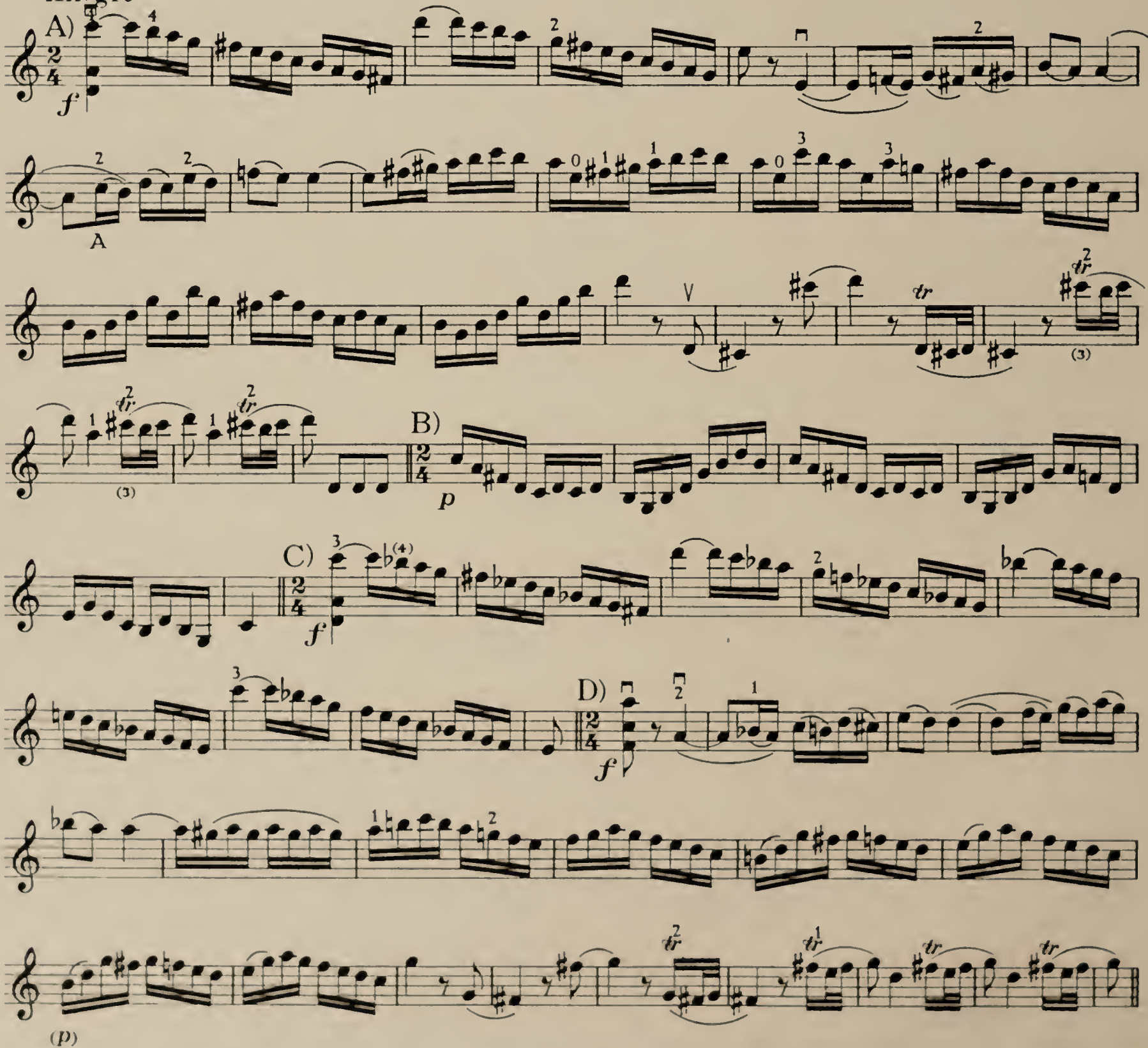
QUINTETTE

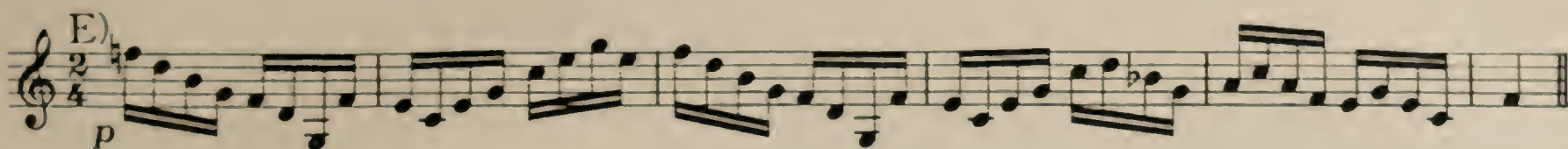
92 Mozart: Quintett (2 Violini, 2 Viole, Violoncello) C-Ut-C (Peters 5 - Köchel 515)

3. SATZ
Andante



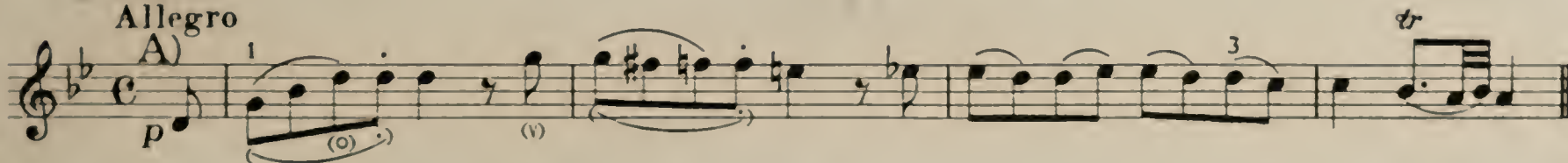
LETZTER SATZ
Allegro



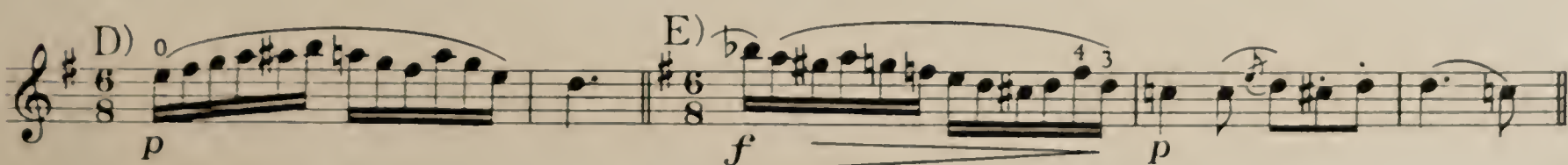
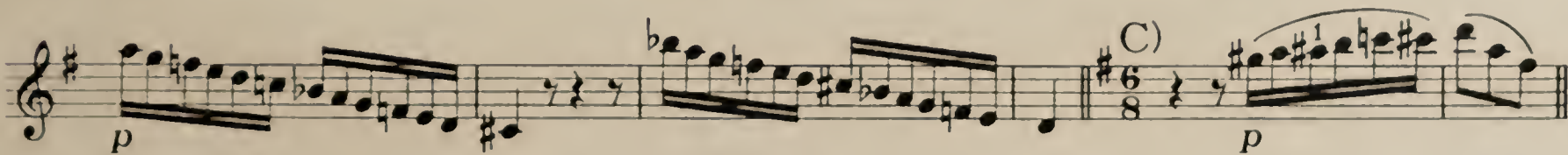
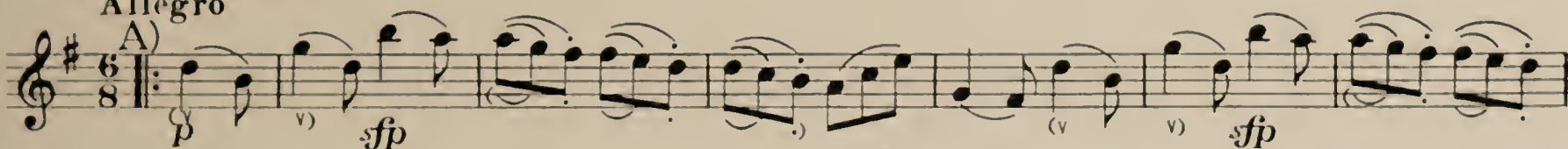


