

WERKE

FÜR

KAMMERMUSIK

(STREICHINSTRUMENTE).

Septette, Sextette und Quintette.

| | Mk | Pr. |
|--|----|-----|
| Beer, J. A., 1 ^{er} Concerto (A) av. Quatuor. | 6 | — |
| — Introd. et Variations (G) sur un Thème russe av. Quatuor | 2 | — |
| Cherblanc, J. L., Op. 3. Fantaisie (G) av. Quintuor | 2 | 25 |
| David, Ferd. Op. 2. Introd. et Variations brill. (A) sur un Thème orig. av. Quatuor | 2 | 50 |
| Dobrzyński, J. Felix, Op. 20. Quintetto (F) p. 2 V., Alto et 2 Velles (ou p. 2 Altos et Velle) | 6 | — |
| — Op. 39. Sextuor (Es) p. 2 V., Alto, 2 Velles et Contreb. | 6 | — |
| — Op. 40. 2 ^d Quintetto (Am) p. 2 Viol., Alto et 2 Velles | 5 | — |
| Dotzauer, J. J. F., Op. 134. Quintuor (Dm.) p. 2 Viol., Alto et 2 Velles | 4 | 50 |
| Eberwein, C., Op. 15. Dilettantenconcert (C) mit Pffe., Fl., 2 Hörner u. Bass. | 5 | — |
| Fesca, F. E., Op. 15. Gr. Quintuor (E) p. 2 V., 2 Altos et Velle | 6 | — |
| — Op. 20. Gr. Quintuor (B) p. do. | 6 | — |
| Haumann, T., Op. 1. 1 ^{er} Air varié av. 2 V., Alto, Velle (et Contreb. ad lib.) | 2 | — |
| Huf-Desforges, Op. 46. 5 ^{me} gr. Quintuor (G) p. 2 Viol., Alto, Velle et B. | 3 | — |
| Lafont, C. P., Op. 24. Ronde d'Emma, varié (D) av. Quatuor | 2 | 50 |
| Lubin, L. de St., Op. 7. Polonaise brill. (E) av. Quatuor | 2 | 50 |
| Maurer, L., Op. 45. 2 Airs variés av. 2 V., Alto et Velle (Contreb. ad lib.), Liv. 1 (A). Liv. 2 (C) | 1 | 50 |
| — Op. 62. Fantaisie (G) sur des Motifs de l'Opéra: La Muette de Portici, av. Quatuor | 2 | 50 |
| Molique, Bernh., Op. 21. 5 ^{tes} Concert (Am.) m. Quintett | 6 | — |
| Schön, Maur., Op. 8. Andante et Polacca (G) av. Quatuor | 4 | — |
| Schubert, Franz, Op. 12. Napolitana. Solo sur des Thèmes napolitains av. Quatuor | 3 | — |
| Singer, Maur., Op. 7. Var. (D) sur un Thème orig. av. Quatuor | 2 | 50 |
| Täglichsbeck, Th., Op. 12. Variations sur un Air styrien av. Quatuor | 2 | 25 |
| — Op. 14. 2 ^d Concertino (E) av. Quatuor | 3 | 50 |
| — Op. 17. Variations brill. (E) sur un Thème orig. av. Quatuor | 5 | 50 |
| — Op. 19. Divertissement (A) sur des Motifs fav. de l'Opéra: La Sonnambula, av. Quatuor | 5 | 50 |
| Veit, W. H., Op. 1. 1 ^{er} Quintetto (F) p. 2 V., Alto et 2 Velles | 5 | 50 |
| — Op. 2. 2 ^d Quintetto (A) p. do. | 6 | — |
| — Op. 4. 3 ^{me} Quintetto (G) p. 2 V., Alto et 2 Velles (ou 2 Altos et Vello) | 5 | 50 |
| — Op. 20. 4 ^{me} Quintetto (Es) p. 2 V., Alto et 2 Velles | 5 | 50 |
| — Op. 29. 5 ^{me} Quintetto (A) p. 2 V., 2 Alto et Velles | 7 | — |
| Vogel, Ad., Op. 10. 1 ^{er} Quintetto p. 2 V., Alto et Velles (ou p. 2 Altos et Velle) | 6 | — |
| Wassermann, H. J., Op. 4. Thème original varié (D) av. Quat. | 1 | 50 |

Quartette für zwei Violinen, Viola und Violoncello.

