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Quartett cis-Moll

Sgambati, Giovanni

Leipzig, [ca. 1900]

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No. 208.

PAYNE'S
Kleine Partitur-Ausgabe.

SGAMBATI.

Op. 17.

Quartett. Cis-moll.

Preis: 1 M.

Eigenthum von B. Schott's Söhne, Mainz.

Ernst Eulenburg, Musikverlag, Leipzig.

208

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157

Ernst Eulenburg, Musikverlag, Leipzig.



Payne's Kleine Partitur-Ausgabe.

Payne's kleine Partituren bitte nur nach vorstehenden Nummern zu bestellen. Thematisches Verzeichniss gratis und franco.

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

Septett

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

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

Sextett

für zwei Clarinetten, zwei Hörner und zwei Fagotte.

Adagio. Op. 71. 60 Pf. No 139.
Clar. I. Allegro. *f p*

Sextett

für zwei Violinen, Viola, Violoncello und zwei Hörner.

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

Mendelssohn.

Octett

für vier Violinen, zwei Violoncelli.

Allegro moderato, ma con fuoco. Op. 20. M. 1. 30. No 59. *f*

Mozart.

Serenade

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

M. 1. 20. No 100.
Largo. Clar. Allegro molto. Clar. *f p*

Köchel-Verzeichniss No 361.

Divertimento

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

Largo. Op. 141. No 141. Allegro. *f p*

K.-V. No 205.

Divertimento

für zwei Violinen, Viola, Bass und zwei Hörner.

Allegro. Op. 195. No 195. *f p*

K.-V. No 247.

Divertimento

für zwei Violinen, Viola, Bass und zwei Hörner.

Allegro. Op. 272. No 272. *f p*

K.-V. No 334.

Sextett

für zwei Violinen, Viola, Bass und zwei Hörner.

Allegro. Op. 287. No 287. *f p*

K.-V. No 287.

Schubert.
Octett

für zwei Violinen, Viola, Violoncello, Contra-
bass, Clarinette, Horn und Fagott.

Op. 166. M. 1. 70.
Nº 60.

Adagio. *f* *p* *f*
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, Clari-
nette, zwei Hörner und Contrabass.

Op. 32. M. 1.
Allegro, Nº 126.

Adagio. *f* *p* *p*
Vcello. Clar. Cor. Cor.

Sämmtliche Doppel-Quartette

für vier Violinen, zwei Violon und zwei
Violoncelli.

Op. 65. M. 1.
Nº 128.

1. Allegro. *f*

Op. 77. M. 1.
Nº 125.

2. Allegro vivace. *pp*

Op. 87. M. 1.
Nº 130.

3. Adagio. *p* *p*
Vc. I. Viola.

Allegro. *p* *p*
Viol. I.

Op. 136. M. 1.
Nº 129.

4. Allegro. *pp* *pp* *pp*
Viola II. Viol. I. Viola I.

2. Quintette.

(Werke ohne nähere Angabe der Instru-
mente sind für zwei Violinen, zwei
Violen 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*
Viol. I. Viola.

Mendelssohn.

Op. 18. 80 Pf.
Nº 134.

1. Allegro con moto. *p*

Op. 87. 60 Pf.
Nº 67.

2. Allegro vivace. *f* *f*

Mozart.

50 Pf.
Nº 37.

1. Allegro. *f* *f*
K. - V. Nº 406.

70 Pf.
Nº 38.

2. Allegro. *f* *p* *p dolce*
Vc. Viol. I. K. - V. Nº 515.

Mozart.

3. Allegro. 50 Pf. N° 13.
K.-V. N° 516.

4. Larghetto, Viol. I. Allegro. 50 Pf. N° 50.
K.-V. N° 593.

5. Allegro di molto. Viol. I. 60 Pf. N° 51.
K.-V. N° 614.

Für Clarinette, zwei Violinen, Viola und Violoncello. 50 Pf. N° 71.
K.-V. N° 581.

Für Pianoforte, Oboe, Clarinette, Horn und Fagott. 60 Pf. N° 181.
K.-V. N° 452.

Schubert.

Für zwei Violinen, Viola und zwei Violoncelli. Op. 163. 80 Pf. N° 15.

Für Pianoforte, Violine, Viola, Violoncello und Contrabass. (Forellen-Quintett.) Op. 114. 80 Pf. N° 118.

Schumann.

Für Pianoforte, zwei Violinen, Viola und Violoncello. Op. 44. 90 Pf. N° 28.

3. Quartette.

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

Beethoven.

1. Allegro con brio. Op. 18 N° 1. 50 Pf. N° 16.

2. Allegro. Op. 18 N° 2. 50 Pf. N° 17.

3. Allegro. Op. 18 N° 3. 50 Pf. N° 18.

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

5. Allegro. Op. 18 N° 5. 50 Pf. N° 20.

6. Allegro con brio. Op. 18 N° 6. 50 Pf. N° 21.

7. Allegro. Op. 59 N° 1. 70 Pf. N° 28.

8. Allegro. Op. 59 N° 2. 60 Pf. N° 29.

9. Introduzione. Op. 59 N° 3. 60 Pf. N° 30.

10. Poco Adagio. Allegro. Op. 74. 50 Pf. N° 22. (Harfen-Quartett.)

11. Allegro con brio. Op. 95. 50 Pf. N° 14.

Beethoven.

