

Sechs  
Charakterstücke

für Violine und Violoncello

(in Kanonform)

MIT BEGLEITUNG DES KLAVIERS

komponirt  
von

Alexis Hollaender.

OP. 53.

Heft I, II je Mk. 3.-

*Ausgabe A für Violine, Violoncello und Klavier.*

*Ausgabe B für Klarinette, Viola und Klavier.*

*Ausgabe C für Violine, Viola und Klavier.*



BERLIN,  
Schlesinger'sche Buch- & Musikhandlung.  
(ROB. LIENAU.)

Wien, Carl Haslinger q<sup>dm</sup> Tobias



# Sechs Charakterstücke.

## 1.

Alexis Hollaender, Op. 53 Heft I.

Allegro giusto.

VIOLINE  
(oder Clarinette).

VIOLONCELL  
(oder Viola).

Pianoforte.

*f marcato*

*f marcato*

1. 2.

1. poco riten. a tempo 2.

*p dolce*

*p dolce* *f* *p*

Musical notation for the first system, featuring a vocal line and a piano accompaniment. The vocal line begins with a fermata and a dynamic marking of *f*. The piano accompaniment includes a dynamic marking of *f* and a section labeled 'A'.

Musical notation for the second system, continuing the vocal and piano parts. The piano accompaniment features a dynamic marking of *f* and a section labeled 'A'.

Musical notation for the third system, showing the vocal line with a dynamic marking of *p* and a *cresc.* instruction, and the piano accompaniment with a *p* dynamic and *cresc.* instruction.

Musical notation for the fourth system, with the piano accompaniment marked *p* and *cresc.*

Musical notation for the fifth system, featuring the vocal line with *p* and *cresc.* markings, and the piano accompaniment with *p* and *cresc.* markings.

Musical notation for the sixth system, including the piano accompaniment with *p* and *cresc.* markings, and various performance markings such as *sosten.* and *ped.*

Musical notation for the seventh system, featuring the vocal line with a *B* section marking, *tempo* instruction, and *a tempo* marking, and the piano accompaniment with *a tempo* marking.

Musical notation for the eighth system, showing the piano accompaniment with a *B* section marking, *f* dynamic, and *a tempo* marking.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. A dynamic marking of *p* (piano) is present in both parts.

Second system of musical notation. The vocal line continues with a melodic line, ending with a *cresc.* (crescendo) marking. The piano accompaniment features a more active right hand with sixteenth notes and a steady bass line. A *cresc.* marking is also present in the piano part.

Third system of musical notation. The vocal line has a dynamic marking of *f* (forte) at the beginning. The piano accompaniment features a complex bass line with many chords and a right hand with eighth notes. A *p* (piano) marking appears towards the end of the system.

Fourth system of musical notation. The vocal line is marked *poco rall. al fine* (poco rallentando al fine). The piano accompaniment features a *f* (forte) dynamic and a *sostenuto* (sustained) section with many chords. A *f sosten.* (forte sostenuto) marking is present. The system concludes with a double bar line and a *fine* marking.

2.

Adagio non troppo lento.

*molto espress.*

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a dynamic marking of *mf* and a tempo marking of *molto espress.* The lower staff is a piano accompaniment in bass clef, starting with a dynamic marking of *mf molto espress.* Both staves include a *cresc.* marking. The piano part features a series of chords in the right hand and a melodic line in the left hand.

Adagio non troppo lento.

*p*

The second system continues the musical score. The vocal line (upper staff) begins with a dynamic marking of *p*. The piano accompaniment (lower staff) also begins with a dynamic marking of *p*. The piano part features a series of chords in the right hand and a melodic line in the left hand.

The third system continues the musical score. The vocal line (upper staff) begins with a dynamic marking of *p*. The piano accompaniment (lower staff) begins with a dynamic marking of *pp*. The piano part features a series of chords in the right hand and a melodic line in the left hand. An *espr.* marking is present in the vocal line.

The fourth system continues the musical score. The vocal line (upper staff) begins with a dynamic marking of *f*. The piano accompaniment (lower staff) begins with a dynamic marking of *f*. The piano part features a series of chords in the right hand and a melodic line in the left hand. *espr.* markings are present in both the vocal and piano lines.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts with a melodic phrase, followed by a rest, and then another phrase. Dynamics include *dim.* and *p*. The piano accompaniment features a complex texture with many beamed notes. Dynamics include *espr.* and *dim.*. There are two bar lines with repeat signs below the piano part.

Second system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a rest followed by a phrase. Dynamics include *p*, *mf*, and *mf espr.*. The piano accompaniment has a rest followed by a phrase. Dynamics include *rit.*, *p*, and *pp*. There are two bar lines with repeat signs below the piano part.

Third system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a phrase. Dynamics include *cresc.*. The piano accompaniment has a phrase. Dynamics include *cresc.*. There are seven bar lines with repeat signs below the piano part.

Fourth system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a phrase. Dynamics include *p*. The piano accompaniment has a phrase. Dynamics include *p*.

