



Nr. 5495

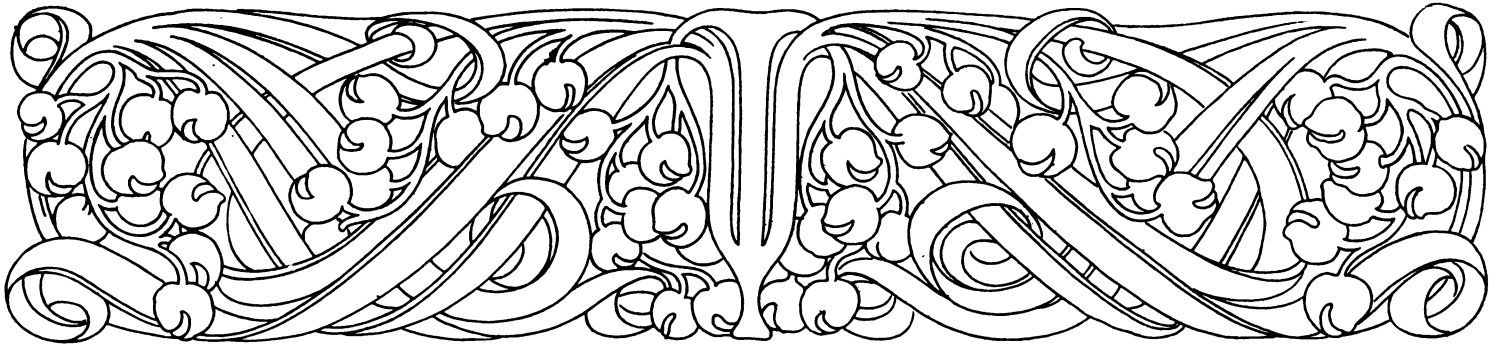
REGER

BLÄTTER UND BLÜTEN

Leaves and Blossoms * Feuilles et Fleurs



Violine & Piano



MAX REGER
BLÄTTER UND BLÜTEN

LEAVES AND BLOSSOMS * FEUILLES ET FLEURS

12 KLAVIERSTÜCKE
FÜR VIOLINE UND KLAVIER

BEARBEITET VON

ADALBERT LINDNER



MAX REGER

BLÄTTER UND BLÜTEN

LEAVES AND BLOSSOMS ★ FEUILLES ET FLEURS

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I

Albumblatt

Feuille d'album Album leave

Zart bewegt
Grazioso (con moto)

Max Reger
Bearbeitet von Adalbert Lindner

Violine

Piano

A

10

molto

molto

13

poco rit. - - - **B** *a tempo*

poco rit. - - - *a tempo*

p

p

16

19

sempre rit. - - -

f

pp

sempre rit. - - -

f

pp

3 1 3 2 1 3 1 3 1 2

1 5 2 1 2 1 4 2

II Humoreske

Äußerst lebhaft und leicht
Vivacissimo con agilità

Violine

poco f

Piano

poco f

rit.

ff *p* *sf* *p*

rit.

ff *p* *sf* *p*

6

mf *f*

mf *f*

11

A *sempre staccato*

16

p

5 2 1 4 1 2 1 3 1 2 1 5 1 3 1 4 1

3 2 1 2 5

20

p

2 1 3 1 2 1 5 1 3 1 4 1 2 1 3 1 2 1 5 1 3 1 4 1

1 1 1 1

24

p mf

2 1 3 1 2 1 3 4 5 5

p f

1 1 2 4 3 2 1 5 2 3 4 3 2

28

rit.

rit.

1 5 1 5

B

33 *p* *mf*

38 *f* *p*

C L'istesso tempo

43 *p* *ed espressivo* *pp* *zaffiroso* *simile*

47

51

1.

f

5 4 2 5 4 2 5 4 2 5 4 2

53

2.

