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No. 1634/1638

**Weingartner**  
**Quartett**

in Dmoll

für 2 Violinen, Bratsche und Violoncell

Op. 24

Violine I

Verlag von  
**BREITKOPF & HÄRTEL**

in  
**LEIPZIG**

K. OERTEL XA

F. Wanden

# Auswahl der besten Kompositionen für Streich-Instrumente

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# Felix Weingartner

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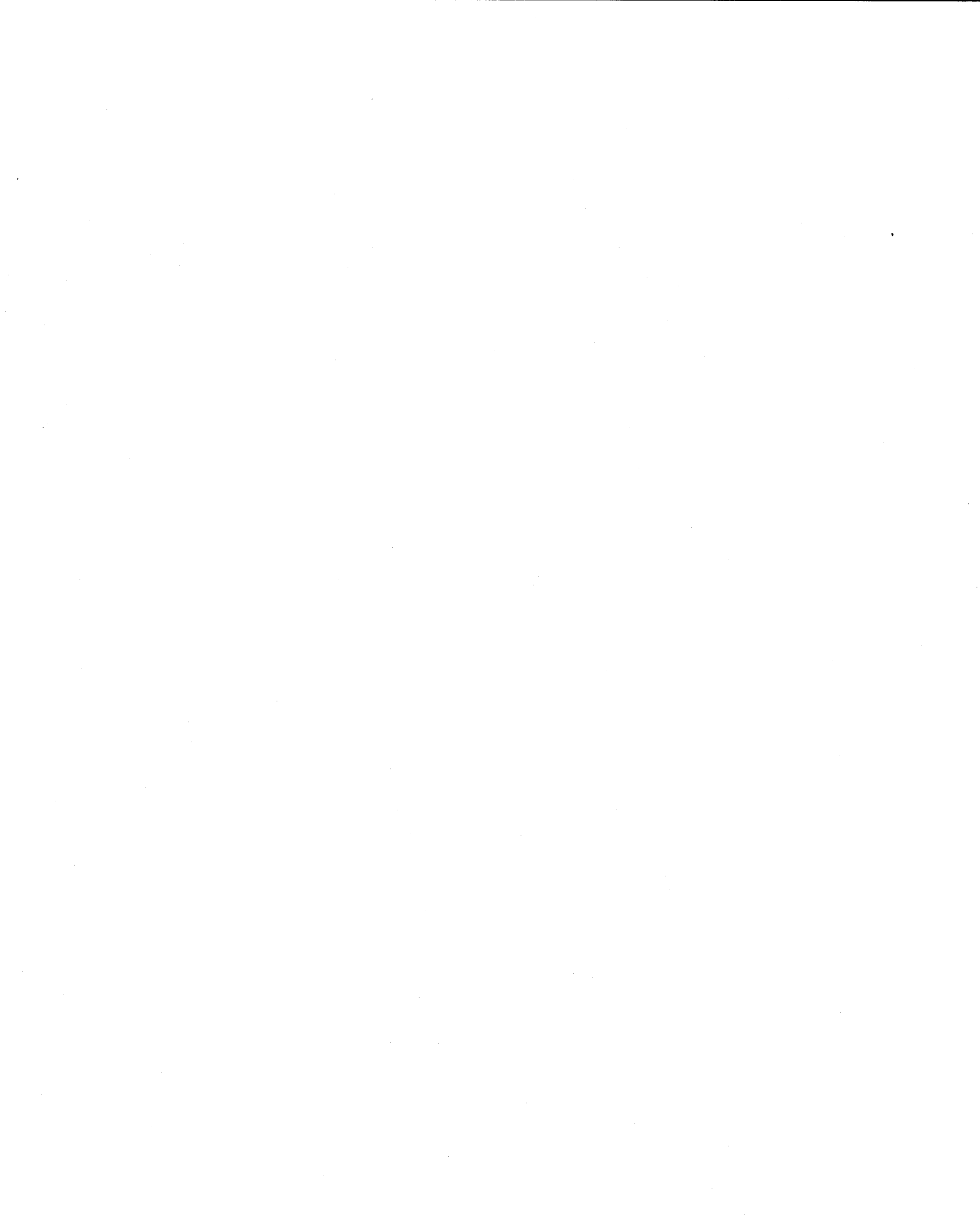
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# Quartett

für 2 Violinen, Bratsche und Violoncell.

Violine I.