| | Mk | Pr. |
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| Abert, J. J., Op. 25. 1 ^{stes} Quartett (A) | 6 | — |
| Bach, J. S., 6 Fugues arr. p. Guill. Braun. Liv. 1 | 2 | — |
| Becker, D. G., Op. 4. 1 ^{stes} Quartett (Cm.) | 4 | 50 |
| — Op. 5. 2 ^{tes} Quartett (Gm.) | 4 | 50 |
| — Op. 6. 3 ^{tes} Quartett (Es) | 5 | — |
| Bériot, Ch. de, Compositions brillantes. Cinq Airs var. p. V. av. 2 ^d V., Alto et Basse. | 1 | 50 |
| — Op. 1. 1 ^{er} Air var. (Dm) | 1 | 50 |
| — Op. 2. 2 ^d Air var. (B) | 1 | 50 |
| — Op. 3. 3 ^{me} Air var. (E) | 1 | 50 |
| — Op. 5. Air montagnard var. (B) | 1 | 50 |
| — Op. 7. 5 ^{me} Air var. (E) | 1 | 50 |
| Bliesener, J., Die Friedensfeier. Eine musikal. Vorstellung (D) | 3 | — |
| Braun, W., Op. 13. Deux Quatuors (D, Es) | 7 | — |
| Burgmüller, N., Op. 14. 4 ^{tes} Quartett (A) | 5 | 50 |
| Dancla, Ch. B., Op. 48. 5 ^{me} Quatuor (A) | 4 | 50 |
| — Op. 56. 6 ^{me} Quatuor (C) | 4 | 50 |
| Decker, Const., Op. 14. 1 ^{er} Quatuor (Cm) | 5 | 25 |
| Dotzauer, J. J. F., Op. 12. 2 Quatuors (Es, Gm) | 4 | 50 |
| — Op. 45. 3 Quatuors (Am., E, G) | 8 | — |
| Durand, A., Fantaisie, suivie de 2 Airs variés av. 2 ^d V., Alto et Velle | 2 | 50 |
| Fémy, F. J., Quatuor concertant (B) | 3 | — |
| Fesca, F. E., Op. 14. Quatuor (B) | 5 | — |
| Flügel, G., Op. 23. Quartett No. 1 (Am.) | 6 | — |
| Ganz, L., Op. 10. Divertissement (A) av. 2 ^d V., Alto et Velle | 2 | — |
| Gerke, C., Op. 1. Quatuor brill. (A) | 4 | — |
| Gross, J. B., Op. 16. Quatuor No. 2 (F) | 4 | — |
| Hänsel, Aug., Op. 63. Quatuor | 4 | 50 |
| — Op. 79. Musikalischer Scherz. Quartett | 1 | 25 |
| Hiller, Ferd., Op. 12. 1 ^{er} Quatuor (G) | 4 | — |
| — Op. 13. 2 ^d Quatuor (Hm) | 4 | — |
| Hörger, G., Op. 3. Introd. et Variations (A) av. 2 ^d V., Alto et Velle | 1 | 50 |
| Kaczowski, J., Op. 22. Souvenir d'Hermanovice. 4 ^{me} Air var. (D) av. 2 ^d V., Alto et Velle | 1 | 50 |
| Kirchner, Theod., Op. 20. Quartett. Partitur | 4 | 50 |
| Stimmen | 9 | — |
| Lachner, Ignaz, Op. 74. Quartett | 7 | — |
| Lafont, C. P., Op. 5. 3 ^{me} Air varié (A) av. 2 ^d V., Alto et Velle | 1 | 25 |
| Marschner, H., Der Vampyr. Oper eing. v. Präger. Akt 1, 2. | 10 | 50 |
| Ouv. daraus | 2 | — |
| Mathael, A., Op. 8. Variazioni (G) con 2 ^{do} V., Alto et Vello | 1 | 50 |
| — Op. 10. Variations (E) av. do. | 1 | 50 |
| Maurer, L., Deux Morceaux de Salon av. 2 ^d V., Alto et Basse: | | |
| — Op. 80. Air de Bellini var. (C) | 1 | 50 |
| — Op. 81. Boléros (B) | 1 | 50 |
| Mendelssohn-Bartholdy, F., Op. 4. Quartett (Fm) arr. nach der Sonate f. Pffe u. V. von F. W. Eichler | 4 | — |

Quartette für zwei Violinen, Viola und Violoncello.

