



Nr. 910

Mozart

QUINTETT

Es dur) E^b major - Mi^b majeure

KV 452

Für Klavier, 2 Violinen, Viola und Violoncell

bearbeitet von

Ernst Naumann

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LEIPZIG

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QUINTETT

für Pianoforte, Oboe, Clarinette, Horn und Fagott
von

W. A. MOZART.

Köch. Verz. N^o 452.

Largo.

Oboe. *ten.*

Clarinetto in B *f ten.*

Corno in Es. *f ten.*

Fagotto. *f ten.*

Pianoforte. *Largo.* *f ten.* *p* *f ten.* *p* *f ten.* *p*

4 *ten.* *ten.* *ten.* *ten.* *p dolce* *f ten.* *p* *f ten.* *p dolce* *f ten.* *p dolce*

9 *ten.* *f ten.* *f ten.* *f ten.* *p dolce* *f ten.* *p* *f ten.* *p*

(A)

11

Measures 11-12 of a musical score. The score consists of five staves. The first four staves are for individual instruments, each starting with a *cresc.* marking. The fifth staff is a grand staff (treble and bass clefs) with a *f* marking at the beginning, followed by a *p* marking and a *cresc.* marking. The music features melodic lines with slurs and dynamic markings *p* and *f*.

13

Measures 13-15 of a musical score. The score consists of five staves. Measures 13-14 feature a *f* dynamic marking. Measure 15 is marked with a circled **(B)** and a *p* dynamic marking. The music includes complex rhythmic patterns and slurs.

16

Measures 16-17 of a musical score. The score consists of five staves. Measures 16-17 feature a *f* dynamic marking. The music includes complex rhythmic patterns and slurs.

18

21 Allegro moderato.

Allegro moderato.

26

30

sf *p* *sf* *p* *sf* *p* *sf* *p*

33

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

35II

(D)

p *p* *p* *p* *p* *p* *p* *p*

38

fp

p

41 II

fp

p

dolce

44

(E)

f

dolce

f

p

f

p

48

Musical score for measures 48-51. It features five staves: four vocal staves and a grand staff for piano. The vocal parts have dynamics of *p* and *f*. The piano part has dynamics of *f* and *p*. There are various musical notations including slurs, ties, and articulation marks.

51II

Musical score for measures 51II-53I. It features five staves: four vocal staves and a grand staff for piano. The piano part has a dynamic of *f*. There are various musical notations including slurs and ties.

53II

Musical score for measures 53II-54I. It features five staves: four vocal staves and a grand staff for piano. The vocal parts have dynamics of *f* and *p*. The piano part has a dynamic of *f*. There are various musical notations including slurs, ties, and articulation marks.

57

Musical score for measures 57-59. The score is in 3/4 time with a key signature of two flats. It features four staves: two vocal staves and two piano staves. The vocal parts have melodic lines with some grace notes and slurs. The piano accompaniment includes arpeggiated chords and a bass line. Dynamics include *cresc.*, *f*, and *p*. There are also markings for *12* and *b2* above the vocal staves.

60

Musical score for measures 60-62. The score continues with four staves. A guitar chord (G) is indicated above the first vocal staff. Dynamics include *f*, *p*, and *legato*. The piano accompaniment features a prominent arpeggiated texture in the right hand and a steady bass line.

63

Musical score for measures 63-65. The score continues with four staves. The piano accompaniment features complex arpeggiated patterns in the right hand and a bass line with some chords. Dynamics include *f* and *p*. There are also markings for *3* and *b3* above the piano staves.

67

Musical score for measures 67-71. The score consists of four staves. The first three staves are vocal parts, and the fourth is a grand staff for piano. The key signature has two flats, and the time signature is 4/4. The first three staves have a *cresc.* marking and a *f* dynamic. The piano part has a *f* dynamic in the first measure, followed by a *p* dynamic in the second measure. The piano part features a complex rhythmic pattern with many sixteenth notes.

72

Musical score for measures 72-76. The score consists of four staves. The first three staves are vocal parts, and the fourth is a grand staff for piano. The key signature has two flats, and the time signature is 4/4. The first three staves have a *p* dynamic and a *dolce* marking. A rehearsal mark **(H)** is placed above the first staff in measure 75. The piano part has a *p* dynamic in the first measure of the system and a *p* dynamic in the second measure of the system. The piano part features a complex rhythmic pattern with many sixteenth notes.

