Mh 14298/c

BÉLA BARTÓK

V. STREICHQUARTETT

V^E QUATUOR À CORDES

V^TH STRING QUARTET

PARTITUR

PARTITION

SCORE

UNIVERSAL-EDITION

No. 10.736

U. E. 10.736 BELA BARTOK, V. STREICHQUARTETT, PARTITUR

WIEN STADT- U. LANDESBIBL.

1. Vl. (Part.)

S. 5 [20]$_2$ In der Stimme steht auf dem d ein > In der Stimme richtig.

~~" 7 [45]$_2$ wäre im 2. Viertel vor g a. f. ♮ einzufügen~~

~~" 8 [50]$_1$ wäre " " " " ♮ "~~

~~" 9 [D]$_2$ " " " " h ♮ "~~

~~" 12 [55]$_3$ " " 4. " " a ♮ "~~

~~" 13 [105]$_1$ " " 3. " " c ♮ "~~

~~" 13 [110]$_2$ " " " " " g ♮ "~~

~~" 15 [130]$_2$ " " 4. " " d ♮ "~~

~~" 15 [130]$_2$ " " 1. " " f ♮ "~~

~~" 21 [185]$_1$ " " 1. " " f ♮ "~~

~~" 21 [195]$_2$ " " 1. " " d, c, ♮ "~~

~~" 22 [200]$_1$ " " 3. " " f ♮ "~~

~~" 27 [40]$_3$ " " 4. Achtel vor g ♮ "~~

~~" 27 [45]$_2$ " " " " " h ♮ "~~

~~" 30 [20]$_1$ " " " vor g ♮ "~~

~~" 32 [35]$_2$ " " " a ♮ "~~

~~" 36 [45]$_1$ " " 3. Achtel vor h ♮ "~~

~~" 37 [35]$_2$ " " " " " d ♮ "~~

" 40 [5]$_1$ in der Stimme geht ein 2. Bogen bis zum dis in der Stimme richtig

~~" 43 [35]$_2$ wäre vor e ♮ einzufügen~~

" 43 [40]$_2$ in der Stimme steht auf a (2. Achtel) ein ^ in der Stimme richtig

" 46 [70]$_1$ fehlt bei p ein Punkt. ja!

~~" 51 [45]$_2$ vor e ein ♮~~

~~" 54 1. Takt vor f ♮ (ebenso S. 55 1. Takt)~~

~~" 60 [20]$_2$ vor e ein ♮~~

T. 65 5 130 vor d ein ♭

" 2 140 140 1,3 vorh (3. Achtel) ein ♭

" 79 3. Takt ♭ vor c

" 80 500 3 Ist der Vorschlag a oder as? as!!

" 82 550 3 2. Achtel ♭ vor c

" 84 590 5 vor e ♭

" 84 1 610 vor g ♭

" 85 2 620 " a ♭

" 86 2 640 vor h, c, ♭

" 86 640 2 vor e, f ♭

" 86 3 650 vor c ♭

a " wäre doch unmöglich "

WIENER STADT- U. LANDESBIBLIOTHEK

Mh-Nr. 14288

B. Bartók Ve Quartuor ftt

Viola Korrekturen in der Post.

S. 5 [20] 1. l. Note # vor g (#d.) ? – ais!

S. 5, 2. [25] 32tel Balken! ja!

S. 7, 1. [45] 6. 6tel ♮ vor f!!! ja, ja!!!!

S. 8, [50] 2. 7. 4tel! ♮! Pause statt ♮ vor den 8tel Triolen! ja!

S. 16, 2. [140] wäre gut (arco) einzusetzen! (arco)

S. 17, 2. [145] ebenso! ja!

S. 19, [170] 2. Vc. l. 8tel ♮! zu g (wäre gut!)

S. 21, 2. [190] 2. 4tel b ♮ f ♮ (" ")

S. 22, [200] +1/3. 8tel Note (♮) – – (" ")

S. 27 3. [40] 7. 8tel (♮) vorsichtshalber!

S. 27 2. [40] 7. 8tel (♮) " "

S. 29 Scherzo zu Anfang wäre gut „senza sord." in allen 4 Stimmen anzuführen!!!

S. 34, 1. [60] # (?), so wie 2. Viol., ja!

S. 38 [45] ♩ = ♪ = 144 (Part.) Stimme ♩ ♪ = 144 ? in Stimme richtig!

6. 50 3 [35] nicht auch — nein!! Partitur richtig!! ? wie die übrigen?

6. 50 3. [35] das 1. 4tal mit · stöhrt wohl den 3/4 Rhythmus; wohl nur ρ (ohne Punkt)

~~Könnte aber den 16tal 6tolen gegenüber ganz richtig stehen bleiben!!!~~

ρ ρ ohne Punkt!

6. 60 2. [20] 1. + 3. + 5. + 9. etc. fehlt nicht!! nein! Diese Schreibart nein!! [30] 3. ist absichtlich

6. 63 2. [90] Bogen bei fis enden lassen! #ρ fis ja!

6. 66 4. Takt nach (D) [150] 4x I 2 Takt Pausenzeichen fehlt! ja!

6. 74 [350] Pausen teilen | 350 | 1 | 1 | in den Stimmen teilen

6. 86 (L) Più presto d = 144 nicht d = 44 freilich 144!!

6. 91 (O) 2. 1. 8tal ♮ dwie 2. Viol. ja

29. Mai 1936

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Mit-Inv. 14298

2. Viol. (Part.)

T. 5. 1 [20] 1 vor g ♮

" 7 [45] 1 ♮ vor g u. f

" 8 [50] 1 1. Viertel ♮ vor g

" 2 [55] 2. " ♮ " g

" 10 1. Takt 2. " In der Stimme Bogen über g e.? in der Stimme richtig!

" 12 3 [95] 4. Viertel ♮ vor a

" 13 1 [110] ♮ vor h

" 15 2 [130] ♮ " d

" 15 [130] 2 2. Achtel ♮ vor f

" 16 2 [140] vor h u. a ♮

" 27 [40] 1 3. Viertel ♮ vor f

" 39 1 [55] 1 fehlen über ganze Note c = ja!

" 43 [40] 2 ♮ vor e

" 46 [70] 1 ♮ vor f

" [80] 1 In der Stimme Bogen bis d in der Stimme richtig

" 48 [10] 2 vieren vor a u. h ♮ einzusetzen

50 1 (A) ♮ vor e

" 52 [55] 2 ♮ vor h

" 54 2. Takt 3. Viertel h(♮) oder bleibt b? ♮ h

S. 65 5,3,1, [140] 2 ♮ vor h

" 69 1 [240] ♮ vor h

" 80 [500] 3 ♮ vor c (3. Achtel)

" 81 letzter Takt # zum unteren g?s (Fehler in Part.)

" 84 [600] 5 ♮ vor a ✓ meinetwegen!

" 85 1. Takt ♮ vor a ✓ " -!

" 85 2 [620] ♮ vor g ✓ "

" 88 4. Takt ♮ vor a ✓ "

" 89 [730] 4 ♮ vor d

HH-Inv 14298

Dedicated to Mrs. Sprague-Coolidge

V.
STREICHQUARTETT

FÜR

2 VIOLINEN, VIOLA UND VIOLONCELLO

VON

BÉLA BARTÓK

PARTITUR

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U. E. 10.736 W. Ph. V. 167

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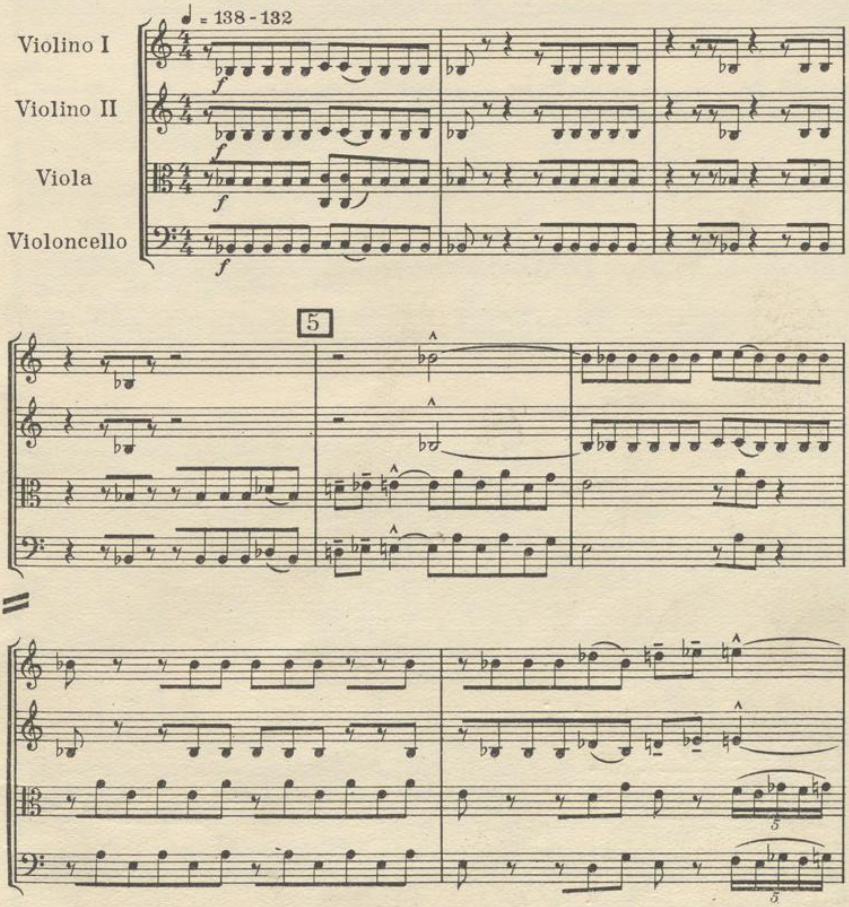
Ve QUATUOR

ALLEGRO

Béla Bartók



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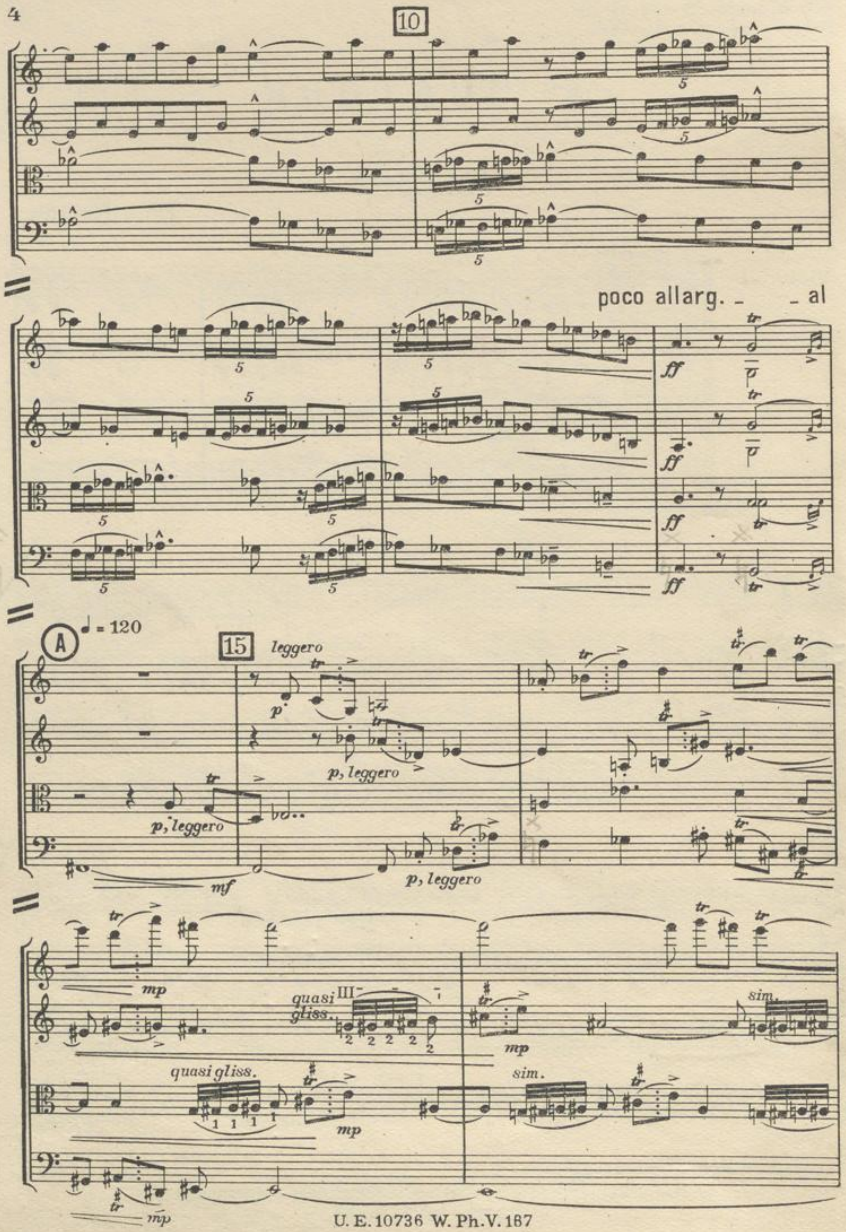
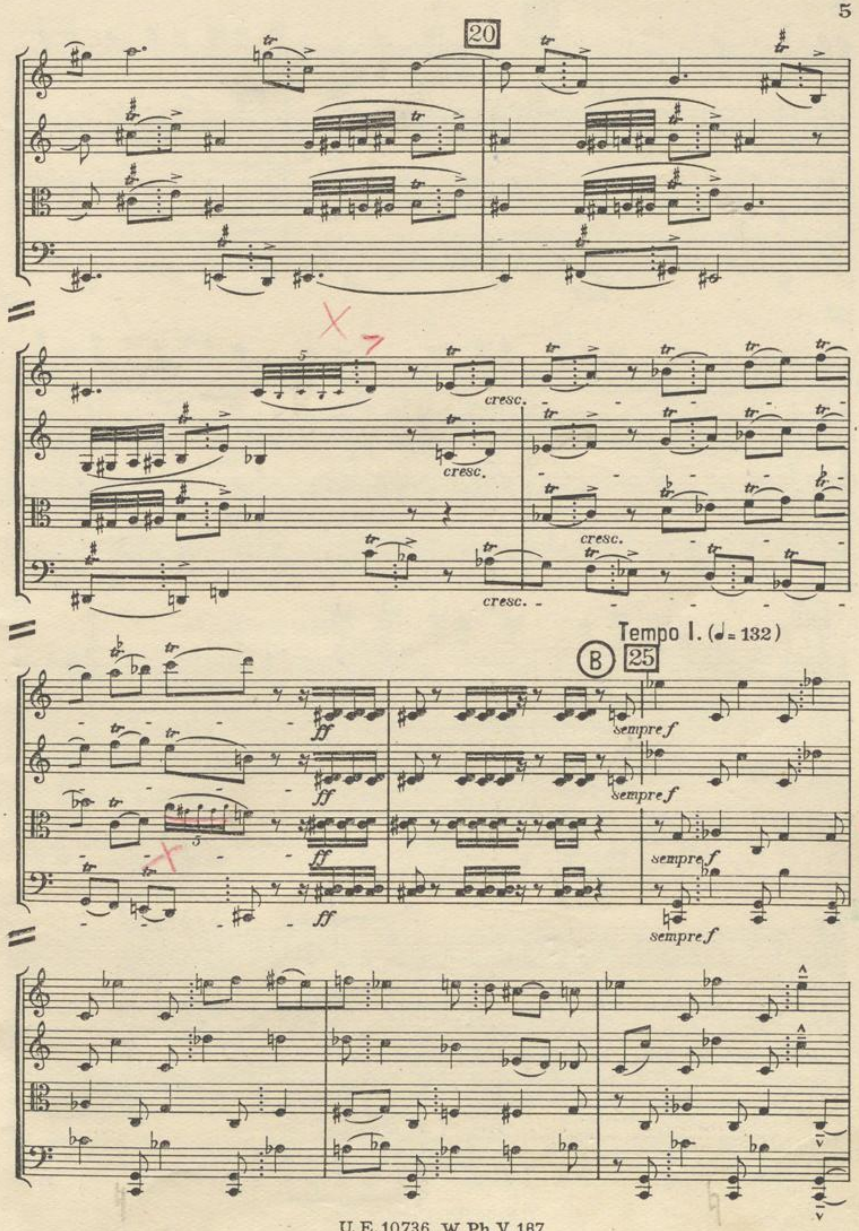
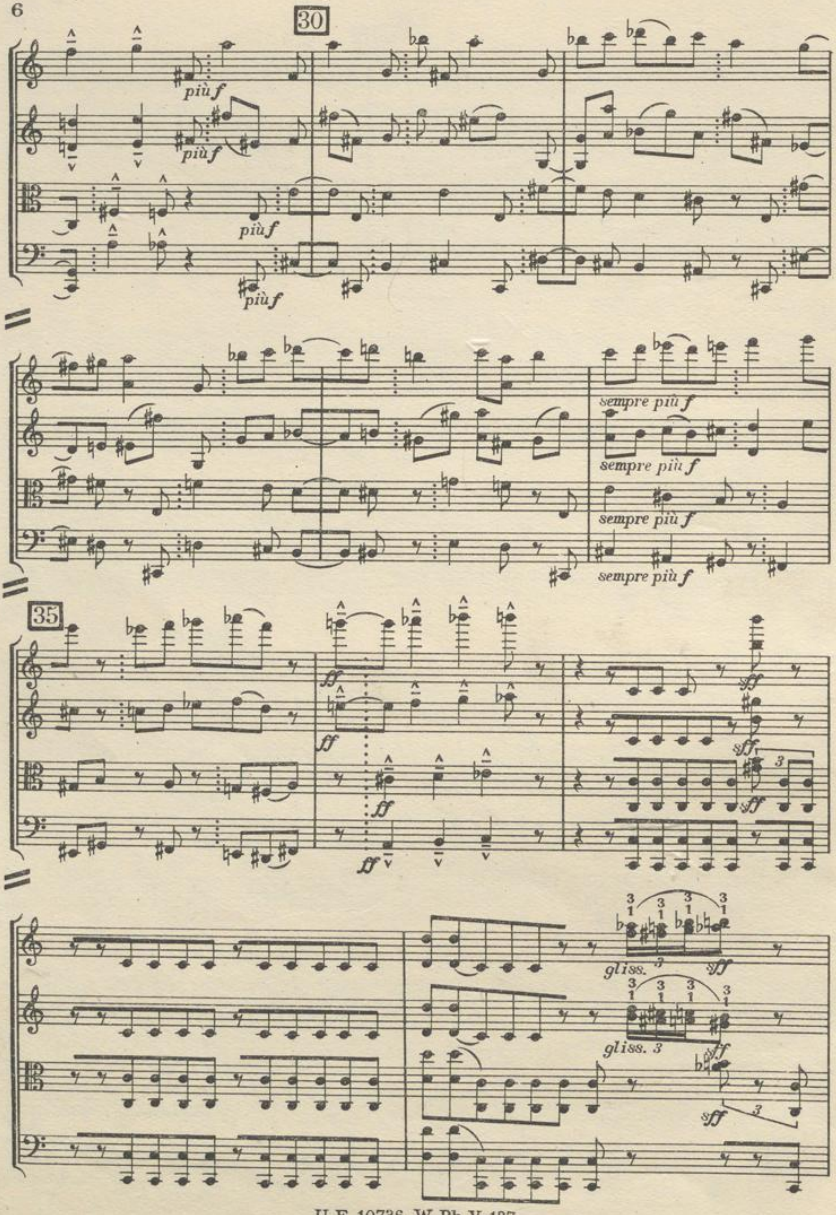
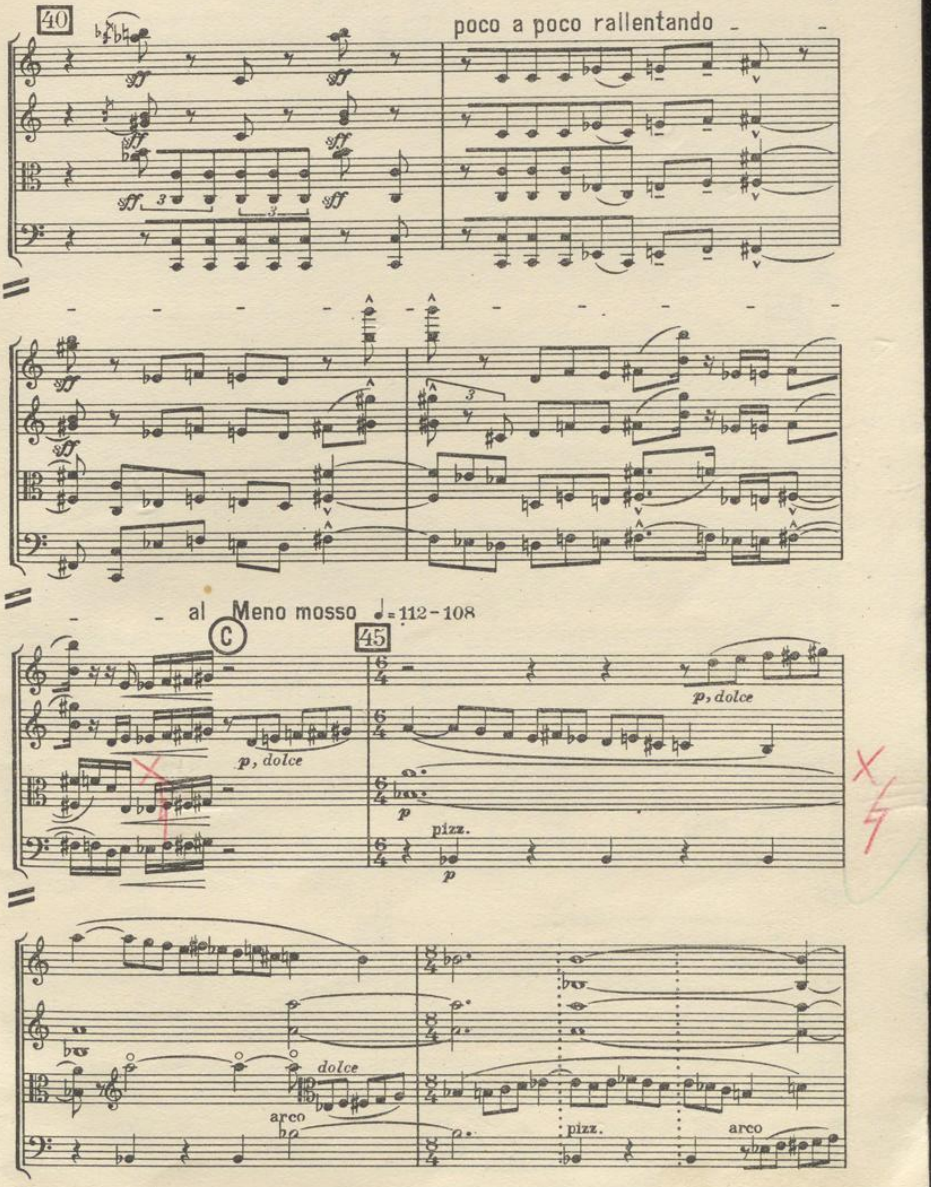
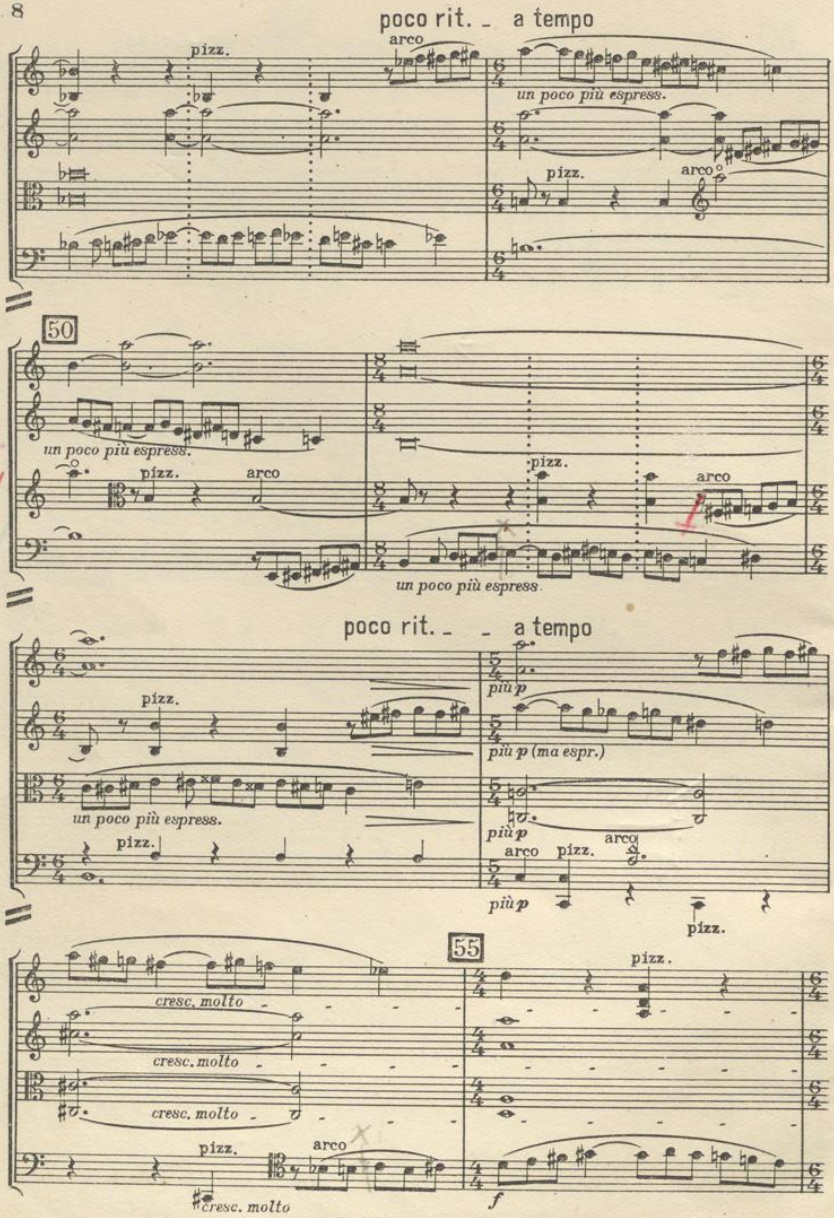
In die „Philharmonia" Partiturensammlung aufgenommen
U. E. 10736 W. Ph. V. 167

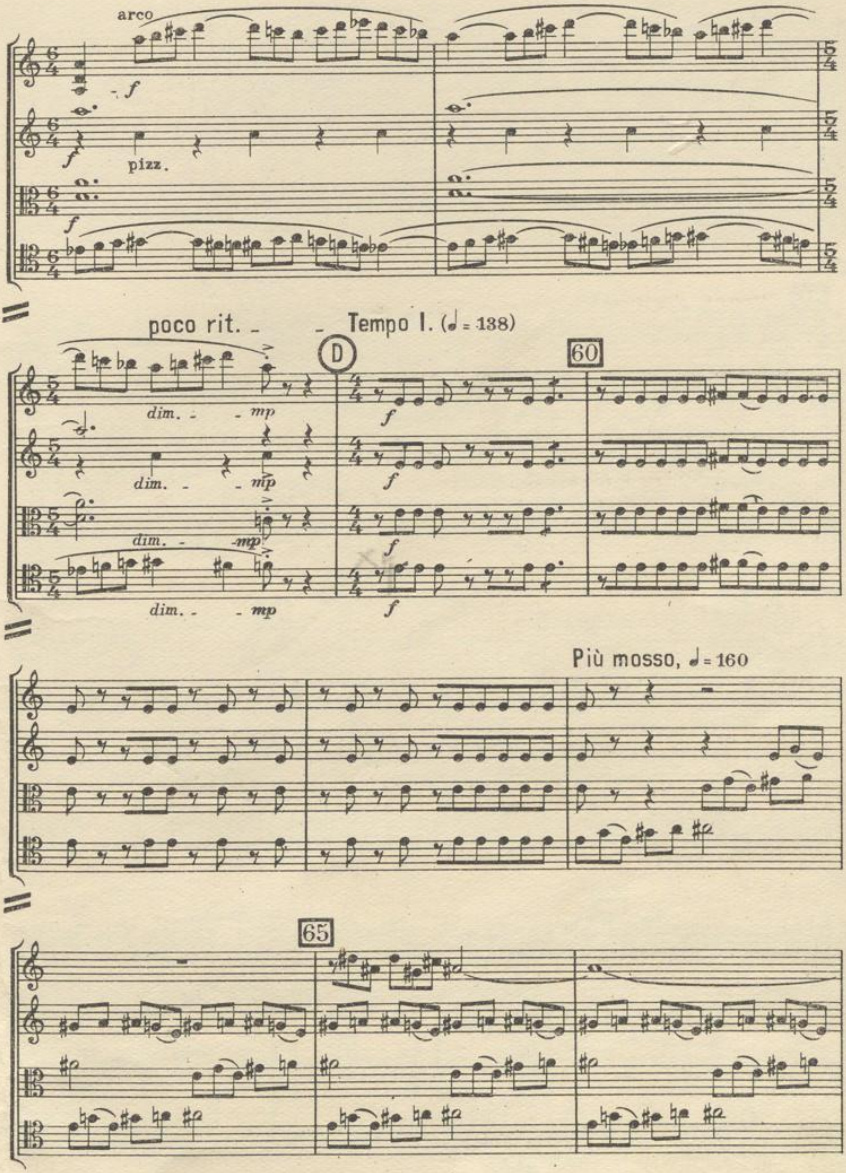

10
poco allarg. - - al
A
♩ = 120
15
leggero
p, leggero
mf
mp
quasi gliss.
sim.

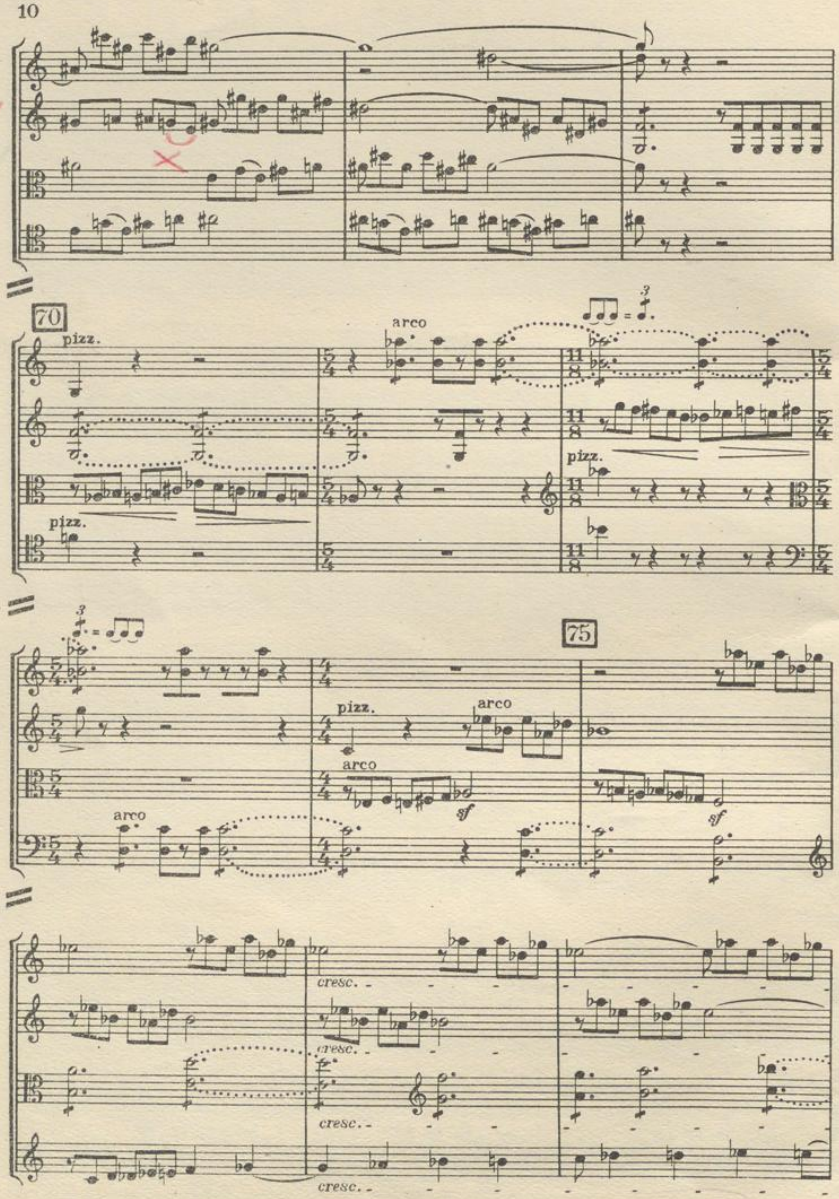

20
cresc.
cresc.
cresc.
cresc.
Tempo I. (♩= 132)
B
25
ff
ff
ff
sempre f
sempre f
sempre f
sempre f

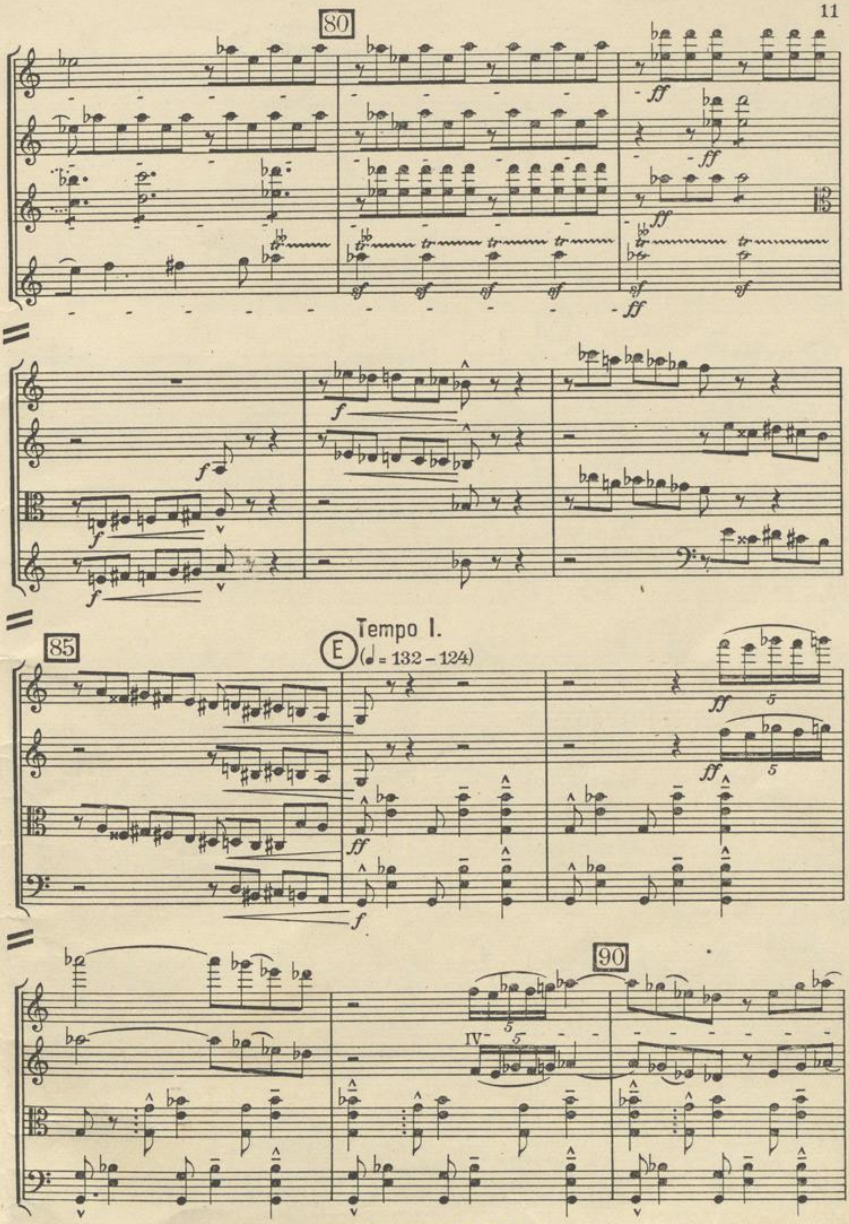

30
più f
più f
più f
più f
sempre più f
sempre più f
sempre più f
sempre più f
35
ff
ff
ff
ff
sff
sff
sff
3
gliss.
3
sff
gliss. 3
sff
3

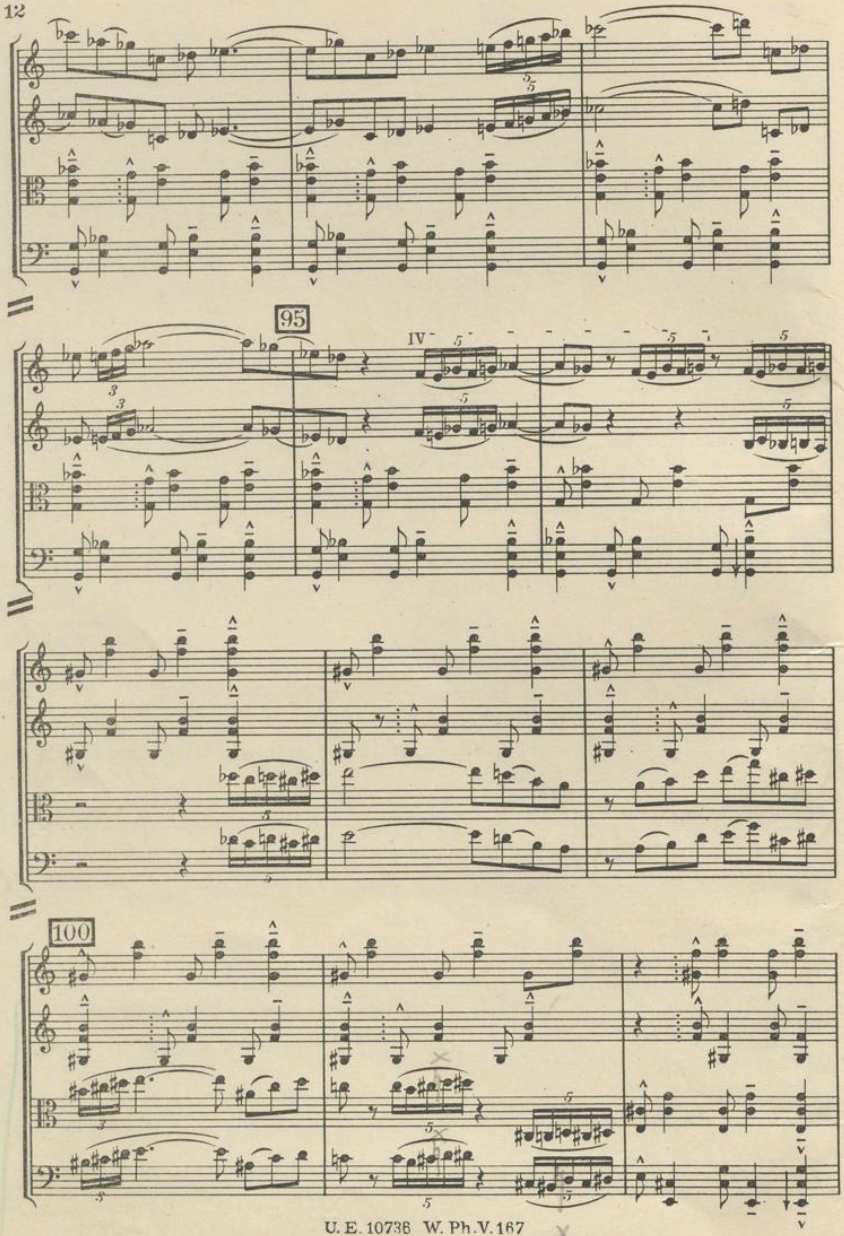

40
poco a poco rallentando
al Meno mosso ♩= 112 - 108
C
45
p, dolce
p
pizz.
dolce
arco
pizz.
arco

