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Trio für Violine, Viola und Violoncell

Beethoven, Ludwig

Leipzig, [ca. 1910]

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No. 44.

PAYNE'S
Kleine Partitur-Ausgabe.

BEETHOVEN.

Trio. C-Moll.

op. 9. No. 3.

Preis 50 Pf.

Ernst Eulenburg, Musikverlag, Leipzig.

B
103

Bad Mus. Dr. B 103



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. 289 (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.

Allegro. Op. 103. 60 Pf.
Ob. I. N^o 135.

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für Violine, Viola, Violoncello, Contrabass,
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Violino. N^o 12. Allegro con brio.

Sextett

für zwei Clarinetten, zwei Hörner und zwei
Fagotte.

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Clar. I. N^o 139. Allegro.

Sextett

für zwei Violinen, Viola, Violoncello und
zwei Hörner.

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Viol. Corni. V. Cor. V. Cor. N^o 140.

Mendelssohn.

Octett

für vier Violinen, zwei Violon und zwei
Violoncelli.

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N^o 59.

Mozart.

Serenade

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

M. 1. 20.

N^o 100.

Allegro molto.

Largo. Clar. Ob. Clar. f p

Köchel-Verzeichniss N^o 361.

Divertimento

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

50 Pf.

N^o 141.

Largo. Allegro. p K.-V. N^o 205.

Divertimento

für zwei Violinen, Viola, Bass und zwei
Hörner.

50 Pf.

N^o 195.

Allégro. f p K.-V. N^o 247.

Divertimento

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Hörner.

70 Pf.

N^o 72.

Allégro. p fp K.-V. N^o 334.

Sextett

für zwei Violinen, Viola, Bass und zwei
Hörner.

60 Pf.

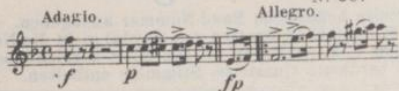
N^o 73.

Allégro. f K.-V. N^o 287.

Schubert. Octett

für zwei Violinen, Viola, Violoncello, Contra-
bass, Clarinette, Horn und Fagott.

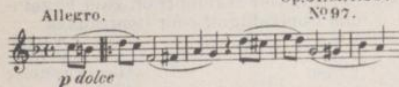
Op. 166. M. 1. 70.
Nº 60.



Spohr. Nonett

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

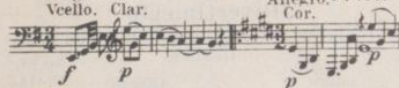
Op. 31. M. 1. 20.
Nº 97.



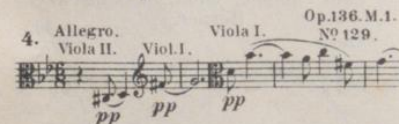
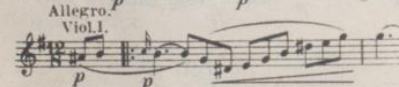
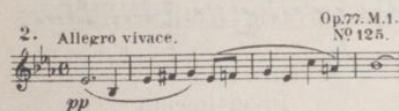
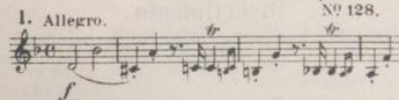
Octett

für Violine, zwei Violoncello, Clari-
nette, zwei Hörner und Contrabass.

Op. 32. M. 1.
Vc. Clar. Allegro, Nº 126.
Cor.



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

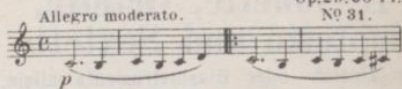


2. Quintette.

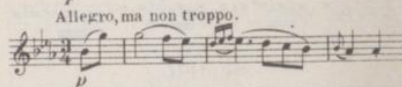
(Werke ohne nähere Angabe der Instru-
mente sind für zwei Violinen, zwei
Violon und Violoncello.)

Beethoven.

Op. 29. 60 Pf.
Nº 31.



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



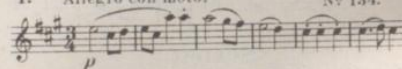
Boccherini.

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

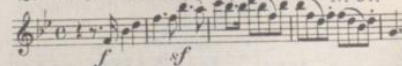


Mendelssohn.

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

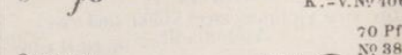


2. Allegro vivace. Op. 87. 60 Pf.
Nº 87.

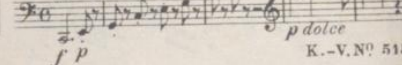


Mozart.

