

# WERKE FÜR KAMMERMUSIK

(Streichinstrumente).

## Septette, Sextette und Quintette.

	Netto Mk. Pf.
Beer, J. A., 1 <sup>er</sup> Concerto (A) av. Quatuor.	6 —
— Introd. et Variations (G) sur un Thème russe av. Quatuor . . . . .	2 —
<b>Cherblanc, J. L.</b> , Op. 3. Fantaisie (G) av. Quintuor . . . . .	2 25
<b>David, Ferd.</b> Op. 2. Introd. et Variations brill. (A) sur un Thème orig. av. Quatuor . . . . .	2 50
<b>Dobrzynski, J. Felix</b> , Op. 20. Quintetto (F) p. 2 V., Alto et 2 Vclles (ou p. 2 Altos et Vclle) . . . . .	6 —
— Op. 39. Sextuor (Es) p. 2 V., Alto, 2 Vclles et Contreb. . . . .	6 —
— Op. 40. 2 <sup>d</sup> Quintetto (Am.) p. 2 Viol., Alto et 2 Vclles . . . . .	5 —
<b>Dotzauer, J. J. F.</b> , Op. 134. Quintuor (Dm) p. 2 Viol., Alto et 2 Vclles .	4 50
<b>Eberwein, C.</b> , Op. 15. Dilettantencon- cert (C) m. Pfte., Fl., 2 Hörner u. Bass.	5 —
<b>Fesca, F. E.</b> , Op. 15. Gr. Quintuor (E) p. 2 V., 2 Altos et Vclle . . . . .	6 —
— Op. 20. Gr. Quintuor (B) p. do . . . . .	6 —
<b>Haumann, T.</b> , Op. 1. 1 <sup>er</sup> Air varié av. 2 V., Alto, Vclle (et Contreb. ad lib.)	2 —
<b>Huf-Desforges</b> , Op. 46. 8 <sup>me</sup> gr. Quintuor (G) p. 2 Viol., Alto, Vclle et B.	3 —
<b>Lafont, C. P.</b> , Op. 24. Ronde d'Emma, varié (D) av. Quatuor . . . . .	2 50
<b>Lubin, L. de St.</b> , Op. 7. Polonaise brill. (E) av. Quatuor . . . . .	2 50
<b>Maurer, L.</b> , Op. 45. 2 Airs variés av. 2 V., Alto et Vclle (Contreb. ad lib.). Liv. 1 (A). Liv. 2 (C) . . . . . à	1 50
— Op. 62. Fantaisie (G) sur des Mo- tifs de l'Opéra: La Muette de Portici, av. Quatuor . . . . .	2 50
<b>Molique, Bernh.</b> , Op. 21. 5tes Con- cert (Am) m. Quintett . . . . .	6 —
<b>Schön, Maur.</b> , Op. 8. Andante et Po- lacca (G) av. Quatuor . . . . .	4 —
<b>Schubert, Franc.</b> , Op. 12. Napolitana. Solo sur des Thèmes napolitaines av. Quatuor . . . . .	3 —
<b>Singer, Maur.</b> , Op. 7. Var. (D) sur un Thème orig. av. Quatuor . . . . .	2 50
<b>Täglichsbeck, Th.</b> , Op. 12. Varia- tions sur un Air styrien av. Quatuor	2 25
— Op. 14. 2 <sup>d</sup> Concertino (E) av. Quatuor	3 50
— Op. 17. Variations brill. (E) sur un Thème orig. av. Quatuor . . . . .	5 50
— Op. 19. Divertissement (A) sur des Motifs fav. de l'Opéra: La Somnambula, av. Quatuor . . . . .	5 50
<b>Veit, W. H.</b> , Op. 1. 1 <sup>er</sup> Quintetto (F) p. 2 V., Alto et 2 Vclles . . . . .	5 50
— Op. 2. 2 <sup>d</sup> Quintetto (A) p. do . . . . .	6 —
— Op. 4. 3 <sup>me</sup> Quintetto (G) p. 2 V., Alto et 2 Vclles (ou 2 Altos et Vcllo)	5 50
— Op. 20. 4 <sup>me</sup> Quintetto (Es) p. 2 V., Alto et 2 Vclles . . . . .	5 50
— Op. 29. 5 <sup>me</sup> Quintetto (A) p. 2 V., 2 Alto et Vclles . . . . .	7 —
<b>Vogel, Ad.</b> , Op. 10. 1 <sup>er</sup> Quintetto p. 2 V., Alto et Vclles (ou p. 2 Altos et Vclle)	6 —
<b>Wassermann, H. J.</b> , Op. 4. Thème original varié (D) av. Quat. . . . .	1 50

