



COLLECTION LITOLFF.

STREICH-QUARTETT-ALBUM

36 beliebte Stücke

für

2 Violinen, Viola und Violoncell

bearbeitet von

G. ZANGER.

OP. 19.

*Eigenthum für alle Länder.
Ent. St. Hall. Déposé.*

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No. 1. ADAGIO

aus der Violin-Sonate Op. 5. No. 1.

* de la Sonate pour Violon Op. 5. No. 1.

Arcangelo Corelli. (1653-1713.)

Adagio.

First staff of music for No. 1 Adagio. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *p*, *cresc.*, *pp*, and another *cresc.* marking.

Second staff of music for No. 1 Adagio. It continues the melody with various dynamics including *cresc.*, *f*, and *pp*. A section marker 'A' is placed above the staff.

Third staff of music for No. 1 Adagio. It features a trill (*tr*) and dynamics *mf* and *pp*. A section marker 'B' is placed above the staff.

Fourth staff of music for No. 1 Adagio. It concludes the piece with dynamics *cresc.* and *dim.*, and includes trills (*tr*).

No. 2. LARGO.

G. F. Händel. (1684-1759.)

Largo.

First staff of music for No. 2 Largo. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *p dolce*, *mf*, and *cresc.*. There is a triplet of eighth notes.

Second staff of music for No. 2 Largo. It includes a trill (*tr*), a section marker 'A', and dynamics *f rit.*, *pp*, *p*, and *mf*. There are first and second endings marked '1' and '2'.

Third staff of music for No. 2 Largo. It features dynamics *p*, *cresc.*, *f*, and *pp*. There are first and second endings marked '1' and '2'.

Fourth staff of music for No. 2 Largo. It concludes the piece with dynamics *f*, *p cresc.*, *f*, *mf*, and *p*. There are first and second endings marked '1' and '2'.

dim. rit. *p* *pp* cresc. - - - *f* rit. *pp*

No. 3. AIR DE LA PENTECÔTE.

Andante.

J. S. Bach. (1685-1750.)

Pdolce

f largamente

Pdolce cresc.

f dim. *p* *f*

maestoso *Pdolce*

un poco più lento
PP dolcissimo

cresc. un poco animato

rit. *f allargando sempre il tempo* *ff* rall.

No. 4. MENUET CÉLÈBRE.

Moderato e grazioso.

L. Boccherini. (1735-1805.)

p con sordino

mf *dim.* *pp*

cresc. *dim.*

TRIO.

f *mf*

p *mf*

f *p* *mf*

M. D. C.
al Fine.

No. 5. MENUET

aus dem Esdur-Quartett.

* du Quatuor en Mi \flat majeur.

Menuetto non troppo presto.

Carl Ditters von Dittersdorf. (1739-1799.)

sotto voce

pp

cresc. *f*

p *mf*

f *cresc.*

Alternativo.

Fine. *p semplice col punta d'arco*

f *pp*

f *pp*

C

cresc.
f *p* *f*
p *f* *ff* **D**
M. D. C.
al Fine.

No. 6. SERENADE

aus dem Streichquartett No. 17.
Andante cantabile.
con Sordino

* du Quatuor à Cordes No. 17.

J. Haydn. (1732-1809.)

dolce
A
B

No. 7. AVE VERUM.

Adagio.

W. A. Mozart. (1756-1791.)

p dolce *cresc.*

f *pp*

p *cresc.* *p*

ff *dim.* *pp* *tr*

No. 8. ANDANTE UND ALLEGRO

aus der Symphonie No. 12.

de la Symphonie No. 12.

Andante.

W. A. Mozart. (1756-1791.)

p

f *p* *f* *p*

p *f* *p* *f*

Allegro.

A musical score for Violino 1, consisting of ten staves of music. The score is divided into seven sections labeled A through G. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics range from *fp* (fortissimo piano) to *f* (forte) and *p* (piano). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and trills. Section A starts with a series of sixteenth-note runs. Section B includes a change in dynamics from *f* to *p*. Section C features a trill. Section D has a dynamic shift from *f* to *p*. Section E includes a trill. Section F has a dynamic shift from *f* to *p*. Section G ends with a trill and a final flourish.

No. 9. FUGA.

Moderato.

W. A. Mozart. (1756 - 1791.)

The musical score for No. 9 FUGA by W. A. Mozart is written for Violino 1. It begins with a *Moderato* tempo. The key signature is G minor (two flats) and the time signature is 3/4. The score consists of ten staves of music. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). There are several accents and a trill. Structural markers include 'A', 'B', 'C 5', 'D', and 'E 1'. A *cresc.* (crescendo) marking is present near the end of the piece.

No. 10. ADAGIO

aus der Sonate pathétique. * de la Sonate pathétique.

Adagio cantabile.

L. van Beethoven. (1770 - 1827)

The musical score for No. 10 ADAGIO by L. van Beethoven is written for Violino 1. It begins with an *Adagio cantabile* tempo. The key signature is G minor (two flats) and the time signature is 3/4. The score shown is the beginning of the piece, starting with a *p* (piano) dynamic. A section marked 'A' is indicated.

