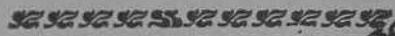


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PAYNE'S  
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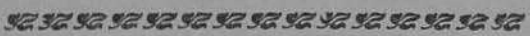
# SCHUBERT.

Op. 114.

Pianoforte-Quintett.  
A-dur.

(Forellen-Quintett.)

Preis: 80 Pf. *9/12*



Ernst Eulenburg, Leipzig.



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20. Beethoven, Quartett, op. 18, 5, A . . . . .	0.50	76. Schumann, Quartett, op. 41, 3, A . . . . .	0.50
21. Beethoven, Quartett, op. 18, 6, B . . . . .	0.50	77. Schumann, Klavier-Quartett, op. 47, Es . . . . .	0.70
22. Beethoven, Quartett, op. 74, Es, (Harfen-) . . . . .	0.60	78. Schumann, Klavier-Quintett, op. 44, Es . . . . .	0.90
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25. Mozart, Quartett, D . . . . .	0.50	81. Mendelssohn, Klavier-Trio, op. 66, Cm . . . . .	0.70
26. Mozart, Quartett, B . . . . .	0.40	82. Beethoven, Kl.-Tr., op. 70, 1, D, (Geister-) . . . . .	0.50
27. Mozart, Quartett, F . . . . .	0.50	83. Beethoven, Klavier-Trio, op. 70, 2, Es . . . . .	0.60
28. Beethoven, Quartett, op. 59, 1, F . . . . .	0.70	84. Schubert, Klavier-Trio, op. 99, B . . . . .	0.60
29. Beethoven, Quartett, op. 59, 2, Em . . . . .	0.60	85. Schubert, Klavier-Trio, op. 100, Es . . . . .	0.80
30. Beethoven, Quartett, op. 59, 3, C . . . . .	0.60	86. Schumann, Klavier-Trio, op. 63, Dm . . . . .	0.70
31. Beethoven, Quintett, op. 28, C . . . . .	0.60	87. Schumann, Klavier-Trio, op. 80, F . . . . .	0.60
32. Mozart, Quartett, Dm . . . . .	0.40	88. Schumann, Klavier-Trio, op. 110, Gm . . . . .	0.60
33. Mozart, Quartett, Es . . . . .	0.40	89. Haydn, Quartett, op. 9, 1, C . . . . .	0.40
34. Mozart, Quartett, B, (Jagd-) . . . . .	0.50	90. Haydn, Quartett, op. 17, 6, D . . . . .	0.40
35. Mozart, Quartett, A . . . . .	0.50	91. Haydn, Quartett, op. 64, 4, G . . . . .	0.40
36. Beethoven, Quartett, op. 127, Es . . . . .	0.70	92. Haydn, Quartett, op. 64, 6, Es . . . . .	0.40
37. Mozart, Quintett, Cm . . . . .	0.50	93. Haydn, Quart., op. 20, 4, D, (Sonnen-No.4) . . . . .	0.40
38. Mozart, Quintett, C . . . . .	0.70	94. Haydn, Quart., op. 20, 5, Fm, (Sonm.-No.5) . . . . .	0.40
39. Schubert, Quartett, op. 161, G . . . . .	0.70	95. Haydn, Quartett, op. 9, 4, Dm . . . . .	0.40
40. Schubert, Quartett, Op. 29, Am . . . . .	0.50	96. Haydn, Quartett, op. 55, 1, A . . . . .	0.40
41. Beethoven, Trio, op. 3, Es . . . . .	0.50	97. Spohr, Nonett, op. 31, F . . . . .	1.20
42. Beethoven, Trio, op. 9, 1, G . . . . .	0.50	98. Beethoven, Quartett, op. 133, B, (Fuge) . . . . .	0.50
43. Beethoven, Trio, op. 9, 2, D . . . . .	0.50	99. Schumann, Klavier-Trio, op. 88, Am, (Phantasiestücke) . . . . .	0.40
44. Beethoven, Trio, op. 9, 3, Cm . . . . .	0.50	100. Mozart, Serenade f. Blas-Instrumente, B . . . . .	1.20
45. Beethoven, Trio, op. 8, D (Serenade) . . . . .	0.40	101. Mendelssohn, Quartett, op. 80, Fm . . . . .	0.50
46. Cherubini, Quartett, C . . . . .	0.60	102. Mendelssohn, Quartett, op. 81, E . . . . .	0.50
47. Mendelssohn, Quartett, op. 12, Es . . . . .	0.50	103. Beethoven, Trio, op. 25, D, (Serenade) . . . . .	0.40
48. Mendelssohn, Quartett, op. 44, 1, D . . . . .	0.60	104. Beethoven, Trio für Blasinstrumente, op. 87, C . . . . .	0.40
49. Mendelssohn, Quartett, op. 44, 3, Es . . . . .	0.70	105. Dittersdorf, Quartett, Es . . . . .	0.40
50. Mozart, Quintett, D . . . . .	0.50	106. Dittersdorf, Quartett, D . . . . .	0.40
51. Mozart, Quintett, Es . . . . .	0.60	107. Dittersdorf, Quartett, E . . . . .	0.40
52. Haydn, Quartett, op. 33, 2, Es, (Russ.-No.2) . . . . .	0.40	108. Haydn, Quart., op. 20, 2, C, (Sonm.-No.2) . . . . .	0.40
53. Haydn, Quartett, op. 33, 3, C, (Vogel-) . . . . .	0.40	109. Haydn, Quartett, op. 64, 2, Hm . . . . .	0.40
54. Haydn, Quartett, op. 54, 1, G . . . . .	0.40	110. Haydn, Quartett, op. 71, 1, B . . . . .	0.40
55. Haydn, Quartett, op. 64, 5, D, (Lerchen-) . . . . .	0.40	111. Haydn, Quartett, op. 17, 1, E . . . . .	0.40
56. Haydn, Quartett, op. 76, 4, B . . . . .	0.40		