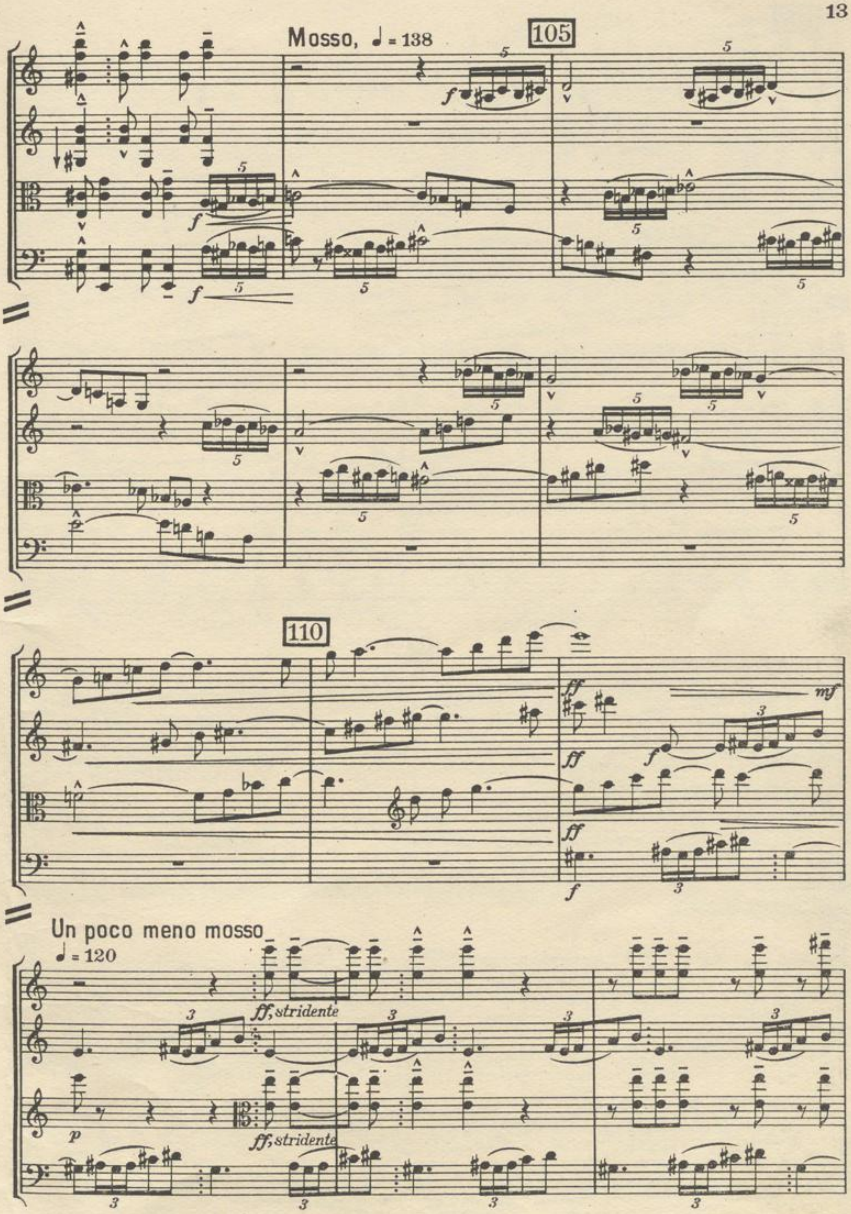

poco rit. – a tempo
arco
pizz.
un poco più espress.
pizz.
arco
50
un poco più espress.
pizz.
arco
pizz.
arco
un poco più espress.
poco rit. – – a tempo
più p
più p (ma espr.)
pizz.
un poco più espress.
più p
arco
pizz.
arco
più p
pizz.
55
pizz.
cresc. molto
cresc. molto
cresc. molto
pizz.
arco
cresc. molto
f

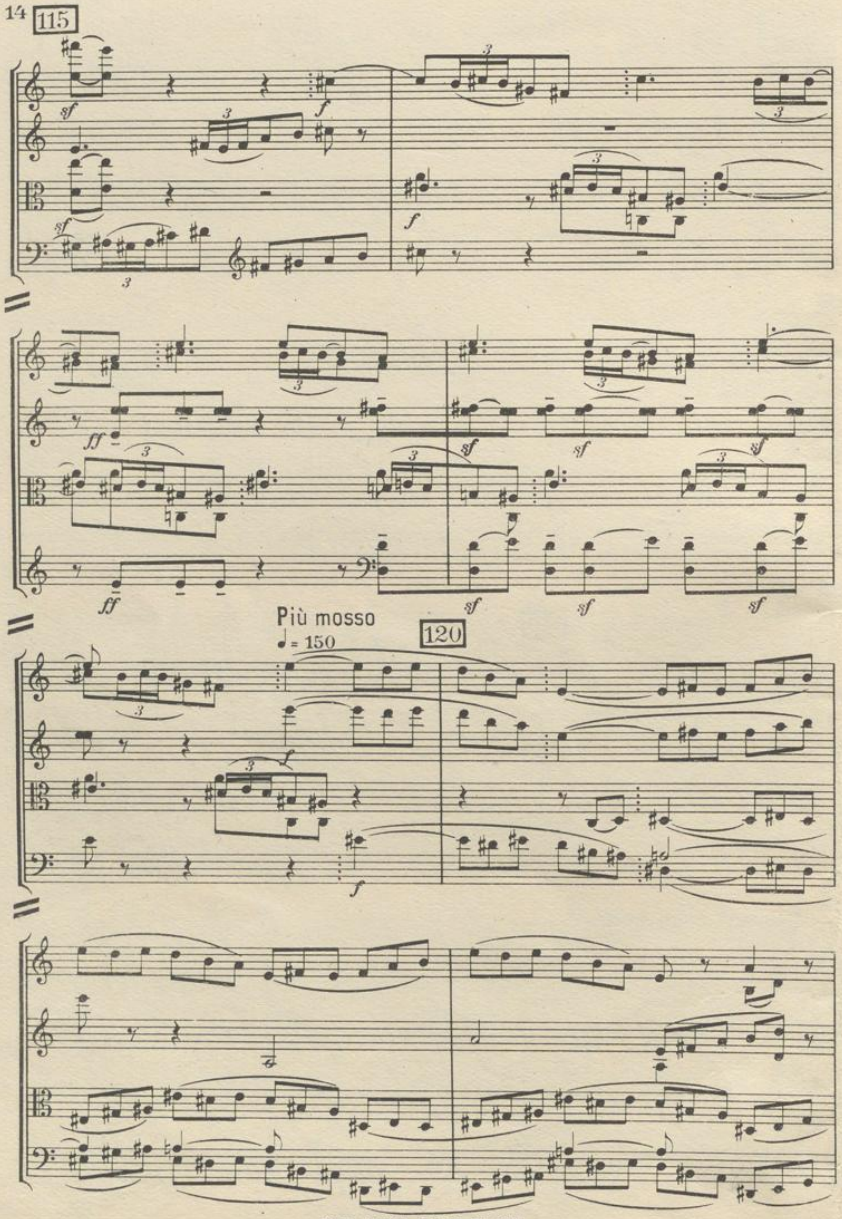

arco
pizz.
poco rit.
Tempo I. (♩= 138)
D
60
dim.
mp
Più mosso, ♩= 160
65

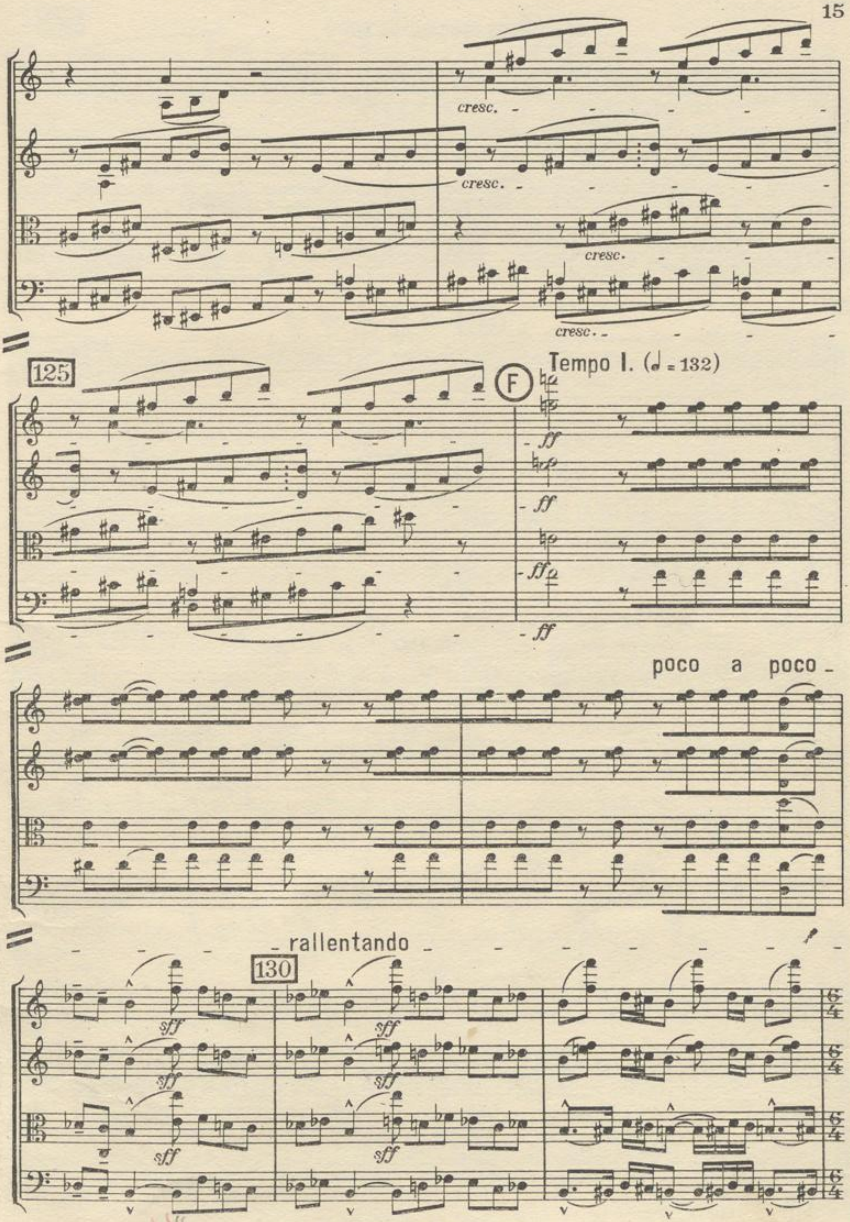

70
pizz.
arco
pizz.
pizz.
75
pizz.
arco
arco
arco
sff
sff
cresc.
cresc.
cresc.
cresc.


80
85
E
Tempo I.
(♩ = 132 – 124)
90

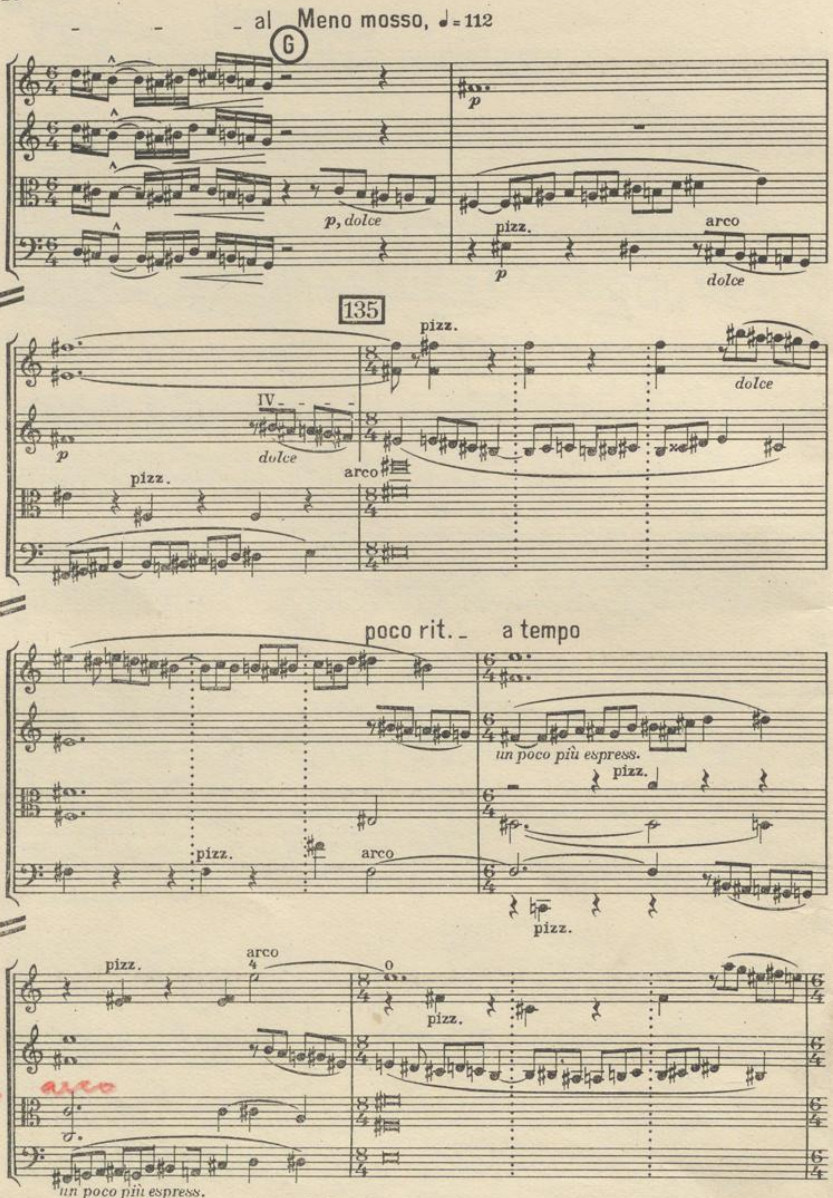

95
100

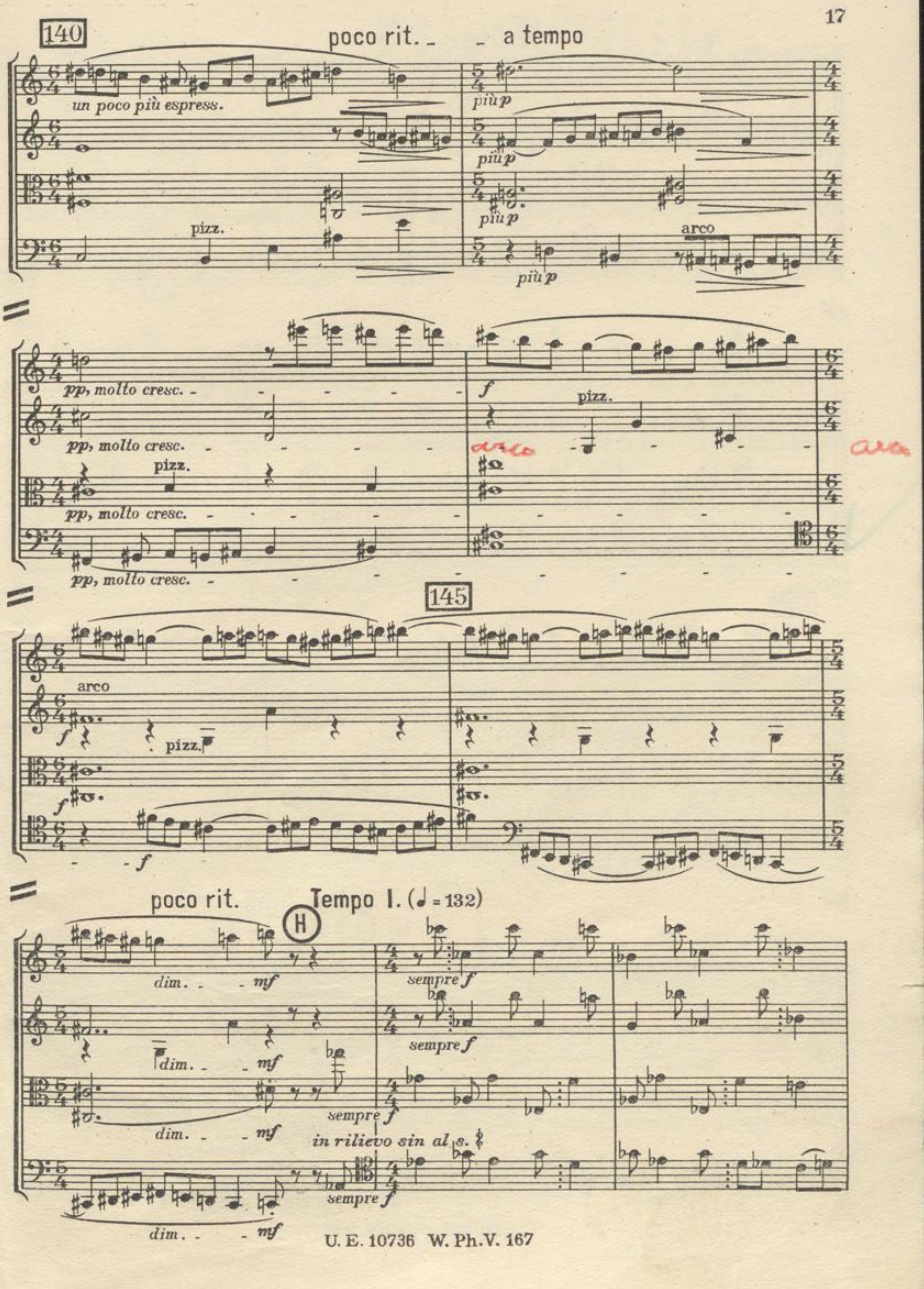

Mosso, ♩ = 138
105
110
Un poco meno mosso
♩ = 120
ff, stridente
ff, stridente

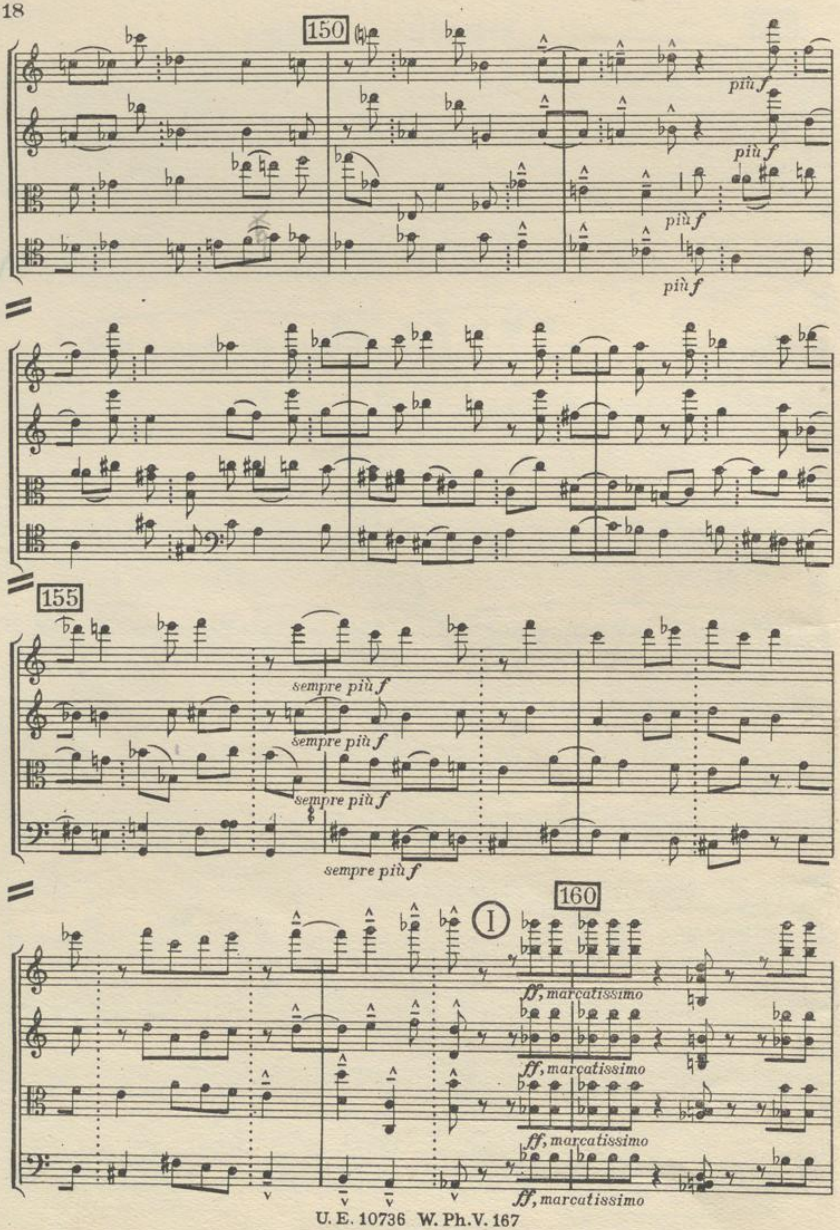

115
Più mosso
♩= 150
120

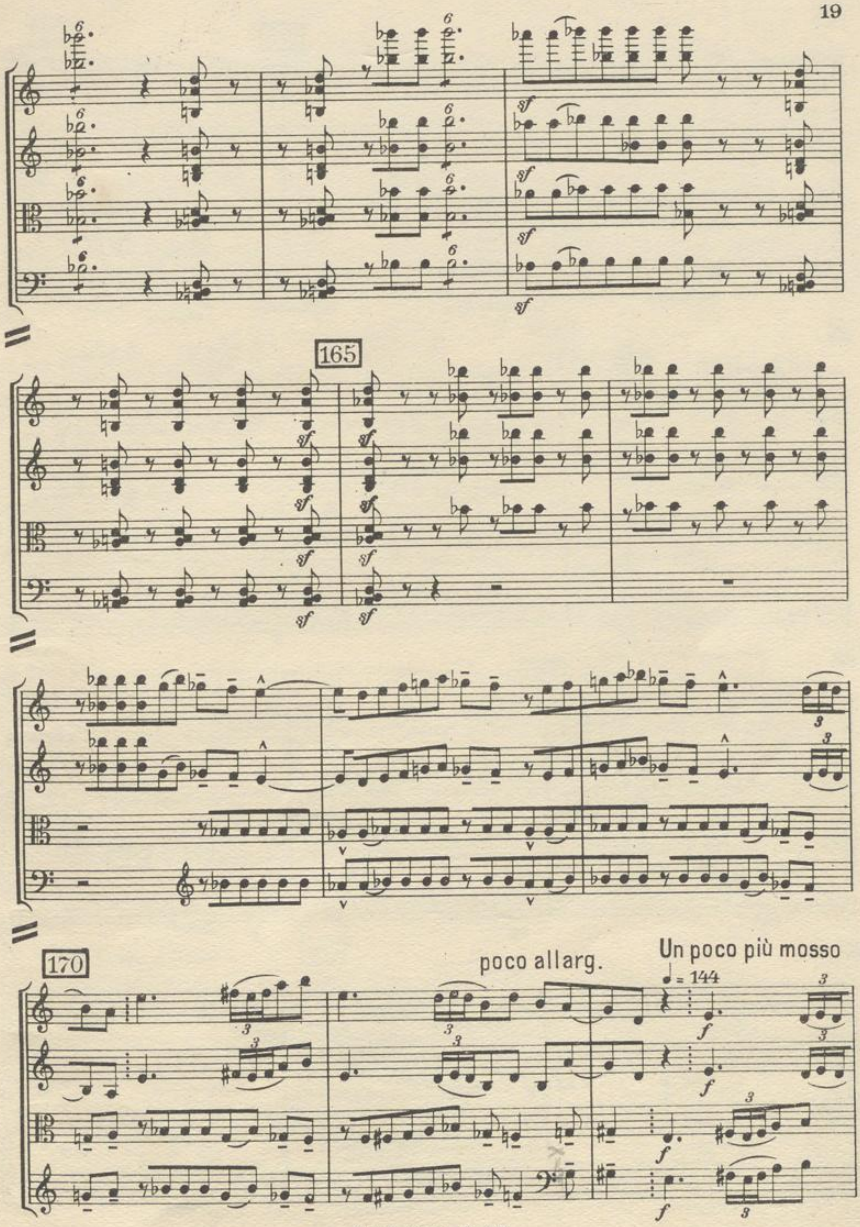

cresc.
cresc.
cresc.
cresc.
125
F
Tempo I. (♩ = 132)
ff
ff
ff
ff
poco a poco
rallentando
130
sff
sff
sff
sff
sff

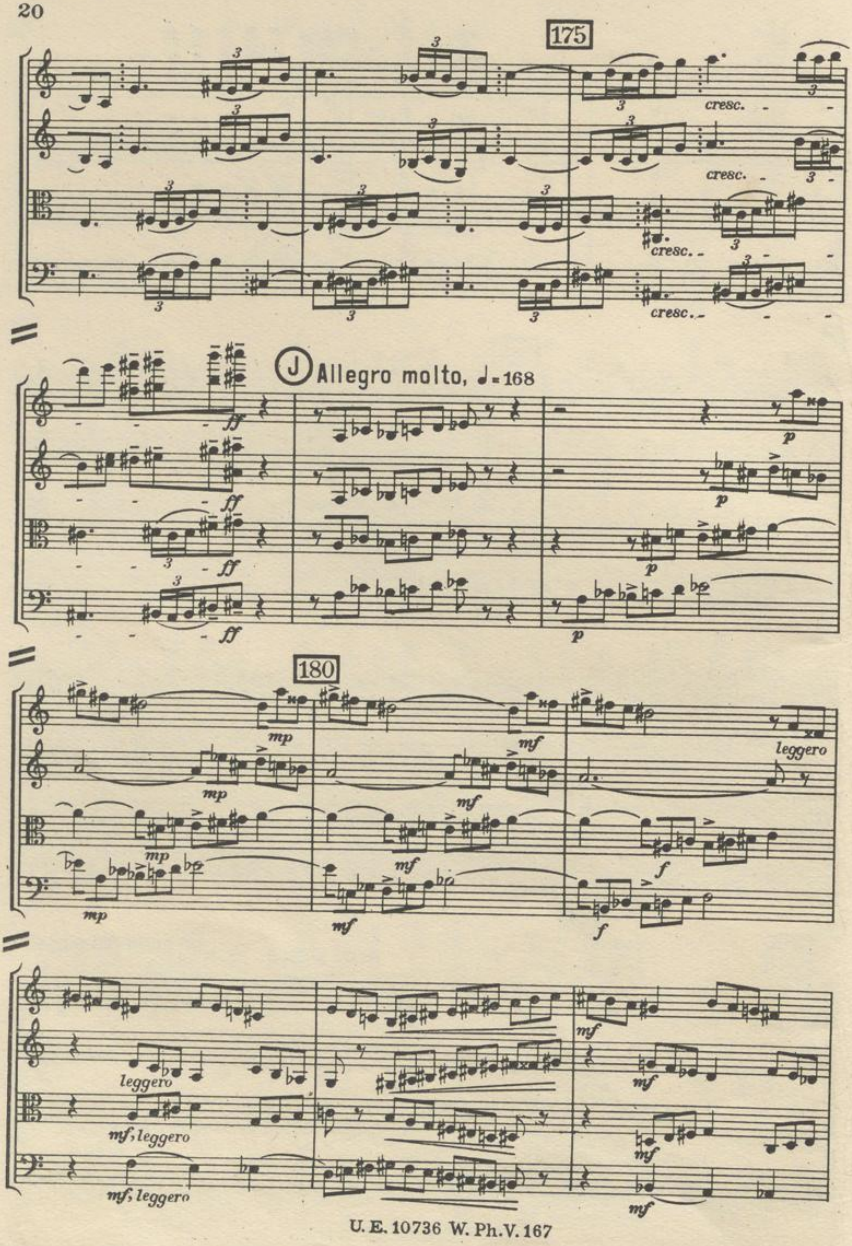
nein!

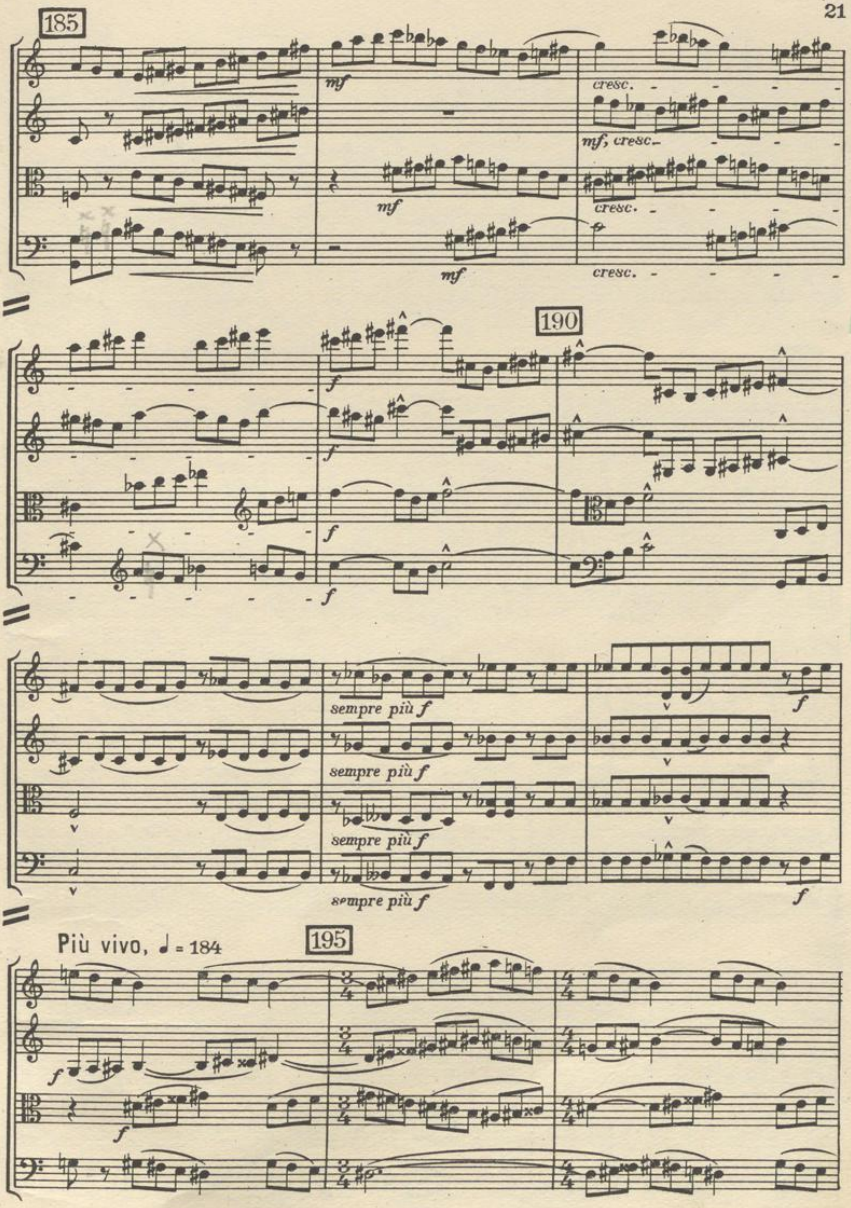

al Meno mosso, ♩= 112
G
p, dolce
pizz.
arco
dolce
135
pizz.
dolce
IV
dolce
arco
pizz.
poco rit.
a tempo
un poco più espress.
pizz.
arco
pizz.
arco
pizz.
arco
un poco più espress.

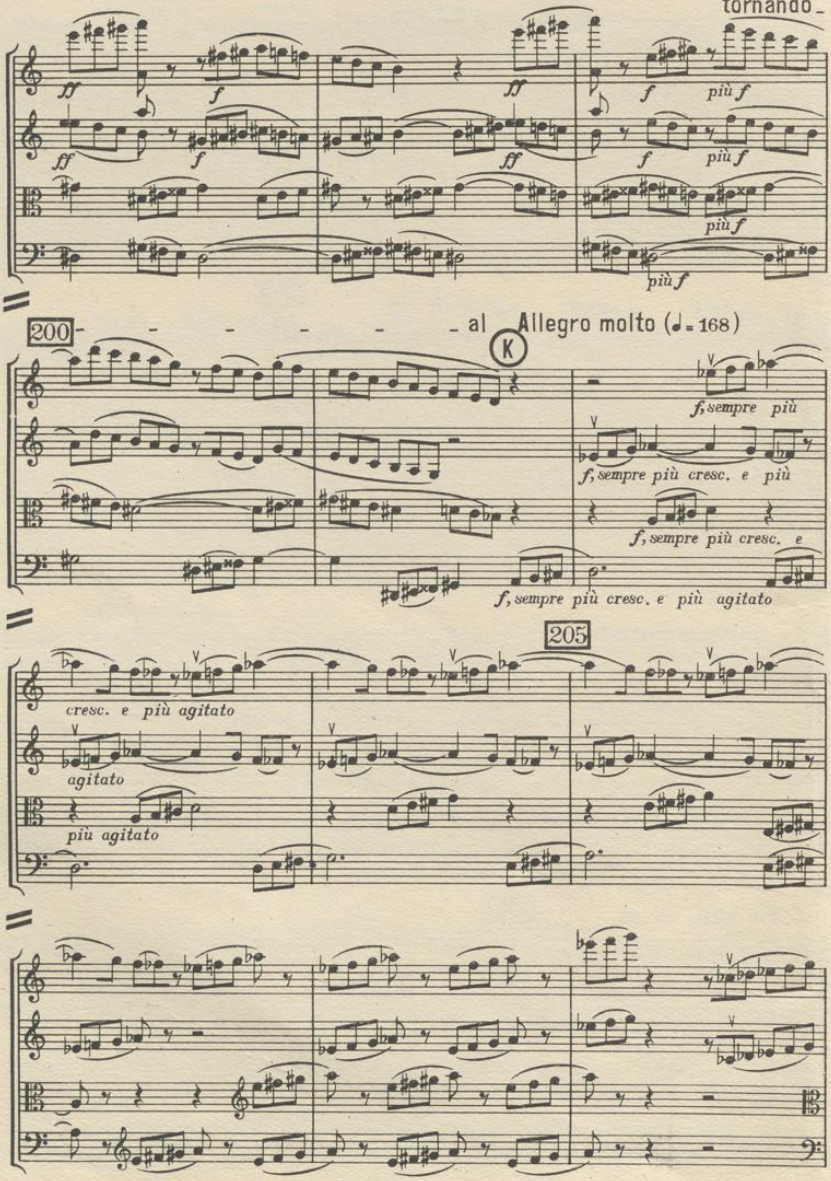

140
poco rit.
a tempo
un poco più espress.
più p
pizz.
arco
pp, molto cresc.
f
145
arco
pizz.
poco rit.
Tempo I. (♩ = 132)
H
dim.
mf
sempre f
in rilievo sin al s.

