

Some basic rules for numbering measures:

If a work begins with a partial measure, the first FULL measure is #1,
Do not number first endings. The numbering should continue through the
second ending.

It is best to number the score and your part together. Cross-checking
between score and part will detect errors.

Occasionally one edition (or score) will have a repeated section written with
repeat while another has it written out. Beware.

Measure Numbers by Movement

Compiled by participants and staff of the Chamber Music Conference and
Composers' Forum of the East, held at Bennington College.

David Anderson Quintet:

David Webber

Oboe, Clarinet, Violin, Viola, Bass

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

Arensky Quartet Opus 35:

Howard Osborn

Violin, Viola, Cello, Bass

I:213; II:279; III:116

Arensky Quartet Opus 35:

Howard Osborn

Violin, Viola, Cello I, Cello II

I:213; II:279; III:116

Bach Trio Sonata Bwv 1039:

Scott Brodie

Flute, Oboe, Bassoon, Harpsichord

I:28; II:113; III:18; IV:142

Barber Summer Music Wind Quintet:

The printed rehearsal letters are adequate without numbering the part.

Bartok #1 String Quartet:

Marc Bastuscheck

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:

Arthur Newmark

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:

Don Howarth

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 #5 String Quartet: Eve Cohen

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

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

Bartok Contrasts: Meri Gec

Piano, Violin, Clarinet

I:93; II:51; III:318

Beach Piano Quintet: Herbert Epstein

Piano, Violin I, Violin II, Viola, Cello

I:287; II:129; III:343

Beach Theme And Variations Opus 80: Barbara Wilcox

Flute, Violin I, Violin II, Viola, Cello

total:575

The final numbers for each section are:

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

VarIV:575

Beethoven Octet: Arthur Newmark

Oboe I, Oboe II, Clarinet I, Clarinet II, Horn I, Horn II, Bassoon I,

Bassoon II

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:507

Many scores contain a repeat of mm. 20 through 33 of the finale which is written out in every known edition of the parts. This results in a 14 bar discrepancy between parts and score. In keeping with conference convention,

the 14 bars following measure 33 in the parts should be counted as 20b-33b;

numbering continues without incident from measure 34 onward.

Beethoven Opus 131 String Quartet:

I:121; II:198; III:11; IV:286; V:498; VI:28; VII:388

Many scores contain a repeat of mm 178 through 186 of the 4th movement which is written out in every known edition of the parts. This results in a 9 bar discrepancy between parts and score. In contravention of the conference convention, I think that the score should be numbered to match the parts, in this fashion: the first ending should be noted as 186, the second ending as 195, and counting should continue without incident with number 196 at the Adagio, ma non troppo e semplice onward.

Beethoven Opus 132 String Quartet: I:264; II:238; III:211; IV:46 V:404

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: Charles Hollister

I:151; II:192; III:206; IV:175

Beethoven Piano Quintet: Arthur Newmark

Piano, Oboe, Clarinet, Bassoon, Horn

I:416; II:112; II:257

Beethoven Quartet Opus 16: Arthur Newmark

Piano, Violin, Viola, Cello

I:416; II:112; II:257

Beethoven Quintet Opus 29:

Violin I, Violin II, Viola I, Viola II, Cello

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

Beethoven Septet: Morton Raff

Violin, Viola, Cello, Bass, Clarinet, Bassoon, Horn

I:288; II:115; III:48; IV:137; V:128; VI:227

Beethoven Trio Opus 1#1:

Piano, Violin, Cello

I:293; II:123; III:215; IV:478

Beethoven Trio Opus 1#2:

Piano, Violin, Cello
I:462; II:124; III:130; IV:455

Beethoven Trio Opus 1#3:

Piano, Violin, Cello
I:360; II:131; III:77; IV:420

Beethoven Trio Opus 11:

Piano, Clarinet, Cello
I:254; II:164; III:211

Beethoven Trio Opus 11:

Piano, Violin, Cello
I:254; II:164; III:211

Beethoven Trio Opus 121A:

Piano, Violin, Cello
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 70#1:

Piano, Violin, Cello
I:270; II:96; III:411

Beethoven Trio Opus 70#2: Morton Raff

Piano, Violin, Cello
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: Morton Raff

Violin, Viola, Cello
I:242; II:91; III:129; IV:270

Beethoven Trio Opus 9#2: Mike Kong

Violin, Viola, Cello
I:327; II:90; III:116; IV:367

Beethoven Trio Opus 9#3: Morton Raff

Violin, Viola, Cello
I:222; II:55; III:100; IV:229

Every known edition of the parts contains a repeat of mm. 1 through 33 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 measure after the repeat, should be counted as 14.

