

4 Mus. pr.

11514

Violino I.

Nr. 300/303.

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Cmoll, Op. 9.

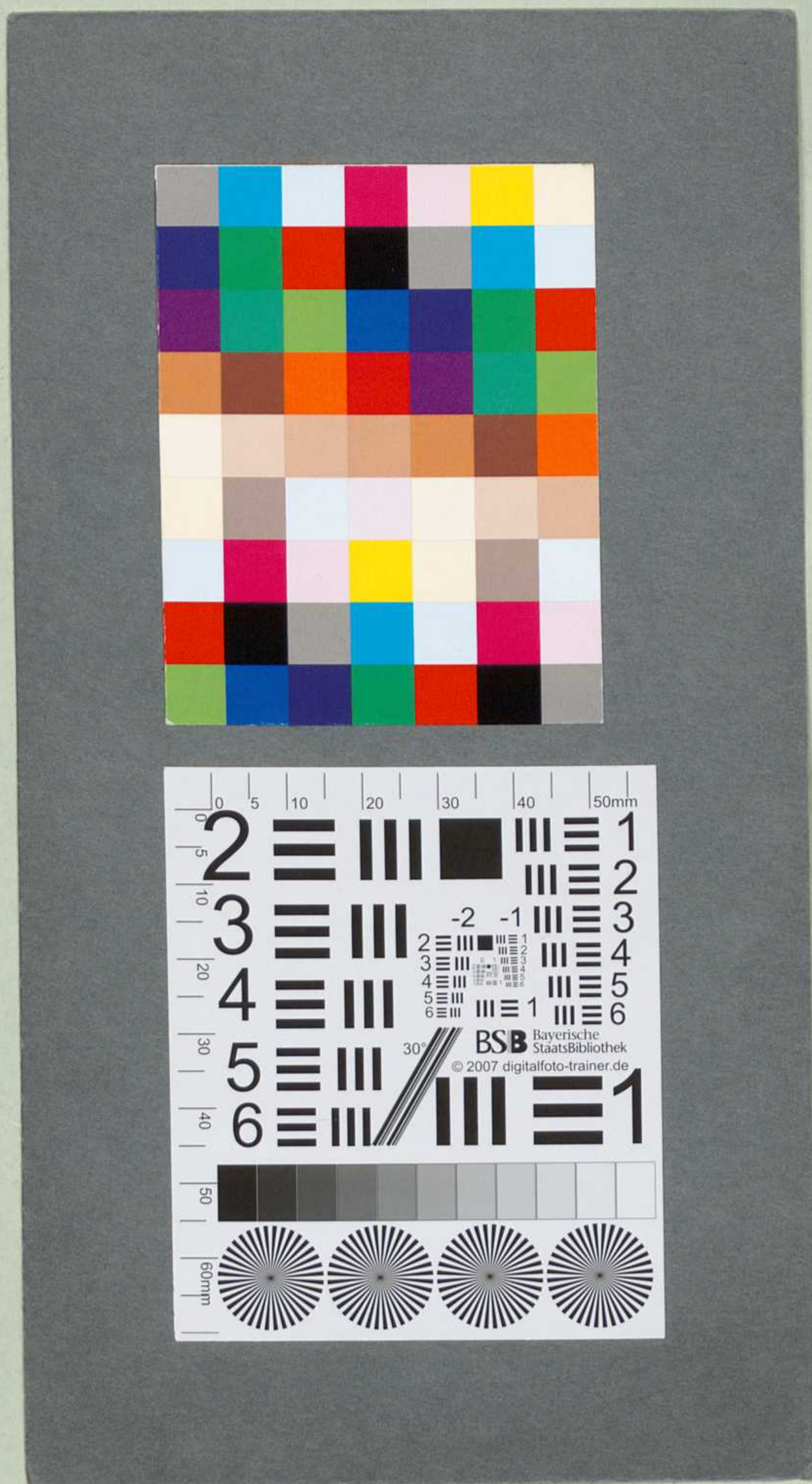
Violine I.

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QUARTETT.

Violino I.

Max Bruch, Op. 9.

Andante.

The first system of music for Violino I, marked Andante. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a piano (*p*) dynamic. The second staff includes a crescendo (*cresc.*) and a fortissimo (*sf*) dynamic. The third staff includes a decrescendo (*dim.*) and a fortissimo (*ff*) dynamic. The system concludes with a second ending marked *II?*.

Allegro, ma non troppo.

The second system of music for Violino I, marked Allegro, ma non troppo. It consists of ten staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music starts with a fortissimo (*ff*) dynamic. The second staff includes a fortissimo (*ff*) dynamic. The third staff includes a fortissimo (*ff*) dynamic. The fourth staff includes a fortissimo (*ff*) dynamic. The fifth staff includes a fortissimo (*ff*) dynamic. The sixth staff includes a fortissimo (*ff*) dynamic. The seventh staff includes a fortissimo (*ff*) dynamic. The eighth staff includes a fortissimo (*ff*) dynamic. The ninth staff includes a fortissimo (*ff*) dynamic. The tenth staff includes a fortissimo (*ff*) dynamic. The system concludes with a first ending marked *1* and a piano (*p*) dynamic.