IV.

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

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

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

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

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

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

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

Borodin.

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

1. Adagio. *Allegro agitato.* 60 Pf. N° 5.
 Viol. I. *ff*
 Viol. II.

2. Lento. *Allegro.* 60 Pf. N° 48.
p ff

Cherubini.

3. *Allegro comodo.* 60 Pf. N° 23.
p

4. *Allegro maestoso.* Nachgel. Werk. 60 Pf. N° 131.
 3 me Corde. *sf*

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

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° 138.
f pp

4. *Allegro.* 40 Pf. N° 138.
pp

5. *Allegro.* 40 Pf. N° 105.
sf

6. *Moderato.* 40 Pf. N° 137.
dolce

Haydn.

1. Presto. Op. 1 N^o 1. 40 Pf. N^o 170.

f Peters-Ausgabe N^o 52.

2. Allegro molto. Op. 1 N^o 2. 40 Pf. N^o 171.

f 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 *f* Viol. II. P. N^o 59.

9. Allegro molto. Op. 2 N^o 3. 40 Pf. N^o 177.

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.

V.

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.

14. Andante. Fantasia con Var. Op. 3 N^o 2. 40 Pf. N^o 182.

mezza voce P. N^o 65.

15. Presto. Op. 3 N^o 3. 40 Pf. N^o 183.

p *f* P. N^o 66.

16. Allegro moderato. Op. 3 N^o 4. 40 Pf. N^o 184.

p P. N^o 67.

17. Presto. Op. 3 N^o 5. 40 Pf. N^o 150.

Viol. I. Viol. II. *p* *f* 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 18.

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° 117.
P. N° 3.

28. Moderato. Op. 17 N° 4. 40 Pf. N° 112.
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.

Haydn.

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° 159.
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° 187.
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.

Herrn John W. Field in Philadelphia gewidmet.

QUARTETT

Cis-moll

für

2 Violinen, Viola und Violoncell

von

G. Sgambati.

Op. 17.

Eigenthum von B. Schott's Söhne, Mainz,
und mit deren besonderer Genehmigung in die kleine
Partitur-Ausgabe aufgenommen.

Ernst Eulenburg, Musikverlag,
Leipzig.

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Bad Mus. Dr. 5157

QUARTETT

Op. 108

3 Violinen, Viola und Violoncello

J. S. Bach

1717



Quartett.

G. Sgambati, Op. 17.

Adagio. ♩ = 108.

Violino I.

Violino II.

Viola.

Violoncello.

The musical score consists of five systems, each with three staves (treble, middle, and bass clefs). The notation includes various dynamics and performance instructions:

- System 1:** Treble clef has rests. Middle and bass clefs have rhythmic patterns. Dynamics: *p*, *mf*, *p*.
- System 2:** Treble clef has *cresc.* markings. Middle and bass clefs have *f* and *dim.* markings.
- System 3:** Treble clef has *pp* markings. Middle and bass clefs have *pp* and *cresc.* markings. *più p* is written above the middle staff.
- System 4:** Treble clef has *più cresc.* markings. Middle and bass clefs have *f* and *più cresc.* markings.
- System 5:** Treble clef has *ff* and *ff* markings. Middle and bass clefs have *mf* and *cresc.* markings. *ff* *appass.* is written above the middle staff.

E.F. 1308

Animando un poco. ♩ = 138.

The first system of musical notation consists of four staves. The top staff is the melody, followed by two piano staves and a bass staff. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth notes.

The second system of musical notation consists of four staves. It continues the piece and includes a dynamic marking of *ff* (fortissimo) in the bass staff at the beginning of the second measure.

The third system of musical notation consists of four staves. It features a *dimin.* (diminuendo) marking in the first measure of the top staff, which is repeated in the piano and bass staves.

The fourth system of musical notation consists of four staves. It includes a *p* (piano) dynamic marking in the first measure of the top staff, which is repeated in the piano and bass staves.

The fifth system of musical notation consists of four staves. It includes a *p* (piano) dynamic marking in the first measure of the top staff, which is repeated in the piano and bass staves.

più dim.
pp
pp
pp
pp

Più adagio. (Tempo I.) ♩ = 108.

ppp
p espress.
ppp
p espress.
ppp
p espress.
p

più dim.
f
p
più dim.
rit.
f
p
più dim.
rit.
f
p

Vivace, ma non troppo. ♩ = 88.

p tranquillo
p animando un poco
animando un poco
p
animando un poco

cresc.
cresc.
cresc.
p
cresc.

♩ = 96.

ff con fuoco

marcatiss.

p sotto voce

Tranquillo. $\text{♩} = 80$.

First system of the musical score, featuring a treble and bass staff. The music is in a minor key with a key signature of two flats. It begins with a *p* dynamic and includes the instruction *espress.* (expressive).

Second system of the musical score. It includes the instruction *rit.* (ritardando) and *espress.* (expressive). Dynamics range from *dim.* (diminuendo) to *p* (piano).

Third system of the musical score, marked *a tempo.* It includes the instruction *schert.* (scherzando) and *espress.* (expressive). Dynamics include *p* (piano), *cresc.* (crescendo), and *marc.* (marcato).

