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Quartett No. 7 G-moll für 2 Violinen, Viola und Violoncell

Schubert, Franz

Leipzig, [ca. 1900]

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No. 117.

PAYNE'S
Kleine Partitur-Ausgabe.

SCHUBERT.

Op. posth.

Quartett. G-moll.

Preis: 50 Pf.

Ernst Eulenburg, Musikverlag, Leipzig.

117

5
129

Payne's Kleine Partitur-Ausgabe.

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31	„ „ Quintett op. 29, C	81	„ „ op. 68, C-Moll
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42	„ „ op. 9, 1, G	92	„ „ op. 64, 6, Es
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50	Mozart Quintett, D		



Payne's Kleine Partitur-Ausgabe.

Bei Bestellungen genügt es, die unter dem Preise befindliche Band-Nummer anzugeben. — K. V. (bei Mozart) bedeutet Köchel-Verzeichniss. — P. No. (bei Quartetten von Haydn) giebt die No. der allgemein gebräuchlichen Stimmen-Ausgabe von C. F. Peters an. — Die mit * bezeichneten Quartette von Haydn sind in Ed. Pet. Bd. 289 (15 berühmte Quartette, Stimmen) enthalten.

1. Nonette, Octette, Septette und Sextette

für Streich- oder Blasinstrumente allein,
sowie für Streich- und Blasinstrumente.

Beethoven.

Octett

für zwei Oboen, zwei Clarinetten, zwei Fagotte
und zwei Hörner.

Allegro. Op. 103. 60 Pf.
Ob. I. No 135.

Septett

für Violine, Viola, Violoncello, Contrabass,
Clarinetten, Fagott und Horn.

Adagio. Op. 20. 90 Pf.
Violino. No 12. Allegro con brio.

Sextett

für zwei Clarinetten, zwei Hörner und zwei
Fagotte.

Adagio. Op. 71. 60 Pf.
Clar. I. No 139. Allegro.

Sextett

für zwei Violinen, Viola, Violoncello und
zwei Hörner.

Allegro con brio. Op. 81b. 60 Pf.
Viol. Corn. V. Cor. V. Cor. No 140.

Mendelssohn.

Octett

für vier Violinen, zwei Violen und zwei
Violoncelli.

Op. 20. M. 1. 10. No 59. Allegro moderato, ma con fuoco.

Mozart.

Serenade

für zwei Oboen, zwei Clarinetten, zwei Bass-
seithörner, vier Waldhörner, zwei Fagotte
und Contrafagott oder Contrabass.

M. 1. 20. No 100. Largo. Clar. Allegro molto. Clar.

Köchel-Verzeichniss No 361.

Divertimento

für Violine, Viola, Bass, Fagott und zwei
Hörner.

Largo. Op. 141. No 141. Allegro.

K.-V. No 205.

Divertimento

für zwei Violinen, Viola, Bass und zwei
Hörner.

Allegro. Op. 195. No 195.

K.-V. No 247.

Divertimento

für zwei Violinen, Viola, Bass und zwei
Hörner.

Allegro. Op. 282. No 282.

K.-V. No 334.

Sextett

für zwei Violinen, Viola, Bass und zwei
Hörner.

Allegro. Op. 287. No 287.

K.-V. No 287.

Schubert. Octett

für zwei Violinen, Viola, Violoncello, Contrabass, Clarinette, Horn und Fagott.

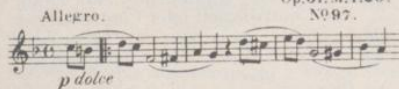
Op. 166. M. 1. 70.
Nº 60.



Spohr. Nonett

für Violine, Viola, Violoncello, Contrabass, Flöte, Oboe, Clarinette, Horn und Fagott.

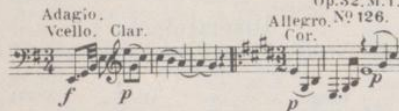
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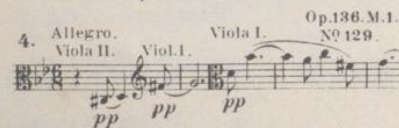
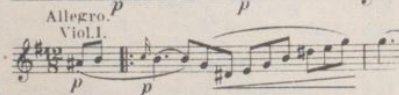
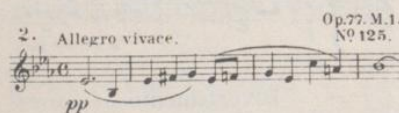
Octett

für Violine, zwei Violen, Violoncello, Clarinette, zwei Hörner und Contrabass.

Op. 32. M. 1.
Nº 126.



Sämmtliche Doppel-Quartette
für vier Violinen, zwei Violen und zwei
Violoncelli. Op. 65. M. 1.
Nº 128.



2. Quintette.

(Werke ohne nähere Angabe der Instrumente sind für zwei Violinen, zwei Violon und Violoncello.)

Beethoven.

Op. 29. 60 Pf.
Nº 31.



Für Pianoforte, Oboe, Clarinette, Horn und Fagott.

Op. 16. 80 Pf.
Nº 200.



Boccherini.

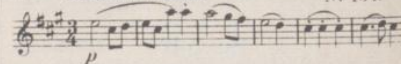
für zwei Violinen, Viola und zwei
Violoncelli.

50 Pf.
Nº 115.

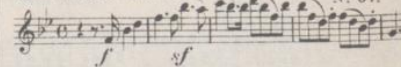


Mendelssohn.

