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Quartett No. 26 F-Dur für 2 Violinen, Viola und Violoncell

Haydn, Joseph

Leipzig, [ca. 1910]

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No. 142.

PAYNE'S
Kleine Partitur-Ausgabe.

HAYDN.

Op. 17. No. 2.

Quartett. F-dur.

Preis: 40 Pf.

Ernst Eulenburg, Musikverlag, Leipzig.

142

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123

Payne's Kleine Partitur-Ausgabe.

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20. „ „ op. 18, 5, A	0,50	70. Mozart Trio, Es	0,50
21. „ „ op. 18, 6, B	0,50	71. „ „ Quintett, A	0,50
22. „ „ (Harta), op. 74, Es	0,50	72. „ „ Sextett, D	0,70
23. Cherubini Quartett, No. 3, D-Moll	0,60	73. „ „ B	0,60
24. Mozart „ D	0,50	74. Schumann Quartett, op. 41, 1, A-Moll	0,50
25. „ „ D	0,50	75. „ „ op. 41, 2, F	0,50
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29. „ „ op. 59, 2, E-Moll	0,60	79. Beethoven Klavier-Trio op. 97, B	0,70
30. „ „ op. 59, 3, C	0,60	80. Mendelssohn „ op. 49, D-Moll	0,70
31. „ „ Quintett op. 29, C	0,60	81. „ „ op. 66, C-Moll	0,70
32. Mozart Quartett, D-Moll	0,40	82. Beethoven „ op. 70, 1, D	0,50
33. „ „ Es	0,40	83. „ „ op. 70, 2, Es	0,60
34. „ „ (Jagd-), B	0,50	84. Schubert „ op. 98, E	0,60
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40. „ „ op. 29, A-Moll	0,50	90. „ „ op. 17, 6, D	0,40
41. Beethoven Trio, op. 3, Es	0,50	91. „ „ op. 64, 4, G	0,40
42. „ „ op. 9, 1, G	0,50	92. „ „ op. 64, 6, Es	0,40
43. „ „ op. 9, 2, D	0,50	93. „ „ op. 20, 4, D	0,40
44. „ „ op. 9, 3, C-Moll	0,50	94. „ „ op. 20, 5, F-Moll	0,40
45. „ „ op. 8, D (Serenade)	0,40	95. „ „ op. 9, 4, D-Moll	0,40
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48. „ „ op. 44, 1, D	0,60	98. Beethoven Fuge, op. 133, B	0,50
49. „ „ op. 44, 3, Es	0,70	99. Schumann Trio, (Phantasiestücke), op. 98, A-Moll	0,90
50. Mozart Quintett, D	0,50		



Schubert.
Octett

für zwei Violinen, Viola, Violoncello, Contra-
bass, Clarinette, Horn und Fagott.
Op. 166. M. 1. 70.
Nº 60.

Adagio. *f* *p* *sf* Allegro.

Spohr.
Nonett

für Violine, Viola, Violoncello, Contrabass,
Flöte, Oboe, Clarinette, Horn und Fagott.
Op. 31. M. 1. 20.
Nº 97.

Allegro. *p dolce*

Octett

für Violine, zwei Violon, Violoncello, Clari-
nette, zwei Hörner und Contrabass.
Op. 32. M. 1.
Nº 126.

Adagio. *f* *p* *p* Vcello. Clar. Cor. Allegro.

Sämmtliche Doppel-Quartette
für vier Violinen, zwei Violon und zwei
Violoncelli. Op. 65. M. 1.
Nº 128.

1. Allegro. *f*

2. Allegro vivace. *pp* Op. 77. M. 1.
Nº 125.

3. Adagio. *p* *p* Viola. Op. 87. M. 1.
Nº 130.

Allegro. *p* *p* Viol. I.

4. Allegro. *pp* *pp* *pp* Viola II. Viol. I. Viola I. Op. 136. M. 1.
Nº 129.

2. Quintette.

(Werke ohne nähere Angabe der Instru-
mente sind für zwei Violinen, zwei
Violon und Violoncello.)

Beethoven.

Allegro moderato. Op. 29. 60 Pf.
Nº 31. *p*

Für Pianoforte, Oboe, Clarinette, Horn und
Fagott. Op. 16. 80 Pf.
Nº 200.

Grave. *p* Pffe. *p* Allegro, ma non troppo. *p*

Boccherini.

für zwei Violinen, Viola und zwei
Violoncelli. 50 Pf.
Nº 115.

Amoroso. *dolce* Viola. Viol. I.

Mendelssohn.

1. Allegro con moto. *p* Op. 18. 80 Pf.
Nº 134.

2. Allegro vivace. *f* *sf* Op. 87. 60 Pf.
Nº 67.

Mozart.

