

WERKE

FÜR

KAMMERMUSIK

(STREICHINSTRUMENTE).

Septette, Sextette und Quintette.

Beer, J. A., 1 ^{er} Concerto (A) var. Quator.	MR. FR.	6 —
— Introd. et Variations (G) sur un Thème russe av. Quator.	2 —	
Cherubini, J. L., Op. 3. Fantaisie (G) av. Quator.	2 25	
David, Ferd. Op. 2. Introd. et Variations brill (A) sur un Thème orig. av. Quator.	2 50	
Dobrzynski, J. Felix, Op. 20. Quintetto (F) p. 2 V., Alto et 2 Velles (ou p. 2 Alto et Velle).	6 —	
— Op. 20. Sextor (E) p. 2 V., Alto, 2 Velles et Contreb.	6 —	
— Op. 40. 2 ^{de} Quintetto (Am) p. 2 V., Alto et 2 Velles.	5 —	
Dotzauer, J. J. F., Op. 134. Quintor (Hm.) p. 2 Viol., Alto et 2 Velles.	4 50	
Eberwein, C., Op. 15. Brillantconcert (C) mit Flöte, 2 Trombonen, Bass.	5 —	
Fesca, F. E., Op. 15. Gr. Quintor (E) p. 2 V., 2 Alto et Velle.	6 —	
— Op. 20. Gr. Quintor (B) p. do.	6 —	
Haumann, T., Op. 1. 1 ^{er} Air varié av. 2 V., Alto, Velle (et Contreb. ad Ek.).	1 50	
Huf-Desorges, Op. 46. 5 ^{me} Gr. Quintor (G) p. 2 Viol., Alto, Velle et B.	3 —	
Lafont, C. P., Op. 24. Boule d'Emma, varié (D) av. Quator.	2 50	
Lubin, L. de St. Op. 7. Polonaise brill (E) av. Quator.	2 50	
Maurer, L., Op. 45. 2 Airs variés av. 2 V., Alto et Velle (Contreb. ad Ek.). Liv. 1 (A). Liv. 2 (C).	1 50	
— Op. 62. Fantaisie (G) sur des Motifs de l'Opéra: La Muette de Portici, av. Quator.	2 50	
Molique, Berth., Op. 21. Six Concert (Am) m. Quintet.	6 —	
Schün, Maur., Op. 8. Année et Polaca (G) av. Quator.	4 —	
Schubert, Franc., Op. 12. Napoléans. Solo sur des Thèmes napoléens av. Quator.	3 —	
Singer, Maur., Op. 7. Var. (D) sur un Thème orig. av. Quator.	2 50	
Täglichsbeck, Th., Op. 12. Variations sur un Air styrien av. Quator.	2 25	
— Op. 14. 2 ^{de} Concertino (E) av. Quator.	3 50	
— Op. 17. Variations brill. (E) sur un Thème orig. av. Quator.	5 50	
— Op. 19. Divertissement (A) sur des Motifs de l'Opéra: La Sonnambula, av. Quator.	5 50	
Veit, W. H., Op. 1. 1 ^{er} Quintetto (F) p. 2 V., Alto et 2 Velles.	5 50	
— Op. 2. 2 ^{de} Quintetto (A) p. do.	6 —	
— Op. 4. 3 ^{me} Quintetto (G) p. 2 V., Alto et 2 Velles (ou p. 2 Alto et Velle).	5 50	
— Op. 20. 4 ^{te} Quintetto (E) p. 2 V., Alto et 2 Velles.	5 50	
— Op. 29. 5 ^{me} Quintetto (A) p. 2 V., 2 Alto et Velles.	7 —	
Vogel, Ad., Op. 10. 1 ^{er} Quinto p. 2 V., Alto et Velles (ou p. 2 Alto et Velle).	6 —	
Wassermann, H. J., Op. 4. Thème original varié (D) av. Quat.	1 50	

Eigenthum des Verlegers.

Quartette für zwei Violinen, Viola und Violoncello.

Abert, J. L., Op. 25. 1 ^{tes} Quartet (A) 6 —	MR. FR.	6 —
Bach, J. S., 6 Fugues arr. p. Guill. Braun. Liv. 1.	2 —	
Becker, B. G., Op. 4. 1 ^{tes} Quartet (Am).	4 50	
— Op. 5. 2 ^{tes} Quartet (Am).	4 50	
— Op. 6. 3 ^{tes} Quartet (E).	5 —	
Bériot, Ch. de, Compositions brillantes. Cinq Airs var. p. V. av. 24 V., Alto et Basse.	1 50	
— Op. 1. 1 ^{er} Air var. (Am).	1 50	
— Op. 2. 2 ^{de} Air var. (D).	1 50	
— Op. 3. 3 ^{me} Air var. (E).	1 50	
— Op. 5. Air montagnard var. (B).	1 50	
— Op. 7. 5 ^{me} Air var. (E).	1 50	
Bilecner, J., Die Frieledeser. Eine musikal. Vorstellung (D).	3 —	
Braun, W., Op. 13. Deux Quatros (D, E).	7 —	
Burgmüller, N., Op. 14. 4 ^{tes} Quartet (A).	5 50	
Dancs, Ch. B., Op. 48. 5 ^{me} Quartet (Am).	4 50	
— Op. 56. 6 ^{me} Quartet (C).	4 50	
Decker, Const., Op. 14. 1 ^{er} Quartet (Am).	5 25	
Dotzauer, J. J. F., Op. 12. 2 Quatros (Ea, Gm).	4 50	
— Op. 45. 2 Quatros (Am, E, G).	6 —	
Durand, A., Fantaisie, suivie de 2 Airs variés av. 24 V., Alto et Velle.	2 50	
Fémy, F. J., Quator concertant (B).	3 —	
Fesca, F. E., Op. 14. Quator (B).	5 —	
Flügel, G., Op. 25. Quartet No. 1 (Am).	6 —	
Ganz, L., Op. 10. Divertissement (A) av. 24 V., Alto et Velle.	2 —	
Gerke, C., Op. 1. Quator brill (A).	4 —	
Gross, J. R., Op. 16. Quator No. 2 (F).	4 50	
Hänsel, Aug. Op. 63. Quator.	1 25	
— Op. 79. Musikalischer Scherz. Quartet.	1 25	
Hiller, Ferd., Op. 12. 1 ^{er} Quartet (G).	4 —	
— Op. 13. 2 ^{de} Quartet (Hm.).	4 —	
Hörger, G., Op. 3. Introd. et Variations (A) av. 24 V., Alto et Velle.	1 50	
Kaczkowski, J., Op. 22. Souvenir d'Herminette. 1 ^{er} Air var. (D) av. 24 V., Alto et Velle.	1 50	
Kirchner, Theod., Op. 20. Quartet. Partitur.	4 50	
— Stimmern.	9 —	
Lachner, Ignaz, Op. 74. Quartet.	7 —	
Lafont, C. P., Op. 5. 3 ^{me} Air varié av. 24 V., Alto et Velle.	1 25	
Marschner, H., Der Vampyr. Oper eingev. v. Prager. Akt I, 2.	10 50	
— Ouv. daraus.	2 —	
Mathael, A., Op. 8. Variazioni (G) con 24 V., Alto et Velle.	1 50	
— Op. 10. Variations (E) av. do.	1 50	
Maurer, L., Deux Morceaux de Salon av. 24 V., Alto et Basse:	1 50	
— Op. 80. Air de Bellini var. (C)	1 50	
— Op. 81. Boléro (D).	1 50	
Mendelssohn-Bartholdy, F., Op. 4. Quartet (Fm) arr. nach der Sonate f. Flöte u. V. von F. W. Eichler.	4 —	