## Quartette für zwei Violinen, Viola und Violoncello.

	Netto Mk. Pf.
<b>Abert, J. J.</b> , Op. 25. 1 <sup>stes</sup> Quartet (A)	6 —
<b>Bach, J. S.</b> , 6 Fugues arr. p. Guill. Braun. Liv. 1 . . . . .	2 —
<b>Becker, D. G.</b> , Op. 4. 1 <sup>stes</sup> Quartett (Cm.)	4 50
— Op. 5. 2 <sup>tes</sup> Quartett (Gm.) . . . . .	4 50
— Op. 6. 3 <sup>tes</sup> Quartett (Es) . . . . .	5 —
<b>Bériot, Gh. de</b> , Compos. brill. Cinq Airs var. p. V. av. 2 <sup>d</sup> V., Alto et Basse	
— Op. 1. 1 <sup>er</sup> Air var. (Dm) . . . . .	1 50
— Op. 2. 2 <sup>d</sup> Air var. (D) . . . . .	1 50
— Op. 3. 3 <sup>me</sup> Air var. (E) . . . . .	1 50
— Op. 5. Air montagnard var. (B) . . . . .	1 50
— Op. 7. 5 <sup>me</sup> Air var. (E) . . . . .	1 50
<b>Bliesener, J.</b> , Die Friedensefeier. Eine musikal. Vorstellung (D) . . . . .	3 —
<b>Braun, W.</b> , Op. 13. Deux Quatuors (D, Es)	7 —
<b>Burgmüller, N.</b> , Op. 14. 4 <sup>tes</sup> Quartett (A)	5 50
<b>Dancía, Ch. B.</b> , Op. 48. 5 <sup>me</sup> Quatuor (A)	4 50
— Op. 56. 6 <sup>me</sup> Quatuor (C) . . . . .	4 50
<b>Decker, Const.</b> , Op. 14. 1 <sup>er</sup> Quatuor (Cm) . . . . .	5 25
<b>Dotzauer, J. J. F.</b> , Op. 12. 2 Quatuors (Es, Gm) . . . . .	4 50
— Op. 45. 3 Quatuors (Am., E, G) . . . . .	8 —
<b>Durand, A.</b> , Fantaisie suivie de 2 Airs variés av. 2 <sup>d</sup> V., Alto et Vclle . . . . .	2 50
<b>Fémy, F. J.</b> , Quatuor concertant (B)	3 —
<b>Fesca, F. E.</b> , Op. 14. Quatuor (B)	5 —
<b>Flügel, G.</b> , Op. 23. Quartett No. 1 (Am.)	6 —
<b>Fricke, R.</b> , Op. 1. Quartett. Partitur Stimmen . . . . .	4 50
<b>Ganz, L.</b> , Op. 10. Divertissement (A) av. 2 <sup>d</sup> V., Alto et Vclle . . . . .	2 —
<b>Gerke, C.</b> , Op. 1. Quatuor brill. (A)	4 —
<b>Gross, J. B.</b> , Op. 16. Quatuor No. 2 (F)	4 —
<b>Hänsel, Aug.</b> , Op. 63. Quatuor . . . . .	4 50
— Op. 79. Musikalischer Scherz. Quart.	1 25
<b>Hiller, Ferd.</b> , Op. 12. 1 <sup>er</sup> Quatuor (G)	4 —
— Op. 13. 2 <sup>d</sup> Quatuor (Hm) . . . . .	4 —
<b>Hörger, G.</b> , Op. 3. Introd. et Varia- tions (A) av. 2 <sup>d</sup> V., Alto et Vclle . . . . .	1 50
<b>Kaczkowski, J.</b> , Op. 22. Souvenir d'Her- manovice. 4 <sup>me</sup> Air var. (D) av. 2 <sup>d</sup> V., Alto et Vclle . . . . .	1 50
<b>Kirchner, Theod.</b> , Op. 20. Quartett. Partitur . . . . .	4 50
Stimmen . . . . .	9 —
— „Nur Tropfen“ Ganz kleine Stücke f. Streichquart. Partitur u. Stimmen	5 —
<b>Lachner, Ignaz</b> , Op. 74. Quartett . . . . .	7 —
<b>Laron, C. P.</b> , Op. 5. 3 <sup>me</sup> Air varié (A) av. 2 <sup>d</sup> V., Alto et Vclle . . . . .	1 25
<b>Marschner, H.</b> , Der Vampyr. Oper ein- ger. v. Präger. Akt 1, 2 . . . . . à	10 50
Ouv. daraus . . . . .	2 —
<b>Mathaei, A.</b> , Op. 8. Variazioni (G) con 2 <sup>do</sup> V., Alto et Vcllo . . . . .	1 50
— Op. 10. Variations (E) av. do . . . . .	1 50
<b>Maurer, L.</b> , Deux Morceaux de Salon av. 2 <sup>d</sup> V., Alto et Basse:	
— Op. 80. Air de Bellini var. (C) . . . . .	1 50
— Op. 81. Boléros (B) . . . . .	1 50
<b>Mendelssohn-Bartholdy, F.</b> , Op. 4. Quartett (Fm.) arr. nach der Sonate f. Pfte. u. V. von F. W. Eichler. . . . .	4 —

