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<b>DUOS</b> Lee (2)	<b>QUARTETS</b> Arensky Bazzini (2) Coleridge-Taylor Fibich Gade Godard	Grieg Haydn (3) Hermann Herzogenberg Hurlstone Jansa Kirchner Krommer (3)	Lachner (3) Mozart (12) Onslow (3) Ouseley (2) Raff Rheinberger Rode Rubinstein (2)	Shield (6) Spohr (5) Stanford Svendsen Swan Hennessy Vanhel (2) Volkman (3) QUINTETS	Onslow (3) Rheinberger Stanford Veit SEXTETS Wilm OCTETS Spohr
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## VIOLIN I

# QUARTETT

## Violine I.

Heinrich von Herzogenberg, Op.42.Nº3.

Allegro.

70 *cresc.* *sf* *pizz.* *p*

75 *cresc.*

80 *arco* *pp* *pp* *cresc.*

85 *pp* *f*

90 *cresc.*

95 *ff* *dim.* *rit.* *a tempo*

100 *pp*

105

110 *sf* *cresc.* *sf* *mf*

115 *sf* *mf* *p*

120 *pp*

125 *cresc.* *fsf* *sf* *sf* *dim.*

175 *sf* *sf* *sf* *poco rit.* *cresc.*

180 *sf* *sf* *a tempo* *sf* *p*

185 *sf* *f* *cresc.*

190 *sf* *f*

200 *f* *ff* *p* *acceler.*

205 *cresc.*

210 *Presto.* *f*

215 *sf* *sf* *sf*

Musical score for Violin I on page 10, measures 115-175. The score is written in treble clef with a key signature of one sharp (F#). It features a variety of dynamics including *f*, *sf*, *dim.*, *p*, *pp*, and *ff*. Performance markings include *rit.*, *a tempo*, *marc.*, *poco stent.*, and *a tempo*. Measure numbers 120, 125, 130, 135, 140, 145, 150, 155, 160, and 170 are indicated. The piece concludes with a first ending bracket and a final *ff* dynamic.

Musical score for Violin I on page 11, measures 175-215. The score continues in treble clef with a key signature of one sharp (F#). Dynamics range from *p* to *ff*. Performance markings include *rit.*, *a tempo*, *stacc.*, and *Allegro più stretto.*. Measure numbers 130, 135, 140, 145, 150, 155, 160, 165, 170, and 180 are indicated. The score ends with a *sf* dynamic.

Andantino.

Musical score for Violin I, page 4, starting with 'Andantino.' The score consists of 12 staves of music. It begins with a 7-measure rest, followed by a series of eighth-note patterns. Dynamics include *p*, *mf*, *p f*, *sf*, *dim.*, *p*, *f*, *sf*, *dim.*, *p*, *pp*, *cresc.*, *dim.*, *pp*, *mf*, *cresc.*, *f*, *sf*, *dim.*, *p*, *mf*, *p*, *p*, *cresc.*, *f*, *dim.*, *p*, *p*, *arco*, *cresc.*, *f*, *sf*, *ff*, *sf*, *sf*, *sf*.

Musical score for Violin I, page 9, continuing the piece. It consists of 12 staves of music. Dynamics include *f*, *ff*, *sf*, *sf*, *dim.*, *sf*, *p*, *f*, *sf*, *mf*, *p*, *cresc.*, *cresc.*, *cresc.*, *ff*, *sf*, *sf*, *mf*, *stacc.*, *cresc.*.

Vivace.

Musical score for Violin I, page 8, starting with "Vivace." The score consists of 13 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Vivace." and the initial dynamic is *p*. The score includes various dynamics such as *f*, *sf*, *mf cresc.*, *ff*, *p*, *cresc.*, *dim.*, *pp*, *pizz.*, *arco*, and *tr.*. Measure numbers 5, 15, 20, 25, 35, 40, 45, 50, 55, 60, and 65 are indicated. The piece concludes with a *cresc.* marking at the end of the final staff.