1. Allegro con moto. Op. 18. 80 Pf.
Nº 134.

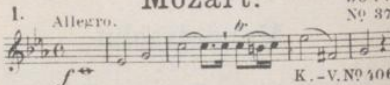


2. Allegro vivace. Op. 87. 60 Pf.
Nº 67.



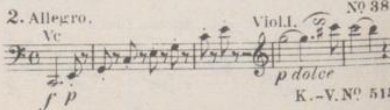
Mozart.

50 Pf.
Nº 37.



K. - V. Nº 406.

70 Pf.
Nº 38.



K. - V. Nº 515.

Mozart.

3. Allegro. 50 Pf. N^o 13.
K-V. N^o 516.
p

4. Larghetto. Viol. I. Allegro. 50 Pf. N^o 50.
K-V. N^o 593.
f p

5. Allegro di molto. Viol. I. 60 Pf. N^o 51.
K-V. N^o 619.
f p

Für Clarinette, zwei Violinen, Viola und Violoncello.

Allegretto. 50 Pf. N^o 71.
K-V. N^o 581.
p

Für Pianoforte, Oboe, Clarinette, Horn und Fagott.

Largo. Pfte. *f ten.* Allegro moderato. 60 Pf. N^o 161.
K-V. N^o 452.
p

Schubert.

Für zwei Violinen, Viola und zwei Violoncelli.

Allegro, ma non troppo. Op. 163. 80 Pf. N^o 15.
p f p

Für Pianoforte, Violine, Viola, Violoncello und Contrabass. (Forellen-Quintett.)

Allegro vivace. Op. 114. 80 Pf. N^o 118.
Pfte. *f* Viol. *pp*

Schumann.

Für Pianoforte, zwei Violinen, Viola und Violoncello.

Allegro brillante. Op. 44. 90 Pf. N^o 78.
f

3. Quartette.

(Werke ohne nähere Angabe der Instrumente sind für zwei Violinen, Viola und Violoncello.)

Beethoven.

1. Allegro con brio. Op. 18 N^o 1. 50 Pf. N^o 16.
p

2. Allegro. Op. 18 N^o 2. 50 Pf. N^o 17.
p

3. Allegro. Op. 18 N^o 3. 50 Pf. N^o 18.
p

4. Allegro, ma non tanto. Op. 18 N^o 4. 50 Pf. N^o 19.
p sf p sf

5. Allegro. Op. 18 N^o 5. 50 Pf. N^o 20.
f sf sf sf

6. Allegro con brio. Op. 18 N^o 6. 50 Pf. N^o 21.
sf sf

7. Allegro. Op. 59 N^o 1. 70 Pf. N^o 28.
Vc. *mf dolce*

8. Allegro. Op. 59 N^o 2. 60 Pf. N^o 29.
f pp

Introduzione. Op. 59 N^o 3. 60 Pf. N^o 30.
Andante con moto. Allegro vivace.
f pp p

Op. 74. 50 Pf. N^o 22.
(Harfen-Quartett.)
10. Poco Adagio. Allegro.
sotto voce f

Op. 95. 50 Pf. N^o 14.
Viol. II.

11. Allegro con brio.
f

Beethoven.

IV.

12. **Maestoso.** Allegro. Op. 127. 60 Pf.
teneramente N° 36.
f *sf* *sempre p e dolce*

13. **Adagio, ma non troppo.** Op. 130. 70 Pf.
 N° 9.
p *p*

14. **Adagio, ma non troppo e molto espressivo.** Op. 131. 70 Pf.
 N° 2.
sf *p*

15. **Assai sostenuto.** Op. 132. 60 Pf.
Vcello. **Viol. I.** Allegro. N° 6.
pp *pp* *>*

16. (Fuge.) Op. 133. 60 Pf.
Allegro. **Meno mosso e moderato.** N° 98.
f *ff*
Alleg. ro. **Fuga.**
pp

17. **Allegretto.** Op. 135. 50 Pf.
Viola. **Viol. I.** **Viola.** N° 4.
f *f*

Für Pianoforte, Violine, Viola und
Grave. **Violoncello.** Op. 13. 50 Pf.
Viol. N° 114.
pp *sf* *p*
Pfte.
Allegro, ma non troppo.

Borodin.

Allegro moderato. M. I.
Vcello. N° 201.
p *f*

Cherubini. 60 Pf.
Adagio. N° 5.
Viol. I. **Allegro agitato.**
pp *f*
Viol. II.

Lento. **Allegro.** 60 Pf.
 N° 46.
p *ff*

Cherubini.

Allegro comodo. 60 Pf.
 N° 23.
p

Allegro maestoso. Nachgel. Werk. 60 Pf.
3 me Corde. N° 131.
f

Moderato assai. Nachgel. Werk. 60 Pf.
Vcello. N° 132.
Allegro.
sempre pp *p*

Allegro moderato. Nachgel. Werk. 60 Pf.
 N° 133.
pdol. con espress.

Dittersdorf.

Moderato. 40 Pf.
 N° 106.
p

Moderato. 40 Pf.
 N° 107.
f

Moderato. 40 Pf.
 N° 136.
f *pp*

Allegro. 40 Pf.
 N° 138.
pp

Allegro. 40 Pf.
 N° 105.
fp *fp*

Moderato. 40 Pf.
 N° 137.
dolce

Haydn.

