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Dobrzynski
Grosses Trio

Amoll, Op. 17.

Pianoforte.



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18428, 1(-3)

GRAND TRIO

pour le

Pianoforte,
Violon et Violoncelle

composé & dédié

À MONSIEUR J. N. HUMMEL

*Maitre de Chapelle de S. A. R. le Grand-Duc
de Saxe Weimar - Eisenach etc.*

par

J. Felix Dobrzynski.



Oeuv. 17.

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TRIO.

ALLEGRO MODERATO.

1

p

f

f

f

poco rid.

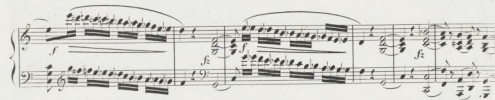
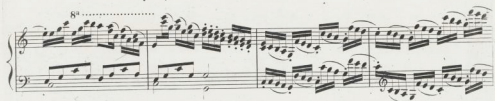
dim.

4
a Tempo.

The musical score consists of six systems, each with a treble and bass staff. The notation is as follows:

- System 1:** Treble staff has a series of chords and eighth notes. Bass staff has a steady eighth-note accompaniment.
- System 2:** Treble staff features a melodic line with slurs and a dotted line labeled "8va" above it. Bass staff continues the accompaniment.
- System 3:** Treble staff has a melodic line with a dotted line labeled "loro." above it. Bass staff has a melodic line with slurs and a dotted line labeled "8va" above it.
- System 4:** Treble staff has a melodic line with slurs and a dotted line labeled "loro." above it. Bass staff has a melodic line with slurs and a dotted line labeled "8va" above it.
- System 5:** Treble staff has a melodic line with slurs and a dotted line labeled "loro." above it. Bass staff has a melodic line with slurs and a dotted line labeled "8va" above it.
- System 6:** Treble staff has a melodic line with slurs and a dotted line labeled "loro." above it. Bass staff has a melodic line with slurs and a dotted line labeled "8va" above it.

Dynamic markings include *sf* (sforzando), *fz* (forzando), *p* (piano), and *legato e brillante*. The notation also includes various musical symbols such as notes, rests, and slurs.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation is characterized by dense, rapid passages in the treble, often with slurs and ties, and more rhythmic, block-like accompaniment in the bass.

Key musical features and markings include:

- Dynamic markings:** *sf* (sforzando), *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), and *f* (forte).
- Performance instructions:** *tr* (trill) and *lento* (slowing down).
- Ornamentation:** A mordent-like ornament is present above a note in the final system.
- Structure:** The piece is divided into measures by bar lines, with some measures containing repeat signs.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and some moving lines. A dynamic marking of *f* (forte) is present in the bass staff.

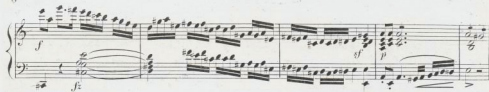
Second system of musical notation, continuing the piece. The treble staff has a more active melodic line, while the bass staff continues with a steady accompaniment. The system is divided into measures by bar lines.

Third system of musical notation. The treble staff shows a melodic line with some rests, while the bass staff has a more rhythmic accompaniment. Dynamic markings include *p* (piano) and *fp* (fortissimo piano).

Fourth system of musical notation. The treble staff features a melodic line with some trills and grace notes. The bass staff continues with a rhythmic accompaniment. The system is divided into measures by bar lines.

Fifth system of musical notation. The treble staff has a melodic line with some rests, while the bass staff has a more rhythmic accompaniment. Dynamic markings include *p cresc.* (piano crescendo), *f* (forte), and *p cresc.* (piano crescendo).

Sixth system of musical notation. The treble staff has a melodic line with some rests, while the bass staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte), *f* (forte), and *p cresc.* (piano crescendo).



A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, with the first two staves for the vocal melody and the remaining eight staves for the piano accompaniment. The music is in 2/4 time and features a variety of musical notations, including treble and bass clefs, notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piano part includes complex chordal textures and arpeggiated figures. The lyrics 'The Rose Tree' are written below the vocal line.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The score includes a piano introduction and a vocal melody. The piano introduction is in 3/4 time, and the vocal melody is in 4/4 time. The score includes a piano introduction and a vocal melody. The piano introduction is in 3/4 time, and the vocal melody is in 4/4 time.

A musical score for a piano piece, marked 'Lento.' The score is written for two staves, treble and bass. The treble staff features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord in the bass staff marked with a 'p' (piano) dynamic.

Musical score for the piece "Pe stace" from "The Marriage of Figaro". The score is written for piano and voice. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegretto moderato". The score includes a piano introduction and a vocal entry. The piano part features a series of chords and arpeggios, while the vocal part consists of a single line of music. The piece concludes with a "Fine" marking.

Musical score for "L'Allegretto" by Franz Schubert, Op. 33, No. 3. The score is in 3/4 time, G major, and consists of 16 measures. It features a piano introduction with a tempo change from "poco rit." to "a Tempo." at measure 10. The melody is in the right hand, and the bass line is in the left hand. The score is written on a single system with a grand staff.

8^a

Loro.

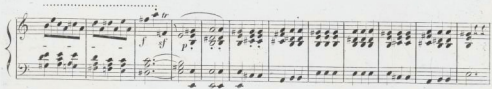
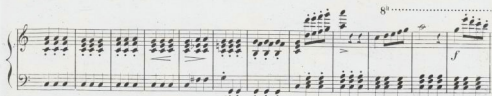
This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings.

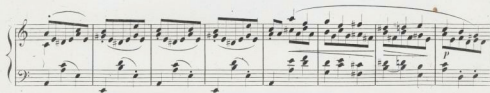
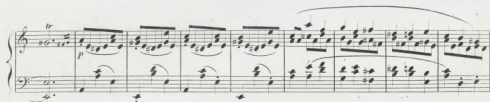
The first system shows a complex rhythmic pattern with dynamic markings *f*, *sf*, and *ff*. The second system includes the marking *legatissimo.* and features a melodic line in the right hand with a dotted line above it. The third system has a *loco.* marking and an *8va* (octave) marking. The fourth system also includes a *loco.* marking and an *8va* marking. The fifth system continues the *loco.* section. The sixth system features a *loco.* marking and a *sf* (sforzando) marking.

con fuoco.
e sempre più forte.
ff
ff
cresc.
dim.
p
con fuoco.
8^a
f
ff
dim.
riten. pp
a Tempo
f

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The first system begins with the instruction *con fuoco.* and *e sempre più forte.*, followed by a series of ascending and descending runs. The second system continues with similar patterns, marked *ff*. The third system features a more complex texture with chords and moving lines, marked *ff*. The fourth system shows a transition to a more rhythmic, chordal texture, marked *cresc.*. The fifth system includes a section marked *8^a* (octave) and *dim.*, followed by a section marked *p* and *con fuoco.*. The sixth system begins with a section marked *f* and *ff*, followed by a section marked *dim.* and *riten. pp*, and ends with a section marked *a Tempo* and *f*.

ALLEGRO VIVACE.

♩ = 84.
SCHERZO.



TRIO.

p e leggiero.

Musical score for Trio, measures 1-24. The score is in 3/4 time with a key signature of one sharp (F#). It features a piano (*p*) and leggiero (light) tempo. The music is written for a grand staff with treble and bass clefs. The first system (measures 1-4) shows a melodic line in the treble and a supporting bass line. The second system (measures 5-8) continues the melody with some chromaticism. The third system (measures 9-12) includes a trill (*tr*) in the treble. The fourth system (measures 13-16) features an 8va (octave) marking in the treble. The fifth system (measures 17-20) includes a 'loco' marking and an 8va marking. The sixth system (measures 21-24) ends with a piano (*p*) marking and continues the melodic development.

CODA.



poco a poco cresc.

Allegretto

f *ff* *dim.* *p* *cresc.* *f* *p* *dim.*

Musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time and consists of two staves: a piano (piano) staff and a vocal staff. The piano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The vocal part begins with a half note G4, followed by quarter notes A4, B4, and C5. The score includes dynamic markings: *p*, *pp*, *fe con vivacità*, and *ff*.

♩ = 80.

ADAGIO**FANTASTICO.**

Musical score for a piano piece, **ADAGIO FANTASTICO.** The tempo is marked $\text{♩} = 80$. The score is in 3/4 time and features various musical notations including trills (*tr*), fortissimo (*f*), piano (*p*), and dynamic markings like *dol.* (dolce) and *dim.* (diminuendo). The key signature has one flat (B-flat).

The score is divided into six systems of music, each with a treble and bass staff. The first system shows the initial key signature and tempo. The second system includes a *fz* (forzando) marking. The third system features a *p dol.* (piano dolce) marking. The fourth system includes a *8a* (octave) marking and a *lento.* (lento) marking. The fifth system includes a *f* (forte) marking and a *3* (triple) marking. The sixth system includes a *fz* (forzando) marking and a *3* (triple) marking.

8^a *f*

..... *luco.*

8^a *f*

..... *luco.*

ff ed energico.

8^a *f*

..... *luco.*

dim.

p poco a poco cre *scen.*

do *al*

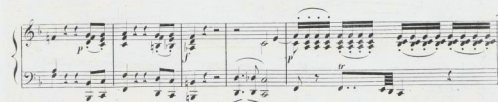
ff

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The music is characterized by dense textures, frequent trills (marked *tr*), and rapid passages.

- System 1:** Features a piano (*p*) dynamic. The right hand has a trill and a series of sixteenth-note runs. The left hand provides a steady accompaniment.
- System 2:** Includes a forte (*f*) dynamic and a *lento* marking. The right hand has a trill and a series of sixteenth-note runs. The left hand has a trill and a series of sixteenth-note runs.
- System 3:** Includes an *8va* marking. The right hand has a trill and a series of sixteenth-note runs. The left hand has a trill and a series of sixteenth-note runs.
- System 4:** Includes a *legatissimo* marking. The right hand has a trill and a series of sixteenth-note runs. The left hand has a trill and a series of sixteenth-note runs.
- System 5:** Includes a *8va* marking. The right hand has a trill and a series of sixteenth-note runs. The left hand has a trill and a series of sixteenth-note runs.
- System 6:** Includes a *sf* (sforzando) dynamic. The right hand has a trill and a series of sixteenth-note runs. The left hand has a trill and a series of sixteenth-note runs.

This page of musical notation consists of seven systems of staves, each containing a grand staff (treble and bass clef). The music is characterized by dense, rapid passages, often featuring trills (tr) and slurs. The notation includes various dynamic markings such as *p* (piano), *f* (forte), *f* *e con energia*, *p dol.* (piano dolce), and *f*. There are also markings for *Sa* and *lento*. The piece concludes with a final flourish marked *f*.

This page of musical notation is for a piano piece, consisting of five systems of staves. The notation is complex, featuring a variety of melodic and harmonic patterns. The first system begins with a piano (p) dynamic marking. The second system includes a 'loco.' marking, indicating a section of the music that is played in a different key signature. The third system features an '8va' marking, indicating an octave shift. The fourth system also includes a 'loco.' marking. The fifth system concludes with trill (tr) markings. The notation is written in a style that suggests a 19th-century manuscript, with a focus on intricate melodic lines and harmonic textures. The page is numbered 20 in the top left corner.



RONDO.

Musical score for a Rondo in 2/4 time, marked ALLEGRETTO, ♩ = 100. The score consists of eight systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system features a crescendo (*cresc.*) marking. The third system includes a piano (*p*) dynamic. The fourth system has a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic. The seventh system includes a piano (*p*) dynamic. The eighth system includes a piano (*p*) dynamic.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The music is characterized by dense, rapid passages in the treble and more rhythmic accompaniment in the bass.

