

148917

QUARTETT

für

zwei Violinen, Viola

und

Violoncello

componirt

und

Herrn Adolph Bockmann

gewidmet

von

IGNAZ LACHNER.

OP. 74.



Pr. Rthr. 2, 10
Mk. 7.

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WERKE FÜR KAMMERMUSIK

(Streichinstrumente).

Septette, Sextette und Quintette.

	Netto Mk. Pf.
Beer, J. A., 1 ^{er} Concerto (A) av. Quatuor.	6 —
— Introd. et Variations (G) sur un Thème russe av. Quatuor	2 —
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Täglichsbeck, Th. , Op. 12. Varia- tions sur un Air styrien av. Quatuor	2 25
— Op. 14. 2 ^d Concertino (E) av. Quatuor	3 50
— Op. 17. Variations brill. (E) sur un Thème orig. av. Quatuor	5 50
— Op. 19. Divertissement (A) sur des Motifs fav. de l'Opéra: La Somnamb- ula, av. Quatuor	5 50
Veit, W. H. , Op. 1. 1 ^{er} Quintetto (F) p. 2 V., Alto et 2 Vclles	5 50
— Op. 2. 2 ^d Quintetto (A) p. do	6 —
— Op. 4. 3 ^{me} Quintetto (G) p. 2 V., Alto et 2 Vclles (ou 2 Altos et Vcllo)	5 50
— Op. 20. 4 ^{me} Quintetto (Es) p. 2 V., Alto et 2 Vclles	5 50
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Wassermann, H. J. , Op. 4. Thème original varié (D) av. Quat.	1 50

Quartette für zwei Violinen, Viola und Violoncello.

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Becker, D. G. , Op. 4. 1 ^{stes} Quartett (Cm.)	4 50
— Op. 5. 2 ^{tes} Quartett (Gm.)	4 50
— Op. 6. 3 ^{tes} Quartett (Es)	5 —
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Dotzauer, J. J. F. , Op. 12. 2 Quatuors (Es, Gm)	4 50
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Fémy, F. J. , Quatuor concertant (B)	3 —
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Fricke, R. Op. 1. Quartett. Partitur Stimmen	4 50
Ganz, L. , Op. 10. Divertissement (A) av. 2 ^d V., Alto et Vclle	9 —
Gerke, C. , Op. 1. Quatuor brill. (A)	2 —
Gross, J. B. , Op. 16. Quatuor No. 2 (F)	4 —
Hänsel, Aug. , Op. 63. Quatuor	4 50
— Op. 79. Musikalischer Scherz. Quart.	1 25
Hiller, Ferd. , Op. 12. 1 ^{er} Quatuor (G)	4 —
— Op. 13. 2 ^d Quatuor (Hm)	4 —
Hörger, G. , Op. 3. Introd. et Varia- tions (A) av. 2 ^d V., Alto et Vclle	1 50
Kaczkowski, J. , Op. 22. Souvenir d'Her- manovice. 4 ^{me} Air var. (D) av. 2 ^d V., Alto et Vclle	1 50
Kirchner, Theod. , Op. 20. Quartett. Partitur	4 50
— „Nur Tropfen“ Ganz kleine Stücke f. Streichquart. Partitur u. Stimmen	9 —
Lachner, Ignaz , Op. 74. Quartett	5 —
Larion, C. P. , Op. 5. 3 ^{me} Air varié (A) av. 2 ^d V., Alto et Vclle	7 —
Marschner, H. , Der Vampyr. Oper einge- ger. v. Präger. Akt 1, 2	1 25
Ouv. daraus	10 50
Mathaei, A. , Op. 8. Variazioni (G) con 2 ^{do} V., Alto et Vcllo	2 —
— Op. 10. Variations (E) av. do	1 50
Maurer, L. , Deux Morceaux de Salon av. 2 ^d V., Alto et Basse:	1 50
— Op. 80. Air de Bellini var. (C)	1 50
— Op. 81. Boléros (B)	1 50
Mendelssohn-Bartholdy, F. , Op. 4. Quartett (Fm.) arr. nach der Sonate f. Pfte. u. V. von F. W. Eichler.	4 —

Quartette für zwei Violinen, Viola und Violoncello.

