

WERKE

FÜR

KAMMERMUSIK

(STREICHINSTRUMENTE).

	Netto
Septette, Sextette und Quintette.	
Beer, J. A., 1er Concerto (A) av. Quatuor.	6 —
— Introd. et Variations (G) sur un Thème russe av. Quatuor	2 —
Cherblanc, J. L., Op. 3. Fantaisie (G) av. Quintuor	2 25
David, Ferd. Op. 2. Introd. et Variations brill. (A) sur un Thème orig. av. Quatuor	2 50
Dobrzyński, J. Felix, Op. 20. Quintetto (F) p. 2 V., Alto et 2 Velles (ou p. 2 Altos et Velle)	6 —
— Op. 39. Sextuor (Es) p. 2 V., Alto, 2 Velles et Contreb.	6 —
— Op. 40. 2 ^d Quintetto (Am) p. 2 Viol., Alto et 2 Velles	5 —
Dotzauer, J. J. F., Op. 134. Quintuor (Dm.) p. 2 Viol., Alto et 2 Velles	4 50
Eberwein, C., Op. 15. Dilettantenconcert (C) mit Pffe., Fl., 2 Hörner u. Bass.	5 —
Fesca, F. E., Op. 15. Gr. Quintuor (E) p. 2 V., 2 Altos et Velle	6 —
— Op. 20. Gr. Quintuor (B) p. do.	6 —
Haumann, T., Op. 1. 1er Air varié av. 2 V., Alto, Velle (et Contreb. ad lib.)	2 —
Huf-Desforges, Op. 46. 3me gr. Quintuor (G) p. 2 Viol., Alto, Velle et B.	3 —
Lafont, C. P., Op. 24. Ronde 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 lib.) 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, Bernh., Op. 21. 5tes Concert (Am.) m. Quintett	6 —
Schön, Maur., Op. 8. Andante et Polacca (G) av. Quatuor	4 —
Schubert, Franc., Op. 12. Napolitana. Solo sur des Thèmes napolitains av. Quatuor	3 —
Singer, Manr., 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 ^d 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 fav. de l'Opéra: La Sonnambula, av. Quatuor	5 50
Veit, W. H., Op. 1. 1er Quintetto (F) p. 2 V., Alto et 2 Velles	5 50
— Op. 2. 2 ^d Quintetto (A) p. do.	6 —
— Op. 4. 3me Quintetto (G) p. 2 V., Alto et 2 Velles (ou 2 Altos et Vello	5 50
— Op. 20. 4me Quintetto (Es) p. 2 V., Alto et 2 Velles	5 50
— Op. 29. 5me Quintetto (A) p. 2 V., 2 Alto et Velles	7 —
Vogel, Ad., Op. 10. 1er Quintetto p. 2 V., Alto et Velles (ou p. 2 Altos et Velle	6 —
Wassermann, H. J., Op. 4. Thème original varié (D) av. Quat.	1 50

Eigenthum des Verlegers.