Beethoven Trio Opus 97:

Piano, Violin, Cello

I:287; II:443; III:194; IV:410

Berger Quartet:

Donald Yungkurth

Flute, Oboe, Clarinet, Bassoon

I:199; II:75; III:151

Bergsma Flute Quintet:

Flute, Violin I, Violin II, Viola, Cello

I:145; II:64; III:116; IV:159

Berkeley Horn Trio:

Mike Kong

Piano, Horn, Violin

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:

Carolyn Smith

Piano, Oboe, Clarinet, Horn, Bassoon

I:182; II:314; III:38; IV:200

Berwald Septet:

Toni Dunlap

Violin, Viola, Cello, Bass, Clarinet, Bassoon, Horn

I:329; II:261; III:336

Bloch Piano Quintet #1:

Piano, Violin I, Violin II, Viola, Cello

The printed rehearsal letters are adequate without numbering the part.

Borodin #2 String Quartet:

Howard Osborn

I:304; II:299; III:180; IV:671

Borodin Piano Quintet:

Piano, Violin I, Violin II, Viola, Cello

I:111; II:362; III:446

Bozza Serenade En Trio:

Maxine Neuman

Flute, Clarinet, Bassoon

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 Clarinet Quintet:

Clarinet, Violin I, Violin II, Viola, Cello

I:218; II:138; III:192; IV:222

Brahms Clarinet Trio:

Piano, Clarinet, Cello

I:224; II:54; III:206; IV:193

Brahms Horn Trio:

Piano, Violin, Horn

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:

Piano, Violin I, Violin II, Viola, Cello

I:299; II:126; III:261; IV:492

Brahms Quartet Opus 25:

Piano, Violin, Viola, Cello

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 Henley editions. This occurs in the 4th movement, between 189 and 205. Guessing that Peters and Henley 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:

Piano, Violin, Viola, Cello

I:375; II:155; III:326; IV:519

Brahms Quartet Opus 60:

Piano, Violin, Viola, Cello

I:326; II:234; III:122; IV:379

Brahms Quintet Opus 111:

Morton Raff

Violin I, Violin II, Viola I, Viola II, Cello

I:181; II:80; III:183; IV:287

Brahms Quintet Opus 88:

Violin I, Violin II, Viola I, Viola II, Cello

I:224; II:208; III:185

Brahms Sextet Opus 18:

Violin I, Violin II, Viola I, Viola II, Cello I, Cello II

I:398; II:159; III:106; IV:508

Brahms Sextet Opus 36:

Violin I, Violin II, Viola I, Viola II, Cello I, Cello II

I:605; II:371; III:87; IV:174

Brahms Trio Opus 101:

Piano, Violin, Cello

I:234; II:145; III:109; IV:256

Brahms Trio Opus 114:

Piano, Viola, Cello

I:224; II:54; III:206; IV:193

Brahms Trio Opus 114:

Piano, Violin, Cello

I:224; II:54; III:206; IV:193

Brahms Trio Opus 8:

Piano, Violin, Cello

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:

Piano, Violin, Cello

I:367; II:170; III:175; IV:224

Britten #2 String Quartet:

Bonnie Maky

I:308; II:297; III:203

Britten Phantasy:

Oboe, Violin, Viola, Cello

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:

Morton Raff

Violin I, Violin II, Viola, Cello, Bass, Flute, Oboe, Clarinet, Bassoon, Horn

I:211; II:92; III:296

Bruch Achte Schtucke Op. 83

Tom Frenkel

8 pieces for Piano, Clarinet & Viola.

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

Bruckner Viola Quintet:

Violin I, Violin II, Viola I, Viola II, Cello

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

Chaminade Trio Opus 11:

Piano, Violin, Cello

I:437; II:83; III:194; IV:311

Chausson String Quartet:

Louise Lerner

I:338; II:132; III:353

Chausson Concerto Opus 21:

Violin, Piano, Violin I, Violin II, Viola, Cello

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:

Piano, Violin, Viola, Cello

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.

Clarke Piano Trio:

Piano, Violin, Cello

I:197; II:84; III:196

Copland Sextet:

Louise Lerner

Piano, Clarinet, Violin I, Violin II, Viola, Cello

I:201; II:95; III:241

Cowell United Quartet String Quartet:

Karl Schinke

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.

D'Indy Trio Opus 29:

Charles Thomas

Piano, Clarinet, Cello

I:360; II:456; III:73; IV:391

Damase 17 Variations Wind Quintet:

Scott Brodie

Total: 359

Below find the initial measure number of each variation:

I:17; II:32; III:47; IV:65; V:81; VI:101; VII:113; VIII:133; IX:154;

X:174; XI:193; XII:211; XIII:224; XIV:268; XV:280; XVI:304; XVII:327

Thomas Christian David Concerto (1961):

David Webber

Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, Bass

The only edition (Doblinger) is pre-numbered.