1. Presto. Op. 1 N^o 1. 40 Pf. N^o 170.
Peters-Ansgabe N^o 52.
2. Allegro molto. Op. 1 N^o 2. 40 Pf. N^o 171.
P. N^o 53.
3. Adagio. Op. 1 N^o 3. 40 Pf. N^o 172.
dol. P. N^o 54.
4. Presto. Op. 1 N^o 4. 40 Pf. N^o 149.
p *f* P. N^o 55.
5. Allegro. Op. 1 N^o 5. 40 Pf. N^o 173.
f P. N^o 56.
6. Presto assai. Op. 1 N^o 6. 40 Pf. N^o 174.
p *f* P. N^o 57.
7. Allegro. Op. 2 N^o 1. 40 Pf. N^o 175.
f *p* *f* P. N^o 58.
8. Allegro. Op. 2 N^o 2. 40 Pf. N^o 176.
f Viol. II. P. N^o 59.
9. Allegro molto. Op. 2 N^o 3. 40 Pf. N^o 177.
f *f* P. N^o 60.
10. Presto. Op. 2 N^o 4. 40 Pf. N^o 178.
p P. N^o 61.
11. Presto. Op. 2 N^o 5. 40 Pf. N^o 179.
p P. N^o 62.

Haydn.

12. Adagio. Op. 2 N^o 6. 40 Pf. N^o 180.
dol. P. N^o 63.
13. Allegro molto. Op. 3 N^o 1. 40 Pf. N^o 181.
p *f* P. N^o 64.
- Fantasia con Var. Op. 3 N^o 2. 40 Pf. N^o 182.
14. Andante. Op. 3 N^o 3. 40 Pf. N^o 183.
mezza voce P. N^o 65.
15. Presto. Op. 3 N^o 4. 40 Pf. N^o 184.
p *f* P. N^o 66.
16. Allegro moderato. Op. 3 N^o 5. 40 Pf. N^o 185.
p P. N^o 67.
17. Presto. Op. 3 N^o 6. 40 Pf. N^o 186.
Viol. I. Viol. II. Viol. I. P. N^o 68.
18. Presto. Op. 3 N^o 6. 40 Pf. N^o 185.
f P. N^o 69.
19. Moderato. Op. 9 N^o 1. 40 Pf. N^o 89.
f P. N^o 7.
20. Moderato. Op. 9 N^o 2. 40 Pf. N^o 151.
f P. N^o 8.
21. Allegro moderato. Op. 9 N^o 3. 40 Pf. N^o 186.
f P. N^o 9.
22. Allegro moderato. Op. 9 N^o 4. 40 Pf. N^o 95.
p P. N^o 16.

Haydn.

VI.

Haydn.

23. Poco Adagio. Op. 9 N° 5. 40 Pf. N° 187.
P. N° 17.

24. Presto. Op. 9 N° 6. 40 Pf. N° 188.
P. N° 18.

25. Moderato. Op. 17 N° 1. 40 Pf. N° 111.
P. N° 1.

26. Moderato. Op. 17 N° 2. 40 Pf. N° 112.
P. N° 2.

27. Andante grazioso. Op. 17 N° 3. 40 Pf. N° 157.
P. N° 3.

28. Moderato. Op. 17 N° 4. 40 Pf. N° 152.
P. N° 4.

29. Moderato. Op. 17 N° 5. 40 Pf. N° 63.
P. N° 5.

30. Presto. Op. 17 N° 6. 40 Pf. N° 90.
P. N° 6.

31. Allegro moderato. Op. 20 N° 1. 40 Pf. N° 163.
P. N° 43.

32. Moderato. Op. 20 N° 2. 40 Pf. N° 108.
P. N° 44.

33. Allegro con spirito. Op. 20 N° 3. 40 Pf. N° 184.
P. N° 45.

34. Allegro di molto. Op. 20 N° 4. 40 Pf. N° 93.
P. N° 46.

35. Allegro moderato. Op. 20 N° 5. 40 Pf. N° 94.
P. N° 47.

36. Allegro di molto e scherzando. Op. 20 N° 6. 40 Pf. N° 64.
P. N° 48.

37. Allegro moderato. Op. 33 N° 1. 40 Pf. N° 165.
P. N° 70.

38. Allegro moderato, cantabile. Op. 33 N° 2. 40 Pf. N° 52.
P. N° 71.

39. Allegro moderato. Op. 33 N° 3. 40 Pf. N° 53.
P. N° 72.

40. Allegro moderato. Op. 33 N° 4. 40 Pf. N° 166.
P. N° 73.

41. Vivace assai. Op. 33 N° 5. 40 Pf. N° 153.
P. N° 74.

42. Vivace assai. Op. 33 N° 6. 40 Pf. N° 189.
P. N° 75.

43. Andante ed Innocentemente. Op. 42. 40 Pf. N° 154.
P. N° 15.

44. Allegro. Op. 50 N° 1. 40 Pf. N° 167.
P. N° 10.

45. Vivace. Op. 50 N° 2. 40 Pf. N° 168.
P. N° 11.

46. Allegro con brio. Op. 50 N° 3. 40 Pf. N° 169.
P. N° 12.



QUARTETT

No. 7.

G-moll

für

2 Violinen, Viola und Violoncell

von

Franz Schubert.

Op. posth.



Ernst Eulenburg, Musikverlag,
Leipzig.

117



Bad Mus. Dr. S129

QUARTETT

Op. 157

Violin I und Violoncell

Franz Schubert



Quartett No. 7.

Franz Schubert, Op. posth.

