

HERRN PROFESSOR HENRI MARTEAU
IN FREUNDSCHAFTLICHER UND KÜNSTLERISCHER VEREHRUNG.

QUINTETT

FÜR
ZWEI VIOLINEN ZWEI BRATSCHEN
UND VIOLONCELL

VON
HANS KOESSLER

PARTITUR M 4 — n.
STIMMEN M 9 — n.

Aufführungsrecht vorbehalten
Verlag und Eigentum für alle Länder

N. SIMROCK G.M.B.H.

BERLIN

LEIPZIG

LONDON W.
Alfred Lengnick & Co.
14, Berners Street



PARIS
Max Eschig.
13, Rue Laffitte

Sole Agents for the United States of America
T. B. HARMS COMPANY, NEW YORK.

Copyright 1913 by N. Simrock G.m.b.H. Berlin
Copyright for the British Empire by Sebott & Co. London

Ullstein-Anstalt G. Reclam in Leipzig

KONZERTE UND SONATEN FÜR VIOLINE UND KLAVIER

A) KONZERTE

Brahms, J. op. 77. D dur M. 10,-	Hartmann, E. op. 19. G moll M. 7,-
Bruch, M. op. 44. D moll (Nr. 2) .. . M. 8,-	Kuyper, E. op. 10. H mollno. M. 6,-
Bruch, M. op. 58. D moll (Nr. 3) .. . M. 12,-	Manén, J. op. 18. Concerto espagnol M. 8,-
Bruch, M. op. 84. Konzertstück (Nr. 4) M. 7,50	Moór, E. op. 62 M. 8,-
Dvořák, A. op. 53. A moll M. 10,-	Schillings, M. op. 25. A moll M. 12,-

B) SONATEN

Ashton, A. op. 38. E dur M. 7,50	Kiel, Fr. op. 35 Nr. 1. D moll M. 4,50
Ashton, A. op. 99. A dur M. 9,-	Kiel, Fr. op. 35 Nr. 2. F dur M. 4,50
Barth, R. op. 20. H moll M. 8,-	Kiel, Fr. op. 51. E moll M. 8,-
Brahms, J. op. 78. G dur M. 7,50	Klein, O. B. op. 31. H moll M. 9,-
Brahms, J. op. 100. A dur M. 8,-	Melville, M. op. 6. Sonate (G moll) .. M. 6,-
Brahms, J. op. 108. D moll M. 8,-	Nedbal, O. op. 9 M. 8,-
Brahms, J. op. 115. Quintett als Sonate M. 8,-	Posa, O. C. op. 7 M. 9,-
Brahms, J. op. 120 Nr. 1. F moll .. . M. 8,-	Rabl, W. op. 6. D dur M. 6,-
Brahms, J. op. 120 Nr. 2. E dur .. . M. 8,-	Rappoldi, W. op. 1. F dur M. 6,-
Brüll, I. op. 81. E moll M. 6,-	Rubinstein, A. op. 98. H moll M. 9,-
Dvořák, A. op. 57. F dur M. 7,50	Schoenefeld, H. op. 53. Sonate (quasi Fantasia M. 8,-
Dvořák, A. op. 100. Sonatine M. 6,-	Schrattenholz, L. op. 37 Nr. 1. F dur M. 6,-
Holländer, G. op. 59. D moll M. 8,-	Schrattenholz, L. op. 37 Nr. 2. B dur M. 6,-
Huber, H. op. 123. Sonata lirica. A dur M. 9,-	Weiß, J. op. 6. B dur M. 7,50



Aufführungsrecht vorbehalten

Verlag und Eigentum für alle Länder

N. SIMROCK · G. M. B. H. BERLIN UND LEIPZIG

FOR THE BRITISH EMPIRE: ALFRED LENGNICK & CO., 14, BERNERS STREET, LONDON W

MAX ESCHIG, 13, RUE LAFFITTE, PARIS

T. B. HARMS COMPANY, 62-64 WEST, 45TH STREET, NEW YORK

107685

HERRN PROFESSOR HENRI MARTEAU
IN FREUNDSCHAFTLICHER UND KÜNSTLERISCHER VEREHRUNG.