93 Mozart: Quintett (2 Violini, 2 Viole, Violoncello) *g-sol-g* (Peters 6 - Köchel 516)

1. SATZ
Allegro

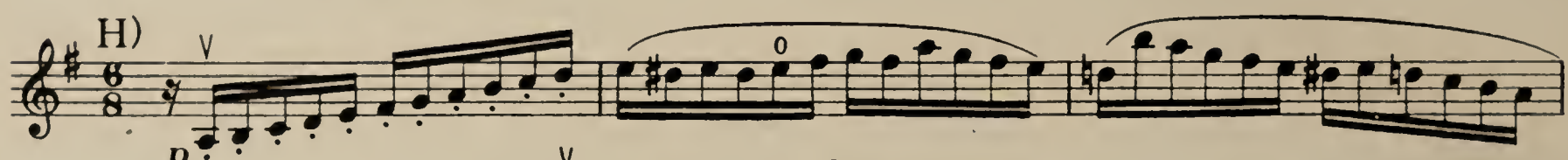


LETZTER SATZ
Allegro

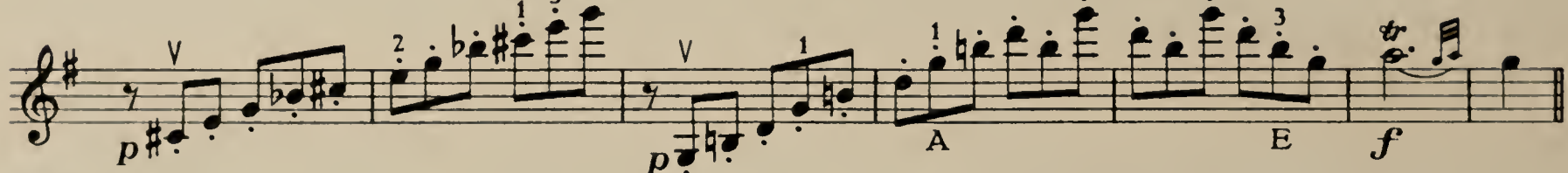


F) 

G) 

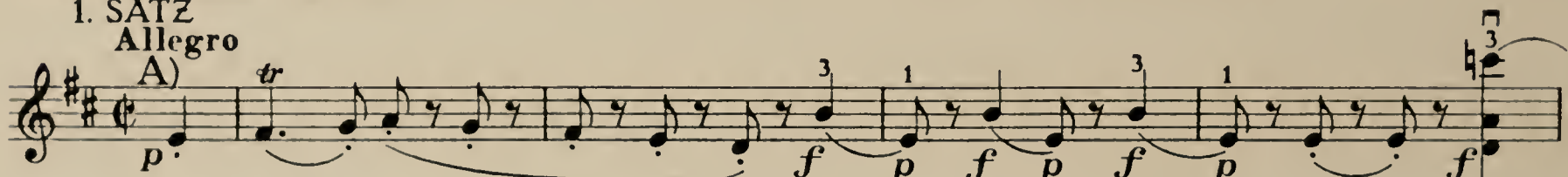
H) 

I) 



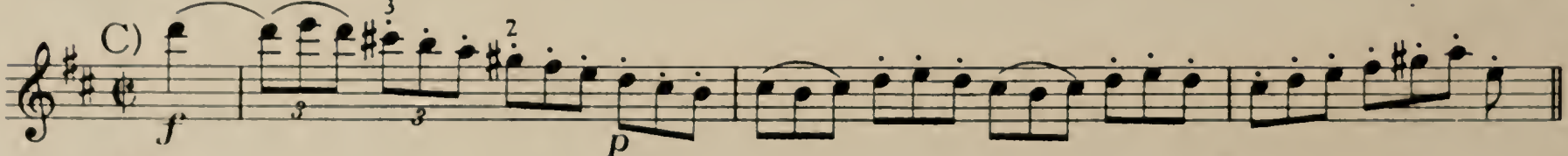
[94] Mozart: Quintett (2 Violini, 2 Viole, Violoncello) D-Re-D (Peters 7 - Köchel 593)

1. SATZ
Allegro

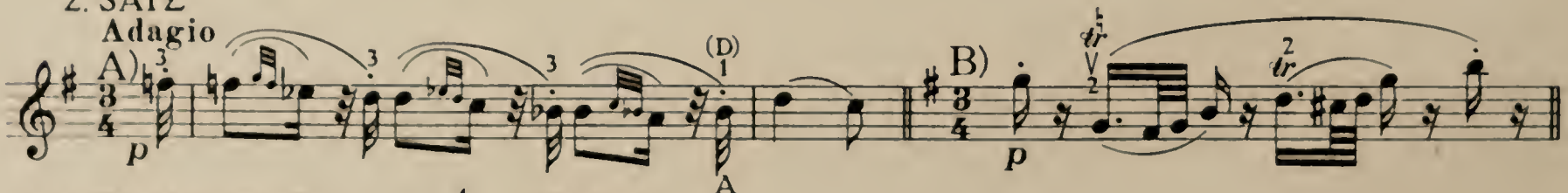
A) 

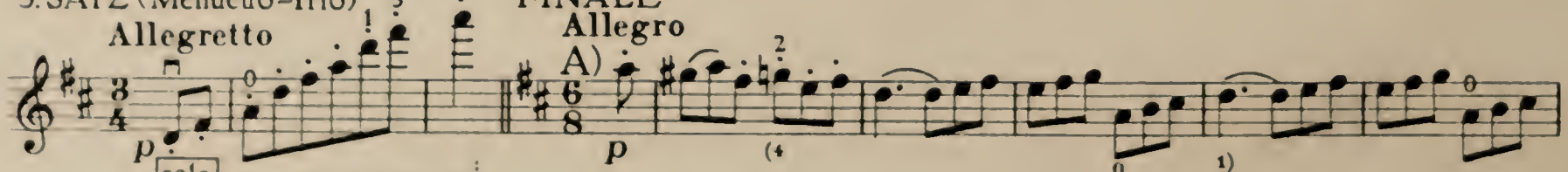


B) 

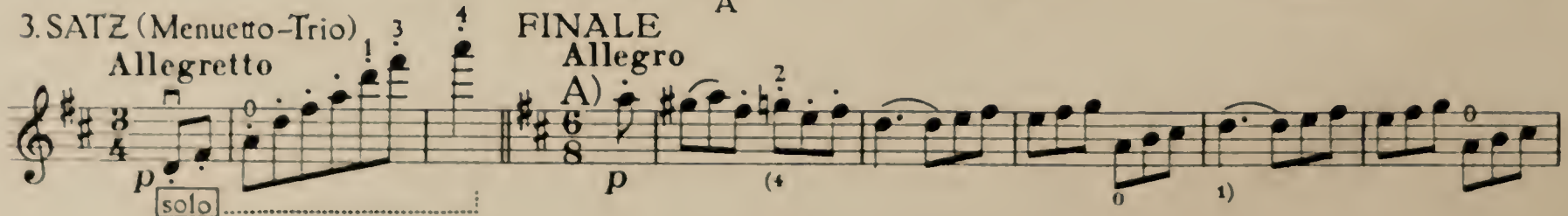
C) 

2. SATZ
Adagio

A) 

B) 

3. SATZ (Menuetto-Trio)
Allegretto



FINALE
Allegro

A) 

First system of the quintet, featuring five staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff is marked 'B)' and 'p' (piano). The third staff is marked 'C)' and 'p'. The fourth staff has a treble clef and a key signature of two sharps. The fifth staff has a treble clef and a key signature of two sharps. The system includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'f'.