## Quartette für zwei Violinen, Viola und Violoncello.

	Netto Mk. Pf.
<b>Mendelssohn-Bartholdy, F.</b> , Op. 12. Grosses Quartett (Es). Partitur . . . . .	3 —
Stimmen . . . . .	4 —
<b>Mielck, E.</b> Quartett in Gmoll . . . . .	9 —
<b>Molique, B.</b> , Op. 18. 3 Quatuors. No. 1 (F). No. 2 (C). No. 3 (Es) . . . . . à	5 50
<b>Mühlenbruch, H.</b> , Op. 1. Quatuor brill.	3 —
<b>Nicola, C.</b> , 2 Quatuors No. 1. (Es). No. 2 (B) . . . . . à	3 50
<b>Pape, L.</b> , Op. 10. 2 <sup>tes</sup> Quartett (Es)	4 —
<b>Popper, D.</b> Streichquartett in Cmoll Partitur . . . . .	4 50
Stimmen . . . . .	9 —
<b>Präger, H. A.</b> , Op. 43. 3 nouveaux Quatuors (Es, F, G) . . . . .	10 —
<b>Reinecke, C.</b> , Op. 16. Quartett (Es)	5 —
— Op. 30. 2 <sup>tes</sup> Quartett (F) . . . . .	5 —
<b>Reissiger, C. G.</b> , Ouvertüre einger. von G. von Ruf.	
— Op. 68. Libella . . . . .	2 50
— Op. 80. Der Ahnenschatz . . . . .	2 50
— Op. 170. Adèle de Foix . . . . .	2 50
<b>Rossini, G.</b> , 5 Quatuors originaux . . . . .	9 —
do. einzeln No. 1. (Em.), No. 2 (A). No. 3 (B). No. 4 (Es) No. 5 (E) à	2 —
<b>Scaramelli, Guis. A. de</b> , Op. 10. Introd. e Variaz. con altro Viol., Viola e Basso	2 25
<b>Skraub, Fr.</b> , Op. 24. 1 <sup>er</sup> Quatuor . . . . .	5 —
<b>Spring, M.</b> , Op. 2. 2 Quatuors (D, A)	5 —
<b>Stiévenard, Al.</b> , Op. 45. Air varié (E) du petit Savoyard av. 2 <sup>d</sup> V., A. et B.	2 —
<b>Stör, C.</b> Walzer-Idyll f. Quartett . . . . .	4 —
<b>Strauss, Jos.</b> , Op. 3. Quatuor brill. (A)	5 —
— Op. 6. 2 <sup>d</sup> Potpourri (F) av. 2 <sup>d</sup> V., Alto et Vclle . . . . .	2 —
<b>Thomas, A.</b> , Op. 1. 1 <sup>er</sup> Quatuor (G)	4 —
<b>Veit, W. H.</b> , Op. 3. 1 <sup>er</sup> Quatuor (Dm.) sur l'Hymne national russe . . . . .	4 50
— Op. 5. 2 <sup>d</sup> Quatuor (E) . . . . .	4 50
— Op. 16. 4 <sup>me</sup> Quatuor (Gm.) . . . . .	7 —
<b>Verhulst, J. J. H.</b> , Op. 6. 2 Quatuors. No. 1 (Dm.). No. 2 (As) . . . . . à	5 50
— Op. 21. 3 <sup>tes</sup> Quartett (Es) . . . . .	6 —
<b>Voigt, J. G. H.</b> , Op. 20. 3 Quatuors dieselb. einzeln: No. 1 (G). No. 2 (Dm.) à	3 —
3 (Fm.) . . . . .	2 —
<b>Winter, P.</b> , Das unterbrochene Opfer- fest. Oper arr. v. H. A. Präger . . . . .	12 —

## Trios für Violine, Viola u. Violoncello.

<b>Beethoven, L. v.</b> , Op. 9. 3 Trios, Netto No. 1 (Es). No. 2 (G). No. 3 (Em.) à	3 —
<b>Eichberg, Jul.</b> , Op. 23. 5 Skizzen. (Allegro spiritoso. Andantino quasi Allegretto. Waldnacht. Märchen. Genuesisches Ständchen) . . . . .	4 —
<b>Präger, H. A.</b> , Op. 42. 3 grands Trios concertants. No. 1, 2, 3 . . . . . à	3 50

## Trios für zwei Violinen u. Violoncello.

<b>Lachner, Ignaz</b> , Op. 77. Die gute, Netto alte Zeit. Musikalischer Scherz. . . . .	2 50
<b>Ries, Hubert</b> , Op. 25. Drei instruc- tive Trios. No. 1 (Gm.). No. 2 (D). No. 3 (Es) . . . . . à	3 —

Eigentum des Verlegers.

Den Verträgen gemäss eingezeichnet.

