

Seinem Freunde
Dr. Theodor Krizan
gewidmet.

Zwei Quartette

für

zwei Violinen und Viola

komponiert
von

Robert Fuchs.

N^o 1.

Partitur M 3.- netto
Stimmen M 3.-

OP. 61.

N^o 2.

Partitur M 4.- netto
Stimmen M 4.-

BERLIN,
Schlesinger'sche Buch- & Musikhandlung
(ROB. LIENAU)
Wien, Carl Haslinger.

Erstes Terzett.

Violino I.

I.

Robert Fuchs, Op. 61 N^o 1.

Langsam, mit sinnigem Ausdruck.

First section of the violin part, measures 1-16. The music is in 6/8 time and A major. It begins with a *p* dynamic. The first staff has a *p* dynamic. The second staff has a *poco cresc.* marking followed by a *p* dynamic. The third staff has a *pp* dynamic. The fourth staff also has a *pp* dynamic.

Heimlich bewegt.

Second section of the violin part, measures 17-32. The music changes to 3/8 time and remains in A major. It begins with a *p* dynamic. The first staff has a *p* dynamic. The second staff has a *cresc.* marking followed by a *dim.* marking. The third staff has an *espress.* marking. The fourth staff has a *cresc.* marking followed by a *f* dynamic, then a *p* dynamic, and another *cresc.* marking. The fifth staff has a *dolce* marking. The sixth staff has a *f* dynamic followed by a *dim.* marking. The seventh staff has a *cresc.* marking followed by a *più cresc.* marking. The eighth staff has a *f* dynamic followed by a *dim.* marking. The section ends with a *3* (triple) marking.

Violino I.

dim. **pp**
cresc.
cresc. *dim.*
passionato
rinfz. *p*
f
 Wie anfangs.
dim. *p*
 Leidenschaftlich bewegt.
dim. e rit. *cresc.*
f
 sul G.
f *mf* *cresc.*
ff

Violino I.

II.

Lebhaft bewegt, launig.

p *mf* *mf* *p* *dim.* *pp* *poco rit.* *a tempo* *rin fz.* *p* *poco rit.* *a tempo* *rin fz.* *p* *rin fz.* *rin fz.* *cresc.* *mf p* *cresc.* *dim.* *pp* *p* *mf* *cresc.* *dim.* *pp* *poco cresc.* *dim.* *cresc.* *p* *p* *dim.* *pp* *pizz.* *dim.* *pp*

Violino I.

III.

Langsam, sehr zart.

p *cresc.*
dim. *pp dolce*
pp
cresc. *p*
cresc.
dim. *mf molto espress.* *dim.*
f *dim. molto* *pp*

Lebhaft, übermüthig.

IV.

f *mp* *cresc.*
f
p
f *1.* *2.*

Violino I.

A page of musical notation for Violino I, page 7. The score consists of ten staves of music in G major. The notation includes various dynamics such as *p*, *cresc.*, *f*, *pp*, *rit.*, *a tempo*, *mf*, *ff*, and *f martellato*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like *rit.* and *a tempo*. The page concludes with a double bar line and a final chord.

Zweites Terzett.

Violino I.

I.

Robert Fuchs, Op. 61 N^o 2.

Energisch bewegt, doch nicht zu rasch.

1

mf

cresc.

p dolce

dim. *cresc.*

f *dim.* *p*

espress. *cresc.*

dim. 1

Violino I.

poco rit. *espress.*
p *pp* *p*

dolcissimo
ppp

ppp

mf *p*

cresc. *f* *p*

1.

risvegliato
p *pp* *mp*

cresc. *p*

dolce *dim.*

cresc. *f*

dim. *p* *espress.*

cresc. *dim.* *1*

Violino I.

First system of musical notation for Violino I. It consists of three staves. The first staff begins with a piano (*p*) dynamic. The second staff includes a *dim.* (diminuendo) marking. The third staff features a forte (*f*) dynamic, followed by another *dim.* marking, and ends with a pianissimo (*pp*) dynamic.

In ruhiger Anmuth.

II.

Second system of musical notation for Violino I, starting with the tempo instruction "In ruhiger Anmuth." and the section marker "II.". It consists of ten staves. The first staff begins with a piano (*p*) dynamic. The second staff includes a pianissimo (*pp*) dynamic. The third staff features an *espress.* (espressivo) marking and a mezzo-piano (*mp*) dynamic. The fourth staff includes forte (*f*) and fortissimo (*ff*) dynamics. The fifth staff includes piano (*p*), crescendo (*cresc.*), fortissimo (*ff*), and diminuendo (*dim.*) markings. The sixth staff begins with a piano (*p*) dynamic. The seventh staff includes a pianissimo (*pp*) dynamic. The eighth staff includes a *dim.* marking. The ninth staff includes a *dim.* marking and a triplet of eighth notes. The tenth staff ends with a pianissimo (*pp*) dynamic.

Violino I. III.

