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4 Mus. pr.

Violino I

Nr. 300303.

Bruch
Quartett No. 1.

Cmoll, Op. 9.

Violine I.

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Otto Lindauer
1888

QUARTETT.

Violino I.

Andante.

Max Bruch, Op. 9.

p

cresc. *sf*

cresc. e accelerando *ff*

dim.

Allegro, ma non troppo. *ff*

sempre ff

ff *passionato*

sf

sf

ff *1* *p*

Violino I.

p
cresc. *mf* *f*
f marcato *p* *cresc.*
f *p*
cresc.
p *cresc.*
ff appassionato *dim.* *p*
dim. *pp* *sostenuto* *1 molto cresc.*
2 *p cresc.* *ff* *p* *pp* *sempre cresc.*
ff
poco rit. *a tempo* *1* *ff*

Violino I.

ben marcato.

ff

ff con forza

dim. *p*

cresc. *ff* *p*

1 *5*

pp

Detailed description: This page contains the first ten measures of a Violino I part. The music is written on a single staff in treble clef. It begins with a tempo marking 'ben marcato.' and a dynamic of 'ff'. The piece features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout. The dynamics fluctuate, including 'ff con forza', 'dim.', 'p', 'cresc.', and 'pp'. Measure numbers '1' and '5' are indicated above the staff. The key signature has one sharp (F#).

Violino I.

pp *cresc.* *f* *p* *molto cresc.*

ff

ff *sf*

sf *marcato*

p

molto espressivo *ritard* *mf* *p*

a tempo *sf* *p* *espress.* *p* *cresc.*

marcato *f*

Violino I.

p *f*

sul G *cresc.*

p *cresc.*

ff *appassionato* *dim.* *p*

pp *cresc.*

molto cresc.

ff

ff

ff

Violino I.

Adagio.

espress.

p *dolce e tranquillo*
cresc. *espress.*
dim. *p cresc.* *p*
pp *cresc.* *accel.*

Un poco più vivo

dolce

cresc.

dolce *cresc.*
6 *p cresc.* *f appassionato*
p *cresc.* *p*
p

Violino I.

cresc.
molto cresc.
ff appassionato
ff
p
pp
pp
tutto pp
ppp
ritard.
cresc.
molto espressivo
pp
p
crescendo - ff
p
cresc.
f
espress.

Violino I.

First system of musical notation for Violino I. It consists of two staves. The top staff begins with a melodic line in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a series of eighth-note patterns, followed by a dynamic marking of *dim.* and a *ten.* marking above a *pp* dynamic. The bottom staff provides harmonic support with chords and a melodic line, including *ten.* markings and dynamics of *pp*, *pp*, and *ppp*.

Allegro molto energico.

Second system of musical notation, starting with the tempo marking *Allegro molto energico.* The first staff shows a melodic line with a *ff* dynamic marking.

Third system of musical notation, featuring a complex rhythmic pattern of chords. It includes dynamic markings of *fp*, *cresc.*, *fp*, *cresc.*, and *p*.

Fourth system of musical notation, containing two first endings. The first ending is marked *1.* and the second *2.*. Dynamics include *molto cresc.*, *ff*, and *f*.

Fifth system of musical notation, featuring a melodic line with a *ff* dynamic and a *sempre f* marking. It concludes with a *f* dynamic.

Sixth system of musical notation, showing a melodic line with a *f* dynamic and a fermata over a measure marked with an 8.

Seventh system of musical notation, featuring a melodic line with a *f* dynamic and a fermata over a measure marked with an 8.

Eighth system of musical notation, concluding with a *a tempo* marking and a *3* measure rest. Dynamics include *un poco rit.* and *f*.

Violino I.

ff
rit. molto
cresc.
p
cresc.
p
f
p *grazioso*
cresc.
p
pizz.
arco.
pp *mp* *ff*

Detailed description of the musical score: The score is for Violino I and consists of ten staves of music. It begins with a forte (*ff*) dynamic. The first staff features a melodic line with a strong accent. The second staff continues with a similar melodic line, marked *rit. molto*. The third staff shows a melodic line with a *cresc.* marking. The fourth staff has a *p* dynamic. The fifth staff has a *cresc.* marking. The sixth staff has a *p* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *p* dynamic and is marked *grazioso*. The ninth staff has a *cresc.* marking. The tenth staff has a *p* dynamic. The eleventh staff has a *pizz.* marking. The twelfth staff has an *arco.* marking. The thirteenth staff has a *pp* dynamic. The fourteenth staff has a *mp* dynamic. The fifteenth staff has a *ff* dynamic.

Violino I.

cresc.
fp *cresc.* *fp*

p *molto cresc.* *ff* *ff*

sempre ff *f*

sf *8*

8

a tempo
un poco rit. *f* *ff*

rit. molto a tempo 3

p *cresc.* *f*

p *cresc.* *f*

p *pp* *molto cresc.*

stringendo *ff* *Prestissimo.*

Violino I.

Molto vivace.

The musical score for Violino I consists of ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a 4-measure rest. The tempo is marked 'Molto vivace'. The first staff includes a *pp* dynamic marking and a *cresc.* marking. The second staff continues the melodic line. The third staff features a *ff* dynamic marking. The fourth staff contains a first ending bracket. The fifth staff has a *p* dynamic marking. The sixth staff includes a *cresc.* marking and a *p* dynamic marking. The seventh staff has a *cresc.* marking and a *f* dynamic marking. The eighth staff begins with a *ff* dynamic marking and includes a *con fuoco* marking. The ninth staff continues with a *ff* dynamic marking. The tenth staff concludes with a *ff* dynamic marking and a second ending bracket.

Violino I.

