

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

f

p *p*

cresc.

f largamente (breit)

Violoncell.

C

D

1. 7 2. 10

p *f* *p* *f* *p* *f* *f* *fp* *cresc.* *f* *f*

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 3/4. 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 slurs. 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 part consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- 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: **M**, *fp*, *f*, *p*, *f*, *p*, *fp*
- Staff 9: *cresc.*, *fp*
- Staff 10: **N**, *p*, *pp*, *f*

The score features numerous slurs, accents, and phrasing marks. The dynamics range from *pp* (pianissimo) to *fp* (fortissimo). The marking *largamente (breit)* indicates a broad, slow tempo section. The letters **J**, **K**, **L**, **M**, and **N** likely denote specific measures or sections within the piece. The numbers 1 through 8 are placed above the notes in the final staff, possibly indicating fingerings or specific rhythmic patterns.

II.
Violoncell.

Allegro vivace.

4

8

A

f p fp f p

B

p f p f

C Ritmo à tre battute.

f

1 2

Violoncell.

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of 12 staves of music. The first staff begins with a **D** section, marked *p*, and includes a fingering of 4. The second staff has a fingering of 5. The third staff begins with an **E** section, marked *f* and *p*, and includes a fingering of 5. The fourth staff is marked *mf*. The fifth staff is marked *f*. The sixth staff is marked *mf*, *f*, *p*, *f*, and *p*. The seventh staff begins with an **F** section, marked *f* and *p*, and includes a fingering of 5. The eighth staff is marked *f* and *fp*. The ninth staff is marked *fp* and *f*. The tenth staff is marked *f* and *p*. The eleventh staff begins with an **G** section, marked *f* and *p*, and includes a fingering of 1. The twelfth staff is marked *f* and includes a fingering of 4.

Violoncell.

Ritmo à tre battute.

H

The musical score consists of 12 staves of music in bass clef, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Ritmo à tre battute'. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Performance instructions include 'H' at the beginning, '1' and '2 I' above a measure, '4' above a measure, and '3' above a measure. The score concludes with a double bar line and repeat dots.

III. Violoncell.

Larghetto.

The musical score for the Violoncell part of movement III begins at measure 4606. It is written in 3/4 time and consists of 13 staves of music. The piece is marked *Larghetto*. The score includes various dynamics such as *p*, *f*, *mf*, *pp*, and *ppp*, as well as articulations like *arco*, *pizz.*, and *cresc.*. There are also performance markings such as *1*, *2*, and *3* indicating specific techniques or phrasing. The score is divided into sections labeled **A**, **B**, **C**, and **D**. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a *pp* dynamic and a *cresc.* marking.

Violoncell.

Musical score for Violoncell (Cello) consisting of 11 staves. The score includes various musical notations such as notes, rests, slurs, and dynamics. The dynamics range from *f* (forte) to *pp* (pianissimo). The lyrics "cre - - - scen - - - do assai" are written under the eighth staff. The score is marked with a first ending bracket at the top right.

Dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *p*, *mf*, *p*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*.

Lyrics: cre - - - scen - - - do assai

Performance markings: *r vibrato*

IV.

Violoncell.

Allegretto, vivace.

The musical score for the Violoncell part of IV. is written in bass clef with a key signature of one sharp (F#). The tempo is marked "Allegretto, vivace." The score consists of ten staves of music. Dynamics include *p*, *f*, *cresc.*, and *ff*. Articulation includes *tr* (trill) and accents. Structural markers include **A**, **B**, **C**, and **10 D1**. The piece concludes with a double bar line and a repeat sign.

Violoncell.

The musical score for the Violoncell consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings: *p* (piano), *f* (forte), *mp* (mezzo-piano), and *pp* (pianissimo). A *cresc.* (crescendo) marking is used in the eighth staff. Section markers are labeled with bold letters: **E**, **F**, **G**, and **H**. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with accents or slurs. The score concludes with a final *f* dynamic marking.

Violoncell.

The musical score for the Violoncell consists of ten staves of music. The notation includes various dynamic markings such as *ff*, *f*, *p*, *fp*, and *cresc.*. Performance instructions are marked with letters: **I**, **J**, and **K**. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature changes from one flat to two sharps. The music concludes with a final chord and a fermata.