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



2. Allegro. 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.
Vc. Allegro. N^o 50.
K.-V. N^o 593.

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

Für Clarinette, zwei Violinen, Viola und Violoncello. 50 Pf. N^o 71.
Allegretto. K.-V. N^o 591.

Für Pianoforte, Oboe, Clarinette, Horn und Fagott. 60 Pf. N^o 161.
Largo. Pfte. f. ten. p. Allegro moderato. K.-V. N^o 452.

Schubert.

Für zwei Violinen, Viola und zwei Violoncelli. 80 Pf. N^o 15.
Allegro, ma non troppo. Op. 163. K.-V. N^o 15.

Für Pianoforte, Violine, Viola, Violoncello und Contrabass. (Forellen-Quintett.) 80 Pf. N^o 118.
Allegro vivace. Op. 114. Pfte. f. Viol. pp.

Schumann.

Für Pianoforte, zwei Violinen, Viola und Violoncello. 90 Pf. N^o 78.
Allegro brillante. Op. 44. Pfte. f.

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.
p

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

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

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

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

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

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

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

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

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

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

Beethoven.

IV.

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

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

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

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

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

17. **Allegretto.** Op. 135. 50 Pf.
Viola. Violll. Viola. N° 4.

Für Pianoforte, Violine, Viola und
Grave. Violoncello. Op. 13. 50 Pf.
Viol. N° 114.
pp *sf* *p*
Allegro, ma non troppo.
Pfte.

Borodin.

Allegro moderato. M. I.
Vcello. N° 201.

Adagio. Cherubini. 60 Pf.
Violll. *Allegro agitato.* N° 5.
pp *f*

2. **Lento.** *Allegro.* 60 Pf.
p *ff* N° 48.

Cherubini.

3. **Allegro comodo.** 60 Pf.
p N° 23.

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

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

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

Dittersdorf.

1. **Moderato.** 40 Pf.
p N° 106.

2. **Moderato.** 40 Pf.
f N° 107.

3. **Moderato.** 40 Pf.
f N° 136.
pp

4. **Allegro.** 40 Pf.
pp N° 138.

5. **Allegro.** 40 Pf.
fp N° 105.
fp

6. **Moderato.** 40 Pf.
dolce N° 137.

Haydn.

1. Presto. Op. 1 N^o 1. 40 Pf. N^o 170. Peters-Ausgabe N^o 52.
2. Allegro molto. Op. 1 N^o 2. 40 Pf. N^o 171. P. N^o 53.
3. Adagio. Op. 1 N^o 3. 40 Pf. N^o 172. P. N^o 54.
4. Presto. Op. 1 N^o 4. 40 Pf. N^o 149. P. N^o 55.
5. Allegro. Op. 1 N^o 5. 40 Pf. N^o 173. P. N^o 56.
6. Presto assai. Op. 1 N^o 6. 40 Pf. N^o 174. P. N^o 57.
7. Allegro. Op. 2 N^o 1. 40 Pf. N^o 175. P. N^o 58.
8. Allegro. Op. 2 N^o 2. 40 Pf. N^o 176. P. N^o 59.
9. Allegro molto. Op. 2 N^o 3. 40 Pf. N^o 177. P. N^o 60.
10. Presto. Op. 2 N^o 4. 40 Pf. N^o 178. P. N^o 61.
11. Presto. Op. 2 N^o 5. 40 Pf. N^o 179. P. N^o 62.

Haydn.

12. Adagio. Op. 2 N^o 6. 40 Pf. N^o 180. P. N^o 63.
13. Allegro molto. Op. 3 N^o 1. 40 Pf. N^o 181. P. N^o 64.
- Fantasia con Var. Op. 3 N^o 2. 40 Pf. N^o 182. P. N^o 65.
14. Andante. Op. 3 N^o 3. 40 Pf. N^o 183. P. N^o 66.
15. Presto. Op. 3 N^o 4. 40 Pf. N^o 184. P. N^o 67.
16. Allegro moderato. Op. 3 N^o 5. 40 Pf. N^o 150. P. N^o 68.
17. Presto. Viol. I. Viol. II. Op. 3 N^o 6. 40 Pf. N^o 185. P. N^o 69.
18. Moderato. Op. 9 N^o 1. 40 Pf. N^o 151. P. N^o 7.
19. Moderato. Op. 9 N^o 2. 40 Pf. N^o 186. P. N^o 8.
20. Allegro moderato. Op. 9 N^o 3. 40 Pf. N^o 95. P. N^o 9.
21. Allegro moderato. Op. 9 N^o 4. 40 Pf. N^o 95. P. N^o 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° 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.