The musical score for Violino I consists of ten staves of music. The first staff begins with a second ending bracket and includes dynamic markings *p*, *mf*, and *p*. The second staff features a first ending bracket, a tempo change to *a tempo*, and dynamic markings *dim.*, *pp*, *un poco rit.*, and *dol. e tranquillo*. The third staff includes *dim.* and *f*. The fourth staff has *p*. The fifth staff has *f*, *p*, *f*, *p*, and *p*. The sixth staff has *fp*, *fp*, and *cresc.*. The seventh staff has *ff*. The eighth staff has *decresc.*. The ninth staff has *pp*. The tenth staff has a fifth ending bracket.

Violino I.

molto cantabile
p dol. *cresc.* *p*
p *molto cresc.*
ff appassionato *espress.*
cresc. *p*
cresc. *ritard.* *poco a poco più lento* *p* *pp*
a tempo *3* *ff* *cresc.*
ff
agitato *p*
cresc. *f* *p*
sempre cresc. *ff*

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *sempre ff*. The third staff features dynamic markings *sf* and *ff pesante e con forza*. The fourth staff is marked *sempre ff*. The fifth staff includes *fff*, *ritenuto*, and *a tempo* markings, ending with a *p* dynamic. The sixth staff starts with *cresc.*, followed by *f*, *p*, and *molto cresc.* markings. The seventh staff is marked *ff*. The eighth staff has *sf* markings. The ninth staff contains sixteenth-note passages. The tenth staff concludes the piece with a double bar line.

4 Mus. pr.

Violino II

Nr. 300303.

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Quartett No. 1.

Cmoll, Op. 9.

Violine II.

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OTTO
1875

Violino II.

cresc. *f*

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

p *3* *3* *3*

p *3* *3* *3* *cre* *scen* *do* *p* *cresc.*

ff *dim.*

dim. *sostenuto* *pp*

1. *p molto cresc.* 2. *p cresc.* *ff* *p* *pp* *p*

sempre cre *scen* *do*

ff *f* *f* *f* *f* *poco rit.* *a tempo.* *f*

ben marcato

1. 2. *f*

Violino II.

The musical score for Violino II consists of 12 staves of music. The notation includes various dynamics such as *sf*, *ff*, *ff con forza*, *dim.*, *cresc.*, *f*, *p*, *pp*, *ppp*, *p molto*, and *ff*. There are also articulation marks like accents and slurs. The score includes first and second endings, indicated by '1' and '2' above the notes. The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the lower half of the page. The tempo/mood is marked as *marcato* at the bottom right.

Violino II.

The musical score for Violino II consists of ten staves. The first staff is an instrumental introduction. The second staff begins with the vocal line: *p* ri - tar - dan - do a tempo. *cresc.* The third staff continues the vocal line with *p* and *cresc.* The fourth staff continues with *f* and *p*. The fifth staff features triplets and *cresc.* The sixth staff continues with *p* and *cresc.* The seventh staff includes the vocal line: do *p* cre - scen - do *ff*. The eighth staff continues with *dim.*, *p*, *p*, and *pp*. The ninth staff features *cresc.*, *sf*, and *cresc.* The tenth staff continues with *p* and *sempre cresc.* The eleventh staff features *ff*. The twelfth staff continues with *ff*. The thirteenth staff features *sf*.

Violino II.

Adagio .

pp *sempre pp*

p *dolce*

dim. p *cresc.* p *dim.* pp *mo*

cresc. accel. **Un poco più vivo .** *ppp* pp *cresc.*

p *cresc.* f

p p

cresc. molto

cresc. ff *passionato* ff

p *cresc.* p pp pp

Tempo I. ppp *cresc.* pp

Violino II.

pp p

pp sempre cre

scen do ff

p

p cresc. sf p cresc.

f p ten. ten. ten. pp ppp

Allegro molto energico.

ff sf

cresc. sf cresc. p molto cresc. ff

1. ff sempre ff feroce f

2. ff f

3. a tempo. un poco rit. p f

Violino II.

ff

molto rit. **Un poco meno vivo.**

p *p espressivo* *cresc.* *f*

p *cresc.* *p* *cresc.*

sf *decrease.* *p*

p *cresc.*

f *pizz.* *arco.* *pp*

pp *arco.* *ten.*

ten. *ppp* *ff*

fp *cresc.* *fp* *cresc.* *p* *molto cresc.*

ff *sf* *ff* *ff e feroce*

Violino II.

f *f* *f*

un poco rit. *a tempo.* *p* *f* *ff* *3*

f *ff* *1* *rit. molto* *p*

f *p* *cresc.*

f

p *pp* *molto cresc.*

ff *stringendo*

Prestissimo.

Violino II.

Molto vivace.

1 2 3 4 5 6 7 8 9 10 11 12

ff *sempre pp* *cresc.*

13

ff

1

p

cresc. *f* *p* *cre*

scen *do* *f* *ff*

ff *ff* *ff*

con fuoco

ff *fuoco* *p* *p* *mf*

p *pp* *un poco rit.* *a tempo.* 1

dolce tranquillo *dim.* *f* *p*

p *grazioso*

Violino II.

f *p* *f* *p*
p *sp* *cresc.* *scen - do* *ff sempre ff*
decres.
sempre più dim.
pp
p *p* *pp*
cresc. *p*
pp *molto cresc. ff*
f *p* *f*
p *f*
poco a poco più lento . . . a tempo. 1
ri - tard. *p*

Violino II.