The first system shows a complex rhythmic pattern with various accidentals and slurs. The second system includes dynamic markings *mf* and *f*, and a 4-measure rest in the bass. The third system features *fz* and *p* markings. The fourth system contains the lyrics "poco cre - scen - do al" written below the treble staff. The fifth system includes the lyrics "8^a lora." and "8^a lora." above the treble staff, and the dynamic marking *ff con fuoco.* below the bass staff. The sixth system continues the complex rhythmic patterns.

8^{va}

f *f* *al* *ff* *f*

lento. *p* *A* *A* *8^{va}* *lento.* *p*

f *dim.* *f* *dim.* *f* *p*

5592

This page of musical notation is for a piano piece, consisting of seven systems of staves. The notation is written in treble and bass clefs, with a key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings.

The first system includes the following markings: *cresc.*, *f*, and *p e leggiero*. The second system includes *cresc.*, *f*, and *dim.*. The third system includes *p* and *cresc.*. The fourth system includes *f*. The fifth system includes *f*. The sixth system includes *f*. The seventh system includes *f*.

The notation is characterized by dense, flowing passages in the right hand, often with slurs and ties, and more rhythmic, chordal accompaniment in the left hand. The overall style is Romantic or Impressionist, with a focus on texture and dynamics.

This page of musical notation is for a piano piece, featuring seven systems of grand staves. The notation is highly technical, with frequent sixteenth and thirty-second notes, often beamed together in rapid passages. The key signature consists of one sharp (F#). Dynamics are marked throughout, including *cresc.* (crescendo), *ff* (fortissimo), and *f* (forte). There are also markings for *tr* (trills) and *luc.* (lucido). The notation includes various articulations and phrasing slurs, indicating a complex and expressive performance.

This page of musical notation consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *fp* (fortissimo piano), *f* (forte), *dim.* (diminuendo), *loco.* (loco), *delicato.* (delicate), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The notation also includes articulation marks like slurs and accents, and fingerings indicated by numbers 1-5. A specific fingering '8^a' is noted at the top right. The piece is written in a key with one sharp (F#) and a 2/4 time signature.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a style typical of 19th-century piano literature, featuring rapid sixteenth-note passages and dynamic contrasts.

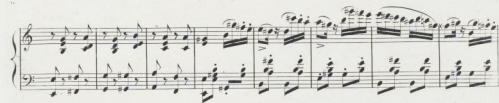
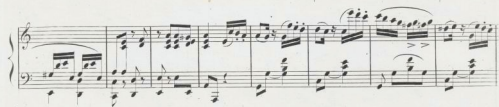
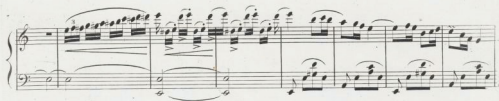
- System 1:** Treble staff has a whole rest. Bass staff has a continuous sixteenth-note pattern. Dynamics: *p*.
- System 2:** Treble staff has a sixteenth-note pattern with an accent. Bass staff has a whole note. Dynamics: *p*. Markings: *loro.* and *8^a*.
- System 3:** Treble staff has a sixteenth-note pattern with an accent. Bass staff has a whole note. Dynamics: *f*. Markings: *loro.* and *8^a*.
- System 4:** Treble staff has a sixteenth-note pattern with an accent. Bass staff has a whole note. Dynamics: *ff*. Markings: *8^a* and *loro.*.
- System 5:** Treble staff has a sixteenth-note pattern with an accent. Bass staff has a whole note. Dynamics: *f*.
- System 6:** Treble staff has a sixteenth-note pattern with an accent. Bass staff has a whole note. Dynamics: *ff*.

The key signature changes from one sharp (F#) to two flats (Bb, Eb) between the second and third systems.

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clef). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is characterized by dense, rapid sixteenth-note passages, often beamed together in groups of four or eight.

Key markings and features include:

- Dynamic:** *ff* (fortissimo) is marked at the beginning of the first system.
- Tempo/Character:** *loco.* (loco) is marked above the staff in the fourth system, and *calando.* (ritardando) is marked below the staff in the sixth system.
- Rehearsal Markers:** The number "8" is placed above the staff at the start of the second and fifth systems.
- Tempo Change:** The instruction *a Tempo.* appears at the end of the seventh system.



Musical score for piano, featuring six systems of staves (treble and bass clef). The key signature is G major (one sharp). The notation includes various dynamics and performance markings:

- System 1: Treble clef has a first ending bracket. Dynamics include *f* and *p*. A trill marking (*tr*) is present.
- System 2: Dynamics include *f*, *cresc.*, *dim.*, and *p*.
- System 3: Dynamics include *cresc.*, *dim.*, and *p e leggiero.*
- System 4: Dynamics include *cresc.*, *f*, and *loco.*
- System 5: Dynamics include *p* and *cresc.*
- System 6: Dynamics include *f*, *cf*, *p*, and *p*.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#). The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings and performance instructions are placed throughout the score:

- System 1:** Features markings for *8va* (octave up) and *loco* (local). Dynamics include *p* (piano).
- System 2:** Continues the rhythmic patterns.
- System 3:** Includes the instruction *P e delicato.* (Piano and delicate) and a dynamic marking of *f* (forte).
- System 4:** Includes the instruction *crese* (crescendo).
- System 5:** Includes dynamic markings *f* (forte), *dim.* (diminuendo), *p* (piano), and *ff* (fortissimo).
- System 6:** Includes the instruction *crese* (crescendo).

8^a loco.

ff

8^a...

fz

tr.....

p

f con fuoco.

fp

p

sempre più

dim. e ritardando

pp

FIN

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— Complet in 3 eleganten Streichbänden 45	Götz, Hermann, Op. 1. Trio. Gmoll 8	— Jucoso. Trio. Edur 9
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No. 1. Trio. Op. 1. No. 1. Edur 3 60	Hager, Joh., Op. 28. Trio. Fmoll 8 50	Mendelssohn Bartholdy, F., Op. 49. Erstes 4
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3. Trio. Op. 1. No. 3. Csmoll 3 30	Haydn, Josef, 31. Trios. Herausg. von F. 9	— Op. 66. Zweites grosses Trio. Csmoll 3 10
4. Trio. Op. 76. No. 1. Ddur 4 20	David, in 2 Abtheilungen 9	Mozart, W. A., Sämmtliche Trios. Neue Ausg. 4
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Clara. Als Trio bearbeitet von C. Reinecke. 11	Klingenberg, Rudolf, Op. 10. Trio. Csmoll 9	Stiehl, Heinrich, Op. 32. Trio. Esmoll 7
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Brachmann, Johannes, Op. 8. Trio. Hdur 7 50	Lascek, J. F., A. Kummer, Sonate drama- 5	Street, Josef, Op. 6. Erstes Trio. Esmoll 10 50
Bruch, Max, Op. 5. Trio. Cmoll 7 50	tique. Csmoll 5	— Op. 11. Zweites Trio. Adur 10 50
Cramer, J. B., Op. 32. Notturno. Cdur. 1 50	Leuchter, J., Op. 11. Zweites Trio. Gmoll 9	Töpfer, J. G., Op. 6. Trio. Adur 9
Dieterich, Albert, Op. 9. Trio. Cdur 9	Louis Ferdinand, Prinz, Op. 2. Trio. Adur 6	Vollweiler, Charl., Op. 20. Erstes Trio. Fdur 6
Dobrynski, J. E., Op. 17. Grosses Trio. Amoll 6	— Op. 3. Trio. Esmoll 6	Wüster, Richard, Op. 5. Trio. Gmoll 6
Dupont, Aug., Op. 33. Grosses Trio. Gmoll 10 50	— Op. 10. Grosses Trio. Esmoll 4 50	Zeller, Carl, Op. 51. Trio. Fdur 11 50

Quartette für Pianoforte, Violine, Viola und Violoncell.

(Bei anderer Bezeichnung sind die Instrumente besonders genannt.)

Beethoven, L. van, Quartett. No. 1. Esmoll 3	Hummel, J. N., Quartett. Nachl. No. 4. Gdur 4 50	Mozart, W. A., Quartette. Neue Ausgabe. 4
— Quartett. No. 2. Ddur 3 40	Kocher, C., Quartett. Csmoll 4 50	No. 1. Gmoll. No. 2. Esmoll. 5
— Quartett. No. 3. Cdur 2 70	Kuhlan, Friedr., Op. 32. Grosses Quartett. 6	— Quartett nach dem Quintett für Piano- 6
— Quartett nach d. Quintett Op. 16. Esmoll 4 50	— Cmoll 6	forte, Oboe, Clarinette, Horn und Fagott. 3
Böhmer, L., Op. 4. Quartett. Esmoll 2 25	Lascek, C., 1. Agitation. Quartett. Hmoll 6	— Neue Ausgabe. Bdur 3
Boon, J. van, Op. 6. Quartett. Esmoll 7 30	Loeb, J. C., Op. 9. Quartett. No. 2. Dmoll 4 50	— Quartett nach dem Quintett Op. 36. be- 6
Caecilia, W., Op. 4. Quartett. Csmoll 8	Loeb, J. C., Op. 9. Quartett. No. 2. Dmoll 4 50	arbeitet von C. E. David. 6
Cernaheim, Friedr., Op. 8. Quartett. Esmoll 10	— Andante mit Variationen. Bdur 4	— Symphonien. Arrangement f. Pianoforte, 4
Götz, Hermann, Op. 6. Quartett. Esmoll 10	— Op. 3. Quartett. Esmoll. — Op. 6. Quar- 7 50	Flöte, Violine u. Violoncell von J. N. 4
Haydn, J., Symphonie. Arrangement für das 4	ttett. Fmoll 7 50	Hummel, No. 1. Ddur. No. 2. Gmoll. 4
Pianoforte, Flöte, Violine u. Violoncell von 4	Mendelssohn Bartholdy, F., Op. 1. Erstes 4	No. 3. Cdur 4
N. H. van Meel, No. 1. Gdur. No. 2. Bdur. 4	Quartett. Csmoll 4 20	Schlesinger, D., Op. 14. Quartett. Csmoll 7 50
No. 3. Esmoll. No. 4. Hmoll 6	— Op. 2. Zweites Quartett. Fmoll 4 50	Sörgel, P. W., Op. 20. Quartett. Fdur 5
Heidetadt, Carl, Op. 2. Quartett. Esmoll 9	— Op. 3. Drittes Quartett. Hmoll 7 50	Stiehl, Heinz, Op. 40. Grosses Quartett. Fdur 9

Quintette für Pianoforte, zwei Violinen, Viola und Violoncell.

(Bei anderer Bezeichnung sind die Instrumente besonders genannt.)

