

Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

Quartett F-Dur

Heinrich <XXIV., Reuß-Köstritz, Fürst>

Leipzig, [ca. 1911]

[urn:nbn:de:bsz:31-421326](https://nbn-resolving.org/urn:nbn:de:bsz:31-421326)

No. 209.

PAYNE'S
Kleine Partitur-Ausgabe.

PRINZ REUSS.

Quartett. F-dur.

Preis: 1 M. 20 Pf.

Stimmen: 6 M.

Eigenthum des Verlegers für alle Länder.

Ernst Eulenburg, Musikverlag, Leipzig.

209

R
45

Payne's

Kleine Partitur-Ausgabe.

Zu beziehen durch jede Buch- und Musikalienhandlung; ist eine solche nicht am Platze,
versendet die Verlagshandlung franko nach allen Orten gegen Franko-Einsendung des
Betrages in Geld oder Briefmarken.

No.	M.	No.	M.
1. Mozart Quartett, G	0,50	51. Mozart Quintett Es	0,60
2. Beethoven „ op. 131, Cis-Moll	0,70	52. Haydn Quartett, op. 33, 2, F.	0,40
3. Haydn „ (Kaiser-) op. 76, 3 C.	0,40	53. „ „ op. 33, 3, C.	0,40
4. Beethoven „ op. 135, F.	0,50	54. „ „ op. 51, 1, G.	0,40
5. Cherubini „ No. 1, Es	0,60	55. „ „ op. 64, 5, D.	0,40
6. Beethoven „ op. 132, A-Moll	0,60	56. „ „ op. 76, 4, B.	0,40
7. Mendelssohn Quartett op. 44, 2, E-Moll	0,60	57. „ „ op. 76, 5, D.	0,40
8. Mozart Quartett, C	0,50	58. „ „ op. 74, 3, G-Moll	0,40
9. Beethoven „ op. 130, B.	0,70	59. Mendelssohn Octett, Es	1,40
10. Haydn (Quinten-) Quart., op. 76, 2, D-Moll	0,40	60. Schubert Octett, op. 166 F.	1,70
11. Schubert Quartett, op. p., D-Moll	0,70	61. Haydn Quartett, op. 77, 1, G.	0,50
12. Beethoven Septett, op. 20, Es	0,90	62. „ „ op. 77, 2, F, op. 103, B	0,50
13. Mozart Quintett, G-Moll	0,50	63. „ „ op. 17, 5, G.	0,40
14. Beethoven Quartett, op. 95, F-Moll	0,50	64. „ „ op. 20, 6, A.	0,40
15. Schubert Quintett, op. 163, C.	0,80	65. „ „ op. 64, 3, B.	0,40
16. Beethoven Quartett, op. 18, 1, F.	0,50	66. „ „ op. 54, 2, C.	0,40
17. „ „ op. 18, 2, G.	0,50	67. Mendelssohn Quintett, op. 87, B.	0,60
18. „ „ op. 18, 3, D.	0,50	68. „ „ Quintett, op. 13, A-Moll	0,60
19. „ „ op. 18, 4, C-Moll	0,50	69. Haydn Quartett, op. 76, 1, G.	0,40
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. „ „ (Harfen-) 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
26. „ „ B.	0,40	76. „ „ op. 41, 3, A.	0,50
27. „ „ F.	0,50	77. „ „ Klavier-„ op. 47, Es.	0,70
28. Beethoven „ op. 59, 1, F.	0,70	78. „ „ Quintett, op. 44, Es.	0,90
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. 99, B.	0,60
35. „ „ A.	0,50	85. „ „ op. 100, Es.	0,80
36. Beethoven Quartett, op. 127, Es.	0,60	86. Schumann „ op. 63, D-Moll	0,70
37. Mozart Quintett, C-Moll	0,50	87. „ „ op. 89, F.	0,60
38. „ „ C.	0,70	88. „ „ op. 110, G-Moll	0,60
39. Schubert Quartett, op. 161, G.	0,70	89. Haydn Quartett, op. 9, 1, C.	0,40
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. 3, 1, G.	0,50	92. „ „ op. 64, 6, Es.	0,40
43. „ „ op. 3, 2, D.	0,50	93. „ „ op. 20, 4, D.	0,40
44. „ „ op. 3, 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
46. Cherubini Quartett, No. 2, C.	0,60	96. „ „ op. 55, 1, A.	0,40
47. Mendelssohn „ op. 12, Es.	0,50	97. Spohr Nonett, op. 31, F.	1,20
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.	0,40
50. Mozart Quintett, D.	0,50	88. A-Moll	0,40



Payne's Kleine Partitur-Ausgabe.

Bei Bestellungen genügt es, die unter dem Preise befindliche Band-Nummer anzugeben. — K. V. (bei Mozart) bedeutet Köchel-Verzeichniss. — P. No. (bei Quartetten von Haydn) giebt die No. der allgemein gebräuchlichen Stimmen-Ausgabe von C. F. Peters an. — Die mit * bezeichneten Quartette von Haydn sind in Ed. Pet. Bd. 239 (15 berühmte Quartette, Stimmen) enthalten.

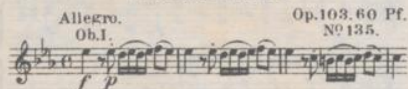
1. Nonette, Octette, Septette und Sextette

für Streich- oder Blasinstrumente allein,
sowie für Streich- und Blasinstrumente.

Beethoven.

Octett

für zwei Oboen, zwei Clarinetten, zwei Fagotte
und zwei Hörner.



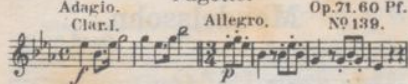
Septett

für Violine, Viola, Violoncello, Contrabass,
Clarinetten, Fagott und Horn.



Sextett

für zwei Clarinetten, zwei Hörner und zwei
Fagotte.



Sextett

für zwei Violinen, Viola, Violoncello und
zwei Hörner.



Mendelssohn.

Octett

für vier Violinen, zwei Violon und zwei
Violoncelli.



Mozart.

Serenade

für zwei Oboen, zwei Clarinetten, zwei Bass-
saxhörner, vier Waldhörner, zwei Fagotte
und Contrafagott oder Contrabass.

M. 1. 20.
No 100.



Köchel-Verzeichniss No 361.

Divertimento

für Violine, Viola, Bass, Fagott und zwei
Hörner.

50 Pf.
No 141.

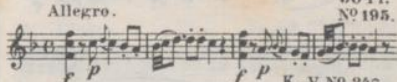


K. V. No 205.

Divertimento

für zwei Violinen, Viola, Bass und zwei
Hörner.

50 Pf.
No 195.



K. V. No 247.

Divertimento

für zwei Violinen, Viola, Bass und zwei
Hörner.

70 Pf.
No 72.



K. V. No 334.

Sextett

für zwei Violinen, Viola, Bass und zwei
Hörner.

60 Pf.
No 73.



K. V. No 287.

Schubert. Octett

für zwei Violinen, Viola, Violoncello, Contrabass, Clarinette, Horn und Fagott.

Op. 166. M. 1. 70.
Nº 60.

Adagio.

Allegro.



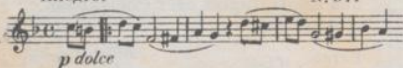
Spoehr. Nonett

für Violine, Viola, Violoncello, Contrabass, Flöte, Oboe, Clarinette, Horn und Fagott.

Op. 31. M. 1. 20.

Nº 97.

Allegro.



Octett

für Violine, zwei Violoncello, Clarinette, zwei Hörner und Contrabass.

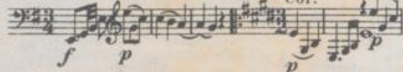
Op. 32. M. 1.