fp *cresc.* *ff*

ff *sempre*

agitato *cresc.* *p*

f *p* *cresc.*

ff *sempre ff*

sf *sf* *sf* *ff pesante e con forza*

sempre ff *a tempo.*

ff *ri- te- ni- to*

p *cresc.* *f* *molto cre-*

- scen - do

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

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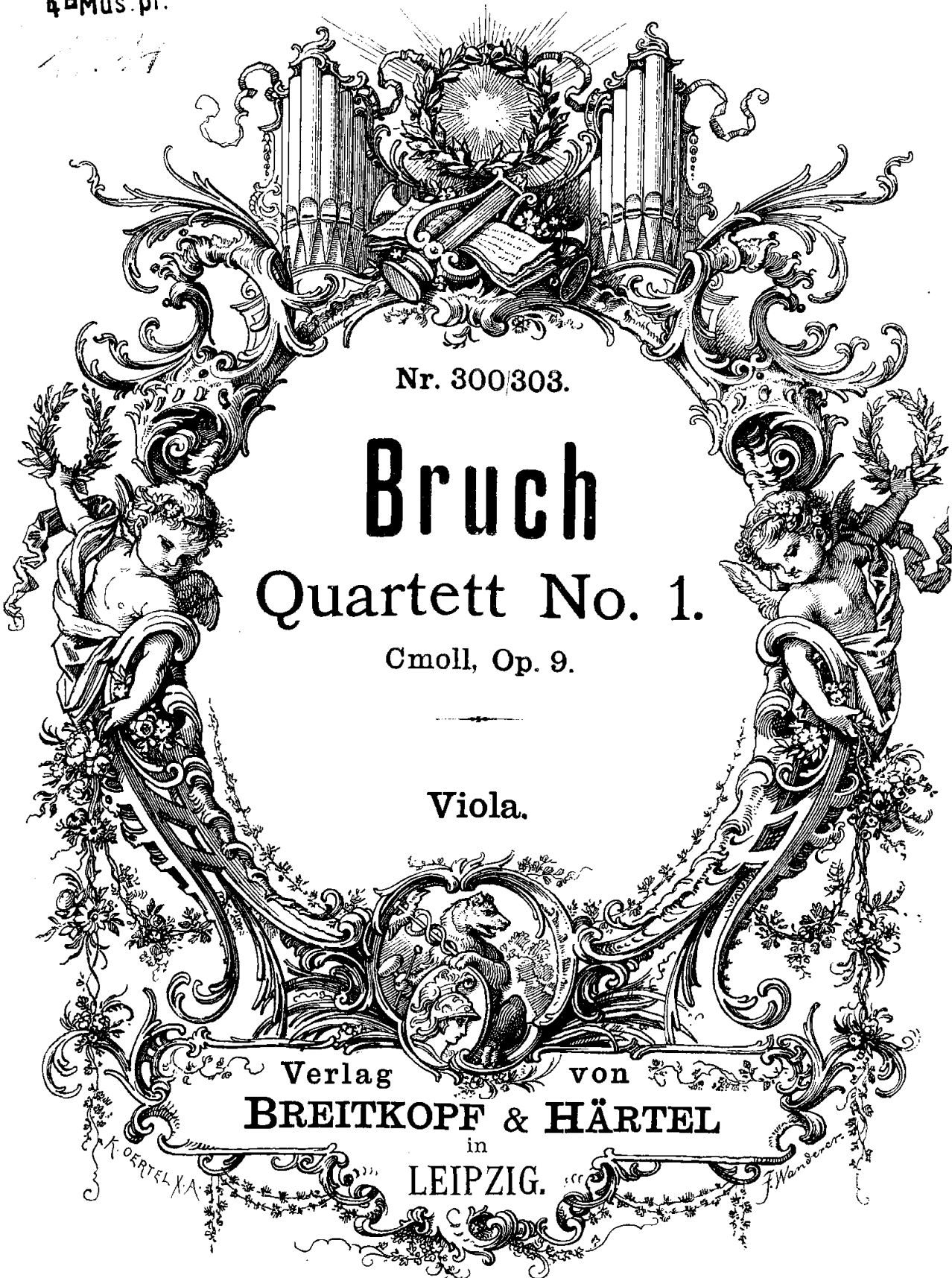
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Bruch
Quartett No. 1.

Cmoll, Op. 9.

Viola.

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Otto Heider
Bücher

QUARTETT.

Viola.

Andante.

Max Bruch, Op. 9.

3
p

p cresc. ff dimin. mf accelerando

cresc. Allegro ma non troppo ff

1 sempre ff

sf

sf sf sf sf cresc.

ff sempre ff sf sf sf

sf sf ff

fp p

p

Viola.

p *cresc.* *mf*

cresc. *f*

dim. *p* *cresc.*

p

p *cresc.*

p *cresc.* *ff*

p *p* *sempre cresc.*

sostenuto *p* *molto cresc.* *p* *cresc.* *ff*

ff

a tempo *ff* *ff*

poco rit.

Viola.

ben marcato

f *sf* *ff* *con forza* *dim.* *p* *espress.* *cresc.* *ff* *p* *p* *cresc.* *p* *molto cresc.* *ff* *ff* *ff*

Viola.

marcato

ritard.

a tempo

p *sf* *p* *cresc.* *f* *p*

cresc.

f *p* *cresc.*

f *3* *p* *cresc.*

3 *3* *3* *p* *cresc.*

3 *3* *3* *p* *cresc.*

ff *dimin.* *p*

pp

cresc. *sempre più cresc.* *molto cresc.*

ff *ff*

sf

Viola.

Adagio.

pp *sempre pp*
cresc. *p*
dolce
dimin. *p* *cresc.* *p* *dimin.*
pp *morendo* *ppp* *cresc. accel.*

Un poco più vivo

pp *s* *s* *cresc.* *p* *cresc.*
f
p
cresc. *molto*
cresc. *ff* *ff*

Viola.

p *p* *pp* *tutti pp*

ppp *ritard.* *cresc.* *Tempo I?* *pp*

pp *p* *pp*

sempre cresc.

ff

p

cresc. *f* *p* *cresc. f* *dimin.*

ten. *ten.* *ten.* *pp* *pp* *pp* *ppp*

Viola.

Allegro molto energico.

