

QUARTETT

№ 2. d. dur.

für 2 Violinen, Bratsche und Violoncell

componirt

und dem

HERREN GRAFEN LOUIS VON STÄNDELN

verehringvoll zugeeignet

VON

MAX BRUCH.

OP. 10.

Eigenthum der Verleger für alle Länder.

Leipzig: Breitkopf & Härtel.

Pr. 8 Mark.

Eingetragen in das Vereinsarchiv.

Endsta. Gall.

10125.

QUARTETT II.

Violino I.

I.

Allegro maestoso.

Max Bruch, Op. 10.

The musical score for Violino I consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro maestoso.' and the composer is 'Max Bruch, Op. 10.' The score includes various dynamics such as *p*, *cresc.*, *f*, *ff*, *sf*, and *molto cresc.*. There are also performance instructions like 'Un poco più vivo.' and 'agitato.' The music features a variety of rhythmic patterns, including triplets and slurs, and ends with a *ff* dynamic.

Violino I.

con fuoco.

ff

ff con fuoco. decresc.

p pp

p

cresc.

p appassionato. cresc.

f cresc.

p tranquillo.

sempre più morendo. pp

Violino I.

The musical score for Violino I consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and a *cresc.* marking. The second staff features a fortissimo (*ff*) dynamic, a *p sostenuto* instruction, and a *cresc.* leading to a forte (*f*) dynamic. The third staff includes a *pp ritard.* marking and a *cresc.* marking, with the instruction *Più vivo.* above the staff. The fourth staff continues with a *cresc.* marking and a forte (*f*) dynamic. The fifth staff is marked *sempre cresc.*. The sixth staff is marked *ff conforza.*. The seventh staff features three *ff* markings and includes triplet markings (*3*). The eighth staff is marked *ff* and *sempre f*. The ninth staff begins with a forte (*f*) dynamic. The tenth and final staff is marked *decresc.* and ends with a piano (*p*) dynamic.

Violino I.

The musical score for Violino I consists of ten staves of music. The notation includes various dynamics and performance instructions:

- Staff 1: *ff*
- Staff 2: *decresc.* *p*
- Staff 3: *pp* *p* *p* *p molto.*
- Staff 4: *cresc.* *p* *p*
- Staff 5: *p* *morendo* *pp*
- Staff 6: *cresc.*
- Staff 7: *f* *cresc.*
- Staff 8: *ff* *con fuoco,*

The score features a variety of musical techniques, including slurs, accents, and a triplet in the seventh staff. The key signature is one sharp (F#) and the time signature is 2/4.

Violino I.

decresc.

agitato.

p *pp* *p*

cresc. *cresc.* *appassionato.*

f

p *cresc.*

p *tranquillo.* *sempre decresc.*

pp

cresc.

molto. *cresc.*

Violino I.

First system of musical notation for Violino I. It consists of three staves. The first staff contains a complex melodic line with many sixteenth and thirty-second notes. The second staff has a more rhythmic accompaniment with some slurs. The third staff features a bass line with dynamic markings: *sf*, *sf*, *p*, *cresc.*, *f*, and *ff*. A *rit. molto.* marking is placed at the end of the system.

II.

Andante quasi Adagio.

Second system of musical notation for Violino I, starting with the tempo marking *Andante quasi Adagio.* It consists of nine staves. The first staff is a simple melodic line. The second staff has a *un poco cresc.* marking. The third staff includes *espress.*, *pp*, *dolce.*, and *cresc.* markings. The fourth staff features *cresc.*, *decresc.*, and *p* markings, along with triplet markings. The fifth staff has *cresc.*, *f con affetto.*, and *p* markings. The sixth staff includes *cresc.*, *f*, and *dim.* markings. The seventh staff has *pp dolce.* and *tr* markings. The eighth staff has *pp* and *molto cresc.* markings. The final staff concludes with a double bar line.

Violino I.

Lo stesso tempo.

con tutta la forza.

ff

p espress.

dim.

f

sul.

mf

più. f

pp

cresc.

pp

passionato.

p

con gran espressione.

mf sostenuto.

cresc.

ff affetuoso.

ff

mf

p dolce.

p

Violino I.