Davidovsky Quartetto (1987):

Flute, Violin, Viola, Cello

total:257

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

Devienne Quartet Opus 73#1:

Arthur Newmark

Bassoon, Violin, Viola, Cello

I:225; II:41; III:242

Diamond Quintet (1937):

Morton Raff

Flute, Violin, Viola, Cello, Piano

I:173; II:75; III:230

Dohnanyi Opus 15 String Quartet:

Eve Cohen

I:355; II:577; III:185

Dohnanyi Opus 33 String Quartet:

Morton Raff

I:438; II:270; III:320

Dohnanyi Quintet Opus 1:

Piano, Violin I, Violin II, Viola, Cello

I:274; II:280; III:116; IV:253

Dohnanyi Quintet Opus 26:

Piano, Violin I, Violin II, Viola, Cello

I:294; II:246; III:311

Dohnanyi Serenade:

Violin, Viola, Cello

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

Dohnanyi Sextet:

Piano, Clarinet, Horn, Violin, Viola, Cello

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

The Legnick Edition has rehearsal numbers at 10 bar intervals.
Durufle Prelude Recitatif Et Variations:

Flute, Viola, Piano
I:53; II:20; III:213

Dvorak Bass Quintet: Dennis Townsend

Violin I, Violin II, Viola, Cello, Bass
I:285; II:202; III:130; IV:464

The printed numbers in the International Edition are in error after the first endings of movements 1 and 2; the printed numbers in the Artia score follow the eastern European convention of numbering both endings, so it is off by two from our convention at these same points.

Dvorak Opus 105 String Quartet: Phyllis Anwar
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: Ruth Ellen Proudfoot
I:369; II:181; III:133; IV:235

Dvorak Opus 51 String Quartet: Ramona Matthews
I:202; II:302; III:96; IV:398

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

Dvorak Opus 80 String Quartet:
Masters 'Critical' Edition
I:268; II:175; III:?: IV:267

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

Dvorak Quartet Opus 23: Eve Cohen
Piano, Violin, Viola, Cello
I:419; II:247; III:422

Dvorak Quartet Opus 87:
Piano, Violin, Viola, Cello
I:240; II:87; III:196; IV:290

In the 3rd movement of the International Edition, the piano has a del signo 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:
Piano, Violin I, Violin II, Viola, Cello
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:

Violin I, Violin II, Viola I, Viola II, Cello
I:281; II:293; III:207; IV:282

Dvorak Sextet:

Elizabeth Kinney

Violin I, Violin II, Viola I, Viola II, Cello I, Cello II
I:336; II:164; III:211; IV:258

Dvorak Terzetto:

Mike Kong

Violin I, Violin II, Viola
I:79; II:77; III:166; IV:137

I:79; II:76: III: 166: IV: 228 (Eve Cohen: Barenreiter/Supraphon counts the pickup measures in movements II and IV, which contravenes our algorithm.

Dvorak Trio Opus 21:

Morton Raff

Piano, Violin, Cello
I:475; II:127; III:230; IV:369

Dvorak Trio Opus 26:

Mike Kong

Piano, Violin, Cello
I:335; II:92; III:300; IV:353

Dvorak Trio Opus 65:

Piano, Violin, Cello
I:342; II:194; III:107; IV:528

Dvorak Trio Opus 90:

Mike Kong

Piano, Violin, Cello
I:137; II:195; III:182; IV:170; V:160; VI:206

Dvorak Wind Serenade:

Jim Whipple

Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I, Horn II, Horn III, Cello, Bass
I:90; II:261; III:116; IV:377

Elgar String Quartet:

Arthur Newmark

I:150; II:292; III:239

Elgar Piano Quintet:

Mike Kong

Piano, Violin I, Violin II, Viola, Cello
I:527; II:215; III:424

Enesco Dixtuor:

Maxine Neuman

Flute I, Flute II, Oboe, English Horn, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I, Horn II
I:230; II:222; III:258

Ewazen Roaring Fork Wind Quintet:

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

Farrenc Nonetto Opus 38:

Steve Taylor

Violin, Viola, Cello, Bass, Flute, Oboe, Clarinet, Bassoon, Horn
I:417; II:128; III:334; IV:286

The only known edition is pre-numbered using the convention of numbering

all measures in each ending. For this work we will also adopt this convention.