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# QUINTETT

(Forellen-Quintett)

A-dur

für

Pianoforte, Violine,  
Viola, Violoncell u. Kontrabass

von

**Franz Schubert.**

Op. 114.



Ernst Eulenburg, Leipzig.

Kgl. Württemb. Hof-Musikverleger.

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## Quintett.

Allegro vivace.

Franz Schubert, Op. 114.

Violino.  
Viola.

Violoncello.  
Basso.

Pianoforte.

Allegro vivace.

*pp*

*pp*

*p*

*pp*

*cresc.*

*cresc.*

*pp*

*p*

*ppizz.*

Violin I: *f*, *p*, *cresc.*

Violin II: *f*, *p*, *cresc.*

Viola: *f*, *p*, *cresc.*

Cello/Double Bass: *f*, *pizz.*, *arco*, *f*, *p*, *arco*

System 1: *f*, *pizz.*, *arco*

System 2: *f*, *p*, *cresc.*

System 3: *f*, *pizz.*, *arco*

System 4: *f*, *pizz.*, *arco*

First system of musical notation. It consists of two staves for the vocal line (treble and bass clefs) and two staves for the piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a crescendo (*cresc.*). The piano accompaniment features complex rhythmic patterns with triplets and accents.



Second system of musical notation. The vocal line continues with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a forte (*f*) dynamic. The piano accompaniment features a prominent triplet figure in the right hand.

Third system of musical notation. The vocal line features a series of eighth notes with accents, followed by a half note. The piano accompaniment continues with complex rhythmic patterns and accents.

Fourth system of musical notation. The vocal line starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The piano accompaniment begins with a decrescendo (*decresc.*) and a pianissimo (*pp*) dynamic, then returns to a forte (*f*) dynamic.



*p*  
*decrease.*  
*p*  
*dim.*  
*dim.*  
*p*  
*cresc.*  
*f*  
*p*  
*dim.*  
*p dolce*  
*p*

First system of musical notation, featuring a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The system includes various musical notations such as slurs, ties, and dynamic markings.

Second system of musical notation, continuing the vocal and piano parts. It includes a piano dynamic marking (*p*) in the piano accompaniment.

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

Fourth system of musical notation, including a piano dynamic marking (*pp*) in the piano accompaniment.

