

# WERKE

FÜR

# KAMMERMUSIK

(STREICHINSTRUMENTE).

Netto		Netto		Netto	
Septette, Sextette und Quintette.		Quartette für zwei Violinen, Viola und Violoncello.		Quartette für zwei Violinen, Viola und Violoncello.	
	Mk Pf.		Mk Pf.		Mk Pf.
<b>Beer, J. A.</b> , 1er Concerto (A) av. Quatuor. — Introd. et Variations (G) sur un Thème russe av. Quatuor . . . . .	6 —	<b>Abert, J. J.</b> , Op. 25. 1stes Quartett (A) . . . . .	6 —	<b>Mendelssohn-Bartholdy, F.</b> , Op. 12. Grosses Quartett (Es). Partitur . . . . .	3 —
<b>Cherblanc, J. L.</b> , Op. 3. Fantaisie (G) av. Quatuor . . . . .	2 —	<b>Bach, J. S.</b> , 6 Fugues arr. p. Guill. Braun. Liv. 1 . . . . .	2 —	Stimmen . . . . .	4 —
<b>David, Ferd.</b> Op. 2. Introd. et Variations brill (A) sur un Thème orig. av. Quatuor . . . . .	2 25	<b>Becker, D. G.</b> , Op. 4. 1stes Quartett (Em.) . . . . .	4 50	<b>Molique, B.</b> , Op. 18. 3 Quatuors. No. 1 (F). No. 2 (C). No. 3 (Es) . . . . .	5 50
<b>Dobrzyński, J. Felix</b> , Op. 20. Quintetto (F) p. 2 V., Alto et 2 Vclles (ou p. 2 Altos et Vclle) . . . . .	2 50	— Op. 5. 2tes Quartett (Gm.) . . . . .	4 50	<b>Mühlenbruch, H.</b> , Op. 1. Quatuor brill. . . . .	3 —
— Op. 39. Sextuor (Es) p. 2 V., Alto, 2 Vclles et Contreb. . . . .	6 —	— Op. 6. 3tes Quartett (Es) . . . . .	5 —	<b>Nicola, C.</b> , 2 Quatuors. No. 1 (Es). No. 2 (B) . . . . .	3 50
— Op. 40. 2d Quintetto (Am.) p. 2 Viol., Alto et 2 Vclles . . . . .	6 —	<b>Bériot, Ch. de</b> , Compositions brillantes. Cinq Airs var. p. V. av. 2d V., Alto et Basse . . . . .	1 50	<b>Pape, L.</b> , Op. 10. 2tes Quartett (Es) . . . . .	4 —
<b>Dotzauer, J. J. F.</b> , Op. 134. Quintuor (Dm.) p. 2 Viol., Alto et 2 Vclles . . . . .	4 50	— Op. 1. 1er Air var. (Dm) . . . . .	1 50	<b>Präger, H. A.</b> , Op. 43. 3 nouveaux Quatuors (Es, F, G) . . . . .	10 —
<b>Eberwein, C.</b> , Op. 15. Dilettantenconcert (C) mit Pffe., Fl., 2 Hörner u. Bass. . . . .	5 —	— Op. 2. 2d Air var. (U) . . . . .	1 50	<b>Reinecke, C.</b> , Op. 16. Quartett (Es) . . . . .	5 —
<b>Fesca, F. E.</b> , Op. 15. Gr. Quatuor (E) p. 2 V., 2 Altos et Vclle . . . . .	6 —	— Op. 3. 3me Air var. (E) . . . . .	1 50	— Op. 30. 2tes Quartett (F) . . . . .	5 —
— Op. 20. Gr. Quintuor (B) p. do. . . . .	6 —	— Op. 5. Air montagnard var. (B) . . . . .	1 50	<b>Reissiger, C. G.</b> Ouvertüren einger. von G. von Ruf. — Op. 68. Libella . . . . .	2 50
<b>Haumann, T.</b> , Op. 1. 1er Air varié av. 2 V., Alto, Vclle (et Contreb. ad lib.) . . . . .	2 —	— Op. 7. 5me Air var. (E) . . . . .	1 50	— Op. 80. Der Ahnenschatz . . . . .	2 50
<b>Huf-Desforges</b> , Op. 46. 8me gr. Quintuor (G) p. 2 Viol., Alto, Vclle et B. . . . .	3 —	<b>Bliesener, J.</b> , Die Friedensfeier. Eine musikal. Vorstellung (D) . . . . .	3 —	— Op. 170. Adèle de Foix . . . . .	2 50
