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Quartett No. 36 A-Dur für 2 Violinen, Viola und Violoncello

Haydn, Joseph

Leipzig, [ca. 1910]

[urn:nbn:de:bsz:31-420185](https://nbn-resolving.org/urn:nbn:de:bsz:31-420185)

No. 64.

PAYNE'S
Kleine Partitur-Ausgabe.

HAYDN.

Op. 20, No. 6.

Quartett. A-Dur.

Preis 40 Pf.

Ernst Eulenburg, Musikverlag, Leipzig.

H
65

Payne's Kleine Partitur-Ausgabe.

Zu beziehen durch jede Buch- und Musikalienhandlung; ist eine solche nicht am Platze,
versendet die Verlagshandlung franko nach allen Orten gegen Franko-Einsendung des
Betrages in Geld oder Briefmarken.

No.		M.	No.		M.
1	Mozart Quartett, G	0,50	51	Mozart Quintett Es	0,60
2	Beethoven „ op. 131, Cis-Moll	0,70	52	Haydn Quartett, op. 33, 2, Es	0,40
3	Haydn „ (Kaiser-) op. 76, 3, C	0,40	53	„ „ op. 33, 3, C	0,40
4	Beethoven „ op. 135, F	0,50	54	„ „ op. 54, 1, G	0,40
5	Cherubini „ No. 1, Es	0,60	55	„ „ op. 64, 5, D	0,40
6	Beethoven „ op. 132, A-Moll	0,60	56	„ „ op. 76, 4, B	0,40
7	Mendelssohn Quartett op. 44, 2, E-Moll	0,60	57	„ „ op. 76, 5, D	0,40
8	Mozart Quartett, C	0,50	58	„ „ op. 74, 3, G-Moll	0,40
9	Beethoven „ op. 130, B	0,70	59	Mendelssohn Octett, Es	1,40
10	Haydn (Quinten-) Quart., op. 76, 2, D-Moll	0,40	60	Schubert Octett, op. 166, F	1,70
11	Schubert Quartett, op. p., D-Moll	0,70	61	Haydn Quartett, op. 77, 1, G	0,50
12	Beethoven Septett, op. 20, Es	0,90	62	„ „ op. 77, 2, F, op. 103, B	0,50
13	Mozart Quintett, G-Moll	0,50	63	„ „ op. 17, 5, G	0,40
14	Beethoven Quartett, op. 95, F-Moll	0,50	64	„ „ op. 20, 6, A	0,40
15	Schubert Quintett, op. 163, C	0,80	65	„ „ op. 64, 3, B	0,40
16	Beethoven Quartett, op. 18, 1, F	0,50	66	„ „ op. 54, 2, C	0,40
17	„ „ op. 18, 2, G	0,50	67	Mendelssohn Quintett, op. 87, B	0,60
18	„ „ op. 18, 3, D	0,50	68	„ „ Quartett, op. 13, A-Moll	0,50
19	„ „ op. 18, 4, C-Moll	0,50	69	Haydn Quartett, op. 76, 1, G	0,40
20	„ „ op. 18, 5, A	0,50	70	Mozart Trio, Es	0,50
21	„ „ op. 18, 6, B	0,50	71	„ „ Quintett, A	0,50
22	„ „ (Harfen-), op. 74, Es	0,50	72	„ „ Sextett, D	0,70
23	Cherubini Quartett, No. 3, D-Moll	0,60	73	„ „ B	0,60
24	Mozart „ D	0,50	74	Schumann Quartett, op. 41, 1, A-Moll	0,50
25	„ „ D	0,50	75	„ „ op. 41, 2, F	0,50
26	„ „ B	0,40	76	„ „ op. 41, 3, A	0,50
27	„ „ F	0,50	77	„ „ Klavier-	0,70
28	Beethoven „ op. 59, 1, F	0,70	78	„ „ Quintett, op. 44, Es	0,90
29	„ „ op. 59, 2, E-Moll	0,60	79	Beethoven Klavier-Trio op. 97, B	0,70
30	„ „ op. 59, 3, C	0,60	80	Mendelssohn „ op. 49, D-Moll	0,70
31	„ „ Quintett op. 29, C	0,60	81	„ „ op. 66, C-Moll	0,70
32	Mozart Quartett, D-Moll	0,40	82	Beethoven „ op. 70, 1, D	0,50
33	„ „ Es	0,40	83	„ „ op. 70, 2, Es	0,60
34	„ „ (Jagd-), B	0,50	84	Schubert „ op. 99, B	0,60
35	„ „ A	0,50	85	„ „ op. 100, Es	0,80
36	Beethoven Quartett, op. 127, Es	0,60	86	Schumann „ op. 63, D-Moll	0,70
37	Mozart Quintett, C-Moll	0,50	87	„ „ op. 80, F	0,60
38	„ „ C	0,70	88	„ „ op. 110, G-Moll	0,60
39	Schubert Quartett, op. 161, G	0,70	89	Haydn Quartett, op. 9, 1, C	0,40
40	„ „ op. 29, A-Moll	0,50	90	„ „ op. 17, 6, D	0,40
41	Beethoven Trio, op. 3, Es	0,50	91	„ „ op. 64, 4, G	0,40
42	„ „ op. 9, 1, G	0,50	92	„ „ op. 64, 6, Es	0,40
43	„ „ op. 9, 2, D	0,50	93	„ „ op. 20, 4, D	0,40
44	„ „ op. 9, 3, C-Moll	0,50	94	„ „ op. 20, 5, F-Moll	0,40
45	„ „ op. 9, 4, D-Moll	0,40	95	„ „ op. 9, 4, D-Moll	0,40
46	Cherubini Quartett, No. 2, C	0,60	96	„ „ op. 55, 1, A	0,40
47	Mendelssohn „ op. 12, Es	0,50	97	Spohr Nonett, op. 31, F	1,20
48	„ „ op. 44, 1, D	0,60	98	Beethoven Fuge, op. 133, B	0,50
49	„ „ op. 44, 3, Es	0,70	99	Schumann Trio, (Phantasiestücke), op. 88, A-Moll	0,40
50	Mozart Quintett, D	0,50			