Faure Piano Trio: Evan Dunnell

Piano, Violin, Cello
I:342; II:136; III:417

Faure Quartet Opus 15: Evan Dunnell

Piano, Violin, Viola, Cello
I:247; II:460; III:105; IV:451

Faure Quartet Opus 45:
Piano, Violin, Viola, Cello
I:220; II:296; III:115; IV:562

Faure Quintet Opus 115:
Piano, Violin I, Violin II, Viola, Cello
I:360; II:215; III:144; IV:540

Feld Nonetto: Morton Raff
Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, Bass
I:97; II:113; III:66; IV:193; V:140

Ferguson Octet: Duncan Foley
Violin I, Violin II, Viola, Cello, Bass, Clarinet, Bassoon, Horn
I:121; II:221; III:123; IV:205

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

Foote Night Piece: Eve Cohen
Night Piece: 144; Scherzo: 319

Francaix #2 Wind Quintet: Hugh Rosenbaum
Preludio:21; Tocatta:111; Schezando:140; Andante:67; Allegrissimo:179

Francaix 7 Danses: Jim Whipple
Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I,
Bassoon II, Horn I, Horn II
I:106; II:41; III:41; IV:40; V:75; VI:210; VII:104

Francaix Clarinet Quintet: Howard Osborn
Clarinet, Violin I, Violin II, Viola, Cello
I:612; II:81; III:131

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

Francaix Octet: Louise Lerner

Violin I, Violin II, Viola, Cello, Bass, Clarinet, Bassoon, Horn
I:180; II:249; III:64; IV:287

Francaix Quatuor (1955):

Flute, Oboe, Clarinet, Bassoon
I:75; II:101; III:76; IV:173

Francaix Trio:

Violin, Viola, Cello
I:76; II:101; III:76; IV:175

Franck Piano Quintet:

Belwin Mills Score

Piano, Violin I, Violin II, Viola, Cello
I:440; II:109; III:528

Ginastera Opus 20 String Quartet:

Robin Esch

I:229; II:235; III:113; IV:234

Ginastera Opus 26 (Revised 1968) String Quartet: Morton Raff

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

Glazunov Cello Quintet:

Maxine Neuman

Violin I, Violin II, Viola, Cello I, Cello II
I:325; II:285; III:208; IV:435

Grieg Opus 27 String Quartet:

Arthur Newmark

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.

Harbison #1 String Quartet:

Howard Osborn

I:126; II:?: III:159

Haydn Opus 20#1 String Quartet:

Dover

I:106; II:66; III:96; IV:160

Haydn Opus 20#2 String Quartet:

Dover

I:106; II:63; III:86; IV:162

Haydn Opus 20#4 String Quartet:

Dover

I:298; II:122; III:36; IV:126

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|---|---------------|
| Haydn Opus 20#5 String Quartet: I:159; II:99; III:85; IV:184 | Dover |
| Haydn Opus 33#2 String Quartet: I:90; II:68; III:72; IV:172 | Dover |
| Haydn Opus 33#3 String Quartet: I:167; II:50; III:91; IV:170 | Dover |
| Haydn Opus 33#5 String Quartet: I:305; II:53; III:62; IV:106 | Dover |
| Haydn Opus 33#6 String Quartet: I:174; II:50; III:50; IV:114 | Dover |
| Haydn Opus 50#1 String Quartet: I:164; II:61; III:64; IV:245 | Howard Osborn |
| Haydn Opus 54#2 String Quartet: I:233; II:35; III:72; IV:140 | Dover |
| 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 | Dover |
| Haydn Opus 64#6 String Quartet: I:144; II:72; III:60; IV:192 | Dover |
| Haydn Opus 71#1 String Quartet: I:155; II:57; III:70; IV:235 | Dover |
| Haydn Opus 71#2 String Quartet: I:125; II:77; III:48; IV:117 | Dover |
| 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 | Dover |
| Haydn Opus 74#3 String Quartet: I:197; II:64; III:74; IV:146 | Dover |
| Haydn Opus 76#1 String Quartet: I:225; II:95; III:74; IV:200 | Dover |
| Haydn Opus 76#2 String Quartet: I:154; II:67; III:52; IV:267 | Dover |
| Haydn Opus 76#3 String Quartet: I:121; II:104; III:100; IV:188 | Dover |
| Haydn Opus 76#4 String Quartet: I:187; II:74; III:105; IV:175 | Dover |
| Haydn Opus 76#5 String Quartet: I:127; II:97; III:65; IV:291 | Dover |
| Haydn Opus 76#6 String Quartet: I:227; II:112; III:156; IV:166 | Dover |

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

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

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

Heiden Horn Quintet:
 Horn, Violin I, Violin II, Viola, Cello
 I:127; II:263; III:97; IV:302

Heiden Serenade: Ann Franke
 Bassoon, Violin, Viola, Cello
 I:193; II:110; III:138; IV:150; V:103

Herzogenberg Trio: Susan Larsen
 Piano, Oboe, Horn
 I:267; II:299; III:121; IV:243

Hindemith Wind Quintet: Sylvia Lipnick
 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: Mike Kong
 Clarinet, Violin I, Violin II, Viola, Cello
 I:66; II:72; III:316; IV:21; V:65
 Note that this piece exists in two versions: the 1923 original and the 1955 revision. Be sure to check the version on your score and part and to use the 1955 version. The best (sometimes only!) way to tell is from the measure counts, which are as above. The totals in the 1923 version are:
 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:

