

Chamber Music Conference

Works with Measure Number Totals by Movement

Last Updated July 13, 2019

Copyright 2019 Chamber Music Conference and Composers' Forum of the East

Ades Catch: The parts and score are pre-numbered.

Anderson Quintet:

The printed rehearsal letters in only edition (Bass-Is) are adequate without numbering the part.

Arensky Quartet Opus 35: I:213; II:279; III:116

Arensky Trio Opus 32: I:233; II:335; III:78; IV:144;

Malcolm Arnold 3 Shanties Wind Quintet: I:138; II:53; III:180

Arriaga #1 String Quartet: I:226; II:93; III:94; IV:266

Baaren Trio (1936): I:74; II:54; III:91

Bacewicz Wind Quintet: I:204; II:50; III:60; IV:83

Bacewicz Piano Quintet: I: 295; II: 301; III: 100; IV: 162

Bacewicz Trio (1935): I:102; II:47; III:127

Bach Trio Sonata Bwv 1037: I:30; II:141; III:28; IV:80

Bach Trio Sonata Bwv 1038: I:33; II:52; III:17; IV:35

Bach Trio Sonata Bwv 1039: I:28; II:113; III:18; IV:142

Bach Trio Sonata Bwv 1079: I:48; II:249; III:30; IV:113

Barber Dover Beach: total:123

Barber Summer Music Wind Quintet:

The printed rehearsal letters are adequate without numbering the part.

Bartok #1 String Quartet:

I:71; II:367; Introduzione: 33; III:380

In the third movement, do count the single beat general pause bars at measures 265 and 323.

Bartok #2 String Quartet:

II:577; III:141

In movement I, the cello part is in a non-aligned meter at rehearsal number 8. The printed rehearsal letters are adequate without numbering the movement. Note also that in the second movement, rehearsal number 10 should be at bar 109 (it may be wrong in the first violin part.)

Bartok #3 String Quartet:

Prima:112; Seconda:410; Ricap:70; Coda:121

In the second part, there are two places where one player is in a non-aligned meter. Following the conference convention of counting only common bar lines, bar 18 is 2 measures long in each part; bar 290 is 2 measures long in the viola part and 3 measures long in the other parts; and bar 291 is 4 measures long in the viola part and 5 measures long in the other parts.

Bartok #4 String Quartet: I:161; II:250; III:71; IV:124; V:392

Bartok #5 String Quartet:

I:218; II:56; III:66+65+92; IV:101; V:828

Use the bar numbers as printed in the parts, even though they don't follow our convention of numbering through the scherzo movement.

Bartok #6 String Quartet: I:390; II:191; III:153; IV:86

Bartok Contrasts: I:93; II:51; III:318

Bax Oboe Quintet: I:94; II:135; III:230

Beach Piano Quintet: I:287; II:129; III:343

Beach Theme And Variations Opus 80:

Please number this work as one movement; total:575;

The final numbers for each section are:

Theme:36; VarI:76; VarII:174; VarIII:208; VarIV:323; VarV:447; VarIV:575

A more simply-notated version of the cello part for the fifth variation is available at <http://chmusic.org/private/BeachOp80Cello.pdf>

Beethoven Octet: I:194; II:127; III:116; IV:223

Beethoven Opus 127 String Quartet:

I:282; II:126; III:435; IV:299

The second movement has a number of measures containing changes of meter.

Be sure to count the split measures only once.

Beethoven Opus 130 String Quartet:

I:234; II:105; III:88; IV:150; V:66; Finale:493

Scores (and Henle) contain a repeat of mm. 20 through 33 of the finale, which is written out in many editions of the parts. Please number your part to match the score: the second copy of bar 20, e.g., is called '20b', and rehearsal G is at bar 33.

Beethoven Opus 131 String Quartet:

I:121; II:198; III:11; IV:277; V:498; VI:28; VII:388

Scores (and Henle) contain a repeat of mm. 178 through 186 of the 4th movement, which is written out in many editions of the parts. Please number your part to match the score: the second copy of bar 178, e.g., is called '178b', and the 9/4 Adagio starts at bar 187.

Beethoven Opus 132 String Quartet: I:264; II:238; III:211; IV:450

Beethoven Opus 133 String Quartet: total:741

Beethoven Opus 135 String Quartet: I:193; II:272; III:54; IV:277

Beethoven Opus 18#1 String Quartet: I:313; II:110; III:145; IV:381

Beethoven Opus 18#2 String Quartet: I:248; II:86; III:87; IV:413

Beethoven Opus 18#3 String Quartet: I:269; II:151; III:168; IV:364

Beethoven Opus 18#4 String Quartet: I:219; II:261; III:98; IV:217

Beethoven Opus 18#5 String Quartet: I:225; II:105; III:139; IV:300

Beethoven Opus 18#6 String Quartet: I:264; II:79; III:68; IV:44; V:252

Beethoven Opus 59#1 String Quartet: I:400; II:476; III:132; IV:327

Beethoven Opus 59#2 String Quartet: I:255; II:157; III:135; IV:409

Beethoven Opus 59#3 String Quartet: I:265; II:204; III:94; IV:429

Beethoven Opus 74 String Quartet: I:262; II:169; III:467; IV:195

Beethoven Opus 95 String Quartet: I:151; II:192; III:206; IV:175

Beethoven Piano Quintet:

I:416; II:112; III:257

Warning: some numbered editions consider the Grave opening of the first movement to be a movement in itself and start renumbering after bar 21.

If your edition is like that, either renumber from that point or be prepared to add or subtract 21 on demand to find your spot. Even among Henle editions this decision has varied over time, so make sure that your final count is 416.

Beethoven Quartet Opus 16: I:416; II:112; III:257

Beethoven Quintet Opus 29:

I:301; II:123; III:158; IV:353

The Henle parts do not conform to Bennington numbering standards.

Beethoven Septet: I:288; II:115; III:48; IV:137; V:128; VI:227
Beethoven Serenade Opus 25: I:35; II:63; III:75; IV:99; V:39; VI:221
Beethoven Serenade Opus 8: I:34; II:67; III:48; IV:105; V:112; VI:141; VII:34
Beethoven Sextet Opus 81B: I:177; II:86; III:220
Beethoven Trio Opus 1#1: I:293; II:123; III:215; IV:478
Beethoven Trio Opus 1#2: I:462; II:124; III:130; IV:455
Beethoven Trio Opus 1#3: I:360; II:131; III:77; IV:420
Beethoven Trio Opus 11: I:254; II:64; III:211
Beethoven Trio Opus 121A:

total:447

The final numbers for each section are:

Introduction:46; Tema:70; VarI:94; VarII:118; VarIII:142; VarIV:166;
VarV:190; VarVI:214; VarVII:246; VarVIII:270; VarIX:294; VarX:447

Beethoven Trio Opus 3: I:294; II:176; III:86; IV:141; V:68; VI:457
Beethoven Trio Opus 38: I:288; II:115; III:48; IV:137; V:176; VI:227
Beethoven Trio Opus 70#1: I:270; II:96; III:411
Beethoven Trio Opus 70#2:

I:241; II:138; III:188; IV:396

If you are using a pre-numbered Eulenberg score, the numbering system may differ from the conference standard scheme.

Beethoven Trio Opus 9#1: I:242; II:91; III:129; IV:270
Beethoven Trio Opus 9#2: I:327; II:90; III:116; IV:367
Beethoven Trio Opus 9#3:

I:222; II:55; III:100; IV:229

Every known edition of the parts contains a repeat of mm. 1 through 13 of the third movement that is written out in the Eulenberg score (and possibly others). This results in a 13 bar discrepancy between the parts and score. Following conference conventions, number the score in the following manner: the 14th through 26th measures should be considered as bars 1b-13b; measure 27, which corresponds in the parts to the first measure of the second strain of the scherzo, should be counted as 14.

Beethoven Trio Opus 97: I:287; II:443; III:194; IV:410
Bennett Concerto Wind Quintet: I:173; II:142; III:283
Berg Opus 3 String Quartet: I:186; II:232
Berger Quartet: I:199; II:75; III:151
Bergsma Flute Quintet: I:145; II:64; III:116; IV:159
Berkeley Horn Trio:

I:144; II:75; III:335

There are two incomplete measures in the third movement. Do count the last measure of Variation VI. (The first measure of Variation VII is 200.) Do not count the pickups to Variation VIII. (The first full measure of Variation VIII is 236.