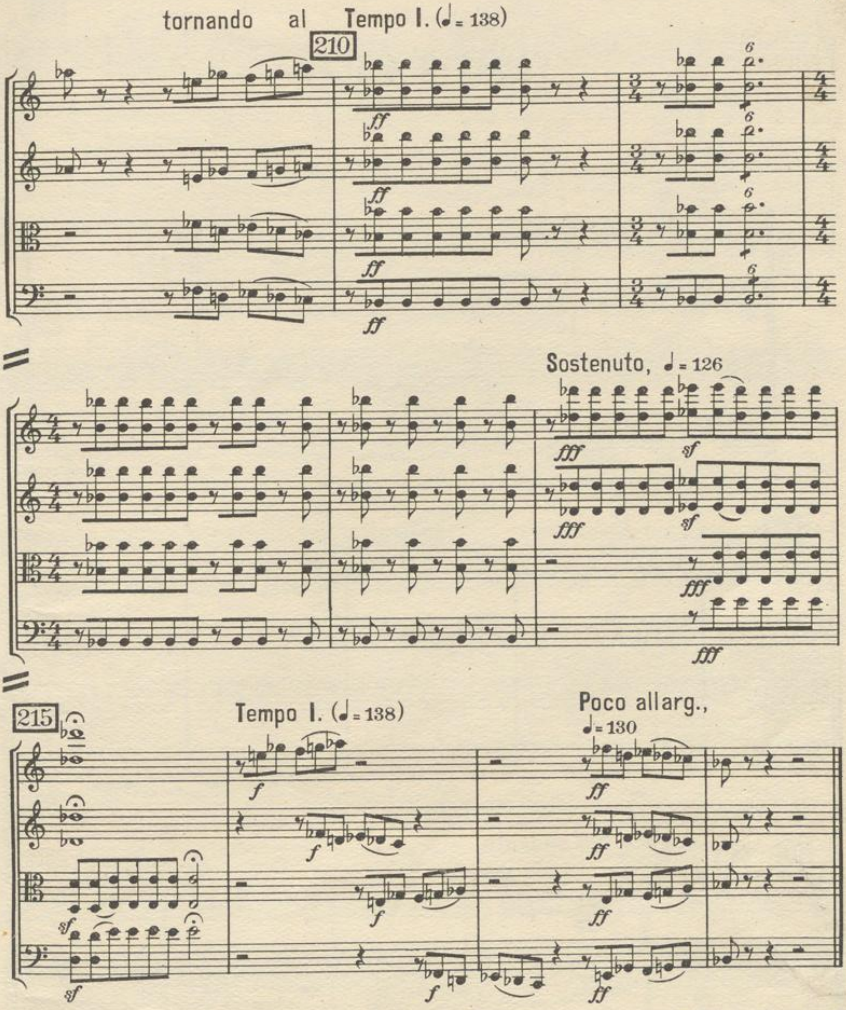

150
più f
più f
più f
più f
155
sempre più f
sempre più f
sempre più f
sempre più f
160
I
ff, marcatissimo
ff, marcatissimo
ff, marcatissimo
ff, marcatissimo


165
170
poco allarg.
Un poco più mosso
♩= 144


175
cresc.
cresc.
cresc.
cresc.
J Allegro molto, ♩= 168
180
leggero
mf, leggero
mf, leggero


185
mf
cresc.
mf, cresc.
mf
cresc.
mf
cresc.
190
f
f
f
f
sempre più f
sempre più f
sempre più f
sempre più f
f
Più vivo, ♩ = 184
195
f
f

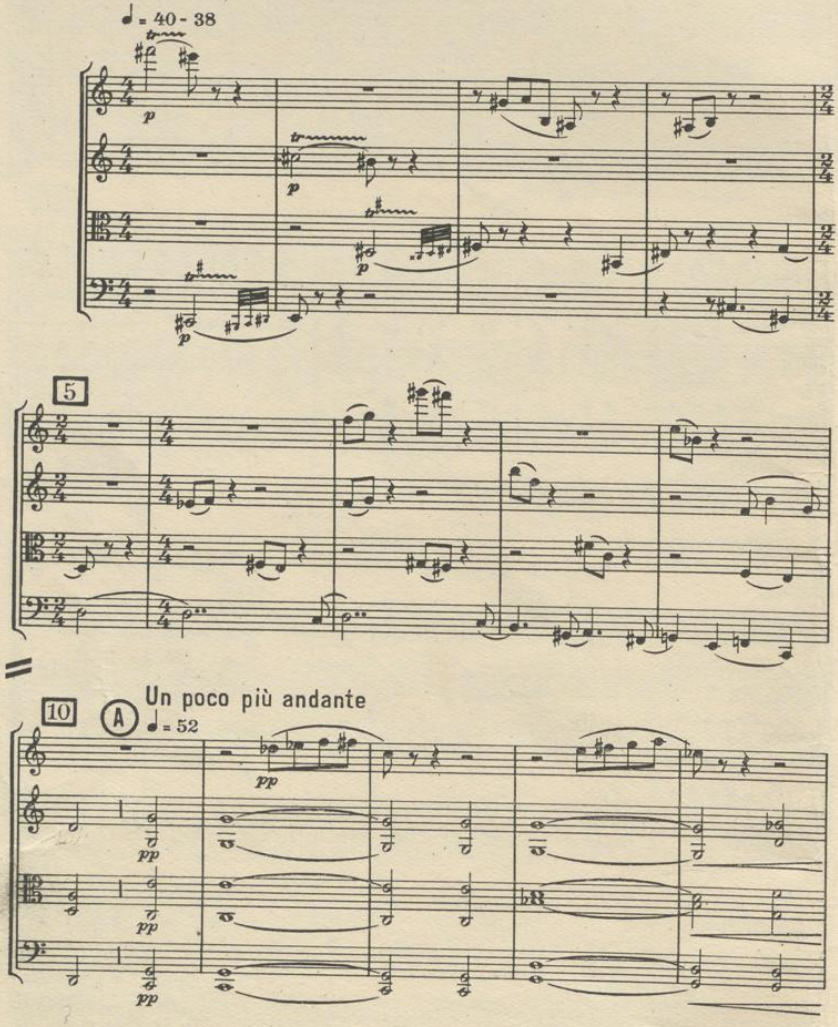

tornando
ff
f
più f
200
al
Allegro molto (♩= 168)
K
f, sempre più
f, sempre più cresc. e più
f, sempre più cresc. e
f, sempre più cresc. e più agitato
205
cresc. e più agitato
agitato
più agitato

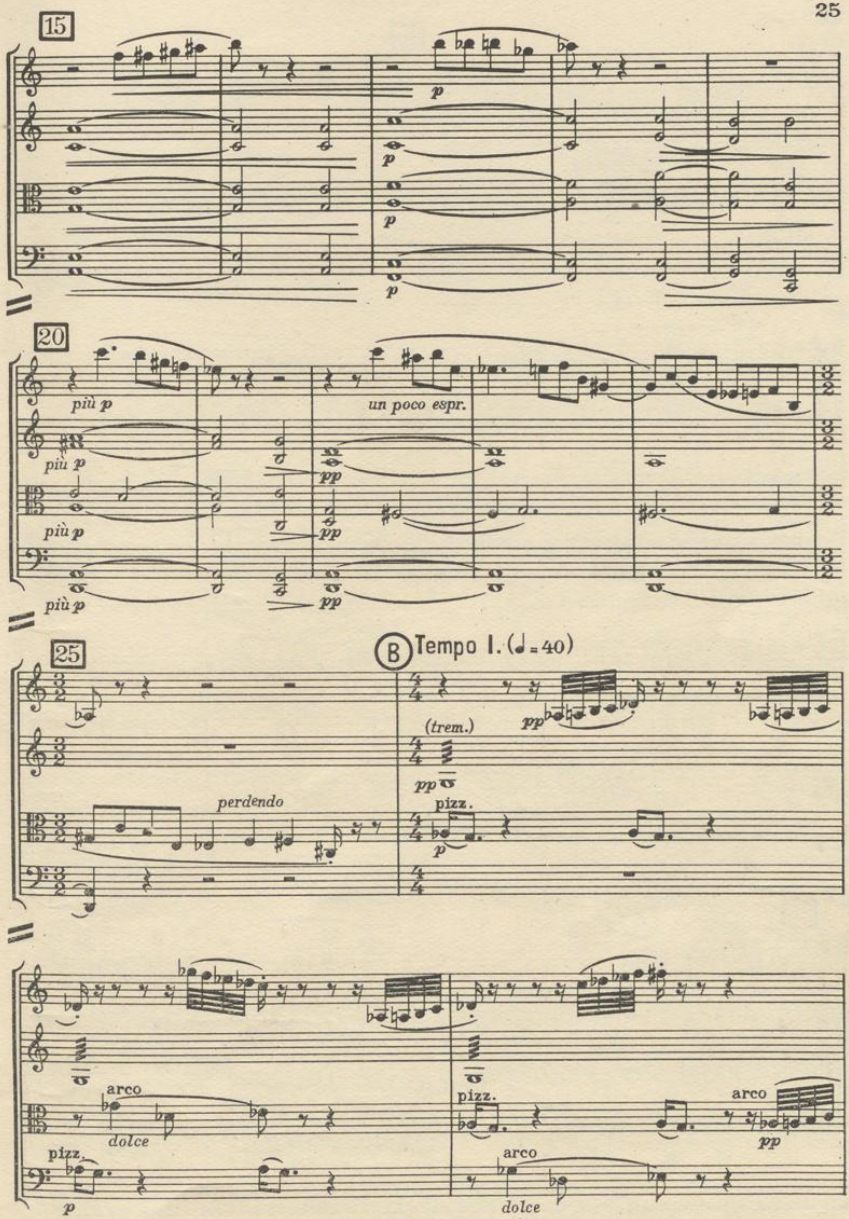


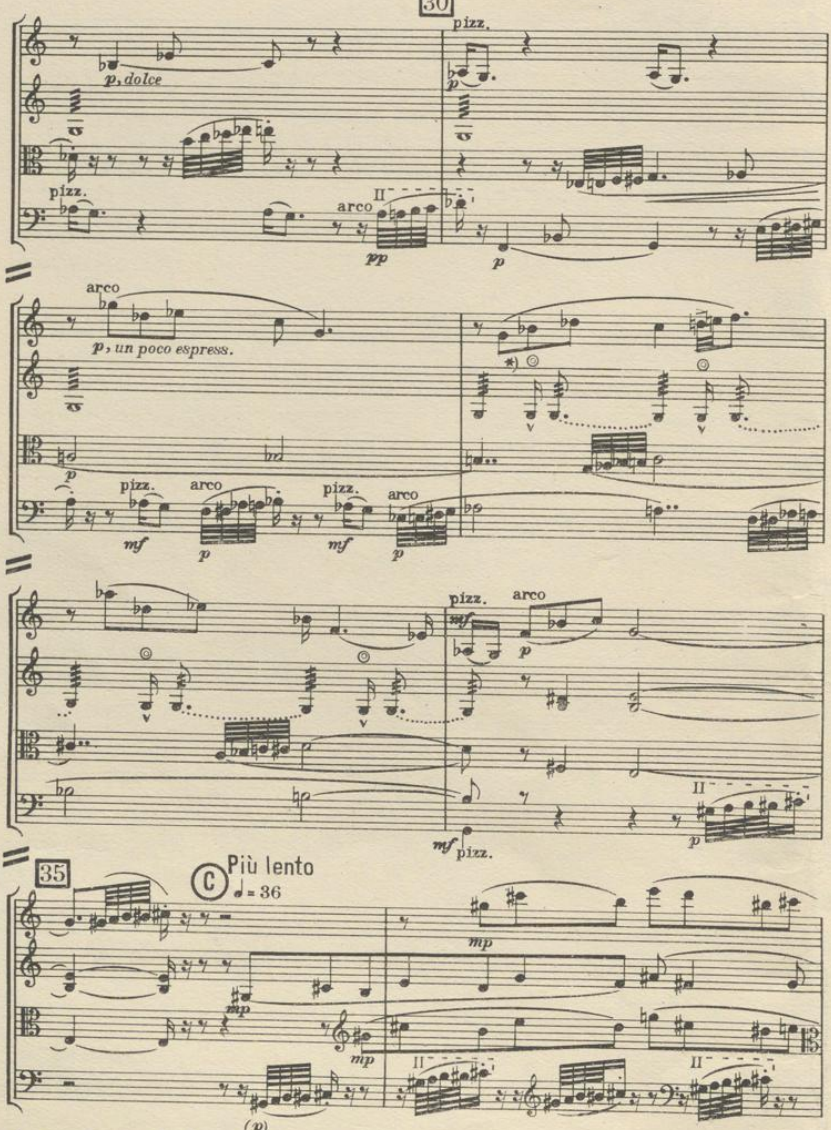
Durée d'exécution:			
	A - A	24½″	
	A - B	22″	
	B - C	35″	
	C - D	49″	
	D - E	41½″	
	E - F	1′14″	
	F - G	13″	
	G - H	47″	
	H - İ	24″	
	İ - J	31″	
	J - K	33½″	
	K -	30″	
		7′4½″	

STADT- U. LANDESBIBLIOTHEK

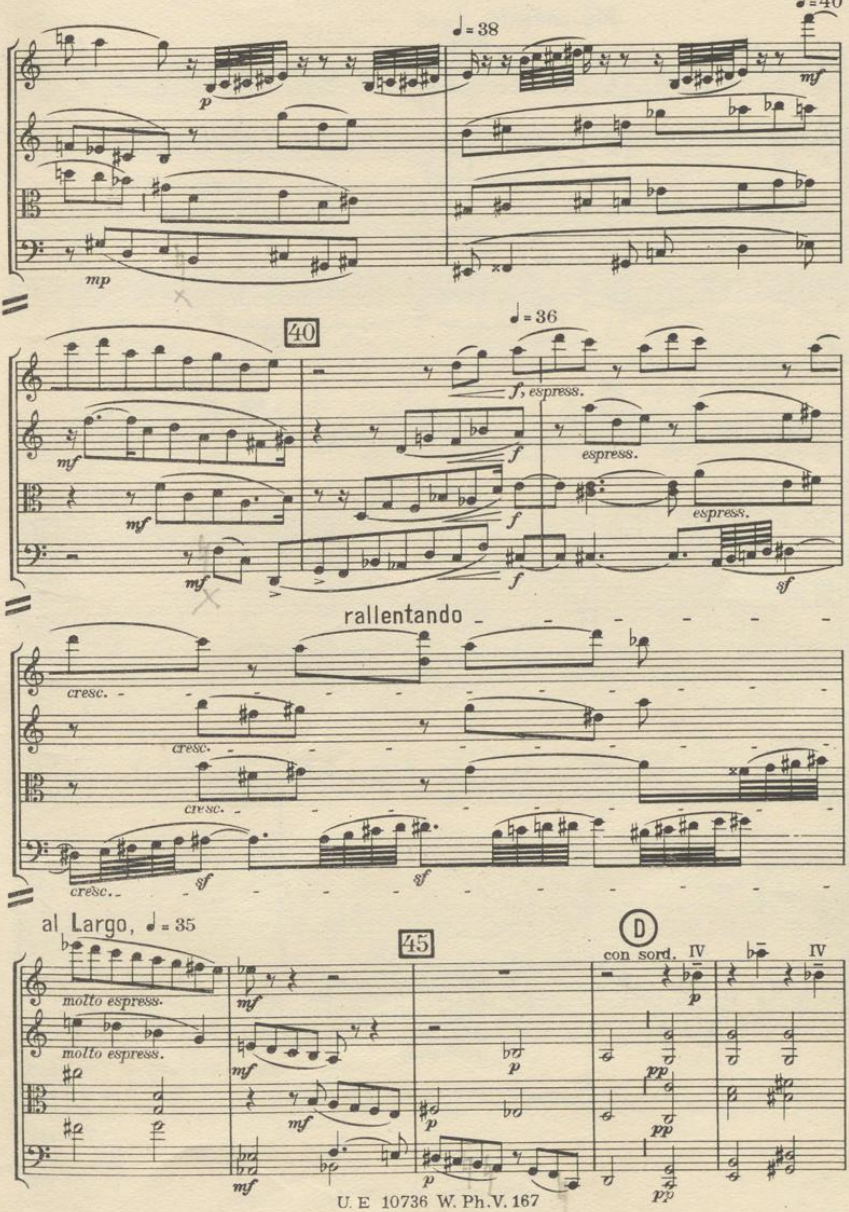
ADAGIO MOLTO

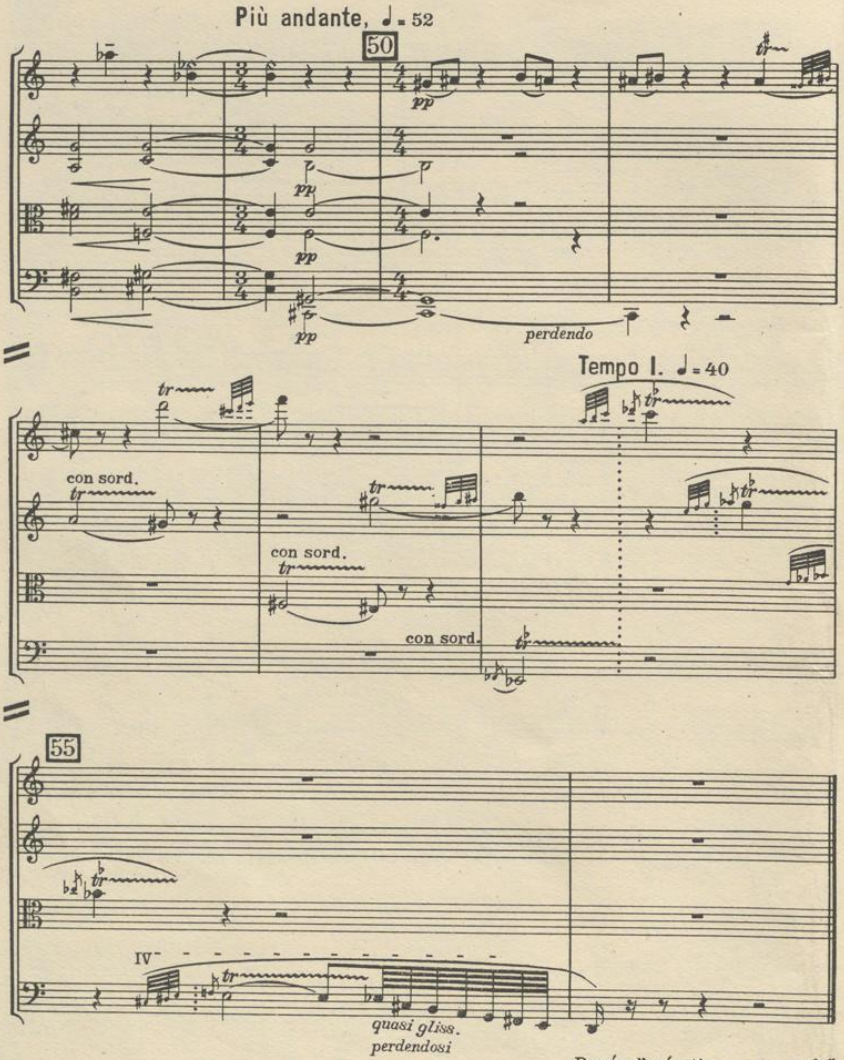



15
p
20
più p
un poco espr.
pp
25
B Tempo I. (♩ = 40)
(trem.)
perdendo
pizz.
arco
dolce



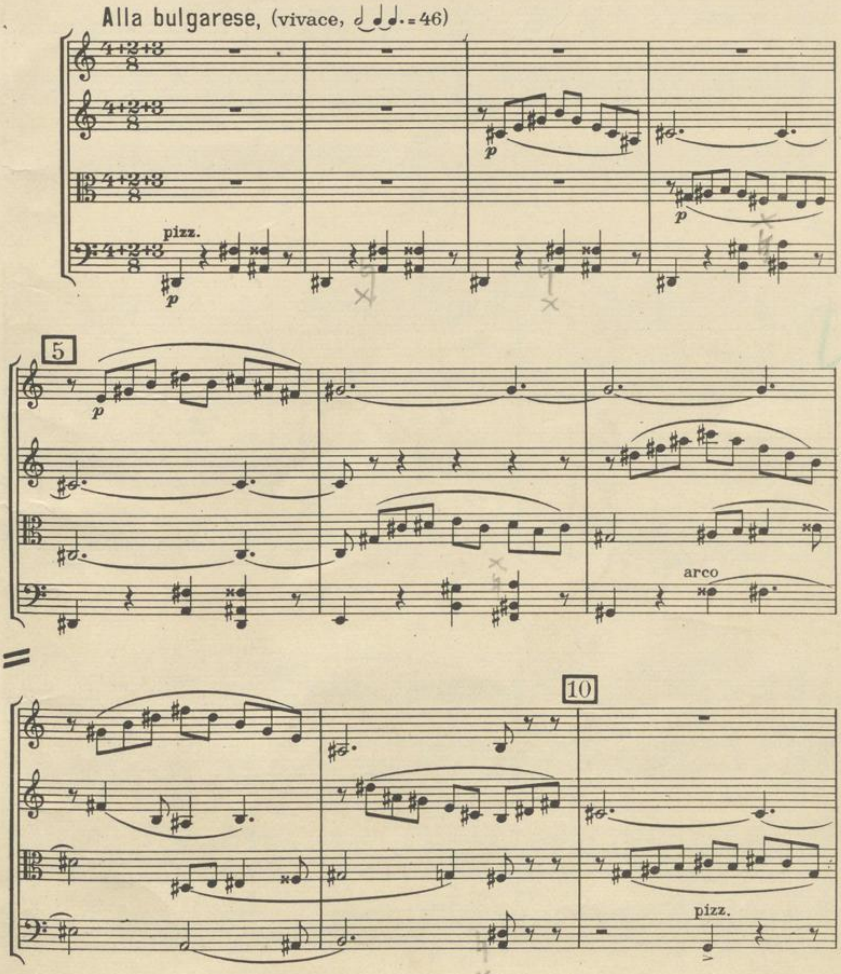
*) ◎ = pizz. a balkéz 1. ujjának körmével a húr legvégén.
◎ = pizz. mit dem Nagel des 1. Fingers der linken Hand am äußersten (oberen) Ende der Saite.

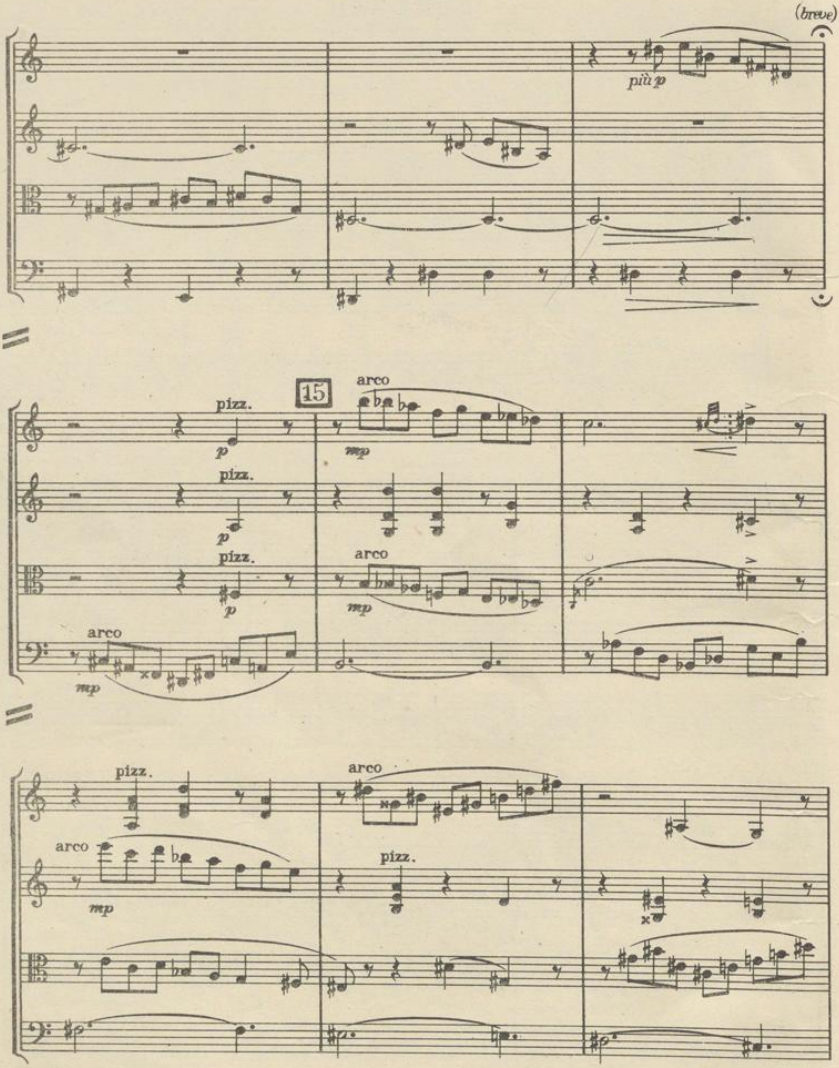

♩= 38
♩= 40
40
♩= 36
f, espress.
espress.
rallentando
cresc.
al Largo, ♩= 35
45
molto espress.
D
con sord. IV
IV

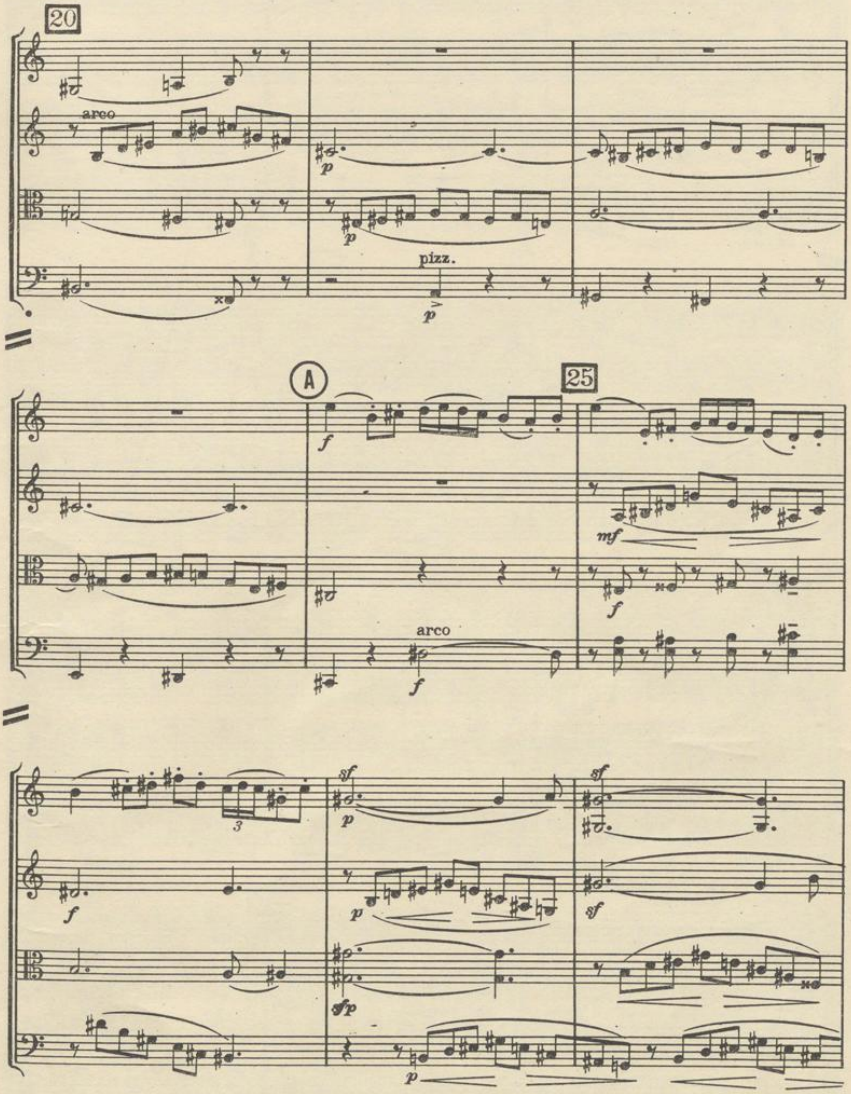


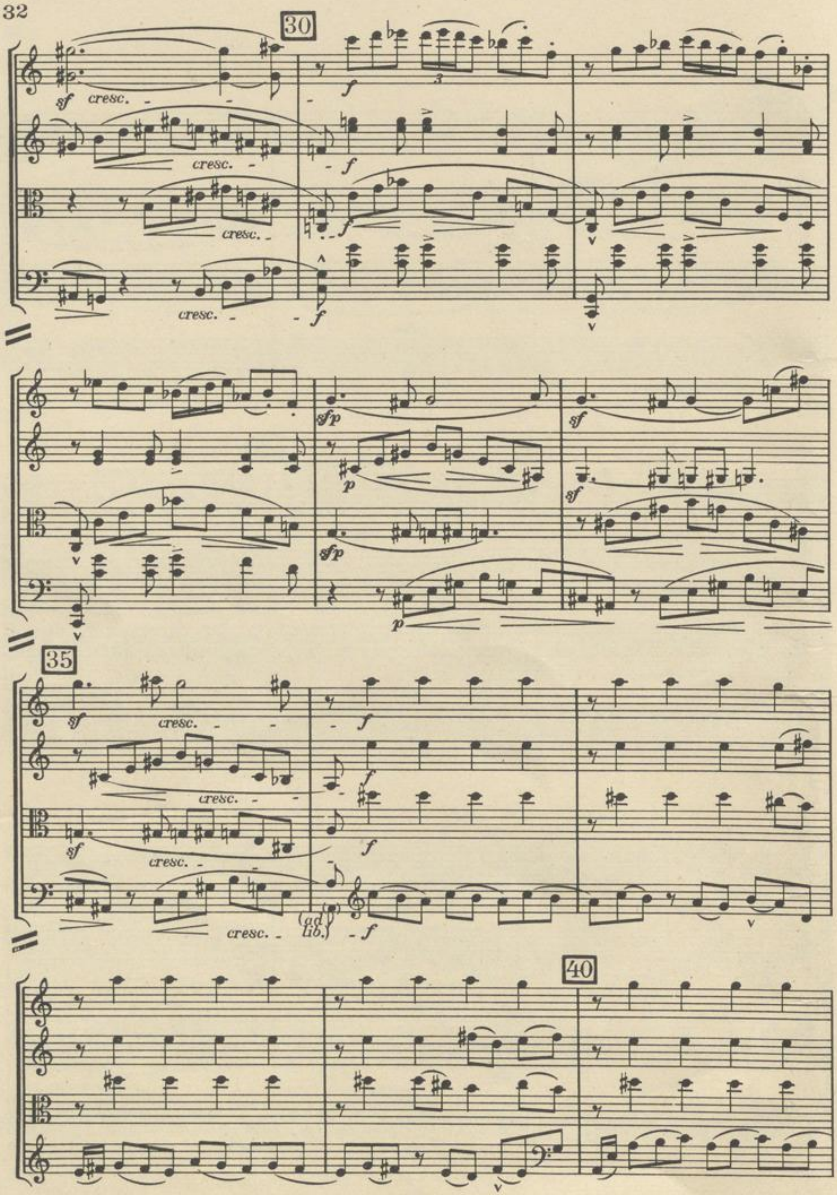
Durée d'exécution: - A 58½″
A-B 1′14″
B-C 56″
C-D 1′18″
D- 53″
5′19½″

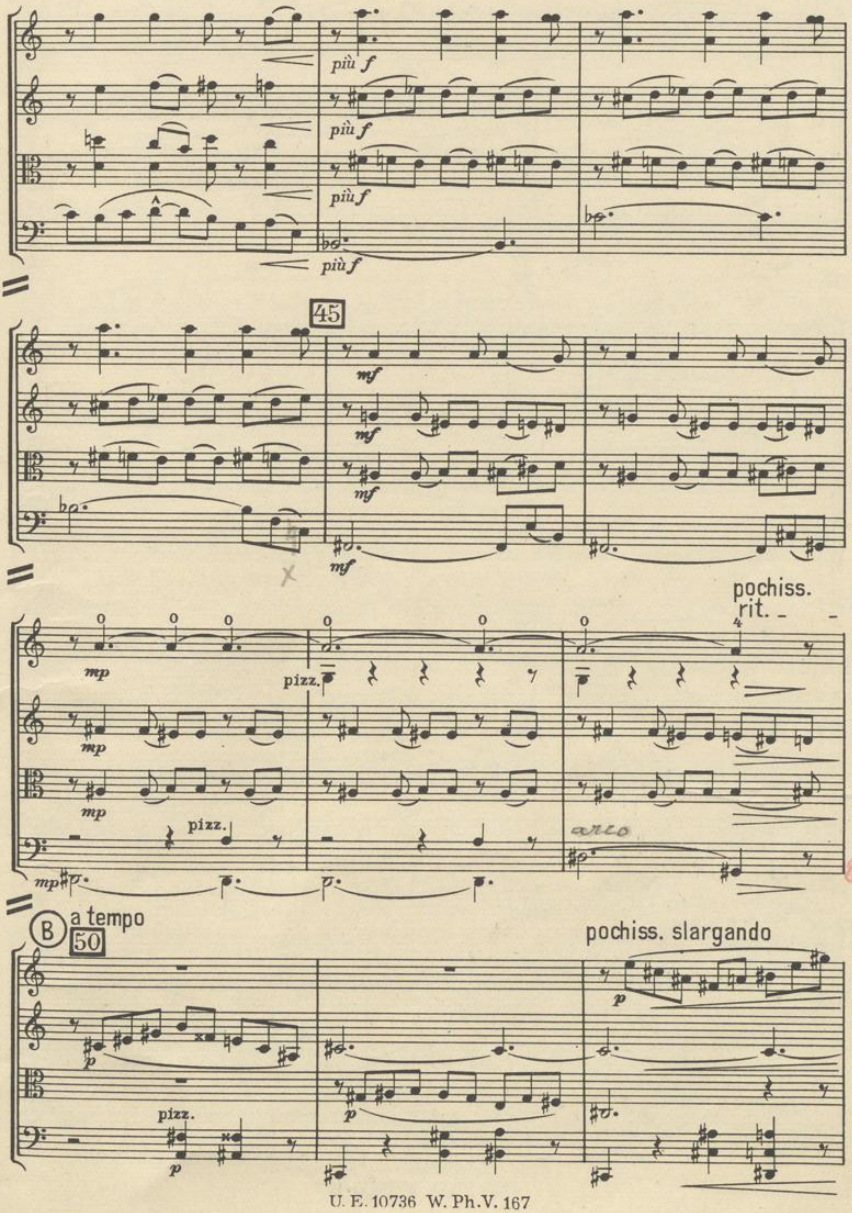
SCHERZO

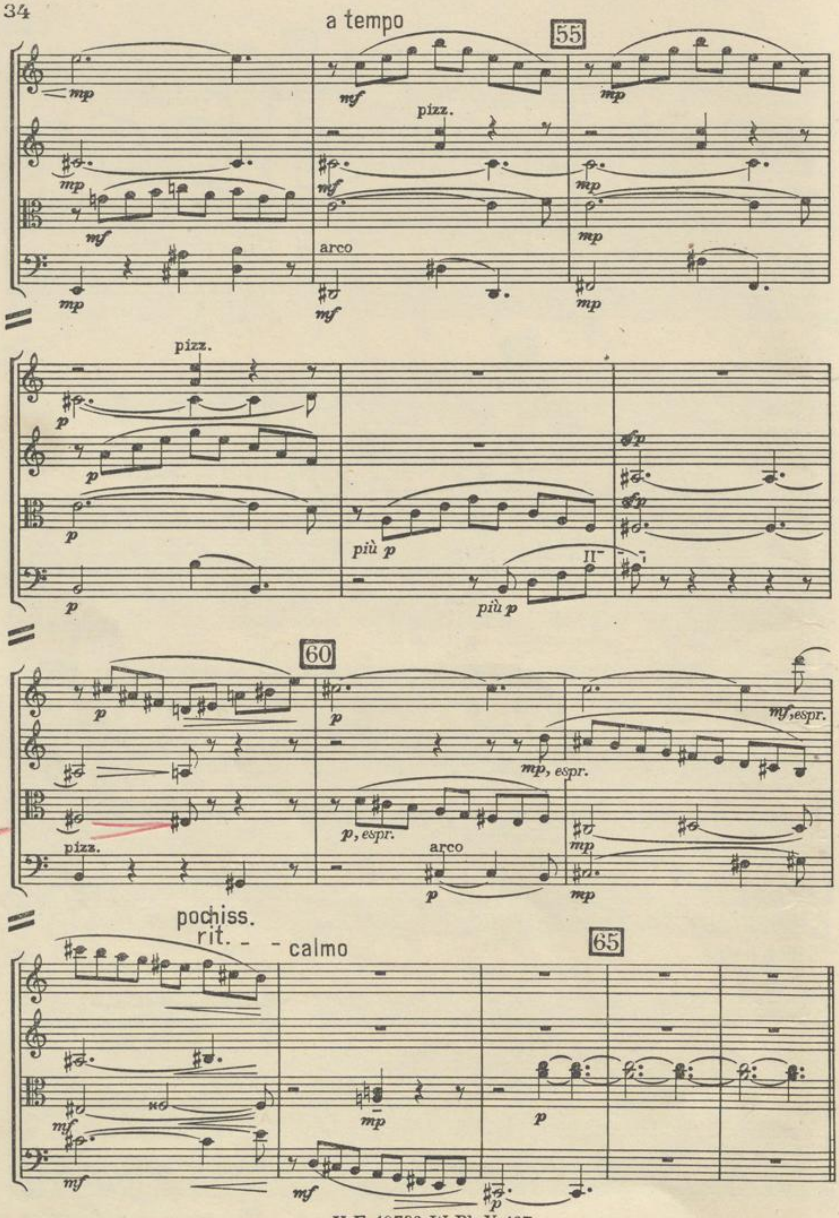



(breve)
più p
15
arco
pizz.
p
mp
pizz.
p
pizz.
p
arco
mp
arco
mp
pizz.
arco
arco
mp
pizz.

