

No. 948/950

Anton Hegner

Quartett in Bdur

für

2 Violinen, Viola und Violoncell

Op. 13

Violine I

Verlag von
BREITKOPF & HÄRTEL

in
LEIPZIG.

Kompositionen

— von —

Anton Hegner

- Op. 2. **Romanze** in Ddur für Violoncell und Pianoforte 2 60
- Op. 13. **Quartett** in Bdur für 2 Violinen, Viola und Violoncell. Stimmen =
4 Hefte (K. M. 948/50). je n. — 90
- Op. 14. **Phantasie** in Gmoll für Violoncell. 1 —
- Op. 16. **Gavotte** Nr. 1 in Ddur für Violoncell und Pianoforte 2 60
— Für Violine und Pianoforte 2 60
- Op. 20. **Suite** in Ddur für Violoncell und Pianoforte 4 50
- Op. 24. **Devotion** in Amoll für Violine und Pianoforte 1 30
— Für Violoncell und Pianoforte. 1 30

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Leipzig·Brüssel·London·New York

Quartett

für 2 Violinen, Viola und Violoncell.

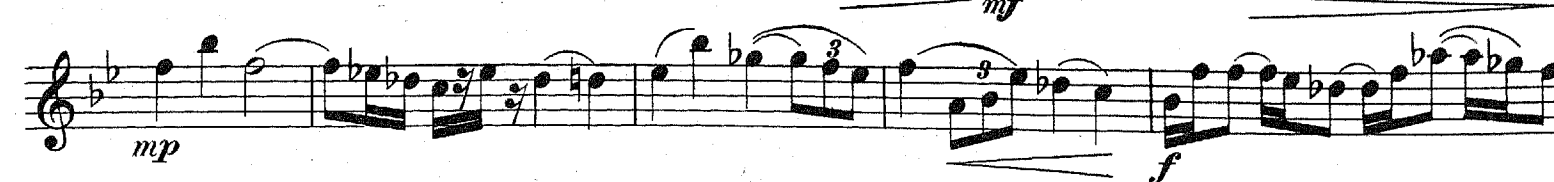
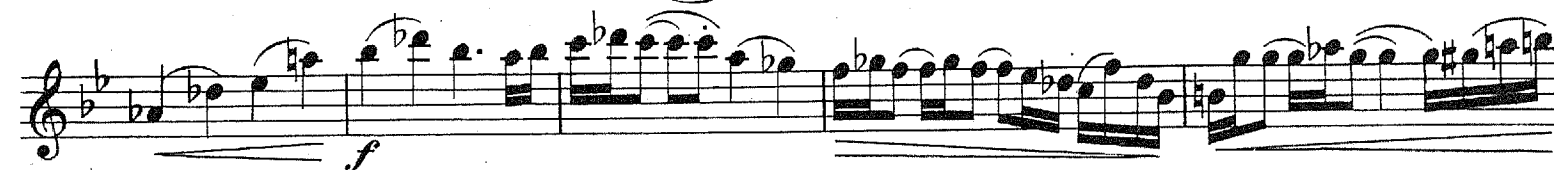
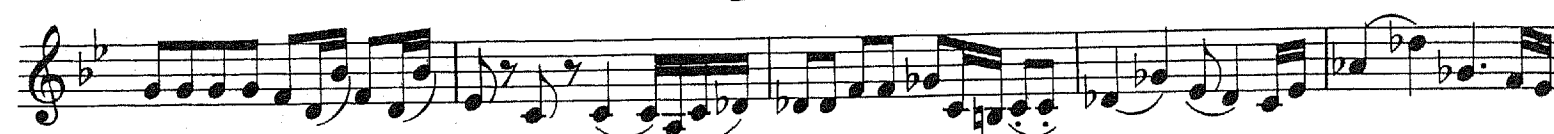
Violine I.

Anton Hegner, Op. 13.

Andante sostenuto.



Allegro moderato.



pp

mf

p

dim.

pp

sf

p

cresc.

mf

f

p

f

p

f

mp

mf

f

sf

p

f ten.

poco accel.