The musical score for Viola consists of 13 staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- Staff 1: *ff*
- Staff 2: *sf*, *cresc.*, *sf*, *cresc.*, *p*
- Staff 3: *ff*, *sf*, *sf*, *cresc.*
- Staff 4: *sempre ff e feroce*
- Staff 5: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*
- Staff 6: *a tempo*, *un poco rit.*, *ff*
- Staff 7: *sempre ff*
- Staff 8: *sf*, *ff*
- Staff 9: *sf molto rit.*, *p*, *p*, *cresc.*, *f*
- Staff 10: *p*, *cresc.*, *p*
- Staff 11: *cresc.*, *sf*, *deces.*, *p*
- Staff 12: *p*, *cresc.*
- Staff 13: *f*, *p*

Viola.

pizz **1** *arc.*
cresc. *pp* *dimin.* *p* *pp* *ten.*
ten. *ppp* *ff* *cresc.* *f* *p* *sf* *cresc.* *p*
cresc. *ff* *sf* *sempre ff feroce*
sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *un poco*
rit. *ff* *a tempo* *sempre ff*
a tempo *f* *sf* *rit.* *p* *cresc.* *f*
p *cresc.*
pp *molto cresc.* *stringendo*
sf **Prestissimo**

Viola.

Molto vivace.

1 2 3 4 5 6 7 8 9 1 2 3 4

5 6 *fp* 7 8 *f* 9 10 11

crese.

fp *crese.*

f *p* *crese.*

f *ff*

ff *ff*

ff *con*

fuoco *p* *p* *mf*

p *pp*

a tempo *dolce tranquillo* *un poco rit.*

dimin. *f* *p*

p *grazioso* *f* *p* *f* *p*

Viola.

fp *cresc. fp* *ff*
decresc.
sempre più dimin.
p *pp*
p
pp *cresc.*
p *pp*
molto cresc. ff *p* *sf*
sf *p* *p* *sf* *poco a poco*
più lento *a tempo* *sf* *sf* *molto cresc. ff* *ritard.* *p*
ff *sempre* *ff* *agitato*
cresc. *f* *p*

Viola.

The musical score for Viola consists of 13 staves. The notation includes various dynamics such as *ff*, *sf*, *p*, *mf*, and *molto cresc.*. Performance instructions include *cresc.*, *sempre ff*, *ff pesante*, *ff con forza*, *ritenuto*, *marcato*, and *a tempo*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and uses a variety of articulation marks like slurs and accents.

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Quartett No. 1.

Cmoll, Op. 9.

Violoncell.

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| 326/28. Grünberger , Quartett Nr. 1. A moll. Op. 31. | 438/39. Mendelssohn , Quartett Nr. 1. E dur. Op. 12. |
| 329/31. — Quartett Nr. 2. D moll. Op. 37. | 440/41. — Quartett Nr. 2. A moll. Op. 13. |
| 332. Haydn , Quartett Nr. 1. D dur. Op. 20 Nr. 4. (David.) | 442/43. — Quartett Nr. 3. D dur. Op. 44 Nr. 1. |
| 333. — Quartett Nr. 2. E dur. Op. 33 Nr. 2. (David.) | 444/45. — Quartett Nr. 4. E moll. Op. 44 Nr. 2. |
| 334. — Quartett Nr. 3. C dur. Op. 33 Nr. 3. (David.) | 446/48. — Quartett Nr. 5. E dur. Op. 44 Nr. 3. |
| 335. — Quartett Nr. 4. G dur. Op. 54 Nr. 1. (David.) | 449/50. — Quartett Nr. 6. F moll. Op. 80. |
| 336. — Quartett Nr. 5. B dur. Op. 64 Nr. 3. (David.) | 451/52. — Andante (E dur), Scherzo (A moll), Capriccio (E moll), Fuge (E dur). Op. 51. |
| 337. — Quartett Nr. 6. G dur. Op. 64 Nr. 4. (David.) | 453. — Ouverture Sommernachtstraum. Op. 21. |
| 338. — Quartett Nr. 7. D dur. Op. 64 Nr. 5. (David.) | 454. — Ouverture Fingalshöhle (Hebriden). Op. 26. |
| 339. — Quartett Nr. 8. G moll. Op. 74 Nr. 3. (David.) | 455. — Ouverture Meeresstille. Op. 27. |
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| 341. — Quartett Nr. 10. D moll. Op. 76 Nr. 2. (David.) | 457. — Ouverture Athalia. Op. 74. |
| 342. — Quartett Nr. 11 (Kaiserquartett). C dur. Op. 76 Nr. 3. (David.) | 458. — Ouverture Heimkehr aus der Fremde. Op. 89. |
| 343. — Quartett Nr. 12. B dur. Op. 76 Nr. 4. (David.) | 459. — Trompeten-Ouverture. Op. 101. |

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QUARTETT.

Violoncello.

Andante.

Max Bruch, Op. 9.

3
p

cresc. ff dim. mf cre

le - ran - do scen - do
Allegro ma non troppo.
ff 1 sempre ff

sf sf

sf cresc. scen - do

ff sempre ff

sf sf sf sf ff

ff fp dolce

p

Violoncello.

mf *cresc.*

f *dim.* *p* *espress.*

f *p*

p

cre *scen* *do*
molto cresc. *ff*

p *dim.*

sostenuto
pp *p molto cresc.* *p* *ff*

p *sempre cre* *scen*

marcato
do *ff*

un poco rit. *a tempo.* *ff* *ff* **5**

Violoncello.

ben marcato

sf

sf

sf

sf

sf

ff

con forza

dim.

p

ff

fp

p

pp

cresc.

f

p

molto cre

scen

do

ff

ff

Violoncello.

ff

marcato

ri - tar - - dan - do a tempo.

p *p* *p* *p* *cresc.* *f*

p *cresc.* *f*

p *cresc.*

p *cre* *scen* *do* *p*

cresc. *ff*

dim. *p* *pp*

cresc. *sempre più cresc.*

molto cresc. *ff* *ff*

f

Violoncello.