Berkeley Quintet For Piano And Winds: I:182; II:314; III:38; IV:200
Berwald Septet: I:329; II:261; III:336
Bliss Oboe Quintet:

I:184; II:160

One section of movement III mixes meters such that barlines do not

align across the parts. For that movement, the printed rehearsal numbers are sufficient without numbering the measures.

Bloch Piano Quintet #1:

The printed rehearsal letters are adequate without numbering the part.

Bloch Piano Quintet #2: I:180; II:86; III:250

Blumer Opus 52 Wind Quintet: I:109; II:121; III:130; IV:222

Blumer Sextet:

Thema:24; Improvisation:26; Capriccio:38; Pastorale:27;

Slavischer Tanz:92; Romanze:29; Humoreske:30; Finale:111

Blumer Tanzsuite Opus 53 Wind Quintet:

I:65; II:48; III:103; IV:205; V:138; VI:192

Boccherini-Lauterbach Quintet In C: I:75; II:56; III:48; IV:230

Borodin #2 String Quartet: I:304; II:299; III:180; IV:671

Borodin Piano Quintet: I:111; II:362; III:446

Bozza 3 Pieces Pour Une Musique De Nuit: I:42; II:159; III:53

Bozza Serenade En Trio: I:115; II:49; III:99

Bozza Variations Sur Un Theme Libre Wind Quintet:

The variations are numbered individually:

Theme:28; VarI:40; VarII:38; VarIII:102; VarIV:39; VarV:27; VarVI:83;

VarVII:53

Brahms 2 Songs: I:98; II:157

Brahms Clarinet Quintet: I:218; II:138; III:192; IV:222

Brahms Clarinet Trio: I:224; II:54; III:206; IV:193

Brahms Horn Trio: I:266; II:362; III:86; IV:287

Brahms Opus 51#1 String Quartet: I:260; II:96; III:146; IV:248

Brahms Opus 51#2 String Quartet: I:335; II:124; III:178; IV:359

Brahms Opus 67 String Quartet: I:340; II:95; III:203; IV:224

Brahms Piano Quintet: I:299; II:126; III:261; IV:492

Brahms Quartet Opus 25:

I:373; II:321; III:235; IV:422

The International and Schirmer parts and Dover and Eulenberg scores contain a repeat which is written out in the Peters and Henle editions.

This occurs in the 4th movement, between 189 and 205. Guessing that Peters and Henle are the more commonly owned editions, we recommend that International, etc, users start numbering with 223 instead of 206 after the repeated section.

Brahms Quartet Opus 26: I:375; II:155; III:326; IV:519

Brahms Quartet Opus 60: I:326; II:234; III:122; IV:379

Brahms Quintet Opus 111: I:181; II:80; III:183; IV:287

Brahms Quintet Opus 88: I:224; II:208; III:185

Brahms Sextet Opus 18: I:398; II:159; III:106; IV:508

Brahms Sextet Opus 36: I:605; II:371; III:87; IV:174

Brahms Trio Opus 101: I:234; II:145; III:109; IV:256

Brahms Trio Opus 114: I:224; II:54; III:206; IV:193

Brahms Trio Opus 114: I:224; II:54; III:206; IV:193

Brahms Trio Opus 8:

I:289; II:300; III:99; IV:322

In the Henle Edition, and perhaps others, the 2nd movement has a D.C. after bar 260 and a D.S. to the Coda after bar 160 in the string parts, but has this section written out in the piano part.

(Henle also gives incorrect measure numbers for the Coda in the violin part.) By Conference conventions, this movement would be numbered as follows: Scherzo, bars 1-160; transition and Trio, bars 161-260; Da Capo, bars 1-160; Coda, bars 261-300.

Brahms Trio Opus 87: I:367; II:170; III:175; IV:224

Britten #1 String Quartet:

I:199; II:150; III: 119; IV:201

The printed measure numbers in the Boosey & Hawkes edition are sufficient and should be used in coaching, but note that this edition numbers the work in one sequence of 669 measures, contrary to CMC convention. Totals per movement, if numbered according to CMC convention, are provided above for reference.

Britten #2 String Quartet: I:308; II:297; III:203

Britten #3 String Quartet: I:94; II:106; III:64; IV:127; V:128

Britten Phantasy:

total:426

Below are some rehearsal number:measure number guideposts:

#5:58; #8:94; #14:165; #17:195; #21:244; #25:288; #31:363; #34:406

Britten Sinfonietta: I:211; II:92; III:296

Bruch Trios Opus 83:

I:118; II:121; III:115; IV:190; V:89; VI:93; VII:204; VIII:220

Bruch Trios Opus 83:

I:118; II:121; III:115; IV:190; V:89; VI:93; VII:204; VIII:120

Bruckner Viola Quintet:

I:273; II:161; III:173; IV:197

Caveat: the Eulenberg score is based on the 1884 first edition. The International Edition parts are based on a 1922 revision by Woess of the 1879 autograph. Eulenberg considers the first edition the more authoritative source. There are many differences between the two versions.

Bruno Opus 16 Wind Quintet: I:171; II:64; III:173; IV:133

Bruno Trio Opus 49: The only edition is pre-numbered.

Busoni Opus 26 String Quartet:

I:350; II:227; III:257; IV:356

The edition has printed numbering but counts both endings in the first strain of III and therefore totals 261 measures for that movement.

Cage String Quartet In 4 Parts String Quartet:

Use the printed measure numbers, even though they do not follow our conventions.

Canteloube Rustiques: I:248; II:142; III:223

Carter Wind Quintet: The parts and score are pre-numbered in the only edition.

Chaminade Trio Opus 11: I:437; II:83; III:194; IV:311

Chausson String Quartet: I:338; II:132; III:353

Chausson Concerto Opus 21:

I:410; II:91; III:180; IV:468

In the 4th movement, at bar 200 the quartet remains in 6/8 while the solo violin goes into 2/4 and the piano goes into 3/2. At this point, the strings will play 2 bars for each bar in the piano. Observing the rule which states that only common bar lines are counted, the strings should count every second bar only for the twelve bars of this section. The measure where the entire ensemble switches to 3/4 is numbered 206, at which point counting proceeds normally for the remainder of the movement.

Chausson Piano Quartet:

I:469; II:177; III:166; IV:423

You will need your magic pencil to number the 4th movement:

At rehearsal 54, measure 224, the viola goes into 3/2 for 4 bars while the other voices stay in 3/4. The viola counts every bar; the other voices count every second bar for eight bars, through measure 228, and then count every bar to rehearsal 55, measure 232. At rehearsal 55 the violin and cello go into 3/2 for 4 bars, while the viola and piano remain in 3/4. Here the violin and cello count every bar; the viola and piano count every second bar to rehearsal 56, measure 236. From this point on all bar lines are aligned.

Chausson Piano Trio: I:255; II:437; III:120; IV:405

Chopin Piano Trio Opus 8: I:246; II:135; III:82; IV:303

Clarke Piano Trio: I:197; II:84; III:196

Coleman Afro-Cuban Concerto Wind Quintet:

The parts and score are pre-numbered in the only edition.

Coleridge-Taylor Clarinet Quintet: I:233; II:74; III:154; IV:392

Copland Appalachian Spring: total: 682

Copland Sextet: I:201; II:95; III:241

Cowell United Quartet String Quartet:

I:130; II:69; III:17; IV:77

In the third movement, the violins are in 3/4 while the viola and cello are in 2/4. There is a common bar line every other bar in the violins and every third bar in the lower instruments. Number only these common bar lines.

Crawford-Seeger Suite Wind Quintet: I:105; II:33; III:145

Creston Suite Opus 56: I:117; II:94; III:277; IV:6; V:255

Crockett 'The Ceiling Of Heaven': The parts are pre-numbered.

D'Indy Trio Opus 29: I:360; II:456; III:73; IV:391

D'Rivera Aires Tropicales Wind Quintet:

The parts and score are pre-numbered in the only edition.

Dahl Allegro And Arioso Wind Quintet:

The parts and score are pre-numbered in the only edition.

Damase 17 Variations Wind Quintet:

Number each variation separately (Laurie says to!):

Theme:16; I:16; II:15; III:18; IV:16; V:21; VI:12; VII:20; VIII:21;

IX:20; X:19; XI:18; XII:13; XIII:44; XIV:12; XV:24; XVI:23; XVII:32

Damase Trio String Quartet: I:188; II:131; III:263; IV:104

Danzi Trio Opus 71#2: I:194; II:84; III:80; IV:122

David Concerto (1961): The only edition (Doblinger) is pre-numbered.

Davidovsky Quartetto (1987): total:257

De Falla Concerto:

Rehearsal letters are plentiful - numbering should be unnecessary.

