

**Nonett**  
für  
Flöte, Oboe, Clarinette, Fagott, Horn,  
Violine, Viola, Violoncell und Bass  
componirt  
von  
**JOSEF RHEINBERGER.**

Op. 139.

Partitur ..... Pr. M 12 — netto.

Stimmen ..... Pr. M 15 —

Für Pianoforte zu vier Händen vom Componisten Pr. M 8

Aufführungsrecht vorbehalten.

*Eigenthum des Verlegers für alle Länder  
Eingetragen in das Vereins-Archiv.*

**LEIPZIG, FR. KISTNER**  
(K.K.Oesterr. goldene Medaille.)

6529. 6530. 6531.

# NONETT.

## VIOLINE.

Josef Rheinberger Op.139.

### I.

Allegro. (♩ = 63)

*p espress.* *cresc.* *f* *sf* *ff* *p* *pp* *cresc.* *f* *sf* *p* *f* *dimin.* *A* *pp* *f* *p*

VIOLINE.

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a variety of dynamics and articulations:

- Staff 1: *sf* (sforzando), with a crescendo hairpin.
- Staff 2: *sf* (sforzando), *tr* (trills), *pizz.* (pizzicato), and *f* (forte).
- Staff 3: *p* (piano), *B1* (first ending), *arco* (arco), *cresc.* (crescendo), and *f* (forte). Includes fingering numbers 2 and 3.
- Staff 4: *p* (piano), *cresc.* (crescendo), and *f* (forte).
- Staff 5: *pp* (pianissimo), *poco a poco cresc.* (poco a poco crescendo).
- Staff 6: *f* (forte), *sf* (sforzando).
- Staff 7: *sf* (sforzando), *p* (piano).
- Staff 8: *f* (forte).
- Staff 9: *C 1* (second ending), *pp* (pianissimo).
- Staff 10: *p* (piano).

VIOLINE.

The image displays a page of a violin score, numbered 4. It contains 13 staves of musical notation in a single system. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are also markings for *mf* (mezzo-forte), *f* (forte), *p* (piano), *dimin.* (diminuendo), *cresc.* (crescendo), *sp* (sforzando), and *pespress.* (pizzicato). The score includes several triplet markings (indicated by a '3' over a group of notes) and a section marked with a 'D' above the staff. The piece concludes with a final *p* (piano) dynamic marking.

VIOLINE.

The score consists of 12 staves of music. The first staff begins with a *pp* dynamic. The second staff features a *f* dynamic followed by a *p* dynamic. The third staff has a *ff* dynamic. The fourth staff starts with a *p* dynamic and includes a first ending marked with a '2'. The fifth staff begins with a *f* dynamic. The sixth staff has a *p* dynamic. The seventh staff includes a *cresc.* marking and a *f* dynamic, followed by a *marc.* marking. The eighth staff starts with a *p* dynamic and includes a *G* chord marking. The ninth staff has a *f* dynamic. The tenth staff begins with a *mf* dynamic. The eleventh staff has a *p* dynamic followed by a *f* dynamic. The twelfth staff starts with a *sf* dynamic and includes a *Moderato.* marking. The score concludes with a 3/4 time signature, a first ending bracket, and a 6/4 time signature.

VIOLINE.

*rit.* **Adagio.** **Allegro vivo.**

*p* *ff* **1** *p* *f*

*p* *cresc.* *f* *ff*

Detailed description: This section of the violin score is divided into three tempo markings: *rit.*, **Adagio.**, and **Allegro vivo.** The music is written in a single staff with a key signature of two flats and a 4/4 time signature. It begins with a *p* dynamic and a *rit.* marking, followed by a *ff* dynamic. The **Adagio** section features a melodic line with a *p* dynamic. The **Allegro vivo** section is characterized by rapid sixteenth-note passages, starting with a *p* dynamic and a *cresc.* marking, reaching a *f* dynamic. The piece concludes with a *ff* dynamic.