| | Mk | Pr. |
|--|----|-----|
| Mendelssohn-Bartholdy, F., Op. 12. Grosses Quartett (Es). Partitur | 3 | — |
| Stimmen | 4 | — |
| Molique, B., Op. 18. 3 Quatuors. No. 1 (F). No. 2 (C). No. 3 (Es) | 5 | 50 |
| Mühlenbruch, H., Op. 1. Quatuor brill. | 3 | — |
| Nicola, C., 2 Quatuors. No. 1 (Es). No. 2 (B) | 3 | 50 |
| Pape, L., Op. 10. 2 ^{tes} Quartett (Es) | 4 | — |
| Präger, H. A., Op. 43. 3 nouveaux Quatuors (Es, F, G) | 10 | — |
| Reinecke, C., Op. 16. Quartett (Es) | 5 | — |
| — Op. 30. 2 ^{tes} Quartett (F) | 5 | — |
| Reissiger, C. G. Ouvertüren eing. von G. von Ruf. | | |
| — Op. 68. Libella | 2 | 50 |
| — Op. 80. Der Ahnenschatz | 2 | 50 |
| — Op. 170. Adèle de Foix | 2 | 50 |
| Rossini, G., 5 Quatuors originaux | 9 | — |
| do. einzeln No. 1 (Em). No. 2 (A). No. 3 (B). No. 4 (Es). No. 5 (E) | 2 | — |
| Scaramelli, Guis. A. de, Op. 10. Introd. e Variaz. con altro Viol. Viola e Basso | 2 | 25 |
| Skraup, Fr., Op. 24. 1 ^{er} Quatuor | 5 | — |
| Spring, M., Op. 2. 2 Quatuors (D, A) | 5 | — |
| Stiévenard, Al., Op. 45. Air varié (E) du petit Savoyard av. 2 ^d V., A. et B. | 2 | — |
| Strauss, Jos., Op. 3. Quatuor brill. (A) | 5 | — |
| — Op. 6. 2 ^d Potpourri (F) av. 2 ^d V., Alto et Velle | 2 | — |
| Thomas, A., Op. 1. 1 ^{er} Quatuor (G) | 4 | — |
| Veit, W. H., Op. 3. 1 ^{er} Quatuor (Dm.) sur l'Hymne national russe | 4 | 50 |
| — Op. 5. 2 ^d Quatuor (E) | 4 | 50 |
| — Op. 16. 4 ^{me} Quatuor (Gm.) | 7 | — |
| Verhulst, J. J. H., Op. 6. 2 Quatuors. No. 1 (Dm.). No. 2 (As) | 5 | 50 |
| — Op. 21. 3 ^{tes} Quartett (Es) | 6 | — |
| Voigt, J. G. H., Op. 20. 3 Quatuors dieselben einzeln: No. 1 (G) | 3 | — |
| — 2 (Dm.) | 3 | — |
| — 3 (Fm) | 2 | — |
| Winter, P., Das unterbrochene Opferfest. Oper arr. v. H. A. Präger | 12 | — |

Trios für Violine, Viola und Violoncello.

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|---|---|----|
| Beethoven, L. v., Op. 9. 3 Trios, No. 1 (Es). No. 2 (G). No. 3 (Em.) | 3 | — |
| Eichberg, Jul., Op. 23. 5 Skizzen Allegro spiritoso. Andantino quasi Allegretto. Waldnacht. Märchen. Genuesisches Ständchen.) | 4 | — |
| Präger, H. A., Op. 42. 3 grands Trios concertants. No. 1, 2, 3. | 3 | 50 |

Trios für zwei Violinen und Violoncello.

| | | |
|---|---|----|
| Lachner, Ignaz, Op. 77. Die gute, alte Zeit. Musikalischer Scherz | 2 | 50 |
| Ries, Hubert, Op. 25. Drei instructive Trios. No. 1. (Gm.) | 3 | — |
| — 2. (D) | 3 | — |
| — 3. (Es) | 3 | — |

Eigenthum des Verlegers.

[ca. 1855]

Den Verträgen gemäss eingezeichnet.

Leipzig, Friedrich Hofmeister.

VIOLINO.

I.

Allegro spiritoso. M.M. ♩ = 104.

Jul. Eichberg. Op. 23.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro spiritoso' with a metronome marking of 104 M.M. The score consists of ten staves of music. The first staff starts with a forte (*f*) dynamic and includes several slurs and accents. The second staff has a mezzo-forte (*mf*) dynamic. The third staff shows a dynamic shift from *f* to *ff*. The fourth staff includes a piano (*pp*) dynamic. The fifth and sixth staves continue with various dynamics and phrasing. The seventh staff features a crescendo marking. The eighth staff is marked *f*. The ninth staff has a *p* dynamic. The final staff concludes with a *più f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings throughout.