Leipzig, Friedrich Hofmeister.

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SHELL

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# QUARTETT.

## ERSTE VIOLINE.

Ign. Lachner, Op. 74.

Allegro moderato. ♩. = 76.

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

ERSTE VIOLINE.

*f* *p* *p* *mf* *p* *cresc.* *f* *pp* *f* *p* *schertz.* *pp* *f* *p* *p* *f* *p* *D* *p* *f* *1*

ERSTE VIOLINE.

The musical score for the first violin part consists of ten staves of music. The key signature is two sharps (D major or F# minor) and the time signature is 4/4. The score includes various dynamics such as *p*, *f*, *ff*, *cresc.*, *dim.*, *mf*, and *pp*. There are also articulations like accents, slurs, and a trill (*tr.*). A triplet of eighth notes is marked with a '3' above it. The music is characterized by rapid sixteenth-note passages and sustained chords.

ERSTE VIOLINE.

The musical score for the first violin part on page 5 is written in G major. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music starts with a dynamic marking of *p* (piano) and includes various rhythmic figures, including sixteenth and thirty-second notes. A section marker 'G' is placed above the first staff. The second staff continues the melodic line with dynamic markings of *p* and *f* (forte). The third staff features a *pp* (pianissimo) marking and a *f* marking. The fourth staff has a *f* marking and a first ending bracket labeled '1'. The fifth staff has a *mp* (mezzo-piano) marking. The sixth staff begins with a section marker 'H' and a *p* marking. The seventh staff has a *p* marking and a *mf* (mezzo-forte) marking. The eighth staff has a *p* marking, a *cresc.* (crescendo) marking, and a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *ff* (fortissimo) marking and a first ending bracket labeled '1'. The score includes various performance instructions such as accents, slurs, and dynamic markings throughout.

ERSTE VIOLINE.

The first system consists of five staves of music. The first staff begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic marking. The second and third staves continue with a mezzo-forte (*mf*) dynamic. The fourth staff features a piano (*p*) dynamic followed by piano-piano (*pp*) and forte (*f*) dynamics. The fifth staff starts with piano (*p*), then piano-piano (*pp*), and ends with forte (*f*).

♩ = 54.

ANDANTE.

The second system begins with the tempo marking "ANDANTE" and a 3/4 time signature. It consists of two staves of music, both marked with piano (*p*) and mezzo-forte (*mf*) dynamics.

The third system consists of two staves of music, both marked with piano (*p*) and mezzo-forte (*mf*) dynamics.

The fourth system consists of one staff of music, marked with piano (*p*) dynamics.

The fifth system consists of one staff of music, marked with piano (*p*) dynamics.

A

The sixth system begins with a section marked "A". It consists of one staff of music with dynamics ranging from mezzo-forte (*mf*) to piano (*p*).

The seventh system consists of one staff of music, marked with piano (*p*), forte (*f*), and diminuendo (*dim.*) dynamics.

ERSTE VIOLINE.

*dolce*  
*con*

*espress.*

**B**  
*pp* *cresc.*

*f* *p* *f*

*f* *p*

*f* *cresc.*

*un poco più mōto.* *f* *p*

**C**  
*f* *dim.* *p* *f*

*dim.* *p* *pp*

*f* *f* *dim.* *p*

*f* *dim.* *p*

ERSTE VIOLINE.

*ff ben marcato*

*f*

*p*

*Tempo 10*

*mf*

*p*

*mf*

*p*

*mf*

*cresc.*

*f*



ERSTE VIOLINE.

The musical score for the first violin part on page 9 consists of ten staves of music in G major. The notation includes various dynamics and performance markings:

- Staff 1: *p* (piano) and *f* (forte).
- Staff 2: *dim.* (diminuendo), *p*, and a marking 'E' above the staff.
- Staff 3: *dolce* (dolce) and *m.v.* (moderato vivace).
- Staff 4: *p*.
- Staff 5: *cresc.* (crescendo), *f*, and *p*.
- Staff 6: *p*, *f*, *F* (fermo), *con espress.* (con espressione), *p*, and *dolce*.
- Staff 7: *pp* (pianissimo).
- Staff 8: *f*, *pp*, and *mf* (mezzo-forte).
- Staff 9: *p* and *pp* *morendo* (morendo).

ERSTE VIOLINE.

Allegro molto.  $\text{♩} = 76.$

SCHERZO.

1. 2. 1

*tr.* *p*

*f* *tr.* *dim.* *p*

*f* *p* *f* *p*

*tr.* *f* *pizz.* *tr.* *arco* *ff*

*Fine.* *p*

*sch.* *p* *f* *p*

ERSTE VIOLINE.

1

*p*

Allegro.  $\text{♩} = 112.$

Scherzo D.C. al Fine.

FINALE.