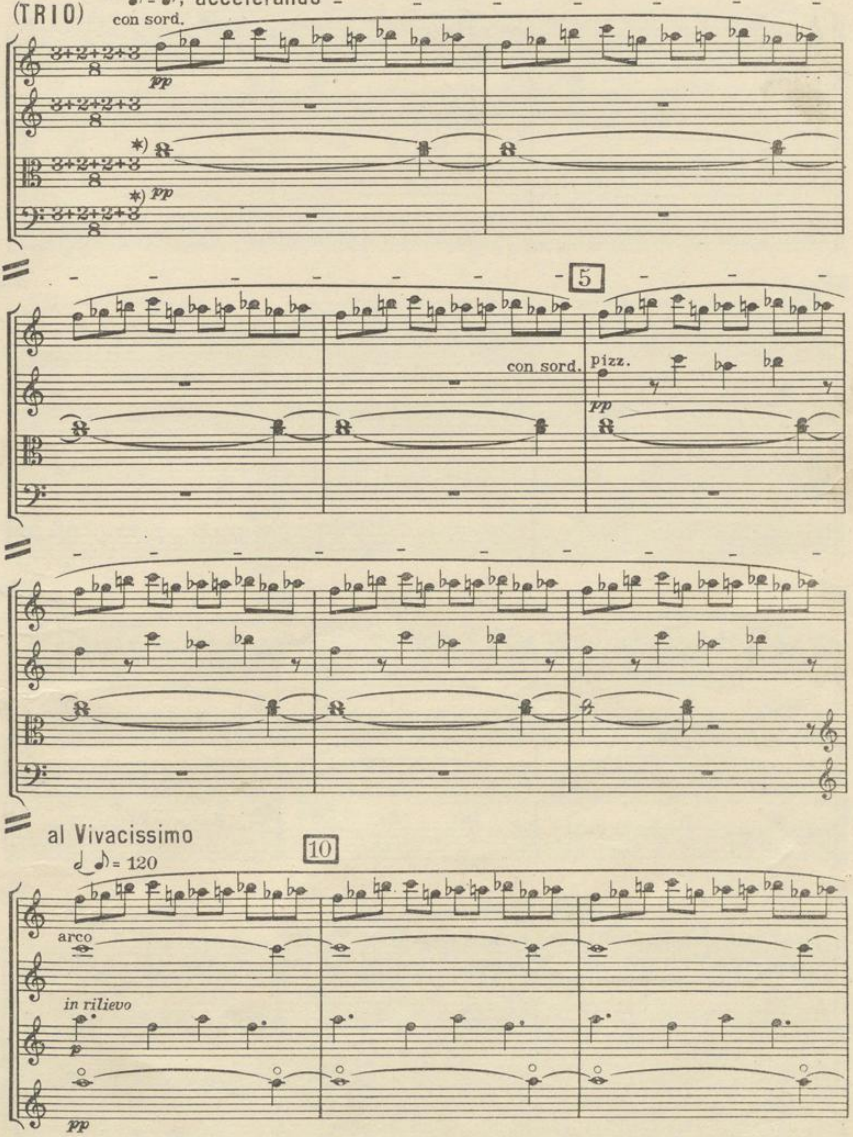

20
arco
pizz.
A
25
arco


30
sf cresc.
cresc.
cresc.
cresc.
f
sfp
p
35
sf cresc.
cresc.
cresc.
cresc.
(ad lib.)
40

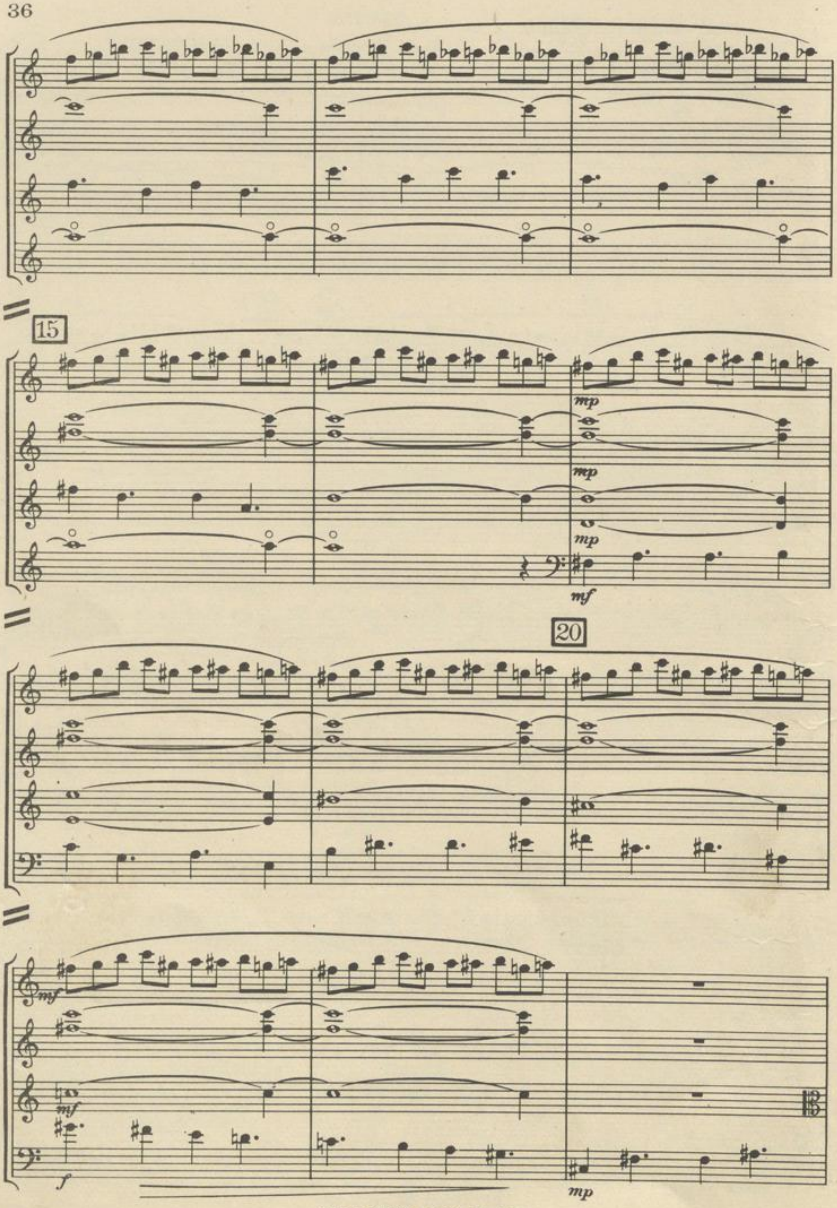

più f
più f
più f
più f
45
mf
mf
mf
mf
pochiss.
rit.
mp
pizz.
mp
mp
pizz.
arco
mp
p
arco
B
a tempo
50
pochiss. slargando
p
p
pizz.
p

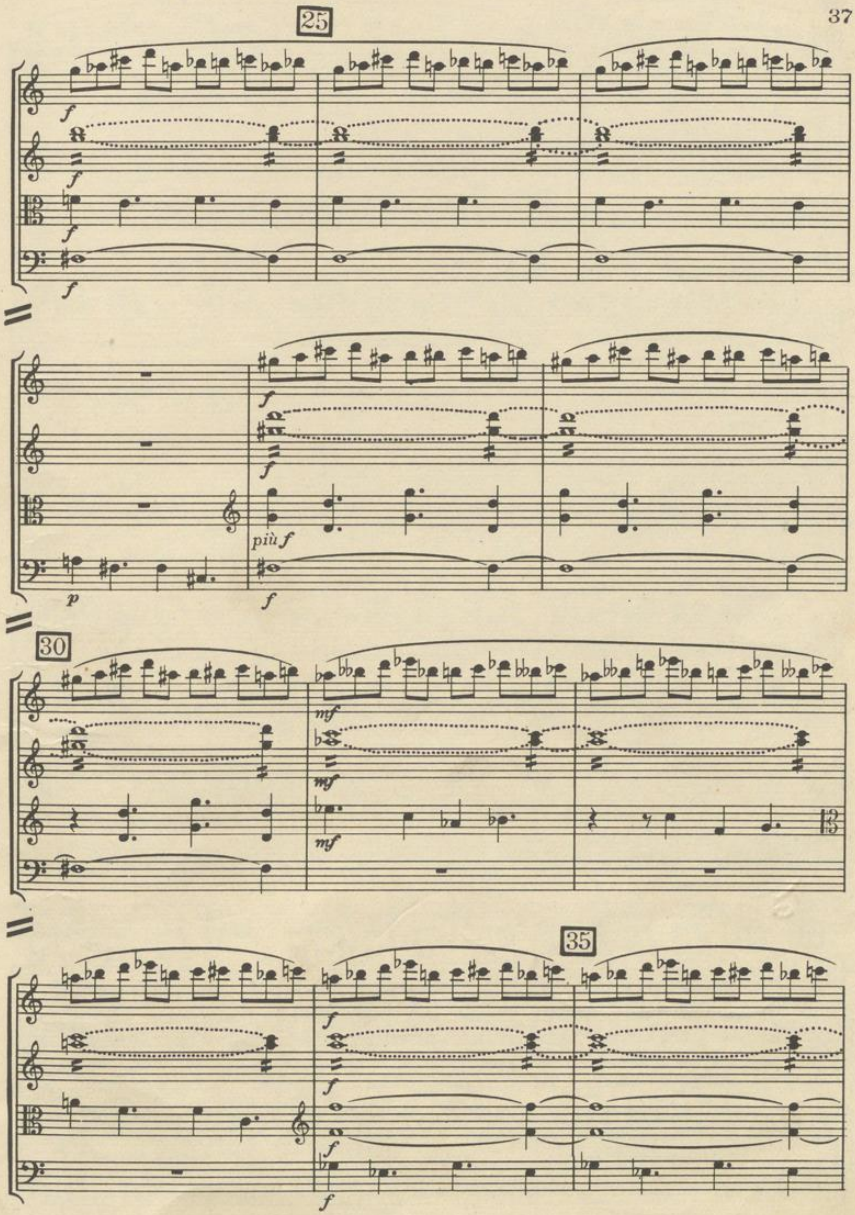

a tempo
55
pizz.
arco
pizz.
più p
più p
60
pizz.
p, espr.
mp, espr.
mf, espr.
arco
pochiss.
rit. - - calmo
65

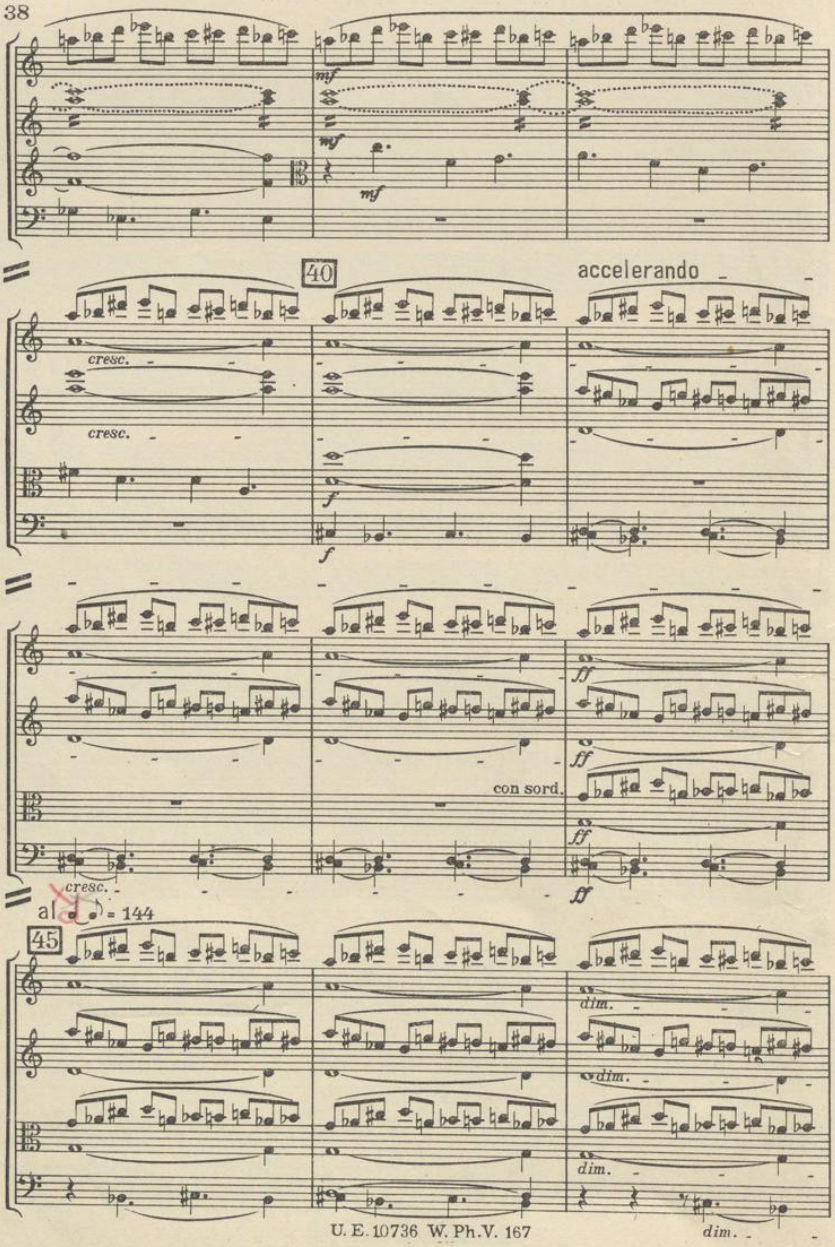
(TRIO) ♪ = ♪, accelerando

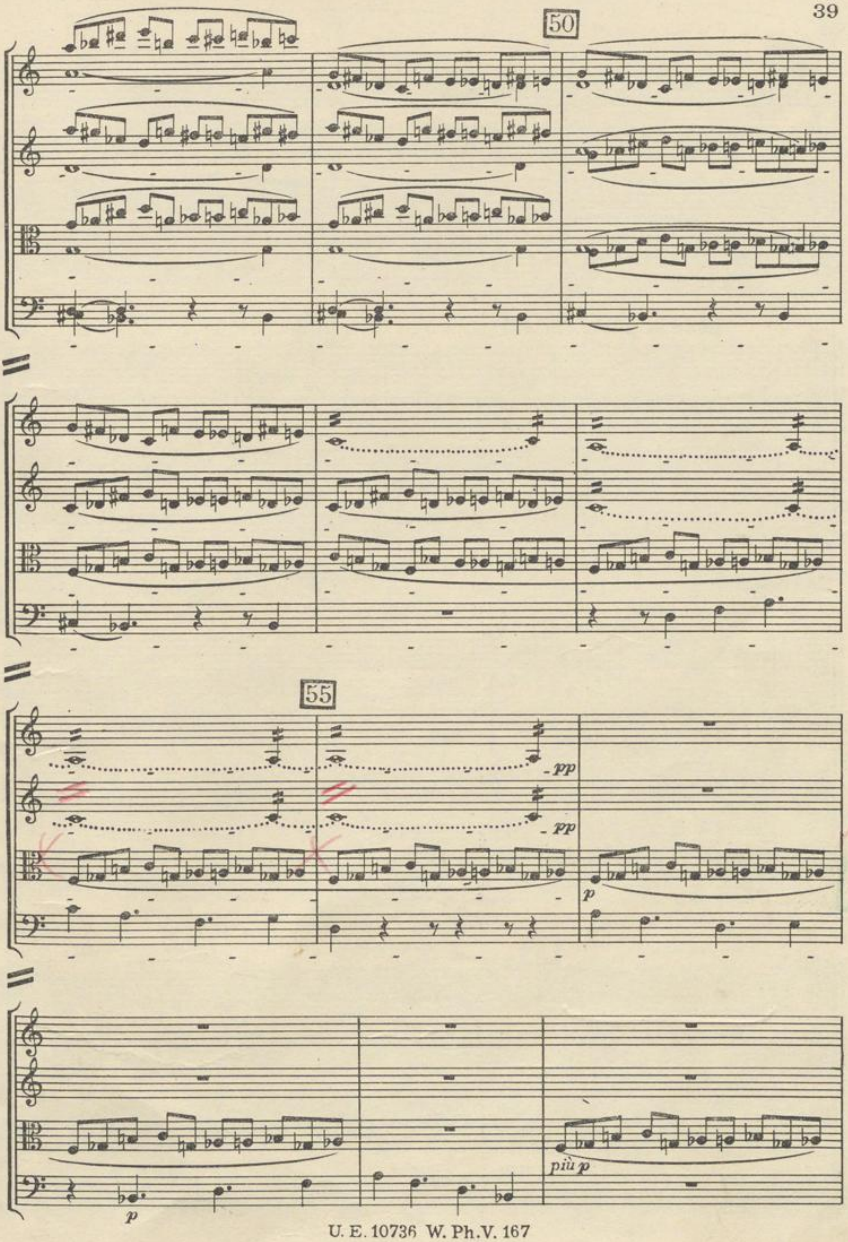


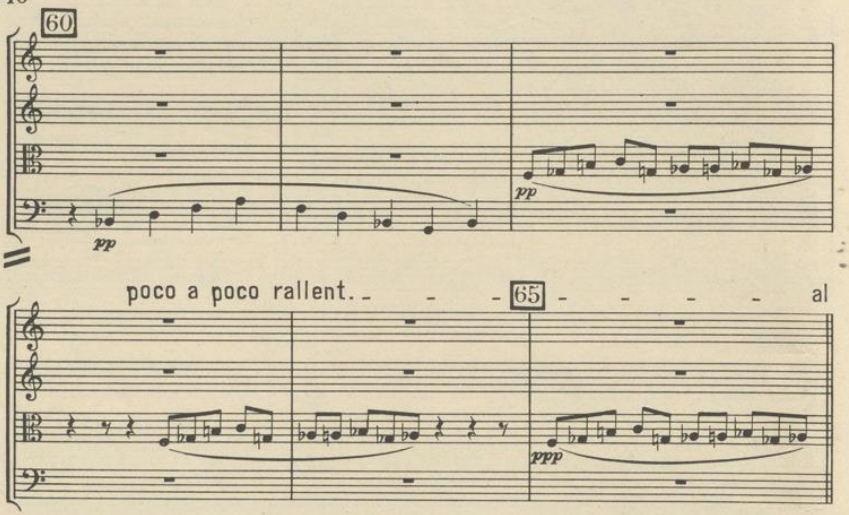
*) anche $\frac{2+3+2+3}{8}$ e $\frac{2+3+3+2}{8}$


15
mp
mp
mp
mf
20
mf
mf
f
mp

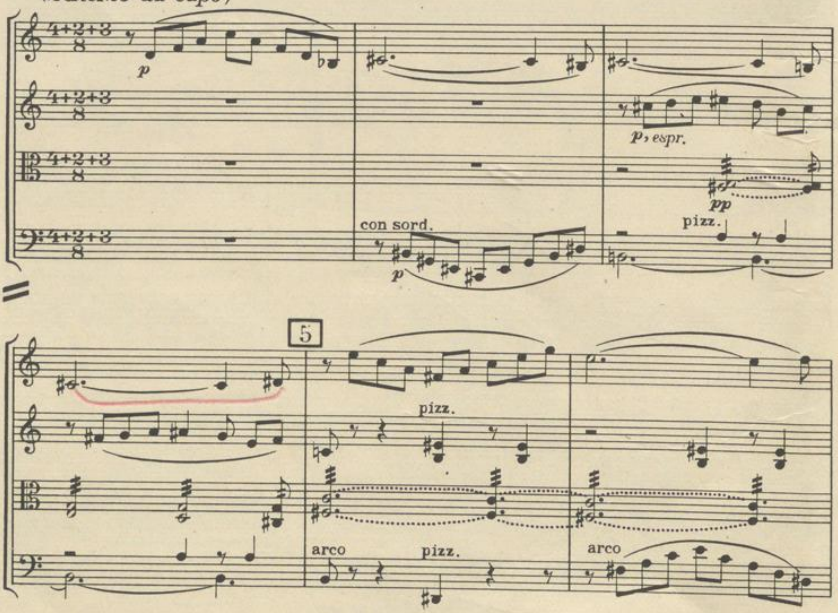

25
30
35
più f

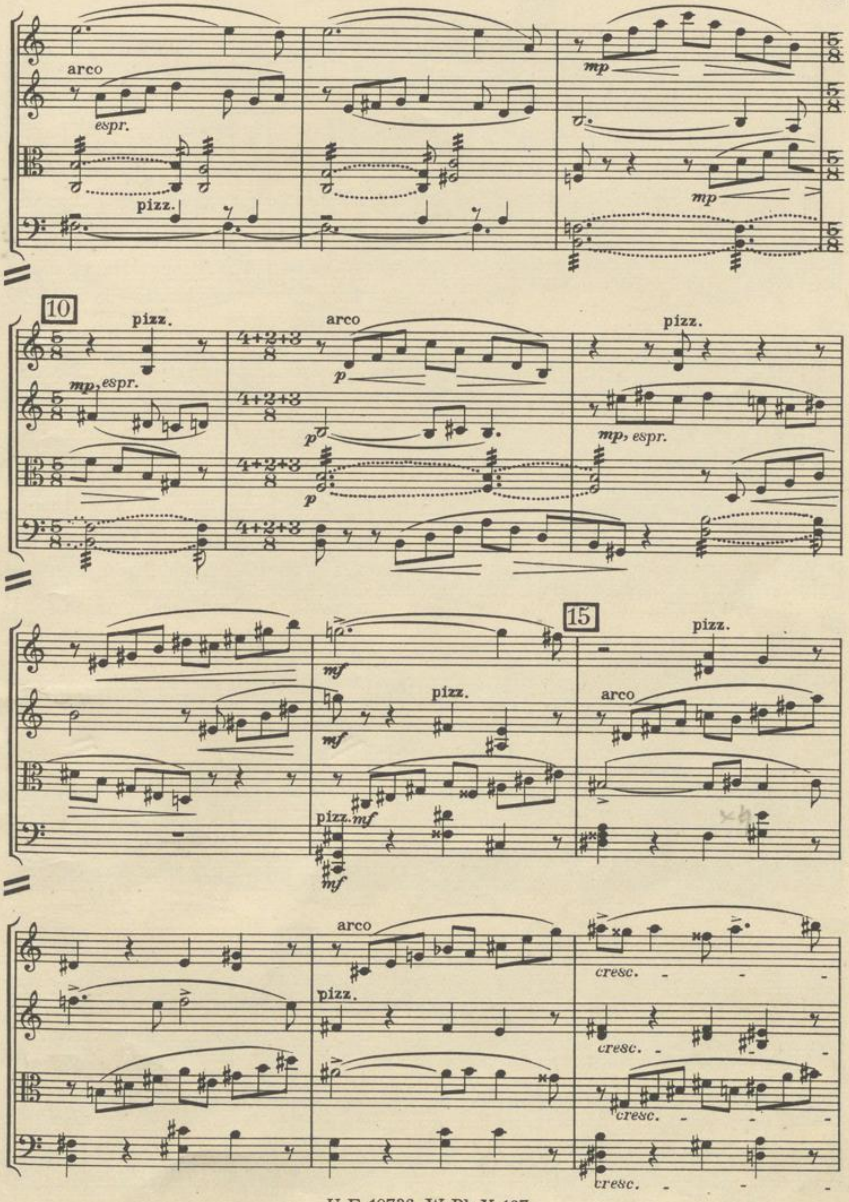

mf
mf
mf
40
accelerando
cresc.
cresc.
f
f
ff
ff
con sord.
ff
cresc.
al
= 144
45
dim.
dim.
dim.
dim.

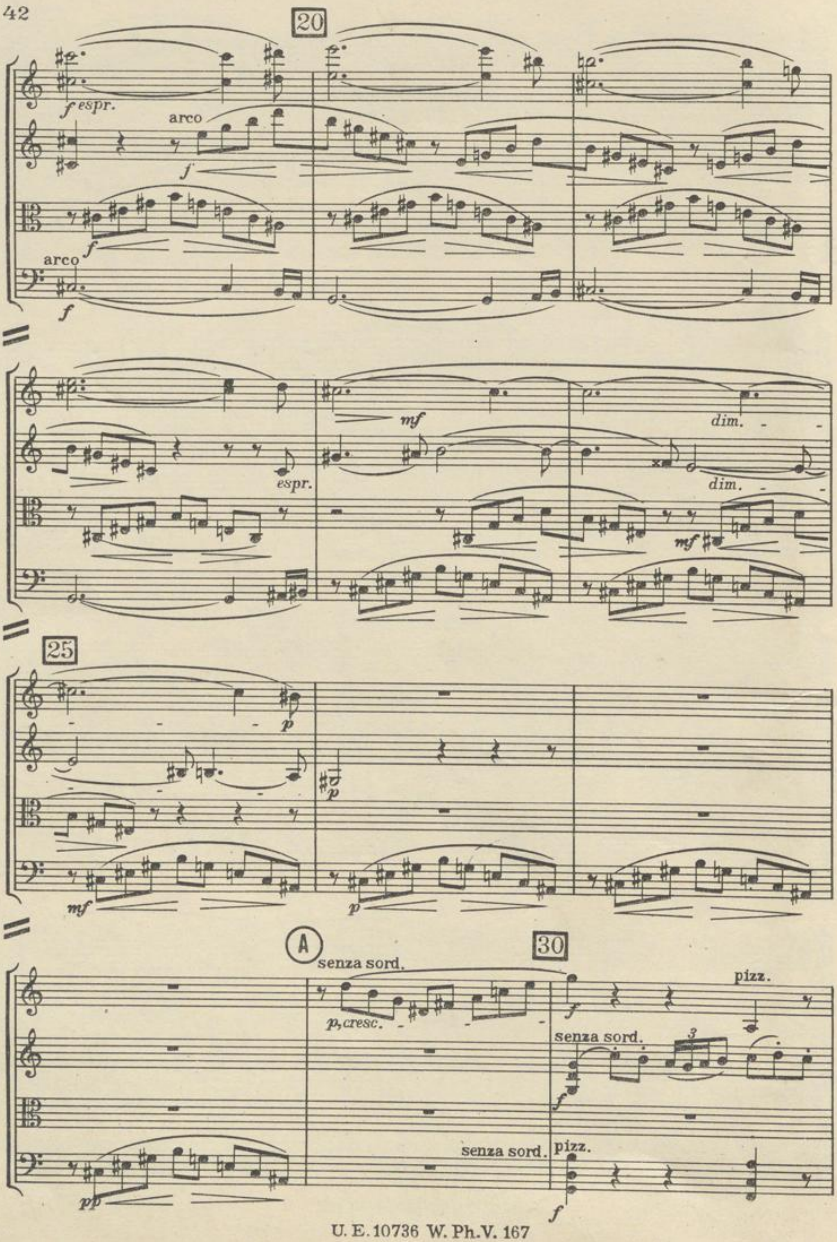

50
55
pp
pp
p
più p
p

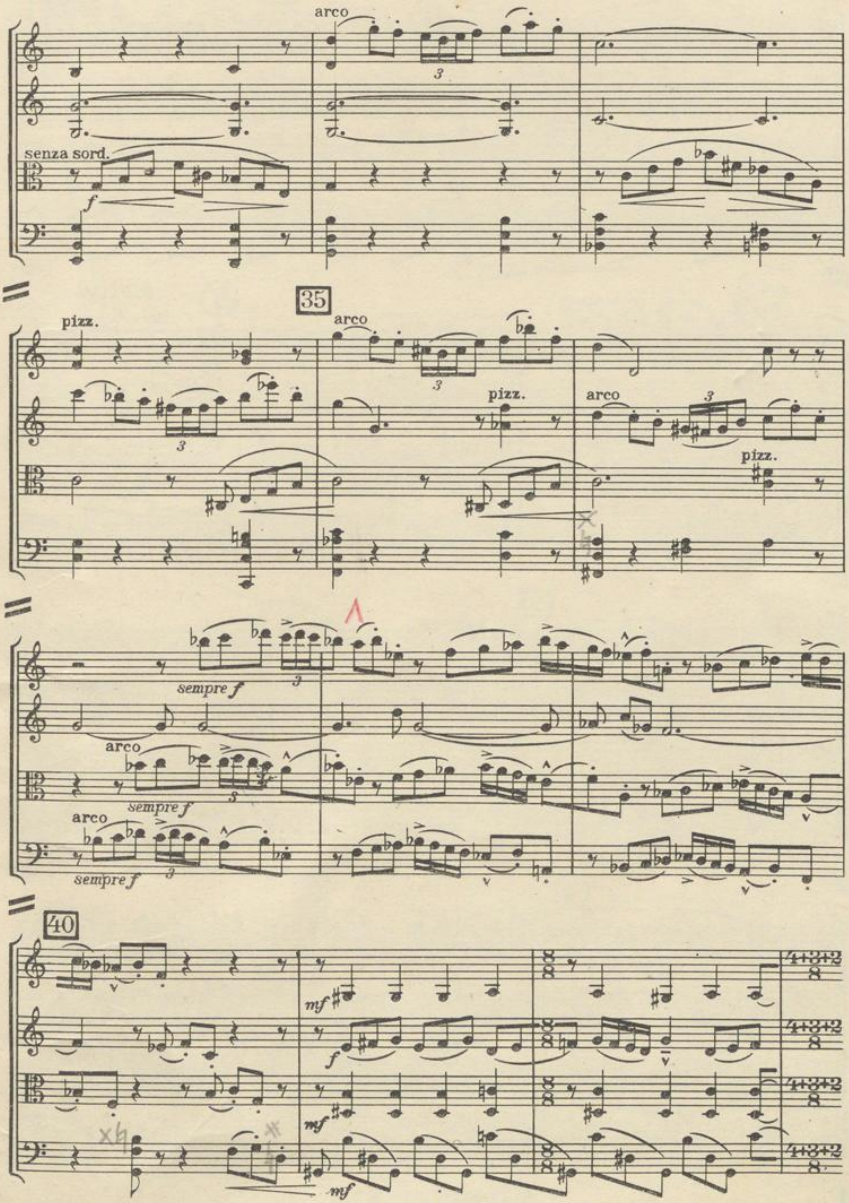


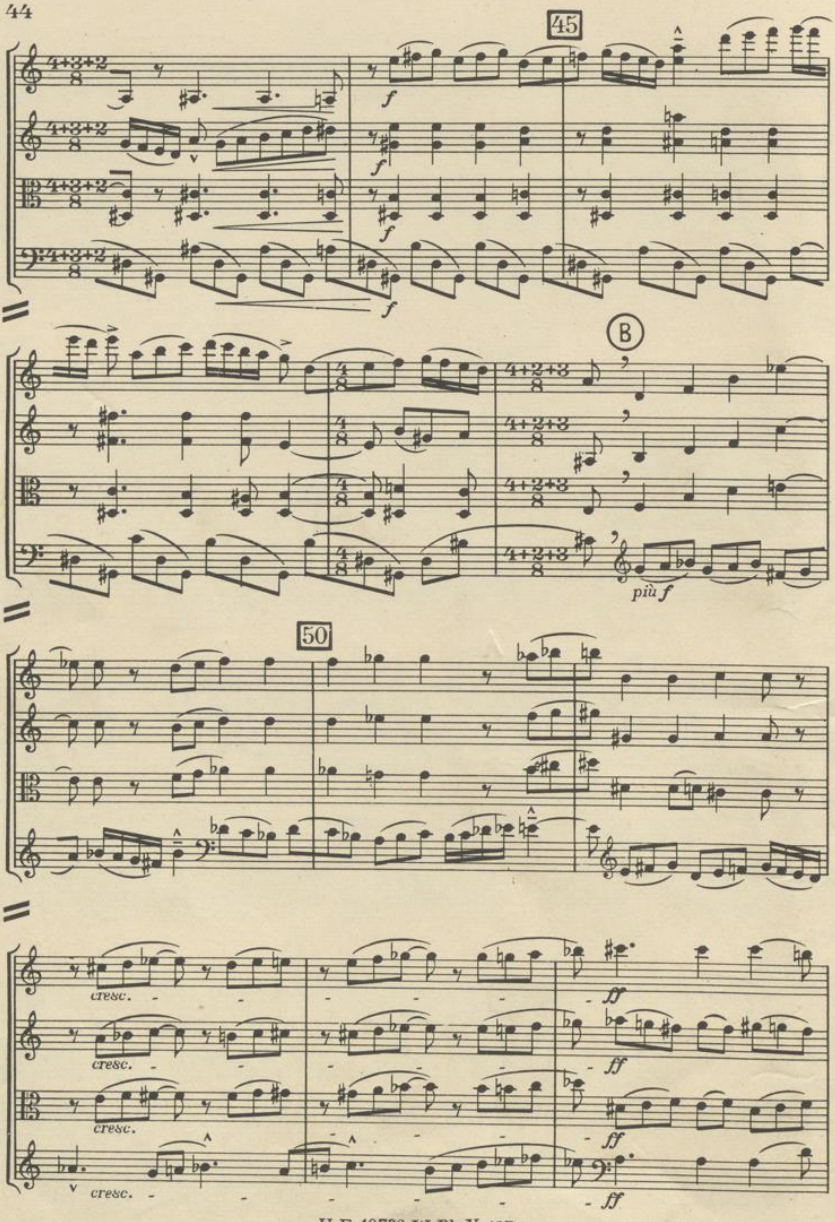
Tempo I.
(Scherzo da capo)

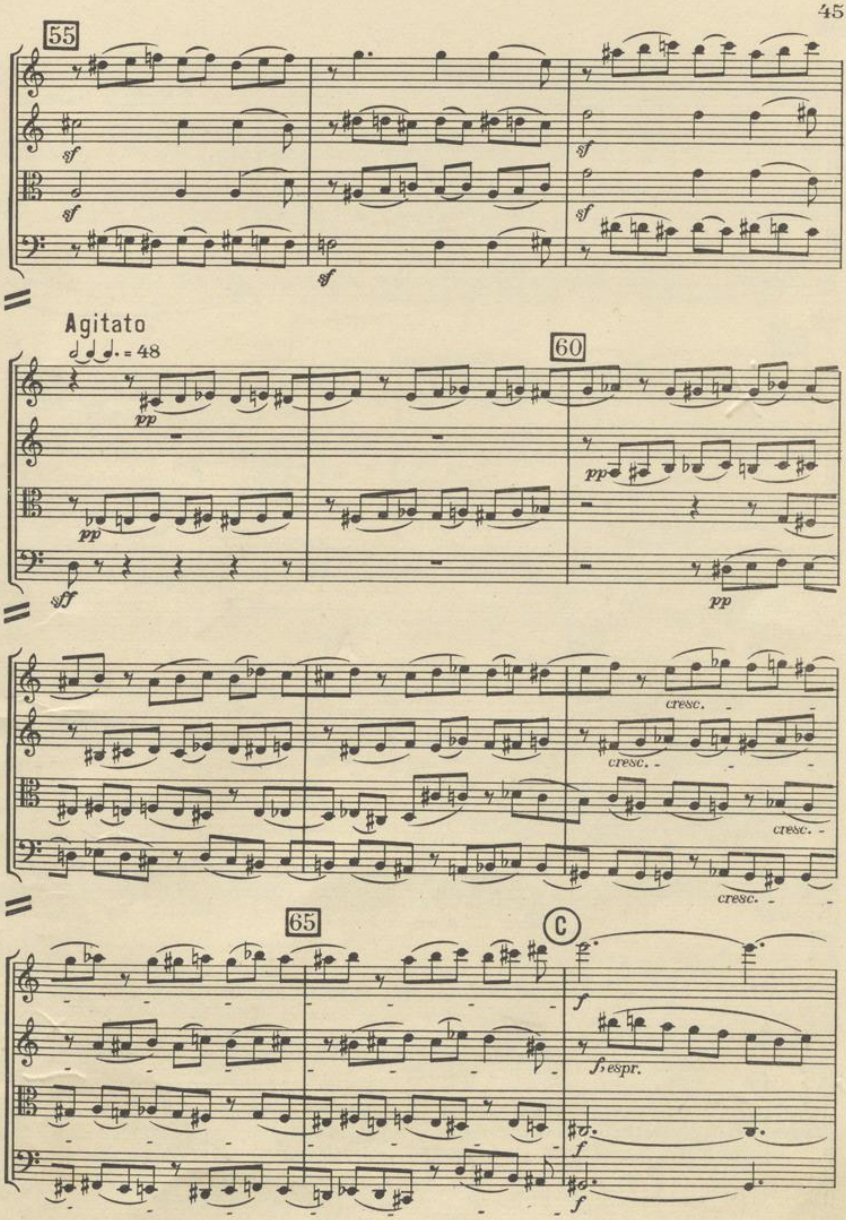


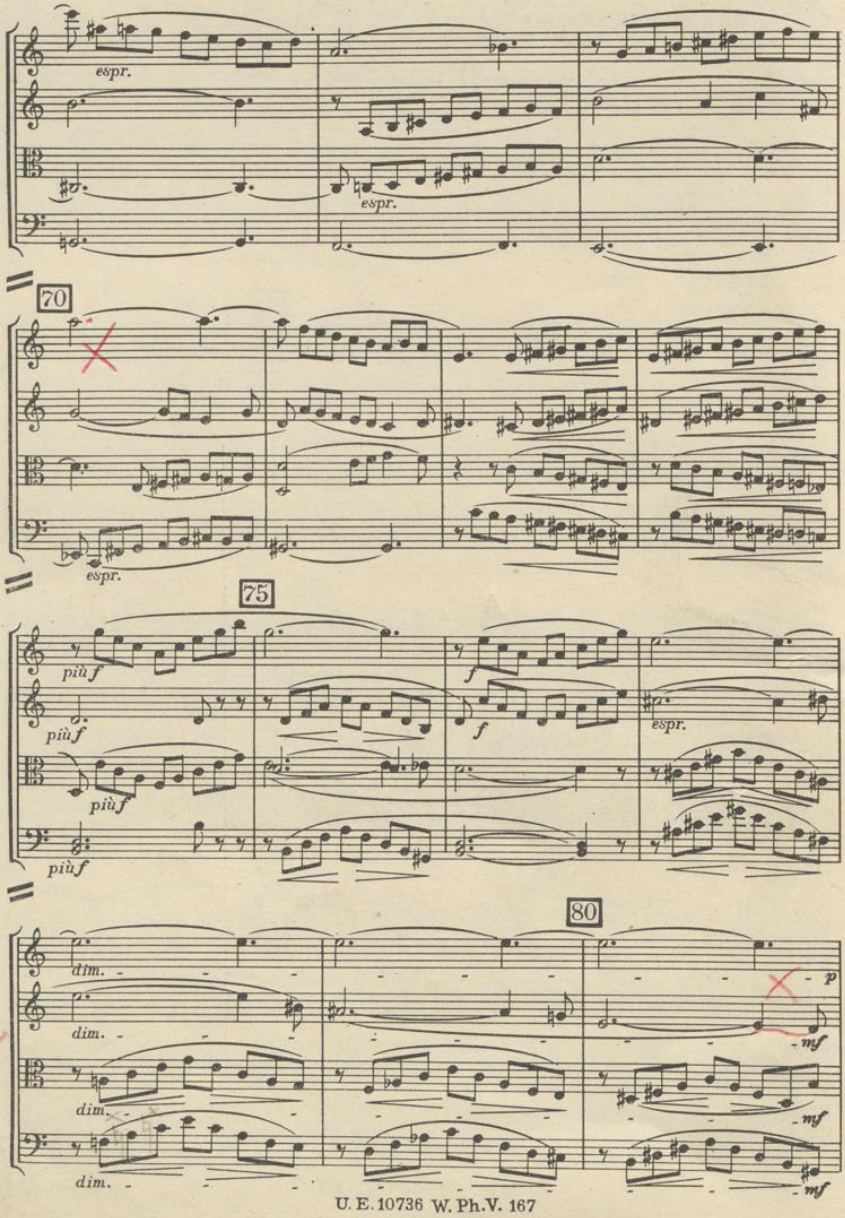

arco
espr.
pizz.
mp
mp
10
pizz.
mp, espr.
arco
4+2+3
8
p
p
p
pizz.
mp, espr.
15
mf
pizz.
mf
pizz.
mf
mf
pizz.
arco
arco
pizz.
cresc.
cresc.
cresc.
cresc.

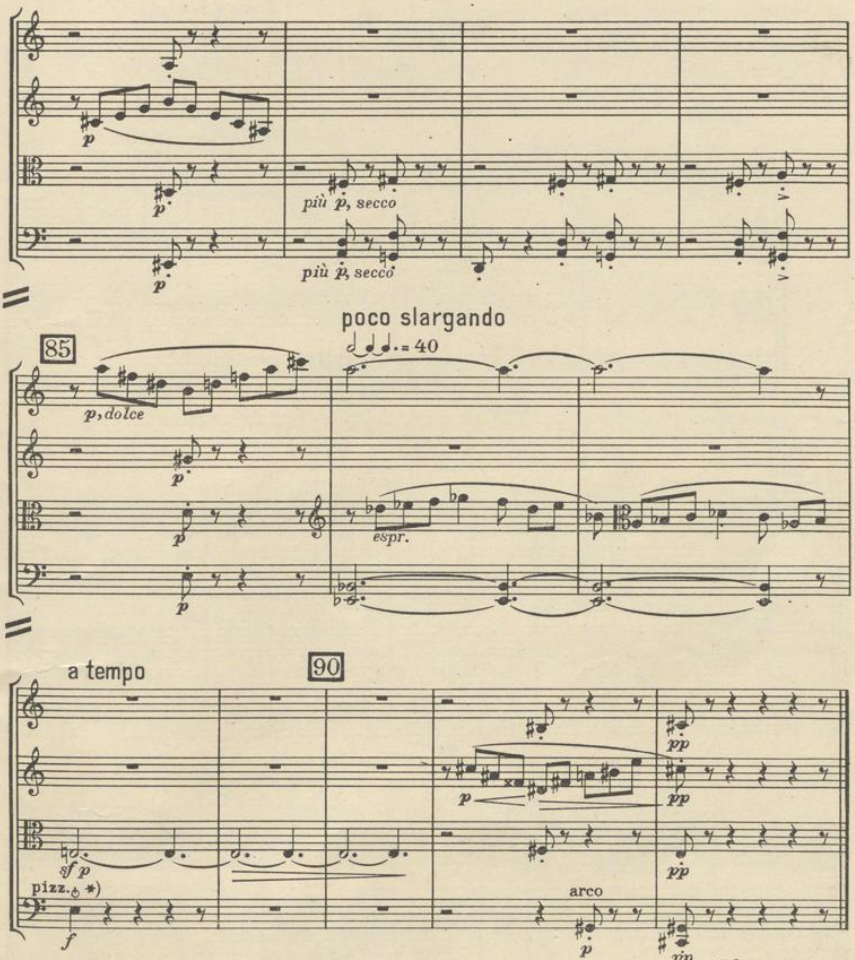

20
f espr.
arco
f
arco
f
mf
espr.
dim.
dim.
mf
25
p
p
mf
p
A
senza sord.
30
pizz.
p, cresc.
f
senza sord.
f
senza sord.
pizz.
pp
f


arco
senza sord.
f
35
pizz.
arco
pizz.
arco
pizz.
sempre f
arco
sempre f
arco
sempre f
40
mf
f
mf
mf


45
B
più f
50
cresc.
cresc.
cresc.
cresc.
ff
ff
ff
ff


55
sf
Agitato
= 48
pp
sff
60
cresc.
65
C
f
f, espr.

