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QUARTETT

für 2 Violinen, Viola und Violoncell

VON

FRIEDRICH HERMANN.

Op. 8.

Eigenthum der Verleger.

Leipzig, bei Breitkopf & Härtel.

Eingetragen in das Conservatorium.

Entf. Sta. Gall.

9510.



M. Hermann

QUARTETT.

Violino I.

Allegro appassionato.

Fried. Hermann, Op. 8.

The musical score for Violino I consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a piano (*p*) and pianissimo (*pp*) section, and concludes with an *espress.* (espressivo) marking. The third staff continues with a crescendo (*cresc.*) and forte (*f*) dynamic. The fourth staff also features a crescendo (*cresc.*). The fifth staff is marked with a forte (*f*) dynamic. The sixth staff is marked *dolce.* (dolce). The seventh staff begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic section, ending with a *dolce.* marking. The eighth staff starts with a piano (*p*) dynamic. The ninth staff features a crescendo (*cresc.*) and a forte (*f*) dynamic section. The tenth staff begins with a *dim.* (diminuendo) marking and a pianissimo (*pp*) dynamic.

Violino I.

The musical score for Violino I consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics and performance markings:

- Staff 1: *sf* (sforzando)
- Staff 2: *sf*, *dim.* (diminuendo), *pp* (pianissimo)
- Staff 3: *espress.* (espressivo), *sf*, *sf*
- Staff 4: *sf*, *p* (piano), *agitato.* (agitato)
- Staff 5: *f* (forte), *p*, *f*
- Staff 6: *f*, *cresc.* (crescendo), *sf*, *p*
- Staff 7: *poco a poco cresc.* (poco a poco crescendo), *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *ff* (fortissimo)
- Staff 8: *ff*
- Staff 9: *ff*
- Staff 10: *ff*

The score also features several trills, slurs, and fingering indications (1, 2, 3, 4). The piece concludes with a repeat sign and a final cadence.

Violino I.

tranquillo.
p *pp poco rit.*

a tempo.
espress.

f *dolce.*

sf *f* *pp*

sf *pp*

sf *dim.*

pp *espress.*

cresc. *f e*

a tempo. 2 *1*
poco ritard. *animato* *mf* *dim.*

pp *f*

Violino I.

Allegro molto.

SCHERZO.

Violino I.

Moderato assai. (Die halben wie früher die ganzen Takte.)

dolce e legato. *p*

p *pp*

f *dim.* *più lento.*

pp

Tempo I? *pp* *sempre pp*

dolce

pp

f

Violino I.

3
ff 1. 2. 3.
4. 5. 6. 7.
Moderato assai.
poco ritard. dolce. p
dim.
p ritard. pp
Tempo Iº pp
pizz.

Violino I.

Adagio.

The musical score for Violino I, Adagio, page 8, contains the following elements:

- Staff 1:** Starts with a dynamic of *p*, followed by *sf* and *espress.* A second ending bracket is marked *2^{da}*.
- Staff 2:** Features a *cresc.* leading to *f*, then *p*, and ends with *sf*.
- Staff 3:** Includes *dim.*, *p*, *p ed espress.*, and *cresc.*
- Staff 4:** Shows *sf* transitioning to *pp*, then *sf*, and *p*.
- Staff 5:** Contains *espress.*, *dim.*, *sf*, *p*, *cresc.*, and *f*.
- Staff 6:** Starts with *p*, then *pp*.
- Staff 7:** Includes *pp*, *sf*, *espress.*, and *f*.
- Staff 8:** Features *cresc.* leading to *f*.
- Staff 9:** Marked *dolce*.
- Staff 10:** Includes *p*, *sf*, *espress. e cresc.*, and *sf > pp*.
- Staff 11:** Starts with *sf*, then *p*.

Violino I.

sf *p* *cresc.* *f* *dim.*
p *cresc.* *f* *dim.* *p* *pp*

Allegro scherzando ed assai vivace.

p *fp* *fp* *mf* *pp* *pp* *mf* *a tempo.* *poco rit.* *fp* *sf*

Violino I.

p sf sf sf p dim.
pp
dim. 2 3 4 3 3
pp cresc.
ff ben marcato. *f*
ff sf sempre ff
f animato. *p sf e con forza*
pesante
sf sf sf sf pesante
animato. *p* 3 3 3
mf pp sempre pp 1

Violino I.

