

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.

Violoncell.

Allegro, tranquillo.

Joachim Raff, Op. 138.

2 7

p < mf *f*

A *f*

p *fp*

B *p*

f

p *p*

cresc.

f largamente (breit)

Violoncell.

C

D

1. 7 2. 10

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

f *p* *f* *p*

f

p *f*

p *fp* *cresc.*

f

2

Violoncell.

The musical score for the Violoncell consists of 11 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings such as *p*, *f*, *ff*, *fp*, *cresc.*, and *mf*. It also features several lettered sections: E, F, G, H, and I. The music is characterized by a mix of melodic lines and rhythmic patterns, including sixteenth-note runs and sustained chords. The first staff begins with a *p* marking and a first ending bracket. The second staff has a *ff* marking. The third staff starts with a *f* marking and a first ending bracket. The fourth staff has a *p* marking. The fifth staff has a *f* marking. The sixth staff has a *p* marking. The seventh staff has a *f* marking. The eighth staff has a *p* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The eleventh staff has a *p* marking.

Violoncell.

The musical score for the Violoncell consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics and markings:

- Staff 1: *f*, *p*, *p*
- Staff 2: *cresc.*
- Staff 3: *f*, *largamente (breit)*, **J**
- Staff 4: *p*, *f*, *p*, *f*, *p*, *f*
- Staff 5: *p*, *f*
- Staff 6: **K**, *fp*, **1**
- Staff 7: **L**, *pp*, *f*, *p*, *f*, *p*
- Staff 8: *fp*, *f*, *p*, *f*, *p*, *f*, *p*, *fp*, **M**
- Staff 9: *cresc.*, *fp*
- Staff 10: *fp*, **N**, **1**, **2**, **3**, **4**
- Staff 11: **5**, **6**, **7**, **8**, *pp*, *f*
- Staff 12: *f*

II.
Violoncell.

Allegro vivace.

The musical score is written for a single cello in the bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegro vivace'. The score is divided into three main sections: A, B, and C. Section A (measures 1-12) begins with a dynamic of *p* and includes a first ending bracketed with a '1'. Section B (measures 13-24) starts with a dynamic of *p* and features a variety of dynamics including *f*, *fp*, and *p*. Section C (measures 25-36) is titled 'Ritmo à tre battute' and begins with a dynamic of *f*. The score concludes with a first ending bracketed with a '1' and a second ending bracketed with a '2'. The page number '4606' is printed at the bottom center.

Violoncell.

The musical score is written for a cello in bass clef. It begins with a key signature of one sharp (F#) and a time signature of 3/4. The score is divided into sections labeled with letters: D, E, F, and G. Section D starts with a dynamic of *p* and includes a measure with a '4' above it. Section E begins with a dynamic of *f*, followed by *p*, and includes a measure with a '5' above it. Section F starts with a dynamic of *f*, followed by *p*, *fp*, *f*, and *p*. Section G begins with a dynamic of *f*, followed by *p*, and includes a measure with a '1' above it. The score concludes with a key signature change to one flat (F) and a time signature of 4/4, with a final measure marked with a '4' above it. Dynamics throughout include *p*, *f*, *mf*, *fp*, and *fz*.

Violoncell.

Ritmo à tre battute.

H

The musical score consists of 13 staves of music in bass clef, with a key signature of two flats (B-flat and E-flat). The piece is in 3/4 time, as indicated by the tempo marking "Ritmo à tre battute".

- Staff 1:** Starts with a dynamic of *f* and a hairpin crescendo. A large **H** is placed above the staff.
- Staff 2:** Continues the melodic line.
- Staff 3:** Features a series of eighth-note patterns.
- Staff 4:** Continues the eighth-note patterns.
- Staff 5:** Ends with a dynamic of *p* and a hairpin decrescendo. It includes first and second endings, marked with **1** and **2** above the staff.
- Staff 6:** Continues the melodic line.
- Staff 7:** Features a dynamic of *f* and a hairpin crescendo. It includes a triplet, marked with **3** above the staff.
- Staff 8:** Starts with a dynamic of *p* and a hairpin decrescendo. It includes a dynamic of *mf* and a hairpin crescendo. A large **J** is placed above the staff.
- Staff 9:** Starts with a dynamic of *pp* and a hairpin decrescendo.
- Staff 10:** Continues the melodic line.
- Staff 11:** Starts with a dynamic of *mf* and a hairpin decrescendo. It includes a dynamic of *f* and a hairpin crescendo.
- Staff 12:** Features dynamics of *p*, *fp*, *f*, *p*, and *f* with hairpins.
- Staff 13:** Ends with a dynamic of *p* and a hairpin decrescendo. It includes a dynamic of *f* and a hairpin crescendo.

III. Violoncell.

Larghetto.

The musical score is written for a single instrument, the Violoncell (Cello), in a 3/4 time signature. The tempo is marked 'Larghetto'. The score is divided into four distinct sections labeled A, B, C, and D. Section A begins with a piano (*p*) dynamic and features a melodic line with some slurs. Section B starts with a forte (*f*) dynamic and includes a 'pizz.' (pizzicato) instruction. Section C begins with a first ending bracket and an 'arco' instruction. Section D concludes with a piano (*p*) dynamic and a 'pp' (pianissimo) instruction. The score uses various musical notations including slurs, accents, and dynamic markings to guide the performer. The key signature has one sharp (F#).

Violoncell.

The musical score for the Violoncell consists of ten staves. The first staff begins with a dynamic of *f* (forte) and *p* (piano), followed by *f* and *p*. The second staff includes a dynamic of *f* and *p*, with a fermata over the final note. The third staff has a dynamic of *p* and *mf* (mezzo-forte). The fourth staff features a dynamic of *p* and a *vibrato* marking. The fifth staff has a dynamic of *p*. The sixth staff has a dynamic of *mf*. The seventh staff has a dynamic of *p*. The eighth staff includes the lyrics "cre - - - scen - - - do assai" and a dynamic of *f*. The ninth staff has dynamics of *p*, *pp* (pianissimo), *mf*, and *pp*. The tenth staff has dynamics of *mf* and *pp*.

IV.

Violoncell.

Allegretto, vivace.

p *f* *p* *f* *p* *f* *cresc.* *f* *p* *f* *f* *f* *B* *f* *p* *f* *f* *f* *C* *f* *fp* *fp* *fp* *f* *ff* **10 D1**

Violoncell.

The musical score for the Violoncell consists of ten staves of music. The first staff begins with a dynamic marking of *p*. The second staff features a *f* marking and a trill (*tr*). The third staff has a *f* marking. The fourth staff includes a *f* marking and a *p* marking. The fifth staff is marked with *f* and *p*. The sixth staff contains a section marker **E**, with *f* and *p* markings. The seventh staff has a section marker **F** and a *pp* marking. The eighth staff shows a *f* marking, a *pp* marking, and a *f* marking. The ninth staff includes a *p* marking, a *p* marking, and a *cresc.* marking. The tenth staff has a *f* marking. The eleventh staff is marked with *p*. The twelfth staff features a section marker **G** and a *f* marking. The thirteenth staff is marked with *p*. The fourteenth staff has a section marker **H** and a *f* marking.

Violoncell.

The musical score for Violoncell consists of ten staves of music. The first staff begins with a bass clef and a key signature of one flat. The music is written in a continuous line with various rhythmic values and articulations. Dynamic markings include *ff*, *f*, *p*, *fp*, and *cresc.*. Performance instructions are marked with **I**, **J**, and **K**. The score includes several slurs, accents, and phrasing marks. The key signature changes to one sharp in the sixth staff. The piece concludes with a final cadence in the tenth staff.