*f* *p*

*f* *p*

*p* *p* *f* *p* *ff*

*f* *p*

*p* *p*

*p* *p*

*m.v.*

A

B 0 4

ERSTE VIOLINE.

mf p

f

ff p

cresc. f p

mf p

f

ERSTE VIOLINE.

The musical score for the first violin part on page 13 is written in D major. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is characterized by intricate patterns of eighth and sixteenth notes, often grouped with slurs. Dynamics are indicated throughout, including fortissimo (ff), piano (p), and pianissimo (pp). Trills (tr) are used in several measures. Chord symbols 'D' and 'E' are placed above the staves to indicate harmonic changes. The score concludes with a final measure marked with the number '4'.

ERSTE VIOLINE.

The musical score for the first violin part on page 14 is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features various dynamics including *mf*, *f*, *p*, *pp*, and *cresc.* There are also trills and slurs throughout the piece.



# QUARTETT.

## ZWEITE VIOLINE.

Allegro moderato.  $\text{♩} = 76$ .

Ign. Lachner, Op. 74.

*f* *p* *f*  
*p* *mf* *pp* *mf*  
*p* *f*  
*p* *mf*  
*A* *p* *f* *p*  
*f* *p* *cresc.*  
*p* *mf* *p*  
*B* *mf* *f*  
*p*



ZWEITE VIOLINE.

The musical score for the second violin part, page 3, is written in D major and consists of ten staves. The key signature has two sharps (F# and C#). The score includes various dynamics and performance markings:

- Staff 1: *mp*, *f*, *p*
- Staff 2: *p*
- Staff 3: *p*
- Staff 4: *C*, *mf*, *p*, *cresc.*, *f*
- Staff 5: *p*, *pp*, *f*
- Staff 6: *pizz.*, *p*, *1 arco*, *p*
- Staff 7: *f*, *p*, *f*
- Staff 8: *D*, *p*
- Staff 9: *f*, *p*, *f*

ZWEITE VIOLINE.

*p* *f* *p* *f* *ff* *p* *cresc.* *f* *f* *p* *mf* *pp* *f* *pp* *p* *f* *pp* *f* *p* *G* *mf* *p* *f* *p* *f* *p* *pp* *f*

ZWEITE VIOLINE.

The musical score for the second violin part on page 5 is written in D major (two sharps) and consists of 13 staves. The dynamics and performance markings are as follows:

- Staff 1: *ff*
- Staff 2: *mp*
- Staff 3: *f*
- Staff 4: *H*, *p*
- Staff 5: *mf*, *p*, *cresc.*, *f*
- Staff 6: *f*
- Staff 7: *I 1*
- Staff 8: *ff*, *p*, *mf*
- Staff 9: *mf*
- Staff 10: *p*, *mf*
- Staff 11: *pp*, *f*
- Staff 12: *pp*, *ff*

ZWEITE VIOLINE.

$\text{♩} = 54.$

ANDANTE.

The musical score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'ANDANTE' and the metronome marking is  $\text{♩} = 54.$ . The music is written in a single melodic line. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). There are also markings for *cresc.* (crescendo) and *pp*. The score includes two sections labeled 'A' and 'B'. Section 'A' begins at the start of the fourth staff and ends at the end of the fifth staff. Section 'B' begins at the start of the eighth staff and ends at the end of the ninth staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final *f* dynamic marking.

ZWEITE VIOLINE.

**C** *un poco più moto*

*ff* *p* *cresc. ff* *dim.* *p*

*ff* *dim.* *p* *pp*

*ff* *dim.* *p*

*ff* *dim.* *p* *ff ben*

*marcato* *tr*

*tr* *tr* *tr* *tr* *tr* *tr*

**D** *pizz.*

*Tempo 1<sup>o</sup>* *arco* *p* *mf* *p*

*mf* *p* *mf*

*cresc.* *mf*

*p*

ZWEITE VIOLINE.

*m.v. E*  
*p con espress.*

*p*

*cresc.*

*f*

*p*

*f*

*p*

*f*

*pp*

*pizz.*

*arco*

*mf*

*morendo*

*p*

*pp*

**SCHERZO.** *Allegro molto. ♩ = 76.*

*p* *sempre staccato.*

*tr*

*f*



ZWEITE VIOLINE.

Allegro.  $\text{♩} = 112.$

FINALE.

The musical score consists of 12 staves of music in G major (two sharps) and 2/4 time. The tempo is marked 'Allegro' with a metronome marking of 112 quarter notes per minute. The piece is labeled 'FINALE'. The score includes various dynamic markings: *f* (forte), *p* (piano), *ff* (fortissimo), and *mf* (mezzo-forte). It also features articulation marks such as accents, slurs, and a trill (*tr*). Section markers 'A', 'B 1', and 'C' are placed above the staves. The score concludes with a double bar line and a final *ff* marking.



ZWEITE VIOLINE.

