



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.

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

Köchel.	Serie IX. Divertimente, Serenaden und Cassationen für Orchester.
202	30. Symphonie für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. Ddur $\frac{3}{4}$.
297	31. Symphonie für 2 Violinen, Viola, Bass, 2 Flöten, 2 Oboen, 2 Clarinetten, 2 Fagotte, 2 Hörner, 2 Trompeten u. Pauken. Ddur C.
318	32. Symphonie für 2 Violinen, Viola, Bass, 2 Flöten, 2 Oboen, 2 Fagotte, 4 Hörner, 2 Trompeten. Gdur C.
319	33. Symphonie für 2 Violinen, Viola, Bass, 2 Oboen, 2 Fagotte, 2 Hörner. Bdur $\frac{3}{4}$.
338	34. Symphonie für 2 Violinen, Viola, Bass, 2 Oboen, 2 Fagotte, 2 Hörner, Trompeten und Pauken. Cdur C.
385	35. Symphonie für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Fagotte, Trompeten und Pauken. Ddur C.
425	36. Symphonie für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Fagotte, Trompeten und Pauken. Cdur.
444	37. Symphonie für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Das Andante hat noch eine Flöte. Gdur $\frac{3}{4}$.
504	38. Symphonie für 2 Viol., Viola, Bass, 2 Flöten, 2 Oboen, 2 Fagotte, 2 Hörner, Trompeten und Pauken. Ddur. Ohne Minuett C.
543	39. Symphonie für 2 Violinen, Viola, Bass, 1 Flöte, 2 Clarinetten, 2 Fagotte, 2 Hörner, 2 Trompeten und Pauken. Esdur C.
550	40. Symphonie für 2 Viol., Viola, Bass, 1 Flöte, 2 Oboen, 2 Fagotte, 2 Hörner, Gmoll C.
551	41. Symphonie 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. Cassation für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Gdur $\frac{2}{4}$.
99	2. Cassation für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Bdur $\frac{2}{4}$.
100	3. Serenade für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. Ddur C.
101	4. Serenade für 2 Violinen u. Bass, 2 Oboen, 2 Hörner, 1 Flöte, 1 Fagott. Fdur C.
185	5. Serenade für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. Ddur C.
203	6. Serenade für 2 Violinen, Viola, Bass, 2 Oboen, 1 Flöte, 1 Fagott, 2 Hörner, 2 Trompeten. Ddur.
204	7. Serenade für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, Fagott, 2 Trompeten. Ddur C.
239	8. Serenade für 2 Principal-Violinen, Viola, Contrabass; ferner 2 Violinen, Viola, Violoncell. Pauken. Ddur $\frac{2}{4}$.
250	9. Serenade für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Fagotte, 2 Trompeten. Ddur C.
286	10. Notturmo für 4 mal: 2 Violinen, Viola, Bass, 2 Hörner. Ddur $\frac{3}{4}$.
320	11. Serenade für 2 Violinen, Viola, Bass, 2 Flöten, 2 Oboen, 2 Fagotte, 2 Hörner, Trompeten, und Pauken. Ddur C.
361	12. Serenade für 2 Oboen, 2 Clarinetten, 2 Bassethörner, 2 Waldhörner, 2 Fagotte, Contrabass. Bdur C.
375	13. Serenade für 2 Clarinetten, 2 Hörner, 2 Fagotte Esdur C.
388	14. Serenade für 2 Oboen, 2 Clarinetten, 2 Hörner, 2 Fagotte. Cmoll C.

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

Köchel.	Serie XI. Märsche, Symphoniesätze und kleinere Stücke für Orchester (auch für Harmonica und Orgelwalze).
189	1. Marsch für 2 Violinen, Bass, 2 Flöten, 2 Hörner, 2 Trompeten. Ddur $\frac{2}{4}$.
214	2. Marsch für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. Cdur $\frac{2}{4}$.
215	3. Marsch für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner, 2 Trompeten. Ddur C.
237	4. Marsch für 2 Violinen, Bass, 2 Oboen, 2 Fagotte, 2 Hörner, 2 Trompeten. Ddur $\frac{2}{4}$.
248	5. Marsch für 2 obligate Violinen, Viola, Bass, 2 Hörner. Fdur $\frac{2}{4}$.
249	6. Marsch für 2 Violinen, Viola, Bass, 2 Oboen, 2 Fagotte, 2 Hörner, 2 Trompeten. Ddur C.
290	7. Marsch für 1 Violine, Viola, Bass, 2 Hörner. Ddur $\frac{2}{4}$.
335	8. 2 Märsche für 2 Violinen, 2 Violon, Bass, 2 Flöten, 2 Oboen, 2 Hörner, 2 Trompeten. Cdur C, Ddur $\frac{2}{4}$.
408	9. 3 Märsche für 2 Violinen, Viola, Bass, 2 Oboen, 2 Tromp. Cdur. Ddur. Cdur C.
121	10. Letztes Allegro einer Symphonie für 2 Violinen, Viola, Bass, 2 Oboen, 2 Hörner. Ddur $\frac{3}{8}$.
409	11. Symphonie-Minuett 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 ^o	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.	493.	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.	496.	
7.	Trio für Pianoforte, Clarinette und Viola. Es dur $\frac{3}{8}$.	498.	
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^o 1-3. Quintett und zwei Quartette.