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° 189.
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.



TRIO

für Violine, Viola und
Violoncell

von

L. van Beethoven.

op. 9. No. 3.



Ernst Eulenburg, Musikverlag,
Leipzig.

44



TRIO.

Allegro con spirito.

L. van Beethoven, Op. 9 N° 3.

Violino. *p* *cresc.* *fp*

Viola. *p* *cresc.* *fp*

Violoncello. *p* *cresc.* *fp*

First system of a musical score in 3/4 time, featuring three staves (treble, alto, and bass clefs). The music is in a key with two flats. The first two staves are marked with *cresc.* and the third staff with *p*. The system concludes with a dynamic marking of *p*.

Second system of the musical score, continuing the three-staff arrangement. It features various rhythmic patterns and rests across the staves.

Third system of the musical score, showing a mix of melodic lines and accompaniment. The first two staves have *cresc.* markings, while the third staff has *cresc.* and *p* markings.

Fourth system of the musical score, characterized by dense, rapid sixteenth-note passages in the upper staves. The first two staves are marked with *p*.

Fifth system of the musical score, featuring a variety of dynamics including *sf* (sforzando) and *p* (piano) across the staves.

Sixth and final system of the musical score on this page. It includes a *ff* (fortissimo) marking and a *ff decresc.* (fortissimo decrescendo) marking towards the end of the system.

The musical score is arranged in six systems, each containing three staves (treble, middle, and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with *sf* (sforzando) and *decresc.* (decrescendo) also present. The score concludes with a double bar line.

The musical score is arranged in six systems, each containing three staves (treble, alto, and bass clefs). The notation includes various dynamics and performance instructions:

- System 1:** Treble and bass clefs start with *sf*. The alto clef has a *sf* dynamic.
- System 2:** Treble and bass clefs have *sf*. The alto clef has *cresc.* and *sf*. The bass clef has *sf* and *ff*.
- System 3:** Treble clef has *sf*. The alto clef has *cresc.* and *sf*. The bass clef has *p* and *sf*.
- System 4:** Treble clef has *sf*. The alto clef has *sf*. The bass clef has *sf*.
- System 5:** Treble clef has *ff*. The alto clef has *ff*. The bass clef has *ff* and *pp*.
- System 6:** Treble clef has *sf*. The alto clef has *p* and *sf*. The bass clef has *cresc.* and *sf*.

fp fp fp fp fp fp
fp fp fp
fp pp cresc. f f
ff ff sf p
pp cresc. pp
p sf p p
cresc. cresc. cresc.

Musical score for piano and orchestra, page 8. The score is written in G major and 3/4 time. It consists of six systems of music, each with three staves: Treble Clef (Melody), Piano (P), and Bass (B). The score is marked with various dynamics including *p* (piano), *ff* (fortissimo), and *f* (forte). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic contrasts. The piece concludes with a final cadence in the piano part.

First system of musical notation. It consists of three staves: Treble, Alto, and Bass. The Treble staff begins with a piano (*pp*) dynamic and features a rapid sixteenth-note passage. The Alto and Bass staves also start with *pp* dynamics and contain more rhythmic accompaniment. The system concludes with a fortissimo (*sf*) dynamic.

Second system of musical notation. The Treble staff starts with a fortissimo (*sf*) dynamic, followed by a decrescendo (*decresc.*) to piano (*pp*). The Alto and Bass staves also begin with *sf* dynamics and decrescendo to *pp*. The system ends with a fortissimo (*sf*) dynamic.

Third system of musical notation. The Treble staff begins with a fortissimo (*sf*) dynamic and includes a crescendo (*cresc.*) marking. The Alto and Bass staves also start with *sf* dynamics and include *cresc.* markings. The system concludes with a fortissimo (*sf*) dynamic.

Fourth system of musical notation. The Treble staff starts with a fortissimo (*ff*) dynamic and features a sixteenth-note passage. The Alto and Bass staves also begin with *ff* dynamics. The system concludes with a fortissimo (*ff*) dynamic.