Fourth system of the musical score. It features *pp dolceiss. tranqu.* (pianissimo, very sweetly, tranquillo) and *espress.* (expressive). Dynamics include *f* (forte), *pp* (pianissimo), *p cresc.* (piano crescendo), and *mf* (mezzo-forte).

Fifth system of the musical score, marked *arco* (arco). It includes the instruction *più cresc.* (più crescendo) repeated three times. Dynamics include *f* (forte) and *mf* (mezzo-forte).

First system of musical notation. It consists of three staves: a treble staff, a middle staff (likely for a second violin or viola), and a bass staff. The music is in a minor key. Dynamics include *f*, *p*, *cresc.*, and *f con anima*. There are also markings for *pizz.* and *arco*.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The music continues with various rhythmic patterns and dynamics.

Third system of musical notation. Dynamics include *p cresc.*, *f*, and *pizz.*. The bass staff has an *arco* marking.

Fourth system of musical notation. It includes a triplet of eighth notes in the treble staff. The bass staff has an *arco* marking.

Fifth system of musical notation. Dynamics include *sf*, *dim.*, *p*, *cresc.*, and *sf*. The music concludes with a series of chords.

pp *dolciss. tranqu.* *pp sempre*
pp *dolciss. tranqu.* *pp sempre*
pp *dolciss. tranqu.* *pp sempre*
pp *dolciss. tranqu.* *pp sempre*

cresc. a poco a poco
cresc. a poco a poco
cresc. a poco a poco
cresc. a poco a poco

p subito
p subito
p subito

p

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pppp pp
pppp pp
pppp pp
pppp pp

Adagio. ♩ = 108.

p pp pp pp
p pp pp pp
pp pp pp pp

rit. Tempo I. ♩ = 88. (Vivace, ma non troppo.)

pp sotto voce pp pizz.
pp pp

cresc. f dim. pp dolciss.
cresc. f dim. pp arco pp
cresc. f dim. pp pp

cresc. f dim. p
cresc. f dim. p
cresc. f dim. p

First system of musical notation, featuring a treble and bass staff with various rhythmic patterns and dynamics.

Second system of musical notation, including dynamic markings such as *pp* and *ppp*.

Tempo I.

Third system of musical notation, featuring dynamic markings such as *pp*, *ppizz.*, *arco*, and *cresc.*.

Fourth system of musical notation, featuring dynamic markings such as *marc.* and *pp*.

Fifth system of musical notation, featuring dynamic markings such as *pp* and *arco*.

sciolte

sciolte

sciolte

sciolte

d = 96.

marcatiss.

marcatiss.

ff

Tranquillo. $\text{♩} = 80.$

ff sempre
ff sempre
ff sempre
ff sempre

p

Tempo I.

dim.
dim.
dim.
dim.

pp
pp

espress.
espress.

perdendosi
perdendosi
perdendosi
perdendosi

rit.

a tempo.

p
p
p

espress.
cresc.
f
pp tranqu.

pizz.
arco
cresc.
f
pp tranqu.

cresc.
f
pp tranqu.

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The musical score consists of five systems, each with three staves (treble, alto, and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system includes a *p* dynamic marking and an *espress.* instruction. The second system features a *p* dynamic marking. The third system includes *cresc.* and *mf* markings. The fourth system includes *dim.*, *espr.*, and *dim.* markings. The fifth system includes *cresc.* and *p* markings. The score is written in a key signature of three flats and a 3/4 time signature.

Musical score for a piece, page 16. The score is in 3/4 time and features a piano with a rich harmonic texture. It consists of five systems of staves. The first system has four staves. The second system has four staves with dynamics *dim.*, *p*, *cresc.*, *f*, and *pp*. The third system has four staves with *dolciss. tranq.* and *pp sempre*. The fourth system has four staves with *cresc. poco a poco*. The fifth system has four staves. The key signature has two flats and the time signature is 3/4.

E.E. 1308

First system of musical notation, featuring three staves with complex rhythmic patterns and dynamic markings.

Second system of musical notation, including dynamic markings such as *psubito* and *p*.

Third system of musical notation, marked *Andante. ♩ = 120.* and containing dynamic markings like *pprit.* and *f*.

Fourth system of musical notation, featuring dynamic markings such as *dim.* and *piu dim.*.

Fifth system of musical notation, marked *Adagio. Moderato. ♩ = 120. a tempo.* and containing dynamic markings like *pp*, *cresc.*, and *rit.*.

E. E. 1308

Prestissimo. $\text{♩} = 132$.

Musical score for Prestissimo, Op. 1308, featuring piano and voice parts. The score is in 2/4 time with a tempo of $\text{♩} = 132$. The key signature is three sharps (F#, C#, G#). The score consists of five systems of four staves each. The first system includes piano (p) and voice (pp sotto voce stacc.) parts. The second system continues the piano and voice parts. The third system includes piano (p) and voice (cresc.) parts. The fourth system includes piano (p) and voice (dim.) parts. The fifth system includes piano (p) and voice (pp) parts. The score concludes with a final piano (pp) part.

Dynamics and articulations: *pp sotto voce stacc.*, *f*, *cresc.*, *dim.*, *pp*, *pp dim.*

E. E. 1308

First system of musical notation, featuring treble, alto, and bass staves. The key signature is three sharps (F#, C#, G#). The music consists of eighth and quarter notes.