The musical score for Violino I consists of 12 staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamics and performance markings:

- Staff 1: *pp*
- Staff 2: *tranquillo.*, *espress.*, *mf*
- Staff 3: *poco rit.*, *sp*, *a tempo.*
- Staff 4: *cresc.*, *f*, *f*
- Staff 5: *sf*, *sf*, *ff*
- Staff 6: *animato.*, *pesante.*, *p*
- Staff 7: *mf*, *pp*, *sf*
- Staff 8: *pp*, *sf*, *pp*, *più vivace.*, *ff*, *sf*
- Staff 9: *sf*, *sf*, *sf*, *sf*, *sf*
- Staff 10: *sf*, *ff*

KAMMERMUSIK FÜR STREICHINSTRUMENTE

im Verlage von Breitkopf & Härtel in LEIPZIG.

Octetten, Septetten und Sextetten für die Violine u. s. w.

Thlr. Ngr.		Thlr. Ngr.		Thlr. Ngr.	
Beethoven, L. v., Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vlns., 2 A. et 2 Vlls. par M. C. Fischer	2 —	Gade, N. W., Op. 17. Ottetto p. 4 Vlns., A. et 2 Vlls. F dur	3 20	Serwaczinsky, St., Op. 9. Introduct. et Var. p. Vln. av. 2 Vlns., A. Vlle. et Basse. D dur.	— 20
Böck, Frères, Op. 7. Sestetto p. 2 Vlns., A., 2 Cors et Vlle. F dur	1 —	Mendelssohn Bartholdy, F., Ottetto p. 4 Vlns., 2 A. et 2 Vlls. Es dur	3 15	Winter, P., Op. 9. Sestetto p. 2 Vlns., 2 Cors, A. et Basse. D moll.	1 10
— Op. 8. Sestetto p. 2 Vlns., A., 2 Cors et Vlle. E dur	1 —	Ries, F., Op. 112. Symphonie No. 5. arrangé pour 2 Vlns., 2 A., Flûte et 2 Vlls. ou Double-basse. D moll.	2 —	— Op. 10. Septuor p. 2 Vlns., 2 Cors, Clar., A. et Basse. Es dur	1 10
				— Ottetto p. Vln., A., Vlle., Flûte, Clar., Basson et 2 Cors	1 10

Quintetten für die Violine u. s. w.

Baillot, P., Op. 24. Air russe varié p. V., av. 2 V., A. et Basse. C dur	— 15	Mendelssohn Bartholdy, F., Op. 87. Quintett f. 2 V. 2 A. et B. B dur. (Nachlass No. 16.)	2 20	Präger, H., A., Op. 24. Variations (thème de Boieldieu) p. V. av. 2 V., A. et B. E dur	1 —
Beethoven, L. v., Op. 29. Quintuor p. 2 V., 2 A. et B. C dur	1 10	Neuling, V., Op. 6. Rondeau p. V. av. 2 V., A. et Vlle. A dur	1 —	— Op. 28. Grand Quintuor p. 2 V., 2 A. et B. D moll	1 10
— Op. 67. Symphonie p. 2 V., 2 A. et Basse. C moll. arr.	2 —	Onslow, G., Quintuors p. 2 V., 2 A. et B. No. 1. E moll. Op. 1. No. 1.	1 15	Riem, W., Op. 6. Quintuor p. 2 V., 2 A. et B. G moll	1 10
— Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. C dur. arr.	1 —	- 2. Es dur. - 1. - 2.	1 15	Ries, F., Op. 171. Grand Quintuor p. 2 V., 2 A. et B. G dur	2 15
David, F., Op. 11. Introd. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vlle. A dur	1 10	- 3. D moll. - 1. - 3.	1 15	Rode, P., Thème varié sur un mouvement de Marche p. V. av. 2 V., A. et B. (et Instrumens à vent ad libitum). A dur. No. 4.	1 10
Fischer M. G., Op. 7. Quintuor p. 2 V., 2 A. et B. C dur	1 —	- 4. G moll. - 17.	1 10	Rousselot, S., Op. 23. Quintuor p. 2 V., 2 A. et B. F dur	1 20
Gade, N. W., Op. 8. Quintuor p. 2 V., 2 A. et B. E moll	3 —	- 5. D dur. - 18.	1 10	Soussmann, F., Polonaise p. V. av. 2 V., A. et B. C dur	— 10
Haydn, J., Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 1 et 2.	3 —	- 6. E moll. - 19.	1 10	Speier, W., Op. 17. Quintuor p. 2 V., 2 A. et B. C moll	1 10
Kummer, F. A., Op. 11. Divertissement p. les Amateurs, sur des airs de la Muette de Portici p. V. av. 2 V., A. et B. G dur	— 15	- 7. Es dur. - 23.	1 20	Spoehr, L., Op. 129. Quintuor p. 2 V., 2 A. et B. E moll. No. 6.	2 20
		- 8. D moll. - 24.	1 20	Spring, M., Fantaisie p. V. av. 2 V., A. et B. E dur	— 25
		- 9. C dur. - 25.	2 —	Tolbecque, J. B., Quadrille des Contredanses sur des motifs de Paganini p. 2 V., A., Basse et Flûte	— 15
		- 10. F moll. - 32.	2 —		
		- 11. B dur. - 33.	2 —		
		- 12. A moll. - 34.	2 —		
		- 13. G dur. - 35.	2 —		
		- 14. F dur. - 37.	2 —		
		Pape, L., Quintuor p. 2 V., A. et 2 Vlls. D dur.	1 15		