Birabach, H., Op. 2. Quintett. Gdur 4 50	Häser, A. F., Capriccio. Quintett. Edur 3	Limmer, F., Op. 13. Grosses Quintett für 4
Chopin, Friedrich, Op. 21. Zweites Concert 6 50	Henselt, Adolf, Op. 11. Variations de Concert 6 50	Pianoforte, Violine, Viola, Violoncell und 9
— Arrangement. Fmoll 9	— sur l'air favori d'André le quiniat la Nor- 13	— Bass. Dmoll 9
Dussek, J. L., Op. 41. Grosses Quintett. Fmoll 4	— mandies. Robert le Diable. Arrangement 13	Louis Ferdinand, Prinz von Preussen, Op. 1. 4
Field, J., Concert No. 7. für Pianoforte mit 4	für Pianoforte mit Begleitung des Orchesters 6 50	Quintett. Cmoll 9
— Orchester. Arrangement. Csmoll 9	Herzogenberg, Heinrich von, Op. 17. Quint- 9	Schubert, Fr., Op. 114. Grosses (Ferdien-) 4
— Diversiflans für Pianoforte, 2 Violinen, 4	ett. Cdur 9	Quintett für Pianoforte, Violine, Viola, 6
Viola und Bass 2 25	Huselt, J. N., Letztes Concert für Piano- 9 75	u. Violoncell und Contrabass. Adur 6 40
— No. 1. Edur 2 25	— 2 Violinen, Viola u. Bass. Nachl. No. 1. 9	Schumann, Robert, Op. 44. Quintett. Esmoll 9
— No. 2. Adur 2 25	Arrangement. Fdur 9	Street, Josef, Op. 26. Quintett für Pianoforte, 9
— Rondo für Pianoforte, 2 Violinen, Viola 2 25	Kalkbrenner, Friedrich, Op. 81. Grosses 7	Violine, Viola, Violoncell und Contrabass. 11 50
Gräner, C. G. P., Op. 7. Quintett. Gmoll 7	Quintett für Pianoforte, Violine oder Clari- 7	Esmoll 11 50
	nette, Viola oder Horn, Violoncell und 7	
	Contrabass. Amoll 7	

Sextette für Pianoforte, zwei Violinen, Viola, Violoncell und Contrabass.

(Bei anderer Bezeichnung sind die Instrumente besonders genannt.)

Arnold, C., Op. 23. Sextett. Fmoll 7	Mendelssohn Bartholdy, F., Op. 20. Octett. 4	Mendelssohn Bartholdy, F., Op. 116. Sextett 4
Beethoven, Ludwig van, Op. 73. Pianos 7	Arrangement für 2 Violinen, Viola, Violon- 4	für Pianoforte, Violine, Viola, Violoncell 7 20
Concert für Pianoforte mit Begleitung des 4	cell u. Pianoforte zu 4 Händen von C. B. u. 4	— Contrabass. Ddur 7 20
Orchesters. Arrangement. Esmoll 9	— und. Das erste Streichquartett des Octetts 4	Onslow, G., Op. 20. Sextett für Pianoforte, 4
Bertini, Heinz, Op. 83. Sextett. No. 2. Esdur 9	ist unverändert beibehalten. Esmoll 9	Flöte, Clarinette, Horn, Bass und Contrabass 4
Brachmann, C. Josef, Op. 3. Sextett für Piano- 8	— Op. 23. Erstes Concert für Pianoforte mit 8	oder Pianoforte, 2 Violinen, Viola, Violon- 10 50
forte, 2 Violinen, Viola u. Violoncell. Cmoll 10 50	Begleit. d. Orchesters. Arrangement. Gmoll 8	u. Contrabass. Esmoll 10 50
Henselt Adolf, Op. 16. Concert für Pianoforte 4	— Op. 46. Zweites Concert für Pianoforte 4	Zimmermann, J., Concert No. 1, für Piano- 6
mit Begleit. d. Orchesters. Arrangem. Fmoll 11	mit Begleitung d. Orchesters. Arrangement. 4	forte, 2 Violinen, 2 Viola und Bass. Arrange- 6
	Dmoll 4	ment. Ddur 6

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Oktette, Septette und Sextette

for Violin n. 1. 17

Gruppe I. Nr. 1—50.

13.	19.	25.	31.	37.	43.	49.	55.	61.	67.	73.	79.	85.	91.	97.	103.	109.	115.	121.	127.	133.	139.	145.	151.	157.	163.	169.	175.	181.	187.	193.	199.	205.	211.	217.	223.	229.	235.	241.	247.	253.	259.	265.	271.	277.	283.	289.	295.	301.	307.	313.	319.	325.	331.	337.	343.	349.	355.	361.	367.	373.	379.	385.	391.	397.	403.	409.	415.	421.	427.	433.	439.	445.	451.	457.	463.	469.	475.	481.	487.	493.	499.	505.	511.	517.	523.	529.	535.	541.	547.	553.	559.	565.	571.	577.	583.	589.	595.	601.	607.	613.	619.	625.	631.	637.	643.	649.	655.	661.	667.	673.	679.	685.	691.	697.	703.	709.	715.	721.	727.	733.	739.	745.	751.	757.	763.	769.	775.	781.	787.	793.	799.	805.	811.	817.	823.	829.	835.	841.	847.	853.	859.	865.	871.	877.	883.	889.	895.	901.	907.	913.	919.	925.	931.	937.	943.	949.	955.	961.	967.	973.	979.	985.	991.	997.		
1.	7.	13.	19.	25.	31.	37.	43.	49.	55.	61.	67.	73.	79.	85.	91.	97.	103.	109.	115.	121.	127.	133.	139.	145.	151.	157.	163.	169.	175.	181.	187.	193.	199.	205.	211.	217.	223.	229.	235.	241.	247.	253.	259.	265.	271.	277.	283.	289.	295.	301.	307.	313.	319.	325.	331.	337.	343.	349.	355.	361.	367.	373.	379.	385.	391.	397.	403.	409.	415.	421.	427.	433.	439.	445.	451.	457.	463.	469.	475.	481.	487.	493.	499.	505.	511.	517.	523.	529.	535.	541.	547.	553.	559.	565.	571.	577.	583.	589.	595.	601.	607.	613.	619.	625.	631.	637.	643.	649.	655.	661.	667.	673.	679.	685.	691.	697.	703.	709.	715.	721.	727.	733.	739.	745.	751.	757.	763.	769.	775.	781.	787.	793.	799.	805.	811.	817.	823.	829.	835.	841.	847.	853.	859.	865.	871.	877.	883.	889.	895.	901.	907.	913.	919.	925.	931.	937.	943.	949.	955.	961.	967.	973.	979.	985.	991.	997.
1.	7.	13.	19.	25.	31.	37.	43.	49.	55.	61.	67.	73.	79.	85.	91.	97.	103.	109.	115.	121.	127.	133.	139.	145.	151.	157.	163.	169.	175.	181.	187.	193.	199.	205.	211.	217.	223.	229.	235.	241.	247.	253.	259.	265.	271.	277.	283.	289.	295.	301.	307.	313.	319.	325.	331.	337.	343.	349.	355.	361.	367.	373.	379.	385.	391.	397.	403.	409.	415.	421.	427.	433.	439.	445.	451.	457.	463.	469.	475.	481.	487.	493.	499.	505.	511.	517.	523.	529.	535.	541.	547.	553.	559.	565.	571.	577.	583.	589.	595.	601.	607.	613.	619.	625.	631.	637.	643.	649.	655.	661.	667.	673.	679.	685.	691.	697.	703.	709.	715.	721.	727.	733.	739.	745.	751.	757.	763.	769.	775.	781.	787.	793.	799.	805.	811.	817.	823.	829.	835.	841.	847.	853.	859.	865.	871.	877.	883.	889.	895.	901.	907.	913.	919.	925.	931.	937.	943.	949.	955.	961.	967.	973.	979.	985.	991.	997.
1.	7.	13.	19.	25.	31.	37.	43.	49.	55.	61.	67.	73.	79.	85.	91.	97.	103.	109.	115.	121.	127.	133.	139.	145.	151.	157.	163.	169.	175.	181.	187.	193.	199.	205.	211.	217.	223.	229.	235.	241.	247.	253.	259.	265.	271.	277.	283.	289.	295.	301.	307.	313.	319.	325.	331.	337.	343.	349.	355.	361.	367.	373.	379.	385.	391.	397.	403.	409.	415.	421.	427.	433.	439.	445.	451.	457.	463.	469.	475.	481.	487.	493.	499.	505.	511.	517.	523.	529.	535.	541.	547.	553.	559.	565.	571.	577.	583.	589.	595.	601.	607.	613.	619.	625.	631.	637.	643.	649.	655.	661.	667.	673.	679.	685.	691.	697.	703.	709.	715.	721.	727.	733.	739.	745.	751.	757.	763.	769.	775.	781.	787.	793.	799.	805.	811.	817.	823.	829.	835.	841.	847.	853.	859.	865.	871.	877.	883.	889.	895.	901.	907.	913.	919.	925.	931.	937.	943.	949.	955.	961.	967.	973.	979.	985.	991.	997.
1.	7.	13.	19.	25.	31.	37.	43.	49.	55.	61.	67.	73.	79.	85.	91.	97.	103.	109.	115.	121.	127.	133.	139.	145.	151.	157.	163.	169.	175.	181.	187.	193.	199.	205.	211.	217.	223.	229.	235.	241.	247.	253.	259.	265.	271.	277.	283.	289.	295.	301.	307.	313.	319.	325.	331.	337.	343.	349.	355.	361.	367.	373.	379.	385.	391.	397.	403.	409.	415.	421.	427.	433.	439.	445.	451.	457.	463.	469.	475.	481.	487.	493.	499.	505.	511.	517.	523.	529.	535.	541.	547.	553.	559.	565.	571.	577.	583.	589.	595.	601.	607.	613.	619.	625.	631.	637.	643.	649.	655.	661.	667.	673.	679.	685.	691.	697.	703.	709.	715.	721.	727.	733.	739.	745.	751.	757.	763.	769.	775.	781.	787.	793.	799.	805.	811.	817.	823.	829.	835.	841.	847.	853.	859.	865.	871.	877.	883.	889.	895.	901.	907.	913.	919.	925.	931.	937.	943.	949.	955.	961.	967.	973.	979.	985.	991.	997.
1.	7.	13.	19.	25.	31.	37.	43.	49.	55.	61.	67.	73.	79.	85.	91.	97.	103.	109.	115.	121.	127.	133.	139.	145.	151.	157.	163.	169.	175.	181.	187.	193.	199.	205.	211.	217.	223.	229.	235.	241.	247.	253.	259.	265.	271.	277.	283.	289.	295.	301.	307.	313.	319.	325.	331.	337.	343.	349.	355.	361.	367.	373.	379.	385.	391.	397.	403.	409.	415.	421.	427.	433.	439.	445.	451.	457.	463.	469.	475.	481.	487.	493.	499.	505.	511.	517.	523.	529.	535.	541.	547.	553.	559.	565.	571.	577.	583.	589.	595.	601.	607.	613.	619.	625.	631.	637.	643.	649.	655.	661.	667.	673.	679.	685.	691.	697.	703.	709.	715.	721.	727.	733.	739.	745.	751.	757.	763.	769.	775.	781.	787.	793.	799.	805.	811.	817.	823.	829.	835.	841.	847.	853.	859.	865.	871.	877.	883.	889.	895.	901.	907.	913.	919.	925.	931.	937.	943.	949.	955.	961.	967.	973.	979.	985.	991.	997.
1.	7.	13.	19.	25.	31.	37.	43.	49.	55.	61.	67.	73.	79.	85.	91.	97.	103.	109.	115.	121.	127.	133.	139.	145.	151.	157.	163.	169.	175.	181.	187.	193.	199.	205.	211.	217.	223.	229.	235.	241.	247.	253.	259.	265.	271.	277.	283.	289.	295.	301.	307.	313.	319.	325.	331.	337.	343.	349.	355.	361.	367.	373.	379.	385.	391.	397.	403.	409.	415.	421.	427.	433.	439.	445.	451.	457.	463.	469.	475.	481.	487.	493.	499.	505.	511.	517.	523.	529.	535.	541.	547.	553.	559.	565.	571.	577.	583.	589.	595.	601.	607.	613.	619.	625.	631.	637.	643.	649.	655.	661.	667.	673.	679.	685.	691.	697.	703.	709.	715.	721.	727.	733.	739.	745.	751.	757.	763.	769.	775.	781.	787.	793.	799.	805.	811.	817.	823.	829.	835.	841.	847.	853.	859.	865.	871.	877.	883.	889.	895.	901.	907.	913.	919.	925.	931.	937.	943.	949.	955.	961.	967.	973.	979.	985.	991.	997.
1.	7.	13.	19.	25.	31.	37.	43.	49.	55.	61.	67.	73.	79.	85.	91.	97.	103.	109.	115.	121.	127.	133.	139.	145.	151.	157.	163.	169.	175.	181.	187.	193.	199.	205.	211.	217.	223.	229.	235.	241.	247.	253.	259.	265.	271.	277.	283.	289.	295.	301.	307.	313.	319.	325.	331.	337.	343.	349.	355.	361.	367.	373.	379.	385.	391.	397.	403.	409.	415.	421.	427.	433.	439.	445.	451.	457.	463.	469.	475.	481.	487.	493.	499.	505.	511.	517.	523.	529.	535.	541.	547.	553.	559.	565.	571.	577.	583.	589.	595.	601.	607.	613.	619.	625.	631.	637.	643.	649.	655.	661.	667.	673.	679.	685.	691.	697.	703.	709.	715.	721.	727.	733.	739.	745.	751.	757.	763.	769.	775.	781.	787.	793.	799.	805.	811.	817.	823.	829.	835.	841.	847.	853.	859.	865.	871.	877.	883.	889.	895.	901.	907.	913.	919.	925.	931.	937.	943.	949.	955.	961.	967.	973.	979.	985.	991.	997.
1.	7.	13.	19.	25.	31.	37.	43.	49.	55.	61.	67.	73.	79.	85.	91.	97.	103.	109.	115.	121.	127.	133.	139.	145.	151.	157.	163.	169.	175.	181.	187.	193.	199.	205.	211.	217.	223.	229.	235.	241.	247.	253.	259.	265.	271.	277.	283.	289.	295.	301.	307.	313.	319.	325.	331.	337.	343.	349.	355.	361.	367.	373.	379.	385.	391.	397.	403.	409.	415.	421.	427.	433.	439.	445.	451.	457.	463.	469.	475.	481.	487.	493.	499.	505.	511.	517.	523.	529.	535.	541.	547.	553.	559.	565.	571.	577.	583.	589.	595.	601.	607.	613.	619.	625.	631.	637.	643.	649.	655.	661.	667.	673.	679.	685.	691.	697.	703.	709.	715.	721.	727.	733.	739.	745.	751.	757.	763.	769.	775.	781.	787.	793.	799.	805.	811.	817.	823.	829.	835.	841.	847.	853.	859.	865.	871.	877.	883.	889.	895.	901.	907.	913.	919.	925.	931.	937.	943.	949.	955.	961.	967.	973.	979.	985.	991.	997.
1.	7.	13.	19.	25.	31.	37.	43.	49.	55.	61.	67.	73.	79.	85.	91.	97.	103.	109.	115.	121.	127.	133.	139.	145.	151.	157.	163.	169.	175.	181.	187.	193.	199.	205.	211.	217.	223.	229.	235.	241.	247.	253.	259.	265.	271.	277.	283.	289.	295.	301.	307.	313.	319.	325.	331.	337.	343.	349.	355.	361.	367.	373.	379.	385.																																																																																																						

