

Friedrich Metzler

Vier Psalmen

für Streichquartett und
Sprecher (Fassung 1967)

Psalm 130

Psalm 70

Psalm 23

Psalm 90

Vorbemerkung :

Der Sprecher muss sich der musikalischen Entwicklung organisch einfügen, ihren Spannungsbogen fortsetzen und steigern, besonders an den Stellen, wo kein Tempowechsel stattfindet.

Da die Musik sich nicht damit begnügt, die Palmen ausdrucksmächtig zu gestalten, sondern den Versuch unternimmt, die Gesamtform der Palmen nachzuzeichnen und in die Sprache der Sprechergemeinschaft zu übersetzen, ist auch die Aufführung ohne Sprecher möglich.

M.

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1. Psalm 130

Friedrich Metzler
1910-1979

Sostenuto $\text{♩} = \text{ca } 58$ *allarg.*

andante $\text{♩} = \text{ca } 63$

Sprecher:
Herr, höre mei.
lass deine Ohren
merken auf die
Stimme meines Flehens!

foco agitato

mp espr

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String

flessibile $\text{♩} = 104$

foraw!

poco cresc

staccato

b5

tempo $\text{♩} = 69$

arco

pizz

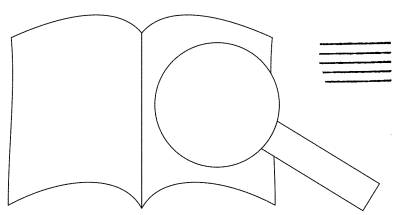
gliss

mf f espr

f

f

f



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104

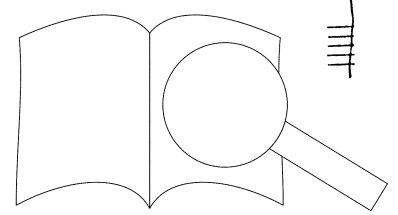
arco *mf*
mf *espr*
arco
mf
f *espr*
f *espr*
mf *espr*

mf *espr*
mf *espr*

poco tenuto

fp
mp
mp
f

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11
8

maestoso

marc

molto f e rubato

sil G

5 *quasi Tempo primo*
♩ = ca 56

→ ♩ = 60-63

mp

sil D dolente

mp

piu lento

mp

audace ♩ = ca 66

sal A

mp

mp ben recitando

... Herr,

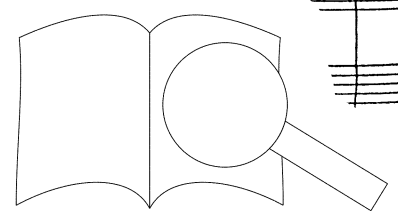
der Herrsch-

er, Herr, wer

wird bestehen?

mp

mp



7

Musical score for the first system, featuring a treble and bass clef with various rhythmic patterns and triplets.

animando

Musical score for the second system, marked *animando*, with dynamic markings like *p cresc* and *mf*.

allarg.

Sprecher:
 Denn bei dir ist die Vergebung,
 dass man dich fürcht'

Musical score for the third system, marked *allarg.*, including vocal lines with lyrics and piano accompaniment.

cresc *mollo f*

Musical score for the fourth system, featuring piano accompaniment with dynamic markings like *cresc* and *mollo f*.

9 *peracuto* ♩ = ca 56

eccitato

10 *tranquillo* ♩ = ca 84

Sprecher:
 Ich harre der
 Herrn, weiche
 Seele harret,
 und ich
 hoffe auf
 sein Wort.

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deu

Sprecher: a sp. (trauqu)

Metue bee-
le waeret
auf den
Herren von
einer Mor-
genwaech
bis zur
andern.

p

animato

11 *agitato* ♩ = 69-72

poco f

poco f

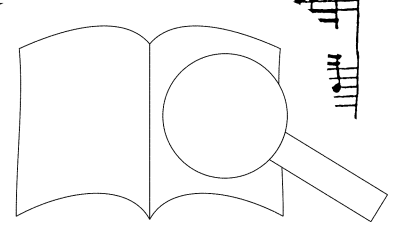
poco f

poco f

poco agnt

crec

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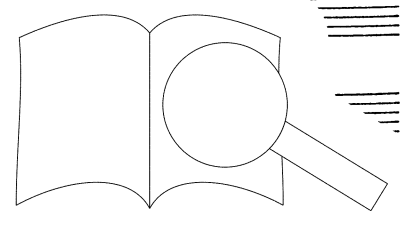
ritardando $\text{♩} = \text{ca } 96$ sempre animando al "vivo"

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is characterized by frequent triplet patterns and dynamic markings of *p* (piano) and *mp* (mezzo-piano). The tempo is marked as *ritardando* with a metronome marking of approximately 96 quarter notes per minute, and it concludes with the instruction *sempre animando al "vivo"*.