1. Allegro. *f* 50 Pf.
Nº 37. K. - V. Nº 406.

2. Allegro. *f* *p* 70 Pf.
Nº 38. K. - V. Nº 515.

Mozart.

3. Allegro. 50 Pf. N^o 13. K.-V. N^o 516.

4. Larghetto. Viol. I. 50 Pf. N^o 50. K.-V. N^o 593.

Allegro. Vc. *f* *p*

5. Allegro di molto. Viol. I. 60 Pf. N^o 51. K.-V. N^o 614.

Viola I. *f* *p*

Für Clarinette, zwei Violinen, Viola und Violoncello.

Allegretto. 50 Pf. N^o 71. K.-V. N^o 581.

Für Pianoforte, Oboe, Clarinette, Horn und Fagott.

Largo. Pfte. *f* *ten.* *p* *ten.* Allegro moderato. 60 Pf. N^o 161. K.-V. N^o 452.

Schubert.

Für zwei Violinen, Viola und zwei Violoncelli.

Allegro, ma non troppo. Op. 163. 80 Pf. N^o 15.

Für Pianoforte, Violine, Viola, Violoncello und Contrabass. (Forellen-Quintett.)

Allegro vivace. Pfte. *f* *pp* Viol. *pp* Op. 114. 80 Pf. N^o 118.

Schumann.

Für Pianoforte, zwei Violinen, Viola und Violoncello.

Allegro brillante. Pfte. *f* Op. 44. 90 Pf. N^o 28.

3. Quartette.

(Werke ohne nähere Angabe der Instrumente sind für zwei Violinen, Viola und Violoncello.)

Beethoven.

1. Allegro con brio. Op. 18 N^o 1. 50 Pf. N^o 16.

2. Allegro. Op. 18 N^o 2. 50 Pf. N^o 17.

3. Allegro. Op. 18 N^o 3. 50 Pf. N^o 18.

4. Allegro, ma non tanto. Op. 18 N^o 4. 50 Pf. N^o 19.

5. Allegro. Op. 18 N^o 5. 50 Pf. N^o 20.

6. Allegro con brio. Op. 18 N^o 6. 50 Pf. N^o 21.

7. Allegro. Vc. *mf e dolce* Op. 59 N^o 1. 70 Pf. N^o 28.

8. Allegro. Op. 59 N^o 2. 60 Pf. N^o 29.

9. Introduzione. Andante con moto. Allegro vivace. Op. 59 N^o 3. 60 Pf. N^o 30.

10. Poco Adagio. Allegro. (Harfen-Quartett.) *sotto voce* Op. 74. 50 Pf. N^o 22.

11. Allegro con brio. Op. 95. 50 Pf. N^o 14.

Beethoven.

IV.

12. *Maestoso.* Allegro. Op. 127. 60 Pf.
tearamento N° 36.
f *sf* *sempre p e dolce*

13. *Adagio, ma non troppo.* Op. 130. 70 Pf.
 N° 9.
p

14. *Adagio, ma non troppo e molto espressivo.* Op. 131. 70 Pf.
 N° 2.
sf *p*

15. *Assai sostenuto.* Op. 132. 60 Pf.
Vcello. Allegro. N° 6.
pp *pp*

16. (Fuge.) Op. 133. 60 Pf.
 Allegro. N° 98.
 Meno mosso e moderato.
f *ff*
 Alleg. ro. Fuga.
pp

17. *Allegretto.* Op. 135. 50 Pf.
Viola. *Viol. I.* *Viola.* N° 4.
pp

Für Pianoforte, Violine, Viola und
 Grave. *Violoncello.* Op. 135. 50 Pf.
 N° 114.
Viol.
sf *p*
 Allegro, ma non troppo.
Pfte.

Borodin.

M. I.
 Allegro moderato. N° 201.
Vcello.
p *f*

Cherubini.

1. *Adagio.* 60 Pf.
Viol. I. Allegro agitato. N° 5.
pp *f*
Viol. II.

2. *Lento.* 60 Pf.
 Allegro. N° 46.
p *ff*

Cherubini.

3. *Allegro comodo.* 60 Pf.
 N° 23.
p

4. *Allegro maestoso.* Nachgel. Werk. 60 Pf.
1 me Corde. N° 131.
f

5. *Moderato assai.* Nachgel. Werk. 60 Pf.
Vcello. N° 132.
 Allegro.
sempre pp *p*

6. *Allegro moderato.* Nachgel. Werk. 60 Pf.
 N° 133.
pdol. con espress.

Dittersdorf.