The musical score for the second violin part on page 11 is written in D major and consists of 12 staves. The notation includes various dynamics and performance markings:

- Staff 1: *p*, *cresc.*
- Staff 2: *f*, *p*
- Staff 3: *mf*, *p*
- Staff 4: *f*
- Staff 5: *f*
- Staff 6: *f*
- Staff 7: *f*
- Staff 8: *ff*
- Staff 9: *pp*, *D*
- Staff 10: *f*, *p*
- Staff 11: *f*, *p*
- Staff 12: *p*, *p*, *p*

ZWEITE VIOLINE.

The musical score for the second violin part on page 12 is written in D major (two sharps) and consists of 12 staves. The dynamics and markings are as follows:

- Staff 1: *f*
- Staff 2: *p*
- Staff 3: *p*
- Staff 4: *p*, **E**
- Staff 5: *mf*
- Staff 6: *f*, *p*, *mf*
- Staff 7: *f*
- Staff 8: *ff*
- Staff 9: *pp*, **F**, *cresc.*
- Staff 10: *f*, *p*
- Staff 11: *f*
- Staff 12: *f*



# QUARTETT.

## VIOLA.

Ign. Lachner, Op. 74.

Allegro moderato. ♩. = 76.

The musical score for the Viola part is written in D major (two sharps) and 6/8 time. The tempo is marked 'Allegro moderato' with a quarter note equal to 76 beats. The score consists of ten staves of music. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Articulations include accents and slurs. There are two marked sections: 'A' and 'B'. Section 'A' begins at the start of the sixth staff. Section 'B' begins at the start of the ninth staff. The score concludes with the instruction 'con espress.' and 'm.v.' (more vivace).

VIOLA.

The musical score for Viola on page 3 is written in G major (one sharp) and 3/4 time. It consists of ten staves of music. The first staff begins with a dynamic of *p*. The second staff is marked with a rehearsal sign **C** and contains dynamics *mf*, *p*, *cresc.*, and *f*. The third staff continues the piece. The fourth staff includes dynamics *p*, *pp*, and *f*. The fifth staff is marked with *pizz.* and *p*, followed by *arco* and *p*. The sixth staff includes *pp*. The seventh staff includes *f*, *mf*, and *p*. The eighth staff is marked with a rehearsal sign **D** and contains dynamics *mf*, *p*, *mf*, and *p*. The ninth staff includes *mf* and *p*. The tenth staff is marked with a rehearsal sign **E** and contains dynamics *p* and *f*. The score concludes with a final staff.

VIOLA.

The musical score for Viola on page 4 consists of 12 staves of music. The key signature is D major (two sharps) and the time signature is 2/4. The score includes various dynamics such as *f*, *p*, *mf*, and *pp*, as well as a *cresc.* marking. There are several trills (*tr*) and slurs throughout the piece. A first ending bracket is indicated in the 11th staff. The music is written in a standard staff with a treble clef and a key signature of two sharps.

VIOLA.

mp

*con espress.*

p

mf

mp

p

cresc.

f

H

I

p

mf

p

p

mf

pp

f

p

p

pp

ff

VIOLA.

♩ = 54.

ANDANTE.

First line of music. Dynamics: *p*, *mf*.

Second line of music. Dynamics: *p*, *mf*, *p*.

Third line of music. Dynamics: *p*, *mf*, *p*.

Fourth line of music. Dynamics: *p*, *mf*, *p*. Marking: **A**.

Fifth line of music. Dynamics: *mf*, *p*, *p*.

Sixth line of music. Dynamics: *f*, *dolce*, *m.v. con espress.*, *p*.

Seventh line of music. Dynamics: *p*.

Eighth line of music. Dynamics: *p*.

Ninth line of music. Dynamics: *pp*. Marking: **B**.

Tenth line of music. Dynamics: *cresc.*, *f*.

Eleventh line of music. Dynamics: *p*, *f*.

Twelfth line of music. Dynamics: *p*, *f*.

Thirteenth line of music. Dynamics: *p*, *ff*.



VIOLA.

2 *C* un poco più moto.

*ff* *p* *cresc.* *ff* *dim.* *p*

*ff* *dim.* *p* *pp*

*ff* *dim.* *p* *ff*

*dim.* *p* *ff* *ben marcato*

*tr* *btr*

*tr* *tr* *tr* *tr* *tr* *tr*

*D* *f* *1 pizz.* *1*

*Tempo 1º arco* *p* *mf* *p*

*mf* *p*

*mf*

*p* *cresc.* *f*

*p* *f*

VIOLA.

E

*p*

*p*

*p*

*cresc.*

*f*

*p*

*p*

*f*

*p*

*F*

*p*

*pp*

*pizz.*

*arco*

*f*

*p*

*mf*

*morendo*

*p*

*pp*

*Allegro molto.*

SCHERZO.

*p sempre staccato*

1.

2.

VIOLA.

