

WERKE

FÜR

KAMMERMUSIK

(STREICHINSTRUMENTE).

Septette, Sextette und Quintette.

Beer, J. A., 1 ^{er} Concerto (A) var. Quatuor.	MR. FR.	6 —
— Introd. et Variations (G) sur un Thème russe av. Quatuor.	2 —	
Cherubini, J. L., Op. 3. Fantaisie (G) av. Quatuor.	2 25	
David, Ferd. Op. 2. Introd. et Variations brill (A) sur un Thème orig. av. Quatuor.	2 50	
Dobrzynski, J. Felix, Op. 20. Quintetto (F) p. 2 V., Alto et 2 Velles (ou p. 2 Alto et Velle).	6 —	
— Op. 20. Sextour (E) p. 2 V., Alto, 2 Velles et Contreb.	6 —	
— Op. 40. 2 ^{de} Quintetto (Am) p. 2 V., Alto et 2 Velles.	5 —	
Dotzauer, J. J. F., Op. 134. Quintour (Hm.) p. 2 Viol., Alto et 2 Velles.	4 50	
Eberwein, C., Op. 15. Brillantconcert (C) mit Flöte, 2 Tromben u. Bass.	5 —	
Fesca, F. E., Op. 15. Gr. Quintour (E) p. 2 V., 2 Alto et Velle.	6 —	
— Op. 20. Gr. Quatuor (B) p. do.	6 —	
Haumann, T., Op. 1. 1 ^{er} Air varié av. 2 V., Alto, Velle (et Contreb. ad Ek.).	1 50	
Huf-Desorges, Op. 46. 5 ^{me} Gr. Quatuor (G) p. 2 Viol., Alto, Velle et B.	3 —	
Lafont, C. P., Op. 24. Boule d'Emma, varié (D) av. Quatuor.	2 50	
Lubin, L. de St. Op. 7. Polonaise brill (E) av. Quatuor.	2 50	
Maurer, L., Op. 45. 2 Airs variés av. 2 V., Alto et Velle (Contreb. ad Ek.). Liv. 1 (A). Liv. 2 (C).	1 50	
— Op. 62. Fantaisie (G) sur des Motifs de l'Opéra: La Muette de Portici, av. Quatuor.	2 50	
Molique, Berth., Op. 21. Six Concert (Am) m. Quatuor.	6 —	
Schün, Maur., Op. 8. Année et Polaca (G) av. Quatuor.	4 —	
Schubert, Franc., Op. 12. Napoléons. Solo sur des Thèmes napoléons av. Quatuor.	3 —	
Singer, Maur., Op. 7. Var. (D) sur un Thème orig. av. Quatuor.	2 50	
Täglichsbeck, Th., Op. 12. Variations sur un Air styrien av. Quatuor.	2 25	
— Op. 14. 2 ^{de} 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 fr. de l'Opéra: La Sonnambula, av. Quatuor.	5 50	
Veit, W. H., Op. 1. 1 ^{er} Quintetto (F) p. 2 V., Alto et 2 Velles.	5 50	
— Op. 2. 2 ^{de} Quintetto (A) p. do.	6 —	
— Op. 4. 3 ^{me} Quintetto (G) p. 2 V., Alto et 2 Velles (ou p. 2 Alto et Velle).	5 50	
— Op. 20. 4 ^{te} Quintetto (E) p. 2 V., Alto et 2 Velles.	5 50	
— Op. 29. 5 ^{me} Quintetto (A) p. 2 V., 2 Alto et Velles.	7 —	
Vogel, Ad., Op. 10. 1 ^{er} Quintetto p. 2 V., Alto et Velles (ou p. 2 Alto et Velle).	6 —	
Wassermann, H. J., Op. 4. Thème original varié (D) av. Quat.	1 50	

Eigenthum des Verlegers.

Quartette für zwei Violinen, Viola und Violoncello.

Abert, J. L., Op. 25. 1 ^{tes} Quartett (A) 6 —	MR. FR.	6 —
Bach, J. S., 6 Fugues arr. p. Guill. Braun. Liv. 1.	2 —	
Becker, B. G., Op. 4. 1 ^{tes} Quartett (Am).	4 50	
— Op. 5. 2 ^{tes} Quartett (Am).	4 50	
— Op. 6. 3 ^{tes} Quartett (Es).	5 —	
Bériot, Ch. de, Compositions brillantes. Cinq Airs var. p. V. av. 24 V., Alto et Basse.	1 50	
— Op. 1. 1 ^{er} Air var. (Hm).	1 50	
— Op. 2. 2 ^{de} Air var. (D).	1 50	
— Op. 3. 3 ^{me} Air var. (E).	1 50	
— Op. 5. Air moestueux var. (B).	1 50	
— Op. 7. 5 ^{me} Air var. (E).	1 50	
Bilecner, J., Die Frielesfeier. Eine musikal. Vorstellung (D).	3 —	
Braun, W., Op. 13. Deux Quatuors (D, Es).	7 —	
Burgmüller, N., Op. 14. 4 ^{tes} Quartett (A).	5 50	
Dancs, Ch. B., Op. 48. 5 ^{me} Quatuor (Am).	4 50	
— Op. 56. 6 ^{me} Quatuor (C).	4 50	
Decker, Const., Op. 14. 1 ^{er} Quatuor (Am).	5 25	
Dotzauer, J. J. F., Op. 12. 2 Quatuors (Es, Gm).	4 50	
— Op. 45. 3 Quatuors (Am, E, G).	6 —	
Durand, A., Fantaisie, suivie de 2 Airs variés av. 24 V., Alto et Velle.	2 50	
Fémy, F. J., Quatuor concertant (B).	3 —	
Fesca, F. E., Op. 14. Quatuor (B).	5 —	
Flügel, G., Op. 25. Quartett No. 1 (Am).	6 —	
Ganz, L., Op. 10. Divertissement (A) av. 24 V., Alto et Velle.	2 —	
Gerke, C., Op. 1. Quatuor brill. (A).	4 —	
Gross, J. R., Op. 16. Quatuor No. 2 (F).	4 50	
Hänsel, Aug. Op. 63. Quatuor.	1 25	
— Op. 79. Musikalischer Scherz. Quartett.	1 25	
Hiller, Ferd., Op. 12. 1 ^{er} Quatuor (G).	4 —	
— Op. 13. 2 ^{de} Quatuor (Hm).	4 —	
Hörger, G., Op. 3. Introd. et Variations (A) av. 24 V., Alto et Velle.	1 50	
Kaczkowski, J., Op. 22. Souvenir d'Herminios. 1 ^{er} Air var. (D) av. 24 V., Alto et Velle.	1 50	
Kirchner, Theod., Op. 20. Quartett. Partiture.	4 50	
— Stimmen.	9 —	
Lachner, Ignaz, Op. 74. Quatuor.	7 —	
Lafont, C. P., Op. 5. 3 ^{me} Air varié av. 24 V., Alto et Velle.	1 25	
Marschner, H., Der Vampyr. Oper eingev. v. Präger. Akt I, 2.	10 50	
— Ouv. daraus.	2 —	
Mathael, A., Op. 8. Variazioni (G) con 24 V., Alto et Velle.	1 50	
— Op. 10. Variations (E) av. do.	1 50	
Maurer, L., Deux Morceaux de Salon av. 24 V., Alto et Basse:	1 50	
— Op. 80. Air de Bellini var. (C)	1 50	
— Op. 81. Boléro (D).	1 50	
Mendelssohn-Bartholdy, F., Op. 4. Quartett (Fm) arr. nach der Sonate f. Flöte u. V. von F. W. Eichler.	4 —	