1. *Moderato.* 40 Pf.
 N° 106.
p

2. *Moderato.* 40 Pf.
 N° 107.
f

3. *Moderato.* 40 Pf.
 N° 136.
f *pp*

4. *Allegro.* 40 Pf.
 N° 138.
pp

5. *Allegro.* 40 Pf.
 N° 105.
fp *fp*

6. *Moderato.* 40 Pf.
 N° 137.
dolce

Haydn.

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Peters-Ausgabe N° 52.

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P. N° 53.

3. Adagio. Op. 1 N°3. 40 Pf. N°172.
dol. P. N° 54.

4. Presto. Op. 1 N°4. 40 Pf. N°149.
p *f* P. N° 55.

5. Allegro. Op. 1 N°5. 40 Pf. N°173.
f P. N° 56.

6. Presto assai. Op. 1 N°6. 40 Pf. N°174.
p *f* P. N° 57.

7. Allegro. Op. 2 N°1. 40 Pf. N°175.
f *p* *f* P. N° 58.

8. Allegro. Op. 2 N°2. 40 Pf. N°176.
f Viol. II. P. N°59.

9. Allegro molto. Op. 2 N°3. 40 Pf. N°177.
f *f* P. N° 60.

10. Presto. Op. 2 N°4. 40 Pf. N°178.
p P. N° 61.

11. Presto. Op. 2 N°5. 40 Pf. N°179.
p P. N° 62.

Haydn.

12. Adagio. Op. 2 N°6. 40 Pf. N°180.
dol. P. N° 63.

13. Allegro molto. Op. 3 N°1. 40 Pf. N°181.
p *f* P. N° 64.

Fantasia con Var. Op. 3 N°2. 40 Pf. N°182.
14. Andante. *mezza voce* P. N° 65.

15. Presto. Op. 3 N°3. 40 Pf. N°183.
p *f* P. N° 66.

16. Allegro moderato. Op. 3 N°4. 40 Pf. N°184.
p P. N° 67.

17. Presto. Op. 3 N°5. 40 Pf. N°150.
Viol. I. Viol. II. *p* *f* *f* P. N° 68.

18. Presto. Op. 3 N°6. 40 Pf. N°185.
f P. N° 69.

19. Moderato. Op. 9 N°1. 40 Pf. N° 89.
f P. N° 7.

20. Moderato. Op. 9 N°2. 40 Pf. N° 151.
f P. N° 8.

21. Allegro moderato. Op. 9 N°3. 40 Pf. N° 186.
f P. N° 9.

22. Allegro moderato. Op. 9 N°4. 40 Pf. N° 95.
p P. N° 16.

Haydn.

VI.

Haydn.

23. Poco Adagio. Op. 9 N° 5. 40 Pf. N° 187. P. N° 17.

24. Presto. Op. 9 N° 6. 40 Pf. N° 188. P. N° 18.

25. Moderato. Op. 17 N° 1. 40 Pf. N° 111. P. N° 1.

26. Moderato. Op. 17 N° 2. 40 Pf. N° 112. P. N° 2.

27. Andante grazioso. Op. 17 N° 3. 40 Pf. N° 117. P. N° 3.

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29. Moderato. Op. 17 N° 5. 40 Pf. N° 63. P. N° 5.

30. Presto. Op. 17 N° 6. 40 Pf. N° 90. P. N° 6.

31. Allegro moderato. Op. 20 N° 1. 40 Pf. N° 163. P. N° 43.

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33. Allegro con spirito. Op. 20 N° 3. 40 Pf. N° 164. P. N° 45.

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45. Vivace. Op. 50 N° 2. 40 Pf. N° 168. P. N° 11.

46. Allegro con brio. Op. 50 N° 3. 40 Pf. N° 169. P. N° 12.

QUARTETT

für 2 Violinen, Viola und
Violoncell

von

Joseph Haydn.

Op. 17, No. 2.

Pariser und Londoner Ausgabe No. 26.
Dresdener Ausgabe „ 8.
Leipziger (Peters'sche) Ausgabe „ 2.



Ernst Eulenburg, Musikverlag, Leipzig.

142

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Bad Mus. Dr. H123

QUARTETT

für 2 Violinen, Viola und
Violoncell

Joseph Haydn

Op. 17, Nr. 2

Erst im Original für die
Violinen, Viola und
Violoncell

A. P. ...



Vi
Vi
V
Viol

Stich und

QUARTETT.

Moderato. ♩ = 88.

Joseph Haydn, Op. 17. N^o 2.

Violino I.

Violino II.

Viola.

Violoncello.

Stich und Druck der Röder'schen Officin in Leipzig.

First system of musical notation, featuring a treble clef, a bass clef, and a piano (p) dynamic marking. The music consists of a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and rhythmic elements.

