

QUARTETT

№ 2. E dur

für 2 Violinen, Bratsche und Violoncell

composueto

und dem

HERRN GRAFEN LOUIS VON STAINCLEN

verehrungsvoll zugeeignet

von

MAX BRUCH.

OP. 10.

Eigenthum der Verleger für alle Länder.

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QUARTETT II.

Violino I.

I.

Allegro maestoso.

Max Bruch, Op. 10.

p cresc. f p molto cresc.. ff cresc. p cresc. Un poco più vivo. cresc e string.. ff Un poco più vivo. agitato. p cresc. sf p molto cresc. ff

Violino I.

con fuoco.
ff
ff *con fuoco.* *decresc.*
p *pp*
cresc.
p *appassionato.* *cresc.*
f *p* *cresc.*
p *tranquillo.*
sempre più morendo. *pp*

This page of the Violino I score contains ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Performance markings include *con fuoco.*, *ff*, *pp*, *cresc.*, *decresc.*, *appassionato.*, *tranquillo.*, and *sempre più morendo.*. Fingerings and bowings are indicated throughout the score.

Violino I.

p *cresc.*

ff *p sostenuto.* *cresc.* *f*

pp ritard. *Più vivo.* *cresc.*

cresc. *f*

sempre cresc.

ff conforza.

ff ff ff

ff *sempre f*

f

decresc. *p*

Violino I.



Violino I musical score, 10 staves. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations:

- Staff 1: *ff* (fortissimo)
- Staff 2: *decresc.* (decrescendo), *p* (piano)
- Staff 3: *pp* (pianissimo), *p più.f* (piano più forte), *p molto.* (piano molto)
- Staff 4: *cresc.* (crescendo), *p* (piano)
- Staff 5: *p* (piano), *morendo* (morendo), *pp* (pianissimo)
- Staff 6: *cresc.* (crescendo)
- Staff 7: *f* (forte), *cresc.* (crescendo)
- Staff 8: *ff* (fortissimo), *con fuoco* (con fuoco)
- Staff 9: *ff* (fortissimo)

The score includes various musical notations such as slurs, ties, and dynamic markings.

Violino I.

decresc.

agitato.

p *pp* *p*

cresc. *cresc.* *appassionato.*

f

p *cresc.*

p *tranquillo.* *sempre decresc.*

pp

cresc.

molto. *cresc.*

This page of a Violino I musical score contains ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a variety of dynamics including *p*, *pp*, *cresc.*, *f*, and *molto.*, as well as performance directions such as *decresc.*, *agitato.*, *tranquillo.*, *appassionato.*, and *sempre decresc.*. The notation includes eighth notes, sixteenth notes, triplets, and slurs. The page number 6 is in the top left corner, and the instrument name Violino I. is at the top center.

Violino I.

7

sf sf p cresc. f rit. molto. ff

II.

Andante quasi Adagio.

un poco cresc. p espress. pp dolce. cresc. cresc. decresc. p cresc. f con affetto. p cresc. f dim. pp dolce. molto cresc.

Violino I.

Lo stesso tempo.

cresc.

pp

sostenuto.

ppp

III.

Vivace ma non troppo.

ff

1.

2.

ff

decresc.

p

pp

cresc.

ff

sempre. ff

Un poco meno vivo.

dolce.

p

pp

un poco cresc.

Violino I.

Violino I musical score page 10. The score is written for Violino I and consists of 11 staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features various dynamics, articulations, and tempo markings.

Staff 1: Melodic line with eighth and sixteenth notes, slurs, and accents.

Staff 2: Continuation of the melodic line, ending with the marking *a tempo*.

Staff 3: Melodic line with triplets and slurs. Dynamics include *p* and *pp ritard.* (pianissimo, ritardando).

Staff 4: Melodic line with triplets and slurs. Dynamics include *p cres. molto.* (piano, crescendo molto) and *ff* (fortissimo).

Staff 5: Melodic line with slurs and accents. Dynamics include *ff* and *sempre ff* (sempre fortissimo).

Staff 6: Melodic line with slurs and accents. Dynamics include *ff*.

Staff 7: Melodic line with slurs and accents. Dynamics include *ff*.

Staff 8: Melodic line with slurs and accents. Dynamics include *ff*.

Staff 9: Melodic line with slurs and accents. Dynamics include *f* (forte) and *sempre f e marcato.* (sempre forte e marcato).

Staff 10: Melodic line with slurs and accents. Dynamics include *decresc.* (decrescendo) and *p* (piano).

Staff 11: Melodic line with slurs and accents. Dynamics include *sostenuto.* (sostenuto), *pp* (pianissimo), *cresc.* (crescendo), *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo).

Violino I.