Fifth system of musical notation, concluding the page with a piano dynamic marking (*m.d.*) in the piano accompaniment.



Musical score for piano and voice, page 8. The score is written in G major and 3/4 time. It consists of six systems of music. The first system shows the vocal line and piano accompaniment. The second system includes dynamic markings *pp* for both the vocal and piano parts. The third system features a *pp* marking for the piano part. The fourth system includes a *pp* marking for the piano part. The fifth system includes a *cresc.* marking for the piano part. The sixth system includes a *cresc.* marking for the piano part and a *ff* marking for the piano part. The score is written in G major and 3/4 time.

This page of a musical score, numbered 9, contains eight systems of music. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, slurs, and accents. Dynamic markings are used throughout, including *p* (piano) and *f* (forte). Some measures feature articulation marks like *acc.* (accents) and *sfz* (sforzando). The piece concludes with a final cadence in the bottom right corner.



Musical score for piano and voice, page 10. The score is in G major and 4/4 time. It consists of six systems of music. The first system shows the vocal line and piano accompaniment with dynamics *f*, *p*, and *f*. The second system continues the vocal line and piano accompaniment with dynamics *f* and *p*. The third system features a vocal line with *cresc.* markings and piano accompaniment with *cresc.* markings. The fourth system shows the vocal line with dynamics *p*, *sf*, and *pp*, and piano accompaniment with *p*, *sf*, and *pp*. The fifth system features a vocal line with dynamics *f*, *sf*, and *p*, and piano accompaniment with *p* and *cresc.* The sixth system continues the vocal line with dynamics *p* and *cresc.*, and piano accompaniment with *p* and *cresc.*

First system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase marked *pp*. The bass line provides harmonic support with chords and a steady eighth-note accompaniment, also marked *pp*. The piano accompaniment features a complex, rhythmic pattern in the right hand, marked *f*.

Second system of musical notation. The vocal line continues with a melodic phrase marked *pp sempre*. The bass line continues with chords and accompaniment. The piano accompaniment has a more active role in the right hand, marked *pp*.

Third system of musical notation. The vocal line features a melodic phrase marked *p*. The bass line continues with chords and accompaniment. The piano accompaniment has a more active role in the right hand, marked *p*.

Fourth system of musical notation. The vocal line features a melodic phrase marked *p*. The bass line continues with chords and accompaniment. The piano accompaniment has a more active role in the right hand, marked *p*.

First system of musical notation, featuring a treble and bass staff with piano accompaniment. The treble staff contains a melodic line with triplets and slurs. The bass staff provides a steady accompaniment. The piano accompaniment consists of chords and moving lines in both hands.

Second system of musical notation, continuing the piece. It includes a treble and bass staff with piano accompaniment. The treble staff features complex rhythmic patterns and triplets. The bass staff has a more rhythmic accompaniment. The piano accompaniment includes a *dim.* (diminuendo) marking.

Third system of musical notation, continuing the piece. It includes a treble and bass staff with piano accompaniment. The treble staff features complex rhythmic patterns and triplets. The bass staff has a more rhythmic accompaniment. The piano accompaniment includes a *f* (forte) marking.

Fourth system of musical notation, continuing the piece. It includes a treble and bass staff with piano accompaniment. The treble staff features complex rhythmic patterns and triplets. The bass staff has a more rhythmic accompaniment. The piano accompaniment includes a *U* (ritardando) marking.

Musical score for piano, consisting of eight systems of staves. The score includes various musical notations such as dynamics (*p*, *cresc.*, *dim.*), articulation (*acc.*), and fingerings (e.g., 8, 3, 2, 1). The piece is in a minor key, indicated by the key signature of two flats.

System 1: Treble clef, bass clef, and grand staff. Dynamics: *p*.

System 2: Treble clef, bass clef, and grand staff. Dynamics: *cresc.*.

System 3: Treble clef, bass clef, and grand staff. Dynamics: *cresc.*.

System 4: Treble clef, bass clef, and grand staff. Dynamics: *p*.

System 5: Treble clef, bass clef, and grand staff. Dynamics: *p*.