Streich - Quintette.

Bezeichnung, wenn nicht anders angegeben, 2 Violinen, 2 Bratschen
und Kontrabaß.

Gruppe II. Nr. 51—200

17.31.	Recherches, Quillet, R., Op. 3	
17.32.	Quillet, R., Op. 3	
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17.77.	Quillet, R., Op. 3	
17.78.	Quillet, R., Op. 3	
17.79.	Quillet, R., Op. 3	
17.80.	Quillet, R., Op. 3	
17.81.	Quillet, R., Op. 3	
17.82.	Quillet, R., Op. 3	
17.83.	Quillet, R., Op. 3	
17.84.	Quillet, R., Op. 3	
17.85.	Quillet, R., Op. 3	
17.86.	Quillet, R., Op. 3	
17.87.	Quillet, R., Op. 3	
17.88.	Quillet, R., Op. 3	
17.89.	Quillet, R., Op. 3	
17.90.	Quillet, R., Op. 3	
17.91.	Quillet, R., Op. 3	
17.92.	Quillet, R., Op. 3	
17.93.	Quillet, R., Op. 3	
17.94.	Quillet, R., Op. 3	
17.95.	Quillet, R., Op. 3	
17.96.	Quillet, R., Op. 3	
17.97.	Quillet, R., Op. 3	
17.98.	Quillet, R., Op. 3	
17.99.	Quillet, R., Op. 3	
18.00.	Quillet, R., Op. 3	

Streich-Quartette.

Einsetzung, wenn nicht anders angegeben, 2 Violinen, Bratsche,
Viola

Gruppe III. Nr. 201—700.

№.	№.	№.
201.	Balthazar, <i>Adagio romantic.</i> Aa. 8c.	
202/8.	Bargiel, <i>Quartet No. 2.</i> B. Am. Op. 159	
203/17.	— Quartet No. 3. Cm. Op. 47.	
206/1.	Bargiansky, <i>Quartet.</i> Op. 6.	
211/14.	— Quartet. A. Op. 8.	
212/16.	Beethoven, <i>Quartet No. 1.</i> F. Op. 45 No. 2.	
217/18.	— Quartet No. 2. G. Op. 58 No. 2.	
219/20.	— Quartet No. 3. D. Op. 58 No. 3.	
221/21.	— Quartet No. 4. Cm. Op. 58 No. 4.	
223/24.	— Quartet No. 5. A. Op. 58 No. 5.	

384.0	Beethoven, (Johann) Nr. 12. Op. 427.
384.1	— Quartett Nr. 12. Op. 427.
384.16	— Quartett Nr. 14. Op. 131.
384.17	— Quartett Nr. 18. A. m. Op. 131.
384.18	— Quartett Nr. 15. A. m. Op. 131.
384.23	— Quartett Nr. 16. Op. 131.
384.24	— Quartett Nr. 17. Op. 131.
384.25	— Quartett Nr. 18. A. m. Op. 131.
384.26	— Quartett Nr. 19. A. m. Op. 131.
384.27	— Quartett Nr. 20. A. m. Op. 131.
384.28	— Quartett Nr. 21. A. m. Op. 131.
384.29	— Quartett Nr. 22. A. m. Op. 131.
384.30	— Quartett Nr. 23. A. m. Op. 131.
384.31	— Quartett Nr. 24. A. m. Op. 131.
384.32	— Quartett Nr. 25. A. m. Op. 131.
384.33	— Quartett Nr. 26. A. m. Op. 131.
384.34	— Quartett Nr. 27. A. m. Op. 131.
384.35	— Quartett Nr. 28. A. m. Op. 131.
384.36	— Quartett Nr. 29. A. m. Op. 131.
384.37	— Quartett Nr. 30. A. m. Op. 131.
384.38	— Quartett Nr. 31. A. m. Op. 131.
384.39	— Quartett Nr. 32. A. m. Op. 131.
384.40	— Quartett Nr. 33. A. m. Op. 131.
384.41	— Quartett Nr. 34. A. m. Op. 131.
384.42	— Quartett Nr. 35. A. m. Op. 131.
384.43	— Quartett Nr. 36. A. m. Op. 131.
384.44	— Quartett Nr. 37. A. m. Op. 131.
384.45	— Quartett Nr. 38. A. m. Op. 131.
384.46	— Quartett Nr. 39. A. m. Op. 131.
384.47	— Quartett Nr. 40. A. m. Op. 131.
384.48	— Quartett Nr. 41. A. m. Op. 131.
384.49	— Quartett Nr. 42. A. m. Op. 131.
384.50	— Quartett Nr. 43. A. m. Op. 131.
384.51	— Quartett Nr. 44. A. m. Op. 131.
384.52	— Quartett Nr. 45. A. m. Op. 131.
384.53	— Quartett Nr. 46. A. m. Op. 131.
384.54	— Quartett Nr. 47. A. m. Op. 131.
384.55	— Quartett Nr. 48. A. m. Op. 131.
384.56	— Quartett Nr. 49. A. m. Op. 131.
384.57	— Quartett Nr. 50. A. m. Op. 131.
384.58	— Quartett Nr. 51. A. m. Op. 131.
384.59	— Quartett Nr. 52. A. m. Op. 131.
384.60	— Quartett Nr. 53. A. m. Op. 131.
384.61	— Quartett Nr. 54. A. m. Op. 131.
384.62	— Quartett Nr. 55. A. m. Op. 131.
384.63	— Quartett Nr. 56. A. m. Op. 131.
384.64	— Quartett Nr. 57. A. m. Op. 131.
384.65	— Quartett Nr. 58. A. m. Op. 131.
384.66	— Quartett Nr. 59. A. m. Op. 131.
384.67	— Quartett Nr. 60. A. m. Op. 131.
384.68	— Quartett Nr. 61. A. m. Op. 131.
384.69	— Quartett Nr. 62. A. m. Op. 131.
384.70	— Quartett Nr. 63. A. m. Op. 131.
384.71	— Quartett Nr. 64. A. m. Op. 131.
384.72	— Quartett Nr. 65. A. m. Op. 131.
384.73	— Quartett Nr. 66. A. m. Op. 131.
384.74	— Quartett Nr. 67. A. m. Op. 131.
384.75	— Quartett Nr. 68. A. m. Op. 131.
384.76	— Quartett Nr. 69. A. m. Op. 131.
384.77	— Quartett Nr. 70. A. m. Op. 131.
384.78	— Quartett Nr. 71. A. m. Op. 131.
384.79	— Quartett Nr. 72. A. m. Op. 131.
384.80	— Quartett Nr. 73. A. m. Op. 131.
384.81	— Quartett Nr. 74. A. m. Op. 131.
384.82	— Quartett Nr. 75. A. m. Op. 131.
384.83	— Quartett Nr. 76. A. m. Op. 131.
384.84	— Quartett Nr. 77. A. m. Op. 131.
384.85	— Quartett Nr. 78. A. m. Op. 131.
384.86	— Quartett Nr. 79. A. m. Op. 131.
384.87	— Quartett Nr. 80. A. m. Op. 131.
384.88	— Quartett Nr. 81. A. m. Op. 131.
384.89	— Quartett Nr. 82. A. m. Op. 131.
384.90	— Quartett Nr. 83. A. m. Op. 131.
384.91	— Quartett Nr. 84. A. m. Op. 131.
384.92	— Quartett Nr. 85. A. m. Op. 131.
384.93	— Quartett Nr. 86. A. m. Op. 131.
384.94	— Quartett Nr. 87. A. m. Op. 131.
384.95	— Quartett Nr. 88. A. m. Op. 131.
384.96	— Quartett Nr. 89. A. m. Op. 131.
384.97	— Quartett Nr. 90. A. m. Op. 131.
384.98	— Quartett Nr. 91. A. m. Op. 131.
384.99	— Quartett Nr. 92. A. m. Op. 131.
385.00	— Quartett Nr. 93. A. m. Op. 131.
385.01	— Quartett Nr. 94. A. m. Op. 131.
385.02	— Quartett Nr. 95. A. m. Op. 131.
385.03	— Quartett Nr. 96. A. m. Op. 131.
385.04	— Quartett Nr. 97. A. m. Op. 131.
385.05	— Quartett Nr. 98. A. m. Op. 131.
385.06	— Quartett Nr. 99. A. m. Op. 131.
385.07	— Quartett Nr. 100. A. m. Op. 131.
385.08	— Quartett Nr. 101. A. m. Op. 131.
385.09	— Quartett Nr. 102. A. m. Op. 131.
385.10	— Quartett Nr. 103. A. m. Op. 131.
385.11	— Quartett Nr. 104. A. m. Op. 131.
385.12	— Quartett Nr. 105. A. m. Op. 131.
385.13	— Quartett Nr. 106. A. m. Op. 131.
385.14	— Quartett Nr. 107. A. m. Op. 131.
385.15	— Quartett Nr. 108. A. m. Op. 131.
385.16	— Quartett Nr. 109. A. m. Op. 131.
385.17	— Quartett Nr. 110. A. m. Op. 131.