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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^o 1.

W. A. MOZART.

Rösch. Verz. N^o 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, with the first three labeled 'cresc.' and the fourth containing piano and forte dynamics. The second system is a grand staff with two staves, marked 'p' and 'f'. The third system has four staves, with 'f' and 'p' markings. The fourth system is a grand staff with two staves, marked 'p'. The fifth system has four staves. The sixth system is a grand staff with two staves. The seventh system has four staves. The eighth system is a grand staff with two staves. The score includes various musical notations such as slurs, ties, and dynamic markings.

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 key with two flats and a 3/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and several trills marked with 'tr'. A dynamic marking of *f* (forte) is present at the end of the system.

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 tempo is marked *Allegro moderato.* The music features a mix of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). Trills are also present, marked with 'tr'.

Allegro moderato.

The third system consists of two staves, a grand staff. The top staff is in treble clef and the bottom is in bass clef. The tempo is marked *Allegro moderato.* The music features a mix of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *f* (forte). Trills are marked with 'tr'.

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 features complex rhythmic patterns, including sixteenth and thirty-second notes, and several trills marked with 'tr'. Dynamic markings include *f* (forte), *p* (piano), and *fp* (fortissimo piano). A triplet of eighth notes is marked with a '3' in the top right staff.

First system of musical notation, consisting of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom two are piano accompaniment. Dynamics include *fp* and *p*. The piano part features a triplet of eighth notes in the right hand.

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 *f* and *sf*. The piano part features a complex rhythmic pattern with many sixteenth notes.

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 complex rhythmic pattern with many sixteenth notes and a fermata in the right hand.

This musical score is arranged in four systems. The first system contains four staves: two vocal staves (soprano and alto) and two piano staves. The vocal staves begin with a rest, followed by a melodic line marked *fp*. The piano accompaniment starts with a *p* dynamic. The second system continues the vocal and piano parts, with dynamic markings *fp* and *p* appearing in the vocal staves. The third system features a more complex piano accompaniment with a *dolce* marking in the right hand. The fourth system is characterized by a dense, fast-moving piano accompaniment in the right hand, marked *f*, while the left hand has a more melodic line marked *p*. The score concludes with a final cadence in the piano part.

First system of musical notation, featuring five staves. The top four staves are vocal parts with lyrics, and the bottom two are piano accompaniment. Dynamics include *p* and *f*. The piano part features a complex, rhythmic accompaniment with many beamed notes.

Second system of musical notation, featuring five staves. The top four staves are vocal parts with lyrics, and the bottom two are piano accompaniment. Dynamics include *f*. The piano part features a complex, rhythmic accompaniment with many beamed notes.

Third system of musical notation, featuring five staves. The top four staves are vocal parts with lyrics, and the bottom two are piano accompaniment. Dynamics include *f* and *p*. The piano part features a complex, rhythmic accompaniment with many beamed notes.

First system of musical notation. It consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first measure of the piano part is marked with a piano dynamic (*p*). The second measure is marked with a forte dynamic (*f*). The vocal lines have a *cresc.* (crescendo) marking above the second measure. The piano part features a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation, continuing from the first system. It consists of five staves. The piano part continues with the same complex rhythmic pattern. The vocal lines have a *f* (forte) marking above the first measure and a *p* (piano) marking above the second measure. The piano part has a *p* (piano) marking below the first measure and a *f* (forte) marking below the second measure. The word *legato* is written below the piano part in the second measure.