System 6: Treble clef, bass clef, and grand staff. Dynamics: *dim.*.

System 7: Treble clef, bass clef, and grand staff. Dynamics: *dim.*.

Musical score for a piece, page 14. The score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part is written in two staves (treble and bass clef). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance instructions include *arco* and *pizz.* (pizzicato). The key signature changes from one sharp (F#) to two sharps (F# and C#).

Dynamics: *dim.*, *cresc.*, *f*, *pp*, *f*, *ff*, *p*, *pp*, *f*, *ff*, *p*, *cresc.*

Performance instructions: *arco*, *pizz.*



First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two sharps (F# and C#), and two bottom staves with bass clefs. The top staff begins with a dynamic marking of *f* and contains a complex, fast-moving melodic line. The first bass staff starts with a *p* dynamic and includes markings for *pizz.* (pizzicato) and *arco* (arco). The second bass staff contains a piano accompaniment with a *p* dynamic and a slur over several measures.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The top staff continues its melodic development with *f* dynamics. The first bass staff shows a transition from *pizz.* to *arco*. The piano accompaniment in the second bass staff includes a *p* dynamic and a slur.

Third system of musical notation. The top staff continues with *f* dynamics and includes a *p* dynamic marking. The first bass staff features a series of notes with *f* and *p* dynamics. The piano accompaniment in the second bass staff includes a *cresc.* (crescendo) marking.

Fourth system of musical notation. The top staff includes *p* and *f* dynamics. The first bass staff includes *p* and *f* dynamics and a *cresc.* marking. The piano accompaniment in the second bass staff includes a *cresc.* marking and a *f* dynamic.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The music is in 4/4 time and the key signature has two sharps (F# and C#). The first system contains four measures. Dynamics include *f* and *sf*.

Second system of musical notation, continuing from the first. It consists of three staves. The first system contains four measures. Dynamics include *p*, *f*, and *sf*. The word "decresc." is written in the piano part.

Third system of musical notation, continuing from the second. It consists of three staves. The first system contains four measures. Dynamics include *p* and *sf*. The word "decresc." is written in the piano part.

Fourth system of musical notation, continuing from the third. It consists of three staves. The first system contains four measures. Dynamics include *p* and *sf*.



Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The piano part begins with a *p* dynamic and includes markings for *cresc.* and *p*. The vocal line includes a *3* triplet marking.

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff. The piano part begins with a *pp* dynamic. The vocal line includes markings for *dim.* and *p dolce*.

Musical score for the third system, featuring vocal lines and piano accompaniment. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff. The piano part features a complex rhythmic pattern with sixteenth notes.

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The system includes a vocal line with a treble clef and a piano accompaniment with a grand staff. The piano part features a complex rhythmic pattern with sixteenth notes. The system concludes with a *p* dynamic marking.

The musical score is arranged in eight systems, each with two staves (treble and bass clef). The key signature is G major (one sharp) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system features a piano (*p*) dynamic marking. The third system continues the melodic and rhythmic development. The fourth system shows a fortissimo (*ff*) dynamic marking. The fifth system includes a *f* dynamic marking. The sixth system features a *f* dynamic marking. The seventh system includes a *f* dynamic marking. The eighth system concludes with a *ff* dynamic marking.

This page of a musical score is written for piano and violin. It consists of seven systems of music. Each system has a violin staff on top and a piano staff on the bottom. The piano staff is divided into a right-hand (treble) and left-hand (bass) part. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*ff*). The piece concludes with a double bar line and repeat dots at the end of the final system.

First system of the musical score. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase marked *f* (forte), followed by a passage marked *p* (piano). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also marked with *f* and *p*.

Second system of the musical score. The vocal line continues with a melodic phrase marked *cresc.* (crescendo) and *f*. The piano accompaniment features a dense texture of sixteenth notes in the right hand and chords in the left hand, marked with *f* and *p*. A fermata is placed over the vocal line in the second measure.