Quartetten für 2 Violinen, Bratsche und Violoncell.

Arnold, C., Op. 19. Quatuor. G moll	1 10	Libon, Ph., Op. 8. Recueil d'airs variés. Liv. 1.	— 22½	Präger, H., Op. 27. Thème varié. No. 2. A dur, B dur	1 —
Auber, D. F. E., La Muette de Portici, Opéra, arr. Liv. 1. 1 Acte	3 —	— Op. 12. Recueil d'airs variés. Liv. 2.	— 22½	— 34. Quatuor. D dur	1 10
- 2. 2 Acte	2 15	Lipinski, C., Op. 9. 3 Polonaises. A dur, E moll, D dur	— 22½	Probst, C., Op. 1. Quatuor brill. G moll	1 10
- 3. 3 et 4 Acte	2 15	Malté, J., Grand Quatuor. A dur	1 —	Reicha, A., Op. 48. 3 Quatuors. C dur, G dur, Es dur	2 15
Bachmann, G., Op. 32. Quatuor. G dur	— 22½	Marschner, H., Des Falkners Braut. Oper, arr.	8 —	— Op. 49. 3 Quatuors. C moll, D dur, B dur	2 15
Baillot, P., Op. 23. Romance et une Air russe, varié. E dur, A moll	— 20	Matthæi, A., Op. 7. Variations. A dur.	— 15	— 52. Grand Quatuor. C dur	— 22½
— Op. 25. Charmante Gabrielle. Air varié. C dur	— 10	Mendelssohn Bartholdy, F., Quatuors: No. 2. A moll. Op. 13.	1 20	— 58. Quatuor. A dur	— 22½
Beethoven, L. v., Op. 74. Quatuor. Es dur. No. 10. 1 10	1 10	- 3. D dur. - 44. No. 1.	2 5	— 90. 6 Quatuors: Liv. 1. Es dur, G dur, C dur	2 15
— Quatuor. D dur. arr. d'après l'oeuvre 28 p. Bieréy	1 —	- 4. E moll. - 44. - 2.	2 5	- 2. E moll, F dur, D dur	2 15
Belke, Fr., Op. 39. Fugue. C dur.	— 15	- 5. Es dur. - 44. - 3.	2 5	Riem, W. F., Op. 19. 3 Quatuors. A dur, B dur, Es dur	2 —
Branche, J. X., Quatuor. A moll	1 —	- 6. E moll. - 80. (Nachlass No. 8.)	2 —	Ries, H., Op. 4. Variations. (Thème de Crusell.) A dur	— 20
Cherubini, L., Faniska, Opéra, arr.	3 —	— Op. 81. Andante, Scherzo, Capriccio et Fugue. (Nachlass No. 9.)	2 —	Riotti, P. J., Op. 21. 3 Quatuors. D dur, G dur, C moll	2 15
— Ouverture d'Elise, arr.	— 20	Meyerbeer, G., Les Hugenots. Opéra, arr.	8 —	Rode, P., Op. 11. Quatuor. Es dur. No. 1.	— 20
Chrzastowski, de, Op. 3. 3 Polonaises. E moll, G dur, A dur	— 13	Michaelis, F. A., Op. 8. Variations brill. G dur	— 20	- 14. do. F dur. - 2.	— 20
Crémont, P., Quatuor. G dur	1 —	— Op. 9. Variations brill. D dur	— 20	- 15. do. D dur. - 3.	— 20
Danzi, F., Op. 29. 3 Quatuors. C dur, A moll, D dur	2 15	— 10. Variations brill. A dur	— 20	- 18. do. G dur. - 4.	— 20
David, F., Op. 32. Quatuor. A moll	2 10	Morgenroth, F., Op. 1. Variations. E dur	— 7½	- 10. Air varié. G dur	— 10