The second system continues the musical piece with four staves. It maintains the complex rhythmic structure seen in the first system, with dynamic markings of *p* and *mp*. The tempo remains *ritardando* before transitioning towards the end of the system.

The third system features four staves. It includes a section marked *vivo quasi Cadenza*. The music is more melodic and less rhythmically dense than the previous sections. Dynamic markings include *mp cresc* (mezzo-piano crescendo). The tempo is marked as *vivo*.

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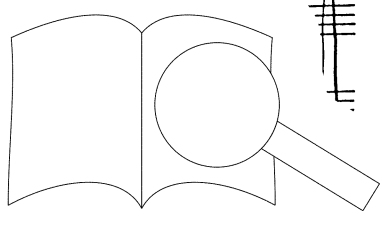


Handwritten musical score for the first system, featuring a vocal line and three piano accompaniment staves. The piano parts are marked with *pizz* (pizzicato) and *non arpeggiato*.

Handwritten musical score for the second system. It includes a tempo marking of *molto moderato* with a metronome marking of $\text{♩} = ca\ 46$. The piano parts are marked *arco* and *molto*.

Handwritten musical score for the third system, including a vocal line with German lyrics and piano accompaniment. The lyrics are: *Sprecher: Israel, hoffe auf den Herrn, denn bei dem Herrn ist Gnade in. is sing ih*. The piano part includes a *ritard* marking.

Handwritten musical score for the fourth system, including a vocal line with German lyrics and piano accompaniment. The lyrics are: *Sprecher: Und er wird Israel erlösen aus allen seinen Sünden.* The piano part includes a *allarg* marking and a measure rest of 40 measures.



2. Psalm 70

Sprecher: Eile, Gott, mich zu erretten,

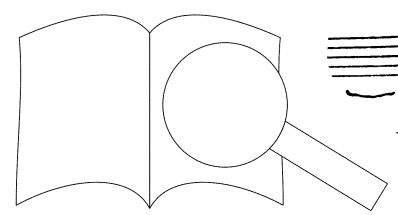
Allegro pesante
♩ = ca 84

vivace
♩ = 112

Herr, mir zu hel-fen!

pizz mf *arco mp*

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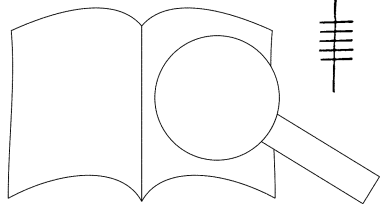
First system of musical notation, featuring a vocal line with a *rit.* marking and piano accompaniment. The system includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings.

Second system of musical notation, including a boxed measure number '16'. It features a vocal line and piano accompaniment with various musical notations.

Third system of musical notation, featuring a vocal line and piano accompaniment with various musical notations.

Fourth system of musical notation, featuring a vocal line and piano accompaniment with various musical notations.

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17

Handwritten musical score for measures 17-20. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). Dynamics include *mp*, *sp*, and *marc.* (marcato). There are various articulations and phrasing slurs.

sul G

Handwritten musical score for measures 21-24. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). Dynamics include *sp*, *f expr*, and *cresc.* (crescendo). There are various articulations and phrasing slurs.