Quartette für zwei Violinen, Viola und Violoncello.

Mendelssohn-Bartholdy, F., Op. 11. Grosses Quartet (Es).	MR. FR.	3 —
— Partitur.	3 —	
— Stimmern.	4 —	
Molique, B., Op. 18. 3 Quatros, No. 1 (F), No. 2 (C), No. 3 (E).	5 50	
Mühlenbruch, H., Op. 1. Quator brill. (C).	4 30	
Nicola, C., 2 Quatros, No. 1 (Es).	3 50	
— No. 2 (D).	4 30	
Page, L., Op. 10. 2 ^{tes} Quartet (Ea).	4 —	
Präger, H. A., Op. 43. 3 nouveaux Quatros (Ea, F, G).	10 —	
Reinecke, C., Op. 16. Quartet (Ea).	5 —	
— Op. 20. 2 ^{es} Quartet (E).	5 —	
Reissiger, C. G., Ouvertüren eingev. von G. von Hof:		
— Op. 68. Libella.	2 50	
— Op. 80. Der Ahnenschutz.	2 50	
— Op. 170. Adèle de Felix.	2 50	
Rossini, G., 5 Quatros originaux (E, D, einzeln No. 1 (Em), No. 2 (A), No. 3 (B), No. 4 (Es), No. 5 (E)).	2 —	
Scaramelli, Guis. A. de, Op. 10. Fant. e Variaz. con alto, Viol., Viola e Basso.	2 25	
Straup, Fr., Op. 24. 1 ^{er} Quartet.	5 —	
Sprung, M., Op. 2. 2 Quatros (D, A).	5 —	
Stievenard, A., Op. 45. Air varié (E) du petit Savoyard av. 24 V., A. et B.	2 —	
Strauss, Jos., Op. 3. Quator brill (A).	5 —	
— Op. 6. 2 ^{de} Polpuro (F) av. 24 V., Alto et Velle.	2 —	
Thomas, A., Op. 1. 1 ^{er} Quartet (G).	4 —	
Veit, W. H., Op. 3. 1 ^{er} Quartet (Hm.) sur l'Hyme national russe.	4 50	
— Op. 5. 2 ^{de} Quartet (E).	4 50	
— Op. 16. 4 ^{me} Quartet (Gm.).	7 —	
Verhulst, J. J. H., Op. 6. 2 Quatros.		
— No. 1 (Hm.), No. 2 (A).	5 50	
— Op. 21. Six Quartets (E).	6 —	
Voigt, L. G. H., Op. 20. 3 Quatros d'essais einzeln: No. 1 (C).	3 —	
— 2 (Dm.).	3 —	
— 3 (Fm).	2 —	
Winter, P., Das unterbrochene 1 ^{er} Fest. Oper arr. v. H. A. Prager.	12 —	

Trios für Violine, Viola und Violoncello.

Beethoven, L. v., Op. 9. 3 Trios, No. 1 (Es), No. 2 (G), No. 3 (Em).	3 —
Eichberg, Jul., Op. 23. 5 Skizzen. (Allegro spiritoso, Andantino quasi Allegretto, Waldnacht, Märchen. Gemessenes Stückchen).	4 —
Präger, H., Op. 42. 3 grandis Trios concertans, No. 1, 2, 3.	5 50

Trios für zwei Violinen und Violoncello.

Lachner, Ignaz, Op. 77. Die gute, alte Zeit, Musikalischer Scherz.	2 50
Ries, Hubert, Op. 25. Drei instructive Trios.	
— No. 1 (Gm).	3 —
— 2 (D).	3 —
— 3 (E).	3 —

Den Verträgen gemäss eingezeichnet.

VIOLINO PRIMO



p *legato.* *cresc.*
f *f* *f* *f* *f*
f *f* *f* *ff* *pp*
pre - sec - do *ten. marc.* *tempo ¹risoluto.* *ff* *pochi riten.*
stacc. *p* *mf* *p* *pp* 3 1
¹⁴ ²¹ *pp*
cre - sec - do. *f*
p
mf > p *mf > p* *mf > p* *mf > p* *cresc.* *f* 1

Musical score for Violino Primo, page 4. The score consists of ten staves of music in G minor, 3/4 time. It features various dynamics (p, pp, f, ff, p, pp, f, ff, p, p), articulations (tr, pizz., arco), and performance instructions (Atlagio., lento., All' tempo 19). The piece concludes with a 3/8 time signature.