**II. Menuetto.**

**Andantino.** (♩ = 120.)

*fp* *f marc.* *p* *f* *p* *cresc.* *f* *f* *f* *f*

Detailed description: The second section, **II. Menuetto.**, is in **Andantino** tempo with a metronome marking of 120 quarter notes per minute. The music is in a 3/4 time signature and a key signature of two flats. It begins with a *fp* dynamic and a *f marc.* dynamic. The piece features a variety of dynamics, including *p*, *f*, and *cresc.*, and includes several triplet figures. The section ends with a *f* dynamic and a first ending bracket.

VIOLINE.

*pp* <sup>3</sup> *cresc.* *f*

*dimin.* *p*

*ff* *p*

**TRIO.**  
*f* *Fine* *p dolce*

*f* *p* *f* *p*

*sf* *f* *p* *sf* *f*

*mf* *pp* *mf* *f*

*sf* *sf* *sf* *sf*

*arco* *p* *f*

*p* *f* *sf* *mf* *p*

*p* *pp* *rit.* *p* *pp* *pp*

VIOLINE.

III.

Adagio molto. (♩ = 66.)

pp dolce

p f p f p ff p

f f sf

ff sf

p p dolce pp

pp sf p dolce f

f pp mf

ff mf p

dolce sf

pp sf

p dolce sf pp



VIOLINE.

1

*p* *pp* *rit.* *pp dolce*

*sfz.* *pp* *p dolce*

*f* *p* *sf* *ff* *sfz* *p*

*f* *pp dolce*

*sf* *p dolce*

*mf* *f* *sf* *dimin.* *p*

*f* *pp dolce* *cresc.*

*f rit.* *dimin. p dolce* *f marc.*

*dimin. pp* *dolce* *pp*

*mf* *pp* *f* *ff* *pp* *morendo*

# IV. Finale.

Allegro. (♩ = 116.)

The score consists of 12 staves of music in G minor, 4/4 time. It begins with a piano (*p*) dynamic and includes various dynamic markings such as *f*, *sf*, *mf*, *cresc.*, *dimin.*, and *pp dolce*. The piece features several triplet patterns and is marked with fingerings 1, 2, and 3. The tempo is indicated as Allegro with a quarter note equal to 116 beats per minute. The score concludes with a final cadence.

VIOLINE.

This page of a violin score contains 13 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *mf*, *f*, *ff*, *marc.*, *pizz.*, *arco*, *f*, *sf*, *p*, *f*, *sf*, *pp*, *cresc.*, *p*, *f*, *p*, *sf*, *p*, and *pp*. Performance instructions include *arco* and *pizz.*. The score features several triplet markings (3) and first, second, and third endings (1, 2, 3). A measure rest of 4 measures is indicated in the fifth staff. The bottom of the page includes the number 6530.

VIOLINE.

The image shows a violin score with ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1: *sf*, *sf*, *cresc.*
- Staff 2: *f*, *sf*, *ff*, *mf*
- Staff 3: *cresc.*, *f*, *dimin.*, *p*, *smorz.*, *p*
- Staff 4: *cresc.*, *f*, *sf*, *sf*
- Staff 5: *sf*, *sf*
- Staff 6: *sf*, *sf*, *sf*, *sf*
- Staff 7: *pizz.*, *p*, *f*, *mf*, *cresc.*, *sf*
- Staff 8: *f*, *p*
- Staff 9: *pp*, *f*, *dimin.*
- Staff 10: *pp*, *pp*

VIOLINE.

The image displays a page of a violin score, numbered 13. It consists of ten staves of musical notation in a single system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is marked with various dynamics and articulations:

- Staff 1: *mf*, *cresc.*, *ff*. Includes a first ending bracket.
- Staff 2: *p*. Includes a first ending bracket.
- Staff 3: *f*, *p*, *cresc.*. Includes a triplet of eighth notes.
- Staff 4: *f*, *ff*. Includes a triplet of eighth notes.
- Staff 5: *p*.
- Staff 6: *pp*.
- Staff 7: *cresc.*, *f*.
- Staff 8: *p*, *f*, *p*, *f*.
- Staff 9: *sf*, *p*, *sf*, *pp*. Includes a first ending bracket.
- Staff 10: *p*, *pp*. Includes a first ending bracket.