[95] Mozart: Quintett (2 Violini, 2 Viole, Violoncello) Es-Mib-Eb (Peters 8 - Köchel 614)

1. SATZ

Allegro di molto

Second system of the quintet, featuring five staves. The first staff is marked 'A)' and 'p'. The second staff has a treble clef and a key signature of two flats (Bb and Eb). The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The system includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. The system also includes the letters 'A' and 'E' in parentheses, indicating specific measures or sections.

The musical score is written for guitar in 6/8 time, key of B-flat major (two flats). It consists of 16 measures, divided into four systems of four measures each. The notation includes various guitar-specific techniques such as trills (tr), triplets (3), and slurs. Dynamics range from piano (p) to fortissimo (f). Fingerings are indicated by numbers 1-4. The score includes several exercise sections labeled B, C, D, and E.

Exercise B (Measures 1-4): Starts with a piano (p) dynamic. The first measure has a "solo" marking. The exercise features a sequence of eighth notes with slurs and fingerings. The second measure has a "p" dynamic. The third measure has a "cresc." marking. The fourth measure has a "tr" marking.

Exercise C (Measures 5-8): Starts with a piano (p) dynamic. The first measure has a "tr" marking. The second measure has a "tr" marking. The third measure has a "tr" marking. The fourth measure has a "tr" marking. The exercise features a sequence of eighth notes with slurs and fingerings. The fifth measure has a "f" dynamic. The sixth measure has a "f" dynamic. The seventh measure has a "f" dynamic. The eighth measure has a "f" dynamic.

Exercise D (Measures 9-12): Starts with a piano (p) dynamic. The first measure has a "tr" marking. The second measure has a "tr" marking. The third measure has a "tr" marking. The fourth measure has a "tr" marking. The exercise features a sequence of eighth notes with slurs and fingerings. The fifth measure has a "f" dynamic. The sixth measure has a "f" dynamic. The seventh measure has a "f" dynamic. The eighth measure has a "f" dynamic.

Exercise E (Measures 13-16): Starts with a piano (p) dynamic. The first measure has a "tr" marking. The second measure has a "tr" marking. The third measure has a "tr" marking. The fourth measure has a "tr" marking. The exercise features a sequence of eighth notes with slurs and fingerings. The fifth measure has a "f" dynamic. The sixth measure has a "f" dynamic. The seventh measure has a "f" dynamic. The eighth measure has a "f" dynamic.

3. SATZ (Menuetto)

Allegretto

3. SATZ (Menuetto)
Allegretto

A) *p*

(Trio) B) *p cresc.*

FINALE
Allegro

The image displays a page of musical notation for a piano piece, consisting of ten staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The notation includes various dynamics (p, f, pp, ff), articulation marks (accents, slurs), and fingerings. The piece is divided into sections A, B, and C.

Section A: The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It starts with a repeat sign and a first ending bracket. The first staff of A contains measures 1-4, with dynamics p, f, and p. The second staff of A contains measures 5-8, with dynamics f and p. The third staff of A contains measures 9-12, with dynamics p and p. The fourth staff of A contains measures 13-16, with dynamics f and p. The fifth staff of A contains measures 17-20, with dynamics pp and f. The sixth staff of A contains measures 21-24, with dynamics f and p. The seventh staff of A contains measures 25-28, with dynamics p and p. The eighth staff of A contains measures 29-32, with dynamics f and p. The ninth staff of A contains measures 33-36, with dynamics p and p. The tenth staff of A contains measures 37-40, with dynamics p and p.

Section B: The eleventh staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It starts with a repeat sign and a first ending bracket. The first staff of B contains measures 41-44, with dynamics f and p. The second staff of B contains measures 45-48, with dynamics p and p. The third staff of B contains measures 49-52, with dynamics p and p. The fourth staff of B contains measures 53-56, with dynamics p and p. The fifth staff of B contains measures 57-60, with dynamics p and p. The sixth staff of B contains measures 61-64, with dynamics p and p. The seventh staff of B contains measures 65-68, with dynamics p and p. The eighth staff of B contains measures 69-72, with dynamics p and p. The ninth staff of B contains measures 73-76, with dynamics p and p. The tenth staff of B contains measures 77-80, with dynamics p and p.

Section C: The eleventh staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It starts with a repeat sign and a first ending bracket. The first staff of C contains measures 81-84, with dynamics f and p. The second staff of C contains measures 85-88, with dynamics p and p. The third staff of C contains measures 89-92, with dynamics p and p. The fourth staff of C contains measures 93-96, with dynamics p and p. The fifth staff of C contains measures 97-100, with dynamics p and p. The sixth staff of C contains measures 101-104, with dynamics p and p. The seventh staff of C contains measures 105-108, with dynamics p and p. The eighth staff of C contains measures 109-112, with dynamics p and p. The ninth staff of C contains measures 113-116, with dynamics p and p. The tenth staff of C contains measures 117-120, with dynamics p and p.

96 Mozart: Quintett (Clarinetto, Violino o 2 Violini, Viola, Violoncello) A-La-A (Peters 9 - Köchel 581)

1. SATZ
Allegro

A) *f* B) *fp*

C) *fp* *fp* *fp* *fp*

3. SATZ (Menuetto-Trio)

solo *p*

f p *f p* *f p* *f p*

p

f p *f p*

LETZTER SATZ (4. Variation)
Allegretto

(mf)

1 *3*

0 *2* *1* *2* *2*

0 *2* *1* *2* *4* *3* *0* *3*

97 Beethoven: Quinten (2 Violini, 2 Viole, Violoncello) C-Ut-C Op. 29

1. SATZ

Allegro moderato

A) *p* *cresc.* *p*

B) *p* *cresc.* *f* *p* *cresc.*

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

C) *p* *cresc.* *f*

solo mit 2. Viol.