5 4 2 5 4 2 5 2 1 5 2 1

55

ritard. - - - - - **D** *a tempo*

pp *poco f*

ritard. - - - - - *a tempo*

pp *poco f*

5 3 2 5 3 2 5 4 2 5 4 2

60

ff

ff

5 4 5 4 3 2 1 2 5 3 2 1 2 5

E *sempre staccato*

66

70

74

78

84

III

Frühlingslied

Chanson de printemps Spring-song

Langsam und zart
Lento con grazia

Violine *p espress.*

Piano *p*

mf *poco f*

mp *poco f* *marc.*

p *pp*

p marc. *pp*

molto f *rit.* *a tempo* **A** *p*

molto f *rit.* *a tempo* *p*

15

piu p *mp*

piu p *marc.*

19

ff *ff*

23

poco rit. *p* *pp* *a tempo* **B**

poco rit. *p* *pp* *a tempo*

27

mp espress. *mp*

31

f p poco f p

35

marc. p

39

molto cresc. ff marc. molto cresc. ff

43

espress. rit. p ppp f p ppp rit. ppp

IV Elegie

Bewegt, sehr ausdrucksvoll
Agitato e molto espressivo
(♩. = 66-80)

Violine

Piano

The musical score is written for Violin and Piano. It consists of five systems of music. The first system (measures 1-5) features a violin melody starting with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and then a gradual decrease in volume (*poco a poco diminuendo*). The piano accompaniment mirrors this dynamic structure. The second system (measures 6-10) continues the violin melody with dynamics of piano (*p*), mezzo-forte (*mf*), and forte (*f*). The piano accompaniment also follows these dynamics. The third system (measures 11-15) is marked *sempre stringendo* (always increasing tempo) and features a forte (*f*) dynamic in the violin and fortissimo (*ff*) in the piano. The fourth system (measures 16-20) includes a *rit.* (ritardando) marking, followed by a return to *al tempo primo* (original tempo). The violin dynamics here are *p*, *più p*, and *pp*. The piano accompaniment also includes *p*, *più p*, and *pp* dynamics. The score is filled with detailed fingering numbers (1-5) and articulation marks.

21

poco rit. **A** *a tempo*

mp *f*

poco rit. *a tempo*

mp *f*

26

pp *morendo* *ppp* **B**

pp *morendo* *ppp* *pp* *f*

33

p *pp* *f*

38

p *ff* *f*

C

Musical score for section C, measures 43-47. The vocal line begins with a half rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf*, *p*, and *ff*.

Musical score for section C, measures 48-53. The vocal line continues with a melodic phrase. The piano accompaniment features complex chordal textures. Dynamics include *ff*, *pp*, and *mp*. Includes fingerings (e.g., 2, 1, 2, 3, 4, 2, 3, 1) and a $\frac{4}{4}$ time signature.

D

Musical score for section D, measures 54-58. The vocal line has a melodic phrase. The piano accompaniment is more rhythmic. Includes tempo markings *poco rit.* and *a tempo*, and dynamics *p* and *pp*.

Musical score for section D, measures 59-63. The vocal line continues with a melodic phrase. The piano accompaniment features chords and moving lines. Includes the instruction *a poco diminuendo* and dynamics *p* and *mf*.

64 *f* *sempre stringendo*

69 *rit.* *più p*

74 *poco rit.* *a tempo* *pp* *mp*

79 *f* *morendo* *ppp*

V

Jagdstück

La chasse Hunting piece

Äußerst lebhaft
Vivacissimo

Violine

Violin part: *ff* (measures 1-2), *pp* (measures 3-4), *f* (measures 5-6).
Piano part: *ff* (measures 1-2), *pp* (measures 3-4), *f* (measures 5-6).
Fingering: 3, 4, 3, 2, 1, 2, 3, 4, 3, 4, 4, 3, 3.

Violin part: *ff* (measures 5-6), *sempre ff* (measures 7-8), *p* (measures 9-10).
Piano part: *ff* (measures 5-6), *sempre ff* (measures 7-8), *p* (measures 9-10).
Fingering: 4, 3, 2, 1, 2, 4, 1, 3, 3, 4, 4, 2, 4, 1, 2.