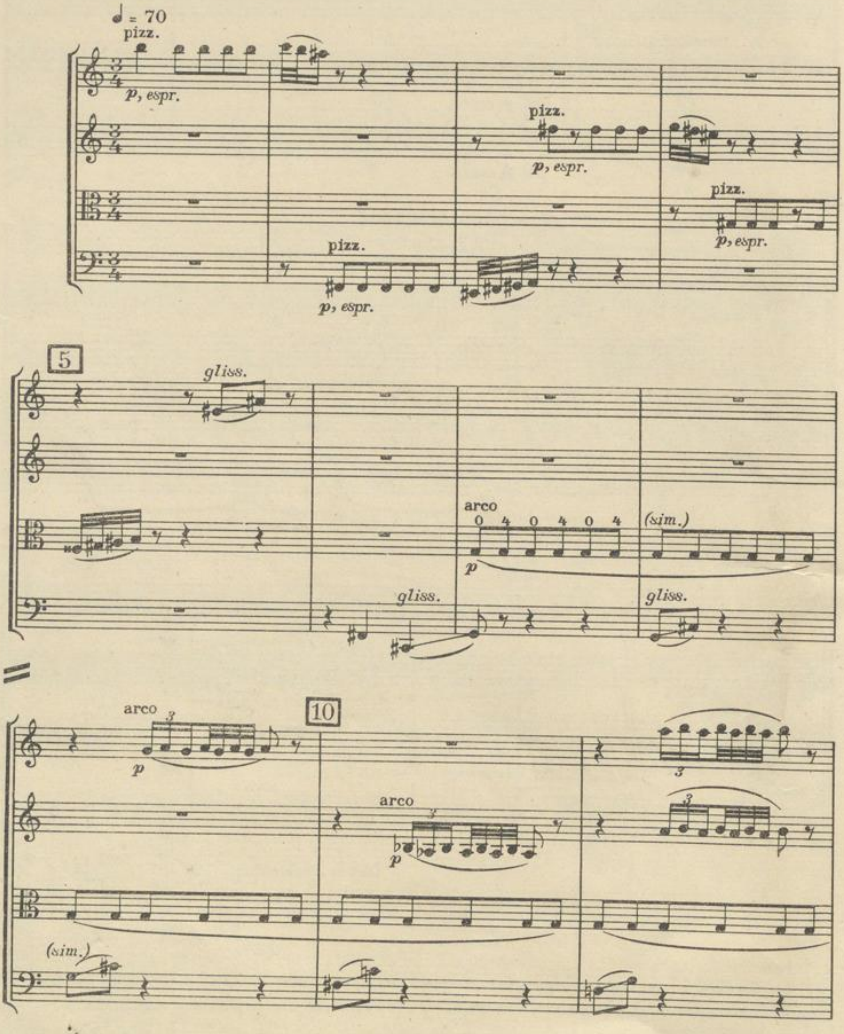

espr.
espr.
70
espr.
75
più f
più f
più f
più f
f
espr.
80
dim.
dim.
dim.
dim.
p
mf
mf
mf

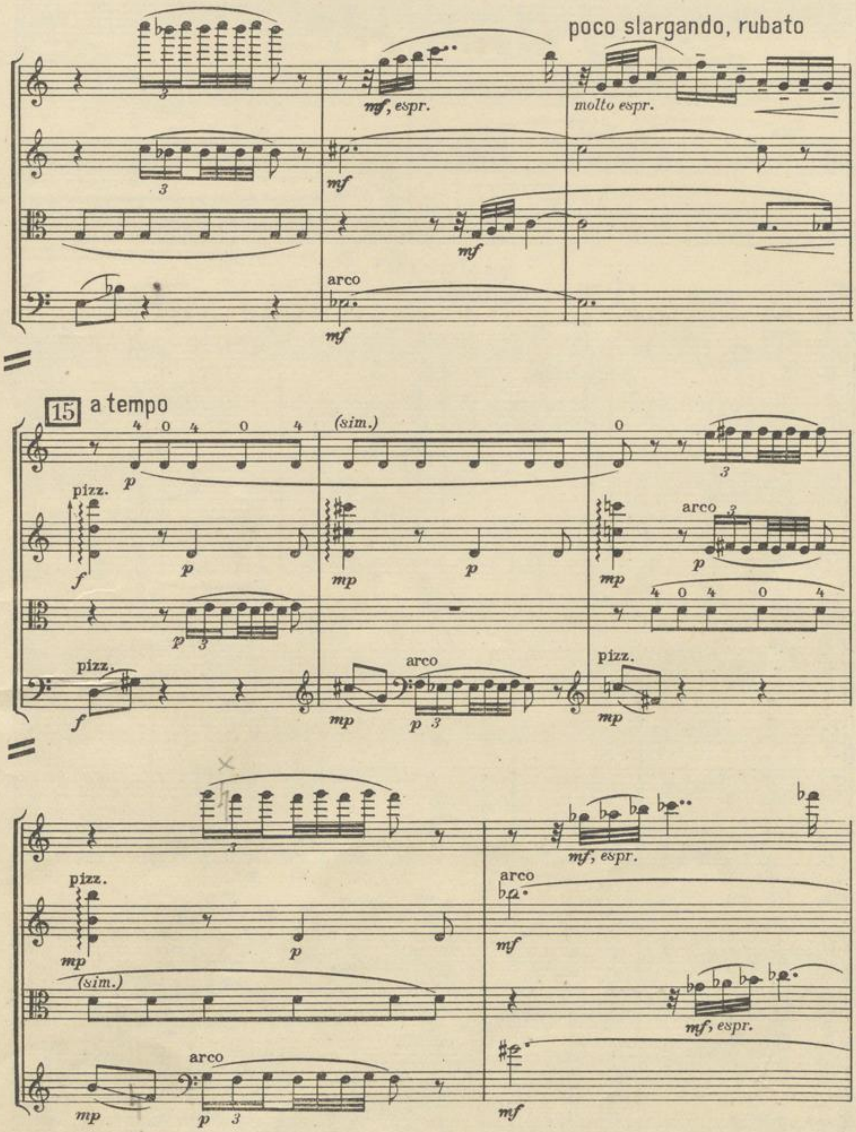


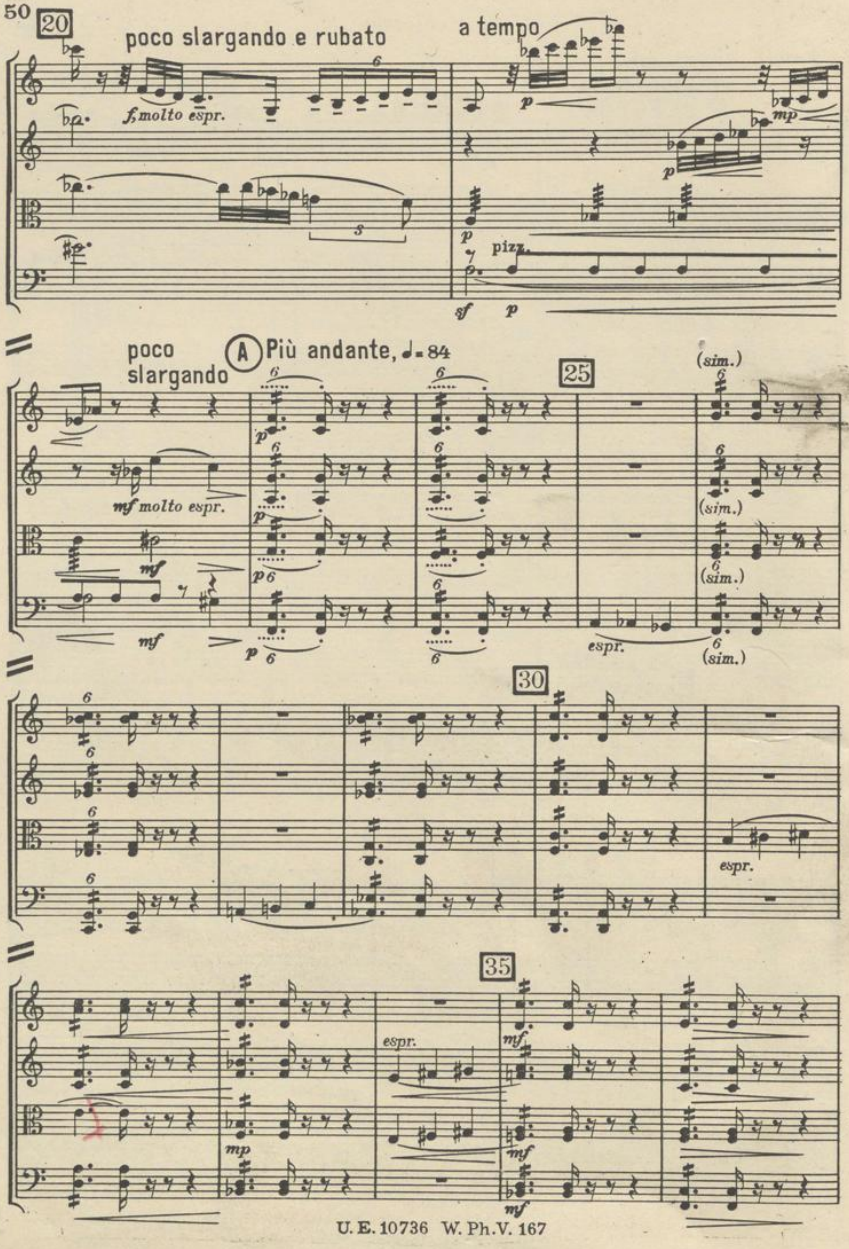
Durée d'exécution:	- A 32″	Scherzo da capo	- A 35″
	A - B 36″		A - B 26″
	B - 26″		B - C 23″
	Trio 61″		C - 37″
			4′ 36″

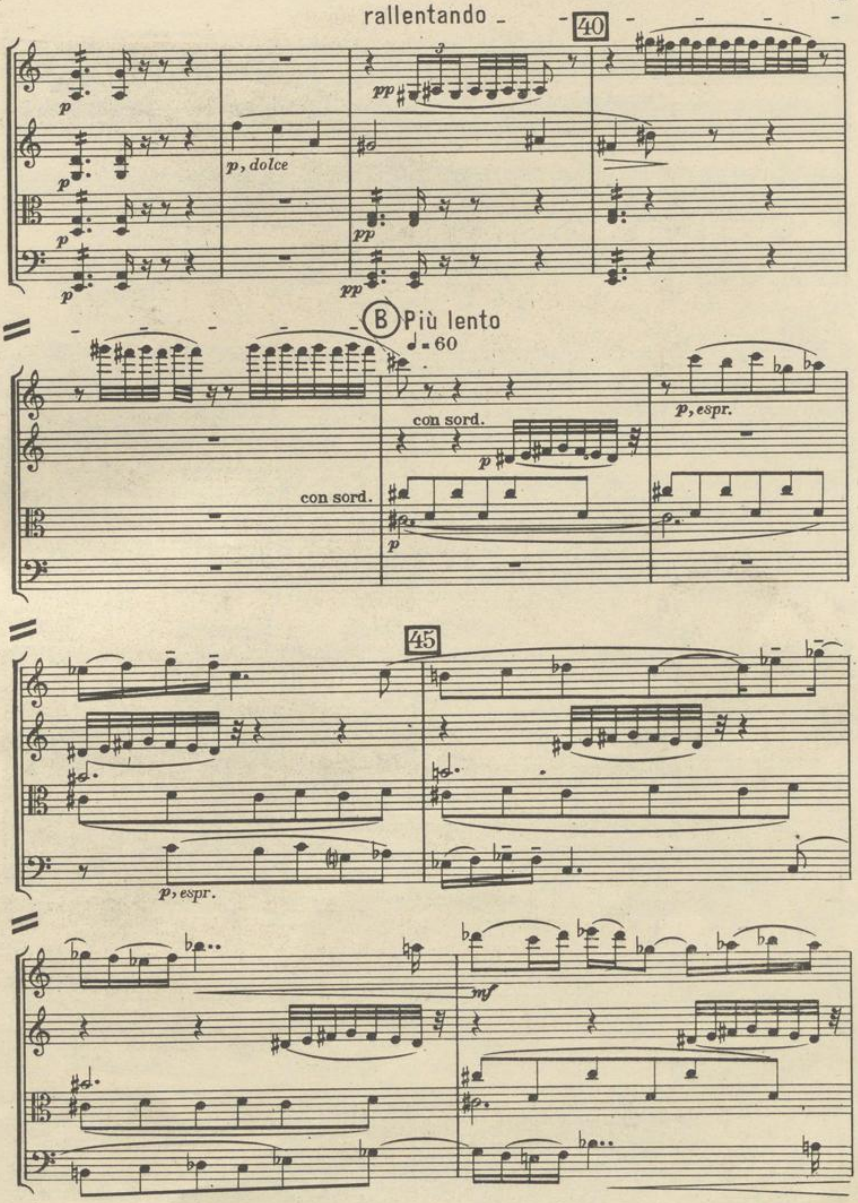
*) a fogólapra merőleges irányú erős „pizzicato"-t jelent, melynél a húr a fogólapra csattan.
bedeutet ein starkes pizzicato, bei welchem die Saite auf das Griffbrett aufschlägt.

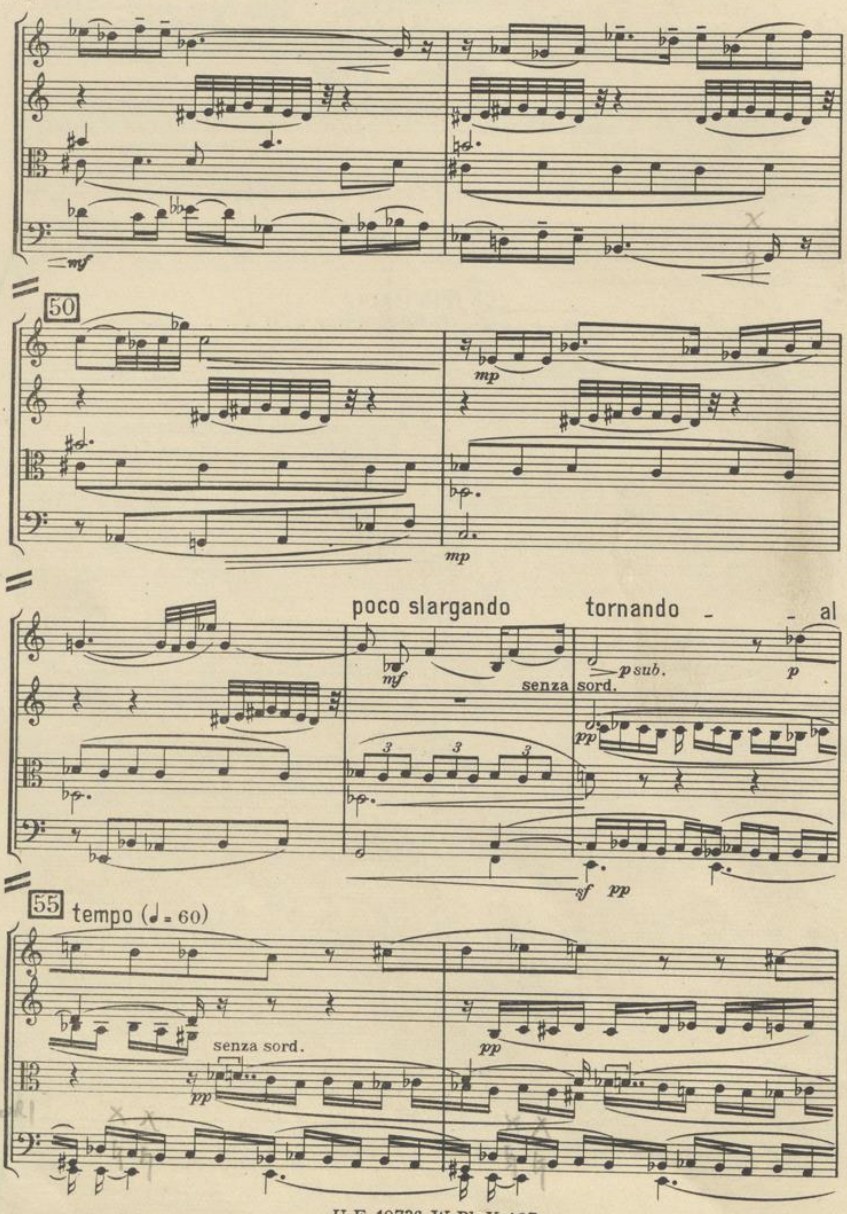
ANDANTE

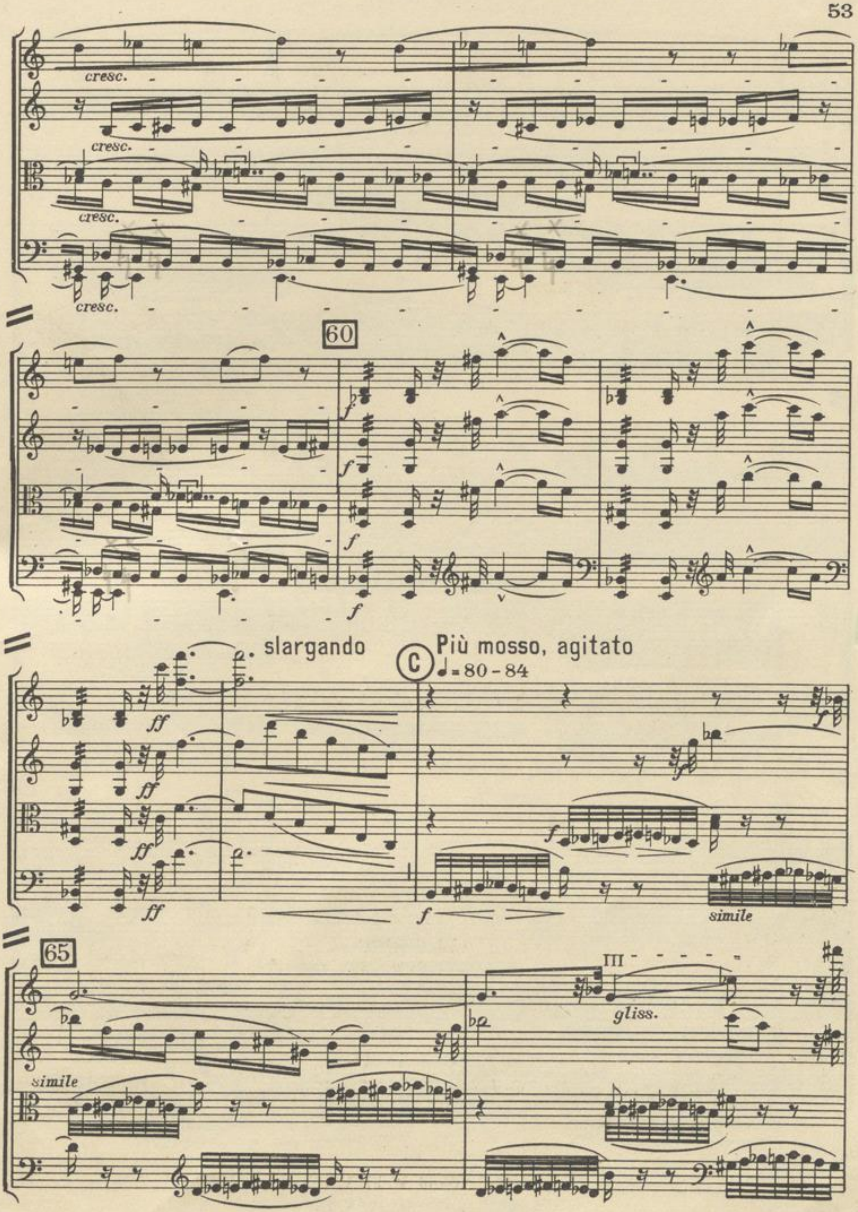

♩ = 70
pizz.
p, espr.
pizz.
p, espr.
pizz.
p, espr.
pizz.
p, espr.
5
gliss.
arco
0 4 0 4 0 4
(sim.)
p
gliss.
gliss.
arco
p
10
arco
p
(sim.)

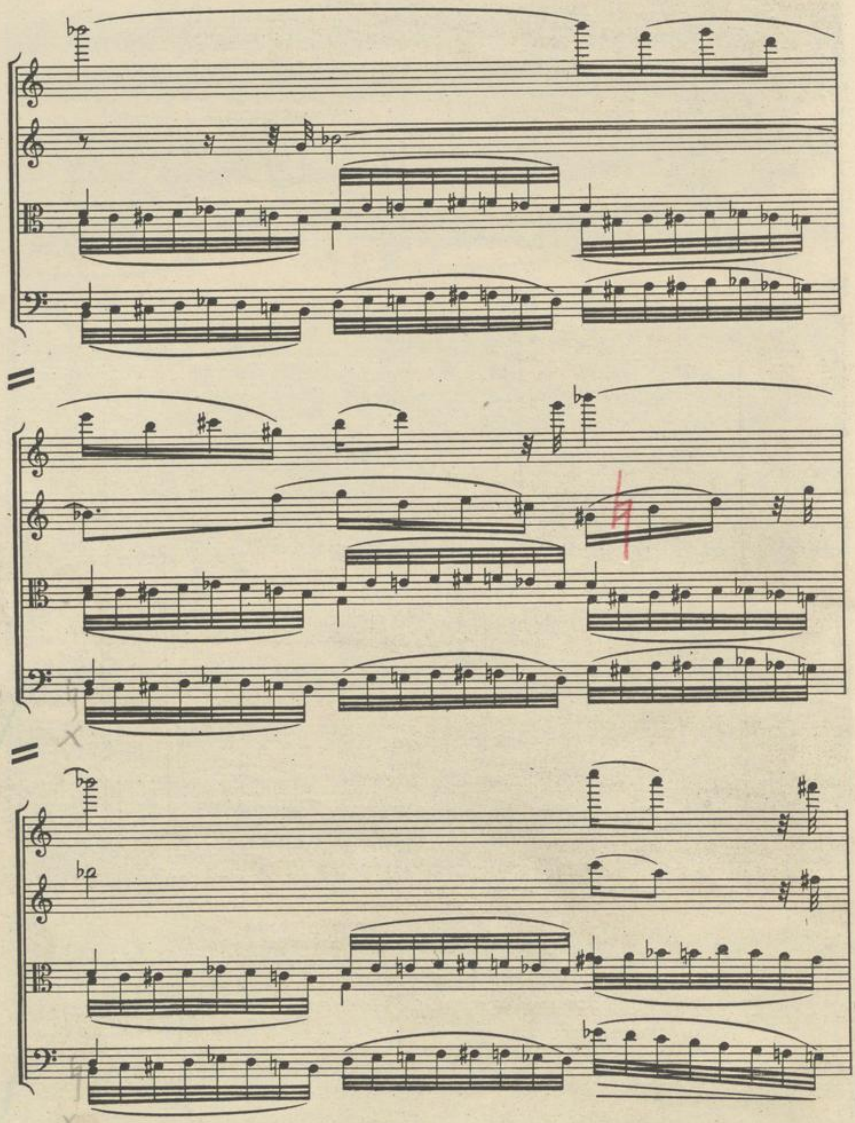

poco slargando, rubato
mf, espr.
molto espr.
mf
arco
15 a tempo
(sim.)
pizz.
arco
mf, espr.

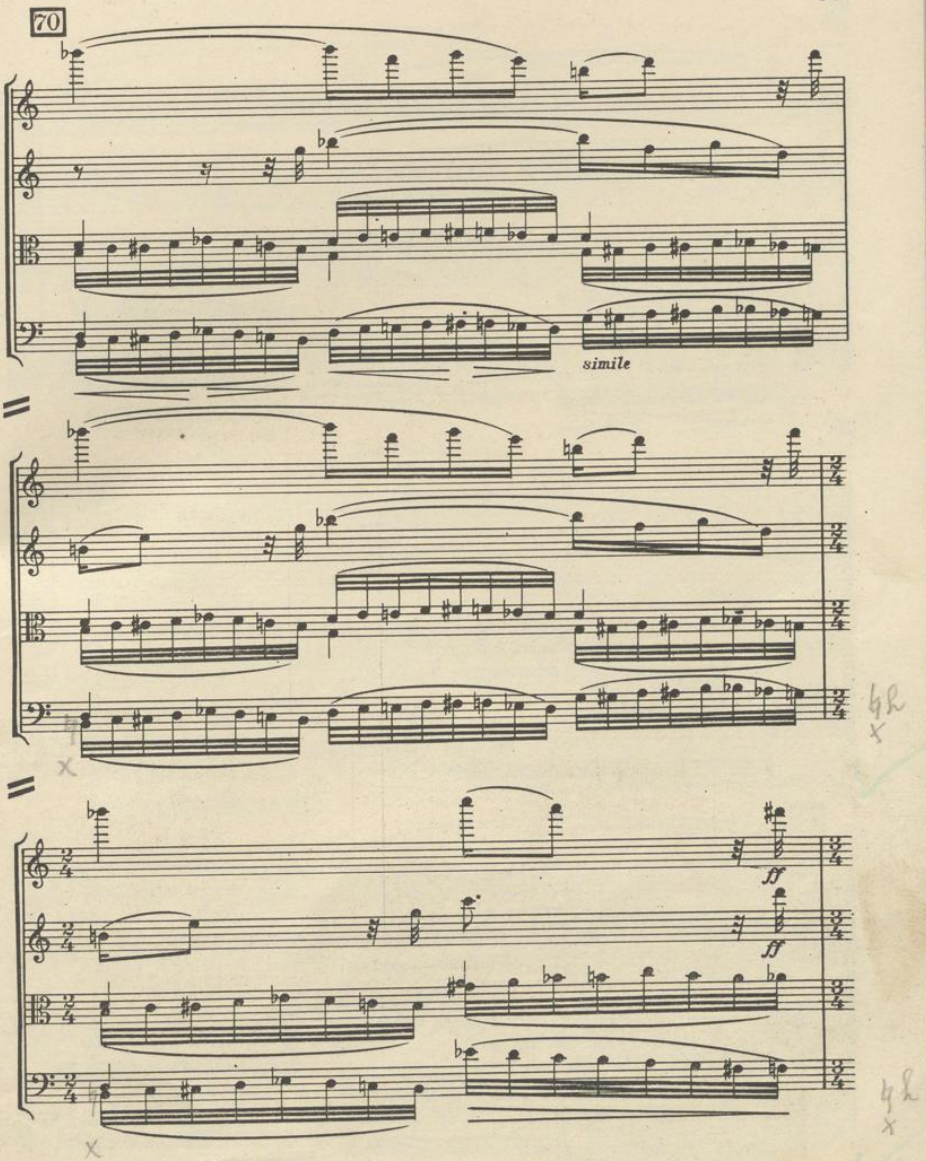

20
poco slargando e rubato
a tempo
f molto espr.
p
mp
pizz.
sf
p
poco slargando
A Più andante, ♩= 84
25
(sim.)
mf molto espr.
mf
espr.
30
espr.
35
espr.
mp
mf

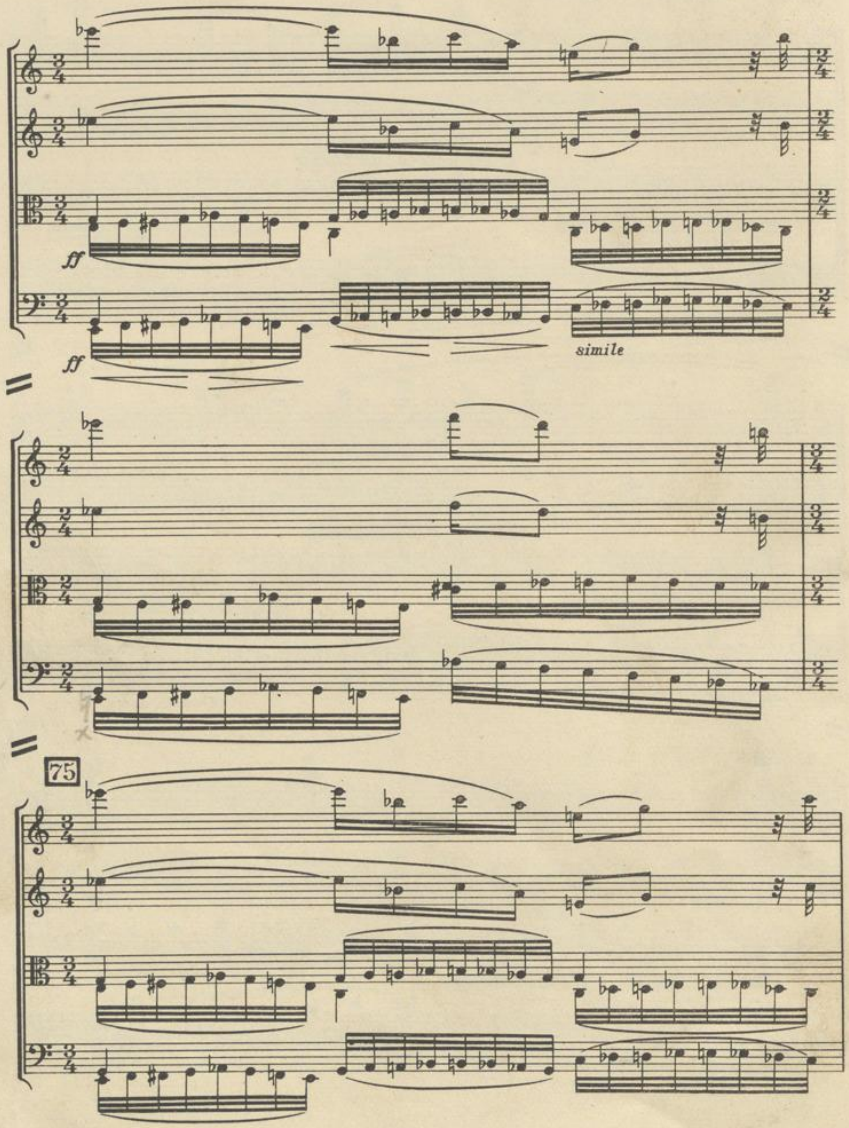

rallentando
40
p
p, dolce
pp
B Più lento
♩ = 60
con sord.
p, espr.
45
mf

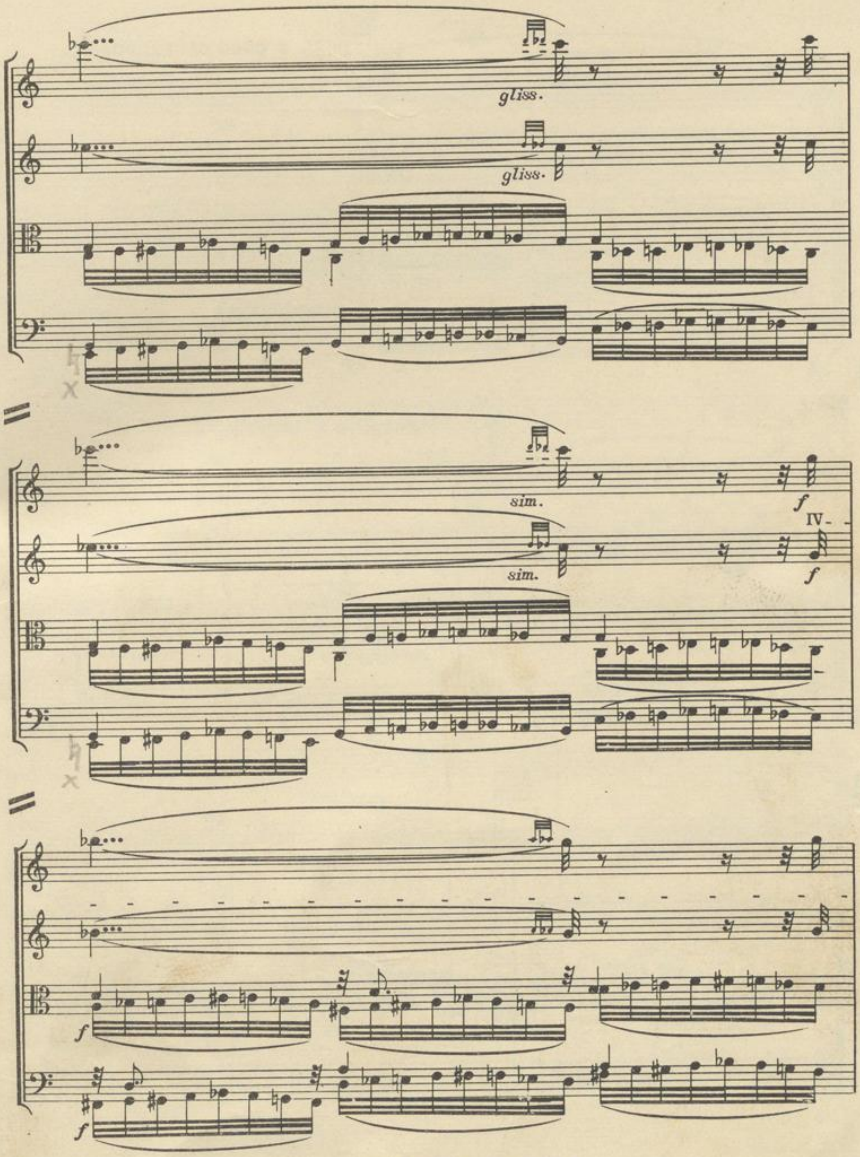

mf
50
mp
mp
poco slargando
tornando - - al
mf
senza sord.
p sub.
p
pp
3
3
3
sf
pp
55
tempo (♩ = 60)
senza sord.
pp
pp

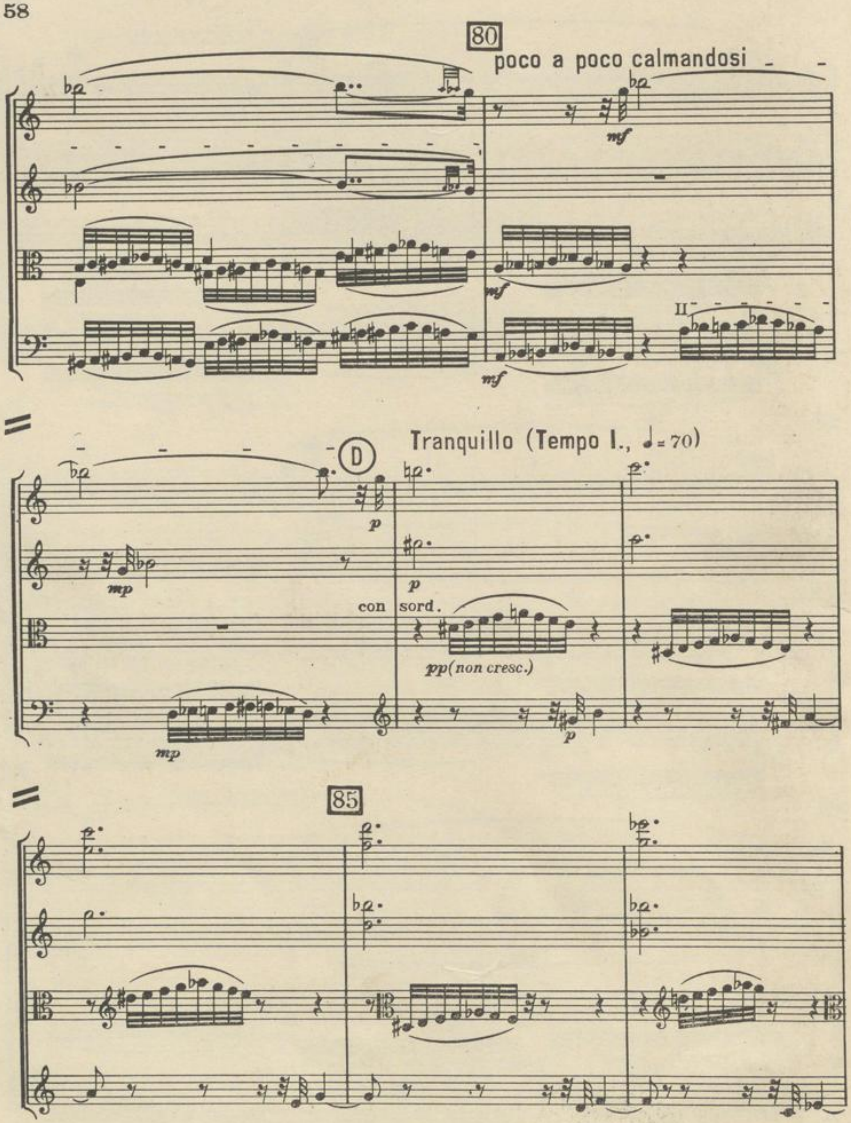

cresc.
cresc.
cresc.
cresc.
60
slargando
C
Più mosso, agitato
♩= 80 - 84
simile
65
gliss.
simile

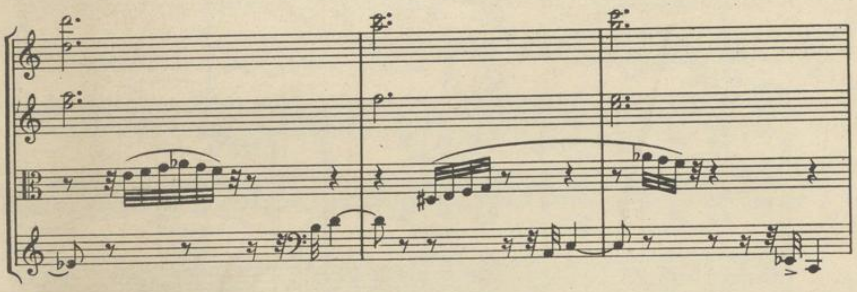


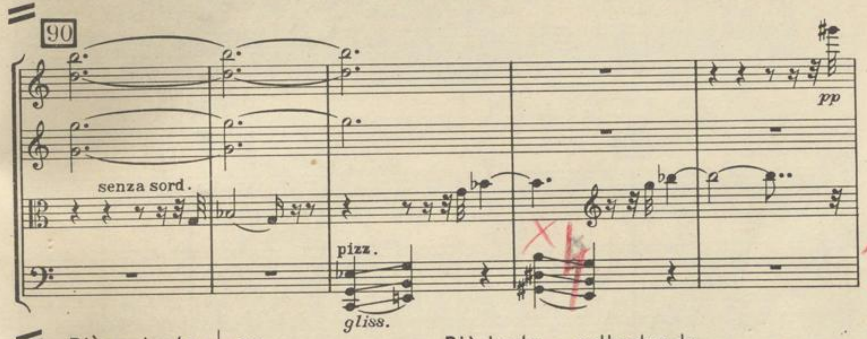

70
simile
ff
ff

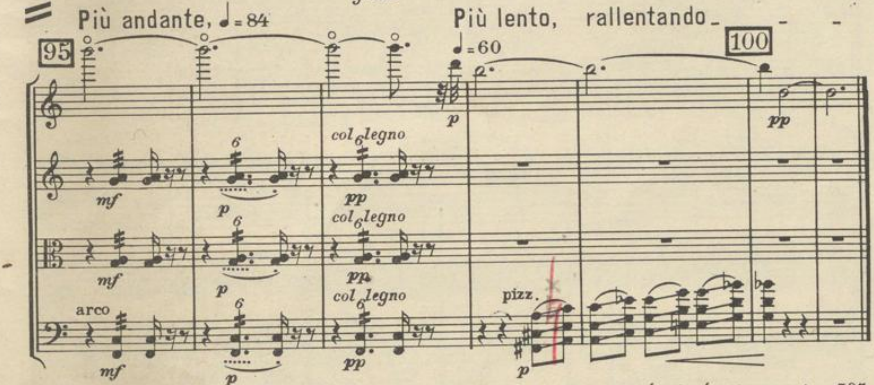

ff
ff
simile
75


gliss.
gliss.
sim.
sim.
IV.
f
f
f
f


80
poco a poco calmandosi
mf
mf
mf
D
Tranquillo (Tempo I., ♩= 70)
p
mp
p
con sord.
pp (non cresc.)
mp
p
85