11

Violino I musical score page 11. The score consists of ten staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. The music is written in a style typical of 19th-century violin concertos, featuring a variety of note values, rests, and dynamic markings. The first staff includes a *decresc.* marking and a *p* dynamic. The second staff includes *sostenuto.*, *cresc.*, and *ff* markings. The third staff includes a *ff* marking. The fourth staff includes a *ff* marking. The fifth staff includes a *ff* marking. The sixth staff includes *decresc.*, *p*, *pp*, and *cresc.* markings. The seventh staff includes a *ff* marking. The eighth staff includes a *ff* marking. The ninth staff includes a *ff* marking. The tenth staff includes a *ff* marking. The eleventh staff includes a *ff* marking. The twelfth staff includes a *ff* marking. The thirteenth staff includes a *ff* marking. The fourteenth staff includes a *ff* marking. The fifteenth staff includes a *ff* marking. The sixteenth staff includes a *ff* marking. The seventeenth staff includes a *ff* marking. The eighteenth staff includes a *ff* marking. The nineteenth staff includes a *ff* marking. The twentieth staff includes a *ff* marking. The twenty-first staff includes a *ff* marking. The twenty-second staff includes a *ff* marking. The twenty-third staff includes a *ff* marking. The twenty-fourth staff includes a *ff* marking. The twenty-fifth staff includes a *ff* marking. The twenty-sixth staff includes a *ff* marking. The twenty-seventh staff includes a *ff* marking. The twenty-eighth staff includes a *ff* marking. The twenty-ninth staff includes a *ff* marking. The thirtieth staff includes a *ff* marking. The thirty-first staff includes a *ff* marking. The thirty-second staff includes a *ff* marking. The thirty-third staff includes a *ff* marking. The thirty-fourth staff includes a *ff* marking. The thirty-fifth staff includes a *ff* marking. The thirty-sixth staff includes a *ff* marking. The thirty-seventh staff includes a *ff* marking. The thirty-eighth staff includes a *ff* marking. The thirty-ninth staff includes a *ff* marking. The fortieth staff includes a *ff* marking. The forty-first staff includes a *ff* marking. The forty-second staff includes a *ff* marking. The forty-third staff includes a *ff* marking. The forty-fourth staff includes a *ff* marking. The forty-fifth staff includes a *ff* marking. The forty-sixth staff includes a *ff* marking. The forty-seventh staff includes a *ff* marking. The forty-eighth staff includes a *ff* marking. The forty-ninth staff includes a *ff* marking. The fiftieth staff includes a *ff* marking. The fifty-first staff includes a *ff* marking. The fifty-second staff includes a *ff* marking. The fifty-third staff includes a *ff* marking. The fifty-fourth staff includes a *ff* marking. The fifty-fifth staff includes a *ff* marking. The fifty-sixth staff includes a *ff* marking. The fifty-seventh staff includes a *ff* marking. The fifty-eighth staff includes a *ff* marking. The fifty-ninth staff includes a *ff* marking. The sixtieth staff includes a *ff* marking. The sixty-first staff includes a *ff* marking. The sixty-second staff includes a *ff* marking. The sixty-third staff includes a *ff* marking. The sixty-fourth staff includes a *ff* marking. The sixty-fifth staff includes a *ff* marking. The sixty-sixth staff includes a *ff* marking. The sixty-seventh staff includes a *ff* marking. The sixty-eighth staff includes a *ff* marking. The sixty-ninth staff includes a *ff* marking. The seventieth staff includes a *ff* marking. The seventy-first staff includes a *ff* marking. The seventy-second staff includes a *ff* marking. The seventy-third staff includes a *ff* marking. The seventy-fourth staff includes a *ff* marking. The seventy-fifth staff includes a *ff* marking. The seventy-sixth staff includes a *ff* marking. The seventy-seventh staff includes a *ff* marking. The seventy-eighth staff includes a *ff* marking. The seventy-ninth staff includes a *ff* marking. The eightieth staff includes a *ff* marking. The eighty-first staff includes a *ff* marking. The eighty-second staff includes a *ff* marking. The eighty-third staff includes a *ff* marking. The eighty-fourth staff includes a *ff* marking. The eighty-fifth staff includes a *ff* marking. The eighty-sixth staff includes a *ff* marking. The eighty-seventh staff includes a *ff* marking. The eighty-eighth staff includes a *ff* marking. The eighty-ninth staff includes a *ff* marking. The ninetieth staff includes a *ff* marking. The hundredth staff includes a *ff* marking. The hundred and first staff includes a *ff* marking. The hundred and second staff includes a *ff* marking. The hundred and third staff includes a *ff* marking. The hundred and fourth staff includes a *ff* marking. The hundred and fifth staff includes a *ff* marking. The hundred and sixth staff includes a *ff* marking. The hundred and seventh staff includes a *ff* marking. The hundred and eighth staff includes a *ff* marking. The hundred and ninth staff includes a *ff* marking. The hundred and tenth staff includes a *ff* marking. The hundred and eleventh staff includes a *ff* marking. The hundred and twelfth staff includes a *ff* marking. The hundred and thirteenth staff includes a *ff* marking. The hundred and fourteenth staff includes a *ff* marking. The hundred and fifteenth staff includes a *ff* marking. The hundred and sixteenth staff includes a *ff* marking. The hundred and seventeenth staff includes a *ff* marking. The hundred and eighteenth staff includes a *ff* marking. The hundred and nineteenth staff includes a *ff* marking. The hundred and twentieth staff includes a *ff* marking. The hundred and twenty-first staff includes a *ff* marking. The hundred and twenty-second staff includes a *ff* marking. The hundred and twenty-third staff includes a *ff* marking. The hundred and twenty-fourth staff includes a *ff* marking. The hundred and twenty-fifth staff includes a *ff* marking. The hundred and twenty-sixth staff includes a *ff* marking. The hundred and twenty-seventh staff includes a *ff* marking. The hundred and twenty-eighth staff includes a *ff* marking. The hundred and twenty-ninth staff includes a *ff* marking. The hundred and thirtieth staff includes a *ff* marking. The hundred and thirty-first staff includes a *ff* marking. The hundred and thirty-second staff includes a *ff* marking. The hundred and thirty-third staff includes a *ff* marking. The hundred and thirty-fourth staff includes a *ff* marking. The hundred and thirty-fifth staff includes a *ff* marking. The hundred and thirty-sixth staff includes a *ff* marking. The hundred and thirty-seventh staff includes a *ff* marking. The hundred and thirty-eighth staff includes a *ff* marking. The hundred and thirty-ninth staff includes a *ff* marking. The hundred and fortieth staff includes a *ff* marking. The hundred and forty-first staff includes a *ff* marking. The hundred and forty-second staff includes a *ff* marking. The hundred and forty-third staff includes a *ff* marking. The hundred and forty-fourth staff includes a *ff* marking. The hundred and forty-fifth staff includes a *ff* marking. The hundred and forty-sixth staff includes a *ff* marking. The hundred and forty-seventh staff includes a *ff* marking. The hundred and forty-eighth staff includes a *ff* marking. The hundred and forty-ninth staff includes a *ff* marking. The hundred and fiftieth staff includes a *ff* marking. The hundred and fifty-first staff includes a *ff* marking. The hundred and fifty-second staff includes a *ff* marking. The hundred and fifty-third staff includes a *ff* marking. The hundred and fifty-fourth staff includes a *ff* marking. The hundred and fifty-fifth staff includes a *ff* marking. The hundred and fifty-sixth staff includes a *ff* marking. The hundred and fifty-seventh staff includes a *ff* marking. The hundred and fifty-eighth staff includes a *ff* marking. The hundred and fifty-ninth staff includes a *ff* marking. The hundred and sixtieth staff includes a *ff* marking. The hundred and sixty-first staff includes a *ff* marking. The hundred and sixty-second staff includes a *ff* marking. The hundred and sixty-third staff includes a *ff* marking. The hundred and sixty-fourth staff includes a *ff* marking. The hundred and sixty-fifth staff includes a *ff* marking. The hundred and sixty-sixth staff includes a *ff* marking. The hundred and sixty-seventh staff includes a *ff* marking. The hundred and sixty-eighth staff includes a *ff* marking. The hundred and sixty-ninth staff includes a *ff* marking. The hundred and seventieth staff includes a *ff* marking. The hundred and seventy-first staff includes a *ff* marking. The hundred and seventy-second staff includes a *ff* marking. The hundred and seventy-third staff includes a *ff* marking. The hundred and seventy-fourth staff includes a *ff* marking. The hundred and seventy-fifth staff includes a *ff* marking. The hundred and seventy-sixth staff includes a *ff* marking. The hundred and seventy-seventh staff includes a *ff* marking. The hundred and seventy-eighth staff includes a *ff* marking. The hundred and seventy-ninth staff includes a *ff* marking. The hundred and eightieth staff includes a *ff* marking. The hundred and eighty-first staff includes a *ff* marking. The hundred and eighty-second staff includes a *ff* marking. The hundred and eighty-third staff includes a *ff* marking. The hundred and eighty-fourth staff includes a *ff* marking. The hundred and eighty-fifth staff includes a *ff* marking. The hundred and eighty-sixth staff includes a *ff* marking. The hundred and eighty-seventh staff includes a *ff* marking. The hundred and eighty-eighth staff includes a *ff* marking. The hundred and eighty-ninth staff includes a *ff* marking. The hundred and ninetieth staff includes a *ff* marking. The hundred and ninety-first staff includes a *ff* marking. The hundred and ninety-second staff includes a *ff* marking. The hundred and ninety-third staff includes a *ff* marking. The hundred and ninety-fourth staff includes a *ff* marking. The hundred and ninety-fifth staff includes a *ff* marking. The hundred and ninety-sixth staff includes a *ff* marking. The hundred and ninety-seventh staff includes a *ff* marking. The hundred and ninety-eighth staff includes a *ff* marking. The hundred and ninety-ninth staff includes a *ff* marking. The hundredth staff includes a *ff* marking.