Allegro con brio.

Violino I.

Violino II.

Viola.

Violoncello.

Musical score for a string quartet, page 4. The score is in G minor and 3/4 time. It consists of five systems of three staves each (Violin I, Violin II, and Cello/Double Bass). The music features various dynamics including *p*, *pp*, and *dolce*, and articulations like *pizz* and *arco*. The key signature has two flats, and the time signature is 3/4.

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

The second system continues the piece. It includes dynamic markings such as *fz* and *ff*. The texture remains dense with multiple voices in both hands.

The third system features a prominent *fz* dynamic marking in the upper staves. The lower staves show a steady accompaniment. A *p* marking appears at the end of the system.

The fourth system includes first and second endings, indicated by '1.' and '2.'. Dynamic markings include *pp* and *p*. The music shows a transition in mood or texture.

The fifth system is characterized by *ppp* (pianissimo) and *tremolando* markings in both the upper and lower staves, indicating a very soft and vibrating texture.

E. E. 1217 *ppp* tremolando

The musical score is arranged in five systems, each containing three staves: a treble clef staff at the top, a middle staff with a C-clef (soprano or alto clef), and a bass clef staff at the bottom. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *p*, *f*, and *cresc.*. The first system starts with a *pp* marking. The second system features a *ff* marking. The third system has a *f* marking. The fourth system includes a *p* marking. The fifth system concludes with a *cresc.* marking and a *p* marking.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music is in a minor key with a 3/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f* and *ff*.

Second system of musical notation, continuing the three-staff arrangement. The music continues with similar rhythmic complexity. Dynamic markings include *f*, *ff*, and *p*.

Third system of musical notation. The top staff includes the marking *dolce*. The middle staff includes *pizz.* and *p*. The bottom staff includes *p*.

Fourth system of musical notation, consisting of three staves. The music continues with a steady rhythmic flow.

Fifth system of musical notation. The bottom staff includes the marking *arco* and *pp*.

Musical score for a piece, page 8. The score is in 3/4 time and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The key signature has one flat. The score is divided into five systems. The first system includes dynamic markings *pizz.* and *arco*. The second system is mostly melodic. The third system has a *ff* marking. The fourth system has *ff* markings. The fifth system has *pp* and *ff* markings.

Andantino.

The musical score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked 'Andantino' and begins with a *ppp* dynamic. The score includes several triplet markings (3) and dynamic markings such as *pp*, *p*, and *ppp*. A first and second ending bracket is present in the fourth system. The piece concludes with a *ppp* dynamic and a final measure marked with the number 117.

E. E. 1217

117

Musical score for piano, consisting of five systems of staves. The score includes various dynamics such as *pp*, *p*, *f*, and *cresc.*, along with articulation marks like accents and slurs. The music features complex rhythmic patterns, including triplets and sixteenth notes.

E. E. 1217

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). It features a melodic line in the treble clef with triplets and a piano (*p*) dynamic marking. The bass clef provides harmonic support with chords and triplets.

Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking and features sixteenth-note patterns in the treble clef.

Third system of musical notation, showing further melodic development in the treble clef with triplets and sixteenth-note runs.

Fourth system of musical notation, featuring a piano (*p*) dynamic marking and complex rhythmic patterns in the treble clef.

Fifth system of musical notation, concluding the page with a piano (*pp*) dynamic marking and sixteenth-note passages in the treble clef.

E. E. 1217 *pp*

Musical score for a piano piece, page 12. The score is in G minor and 3/4 time. It consists of five systems of three staves each (treble, middle, and bass). The first system shows a melodic line in the treble and bass with accompaniment in the middle. Dynamics include *pp*, *cresc.*, and *fp*. The second system features a more active treble line with triplets and a steady accompaniment. Dynamics include *f* and *pp*. The third system has a similar texture with *pp* and *ppp* markings. The fourth system includes a *dim.* marking and a *p* dynamic. The fifth system ends with a *p* dynamic and a *3 6* marking. The piece concludes with the number 1217.

E. E. 1217

Musical score for the first system, consisting of three systems of three staves each (treble, alto, and bass clefs). The music is in a minor key and includes various dynamics and articulations:

- First system: Treble clef has sixteenth-note patterns with accents and slurs. Bass clef has a piano (*p*) dynamic marking.
- Second system: Treble clef has eighth-note patterns with accents. Bass clef has a mezzo-piano (*pp*) dynamic marking.
- Third system: Treble clef has eighth-note patterns with accents. Bass clef has a mezzo-piano (*pp*) dynamic marking.

 Triplet markings (*3*) are present throughout the score.

Menuet^o.
Allegro vivace.>

Musical score for the second system, consisting of two systems of three staves each (treble, alto, and bass clefs). The music is in a minor key and includes various dynamics and articulations:

- First system: Treble clef has eighth-note patterns with accents. Bass clef has a staccato marking. Dynamics include mezzo-piano (*pp*) and piano (*p*).
- Second system: Treble clef has eighth-note patterns with accents. Bass clef has a staccato marking. Dynamics include mezzo-piano (*pp*) and piano (*p*).

 The tempo is marked *Allegro vivace*.

Musical score for piano, consisting of five systems of three staves each (treble, middle, and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, *pp*, *cresc.*, and *decrease.*

The first system shows a strong *f* dynamic throughout. The second system continues with *f* and *ff* dynamics, ending with a *pp* dynamic in the bass line. The third system features a *decrease.* marking in the treble line and *pp* dynamics in the middle and bass lines, followed by a *cresc.* marking in the treble line. The fourth system returns to a strong *f* dynamic. The fifth system concludes with a *f* dynamic.

