

**QUARTETT**

[G. MOLL]

für 2 Violinen, Viola und Violoncell

componirt und

**den Herren**

**Bellmesberger, N. Dürst, J. Heisler & J. Schlesinger**

gewidmet von

**Robert Volkmann**

OP. 14.

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QUARTETT.

VIOLINO 1<sup>o</sup>

Robert Folkman

Allegro  
con spirito

The musical score consists of ten staves of music. The first staff begins with the tempo and mood markings "Allegro con spirito" and a dynamic marking of *f*. The music is written in a treble clef with a key signature of one flat and a common time signature. The score includes various dynamic markings such as *f*, *p*, *ff*, *mf*, *sf*, and *sfz*. Performance markings include accents (^), slurs, and breath marks (A and B). There are also numerical markings 1 through 7 above the notes, likely indicating fingerings or bowings. The piece concludes with a final dynamic marking of *p*.

VIOLINO I

Musical score for Violino I, page 2. The score consists of 14 staves of music in G minor. It features various dynamics including *f*, *cresc.*, *ff*, *mf*, *p*, *sf*, and *fp*, along with articulation marks like accents and slurs. The piece concludes with a trill marked with a 3 and a final flourish marked with a 4.



VIOLINO 1°

3<sup>me</sup> Corda

Andante.

*p*

4<sup>me</sup> Corda

*rit: a tempo.*

*grazioso.*

The first section of the score consists of ten staves of music. It begins with a first ending bracket over the first measure of the first staff, marked with a first ending '1'. The dynamics range from *f* (forte) to *pp* (pianissimo). The music features intricate sixteenth-note passages and slurs. A *pizz.: arco.* instruction is present above the fourth staff. The section concludes with a *cresc.* (crescendo) marking.

**Allegro molto.**

The second section, titled "Scherzo", is in 6/8 time and consists of five staves of music. It begins with a first ending bracket over the first measure of the first staff, marked with a first ending '1'. The dynamics range from *p* (piano) to *sf* (sforzando). The music is characterized by rhythmic patterns and slurs. A *stacc.* (staccato) instruction is present below the first staff. The section concludes with a *sf* marking.



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 *p* dynamic. The seventh staff is marked *p stacc.* and includes a triplet of eighth notes. 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#).



VOLINO I.

First musical staff with treble clef, key signature of one flat (B-flat), and a common time signature. It begins with a B-flat note and contains several measures of music with first finger (1) fingering indicated.

Second musical staff with treble clef, key signature of one flat, and a common time signature. It features a series of eighth notes with first (1), second (2), third (3), fourth (4), and fifth (5) fingerings indicated. A forte (*f*) dynamic marking is present.

Third musical staff with treble clef, key signature of one flat, and a common time signature. It contains a series of sixteenth notes with a sixth (6) finger fingering indicated.

Fourth musical staff with treble clef, key signature of one flat, and a common time signature. It begins with a **Meno.** marking and a piano (*p*) dynamic marking. The music consists of quarter notes and eighth notes.

Fifth musical staff with treble clef, key signature of one flat, and a common time signature. It continues the melodic line with various note values and rests.

Sixth musical staff with treble clef, key signature of one flat, and a common time signature. It features a series of notes with a piano (*p*) and pianissimo (*pp*) dynamic marking.

Seventh musical staff with treble clef, key signature of one flat, and a common time signature. It starts with a double bar line and a measure rest marked '11', followed by a key signature change to two flats (B-flat and E-flat) and a pianissimo (*pp*) dynamic marking.

Eighth musical staff with treble clef, key signature of two flats, and a common time signature. It contains a series of eighth notes with a sforzando (*sf*) dynamic marking.

Ninth musical staff with treble clef, key signature of two flats, and a common time signature. It features a series of notes with a forte (*f*) and piano (*p*) dynamic marking.

Tenth musical staff with treble clef, key signature of two flats, and a common time signature. It contains a series of notes with a forte (*f*) and piano (*p*) dynamic marking.

Eleventh musical staff with treble clef, key signature of two flats, and a common time signature. It features a series of notes with a sforzando (*sf*) and forte (*f*) dynamic marking.

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. 

VIOLENO I<sup>e</sup>

*ff* *p* *pp* *p* *p* *decrease: rit: a tempo.* *cresc:* *p* *p* *rit:* *pp* *pp* *pp* *cresc:* *f* *rit:* *a tempo.* *f*

This page of a musical score for Violino 1º contains 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a complex melodic line with many slurs and accents. The second staff has a dynamic marking of *f*. The third staff continues the melodic development. The fourth staff has a dynamic marking of *p*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *pp*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *p*. The tenth staff has a dynamic marking of *p*. The eleventh staff has a dynamic marking of *p*. The twelfth staff has a dynamic marking of *p*. The score includes several performance instructions: *decrease: rit: a tempo.* between the ninth and tenth staves, and *rit:* above the twelfth staff. There are also several first endings marked with a '1' and a repeat sign. The piece concludes with a final dynamic marking 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. Mennet 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. Liebestelephon, 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, Mennet 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.**, Ouvertures. (Fledermaas, Prinz Methusalem, Capriccio, Der Carneval in Rom, Indigo, Blindenküh.)
252. **Weber, C. M. von**, 10 Ouvertures. (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, Elégie.
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 gütliche 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.**, Ouvertures. (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 Schauspielerdirektor. 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<sup>re</sup>, 2<sup>me</sup> et 3<sup>me</sup> 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 Vélocité. (Geläufigkeitsübungen.)
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 ponce. (10 Etuden ohne Daumenauflatz.) 2<sup>ème</sup> Suite.
155. — op. 24. 10 Etudes ayant partion lièrement trait à la 1<sup>re</sup> position. (10 Etuden mit spezieller Berücksichtigung der ersten Lage.)
81. — 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Daumenauflatz.) 1<sup>re</sup> 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. (Geläufigkeits-Etuden.) Cah. I, II.
- 18/19. — op. 413. Etudes journalières. (Tägliche Übungen.) Cah. I, II.

## Harmonium.

84. **Wachs, P.**, L'Orgue au Salon. (Bereuss, Chanson guillerette, Résignation, Gavotte, Pastorale, Marche sérapihique.)

## 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. Entrées 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.