QUINTETT

FÜR

ZWEI VIOLINEN ZWEI BRATSCHEN
UND VIOLONCELL

VON

HANS KOESSLER

PARTITUR M 4 — n.
STIMMEN M 9 — n.

Aufführungsrecht vorbehalten

Verlag und Eigentum für alle Länder
von

N. SIMROCK G.M.B.H.

BERLIN

LEIPZIG

LONDON W.
Alfred Lengnick & Co.
14, Berners Street.



PARIS
Max. Eschig,
13, Rue Laffitte

Sole Agents for the United States of America:
T. B. HARMS COMPANY, NEW YORK.

Copyright 1913 by N. Simrock G.m.b.H. Berlin
Copyright for the British Empire by Schott & Co. London.

Ulrich Anst. v. G.G. Roder, G.m.b.H. Leipzig

Streichquintett.

Aufführungsrecht vorbehalten.

Violine I.

Hans Koeßler.

Allegro appassionato.

3 *mf* *f*

ff

A *p* *mf* *f* *dolce* *p*

più f *mf* *f* *più f*

ff **B**

pp *mf* *drängend*

f *ff* (triumphierend)

rit. **C** 1 *p*

(überschwänglich und etwas breiter) *ff* *p*

Violine I.

Tranquillo (liebenswertig.)

The musical score for Violin I consists of 12 staves of music. The key signature is one flat (B-flat major or D minor). The piece begins with a *più p* dynamic marking. The first staff includes a fermata over a sixteenth-note triplet. The second staff features a *p* dynamic and a *mf* (innig warm) dynamic. The third staff has a *f* dynamic. The fourth staff includes a *più f* dynamic, a *ff* dynamic, and a fermata over a sixteenth-note triplet. The fifth staff has a *p* dynamic and a *più p* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *f* dynamic. The ninth staff includes a *Tempo I.* marking and a *più f* dynamic. The tenth staff has a *ff* dynamic. The eleventh staff has a *rit.* marking and a *F Ruhig* dynamic. The twelfth staff has a *p* dynamic and a fermata over a sixteenth-note triplet. The score also includes various musical notations such as slurs, ties, and fermatas.

Violine I.

Heflig.
mf *f*

Ruhig. 2 *piüf*

Ruhig. *p* *dolce* *mf*

piü p *Tempo I.* *mp*

(drängend.) *f*

rit. *dolce Ruhig.* *pp* *piü p*

(drängend.) *p* *mp* *mf*

Tempo I. *f* *piüf*

I *ff*

p *mf* *f*

piu f

rit. **ff** **K** (etwas breiter)

Tranquillo *p* **ff**

piu p

p

L

mf *espr.*

f

(drängend.) *piu f*

M **ff**

p **ff**

Violine I.

(Mit andachtsvoller Innigkeit)

Adagio.

The musical score is written for Violin I in a 4/4 time signature with a key signature of two sharps (F# and C#). The tempo is marked 'Adagio'. The score consists of ten staves of music. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance markings include *piu p*, *p cantabile*, *(bittend)*, and *pp beklommen*. The score is divided into sections A, B, C, and D. Section A begins on the third staff. Section B begins on the sixth staff. Section C begins on the eighth staff. Section D begins on the tenth staff. The score includes various musical notations such as slurs, ties, and ornaments.

Violine I.

durchweg ausdrucksvoll zu spielen

p

mf

f

piuf

ff

f

mf

p

f

p

piup

pp

6

6

6

8

6

6

8

8

8

8

E

F

G

8

Violine I.

Scherzo.

Vivace.

1

f

piuf

ff

lange

Langsamer. (Moderato)

dolce e dolore

mp

A

Vivace.

2

mf

piuf

ff

p

f

p

ff

tr

B

f

p

mf

pp

ff

unwillig derb.

(scherzend)

p (schmeichelnd)

mf

Violine I.

The musical score consists of ten staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). There are also performance instructions like *tr* (trill) and *sempre* (always). The score is divided into sections labeled C, D, and E. Section C is marked *ff* and includes a fingering 'IV'. Section D is marked *p* and includes a fingering '1'. Section E is marked *ff* and includes a fingering '4'. The score concludes with a final chord marked with a '4'.

Violine I.