Third system of musical notation, showing a more complex melodic line in the treble.

Fourth system of musical notation, featuring a piano (p) dynamic marking and a crescendo (cresc.) marking. The music includes a melodic line in the treble and a bass line with a piano (p) dynamic marking.

Fifth system of musical notation, concluding the page with a piano (p) dynamic marking and a crescendo (cresc.) marking. The music features a melodic line in the treble and a bass line with a piano (p) dynamic marking.

First system of musical notation, featuring a treble clef, a bass clef, and a piano (p) dynamic marking. The music is in a minor key and includes various rhythmic patterns and melodic lines.

Second system of musical notation, continuing the piece with similar rhythmic and melodic structures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, characterized by dense rhythmic patterns in the lower staves.

Fifth system of musical notation, concluding the page with complex rhythmic and melodic passages.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth-note patterns and rests. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation. The treble staff has a melodic line with a crescendo marking. The bass staff has a harmonic accompaniment with a piano (*p*) marking and a crescendo marking.

Third system of musical notation. The treble staff has a melodic line with a forte (*f*) marking. The bass staff has a harmonic accompaniment with a forte (*f*) marking.

Fourth system of musical notation. The treble staff has a melodic line with a forte (*f*) marking. The bass staff has a harmonic accompaniment with a forte (*f*) marking.

Fifth system of musical notation. The treble staff has a melodic line with a forte (*f*) marking. The bass staff has a harmonic accompaniment with a forte (*f*) marking.

First system of musical notation, featuring a treble clef and a bass clef. The treble staff contains a complex melodic line with many sixteenth notes, while the bass staff provides a simpler accompaniment with quarter notes and rests.

Second system of musical notation. The treble staff continues with a melodic line, and the bass staff features a more active accompaniment with eighth notes.

Third system of musical notation. The treble staff has a melodic line with some slurs, and the bass staff continues with a steady accompaniment.

Fourth system of musical notation. This system includes dynamic markings: *p* (piano) and *f* (forte). The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

Fifth system of musical notation. This system includes first and second endings, marked with '1.' and '2.'. It also features dynamic markings like *p*. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

Menuetto.
Allegretto. $\text{♩} = 72$.

The first system of musical notation consists of three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The Treble staff contains a melodic line with eighth and quarter notes. The Alto and Bass staves provide harmonic support with chords and moving lines.

The second system continues the piece. It features a double bar line. The Treble staff has a *p* dynamic marking. The Alto and Bass staves continue their accompaniment. The system concludes with a *f* dynamic marking.

The third system shows a more complex texture. The Treble staff includes *p*, *cresc.*, and *f* markings. The Alto and Bass staves also feature *p* and *cresc.* markings. The music becomes more rhythmic and detailed.

TRIO.

The Trio section begins with a new key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The Treble staff starts with a *p* dynamic, while the Alto and Bass staves have *f* markings. The texture is more homophonic than the previous section.

The second system of the Trio section continues the melodic and harmonic development. The Treble staff has a *f* dynamic, while the Alto and Bass staves have *p* markings. The music maintains a steady, graceful pace.

First system of musical notation, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It consists of four staves: two for the upper voice and two for the lower voice. The music includes various note values and rests.

M. D. C.

Adagio. $\text{♩} = 66$.

Second system of musical notation, continuing the piece. It includes performance markings such as *m.v.* (more vivace) and *dolc.* (dolce). The notation features trills and slurs across the staves.

sopra una corda

Third system of musical notation, featuring trills and slurs. The notation is consistent with the previous systems, maintaining the same key signature and time signature.

sopra una corda

Fourth system of musical notation, continuing the melodic and harmonic development of the piece.

Fifth system of musical notation, concluding the page with various note values and rests.

First system of musical notation, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. It contains three staves: a vocal line with a melodic line and a fermata, a piano accompaniment with a steady eighth-note pattern, and a bass line with a simple harmonic accompaniment.

Second system of musical notation, continuing the piece. It features a piano (*p*) dynamic marking. The vocal line continues with a melodic line and a fermata. The piano accompaniment maintains its eighth-note pattern, while the bass line provides harmonic support.

Third system of musical notation. The vocal line has a melodic line and a fermata. The piano accompaniment continues with its eighth-note pattern, and the bass line provides harmonic support.

Fourth system of musical notation. The vocal line has a melodic line and a fermata. The piano accompaniment continues with its eighth-note pattern, and the bass line provides harmonic support.

Fifth system of musical notation. The vocal line has a melodic line and a fermata. The piano accompaniment continues with its eighth-note pattern, and the bass line provides harmonic support. A piano (*p*) dynamic marking is present.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with a forte (*f*) dynamic marking.

