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An intricate, black and white decorative border surrounds the text. At the top, a sunburst with rays is flanked by two columns. Below this, a lyre and an open book with musical notation are visible. The sides of the border are adorned with two winged cherubs (putti) holding laurel wreaths. The bottom features a circular medallion with a profile of a man's head, possibly a composer, surrounded by floral and scrollwork motifs. The entire design is highly detailed and characteristic of 19th-century book ornamentation.

No. 1053|1055.

Bargiel
Trio No. 3.

Bdur, Op. 37.

Violoncell.

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DRITTES TRIO.

Violoncello.

W. Bargiel, Op. 37.

Allegro moderato, con grazia.

The musical score is written for a single instrument, the Violoncello, and consists of ten staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo and mood are indicated as "Allegro moderato, con grazia".

- Staff 1:** Starts with a dynamic of *p dolce*. It features a melodic line with slurs and a fermata. A first ending bracket is shown above the staff.
- Staff 2:** Continues the melodic line with a first ending bracket. The dynamic remains *p dolce*.
- Staff 3:** The melodic line continues, with a dynamic of *p dolce*. A first ending bracket is shown above the staff.
- Staff 4:** The melodic line continues, with a dynamic of *p dolce*. A first ending bracket is shown above the staff.
- Staff 5:** The melodic line continues, with a dynamic of *p dolce*. A first ending bracket is shown above the staff.
- Staff 6:** The melodic line continues, with a dynamic of *p dolce*. A first ending bracket is shown above the staff.
- Staff 7:** The melodic line continues, with a dynamic of *p dolce*. A first ending bracket is shown above the staff.
- Staff 8:** The melodic line continues, with a dynamic of *p dolce*. A first ending bracket is shown above the staff.
- Staff 9:** The melodic line continues, with a dynamic of *p dolce*. A first ending bracket is shown above the staff.
- Staff 10:** The melodic line continues, with a dynamic of *p dolce*. A first ending bracket is shown above the staff.

Additional markings and dynamics include:

- cre - - scen - - do* (crescendo) in the middle of the score.
- f* (forte) in the middle of the score.
- cresc.* (crescendo) in the middle of the score.
- ff* (fortissimo) in the middle of the score.
- appassionato* in the middle of the score.
- p* (piano) in the middle of the score.
- f* (forte) in the middle of the score.
- f* (forte) in the middle of the score.
- espress.* (espressivo) in the middle of the score.
- poco rit.* (poco ritardando) in the middle of the score.
- p* (piano) in the middle of the score.
- f* (forte) in the middle of the score.
- risoluto* in the middle of the score.
- f* (forte) in the middle of the score.
- cresc.* (crescendo) in the middle of the score.
- f* (forte) in the middle of the score.
- f* (forte) in the middle of the score.

Violoncello.

The musical score for the Violoncello part consists of ten staves of music. The notation includes various dynamics such as *p*, *pp*, *cresc.*, *f*, *dim.*, *tranq. e pp*, *pp*, *f*, *p*, *ff*, and *argamente*. Performance instructions include *pizz.*, *arco*, and *ffargamente*. The score features several key signatures and time signatures, with specific markings for **E 1**, **F**, **G**, **H 4**, and **K**. There are also numerical markings **2**, **3**, **4**, **5**, **6**, **1**, **3**, **3**, **3**, **3**, and **2** placed above the notes. The music includes complex rhythmic patterns, triplets, and slurs.

Violoncello.

Violoncello musical score, first system (measures 1-10). The music is in 3/4 time with a key signature of one flat. It features various dynamics including *f*, *ff*, *p*, *pp*, *cresc.*, *espress.*, *poco rit.*, *M*, *dolce*, *f*, and *risoluto*. There are also markings for *2 L*, *3*, and *N*.

Andante, molto sostenuto.
cantabile

Violoncello musical score, second system (measures 11-19). The tempo is *Andante, molto sostenuto. cantabile*. The music is in 6/8 time. It includes dynamics such as *p*, *dim.*, *cre - scen - do molto*, *f pesante*, *crescendo*, *molto f*, *dim.*, and *p*. There are also markings for *9*, *A 5*, and *B 3*.

Violoncello.

p dolce *cre - - - scen - - - do*

f f f cresc.