18

Handwritten musical score for measures 25-30. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). Dynamics include *mf expr*, *poco*, and *sp*. There are various articulations and phrasing slurs.

allarg. - marcato

Handwritten musical score for measures 31-34. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). Dynamics include *allarg.* (allargando), *marcato*, and *sp*. There are various articulations and phrasing slurs.

forte

19 *a fpo.*

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„die nach mei-
seelen stehen“

Sprecher:
 sie müssen zurück-
 kehren u. gehöhret
 werden, die nicht
 absteigend sind

Sbr

de:
 „du, du!“

Sprecher:
 „du, du!“

a fpo.

a fpo.

a fpo.

mp

*quasi
giro.*

*quasi
giro.*

più mosso, alla breve

20

pizz

cresc

arco

21

mar

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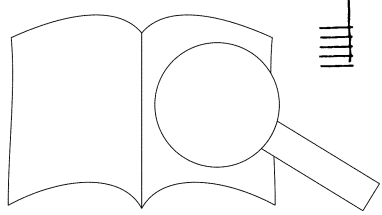
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sempre sf $\frac{9}{8} (6+3)$ *allarg*

22 *con gravitate* $\text{♩} = 80$ *ben declamato*

molto sf

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23 *f* *terribile* *allarg* - - - - - 8

Tempo pesante
come prima
 ♩ = 54

pizz *rim.* *mp espr. (dolce)*

pizz *arco*

pizz *arco*

Sordas
Sich fre
müsse.

arco *mp marc*

arco *rim.*

Sprecher: und die
dein Heil loben,
immer sagen:

Maestoso
♩ = ca 92

25

allarg.

mp sopr *mp* *poco r* *mp*

mp cant. *sopr* *poco r* *Sprech*

mp

pizz *pizz*

pizz

(allarg)

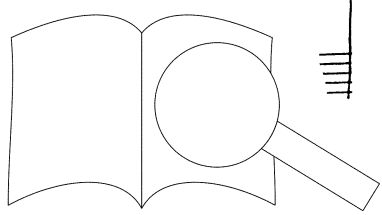
26 *lecto ♩ = ca 92* *quasi recitativo*

Sprecher (nach
einer Pause):
Ich aber bin
eleud und
ara.

mf molto sopr *pizz* *mf* *pizz*

mf

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8 *ben declamato*
mp
arco *ben declamato*
mp
pizz *p*

Musical score system 1, measures 1-8. It features three staves. The top staff has a melodic line starting with a half note, followed by eighth notes. The middle staff is labeled 'arco ben declamato' and contains a rhythmic accompaniment of eighth notes. The bottom staff is labeled 'pizz p' and contains a bass line with eighth notes. Dynamic markings include '> p' at the beginning and 'mp' throughout.

8 *poco a poco più adagio*
pizz
arco *ben decl.*
mp
pizz *p*

Musical score system 2, measures 9-16. The tempo marking changes to 'poco a poco più adagio'. The top staff continues with eighth notes. The middle staff has a melodic line with some slurs. The bottom staff has a bass line. Dynamic markings include 'mp' and 'pizz p'. A watermark 'PROBEPARTITUR' is visible diagonally across the page.

10 " *crude*" ♩ = 84
marc.
arco *pp*
pizz

Musical score system 3, measures 17-24. The tempo marking is '10 " crude" ♩ = 84'. The top staff has a melodic line with slurs. The middle staff has a bass line with 'arco pp' and 'pizz' markings. The bottom staff has a melodic line with 'marc.' and 'pizz' markings.

17
arco *mf*

*Il preclor: dann die bist
mein Helfer in Erretter.*

Musical score system 4, measures 25-32. The top staff has a melodic line. The middle staff has a bass line with 'arco mf' marking. The bottom staff has a melodic line. A text box at the bottom right contains the lyrics 'Il preclor: dann die bist mein Helfer in Erretter.' and a large graphic of an open book.

- - rante

28 presto cresc

spicc. p

Altraute presto cresc.

spicc. p

poco allarg. perante >

spicc. p

quasi presto perante

Meno mosso

mf

Altraute presto

dim. p

mf

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molto espr. *poco adagio*

75 *mf* *arco* *f* *mf espr.* *pizz*

String. *perante, alla mar.*

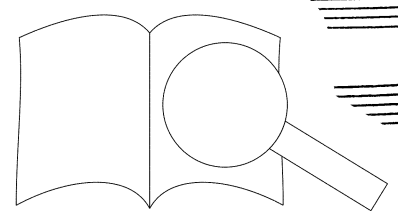
81 *cresc.* *perante, alla mar.* *mf cresc* *arco* *mf cresc*

Sprecher: Und ob ich indorn wanderte im finstern Thal fürchte ich kein Unglück;

Sprecher:
denn du bist bei mir, deine Stellen in hab frohen mich.

