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Schobert

Quartett in F moll

für 2 Violinen, Violoncell und Klavier

Op. 7II

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Quartett in F moll

für 2 Violinen, Violoncell und Klavier.

Johann Schobert, Op. 74
Bearbeitung von Hugo Riemann.

Andante. *con sordino*

Violino I. *p* *poco f* *p* *mf*

Violino II. *p* *poco f* *p* *mf*

Violoncello. *p* *poco f* *p* *mf*

Pianoforte. *p* *cresc. poco f* *dim.* *meno p*

Anmerkung: Da in diesen Quartetten die Streichinstrumente ad libitum beigegeben sind, so hat der Komponist an einigen Stellen ihren Part, besonders den der ersten Violine, in den Klavierpart eingezogen. Der Herausgeber hat diese Stellen statt dessen im Klavierpart generalbaßmäßig ausgefüllt, womit er den Intentionen des Komponisten am besten gerecht zu werden glaubte. Doch sind diese Füllungen durch kleineren Stich kenntlich gemacht.

First system of musical notation. It consists of three staves: a single treble staff at the top, a single bass staff in the middle, and a grand staff (treble and bass) at the bottom. The music is in a key with two flats and a 3/4 time signature. The top staff begins with a trill and a crescendo, reaching fortissimo (ff). The middle staff has a similar crescendo and dynamic range. The bottom grand staff features a piano accompaniment with a crescendo and dynamics from forte (f) to fortissimo (ff) and then diminuendo (dim.).

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The top staff includes trills and a crescendo from mezzo-forte (mf) to forte (f), ending with a diminuendo (dim.). The middle staff has a piano (p) accompaniment with a crescendo and dynamics from forte (f) to fortissimo (ff) and then diminuendo (dim.). The bottom grand staff features a piano accompaniment with trills and a crescendo, ending with a diminuendo (dim.).

Third system of musical notation, concluding the piece. It follows the same three-staff layout. The top staff starts with a piano (p) dynamic, has a forte (f) section, and ends with a piano (p) section marked "ad libitum". The middle staff has a piano (p) accompaniment with a forte (f) section and ends with a piano (p) section. The bottom grand staff features a piano (p) accompaniment with a forte (f) section and ends with a piano (p) section.

p *poco f* *dim.* *più f*

p *poco f* *dim.* *più f*

p *poco f* *dim.* *più f*

p *poco cresc.* *dim.* *più f*

ten.
f

f

ten.
f

f *brillante simile*

f *più f* *sf* *ff*

sf *sf* *ff*

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first vocal line begins with a *dolce* marking, followed by a *dim.* (diminuendo) and a *cresc.* (crescendo). The piano accompaniment also features *dolce* and *dim.* markings, and a *p* (piano) dynamic is indicated in the right hand.

The second system is marked with a large 'B' at the beginning, indicating a new section. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature remains three flats. The first vocal line starts with a *f* (forte) dynamic. The piano accompaniment also begins with *f* dynamics. The system concludes with a *sf* (sforzando) dynamic in the piano accompaniment.

The third system consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three flats. The first vocal line includes a trill (*tr*) and an accent (*acc*) over a note, followed by a *rit.* (ritardando) and a *p* (piano) dynamic. The piano accompaniment features *dolce* and *f* dynamics, and also includes a *rit.* marking. The system ends with an *acc* and *rit.* marking in the vocal line.

tempo

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

tempo

p *cresc.*

f *dim.* *f* *dim.* *f* *mf*

cresc. *mf* *cresc.* *mf*

cresc. *mf*

C

First system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with trills (tr.) and a crescendo (cresc.) marking. The middle staff has a treble clef and contains a rhythmic accompaniment of eighth notes with a piano (pp) dynamic and a crescendo (cresc.) marking. The bottom staff has a bass clef and contains a bass line with a piano (p) dynamic and a crescendo (cresc.) marking.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with a forte (f) dynamic. The middle staff has a treble clef and contains a rhythmic accompaniment with a forte (f) dynamic. The bottom staff has a bass clef and contains a bass line with a forte (f) dynamic.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with a forte (f) dynamic and a trill (tr.). The middle staff has a treble clef and contains a rhythmic accompaniment with a piano (p) dynamic. The bottom staff has a bass clef and contains a bass line with a piano (p) dynamic.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamics ranging from forte (f) to piano (p). The middle staff has a treble clef and contains a rhythmic accompaniment with dynamics ranging from piano (pp) to piano (p). The bottom staff has a bass clef and contains a bass line with dynamics ranging from forte (f) to piano (p). The system concludes with the instruction "Rep. ad lib."

Fifth system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamics ranging from forte (f) to piano (p). The middle staff has a treble clef and contains a rhythmic accompaniment with dynamics ranging from piano (pp) to piano (p). The bottom staff has a bass clef and contains a bass line with dynamics ranging from forte (f) to piano (p).

Menuetto.

The musical score for the Minuet (Menuetto) is presented in three systems. The first system (measures 1-8) features a treble staff with a melody of eighth and sixteenth notes, a bass staff with a simple accompaniment, and a grand staff with a piano accompaniment. Dynamics range from *f* to *p*, with trills and triplets. The second system (measures 9-16) continues the melodic and accompanimental patterns, ending with a repeat sign. The third system (measures 17-24) concludes the piece with a final melodic flourish and a repeat sign. The score is marked with various dynamics and ornaments throughout.

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features various dynamics including *mf*, *f*, *mf*, and *p*. Trills (*tr*) and triplets (*3*) are present. The first staff has a *mf* dynamic, the second has *mf*, *f*, *mf*, and *p*, and the third has *mf* and *dim.*

Second system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. Dynamics include *f* and *mf*. Trills (*tr*) and triplets (*3*) are present. The first staff has *f* and *tr*, the second has *f*, and the third has *f* and *mf*.