200. — Broder Bain & J. Sen. Op. 331. (Strickland's
sitte Nr. 2 von Hermann.)

[illegible]

471.	—	Quarten Nr. 12, B. [1720].	4
472.	—	Quarten Nr. 13, Dm. [1721].	4

[illegible]

00.01. Meazzi, *Symphonic No. 4* (and 4. Page). C. [1862]
 00.02. Neumann, Quartett. G. Op. 9
 00.03. Quast, Quartett. G. Op. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829,

Stretch-Trip

Heidi kann wohl nicht anders aussprechen. Völlig. Deutsche. Viel.

Gruppe IV. Nr. 701—800

7701.	7702.	7703.	7704.	7705.	7706.	7707.	7708.	7709.	7710.	7711.	7712.	7713.	7714.	7715.	7716.	7717.	7718.	7719.	7720.	7721.	7722.	7723.	7724.	7725.	7726.	7727.	7728.	7729.	7730.	7731.	7732.	7733.	7734.	7735.	7736.	7737.	7738.	7739.	7740.	7741.	7742.	7743.	7744.	7745.	7746.	7747.	7748.	7749.	7750.	7751.	7752.	7753.	7754.	7755.	7756.	7757.	7758.	7759.	7760.	7761.	7762.	7763.	7764.	7765.	7766.	7767.	7768.	7769.	7770.	7771.	7772.	7773.	7774.	7775.	7776.	7777.	7778.	7779.	7780.	7781.	7782.	7783.	7784.	7785.	7786.	7787.	7788.	7789.	7790.	7791.	7792.	7793.	7794.	7795.	7796.	7797.	7798.	7799.	7800.	7801.	7802.	7803.	7804.	7805.	7806.	7807.	7808.	7809.	7810.	7811.	7812.	7813.	7814.	7815.	7816.	7817.	7818.	7819.	7820.	7821.	7822.	7823.	7824.	7825.	7826.	7827.	7828.	7829.	7830.	7831.	7832.	7833.	7834.	7835.	7836.	7837.	7838.	7839.	7840.	7841.	7842.	7843.	7844.	7845.	7846.	7847.	7848.	7849.	7850.	7851.	7852.	7853.	7854.	7855.	7856.	7857.	7858.	7859.	7860.	7861.	7862.	7863.	7864.	7865.	7866.	7867.	7868.	7869.	7870.	7871.	7872.	7873.	7874.	7875.	7876.	7877.	7878.	7879.	7880.	7881.	7882.	7883.	7884.	7885.	7886.	7887.	7888.	7889.	7890.	7891.	7892.	7893.	7894.	7895.	7896.	7897.	7898.	7899.	7900.	7901.	7902.	7903.	7904.	7905.	7906.	7907.	7908.	7909.	7910.	7911.	7912.	7913.	7914.	7915.	7916.	7917.	7918.	7919.	7920.	7921.	7922.	7923.	7924.	7925.	7926.	7927.	7928.	7929.	7930.	7931.	7932.	7933.	7934.	7935.	7936.	7937.	7938.	7939.	7940.	7941.	7942.	7943.	7944.	7945.	7946.	7947.	7948.	7949.	7950.	7951.	7952.	7953.	7954.	7955.	7956.	7957.	7958.	7959.	7960.	7961.	7962.	7963.	7964.	7965.	7966.	7967.	7968.	7969.	7970.	7971.	7972.	7973.	7974.	7975.	7976.	7977.	7978.	7979.	7980.	7981.	7982.	7983.	7984.	7985.	7986.	7987.	7988.	7989.	7990.	7991.	7992.	7993.	7994.	7995.	7996.	7997.	7998.	7999.	8000.
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18445, 2

Nr. 1094.

Dobrzynski
Grosses Trio

Amoll, Op. 17.

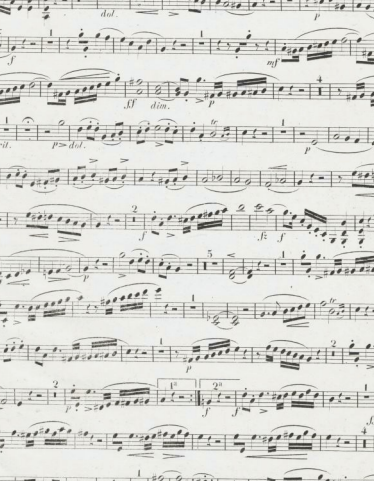
Violine.



Verlag von
BREITKOPF & HÄRTEL
in
LEIPZIG.

ALLEGRO MODERATO.

TRIO.

TRIO. 

Musical score for a piano piece, likely a Scherzo. The notation is in 3/4 time and features various musical notations including notes, rests, and dynamic markings. The piece is marked "ALLEGRO VIVACE" and "SCHERZO". The notation is in G major and 3/4 time. The piece is marked "ALLEGRO VIVACE" and "SCHERZO". The notation is in G major and 3/4 time. The piece is marked "ALLEGRO VIVACE" and "SCHERZO".

Violino.

1. 2. 2. *ff*

5. *p* *crece* *ff* *f*

2. 10. *f*

1. 4. 3. 2. *f*

7. *p* *dim* *pp*

8. *dim* *pp*

TUBO. *Pe dolciss.*

p *Pespress*

1. 2. *f* *2^a*

D.C. il Scherzo, sino
al Segno. Se poi la Gola.

CODA. 9. *f* *ff* *dim.* *p* *crece*

f *dim.* *p* *p* *f*

AD 4610

($\Delta = 80$)

FANTASTICO

FANTASTICO.

p *f* *poco a poco cresce* *p* *f* *p leggiero poco cresce* *p dol.* *f* *p* *dol.* *p* *f* *dim.* *p* *f* *espress.* *f* *sempre f* *p dol.* *f* *p* *dim.* *dol.* *dim. leggiero.* *p* *pp*

ALLEGRETTO.

RONDO

8
2
4
(♩ = 100)

[illegible]

This page of musical notation contains ten staves of music. The notation includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *fz* (forzando), and *f ed energico*. Articulations like *Pizz.* (pizzicato), *Pdol.* (pizzicato dolce), and *Arco.* (arco) are present. Fingerings are indicated by numbers 1 through 7. Trills (*tr*) and slurs are used throughout. The key signature changes from one flat to two flats (B-flat and E-flat) in the final system. The notation is in a standard musical score format with a treble clef and a common time signature.

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II. „ 51—200. Streich-Quintette. IV. „ 701—800. Streich-Trios.

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Preis jeder Nummer und Stimme 30 Pf.

Viol. = Violino, Ex. = Bratsche, Vcll. = Violoncelli, C.B. = Contrabassi, Fl. = Flöte, Ob. = Oboe, Klar. = Klarinette, Fag. = Fagott, Pos. = Posaune, Pöb. = Posaune, Horn. = Hornen

Oktette, Septette und Sextette

für Violine u. c. so

Gruppe I. Nr. 1—

47.	Bargiel, Oktett, Cm. Op. 154, 2 Viol., 2 Violen.	25100	Praktische Anleitung zum F. Org. 8 Bdn.	5229	Quartett Nr. 5, A. Op. 8 Nr. 2
48.	Beethoven, Septett, Es. Op. 20, Viol. 2B, Horn, Klar. Fag., Viol. 1B.	25105	Beethoven, Quartett Nr. 1, F. Op. 8 Nr. 1	5230	Quartett Nr. 6, A. Op. 8 Nr. 2
49.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25110	Quartett Nr. 2, D. Op. 18 Nr. 2	5231	Quartett Nr. 7, A. Op. 8 Nr. 2
50.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25115	Quartett Nr. 3, D. Op. 18 Nr. 3	5232	Quartett Nr. 8, A. Op. 8 Nr. 2
51.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25120	Quartett Nr. 4, C. Op. 18 Nr. 4	5233	Quartett Nr. 9, A. Op. 8 Nr. 2
52.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25125	Quartett Nr. 5, A. Op. 18 Nr. 5	5234	Quartett Nr. 10, A. Op. 8 Nr. 2
53.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25130	Quartett Nr. 6, A. Op. 18 Nr. 6	5235	Quartett Nr. 11, D. Op. 10 Nr. 2
54.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25135	Quartett Nr. 7, F. Op. 18 Nr. 7	5236	Quartett Nr. 12, Es. Op. 10 Nr. 3
55.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25140	Quartett Nr. 8, A. Op. 18 Nr. 8	5237	Quartett Nr. 13, Es. Op. 10 Nr. 3
56.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25145	Quartett Nr. 9, A. Op. 18 Nr. 9	5238	Quartett Nr. 14, Es. Op. 10 Nr. 3
57.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25150	Quartett Nr. 10, A. Op. 18 Nr. 10	5239	Quartett Nr. 15, Es. Op. 10 Nr. 3
58.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25155	Quartett Nr. 11, Es. Op. 18	5240	Quartett Nr. 16, A. Op. 18
59.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25160	Quartett Nr. 12, Es. Op. 18	5241	Quartett Nr. 17, Es. Op. 18
60.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25165	Quartett Nr. 13, Es. Op. 18	5242	Quartett Nr. 18, Es. Op. 18
61.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25170	Quartett Nr. 14, Es. Op. 18	5243	Quartett Nr. 19, Es. Op. 18
62.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25175	Quartett Nr. 15, Es. Op. 18	5244	Quartett Nr. 20, Es. Op. 18
63.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25180	Quartett Nr. 16, A. Op. 18	5245	Quartett Nr. 21, Es. Op. 18
64.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25185	Quartett Nr. 17, Es. Op. 18	5246	Quartett Nr. 22, Es. Op. 18
65.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25190	Quartett Nr. 18, Es. Op. 18	5247	Quartett Nr. 23, Es. Op. 18
66.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25195	Quartett Nr. 19, Es. Op. 18	5248	Quartett Nr. 24, Es. Op. 18
67.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25200	Quartett Nr. 20, Es. Op. 18	5249	Quartett Nr. 25, Es. Op. 18
68.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25205	Quartett Nr. 21, Es. Op. 18	5250	Quartett Nr. 26, Es. Op. 18
69.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25210	Quartett Nr. 22, Es. Op. 18	5251	Quartett Nr. 27, Es. Op. 18
70.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25215	Quartett Nr. 23, Es. Op. 18	5252	Quartett Nr. 28, Es. Op. 18
71.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25220	Quartett Nr. 24, Es. Op. 18	5253	Quartett Nr. 29, Es. Op. 18
72.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25225	Quartett Nr. 25, Es. Op. 18	5254	Quartett Nr. 30, Es. Op. 18
73.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25230	Quartett Nr. 26, Es. Op. 18	5255	Quartett Nr. 31, Es. Op. 18
74.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25235	Quartett Nr. 27, Es. Op. 18	5256	Quartett Nr. 32, Es. Op. 18
75.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25240	Quartett Nr. 28, Es. Op. 18	5257	Quartett Nr. 33, Es. Op. 18
76.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25245	Quartett Nr. 29, Es. Op. 18	5258	Quartett Nr. 34, Es. Op. 18
77.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25250	Quartett Nr. 30, Es. Op. 18	5259	Quartett Nr. 35, Es. Op. 18
78.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25255	Quartett Nr. 31, Es. Op. 18	5260	Quartett Nr. 36, Es. Op. 18
79.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25260	Quartett Nr. 32, Es. Op. 18	5261	Quartett Nr. 37, Es. Op. 18
80.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25265	Quartett Nr. 33, Es. Op. 18	5262	Quartett Nr. 38, Es. Op. 18
81.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25270	Quartett Nr. 34, Es. Op. 18	5263	Quartett Nr. 39, Es. Op. 18
82.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25275	Quartett Nr. 35, Es. Op. 18	5264	Quartett Nr. 40, Es. Op. 18
83.	Bischoff, Quartett, G. Op. 25, Viol. 2B, Violen.	25280	Quartett Nr. 36, Es. Op. 18	5265	Quartett Nr. 41,

Streich - Quintette

Bestzung, wenn nicht anders angegeben, 2 Violinen, 2 Flöten
und Violen

Gruppe II. Nr. 51—200.