<b>Lafont, C. P.</b> , Op. 24. Ronde d'Emma, varié (D) av. Quatuor . . . . .	2 50	<b>Braun, W.</b> , Op. 13. Deux Quatuors (D, Es) . . . . .	7 —	<b>Rossini, G.</b> , 5 Quatuors originaux do. einzeln No. 1 (Em). No. 2 (A). No. 3 (B). No. 4 (Es). No. 5 (E) à . . . . .	2 —
<b>Lubin, L. de St.</b> , Op. 7. Polonaise brill. (E) av. Quatuor . . . . .	2 50	<b>Burgmüller, N.</b> , Op. 14. 4tes Quartett (A) . . . . .	5 50	<b>Scaramelli, Guis. A. de</b> , Op. 10. Introd. e Variaz. con altro Viol., Viola e Basso . . . . .	2 25
<b>Maurer, L.</b> , Op. 45. 2 Airs variés av. 2 V., Alto et Vclle (Contreb. ad lib.). Liv. 1 (A). Liv. 2 (C) . . . . .	1 50	<b>Danclo, Ch. B.</b> , Op. 48. 5me Quatuor (A) . . . . .	4 50	<b>Skraup, Fr.</b> , Op. 24. 1er Quatuor . . . . .	5 —
— Op. 62. Fantaisie (G) sur des Motifs de l'Opéra: La Muette de Portici, av. Quatuor . . . . .	2 50	— Op. 56. 6me Quatuor (C) . . . . .	4 50	<b>Spring, M.</b> , Op. 2. 2 Quatuors (D, A) . . . . .	5 —
<b>Molique, Bernh.</b> , Op. 21. 5tes Concert (Am.) m. Quintett . . . . .	6 —	<b>Decker, Const.</b> , Op. 14. 1er Quatuor (Cm) . . . . .	5 25	<b>Stiévenard, Al.</b> , Op. 45. Air varié (E) du petit Savoyard av. 2d V., A. et B. . . . .	5 —
<b>Schön, Maur.</b> , Op. 8. Andante et Polacca (G) av. Quatuor . . . . .	4 —	<b>Dotzauer, J. J. F.</b> , Op. 12. 2 Quatuors (Es, Gm) . . . . .	4 50	<b>Strauss, Jos.</b> , Op. 3. Quatuor brill. (A) — Op. 6. 2d Potpourri (F) av. 2d V., Alto et Vclle . . . . .	2 —
<b>Schubert, Franç.</b> , Op. 12. Napolitana. Solo sur des Thèmes napolitains av. Quatuor . . . . .	3 —	— Op. 45. 3 Quatuors (Am., E, G) . . . . .	8 —	<b>Thomas, A.</b> , Op. 1. 1er Quatuor (G) . . . . .	4 —
<b>Singer, Maur.</b> , Op. 7. Var. (D) sur un Thème orig. av. Quatuor . . . . .	2 50	<b>Durand, A.</b> , Fantaisie, suivie de 2 Airs variés av. 2d V., Alto et Vclle . . . . .	2 50	<b>Veit, W. H.</b> , Op. 3. 1er Quatuor (Dm.) sur l'Hymne national russe . . . . .	4 50
<b>Täglichsbeck, Th.</b> , Op. 12. Variations sur un Air styrien av. Quatuor — Op. 14. 2d Concertino (E) av. Quatuor . . . . .	2 25	<b>Fémy, F. J.</b> , Quatuor concertant (B) . . . . .	3 —	— Op. 5. 2d Quatuor (E) . . . . .	4 50
— Op. 17. Variations brill. (E) sur un Thème orig. av. Quatuor . . . . .	5 50	<b>Fesca, F. E.</b> , Op. 14. Quatuor (B) . . . . .	5 —	— Op. 16. 4me Quatuor (Gm.) . . . . .	7 —
— Op. 19. Divertissement (A) sur des Motifs fav. de l'Opéra: La Sonnambula, av. Quatuor . . . . .	5 50	<b>Flügel, G.</b> , Op. 23. Quartett No. 1 (Am.) . . . . .	6 —	<b>Verhulst, J. J. H.</b> , Op. 6. 2 Quatuors. No. 1 (Dm.). No. 2 (As) . . . . .	5 50
<b>Veit, W. H.</b> , Op. 1. 1er Quintetto (F) p. 2 V., Alto et 2 Vclles . . . . .	5 50	<b>Ganz, L.</b> , Op. 10. Divertissement (A) av. 2d V., Alto et Vclle . . . . .	2 —	— Op. 21. 3tes Quartett (Es) . . . . .	6 —