D) *p* *cresc.* *f* *p* *cresc.* *fp*

E) *p* *cresc.* *f*

F) *p* *cresc.* *f*

G) *ff* *fp* *solo* *p* *cresc.*

2. SATZ

Adagio molto espressivo

p *mezza voce* *A*

3. SATZ (Scherzo)

Allegro

p *cresc.* *p* *p*

cresc. *fp*

f *f* *f* *f* *f* *f* *p*

cresc. *p* *A*

cresc. *A* *A* *A* *A* *A* *A* *A* *A* *f*

LETZTER SATZ

A) Presto

fp *pp* (2) *fp*

cresc. *solo* *A* *sf* *fp* *pp* *fp*

cresc. *solo* *A* *sf* *fp* *cresc.*

This page contains ten staves of musical notation for a piano exercise. The notation is as follows:

- Staff 1:** Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a crescendo (*cresc.*) marking.
- Staff 2:** Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic, followed by a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. Section B is indicated.
- Staff 3:** Treble clef, 6/8 time signature. Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) marking.
- Staff 4:** Treble clef, 6/8 time signature. Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) marking. Section C is indicated.
- Staff 5:** Treble clef, 6/8 time signature. Starts with a piano (*pp*) dynamic, followed by a crescendo (*cresc.*) marking. Section D is indicated.
- Staff 6:** Treble clef, 6/8 time signature. Starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) marking. Section E is indicated.
- Staff 7:** Treble clef, 6/8 time signature. Starts with a piano (*pp*) dynamic, followed by a crescendo (*cresc.*) marking. Section F is indicated.
- Staff 8:** Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic, followed by a piano (*pp*) dynamic and a crescendo (*cresc.*) marking.
- Staff 9:** Treble clef, 6/8 time signature. Starts with a forte (*ff*) dynamic, followed by a piano (*pp*) dynamic and a crescendo (*cresc.*) marking.
- Staff 10:** Treble clef, 6/8 time signature. Starts with a forte (*ff*) dynamic, followed by a piano (*pp*) dynamic and a crescendo (*cresc.*) marking.

98 Schubert: Quintett (2 Violini, Viola, 2 Violoncelli) C-Ut-C Op. 163

1. SATZ

Allegro ma non troppo

First movement musical score, measures 1 through 100. The score is written for five staves. It includes various musical notations such as notes, rests, and dynamic markings. Key sections are labeled A), B), C), D), E), F), and G). Dynamics range from piano (p) to fortissimo (ff). The time signature is common time (C).

3. SATZ (Scherzo)

Presto

Third movement musical score, measures 1 through 100. The score is written for five staves. It includes various musical notations such as notes, rests, and dynamic markings. Key sections are labeled A), B), C), D), E), F), and G). Dynamics range from piano (p) to fortissimo (ff). The time signature is 3/4.

LETZTER SATZ

Allegretto

Fourth movement musical score, measures 1 through 100. The score is written for one staff. It includes various musical notations such as notes, rests, and dynamic markings. Key sections are labeled A). Dynamics range from forte (f) to fortissimo (ff). The time signature is common time (C).

B) *ff* A restez A..... E *fz* C) *p* *springen*

D) *p* A.... E

E) *f* *decresc.*

F) *pp* A.....

G) *p* *staccato*

H) *Più presto* (*tr*) *ff* *p* *f*

cresc. *ff* (2)

[99] Bruckner: Quintett (2 Violini, 2 Viole, Violoncello) *F-Fa-F **)

1. SATZ

Gemäßigt - Moderato (♩ = 72)

A) *p* *dim.* *pp* *sempre cresc.* *p* B)

poco a poco cresc. *ff*

p *cresc.* *dim.* *pp* *sehr ruhig*

cresc. accel. *ppp* *cresc.* *f cresc.*

Tempo I *ff*

pp *cresc.* *p* *poco a poco cresc.*

C) *ad libitum* *ff* *(p)* *breit gezogen*

D) *pp* *ff* E) *ad libitum* *(p) gezogen* *molto cresc.*

2. SATZ (Scherzo)
Schnell (♩ = 138)

A) *p* *poco a poco cresc. (Rhythmus!)*

f E *gestrichen* *(mf) cresc.* *ff*

C) *pp* D) *p* *cresc.*

ritard. dim.

E)

pp (solo mit 2. Viol.)

pp

F)

fff

A A A A A

(Trio)

G) 0 mit Ausdruck

p

p

pp

3. SATZ

Adagio ($\text{♩} = 56$)

A) ausdrucksvoll

p gezogen

cresc. sempre

mit Wärme

cresc.

p

pp

cresc.

B)

fff

Ossia

fff

ppp

FINALE (Lebhaft bewegt $\text{♩} = 144$)

Im Tempo etwas nachgehend ($\text{♩} = 92$)

A)

mf

cresc. sempre

immer gefirchten

cresc.

B)

Langsamer ($\text{♩} = 76$)

an der Spitze

p

spiccato dim. sempre

dim.

C)

mf cresc. sempre

f

A A

D)

dim.

fff sempre

3

Tempo wie zu Anfang

E)

fff sempre

D A

fang: Lebhaft bewegt ($\text{♩} = 144$)

A A..... A (2) E

[100] Brahms: Quintett (2 Violini, 2 Viole, Violoncello) *F-Fa-F* Op. 88 *

1. SATZ

Allegro non troppo ma con brio

A) *poco f* *più f sempre*

B) *più f sempre*

C) *p con anima* *cresc.* *p dolce sempre più* *p dim.*

D) *p dolce* *f* *p dol.* *sempre più dolce* *cresc.* *f* *dim.*

The musical score for E-flat major, Op. 90, No. 6 by Frédéric Chopin, features a single staff with a treble clef and common time signature. The key signature has two flats (B-flat and E-flat). The piece begins with a dynamic marking of *dim.* (diminuendo) and a tempo marking of *rit. sempre* (rhythmically slowing down always). The notation includes several measures with slurs and fingerings (e.g., 4, 3, 1). A section marked *Tempo I* (first tempo) begins with a forte (*f*) dynamic and includes triplets and other rhythmic patterns. The score concludes with a final cadence.

2. SATZ

Grave ed appassionato

Allegretto vivace

[illegible]

The first system of the musical score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth and sixteenth notes. There are three 'v' marks above the first, third, and fifth measures, indicating vibrato. Dynamic markings include *p* (piano) under the first measure, *pp* (pianissimo) under the third measure, and *p* under the sixth measure. The system concludes with a double bar line and a repeat sign. Following the repeat sign are two first endings, labeled '1.' and '2.', each consisting of two measures of music.

Presto

The first staff of music is in treble clef, key of D major (two sharps), and common time (C). It begins with a piano (*pp*) dynamic marking. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. There are also some handwritten-style markings above the staff, possibly indicating fingerings or breath marks.

LETZTER SATZ

Allegro energico

[illegible]

B)

ff

ben marc.

Musical notation for the second staff, continuing the melody. It includes various fingerings (e.g., 4, 2, 3, 4, 2, 4) and accidentals (e.g., flats, naturals). The staff concludes with a double bar line.

D) *cresc.* *sf* *ff* *ben marc.* *E* *pîu f sempre*
 Presto
 E) *pp legg.* *(E)* *sempre pp* *cresc.* *ff* *p* *cresc.* *sf ff ben marc.* *A..... E*

101 Brahms: Quintet (2 Violini, 2 Viole, Violoncello) *G-Sol-G* Op. 111 *

1. SATZ

Allegro non troppo, ma con brio

[illegible]

F) *f* A.... A A *ff*
tranquillo
 G) *p dolce* *f ben marc.* A A (0)
pesante
f *ff* A
 E
 A E
 E
 A A A
 H) *f* E
 I) *dim.* *cresc.*
f
 K) *f* A A *ff*

2. SATZ
Adagio

A) *p espress.* *pp* B) *p*

C) *f* *f* *ff* *ff*

p espress. *dolce*

3. SATZ
Un poco allegretto

A) *p* *(1)* D..... *poco cresc.* *dim.*

B) *cresc.* *f*

C) *f solo* *f*

LETZTER SATZ

Vivace ma non troppo presto

The musical score consists of ten staves of music, all in treble clef and 2/4 time. The key signature has one sharp (F#).