Allegro. Nº 126.

Adagio.

Vcello. Clar.

Cor.



Sämmtliche Doppel-Quartette
für vier Violinen, zwei Violon und zwei
Violoncelli. Op. 65. M. 1.

Nº 128.

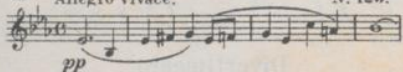
1. Allegro.



2. Allegro vivace.

Op. 77. M. 1.

Nº 125.



3. Adagio.

Viola.

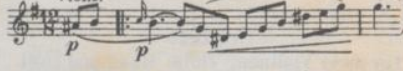
Op. 87. M. 1.

Nº 130.



Allegro.

Viol. I.

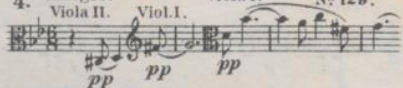


4. Allegro.

Viola I.

Op. 136. M. 1.

Nº 129.



2. Quintette.

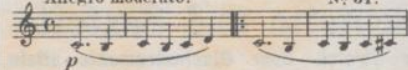
(Werke ohne nähere Angabe der Instrumente sind für zwei Violinen, zwei Violon und Violoncello.)

Beethoven.

Op. 29. 60 Pf.

Nº 31.

Allegro moderato.



Für Pianoforte, Oboe, Clarinette, Horn und Fagott.

Op. 16. 80 Pf.

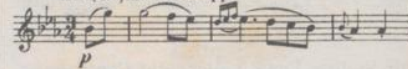
Nº 200.

Grave.

Pfte.



Allegro, ma non troppo.



Boccherini.

für zwei Violinen, Viola und zwei Violoncelli.

50 Pf.

Nº 115.

Amoroso.

Viol. I.

Viola.

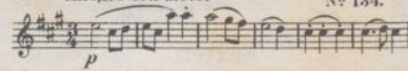


Mendelssohn.

1. Allegro con moto.

Op. 18. 80 Pf.

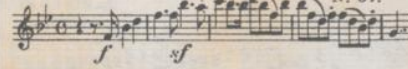
Nº 134.



2. Allegro vivace.

Op. 87. 60 Pf.

Nº 67.

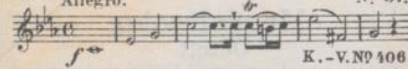


Mozart.

50 Pf.

Nº 37.

1. Allegro.

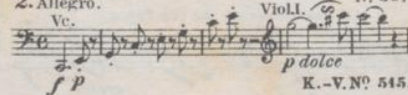


K. - V. Nº 406.

2. Allegro.

70 Pf.

Nº 38.



K. - V. Nº 545.

Mozart.

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

4. Larghetto. Viol. I. 50 Pf. N^o 50.
Vc. Allegro. N^o 50.
f p K-V. N^o 593.

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

Für Clarinette, zwei Violinen, Viola und Violoncello. 50 Pf. N^o 71.
Allegretto. *p* K-V. N^o 581.

Für Pianoforte, Oboe, Clarinette, Horn und Fagott. 60 Pf. N^o 181.
Largo. Pfte. *ten.* Allegro moderato. *p* K-V. N^o 452.

Schubert.

Für zwei Violinen, Viola und zwei Violoncelli. 80 Pf. N^o 15.
Allegro, ma non troppo. *p f p*

Für Pianoforte, Violine, Viola, Violoncello und Contrabass. 80 Pf. N^o 118.
(Forellen-Quintett.)
Allegro vivace. Pfte. *fz* Viol. *pp*

Schumann.

Für Pianoforte, zwei Violinen, Viola und Violoncello. 90 Pf. N^o 78.
Allegro brillante. Pfte. *f*

3. Quartette.

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

Beethoven.

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

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

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

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

5. Allegro. 50 Pf. N^o 20.
Op. 18 N^o 5. *f sf sf sf*

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

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

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

9. Introduzione. 60 Pf. N^o 30.
Andante con moto. Allegro vivace. *f pp p*

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

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

Beethoven.

IV.

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

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

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

15. Assai sostenuto. *pp*
Vcllo. Viol. I. *pp*
Allegro. Op. 132. 60 Pf. N° 6.

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

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

Für Pianoforte, Violine, Viola und
Grave. Violoncello. *pp*
Viol. *sf*
N° 114.
Op. 18. 50 Pf.
Allegro, ma non troppo. *p*
Pfte.

Borodin. *p*
Allegro moderato. *s*
Vcllo. *s*
M. I. N° 201.

Cherubini. *f*
1. Adagio. *pp*
Viol. I. *f*
Allegro agitato. *f*
Viol. II.

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

Cherubini.

3. Allegro comodo. *p*
60 Pf. N° 23.

4. Allegro maestoso. *f*
4 me Corde. N° 131.
Nachgel. Werk. 60 Pf. N° 132.

5. Moderato assai. *p*
Vcllo. *sempre pp*
Allegro.

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

Dittersdorf.

1. Moderato. *p*
40 Pf. N° 106.

2. Moderato. *f*
40 Pf. N° 107.

3. Moderato. *f*
40 Pf. N° 136.
pp

4. Allegro. *pp*
40 Pf. N° 138.

5. Allegro. *fp*
40 Pf. N° 105.
fp

6. Moderato. *dolce*
40 Pf. N° 137.

Haydn.

1. Presto. Op. 1 N°1. 40 Pf. N°170.
Peters-Ausgabe N°52.

2. Allegro molto. Op. 1 N°2. 40 Pf. N°171.
P. N°53.

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

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

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

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

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

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

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

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

11. Presto. Op. 2 N°5. 40 Pf. N°179.
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 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 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. 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.
P. N°9.

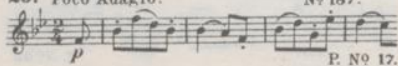
22. Allegro moderato. Op. 9 N°4. 40 Pf. N°95.
p P. N°16.

Haydn.

VI.

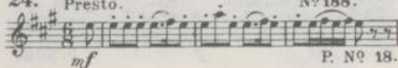
Haydn.

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



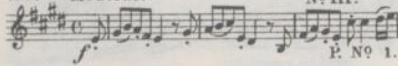
P. N° 17.

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



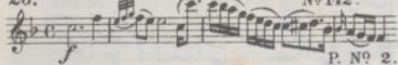
P. N° 18.

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



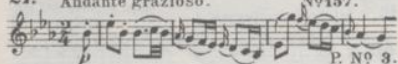
P. N° 1.

26. Moderato. Op. 17 N° 2. 40 Pf. N° 142.



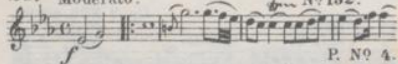
P. N° 2.

27. Andante grazioso. Op. 17 N° 3. 40 Pf. N° 157.



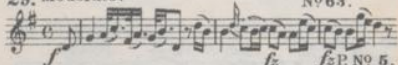
P. N° 3.

28. Moderato. Op. 17 N° 4. 40 Pf. N° 152.



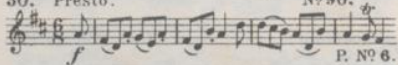
P. N° 4.

29. Moderato. Op. 17 N° 5. 40 Pf. N° 83.



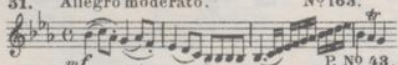
P. N° 5.

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



P. N° 6.

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



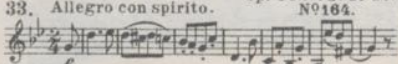
P. N° 43.

32. Moderato. Op. 20 N° 2. 40 Pf. N° 108.



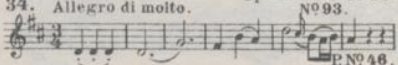
P. N° 44.