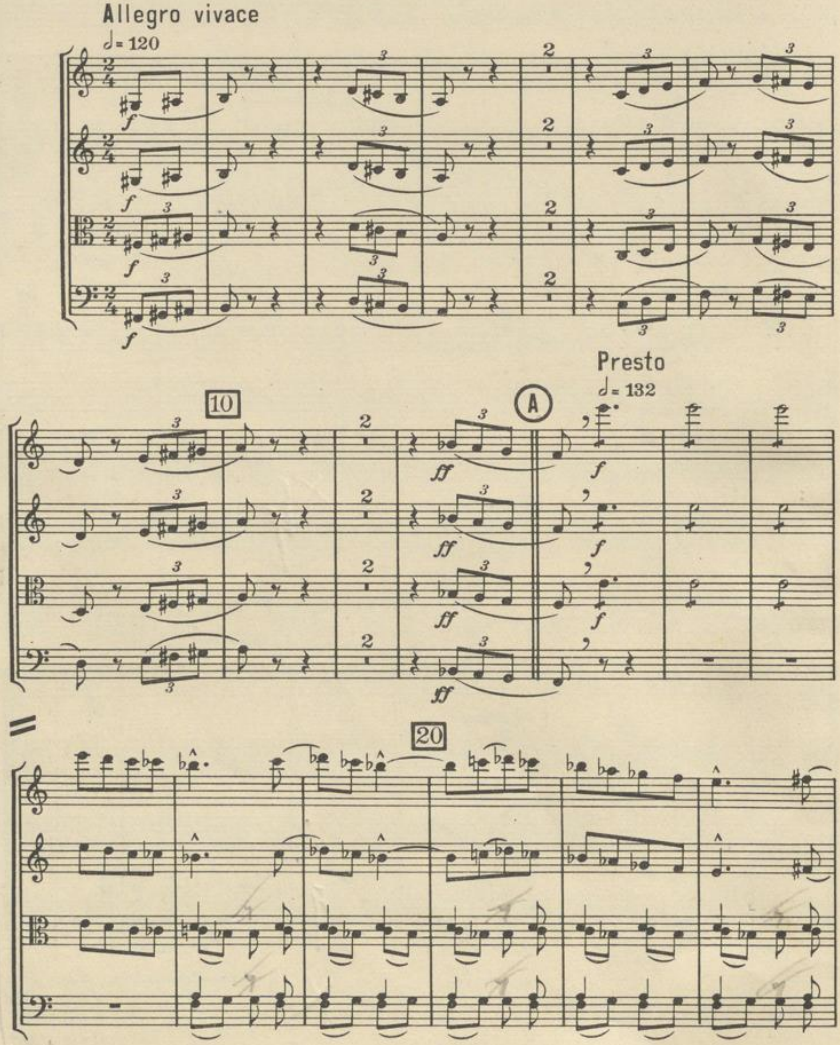


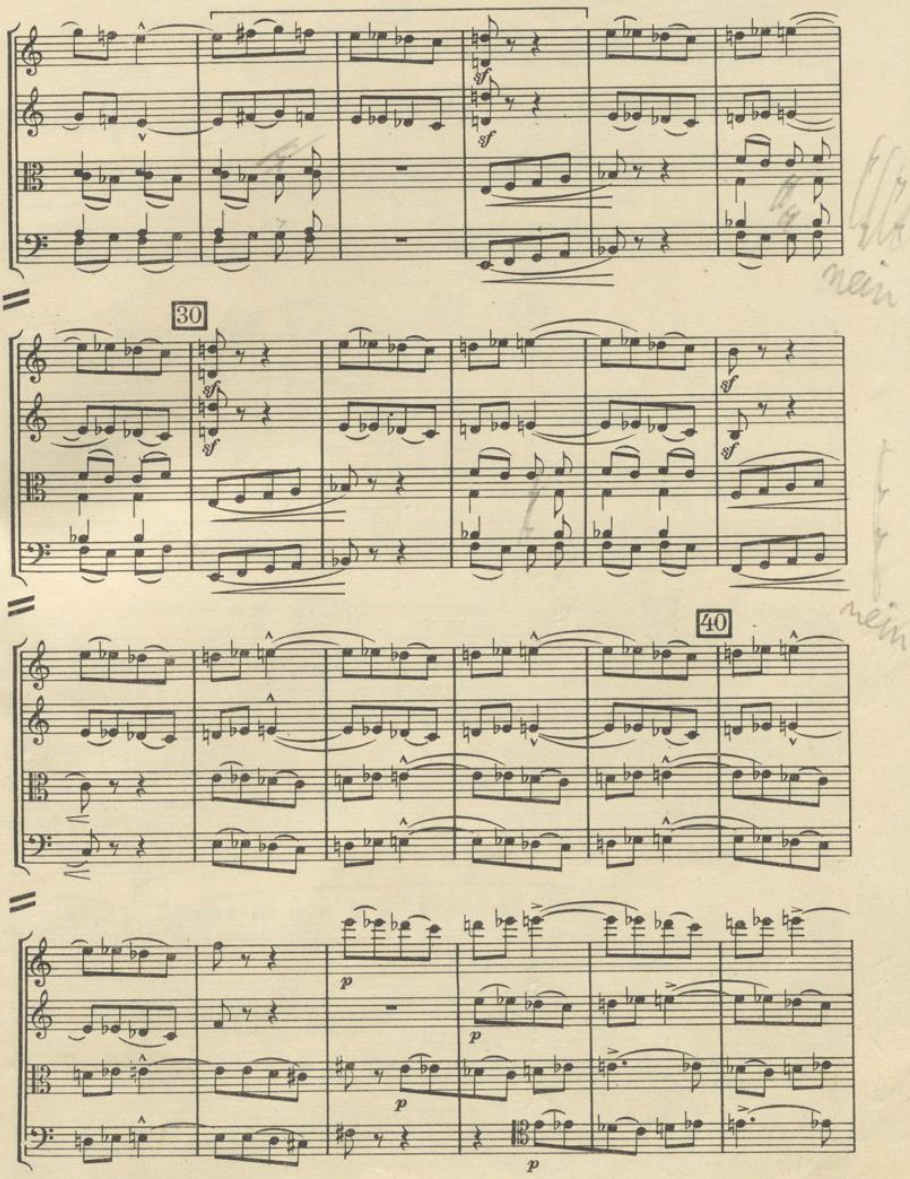
Durée d'exécution:

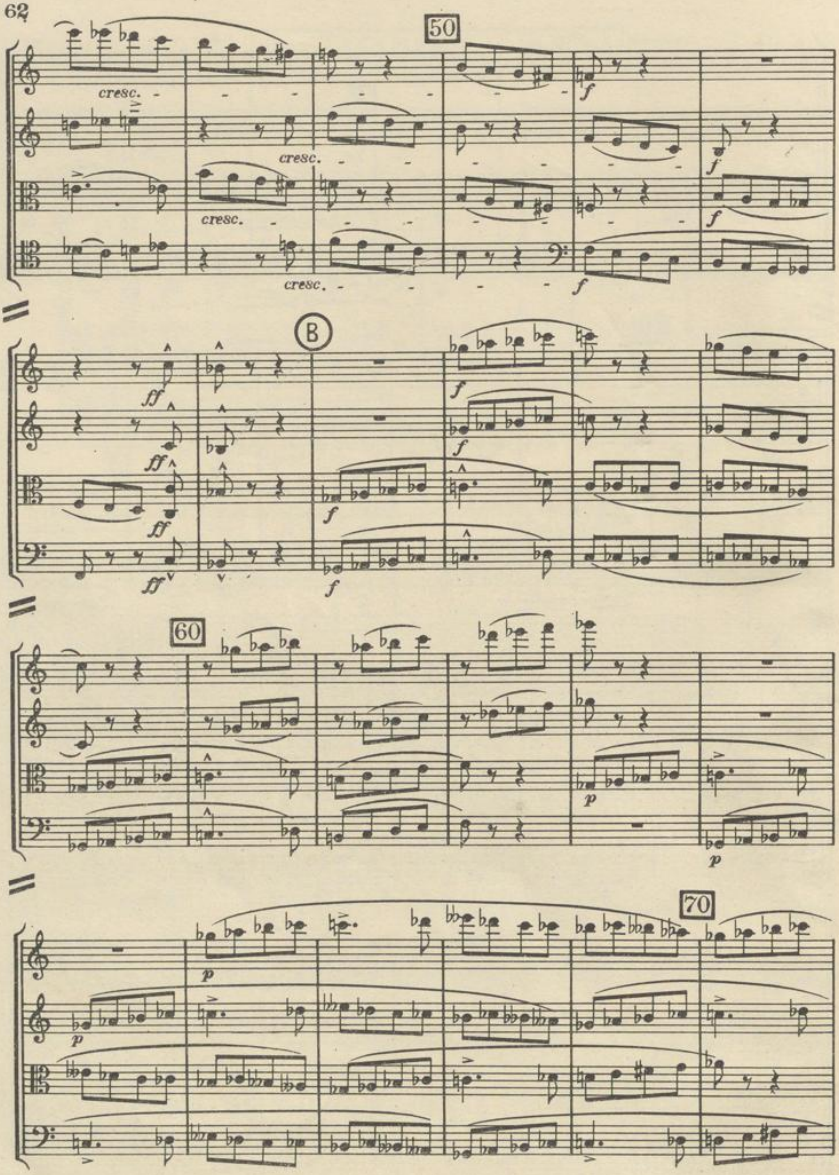
- A	59″
A - B	39½″
B - C	1′ 8″
C - D	36″
D -	55″
	4′ 17½″

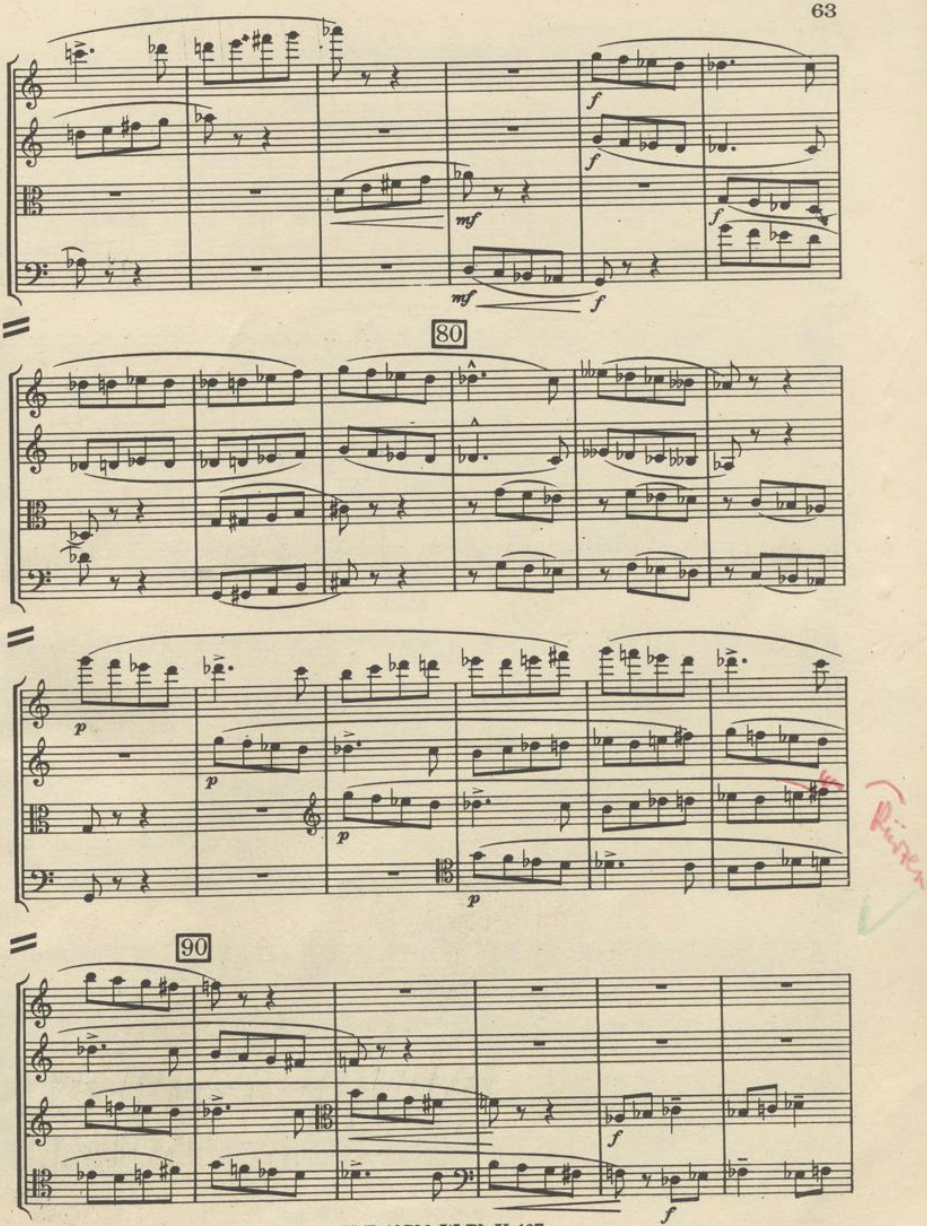
WIENER STAATSOPER BIBLIOTHEK

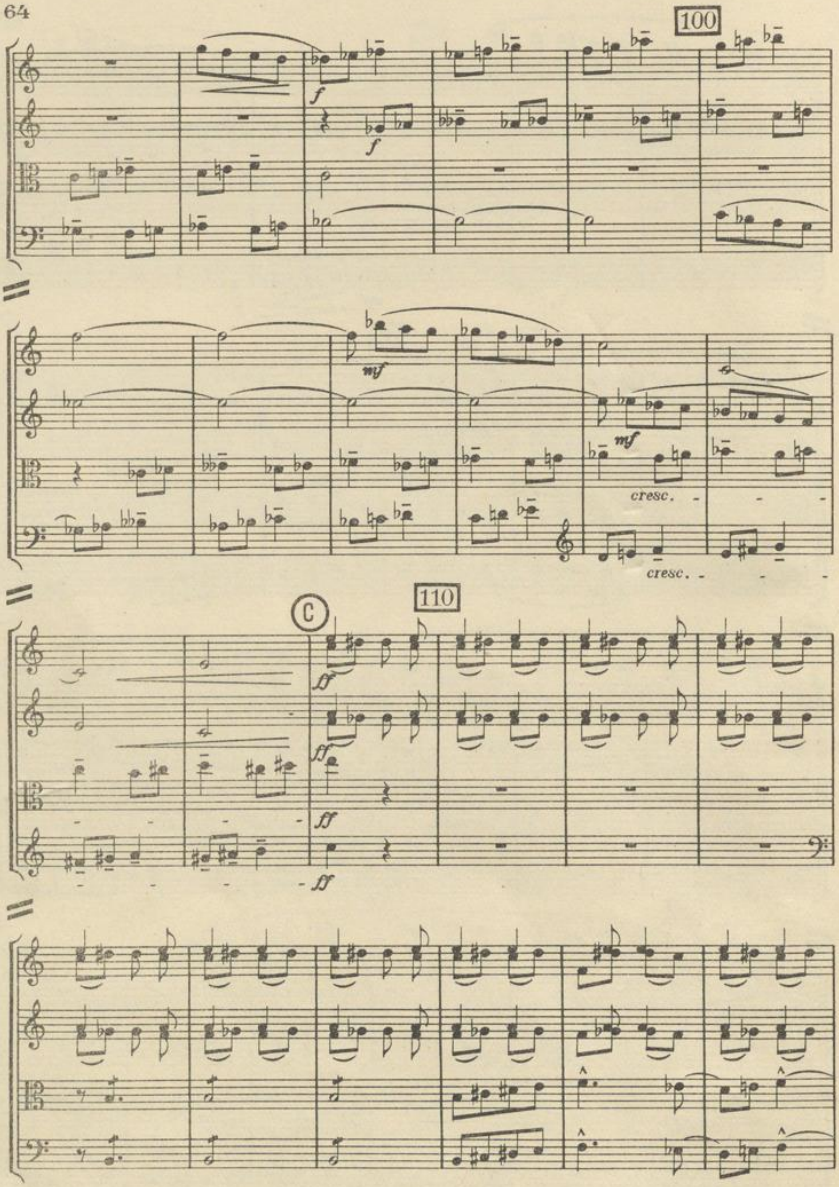
FINALE

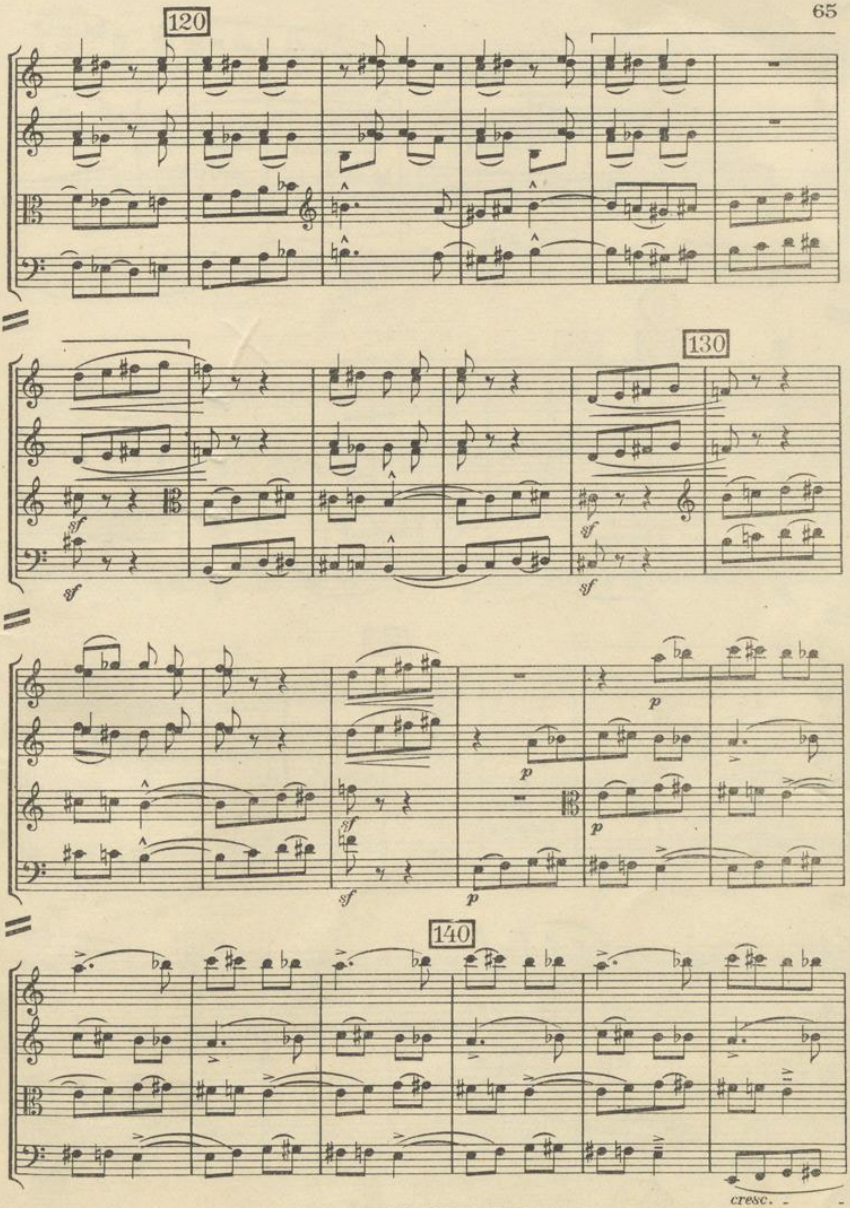


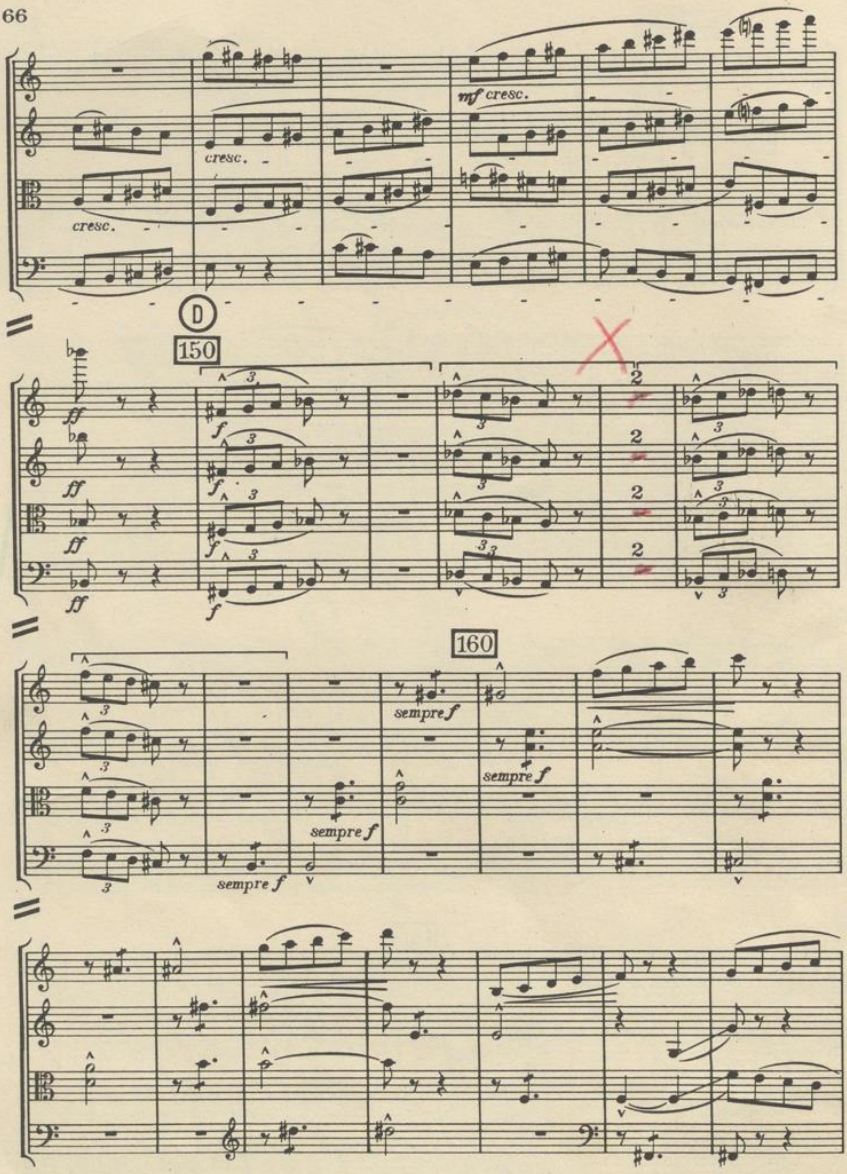

30
40
sf
p

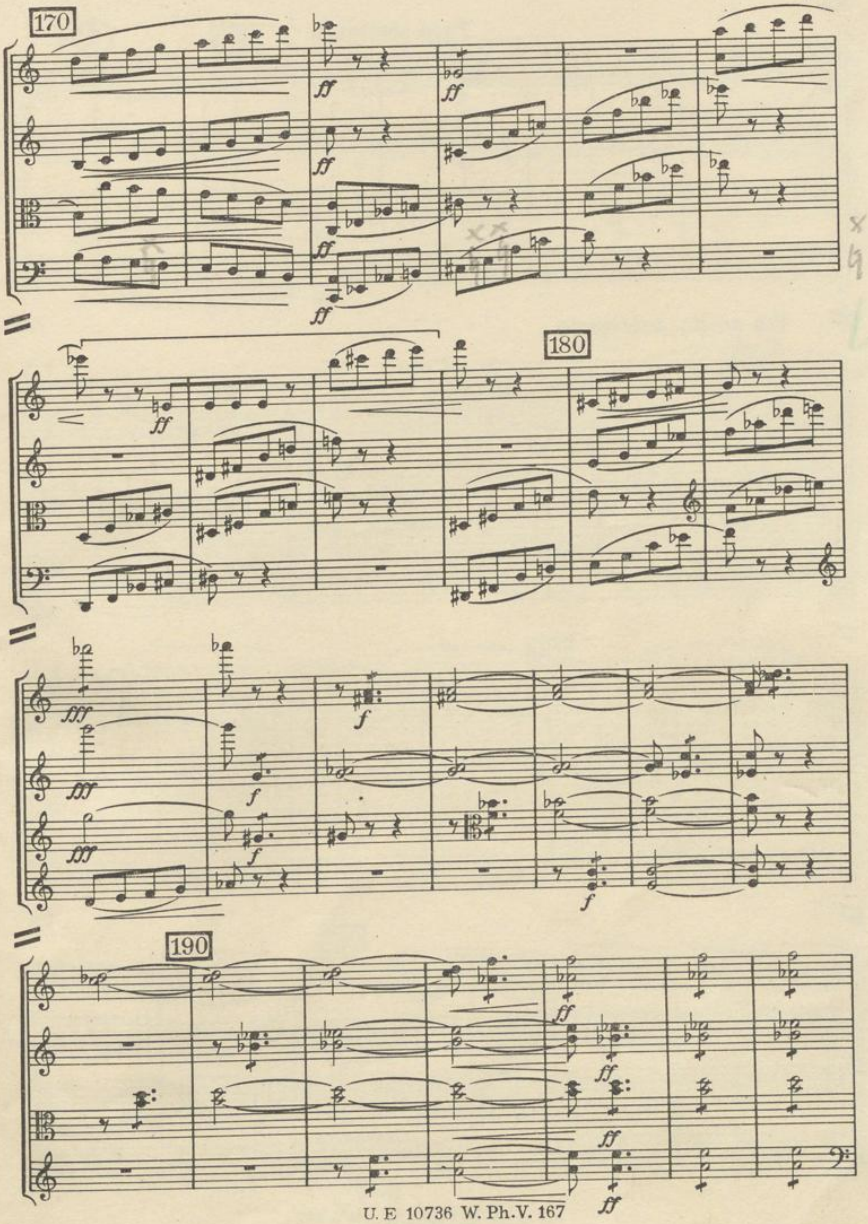

50
cresc.
cresc.
cresc.
cresc.
f
f
f
f
B
ff
ff
ff
ff
f
f
f
f
60
p
p
70
p
p

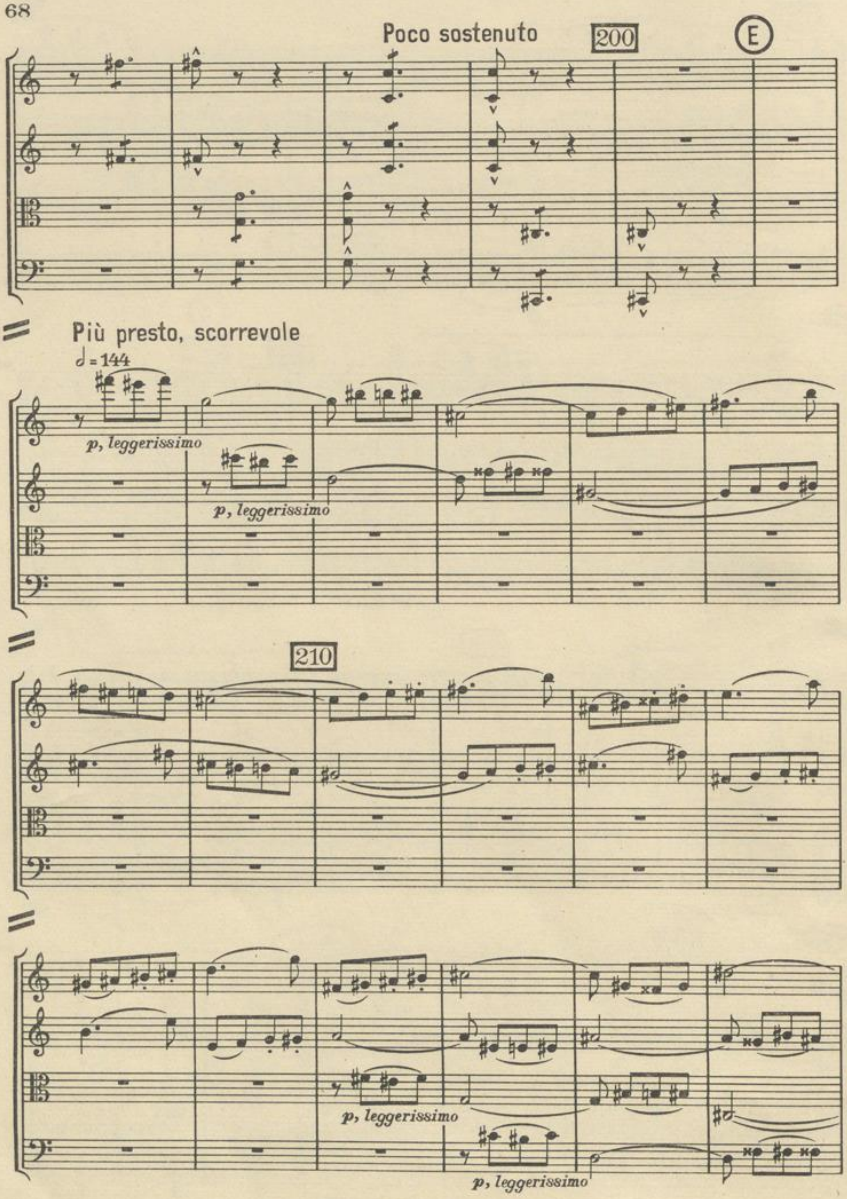

80
90

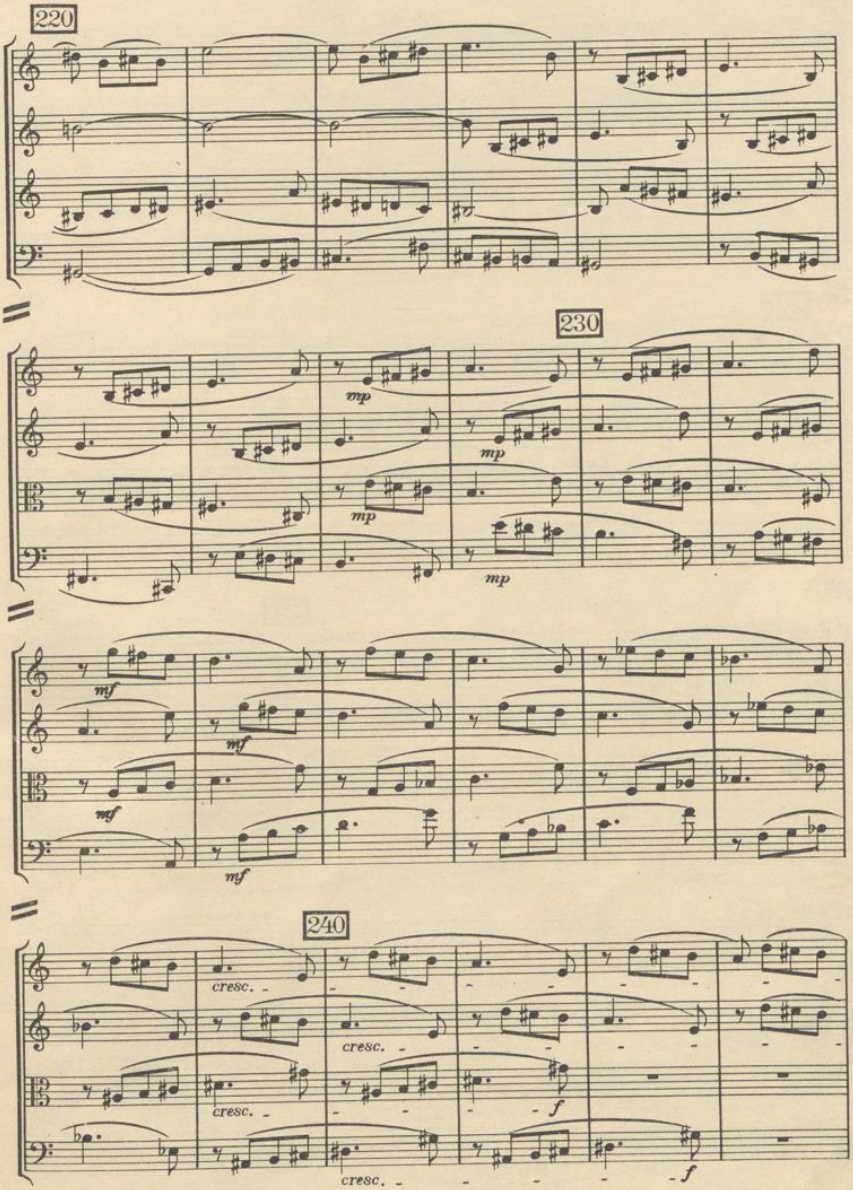

100
f
f
mf
mf
cresc.
cresc.
C
110
ff
ff
ff
ff

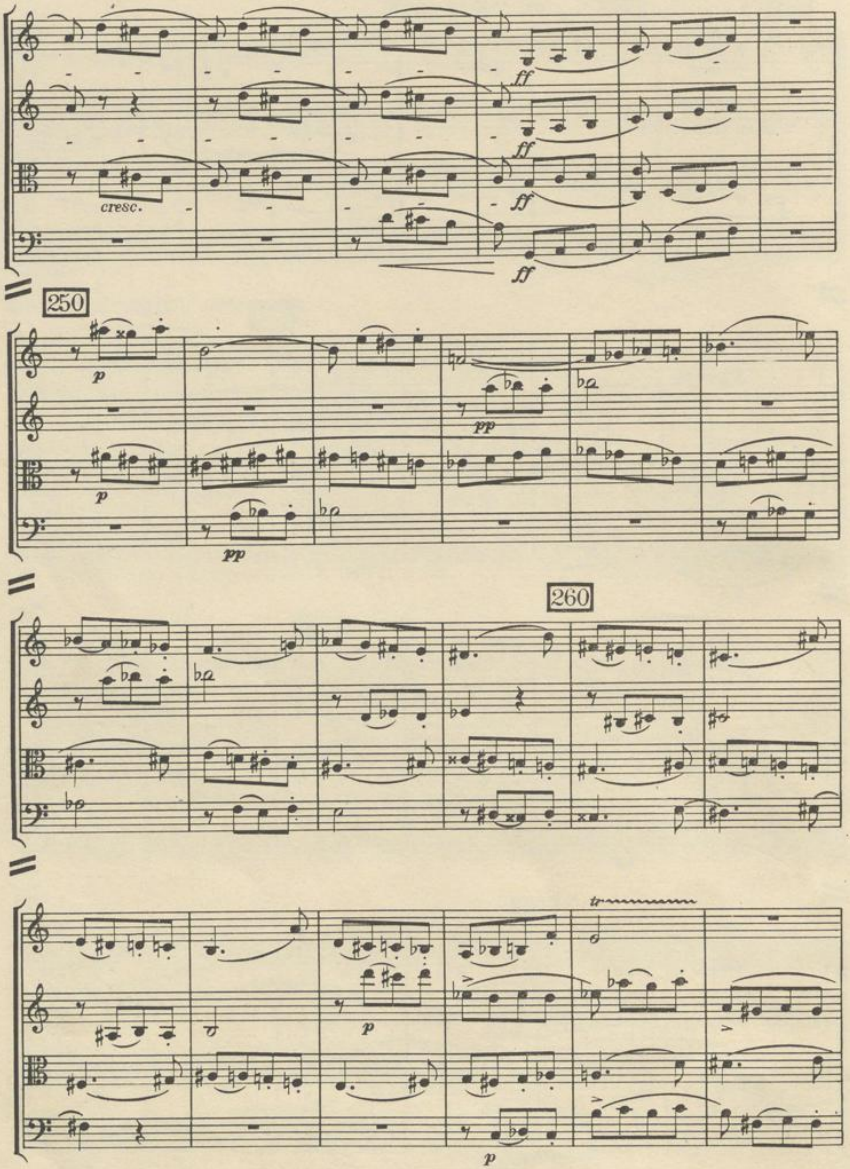

120
130
140
sf
p
cresc.