Dynamics: *p*, *pp*, *f*, *ff*, *f*, *ff*, *ff*, *ff*, *ff*, *ff*, *p*, *pp*, *pp*, *f*, *ff*, *f*, *ff*, *p*, *pp*, *f*, *ff*, *p*, *p*.

Performance instructions: *Atlagio.*, *lento.*, *All' tempo 19*.

Articulations: *tr*, *pizz.*, *arco.*

Other markings: *cre*, *scen*, *do.*, *f. p*, *f. p*.

Time signature: 3/4, 3/8.

VIOLINO PRIMO.

5

f *f* *cresc.* *poco rit.*
tempo II *p*
f *f* *p* *f* *p*
f *p*
cresc. *f*
ff *pp*
cresc. *riten.* *tempo II* *rit.*
cre - sen - do *f* *haircato.* *ff*
f *f* *f* *f* *f*
ff *f* *f*
sec. *p* *cresc.* *f*

ADAGIO
SOSTENUTO.

Musical score for Violino Primo, Adagio Sostenuto. The score consists of 12 staves of music in G major, 2/4 time. The dynamics and markings are as follows:

- Staff 1: *p*
- Staff 2: *p*, *p*, *pp*
- Staff 3: *f*, *p*
- Staff 4: *p*, *cresc.*, *f*
- Staff 5: *p*, *ten.*
- Staff 6: *p*, *p cantabile*
- Staff 7: *pp*, *glisséz.*, *f*, *p*, *pp*, *cresc.*
- Staff 8: *f*, *p*, *f*, *p*
- Staff 9: *cresc.*, *p*
- Staff 10: *p*, *p*
- Staff 11: *cresc.*, *f*, *pp*
- Staff 12: *p*, *pp*, *ten.*

VIOLINO PRIMO.

Musical score for Violino Primo, consisting of ten staves of music. The score is written in treble clef with a key signature of two flats and a 3/4 time signature. The dynamics and performance markings are as follows:

- Staff 1: *mf* (mezzo-forte), *p* (piano)
- Staff 2: *p* (piano)
- Staff 3: *un poco riten.* (un poco ritenuto), *a tempo*
- Staff 4: *f* (forte)
- Staff 5: *p* (piano), *cresc.* (crescendo), *f* (forte), *p* (piano)
- Staff 6: *f* (forte), *f* (forte)
- Staff 7: *f* (forte), *f* (forte), *f* (forte), *f* (forte), *p* (piano)
- Staff 8: *p* (piano)
- Staff 9: *f* (forte), *ff* (fortissimo), *f* (forte), *f* (forte)

VIOLINO PRIMO

f *ff* *p*

accelerando. cre

scen *do* *ff*

fz *fz* *fz* *ff*

ff *locu.*

fz *fz* *fz* *fz*

VOLINO PRIMO.

ALLEGRETTO.

Con moto giusto.

The musical score is written for Violino Primo in G minor (two flats) and 2/4 time. The tempo is marked 'ALLEGRETTO' and the performance instruction is 'Con moto giusto'. The score begins with a piano (*p*) dynamic. The first staff contains the initial melodic line. The second staff continues the melody with a forte (*f*) dynamic. The third staff features a complex, rapid sixteenth-note passage, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The fourth staff continues with a melodic line, alternating between piano (*p*) and forte (*f*) dynamics. The fifth staff shows a melodic line with a fortissimo (*ff*) dynamic. The sixth staff continues with a melodic line, alternating between forte (*f*) and piano (*p*) dynamics. The seventh staff features a complex, rapid sixteenth-note passage, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The eighth staff continues with a melodic line, alternating between forte (*f*) and piano (*p*) dynamics. The ninth staff features a complex, rapid sixteenth-note passage, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The tenth staff continues with a melodic line, alternating between forte (*f*) and piano (*p*) dynamics. The eleventh staff features a complex, rapid sixteenth-note passage, starting with a piano (*p*) dynamic and ending with a fortissimo (*ff*) dynamic. The twelfth staff continues with a melodic line, alternating between forte (*f*) and piano (*p*) dynamics.

Empfehlenswerthe Musikalien für Violine

aus dem Verlage von

Friedrich Hofmeister in Leipzig.

5. Duetten für zwei Violinen.

Barnbeck, Fr., Duo instructif et progressif. — 20	Görtz-Weisberg, M. v., Etude en 40 différentes Danses av. 24 Viol. — 25	Op. 72. 3 ^{me} Degré. 6 Duos brill. Dédiés aux Amateurs. Liv. 1 (C, G), Liv. 2 (F, B), Liv. 3 (B, A), à 1 ag ^o . — 3 —	Müller, C. G., Op. 22. 6 leichte u. instruct. Duetten. — 20
Blumenthal, Jos. de, Op. 80. Six gr. Duos concert. Liv. 1 (Cm. 4, Fm.). Liv. 2 (F, B), à 1 ag ^o 0 m ^{re} . — 2 20	Kreutzer, Aug., Op. 2. 3 Duos concert. (B, F, E). — 15	Meilhan, P. E., Op. 7. Mécanisme et Justesse. Die Schule der Geläufigkeit in 16 Stunden. Heft 1, 2. — a — 20	Müller, C. G., Op. 22. 6 leichte u. instruct. Duetten. — 20
Dotzauer, J. J. F., Op. 16. 6 Duos br., Liv. 1 (Cm. A, F). — 20	Mazas, F., L'École de Violoniste. Op. 70. 1 ^{er} Degré. 12 petits Duos progressifs à l'usage des Commencans. Liv. 1-4 à 25 m ^{re} . — 3 10	Mödling, S. H., Op. 19. 3 Duos, à 1 ag ^o . — 1 10	Panofka, H., Bibliothèque du jeune Violoniste. Musique des Opéras de Théâtre Italien, av. 24 Violon alt. 2. No. 1. Bellini, Norma. Op. 52. — 1 —
— Op. 25. 3 Duos (A, D, A). — 1 —	Op. 71. 24 Degré. Six Duos concert. d'une moyenne difficulté. Déd. aux Elèves avancés. — 1 10	Müller, C. G., Leichte Debangstücke in allen Dur und Molltonarten mit Begleitung einer Zten Violine. Heft 1, in der ersten Lage. Op. 7. — 25	— 2. Donizetti, Anna Bolena. Op. 53. — 1 —
Eberwein, C., Op. 13. 3 Duos. — 1 10	Liv. 1 (A, B, C). — 1 10	Heft 2, in der zweiten Lage. Op. 15. — 1 —	— 3. Donizetti, L'Elisir d'Amore. Op. 54. — 1 —
Eicher, F. W., Op. 7. Duo (D). — 25	— 2 (F, Dm, B). — 1 10		Bolla, A., Op. 11. 3 Duos progressifs. — 24
Glichant, A. C., Op. 9. 3 Duos progressifs (G, B, C). — 1 —			Tiglebeck, Th., Op. 11. 3 Duos (B, B, G). — 1 10
— Les mêmes séparés. — 1 — 12 1/2			