Quartette für zwei Violinen, Viola und Violoncello.

Mendelssohn-Bartholdy, F., Op. 11. Grosses Quartett (Es).	MR. FR.	3 —
— Stimmen.	4 —	
Molique, B., Op. 18. 3 Quatuors, No. 1 (F), No. 2 (C), No. 3 (Es).	5 50	
Mühlenbruch, H., Op. 1. Quatuor brill. (C), No. 2 (D).	4 3 50	
Page, L., Op. 10. 2 ^{tes} Quartett (Es).	4 —	
Präger, H. A., Op. 43. 3 nouveaux Quatuors (Es, F, G).	10 —	
Reinecke, C., Op. 16. Quartett (Es).	5 —	
— Op. 20. 2 ^{es} Quartett (F).	5 —	
Reissiger, C. G., Ouvertüren eingev. von G. von Hof:		
— Op. 68. Libella.	2 50	
— Op. 80. Der Ahnenschutz.	2 50	
— Op. 170. Adèle de Feix.	2 50	
Rossini, G., 5 Quatuors originaux (D, do, einzeln No. 1 (Em), No. 2 (A), No. 3 (B), No. 4 (Es), No. 5 (E)).	2 —	
Scaramelli, Gius. A. de, Op. 10. Fant. e Variaz. con alto, Viol., Viola e Basso.	2 25	
Straup, Fr., Op. 24. 1 ^{er} Quatuor.	5 —	
Sprung, M., Op. 2. 2 Quatuors (D, A).	5 —	
Stievenard, A., Op. 45. Air varié (E) du petit Savoyard av. 24 V., A. et B.	2 —	
Strauss, Jos., Op. 3. Quatuor brill. (A).	5 —	
— Op. 6. 2 ^{de} Polpoum (F) av. 24 V., Alto et Velle.	2 —	
Thomas, A., Op. 1. 1 ^{er} Quatuor (G).	4 —	
Veit, W. H., Op. 3. 1 ^{er} Quatuor (Hm.) sur l'Hymne national russe.	4 50	
— Op. 5. 2 ^{de} Quatuor (E).	4 50	
— Op. 16. 4 ^{me} Quatuor (Gm).	7 —	
Verhulst, J. J. H., Op. 6. 2 Quatuors.		
— No. 1 (Hm.), No. 2 (A).	5 50	
— Op. 21. Six Quartets (Es).	6 —	
Voigt, L. G. H., Op. 20. 3 Quatuors d'ensemble einzeln: No. 1 (G).	3 —	
— 2 (Hm).	3 —	
— 3 (Fm).	2 —	
Winter, P., Das unterbrochene 1 ^{er} Fest. Oper arr. v. H. A. Präger.	12 —	

Trios für Violine, Viola und Violoncello.

Beethoven, L. v., Op. 9. 3 Trios, No. 1 (Es), No. 2 (G), No. 3 (Em).	3 —
Eichberg, Jul., Op. 23. 5 Skizzen. (Allegro spiritoso, Andantino quasi Allegretto, Waldnacht, Märchen. Gemessenes Stückchen).	4 —
Präger, H., Op. 42. 3 grandis Trios concertans, No. 1, 2, 3.	5 50

Trios für zwei Violinen und Violoncello.

Lachner, Ignaz, Op. 77. Die gute, alte Zeit, Musikalischer Scherz.	2 50
Ries, Hubert, Op. 25. Drei instructive Trios.	
— No. 1 (Gm).	3 —
— 2 (D).	3 —
— 3 (Es).	3 —

Den Verträgen gemäss eingezeichnet.