decresc. *p*

sostenuto. *cresc.* *ff*

ff

ff

ff

decresc. *p* *pp* *cresc.*

ff

ff

ff

Un poco meno vivo.

p *3* *3* *p* *pp*

3 *3* *decresc. e ritenuto* *pp* *molto cresc. e string.* *ff*

Violino I.

FINALE.

IV.

Vivace.

p
dim.
piu f *agitato.*
p *cresc.* *p* *molto.*
cresc. *sf* *f* *con fuoco.*
ff *marcato.* *ff*
3 *decresc.* *pp*
ff *sf* *decresc.*
p *cresc.* *ff* *ff*
ff *ff*

Violino I.

13

Violino I musical score page 13. The score is written for a violin in G major (one sharp) and 4/4 time. It consists of 13 staves of music. The key signature is G major (one sharp). The tempo and dynamics markings are as follows:

- Staff 1: *ff*
- Staff 2: *ff*, *agitato.*, *p*
- Staff 3: *p*, *cresc.*, *sempre.*, *cresc.*
- Staff 4: *f*
- Staff 5: *p*, *cresc.*
- Staff 6: *f*, *decresc.*, *p*
- Staff 7: *pp*, *a tempo.*, *un poco rit. p*
- Staff 8: *p*, *dim.*, *pp*, *pp*
- Staff 9: *dolce.*
- Staff 10: *p*, *cresc.*
- Staff 11: *sempre cresc.*

The score includes various musical notations such as slurs, ties, and dynamic markings. The page number 13 is in the top right corner. The publisher's number 10125 is at the bottom center.

Violino I.

Violino I. musical score page 14. The score is written for a single violin in G major (one sharp) and 4/4 time. It consists of ten staves of music. The notation includes various dynamics, articulations, and performance instructions. The key signature is G major (one sharp). The time signature is 4/4. The score includes the following markings and instructions:

- Staff 1:** *f*
- Staff 2:** *sempre cresc.* *ff*
- Staff 3:** *ff* *sul G.* *1* *ff*
- Staff 4:** *con forza.* *7*
- Staff 5:** *f* *sf* *ff*
- Staff 6:** *dimin. e cresc.* *p* *tranquillo.* *pizz. pp* *arco.*
- Staff 7:** *un poco cresc.*
- Staff 8:** *poco a poco cresc.*
- Staff 9:** *ff*
- Staff 10:** *agitato.* *p* *1* *p*

Violino I.

15

Violino I musical score page 15. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked *Allegro molto*. The score consists of 12 staves of music. The first staff begins with a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The second staff features a *f* (forte) dynamic and a *decresc.* (decrescendo) marking. The third staff includes a *cresc. e string.* (crescendo and strings) marking. The fourth staff starts with a *f* dynamic. The fifth staff begins with a *ff* (fortissimo) dynamic. The sixth staff includes a *f* dynamic and a *ff* dynamic. The seventh staff features a *ff* dynamic. The eighth staff starts with a *p* dynamic and a *poco a poco cresc. e string.* (poco a poco crescendo and strings) marking. The ninth staff includes a *ff* dynamic. The tenth staff begins with a *ff* dynamic. The eleventh staff includes a *ff* dynamic. The twelfth staff ends with a *ff* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Octette, Septette und Sextette für die Violine u. s. w.