È istesso tempo.

cresc.

pp *sostenuto.* *ppp*

III.

Vivace ma non troppo.

ff

1. 2.

ff *p* *pp* *cresc.* *decresc.*

sempre. ff

Un poco meno vivo.

sf sf *dolce.* *p*

pp *un poco cresc.*

Violino I.

a tempo.
 morendo. *pp* ritard.
p
p
 Tempo I.
p *cres. molto.* *ff* *ff* *sempre ff*
ff
 L'istesso tempo.
f *sempre f e marcato.*
decresc. *p*
sostenuto.
pp *cresc.* *ff* *p* *cresc.* *ff*

Violino I.

decresc. p

sostenuto. cresc. ff

ff

ff

decresc.. p pp cresc..

ff

ff

Un poco meno vivo.

p pp

decresc. e ritenuto pp molto cresc. e string. ff

Violino I.

FINALE.

IV.

Vivace.

p

p *dim.* *1* *piu f agitato.*

p *cresc.* *p* *molto.*

cresc. *sf* *f con fuoco.*

ff *marcato.* *ff*

3 *decresc.* *mp*

sf *ff* *sf* *decresc.* *ff*

p *cresc.* *ff* *ff*

ff *3* *ff*

Violino I.

This page of a musical score for Violino I contains ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score includes various dynamic markings such as *ff*, *p*, *cresc.*, *sempre.*, *f*, *decresc.*, *pp*, *un poco rit.*, *dim.*, *dolce.*, and *sempre cresc.*. Performance instructions include *agitato.* and *a tempo.*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with frequent slurs and accents. First endings are marked with a '1' and a repeat sign. The page number '10125' is printed at the bottom center.

Violino I.

sempre cresc. *ff* *sul G.* *1* *ff*

con forza. *ff* *7*

sf *sf* *dimin. e cresc.* *p tranquillo.* *pizz. pp* *arco.*

un poco cresc. *poco a poco cresc.*

agitato. *ff* *1* *p* *p*

Violino I.

p *p* *cresc.*

f *decresc.* *p*

cresc. e string.

f

ff *ff*

f *ff*

ff

p *poco a poco cresc. e string.*

ff

ff *Allegro molto.*

ff

KAMMERMUSIK FÜR STREICHINSTRUMENTE

im Verlage von Breitkopf & Härtel in LEIPZIG.

Octette, Septette und Sextette für die Violine u. s. w.

Beethoven, L. v. , Op. 20. Septett für Vln., Br., Horn, Clar., Fag., Vcll. u. Contrab. in Es.	3 90
— Dasselbe in Partitur	3 30
— Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vlns., 2 A. et 2 Vles par M. C. Fischer	6 —
— Op. 81 ^b . Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner in Es	2 10
— Dasselbe in Partitur	4 80

Beethoven, L. v. , Op. 4. Quintett für 2 Viol., 2 Br. u. Vcll. in Es. nach dem Octett Op. 103.	3 60
— Dasselbe in Partitur	3 —
— Op. 29. Quintett für 2 Viol., 2 Br. u. 2 Vcll. in C.	3 —
— Dasselbe in Partitur	2 70
— Op. 67. Symphonie p. 2 Viol., 2 A. et Basse. C moll. arr.	6 —
— Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. Cdur. arr.	3 —
— Op. 137. Fuge für 2 Violinen, 2 Bratschen u. Violoncell. in D	— 90
— Dasselbe in Partitur	— 60
David, F. , Op. 41. Introd. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vclle. A dur.	4 —