Second system of musical notation, featuring treble, alto, and bass staves. The key signature remains three sharps. The music includes 'cresc.' (crescendo) markings in the right-hand parts.

Third system of musical notation, featuring treble, alto, and bass staves. The key signature remains three sharps. The music includes a 'f' (forte) dynamic marking.

Fourth system of musical notation, featuring treble, alto, and bass staves. The key signature remains three sharps. The music includes 'ff' (fortissimo) dynamic markings.

Fifth system of musical notation, featuring treble, alto, and bass staves. The key signature remains three sharps. The music includes 'dim.' (diminuendo) and 'p' (piano) dynamic markings.

First system of musical notation, featuring a treble clef and a bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first two measures are marked with *crese.* (crescendo).

Second system of musical notation. The first two measures are marked with *f* (forte). The last two measures are marked with *dim.* (diminuendo).

Third system of musical notation. The first two measures are marked with *p* (piano). The last two measures are marked with *p* (piano).

Fourth system of musical notation. The first two measures are marked with *crese.* (crescendo). The last two measures are marked with *f* (forte).

Fifth system of musical notation. The first two measures are marked with *f sempre* (forte sempre). The last two measures are marked with *f sempre* (forte sempre).

f sempre
E. E. 1308

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

p

p

p

p

pizz.

pp

pp

pp

pp

pp

pp

stacc.

pp

marc.

stacc.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two sharps (F# and C#), and two bottom staves with bass clefs. The top staff begins with a *pp* dynamic marking and a *stacc.* instruction. The middle staff has a *marc.* instruction. The bottom staff continues the melodic line.

Second system of musical notation. The top staff is marked *arco* and *stacc.*. The middle staff has a *pp* dynamic marking and a *marc.* instruction. The bottom staff continues the melodic line.

Third system of musical notation. All three staves (top, middle, and bottom) feature a *cresc.* instruction, indicating a gradual increase in volume.

Fourth system of musical notation. The top staff is marked *f marc. ass.*. The middle and bottom staves are marked *f*. The system concludes with a *p* dynamic marking on the top staff.

Fifth system of musical notation. The top staff is marked *p*. The middle and bottom staves are marked *p*. The system concludes with a *più cresc.* instruction on the top staff.

Un poco sostenuto. $d=120$.

23

First system of musical notation, featuring a treble and bass staff with piano accompaniment. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Un poco sostenuto' with a metronome marking of $d=120$. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of musical notation, continuing the piece. The tempo is marked 'Animato un poco' with a metronome marking of $d=132$. Dynamics include *sf* and *f*.

Third system of musical notation, featuring a treble and bass staff with piano accompaniment. Dynamics include *sf* and *f*. The instruction 'con fuoco' (with fire) is written above the bass staff.

Fourth system of musical notation, featuring a treble and bass staff with piano accompaniment. Dynamics include *dim.* (diminuendo) and *p* (piano).

Fifth system of musical notation, featuring a treble and bass staff with piano accompaniment. Dynamics include *pp* (pianissimo) and *pizz.* (pizzicato).

F.F. 1308

208

a tempo.

sotto voce

arco

un poco rit. sotto voce arco

un poco rit. *pp* sotto voce arco

un poco rit. sotto voce

un poco rit. sotto voce

stacc.

stacc.

stacc.

stacc.

cresc.

cresc.

cresc.

cresc.

f

ff

ff

ff

f

dim.

dim.

dim.

p

E.F. 1308

First system of musical notation, featuring four staves (treble and bass clefs). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff has a treble clef, the second a bass clef, the third a treble clef, and the fourth a bass clef. The word *cresc.* is written above the first staff, above the second staff, above the third staff, and below the fourth staff.

Second system of musical notation, featuring four staves. The music continues from the first system. The word *f* is written below the first staff. The word *dim.* is written above the second staff and below the fourth staff.

Third system of musical notation, featuring four staves. The music continues. The word *p* is written below the first staff, below the second staff, and below the fourth staff.

Fourth system of musical notation, featuring four staves. The music continues. The word *cresc.* is written above the first staff, above the second staff, above the third staff, and below the fourth staff.

Fifth system of musical notation, featuring four staves. The music continues. The word *sempre f* is written above the first staff, above the second staff, above the third staff, and below the fourth staff.

sempre f E.E. 1308

dim. poco a poco

pp *mf*

pp *mf*

pp *mf*

pp *mf*

f *mf* *dim.*

Un poco più mosso.

pizz.

pizz.

pizz.

pizz.

rit. *perdendosi* *- ppp*

ppp

perdendosi *ppp*

perdendosi *ppp*

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

Andante sostenuto. ♩ = 66.

pp
pp
pp con sord.

rit.
mf rit.
mf
mf rit.

tranquillo ♩ = 84.

pp
pp
tranquillo
pp tranquillo

cresc. un poco
pp
pp
pp
cresc. un poco
cresc. un poco

First system of musical notation, including vocal line and piano accompaniment. Dynamics include *p*, *mf*, *mf espress.*, and *f*.

Second system of musical notation. Dynamics include *dim.*, *pp*, *pp sotto voce*, *senza sord.*, and *f*.

Third system of musical notation. Dynamics include *dim.*, *p dim.*, *pp*, *f*, *pp*, and *mf*.

Fourth system of musical notation. Includes the instruction *Un poco più mosso, ma tranquillo.* and the number *132*. Dynamics include *più dim.*, *un poco rit.*, *pp*, and *p*.

