

WERKE

FÜR

KAMMERMUSIK

(STREICHINSTRUMENTE).

Septette, Sextette und Quintette.		Quartette für zwei Violinen, Viola und Violoncello.		Quartette für zwei Violinen, Viola und Violoncello.	
	Netto		Netto		Netto
	Mk Pf.		Mk Pf.		Mk Pf.
Beer, J. A., 1er Concerto (A) av. Quatuor.	6 —	Abert, J. J., Op. 25. 1stes Quartett (A)	6 —	Mendelssohn-Bartholdy, F., Op. 12.	
— Introd. et Variations (G) sur un		Bach, J. S., 6 Fugues arr. p. Guill.		Grosses Quartett (Es).	
Thème russe av. Quatuor	2 —	Braun. Liv. 1	2 —	Partitur	3 —
Cherblanc, J. L., Op. 3. Fantaisie (G)		Becker, D. G., Op. 4. 1stes Quar-		Stimmen	4 —
av. Quatuor	2 25	tett (Cm.)	4 50	Molique, B., Op. 18. 3 Quatuors. No. 1	
David, Ferd. Op. 2. Introd. et Vari-		— Op. 5. 2tes Quartett (Gm.)	4 50	(F). No. 2 (C). No. 3 (Es)	5 50
ations brill (A) sur un Thème orig.		— Op. 6. 3tes Quartett (Es)	5 —	Mühlenbruch, H., Op. 1. Quatuor brill.	3 —
av. Quatuor	2 50	Bériot, Ch. de, Compositions brillantes.		Nicola, C., 2 Quatuors. No. 1 (Es).	
Dobrzyński, J. Felix, Op. 20. Quint-		Cinq Airs var. p. V. av. 2d V., Alto		No. 2 (B)	3 50
tetto (F) p. 2 V., Alto et 2 Vclles (ou		et Basse		Pape, L., Op. 10. 2tes Quartett (Es)	4 —
p. 2 Altos et Vclle)	6 —	— Op. 1. 1er Air var. (Dm)	1 50	Präger, H. A., Op. 43. 3 nouveaux	
— Op. 39. Sextuor (Es) p. 2 V., Alto,		— Op. 2. 2d Air var. (U)	1 50	Quatuors (Es, F, G)	10 —
2 Vclles et Contreb.	6 —	— Op. 3. 3me Air var. (E)	1 50	Reinecke, C., Op. 16. Quartett (Es)	5 —
— Op. 40. 2d Quintetto (Am.) p. 2		— Op. 5. Air montagnard var. (B)	1 50	— Op. 30. 2tes Quartett (F)	5 —
Viol., Alto et 2 Vclles	5 —	— Op. 7. 5me Air var. (E)	1 50	Reissiger, C. G. Ouvertüren einger. von	
Dotzauer, J. J. F., Op. 134. Quintuor		Bliesener, J., Die Friedensfeier. Eine		G. von Ruf.	
(Dm.) p. 2 Viol., Alto et 2 Vclles	4 50	musikal. Vorstellung (D)	3 —	— Op. 68. Libella	2 50
Eberwein, C., Op. 15. Dilettantencon-		Braun, W., Op. 13. Deux Quatuors		— Op. 80. Der Ahnenschatz	2 50
cert (C) mit Pfl., Fl., 2 Hörner u. Bass.	5 —	(D, Es)	7 —	— Op. 170. Adèle de Foix	2 50
Fesca, F. E., Op. 15. Gr. Quatuor		Burgmüller, N., Op. 14. 4tes Quar-		Rossini, G., 5 Quatuors originaux	9 —
(E) p. 2 V., 2 Altos et Vclle	6 —	tett (A)	5 50	do. einzeln No. 1 (Em). No. 2 (A).	
— Op. 20. Gr. Quintuor (B) p. do.	6 —	Danclo, Ch. B., Op. 48. 5me Qua-		No. 3 (B). No. 4 (Es). No. 5 (E) à	2 —
Haumann, T., Op. 1. 1er Air varié		tuor (A)	4 50	Scaramelli, Guis. A. de, Op. 10. Introd.	
av. 2 V., Alto, Vclle (et Contreb.		— Op. 56. 6me Quatuor (C)	4 50	e Variaz. con altro Viol., Viola e Basso	2 25
ad lib.)	2 —	Decker, Const., Op. 14. 1er Qua-		Skraup, Fr., Op. 24. 1er Quatuor	5 —
Huf-Desforges, Op. 46. 8me gr. Quintu-		tuor (Cm)	5 25	Spring, M., Op. 2. 2 Quatuors (D, A)	5 —
or (G) p. 2 Viol., Alto, Vclle et B.		Dotzauer, J. J. F., Op. 12. 2 Qua-		Stiévenard, Al, Op. 45. Air varié (E)	
Lafont, C. P., Op. 24. Ronde d'Emma,		tuors (Es, Gm)	4 50	du petit Savoyard av. 2d V., A. et B.	
varié (D) av. Quatuor	2 50	— Op. 45. 3 Quatuors (Am., E, G).	8 —	Strauss, Jos., Op. 3. Quatuor brill. (A)	
Lubin, L. de St., Op. 7. Polonaise		Durand, A., Fantaisie, suivie de 2 Airs		— Op. 6. 2d Potpourri (F) av. 2d V.,	
brill. (E) av. Quatuor	2 50	variés av. 2d V., Alto et Vclle	2 50	Alto et Vclle	2 —
Maurer, L., Op. 45. 2 Airs variés av.		Fémy, F. J., Quatuor concertant (B).	3 —	Thomas, A., Op. 1. 1er Quatuor (G)	4 —