Second system of musical notation with lyrics: *cre - scen - do*. The vocal line is marked *p* (piano). The piano accompaniment includes a bass line with a forte (*f*) dynamic marking.

Third system of musical notation with lyrics: *cre - scen - do*. The vocal line is marked *p* (piano). The piano accompaniment includes a bass line with a piano (*p*) dynamic marking.

Fourth system of musical notation with lyrics: *sopra una corda*. The piano accompaniment features a treble clef line with trills and a bass line with a piano (*p*) dynamic marking.

Fifth system of musical notation with lyrics: *sul corda D.*. The piano accompaniment features a treble clef line with trills and a bass line with a piano (*p*) dynamic marking.

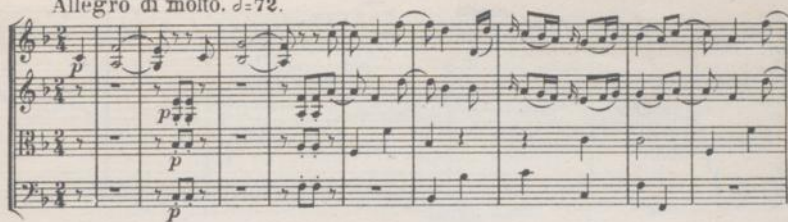
First system of musical notation, featuring a treble clef staff with a melodic line, a piano staff with a steady eighth-note accompaniment, and a bass staff with a simple harmonic accompaniment. The key signature has two flats.

Second system of musical notation, showing a more active treble staff with sixteenth-note patterns. The piano and bass staves continue their accompaniment. A dynamic marking of *p* (piano) is present in the piano staff.

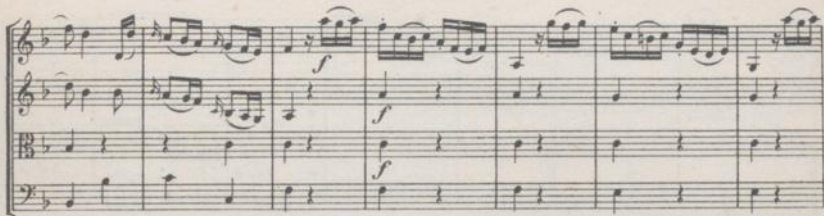
Third system of musical notation, featuring a treble staff with a melodic line and a piano staff with a steady accompaniment. The bass staff continues with its accompaniment.

Fourth system of musical notation, showing a treble staff with a melodic line and a piano staff with a steady accompaniment. A dynamic marking of *f* (forte) is present in the piano staff.

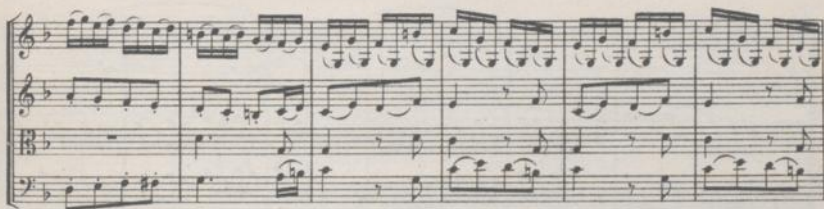
Fifth system of musical notation, featuring a treble staff with a melodic line and a piano staff with a steady accompaniment. A dynamic marking of *f* (forte) is present in the piano staff.

Allegro di molto. $\text{♩} = 72$.

First system of musical notation, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. It includes a piano (*p*) dynamic marking and a piano accompaniment with a *p* marking.



Second system of musical notation, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. It includes a forte (*f*) dynamic marking and a piano accompaniment with a *f* marking.



Third system of musical notation, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. It includes a piano (*p*) dynamic marking and a piano accompaniment with a *p* marking.



Fourth system of musical notation, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. It includes a piano (*p*) dynamic marking and a piano accompaniment with a *p* marking.



Fifth system of musical notation, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. It includes a forte (*f*) dynamic marking and a piano accompaniment with a *f* marking.

First system of musical notation, featuring a treble clef, a bass clef, and a grand staff. The music is in a key signature of one flat (B-flat) and a common time signature (C). The system contains five measures of music.

Second system of musical notation, continuing the piece. It features a treble clef, a bass clef, and a grand staff. The system contains five measures of music.

Third system of musical notation, continuing the piece. It features a treble clef, a bass clef, and a grand staff. The system contains five measures of music.

Fourth system of musical notation, continuing the piece. It features a treble clef, a bass clef, and a grand staff. The system contains five measures of music.

Fifth system of musical notation, continuing the piece. It features a treble clef, a bass clef, and a grand staff. The system contains five measures of music.