Third system of musical notation, continuing from the second system. It consists of five staves. The piano part continues with the same complex rhythmic pattern. The vocal lines have a *f* (forte) marking above the first measure and a *p* (piano) marking above the second measure. The piano part has a *p* (piano) marking below the first measure and a *f* (forte) marking below the second measure. The word *legato* is written below the piano part in the second measure.

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 systems. The first system consists of four staves: three vocal staves (Soprano, Alto, 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 continues the vocal and piano parts, with dynamics shifting between *f* and *p*. The piano accompaniment features a complex rhythmic pattern of chords and eighth notes. The third system shows the vocal lines continuing with various melodic phrases, while the piano accompaniment maintains its intricate texture. The fourth system features a more active piano accompaniment with rapid chordal movement, while the vocal lines are more sparse. The fifth system shows the piano accompaniment with a strong *f* dynamic and a *p* dynamic in the vocal parts. The sixth system concludes with a final piano accompaniment section featuring a *f* dynamic and a *p* dynamic in the vocal parts.

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 *sf* and *p*. The key signature has two flats.

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 key signature has two flats.

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 key signature has two flats.

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 entries. The piano accompaniment continues with a steady rhythm. Dynamics include *f* (forte) and *p* (piano). Trills (*tr.*) are marked above several notes in the vocal staves. A *cresc.* (crescendo) marking is present in the piano part.

Fourth system of musical notation, concluding the page. The piano part features prominent triplets (*3*) in both hands. The vocal staves have more active lines, with a *p* (piano) dynamic marking.

First system of musical notation. It consists of five staves. The top four staves are for individual instruments, and the bottom staff is for the piano. The key signature has two flats. The system includes dynamic markings such as *cresc.*, *f*, *p*, and *cresc.* across the staves.

Second system of musical notation, continuing from the first. It features five staves with various musical notations including slurs, accents, and dynamic markings like *f*, *p*, and *cresc.*. The piano part at the bottom is marked *legato* at the end of the system.

Third system of musical notation, the final system on the page. It contains five staves. The piano part at the bottom is marked *fp*. The system concludes with the word *dolce* written in the middle and bottom staves.

First system of musical notation, consisting of five staves. The top four staves are vocal parts, and the bottom staff is a grand staff (piano). The music is in a key with two flats and a 3/4 time signature. It features various dynamics including *f* (forte) and *p* (piano), and includes a triplet of eighth notes 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 a grand staff. The tempo is marked *Larghetto*. The music includes trills (*tr*) and dynamic markings such as *p* and *f*.

Larghetto.

Third system of musical notation, consisting of two staves: a grand staff. The tempo is marked *Larghetto*. The music features dynamic markings *f* and *p*.

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

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 piano accompaniment features a dense texture of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a *p* (piano) dynamic marking.

Third system of musical notation, consisting of four staves. The piano accompaniment continues with complex chordal textures. The system concludes with a *p* (piano) dynamic marking.

First system of musical notation, consisting of five staves. The top three staves are vocal parts, and the bottom two are 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 four staves. The top two staves are vocal parts, and the bottom two are 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 four staves. The top two staves are vocal parts, and the bottom two are 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, while the piano accompaniment continues with its rhythmic accompaniment. A trill is marked in the vocal part.

The third system features a prominent piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part is marked *p*. The vocal parts have rests.

The fourth system shows the vocal parts re-entering with melodic lines. The piano accompaniment continues with a steady bass line and chords. A trill is marked in the vocal part.

The fifth system features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part is marked *p*. The vocal parts have rests.

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 phrases.

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 phrases.

Allegretto.

The third system features a piano part on the bottom two staves and a violin part on the top two staves. The piano part includes dynamics *f dolce* (forte dolce), *p* (piano), and *f* (forte). The violin part includes a trill marking (*tr*). There are also markings for *f* and *p* at the end of phrases.

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). There are also markings for *p* at the end of phrases.

The fifth system features a piano part on the bottom two staves and a violin part on the top two staves. The piano part includes dynamics *f* (forte) and *p* (piano). The violin part includes trill markings (*tr*). There are also markings for *f* and *p* at the end of phrases.

First system of musical notation, including vocal lines and piano accompaniment. Dynamics include *fp* and *p*.

Second system of musical notation, including vocal lines and piano accompaniment. Dynamics include *fp*, *f*, and *p*. Includes a triplet in the piano part.

Third system of musical notation, including vocal lines and piano accompaniment. Dynamics include *f* and *p*. Includes a trill in the vocal line. Ends with the instruction *legato*.

