

# Breitkopf & Härtel's

## Bibliotheken für den Konzertgebrauch.

### KAMMERMUSIK.

#### Streich-Quartette.

Jede Nummer und Stimme 30 Pf.

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|------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|
| 601. Schubert, Quartett Nr. 1. Bdur.                                                                 | 1621. Spohr, Andante. G, aus dem Duett Op. 39 Nr. 2.<br>4 Viol. (Hermann.)                                   |
| 602. — Quartett Nr. 2. Cdur.                                                                         | 651/52. — Solo-Quartett. Hmoll. Op. 61.                                                                      |
| 603/4. — Quartett Nr. 3. Bdur.                                                                       | — Doppelquartett. D moll. Op. 65. Siehe Oktette.                                                             |
| 605/6. — Quartett Nr. 4. Cdur.                                                                       | 653/55. — Quartett Nr. 30. A dur. Op. 132.                                                                   |
| 607/8. — Quartett Nr. 5. Bdur.                                                                       | 656/57. Street, Quartett. Emoll. Op. 27.                                                                     |
| 609/10. — Quartett Nr. 6. Ddur.                                                                      | 658/59. Tanéeff, Quartett, Cdur.                                                                             |
| 611/12. — Quartett Nr. 7. Ddur.                                                                      | 660/62. Taubert, Quartett Nr. 2. Bdur. Op. 93.                                                               |
| 613/14. — Quartett Nr. 8. Bdur. Op. 168.                                                             | 663. — Liebesliedchen, aus Op. 134.                                                                          |
| 615/16. — Quartett Nr. 9. Gmoll.                                                                     | 664/66. Udbye, Quartett. Gdur. Op. 6.                                                                        |
| 617/18. — Quartett Nr. 10. Esdur. Op. 125 Nr. 1.                                                     | 667/69. Veit, Quartett Nr. 3. Esdur. Op. 7.                                                                  |
| 619/20. — Quartett Nr. 11. Esdur. Op. 125 Nr. 2.                                                     | 670/71. Volckmar, Quartett. Cdur. Op. 58 Nr. 1.                                                              |
| 621. — Quartett-Satz Nr. 12. Cmoll.                                                                  | 672/73. — Quartett. Gdur. Op. 58 Nr. 2.                                                                      |
| 622/23. — Quartett Nr. 13. Amoll. Op. 29.                                                            | 674/75. — Quartett. Amoll. Op. 58 Nr. 3.                                                                     |
| 624/26. — Quartett Nr. 14. Dmoll.                                                                    | 676/79. Volkmann, Quartett Nr. 1. Amoll. Op. 9.                                                              |
| 627/30. — Quartett Nr. 15. Gdur. Op. 161.                                                            | 694. Wagner, Lohengrin. Vorspiel. 4 Violinen. (Hermann.)                                                     |
| 631/32. — Quartett. Amoll. Op. 29. (Fr. Hermann.)                                                    | 695. — — Elsa vor Gericht. 4 Violinen. (Hermann.)                                                            |
| 633/36. — Grosses Quartett. Gdur. Op. 161. (Fr. Hermann.)                                            | 696. — — Gebet. 4 Violinen. (Hermann.)                                                                       |
| 637/39. — Grosses Quartett. (Nachgelassenes Werk.) Dmoll.<br>(Fr. Hermann.)                          | 697. — — Zug der Frauen z. Münster. 4 Viol. (Hermann.)                                                       |
| 640. — Erster Satz aus der Sonate Op. 42. (Streich-<br>quartettsätze Nr. 1, bearbeitet von Hermann.) | 698. — — Einleitung zum 3. Akt. 4 Viol. (Hermann.)                                                           |
| 641/42. Schumann, Kinderscenen. (Schröder.) Op. 15.                                                  | 699. — — Brautchor. 4 Violinen. (Hermann.)                                                                   |
| 643/44. — Quartett. Amoll. Op. 41 Nr. 1.                                                             | 700. — — Feierliches Stück nach dem Zuge zum Münster.<br>4 Violoncelle. (Fr. Grützmacher.)                   |
| 645/46. — Quartett. Fdur. Op. 41 Nr. 2.                                                              | 680. Weber, Allegro appassionato aus der Sonate Op. 24.<br>(Streichquartettsätze Nr. 3, bearb. von Hermann.) |
| 647/48. — Quartett. Adur. Op. 41 Nr. 3.                                                              | 681/83. Wichmann, Quartett. Emoll. Op. 12.                                                                   |
| 1620. — Rufung der Alpenfee aus Manfred. G. (4 Viol.)<br>(Hermann.)                                  | 684/86. Wilm, v., Quartett Nr. 1. Cmoll. Op. 4.                                                              |
| 649/50. Schuppan, Quartett. Fdur. Op. 5.                                                             | 687/90. Wolfrum, Quartett (Im Frühjahr). Adur. Op. 13.                                                       |