Adagio.

pp sempre pp dolce cresc. dim. p cresc. p dim. pp morendo ppp cresc. accel.

The Adagio section consists of four staves of music. The first staff begins with a piano (*pp*) dynamic and a *sempre pp* instruction. The second staff features a *dolce* marking. The third staff includes *cresc.*, *dim. p*, and *cresc.* markings. The fourth staff contains *p*, *dim.*, *pp*, *morendo*, *ppp*, and *cresc. accel.* markings.

Un poco più vivo.

pp cresc. cresc. f p espress. cresc. molto cresc. ff ff

The *Un poco più vivo* section consists of five staves of music. The first staff starts with *pp* and includes *cresc.* and *cresc.* markings. The second staff features *f*, *p*, and *espress.* markings. The third staff includes *cresc.* and *molto cresc.* markings. The fourth staff begins with a sixteenth-note triplet marked with a '6' and includes *ff* markings. The fifth staff continues with *ff* markings.

Violoncello.

p *p*

pp *tutto pp* *ppp*

ri - - - tard.
pizz. *pp* **Tempo I.**

pp

cresc.

scen - - do *ff* *p*

arco. *pp cresc.* *f* *grazioso*

cresc. *f* *p* *cresc. f*

ten. *pp* *pp* *pp* *pp > ppp*

Violoncello.

Allegro molto energico.

The musical score for the Violoncello part is written in bass clef, 3/4 time, and B-flat major. It begins with the tempo marking "Allegro molto energico." and includes a variety of dynamic markings and articulations. The first staff starts with *ff* and *sf* dynamics. The second staff includes *cresc.*, *fp*, *cresc.*, *p*, and *molto cresc.*. The third staff has first and second endings, with *ff*, *sf*, and *sempre ff feroce* markings. The fourth staff continues with *sf* dynamics. The fifth staff features *sf* and *a tempo* markings. The sixth staff includes *un poco rit.*, *ff*, and *sempre ff*. The seventh staff has *rit. molto* and *sf* markings. The eighth staff includes *ff*, *sf*, *p*, *cresc.*, and *p*. The ninth staff has *f*, *p*, *cresc.*, *sf*, *p*, and *cresc.*. The tenth staff includes *cresc.*, *cresc.*, *sf*, *p*, and *cresc.*. The eleventh staff has *p* and *cresc.*. The twelfth staff includes *cresc.* and *pp*. The final staff has *pizz. 1*, *arco.*, and *pp* markings.

Violoncello.

pizz. 1 1 *arco.* 3

pp *ff*

f *f* *f* *f* *f* *p* *cresc.*

fp *cresc.* *p* *cresc.* *ff* *sf*

sempre ff feroce

f *f* *f* *f* *f* *f* *f*

a tempo.

un poco rit. *p* *ff*

sempre ff

rit. molto

a tempo.

p *cresc.* *f* *p*

cresc. *f* *p* *pp*

molto cresc. *ff* *stringendo*

Prestissimo.

Violoncello.

Molto vivace.

5
pp
cre - - - - - scen -

do
ff

1
pizz.
p
cresc.

arco.
pizz.
p
cre - - - - - scen -

do
arco.
f
ff

ff

2
ff
p

un poco rit. 1
mf
p
dim.
pp

a tempo.

2
dim.
f
p

p
f
p

f
p
fp
cre - -

scen - do
ff

Violoncello.

decresc.

p

pp

cresc.

pp

molto cresc.

ff

sf

p

sf

poco a poco più lento.

sf

ritard.

p

a tempo.

pp

molto cresc. ff

ff

sempre ff

Violoncello.

pizz. agitato

cresc.

arco.

f

p

pizz.

cresc.

arco.

ff

ff

sempre ff

f

f

f

ff pesante ff con forza

f

sempre ff

marcato

a tempo.

ri - te - nu - to

ffp

cresc.

fp

fp

molto cresc

ff

ff

f

f

f

f

ff

ff

ff

ff

ff

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für Violine u. s. w.

Gruppe I. Nr. 1—50.

Nr.	Hefte	Titel
1/3.	8	Bargiel, Oktett. Cm. Op. 15 ^a . 4 Viol., 2 Br., 2 Vcell.
4.5.	7	Beethoven, Septett. Es. Op. 20. Viol., Br., Horn, Klar., Fag., Vcell., Baß.
6.	6	— Sextett. Es. Op. 81 ^b . 2 Viol., Br., Vcell., 2 Hörn.
7/8.	6	— Symphonie Nr. 6. F. Op. 68. a. Sextett (M. O. Fischer). 2 Viol., 2 Br., 2 Vcell.
9/11.	6	David, Sextett. G. Op. 38. 4 Viol., Br., 2 Vcell.
12/14.	6	Gade, Oktett. F. Op. 47. 4 Viol., 2 Br., 2 Vcell.
15/17.	8	Hoffmann, Oktett. F. Op. 80. 2 Viol., Br., Vcell. Fl., Klar., Horn, Fag.
18/19.	5	Mendelssohn, Oktett. Es. Op. 20. 4 Viol., 2 Br., 2 Vcell.
20/21.	8	Schubert, Oktett. F. Op. 166. 2 Viol., Br., Vcell., Baß, Klar., Horn, Fag.
22.	8	— Menuett u. Finales. F. 2 Ob., 2 Klar., 2 Hörn., 2 Fag., Op. 131.
23.	9	— Eine kleine Trauermusik. Esm. 2 Klar., 2 Fag., Contrabaß, 2 Hörner, 2 Pos., Op. 131.
24.	5	Soroczyński, Introduction u. Variationen. D. Solo-Viol., 2 Viol., Br., Vcell., Baß.
25/26.	8	Spohr, Doppelquartett. D. m. Op. 65. 4 Viol., 2 Br., 2 Vcell.
27/29.	8	Svendsen, Oktett. A. Op. 3. 4 Viol., 2 Br., 2 Vcell.