	Netto
Quartette für zwei Violinen, Viola und Violoncello.	
Abert, J. J., Op. 25. 1stes Quartett (A) Braun. Liv. 1	6 —
Bach, J. S., 6 Fugues arr. p. Guill.	2 —
Becker, D. G., Op. 4. 1stes Quartett (Cm.)	4 50
— Op. 5. 2tes Quartett (Gm.)	4 50
— Op. 6. 3tes Quartett (Es)	5 —
Bériot, Ch. de, Compositions brillantes. Cinq Airs var. p. V. av. 2^d V., Alto et Basse.	1 50
— Op. 1. 1er Air var. (Dm)	1 50
— Op. 2. 2 ^d Air var. (D)	1 50
— Op. 3. 3me Air var. (E)	1 50
— Op. 5. Air montagnard var. (B)	1 50
— Op. 7. 5me Air var. (E)	1 50
Bliesener, J., Die Friedensfeier. Eine musikal. Vorstellung (D)	3 —
Braun, W., Op. 13. Deux Quatuors (B, Es)	7 —
Burgmüller, N., Op. 14. 4tes Quartett (A)	5 50
Dancla, Ch. B., Op. 48. 5me Quatuor (A)	4 50
— Op. 56. 6me Quatuor (C)	4 50
Decker, Const., Op. 14. 1er Quatuor (Cm)	5 25
Dotzauer, J. J. F., Op. 12. 2 Quatuors (Es, Gm)	4 50
— Op. 45. 3 Quatuors (Am., E, G)	8 —
Durand, A., Fantaisie, suivie de 2 Airs variés av. 2^d V., Alto et Velle	2 50
Fémy, F. J., Quatuor concertant (B)	3 —
Fesca, F. E., Op. 14. Quatuor (B)	5 —
Flügel, G., Op. 23. Quartett No. 1 (Am.)	6 —
Ganz, L., Op. 10. Divertissement (A) av. 2^d V., Alto et Velle	2 —
Gerke, C., Op. 1. Quatuor brill. (A)	4 —
Gross, J. B., Op. 16. Quatuor No. 2 (F)	4 —
Hänsel, Aug., Op. 63. Quatuor	4 50
— Op. 79. Musikalischer Scherz. Quartett	1 25
Hiller, Ferd., Op. 12. 1er Quatuor (G)	4 —
— Op. 13. 2 ^d Quatuor (Hm)	4 —
Hörger, G., Op. 3. Introd. et Variations (A) av. 2^d V., Alto et Velle	1 50
Kaczkowski, J., Op. 22. Souvenir d'Herzmannovice. 4me Air var. (D) av. 2^d V., Alto et Velle	1 50
Kirchner, Theod., Op. 20. Quartett. Partitur	4 50
Stimmen	9 —
Lachner, Ignaz, Op. 74. Quartett	7 —
Lafont, C. P., Op. 5. 3me Air varié (A) av. 2^d V., Alto et Velle	1 25
Marschner, H., Der Vampyr. Oper eingev. v. Präger. Akt 1, 2.	10 50
Quv. daraus	2 —
Mathaei, A., Op. 8. Variazioni (G) con 2^{do} V., Alto et Vello	1 50
— Op. 10. Variations (E) av. do.	1 50
Maurer, L., Deux Morceaux de Salon av. 2^d V., Alto et Basse:	1 50
— Op. 80. Air de Bellini var. (C)	1 50
— Op. 81. Boléros (B)	1 50
Mendelssohn-Bartholdy, F., Op. 4. Quartett (Fm) arr. nach der Sonate f. Pffe u. V. von F. W. Eichler	4 —

	Netto
Quartette für zwei Violinen, Viola und Violoncello.	
Mendelssohn-Bartholdy, F., Op. 12. Grosses Quartett (Es)	3 —
Partitur	4 —
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.	3 —
Nicola, C., 2 Quatuors. No. 1 (Es). No. 2 (B)	3 50
Pape, L., Op. 10. 2tes Quartett (Es)	4 —
Präger, H. A., Op. 43. 3 nouveaux Quatuors (Es, F, G)	10 —
Reinecke, C., Op. 16. Quartett (Es)	5 —
— Op. 30. 2tes Quartett (F)	5 —
Reissiger, C. G. Ouvertüren eingev. von G. von Ruf.	2 50
— Op. 68. Libella	2 50
— Op. 80. Der Ahnenschatz	2 50
— Op. 170. Adèle de Foix	2 50
Rossini, G., 5 Quatuors originaux	9 —
do. einzeln No. 1 (Em). No. 2 (A). No. 3 (B). No. 4 (Es). No. 5 (E) à	2 —
Scaramelli, Guis. A. de, Op. 10. Introd. e Variaz. con altro Viol. Viola e Basso	2 25
Skraup, Fr., Op. 24. 1er Quatuor	5 —
Spring, M., Op. 2. 2 Quatuors (D, A)	5 —
Stiévenard, Al., Op. 45. Air varié (E) du petit Savoyard av. 2^d V., A. et B.	2 —
Strauss, Jos., Op. 3. Quatuor brill. (A)	5 —
— Op. 6. 2 ^d Potpourri (F) av. 2 ^d V., Alto et Velle	2 —
Thomas, A., Op. 1. 1er Quatuor (G)	4 —
Veit, W. H., Op. 3. 1er Quatuor (Dm.) sur l'Hymne national russe	4 50
— Op. 5. 2 ^d Quatuor (E)	4 50
— Op. 16. 4me Quatuor (Gm.)	7 —
Verhulst, J. J. H., Op. 6. 2 Quatuors. No. 1 (Dm.). No. 2 (As)	5 50
— Op. 21. 3tes Quartett (Es)	6 —
Voigt, J. G. H., Op. 20. 3 Quatuors dieselben einzeln: No. 1 (G)	3 —
— 2 (Dm.)	3 —
— 3 (Fm)	2 —
Winter, P., Das unterbrochene Opferfest. 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.) à	3 —
Eichberg, Jul., Op. 23. 5 Skizzen. (Allegro spiritoso. Andantino quasi Allegretto. Waldnacht. Märchen. Genuesisches Sländchen.)	4 —
Präger, H. A., Op. 42. 3 grands Trios concertants. No. 1, 2, 3.	3 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.	3 —
No. 1. (Gm.)	3 —
— 2. (D)	3 —
— 3. (Es)	3 —

Den Verträgen gemäss eingezeichnet.