Meno mosso. (Moderato) **F**

7 *p dolce* *mf*

f

p **G**

f *püf* *ff* (aufbrausend)

p *ritard.* **Tempo I.** Wieder ruhig u. ergeben.

mf *f*

ff *püf* **Bewegter**

mf *f* *Ritig.*

p dolce *p* *pp* *mf* *ritar* dan-do

püf *ff* **L Vivace.**

p *f* *p* *ff* *tr*

f *p* *mf* *pp* *ff* *tr*

M

The musical score for Violin I on page 11 is written in G minor. It begins with a tempo marking 'M' (Moderato). The first staff contains a melodic line with accents and a triplet. The second staff starts with a piano (*p*) dynamic and a triplet, followed by a measure with a first finger (*1*) marking and a mezzo-forte (*mf*) dynamic. The third staff marks the beginning of a section labeled 'IV N', starting with a fortissimo (*ff*) dynamic and a triplet. The fourth staff continues with a piano (*p*) dynamic. The fifth and sixth staves feature a series of triplet patterns with a mezzo-forte (*mf*) dynamic. The seventh staff includes trills (*tr*) and a piano (*p*) dynamic, followed by fortissimo (*ff*) dynamics. The eighth staff shows a piano (*p*) dynamic, fortissimo (*f*), piano (*p*), and fortissimo (*ff*) dynamics. The ninth staff is marked 'sempre ff' and includes a trill (*tr*) and a piano (*p*) dynamic. The tenth staff has a first finger (*1*) marking and a piano (*p*) dynamic. The eleventh staff features trills (*tr*) and a fortissimo (*f*) dynamic. The twelfth staff concludes with a fortissimo (*ff*) dynamic. The key signature changes to G major at the end of the twelfth staff.

Violine I.

Finale.

Allegretto con moto. (Mit heiterem Übermut.)

The musical score is written for Violin I in G major (one sharp) and 2/4 time. It begins with a *pp* dynamic and features various articulations and slurs. The first staff includes a *più p* marking. The second staff has *mp*, *mf*, and *f* markings. The third staff is marked *più f* and contains section marker **A**. The fourth staff has *p* and *mf* markings. The fifth staff is marked *f*. The sixth staff is marked *più f*. The seventh staff is marked *ff*. The eighth staff, marked **B**, has *pp*, *p*, and *mf* markings. The ninth staff is marked *più f*. The tenth staff is marked *ff*. The eleventh staff is marked *ff*. The twelfth staff, marked **C**, is marked *p* and includes the instruction "Mit vertraulicher Innigkeit." The score concludes with a final cadence.

p *mf*

f *più f* **D**

mf *mf* *f*

più f **E** *ff* (enthusiastisch)

ritardando

F *a tempo* *p* *mf* *f*

più f *ff* **G**

mp *ritardando* *più p*

Tranquillo. *pp* *pp* *più p*

Violine I.

(teilnehmend)

1

p

p

(neugierig)

1

p

pp

p

a tempo **H**

mf

f

pp

crescendo

f

ff

pizz

arco

p

piu p

pp

p

mp

mf

f

K

ff

pizz

arco

p

piu p

pp

p

mp

mf

f

piu f

Violine I.

The musical score for Violin I on page 15 is written in G major and consists of 12 staves. The piece begins with a sixteenth-note scale in the first staff, marked with a '6' above it. The second staff starts with a forte (*ff*) dynamic and includes a 'L' marking. The third staff continues with a piano (*p*) dynamic. The fourth staff features a mezzo-forte (*mf*) dynamic. The fifth staff has a forte (*f*) dynamic and includes a 'M' marking. The sixth staff starts with a piano (*piuf*) dynamic. The seventh staff begins with a fortissimo (*ff*) dynamic and ends with a pianissimo (*pp*) dynamic. The eighth staff starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic. The ninth staff begins with a forte (*f*) dynamic and includes a piano (*piuf*) dynamic and a fortissimo (*ff*) dynamic. The tenth staff starts with a piano (*p*) dynamic. The eleventh staff continues with a mezzo-forte (*mf*) dynamic. The twelfth staff begins with a mezzo-forte (*mf*) dynamic and includes a second (*2*) and a triplet (*3*) marking.

Violine I.