Violin part: *poco a poco crescendo* (measures 9-10), *ff* (measures 11-12).
Piano part: *poco a poco crescendo* (measures 9-10), *ff* (measures 11-12).
Fingering: 3, 2, 1, 3, 2, 1.

15

espress.
p *pp* *rit.*

espress.
p *pp* *rit.*

Detailed description: This system contains measures 15 through 21. It features a single melodic line in the upper voice and a piano accompaniment in the lower voice. The upper voice begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *espress.*, *p*, and *pp*, with a *rit.* marking at the end of the system.

22

A

a tempo
ff *pp*

a tempo
ff *pp*

Detailed description: This system contains measures 22 through 26. A boxed letter 'A' is placed above the first measure. The tempo is marked *a tempo*. The music features a more active melodic line with eighth and sixteenth notes. The piano accompaniment is more rhythmic, with a strong bass line. Dynamics include *ff* and *pp*.

27

f *pp* *poco cresc.*

f *pp* *poco cresc.*

Detailed description: This system contains measures 27 through 31. The melodic line continues with eighth-note patterns. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f*, *pp*, and *poco cresc.*. Fingering numbers (1, 2, 4, 5) are visible above the notes in the upper voice.

32

f *p*

f *p*

Detailed description: This system contains measures 32 through 36. The melodic line is more melodic, with some half and quarter notes. The piano accompaniment continues with its rhythmic pattern. Dynamics include *f* and *p*.

37

sempre poco a poco crescendo

sempre poco a poco crescendo

41

ff pp poco a poco crescendo

ff pp poco a poco crescendo

45

B

ff pp

ff pp

49

mp sempre crescendo

mp sempre crescendo

53

ff *più ff*

This system contains three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The music is in a minor key and features a strong dynamic of fortissimo (ff), which increases to *più ff* (even stronger fortissimo) towards the end of the system.

57

con tutta forza

con tutta forza

1 3 2 4 1 3 2 4 3 5

This system contains three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The music is marked *con tutta forza* (with all force). The bottom staff includes a sequence of fingering numbers: 1 3, 2 4, 1 3, 2 4, 3 5.

61

sempre ff

sempre ff

1 2 4 5 3 1 5 4 2 1 2

This system contains three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The music is marked *sempre ff* (always fortissimo). The bottom staff includes a sequence of fingering numbers: 1 2, 4 5, 3 1, 5 4, 2 1, 2.

65

sempre ff

sempre ff

pizz.

5 5 4 3 2 1 2 3 1 2 4

1 2 1 2 4 5 4 2 1 3 2

This system contains three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The music is marked *sempre ff* (always fortissimo). The top staff includes a *pizz.* (pizzicato) marking. The bottom staff includes a sequence of fingering numbers: 5 5 4 3 2 1 2 3 1 2 4, and 1 2 1 2 4 5 4 2 1 3 2.

VI Melodie

Zart bewegt (nie zu langsam)
Con grazia (lento ma non troppo)

Violine

Piano

espress.

p

mf

molto

p

f

pp

p

A

8

15

21

27

molto espr. *poco rit.* **B** *a tempo agitato* *f*

molto espr. *poco rit.* *pp* *a tempo* *fagitato*

33

C *ff* *p*

39

p *pp* *p molto espress.* *molto espress.*

44

sempre poco a poco rit. *ppp* *ppp*

sempre poco a poco rit. *ppp*

VII

Moment musical Nr 1

Sehr lebhaft und aufgeregt

*Vivacissimo ed agitato**sempre staccato*

Violine

pp *p* *mf*

Piano

p *f*

8

f *pp*

ff *p*

15

p *p* *molto* *p*

A

sonoro *mf* *rit.* *a tempo* *ff* *a tempo*

pp *f* *f*

p *f* *f*

B

ff *poco rit.* *a tempo* *a tempo*

ff *poco rit.* *a tempo*

p *mf* *sf* *ff*

p *mf* *sf* *ff*

C

51

pp mf

p f

58

65

ff p

ff p

73

sempre rit. - - - sonore

ppp

pp ppp

VIII

Moment musical Nr. 2

Con moto (un poco vivace e con espress.)

