



Quartett

[G. MOLL]

für 2 Violinen, Viola und Violoncell

componirt und

den Herren

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gewidmet von

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OP. 14.

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QUARTETT.

VIOLINO 1^o

Robert Folkman

Allegro
con spirito

The musical score for Violino 1 consists of ten staves of music. The first staff begins with the tempo marking "Allegro con spirito" and a dynamic of *f*. The second staff continues with *f* and *p* dynamics. The third staff includes a *cresc.* marking, *ff*, and *mf*. The fourth staff features a *p* dynamic. The fifth staff has *f*, *p*, and *fp* dynamics, with first and second endings marked "1" and "2". The sixth staff contains first through seventh endings. The seventh staff has first through fourth endings. The eighth staff includes a *p* dynamic, a *cresc.* marking, and *mf*. The ninth staff features *p* and *f* dynamics, with a section labeled "B". The tenth staff includes *p*, *f*, *ff*, *sf*, and *ff* dynamics, with first and second endings marked "1" and "2".

VIOLINO I

The musical score for Violino I consists of 13 staves of music. The first staff begins with a dynamic marking of *f* and includes a *cresc.* marking and a *ff* dynamic. The second staff starts with *mf*, followed by *cresc.* and *f*. The third staff has a *p* marking. The fourth staff features a *p* marking and a *mf* marking. The fifth staff includes a *cresc.* marking and an *f* dynamic. The sixth staff has an *f* dynamic. The seventh staff has a *p* marking. The eighth staff has a *p* marking. The ninth staff has a *p* marking. The tenth staff has a *p* marking. The eleventh staff has a *f* marking, *sf* markings, and a *p* marking. The twelfth staff has a *p* marking. The thirteenth staff has a *p* marking and a *fp* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

5 6 7 1

2 3 4 5

cresc: *mf*

p *f* *p* *f*

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

ff *sf* *p*

cresc: *f*

f *cresc:* *ff*

f *loco* *cresc:*

sa.....

ff

ff

VIOLINO 1°

3^{ma} Corda

Andante.

p

4^{ma} Corda

grazioso.

The first section of the score consists of ten staves of music. It begins with a first ending bracket (1) and a forte (*f*) dynamic. The music features a variety of textures, including sixteenth-note passages and sustained notes. Dynamics range from *f* to *pp*. Performance markings include *pizz.* (pizzicato) and *arco.* (arco). The section concludes with a *cresc.* (crescendo) marking.

Allegro molto.

The Scherzo section begins with the tempo marking **Allegro molto.** and a first ending bracket (1). The music is characterized by rhythmic patterns and dynamic contrasts, including *stacc.* (staccato) and *sf* (sforzando) markings. The section concludes with a second ending bracket (2) and a *sf* marking.

VIOLINO I

The musical score for Violino I consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is marked with dynamic levels: *sf*, *f*, *sf*, *sf*, *sf*, *p*, and *p*. The second staff continues with *p* dynamics. The third staff features a *f* dynamic. The fourth staff includes *p* and *ff* dynamics. The fifth staff has *f* dynamics. The sixth staff is marked *p*. The seventh staff includes a triplet of eighth notes and is marked *p stacc.*. The eighth staff continues with *p* dynamics. The ninth staff is marked *cresc.* and *f*. The tenth staff is marked *dim.* and *p*. The eleventh staff is marked *f*. The twelfth staff is marked *dim.*. The score concludes with a double bar line and a key signature change to one sharp (F#).

VOLINO I.

First staff of music, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains several measures of music with various note values and rests.

Second staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with various note values and rests. A dynamic marking of *f* is present.

Third staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with various note values and rests. A dynamic marking of *f* is present.

Fourth staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with various note values and rests. A dynamic marking of *p* is present. The word "Meno." is written above the staff.

Fifth staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with various note values and rests.

Sixth staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with various note values and rests. A dynamic marking of *pp* is present.

Seventh staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with various note values and rests. A dynamic marking of *pp* is present.

Eighth staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with various note values and rests. A dynamic marking of *sf* is present.

Ninth staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with various note values and rests. A dynamic marking of *f* is present.