First system of musical notation, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. It consists of three staves: a vocal line with a melodic line and a fermata at the end, a piano accompaniment with a rhythmic pattern, and a bass line with a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The vocal line has a melodic line with a fermata. The piano accompaniment includes a *p* (piano) dynamic marking. The bass line has a steady eighth-note accompaniment.

Third system of musical notation, continuing the piece. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The vocal line has a melodic line with a fermata. The piano accompaniment has a rhythmic pattern. The bass line has a steady eighth-note accompaniment.

Fourth system of musical notation, continuing the piece. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The vocal line has a melodic line with a fermata. The piano accompaniment includes a *p* (piano) dynamic marking. The bass line has a steady eighth-note accompaniment.

Fifth system of musical notation, continuing the piece. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The vocal line has a melodic line with a fermata. The piano accompaniment includes a *f* (forte) dynamic marking. The bass line has a steady eighth-note accompaniment.

First system of musical notation, featuring a treble clef, a bass clef, and a piano (p) dynamic marking. The music consists of a melody in the treble and a bass line in the bass.

Second system of musical notation, featuring a treble clef, a bass clef, and a piano (p) dynamic marking. The music consists of a melody in the treble and a bass line in the bass.

Third system of musical notation, featuring a treble clef, a bass clef, and a piano (p) dynamic marking. The music consists of a melody in the treble and a bass line in the bass.

Fourth system of musical notation, featuring a treble clef, a bass clef, and a piano (p) dynamic marking. The music consists of a melody in the treble and a bass line in the bass.

Fifth system of musical notation, featuring a treble clef, a bass clef, and a piano (p) dynamic marking. The music consists of a melody in the treble and a bass line in the bass.

First system of musical notation, featuring a vocal line and piano accompaniment in three staves. The key signature has one flat, and the time signature is 4/4. The piano part includes a prominent bass line with eighth-note patterns.

Second system of musical notation, continuing the vocal and piano parts. It includes a fermata over a measure in the vocal line and a key signature change to two flats in the piano accompaniment.

Third system of musical notation, showing the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment.

Fourth system of musical notation, including a fermata in the vocal line and a key signature change to three flats in the piano accompaniment.

Fifth system of musical notation, concluding with a first and second ending bracket. The piano part has a rhythmic pattern of eighth notes.

47.



48.



49.



50.



57.



58.



Haydn.

VII.

Haydn.

47. Allegro spirituosissimo. Op. 50. N^o 4. 40 Pf. N^o 112.
f *p* *fz* *p* P. N^o 25.

48. Allegro moderato. Op. 50. N^o 5. 40 Pf. N^o 155.
f P. N^o 26.

49. Allegro. Op. 50. N^o 6. 40 Pf. N^o 156.
f *fz* *mf* P. N^o 27.

50-56. (Sieben Worte.)
 Introduction. Op. 51 N^o 1-7. 60 Pf. N^o 182.
 Maestoso ed Adagio.

f *fz*

Sonata 1.
 Largo. *f* *fz* P. N^o 76.

Sonata 2.
 Grave e cantabile. *f* P. N^o 77.

Sonata 3.
 Grave. *p* P. N^o 78.

Sonata 4.
 Largo. *f* *fz* P. N^o 79.

Sonata 5.
 Adagio. *ff* *p* P. N^o 80.

Sonata 6.
 Lento. *ff* *p* P. N^o 81.

Sonata 7.
 Largo. *f* *fz* P. N^o 82.

57. Allegro con brio. Op. 54 N^o 1. 40 Pf. N^o 54.
f *staccato sf* *P. N^o 19.

58. Vivace. Op. 54 N^o 2. 40 Pf. N^o 66.
f *mf* *p* *P. N^o 20.

59. Allegro. Op. 54 N^o 3. 40 Pf. N^o 113.
 Viol. I. *f*
 Viol. II. *f* *P. N^o 21.

60. Allegro. Op. 55 N^o 1. 40 Pf. N^o 96.
f *fz* P. N^o 22.

61. Andante più tosto Allegretto. Op. 55 N^o 2. 40 Pf. N^o 92.
f *p* P. N^o 23.

62. Vivace assai. Op. 55 N^o 3. 40 Pf. N^o 143.
p *f* P. N^o 24.

63. Allegro moderato. Op. 64 N^o 1. 40 Pf. N^o 144.
p *fz* *p* *crec.* *mf* P. N^o 31.

64. Allegro spirituosissimo. Op. 64 N^o 2. 40 Pf. N^o 109.
p *f* P. N^o 32.

65. Vivace assai. Op. 64 N^o 3. 40 Pf. N^o 65.
f *p* *f* P. N^o 33.

66. Allegro con brio. Op. 64 N^o 4. 40 Pf. N^o 91.
f *sf* *f* *P. N^o 34.

67. Allegro moderato. Op. 64 N^o 5. 40 Pf. N^o 55.
 Viol. II. *p staccato* *P. N^o 35.

68. Allegretto. Op. 64 N^o 6. 40 Pf. N^o 92.
p *P. N^o 36.

69. Allegro. Op. 71 N^o 1. 40 Pf. N^o 110.
ff *m.c.* P. N^o 37.

Haydn.