Beethoven, L. v. , Op. 20. Septett für Vln., Br., Horn, Clar., Fag., Vcll. u. Contrab. in Es.	3 90
— Dasselbe in Partitur	3 30
— Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vlns., 2 A. et 2 Vles par M. C. Fischer	6 —
— Op. 84 ^b . Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner in Es	2 10
— Dasselbe in Partitur	4 80

Beethoven, L. v. , Op. 4. Quintett für 2 Viol., 2 Br. u. Vcll. in Es. nach dem Octett Op. 403.	3 60
— Dasselbe in Partitur	3 —
— Op. 29. Quintett für 2 Viol., 2 Br. u. 2 Vcll. in C.	3 —
— Dasselbe in Partitur	2 70
— Op. 67. Symphonie p. 2 Viol., 2 A. et Basse. Cmoll. arr.	6 —
— Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. Cdur. arr.	3 —
— Op. 137. Fuge für 2 Violinen, 2 Bratschen, Violoncell. in D	— 90
— Dasselbe in Partitur	— 60
David, F. , Op. 11. Introd. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vclle. Adur.	4 —

David, F. , Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncelle	9 —
Gade, N. W. , Op. 17. Ottetto p. 4 Vlns., 2 A. et 2 Vles. Fdur.	11 —
Mendelssohn Bartholdy, F. , Op. 20. Ottetto p. 4 Vlns., 2 A. et 2 Vles. Esdur. Part. u. St.	10 20
— Dasselbe arr. für 2 Violinen, Bratsche, Violoncell und Pfte. zu 4 Händen v. C. Burchard	9 —

Quintette für die Violine u. s. w.

Gade, N. W. , Op. 8. Quintuor p. 2 V., 2 A. et B. Emoll.	9 —
Haydn, J. , Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 1 et 2	9 —
Kummer, F. A. , Op. 44. Divertissement p. les Amateurs, sur des airs de la Muette de Portici p. V. av. 2 V., A. et B. Gdur.	1 50
Mendelssohn Bartholdy, F. , Op. 87. Quintett f. 2 V., 2 A. et B. Bdur. (Nachlass No. 16.) Part. u. St.	6 30
Mozart, W. A. , Quintette für 2 V., 2 Br. u. Violonc. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 1. Cmoll, No. 2. Cdur, No. 3. Gmoll, No. 4. Ddur, No. 5. Esdur à	4 50
Onslow, G. , Quintuors p. 2 V., 2 A. et B. No. 1. Emoll. Op. 1. No. 4.	4 50
— 2. Esdur. — 1. — 2.	4 50
— 3. Dmoll. — 1. — 3.	4 50

Svendsen, J. S. , Op. 3. Octett für 4 Violinen, 2 Bratschen u. 2 Violoncelle	11 —
— Dasselbe in Partitur. 8.	7 —
Schubert, F. , Op. 166. Octett f. 2 Violinen, Viola, Cello, Contrab., Horn, Fag. u. Clar. Fdur n.	6 —
Winter, P. , Op. 9. Sestetto p. 2 Vlns., 2 Cors, A. et Basse. Dmoll	4 —
— Op. 10. Septuor p. 2 Vlns., 2 Cors, Clar., A. et Basse. Esdur	4 —

Onslow, G. , Quintuors p. 2 V., 2 A. et B. No. 4. Gmoll. Op. 17.	4 —
— 5. Ddur. — 18.	4 —
— 6. Emoll. — 19.	4 —
— 7. Esdur. — 23.	4 —
— 8. Dmoll. — 24.	4 —
— 9. Cdur. — 25.	4 —
— 10. Fmoll. — 32.	4 —
— 11. Bdur. — 33.	4 —
— 12. Amoll. — 34.	4 —
— 13. Gdur. — 35.	4 —
— 14. Fdur. — 37.	4 —
Ries, F. , Op. 171. Grand Quintuor p. 2 V., 2 A. et B. Gdur.	4 —
Schubert, F. , Op. 163. Gr. Quintett f. 2 Violin., Viola und 2 Violoncellos. Cdur.	4 —
Spohr, L. , Op. 129. Quintuor p. 2 V., 2 A. et B. No. 6. Emoll.	4 —

Quartette für 2 Violinen, Bratsche und Violoncell.

Beethoven, L. v. , Quartette f. 2 V., Br. u. Vcll. No. 4. Op. 18. No. 1. in F. Part. $\mathcal{M}$ 2.10. St. 3 —	
— 2. — 18. — 2. — G. Part. — 1.80. St. 2 40	
— 3. — 18. — 3. — D. Part. — 2.10. St. 2 70	
— 4. — 18. — 4. — Cm. Part. — 1.80. St. 2 70	
— 5. — 18. — 5. — A. Part. — 1.80. St. 2 70	
— 6. — 18. — 6. — B. Part. — 1.80. St. 2 40	
— 7. — 59. — 1. — F. Part. — 3. — St. 4 20	
— 8. — 59. — 2. — Em. Part. — 2.10. St. 3 —	
— 9. — 59. — 3. — C. Part. — 2.40. St. 3 30	
— 10. — 74. in Es . . . Part. — 2.10. St. 3 —	
— 11. — 95. — Fm. . . Part. — 2.10. St. 2 70	
— 12. — 127. — Es . . . Part. — 2.70. St. 4 20	
— 13. — 130. — B. . . . Part. — 3.30. St. 4 20	
— 14. — 131. — Cism. . . Part. — 3.30. St. 4 50	
— 15. — 132. — Am. . . Part. — 2.70. St. 4 20	
— 16. — 135. — F. . . . Part. — 1.80. St. 3 —	
Grosse Fuge in B. Op. 133. Part. — 2.10. St. 2 70	
Bruch, M. , Op. 9. Quartett. Cmoll.	7 —
— Op. 10. Quartett. Edur	8 —
David, F. , Op. 32. Quatuor. Amoll.	7 —
Dussek, J. L. , Op. 60. 3 Quatuors: No. 1. Gdur. No. 2. Bdur. No. 3. Esdur à	4 —
Haydn, J. , Symphonie. Ddur. No. 2. arr.	4 50
— Quartette für 2 Violinen, Viola u. Violoncell. Zum Vortrag im Gewandhause zu Leipzig und zum Gebrauch beim Conservatorium der Musik daselbst genau bezeichnet und herausgegeben von Ferd. David. No. 1. (Op. 20 No. 4) Ddur.	3 50
— 2. (Op. 33 No. 2) Esdur.	3 —
— 3. (Op. 33 No. 3) Cdur.	3 —
— 4. (Op. 54 No. 4) Gdur.	3 50
— 5. (Op. 64 No. 3) Bdur.	3 50
— 6. (Op. 64 No. 4) Gdur.	3 —
— 7. (Op. 64 No. 5) Ddur.	3 50
— 8. (Op. 74 No. 3) Gmoll.	3 50
— 9. (Op. 76 No. 4) Gdur.	3 50
— 10. (Op. 76 No. 2) Dmoll.	3 50
— 11. (Op. 76 No. 3) Cdur.	3 50
— 12. (Op. 76 No. 4) Bdur.	3 50
— 13. (Op. 76 No. 5) Ddur.	3 —
— 14. (Op. 77 No. 4) Cdur.	4 —
— 15. (Op. 77 No. 2) Fdur.	4 —
— Dieselben. Complet in 4 Bänden. Roth cartonnirt	15 —
Hermann, F. , Op. 8. Quartett	5 —