6. Duette für Violine und Violoncell (oder Bass).

Chefs d'Oeuvres de l'Ecole italienne. No. 1, Barbella, Sonate (Es) av. B. — 12 1/2	Ganz, les Frères, Op. 11. Duo concert. (F) pour Viol. et Vclle. — 20	Kreutzer, Rod. Op. 2. 3 Sonates (Dm, G, E) av. Basse. — 1 —	Fräger, H. A., Op. 41. Grand Duo conc. (F) p. Viol. et Vclle. — 22
No. 2, Manfredi, Sonate (Gm) av. do. — 12 1/2	Kreutzer, Rod. Op. 1. 3 Sonates (B, G, A) av. Basse. — 1 —		

7. Solos für Violine.

Baumann, L., Op. 8. Etude de Staccato. — 7 1/2	Götze, C., Op. 21. Etudes amusantes à plusieurs Parties. — 12 1/2	Langhans, W., Op. 5. 20 Etudes p. Violon, dans la première Position. — 1 —	sche etc., den Werken berühmter Componisten entnommen. — 12 1/2
Blanc, A. M., Op. 5. Fleur d'Orient. Etude de Saufte. — 7 1/2	Heinrich, J., Adagio (G), eine Nachahmung der Harmonika, mit losgeschränkten Bogen zu spielen, also Quartett für eine Violine. — 5	Lubin, Léon de St., Op. 8. 6 Caprices ou Etudes. — 10	— 1tes und 2tes Heft, die erste Position. — 12 1/2
Clement, F., 2 Thèmes variés. No. 1, Thème russe. — 5	Kreutzer, Rod., 40 Etudes ou Caprices. 3 ^{me} Edit., revue et corrigée. — 1 10	Maurer, L., Op. 39. 9 Etudes ou Caprices. — 22 1/2	— 2tes und 3tes Heft, die zweite Position. — 12 1/2
— 2, "Partant pour la Syrie". — 5	— lécen. Divisées en 3 Suites. à l'Accompagnement d'un 24 Viol. aux 40 Etudes ou Caprices, ajoutés par C. Eichelheim. — 1 —	Paganini, N., Op. 25. 6 Sonates. — Op. 3. 6 Sonates. — 10	— 4tes und 5tes Heft, die erste und zweite Position abwechselnd. — 12 1/2
Dancja, J. C., Op. 2. 6 Etudes. — 20	— lécen. Divisées en 3 Suites. à l'Accompagnement de Pite aux 40 Etudes ou Caprices, ajoutés par le même. — 2 —	Rolla, A., Op. 20. 50 petits Exercices progressifs (posth.). Liv. 1. — 12 1/2	— 6tes und 7tes Heft, die dritte Position. — 12 1/2
Eicher, F. W., Op. 3. Douze Etudes caractéristiques. (Déd. à M. Ole Bull). — 1 —		Schallner, N. A., Op. 25. La Folle. 30 Caprices. (At. Vign.) — 20	— 8tes und 10tes Heft, die dritte u. erste Position abwechselnd. — 12 1/2
Garinis, P., Les vingt-quatre Mairnes. Exercices. Nouv. Edit. Liv. 1. 2. — 1 —		Schallner, N. A., Op. 25. La Folle. 30 Caprices. (At. Vign.) — 20	— 11tes und 12tes Heft, die erste, zweite und dritte Position abwechselnd. — 12 1/2
Götze, C., Op. 3. 12 Bagatelles plaisantes. — 7 1/2		Violonisches, praktische, oder Sammlung leichter Arien, Romanzen, Marchen etc., den Werken berühmter Componisten entnommen. — 12 1/2	

8. Lehrbücher für Violine.

Eicher, Jul., Op. 21. Nouvelle Méthode pratique et abrégée de Violon en deux Parties, pour former l'élève du Commencement jusqu'aux Etudes de Fiorillo, Rodé et Kreutzer. — 1 —	2 ^{me} Partie. Etude de la Légèreté des Doigts et de l'Archet. Destinée à assouvir le Bras et les Doigts, à donner une belle Emission de Son et à former le Style de Violoniste de moyenne Force. — 22 1/2	depuis la Corde vide jusqu'aux grandes Difficultés. — 1 —	(cont. les doubles Cordes). — 22 1/2
1 ^{re} Partie. Manuel de l'Elève de Violon. — 1 —	Cah. 3, 25 Morceaux caractéristiques. — 4 1/2	Cah. 1, 12 Etudes préparatoires av. un 24 Violon pour le Professeur. — 17 1/2	Cah. 5, 12 Etudes progressives (cont. les Trémoles, les Trilles etc.). — 27 1/2
Cah. 1, 52 Exercices pour les Commencans. — 1 5	— 4, 25 Morceaux caractéristiques. — 1 5	— 2, 12 Etudes préparatoires mélodiques et progressives av. un 24 Violon (cont. toutes les Positions). — 17 1/2	— 6, 12 Etudes progressives (telles que Sons harmoniques, Pizzicati etc.). — 25
— 2, 20 Morceaux, Etudes de différents Auteurs. Difficulté moyenne. — 1 5	Panofka, H., Op. 80. Méthode de Violon pratique. 72 Etudes p. Violon — 1 5	— 3, 12 Etudes progressives (cont. des Corps d'archet variés). — 25	Ries, H. v., Violonische für den ersten Unterricht. Nebst zweckmäßigen Uebungsstücken. — 3 —
		— 4, 12 Etudes progressives — 25	2. Theil. Die Applicationen in 100 Studien. — 2 1/2