70. Adagio. Allegro. Op. 71. N^o 2. 40 Pf. N^o 145. Vcllo. Viola. Viol. I. *f p ten. f p f f z* P. N^o 38.

71. Vivace. Op. 71. N^o 3. 40 Pf. N^o 148. *f mf* P. N^o 39.

72. Allegro moderato. Op. 74. N^o 1. 40 Pf. N^o 146. *f p cresc.* *P. N^o 28.

73. Allegro spirituos. Op. 74. N^o 2. 40 Pf. N^o 147. *f* *P. N. 29.

74. Allegro. Op. 74. N^o 3. 40 Pf. N^o 58. *f* *P. N^o 30.

75. Allegro con spirito. Op. 76. N^o 1. 40 Pf. N^o 69. Vc. *f p* *P. N^o 40.

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78. Allegro con spirito. Op. 76. N^o 4. 40 Pf. N^o 56. *f p* *P. N^o 49.

79. Allegretto. Op. 76. N^o 5. 40 Pf. N^o 57. *mf f z* *P. N^o 50.

80. Allegretto. Op. 76. N^o 6. 40 Pf. N^o 191. *f p* *P. N^o 51.

Haydn.

81. Allegro moderato. Op. 77. N^o 1. 50 Pf. N^o 61. *f p mezza voce* P. N^o 13.

82. Allegro moderato. Op. 77. N^o 2. 50 Pf. N^o 62. *f p* P. N^o 14.

83. Andante grazioso. Op. 103. *p* P. N^o 83.

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2. Adagio. Allegro vivace. Op. 13. 60 Pf. N^o 68. *mf p*

3. Molto Allegro vivace. Op. 44. N^o 1. 60 Pf. N^o 48. *f*

4. Allegro assai appassionato. Op. 44. N^o 2. 60 Pf. N^o 7. *p f*

5. Allegro vivace. Op. 44. N^o 3. 70 Pf. N^o 49. *f sf*

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sotto voce

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sotto voce

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Fl.