Kreutzer, R. , Op. 4. 6 Quatuors concertans: Liv. 1. Ddur, Gdur, Cdur.	3 —
— 2. Bdur, Fdur, Adur.	3 —
Op. 3. 3 Quatuors. Cdur, Bdur, Amoll.	6 —
2 Quatuors. Adur, Gdur. (No. 4. et 2)	4 —
Thème varié. Adur.	2 —
Mendelssohn Bartholdy, F. , Ouverturen für Orchester. Für 2 Violinen, Viola u. Violoncell bearb. von Friedrich Hermann. No. 1. Op. 21. Sommernachtsstraum	3 50
— 2. — 26. Fingalshöhle (Hebriden)	3 —
— 3. — 27. Meeresstille u. glückliche Fahrt	3 —
— 4. — 32. Märchen von der schönen Melusine.	3 —
— 5. — 74. Athalia	3 —
— 6. — 89. Heimkehr aus der Fremde	2 50
— 7. — 101. Trompeten-Ouverture	3 50
— Quatuors. No. 4—7. Part. $\mathcal{M}$ 13. — Stimmen 20 —	
No. 1. Esdur. Op. 12. . . . Part. $\mathcal{M}$ 1.80. St. 3 —	
— 2. Amoll. — 13. — Part. — 2.10. St. 3 —	
— 3. Ddur. — 44. No. 4. Part. — 2.40. St. 3 30	
— 4. Emoll. — 44. — 2. Part. — 2.40. St. 3 30	
— 5. Esdur. — 44. — 3. Part. — 2.40. St. 3 90	
— 6. Emoll. — 80. — Part. — 1.80. St. 3 —	
— Op. 81. Andante, Scherzo, Capriccio et Fugue Partitur $\mathcal{M}$ 4.80. — Stimmen.	2 70
Meyerbeer, G. , Les Huguenots. Opéra, arr.	24 —
Mozart, W. A. , Symphonie. Cdur. (m. d. Fuge). No. 4. arr.	4 50
— Quartette. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 1. Gdur, No. 2. Dmoll. No. 3. Bdur. No. 4. Esdur. No. 5. Adur. No. 6. Cdur. No. 7. Ddur. No. 8. Bdur. No. 9. Fdur. No. 10. Ddur. à	3 —
— Dieselben. In 4 Bdn. Roth cart.	15 —
Onslow, G. , Quatuors: No. 4. Bdur. Op. 4. No. 1. }	9 —
— 2. Ddur. — 4. — 2. }	9 —
— 3. Amoll. — 4. — 3. }	3 —
— 4. Cmoll. — 8. — 1.	3 —
— 5. Fdur. — 8. — 2.	3 —
— 6. Adur. — 8. — 3.	3 —
— 7. Gmoll. — 9. — 1. }	7 50
— 8. Cdur. — 9. — 2. }	7 50
— 9. Fmoll. — 9. — 3. }	7 50

Onslow, G. , Quatuors. No. 10. Gdur. Op. 10. No. 1. }	
— 11. Dmoll. — 10. — 2. }	
— 12. Esdur. — 10. — 3. }	
— 13. Bdur. — 21. — 1.	
— 14. Emoll. — 21. — 2.	
— 15. Esdur. — 21. — 3.	
— 16. Emoll. — 36. — 1.	
— 17. Edur. — 36. — 2.	
— 18. Ddur. — 36. — 3.	
Richter, E. F. , Op. 25. Quatuor. No. 1. Emoll.	
Rode, P. , Op. 10. Air varié. Gdur.	
— 11. Quatuor. Esdur. No. 4.	
— 14. do. Fdur. — 2.	
— 15. do. Ddur. — 3.	
— 16. Andante varié. Amoll.	
— 18. Quatuor. Gdur. No. 4.	
Romberg, A. , Op. 1. 3 Quatuors. Esdur, Gmoll, Fdur	
— Op. 7. 3 Quatuors. Ddur, Edur, Cdur	
— Op. 11. Quatuor. Adur	
Rubinstein, A. , Op. 47. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties séparées. Nouvelle Edition revue par l'Auteur. No. 1. Gdur.	
— 2. Cmoll.	
— 3. Fdur.	
— Op. 47. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties séparées. Nouvelle Edition revue par l'Auteur. No. 1. Gmoll.	
— 2. Bdur.	
— 3. Dmoll.	
Schubert, F. , Op. 29. Erstes Quartett für 2 Violinen, Viola und Violoncell. Amoll.	n.
Op. 161. Grosses Quartett für 2 Violinen, Viola und Violoncell. Gdur.	n.
Grosses Quartett (nachgelassenes Werk) für 2 Violinen, Viola und Violonc. Dmoll. n.	
Schumann, R. , Op. 41. 3 Quartette. Part. u. St.: Amoll $\mathcal{M}$ 9.25. — Fdur $\mathcal{M}$ 9. — Adur	
Spohr, L. , Op. 132. Quatuor. Adur No. 30	
Taubert, W. , Op. 93. Quatuor. Bdur	
Veit, W. H. , Op. 7. Quatuor. Esdur. No. 3	
Viotti, J. P. , 3 Quatuors concert. Fdur, Bdur, Gdur — 3 Quatuors. Fmoll, Cdur Edur. Liv. 2.	
Volkmann, R. , Op. 9. Quatuor. Amoll	

Trios für Violine, Bratsche und Violoncell.

