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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.

Musical score for Violino I, first section (Andante). The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It starts with a *p* dynamic and includes a first ending bracket. The second staff features a *cresc.* marking, a *sf* dynamic, and a second ending bracket. The third staff includes a *dim.* marking, a *cresc. e accelerando* instruction, and triplet markings.

Musical score for Violino I, second section (Allegro, ma non troppo). The score consists of eight staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It starts with a *ff* dynamic. The second staff includes a *sempre ff* marking. The third staff features a *ff* dynamic and the instruction *passionato*. The fourth staff includes a *sf* dynamic. The fifth staff includes a *sf* dynamic. The sixth staff includes a *sf* dynamic. The seventh staff includes a *sf* dynamic. The eighth staff includes a *ff* dynamic, a first ending bracket, and a *p* dynamic.

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.*
p cresc. *ff* *p* *pp* *sempre cresc.*
ff
poco rit. *a tempo* *1* *ff*

Violino I.

ben marcato.

ff

con forza

dim. *p*

cresc. *ff* *p*

pp

1 5

Violino I.

The musical score for Violino I consists of ten staves of music. The first staff begins with a *pp* dynamic and includes markings for *cresc.*, *f*, *p*, and *molto cresc.*. The second staff continues the melodic line. The third staff features a *ff* dynamic. The fourth staff has *ff* and *sf* markings. The fifth staff includes *sf* and *marcato*. The sixth staff ends with a *p* dynamic. The seventh staff is marked *molto espressivo* and includes *mf* and *ritard*. The eighth staff is marked *a tempo* and includes *sf*, *p*, *espress.*, *p*, and *cresc.*. The ninth staff includes *marcato* and *f*. The tenth staff concludes the piece.

Violino I.

Musical staff 1: Treble clef, starting with a piano (*p*) dynamic and a forte (*f*) dynamic, featuring triplets.

Musical staff 2: Treble clef, featuring a *sul G* marking and a *cresc.* dynamic marking.

Musical staff 3: Treble clef, featuring triplets.

Musical staff 4: Treble clef, starting with a piano (*p*) dynamic and a *cresc.* dynamic marking.

Musical staff 5: Treble clef, featuring a *ff appassionato* dynamic marking, a *dim.* marking, and a *p* dynamic marking.

Musical staff 6: Treble clef, starting with a *pp* dynamic marking and a *cresc.* dynamic marking.

Musical staff 7: Treble clef, featuring a *molto cresc.* dynamic marking.

Musical staff 8: Treble clef, featuring a *ff* dynamic marking.

Musical staff 9: Treble clef, featuring a *ff* dynamic marking.

Musical staff 10: Treble clef, concluding the page.

Violino I.

Adagio.

espress.

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

The first section of the score is in 2/4 time and begins with a piano (*p*) dynamic. The tempo is marked *Adagio*. The music features a melodic line with various ornaments and a rhythmic accompaniment. Dynamics range from *p* to *pp*, with markings for *crescendo* and *diminuendo*. The section concludes with an *accelerando* marking.

Un poco più vivo

dolce

cresc.

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

The second section begins with a *dolce* marking and a tempo change to *Un poco più vivo*. It features a sixteenth-note accompaniment pattern. Dynamics include *p*, *crescendo*, and *f appassionato*. The section ends with a piano (*p*) dynamic.

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.* (tension) marking. The bottom staff provides harmonic support with chords and some melodic fragments, including a *pp* (pianissimo) marking.

Allegro molto energico.

Second system of musical notation, starting with the tempo marking *Allegro molto energico.* The first staff shows a rhythmic pattern of eighth notes, marked with *ff* (fortissimo).

Third system of musical notation, featuring a series of chords and melodic lines. It includes dynamic markings of *fp* (fortissimo piano), *cresc.* (crescendo), and *p* (piano).

Fourth system of musical notation, containing a first ending (1.) and a second ending (2.). It features a *molto cresc.* (molto crescendo) marking and a *ff* (fortissimo) dynamic.

Fifth system of musical notation, showing a melodic line with a *ff* (fortissimo) dynamic and a *sempre f* (sempre fortissimo) instruction.

Sixth system of musical notation, featuring a melodic line with a *f* (forte) dynamic and a fermata over a measure.