Streich-Quintette.

Besetzung, wenn nicht anders angegeben, 2 Violinen, 2 Bratschen und Violoncell.

Gruppe II. Nr. 51—200.

Nr.	Hefte	Titel
51/52.	5	Beethoven, Quintett. Es. Op. 4
53/54.	5	— Quintett. C. Op. 29
55/56.	5	— Quintett. Gm. Op. 104. n. Trio Op. 1 Nr. 3
57.	5	— Fuge. Op. 131
58/59.	5	— Symphonie Nr. 5. Cm. (Op. 67. (Ebers).)
60/62.	5	Cherubini, Quintett. Em. 2 Viol., Br., 2 Vcell.
63.	5	Doppler, Schlämmerlied. G. Op. 2. 2 Viol., Br., Vcell., B. Hr. 6 ^a .
64/66.	5	Fiedler, Quintett. Dm. Op. 1.
67/69.	5	Gade, Quintett. Em. Op. 8.
70.	5	Kummer, Divertissement. (Die Stimme von Portici.) G. Op. 11. Solo-Viol. u. 2 Viol., Br., B.
71/72.	5	Mendelssohn, Quintett Nr. 1. A. Op. 18.
73/74.	5	— Quintett Nr. 2. B. Op. 87
75/76.	5	Mozart, Quintett Nr. 1. B. (Werk 174.)
77/78.	5	— Quintett Nr. 2. Cm. [406.]
79.	5	— Quintett Nr. 3. Es. [405.] Viol., 2 Br., Horn, Vcell.
80/81.	5	— Quintett Nr. 4. C. [515.]
82/83.	5	— Quintett Nr. 5. Gm. [516.]
84/85.	5	— Quintett Nr. 6. A. [593.] Klar., 2 Viol., Br., Vcell.
86/87.	5	— Quintett Nr. 7. D. [593.]
88/89.	5	— Quintett Nr. 8. Es. [514.]
90.	5	— Eine kleine Nachtmusik. G. [525.] 2 Viol., Br., Vcell., B. Hr.
91/92.	5	— Quintett. Cm. [306.] (David.)
93/94.	5	— Quintett. C. [515.] (David.)
95/96.	5	— Quintett. Gm. [516.] (David.)
97/98.	5	— Quintett. D. [593.] (David.)
99/100.	5	— Quintett. Es. [514.] (David.)
101/5.	5	Naumann, Quintett Nr. 2. Es. Op. 19
104/5.	5	Onslow, Quintett Nr. 1. Em. Op. 1 Nr. 1.
106/7.	5	— Quintett Nr. 2. Es. Op. 1 Nr. 2.
108/9.	5	— Quintett Nr. 3. Dm. Op. 1 Nr. 3.
110/11.	5	— Quintett Nr. 4. Gm. Op. 1
112/13.	5	— Quintett Nr. 5. D. Op. 18.
114/15.	5	— Quintett Nr. 6. Em. Op. 19.
116/17.	5	— Quintett Nr. 7. Es. Op. 23.
118/19.	5	— Quintett Nr. 8. Dm. Op. 21.
120/21.	5	— Quintett Nr. 9. C. Op. 25.
122/23.	5	— Quintett Nr. 10. Fm. Op. 52.
124/25.	5	— Quintett Nr. 11. B. Op. 33.
126/27.	5	— Quintett Nr. 12. A. m. Op. 34.
128/29.	5	— Quintett Nr. 13. G. Op. 35.
130/31.	5	— Quintett Nr. 14. F. Op. 37.
132/34.	5	Schubert, Quintett. C. Op. 163. 2 Viol., Br., 2 Vcell. (Hermann.)
135/37.	5	— Quintett. C. Op. 163. 2 Viol., Br., 2 Vcell. (Hermann.)
136.	5	Schumann, Träumerei. F. Op. 15 Nr. 7. Solo-Viol. m. 2 Viol., Br., Vcell. 6 ^a
139/141.	5	Spohr, Quintett Nr. 6. Em. Op. 129.
142.	5	Stalinski, Romanze. F. Op. 13. Solo-Viol. m. 2 Viol., Br., Vcell.

Streich-Quartette.

Besetzung, wenn nicht anders angegeben, 2 Violinen, Bratsche, Violoncell.

Gruppe III. Nr. 201—700.

Nr.	Hefte	Titel
201.	4	Balthasar, Adagio romantico. As. 8 ^a
202/3.	4	Bargiel, Quartett Nr. 3. Am. Op. 15 ^b
204/7.	4	— Quartett Nr. 4. Dm. Op. 47
206/10.	4	Barjansky, Quartett. E. Op. 6.
213/14.	4	— Quartett. A. Op. 8
215/16.	4	Beethoven, Quartett Nr. 1. F. Op. 18 Nr. 1
218/20.	4	— Quartett Nr. 2. G. Op. 18 Nr. 2
219/21.	4	— Quartett Nr. 3. D. Op. 18 Nr. 3
221/22.	4	— Quartett Nr. 4. Cm. Op. 18 Nr. 4
223/24.	4	— Quartett Nr. 5. A. Op. 18 Nr. 5
225/26.	4	— Quartett Nr. 6. B. Op. 18 Nr. 6
227/29.	4	— Quartett Nr. 7. F. Op. 59 Nr. 1
230/31.	4	— Quartett Nr. 8. Em. Op. 59 Nr. 2
232/33.	4	— Quartett Nr. 9. C. Op. 59 Nr. 3
234/35.	4	— Quartett Nr. 10. Es. Op. 74
236/37.	4	— Quartett Nr. 11. Fm. Op. 95