Bach, J. S. , Terzette f. 2 Violinen und Viola, nach den Symphonien für Klavier bearbeitet von Ferd. David.	3 —
Beethoven, L. v. , Trios in Stimmen. No. 1. Op. 3. in Es	2 10
— 2. — 9. No. 4 in G	2 10
— 3. — 9. — 2. in D	2 10

No. 4. Op. 9. No. 3. in Cm	2 10
— 5. — 8. Serenade in D.	2 10
Beethoven, L. v. , Dieselben in Partitur. No. 1. Op. 3. in Es	2 10
— 2. — 9. No. 4. in G	1 80
— 3. — 9. — 2. in D	1 80
— 4. — 9. — 3. in Cm	1 50

Beethoven, L. v. , Trios in Part. No. 5. Op. 8. Serenade in D	
Bruck, C. van , 8 Fugen und 4 Präludien aus J. Seb. Bach's wohltemperirtem Klavier als Trios für Violine, Viola und Violoncell arr. Heft 1. Fuga I—IV. Heft 2. Fuga V—VIII. — 3. Präludium I—IV	à

VIOLINO II.

QUARTETT II.

Violino II.

I.

Allegro maestoso.

Max Bruch, Op. 10.

Measures 1-12 of the first movement. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music begins with a half note G4, followed by a half note A4, and then a half note B4. The dynamics are marked *p*, *cresc.*, and *f*. There are first endings indicated by a '1' over the staff. The piece concludes with a double bar line and a *ff* dynamic marking.

Un poco più vivo.

Measures 13-32 of the first movement. The tempo changes to *Un poco più vivo.* The music features a series of eighth and sixteenth notes, with dynamics ranging from *p* to *ff*. A *cresc e string.* marking is present. The tempo further changes to *agitato.* in measure 25. The piece ends with a *decresc.* marking and a *pp* dynamic.

Violino II.

Violino II. Musical score page 3, featuring ten staves of music in G major (one sharp). The score includes various dynamics, articulations, and performance instructions.

Staff 1: *pp*

Staff 2: *p*

Staff 3: *cresc.*

Staff 4: *p appassionato*

Staff 5: *cresc.*

Staff 6: *f*

Staff 7: *p* *cresc.*

Staff 8: *p* *pp*

Staff 9: *p* *cresc.* *ff* *p sostenuto.*

Staff 10: *cresc.* *f* *Più vivo.* *1* *pp* *ritard.*

10125

Violino II.

sempre cresc.
ff con forza.
sempre f
sf
decresc. *p* *ff*
decresc. *pp* *più f*
p *molto cresc.* *p* *morendo.*
pp *cresc.*
cresc. *ff*
3 *3* *3*

Violino II.

5

decrsc.

p

p

cresc.

cresc. *p*

f *p*

cresc. *pp* *cresc.* *p* *p*

cresc. *f* *p* *cresc.*

molto cresc.

Violino II.

ff
sf *sf*
sf *sf* *p* *p sostenuto.* *f* *molto rit. ff*

II.

Andante quasi Adagio.

pp
un poco cresc. *p* *pp* *p*
cresc. *f* *p* *pp* *molto cresc.*

E'istesso tempo.

ff *ff* *p* *dim.* *f* *pp* *mf* *più.f*

Violino II.

7

cresc. *espress.* *pp* *cresc.* *mf* *cresc.* *ff* *ff* *mf* *pp* *cresc.* *sostenuto.* *sempre dim.* *pp* *ppp*

Violino II.

Vivace ma non troppo.

III.

ff

1. 2.

ff

decrease.

p *pp* *cresc.*

ff

sempre ff *sf sf*

Un poco meno vivo.

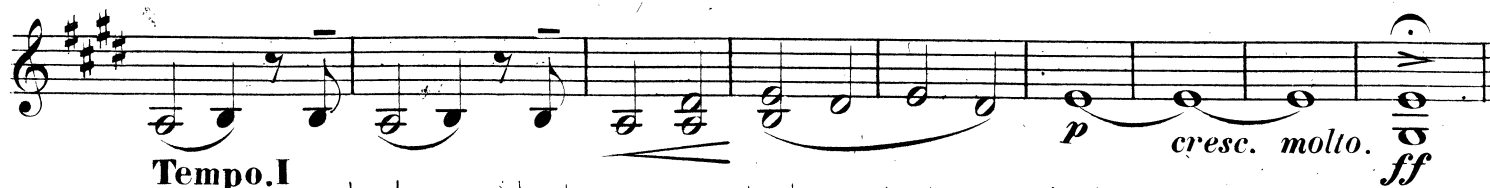
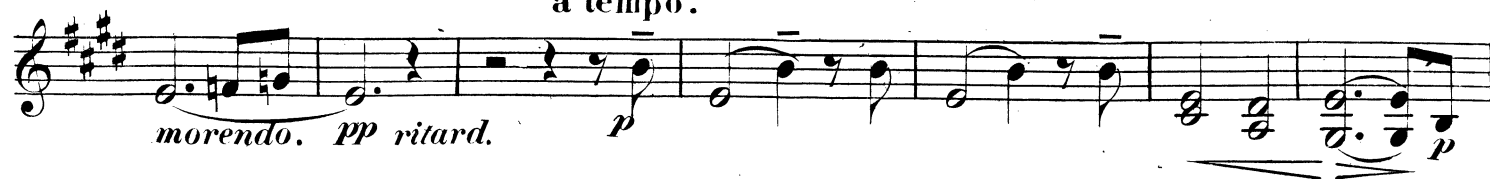
dol. *p* *pp*

un poco cresc.

cresc. *p*

Violino II.

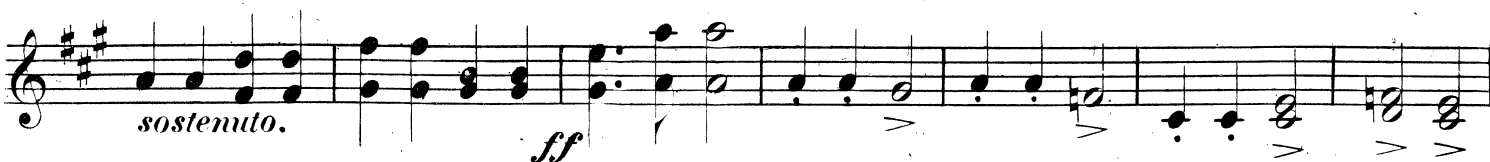
a tempo.