Violin, Viola I, Viola II, Cello, Bass, Clarinet, Bassoon, Horn

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 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):

Judy Tobey

Clarinet, Violin, Cello, Piano

I:256; II:52; III:372

Hindemith Sonata For 4 Horns:

Horn I, Horn II, Horn III, Horn IV

I:23; II:171; III:330

Hindemith String Trio #2 (1933):

Violin, Viola, Cello

I:190; II:533; III:319

Holst Wind Quintet:

Jim Whipple

I:126; II:93; III:106; IV:197

Hummel Quintet Opus 87:

Curtis Givan

Piano, Violin, Viola, Cello, Bass

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:

David Webber

Piano, Flute, Oboe, Horn, Viola, Cello, Bass

I:334; II:235; III:219; IV:380

Husa 2 Preludes:

Alison Nowak

Flute, Clarinet, Bassoon

I:49; II:188

Ireland Sextet:

Carl Tretter

Clarinet, Horn, Violin I, Violin II, Viola, Cello

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.

Jacob #1 Wind Quintet:

Jim Whipple

I:50; II:58; III:115; 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 Sextet:

Piano, Flute, Oboe, Clarinet, Bassoon, Horn

I:73; II:115; III:76; IV:72; V:220

Jacob Trio:

Ira King

Piano, Clarinet, Viola

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

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

Janacek #2 String Quartet: Ramona Matthews

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. Please let me know if this is not the case, and I will provide careful numbering instructions.

Jongen Concerto Wind Quintet: total:477

Karg-Elert 'Jugend' Opus 139:

Flute, Clarinet, Horn, Piano

total:507

Khachaturian Trio:

Arthur Newmark

Piano, Clarinet, Violin

I:54; II:151; III:247

Gideon Klein String Trio:

Violin, Viola, Cello

I:80; II:156; III:208

Kodaly #1 String Quartet:

Louise Lerner

I:346; II:171; III:312; IV:542

Kodaly Serenade:

Ramona Matthews

Violin I, Violin II, Viola

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

Korngold Sextet:

Violin I, Violin II, Viola I, Viola II, Cello I, Cello II

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

Kraft Cape Cod Sketches:

Flute, Violin, Viola, Cello

I:99; II:36; III:69; IV:114

Larsson Quattro Tempi Opus 55 Wind Quintet: Roger Brooks

I:94; II:154; III:38; IV:99

Ligeti Six Bagatelles Wind Quintet: Donald Yungkurth

I:47; II:44; III:161; IV:63; V:32; VI:126 (simplified:127)

Loeffler 2 Rhapsodies:

Piano, Oboe, Viola

I:147; II:156

Martinu Nonet:

Karen Grief

Violin, Viola, Cello, Bass, Flute, Oboe, Clarinet, Bassoon, Horn

I:226; II:90; III:246

The Kalmus Edition has rehearsal numbers at 10 bar intervals.

Martinu Piano Quartet #1:

Piano, Violin, Viola, Cello
 I:232; II:154; III:264
 Martinu Quatre Madrigaux:
 Oboe, Clarinet, Bassoon
 The printed rehearsal letters in only edition are adequate without
 numbering the part.

Martinu Quatuor (1947):
 Oboe, Violin, Cello, Piano
 I:203; II:269

Martinu Serenade For 2 Clarinets And String Trio:
 Clarinet I, Clarinet II, Violin, Viola, Cello
 I:116; II:89; III:119; IV:204

Martinu Sextet: Alison Nowak
 Violin I, Violin II, Viola I, Viola II, Cello I, Cello II
 I:187; II:133; III:180

Martinu Sextet: Alison Nowak
 Violin I, Violin II, Viola I, Viola II, Cello I, Cello II, Bass
 I:187; II:133; III:180

Martinu Trio For Flute Cello And Piano: Meri Gec
 Flute, Cello, Piano
 I:123; II:87; III:396

Maslanka #3 Wind Quintet: The parts and score are pre-numbered.

Mederacke Boemische Suite Wind Quintet: Hugh Rosenbaum
 I:77; II:318; III:83; IV:132; V:137

Mendelssohn Octet: Charles Hollister
 Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I,
 Cello II
 I:318; II:102; III:241; IV:429

Mendelssohn Opus 12 String Quartet: Charles Hollister
 I:292; II:128; III:65; IV:313

Mendelssohn Opus 13 String Quartet: Christine Bulawa
 I:251; II:125; III:163; IV:397

Mendelssohn Opus 44#1 String Quartet: Morton Raff
 I:374; II:225; III:155; IV:316

Mendelssohn Opus 44#2 String Quartet: Charles Hollister
 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: Howard Osborn
 I:323; II:301; III:120; IV:461

Mendelssohn Quintet Opus 18:

Violin I, Violin II, Viola I, Viola II, Cello
I:437; II:135; III:303; IV:354

Mendelssohn Quintet Opus 87:

Charles Hollister

Violin I, Violin II, Viola I, Viola II, Cello
I:372; II:103; III:102; IV:207

Mendelssohn Trio Opus 49:

Piano, Violin, Cello

I:616; II:93; III:188; IV:321

Mendelssohn Trio Opus 66:

Piano, Violin, Cello

I:399; II:107; III:266; IV:353

Messiaen Quartet For The End Of Time:

Mike Kong

Piano, Violin, Cello, Clarinet

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 Reves De Jacob:

Oboe, Violin, Viola, Cello, Bass

Parts pre-numbered. NB: in movement II all parts skip from measure 34 to measure 36. Go figure.