Maestoso. *f*

f largamente

f f f f f f

ff p *E 3 3 3*

express. dim. molto p e tranquillo

dimin. pp p *2 F*

crescendo dim. p

G pizz. arco. 1 p

Violoncello.

cresc. molto **H** *ff*

cresc. molto f

pp *cresc.*

cresc. molto **I Maestoso.** *f* 3 3 3

f *largamente*

ten. *ten.* *ten.* *f* *f*

f *f* *f* *f* *ff* **K** *dimin. poco*

a poco *espress.* *sempre dimin.*

L *pp* *p*

sempre dimin. **M** *pp* *p espress* 3

pp *f* *p* *dimin.* 1

Violoncello.

Violoncello musical score for the first section. The music is written in bass clef with a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with a 7-measure rest, followed by a dynamic marking of *p*. The second staff starts with a dynamic marking of *f*, followed by *p*. The third staff includes a *cresc.* marking and a dynamic marking of *f*. The fourth staff has a dynamic marking of *ff*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *ff* and a *p* marking. The seventh staff has a dynamic marking of *p*. The eighth staff has a *dimin.* marking and a *pizz.* marking. The section concludes with a key signature change to two sharps (D major) and a 2/4 time signature.

Trio.
L'istesso Tempo.

Trio musical score for the second section. The music is written in bass clef with a key signature of two sharps (D major) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *pp*. The second staff includes a *cresc.* marking, a *rit.* marking, and dynamic markings of *f* and *pp dolcissimo*. The third staff has a dynamic marking of *pp*. The fourth staff has a dynamic marking of *pp*. The section concludes with a 2-measure rest.

Violoncello.

dolcissimo.

cresc. *f* *sf* *impetuoso.*

p *K*

f *p*

p *cresc.*

f *L*

più f

ff *M*

f *f*

f *p*

cresc. *f* *N 1*

Violoncello.

The musical score for the Violoncello part consists of 12 staves. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a forte (*f*) dynamic and a melodic line. The first staff includes a *cresc.* marking. The second staff features a forte (*f*) dynamic and a *ff* dynamic. The third staff has a piano (*p*) dynamic. The fourth staff starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The fifth staff includes a *cresc.* marking and a forte (*f*) dynamic. The sixth staff has a *ff* dynamic. The seventh staff continues with a forte (*f*) dynamic. The eighth staff has a *ff* dynamic and a piano (*p*) dynamic. The ninth staff has a piano (*p*) dynamic. The tenth staff includes a *dimin.* marking and a Coda section. The eleventh staff starts with a *pizz.* marking and a piano (*p*) dynamic. The twelfth staff has a forte (*f*) dynamic and a *ff* dynamic.

Allegro moderato.
cantabile

Violoncello.

The musical score for the Violoncello part consists of ten staves of music. The notation includes various dynamics such as *doice*, *p*, *cresc.*, *f*, *pizz.*, *arco*, *leggiere*, *pp*, *cre - - scendo*, *f*, *con fuoco*, *ff*, and *p dolce*. The score features several marked sections: 'A' (measures 12-15), 'B' (measures 20-23), 'C' (measures 28-31), and 'D' (measures 36-39). There are also numerical markings '1' and '3' above notes, and '3' below notes, indicating triplets or specific fingerings. The music is written in a bass clef with a key signature of one flat (B-flat major or D minor).

Violoncello.

3

pp *poco rit.*

a tempo.
p cantabile

2. **E**
cresc. *f impetuoso* *p dolce*

cresc. molto *ff impetuoso* *f*

F
p *p* *p* *p*

cre - - - scen - - - do *f* *dimin.*

G 1 2 3 4 5 *pizz.*
p *pp*

1 **H** *pizz.*

arco
mf *cresc.* *f*

I
cresc.

K *f* *pizz.* *p* *arco* *leggiere*

Violoncello.

The musical score for Violoncello consists of 12 staves. The first staff begins with a dynamic marking of *p sempre* and a tempo marking of *L*. The second staff continues with similar dynamics. The third staff features a dynamic marking of *pp* followed by *p cresc. molto*. The fourth staff is marked *M* and *f*. The fifth staff is marked *f*. The sixth staff is marked *cresc. con fuoco*. The seventh staff is marked *ff* and *p dolce tranquillo*. The eighth staff is marked *pp* and *poco ritenuto*, with a *pizz.a tempo. arco* instruction. The ninth staff is marked *cre - - scen -*. The tenth staff is marked *do - - al - - f*. The eleventh staff is marked *f*. The twelfth staff is marked *cresc.* and *ff*.