Tempo. I



L'istesso tempo.



Violino II.

sostenuto.

p cresc. ff ff

decresc.

p pp cresc.

ff

ff

Meno vivo.

pp ff

decresc e rit. molto cresc e string.

FINALE.

IV.

Vivace.

p dim. più f

p

Violino II.

11

Violino II. musical score page 11. The score is written for Violino II in G major (three sharps) and 2/4 time. It consists of ten staves of music. The first staff begins with a *cresc.* marking, followed by a *p* (piano) dynamic and a *molto.* tempo marking, and ends with another *cresc.* marking. The second staff starts with a *f* (forte) dynamic and a *con fuoco.* tempo marking. The third staff continues the melodic line. The fourth staff features a *ff* (fortissimo) dynamic marking. The fifth staff includes a *marc.* (marcato) marking, a *ff* dynamic, and a *decresc.* (decrescendo) marking. The sixth staff shows a *pp* (pianissimo) dynamic followed by a *ff* dynamic. The seventh staff begins with a *sf* (sforzando) dynamic. The eighth staff includes a *sf* dynamic and a *decresc.* marking. The ninth staff starts with a *p* dynamic, followed by a *cresc.* marking, and ends with a *ff* dynamic. The tenth staff concludes the page with a final melodic phrase.

Violino II.



ff *sf* *sf* *ff*

agitato.

p *cresc.*

p *sempre cresc.*

f

p *cresc.* *f* *decresc.*

p *pp*

a tempo.

un poco rit. *p* *dim. pp*

pp *dolce.*

p *cresc.*

mf *sempre cresc.*

Violino II.

13

Violino II. musical score page 13. The score is written for Violino II in G major (three sharps). It consists of 11 staves of music. The first staff begins with a forte (*f*) dynamic and a *sempre cresc.* instruction. The second staff starts with a fortissimo (*ff*) dynamic and a *sempre.* instruction, followed by a *sf* (sforzando) marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff concludes with a *dim. e decresc.* (diminuendo e decrescendo) instruction, a *pizz.* (pizzicato) marking, and a piano (*p*) dynamic.

f *sempre cresc.*

ff *sempre.* *sf*

dim. e decresc. *pizz.* *p*

Violino II.



Violino II. musical score, 10 staves. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as slurs, ties, and dynamic markings.

Dynamic markings and performance instructions include:

- pp* (pianissimo)
- arco.* (arco)
- pizz.* (pizzicato)
- poco a poco cresc.* (poco a poco crescendo)
- ff* (fortissimo)
- agitato.* (agitato)
- p* (piano)
- cresc.* (crescendo)
- f* (forte)
- cresc. e string.* (crescendo e stringa)

Violino II.

15

Violino II musical score page 15. The page contains ten staves of music in G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some slurs and accents. The dynamics range from *ff* (fortissimo) to *p* (piano). The tempo marking *Allegro molto.* appears towards the end of the page.

ff

sf

ff

ff

p poco a poco cresc. e string. -

ff

Allegro molto.

ff

V I O L A .

QUARTETT II.

Viola.

I.

Max Bruch, Op. 10.

Allegro maestoso.

p *cresc.* *f* *3*

p *molto cresc.*

ff *3* *3*

p *cresc.*

Un poco più vivo.

e string. *ff*

sf

fp *p* *f* *p* *molto cresc.*

ff

ff

ff *decresc.* *p* *pp*

Viola.

3

pp

p

cresc. -

p appassionato.

cresc. -

f

p cresc. espress.

tranquillo.

p sempre più morendo.

pp p cresc. -

ff p sostenuto.

Più vivo.

cresc. f pp ritard. 1

Viola.

cresc. *f*
sempre cresc. *ff*
con forza.
sempre f
decresc.
p *ff*
p *pp*
più f *p*
cresc. *p*
morendo. *pp* *cresc.*

The musical score for Viola consists of 12 staves. The key signature is D major (two sharps). The time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score concludes with a *morendo.* (diminuendo) marking.

Viola.

5

f *cresc.*

ff *f*

decresc. *p*

p

cresc.

p

p *cresc.* *espress.* *p*

tranquillo. *sempre decresc.*

Viola.

pp cresc. *p* *cresc.* *f* *p* *cresc.*
molto cresc. *ff* *ff* *ff* *ff* *sf* *sf* *sf* *sf*
p *cresc.* *f* *molto ritard.* *ff*

II.

Andante quasi Adagio.

pp *un poco cresc.*
p *pp* *cresc.* *f* *p* *cresc.* *f*
p *pp* *cresc.* *pp*
Listesso tempo. *molto cresc.* *ff* *con tutta la forza.* *ff*

Viola.

7

p

f *ff* *mf* *p* *pp*

cresc. *espress.*

pp *cresc.*

con gran espressione.

mf sostenuto. *cresc.*

ff *ff*

mf

espress. *pp*

Lo stesso tempo.

espress.

sempre dim. *pp* *sostenuto.* *ppp*

Viola.

Vivace ma non troppo.

III.

ff

1. *ff*

2. *ff*

ff

decresc. *p*

pp *cresc.*

ff

ff *sempre ff* *ff*

Un poco meno vivo.

sf *sf* *dolce.* *p* *pp*

un poco cresc. *pp*

3 *cresc.*

1 a tempo.

p *morendo.* *pp ritard.*

Viola.

9

Tempo I.

p *cresc molto* *ff* *sempre ff*

ff

ff

f *f* *sempre f marcato.* *sf* *sf* *sf*

decresc. *sf* *sf* *p sostenuto. cresc.*

ff *p sostenuto. cresc.* *ff* *sf* *sf*

sf *sf* *sf* *decresc.* *p*

pp sostenuto. cresc. *ff*

Viola.

ff

ff

decresc.

p

pp *cresc.*

ff

ff

ff

Un poco meno vivo.

f *p* *p* *pp*

3 *3* *3* *string.* *pp* *ff*

decres. e ritenuto.