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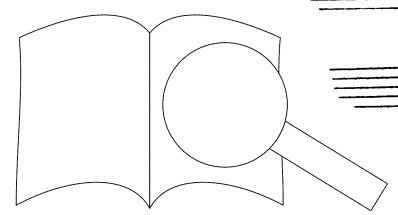


String

rit. *arco* *pizz* *poco* *arco* *cresc.*

[34] *agitato* *cant.* *mf* *mp*

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sub. tempo agitato

calm.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'f' and 'mp'.

sempre più tranquillo

Molto

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The tempo is marked 'Molto'.

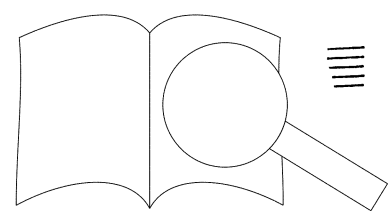
Sprecher:
 weiter u. unerschrocken
 werden wir folgen mein
 Leben lang.

*werde bleiben im Kreise
 der Herrn --*

adagio

Musical score for the third system, featuring piano accompaniment with 'arco' markings and dynamic markings like 'pp'.

her
 .. immerdar.



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4. Psalm 90

Sprecher: Herr Gott, du bist meine Zuflucht für a. für
Ehe denn die Berge würden
und die Erde und die Welt geschaffen werden,
bist du, Gott, von Ewigkeit zu Ewigkeit,

Introduction

4/8 Grave
♩ = ca 92

p espr dolente cresc *espr*

marc. *p*

marc. *p*

marc. *p*

marc. *p*

poco agitato

mp *quasi a 4p*

mp espr dolente

mp

Molto sostenuto

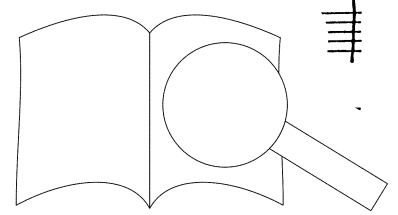
dim. *pp*

dim. *pp*

molto cresc. ed accel.

[36] **Allegro**
 ♩ = ca 108
 2/4 pesante a fp.

pesante



37

molto esp. *percut.* 38

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Handwritten musical score for the first system, featuring four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*. The music is written in a complex, multi-measure style.

Handwritten musical score for the second system, starting with a boxed measure number **70**. It features four staves with intricate rhythmic patterns and dynamic markings including *mp espr* and *mf*. The notation includes triplets and various accidentals.

Handwritten musical score for the third system, continuing the complex rhythmic patterns. It features four staves with dynamic markings such as *mf* and *f*. The notation includes triplets and various accidentals.

Handwritten musical score for the fourth system, starting with a boxed measure number **71** and the word *meno*. It features four staves with dynamic markings including *pp* and *pp senza espr.*. The notation includes triplets and various accidentals.

più agitato

mp esp. e cresc.

poco f

cresc.

Tempo $\frac{4}{2}$ *mo* I *mo* (Allegro) $\text{♩} = 108$

mp cresc.

f

ritardando

in tempo $\text{♩} = 108$

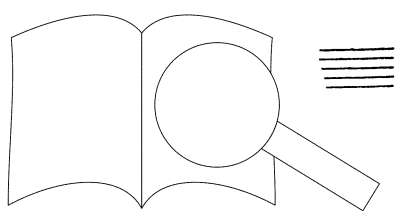
mp cresc.

f

mp dim

traustand fahre
wie der Tag, der ge-
zogen ist, und wie
nicht wache.

Späher
Du lässt sie dahin, fa-
wie einen Strom, an
und wie er tief



Sprecher: gleichwie
ein Gras, das doch bald
welk wird, das doch fröh-
lich blühet u. bewässert
wird u. des Abends
abgehauen wird u.
verdarret.

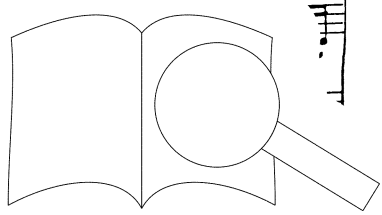
43 poco agitato

pp p ppp p spicc. rit.

poco meno p pp ppp rit.

rit.

