



Nr. 4625

WAGNER

KAMMERMUSIK - ALBUM V

Album for Chamber Music ★ Album de Musique de Chambre

TRISTAN UND ISOLDE MEISTERSINGER VON NÜRNBERG SIEGFRIED



Förster





RICHARD WAGNER

Kammermusik - Albums

für Klavier - Trio oder -Quartett oder -Quintett

BAND I: Rienzi, der Letzte der Tribunen

E.B. 4622 Der fliegende Holländer – The flying Dutchman – Le Vaisseau Fantôme

BAND II: Tannhäuser

E.B. 4623 Das Rheingold – The Rhinegold – L'Or du Rhin

BAND III: Lohengrin

E.B. 2433

BAND IV: Die Walküre – The Valkyrie – La Walkyrie

E.B. 4624 Götterdämmerung – The Twilight of the Gods – Le Crépuscule des Dieux

BAND V: Tristan und Isolde – Tristan and Isolda – Tristan et Isolde

E.B. 4625 Die Meistersinger von Nürnberg – The Mastersingers of Nuremberg –
Les Maîtres Chanteurs de Nuremberg
Siegfried



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RICHARD WAGNER

KAMMERMUSIK-ALBUMS

FÜR KLAVIER-TRIO, KLAVIER-QUARTETT ODER KLAVIER-QUINTETT

BEARBEITET VON ALBAN FÖRSTER (BAND III VON FRIEDRICH KELLER)

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Die Meistersinger von Nürnberg The Mastersingers of Nuremberg Les Maîtres Chanteurs de Nuremberg

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Tristan und Isolde.

Duett „O sink' hernieder, Nacht der Liebe.“

Tristan and Isolda.

Duet „O night of rapture rest upon us.“

Tristan et Isolde.

Duo „Sur nous retombe nuit d'extase.“

N^o 1. Mäßig langsam.
Lento moderato.

Bearbeitet von Alban Förster.

Violine.

Viola
(ad libitum).

Violoncell.

Pianoforte.

*con sord.
sempre pp*

Mäßig langsam.
Lento moderato.

sempre pp

p dolce

p espr.

poco cresc.

pp

pp cresc.

dolciss.

poco cresc.

Ad.

Unter Hinzunahme von Violine II, die den separaten Stimmen beigelegt ist, auch als Klavierquintett aufführbar.

May also be played as a Pianoforte Quintet by adding 2nd violin which is among the separate parts.Peut être exécuté en quintette pour piano et archets, grâce à la partie de II^d violon qui est jointe aux parties séparées.

musical score with multiple systems of staves, including vocal lines and piano accompaniment. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature.

Key markings and dynamics include:

- mf* *cresc.*
- pp*
- f*
- dim.*
- mf dim.*
- p*
- più p*
- zart dolce*
- p dolce*
- più p*

Rehearsal marks are indicated by the letter **B** above the staff.

The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes, often marked with *Qw.* (quasi waltz).

First system of the musical score. It consists of three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves begin with a *pp* (pianissimo) dynamic. The piano accompaniment features a series of triplets in both hands, starting with a *p* (piano) dynamic. A *poco cresc.* (poco crescendo) marking is present in the alto staff and the piano accompaniment. The system concludes with a *C* (Coda) symbol.

Second system of the musical score. The vocal staves continue with *pp* dynamics, while the piano accompaniment features more triplets. Dynamics include *pp*, *p*, *cresc.*, *espr.* (espressivo), *poco cresc.*, and *poco f*. The system ends with a *C* (Coda) symbol.

Third system of the musical score. The piano accompaniment continues with triplets. Dynamics include *p*, *cresc.*, *molto cresc.*, and *ff* (fortissimo). The system concludes with the instruction *breiter allargando* (broadly allargando).

Fourth system of the musical score. It begins with the instruction *Breiter. Allargando.* and a *ff* dynamic. The vocal staves have a *pp* dynamic. The system includes markings for *dim.* (diminuendo), *rit.* (ritardando), and *p tranquillo* (piano tranquillo).

Fifth system of the musical score. It begins with the instruction *Breiter. Allargando.* and a *ff* dynamic. The piano accompaniment features a series of triplets. Dynamics include *ff*, *dim.*, *p più p rit.* (piano più piano ritardando), and *pp tranquillo*. The system concludes with a *C* (Coda) symbol.

First system of musical notation, measures 1-4. It features a vocal line and a piano accompaniment. The piano part has triplets in measures 1-2 and 4. Dynamics include *p* and *pp*. A *Ped.* marking is at the end of measure 4.

Second system of musical notation, measures 5-8. The piano part continues with triplets. Dynamics include *sempre pp*. A *Ped.* marking is at the end of measure 8.

Third system of musical notation, measures 9-12. It includes a vocal line with *E sul G* and *p dolce* markings, and a piano accompaniment with *dolce* and *E* markings. Dynamics include *p* and *dolce*. A *Ped.* marking is at the end of measure 12.

Fourth system of musical notation, measures 13-16. The piano part continues with triplets. Dynamics include *p*, *p espr.*, and *dolce*. A *Ped.* marking is at the end of measure 16.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a three-part setting for voice and piano. The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes a variety of musical notations, including eighth notes, quarter notes, and chords. The piano part features a prominent triplet pattern in the bass line. The score is divided into three measures, each with a repeat sign. The first measure is marked with a "p" (piano) dynamic. The second measure is marked with a "p" (piano) dynamic. The third measure is marked with a "p" (piano) dynamic. The score concludes with a double bar line and a repeat sign.

This musical score is for a piece titled "Lied. V. A. 4625." It is written for voice and piano. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, and A-flat). The vocal line is written in a soprano or alto clef, while the piano accompaniment is written in a grand staff (treble and bass clefs). The piece begins with a piano introduction marked "ff" (fortissimo) and "Ad." (Ad libitum). The vocal melody is characterized by a series of eighth and sixteenth notes, often beamed together. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The piece concludes with a final chord marked with a double bar line and a small asterisk.

dim. *p*

dim. *dim.* *p*

Red. *Red.* *Red.* *

molto cresc. *cresc.* *cresc.* *dim.* *dim.* *dim.*

molto cresc. *3* *f* *dim.*

pp dolce *pp* *pp dolce*

p *più p* *pp*

3 *3* *3* *3*

H *con sord.* *più p* *morendo* *rit.* *ppp* *pp* *ppp*

più p *morendo* *ppp* *pp* *ppp*

più p *morendo* *ppp* *pp* *ppp*

H *morendo* *ppp*

3

Mort d'amour d'Isolde.

Violine.

pp Dämpfer. *Sordino*.

trem.

pp Dämpfer. *Sordino.*

Violoncell.

pp Dämpfer. *Sordino.*

Pianoforte.

Sehr mäßig beginnend.
Molto moderato cominciare.

pp

pp

cresc.

cresc.

cresc.

cresc

A

molto cresc.

molto cresc.

molto cresc.

molto cresc.

22.

Etwas bewegter. Più animato.

dim. *p*
dolce pp ohne Dämpfer *senza Sordino*
 dim. *p dolce*
 Etwas bewegter. Più animato.
f *dim.* *p dolce*
 Ped. *

cresc.
cresc.
cresc.
cresc.

p *mf*
p
p *mf*

B *p dolce*
p dolce
p dolce
B

V. A. 4625.

This page of musical notation is a score for a piano piece, likely in the key of D major (indicated by two sharps). The score is written for a grand piano, with staves for the right and left hands. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics are marked throughout, including *pp* (pianissimo), *poco cresc.* (poco crescendo), *dim.* (diminuendo), *dolce* (dolce), and *più p* (più piano). Articulation is marked with *trem.* (tremolo). Fingerings are indicated with numbers 3 and 6. The score is divided into measures by bar lines, and the overall structure suggests a continuous piece with varying dynamics and textures.