7611

Musical score for measures 7611-7615. The score consists of four staves. The first three staves are vocal parts, and the fourth is a grand staff for piano. The key signature has two flats, and the time signature is 4/4. The first three staves have a *dolce* marking. The piano part has a *dolce* marking in the first measure of the system. The piano part features a complex rhythmic pattern with many sixteenth notes.

81

p cresc. f tr p

86 (I)

dolce p dolce p

91

f p dolce f

94

Musical score for measures 94-95. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. Dynamics include *fp* and *p*.

96 (K)

Musical score for measures 96-98. It consists of five staves. The first four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. Dynamics include *f*, *dolce*, and *p*. A section marked (K) begins at measure 96.

99

Musical score for measures 99-101. It consists of five staves. The first four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. Dynamics include *p*, *dolce*, and *f*.

103

Musical score for measures 103-104. The score consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The fifth staff is for the piano accompaniment, split into two parts. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a dynamic marking of *f* (forte) and includes a complex, multi-measure melodic line with many sixteenth notes.

105

Musical score for measures 105-106. The score consists of five staves. The first four staves are for vocal parts, which are mostly empty in these measures. The fifth staff is for the piano accompaniment, split into two parts. The piano part features a dynamic marking of *f* and includes a complex, multi-measure melodic line with many sixteenth notes.

107 (L)

Musical score for measures 107-108. The score consists of five staves. The first four staves are for vocal parts. The fifth staff is for the piano accompaniment, split into two parts. The piano part features a dynamic marking of *f* and includes a complex, multi-measure melodic line with many sixteenth notes. There are also trills (*tr.*) and a *p* (piano) marking. The piano part includes triplets of sixteenth notes.

110

musical score for measures 110-112. It features four staves: three vocal staves and one piano accompaniment staff. The key signature has two flats. The music includes dynamic markings such as *cresc.*, *f*, and *p*. The piano part has a *cresc.* marking and a *p* marking.

113

musical score for measures 113-115. It features four staves: three vocal staves and one piano accompaniment staff. The key signature has two flats. The music includes dynamic markings such as *cresc.*, *f*, *p*, and *legato*. A marking *(M)* is present above the first vocal staff in measure 114.

116

musical score for measures 116-118. It features four staves: three vocal staves and one piano accompaniment staff. The key signature has two flats. The music includes dynamic markings such as *dolce* and *fp*. The piano part features a *fp* marking.

The first system of music consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the piano accompaniment. The music is in 3/4 time and features dynamic markings of *f* (forte) and *p* (piano). A triplet of eighth notes is marked with a '3' above it in the third measure of the first staff.

Larghetto.

The second system of music consists of four staves. The tempo is marked *Larghetto*. The music features dynamic markings of *p* (piano) and *f* (forte). Trills are indicated with 'tr' above notes in the first and third staves.

Larghetto.

The third system of music consists of two staves for the piano accompaniment. The tempo is marked *Larghetto*. The music features dynamic markings of *f* (forte) and *p* (piano).

9

The fourth system of music consists of five staves. The first measure is marked with a '9' above the staff. The music features dynamic markings of *p* (piano) and *f* (forte). Trills are indicated with 'tr' above notes in the first and fifth staves.

14

tr. *f* *p* (N)
cresc. *f* *p* *espress.*
cresc. *f* *p*
cresc. *f* *p*
tr. *f* *p*

20

espress. *tr.*
espress.
p

24

p (O)
espress. *p* *p* *p* *p*

28

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

legato *cresc.* *p*

32

(P)

dolce *p*

p

p

p

38

dolce *cresc.* *p*

cresc. *p*

cresc. *p*

cresc. *f* *p*

44

p *f* *p* *f* *f* *p* *fp*

p *f* *p* *f* *p* *fp* *mf*

f *f* *p* *fp* *mf*

f *f* *p* *fp* *mf*

p

dolce

(Q)

53

dolce

p

60

cresc. *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

(R)

67

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

73

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

77

p *dolce* *dolce* *dolce* *dolce* *p* *dolce* *dolce* *dolce* *dolce*

83

Musical score for measures 83-90. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part includes dynamic markings such as *f*, *p*, *cresc.*, and *tr.* (trills). The vocal line includes dynamic markings *f*, *p*, and *cresc.*, along with trills. The key signature has one flat.