Anmuthig bewegt.

p

mf

espress.

dim.

p dolce

p

mf

p

cresc.

pp

cresc.

dim.

ritard. a tempo

p

mf

cresc.

multo espress.

f

p

p sempre

pizz.

Detailed description: This is a page of a musical score for Violino I, titled 'III.'. The tempo is 'Anmuthig bewegt.' and the time signature is 3/4. The score consists of 14 staves of music. It begins with a piano (*p*) dynamic and features a variety of musical textures, including melodic lines, arpeggiated figures, and dense chordal passages. Performance instructions such as *espress.*, *dim.*, *p dolce*, *cresc.*, *pp*, *ritard. a tempo*, *multo espress.*, *f*, *p sempre*, and *pizz.* are used throughout to guide the performer. The key signature has one flat (B-flat). The piece concludes with a pizzicato (*pizz.*) section.

Violino I.

IV.

Mässig bewegt.

mf

p *cresc.* *f* *p*

dolce *p*

cresc. *ritard. sempre*

mf *dim.* *mp* *a tempo*

a tempo *poco rit.*

f *dim.* *p*

p *dolce*

pp *ppp*

The musical score is written for Violino I in a single system. It begins with a tempo marking of 'Mässig bewegt.' and a dynamic of *mf*. The first staff contains a melodic line with a trill. The second staff features a piano accompaniment with dynamics *p*, *cresc.*, *f*, and *p*. The third staff continues the melodic line. The fourth staff introduces the marking *dolce* and *p*. The fifth staff has *cresc.* and *ritard. sempre*. The sixth staff includes *mf*, *dim.*, *mp*, and *a tempo*. The seventh staff has *a tempo* and *poco rit.*. The eighth staff starts with *f* and *dim.*. The ninth staff begins with *p*. The tenth staff has *dolce*. The eleventh staff starts with *pp*. The final staff ends with *ppp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Violino I.

V.

Mässig bewegt, anmuthig.

f *dim.* *p*

mf *p*

cresc. *f*

p *dim.* *espress.* *p*

pp

dolcissimo *molto espress.*

dim. *cresc.* *pp*

cresc. *f*

mp espress. molto *dim.*

cresc. *p dolce*

Detailed description: This page of a violin score contains 12 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo and mood are 'Mässig bewegt, anmuthig.' The score is marked with various dynamics and articulations. It begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) to piano (*p*). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout. The dynamics fluctuate, including mezzo-forte (*mf*), piano (*p*), fortissimo (*f*), pianissimo (*pp*), and mezzo-piano (*mp*). The score concludes with a decrescendo (*cresc.*) leading to a piano (*p*) dynamic, marked 'dolce'.

Violino I.

dim. pp

cresc.

mf

p cresc.

p cresc.

espress. dim. p

pp

dolciss.

molto espress.

cresc.

p

cresc. più cresc.

ff ff

Detailed description: This page of a Violino I score contains 13 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *dim.*, *pp*, *cresc.*, *mf*, *p*, *espress.*, *pp*, *dolciss.*, *molto espress.*, *p*, *cresc.*, *più cresc.*, and *ff*. A first ending bracket with an '8' is present on the fourth staff. The piece concludes with a double bar line and a final *ff* dynamic marking.

Hervorragende Werke

für

Kammermusik

aus dem Verlage der
Schlesinger'schen
Buch- u. Musikhandlung

(Rob. Lienau)
Berlin W., Französische Str. 23.

C. Haslinger qdm. Tobias
Wien, Tuchlauben II.

Duos.

- | | |
|---|------|
| Atherton, P. Suite für Violine und Klavier, Op. 4:
Praeludium, Romanze, Scherzo, Finale | 6 — |
| Brockway, H. Sonate (G-moll) für Violine und
Klavier, Op. 9 | 6 — |
| Franck, R. Sonate (D) für Violine und Klavier,
Op. 14 | 6 — |
| — Sonate (D) für Violoncello und Klavier, Op. 22 | 8 — |
| Hollaender, Al. Suite für Violine und Klavier,
Op. 40: Adagio, Gavotte, Air, Passepied | 3 50 |
| Juon, P. Sonate (A) für Violine und Klavier, Op. 7 | 8 — |
| Kiel, Fr. Sonate (D) für Violine und Klavier, Op. 16 | 6 80 |
| Loewe, C. Schottische Bilder für Violine oder
Violoncello oder Klarinette (in C) und Klavier, Op. 112 | 2 50 |
| Offenbach, J. La Musette , für Violoncello und
Klavier, Op. 24. Neue Ausgabe für den Konzertgebrauch
von N. Salter | 2 — |
| Wilhelmj, A. Deutsche Suite (nach Bach):
Praeludium, Loure, Menuett, Gavotte als Rondo, für
Violine und Klavier | 5 — |
| — Italienische Suite (nach Paganini): Air, Marsch,
Barcarole, Romanze, Moto perpetuo, für Violine und
Klavier | 6 — |

Trios.