Third system of the musical score. The vocal line features a melodic phrase marked *pp* (pianissimo) and *f*. The piano accompaniment features a dense texture of sixteenth notes in the right hand and chords in the left hand, marked with *f* and *ff* (fortissimo). A fermata is placed over the vocal line in the second measure.

Fourth system of the musical score. The vocal line features a melodic phrase marked *p* and *cresc.*. The piano accompaniment features a dense texture of sixteenth notes in the right hand and chords in the left hand, marked with *p* and *cresc.*. A fermata is placed over the vocal line in the second measure.

Andante.

*p*

Andante.

*p*

*dim.*

*p*

*p*

*p*

*p*



This page of a musical score, numbered 22, features a complex arrangement of piano and string parts. The score is organized into four systems, each containing a vocal line (treble clef), a bass line (bass clef), and a grand piano accompaniment (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The piano part is highly active, with frequent sixteenth-note patterns and dynamic markings such as *sp* (sforzando), *f* (forte), and *p* (piano). The vocal line consists of eighth-note patterns with accents. The bass line provides a steady accompaniment with eighth-note figures. The score concludes with a final cadence in the key of F#.





pp

pp

dim.

pp

dim.

pp

dim.

pp

decresc.

ppp

decresc. -

ppp dolce

E. E. 1218

Detailed description: This page of a musical score, numbered 24, contains four systems of music. Each system consists of three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom staff with a grand staff (treble and bass clefs). The music is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The first system features a complex texture with sixteenth-note runs in the upper staves and block chords in the lower staves. Dynamic markings include *pp* (pianissimo) and *dim.* (diminuendo). The second system continues this texture, with *pp* and *dim.* markings. The third system shows a change in texture, with the upper staves playing chords and the lower staves playing a rhythmic pattern of eighth notes. Dynamic markings include *pp*, *decresc.* (decrescendo), and *ppp dolce* (pianissimissimo dolce). The fourth system continues the rhythmic pattern in the lower staves and the chordal texture in the upper staves. The page concludes with the publisher's number E. E. 1218.

pp

*p* *p dolce* *dim.*

*p*

This page contains a musical score for piano and voice, consisting of six systems of music. The score is written in a minor key and 3/4 time. The first system features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The fifth system continues the vocal line and piano accompaniment. The sixth system shows the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *sp*, *f*, and *p*.

This page of musical notation, numbered 27, is divided into four systems. Each system consists of a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *decrest.*, *fp*, and *ff*. The piano part includes dense chordal textures and intricate melodic lines.

Musical score for piano and voice, featuring complex piano textures and vocal lines. The score is written in a key with one flat (B-flat) and a common time signature. The piano part consists of multiple staves with intricate textures, including sixteenth-note runs and chords. The vocal part is written in a single staff with various dynamics and articulations.

Dynamics and markings include:

- pp* (pianissimo)
- decresc.* (decrescendo)
- ppp* (pianississimo)
- pp dolce* (pianissimo dolce)
- dim.* (diminuendo)

The score is numbered E. E. 1248 at the bottom.



The first system of the score consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (bass clef). The bottom system has a piano accompaniment (treble clef) and a piano accompaniment (bass clef). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *pp* (pianissimo) and *dim.* (diminuendo).

SCHERZO.  
Presto.

The second system of the score begins with the section header "SCHERZO. Presto." in 3/4 time. It consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (bass clef). The bottom system has a piano accompaniment (treble clef) and a piano accompaniment (bass clef). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f* (forte), *p* (piano), and *sp* (sforzando).

This page of musical notation, numbered 90, contains six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *sf*, *f*, *p*, and *sf* are used throughout. The notation includes various articulations like accents and slurs.



System 1: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *p* and *f*.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *pp*, *f*, and *fz*.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *fp*, *f*, and *ff*.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment. Dynamics include *f*, *fp*, *ff*, and *p*. First and second endings are indicated by brackets labeled 1. and 2.



Musical score for the first system, featuring piano (*p*) dynamics and first/second endings. The score is written for voice and piano. The piano part includes a section marked *p* and a section marked *g*. The first ending is marked 1. and the second ending is marked 2.

THEMA.  
Andantino.