Felix Weingartner, Op. 24.

Allegro moderato. (♩ = 69)

Vel. *p* *mf* *sf* *pp* **2**

*ff* *grave, ma in tempo.* *p* *pp* *poco*

**1** **2** **3** **4** *p*

**2** *espress.* *p*

*poco allarg.* *sempre dim.*

**Più moderato.** (♩ = 92) *pp* *mp*

*poco a poco accel.* **Mosso, energico.** (♩ = 120) *f*

*p* *ff*

Violine I.

Lo stesso tempo. (♩ = 80)

1  
*p dolce con calore* *f* *meno f*  
 3  
*p* *dim.* *p*  
*poco meno p* *molto espress.*  
*poco*

Tempo I. (Allegro moderato.)

Poco più mosso. (Allegro, ♩ = 76.)

*rit.* *ppp* *f* *ff*  
 2 3  
 4  
*sempreff*

poco rit. - - 5 3 Meno mosso.

*p subito* *dim.* *espress., con libertà.*

Allegro.

Vcl.

*morendo* *p molto cresc.*  
 1  
 pizz. arco  
 6  
*mf molto cresc.* *ff*

Viola.  
*mf molto misurato* *f molto misurato, non stringendo.*

*ff*

*ff*

*fff sempre*

*mf* *pp*

*p* *ppp* *poco rit.*

**Allegro con fuoco.** (♩ = 84) *ff*

10

*dim. poco a poco* *poco a poco rit.* 1 - Vcl. - 2 - 3 - 4 -

Violine I.

Allegro moderato. (Tempo I.)

Mosso, energico.

Lo stesso tempo.  
Vcl.

Tempo I. (Allegro moderato.)



*mf* *f* *ff*

Vel. 1 2 3 4 *p*

1 1 pizz. 2 *pp* *dim.* *ppp*

Adagio assai.

(♩ = 63)

*p con intimo sentimento*

*f* *p* *pp con tenerezza*

*f* *p* *dolce* *f* **Allegro.**

(♩ = 96) *p leggiero*

Viola. 1 2

3 4 *p*

13 *f* *p*

Viola. 1 2 3

Violine I.

*f* *stacc.*

14 *sempre f*

*p stacc.*

*p*

*mf*

15  
Viola. 1 2  
*p*

*p*

*staccato*  
*pp* *f*

*ff*

Doppio movimento. (Presto.)

Musical score for Violine I, first section: Doppio movimento. (Presto.) The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. It features a series of eighth-note chords and single notes, starting with a dynamic marking of *p*. The second staff includes first and second endings, with a dynamic marking of *p* at the end. The third staff shows dynamics of *f*, *p*, and *f*, with a first ending. The fourth staff continues with a dynamic marking of *p*.

Adagio assai.

Musical score for Violine I, second section: Adagio assai. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a time signature of 4/8. It features a series of eighth-note chords and single notes, starting with a dynamic marking of *ff*. The second staff shows dynamics of *p*, *f*, *p*, and *f*. The third staff features a triplet of eighth notes and a dynamic marking of *pp*.

Allegro.

Musical score for Violine I, third section: Allegro. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a time signature of 2/4. It features a series of eighth-note chords and single notes, starting with a dynamic marking of *mf*. The second staff shows dynamics of *pp*, *ff*, and *p*. The section concludes with a dynamic marking of *poco rit.* and a first ending.

a tempo

Musical score for Violine I, fourth section: a tempo. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a time signature of 2/4. It features a series of eighth-note chords and single notes, starting with a dynamic marking of *pp*. The second staff shows dynamics of *f* and *pp*, with first, second, third, fourth, and fifth endings.

Violine I.

*f*

*f sempre*

pizz. arco *mf*

17 pizz. *p* arco

*f* *p*

*ff*

*pp staccato*

18 *f sempre staccato*

8

**Doppio movimento. (Presto.)**

*ff* *p*

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a series of eighth and sixteenth notes, some beamed together. Dynamics include *f* and *pp sempre*.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line with various articulations.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic line. Dynamics include *ff* and *p dolce*. The staff ends with a double bar line and a change to 3/8 time signature.

Musical staff 5: Treble clef, key signature of one flat (Bb), 2/4 time signature. The tempo is marked *Allegro*. Dynamics include *pp*.