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



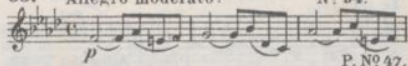
P. N° 45.

34. Allegro di molto. Op. 20 N° 4. 40 Pf. N° 93.



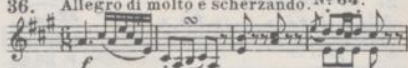
P. N° 46.

35. Allegro moderato. Op. 20 N° 5. 40 Pf. N° 94.



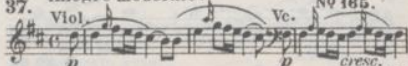
P. N° 47.

36. Allegro di molto e scherzando. Op. 20 N° 6. 40 Pf. N° 64.



P. N° 48.

37. Allegro moderato. Op. 33 N° 1. 40 Pf. N° 165.



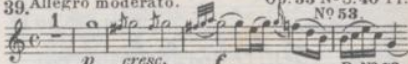
P. N° 70.

38. Allegro moderato, cantabile. Op. 33 N° 2. 40 Pf. N° 52.



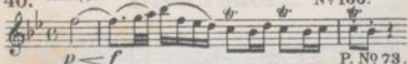
P. N° 71.

39. Allegro moderato. Op. 33 N° 3. 40 Pf. N° 53.



P. N° 72.

40. Allegro moderato. Op. 33 N° 4. 40 Pf. N° 166.



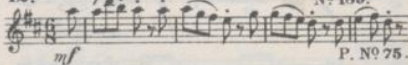
P. N° 73.

41. Vivace assai. Op. 33 N° 5. 40 Pf. N° 153.



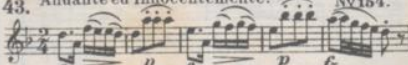
P. N° 74.

42. Vivace assai. Op. 33 N° 6. 40 Pf. N° 169.



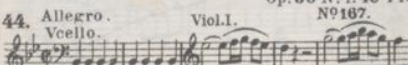
P. N° 75.

43. Andante ed Innocentemente. Op. 42. 40 Pf. N° 154.



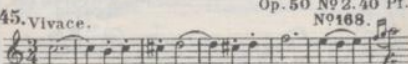
P. N° 15.

44. Allegro. Op. 50 N° 1. 40 Pf. N° 167.



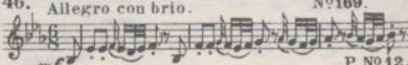
P. N° 10.

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

F-dur

für

2 Violinen, Viola und Violoncell

von

Prinz Heinrich XXIV. Reuss.

Eigenthum des Verlegers für alle Länder.

Ernst Eulenburg, Musikverlag,
Leipzig.

209

Bad Mus. Dr. R45

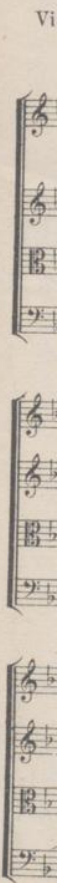
QUARTETT

Hochzeit von VII. und VI.

und VIII. und IX.

aus dem Jahre 1771

aus dem Jahre 1771



3

I.

Prinz Heinrich XXIV. Reuss.

Violino II.

Viola.

Violoncello.

tempo

rit.

a tempo

E. E. 1309

209

cresc.

p

mf

pizz.

poco cresc.

pp

pizz.

dolce

p

arco

poco cresc.

poco cresc.

poco cresc.

E.E.1309

First system of musical notation, measures 1-4. Treble and bass staves with piano (p) and fortissimo (f) dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with piano (p) and fortissimo (f) dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with piano (p) and fortissimo (f) dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano (p) and fortissimo (f) dynamics, including "poco rit." and "a tempo" markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano (p) and fortissimo (f) dynamics, including "cresc." markings.

[illegible]

E.E. 1309

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Dynamics: *mf*, *cresc.*, *f marc.*

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics: *f*, *cresc.*

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Dynamics: *cresc.*, *ff*, *ff*, *ff*

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Dynamics: *poco dim.*, *poco dim.*, *poco dim.*, *poco dim.*

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano accompaniment. Dynamics: *mf*, *mp*, *p*, *pp*, *f espr.*, *mf espr.*, *p*, *pp*

This page of musical notation is for a piano piece, likely a sonata or concerto movement, written in G major and 3/4 time. It consists of a four-staff system. The notation includes various dynamics (pp, mf, p, cresc., poco cresc.), articulation (rit., a tempo), and performance instructions (pizz., arco). The music is in 3/4 time and G major.

The first system (measures 1-4) begins with a piano (pp) dynamic. The second system (measures 5-8) includes a ritardando (rit.) and a return to tempo (a tempo) marking. The third system (measures 9-12) features a crescendo (cresc.) and a mezzo-forte (mf) dynamic. The fourth system (measures 13-16) includes a piano (p) dynamic and a pizzicato (pizz.) instruction. The fifth system (measures 17-20) features a piano (p) dynamic and a poco crescendo (poco cresc.) instruction. The sixth system (measures 21-24) includes a piano (p) dynamic and a poco crescendo (poco cresc.) instruction. The seventh system (measures 25-28) includes a piano (p) dynamic and a poco crescendo (poco cresc.) instruction. The eighth system (measures 29-32) includes a piano (p) dynamic and a poco crescendo (poco cresc.) instruction.

E. E. 1309

Musical score for piano, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one flat (B-flat). The piece starts with a forte (*f*) dynamic and includes sections marked *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *cresc.* (crescendo). The tempo changes from *ritard.* (ritardando) to *a tempo*. The notation is in a standard musical score format with treble and bass staves.

E.E. 1309

p *cresc. molto* *cresc. molto* *cresc. molto* *cresc. molto*

ff *ff* *ff* *ff* *ff*

Allegro passionato.

II.

The musical score is written for a piano and consists of four staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Allegro passionato.' and the section is labeled 'II.'. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *cresc.* (crescendo). There are also markings for *dim.* (diminuendo) and *stacc.* (staccato). The piece features a first ending and a second ending, both marked with '1.' and '2.' respectively. The notation includes a variety of note values, rests, and slurs.

E.E. 1309

209

Musical score for piano, featuring five systems of staves. The score includes various dynamics and markings:

- System 1:** Dynamics include *pp* (pianissimo) and *cresc. molto* (crescendo molto).
- System 2:** Dynamics include *ff* (fortissimo) and *f* (forte).
- System 3:** Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte).
- System 4:** Dynamics include *p* (piano) and *mf* (mezzo-forte).
- System 5:** Dynamics include *pp* (pianissimo) and *p* (piano).

F. E. 1309

First system of music, featuring four staves. Dynamics include *p*, *cresc.*, *ff*, and *p*. The music is in 3/4 time and includes first and second endings.

TRIO.

Second system of music, marked **TRIO.**, featuring four staves. Dynamics include *poco f dolce*, *pp*, *p*, *cresc.*, and *poco f espress.*. The music is in 3/4 time.

Third system of music, featuring four staves. Dynamics include *poco a poco* and *p*. The music is in 3/4 time.

Fourth system of music, featuring four staves. Dynamics include *dim.* and *p*. The music is in 3/4 time.

Fifth system of music, featuring four staves. Dynamics include *p*, *poco f*, *f*, and *mf*. The music is in 3/4 time and includes first and second endings.

Musical score for piano, featuring five systems of staves. The score includes various dynamics and articulations:

- System 1: *p*, *mf*, *p*
- System 2: *pp*, *pp*, *mp dolce*
- System 3: *mp*, *cresc.*, *cresc.*
- System 4: *p*, *fp*, *pp*

The score is marked with "1." and "2." indicating first and second endings. The key signature is one flat (B-flat), and the time signature is 4/4.