Violino 1 score for the first part of the Minuet. The score consists of six staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features various dynamics including *p*, *ppp*, *pp*, *cresc.*, *sf*, *sf*, *sf*, *sf*, *sp*, and *pp*. There are also markings for *B*, *C*, and *D* sections. The notation includes slurs, accents, and dynamic hairpins.

No. 11. MENUET

aus dem Septett. * du Septuor.

Tempo di Menuetto.

L. van Beethoven. (1770 - 1827.)

Violino 1 score for the second part of the Minuet. The score consists of six staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features various dynamics including *p*, *cresc.*, *f*, *cresc. sf*, *p*, *cresc. f*, *p*, *sf*, *sf*, *cresc.*, *f*, *Fine.*, *pp*, *p*, *pp*, *sf*, *p*, *cresc.*, *sf*, and *p*. There are also markings for *A*, *B*, and *TRIO.* sections. The notation includes slurs, accents, and dynamic hairpins.

VAR. 3.

Musical notation for Variation 3, measures 1-10. The piece is in 2/4 time with a key signature of two flats. It begins with a *dolce* marking. The first five measures feature a melodic line with eighth-note patterns. The last five measures show a crescendo leading to a forte (*f*) section with sixteenth-note patterns, marked with *sf* (sforzando) dynamics.

VAR. 4. Minore.

Musical notation for Variation 4, measures 1-10. The piece is in 2/4 time with a key signature of three flats. It starts with a piano (*p*) dynamic. The first five measures are marked *cresc.* (crescendo). The last five measures are marked *dim.* (diminuendo) and *pp* (pianissimo). The notation includes sixteenth-note patterns and a *fp* (fortissimo piano) marking.

VAR. 5. Maggiore.

Musical notation for Variation 5, measures 1-10. The piece is in 2/4 time with a key signature of one flat. It begins with a piano (*p*) dynamic and a *dolce* marking. The first five measures are marked *cresc.* (crescendo). The last five measures are marked *cresc.* (crescendo) and *p* (piano). The notation includes sixteenth-note patterns and a *f* (forte) marking. There are first and second endings marked *1.* and *2.* with a *dolce* marking. The piece concludes with a *calando* marking and a *pp* (pianissimo) dynamic.

No. 13. A LA HONGROISE.

Moment musical Op. 94. No. 3.

Allegro moderato.

Franz Schubert. (1797-1828.)

Musical score for No. 13, A LA HONGROISE, Violino 1. The score consists of six staves of music in G major, 2/4 time. It features various dynamics and articulations. The first staff starts with a piano (*p*) dynamic and a first ending bracket. The second staff has a piano (*p*) dynamic and a first ending bracket labeled 'A', followed by a mezzo-forte (*mf*) dynamic. The third staff has a forte (*f*) dynamic and a first ending bracket labeled 'B', followed by a piano (*p*) dynamic and a first ending bracket labeled 'C' with a pianissimo (*pp*) dynamic. The fourth staff has a pianissimo (*ppp*) dynamic and a decrescendo (*dim.*) marking. The fifth staff has a decrescendo (*dim.*) marking and ends with a pianissimo (*ppp*) dynamic. The sixth staff continues the decrescendo (*dim.*) and ends with a pianissimo (*ppp*) dynamic.

No. 14. AVE MARIA.

Lied.

Adagio assai.

Franz Schubert. (1797-1828.)

Musical score for No. 14, AVE MARIA, Violino 1. The score consists of three staves of music in F major, 3/4 time. It features various dynamics and articulations. The first staff starts with a piano (*p*) dynamic and a first ending bracket, followed by an expressive (*p espressivo*) dynamic. The second staff has a dolce dynamic. The third staff has a sforzando (*sf*) dynamic and a piano (*p*) dynamic, followed by a first ending bracket with a second ending bracket.

No. 15. POLONAISE.

Op. 61. No. 5.

Franz Schubert. (1797-1828.)

p *f*

sf *p* **A**

p *f*

sf *Fine.* *pp* **TRIO.**

pp *mf* *p* **B**

pp

No. 16. MARCHE MILITAIRE.

Op. 51. No. 3.

Franz Schubert. (1797-1828.)

Allegro moderato.

The musical score is written for a single violin in 2/4 time, key of B-flat major. It begins with a forte (*f*) dynamic and a sforzando (*sf*) accent. The first section, marked *Allegro moderato*, features a rhythmic melody with frequent accents and dynamic shifts. Section A (measures 1-10) includes a first ending and a second ending, with dynamics ranging from *f* to *fp*. Section B (measures 11-18) is characterized by a dense, sixteenth-note texture with repeated *sf* accents. Section C (measures 19-24) features a melodic line with trills and a final *sf* accent. The TRIO section (measures 25-32) begins with a piano (*p*) dynamic and includes trills and a final *f* dynamic. The piece concludes with a *Fine* marking.

VIOLINO 1.

15

*M.D.C.
al Fine.*

No. 17. MORCEAU CARACTÉRISTIQUE.

Op. 7. No. 6.

Andante espressione.

Mendelssohn - Bartholdy. (1809-1847.)

No. 18. LIED OHNE WORTE No. 22.

Adagio.

Mendelssohn - Bartholdy. (1809-1847.)

Inhalt.

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