Violino I.

p
cresc.
mf
f
f marcato
p
cresc.
f
p
cresc.
p
cresc.
ff appassionato
dim.
p
sostenuto
1 molto cresc.
dim.
pp
2 p cresc.
ff
p
pp
sempre cresc.
ff
a tempo
poco rit.
ff

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Violino I.

ben marcato.

ff

ff con forza

dim. *p*

cresc. *ff* *p*

pp 1 5

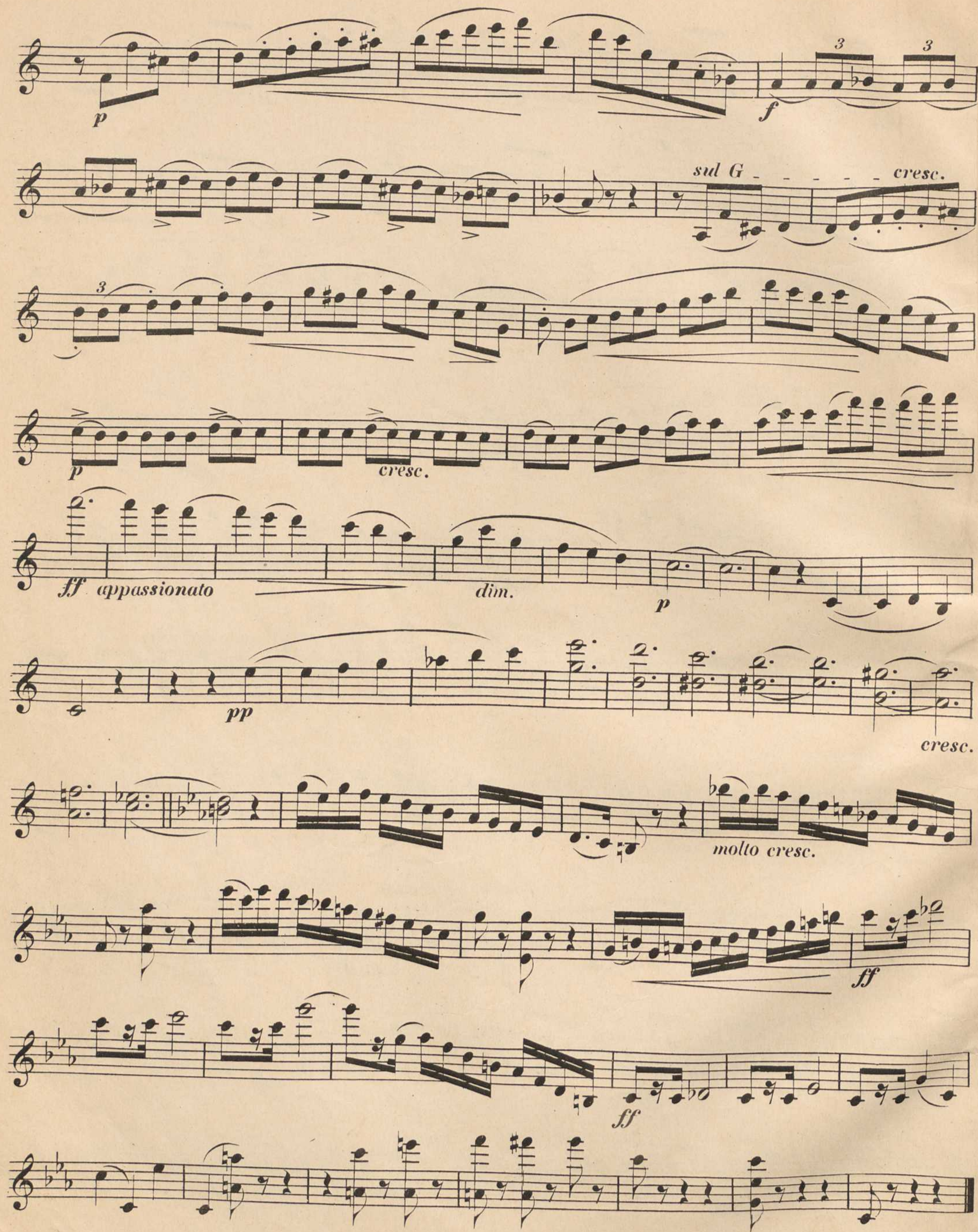
A single-staff musical score for Violino I. The score consists of ten lines of music. The first line begins with the instruction "ben marcato." and features a series of eighth and sixteenth notes with many accidentals. The second line continues this melodic line. The third line shows a change in texture with more sustained notes. The fourth line is marked "ff" and features a more rhythmic, eighth-note pattern. The fifth line continues this pattern. The sixth line is marked "ff con forza" and features a series of chords and sustained notes. The seventh line is marked "dim." and "p" and features a series of sustained notes with a decrescendo hairpin. The eighth line is marked "cresc." and "ff" and features a series of sustained notes with an crescendo hairpin. The ninth line continues this melodic line. The tenth line is marked "pp" and features a series of sustained notes with a decrescendo hairpin. The score is written in treble clef and includes various accidentals and dynamic markings.

Violino I.

5

This page contains ten staves of musical notation for Violino I. The music is written in treble clef with a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *cresc.* (crescendo), *f* (forte), *p* (piano), *molto cresc.* (much crescendo), *sf* (sforzando), *marcato* (marked), *molto espressivo* (much expressive), *ritard* (ritardando), *a tempo* (at tempo), *espress.* (expressive), and *cresc.* (crescendo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Violino I.



Violino I musical score, featuring ten staves of music. The notation includes various dynamics (p, f, ff, pp, cresc., dim., molto cresc.), articulation (accents), and phrasing (slurs, ties). The key signature is one flat (B-flat). The score includes trills, triplets, and a section marked "sul G".

Staff 1: *p*, *f*, triplet, triplet

Staff 2: *sul G*, *cresc.*

Staff 3: triplet

Staff 4: *p*, *cresc.*

Staff 5: *ff* appassionato, *dim.*, *p*

Staff 6: *pp*, *cresc.*

Staff 7: *molto cresc.*

Staff 8: *ff*

Staff 9: *ff*

Staff 10: *ff*

Violino I.