Tenth staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with various note values and rests. A dynamic marking of *f* is present.

Eleventh staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music with various note values and rests. A dynamic marking of *sf* is present.

VIOLINO 1^o

A page of musical notation for Violino 1, page 8. The score is written in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 4/4. The music features various dynamics including *sf*, *p*, *ff*, *Meno.*, *rit.*, *a tempo.*, *con fuoco.*, and *cresc.*. The notation includes slurs, accents, and dynamic markings. The piece concludes with a double bar line and repeat signs.

VIOLINO 12

Andantino. 

Allegro energico. 

VIOLENO I^e

ff *p* *pp* *p* *p* *decrease: rit: a tempo.* *cresc:* *p* *p* *rit:* *pp* *pp* *pp* *cresc:* *f* *rit:* *a tempo.* *f*

This page of a musical score for Violino 1º contains 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature has two flats, and the time signature is 4/4. The score features several dynamic markings: *p* (piano), *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). Performance instructions include *decrease: rit: a tempo.* and *rit:*. There are also first ending brackets labeled '1' and a section marked 'B'. The music concludes with a final measure marked *pp* and a first ending bracket labeled '1'.

VIOLINO 1°

pp 1

ritard:

Presto. p

EDITION CRANZ

No. Piano à 2 mains.

206. **Volkman, R.**, op. 17. Romances sans paroles. (Buch der Lieder.)
140. **Wachs-Album**. No. 1. Pavane. No. 2. Coquette, Caprice. No. 3. Le retour du Pâturage, paysannerie. No. 4. Menuet Pompadour. No. 5. Très drôle, Bouffonnerie musicale. No. 6. Joyeux carillon. No. 7. Cœur léger, Chanson humoristique. No. 8. Marche des Braves.
12. **Waldteufel, E.**, Album de six Danses choisies. Vol. I. No. 1. Ange d'amour. No. 2. Deux à deux. No. 3. Nuée d'oiseaux. No. 4. Retour du printemps. No. 5. Souveraine, Mazurka. No. 6. Un doux poème.
199. — Album Vol. II. No. 1. Tout Paris. Valse. No. 2. Invitation à la Gavotte. No. 3. La Fiancée. Valse. No. 4. Zickzack. Polka. No. 5. Long-champs fleuri. Valse. No. 6. Sous la voute étoilée. Valse.
251. **Weber, C. M. von, Ouvertures**. (Oelschlegel.) No. 1. Peter Schmolli. No. 2. Turandot. No. 3. Silvana. No. 4. Abu Hassan. No. 5. Der Beherrscher der Geister (Rübezah). No. 6. Jubel-Ouverture. No. 7. Preciosa. No. 8. Freischütz. No. 9. Euryanthe. No. 10. Oberon.
86. **Ziehrer-Album**. 10 ausgew. Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder, Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht, Polka. No. 4. op. 450. Liebestelephon, Polka-Maz. No. 5. op. 438. Grossstädtisch, Galopp. No. 6. op. 462. Meerleuchten, Walzer. No. 7. op. 437. Durch die Blume, Polka-Mazurka. No. 8. op. 442. Diesen Kuss der ganzen Welt, Walzer. No. 9. op. 433. Nervös, Polka. No. 10. op. 451. Mir nach, Galopp.

Piano à 4 mains.