Breitkopf & Härtel's Kammermusik-Bibliothek.

Oktette
Septette
Sextette
Streich-Quartette.

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Viol. = Violine, Br. = Bratsche, Vcell. = Violoncell, C.-B. = Contrabass, Fl. = Flöte, Ob. = Oboe, Klar. = Klarinette, Fag. = Fagott, Pos. = Posaune, Pfte. = Pianoforte, Harm. = Harmonium.

Oktette, Septette und Sextette.

für Violine u. s. w.

Nr.	Hefte	Titel
1/3.	8	Bargiel, Oktett. Cm. Op. 15. 4 Viol., 2 Br., 2 Vcell.
4/6.	7	Beethoven, Septett. Es. Op. 20. Viol., Br., Horn, Klar., Fag., Vcell., Baß
6.	6	— Sextett. Es. Op. 81. 2 Viol., Br., Vcell., 2 Hörner
7/8.	6	— Symphonie Nr. 6. F. Op. 68. a. Sextett (M. C. Fischer). 2 Viol., 2 Br., 2 Vcell.
9/11.	6	David, Sextett. G. Op. 38. 3 Viol., Br., 2 Vcell.
12/14.	8	Gade, Oktett. F. Op. 17. 4 Viol., 2 Br., 2 Vcell.
15/17.	8	Hofmann, Oktett. F. Op. 80. 2 Viol., Br., Vcell., Fl., Klar., Horn, Fag.
18/19.	8	Mendelssohn, Oktett. Es. Op. 20. 4 Viol., 2 Br., 2 Vcell.
20/21.	8	Schubert, Oktett. F. Op. 166. 2 Viol., Br., Vcell., Baß, Klar., Horn, Fag.
22.	8	— Menuett u. Finale. F. 2 Ob., 2 Klar., 2 Hörner, 2 Fag.
23.	8	— Eine kleine Tränermusik. Es. 2 Klar., 2 Fag., Contrafag., 2 Hörner, 2 Pos.
24.	9	Serwaczynski, Introduction u. Variationen. D. Op. 9. Solo-Viol., 2 Viol., Br., Vcell., Baß
25/26.	8	Spohr, Doppelquartett. Dm. Op. 65. 4 Viol., 2 Br., 2 Vcell.
27/29.	8	Svendsen, Oktett. A. Op. 3. 4 Viol., 2 Br., 2 Vcell.

Streich-Quintette.

Besetzung, wenn nicht anders angegeben, 2 Violinen, 2 Bratschen und Violoncell.

