

Empfehlenswerthe Werke älterer und neuerer Meister

für

Kammermusik.

No.	Trios.	Mk.	No.		Mk.	No.		Mk.
1535	Bach, O. , Op. 7. Cis-moll. Klavier, Violine, Cello. Partitur und Stimmen	10.—	1565	Turanyi, C. v. , Op. 6. A-moll. Klavier, Violine, Cello. (Moscheles gew.) Partitur und Stimmen	10.—	1664	Willmers, R. , Op. 85. Klavierquartett in G-moll. Partitur und Stimmen	7.—
1536	Berens, H. , Op. 6. E-moll. Klavier, Violine, Cello. Partitur und Stimmen	7.—	1567	Vollweiler, C. , Op. 15. Trio concertant sur des thèmes italiens. D-dur. Klavier, Violine, Cello	3.75	Quintette, Septette, Octette.		
1537	Berwald, F. , Op. 1 in Es. Klavier, Violine, Cello. Partitur und Stimmen	6.50	Quartette.					
1538	— Op. 2 in As. Klavier, Violine, Cello. Partitur und Stimmen	7.50	172a	Ernst, H. W. , Elegie. (Streichquartett arr. on Carl Schröder.) Mit Vorwort über Ursprung der Composition	3.—	1665	Berwald, Fr. , Op. 5. Erstes grosses Klavierquintett in C-moll. Partitur und Stimmen	10.—
1539	— Op. 3 in D. Klavier, Violine, Cello. Partitur und Stimmen	9.—	1569	Groenevelt, E. , Streichquartett in D-dur	4.50	1666	— Op. 6. Zweites grosses Klavierquintett in A-dur. (Franz Liszt gewidmet.) Partitur und Stimmen	15.—
1540	Bonewitz, J. H. , Op. 37. E-dur. Klavier, Violine, Cello. Partitur und Stimmen	5.—	524a	Nessler, V. E. , Rattenfänger. Sextett als Streichquartett. (Carl Schröder)	1.50	1667	Gebel, Fr. , Op. 27. Streichquintett in B-dur	5.—
1546	Goldbeck, R. , Op. 39. D-moll. Klavier, Violine, Cello. Partitur und Stimmen	9.—	535a	— Liebeslied. Streichquartett. (Carl Schröder)	1.50	1668	— Op. 28. Doppel-Streichquintett in D-moll	10.50
2340	Grammann, C. , Op. 27. Es-dur. Klavier, Violine, Cello. Partitur und Stimmen	7.50	3010	— Behüt dich Gott. Streichquartett	1.50	1079a	Händel, G. F. , Oboeconcert. Oboe und Streichquintett. Partitur	2.—
1549	Henselt, A. , Op. 24. A-moll. Klavier, Violine, Cello. Partitur und Stimmen	10.—	1650	Raff, J. , Op. 77. Erstes Streichquartett in D-moll. Stimmen	6.50	1079b	— — — — — Stimmen	2.—
1554	Hummel, J. N. , Op. 93. Es. Klavier, Violine, Cello. Partitur und Stimmen	3.—	1650a	— — — — — Partitur	5.50	2145	Hermann, G. , Op. 3. Octett in D-dur. (Herzog Ernst von Sachsen-Coburg-Gotha gewidmet.) Stimmen	10.50
1555a	Klughardt, A. , Op. 28. Schilfflieder. Klavier, Oboe (oder Violine), Viola. Partitur und Stimmen	5.—	1651	— Op. 90. Zweites Streichquartett in A-dur. Stimmen	9.—	1670	Humme, J. N. , Op. 74. Grosses Septett in D-moll. (Liszt.) Stimmen	3.25
1555b	— — — — — dieselben für Klavier, Violine und Cello. Partitur und Stimmen	5.—	1651a	— — — — — Partitur	4.50	1670a	— — — — — Partitur	3.—
1557	Leonhard, J. E. , Op. 12. F-dur. Klavier, Violine, Cello. Partitur und Stimmen	6.75	1652	— Op. 136. Drittes Streichquartett in C-moll. Stimmen	8.—	1671	— — — — — als Klavierquintett. (Liszt)	4.—
2718	Mendelssohn-Barth., F. , Op. 49. D-moll. Klavier, Violine, Cello. Partitur und Stimmen	1.50	1652a	— — — — — Partitur	4.50	1672	Mozart, W. A. , Op. 108. Quintett für Clarinette, 2 Violinen, Alto und Cello	2.—
2720	— Op. 66. C-moll. Klavier, Violine, Cello. Partitur und Stimmen	1.50	1653	— Op. 137. Viertes Streichquartett in A-moll. Stimmen	8.—	1673	— — — — — für Alto obl., 2 Violinen, Alto II und Cello. (Vieuxtemps)	2.—