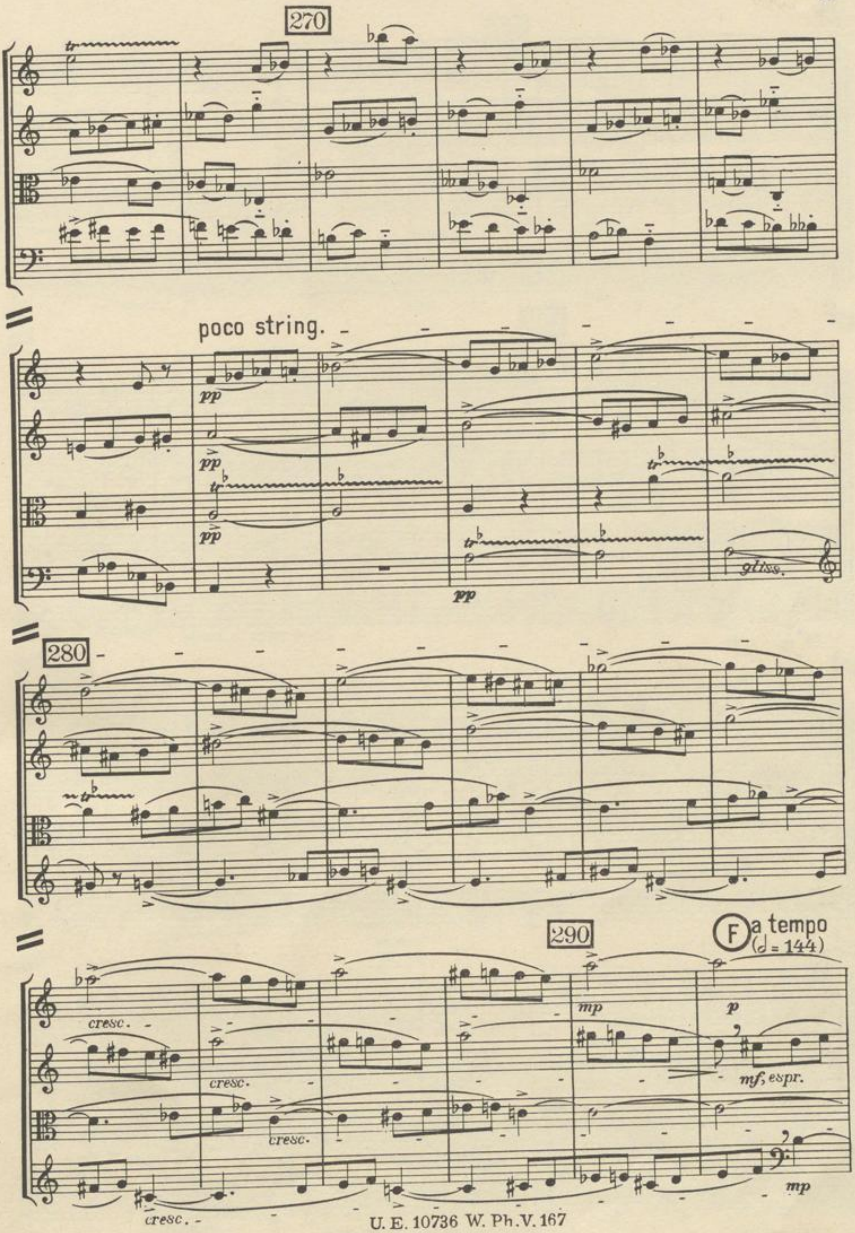

cresc.
cresc.
mf cresc.
D
150
160
sempre f
sempre f
sempre f
sempre f

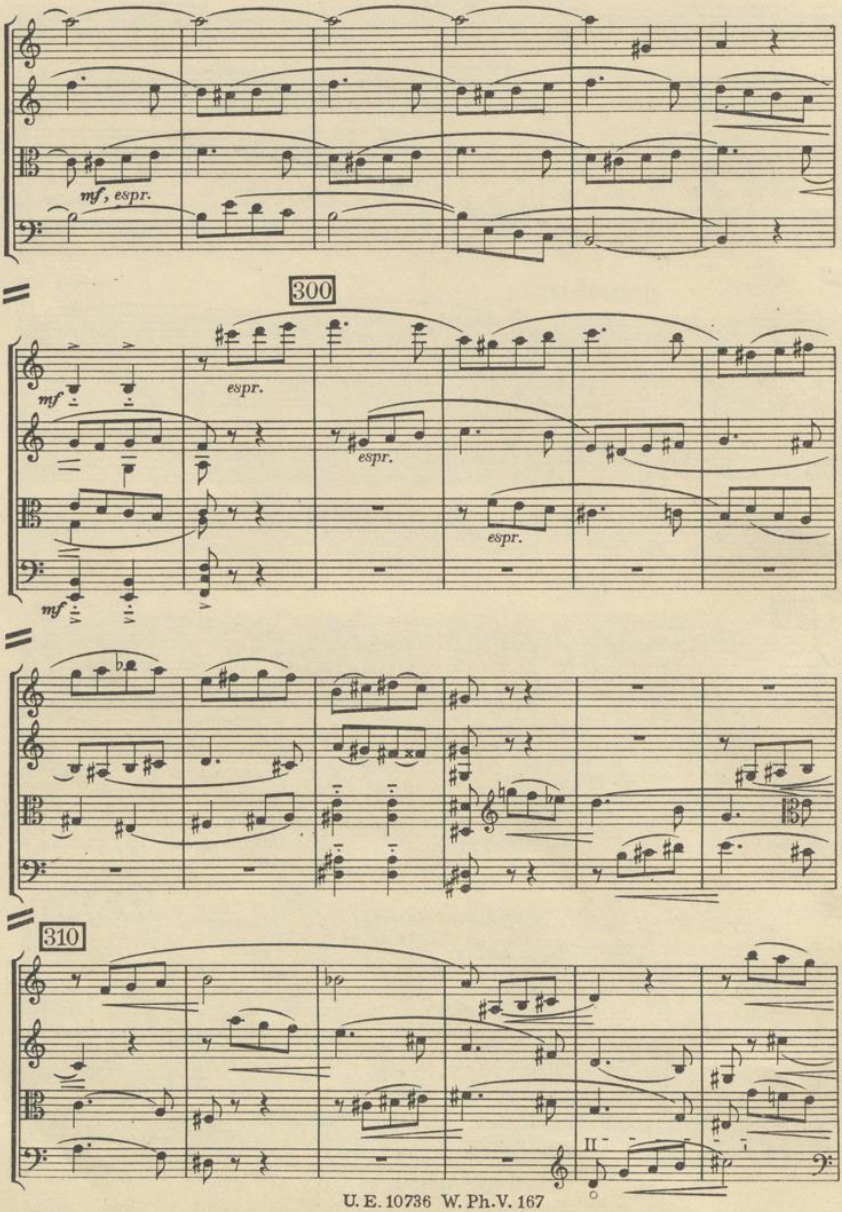

170
180
190

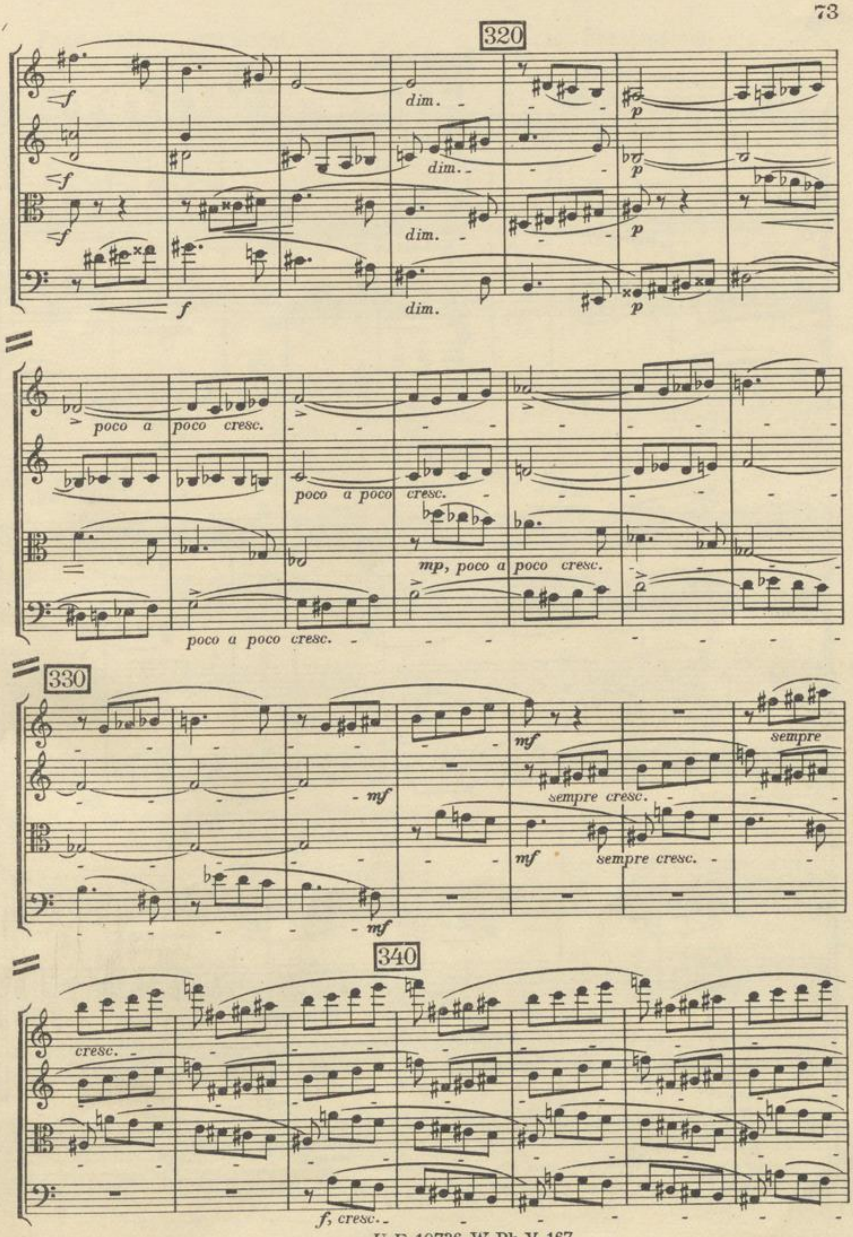

Poco sostenuto
200
E
Più presto, scorrevole
♩ = 144
p, leggerissimo
p, leggerissimo
210
p, leggerissimo
p, leggerissimo

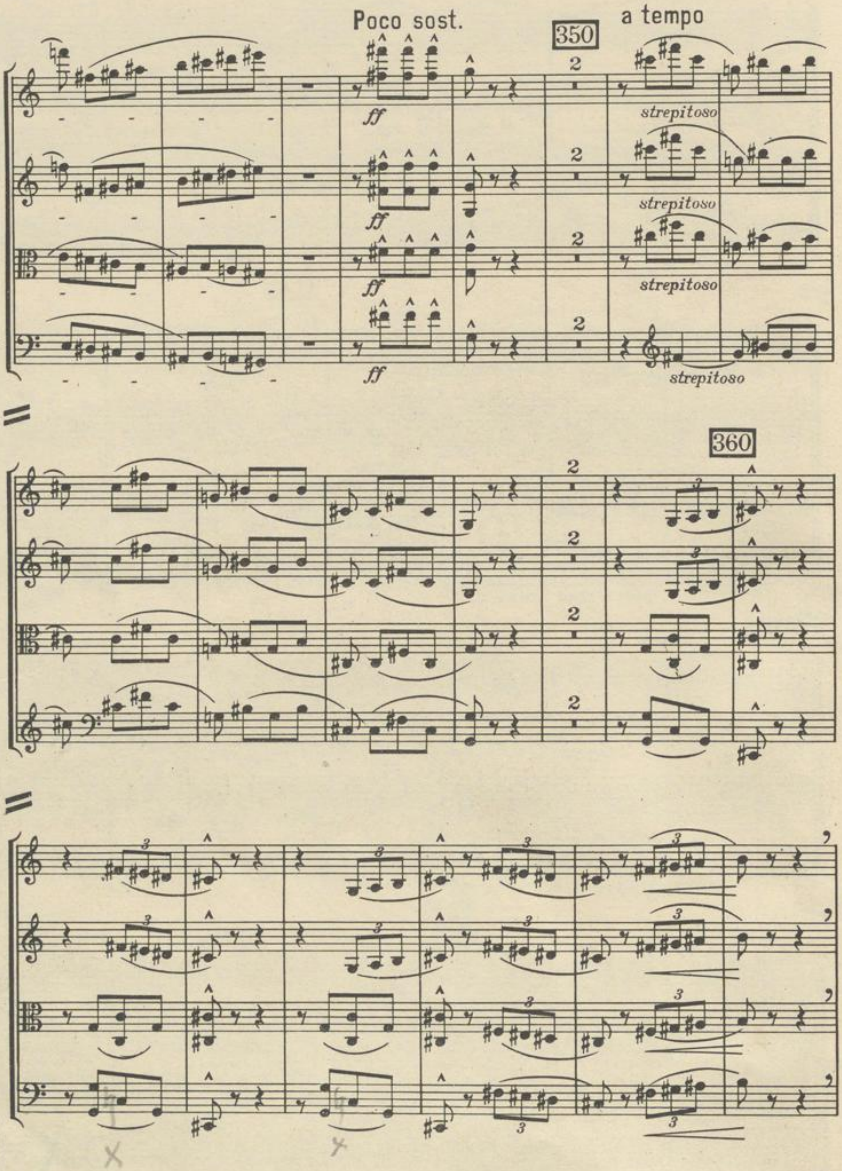

220
230
mp
mp
mp
mp
mf
mf
mf
mf
240
cresc.
cresc.
cresc.
cresc.
f
f

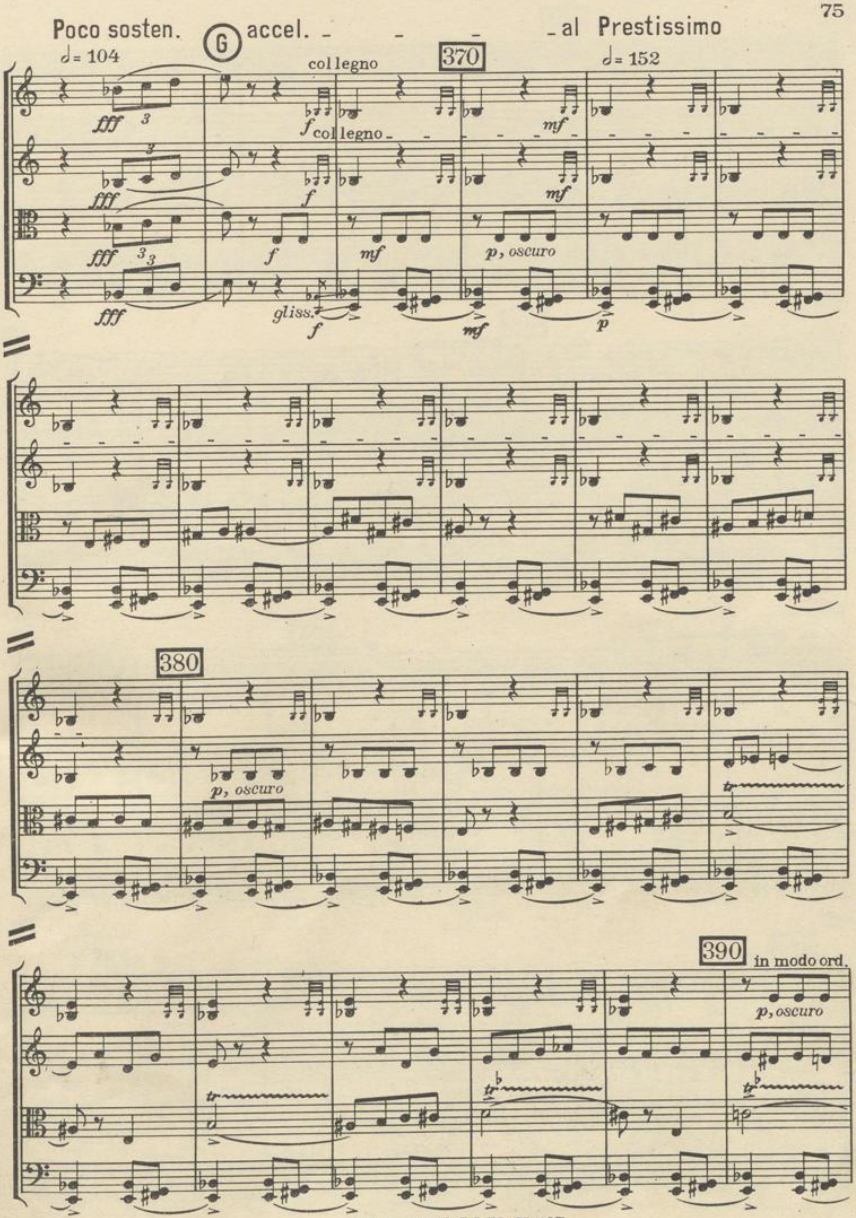

cresc.
ff
ff
ff
ff
250
p
pp
p
pp
260
p
p

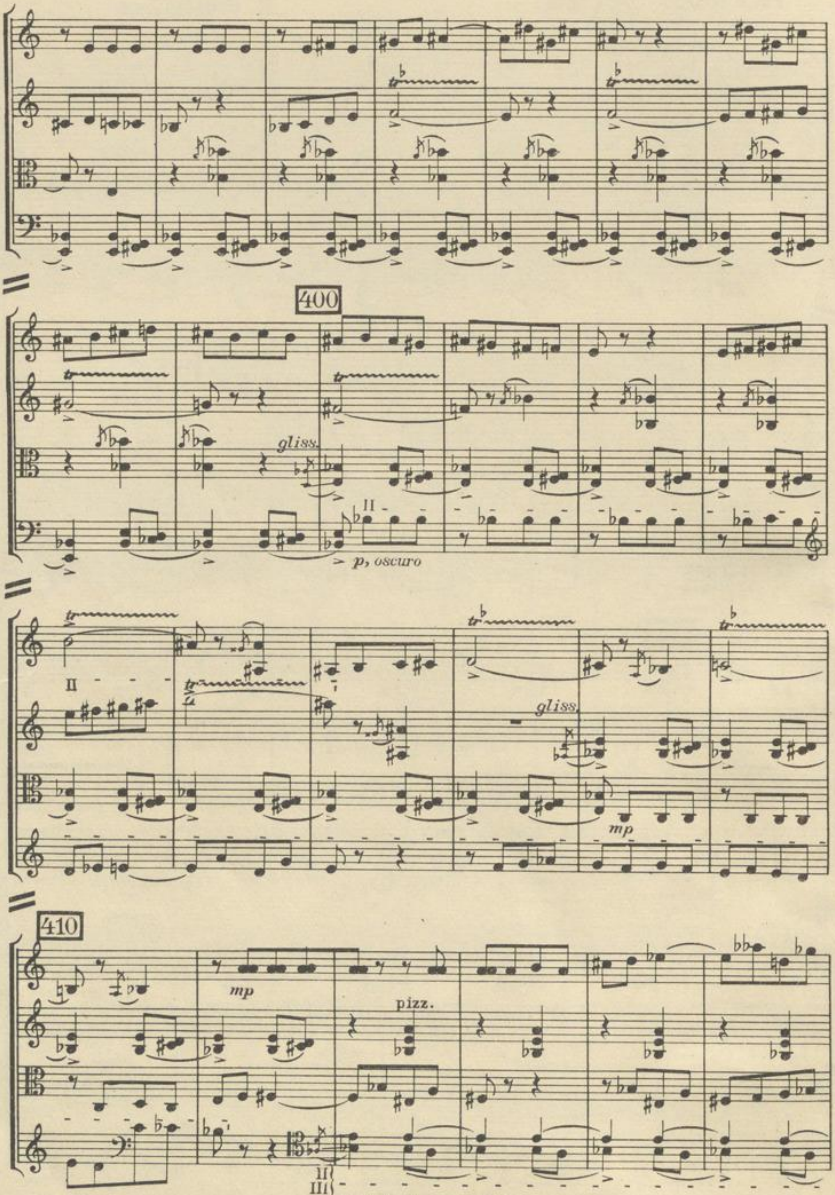

270
poco string.
pp
pp
pp
pp
gliss.
280
290
F a tempo
(♩ = 144)
cresc.
cresc.
cresc.
cresc.
mp
p
mf, espr.
mp

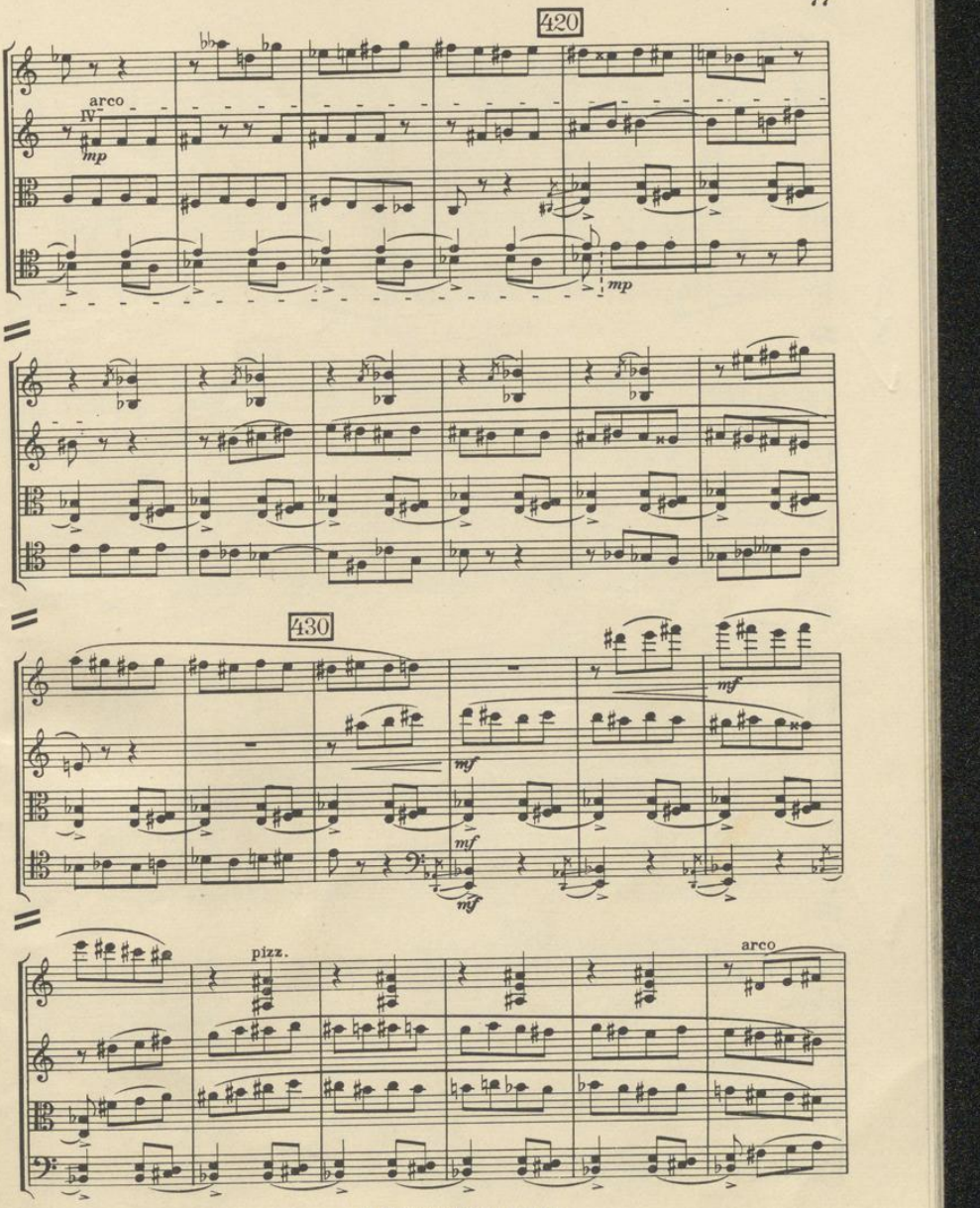

mf, espr.
300
mf
espr.
espr.
espr.
mf
310

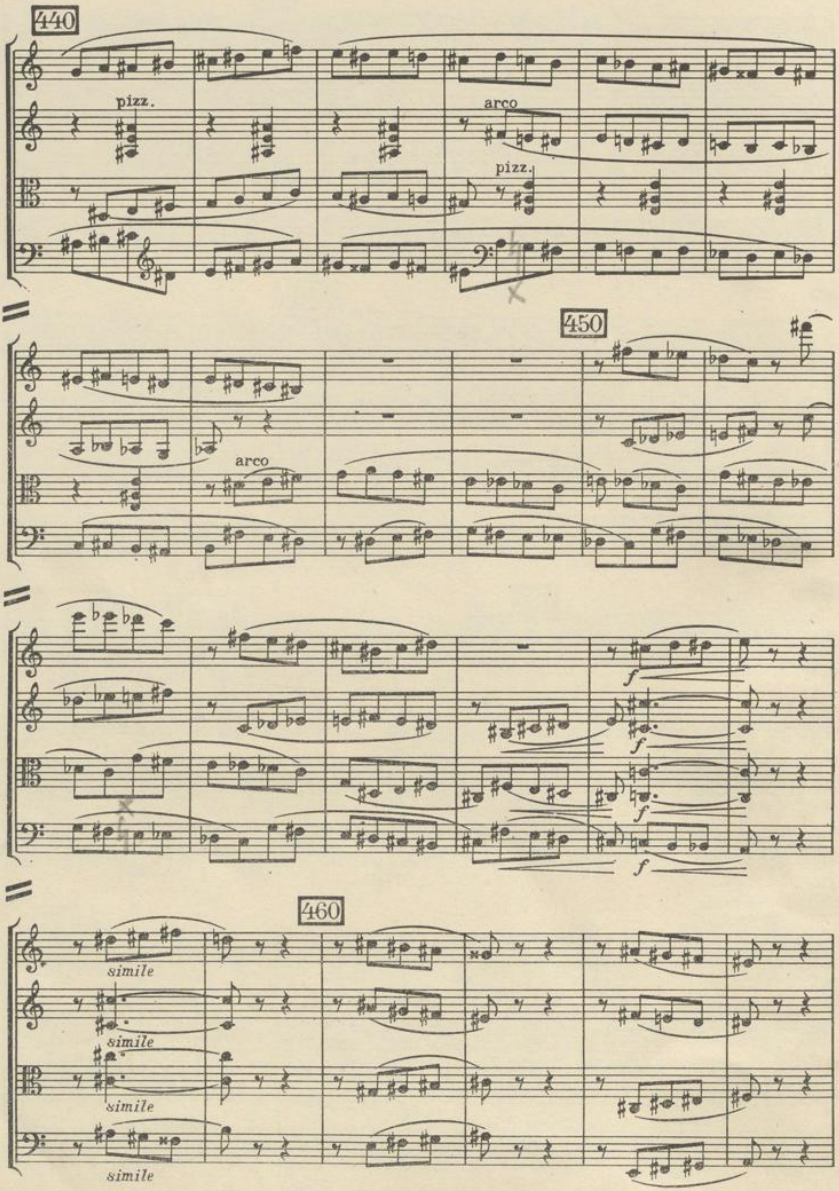

320
dim.
poco a poco cresc.
mp, poco a poco cresc.
330
sempre cresc.
sempre
340
cresc.
f, cresc.

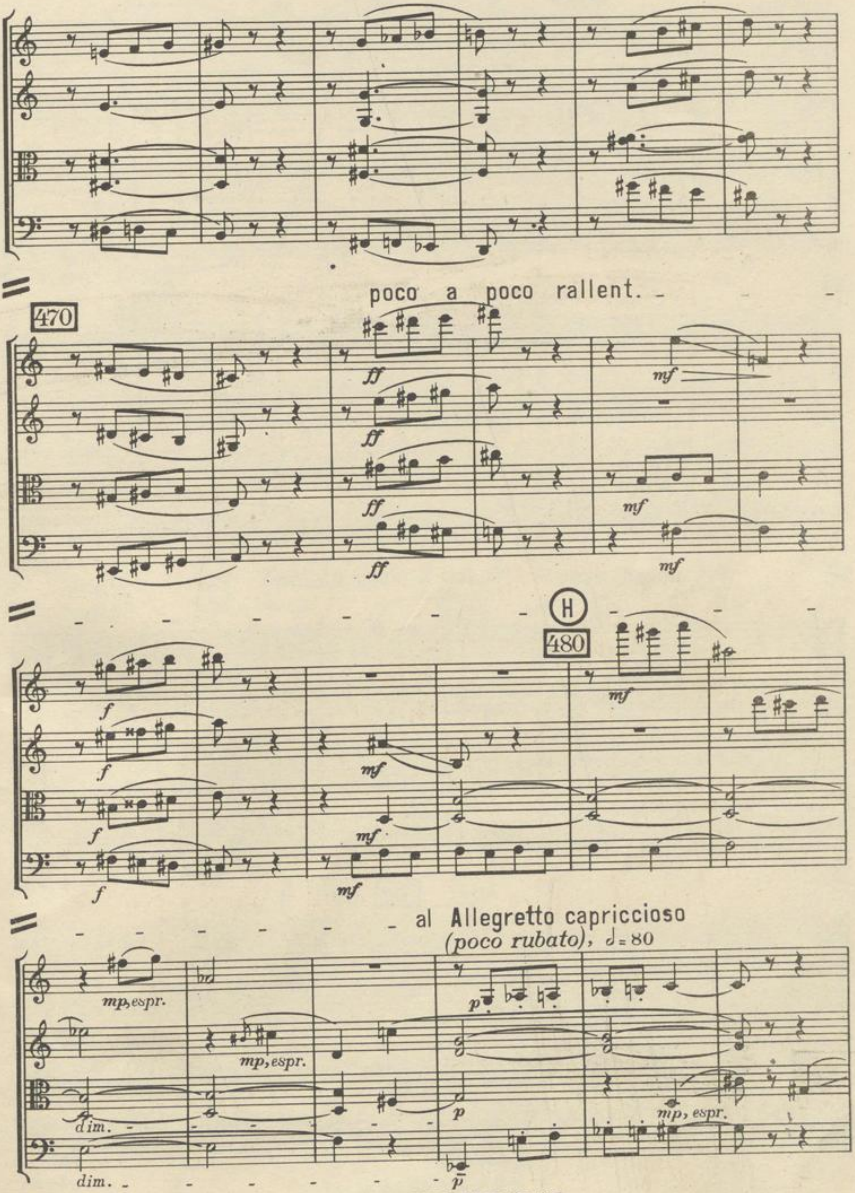

Poco sost.
350
a tempo
ff
strepitoso
360

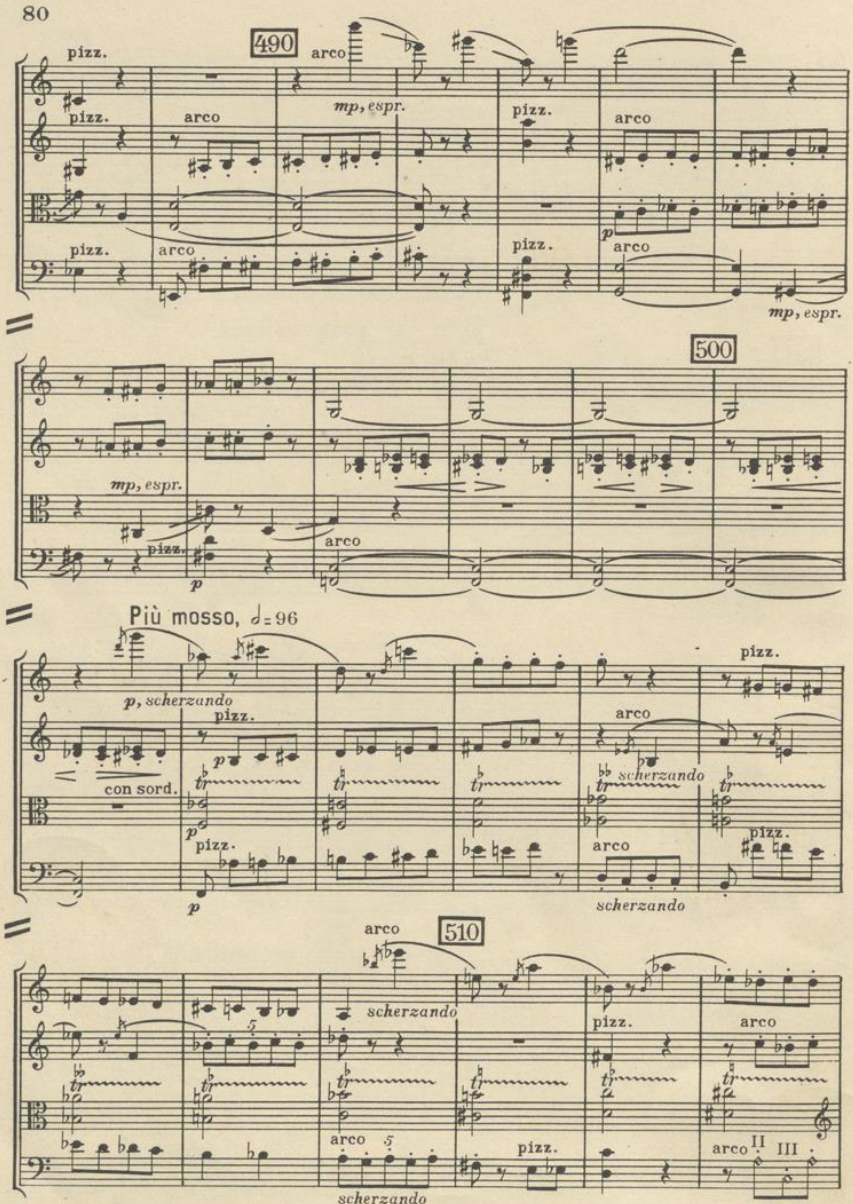

Poco sosten.
G
accel.
al Prestissimo
♩= 104
♩= 152
370
col legno
col legno
fff
f
mf
p, oscuro
gliss.
p
380
p, oscuro
390
in modo ord.
p, oscuro