Beethoven, L. v. , Quartette f. 2 V., Br. u. Vcll.	
No. 1. Op. 48. No. 1. in F. Part. \mathcal{M} 2.10. St. 3 —	
- 2. - 48. - 2. - G. Part. - 4.80. St. 2 40	
- 3. - 48. - 3. - D. Part. - 2.10. St. 2 70	
- 4. - 48. - 4. - Cm. Part. - 4.80. St. 2 70	
- 5. - 48. - 5. - A. Part. - 4.80. St. 2 70	
- 6. - 48. - 6. - B. Part. - 4.80. St. 2 40	
- 7. - 59. - 1. - F. Part. - 3. —. St. 4 20	
- 8. - 59. - 2. - Em. Part. - 2.10. St. 3 —	
- 9. - 59. - 3. - C. Part. - 2.40. St. 3 30	
- 10. - 74. in Es . . . Part. - 2.10. St. 3 —	
- 11. - 95. - Fm . . . Part. - 2.10. St. 2 70	
- 12. - 127. - Es . . . Part. - 2.70. St. 4 20	
- 13. - 130. - B. . . . Part. - 3.30. St. 4 20	
- 14. - 131. - Cism . . Part. - 3.30. St. 4 50	
- 15. - 132. - Am . . . Part. - 2.70. St. 4 20	
- 16. - 135. - F Part. - 4.80. St. 3 —	
Grosse Fuge in B. Op. 133. Part. - 2.10. St. 2 70	
Bruch, M. , Op. 9. Quartett. C moll.	7 —
— Op. 10. Quartett. E dur	8 —
David, F. , Op. 32. Quatuor. A moll.	7 —
Dussek, J. L. , Op. 60. 3 Quatuors:	
No. 1. G dur. No. 2. B dur. No. 3. Es dur à 4 —	
Haydn, J. , Symphonie. D dur. No. 2. arr.	4 50
— Quartette für 2 Violinen, Viola u. Violoncell. Zum Vortrag im Gewandhause zu Leipzig und zum Gebrauch beim Conservatorium der Musik daselbst genau bezeichnet und herausgegeben von Ferd. David.	
No. 1. (Op. 20 No. 4) D dur	3 50
- 2. (Op. 33 No. 2) Es dur	3 —
- 3. (Op. 33 No. 3) C dur	3 —
- 4. (Op. 54 No. 4) G dur.	3 50
- 5. (Op. 64 No. 3) B dur.	3 50
- 6. (Op. 64 No. 4) G dur.	3 —
- 7. (Op. 64 No. 5) D dur.	3 50
- 8. (Op. 74 No. 3) G moll	3 50
- 9. (Op. 76 No. 4) G dur	3 50
- 10. (Op. 76 No. 2) D moll	3 50
- 11. (Op. 76 No. 3) C dur	3 50
- 12. (Op. 76 No. 4) B dur.	3 50
- 13. (Op. 76 No. 5) D dur.	3 —
- 14. (Op. 77 No. 4) C dur	4 —
- 15. (Op. 77 No. 2) F dur	4 —
— Dieselben. Complet in 4 Bänden. Roth cartonnirt n.	45 —
Hermann, F. , Op. 8. Quartett	5 —

David, F. , Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncellen	9 —
Gade, N. W. , Op. 17. Ottetto p. 4 Vlns., 2 A. et 2 Vles. F dur	11 —
Mendelssohn Bartholdy, F. , Op. 20. Ottetto p. 4 Vlns., 2 A. et 2 Vles. Es dur. Part. u. St.	10 20
— Dasselbe arr. für 2 Violinen, Bratsche, Violoncell und Pfte. zu 4 Händen v. C. Burchard	9 —

Quintette für die Violine u. s. w.

Gade, N. W. , Op. 8. Quintuor p. 2 V., 2 A. et B. Emoll.	9 —
Haydn, J. , Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 1 et 2	9 —
Kummer, F. A. , Op. 11. Divertissement p. les Amateurs, sur des airs de la Muette de Portici p. V. av. 2 V., A. et B. G dur.	1 50
Mendelssohn Bartholdy, F. , Op. 87. Quintett f. 2 V., 2 A. et B. B dur. (Nachlass No. 16.) Part. u. St.	6 30
Mozart, W. A. , Quintette für 2 V., 2 Br. u. Violoncell. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 1. C moll, No. 2. C dur, No. 3. G moll, No. 4. D dur, No. 5. Es dur à 4 50	
Onslow, G. , Quintuors p. 2 V., 2 A. et B.	
No. 1. E moll. Op. 1. No. 1.	4 50
- 2. Es dur. - 1. - 2.	4 50
- 3. D moll. - 1. - 3.	4 50

Quartette für 2 Violinen, Bratsche und Violoncell.

