



Mozart's Werke.

SERIE XVII.

PIANOFORTE-QUINTETT, QUARTETTE  
UND TRIOS.

No. 1. Quintett für Pianoforte, Oboe, Clarinette, Horn u. Fagott. Esdur C. (No. 452.)

No. 2. Quartett für Pianoforte, Violine, Viola und Violoncell. Gmoll C. (No. 478.)

No. 3. Quartett für Pianoforte, Violine, Viola und Violoncell. Esdur C. (No. 493.)

*Die eingeklammerten Ziffern bedeuten die chronologischen Nummern nach Köchel's Verzeichniss.*

LEIPZIG, BREITKOPF & HÄRTEL.

Pr. Mark 10. 65 n.

# MOZART'S WERKE.

Die vorgesetzten grösseren Ziffern beziehen sich auf die betreffende Nummer in Köchel's Catalog.

## INSTRUMENTAL-MUSIK. ORCHESTER-WERKE.

Köchel.	Serie VIII. Symphonien.
16	1. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Esdur C.
17	2. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Bdur C.
18	3. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Clarinetten, 2 Hörner, Fagott, Esdur C.
19	4. <b>Symphonie</b> für 2 Violinen, Viola, Bässe, 2 Oboen, 2 Hörner, Ddur C.
22	5. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Bdur C.
43	6. <b>Symphonie</b> für 2 Violinen, 2 Violon, Bass, 2 Oboen, 2 Hörner. Fdur C.
45	7. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, Trompeten u. Pauken. Ddur C.
48	8. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, Trompeten und Pauken. Ddur $\frac{3}{4}$ .
73	9. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, Trompeten und Pauken. Cdur C.
74	10. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Gdur C.
84	11. <b>Symphonie</b> für 2 Violinen, 2 Violon, Bass, 2 Oboen, 2 Hörner. Ddur C.
110	12. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Das Andante hat 2 Flöten und 2 Fagotte. Gdur $\frac{3}{4}$ .
112	13. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Fdur $\frac{3}{4}$ .
114	14. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Flöten, 2 Hörner. Adur C.
124	15. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Gdur $\frac{3}{4}$ .
128	16. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Cdur $\frac{3}{4}$ .
129	17. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Gdur C.
130	18. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Flöten, 2 Hörner in F, 2 Hörner in C. Fdur C.
132	19. <b>Symphonie</b> für 2 Violinen, 2 Violon, Bass, 2 Oboen, 4 Hörner in Es. Esdur C.
133	20. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, Trompeten. Das Andante mit einer obligaten Flöte. Ddur C.
134	21. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Flöten, 2 Hörner. Adur $\frac{3}{4}$ .
162	22. <b>Symphonie</b> für 2 Violinen, 2 Violon, 2 Oboen, 2 Hörner, 2 Trompeten, Bässe. Cdur C.
181	23. <b>Symphonie</b> für 2 Violinen, 2 Violon, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. Ddur C.
182	24. <b>Symphonie</b> für 2 Violinen, 2 Violon, Bass, 2 Oboen, 2 Hörner. Bdur C.
183	25. <b>Symphonie</b> für 2 Violinen, 2 Violon, Bass, 2 Oboen, 2 Hörner in G und 2 Hörner in B, 2 Fagotte, Gmoll C.
184	26. <b>Symphonie</b> für 2 Violinen, 2 Violon, Bass, 2 Flöten, 2 Oboen, 2 Fagotte, 2 Hörner, 2 Trompeten. Esdur C.
199	27. <b>Symphonie</b> für 2 Violinen, 2 Violon, Bass, 2 Flöten, 2 Hörner. Gdur $\frac{3}{4}$ .
200	28. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, Fagott, 2 Trompeten. Cdur $\frac{3}{4}$ .
201	29. <b>Symphonie</b> für 2 Violinen, 2 Violon, Bass, 2 Oboen, 2 Hörner. Adur C.

Köchel.	Serie IX. Divertimente, Serenaden und Cassationen für Orchester.
202	30. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. Ddur $\frac{3}{4}$ .
297	31. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Flöten, 2 Oboen, 2 Clarinetten, 2 Fagotte, 2 Hörner, 2 Trompeten u. Pauken. Ddur C.
318	32. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Flöten, 2 Oboen, 2 Fagotte, 4 Hörner, 2 Trompeten. Gdur C.
319	33. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Fagotte, 2 Hörner. Bdur $\frac{3}{4}$ .
338	34. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Fagotte, 2 Hörner, Trompeten und Pauken. Cdur C.
385	35. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Fagotte, Trompeten und Pauken. Ddur C.
425	36. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Fagotte, Trompeten und Pauken. Cdur.
444	37. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Das Andante hat noch eine Flöte. Gdur $\frac{3}{4}$ .
504	38. <b>Symphonie</b> für 2 Viol., Viola, Bass, 2 Flöten, 2 Oboen, 2 Fagotte, 2 Hörner, Trompeten und Pauken. Ddur. Ohne Minuett C.
543	39. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 1 Flöte, 2 Clarinetten, 2 Fagotte, 2 Hörner, 2 Trompeten und Pauken. Esdur C.
550	40. <b>Symphonie</b> für 2 Viol., Viola, Bass, 1 Flöte, 2 Oboen, 2 Fagotte, 2 Hörner, Gmoll C.
551	41. <b>Symphonie</b> für 2 Violinen, Viola, Bass, 1 Flöte, 2 Oboen, 2 Fagotte, 2 Hörner, 2 Trompeten und Pauken. Cdur C.

Köchel.	Serie X. Märsche, Symphoniesätze und kleinere Stücke für Orchester (auch für Harmonica und Orgelwalze).
63	1. <b>Cassation</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Gdur $\frac{2}{4}$ .
99	2. <b>Cassation</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Bdur $\frac{2}{4}$ .
100	3. <b>Serenade</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. Ddur C.
101	4. <b>Serenade</b> für 2 Violinen u. Bass, 2 Oboen, 2 Hörner, 1 Flöte, 1 Fagott. Fdur C.
185	5. <b>Serenade</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. Ddur C.
203	6. <b>Serenade</b> für 2 Violinen, Viola, Bass, 2 Oboen, 1 Flöte, 1 Fagott, 2 Hörner, 2 Trompeten. Ddur.
204	7. <b>Serenade</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, Fagott, 2 Trompeten. Ddur C.
239	8. <b>Serenade</b> für 2 Principal-Violinen, Viola, Contrabass; ferner 2 Violinen, Viola, Violoncell. Pauken. Ddur $\frac{2}{4}$ .
250	9. <b>Serenade</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Fagotte, 2 Trompeten. Ddur C.
286	10. <b>Notturmo</b> für 4 mal: 2 Violinen, Viola, Bass, 2 Hörner. Ddur $\frac{3}{4}$ .
320	11. <b>Serenade</b> für 2 Violinen, Viola, Bass, 2 Flöten, 2 Oboen, 2 Fagotte, 2 Hörner, Trompeten, und Pauken. Ddur C.
361	12. <b>Serenade</b> für 2 Oboen, 2 Clarinetten, 2 Bassethörner, 2 Waldhörner, 2 Fagotte, Contrabass. Bdur C.
375	13. <b>Serenade</b> für 2 Clarinetten, 2 Hörner, 2 Fagotte Esdur C.
388	14. <b>Serenade</b> für 2 Oboen, 2 Clarinetten, 2 Hörner, 2 Fagotte. Cmoll C.