*f*

*p*

*f*

*p*

*f*

*pizz.*

*arco*

*f*

*Fine.*

*schertz.*

*p m.v.*

*f*

*p*

Scherzo D.C. al Fine.

VIOLA.

Allegro.  $\text{♩} = 112.$

FINALE.

2 *p*

1 *p*

*tr* *p* *p* *p*

*ff*

A *p* *p*

*p*

*mf*

B *p* *f*

C *ff*

VIOLA.

The musical score for Viola on page 11 consists of 12 staves of music in G major (one sharp) and 2/4 time. The piece begins with a dynamic of *p* (piano) and includes a *cresc.* (crescendo) marking. The first staff features a melodic line with a slur and a first ending bracket. The second staff starts with a forte *f* dynamic and includes a first ending bracket. The third staff is marked *mf p* (mezzo-forte piano) and contains a complex rhythmic pattern. The fourth staff is marked *f* (forte) and continues the melodic development. The fifth staff features a slur and a first ending bracket. The sixth staff includes a slur and a first ending bracket. The seventh staff is marked *ff* (fortissimo) and features a complex rhythmic pattern. The eighth staff is marked *pp* (pianissimo) and includes a dynamic accent and a first ending bracket. The ninth staff is marked *f* (forte) and includes a first ending bracket. The tenth staff is marked *p* (piano) and includes a first ending bracket. The eleventh staff is marked *p* (piano) and includes a trill (*tr*) and a first ending bracket. The twelfth staff is marked *p* (piano) and includes a first ending bracket.

VIOLA

*f*

*ff*

*p*

*E*

*mf*

*f*

*mf*

*pp*

*cresc.*

*f*

*p*

*f*

*f*

148917

# QUARTETT

für

zwei Violinen, Viola

und

Violoncello

componirt

und

Herrn Adolph Bockmann

gewidmet

von

# IGNAZ LACHNER.

OP. 74.

Pr. Rthr. 2, 10  
Mk. 7.

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M  
452  
L138

# QUARTETT.

## VIOLONCELL.

Allegro moderato. ♩. = 76.

Ign. Lachner, Op. 74.

The musical score for the Violoncello part is written in bass clef with a key signature of two sharps (D major) and a 6/8 time signature. The tempo is marked "Allegro moderato" with a quarter note equal to 76 beats per minute. The score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic. The second staff includes piano (*p*), mezzo-forte (*mf*), and piano-piano (*pp*) dynamics. The third staff features piano (*p*) and forte (*f*) dynamics. The fourth staff includes piano (*p*), mezzo-forte (*mf*), and piano (*p*) dynamics. The fifth staff is marked with a section letter "A" and includes forte (*f*) and piano (*p*) dynamics. The sixth staff includes piano (*p*), crescendo (*cresc.*), piano (*p*), and mezzo-forte (*mf*) dynamics. The seventh staff includes piano (*p*) and forte (*f*) dynamics, with a first ending bracket labeled "1" and a section letter "B". The eighth staff continues with piano (*p*) dynamics. The ninth staff includes mezzo-piano (*mp*) and forte (*f*) dynamics, with a "pizz." (pizzicato) marking. The tenth staff continues with mezzo-piano (*mp*) dynamics.



VOLONCELL.

The musical score for Violoncell consists of ten staves of music in a key signature of two sharps (F# and C#). The notation includes various dynamics and performance instructions:

- Staff 1: *C* *arco*, *mf*, *p*, *cresc.*, *f*
- Staff 2: *p*
- Staff 3: *f*, *pizz.*, *p*, *arco*, *p*
- Staff 4: *pp*
- Staff 5: *f*, *p*, *f*
- Staff 6: *D*, *p*, *p*, *p*, *mf*, *p*
- Staff 7: *mf*, *p*, *f*
- Staff 8: *E*, *f*
- Staff 9: *f*
- Staff 10: *cresc.*, *f*, *3*

VIOLONCELL.

The musical score for Violoncell consists of 12 staves of music in a key signature of two sharps (F# and C#). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a forte (*f*) dynamic and a first ending bracket. The second staff features mezzo-forte (*mf*) and pianissimo (*pp*) dynamics. The third staff continues with forte (*f*) dynamics. The fourth staff includes a trill (*tr*) and a first ending bracket, with dynamics ranging from piano (*p*) to forte (*f*). The fifth staff starts with piano (*p*) and forte (*f*) dynamics. The sixth staff features forte (*f*) dynamics. The seventh staff begins with forte (*f*) and includes a first ending bracket. The eighth staff has mezzo-piano (*mp*) and forte (*f*) dynamics, with a marking for *H pizz.* (likely *Harmonics pizzicato*). The ninth staff continues with mezzo-piano (*mp*) dynamics. The tenth staff includes mezzo-forte (*mf*) and piano (*p*) dynamics, with a marking for *arco* (arco). The eleventh staff features forte (*f*) dynamics and a first ending bracket. The twelfth staff concludes with forte (*f*) dynamics.

