

**QUARTETT**

№ 2. d. dur.

für 2 Violinen, Bratsche und Violoncell

componirt

und dem

**HERRN GRAFEN LOUIS VON STÄNDELN**

verehringvoll zugeeignet

VON

**MAX BRUCH.**

**OP. 10.**

Eigenthum der Verleger für alle Länder.

*Leipzig: Breitkopf & Härtel.*

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Eingetragen in das Verzeichniss.

Entst. Gall.

10125.

# QUARTETT II.

## Violino I.

### I.

**Allegro maestoso.**

Max Bruch, Op. 10.

The musical score for Violino I, Part I, of Quartet II by Max Bruch, Op. 10, is written in G major and 3/4 time. It begins with the tempo marking **Allegro maestoso.** and includes the following performance instructions and dynamics:

- Staff 1:** *p*, *cresc.*, *f*, *p*
- Staff 2:** *p*, *molto cresc..*
- Staff 3:** *ff*
- Staff 4:** *p*, *cresc.*
- Staff 5:** *cresc e string..*, *ff*, *Un poco più vivo.*
- Staff 6:** *ff*
- Staff 7:** *ff*
- Staff 8:** *agitato.*, *p*, *p*, *p*, *cresc.*
- Staff 9:** *sf*, *p*, *p*, *molto cresc.*, *ff*

# Violino I.

con fuoco.

ff

ff

con fuoco. decresc.

p pp

p

cresc.

p appassionato. cresc.

f p3 cresc.

p tranquillo.

sempre più morendo. pp

# Violino I.

*p* *cresc.*

*ff* *p sostenuto.* *cresc.* *f*

*pp ritard.* *Più vivo.* *cresc.*

*cresc.* *f*

*sempre cresc.*

*ff conforza.*

*ff ff ff*

*ff* *sempre f*

*f*

*decresc.* *p*

# 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,*
- Staff 9: *ff*

# 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, fast-moving melodic line with many sixteenth and thirty-second notes. The second staff features a more rhythmic accompaniment with some slurs and accents. The third staff provides harmonic support with chords and some melodic fragments. Dynamics include *sf*, *p*, *cresc.*, *f*, and *ff*. A *rit. molto.* marking is present at the end of the system.

## II.

### Andante quasi Adagio.

Second system of musical notation for Violino I, marked *Andante quasi Adagio*. It consists of nine staves. The first staff begins with a 3/4 time signature. The music is slower and more expressive than the first system. Dynamics range from *pp* to *f*. Performance instructions include *espress.*, *dolce.*, *cresc.*, *decresc.*, *f con affetto.*, and *dim.*. There are several triplet markings (3) throughout the piece. The system concludes with a *pp* dynamic and a *molto cresc.* instruction.

# 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.

## III.

Vivace ma non troppo.

Un poco meno vivo.

# Violino I.

a tempo.

*morendo. pp ritard.*

*p*

*p*

*p cres. molto.*

Tempo I.

*ff ff sempre ff*

*ff*

Lo stesso tempo.

*f*

*sempre f e marcato.*

*decresc.*

*p*

*sostenuto.*

*pp*

*cresc.*

*ff*

*p*

*cresc.*

*ff*

Violino I.

Violino I musical score, measures 1-10. The score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations. Measure 1 starts with a *p* dynamic. Measure 2 has *decresc.* and *ff*. Measure 3 has *sostenuto.* and *cresc.*. Measure 4 has *ff*. Measure 5 has *ff*. Measure 6 has *decresc.*, *p*, *pp*, and *cresc.*. Measure 7 has *ff*. Measure 8 has *ff*. Measure 9 has *ff*. Measure 10 has *ff*.

Un poco meno vivo.

Violino I musical score, measures 11-14. The score consists of four staves of music in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations. Measure 11 starts with a *p* dynamic. Measure 12 has *p* and *pp*. Measure 13 has *pp*. Measure 14 has *decresc. e ritenuto*, *pp*, and *molto cresc. e string.*. The piece ends with a double bar line.