113	15. <b>Divertimento</b> für 2 Violinen, Viola, Bass, 2 Clarinetten und 2 Hörner. Esdur.
131	16. <b>Divertimento</b> für 2 Violinen, 2 Violon, Bass, 1 Flöte, 1 Oboe, 1 Fagott und 4 Hörner. Ddur C.
166	17. <b>Divertimento</b> für 2 Oboen, 2 Clarinetten, 2 englische Hörner, 2 Hörner und 2 Fagotte. Esdur C.
186	18. <b>Divertimento</b> für 2 Oboen, 2 Clarinetten, 2 englische Hörner, 2 Hörner u. 2 Fagotte. Bdur $\frac{3}{4}$ .
187	19. <b>Zehn Stücke</b> für 2 Flöten, 3 Trompeten in C, 2 Trompeten in D und 4 Pauken in C, G und D, A, C.
188	20. <b>Divertimento</b> für 2 Flöten, 2 und 3 Trompeten in C, 2 Trompeten in D und 4 Pauken in C, G und D, A. Cdur $\frac{3}{4}$ .
205	21. <b>Divertimento</b> für 1 Violine, Viola, Fagott, Bass, 2 Hörner. Ddur C.
213	22. <b>Divertimento</b> für 2 Oboen, 2 Hörner, 2 Fagotte. Fdur C.
240	23. <b>Divertimento</b> für 2 Oboen, 2 Hörner, 2 Fagotte. Bdur $\frac{3}{4}$ .
247	24. <b>Divertimento</b> für 2 Violinen, Viola, 2 Hörner, Bass. Fdur C.
251	25. <b>Divertimento</b> für Oboe, 2 Violinen, Viola, Bass, 2 Hörner. Ddur C.
252	26. <b>Divertimento</b> für 2 Oboen, 2 Hörner, 2 Fagotte. Esdur $\frac{6}{8}$ .
253	27. <b>Divertimento</b> für 2 Oboen, 2 Hörner, 2 Fagotte. Fdur $\frac{2}{4}$ .
270	28. <b>Divertimento</b> für 2 Oboen, 2 Hörner, 2 Fagotte. Bdur C.
287	29. <b>Divertimento</b> für 2 Violinen, Viola, Bass, 2 Hörner. Bdur $\frac{3}{4}$ .
289	30. <b>Divertimento</b> für 2 Oboen, 2 Fagotte, 2 Hörner. Esdur $\frac{3}{4}$ .
334	31. <b>Divertimento</b> für 2 Violinen, Viola, Bass, 2 Hörner. Ddur C.

189	1. <b>Marsch</b> für 2 Violinen, Bass, 2 Flöten, 2 Hörner, 2 Trompeten. Ddur $\frac{2}{4}$ .
214	2. <b>Marsch</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. Cdur $\frac{2}{4}$ .
215	3. <b>Marsch</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. Ddur C.
237	4. <b>Marsch</b> für 2 Violinen, Bass, 2 Oboen, 2 Fagotte, 2 Hörner, 2 Trompeten. Ddur $\frac{2}{4}$ .
248	5. <b>Marsch</b> für 2 obligate Violinen, Viola, Bass, 2 Hörner. Fdur $\frac{2}{4}$ .
249	6. <b>Marsch</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Fagotte, 2 Hörner, 2 Trompeten. Ddur C.
290	7. <b>Marsch</b> für 1 Violine, Viola, Bass, 2 Hörner. Ddur $\frac{2}{4}$ .
335	8. <b>2 Märsche</b> für 2 Violinen, 2 Violon, Bass, 2 Flöten, 2 Oboen, 2 Hörner, 2 Trompeten. Cdur C, Ddur $\frac{2}{4}$ .
408	9. <b>3 Märsche</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Tromp. Cdur. Ddur. Cdur C.
121	10. <b>Letztes Allegro einer Symphonie</b> für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Ddur $\frac{3}{8}$ .
409	11. <b>Symphonie-Minuett</b> für 2 Violinen, Viola, Bass, 2 Flöten, 2 Oboen, 2 Fagotte, 2 Hörner, Trompeten und Pauken. Cdur $\frac{3}{4}$ .

# Wolfgang Amadeus Mozart's Werke.

Kritisch durchgesehene Gesamtausgabe.

## Serie 17.

### Pianoforte-Quintett-Quartette und Trios.

Serie 17.		Köchel's Verz.N <sup>o</sup>	Seite.
I.	Quintett für Pianoforte, Oboe, Clarinette, Horn und Fagott. Es dur C.	452.	2.
2.	Quartett für Pianoforte, Violine, Viola und Violoncell. G moll C.	478.	32.
3.	Quartett für Pianoforte, Violine, Viola und Violoncell. Es dur C.	403.	62.
4.	Trio für Pianoforte, Violine und Violoncell. B dur $\frac{3}{4}$ .	254.	
5.	Trio für Pianoforte, Violine und Violoncell. D moll C.	442.	
6.	Trio für Pianoforte, Violine und Violoncell. G dur C.	406.	
7.	Trio für Pianoforte, Clarinette und Viola. Es dur $\frac{3}{8}$ .	408.	
8.	Trio für Pianoforte, Violine und Violoncell. B dur C.	502.	
9.	Trio für Pianoforte, Violine und Violoncell. E dur $\frac{3}{4}$ .	542.	
10.	Trio für Pianoforte, Violine und Violoncell. C dur C.	548.	
11.	Trio für Pianoforte, Violine und Violoncell. G dur C.	564.	

N<sup>o</sup>1-3. Quintett und zwei Quartette.

Leipzig, Verlag von Breitkopf & Härtel.

Die Resultate der kritischen Revision dieser Ausgabe sind

Eigenthum der Verleger.