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. No 135.

Septett

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

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

Sextett

für zwei Clarinetten, zwei Hörner und zwei Fagotte.

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

Sextett

für zwei Violinen, Viola, Violoncello und zwei Hörner.

Allegro con brio. Op. 81b. 60 Pf. No 140.

Mendelssohn.

Octett

für vier Violinen, zwei Violoncelli und zwei Violoncelli.

Allegro moderato, ma con fuoco. Op. 20. M. 1. 40. No 59.

Mozart.

Serenade

für zwei Oboen, zwei Clarinetten, zwei Bassethörner, vier Waldhörner, zwei Fagotte und Contrafagott oder Contrabass.

Largo. Clar. Allegro molto. Ob. Clar. No 120. No 100.

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. 72. No 72. K.V. No 334.

Sextett

für zwei Violinen, Viola, Bass und zwei Hörner.

Allegro. Op. 73. No 73. K.V. No 287.

Schubert.
Octett

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

Op.168. M.1.70.
Nº 60.

Adagio. *f* *p* *fp* Allegro.

Spohr.
Nonett

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

Op.31. M.1.20.
Nº 97.

Allegro. *p dolce*

Octett

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

Op.32. M.1.
Allegro. Nº 126.
Cor.

Adagio. *f* *p* *p* Vcello. Clar. Allegro.

Sämmtliche Doppel-Quartette

für vier Violinen, zwei Violoncelli, zwei Violoncelli.

Op.65. M.1.
Nº 128.

1. Allegro. *f*

2. Allegro vivace. *pp* Op.77. M.1. Nº 125.

3. Adagio. *p* *p* Op.87. M.1. Nº 130. Vc.I. Viola.

Allegro. *p* *p* Op.136. M.1. Nº 129. Viol. I.

4. Allegro. *pp* *pp* *pp* Op.136. M.1. Nº 129. Viola II. Viol. I. Viola I.

2. Quintette.

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

Beethoven.

Op.29. 60 Pf.
Nº 31.

Allegro moderato. *p*

Für Pianoforte, Oboe, Clarinette, Horn und Fagott.

Op.16. 80 Pf.
Nº 200.

Grave. *p* Pfte. Allegro, ma non troppo. *p*

Boccherini.

für zwei Violinen, Viola und zwei Violoncelli.

50 Pf.
Nº 115.

Amoroso. *dolce* Viola. Viol. I.

Mendelssohn.

Op.18. 80 Pf.
Nº 134.