Nr.	Hefte	Titel
51/52.	5	Beethoven, Quintett. Es. Op. 4
53/54.	5	— Quintett. C. Op. 29
55/58.	5	— Symphonie Nr. 5. Cm. Op. 67. (Ebers.)
55/56.	5	— Quintett. Cm. Op. 104. n. Trio Op. 1 Nr. 3
57.	5	— Fuge. D. Op. 137
60/62.	5	Cherubini, Quintett. Em. 2 Viol., Br., 2 Vcell.
63.	5	Doppler, Schummerlied. G. Op. 2. 2 Viol., Br., Vcell., B. Gr. 80
64/66.	5	Fiedler, Quintett. Dm. Op. 1
67/69.	5	Gade, Quintett. Em. Op. 8
145.	4	Grützmaier, Variationen über ein Original-Thema. Konzertstück. G. Op. 31. Solo-Vcell. u. 2 Viol., Br., Vcell.-B.
146/48.	4	— Konzert Nr. 2. G. Op. 42. Solo-Vcell. u. 2 Viol., Br., Vcell.-B.
70.	4	Kummer, Divertissement. (Die Stumme von Portici). G. Op. 11. Solo-Viol. u. 2 Viol., Br., B.
149.	4	— Adagio u. Variationen. (Romeo u. Julia). As. Op. 31. Solo-Vcell. u. 2 Viol., Br., B. Vcell. # 1.
150.	4	— La Romanesca. Am. Op. 61. Solo-Vcell. u. 2 Viol., Br., B. Vcell. # 1.
71/72.	4	Mendelssohn, Quintett Nr. 1. A. Op. 15
73/74.	5	— Quintett Nr. 2. B. Op. 87
151.	5	Merkel, Andacht. Adagio religioso. F. Op. 114. Solo-Vcell. u. 2 Viol., Br., Vcell.-B.
90.	4	Mozart, Eine kleine Nachtmusik. G. [Werk 525.] 2 Viol., Br., Vcell. B.
75/76.	4	— Quintett Nr. 1. B. [174.]
77/78.	5	— Quintett Nr. 2. Cm. [406.]
79.	5	— Quintett Nr. 3. Es. [407.] Viol., 2 Br., Horn, Vcell.
80/81.	5	— Quintett Nr. 4. C. [515.]
82/83.	5	— Quintett Nr. 5. Gm. [516.]
84/85.	5	— Quintett Nr. 6. A. [581.] Klar., 2 Viol., Br., Vcell.
86/87.	5	— Quintett Nr. 7. D. [593.]
88/89.	5	— Quintett Nr. 8. Es. [614.]
91/92.	5	— Quintett. Cm. [406.] (David.)
93/94.	5	— Quintett. C. [545.] (David.)
95/96.	5	— Quintett. Gm. [516.] (David.)
97/98.	5	— Quintett. D. [593.] (David.)
99/100.	5	— Quintett. Es. [614.] (David.)
101/3.	5	Naumann, Quintett Nr. 2. Es. Op. 13
104/5.	6	Onslow, Quintett Nr. 1. Em. Op. 1 Nr. 1.
106/7.	6	— Quintett Nr. 2. Es. Op. 1 Nr. 2.
108/9.	6	— Quintett Nr. 3. Dm. Op. 1 Nr. 3.
110/11.	6	— Quintett Nr. 4. Gm. Op. 17.
112/13.	6	— Quintett Nr. 5. D. Op. 18.
114/15.	6	— Quintett Nr. 6. Em. Op. 19.
116/17.	6	— Quintett Nr. 7. Es. Op. 23.
118/19.	6	— Quintett Nr. 8. Dm. Op. 24.
120/21.	6	— Quintett Nr. 9. C. Op. 25.
122/23.	6	— Quintett Nr. 10. Fm. Op. 32.
124/25.	7	— Quintett Nr. 11. B. Op. 33.
126/27.	7	— Quintett Nr. 12. Am. Op. 34.
128/29.	7	— Quintett Nr. 13. G. Op. 35.
130/31.	6	— Quintett Nr. 14. F. Op. 37.
152.	4	Romberg, La buona Maniera. Gr. Phantasie. Am. Op. 70. Solo-Vcell. u. 2 Viol., Br., B. Vcell. # 1.
132/34.	5	Schubert, Quintett. C. Op. 163. 2 Viol., Br., 2 Vcell.
135/37.	5	— Quintett. C. Op. 163. 2 Viol., Br., 2 Vcell. (Hermann.)
138.	5	Schumann, Träumerei. F. Op. 15 Nr. 7. Solo-Viol. u. 2 Viol., Br., Vcell. 80

Besetzung: 2 Viol., Br., Vcell., Baß, oder 2 Viol., 2 Br., Vcell.

Nr.	Hefte	Titel
139/41.	5	Spohr, Quintett Nr. 6. Em. Op. 129
142.	5	Stainlein, Romanze. F. Op. 13. Solo-Viol. u. 2 Viol., Br., Vcell.
143.	5	Wagner, Einleitung zum 3. Aufzuge aus Tristan und Isolde. Harm., 2 Viol., Br., Vcell. (A. Seidel.)
144.	5	— Tristan's Vision aus Tristan und Isolde. Harm., 2 Viol., Br., Vcell. (A. Seidel.)

Streich-Quartette.

Besetzung, wenn nicht anders angegeben, 2 Violinen, Bratsche, Violoncell.