Violine

Piano

p *meno p*

7

p *f* *sf*

13

poco rit.

p *pp* *poco rit.*

A *a tempo*

19 *mf* *più f* *ff*

a tempo *f ben marc.* *più f* *ff*

rit. *p* **B** *a tempo*

25 *rit.* *p* *f* *a tempo*

più f *ff*

30 *più f* *ff*

f *p* *più p* *rit.*

35 *f* *p* *più p* *rit.*

C Tempo I

40

p *meno p*
delicato

45

49

pp *sf*

54

rit. **Meno mosso** *pp*

IX Gigue

Äußerst lebhaft
Vivacissimo

Violine

Piano

non legato

26

mf *rinfz.* *sf*

8.....

mf *rinfz.* *sf*

5 3 4 2 4 2 3 1 4 2 3 1 5 2 1 5 2 1 2 1

B

32

f *f* *f non legato*

8.....

f *f* *f*

5 3 1 5 1 2 3 1 3 5 5 3 1 5 1 2 3 1 3 5 4 2 3 1 5 1 4 2 5 1 3 1

38

non legato *p* *f*

8.....

p *f*

4 2 1 3 2 2 4 5 2 1 4 5 2 1 4 5 4 2 1 1 1 4 5 1 3 1 1 2 3 5 3

44

sempre cresc. *sf* *ffz* *ffz*

sf sempre cresc. *sf* *ffz* *ffz*

pizz.

2 3 1 2 3 4 5 3 4 3 2 4 2 1 1 5 2 5 1 3 1

C Quasi adagio*

arco

49

58

64

D Tempo I

non legato

72

* Aus Max Regers bisher unveröffentlichtem ersten Streichquartett in d moll
Edition Breitkopf

X Romanze Nr. 1

Ziemlich langsam und sehr ausdrucksvoll
Lento con espressione

Violine

Piano

p *pp*

p *pp*

pp *p* *rin f*

p *rin f*

poco rit.

p *mf* *p* *poco rit.*

A *a tempo*

p *f* *p* *pp*

a tempo

p *f* *p* *pp*

16

B

mf *rinf.* *f*

20

mf cresc. *ff* *f*

24

poco rit. *a tempo*

C

p *poco rit.* *a tempo* *p*

28

p *pp* *pp* *mp*

32

espress. *mf*

4 2 1

1 3

p *mf*

36

sempre cresc. *ff* *mf*

D

ff *p*

1 2 1 4 2

1 2 1

40

espress. *rinf.* *sempre rit.*

rinf. *pp*

3 1 3 1

44

pp *p* *ppp*

pp *ppp*

3 2 1

1 5 3 1 5 3 2 1 4 2 1 5

XI Romanze Nr. 2

Nicht zu langsam
Lento ma non troppo

Violine

Musical score system 17, measures 17-20. It features a single melodic line in the upper staff and a piano accompaniment in the lower two staves. Dynamics include *f*, *ff*, and *p*. The key signature has one sharp (F#).

Musical score system 20, measures 21-24. It features a single melodic line in the upper staff and a piano accompaniment in the lower two staves. Dynamics include *f* and *p*. The key signature has one sharp (F#).

Musical score system 23, measures 25-28. It features a single melodic line in the upper staff and a piano accompaniment in the lower two staves. Dynamics include *pp*, *mf*, *p*, and *f*. A section marker **B** is present above the first measure. The key signature has one sharp (F#).

Musical score system 27, measures 29-32. It features a single melodic line in the upper staff and a piano accompaniment in the lower two staves. Dynamics include *pp espress.*, *fp*, and *fp*. The key signature has one sharp (F#).

30

ppp

33

ff

sf

rit.