1. Allegro con moto. *p*

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

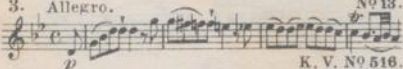
Mozart.

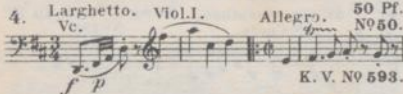
50 Pf.
Nº 37.


1. Allegro. *f* *f* K.V. Nº 406.


2. Allegro. *f* *p* *p dolce* K.V. Nº 575. Vc. Viol. I.

Mozart.

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


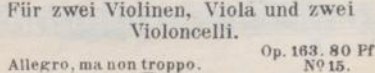
4. Larghetto. Viol. I. 50 Pf. N^o 50. K. V. N^o 593.
 Vc. Allegro.


5. Allegro di molto. Viol. I. 60 Pf. N^o 51. K. V. N^o 614.
 Viola I. *f*


Für Clarinette, zwei Violinen, Viola und Violoncello. 50 Pf. N^o 71. K. V. N^o 581.
 Allegretto.


Für Pianoforte, Oboe, Clarinette, Horn und Fagott. 60 Pf. N^o 161. K. V. N^o 452.
 Largo. Pfte. *f*
 ten. Allegro moderato. *p*


Schubert.

Für zwei Violinen, Viola und zwei Violoncelli. Op. 163. 80 Pf. N^o 15.
 Allegro, ma non troppo.


Für Pianoforte, Violine, Viola, Violoncello und Contrabass. (Forellen-Quintett.) Op. 114. 80 Pf. N^o 118.
 Allegro vivace. Pfte. *fz*
 Viol. *pp*

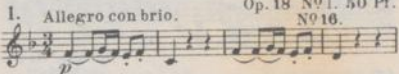

Schumann.

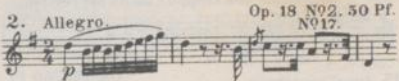
Für Pianoforte, zwei Violinen, Viola und Violoncello. Op. 44. 90 Pf. N^o 78.
 Allegro brillante. Pfte. *f*


3. Quartette.

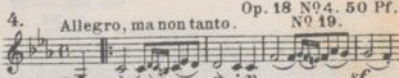
(Werke ohne nähere Angabe der Instrumente sind für zwei Violinen, Viola und Violoncello.)

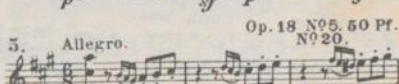
Beethoven.

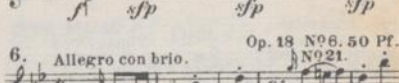
1. Allegro con brio. Op. 18 N^o 1. 50 Pf. N^o 16.


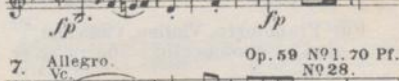
2. Allegro. Op. 18 N^o 2. 50 Pf. N^o 17.


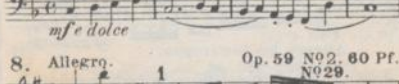
3. Allegro. Op. 18 N^o 3. 50 Pf. N^o 18.

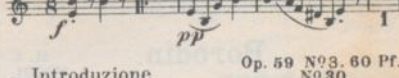

4. Allegro, ma non tanto. Op. 18 N^o 4. 50 Pf. N^o 19.


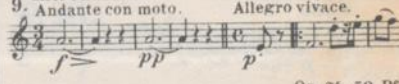
5. Allegro. Op. 18 N^o 5. 50 Pf. N^o 20.


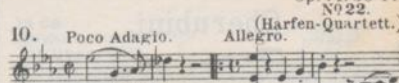
6. Allegro con brio. Op. 18 N^o 6. 50 Pf. N^o 21.


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


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


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


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


11. Allegro con brio. Op. 95. 50 Pf. N^o 14.


Instru-
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50 Pf.
N^o 115.

80 Pf.
134.

60 Pf.
67.

50 Pf.
N^o 37.

N^o 406.

70 Pf.
N^o 38.

N^o 515.

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. N° 6.
 Vcello. Viol. Allegro. *pp* *pp* *<* *>*

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

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

Für Pianoforte, Violine, Viola und
 Grave. Violoncello. Op. 15. 50 Pf. N° 114.
pp *sf* *p*
 Allegro, ma non troppo.
 Pfte.