VIOLINO PRIMO



p *legato.*
cresc.
f f f f f f
f f f f ff PP
pre - sec - do *ten. marc. tempo ¹risoluto.* *ff poch. riten. ff*
f f f f ff f
stacc. *p mf p PP*
11 *21* *PP*
cre - sec - do. *f*
p
mf > p mf > p mf > p mf > p cresc. f

VIOLINO PRIMO.

f *f* *cresc.* *poco rit.*
tempo II *p*
f *f* *p* *f* *p*
f
cresc. *f*
ff *pp*
cresc. *riten.* *tempo II* *rit.*
cre - sen - do *f* *hacato.* *ff*
f *f* *f* *f*
ff *f* *f*
sec. *p* *cresc.* *f*

ADAGIO
SOSTENUTO.

Musical score for Violino Primo, Adagio Sostenuto. The score consists of 12 staves of music in 3/4 time with a key signature of two flats. It features various dynamics including *p*, *pp*, *f*, and *cresc.*, as well as performance markings like *ten.* and *p cantabile*.

Dynamics and markings: *p*, *pp*, *f*, *cresc.*, *ten.*, *p cantabile*, *pp*, *glisséz.*, *f*, *p*, *pp*, *cresc.*, *f*, *p*, *cresc.*, *p*, *p*, *cresc.*, *f*, *pp*, *p*, *pp*, *ten.*

VIOLINO PRIMO.

mf
p
p
un poco riten. *a tempo.*
f
cresc.
p *f* *p*
f *f*
f *f* *f* *f*
p
p
f *ff* *f* *f*

VIOLINO PRIMO

f *ff* *p*

accelerando. cre

scen *do* *ff*

fz *fz* *fz* *ff*

ff *locu.*

fz *fz* *fz* *fz*

VOLINO PRIMO.

ALLEGRETTO.

Con moto giusto.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'ALLEGRETTO' and the performance instruction is 'Con moto giusto'. The first staff starts with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff has a piano (*p*) dynamic. The sixth staff has a piano (*p*) dynamic. The seventh staff has a piano (*p*) dynamic. The eighth staff has a piano (*p*) dynamic. The ninth staff has a piano (*p*) dynamic. The tenth staff has a piano (*p*) dynamic. The score includes various dynamics such as *p*, *f*, *ff*, and *pp*, as well as articulations like accents and slurs. The music is written in a single system with ten staves.

p *p*

f

p *p*

p

p

f *p* *f* *p*

p

cresc. *f*

f *f* *f* *f* *f* *f* *f* *f*

Empfehlenswerthe Musikalien für Violine

aus dem Verlage von

Friedrich Hofmeister in Leipzig.

5. Duetten für zwei Violinen.

Barnbeck, Fr., Duo instructif et progressif. — 20	Görtz-Weisberg, M. v., Etude en 40 différentes Danses av. 24 Viol. — 25	Op. 72. 3 ^{me} Degré. 6 Duos brill. Dédiés aux Amateurs. Liv. 1 (C, G), Liv. 2 (F, B), Liv. 3 (B, A), à 1 ag ^o . — 3 —	Müller, C. G., Op. 22. 6 leichte u. instruct. Duetten. Liv. 1 (C, G), — 20 — 2 (D, Am.), — 22 — 3 (F, B), — 24
Blumenthal, Jos. de, Op. 80. Six gr. Duos concert. Liv. 1 (Cm. 4, Fm.), Liv. 2 (E, F, D), à 1 ag ^o 0 m ^{re} 2 20	Kreutzer, Aug., Op. 23 Duos concert. (B, F, E). — 15	Meilhan, P. E., Op. 7. Mécanisme et Justesse. Die Schule der Geläufigkeit in 16 Stunden. Heft 1, 2. a — 20	Panofka, H., Bibliothèque du jeune Violoniste. Musique des Opéras de la Théâtre Italien, av. 24 Violon alt. 2. No. 1. Bellini, Norma Op. 52 1 — — 2. Donizetti, Anna Bolena, Op. 53. — 1 — — 3. Donizetti, L'Elisir d'Amore, Op. 54. — 1 —
Dotzauer, J. J. F., Op. 16. 6 Duos br., Liv. 1 (Cm. A, F). — 20	Mazas, F., L'École de Violoniste, Op. 70. 1 ^{er} Degré. 12 petits Duos progressifs à l'usage des Commencans. Liv. 1-4 à 25 m ^{re} 3 10	Mödling, S. H., Op. 19. 3 Duos, 1 10	Präger, H. A., Op. 41. Grand Duo conc. (F) p. Viol. et Vclle. — 22
Liv. 2 (E, B, E). — 1 —	Op. 71. 2 ^{de} Degré. Six Duos concert, d'une moyenne difficulté. Déd. aux Elèves avancés. — 1 10	Müller, C. G., Leichte Debangstücke in allen Dur und Molltonarten mit Begleitung einer Zten Violine. Heft 1, in der ersten Lage, Op. 7. — 25 Heft 2, in der zweiten Lage, Op. 15. 1 —	Rolla, A., Op. 11. 3 Duos progressifs. (B, B, G). — 1 10
Eberwein, C., Op. 13. 3 Duos. 1 10	Liv. 1 (A, B, C). — 1 10		
Eicher, F. W., Op. 7. Duo (D). — 25	— 2 (F, Dm, B). — 1 10		
Eichlant, A. C., Op. 9. 3 Duos progressifs (G, B, C). — 1 —			
— Les mêmes séparés. — 1 10			

6. Duette für Violine und Violoncell (oder Bass).

Chefs d'Oeuvres de l'École italienne. No. 1, Barbella, Sonate (Es) av. B. — 12 1/2	Ganz, les Frères, Op. 11. Duo concert. (F) pour Viol. et Vclle — 20	Kreutzer, Rod. Op. 1. 3 Sonates (Dm, G, A) av. Basse. — 1 —	Fräger, H. A., Op. 41. Grand Duo conc. (F) p. Viol. et Vclle. — 22
No. 2, Manfredi, Sonate (Gm.) av. do. — 12 1/2	Kreutzer, Rod. Op. 1. 3 Sonates (B, G, A) av. Basse. — 1 —		