Kreutzer, R. , Op. 4. 6 Quatuors concertans:	
— Liv. 1. D dur, G dur, C dur	3 —
— 2. B dur, F dur, A dur	3 —
Op. 3. 3 Quatuors. C dur, B dur, A moll	6 —
2 Quatuors. A dur, G dur. (No. 1. et 2)	4 —
Thème varié. A dur	2 —
Mendelssohn Bartholdy, F. , Ouverturen für Orchester. Für 2 Violinen, Viola u. Violoncell bearb. von Friedrich Hermann.	
No. 1. Op. 21. Sommernachtsstraum	3 50
- 2. - 26. Fingalshöhle (Hebriden)	3 —
- 3. - 27. Meerestille u. glückliche Fahrt	3 —
- 4. - 32. Märchen von der schönen Melusine.	3 —
- 5. - 74. Athalia	3 —
- 6. - 89. Heimkehr aus der Fremde	2 50
- 7. - 101. Trompeten-Ouverture	3 50
— Quatuors. No. 4—7. Part. \mathcal{M} 13. — Stimmen 20 —	
No. 1. Es dur. Op. 12. . . . Part. \mathcal{M} 1.80. St. 3 —	
- 2. A moll. - 13. . . . Part. - 2.10. St. 3 —	
- 3. D dur. - 44. No. 1. Part. - 2.40. St. 3 30	
- 4. E moll. - 44. - 2. Part. - 2.40. St. 3 30	
- 5. Es dur. - 44. - 3. Part. - 2.40. St. 3 90	
- 6. E moll. - 80. . . . Part. - 4.80. St. 3 —	
— Op. 84. Andante, Scherzo, Capriccio et Fugue Partitur \mathcal{M} 1.80. — Stimmen.	2 70
Meyerbeer, G. , Les Huguenots. Opéra, arr.	24 —
Mozart, W. A. , Symphonie. C dur. (m. d. Fuge). No. 4. arr.	4 50
— Quartette. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 1. G dur, No. 2. D moll. No. 3. B dur. No. 4. Es dur. No. 5. A dur. No. 6. C dur. No. 7. D dur. No. 8. B dur. No. 9. F dur. No. 10. D dur. à 3 —	
— Dieselben. In 4 Bdn. Roth cart. n.	15 —
Onslow, G. , Quatuors:	
No. 1. B dur. Op. 4. No. 1.	9 —
- 2. D dur. - 4. - 2.	9 —
- 3. A moll. - 4. - 3.	3 —
- 4. C moll. - 8. - 1.	3 —
- 5. F dur. - 8. - 2.	3 —
- 6. A dur. - 8. - 3.	3 —
- 7. G moll. - 9. - 1.	7 50
- 8. C dur. - 9. - 2.	7 50
- 9. F moll. - 9. - 3.	7 50

Trios für Violine, Bratsche und Violoncell.

Bach, J. S. , Terzette f. 2 Violinen und Viola, nach den Symphonien für Klavier bearbeitet von Ferd. David.	3 —
Beethoven, L. v. , Trios in Stimmen.	
No. 1. Op. 3. in Es	2 10
- 2. - 9. No. 4 in G	2 10
- 3. - 9. - 2. in D	2 10

No. 4. Op. 9. No. 3. in Cm	2 10
- 5. - 8. Serenade in D.	2 10
Beethoven, L. v. , Dieselben in Partitur.	
No. 1. Op. 3. in Es	2 10
- 2. - 9. No. 4. in G	1 80
- 3. - 9. - 2. in D	1 80
- 4. - 9. - 3. in Cm	1 50

Svendsen, J. S. , Op. 3. Octett für 4 Violinen, 2 Bratschen u. 2 Violoncellen	11 23
— Dasselbe in Partitur. 8.	7 50
Schubert, F. , Op. 166. Octett f. 2 Violinen, Viola, Cello, Contrab., Horn, Fag. u. Clar. Fdur n.	6 30
Winter, P. , Op. 9. Sestetto p. 2 Vlns., 2 Cors, A. et Basse. D moll	4 —
— Op. 10. Septuor p. 2 Vlns., 2 Cors, Clar., A. et Basse. Es dur	4 —

