

# QUARTETT

*2 VIOLINEN / VIOLA / VIOLONCELLO*

BERNHARD SEKLES

OP. 31

*VIOLINE I*

MAINZ

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B. SCHOTT'S SÖHNE

# QUARTETT

## VIOLINE I

## I

### Andantino intimo

(m. Dpfr.)

BERNHARD SEKLES, Op. 31

5 (m. Dpfr.)

10 *Vla. V* *cresc.* *V* *cresc.* *4* *sempre cresc.*

15 *Vla. V* *p* *sul A* *5* *5* *5* *5* *p subito*

*Vel. V* *p ma espress.* *5* *6* *6* *5* *5* *cresc.*

20 *cresc.* *10*

25 *Vel. V* *p* *pp sub.*

30 *ritard.*

*a tempo* 35

40 *Vel.* *p* *V* *Flag.* *Vla.* *Flag. 0 (Dpfr. ab)*

II

*Quasi marcia funebre.*

*Vel.* *p* *5* *VI. II*

5 *f* *5* *f* *5* *f*

10 *f* *p* *Via.* *V* *V* *V* *V*

15 *f*

arco VI.IV *p* **20** *p ma marcato* *pp sub.* *p*

**25** *cresc.* *sempre cresc.*

**30** *p* *Vel.*

**35** *p* *f* *ritard.*

**40** *VI. II 5* *p ma espr.* *(am Griffbrett)* *sul D.* **45**

*sul D.* **50** *p* **Ins Hauptzeitmaß übergehen** *VI. II*

**55** *cresc.* *f*

60 *3* *3* VI. II

65 *sempre f* *sempre cresc. ed acceler.*

70 *rit.* *sff* *Vel. p* *p* **Hauptzeitmaß**

75 *Vel.*

80 *f sub.* VI. II *rit. molto* *Vel.* *f* *p*

85 *Immer ruhiger werden* *Vel. pizz.* *p* VI. II *pizz.* *dim.* VI. II *Vla.* *Vcl. mpp*

III

**Presto** VI. II *pp* *Vel. pizz.* *p arco* *Vla.* *f (pizz.)*

10 *Vel.* *Vla.* *arco* *p* *cresc.* *cresc.*

15 *pizz.* *ff* *Vel. pizz.* *mp*

VIOLINE I

20 *cresc.*  
arco  
*mp* *mf* *f*

25

30 *p ma marcato* 35

40 *cresc.* *sempre cresc.* 50 *Vcl. V p ma marcato*  
*ff* *VI. II. *dim**

55 *p ma marcato*

60 *VI. II. Vel.* *p ma marcato* 65

70 *VI. II.*

75 *Vla.* *cresc.* *sempre cresc.* 80

85 *Vla.* *sempre cresc.*

90

95

100

105

Ruhiger

110

Ins Tempo übergehen

115

sempre cresc.

120

125

130

135

140

cresc.

145

pp

ff

IV

Menuetto in forma antica

*p* *cresc.*  
 5 *f* *sul A* *p*  
 10 *sul A*  
 1. 2. *f*  
 15 *sul A* *p*  
 20 *f-p* *f-p* *mp*  
 25 *mp*  
 30 *p* *cresc.*  
 35 *f* *v*  
 40 *p e leggero* *mp* *3* *tr* *tr* *tr*  
 45 *3* *tr* *tr* *tr*  
 50 *f* *3*  
 55 *p sub.* 1. 2.

Menuetto da capo senza ripetizione



V

Allegro comodo

Musical notation for measures 1-20. The key signature is two sharps (F# and C#). The tempo is *Allegro comodo*. Measure 1 starts with a forte (*f*) dynamic. Measures 2-4 show dynamics of *f* and *p*. Measure 5 has a fermata. Measures 6-10 show alternating *f* and *p* dynamics. Measure 11 includes a trill (*tr*). Measure 12 has a *f* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *f* dynamic. Measure 15 has a *p* dynamic. Measure 16 has a *f* dynamic. Measure 17 has a *p* dynamic. Measure 18 has a *f* dynamic. Measure 19 has a *p* dynamic. Measure 20 has a *f* dynamic. The section ends with the instruction *sempre*.

Etwas ruhiger

Musical notation for measures 21-25. Measure 21 has a *f* dynamic. Measure 22 has a *p* dynamic. Measure 23 has a *f* dynamic. Measure 24 has a *p* dynamic. Measure 25 has a *f* dynamic. The section ends with the instruction *sempre*.

Im Tempo

Musical notation for measures 26-30. The tempo is *Im Tempo*. Measure 26 has a *p* dynamic. Measure 27 has a *f* dynamic. Measure 28 has a *p* dynamic. Measure 29 has a *f* dynamic. Measure 30 has a *p* dynamic. The section ends with the instruction *sempre*.

Musical notation for measures 31-35. Measure 31 has a *f* dynamic. Measure 32 has a *p* dynamic. Measure 33 has a *f* dynamic. Measure 34 has a *p* dynamic. Measure 35 has a *f* dynamic. The section ends with the instruction *sempre*.

Musical notation for measures 36-40. Measure 36 has a *f* dynamic. Measure 37 has a *p* dynamic. Measure 38 has a *f* dynamic. Measure 39 has a *p* dynamic. Measure 40 has a *f* dynamic. The section ends with the instruction *sempre*.