Nr.	Hefte	Titel
201.	4	Balthasar, Adagio romantico. As. 80
202/3.	4	Bargiel, Quartett Nr. 3. Am. Op. 15 b
204/7.	4	— Quartett Nr. 4. Dm. Op. 47
208/19.	4	Barjansky, Quartett. F. Op. 6
211/14.	4	— Quartett. Am. Op. 8
1625/26.	4	Becker, Adagio religioso Nr. 7. G. Op. 94
215/16.	4	Beethoven, Quartett Nr. 1. F. Op. 18 Nr. 1
217/18.	4	— Quartett Nr. 2. G. Op. 18 Nr. 2
219/20.	4	— Quartett Nr. 3. D. Op. 18 Nr. 3
221/22.	4	— Quartett Nr. 4. Cm. Op. 18 Nr. 4
223/24.	4	— Quartett Nr. 5. A. Op. 18 Nr. 5
225/26.	4	— Quartett Nr. 6. B. Op. 18 Nr. 6
227/29.	4	— Quartett Nr. 7. F. Op. 59 Nr. 1
230/31.	4	— Quartett Nr. 8. Em. Op. 59 Nr. 2
232/33.	4	— Quartett Nr. 9. C. Op. 59 Nr. 3
234/35.	4	— Quartett Nr. 10. Es. Op. 74
236/37.	4	— Quartett Nr. 11. Fm. Op. 95
238/40.	4	— Quartett Nr. 12. Es. Op. 127
241/43.	4	— Quartett Nr. 13. B. Op. 130
244/46.	4	— Quartett Nr. 14. Cism. Op. 131
247/49.	4	— Quartett Nr. 15. Am. Op. 132
252/53.	4	— Große Fuge. B. Op. 133
250/51.	4	— Quartett Nr. 16. F. Op. 135
254/55.	4	Beethoven, Quartett Nr. 1. F. Op. 18 Nr. 1
256/57.	4	— Quartett Nr. 2. G. Op. 18 Nr. 2
258/59.	4	— Quartett Nr. 3. D. Op. 18 Nr. 3
260/61.	4	— Quartett Nr. 4. Cm. Op. 18 Nr. 4
262/63.	4	— Quartett Nr. 5. A. Op. 18 Nr. 5
264/65.	4	— Quartett Nr. 6. B. Op. 18 Nr. 6
266/68.	4	— Quartett Nr. 7. F. Op. 59 Nr. 1
269/70.	4	— Quartett Nr. 8. Em. Op. 59 Nr. 2
271/72.	4	— Quartett Nr. 9. C. Op. 59 Nr. 3
273/74.	4	— Quartett Nr. 10. Es. Op. 74
275/76.	4	— Quartett Nr. 11. Fm. Op. 95
293.	4	— Erster Satz a. d. Sen. Op. 101. (Streichquartett-sätze Nr. 2 von Hermann.)
277/79.	4	— Quartett Nr. 12. Es. Op. 127
280/82.	4	— Quartett Nr. 13. B. Op. 130
283/85.	4	— Quartett Nr. 14. Cism. Op. 131
286/88.	4	— Quartett Nr. 15. Am. Op. 132
291/82.	4	— Große Fuge. B. Op. 133
289/90.	4	— Quartett Nr. 16. F. Op. 135
294/96.	4	Bolozay, r. Quartett. Gm. Op. 21
297/99.	4	Bödecker, Impromptu. Am. Op. 31
300/3.	4	Bruch, Quartett Nr. 1. Cm. Op. 9
304/7.	4	— Quartett Nr. 2. E. Op. 10
308/10.	4	Buson, Quartett Nr. 2. Dm. Op. 25
1601.	4	Chopin, Étude (Orig. Cism.). Dm. Op. 25 Nr. 7. (Franchomme)
311/13.	4	David, Quartett. Am. Op. 32
1602.	4	Fitznagen, Resignation. Geistliches Lied ohne Worte. Es. Op. 8. (Roth.) 4 Vcell.
314/16.	4	— Quartett. Dm. Op. 23
317/19.	4	Gade, Quartett Nr. 1. D. Op. 63
320/22.	4	Godard, Quartett Nr. 2. A. Op. 37
323/25.	4	Gouvy, Quartett Nr. 5. Cm. Op. 68
326/28.	4	Grünberger, Quartett Nr. 1. Am. Op. 31
329/31.	4	— Quartett Nr. 2. Dm. Op. 37
332.	4	Haydn, Quartett Nr. 1. D. Op. 20 Nr. 4. (David.)
333.	4	— Quartett Nr. 2. Es. Op. 33 Nr. 2. (David.)
334.	4	— Quartett Nr. 3. C. Op. 33 Nr. 3. (David.)
335.	4	— Quartett Nr. 4. G. Op. 54 Nr. 1. (David.)
336.	4	— Quartett Nr. 5. B. Op. 64 Nr. 3. (David.)
337.	4	— Quartett Nr. 6. G. Op. 64 Nr. 4. (David.)
338.	4	— Quartett Nr. 7. D. Op. 64 Nr. 5. (David.)
339.	4	— Quartett Nr. 8. Gm. Op. 74 Nr. 3. (David.)
340.	4	— Quartett Nr. 9. G. Op. 76 Nr. 1. (David.)
341.	4	— Quartett Nr. 10. Dm. Op. 76 Nr. 2. (David.)
342.	4	— Quartett Nr. 11. (Kaiserquart.) C. Op. 76 Nr. 3. (David.)
343.	4	— Quartett Nr. 12. B. Op. 76 Nr. 4. (David.)
344.	4	— Quartett Nr. 13. D. Op. 76 Nr. 5. (David.)
345/46.	4	— Quartett Nr. 14. C. Op. 77 Nr. 1. (David.)
347/48.	4	— Quartett Nr. 15. F. Op. 77 Nr. 2. (David.)
415/19.	4	Hermann, Quartett. Em. Op. 8
1630/33.	4	Jentsch, Quartett. Fism. Op. 49
1621/29.	4	Kann, Quartett. F. Op. 40
420.	4	Keiser, Suite von Tanzstücken
421/22.	4	Kleinwachter, Quartett. Am. Op. 8
1603/4.	4	Klengel, 2 Stücke. Op. 5. 4 Vcell.
1605/6.	4	— Variationen über ein eigenes Thema. Op. 15. 4 Vcell.
423/27.	4	— Quartett. Gm. Op. 21