Debussy String Quartet: I:194; II:177; III:123; IV:355

Debussy Piano Trio: I:263; II:107; III:66; IV:262

Debussy Sonata: I:83; II:116; III:120

Devienne Quartet Opus 73#1: I:225; II:41; III:242

Diamond Quintet: I:145; II:186; III:81; IV:157

Diamond Quintet (1937): I:173; II:75; III:230

Dohnanyi Opus 15 String Quartet: I:355; II:577; III:185

Dohnanyi Opus 33 String Quartet: I:438; II:270; III:320

Dohnanyi Opus 7 String Quartet: I:536; II:184; III:86; IV:403

Dohnanyi Quintet Opus 1: I:274; II:280; III:116; IV:253

Dohnanyi Quintet Opus 26: I:294; II:246; III:311

Dohnanyi Serenade: I:57; II:53; III:285; IV:155; V:241

Dohnanyi Sextet:

The printed rehearsal letters are adequate without numbering the part.

I:326; II:75; III:351; IV:460

Dring Trio For Piano Flute And Oboe: I:104; II:69; III:90

Durufle Prelude Recitativ Et Variations:

Prelude:53; Recitativ:20; Theme&Variations:213

Dvorak Bass Quintet:

I:285; II:202; III:130; IV:464

Numbers printed in parts probably do not conform to our numbering conventions. Please check.

Dvorak Opus 105 String Quartet: I:204; II:256; III:102; IV:534

Dvorak Opus 106 String Quartet: I:393; II:202; III:436; IV:547

Dvorak Opus 34 String Quartet: I:369; II:181; III:133; IV:235

Dvorak Opus 51 String Quartet:

I:202; II:302; III:96; IV:398

Numbers printed in parts probably do not conform to our numbering conventions. Please check.

Dvorak Opus 61 String Quartet: I:321; II:99; III:295; IV:484

Dvorak Opus 80 String Quartet: I:268; II:175; III:?: IV:267

Dvorak Opus 96 String Quartet: I:178; II:97; III:196; IV:382

Dvorak Quartet Opus 23: I:419; II:247; III:422

Dvorak Quartet Opus 87:

I:240; II:87; III:196; IV:290

In the 3rd movement of the International Edition, the piano has a del segno after bar 196, returning to bar 21; in the string parts these bars are written out. The numbers in the string parts should restart at 21 at the double bar after measure 196.

Dvorak Quintet Opus 81:

I:430; II:315; III:335; IV:428

Numbers printed in parts probably do not conform to our numbering conventions. Please check.

Dvorak Quintet Opus 97: I:281; II:293; III:207; IV:282

Dvorak Serenade Opus 22 (Reconstruction): I:85; II:204; III:323; IV:101; V:393

Dvorak Sextet: I:336; II:164; III:203; IV:258

Dvorak Terzetto:

I:79; II:76 III:166; IV:136

Baerenreiter/Supraphon counts the pickup measures in movements II and IV, which contravenes our counting algorithm.

Dvorak Trio Opus 21: I:475; II:127; III:230; IV:369

Dvorak Trio Opus 26: I:335; II:92; III:300; IV:353

Dvorak Trio Opus 65: I:342; II:194; III:107; IV:528

Dvorak Trio Opus 90: I:137; II:195; III:182; IV:170; V:160; VI:206

Dvorak Wind Serenade: I:90; II:261; III:116; IV:377

Eisler Divertimento Wind Quintet: I:52; II:72

Elgar String Quartet: I:150; II:292; III:239

Elgar Piano Quintet: I:527; II:215; III:424

Enesco Dixtuor: I:230; II:222; III:258

Enesco Octet:

Tres modere:151; Tres fougueux:429; Lentement:161; Mouvement de Valse:570

Eroed Quintetto Ungherese Opus 58 Wind Quintet:

The parts and score are pre-numbered in the only edition.

Escher Trio (1939): total: 369

Etler Quartet: I:56; II:165; III:52; IV:150

Ewazen Ballade Pastorale And Dance: I:297; II:138; III:190

Ewazen Horn Trio: I: 67; II: 338; III: 146; IV: 136

Ewazen Roaring Fork Wind Quintet:

The parts and score are pre-numbered in the only edition.

Ewazen Trio: I:90; II:194; III:107; IV:269

Farkas Lavottiana Wind Quintet: I:66; II:46; III:60; IV:56; V:180

Farrenc Clarinet Trio: I:405; II:108; III:141; IV:376

Farrenc Nonetto Opus 38:

I:417; II:128; III:334; IV:286

The International Opus Edition is pre-numbered using the convention of counting all measures in each ending. For this work we will also adopt this convention. There is also a Phylloscopus Edition of this work, which will have to be renumbered (sorry); this edition gives a number to each partial bar.

Farrenc Piano Quintet #1: I:415; II:88; III:169; IV:436

Farrenc Trio Op 45: I:314; II:138; III:316; IV:459

Faure La Bonne Chanson:

I:91; II:49; III:49; IV:67; V:77; VI:79; VII:47; VIII:69; IX:59

Faure Piano Trio: I:342; II:136; III:417

Faure Quartet Opus 15: I:247; II:460; III:105; IV:451

Faure Quartet Opus 45: I:220; II:296; III:115; IV:562

Faure Quintet Opus 115: I:360; II:215; III:144; IV:540

Feld Nonetto: I:97; II:113; III:66; IV:193; V:140

Ferguson Octet: I:121; II:221; III:123; IV:205

Fernandez Quatuor Parisienne: I:118; II:60; III:163

Fibich Piano Quintet Opus 42: I:267; II:109; III:443; IV:533

Fine Partita Wind Quintet: I:123; II:90; III:20; IV:313; V:39

Fine Romanza Wind Quintet: total: 260

Finzi By Footpath And Stile: I:106; II:64; III:46; IV:156; V:194; VI:83

Finzi Interlude:

Rehearsal numbers every 10 bars in the parts and score are sufficient.

Foerster Wind Quintet: I:79; II:153; III:148; IV:?

Foot Night Piece And Scherzo: Night Piece:144; Scherzo:319

Francaix #1 Wind Quintet: I:221; II: 224; III:111; IV:276

Francaix #2 Wind Quintet:

Preludio:21; Tocatta:111; Schezando:140; Andante:67; Allegrissimo:179

Francaix 7 Danses: I:106; II:41; III:41; IV:40; V:75; VI:210; VII:104

Francaix Clarinet Quintet: I:192; II:420; III:82; IV:132

Francaix Divertissement (1954): I:75; II:100; III:76; IV:175

Francaix Divertissement For Bassoon And Strings: I:73; II:31; III:155; IV:143

Francaix English Horn Quartet: I:117; II:38; III:133; IV:57; V:118

Francaix Octet: I:180; II:249; III:64; IV:287

Francaix Quatuor (1955): I:161; II:38; III:205; IV:65

Francaix Trio: I:76; II:101; III:76; IV:175

Francaix Trio (1995): I:153; II:57; III:156; IV:221

Francaix Trio For Oboe, Bassoon And Piano (1994):

The parts and score are pre-numbered in the only edition.

Franck Piano Quintet: I:440; II:109; III:528

Frank Tres Homenajes: Compadrazgo: The parts and score are pre-numbered.

Fruehling Trio In A Minor: I:279; II:237; III:170; IV:287

Fuchs, Robert Clarinet Quintet:

I:219; II:246; III:79; IV:223

Do not count the partial measure at the start of the final 'Tempo I' after measure 198 in the last movement. Measure 199 is the first full measure of the 'Tempo I.' The pre-printed numbers in Edition Bernhard Pauler/Amadeus Verlag do not agree with our rules at this point, so the numbering of last 25 bars in those parts will not agree with the numbers as reported here.

Garfield Bassoon Quartet: I:123; II:70; III:366

Ginastera Opus 20 String Quartet: I:229; II:235; III:113; IV:234

Ginastera Opus 26 (Revised 1968) String Quartet:

I:319; II:66; III:266; IV:61; V:206

Glass #3 String Quartet: I:80; II:16; III:88; IV: 37; V:86; VI: 26

Glazunov Cello Quintet: I:323; II:285; III:208; IV:431

Glinka Trio Pathetique: I:161; II:270; III:63; IV:70

Godfrey Dances In Checkered Shade: Parts and score pre-numbered

Goldmark Trio Opus 33: I:386; II:411; III:58; IV:524

Golestan Suite Bucolique: I:71; II:115; III:144

Gottlileb Twilight Crane Wind Quintet: total: 209

Griebling-Haigh Romans Des Rois:

The parts and score are pre-numbered in the only edition.