Fifth system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a phrase. Dynamics include *p*. The piano accompaniment has a phrase. Dynamics include *p*. There are seven bar lines with repeat signs below the piano part.

*p ma espr.*

*p ma espr.*

*p dolce*

*Leg.* \* *Leg.*

*cresc.*

*cresc.*

*legato*

*dim.*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

*dim.* *sosten.*

*p* *sosten.* *p*

*p* *sosten.*

*Leg.* \* \*

*dim.* *pp*

*pp*

*pp*

*sempre p* *pp*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*



Allegretto assai moderato.

The musical score consists of several systems of staves. The top system includes a violin part and a piano part. The piano part is marked with a piano (*p*) dynamic. The second system continues the piano part with a *pp sempre* marking. The third system shows the violin part with a melodic line. The fourth system continues the piano part. The fifth system shows the violin part with a melodic line. The sixth system continues the piano part. The seventh system shows the violin part with a melodic line and a *cresc.* marking. The eighth system continues the piano part with a *cresc.* marking and a section labeled 'A'. The ninth system shows the violin part with a melodic line and a section labeled 'A'. The tenth system continues the piano part with a *cresc.* marking. The score concludes with a double bar line.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a *p cresc.* dynamic marking. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

Second system of musical notation. The vocal line continues with a *p* dynamic marking, followed by a *cresc. poco a poco* instruction. The piano accompaniment includes a *pp* dynamic marking in the bass line and a *cresc.* marking in the treble line. A *Red.* (ritardando) marking is present at the end of the system, accompanied by an asterisk.

Third system of musical notation. The vocal line starts with a *f* dynamic marking. The piano accompaniment also begins with a *f* dynamic marking. A *Red.* (ritardando) marking is present at the end of the system, accompanied by an asterisk.

Fourth system of musical notation. The vocal line is marked *poco rit. e dim.* and *B a tempo*. The piano accompaniment is marked *poco rit. e dim.* and *a tempo*. A *B* (ritardando) marking is present at the end of the system, accompanied by an asterisk. The piano accompaniment concludes with a *pp a tempo* dynamic marking.

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamics include *f* (forte) and *pp* (pianissimo). Performance instructions include *dim.* (diminuendo), *rall.* (ritardando), *pizz.* (pizzicato), and *poco espr.* (poco espressivo). The score includes first and second endings, marked with '1.' and '2.'. A *ped.* (pedal) instruction is present in the first system. The key signature has one flat, and the time signature is 4/4.



# KOMPOSITIONEN VON PAUL JUON

Verlag der  
SCHLESINGER'schen Buch- & Musikhandlung (ROB. LIENAU) in BERLIN. WIEN, C. HASLINGER,  
qdm. Tobias.