VIOLINE.

*p cresc. mf f ff*

*rit.* **Adagio molto.** (♩ = 66.) *sf dolce f p*

**Allegro vivo.** (♩ = 138.) *ff pp cresc.*

*f*

*pdolce f p cresc.*

*sf sf p*

*f p*

*p ff*

*p f*

# KAMMERMUSIK

## Sextette für Klavier und verschiedene Instrumente

	Mark
Bennett, W. St., Op. 8. Sextett für Klavier, 2 Violinen, Viola, Violoncell und Baß (oder 2 Violoncelle). <i>A</i> . . . . .	10.50
Jadassohn, S., Op. 100. Sextett für Klavier zu 4 Händen, 2 Violinen, Viola und Violoncell. <i>G</i> . . . . .	9.—

## Quintette für Klavier und verschiedene Instrumente

	Mark
Blumer jun., Th., Op. 21. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Hm</i> . . . . .	12.—
Costa, A., Op. 1. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Em</i> . . . . .	12.—
Draeseke, F., Op. 48. Quintett für Klavier, Violine, Viola, Violoncell und Horn. <i>B</i> . . . . .	18.—
Erlanger, G., Op. 39. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	15.—
Goetz, H., Op. 16. Quintett für Klavier, Violine, Viola, Violoncell und Baß. <i>Cm</i> . . . . .	10.50
Grädener, H., Op. 6. Quintett No. 1 für Klavier, 2 Violinen, Viola und Violoncell. <i>Hm</i> . . . . .	13.50
— Op. 19. Quintett No. 2 für Klavier, 2 Violinen, Viola und Violoncell. <i>Cm</i> . . . . .	15.—
Huber, H., Op. 111. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Gm</i> . . . . .	15.—
Jadassohn, S., Op. 76. Quintett No. 2 für Klavier, 2 Violinen, Viola und Violoncell. <i>F</i> . . . . .	12.—
Lamberg, J., Op. 18. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Cm</i> . . . . .	15.—
Lange, S. de, Op. 65. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	15.—
Martucci, G., Op. 45. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	15.—
Reuss, A., Op. 12. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Fm</i> . . . . .	15.—
Rheinberger, J., Op. 114. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	12.—
Rückauf, A., Op. 13. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>F</i> . . . . .	12.—
Thuille, L., Op. 20. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Es</i> . . . . .	15.—

## Quartette für Klavier, Violine, Viola und Violoncell

	Mark
Brambach, C. Jos., Op. 13. Quartett. <i>Es</i> . . . . .	14.—
— Op. 110. Quartett. <i>Gm</i> . . . . .	12.—
Fuchs, R., Op. 15. Quartett. <i>Gm</i> . . . . .	10.—

	Mark
Hiller, F., Op. 133. Quartett No. 3. <i>A</i> . . . . .	17.50
Jadassohn, S., Op. 77. Quartett. <i>Cm</i> . . . . .	10.—
Malling, O., Op. 80. Quartett. <i>Cm</i> . . . . .	netto 9.—
Stojanovits, P., Op. 15. Quartett. <i>D</i> . . . . .	netto 9.—

