

# Empfehlenswerthe Werke älterer und neuerer Meister

für

## Kammermusik.

No.	<b>Trios.</b>	Mk.	No.		Mk.	No.		Mk.
1535	<b>Bach, O.</b> , Op. 7. Cis-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	10.—	1565	<b>Turanyi, C. v.</b> , Op. 6. A-moll. Klavier, Violine, Cello. (Moscheles gew.) Partitur und Stimmen . . . . .	10.—	1664	<b>Willmers, R.</b> , Op. 85. Klavierquartett in G-moll. Partitur und Stimmen . . . . .	7.—
1536	<b>Berens, H.</b> , Op. 6. E-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	7.—	1567	<b>Vollweiler, C.</b> , Op. 15. Trio concertant sur des thèmes italiens. D-dur. Klavier, Violine, Cello . . . . .	3.75	<b>Quintette, Septette, Octette.</b>		
1537	<b>Berwald, F.</b> , Op. 1 in Es. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	6.50	<b>Quartette.</b>					
1538	— Op. 2 in As. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	7.50	172a	<b>Ernst, H. W.</b> , Elegie. (Streichquartett arr. on Carl Schröder.) Mit Vorwort über Ursprung der Composition . . . . .	3.—	1665	<b>Berwald, Fr.</b> , 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	<b>Groenevelt, E.</b> , Streichquartett in D-dur . . . . .	4.50	1666	— Op. 6. Zweites grosses Klavierquintett in A-dur. (Franz Liszt gewidmet.) Partitur und Stimmen . . . . .	15.—
1540	<b>Bonewitz, J. H.</b> , Op. 37. E-dur. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	5.—	524a	<b>Nessler, V. E.</b> , Rattenfänger. Sextett als Streichquartett. (Carl Schröder) . . . . .	1.50	1667	<b>Gebel, Fr.</b> , Op. 27. Streichquintett in B-dur . . . . .	5.—
1546	<b>Goldbeck, R.</b> , 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	<b>Grammann, C.</b> , Op. 27. Es-dur. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	7.50	3010	— Behüt dich Gott. Streichquartett . . . . .	1.50	1079a	<b>Händel, G. F.</b> , Oboeconcert. Oboe und Streichquintett. Partitur . . . . .	2.—
1549	<b>Henselt, A.</b> , Op. 24. A-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	10.—	1650	<b>Raff, J.</b> , Op. 77. Erstes Streichquartett in D-moll. Stimmen . . . . .	6.50	1079b	— — — — — Stimmen . . . . .	2.—
1554	<b>Hummel, J. N.</b> , Op. 93. Es. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—	1650a	— — — — — Partitur . . . . .	5.50	2145	<b>Hermann, G.</b> , Op. 3. Octett in D-dur. (Herzog Ernst von Sachsen-Coburg-Gotha gewidmet.) Stimmen . . . . .	10.50
1555a	<b>Klughardt, A.</b> , Op. 28. Schilfflieder. Klavier, Oboe (oder Violine), Viola. Partitur und Stimmen . . . . .	5.—	1651	— Op. 90. Zweites Streichquartett in A-dur. Stimmen . . . . .	9.—	1670	<b>Humme, J. N.</b> , 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	<b>Leonhard, J. E.</b> , 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	<b>Mendelssohn-Barth., F.</b> , Op. 49. D-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	1.50	1652a	— — — — — Partitur . . . . .	4.50	1672	<b>Mozart, W. A.</b> , 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	<b>Mollenhauer, E.</b> , 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	<b>Raff, J.</b> , 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	<b>Schumann, R.</b> , 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	<b>Spohr, L.</b> , Op. 119. E-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—	2240	<b>Rode, P.</b> , Op. 10. Air varié. Streichquartett . . . . .	1.50	2309	<b>Paganini, N.</b> , 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	<b>Rubinstein, A.</b> , Op. 55. Quintett in F-dur als Klavierquartett arrangirt . . . . .	15.—	1677	<b>Raff, J.</b> , 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	<b>Schubert, Fr.</b> , „Ungarisch“ a. Moments music. (Schröder) Streichquartett . . . . .	1.50	1679	<b>Rubinstein, A.</b> , 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	<b>Schuberth, C.</b> , Op. 34. Erstes Streichquartett in C-dur . . . . .	4.50	1680	<b>Schuberth, C.</b> , 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	<b>Sternberg, C.</b> , 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	<b>Täglichsbeck, Th.</b> , 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	<b>Tereschak, A.</b> , Op. 22. C-dur. Klavier, Flöte, Cello . . . . .	5.—	1648	<b>Schuberth, L.</b> , Op. 22. Erstes Streichquartett in A-dur . . . . .	7.50	1683b	— — — — — Partitur . . . . .	4.50
			1649	— Op. 34. Zweites Streichquartett in C-moll . . . . .	9.—	1684	<b>Schumann, R.</b> , Op. 86 als Klavierquintett in F-dur. Partitur und Stimmen . . . . .	7.50
			660a	<b>Schumann, R.</b> , Fröhlicher Landmann. Streichquartett (Carl Schröder) . . . . .	1.50	1685	<b>Spohr, L.</b> , Op. 130. Klavierquintett in D-moll. Partitur und Stimmen . . . . .	10.—
			115a	— An den Sonnenschein. Streichquartett. (Carl Schröder) . . . . .	1.50	2146	<b>Walther, C.</b> , Op. 106. Mühle im Walde. Charakterstück f. Waldhorn u. Streichquartett . . . . .	2.50
			1655	— Abendlied Streichquartett. (Carl Schröder) . . . . .	1.50			
			1656	<b>Stähle, H.</b> , 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* *p*