91

Musical score for measures 91-95. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part includes dynamic markings *p* and *espress.* (espressivo). The vocal line includes dynamic markings *espress.* and *tr.* (trills). The key signature has one flat.

96

Musical score for measures 96-100. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part includes dynamic markings *p* and *espress.* (espressivo). The vocal line includes dynamic markings *p* and *tr.* (trills), and a trill symbol (T) above a note. The key signature has one flat.

101

Musical score for measures 101-105. The score consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), each marked with *fp*. The bottom two staves are for the piano accompaniment, starting with the instruction *legato* and dynamic markings *f* and *p*.

106

Musical score for measures 106-110. The score consists of five staves. The top four staves are for a string quartet, with dynamic markings *cresc.*, *f*, and *p*. The bottom two staves are for the piano accompaniment, with dynamic markings *cresc.*, *f*, *f*, and *p*.

111

Musical score for measures 111-115. The score consists of five staves. The top four staves are for a string quartet, with dynamic markings *dolce* and *p*. The bottom two staves are for the piano accompaniment, featuring complex chordal textures and dynamic markings *p*.

118

Musical score for measures 118-127. It features five staves: four for individual instruments (flute, violin I, violin II, cello/bass) and one grand staff for piano. The music is in 3/4 time with a key signature of two flats. Dynamics include *f*, *p*, *cresc.*, and *dim.*

Rondo.
Allegretto.

Musical score for measures 128-137. It features four staves for individual instruments (flute, violin I, violin II, cello/bass). The music is in 3/4 time with a key signature of two flats. Dynamics include *f*.

Allegretto.

Musical score for measures 138-147. It features a grand staff for piano. The music is in 3/4 time with a key signature of two flats. Dynamics include *f dolce*, *p*, and *f*. Trills are marked with *tr*.

10

Musical score for measures 148-157. It features five staves: four for individual instruments (flute, violin I, violin II, cello/bass) and one grand staff for piano. The music is in 3/4 time with a key signature of two flats. Dynamics include *p*, *f*, and *tr*.

19

Musical score for measures 19-26. The score consists of five systems. The first system has four staves (two treble and two bass). The second system has four staves. The third system has four staves. The fourth system has two staves (treble and bass). The fifth system has two staves (treble and bass). Dynamics include *fp*, *f*, and *p*.

27

(A)

Musical score for measures 27-33. The score consists of five systems. The first system has four staves. The second system has four staves. The third system has four staves. The fourth system has two staves (treble and bass). The fifth system has two staves (treble and bass). Dynamics include *fp*, *f*, and *p*. A section marked (A) begins at measure 29.

34

Musical score for measures 34-41. The score consists of five systems. The first system has four staves. The second system has four staves. The third system has four staves. The fourth system has two staves (treble and bass). The fifth system has two staves (treble and bass). Dynamics include *f*, *fp*, and *p*. The word *legato* is written at the bottom right.

41

p
cresc.

48

(B)

cresc.
f
f
f
f
(p dolce)

55

f
f
f
f
f
(p dolce)
f

62

Musical score for measures 62-68. The score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *p* (piano) and *f* (forte). The piano part features a complex texture with sixteenth-note runs and triplets in the right hand, and a more rhythmic accompaniment in the left hand.

69

(C)

Musical score for measures 69-77. The score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The key signature has two flats, and the time signature is 4/4. Dynamics include *f* (forte) and *p* (piano). A section marked *(C)* begins at measure 69. The piano part features a complex texture with sixteenth-note runs and triplets in the right hand, and a more rhythmic accompaniment in the left hand.

78

Musical score for measures 78-84. The score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The key signature has two flats, and the time signature is 4/4. Dynamics include *f* (forte), *p* (piano), and *dolce* (softly). The piano part features a complex texture with sixteenth-note runs and triplets in the right hand, and a more rhythmic accompaniment in the left hand.

89

p *dolce*

97

(D)

p *dolce* *p* *p*

105

110

Musical score for measures 110-114. The score is in 3/4 time and features a key signature of two flats. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are characterized by long, flowing melodic lines with many ties. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

115

Musical score for measures 115-119. This section continues the vocal and piano parts from the previous system. The vocal lines remain melodic and tied. The piano accompaniment continues with its characteristic eighth-note pattern. A dynamic marking of *p* (piano) is present in the bass staff of measure 116.