170. **Album de Salon**. No. 1. Waldteufel, Invitation à la Gavotte. No. 2. Carman, Au son des Tambourins. No. 3. Wachs, Menuet mignon. No. 4. Gobbaerts, Saltarelle. No. 5. Eilenberg, Le Roitelet. No. 6. Calvini, Chasse aux Gazelles.
274. **Beethoven, L. van**, 11 Ouvertures. (Oelschlegel.) (Inhalt siehe 2händige Ausgabe.)
248. — Symphonien, Vol. I. No. 1-5. (Oelschlegel.)
249. — do. Vol. II. No. 6-9. (Oelschlegel.)
136. **Berens, H.**, op. 62. Exercices mélodiques, concentrés sur les cinq doigts. (Mélodische Übungsstücke im Umfange von 5 Tönen.)
- 130/131. **Brandts Buys, J.**, op. 17. Airs et Danses. (Tänze und Weisen.) Cah. I, II.
25. **Diabelli, A.**, op. 149. 28 Etudes mélodiques sur cinq notes. (28 melodische Übungsstücke im Umfange von 5 Tönen.)
148. **Egghardt, Jules**, op. 96. Six Morceaux élégants et faciles. No. 1. Berceuse. No. 2. Douce Pensée. No. 3. Amusement comique. No. 4. Chant varié. No. 5. Consolation. No. 6. Soyons gais!
204. **Gurlitt, C.**, op. 57. Trois Sonatines.
205. — op. 69. Trois Sonatines.
277. **Mendelssohn-Bartholdy, F.** 10 Ouvertures. (Oelschlegel.) Inhalt siehe 2händige Ausgabe.
270. **Mozart, W. A.**, 10 Ouvertures. (Oelschlegel.) Inhalt siehe 2händige Ausgabe.
136. **Strauss, Joh.**, Ouvertures. (Fledermaas, Prinz Methusalem, Capriccio, Der Carneval in Rom, Indigo, Blindenküh.)
252. **Weber, C. M. von**, 10 Ouvertures. (Oelschlegel.) Inhalt siehe 2händige Ausgabe.

Piano et Violon.

1. **Album moderne**. Vol. I. No. 1. Barbier, Berceuse. No. 2. Eilenberg, R., Carmen Sylva. No. 3. Newell, Réverie. No. 4. Laub, Canzonetta. No. 5. Hauser, Valse. No. 6. Gillet, Au Village. No. 7. Eberhardt, Deutsch. No. 8. Waldteufel, Invitation à la Gavotte. No. 9. Egerer, Réverie. No. 10. Hauser, Ungarisch.
2. **Album moderne**. Vol. II. No. 1. Hauser, Romanza. No. 2. Eilenberg, J'y pense. No. 3. Egerer, Polacca. No. 4. Gaal, Sérénade. No. 5. Laub, Lied ohne Worte. No. 6. Gillet, Evocation. No. 7. Eberhardt, Nordisch. No. 8. Gillet, Le rouet de grand'maman. No. 9. Newell, Les ailes. No. 10. Roth, Elégie.
200. **Beethoven, L. van**, op. 61. Concerto. (Hellmesberger.)
- 275a. — Ouvertures. (Oelschlegel.) Vol. I. No. 1. Die Geschöpfe des Prometheus. No. 2. Egmont. No. 3. Coriolan. No. 4. Fidelio (Leonore No. 4). No. 5. Leonore (No. 3).
- 275b. — do. Vol. II. No. 6. Leonore (No. 1). No. 7. Leonore (No. 2). No. 8. Die Ruinen von Athen. No. 9. Zur Namensfeier. No. 10. König Stephan. No. 11. Die Weihe des Hauses.
56. **Dont, J.**, op. 41. Concertstück. (Nowotny.)
197. **Dooren, Arthur van**, op. 21. Sonate.
10. **Gurlitt, C.**, op. 61. Trois Sonatines.
6. **Jansa, L.**, op. 54. Concertino.
175. **Kayser, H. E.**, op. 20. 36 Etudes élémentaires et progressives. (Nowotny.) cpl.
- 3a/5a. — do. Cah. I, II, III.
11. — op. 35. Quatre Sonatines très faciles. (4 sehr leichte Sonatinen.)
96. **Lipinski, C.**, Concert militaire. (Hellmesberger.)
8. **Locatelli di Bergamo**, Sonate en fa mineur (F moll.) (Zellner.)
114. **Mendelssohn-Bartholdy, F.**, op. 64. Concert. (Hellmesberger.)
- 278a. — Ouvertures. (Oelschlegel.) Vol. I. No. 1. Ein Sommernachtstraum. No. 2. Die Hebräiden oder Fingalshöhle. No. 3. Meeresstille und glückliche Fahrt. No. 4. Die schöne Melusine. No. 5. Bay Blas.
- 278b. — do. Vol. II. No. 6. Die Hochzeit des Camacho. No. 7. Athalia. No. 8. Die Heimkehr aus der Fremde. No. 9. Ouverture für Harmoniemusik. No. 10. Trompeten-Ouverture.
- 271a. **Mozart, W. A.**, Ouvertures. (Oelschlegel.) Vol. I. No. 1. Idomeus. No. 2. Entführung a. d. Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Così fan tutte.
- 271b. — do. Vol. II. No. 6. Die Zauberflöte. No. 7. Titus. No. 8. Der Schauspieldirektor. No. 9. Die Gärtnerin aus Liebe. No. 10. Il Ré pastore.
- 156/157. **Muldermans, Ch.**, Concertinos No. 1, 2.
- 216/7. — do. No. 3, 4.
- 214/5. — do. No. 5, 6.
23. **Newell, J. E.**, Le petit Violoniste, six esquisses faciles.
24. — Six morceaux récréatifs (faciles.)
196. — Six morceaux faciles.
227. — Six morceaux mignons.
- 101/107. **Spoer, L.**, Concert No. 2, 6, 7, 8, 9, II, 12. (Hellmesberger.)
7. **Tartini, G.**, Sonate en sol mineur. (G moll.) (Zellner.)
9. **Vivaldi, Antonio**, Sonate en Ré mineur. (D moll.) (Zellner.)
- 253a. **Weber, C. M. von**, Ouvertures. (Oelschlegel.) Vol. I. No. 1. Der Freischütz. No. 2. Oberon. No. 3. Euryanthe. No. 4. Preciosa. No. 5. Jubelouverture.
- 253b. — do. Vol. II. No. 6. Turandot. No. 7. Peter Schmolli. No. 8. Silvana. No. 9. Abu Hassan. No. 10. Der Beherrscher der Geister (Rübezah).