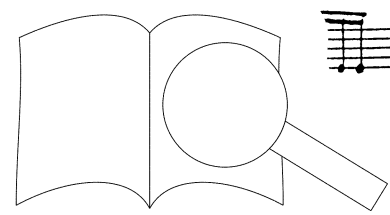
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Handwritten musical score for the first system, featuring four staves. The top staff has a dynamic marking of *pp dolce*. The second staff has a *rit.* marking. The third and fourth staves contain rhythmic patterns and notes.

Handwritten musical score for the second system, including lyrics. The lyrics are: "Ich gehe, müssen, plötzlich müssen." A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. The text "Quality may be reduced" and "Carus-Verlag" is also visible.

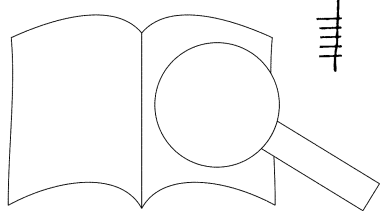
Handwritten musical score for the third system, starting with a box containing "45" and the tempo marking "maestoso". The score includes four staves with complex rhythmic figures and notes.



Sprecher:
 In een stille
 sekdew stelde die
 vor die, in een
 onbekende van
 de in licht
 vor de nieuw
 Angesichte.

cresc.

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Sprecher: *Parvenu fahren alle unsere Tage dahin durch deinen Zorn,
wir bringen unsere Jahre zu wie ein Geschwätz.*

Tempo "allegro" = 108 *dieu*

p dolce
pp
ppp
ppp dolce
p dolce

cresc.

p
cresc.
poco espr.

Molto mosso

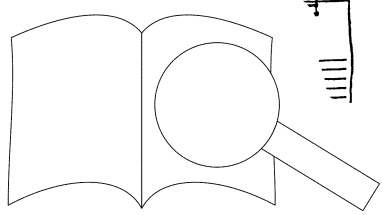
5
p espr
dolente
allegro
poco p espr
5
5
dieu
mf dolente

ritabato
accel
vivo
49 *pizzicato*

allegro
dim. (Griffbrett)
pizz
50

arco
mp
51

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poco f marc.

no es far

poco f

tranquillo

trem.

f

Sprecher:
 Lehre über
 bedauern,
 das wir so
 sein müssen
 auf dass
 wir klug
 werden.

allegro

Sprecher:
 Keine dichte
 -wieder zu uns
 and wir seinen
 Knechten
 gnädig!

improvisando

Sprecher:
 so wollen
 unser Leben

ng.

accel.

54 *Tempo* *rit.* *Callegri*

poco s. *cresc.*

mf *mf* *poco s.* *cresc.*

marc.

This system contains the first five measures of the piece. It features a treble clef and a key signature of two flats. The music includes various dynamics such as *mf* and *poco s.*, and performance instructions like *accel.* and *Tempo*. There are also handwritten annotations: *rit.* and *Callegri* in a box, and *marc.* at the end. The notation includes eighth and sixteenth notes, some with triplets, and rests.

cresc. *cr*

cresc.

This system contains measures 6 through 10. It continues the melodic and harmonic development. Dynamics include *cresc.* and *cr*. The notation features sustained chords and moving lines in both hands.

marc. *cresc.* *piu f*

marc. *cresc.*

This system contains measures 11 through 15. The music becomes more intense, with dynamics like *marc.* and *piu f*. The notation includes complex rhythmic patterns and dense chordal textures.

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Handwritten musical score for the first system. It consists of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "ppp", "cresc.", "p", "pizz", and "arco".

Handwritten musical score for the second system, including lyrics. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "56", "pizzaccha", "ad lib.", "molto f", "molto", and "allegro".