E. E. 1217

Trio.

First system of the Trio section. It consists of three staves: Violin I (top), Violin II (middle), and Bass (bottom). The music is in 3/4 time and begins with a piano (*p*) dynamic. The Violin I part features a melodic line with many slurs and ornaments. The Violin II and Bass parts provide harmonic support with chords and moving lines. The section concludes with a pianissimo (*pp*) dynamic.

Second system of the Trio section. It continues the three-staff arrangement. The Violin I part has a more active melodic line. The Violin II and Bass parts continue their harmonic accompaniment. The system ends with a piano (*p*) dynamic.

Third system of the Trio section. The Violin I part continues with its melodic line. The Violin II and Bass parts provide accompaniment. The system concludes with a piano (*p*) dynamic.

Mennetto da Capo.

Allegro.

First system of the Allegro section. It consists of three staves: Violin I (top), Violin II (middle), and Bass (bottom). The music is in 3/4 time and begins with a piano (*p*) dynamic. The Violin I part has a more rhythmic and active melodic line. The Violin II and Bass parts provide accompaniment. The section concludes with a piano (*p*) dynamic.

Second system of the Allegro section. It features two endings, marked 1. and 2. The first ending leads back to the beginning of the section. The second ending concludes the section. The system concludes with a piano (*p*) dynamic.

The musical score is arranged in five systems, each containing three staves. The top staff of each system is in a treble clef, the middle in an alto clef, and the bottom in a bass clef. The key signature is one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The piece ends with a double bar line and a fermata over the final notes.

E. E. 1217

The musical score consists of six systems, each with four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature has two flats, and the time signature is 4/4. The score is divided into measures by vertical bar lines. The first system shows the beginning of the piece. The second system includes a piano (*p*) marking. The third system includes a pianissimo (*pp*) marking. The fourth system includes a crescendo (*cresc.*) marking. The fifth system includes a piano (*p*) marking. The sixth system includes a forte (*f*) marking.

mf
p
decesc.
pp
pp
pp
pp

Musical score for piano, consisting of five systems of four staves each. The score includes various musical notations such as treble and bass clefs, a key signature of one flat, and dynamic markings like "cresc.", "p", and "ff". It also features first and second endings in the final system.

E. E. 1217

117

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It features a complex melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues from the first system, showing a variety of rhythmic patterns and melodic developments.

The third system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. This system shows a more active bass line with frequent eighth-note patterns.

The fourth system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. This system includes dynamic markings such as *p* (piano) and *f* (forte), indicating changes in volume.

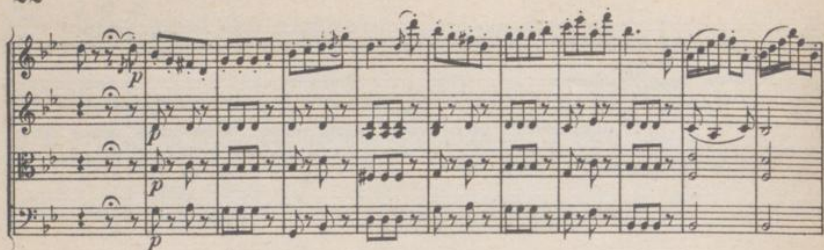
The fifth system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music concludes with a final cadence in the upper staves and a sustained bass line.

Musical score for piano, consisting of five systems of three staves each (treble, alto, and bass clefs). The score is in a key with two flats and a 3/4 time signature. It features various dynamics including *mf*, *f*, *f₀*, and *p*, and includes articulation marks like accents and slurs.

E. E. 1217

p

117



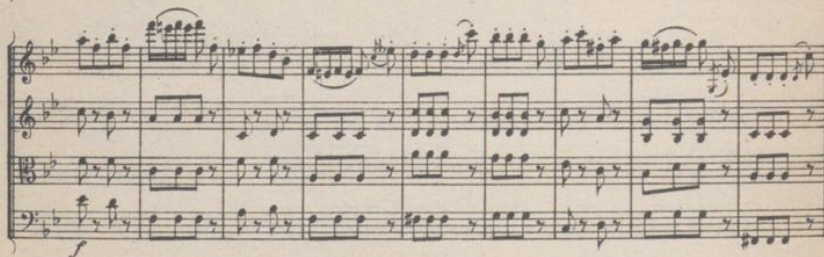
First system of musical notation, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The system includes a piano (*p*) dynamic marking. The notation consists of a single melodic line in the treble clef and a bass line in the bass clef.



Second system of musical notation, continuing the piece. It features a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single melodic line in the treble clef and a bass line in the bass clef.



Third system of musical notation, continuing the piece. It features a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single melodic line in the treble clef and a bass line in the bass clef.



Fourth system of musical notation, continuing the piece. It features a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single melodic line in the treble clef and a bass line in the bass clef.



Fifth system of musical notation, continuing the piece. It features a treble clef, a key signature of one flat, and a common time signature. The notation consists of a single melodic line in the treble clef and a bass line in the bass clef.

First system of musical notation, featuring a treble and bass staff with piano accompaniment. The treble staff includes dynamic markings *ff* and *p*. The bass staff includes dynamic markings *ff* and *p*.