This page of musical notation is divided into four systems, each containing three staves (treble, alto, and bass clef). The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes complex melodic lines with many accidentals, triplets, and sixths. Dynamic markings such as *pp*, *cresc.*, *morendo*, *f*, and *p* are used throughout. There are also markings like *Red.*, *sempre Red.*, and *cresc.* in the lower systems. The piece concludes with a final chord in the bass staff.

pp cresc.
pp cresc.
morendo pp cresc.
cresc.
Red.
*Red. * Red. **
f p f p f p
f p f p f p
f p f p f p
*Red. * Red. * Red. * Red. **
sempre Red.
cresc.
cresc.
cresc.
cresc.

This page of musical notation, numbered 13 in the top right corner, contains six systems of staves. Each system typically consists of a grand staff (treble and bass clef) and a single bass staff. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The notation is highly complex, featuring numerous triplets, sixteenth notes, and slurs. Dynamic markings are used throughout: *pp* (pianissimo) appears in the second and third systems; *cresc.* (crescendo) is marked in the fourth, fifth, and sixth systems; *ff* (fortissimo) is used in the fifth and sixth systems; and *molto cresc.* (much crescendo) is marked in the sixth system. The piece concludes with a double bar line and a final chord in the sixth system.

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in several systems, each consisting of multiple staves. The key signature is three sharps (F#, C#, G#), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from 'pp' (pianissimo) to 'ppp' (pianissimissimo). There are also markings for 'dim.' (diminuendo), 'trem.' (tremolo), 'morendo' (morendo), and 'rall.' (rallentando). The notation is written in a style typical of 19th-century musical manuscripts, with a focus on clarity and detail. The page is numbered '8' in the top left corner.

Die Meistersinger von Nürnberg.

15

Walthers Preislied.

„Morgenlich leuchtend in rosigem Schein“

The Mastersingers of Nuremberg. Les Maîtres Chanteurs de Nuremberg.

Walther's Prize Song.

Chant de Concours de Walther.

“Bright in the Sunlight at dawn of the day.”

„L'Aube d'un jour clair, dans le ciel s'éveillait.“

Nº 3.

Mäßig langsam.

Lento moderato.

Violine.

Viola
(ad libitum).

Violoncell.

Pianoforte.

First system of the musical score. It includes staves for Violine, Viola (ad libitum), Violoncell, and Pianoforte. The tempo is marked 'Mäßig langsam' and 'Lento moderato'. The key signature has one sharp (F#). The time signature is 3/4. The music features a piano introduction with a 'p dolce' marking. The Pianoforte part has a 'p dolce' marking and a 'cresc.' marking. The Violoncell part has a 'p dolce' marking. The Viola part has a 'p' marking. The Violine part has a 'p' marking. The system ends with a 'Ped.' marking.

Second system of the musical score. It continues the Violine, Viola, Violoncell, and Pianoforte parts. The Violine part has a 'cresc.' marking and a 'dim.' marking. The Viola part has a 'p' marking and a 'dim.' marking. The Violoncell part has a 'cresc.' marking and a 'dim.' marking. The Pianoforte part has a 'cresc.' marking and a 'dim.' marking. The system ends with a 'Ped.' marking and a '*' marking.

Third system of the musical score. It continues the Violine, Viola, Violoncell, and Pianoforte parts. The Violine part has a 'più p' marking. The Viola part has a 'più p' marking. The Violoncell part has a 'più p' marking. The Pianoforte part has a 'pp' marking and a 'dolce' marking. The system ends with a 'Ped.' marking and a '*' marking.

First system of the musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff has a melodic line with a *cresc.* marking and a *dim.* marking. The grand staff has a bass line with a *cresc.* marking and a *dim.* marking. The piano part (grand staff) features a complex texture with a *mf* marking and a *dim.* marking. The system concludes with a double bar line and a repeat sign.

B

Second system of the musical score, marked with a section letter 'B'. It consists of three staves. The top staff has a melodic line with a *p con sord.* marking and a *cresc.* marking. The grand staff has a bass line with a *p* marking and a *cresc.* marking. The piano part (grand staff) features a complex texture with a *p* marking and a *cresc.* marking. The system concludes with a double bar line and a repeat sign.

C

Third system of the musical score, marked with a section letter 'C'. It consists of three staves. The top staff has a melodic line with a *f* marking and a *dim.* marking. The grand staff has a bass line with a *f* marking and a *dim.* marking. The piano part (grand staff) features a complex texture with a *f* marking and a *dim.* marking. The system concludes with a double bar line and a repeat sign.

First system of the musical score. It consists of three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves begin with the instruction *più p* (piano) and *p dolce* (piano, sweetly). The piano accompaniment starts with a *dim.* (diminuendo) instruction. The system concludes with a *dolce* instruction and a series of chords marked with *Red.* and asterisks.

Second system of the musical score, marked with a large 'D' at the beginning. The vocal staves are marked *p dolce* and *cresc.* (crescendo). The piano accompaniment is marked *p* and *cresc.*. The system includes a section marked *poco cresc.* (poco crescendo) and ends with a section marked *più cresc.* (più crescendo). The system concludes with a series of chords marked with *Red.* and asterisks.

Third system of the musical score. The vocal staves are marked *f* (forte) and *dim.* (diminuendo). The piano accompaniment is marked *f* and *dim.*. The system includes a section marked *pp* (pianissimo) and ends with a section marked *pp*. The system concludes with a series of chords marked with *Red.* and asterisks.

Tanz der Lehrbuben und Aufzug der Meistersinger.

Dance of the Prentices and
the Mastersingers Procession.

Danse des Apprentis et
Cortège des Maîtres Chanteurs.

Nº 4. Mäßiges Walzerzeitmaß.

Violine.

Viola
(ad libitum).

Violoncell.

Mäßiges Walzerzeitmaß.

Pianoforte.

The image shows a musical score for four instruments: Violine, Viola (ad libitum), Violoncell, and Pianoforte. The score is in 3/4 time, key of B-flat major. The Violine part starts with a rest, then plays a melody with a crescendo. The Viola part plays a steady eighth-note accompaniment, also with a crescendo. The Violoncell part plays a steady eighth-note accompaniment, also with a crescendo. The Piano part is marked 'Mäßiges Walzerzeitmaß' and consists of a simple harmonic accompaniment.

The image shows a page from a musical score for the piece "L'Espresso" by Franz Liszt. The score is written for piano and violin. The piano part is in the upper system, and the violin part is in the lower system. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), *f* (forte), and *stacc.* (staccato). There is a repeat sign at the end of the page, indicating that the preceding music should be repeated. The page is numbered 120 in the bottom right corner.

[illegible]

This page of musical notation is for a string quartet, consisting of five systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: Features a treble and bass staff for each of the four instruments. Dynamics include *f*, *più f*, and *ppizz.* (pizzicato). A key signature change to F major is indicated.

System 2: Continues the musical development with dynamics like *f* and *p*. A key signature change to G major is indicated.

System 3: Includes dynamics such as *p*, *cresc.*, *arco*, and *mf cresc.*. The notation shows a transition from arco to pizzicato.

System 4: Features dynamics like *più f*, *cresc.*, and *mf cresc.*. The notation includes a key signature change to G major.

System 5: The final system on the page, featuring dynamics like *ff*, *tr.* (trills), and *rit.* (ritardando). The notation includes a key signature change to G major.

Throughout the page, there are numerous performance markings such as *Red.* (Reduction), ** Red.*, and *ppizz.* (pizzicato). The notation is written in a clear, professional style, typical of a musical score.

Mäßig.
Moderato.
Aufzug der Meistersinger.
The Mastersinger's Procession.
Cortège des Maîtres Chanteurs.

Mäßig.
Moderato.

f *sehr kräftig*
molto vigoroso

f *sehr kräftig*
molto vigoroso

f *sehr kräftig*
molto vigoroso

f *sehr kräftig*
molto vigoroso

15

rinforz.

rinforz.

rinforz.

rinforz.