- | | |
|--|------|
| Bradsky, Th. Trio facile et brillant (A)
für Violine, Violoncello und Klavier, Op. 45 | 5 — |
| Dvorák, A. Trio (B) für Violine, Violoncello und
Klavier, Op. 21 | 10 — |
| Frank, Ed. Trio (D) für Violine, Violoncello und
Klavier, Op. 59 | 10 — |
| Fuchs, R. Sieben Phantasiestücke für Violine,
Bratsche und Klavier, Op. 57 Heft I, Heft II | 4 — |
| — Zwei Terzette für 2 Violinen und Bratsche,
Op. 61 No. 1 (E). Partitur netto 3 Stimmen | 3 — |
| No. 2 (D). Partitur netto 4 Stimmen | 4 — |
| Hofmann, C. Grosses Konzert (D-moll) für 2
Violinen mit Klavier, Op. 55 | 10 — |
| Hollaender, Al. Sechs Charakterstücke
für Violine und Violoncello (in Kanonform) mit Be-
gleitung des Klaviers, Op. 59A Heft I, Heft II | 3 — |
| — Dieselben für Klarinette, Bratsche und Klavier,
Op. 59B Heft I, Heft II | 3 — |
| Jansen, F. G. Trio facile (G) für Violine, Violon-
cello und Klavier, Op. 39 | 1 — |
| Juon, P. Sechs Silhouetten für 2 Violinen und
Klavier, Op. 9 Heft I, Heft II | 3 — |
| Pirani, E. Trio (G-moll) für Violine, Violoncello und
Klavier, Op. 48 | 8 — |
| Schmidt, O. Trio facile et brillant (D) für
Violine, Violoncello und Klavier, Op. 17 | 6 — |
| Schumann, R. 4 Stücke in kanonischer Form (aus
Op. 56) für Violine, Violoncello und Klavier eingerichtet
von Al. Hollaender | 5 — |
| Thiele, L. Grosses Trio (D-moll) für Violine,
Violoncello und Klavier | 10 — |

Quartette.

- | | |
|---|------|
| Dvorák, A. Quartett (D) für Violine, Bratsche,
Violoncello und Klavier, Op. 23 | 10 — |
| — Quartett (D-moll) für 2 Violinen, Bratsche und Violon-
cello, Op. 34 Partitur netto | 6 — |
| Stimmen | 8 — |
| Franck, Ed. Quartett (F-moll) für 2 Violinen,
Bratsche und Violoncello, Op. 40 Partitur netto | 5 — |
| Stimmen | 6 — |
| — Quartett (G-moll) für 2 Violinen, Bratsche und
Violoncello, Op. 55 | 6 — |
| Henschel, G. Quartett (Es) für 2 Violinen, Brat-
sche und Violoncello, Op. 51 Partitur netto | 6 — |
| Stimmen | 8 — |
| Juon, P. Quartett (D) für 2 Violinen, Bratsche
und Violoncello, Op. 5 | 12 — |
| Vollweiler, C. Quartett (Es) für Violine, Bratsche,
Violoncello und Klavier, Op. 43 | 10 — |
| Wilhelmj, A. Einleitung, Thema und Varia-
tionen nach Schubert, für Streichquartett | 4 — |
| — Schubert's Duo (Op. 152) frei bearbeitet für
Streichquartett | 5 — |

Quintette, Sextette u. s. w.

- | | |
|--|------|
| Franck, Ed. Quintett (D) für 2 Violinen, Bratsche,
Violoncello und Klavier, Op. 45 | 16 — |
| — Erstes Sextett für 2 Violinen, 2 Bratschen, 2 Violon-
celle, Op. 41 Partitur netto | 7 50 |
| Stimmen | 12 — |
| — Zweites Sextett für 2 Violinen, 2 Bratschen,
2 Violoncelle, Op. 50 Partitur netto | 6 — |
| Stimmen | 10 — |
| Hollaender, Al. Quintett (G-moll) für 2 Violinen,
Bratsche, Violoncello und Klavier, Op. 24 | 12 — |
| Hummel, J. N. Grosses Septett (militaire)
(C) für Flöte, Violine, Klarinette, Violoncello, Trompete,
Kontrabass und Klavier, Op. 114 | 8 50 |
| — Dasselbe als Quintett für 2 Violinen, Bratsche,
Violoncello und Klavier bearbeitet von F. G. Jansen | 6 50 |
| Spoehr, L. Grosses Oktett (E) für Violine, 2 Brat-
schen, Violoncello, Klarinette, 2 Hörner und Kontra-
bass, Op. 32. Neue Ausgabe Partitur netto | 2 — |
| Stimmen | 10 — |
| — Grosses Nonett (F) für Violine, Bratsche, Violon-
cello, Flöte, Oboe, Klarinette, Fagott und Horn, Op. 31.
Neue Ausgabe Partitur netto | 2 — |
| Stimmen | 10 — |