[illegible]

Streich - Quartette

Bezeichnung, wenn nicht anders angegeben, 2 Violinen, Bratsche

группе III. Nr. 201—700

161	Bolthausen, Adagio romantico. As. 9	4. 49.	— Divertimento (Quartett Nr. 26). F. 1138.	4. 714.13.	— Trio. C. Op. 27. Ernst. 2. Viol. Nr. 1.
205	Borjelli, Quartett Nr. 3. A. m. Op. 120	4. 49.	— Adagio und Page (Quartett Nr. 27). C. 566.	4. 714.	— 6 Ländlerlein. Tanze. 2. Viol. Nr. 1.
205/3	— Quartett Nr. 3. A. m. Op. 47	4. 49.	— Quartett Nr. 3. D. F. 350. Flute, Viol. Nr. Viol.	4. 717.15.	Brela, Sonat. B. Es. 4. Viol.
213/4	Barjanski, Quartett Nr. 3. A. m. Op. 10	4. 49.	— Quartett Nr. 3. D. F. 350. Flute, Viol. Nr. Viol.	4. 719.10.	Breitas, 3. Trios. B. Es. 4. Op. 36. Holl. 1. Viol. Nr. 1.
213/4	— Quartett. A. Op. 8	4. 49.	— Quartett Nr. 3. D. F. 350. Flute, Viol. Nr. Viol.	4. 721.7.	— 4. Viol. Nr. 1. Op. 36. Holl. 1. Viol. Nr. 1.
213/4	Boothoven, Quartett Nr. 1. F. Op. 15 Nr. 1	4. 500/1.	Ausgabe von F. David.		
217/8	— Quartett Nr. 2. G. Op. 18 Nr. 2	4. 500/2.	Heuz, Quartett Nr. 1. G. 137.	4. 721.	— Trio Nr. 1. 1a. Op. 36. Holl. 1. Viol. Nr. 1.
219/2	— Quartett Nr. 3. D. Op. 18 Nr. 3	4. 500/3.	— Quartett Nr. 2. D. 121. 121.	4. 721.	— Trio Nr. 2. 1a. Op. 36. Holl. 1. Viol. Nr. 1.
219/2	— Quartett Nr. 3. D. Op. 18 Nr. 3	4. 500/3.	— Quartett Nr. 3. B. 438.	4. 721.	— Trio Nr. 3. 1a. Op. 36. Holl. 1. Viol. Nr. 1.
219/2	— Quartett Nr. 3. D. Op. 18 Nr. 3	4. 500/3.		4. 721.	— Trio Nr. 3. 1a. Op. 36. Holl. 1. Viol. Nr. 1.

— Quartet. It. Fls.

Nr. 1094.

Dobrzynski
Grosses Trio

A moll, Op. 17.



Violoncell.

Verlag von
BREITKOPF & HÄRTEL
in
LEIPZIG.

VIOLONCELLO.

3

f *p* *f* *p* *cresc.* *ff* *p* *2* *Pizz.* *8*

rit. f *p a Tempo.* *p* *3*

ff *Pizz.* *Arco.* *p*

p *dim.* *pp*

TRIO. *p e dolciss.*

dol. *espress.* *p*

1ª *2ª*

D.C. sino al Segno
e poi la Coda. *pp*

CODA. *poco, cre* *scen* *do.*

f *ff* *dim.* *p* *cresc.* *f* *pp* *3* *1* *f*

$(\delta_{\alpha\beta} H_{\alpha\beta})$

ADAGIO
FANTASTICO.

AD AGIO
FANTASTICO.

p *f* *p* *poco a poco cre* *scen* *ed energico.* *do.* *P e dol.* *f* *dim. p* *f* *dim.* *P dol.* *p* *3* *1* *p* *2* *tr* *1* *3* *f* *f* *p* *tr* *1* *f* *P dol.* *f* *tr* *2* *ff* *3* *p* *fz* *P e leggerissimo.* *2.* *p* *pp*

ALLEGRETTO,

RONDO.

$$(\theta = 100^\circ)$$

ALLEGRETTO
RONDO. $\frac{2}{4}$ (♩ = 100.) *P dol.* *p pizz.* *f*

VIOLONCELLO.

5

Violoncello musical score page 5. The page contains 16 measures of music, primarily in bass clef with some treble clef staves. The notation includes various dynamics, articulations, and performance instructions.

Measures and Dynamics:

- Measure 1: *mf*
- Measure 2: *f*
- Measure 3: *tr* (trill), *p*
- Measure 4: *tr* (trill), *p*
- Measure 5: *5* (fingering), *p*
- Measure 6: *tr* (trill), *criss*
- Measure 7: *f*
- Measure 8: *f*
- Measure 9: *Pizz.* (Pizzicato), *f*, *p*
- Measure 10: *10* (fingering), *P dol.* (Pizzicato dolce)
- Measure 11: *7* (fingering)
- Measure 12: *4* (fingering)
- Measure 13: *pp*, *f*, *p*
- Measure 14: *7* (fingering), *Arco.* (Arco), *Pizz.* (Pizzicato)
- Measure 15: *f*, *p*
- Measure 16: *5* (fingering), *tr* (trill), *mf*, *f*, *f*, *f*
- Measure 17: *4* (fingering), *P dol.* (Pizzicato dolce)
- Measure 18: *6* (fingering), *f*, *p*, *f*
- Measure 19: *3* (fingering), *f*, *p*
- Measure 20: *9* (fingering), *p*
- Measure 21: *ff*, *P dol.* (Pizzicato dolce)
- Measure 22: *16* (fingering), *p*
- Measure 23: *4* (fingering)

Musical score for Violoncello, page 6. The score is written in G major and 4/4 time. It features various dynamics (sf, ff, mf, p, f, pp), articulations (Pizz., Arco.), and performance instructions (a Tempo, FINE). The piece concludes with the instruction "P e sempre più dim e rit." and a double bar line.

Dynamics and markings include: *sf*, *ff*, *mf*, *dim*, *p*, *f*, *pp*, *a Tempo*, *Pizz.*, *Arco.*, *poco cresc*, *tr*, *mf*, *f*, *ff*, *p*, *pp*, *FINE*.

Performance instructions include: *a Tempo*, *P e sempre più dim e rit.*, *FINE*.

Druck- & Härter's Verlags- & Musik-Druck- & Härter's

I. Nr. 1—50. Oktette, Septette und Sextette für Violine etc. III. Nr. 201—700. Streich-Quartette.
II. „ 51—200. Streich-Quintette. IV. „ 701—800. Streich-Trios.

Stimmenhefte beliebig einzeln. — Format, wo nicht anders angegeben, Musikfol. 4.

Preis jeder Nummer und Stimme 30 Pf.

Vcl. = Violon, Br. = Bratsche, Viol. = Violoncello, C. = Contrabaß, Fl. = Flöte, Ob. = Oboe, Klar. = Klarinette, Fag. = Fagott, Sax. = Saxophon, Horn. = Horn, Tromp. = Trompete, Tuba. = Tuba, Pos. = Positiv.

Oktette, Septette und Sextette

für Violine u. a. v.

Gruppe I. Nr. 1—50.

Nr.	Bezeichnung	Stimmen
1.	Bargiel, Oktett. Cm. Op. 154. 4 Viol., 2 Str., 2 Viol.	8
2.	Beethoven, Septett. B. Op. 20. Viol., Str., Horn, Klar., Fag., Viol. u. a.	7
3.	Bergel, Br. Op. 25. 3 Viol., 2 Str., 2 Viol.	7
4.	Symphonie Nr. 6. F. Op. 68. 4 Saxen (H. C. Fl., Klar., Fag., Viol., 2 Str., 2 Viol.)	10
5.	David, Sextett. G. Op. 25. 3 Viol., 3 Viol.	6
6.	Otto, Oktett. F. Op. 17. 4 Viol., 2 Str., 2 Viol.	8
7.	Hofmann, Oktett. F. Op. 2. 3 Viol., 2 Str., 2 Viol.	8
8.	Klar., Horn, Fag.	8
9.	Neufeld, Oktett. E. Op. 20. 4 Viol., 2 Str., 2 Viol.	8
10.	Schubert, Oktett. F. Op. 20. 2 Viol., Str., Viol., Horn, Klar., Fag., 2 Str., 2 Viol.	8
11.	Mozart, Oktett. C. Op. 2. 4 Klar., 2 Horn, 2 Fag.	8
12.	Elze, Oktett. C. Op. 2. 4 Klar., 2 Horn, 2 Fag.	8
13.	Elze, Oktett. C. Op. 2. 4 Klar., 2 Horn, 2 Fag.	8
14.	Severac, Oktett. C. Op. 2. 4 Klar., 2 Horn, 2 Fag.	8
15.	Severac, Oktett. C. Op. 2. 4 Klar., 2 Horn, 2 Fag.	8
16.	Severac, Oktett. C. Op. 2. 4 Klar., 2 Horn, 2 Fag.	8
17.	Severac, Oktett. C. Op. 2. 4 Klar., 2 Horn, 2 Fag.	8
18.	Severac, Oktett. C. Op. 2. 4 Klar., 2 Horn, 2 Fag.	8
19.	Severac, Oktett. C. Op. 2. 4 Klar., 2 Horn, 2 Fag.	8
20.	Severac, Oktett. C. Op. 2. 4 Klar., 2 Horn, 2 Fag.	8

Streich-Quintette.

Bezeichnung, wenn nicht anders angegeben, 2 Violinen, 2 Bratschen und Violoncello.

Gruppe II. Nr. 51—200.

Nr.	Bezeichnung	Stimmen
51.	Beethoven, Quintett. B. Op. 4.	5
52.	Quintett. G. Op. 20.	5
53.	Quintett. C. Op. 20. 4 Viol., 1 Str.	5
54.	Fughe. B. Op. 131.	5
55.	Symphonie Nr. 3. C. Op. 36. 4 Viol., 1 Str.	5
56.	Cherubini, Quintett. B. Op. 2. 4 Viol., 2 Viol.	5
57.	Doppler, Quintett. C. Op. 2. 4 Viol., 2 Viol.	5
58.	Flodler, Quintett. Dm. Op. 1.	5
59.	Gade, Quintett. Bm. Op. 1.	5
60.	Komarov, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
61.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
62.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
63.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
64.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
65.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
66.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
67.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
68.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
69.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
70.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
71.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
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73.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
74.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
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87.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
88.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
89.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
90.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
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99.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
100.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
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102.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
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110.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
111.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
112.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
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114.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
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116.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
117.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
118.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
119.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
120.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
121.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
122.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
123.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
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128.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
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131.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
132.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
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138.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
139.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
140.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
141.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5
142.	Neufeld, Quintett. C. Op. 1. 4 Viol., 1 Str.	5

Streich-Quartette.