Musical staff 6: Treble clef, key signature of one flat, 4/8 time signature. The tempo is marked *Adagio, ma non troppo*. Dynamics include *più lento*, *mf*, *rit.*, *p*, *f*, and *pp*.

Musical staff 7: Treble clef, key signature of one flat, 2/4 time signature. The tempo is marked *Presto*. Dynamics include *poco accel.*, *p*, *poco rit.*, and *pp*.

Musical staff 8: Treble clef, key signature of one flat, 4/4 time signature. The tempo is marked *poco meno mosso*. Dynamics include *pp*.

Musical staff 9: Treble clef, key signature of one flat, 4/8 time signature. The tempo is marked *Adagio assai*. Dynamics include *molto rit.*, *ppp*, *p*, *f*, and *p*.

Musical staff 10: Treble clef, key signature of one flat, 4/4 time signature. The tempo is marked *molto dolce*. Dynamics include *pp quasi Cadenza, ma in tempo.*

Violine I.

Allegro molto. (♩ = 100 - 104)

ff

ff

sf

19

sf pizz. arco

p f con impeto

f f

ff ff

pizz. arco

pizz. arco

Viola. 1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17 18 con sord. arco

pp

Molto meno mosso. (♩ = 92)

p

pp

Violine I.

*p (la 2da volta ppp)*

**Tempo I.** *senza sord.*  
*pp* *cresc. poco a poco*

*ff*

*pp* *pizz.*

*ff* *sf*

*sf* *p* *f*  
*pizz.* *arco*

**20** *con impeto* *f*

*f*

*ff* *ff* *p* *ppp*  
*pizz.* *arco* *pizz.* **Viola. 1**

*pp* 2 3 4 5 6 7 8 9 10 11

*pp* **con sordino arco** 1

Introduzione, Tema con Variazioni e Finale (Fuga).

Vivace. (♩ = 96)  
senza sord.

ff

Allegro moderato.

Vel. 1  
p mf sf

poco rit.

p

quasi cadenza, ma in tempo.

Vivace.

ff

Allegro moderato.

pizz. arco  
Vel. 1  
p f f violente

poco rit.

a tempo

poco accel.

a tempo

f p pp im provi-

sando

rit.

p

Tema. (♩ = 63)

Andante cantabile.

p semplice

1.

2.

p



Var. I.

Lo stesso tempo.  
*espress.*

Musical notation for Variation I, measures 1-12. The piece is in G major (one sharp) and 3/4 time. It begins with a repeat sign. The first staff contains measures 1-4, featuring eighth-note patterns with triplets. The second staff contains measures 5-8, with triplets and a first ending bracket. The third staff contains measures 9-12, with triplets and a second ending bracket. Dynamics include *espress.* and *p dolce*.

Var. II.

Musical notation for Variation II, measures 1-12. The piece is in G major and 3/4 time. It begins with a repeat sign. The first staff contains measures 1-4, featuring dotted rhythms. The second staff contains measures 5-8, with first and second endings. The third staff contains measures 9-12, with a *poco sf* dynamic. Dynamics include *p* and *pp*.

Var. III.

Un poco più leggero.

Musical notation for Variation III, measures 1-12. The piece is in G major and 3/4 time. It begins with a repeat sign. The first staff contains measures 1-4, featuring eighth-note patterns. The second staff contains measures 5-8, with first and second endings. The third staff contains measures 9-12, with a *f* dynamic and *arco* marking. The fourth staff contains measures 13-16, with a *pizz.* dynamic. Dynamics include *p*, *f*, and *pp*.

Var. IV.

Quasi Allegretto, molto leggero.

*pp*

1. 2.

*pp*

*sempre pp*

*staccato*

*p*

Var. V.

Adagio, ma non troppo. (♩ = 60)

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

*pp* *p subito* *pp*

Var. VI.

Molto più mosso. (♩ = 126)

*f* *energico*

*mf* *ff* *f*

*p* *ff*

*f* *staccato* *pizz. 3* *ff*

*arco* *f*

*f*

*p* *ff* *pizz.* *3*

Var. VII.

Tempo del Tema.

*arco* *p* *pp*

*f* *p*

Finale. (Fuga.)

Allegro infiammato e deciso. (♩ = 84)

Viol. II. 1 2 3 4 5 6 7 8

*ff*

Violine I.