# QUINTETT

für Pianoforte, Oboe, Clarinette, Horn und Fagott

von

Mozart's Werke.

Serie 17. N<sup>o</sup> 1.

## W. A. MOZART.

Rösch. Verz. N<sup>o</sup> 452.

Componirt im März 1784 zu Wien.

**Largo.**

Oboe. *ten.*

Clarinetto in B. *f ten.*

Corno in Es. *f ten.*

Fagotto. *f ten.*

Pianoforte. *Largo. ten. p f p f p*

This musical score is arranged in systems of staves. The first system consists of four staves, each with a *cresc.* marking. The second system is a grand staff with piano and bass clefs, featuring a *p* marking in the piano part and an *f* marking in the bass part. The third system consists of four staves, with *f* markings in the first three staves and a *p* marking in the fourth. The fourth system is a grand staff with piano and bass clefs, featuring a *p* marking in the piano part. The fifth system consists of four staves. The sixth system is a grand staff with piano and bass clefs, featuring a *p* marking in the piano part. The score includes various musical notations such as notes, rests, beams, and slurs, along with dynamic markings like *cresc.*, *p*, and *f*.

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. Trills are marked with 'tr' and wavy lines. Dynamics include *f* (forte) and *sf* (sforzando).

*Allegro moderato.*

The second system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key and features a repeating rhythmic motif. Trills are marked with 'tr'. Dynamics include *f* (forte) and *p* (piano).

*Allegro moderato.*

The third system consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a minor key and features a piano introduction (*p*) followed by a more active section with trills (*tr*) and dynamics of *f* (forte) and *fp* (sforzando).

The fourth system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. Trills are marked with 'tr'. Dynamics include *f* (forte) and *fp* (sforzando).

The fifth system consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a minor key and features trills (*tr*) and triplets (*3*). Dynamics include *f* (forte), *p* (piano), and *fp* (sforzando).

First system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure of the vocal lines contains rests. The piano accompaniment begins with a half note chord. Dynamic markings include *fp* (fortissimo piano) and *p* (piano). The piano part features a triplet of eighth notes in the right hand.

Second system of musical notation, consisting of four staves. The vocal lines and piano accompaniment continue. The piano part features a triplet of eighth notes in the right hand. Dynamic markings include *f* (forte) and *sf* (sforzando).

Third system of musical notation, consisting of four staves. The vocal lines and piano accompaniment continue. The piano part features a triplet of eighth notes in the right hand. Dynamic markings include *p* (piano).

This musical score is arranged in four systems. Each system contains vocal staves and piano accompaniment. The first system has four vocal staves and two piano staves. The second system has four vocal staves and two piano staves. The third system has four vocal staves and two piano staves. The fourth system has four vocal staves and two piano staves. The score includes various dynamic markings: *fp* (fortissimo piano), *p* (piano), *dolce* (softly), and *f* (forte). The piano accompaniment features complex textures, including arpeggiated chords and rapid sixteenth-note passages. The vocal lines consist of melodic phrases with some rests.



First system of musical notation, featuring five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *p* and *f*. The piano part features a prominent bass line with a *f* dynamic and a complex treble part with a *f* dynamic.

Second system of musical notation, featuring five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a complex treble part with a *f* dynamic and a bass line with a *f* dynamic.

Third system of musical notation, featuring five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *f* and *p*. The piano part features a complex treble part with a *f* dynamic and a bass line with a *f* dynamic.

Fourth system of musical notation, featuring five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a complex treble part with a *f* dynamic and a bass line with a *f* dynamic.

First system of musical notation. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats. The first staff has a *cresc.* marking. The piano part starts with a *p* dynamic and later has a *f* dynamic. There are various musical notations including slurs, ties, and ornaments.

Second system of musical notation. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats. The piano part starts with a *p* dynamic and later has a *f* dynamic. There are various musical notations including slurs, ties, and ornaments. The word *legato* is written below the piano part.

Third system of musical notation. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats. The piano part features complex rhythmic patterns and slurs. There are various musical notations including slurs, ties, and ornaments.

First system of musical notation, consisting of four staves. The top three staves are vocal parts, and the bottom staff is piano accompaniment. Dynamics include *cresc.*, *f*, and *p*.

Second system of musical notation, consisting of four staves. The top three staves are vocal parts, and the bottom staff is piano accompaniment. Dynamics include *f* and *p*.

Third system of musical notation, consisting of four staves. The top three staves are vocal parts, and the bottom staff is piano accompaniment. Dynamics include *dolce*.

This musical score is arranged in two systems. The first system consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The vocal parts begin with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The piano accompaniment starts with a forte (*f*) dynamic and includes trills (*tr*). The second system consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves. The piano accompaniment in this system features a complex texture with chords and arpeggiated figures, marked with *p* and *f* dynamics. The vocal lines continue with melodic phrases and some trills. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4.

First system of musical notation, consisting of four staves. The top three staves are vocal parts, and the bottom staff is a grand staff (piano). Dynamics include *sfz* and *p*. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation, consisting of four staves. The top three staves are vocal parts, and the bottom staff is a grand staff. Dynamics include *f*, *dolce*, and *p*. The piano part features a prominent melodic line in the right hand.

Third system of musical notation, consisting of four staves. The top three staves are vocal parts, and the bottom staff is a grand staff. Dynamics include *p*, *dolce*, and *f*. The piano part continues with complex textures and dynamic contrasts.

First system of musical notation, featuring a grand staff with piano accompaniment and three vocal staves. The piano part begins with a forte (*f*) dynamic and includes a complex melodic line with many beamed notes. The vocal staves contain sparse notes and rests.

Second system of musical notation, continuing the piano accompaniment and vocal parts. The piano part features a dense texture of beamed notes in both hands, with a *b* (flat) dynamic marking in the upper right. The vocal staves remain mostly empty.

Third system of musical notation, showing more vocal activity with trills (*tr.*) and dynamic markings of *f* and *p*. The piano accompaniment continues with complex rhythmic patterns. A *cresc.* (crescendo) marking is present in the lower right.

Fourth system of musical notation, concluding the page with triplets (*3*) and a *p* (piano) dynamic marking. The piano part features intricate triplet patterns in both hands.

First system of musical notation. It consists of five staves. The top four staves are for individual instruments, and the fifth is a grand staff (treble and bass clefs). The key signature has two flats. Dynamics include *cresc.*, *f*, *p*, and *cresc.* again.

Second system of musical notation, continuing from the first. It features five staves with various musical notations including slurs and accents. Dynamics include *f*, *p*, and *cresc.*. The word *legato* appears at the end of the system.