	M.		M.
Op. 1. 6 Skizzen für Klavier:		Op. 24. Neue Tanzrytmen, für Klavier 4 hdg. Hft. I, II, III je	2 —
No. 1. Elegie . . . . .	1 50	Op. 26. Präludien und Capricen für Klavier . . . . .	6 — n.
No. 2. Notturmo . . . . .	1 50	1. Præludium (F moll) . . . . .	1 20
No. 3. Canzonetta . . . . .	1 50	2. Capriccietto (E dur) . . . . .	1 50
No. 4. Duettino . . . . .	1 50	3. Præludium (Cismoll) . . . . .	1 50
No. 5. Berceuse . . . . .	1 —	4. Intermezzo (D dur) . . . . .	1 50
No. 6. Petite Valse . . . . .	1 —	5. Præludium (D moll) . . . . .	1 20
Op. 5. Quartett No. 1 f. 2 Violin., Bratsche u. Vello. (D dur)	12 —	6. Capriccio (F dur) . . . . .	1 50
Op. 6. Mörtelweib's Tochter. Ballade für mittlere Sing-		7. Præludietto (C dur) . . . . .	1 —
stimme mit Klavier . . . . .	1 20	8. Præludium (C moll) . . . . .	1 —
Op. 7. Sonate für Violine und Klavier (A dur) . . . . .	8 —	9. Intermezzo (G dur) . . . . .	1 50
Daraus einzeln: Variationen für Violine u. Klavier, Op. 7a	3 —	10. Capriccio (H dur) . . . . .	2 —
Romanze für Violine oder Bratsche oder		Op. 27. Oktett für Violine, Bratsche, Violoncello, Oboe,	
Violoncello und Klavier . . . . .	1 —	Klarinette, Horn, Fagott und Klavier . . . . .	18 — n.
Op. 8. Märchen für Violoncello und Klavier . . . . .	2 —	Op. 27a. Septett nach dem Oktett f. 2 Violinen, 2 Bratschen,	
Op. 9. 6 Silhouetten für 2 Violinen und Klavier.		2 Violoncelle und Klavier . . . . .	18 — n.
Heft I: Idylle, Douleur, Bizarrerie . . . . .	3 —	Op. 28. Vier Stücke für Violine und Klavier:	
Heft II: Conte mystérieux, Musette, Obstination . . . . .	3 —	No. 1. Ballade . . . . .	3 —
Op. 12. 6 Konzertstücke für Klavier:		No. 2. Arioso . . . . .	1 50
No. 1. Capriccio . . . . .	1 50	No. 3. Berceuse . . . . .	1 50
No. 2. Canzona . . . . .	1 50	Dieselbe für Violine mit kleinem Orchester . . . . .	2 — n.
No. 3. Humoreske . . . . .	1 50	No. 4. Rondo . . . . .	3 —
No. 4. Etude . . . . .	1 50	Op. 29. Quartett No. 2 für 2 Violinen, Bratsche und	
No. 5. Intermezzo . . . . .	1 50	Violoncello (A moll). Kleine Partitur	1 — n.
No. 6. Ballade . . . . .	1 50	Stimmen	10 —
Op. 13. 5 Lieder für eine Singstimme mit Klavier . . . . .	4 50	Op. 30. Intime Harmonieen. 12 Impromptus für Klavier	5 — n.
No. 1. Klage der Gattin (Dehmel) . . . . .	1 20	Einzeln: No. 1. Wogen . . . . .	1 50
No. 2. Erinnerung (Rilke) . . . . .	1 —	No. 4. Romantisches Wiegenlied . . . . .	— 60
No. 3. Jugend (Evers) . . . . .	1 20	No. 7. Es geht die Sage . . . . .	— 60
No. 4. Wiegenlied (Dehmel) . . . . .	1 —	No. 8. Kleine Tarantelle . . . . .	1 50
No. 5. Phantasia (Holz) . . . . .	1 20	No. 9. Sphinx . . . . .	— 60
Op. 14. Tanzrytmen. 7 Stücke für Klavier 4 hdg. Hft. I, II je	3 —	No. 11. Ruhige Liebe . . . . .	— 60
Op. 15. Sonate für Bratsche und Klavier (D dur) . . . . .	6 —	Op. 31. Vaegterwise. Sinfonische Fantasie über dänische	
Op. 16. 5 Stücke für Streichorchester: Kleine Ballade,		Volkslieder für Orchester. Partitur	10 — n.
Elegie, Terzen-Intermezzo, Schlummerlied, Tanz. Partitur		Orchesterstimmen	15 —
Stimmen	5 — n.	Op. 32. Psyche. Tanzpoëm. Daraus für Klavier allein:	
Op. 17. Trio für Violine, Violoncello und Klavier (A moll)	8 —	No. 1. Liebesgang und Lilienwalzer. No. 2. Intermezzo.	
Op. 18. Satyre und Nymphen. 9 Miniaturen für Klavier	6 — n.	No. 3. Irrlichtertanz . . . . .	2 —
No. 1. Etude «Najaden im Quell» . . . . .	1 50	Op. 33. Quintett für Violine, 2 Bratschen, Violoncello	
No. 2. Idylle «Pan mit der Syrinx» . . . . .	1 50	und Klavier (D moll) . . . . .	15 — n.
No. 3. Rêverie «Träumende Oreade» . . . . .	1 50	Op. 34. Divertimento für Klarinette (B) und zwei Bratschen.	
No. 4. Intermezzo grotesque «Pan philosophiert» . . . . .	1 —	1. Variationen. 2. Nachtstück. 3. Exotisches Intermezzo.	
No. 5. Valse lente «Dryadenreigen im Mondenschein» . . . . .	1 50	4. Ländler. Partitur . . . . .	1 — n.
No. 6. Elegie «Napaie in tiefer Betrübnis» . . . . .	1 —	Op. 35. Aus einem Tagebuche. Suite für gr. Orchester	
No. 7. Humoreske «Pan von Bacchus kommend» . . . . .	1 50	Op. 36. Bagatellen. Leichte Stücke f. Viol. u. Klav. (I.—III. Lg.)	
No. 8. Canzonetta «Liebeständelei» . . . . .	1 —	No. 1. Melodie . . . . .	1 50
No. 9. Scherzo «Nymphenflieh! Schnell! Satyr hascht dich!» . . . . .	1 50	No. 2. Karnevals marsch . . . . .	1 20
Op. 19. 3 Bagatellen für Violine und Klavier (ganz leicht):		No. 3. Wiegenlied . . . . .	1 20
Marsch, Barcarole, ABC-Walzer . . . . .	1 50	No. 4. Canzonetta . . . . .	1 50
Op. 20. Kleine Suite für Klavier: I. Trotzig — Zärtlich.		No. 5. Walzer . . . . .	1 50
II. Traurig. III. Geschwätzig. IV. Tänzchen . . . . .	2 —	No. 6. Nordisch . . . . .	1 20
Op. 21. Drei Lieder für mittlere Singstimme mit Klavier	2 —	No. 7. Etude . . . . .	1 50
No. 1. Regen (Schlaf) . . . . .	1 —	No. 8. Schwedische Tanzklänge . . . . .	1 50
No. 2. Märchen (Schlaf) . . . . .	1 —	Op. 37. Rhapsodie f. Violine, Bratsche, Violoncello u. Klavier	10 — n.
No. 3. Der einsame Pfeifer (Schlaf) . . . . .	1 —	Op. 38. Den Kindern zum Lauschen. Allerlei Klavier-	
Op. 22. Sextett für 2 Violinen, Bratsche, 2 Violoncelle		stücke, der Jugend zum Vorspielen . . . . .	3 —
und Klavier (C moll) . . . . .	15 — n.	Op. 39. Trio-Caprice für Violine, Violoncello und Klavier	10 — n.
Op. 22a. Sonate f. 2 Klaviere, nach dem Sextett Op. 22	10 —	Op. 40. Serenade für großes Orchester	
(Zur Aufführung sind 2 Exemplare nötig.)		Op. 41. Tanzrytmen (Neue Folge) für Klavier 4 hdg.	
Op. 23. Sinfonie (A dur). Partitur und Orchesterstimmen		Heft I, II je . . . . .	3 —