Second system of musical notation, featuring a treble and bass staff with piano accompaniment. The treble staff includes dynamic markings *ff* and *p*. The bass staff includes dynamic markings *ff* and *p*.

Third system of musical notation, featuring a treble and bass staff with piano accompaniment. The treble staff includes dynamic markings *ff* and *p*. The bass staff includes dynamic markings *ff* and *p*.

Fourth system of musical notation, featuring a treble and bass staff with piano accompaniment. The treble staff includes dynamic markings *ff* and *p*. The bass staff includes dynamic markings *ff* and *p*.

Fifth system of musical notation, featuring a treble and bass staff with piano accompaniment. The treble staff includes dynamic markings *pp*. The bass staff includes dynamic markings *pp*.

The musical score is arranged in five systems, each containing three staves: a treble clef staff at the top, an alto clef staff in the middle, and a bass clef staff at the bottom. The key signature is one flat (B-flat major or D minor). The music is characterized by intricate rhythmic textures, with frequent use of sixteenth and thirty-second notes. Dynamics markings include *f* (forte) and *ff* (fortissimo). The piece concludes with a final cadence in the bass staff.

Haydn.

VII.

Haydn.

47. Allegro spiritoso. Op. 50. N^o 4. 40 Pf. N^o 112. P. N^o 25.

48. Allegro moderato. Op. 50. N^o 5. 40 Pf. N^o 155. P. N^o 26.

49. Allegro. Op. 50. N^o 6. 40 Pf. N^o 156. P. N^o 27.

50-56. Introduction. (Sieben Worte.) Op. 51 N^o 1-7. 60 Pf. N^o 162. Maestoso ed Adagio.

Sonata 1. Largo. P. N^o 76.

Sonata 2. Grave e cantabile. P. N^o 77.

Sonata 3. Grave. P. N^o 78.

Sonata 4. Largo. P. N^o 79.

Sonata 5. Adagio. P. N^o 80.

Sonata 6. Lento. P. N^o 81.

Sonata 7. Largo. P. N^o 82.

57. Allegro con brio. Op. 54 N^o 1. 40 Pf. N^o 54. P. N^o 19.

58. Vivace. Op. 54 N^o 2. 40 Pf. N^o 66. P. N^o 20.

59. Allegro. Op. 54 N^o 3. 40 Pf. N^o 113. Viol. I. f. Viol. II. f. *P. N^o 21.

60. Allegro. Op. 55 N^o 1. 40 Pf. N^o 96. f. P. N^o 22.

61. Andante più tosto Allegretto. Op. 55 N^o 2. 40 Pf. N^o 190. p. P. N^o 23.

62. Vivace assai. Op. 55 N^o 3. 40 Pf. N^o 143. p. f. P. N^o 24.

63. Allegro moderato. Op. 64 N^o 1. 40 Pf. N^o 144. p. f. p. cresc. mf. P. N^o 31.

64. Allegro spiritoso. Op. 64 N^o 2. 40 Pf. N^o 109. p. f. P. N^o 32.

65. Vivace assai. Op. 64 N^o 3. 40 Pf. N^o 65. f. p. f. P. N^o 33.

66. Allegro con brio. Op. 64 N^o 4. 40 Pf. N^o 91. f. sf. f. *P. N^o 34.

67. Allegro moderato. Op. 64 N^o 5. 40 Pf. N^o 55. Viol. II. p staccato. *P. N^o 35.

68. Allegretto. Op. 64 N^o 6. 40 Pf. N^o 92. p. *P. N^o 36.

69. Allegro. Op. 71 N^o 1. 40 Pf. N^o 110. ff. m. e. P. N^o 37.

Haydn.

VIII.

Haydn.

70. Adagio. *Allegro.* Op. 71. N^o 2. 40 Pf. N^o 145. *Viola.* *Vcllo.* *Viol. I.* *f* *ten. p* *fz* P. N^o 38.

71. *Vivace.* Op. 71. N^o 3. 40 Pf. N^o 148. *f* *mf* P. N^o 39.

72. *Allegro moderato.* Op. 74. N^o 1. 40 Pf. N^o 146. *f* *p* *cresc.* *P. N^o 28.

73. *Allegro spiritoso.* Op. 74. N^o 2. 40 Pf. N^o 147. *f* *P. N. 29.

74. *Allegro.* Op. 74. N^o 3. 40 Pf. N^o 158. *fz* *P. N^o 30.

75. *Allegro con spirito.* Op. 76. N^o 1. 40 Pf. N^o 69. *Vc.* *f* *p* *P. N^o 40.

76. *Allegro.* Op. 76. N^o 2. 40 Pf. N^o 10. (Quinten-Quartett.) *f* *P. N^o 41.

77. *Allegro.* Op. 76. N^o 3. 40 Pf. N^o 3. (Kaiser-Quartett.) *f* *p* *P. N^o 42.

78. *Allegro con spirito.* Op. 76. N^o 4. 40 Pf. N^o 56. *f* *p* *P. N^o 49.

79. *Allegretto.* Op. 76. N^o 5. 40 Pf. N^o 57. *mf* *fz* *P. N^o 50.

80. *Allegretto.* Op. 76. N^o 6. 40 Pf. N^o 191. *f* *p* *fz* *P. N^o 51.

81. *Allegro moderato.* Op. 77. N^o 1. 50 Pf. N^o 61. *f* *p* *mezza voce* P. N^o 13.

82. *Allegro moderato.* Op. 77. N^o 2. 50 Pf. N^o 62. *f* *p* P. N^o 14.