E.F. 1309

Da Capo Allegro dal

♩ Coda. *mf* *cresc.* *Da Capo Allegro dal ♩ sin all' ♩ poi la Coda.*

The musical score for the Coda section is written for four staves. The first staff is in treble clef, and the second staff is in bass clef. The third and fourth staves are also in bass clef. The music is in 3/4 time. The first staff begins with a Coda symbol and the word 'Coda.' followed by a repeat sign. The dynamics are marked as *pp* (pianissimo) for the first two staves and *mf* (mezzo-forte) for the third and fourth staves. The tempo and mood are indicated as *Allegro*. The score concludes with a Coda symbol and the instruction *Da Capo Allegro dal ♩ sin all' ♩ poi la Coda.*

A musical score for the song 'The Rose Tree'. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a melody with many ties and a piano accompaniment with a steady eighth-note pattern. The lyrics 'The Rose Tree' are written below the vocal staves.

Violin I: *p* *pp* *rit. poco a poco* *ppp*

Violin II: *p* *pp* *rit. poco a poco* *ppp*

Viola: *p* *pp* *rit. poco a poco* *ppp*

Cello: *p* *pp* *rit. poco a poco* *ppp*

Double Bass: *p* *pp* *rit. poco a poco* *ppp*

III.

Larghetto.

The musical score consists of three systems of music, each with a right-hand melody and a left-hand accompaniment. The first system is marked 'Larghetto.' and begins with a piano (p) dynamic. The second system includes a 'rit.' (ritardando) section followed by a 'a tempo' section. The third system continues the 'a tempo' section. The score is written for a piano and includes various dynamics such as p, pp, and mp.

E.E. 1309

First system of musical notation. Treble and bass staves. Dynamics: *mp* (mezzo-piano) at the start, followed by *cresc.* (crescendo) markings in both staves.

Second system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte) in the treble, *mf* in the bass, then *p* (piano) in the treble, and *cresc.* markings in both staves.

Third system of musical notation. Treble and bass staves. Dynamics: *mf* in the treble, *f* (forte) in the bass, then *mp* (mezzo-piano) and *espr.* (espressivo) in the treble, and *p* (piano) in the bass. The word **Animato.** is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf* in the treble, *f* in the bass, then *mp* (mezzo-piano) in the treble, and *p* (piano) in the bass.

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp* (pianissimo) in the treble, *pp* in the bass, then *poco f* (poco forte) in the treble, and *p* (piano) in the bass. The word *espr.* (espressivo) is written below the bass staff.

Musical score for "L'Espresso" by Franz Liszt, featuring piano and violin parts. The score is divided into four systems, each with a piano part (left) and a violin part (right).

System 1: The piano part begins with a *cresc.* marking, followed by *f* and *p*. The violin part also features *cresc.*, *f*, and *p* markings.

System 2: The piano part includes *p* and *mp* markings. The violin part includes *pp* and *mp* markings, with the instruction *calando poco a poco* (decelerating little by little) above the staff.

System 3: The piano part includes *pp* and *mp* markings. The violin part includes *pp* and *mp* markings, with the instruction *a tempo* (return to tempo) above the staff.

System 4: The piano part includes *pp* and *cresc.* markings. The violin part includes *pp* and *cresc.* markings.

The score concludes with a final *cresc.* marking in the piano part.

E.F. 1309

mp mf cresc. mf cresc. mf cresc. mf cresc.

cresc. cresc. cresc. cresc. f f

dimin. dimin. dimin. dimin. mp mp

cresc. cresc. cresc. cresc. p cresc. p pp pp p

dolois.
pp
mp espr.
p
pp
pp
pp
calando
rit.
rit.
rit.

E. E. 1309

IV.

Presto.

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

p

pp

p

p

pp

pp

cresc.

cresc.

cresc.

cresc.

poco

a

poco

poco

a

poco

poco

a

poco

ff

ff

ff

ff

Handwritten musical score for a three-part setting, likely a Mass. The score is written on five systems of three staves each (treble, alto, and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#). The score is marked with 'f' (forte) at the beginning of the first system, 'p' (piano) at the start of the third system, and 'mp' (mezzo-piano) at the start of the fourth system. The tempo is marked 'piu mosso' at the beginning of the fourth system. The score ends with a 'p' (piano) marking and a 'pp' (pianissimo) marking in the final system.

E.E. 1309

Musical score for piano, page 23. The score consists of five systems of staves. The first system includes markings *p dolce* and *p dol.*. The second system includes *pp* and *mezzo p*. The third system includes *cresc.* and *p*. The fourth system includes *p* and *cresc.*. The fifth system includes *pp* and *p cresc.*. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

E.E. 1309

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

Un poco meno presto. *p* *p esp.* *p* *pizz.* *p* *p dol.*

First system of musical notation. The top staff is marked *dolce*. The bottom staff has a *poco cresc.* marking. The system contains four measures of music.

Second system of musical notation. The top staff has a *p* marking. The bottom staff has a *p* marking. The system contains four measures of music.

Third system of musical notation. The top staff has a *cresc.* marking. The bottom staff has a *mp* marking. The system contains four measures of music.

Fourth system of musical notation. The top staff has a *cresc.* marking. The bottom staff has a *f* marking. The system contains four measures of music.

Fifth system of musical notation. The top staff has a *p dolce* marking. The bottom staff has a *p* marking. The system contains four measures of music.

cresc.
cresc.
cresc.
cresc.
p
p
p
p

Tempo I.

fz
p
f
fz
mp
p
fz
p
fz
p
fz
p

p
p
p

f
f
f
p
p

First system of musical notation. Treble and bass staves. Dynamics: *f* (forte) and *p* (piano).

Second system of musical notation. Treble and bass staves. Dynamics: *p* (piano), *cresc.* (crescendo), and *arco* (arco).

Third system of musical notation. Treble and bass staves. Dynamics: *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo).

Fourth system of musical notation. Treble and bass staves. Dynamics: *p* (piano) and *pp* (pianissimo).

Fifth system of musical notation. Treble and bass staves. Dynamics: *cresc.* (crescendo).

Musical score for piano, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *pp*, and *mp*. The key signature has two flats, and the time signature is 3/4. The piece concludes with the number **E. E. 1309**.

Musical score for piano, featuring five systems of staves. The score includes various dynamics and markings:

- System 1:** Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).
- System 2:** Dynamics include *cresc.* (crescendo) and *p* (piano).
- System 3:** Dynamics include *p* (piano), *dim.* (diminuendo), and *cresc. molto* (crescendo molto).
- System 4:** Dynamics include *f* (forte), *mf* (mezzo-forte), and *piu f* (piu forte).
- System 5:** Dynamics include *p* (piano).

[illegible]

E.E. 1309

Haydn.

VII.

Haydn.

47. Allegro spiritoso. Op. 50. N^o 4. 40 Pf.
N^o 112.
P. N^o 25.

48. Allegro moderato. Op. 50. N^o 5. 40 Pf.
N^o 153.
P. N^o 26.

49. Allegro. Op. 50. N^o 6. 40 Pf.
N^o 156.
P. N^o 27.

50-56. (Sieben Worte.)
Introduction. Op. 51 N^o 1-7. 60 Pf.
Maestoso ed Adagio. N^o 162.

Sonata 1.
Largo. P. N^o 76.

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

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

Sonata 4.
Largo. P. N^o 79.

Sonata 5.
Adagio. P. N^o 80.

Sonata 6.
Lento. P. N^o 81.

Sonata 7.
Largo. P. N^o 82.