*cresc.*

**C**

*f* *largo* (*breit*) *p* *f*

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: *p* (piano), *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). There are also articulation marks such as accents (>) and slurs. The piece features several first and second endings, indicated by '1.' and '2.' above the staves. A double bar line with a repeat sign is present in the second ending. A section marked 'D' begins on the seventh staff. The score concludes with a final first ending and a fortissimo (*ff*) dynamic marking.

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 articulation marks 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 score ends with a double bar line and a repeat sign.

Bratsche.

*cresc.*

*f largamente (breit)*

*p*

*f p f p f p f*

*p*

**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.

The musical score is written for Violin II in a 3/4 time signature. It begins with a key signature of one flat (B-flat major) and a dynamic marking of *p*. The first two staves contain the main melodic line. The third staff is marked **A** and features a complex rhythmic pattern with dynamic markings of *f*, *p*, and *fp*. The fourth and fifth staves continue this pattern. The sixth staff is marked **B** and includes a first ending bracket labeled '1'. The seventh and eighth staves continue the melodic line with dynamic markings of *f* and *p*. The ninth staff is marked **C** and is labeled 'Ritmo à tre battute', indicating a change in rhythm. The final two staves continue the rhythmic pattern.

Bratsche.

The musical score is written for a Violin (Bratsche) in 3/8 time. It consists of 11 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*, *p*, and *fp*. 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

7-measure rest, *p*, *f*

*p*

H Ritmo a tre battute.

*f*

*p*

*f*

*mf*, *p*

*pp*

*mf*

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

*f*, *p*, *f*



# III.

## Bratsche.

Larghetto.

*p*

**A**

*f* *p* *f*

*p*

*cresc.*

**B**

*f* *p*

*cresc.* *f*

*p*

1

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.

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

*p* *3* *3* *p*

**E**

*f* *p*

*pp*

*p* *pp*

**F**

*p* *p*

*mf* *p*

*cresc. assai*

*f* *p* *pp* *mf* *pp*

*mf* *pp*

# 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 *p* (piano), *f* (forte), *cresc.* (crescendo), and *fp* (fortissimo). 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 ends with a final *f* dynamic.

Bratsche.

The image shows a page of a violin score, page 13, titled "Bratsche." The score consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by various dynamics and articulations. The first staff begins with a forte (f) dynamic and a crescendo leading to fortissimo (ff). The second staff features a piano (p) dynamic and a slur. The third staff has a dynamic marking of **D** and a slur. The fourth staff has dynamics of *f* and *p*. The fifth staff has dynamics of *f* and *p*, with a triplet of eighth notes. The sixth staff has a dynamic of *f*. The seventh staff has dynamics of *p* and *f*. The eighth staff has dynamics of *f* and *p*, with a dynamic marking of **E**. The ninth staff has dynamics of *f* and *f*. The tenth staff has a dynamic of *pp* and a dynamic marking of **F**. The eleventh staff has dynamics of *f* and *pp*. The twelfth staff has dynamics of *pp* and *f*, with a first ending bracket labeled "1".

Bratsche.

The score is written for a violin (Bratsche) in 3/4 time. It begins with a *p* dynamic and includes a *cresc.* marking. The piece features several dynamic shifts, including *f*, *p*, *sp*, and *ff*. There are also articulation marks such as accents and slurs. A section marked with a **G** clef and a **H** clef is present. A triplet of eighth notes is indicated with a '3' above it. The score concludes with a *ff* dynamic.

The musical score is written for a Violin (Bratsche) in 3/8 time. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 3/8. The score includes various dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). There are also articulations like accents and slurs. The score is divided into sections labeled I, J, and K. Section I starts at the beginning and ends with a repeat sign. Section J starts with a first ending bracket and includes a first ending bracket. Section K starts with a first ending bracket and includes a first ending bracket. The score ends with a double bar line and repeat signs.