*Besetzung, wenn nicht anders angegeben, 2 Violinen, Bratsche, Violoncell.*

Eigentum der Verleger für alle Länder.

Breitkopf & Härtel,  
Leipzig, Brüssel, London, New York.

# QUARTETT.

## Violino I.

Moderato.

Dr. W. Volckmar, Op. 58. Nr. 3.

The musical score for Violino I is written in treble clef with a common time signature (C). It begins with a *p* dynamic and a *Moderato* tempo. The first staff contains a half note followed by a series of eighth notes. The second staff continues with eighth notes and includes a *f* dynamic. The third staff features a *f* dynamic, a *p* dynamic, and a first ending bracket. The fourth staff has *mf*, *p*, *f*, and *mf* dynamics. The fifth staff is marked *f*. The sixth staff includes *ff* and *pp* dynamics. The seventh staff is marked *dolce*. The eighth and ninth staves continue the melodic line with various dynamics and articulation. The tenth staff concludes the piece with a half note.

# Violino I.

The musical score for Violino I consists of ten staves of music. The notation includes various dynamics such as *mf*, *p*, *pp*, and *f*, as well as articulation marks like accents and slurs. There are several triplet markings (indicated by a '3' above the notes) and a first ending bracket at the end of the piece. The music is written in a single melodic line on a treble clef staff.

# Violino I.

Violino I musical score, measures 1-10. The music is in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many eighth and sixteenth notes. Dynamic markings include *mf*, *f*, *ff*, *mf*, *p*, and *dolce*. A first ending bracket is present in measure 10.

Violino I musical score, measures 11-15. The tempo is marked **Allegretto.** and the mood is *dolce*. The music is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of a series of eighth and sixteenth notes. A *pp* marking is present in measure 15.

# Violino I.

**TRIO.**

**Allegro molto.**

The musical score for Violino I, Trio section, is written in 3/8 time. It begins with a *mf* dynamic and a *f* dynamic. The first staff contains a melodic line with eighth notes and a bass line with chords. The second staff continues the melodic line with eighth notes. The third staff continues the melodic line with eighth notes. The fourth staff continues the melodic line with eighth notes. The fifth staff features a *p* dynamic and a *f* dynamic, with a *2.* marking above the notes. The sixth staff features a *p* dynamic and a *f* dynamic, with a *>* marking above the notes. The seventh staff continues the melodic line with eighth notes. The eighth staff continues the melodic line with eighth notes. The ninth staff continues the melodic line with eighth notes, ending with a *dolce* marking. The tenth staff continues the melodic line with eighth notes. The eleventh staff continues the melodic line with eighth notes. The twelfth staff continues the melodic line with eighth notes, ending with a *1* marking above the notes. The thirteenth staff continues the melodic line with eighth notes. The fourteenth staff continues the melodic line with eighth notes, ending with a *ff* dynamic.

# Violino I.

Adagio.

The Adagio section consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *p*. The second staff has a *calando* marking. The third staff has a *dolce* marking. The fourth staff has a *dolce* marking. The fifth staff has a *p* marking. The sixth staff has a *p* marking. The seventh staff has a *dolce* marking. The eighth staff has a *p* marking. The ninth staff has a *p* marking. The tenth staff has a *calando* marking and a *pp* marking.

**FINALE.**

Allegro molto.

The FINALE section consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *f*. The second staff has a *f* marking. The third staff has a *p* marking.

# Violino I.

The musical score for Violino I consists of 12 staves of music. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Fingering is indicated by the number '1' above notes. The score includes various musical notations such as slurs, accents, and fermatas. The key signature has one sharp (F#) and the time signature is 4/4.