Third system of musical notation, continuing from the second. It features five staves with musical notations including slurs and accents. Dynamics include *dolce* and *fp*.

First system of musical notation, consisting of five staves. The top four staves are vocal parts, and the bottom staff is piano accompaniment. The music is in a key with two flats and a 3/4 time signature. It features dynamic markings of *f* and *p*, and includes a triplet in the third vocal staff.

Larghetto.

Second system of musical notation, consisting of four staves. The top three staves are vocal parts, and the bottom staff is piano accompaniment. The tempo is marked *Larghetto*. The music features dynamic markings of *p* and *f*, and includes trills (*tr*) in the vocal parts.

Larghetto.

Third system of musical notation, consisting of two staves. The top staff is vocal part, and the bottom staff is piano accompaniment. The tempo is marked *Larghetto*. The music features dynamic markings of *f* and *p*.

Fourth system of musical notation, consisting of five staves. The top four staves are vocal parts, and the bottom staff is piano accompaniment. The music features dynamic markings of *p* and *f*, and includes trills (*tr*) in the vocal parts.



This musical score is arranged in systems. The first system consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one grand piano staff. The vocal parts begin with a trill (tr.) and a crescendo (cresc.) marking, followed by dynamic markings of forte (f) and piano (p). The piano accompaniment features a trill in the right hand and a steady bass line in the left hand. The second system continues the vocal lines and piano accompaniment, with dynamic markings of forte (f) and piano (p). The third system shows the vocal lines continuing, with the piano accompaniment featuring a trill in the right hand and a steady bass line in the left hand. The fourth system continues the vocal lines and piano accompaniment, with dynamic markings of piano (p). The fifth system continues the vocal lines and piano accompaniment, with dynamic markings of piano (p). The sixth system continues the vocal lines and piano accompaniment, with dynamic markings of piano (p). The seventh system continues the vocal lines and piano accompaniment, with dynamic markings of piano (p). The eighth system continues the vocal lines and piano accompaniment, with dynamic markings of piano (p).

First system of musical notation, consisting of four staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature has one flat (B-flat). The first measure of the vocal lines is marked *cresc.*. The piano accompaniment begins with the instruction *legato*. The system concludes with a *p* (piano) dynamic marking.

Second system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano accompaniment features a dense texture of chords and moving lines. The system concludes with a *p* (piano) dynamic marking.

Third system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano accompaniment includes a section with a *cresc.* marking. The system concludes with a *p* (piano) dynamic marking.

First system of musical notation, consisting of five staves. The top four staves are vocal parts, and the bottom staff is piano accompaniment. Dynamics include *p*, *f*, *sp*, and *dolce*.

Second system of musical notation, consisting of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment.

Third system of musical notation, consisting of two staves for piano accompaniment.

Fourth system of musical notation, consisting of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *cresc.*, *f*, and *p*.

Fifth system of musical notation, consisting of two staves for piano accompaniment. Dynamics include *cresc.*, *f*, and *p*.

First system of musical notation, consisting of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *f* and *p*. The piano part features a rhythmic accompaniment with triplets.

Second system of musical notation, consisting of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *p* and *f*. The piano part features a rhythmic accompaniment with triplets.

Third system of musical notation, consisting of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *p*. The piano part features a rhythmic accompaniment with trills and triplets.

The first system of the musical score consists of five staves. The top four staves are for vocal parts, and the fifth is for piano accompaniment. The vocal parts feature complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *f*, *p*, and *cresc.*. Trills are marked with *tr*. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

The second system continues the vocal and piano parts. The vocal lines have some rests. The piano accompaniment features a prominent melodic line in the right hand with slurs and ties, and a bass line with chords. Dynamics include *f* and *p*. Trills are marked with *tr*.

The third system continues the vocal and piano parts. The vocal lines have some rests. The piano accompaniment features a prominent melodic line in the right hand with slurs and ties, and a bass line with chords. Dynamics include *f* and *p*. Trills are marked with *tr*.

First system of musical notation. It consists of five staves. The top four staves are vocal parts, each marked with *fp*. The bottom two staves are piano accompaniment, with the right hand marked *legato* and *f*, and the left hand marked *p*.

Second system of musical notation. It consists of five staves. The top four staves are vocal parts, each marked with *cresc.* and *f*. The bottom two staves are piano accompaniment, with the right hand marked *cresc.* and *f*, and the left hand marked *p*.

Third system of musical notation. It consists of five staves. The top four staves are vocal parts, with various dynamics and markings. The bottom two staves are piano accompaniment, with the right hand marked *f* and *p*, and the left hand marked *p*.

The first system of the musical score consists of five staves. The top four staves are for individual instruments, and the bottom two are for the piano. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). There are also markings for *f* and *p* at the end of the system.

**Rondo.**  
*Allegretto.*

The second system consists of four staves. The top two staves are for individual instruments, and the bottom two are for the piano. The music continues with similar rhythmic complexity. Dynamics include *f* (forte) and *cresc.* (crescendo). There are also markings for *f* at the end of the system.

*Allegretto.*

The third system features a piano part on the left and a violin part on the right. The piano part has dynamics of *f dolce* (forte dolce), *p* (piano), and *f* (forte). The violin part includes a trill (*tr*) and dynamics of *f* (forte) and *p* (piano).

The fourth system consists of four staves. The top two staves are for individual instruments, and the bottom two are for the piano. The music continues with similar rhythmic complexity. Dynamics include *p* (piano) and *f* (forte).

The fifth system features a piano part on the left and a violin part on the right. The piano part has dynamics of *f* (forte) and *p* (piano). The violin part includes trills (*tr*) and dynamics of *f* (forte) and *p* (piano).

First system of musical notation, featuring five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *fp* and *p*.

Second system of musical notation, featuring five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *fp*, *f*, and *p*. A triplet of eighth notes is marked with a '3' in the piano part.

Third system of musical notation, featuring five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *f*, *fp*, and *p*. A trill is marked with 'tr' in the vocal part. The piano part features a long melodic line with a slur.

*legato*



First system of musical notation, including vocal lines and piano accompaniment. The piano part features a complex, flowing melody with triplets. A *cresc.* marking is present in the vocal line.

Second system of musical notation, including vocal lines and piano accompaniment. The piano part continues with intricate melodic lines. A *cresc.* marking is present in the vocal line.

Third system of musical notation, including vocal lines and piano accompaniment. The piano part features a complex, flowing melody with triplets. A *f* marking is present in the vocal line.