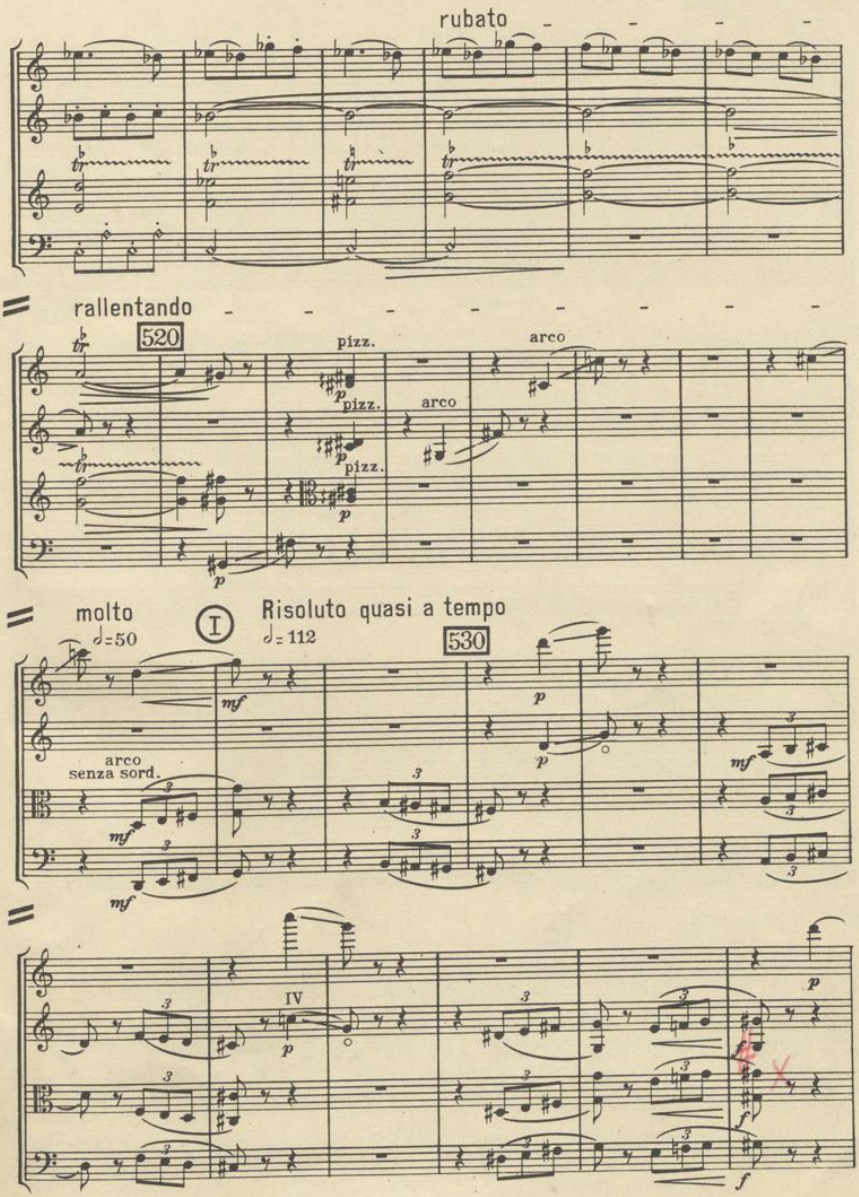

400
gliss.
II
p, oscuro
II
gliss.
mp
410
mp
pizz.
III
III

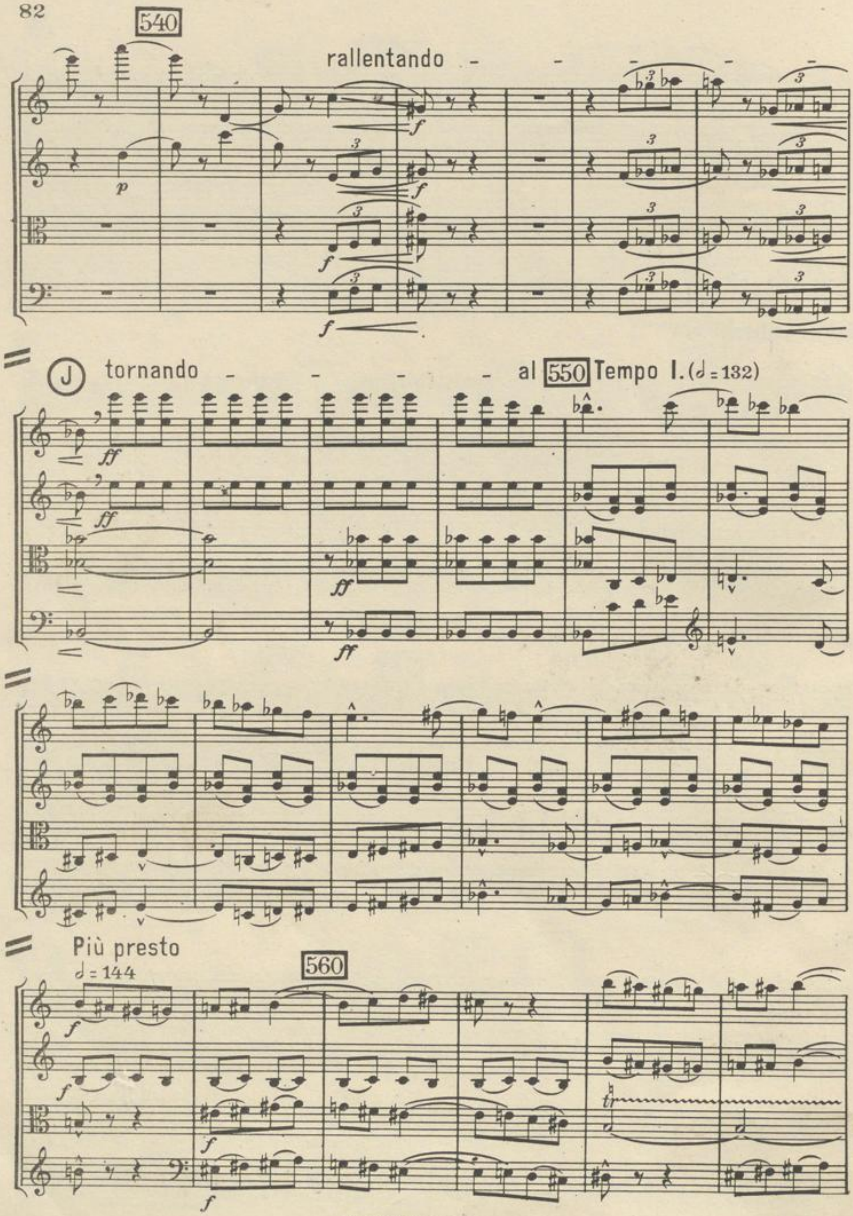

420
arco
mp
mp
430
mf
mf
mf
mf
pizz.
arco

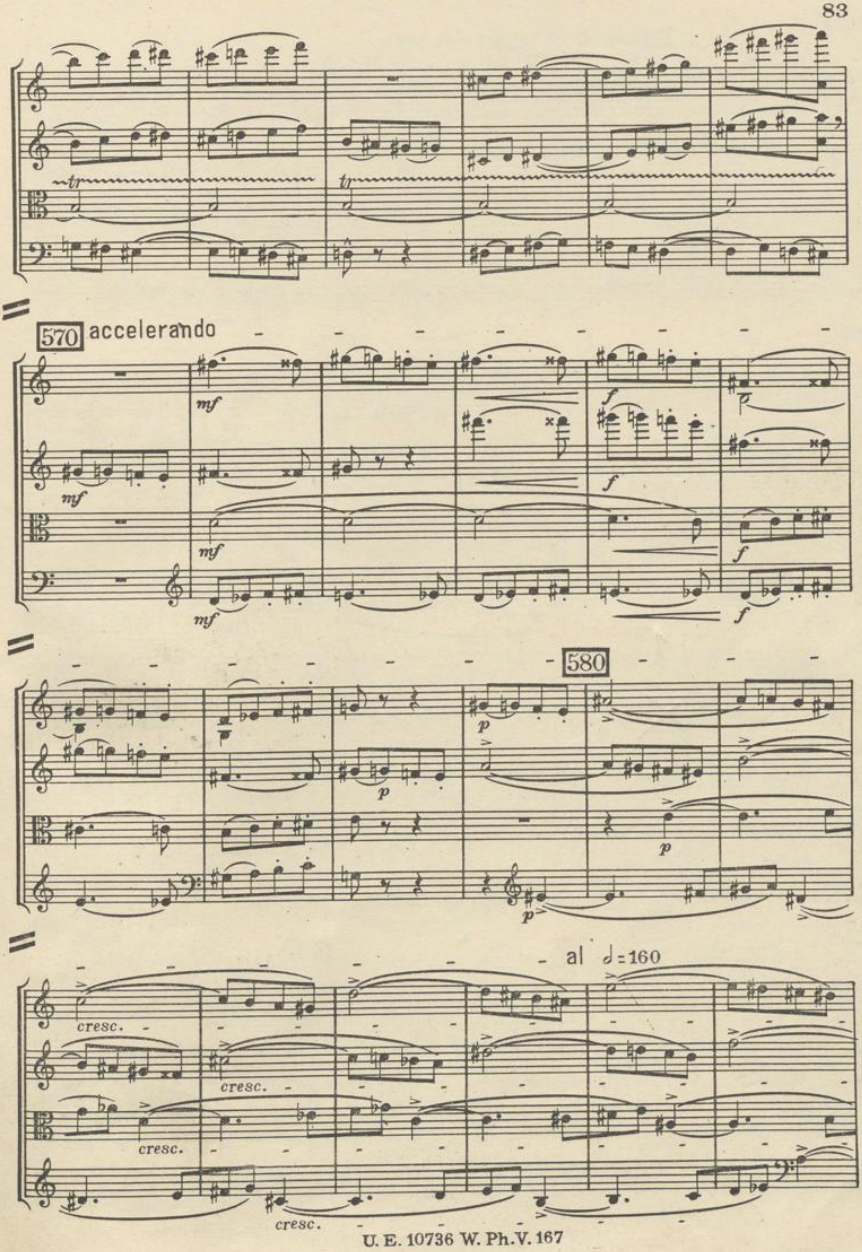

440
pizz.
arco
pizz.
450
arco
f
460
simile
simile
simile
simile


poco a poco rallent.
470
H
480
al Allegretto capriccioso
(poco rubato), ♩= 80

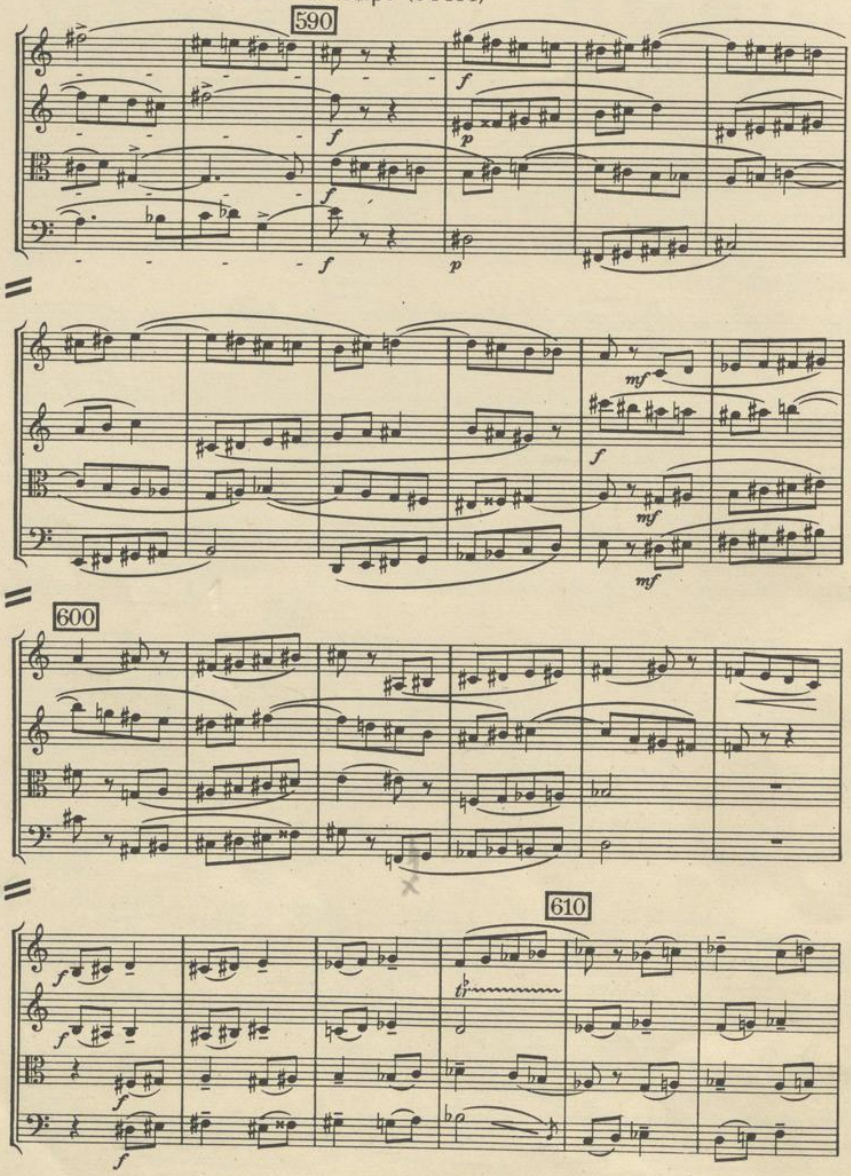

490
pizz.
arco
mp, espr.
500
Più mosso, ♩= 96
p, scherzando
con sord.
scherzando
510
(sim.)

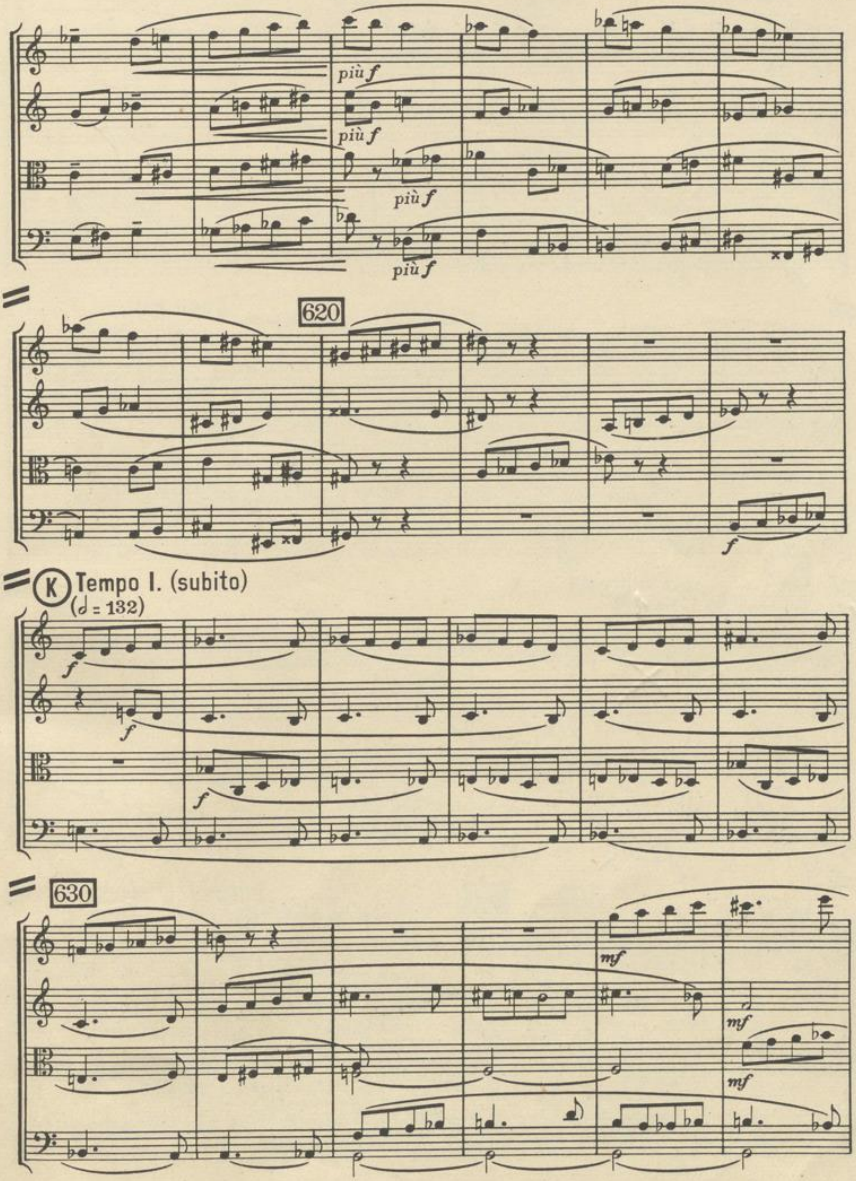

rubato
rallentando
520
pizz.
arco
molto
♩=50
I
Risoluto quasi a tempo
♩= 112
530
arco
senza sord.
IV

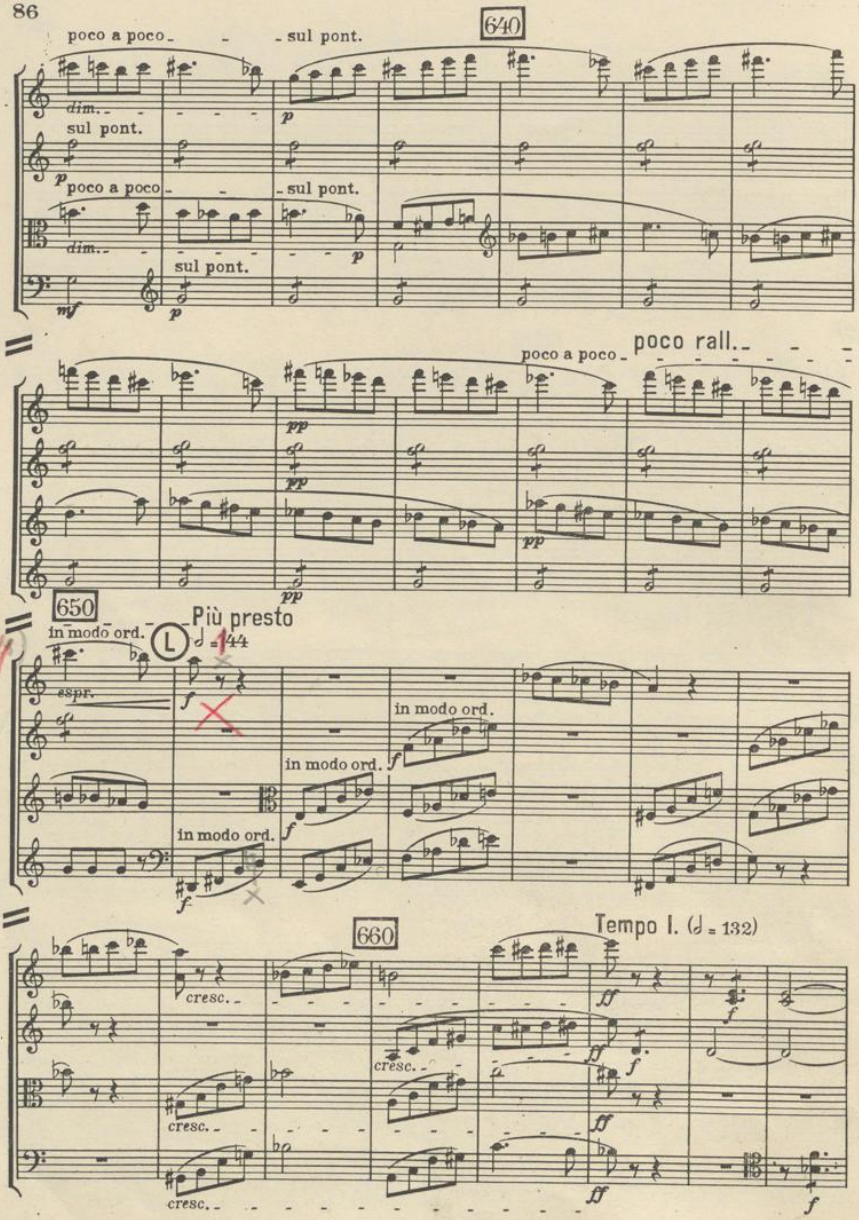

540
rallentando
tornando
al 550 Tempo I. (♩ = 132)
Più presto
♩ = 144
560

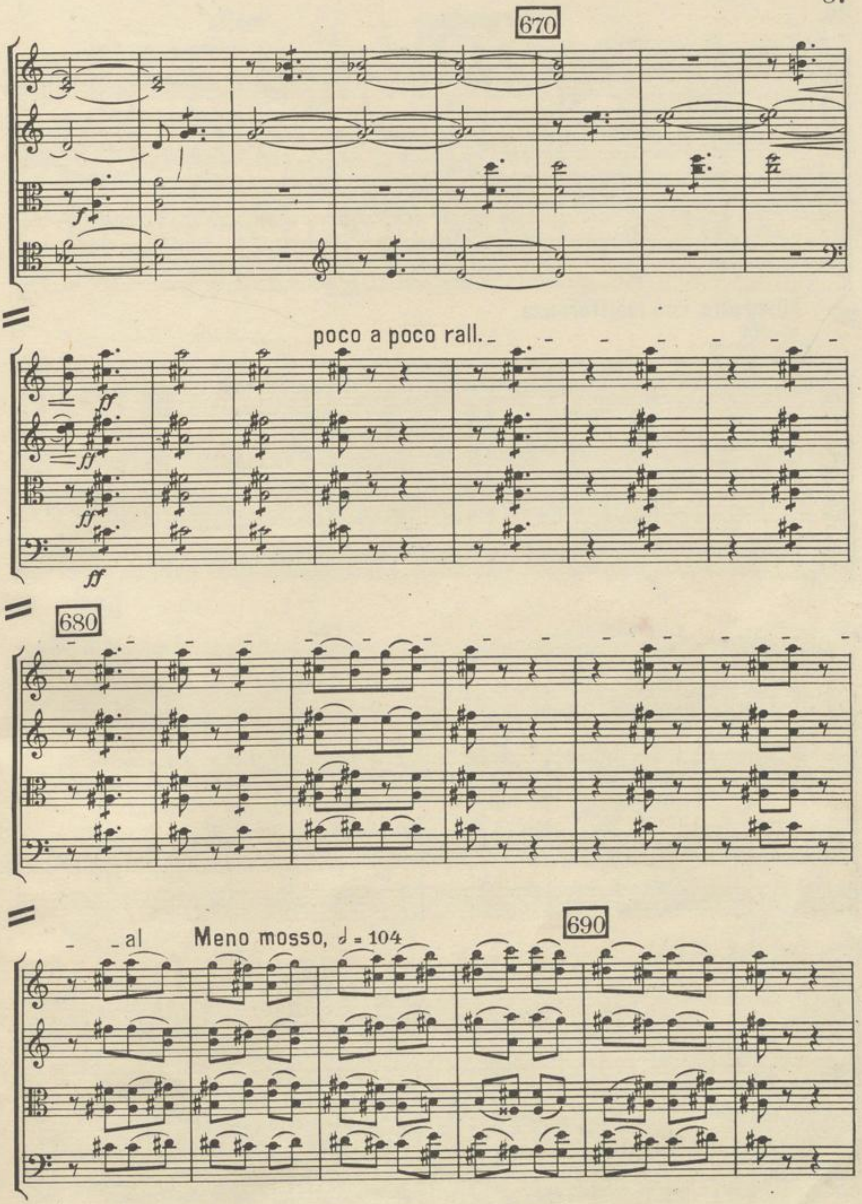

570 accelerando
580
al ♩=160
cresc.
cresc.
cresc.
cresc.

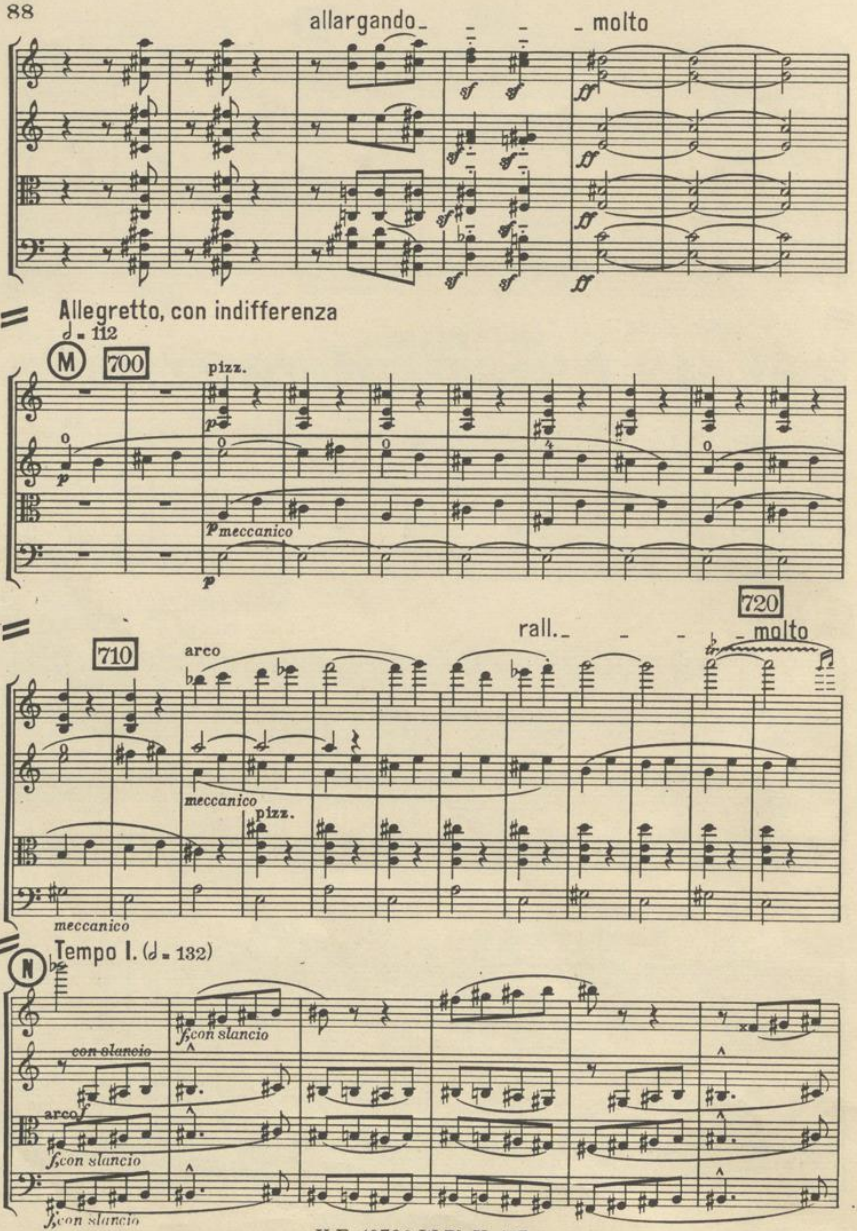
tornando al tempo (♩ = 144)

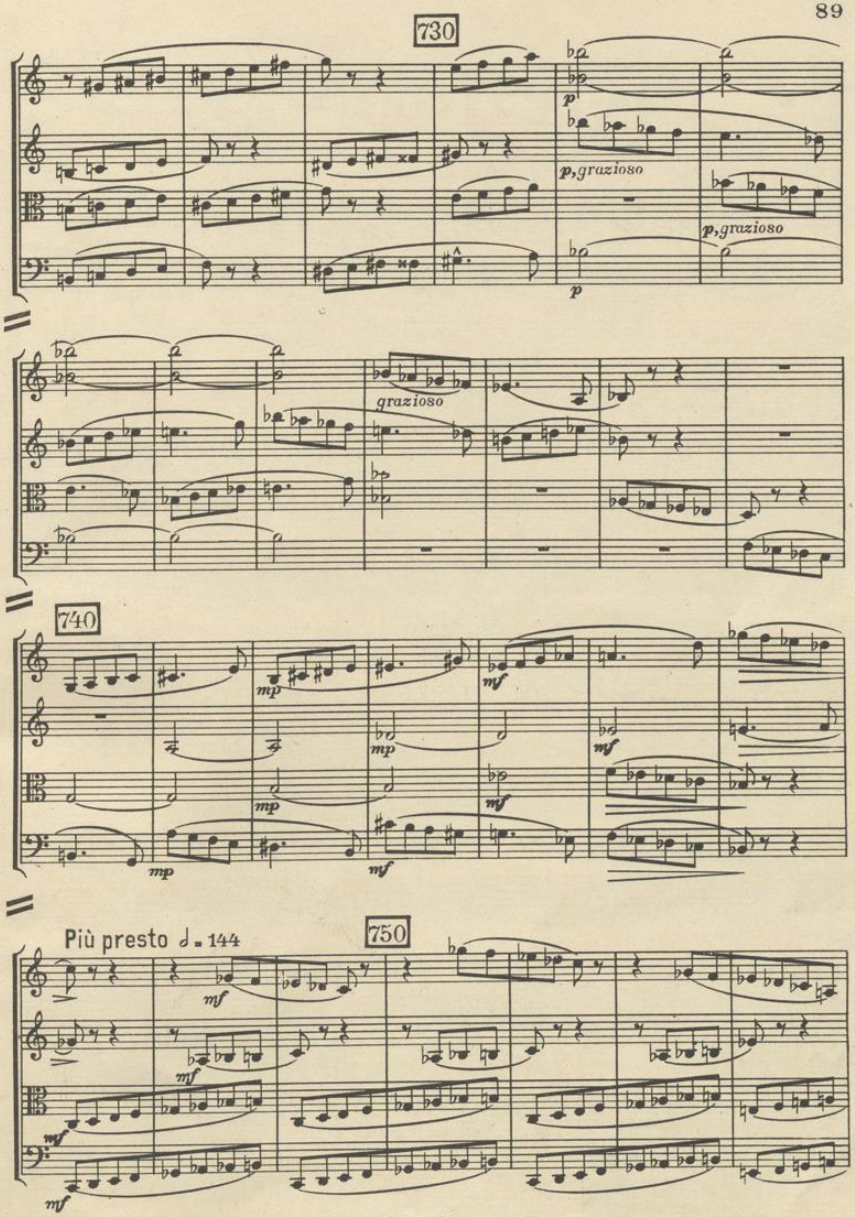


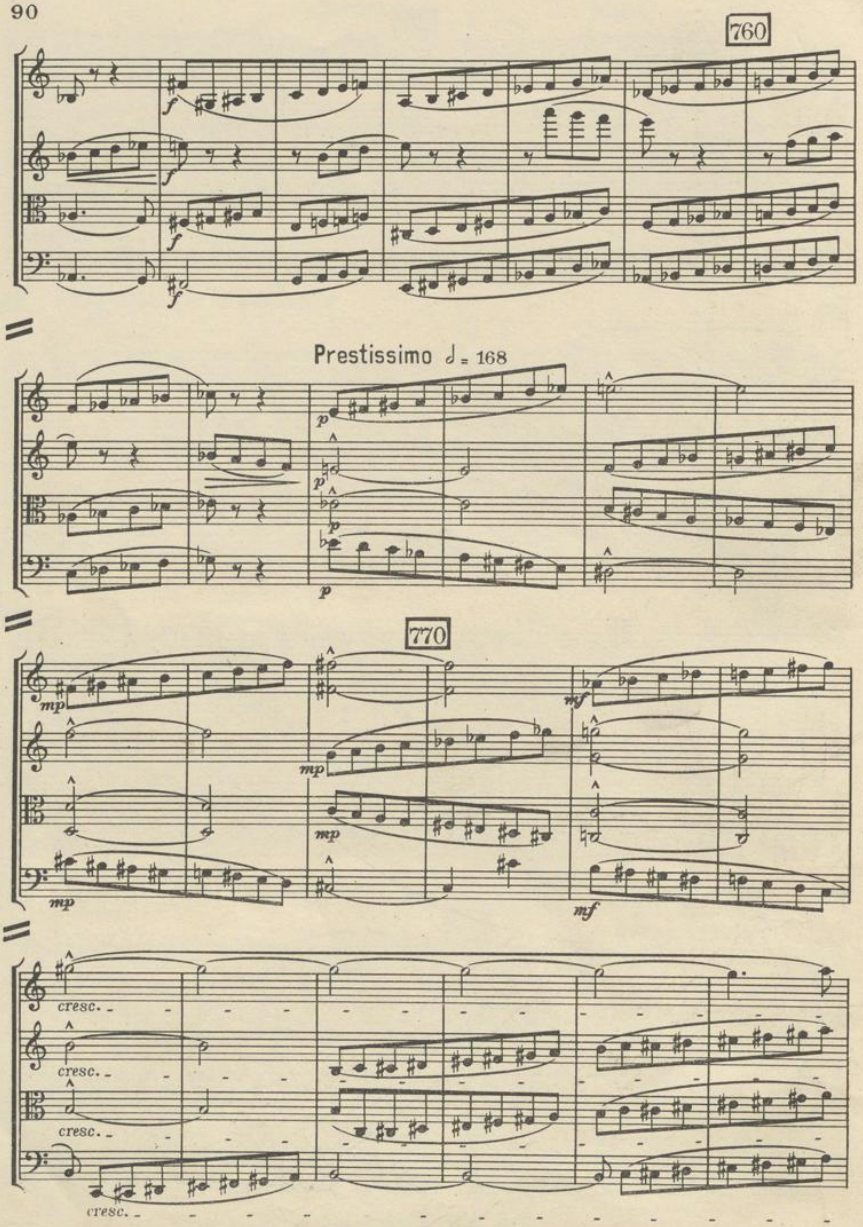

più f
più f
più f
più f
620
f
K Tempo I. (subito)
(♩ = 132)
f
f
f
630
mf
mf
mf

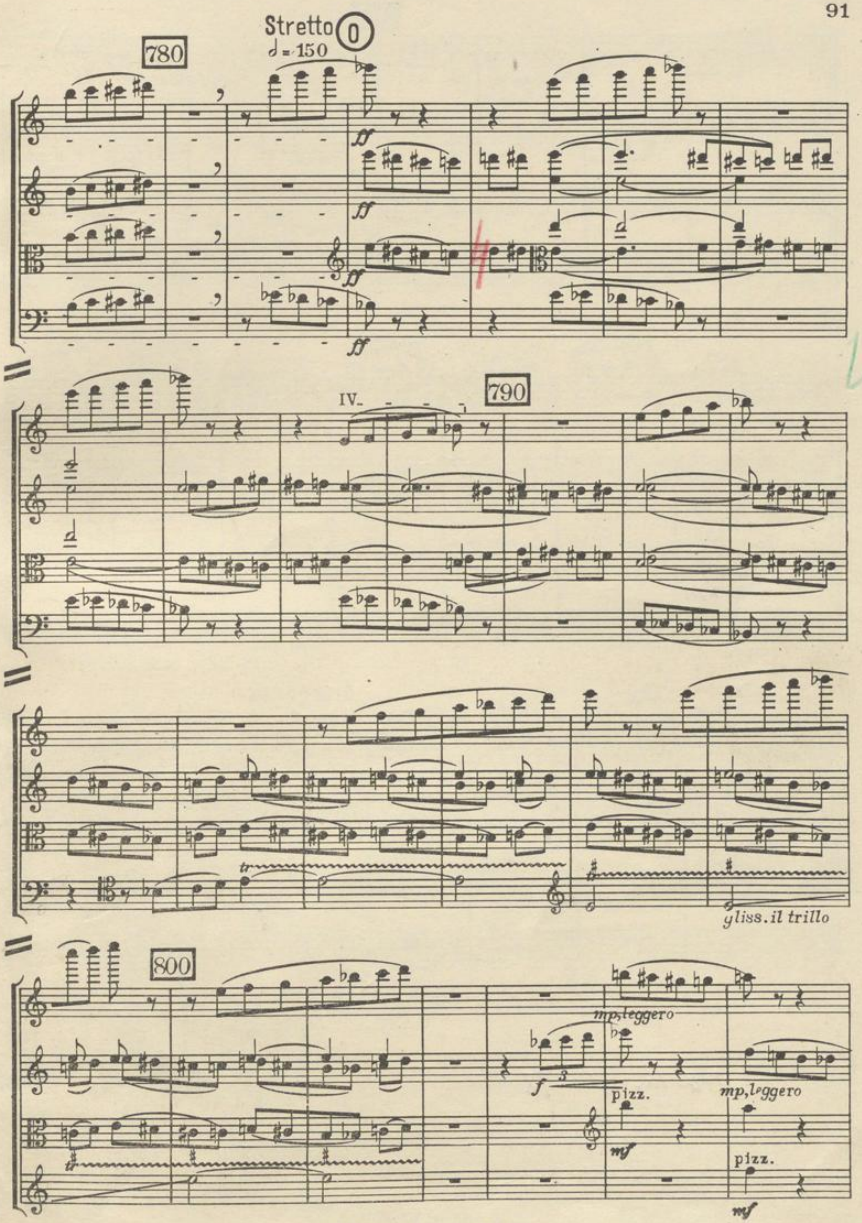

poco a poco
sul pont.
640
dim.
sul pont.
poco a poco
sul pont.
dim.
sul pont.
poco a poco
poco rall.
650
in modo ord.
Più presto
♩ = 144
espr.
in modo ord.
in modo ord.
in modo ord.
660
Tempo I. (♩ = 132)
cresc.
cresc.
cresc.
cresc.

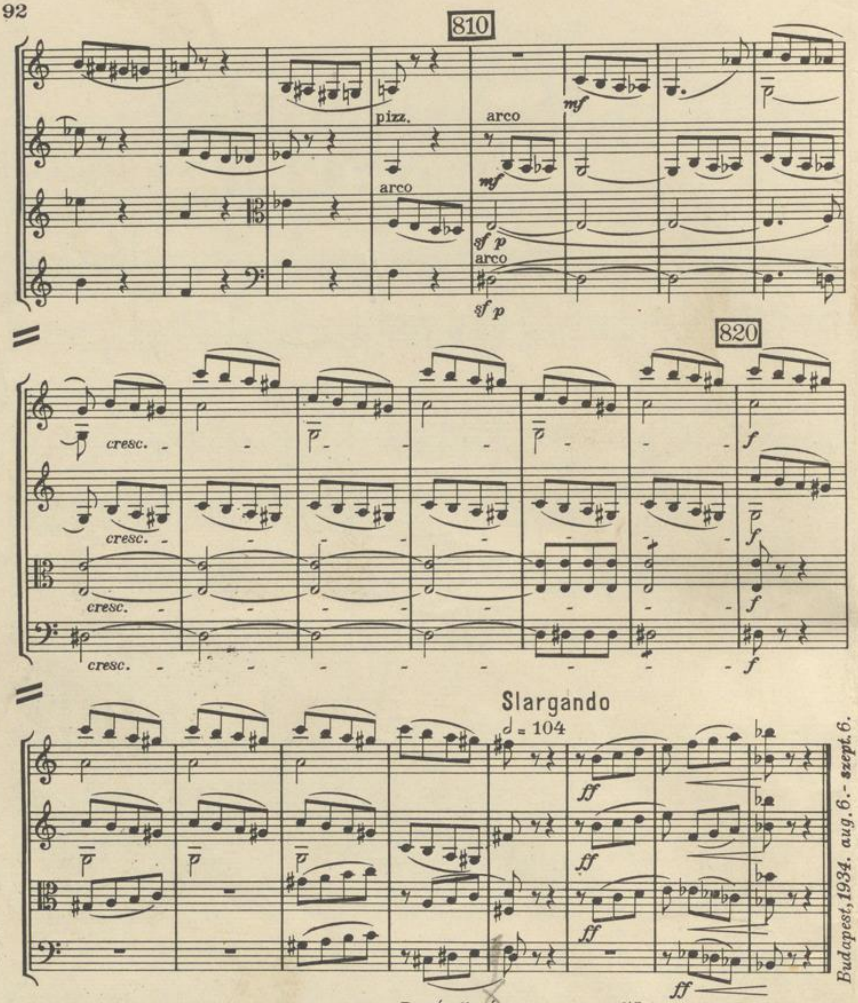

670
poco a poco rall.
680
al
Meno mosso, ♩ = 104
690


allargando
molto
Allegretto, con indifferenza
♩ = 112
M
700
pizz.
meccanico
710
arco
meccanico
pizz.
meccanico
rall.
720
molto
N
Tempo I. (♩ = 132)
con slancio
arco
con slancio
con slancio
con slancio


730
p
p, grazioso
p, grazioso
p
grazioso
740
mp
mf
mp
mf
mp
mf
mp
mf
Più presto ♩ = 144
750
mf
mf
mf
mf


760
Prestissimo ♩ = 168
770
cresc.


Stretto
♩ = 150
780
790
800
IV.
gliss. il trillo
mp, leggero
pizz.
mf



Budapest, 1934. aug. 6.- szept. 6.

Durée d'exécution:

A - B	19″	G - H	46″	M - N	13″
B - C	22″	H - I	34″	N - O	24″
C - D	18″	I - J	10″	O - ·	20″
D - E	22″	J - K	37″		6′21½
E - F	37″	K - L	12″		

I.	7′ 4½″
II.	5′ 19½″
III.	4′ 36″
IV.	4′ 17½″
V.	6′ 21½″
	27′ 39″

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Druck der Waldheim-Eberle A. G.

STUDIENPARTITUREN MODERNER KAMMERMUSIK

IN DER

UNIVERSAL-EDITION

Nr.

STREICHTRIOS

9560 Jemnitz A., op. 24, Serenade
8700 Jirák K. B., op. 28, Divertimento
6654 Kodály Zoltán, op. 12, Serenade
9770 Koffler J., op. 10
8938 Webern A., op. 20

STREICHQUARTETTE

7733 Alfano Fr., Quartett I
9401 — Quartett II
6855 Bartók B., op. 7, Quartett
6371 — op. 17, Quartett II
9597 — Quartett III
9788 — Quartett IV
7537 Berg Alban, op. 3
8780 — Lyrische Suite
6387 Bittner J., Quartett I, A dur
5803 — Quartett II, Es dur
6951 Bloch Ernest, Quartett
8404 — Nacht
8405 — Landschaften
6879 Casella A., 5 Stücke
7582 — Concerto
5473 Foerster J. B., op. 61, Quartett III
4990 Friedberger, Quartett D dur
8692 Goldschmidt B., op. 8
8725 Golestan St., Quartett
7776 Gruenberg L., 4 Indiskretionen
1141 — Four Diversions
7165 Hába A., op. 4, Quartett I
6418 — op. 7 (1/4 Tonsystem)
7588 — op. 12, Quartett II (1/4 Tonsystem)
7131 Kaminski H., Quartett
6568 Kauder H., Quartett C moll
7175 Kodály Zoltán, op. 2, Quartett I
6651 — op. 10, Quartett II
7080 Křenek E., op. 6, Quartett I
7529 — op. 20, Quartett III
8209 — op. 65, Quartett V
7712 Labroca M., Quartett
6988 Manén J., op. 16, Quartett
8706 Martinů B., Quartett II
8140 Milhaud D., Quartett VI
8495 — Quartett VII
6211 Moser Fr., op. 19, Quartett I
8901 Mossolow A., op. 24, Quartett
3710 Müller-Hermann, op. 6
2652 Pick-Mangiagalli, op. 18, B dur
8181 Pisk P. A., op. 8, Quartett I
7735 Pizzetti I., Quartett A dur
9846 Radnai M., op. 7, Divertimento
7737 Respighi O., Quartett D dur
8174 — Quartetto dorico
8512 Roslavetz N., Quartett I
8676 Schnabel A., Quartett
3665 Schönberg A., op. 7, Quartett I, D moll

Nr.

2993 Schönberg A., op. 10, Quartett II
8927 — op. 30, Quartett III
8172 Schulhoff E., Quartett I
9670 — Quartett II
5352 Smyth E., Quartett E moll
3282 Stöhr R., op. 22, E moll
8017 Strawinsky I., 3 Pièces
6006 Szymanowski K., op. 37, C dur
1057 — op. 56, Quartett II
8884 Tansman A., Quartett III
5888 Webern A., op. 5, 5 Sätze
7575 — op. 9, 6 Bagatellen
2929 Weigl K., op. 4, A dur
7699 Weill K., op. 8, Quartett I
6082 Weingartner F., op. 62
7671 Weisse H., op. 4, C moll
6832 Wellesz E., op. 14, Quartett I
6864 — op. 20, Quartett II
6503 — op. 28, Quartett IV
5756 Zemlinsky A., op. 15, Quartett II
7761 — op. 19, Quartett III

STREICHQUINTETTE

3352 Braun R., op. 38, Quintett E moll
8941 Kaminski H., Fis moll
5685 Schillings M., op. 32, Es dur
8455 Tiessen H., op. 32

STREICHSEXTETTE

6213 Moser Fr., op. 23, F dur
3662 Schönberg, Verklärte Nacht
7183 Tartini-Kauder, Teufelstr.-Sonate

KAMMERMUSIK MIT BLASINSTRUMENTEN

8822 Casella A., Serenata f. Klar., Fag., Tromp., Vl. u. Vlc.
8413 Kaminski H., Quintett f. Vl., Vla., Vlc., Klar. u. Hr.
6689 Malipiero Fr., Ricercari für 11 Instrumente
9576 — Ritrovari für 11 Instrumente
5896 Peters G., Notturno, Oktett, D dur
8082 Prokofieff S., op. 39, Quintett für Ob., Klar., Vl., Vla. u. Baß
8510 Roslavetz N., Nocturne. Quintett für Harfe, Ob., 2 Vla. u. Vlc.
7147 Schönberg A., op. 9, Kammersymphonie f. 15 Soloinstrumente
7668 — op. 26, Quintett für Fl., Ob., Klar., Fag. u. Hr.
8685 — op. 29, Suite für Klav., 3 Klar., Vl., Vla. u. Vlc.
8708 Schulhoff E., Concertino f. Fl., Vla. u. Kontrabaß
8019 Strawinsky I., Oktett für Blasinstrumente