120

Musical score for measures 120-124. This section shows a significant increase in dynamics. The vocal parts are marked with *cresc.* (crescendo) and *f sf* (fortissimo sforzando). The piano accompaniment also features a *cresc.* and *f* (fortissimo) marking. The piano part includes more complex rhythmic patterns, including sixteenth-note runs in the right hand.

147

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

155

Cadenza in tempo.

p dolce *p dolce* *p dolce* *p dolce* *p*

Cadenza in tempo.

166

(F)

(cresc.) *(cresc.)* *(cresc.)* *(cresc.)* *legato* *(cresc.)*

172

177

188

(G)

197

Musical score for measures 197-208. The score is in 3/4 time and features a vocal line and a piano accompaniment. The vocal line consists of a series of eighth notes, with a fermata over the final note. The piano accompaniment includes a bass line with a *p* dynamic and a treble line with a *dolce* marking. The key signature has two flats.

209

(H)

Musical score for measures 209-216. The score is in 3/4 time and features a vocal line and a piano accompaniment. The vocal line starts with a *f* dynamic and ends with a *p* dynamic. The piano accompaniment includes a bass line with a *f* dynamic and a treble line with a *p* dynamic. The key signature has two flats.

217

Musical score for measures 217-224. The score is in 3/4 time and features a vocal line and a piano accompaniment. The vocal line consists of a series of eighth notes, with a fermata over the final note. The piano accompaniment includes a bass line with a *p* dynamic and a treble line with a *p* dynamic. The key signature has two flats.

223

228

233

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Trio in D dur. Kanon f. Violine, Vla. u. Vcllo. m. Klav.
Kammermusik-Bibliothek 1817. [CM 9]
Trio in a moll. Kammermusik-Biblioth. 1819. [CM 10]
Trio in F dur. Kammermusik-Biblioth. 1821. [CM 11]
Trio in G dur. Kammermusik-Biblioth. 1823. [CM 12]
Sonata a 4 in d moll. Für 2 Violinen, Viola und Vcllo.
Part. u. St. Kammermusik-Bibl. 1654. [CM 13]
- Anton Filtz (1735-1760)**
Trio in Es dur. Op. 3 V
Kammermusik-Bibliothek 1831. [CM 17]
- Christ. Förster (1693-1745)**
Suite (mit Ouvertüre) in G dur. Für 2 Violinen, Viola
u. Violoncello. (Streichorch.) Partitur u. Stimmen
Kammermusik-Bibliothek 1663. [CM 22]
- Joh. Wilh. Furchheim (um 1635-1682)**
Sonate Nr. 3 A dur und Nr. 6 B dur. Für 2 Violinen,
2 Viol., Violon., Basso continuo und Cembalo.
Aus „Musicalische Taffel-Bedienuung“ 1674.
Bearbeitet von Paul Rubardt
Kammermusik-Bibliothek 1961. [CM 60]
- Chr. W. von Gluck (1714-1787)**
Trisonate Nr. 1 in C dur
Kammermusik-Bibliothek 1847. [CM 32]
Trisonate Nr. 2 in g moll
Kammermusik-Bibliothek 1849. [CM 33]
Trisonate Nr. 3 in A dur
Kammermusik-Bibliothek 1851. [CM 34]
Trisonate Nr. 4 in B dur
Kammermusik-Bibliothek 1853. [CM 35]
Trisonate Nr. 5 in Es dur (Gustav Beckmann)
Kammermusik-Bibliothek 1855. [CM 36]
Trisonate Nr. 6 in F dur
Kammermusik-Bibliothek 1857. [CM 37]
Trisonate Nr. 7 in E dur (Gustav Beckmann)
Kammermusik-Bibliothek 1859. [CM 38]