Più mosso.

mf

f

ff

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Violine I.

Allegretto moderato.

mp *p espressivo*

cresc. *f* *dim.*

pizz. *arco* *E* *mf* *cresc.*

f *pp* *pp*

cresc. *f*

F *mf* *f*

1 *dim.*

pp

Un poco meno.

p

1 *mp* *mf*

cresc. *f cresc.*

ff *G*

pp *ppp*

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Violine I.

5

Scherzo. Presto.

pizz. *arco*

p *pp dim.* *ppp* *ritard.* *morendo*

mf *p* *mf* *p* *pp*

cresc. *f* *ff*

mf *cresc.* *f*

cresc.

ff

pp

Poco meno.

mf

H Tempo I.

cresc. *f*

cresc. *ff*

cresc.

fff

Scherzo D. C. senza replica al

K. M. 948/50.

Violine I.

Rondo.
Vivace.

p *mf* *mp* *mf* *cresc.* *f* *dim.* *mp* *mf* *f* *p* *mp* *mf* *f* *ff* *dim.* *p* *mf* *dim.*

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pp *mp* *pizz.* *M* *arco* *mf* *f* *dim.* *mf* *N* *pp* *mf* *cresc.* *f* *ff* *cresc.* *fff*

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ANTON HEGNER.

- Preis
- Op. 2. **Romance** in Ddur, für Violoncell u. Klavier. (Breitkopf & Härtel, Leipzig) 2 M 60 P
 Dasselbe in Cdur, für Violine und Klavier. } (Carl Fischer, New York) { 2 M 60 P
 Dasselbe, für Violin-Solo und Orchester. Stimmen. } 4 M — P
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- Op. 12. **Konzert-Variationen** für Violoncell und Klavier. } 6 M — P
 a) Scherzo } aus den Variationen Op. 12. } (Carl Fischer, New York.)
 b) à la Tarantelle }
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 (Breitkopf & Härtel, Leipzig) je — M 90 P
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- Op. 15. **Sehnsucht** für Violoncell und Klavier.
 Dasselbe, für Violine und Klavier.
- Op. 16. **Gavotte**, Nr. 1, Ddur, f. Violoncell u. Klavier. } (Breitkopf & Härtel, Leipzig) { 2 M 60 P
 Dasselbe für Violine und Klavier. } 2 M 60 P
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 (Wilhelm Hansen, Leipzig. G. Schirmer, New York) 7 M — P
 a) Andante Recitativo } aus dem Konzert Op. 17.
 b) Canzonetta }
- Op. 18. **Lied** (I love thee) für Sopran mit Klavier- und Violoncell- oder Violinbe-
 gleitung. (Breitkopf & Härtel, New York) 4 M — P
- Op. 19. **La Séparation** in Emoll, für Violoncell und Klavier } (Carl Fischer, { 1 M 30 P
 Dasselbe in Gmoll, für Violine und Klavier } New York.) { 1 M 30 P
- Op. 20. **Suite** für Violoncell und Klavier. } (Breitkopf & Härtel, Leipzig) 4 M 50 P
 (Serenade. Mazurka. Capriccio. }
- Op. 21. **Deux Morceaux** f. Violoncell u. Klavier. } (Novello & Co., { 3 M 50 P
 Dasselbe, für Violine und Klavier. } London) { 3 M 50 P
 a) Berceuse.
 b) Gavotte Nr. 2 in Dmoll.
- Op. 22. **Valse gracieuse** für Violoncell und Klavier. } (Carl Fischer, New York) { . . 2 M — P
 Dasselbe in Cdur für Violine und Klavier. } . . 2 M — P
- Op. 23. **Konzert** Nr. 2, Dmoll für Violoncell und Klavier.
- Op. 24. **Devotion** für Violoncell und Klavier. } (Breitkopf & Härtel, Leipzig) { 1 M 30 P
 Dasselbe, für Violine und Klavier. } 1 M 30 P
- Op. 25. **Zwei Skizzen** für Violoncell und Klavier.
- Op. 28. **Menuett-Pastorale** für Violoncell und Klavier. } (G. Schirmer, New York) { . . 2 M — P
 Dasselbe, für Violine und Klavier. }
 Dasselbe, für Orchester. }
- Op. 29. **Acht ausgewählte Kompositionen**, arrangiert f. Violonc. u. Klavier. (Carl Fischer, New York.)
 (Tschaikowsky, Grieg, Brahms, Schumann, Bohm, Simonetti, de Cui, Sullivan). 1 M 30 P
- Op. 30. **25 sehr leichte Melodien** für Violoncell und Klavier, mit 25 kleinen Übungen
 in der ersten Lage. (Carl Fischer, New York) 4 M — P
- Op. 31. **25 leichte Melodien** für Violoncell und Klavier, mit 25 kleinen Übungen in
 der ersten Lage. (Carl Fischer, New York.) 4 M — P
- Op. 32. **Erstes Solo-Repertoire** für angehende Violoncellisten. 12 Phantasien in der
 ersten Lage. (Carl Fischer, New York) 4 M — P
- Op. 33. **25 Melodien** für Violoncell und Klavier, mit 25 kleinen Übungen in der ersten
 Lage. (Carl Fischer, New York) 4 M — P
- Op. 34. **Zehn Bearbeitungen** für Violoncell und Klavier. (Carl Fischer, New York) . 1 M 30 P
- Op. 35. **Zehn Bearbeitungen** für Violoncell m. Streichorchester. (Carl Fischer, New York). 2 M — P
- Op. 36. **Streichquartett** Nr. 2 in A dur für 2 Violinen, Viola und Violoncell.
- Op. 37. **Moments Pathétiques** für Violoncell und Klavier.
- Op. 38. **Acht Bearbeitungen** für Solo-Violoncell und Klavier. (Carl Fischer, New York) 1 M 30 P