Seventh system of musical notation, showing a melodic line with a *f* (forte) dynamic and a fermata over a measure.

Eighth system of musical notation, concluding with a *a tempo* marking and a *un poco rit.* (un poco ritardando) instruction. It includes a *f* (forte) dynamic and a fermata over a measure.

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*

3

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 has a *p* dynamic marking. The fifth staff includes a *cresc.* marking and a *p* dynamic marking. The sixth staff has a *cresc.* marking and a *f* dynamic marking. The seventh staff includes a *ff* dynamic marking and a *con fuoco* marking. The eighth staff has a *ff* dynamic marking. The ninth staff includes a *ff* dynamic marking. The tenth staff ends with a *ff* dynamic marking.

Violino I.

The musical score for Violino I consists of ten staves of music. The notation includes various dynamics and performance instructions:

- Staff 1: *p*, *mf*, *p*. Includes a fermata and a second ending bracket labeled '2'.
- Staff 2: *dim.*, *pp*, *un poco rit.*, *a tempo*, *dol. e tranquillo*. Includes first and second ending brackets labeled '1' and '2'.
- Staff 3: *dim.*, *f*.
- Staff 4: *p*.
- Staff 5: *f*, *p*, *f*, *p*, *p*.
- Staff 6: *fp*, *fp*, *cresc.*
- Staff 7: *ff*
- Staff 8: *decresc.*
- Staff 9: *pp*, *5*

Violino I.

The musical score for Violino I consists of ten staves of music. The first staff is marked *molto cantabile*. The second staff begins with a second ending bracket and includes dynamics *p dol.*, *cresc.*, and *p*. The third staff features *p* and *molto cresc.*. The fourth staff is marked *ff appassionato* and *espress.*. The fifth staff includes *cresc.* and *p*. The sixth staff has *cresc.*, *ritard.*, *p*, and *pp*, with the instruction *poco a poco più lento* above it. The seventh staff is marked *a tempo*, *3*, and *cresc.*. The eighth staff includes *ff*. The ninth staff is marked *ff* and *agitato*. The tenth staff includes *cresc.*, *f*, and *p*. The eleventh staff is marked *ff* and *sempre cresc.*.

sempre ff

sf sf sf ff pesante e con forza

sempre ff

fff ritenuto a tempo p

cresc. f p mollo cresc.

ff ff sf sf sf sf sf sf

4 Mus. pr.

Violino II

Nr. 300303.

Bruch
Quartett No. 1.

Cmoll, Op. 9.

Violine II.

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OTTO H. ...
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.

Violino II.

p *ri - tar - dan - do* *a tempo.* *cresc.*

p *sf* *p* *cresc.*

f *p*

cresc. *f* *3* *3* *3* *3* *3* *3*

p *cre - scen* *3* *3* *3*

do *p* *cre - scen - do* *ff* *3* *3* *3*

dim. *p* *p* *pp*

cresc. *sf* *cresc.*

p *sempre cresc.*

ff *ff*

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 appassionato ff

p cresc. p pp pp

ppp cresc. Tempo I. 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. 1. 3. f

a tempo. un poco rit. p f

Violino II.

The musical score for Violino II consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics and performance instructions:

- Staff 1:** *ff*
- Staff 2:** *sf*, *ff*
- Staff 3:** *molto rit.*, *Un poco meno vivo.*, *p*, *p espressivo*, *cresc.*, *f*
- Staff 4:** *p*, *cresc.*, *p*, *cresc.*
- Staff 5:** *sf*, *decrease.*, *p*, *p*
- Staff 6:** *p*, *cresc.*
- Staff 7:** *f*, *pizz.*, *arco.*, *pp*
- Staff 8:** *pizz.*, *arco.*, *pp*, *ten.*
- Staff 9:** *ten.*, *ppp*, *ff*
- Staff 10:** *fp*, *cresc.*, *fp*, *cresc.*, *p*, *molto cresc.*
- Staff 11:** *ff*, *sf*, *ff*, *ff e feroce*

Violino II.

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with various dynamics including *f* and *ff*. There are some markings above the staff, possibly indicating fingerings or breath marks.

Musical staff 2: Treble clef, key signature of two flats. Continuation of the melodic line from the first staff.