7

Adagio.

espress.

The Adagio section consists of five staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. It features a melodic line starting on a half note, followed by a series of eighth and sixteenth notes. The second staff continues the melody with a crescendo and expressive markings. The third staff shows a dynamic shift to piano (p) and includes a 'dolce e tranquillo' marking. The fourth staff features a decrescendo (dim.) and a piano crescendo (p cresc.). The fifth staff concludes the section with a piano (pp) dynamic and an acceleration (accel.) marking.

Un poco più vivo

The 'Un poco più vivo' section consists of five staves of music. The first staff begins with a treble clef, a key signature of three sharps (F-sharp, C-sharp, G-sharp), and a 2/4 time signature. It features a melodic line starting on a half note, followed by a series of eighth and sixteenth notes. The second staff includes a sixteenth-note triplet (marked with a '6') and a piano (p) dynamic. The third staff continues the melody with a piano (p) dynamic and a crescendo. The fourth staff features a piano (p) dynamic and a crescendo. The fifth staff concludes the section with a piano (p) dynamic and a crescendo.

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Violino I.

cresc.
molto cresc.
ff appassionato
ff
p
pp
pp
tutto pp
ppp
ritard.
cresc.
molto espressivo
pp
p
crescendo - ff
p
cresc.
f
espress.

Violino I.

9

First system of musical notation for Violino I. It consists of two staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with a crescendo leading to a 'dim.' (diminuendo) marking. The second staff continues the melody, marked with 'ten.' (tension) and 'pp' (pianissimo), ending with a 'ppp' (pianississimo) marking.

Allegro molto energico.

Second system of musical notation for Violino I, starting with the tempo marking 'Allegro molto energico.' in 3/4 time. The first staff begins with a 'ff' (fortissimo) marking. The second staff features a 'fp' (fortissimo piano) marking and a 'cresc.' (crescendo) marking. The third staff includes a 'molto cresc.' (molto crescendo) marking and a 'ff' marking, followed by a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fourth staff starts with a 'ff' marking and a 'sempre f' (sempre fortissimo) marking. The fifth staff has a 'sf' (sforzando) marking. The sixth staff includes an '8' measure rest. The seventh staff also includes an '8' measure rest. The eighth staff concludes with a 'p' (piano) marking, a 'un poco rit.' (un poco ritardando) marking, and a '3' measure rest.

Violino I.

This page contains the first system of a Violino I musical score. It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present throughout, including *ff*, *rit. molto*, *cresc.*, *p*, *f*, *pizz.*, *arco.*, *ppp*, and *ff*. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The music features a mix of melodic lines and harmonic accompaniment, with some passages marked *grazioso* and *arco.* (arco). The page is numbered 10 in the top left corner.

Violino I.

11

This page of a musical score for Violino I contains eleven staves of music. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings like *fp*, *cresc.*, *p*, *molto*, *ff*, *sempre ff*, *sf*, *a tempo*, *un poco rit.*, *rit. molto a tempo*, *p*, *cresc.*, *f*, *pp*, *molto cresc.*, *stringendo*, and *Prestissimo.* are used throughout. There are also numerical markings like '3' and '8' indicating specific measures or groups of notes. The music is written in a single system across the eleven staves.

Violino I.

Molto vivace.

The musical score for Violino I consists of 12 measures. The first measure is marked with a 4-measure rest and a 6/8 time signature. The key signature has one sharp (F#). The score includes various dynamics: *pp* (pianissimo) at measure 2, *cresc.* (crescendo) at measure 3, *ff* (fortissimo) at measure 4, *p* (piano) at measure 5, *cresc.* at measure 6, *f* (forte) at measure 7, *ff* at measure 8, *con fuoco* (with fire) at measure 9, and *ff* at measure 12. The notation includes eighth and sixteenth notes, rests, and slurs. A first ending bracket is present at measure 10, and a second ending bracket is at measure 11.

Violino I.

13

Violino I musical score page 13. The page contains ten staves of music. The first staff begins with a second ending bracket. The second staff includes a first ending bracket and the tempo marking 'a tempo'. The third staff features a 'dim.' marking. The fourth staff has a 'p' marking. The fifth staff has 'f' and 'p' markings. The sixth staff has 'f' and 'p' markings. The seventh staff has 'fp' and 'cresc.' markings. The eighth staff has 'ff' marking. The ninth staff has 'decresc.' marking. The tenth staff has a fifth ending bracket and a 'pp' marking.

2

p *mf* *p*

dim. *pp* *un poco rit.* *a tempo* *dol.e tranquillo*

dim. *f*

p

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

fp *fp* *cresc.*

ff

decresc.

5

pp

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Violino I.

molto cantabile

p dol. *cresc.* *p*

p *molto cresc.*

ff appassionato *espress.*

cresc. *p*

cresc. *ritard.* *poco a poco più lento* *p* *pp*

a tempo *3* *cresc.* *ff*

ff

agitato *p*

cresc. *f* *p*

sempre cresc. *ff*

Violino I.

15

This page contains the musical score for Violino I, page 15. It features ten staves of music in treble clef, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *sf* (sforzando) to *fff* (fortississimo). Performance instructions include *sempre ff*, *pesante e con forza*, *a tempo*, *ritenuto*, *cresc.*, *f*, *p*, and *molto cresc.*. The score concludes with a double bar line.