Borodin.

M. I.

Allegro moderato. Op. 201. N° 201.
 Vcello. *p*

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

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

Cherubini.

3. **Allegro comodo.** 60 Pf. N° 23.
p

4. **Allegro maestoso.** Nachgel. Werk. 60 Pf. N° 131.
 1^{me} Corde. *f*

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

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

Dittersdorf.

1. **Moderato.** 40 Pf. N° 106.
p

2. **Moderato.** 40 Pf. N° 107.
f

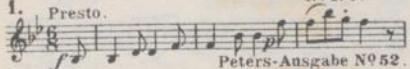
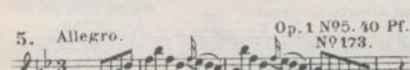
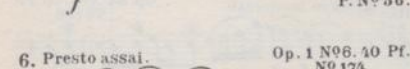
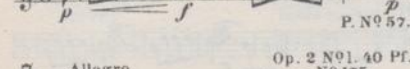
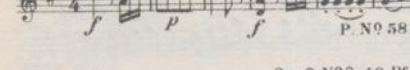
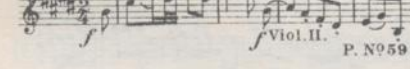
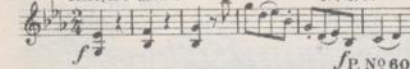
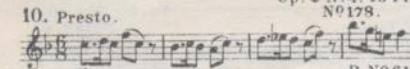
3. **Moderato.** 40 Pf. N° 136.
f *pp*

4. **Allegro.** 40 Pf. N° 138.
pp

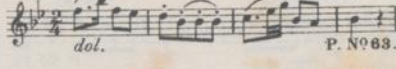
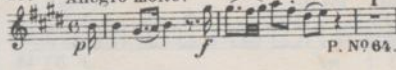
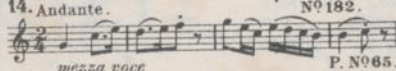
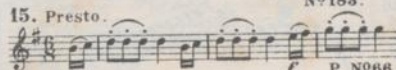
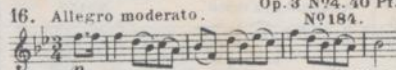
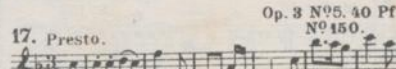
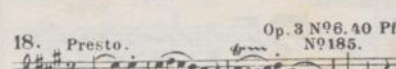
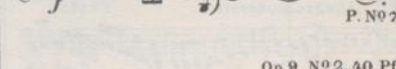
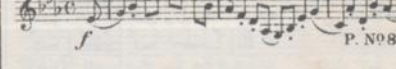
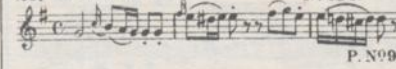
5. **Allegro.** 40 Pf. N° 105.
sf *fp*

6. **Moderato.** 40 Pf. N° 137.
dolce

Haydn.

1. Presto. Op. 1 N^o1. 40 Pf. N^o170.2. Allegro molto. Op. 1 N^o2. 40 Pf. N^o171.3. Adagio. Op. 1 N^o3. 40 Pf. N^o172.4. Presto. Op. 1 N^o4. 40 Pf. N^o149.5. Allegro. Op. 1 N^o5. 40 Pf. N^o173.6. Presto assai. Op. 1 N^o6. 40 Pf. N^o174.7. Allegro. Op. 2 N^o1. 40 Pf. N^o175.8. Allegro. Op. 2 N^o2. 40 Pf. N^o176.9. Allegro molto. Op. 2 N^o3. 40 Pf. N^o177.10. Presto. Op. 2 N^o4. 40 Pf. N^o178.11. Presto. Op. 2 N^o5. 40 Pf. N^o179.

Haydn.

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

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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° 142.
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. Vcllo. Op. 20 N° 2. 40 Pf. N° 108.
mf dolce P. N° 44.

33. Allegro con spirito. Op. 20 N° 3. 40 Pf. N° 164.
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.
Viol. Vc. P. N° 70.

