

QUARTETT

№ 2. d. dur.

für 2 Violinen, Bratsche und Violoncell

componirt

und dem

HERREN GRAFEN LOUIS VON STÄNDELN

verehringvoll zugeeignet

VON

MAX BRUCH.

OP. 10.

Eigenthum der Verleger für alle Länder.

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10125.

# QUARTETT II.

## Violino I.

### I.

Allegro maestoso.

Max Bruch, Op. 10.

The musical score for Violino I, Part I of Quartet II by Max Bruch, consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro maestoso.' and the piece is numbered 'I.'. The score includes various dynamics such as *p*, *cresc.*, *f*, *ff*, *sf*, and *molto cresc.*. Performance instructions include 'Un poco più vivo.' and 'agitato.'. The music features a variety of rhythmic patterns, including triplets and slurs, and concludes with a *ff* dynamic marking.

# Violino I.

*con fuoco.*

*ff*

*ff*

*ff con fuoco. decresc.*

*p pp*

*p*

*cresc.*

*p appassionato. cresc.*

*f p cresc.*

*p tranquillo.*

*sempre più morendo. pp*

# 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*

*ff*

*decresc.* *p*

# Violino I.

The musical score for Violino I consists of ten staves of music. The notation includes various dynamics, articulations, and performance instructions. The first staff begins with a *ff* dynamic. The second staff continues with similar intensity. The third staff features a *decresc.* marking and a *p* dynamic. The fourth staff starts with *pp*, moves to *pù.f*, and ends with *p molto.*. The fifth staff begins with *cresc.*, followed by *p*. The sixth staff starts with *p*, includes a *morendo* instruction, and ends with *pp*. The seventh staff has a *cresc.* marking. The eighth staff begins with *f* and includes a triplet of eighth notes. The ninth staff starts with *ff* and the instruction *con fuoco,*. The tenth staff continues the piece with various rhythmic patterns.

# Violino I.

*decresc.*

*agitato.*

*p* *pp* *p*

*cresc.* *cresc.* *appassionato.*

*f*

*p* *cresc.*

*p* *tranquillo.* *sempre decresc.*

*pp*

*cresc.*

*molto.* *cresc.*

# Violino I.

First system of musical notation for Violino I. It consists of three staves. The first staff contains a complex melodic line with many sixteenth notes. The second staff has a more rhythmic accompaniment with some slurs. The third staff features a bass line with dynamic markings: *sf*, *sf*, *p*, *cresc.*, *f*, and *ff*. A *rit. molto.* marking is placed at the end of the system.

## II.

### Andante quasi Adagio.

Second system of musical notation for Violino I, marked *Andante quasi Adagio*. It consists of nine staves. The first staff is a simple melodic line. The second staff has a dynamic marking of *p* and the instruction *un poco cresc.*. The third staff includes *espress.*, *pp*, *dolce.*, and *cresc.*. The fourth staff features triplets and dynamic markings *cresc.*, *decresc.*, and *p*. The fifth staff has triplets and dynamic markings *cresc.*, *f con affetto.*, and *p*. The sixth staff includes *cresc.*, *f*, and *dim.*. The seventh staff has *trm* markings. The eighth staff includes *pp dolce.*, *pp*, and *molto cresc.*. The system concludes with a double bar line.

# Violino I.

*Lo stesso tempo.*

*con tutta la forza.*

*ff*

*p espress.*

*dim.*

*f*

*sul.*

*mf*

*più. f*

*pp*

*cresc.*

*pp*

*passionato.*

*p*

*con gran espressione.*

*mf sostenuto.*

*cresc.*

*- ff affetuoso.*

*ff*

*mf*

*p dolce.*

*p*



# Violino I.

È istesso tempo.

## III.

Vivace ma non troppo.

Un poco meno vivo.

# Violino I.

a tempo.  
 morendo. *pp ritard.*  
*p*  
*p*  
*p cres. molto.* **Tempo I.**  
*ff* *ff sempre ff*  
*ff*  
*ff*  
*ff*  
**L'istesso tempo.**  
*f* *sempre f e marcato.*  
*decresc.* *p*  
*sostenuto.*  
*pp cresc.* *ff* *p cresc.* *ff*

Violino I.