Grieg Opus 27 String Quartet:

I:616; II:145; III:262; IV:701

The third movement is written in two equivalent forms. The versions diverge at measure 155. The following scheme will produce a consistent numbering for the two versions:

Version I] Coda sign at 155--number in the conventional manner.

Version II] First ending at 155.

Number the measures in this first ending and skip the second ending.

Continue at 'piu vivo - 2/4' with measure 167 (skipping first endings).

This section ends with measure 240. Now go back to the second ending you skipped before and start with 241. The total should be 262, as in the other edition.

Haas Wind Quintet: I:79; II:83; III:78; IV:66

Hajdu 4 Movements Wind Quintet: I:134; II:192; III:65; IV:157

Hallam Dance Suite Wind Quintet: I:75; II:44; III:82

Harberg Suite Wind Quintet:

The parts and score are pre-numbered in the only edition.

Harbison Wind Quintet: I:99; II:76; III:122; IV:174; V:134

Harbison #1 String Quartet: I:126; II:?: III:159

Harbison Twilight Music: The parts and score are pre-numbered.

Harbison Variations (1982):

I:24; II:24; III:24; IV:24; V:24; VI:24; VII:24; VIII:24; IX:48; X:24;

XI:48; XII:24; XIII:24; XIV:48; XV:24; Finale:76; Epilogue:24

Harris Concerto For Piano Clarinet And String Quartet:

I:104; II:216; III:99; IV:138

Hartley Serenade: I:68; II:107; III:37; IV:68; V:52; VI:86

Haydn Divertimento 18 Hob V:18: I:61; II:50; III:78

Haydn Opus 20#1 String Quartet: I:106; II:66; III:96; IV:160

Haydn Opus 20#2 String Quartet: I:106; II:63; III:86; IV:162

Haydn Opus 20#4 String Quartet: I:298; II:122; III:36; IV:126

Haydn Opus 20#5 String Quartet: I:159; II:99; III:85; IV:184

Haydn Opus 20#6 String Quartet: I:164; II:79; III:42; IV:95

Haydn Opus 33#1 String Quartet: I:91; II:62; III:92; IV:194

Haydn Opus 33#2 String Quartet: I:90; II:68; III:72; IV:172

Haydn Opus 33#3 String Quartet: I:167; II:50; III:91; IV:170

Haydn Opus 33#5 String Quartet: I:305; II:53; III:62; IV:106

Haydn Opus 33#6 String Quartet: I:174; II:50; III:50; IV:114

Haydn Opus 42 String Quartet: I:105; II:44; III:57; IV:103

Haydn Opus 50#1 String Quartet: I:164; II:61; III:64; IV:245

Haydn Opus 54#2 String Quartet: I:233; II:35; III:72; IV:140

Haydn Opus 55#2 String Quartet: I:202; II:180; III:92; IV:118

Haydn Opus 64#2 String Quartet: I:108; II:94; III:62; IV:201

Haydn Opus 64#5 String Quartet: I:179; II:84; III:66; IV:128

Haydn Opus 64#6 String Quartet: I:144; II:72; III:60; IV:192

Haydn Opus 71#1 String Quartet: I:155; II:57; III:70; IV:235

Haydn Opus 71#2 String Quartet: I:125; II:77; III:48; IV:117

Haydn Opus 74#1 String Quartet: I:155; II:174; III:112; IV:285

Haydn Opus 74#2 String Quartet: I:260; II:115; III:78; IV:289

Haydn Opus 74#3 String Quartet: I:197; II:64; III:74; IV:146

Haydn Opus 76#1 String Quartet: I:225; II:95; III:74; IV:200

Haydn Opus 76#2 String Quartet: I:154; II:67; III:52; IV:267

Haydn Opus 76#3 String Quartet: I:121; II:104; III:100; IV:188

Haydn Opus 76#4 String Quartet:

I:188; II:74; III:105; IV:175

The Eulenberg/Dover score has two measures numbered 180 in the first movement.

Haydn Opus 76#5 String Quartet: I:127; II:97; III:65; IV:291

Haydn Opus 76#6 String Quartet: I:227; II:112; III:156; IV:166

Haydn Opus 77#1 String Quartet: I:189; II:90; III:181; IV:282

Haydn Opus 77#2 String Quartet: I:172; II:127; III:129; IV:195

Heggie Mediations: I:137; II:91; III:102; IV:29

Heiden (1965) Wind Quintet: I:171; II:222; III:99; IV:277

Heiden Horn Quintet: I:127; II:263; III:97; IV:302

Heiden Serenade: I:193; II:110; III:138; IV:150; V:103

Heins Octet: I:205; II:62; III:320

Henze Wind Quintet: I:116; II:45; III:116

Henze #1 String Quartet: I:162; II:67; III:31; IV:124

Herzogenberg Trio: I:267; II:299; III:121; IV:243

Hetu Serenade Opus 45: I:30; II:85; III:108

Hidas #2 Wind Quintet: I:73; II:31; III:71; IV:41; V:142

Higdon Steeley Pause: total:163

Hindemith Wind Quintet: I:75; II:90; III:88; IV:23; V:163

Hindemith (1943) String Quartet:

I:54; II:179; III:244; IV:181

This quartet may be designated either as Hindemith's fifth or sixth String Quartet on recordings and by the publisher, Edition Schott. Use the publication date to identify it when ordering the parts, score or a recording.

Hindemith (1945) String Quartet:

I:130; II:78; III:234; IV:123

This quartet may be designated either as Hindemith's sixth or seventh String Quartet on recordings and by the publisher, Edition Schott. Use the publication date to identify it when ordering the parts, score or a recording.

Hindemith Clarinet Quintet:

Note that this piece exists in two versions: the 1923 original and the 1955 revision, both published by Schott. Be sure to check the version on your score and part to see that they match, and to use the version designated for your group. The best (sometimes only!) way to tell one from the other is from the measure counts:

for the 1955 revision: I:66; II:72; III:316; IV:21; V:65

for the 1923 original: I:74; II:101; III:360; IV:22; V:73

Hindemith Minimax String Quartet: I:37; II:240; III:34; IV:161; V:62; VI:41

Hindemith Octet:

I:280; II:90; III:116; IV:165; V:281

The wind parts and score of Edition Schott are misnumbered in the second movement, starting between bars 70-80 to the end of the movement.

Rehearsal letter F should be at bar 78.

Hindemith Opus 10 String Quartet:

I:179; II:277; III:682

This quartet may be designated either as Hindemith's first or second String Quartet on recordings and by the publisher, Edition Schott. Use the opus number to identify it when ordering the parts, score or a recording.

Hindemith Opus 16 String Quartet:

I:405; II:241; III:787

This quartet may be designated either as Hindemith's second or third String Quartet on recordings and by the publisher, Edition Schott. Use the opus number to identify it when ordering the parts, score or a recording.

Hindemith Opus 22 String Quartet:

This quartet may be designated either as Hindemith's third or fourth String Quartet on recordings and by the publisher, Edition Schott. Use the opus number to identify it when ordering the parts, score or a recording.

Hindemith Opus 32 String Quartet:

I:289; II:80; III:74; IV:197; V:97

This quartet may be designated either as Hindemith's fourth or fifth String Quartet on recordings and by the publisher, Edition Schott. Use the opus number to identify it when ordering the parts, score or a recording.

The first movement has unaligned bar lines between Rehearsal 13 at measure 203 and Rehearsal 16 at measure 242. Measure 206 is 3 bars long for everyone; measure 210 is 2 bars long for everyone; measure 217 is 3 bars long for everyone; measure 218 is 4 bars long for everyone; measure 222 is 4 bars long for everyone; measure 239 is two bars long for everyone; and measure 240 is 5 bars long for the violins and 4 bars long for the viola

and cello.

Hindemith Quartet (1938): I:256; II:52; III:372

Hindemith Sonata For 4 Horns: I:23; II:171; III:330

Hindemith String Trio #2 (1933): I:190; II:533; III:319

Hofmann Serenade For Flute And Strings: I:203; II:124; III:145; IV:338

Hoiby Sextet:

I:517; Theme:31; VarI:60; VarII:62; VarIII:63; VarIV:29; VarV:55;

VarVI:38; Var VII:45; VarVIII:79; Finale: 93

Holst Wind Quintet: I:126; II:93; III:106; IV:197

Hoover Divertimento: I:160; II:176

Hans Huber Quintet for Piano and Winds: I:188; II:231; III:130; IV:344

Hummel Military Septet: I:231; II:92; III:216; IV:197

Hummel Quintet Opus 87:

I:352; II:230; III:29; IV:298

The count for the second movement includes what would conventionally be the repeat of the menuetto, which was written out in all parts in edition Wollenweber.