1558	Mollenhauer, E. , Op. 6. 2 Violinen und Cello	1.50	1653a	— — — — — Partitur	4.50	1674	— — — — — für Cello obl., 2 Violinen, Alto und Cello II. (C. Schuberth)	2.—
1559	Raff, J. , Op. 102. G-moll. Klavier, Violine, Cello. Partitur und Stimmen	10.50	1654	— Op. 138. Fünftes Streichquartett in G-dur. (Rubinstein gewidmet.) Stimmen	8.—	1675	— — — — — für Flöte, 2 Violinen, Alto und Cello. (Soussmann)	2.—
1560	Schumann, R. , Op. 80. F-dur. Klavier, Violine, Cello. Partitur und Stimmen	2.—	1654a	— — — — — Partitur	4.50	1676	— — — — — für Oboe, 2 Violinen, Alto und Cello. (Brod)	2.—
1640	Spohr, L. , Op. 119. E-moll. Klavier, Violine, Cello. Partitur und Stimmen	3.—	2240	Rode, P. , Op. 10. Air varié. Streichquartett	1.50	2309	Paganini, N. , Bravour-Variationen über Themas aus Moses, für Violine und Streichquartett. (Mollenhauer). Stimmen	3.—
1641	— Op. 123 in F. Klavier, Violine, Cello. Partitur und Stimmen	3.—	1633	Rubinstein, A. , Op. 55. Quintett in F-dur als Klavierquartett arrangirt	15.—	1677	Raff, J. , Op. 107. Klavierquintett in A-moll. (König der Niederlande Wilhelm III. gewidmet.) Partitur und Stimmen	13.50
1642	— Op. 124. A-moll. Klavier, Violine, Cello. Partitur und Stimmen	3.—	114a	Schubert, Fr. , „Ungarisch“ a. Moments music. (Schröder) Streichquartett	1.50	1679	Rubinstein, A. , Op. 55. Quintett für Klavier, Flöte, Clarinette, Horn und Fagott in F-dur. Partitur und Stimmen	15.—
1643	— Op. 133 in B. Klavier, Violine, Cello. Partitur und Stimmen	3.—	1635	Schuberth, C. , Op. 34. Erstes Streichquartett in C-dur	4.50	1680	Schuberth, C. , Op. 15. Erstes Streichquintett in D-dur. Stimmen	7.50
1644	— Op. 142. G-moll. Klavier, Violine, Cello. Partitur und Stimmen	3.—	1636	— Op. 35. Zweites Streichquartett in F-dur	4.50	1681	— Op. 24. Zweites Streichquintett in A-dur. Stimmen	7.50
1562	Sternberg, C. , Sentiment poétique über R. Schumann's kleine Studia. Violine, Klavier, Harmonium. Partitur und Stimmen	2.—	1637	— Op. 37. Drittes Streichquartett in D-dur. (Meine Reise in die Kirgisen-Steppen)	4.50	1682	— Op. 19. Fantaisie concertant für 4 Celli und 1 Basso in D-dur. Stimmen	3.—
1563	Täglichsbeck, Th. , Op. 26. D-moll. Klavier, Violine und Cello. Partitur und Stimmen	7.—	1638	— Op. 40. Viertes Streichquartett (elegisches) in A-moll. (Herzog von Sachsen-Meiningen gewidmet)	4.50	1683a	— Op. 23. Grosses Octetto für 4 Violinen, 2 Altos, Cello und Basso in E-dur. Stimmen	8.25
1564	Tereschak, A. , Op. 22. C-dur. Klavier, Flöte, Cello	5.—	1648	Schuberth, L. , Op. 22. Erstes Streichquartett in A-dur	7.50	1683b	— — — — — Partitur	4.50
			1649	— Op. 34. Zweites Streichquartett in C-moll	9.—	1684	Schumann, R. , Op. 86 als Klavierquintett in F-dur. Partitur und Stimmen	7.50
			660a	Schumann, R. , Fröhlicher Landmann. Streichquartett (Carl Schröder)	1.50	1685	Spohr, L. , Op. 130. Klavierquintett in D-moll. Partitur und Stimmen	10.—
			115a	— An den Sonnenschein. Streichquartett. (Carl Schröder)	1.50	2146	Walther, C. , Op. 106. Mühle im Walde. Charakterstück f. Waldhorn u. Streichquartett	2.50
			1655	— Abendlied Streichquartett. (Carl Schröder)	1.50			
			1656	Stähle, H. , Op. 1. Klavierquartett in A-dur. Partitur und Stimmen	8.—			