Nr.	Hefte	Titel
238/40.	4	Beethoven, Quartett Nr. 12. Es. Op. 127
241/43.	4	— Quartett Nr. 13. B. Op. 130
244/46.	4	— Quartett Nr. 14. Cis m. Op. 131
247/49.	4	— Quartett Nr. 15. Am. Op. 132
250/53.	4	— Quartett Nr. 16. F. Op. 135
	4	— Grosse Fuge. B. Op. 135
	4	Praktische Ausgabe von E. Röntgen:
	4	Beethoven, Quartett Nr. 1. F. Op. 18 Nr. 1
	4	— Quartett Nr. 2. G. Op. 18 Nr. 2
	4	— Quartett Nr. 3. D. Op. 18 Nr. 3
	4	— Quartett Nr. 4. Cm. Op. 18 Nr. 4
	4	— Quartett Nr. 5. A. Op. 18 Nr. 5
	4	— Quartett Nr. 6. B. Op. 18 Nr. 6
	4	— Quartett Nr. 7. F. Op. 59 Nr. 1
	4	— Quartett Nr. 8. Em. Op. 59 Nr. 2
	4	— Quartett Nr. 9. C. Op. 59 Nr. 3
	4	— Quartett Nr. 10. Es. Op. 74
	4	— Quartett Nr. 11. Fm. Op. 95
	4	— Quartett Nr. 12. Es. Op. 127
	4	— Quartett Nr. 13. B. Op. 130
	4	— Quartett Nr. 14. Cis m. Op. 131
	4	— Quartett Nr. 15. Am. Op. 132
	4	— Quartett Nr. 16. F. Op. 135
	4	— Erste Satz u. d. Son. Op. 101. (Streichquartett-sätze Nr. 2 von Hermann.)
	4	Bellazzi, Vt. Quartett. Gm. Op. 21
	4	Böckeler, Impromptu. A. m. Op. 31
	4	Bruch, Quartett Nr. 1. Cm. Op. 9
	4	— Quartett Nr. 2. E. Op. 10
	4	Busoni, Quartett Nr. 2. Dm. Op. 26
	4	David, Quartett. Am. Op. 32
	4	Fitznagel, Quartett. Dm. Op. 23
	4	Gade, Quartett Nr. 1. D. Op. 63
	4	Godard, Quartett Nr. 2. A. Op. 37
	4	Goury, Quartett Nr. 5. Cm. Op. 68
	4	Grünberger, Quartett Nr. 1. Am. Op. 31
	4	— Quartett Nr. 2. Dm. Op. 37
	4	Haydn, Quartett Nr. 1. D. Op. 20 Nr. 4. (David.)
	4	— Quartett Nr. 2. Es. Op. 33 Nr. 2. (David.)
	4	— Quartett Nr. 3. C. Op. 33 Nr. 3. (David.)
	4	— Quartett Nr. 4. G. Op. 64 Nr. 1. (David.)
	4	— Quartett Nr. 5. B. Op. 64 Nr. 3. (David.)
	4	— Quartett Nr. 6. G. Op. 64 Nr. 4. (David.)
	4	— Quartett Nr. 7. D. Op. 64 Nr. 5. (David.)
	4	— Quartett Nr. 8. Gm. Op. 74 Nr. 3. (David.)
	4	— Quartett Nr. 9. C. Op. 76 Nr. 1. (David.)
	4	— Quartett Nr. 10. Dm. Op. 76 Nr. 2. (David.)
	4	— Quartett Nr. 11. (Kaiserquart.) G. Op. 76 Nr. 3. (David.)
	4	— Quartett Nr. 12. B. Op. 76 Nr. 4. (David.)
	4	— Quartett Nr. 13. D. Op. 76 Nr. 5. (David.)
	4	— Quartett Nr. 14. C. Op. 77 Nr. 1. (David.)
	4	— Quartett Nr. 15. F. Op. 77 Nr. 2. (David.)
	4	Hermann, Quartett. Em. Op. 8
	4	Keiser, Suite von Tanzstücken
	4	Kleinwieser, Quartett. F. Op. 8
	4	Kriegel, Quartett. Gm. Op. 21
	4	Lalo, Quartett. Es. Op. 19
	4	Liebskind, Quartett. Em. Op. 2
	4	Maas, Quartett Nr. 1. F. Op. 8
	4	Mendelssohn, Quartett Nr. 1. Es. Op. 12
	4	— Quartett Nr. 2. Am. Op. 13
	4	— Quartett Nr. 3. D. Op. 44 Nr. 1
	4	— Quartett Nr. 4. Em. Op. 44 Nr. 2
	4	— Quartett Nr. 5. Es. Op. 44 Nr. 3
	4	— Quartett Nr. 6. Fm. Op. 50
	4	— Andante (E), Scherzo (Am), Capriccio (Em.), Fuge (Es)
	4	— Quartett. Sommerstraßraum. Op. 21
	4	— Ouvert. Fingalsöhle (Hebriden). Op. 26
	4	— Ouvert. Meeressöhle. Op. 27
	4	— Ouvert. Märchen v. d. sch. Malusine. Op. 32
	4	— Ouvert. Athalia. Op. 74
	4	— Ouvert. Heimkehr a. d. Fremde. Op. 89
	4	— Trompeten-Ouverture. Op. 101
	4	Mozart, Quartett Nr. 1. G. (Werk 60)
	4	— Quartett Nr. 2. F. [157]
	4	— Quartett Nr. 3. G. [157]
	4	— Quartett Nr. 4. C. [157]
	4	— Quartett Nr. 5. F. [158]
	4	— Quartett Nr. 6. B. [158]
	4	— Quartett Nr. 7. Es. [160]
	4	— Quartett Nr. 8. F. [168]
	4	— Quartett Nr. 9. A. [169]
	4	— Quartett Nr. 10. C. [170]
	4	— Quartett Nr. 11. Es. [171]
	4	— Quartett Nr. 12. B. [172]
	4	— Quartett Nr. 13. Dm. [173]
	4	— Quartett Nr. 14. G. [183]
	4	— Quartett Nr. 15. Es. [421]
	4	— Quartett Nr. 16. Es. [421]
	4	— Quartett Nr. 17. B. [458]
	4	— Quartett Nr. 18. A. [484]
	4	— Quartett Nr. 19. C. [463]
	4	— Quartett Nr. 20. D. [499]
	4	— Quartett Nr. 21. D. [575]
	4	— Quartett Nr. 22. B. [593]
	4	— Quartett Nr. 23. F. [593]
	4	— Divertimento (Quartett Nr. 24) D. [136]
	4	— Divertimento (Quartett Nr. 25) B. [187]
	4	— Divertimento (Quartett Nr. 26) C. [158]
	4	— Adagio und Fuge (Quartett Nr. 27) Cm. [646]
	4	— Quartett Nr. 28. D. [285.] Flöte, Viol., Br., Vcell.
	4	— Quartett Nr. 29. A. [293.] Flöte, Viol., Br., Vcell.
	4	— Quartett Nr. 30. F. [370.] Oboe, Viol., Br., Vcell.
	4	— Ausgabe von F. David:
	4	Mozart, Quartett Nr. 1. G. [371]
	4	— Quartett Nr. 2. Dm. [421]
	4	— Quartett Nr. 3. B. [468]
	4	— Quartett Nr. 4. Es. [438]
	4	— Quartett Nr. 5. A. [484]
	4	— Quartett Nr. 6. C. [465]
	4	— Quartett Nr. 7. D. [676]
	4	— Quartett Nr. 8. B. [689]
	4	— Quartett Nr. 9. F. [694]
	4	— Quartett Nr. 10. D. [430]

