

Chamber Music Conference

Works with Measure Number Totals by Movement

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There is no universally-agreed-upon system for counting measures. The Chamber Music Conference adheres to the following scheme, which is frequently found in prenumbered parts and can be applied successfully in almost all cases.

- Place a bar number either at the beginning of each line or every ten bars; you don't need to number each bar.
- Count the beginning of each measure. Do not count any partial measure at the start of a movement. Always check the number of beats in the first bar to be sure.
- If a measure is divided across a double bar, across a repeat, across a change of clef, key or meter, or from one staff system to the next, be sure not to count it twice. Don't count subdivisions within measures marked by dotted lines.
- At a repeat with first and second endings, don't count the first ending. In general, count only the last in a set of endings.
- Count trios, codas or variations in continuity with the preceding printed measures, even if they are not played in that sequence; do not restart from 1.
- Count tacet parts in trios or variations in accordance with the score.
- Count each movement individually.

Possible Problems, Possible Solutions

Q: How do I know I've numbered properly?

A: The only way to be reasonably certain that you have numbered properly is to prepare two separate parts or to number with a partner. The score is the easiest part to do correctly, so start with that.

Q: What if one part has first and second endings and another does not?

A: This is the reason that first endings are not counted it will work out. Measure numbers also make it easier to rehearse in this circumstance since the phrases "at the first ending" or "after the second ending" may not be meaningful to all parties.

Q: What if the first ending is long, and we want to be able to refer to a measure contained in the first ending? You've told us not to number any ending except the last!

A: Okay, here's the fancier version of that rule: the measures in the first ending have a suffix "a" attached to the bar number, whereas the second ending starts at the same bar number as the first ending but with a "b" suffix, and so forth.

Q: What if a repeat is written out in one part?

A: This particular editorial decision poses problems for bar numbering. In this case the most straightforward plan is that bar numbers should be re-used in the part written out: different instances of the same bar should have the same number. If you have only your own part and the score, however, you may not be aware of the layout in other parts or other editions. Fortunately this occurs infrequently.

Q: What if the bar lines are unaligned in the different parts?

A: Usually this can be discerned only by looking at the score. In this case, one should count only those bar lines held in common by all parts. It is very valuable in such spots to place a number over each common bar line, rather than just once per line, so that you will quickly see the common starting points.

Q: What if the parts contain cuts?

A: Another problem. The group may need to work from a single edition and should count each bar therein.

Ades Catch: The parts and score are numbered.

Adolphe Night Journey Wind Quintet: total:257

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

In the second and third movements, score and parts might have different measure counts. Two eight-measure sections in the second movement (37-44 and 45-52) have repeat signs in the Wollenberger edition of the parts but are written out in the Jurgenson edition of the score. The same is true for a six-measure section in the third movement (99-104). Count the measures in these sections only once.

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 #4 String Quartet: I:280; II:119; III:278

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 nonaligned 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; VarVI:575

A more simply-notated version of the first page of the cello part for the fifth variation is available at

<https://cmceast.org/downloads/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

In some editions including Peters, the cello part in the last movement, fourth variation, has the repeat of the second strain written out to facilitate page turning, giving the cello part an extra 12 bars. Please number the cello part to match the others: in the bar after 100, restart the numbers at 89.

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

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 Quintet Opus 29:

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

The Henle parts do not conform to conference 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

In the Henle edition, the final Adagio-Allegro is presented as two movements, separately numbered, with 22 measures in movement VI and 199 measures in movement VII.

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

In the last movement, measures 97 through 104 are repeated in some parts/scores and written out in others. If your score or part has the repeat written out, please restart the numbering at 97b after bar 104.

Beethoven Trio For Flute Bassoon And Piano: I:244; II:73; III:150

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:87; 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 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

Beethoven-Rechtman Opus 4 Wind Quintet:

The parts and score are numbered in the only edition.

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 bar lines 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

Mvt VI, bar 60 of the clarinet part is almost certainly missing a natural sign.

A score can be downloaded from

<https://cmceast.org/downloads/BlumerTanzSuiteScore.pdf>

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 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 Simple Symphony String Quartet:

I:171; II:179; III:149; IV:214

Be careful when numbering movement III, bar 57 which has a double bar in the middle of the measure.