Musical score for Violin I, page 5, continuing from page 8. The score consists of 13 staves of music. It begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The tempo is "Vivace." and the initial dynamic is *p*. The score includes various dynamics such as *p cresc.*, *cresc.*, *f*, *p*, *P*, *cresc.*, *f*, *p*, *cresc.*, *p*, *cresc.*, *p*, *pp*, *mf cresc.*, *mf*, *cresc.*, *f*, *pp*, *mp*, *pp*, *mp*, *pp*, *pp*, *p*, *pp*, *p*, *cresc.*, *mf*, *pp*, *dim.*, *p*, *cresc.*, *rall.*, *dim.*, *pp*, and *Andante.*. Measure numbers 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, and 135 are indicated. The piece concludes with a *pp* dynamic and a *7* measure rest.

*espress.*  
*p* 150 *poco cresc.* 155  
*p* 160 *espress.* *mf cresc.* *sf* *dim.*  
*p* 165 *cresc.*  
*sf*  
*170* *Più lento.* *rit.* *dim.* *p*  
*175* *pizz.* *pp*

Menuett.

Allegro moderato.

*f* 5 *sf* 10 *sf p* *f* *sf p* *sf* *p* 15  
*p* 20 *f* *sf* *p*  
*25* *cresc.*  
*30* *sf*  
*35* *sf* 40  
*dim.* *pp*

45 *cresc.* *f* *sf*  
50 *sf* *sf* *sf cresc.* *sf* *sf* *ff*  
55 *sf* *sf* *sf* *sf*  
60 *sf*  
65 *sf*  
70 *sf* *mf* *f* *sf* *mf* *sf* *p* *cresc.*  
75 *sf* *p* *sf* *ff* *ff*  
80 *Più mosso.* *Fine. p* 85  
90 *1.* *2.* *dim.* *p*  
95 *cresc.* *mf*  
100 *dim.* 105 *p*  
110 *1.* *2.* *mf* *dim.* *p*  
*da Capo il Menuetto senza  
Repetitione sin al Fine.*

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## VIOLIN II

# QUARTETT

Heinrich von Herzogenberg, Op. 42. No 3.

**Allegro.**

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*p* *cresc.* 70

*p* 75 *cresc.*

80 *pp* 3

85 *pp* *cresc.*

*f* 90

95 *ff* *rit.* *dim.*

*a tempo* 100 *p* *cresc.*

105 *sf*

110 *sf* *mf*

115 *p espress.*

120 *pp* *cresc.* 125 *fsf*

*sf* *dim.* *a tempo* 130 *p*



135 *cresc.* *p*

*stacc.*

140

145 *f* *sf* *p*

*f sf*

150

155 *sf* *sf* *p*

160 *sf* *p* *sf* *p*

*espr.* *f p* *sf p* *sf p* *sf p* *sf p* *dim.*

165

170 *dim. e rit.*

175 *pp*

*Allegro più stretto.* 180 *ff* *f* *sf*

Detailed description: This page of a musical score for Violin II contains measures 135 through 180. The music is written in a single staff with a treble clef and a key signature of one sharp (F#). The tempo and dynamics are varied throughout. Measure 135 begins with a *cresc.* marking and a *p* dynamic. Measure 145 features a *f* dynamic followed by *sf* and *p*. Measure 165 includes an *espr.* marking and a series of *f p* and *sf p* dynamics. Measure 170 is marked *dim. e rit.* and measure 175 is marked *pp*. The piece concludes at measure 180 with the tempo change to *Allegro più stretto.* and dynamics of *ff*, *f*, and *sf*.

*Andantino.*

*p* *mf* *p*  
*mf* *p* *f* *sf* *dim.*  
*p* *f* *sf* *dim.* *p* *pp*  
*cresc.* *dim.* *pp* *mf*  
*cresc.* *f* *dim.* *p* *mf*  
*pizz.* *p* *p* *f* *p* *f*  
*arco* *sf* *p* *ff* *p*  
*cresc.* *p* *p*  
*pizz.* *arco* *f* *sf* *ff*  
*pizz.* *sf* *sf* *sf* *p* *ff* *p*  
*arco* *cresc.* *cresc.* *f* *p*

*a tempo*  
*pizz.* *pp* *pizz.* *150*  
*arco* *p* *155* *cresc.*  
*160* *tr.*  
*165* *ff* *170*  
*175* *sf* *sf*  
*180* *sf* *sf*  
*poco rit.* *cresc.* *a tempo* *185*  
*190* *sf* *sf* *sf* *sf* *p* *stacc.* *cresc.*  
*195* *2* *195*  
*200* *ff* *v v v* *v v v*  
*acceler.* *205* *cresc.*  
*210* *Presto.*  
*215* *sf* *sf* *pizz.* *f* *arco*

arco

pp p

cresc.

dr

75

80

dim.