Sechs  
Charakterstücke

für Violine und Violoncello

(in Kanonform)

MIT BEGLEITUNG DES KLAVIERS

komponirt  
von

Alexis Hollaender.

OP. 53.

Heft I, II je Mk. 3.-

*Ausgabe A für Violine, Violoncello und Klavier.  
Ausgabe B für Klarinette, Viola und Klavier.*

BERLIN,

Schlesinger'sche Buch- & Musikhandlung.  
(ROB. LIENAU.)

Wien, Carl Haslinger q<sup>dm</sup> Tobias

# Sechs Charakterstücke.

## 4.

Alexis Hollaender, Op. 53 Heft II.

Andante sostenuto.

VIOLINE  
(oder Clarinette).

VIOLONCELL  
(oder Viola).

Pianoforte.

*p espr.*

*p espr.*

*p*

*f*

*f*

*espr.*

*p*

*mf*

*p*

*mf*

*p*

*pp*

S. 8766(II)

System 1: Vocal line (treble and bass clefs) and piano accompaniment (treble and bass clefs). The vocal line begins with a *cresc.* marking and ends with *f largamente*. The piano accompaniment also features a *cresc.* marking and a dynamic of *f*.

System 2: Vocal line and piano accompaniment. The vocal line includes markings for *riten. e dim.*, *a tempo*, *p espr.*, and *a tempo*. The piano accompaniment includes *f largamente*, *riten. e dim.*, *p*, and *espr.*. A section labeled **B** begins with *a tempo* and *p*. A double bar line with repeat dots is present.

System 3: Vocal line and piano accompaniment. The vocal line includes *cresc.* and *cresc.*. The piano accompaniment includes *espr.* and *riten. e dim.*. A section labeled **B** begins with *a tempo* and *p*. A double bar line with repeat dots is present.

System 4: Vocal line and piano accompaniment. The vocal line includes *f* and *mf*. The piano accompaniment includes *f* and *p*. A first ending bracket labeled **1.** is present. A double bar line with repeat dots is present.

2. *tranquillo*  
*p*

*tranquillo*  
*p*

*p sempre*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*dim. al fine*

*dim. al fine*

*pp*

*pp*

*f* *ff*

*f* *ff*

*pp*

*pp*

*pp*

*pp*

*f* *ff*

*f* *ff*



Andante espressivo. *mf*

Andante espressivo. *p*

*cresc.*

*f* *p*

*p*

*ped.* \*

The musical score is arranged in four systems. Each system contains a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo and mood are 'Andante espressivo'. Dynamics include *mf*, *p*, *f*, and *cresc.*. The piano part features a complex harmonic texture with many chords and some melodic lines in the right hand. The score concludes with a *ped.* marking and an asterisk.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has three sharps (F#, C#, G#). The vocal line starts with a piano (*p*) dynamic and includes markings for *espr.* and *cresc.*. The piano accompaniment features a complex texture with chords and moving lines in both hands, marked with *cresc.*

Second system of musical notation. It continues the vocal and piano parts. The vocal line is marked with a forte (*f*) dynamic. The piano accompaniment includes several measures with a *Red.* (Reduction) symbol and an asterisk, indicating a simplified or alternative version of the accompaniment.

Third system of musical notation. The vocal line is marked with *dimin. e rit.* and *p*, followed by *A a tempo*. The piano accompaniment also includes *dimin. e rit.* and *p*, followed by *A a tempo*. Similar to the second system, it contains *Red.* symbols with asterisks.

Fourth system of musical notation. The vocal line is marked with *espr.* and *poco a poco cresc.*. The piano accompaniment also features *poco a poco cresc.*

Fifth system of musical notation. This system shows the piano accompaniment part, consisting of the grand staff. It continues the complex harmonic and melodic texture from the previous systems.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A piano (*p*) dynamic marking is present in the piano part.

Second system of musical notation. The vocal line continues with dynamics *p*, *espr.*, and *dim.*. The piano accompaniment includes *espr.* and *p* markings. The piano part features a series of chords and moving lines in both hands.

Third system of musical notation. The vocal line includes dynamics *dim.*, *p*, and *dolce*. The piano accompaniment includes *p* and *dolce* markings. The piano part features a series of chords and moving lines in both hands.