Violino I musical score, measures 1-10. The score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations. Measure 1 starts with a *p* dynamic. Measure 2 has *decresc.* and *ff*. Measure 3 has *sostenuto.* and *cresc.*. Measure 4 has *ff*. Measure 5 has *ff*. Measure 6 has *decresc.*, *p*, *pp*, and *cresc.*. Measure 7 has *ff*. Measure 8 has *ff*. Measure 9 has *ff*. Measure 10 has *ff*.

Un poco meno vivo.

Violino I musical score, measures 11-14. The score consists of four staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations. Measure 11 starts with a *p* dynamic. Measure 12 has *p* and *pp*. Measure 13 has *pp*. Measure 14 has *decresc. e ritenuto*, *pp*, and *molto cresc. e string.*. There are triplets in measures 12 and 13.

# Violino I.

## FINALE.

## IV.

Vivace.

*p*

*p* *dim.* *piu f agitato.*

*p* *cresc.* *p* *molto.*

*cresc.* *sf* *f con fuoco.*

*ff* *marcato.* *ff*

*decresc.* *mp*

*sf* *ff* *decresc.* *ff*

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

*ff* *ff*

Violino I.

This page of a musical score for Violino I contains ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score includes various dynamic markings such as *ff*, *p*, *cresc.*, *sempre.*, *f*, *decresc.*, *pp*, *un poco rit.*, *dim.*, *dolce.*, and *sempre cresc.*. Performance instructions include *agitato.* and *a tempo.*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. First endings are marked with a '1' and a repeat sign. The page number '10125' is printed at the bottom center.

# Violino I.

*sempre cresc.* *ff* *sul G.* *1* *ff*

*con forza.* *ff* *7*

*sf* *sf* *dimin. e cresc.* *p tranquillo.* *pizz. pp* *arco.*

*un poco cresc.* *poco a poco cresc.*

*agitato.* *ff* *1* *p* *p*

Violino I.

*p* *p* *cresc.* -

*f* *decresc.* *p*

*cresc. e string.*

*f*

*ff* *ff*

*f* *ff*

*ff*

*p* *poco a poco cresc. e string.* -

*ff*

*Allegro molto.*

*ff*

# KAMMERMUSIK FÜR STREICHINSTRUMENTE

im Verlage von Breitkopf & Härtel in LEIPZIG.

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

<b>Beethoven, L. v.</b> , Op. 20. Septett für Vln., Br., Horn, Clar., Fag., Vcll. u. Contrab. in Es. . . . . 3 90	<b>David, F.</b> , Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncelle . . . . . 9 —	<b>Svendsen, J. S.</b> , Op. 3. Octett für 4 Violinen, 2 Bratschen u. 2 Violoncelle . . . . . 41 23
— Dasselbe in Partitur . . . . . 3 30	<b>Gade, N. W.</b> , Op. 17. Ottetto p. 4 Vlns., 2 A. et 2 Vlls. Fdur . . . . . 11 —	— Dasselbe in Partitur. 8. . . . . 7 50
— Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vlns., 2 A. et 2 Vlls par M. C. Fischer 6 —	<b>Mendelssohn Bartholdy, F.</b> , Op. 20. Ottetto p. 4 Vlns., 2 A. et 2 Vlls. Esdur. Part. u. St. 10 20	<b>Schubert, F.</b> , Op. 166. Octett f. 2 Violinen, Viola, Cello, Contrab., Horn, Fag. u. Clar. Fdur n. 6 30
— Op. 84 <sup>b</sup> . Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner in Es . . . . . 2 10	— Dasselbe arr. für 2 Violinen, Bratsche, Violoncell und Pfte. zu 4 Händen v. C. Burchard 9 —	<b>Winter, P.</b> , Op. 9. Sestetto p. 2 Vlns., 2 Cors, A. et Basse. D moll . . . . . 4 —
— Dasselbe in Partitur . . . . . 4 80		— Op. 10. Septuor p. 2 Vlns., 2 Cors, Clar., A. et Basse. Esdur . . . . . 4 —