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

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

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

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

61. Andante più tosto Allegretto. Op. 55 N^o 2. 40 Pf.
N^o 190.
P. N^o 23.

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

63. Allegro moderato. Op. 64 N^o 1. 40 Pf.
N^o 144.
P. N^o 31.

64. Allegro spiritoso. Op. 64 N^o 2. 40 Pf.
N^o 109.
P. N^o 32.

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

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

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

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

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

Haydn.

Allegro. Op. 71 No 2. 40 Pf.
Vcllo. No 145.

70. Adagio. Viol. N^o 145.

P. N^o 38.

71. *Vivace.* Op. 71. № 3. 40 Pf. № 138. P. № 39.

Op. 74. №1. 40 Pf. №148. *P. №28.

73. Allegro spiritoso. Op. 74. No 2. 40 Pf. No 147.

 *P. N. 29.

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

75. Allegro con spirito. Op. 78. N^o 1. 40 Pf. N^o 69.

 *P. N^o 40.

[illegible]

Op. 76. №3. 40 Pf.
№3.
(Kaiser-Quartett.)
77. Allegro.

*P. №42

78. Allegro con spirito. Op. 78. N^o 4. 40 Pf. N^o 56.

 * P. N^o 49.

79. Allegretto. Op. 78. No 5. 40 Pf. No 57.
mf f *P. No 50.

80. Allegretto. Op. 76. N^o 6. 40 Pf.
N^o 191.

*P. N^o 51.

VIII.

Haydn.

Op. 77 No. 50 Pf.
No. 61.

81. Allegro moderato. *Op. 11 No. 61.*

f *p* *mezza voce* *P. N° 13.*

82. Allegro moderato. Op. 77 №2. 50 Pf.
№ 62.
P. № 14

83. Andante grazioso. Op. 103.

Mendelssohn.

Op. 12. 50 Pf.
Nº 47.

1. Adagio non troppo. Allegro non tardante.

2. Adagio. Allegro vivace, Op. 13, 60 Pf. No 68.

3. *Molto Allegro vivace.* Op. 44 No. 1. 60 Pf.
No. 48.
77

4. Allegro assai appassionato. Op. 44 №2. 60 Pf. №7.

5. Allegro vivace. Op. 44. № 3. 70 Pf.
№ 49.

6. Allegro vivace assai. Op. 80. 50 Pf. N^o 101.

Op. 81, Andante, Scherzo,
Capriccio und Fuge. 50 Pf.
Nº 102.

7. Andante.

Scherzo.
Allegro leggiero.

Capriccio. *Andante con moto.* Fuga. *A tempo ordinario.*

Mozart.

1. Allegro vivace assai. 50 Pf. N^o 1. Köchel-Verzeichniss 387.

2. Allegro moderato. 40 Pf. N^o 32. K.-V. N^o 421.

3. Allegro, ma non troppo. 40 Pf. N^o 33. K.-V. N^o 428.

4. Allegro vivace assai. 50 Pf. N^o 34. K.-V. N^o 458.

5. Allegro. 50 Pf. N^o 35. K.-V. N^o 464.

6. Adagio. 50 Pf. N^o 8. K.-V. N^o 465.

7. Allegretto. 50 Pf. N^o 24. K.-V. N^o 499.

8. Allegretto. 50 Pf. N^o 25. K.-V. N^o 575.

9. Allegro. 40 Pf. N^o 26. K.-V. N^o 589.

10. Allegro moderato. 50 Pf. N^o 27. K.-V. N^o 590.

Mozart.

Für Flöte, Violine, Viola und Violoncello.

1. Allegro. 40 Pf. N^o 192. K.-V. N^o 285.

2. Andantino. 40 Pf. N^o 193. K.-V. N^o 298.

Für Oboe, Violine, Viola und Violoncello.

Allegro. 40 Pf. N^o 194. K.-V. N^o 370.

Für Pianoforte, Violine, Viola und Violoncello.

1. Allegro. 60 Pf. N^o 158. K.-V. N^o 478.

2. Allegro. 60 Pf. N^o 159. K.-V. N^o 493.

Raff.

(Die schöne Müllerin.)

7. Allegretto. Op. 192 N^o 2. M. I. N^o 202.

Prinz Reuss.

Heinrich XXIV.

Allegro non troppo, ma con brio. M. I. N^o 209. (Stimmen: M. 9.)

Schubert.

1. Allegro, ma non troppo. Op. 29. 50 Pf. N^o 940.

2. Allegro moderato. Op. 125 N^o 1. 40 Pf. N^o 120.

3. Allegro con fuoco. Op. 125 N^o 2. 50 Pf. N^o 119.

Schubert.

4. Allegro molto moderato. Op. 161. 70 Pf.
Nº 39.
p < cresc. *ff* *p*

5. Allegro, ma non troppo. Op. 168. 50 Pf.
Nº 116.
p *espresso*

6. Allegro. Nachgel. Werk. 70 Pf.
Nº 11.
ff *p*

7. Allegro con brio. Nachgel. Werk. 50 Pf.
Nº 117.
ff *p*

8. Allegro. Nachgel. Werk. 50 Pf.
Nº 121.
pp

9. Allegro assai. Nachgel. Werk.
pp

Schumann.

Introduzione. Op. 41. Nº 1. 50 Pf.
Nº 74.
p *mf*

2. Allegro vivace. Op. 41. Nº 2. 50 Pf.
Nº 75.
mf

3. Andante espressivo. Allegro molto moderato. Op. 41. Nº 3. 50 Pf.
Nº 76.
p *p* *sempre teneramente*

Für Pianoforte, Violine, Viola und
Violoncello. Op. 47. 70 Pf.
Nº 77.

Sostenuto assai. Allegro, ma non troppo.
Viol. I. *p* *mf* *sf*
Pfte.

Sgambati.

Adagio. Op. 17. M. 1.
Nº 208.
f

Stanford.

1. Allegro vivace. Op. 44. M. 1. 20.
Nº 198.
(Stimmen M. 6.)
p

2. Molto moderato. Op. 45. M. 1. 20.
Nº 199.
(Stimmen M. 6.)
pp

Tschaikowsky.

1. Moderato e semplice. Op. 11. 50 Pf.
Nº 161.
p dolce

Adagio. Moderato assai. Op. 22. 60 Pf.
Viol. I. *sf p* *espress.*
Nº 196.

3. Andante sostenuto. Allegro moderato. Op. 30. 60 Pf.
Nº 197.
pp *f*

Verdi.

Allegro. 80 Pf.
Nº 207.
4^a Corde. *dol.*
Viol. II.

Volkmann.

3. Allegro moderato. Op. 34. 80 Pf.
Nº 203.
p

4. Allegro comodo. Op. 35. 80 Pf.
Nº 204.
p

5. Allegro. Op. 37. 80 Pf.
Nº 205.
f

6. Allegro con brio. Op. 43. 80 Pf.
Nº 206.
f *p*

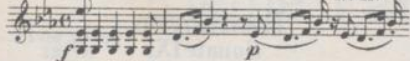
4. Trios.

a.

Für Streich- oder Blasinstrumente.
(Werke ohne nähere Angabe der Instrumente
sind für Violine, Viola und Violoncello.)

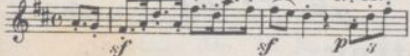
Beethoven.

1. Allegro con brio. Op. 3. 50 Pf. N° 41.

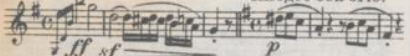


Serenade.

2. Marcia-Allegro. Op. 8. 40 Pf. N° 45.



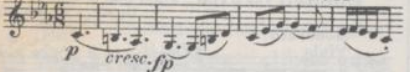
3. Adagio. Op. 9. N° 1. 50 Pf. N° 42. Allegro con brio.