9. Duetten für Pianoforte und Violine.

(Bei Werken, wo das Pianoforte bloss begleitend ist, ist dieses besonders bemerkt.)

Alard, Delph., Op. 3. Introd. et Variations brill. (E), av. Pite. — 20	Op. 3. La Calma. Sérénade. — 15	Op. 2. 2 ^{me} Air varié (D). — 13	capitons faciles sur les Opéras de Verdi. — 12 1/2
— Op. 7. Récit. Elégie suite d'un Mouvement perturbé. Caprice (D), av. Pite. — 22 1/2	— 4. Conte arabe. — 1 —	— 3. 3 ^{me} Air varié (E). — 15	No. 1. Il Trovatore. — 12 1/2
Argentino, A. de, Op. 9. 4 Valses — 22 1/2	— 5. Réverie. — 22 1/2	— 5. Air montagnard (B). — 20	— 2. Rigoletto. — 12 1/2
— Op. 1 (D), No. 2 (E). — a — 25	— 6. Calabrese. — 1 —	— 7. 5 ^{me} Air varié (E). — 22 1/2	— 3. La Traviata. — 12 1/2
— Romance de l'Opéra Lucrèce Borgia, de Donizetti, transcrite av. Pite. — 15	Becker, D. G., Op. 15. Grande Sonate (Es). — 1 25	Beriot C. de, et Th. Labarre, 5 Fantaisies brill. et concertantes. — 12 1/2	— 4. Un Ballo in Maschera. — 12 1/2
Bazzani, A., Op. 19. Souvenir de la Sonnambla. Gr. Fantaisie av. Pite. — Op. 31. 6 Morceaux caractéristiques, av. Pite. — 22 1/2	Beer, J. A., Introd. et Variat. (G) sur un Thème russe av. Pite. — 17 1/2	No. 1. Robin des Bois (Der Freischütz). Op. 4. — 25	— 5. Macbeth. — 12 1/2
— Op. 1. Marcia religiosa. — 22 1/2	Bergson, Mich., (Op. 10) et Iwan Müller (Op. 97). Gr. Duo brillant. — 1 —	— 2. Le Siège de Corinthe. Op. 6. — 20	— 6. I Lombardi. — 12 1/2
— 2. Les Abeilles. Etude de Concert. — 25	Bergson, M., et Ch. de Kontski. Gr. Duo dramatique sur Les Noces de Figaro, de Mozart. — 1 —	— 3. Moise. Op. 8. — 20	— 7. Ernani. — 12 1/2
	Beriot, C. de, Compositions brillantes. Airs variés av. Pite. — 1 —	— 4. La Muette de Portici. Op. 10. — 20	— 8. Simon Boccanegra. — 12 1/2
	Op. 1. 1 ^{er} Air varié (Dm.). — 15	— 5. Le Comte Ory. Op. 11. — 20	— 9. La Forza del Destino. — 12 1/2
		Chaine, E., Op. 44. Soirées du Violoniste-Amateur. Collection de Transcriptions faciles sur les Opéras de Verdi. — 12 1/2	— 10. Attila. — 12 1/2
			— 11. Arvidsson. — 12 1/2
			— 12. Luisa Miller. — 12 1/2
			— 13. I Don Foscari. — 12 1/2
			— 14. Giovanna d'Arco. — 12 1/2



VIOLINO SECONDO.

J. J. H. Verhulst, Op. 6.

QUARTETTO.
N.º 2.

Allegro risoluto.

Musical score for Violino Secondo, Quartetto N.º 2, Allegro risoluto. The score consists of 12 staves of music in G minor, 3/4 time. It features various dynamics (f, p, ff, pp), articulations (tr, pizz., arco), and performance directions (cresc., loco rit., tempo 1º, A).

VIOLINO SECONDO.

p *p*
cresc. *f* *fz* *fz* *fz* *fz* *fz* *fz*
fz *fz* *fz* *ff* *pp*
quartrato, len.
p *cresc.* *poco Rit.*
tempo 1º ris. *ff* *fz* *fz* *fz* *f* *ff*
staccato. *fz* *p* *mz* *p* *pp*
1 *2* *1* *2*
p
cresc.
f *p*
cresc. *f*

VIOLINO SECONDO.

Musical score for Violino Secondo, consisting of ten staves of music. The score includes various dynamics and performance markings:

- Staff 1: *pp*
- Staff 2: *p*
- Staff 3: *f*
- Staff 4: *f*
- Staff 5: *f*, *f*, *f*, *f*, *f*, *f*, *ff*
- Staff 6: *ff*, *Adagio*, *p*, *p*
- Staff 7: *pp*, *pp*, *tenis.*, *Allo tempo!*, *p*
- Staff 8: *pp*
- Staff 9: *cresc.*
- Staff 10: *sp*, *f*, *p*, *f*, *ff*, *p*
- Staff 11: *pp*, *p*
- Staff 12: *p*

VIOLINO SECONDO.