- Fr. J. Gossec (1734-1829)**
Trio in Es dur. Op. 9 I. Für 2 Violinen u. Violoncello
Kammermusik-Bibliothek 1879. [CM 47]
- J. G. Graun (1698-1771)**
Trio in F dur. Für Oboe (I. Viol.), Viol., Vcllo. u. Klav.
Kammermusik-Bibliothek 1837. [CM 24]
Trio in G dur. Kammermusik-Bibl. 1839. [CM 25]
Trio in c moll. Kammermusik-Bibl. 1841. [CM 26]
- L. G. Guillemain (1705-1770)**
Conversation galante et amusante. Op. 12 I. Für
Flöte, (Violine), Violoncello (Viola) und Klavier
Bearbeitet von Paul Klengel
Kammermusik-Bibliothek 1909. [CM 58]
- Joseph Haydn (1732-1809)**
Trio. Für 2 Violinen und Violoncello
Bearbeitet von W. Hinnenthal
Kammermusik-Bibliothek 1963. [CM 62]
- Joh. David Heinichen (1683-1729)**
Sonate. Für Flöte, Oboe und Cembalo mit Violoncell
Herausgegeben von Günter Haußwald
Kammermusik-Bibliothek 1979. [CM 78]
- Joh. Gottl. Janitsch (1708-1763)**
Kammersonate „Echo“. Für Flauto traverso, Oboe
(Viol. oder 2. Flauto), Viola da braccia (oder da
gamba) und Cembalo mit Violoncello
Bearbeitet von Hellmuth Christian Wolff
Kammermusik-Bibliothek 1969. [CM 68]
- Anton Jiránek (1712-1761)**
Trio in A dur
Kammermusik-Bibliothek 1827. [CM 15]
- Joh. Ludw. Krebs (1713-1780)**
Trio (Suite mit Ouvertüre) in D dur. Für Violine I
(Flöte), Violine II, Violoncello und Klavier
Kammermusik-Bibliothek 1865. [CM 31]
- Pietro Locatelli (1693-1764)**
Trio in G dur. Op. 3 I. Für 2 Viol. (Flöten), Vc. u. Klav.
Kammermusik-Bibliothek 1835. [CM 21]
- Georg Simon Loeblein (1727-1782)**
Konzert für Cembalo (Klavier) mit zwei Violinen
und Baß. Herausgegeben v. Franz v. Glasenapp
Kammermusik-Bibliothek 1981 [CM 80]
- Jos. Mysliweček (1737-1781)**
Trio in B dur. Op. 1 IV. Für Flöte (I. Violine), Violine,
Violoncello und Klavier
Kammermusik-Bibliothek 1833. [CM 20]
- Pietro Nardini (1722-1793)**
Sechs Streichquartette. 3 Hefte
Bearbeitet von Wilhelm Altmann
Kammermusik-Bibliothek 1964/66 [CM 63/65]
- G. B. Pergolesi (1710-1736)**
Trio Nr. 1 in G dur
Kammermusik-Bibliothek 1843. [CM 29]
Trio Nr. 2 in B dur
Kammermusik-Bibliothek 1845. [CM 30]
- Nicola Porpora (1686-1766)**
Trio in D dur (Op. 2, Concerto IV)
Kammermusik-Bibliothek 1863. [CM 23]
- John Ravenscroft (gest. 1745)**
Trio da chiesa in h moll. Für 2 Viol., Vcllo. u. Klav.
Op. 1 Nr. 2. (Früher unt. Antonio Caldara veröffentl.)
Kammermusik-Bibliothek 1873. [CM 44]
- Joh. Fr. Reichardt (1752-1814)**
Trio in Es dur. Für 2 Violinen, Violoncello und Klav.
Bearbeitet von Paul Klengel
Kammermusik-Bibliothek 1903. [CM 52]
- Joh. Adam Reinken (1623-1722)**
Sonata VI aus Hortus musicus [1688]. Für 2 Viol.,
Viola da gamba (Viola oder Violoncell) und
Cembalo mit Violoncell (Basso continuo)
Bearbeitung von Christian Döbereiner
Kammermusik-Bibliothek 1978 [CM 77]
- Franz Xaver Richter (1709-1789)**
Sonata da camera in A dur. Für Violine (Flöte),
Violoncello und obligates Klavier
Kammermusik-Bibliothek 1735. [CM 18]
Streichquartett in C dur. Op. 5 I. Für 2 Viol., Vla., Vc.
Bearbeitet von Paul Mies
Kammermusik-Bibliothek 1902. [CM. 51]
- Antonio Sacchini (1734-1786)**
Trisonate in G dur aus Op. 1
Kammermusik-Bibliothek 1877. [CM 46]