Musical notation for measures 41-45. Measure 41 has a *f* dynamic. Measure 42 has a *p* dynamic. Measure 43 has a *f* dynamic. Measure 44 has a *p* dynamic. Measure 45 has a *f* dynamic. The section ends with the instruction *sempre*.

Musical notation for measures 46-50. Measure 46 has a *f* dynamic. Measure 47 has a *p* dynamic. Measure 48 has a *f* dynamic. Measure 49 has a *p* dynamic. Measure 50 has a *f* dynamic. The section ends with the instruction *sempre*.

45

Vla. *p*

*p* *tr*

50

*cresc.*

55

*cresc.*

V

Etwas ruhiger

60

*espr.*

65

*p sub.*

*p*

70

Ins Tempo übergehen

*cresc.*

*sempre cresc.*

VI. II *p*

75

Ruhig (am Griffbrett) *pp*

*pp*

*f*

*a tempo*

VI. II

80

*pp* *f* *p*

*f* *p*

*f* *p* *f* *p* *f*

85

*p* *f* *p* *f*

*tr*

90

*sempre f*

95 *p sub.*

100 *cresc.* *p sub.* *cresc.*

VI. II

105

110 *sf* *sf* *sf* *sf*

115

120 *fff*

125 *p sub.* *pp* *Vla. pp* *molto rit.* *Più mosso.* *tr* *p*

130 *molto*

135 *p sub.* *cresc. molto* *cresc. molto*

140 *sempre cresc.* *ritard.*

# Moderne Violinmusik für Konzert-Vortrag

## Sonaten

### Violine allein

*Jarnach, Ph.*, op. 13 Sonate | *Windsperger, L.*, Sonate A dur

### Violine und Klavier

<i>Andreae, Volkmar</i> , Sonate D dur	<i>Schmid, H. K.</i> , op. 27 Sonate a moll
<i>Goldmark, C.</i> , op. 25 Sonate D dur	<i>Schulthess, W.</i> , op. 8 Sonate G dur
<i>Hindemith, P.</i> , op. 11 Nr. 1 Sonate Es dur	— op. 11 Sonate F dur
— op. 11 Nr. 2 Sonate D dur	<i>Scott, C.</i> , op. 59 Sonate C dur
<i>Kellermann, H.</i> , op. 9 Sonate c moll	<i>Srojowsky, S.</i> Sonate G dur
<i>Korngold, E. W.</i> op. 6 Sonate	<i>Windsperger, L.</i> , op. 26 Sonate d moll
<i>Reger, M.</i> , op. 1 I. Sonate d moll	
— op. 3 II. Sonate D dur	

## Verschiedene Werke

### Violine allein

*Kreisler, Fr.* op. 6 Rezitativ und Scherzo-Caprice | *Windsperger, L.* 15 Improvisationen in 3 Heften

### Violine und Klavier

<i>Bohnke, Emil</i> op. 11 Konzert	<i>Korngold, E. W.</i> op. 11 Vier Stücke aus der Musik zu „Viel Lärmen um Nichts“
<i>Bowen, V.</i> , Suite in d moll	1. Mädchen im Brautgemach / 2. Holzapfel und Schlehwein / 3. Mummenschanz (Hornpipe) / 4. Gartenszene
<i>Bruch, Max</i> , op. 85 Romanze	<i>Moritz, E.</i> , op. 2 Scherzo
<i>Goldmark, C.</i> , op. 11 Suite I	<i>Schulthess, W.</i> , op. 7 Concertino in A dur
<i>Hubay, J.</i> , op. 5 Suite G dur	— Drei Capricen nach Paganini
<i>Kreisler, Fr.</i> Originalwerke:	— Caprice Nr. 9 E dur
— Romanze	— Caprice Nr. 14 Es dur
— Caprice Viennois	— Caprice Nr. 19 Es dur
— Tambourin Chinois	<i>Scott, C.</i> , op. 73 Drei Stücke, in einem Heft
— Berceuse romantique	— Elégie / Romance / Valse triste
— Rondino über ein Thema von Beethoven	— Deux Préludes
— Polichinelle (Serenade)	— Nr. 1 Poème érotique
— La Gitana, arab. span. Zigeunerlied aus dem 18. Jahrhundert	— Nr. 2 Danse
Übertragungen:	— Talahassee-Suite
<i>Kreisler-Schubert, Fr.</i> , Balletmusik a. „Rosamunde“	— Bygone Memories / After Sundown
— <i>Chopin, Fr.</i> , Mazurka in A moll	— Air et Danse nègre
(Oeuvres posthumes)	— Zwei Sonetten
— <i>Rimsky-Korsakow</i> , Hymne au Soleil	— Cherry Ripe, Altenglisches Volkslied
— Chant Hindou	— The Gentle Maiden (Irish Air)
— Chanson arabe aus Scheherazade	<i>Sinding, Chr.</i> , op. 96 Suite
— Danse orientale aus Scheherazade	<i>Srojowsky, S.</i> , Konzert G dur
<i>Kreisler, Fr.</i> Chanson irlandaise	<i>Windsperger, L.</i> , Scherzo h moll
Londonderry Air, Farewell to Cucullain	— Scherzo fis moll
— Klassische Manuskripte und Meisterwerke der Violine (s. Sonderverzeichnis)	— Konzertstück D dur
	— Intime Melodien, 8 Fantasietten in 2 Heften

B. SCHOTT'S SÖHNE, MAINZ-LEIPZIG