The musical score for Violin I consists of ten staves of music in a key signature of one sharp (F#) and a common time signature (C). The dynamics range from mezzo-forte (mf) to fortissimo (ff). Performance markings include *ritard.* (ritardando), *a tempo*, and letters P, Q, and R. Fingerings are indicated by numbers 1-4, and triplets are marked with a '3'. The score features various melodic lines, including arpeggiated figures and sustained notes.

Herrn Emile Sauret

MEISTER-SCHULE

der alten Zeit / of the Olden Times / de temps anciens

(Ecole Supérieure du Violon)

SAMMLUNG

Klassischer Violin-Sonaten
berühmter Komponisten
des 17. u. 18. Jahrhunderts

Nach den ORIGINAL-AUSGABEN für „Violin
mit beziffertem Baß“ bearbeitet, mit
Vortragszeichen versehen und
herausgegeben von

COLLECTION

of Classical Violin - Sonatas
by Celebrated Composers
of the 17th and 18th centuries

Arranged from the Original Editions for
Violin with figured Bass and edited with
marks of expression by

COLLECTION

de Sonates classiques de Violon
de compositeurs célèbres
des 17^{me} et 18^{me} siècles

Arrangées d'après les originaux pour
Violon avec basse chiffrée et publiées
avec signes d'interprétation par

ALFRED MOFFAT

	M.	Net s. d.
1. C moll, en sol min. von Henry Purcell (1658-1695)	1.50	2 0
2. A dur, en la maj. von G. Fr. Händel (1685-1759)	1.50	2 0
3. D moll, en ré min. von Fr. Maria Veracini (1685 bis 1750)	2.-	2 0
4. D dur, en ré maj. von J. M. Leclair (1697-1764)	2.-	2 0
5. C moll, en ut min. von Giovanni Mossi (c. 1690-1750)	2.-	2 0
6. E moll, en mi min. von François Francœur (1698 bis 1787)	2.-	2 0
7. G dur, en sol maj. von Pietro Locatelli (1693-1764)	2.-	2 0
8. A moll, en la min. von Georgio Melande (c. 1700 bis 1750)	1.50	2 0
9. G dur, en sol maj. von Louis Aubert (1720-1771)	2.-	2 0
10. G moll, en sol min. von Antonio Vivaldi († 1743)	1.50	2 0
11. C dur, en ut maj. von Carlo Tessarini (1690-1762)	2.-	2 0
12. A moll, en la min. von Richard Jones (c. 1680-1740)	2.-	2 0
13. E moll, en mi min. von Arcangelo Corelli (1653 bis 1713)	1.50	2 0
14. D dur, en ré maj. von Pietro Nardini (1722-1793)	2.-	2 0
15. G moll, en sol min. von Niccola Porpora (1686-1767)	2.-	2 0
16. G dur, en sol maj. von Lorenzo Somis (geb. c. 1680/5)	1.50	2 0
17. A moll, en la min. von Robert Valentine (c. 1670 bis 1730)	1.50	2 0
18. A dur, en la maj. von Giuseppe Tartini (1692-1770)	2.-	2 0
19. G moll, en sol min. von Emanuele Barbella (1704 bis 1773)	2.-	2 0
20. G dur, en sol maj. von J. B. Senallié (1687-1730)	2.-	2 0

	M.	Net s. d.
21. E moll, en mi min. von J. B. Loeillet († 1728)	1.50	2 0
22. A dur, en la maj. von Franz Benda (1709-1786)	2.-	2 0
23. H moll, en si min. von Francesco Geminiani (1680-1762)	2.-	2 0
24. A dur, en la maj. von Michele Mascitti (c. 1700 bis 1750)	1.50	2 0
25. D dur, en ré maj. von Pietro Nardini (1722-1793)	2.50	2 6
26. D moll, en ré min. von J. B. Senallié (1687-1730)	2.-	2 0
27. D dur, en ré maj. von Niccola Porpora (1686 bis 1767)	3.-	3 0
28. G moll, en sol min. von Evaristo Felice dall' Abaco (1675-1742)	1.50	2 0
29. E moll, en mi min. von Felice de Giardini (1716 bis 1796)	2.-	2 0
30. G moll, en sol min. von J. B. Senallié (1687-1730)	2.-	2 0
31. D moll, en ré min. von Joh. Chr. Schickhard (geb. um 1680)	2.-	2 0
32. G moll, en sol min. von J. M. Leclair (1697-1764)	2.-	2 0
33. F dur, en fa maj. von Arcangelo Corelli (1653 bis 1713)	2.-	2 0
34. B dur, en si-bémol von J. Collett (18. Jahrh.)	2.-	2 0
35. D dur en ré maj. von Prospero Castrucci (geb. ca. 1700)	2.-	2 0
36. G dur, en sol maj von Antonio Vivaldi (c. 1670 bis 1743)	1.50	2 0