7. Solos für Violine.

Baumann, L., Op. 8. Etude de Staccato. — 7 1/2	Götze, C., Op. 21. Etudes amusantes à plusieurs Parties. — 12 1/2	Langhans, W., Op. 5. 20 Etudes p. Violon, dans la première Position. — 1 —	sche etc., den Werken berühmter Componisten entnommen. — 12 1/2
Blanc, A. M., Op. 5. Fleur d'Orient. Etude de Saufte. — 7 1/2	Heinrich, J., Adagio (G), eine Nachahmung der Harmonika, mit losgeschränkten Bogen zu spielen, also Quartett für eine Violine. — 5	Lubin, Léon de St., Op. 8. 6 Caprices en Etude. — 10	1tes und 2tes Heft, die erste Position. — 12 1/2
Clement, F., 2 Thèmes variés. No. 1, Thème russe. — 5	Kreutzer, Rod., 40 Etudes en Caprices. 3 ^{me} Edit., revue et corrigée. geh. — 1 10	Maurer, L., Op. 39. 9 Etudes en Caprices. — 22 1/2	2tes und 3tes Heft, die zweite Position. — 12 1/2
— 2, "Partant pour la Syrie". — 5	— léc. Divisées en 3 Suites. à l'Accompagnement d'un 24 Viol. aux 40 Etudes en Caprices, ajoutés par C. Elchheim. — 1 —	Paganini, N., Op. 25. 6 Sonates. — Op. 3. 6 Sonates. — 10	3tes und 4tes Heft, die erste und zweite Position abwechselnd. — 12 1/2
Dancja, J. C., Op. 2. 6 Etudes. — 20	— léc. Divisées en 3 Suites. à l'Accompagnement de Pte aux 40 Etudes en Caprices, ajoutés par le même. — 2 —	Rolla, A., Op. 20. 50 petits Exercices progressifs (posth.). Liv. 1. — 12 1/2	4tes und 5tes Heft, die erste, zweite und dritte Position abwechselnd. — 12 1/2
Eicher, F. W., Op. 3. Douze Etudes caractéristiques. (Déd. à M. Ole Bull.) — 1 —		Schallner, N. A., Op. 25. La Folle. 30 Caprices. (At. Vign.) — 20	6tes und 7tes Heft, die dritte u. erste Position abwechselnd. — 12 1/2
Garinis, P., Les vingt-quatre Mairnes. Exercices. Nouv. Edit. Liv. 1. 2. — 1 —		Violonisches, praktische, oder Sammlung leichter Arien, Romanzen, Marsche etc., den Werken berühmter Componisten entnommen. — 12 1/2	8tes und 10tes Heft, die dritte u. erste Position abwechselnd. — 12 1/2
Götze, C., Op. 3. 12 Bagatelles plaisantes. — 7 1/2			11tes und 12tes Heft, die erste, zweite und dritte Position abwechselnd. — 12 1/2

8. Lehrbücher für Violine.

Eichberg, Jul., Op. 21. Nouvelle Méthode pratique et abrégée de Violon en deux Parties, pour former l'élève du Commencement jusqu'aux Etudes de Fiorillo, Rodé et Kreutzer. — 1 1/2	2 ^{me} Partie. Etude de la Légèreté des Doigts et de l'Archet. Destinée à assouvir le Bras et les Doigts, à donner une belle Emission de Son et à former le Style de Violoniste de moyenne Force. — 22 1/2	depuis la Corde vide jusqu'aux grandes Difficultés. — 1 1/2	(cont. les doubles Cordes). — 22 1/2
1 ^{re} Partie. Manuel de l'Elève de Violon. — 1 1/2	Cah. 3, 25 Morceaux caractéristiques. — 4 1/2	Cah. 1, 12 Etudes préparatoires av. un 24 Violon pour le Professeur. — 17 1/2	Cah. 5, 12 Etudes progressives (cont. les Trémoles, les Trilles etc.). — 27 1/2
Cah. 1, 52 Exercices pour les Commencans. — 1 5	Cah. 3, 25 Morceaux caractéristiques. — 4 1/2	— 2, 12 Etudes préparatoires mélodiques et progressives av. un 24 Violon (cont. toutes les Positions). — 17 1/2	— 6, 12 Etudes progressives (telles que Sons harmoniques, Pizzicati etc.). — 25
— 2, 20 Morceaux, Etudes de différents Auteurs. Difficulté moyenne.) — 1 5	Panofka, H., Op. 80. Méthode de Violon pratique. 72 Etudes p. Violon — 1 5	— 3, 12 Etudes progressives (cont. des Corps d'archet variés) — 25	Ries, H. v., Violonische für den ersten Unterricht. Nebst zweckmäßigen Uebungsstücken. — 3 —
		— 4, 12 Etudes progressives — 25	2. Theil. Die Applicaturen in 100 Studien. — 2 1/2

9. Duetten für Pianoforte und Violine.

(Bei Werken, wo das Pianoforte bloss begleitend ist, ist dieses besonders bemerkt.)