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

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

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

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

più f

più f

più f

più f

Red. *

Red. *

Red. *

Red. *

Musical score for piano and voice, page 23. The score is in G major and 3/4 time. It features a piano accompaniment with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The piano part includes a section marked *sehr gehalten molto tenuto* and another marked *sempre f*. The vocal part has several lines of melody, including a section marked *tr* (trill) and a section marked *K* (crescendo). The page number 23 is in the top right corner.

First system of musical notation, measures 1-4. The system consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment features a complex, fast-moving texture with many beamed sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *f* (forte).

Second system of musical notation, measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment maintains its complex texture. Dynamic markings include *piu f* (pianissimo forte) and *marc.* (marcato).

Third system of musical notation, measures 9-12. The vocal line continues with a melodic phrase. The piano accompaniment maintains its complex texture. Dynamic markings include *ff* (fortissimo) and *rit.* (ritardando). The system ends with a repeat sign and a double bar line.

Fourth system of musical notation, measures 13-16. The vocal line continues with a melodic phrase. The piano accompaniment maintains its complex texture. Dynamic markings include *ff* (fortissimo) and *rit.* (ritardando). The system ends with a repeat sign and a double bar line.

Siegfried.

Waldweben.

Murmuring of the Woods.

Murmure des Bois.

N^o 5. Mäßig. Moderato.

Violine.

Viola
(ad libitum).

Violoncell.

Pianoforte.

*pp mit Dämpfer
con Sordino*

*pp mit Dämpfer
con Sordino*

*pp mit Dämpfer
con Sordino*

Mäßig. Moderato.

pp

A

*pp zart
dolce*

*pp sehr zart
dolcissimo*

p

A

*pp zart
dolce*

pp

*zart
dolce*

p dolce

B

*pp zart
dolce*

pizz.

pizz.

B

*Red. * Red. * Red. **

$\text{♩} = \text{♩}$

più p *dim.* *pp* *sehr leise pianissimo* *p pizz.* *pp*

arco *pp* *pp* *pp*

p *p*

C

p *Dämpfer. Sordino.* *cresc.* *f* *p* *pp* *cresc.* *f* *dim.* *cresc.* *f* *dim.* *più p*

The image displays a page of musical notation, likely for a piano. It consists of several systems of staves, each containing multiple parts of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and instructions visible on the page include:

- Dynamics:** *pp* (pianissimo), *p* (piano), and *p ohne Dämpfer senza Sordino* (piano without damper).
- Articulation:** *Dämpfer Sordino* (Damper Sordino).
- Performance Instructions:** *Red.* (Reduction) and ** Red.* (marked reduction).
- Tempo/Character:** *And.* (Andante).
- Rehearsal Markers:** *D* (Da Capo) and ** Red.* (marked reduction).
- Key Signature:** The key signature changes from one sharp (F#) to two sharps (F# and C#) in the lower systems.
- Time Signature:** The time signature changes from 3/4 to 2/4 in the lower systems.

The notation is written in a clear, professional style, typical of a musical score. The page is numbered 2 in the top right corner.

First system of musical notation, measures 1-4. The system includes a vocal line and a piano accompaniment. The key signature is E major (three sharps). The vocal line begins with a half note E4, followed by quarter notes F#4, G#4, and A4. The piano accompaniment features a series of chords and moving lines. Dynamic markings include *p* (piano) at measure 2 and *fp* (fortissimo) at measure 4. The tempo marking *espr. marc.* (expressive, marked) appears at the end of the system. The system concludes with a *Red.* (Reduction) symbol.

Second system of musical notation, measures 5-8. The system includes a vocal line and a piano accompaniment. The key signature is E major. The vocal line continues with half notes B4 and C#5. The piano accompaniment features a series of chords and moving lines. Dynamic markings include *mf marc.* (mezzo-forte, marked) at measure 5, *f marc.* (forte, marked) at measure 6, and *fp* (fortissimo) at measure 7. The tempo marking *p cresc.* (piano, crescendo) appears at the end of the system. The system concludes with a *Red.* (Reduction) symbol.

Third system of musical notation, measures 9-12. The system includes a vocal line and a piano accompaniment. The key signature is E major. The vocal line continues with half notes D#5 and E5. The piano accompaniment features a series of chords and moving lines. Dynamic markings include *mf* (mezzo-forte) at measure 9, *f* (forte) at measure 10, and *sf* (sforzando) at measure 11. The tempo marking *marc.* (marked) appears at measure 10. The system concludes with a *Red.* (Reduction) symbol.

Fourth system of musical notation, measures 13-16. The system includes a vocal line and a piano accompaniment. The key signature is E major. The vocal line continues with half notes F#5 and G5. The piano accompaniment features a series of chords and moving lines. Dynamic markings include *p* (piano) at measure 13, *f* (forte) at measure 14, and *dim.* (diminuendo) at measure 15. The tempo marking *marc.* (marked) appears at measure 14. The system concludes with a *Red.* (Reduction) symbol.

molto cresc. *f dim.* *f dim.* *f parlando dim.* *mf*

molto cresc. *f dim.*

più p *più p* *più p* *più p* *più p*

Red. * *Red.* * *Red.* * *Red.* *

p *dolce* *pp*

pp *ppp* *ppp* *ppp* *ppp*

morendo *morendo* *morendo* *morendo* *morendo*

ppp *ppp* *ppp* *ppp* *ppp*

Tristan und Isolde.

Duett „O sink' hernieder, Nacht der Liebe.“

Tristan and Isolda.

Duet "O night of rapture rest upon us?"

Tristan et Isolde.

Duo „Sur nous retombe nuit d'extase?"

Nº 1. Mäßig langsam.
Lento moderato.

Violine I.

Bearbeitet von Alban Föörster.

5 *p* 6 7 8 *A* *pespr.* *poco cresc.*

mf cresc. *f* *p* *p*

B 3 *p dolce* *più p* *pp* *Breiter. Allargando.*

sempre pp *cresc.* *p* *cresc.* *molto cresc. ff*

D *rit.* *dim.* *p tranquillo* *p* 3

E sul G *pdolce* *p* *pespr.* 1

più p *p*

F *p cresc.* *molto cresc. accel.* *ff*

G *dim.* *p* *molto cresc. f* *dim.*

1 *con sord.* *rit.*

pp dolce *più p* *morendo* *ppp < pp > ppp >*

Isoldens Liebestod.

Isolda's Love Death.

Mort d'amour d'Isolde.

Sehr mäßig beginnend.

Nº 2. *Molto moderato cominciare.*Dämpfer
Sordino

2

pp

cresc.

molto cresc. *ff* *dim.* *p*

cresc. *p* *mf* *p dolce*

immer sehr weich p sempre dolcissimo *p* *dolce*

C *dolce* *trem.* *p* *cresc.*

pp *poco cresc.* *dim.* *D*

più p *pp* *dolce* *dolce*

più p *pp*

cresc.

tr. **E**

f *p* *f* *p*

f *p* *cresc.*

pp

cresc.

ff

dim.

trem. **H**

più p *pp dolce*

morendo rall. *ppp*

Die Meistersinger von Nürnberg.

Walthers Preislied.

„Morgenlich leuchtend in rosigem Schein.“

The Mastersingers of Nuremberg.

Walther's Prize Song.

„Bright in the Sunlight at dawn of the day.“

Les Maîtres Chanteurs de Nuremberg.

Chant de Concours de Walther.

„L'Aube d'un jour clair, dans le ciel s'éveillait.“

Nº 3.

Mäßig langsam.

Lento moderato.

p *pdolce* *cresc.* *f* *dim.* *p* *p* *11* *B Viola.* *12* *13* *p* *sul G con sord.* *cresc.* *C* *f* *dim.* *p* *1* *sul G* *p* *cresc.* *D* *sul D* *f* *dim.* *3* *p* *pp*

Tanz der Lehrbuben und Aufzug der Meistersinger.