Milhaud String Quintet #2:

Morton Raff

Violin I, Violin II, Viola, Cello, Bass

I:113; II:150; III:70; IV:116

Milhaud Suite:

Arthur Newmark

Piano, Violin, Clarinet

I:48; II:66; III:78; IV:253

Mozart Clarinet Quintet:

Mike Kong

Clarinet, Violin I, Violin II, Viola, Cello

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:

Piano, Violin, Cello

I:220; II:36; III:255

Mozart Divertimento K563:

Morton Raff

Violin, Viola, Cello

I:187; II:125; III:110; IV:213; V:114; VI:291

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:

Charles Hollister

I:270; II:104; III:186; IV:262

Mozart K465 String Quartet:

Morton Raff

I:246; II:114; III:103; IV:419

Mozart K499 String Quartet:

Charles Hollister

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:

Piano, Clarinet, Viola

I:129; II:158; III:222

Mozart Kegelstatt Trio:

Piano, Violin, Viola

I:129; II:158; III:222

Mozart Musical Joke:

Lydia Newcombe

Violin I, Violin II, Viola, Bass, Horn I, Horn II

I:88; II:94; III:81; IV:458

Mozart Oboe Quartet:

Morton Raff

Oboe, Violin, Viola, Cello

I:142; II:37; III:178

Mozart Piano Quintet:

Mike Kong

Piano, Oboe, Clarinet, Horn, Bassoon

I:122; II:124; III:238

Mozart Quartet K478:

Mike Kong

Piano, Violin, Viola, Cello

I:251; II:149; III:360
 Mozart Quartet K493: Mike Kong
 Piano, Violin, Viola, Cello
 I:251; II:131; III:414
 Mozart Quintet K174:
 Violin I, Violin II, Viola I, Viola II, Cello
 I:218; II:55; III:79; IV:315
 Mozart Quintet K406: Morton Raff
 Violin I, Violin II, Viola I, Viola II, Cello
 I:231; II:106; III:80; IV:251
 Mozart Quintet K515:
 Violin I, Violin II, Viola I, Viola II, Cello
 I:368; Andante:128; Menuetto:114; IV:539
 Mozart Quintet K516:
 Violin I, Violin II, Viola I, Viola II, Cello
 I:254; II:90; III:82; IV:335
 Mozart Quintet K614:
 Violin I, Violin II, Viola I, Viola II, Cello
 I:232; II:116; III:97; IV:327
 Mozart Serenade K361: Morton Raff
 Oboe I, Oboe II, Clarinet I, Clarinet II, Clarinetiii, Clarinetiv, Bassoon I,
 Bassoon II, Contrabassoon, Horn I, Horn II, Horn III, Horn IV
 I:234; II:131; III:46; IV:88; V:130; VI:175; VII:146
 Mozart Serenade K388: Morton Raff
 Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I,
 Horn II
 I:231; II:107; III:80; IV:252
 Mozart Trio K496:
 Piano, Violin, Cello
 I:194; II:100; III:158
 Mozart Trio K502:
 Piano, Violin, Cello
 I:197; II:111; III:241
 Mozart Trio K542:
 Piano, Violin, Cello
 I:242; II:115; III:254
 Mozart Trio K548: Evan Dunnell
 Piano, Violin, Cello
 I:180; II:93; III:195
 Mozart Trio K564:

Piano, Violin, Cello
I:117; II:103; III:159

Nielsen Wind Quintet:

Jim Whipple

I:136; Minuet:79; III:265

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'.

Nielsen Opus 13 String Quartet:

Arthur Newmark

I:232; II:130; III:151; IV:323

from a participant once coached on this work: Don't even think of showing up

without numbers for this piece!