Fifth system of musical notation. Dynamics include *più dim.*, *press*, and *p*.

mf *pp*

pizz. *arco* *pizz.* *arco*

pp *arco* *pizz.* *arco*

ppsubito *cresc. poco a poco*

arco *pizz.* *cresc. poco a poco* *pizz.*

pp *pizz.* *arco* *cresc. poco a poco* *pizz.* *arco*

cresc. poco a poco

E.E. 1308

First system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first staff contains a melodic line with eighth notes. The second staff contains a similar melodic line. The third staff contains a complex rhythmic pattern with sixteenth notes, marked with 'arco' and 'pizz.'. The fourth staff contains a similar rhythmic pattern, also marked with 'arco' and 'pizz.'.

Second system of musical notation, continuing the piece. It follows the same four-staff structure as the first system, with melodic lines in the upper staves and rhythmic accompaniment in the lower staves, alternating between 'arco' and 'pizz.' markings.

Third system of musical notation, continuing the piece. It follows the same four-staff structure, with melodic lines in the upper staves and rhythmic accompaniment in the lower staves, alternating between 'arco' and 'pizz.' markings.

Un poco sostenuto.

Fourth system of musical notation, starting with the instruction 'Un poco sostenuto.' and 'mf'. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first staff contains a melodic line with eighth notes, marked with 'mf' and 'arco'. The second staff contains a similar melodic line, marked with 'mf' and 'arco'. The third staff contains a complex rhythmic pattern with sixteenth notes, marked with 'mf' and 'arco'. The fourth staff contains a similar rhythmic pattern, marked with 'mf' and 'arco'. The system concludes with the instruction 'più cresc.'.

Musical score for piano, page 32. The score consists of five systems of music, each with a treble, middle, and bass staff. The key signature is B-flat major (two flats). The first system begins with a forte (*ff*) dynamic. The second system is marked *Agitato.* and includes dynamics *pp* and *pp trem. veloce*. The third system features a crescendo marked *cresc. poco a poco*. The fourth system continues with *cresc. poco a poco*. The fifth system includes dynamics *f più cresc.*, *trem. veloc.*, and *Sp più cresc.*.

E. E. 1308

un poco agitato

ff

This system shows the beginning of a musical piece. It features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music is marked 'un poco agitato' and 'ff' (fortissimo). The notation includes a complex melodic line in the treble and a more rhythmic bass line.

dim. *poco rit.* *a tempo.* *p* *espress. cresc.*

dim. *poco rit.* *p* *espress. cresc.*

dim. *poco rit.* *p* *cresc.*

poco rit. *p* *cresc.*

This system contains dynamic and tempo markings. It starts with 'dim.' (diminuendo) and 'poco rit.' (ritardando) in all staves. The tempo then returns to 'a tempo.' (normal tempo). The dynamics are marked 'p' (piano) and 'espress. cresc.' (expressive crescendo) in the upper staves, and 'p' and 'cresc.' in the lower staves.

ff

ff

ff

This system features a prominent 'ff' (fortissimo) marking in all three staves, indicating a section of high intensity. The music consists of rapid, rhythmic patterns in the treble and bass.

This system continues the musical piece with complex melodic and harmonic structures across the treble and bass staves.

This system concludes the page with further melodic and harmonic development in the treble and bass staves.

Allegro, ♩ = 126.

First system of musical notation, featuring a treble and bass staff with a piano (p) dynamic marking.

Second system of musical notation, featuring a treble and bass staff with piano (p) and piano (p) dynamic markings.

Third system of musical notation, featuring a treble and bass staff with piano (p) dynamic markings.

Fourth system of musical notation, featuring a treble and bass staff with *cresc.* and *ff* dynamic markings.

Fifth system of musical notation, featuring a treble and bass staff with *p subito*, *cresc.*, and *f ten.* dynamic markings.

E.E. 1308

208

The musical score on page 37 consists of five systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamics and performance instructions:

- System 1:** Features a treble staff with a melodic line and a bass staff with accompaniment. Dynamics include *sf* and *più cresc.*.
- System 2:** Continues the melodic and accompanimental lines. Dynamics include *sf* and *pp*.
- System 3:** Shows a change in the bass line's rhythmic pattern. Dynamics include *f*, *pp*, and *sf = pp*.
- System 4:** Includes the instruction *marc.* (marcato) and *pizz.* (pizzicato). Dynamics include *p* and *cresc.*.
- System 5:** Features the instruction *arco* (arco) and *pizz.*. Dynamics include *f*, *sf*, and *p*.

un poco sostenuto. $\text{♩} = 116.$

rit.

First system of musical notation. It consists of three staves: Treble, Alto, and Bass. The Treble staff has a melodic line with slurs and accents. The Alto and Bass staves provide harmonic accompaniment. The word "arco" is written above the Treble and Alto staves, and "marc." is written below the Bass staff. The tempo is marked "un poco sostenuto" with a quarter note equal to 116 beats.

a tempo. $\text{♩} = 126.$

Second system of musical notation. It consists of three staves. The Treble staff has a melodic line with slurs and accents. The Alto and Bass staves provide harmonic accompaniment. The word "più p" is written above the Treble staff, and "p" is written below the Bass staff. The tempo is marked "a tempo" with a quarter note equal to 126 beats.