The musical score for Violino Secondo on page 5 consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The score includes various dynamics and performance instructions:

- Staff 1:** Starts with a treble clef and a key signature of two flats. The music begins with a series of sixteenth notes.
- Staff 2:** Features a *cresc.* marking, followed by a *f* dynamic, a *poco rit.* instruction, and a *p* dynamic. The tempo marking *tempo 1º* appears later in the staff.
- Staff 3:** Includes a *f* dynamic, a *p* dynamic, and a first ending bracket labeled *1*.
- Staff 4:** Contains a *f* dynamic, a *p* dynamic, and a second ending bracket labeled *2*.
- Staff 5:** Features a *cresc.* marking at the end of the staff.
- Staff 6:** Includes a *f* dynamic.
- Staff 7:** Contains a *ff* dynamic, a *pp* dynamic, and a *cresc.* marking.
- Staff 8:** Features a *cresc.* marking, a *riten.* instruction, a *t. 1º ris.* marking, and an *Amarcato* instruction.
- Staff 9:** Includes a *f* dynamic, a *f* dynamic, a *f* dynamic, a *f* dynamic, and a *ff* dynamic.
- Staff 10:** Features a *f* dynamic, a *f* dynamic, a *cresc.* marking, and a *p* dynamic.

VIOLINO SECONDO.

p cantabile.

f p f p pp

poco rall. molto riten. Allacca.

Presto sempre scherzando.

SCHERZO. *p*

f

p scherzando.

f p

f p

p

ff p

f

f

f ff

VIOLINO SECONDO.

mf *p*
p
un poco rit. *á tempo.*
fp *cresc.*
f *p* *f*
f *f* *f* *f* *p* *p*
f *p stacc.*
f *ff* *f* *f* *f* *ff*
p
acceler

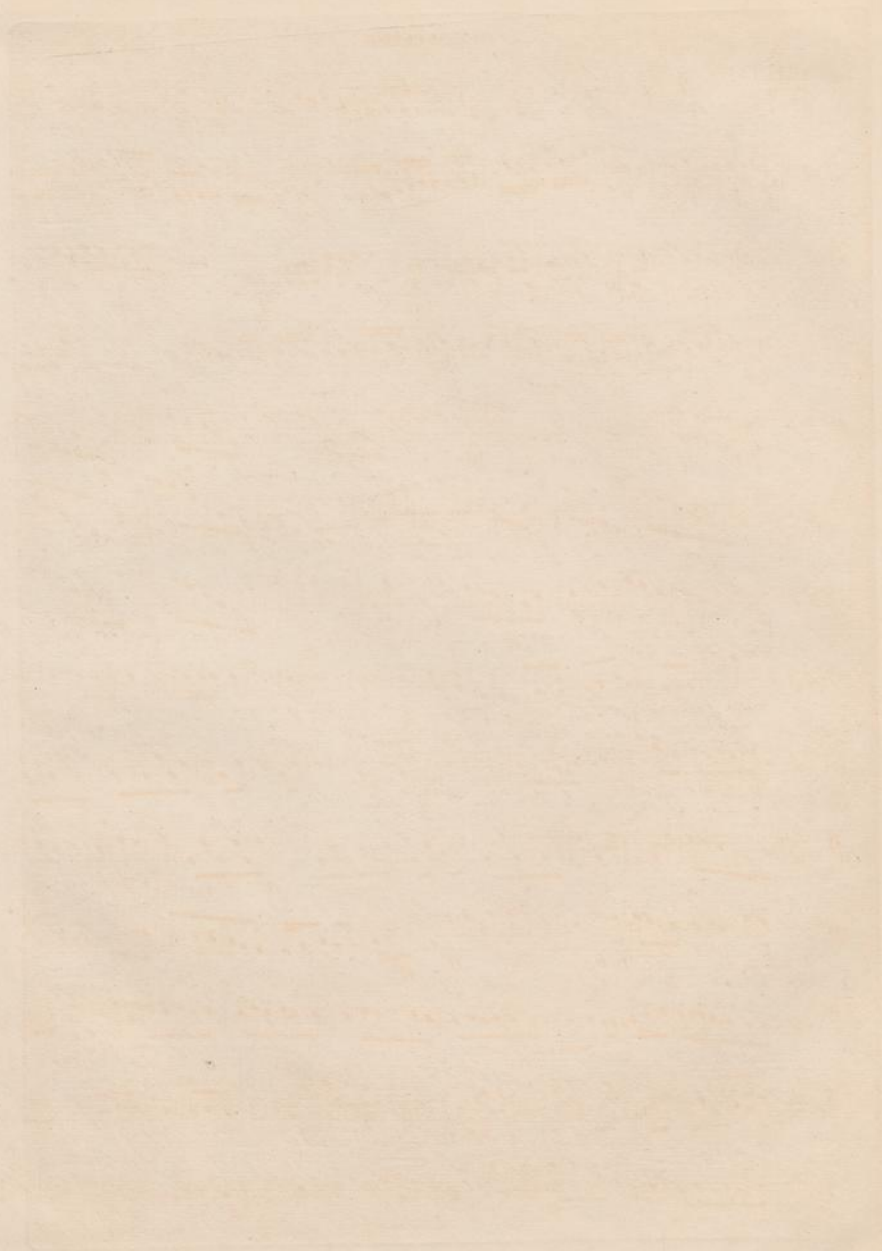
VIOLINO SECONDO.

Musical score for Violino Secondo, page 19. The score consists of ten staves of music in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features various dynamics including fortissimo (*f*), piano (*p*), pianissimo (*pp*), and sforzando (*sf*). It includes articulation marks like accents and slurs, and performance instructions such as *cresc.*, *poco ritenu.*, and *tempo 1º*. The piece concludes with a *p scherz.* marking.

VIOLINO SECONDO.

11

Handwritten musical score for Violino Secondo, page 11. The score consists of ten staves of music in 3/4 time with a key signature of two flats. It features various dynamics including piano (p), forte (f), and sforzando (sf), along with slurs and accents.





QUARTETTO.
N° 2.

Allegro risoluto.

ALTO.