No. 948/950

Anton Hegner

Quartett in Bdur

für

2 Violinen, Viola und Violoncell

Op. 13.

Violine II

Verlag von
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in
LEIPZIG.

Quartett

für 2 Violinen, Viola und Violoncell.

Violine II.

Anton Hegner, Op. 13.

Andante sostenuto.

pp *sf* *pp* *p*

mf poco accel. *Allegro moderato.* *p*

mp

f

f **A**

mp

p **B** *mf*

p cresc. *f*

mp *mf*

mp

pp

mf

p dim.

pp

p

cresc.

mp

f

p *f* *p* *f* *mp*

D

mf

p

f ten.

Più mosso.

poco accel.

mf

f *ff*

K.M. 948/50.

Violine II.

Allegretto moderato. pizz. arco

mp *p*

pizz. arco

mp cresc. *f*

dim. *mf*

arco **E**

mp *mf* *cresc.* *f*

pp *pp*

cresc. *mf*

dim. *pp*

Un poco meno.

p

Tempo I.

mp *mf*

cresc. *f* *cresc.*

G *ff*

K.M. 948/50.

The musical score is written for Violine II in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The tempo is marked 'Allegretto moderato.' and the initial articulation is 'pizz.' (pizzicato). The first staff contains several measures of music with dynamic markings 'mp' and 'p'. The second staff continues with 'pizz.' and 'arco' (arco) markings, followed by 'mp cresc.' and 'f'. The third staff includes 'dim.' and 'mf'. The fourth staff is marked 'arco' and 'E' (first position), with dynamics 'mp', 'mf', 'cresc.', and 'f'. The fifth staff has 'pp' and 'pp' markings. The sixth staff features 'cresc.' and 'mf'. The seventh staff has 'dim.' and 'pp'. The eighth staff is marked 'Un poco meno.' and 'p'. The ninth staff is marked 'Tempo I.' and contains 'mp' and 'mf' markings. The tenth staff has 'cresc.' and 'f' markings. The eleventh staff includes 'cresc.' and 'ff' markings, followed by a 'G' (second position) marking. The score concludes with the K.M. number 948/50.

pp *ppp*

pizz. *arco* *p* *pp* *dim.* *ritard.*

Scherzo.
3/4 Presto.

mf *p* *mf* *p* *pp*

cresc. *f* *ff*

mf *cresc.*

f *cresc.*

ff

Poco meno. *pp*

f *mp*

H **Tempo I.**

f *cresc.* *ff*

cresc.

fff

Scherzo D. C.
senza replica al.