First system of musical notation. It consists of five staves. The top staff is a vocal line with dynamics *p* and *f*. The second and third staves are for a string ensemble, with dynamics *sp* and *f*. The bottom two staves are for a grand piano, with dynamics *p* and *f*. The music is in a minor key and features complex rhythmic patterns and melodic lines.

Second system of musical notation. It consists of five staves. The top staff is a vocal line. The second and third staves are for a string ensemble. The bottom two staves are for a grand piano. Dynamics include *f*, *p*, and *f*. The piano part features a prominent melodic line with trills and triplets.

Third system of musical notation. It consists of five staves. The top staff is a vocal line with dynamics *f*, *p*, *f*, and *dolce*. The second and third staves are for a string ensemble with dynamics *f*, *p*, and *f*. The bottom two staves are for a grand piano with dynamics *f* and *p*. The piano part includes trills and complex rhythmic patterns.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent triplet of eighth notes in the right hand.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent triplet of eighth notes in the right hand. The word *dolce* is written above the vocal line.

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent triplet of eighth notes in the right hand.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent triplet of eighth notes in the right hand.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent triplet of eighth notes in the right hand.

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a complex melodic line in the right hand and a bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a prominent melodic line in the right hand.

Third system of musical notation, including dynamic markings such as *cresc.* and *sf*. The piano part continues with its characteristic melodic and harmonic textures.



The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The vocal lines feature melodic phrases with slurs and ties. The piano accompaniment includes a prominent bass line with eighth-note patterns and chords. Dynamic markings include *p* and *f* throughout the system.

Cadenza in tempo.

The second system is a cadenza section, marked "Cadenza in tempo." and "dolce". It consists of five staves. The vocal lines are more melodic and slower in character. The piano accompaniment features a steady bass line with chords. A piano (*p*) dynamic marking is present. The system concludes with a fermata over a final chord.

Cadenza in tempo.

The third system is another cadenza section, marked "Cadenza in tempo." and "p". It consists of five staves. The piano accompaniment is more active, with a bass line featuring eighth-note patterns. The vocal lines are sparse, with some melodic fragments. A piano (*p*) dynamic marking is present. The system concludes with a fermata over a final chord.

The fourth system consists of five staves. The vocal lines continue with melodic phrases. The piano accompaniment features a bass line with eighth-note patterns and chords. The system concludes with a fermata over a final chord.

The fifth system consists of five staves. The piano accompaniment features a bass line with eighth-note patterns and chords. The vocal lines are sparse, with some melodic fragments. A *legato* marking is present. The system concludes with a fermata over a final chord.

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a prominent sixteenth-note arpeggiated pattern in the right hand.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with the arpeggiated texture.

Third system of musical notation, featuring dynamic markings such as *p*, *cresc.*, and *f* across the vocal and piano staves.

Fourth system of musical notation, concluding the page with dynamic markings like *p*, *cresc.*, *f*, and *p*.

First system of musical notation, consisting of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. Dynamics include *p* and *tr*.

Second system of musical notation, consisting of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* and *p*.

Third system of musical notation, consisting of two staves for piano accompaniment. It features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* and *p*.

Fourth system of musical notation, consisting of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p*.

Fifth system of musical notation, consisting of two staves for piano accompaniment. It features a complex rhythmic pattern with many sixteenth notes and triplets. Dynamics include *p*.



First system of musical notation, consisting of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of musical notation, consisting of four staves. Similar to the first system, it includes vocal and piano parts. The piano accompaniment continues with a steady eighth-note rhythm. Dynamics markings include *f* (forte) and *mf* (mezzo-forte).

Third system of musical notation, consisting of four staves. The piano part features a more active eighth-note melody in the right hand. Dynamics markings include *p* (piano) and *f* (forte).

Fourth system of musical notation, consisting of four staves. The piano part has a prominent eighth-note pattern in the right hand. Dynamics markings include *p* (piano) and *f* (forte). The system concludes with a double bar line.

- Köchel.
- 477 12. **Maurerische Trauermusik** für 2 Violinen, Viola, Bass, 1 Clarinette, 1 Bassethorn, 2 Oboen, 2 Hörner. C moll C.
- 522 13. **Ein musikalischer Spass** für 2 Violinen, Viola, Bass, 2 Hörner. F dur C.
- 292 14. **Sonate** für Fagott und Violoncell. B dur C.
- 410 15. **Kleines Adagio** für 2 Bassethörner und Fagott. F dur C.
- 411 16. **Adagio** für 2 Clarinetten und 3 Bassethörner. B dur  $\frac{3}{4}$ .
- 356 17. **Adagio** für Harmonica. C dur  $\frac{2}{2}$ .
- 617 18. **Adagio und Rondo** für Harmonica, Flöte, Oboe, Viola und Violoncell. C moll  $\frac{6}{8}$ .
- 594 19. **Adagio und Allegro** für ein Orgelwerk in einer Uhr. F moll  $\frac{3}{4}$ .
- 608 20. **Phantasie**. Eine Orgelstück für eine Uhr. F moll C.
- 616 21. **Andante** für eine Walze in eine kleine Orgel. F dur  $\frac{2}{4}$ .

Serie XI.

Tänze für Orchester.

- 568 1. **12 Minuette** für 2 Violinen, Bass, 2 Flöten, 2 Oboen, 2 Clarinetten, 2 Fagotte, 2 Hörner, Trompeten, Pauken, Piccolo.
- 585 2. **12 Minuette** für 2 Violinen, 2 Flöten, 2 Oboen, 2 Clarinetten, 2 Fagotte, 2 Hörner, 2 Trompeten, Pauken, kleine Flöte und Bass.
- 599 3. **6 Minuette** für 2 Violinen, Bass, 2 Fagotte, 2 Clarinetten, 2 Oboen, Trompeten u. Pauken.
- 601 4. **4 Minuette** für 2 Violinen, Bass, 2 Fagotte, 2 Clarinetten, 2 Oboen, Trompeten u. Pauken.
- 604 5. **2 Minuette** für 2 Violinen, Bass, 2 Flöten, 2 Oboen, 2 Clarinetten, 2 Fagotte, Piccolo, 2 Hörner, Trompeten, Pauken.
- 509 6. **6 Deutsche Tänze** für 2 Violinen, Bass, 2 Flöten, Piccolo, 2 Oboen, 2 Clarinetten, 2 Fagotte, 2 Hörner, 2 Trompeten u. Pauken.
- 536 7. **6 Deutsche Tänze** für 2 Violinen, Bass, 2 Flöten, 2 Oboen, 2 Clarinetten, 2 Fagotte, 2 Trompeten, Pauken, Piccolo.
- 567 8. **6 Deutsche Tänze** für 2 Violinen, Bass, 2 Flöten, 2 Oboen, 2 Clarinetten, 2 Fagotte, 2 Hörner, 2 Trompeten, Pauken, Piccolo.
- 571 9. **6 Deutsche Tänze** für 2 Violinen, Bass, 2 Flöten, 2 Oboen, 2 Clarinetten, 2 Fagotte, 2 Trompeten, Pauken, Piccolo und türkische Musik.