Hummel Septet Opus 74: I:334; II:235; III:219; IV:380

Husa 2 Preludes: I:49; II:188

Ireland Sextet: I:232; II:115; III:122; IV:297

Ives #1 String Quartet:

I:115; II:186; III:96; IV:170

In the last movement, starting at bar 147, the measures do not line up across the parts. The common bar lines occur every 4 measures in the Violin I and Viola parts, every 3 measures in the Violin II and Cello parts. Number only the common bar lines for 147--149.

Ives Piano Trio: I:90; II:217; III:143

Jacob #1 Wind Quintet:

I:50; II:58; III:114; IV:33; V:139; VI:93

Detail for numbering Movement V, Theme and Variations (Emerson Edition).

Theme:1-18; VarI:19-42; VarII:43-68; VarIII:69-89; VarIV:90-114;

VarV:115-139. So far, so good, but now the clarinet and oboe parts require a little additional ingenuity in Variation III. In the clarinet part the first 8 bars (of rest) should be numbered 69a-76a; the second 8 bars (not rests) should be numbered 69b-76b. The oboeist should note that his 32 bars of rest consist in the other parts of 2 repeated 8-bar sections, 69-76 and 77-84; the final 5 bars (of cues) should be numbered 85-89.

Jacob Clarinet Quintet: The Novello parts have rehearsal numbers every 10 bars.

Jacob Oboe Quartet: I:206; II:142; III:122; IV:289

Jacob Sextet:

I:73; II:115; III:76; IV:80; V:220

In the Musica Rara edition the piano part for movement IV has a repeat at letter C that the wind parts do not have, causing a discrepancy. To match the wind parts and the total shown above, the piano part repeat should be counted twice (1st ending = bars 70-72 and 2nd ending = bars 78-80).

Jacob Trio: I:47; II:92; III:57; IV:173

Jacob Trio For Flute Oboe And Harpsichord: I : 109; II: 55; III: 165; IV: 133

Janacek #1 String Quartet: I:164; II:236; III:103; IV:189

Janacek #2 String Quartet:

Discrepancies among the parts in the marking of repeats make numbering problematic. Fortunately, the rehearsal numbers in known editions seem to be identical and completely adequate. The Baerenreiter edition differs from all other editions and should not be used unless all players agree to it.

Janacek Mladi Sextet: I:171; II:117; III:180; IV:263

Hunter Johnson Trio: I:255; II:112; III:290

Jolivet Serenade Wind Quintet: I:63; II:154; III:75; IV:141

Jolles One Word More:

I:98; II:89; III:116; IV:67

This count for the second movement includes the double counting of two short repeated sections because the numbering in the manuscript is done that way.

Jongen Concerto Wind Quintet: total:477

Juon Arabesken: I:142; II:89; III:136; IV:152

Juon Divertimento: I:169; II:54; III:57; IV:60; V:195

Kahn Serenade For Oboe, Horn, And Piano: total:280

Karg-Elert 'Jugend' Opus 139: total:507

Khachaturian Trio: I:54; II:151; III:247

Kirchoff Trio Sonata: I:79; II:121; III:79; IV:127

Klein String Trio: I:80; II:156; III:208

Klughardt Wind Quintet: I:201; II:82; III:88; IV:282

Klughardt Schilflieder Opus 28: I:82; II:78; III:108; IV:94; V:60

Kodaly #1 String Quartet: I:346; II:171; III:312; IV:542

Kodaly #2 String Quartet:

I:184; II:546

Consider the one beat bar at the beginning of the second movement to be a pick-up bar and do not count it.

Kodaly Serenade:

I:144, II:79, III:484

The printed rehearsal letters in only edition (Universal) are adequate without numbering the part.

Kokai Quartettino: I:51; II:77; III:36; IV:102

Koppel Sextet Opus 36:

I: 369; II: 50; III: 300.

The score and parts come numbered, but it is necessary to call the first bar of each movement "0" (instead of "1") to make things line up with the printed measure numbers. The totals reflect this practice.

Korngold #2 Opus 26 String Quartet:

The printed rehearsal letters are adequate without numbering the part.

Korngold Piano Quintet:

The printed rehearsal numbers in the Schott Edition are adequate without numbering the part.

Korngold Sextet: I:281; II:124; III:166; IV:300

Kraft Cape Cod Sketches: I:99; II:36; III:69; IV:114

Kurtag 12 Microludes String Quartet: It is not necessary to number the bars.

Kurtag Hommage A Robert Schumann: The parts and score are pre-numbered.

Lampkin Migrations Wind Quintet:

Salmon:164; Red Crabs: 112; Broadwing Hawks: 88; The Three-Toed Sloth: 8;

Spiny Lobsters: 141
 Larsson Quattro Tempi Opus 55 Wind Quintet: I:94; II:154; III:38; IV:99
 Levine Icarus (Flying): total: 224
 Ligeti #1 String Quartet: total:1215
 Ligeti Six Bagatelles Wind Quintet:
 I:47; II:44; III:161; IV:63; V:32; VI:126 (simplified:127)
 Loeffler 2 Rhapsodies: I:147; II:156
 Loeffler Quatre Poemes: I:138; II:98; III:45; IV:117
 Lybbert Trio: I:259; II:145; III:259
 Macchia Fantasia Supra Santa Maria Amar: total:447
 Martin Piano Quintet: I: 67; II: 338; III: 146; IV: 136
 Martinu Bergerettes: I:73; II:69; III:83; IV:111; V:99
 Martinu La Revue De Cuisine:
 Prologue: ; Tango: ; Charleston: ; Final:
 The movements that will be worked on are 'Prologue', 'Tango', 'Charleston',
 and 'Final'; some editions contain additional movements.
 Martinu Madrigal Sonata: I: 118; II: 211
 Martinu Nonet:
 I:226; II:90; III:246
 The Kalmus Edition has rehearsal numbers at 10 bar intervals.
 Martinu Piano Quartet #1: I:232; II:154; III:264
 Martinu Quatre Madrigaux:
 The printed rehearsal letters in the only edition are adequate without
 numbering the part.
 Martinu Quatuor (1947): I:203; II:269
 Martinu Serenade (1932): I:68; II:59; III:112
 Martinu Serenade For 2 Clarinets And String Trio: I:116; II:89; III:119; IV:204
 Martinu Sextet: I:187; II:133; III:180
 Martinu Sextet For Winds And Piano: I:73; II:59; III:109; IV:50; V:86
 Martinu Trio For Flute Cello And Piano: I:123; II:87; III:396
 Maslanka #1 Wind Quintet: I:225; II:74; III:205
 Maslanka #2 Wind Quintet: I:238; II:177; III:146
 Maslanka #3 Wind Quintet: The parts and score are pre-numbered.
 Mathias:
 I:107 (March begins at 64); II:118; III:158; IV:68;
 V:104 (Dance begins at 38)
 Medaglia Det Ist Die Brasilianer Luft Wind Quintet:
 The parts and score are pre-numbered.
 Mederacke Boehmische Suite Wind Quintet: I:77; II:318; III:83; IV:132; V:137
 Mederacke Boehmische Suite Wind Quintet: I:77; II:318; III:83; IV:132; V:137
 Mendelssohn Octet: I:318; II:102; III:241; IV:429
 Mendelssohn Opus 12 String Quartet: I:292; II:128; III:65; IV:313
 Mendelssohn Opus 13 String Quartet: I:251; II:125; III:163; IV:397
 Mendelssohn Opus 44#1 String Quartet: I:374; II:225; III:155; IV:316
 Mendelssohn Opus 44#2 String Quartet: I:277; II:244; III:83; IV:515
 Mendelssohn Opus 44#3 String Quartet: I:369; II:301; III:131; IV:323
 Mendelssohn Opus 80 String Quartet: I:323; II:301; III:120; IV:461
 Mendelssohn Quintet Opus 18: I:437; II:135; III:303; IV:354
 Mendelssohn Quintet Opus 87: I:372; II:103; III:102; IV:207
 Mendelssohn Sextet: I:397; II:85; III:78; IV:283