2 V., Alto et Vclle (Contreb. ad lib.).		Fesca, F. E., Op. 14. Quatuor (B).	5 —	Veit, W. H., Op. 3. 1er Quatuor (Dm.)	
Liv. 1 (A). Liv. 2 (C)	1 50	Flügel, G., Op. 23. Quartett No. 1 (Am.)	6 —	sur l'Hymne national russe	4 50
— Op. 62. Fantaisie (G) sur des Motifs		Ganz, L., Op. 10. Divertissement (A)		— Op. 5. 2d Quatuor (E)	4 50
de l'Opéra: La Muette de Portici,		av. 2d V., Alto et Vclle	2 —	— Op. 16. 4me Quatuor (Gm.)	7 —
av. Quatuor	2 50	Gerke, C., Op. 1. Quatuor brill. (A)	4 —	Verhulst, J. J. H., Op. 6. 2 Quatuors.	
Molique, Bernh., Op. 21. 5tes Con-		Gross, J. B., Op. 16. Quatuor No. 2 (F).	4 —	No. 1 (Dm.). No. 2 (As)	5 50
cert (Am.) m. Quintett	6 —	Hänsel, Aug., Op. 63. Quatuor	4 50	— Op. 21. 3tes Quartett (Es)	6 —
Schön, Maur., Op. 8. Andante et Po-		— Op. 79. Musikalischer Scherz. Quartett	1 25	Voigt, J. G. H., Op. 20. 3 Quatuors	
laccia (G) av. Quatuor	4 —	Hiller, Ferd., Op. 12. 1er Quatuor (G)	4 —	dieselben einzeln: No. 1 (G)	3 —
Schubert, Franç., Op. 12. Napolitana.		— Op. 13. 2d Quatuor (Hm)	4 —	— 2 (Dm.)	3 —
Solo sur des Thèmes napolitains av.		Hörger, G., Op. 3. Introd. et Vari-		— 3 (Fm)	2 —
Quatuor	3 —	ations (A) av. 2d V., Alto et Vclle	1 50	Winter, P., Das unterbrochene Opfer-	
Singer, Maur., Op. 7. Var. (D) sur		Kaczkowski, J., Op. 22. Souvenir d'Her-		fest. Oper arr. v. H. A. Präger	12 —
un Thème orig. av. Quatuor	2 50	manovice. 4me Air var. (D) av. 2d		Trios für Violine, Viola und	
Täglichsbeck, Th., Op. 12. Vari-		V., Alto et Vclle	1 50	Violoncello.	
ations sur un Air styrien av. Quatuor		Kirchner, Theod., Op. 20. Quartett.		Beethoven, L. v., Op. 9. 3 Trios,	
— Op. 14. 2d Concertino (E) av.		Partitur	4 50	No. 1 (Es). No. 2 (G). No. 3 (Em.) à	3 —
Quatuor	3 50	Stimmen	9 —	Eichberg, Jul., Op. 23. 5 Skizzen	
— Op. 17. Variations brill. (E) sur		Lachner, Ignaz, Op. 74. Quartett	7 —	(Allegro spirituos. Andantino quasi	
un Thème orig. av. Quatuor	5 50	Lafont, C. P., Op. 5. 3me Air varié		Allegretto. Waldnacht. Märchen. Ge-	
— Op. 19. Divertissement (A) sur des		(A) av. 2d V., Alto et Vclle	1 25	nesisches Ständchen.)	4 —
Motifs fav. de l'Opéra: La Sonnambu-		Marschner, H., Der Vampyr. Oper einge-		Präger, H. A., Op. 42. 3 grands Trios	
la, av. Quatuor	5 50	ger. v. Präger. Akt 1, 2.	10 50	concertants. No. 1, 2, 3.	3 50
Veit, W. H., Op. 1. 1er Quintetto (F)		Ouv. daraus	2 —	Trios für zwei Violinen und	
p. 2 V., Alto et 2 Vclles	5 50	Mathaei, A., Op. 8. Variazioni (G) con		Violoncello.	
— Op. 2. 2d Quintetto (A) p. do	6 —	2do V., Alto et Vcllo	1 50	Lachner, Ignaz, Op. 77. Die gute,	
— Op. 4. 3me Quintetto (G) p. 2 V.,		— Op. 10. Variations (E) av. do	1 50	alte Zeit. Musikalischer Scherz	2 50
Alto et 2 Vclles (ou 2 Altos et Vcllo		Maurer, L., Deux Morceaux de Salon		Ries, Hubert, Op. 25. Drei instructive	
— Op. 20. 4me Quintetto (Es) p. 2		av. 2d V., Alto et Basse:		Trios.	
V., Alto et 2 Vclles	5 50	— Op. 80. Air de Bellini var. (C)	1 50	No. 1. (Gm.)	3 —
— Op. 29. 5me Quintetto (A) p. 2 V.,		— Op. 81. Boléros (B)	1 50	— 2. (D)	3 —
2 Alto et Vclles	7 —	Mendelssohn-Bartholdy, F., Op. 4.		— 3. (Es)	3 —
Vogel, Ad., Op. 10. 1er Quintetto p.		Quartett (Fm) arr. nach der Sonate			
2 V., Alto et Vclles (ou p. 2 Altos et Vclle		f. Pflte u. V. von F. W. Eichler	4 —		
Wassermann, H. J., Op. 4. Thème					
original varié (U) av. Quat.	1 50				