Fourth system of musical notation. The vocal line includes dynamics *rall.*, *p*, and *pp*. The piano accompaniment includes *rall.*, *p*, and *pp* markings. The piano part features a series of chords and moving lines in both hands. There are also markings for *ped.* and asterisks.

6.

Vivace ma non troppo.

Vivace ma non troppo.

*f*

Vivace ma non troppo.

*p*

*pp*

*Ped. \* Ped. \* Ped. \* Ped. \* simile*

*Ped. \**

*cresc.*

*cresc.*

*cresc.*

*f*

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melodic phrase and includes the instruction *calando*. The piano accompaniment features a rhythmic pattern of eighth notes and includes dynamic markings *f* and *calando*. Below the piano part, there are several *ped.* (pedal) markings and asterisks indicating specific performance points.

Second system of musical notation. It includes a vocal line and piano accompaniment. The vocal line is marked *a tempo* and *p*. The piano accompaniment is marked *leggiere* and *a tempo*. This system continues the melodic and harmonic development of the piece.

Third system of musical notation. The vocal line and piano accompaniment both feature a *cresc.* (crescendo) marking. The piano part includes a *f* (forte) dynamic marking. The system concludes with a *ped.* marking and an asterisk.

Fourth system of musical notation. This system continues the vocal and piano parts. It features several *ped.* markings and asterisks throughout, indicating the placement of the sustain pedal and other performance instructions.

First system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) instruction. The key signature has one sharp (F#).

Second system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music is marked with a forte (*f*) dynamic. The key signature has one sharp (F#). There are fermatas over the first and third measures of the grand staff. Below the grand staff, there are markings: *Red.*, *\* Red.*, *\* Red.*, and *\**.

Third system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music is marked with *dim. e rit.* and *a tempo*. A section marked *B* begins. The grand staff has a *pp* marking. Below the grand staff, there are markings: *Red.*, *\* Red.*, *\* Red.*, *\* Red.*, and *\* simile*.

Fourth system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music continues with various rhythmic patterns and dynamics.

*cresc.*

*cresc.*

*cresc.*

Led. \*

*f*

*f*

*dim.*

*espr.*

*dim.*

*p*

*risoluto*

*f*

*risoluto*

*f*

*risoluto*

*f*

*sf*

*sf*

*sf*

# Aus dem Verlag

der

**Schlesinger'schen Musikhandlung,**  
BERLIN, Französische Strasse 23.

von

**Carl Haslinger qdm. Tobias,**  
WIEN, Tuchlauben 11.

## Quartette und Trios für Streichinstrumente.

Quatuors et Trios pour instruments à cordes.