Mendelssohn Trio Opus 49: I:616; II:93; III:188; IV:321
Mendelssohn Trio Opus 49 For Flute Cello And Piano:
I:616; II:93; III:188; IV:321
Mendelssohn Trio Opus 66: I:399; II:107; III:266; IV:353
Messiaen Quartet For The End Of Time:
I:43; II:55; III:44; IV:73; V:35; VI:109; VII:97; VIII:32
Be careful of measures split across lines.
Milhaud #14 String Quartet: I:131; II:105; III:128
Milhaud #15 String Quartet: I:131; II:105; III:128
Milhaud (1912) String Quartet:
I:171; II:130; III:80; IV:255
This quartet was extensively revised by the composer, with many bars cut.
Coaching will be on the revised work. There do exist parts for the original
work. In the revised parts, the cuts have been indicated by Durand by
printing a fine grid over the excised bars. If your edition does not show
the grid marks, you may have the wrong music - ask for help. Do not number
the cut measures in the revised work.
On the other hand, we have not seen a score of the original work. The
revised score has the bars truly excised rather than crossed out, and can
simply be numbered as it comes.
Milhaud La Cheminee Du Roi Rene Wind Quintet:
I:57; II:79; III:39; IV:82; V:28; VI: 72; VII: 54
Milhaud Reves De Jacob:
Parts pre-numbered. NB: in movement II all parts skip from measure 34 to
measure 36. Go figure.
Milhaud Scaramouche: The edition is prenumbered.
Milhaud String Quintet #2: I:113; II:150; III:70; IV:116
Milhaud Suite: I:48; II:66; III:78; IV:253
Moeran Fantasy Quartet:
Frequent rehearsal letters making numbering the parts unnecessary.
Moravec (2010) Wind Quintet: The parts and score all are pre-numbered
Moravec Northern Lights Electric:
Measure numbers are printed in parts and score.
Moravec Tempest Fantasy: I:162; II:70; III:281; IV:92; V:225
Morricone Trio: total: 413
Mozart Clarinet Quintet:
I:197; II:85; III:124; IV:141
In some editions the third movement Minuet is restated between the trios.
Use the original numbers on the restated sections.
Mozart Divertimento K254: I:220; II:36; III:255
Mozart Divertimento K563: I:187; II:125; III:110; IV:213; V:114; VI:291
Mozart Horn Quintet: I:135; II:113; III:188
Mozart K254 String Quartet: I:220; II:36; III:255
Mozart K387 String Quartet: I:170; II:147; III:106; IV:298
Mozart K421 String Quartet: I:117; II:86; III:63; IV:142
Mozart K428 String Quartet: I:164; II:96; III:104; IV:342
Mozart K458 String Quartet: I:279; II:61; III:53; IV:335
Mozart K464 String Quartet: I:270; II:104; III:186; IV:262
Mozart K465 String Quartet: I:246; II:114; III:103; IV:419
Mozart K499 String Quartet: I:266; II:55; III:105; IV:383

Mozart K575 String Quartet: I:193; II:73; III:114; IV:230
Mozart K589 String Quartet: I:208; II:89; III:103; IV:155
Mozart K590 String Quartet: I:198; II:122; III:75; IV:309
Mozart Kegelstatt Trio: I:129; II:158; III:222
Mozart Musical Joke: I:88; II:94; III:81; IV:458
Mozart Oboe Quartet: I:142; II:37; III:178
Mozart Piano Quintet: I:122; II:124; III:238
Mozart Quartet K285: I:154; II:35; III:251
Mozart Quartet K285B: I:186; II:154
Mozart Quartet K298: I:80; II:32; III:189
Mozart Quartet K478: I:251; II:149; III:360
Mozart Quartet K493: I:251; II:131; III:414
Mozart Quintet K174: I:218; II:55; III:79; IV:315
Mozart Quintet K406: I:231; II:106; III:80; IV:251
Mozart Quintet K515: I:368; Andante:128; Menuetto:114; IV:539
Mozart Quintet K516: I:254; II:90; III:82; IV:335
Mozart Quintet K593: I:260; II:104; III:99; IV:279
Mozart Quintet K614: I:232; II:116; III:97; IV:327
Mozart Serenade K361: I:234; II:131; III:46; IV:88; V:130; VI:175; VII:146
Mozart Serenade K388: I:231; II:107; III:80; IV:252
Mozart Trio K254: I:220; II:36; III:255
Mozart Trio K496: I:194; II:100; III:158
Mozart Trio K502: I:197; II:111; III:241
Mozart Trio K542: I:242; II:115; III:254
Mozart Trio K548: I:180; II:93; III:195
Mozart Trio K564: I:117; II:103; III:159
Muczynski Fantasy Trio Opus 26:

The printed rehearsal letters are adequate without numbering the part.

Muczynski Opus 45 Wind Quintet: I:76; II:48; III:214

Musto Sextet: Parts and score pre-numbered.

Nielsen Wind Quintet:

I:136; Minuet:79; III-IV:265

In the Trillemium edition of the parts, Movement IV is numbered separately. To match the score, please number III and IV as one movement.

In the W. Hansen edition of the Minuet, the flute and oboe parts have a da capo after bar 71, while this section is written out in the other parts.

Following the conference guidelines, clarinet, bassoon and horn should number this reiterated section as bars 1-43, followed by a coda numbered starting with '72'.

In the Trillemium edition of the parts, the flute part has an 11-bar rest at the beginning of the Menuet, but it should be a 12 bar rest.

Nielsen Opus 13 String Quartet: I:232; II:130; III:151; IV:323

Nielsen Opus 44 String Quartet: I:392; II:98; III:140; IV:293

Nielsen Opus 5 String Quartet: I:352; II:96; III:252; IV:274

Nielsen Serenata-Invano: total: 190

Nowak Diptych: I:63; II:111

O'Brien Fancies And Goodnights: Parts and score pre-numbered.

Onslow Nonet Opus 77: I:221; II:242; III:197; IV:309

Onslow Opus 81#3 Wind Quintet: I:167; II:200; III:131; IV:202

Onslow Quintet Opus 32: I:314; II:144; III:231; IV:228

Onslow Quintet Opus 67: I:277; II:312; III:147; IV:327

Onslow Septet: I:298; II:315; III:117; IV:294

Papastavrou St. Nicholas Suite:

I:39; II:92; III:62; IV:63; V:56; VI:64; VII:48; VIII:124; IX:76

Penderecki Sextet (2000):

I:416; II:278

The horn part is missing 3 bars of rest in the first movement, from 352 to 354. The printed measure numbers are off after that, as well.

Pilss Wind Quintet: I:42; II:101; III:189; IV:307

Piston Wind Quintet: The only edition is prenumbered.

Piston 3 Pieces: I:79; II:38; III:114

Piston Divertimento For 9 Instruments:

In the only edition (Shirmer) the parts and score are numbered.

Piston Flute Quintet: I:210; II:113; III:160; IV:221

Poulenc Sextet: I:250; II:92; III:225

Poulenc Trio: I:238; II:64; III:212

Previn Trio: I:236; II:128; III:217

Prohaska Bass Quintet Opus 16:

The Musikhaus Hueni Edition has rehearsal numbers at 10 bar intervals

Prokofiev #1 String Quartet: I:261; II:446; III:155

Prokofiev #2 String Quartet: I:159; II:160; III:439

Prokofiev Overture On Hebrew Themes: total:415

Prokofiev Quintet:

I:129; II:40; III:48; IIIa:115; IV:29; V:93; VI:120

Use the 'simplified' version of the third movement, IIIa

Rachmaninoff Trio Elegiaque #1: total: 258

Rassmussen Wind Quintet: I:121; II:73; III:109; IV:150

Ravel String Quartet: I:213; II:198; III:119; IV:278

Ravel Chansons Madecasses: I:84; II:71; III:50

Ravel Introduction And Allegro: total:339

Ravel Piano Trio:

I:117; II:230; III:88; IV:124

In the second movement, do number the one beat measure 215.

In that movement, count only the common bar lines in the section starting at bar 125 and continuing through number 131.

Ravel-Morelli Ma Mere L'Oye Wind Quintet:

The printed rehearsal letters are adequate without numbering the part.

Reger Clarinet Quintet: I:264; II:301; III:105; IV:237

Reger Serenade Opus 141A: I:292; II:84; III:336

Reger Trio Opus 141B: I:290; II:97; III:292

Reger Trio Opus 77B: I:344; II:90; III:67; IV:208

Reicha Opus 100#4 Wind Quintet:

I:402; II:145; III: 298; IV:456

Partial measures and first endings are counted in the pre-numbered score.

The numbers above are counted using the conference rules.