— Op. 2. 2d Quintetto (A) p. do . . . . .	6 —	<b>Gerke, C.</b> , Op. 1. Quatuor brill. (A) . . . . .	4 —	<b>Volgt, J. G. H.</b> , Op. 20. 3 Quatuors dieselben einzeln: No. 1 (G) . . . . .	3 —
— Op. 4. 3me Quintetto (G) p. 2 V., Alto et 2 Vclles (ou 2 Altos et Vcllo) . . . . .	5 50	<b>Gross, J. B.</b> , Op. 16. Quatuor No. 2 (F) . . . . .	4 —	— 2 (Dm.) . . . . .	3 —
— Op. 20. 4me Quintetto (Es) p. 2 V., Alto et 2 Vclles . . . . .	5 50	<b>Hänsel, Aug.</b> , Op. 63. Quatuor . . . . .	4 50	— 3 (Fm) . . . . .	2 —
— Op. 29. 5me Quintetto (A) p. 2 V., 2 Alto et Vclles . . . . .	7 —	— Op. 79. Musikalischer Scherz. Quartett . . . . .	1 25	<b>Winter, P.</b> , Das unterbrochene Opferfest. Oper arr. v. H. A. Präger . . . . .	12 —
<b>Vogel, Ad.</b> , Op. 10. 1er Quintetto p. 2 V., Alto et Vclles (ou p. 2 Altos et Vclle) . . . . .	6 —	<b>Hiller, Ferd.</b> , Op. 12. 1er Quatuor (G) — Op. 13. 2d Quatuor (Hm) . . . . .	4 —	<b>Trios für Violine, Viola und Violoncello.</b>	
<b>Wassermann, H. J.</b> , Op. 4. Thème original varié (U) av. Quat. . . . .	1 50	<b>Hörger, G.</b> , Op. 3. Introd. et Variations (A) av. 2d V., Alto et Vclle . . . . .	1 50	<b>Beethoven, L. v.</b> , Op. 9. 3 Trios, No. 1 (Es). No. 2 (G). No. 3 (Em.) à . . . . .	3 —
		<b>Kaczkowski, J.</b> , Op. 22. Souvenir d'Hermanovice. 4me Air var. (D) av. 2d V., Alto et Vclle . . . . .	1 50	<b>Eichberg, Jul.</b> , Op. 23. 5 Skizzen (Allegro spiritoso. Andantino quasi Allegretto. Waldnacht. Märchen. Genuesisches Ständchen.) . . . . .	4 —
		<b>Kirchner, Theod.</b> , Op. 20. Quartett. Partitur . . . . .	4 50	<b>Präger, H. A.</b> , Op. 42. 3 grands Trios concertants. No. 1, 2, 3. . . . .	3 50
		Stimmen . . . . .	9 —	<b>Trios für zwei Violinen und Violoncello.</b>	
		<b>Lachner, Ignaz</b> , Op. 74. Quartett . . . . .	7 —	<b>Lachner, Ignaz</b> , Op. 77. Die gute, alte Zeit. Musikalischer Scherz . . . . .	2 50
		<b>Lafont, C. P.</b> , Op. 5. 3me Air varié (A) av. 2d V., Alto et Vclle . . . . .	1 25	<b>Ries, Hubert</b> , Op. 25. Drei instructive Trios. No. 1. (Gm.) . . . . .	3 —
		<b>Marschner, H.</b> , Der Vampyr. Oper einger. v. Präger. Akt 1, 2. . . . .	10 50	— 2. (D) . . . . .	3 —
		Ouv. daraus . . . . .	2 —	— 3. (Es) . . . . .	3 —
		<b>Mathaei, A.</b> , Op. 8. Variazioni (G) con 2do V., Alto et Vcllo . . . . .	1 50		
		— Op. 10. Variations (E) av. do. . . . .	1 50		
		<b>Maurer, L.</b> , Deux Morceaux de Salon av. 2d V., Alto et Basse: — Op. 80. Air de Bellini var. (C) . . . . .	1 50		
		— Op. 81. Boléros (B) . . . . .	1 50		
		<b>Mendelssohn-Bartholdy, F.</b> , Op. 4. Quartett (Fm) arr. nach der Sonate f. Pffe u. V. von F. W. Eichler . . . . .	4 —		