85

90

95

cresc.

100

cresc.

105

110

115

120

marc.

125

poco slentando

dim.

p

a tempo

130

135

poco slent.

dim.

95

cresc.

100

105

109

p cresc.

110

mf cresc.

115

120

125

130

135

rall.

Andante.

pp

140

145

150

155

160

165

170

175

pizz.

pp

# Menuett.

Allegro moderato.

Musical score for Violin II, Menuett, page 6. The score is in G major, 3/4 time, and consists of 12 staves of music. It begins with a forte (f) dynamic and includes various markings such as accents, pizzicato (pizz.), arco, and dynamic changes like sf, p, and cresc. The piece concludes with a fortissimo (ff) dynamic.

Più mosso.

Musical score for Violin II, Menuett, page 7. The score continues from page 6 and includes a section marked "Vivace". It features first and second endings, a "Da Capo" instruction, and various dynamics including p, mf, f, and sf. The piece ends with a pizzicato (pizz.) marking and a first ending.

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Lee (2)	Arensky	Haydn (3)	Mozart (12)	Spohr (5)	Rheinberger
<b>TRIOS</b>	Bazzini (2)	Hermann	Onslow (3)	Stanford	Stanford
Bruni (3)	Coleridge-	Herzogenberg	Ouseley (2)	Svendsen	Veit
Orellana	Taylor	Hurlstone	Raff	Swan Hennessy	<b>SEXTETS</b>
Pleyel (2)	Fibich	Jansa	Rheinberger	Vanhal (2)	Wilm
Reinecke	Gade	Kirchner	Rode	Volkman (3)	<b>OCTETS</b>
Shield (6)	Godard	Krommer (3)	Rubinstein (2)	<b>QUINTETS</b>	Spohr

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Hofmann	Präger (3)	Fibich	Perry	Barnekow	Gade
Kreutzer	Raimondi	Fuchs (4)	Pleyel (10)	Bazzini	Malling
Präger	Ries H. (6)	Gernsheim (4)	Prout (2)	Berger	Raff
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Berger (2)	Taneiev	Goldmark	Reinagle (3)	Fétis	Svendsen
Blanc (3)	Viotti (9)	Grädener (2)	Reinecke (2)	Krommer (3)	<b>PIANO TRIOS</b>
Blumenthal (2)	<b>QUARTETS</b>	Herzogenberg	Reissiger (6)	Onslow (13)	Hummel
Boely (3)	Ambrosio	Jensen	Rheinberger	Ries F.	Lachner (5)
Bruni (9)	Arensky	Kiel (4)	Ries F. (5)	Rubinstein	Reissiger (4)
Cremont	Bargiel (2)	Kirchner	Rode	Spohr (2)	Spohr (5)
Dont (2)	Bazzini (2)	Klughardt (2)	Rubinstein (6)	Svendsen	<b>PIANO 4TETS</b>
Dotzauer	Bendl	Kopylov (2)	Scharwenka (2)	Davidov	Hurlstone
Godard	Bree J van (2)	Krehl	Simonetti (2)	Gade	Parry
Hermann	Carreno	Krommer(3)	Spohr (12)	Hofmann	Stanford
Herzogenberg	Cherubini (3)	Kuhlau	Stanford (2)	Krug	<b>PIANO 5TETS</b>
Hoffmeister	Chvala (2)	Litolff	Stenhammar(5)	Ölander	Arensky
Kreutzer	Cui (3)	Luigini	Taneiev S. (6)	Raff	Jadassohn (3)
Krommer	Davidov	Macfarren	Volkman (3)	Rubinstein	Spohr (2)
Manns(5)	Dittersdorf(2)	Naprapnik(3)	Zelenski (3)		Stanford

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## VIOLA

# QUARTETT

Heinrich von Herzogenberg, Op. 42. No 3.