Piano et deux Violons.

47. **Mozart, W. A.**, Concertone. (F. David.)
22. **Newell, J. E.**, Six récréations faciles.
- Violon seul.**
85. **Florillo, F.**, 36 Etudes ou Caprices. (J. Hellmesberger.)
- Hellmesberger, J.**, Cours moderne de Violon. (Moderner Violinkursus.)
122. — op. 219. Exercices en forme de gammes. (Übungen in Tonleiterform.) Cah. I. Exercices très faciles. (Sehr leichte Übungen.)
123. — Cah. II. Exercices faciles avec armature. (Leichte Übungen mit Vorzeichnungen.)
124. Cah. III. Exercices dans toutes les positions. (Übungen in allen Lagen.)
125. — op. 217. Etudes préparatoires modernes dans les 1^{re}, 2^{me} et 3^{me} positions. (Moderne Vorbereitungs-Etuden in den ersten 3 Lagen.)
- 126/128. — op. 220. Etudes de Perfection. (Ausbildungsstudien.) Cah. I, II, III.
174. **Kayser, H. E.**, op. 20. 36 Etudes élémentaires et progressives. (C. Nowotny.) cpl.
- 3/5. — do. Cah. I, II, III.
27. — op. 62. Gammes. (Schule der Tonleitern.)
88. **Kreutzer, R.**, 42 Etudes. (J. Hellmesberger.)
208. **Rode, P.**, 24 Caprices. (Hellmesberger.)
172. **Schneider, G.**, op. 10. Technique du violon. (Technische Grundlage des Violinspiels.) Cah. I. Gammes et accords. (Tonleitern und Akkordstudien.)
173. — do. Cah. II. Etudes de Vélocité. (Geläufigkeitsübungen.)
187. — op. 12. Ecole d'agilité pour le doigt et l'archet. (Schule der Finger- und Bogentechnik.) Cah. I. Etude de Gammes. (Studium der Tonleitern.)
188. — op. 12. Cah. II. Exercices pour les doigts et l'archet basés sur des gammes variées. (Finger- u. Bogenübungen.)
189. — op. 12. Cah. III. Etude des accords. (Studium der Akkorde.)
190. — op. 12. Cah. IV. Etude de tierces et de sixtes. (Studium der Terzen und Sexten.)
191. — op. 12. Cah. V. Etude d'Octaves et de dixièmes. (Studium der Oktaven und Decimen.)
213. **Vallent, M.**, A travers les tonalités. Majeur et Mineur. (Durch Dur und Moll.)
- Deux Violons.**
108. **Gebauer, J.**, 12 Duos. (Hellmesberger.)
- 129/131. **Hellmesberger, J.**, op. 184. Etudes. Cah. I, II, III.
176. **Kayser, H. E.**, op. 20. 36 Etudes élémentaires et progressives. (C. Nowotny.) cpl.
- 3b/5b. — do. Cah. I, II, III.
97. **Pleyel, J. B.**, op. 8. 6 petits Duos. (Hellmesberger.)
98. — op. 23. 6 Duos. (Hellmesberger.)
99. — op. 48. 6 petits Duos. (do.)
100. — op. 59. 6 Duos faciles. (do.)