Violino I.

FINALE.

IV.

Vivace.

*p*

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

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

*cresc.* *sf* *f* *con fuoco.*

*ff* *marcato.* *ff*

*decresc.* *mp*

*sf* *ff* *decresc.*

*p* *cresc.* *ff* *ff*

*ff* *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.  
*ff*  
*con forza.*  
*sf*  
*sf*  
*dimin. e cresc.*  
*p tranquillo.*  
*pizz. pp*  
*arco.*  
*un poco cresc.*  
*poco a poco cresc.*  
*agitato.*  
*ff*  
*p*

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 6/8. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics start with *p* (piano) and progress through *cresc.* (crescendo), *decresc.* (decrescendo), *f* (forte), *ff* (fortissimo), and *poco a poco cresc. e string.* (poco a poco crescendo e stringendo). The tempo is marked *Allegro molto.* near the end of the page. There are also some numerical markings like *3* and *8* indicating triplets or eighth notes.



# KAMMERMUSIK FÜR STREICHINSTRUMENTE

im Verlage von Breitkopf & Härtel in LEIPZIG.

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

<b>Beethoven, L. v.</b> , 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 Vlls par M. C. Fischer . . . . .	6 —
— Op. 81 <sup>b</sup> . Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner in Es . . . . .	2 10
— Dasselbe in Partitur . . . . .	4 80

<b>Beethoven, L. v.</b> , 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. C dur. arr. . . . .	3 —
— Op. 137. Fuge für 2 Violinen, 2 Bratschen u. Violoncell. in D . . . . .	— 90
— Dasselbe in Partitur . . . . .	— 60
<b>David, F.</b> , 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 —

<b>Beethoven, L. v.</b> , Quartette f. 2 V., Br. u. Vcll.	
No. 1. Op. 18. No. 1. in F. Part. $\mathcal{M}$ 2.10. St. 3 —	
- 2. - 18. - 2. - G. Part. - 1.80. St. 2 40	
- 3. - 18. - 3. - D. Part. - 2.10. St. 2 70	
- 4. - 18. - 4. - Cm. Part. - 1.80. St. 2 70	
- 5. - 18. - 5. - A. Part. - 1.80. St. 2 70	
- 6. - 18. - 6. - B. Part. - 1.80. 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. - F m. . . 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. - 1.80. St. 3 —	
Grosse Fuge in B. Op. 133. Part. - 2.10. St. 2 70	
<b>Bruch, M.</b> , Op. 9. Quartett. C moll. . . . .	7 —
— Op. 10. Quartett. E dur . . . . .	8 —
<b>David, F.</b> , Op. 32. Quatuor. A moll. . . . .	7 —
<b>Dussek, J. L.</b> , Op. 60. 3 Quatuors:	
No. 1. G dur. No. 2. B dur. No. 3. Es dur à 4 —	
<b>Haydn, J.</b> , 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.	15 —
<b>Hermann, F.</b> , Op. 8. Quartett . . . . .	5 —

<b>David, F.</b> , Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncell . . . . .	9 —
<b>Gade, N. W.</b> , Op. 17. Ottetto p. 4 Vlns., 2 A. et 2 Vlls. F dur . . . . .	11 —
<b>Mendelssohn Bartholdy, F.</b> , Op. 20. Ottetto p. 4 Vlns., 2 A. et 2 Vlls. 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.

<b>Gade, N. W.</b> , Op. 8. Quintuor p. 2 V., 2 A. et B. Emoll. . . . .	9 —
<b>Haydn, J.</b> , Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 1 et 2 . . . . .	9 —
<b>Kummer, F. A.</b> , 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
<b>Mendelssohn Bartholdy, F.</b> , Op. 87. Quintett f. 2 V., 2 A. et B. B dur. (Nachlass No. 16.) Part. u. St. . . . .	6 30
<b>Mozart, W. A.</b> , 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	
<b>Onslow, G.</b> , 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.