Eigenthum des Verlegers.

Den Verträgen gemäss eingezeichnet.

Leipzig, Friedrich Hofmeister.



4^{tes}
QUARTETT
(in Am.)

für 2 Violinen, Alt
und Violoncell.

Seinem Freunde dem Maler

J. W. Schirmer
in Düsseldorf

gewidmet von
NORB. BURGMÜLLER.

N^o 2070. Op. 14. Pr. 1 Thl. 25 Ngr.

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Allegro moderato.

QUARTETTO.

The musical score is written for Violino 1º in 12/8 time. It begins with a *ff* dynamic and includes various articulations and dynamics throughout. The first staff starts with *ff*. The second staff includes *ff*, *p*, and *cresc.*. The third staff features *fz*. The fourth staff includes *p*, *dim.*, and *ff*. The fifth staff starts with *p* and ends with *fz*. The sixth staff includes *fz*. The seventh staff includes *fz*, *fz*, *fz*, *fz*, and *ff*. The eighth staff includes *dim.*. The ninth staff includes *pp*. The tenth staff includes *dolce.*. The eleventh staff includes *dim.*. The twelfth staff includes *pp*, *cresc.*, and *ff*.

Vault
M
452
B956
op. 14
1890z

VIOLINO 1º

8/16 - Interval 8.70

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a melodic line with dynamic markings *ff* and *fz*, and includes the instruction *b.a.* (basso continuo). The second staff continues the melodic line with *fz* dynamics. The third staff features a more rhythmic, sixteenth-note pattern with *fz* dynamics. The fourth staff shows a melodic line with *ff* dynamics, followed by a section marked *dim.* and *pp*. The fifth staff is marked *dolce.* and *cresc.*. The sixth staff has a rhythmic pattern with *fz* and *ff* dynamics. The seventh staff features a melodic line with *fz*, *fp*, and *cresc.* markings. The eighth staff is marked *dim.* and *pp*. The ninth staff begins with *ff* dynamics, followed by *p*, *poco a poco*, and *dim.*. The tenth staff starts with *ppp* dynamics and includes *poco*, *cresc.*, and *fz* markings.

VIOLINO I^o

fz fz ff fz fz fz fz fz fz fz
fz fz fz fz fz fz
p fz fz p fz > p fz >
p > fz fz p
cresc. ff p
p cresc.
ff fz p pp
ritard. poco più Lento. Tempo I^o
ppp p dolce.
dim. pp
cresc. ff fz fz fz
ff fz

This page of a musical score for Violino 1º (Violin I) contains 12 staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents. Dynamic markings are varied, ranging from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *dim.* (diminuendo), *poco a poco cresce.* (poco a poco crescendo), *dolce.* (dolce), and *tr* (trill). The music concludes with a final cadence marked *ff*.