Musical score for the second system, titled "THEMA. Andantino." The score is written for voice and piano. The piano part includes a section marked *pp* and a section marked *p*. The first ending is marked 1. and the second ending is marked 2.

## VAR. I.

This musical score is for a piece titled "VAR. I." and is numbered 34. It is written for piano and features a variety of musical notations and dynamics. The score is organized into four systems, each with a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and includes a section marked "pizz." (pizzicato). The notation includes numerous triplets, slurs, and dynamic markings such as *p* and *pp*. There are also first and second endings indicated by "1." and "2." with repeat signs. The score concludes with a final cadence.

*p*  
*arco*  
*mf*  
*sp*  
*p*

1. 2.  
1. 2.

118

This musical score is for Variation II, featuring a violin and piano. The piece is in 2/4 time and D major. The violin part begins with a *p* dynamic and includes a section marked *arco*. The piano accompaniment starts with a *mf* dynamic. The score contains two first and second endings. The final section of the piece is marked *sp* and *p*. The page number 118 is located at the bottom right of the score.



## VAR. III.

The musical score is arranged in four systems, each with three staves: a single treble staff, a single bass staff, and a grand staff (treble and bass). The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes first and second endings, with a piano (*p*) dynamic marking. The fourth system concludes with a repeat sign and a fermata. The score is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs.

First system of musical notation, featuring a vocal line with a treble clef and a key signature of one sharp (F#), and a piano accompaniment with a grand staff (treble and bass clefs). The piano part consists of dense, rhythmic chordal textures.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment maintains its complex, rhythmic pattern.

VAR. IV.

Third system of musical notation, labeled 'VAR. IV'. It features a vocal line with a treble clef and a key signature of one flat (Bb), and a piano accompaniment with a grand staff. The piano part is characterized by dense, block-like chords. Dynamics include *ff* and *pp*.

Fourth system of musical notation, continuing the vocal and piano parts. The piano accompaniment features dense, rhythmic textures.



Musical score for page 38, featuring piano and grand staff notation. The score is divided into several systems, each with a treble and bass staff for the piano and a grand staff for the piano accompaniment.

Dynamics and articulations include:

- pp* (pianissimo)
- cresc.* (crescendo)
- decrese.* (decrescendo)
- p* (piano)
- dim.* (diminuendo)

The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom section is labeled **VAR. V.** and features a change in key signature and time signature.







Musical score for page 41, featuring vocal and piano parts. The score is written in G major and 2/4 time. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The score includes various dynamics and articulations.

Dynamics and articulations include:

- decresc.* (decreasing dynamics)
- pp* (pianissimo)
- dim.* (diminuendo)
- p* (piano)

The score consists of several systems of music, each with a vocal line and piano accompaniment. The piano accompaniment features intricate rhythmic patterns and chordal textures.

## FINALE.

Allegro giusto.

The musical score is arranged in two systems, each with a piano (p) and violin (v) part. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked "Allegro giusto".

**First System:**  
The piano part begins with a series of chords in the right hand and a simple bass line in the left hand. The violin part enters with a melodic line. Dynamics include *fp* (fortissimo piano) and *pp* (pianissimo).

**Second System:**  
The piano part continues with more complex chordal textures. The violin part has a more active melodic line. Dynamics include *p* (piano) and *pp*.

**Third System:**  
The piano part features a prominent bass line with sustained notes. The violin part has a melodic line with some grace notes. Dynamics include *fp*.

**Fourth System:**  
The piano part has a more active bass line. The violin part has a melodic line with some grace notes. Dynamics include *f* (forte) and *fp*.

**Fifth System:**  
The piano part has a more active bass line. The violin part has a melodic line with some grace notes. Dynamics include *pp* and *f*.

Musical score for the first system, measures 1-4. The treble staff contains a melodic line with slurs and accents. The bass staff provides a rhythmic accompaniment. Dynamics include *p* (piano), *fp* (fortissimo piano), and *f* (forte).

Musical score for the second system, measures 5-8. The treble staff continues the melodic line. The bass staff has a steady accompaniment. Dynamics include *f* (forte) and *p* (piano).