Dance of the Prentices and
the Mastersingers Procession.Danse des Apprentis et
Cortège des Maîtres Chanteurs.

Nº 4.

Mäßiges Walzerzeitmaß.

1

5

Pfte. A pizz. arco

6 7 p cresc. p stacc.

cresc. B f immer stark sempre f

C immer sehr stark sempre fortissimo

D 5 3 pizz. f p cresc.

arco 3 f p

E

p cresc. poco a poco

F 3 f più f

p cresc. f

G

più f

cresc. ff

tr. 2. #2. 2. rit. tr. 2. #2.

Aufzug der Meistersinger.

The Mastersinger's Procession.

Cortège des Maîtres Chanteurs.

Mäßig.

Moderato.

f p cresc. f sehr kräftig molto vigoroso

rinforz.

H ff dim. p cresc.

più f

tr. I 3

ff

Violin I musical score, page 7. The score consists of ten staves of music. The first staff has a key signature of one sharp (F#) and a common time signature. The music is written in a single system. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs. Dynamics include *f*, *ff*, and *rit.* There are also trills (*tr*) and a key signature change to one flat (Bb) in the fourth staff. The piece ends with a double bar line and a fermata.

Siegfried.

Waldweben.

Murmuring of the Woods.

Murmure des Bois.

Nº 5. Mäßig.

Moderato.

mit Dämpfer
con Sordino

4

pp

A

1

pp zart
dolce

B

pizz.

4

11

6

8

Vell.

4

5

6

7

C

Dämpfer
Sordino

p

cresc.

f

D

4

3

1

2

3

4

Viola. p.

p

ohne Dämpfer
senza Sordino

pp

Violine I. musical score, measures 1-16. The key signature is three sharps (F#, C#, G#). The score is written on a single staff with a treble clef. The music features a series of eighth-note patterns, often beamed in groups of four, and some sixteenth-note passages. Dynamic markings include *molto cresc.*, *f dim.*, *più p*, *pp*, and *ppp*. Performance instructions include *tr.* (trill) and *morendo*. Letter markers E, F, G, and H are placed above the staff at measures 1, 5, 9, and 13 respectively. The piece concludes with a fermata on the final note.

E

F

G

H

molto cresc. f dim.

più p

più p

pp *morendo* *ppp*



RICHARD WAGNER

Kammermusik - Albums

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Les Maîtres Chanteurs de Nuremberg
Siegfried*



Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL
LEIPZIG

Printed in Germany

Tristan und Isolde.

Duett „O sink' hernieder, Nacht der Liebe“

Tristan and Isolda.

Duet "O night of rapture rest upon us."

Tristan et Isolde.

Duo „Sur nous retombe nuit d'extase“

N^o 1. Mäßig langsam.
*Lento moderato.*Violine II
(ad libitum).

Bearbeitet von Alban Förster.

con Sord.
sempre pp

A *poco cresc.*

mf dim.

più p

B *p dolce* *più p* *pp espr.* C *poco cresc.*

Breiter.
Allargando.

p cresc. *p cresc.* *ff*

D *Molto largo.*
dim. rit. *pp tranquillo*

pp *sempre pp*
p *dim.*
pp *p*
F *p* *cresc.* *accel.*
ff *p*
G *f* *molto cresc.* *dim.*
H *pp dolce* *rit.* *pp* *morendo ppp <pp> ppp >*

Isoldens Liebestod.

Isolda's Love Death.

Mort d'amour d'Isolde.

Nº 2. Sehr mäßig beginnend.
Molto moderato cominciare.

Dämpfer
Sordino

Viol. I.

4

Sordino

peresc.

A

Etwas bewegter.

Più animato. ohne Dämpfer
senza Sordino

molto cresc.

f

dim.

p

pdolce

cresc.

p

B

p

C

pp

trem.

p

cresc.

D

pp

poco cresc.

dim.

più p

pp

pp cresc.
f p f p f p
cresc.
pp
cresc.
ff
dim.
trem.
più p
pp dolce
pp morendo rall. ppp

Die Meistersinger von Nürnberg.

Walthers Preislied.

„Morgenlich leuchtend in rosigem Schein.“

The Mastersingers of Nuremberg.

Les Maîtres Chanteurs de Nuremberg.

Walther's Prize Song.

Chant de Concours de Walther.

„Bright in the Sunlight at dawn of the day.“

„L'Aube d'un jour clair, dans le ciel s'éveillait.“

Nº 3.

Mäßig langsam.

Lento moderato.

Musical score for Violin II, Die Meistersinger von Nürnberg, Walther's Prize Song. The score consists of seven staves of music in 3/4 time. It includes various musical notations such as dynamics (*p*, *f*, *dim.*, *cresc.*, *più p*, *pp*, *dolce*), articulation (accents, slurs), and performance instructions (*sul G*, *con sord.*, *2*). The score is divided into sections labeled A, B, C, and D. The first staff starts with a treble clef and a 3/4 time signature. The second staff has a "5" above it. The third staff has a "10" above it. The fourth staff has a "B" above it and a "11" below it. The fifth staff has a "C" above it. The sixth staff has a "D" above it and a "2" below it. The seventh staff has a "p" below it and a "pp" below it.

Tanz der Lehrbuben und Aufzug der Meistersinger.

Dance of the Prentices and
the Mastersingers Procession.Danse des Apprentis et
Cortège des Maîtres Chanteurs.N^o 4. Mäßiges Walzerzeitmaß.

1

p *cresc.* *f* *Pfte.* *A*

pizz. *p* *cresc.* *arco* *p stacc.* *cresc.*

f *immer stark* *sempre forte* *B*

C *immer sehr stark* *sempre fortissimo* *tr.* *D* *6* *5* *3* *f*

p *E* *p* *cresc. poco a poco*

f *più f* *F* *3*

p *cresc.* *f*

G *più f* *cresc.* *tr.* *tr.* *tr.* *rit.* *tr.* *ff*

Aufzug der Meistersinger.
The Mastersinger's Procession.
 Cortège des Maîtres Chanteurs.

Mäßig.

Moderato.

The musical score for Violin II consists of 24 measures. It begins with a *f* dynamic and a 3-measure rest. The tempo is marked *Moderato*. The score includes various dynamics such as *f*, *p*, *cresc.*, *sehr kräftig molto vigoroso*, *ff*, *tr*, *più f*, and *rit.*. There are also trills (*tr*) and triplets (*3*). The score is written in 4/4 time and features various articulations and phrasing marks.

Siegfried.

Waldweben.

Murmuring of the Woods.

Murmure des Bois.

Nº 5. *Mäßig.*
Moderato. mit Dämpfer
con Sordino

pp

ppzart dolce

B *pizz.*

4 *11* *4* *Vell.*

C *Dämpfer Sordino* *4*

p *cresc.* *f* *p*

ohne Dämpfer senza Sordino

D *4* *3* *4* *p*

E *pp*

mf *p*

F tr *marc.* *p* *fp*

p *mf*

p *f*

dim. *p* *f* *pdolce*

tr *tr* *molto cresc.* *f* *dim.*

più p

H

più p

pp *ppp*



RICHARD WAGNER

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Siegfried



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Duett „O sink' hernieder, Nacht der Liebe.“

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Tristan et Isolde.

Duo „Sur nous retombe nuit d'extase.“

N^o 1. Mäßig langsam.
*Lento moderato.*Viola
(ad libitum).

Bearbeitet von Alban Förster.

con sord. *sempre pp*

pp *mf* *p*

più p *pp*

pp *più p* *pp* *poco cresc.* *p*

cresc. *p* *cresc.*

Breiter.
Allargando.

molto cresc. *ff*

D *Sehr breit. Molto largo.* *rit.*

dim. *pp* *sempre pp*

E

p *pp*

F *accel.*

p *cresc.* *p*

ff *p*

cresc. *f* *dim.*

G

pp *1*

H *con sord.* *rit.*

più p *morendo* *ppp < pp > ppp*

Isoldens Liebestod.