9  
10 11 12 *f*

21 *ff*

22

22 Viol. II. 1 *sempre f*

2 3 4 5 6 7 8

*sempre f*

23 *p con grazia*

1 Viol. II.

1 2 3 4 5 6

24 *f*

*ff*

25

26

*p*

*pp cresc.* *f*

27

28

*ff*

*sempre*

*più f*

*f*

*poco allargando*

*fff*



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Violine II

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Konzert, Dmoll. (Petri-Drith.) Op. 56 (s)	9 Mfr.
Romanze aus dem Violinkonzert. Op. 56 (m)	1 Mfr. 30 Pf.
<b>Theodor Gouvy</b>	
Sonate, Gmoll. Op. 61 (xs)	6 Mfr. 90 Pf.
<b>Hermann Gräbener</b>	
Konzert, Ddur. Op. 22 (s)	9 Mfr.
<b>Edvard Grieg</b>	
Sonate, Gdur. Op. 13 (m)	3 Mfr.
Allegretto tranquillo, Emoll aus der Sonate Gdur. Op. 13 Nr. 2 (m)	1 Mfr. 30 Pf.
Allegro animato, Gdur aus der Sonate Gdur. Op. 13 Nr. 3 (xs)	1 Mfr. 30 Pf.
Menuett aus der Sonate Op. 7 (Scharwenka) Emoll (m)	1 Mfr. 30 Pf.
<b>Heinrich, Prinz von Preußen</b>	
Melodie (l)	1 Mfr. 30 Pf.
<b>Stephen Heller</b>	
Larantelle (Original Asdur) (Hermann) Adur. Op. 85 Nr. 2 (m)	2 Mfr. 60 Pf.
<b>Adolph Henzelt</b>	
Ave Maria, Fdur (H. Scharwenka). Op. 5 Nr. 4 (xs)	1 Mfr. 30 Pf.
Liebeslied, Bdur (Fr. Hermann). Op. 5 Nr. 11 (xs)	1 Mfr. 30 Pf.
<b>Heinrich Hofmann</b>	
Sonate, Fmoll. Op. 67 (s)	5 Mfr. 90 Pf.
<b>Jens Hubay</b>	
Elegie, Gmoll (m)	1 Mfr. 30 Pf.
<b>Hans Huber</b>	
Sonate, Bdur. Op. 42. Neue Ausgabe (s)	3 Mfr. 90 Pf.
Sonate Nr. 4, Gdur. Op. 102 (s)	3 Mfr. 90 Pf.
Sonate (appassionata) Nr. 6. Op. 116 (s)	6 Mfr. 90 Pf.