Lyrics: *recu us nūn
sieder, nādēdēndē
ins so lāngē
plāgēst, nāch-
dēu wir so lān-
gē ānglōck
leiden.*

Handwritten musical score for the third system. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "a. p.", "mp est", "mp", "p", "cresc", and "p cresc".

rit. 57 *maestoso* $\text{♩} = 65$
molto espr

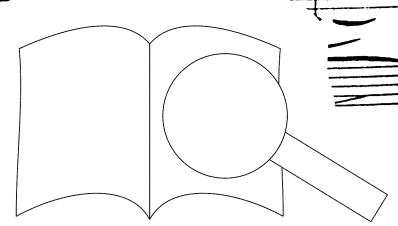
allarg. $\text{♩} = 54$ *Tempo primo*
pp *f* *espr* *poco f*

presto:
 Zeige deinen
 Knechten
 deine Werke
 und
 deine Güte
 ihren Kin-
 dern.

allarg. *pp* *f* *espr*

58 *molto*
cor $\text{♩} = 88$ *dim.*

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adagio *cresc* *f* *ausc*

mf *dolce* *poco f*

piu adagio

marc. mo *dec* *mp*

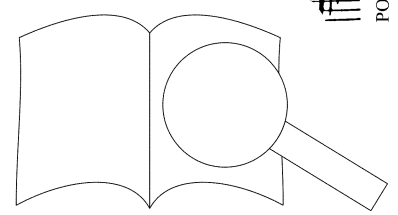
in
 unser
 Gott,
 sei
 uns
 freund-
 lich
 gib

quillo *ff* *villo* *pp* *pp marc*

ja, das
 Werk
 unserer
 Hände
 wolle
 er
 fördern.