Alard, Delph., Op. 3. Introd. et Variations brill. (E), av. Pte. — 20	Op. 3. La Calma. Sérénade. — 15	Op. 2. 2 ^{me} Air varié (D). — 13	capitons faciles sur les Opéras de Verdi. — 12 1/2
— Op. 7. Récit. Elégie suite d'un Mouvement percuté, Caprice (D), av. Pte. — 22 1/2	— 5. Réticé. — 22 1/2	— 3. 3 ^{me} Air varié (E). — 15	No. 1. Il Trovatore. — 12 1/2
Argentino, A. de, Op. 9. 4 Valses Ariet. 4. Deux Airs variés av. Pte. No. 1 (D), No. 2 (E). — 25	— 6. Calabrese. — 22 1/2	— 5. Air montagnard (B). — 20	— 2. Rigoletto. — 12 1/2
— Romance de l'Opéra Lucrèce Borgia, de Donizetti, transcrite av. Pte. — 15	Becker, D. G., Op. 15. Grande Sonate (Es). — 1 25	— 7. 5 ^{me} Air varié (E). — 22 1/2	— 4. Un Ballo in Maschera. — 12 1/2
Bazzani, A., Op. 19. Souvenir de la Sonnambla. Gr. Fantaisie av. Pte. — Op. 31. 6 Morceaux caractéristiques, av. Pte. — 22 1/2	Beer, J. A., Introd. et Variat. (G) sur un Thème russe av. Pte. — 17 1/2	Beriot C. de, et Th. Labarre, 5 Fantaisies brill. et concertantes. — 12 1/2	— 6. I Macbeth. — 12 1/2
— Op. 31. 6 Morceaux caractéristiques, av. Pte. — 22 1/2	Bergson, Mich., (Op. 10) et Iwan Müller (Op. 97). Gr. Duo brillant. — 17 1/2	No. 1. Robin des Bois (Der Freischütz). Op. 4. — 25	— 6. I Lombardi. — 12 1/2
— 1. Marcia religiosa. — 22 1/2	Bergson, M., et Ch. de Kontski. Gr. Duo dramatique sur Les Noces de Figaro, de Mozart. — 1 —	— 2. Le Siège de Corinthe. Op. 6. — 20	— 7. Ernani. — 12 1/2
— 2. Les Abeilles. Etude de Concert. — 25	Beriot, C. de, Compositions brillantes. Airs variés av. Pte. — 1 10	— 3. Moïse. Op. 8. — 20	— 8. Simon Boccanegra. — 12 1/2
	Op. 1. 1 ^{er} Air varié (Dm.). — 15	— 4. La Muette de Portici. Op. 10. — 20	— 9. La Forza del Destino. — 12 1/2
		— 5. Le Comte Ory. Op. 11. — 20	— 10. Attila. — 12 1/2
		Chaine, E., Op. 44. Soirées du Violoniste-Amateur. Collection de Transcriptions faciles sur les Opéras de Verdi. — 12 1/2	— 11. Arvidsson. — 12 1/2
			— 12. Luisa Miller. — 12 1/2
			— 13. I Don Foscari. — 12 1/2
			— 14. Giovanni d'Arco. — 12 1/2



VIOLINO SECONDO.

J. J. B. Verhulst, Op. 6.

QUARTETTO.
N.º 2.

Allegro risoluto.

Musical score for Violino Secondo, Quartetto N.º 2, Allegro risoluto. The score consists of 12 staves of music in G minor, 3/4 time. It features various dynamics (f, p, ff, pp), articulations (tr, pizz., arco), and performance directions (cresc., loco rit., tempo 1º, A).

VIOLINO SECONDO.

p *p*
cresc. *f* *f:* *f:* *f:* *f:* *f:* *f:*
f: *f:* *f:* *ff* *pp* *quartrato, len.*
p cresc. *poco rit.*
tempo 1^o ris. *ff* *f:* *f:* *f:* *f* *ff*
staccato. *f:* *p* *m^o* *p* *pp*
1 *2* *1* *2* *p*
cresc.
f *p*
cresc. *f*

VIOLINO SECONDO.

pp

p

f

f

f: f: f: f: f: f: f: f: ff

Adagio.

p

p

tenis. All? tempo!

pp

p

pp

cresc.

sp

f

p

f

ff

p

pp

p

VIOLINO SECONDO.

The musical score for Violino Secondo on page 5 consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The score includes various dynamics and performance markings:

- Staff 1:** Starts with a treble clef and a key signature of two flats. The music begins with a series of eighth notes.
- Staff 2:** Features a *cresc.* marking, followed by a *f* dynamic, then a *p* dynamic, and a *poco rit.* marking. It concludes with a *tempo 1º* marking.
- Staff 3:** Includes a *f* dynamic, a *p* dynamic, and a first ending bracket labeled '1'.
- Staff 4:** Contains a first ending bracket labeled '2'.
- Staff 5:** Features a *cresc.* marking.
- Staff 6:** Includes a *f* dynamic.
- Staff 7:** Features a *ff* dynamic, a *pp* dynamic, and a *cresc.* marking.
- Staff 8:** Includes a *riten.* marking, a *t. 1º ris.* marking, and an *Amarcato.* instruction.
- Staff 9:** Features a *f* dynamic, followed by several *f* dynamics, and a *ff* dynamic.
- Staff 10:** Includes a *f* dynamic, a *p* dynamic, and a *cresc.* marking.

VIOLINO SECONDO.

ADAGIO.
SOSTENUTO.

Musical score for Violino Secondo, Adagio Sostenuto. The score consists of 12 staves of music in 2/2 time with a key signature of two flats. It features various dynamics (p, pp, f, cresc., pccantabile, tr) and articulations (accents, slurs).

Dynamics and markings include: *p*, *pp*, *f*, *cresc.*, *pccantabile*, *tr*, *pp*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *pp*, *pp*, *p*, *f*.