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

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

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

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

42. Vivace assai. Op. 33 N° 6. 40 Pf. N° 180.
mf P. N° 75.

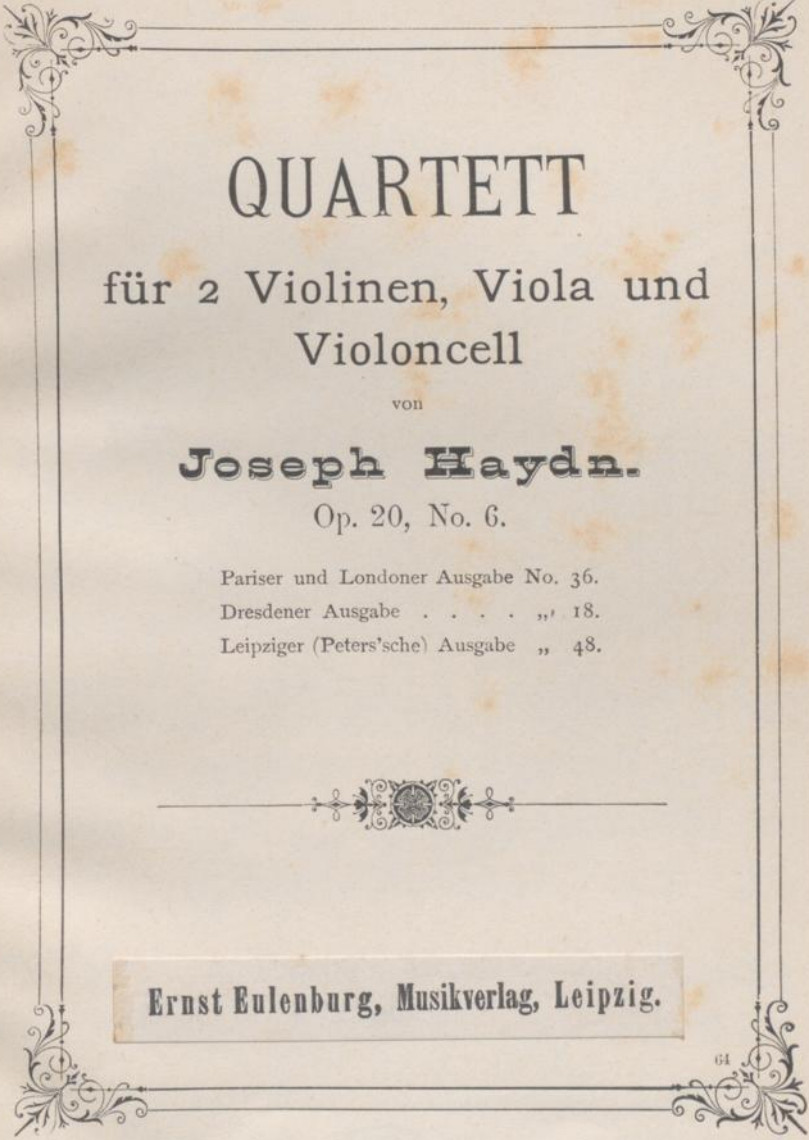
43. Andante ed Innocentemente. Op. 42. 40 Pf. N° 154.
fz p fz P. N° 15.

44. Allegro. Viol. I. Vcllo. Op. 50 N° 1. 40 Pf. N° 167.
p dol. P. N° 10.

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

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

40 Pf.
Nº 47.
40 Pf.
Nº 48.
40 Pf.
Nº 70.
40 Pf.
Nº 71.
40 Pf.
Nº 72.
40 Pf.
Nº 73.
40 Pf.
Nº 74.
40 Pf.
Nº 75.
40 Pf.
154.
Nº 15.
40 Pf.
Nº 10.
40 Pf.
Nº 11.
40 Pf.
Nº 12.



QUARTETT

für 2 Violinen, Viola und
Violoncell

von

Joseph Haydn.

Op. 20, No. 6.

Pariser und Londoner Ausgabe No. 36.
Dresdener Ausgabe „ 18.
Leipziger (Peters'sche) Ausgabe „ 48.

Ernst Eulenburg, Musikverlag, Leipzig.

64

Bad Mus. Dr. H 65

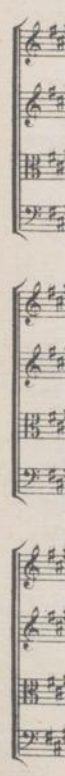
QUARTETT

für 2 Violinen, Viola und

Violoncell

Joseph Haydn

Op. 76, No. 3



QUARTETT

für 2 Violinen, Viola und Violoncell

von

Joseph Haydn.