36

a tempo

p molto

a tempo

p molto espress.

f

39

pp

ppp

morendo

ppp

morendo

ppp

XII

Scherzino

Äußerst lebhaft
Vivacissimo

Violine

Piano

arco pizz. arco pizz. arco

mf *f* *più f*

5 1 5 1 2 5 1 4 5 1 4

mf *f* *più f* *l*

1 1

A

pizz. arco

p *mf* *f*

2 3 1 3 4 2 1 5 2 5 5 5 5 5 1 4

p *mf* *f*

B

pizz. arco

più f

5 1 4 2 3 1 3 4 1 5 2 5 5 5 5 5 1 4

più f

4 8

12

mf *pizz.* *arco* *f* *pizz.* *ff*

3 3 1 1

15

p poco a poco cresc. *ff*

p poco a poco cresc. *ff*

18

C

p *f* *più f*

p *f* *più f*

22

D

ff *p*

ff *p*

1. 2.

Un poco meno mosso (ma non troppo)

24

p espress. *rinf.*

pp *p*

This system contains measures 24 through 30. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line. Dynamics include *p espress.*, *rinf.*, *pp*, and *p*.

31

pp *rit.* *rit.*

This system contains measures 31 through 36. The piano part continues with the eighth-note bass line. Dynamics include *pp* and *rit.* markings.

E

37

f *pizz.* *arco* *p* *f* *pizz.* *arco*

This system contains measures 37 through 40. It includes a section marked 'E' in a box. The piano part features a rhythmic pattern of chords. Dynamics include *f*, *pizz.*, *arco*, and *p*.

F

41

più f *p* *più f* *p*

This system contains measures 41 through 44. It includes a section marked 'F' in a box. The piano part features a rhythmic pattern of chords. Dynamics include *più f* and *p*. Fingerings are indicated: 2 3 1 3 4 2 1 and 5 2.