- Köchel.
- 586 10. **12. Deutsche Tänze** für 2 Violinen, Bass, 2 Flöten, 2 Fagotte, 2 Oboen, 2 Clarinetten, 2 Hörner, Trompeten und Pauken.
- 600 11. **6 Deutsche Tänze** für 2 Violinen, Bass, 2 Clarinetten, 2 Oboen, 2 Flöten, 2 Fagotte, 2 Hörner, Trompeten und Pauken.
- 602 12. **4 Deutsche Tänze** für 2 Violinen, Bass, 2 Fagotte, 2 Clarinetten, 2 Oboen, Trompeten und Pauken.
- 605 13. **3 Deutsche Tänze** für 2 Violinen, Bass, 2 Flöten, 2 Oboen, 2 Clarinetten, 2 Fagotte, 2 Hörner, Trompeten und Pauken.
- 606 14. **6 Ländler** für Orchester.
- 267 15. **Vier Contratänze** für 2 Violinen, Bass, 1 Flöte, 1 Fagott, 2 Oboen, 2 Hörner.
- 463 16. **2 Quadrillen** für 2 Violinen, Bass, 2 Oboen, 2 Hörner und 1 Fagott.
- 510 17. **Neun Contratänze sammt Trio** für 2 Violinen, Bass, 2 Flöten, 2 Oboen, 2 Hörner, 2 Trompeten und Pauken.
- 534 18. **Contratanz (Das Donnerwetter)** für 2 Violinen, Bass, 2 Oboen, 2 Hörner, 1 Flautino, 1 Trommel.
- 535 19. **Contratanz (Die Bataille)** für 2 Violinen, Bass, 2 Oboen, 1 Piccolo, Posaune, 1 Trommel.
- 565 20. **2 Contratänze** für 2 Violinen, Bass, 2 Oboen, 2 Hörner, 1 Fagott.
- 587 21. **Contratanz „Der Sieg vom Helden Coburg“** für 2 Violinen, Bass, 2 Oboen, Flöte, Piccolo, 2 Fagotte, 2 Hörner, Trompeten u. Pauken.
- 603 22. **2 Contratänze** für 2 Violinen, Bass, 2 Oboen, Flöte, Piccolo, 2 Fagotte, 2 Hörner, Trompeten und Pauken.
- 607 23. **Contratanz** für 2 Violinen, Bass, 1 Flöte, 1 Oboe, 1 Fagott, 2 Hörner.
- 609 24. **5 Contratänze** für Flöte, 2 Viol., u. Bass.
- 610 25. **Ein Contratanz** für 2 Violinen, Bass, 2 Flöten, 2 Hörner.

Serie XII.

Concerte für ein Saiten- oder Blasinstrument und Orchester.

- 207 1. **Concert** für Violine. Begleitung: 2 Viol., Viola, Bass, 2 Oboen, 2 Hörner. B dur C.

- Köchel.
- 211 2. **Concert** für Violine. Begl.: 2 Violinen, Viola Bass, 2 Oboen, 2 Hörner. D dur C.
- 216 3. **Concert** für Violine. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. G dur C.
- 218 4. **Concert** für Violine. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. D dur C.
- 219 5. **Concert** für Violine. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. A dur C.
- 268 6. **Concert** für Violine. Begl.: 2 Violinen, Viola, Bass, 1 Flöte, 2 Fagotte, 2 Oboen, 2 Hörner. Es dur C.
- 261 7. **Adagio** für Violine. Begl.: 2 Violinen, Viola, Bass, 2 Flöten, 2 Hörner. E dur C.
- 269 8. **Rondo concertant** für Violine. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. B dur  $\frac{6}{8}$ .
- 373 9. **Rondo** für Violine. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. C dur  $\frac{2}{4}$ .
- 190 10. **Concertone** für 2 Solo-Violinen. Begl.: 2 Violinen, 2 Violon, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. C dur C.
- 364 11. **Concertante Symphonie** für Violine und Viola. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Es dur C.
- 191 12. **Concert** für Fagott. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. B dur C.
- 299 13. **Concert** für Flöte und Harfe. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. C dur C.
- 313 14. **Concert** für Flöte. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. G dur C.
- 314 15. **Concert** für Flöte. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. D dur C.
- 315 16. **Andante** für Flöte. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. C dur  $\frac{2}{4}$ .
- 412 17. **Concert** für Horn. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Fagotte. D dur C.
- 417 18. **Concert** für Horn. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Es dur C.
- 447 19. **Concert** für Horn. Begl.: 2 Violinen, Viola, Bass, 2 Clarinetten, 2 Fagotte. Es dur C.
- 495 20. **Concert** für Horn. Begl.: 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Es dur C.
- 622 21. **Concert** für Clarinette. Begl.: 2 Violinen, Viola, Bass, 2 Flöten, 2 Fagotte, 2 Hörner. A dur C.

KAMMER-MUSIK.

Serie XIII.

Streich-Quintette.

- 46 1. **Quintett** für 2 Violinen, 2 Violon und Violoncell. B dur.
- 174 2. **Quintett** für 2 Violinen, 2 Violon und Violoncell. B dur.
- 406 3. **Quintett** für 2 Violinen, 2 Violon und Violoncell. C moll.
- 107 4. **Quintett** für 1 Violine, 2 Violon, 1 Horn, 1 Violoncell (oder statt des Horns ein 2. Violoncell). Es dur.
- 515 5. **Quintett** für 2 Violinen, 2 Violon und Violoncell. C dur.
- 516 6. **Quintett** für 2 Violinen, 2 Violon und Violoncell. G moll.
- 581 7. **Quintett** für 1 Clarinette, 2 Violinen, Viola, Violoncell. A dur.
- 593 8. **Quintett** für 2 Violinen, 2 Violon, Violoncell. D dur.
- 614 9. **Quintett** für 2 Violinen, 2 Violon, Violoncell. Es dur.

Serie XIV.

Streich-Quartette.