Fifth system of musical notation. The Treble staff starts with a fortissimo (*ff*) dynamic, followed by a decrescendo to piano (*p*) and pianissimo (*pp*). It includes first and second endings. The Alto and Bass staves also start with *ff* dynamics and include *cresc.* markings. The system concludes with fortissimo (*ff*) and fortissimo piano (*fp*) dynamics.

Sixth system of musical notation. The Treble staff starts with a fortissimo piano (*fp*) dynamic. The Alto and Bass staves also begin with *fp* dynamics. The system concludes with a fortissimo piano (*fp*) dynamic.

The musical score is arranged in six systems, each containing three staves (treble, alto, and bass clefs). The key signature is one flat (B-flat major or D minor). The score is characterized by intricate rhythmic patterns, particularly in the right hand, which often features sixteenth-note runs and arpeggiated figures. Dynamic markings are used extensively to indicate changes in volume and intensity, including *pp* (pianissimo), *p* (piano), *sf* (sforzando), *f* (forte), and *ff* (fortissimo). Crescendo (*cresc.*) and decrescendo (*decresc.*) markings are used to shape the dynamics of various passages. The piece concludes with a final chord marked *ff*.

Adagio con espressione.

The musical score is arranged in six systems, each containing three staves (treble, middle, and bass clef). The tempo and mood are indicated as "Adagio con espressione".

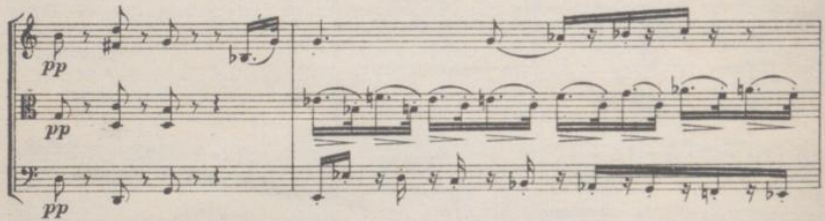
- System 1:** Starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes.
- System 2:** Features piano-pianissimo (*pp*) dynamics and includes dynamic markings for *rinf.* (ritardando) and *pp*.
- System 3:** Continues with *pp* dynamics and *rinf.* markings.
- System 4:** Shows a shift to fortissimo (*f*) dynamics, with *fp* (forzando piano) markings in the middle and bass staves.
- System 5:** Features a crescendo (*cresc.*) in all three staves, moving from *fp* to a stronger dynamic.
- System 6:** Ends with a piano (*p*) dynamic and a *staccato* articulation marking.



First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music is marked with a forte dynamic (*f*) and includes a crescendo marking (*cresc.*) in the second measure of each staff.



Second system of musical notation, consisting of three staves. The first measure is marked *f*. The second measure is marked *p*. The third measure is marked *pp*. The music features complex rhythmic patterns and dynamic contrasts.



Third system of musical notation, consisting of three staves. The music is marked with a pianissimo dynamic (*pp*) throughout the system.



Fourth system of musical notation, consisting of three staves. The music is marked with a forte dynamic (*f*) and includes a crescendo marking (*cresc.*) in the second measure of each staff.



Fifth system of musical notation, consisting of three staves. The music is marked with a forte dynamic (*f*) and includes a crescendo marking (*cresc.*) in the second measure of each staff. The final measure of the system is marked *fp*.



First system of musical notation, featuring a treble clef staff with a complex melodic line, a piano staff with a rhythmic accompaniment, and a bass clef staff. The piano part includes a dynamic marking of *fp* (fortissimo piano).



Second system of musical notation, continuing the piece. It features a treble clef staff with a melodic line, a piano staff with a rhythmic accompaniment, and a bass clef staff. Dynamic markings include *f* (forte) and *ff* (fortissimo).



Third system of musical notation, continuing the piece. It features a treble clef staff with a melodic line, a piano staff with a rhythmic accompaniment, and a bass clef staff. Dynamic markings include *f* (forte) and *ff* (fortissimo).



Fourth system of musical notation, continuing the piece. It features a treble clef staff with a melodic line, a piano staff with a rhythmic accompaniment, and a bass clef staff. Dynamic markings include *f* (forte) and *ff* (fortissimo).



Fifth system of musical notation, continuing the piece. It features a treble clef staff with a melodic line, a piano staff with a rhythmic accompaniment, and a bass clef staff. Dynamic markings include *p* (piano).

First system of musical notation, featuring three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of musical notation, featuring three staves. Dynamics include *p* (piano), *sf* (sforzando), and *f* (forte).