- Staff 1:** Starts with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a section marked B) with a piano (*pp*) dynamic.
- Staff 2:** Continues the melodic line with various articulations and a decrescendo (*dim.*) marking.
- Staff 3:** Features a section marked C) with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic.
- Staff 4:** Continues the melodic line with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a section marked E with a forte (*f*) dynamic.
- Staff 5:** Features a section marked E with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a section marked E with a forte (*f*) dynamic.
- Staff 6:** Continues the melodic line with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a section marked E with a forte (*f*) dynamic.
- Staff 7:** Features a section marked E with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a section marked E with a forte (*f*) dynamic.
- Staff 8:** Continues the melodic line with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a section marked E with a forte (*f*) dynamic.
- Staff 9:** Features a section marked E with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a section marked E with a forte (*f*) dynamic.
- Staff 10:** Continues the melodic line with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to a section marked E with a forte (*f*) dynamic.

This page of musical notation is for a guitar piece, likely from a technical or repertoire book. It consists of ten staves of music, all in G major (one sharp). The notation is dense, featuring many triplets, slurs, and dynamic markings. The piece is marked 'D)' at the beginning of the second staff and 'pizz.' (pizzicato) at the beginning of the first staff. The dynamics range from *p* (piano) to *ff* (fortissimo). The tempo/mood is marked 'pp legg.' (pianissimo, leggiero) and 'animato'. The piece concludes with a final chord marked 'V' (coda) and a final measure with a fermata.

Staff 1: Starts with a tremolo on the high E string, followed by a series of triplets and slurs. Dynamics: *p*. Marking: *pizz.*

Staff 2: Continues the triplet pattern. Dynamics: *p*, *dolce*, *f*. Marking: *D)*

Staff 3: Features more complex triplet patterns. Dynamics: *f*, *p*. Marking: *E*

Staff 4: Continues the triplet pattern. Dynamics: *pp legg.*

Staff 5: Features a series of triplets. Dynamics: *cresc.*, *f*. Marking: *cresc.*

Staff 6: Continues the triplet pattern. Dynamics: *cresc.*

Staff 7: Features a series of triplets. Dynamics: *f*. Marking: *animato*

Staff 8: Continues the triplet pattern. Dynamics: *f*. Marking: *E*

Staff 9: Features a series of triplets. Dynamics: *cresc.*, *ff*. Marking: *ff*

Staff 10: Continues the triplet pattern. Dynamics: *f*. Marking: *f*

102 Brahms: Quintett (Clarinetto o Viola, 2 Violini, Viola, Violoncello) *b-si-b* Op. 115 *)

1. SATZ
Allegro

The musical score is written for a single staff in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of ten staves of music. The first staff begins with a forte (f) dynamic and a triplet of eighth notes. The second staff has a piano (p) dynamic and a 'pizzicato' (pizz.) marking. The third staff has a forte (f) dynamic and a 'pizzicato' (pizz.) marking. The fourth staff has a forte (f) dynamic and a 'pizzicato' (pizz.) marking. The fifth staff has a forte (f) dynamic and a 'pizzicato' (pizz.) marking. The sixth staff has a piano (p) dynamic and a 'crescendo' (cresc.) marking. The seventh staff has a forte (f) dynamic and a 'pizzicato' (pizz.) marking. The eighth staff has a forte (f) dynamic and a 'pizzicato' (pizz.) marking. The ninth staff has a piano (p) dynamic and a 'leggiero' (legg.) marking. The tenth staff has a mezzo-forte (mf) dynamic and a 'crescendo' (cresc.) marking. The score includes various musical notations such as slurs, ties, and fingerings.

First system of musical notation, featuring two staves with complex rhythmic patterns and dynamic markings. The first staff includes markings for *f*, *f*, and *p cresc.*. The second staff includes a marking for *f sempre più*.

2. SATZ (Adagio)

Second system of musical notation, labeled "2. SATZ (Adagio)". It consists of two parts: A) *Più lento* (marked *c. sord.* and *ff*) and B) *con sord.* (marked *ff* and *fp*). Both parts feature complex rhythmic patterns and dynamic markings.

Presto non assai, ma con sentimento

3. SATZ

Third system of musical notation, labeled "3. SATZ". It consists of two parts: A) (marked *senza sord.* and *f e sempre più*) and B) (marked *f* and *cresc.*). Both parts feature complex rhythmic patterns and dynamic markings.

LETZTER SATZ

Con moto (Solo-Variation)

Fourth system of musical notation, labeled "LETZTER SATZ". It consists of two parts: A) *Con moto (Solo-Variation)* (marked *p* and *f*) and B) (marked *poco f* and *cresc.*). Both parts feature complex rhythmic patterns and dynamic markings. The system concludes with a section labeled "Un poco meno mosso" (marked *fp*).

103 Dvořák: Quintett (2 Violini, Viola, Violoncello, Contrabasso) *G-Sol-G* Op. 77 *)

1. SATZ

Allegro con fuoco (♩ = 132)

A) *p* *mf* *f* *pp* *fp* *leggiero*

B) *fp* *leggiero*

C) *p* *fz* *cresc.* *fz* *fz* *dim.* *fz* *ff grandioso*

D) *ff grandioso*

E) *fp* *leggiero*

F) *ff* *fz* *dim.*

G) *f* *ff* *dim.* *p*

Più mosso

2. SATZ (Scherzo)

Allegro vivace (♩ = 88)

A) *f* *p* *f* *p* *pp*

B) *p* *f* *fp* *f*

3. SATZ

Poco andante (♩ = 69)

A) *p* *espress. molto*

B) *f*

fp *dim.* *p* *cresc.* *f* *p* *dim.* *pp*

pp *3* *pp* *3* *ritard.*

C) *p* *cresc.* *dim.* *ritard.*

D) *a tempo* *pp* *cresc.* *mf* *p* *pp*

FINALE

Allegro assai (♩ = 132)

A) *mf*

B) *f* *cresc.* *f*

C) *ff*

D) *f* *cresc.* *f* *cresc.* *ff*

E) *p* *pp*

F) *ff*

A (A.....) E

104 Reger: Quintett (Clarinetto o Viola, 2 Violini, Viola, Violoncello) A-La-A Op. 146 *

1. SATZ

Moderato ed amabile (♩ = 88)

A) *sul D*..... *espress.*

p *espress.* *p* *p* *mf* *p*

B) *più animato*

f *più f*

C) *sempre ff* *fff* *mf e cresc.* *ff*

2. SATZ

(Vivace)

Un poco meno mosso (♩ = 144)

con. sord.

ppp *sempre dolcissimo*

3. SATZ

Largo (♩ = 60)

A) *sempre ppp* *(senza sord.) p* *pp* *f*

B) *agitato* *f* *più f* *ff* *ritard.*

LETZTER SATZ

Poco allegretto (♩ = 92)

A) *p* *grazioso* *p* *mf* *espress.* *p* *quasi rit.* *sul D*..... *f* *più f* *ff* *ritard.*

B) *a tempo* *f* *p* *a tempo* *sul A*..... *pp* *espress.*

C) *quasi rit.* *pp* *pp* *sf* *p* *pp* *pp*

Vivace (♩ = 160)

Vivace (quasi presto) (♩ = 144)

105 Schillings: Quintett (2 Violini, 2 Viole, Violoncello) *Es-Mib-Eb* Op. 32 *

1. SATZ

Mäßig bewegt (♩ = 92-108)

Frisches Tempo

Heftig

Frisch
D) *f* *dim.* *p espress.*

Frisch
E) *f*

Sehr getragen ($\text{♩} = 58-60$)
2. SATZ *ff* *f* (nicht schlappend)

3. SATZ „Sine lassitudine“
Schnell und lebendig ($\text{♩} = 104-108$)
A) *f stacc.*

(Trio) Etwas gemäßigt, singend ($\text{♩} = 84$)
B) *p*

Sehr lebhaft
C) *f*

Etwas gehalten
D) *ff*

poco rall.