	№	3		№	3
<b>Assmayr, J.</b> , Quartett (Es-dur) op. 60	4	50	<b>Kässmayer, M.</b> , Volkslieder.		
<b>Bagge, S.</b> , 2 Quartette (Es-moll, F-dur) op. 1	10	—	<b>Heft I</b> , op. 14. Deutsche Lieder. 1. Muss i denn. 2. Es war einmal ein Zimmergesell. 3. Jetzt gang i ans Brünnele. 4. Mein Herz ist im Hochland.		
<b>Bedard, J. B.</b> , Romanze: „Partant pour la Syrie“ für Violine mit 2 Violinen	—	80	<b>Heft II</b> , op. 14a. Böhmisches Lieder. 5. Sil sem proso na souvrati. 6. Horo, horo vysoká. 7. Kdyz sem ple la len. 8. Pod aubem, za dubem.		
<b>Beethoven, L. v.</b> , Trio für Violine, Bratsche und Violoncello (Es-dur) op. 3	3	20	<b>Heft III</b> , op. 15. Steyrische Lieder. 9. Jetzt geh'n ma auf die Olma. 10. Mein Tog hot drei Stund nur. 11. I suach ma hirtz glei wo a Dirndl. 12. Im Nasswaller Holzschlag.		
— Drei Trios für Violine, Bratsche u. Violoncello, op. 9 No. 1, 2, 3 (G-dur, D-dur, C-moll)	je	2 30	<b>Heft IV</b> , op. 16. Deutsche Lieder. 13. Und i geh bei der Nacht gar so gern. 14. In einem kühien Grunde. 15. S' Zeiserl is krauck. 16. O du lieber Augustin. (Fuge.)		
— Sämmtliche Quartette.			<b>Heft V</b> , op. 27. 17—20. Ungarische Volkslieder.		
No. 1 (F-dur) op. 18. No. 1	1	50	<b>Heft VI</b> , op. 29. Deutsche Lieder. 21. Ach wie ist's möglich dann. 22. Loreley. 23. Was kommt dort von der Höh'? 24. Ist mir Alles eins.		
„ 2 (G-dur) „ 18. „ 2	1	50	<b>Heft VII</b> , op. 30. Oesterreichische Lieder. 25. Ich bin liederlich. 26. Ei, ei, sagt mein Wei. 27. Was ist denn da gescheh'n? (Walzer und Fuge.) 28. Was ich beim Tag verdien'. (Ländler.)		
„ 3 (D-dur) „ 18. „ 3	1	50	<b>Heft VIII</b> , op. 31. Oesterreichische Lieder. 29. Wann du willst a Bassgeig'n sei. 30. Kein Kreuzer Geld. 31. Nichts als Mühl' und Plag. (Soldatenlied.) 32. Kinder, jetzt halt's en: z'samm.		
„ 4 (C-moll) „ 18. „ 4	1	50	<b>Heft IX</b> , op. 33. Norwegische Lieder. 33. Saag du nokke Kjaerringa mi. 34. Springlaat. 35. Rabnabryllup i Kraakalund. 36. Halling.		
„ 5 (A-dur) „ 18. „ 5	1	50	<b>Heft X</b> , op. 34. Wiener Lieder. 37. Was ist schwerer: ein Pfund Federn. 38. Mein' Mutter hat g'sagt. 39. Mi Jegerl! die Schulden! 40. Himmel—Kreuz—Sapperment!		
„ 6 (B-dur) „ 18. „ 6	1	50	<b>Heft XI</b> , op. 36. Wiener Lieder. 41. So geht's in der Welt. 42. Na, das is a schöne G'schicht! 43. Der Fasching ist aus. 44. Wenn's morgen Widder reg'n't.		
„ 7 (F-dur) op. 59. „ 1	1	50	<b>Heft XII</b> , op. 37. Deutsche Lieder. 45. Der Wirtin Töchterlein. 46. Wer hat die schönsten Schäfchen? 47. Michel, nimm d'Sichel. 48. Spinn' Lieschen spinn.		
„ 8 (E-moll) „ 59. „ 2	1	50	<b>Heft XIII</b> , op. 41. Deutsche Lieder. 49. Der Haus hat Stiefeln an. 50. Wann i in der Fruah ansteh. 51. Grossmutter steht in der Kuchel. 52. Regnen, regnen Tropfen.		
„ 9 (C-dur) „ 59. „ 3	1	50	— Quartett No. 4 (F-dur) op. 28	6	—
„ 10 (F-moll) „ 95	1	50	— Quartett No. 5 (D-moll) op. 35	6	—
„ 11 (B-dur) „ 130	2	—	— Vier kleine Stücke für 3 Violinen, op. 39	1	80
„ 15 (A-moll) „ 132	2	—	— Trio über Volkslieder für Violine, Bratsche und Violoncello, humoristisch u. contrapunktisch bearbeitet, op. 40 Stimmen	2	—
„ 16 (F-dur) „ 135	1	50	<b>Krommer, F.</b> , 3 Quartette, op. 48	8	—
— Grande Fugue (B-dur) op. 133	1	50	— Quartett op. 50 No. 3	2	50
— Fuge (D-dur) op. 137	—	50	— 3 Quartette (F-dur, D-dur, B-dur) op. 54	10	—
— Andante favori (F-dur) für Quartett bearbeitet von J. Dout	—	80	<b>Krommer, F.</b> , Grosses Trio für Violine, Bratsche und Violoncello (F-dur) op. 96	5	—
<b>Benedict, J.</b> , Quartett (C-moll) op. 87	7	—	— 3 Quartette (E-dur, C-dur, A-moll) op. 103	12	—
<b>Benesch, J.</b> , Quartett No. 2 (F-dur) op. 30	5	30	<b>Lanner, Jos.</b> , Tänze für Quartett, siehe Gruppe 24.		
<b>Blumenthal, J. v.</b> , Trio No. 1 (F-dur) für 2 Violinen und Violoncello, op. 34	3	—			
— Trio No. 2 (G-dur) desgl., op. 35	3	—			
— Trio No. 3 (C-dur) für 2 Violinen und Violoncello, op. 36	3	—			
— Quartett No. 1 (C-dur) op. 38 für Anfänger	3	—			
— Quartett No. 2 (G-dur) op. 39 für Anfänger	3	50			
— Quartett No. 3 (D-dur) op. 40 für Anfänger	4	—			
<b>Boccherini, L.</b> , Menuett aus einem Quintett, für Streichquartett von Th. Rehbaum	—	80			
<b>Boieldieu, A. F.</b> , Jean de Paris, Oper, für Quartett	6	—			
— Die weisse Dame, Oper, für Quartett	8	—			