Nielsen Opus 44 String Quartet:

Ruth Ellen Proudfoot

I:392; II:98; III:140; IV:293

Nielsen Serenata-Invano:

Tim Carter

Clarinet, Bassoon, Horn, Cello, Bass
total: 198

Onslow Bass Quintet:

Morton Raff

Violin I, Violin II, Viola, Cello, Bass

I:314; II:144; III:231; IV:228

Onslow String Quintet #10 Op 32

Eve Cohen

I: 314; II: 144; III: 231; IV: 228

Piston Divertimento For 9 Instruments:

David Webber

Flute, Oboe, Clarinet, Bassoon, Violin I, Violin II, Viola, Cello, Bass

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

Poulenc Sextet:

Meri Gec

Piano, Flute, Oboe, Clarinet, Bassoon, Horn

I:250; II:92; III:225

Poulenc Trio:

Kay Cynamon

Piano, Oboe, Bassoon

I:239; II:64; III:212

Previn Trio:

Jane Deckoff

Piano, Oboe, Bassoon

I:236; II:128; III:217

Prohaska Bass Quintet Opus 16:

David Webber

Violin I, Violin II, Viola, Cello, Bass

The Musikhaus Hueni Edition has rehearsal numbers at 10 bar intervals

Prokofiev #1 String Quartet:

Evan Dunnell

I:261; II:446; III:155
Prokofiev #2 String Quartet: Howard Osborn

I:159; II:160; III:439

Prokofiev Overture On Hebrew Themes:
Piano, Clarinet, Violin I, Violin II, Viola, Cello
total:415

Prokofiev Quintet: Louise Lerner

Oboe, Clarinet, Violin, Viola, Bass

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

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

Ravel Piano Trio: Don Howarth

Piano, Violin, Cello

I:117; II:230; III:88; IV:125

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. Of course, if you're playing this piece numbering this movement should be the worst of your problems.

Reger Clarinet Quintet: Ramona Matthews

Violin I, Violin II, Viola, Cello, Clarinet

I:264; II:301; III:105; IV:237

Reger Trio Opus 141B:

Violin, Viola, Cello

I:290; II:97; III:292

Reger Trio Opus 77B:

Violin, Viola, Cello

I:344; II:90; III:67; IV:208

Reinecke Sextet Opus 271:

Flute, Oboe, Clarinet, Bassoon, Horn I, Horn II

I:149; II:150; III:293

Reinecke Trio Opus 264:

Piano, Clarinet, Viola

I:236; II:179; III:98; IV:191

Reinecke Trio Opus 274:

Piano, Clarinet, Horn

I:227; II:120; III:362; IV:265

Riegger Concerto Opus 53:

Piano, Flute, Oboe, Clarinet, Bassoon, Horn

I:182; II:103; III:215

Ropartz Deux Pieces Wind Quintet: Jim Whipple

I:82; II:259
Roussel Trio:
Flute, Viola, Cello
I:138; II:98; III:260
Saint-Saens Caprice On Danish And Russian Airs:
Piano, Flute, Clarinet, Oboe
total:420
Sallinen #3 String Quartet: total:311
Schmid Opus 28 Wind Quintet:
The printed rehearsal letters are adequate without numbering the part.
Schnittke String Trio:
Violin, Viola, Cello
I:250; II:181
Schoenberg Opus 7 String Quartet: Mike Kong
total:1320
Schoenberg Pierrot Lunaire:
Middle Voice, Flute, Clarinet, Violin, Cello, Piano
The score and parts come with printed measure numbers.
Schoenberg Verklaerte Nacht:
Violin I, Violin II, Viola I, Viola II, Cello I, Cello II
total:418
Schoenberg-Webern Kammer-symphonie Opus 9:
Piano, Violin I, Violin II, Viola, Cello
The printed rehearsal letters are adequate without numbering the part.
Schubert Cello Quintet:
Violin I, Violin II, Viola, Cello I, Cello II
I:445; II:94; III:270; IV:429
Schubert D Minor String Quartet: Duncan Foley
I:341; II:172; III:164; IV:754
Schubert G Minor String Quartet: Charles Hollister
I:215; II:239; III:82; IV:362
Schubert Octet: Louise Lerner
Violin I, Violin II, Viola, Cello, Bass, Clarinet, Horn, Bassoon
I:340; II:166; III:198; IV:166; V:98; VI:423
Schubert Opus 125#1 String Quartet: Alison Nowak
I:255; II:58; III:89; IV:470
Schubert Opus 125#2 String Quartet: Charles Hollister
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: Howard Osborn

I:364; II:134; III:110; IV:380

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

Schubert Trio D581:

Mike Kong

Violin, Viola, Cello

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:

Piano, Violin, Cello

I:634; II:212; III:174; IV:748 (uncut version: 847)

Schubert Trio Opus 99:

Piano, Violin, Cello

I:316; II:132; III:151; IV:654

Schubert Trout Quintet:

Piano, Violin, Viola, Cello, Bass

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

Schulhoff #1 String Quartet:

Mike Kong

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

The Universal Edition has rehearsal numbers at 10 bar intervals.