A

31018

V SEXTETTE

203

107 Brahms: Sextett (2 Violini, 2 Viole, 2 Violoncelli) *B-Sib-Bb* Op. 18 *

1. SATZ

Allegro ma non troppo

A) *poco f espressivo* *solo*

B) *p dolce* *solo*

C) *f espress. animato* *cresc.* *fp*

D) *f* *cresc.*

E) *cresc.* *più f sempre cresc.*

ff *p*

poco rit.

2. SATZ

Andante ma moderato

A) *f* *Andante ma moderato*

ff *p*

* Originalverlag: N. Simrock & G. m. b. H., Berlin

** auch fo:



First section of the V. SEXTETTE, featuring three staves of music. The first staff begins with a forte (*f*) dynamic. The second staff, marked 'B)', includes dynamics such as *<f*, *f*, and *A*. The third staff continues the melodic line with dynamics like *f*, *E*, and *ff*.

3. SATZ (Scherzo)

A) Allegro molto

Section A) Allegro molto of the 3. SATZ (Scherzo). The first staff begins with a mezzo-forte (*mf*) dynamic and includes trills (*tr*) and a crescendo (*cresc.*). The second staff is marked *f* and includes a crescendo. The third staff is marked *fp* and includes a trill. The fourth staff is marked *cresc.* and includes a trill. The fifth staff is marked *più cresc.* and includes a trill. The sixth staff is marked *f* and includes a trill.

B) Più animato

ff sempre più f

LETZTER SATZ (Rondo)

Poco allegretto e grazioso

Section A) Poco allegretto e grazioso of the LETZTER SATZ (Rondo). The first staff begins with a poco forte (*poco f*) dynamic and includes a crescendo (*cresc.*). The second staff is marked *p* and includes a dolce (*dolce*) dynamic.

The musical score is written for a single melodic line in G-flat major (three flats) and 2/4 time. It consists of ten staves of music. The notation includes various dynamics, articulation, and fingerings.

- Staff 1:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) section marked 'E'. It includes fingerings 1, 2, 3, 4 and a triplet of eighth notes.
- Staff 2:** Marked 'B)', it begins with a forte (*f*) dynamic and includes fingerings 1, 2, 3, 4. A first ending bracket labeled '(1)' is present.
- Staff 3:** Features a fortissimo (*ff*) dynamic and a crescendo (*cresc.*) marking. It includes fingerings 1, 2, 3, 4 and accents.
- Staff 4:** Also marked 'B)', it starts with *ff* and includes fingerings 1, 2, 3, 4. A section marked 'C)' begins with a fortissimo (*ff*) dynamic.
- Staff 5:** Continues with *ff* and includes fingerings 1, 2, 3, 4. A section marked 'D)' begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.
- Staff 6:** Marked 'D)', it starts with a piano (*p*) dynamic and includes fingerings 1, 2, 3, 4. A section marked 'E)' begins with a piano (*p*) dynamic.
- Staff 7:** Features a piano (*p*) dynamic and a 'dolce' marking. It includes fingerings 1, 2, 3, 4.
- Staff 8:** Marked 'E)', it starts with a pianissimo (*pp*) dynamic and includes fingerings 1, 2, 3, 4. A section marked 'F)' begins with a piano (*p*) dynamic.
- Staff 9:** Marked 'F)', it starts with a piano (*p*) dynamic and includes fingerings 1, 2, 3, 4. A section marked 'G)' begins with a piano (*p*) dynamic.
- Staff 10:** Features a piano (*p*) dynamic and includes fingerings 1, 2, 3, 4.

108 Brahms: Sextett (2 Violini, 2 Viole, 2 Violoncelli) *G-Sol-G* Op. 36 *

1. SATZ

Allegro non troppo

A) *p mezza voce* (V) *p*

B) *p cresc. poco a poco* *f*

C) *ff* *A*

(Rhythmus!) *A.....* *p* (*G cresc.* *D* *A.....*) *f*

D) *f* (3)

E) *Un poco sostenuto* *f*

2. SATZ (Scherzo)

Allegro non troppo

A) *p*

B) *(A) sempre p* *E*

C) *p* (1) *cresc.*

Presto giocoso

f (1)

Animato
D) *f* *A* *f* *A*

3. SATZ
Poco adagio *p* *molto espress.* *rit.* *in tempo* *p* *cresc.*

f *A* *dim.* *poco cresc.* *dim.*

pp *p dolce A* *cresc. A* *f*

f *A* *A*

Adagio ($\text{♩} = \text{♩}$) *p* *molto espress.* *cresc.* *E.....* *f* *poco a poco rit.*

dim. *E* *p* *p* *pp*

LETZTER SATZ
Poco allegro *p* *cresc.*

p *fp*

p *cresc.* *f*

The musical score is written for a single melodic line on a treble clef staff. The key signature is G major (one sharp). The tempo and style are indicated by the title "V. SEXTETTE".
 The score begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The first staff contains several measures of eighth and sixteenth notes, with fingerings 1, 2, 3, and 4 indicated. The second staff starts with a forte (*f*) dynamic and features a series of notes labeled 'A' with fingerings 1 and 0. The third staff has a note labeled 'D' with fingerings 1, 2, and 4. The fourth staff continues the melodic line with various fingerings. The fifth staff begins with a forte (*f*) dynamic and includes a section marked 'C) solo' with the instruction 'molto p leggero'. The sixth staff has a note labeled 'A' with fingerings 1 and 0. The seventh staff starts with a forte (*f*) dynamic and includes a section marked 'D) solo' with the instruction 'molto p leggero'. The eighth staff has a note labeled 'E' with fingerings 1 and 0. The ninth staff begins with a piano (*p*) dynamic and a 'dolce' marking. The tenth staff concludes the piece with a forte-piano (*fp*) dynamic and a final note with a fermata.

Animato

f *p* *f* *p* *cresc.* *f* *p* *cresc.* *f* *ff* *E*

109 Korngold: Sextett (2 Violini, 2 Viole, 2 Violoncelli) D-Re-D Op. 10 *)

1. SATZ

Tempo I (Moderato) (strenge)

ff *f* *ff* *E*

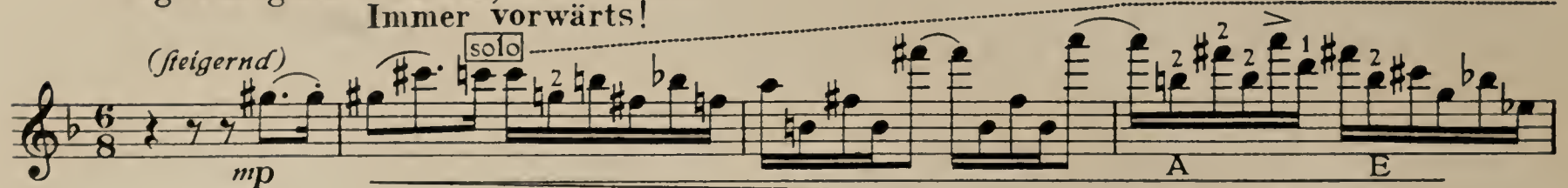
2. SATZ (Adagio)

