

Quartette  
 für 2 Violinen, Viola & Violoncell  
 von  
**Robert Volkmann**

- OP. 34. G dur (Sol maj.) Stimmen Pr. M 7 \_  
 E moll. (Mi-min.) Partitur Pr. M 4 \_  
 OP. 35. " " " " " " Stimmen Pr. M 7 \_  
 Arrang<sup>t</sup> für Pianoforte zu 2 Händen Pr. M 3 25  
 " " " " " " zu 4 Händen Pr. M 6 \_  
 OP. 37. E moll (fa-min.) Stimmen Pr. M 5 \_  
 OP. 43. Es dur (Mi b-maj) Stimmen Pr. M 7 \_



Eigenthum der Verleger. Eingetragen in das Archiv der Union.  
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5tes QUARTETT .

Violino I.

Robert Volkmann, Op. 37.

I.

Allegro

*f*

*decrease.*

*cresc.*

**A**

*p*

*f*

*p*

*cresc.*

*f*

*decrease.*

*p*

*pp*

**B a tempo**

*poco rit.*

*con fuoco*

*sf sf sf sf poco rit.*

# Violino I.

*f* *con fuoco* *sf* *pesante*  
Cello *sf sf sf poco rit.*

**C** *a tempo* *p.*

*cresc.*

*sf sf sf sf sf sf sf*

*sf sf sf sf sf sf sf*

**D** *cresc.*

*p f p dim.*

**E** *pp p*

# Violino I.

The musical score for Violino I consists of ten staves of music. The notation includes various dynamics such as *crese.*, *f*, *sf*, *p*, *mf*, *ff*, and *con fuoco*. There are also performance instructions like *animato* and *più*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes fingering numbers (5) and a triplet (3). A fermata is present over a measure in the fifth staff. The key signature has two flats, and the time signature is 3/4.

Violino I.

II.

Adagio.

*p* *cresc.* *f*

*p* *cresc.*

*cresc.* *sf* *p*

*cresc.* *f*

**G** *ff* *decrease.* *p* *cresc.*

*f* *p* *pp*

**H** *p*

*cresc.* *mf* *cresc.* *f* *cresc.*

*più f* *ff*

# Violino I.

Musical staff 1: Treble clef, key signature of two flats, starting with a series of sixteenth-note chords and moving to a melodic line with slurs.

Musical staff 2: Treble clef, key signature of two flats, starting with a piano (*p*) dynamic and moving to a mezzo-forte (*mf*) dynamic.

Musical staff 3: Treble clef, key signature of two flats, featuring a first ending bracket (**I**) and dynamics including *cresc.*, *p*, and *pp*.

Musical staff 4: Treble clef, key signature of two flats, marked *rit.* and *a tempo*, featuring a *grazioso* marking and a **5** fingering.

Musical staff 5: Treble clef, key signature of two flats, featuring *pp*, *mf*, *cresc.*, and *f* dynamics.

Musical staff 6: Treble clef, key signature of two flats, featuring *p*, *cresc.*, and *f* dynamics.

Musical staff 7: Treble clef, key signature of two flats, featuring a **6** fingering and a *decrease.* marking.

Musical staff 8: Treble clef, key signature of two flats, featuring *p* dynamic and slurs.

Musical staff 9: Treble clef, key signature of two flats, marked *a tempo*, featuring *pp*, *ritard.*, *mf*, *sf*, and *p* dynamics.

Violino I.

III.

Allegro energico.

The musical score is written for Violino I and consists of ten staves. The key signature is G minor (three flats) and the time signature is 3/4. The tempo is marked "Allegro energico." The score begins with a "Cello" marking on the first staff. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance markings include "Cresc." (crescendo) and first, second, and third fingerings. The piece concludes with a final *cresc.* marking.



# Violino I.

mf p

mf **R**

f 1

cresc. f 1 1

sf 2 3

1

sf 1

sf

sf sf sff 1

Andantino.  
sf ritard. p con espressione 1 2 3 1

cresc. 3 1

# Violino I.

*p*

*cresc. - e animato - poco - a - poco*

*4<sup>me</sup> Corde*

*f* *sf* *sf*

*più tranquillo*

*ad libit.* *mf* *sf* *p* *sf*

*p* *f* *p* *pp*

**Allegro molto. 3**

Cello *p*

*p* *cresc.*

*f* *cresc.* *mf* *cresc.*

*f* *p*

*cresc.* *f*

*f*

# Violino I.

The musical score for Violino I consists of ten staves. The first four staves feature complex, rapid sixteenth-note passages with dynamic markings of *sf* (sforzando) and hairpins. The fifth staff includes the instruction *cresc.* (crescendo) and *accelerando*. The sixth staff is marked **Presto.** and continues with rapid sixteenth-note patterns. The seventh staff is marked **Prestissimo.** and includes the instruction *accelerando* followed by *sempre ff* (sempre fortissimo). The eighth and ninth staves continue with rhythmic patterns, including dotted rhythms and chords. The final staff concludes with a double bar line and the word *Fine.*

*Fine.*

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|  | Partitur  | Stimmen   |
|--|-----------|-----------|
|  | <i>M.</i> | <i>M.</i> |
| Händel, Menuet aus Berenice . . . . .              | 1. —      | 1. —      |
| Hartog, Un petit rien (nur Streich-Quartett) . .   | — . —     | 1. 50     |
| „ Bonheur, Gavotte-Serenade . . . . .              | — . 75    | — . 50    |
| Kowalski, Il était une fois! (Es war einmal . . !) | — . —     | — . 75    |
| „ Op. 16, No. 6, Trianon, Caprice-Menuet           | — . —     | — . 50    |
| „ „ 16, No. 12, La Malmaison, Caprice-<br>Gavotte  | — . —     | — . 50    |
| Liszt, Angelus . . . . .                           | — . 75    | 2. —      |
| Moor, Serenade . . . . .                           | 2. —      | 3. —      |
| Ravina, Op. 62, Petit Bolero . . . . .             | — . —     | 1. —      |
| Sulzbach, 4 kleine Stücke . . . . .                | 1. 50     | 3. 75     |
| Sweepstone. Menuet . . . . .                       | — . —     | — . 50    |
| „ Tarentelle . . . . .                             | — . —     | — . 75    |
| Volkman, Serenade, Op. 62 . . . . .                | 2. —      | 3. —      |
| „ „ Op. 63 . . . . .                               | 2. 50     | 4. —      |
| „ „ Op. 69 (mit Violoncell-Solo)                   | 2. —      | 3. 50     |