Isolda's Love Death.

Mort d'amour d'Isolde.

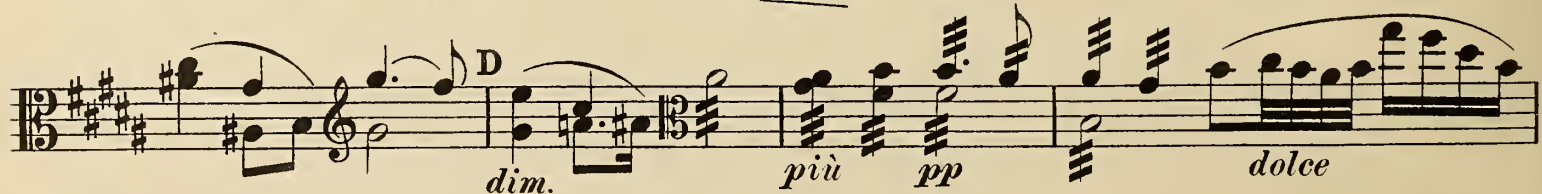
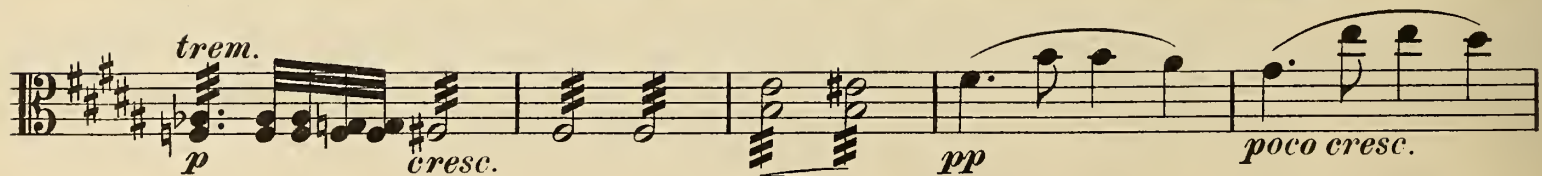
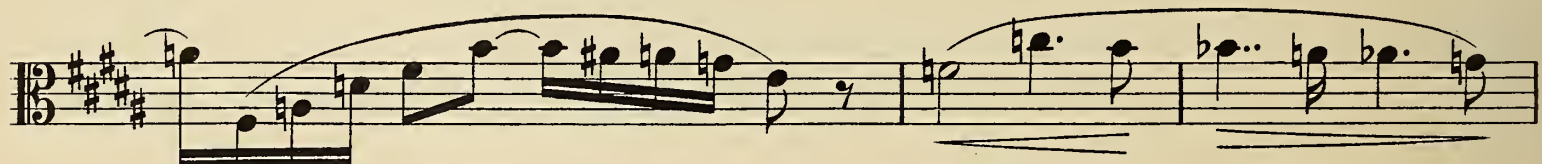
Sehr mäßig beginnend.

Molto moderato cominciare.

Nº 2.

Dämpfer
Sordino

2

pp trem.*molto cresc.**f*ohne Dämpfer
senza Sordino

pp cresc.
f p
f p f p
cresc.
pp cresc.
ff
G dim. trem.
più p pp
pp rall. ppp

Die Meistersinger von Nürnberg.

Walthers Preislied.

„Morgenlich leuchtend in rosigem Schein.“

The Mastersingers of Nuremberg.

Walther's Prize Song.

„Bright in the Sunlight at dawn of the day.“

Les Maîtres Chanteurs de Nuremberg.

Chant de Concours de Walther.

„L'Aube d'un jour clair, dans le ciel s'éveillait.“

Nº 3.

Mäßig langsam.

Lento moderato.

The musical score is written for Viola in 3/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Mäßig langsam' (Moderately slow). The score is divided into several measures, some of which are marked with 'A', 'B', 'C', and 'D' to indicate specific sections or phrases. The dynamics range from *p* (piano) to *f* (forte), with some measures marked *dim.* (diminuendo) or *cresc.* (crescendo). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 5). The final measure of the score is marked *pp* (pianissimo).

Tanz der Lehrbuben und Aufzug der Meistersinger.

Dance of the Prentices and
the Mastersingers Procession.Danse des Apprentis et
Cortège des Maîtres Chanteurs.

Nº 4.

Mäßiges Walzerzeitmaß.

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

A *f* *p* *cresc.* *f* *p* *cresc.*

B *f* immer stark
sempre forte

C immer sehr stark
sempre fortissimo

D 6 Viol. I. *pizz.* *p*

cresc. *f* *p* 1 *E* arco *p*

2 *p* *cresc. poco a poco*

F *tr.* 1 *pizz.* *f* *più f* *p*

arco *cresc.* *f*

G *più f* *cresc.*

tr. *tr.* *tr.* *tr.* *ff*

Aufzug der Meistersinger.

The Mastersinger's Procession.

Cortège des Maîtres Chanteurs.

Mäßig.

Moderato.

Musical score for Viola part of "The Mastersinger's Procession" (Cortège des Maîtres Chanteurs). The score is in 4/4 time, marked Moderato. It consists of 13 staves of music. The key signature has one sharp (F#). The score includes various dynamics: *f* (forte), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), *tr* (trill), *rit.* (ritardando), and *molto vigoroso*. The score features complex rhythmic patterns, including triplets, sixteenth notes, and sixteenth rests. There are also markings for *sehr kräftig* (very strong) and *molto vigoroso*. The score ends with a final measure marked *ff* and a fermata.

Siegfried.

Waldweben.

Murmuring of the Woods.

Murmure des Bois.

Mäßig.

Moderato.

Nº 5.

mit Dämpfer
con Sordino

pp

A

pp

B

pizz.

4

pizz.

3

arco

2

4

Cello.

C

pp

cresc.

f

dim.

pp

D

3

3

3

3

3

3

pp

E

F

G

tr.

tr.

molto cresc. f dim.

più p

H

più p

pp

morendo

ppp

Tristan und Isolde.

Duett „O sink' hernieder, Nacht der Liebe.“

Tristan and Isolda.

Duet "O night of rapture rest upon us."

Tristan et Isolde.

Duo „Sur nous retombe nuit d'extase.“

N^o 1. Mäßig langsam.
Lento moderato.

Violoncell.

Bearbeitet von Alban Förster.

Violoncell.

Viola.

pp dolce

pp cresc.

pp

fdim.

p

p

p

pp

Breiter. Allargando.

Sehr breit. Molto largo.

p cresc.

ff

dim. rit. pp

dolce

p

espr.

p

accel.

molto cresc.

ff

cresc.

f

dim.

rit.

pp dolce

più p

morendo

ppp

ppp

Isoldens Liebestod.

Isolda's Love Death.

Mort d'amour d'Isolde.

Sehr mäßig beginnend.

Molto moderato cominciare.

Nº 2.

Dämpfer
Sordino

pp

cresc.

molto cresc.

ff

dim.

p dolce

cresc.

p

p dolce

dim.

dim.

trem.

p

trem.

pp

poco cresc.