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

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.

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

Bruns Trio Opus 49: The only edition is numbered.

Burleigh-Kay 'From The Southland' Wind Quintet:

The parts and score are numbered in the only edition.

Geoffrey Bush Wind Quintet:

I:170; II:111; III:198

Some measures in the first and third movements are divided by dotted lines. These are relatively easy to spot in the parts but in the score they blend in more. Measures in the score are also sometimes split across lines (at a dotted line, usually, but sometimes not). Some (not necessarily all) of the measures split across lines are 46, 58, 61, and 142 in the first movement and 154 in the third.

Busoni Opus 26 String Quartet:

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

The printed measure numbers in the Breitkopf & Hartel edition are sufficient and should be used in coaching, but note that this edition counts both endings in the first strain of movement III, contrary to CMC convention, and therefore counts 261 measures in that movement. Totals per movement, if numbered according to CMC convention, are provided above for reference.

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 numbered in the only edition.

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

Chandler Trio For Oboe Clarinet And Horn:

The parts and score are numbered in the only edition.

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

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

Chen Yi Feng Wind Quintet:

The parts and score are numbered in the only edition.

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 numbered in the only edition.

Coleman Portraits Of Langston:

The parts and score are numbered in the only edition.

Coleman Tzigane Wind Quintet:

The parts and score are numbered in the only edition.

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

Copland Appalachian Spring: total: 682

Copland Piano Quartet: I:107; II:266; III:117

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 numbered.

Crockett Night Scenes: The parts and score are numbered in the only edition.

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

D'Rivera Aires Tropicales Wind Quintet:

The parts and score are numbered in the only edition.

Dahl Allegro And Arioso Wind Quintet:

The parts and score are numbered in the only edition.

Damase 17 Variations Wind Quintet:

Number each variation separately:

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: I:188; II:131; III:263; IV:104

Danzi Opus 56#1 Wind Quintet: I:156; II:64; III:56; IV:136

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

David Concerto (1961): The only edition (Doblinger) is 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 some editions, including International and the Simrock edition on IMSLP, the piano part has a *dal 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; the end of the movement then falls on bar 106 in the string parts.

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 fogueux:429; Lentement:161; Mouvement de Valse:570

Eroed Quintetto Ungherese Opus 58 Wind Quintet:

The parts and score are numbered in the only edition.

Escher Trio (1939): total: 369

Esmail Piano Trio:I:113; II:131; III:280

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 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:413; II:125; III:327; IV:286

The International Opus Edition counts all measures in each ending, contrary to our convention. The Phylloscopus Edition gives a number to each partial bar, also contrary to our convention. The editions available on IMSLP vary.

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

Farrenc Trio Op 45:

I:314; II:138; III:316; IV:559

The flute and cello parts in the Alphonse Leduc edition on IMSLP are missing the last bar of the fourth movement, so they have only 558 bars.

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:154; III:148; IV:191

Footte 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; Toccata:111; Scherzando: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 numbered in the only edition.

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

Frank Tres Homenajes: Compadrazgo: The parts and score are 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 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

Gliere #2 String Quartet: I:376; II:168; III:335; IV: 436

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

Godfrey Dances In Checkered Shade: Parts and score are 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

Grey Contretemps: The parts and score are numbered in the only edition.

Griebling-Haigh Romans Des Rois:

The parts and score are 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.

In the Peters edition score, first movement, the printed measure number 428 should be 429.

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 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 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 17#3 String Quartet: I:99; II:64; III:85; IV:69

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#3 String Quartet: I:170; II:92; III:100; IV: 245

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

Haydn Trio Hob Xv 27: I:120; II:71; III:261

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 Opus 13 Wind Quintet:

The parts and score are numbered in the only edition.

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 'Autumn Music' Wind Quintet:

The parts and score are numbered in the only edition.

Higdon Steeley Pause: total:163

Higdon Summer Shimmers: The parts and score are numbered.

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 versions on your score and part to see that they match, and to use the version designated for your group. You can verify versions 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:

I:77; II:72; III:116; IV:61; V:134

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

Katherine Hoover Divertimento: I:160; II:176

Huber, Hans 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

Ichmouratov Opus 63 Wind Quintet:

The parts and score are numbered in the only edition.