J. J. H. Verhuylst Op. 6.

f *fz* *f* *ppz.* *p* *arco.* *f*
f *tr* *fz* *p* *f* *p* *f*
ff *p* *pp* *tr* *fz* *p*
f *poco rit.* *tempo*
f *p* *p* *f* *p*
p *2*
cre - scen - du *f fz* *fz fz* *fz fz*
ff *fp*
ten. marcato.
p cresc. *ff* *poco riten. tempo* *risoluto.* *fz fz fz* *ff* *fz*
stacc. *mf* *p* *pp* *1 2 3 4 5 6 7 8*

ALTO.

f. p *f* *ff* *p* *pp*
cresc. *poco rit.* *p a tempo.*
f. *p* *f* *p*
cresc. *f*
riten. *tempo Prist.*
cre - - - scen - - - do *f ten. marcato.* *ff*
f. f. f. f. *ff*
p *cresc.* *f*

ALTO.

ADAGIO
SOSTENUTO.

Musical score for Alto, Adagio Sostenuto. The score consists of ten staves of music in 3/4 time with a key signature of two flats. It features various dynamics (p, pp, f, cresc., gliss., tr.) and includes vocal lyrics: "cre scen do".

p
f *p* *p*
p *leg.* *cantabile.* *pp* *glisscz* *f* *p* *f* *p*
pp *poco rall* *molto riten.* *ppp* *Allucco.*

Presto sempre scherzando.

SCHERZO.

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

Musical score for Alto, page 6. The score consists of ten staves of music in 2/4 time with a key signature of two flats. The dynamics and performance instructions are as follows:

- Staff 1: *mf*, *p*
- Staff 2: *p*
- Staff 3: *un poco riten.*, *a tempo*
- Staff 4: *sp*, *cresc.*, *f*, *p*
- Staff 5: *f*
- Staff 6: *cresc.*, *f*, *p*, *f*
- Staff 7: *p stacc.*
- Staff 8: *f*, *ff*, *f*, *f*, *ff*
- Staff 9: *p*
- Staff 10: *f*

.....

f *fccol. cresc.* *f*

f *f* *f* *f* *f* *ff* *f* *f* *f* *ff*

ff

f *f* *f* *f* *f*

Con moto giusto.

ALLEGRETTO.

p

f *f* *p*

f *p* *f*

p

f *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

The musical score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic. The second staff features a first ending bracket and includes dynamics of *f*, *p*, and *pp*. The third staff contains a first ending bracket. The fourth staff includes a first ending bracket and a *cresc.* marking. The fifth staff starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The sixth staff features a forte (*f*) dynamic and a *tempo 1^o* marking. The seventh staff includes a forte (*f*) dynamic, a *poco riten.* marking, and a piano (*fp*) dynamic. The eighth staff contains a forte (*f*) dynamic and a piano (*p*) dynamic. The ninth staff includes a *cresc.* marking, a forte (*f*) dynamic, and a *pscherz.* marking. The tenth staff starts with a piano (*fp*) dynamic and includes a piano (*p*) dynamic.

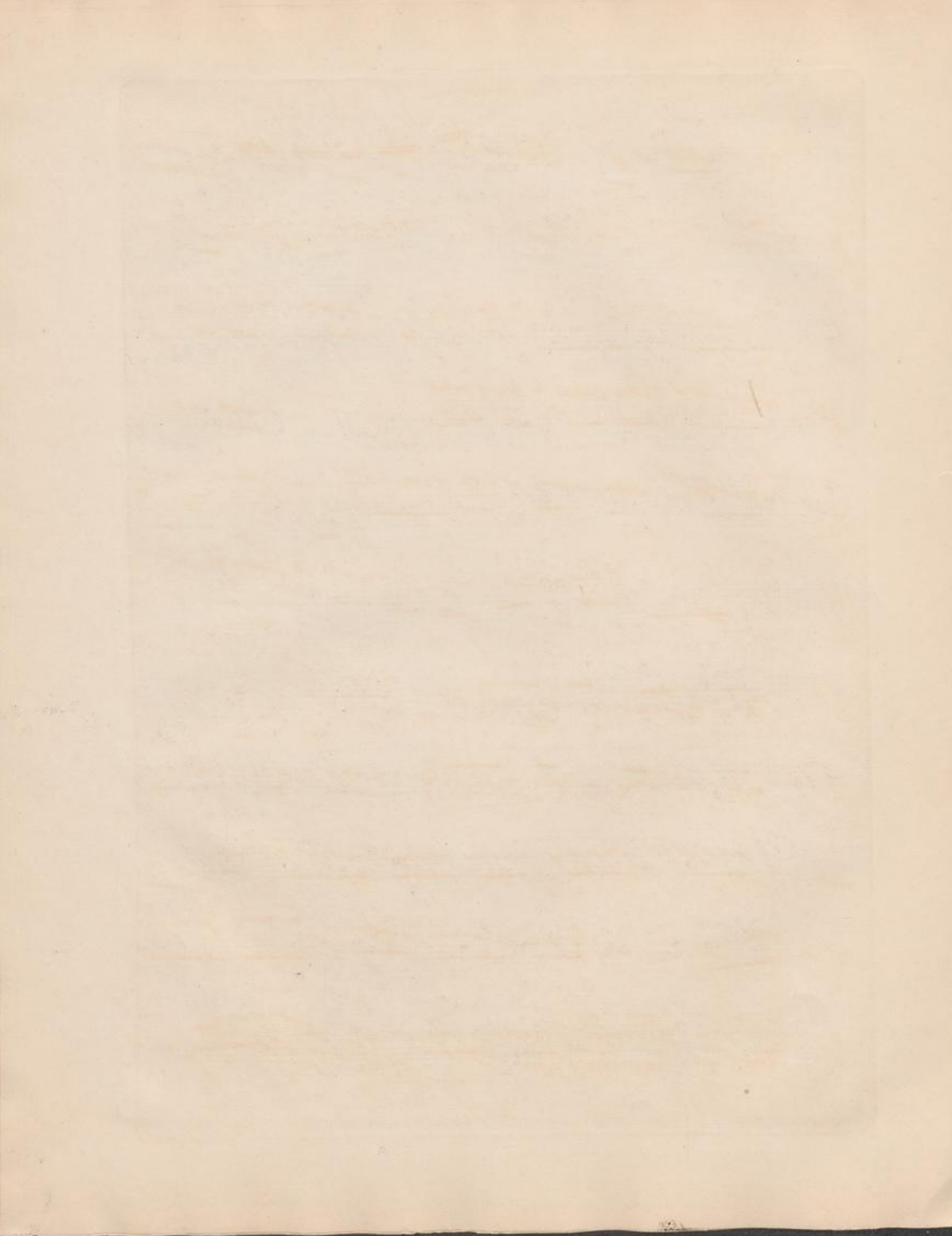
ALTO.