First system of musical notation. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom two are for piano accompaniment. The piano part features a complex, flowing melody with many sixteenth notes and some triplet markings. A *cresc.* marking is present in the second measure of the vocal staves.

Second system of musical notation. It consists of five staves. The piano accompaniment continues with intricate patterns. The vocal parts have several *f* (forte) markings. A *cresc.* marking is present in the first measure of the bass staff.

Third system of musical notation. It consists of five staves. The piano accompaniment features a prominent triplet in the final measure. The vocal parts conclude with *f* markings.

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a complex, rapid sixteenth-note passage in the right hand. Dynamics include *p*, *sp*, and *f*.

Second system of musical notation. The piano part features a melodic line with trills and a bass line with rhythmic accompaniment. Dynamics include *f*, *p*, and *f*.

Third system of musical notation. The piano part has a melodic line with trills and a bass line with rhythmic accompaniment. Dynamics include *f*, *p*, *f*, and *dolce*.

Fourth system of musical notation. The piano part features a melodic line with trills and a bass line with rhythmic accompaniment. Dynamics include *f* and *p*.

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 supporting bass line in the left hand.

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

Third system of musical notation, concluding the page. It includes dynamic markings such as *cresc.*, *f sf*, and *sf* across the vocal and piano staves.

This musical score is arranged in systems of staves. The first system consists of four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The second system also has four staves, with the piano part featuring trills and a trill flourish. The third system has four staves, with the vocal parts marked *dolce* and the piano part marked *f* and *p*. The fourth system has four staves, with the piano part marked *fp* and *f*. The fifth system has four staves, with the piano part marked *p* and *f*. The sixth system has four staves, with the piano part marked *fp* and *f*. The seventh system has four staves, with the piano part marked *p* and *f*. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings.

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 first vocal staff begins with a piano (*p*) dynamic and a series of eighth notes. The second vocal staff starts with a forte (*f*) dynamic and a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamic markings include *p* and *f*.

Cadenza in tempo.

The second system is marked "Cadenza in tempo." and "dolce". It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The tempo is slower than the previous section. The piano accompaniment features a simple harmonic accompaniment with a steady bass line. Dynamic markings include *p* and *dolce*.

Cadenza in tempo.

The third system is also marked "Cadenza in tempo." and "p". It consists of two staves for piano accompaniment. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic foundation. The dynamic is piano (*p*).

The fourth system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal lines continue with melodic phrases, and the piano accompaniment provides a steady accompaniment. The key signature and time signature remain the same.

The fifth system consists of two staves for piano accompaniment. The right hand features a melodic line with slurs, and the left hand provides a harmonic accompaniment. The dynamic is legato.

First system of musical notation, featuring four staves. The top two staves are vocal lines with lyrics, and the bottom two are piano accompaniment. The piano part includes a complex, rapid sixteenth-note passage in the right hand.

Second system of musical notation, featuring four staves. The piano accompaniment continues with a similar rapid sixteenth-note texture in the right hand and a more active bass line.

Third system of musical notation, featuring four staves. This system is characterized by dynamic markings: *p*, *cresc.*, *f*, *p*, *f*, and *p* are placed below the vocal lines and the piano accompaniment.

Fourth system of musical notation, featuring four staves. It includes dynamic markings *p*, *cresc.*, *f*, and *p*. The piano accompaniment features a dense chordal texture in the right hand.

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*.

This musical score is arranged in four systems. Each system contains four staves: two for the voice (treble and bass clefs) and two for the piano (treble and bass clefs). The key signature is B-flat major (two flats). The first system shows the vocal lines with a melodic line in the treble and a supporting line in the bass. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system introduces a dynamic marking of *f* (forte) in the vocal lines. The third system continues the vocal and piano parts with various dynamics. The fourth system concludes with a dynamic marking of *p* (piano) and ends with a double bar line. The piano part in the final system includes a complex rhythmic figure in the right hand and sustained chords in the left hand.

- 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 $\frac{2}{4}$.
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- 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 $\frac{2}{4}$.
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- 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.

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Serie XIII.

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- 107 4. **Quintett** für 1 Violine, 2 Violon, 1 Horn, 1 Violoncell (oder statt des Horns ein 2. Violoncell). Es dur.
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- 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 $\frac{6}{8}$.
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QUINTETT

für Pianoforte, Oboe, Clarinette, Horn und Fagott
von

Mozart's Werke.