VIOLINO SECONDO.

p cantabile.
p *pp* *glissesz.*
f *p* *ppp* *poco rall.* *molto riten.* *Attacca.*
Presto sempre scherzando.
 SCHERZO. *p* *f* *f*
f *p* *scherzando.*
f *p*
f *p*
ff *p*
f
f *ff*

VIOLINO SECONDO.

mf *p*
p
un poco rit. *á tempo.*
fp *cresc.*
f *p* *f* *f* *f* *f* *p* *p*
f *p* *stacc.* *2*
f *ff* *f* *f* *f* *ff*
p
acceler

VIOLINO SECONDO.

cresc.
f f f ff

Con moto giusto.
ALLEGRETTO.
p

f ff

f ff

f ff

f ff

f ff

f ff

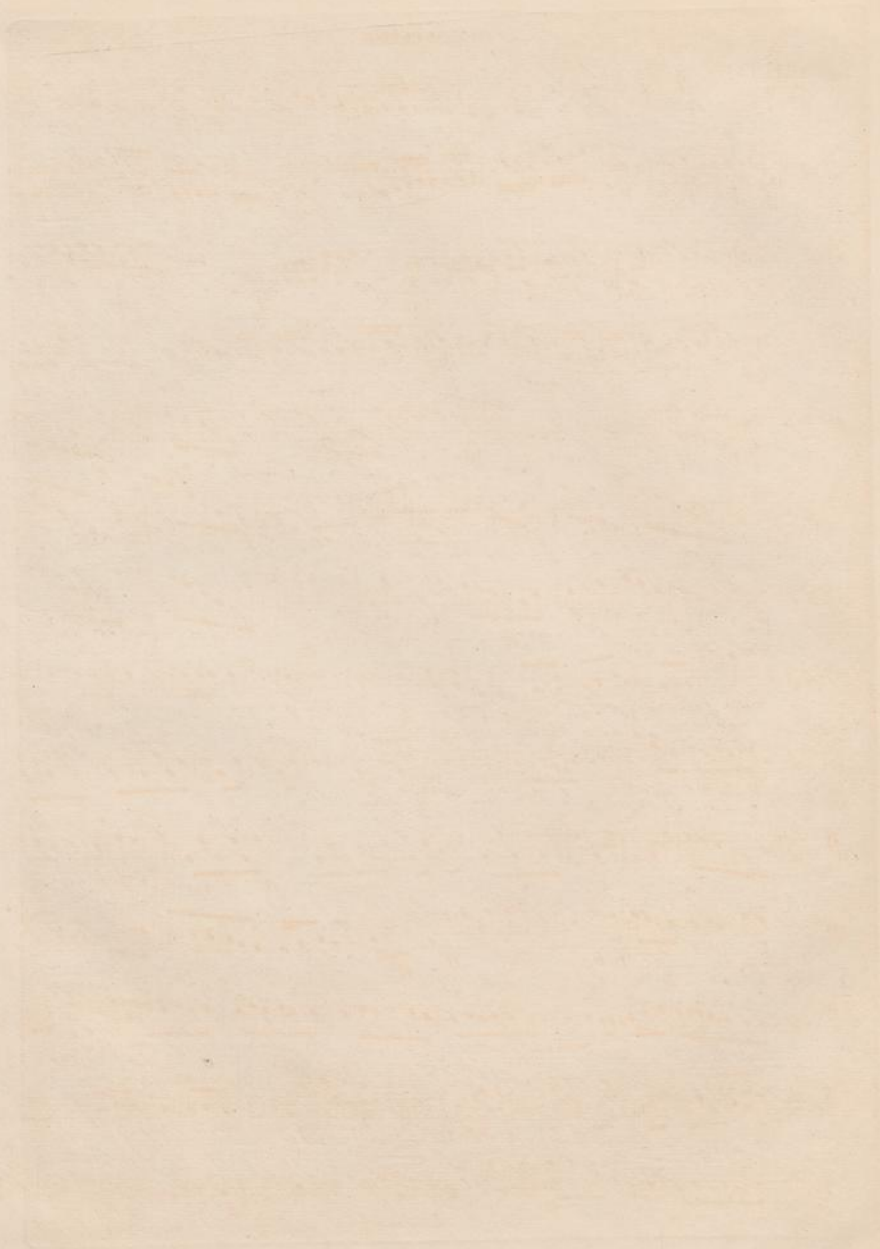
f ff

VIOLINO SECONDO.

Musical score for Violino Secondo, page 19. The score consists of ten staves of music in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features various dynamics including fortissimo (*f*), piano (*p*), pianissimo (*pp*), and sforzando (*sf*). It includes articulation marks like accents and slurs, and performance instructions such as *cresc.*, *poco ritenuato.*, and *tempo 1º*. The piece concludes with a *p scherz.* marking.

VIOLINO SECONDO.

Handwritten musical score for Violino Secondo, page 11. The score consists of ten staves of music in 3/4 time with a key signature of two flats. It features various dynamics including piano (p) and forte (f), and includes slurs, accents, and phrasing marks.





QUARTETTO.
N° 2.

Allegro risoluto.

ALTO.

J. J. H. Verhuylst Op. 6.

f *fz* *f*
fz *p* *p* *arco.* *f*
f *tr* *fz* *p* *f* *p* *f*
ff *p* *pp* *1* *2* *3* *4* *5* *6* *7* *fz* *p*
fz *tr* *fz* *p*
f *poco rit.* *tempo to*
f *p* *p* *f* *p*
p *2*
cre - scen - du *f fz fz* *fz fz fz* *fz fz fz*
ff *fp*
ten. marcato.
p cresc. *ff* *poco riten. tempo!* *risoluto.* *fz fz fz fz* *ff* *fz*
p stacc. *mf* *p* *pp* *1* *2* *3* *4* *5* *6* *7* *8* *12*

ALTO.

f. p *f* *ff* *p* *pp*
cresc. *poco rit.* *p a tempo.*
f. *p* *f* *p*
cresc. *f*
riten. *tempo Prist.*
cre - - - scen - - - do *f ten. marcato.* *ff*
f. f. f. f. *ff*
p *cresc.* *f*

ALTO.

ADAGIO
SOSTENUTO.

Musical score for Alto, Adagio Sostenuto. The score consists of ten staves of music in a key signature of three flats and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p*, *pp*, *f*, and *cresc.* The lyrics "cre scen do" are visible in the seventh staff.

p
f *p* *p*
p *leg.* *cantabile.* *pp* *glisscz* *f* *p* *f* *p*
pp *poco rall* *molto riten.* *ppp* *Allucco.*

Presto sempre scherzando.