VIOLINO.

VIOLINO.

The image shows a single system of ten staves of musical notation for a violin. The music is written in a treble clef with a key signature of two flats and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings such as *mf*, *f*, *cresc.*, *p*, *più f*, *ff*, *dim.*, *pp*, and *pizz.*. There are also performance instructions like *ten.* and *1* above the notes. The piece concludes with a double bar line.

VIOLINO.

II.

Andantino quasi Allegretto.

sempre pp

#P

Poco più vivo

cresc

p

Tempo 1º

#P

VIOLINO.

III. WALDNACHT.

Andante

The musical score is written for a violin and consists of ten staves. The key signature is G minor (one flat) and the time signature is 3/4. The tempo is marked 'Andante'. The score begins with a piano (*p*) dynamic and includes a variety of musical textures, including melodic lines, chords, and a dense sixteenth-note passage. Dynamics range from *pp* (pianissimo) to *f* (forte). The piece concludes with a *mf* (mezzo-forte) dynamic. The number '1' is written above the final measure of the eighth staff, indicating a first ending.

VIOLINO.

Musical staff 1: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and accents. It includes the dynamic marking *dim.* and a *p* (piano) marking. Fingerings '1' and '2' are indicated above the notes.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and accents. It includes a *p* (piano) marking and a fingering '1' above the notes.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and accents. It includes a *p* (piano) marking.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and accents. It includes a *f* (forte) marking.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and accents. It includes a *p* (piano) marking.

rall. Tempo 19

Musical staff 6: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and accents. It includes a *f* (forte) marking.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and accents. It includes a *f* (forte) marking.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and accents. It includes the dynamic marking *cresc.* (crescendo) and *f p* (forte piano) markings.

Musical staff 9: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and accents.

Musical staff 10: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and accents.

VIOLINO.

IV. MÄHRCHEN.

M. M. ♩ = 69.

simplice

pp

The first section of the music consists of 12 measures. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'M. M. ♩ = 69' and the style is 'simplice'. The dynamics are marked 'pp'. The melody is characterized by eighth-note patterns, often beamed in pairs or groups of four, with some measures featuring slurs and accents. The piece concludes with a double bar line and a final cadence.

Più vivo. ♩ = 104.

The second section of the music consists of 12 measures. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Più vivo. ♩ = 104'. The dynamics are marked 'p'. The melody is characterized by a steady eighth-note pattern, often beamed in groups of four, with some measures featuring slurs and accents. The piece concludes with a double bar line and a final cadence.

VIOLINO.

The musical score consists of ten staves of music in treble clef. The key signature is one sharp (F#). The first staff contains a melodic line with eighth and sixteenth notes. The second staff features dynamic markings of *f* and *p* with hairpins, and includes triplet markings. The third staff begins with a *rit.* marking and contains triplet markings. The fourth and fifth staves continue the melodic line with various articulations. The sixth staff has a *f* marking. The seventh staff is marked *Tempo primo* with a quarter note equal to 69 (♩ = 69) and includes a *dim.* marking and a second ending bracket. The eighth, ninth, and tenth staves continue the melodic line with various articulations and dynamics.

VIOLINO.

V.

GENUESISCHES STÄNDCHEN.

Vivace

p scherzando

p

Tranquillo

pp

pp dolciss.

Tempo 1^o

rall. p

p

Andante

The first section of the piece is marked 'Andante' and consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a piano (*p*) dynamic. The second staff features a crescendo leading to a fortissimo (*ff*) dynamic, followed by a decrescendo to a mezzo-forte (*mf*) dynamic, and then a final crescendo to a forte (*f*) dynamic. The third staff includes a decrescendo (*dim.*) and a piano-pianissimo (*pp*) dynamic, with a 'Tempo 1^o' marking. The fourth, fifth, and sixth staves continue the melodic and rhythmic development with various articulations and dynamics.

Tranquillo

The second section is marked 'Tranquillo' and consists of five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first staff starts with a piano-pianissimo (*pp*) dynamic and ends with a 'dolciss.' (dolcissimo) marking. The second staff includes a 'rall.' (rallentando) marking. The third staff is marked 'Tempo 1^o' and starts with a piano (*p*) dynamic. The fourth and fifth staves continue the melodic and rhythmic development with various articulations and dynamics.

FINE