Detzauer, J. J. F., Op. 39. 3 Quatuors: No. 1. F moll. No. 2. C dur. No. 3. A dur. à 1 —	1 —	— Op. 2. Variations. A dur	— 7½	- 16. Andante varié. A moll	— 10
Dusseck, J. L., Op. 60. 3 Quatuors: No. 1. G dur. No. 2. B dur. No. 3. Es dur. à 1 10	1 10	Mozart, W. A., 12 Quatuors. Oeuvres complètes. Cab. 1. G dur, D dur, B dur	2 —	Romberg, A., Op. 1. 3 Quatuors. Es dur, G moll, F dur.	2 15
Ebell, H. C., Op. 1. Quatuor. F moll	1 —	- II. Es dur, A dur, C dur	2 —	— Op. 7. 3 Quatuors. D dur, E dur, C dur	2 15
Eberwein, C., Op. 4. Quatuor brill. A dur.	1 —	- III. D dur, B dur, F dur	2 —	- 11. Quatuor. A dur	— 20
— Variations (Brillant d'amour). A dur	— 15	- IV. D dur, C dur, Es dur	2 —	Romberg, B., Op. 1. 3 Quatuors. Es dur, B dur, D dur	2 15
Eberwein, M., Op. 1. 3 Quatuors: No. 1. G dur. No. 2. A dur. No. 3. B dur. à 1 —	1 —	— Symphonie. C dur. (m. d. Fuge). No. 4. arr.	1 15	Rossini, J., Pièces choisies de l'opéra: Le Siège de Corinthe, arr. p. Leon	— 25
Eggert, J. N., Quatuor. G moll.	1 —	Mühling, A., Op. 20. 2 Quatuors. A dur, C dur	1 20	Rössler, L. J., Op. 6. 3 Quatuors. C dur, G dur, A dur	2 —
Engelberth, A., Op. 3. Polonaise. D dur	— 10	Müller, C. G., Op. 3. 3 Quatuors: No. A dur. No. 2. F moll. No. 3. B dur. à 1 15	1 15	Rubinstein, A., Op. 17. Drei Quartette für 2 Violinen, Bratsche und Violoncell. No. 1.	2 —
Fesca, F. E., Op. 12. Quatuor. D moll	1 15	Müller, J. E., Grand Quatuor. G moll	1 10	No. 2.	1 15
Friedrich, W., Air varié. E dur	— 10	Müller, J. H., Quatuor. G dur	1 —	No. 3.	2 —
Gerke, A., Op. 3. 3 Polonais. E dur, C dur, Es dur	— 20	Onslow, G., Quatuors: No. 1. B dur. Op. 4. No. 1.	3 —	Schmitt, A., Op. 70. 3 Quatuors: No. 1. B dur. No. 2. G dur. No. 3. F moll. à 1 5	1 5
— Op. 20. 3 Polonaises. B dur, C dur, D dur	1 5	- 2. D dur. - 4. - 2.	3 —	Schneider, Fr., Op. 90. Quatuor. G moll	1 10
Giorgetti, F., Variations favorites. E moll	— 15	- 3. A moll. - 4. - 3.	1 —	Schumann, R., 3 Quatuors: No. 1. A moll. No. 2. F dur. No. 3. A dur. à 1 20	1 20
Götze, C., Op. 2. Quatuor brillant. E dur	1 —	- 4. C moll. - 8. - 1.	1 —	Sörgel, F. W., Op. 11. Quatuor. D moll	1 —
— Op. 3. 3 Quatuors. F dur, D dur, E dur	2 10	- 5. F dur. - 8. - 2.	1 —	— Op. 13. Quatuor. Es dur	1 —
Gross, J. B., Op. 9. Quatuor. D dur	1 20	- 6. A dur. - 8. - 3.	1 —	— 21. 2 Quatuors: No. 1. G dur	1 5