## Trios für Klavier, Violine und Violoncell

	Mark
Bach, F. Ed., Op. 25. Trio. <i>Dm</i> . . . . .	7.50
Bennett, W. St., Op. 26. Trio. <i>A</i> . . . . .	5.50
Chopin, Fr., Op. 8. Trio (Mikuli). <i>Gm</i> . . . . .	2.90
Fall, S., Op. 4. Trio. <i>Am</i> . . . . .	9.—
Förster, A., Op. 61. Trio in leichtem Stile No. 1. <i>C</i> . . . . .	4.—
— Op. 172. Trio in leichtem Stile No. 2. <i>D</i> . . . . .	4.—
— Op. 174. Trio in leichtem Stile No. 4. <i>F</i> . . . . .	4.—
Frank, E., Op. 20. Bayrische Walzer. Heft I (No. 1—6) . . . . .	3.—
Heft II (No. 7—13) . . . . .	3.50
Fuchs, R., Op. 22. Trio. <i>C</i> . . . . .	10.—
Goldmark, C., Op. 4. Trio. <i>B</i> . . . . .	10.—
Grädener, H., Op. 25. Trio No. 2. <i>Dm</i> . . . . .	12.—
Graener, P., Op. 20. Kammermusikdichtung No. 2. <i>Fm</i> netto	6.—
Hartmann, E., Op. 10. Trio. <i>B</i> . . . . .	8.50
Hiller, F., Op. 64. Serenade. <i>Am</i> (Trio No. 4) . . . . .	9.—
— Op. 74. Trio No. 5. <i>E</i> . . . . .	9.—
— Op. 186. Serenade. <i>C</i> (Trio No. 6) . . . . .	9.—
Huber, H., Op. 120. Eine Bergnovelle. Trio No. 4. <i>B</i> netto	9.—
Kursch, R., Op. 28. Trio. <i>Gm</i> . . . . .	netto 6.—
Martucci, G., Op. 62. Trio No. 2. <i>Es</i> . . . . .	12.—
Müller-Reuter, Th., Op. 19. Trio. <i>Dm</i> . . . . .	12.—
Norman, L., Op. 4. Trio. <i>D</i> . . . . .	8.50
Onslow, G., Op. 83. Trio <i>Fism</i> . . . . .	8.—
Reinecke, C., Op. 126. 2 Serenaden.	
No. 1. <i>C</i> . . . . .	5.50
No. 2. <i>A</i> . . . . .	5.50
Reissiger, C. G., Op. 56. Trio No. 4. <i>Fism</i> . . . . .	8.—
Rheinberger, J., Op. 112. Trio No. 2. <i>A</i> . . . . .	7.50
Saffe, F., Op. 13. Romanze. <i>F</i> . . . . .	2.—
Schumann, R., Op. 66. Bilder aus Osten. 6 Impromptus (Palme). Heft I, II . . . . .	je 3.—
Stojanovits, P., Op. 16. Trio. <i>C</i> . . . . .	netto 9.—
Wilm, N. v., Op. 165. Trio. <i>Em</i> . . . . .	7.50

## Trios für Klavier und Blasinstrumente

	Mark
Heidrich, M., Op. 25. Trio für Klavier, Klarinette und Horn. <i>Cm</i> . . . . .	10.—
Tillmetz, R., Op. 31. Notturmo für Klavier, Flöte und Waldhorn . . . . .	2.50

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# SONATEN

## Klavier

M. Pf.

### a. Zu 2 Händen

- ANSORGE, C. Op. 1. Sonate, Fm 4.—  
 BEHN, H. Op. 6. Sonate, Cm . . . 5.—  
 BENNETT, W. St. Op. 46. Die  
 Jungfrau von Orleans (Schiller).  
 Sonate, As . . . . . 4.—  
 CHOPIN, Fr. Op. 4. Sonate, Cm 1.50  
 — Op. 35. Sonate, Bm . . . . . 1.20  
 — Op. 58. Sonate, Hm. . . . . 1.70  
 FUCHS, Rob. Op. 19. Sonate, Ges 4.—  
 HELLER, St. Op. 9. Sonate, D . 3.—  
 REHBERG, W. Op. 3. Sonate, G 3.—  
 RHEINBERGER, Jos.  
 Op. 135. Sonate No. 3, Es . . . 5.—  
 Op. 184. Romantische Sonate,  
 Fism . . . . . 5.—  
 SATTER, G. Op. 66. Sonate, Es . 4.—  
 VOLKMANN, Rob. Op. 12. So-  
 nate, Cm . . . . . 3.—