Serie 17. N^o 1.

W. A. MOZART.

Köch. Verz. N^o 452.

OBOE.

Largo.

ten. *ten.* *ten.* **1** *ten.* *ten.* *ten.* **1**

f *pdol.* *f* *p* *f* *p*

cresc. *p* *f* *f*

p

Allegro moderato.

tr. *f* *f* *tr.* **2**

p *f* *p* *fp*

fp *p* **1** *f* **1**

p *fp* *fp*

p *f* *dol.* **1**

p *f* *tr.* *tr.* **3**

p *cresc.* *f* *p*

cresc.

1 **1** **1** **3**

f *p* *p*

OBOE.

First system of musical notation for Oboe, measures 1-12. The key signature is B-flat major (two flats). The music features a variety of dynamics including *p*, *cresc.*, *f*, and *fp*. It includes trills (*tr.*) and slurs. Fingerings are indicated by numbers 1 and 2. The tempo is not explicitly marked for this section.

Larghetto.

Second system of musical notation for Oboe, measures 13-24, marked *Larghetto*. The time signature changes to 3/8. The music continues with dynamics such as *p*, *f*, *fp*, and *cresc.*. It features trills (*tr.*) and slurs. Fingerings are indicated by numbers 1, 2, 3, and 5. The tempo is *Larghetto*.

OBOE.

First section of the musical score for Oboe. It consists of five staves of music in a key signature of two flats (B-flat and E-flat). The music features various dynamics including *f* (forte), *p* (piano), *tr* (trills), *fp* (fortissimo piano), and *cresc.* (crescendo). There are also first endings marked with a '1'.

RONDO.
Allegretto.

Rondo section of the musical score for Oboe, marked **RONDO. Allegretto.** It consists of nine staves of music. The dynamics include *f*, *p*, *fp*, and *dol.* (dolce). The section includes first and second endings, marked with '1' and '2' respectively, and a final ending marked with '6'. There are also trills and slurs throughout the piece.

OBOE.

Musical score for Oboe, page 4. The score consists of 13 staves of music. The key signature is B-flat major (two flats). The dynamics and performance markings are as follows:

- Staff 1: *p*
- Staff 2: *cresc. f sf*
- Staff 3: *sf* and *p*
- Staff 4: *dol.* and *p*
- Staff 5: *fp*, *fp*, *p*, and *f*
- Staff 6: *Cadenza in tempo* and *dol.*
- Staff 7: *f*
- Staff 8: *p*
- Staff 9: *cresc.*, *f*, *p*, *f*, and *p*
- Staff 10: *f*
- Staff 11: *p*
- Staff 12: *f*

The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 6). The piece concludes with a double bar line and a fermata.

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CLARINETTO in B.

Adagio.

ten. ten. ten. 1 ten. ten. ten. p f f p dol.

1 cresc. p f f

p 1

Allegro moderato.

2 f f p fp

fp p f

p 1 fp fp

f 2 p 1 3

f p cresc.

f p cresc.

cresc. f p

p cresc.

p cresc.

CLARINETTO in B.

Larghetto.

First system of musical notation for Clarinet in B. It consists of five staves. The first staff begins with a dynamic of *f* and *p*, followed by *f* and *p*. It includes first endings marked with '1' and a trill 'tr'. The second staff starts with *f* and includes a trill 'tr', *f*, *cresc.*, *f*, and *p*. The third staff begins with a measure number '6', *p*, *fp*, *fp*, *fp*, *cresc.*, and *f*. The fourth staff starts with *p* and includes a first ending '1'. The fifth staff includes *cresc.*, *f*, and *p*.

RONDO.
Allegretto.

Second system of musical notation for Clarinet in B, starting with a measure number '8'. It consists of ten staves. The first staff begins with *f* and *p*. The second staff starts with *p*, *fp*, *fp*, and *p*. The third staff includes *fp*, *fp*, *f*, and *p*. The fourth staff starts with *f* and *p*. The fifth staff includes a first ending '1', *cresc.*, *f*, and *f*. The sixth staff begins with a first ending '1', *f*, and *fp*. The seventh staff starts with a first ending '9' and *f*. The eighth staff includes a first ending '11'.

CLARINETTO in B.

dol. *p*

cresc. *f sf* *f* *p*

dolce *p* *fp* *fp* *f*

p *f* *p* *f*

Cadenza in tempo *p* *f*

p *cresc.*

f *p* *f* *p*

tr. *f*

p *p*

f *p* *f*

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FAGOTTO.