Third system of musical notation, featuring three staves. Dynamics include *sf* (sforzando) and *cresc.* (crescendo).

Fourth system of musical notation, featuring three staves. Dynamics include *sf* (sforzando), *p* (piano), *pp* (pianissimo), and *f* (forte).

Fifth system of musical notation, featuring three staves. Dynamics include *pp* (pianissimo), *sf* (sforzando), and *cresc.* (crescendo).

First system of musical notation. It consists of three staves: Treble, Piano, and Bass. The Treble staff features a melodic line with a double bar line and a fermata, followed by a section marked *f*. The Piano and Bass staves provide harmonic accompaniment. Dynamics include *f* and *p*.

Second system of musical notation. It consists of three staves: Treble, Piano, and Bass. The Treble staff begins with *pp* and includes the instruction *p con espressione*. The Piano and Bass staves continue the accompaniment. Dynamics include *pp* and *p*.

Third system of musical notation. It consists of three staves: Treble, Piano, and Bass. The Treble staff includes the instructions *cres.* and *rit.*. The Piano and Bass staves continue the accompaniment. Dynamics include *p*.

Fourth system of musical notation. It consists of three staves: Treble, Piano, and Bass. The Treble staff features a melodic line with a double bar line and a fermata. The Piano and Bass staves provide harmonic accompaniment. Dynamics include *p*.

Fifth system of musical notation. It consists of three staves: Treble, Piano, and Bass. The Treble staff begins with *f* and includes the instruction *pp*. The Piano and Bass staves continue the accompaniment. Dynamics include *f* and *pp*.

Scherzo.
Allegro molto e vivace.

The musical score is arranged in six systems, each containing three staves (treble, alto, and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score features a variety of dynamic markings including *f*, *p*, *sf*, *fp*, and *cresc.*. The first system shows a melodic line in the treble clef and accompaniment in the alto and bass clefs. The second system introduces a *cresc.* marking in the bass clef. The third system continues the melodic and accompanimental patterns. The fourth system features a *cresc.* marking in the bass clef and a *sf* marking in the treble clef. The fifth system shows a *sf* marking in the bass clef and a *p* marking in the treble clef. The sixth system concludes with a *ff* marking in the bass clef and a *f* marking in the treble clef. The score is written in a clear, professional hand with standard musical notation.

First system of musical notation, featuring treble, alto, and bass staves. It includes dynamic markings such as *f* (forte) and *pp* (pianissimo), and first and second endings.

Second system of musical notation, continuing the piece with dynamic markings like *pp* and first and second endings.

Third system of musical notation, primarily consisting of chords and sustained notes, with dynamic markings like *pp*.

Fourth system of musical notation, featuring a steady eighth-note accompaniment in the bass and treble staves.

Fifth system of musical notation, characterized by complex rhythmic patterns and dynamic markings including *f*, *p*, and *pp*, with first and second endings.

Sixth system of musical notation, featuring a strong bass line and dynamic markings like *f* and *p*.

Finale.
Presto.

The musical score is arranged in six systems, each with three staves (treble, alto, and bass clefs). The key signature is B-flat major (two flats). The tempo is marked 'Presto'. The score includes various dynamic markings: *p* (piano), *sf* (sforzando), *ff* (fortissimo), and *decresc.* (decrescendo). The first system starts with a piano (*p*) dynamic. The second system features a forte (*ff*) dynamic. The third system includes decrescendo markings (*decresc.*) in the treble and bass staves. The fourth system continues with decrescendo markings and a forte (*sf*) dynamic. The fifth system starts with a piano (*p*) dynamic. The sixth system concludes with a forte (*sf*) dynamic and a decrescendo marking.

Musical score for piano, consisting of six systems of three staves each (treble, middle, and bass clefs). The score features various dynamics including *sf*, *cresc.*, *p*, *ff*, and *pp*, along with articulation marks like accents and slurs.

System 1: Treble clef starts with *sf* and *cresc.* markings. Middle and bass clefs also feature *sf* and *cresc.* markings. The system concludes with a *p* dynamic.

System 2: Treble clef features *sf* and *sf* markings. Middle and bass clefs feature *sf* markings.

System 3: Treble clef features *sf* and *cresc.* markings. Middle and bass clefs feature *sf* and *cresc.* markings. The system concludes with a *ff* dynamic.