83. *Andante grazioso.* Op. 103. *p* P. N^o 83.

Mendelssohn.

1. *Adagio non troppo. Allegro non tardante.* Op. 12. 50 Pf. N^o 47. *p* *f*

2. *Adagio. Allegro vivace.* Op. 13. 60 Pf. N^o 68. *mf* *p* *f* *p*

3. *Molto Allegro vivace.* Op. 44. N^o 1. 60 Pf. N^o 48. *f*

4. *Allegro assai appassionato.* Op. 44. N^o 2. 60 Pf. N^o 7. *p* *f*

5. *Allegro vivace.* Op. 44. N^o 3. 70 Pf. N^o 49. *f* *mf* *f*

6. *Allegro vivace assai.* Op. 80. 50 Pf. N^o 101. *1 p*

7. *Andante.* Op. 81. *Andante, Scherzo, Capriccio und Fuge.* 50 Pf. N^o 102. *p*

Scherzo. *Allegro leggiero.* *p*

Capriccio. *Fuga.* *Andante con moto.* *A tempo ordinario.* *1 p*

Mozart.

1. Allegro vivace assai. 50 Pf. N^o 1.
f *p*
 Köchel-Verzeichniss 387.

2. Allegro moderato. 40 Pf. N^o 32.
sotto voce
 K.-V. N^o 421.

3. Allegro, ma non troppo. 40 Pf. N^o 33.
p
 K.-V. N^o 428.

4. Allegro vivace assai. 50 Pf. N^o 34.
f
 K.-V. N^o 458.

5. Allegro. 50 Pf. N^o 35.
p
 K.-V. N^o 464.

6. Adagio. 50 Pf. N^o 36.
 Viol. I. *p*
 Vcello. *p*
 K.-V. N^o 465.

7. Allegretto. 50 Pf. N^o 24.
p
 K.-V. N^o 499.

8. Allegretto. 50 Pf. N^o 25.
sotto voce
 K.-V. N^o 575.

9. Allegro. 40 Pf. N^o 28.
p
 K.-V. N^o 589.

10. Allegro moderato. 50 Pf. N^o 27.
p *f*
 K.-V. N^o 590.

IX.

Mozart.

Für Flöte, Violine, Viola und Violoncello.

1. Allegro. 40 Pf. N^o 192.
 Fl. *f*
 K.-V. N^o 285.

2. Andantino. 40 Pf. N^o 193.
p
 K.-V. N^o 298.

Für Oboe, Violine, Viola und Violoncello.

Oboe. 40 Pf. N^o 194.
 Allegro. *f* *p*
 K.-V. N^o 370.

Für Pianoforte, Violine, Viola und Violoncello.

1. Allegro. 60 Pf. N^o 158.
 Pfte. *f*
 K.-V. N^o 478.

2. Allegro. 60 Pf. N^o 159.
f
 K.-V. N^o 493.

Raff.

(Die schöne Müllerin)

7. Allegretto. Op. 192 N^o 2. M. 1. N^o 202.
 Vcello. *mf*
 Viol. I. *p*

Prinz Reuss.

Heinrich XXIV.

M. 1. N^o 209.
 Allegro non troppo, ma con brio. (Stimmen: M. 5.)
p

Schubert.

1. Allegro, ma non troppo. Op. 29. 50 Pf. N^o 120.
 Viola. *pp*

2. Allegro moderato. Op. 125 N^o 1. 40 Pf. N^o 120.
pp

3. Allegro con fuoco. Op. 125 N^o 2. 50 Pf. N^o 119.
f *p* *f*

Schubert.

4. Allegro molto moderato. Op. 181. 70 Pf. N^o 89.
p < *cresc.* *ff* *pp*

5. Allegro, ma non troppo. Op. 188. 50 Pf. N^o 118.
p espressivo

6. Allegro. Nachgel. Werk. 70 Pf. N^o 11.
ff *3* *3* *pp* *3*

7. Allegro con brio. Nachgel. Werk. 50 Pf. N^o 117.
ff *p*

8. Allegro. Nachgel. Werk. 50 Pf. N^o 121.
pp

9. Allegro assai. Nachgel. Werk.
pp

Schumann.

Introduzione. Op. 41. N^o 1. 50 Pf. N^o 74.
 1. Andante espressivo. Allegro.
p *mf*

2. Allegro vivace. Op. 41. N^o 2. 50 Pf. N^o 75.
mf

3. Andante espressivo. Allegro molto mod^o. Op. 41. N^o 3. 50 Pf. N^o 76.
p *p* *sempre teneramente*

Für Pianoforte, Violine, Viola und Violoncello.

Op. 47. 70 Pf. N^o 77.
 Sostenuto assai. Allegro, ma non troppo.
 Viol. I. Pfte.
p *mf* *f*

Sgambati.

Op. 17. M. 1. N^o 208.
 Adagio.
f

Stanford.

Op. 44. M. 1. 20. N^o 198.
 1. Allegro vivace. (Stimmen M. 6.)
p

Op. 45. M. 1. 20. N^o 199.
 2. Molto moderato. (Stimmen M. 6.)
pp

Tschaikowsky.

Op. 11. 50 Pf. N^o 161.
 1. Moderato e semplice.
p dolce

Op. 22. 60 Pf. N^o 166.
 2. Adagio. Moderato assai. Vcello. Viol. I.
sf p *espress.*

Op. 30. 60 Pf. N^o 197.
 3. Andante sostenuto. Allegro moderato.
pp *f*

Verdi.