VIOLONCELL.

Violoncello musical score, first system (measures 1-10). The music is in bass clef with a key signature of two sharps (D major). It begins with a dynamic marking of *ff* and a first finger fingering (*I*) above the staff. The dynamics fluctuate, including *p*, *mf*, *f*, and *pizz.* (pizzicato). The notation includes various rhythmic values and articulation marks.

ANDANTE.

Violoncello musical score, second system (measures 11-20). The tempo is marked *ANDANTE.* and the time signature is 3/4. The music continues in bass clef with a key signature of two sharps. Dynamics include *p*, *mf*, and *f*. The notation features a variety of rhythmic patterns and articulation. A section marked *A* begins in measure 17. The system concludes with a *pizz.* (pizzicato) marking.

VIOLONCELL.

Musical score for Violoncello, page 6. The score consists of 12 staves of music in bass clef, key of D major, and 3/4 time signature. The music features various dynamics and articulations.

- Staff 1: *pp arco*, *cresc.*
- Staff 2: *f >*, *p*, *f*
- Staff 3: *p*, *f*
- Staff 4: *ff*, *ff*
- Staff 5: *1 pizz.*, *2 arco*, *un poco più moto*, *mf*, *ff*, *dim.*, *p*, *ff*
- Staff 6: *dim.*, *p*, *ff*, *dim.*, *p*, *ff*
- Staff 7: *dim.*, *p*, *ff*, *dim.*, *p*
- Staff 8: *ff ben marcato*, *tr*
- Staff 9: *btr*
- Staff 10: *f*
- Staff 11: *D*

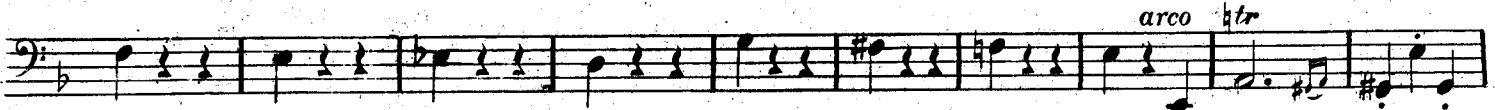
VOLONCELL:

1 pizz. <sup>0</sup> Tempo 1º <sub>0</sub>  
*p* arco *mf*  
*p* *mf* *p*  
*mf* *cresc.*  
*f* *p*  
**E** *pizz.*  
*f* *p*  
*arco* *p* *cresc.* *f*  
**F** *p*  
*pp*  
*pizz.* *f* *p*  
*arco* *mf* *p* *pp* *morendo*

VIOLONCELL.

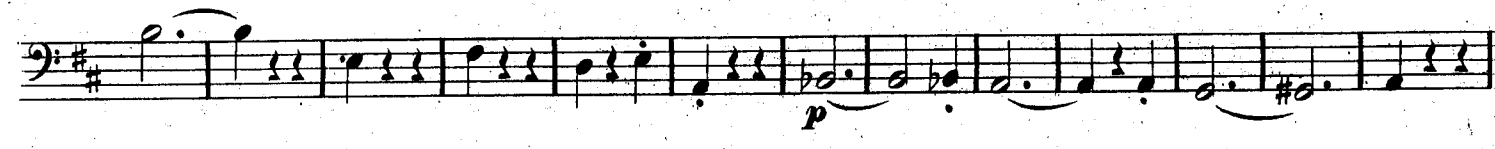
Allegro molto.  $\text{♩} = 76.$

SCHERZO. 









Scherzo D.C. al Fine.

VIOLONCELL.

Allegro.  $\text{♩} = 112$ .

FINALE.

2

*p*

1

*p*

*p* *f* *p* *p* *ff*

*p* *f* *p* *p* *ff*

A

*p*

*p*

B 3

*mf* *p*

*f*

C

*ff*

1

*p* *f*

VIOLONCELL.

The musical score consists of ten staves of music in the bass clef, with a key signature of two sharps (F# and C#). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a *p* dynamic. The second staff includes *mf*, *p*, and *f* markings. The third staff has a *pp* marking. The fourth staff is a treble clef staff with a *p* marking. The fifth staff features fingerings 1, 2, and 3. The sixth staff features fingerings 4, 5, 6, and 7. The seventh staff includes a *f* marking, a *pp* marking, and a 'D' dynamic marking. The eighth staff has a *f* marking and a *p* marking. The ninth staff has a *p* marking. The tenth staff has a *f* marking and includes accents (>) over several notes.



VOLONCELL.

The musical score consists of ten staves of music in bass clef with a key signature of two sharps (F# and C#). The notation includes various dynamics such as *ff*, *p*, *mf*, *f*, *pp*, and *cresc.*. There are also performance markings like *3*, *1*, and *b*. The music features a mix of melodic lines and rhythmic patterns, including some triplet-like figures.

Shirley Music Co. 6/17/29 p. 2. 13

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