Aufführungsrecht vorbehalten

N. SIMROCK, G. m. b. H.
BERLIN und LEIPZIG

Copyright by N. SIMROCK, G. m. b. H., BERLIN



Alfred Lengnick & Co., 14, Borneo Street, LONDON W.

Copyright for the British Empire

Max Eschig, PARIS, 13 Rue Laflotte

NEW YORK, T. B. Harms Company, 62-64 West, 45th Street

TRIO-MEISTERSCHULE

Trio-Sonaten

alter Meister

— für —

Zwei Violinen und Pianoforte

Mit Violoncell ad lib. nach der
Originalausgabe für 2 Violinen mit beziffertem Bass

— bearbeitet von —

ALFRED MOFFAT

- | | |
|--|---|
| 1. ARCANGELO CORELLI, (1653-1713) D MOLL MK 2. — | 15. GAËTANO PUGNANI, (1731-1798) C DUR MK 4. — |
| 2. PIETRO LOCATELLI, (1693-1764) D MOLL . 2.50 | 16. CHARLES AVISON, (1710-1770) E MOLL . 3. — |
| 3. GEORG PH. TELEMANN, (1661-1747) E MOLL . 2.50 | 17. G. F. HÄNDEL, (1685-1758) A DUR . 4. — |
| 4. ANTONIO VIVALDI, (1743) D MOLL . 2. — | 18. JOH. CHR. SCHICKHARD, (geb. 1680) C MOLL . 3. — |
| 5. ARCANGELO CORELLI, (1653-1713) D DUR . 2. — | 19. CARLO TESSARINI, (1690-1762) G DUR . 3. — |
| 6. _____ D MOLL . 2. — | 20. GIUSEPPE VALENTINI, (geb. 1660) G DUR . 4. — |
| 7. _____ C DUR . 2. — | 21. F. A. BONPORTI, (1700) C DUR . 3. — |
| 8. _____ E MOLL . 2. — | 22. PIETRO LOCATELLI, (1693-1764) G DUR . 4. — |
| 9. _____ B DUR . 2. — | 23. G. F. HÄNDEL, (1685-1759) B DUR . 4. — |
| 10. _____ G MOLL . 2. — | 24. WILLIAM BOYCE, (1710-1779) C MOLL . 4. — |
| 11. CHR. W. VON GLUCK, (1714-1787) F DUR . 3. — | 25. JOH. STAMITZ, (1717-1757) G DUR . 4. — |
| 12. GIUSEPPE SAMMARTINI, (1740) G MOLL . 3.50 | 26. C. A. CAMPIONI, (um 1750) G MOLL . 4. — |
| 13. LUIGI BOCCHERINI, (1740-1805) C MOLL . 3.50 | 27. GIUSEPPE VALENTINI (geb. 1660) D DUR (La Sampogna) . 3.50 |
| 14. ANTONIO VIVALDI, (1743) E MOLL . 3. — | 28. LUIGI BOCCHERINI, (1743-1805) Es DUR . 4. — |

Aufführungsrecht vorbehalten.

Verlag und Eigentum für alle Länder

von
N. SIMROCK G.M.B.H.

BERLIN

LEIPZIG

LONDON W.
Alfred Lengnick & Co.
14, Berners Street



PARIS
Max Eschig
13, Rue Laffitte

Sole Agents for the United States of America:
T. B. HARMS COMPANY, NEW YORK

Copyright 1913 by N. Simrock G.m.b.H. Berlin
Copyright for the British Empire by Schott & Co. London

Ullstein & Co. Berlin