80 Pf. N^o 207.
 Allegro. 4^a Corde.
 Viol. II. *dol.*

Volkman.

Op. 34. 80 Pf. N^o 203.
 3. Allegro moderato.
p

Op. 35. 80 Pf. N^o 204.
 4. Allegro comodo.
p

Op. 37. 80 Pf. N^o 205.
 5. Allegro.
f

Op. 43. 80 Pf. N^o 206.
 6. Allegro con brio.
f *p*

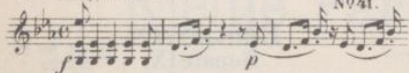
4. Trios.

a.

Für Streich- oder Blasinstrumente.
(Werke ohne nähere Angabe der Instrumente
sind für Violine, Viola und Violoncello.)

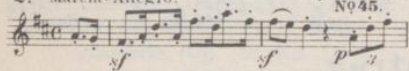
Beethoven.

1. Allegro con brio. Op. 3. 50 Pf. N^o41.



Serenade.

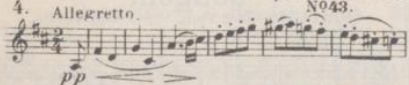
2. Marcia-Allegro. Op. 8. 40 Pf. N^o45.



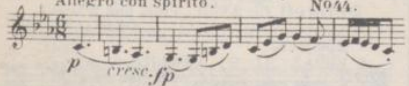
3. Adagio. Op. 9. N^o91. 50 Pf. N^o42. Allegro con brio.



4. Allegretto. Op. 9. N^o2. 50 Pf. N^o43.



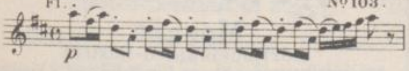
5. Allegro con spirito. Op. 9. N^o3. 50 Pf. N^o44.



Serenade

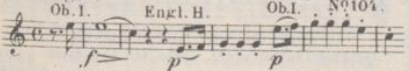
für Flöte, Violine und Viola.

Allegro. Op. 25. 40 Pf. N^o103.



Für zwei Oboen und englisch Horn.

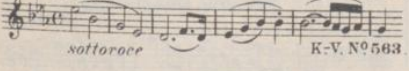
Allegro. Op. 87. 40 Pf. N^o104.



Mozart.

(Divertimento.)

Allegro. 50 Pf. N^o70.

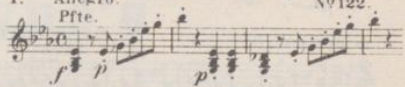


b.

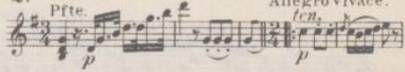
Für Pianoforte, Violine und Violoncello.

Beethoven.

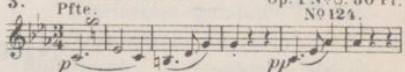
1. Allegro. Op. 1. N^o1. 50 Pf. N^o122. Pfte.



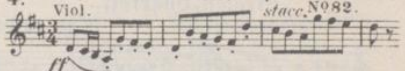
2. Adagio. Op. 1. N^o2. 60 Pf. N^o123. Allegro vivace.



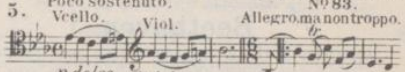
3. Allegro con brio. Op. 1. N^o3. 50 Pf. N^o124. Pfte.



4. Allegro vivace con brio. Op. 70. N^o1. 50 Pf. N^o82. Viol. stacc.



5. Poco sostenuto. Op. 70. N^o2. 60 Pf. N^o83. Vcello. Allegro ma non troppo.

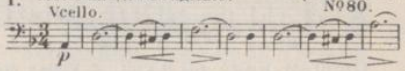


6. Allegro moderato. Op. 97. 70 Pf. N^o79. Viol. p dolce sfp

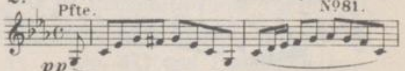


Mendelssohn.

1. Molto allegro ed agitato. Op. 49. 70 Pf. N^o80. Vcello.

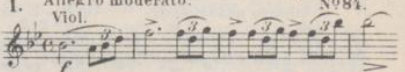


2. Allegro energico e con fuoco. Op. 66. 70 Pf. N^o81. Pfte.

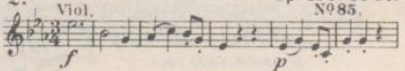


Schubert.

1. Allegro moderato. Op. 99. 60 Pf. N^o84. Viol.



2. Allegro. Op. 100. 80 Pf. N^o85. Viol.



Schumann.

XII.

Schumann.

Fantasiestücke.

1. Mit Energie und Leidenschaft. Op. 63. 70 Pf. No 86.
p *sf*

2. Schreihhaft. Op. 80. 60 Pf. No 87.
sf

3. Bewegt, doch nicht zu rasch. Op. 110. 60 Pf. No 88.
p *sf*

Nicht schnell, mit innigem Ausdruck. Op. 88. 40 Pf. No 99.
 Pfte. *p*

5. Duos.

Beethoven.

Sonate IX. Op. 47. 60 Pf. No 127.

Adagio sostenuto. (Kreutzer-Sonate.) Presto.

ff *fp*

Nachtrag.

Bazzini.

Streich-Quartett.

Alegro appassionato. Op. 75. 80 Pf. No 210.

f *sf*

Beethoven.

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C. G. Roder, Leipzig.