Onslow, G. , Quintuors p. 2 V., 2 A. et B.	
No. 4. G moll. Op. 17.	4 —
- 5. D dur. - 18.	4 —
- 6. E moll. - 19.	4 —
- 7. Es dur. - 23.	5 —
- 8. D moll. - 24.	5 —
- 9. C dur. - 25.	6 —
- 10. F moll. - 32.	6 —
- 11. B dur. - 33.	6 —
- 12. A moll. - 34.	6 —
- 13. G dur. - 35.	6 —
- 14. F dur. - 37.	6 —
Ries, F. , Op. 171. Grand Quintuor p. 2 V., 2 A. et B. G dur.	7 50
Schubert, F. , Op. 163. Gr. Quintett f. 2 Violin., Viola und 2 Violoncellos. C dur n.	5 10
Spohr, L. , Op. 129. Quintuor p. 2 V., 2 A. et B. No. 6. E moll.	8 —

Onslow, G. , Quatuors.	
No. 10. G dur. Op. 40. No. 1.	7 50
- 11. D moll. - 10. - 2.	7 50
- 12. Es dur. - 10. - 3.	4 —
- 13. B dur. - 21. - 1.	4 —
- 14. E moll. - 21. - 2.	4 —
- 15. Es dur. - 21. - 3.	4 —
- 16. E moll. - 36. - 1.	4 50
- 17. E dur. - 36. - 2.	4 50
- 18. D dur. - 36. - 3.	4 50
Richter, E. F. , Op. 25. Quatuor. No. 1. E moll.	9 —
Rode, P. , Op. 10. Air varié. G dur	1 —
— 11. Quatuor. Es dur. No. 1.	2 —
— 14. do. F dur. - 2.	2 —
— 15. do. D dur. - 3.	2 —
— 16. Andante varié. A moll	1 —
— 18. Quatuor. G dur. No. 4	2 —
Romberg, A. , Op. 1. 3 Quatuors. Es dur, G moll, F dur	7 50
— Op. 7. 3 Quatuors. D dur, E dur, C dur	7 50
— Op. 11. Quatuor. A dur	2 —
Rubinstein, A. Op. 17. Trois Quatuors pour 2 Violons, Alto et Violoncell. Partition et parties séparées. Nouvelle Edition revue par l'Auteur.	
No. 1. G dur	9 —
- 2. C moll	8 —
- 3. F dur	9 —
— Op. 47. Trois Quatuors pour 2 Violons, Alto et Violoncell. Partition et parties séparées. Nouvelle Edition revue par l'Auteur.	
No. 1. G moll	8 50
- 2. B dur	9 —
- 3. D moll	8 50
Schubert, F. , Op. 29. Erstes Quartett für 2 Violinen, Viola und Violoncell. A moll. n.	3 —
Op. 161. Grosses Quartett für 2 Violinen, Viola und Violoncell. G dur n.	5 10
Grosses Quartett (nachgelassenes Werk) für 2 Violinen, Viola und Violoncell. D moll. n.	4 20
Schumann, R. , Op. 41. 3 Quartette. Part. u. St.: A moll \mathcal{M} 9. 25. — F dur \mathcal{M} 9. — — A dur	8 75
Spohr, L. , Op. 132. Quatuor. A dur No. 30	6 —
Taubert, W. , Op. 93. Quatuor. B dur	6 —
Veit, W. H. , Op. 7. Quatuor. Es dur. No. 3	5 —
Viotti, J. P. , 3 Quatuors concert. F dur, B dur, G dur — 3 Quatuors. F moll, C dur E dur. Liv. 2.	6 50
Volkman, R. , Op. 9. Quatuor. A moll	8 —

Beethoven, L. v. , Trios in Part.	
No. 5. Op. 8. Serenade in D	1 50
Bruyck, C. van , 8 Fugen und 4 Präludien aus J. Seb. Bach's wohltemperirtem Klavier als Trios für Violine, Viola und Violoncell arr. Heft 1. Fuga I—IV. Heft 2. Fuga V—VIII. - 3. Präludium I—IV à	4 75