Musical staff 3: Treble clef, key signature of two flats. This staff includes tempo markings: *un poco rit.* followed by *a tempo.* Dynamics include *p*, *f*, and *ff*. There is a triplet marking above the staff.

Musical staff 4: Treble clef, key signature of two flats. Continuation of the melodic line.

Musical staff 5: Treble clef, key signature of two flats. This staff includes a first ending bracket labeled '1' and a tempo marking *rit. molto*. Dynamics include *f*, *ff*, and *p*.

Musical staff 6: Treble clef, key signature of two flats. This staff features a series of sixteenth-note runs with slurs.

Musical staff 7: Treble clef, key signature of two flats. Continuation of the sixteenth-note runs. Dynamics include *f*, *p*, and *cresc.*

Musical staff 8: Treble clef, key signature of two flats. Continuation of the sixteenth-note runs. Dynamics include *f*.

Musical staff 9: Treble clef, key signature of two flats. Continuation of the sixteenth-note runs. Dynamics include *p*, *pp*, and *molto cresc.*

Musical staff 10: Treble clef, key signature of two flats. This staff includes a tempo marking *stringendo* and a dynamic marking *ff*.

Musical staff 11: Treble clef, key signature of two flats. This staff includes a tempo marking *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* *cresc.*

scen - do *f* *ff*

ff *ff* *ff*

com fuoco

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

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

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

p *grazioso*

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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27/29.	261/62.	27/29.	261/62.	27/29.	261/62.	27/29.	261/62.
Gruppe II. Nr. 51—200.							
51/52.	332.	51/52.	332.	51/52.	332.	51/52.	332.
53/54.	333.	53/54.	333.	53/54.	333.	53/54.	333.
55/56.	334.	55/56.	334.	55/56.	334.	55/56.	334.
57/58.	335.	57/58.	335.	57/58.	335.	57/58.	335.
59/60.	336.	59/60.	336.	59/60.	336.	59/60.	336.
61/62.	337.	61/62.	337.	61/62.	337.	61/62.	337.
63/64.	338.	63/64.	338.	63/64.	338.	63/64.	338.
65/66.	339.	65/66.	339.	65/66.	339.	65/66.	339.
67/68.	340.	67/68.	340.	67/68.	340.	67/68.	340.
69/70.	341.	69/70.	341.	69/70.	341.	69/70.	341.
71/72.	342.	71/72.	342.	71/72.	342.	71/72.	342.
73/74.	343.	73/74.	343.	73/74.	343.	73/74.	343.
75/76.	344.	75/76.	344.	75/76.	344.	75/76.	344.
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79.	346.	79.	346.	79.	346.	79.	346.
80/81.	347.	80/81.	347.	80/81.	347.	80/81.	347.
82/83.	348.	82/83.	348.	82/83.	348.	82/83.	348.
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88/89.	351.	88/89.	351.	88/89.	351.	88/89.	351.
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91/92.	353.	91/92.	353.	91/92.	353.	91/92.	353.
93/94.	354.	93/94.	354.	93/94.	354.	93/94.	354.
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99/100.	357.	99/100.	357.	99/100.	357.	99/100.	357.
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217.	453.	217.	453.	217.	453.	217.	453.
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220.							