Haydn, J., Op. 77. 2 Quatuors. G dur, F dur	1 10	- 7. G moll. - 9. - 1.	2 15	- 2. E moll	— 25
— Dernaier Quatuor. B dur. No. 82.	— 20	- 8. C dur. - 9. - 2.	2 15	Spoehr, L., Op. 132. Quatuor. A dur. No. 30.	2 —
— Symphonie. D dur. No. 2. arr.	1 15	- 9. F moll. - 9. - 3.	2 15	Spring, M., Quatuor. A dur	— 25
Hörger, G., Op. 4. Divertissement. A moll	— 15	- 10. G dur. - 10. - 1.	2 15	Taubert, W., Op. 93. Quatuor. B dur	2 —
— Op. 5. Quatuor brillant. A dur	— 25	- 11. D moll. - 10. - 2.	2 15	Titz, A., 3 Quatuors. G dur, F dur, A dur	2 20
— 6. Quatuor brillant. E dur.	1 —	- 12. Es dur. - 10. - 3.	1 10	Udbye, M. A., Op. 6. Zweites Quartett für 2 Violinen. Viola und Violoncell	2 —
Jansen, J. F. A., 2 Thèmes variés. No. 1. G dur. No. 2. D moll	à — 10	- 13. B dur. - 21. - 1.	1 10	Veit, W. H., Op. 7. Quatuor. Es dur. No. 3.	1 20
Kaczkowski, J., Op. 7. Thème varié. F dur	— 7½	- 14. E moll. - 21. - 2.	1 10	Viotti, J. P., 3 Quatuors concert. F dur, B dur, G dur	2 5
— Op. 22. Air varié. G dur. No. 3.	— 12½	- 15. Es dur. - 21. - 3.	1 10	— 3 Quatuors. F moll, C dur, E dur. Liv. 2.	1 10
Kleinwächter, L., Op. 8. Quatuor. F dur	1 10	- 16. E moll. - 36. - 1.	1 15	Voigt, J. G. H., Op. 21. Quatuor. F moll	1 —
Körner, G. J., Op. 3. Quatuor. C dur	1 15	- 17. Es dur. - 36. - 2.	1 15	Wichmann, H., Op. 12. Quatuor. E moll	1 25
Kreuzer, R., Op. 1. 6 Quatuors concertans: Liv. 1. D dur, G dur, C dur	1 —	- 18. D dur. - 36. - 3.	1 15	Wichtl, G., Op. 3. Quatuor. Es dur	1 5
- 2. B dur, F dur, A dur	1 —	Pape, L., Op. 6. Quatuor. F dur	1 10	Wöhl, Op. 10. 6 Quatuors: Liv. 1. C dur, E dur, A dur	2 15
— Op. 3. 3 Quatuors. C dur, B dur, A moll	2 —	Perkins, Ch. C., Op. 9. Troisième Quatuor pour 2 Violons, Alto et Violoncelle. E dur	2 15	- 2. G dur, D moll, F dur	2 15
— 2 Quatuors. A dur, G dur. (No. 1. et 2.)	1 10	Pleyel, J., Op. 9. 3 Quatuors concert. C dur, B dur, F moll.	2 —	— Op. 30. 3 Quatuors. Es dur, C dur, D dur	2 —
— Thème varié. A dur	— 20	Präger, H., Op. 13. 3 Quatuors: No. 1. D dur. No. 2. F moll. No. 3. Es dur. à 1 —	1 —	Zeuner, C., Op. 11. Quatuor. Es dur	1 10
Leir, F., Op. 5. Quatuor brill. polon. B dur	— 25	— Op. 17. Quatuor. F dur	1 —		
— Air Polonais varié. H moll	— 22½	— 18. Quatuor. Es dur	1 —		
		— 19. do. C dur	1 —		
		— 27. Thème varié. No. 1. G dur, F dur	1 —		