Eingetragen in das Vereinsarchiv.

Eigenthum der Verleger für alle Länder.

J. Schuberth & Co., Leipzig.

V. QUATUOR.

I.

Bratsche.

Allegro, tranquillo.

Joachim Raff, Op. 138.

p

mf

f

A

p *f* *p*

p

f

B

p

f

p *mf* *p*

cresc.

C

f *p* *f*

f largamente (breit)

Bratsche.

The musical score is written for a Violin (Bratsche) in 3/8 time. It consists of 13 staves of music. The key signature is one sharp (F#). The score includes various dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). There are also articulation marks like accents and slurs. The piece features several first and second endings, indicated by '1.' and '2.'. A double bar line with a 'D' above it appears on the seventh staff. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents.

Bratsche.

The musical score is written for a Violin (Bratsche) in G major, 3/4 time. It consists of 13 staves of music. The score includes various dynamics such as *p*, *fp*, *f*, *mf*, and *cresc*. There are also articulations like accents and slurs. The piece is divided into sections labeled E, F, G, H, and I. The key signature has one sharp (F#), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer note values. The dynamics range from piano (*p*) to fortissimo (*ff*).

Bratsche.

cresc.

J

f largamente (breit)

p

f p f p f p f

K

p

L

pp

f p f p

fp

f p f p fp

M

cresc.

ff

N

fp

p

pp

f

II.

Bratsche.

Allegro vivace.

p

A

f p fp f p fp

f p fp

B

f p

C Ritmo à tre battute.

f

Bratsche.

The musical score is written for a Violin (Bratsche) in 3/8 time. It consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 3/8. The score includes various dynamics such as *mf*, *f*, *fp*, and *p*. There are also articulations like slurs and accents. A first ending bracket is present at the end of the piece. A double bar line with a '2D1' marking and a *p* dynamic is located on the second staff. A first ending bracket is also present on the fourth staff. A section marked 'E' begins on the fifth staff, and a section marked 'F' begins on the tenth staff.

Bratsche.

G

Musical staff 1: Treble clef, 3/8 time signature, starting with a 7-measure rest, then a melodic line with dynamics *p* and *f*.

Musical staff 2: Treble clef, 3/8 time signature, melodic line with dynamics *p*.

H Ritmo a tre battute.

Musical staff 3: Treble clef, 3/8 time signature, melodic line with dynamics *f*.

Musical staff 4: Treble clef, 3/8 time signature, melodic line with dynamics *f*.

Musical staff 5: Treble clef, 3/8 time signature, melodic line with dynamics *f*.

Musical staff 6: Treble clef, 3/8 time signature, melodic line with dynamics *f*.

Musical staff 7: Treble clef, 3/8 time signature, melodic line with dynamics *p* and a first ending bracket labeled 1.

Musical staff 8: Treble clef, 3/8 time signature, melodic line with dynamics *f* and a first ending bracket labeled 1.

Musical staff 9: Treble clef, 3/8 time signature, melodic line with dynamics *mf* and *p*.

Musical staff 10: Treble clef, 3/8 time signature, melodic line with dynamics *pp*.

Musical staff 11: Treble clef, 3/8 time signature, melodic line with dynamics *mf*.

Musical staff 12: Treble clef, 3/8 time signature, melodic line with dynamics *f*, *p*, *fp*, *f*, *p*.

Musical staff 13: Treble clef, 3/8 time signature, melodic line with dynamics *f* and *p*.

III.

Bratsche.

Larghetto.