Reicha Opus 88#2 Wind Quintet: I:235; II:198; III:227; IV:336

Reicha Opus 91#5 Wind Quintet:

I:354; II:112; III:165; IV:382

The Edition Kneusslin parts use the conference numbering scheme.

The parts and score available through the International Double Reed

Society agree with these numbers in movements I, II and IV, but count 2nd endings in movement III, and disagree there.

Reinecke Sextet Opus 271: I:149; II:150; III:293

Reinecke Trio Opus 188: I:208; II:166; III:79; IV:265

Reinecke Trio Opus 264: I:236; II:179; III:98; IV:191

Reinecke Trio Opus 274:

I:226; II:120; III:363; IV:265

In the first movement the score indicates that the movement starts with a half measure, which should not be counted. In the clarinet part it is written as a full measure, indicated by 6 bars of rest rather than the correct 5 and a half. Also in the first movement, bar 37 is split across lines in the score - be sure to count it only once. Finally, there are lots of missing crescendos and decrescendos in the clarinet part, requiring careful proofreading by the clarinetist.

Reizenstein Trio:

I:126(flute/clarinet) 128(bassoon); II:77; III:158

Different meter changes between the flute/clarinet and bassoon parts result in the 2-measure discrepancy.

Reizenstein Trio In A: I:153; II:120; III:469

Reznicek Sextet: I:72; II:52; III:88; IV:18; V:107

Rheinberger Nonet:

I:246; II:118; III:142; IV:496

The movement II count does not include the da capo.

Riegger Concerto Opus 53: I:182; II:103; III:215

Rieti (1957) Wind Quintet: I:203; II:139; III:78; IV:206

Rieti Sonata A Cinq: I:73; II:130; III:53; IV:137

Rochberg To The Dark Wood Wind Quintet: Parts and score pre-numbered

Rochberg Trio: I:173; II:113; III:403

Ropartz Deux Pieces Wind Quintet: I:82; II:259

Rorem #2 Wind Quintet: I:165; II:127; III:180; IV:105

Rorem The End Of Summer Wind Quintet: I:270; II:103; III:220

Rossini Wind Quartet #1: I:174; II:82; III:113

Rossini Wind Quartet #6: I:67; II:96; III:27

Rossini Wind Quartet 4: I:233; II:61; III:113

Rossini Wind Quartet 5: I:240; II:52; III:133

Rota Clarinet Trio: I:226; II:96; III:348

Roussel Trio: I:138; II:98; III:260

Sacco Divertimento (2008): I:248; II:262

Saint-Saens Caprice On Danish And Russian Airs: total:420

Saint-Saens Piano Trio #1: I:486; II:126; III:340; IV:463

Saint-Saens Septet: I:145; II:75; III:75; IV:194

Sallinen #3 String Quartet: total:311

Schickele #4 String Quartet:

I:81; II:111; III:47; IV:44; V:110; VI:53; VII:20; VIII:167

Schickele Dream Dances: I:29; II:70; III:128; IV:112; V:47

Schmid Opus 28 Wind Quintet:

The printed rehearsal letters are adequate without numbering the part.

Schnittke Piano Quintet:

I:74; II:296; III:60; IV:64; V:200

Numbering is per the Peters edition. In movement III the unmetred section

between double bars is measure 27, and the following 5/4 bar is measure 28.
In movement V the empty bars at the end are counted as measures 199-200.

Schnittke Piano Quintet:

I:74; II:296; III:60; IV:64; V:200

Numbering is per the Peters edition. In movement III the unmeasured section between double bars is measure 27, and the following 5/4 bar is measure 28.

In movement V the empty bars at the end are counted as measures 199-200.

Schnittke String Trio: I:250; II:181

Schoenberg #2 String Quartet: I:233; II:275; III:77; IV:156

Schoenberg Kammer-sinfonie Opus 9:

The printed rehearsal letters are adequate without numbering the part.
total: 593

Schoenberg Opus 7 String Quartet: total:1320

Schoenberg Pierrot Lunaire:

The score and parts come with printed measure numbers.

Schoenberg Verklarte Nacht: total:418

Schoenberg-Webern Kammer-symphonie Opus 9:

The printed rehearsal letters are adequate without numbering the part.

Schoenberg-Webern Kammer-symphonie Opus 9:

The printed rehearsal letters are adequate without numbering the part.

Schoenfield Cafe Music: I:295; II:105; III:319

Schubert Cello Quintet: I:445; II:94; III:270; IV:429

Schubert D Minor String Quartet: I:341; II:172; III:164; IV:754

Schubert Der Hirt Auf Dem Felsen: total:349

Schubert Fantasy D940 Opus 103: total: 570

Schubert G Minor Opus Posthumous String Quartet: I:215; II:139; III:82; IV:362

Schubert Octet: I:340; II:166; III:198; IV:166; V:98; VI:423

Schubert Opus 125#1 String Quartet: I:255; II:58; III:89; IV:470

Schubert Opus 125#2 String Quartet: I:232; II:96; III:83; IV:262

Schubert Opus 161 String Quartet: I:444; II:228; III:198; IV:707

Schubert Opus 168 String Quartet: I:364; II:134; III:110; IV:380

Schubert Opus 29 String Quartet: I:296; II:125; III:115; IV:318

Schubert Quartetsatz String Quartet: total: 315

Schubert Trio D581:

I:86; II:57; III:66; IV:230

There are two versions of this trio; Schubert revised the piece shortly after he composed it. The measure counts given above are taken from the Baerenreiter New Schubert Edition of the second version of the trio. Many editions, including the Complete Edition that Dover reproduces, are based on the first version, as the parts for the second version were rediscovered long after Schubert died. In the first version, movements I and II are 82 and 56 measures, respectively.

Schubert Trio Opus 100: I:634; II:212; III:174; IV:748 (uncut version: 847)

Schubert Trio Opus 99: I:316; II:132; III:151; IV:654

Schubert Trout Quintet: I:317; II:121; III:170; IV:172; V:472

Schulhoff #1 String Quartet:

I:135; II:77; III:97; IV:67

The Universal Edition has rehearsal numbers at 10 bar intervals.

Schulhoff 5 Pieces String Quartet: I:79; II:73; III:74; IV:58; V:233

Schulhoff Concertino: I:62; II:153; III:69; IV:72

Schulhoff Divertissement: I:33, II:69, III:34, IV:76, V:70, VI:49, VII:77

Schulhoff Sextet: I:128; II:73; III:171; IV:76

Schuller Suite Wind Quintet: I:79; II:31; III:98

Schumann Fairy Tales: I:71; II:168; III:70; IV:93

Schumann Opus 41#1 String Quartet: I:352; II:191; III:67; IV:320

Schumann Opus 41#2 String Quartet: I:276; II:112; III:195; IV:222

Schumann Opus 41#3 String Quartet:

I:226; II:255; III:105; IV:292

Do not count the partial measure at the start of the 'Tempo risoluto' after measure 192 in the second movement. Measure 193 is the first full measure of the 'Tempo risoluto'.

Schumann Piano Quartet:

I:355; II:217; III:130; IV:324

Sections of the Scherzo movement which are written with repeats in the string parts have those sections written out in the piano score (at least in Edition Peters.) The following plan will allow everyone to have the same numbers: in that movement the numbers in the piano part should restart with 17b after bar 32, and should restart with 153b after bar 176 in Trio II. The same thing may happen in the Finale. There is a repeat from measure 160-175 in the string parts which may not be present in the piano part. If that is the case, the pianist should restart with measure 160b after bar 175.

Finally, there is a double bar in the middle of measure 277 of the Finale. Be sure to count the measure only once.

Schumann Piano Quintet:

I:338; II:193; III:265; IV:427

In the second, third and fourth movements watch out for measures divided across double bars, repeats or changes of key.

Schumann Trio Opus 63: I:240; II:229; III:57; IV:437

Schumann Trio Opus 80: I:456; II:96; III:198; IV:256

Schumann, Clara Piano Trio: I:287; II:170; III:80; IV:326

Shapero Serenade For String Quintet: I:253; II:155; III:104; IV:130; V:407

Shapero Six For Five Wind Quintet: The parts and score are pre-numbered.

Shawn #1 Wind Quintet: I:152; II:32; III:140

Shawn #3 Wind Quintet: I:81; II:48; III:94; IV:34; V:18; VI:152

Shawn Sextet: I:117; II:157; III:90; IV:53; V:200

Shostakovich #1 String Quartet: I:123; II:85; III:202; IV:218

Shostakovich #10 String Quartet: I:241; II:347; III:107; IV:526

Shostakovich #11 String Quartet:

I:54; II:196; III:21; IV:50; V:43; VI:77; VII:100

Shostakovich #12 String Quartet: I:172; II:498

Shostakovich #14 String Quartet:

I:294; II:153; III:310

In the Sikorski Edition, the viola part contains 2 extra bars, which need to be expunged: 1) at bar 85, there is only one bar of rest rather than two; 2) at bar 110 there is no measure of rest.