## Quintette für die Violine u. s. w.

<b>Beethoven, L. v.</b> , Op. 4. Quintett für 2 Viol., 2 Br. u. Vcll. in Es. nach dem Octett Op. 103. . . . . 3 60	<b>Gade, N. W.</b> , Op. 8. Quintuor p. 2 V., 2 A. et B. Emoll . . . . . 9 —	<b>Onslow, G.</b> , Quintuors p. 2 V., 2 A. et B. No. 4. G moll. Op. 17. . . . . 4 —
— Dasselbe in Partitur . . . . . 3 —	<b>Haydn, J.</b> , Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 1 et 2 . . . . . 9 —	— 5. Ddur. - 18. . . . . 4 —
— Op. 29. Quintett für 2 Viol., 2 Br. u. 2 Vcll. in C . . . . . 3 —	<b>Kummer, F. A.</b> , Op. 11. Divertissement p. les Amateurs, sur des airs de la Muette de Portici p. V. av. 2 V., A. et B. Gdur . . . . . 1 50	— 6. Emoll. - 19. . . . . 4 —
— Dasselbe in Partitur . . . . . 2 70	<b>Mendelssohn Bartholdy, F.</b> , Op. 87. Quintett f. 2 V., 2 A. et B. Bdur. (Nachlass No. 16.) Part. u. St. 6 30	— 7. Esdur. - 23. . . . . 5 —
— Op. 67. Symphonie p. 2 Viol., 2 A. et Basse. C moll. arr. . . . . 6 —	<b>Mozart, W. A.</b> , 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. C moll, No. 2. Cdur, No. 3. G moll, No. 4. Ddur, No. 5. Esdur à 4 50	— 8. D moll. - 24. . . . . 5 —
— Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. Cdur. arr. . . . . 3 —	<b>Onslow, G.</b> , Quintuors p. 2 V., 2 A. et B. No. 1. Emoll. Op. 1. No. 1. . . . . 4 50	— 9. Cdur. - 25. . . . . 6 —
— Op. 137. Fuge für 2 Violinen, 2 Bratschen u. Violoncell. in D . . . . . — 90	— 2. Esdur. - 1. - 2. . . . . 4 50	— 10. F moll. - 32. . . . . 6 —
— Dasselbe in Partitur . . . . . — 60	— 3. D moll. - 1. - 3. . . . . 4 50	— 11. Bdur. - 33. . . . . 6 —
<b>David, F.</b> , Op. 11. Introd. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Velle. Adur . 4 —		— 12. A moll. - 34. . . . . 6 —