Bezeichnung, wenn nicht anders angegeben, 2 Violinen, Bratsche, Violoncello.

Gruppe III. Nr. 201—700.

Nr.	Bezeichnung	Stimmen
201.	Bach, Quartett. Nr. 1. Am. Op. 130.	4
202.	Quartett. Nr. 2. Am. Op. 130.	4
203.	Quartett. Nr. 3. Am. Op. 130.	4
204.	Quartett. Nr. 4. Am. Op. 130.	4
205.	Quartett. Nr. 5. Am. Op. 130.	4
206.	Quartett. Nr. 6. Am. Op. 130.	4
207.	Quartett. Nr. 7. Am. Op. 130.	4
208.	Quartett. Nr. 8. Am. Op. 130.	4
209.	Quartett. Nr. 9. Am. Op. 130.	4
210.	Quartett. Nr. 10. Am. Op. 130.	4
211.	Quartett. Nr. 11. Am. Op. 130.	4
212.	Quartett. Nr. 12. Am. Op. 130.	4
213.	Quartett. Nr. 13. Am. Op. 130.	4
214.	Quartett. Nr. 14. Am. Op. 130.	4
215.	Quartett. Nr. 15. Am. Op. 130.	4
216.	Quartett. Nr. 16. Am. Op. 130.	4
217.	Quartett. Nr. 17. Am. Op. 130.	4
218.	Quartett. Nr. 18. Am. Op. 130.	4
219.	Quartett. Nr. 19. Am. Op. 130.	4
220.	Quartett. Nr. 20. Am. Op. 130.	4
221.	Quartett. Nr. 21. Am. Op. 130.	4
222.	Quartett. Nr. 22. Am. Op. 130.	4
223.	Quartett. Nr. 23. Am. Op. 130.	4
224.	Quartett. Nr. 24. Am. Op. 130.	4
225.	Quartett. Nr. 25. Am. Op. 130.	4
226.	Quartett. Nr. 26. Am. Op. 130.	4
227.	Quartett. Nr. 27. Am. Op. 130.	4
228.	Quartett. Nr. 28. Am. Op. 130.	4
229.	Quartett. Nr. 29. Am. Op. 130.	4
230.	Quartett. Nr. 30. Am. Op. 130.	4
231.	Quartett. Nr. 31. Am. Op. 130.	4
232.	Quartett. Nr. 32. Am. Op. 130.	4
233.	Quartett. Nr. 33. Am. Op. 130.	4
234.	Quartett. Nr. 34. Am. Op. 130.	4
235.	Quartett. Nr. 35. Am. Op. 130.	4
236.	Quartett. Nr. 36. Am. Op. 130.	4
237.	Quartett. Nr. 37. Am. Op. 130.	4
238.	Quartett. Nr. 38. Am. Op. 130.	4
239.	Quartett. Nr. 39. Am. Op. 130.	4
240.	Quartett. Nr. 40. Am. Op. 130.	4
241.	Quartett. Nr. 41. Am. Op. 130.	4
242.	Quartett. Nr. 42. Am. Op. 130.	4
243.	Quartett. Nr. 43. Am. Op. 130.	4
244.	Quartett. Nr. 44. Am. Op. 130.	4
245.	Quartett. Nr. 45. Am. Op. 130.	4
246.	Quartett. Nr. 46. Am. Op. 130.	4
247.	Quartett. Nr. 47. Am. Op. 130.	4
248.	Quartett. Nr. 48. Am. Op. 130.	4
249.	Quartett. Nr. 49. Am. Op. 130.	4
250.	Quartett. Nr. 50. Am. Op. 130.	4
251.	Quartett. Nr. 51. Am. Op. 130.	4
252.	Quartett. Nr. 52. Am. Op. 130.	4
253.	Quartett. Nr. 53. Am. Op. 130.	4
254.	Quartett. Nr. 54. Am. Op. 130.	4
255.	Quartett. Nr. 55. Am. Op. 130.	4
256.	Quartett. Nr. 56. Am. Op. 130.	4
257.	Quartett. Nr. 57. Am. Op. 130.	4
258.	Quartett. Nr. 58. Am. Op. 130.	4
259.	Quartett. Nr. 59. Am. Op. 130.	4
260.	Quartett. Nr. 60. Am. Op. 130.	4
261.	Quartett. Nr. 61. Am. Op. 130.	4
262.	Quartett. Nr. 62. Am. Op. 130.	4
263.	Quartett. Nr. 63. Am. Op. 130.	4
264.	Quartett. Nr. 64. Am. Op. 130.	4
265.	Quartett. Nr. 65. Am. Op. 130.	4
266.	Quartett. Nr. 66. Am. Op. 130.	4
267.	Quartett. Nr. 67. Am. Op. 130.	4
268.	Quartett. Nr. 68. Am. Op. 130.	4
269.	Quartett. Nr. 69. Am. Op. 130.	4
270.	Quartett. Nr. 70. Am. Op. 130.	4
271.	Quartett. Nr. 71. Am. Op. 130.	4
272.	Quartett. Nr. 72. Am. Op. 130.	4
273.	Quartett. Nr. 73. Am. Op. 130.	4
274.	Quartett. Nr. 74. Am. Op. 130.	4
275.	Quartett. Nr. 75. Am. Op. 130.	4
276.	Quartett. Nr. 76. Am. Op. 130.	4
277.	Quartett. Nr. 77. Am. Op. 130.	4
278.	Quartett. Nr. 78. Am. Op. 130.	4
279.	Quartett. Nr. 79. Am. Op. 130.	4
280.	Quartett. Nr. 80. Am. Op. 130.	4
281.	Quartett. Nr. 81. Am. Op. 130.	4
282.	Quartett. Nr. 82. Am. Op. 130.	4
283.	Quartett. Nr. 83. Am. Op. 130.	4
284.	Quartett. Nr. 84. Am. Op. 130.	4
285.	Quartett. Nr. 85. Am. Op. 130.	4
286.	Quartett. Nr. 86. Am. Op. 130.	4
287.	Quartett. Nr. 87. Am. Op. 130.	4
288.	Quartett. Nr. 88. Am. Op. 130.	4
289.	Quartett. Nr. 89. Am. Op. 130.	4
290.	Quartett. Nr. 90. Am. Op. 130.	4
291.	Quartett. Nr. 91. Am. Op. 130.	4
292.	Quartett. Nr. 92. Am. Op. 130.	4
293.	Quartett. Nr. 93. Am. Op. 130.	4
294.	Quartett. Nr. 94. Am. Op. 130.	4
295.	Quartett. Nr. 95. Am. Op. 130.	4
296.	Quartett. Nr. 96. Am. Op. 130.	4
297.	Quartett. Nr. 97. Am. Op. 130.	4
298.	Quartett. Nr. 98. Am. Op. 130.	4
299.	Quartett. Nr. 99. Am. Op. 130.	4
300.	Quartett. Nr. 100. Am. Op. 130.	4