PROBEPARTITUR

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Violine / Violin			
Bach, W. F.: Trio in H / VI, Cemb obblig.	32.219	Hasse: Sechs Triosonaten / 2 Fl (VI), Vc	40.582
Becker: Adagio in cis / VI, Org	40.583	Haydn, M.: Sieben Divertimenti à 3 / 2 VI, Vc	40.537
Biber: Ciacona „Surrexit Christus hodie“ / VI, Bc	13.017	Kraus: 10 Streichquartette: op. 1, 1–6 in A, B, g, D, C u. G; auch in Einzelausgaben	in 50.601
Biber?: Sonate in Es (Scordatura: b es ¹ b ¹ es ²) / VI, Bc	15.305	Rentzsch: Duo für VI und Va	16.414
Bornefeld: Liturgische Rhapsodie / VI, Tast	29.129	- Streichquartett (1999)	16.416
- Rebec / VI, Org	29.127	- Trio für 2 VI und Va	16.415
Busoni: Variationen über BWV 517 (Bornefeld) / VI, Org	29.189	- Streichsextett / 2 VI, 2 Va, 2 Vc	15.408
Dvořák: Ballade op. 15 / VI, Pfte	40.579/40	Rheinberger: Streichquartett Nr. 1 in c op. 89	50.089
- Mazurek op. 49 / VI, Pfte	40.579/30	- Streichquartett Nr. 2 in F op. 147	50.147
- Nokturno op. 40 / VI, Pfte	40.579/20	- Streichquintett in a op. 82 / 2 VI, 2 Va, Vc	50.082
- Romantische Stücke op. 75 / VI, Pfte	40.579/50	- Thema mit Veränderungen op. 93 / 2 VI, Va, Vc, [Cb]	50.093
- Romanze op. 11 / VI, Pfte	40.579/10	Rieck: Neue Allemanden, Giques, Balletten / 2–3 VI, Bc	90.006
- Slawischer Tanz op. 46,2 / VI, Pfte	40.579/60		
Feldmann: «se sont penchés dessus».		Kammermusik mit Tasteninstrument / with keyboard instrument	
Synchronstudie Nr.1a (2004/05) / 2 VI	16.327/10	Bach, J.C.: Zwei Klaviertrios op. 15 / VI, Vc, Pfte	38.402
Hasse: Sechs Sonaten / VI, Bc	16.061	Bach: Das musikalische Opfer (arr. Bornefeld) / Fl, VI, Org	29.185
Hook: Six Sonatas op. 54 / VI (Fl), Pfte	17.099	Herzogenberg: Klaviertrio Nr. 1 in c op. 24	18.602
Kirchner: 2 Stücke op. 91 / VI, Org	91.242	- Klaviertrio Nr. 2 in d op. 36	18.603
Krebs: Violinsonaten in D u. E / VI, Bc	15.301	Mayr: Suiten I–VII in F, D, G, d, F, D u. B / 2 VI, Va, Vc, Bc	
Klötzke: Music for a while (1992) / 2 VI	16.303	91.183 (F+D), 91.159, 91.179, 91.185, 91.142, 91.187	
Metzler: Partita „In dich hab ich gehoffet“ / VI	13.062	Mozart: Kirchengonaten / 2 VI, Bc	51.067
Molter: Konzert in D / VI (Clf), 2 VI, Va, Bc	40.502	Reger: Vivace und Adagio aus op. 107 / Clf (VI, Va), Org	29.199
Pisendel: Sonate in e / VI, Bc	15.303	Rheinberger: Klaviertrio Nr. 1 in d op. 34	50.034
- Sonate in D / VI, Bc	15.304	- Klaviertrio Nr. 2 in A op. 112 / VI, Vc, Pfte	50.112
- Sonate in g / VI, Bc	15.300	- Klaviertrio Nr. 3 in B op. 121	50.121
Rentzsch: Fantasiestück für VI solo (1992)	16.411	- Klaviertrio Nr. 4 in F op. 191	50.191
- Komposition für VI u. Pfte (2003)	15.401	- Klavierquartett in Es op. 38 / VI, Va, Vc, Pfte	50.038
Rheinberger: Sechs Stücke op. 150 / VI, Org	50.150	- Klavierquintett in C op. 114 / 2 VI, Va, Vc, Pfte	50.114
- Rhapsodie in H / VI (Fl), Pfte	40.595	- Sextett op. 191b / Fl, Ob, Clf, Fg, Cor, Pfte	50.191/60
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- Suite in c op. 166b / VI, Pfte	50.166/20	Kammermusik für Bläser und Streicher	
- Violinsonate Nr. 1 in Es op. 77 / VI, Pfte	50.077	Chamber music for winds and strings	
- Violinsonate Nr. 2 in e op. 105 / VI, Pfte	50.105	Bach, C.P.E.: Triosonate in D Wq 151 / Fl, VI, Bc	16.003
Rossini: Elégie. Un mot a Paganini / VI, Pfte	40.533	Bach, J.C.: Triosonate in C / 2 Fl, Vc	38.403
Telemann: Konzert in A TWV 51:A3 / VI solo, 2 VI, Va, Bc	39.805	Bach, J.C.F.: Triosonate in e / Fl, Va, Bc	34.301
- Konzert in D TWV 52:D3 / 2 VI solo, 2 VI, Va, Bc	39.812	Bach, J.S.: „Wachet auf“ / Cor (Ob o Tr), VI, Va, Bc	13.018
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		Buxtehude: Sinfonia „Du Friedefürst“ / Fg, 2 VI, 2 Va, Bc	13.038
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- «monstrueuse vécut dans le cadre»		- «how many parts of it – the one» (2001/02)	
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Telemann: Konzert in A / Vga (Va, Vc), 2 VI, Bc	39.806	Clf solo, Str.quartett	16.311
		Janitsch: Sonate in F / VI, Bflf, Bc	11.220
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Bach: 6 Suiten BWV 1007–1012 nach Interpretationen	24.062	Kraus: Duo für Fl und Va VB 158	in 50.601
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Eberl: Grand Duo op. 26 / Vc, Pfte	15.306	Quantz: Triosonate in D QV 2:9 / Fl, VI, Bc	17.001
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Feldmann, W.: «...lasciar riposare...» (1997) / Vc solo	16.320	- Komposition für Fl, VI, Vc	16.416
Kirchner: 2 Stücke op. 91 / Vc, Org	91.243	- Quartett für Fl, Ob, Va, Vc (1985)	16.407
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Rossini: Zwei Stücke für Vc und Pfte	40.534	Aufschneider: Serenaden I–VI in G, F, g, a, F u. B	
Telemann: Konzert in A TWV 51:A5		2–3 VI, Va, Vc	91.148/49, 91.170/71, 91.180/81
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		Bach, J. B.: Vier Orchestersuiten in g, G, e u. D /	
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Bach, C.Ph.E.: Sanguineus und Melancholicus / 2 VI, Bc	33.450	Bach, J. L.: Suite in G / 2 VI (Ob), Va, Bc	30.051
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Feldmann: «...à tourner». 1. Streichquartett (1990)	16.321	Lechner: Trauermusik „Laß alles“ / 4 VI, 2 Va, 3 Vc, Cb	7.145
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