<b>Call, L. de</b> , Quartett No. 1 (G) op. 139 (für Anfänger)	3	—			
— Quartett No. 2 (G) op. 140 (für Anfänger)	3	—			
— Quartett No. 3 (F) op. 141 (für Anfänger)	3	—			
<b>Chopin, Fr.</b> , 3 Mazurkas, für Quartett von F. Rehfeld	3	—			
<b>Dam, M. G.</b> , Quartett (D-dur)	2	50			
<b>Dvořák, A.</b> , Quartett (D-moll) op. 34	6	—			
Partitur	8	—			
Stimmen	8	—			
<b>Fioravanti, V.</b> , Die Dorfsängerinnen — Les chanteuses de village. Oper, für Quartett	12	—			
<b>Fuchs, F. C.</b> , Quartett No. 1 (D-dur) op. 36	6	—			
— Adagio (G-dur) op. 39	1	50			
<b>Gross, J. B.</b> , Quartett No. 4, op. 39	12	—			
<b>Henning, C. W.</b> , 2 Trios für 2 Violinen und Violoncello, op. 2	7	50			
— Quartett No. 4 (E-moll) op. 13	4	—			
<b>Herbeck, J.</b> , Quartett No. 2 (F-dur) op. 9	6	—			
<b>Himmel, F. H.</b> , Les Sylphes. Oper, für Quartett. Akt I	6	—			
<b>Hopfe, J.</b> , Trio für Violine, Bratsche und Violoncello (G-moll) op. 69	3	—			
<b>Hummel, J. N.</b> , Walzer für den Apollosaal für Quartett, op. 91 (vergriffen)	1	50			
<b>Jansa, L.</b> , Variationen für Quartett, op. 31	2	—			
— Quartett (Fis-moll) op. 68	5	—			
<b>Jantsy</b> (aus Lotz), Echte ungarische Nationaltänze für Quartett, 2 Hefte je	2	—			
<b>Kässmayer, M.</b> , Volkslieder für Streichquartett, humoristisch u. contrapunktisch bearbeitet. 13 Hefte	1	80			
Partitur je	2	—			
Stimmen je	2	—			
			<b>Lubin, L. de St.</b> , Thème varié für Quartett, op. 39	2	—
			<b>Mayer, J.</b> (genannt Zwickler), Echte Oberländer, oder langsame und geschwinde Angeiger für Quartett	1	—
			— Lerchenfelder Bierhaus-Ländler dgl.	1	—
			— Echte Aufhauer, od. gs-gs-Ländler dgl.	1	—
			— Juxer, Wichser und Reisser. Echte Oberländer dgl.	1	—
			<b>Mayseder, J.</b> , Quartett No. 4 (F-dur) op. 8	5	—
			— Quartett No. 5 (D-dur) op. 9	5	—
			— Quartett No. 6 (G-dur) op. 23	6	—
			<b>Molique, B.</b> , Quartett No. 1 (G-dur) op. 16	6	—
			— Quartett No. 2 (C-moll) op. 17	7	—
			<b>Onslow, G.</b> , 3 Quartette (B-dur, D-dur, A-moll) op. 4 No. 1, 2, 3 je	4	—
			— 3 Quartette (C-moll, F-dur, A-dur) op. 8 No. 1, 2, 3 je	4	—
			— 3 Quartette (G-moll, C-dur, F-moll) op. 9 No. 1, 2, 3 je	4	—
			— 3 Quartette (G-dur, D-moll, Es-dur) op. 10 No. 1, 2, 3 je	4	—
			<b>Reissiger, C. G.</b> , Quartett No. 5 op. 179	6	—
			<b>Rode, P.</b> , Quartett No. 1, op. posth.	3	80
			— Quartett No. 2 desgl.	5	—
			— Variations brillantes sur un air favori de Händel, für Quartett	2	50
			<b>Romberg, A.</b> , 3 Quartette, op. 7	7	50
			— Quatuor brillant, op. 11	2	—
			<b>Rossini, J.</b> , Die Belagerung von Corinth. Oper, für Quartett vollständig	10	—
			<b>Schneider, A.</b> , 3 Quartette, op. 65	10	30
			— 3 Quartette, op. 68	9	—
			<b>Spohr, L.</b> , Grosses Quartett (G-moll) op. 27	4	50
			— 3 grosse Quartette (Es-dur, C-dur, F-dur) op. 29 No. 1, 2, 3 je	4	—
			— Quartett No. 10 (A-dur) op. 30	5	—
			— Doppel-Quartett No. 2 (Double-quatuor) für 4 Violinen, 2 Bratschen u. 2 Violoncelle (Es-dur) op. 77	8	—
			— 3 Quartette (E-dur, G-dur, A-dur) op. 82 No. 1, 2, 3 je	5	—
			— Quatuor brillant (Es-dur) op. 83	5	—
			— Quatuor brillant (A-dur) op. 93	5	—
			<b>Spontini, G.</b> , Ferdinand Cortez, Ouverture für Quartett	2	—
			— Olympia, Ouverture für Quartett	3	—
			<b>Strauss, Joh. (Vater)</b> , Tänze für Quartett, siehe Gruppe 24.		
			<b>Suck, Váša</b> , Böhmisches Volkslieder, für Streich-Quartett frei bearbeitet, op. 9	2	50
			<b>Vollweiler, Ch.</b> , Variations concertantes sur l'hymne russe de Lvoff, für Quartett, op. 14	1	50
			<b>Walter, A.</b> , 3 Quartette, op. 1		
			No. 1 (D-moll)	4	—
			„ 2 (C-moll)	5	50
			„ 3 (F-dur)	6	50
			<b>Weber, C. M. v.</b> , Aufforderung zum Tanz — Invitation à la Valse, für Quartett, op. 65	2	50
			— Polacca brillante, für Quartett, op. 72	2	—
			— Euryanthe, Oper, für Quartett	12	50
			— Der Freischütz, Oper, für Quartett	15	—
			— Oberon, Oper, für Quartett	15	—
			— Ouverturen für Quartett:		
			1. Euryanthe	2	50
			2. Der Freischütz	2	50
			3. Jubelouverture	2	50
			4. Oberon	2	50
			5. Preciosa	2	50
			<b>Wilhelmj, A.</b> , Einleitung, Thema u. Variationen nach Franz Schubert, für Quartett	4	—
			— Quartett nach Franz Schuberts Duo für Klavier und Violine (op. 162)	5	—
			<b>Wüerst, R.</b> , 3 Quartette, op. 33.		
			No. 1 (A-moll)	4	50
			„ 2 (D-dur)	4	—
			„ 3 (G-dur)	4	50