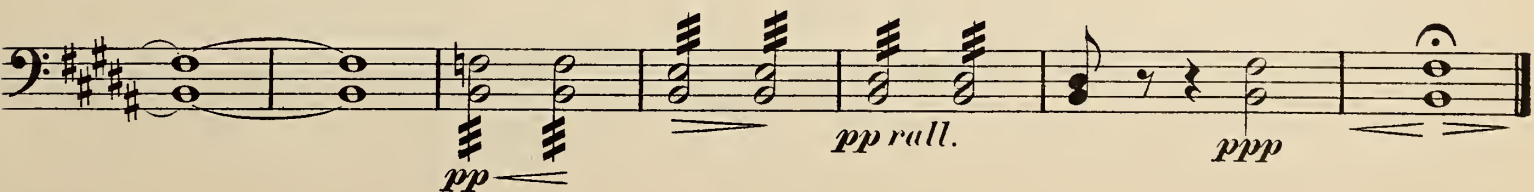
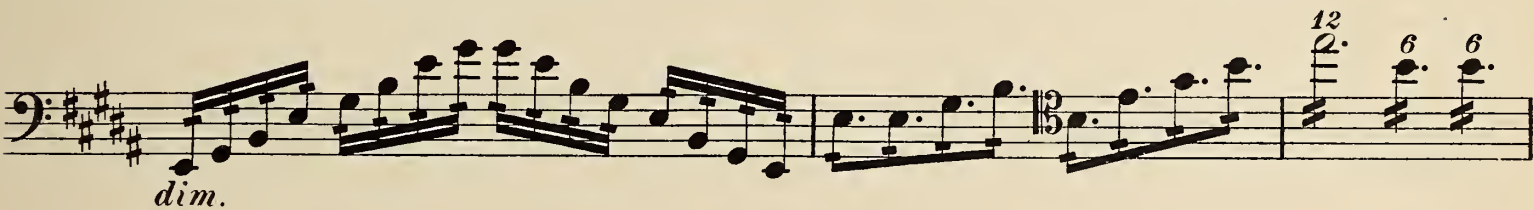
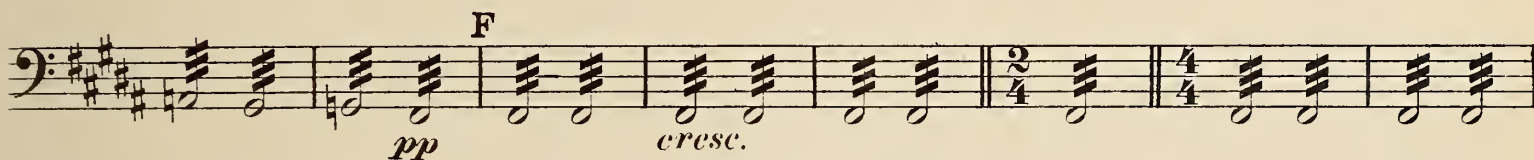
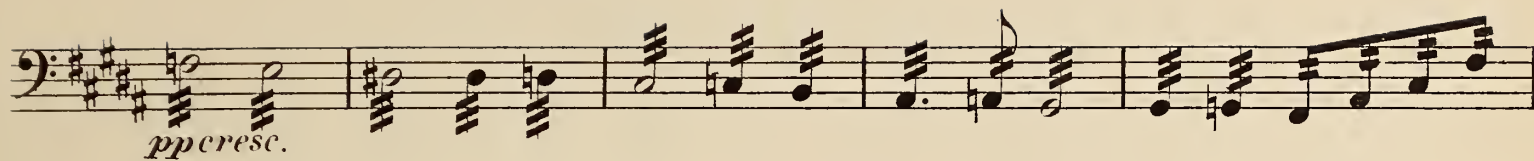
D

dim.

più p

pp

morendo



Die Meistersinger von Nürnberg.

Walthers Preislied.

„Morgenlich leuchtend in rosigem Schein.“

The Mastersingers of Nuremberg.

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Nº 3.

Mäßig langsam.

Lento moderato.

p *p dolce* *cresc.* *f* *dim.* *più p* *p* *cresc.* *f* *dim.* *p* *p dolce* *cresc.* *f* *dim.* *p* *cresc.* *f* *p* *pp*

Tanz der Lehrbuben und Aufzug der Meistersinger.

Dance of the Prentices and
the Mastersingers Procession.Danse des Apprentis et
Cortège des Maîtres Chanteurs.

Nº 4.

Mäßiges Walzerzeitmaß.

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

A *f* *p* *cresc.* *f* *p*

B *cresc.* *f* *immer stark*
sempre forte

C *immer sehr stark*
sempre fortissimo

D *p* *cresc.* *f* *p* *pizz*

cresc. *f* *p* *1* *1*

arco *p* *E* *2*

p *cresc. poco a poco* *f*

F *tr.* *1* *pizz* *arco* *G*

più f *p* *cresc.* *f* *tr.* *tr.* *tr.* *rit.*

mf *cresc.* *più f* *cresc.* *ff*

Aufzug der Meistersinger.
The Mastersinger's Procession.
 Cortège des Maîtres Chanteurs.

Mäßig.
 Moderato.

2

Violoncell score for 'Aufzug der Meistersinger'. The score is written in bass clef with a 4/4 time signature. It consists of 12 staves of music. The tempo is marked 'Mäßig. Moderato.' and the key signature has one sharp (F#). The score includes various dynamic markings: *f*, *p*, *cresc.*, *sehr kräftig molto vigoroso*, *rinforz*, *ff dim.*, *p*, *cresc.*, *p più f*, *ff*, *1*, *3*, *f*, *1*, *3*, *6*, *f*, *ff*, *marc.*, *p più f*, *ff*, *L*, *rit.*, and *ff*. The score also includes several slurs, trills, and other musical notations. The piece concludes with a final cadence marked *ff*.

Siegfried.

Waldweben.

Murmuring of the Woods.

Murmure des Bois.

Mäßig.

*Moderato.*Nº 5.
mit Dämpfer
con Sordino

pp

pp *zart dolce*

pp *sehr zart dolcissimo*

p

zart dolce

p dolce

più p dim.

pp *sehr leise pianissimo*

pp

pp

p

cresc. *f dim.* *p*

Dämpfer
Sordino

The score is written for Violoncell (Cello) and consists of ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a *p* (piano) dynamic and a triplet of eighth notes. The first staff ends with a whole note D. The second staff features a *pp* (pianissimo) dynamic and a triplet of eighth notes. The third staff continues the melodic line. The fourth staff begins with a whole note E. The fifth staff continues the melodic line. The sixth staff begins with a whole note F. The seventh staff continues the melodic line. The eighth staff begins with a whole note G. The ninth staff features a *tr* (trill) and a *molto cresc.* (much crescendo) leading to a *f* (forte) dynamic, followed by a *parlando dim.* (speaking decrescendo) leading to a *mf* (mezzo-forte) dynamic. The tenth staff begins with a whole note H. The eleventh staff features a *p* (piano) dynamic and a *dolce* (sweet) marking, followed by a *più p* (more piano) dynamic. The twelfth staff features a *pp* (pianissimo) dynamic and a *morendo* (fading) marking, followed by a *ppp* (pianississimo) dynamic.

p *pp* *molto cresc.* *f* *parlando dim.* *mf* *p* *dolce* *più p* *pp* *morendo* *ppp*

EDITION BREITKOPF

Kammermusik

Klavier-Trios

(Klavier, Violine und Violoncell)