ANDANTE. *dolce.*

f

dim. - - - - *pp*

VIOLINO I^o

This page of a musical score for Violino I consists of 12 staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score begins with a dynamic marking of *fz* (forzando) and a *dim.* (diminuendo) instruction. The first staff features a complex, multi-measure rest followed by a melodic line. The second staff continues with *fz* and *ff* markings. The third staff has *fz* and *p* markings. The fourth staff includes *p*, *dim.*, and *ritard.* markings. The fifth staff is marked *a Tempo.* and *dolce.*. The sixth staff has a *f* marking. The seventh staff has *dim.* and *p* markings. The eighth staff has *fz* and *p* markings. The ninth staff has *dolce.* markings. The tenth staff has *dim.* markings. The eleventh staff has *ppp* markings. The twelfth staff concludes with *ppp* markings. The score is characterized by intricate melodic lines, often with slurs and ties, and dynamic contrasts.

VIOLINO I?

TEMPO
di
MENUETTO.

marcato.
fz *fz*
p *cresc.*
ff *p* *pp*
cresc. *ff*
dolce.
p
p
cresc. *f*
fz
fz *p* *pp* *cresc.*
f
ff *dim.* *cresc.* *fz* *p*

pp *cresc.* M.D.C. poi segue Coda.

CODA. *dolce.* *f*

fz *p* *dim.* *pp* *cresc.*

fz marcato. *pp*

ALLEGRETTO CON MOTO.

dolce.

dim. *pp*

dolce.

cresc. *cresc.* *fz* *fz* *fz*

ff *fz* *fz* *fz* *fz*

p dolce. 1 1

VIOLINO 1º

The musical score for Violino 1º consists of ten staves of music in G major. The dynamics and articulations are as follows:

- Staff 1: *cresc.*, *fz*, *dim.*, *pp*
- Staff 2: *cresc.*, *fz*
- Staff 3: *fz*, *ff*
- Staff 4: *fz*, *p*
- Staff 5: *ff*, *fz*, *p*, *ff*
- Staff 6: *fz*, *p*, *ff*, *fz*, *p*
- Staff 7: *pp*, *cresc.*
- Staff 8: *f*, *dim.*, *dol.*
- Staff 9: *ritard.*, *pp*, *a Tempo.*
- Staff 10: *dolce.*

This page of a musical score for Violino 1º contains ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is characterized by dense, flowing textures with frequent slurs and dynamic markings. The first staff begins with a *cresc.* marking. The second staff features *fz* and *ff* dynamics. The third staff includes *fz*, *dol.*, and *p*. The fourth staff has *fz* and *dim.*. The fifth staff is marked *p dolce.*. The sixth staff shows *f*. The seventh staff has *p*, *f*, *fz*, and *fz*. The eighth staff includes *fz*, *p*, *cresc.*, and *f*. The ninth staff features *ff*, *fz*, *p*, *ff*, *fz*, *p*, and *ff*. The tenth staff has *fz* and a *3* fingering. The score concludes with a final *fz* marking.

VIOLINO 1º

This page of a violin score contains ten staves of music. The first staff begins with a *pp* dynamic and includes two first endings. The second staff features a *ff* dynamic. The third staff starts with *fz*, moves to *p*, and includes the instruction *dolce.*. The fourth staff ends with *pp*. The fifth staff shows a *cresc.* leading to *f* and then *dim.*. The sixth staff begins with *dim.*, moves to *pp dolce.*, and ends with *ritard.*. The seventh staff is marked *a Tempo.* and starts with *sp* and *pp*. The eighth staff includes *ritard.* and *dolce.*. The ninth staff features a *cresc.*. The tenth staff starts with *fz*, includes *cresc.*, *ff*, and ends with *fz*. The final staff begins with *fz*, moves to *p*, and includes *dolce.* and two first endings.

A page of musical notation for Violino 1º, page 13. The score consists of 12 staves of music in treble clef with a key signature of two sharps (F# and C#). The music is characterized by dense, rapid sixteenth-note passages, often with slurs and accents. Dynamic markings include *cresc.*, *fz*, *dim.*, *pp*, *ff*, *p*, *f*, *p dol.*, and *ppp*. There are also first fingerings (*1*) indicated above some notes. The piece concludes with a *Fine.* marking.