3

This musical score for Alto consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamic markings and articulations:

- Staff 1: *f*
- Staff 2: *p*
- Staff 3: *f*, *p*, *f*, *sp*, *f*
- Staff 4: *p*
- Staff 5: *p*
- Staff 6: *p*
- Staff 7: *p*
- Staff 8: *f*, *p*, *f*
- Staff 9: *f*

Musical score for Alto, page 19. The score consists of ten staves of music, primarily in treble clef with a key signature of two flats (B-flat and E-flat). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamics are indicated throughout, including *f* (forte), *p* (piano), *ff* (fortissimo), *fp* (fortissimo piano), and *cresc.* (crescendo). The score concludes with a final *ff* dynamic and a fermata.





Allegro risoluto, VIOLONCELLO.

J. J. H. Verhulst, Op. 6.

QUARTETTO. N° 2.

f *arco.* *f* *ppizz.* *P* *f* *fp* *f*

f *ppizz.* *P* *f* *fp* *f*

f *f* *f* *f* *P* *f* *ff* *fp*

pp

f *fp*

cresc. *f* *ppoco rit.*

tempo! *p*

f *p* *f* *p*

p *arco.* *ppizz.*

cresc. *scen* *do* *f* *f* *f*

f *f* *f* *f* *f* *ff* *pp*

p *cresc.* *scen* *do* *ff* *marcato.* *poco rit.*

tempo! risoluto. *ff* *f* *f* *f* *f* *ff* *f* *p* *staccato.*

mf *p* *pp*

VIOLONCELLO.

do
poco rit.
tempo 1^o
p
f
p
f
pizz.
arco.
cr - - scen - - do.
ff
pp
cresc.
riten.
tempo 1^o risoluto.
ten. marcato.
ff
f
f
f
ff
f
f
sec.
p
arco.
f
pizz.
cresc.

VIOLONCELLO.

ADAGIO
SOSTENUTO.

p *p* *p*
pp *p* *f* *p*
p
cresc. *f* *plén.*
p
p legato. *cantabile.* *f* *p*
pp *cresc.* *f* *p* *f* *p*
cresc. *p* *p*
p *cresc.* *f* *pp*
leg.
f *p* *pp* *p*

VIOLONCELLO.

f *p* *p*
pp *cantabile.* *pp* *p* *f*
pp *poco rall.* *ppp* *molto riten.* *Attacca.*

Presto sempre scherzando.

SCHERZO.

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

VIOLONCELLO.

mf *p*
p
un poco riten. *a tempo.*
fp *cresc.* *f* *p*
f *f* *f*
f *f* *f*
f *p* *cresc.* *f* *staccato*
f *ff* *f* *f* *f* *ff*

Musical score for Violoncello, page 6. The score consists of nine staves of music. The first staff begins with a dynamic marking of *mf* and a *p* marking. The second staff has a *p* marking. The third staff includes performance instructions: *un poco riten.* and *a tempo.*. The fourth staff has a *fp* marking. The fifth staff has a *cresc.* marking. The sixth staff has a *f* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *staccato* marking. The final staff has dynamic markings of *f*, *ff*, *f*, *f*, *f*, and *ff*.

VIOLONCELLO.

First staff of music, starting with a dynamic marking of *p* (piano).

Second staff of music, continuing the piece.

Third staff of music, continuing the piece.

Fourth staff of music, featuring a dynamic marking of *f. accel.* (forte, accelerating).

Fifth staff of music, featuring dynamic markings of *f.* and *ff.* (fortissimo).

Sixth staff of music, featuring a dynamic marking of *ff.* and a triplet marking of *3*.

Seventh staff of music, continuing the piece.

Eighth staff of music, featuring dynamic markings of *f.* and *f*.

Ninth staff of music, starting with the tempo marking *ALLEGRETTO.* and a dynamic marking of *p*. It includes the instruction *Con moto giusto.* and ends with a dynamic marking of *f*.

VIOLONCELLO.

f *p*
f *p* *f* *fz* *fz* *fz* *fz*
fz *fz* *p*
fz *fz* *p* *fz* *fz*
f *f* *fz* *fz* *fz* *fz* *fz* *fz* *fz*
fz *fz* *fz* *fp* *p*
f *p* *fz*
pp
fz *cresc.*
fz *p* *fz*
fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

VIOLONCELLO.

First staff of music, starting with a *f* dynamic marking.

Second staff of music, featuring a *p* dynamic marking.

Third staff of music, featuring a *p* dynamic marking.

Fourth staff of music.

Fifth staff of music, featuring a *f* dynamic marking.

Sixth staff of music, featuring a *f* dynamic marking and a *p* dynamic marking.

Seventh staff of music, ending with a *cresc.* marking.

Eighth staff of music, featuring a *f* dynamic marking and a *f* dynamic marking.

Ninth staff of music, featuring a *p* dynamic marking and an *FP* dynamic marking.

VIOLONCELLO.

f *p*

p

cur - - scen - do *f* *p*

fff *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *p*

cresc. *fp*

f *f*

f *f* *f* *ff*

Fine.