Eigenthum des Verlegers.

Den Verträgen gemäss eingezeichnet.

Leipzig, Friedrich Hofmeister.



4<sup>tes</sup>  
**QUARTETT**  
*(in Am.)*

für 2 Violinen, Alt  
und Violoncell.

*Seinem Freunde dem Maler*

**J. W. Schirmer**

in Düsseldorf

*gewidmet von*

**NORB. BURGMÜLLER.**

N<sup>o</sup> 2070.

Op. 14.

Pr. 1 Thl. 25 Ngr.

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**LEIPZIG**, chez **FRÉDÉRIC HOFMEISTER.**

Allegro moderato.

QUARTETTO.

The musical score for Violino 1º consists of 12 staves. The notation includes various dynamics and performance markings:

- Staff 1: *ff*
- Staff 2: *ff*, *p*, *cresc.*
- Staff 3: *fz*, *fz*
- Staff 4: *p*, *dim.*, *ff*
- Staff 5: *p*, *p*, *fz*
- Staff 6: *fz*, *fz*, *fz*, *fz*, *ff*
- Staff 7: *dim.*
- Staff 8: *pp*
- Staff 9: *dolce.*
- Staff 10: *dim.*, *pp*, *cresc.*
- Staff 11: *ff*

Vault  
M  
452  
B956  
op. 14  
1890z

VIOLINO 1º

8/16 - Interval 8.70

Violino 1 score page 3, featuring ten staves of musical notation. The score includes various dynamics such as *ff*, *fz*, *dim.*, *pp*, *dolce.*, *cresc.*, *ppp*, *poco a poco*, and *fz*. The notation includes slurs, accents, and dynamic markings. The key signature has one flat (B-flat) and the time signature is 8/16. The piece concludes with a double bar line and repeat dots.

VIOLINO I<sup>o</sup>

*fz fz ff fz fz fz fz fz fz fz*  
*fz fz fz fz fz fz*  
*p fz fz p fz > p fz >*  
*p > fz fz p*  
*cresc. ff p*  
*p p cresc.*  
*ff fz p pp*  
*ritard. poco più Lento. Tempo I<sup>o</sup>*  
*ppp p dolce.*  
*dim. pp*  
*cresc. ff fz fz fz*  
*ff fz*

This page of a musical score for Violino 1º contains 12 staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance markings include *dim.* (diminuendo), *poco a poco*, *dolce.*, *cresc.*, and *tr* (trill). The score concludes with a double bar line and a fermata.