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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. 64 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.)
418/19.	4	Hermann, Quartett. Em. Op. 8
420.	4	Keiser, Suite von Tanzstücken
421/22.	4	Kleinwachter, Quartett. F. Op. 8
423/27.	4	Klengel, Quartett. Gm. Op. 21
428/30.	4	Lalo, Quartett. Es. Op. 19
431/33.	4	Liesbeskind, Quartett. Em. Op. 2
434/37.	4	Mas, 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
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
449/50.	4	— Quartett Nr. 6. Fm. Op. 80
451/52.	4	— Andante (E), Scherzo (Am.), Capriccio (Em.)

Nr.	Heft	Bezeichnung
453.	4	— Ouvert. Sommernachtsstraum. Op. 21
454.	4	— Ouvert. Fingelhöhle (Hebriden). Op. 26
455.	4	— Ouvert. Meeresstille. Op. 27
456.	4	— Ouvert. Märchen v. d. sch. Melusine. Op. 32
457.	4	— Ouvert. Athalia. Op. 74
458.	4	— Ouvert. Heimkehr a. d. Fremde. Op. 89
459.	4	— Trompeten-Ouverture. Op. 101
460.	4	Mozart, Quartett Nr. 1. G. [Werk 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. [168]
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]
472.	4	— Quartett Nr. 13. Dm. [173]
473/74.	4	— Quartett Nr. 14. G. [357]
475/76.	4	— Quartett Nr. 15. Dm. [421]
477/78.	4	— Quartett Nr. 16. Es. [425]
479/80.	4	— Quartett Nr. 17. B. [453]
481/82.	4	— Quartett Nr. 18. A. [464]
483/84.	4	— Quartett Nr. 19. C. [465]
485/86.	4	— Quartett Nr. 20. D. [499]
487/88.	4	— Quartett Nr. 21. D. [575]
489/90.	4	— Quartett Nr. 22. B. [589]
91/92.	4	— Quartett Nr. 23. F. [590]
493.	4	— Divertimento (Quartett Nr. 24) D. [136]
494.	4	— Divertimento (Quartett Nr. 25) B. [137]
495.	4	— Divertimento (Quartett Nr. 26) F. [138]
496.	4	— Adagio und Fuge (Quartett Nr. 27) Cm. [546]
497.	4	— Quartett Nr. 28. D. [235.] Flöte, Viol., Br., Vcell.
498.	4	— Quartett Nr. 29. A. [238.] Flöte, Viol., Br., Vcell.
499.	4	— Quartett Nr. 30. F. [370.] Oboe, Viol., Br., Vcell.

Ausgabe von F. David:

Nr.	Heft	Bezeichnung
500/1.	4	Mozart, Quartett Nr. 1. G. [387]
502/3.	4	— Quartett Nr. 2. Dm. [421]
504/5.	4	— Quartett Nr. 3. B. [458]
506/7.	4	— Quartett Nr. 4. Es. [428]
508/9.	4	— Quartett Nr. 5. A. [464]
510/11.	4	— Quartett Nr. 6. C. [465]
512/13.	4	— Quartett Nr. 7. D. [575]
514/15.	4	— Quartett Nr. 8. B. [589]
516/17.	4	— Quartett Nr. 9. F. [590]
518/19.	4	— Quartett Nr. 10. D. [499]

Nr.	Heft	Bezeichnung
520/21.	4	Mozart, Symphonie Nr. 4 (m. d. Fuge). C. [551]
522/24.	4	Naumann, Quartett. Gm. Op. 9
525.	4	Onslow, Quartett Nr. 1. B. Op. 4. Nr. 1
526.	4	— Quartett Nr. 2. D. Op. 4. Nr. 2
527.	4	— Quartett Nr. 3. Am. Op. 4. Nr. 3
528.	4	— Quartett Nr. 4. Cm. Op. 8. Nr. 1
529.	4	— Quartett Nr. 5. F. Op. 8. Nr. 2
530.	4	— Quartett Nr. 6. A. Op. 8. Nr. 3
531.	4	— Quartett Nr. 7. Gm. Op. 9. Nr. 1
532.	4	— Quartett Nr. 8. C. Op. 9. Nr. 2
533.	4	— Quartett Nr. 9. Fm. Op. 9. Nr. 3
534.	4	— Quartett Nr. 10. G. Op. 10. Nr. 1
535.	4	— Quartett Nr. 11. Dm. Op. 10. Nr. 2
536.	4	— Quartett Nr. 12. Es. Op. 10. Nr. 3
537/38.	4	— Quartett Nr. 13. B. Op. 21. Nr. 1
539/40.	4	— Quartett Nr. 14. Em. Op. 21. Nr. 2
541/42.	4	— Quartett Nr. 15. Es. Op. 21. Nr. 3
543/44.	4	— Quartett Nr. 16. Em. Op. 36. Nr. 1
545/46.	4	— Quartett Nr. 17. Es. Op. 36. Nr. 2
547/48.	4	— Quartett Nr. 18. D. Op. 36. Nr. 3
549/50.	4	— Quartett Nr. 19. D. Op. 36. Nr. 3
551/53.	4	Perkins, Quartett Nr. 2. A. Op. 8
554/56.	4	— Quartett Nr. 3. E. Op. 9
557/59.	4	Rauchenecker, Quartett. Cm.
560/63.	4	Reinecke, Quartett Nr. 4. D. Op. 211
564/65.	4	Richter, Quartett. Em. Op. 25
566.	4	Riemann, Quartett. Gm. Op. 26
567.	4	Rode, Air varié. G. Op. 10. 2 Viol., Br., B.
568.	4	— Quartett Nr. 1. Es. Op. 11. 2 Viol., Br., B.
569.	4	— Quartett Nr. 2. E. Op. 14. 2 Viol., Br., B.
570.	4	— Quartett Nr. 4. G. Op. 18. 2 Viol., Br., B.
571.	4	Romberg, Quartett Nr. 1. Es. Op. 1 Nr. 1
572.	4	— Quartett Nr. 2. B. Op. 1 Nr. 2
573/75.	4	— Quartett Nr. 3. D. Op. 1 Nr. 3
576/78.	4	Rosenhain, Quartett Nr. 1. G. Op. 55
579/81.	4	— Quartett Nr. 2. C. Op. 57
582/84.	4	— Quartett Nr. 3. Dm. Op. 65
585/87.	4	Rubinstein, Quartett. G. Op. 17 Nr. 1
588/90.	4	— Quartett. Cm. Op. 17 Nr. 2
591.	4	— Quartett. F. Op. 17 Nr. 3
592/94.	4	Molto lento (Sphärenmusik) aus Op. 17 Nr. 2
595/97.	4	— Quartett. Em. Op. 47 Nr. 1
598/600.	4	— Quartett. B. Op. 47 Nr. 2
601.	4	— Quartett. Dm. Op. 47 Nr. 3
602.	4	Schubert, Quartett Nr. 1. B.
603/4.	4	— Quartett Nr. 2. C.
605/6.	4	— Quartett Nr. 3. B.
607/8.	4	— Quartett Nr. 4. C.
609/10.	4	— Quartett Nr. 5. B.
611/12.	4	— Quartett Nr. 6. D.