No. Viola (Alto) seul.

72. **Schradieck, H.**, Ecole de la Technique. (Schule der Technik.) Cah. I. Exercices pour s'affermir dans les différentes positions. (Übungen zur Befestigung in den verschiedenen Lagen.)
73. — Cah. II. Exercices de doubles cordes. (Übungen in Doppelgriffen.)
74. — Cah. III. Exercices pour les différents coups d'archet. (Übungen in den verschiedenen Stricharten.)

Piano et Violoncelle.

207. **Corelli, A.**, Sonate. (Jacques van Lier.)
- 11a. **Kayser, H. E.**, op. 35. Quatre Sonatines très faciles.

Violoncelle seul.

- 79/80. **Nöck, Aug.**, op. 3. 24 Etudes de Concert. Cah. I, II.
- 152/153. — op. 16. 24 Etudes préparatoires aux Etudes de Concert. (24 Vorbereitungen zu den Konzert-Etuden.) Cah. I, II.
154. — op. 21. 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Daumenauflatz.) 2^{ème} Suite.
155. — op. 24. 10 Etudes ayant particulièrement trait à la 1^{re} position. (10 Etuden mit spezieller Berücksichtigung der ersten Lage.)
81. — 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Daumenauflatz.) 1^{re} Suite.

Mandoline seule.

139. **Graziani - Walter, Ch.**, Méthode de Mandoline, complète.
- 137/138. — Vol. I, II.

Flûte seule.

- 20/21. **Popp, G.**, op. 411. Etudes de la vélocité. (Geläufigkeits-Etuden.) Cah. I, II.
- 18/19. — op. 413. Etudes journalières. (Tägliche Übungen.) Cah. I, II.

Harmonium.

84. **Wachs, P.**, L'Orgue au Salon. (Bereuss. Chanson guillerette, Résignation, Gavotte, Pastorale, Marche sérapique.)

Orgue.

113. **Schwencke, J. F.**, 24 Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations. (24 Stücke verschiedenen Charakters in allen Tonarten und 24 Übungen.)
118. **Wachs, P.**, Six Moreaux. No. 1. Introduction. No. 2. Méditation. No. 3. Trio classique. No. 4. Fugnette pastorale. No. 5. Andante religioso. No. 6. Entrées triomphale.

Piano et Chant.

- 15a. **Gurlitt, C.**, op. 56. 48 Etudes mélodiques pour le médium de la voix. (48 melodische Etuden für die mittlere Stimme.) cpl.
- 15/17. — do. Cah. I, II, III.
61. **Marchesi, M. de Castrone**, op. 21. L'art du Chant. (Die Kunst des Gesanges.) Méthode pratique. Cpl. avec portrait.
59. — do. Vol. I. Exercices élémentaires et gradués.
60. — Vol. II. 30 Vocalises pour Mezzo-Soprano.
115. — Vol. III. 12 Vocalises à deux voix. 6 Mélodies avec paroles, pour Mezzo-Soprano.
146. **Renner, M.**, op. 2. 3 Duette für Sopran und Alt mit Begleitung des Pianoforte.
134. — op. 3. Sechs Lieder für eine Singstimme mit Begleitung des Pianoforte, hohe Ausgabe.
- 134b. — tiefe Ausgabe.