System 4: Treble clef features *cresc. sf* and *sf* markings. Middle and bass clefs feature *p*, *sf*, *cresc.*, *sf*, *sf*, and *ff* markings.

System 5: Treble clef features *sf* and *p* markings. Middle and bass clefs feature *sf* and *p* markings.

System 6: Treble clef features *decresc.* and *pp* markings. Middle and bass clefs feature *decresc.* and *pp* markings.

First system of musical notation, featuring three staves (treble, piano, and bass clefs) with dynamic markings *sf* and *p*.

Second system of musical notation, featuring three staves with various rhythmic patterns and dynamics.

Third system of musical notation, featuring three staves with complex rhythmic textures.

Fourth system of musical notation, featuring three staves with dynamic markings *cresc.* and *sf*.

Fifth system of musical notation, featuring three staves with dynamic markings *sf* and *ff*.

Sixth system of musical notation, featuring three staves with dynamic markings *f* and *p*.

First system of the musical score. It consists of three staves: a treble clef staff, a grand staff (piano and celeste), and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first staff begins with a piano (*p*) dynamic. The grand staff also begins with a piano (*p*) dynamic. The bass staff begins with a piano (*p*) dynamic.

Second system of the musical score. It consists of three staves. The first staff continues with a piano (*p*) dynamic. The grand staff continues with a piano (*p*) dynamic. The bass staff continues with a piano (*p*) dynamic. The system concludes with a pianissimo (*pp*) dynamic and a crescendo (*cresc.*) marking.

Third system of the musical score. It consists of three staves. The first staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The grand staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The bass staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic and a piano fortissimo (*sfp*) dynamic.

Fourth system of the musical score. It consists of three staves. The first staff begins with a piano (*p*) dynamic. The grand staff begins with a piano (*p*) dynamic. The bass staff begins with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic.

Fifth system of the musical score. It consists of three staves. The first staff is marked *dolce*. The grand staff is marked *dolce*. The bass staff is marked *dolce*. The system concludes with a piano (*p*) dynamic.

Sixth system of the musical score. It consists of three staves. The first staff begins with a piano (*p*) dynamic. The grand staff begins with a piano (*p*) dynamic. The bass staff begins with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic.

First system of musical notation, featuring three staves (treble, alto, and bass clefs). The music is in a minor key and includes dynamic markings such as *sf* and *decesc.* (decreasing).

Second system of musical notation, continuing the piece with dynamic markings including *sf*, *decesc.*, and *p* (piano).

Third system of musical notation, showing a continuation of the musical theme with various rhythmic patterns.

Fourth system of musical notation, featuring dynamic markings such as *cresc.* (crescendo) and *sf*.

Fifth system of musical notation, characterized by a dense, rhythmic texture in the lower staves.

Sixth system of musical notation, concluding the page with dynamic markings including *cresc.*, *p*, and *sf*.

Musical score for piano, page 24. The score consists of six systems, each with three staves (treble, middle, and bass clefs). The music is in a minor key and 3/4 time.

- System 1:** Treble and middle staves feature a continuous sixteenth-note accompaniment. Dynamics include *sf* and *cresc.*. The bass staff has a melodic line with *sf* and *cresc.* markings.
- System 2:** Treble and middle staves continue the sixteenth-note accompaniment. Dynamics include *ff* and *p*. The bass staff has a melodic line with *ff* and *p* markings.
- System 3:** Treble and middle staves have a more active melodic line. Dynamics include *cresc.*, *sf*, *sf*, and *ff*. The bass staff has a melodic line with *cresc.*, *sf*, *sf*, and *ff* markings.
- System 4:** Treble and middle staves have a melodic line. Dynamics include *p* and *decresc.*. The bass staff has a melodic line with *p* and *decresc.* markings.
- System 5:** Treble and middle staves have a melodic line. Dynamics include *pp*. The bass staff has a melodic line with *pp* and *decresc.* markings.
- System 6:** Treble and middle staves have a melodic line. Dynamics include *pp*. The bass staff has a melodic line with *pp* markings.

Haydn.

VII.

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 155.
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. Sonata 2. P. N^o 76.

Grave e cantabile. Sonata 3. P. N^o 77.

Grave. Sonata 4. P. N^o 78.

Largo. Sonata 5. P. N^o 79.

Adagio. Sonata 6. P. N^o 80.

Lento. Sonata 7. P. N^o 81.

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

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

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

Haydn.

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
P. N^o 22.