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Gruppe IV. Nr. 701—800.

Nr.	Hefte
732/34. Cremona, 3 Trios, F. D. G. Op. 13. 2 Viol., Br. od. Vcell.	4
735/37. Hermann, Terzinen, Op. 25	3
738/40. Maurer, 3 Trios, G. Es, Dm. Op. 70. H. I. 2 Viol., Vcell.	3
741/43. — 3 Trios, B. B. Es. Op. 70. H. II. 2 Viol., Vcell.	3
744/46. Mozart, Divertimento, Es. [Werk 563]	3
747/49. Naumann, Trio, D. Op. 12	3
750. Schubert, Trio, B.	3

Septette, Sextette für Klavier etc.

Klavierstimme je M. 1.50, mit + bezeichnet je M. 3.—, mit ++ je M. 6.—.

Gruppe V. Nr. 801—850.

Nr.	Hefte
801/2. Brambach, Sextett, Cm. Op. 5. Pfte., 2 Viol., 2 Br., Vcell.	5
803. Mendelssohn, Ouvert. z. d. Hebriden (Fingalshöhle). Hm. Op. 26. Pfte., Harm., 2 Viol., Br., Vcell. Pfte.	5
804/5. — Sextett, D. Op. 110. Pfte., Viol., 2 Br., Vcell., Baß.	5
806. Onslow, Sextett, Es. Op. 30. Pfte., Fl., Klar., Horn, Fag., Baß od. Pfte., 2 Viol., Br., Vcell., Baß. Pfte. +	9
807/8. Thullie, Sextett, B. Op. 6. Pfte., Fl., Ob., Klar., Horn, Fag., Baß od. Pfte., 2 Viol., Br., Vcell., Baß. Pfte. ++	5
809. Wagner, Vorspiel zu Lohengrin. Pfte., 3 Viol., Br., 2 Vcell.	6

Konzerte für Klavier mit Quintett- oder Quartettbegleitung.

Nr.	Hefte
826/27. Beethoven, Konzert Nr. 5. Es. Op. 73. Pfte., 2 Viol., Br., Vcell., Baß.	5
828/29. Chopin, Konzert Nr. 2. Fm. Op. 21. Pfte., 2 Viol., Br., Vcell.	4
830/31. Field, Konzert Nr. 7. C m. Pfte., 2 Viol., Br., Vcell., Baß.	4
832. Henselt, Konzert-Variat. B. Op. 11. Pfte. 2 Viol., Br., Vcell.	4
833/34. — Konzert, Fm. Op. 16. Pfte., 2 Viol., Br., Vcell., Baß.	5
835. Mendelssohn, Capriccio brill. Hm. Op. 22. Pfte., 2 Viol., Br., Vcell., Baß. Pfte. mit 5 Stimmen in	4
836/37. — Konzert Nr. 1. Gm. Op. 25. Pfte., 2 Viol., Br., Vcell., Baß.	5
838. — Rondo brillant, Es. Op. 29. Pfte., 2 Viol., Br., Vcell., Baß.	5
839/40. — Konzert Nr. 2. Dm. Op. 40. Pfte., 2 Viol., Br., Vcell., Baß.	5

Klavier-Quintette.

Klavierstimme je M. 1.50, mit + bezeichnet je M. 3.—, mit ++ je M. 6.—.

Gruppe VI. Nr. 851—950.