## Quartette für 2 Violinen, Bratsche und Violoncell.

<b>Beethoven, L. v.</b> , Quartette f. 2 V., Br. u. Vcll. No. 1. Op. 18. No. 1. in F. Part. № 2.10. St. 3 —	<b>Kreutzer, R.</b> , Op. 4. 6 Quatuors concertans : — Liv. 1. Ddur, Gdur, Cdur . . . . . 3 —	<b>Onslow, G.</b> , Quatuors. No. 10. Gdur. Op. 40. No. 1. } — 11. D moll. - 10. - 2. . . . . 7 50
— 2. - 48. - 2. - G. Part. - 4.80. St. 2 40	— 2. Bdur, Fdur, Adur . . . . . 3 —	— 12. Esdur. - 10. - 3. . . . . 4 —
— 3. - 48. - 3. - D. Part. - 2.10. St. 2 70	Op. 3. 3 Quatuors. Cdur, Bdur, Amoll . . . . . 6 —	— 13. Bdur. - 21. - 1. . . . . 4 —
— 4. - 48. - 4. - Cm. Part. - 4.80. St. 2 70	2 Quatuors. Adur, Gdur. (No. 1. et 2) . . . . . 4 —	— 14. Emoll. - 21. - 2. . . . . 4 —
— 5. - 48. - 5. - A. Part. - 4.80. St. 2 70	Thème varié. Adur . . . . . 2 —	— 15. Esdur. - 21. - 3. . . . . 4 —
— 6. - 48. - 6. - B. Part. - 4.80. St. 2 40	<b>Mendelssohn Bartholdy, F.</b> , Ouverturen für Orchester. Für 2 Violinen, Viola u. Violoncell bearb. von Friedrich Hermann. No. 1. Op. 21. Sommernachtstraum . . . . . 3 50	— 16. Emoll. - 36. - 1. . . . . 4 50
— 7. - 59. - 4. - F. Part. - 3. —. St. 4 20	— 2. - 26. Fingalshöhle (Hebriden) . . . . . 3 —	— 17. Edur. - 36. - 2. . . . . 4 50
— 8. - 59. - 2. - Em. Part. - 2.10. St. 3 —	— 3. - 27. Meerestille u. glückliche Fahrt 3 —	— 18. Ddur. - 36. - 3. . . . . 4 50
— 9. - 59. - 3. - C. Part. - 2.40. St. 3 30	— 4. - 32. Märchen von der schönen Melusine . . . . . 3 —	<b>Richter, E. F.</b> , Op. 25. Quatuor. No. 1. Emoll . 9 —
— 10. - 74. in Es . . . Part. - 2.10. St. 3 —	— 5. - 74. Athalia . . . . . 3 —	<b>Rode, P.</b> , Op. 10. Air varié. Gdur . . . . . 1 —
— 11. - 95. - Fm . . . Part. - 2.10. St. 2 70	— 6. - 89. Heimkehr aus der Fremde 2 50	— 11. Quatuor. Esdur. No. 1. . . . . 2 —
— 12. - 127. - Es . . . Part. - 2.70. St. 4 20	— 7. - 101. Trompeten-Ouverture . . . . . 3 50	— 12. do. Fdur. - 2. . . . . 2 —
— 13. - 130. - B. . . . Part. - 3.30. St. 4 20	— Quatuors. No. 1—7. Part. № 13. — Stimmen 20 —	— 13. do. Ddur. - 3. . . . . 2 —
— 14. - 131. - Cism . . . Part. - 3.30. St. 4 50	No. 1. Esdur. Op. 12. . . Part. № 1.80. St. 3 —	— 15. Andante varié. Amoll . . . . . 1 —
— 15. - 132. - Am . . . Part. - 2.70. St. 4 20	— 2. Amoll. - 13. . . Part. - 2.10. St. 3 —	— 16. Quatuor. Gdur. No. 4 . . . . . 2 —
— 16. - 135. - F. . . . Part. - 4.80. St. 3 —	— 3. Ddur. - 44. No. 1. Part. - 2.40. St. 3 30	<b>Romberg, A.</b> , Op. 1. 3 Quatuors. Esdur, G moll, Fdur . . . . . 7 50
Grosse Fuge in B. Op. 133. Part. - 2.10. St. 2 70	— 4. Emoll. - 44. - 2. Part. - 2.40. St. 3 30	— Op. 7. 3 Quatuors. Ddur, Edur, Cdur . . . . . 7 50
<b>Bruch, M.</b> , Op. 9. Quartett. C moll . . . . . 7 —	— 5. Esdur. - 44. - 3. Part. - 2.40. St. 3 90	— Op. 11. Quatuor. Adur . . . . . 2 —
— Op. 10. Quartett. Edur . . . . . 8 —	— 6. Emoll. - 80. . . Part. - 4.80. St. 3 —	<b>Rubinstein, A.</b> Op. 17. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties séparées. Nouvelle Edition revue par l'Auteur. No. 1. Gdur . . . . . 9 —