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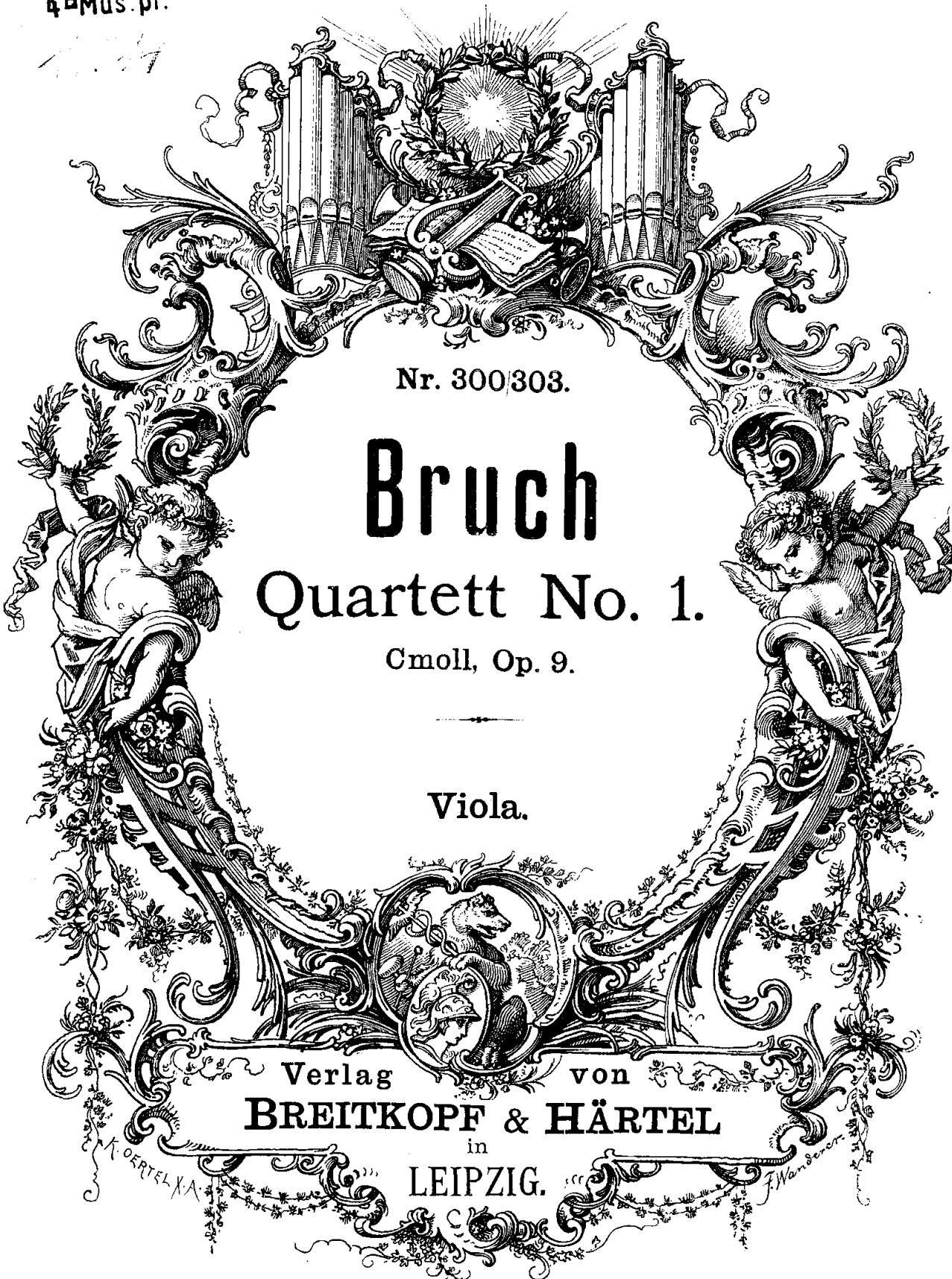
Nr. 300/303.

Bruch
Quartett No. 1.

Cmoll, Op. 9.

Viola.

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BREITKOPF & HÄRTEL
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Leipzig, Brüssel, London, New York.

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* *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 espress.* *p* *pp* *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 piece begins with a dynamic marking of *ff*. The first staff includes a *cresc.* marking and a *p* dynamic. The second staff features *sf*, *cresc.*, and *sf* markings. The third staff has a first ending bracket labeled '1.' and a second ending bracket labeled '2.', with *sf* and *cresc.* markings. The fourth staff is marked *sempre ff e feroce*. The fifth staff has *sf* markings. The sixth staff includes *a tempo* and *un poco rit.* markings, ending with *ff*. The seventh staff is marked *sempre ff*. The eighth staff has *sf* and *ff* markings. The ninth staff is marked *sf molto rit.*, *p*, *cresc.*, and *f*. The tenth staff has *p*, *cresc.*, and *p* markings. The eleventh staff includes *cresc.*, *sf*, and *decr.* markings, ending with *p*. The twelfth staff has *p* and *cresc.* markings. The thirteenth staff has *f* and *p* markings.

Viola.

Molto vivace.