25840.	Beethoven, Quartett Nr. 12. E. Op. 127.	4
25841.	Quartett Nr. 13. B. Op. 130.	4
24424.	Quartett Nr. 14. G-moll. Op. 130.	4
24425.	Quartett Nr. 15. A-moll. Op. 131.	4
24426.	Quartett Nr. 16. F. Op. 132.	4
202.03.	Grösser, B. Op. 133.	4
Praktische Ausgabe von K. Röntgen:		
251575.	Beethoven, Quartett Nr. 1. G. Op. 5 Nr. 1.	4
256957.	Quartett Nr. 2. G. Op. 18 Nr. 2.	4
256958.	Quartett Nr. 3. D. Op. 25 Nr. 1.	4
256959.	Quartett Nr. 4. G. Op. 25 Nr. 2.	4
262.63.	Quartett Nr. 5. A. Op. 15 Nr. 5.	4
264.65.	Quartett Nr. 6. B. Op. 15 Nr. 6.	4
266.67.	Quartett Nr. 7. F. Op. 15 Nr. 7.	4
268.69.	Quartett Nr. 8. E-moll. Op. 39 Nr. 8.	4
271.72.	Quartett Nr. 9. E. Op. 39 Nr. 9.	4
273.74.	Quartett Nr. 10. F-moll. Op. 50.	4
275.76.	Quartett Nr. 11. G. Op. 51.	4
280.82.	Quartett Nr. 13. K. Op. 131.	4
275.80.	Quartett Nr. 14. C-moll. Op. 145.	4
281.83.	Quartett Nr. 15. G. Op. 147.	4
282.84.	Quartett Nr. 16. F. Op. 135.	4
284.86.	Quartett Nr. 19. Op. 131.	4
285.87.	Quartett Nr. 20. Op. 131.	4
286.88.	Quartett Nr. 21. Op. 131.	4
287.89.	Quartett Nr. 22. Op. 131.	4
288.90.	Quartett Nr. 23. Op. 131.	4
289.91.	Quartett Nr. 24. Op. 131.	4
290.92.	Quartett Nr. 25. Op. 131.	4
291.93.	Quartett Nr. 26. Op. 131.	4
292.94.	Quartett Nr. 27. Op. 131.	4
293.95.	Quartett Nr. 28. Op. 131.	4
294.96.	Quartett Nr. 29. Op. 131.	4
295.97.	Quartett Nr. 30. Op. 131.	4
296.98.	Quartett Nr. 31. Op. 131.	4
297.99.	Quartett Nr. 32. Op. 131.	4
298.00.	Quartett Nr. 33. Op. 131.	4
299.01.	Quartett Nr. 34. Op. 131.	4
300.02.	Quartett Nr. 35. Op. 131.	4
301.03.	Quartett Nr. 36. Op. 131.	4
302.04.	Quartett Nr. 37. Op. 131.	4
303.05.	Quartett Nr. 38. Op. 131.	4
304.06.	Quartett Nr. 39. Op. 131.	4
305.07.	Quartett Nr. 40. Op. 131.	4
306.08.	Quartett Nr. 41. Op. 131.	4
307.09.	Quartett Nr. 42. Op. 131.	4
308.10.	Quartett Nr. 43. Op. 131.	4
309.11.	Quartett Nr. 44. Op. 131.	4
310.12.	Quartett Nr. 45. Op. 131.	4
311.13.	Quartett Nr. 46. Op. 131.	4
312.14.	Quartett Nr. 47. Op. 131.	4
313.15.	Quartett Nr. 48. Op. 131.	4
314.16.	Quartett Nr. 49. Op. 131.	4
315.17.	Quartett Nr. 50. Op. 131.	4
316.18.	Quartett Nr. 51. Op. 131.	4
317.19.	Quartett Nr. 52. Op. 131.	4
318.20.	Quartett Nr. 53. Op. 131.	4
319.21.	Quartett Nr. 54. Op. 131.	4
320.22.	Quartett Nr. 55. Op. 131.	4
321.23.	Quartett Nr. 56. Op. 131.	4
322.24.	Quartett Nr. 57. Op. 131.	4
323.25.	Quartett Nr. 58. Op. 131.	4
324.26.	Quartett Nr. 59. Op. 131.	4
325.27.	Quartett Nr. 60. Op. 131.	4
326.28.	Quartett Nr. 61. Op. 131.	4
327.29.	Quartett Nr. 62. Op. 131.	4
328.30.	Quartett Nr. 63. Op. 131.	4
329.31.	Quartett Nr. 64. Op. 131.	4
330.32.	Quartett Nr. 65. Op. 131.	4
331.33.	Quartett Nr. 66. Op. 131.	4
332.34.	Quartett Nr. 67. Op. 131.	4
333.35.	Quartett Nr. 68. Op. 131.	4
334.36.	Quartett Nr. 69. Op. 131.	4
335.37.	Quartett Nr. 70. Op. 131.	4
336.38.	Quartett Nr. 71. Op. 131.	4
337.39.	Quartett Nr. 72. Op. 131.	4
338.40.	Quartett Nr. 73. Op. 131.	4
339.41.	Quartett Nr. 74. Op. 131.	4
340.42.	Quartett Nr. 75. Op. 131.	4
341.43.	Quartett Nr. 76. Op. 131.	4
342.44.	Quartett Nr. 77. Op. 131.	4
343.45.	Quartett Nr. 78. Op. 131.	4
344.46.	Quartett Nr. 79. Op. 131.	4
345.47.	Quartett Nr. 80. Op. 131.	4
346.48.	Quartett Nr. 81. Op. 131.	4
347.49.	Quartett Nr. 82. Op. 131.	4
348.50.	Quartett Nr. 83. Op. 131.	4
349.51.	Quartett Nr. 84. Op. 131.	4
350.52.	Quartett Nr. 85. Op. 131.	4
351.53.	Quartett Nr. 86. Op. 131.	4
352.54.	Quartett Nr. 87. Op. 131.	4
353.55.	Quartett Nr. 88. Op. 131.	4
354.56.	Quartett Nr. 89. Op. 131.	4
355.57.	Quartett Nr. 90. Op. 131.	4
356.58.	Quartett Nr. 91. Op. 131.	4
357.59.	Quartett Nr. 92. Op. 131.	4
358.60.	Quartett Nr. 93. Op. 131.	4
359.61.	Quartett Nr. 94. Op. 131.	4
360.62.	Quartett Nr. 95. Op. 131.	4
361.63.	Quartett Nr. 96. Op. 131.	4
362.64.	Quartett Nr. 97. Op. 131.	4
363.65.	Quartett Nr. 98. Op. 131.	4
364.66.	Quartett Nr. 99. Op. 131.	4
365.67.	Quartett Nr. 100. Op. 131.	4
366.68.	Quartett Nr. 101. Op. 131.	4
367.69.	Quartett Nr. 102. Op. 131.	4
368.70.	Quartett Nr. 103. Op. 131.	4
369.71.	Quartett Nr. 104. Op. 131.	4
370.72.	Quartett Nr. 105. Op. 131.	4
371.73.	Quartett Nr. 106. Op. 131.	4
372.74.	Quartett Nr. 107. Op. 131.	4
373.75.	Quartett Nr. 108. Op. 131.	4
374.76.	Quartett Nr. 109. Op. 131.	4
375.77.	Quartett Nr. 110. Op. 131.	4
376.78.	Quartett Nr. 111. Op. 131.	4
377.79.	Quartett Nr. 112. Op. 131.	4
378.80.	Quartett Nr. 113. Op. 131.	4
379.81.	Quartett Nr. 114. Op. 131.	4
380.82.	Quartett Nr. 115. Op. 131.	4
381.83.	Quartett Nr. 116. Op. 131.	4
382.84.	Quartett Nr. 117. Op. 131.	4
383.85.	Quartett Nr. 118. Op. 131.	4
384.86.	Quartett Nr. 119. Op. 131.	4
385.87.	Quartett Nr. 120. Op. 131.	4
386.88.	Quartett Nr. 121. Op. 131.	4
387.89.	Quartett Nr. 122. Op. 131.	4
388.90.	Quartett Nr. 123. Op. 131.	4
389.91.	Quartett Nr. 124. Op. 131.	4
390.92.	Quartett Nr. 125. Op. 131.	4
391.93.	Quartett Nr. 126. Op. 131.	4
392.94.	Quartett Nr. 127. Op. 131.	4
393.95.	Quartett Nr. 128. Op. 131.	4
394.96.	Quartett Nr. 129. Op. 131.	4
395.97.	Quartett Nr. 130. Op. 131.	4
396.98.	Quartett Nr. 131. Op. 131.	4
397.99.	Quartett Nr. 132. Op. 131.	4
398.00.	Quartett Nr. 133. Op. 131.	4
399.01.	Quartett Nr. 134. Op. 131.	4
400.02.	Quartett Nr. 135. Op. 131.	4
401.03.	Quartett Nr. 136. Op. 131.	4
402.04.	Quartett Nr. 137. Op. 131.	4
403.05.	Quartett Nr. 138. Op. 131.	4
404.06.	Quartett Nr. 139. Op. 131.	4
405.07.	Quartett Nr. 140. Op. 131.	4
406.08.	Quartett Nr. 141. Op. 131.	4
407.09.	Quartett Nr. 142. Op. 131.	4
408.10.	Quartett Nr. 143. Op. 131.	4
409.11.	Quartett Nr. 144. Op. 131.	4
410.12.	Quartett Nr. 145. Op. 131.	4
411.13.	Quartett Nr. 146. Op. 131.	4
412.14.	Quartett Nr. 147. Op. 131.	4
413.15.	Quartett Nr. 148. Op. 131.	4
414.16.	Quartett Nr. 149. Op. 131.	4
415.17.	Quartett Nr. 150. Op. 131.	4
416.18.	Quartett Nr. 151. Op. 131.	4
417.19.	Quartett Nr. 152. Op. 131.	4
418.20.	Quartett Nr. 153. Op. 131.	4
419.21.	Quartett Nr. 154. Op. 131.	4
420.22.	Quartett Nr. 155. Op. 131.	4
421.23.	Quartett Nr. 156. Op. 131.	4
422.24.	Quartett Nr. 157. Op. 131.	4
423.25.	Quartett Nr. 158. Op. 131.	4
424.26.	Quartett Nr. 159. Op. 131.	4
425.27.	Quartett Nr. 160. Op. 131.	4
426.28.	Quartett Nr. 161. Op. 131.	4
427.29.	Quartett Nr. 162. Op. 131.	4
428.30.	Quartett Nr. 163. Op. 131.	4
429.31.	Quartett Nr. 164. Op. 131.	4
430.32.	Quartett Nr. 165. Op. 131.	4
431.33.	Quartett Nr. 166. Op. 131.	4
432.34.	Quartett Nr. 167. Op. 131.	4
433.35.	Quartett Nr. 168. Op. 131.	4
434.36.	Quartett Nr. 169. Op. 131.	4
435.37.	Quartett Nr. 170. Op. 131.	4
436.38.	Quartett Nr. 171. Op. 131.	4
437.39.	Quartett Nr. 172. Op. 131.	4
438.40.	Quartett Nr. 173. Op. 131.	4
439.41.	Quartett Nr. 174. Op. 131.	4
440.42.	Quartett Nr. 175. Op. 131.	4
441.43.	Quartett Nr. 176. Op. 131.	4
442.44.	Quartett Nr. 177. Op. 131.	4
443.45.	Quartett Nr. 178. Op. 131.	4
444.46.	Quartett Nr. 179. Op. 131.	4
445.47.	Quartett Nr. 180. Op. 131.	4
446.48.	Quartett Nr. 181. Op. 131.	4
447.49.	Quartett Nr. 182. Op. 131.	4
448.50.	Quartett Nr. 183. Op. 131.	4
449.51.	Quartett Nr. 184. Op. 131.	4
450.52.	Quartett Nr. 185. Op. 131.	4
451.53.	Quartett Nr. 186. Op. 131.	4
452.54.	Quartett Nr. 187. Op. 131.	4
453.55.	Quartett Nr. 188. Op. 131.	4
454.56.	Quartett Nr. 189. Op. 131.	4
455.57.	Quartett Nr. 190. Op. 131.	4
456.58.	Quartett Nr. 191. Op. 131.	4
457.59.	Quartett Nr. 192. Op. 131.	4
458.60.	Quartett Nr. 193. Op. 131.	4
459.61.	Quartett Nr. 194. Op. 131.	4
460.62.	Quartett Nr. 195. Op. 131.	4
461.63.	Quartett Nr. 196. Op. 131.	4
462.64.	Quartett Nr. 197. Op. 131.	4
463.65.	Quartett Nr. 198. Op. 131.	4
464.66.	Quartett Nr. 199. Op. 131.	4
465.67.	Quartett Nr. 200. Op. 131.	4
466.68.	Quartett Nr. 201. Op. 131.	4
467.69.	Quartett Nr. 202. Op. 131.	4
468.70.	Quartett Nr. 203. Op. 131.	4
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470.72.	Quartett Nr. 205. Op. 131.	4
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472.74.	Quartett Nr. 207. Op. 131.	4
473.75.	Quartett Nr. 208. Op. 131.	4
474.76.	Quartett Nr. 209. Op. 131.	4
475.77.	Quartett Nr. 210. Op. 131.	4
476.78.	Quartett Nr. 211. Op. 131.	4
477.79.	Quartett Nr. 212. Op. 131.	4
478.80.	Quartett Nr. 213. Op. 131.	4
479.81.	Quartett Nr. 214. Op. 131.	4
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481.83.	Quartett Nr. 216. Op. 131.	4
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484.86.	Quartett Nr. 219. Op. 131.	4
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487.89.	Quartett Nr. 222. Op. 131.	4
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490.92.	Quartett Nr. 225. Op. 131.	4
491.93.	Quartett Nr. 226. Op. 131.	4
492.94.	Quartett Nr. 227. Op. 131.	4
493.95.	Quartett Nr. 228. Op. 131.	4
494.96.	Quartett Nr. 229. Op. 131.	4
495.97.	Quartett Nr. 230. Op. 131.	4
496.98.	Quartett Nr. 231. Op. 131.	4
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508.10.	Quartett Nr. 243. Op. 131.	4
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512.14.	Quartett Nr. 247. Op. 131.	4
513.15.	Quartett Nr. 248. Op. 131.	4
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525.27.	Quartett Nr. 260. Op. 131.	4
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528.30.	Quartett Nr. 263. Op. 131.	4
529.31.	Quartett Nr. 264. Op. 131.	4
530.32.	Quartett Nr. 265. Op. 131.	4
531.33.	Quartett Nr. 266. Op. 131.	4
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533.35.	Quartett Nr. 268. Op. 131.	4
534.36.	Quartett Nr. 269. Op. 131.	4
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536.38.	Quartett Nr. 271. Op. 131.	4
537.39.	Quartett Nr. 272. Op. 131.	4
538.40.	Quartett Nr. 273. Op. 131.	4
539.41.	Quartett Nr. 274. Op. 131.	4
540.42.	Quartett Nr. 275. Op. 131.	4
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542.44.	Quartett Nr. 277. Op. 131.	4
543.45.	Quartett Nr. 278. Op. 131.	4
544.46.	Quartett Nr. 279. Op. 131.	4
545.47.	Quartett Nr. 280. Op. 131.	4
546.48.	Quartett Nr. 281. Op. 131.	4
547.49.	Quartett Nr. 282. Op. 131.	4
548.50.	Quartett Nr. 283. Op. 131.	4
549.51.	Quartett Nr. 284. Op. 131.	4
550.52.	Quartett Nr. 285. Op. 131.	4
551.53.	Quartett Nr. 286. Op. 131.	4
552.54.	Quartett Nr. 287. Op. 131.	4
553.55.	Quartett Nr. 288. Op. 131.	4
554.56.	Quartett Nr. 289. Op. 131.	4
555.57.	Quartett Nr. 290. Op. 131.	4
556.58.	Quartett Nr. 291. Op. 131.	4
557.59.	Quartett Nr. 292. Op. 131.	4
558.60.</		