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

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

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

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

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

66. Allegro con brio. Op. 64 N^o 4. 40 Pf.
N^o 91.
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
P. N^o 37.

Haydn.

70. Adagio. Allegro. Op. 71 N^o 2. 40 Pf. Viola. N^o 145. Vcello. Viol. I. *f* *p* *ten.* *f* *p* *f* P. N^o 98.
71. Vivace. Op. 71. N^o 3. 40 Pf. N^o 148. 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 spiritoso. 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. *f* *p* *P. N^o 40.
76. Allegro. Op. 76. N^o 2. 40 Pf. N^o 10. (Quinten-Quartett.) *f* *P. N^o 41.
77. Allegro. Op. 76. N^o 3. 40 Pf. N^o 3. (Kaiser-Quartett.) *f* *p* *P. N^o 42.
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* *fz* *P. N^o 50.
80. Allegretto. Op. 76. N^o 6. 40 Pf. N^o 191. *f* *p* *f* *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.

Mendelssohn.

1. Adagio non troppo. Allegro non tardante. Op. 12. 50 Pf. N^o 47. *p* *f*
2. Adagio. Allegro vivace. Op. 13. 60 Pf. N^o 68. *mf* *p* *f* *p*
3. Molto Allegro vivace. Op. 41. N^o 60. Pf. N^o 48. *f*
4. Allegro assai appassionato. Op. 44. N^o 2. 60 Pf. N^o 7. *f* *sf*
5. Allegro vivace. Op. 41. N^o 3. 70 Pf. N^o 49. *f* *sf*
6. Allegro vivace assai. Op. 80. 50 Pf. N^o 101. *p*
7. Andante. Op. 81, Andante, Scherzo, Capriccio und Fuge. 50 Pf. N^o 102. *p*
- Scherzo. Allegro leggiere. *p*
- Capriccio. Fuga. Andante con moto. A tempo ordinario. *p*

Mozart.

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

2. Allegro moderato. 40 Pf. N^o 32. sotto voce 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. Allegro. 50 Pf. N^o 8. Viola. Viol. I. K.-V. N^o 465.

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

8. Allegretto. 50 Pf. N^o 25. sotto voce 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.

IX.

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. Vcllo. Viol. I. N^o 202.

Prinz Reuss.

Heinrich XXIV.

M. I. N^o 209. (Stimmen: M. 3.)

Allegro non troppo, ma con brio.

Schubert.

1. Allegro, ma non troppo. Viol. I. Op. 29. 50 Pf. N^o 240.

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. N^o 39.
p *cresc.* *f* *ff* *p*

5. Allegro, ma non troppo. Op. 168. 50 Pf. N^o 116.
p espressivo

6. Allegro. Nachgel. Werk. 70 Pf. N^o 11.
ff *3.* *3.* *pp* *3.*

7. Allegro con brío. Nachgel. Werk. 50 Pf. N^o 117.
ff *p*

8. Allegro. Nachgel. Werk. 50 Pf. N^o 121.
pp

9. Allegro assai. Nachgel. Werk.
pp

Schumann.

Introduzione. Op. 41. N^o 1. 50 Pf. N^o 74.
 1. Andante espressivo. Allegro.
p *mf*

2. Allegro vivace. Op. 41. N^o 2. 50 Pf. N^o 75.
mf

3. Andante espressivo. Allegro molto mod^o. Op. 41. N^o 3. 50 Pf. N^o 76.
p *p* *sempre teneramente*

Für Pianoforte, Violine, Viola und Violoncello. Op. 47. 70 Pf. N^o 77.

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

Sgambati.

Adagio. Op. 17. M. 1. N^o 208.
f

Stanford. Op. 44. M. 1. 20. N^o 198. (Stimmen M. 6.)
 1. Allegro vivace. *p*

Op. 45. M. 1. 20. N^o 199. (Stimmen M. 6.)
 2. Molto moderato. *pp*

Tschaikowsky.

Op. 11. 50 Pf. N^o 161.
 1. Moderato e semplice. *p dolce*

Adagio. Moderato assai. Op. 22. 60 Pf. N^o 198.
 2. Vcelloj. Viol. I. *sf p* *espress.*

Op. 30. 60 Pf. N^o 197.
 3. Andante sostenuto. Allegro moderato. *pp* *f*

Verdi.

Allegro. Op. 80 Pf. N^o 207.
 4^e Corde. Viol. II. *dol.*

Volkmann.