	Netto Mk. Pf.
Mendelssohn-Bartholdy, F. , Op. 12. Grosses Quartett (Es). Partitur	3 —
Stimmen	4 —
Mielck, E. Quartett in Gmoll	9 —
Molique, B. , Op. 18. 3 Quatuors. No. 1 (F). No. 2 (C). No. 3 (Es)	5 50
Mühlenbruch, H. , Op. 1. Quatuor brill.	3 —
Nicola, C. , 2 Quatuors No. 1. (Es). No. 2 (B)	3 50
Pape, L. , Op. 10. 2 ^{tes} Quartett (Es)	4 —
Popper, D. Streichquartett in C moll Partitur	4 50
Stimmen	9 —
Präger, H. A. , Op. 43. 3 nouveaux Quatuors (Es, F, G)	10 —
Reinecke, C. , Op. 16. Quartett (Es)	5 —
— Op. 30. 2 ^{tes} Quartett (F)	5 —
Reissiger, C. G. , Ouvertüren einger. von G. von Ruf.	2 50
— Op. 68. Libella	2 50
— Op. 80. Der Ahnenschatz	2 50
— Op. 170. Adèle de Foix	2 50
Rossini, G. , 5 Quatuors originaux do. einzeln No. 1. (Em.), No. 2 (A). No. 3 (B). No. 4 (Es) No. 5 (E) à	9 —
Scaramelli, Guis. A. de , Op. 10. Introd. e Variaz. con altro Viol., Viola e Basso	2 25
Skraub, Fr. , Op. 24. 1 ^{er} Quatuor	5 —
Spring, M. , Op. 2. 2 Quatuors (D, A)	5 —
Stiévenard, Al. , Op. 45. Air varié (E) du petit Savoyard av. 2 ^d V., A. et B.	2 —
Stör, C. Walzer-Idyll f. Quartett	4 —
Strauss, Jos. , Op. 3. Quatuor brill. (A) — Op. 6. 2 ^d Potpourri (F) av. 2 ^d V., Alto et Vclle	5 —
— Op. 6. 2 ^d Potpourri (F) av. 2 ^d V., Alto et Vclle	2 —
Thomas, A. , Op. 1. 1 ^{er} Quatuor (G)	4 —
Veit, W. H. , Op. 3. 1 ^{er} Quatuor (Dm.) sur l'Hymne national russe	4 50
— Op. 5. 2 ^d Quatuor (E)	4 50
— Op. 16. 4 ^{me} Quatuor (Gm.)	7 —
Verhulst, J. J. H. , Op. 6. 2 Quatuors. No. 1 (Dm.). No. 2 (As)	5 50
— Op. 21. 3 ^{tes} Quartett (Es)	6 —
Volgt, J. G. H. , Op. 20. 3 Quatuors dieselb. einzeln: No. 1 (G). No. 2 (Dm.) à	8 —
— 3 (Fm.)	3 —
Winter, P. , Das unterbrochene Oper- fest. Oper arr. v. H. A. Präger	2 —
— 12 —	12 —

Trios für Violine, Viola u. Violoncello.

Beethoven, L. v. , Op. 9. 3 Trios, Netto No. 1 (Es). No. 2 (G). No. 3 (Em.) à	3 —
Eichberg, Jul. , Op. 23. 5 Skizzen. (Allegro spiritoso. Andantino quasi Allegretto. Waldnacht. Märchen. Genuesisches Ständchen)	4 —
Präger, H. A. , Op. 42. 3 grands Trios concertants. No. 1, 2, 3	3 50

Trios für zwei Violinen u. Violoncello.

Lachner, Ignaz , Op. 77. Die gute, Netto alte Zeit. Musikalischer Scherz	2 50
Ries, Hubert , Op. 25. Drei instruc- tive Trios. No. 1 (Gm.). No. 2 (D). No. 3 (Es)	3 —

Eigentum des Verlegers.

Den Verträgen gemäss eingezzeichnet.

Leipzig, Friedrich Hofmeister.

QUARTETT.