The musical score is written for a Violin (Bratsche) in 3/4 time, marked *Larghetto*. It consists of 12 staves of music. The key signature has one flat (B-flat). The score includes various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo). There are also articulation marks like accents and slurs. Section markers 'A' and 'B' are present. The piece concludes with a first ending bracket and a fermata.

Bratsche.

C

D

mf *f-p*

mf *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *fp* *p*

f *f* *p* *f*

p *f* *p* *f*

p *fp* *p*

f *p*

Bratsche.

The musical score consists of ten staves of music in 3/4 time. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a piano (*p*) dynamic and features a crescendo leading to a forte (*f*) dynamic. The second staff continues with piano (*p*) dynamics and includes a triplet of eighth notes. The third staff is marked with a forte (*f*) dynamic and contains a section marker 'E'. The fourth staff features a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. The fifth staff starts with a piano (*p*) dynamic and includes a section marker 'F'. The sixth staff is marked with a mezzo-forte (*mf*) dynamic. The seventh staff includes a 'cresc. assai' marking. The eighth staff begins with a forte (*f*) dynamic and includes piano (*p*) and piano-piano (*pp*) dynamics. The ninth staff features a mezzo-forte (*mf*) dynamic and ends with a piano-piano (*pp*) dynamic. The tenth staff concludes with a mezzo-forte (*mf*) and piano-piano (*pp*) dynamic.

IV.

Allegretto, vivace.

Bratsche.

The musical score is written for a Violin (Bratsche) in 3/8 time with a key signature of one sharp (F#). The tempo is marked "Allegretto, vivace". The score consists of 11 staves of music. Dynamics include piano (*p*), forte (*f*), crescendo (*cresc.*), and fortissimo (*fp*). The score is divided into sections A, B, and C. Section A is a triplet of eighth notes. Section B is a triplet of eighth notes. Section C is a triplet of eighth notes. The score concludes with a final measure.

Bratsche.

This page of a violin score contains 12 measures of music. The key signature is one sharp (F#), and the time signature is 3/4. The score is written on a single staff with a treble clef. The music features a variety of dynamics and articulations, including accents, slurs, and hairpins. Measure 1 begins with a forte (f) dynamic. Measure 2 has a piano (p) dynamic. Measure 3 includes a dynamic marking of **D**. Measure 4 has a forte (f) dynamic. Measure 5 includes a dynamic marking of **3**. Measure 6 has a forte (f) dynamic. Measure 7 has a forte (f) dynamic. Measure 8 has a piano (p) dynamic. Measure 9 includes a dynamic marking of **E**. Measure 10 has a piano (p) dynamic. Measure 11 has a piano (pp) dynamic. Measure 12 has a piano (p) dynamic. The score concludes with a first ending bracket labeled **1**.

Bratsche.

The score is written for a violin (Bratsche) in 3/4 time. It begins with a key signature of two flats (B-flat and E-flat) and a dynamic marking of *p*. The first staff contains a series of eighth-note patterns. The second staff includes a *cresc.* marking and a dynamic shift to *f*. The third staff features a *p* marking followed by a *f* marking. The fourth staff is marked with a **G** and contains a *p* marking. The fifth staff continues the melodic line. The sixth staff is marked with a **H** and a *f* marking, ending with a triplet of eighth notes. The seventh staff continues the melodic development. The eighth staff features a *fp* marking. The ninth staff features a *f* marking. The tenth staff features a *fp* marking. The eleventh staff concludes with a *ff* marking and a final flourish.

The musical score is for a Violin (Bratsche) in 3/8 time. It consists of ten staves of music. The key signature is one sharp (F#). The score includes various dynamics and articulations:

- Staff 1: *p* (piano), *f* (forte), marked with **I**.
- Staff 2: *p* (piano).
- Staff 3: *p* (piano), *f* (forte), *p* (piano), marked with **J** and **1**.
- Staff 4: *cresc.* (crescendo), *f* (forte).
- Staff 5: *p* (piano), marked with **1**.
- Staff 6: *f* (forte), marked with **2**, **1**, and **2**.
- Staff 7: *f* (forte), *p* (piano), *f* (forte), *p* (piano), *f* (forte), *p* (piano), marked with **K**.
- Staff 8: *cresc.* (crescendo).
- Staff 9: *f* (forte).
- Staff 10: *ff* (fortissimo).