Nr.	Hefte
851/53. Becker, Quintett, Es. Op. 49. Pfte., 2 Viol., Br., Vcell.	4
854. Beethoven, Quintett, Es. Op. 16. Pfte., Ob., Klar., Horn, Fag.	4
855/57. Bleichmann, Quintett, D. Op. 16. Pfte., 2 Viol., Br., Vcell.	4
858. Dussek, Quintett, Fm. Op. 41. Pfte., Viol., Br., Vcell., Baß.	4
859. Field, Quintett, As. Pfte., 2 Viol., Br., Vcell. Pfte.	4
860/61. Grädener, Quintett, Gm. Op. 7. Pfte., 2 Viol., Br., Vcell.	4
862/65. Herzogenberg, v., Quintett, C. Op. 17. Pfte., 2 Viol., Br., Vcell.	4
866/68. Jadassohn, Quintett, Cm. Op. 70. Pfte., 2 Viol., Br., Vcell.	4
869/70. Louis Ferdinand, Pr. v. Preussen, Quintett, Cm. Op. 1. Pfte., 2 Viol., Br., Vcell.	4
871/73. Malling, Quintett, E. Op. 40. Pfte., 2 Viol., Br., Vcell.	4
874. Mozart, Quintett, Es. Pfte., Ob., Klar., Horn, Fag. [Werk 452]	4
875/77. Schubert, Quintett (Forellen-). A. Op. 114. Pfte., Viol., Br., Vcell., Baß.	4
878/80. Schumann, Quintett, Es. Op. 44. Pfte., 2 Viol., Br., Vcell.	4
881/82. Spengel, Quintett, Hm. Op. 2. Pfte., 2 Viol., Br., Vcell.	4
883/84. Street, Quintett, Es. Op. 26. Pfte., Viol., Br., Vcell., Baß.	4
885/86. Verhey, Quintett, Es. Op. 20. Pfte., Ob., Klar., Horn, Fag.	4
887/89. Wolfram, Quintett, Bm. Op. 21. Pfte., 2 Viol., Br., Vcell.	4

Klavier-Quartette.

Besetzung, wenn nicht anders angegeben, Pfte., Viol., Br., Vcell.
Klavierstimme je M. 1.50, mit + bezeichnet M. 3.—, mit ++ je M. 6.—.

Gruppe VII. Nr. 951—1050.

Nr.	Hefte
951/53. Barjansky, Quartett, Cm. Op. 5.	3
954. Beethoven, Quartett, Es. n. d. Quint. Op. 16.	3
955. — Quartett, Es.	3
956. — Quartett, D.	3
957. — Quartett, C.	3
958. — Marsch u. Ch. a. »Die Ruinen von Athen«, Pfte., Viol., Vcell., Orgel oder Harm.	3
959. — 5 Stücke, Pfte. 2 Hdg., Gr. Trommel m. Becken, kl. Trommel, Triangel.	3
960. — 5 Stücke, Pfte. 4 Hdg., Gr. Trommel m. Becken, kl. Trommel, Triangel.	3

Nr.	Hefte
961/62. Boom, van, Quartett, E. Op. 6.	3
963/64. Dussek, Quartett, Es. Op. 53.	3
965/66. Gernsheim, Quartett, Es. Op. 6.	3
967/69. Götz, Quartett, E. Op. 6.	3
970/71. Haydn, Symphonie Nr. 1. G. Pfte., Fl., Viol., Vcell. (Hummel).	3
972/73. — Symph. Nr. 2. B. Pfte., Fl., Viol., Vcell. (Hummel).	3
974/75. — Symph. Nr. 3. Es. Pfte., Fl., Viol., Vcell. (Hummel).	3
976/77. — Symph. Nr. 4. Em. Pfte., Fl., Viol., Vcell. (Hummel).	3
978/80. Helsted, Quartett, Es. Op. 2.	3
981/83. Heritte-Viardot, Im Sommer, A. Op. 9.	3
984. Hummel, Quartett, G.	3
985/87. Knorr, Quartett, Es. Op. 3.	3
988/89. Kuhlau, Gr. Quartett, Cm. Op. 32.	3
990/92. Labor, Quartett, C. Op. 6.	3
993/94. Lasekk, L'Agitation, Quartett, Hm.	3
995/96. Le Beau, Quartett, Fm. Op. 28.	3
997. Louis Ferdinand, Prinz v. Pr., Andante m. Variat. B. Op. 4.	3
998/99. — Quartett, Es. Op. 5.	3
1000/1. — Quartett, Fm. Op. 6.	3
1002/3. Mendelssohn, Quartett Nr. 1. Cm. Op. 1.	3
1004/5. — Quartett Nr. 2. Fm. Op. 2.	3
1006/8. — Quartett Nr. 3. Hm. Op. 3.	3
1009. Mozart, Quartett, Es. [n. d. Pfte.-Quintett Werk 452].	3
1010. — Quartett, Gm. [478.]	3
1011. — Quartett, Es. [493.]	3
1012. Reinecke, Entr'act a. »König Manfred«. Pfte., Viol., Vcell., Orgel oder Harm.	3
1013/14. Roberti, Quartett, F.	3
1015. Schubert, Adagio u. Rondo concertant, F.	3
1016. Schumann, Quartett, Es. Op. 47.	3
1017. — Manfred's Ansprache an Astarte aus Op. 115. Pfte., Viol., Vcell., Orgel oder Harm.	3
1018. — Zwischenaktmusik aus »Manfred«. Op. 115. Pfte., Viol., Vcell., Orgel oder Harm.	3
1019/20. Stiehl, Gr. Quartett, F. Op. 40.	3
1021. Wagner, Vorspiel zu »Tristan und Isolde«. Pfte., Viol., Vcell., Orgel oder Harm.	3

Klavier-Trios.

Besetzung, wenn nicht anders angegeben, Pfte., Viol., Vcell.
Klavierstimme je M. 1.50, mit + bezeichnet je M. 3.—, mit ++ M. 6.—.

Gruppe VIII. Nr. 1051—1350.