4906 III n2
zu VII 9064



Felix Mendelssohn No. 1
Sign.: Zu VII 9064
Zg.:
Syst.:

Mendelssohn

QUARTETT.

Violino II.

Allegro appassionato.

Fried. Hermann, Op. 8.

The musical score for Violino II is written in G major and 3/4 time. It begins with a piano (*p*) dynamic and an *Allegro appassionato* tempo. The score features several dynamic markings: *cresc.*, *f*, *p*, *pp*, *espress.*, *cresc.*, *f*, *p*, *f*, *dol.*, *p*, *cresc.*, *f*, *p*, *dim.*, *pp*, *f*, *dim.*, and *pp*. The piece includes first and second endings, with the first ending leading to a repeat and the second ending concluding the piece. The score ends with a double bar line.

Violino II.



pp *sf sf*

agitato.
cresc. - f sf dol. cresc. - f

f cresc. - sf

poco a poco cresc.
fp sf sf sf sf

f ff

ff

3 tranquillo.
p

poco ritard.
pp

a tempo.
mf

f dol.

p sf pp

Violino II.

The first system of the Violino II score consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a melodic line with a triplet of eighth notes and a dynamic marking of *dim.*. The second staff continues the melody with a *pp* dynamic. The third staff shows a *cresc.* marking. The fourth staff includes the instruction *f e poco rit.* and *a tempo 2*. The fifth staff concludes the system with a *dim.* marking and a *ff* dynamic.

Allegro molto.

SCHERZO.

The Scherzo section begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The first staff starts with a *p* dynamic. The second staff features a triplet of eighth notes. The third staff begins with a *pp* dynamic and includes a first ending bracket. The fourth staff contains the instruction *sempre pp*. The fifth staff continues the rhythmic pattern. The sixth staff concludes the section with a *pp* dynamic and a first ending bracket.

Violino II.

f

ff

dim. - - - p e dim. - - -

pp

3

Moderato assai. Die halben wie früher die ganzen Takte.

1

dolce *p*

p *pp*

f

più lento

dim. - - - pp

Tempo I^o 1

pp *pp*

1 1

1

sempre pp

Violino II.

pp

mf

1. 2. 3. 4. 5. 6. 7.

poco rit. >

Moderato assai.

dolce. p

dim. p ritard. pp

Tempo I°

pp

1 1

4

pizz.

Violino II.

Adagio.

1

p *pp*

cresc. *f* *p*

sf *dim.* *pp*

sf *p* *cresc.*

sf *pp* *sf* *espress.* *p*

f *pp*

6 *cresc.* *f* *dim.*

p *pp* *dim.*

Violino II.

1

pp *mf* *pp*

cresc. *f* *p*

cresc.

f *p* *pp*

sf *dim.* *p*

cresc. *sf* *pp* *sf*

espress. *p* *cresc.*

6

sf *pp* *cresc.* *f* *dim.*

p *cresc.* *f* *dim.* *pp*

Violino II.

Allegro scherzando ed assai vivace.

p *pp* *mf* *pp* *sf* *fp* *pp* *mf* *pp* *mf* *pp* *sf* *pp* *sf* *pp*

trillo. *dolce.* *a tempo.* *p poco rit.* *fp*

1 2 3

Violino II.

2 5 p

1 pp

cresc.

ff e ben marcato sf

6 ff p sf

pesante. p animato e legg.

f ff p

e leggiero. sf sf ff

sf sf pesante.

animato p

mf pp sempre pp

3 1 1 1

Violino II.

tranquillo.
pp dolce. *mf*

a tempo.
poco rit. *fp* *cresc.*

f *f* *ff*

animato.
pesante *p* *3* *3*

mf *pp* *sf*

1 *1* *pp*

Più vivace.
ff *sf*

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

zu VII 9064



Sign: *au 9064*
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QUARTETT.

Violoncello:

Fried. Hermann, Op. 8.

Allegro appassionato.

dolce ed espressivo

cresc. - - - - - f

p - - - - - pp - - - - - p - - - - - cresc. - - - - - f p

cresc. - - - - - f f

p

cresc. - - - - - f

p

cresc. - - - - - fp

dim. - - - - - pp

dim. - - - - - sf - - - - - pp

pp - - - - - sf - - - - -

Violoncello.