Schulhoff Concertino:

Flute, Viola, Bass

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

Schulhoff Divertissement:

Dianne Mahany

Oboe, Clarinet, Bassoon

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

Schulhoff Sextet:

Violin I, Violin II, Viola I, Viola II, Cello I, Cello II

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

Schumann Opus 41#1 String Quartet:

Charles Hollister

I:352; II:191; III:67; IV:320

Schumann Opus 41#2 String Quartet:

Charles Hollister

I:276; II:112; III:195; IV:222

Schumann Opus 41#3 String Quartet:

Charles Hollister

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. Rather think of it as measure 193-bis. Measure 193 is the first full measure of the 'Tempo risoluto'.

Schumann Piano Quartet:

Morton Raff

Piano, Violin, Viola, Cello

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

at 17 after bar 32, and should restart at 153 after bar 176 in Trio II.

Schumann Piano Quintet:

Arthur Newmark

Piano, Violin I, Violin II, Viola, Cello

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 80:

Piano, Violin, Cello

I:456; II:96; III:198; IV:256

Clara Schumann Piano Trio:

Piano, Violin, Cello

I:287; II:170; III:80; IV:326

Shostakovich #1 String Quartet:

Mike Kong

I:123; II:85; III:202; IV:218

Shostakovich #2 String Quartet:

Mike Kong

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:

Mike Kong

I:272; II:196; III:240; IV:82; V:378

Shostakovich #4 String Quartet:

Mike Kong

I:164; II:184; III:156; IV: 377

Shostakovich #5 String Quartet:

Albert Wray

I:481; II:209; III:489

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

Shostakovich #7 String Quartet:

Mike Kong

I:218; II:76; III:362

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

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

Shostakovich #11 String Quartet: Mike Kong
I:54; II:196; III:21; IV:50; V:43; VI:77; VII:100

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

Shostakovich #14 String Quartet: Tom Frenkel
I:294; II:153; III: 310 (based on Sikorski score)

Shostakovich Piano Quintet: Charles Hollister
Piano, Violin I, Violin II, Viola, Cello
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: Louise Lerner
Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, Cello II
I:117; II:270

Shostakovich Trio Opus 67: Mike Kong
Piano, Violin, Cello
I:248; II:284; III:53; IV:407

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

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

Smetana Piano Trio: Morton Raff
Piano, Violin, Cello
I:315; II:259; III:607

Spohr Octet Opus 32: Morton Raff
Violin, Viola I, Viola II, Cello, Clarinet, Horn, Horn II, Bass
I:136; II:297; III:107; IV:299

Stanford Nonette Opus 95: Morton Raff
Flute, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Cello, Bass
I:237; II:176; III:203; IV:381

Stern Fantasy On A Maccabee Song: Stephen Reid
Piano, Cello, Bass
The printed rehearsal letters are adequate without numbering the part.

Strauss 4 Pieces:
Piano, Violin, Viola, Cello

I:212; II:90; III:111; IV:145
 Strauss Opus 2 String Quartet: Arthur Newmark
 I:245; II:186; III:120; IV:482
 Strauss Till Eulenspiegel Einmal Anders!:
 Violin, Clarinet, Horn, Bassoon, Bass
 total:359

Stravinsky L'Histoire Du Soldat: Mike Kong
 Piano, Violin, Clarinet
 I:84; II:106; III:148; IV:280; V:73

Stravinsky Septet:
 Piano, Violin, Viola, Cello, Clarinet, Bassoon, Horn
 The printed rehearsal letters are adequate without numbering the part.

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

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

Tchaikovsky Souvenir De Florence: Evan Dunnell
 Violin I, Violin II, Viola I, Viola II, Cello I, Cello II
 I:769; II:204; III:260; IV:480

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

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

Thuille Sextet: Patricia Stenberg
 Piano, Flute, Oboe, Clarinet, Bassoon, Horn
 I:298; II:152; III:163; IV:411

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

Turina Piano Quartet:
 Piano, Violin, Viola, Cello
 I:128; II:203; III:206

Turina Trio Opus 35: Constance Gordon
 Piano, Violin, Cello
 I:191; II:252; III:140

Turnina Oracion Del Torero String Quartet: Nancy Gruber
 total: 195

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

Vaughan Williams Phantasy Quintet:
 Violin I, Violin II, Viola I, Viola II, Cello
 The Stainer and Bell Edition has rehearsal numbers at 10 bar intervals.

Verdi String Quartet:

Maxine Neuman

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 #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.

Walton String Quartet:

Morton Raff

I:455; II:342; III:163; IV:216

Webern Piano Quintet (1907):

Piano, Violin I, Violin II, Viola, Cello
total:369

Wellesz Oktett:

Violin I, Violin II, Viola, Cello, Bass, Clarinet, Bassoon, Horn
The parts and score are numbered in the only available edition
(Verlag Doblinger.

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 Clarinet Trio:

Elizabeth Kinney

Piano, Clarinet, Cello
I:231; II:142; III:316