Langsam

mp espress. *p sub.* *ff* *E* *ff* *E* *mf* *steigernd (accel.)* *ff marc.*

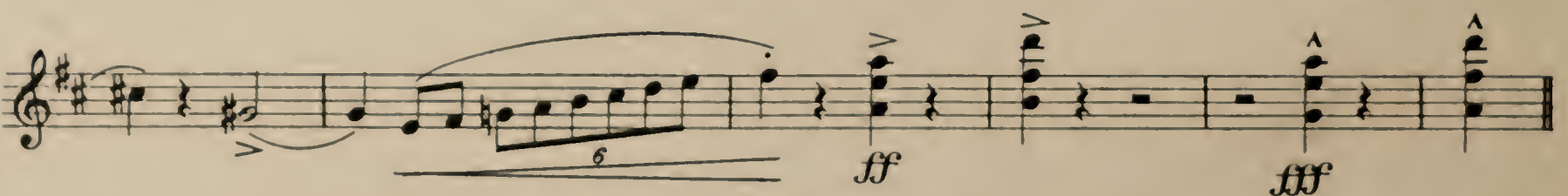
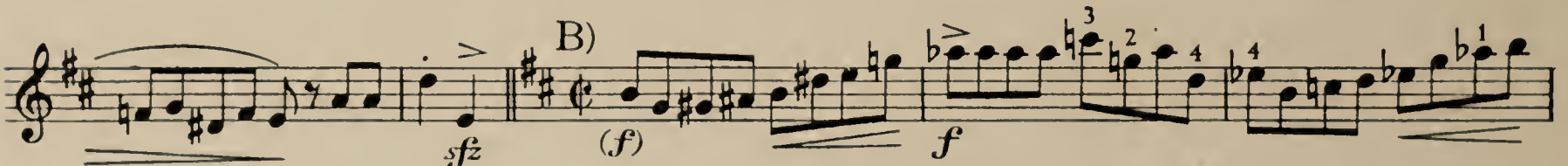
3. SATZ (Intermezzo)

In gemäßigtem Zeitmaß, mit Grazie
Immer vorwärts!



4. SATZ (Finale)

So rasch als möglich (Presto)
Mit Feuer und Humor



VI SEPTETT

211

[110] Beethoven: Septett (Violino, Viola, Violoncello, Contrabasso, Clarinetto, Fagotto, Corno) *Es-Mib-Eb* Op. 20

1. SATZ

Adagio ($\text{♩} = 72$)

A)

p cresc. fp cresc. fp cresc. 3 3 fp

cresc. f sf

Allegro con brio ($\text{♩} = 96$)

B)

f solo f solo f

C)

p 3 3

mf cresc. f solo fp

D)

p

E)

p

mf cresc. f solo

f

F)

p cresc. sf

3. SATZ

Tempo di Menuetto ($\text{♩} = 120$)

A)

cresc. f p cresc. sf p

4. SATZ (Tema con Variazioni)

Andante ($\text{♩} = 120$)

Var. II (Solo = Var.)

solo
 (p)
 A
 V
 A
 E
 A cresc.
 A
 E

5. SATZ (Scherzo)

Allegro molto e vivace ($\text{♩} = 128$)

p cresc.
 fz
 cresc.
 fz
 f

LETZTER SATZ

Presto ($\text{♩} = 112$)

mf
 Su una corda
 p
 B)
 p
 cresc.
 f

C) *p* *f* *f* *f* *f* *f* *f* *cresc.* *soló*

ff *p* *cresc.*

D) *Cadenza*

V

V *a tempo* *mf*

E) *p* *f*

cresc. *f*

G) *p* *cresc.* *A* *(D)*

f *(4)*

f *A* *ff* *D* *A*

A

VII

OKTETTE

[111] Schubert: Oktett (2 Violini, Viola, Violoncello, Contrabasso, Clarinetto, Fagotto, Corno) *F-Fa-F* Op. 166

1. SATZ

Allegro

A) *fp* *f* *ffz* *fz* *fz*

B) *f* *cresc.* *f* *ff*

C) *p* *ff* *p*

D) *f* *Più allegro* *fz*

E) *p* *ff* *A* *fz*

fz *A....* *A* *fz* *fz* *fz* *fz* *A* *fz* *fz*

2. SATZ

Andante un poco mosso

A) *pp* *f* *p* *decresc.*

B) *fz* *p* *fz* *E*

solo *solo mit Klarinette*.....

4. SATZ

Andante

A) *dim.* *solo mit Viola*..... *p* (3 1)

B) Var. 1 *pp* (1)

(1) (2)

pp cresc. decresc. pp

p f p

Var. 3
C)

p

cresc.

tr

p A fp decresc. A A

Var. 6
D)

pp

pp

Var. 7 (Solo-Var.)
Un poco più mosso

E)

p

(A) cresc. (2) p

p f E p

5. SATZ (Menuetto-Trio)
AllegrettoLETZTER SATZ
Allegro

The musical score is presented in a single melodic line across ten staves. The first staff begins with the tempo marking 'Allegretto' and a key signature of one flat. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and dynamics including *p*, *fz*, and *p*. A section labeled 'A)' begins on the second staff. The tempo changes to 'Allegro' and the key signature changes to two flats. The score continues with various dynamics such as *fz*, *p*, *cresc.*, *ff*, and *fz*. Sections labeled 'B)', 'C)', 'D)', and 'E)' are interspersed throughout the piece. The final staff concludes with the tempo marking 'Allegro molto' and a key signature of two flats. The score is rich in musical detail, including slurs, accents, and specific fingering instructions for the performer.

f *cresc.* fz fz fz p fz fz fz
 fz *cresc.* fz fz ff ff
 p *accel.* *cresc.* fz fz
 fz ff fz fz ff
 fz ff fz fz ff
 fz ff fz fz ff
 fz ff fz fz ff

112 Mendelssohn: Oktett (4 Violini, 2 Viole, 2 Violoncelli) *Es-Mib-Eb* Op. 20

1. SATZ

Allegro moderato ma con fuoco

p *cresc.* f
 p *cresc.* D f E
 p *cresc.* f E

C)

f *f* *ff* *sempre ff*

con fuoco

f *cresc.* *ff*

ff *E* *f* *sf*

VI. Position.....

ff

ff

D)

cresc. *ff* *sempre ff*

ff

E)