The musical score for the Violoncello part consists of 12 staves. The first staff begins with the instruction *dolce* and features a dynamic marking of *sf* (sforzando) followed by *p* (piano). The tempo is marked *agitato* and the dynamics continue with *sf* and *p e cresc.* (piano e crescendo). The second staff has *sf* and *p e cresc.* markings. The third staff includes *sf*, *f*, *cresc.*, and *poco a poco cresc.* markings. The fourth staff features *fp* (fortissimo piano) and *f* markings. The fifth staff has *cresc.* and *ff* (fortissimo) markings. The sixth staff includes *ff* markings. The seventh staff is marked *tranquillo* and *ff*. The eighth staff has *p* (piano) and *pp poco ritard.* (pianissimo poco ritardando) markings. The ninth staff is marked *a tempo* and *mf* (mezzo-forte). The tenth staff has *dolce* and *p* markings. The eleventh staff includes *sf* and *pp* (pianissimo) markings. The twelfth staff has *dim.* (diminuendo) and *pp* markings. The final staff is marked *sf* and *espress.* (espressivo).

Violoncello.

a tempo. *cresc.* *f e poco ritard.*
mf *animato* *dim.*
pp *f*

SCHERZO. *Allegro molto.* *p*

1 2
1 1 2 3 4 5 6 7 8 9 10 11.
12. 13. 1. 2. 3. 4. 5. 6. 1
pp *f*
dim.
p *pp*

Violoncello.

Moderato assai. (die halben wie frü-
her die ganzen Takte.)

dolce *p*

p *pp*

f *dim.* *pp*

più lento *pp*

Tempo I^o

pp

pizz.

pp

arco.

f

Moderato assai. *ff* *rit.*

p *p*

The musical score is written for a cello in bass clef. It consists of 14 staves of music. The first system (staves 1-4) is marked 'Moderato assai' and includes a performance instruction '(die halben wie früher die ganzen Takte.)'. It features dynamic markings of *dolce*, *p*, *p*, *pp*, *f*, and *dim.*. The second system (staves 5-8) is marked 'Tempo I^o' and includes *pp*, *pizz.*, and *pp*. The third system (staves 9-12) includes *arco.* and *f*. The final system (staves 13-14) is marked 'Moderato assai' and includes *ff*, *rit.*, and *p*. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2).

Violoncello.

pizz.
dim. *pp rit.*

Tempo I.
arco.

1 1

8 1. 2. 3. 4. 5. 6. 7. 8.

pizz. 1 *arco.*

Adagio.

p *pp*

p *cresc.* *f* *p*

pp

p *sf* *pp* *tr* *dim.* *espress.*

p *sf* *pp* *cresc.*

f *dim.* *p* 6 6 6

pp *dim.* *pp* *mf* 1

Violoncello.

p *cresc. - f* *p*

cresc. - f *p* *pp*

sf *p* *cresc. - - - - - sf* *pp* *f*

tr *dim. - p* *espress.* *p*

sf *pp* *cresc. - - - - - f*

dim. - p *cresc. f* *pp*

Allegro scherzando ed assai vivace. *cresc. f* *pp* *dim.*

p *pp*

fp *f* *pp*

pp

mf *pp* *3* *3* *3* *3*

pp *3* *3* *3* *3* *mf*

tranquillo. dolce. *mf*

Violoncello.

a tempo.

p poco rit. *fp*

sf *pp* *sf* *pp* *sf* *pp*

dim. *pp*

cresc. *ff e ben marcato.*

pp *sf* *ff*

sf

pesante.

p leggiero.

f *sf*

pesante. *animato.*

p

Violoncello.

mf pp sempre pp

tranquillo.

dolce. mf

mf a tempo. poco ritard.

fp cresc. f

sf sf

pesante. animato. p

mf p sf pp

sf pp

ff più vivace sf

sf sf sf sf

zu VII 9064



Sign: *zcc Va 9064*
 Zg:
 Syst:

Müller

QUARTETT.

Viola.

Fried. Hermann, Op. 8.

Allegro appassionato.