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

5 6 7 8 9 10 11

fp *f* *cresc.*

ff *cresc.*

fp *cresc.*

f *p* *cresc.*

f *ff*

ff *ff con fuoco*

p *mf*

pp *mf*

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

dimin. *f*

p *grazioso*

f *p* *f* *p*

Viola.

The musical score for Viola consists of 15 staves. The dynamics and performance instructions are as follows:

- Staff 1: *fp*, *cresc. fp*, *ff*
- Staff 2: (no dynamic markings)
- Staff 3: *decresc.*
- Staff 4: *sempre più dimin.*, *p*, *pp*
- Staff 5: *p*
- Staff 6: *pp*, *cresc.*
- Staff 7: *p*, *pp*
- Staff 8: *molto cresc. ff*, *p*, *sf*
- Staff 9: *sf*, *p*, *p*, *sf*
- Staff 10: *sf*, *ritard.*, *p*, *poco a poco*
- Staff 11: *più lento*, *a tempo*, *sf*, *sf*, *molto cresc. ff*
- Staff 12: *ff*, *sempre*, *ff*
- Staff 13: *agitato*, *p*
- Staff 14: *cresc.*, *f*, *p*

Viola.

The musical score for Viola consists of 13 staves. The notation includes various dynamics such as *cresc.*, *ff*, *sf*, *p*, *mf*, and *molto cresc.*. It also features articulation markings like *marcato* and *ritenuto*, and tempo markings like *a tempo*. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music is characterized by complex rhythmic patterns and frequent dynamic shifts.

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115 14

Nr. 300/303.

Bruch
Quartett No. 1.

Cmoll, Op. 9.

Violoncell.

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QUARTETT.

Violoncello.

Andante .

Max Bruch, Op. 9.

3
p

cresc. ff dim. mf acc. cre

le - ran - do scen - do ff 1 sempre ff

ff sf sf

sf cresc. scen - do

ff sempre ff

sf sf sf sf ff

ff fp dolce

p 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* *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.*

cre - scen - do

p *cresc.* *p*

cresc. *ff*

dim. p pp

dim. *p* *pp*

cresc. *sempre più cresc.*

molto cresc. ff ff

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 another *cresc.* marking. 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. *cresc.* *pizz.* *pp* **Tempo I.**
pp
pp
cre
scen - do *ff* *p*
arco. *pp cresc.* *f* *grazioso*
cresc. *f* *p* *cresc.* *f*
ten. *ten.* *ten.* *pp* *pp* *pp* *pp > ppp*

Violoncello.

Allegro molto energico.

The musical score for the Violoncello part consists of 13 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked "Allegro molto energico".

- Staff 1:** Starts with a forte (*ff*) dynamic, followed by *f*, *f*, *f*, *f*, and ends with *fp*.
- Staff 2:** Features a crescendo (*cresc.*), *fp*, another *cresc.*, *p*, and *molto cresc.*.
- Staff 3:** Includes first and second endings. Dynamics are *ff*, *f*, *f*, *f*, *f*, and *sempre ff feroce*.
- Staff 4:** Dynamics include *f*, *f*, *f*, *f*, *f*, and *f*.
- Staff 5:** Starts with *f*, *f*, *f*, then *a tempo*, *un poco rit.*, *ff*, and *sempre ff*.
- Staff 6:** Dynamics include *f*, *f*, *f*, *f*, *f*, and *f*.
- Staff 7:** Marked *rit. molto*, with dynamics *ff*, *f*, *p*, *p*, and *cresc.*.
- Staff 8:** Dynamics include *f*, *p*, *cresc.*, *p*, and *cresc.*.
- Staff 9:** Dynamics include *cresc.*, *cresc.*, *f*, *p*, and *cresc.*.
- Staff 10:** Dynamics include *p*, *cresc.*, *cresc.*, and *cresc.*.
- Staff 11:** Dynamics include *p*, *cresc.*, *cresc.*, and *cresc.*.
- Staff 12:** Dynamics include *p*, *cresc.*, *cresc.*, and *cresc.*.
- Staff 13:** Marked *pizz. 1 arco.*, with dynamics *pp* and *cresc.*.

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.

1 arco. pizz. p cre - scen

do arco. f ff

ff

2 ff p

mf p dim. pp un poco rit. 1

a tempo.