Op. 20. N^o 6.

Allegro di molto e Scherzando.

Violino I.
Violino II.
Viola.
Violoncello.

First system of musical notation, featuring three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. The first staff contains a melodic line with eighth-note patterns, while the second and third staves provide harmonic accompaniment.

Second system of musical notation, continuing the three-staff arrangement. It features dynamic markings for *crusc.* (crescendo) and *f* (forte). The music shows a transition from a moderate tempo to a more active, rhythmic section.

Third system of musical notation, continuing the three-staff arrangement. It begins with a piano (*p*) dynamic marking and features a melodic line in the first staff with some chromatic movement.

Fourth system of musical notation, continuing the three-staff arrangement. It features a forte (*f*) dynamic marking and includes a section with a complex, rapid rhythmic pattern in the first staff.

Fifth system of musical notation, continuing the three-staff arrangement. It features a piano (*p*) dynamic marking and includes a section with a complex, rapid rhythmic pattern in the first staff, similar to the previous system.

First system of musical notation, featuring treble, alto, and bass staves. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The system concludes with a dynamic marking of *f*.

Second system of musical notation, continuing the piece. It includes dynamic markings of *p* (piano) in the treble and bass staves.

Third system of musical notation, featuring a first and second ending bracket. Dynamic markings include *pp* (pianissimo) and *cresc.* (crescendo), leading to a final *f* (forte) dynamic.

Fourth system of musical notation, characterized by a consistent rhythmic pattern of eighth notes. The dynamic marking is *sotto voce* (piano and soft).

Fifth system of musical notation, featuring a steady eighth-note accompaniment. The dynamic marking is *p* (piano).

First system of musical notation, featuring three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#). The music includes dynamic markings such as *crise.* and *f*.

Second system of musical notation, continuing the piece with three staves. It features various rhythmic patterns and dynamic markings.

Third system of musical notation, showing more complex rhythmic figures in the upper staves and simpler accompaniment in the lower staves.

Fourth system of musical notation, characterized by dense, repetitive rhythmic patterns in the upper staves and sustained notes in the lower staves. A *crise.* marking is present.

Fifth system of musical notation, concluding the page with dynamic markings of *ff* and *p*. The music features a mix of melodic lines and accompaniment.

First system of musical notation, featuring three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#). The system includes dynamic markings *pp* and *p*.

Second system of musical notation, continuing the piece with dynamic markings *f* and *pp*.

Third system of musical notation, featuring complex rhythmic patterns and melodic lines across the three staves.

Fourth system of musical notation, including dynamic markings *decresc.* and *p*.

Fifth system of musical notation, including dynamic markings *cresc.*, *p*, and *f*.

First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It includes a vocal line and piano accompaniment. The piano part is marked with a piano (*p*) dynamic.

Second system of musical notation, continuing the piece. The piano part features a forte (*f*) dynamic marking.

Third system of musical notation, continuing the piece. The piano part features a piano (*p*) dynamic marking.

Fourth system of musical notation, continuing the piece. The piano part features a piano (*p*) dynamic marking.

Fifth system of musical notation, continuing the piece. The piano part features a forte (*f*) dynamic marking.

First system of musical notation, consisting of four staves (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The dynamic marking *p* (piano) is present on the first staff.

Second system of musical notation, consisting of four staves. The dynamic marking *pp* (pianissimo) is present on the first staff. The system concludes with a first ending (marked 1) and a second ending (marked 2). The dynamic marking *cresc.* (crescendo) is written above the first ending.

Adagio.
Cantabile.

Third system of musical notation, consisting of four staves. The tempo and mood are indicated as *Adagio. Cantabile.* The dynamic marking *mezza voce* (half-voice) is present on the first staff.

Fourth system of musical notation, consisting of four staves. The music continues with a melodic line in the upper staves and accompaniment in the lower staves.

Fifth system of musical notation, consisting of four staves. The music continues with a melodic line in the upper staves and accompaniment in the lower staves.

First system of a musical score. It consists of three staves: a treble clef staff at the top, a middle staff with a C-clef (alto clef), and a bass clef staff at the bottom. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble staff and a rhythmic accompaniment in the lower staves.