- Nr.
1860a Abaco, Dall', 6 Solosonaten Op. 1.
1860b — 6 Solosonaten Op. 4.
1860c — Op. 1 u. 4: Streichstimmen allein.
3997 Bargiel, Op. 37. Trio Nr. 3 B dur.
3784 Becker, Op. 94. Adagio religioso G dur.
1581/83 Beethoven, Sämtl. Trios. I/III.
6052 Brahms, Op. 8. Trio Nr. 1. H dur (Spätere Fassung)
6053 — Op. 37. Trio Nr. 2. C dur
6054 — Op. 107. Trio Nr. 3. C moll
3147 Bruch, Op. 5. Trio. C moll
3859 Chopin, Op. 8. Trio G moll.
6066 Dvořák, Op. 90. Dumky-Trio.
3878 Gade, Op. 29. Novelletten.
1390 — Op. 42. Trio F dur.
3224 Götz, Op. 1. Trio G moll.
126a/c Haydn, 31 Trios (David) I/III.
1101/31 — Dieselben einzeln.
KM Huber, Op. 20. Trio Nr. 1 Es dur.
3154 — Op. 65. Trio Nr. 2 E dur. Neue Ausgabe.
KM Iglisch, Op. 13. Trio Asdur.
KM Jadassohn, Op. 20. Trio Nr. 2 E.
3995 — Op. 59. Trio Nr. 3 C moll.
KM — Op. 85. Trio Nr. 4 C moll.
3326 Klengel, J., Op. 35. Kindertrio C.
3327 — Op. 35. Nr. 2 Kindertrio G dur.
3328 — Op. 39. Nr. 1 Kinder-Trio, F.
3329 — Op. 39. Nr. 2 Kinder-Trio, D dur.
KM — Op. 42. Kindertrios, Em., Gm.
5306 — Op. 61. Konzert.
3656 Leclair, Sonate Nr. 8 D dur.
3332 Liszt, Orpheus (Saint-Saëns).
4895 Louis Ferdinand, Prinz v. Preußen, Op. 2. Trio in As dur. (Kretzschmar).
4896 — Op. 3. Trio in Es dur (Kretzschmar).
4435 — Op. 10. Großes Trio in Es dur (Kretzschmar).
389 Mendelssohn, Sämtliche Trios.
225 Mozart, Sämtliche Trios (Dörffel).
3731 — Trio Nr. 1. G dur Op. 14 Nr. 1.
3732 — Trio Nr. 2. B dur. Op. 15 Nr. 1.
3733 — Trio Nr. 3. E dur. Op. 15 Nr. 2.
3734 — Trio Nr. 4. C dur Op. 15 Nr. 3.
3735 — Trio Nr. 5. G dur Op. 16.
3736 — Trio Nr. 6. B dur Op. 14 Nr. 3.
3737 — Trio Nr. 7. Esdur. Op. 14 Nr. 2.
3738 — Trio Nr. 8. D moll. (442)
3810 — 2 leichte Divertimenti.
KM — Hornquintett-Trio Es dur. (407).
KM Reinecke, Op. 188. Trio A moll.
KM — Op. 230. Trio C moll.
KM Röntgen, Op. 23. Trio B dur.
KM Scharwenka, Ph., Op. 100. Trio.
KM — Op. 112. Trio G dur.
KM Scharwenka, X., Op. 1. Trio Fis.
414a Schubert, Sämtliche Trios.
3856 — Op. 99. Trio Nr. 1 B dur.
3857 — Op. 100. Trio Nr. 2 Esdur.
414b — Op. 148. Nocturne Es dur.
1303 Schumann, Sämtliche Trios Op. 63, 80, 110.
740 — Op. 63. Erstes Trio, D moll.
741 — Op. 80. Zweites Trio, F dur.
742 — Op. 88. Phantasiestücke.
743 — Op. 110. Drittes Trio G moll.
744 — Op. 132. Märchen Erzählungen.
3349 Sibelius, Op. 44. Valse triste.
5261 Stockhoff, In Memoriam.
KM Kurt Thomas, Op. 3. Trio D moll.
2936 Thomassin, Op. 62. Trio D dur.
3802 Volkmann, Op. 3. Trio F dur.
3803 — Op. 5. Trio B moll.
4622 Wagner, Kammermusik-Album I. Rienzi, Holländer.
4623 — — II. Tannhäuser, Rheingold.
2433 — — III. Lohengrin.
4624 — — IV. Walküre, Götterdämmerung.
4625 — — V. Tristan, Meistersinger, Siegfried.
5330 Hermann Zilcher, Op. 56. Trio Emoll.

Klavier-Trios

(Klavier, Violine und Viola)

- Nr.
Beethoven, Op. 1. Trios (Altmann)
4734 Nr. 1. Es dur.
4735 Nr. 2. G dur.
4736 Nr. 3. C moll.
2634 — Op. 11. Klarinetten-Trio B dur. (P. Klengel).
— Op. 70. Trios (Altmann).
2635 Nr. 1 D dur.
2636 Nr. 2 Es dur.
2637 — Op. 97. Trio B dur (Altmann).
1390a Gade, Op. 42. Trio F dur.
3656 Leclair, Sonate Nr. 8, D dur.
3737 Mozart, Kegelstatt-Trio Nr. 7 Esdur.
2258 — Konzertante Symphonie.
KM — Hornquintett-Trio Es dur (Naumann). (407).
3657 Naumann, Op. 7. Trio F moll.
3371 Pagny, Vierte Suite.
KM Reinecke, Op. 274. Trio B dur.
3155 Sandberger, Op. 4. Trio-Sonate C m.
3293 Scharwenka, Ph., Op. 105. Duo.
4756 — Op. 121. Trio E moll.
2628 Schubert, Op. 99. Trio Nr. 1 B dur (Altmann).
2629 — Op. 100. Trio Nr. 2 Es dur (Altmann).
Schumann, Trios:
2640 — Op. 63. D moll (Altmann)
2641 — Op. 80. F dur (P. Klengel)
2642 — Op. 110. G moll (Altmann)
2644 — Op. 88. Phantasiestücke (P. Klengel)
744 — Op. 132. Märchen Erzählungen
5090 Schumanniana (P. Klengel).
I. 12 Stücke aus Op. 68. Album für die Jugend.
5091 II. 6 Studien für den Pedalfuß Op. 56.
5092 III. 6 Stücke a. d. „Waldszenen“ Op. 82.
4737 Volkmann, Op. 5. Trio H moll.
3288 Wolfrum, Op. 24. Trio B moll.
Klavier-Trios
(Mit Blasinstrumenten)
3586 Bach, Trio G dur f. 2 Flöten, Veell. (n. Belieben) und Cembalo (Max Seiffert).
5200 — Konzert D moll Nr. 2 f. Viol. und Oboe oder 2 Violinen.
3788 — Sonate C moll (Musikal. Opfer) m. Flöte u. Viol. od. 2 Viol.
2634 Beethoven, Op. 11. Trio B dur f. Klarinette, Viola und Klavier
6055 Brahms, Op. 40. Trio Esdur für Waldhorn, Kl. u. Viol.
6056 — Op. 114. Trio A moll für Klavier, Klarinette und Violoncell
KM Händel, Kammertrios (Seiffert)*.
Nr. 1. B dur. 2 Oboen.
Nr. 2. D moll. 2 Oboen.
Nr. 3. Esdur. Oboe u. Viol.
Nr. 4. F dur. 2 Oboen.
Nr. 5. G dur. 2 Oboen.
Nr. 6. D dur. 2 Oboen.
Nr. 7. C moll. Fl. u. Viol.
Nr. 8. G moll. 2 Fl. od. Ob.
Nr. 9. F dur. 2 Violinen.
Nr. 10. B dur. 2 Fl. od. Ob.
Nr. 11. F dur. Fl. u. Viol.
Nr. 12. G moll. 2 Fl. od. Ob.
Nr. 13. G moll. 2 Fl. od. Ob.
Nr. 14. G moll. 2 Violinen.
Nr. 15. Esdur. 2 Violinen.
Nr. 16. Adur. 2 Viol. od. Flöten.
Nr. 17. D dur. 2 Violinen.
Nr. 18. Emoll. 2 Viol. od. Flöten.
Nr. 19. G dur. 2 Viol. od. Flöten.
Nr. 20. G moll. 2 Viol. od. Flöten.
Nr. 21. F dur. 2 Viol. od. Flöten.
Nr. 22. B dur. 2 Viol. od. Flöten.
* Veell. oder Fag. nach Belieben
KM — Hornquintett-Trio Es dur. (407) f. Kl., Viol. u. Horn.
1129/31 Haydn, Trio Nr. 29. Fdur — 30. D dur — 31. G dur für Klavier, Flöte und Violoncello.
744 Schumann, Märchen Erzählungen für Klavier, Klarinette und Viola
Klavier-Trios
(mit Harfe)
3095 Mozart, Konzert f. Flöte, Harfe u. Klavier.
3614 — Dasselbe f. Viol., Harfe u. Klav. (Hoya). Mit Kad. zum 1. Satze