2 dim. f p

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.

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Nr.	Heft	Titel
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15/17.	8	Hofmann, Oktett. F. Op. 80. 2 Viol., Br., Vcell. Fl., Klar., Horn, Fag.
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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. Es. m. 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.
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Streich-Quintette.

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

Gruppe II. Nr. 51—200.

Nr.	Heft	Titel
51/52.	5	Beethoven, Quintett. Es. Op. 4
53/54.	5	— Quintett. C. Op. 29
55/56.	5	— Quintett. G. 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 .
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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.]
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84/85.	5	— Quintett Nr. 6. A. [593.] Klar., 2 Viol., Br., Vcell.
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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.)
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99/100.	5	— Quintett. Es. [611.] (David.)
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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. 32.
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	Stalnlehn, Romanze. F. Op. 13. Solo-Viol. m. 2 Viol., Br., Vcell.

Streich-Quartette.

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Gruppe III. Nr. 201—700.

Nr.	Heft	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.	Heft	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. Cism. 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
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	4	— Quartett Nr. 11. Fm. Op. 95
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	4	— Quartett Nr. 13. B. Op. 130
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	4	Goury, Quartett Nr. 5. Cm. Op. 68
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	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.)
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	4	— Quartett Nr. 3. D. Op. 44 Nr. 1
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	4	— Ouvert. Meeresschiffe. Op. 27
	4	— Ouvert. Märchen v. d. sch. Malusine. Op. 32
	4	— Ouvert. Athalia. Op. 74
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	4	— Trompeten-Ouverture. Op. 101
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	4	— Quartett Nr. 8. F. [168]
	4	— Quartett Nr. 9. A. [169]
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	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. [42]
	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. [594]
	4	— Divertimento (Quartett Nr. 24) D. [136]
	4	— Divertimento (Quartett Nr. 25) B. [137]
	4	— Divertimento (Quartett Nr. 26) F. [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. [377]
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	4	— Quartett Nr. 3. B. [458]
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	4	— Quartett Nr. 5. A. [484]
	4	— Quartett Nr. 6. C. [485]
	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.	Heft	Titel
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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. 4 Nr. 7
532.	4	— Quartett Nr. 8. C. Op. 4 Nr. 8
533.	4	— Quartett Nr. 9. Em. Op. 4 Nr. 9
532.	4	— Quartett Nr. 10. G. Op. 4 Nr. 10
535.	4	— Quartett Nr. 11. Dm. Op. 4 Nr. 11
536.	4	— Quartett Nr. 12. Es. Op. 4 Nr. 12
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545/46.	4	— Quartett Nr. 17. Es. Op. 36 Nr. 2
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549/50.	4	— Quartett Nr. 19. C. Op. 36 Nr. 4
551.	4	— Quartett Nr. 20. G. Op. 36 Nr. 5
552.	4	— Quartett Nr. 21. F. Op. 36 Nr. 6
553.	4	— Quartett Nr. 22. B. Op. 36 Nr. 7
554/56.	4	— Quartett Nr. 23. Dm. Op. 36 Nr. 8
557/59.	4	— Quartett Nr. 24. Es. Op. 36 Nr. 9
560/63.	4	— Quartett Nr. 25. Am. Op. 36 Nr. 10
564/65.	4	— Quartett Nr. 26. F. Op. 36 Nr. 11
566.	4	— Quartett Nr. 27. Gm. Op. 36 Nr. 12
567.	4	— Quartett Nr. 28. C. Op. 36 Nr. 13
568.	4	— Quartett Nr. 29. Em. Op. 36 Nr. 14
569.	4	— Quartett Nr. 30. G. Op. 36 Nr. 15
570.	4	— Quartett Nr. 31. Dm. Op. 36 Nr. 16
571.	4	— Quartett Nr. 32. Es. Op. 36 Nr. 17
572/75.	4	— Quartett Nr. 33. B. Op. 36 Nr. 18
573/78.	4	— Quartett Nr. 34. Em. Op. 36 Nr. 19
574/79.	4	— Quartett Nr. 35. Es. Op. 36 Nr. 20
575/84.	4	— Quartett Nr. 36. F. Op. 36 Nr. 21
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