ERSTE VIOLINE.

Allegro moderato. ♩ = 76.

Ign. Lachner, Op. 74.

ERSTE VIOLINE.

f *p* *p* *mf* *p* *cresc.* *f* *pp* *f* *p* *schertz.* *p* *pp* *f* *p* *D* *p* *f*

ERSTE VIOLINE.

The musical score for the first violin part consists of ten staves of music. The key signature is two sharps (D major or F# minor) and the time signature is 4/4. The score includes various dynamics such as *p*, *f*, *ff*, *cresc.*, *dim.*, *mf*, and *pp*. There are also articulations like accents, slurs, and a trill (*tr.*). A fermata is present over a note in the seventh staff. The music is characterized by intricate patterns, including sixteenth-note runs and slurred phrases.

ERSTE VIOLINE.

The musical score for the first violin part on page 5 is written in G major (two sharps). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps. The music is marked with dynamics *p* and *f*. A section labeled 'G' is indicated above the first staff. The second staff continues with *p* dynamics. The third staff features *pp* and *f* dynamics. The fourth staff has a first ending bracket labeled '1' and *ff* dynamics. The fifth staff is marked *mp*. The sixth staff has a section labeled 'H' and *p* dynamics. The seventh staff has *p* and *mf* dynamics. The eighth staff has *p*, *cresc.*, and *f* dynamics. The ninth staff has *p* dynamics. The tenth staff has *ff* dynamics and a first ending bracket labeled 'I 1'. The score includes various musical notations such as slurs, accents, and dynamic markings.

ERSTE VIOLINE.

ANDANTE.

ERSTE VIOLINE.

dolce
con

espress.

B
pp *cresc.*

f *p* *f*

p

f

f *p* *cresc.*

un poco più mōto.

C
f *dim.* *p* *f*

dim. *p* *pp*

f *f* *dim.* *p*

f *dim.* *p*

ERSTE VIOLINE.

The musical score for the first violin part consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a dynamic marking of *ff* and the instruction *ben marcato*. It features a triplet of eighth notes. The second staff continues with similar rhythmic patterns. The third staff has a dynamic marking of *fz*. The fourth staff includes a chord symbol 'D' above the staff and a dynamic marking of *f*. The fifth staff has a dynamic marking of *p* and includes a tempo change marking 'Tempo 1º' above the staff. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *mf*. The eighth staff has a dynamic marking of *mf*. The ninth staff has a dynamic marking of *mf*. The tenth staff begins with a dynamic marking of *cresc.* and ends with a dynamic marking of *f*.

ERSTE VIOLINE.

p *f*

dim. *p* **E**

dolce *m.v.*

p

cresc. *f* *p*

p *f* **F** *con espress.* *p dolce*

pp

f *pp* *mf*

p *pp morendo*

ERSTE VIOLINE.

Allegro molto. $\text{♩} = 76.$

SCHERZO.

1. 2. 1

p *f* *dim.* *p* *f* *p* *f* *pizz.* *tr* *arco* *ff*

Fine. *p* *schertz.* *p* *f* *p*

ERSTE VIOLINE.

Allegro. $\text{♩} = 112.$

Scherzo D.C. al Fine.

FINALE.

ERSTE VIOLINE.

The musical score for the first violin part on page 12 consists of ten staves of music in D major. The dynamics are marked as follows: *mf* (mezzo-forte), *p* (piano), *f* (forte), *cresc.* (crescendo), and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic hairpins. The first staff begins with a *mf* dynamic and a *p* dynamic. The second staff starts with a *f* dynamic. The third staff has a *f* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *cresc.* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic.

ERSTE VIOLINE.

The musical score for the first violin part on page 13 is written in G major (one sharp). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by intricate patterns, including sixteenth-note runs and slurs. Dynamics are indicated throughout, with *p* (piano), *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). Performance markings include trills (*tr*), accents (*>*), and slurs. A key signature change to E major is indicated by the letter 'E' above the eighth staff. The piece concludes with a final measure marked with the number '4'.

ERSTE VIOLINE.

mf *f* *p*

f

ff *pp*

f *cresc.*

f *p* *f*