SCHERZO.

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

Musical score for Alto, page 6. The score consists of ten staves of music in 2/4 time with a key signature of two flats. The dynamics and performance instructions are as follows:

- Staff 1: *mf*, *p*
- Staff 2: *p*
- Staff 3: *un poco riten.*, *a tempo*
- Staff 4: *fp*, *cresc.*, *f*, *p*
- Staff 5: *f*
- Staff 6: *f*, *f*, *f*, *f*, *f*, *f*, *cresc.*, *p*, *p*, *f*
- Staff 7: *p*, *stacc.*
- Staff 8: *f*, *ff*, *f*, *f*, *f*, *ff*
- Staff 9: *p*
- Staff 10: *p*

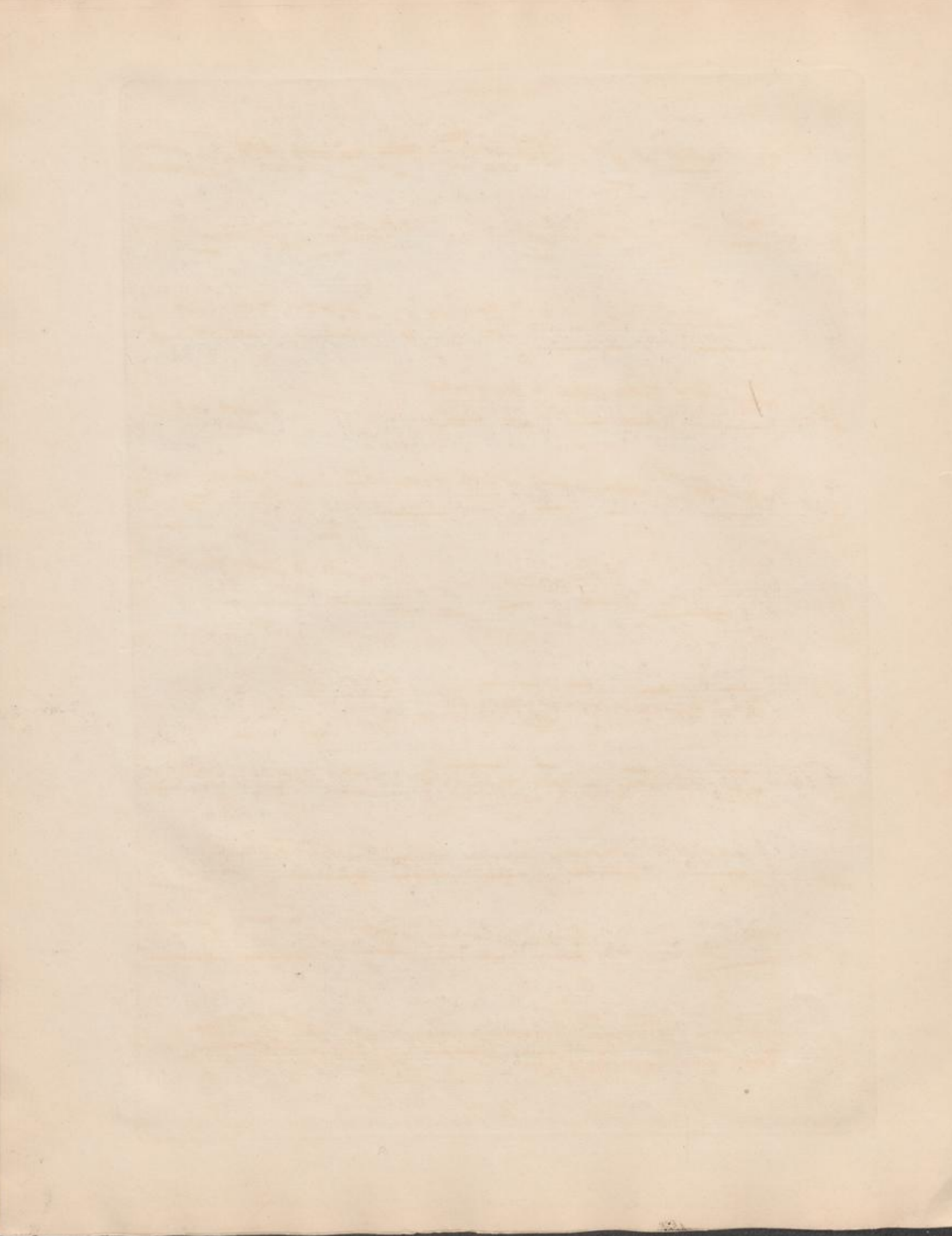
ALTO.

3

Musical score for Alto, page 3. The score consists of ten staves of music, primarily in 2/2 time. The key signature is one flat (B-flat). The dynamics range from *p* (piano) to *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with various dynamics and articulations, including accents and slurs. The first staff begins with a series of eighth notes. The second staff has a *p* dynamic. The third staff has a *f* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic.

Musical score for Alto, page 19. The score consists of ten staves of music, primarily in treble clef with a key signature of two flats (B-flat and E-flat). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamics range from *p* (piano) to *ff* (fortissimo). Specific markings include *f*, *p*, *ff*, *cresc.*, *fp*, and *ff*. The score concludes with a final *ff* marking and a fermata.

p *pp*
p
p
scen - du - pscherz.
p *ff* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*
f *p* *cresc.*
p
ff
ff





Allegro risoluto,

VIOLONCELLO.