Third system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. Dynamics include *f* and *sf*. Trills (*tr*) and triplets (*3*) are present. The first staff has *f*, *sf*, and *sf*. The second staff has *f*, *sf*, and *sf*. The third staff has *f*, *sf*, and *sf*.

Trio.

mf *p* *pp* *poco cresc.*

Trio.

mf *p* *pp* *poco cresc.*

mp *mf* *cresc.* *f* *p*

ff *ff* *p*

First system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *mp*, *mf*, *f*, and *mf*. Trills are marked with *tr*.

Second system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *p*, *mp*, *mf*, and *fp*. Trills are marked with *tr*.

Third system of musical notation, consisting of three staves. The top two staves are treble clef, and the bottom staff is bass clef. Dynamics include *f*. Trills are marked with *tr*.

Menuetto Da Capo.

Allegro.

The first system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 6/8 time and B-flat major. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a crescendo (*cresc.*). The second staff follows a similar dynamic pattern. The third staff provides a bass line with dynamic markings *f*, *p*, and *f*.

Allegro.

The second system is a grand staff with a treble and bass clef. It begins with a forte (*f*) dynamic, followed by piano (*p*) sections, and concludes with a crescendo (*cresc.*). The music features intricate melodic lines and chordal textures.

The third system continues the piece with a grand staff. It starts with a mezzo-forte (*mf*) dynamic, moves to forte (*f*), and includes a crescendo (*cresc.*) section. The piano part features a complex, rhythmic accompaniment.

The fourth system concludes the page with a grand staff. It begins with piano (*p*) dynamics, followed by forte (*f*) and sforzando (*sfz*) sections. A common time signature change (*C*) is indicated at the end of the system. The piano part has a dense, rhythmic texture.

First system of musical notation. It consists of three staves. The top two staves are vocal lines, and the bottom staff is a piano accompaniment. The piano part features a complex, flowing melodic line with many sixteenth notes. Dynamic markings include *sfp* and *pp*. There are also some rests and slurs in the vocal parts.

Second system of musical notation. It consists of three staves. The top two staves are vocal lines, and the bottom staff is a piano accompaniment. The piano part features a complex, flowing melodic line with many sixteenth notes. Dynamic markings include *sempre pp*, *f*, and *p*. There are also some rests and slurs in the vocal parts.

Third system of musical notation. It consists of three staves. The top two staves are vocal lines, and the bottom staff is a piano accompaniment. The piano part features a complex, flowing melodic line with many sixteenth notes. Dynamic markings include *mf*, *cresc.*, and *f*. There are also some rests and slurs in the vocal parts.

System 1: This system contains the first three staves of the score. The top staff is a vocal line with dynamics *f*, *dim.*, and *p*. The middle staff is a vocal line with dynamics *f*, *dim.*, and *p*. The bottom staff is a piano accompaniment with dynamics *p*, *f*, *dim.*, and *p*.

System 2: This system contains the next three staves. The top staff has dynamics *p*, *f*, *f*, *p*, and *p*. The middle staff has dynamics *f*, *f*, and *p*. The bottom staff has dynamics *cresc.*, *f*, *dolce*, and *p*.

System 3: This system contains the final three staves. The top staff has dynamics *f* and *f*. The middle staff has dynamics *f* and *f*. The bottom staff has dynamics *mf* and *f*.

E

First system of musical notation. It includes two vocal staves and a piano accompaniment. The vocal staves begin with a dynamic marking of *p* and later change to *mf*. The piano accompaniment features triplets in both the right and left hands, with a dynamic marking of *poco f*.

Second system of musical notation. It includes two vocal staves and a piano accompaniment. The vocal staves have dynamic markings of *mf* and *f*. The piano accompaniment includes triplets and a trill (tr) in the right hand, with a dynamic marking of *f*. A *dolce* marking is present in the right hand of the piano part.

Third system of musical notation. It includes two vocal staves and a piano accompaniment. The vocal staves have dynamic markings of *fp* and *f*, ending with *dim. p*. The piano accompaniment features *fp* and *f* dynamics, ending with *dim. p*. A trill (tr) is marked in the right hand of the piano part.

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The first two staves have a dynamic marking of *f* and a *rit.* marking. The third staff has a dynamic marking of *f* and a *rit.* marking. The system concludes with a *F a tempo* marking.

Second system of musical notation. It consists of three staves: two treble clefs and one bass clef. The first two staves have a dynamic marking of *p*. The third staff has a dynamic marking of *pp* and a *tr* marking. The system concludes with a *f* marking.

Third system of musical notation. It consists of three staves: two treble clefs and one bass clef. The first two staves have a dynamic marking of *f*. The third staff has a dynamic marking of *f* and a *sf* marking. The system concludes with a *f* marking.

First system of musical notation. It consists of three staves: two vocal staves (treble and bass clef) and a grand piano staff (treble and bass clef). The vocal staves begin with a forte (*f*) dynamic. The piano staff features a complex texture with rapid sixteenth-note passages in both hands, marked with a forte (*f*) dynamic. The system concludes with a crescendo (*cresc.*) marking.

Second system of musical notation. The vocal staves continue with a fortissimo (*ff*) dynamic. The piano staff features a complex texture with rapid sixteenth-note passages in both hands, marked with a forte (*f*) dynamic. The system concludes with a fortissimo (*ff*) dynamic.

Third system of musical notation. The vocal staves begin with a mezzo-forte (*mf*) dynamic, followed by a diminuendo (*dim.*) and a piano (*p*) dynamic. The piano staff features a complex texture with rapid sixteenth-note passages in both hands, marked with a mezzo-forte (*mf*) dynamic. The system concludes with a forte (*f*) dynamic.

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