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

Ives #1 String Quartet:

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

The Ives Society critical edition (2020) has many differences from the earlier edition (1961). Make sure all players have the same edition. The above measure numbers correspond to the 1961 edition. In the 1961 edition, 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:80; 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; Var. I: 19-42; Var. II: 43-68; Var. III: 69-89; Var. IV: 90-114;

Var. V: 115-139. The clarinet and oboe parts require adjustments in Variation III. In the clarinet part, the first 8 bars (of rest) should be numbered 69a-76a, and the second 8 bars (not rests) should be numbered 69b-76b.

In the oboe part, 32 bars of rest consist in the other parts of two 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 2010 Baerenreiter edition differs from all other editions (including the pre-2010 Baerenreiter edition) and should not be used unless a group unanimously chooses to contend with the notable differences and difficulties in the 2010 edition.

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

Jersild Serenade 'At Spille I Skoven' Wind Quintet:I: 201; II: 98; III: 275

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 Opus 51: I:169; II:54; III:57; IV:60; V:195

Juon Piano Trio Opus 60:I:135; II:90; III:395

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

Gideon 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 conform 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

Korngold Suite: I:153; II:217; III:224; IV:69; V:279

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

Kuhlau Trio Opus 119: I:178; II:54; III:328

Kuhlau Trio Opus 119 For Flute Bassoon And Piano: I:178; II:54; III:328

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

Kurtag Bagatelles: It is not necessary to number the measures.

Kurtag Hommage A Robert Schumann: The parts and score are 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

Liebermann Trio Opus 87: The parts and score are numbered.

Ligeti #1 String Quartet: total:1215

Ligeti Six Bagatelles Wind Quintet:
 I:47; II:45; 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

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:85

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 numbered.

Mathias Wind Quintet:
 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 numbered.

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

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

Mellits Apollo Wind Quintet: The parts and score are numbered.

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.

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 are numbered, but in movement II the parts (but not the score) are misnumbered from measure 35 onward. What is numbered 35 is actually 36; 40 is actually 41; and so on through the end of the movement. Beware of discrepancies between parts and score; there are many errors in parts.

Milhaud Scaramouche: The edition is numbered.

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 make numbering the parts unnecessary.

Moravec (2010) Wind Quintet: The parts and score are 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

Morris Dumbarton Oaks Wind Quintet:

The parts and score are numbered in the only edition.

Otto Mortensen Wind Quintet:

The parts and score are numbered in the only edition.

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:119; 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

Mulsant Wind Quintet: The parts and score are numbered in the only edition.

Musto Sextet: Parts and score numbered.

Nielsen Wind Quintet:

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

In the Trillanium 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 Trillanium 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 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 45: I:261; II:558; III:173; IV:539
Onslow Quintet Opus 58: I:317; II:126; III:153; IV:421
Onslow Quintet Opus 67: I:277; II:312; III:147; IV:327
Onslow Quintet Opus 72:
I:288 (counting last empty bar); II:103; III:196; IV:381
Onslow Septet: I:298; II:315; III:117; IV:294
Orban Wind Quintet: I:136; II:80; III:194 (212 with alternative ending)
Papastavrou St. Nicholas Suite:
I:39; II:92; III:62; IV:63; V:56; VI:64; VII:48; VIII:124; IX:76
Parker Mississippi Five Wind Quintet: The only edition is numbered.
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 numbered.
Piston 3 Pieces: I:79; II:38; III:114
Piston Divertimento For 9 Instruments:
In the only edition (Schirmer), 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
Price #2 String Quartet:
The parts and score are numbered in the only edition. For a list of likely errata compiled by a past CMC group, see <https://cmceast.org/downloads/PriceQuartetNo2TextualIssues.pdf>
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-Jones Tombeau De Couperin Wind Quintet: I: 94; II: 61; III: 128; IV: 228

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 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 Piano Quintet: I:385; II:153; III:206; IV:321

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, so that the movement begins with 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.

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

Rimsky-Korsakov Quintet:

Rochberg To The Dark Wood Wind Quintet: Parts and score are numbered.