## Violine und Pianoforte.

<b>Felix Suet</b>	
Berceuse de Polichinelle, Gdur (l)	1 Mfr. 30 Pf.
Sérénade d'Arlequin (l)	1 Mfr. 30 Pf.
<b>Ferdinand Hillwed</b>	
6 Albumblätter Op. 21 (xl-m)	2 Mfr. 60 Pf.
Nr. 1. Bergföhnwind. — 2. Vertig' in Eden. — 3. Stilles Glück. — 4. Hügel im Busch. — 5. Sehnacht. — 6. Im Wald.	
<b>Armas Järnefelt</b>	
Wiegenlied — Berceuse	1 Mfr.
<b>Max Jentsch</b>	
Néveris, Emoll. Op. 25 Nr. 1 (m-xs)	1 Mfr. 30 Pf.
Humoreske, Adur. Op. 25 Nr. 2 (xs)	2 Mfr. 60 Pf.
<b>Joseph Joachim</b>	
Drei Stücke. Op. 2 (xs)	4 Mfr.
Nr. 1. Romanze. — 2. Phantasiestück. — 3. Frühlingsphantasie.	
Romanze, Bdur. Op. 2 Nr. 1 (m)	1 Mfr. 50 Pf.
Konzert in einem Satz, Gmoll. Op. 3 (s)	4 Mfr. 50 Pf.
Drei Stücke. Op. 5 (s)	3 Mfr. 90 Pf.
Nr. 1. Lindenrauschen. — 2. Abendglocken. — 3. Ballade.	
Konzert in ungarischer Weise, Dmoll. Op. 11 (s)	9 Mfr.
<b>Paul Klengel</b>	
Romanze, Op. 21 Nr. 3 (m)	1 Mfr. 30 Pf.
<b>Josef Krug-Waldsee</b>	
Suite, Adur. Op. 43 (m-xs)	9 Mfr.
<b>Alexander Petšchnikoff</b>	
Russischer Tanz Nr. 2 (m)	3 Mfr. 90 Pf.
<b>Carl Reinecke</b>	
Romanze, Asdur. Op. 43 Nr. 1 (xl)	1 Mfr. 30 Pf.
Jahrmarsch-Szene. Humoreske, Gdur (xl). Op. 43 Nr. 3	1 Mfr. 30 Pf.
Andante, Fdur aus König Manfred, Op. 93 (Hermann) (xl)	1 Mfr. 30 Pf.
Romanze (Vorspiel zum 4. Akt) aus Manfred, Emoll. Op. 93 (xl)	1 Mfr. 30 Pf.
Sonate, Emoll. Op. 116 (s)	5 Mfr. 90 Pf.
Konzert, Gmoll. Op. 141 (s)	9 Mfr.
Romanze, Amoll. Op. 155 (m)	2 Mfr. 60 Pf.
<b>Anton Rubinstein</b>	
Cello-Sonate, Ddur. Op. 18 (s)	5 Mfr. 90 Pf.
Sonate Nr. 2, Amoll. Op. 19 (s)	5 Mfr.
Viola-Sonate, Fmoll. Op. 49 (s)	5 Mfr.
Andante, Asdur aus Op. 49 (m)	1 Mfr. 30 Pf.
<b>Emile Sauret</b>	
Konzert, Dmoll (Horn). Op. 26 (s)	9 Mfr.
<b>Philipp Scharwenka</b>	
Walzer, Esdur (Wehrle). Op. 30 Nr. 2 (m)	2 Mfr. 60 Pf.
Barcarole, Gdur. Op. 52 <sup>a</sup> (m)	2 Mfr. 60 Pf.
Polonaise, Amoll. Op. 52 <sup>b</sup> (m)	3 Mfr. 90 Pf.
Vier Konzertsstücke (Sajic). Op. 104.	
Nr. 1. Legende, Ddur (m)	1 Mfr. 30 Pf.
Nr. 2. Mazurka, Emoll (xs)	1 Mfr. 30 Pf.
Nr. 3. Nocturno, Bmoll (xs)	1 Mfr. 30 Pf.
Nr. 4. Alla Polacca, Dmoll (s)	2 Mfr. 60 Pf.
Sonate, Emoll. Op. 110 (s)	5 Mfr. 90 Pf.
Sonate. Op. 114 (m)	5 Mfr. 90 Pf.
<b>Kaver Scharwenka</b>	
Sonate Nr. 1, Dmoll. Op. 2 (xs)	5 Mfr. 90 Pf.
Polnischer Nationaltanz (Original Bmoll) (Holländer) Emoll. (xs)	1 Mfr. 30 Pf.
<b>Leone Sittgaglia</b>	
Konzert, Adur. Op. 20 (s)	6 Mfr.
Rapsodia piemontese. Op. 26 (m)	2 Mfr. 50 Pf.
Romanze. Op. 29 (m)	2 Mfr. 60 Pf.
<b>Hans Sitt</b>	
Nocturno, Fdur (m)	2 Mfr. 60 Pf.
Vier Stücke aus Namenlose Blätter (m-xs). Op. 10	2 Mfr. 60 Pf.
Konzert, Dmoll (Brodsky). Op. 11 (m)	9 Mfr.
<b>Charles Villiers Stanford</b>	
Konzert, Ddur. Op. 74 (s)	5 Mfr.



# Quartett

für 2 Violinen, Bratsche und Violoncell.

## Violine II.

Allegro moderato. (♩ = 69)

Felix Weingartner, Op. 24.

Viol. I. *pp*

Viola. *pp*

Viol. I. *f* *ff*

*ff grave, ma in tempo.* *p* *pp* *poco*

*p*

*p*

*poco allarg.*

*p*

*sempre dim.*

*poco a poco*

*mp*

*accel.*

*Mosso, energico. (♩ = 120)*

*f*

*p* *ff*

Violine II.

L'istesso tempo. (♩ = 80)

1

*p* *f* *meno f*

*p* *dim.* *pp misterioso*

3

*mf*

*p*

*poco rit.* **Tempo I. (Allegro moderato.)**

*pp*

4

**Poco più mosso. (Allegro, ♩ = 76)**

*ff* *sempre ff*

5

4

*p subito*

3

*poco rit.* **5** **Meno mosso.**

*dim.* *pp*

3

*p*

1

Violine II.