ANDANTE. *dolce.*

VIOLINO I<sup>o</sup>

This page of a musical score for Violino I consists of 12 staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score begins with a dynamic marking of *fz* (forzando) and a *dim.* (diminuendo) instruction. The first staff features a series of chords with a melodic line. The second staff includes *fz*, *ff* (fortissimo), and *p* (piano) markings. The third staff starts with *fz* and ends with *p*. The fourth staff includes *p*, *dim.*, and *ritard.* (ritardando) markings. The fifth staff is marked *a Tempo.* and *dolce.* (dolce). The sixth staff continues the melodic line. The seventh staff includes *f* (forte) and *p* markings. The eighth staff includes *dim.* and *p* markings. The ninth staff includes *fz*, *ff*, *fz*, and *p* markings. The tenth staff includes *dolce.* The eleventh staff includes *dim.* The twelfth staff ends with *PPP* (pianississimo) and a double bar line.



VIOLINO I?

TEMPO  
di  
MENUETTO.

*marcato.*  
*fz* *fz*

*p* *cresc.*

*ff* *p* *pp*

*cresc.* *ff*

*dolce.*  
*p*

*cresc.* *f*

*fz*

*fz* *p* *pp* *cresc.*

*f*

*ff* *dim.* *cresc.* *fz*

*pp* *cresc.* M.D.C. poi segue Coda.

CODA. *dolce.* *f*

*fz* *p* *dim.* *pp* *cresc.*

*fz marcato.* *pp*

ALLEGRETTO CON MOTO.

*dolce.*

*dim.* *pp*

*dolce.*

*cresc.* *cresc.* *fz* *fz* *fz*

*ff* *fz* *fz* *fz* *fz*

*p dolce.* 1

VIOLINO 1º

The musical score for Violino 1º consists of ten staves of music in G major (one sharp). The piece features a variety of dynamic markings and performance instructions. The first staff begins with a *cresc.* marking, followed by *fz*, *dim.*, and *pp*. The second staff includes *cresc.* and *fz*. The third staff starts with *fz* and *ff*. The fourth staff has *fz* and *p*. The fifth staff contains *ff*, *fz*, *p*, and *ff*. The sixth staff includes *fz*, *p*, *ff*, *fz*, and *p*. The seventh staff begins with *pp* and ends with *cresc.*. The eighth staff starts with *f*, followed by *dim.*, *dol.*, and *ritard.*. The ninth staff includes *pp* and *a Tempo.*. The tenth staff features *dolce.*. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and is heavily ornamented with slurs and accents.

This page of a musical score for Violino 1º (Violin I) contains ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is characterized by dense, flowing passages with many slurs and accents. The dynamics range from *ff* (fortissimo) to *p* (piano), with various markings such as *cresc.*, *dim.*, *dol.*, and *p dolce.*. Fingerings are indicated with numbers 1, 2, and 3. The music features a mix of eighth and sixteenth notes, often beamed together, and some triplet markings. The overall texture is rich and technically demanding.

VIOLINO 1º

This page of a violin score contains ten staves of music. The first staff begins with a *pp* dynamic and features a first ending bracketed with a '2' above it. The second staff has a *ff* dynamic. The third staff includes a first ending bracketed with a '1' above it and a *dolce.* marking. The fourth staff contains a *pp* dynamic. The fifth staff shows a *cresc.* leading to a *f* dynamic, followed by a *dim.* marking. The sixth staff starts with a *dim.* and a *pp dolce.* dynamic, ending with a *ritard.* marking. The seventh staff is marked *a Tempo.* and begins with a *sp* dynamic. The eighth staff also has a *a Tempo.* marking and starts with a *pp* dynamic. The ninth staff features a *cresc.* marking. The tenth staff begins with a *fz* dynamic, followed by a *cresc.* leading to a *ff* dynamic, and then returns to *fz*. The final staff starts with a *dolce.* marking, a *fz* dynamic, and a *p* dynamic, concluding with a first ending bracketed with a '1' above it.

A page of musical notation for Violino 1º, page 13. The score consists of 12 staves of music in treble clef with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings are used throughout, including *cresc.*, *fz*, *dim.*, *pp*, *ff*, *p*, *f*, *p dol.*, and *ppp*. Some measures include first fingerings (marked '1'). The piece concludes with a *Fine.* marking.