- 80 1. **Quartett f.** 2 Viol., Viola u. Vcell. G dur  $\frac{3}{4}$ .
- 136 2. **Divertimento** für 2 Violinen, Viola u. Bass. D dur C.
- 137 3. **Divertimento** für 2 Violinen, Viola u. Bass. B dur C.
- 138 4. **Divertimento** für 2 Violinen, Viola u. Bass. F dur C.
- 155 5. **Quartett** für 2 Viol., Viola u. Vcell. D dur C.
- 156 6. **Quartett** für 2 Viol., Viola u. Vcell. G dur  $\frac{3}{8}$ .
- 157 7. **Quartett** für 2 Viol., Viola u. Vcell. C dur C.
- 158 8. **Quartett** für 2 Viol., Viola u. Vcell. F dur  $\frac{3}{4}$ .
- 159 9. **Quartett** für 2 Viol., Viola u. Vcell. B dur C.
- 160 10. **Quartett** für 2 Viol., Viola u. Vcell. Es dur C.
- 168 11. **Quartett** für 2 Viol., Viola u. Vcell. F dur C.
- 169 12. **Quartett** für 2 Viol., Viola u. Vcell. A dur  $\frac{3}{4}$ .
- 170 13. **Quartett** für 2 Viol., Viola u. Vcell. C dur  $\frac{3}{4}$ .
- 171 14. **Quartett** für 2 Viol., Viola u. Vcell. Es dur C.
- 172 15. **Quartett** für 2 Viol., Viola u. Vcell. B dur  $\frac{3}{4}$ .
- 173 16. **Quartett** für 2 Viol., Viola u. Vcell. D moll C.
- 387 17. **Quartett** für 2 Viol., Viola u. Vcell. G dur C.
- 421 18. **Quartett** für 2 Viol., Viola u. Vcell. D moll C.
- 428 19. **Quartett** für 2 Viol., Viola u. Vcell. Es dur C.

- 458 20. **Quartett** für 2 Viol., Viola u. Vcell. B dur  $\frac{6}{8}$ .
- 464 21. **Quartett** für 2 Viol., Viola u. Vcell. A dur  $\frac{3}{4}$ .
- 465 22. **Quartett** für 2 Viol., Viola u. Vcell. C dur  $\frac{3}{4}$ .
- 499 23. **Quartett** für 2 Viol., Viola u. Vcell. D dur C.
- 525 24. **Eine kleine Nachtmusik** für 2 Violinen, Viola, Violoncell, Contrabass. G dur C.
- 575 25. **Quartett** für 2 Viol., Viola u. Vcell. D dur C.
- 589 26. **Quartett** für 2 Viol., Viola u. Vcell. B dur  $\frac{3}{4}$ .
- 590 27. **Quartett** für 2 Viol., Viola u. Vcell. F dur C.
- 546 28. **Adagio und Fuge** für 2 Violinen, Viola und Violoncell. C moll  $\frac{3}{4}$ .
- 285 29. **Quartett** für Flöte, Violine, Viola u. Vcell. D dur C.
- 298 30. **Quartett** für Flöte, Violine, Viola u. Vcell. A dur C.
- 370 31. **Quartett** für Oboe, Violine, Viola u. Vcell. F dur C.

Serie XV.

Streich-Duo- und Trio.

- 423 1. **Duo** für Violine und Viola. G dur.
- 424 2. **Duo** für Violine und Viola. B dur.
- 487 3. **Duett** für 2 Violinen. C dur.
- 563 4. **Divertimento** für Violine, Viola und Violoncell. Es dur.

# Breitkopf & Härtel's

## Gesamtausgaben musikalischer Classiker

kritisch revidirt von

Selmar Bagge, Woldemar Bargiel, Joh. Brahms, Ferd. David, Franz Espagne, Aug. Franchomme,  
Otto Goldschmidt, Ludwig Ritter v. Köchel, J. Joachim, Franz Liszt, Gustav Nottebohm, Carl Reinecke, E. F. Richter,  
Julius Rietz, Ernst Rudorff, Philipp Spitta, Paul Graf von Waldersee, Franz Wüllner.

**Gross-Musikformat. Metall-Plattendruck. Preis für den Musikbogen 30 Pf.**

Subscription auf das Ganze sowie auf einzelne Serien. Jede Nummer wird auch einzeln abgegeben.

Ausführliche Prospeete und Inhaltsverzeichnisse sind durch jede Buch- und Musikhandlung unentgeltlich zu beziehen.

### Mozart's Werke.

#### Partitur-Ausgabe.

Serie	M	S	Serie	M	S	Serie	M	S
1. Messen. No. 1—15 . . . . .	47	20	9. Divertimente, Serenaden und Cassationen f. Orchester. No. 1—31 (No. 1—3. M 4. 50)			17. Clavier-Quintett, -Quartette, -Trio. No. 1—11 . . . . .		
2. Litaneien und Vespere. No. 1—7 . . . . .			10. Märsche, Symphoniesätze und kleinere Stücke für Orchester. No. 1—21 . . . . .			18. Sonaten u. Variationen für Clavier u. Viol. No. 1—45 . . . . .		
3. Offertorien, Kyrie, Te Deum, Veni, Regina Coeli und Hymnen. No. 1—31. (No. 1—4. M 2. 25) . . . . .			11. Tänze für Orchester. No. 1—25 . . . . .			19. Für Clavier zu 4 Händen (u. für 2 Claviere). No. 1—8 . . . . .	11	70
4. Cantaten m. Begl. d. Orch. No. 1—5. . . . .			12. Concerte für ein Saiten- oder Blasinstrument u. Orch. No. 1—21 (No. 1—4. M 8. 70)			20. Sonaten und Phantasien für Clavier. No. 1—21 . . . . .	17	40
5. Opern. No. 1—21 . . . . .			13. Streich-Quintette. No. 1—9 . . . . .			21. Variationen für Clavier. No. 1—15. . . . .	9	—
6. Arien, Terzette, Quartette, Chöre mit Begleitung des Orchester. No. 1—56 . . . . .			14. Streich-Quartette. No. 1—31 . . . . .			22. Kleinere Stücke für Clavier. No. 1—18. . . . .	7	50
7. Abth. I. Lieder und Gesänge mit Clavierbegleitung. No. 1—40. . . . .	7	—	15. Streich-Duo und -Trio. No. 1—4 . . . . .			23. Sonaten für Orgel mit Begleitung. No. 1—17 . . . . .		
Abth. II. Kanons. No. 41—61. . . . .	3	—	16. Concerte für ein od. zwei Claviere u. Orch. No. 1—28 (No. 1—4 u. 9—21. M 57. 10)			24. Supplement. (No. 1. Requiem M 8) . . . . .		
8. Symphonien. No. 1—41 . . . . .								