Allegro.

1 *f molto cresc.* *ff* 6 *ff*

2 *f molto misurato, non*

7 *stringendo.* *ff*

8 *fff sempre*

1 2 *mf* *pp*

9 *poco rit.* *p* *ppp*

Allegro con fuoco. (♩ = 84)

10 *ff*

*poco a poco rit.*

*dim. poco a poco* 3

Violine II.

Allegro moderato. (Tempo I.)

Listesso tempo.

*poco a poco dim.*

*poco rit.*

**Tempo I. (Allegro moderato.)**

Vcl. Viol. I.

*p* *pp* *dim.* *pizz.* *ppp*

**Adagio assai. (♩ = 68)**

*f* *p* *pp con tenerezza*

**Allegro.**

*f* *p* *f*

(♩ = 96)

*p leggiero*

Vcl.

*pizz.* *f*

**13 arco**

*p*

Vcl.

Violine II.

*f stacc.*

*sempre f*

pizz. 14

*p*

arco

*p*

*mf*

*p*

15 5

*pp*

stacc.

*f* *ff*

*p*

Doppio movimento. (Presto.)

Violine II.

1.

2.

*p* *f* *p*

Adagio assai.

*ff* *p*

1.

Allegro.

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

1.

2. *poco rit.*

Viola. *p*

a tempo

Vcl. 16

1 2 3 4

Violine II.



Violine II.

Doppio movimento. (Presto)

*ff* *p* *f* *pp sempre* *p*

Adagio assai.

*ff* *p* *pp*

Allegro.

*pp* *più lento* *mf*

Adagio, ma non troppo.

*rit.* *p* *f* *pp* *poco accel.*

Presto.

*poco rit.* *p* *pp*

poco meno mosso

molto rit.

Adagio assai.

*pp* *ppp* *p*

*f* *p* *pp*

Violine II.

Allegro molto. (♩ = 100 - 104)

ff

ff

pizz. arco 19 sf

p f con impeto f

pizz. arco

ff ff p

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Viola.

pizz. arco 1 Molto meno mosso. (♩ = 92)

pp p

poco meno p

pp

*p* (la 2da volta *ppp*)

**Tempo I.**

*pp* *cresc. poco a poco*

*ff* *pp* *pizz.*

*ff* *arco*

*sf* *sf*

*pizz.* *arco* 20 *p* *f con impeto* *f*

*ff* *ff* *p* *arco*

3 4 5 6 7 8 9 10  
Viola.

11 12 13 14 15 16 17 18 *pizz.* *ppp* *ppp*

Violine II.

Introduzione, Tema con Variazioni e Finale. (Fuga.)

Vivace. (♩ = 96)

Allegro moderato.

Vivace.

Allegro moderato.

f violente

accel. a tempo

Viol. I.

Tema.

Andante cantabile. (♩ = 63)

Var. I.

Lo stesso tempo.

Var. II.

*p*

1.

2.

*p*

*p*

Var. III.

Un poco più leggero.  
pizz.

*p*

1.

2.

Violine II.

*sempre pizz.*

*pp* *f* *p*

Var. IV.  
Quasi Allegretto, molto leggero.

*arco*

*pp*

1. 2. *pp*

*sempre pp*

*p*

Var. V.  
Adagio, ma non troppo. (♩ = 60)

*pp* *cresc.* *f*

*pp* *p*

*p subito* *pp*

Var. VI.  
Molto più mosso. (♩ = 126)

*fenergico* 1

*mf* *ff* *f*

*p*

1 *ff* *f*

*stacc.* *pizz.* *mf* *ff*

*arco* *f*

1 *sf* *f*

Violine II.

Var. VII.

Tempo del Tema.

*pizz.* *arco*

*p* *ff* *3* *p*

1. 2.

*trm trm trm*

*f* *p*

Finale. (Fuga.)

Allegro inflammato e deciso. (♩ = 84)

*f* *ff*

21

22 *sempre f*

23 *sf* *p*

24 G-Saite. *p* *f*



Musical score for Violine II, measures 25-38. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations:

- Measure 25: *ff*
- Measure 26: *p*
- Measure 27: *f*
- Measure 28: *ff*
- Measure 29: *pp cresc.*
- Measure 30: *f*
- Measure 31: *sempre più f*
- Measure 32: *f*
- Measure 33: *poco allargando*
- Measure 34: *fff*