The musical score for the Viola part is written in G major (one sharp) and 3/4 time. It begins with a dynamic of *p* (piano). The first staff contains the initial melodic line. The second staff features a *cresc.* (crescendo) leading to *f* (forte), followed by a *pp* (pianissimo) section. The third staff continues with a *cresc.* leading to *f*. The fourth staff has a *cresc.* marking. The fifth staff is marked *f*. The sixth staff starts with *p*. The seventh staff has a *cresc.* leading to *f*. The eighth staff begins with *p* and a *cresc.* marking. The ninth staff starts with *f* and a *pp* section. The tenth staff is marked *f*. The eleventh staff begins with *dim.* (diminuendo) and *pp*. The twelfth staff concludes with a *f* dynamic and a second ending.

Viola.



agitato.

f f cresc. - - - f sf p

cresc. - - sf <sf f cresc.

poco a poco cresc.

fp fp fp fp sf

sf sf sf sf sf sf ff

ff

tranquillo.

3 p

2 a tempo. 1

pp poco ritard. - - - mf

f dolce.

restez.

1 2 3 sf

3 2 3 pp espress.

3 2 sf dim.

9510

Viola.

pp pp sf

f e poco ritard. animato mf

dim. pp f

crese.

a tempo. 2

1

Allegro molto.

SCHERZO.

pp

1

3 pp

1

1

1

1

1

pp

1

Viola.

Moderato assai. (Die halben wie früher die ganzen Takte.)

Tempo I^o 1

Viola.

The musical score for Viola consists of 14 staves. The notation includes various rhythmic patterns, slurs, and dynamic markings. Key features include:

- Staff 1-3:** Initial melodic and harmonic development with dynamics *pp* and *f*.
- Staff 4-6:** Continuation of the melodic line with a *ritard.* marking.
- Staff 7:** Marked *Moderato assai.* with dynamics *p e dolce.*, *p*, and *f*.
- Staff 8:** Dynamics *dim.*, *p*, *ritard.*, and *pp*.
- Staff 9:** Marked *Tempo I^o* with a *pp* dynamic.
- Staff 10-11:** Further melodic and harmonic development.
- Staff 12:** Includes first ending brackets labeled *1* and *6*.
- Staff 13-14:** Final section with articulation markings *pizz.* and *arco.*.

Viola.

Adagio.

The musical score for Viola, Adagio, consists of ten staves of music. The key signature is two sharps (F# and C#) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *p* (piano), *pp* (pianissimo)
- Staff 2: *p* (piano)
- Staff 3: *cresc.* (crescendo), *f* (forte), *p* (piano)
- Staff 4: *pp* (pianissimo)
- Staff 5: *f* (forte), *p* (piano), *cresc.* (crescendo)
- Staff 6: *f* (forte), *pp* (pianissimo), *f* (forte), *p* (piano)
- Staff 7: *espress.* (espressivo), *p* (piano), *f* (forte), *pp* (pianissimo)
- Staff 8: *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), *p* (piano)
- Staff 9: *pp* (pianissimo), *dim.* (diminuendo)

The score also features several slurs, accents, and fingerings (3, 2, 6, 4, 0) for specific passages.

Viola.

1

pp *mf*

cresc. *f*

p

cresc. *f* *p*

pp *cresc. sf* *sf*

pp *f* *espress.*

cresc. *f* *pp* *cresc.*

f *dim.* *p*

cresc. *f dim.* *pp*

Viola.

Allegro scherzando ed assai vivace.

p

pp

fp

fp

pp

mf

pp

pp

mf

pp

pp

sf

pp

sf

pp

pp

dim.

pp

tranquillo.

dolce.

espress.

a tempo.

p poco rit.

Viola.

5
p

1
pp 6

cresc. *ff e ben marcato*

sf 2

ff

sf *pesante.*

animato e leggiero

p *f* *ff*

p *f*

ff *sf* *sf.*

sf *pesante.* *animato.*

mf *pp*

sempre pp

1 *V* 3 3 1

Viola.

pp *tranquillo.* *espress.*

mf *mf*

a tempo. *poco ritard.* *fp*

cresc. *f* *f*

f *ff*

animato. *pesante* *p*

mf *pp* *sf* *pp*

sf

Più vivace. *ff*

sf *sf* *sf* *sf* *sf*

sf *sf*