Nr.	Hefte
1051/52. Bach, Sonate a. d. »Musikal. Opfere«. Cm. (Franz.) Pfte., Fl., Viol.	2
1053/55. Bargiel, Trio Nr. 3. B. Op. 37.	2
1056. Beethoven, Trio, Es. Op. 1. Nr. 1.	2
1057. — Trio, G. Op. 1. Nr. 2.	2
1058. — Trio, Cm. Op. 1. Nr. 3.	2
1059. — Trio, D. Op. 70. Nr. 1.	2
1060. — Trio, Es. Op. 70. Nr. 2.	2
1061. — Trio, B. Op. 97.	2
1062. — Trio, B. in einem Satze.	2
1063. — Trio, Es.	2
1064. — Variationen, G. Op. 131.	2
1065. — 14 Variationen, Es. Op. 44.	2
1066. — Trio, B. Op. 11. Pfte., Klar. oder Viol., Vcell.	3
1067/68. — Trio n. d. Symph. D. Op. 36.	2
1069/70. — Trio, Es. Op. 33. n. d. Septett Op. 20. Klar. oder Viol., Vcell.	3
1071. — Trio, G. Pfte., Fl., Fag.	2
1072/74. — Konzert, C. Op. 56. (Reinecke).	2
1075/77. — Symph. Nr. 6. F. (Pastorale) Op. 63.	2
1078/80. — Trio n. d. Quartett in Es. Op. 74.	2
1081. — Trio n. d. Sextett in Es. Op. 81b. Pfte., Viol. od. Br., Vcell.	3
1082/83. Beez, Trio, Em. Nr. 2 d. nachgel. Werke.	2
1084/86. Bellezay, von, Trio, Es. Op. 30.	2
1087/88. Berens, Gr. Trio Nr. 2. Es. Op. 20.	2
1089/90. Bruch, Trio, Cm. Op. 5.	2
1091. Chopin, Trio, Gm. Op. 8.	2
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1094. Dobrzynski, Gr. Trio, Am. Op. 17.	2
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1101/2. — Trio, F. Op. 42.	2
1103/4. Goldschmidt, Trio, B. Op. 12.	2
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1108/9. Götz, Trio, Cm. Op. 25.	2
1110/11. Gouvy, Trio Nr. 1. E. Op. 8.	2
1112/13. Hager, Trio, Fm. Op. 20.	2
1114. Haydn, Trio Nr. 1. G.	2
1115. — Trio Nr. 2. Fism.	2
1116. — Trio Nr. 3. C.	2
1117. — Trio Nr. 4. E.	2
1118. — Trio Nr. 5. Es.	2
1119. — Trio Nr. 6. D.	2
1120. — Trio Nr. 7. A.	2
1121. — Trio Nr. 8. Cm.	2
1122. — Trio Nr. 9. A.	2
1123. — Trio Nr. 10. Em.	2
1124. — Trio Nr. 11. Es.	2
1125. — Trio Nr. 12. Es.	2
1126. — Trio Nr. 13. B.	2
1127. — Trio Nr. 14. Gm.	2
1128. — Trio Nr. 15. Esm.	2
1129. — Trio Nr. 16. Gm.	2
1130. — Trio Nr. 17. Es.	2
1131. — Trio Nr. 18. C.	2
1132. — Trio Nr. 19. Dm.	2
1133. — Trio Nr. 20. Es.	2
1134. — Trio Nr. 21. D.	2
1135. — Trio Nr. 22. B.	2
1136. — Trio Nr. 23. F.	2
1137. — Trio Nr. 24. As.	2
1138. — Trio Nr. 25. F.	2