Nr.	Hefte	Titel
1607/8.	4	Klengel, Thema mit Variationen. Op. 28. 4 Vcell.
1609/10.	4	— Impromptu über bekannte Melodien. C. Op. 30. 4 Vcell.
1611/12.	4	— 4 Stücke. Op. 33. 4 Vcell.
1613/16.	4	— Quartett. A. Op. 34
428/30.	4	Lalo, Quartett. Es. Op. 19
431/33.	4	Liebeskind, Quartett. Em. Op. 2
434/37.	4	Mann, Quartett Nr. 1. F. Op. 3
438/39.	4	Mendelssohn, Quartett Nr. 1. Es. Op. 12
440/41.	4	— Quartett Nr. 2. Am. Op. 13
453.	4	— Ouvert. Sommernachtsstraum. Op. 21
454.	4	— Ouvert. Fingalshöhle (Hebriden). Op. 26
455.	4	— Ouvert. Meeresstille. Op. 27
456.	4	— Ouvert. Märschen v. d. sch. Melusine. Op. 32
442/43.	4	— Quartett Nr. 3. D. Op. 44 Nr. 1
444/45.	4	— Quartett Nr. 4. Em. Op. 44 Nr. 2
446/48.	4	— Quartett Nr. 5. Es. Op. 44 Nr. 3
1617/18.	4	— Elfenmarsch, Notturmo, Hochzeitsmarsch a. Sommer-nachtsstraum. Op. 61. (Hermann.) 4 Viol.
457.	4	— Ouvert. Athalia. Op. 74
449/50.	4	— Quartett Nr. 6. Fm. Op. 80
451/52.	4	— Andante (E). Scherzo (Am.), Capriccio (Em.), Fuge (Es.). Op. 81
458.	4	— Ouvert. Heimkehr a. d. Fremde. Op. 89
459.	4	— Trompeten-Ouverture. Op. 101
693.	4	Mozart, Phantasie für eine Orgelwalze. Em. [Werk 608.] Bearb. von Herm. Levi
460.	4	— Quartett Nr. 1. G. [80.]
461.	4	— Quartett Nr. 2. D. [155.]
462.	4	— Quartett Nr. 3. G. [156.]
463.	4	— Quartett Nr. 4. C. [157.]
464.	4	— Quartett Nr. 5. F. [158.]
465.	4	— Quartett Nr. 6. B. [159.]
466.	4	— Quartett Nr. 7. Es. [160.]
467.	4	— Quartett Nr. 8. F. [161.]
468.	4	— Quartett Nr. 9. A. [169.]
469.	4	— Quartett Nr. 10. C. [170.]
470.	4	— Quartett Nr. 11. Es. [171.]
471.	4	— Quartett Nr. 12. B. [172.]
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