44

f *ff* *p poco a poco*

f *ff* *p poco a poco*

f *ff* *p poco a poco*

G

47

cresc. *ff* *p sempre poco a*

cresc. *ff* *p sempre poco a*

cresc. *ff* *p sempre poco a*

50

poco cresc. *sf*

poco cresc. *sf*

53

ff *sf*

ff *sf*

EDITION BREITKOPF

JOHANNES BRAHMS

- Klavier zu 2 Händen**
- Nr. 6000. **Sonate Nr. 1. Cdur.** Op. 1
6001. **Sonate Nr. 2. fis moll** Op. 2
6003. **Sonate Nr. 3. fmoll** Op. 5
6069. **Sonaten Nr. 1—3 in einem Bande**
6002. **Scherzo. es moll** Op. 4
6004. **Variationen über ein Thema von Robert Schumann. fis moll** Op. 9
6005. **Balladen** Op. 10
Nr. 1. Andante „Edward“ d moll — 2. Andante Ddur — 3. Intermezzo Allegro h moll — 4. Andante con moto Hdur
6043. **Konzert Nr. 1. dmoll.** Op. 15
Solostimme mit untergelegtem 2. Klavier von Otto Singer
6006. **Variationen über ein eigenes Thema, Ddur und Variationen über ein ungarisches Lied, Ddur** Op. 21 Nr. 1—2
6007. **Variationen und Fuge über ein Thema von G. F. Händel. Bdur.** Op. 24
6008. **Variationen über ein Thema v. Paganini. amoll** Op. 35
6009. **Walzer** Op. 39
Nr. 1. Hdur — 2. Edur — 3. gis moll — 4. emoll — 5. Edur — 6. Cisdur — 7. cis moll — 8. Bdur — 9. dmoll — 10. Gdur — 11. h moll — 12. Edur — 13. Cdur — 14. amoll — 15. Adur — 16. dmoll
6057. **Erleichterte Ausgabe**
6010. **Klavierstücke** Op. 76
Nr. 1. Capriccio fis moll — 2. Capriccio h moll — 3. Intermezzo Asdur — 4. Intermezzo Bdur — 5. Capriccio cis moll — 6. Intermezzo Adur — 7. Intermezzo amoll — 8. Capriccio Cdur
6011. **Rhapsodien** Op. 79
Nr. 1. Agitato h moll — 2. Molto passionato gmoll
6030. **Konzert Nr. 2. Bdur** Op. 83
Solostimme mit untergelegtem 2. Klavier von Otto Singer
6012. **Fantasien** Op. 116
Nr. 1. Capriccio dmoll — 2. Intermezzo amoll — 3. Capriccio gmoll — 4. Intermezzo Edur — 5. Intermezzo emoll — 6. Intermezzo Edur — 7. Capriccio dmoll
6021. **Gavotte von Chr. W. Gluck. Adur**
6013. **Intermezzi** Op. 117
Nr. 1. Andante moderato Esdur — 2. Andante non troppo bmoll — 3. Andante con moto cis moll
6014. **Klavierstücke** Op. 118
Nr. 1. Intermezzo amoll — 2. Intermezzo Adur — 3. Ballade gmoll — 4. Intermezzo fmoll — 5. Romanze Fdur — 6. Intermezzo es moll
6015. **Klavierstücke** Op. 119
Nr. 1. Intermezzo h moll — 2. Intermezzo emoll — 3. Intermezzo Cdur — Rhapsodie Esdur
6018. **Chaconne nach Joh. Seb. Bach. Für die linke Hand allein. dmoll (Studien Nr. 5)**
6020. **Etüde nach Fr. Chopin. fmoll (Studien Nr. 1)**
6019. **Presto nach Joh. Seb. Bach (Studien Nr. 3 und 4)** 1. und 2. Bearbeitung
6022. **Rondo (Perpetuum mobile) nach C. M. von Weber. Cdur (Studien Nr. 2)**
6017. **Ungarische Tänze**
Nr. 1. gmoll — 2. dmoll — 3. Fdur — 4. fis moll — 5. fis moll — 6. Desdur — 7. Fdur — 8. amoll — 9. emoll — 10. Edur
6016. **51 Übungen**
6070. **Sämtliche Klavierwerke. (Vorzugsausgabe in 3 Ganzleinenbänden)**

- Klavier zu 4 Händen**
6031. **Variationen über ein Thema von Robert Schumann. Esdur** Op. 23
6032. **Walzer.** Op. 39
Nr. 1. Hdur — 2. Edur — 3. gis moll — 4. emoll — 5. Edur — 6. Cisdur — 7. cis moll — 8. Bdur — 9. dmoll — 10. Gdur — 11. h moll — 12. Edur — 13. Cdur — 14. amoll — 15. Adur — 16. dmoll
6033. **Liebeslieder. Walzer** Op. 52a
6034. **Neue Liebeslieder. Walzer** Op. 65a
6035a/b. **Ungarische Tänze. 2 Hefte**
Heft I. Nr. 1. gmoll — 2. dmoll — 3. Fdur — 4. fis moll — 5. fis moll — 6. Desdur — 7. Fdur — 8. amoll — 9. emoll — 10. Edur
Heft II. Nr. 11. dmoll — 12. dmoll — 13. Ddur — 14. dmoll — 15. Bdur 16. fmoll — 17. fis moll — 18. Ddur — 19. h moll — 20. emoll — 21. emoll
2 Klaviere zu 4 Händen
6043. **Konzert Nr. 1. dmoll.** Op. 15
Solostimme mit untergelegtem 2. Klavier von Otto Singer
6050. **Sonate nach dem Quintett Op. 34 in fmoll Op. 34b**

- 2 Klaviere zu 4 Händen**
- Nr. 6058. **Variationen über ein Thema von Joseph Haydn. Bdur** Op. 56b
6030. **Konzert Nr. 2. Bdur** Op. 83
Solostimme mit untergelegtem 2. Klavier von Otto Singer