Third system of musical notation. It consists of three staves. The Treble staff has a melodic line with slurs and accents. The Alto and Bass staves provide harmonic accompaniment. The word "mf" is written above the Treble staff, and "p" is written below the Bass staff.

rit. a tempo.

Fourth system of musical notation. It consists of three staves. The Treble staff has a melodic line with slurs and accents. The Alto and Bass staves provide harmonic accompaniment. The word "pp" is written above the Treble staff, and "pp" is written below the Bass staff.

rit. a tempo.

Fifth system of musical notation. It consists of three staves. The Treble staff has a melodic line with slurs and accents. The Alto and Bass staves provide harmonic accompaniment. The word "f" is written above the Treble staff, and "pp" is written below the Bass staff.

E.E. 1308

a tempo.

39

First system of musical notation, featuring a treble and bass staff with a piano accompaniment. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It begins with a dynamic marking of *f* (forte) and includes various rhythmic patterns and articulations.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs. The piano accompaniment features a steady eighth-note pattern.

Third system of musical notation, marked with *cresc.* (crescendo) and *f* (forte). The piano accompaniment becomes more active with sixteenth-note patterns.

Fourth system of musical notation, featuring dynamic markings of *p* (piano) and *sf* (sforzando). The piano accompaniment continues with rhythmic complexity.

Fifth system of musical notation, marked with *rit.* (ritardando) and *pp* (pianissimo). It concludes with a *marcato* marking. The piano accompaniment features a prominent eighth-note accompaniment.

E.E. 1309

208

Musical score system 1, measures 1-4. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *più cresc.*, *sf*, and *dim.*.

Musical score system 2, measures 5-8. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The music continues with similar rhythmic patterns. Dynamic markings include *p*, *pp*, *pp marc.*, and *pizz.*.

Musical score system 3, measures 9-12. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps. The middle and bottom staves have bass clefs. The music features a mix of rhythmic patterns. Dynamic markings include *f*, *sf*, and *dim.*. The word *arco* is written below the bottom staff.

Musical score system 4, measures 13-16. The system consists of three staves. The top staff has a treble clef and a key signature of two flats (Bb and Eb). The middle and bottom staves have bass clefs. The music features a mix of rhythmic patterns. Dynamic markings include *pp* and *f marc.*.

Musical score system 5, measures 17-20. The system consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The music features a mix of rhythmic patterns. Dynamic markings include *f marc.*.

Un poco tranquillo. ♩ = 116.

First system of the score, measures 1-4. The upper voice has a melodic line with dynamics *p*, *p espress.*, and *cresc.*. The lower voice provides accompaniment with dynamics *p*, *pizz.*, and *cresc.*.

Second system of the score, measures 5-8. Dynamics include *f*, *pp*, and *cresc.* in both voices, with *p* and *sf* markings in the lower voice.

Third system of the score, measures 9-12. Dynamics include *f*, *sf*, and *cresc.* in both voices, with an *arco* marking in the lower voice.

Tempo I. ♩ = 126.

Fourth system of the score, measures 13-16. The tempo changes to *Tempo I.* Dynamics include *pp*, *p*, and *p marc.* in both voices, with a *pizz.* marking in the lower voice.

Fifth system of the score, measures 17-20. Dynamics include *pp*, *p*, and *cresc.* in both voices, with an *arco* marking in the lower voice.

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Agitato. ♩ = 138.

First system of the Agitato section, measures 1-6. The music is in 3/4 time with a key signature of two sharps (F# and C#). It features a complex texture with multiple voices, including a prominent sixteenth-note pattern in the upper voices and a steady eighth-note accompaniment in the lower voices.

Second system of the Agitato section, measures 7-12. The music continues with similar rhythmic patterns. Dynamic markings include *ff sempre* (fortissimo sempre) and *ff* (fortissimo) in the lower voices, indicating a sustained and intense volume.

Third system of the Agitato section, measures 13-18. The texture remains dense with intricate rhythmic figures. The dynamic marking *ff sempre* is maintained throughout this section.

Fourth system of the Agitato section, measures 19-24. The music begins to transition towards the end of the section. Dynamic markings include *dim. molto* (diminuendo molto) in the upper voices, indicating a gradual decrease in volume.

Tranquillo. ♩ = 126.

First system of the Tranquillo section, measures 25-30. The music is in 3/4 time with a key signature of two flats (Bb and Eb). It features a much slower tempo and a more relaxed texture. Dynamic markings include *pp* (pianissimo) in the lower voices and *f* (forte) in the upper voices.

First system of musical notation, featuring a treble clef and a 2/4 time signature. The music consists of a melody in the upper voice and accompaniment in the lower voice. The key signature has two flats. The system concludes with the instruction *p marc. pizz.*

Second system of musical notation, continuing the piece. It includes dynamic markings such as *pp*, *arco*, *pizz.*, *sf*, *f*, and *p marc.*. The system ends with a change in time signature to 3/4.

Third system of musical notation, starting with the tempo marking *Un poco sosten.* and a tempo of $\text{♩} = 116$. The system includes the instruction *arco*.

Fourth system of musical notation, featuring a *rit.* (ritardando) marking. It includes the tempo marking *Andante.* and a tempo of $\text{♩} = 72$. The system concludes with the instruction *percuss. rit.*.