<b>David, F.</b> , Op. 32. Quatuor. Amoll . . . . . 7 —	— Op. 81. Andante, Scherzo, Capriccio et Fugue Partitur № 1. 80. — Stimmen . . . . . 2 70	— 2. C moll . . . . . 8 —
<b>Dusseck, J. L.</b> , Op. 60. 3 Quatuors : No. 1. Gdur. No. 2. Bdur. No. 3. Esdur à 4 —	<b>Meyerbeer, G.</b> , Les Huguenots. Opéra, arr. . . . . 24 —	— 3. Fdur . . . . . 9 —
<b>Haydn, J.</b> , Symphonie. Ddur. No. 2. arr. . . . . 4 50	<b>Mozart, W. A.</b> , Symphonie. Cdur. (m. d. Fuge). No. 4. arr. . . . . 4 50	— Op. 47. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties séparées. Nouvelle Edition revue par l'Auteur. No. 1. G moll . . . . . 8 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	— Quartette. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 1. Gdur, No. 2. D moll. 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 —	— 2. Bdur . . . . . 9 —
— Dieselben. Complet in 4 Bänden. Roth cartonnirt . . . . . n. 15 —	— Dieselben. In 4 Bdn. Roth cart. . . . . n. 15 —	— 3. D moll . . . . . 8 50
<b>Hermann, F.</b> , Op. 8. Quartett . . . . . 5 —	<b>Onslow, G.</b> , Quatuors : No. 1. Bdur. Op. 4. No. 1. } — 2. Ddur. - 4. - 2. . . . . 9 —	<b>Schubert, F.</b> , Op. 29. Erstes Quartett für 2 Violinen, Viola und Violoncell. Amoll. . . . . 3 —
	— 3. Amoll. - 4. - 3. . . . . 3 —	Op. 161. Grosses Quartett für 2 Violinen, Viola und Violoncell. Gdur . . . . . 5 10
	— 4. C moll. - 8. - 1. . . . . 3 —	Grosses Quartett (nachgelassenes Werk) für 2 Violinen, Viola und Violoncell. D moll. n. 4 20
	— 5. Fdur. - 8. - 2. . . . . 3 —	<b>Schumann, R.</b> , Op. 41. 3 Quartette. Part. u. St. : Amoll № 9. 25. — Fdur № 9. — Adur 8 75
	— 6. Adur. - 8. - 3. . . . . 3 —	<b>Spohr, L.</b> , Op. 132. Quatuor. Adur No. 30 . . . . . 6 —
	— 7. G moll. - 9. - 1. . . . . 3 —	<b>Taubert, W.</b> , Op. 93. Quatuor. Bdur . . . . . 6 —
	— 8. Cdur. - 9. - 2. . . . . 7 50	<b>Veit, W. H.</b> , Op. 7. Quatuor. Esdur. No. 3 . . . . . 5 —
	— 9. F moll. - 9. - 3. . . . . 7 50	<b>Viotti, J. P.</b> , 3 Quatuors concert. Fdur, Bdur, Gdur — 3 Quatuors. F moll, Cdur Edur. Liv. 2. . . . . 4 —

## Trios für Violine, Bratsche und Violoncell.

<b>Bach, J. S.</b> , Terzette f. 2 Violinen und Viola, nach den Symphonien für Klavier bearbeitet von Ferd. David . . . . . 3 —	No. 4. Op. 9. No. 3. in Cm . . . . . 2 10	<b>Beethoven, L. v.</b> , Trios in Part. No. 5. Op. 8. Serenade in D . . . . . 4 50
<b>Beethoven, L. v.</b> , Trios in Stimmen. No. 1. Op. 3. in Es . . . . . 2 10	— 5. - 8. Serenade in D. . . . . 2 10	<b>Bruyck, C. van</b> , 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 4 75
— 2. - 9. No. 4 in G . . . . . 2 10	<b>Beethoven, L. v.</b> , Dieselben in Partitur. No. 1. Op. 3. in Es . . . . . 2 10	
— 3. - 9. - 2. in D . . . . . 2 10	— 2. - 9. No. 1. in G . . . . . 1 80	
	— 3. - 9. - 2. in D . . . . . 1 80	
	— 4. - 9. - 3. in Cm . . . . . 1 50	