Largo.
ten.
f *ten.* *ten.* *1* *ten.* *ten.* *f* *p* *f* *p* *f* *p*

cresc. *p* *f*

Allegro moderato.
f *f* *p*

f *tr.* *fp* *fp* *p* *1*

f *p* *1*

f *2* *f* *p* *2*

f *p* *f* *3* *f* *3* *3*

f *p* *f* *3* *3* *3*

f *p* *f* *1* *1*

cresc. *f* *p*

FAGOTTO.

The musical score for Bassoon (Fagotto) consists of ten staves of music. The notation includes various dynamics such as *p* (piano), *f* (forte), *dolce*, *cresc.* (crescendo), *sfz* (sforzando), and *tr.* (trills). The tempo is marked as *Larghetto*. Fingerings (1-5) and breath marks are indicated throughout the piece. The score concludes with a *cresc.* marking.

FAGOTTO.

First section of the musical score for Bassoon. It consists of six staves of music. The first staff begins with a dynamic of *f* and includes markings for *f*, *p*, *f*, *p*, *f*, and *p*. The second staff has markings for *p*, *f*, and *p*. The third staff includes *p*, *cresc.*, and *f p*. The fourth and fifth staves feature *fp* markings. The sixth staff includes *cresc.*, *f*, and *p*. There are first, second, and third endings indicated by numbers 1, 2, and 3.

RONDO.
Allegretto.

Rondo section of the musical score for Bassoon, marked *Allegretto*. It consists of six staves of music. The first staff begins with a dynamic of *f* and includes markings for *f* and *p*. The second staff has markings for *p*, *fp*, *fp*, and *p*. The third staff includes *fp*, *fp*, *f*, and *p*. The fourth staff has markings for *f*, *p*, *cresc.*, and *f*. The fifth staff includes *fp* and *f*. The sixth staff has markings for *f*, *p*, and *f*. There are first, second, and third endings indicated by numbers 1, 2, and 3.

FAGOTTO.

The musical score for Bassoon (Fagotto) consists of 13 staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various dynamics such as *dolce*, *p*, *f*, *fp*, *fp*, *cresc.*, and *f*. It features several slurs, accents, and articulation marks. A section labeled "Cadenza" begins on the 10th staff, marked with a 4-measure rest. The piece concludes with a double bar line on the 13th staff.

QUINTETT

für Pianoforte, Oboe, Clarinette, Horn und Fagott
von

Mozart's Werke.

Serie 17. N° 1.

W. A. MOZART.

Köch. Verz. N° 452.

CORNO in Es.

Largo.
ten. ten. ten. 1 ten. ten. ten.

Allegro moderato.

f cresc. p f pdol. f cresc. f p f fp fp p f f p p f p f cresc. f

1 2 3 1 6

CORNO in Es.

Musical score for Horn in E-flat, measures 1-10. The score consists of ten staves of music. It begins with a piano (*p*) dynamic and includes markings for *dol.*, *p*, and *cresc.*. There are various articulations such as slurs and accents, and some measures contain fingerings (e.g., 2, 4, 1).

Larghetto.

Musical score for Horn in E-flat, measures 11-15. The score consists of five staves of music in a 3/8 time signature. It begins with a piano (*p*) dynamic and includes markings for *f*, *p*, *cresc.*, and *tr.*. There are various articulations such as slurs and accents, and some measures contain fingerings (e.g., 1, 2, 3, 7, 1).

Musical score for the first section, consisting of ten staves of music. The key signature is one sharp (F#). The music features various dynamics including *f*, *p*, *fp*, and *cresc.* There are also markings for fingerings (1, 5, 3) and a trill (*tr*).

RONDO.
Allegretto. 8

Musical score for the Rondo section, consisting of ten staves of music. The tempo is marked *Allegretto*. The music features various dynamics including *f*, *p*, *fp*, and *cresc.* There are also markings for fingerings (1, 2, 3) and a trill (*tr*).

CORNO in Es.

Musical score for Horn in E-flat (CORNO in Es.), page 4. The score consists of 14 staves of music. Dynamics include *f*, *p*, *cresc.*, *dolce*, *fp*, and *pp*. Performance instructions include *Cadenza in tempo*. The score features various articulations such as slurs, accents, and fingerings (1, 2, 3, 4, 6). The piece concludes with a double bar line.