K.M. 948/50.

Violine II.

Rondo.
Vivace.

p *mp* *mf* *cresc.* *dim.* *mp* *mf* *cresc.* *f* *p* *mp* *mf* *f* *tr* *cresc.* *ff* *dim.* *p* *mf* *dim..*

I
K
L

K.M. 948/50.

Violine II.

7

pp mp mf f dim. mf pp mp mf cresc. ff cresc. fff

M N

1

V

V

K.M. 948/50.

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Op. 13

Viola

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Quartett

für 2 Violinen, Viola und Violoncell.

Viola.

Anton Hegner, Op. 13.

Andante sostenuto.

pp sf pp mp mf f poco accel.

Allegro moderato.

mp mf

f mp

f mp

p p cresc.

f mp

1. 2.

The musical score for Viola consists of 12 staves of music in 3/4 time. The key signature has two flats (B-flat and E-flat). The score includes various dynamics and articulations:

- Staff 1:** *mp* (mezzo-piano), *f* (forte), *3* (triplets).
- Staff 2:** *pp* (pianissimo).
- Staff 3:** *mf* (mezzo-forte), *p* (piano), *3* (triplets).
- Staff 4:** *dim.* (diminuendo), *pp* (pianissimo), *C* (Crescendo), *sf* (sforzando), *3* (triplets).
- Staff 5:** *p* (piano), *cresc.* (crescendo), *mp* (mezzo-piano), *3* (triplets).
- Staff 6:** *f* (forte).
- Staff 7:** *p* (piano), *f* (forte), *p* (piano).
- Staff 8:** *f* (forte), *mp* (mezzo-piano), *D* (Diminuendo), *mf* (mezzo-forte).
- Staff 9:** *f* (forte), *sf* (sforzando), *p* (piano).
- Staff 10:** *mf* (mezzo-forte), *ten.* (tension), *f* (forte), *3* (triplets).
- Staff 11:** *poco accel.* (poco accelerando), *f* (forte), *mf* (mezzo-forte).
- Staff 12:** *f* (forte), *ff* (fortissimo), *6* (sixteenth notes).

Viola.

Allegretto moderato.

mp *p* *pizz.* *arco* *mp cresc.* *f* *dim.* *mf* *cresc.* *f* *pp* *pp* *cresc.* *mf* *mf* *dim.* *pp*

Un poco meno.

pp

Tempo I.

pp *mp* *mf* *pizz.* *arco* *cresc.* *f* *cresc.*

K. M. 948/50.

con sordino

pp *ppp*

p *dim.* *ritard.* *pp* *ppp* *morendo*

Scherzo.
§ Presto.

mf senza sord. *p* *mf* *p* *pp*

cresc. *f* *ff* *mf*

cresc. *f*

cresc. *ff* *pp*

Poco meno. *f* *mp*

H Tempo I.

f *cresc.* *ff* *cresc.* *fff*

Viola.

Rondo.
Vivace.

The musical score for the Viola part is written in B-flat major (two flats) and 2/4 time. It begins with a piano (*p*) dynamic and a *cresc.* marking. The first section, labeled 'I', starts with a forte (*f*) dynamic and includes a *dim.* marking. The second section, labeled 'K', begins with a mezzo-forte (*mf*) dynamic and features several triplet markings. The third section, labeled 'L', starts with a piano (*p*) dynamic and includes a *mf* marking. The score concludes with a *dim.* marking. The key signature remains B-flat major throughout.

