



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 music starts with a *p* dynamic, followed by a *cresc.* (crescendo) leading to a *pp* (pianissimo) dynamic. The staff contains several measures of music with slurs and accents.

Second staff of music for No. 1 Adagio. It continues the melody with a *cresc.* leading to a *f* (forte) dynamic, then a *pp* dynamic. A section labeled 'A' is indicated above the staff.

Third staff of music for No. 1 Adagio. It features a *mf* (mezzo-forte) dynamic, a trill (*tr*), and a section labeled 'B' above the staff, ending with a *pp* dynamic.

Fourth staff of music for No. 1 Adagio. It continues with a *cresc.* leading to a *dim.* (diminuendo) dynamic, including 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 music starts with a *p dolce* dynamic, followed by a *mf* dynamic and a *cresc.* (crescendo). A triplet of eighth notes is marked with a '3'.

Second staff of music for No. 2 Largo. It includes a trill (*tr*), a section labeled 'A' above the staff, and dynamics of *f rit.*, *pp*, *p*, and *mf*. A triplet of eighth notes is marked with a '3'.

Third staff of music for No. 2 Largo. It features a section labeled 'B' above the staff, with dynamics of *p*, *cresc.*, *f*, and *pp*. A triplet of eighth notes is marked with a '3'.

Fourth staff of music for No. 2 Largo. It continues with dynamics of *f*, *p cresc.*, *f*, *mf*, and *p*. It includes first and second endings, marked with '1.' and '2.'.

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

No. 3. AIR DE LA PENTECÔTE.

Andante.

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

p dolce

A f largamente

p dolce cresc.

f dim. p f

B maestoso p dolce

C 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

A

mf *dim.* *pp*

cresc. *dim.*

TRIO.

f *mf*

B

p

f *p* *mf*

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

A

pp

cresc. *f*

B

mf *cresc.*

Alternativo.

f *pp*

C

f *pp*

Fine. *P semplice col punta d'arco*

cresc.

f *p* *f*

p *f* *ff*

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

A *f* *p*

B *f* *p*

Allegro. *p* *f*

p *f* *p* *f*

This musical score for Violino 1 consists of ten staves of music, organized into seven sections labeled A through G. The key signature is one sharp (F#) and the time signature is 4/4. The score features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note passages, and triplet figures. Dynamic markings are used throughout to indicate volume changes, with *fp* (fortissimo piano) and *f* (forte) often used for emphasis, and *p* (piano) for softer passages. Trills are marked with 'tr' above the notes. Section A (Staff 1) begins with a series of sixteenth-note runs marked *fp*. Section B (Staff 2) features a mix of eighth and sixteenth notes, with dynamics ranging from *f* to *p*. Section C (Staff 3) includes a prominent triplet of sixteenth notes marked *f*. Section D (Staff 4) continues with sixteenth-note patterns, marked *f*. Section E (Staff 5) shows a transition from *p* to *f* dynamics. Section F (Staff 6) features a *fp* dynamic. Section G (Staff 7) concludes with *fp* dynamics and includes a trill. The final staff (Staff 10) ends with a *f* dynamic and a trill.

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 is marked with various dynamics: *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. The piece concludes with a *ff* dynamic.

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 2/4. The score starts with a *p* (piano) dynamic. A section of the music is marked with 'A'. The score continues with various melodic and harmonic developments.

Violino 1 score for the first part of the Minuet. The score consists of six staves of music. The first staff begins with a *cresc.* marking. The second staff has a section marked **B** and includes dynamics *p*, *ppp*, and *pp*. The third staff has dynamics *cresc.*, *sf*, *sf*, *sf*, *fp*, and *pp*. The fourth staff has a section marked **C** and a *cresc.* marking. The fifth staff has a section marked **D** and a *pp* marking. The sixth staff has dynamics *sf*, *sf*, and *pp*.

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 first staff has dynamics *p*, *cresc.*, and *f*. The second staff has a section marked **A** and dynamics *cresc.*, *sf*, *p*, and *cresc.*, *f*. The third staff has dynamics *p* and *sf*. The fourth staff has dynamics *cresc.*, *f*, and *Fine.*, *pp*. The fifth staff has a section marked **B** and dynamics *pp* and *sf*. The sixth staff has dynamics *cresc.*, *sf*, and *p*. The piece concludes with the initials **M D C**.

VAR. 3.

Musical notation for Variation 3, measures 1-10. The piece is in 2/4 time with a key signature of one flat. The first measure is marked *dolce*. The notation includes various articulations such as slurs and accents. The dynamic markings are *dolce*, *cresc.*, *f*, *sf*, and *sf*. A 'V' marking is present above the staff in measure 7.

VAR. 4. Minore.

Musical notation for Variation 4, measures 1-10. The piece is in 2/4 time with a key signature of two flats. The first measure is marked *p*. The notation includes various articulations such as slurs and accents. The dynamic markings are *p*, *cresc.*, *dim.*, *pp*, *fp*, *fp*, *cresc.*, *decresc.*, and *p*.

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. The first measure is marked *p dolce*. The notation includes various articulations such as slurs and accents. The dynamic markings are *p dolce*, *cresc.*, *p*, *cresc.*, *cresc.*, *f*, *p*, *cresc.*, *p*, *pp*, *f*, *ff*, *pp*, and *calando*. The piece concludes with a *pp* marking and a *calando* instruction.

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 Violino 1 and consists of 14 staves. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegro moderato'. The score includes various dynamic markings: *f* (forte), *sf* (sforzando), *p* (piano), and *fp* (fortissimo piano). There are also trills (*tr*) and accents (*>*) throughout. The piece is divided into sections: Section A (measures 1-10), Section B (measures 11-18), Section C (measures 19-24), and a TRIO section (measures 25-34). The score ends with a 'Fine' marking. The notation includes eighth and sixteenth notes, rests, and slurs.

VIOLINO 1.

15

*M.D.C.
al Fine.*

No. 17. MORCEAU CARACTÉRISTIQUE.

Op. 7. No. 6.

Andante espressione.

Mendelssohn - Bartholdy. (1809-1847.)

pp con sordino *cresc. - - = pp*

p *cresc. - - = pp*

mf *dolce*

cresc. *pp* *dim.*

No. 18. LIED OHNE WORTE No. 22.

Adagio.

Mendelssohn - Bartholdy. (1809-1847.)

p cantabile

cresc. *sf* *dim.* *p* *pp* *cresc.* *sf con forza* *sf* *sf*

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

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

tranquillo

cresc. *sf con forza* *dim.* *pp*

Inhalt.

Band I.

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- No. 2. **Händel**, Largo.
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- No. 8. — Andante und Allegro aus Symph. No. 12.
- No. 9. — Fuge.
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