J. J. H. Verhulst, Op. 6.

QUARTETTO.
Nº 2.

f *arco.* *f* *ppizz.* *P* *f* *fp* *f*

f *pp* *f* *f* *f* *f* *P* *f* *ff* *fp*

f *fp* *cresc.* *f* *ppoco rit.*

tempo! *p*

f *p* *f* *p*

p *ppizz.* *arco.*

cresc. *scen* *do* *f* *f* *f*

f *f* *f* *f* *f* *ff* *pp*

p *cresc.* *scen* *do* *ff* *marcato.* *poco rit.*

tempo! risoluto. *ff* *f* *f* *f* *f* *ff* *f* *p* *staccato.*

mf *p* *pp*

VIOLONCELLO.

do
poco rit.
tempo 1^o
p
f
p
f
pizz.
arco.
cr - - scen - - do.
ff
pp
cresc.
riten.
tempo 1^o risoluto.
ten. marcato.
ff
f
f
f
ff
f
f
sec.
p
arco.
f
pizz.
cresc.

VIOLONCELLO.

ADAGIO
SOSTENUTO.

p *p* *p*
pp *p* *f* *p*
p
cresc. *f* *plén.*
p
p legato. *cantabile.* *f* *p*
pp *cresc.* *f* *p* *f* *p*
cresc. *p* *p*
p *cresc.* *f* *pp*
leg.
f *p* *pp* *p*

VIOLONCELLO.

Violoncello score for the first section. The music is written in bass clef with a key signature of two flats and a 3/4 time signature. It consists of three staves of music. The first staff begins with a forte (*f*) dynamic, followed by piano (*p*). The second staff includes markings for *p* *leg.*, *cantabile.*, *pp*, and *p*. The third staff features *pp*, *poco rall.*, *ppp*, *molto riten.*, and *Attacca.*

Presto sempre scherzando.

SCHERZO.

Scherzo section for Violoncello. The tempo is *Presto sempre scherzando.* The music is in bass clef with a key signature of two flats and a 3/4 time signature. It consists of ten staves of music. The first staff is marked *p* and ends with *fz* and *fz*. The second staff has *fz* and *p*. The third staff has *f* and *p*. The fourth staff has *f* and *p*. The fifth staff has *f* and *p*. The sixth staff has *f* and *p*. The seventh staff has *f* and *p*. The eighth staff has *f* and *p*. The ninth staff has *f* and *p*. The tenth staff has *f* and *ff*. There are first and second endings marked with *1* and *2* at the end of the section.

VIOLONCELLO.

The musical score for the Violoncello part consists of nine staves. The first staff begins with a dynamic marking of *mf* and a *p* marking. The second staff has a *p* marking. The third staff includes the instruction *un poco riten.* followed by *a tempo.*. The fourth staff contains a *fp* marking and a *cresc.* marking. The fifth staff features a *f* marking and a *p* marking. The sixth staff has a *f* marking and a *f* marking. The seventh staff includes a *f* marking, a *p* marking, a *cresc.* marking, and a *f* marking. The eighth staff has a *f* marking and a *staccato* marking. The ninth staff features a *ff* marking, a *f* marking, a *f* marking, a *f* marking, and a *ff* marking.

VIOLONCELLO.

First staff of music, bass clef, 2/4 time signature. Dynamics: *p*. Includes a first ending bracket with a '2' above it.

Second staff of music, bass clef, 2/4 time signature. Dynamics: *p*. Includes a first ending bracket with a '2' above it.

Third staff of music, bass clef, 2/4 time signature. Dynamics: *p*.

Fourth staff of music, bass clef, 2/4 time signature. Dynamics: *f. accel.* and *f.*

Fifth staff of music, bass clef, 2/4 time signature. Dynamics: *f.* and *ff.*

Sixth staff of music, bass clef, 2/4 time signature. Dynamics: *ff.* and *ff.*. Includes a first ending bracket with a '3' above it.

Seventh staff of music, bass clef, 2/4 time signature. Dynamics: *f.*

Eighth staff of music, bass clef, 2/4 time signature. Dynamics: *f.*

Ninth staff of music, bass clef, 2/4 time signature. Dynamics: *p* and *f*. Includes the tempo marking *ALLEGRETTO.* and the instruction *Con moto giusto.*

VIOLONCELLO.

f *p*
f *p* *f* *fz* *fz* *fz* *fz*
fz *fz* *p*
fz *fz* *p* *fz* *fz*
f *f* *fz* *fz* *fz* *fz* *fz* *fz*
fz *fz* *fz* *fp* *p*
f *p* *fz*
pp
fz *cresc.*
fz *p* *fz*
fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

VIOLONCELLO.

tempo 1^o

The musical score consists of ten staves of music in bass clef with a 2/2 time signature. The first staff begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. Dynamics include *f*, *poco riten.*, *fp*, and *f*. The second staff continues with eighth notes and quarter notes, with dynamics *f*, *p*, *cresc.*, and *f*. The third staff features a series of eighth notes with slurs and accents, with dynamics *fp*, *fp*, and *p scherz.*. The fourth staff has a series of eighth notes with slurs and accents, with a dynamic of *p*. The fifth staff continues with eighth notes and slurs, with a dynamic of *p*. The sixth staff has eighth notes with slurs and accents, with dynamics *f*, *p*, *f*, and *fp*. The seventh staff features a series of eighth notes with slurs and accents, with dynamics *f* and *p*. The eighth staff has eighth notes with slurs and accents, with dynamics *p* and *p*. The ninth staff continues with eighth notes and slurs, with dynamics *p* and *fp*. The tenth staff has eighth notes with slurs and accents, with dynamics *p* and *fp*.

VIOLONCELLO.

The musical score consists of ten staves of music in bass clef with a 2/2 time signature. The notation includes various dynamics such as *f*, *p*, *ff*, and *pp*, as well as articulation marks like accents and slurs. The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. A *cresc.* marking is present on the seventh staff, and a triplet of eighth notes is marked with a '3' on the eighth staff.