Allegro.

The musical score for the Viola part is written in G major and 2/4 time. It begins with a forte (f) dynamic and includes several measures of rests. The piece is marked 'Allegro' and contains various dynamic markings such as sf, p, mf, cresc., dim., rit., and a tempo. There are also articulation markings for pizzicato (pizz.) and arco. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 indicated. The piece concludes with a final measure marked with a '2'.

This musical score for Viola spans measures 75 to 130. It is written in a key with one sharp (F#) and a 3/4 time signature. The score consists of 12 staves of music. Measure numbers are indicated at the beginning of several staves: 80, 85, 90, 95, 105, 110, 115, 120, and 125. The dynamics range from *pp* (pianissimo) to *sf* (sforzando). Performance markings include *cresc.* (crescendo), *rit.* (ritardando), *a tempo*, *ten.* (tension), and *dim.* (diminuendo). There are several triplet markings (3) throughout the piece. The notation includes various note values, rests, and slurs.

*rit.* *a tempo*  
*p* *cresc.*

130  
*p*

135  
*sf*

140  
*sf*

145  
*p* *sf*

150  
*sf* *pizz.*

155  
*sf*

160  
*arco* *espress.* *sf*

165  
*sf* *dim.*

170  
*dim. e rit.*

175  
*pp*

**Allegro più stretto.**  
180  
*sf*

Detailed description: This page of a musical score for the Viola part contains measures 130 through 180. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score begins with a *rit.* (ritardando) marking, followed by a return to *a tempo*. The dynamics range from *p* (piano) to *sf* (sforzando) and *pp* (pianissimo). Performance instructions include *cresc.* (crescendo), *arco* (arco), *espress.* (espressivo), *pizz.* (pizzicato), and *dim. e rit.* (diminuendo e ritardando). Measure numbers 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, and 180 are clearly marked above the staves. The piece concludes with the tempo change to **Allegro più stretto.**

Andantino.

Musical score for Viola, page 4, starting with "Andantino." The score is in 2/4 time and consists of 10 staves of music. It features various dynamics including *p*, *mf*, *f*, *sf*, *pp*, and *ppresc.*, along with performance instructions such as *arco*, *pizz.*, *cresc.*, and *dim.*. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, and 100 are indicated throughout the piece.

Musical score for Viola, page 9, continuing from page 4. The score is in 2/4 time and consists of 10 staves of music. It features various dynamics including *pp*, *p*, *f*, *sf*, *ff*, and *ppresc.*, along with performance instructions such as *arco*, *pizz.*, *cresc.*, *dim.*, *a tempo*, *stacc.*, *poco rit.*, and *Presto.*. Measure numbers 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, and 215 are indicated throughout the piece.





# Menuett.

Allegro.

Musical score for the first movement of the Minuet, starting at measure 1 and ending at measure 75. The score is in 3/4 time with a key signature of one sharp (F#). It features various dynamics including *f*, *sf*, *p*, *mf*, and *ff*, and includes performance instructions like *pizz.* and *arco*.

Più mosso.

Musical score for the second movement of the Minuet, starting at measure 80 and ending at measure 115. The score is in 2/4 time with a key signature of one sharp (F#). It features various dynamics including *p*, *mf*, *f*, and *ff*, and includes performance instructions like *Fine.*, *dim.*, *cresc.*, *arco*, and *pizz.*

Da Capo il Menuetto senza  
Repetizione sin al Fine.

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## VIOLONCELLO

# QUARTETT

Allegro.

Heinrich von Herzogenberg, Op. 42. No 3.

2. pizz.  
dim. p 65

cresc. f p 70

arco p 75 cresc. 1

80 rinf. pp

85 pp cresc. f

90 cresc.