Streich-Trios

(Violine, Viola und Violoncell, wenn nicht anders vermerkt)

- Nr.
1243 Beethoven, Trios und Serenade.
KM — Op. 8. Serenade D dur.
KM — 6 ländl. Tänze (2 Viol., Baß).
3970 — Variationen üb. Reich' mir die Hand (2 Violinen und Viola) (Gärtner).
1558a Bruni, Op. 36a. 6 Trios für 2 Violinen und Viola.
1558b — 6 Trios für 2 Viol. u. Veell.
5309 Adolf Busch, Op. 26 Nr. 3. Deutsche Tänze für Klarinette, V. u. Ve.
KM Mozart, Divertimento Esdur.
KM — 5 Divertimenti (Nr. 4/5 in einem Heft).
OB — 7 Menuette mit Trio (2 Viol. u. Baß od. Veell.).
OB — 6 ländl. Tänze (2 Viol., Veell.).
KM Reinecke, Op. 249. Trio.
5253 Röntgen, Op. 76. Trio.
KM Sinigaglia, Op. 33. Serenade.
4826 Streicher, Gavotte und Menuett.
1361 Abaco, Dall', 4 Triosonaten aus Op. 3.
1861a — Op. 3. Streichstimmen allein.
6023 Brahms, Op. 25. Quartett Nr. 1. G moll
6024 — Op. 26. Quartett Nr. 2. A dur.
KM Gernshelm, Op. 6. Quartett Esdur.
3703 Götz, Op. 6. Quartett E dur.
KM Knorr, Op. 3. Quartett Es dur.
4897 Louis Ferdinand, Prinz v. Preußen, Op. 4. Andante mit Variationen B dur (Kretzschmar).
4898 — Op. 5. Klavierquartett Es dur (Kretzschmar).
4899 — Op. 6. Klavierquartett. F moll (Kretzschmar).
717 Schumann, Op. 47. Quartett Esdur.
3349 Sibelius, Op. 44. Valse triste.
4622 Wagner, Kammermusik-Album I. Rienzi, Holländer.
4623 — — II. Tannhäuser, Rheingold.
2433 — — III. Lohengrin.
4624 — — IV. Walküre, Götterdämmerung.
4625 — — V. Tristan, Meistersinger, Siegfried.
3272 Weber, Op. 8. Quartett B dur.

Streich-Quartette

- 1890/92 Beethoven, Sämtl. Quartette I/III.
KM Max Brauer, Quartett F-dur
6027 Brahms, Op. 51 Nr. 1. Quartett Nr. 1 C moll
6028 — Op. 51 Nr. 2. Quartett Nr. 2 A moll.
4745 Bruch, Op. 9. Quartett Nr. 1 C m.
3333 — Op. 10. Quartett Nr. 2 Esdur.
5279 Adolf Busch, Op. 29. Quartett in 1 Satze.
KM Busoni, Op. 26. Quartett Nr. 2. D moll
6067 Dvořák, Op. 96. Quartett Fdur.
5315 Herbert Elmer, Fünf Stücke.
3996 Gade, Op. 63. Quartett Nr. 1. D dur.
4000 Godard, Op. 37. Quartett A dur.
117 Haydn, 15 ber. Quartette (David).
4828 Hill, Streichquartett. D dur
5329 Arnold Mendelssohn, Op. 83. Quartett.
175 Mendelssohn-Bartholdy, Sämtl. Quart. Part.
176 — Dieselben. Stimmen.
1353 Mozart, Sämtl. Quartette Nr. 1—13.
223 — Dieselben Nr. 14—23.
Sigfrid W. Müller, Op. 1. Kammermusik A dur für Klarinette, Violine, Viola und Violoncell
KM Nielsen, Op. 1. Quartett A dur.
KM — Op. 5. Quartett C moll.
KM Novák, Op. 35. Quartett D dur.

Nr.

- KM Reinecke, Op. 211. Quartett Nr. 4.
KM — Op. 287. Quartett Nr. 5.
5303 Günter Raphael, Op. 9. Quartett Nr. 2. C dur.
1159/61 Rnbinsteln, Op. 17. 3 Quartette.
1162/64 — Op. 47. 3 Quartette.
KM Scharwenka, Ph., Op. 117. Quartett.
5252 Schoeck, Op. 37. Quartett C dur.
438 Schumann, Op. 41. 3 Quartette.
4750 Sinigaglia, Op. 27. Streich-Quartett D dur.
1146 Spohr, Op. 61. Quartett H moll.
5317 Kurt Thomas, Op. 5. Quartett F moll.
3378 Volkmann, Op. 9. Quartett Nr. 1.
5318 Kurt Weigl, Op. 20. Quartett C moll.
KM Weingartner, Op. 24. Quartett Nr. 1.
KM — Op. 26. Quartett Nr. 2.
KM — Op. 34. Quartett Nr. 3.
KM Wilm, Op. 4. Quartett Nr. 1. C m.

Klavier-Quintette

- 1862 Abaco, Dall', 4 Concerti da chiesa aus Op. 2.
1862a — Op. 2. Streichstimmen allein.
3787 Becker, Op. 49. Quintett, Es dur.
3526 Haydn, Sinfonie concertante Op. 84 f. Violine, Veell., Oboe, Fagott und Klavier.
KM Herzogenberg, Op. 17. Quintett C
3744 Jadassohn, Op. 70. 1. Quintett.
3770 — Op. 128. 3. Quintett G moll.
KM Jentsch, Op. 50. Quintett G dur.
4434 Louis Ferdinand, Prinz v. Preußen, Op. 1. Quintett C moll (Kretzschmar).
KM Mallng, Op. 40. Quintett E.
KM Mozart, Konzertantes Quintett Es f. Ob., Klar., Horn, Fag. u. Klav.
KM Mgellini, Quintett D dur.
KM Raphael, Günter, Op. 6. Quintett C moll.
KM Schäfer, Op. 5. Quintett Des dur.
3560 Scharwenka, Ph., Op. 118. Quintett.
3083 Schubert, Op. 114. Forellen-Quint.
KM Schumann, G., Op. 18. Quintett.
699 Schumann, R., Op. 44. Quint. Esdur.
3349 Sibelius, Op. 44. Valse triste.
KM Spengel, Op. 2. Quintett H moll.
4622 Wagner, Kammermusik-Album I. Rienzi, Holländer.
4623 — — II. Tannhäuser, Rheingold.
2433 — — III. Lohengrin.
4624 — — IV. Walküre, Götterdämmerung.
4625 — — V. Tristan, Meistersinger, Siegfried.
3561 Weingartner, Op. 50. Quintett G m. f. Klar., Viol., Br., Veell. u. Pfte.
KM Zeckwer, Op. 5. Quintett E moll.
5121 Zilcher, II., Op. 42. Quintett C moll.

Streich-Quintette

- KM Barnekow, Op. 20. Quintett G moll.
KM Gade, Op. 8. Quintett E moll.
224 Mozart, 5 berühmte Quint. (David).
KM Schumann, Op. 15 Nr. 7. Träumerel.
KM Taylor, Klarinetten-Quintett.
KM Weingartner, Op. 40. Quintett.

Sextette, Septette, Oktette

- KM Bargiel, Op. 15a. Oktett C moll.
1238 Beethoven, Op. 81b. Sextett, Esdur.
926 — Op. 20. Septett, Es dur.
KM Börresen, Sextett G dur.
KM Max Brauer, Sextett.
KM Julius Klengel, Op. 60. Sextett.
997 Spohr, Op. 65. Doppel-Quartett.
KM Svendsen, Op. 3. Oktett A dur.
KM Weingartner, Op. 33. Klav.-Sextett.