- Orgel**
6062. **Sämtliche Orgelwerke**
- Violine und Klavier**
6039. **Konzert. Ddur (Adolf Busch)** Op. 77
6036. **Sonate Nr. 1. Gdur** Op. 78
6037. **Sonate Nr. 2. Adur** Op. 100
6038. **Sonate Nr. 3. dmoll** Op. 108
6059. **Sonaten Nr. 1—3 in einem Bande**
6049. **Sonatensatz (Scherzo cmoll) aus der Sonate von Rob. Schumann, Joh. Brahms und Alb. Dietrich**
6085. **Ungarische Tänze (Otto Singer)**
Nr. 1. gmoll — 3. Fdur — 5. fis moll — 6. Desdur — 7. Fdur

- Violoncell und Klavier**
6041. **Sonate Nr. 1. emoll** Op. 38
6042. **Sonate Nr. 2. Fdur** Op. 99

- Viola und Klavier**
- 6076b. **Klarinetten-Sonate Nr. 1. fmoll** Op. 120 Nr. 1
6077b. **Klarinetten-Sonate Nr. 2. Esdur** Op. 120 Nr. 2

- Klarinette und Klavier**
- 6076a. **Sonate Nr. 1. fmoll** Op. 120 Nr. 1
6077a. **Sonate Nr. 2. Esdur** Op. 120 Nr. 2

- Klavier-Trios, -Quartette und -Quintett**
6051. **Trio Nr. 1. Hdur. Für Klavier, Violine und Violoncell. (Erste Fassung)** Op. 8
6052. **Trio Nr. 1. Hdur. Für Klavier, Violine und Violoncell. (Spätere Fassung)** Op. 8
6053. **Trio Nr. 2. Cdur. Für Klavier, Violine u. Vc.** Op. 87
6054. **Trio Nr. 3. cmoll. Für Klavier, Violine u. Ve.** Op. 101
6055a. **Trio Esdur. Für Klavier, Violine u. Waldhorn** Op. 40
6055b. **Waldhorn-Trio. Esdur. Für Klavier, Violine und Viola** Op. 40
6055c. **Waldhorn-Trio. Esdur. Für Klavier, Violine und Violoncell** Op. 40
6056a. **Trio amoll. Für Klavier, Klarinette u. Vc.** Op. 114
6056b. **Klarinetten-Trio. amoll. Für Klavier, Viola und Violoncell** Op. 114
6040. **Konzert. Für Klavier, Violine und Violoncell** Op. 102
6023. **Quartett Nr. 1. gmoll. Für Klavier, Violine, Viola und Violoncell** Op. 25
6024. **Quartett Nr. 2. Adur. Für Klavier, Violine, Viola und Violoncell** Op. 26
6025. **Quartett Nr. 3. emoll. Für Klavier, Violine, Viola und Violoncell** Op. 60
6026. **Quintett fmoll. Für Klavier, 2 Violinen, Viola und Violoncell** Op. 34

- Streich-Quartette, -Quintette und -Sextette**
6027. **Quartett Nr. 1. cmoll. Für 2 Violinen, Viola und Violoncell** Op. 51 Nr. 1
6028. **Quartett Nr. 2. amoll. Für 2 Violinen, Viola und Violoncell** Op. 51 Nr. 2
6029. **Quartett Nr. 3. Bdur. Für 2 Violinen, Viola und Violoncell** Op. 67
6046. **Quintett Nr. 1. Fdur. Für 2 Violinen, 2 Violon und Violoncell** Op. 88
6047. **Quintett Nr. 2. Gdur. Für 2 Violinen, 2 Violon und Violoncell** Op. 111
6048. **Quintett. Für Klarinette (oder Viola), 2 Violinen, Viola und Violoncell** Op. 115
6044. **Sextett Nr. 1. Bdur. Für 2 Violinen, 2 Violon und 2 Violoncelle** Op. 18
6045. **Sextett Nr. 2. Gdur. Für 2 Violinen, 2 Violon und 2 Violoncelle.** Op. 36