# Sechs Charakterstücke.

## Clarinete.

### 1.

in B.  
Allegro giusto.  
Pfte.

Alexis Hollaender, Op. 53 Heft I.

# Clarinete.

## 2.

in A.  
Adagio non troppo lento.  
*molto espress.*

*mf* *cresc.*

*p*

*p*

*f* *espr.*

*dim.* *p* *rit.* *A a tempo* *espress.* *mf*

*cresc.* *p*

*p ma espress.*

*cresc.*

*sosten.* *dim.* *p* *dim.* *pp*

# Clarinete.

## 3.

in B.  
Allegretto assai moderato.

Br. *p*

*cresc.*

*p cresc.*

*p cresc. poco a poco*

*f*

*poco rit. e dim.*

**B** *a tempo*

*p*

*f*

*p*

*cresc.*

*p sempre*

*dim.*

*rall.*

*pp*



# Sechs Charakterstücke.

## Clarinete.

### 4.

in B.  
Andante sostenuto.

Alexis Hollaender, Op. 53 Heft II.

*p* *espress.*

*f*

1. *p* *espr.* 2. *p* *mf*

*p*

*cresc.* *f* *largamente*

*rit. e dim.* **B** *a tempo* *p* *espress.*

*cresc.* *f*

1. *mf* 2. *p* *tranquillo*

*dim. al fine* *pp*

# Clarinette.

## 5.

in A.  
Andante espressivo.

Br. *mf*

*cresc.* *f*

*p* *espress.* *cresc.*

*f*

*dim. e rit.* *p* *espress.* *poco a*

*poco cresc.* *f*

*p* *espress.* *dim.*

*p* *dolce*

*rall.* *p* *pp*

Clarinetto.

6.

in B.  
Vivace ma non troppo.

*f* *sf* *tr*

*p* *cresc.* *f*

*a tempo* *calando* *p*

*cresc.* *f*

*p*

*cresc.*

*f* *dim. e rit.*

*B a tempo* *p* *cresc.*

*f*

*dim.* *f risoluto* *sf* *tr* *sf*





# Sechs Charakterstücke.

## Viola.

Allegro giusto.

1.

Alexis Hollaender, Op.53 Heft I.

Clar. *f marcato*

*2* *1* *2*

*p*

*1. poco riten.* *a tempo* *2.* *A* *1*

*dolce* *p* *f*

*p*

*cresc.* *p* *cresc.* *sosten.*

*B a tempo*

*f*

*p*

*cresc.* *f* *p*

Clar. *poco rall. al fine* *p* *1*

Viola.

2.

Adagio non troppo lento.

Clar. *molto espress.*

*mf* *cresc.*

*p*

*p*

*f* *espr.*

*p*

*dim.* *p* *rit.* *A a tempo* *espress.*

Clar. *mf*

*cresc.*

*p* *p ma espress.*

*cresc.* *p*

*sosten.* *p* *dim.* *pp*

Viola.

3.

Allegretto, assai moderato.

Pfte.

1

*p*

A

*cresc.*

*p cresc.*

*p*

*cresc. poco a poco*

*f*

B a tempo

*poco rit. e dim.*

*p*

1.

*f*

*p cresc.*

2.

*p sempre*

*dim.*

*rall. pizz.*

*pp*



# Sechs Charakterstücke.

## Viola.

Andante sostenuto.

4.

Alexis Hollaender, Op. 53 Heft II.

Clar. 1

*p espr.*

*f*

1. 2. *p*

*mf* *p*

*cresc.*

*f largamente rit. e dim.* *B a tempo p espr.*

*cresc.*

1. *f*

2. *tranquillo p*

*dim. al fine pp*

Viola.

5.

Andante espressivo.

mf

cresc. f

p espress. cresc.

f

dim. e rit. A a tempo p espr.

poco a poco cresc. f

espress. dim.

p dolce

rall. p pp

Viola.

Vivace ma non troppo.

6.

Clar.

*f* *sf*

*tr* *p*

*cresc.* *calando* *A a tempo* *p*

*f* *cresc.* *f*

*p* *cresc.* *f*

*dim. e rit.*

*B a tempo* *p*

*cresc.*

*f*

*dim.* *frisoluto* *sf* *sf*