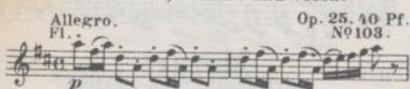
4. Allegretto. Op. 9. N° 2. 50 Pf. N° 43.



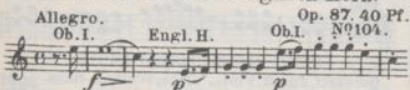
5. Allegro con spirito. Op. 9. N° 3. 50 Pf. N° 44.



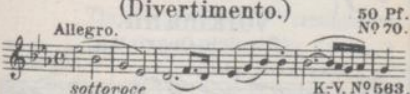
Serenade für Flöte, Violine und Viola.



Für zwei Oboen und englisch Horn.



Mozart. (Divertimento.)

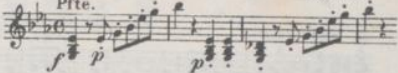


b.

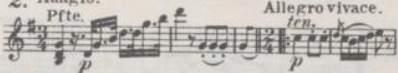
Für Pianoforte, Violine und Violoncello.

Beethoven.

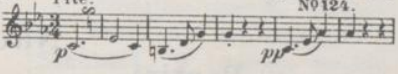
1. Allegro. Op. 1. N° 1. 50 Pf. N° 122. Pfte.



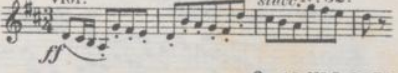
2. Adagio. Op. 1. N° 2. 60 Pf. N° 123. Pfte. Allegro vivace.



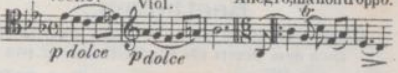
3. Allegro con brio. Op. 1. N° 3. 50 Pf. N° 124. Pfte.



4. Allegro vivace con brio. Op. 70. N° 1. 50 Pf. N° 82. Viol. stacc.



5. Poco sostenuto. Op. 70. N° 2. 60 Pf. N° 83. Vcello. Viol. Allegro man non troppo.

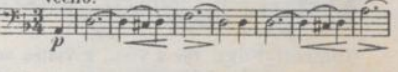


6. Allegro moderato. Op. 97. 70 Pf. N° 79.



Mendelssohn.

1. Molto allegro ed agitato. Op. 49. 70 Pf. N° 80. Vcello.

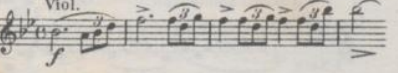


2. Allegro energico e con fuoco. Op. 66. 70 Pf. N° 81. Pfte.

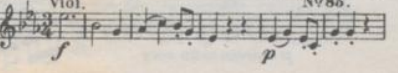


Schubert.

1. Allegro moderato. Op. 99. 60 Pf. N° 84. Viol.



2. Allegro. Op. 100. 80 Pf. N° 85. Viol.



M. 1.
208.

1. 20.
3. M. 6.)

1. 20.
3. M. 6.)

50 Pf.
N° 161.

50 Pf.
N° 196.

50 Pf.
N° 197.

50 Pf.
N° 207.

50 Pf.
N° 203.

50 Pf.
N° 202.

50 Pf.
N° 205.

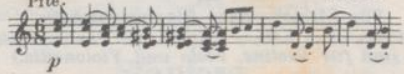
50 Pf.
N° 206.

Schumann.

- Op. 63. 70 Pf.
Nº 86.
1. Mit Energie und Leidenschaft.
p *sf*
- Op. 80. 60 Pf.
Nº 87.
2. Sehr lebhaft.
sf
- Op. 110. 60 Pf.
Nº 88.
3. Bewegt, doch nicht zu rasch.
p *sf*

Schumann. Fantasiestücke.

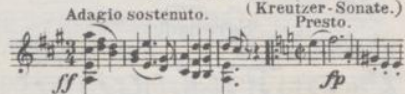
Nicht schnell, mit innigem Ausdruck. Op. 88. 40 Pf.
Nº 99.



5. Duos.

Beethoven.

Sonate IX. Op. 47. 60 Pf.
Nº 127.

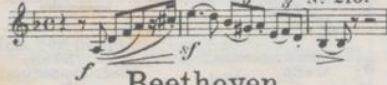


Nachtrag.

Bazzini.

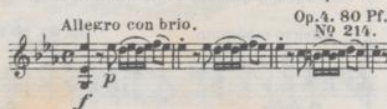
Streich-Quartett.

Allegro appassionato. Op. 25. 80 Pf.
Nº 210.

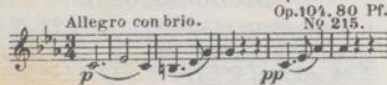


Beethoven.

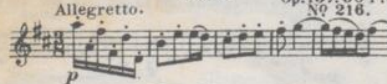
Quintett für 2 Viol., 2 Violen und Vcello
nach dem Octett für Blasinstrumente. Op. 103.



Allegro con brio. Op. 4. 80 Pf.
Nº 214.



Quintett-Fuge für 2 Viol., 2 Violen und
Vcello. Op. 137. 30 Pf.
Nº 216.



Brahms.

Quintett für Pianoforte, 2 Viol., Viola und
Vcello. Op. 34. 2 Mk.
Nº 212.



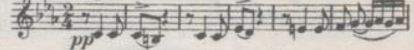
Herzogenberg.

Quartett für 2 Viol., Viola und Vcello.
Lento. Op. 63. 1 Mk 20 Pf.
Nº 219.



Jongen.

Quartett für 2 Viol., Viola und Vcello.
Introduction. 1 Mk 20 Pf.
Adagio. Nº 220.



Klughardt.

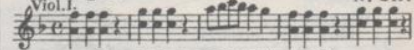
Quintett für 2 Viol., Viola und 2 Vcelli.
Op. 62. 1 Mk 20 Pf.
Nº 211.



Mozart.

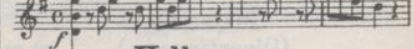
Dorfmusikanten-Sextett.

Ein musikalischer Spass für 2 Hörner, 2 Violinen,
Viola und Bass. 30 Pf.
Nº 217.



Eine kleine Nachtmusik.

Quintett für 2 Viol., Viola, Vcello u. Bass. 30 Pf.
Nº 218.



Volkmann.

Streich-Quartett. Op. 11. 80 Pf.
Nº 213.



Verlag von Ernst Eulenburg, Leipzig.

Payne's Kleine Partitur-Ausgabe.

In eleganten Halbfranzbänden mit Goldpressung, als Festgeschenke vorzüglich geeignet, sind erschienen:

Beethoven. Sämmtliche 17 Streich-
Quartette (Op. 18 No. 1—6,
59 No. 1—3, 74, 95, 127, 130,
131, 132, 133, 135) nach den
Autographen und ältesten Aus-
gaben etc. revidirt und mit An-
merkungen versehen 12,—

Haydn. Sämmtliche 83 Streich-
Quartette in 3 Bänden . . . 34,—
Band I. (Op. 1, 2, 3, 9, 17) . 13,—
Band II. (Op. 20, 33, 42, 50, 51, 54) 10,—
Band III. (Op. 55, 64, 71, 74, 76,
77, 103) 11,—

Mendelssohn. Sämmtliche 7 Streich-
Quartette (Op. 12, 13, 44 No. 1,
2, 3, 80, 81), 2 Pianoforte-
Trios (Op. 49, 66), 2 Streich-
Quintette (Op. 18, 87) und
Streich-Octett (Op. 20) . . . 10,—

Mozart. 10 berühmte Streich-
Quartette (Köchel-Verzeichniss
No. 387, 421, 428, 458, 464,
465, 499, 575, 589, 590) . . 6,—