Second system of the musical score, continuing the three-staff format. The treble staff contains a melodic line with some slurs and a final flourish. The middle and bass staves provide harmonic support.

Third system of the musical score. The treble staff shows a melodic line with a fermata over a measure. The middle and bass staves continue the accompaniment.

Fourth system of the musical score. The treble staff has a melodic line with a fermata. The middle and bass staves include dynamic markings: *p* (piano) in the middle staff and *p* in the bass staff.

Fifth system of the musical score. The treble staff has a melodic line with a fermata. The middle and bass staves are marked with *m. v.* (mezzo voce) in each staff.

First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The system contains three staves: a top staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bottom staff with a bass line. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece. It features the same three-staff structure as the first system. The top staff shows a melodic line with some slurs and accents. The middle and bottom staves provide harmonic support with chords and rhythmic patterns.

Third system of musical notation. The top staff has a melodic line with a prominent slur and a fermata. The middle staff continues with rhythmic accompaniment, and the bottom staff provides a steady bass line.

Fourth system of musical notation. The top staff features a melodic line with a slur and a fermata. The middle staff has a rhythmic accompaniment with some syncopation. The bottom staff continues with a bass line.

Fifth system of musical notation. The top staff has a melodic line with a slur and a fermata. The middle staff continues with rhythmic accompaniment, and the bottom staff provides a bass line.

First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The system contains three staves: a top staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bottom staff with a bass line. The music begins with a quarter rest in the top staff, followed by a series of eighth and sixteenth notes.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The top staff continues with a melodic line, while the middle and bottom staves provide harmonic support with various note values and rests.

Third system of musical notation. The top staff shows a melodic line with some rests, while the middle and bottom staves continue with their respective parts. The notation includes various note values and rests.

Fourth system of musical notation. The top staff features a melodic line with a prominent eighth-note pattern. The middle and bottom staves continue with their parts, showing a mix of note values and rests.

Fifth system of musical notation, the final system on this page. It maintains the three-staff structure. The top staff has a melodic line, and the middle and bottom staves provide accompaniment. The system concludes with a final note in the top staff.



System 1: Treble and Bass clefs. Treble clef contains a melodic line with eighth-note patterns and slurs. Bass clef contains a supporting line with quarter and eighth notes.



System 2: Treble and Bass clefs. Treble clef continues the melodic line with eighth-note patterns. Bass clef continues the supporting line.



System 3: Treble and Bass clefs. Treble clef features a melodic line with slurs and eighth notes. Bass clef continues the supporting line.



System 4: Treble and Bass clefs. Treble clef has a melodic line with slurs and eighth notes. Bass clef continues the supporting line.



System 5: Treble and Bass clefs. Treble clef has a melodic line with slurs and eighth notes. Bass clef continues the supporting line. The system concludes with a *p* (piano) dynamic marking in both staves.

Menuetto.
Allegretto.

First system: Treble clef, Alto clef, Bass clef. Dynamics: *f*.
 Second system: Treble clef, Alto clef, Bass clef. Dynamics: *p*. Hairpins: *tr*.

Trio.

First system: Treble clef, Alto clef, Bass clef. Markings: *sopra una corda*, *sotto voce*.
 Second system: Treble clef, Alto clef, Bass clef. Markings: *sopra una corda*, *sotto voce*. Hairpin: *tr*.

Fuga a III Sogetti.

Allegro.

M. D. C.

System: Treble clef, Alto clef, Bass clef. Markings: *sempre sotto voce*, *sempre*. Hairpin: *tr*.

musical notation system 1

musical notation system 2

sempre sotto voce

musical notation system 3

musical notation system 4

musical notation system 5

sempre

First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It consists of three staves: a vocal line with a melodic line and lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand.

Second system of musical notation, continuing the piece with similar notation and structure as the first system.

Third system of musical notation, continuing the piece with similar notation and structure as the first system.

Fourth system of musical notation, continuing the piece with similar notation and structure as the first system.

Fifth system of musical notation, continuing the piece with similar notation and structure as the first system.

First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains three staves: a vocal line with a melodic line and lyrics, and two piano accompaniment staves (right and left hand).

Second system of musical notation, continuing the piece with the same instrumental parts and vocal line.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic patterns in the piano accompaniment.

Fifth system of musical notation, concluding the page with a final cadence. A large brace is visible under the piano accompaniment staves.