Nr.	Hefte	Titel
530/31.	4	Mozart, Symphonie Nr. 4 (m. d. Fuge). C. [551]
532/33.	4	Naumann, Quartett. Gm. Op. 9
525.	4	Onslow, Quartett Nr. 4. B. Op. 4 Nr. 1
521.	4	— Quartett Nr. 2. D. Op. 4 Nr. 2
527.	4	— Quartett Nr. 3. Am. Op. 4 Nr. 3
528.	4	— Quartett Nr. 4. Cm. Op. 4 Nr. 4
529.	4	— Quartett Nr. 5. F. Op. 4 Nr. 5
530.	4	— Quartett Nr. 6. A. Op. 4 Nr. 6
531.	4	— Quartett Nr. 7. Gm. Op. 9 Nr. 1
532.	4	— Quartett Nr. 8. C. Op. 9 Nr. 2
533.	4	— Quartett Nr. 9. Em. Op. 9 Nr. 3
532.	4	— Quartett Nr. 10. G. Op. 10 Nr. 1
535.	4	— Quartett Nr. 11. Dm. Op. 10 Nr. 2
536.	4	— Quartett Nr. 12. Es. Op. 10 Nr. 3
537/38.	4	— Quartett Nr. 13. B. Op. 21 Nr. 1
538/40.	4	— Quartett Nr. 14. Em. Op. 21 Nr. 2
541/42.	4	— Quartett Nr. 15. Es. Op. 21 Nr. 3
543/44.	4	— Quartett Nr. 16. Em. Op. 36 Nr. 1
545/46.	4	— Quartett Nr. 17. Es. Op. 36 Nr. 2
547/48.	4	— Quartett Nr. 18. D. Op. 36 Nr. 3
549/50.	4	— Quartett Nr. 19. A. Op. 3
551.	4	— Quartett Nr. 20. G. Op. 3
552/53.	4	— Quartett Nr. 21. Es. Op. 3
554/56.	4	— Quartett Nr. 22. B. Op. 3
557/59.	4	— Quartett Nr. 23. D. Op. 3
560/63.	4	— Quartett Nr. 24. C. Op. 3
564/65.	4	— Quartett Nr. 25. F. Op. 3
566.	4	— Quartett Nr. 26. Gm. Op. 26
567.	4	Rode, Air varié. G. Op. 10. 2 Viol., Br., B.
568.	4	— Quartett Nr. 1. Es. Op. 11. 2 Viol., Br., B.
569.	4	— Quartett Nr. 2. E. Op. 14. 2 Viol., Br., B.
570.	4	— Quartett Nr. 3. A. Op. 18. 2 Viol., Br., B.
571.	4	Romberg, Quartett Nr. 1. Es. Op. 1 Nr. 1
572.	4	— Quartett Nr. 2. Em. Op. 1 Nr. 2
573/75.	4	— Quartett Nr. 3. D. Op. 1 Nr. 3
576/78.	4	Rosenhain, Quartett Nr. 1. G. Op. 65
579/81.	4	— Quartett Nr. 2. C. Op. 67
582/84.	4	— Quartett Nr. 3. Dm. Op. 65
585/87.	4	Rubinstain, Quartett. G. Op. 17 Nr. 1
588/90.	4	— Quartett. Cm. Op. 17 Nr. 2
591.	4	— Quartett. F. Op. 17 Nr. 3
592/94.	4	Molto lento (Sphärenmusik) aus Op. 17 Nr. 2
595/97.	4	— Quartett. Em. Op. 4 Nr. 1
598/600.	4	— Quartett. Dm. Op. 47 Nr. 3
601.	4	Schubert, Quartett Nr. 1. B.
602.	4	— Quartett Nr. 2. C.
603/4.	4	— Quartett Nr. 3. B.
605/6.	4	— Quartett Nr. 4. C
607/		