### b. Zu 4 Händen

- EVERS, C. Op. 51. Sonate, C . . 6.—  
 — Op. 102. Sonate, B . . . . . 5.—  
 GOETZ, Herm. Op. 17. Sonate,  
 Gm . . . . . 5.50  
 MOSCHELÉS, I. Op. 121. So-  
 nate, E . . . . . 6.50  
 SCHUMANN, Rob. Op. 11. So-  
 nate, Fism, bearbeitet von L. RÖHR 8.50

## Violine und Klavier

M. Pf.

- BOEDECKER, L. Op. 22. Sonate,  
 Fm. . . . . 4.50  
 BOSSI, M. E. Op. 117. Sonate  
 No. 2, C . . . . . 7.50  
 BRAMBACH, C. Jos. Op. 74. So-  
 nate, Am . . . . . 7.50  
 DAYAS, W. H. Op. 11. Sonate, D 9.—  
 DRAESEKE, F. Op. 38. Sonate, B 7.50  
 FUCHS, Rob.  
 Op. 20. Sonate No. 1, Fism . 6.—  
 Op. 33. Sonate No. 2, D . . . 5.—  
 Op. 68. Sonate No. 3, Dm . . 7.50  
 HUBER, H.  
 Op. 112. Sonate No. 5, E . . . 6.—  
 Op. 119. Sonata graziosa  
 No. 7, G . . . . . 7.50  
 MIKULI, C. Op. 26. Großes Duo, A 6.—  
 NORMAN, L. Op. 3. Sonate, F . 4.50  
 PORTER, C. H. Op. 1. Sonate, G 6.—  
 REINHOLD, H. Op. 24. Sonate, G 8.—  
 RHEINBERGER, J. Op. 105. So-  
 nate No. 2, Em . . . . . 6.—  
 RÜCKAUF, A. Op. 7. Sonate, Fm 6.—  
 WICKENHAUSSER, R. Op. 13.  
 Sonate, Em . . . . . 7.50  
 WIENIAWSKI, H. u. Jos. Op. 2.  
 Allegro de Sonate (Presto), Gm 2.50

## Viola und Klavier

- NORMAN, L. Op. 32. Sonate, Gm 7.—

## Violoncell u. Klavier

- BENNETT, W. St. Op. 32. Sonate,  
 A . . . . . 5  
 BLUMER jun., Th. Op. 23. So-  
 nate, Bm . . . . . no. 6  
 CHOPIN, Fr. Op. 65. Sonate, Gm 2.  
 COSSART, Leland A. Op. 18. So-  
 nate, C . . . . . no. 7.  
 DAYAS, W. H. Op. 12. Sonate, F 7.  
 FUCHS, Rob. Op. 29. Sonate, Dm 6.  
 HUBER, H. Op. 114. Sonate No. 3,  
 Cism . . . . . 7.  
 MARTUCCI, G. Op. 52. Sonate,  
 Fism . . . . . 7.  
 MOSCHELES, I. Op. 121. Sonate,  
 E . . . . . 7.  
 NORMAN, L. Op. 28. Sonate, D 6.  
 SCHMID, J. Op. 63. Sonate, Dm 5.  
 SHERWOOD, P. Op. 10. Sonate,  
 D . . . . . 7.5  
 WICKENHAUSSER, R. Op. 18.  
 Sonate, F . . . . . 7.5

## Klarinette u. Klavier

- DRAESEKE, F. Op. 38. Sonate, B 7.5  
 RHEINBERGER, J. Op. 105<sup>a</sup>. So-  
 nate, Esm . . . . . 6.—

## Horn und Klavier

- RHEINBERGER, J. Op. 178. So-  
 nate, Es . . . . . 5.—

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