f *p con fuoco* *cresc.*

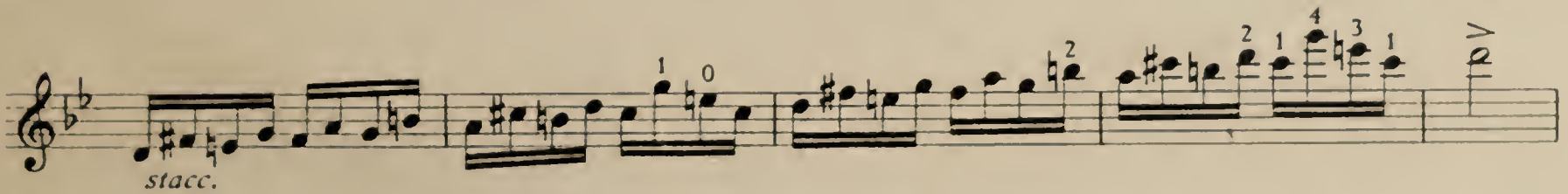
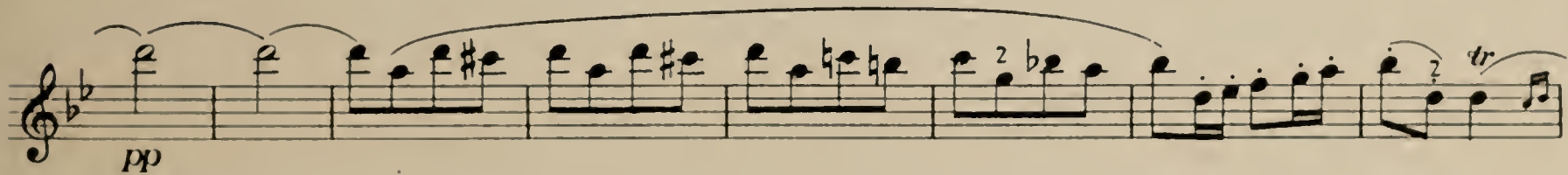
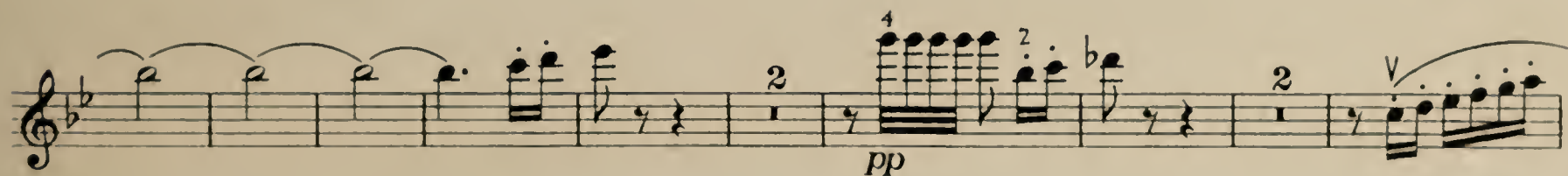
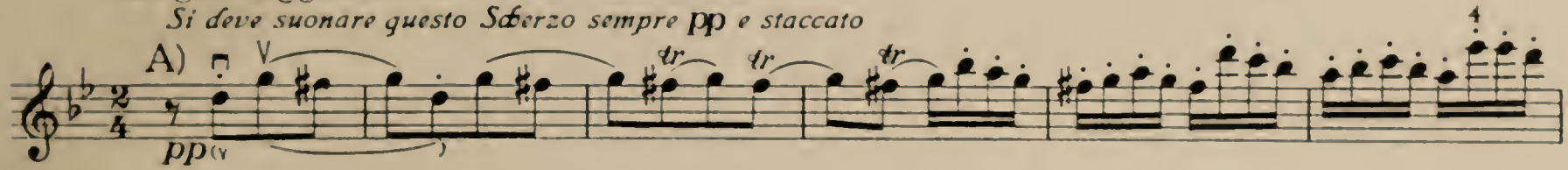
f *espress.* *ff*

ff *E* *sf* *sf* *ff*



3. SATZ (Scherzo)

Allegro leggierissimo

Si deve suonare questo Scherzo sempre pp e staccato

solo

The image displays a musical score for the piece 'L'Espresso' by Giuseppe Verdi. The score is written for a single melodic line, likely for a voice or a solo instrument, and is organized into six systems of musical notation. The key signature is one flat (B-flat), and the time signature is 2/4.

System 1: Labeled 'B)' at the beginning. It features a series of eighth and sixteenth notes with various trills (tr) and ornaments (tr) marked above the notes. The first measure has a '2' above the trill, and the second measure has a '1' above the trill. The system ends with a '4' above the final note.

System 2: Continues the melodic line with more trills and ornaments. It includes a 'p' (piano) dynamic marking and the word 'leggiero' (light) below the staff. A '(4)' is written below the staff towards the end of the system.

System 3: Features a series of trills and ornaments. The system ends with the letters 'D A' below the staff.

System 4: Labeled 'C)' at the beginning. It includes a 'dim.' (diminuendo) marking and a 'pp.' (pianissimo) marking. The system ends with a '1 0' above the final note.

System 5: Features a series of trills and ornaments. It includes a 'staccato' marking below the staff. The system ends with the letter 'E' below the staff.

System 6: Labeled 'D)' at the beginning. It includes a 'dim.' (diminuendo) marking. The system ends with a '4' above the final note.

The score is written on a single staff with a treble clef. The notation includes various musical symbols such as trills, ornaments, and dynamic markings, which are typical of 19th-century musical notation.

LETZTER SATZ

Presto

Presto

A) *f*

B) *p*

cresc.

mf *cresc.* *f*

p

p *cresc.* *f*

C)

pp stacc. (2) 2)

solo

sempre stacc.

cresc. *cresc.*

D)

f *p sempre stacc.*

4 3 4 3 4 3 4 3

2 2

p

cresc. *cresc.*

mf *cresc.*

f *cresc.* *ff*

1 0

ff

MODERNE KAMMER=MUSIK

TRIOS

KLAVIER, VIOLINE, VIOLONCELLO

<i>Andrae, V.,</i>	Op. 1 Trio (f moll)
<i>Reger, Max,</i>	Op. 2 Trio (h moll) (KL. V. VA.)
<i>Schmid, H. Kasp.,</i>	Op. 35 Trio (d moll)
<i>Schulthess, Walter,</i>	Op. 6 Serenade (E dur) (V. VA. Vcell.)
<i>Scott, Cyril,</i>	Trio (C dur)
<i>Windsperger, L.,</i>	Trio (h moll)

QUARTETTE

2 VIOLINEN, VIOLA, VIOLONCELLO

<i>Hindemith, P.,</i>	Op. 10 Quartett (f moll)
"	Op. 16 Quartett (C dur)
"	Op. 22 Quartett (C dur)
<i>Jarnach, Phil,</i>	Op. 16 IV. Quartett
<i>Korngold, E. W.,</i>	Klavier=Quartett
<i>Kreisler, Fritz,</i>	Quartett (a moll)
<i>Moritz, E.,</i>	Op. 10 Quartett mit Sopran=Solo
<i>Rimsky-Korsakow, N.,</i>	Quartett (F dur)
<i>Sekles, B.,</i>	Op. 31 Quartett
<i>Schmid, H. Kaspar,</i>	Op. 26 Quartett (G dur)
<i>Sgambati, G.,</i>	Op. 17 Quartett
<i>Verdi, G.,</i>	Quartett (e moll)
<i>Windsperger, L.,</i>	Quartett (g moll)

QUINTETTE

KLAVIER, 2 VIOLINEN, VIOLA, VIOLONCELLO

<i>Korngold, E. W.,</i>	Op. 15 Klavier=Quintett
<i>Reger, Max</i>	Erstes Quintett (c moll)
<i>Rózycki, L.,</i>	Quintett (c moll)
<i>Sgambati, G.,</i>	Op. 4 Quintett (f moll)
"	Op. 5 Quintett (B dur)
<i>Widor, Ch. M.,</i>	Op. 68 Quintett
<i>Zsolt, N.,</i>	Quintett (b moll)

FLÖTE, OBOE, CLARINETTE, HORN, FAGOTT

<i>Hindemith, P.,</i>	Op. 24 No. 2 Kleine Kammermusik für 5 Bläser
<i>Schmid, H. Kaspar</i>	Op. 28 Blasquintett (B dur)

SEXTETT

2 VIOLINEN, 2 VIOLAS, 2 VIOLONCELLI

<i>Korngold, E. W.,</i>	Op. 10 Sextett (D dur)
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B. SCHOTT'S SÖHNE, MAINZ