FINALE.**IV.****Vivace.**

p *dim.* *più f*

cresc.

Viola.

11

p *molto.* *cresc.* *f* *con fuoco.*

ff *marcato* *ff*

decresc. *pp*

ff

sf *sf*

sf *decresc*

p *cresc* *ff*

Viola.

ff sf sf ff

agitato.

p

p cresc. p

sempre. cresc.

f

p cresc. decresc.

pp

a Tempo.

un poco ritard.

p dim.

1

pp pp dolce. p

cresc.

mf sempre. cresc. f

Viola.

13



Viola.

arco. *pp*

poco a poco

cresc.

agitato.

ff *p*

p

cresc.

p *f*

p *cresc.*

cresc. e string. *f*

Detailed description: This is a musical score for a Viola, spanning 10 measures. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score is written on a single staff. Measure 1 starts with 'arco.' and ends with 'pp'. Measure 2 has 'poco a poco'. Measure 3 has 'cresc.'. Measure 4 has 'agitato.' and starts with 'ff', followed by 'p' in measure 5. Measure 6 has 'p'. Measure 7 has 'p'. Measure 8 has 'cresc.'. Measure 9 has 'p' and 'f'. Measure 10 has 'cresc. e string.' and 'f'. The notation includes various note values, rests, and dynamic markings.

Viola.

15

ff

ff

ff

ff

ff

p
poco a poco cresc.

stringendo.

ff

Allegro molto.

ff

Detailed description: This block contains ten staves of musical notation for a Viola part. The key signature has three sharps (F#, C#, G#) and the time signature is 3/8. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. Dynamic markings include fortissimo (ff), piano (p), and crescendo (poco a poco cresc.). Performance instructions include 'stringendo.' and 'Allegro molto.' The piece concludes with a double bar line.

VIOLONCELLO.

QUARTETT II.

Violoncello.

I.

Max Bruch, Op. 10.

Allegro maestoso.

p *cresc.* *f*

p *molto.* *cresc.*

ff

p

Un poco più vivo.

cresc e string. *ff*

sf *p*

p *p* *cresc.* *sf* *p*

molto cresc. *ff*

ff

Violoncello.

3

ff con fuoco. decresc.

p

pp

cresc.

appassionato. cresc. f

p cresc.

p sempre piu morendo. pp p

cresc.

ff p sostenuto. cresc. f

Più vivo

pp ritard.

10125

Violoncello.

sempre cresc.
ff con forza.
ff
sempre f
sf
decresc.
p
ff
p
pp
p
molto cresc.
p
pp
pp un poco marc.
cresc.
f

Violoncello.

5

cresc.
ff
marcato.
decresc. *p* *cresc.*
f *p* *cresc.* *p*
sempre decresc. *pp* *cresc.* *p*
cresc. *f* *p* *cresc.*
molto. *cresc.* *ff*
ff *f* *f* *f* *f*
p *cresc.* *f* *molto rit.* *ff*

Violoncello.

Andante quasi Adagio.

II.

pp
un poco cresc.
p
cresc.
f
p
cresc.
f
p
pizz.
cresc.
arco
pp
L'istesso tempo.
molto cresc.
ff
con tutta la forza.
ff
p
f
mf
più.f

Violoncello.



con gran espressione.



Lo stesso tempo.



Violoncello.

III.

Vivace ma non troppo.

ff

1. 2. *ff*

decresc. *p* *pp*

cresc. *ff*

ff *sempre. ff*

Un poco meno vivo.

ff *p*

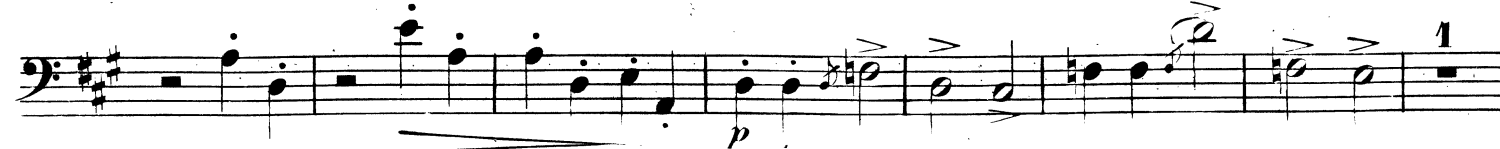
pp *un poco cresc.*

morendo. *ritard.* *p*

a tempo.

Violoncello.

9



Violoncello.

Violoncello musical score for measures 10-20. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked *Un poco meno vivo.* at the bottom.

Measures 10-20:

- Measure 10: *cresc.* (crescendo), *ff* (fortissimo).
- Measure 11: *ff* (fortissimo).
- Measure 12: *ff* (fortissimo).
- Measure 13: *ff* (fortissimo).
- Measure 14: *ff* (fortissimo).
- Measure 15: *ff* (fortissimo).
- Measure 16: *ff* (fortissimo).
- Measure 17: *ff* (fortissimo).
- Measure 18: *ff* (fortissimo).
- Measure 19: *ff* (fortissimo).
- Measure 20: *ff* (fortissimo).

Dynamic markings include *cresc.*, *ff*, *decresc.* (decrescendo), *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo).

Violoncello.

11



FINALE.

IV.

Vivace.



Violoncello.

ff
ff
ff
ff
agitato.
p
p
cresc.
p
sempre.
cresc.
f
p
cresc.
f
decresc.
p
dolce.
pp
a tempo.
un poco ritard.
p
dim.
pp
dol.

Violoncello.

13

pp *dolce.*

p *cresc.*

mf *sempre cresc.*

f

sempre cresc. *ff*

sempre ff con forza.

ff

ff

ff

ff

pizz

dim.e decresc. *p*

Violoncello.

arco.
pp
un poco cresc.

pp
 pizz.
 arco.
poco a

poco cresc.

ff
 agitato.
p

p

p

cresc.
f

p

cresc. e string.

f
ff

Violoncello.

ff

ff

p poco a poco cresc.

stringendo.

ff

ff

Allegro molto.

ff