Fifth system of musical notation, starting with the tempo marking *Tempo (sosten.)* and a tempo of $\text{♩} = 103$. The system includes the instruction *p espress.* and a *p* (piano) dynamic marking.

narv. pizz. p

First system of a musical score. It features a vocal line on a treble clef staff with a melodic line of eighth notes. Below it are two piano staves (treble and bass clefs) with accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. A dynamic marking 'p' is present at the end of the system.

narv. cresc. poco a poco

Second system of the musical score. The vocal line continues with the same melodic pattern. The piano accompaniment is more active. The instruction 'cresc. poco a poco' is written above the vocal staff and below the piano staves. A dynamic marking 'p' is at the beginning of the system.

16. più cresc. animando

Third system of the musical score, starting at measure 16. The vocal line is marked 'più cresc.' and the piano accompaniment is marked 'animando'. A dynamic marking 'f' is present. The tempo and intensity are increasing.

Fourth system of the musical score. The vocal line continues with the melodic line. The piano accompaniment features a more complex rhythmic pattern. The key signature and time signature remain consistent.

string.

Fifth system of the musical score. This system is primarily for the strings, with the label 'string.' written above each of the three staves. The piano accompaniment continues with a rhythmic pattern.

Più mosso. $\text{♩} = 92$.

First system of musical notation for 'Più mosso'. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The tempo is marked 'Più mosso' with a quarter note equal to 92 beats per minute. The key signature has two sharps (F# and C#). The piano part begins with a dynamic marking of *ff* and a tempo marking of *marcatiss.* The music features a vocal melody with some triplets and piano accompaniment with chords and moving lines.

Second system of musical notation for 'Più mosso'. It continues the vocal and piano parts from the first system. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Third system of musical notation for 'Più mosso'. The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

Fourth system of musical notation for 'Più mosso'. The tempo changes to 'Presto' with a quarter note equal to 112 beats per minute. The piano part features a complex rhythmic pattern with triplets and a dynamic marking of *pp* (pianissimo) followed by *cresc.* (crescendo). The system ends with a dynamic marking of *ff* (fortissimo).

Fifth system of musical notation for 'Più mosso'. The piano part features a complex rhythmic pattern with triplets and a dynamic marking of *pp* (pianissimo) followed by *cresc.* (crescendo). The system ends with a dynamic marking of *ff* (fortissimo). The word 'FINE.' is written at the end of the system.

Haydn.

VII.

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
 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. N^o 162.
 Maestoso ed Adagio.
f

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

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

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

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

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

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

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

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

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

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f *fz* P. N^o 22.

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p *f* P. N^o 24.

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p *fz* *mf* *credo.* P. N^o 31.

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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.

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ff *m.c.* P. N^o 37.

Haydn.

VIII.

Haydn.

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

71. Op. 71. N^o 3. 40 Pf. N^o 148.
Vivace.
f *mf*
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f *P. N. 29.

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p *P. N^o 49.

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mf *fz* *P. N^o 50.

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f *p* *mezza voce* P. N^o 13.

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f *p* P. N^o 14.

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f

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f *sf*

5. Allegro vivace. Op. 44 N^o 3. 70 Pf. N^o 49.
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Mozart.

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saeto voce

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 Viola. *p*
 Vcello. *p*

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p *f*

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 Fl. *f*

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 Oboe. *f* *p*

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 Pfte. *f*

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f

Raff.

(Die schöne Müllerin)

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 Vcello. *mf*
 Viol. I. *p*

Prinz Reuss.

Heinrich XXIV.

M. I. N^o 209. Köchel-Verzeichniss 493.
 Allegro non troppo, ma con brio. (Stimmen: M. 9.)
p

Schubert.

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 Viola. *pp*

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f *p* *f*

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pp

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p *mf*

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mf

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p *sempre teneramente*

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pp *f*

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p

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f

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f *p*

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151.	Haydn, Quartett, op. 9, 2, Es.	217.	Mozart, Sextett, F, (Dorfmusikanten)
152.	Haydn, Quartett, op. 17, 4, G m.	218.	Mozart, Quintett, G, (Nachtmusik)
153.	Haydn, Quart., op. 33, 5, G, (Russ.-No. 5)	219.	Herzogenberg, Quartett, op. 63, F m
154.	Haydn, Quartett, op. 42, D m.	220.	Jongen, Quartett, C m.
155.	Haydn, Quartett, op. 50, 5, F.	221.	Volkman, Klavier-Trio, op. 3, F.
156.	Haydn, Quartett, op. 50, 6, D, (Frosch)	222.	Volkman, Klavier-Trio, op. 5, B m.
157.	Haydn, Quartett, op. 17, 3, Es.	223.	Beethoven, Klavier-Trio, op. 11, B.
158.	Mozart, Quartett, G m, (K.-V. 478)	224.	Taubert, Quartett, op. 56, Fis m.
159.	Mozart, Quartett, Es, (K.-V. 493)	225.	Klughardt, Quartett, op. 61, D.
160.	Mozart, Quintett, Es, (K.-V. 452)	226.	Foerster, Quartett, op. 15, E.
161.	Tschalkowsky, Quartett, op. 11, D.	227.	Wilm, Sextett, op. 27, H m.
162.	Haydn, Quartett, op. 51 (Sieben Worte)	228.	Nawratil, Quartett, op. 21, D m.
163.	Haydn, Quart., op. 20, 1, Es, Sonn.-No. 1		
164.	Haydn, Quart., op. 20, 3, G m, (Sonn.-No. 3)		
165.	Haydn, Quart., op. 33, 1, D, (Russ.-No. 1)		

C. G. RÖDER, LEIPZIG

Neue Kammermusik=Werke.