95 rit. pizz. dim. a tempo arco pp 100

ten. ten. 105

sf sf cresc. 3

110 sf mf pizz. sf mf

115 arco p

Detailed description: This page of a cello score contains ten staves of music, numbered 65 to 115. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a second ending bracket labeled '2. pizz.' and a dynamic marking of 'dim.' leading to a 'p' (piano) dynamic. The music features various articulations and dynamics, including 'cresc.' (crescendo), 'f' (forte), 'pp' (pianissimo), 'rinf.' (ritornello), 'rit.' (ritardando), 'a tempo', 'ten.' (tension), and 'arco' (arco). There are several triplet markings (3) and a first ending bracket (1) at measure 75. The score concludes with a 'p' dynamic at measure 115.

120 *pp* *cresc.* 130 *rit.* *a tempo*

125 *sf* *sf* *sf dim.* *p*

135 *cresc.* *pizz.* *p* *arco*

140 *f* *p* *sf*

145 *sf* *p*

150 *sf* *sf*

155 *sf*

160 *pizz.* *arco* *p* *p*

165 *dim.* *p* *pp* *dim. e rit.* 170

*pizz.* 175

*arco* 180 *ff* *sf* *sf* *sf*

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins at measure 120 with a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The second staff starts at measure 125 with fortissimo (*sf*) dynamics and includes a ritardando (*rit.*) and a return to tempo (*a tempo*) marking. The third staff begins at measure 135 with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and a pizzicato (*pizz.*) instruction. The fourth staff starts at measure 140 with fortissimo (*f*) and piano (*p*) dynamics, and includes an arco instruction. The fifth staff begins at measure 145 with fortissimo (*sf*) and piano (*p*) dynamics. The sixth staff starts at measure 150 with fortissimo (*sf*) dynamics. The seventh staff begins at measure 155 with fortissimo (*sf*) dynamics. The eighth staff starts at measure 160 with fortissimo (*sf*) and piano (*p*) dynamics, and includes pizzicato (*pizz.*) and arco instructions. The ninth staff begins at measure 165 with piano (*p*) and pianissimo (*pp*) dynamics, and includes a decrescendo and ritardando (*dim. e rit.*) marking. The tenth staff starts at measure 175 with pizzicato (*pizz.*) dynamics. The final staff begins at measure 180 with fortissimo (*ff*) dynamics and includes an arco instruction.



90 *f* *mf*

95 *cresc.* *cresc.* *cresc.*

100 *p*

105 *ff* *sf* *sf*

110 *mf* *cresc.*

115 *f*

120 *poco slentando* *a tempo* *dim.* *p* *sf* *sf* *marc.* *cresc.*

125 *pp*

130 *poco slentando* *a tempo* *dim.* *p* *pp*

135 *cresc.*

140 *pp*

145 *cresc.*

150 *p*

155 *cresc.*

160 *f*

100 *p cresc.*

105 *pizz.* *mf cresc.* *f pp* *f mp tranqu.*

110 *1.* *arco* *2.* *arco*

115 *mp* *pp* *p*

120 *pizz.* *pp* *arco* *p* *pizz.* *pp*

125 *1.* *arco* *p* *cresc.* *mf*

130 *pizz.* *p* *arco* *p* *cresc.*

135 *rall.* *pizz.* *Andante.* *arco* *p espress.*

140 *p*

145 *poco cresc.*

150 *pizz.* *poco cresc.* *p*

155 *p*

160 *cresc.* *sf* *dim.* *p espress.*

165 *cresc.* *sf* *170 Più lento.* *rit. pizz.* *arco* *dim. p*

175 *pizz.* *pp*





Heinrich von Herzogenberg (1843 - 1900) was an Austrian composer. He studied composition in Vienna with Dessooff in whose house he met Brahms with whom he (and his wife Elizabeth) enjoyed a life-long friendship.

He moved in 1872 to Leipzig where with Spitta and others he founded the Bach Society of which he subsequently became leader. In 1885 he took the post of professor of composition at the Hochschule für Musik in Berlin.

He modelled his chamber music on that of Brahms to whom the Op.42 set of string quartets are dedicated.

Wilhelm Altmann, writing of this third quartet in Cobbett's *Cyclopedic Survey*, says that it is "a concise and transparently clear piece of writing, distinguished by a full and spontaneous flow of invention and a certain appealing, unassuming simplicity."

MERTON MUSIC

HERZOGENBERG

STRING QUARTET

in G Op. 42 No.3

PARTS

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