- Gioseffo Sammartini (c. 1700-1770)**
Trio in a moll. Op. 3 IX
Kammermusik-Bibliothek 1869. [CM 27]
- G. B. Sammartini (1704-1774)**
Trio in Es dur. Op. 1 III
Kammermusik-Bibliothek 1871. [CM 28]
- Christoph Schaffrath (1709-1763)**
Trio in C dur. Für 3 Violinen
Erstmalig herausgegeben von Hans Neemann
Kammermusik-Bibliothek 1972. [CM 71]
- Johann Schobert (gest. 1767)**
Quartett in f moll. Op. 7 II
Kammermusik-Bibliothek 1900. [CM 50]
- Johann Stamitz (1717-1757)**
Orchestertrio in C dur. Op. 1 I
Kammermusik-Bibliothek 1801. [CM 1]
Orchestertrio in A dur. Op. 1 II
Kammermusik Bibliothek 1803. [CM 2]
Orchestertrio in F dur. Op. 1 III
Kammermusik-Bibliothek 1805. [CM 3]
Orchestertrio in D dur. Op. 1 IV
Kammermusik-Bibliothek 1807. [CM 4]
Orchestertrio in B dur. Op. 1 V
Kammermusik-Bibliothek 1809. [CM 5]
Orchestertrio in G dur. Op. 1 VI
Kammermusik-Bibliothek 1811. [CM 6]
Orchestertrio in c moll. Op. 4 III
Kammermusik-Bibliothek 1896. [CM 48]
Orchestertrio in E dur. Op. 5 III
Kammermusik-Bibliothek 1813. [CM 7]
Orchestertrio in C dur. Op. 9 VI
Kammermusik-Bibliothek 1898. [CM 49]
- Karl Stamitz (1746-1801)**
Trio-Sonate. Für Flöte, Violine (oder 2 Violinen),
Violoncello und Klavier
Bearbeitet von W. Hillemann
Kammermusik-Bibliothek 1971. [CM 70]
- Gottfried Heinrich Stölzel (1690-1749)**
Sonata a 3. Für Flöte (Violine, Oboe), Violine, Violon-
cello und Cembalo. Erstmalig herausgegeben und
bearbeitet von Gotthold Frotzcher
Kammermusik-Bibliothek 1793. [CM 72]
- Sonate. Für Oboe, Violine und Cembalo mit Violon-
cell. Erstmalig herausgegeben von Günter
Haußwald
Kammermusik-Bibliothek 1977. [CM 76]**
- Sonate. Für Oboe, Horn, Violine und Cembalo mit
Violoncell. Erstmalig herausgegeben von Günter
Haußwald
Kammermusik-Bibliothek 1980. [CM 79]**
- G. Phil. Telemann (1681-1767)**
Trio in Es dur
Kammermusik-Bibliothek 1825. [CM 14]
Trio. Für Flöte, Oboe, Violoncello und Klavier
Bearbeitet von Max Seiffert
Kammermusik-Bibliothek 1906. [CM 55]
Trio-Sonate in F dur. Für 2 Blockflöten (f-Alt) und
Cembalo (Klavier), Gambe oder Violoncello ad lib.
Bearbeitet von Adolf Hoffmann
Kammermusik-Bibliothek 1967. [CM 66]
Trio-Sonate in C dur. Für Blockflöte, Violine (Block-
flöte II) und Cembalo (Klavier), Gambe oder
Violoncello ad lib.
Bearbeitet von Adolf Hoffmann
Kammermusik-Bibliothek 1968. [CM 67]
Quartett in e moll. Für Viol., Flöte, Vc. obligat. u. Klav.
Bearbeitet von Max Seiffert
Kammermusik-Bibliothek 1907. [CM 56]
Quartett in d moll. Für Flauto dolce (oder Fagott
oder Violoncello), 2 Querflöten, Cembalo und
Violoncello. Tafelmusik 1733 II Nr. 2
Bearbeitet von Max Seiffert
Kammermusik-Bibliothek 1910. [CM 59]
Sonate. Für 2 Flöten u. Cembalo (Klav.). Vcell. ad lib.
Bearbeitet von Heinz Schreiter
Kammermusik-Bibliothek 1970. [CM 69]
III Trietti metodichi e III Scherzi. Für 2 Flöten (Viol.)
und Cembalo mit Violoncello. Mit ausgearbeitetem
Generalbaß herausgegeben von Max Schneider
Kammermusik-Bibliothek 1974/76. [CM 73/75]

Die Besetzung ist, wenn nicht anders angegeben: 2 Violinen, Violoncello und Klavier. Das Violoncello kann nach Belieben fortgelassen werden
Die Werke eignen sich fast durchweg für mehrfache Besetzung der Streichinstrumente und haben dadurch u. a. besonders Bedeutung und Wert für Jugendorchester
Die Nummern des Collegium Musicum sind in [] angegeben