*Der Preis der vollständigen Ausgabe soll 1000 Mark keines Falls überschreiten. In eleganten Originaleinbanddecken für den Band 2 Mark mehr.*

### Beethoven's Werke.

Serie	M	S	Serie	M	S	Serie	M	S
1. Symphonien f. Orchester. No. 1—9. In Partitur . . . . .	70	20	7. Trios für Streich-Instrumente. No. 1—5. In Partitur . . . . .	7	20	16. Sonaten für Pianoforte solo. No. 1—38 . . . . .	45	—
1. Dieselben. No. 1—9. In Stimmen . . . . .	97	50	7. Dieselben. No. 1—5. In Stimmen . . . . .	9	90	17. Variationen für Pianoforte solo. No. 1—21 . . . . .	17	40
2. Verschiedene Orchesterwerke. No. 1—9. In Partitur . . . . .	34	50	8. Für Blasinstrumente. No. 1—6. In Partitur . . . . .	8	10	18. Kleinere Stücke für Pianoforte solo. No. 1—16 . . . . .	9	90
2. Dieselben. No. 1—9. In Stimmen . . . . .	61	80	8. Für Blasinstrumente. No. 1—6. In Stimmen . . . . .	12	90	19. Kirchenmusik. No. 1—3. In Partitur . . . . .	40	20
3. Ouverturen f. Orchester. No. 1—11. In Partitur . . . . .	35	40	9. Für Pianoforte und Orchester. No. 1—10. In Partitur . . . . .	48	30	19. do. No. 1—3. In Stimmen . . . . .	51	90
3. Dieselben. No. 1—11. In Stimmen . . . . .	49	50	9 Dasselbe. No. 1—10. In Stimmen . . . . .	66	90	20. Dramatische Werke. No. 1—6. In Partitur . . . . .	45	—
4. Für Violine u. Orch. No. 1—3. In Partitur . . . . .	6	60	10. Pianoforte-Quintett und Quartette. No. 1—5. Partitur und Stimmen . . . . .	17	40	20. Dramatische Werke. No. 1—6 In Stimmen . . . . .	64	20
4. Dasselbe. No. 1—3. In Stimmen . . . . .	10	50	11. Trios für Pianoforte, Violine und Violoncell. No. 1—13 . . . . .	42	—	21. Cantaten. No. 1—2. In Partitur . . . . .	11	10
5. Kammermusik für 5 und mehrere Instrumente; No. 1—6. In Partitur . . . . .	14	10	12. Für Pianoforte und Violine. No. 1—11 . . . . .	26	10	21. do. No. 1—2 In Stimmen . . . . .	18	60
No. 1—6. In Stimmen . . . . .	17	10	13. Für Pianoforte und Violoncell. No. 1—8 . . . . .	16	20	22. Gesänge m. Orchester. No. 1—5. In Partitur . . . . .	6	60
6. Quartette für Streich-Instrumente. No. 1—17. In Partitur . . . . .	33	60	14. Für Pianoforte u. Blasinstrumente. No. 1—8 . . . . .	9	60	22 Dieselben. No. 1—5. In Stimmen . . . . .	10	50
6. Dieselben. No. 1—17. In Stimmen . . . . .	50	10	15. Für Pianoforte zu vier Händen. No. 1—4 . . . . .	3	60	23. Lieder u. Gesänge mit Pianoforte. No. 1—41 . . . . .	15	—
						24. Lieder mit Pianoforte, Violine und Violoncell. No. 1—7. Partitur und Stimmen . . . . .	36	30

*In eleganten Originaleinbanddecken für den Band 2 Mark mehr.*

*Das Ganze der Partitur-Ausgabe, der schönste Schmuck einer grösseren musikalischen Bibliothek, brochirt 599 Mark 40 Pf.*

### Mendelssohn's Werke.

Serie	M	S	Serie	M	S	Serie	M	S
1. Symphonien f. Orchester. <b>Complet.</b> {Partitur. 23 — Stimmen. 39 60			8. Für Pfte. u. Orchester. <b>Complet.</b> {Partitur. 15 — Stimmen. 25 20			14. Geistliche Gesangwerke: {Partitur. 7 50 und Orgel (od. Pfte). <b>Complet.</b> {Stimmen. 9 60		
2. Ouverturen f. Orch. <b>Complet.</b> {Partitur. 30 — Stimmen. 40 80			9. Für Pfte. und Saiteninstrumente. <b>Complet.</b> {Partitur. 43 — Stimmen. 43 —			Abth. C. Für Solostimmen und Chor ohne Begleitung. <b>Complet.</b> {Stimmen. 9 60		
3. Marsch f. Orchester. <b>Complet.</b> {Partitur. — 90 Stimmen. 2 40			10. Für Pianoforte zu 4 Händen. <b>Complet.</b> . . . 3 30			15. Grössere weltliche Gesangwerke. <b>Complet.</b> {Partitur . . . 112 — Stimmen . . . 116 10 Klavierauszüge . . . 53 60		
4. Für Violine u. Orchester. <b>Compl.</b> {Partitur. 4 50 Stimmen. 6 90			11. Für Pianoforte zu 2 Händen. 4 Bände. . . . . 8 — Bd. I. 9M. Bd. II. 8M. Bd. III. 7M. Bd. IV. . . . .			16. Lieder für Sopran, Alt, Tenor und Bass. <b>Complet.</b> {Partitur. 3 30 Stimmen. 5 10		
5. Für 5 und mehrere Streichinstrumente. <b>Complet.</b> {Partitur. 9 — Stimmen. 14 40			12. Für Orgel. <b>Complet.</b> . . . . . 6 60			17. Lieder für 4 Männerstimmen. <b>Complet.</b> {Partitur. 3 — Stimmen. 5 40		
6. Quartette für Streichinstrumente. <b>Complet.</b> {Partitur. 13 — Stimmen. 20 —			13. Oratorien. <b>Complet.</b> . . . {Partitur . . . 55 — Stimmen . . . 74 90 Klavierauszüge. 33 40			18. Lieder für 2 Singstimmen mit Pfte. <b>Complet.</b> 3 —		
7. Für Blasinstrumente. <b>Complet.</b> {Partitur. 4 80 Stimmen. 9 90			14. Geistliche Gesangwerke: {Partitur . . . 49 20 Abth. A. Für Solostimmen, Chor und Orchester. {Stimmen . . . 65 60 <b>Complet.</b> {Klavierauszüge. 26 70			19. Lieder für 1 Singstimme mit Pfte. <b>Complet.</b> 13 —		

*Preis dieser einzigen vollständigen Partiturausgabe 400 Mark. In eleganten Originaleinbanddecken für den Band 2 Mark mehr.*