The musical score for Viola, K. M. 948/50, is written in 3/4 time and consists of ten staves. The key signature has one flat (B-flat). The score includes various musical notations and dynamics:

- Staff 1:** Features a triplet of eighth notes, followed by a series of eighth notes. Dynamics include *dim.* and *pp*.
- Staff 2:** Starts with a section marked 'M' and a triplet of eighth notes. Dynamics include *p*.
- Staff 3:** Includes a section marked 'pizz.' (pizzicato) and a section marked 'arco' (arco). Dynamics include *mf* and *f*.
- Staff 4:** Features a triplet of eighth notes and a section marked *dim.*. Dynamics include *mf*.
- Staff 5:** Starts with a section marked 'N' and a triplet of eighth notes. Dynamics include *pp*. The staff ends with a first ending bracket labeled '1'.
- Staff 6:** Includes a section marked *mf* and a section marked *mp*. The staff ends with a first ending bracket labeled '1'.
- Staff 7:** Features a triplet of eighth notes and a section marked *cresc.*. Dynamics include *mf* and *f*.
- Staff 8:** Includes a section marked *ff*.
- Staff 9:** Features a section marked *cresc.* and a triplet of eighth notes.
- Staff 10:** Includes a section marked *fff* and a triplet of eighth notes.

K. M. 948/50.

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Violoncell

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Violoncell.

Andante sostenuto.

Anton Hegner, Op. 13.

f *pp* *pp* *p* *poco accell.*

Allegro moderato. *p* *mp*

mf *f*

A *f* *sf* *f* *mf*

mp *p*

B *f* *p* *cresc.*

f *f*

1. *2.* *1.* *mp*

The musical score is written for a Violoncell (Cello) in bass clef, with a key signature of one flat (B-flat). It consists of ten staves of music. The dynamics and articulations are as follows:

- Staff 1:** Starts with *mp* (mezzo-piano), followed by a crescendo to *f* (forte).
- Staff 2:** Starts with *pp* (pianissimo), followed by a crescendo to *ff* (fortissimo).
- Staff 3:** Features *pizz.* (pizzicato) and *dim.* (diminuendo) markings, ending with *p* (piano).
- Staff 4:** Includes a *C* (Cello) marking, *arco* (arco), and a crescendo from *pp* to *sf* (sforzando).
- Staff 5:** Features a *V* (Violoncell) marking, a crescendo from *p* to *mp*, and a *3* (triple) marking.
- Staff 6:** Continues the *3* (triple) marking and ends with a crescendo from *p* to *f*.
- Staff 7:** Features a *D* (D) marking, a crescendo from *f* to *mp*, and a *mf* (mezzo-forte) marking.
- Staff 8:** Includes a *pizz.* (pizzicato) marking, a *3* (triple) marking, and a *mf ten.* (mezzo-forte tenuto) marking.
- Staff 9:** Features a *V* (Violoncell) marking, a *arco* (arco) marking, a *poco accel.* (poco accelerando) marking, and a *mf* (mezzo-forte) marking.
- Staff 10:** Ends with a *ff* (fortissimo) marking.

K. M. 948/50.

Violoncell.

Allegretto moderato.

pizz.

mp

p

arco

pizz.

arco

pizz.

mp cresc.

arco

f

dim.

mf

arco E

mp

mf

cresc.

f

pp

pp

cresc.

mf

f

dim.

Un poco meno.

1

pp

Tempo I.

mf

pizz.

arco

mf

G

cresc.

f

cresc.

ff

2

con sordino

pp

ppp

ritard.

pp

p

dim.

pp dim.

ppp morendo

K. M. 948/50.

Violoncell.

5

Scherzo.

Presto.

§ senza sordino

mf *p* *mf* *p* *pp*

cresc. *f*

ff *mf* *cresc.*

f *cresc.*

ff

pp

Poco meno. *mf*

mf

mf

H *Tempo I.* *f*

cresc. *ff*

cresc.

fff

K. M. 948/50.

Scherzo D. C.
senza replica al

Violoncell.

Rondo.
Vivace.

p *mp*

mf

cresc. *f* *dim.* *mp*

mp

mf cresc. *f* *p*

mp *mf* *f*

cresc. *ff*

dim. *p* *mf*

dim.

1 *M* *pizz.* *mp*

pp

K. M. 948/50.

Violoncell.

