



QUARTETT

[G. MOLL]

für 2 Violinen, Viola und Violoncell

componirt und

den Herren

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gewidmet von

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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 ends with *p*. The third staff features a *cresc.* marking, moving from *f* to *ff* and then *mf*. The fourth staff has a *p* dynamic. The fifth staff includes a *f* dynamic, a *p* dynamic, and a *fp* dynamic, 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 a *mf* dynamic, with a section labeled "B". The ninth staff features a *p* dynamic, *f* accents, and dynamics of *ff*, *sf*, *sf*, and *ff*. The tenth staff starts with a *sf* dynamic, followed by *p* and *ff* dynamics, and ends with a *p* dynamic.

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* and includes *cresc.* and *f* markings. 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* marking. The sixth staff has an *f* marking. The seventh staff has a *p* marking. The eighth staff has a *p* marking. The ninth staff has a *p* marking. The tenth staff includes *f*, *sf*, *sf*, *p*, *p*, and *f* markings. The eleventh staff has a *p* marking. The twelfth staff has a *fp* marking. The thirteenth staff includes first, second, third, and fourth endings, with a *p* marking at the beginning.

VIOLINO 1°

3^{me} Corda

Andante.

p

4^{me} Corda

rit: a tempo.

grazioso.

The first section of the score consists of ten staves of music. It begins with a first ending bracket (1) and a dynamic marking of *f*. The music features various articulations such as accents and slurs, and dynamic markings including *p*, *pp*, *cresc.*, *ff*, *mf*, and *pp*. A *pizz.: arco.* instruction is present in the fourth staff. The section concludes with a *pp* dynamic marking.

Allegro molto.

The Scherzo section begins with the tempo marking **Allegro molto.** and a time signature of 6/8. The first staff is marked *p* and includes a *stacc.* instruction. The subsequent staves feature dynamic markings of *sf*, *f*, and *p*. The section concludes with a first ending bracket (2) and a series of *sf* dynamic markings.

VIOLINO I

The musical score for Violino I consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features dynamic markings of *sf*, *f*, *sf*, *sf*, *sf*, and *p*. The second staff continues with *p* dynamics. The third staff has a *f* dynamic. The fourth staff includes *p* and *ff* dynamics. The fifth staff has a *f* dynamic. The sixth staff has a *f* dynamic. The seventh staff begins with a triplet of eighth notes, followed by a *p stacc.* marking. The eighth staff has a *cresc.* marking and a *f* dynamic. The ninth staff has a *dim.* marking and a *p* dynamic. The tenth staff has a *f* dynamic and a *dim.* marking. The score concludes with a double bar line and a key signature change to one sharp (F#).

VIOLENO 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 features a series of eighth notes with fingerings 1, 2, 3, 4, and 5 indicated above the notes. A dynamic marking of *f* (forte) is present below the first measure.

Third staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth notes with a dynamic marking of *f* (forte) below the first measure.

Fourth staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with the instruction "Meno." above the staff and a dynamic marking of *p* (piano) below the first measure.

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 features a series of eighth notes with a dynamic marking of *p* (piano) below the first measure and *pp* (pianissimo) below the last measure.

Seventh staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It begins with a measure rest marked "11" above the staff and a dynamic marking of *pp* (pianissimo) below the first measure.

Eighth staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth notes with a dynamic marking of *sf* (sforzando) below the last measure.

Ninth staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth notes with a dynamic marking of *f* (forte) below the first measure and *p* (piano) below the last measure.

Tenth staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth notes with a dynamic marking of *f* (forte) below the first measure and *p* (piano) below the last measure.

Eleventh staff of music, starting with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth notes with a dynamic marking of *sf* (sforzando) below the first measure and *f* (forte) below the last measure.

VIOLINO 12

sf sf sf sf p p

ff

p ff

ff

Meno.

p

rit: a tempo. con fuoco. cresc: ff

VIOLINO 12

Andantino. 

Allegro energico. 

VIOLINO II

ff

pp

p

p

p

p

cresc:

decresc: rit: a tempo.

p

p

rit:

pp

pp

cresc: f rit:

a tempo.

A page of musical notation for Violino 1°, page 11. The score consists of 12 staves of music. The key signature is B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *f*, *ff*, *pp*, and *cresc.*. Performance instructions include *decresc.*, *rit.*, and *u tempo.*. There are also first ending brackets labeled '1' and a section marked 'B'. The piece concludes with a first ending marked '1' and a final dynamic of *pp*.

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. Liebstelephon, 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.**, Ouverturen. (Fledermaas, Prinz Methusalem, Capriccio, Der Carneval in Rom, Indigo, Blindenküh.)
252. **Weber, C. M. von**, 10 Ouverturen. (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, Élégie.
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.**, Ouverturen. (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 Vitesse. (Gefälligkeitsübungen.)
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 pouce. (10 Etuden ohne Daumenaufratz.) 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 pouce. (10 Etuden ohne Daumenaufratz.) 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. (Gefälligkeits-Etuden.) Cah. I, II.
- 18/19. — op. 413. Etudes journalières. (Tägliche Übungen.) Cah. I, II.

Harmonium.

84. **Wachs, P.**, L'Orgue au Salon. (Berecuse, Chanson guillerette, Résignation, Gavotte, Pastorale, Marche séraphique.)
- 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. Entrée 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.