First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains three staves: a vocal line with a melodic line and a fermata, and two piano accompaniment staves (right and left hand) with rhythmic patterns.

Second system of musical notation, continuing the piece. It includes the instruction *al rovescio* in both the vocal and piano parts. The piano accompaniment features a prominent sixteenth-note pattern in the right hand.

Third system of musical notation, also marked *al rovescio*. The piano accompaniment continues with its rhythmic texture, while the vocal line has some rests.

Fourth system of musical notation, showing further development of the piano accompaniment and vocal line.

Fifth system of musical notation, concluding the page. It includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The piano accompaniment features a dense sixteenth-note texture.

Stich und Druck der Röder'schen Officin in Leipzig.

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Haydn.

47. Allegro spiritoso. Op. 50. N^o 4. 40 Pf.
N^o 112.
f *p* *fz* *p* *fz*
P. N^o 25.

48. Allegro moderato. Op. 50. N^o 5. 40 Pf.
N^o 155.
f *fz* *p*
P. N^o 26.

49. Allegro. Op. 50. N^o 6. 40 Pf.
N^o 156.
f *fz* *mf*
P. N^o 27.

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

Largo. Sonata 1.
1 *f* *p* *fz* P. N^o 76.

Grave e cantabile. Sonata 2.
fz *p* P. N^o 77.

Grave. Sonata 3.
p *fz* P. N^o 78.

Largo. Sonata 4.
f *fz* P. N^o 79.

Adagio. Sonata 5.
3 *p* P. N^o 80.

Lento. Sonata 6.
ff *p* P. N^o 81.

Largo. Sonata 7.
f *fz* P. N^o 82.

Op. 54 N^o 1. 40 Pf.
N^o 54.
57. Allegro con brio. *f* *staccato* *sf* *P. N^o 19.

Op. 54 N^o 2. 40 Pf.
N^o 66.
58. Vivace. *f* *p* *ff* P. N^o 20.

VII.

Haydn.

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

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

61. Andante più tosto Allegretto. Op. 55 N^o 2. 40 Pf.
N^o 190.
f *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 *fz* *p* *cresc.* *mf* P. N^o 31.

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

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

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

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

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

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

Haydn.

70. Adagio. Op. 71. N^o 2. 40 Pf. N^o 145. *Vc.* *Viola* *Viol. I.* *f* *ten.* *z. p.* *f* *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* *crac.* *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. *f* *P. N^o 30.

75. Allegro con spirito. Op. 76. N^o 1. 40 Pf. N^o 89. *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. *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* *f* *P. N^o 51.

Haydn.

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

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

83. Andante grazioso. Op. 103. N^o 47. *p* P. N^o 83.

Mendelssohn. Op. 12. 50 Pf. N^o 47.

1. Adagio nontropo. Allegro non tardante. *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. *f* *fz*

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

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* *p*

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Mozart.

1. Allegro vivace assai. 50 Pf. N^o 1.
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. *p* Allegro. 50 Pf. N^o 8.
Viol. I. *p* K. V. N^o 465.
Vcllo. *p*

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 26.
p K. V. N^o 589.

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

Mozart.

Für Flöte, Violine, Viola und Violoncello.

1. Allegro. 40 Pf. N^o 192.
Fl. *f* K. V. N^o 235.

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

Für Oboe, Violine, Viola und Violoncello.

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

Für Pianoforte, Violine, Viola und

1. Allegro. 40 Pf. N^o 158.
Pfte. *f* K. V. N^o 478.

2. Allegro. 40 Pf. N^o 159.
f K. V. N^o 493.

Raff.

(Die schöne Müllerin)

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

Prinz Reuss.

Heinrich XXIV.

M. 1.

Allegro non troppo, ma con brio, N^o 209.
(Stimmen: M. 9.)

Schubert.

1. Allegro, ma non troppo-Viol. I. 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 39.
p < cresc. f ff

5. Allegro, ma non troppo. Op. 168. 50 Pf. N^o 116.
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

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^{to}. Op. 41. N^o 3. 50 Pf. N^o 76.
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 sf

Sgambati.

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

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

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

Tschaikowsky.

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

Adagio. Moderato assai. Op. 22. 60 Pf. N^o 196.
 2. Vcello. Viol. I. *sf p espress.*

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

Verdi.

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