Leipzig, Friedrich Hofmeister.

DEUX
QUATUORS

pour

deux Violons Viola
et Violoncelle

composés et dédiés

à Mons. Ch. Moser

Premier Violon et Maître du Concert de S.M. le Roi de Prusse

PAR

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Violino I.

Allegro non troppo.

Quartetto I.

The musical score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Allegro non troppo.* The first measure is marked *p* (piano). The score includes various dynamic markings: *p*, *f* (forte), *pp* (pianissimo), and *dim.* (diminuendo). Performance instructions include *cres-* (crescendo), *cen* (crescendo), and *do.* (crescendo). There are also markings for *tr* (trills) and *1* (first ending). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is characterized by frequent slurs and accents.

Vault
M
452
.B925
op. 13
1823

Violino I.

The musical score for Violino I consists of 13 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings: *p* (piano), *f* (forte), *pp* (pianissimo), and *dim.* (diminuendo). Performance instructions include first and second endings (I, II), first and second endings (1, 2), and trills (tr.). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and is characterized by flowing melodic lines and intricate textures.

Violino I.

The musical score for Violino I consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics and performance markings:

- Staff 1: *f* (forte) and *p* (piano).
- Staff 2: *dim.* (diminuendo).
- Staff 3: *f* (forte).
- Staff 4: *pp* (pianissimo).
- Staff 5: *cres-cen-do.* (crescendo).
- Staff 6: *p* (piano).
- Staff 7: *tr.* (trill).
- Staff 8: *2* (second ending).
- Staff 9: *2* (second ending).
- Staff 10: *p* (piano).

Violino I.

pp

p poco rallentando. pp

Menuetta. *Vivace*

p

f

f

4. 32
Violino I - Intermittent

f

p

f ff p

Trio.

Fine. Più lento. rallentando.

p

Violino I.

Adagio.

The musical score for Violino I, Adagio, page 6, is written in G major (one sharp) and 3/4 time. It consists of 13 staves of music. The piece begins with a piano (*p*) dynamic. The first staff contains a melodic line with a crescendo leading to a forte (*f*) dynamic. The second staff features a rapid sixteenth-note passage with accents and a piano (*p*) dynamic. The third staff continues with similar sixteenth-note patterns, marked with accents and a forte (*f*) dynamic. The fourth staff has a melodic line with a piano (*p*) dynamic. The fifth staff features a melodic line with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The sixth staff has a melodic line with a piano (*p*) dynamic, followed by a fortissimo (*fp*) dynamic. The seventh staff features a melodic line with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The eighth staff has a melodic line with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The ninth staff features a melodic line with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The tenth staff has a melodic line with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The eleventh staff features a melodic line with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The twelfth staff has a melodic line with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The thirteenth staff features a melodic line with a piano (*p*) dynamic, followed by a forte (*f*) dynamic.

Violino I.

Violino I musical score, measures 1-15. The score is written on ten staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a complex melodic line with many slurs and ties. Dynamic markings include *p* (piano) at measure 10, *pp* (pianissimo) at measures 11 and 12, and *fp* (fortissimo) at measure 14. Performance instructions include *stringendo.* (stringendo) at measure 13 and *deces. - - - - - p* (decrescendo) at measure 13.

Violino I musical score, measures 16-20. The section begins with the tempo marking *Presto.* in measure 16. The key signature changes to two sharps (F# and C#) and the time signature changes to 2/4. The music is more rhythmic and features a *f* (forte) dynamic marking in measure 17. The score ends with a double bar line in measure 20.

Violinol.

8

A page of a violin score, page 8, featuring 14 staves of music. The key signature is one sharp (F#) and the time signature is 7/8. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamics include piano (*p*), forte (*f*), and fortissimo (*ff*). The score concludes with a double bar line and a fermata.

Violino I.

The musical score for Violino I on page 9 consists of 14 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The score includes various dynamics: *p* (piano) appears on the first, second, and third staves; *f* (forte) appears on the second and third staves; *pp* (pianissimo) appears on the fifth staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with the instruction *V.S.* (Vincenzo Scarlatti) at the bottom right of the page.