7

arco pizz. arco

mf *mf*

f *dim.*

mf *pp*

mp

mf

cresc.

f

ff *cresc.*

fff

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Violoncell

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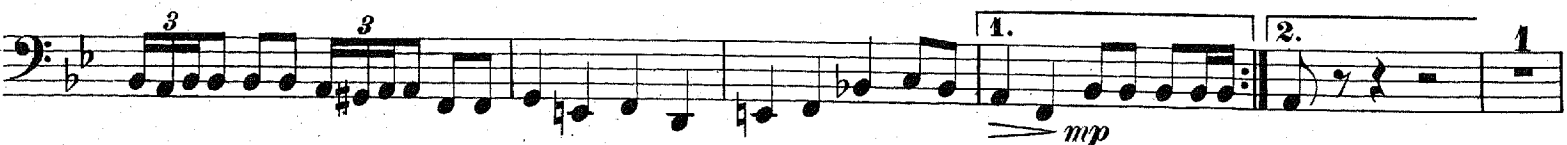
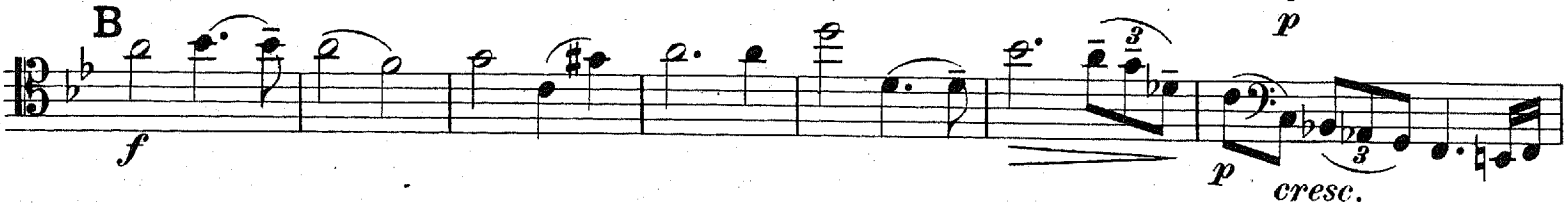
Violoncell.

Anton Hegner, Op. 13.

Andante sostenuto.



Allegro moderato.



mp *f*

pp *ff*

pizz. *p* *dim.* *p*

C *arco* *pp* *sf*

3 *p* *cresc.* *mp*

f

p *f* *p*

D *f* *mp* *mf* *f*

mf *mp* *mf ten.* *pizz.* *3*

3 *3* *3* *3*

Varco *f* *poco accel.* *mf* *f*

ff

K. M. 948/50.

Violoncell.

Allegretto moderato.

pizz.
mp *p*

arco *pizz.* *arco* *pizz.*
mp cresc.

arco
f *dim.* *mf*

arco **E**
mp *mf* *cresc.* *f*

pp *pp*

cresc. *mf*

f *dim.*

pp *pp* *Un poco meno.*

Tempo I. *mf*

pizz. *arco*
mf

cresc. *f* *cresc.* *ff* **G**

pp *ppp* *con sordino*

pp *dim.* *pp dim.* *ppp morendo* *ritard.*

K. M. 948/50.

Violoncell.

5

Scherzo.

Presto.
senza sordino

mf *p* *mf* *p* *pp*

cresc. *f*

ff *mf* *cresc.*

f *cresc.*

ff

pp

Poco meno. *mf*

mf

mf

H *Tempo I.* *f*

cresc. *ff*

cresc.

fff

K. M. 948/50.

Scherzo D. C.
senza replica al

Violoncell.

Rondo.
Vivace.

p *mp* *mf* *cresc.* *f* *dim.* *mp* *mp* *mf cresc.* *f* *p* *mp* *mf* *f* *cresc.* *ff* *dim.* *p* *mf* *dim.* *pp* *mp* *pizz.*

I **K** **L** **M**

2 3 8 3 3 1 3

K. M. 948/50.

arco pizz. arco

mf *mf*

f *dim.*

mf *pp*

mp

mf

cresc.

f

ff *3* *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3* *3* *cresc.*

3 *3* *3* *3* *3* *3* *3* *3* *fff* *3* *3* *3*

K. M. 948/50.