Mozart. 10 berühmte Streich-Quar-
tette (Köchel-Verzeichniss No.
387, 421, 428, 458, 464, 465,
499, 575, 589, 590), 5 Streich-
Quintette (Köchel-Verzeichniss
No. 406, 515, 516, 593, 614) und

Klarinetten-Quintett (Köchel-
Verzeichniss No. 581) . . . 11,—

Schubert. 3 berühmte Streich-
Quartette (Op. 29, 161, op.
posth. D-moll), 2 Pianoforte-
Trios (Op. 99, 100), Streich-
Quintett (Op. 163) und Octett
(Op. 166) für Streich- und Blas-
Instrumente 8,—

Schubert. Sämmtliche 9 Streich-
Quartette (Op. 29, 125 No. 1, 2,
161, 168, Op. posth. D-moll,
G-moll, D-dur, C-moll), 2
Pianoforte-Trios (Op. 99, 100),
Streich-Quintett (Op. 163),
Pianoforte-(Forellen-) Quintett
(Op. 114) und Octett (Op. 166) für
Streich- und Blas-Instrumente 12,—

Schumann. Sämmtliche 3 Streich-
Quartette (Op. 41 No. 1, 2, 3),
4 Pianoforte-Trios (Op. 63, 80,
88, 110), Pianoforte-Quartett
(Op. 47) und Pianoforte-Quin-
tett (Op. 44) 8,—

Spohr. Sämmtliche 4 Doppel-
Streich-Quartette (Op. 65, 77,
87, 136), Nonett (Op. 31) für
Streich- und Blas-Instrumente
und Octett (Op. 32) für Streich-
und Blas-Instrumente . . . 9,—

Eulenburg's

kleine

Orchester-Partitur-Ausgabe.

Symphonien:		Ouverturen:	
	<i>M. N.</i>		<i>M. N.</i>
No. 1. Mozart in C (Jupiter) . . .	1,50	No. 1. Beethoven „Leonore“ No. 3	1,—
No. 2. Beethoven No. 5 in C moll	2,—	No. 2. Weber „Der Freischütz“	1,—
No. 3. Schubert in H moll . . .	1,50	No. 3. Mozart „Figaro“ . . .	—,50
No. 4. Mozart in G moll . . .	1,50	No. 4. Beethoven „Egmont“ . . .	1,—
No. 5. Beethoven No. 3 in Es		No. 5. Weber „Der Beherrscher	
(Eroica)	2,50	der Geister“	1,—
No. 6. Mendelssohn No. 3 in		No. 6. Mendelssohn „Melusine“	1,50
A moll	2,50	No. 7. Weber „Oberon“	1,—
No. 7. Beethoven No. 6 in F			
(Pastorale)	2,—		
No. 8. Schumann No. 3 in Es	2,—		
No. 9. Haydn in D	1,—		
No. 10. Schubert in C	3,—		
No. 11. Beethoven No. 9 in			
D moll (mit Chor)	4,—		
No. 12. Beethoven No. 7 in A	2,50		
No. 13. Schumann No. 4 in D moll	2,—		
No. 14. Beethoven No. 4 in B	2,—		
No. 15. Mozart in Es	1,50		
No. 16. Beethoven No. 8 in F	2,50		
No. 17. Schumann No. 1 in B	2,50		

Concerte:

No. 1. Beethoven. Violin-Con-	
cert in D	1,—
No. 2. Mendelssohn. Violin-	
Concert in E moll	1,—
No. 3. Spohr. Violin-Concert	
No. 8 in A moll (Gesangs-	
Scene).  Einzige	
Partitur-Ausgabe  . . .	1,—
No. 4. Beethoven. Klavier-	
Concert No. 3 in C moll	1,50

Die Sammlung wird fortgesetzt.

Leipzig, Ernst Eulenburg.

London, E. Donajowski.

No.	M.	No.	M.
100. Mozart Serenade für Blas-Instrumente, B 1, 20		147. Haydn Quartett, op. 74, 2, F.	0,40
101. Mendelssohn Quartett, op. 80, F-Moll 0,50		148. " " op. 71, 3, Es	0,40
102. " " Andante, Scherzo, Capriccio		149. " " op. 1, 4, G	0,40
und Fuge, op. 81	0,50	150. " " op. 3, 5, F	0,40
103. Beethoven Serenade, op. 25, D	0,40	151. " " op. 9, 2, Es	0,40
104. " " Trio, op. 87, C	0,40	152. " " op. 17, 4, C-Moll	0,40
105. Dittersdorf Quartett, Es	0,40	153. " " op. 33, 5, G	0,40
106. " " D	0,40	154. " " op. 42, D-Moll	0,40
107. " " B	0,40	155. " " op. 50, 5, F	0,40
108. Haydn Quartett, op. 20, 2, C	0,40	156. " " op. 50, 6, D	0,40
109. " " op. 64, 2, H-Moll	0,40	157. " " op. 17, 3, Es	0,40
110. " " op. 71, 1, B	0,40	158. Mozart Quartett, K.-V. 478, G-Moll	0,60
111. " " op. 17, 1, E	0,40	159. " " K.-V. 493, Es	0,60
112. " " op. 50, 4, Fis-Moll	0,40	160. " " Quintett, K.-V. 452, Es	0,60
113. " " op. 54, 3, E	0,40	161. Tschaikowsky Quartett, op. 11, D	0,50
114. Beethoven Klavier-Quartett, op. 16, Es 0,60		162. Haydn Quartett, op. 51 (Sieben Worte)	0,60
115. Boccherini Quintett, E	0,50	163. " " op. 20, 1, Es	0,40
116. Schubert Quartett, op. 168, B	0,50	164. " " op. 20, 3, G-Moll	0,40
117. " " op. p., G-Moll	0,50	165. " " op. 33, 1, D	0,40
118. " " Forellen-Quintett, op. 114, A 0,80		166. " " op. 33, 4, B	0,40
119. " " Quartett, op. 125, 2, E	0,50	167. " " op. 50, 1, B	0,40
120. " " op. 125, 1, Es	0,40	168. " " op. 50, 2, C	0,40
121. " " op. posth., D	0,50	169. " " op. 50, 3, Es	0,40
122. Beethoven Klavier-Trio, op. 1, 1, Es	0,50	170. " " op. 1, 1, B	0,40
123. " " op. 1, 2, G	0,60	171. " " op. 1, 2, Es	0,40
124. " " op. 1, 3, C-Moll 0,50		172. " " op. 1, 3, D	0,40
125. Spohr Doppel-Quartett, op. 77, Es	1,00	173. " " op. 1, 5, B	0,40
126. " " Octett, op. 32, E	1,00	174. " " op. 1, 6, C	0,40
127. Beethoven Kreutzer-Sonate, op. 47, A 0,60		175. " " op. 2, 1, A	0,40
128. Spohr Doppel-Quartett, op. 65, D-Moll 1,00		176. " " op. 2, 2, E	0,40
129. " " op. 136, G-Moll 1,00		177. " " op. 2, 3, Es	0,40
130. " " op. 87, E-Moll 1,00		178. " " op. 2, 4, F	0,40
131. Cherubini Quartett, op. posth., E	0,60	179. " " op. 2, 5, D	0,40
132. " " op. posth., F	0,60	180. " " op. 2, 6, B	0,40
133. " " op. posth., A-Moll 0,60		181. " " op. 3, 1, E	0,40
134. Mendelssohn op. 18, Quintett, A	0,80	182. " " op. 3, 2, C	0,40
135. Beethoven op. 103, Octett, Blasinstr., Es 0,60		183. " " op. 3, 3, G	0,40
136. Dittersdorf Quartett G	0,40	184. " " op. 3, 4, B	0,40
137. " " A	0,40	185. " " op. 3, 6, A	0,40
138. " " C	0,40	186. " " op. 9, 3, G	0,40
139. Beethoven op. 71, Sextett für Blas-Instrumente, Es	0,60	187. " " op. 9, 5, B	0,40
140. Beethoven op. 81 b, Sextett für Streich-Instrumente und 2 Hörner, Es	0,60	188. " " op. 9, 6, A	0,40
141. Mozart Divertimento für Streich-Instr., Fagott und 2 Hörner, K.-V. 205, D	0,50	189. " " op. 33, 6, D	0,40
142. Haydn Quartett, op. 17, 2, F	0,40	190. " " op. 55, 2, F-Moll	0,40
143. " " op. 55, 3, B	0,40	191. " " op. 76, 6, Es	0,40
144. " " op. 94, 1, C	0,40	192. Mozart Quartett, K.-V. 285, D	0,40
145. " " op. 71, 2, D	0,40	193. " " K.-V. 298, A	0,40
146. " " op. 74, 1, C	0,40	194. " " K.-V. 370, F	0,40
		195. " " Divertimento K.-V. 247, F	0,50
		196. Tschaikowsky Quartett, op. 22, F	0,60
		197. " " op. 30, Es-Moll 0,60	