<b>Kreutzer, R.</b> , 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 —
<b>Mendelssohn Bartholdy, F.</b> , Ouverturen für Orchester. Für 2 Violinen, Viola u. Violoncell bearb. von Friedrich Hermann.	
No. 1. Op. 21. Sommernachtstraum . . . . .	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. - 1.80. St. 3 —	
— Op. 81. Andante, Scherzo, Capriccio et Fugue Partitur $\mathcal{M}$ 1.80. — Stimmen. . . . .	2 70
<b>Meyerbeer, G.</b> , Les Huguenots. Opéra, arr. . . . .	24 —
<b>Mozart, W. A.</b> , 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 —
<b>Onslow, G.</b> , Quatuors:	
No. 1. B dur. Op. 4. No. 1. . . . .	
- 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. . . . .	3 —
- 8. C dur. - 9. - 2. . . . .	7 50
- 9. F moll. - 9. - 3. . . . .	7 50

## Trios für Violine, Bratsche und Violoncell.

<b>Bach, J. S.</b> , Terzette f. 2 Violinen und Viola, nach den Symphonien für Klavier bearbeitet von Ferd. David. . . . .	3 —
<b>Beethoven, L. v.</b> , 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
<b>Beethoven, L. v.</b> , 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

<b>Svendsen, J. S.</b> , Op. 3. Octett für 4 Violinen, 2 Bratschen u. 2 Violoncell . . . . .	11 25
— Dasselbe in Partitur. 8. . . . .	7 50
<b>Schubert, F.</b> , Op. 166. Octett f. 2 Violinen, Viola, Cello, Contrab., Horn, Fag. u. Clar. F dur n. . . . .	6 30
<b>Winter, P.</b> , 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 —

<b>Onslow, G.</b> , 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 —
<b>Ries, F.</b> , Op. 171. Grand Quintuor p. 2 V., 2 A. et B. G dur. . . . .	7 50
<b>Schubert, F.</b> , Op. 163. Gr. Quintett f. 2 Violin., Viola und 2 Violoncellos. C dur . . . . . n.	5 10
<b>Spoehr, L.</b> , Op. 129. Quintuor p. 2 V., 2 A. et B. No. 6. E moll. . . . .	8 —

<b>Onslow, G.</b> , Quatuors.	
No. 10. G dur. Op. 10. No. 1. . . . .	
- 11. D moll. - 10. - 2. . . . .	7 50
- 12. Es dur. - 10. - 3. . . . .	7 50
- 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
<b>Richter, E. F.</b> , Op. 25. Quatuor. No. 1. E moll . . . . .	9 —
<b>Rode, P.</b> , 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 —
<b>Romberg, A.</b> , 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 —
<b>Rubinstein, A.</b> 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
<b>Schubert, F.</b> , 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
<b>Schumann, R.</b> , Op. 41. 3 Quartette. Part. u. St.: A moll $\mathcal{M}$ 9. 25. — F dur $\mathcal{M}$ 9. — A dur . . . . .	8 75
<b>Spoehr, L.</b> , Op. 132. Quatuor. A dur No. 30 . . . . .	6 —
<b>Taubert, W.</b> , Op. 93. Quatuor. B dur . . . . .	6 —
<b>Veit, W. H.</b> , Op. 7. Quatuor. Es dur. No. 3 . . . . .	5 —
<b>Viotti, J. P.</b> , 3 Quatuors concert. F dur, B dur, G dur — 3 Quatuors. F moll, C dur E dur. Liv. 2. . . . .	6 50
<b>Volkman, R.</b> , Op. 9. Quatuor. A moll . . . . .	8 —

<b>Beethoven, L. v.</b> , Trios in Part.	
No. 5. Op. 8. Serenade in D . . . . .	1 50
<b>Bruyck, C. van</b> , 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