Op. 34. 80 Pf. N^o 203.
 3. Allegro moderato. *p*

Op. 35. 80 Pf. N^o 204.
 4. Allegro comodo. *p*

Op. 37. 80 Pf. N^o 205.
 5. Allegro. *f*

Op. 43. 80 Pf. N^o 206.
 6. Allegro con brío. *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^o 41.

Serenade.

2. Marcia - Allegro. Op. 8. 40 Pf. N^o 45.

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

4. Allegretto. Op. 9. N^o 2. 50 Pf. N^o 43.

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

Serenade für Flöte, Violine und Viola.

Allegro. Op. 25. 40 Pf. N^o 103.

Für zwei Oboen und englisch Horn.

Allegro. Op. 87. 40 Pf. N^o 104. Ob. I. Engl. H. Ob. II.

Mozart.

(Divertimento.)

Allegro. 50 Pf. N^o 70. K-V. N^o 563. sottorce

b.

Für Pianoforte, Violine und Violoncello.

Beethoven.

1. Allegro. Op. 1. N^o 1. 50 Pf. N^o 122. Pfte.

2. Adagio. Op. 1. N^o 2. 60 Pf. N^o 123. Pfte. Allegro vivace. *ch.*

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

4. Allegro vivace con brio. Op. 70. N^o 1. 50 Pf. N^o 82. Viol. *stacc.*

5. Poco sostenuto. Op. 70. N^o 2. 60 Pf. N^o 83. Vcello. Viol. Allegro ma non troppo. *tr.*

6. Allegro moderato. Op. 97. 70 Pf. N^o 79. *p dolce* *sf*

Mendelssohn.

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

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

Schubert.

1. Allegro moderato. Op. 99. 60 Pf. N^o 84. Viol.

2. Allegro. Op. 100. 80 Pf. N^o 85. Viol. *f*

Schumann.

1. Mit Energie und Leidenschaft. Op. 63. 70 Pf. N^o 86. *p sf*

2. Sehr lebhaft. Op. 80. 60 Pf. N^o 87. *sf*

3. Bewegt, doch nicht zu rasch. Op. 110. 60 Pf. N^o 88. *p < sf*

Schumann.

Fantasiestücke.

Nicht schnell, mit innigem Ausdruck. Op. 88. 40 Pf. N^o 99. *Pfte. p*

5. Duos.

Beethoven.

Sonate IX.

Op. 47. 60 Pf. N^o 127. (Kreutzer-Sonate.) *Adagio sostenuto. Presto. ff fp*

Nachtrag.

Bazzini.

Streich-Quartett.

Allegro appassionato. Op. 75. 80 Pf. N^o 210. *f sf*

Beethoven.

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

Allegro con brio. Op. 4. 80 Pf. N^o 213. *p f*

Quintett für 2 Viol., 2 Violen und Vcello nach dem Pianoforte-Trio Op. 1 N^o 3.

Allegro con brio. Op. 103. 80 Pf. N^o 215. *p pp*

Quintett-Fuge für 2 Viol., 2 Violen und Vcello. Op. 137. 30 Pf. N^o 216.

Allegretto. *p*

Brahms.

Quintett für Pianoforte, 2 Viol., Viola und Vcello.

Allegro non troppo. Op. 34. 2 Mk. N^o 212. *Viol. mf*

I. Satz. *Pfte. Andante, un poco Adagio.*
II. Satz. *p espress. sotto voce*

Herzogenberg.

Quartett für 2 Viol., Viola und Vcello. Lento.

Op. 63. 1 Mk 20 Pf. N^o 218. *p sf sf sf p*

Jongen.

Quartett für 2 Viol., Viola und Vcello. Introduction. Adagio.

1 Mk 20 Pf. N^o 220. *pp*

Klughardt.

Quintett für 2 Viol., Viola und 2 Vcelli. Moderato.

Op. 62. 1 Mk. 20 Pf. N^o 211. *Viol. I. Viol. II. f*
Adagio cantabile. *Viol. I. p*

Mozart.

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- Mozart.** 10 berühmte Streich-
Quartette (Köchel-Verzeichniss
No. 387, 421, 428, 458, 464,
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- 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-*M*
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,—
- Shumann.** 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-
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Die Sammlung wird fortgesetzt.

Leipzig, Ernst Eulenburg.

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No. 55.	„	„	in D	„ 0,40
No. 56.	„	„	in B	„ 0,40
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