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pp

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pp

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mf

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p

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f

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No.	M.	No.	M.
100.	Mozart Serenade für Blas-Instrumente, B	158.	Mozart Quartett, K-V. 478, G-Moll
101.	Mendelssohn Quartett, op. 80, F-Moll	159.	" " K-V. 493, Es
102.	Quartett (Andante, Scherzo, Capriccio und Fuge), op. 81	160.	" " Quintett, K-V. 492, Es
103.	Beethoven Serenade, op. 25, D	161.	Tschalkowsky Quartett, op. 11, D
104.	" " Trio, op. 87, C	162.	Haydn Quartett, op. 51 (Sieben Worte)
105.	Dittersdorf Quartett, Es	163.	" " op. 20, 1, Es
106.	" " D	164.	" " op. 20, 2, G-Moll
107.	" " B	165.	" " op. 23, 1, D
108.	Haydn Quartett, op. 20, 2, C	166.	" " op. 23, 2, B
109.	" " op. 64, 2, H-Moll	167.	" " op. 50, 1, B
110.	" " op. 71, 1, B	168.	" " op. 50, 2, C
111.	" " op. 17, 1, E	169.	" " op. 50, 3, Es
112.	" " op. 50, 4, Fis-Moll	170.	" " op. 1, 1, B
113.	" " op. 54, 3, E	171.	" " op. 1, 2, Es
114.	Beethoven Klavier-Quartett, op. 16, Es	172.	" " op. 1, 3, D
115.	Boccherini Quintett, E	173.	" " op. 1, 5, B
116.	Schubert Quartett, op. 166, B	174.	" " op. 1, 6, C
117.	" " op. p., G-Moll	175.	" " op. 2, 1, A
118.	" " Forellen-Quintett, op. 114, A	176.	" " op. 2, 2, E
119.	" " Quartett, op. 125, 2, E	177.	" " op. 2, 3, Es
120.	" " op. 125, 1, Es	178.	" " op. 2, 4, F
121.	" " op. posth., D, C-Moll	179.	" " op. 2, 5, D
122.	Beethoven Klavier-Trio, op. 1, 1, Es	180.	" " op. 2, 6, B
123.	" " op. 1, 2, G	181.	" " op. 3, 1, E
124.	" " op. 1, 3, C-Moll	182.	" " op. 3, 2, C
125.	Spohr Doppel-Quartett, op. 77, Es	183.	" " op. 3, 3, G
126.	" " Oetett, op. 22, E	184.	" " op. 3, 4, B
127.	Beethoven Kreuzer-Sonate, op. 47, A	185.	" " op. 3, 6, A
128.	Spohr Doppel-Quartett, op. 65, D-Moll	186.	" " op. 3, 8, G
129.	" " op. 126, G-Moll	187.	" " op. 3, 5, B
130.	" " op. 87, E-Moll	188.	" " op. 3, 6, A
131.	Oberlini Quartett, op. posth., E	189.	" " op. 33, 2, D
132.	" " op. posth., F	190.	" " op. 55, 2, F-Moll
133.	" " op. posth., A-Moll	191.	" " op. 76, 6, Es
134.	Mendelssohn op. 18, Quintett, A	192.	Mozart Quartett, K-V. 295, D
135.	Beethoven op. 103, Oetett (Blasinstr.), Es	193.	" " K-V. 298, A
136.	Dittersdorf Quartett, G	194.	" " K-V. 370, F
137.	" " A	195.	" " Divertimento, K-V. 247, F
138.	" " C	196.	Tschalkowsky Quartett, op. 22, F
139.	Beethoven op. 71, Sextett für Blas-Instrumente, Es	197.	" " op. 20, Es-Moll
140.	Beethoven op. 81b, Sextett für Streich-Instrumente und 2 Hörner, Es	198.	Stanford Quartett, op. 44, G
141.	Mozart Divertimento für Streich-Instr., Fagott und 2 Hörner, K-V. 205, D	199.	" " op. 45, A-Moll
142.	Haydn Quartett, op. 17, 2, F	200.	Beethoven Klavier-Quintett, op. 16, Es
143.	" " op. 55, 3, B	201.	Borodin Quartett, No. 2, D
144.	" " op. 84, 1, C	202.	Raf Quartett (Schöne Müllerin) op. 192, 2, D
145.	" " op. 71, 2, D	203.	Volkmann Quartett, op. 24, G
146.	" " op. 74, 1, C	204.	" " op. 25, E-Moll
147.	" " op. 74, 2, F	205.	" " op. 27, F-Moll
148.	" " op. 71, 5, Es	206.	" " op. 42, Es
149.	" " op. 1, 4, G	207.	Verdi Quartett, E-Moll
150.	" " op. 3, 5, F	208.	Sgambati Quartett, op. 17, G-Moll
151.	" " op. 9, 2, Es	209.	Prinz Reuss Quartett, F
152.	" " op. 17, 4, C-Moll	210.	Bazzini Quartett, op. 75, D-Moll
153.	" " op. 33, 5, G	211.	Klughardt Quintett, op. 66, G-Moll
154.	" " op. 42, D-Moll	212.	Brahms Klavier-Quintett, op. 24, F-Moll
155.	" " op. 50, 5, F	213.	Volkmann Quartett, op. 14, G-Moll
156.	" " op. 50, 6, D	214.	Beethoven Quintett, op. 4, Es
157.	" " op. 17, 3, Es	215.	" " op. 104, C-Moll
		216.	" " Quintett-Fuge, op. 137, D
		217.	Mozart Derfaukantens-Sextett
		218.	" " Nachtmusk. Quintett

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neue Erscheinungen für Violine

von
Hans Sitt.

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Die Compositionen von Sitt gehören zu den hervorragendsten Erzeugnissen der neueren Violin-Litteratur. Während die von Violin-Virtuosen herrührenden Stücke fast allgemein daran krankten, dass sie mehr dem Virtuosen als der Kunst im Allgemeinen Rechnung trugen, und aus diesem Grunde meistens schnell wieder vom Repertoire verschwinden, so versteht es Sitt, wie kaum ein zweiter Componist der Gegenwart, die Technik dem musikalischen Empfinden unterzuordnen und Musik im wahren Sinne zu schreiben. Daher werden alle Geiger mit Freude nach Sitt's Compositionen greifen, Künstler wie Dilettanten werden sie mit Vorliebe spielen und mit ihnen grosse Wirkung erzielen. In der musikalischen Jugend-Litteratur stehen die reizenden Stücke aus op. 26 und op. 57 einzig in ihrer Art da; jeder junge Violinist wird bei dem Studium dieser Werke hohen Genuss und angenehme Erholung von den vielen ermüdenden technischen Studien finden.

C. G. Röder, Leipzig.