Nr.	Hefte
1139. Haydn, Trio Nr. 26. C.	2
1140. — Trio Nr. 27. F.	2
1141. — Trio Nr. 28. G.	2
1142. — Trio Nr. 29. F.	2
1143. — Trio Nr. 30. D.	2
1144. — Trio Nr. 31. G.	2
1145/46. Hensel, Trio, Dm. Op. 11.	2
1147/48. Hetzel, Trio, D. Op. 6.	2
1149/51. Hofmann, Trio, A. Op. 18.	2
1152. Holstein, von, 4 Stücke a. »Der Erbe von Morley«.	2
1153/54. Horsley, Trio Nr. 2. Hm. Op. 13.	2
1155/57. Huber, Trio Nr. 1. Es. Op. 20.	2
1156/60. — Trio Nr. 2. E. Op. 65.	2
1161. Hünter, Trio Nr. 3. B. Op. 172.	2
1162/3. Jadassohn, Trio Nr. 2. E. Op. 20.	2
1164/65. — Trio Nr. 3. Cm. Op. 59.	2
1166/68. — Trio Nr. 4. Cm. Op. 55.	2
1169/70. Jensen, Trio, Hm. Op. 4.	2
1171. Kalkbrenner, Gr. Trio Nr. 5. As. Op. 149.	2
1172/74. Klengel, Trio, Es. Op. 1. Pfte., Viol., Br.	2
1175/77. (Sohn), Trio, D. Op. 25.	2
1178. Knorr, Variationen, Op. 1.	2
1179/80. Lacombe, Trio, G. Op. 12.	2
1181/82. Lampe, Trio, E. Op. 1.	2
1183/84. Landwehr, Trio, F.	2
1185. Lasekk u. Kummer, Sonate dramatique, Em.	2
1186/87. Leonhard, Trio Nr. 2. Gm. Op. 18.	2
1188. Liszt, Orpheus, symph. Dicht. Nr. 4. (Saint-Saëns).	2
1189/90. Louis Ferdinand, Prinz v. Pr., Trio, As. Op. 2.	2
1191/92. — Trio, Es. Op. 3.	2
1193/94. — Gr. Trio, Es. Op. 10.	2
1195/96. Lux, Großes Trio, Cism.	2
1197/98. Matthison-Hansen, Trio, F. Op. 5.	2
1199/1200. Mendelssohn, Gr. Trio Nr. 1. Dm. Op. 49.	2
1201/2. — Gr. Trio Nr. 2. Cm. Op. 66.	2
1203. — 3 Stücke (Präludium, Lied ohne Worte und Duett). Pfte., Klar. od. Viol., Vcell.	3
1204. Mozart, Trio Nr. 1. B. [Werk 254].	2
1205. — Trio Nr. 2. Dm. [442].	2
1206. — Trio Nr. 3. G. [493].	2
1207. — Trio Nr. 4. Es. [498].	2
1208. — Trio Nr. 5. B. [502].	2
1209. — Trio Nr. 6. E. [542].	2
1210. — Trio Nr. 7. C. [548].	2
1211. — Trio Nr. 8. G. [564].	2
1212. — Zwei leichte Trios. Pfte., Viol. od. Oboe, Vcell. od. Fag.	2
1213/14. — Koncertone, C. Pfte., 2 Viol.	2
1215/17. — Koncertante Symphonie, Es. Pfte., Viol., Br. (Tilmetz) und Br. übertr. v. Hermann. Pfte. +	3
1218/19. Naumann, Trio, Fm. Op. 7. Pfte., Viol., Br.	2
1220. Onslow, Trio, Am. Op. 3 Nr. 1.	2
1221. — Trio, C. Op. 3 Nr. 2.	2
1222. — Trio, Gm. Op. 3 Nr. 3.	2
1223. — Trio, Em. Op. 14. Nr. 1.	2
1224. — Trio, Es. Op. 14. Nr. 2.	2
1225. — Trio, D. Op. 14. Nr. 3.	2
1226. — Trio, Dm. Op. 20. Pfte., Solo-Viol., Viol., Vcell.	3
1227. — Trio, Cm. Op. 26.	2
1228. — Trio, G. Op. 27.	2
1229/31. Parry, Trio, Em.	2
1232/33. Perkins, Trio Nr. 1. Es. Op. 10.	2
1234. Pringsheim, »Seefahrt« a. Wagner's »Tristan und Isolde«.	2
1235. — »Liebesnacht« a. Wagner's »Tristan u. Isolde«.	2
1236/37. Reinecke, Trio, D. Op. 33.	2
1238/39. — Trio, Am. Op. 183. Pfte., Ob., Horn.	2
1240. Reinhard, Scenen a. Wagner's »Lohengrin«. Op. 17 Hft. I. Pfte., Viol. od. Vcell., Harm.	3
1241. — Scenen a. Wagner's »Lohengrin«. Op. 17 Hft. II. Pfte., Viol. od. Vcell., Harm.	3
1242/44. Roeder, Trio, Em. Op. 14.	2
1245. Romberg, Divertissement, Am. Op. 71.	2
1246/48. Röntgen, Trio, B. Op. 23.	2
1249/50. Scharwenka, X., Gr. Trio, Fis. Op. 1.	2
1251/53. Schubert, Trio Nr. 1. B. Op. 99.	2
1254/56. — Trio Nr. 2. Es. Op. 100.	2
1257/59. — Trio Nr. 2. Es. Op. 100. Erweit. Bearb. Pfte. ++	2
1260. — Notturmo, Es. Op. 148.	2
1261/62. Schumann, Cl., Trio, Gm. Op. 17.	2
1263/64. Schumann, Trio Nr. 1. Dm. Op. 63.	2
1265/66. — Trio Nr. 2. F. Op. 80.	2
1267. — Phantasistücke, Op. 88.	2
1268/69. — Trio Nr. 3. Gm. Op. 110.	2
1270. — Märchenerzählungen, Op. 132. Pfte., Klar. oder Viol., Br.	3
1271/72. Schuppan, Trio, Am. Op. 6.	2
1273/74. Stiehl, Trio Nr. 1. Es. Op. 32.	2
1275/76. — Gr. Trio Nr. 2. B. Op. 86.	2
1277/78. — Gr. Trio Nr. 3. Gm. Op. 50.	2
1279/80. Street, Trio Nr. 1. Es. Op. 6.	2
1281/82. — Trio Nr. 2. A. Op. 11.	2
1283. Vollweiler, Trio Nr. 1. F. Op. 20.	2
1284. Wagner, Chor d. Jünger a. »Liebesmahl d. Apostel«. Pfte., Harm., Viol.	2
1285. — Vorsp. z. »Lohengrin«. Pfte., Harm., Viol.	2
1286. — Elsa's Brautzug a. »Lohengrin«. Pfte., Harm., Viol.	2
1287. — Gebeta »Lohengrin«. Pfte., Harm., Viol.	2
1288. — Isolde's Liebestod a. »Tristan u. Isolde«. Pfte., Harm., Viol.	2
1289. — Brangäne's Gesang a. »Tristan u. Isolde«. Pfte., Harm., Viol.	2
1290. — »Lausch, Geliebter!« a. »Tristan u. Isolde«. Pfte., Harm., Viol.	2
1291. — »Sink' hernieder, Nacht der Liebe« a. »Tristan u. Isolde«. Pfte., Harm., Viol.	2
1292/93. Weber, F., Trio Nr. 4. Es. Op. 20.	2
1294/96. Weckbecker, Trio, Fm. Op. 2.	2
1297/98. Wolff, Trio, Dm. Op. 17.	2
1299/1301. Wolfram, Trio, Hm. Op. 24. Pfte., Viol., Br.	2
1302/3. Wüerst, Trio, Gm. Op. 5.	2
1304. Zilcher, Notturmo, Des. Scherzetto, F. Op. 9.	2
1305. — Intermezzo, F. Op. 12.	2