Violino I.

10

This page of a musical score for Violino I contains 14 staves of music. The key signature is one sharp (F#) and the time signature is 7/8. The music is characterized by rapid sixteenth-note passages. Performance markings include *pp*, *a tempo*, *ral-ten-tan-do*, *mf*, *p*, *f*, and *più stretto*. The score concludes with a first ending bracket and a repeat sign.

Allegro. Violino I.

Quartetto II.

The musical score for Violino I, Quartetto II, page 11, is written in G minor (two flats) and 3/4 time. The tempo is marked *Allegro.* The score consists of 13 staves of music. The first staff begins with a *p* dynamic and a trill. The second staff has a *f* dynamic. The third staff is marked *sopra una corda* and *p*. The fourth staff features *sf* dynamics. The fifth staff includes a *ritard.* marking and *f* dynamics. The sixth staff has a *f* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *p* dynamic. The tenth staff has a *1* fingering. The eleventh staff has a *fp* dynamic. The twelfth staff has a *p* dynamic and a *cres.* marking. The thirteenth staff has a *f* dynamic and a *p* dynamic. The score concludes with a double bar line.

Violino I.

The musical score for Violino I consists of 12 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamic markings: *p* (piano), *f* (forte), *sf* (sforzando), and *pp* (pianissimo). Performance instructions include *ri-tard.* (ritardando) and first/second endings marked with '1' and '2'. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and complex phrasing with many slurs and ties.

Violino I

This page of a musical score for Violino I contains ten staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various dynamic markings such as *f*, *p*, *sf*, and *fp*. A specific instruction *sopra una corda* is written above the fifth staff. The music features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note passages, and slurred phrases. Some measures include fingerings (1, 2, 3, 4) and accents. The piece concludes with a *tr* (trill) and a *V.S.* (ritardando) marking.

Violino I.

First system of musical notation for Violino I. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music starts with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking. The second staff continues the melodic line, ending with a pianissimo (*pp*) dynamic.

Adagio.

Second system of musical notation, marked *Adagio*. It consists of ten staves. The first staff is in 3/4 time and begins with a piano (*p*) dynamic. The music features various dynamics including *f* (forte), *pp* (pianissimo), and *ppp* (pianississimo). It includes performance markings such as *cres.* (crescendo), *decr.* (decrescendo), and *tr.* (trills). There are also numerical markings like '1' and '5' above the notes. The system concludes with a *pp* dynamic.

Violino I.

Scherzo.

Violino I.

Violino I musical score, measures 1-12. The score is written on six staves in G major (one sharp) and 4/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a repeat sign. The second staff contains a trill marked with a 'tr' and a flat. The third staff has a dynamic marking of *pp*. The fourth staff includes fingerings 1, 3, 2, 4, and 3. The fifth staff has a dynamic marking of *pp*. The sixth staff concludes with the instruction *Scherzo Da Capo senza replica.*

Violino I musical score, measures 13-24. The score is written on seven staves in G major and 4/4 time. The tempo is marked *Vivace assai.* The first staff starts with a dynamic marking of *p* and includes *fp* markings. The second staff has a dynamic marking of *f* and includes a first ending bracket. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *ff* and includes a first ending bracket. The fifth staff has a dynamic marking of *f* and includes the instruction *deces.* The sixth staff has a dynamic marking of *p*.

Violino I.

The musical score for Violino I consists of ten staves of music. The notation includes various dynamics such as *pp*, *cres.*, *f*, *sf*, *p*, *f*, *f*, *pp*, *p*, *p*, *ff*, *f*, and *f*. It also features performance markings like *tr* (trill), *2* (second ending), *1* (first ending), and *V.S.* (Vivace). The music is written in a key with two flats and a 2/4 time signature. The score includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and slurs.

Violino I.

The image displays a musical score for Violino I, consisting of ten staves of music. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music is characterized by intricate, flowing lines with frequent slurs and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The notation includes various note values, rests, and articulation marks such as accents and slurs. The piece concludes with a first ending bracket and a fermata over the final note.

Violino I.

The musical score for Violino I consists of 11 staves of music. The notation includes various dynamics such as *f*, *p*, *decres.*, *pp*, and *fp*. It features complex rhythmic patterns, including triplets and sixteenth-note runs. There are also first and second endings marked with '1' and 'tr'. The piece concludes with the word 'Fine' written in a decorative script.