Bei Bestellungen genügt es, die vorn stehende Nummer anzugeben.

Ein Thematisches Verzeichniss ist durch alle Buch- und Musikalienhandlungen, sowie auch von der unterzeichneten Verlagshandlung gratis und franko zu beziehen.

Ernst Eulenburg, Musikverlag, Leipzig.

Ernst Eulenburg, Musikverlag, Leipzig.

Hervorragende
neue Erscheinungen für Violine
von
Hans Sitt.

- Mk.
- Op. 25. No. 1. **Cavatine** für Violine mit Pianoforte-Begleitung . . . 2.—
Op. 25. No. 2. **Barcarolle** für Violine mit Pianoforte-Begleitung . . . 2.—
Op. 26. **Aus der Jugendzeit.** Zwölf Stücke für Violine (in der ersten Lage ausführbar) mit Begleitung des Pianoforte. 2 Hefte . . . 3.—
Heft I: 1. Lied. 2. Pastorale. 3. Scherzo. 4. Gavotte. 5. Romanze. 6. Walzer. Heft II: 7. Marsch. 8. Canzone. 9. Mazurka. 10. Wiegenlied. 11. Ländler. 12. Tarantella.
Op. 28. **Concertino** (A moll) für Violine mit Orchester. Ausgabe für Violine mit Pianoforte-Begleitung . . . 6.—
Op. 29. **Polonaise** (E dur) für Violine mit Orchester. Ausgabe für Violine mit Pianoforte-Begleitung . . . 4.50
Op. 30. **Zwölf grosse Etuden** für Violine . . . 6.—
Op. 31. **Concertino** E moll für Violine (in den ersten drei Lagen spielbar) mit Pianoforte-Begleitung . . . 4.50
Op. 32. **80 Etuden**, als Unterrichtsmaterial zu jeder Violinschule zu gebrauchen (80 Etudes to be used as a supplement to every Violin-School). 4 Hefte.
Heft I. 20 Etuden in der ersten Lage
Heft II. 20 Etuden in der 2., 3., 4. und 5. Lage . . . 2.50
Heft III. 20 Etuden. Lagenwechsel . . . 3.50
Heft IV. 20 Etuden. Doppelgriffe . . . 4.—
Op. 37 bis. **Lose Blätter.** Zehn Stücke für Violine im Bereiche der drei ersten Lagen mit Pianoforte-Begl. 2 Hefte . . . 3.—
Op. 40. **Sechs Fantasiestücke** für Violine mit Pianoforte-Begl. 2 Hefte à . . . 3.—
Op. 41. **Tonleiterstudien in Doppelgriffen** (Terzen, Sexten, Octaven und Decimen) für Violine zum praktischen Gebrauch beim Unterricht (Scale-studies in Double stopping: Thirds, Sixths, Octaves and Tenths) . . . 4.50
Op. 42. **Sechs leichte instructive Duette** für zwei Violinen. No. 1 und 2 erste Lage. No. 3 bis 6 erste bis dritte Lage.
1. Cdur. 2. Gdur. 3. Dmoll. 4. Edur. 5. Adur. 6. Ddur . . . 2.—
No. 21.
- Mk.
- Op. 46. **Concertstück** (G moll) für Bratsche mit Orchester.
Ausgabe für Bratsche mit Pianoforte . . . 4.50
Ausgabe für Violine (D moll) mit Pianof. . . 4.50
Op. 47. **Sechs Stücke** für Violine mit Pianoforte . . . 1.20
1. Erinnerung. 2. Intermezzo. 3. Walzer. 4. Barcarolle. 5. Ballade. 6. Bolero.
Op. 51. **Zwanzig Etuden** zur Ausbildung in der linken Hand (Twenty Studies for training of the left hand) 3.60
Soeben erschienen.
- Violin-Concerte alter und neuer Meister.** Neue revidierte Ausgabe. Zum praktischen Gebrauche beim Unterricht, mit genauer Bezeichnung der Fingersätze und Stricharten, sowie mit Pianoforte-Begleitung. Zum besonderen Gebrauche am Kgl. Conservatorium für Musik zu Leipzig, herausgegeben von Hans Sitt.
1. C. Lipinski, Op. 21. Militär-Concert D dur I. Satz . . . n. 2.—
2. L. Spohr, Op. 88. Concert H moll für 2 Violinen (Concertante No. 2) n. 5.—
-  Vorstehende Werke sind eingeführt an den hervorragendsten Conservatorien und Musikschulen von Deutschland, England, Holland, Russland, Amerika und Australien.
- 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 verschwanden, so versteht es Sitt wie kaum ein zweiter Componist der Gegenwart, die Technik dem musikalischen Empfinden unterzuordnen und Musik im wahren Sinne zu schreiben. Da her 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 einzig in ihrer Art da: jeder junge Violinist wird bei dem Studium dieses Werkes hohen Genuss und angenehme Erholung von den vielen ermüdenden technischen Studien finden.
- C. G. Röder, Leipzig.

ERNST EULENBURG
LEIPZIG
Kgl. Württ. Hof-Musikverleger.

Kleine Partitur-Ausgaben.

Neuigkeiten Frühjahr 1902.

Payne's kleine Kammermusik-Partitur-Ausgabe.

- No. 251. Tschaikowsky, Trio A moll für Pianoforte, Violine und Violoncello, op. 50 M. 2.—
No. 252. Beethoven, Rondino Es dur für 2 Oboen, 2 Klarinetten, 2 Hörner und 2 Fagotte. (Nachgelassenes Werk) M. —.50

Eulenburg's kleine Orchester-Partitur-Ausgabe.

Chorwerke.

- No. 1. BEETHOVEN, Missa solennis für vier Solostimmen, Chor, Orchester und Orgel, op. 123. Mit einführenden Worten von Arthur Smolian M. 6.—
Ausgabe in elegantem Einband mit einführenden Worten von Arthur Smolian und einer Heliogravure Beethoven's nach der Zeichnung von Prof. v. Kloeber aus dem Jahre 1817 M. 9.—

Verschiedene Werke.

- No. 1. Berlioz, Drei Orchesterstücke a. „Faust's Verdammung“ (a. Ungarischer Marsch, b. Sylphentanz, c. Tanz der Irrlichter). M. 1.—

Vollständige Verzeichnisse der kleinen Partitur-Ausgaben stehen kostenlos zur Verfügung.