Shostakovich #2 String Quartet:

I:289; II:123; III:396; IV:408

In the Soviet complete works edition of the score, all measures in endings are counted; when using this score adjustments in the counts

will need to be made in the first movement to agree with the Conference numbering conventions.

Shostakovich #3 String Quartet: I:272; II:196; III:240; IV:82; V:378

Shostakovich #4 String Quartet: I:164; II:184; III:156; IV: 377

Shostakovich #5 String Quartet: I:481; II:209; III:489

Shostakovich #6 String Quartet: I:362; II:310; III:89; IV:346

Shostakovich #7 String Quartet: I:218; II:76; III:362

Shostakovich #8 String Quartet: I:126; II:349; III:301; IV:187; V:88

Shostakovich #9 String Quartet:

I:169; II:88; III:281; IV:95; V:709

In the Sikorski and DSCH edition scores, the measure numbers are incorrect in the fifth movement starting at bar 662.

Shostakovich Piano Quintet:

I:121; II:171; III:279; IV:101; V:289

Rehearsal numbers are plentiful enough and uniform across known editions that measure numbers are not really necessary.

Shostakovich Prelude And Scherzo:

I:117; II:270

In the Violin III part, in the second movement at bar 122, there should be 11 measures of rest rather than 10.

In the Viola I part, the 10th bar of the second movement is missing (it should look like bar 8.)

In the Cello II part, at bar 79 in the first movement, there is a key change to C major which should not be there. The entire movement is in one flat.

Shostakovich Trio Opus 67: I:248; II:284; III:53; IV:407

Sibelius Voces Intimae String Quartet: I:140; II:183; III:129; IV:305; V:354

Simpson Quintet For Clarinet Bass Clarinet And String Trio:

The parts and score are pre-numbered.

Smetana #1 'From My Life' String Quartet: I:262; II:250; III:97; IV:285

Smetana Piano Trio:

I:315; II:259; III:607

The printed measure numbers in the Baerenreiter Edition don't conform to our rules in the second movement, so renumbering there is required.

Smit Sextuor: I:138; II:85; III:136

Sollberger Grand Quartet:

Printed in score form only. The score has printed measure numbers.

Spohr 6 German Songs: I:52; II:26; III:20; IV:35; V:43; VI:117

Spohr Nonet Opus 31: I:253; II: 233; III:110; IV:423

Spohr Octet Opus 32: I:136; II:297; III:107; IV:299

Spohr Septet Opus 147: I:250; II:88; III:188; IV:353

Stanford Nonette Opus 95: I:237; II:176; III:203; IV:381

Steinberg War Piece: I:148; II:96; III:145

Steinmetz Wind Quintet: The parts and score are pre-numbered

Stern Fantasy On A Maccabee Song:

The printed rehearsal letters are adequate without numbering the part.

Strauss 4 Pieces: I:212; II:90; III:111; IV:145

Strauss Opus 2 String Quartet: I:245; II:186; III:120; IV:482

Strauss Till Eulenspiegel Einmal Anders!: total:359

Strauss-Carp Till Eulenspiegel!: total:657

Stravinsky L'Histoire Du Soldat: I:84; II:106; III:148; IV:280; V:73

Stravinsky Septet:

The printed rehearsal letters are adequate without numbering the part.

Svoboda Summer Trio: The parts and score are pre-numbered.

Szervansky (1953) Wind Quintet: I:197; II:91; III: 77; IV:279

Szervanszky (1953): I:197; II:91; III:77; IV:279

Szervanszky Fuvola Trio: I:204; II:137; III:76; IV:155

Taffanel Wind Quintet: I:399; II:157; III:508

Taneyev Trio Opus 21: I:165; II:174; III:74; IV:176

Tann 'The Walls Of Morlais Castle': total:291

Tansman Trio D'Anches:

I:28; II:66; III:13; IV: 89

In the second movement, the bassoon part is missing bar 43. In addition, the score prints rehearsal number '3' as '4', and '4' as '5', using '5' twice. Another fine example of the traditional quality of French publishing.

Tchaikovsky Opus 11 String Quartet: I:181; II:184; III:156; IV:428

Tchaikovsky Opus 30 String Quartet: I:629; II:169; III:134; IV:360

Tchaikovsky Piano Trio:

I:478; II.A:544; II.B:298

There are two locations in movement #1 where a double-bar appears in the middle of a measure: #60 and #304, the second of which is further confused by a page-turn in the Peters edition.

There are 3 editions at IMSLP. The third one (1951 Aleksandr Goldenweiser) has measure numbers every 10 bars, but bizarrely restarts numbering at #1 for each variation; moreover there is a misplaced 30 at measure #29 of Variation 11.

The Peters and International editions have identical rehearsal letters.

Tchaikovsky Souvenir De Florence: I:769; II:204; III:260; IV:480

Temperley #4 String Quartet: I:210; II:58; III:148; IV:158

Thompson Suite: I:135; II:28; III:44; IV:69; V:137

Virgil Thomson #2 String Quartet: I:224; II:206; III:63; IV:205

Thuille Sextet: I:298; II:152; III:163; IV:411

Torke Two Girls On The Beach Wind Quintet: total:503

Tower Night Fields String Quartet: The sole edition (AMP) is pre-numbered.

Turina Piano Quartet: I:128; II:203; III:206

Turina Trio Opus 35: I:191; II:252; III:210

Turina Trio Opus 76: I:160; II:146; III:185

Turnina Oracion Del Torero String Quartet: total: 195

Uhl Kleines Konzert: I:226; II:87; III:321

Vasks Music For A Deceased Friend Wind Quintet:

The music is clearly marked with rehearsal letter, so numbering will not be necessary.

Vaughan Williams A Minor String Quartet: I:124; II:114; III:117; IV:51

Vaughan Williams G Minor String Quartet: I:357; II:72; III:108; IV:459

Vaughan Williams Phantasy Quintet:

The Stainer and Bell Edition has rehearsal letters at 10 bar intervals, so numbering should not be necessary.

Vaughan Williams Piano Quintet In C Minor (1903): I:388; II:178; III:244

Verdi String Quartet:

I:220; II:198; III:172; IV:207

In the International Edition, the third movement da capo is written out; the original numbers should be reused.

Villa-Lobos Wind Quintet: total: 307

Villa-Lobos #10 String Quartet: I:183; II:89; III:340; IV:252

Villa-Lobos #6 String Quartet:

I:240; II:126; III:57; IV:258

Rehearsal numbers are plentiful enough in the AMP Edition that measure numbers are not really necessary.

Villa-Lobos Fantasie Concertante (1953): I:242; II:75; III:116

Villa-Lobos Quatuor: I:116; II:80; III:161

Villa-Lobos String Trio: I:249; II:104; III:208; IV:195

Villa-Lobos Trio:

I:234; II:127; III:258

In the OBOE part, movement III, rehearsal number 15 is misplaced; it should be at bar number 126

in the OBOE part, movement III, rehearsal number 27 is also misplaced; it should be at bar number 253.

In the CLARINET part, movement III, rehearsal number 27 is omitted; it should be at bar number 253.

Walter Octet: I:328; II:454; III:206; IV:450

Walton String Quartet: I:455; II:342; III:163; IV:216

Webern Piano Quintet (1907): total:369

Welcher Wind Quintet: I:141; II:89; III:139

Wellesz Oktett:

The parts and score are numbered in the only available edition (Verlag Doblinger.)

Westergaard #2 Wind Quintet:

The parts and score are pre-numbered in the only edition.

Wilder #1 Wind Quintet: I:62; II:120; III:190; IV:290

Wilder #3 Wind Quintet: I:77; II:86; III:122; IV:103

Wilder #9 Wind Quintet: I:78; II:47; III:54; IV:52

Witt Septet: I:182; II:79; III:95; IV:177

Wolf Italian Serenade String Quartet:

total:643

The pre-numbered International Edition has inexplicable gaps in the bar numbers at various spots and inconsistencies throughout. The numbers need to be redone.

Zemlinsky #1 String Quartet: I:262; II:199; III:131; IV:384

Zemlinsky Clarinet Trio: I:231; II:142; III:316

Zyman Wind Quintet: I:199; II:119; III:248