Heinrich von Kään.

- Op. 29. **Trio** (Gmoll) für Pianoforte, Violine und Violoncello. Preisgekrönt! Preis 12 M.

Die Kammermusik: Das Werk repräsentirt sich als durchaus ernste, von grossem Können zeugende Arbeit.

Signale f. d. mus. Welt: Kään's Trio sei den einschlägigen Kammermusik-Vereinigungen mit allem Nachdruck empfohlen; es verdient bekannt und gespielt zu werden.

August Klughardt.

- Op. 43. **Quintett** (G moll) für Pianoforte, zwei Violinen, Viola und Violoncell. Preis 15 M.

- Op. 61. **Quartett** (Ddur) für zwei Violinen, Viola und Violoncell. Partitur (Payne's kleine Partitur-Ausgabe No. 225) Preis 1 M. Stimmen, Preis 8 M.

Berliner Tageblatt: Klughardt nimmt unter den lebenden Componisten durch seine Kammermusikwerke einen hervorragenden Platz ein. Wir haben Wenige, die so stillgerecht und geistvoll schreiben, dieserfindungskräftig sind wie er. Das neue Werk vereint wieder alle Vorzüge seiner Eigenart und erscheint den früheren Arbeiten gegenüber noch gereifter und abgeklärter.

National-Zeitung: Das Quartett von August Klughardt in Ddur, op. 61, hatte sich bald die Gunst der strengsten Richter erworben. Es ist so anheimelnd durch den Reichthum fesselnder Motive, die mit der leichten Hand des Meisters in reizvollen Gegensatz gebracht werden.

- Op. 62. **Quintett** (Gmoll) für zwei Violinen, Viola und zwei Violoncelli. Partitur (Payne's kleine Partitur-Ausgabe No. 211) Preis 1 M. 20 Pf. Stimmen, Preis 9 M.

Leipziger Konzertsaal: Das neue Quintett verdient schlechthin als Meisterwerk bezeichnet zu werden, nicht nur wegen der gediegenen Faktur, sondern ebenso sehr wegen des reichen gedanklichen Inhalts, Vorzüge, die allen vier Sätzen in gleichem Maasse eigen sind.

In neuer, revidirter Ausgabe ist erschienen:

Ludwig Spohr.

- Op. 88. **Concert** (H moll, Concertante No. 2) für zwei Violinen mit Pianoforte. Mit genauer Bezeichnung der Fingersätze und Stricharten von Hans Sitt. Preis 5 M.

Carl Prohaska.

- Op. 1. **Sonate** (Ddur) für Pianoforte und Violine. Preis 9 M.

Leipz. Tageblatt: Eine äusserst gediegene und als op. 1 höchst beachtenswerte Arbeit haben wir in der Ddur-Sonate für Pianoforte und Violine von Carl Prohaska zu erblicken. Möchte doch diese Sonate überall die Würdigung finden, die sie verdient, und den Componisten zu weiterem Schaffen aufmuntern!

Carl Reinecke.

- Op. 159. **Drei leichte Trios** für Pianoforte, Violine und Violoncell. No. 1. Cdur. No. 2. Emoll. No. 3. Fdur. Preis à 4 M.

Eine dankbarere Aufgabe als diejenige, die heranwachsende Jugend frühzeitig auch im Ensemble-Spiel zu bilden, konnte der auf dem Gebiete der erziehenden Musik-Litteratur weit und breit anerkannte Künstler kaum finden. Diese Trios sind für alle Instrumente leicht ausführbar, erfreuen dabei durch melodischen und rhythmischen Reiz und gewähren den Spielern alles, was gleichzeitig gemüthlich und ihrer ferneren musikalischen Ausbildung von Nutzen ist.

Prinz Heinrich XXIV. Reuss.

- Op. 11. **Quartett** (Fdur) für zwei Violinen, Viola und Violoncell. Partitur (Payne's kleine Partitur-Ausgabe No. 209) Preis 1 M. Stimmen, Preis 6 M.

Leipziger Zeitung: Das Fdur-Quartett ist ein in allen seinen Sätzen überaus fein und vornehm gearbeitetes Werk; es machte wirklich Vergnügen, dem Ideengange der einzelnen Abschnitte dieser interessanten Schöpfung zu folgen.

Charles Villiers Stanford.

- Op. 44. **Erstes Quartett** (Gdur) für zwei Violinen, Viola und Violoncell. Partitur (Payne's kleine Ausgabe No. 198) Preis 1 M. 20 Pf. Stimmen, Preis 6 M.]

- Op. 45. **Zweites Quartett** (Amoll) für zwei Violinen, Viola und Violoncell. Partitur (Payne's kleine Partitur-Ausgabe No. 199) Preis 1 M. 20 Pf. Stimmen, 6 M.

Ferdinand Thieriot.

- Op. 47. **Trio** (Edur) für Pianoforte, Violine und Violoncell. Preis 12 M.