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

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

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

Roem 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 Quartet Opus 41: I:178; II:112; III:318; IV:556
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
Scharwenka Piano Quintet: I:403; II:132; III:40; IV:249
Schickele #4 String Quartet:
I:81; II:111; III:47; IV:44; V:110; VI:53; VII:20; VIII:167
Schickele A Year In The Catskills Wind Quintet:
The parts and score are numbered in the only edition.
Schickele Dream Dances: I:29; II:70; III:128; IV:112; V:47
Schifrin La Nouvelle Orleans Wind Quintet:
The parts and score are numbered in the only edition.
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 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 Verklaerte Nacht: total:418
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 Quartettsatz String Quartet: total: 315
Schubert Trio D581:
I:86; II:57; III:66; IV:230
There are two versions of this trio. 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. 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 that are written with repeats in the string parts are written out in the piano score (at least in Edition Peters.) To allow everyone to have the same numbers, the numbers in the piano part should restart with 17b after bar 32, and should restart with 153b after bar 176 in Trio II. Similarly, 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 110: I:259; II:60; III:277; IV:188

Schumann Trio Opus 63: I:241; II:229; III:57; IV:437

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

Clara Schumann 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 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; if using this score, adjust numbering to follow Conference 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 numbered.

Smetana #1 'From My Life' String Quartet:

I:262; II:250; III:97; IV:285

In the last movement, at bar 220, most editions have a two-bar rest in all parts. In the Henle edition, this is a one-bar rest and the movement has only 284 measures.

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:154; II:85; III:136

The above numbers are for the 2018/2021 edition. The 1989 edition has 138 measures in the first movement.

Smyth (1881) String Quartet: I:229; II:144; III:254; IV:237

Smyth (1902) String Quartet: I:234; II:238; III:180; IV:268

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 numbered.
Steinmetz All The Difference Wind Quintet: The parts and score are 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 Opus 2 String Quartet: I:245; II:186; III:120; IV:482
Strauss Piano Quartet: I:321; II:542; III:143; IV:607
Strauss Till Eulenspiegel Einmal Anders!: total:359
Strauss-Carp Till Eulenspiegel!: total:657
Stravinsky 3 Pieces String Quartet: I:48; II:61; III:46
Stravinsky Concertino String Quartet:

215

There are discrepancies between score and parts of the Wilhelm Hansen edition. The passage from rehearsal 13 to rehearsal 15 has measures in 5/4, 6/4, 6/4, 7/4, 8/4, 9/4, 10/4, and 11/4. Each of these should count as one measure; for measure numbering purposes, ignore the dotted barlines that appear in the score within the measures, starting at the second 6/4 measure. Rehearsal 13 should be measure 79 and rehearsal 15 should be measure 87. The parts are inconsistent in this passage; barlines that are dotted in the score may in various parts be dotted, solid, or missing altogether. Rehearsal numbers probably suffice for coaching, but note that in the violin I part, rehearsal numbers 30 and 31 are printed incorrectly as 31 and 32.

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.

Note that score and parts must be purchased separately; the piano part is not a score.

Suk Piano Quartet: I:188; II:123; III:240

Svoboda Summer Trio: The parts and score are numbered.

Szervanszky (1953) Wind Quintet: 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.

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

Some editions contain an eight-bar cut from measures 78 through 85 of the fourth movement. Our measure numbers correspond to the uncut edition, as does the Dover score. To restore the cut, repeat measures 70 through 77.

This repeat is marked in some editions.

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 1951 Aleksandr Goldenweiser edition has measure numbers every 10 bars, but 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

Tomasi Cinq Dances Sacrees Wind Quintet:

The parts and score are numbered in the only edition.

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

Tower Island Prelude Wind Quintet:

The parts and score are numbered in the only edition.

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

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

Turina Trio Opus 35:

I:191; II:252; III:210

In the second movement of the cello part of the Salabert edition, there is a missing bar line in the opening piano cue. The cello enters at measure 5.

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 letters, 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

Vaughan Williams Piano Quintet In D Major:

The Faber edition has both rehearsal letters and measure numbers.

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

Walton Piano Quartet:

I:274; II:236; III:132; IV:394

The first edition (1976) has errors in the printed measure numbers.

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 numbered in the only edition.

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

Wilder #2 Wind Quintet: I:106; II:65; III:101; IV:151

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 numbered International Edition has gaps in the bar numbers at various spots and inconsistencies throughout. If using this edition, renumber it.

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