Musical score for the third system, measures 9-12. The treble staff has rests in measures 9 and 10. The bass staff continues with a melodic line. Dynamics include *fp* (fortissimo piano) and *p dim.* (piano, decrescendo).

Musical score for the fourth system, measures 13-16. The treble staff has rests in measures 13 and 14. The bass staff continues with a melodic line. Dynamics include *p dim.* (piano, decrescendo) and *pp* (pianissimo).

Musical score for the fifth system, measures 17-20. The treble staff has rests in measures 17 and 18. The bass staff continues with a melodic line. Dynamics include *dim.* (decrescendo).

Musical score for piano and voice, page 44. The score is in G major and 3/4 time. It consists of five systems of music.

The first system shows the vocal line and piano accompaniment. Dynamics include *mf* and *dim.*.

The second system continues with dynamics *p* and *pp*.

The third system features dynamics *mf* and *decresc.*.

The fourth system has dynamics *pp* and *pp*.

The fifth system includes a fermata and dynamics *pp*.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line has a melodic line with eighth-note patterns. The piano accompaniment has a rhythmic pattern of eighth notes. Dynamics include "cresc." and "8".

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line continues with eighth-note patterns. The piano accompaniment has a rhythmic pattern of eighth notes. Dynamics include "cresc.", "decresc.", "p", "dim.", and "dolcissimo".

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line has a melodic line with eighth-note patterns. The piano accompaniment has a rhythmic pattern of eighth notes. Dynamics include "8".

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line has a melodic line with eighth-note patterns. The piano accompaniment has a rhythmic pattern of eighth notes. Dynamics include "8".



This page contains a musical score for piano and voice, consisting of six systems of music. The key signature is one sharp (F#) and the time signature is 4/4. The score is written for voice (soprano and alto parts) and piano (right and left hands). The piano part features complex textures with many sixteenth and thirty-second notes, often in a tremolo or rapid sixteenth-note pattern. Dynamics include *f*, *mf*, *fz*, *p*, *pp*, and *ppp*. The voice part has a melodic line with some slurs and accents. The score concludes with the number E. E. 1218.

*f* *mf* *fz* *p* *fz* *p* *pp* *ppp*

E. E. 1218

This page of a musical score, numbered 47, features a complex arrangement of staves. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. It includes a vocal line at the top, followed by a grand piano (GP) section with separate staves for the right and left hands. The piano part is characterized by dense, rhythmic textures, including sixteenth-note patterns and chords. Dynamic markings such as *p* (piano) and *dim.* (diminuendo) are used throughout. The score concludes with a final chord in the piano part.

First system of musical notation, featuring a treble and bass staff with piano accompaniment. The treble staff contains a melodic line with triplets and slurs. The bass staff provides harmonic support with chords and moving lines. The piano accompaniment is written in grand staff notation.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and accents. The bass staff continues the harmonic accompaniment. The piano accompaniment is written in grand staff notation.

Third system of musical notation, featuring dynamic markings *sf* and *pp*. The treble staff has a melodic line with slurs. The bass staff has a melodic line with slurs. The piano accompaniment is written in grand staff notation.

Fourth system of musical notation, featuring a dynamic marking *p*. The treble staff has a melodic line with slurs. The bass staff has a melodic line with slurs. The piano accompaniment is written in grand staff notation.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part begins with a forte (*fp*) dynamic marking.

Second system of musical notation. The piano part features dynamic markings of *fp* and *pp* in the vocal line, and *ff* in the piano part.

Third system of musical notation. The piano part features dynamic markings of *fz* and *p*.

Fourth system of musical notation. The piano part features dynamic markings of *ff* and *fz*.

Musical score for page 50, featuring piano and bass staves. The score is written in G major (one sharp) and 3/4 time. The piece begins with a piano introduction marked *p*. The first system includes a piano part with a triplet of eighth notes and a bass part with a triplet of eighth notes, both marked *sp*. The second system continues with piano and bass parts, including a triplet of eighth notes in the piano part marked *p dim.* and a triplet of eighth notes in the bass part marked *pp*. The third system features a piano part with a triplet of eighth notes marked *p dim.* and a bass part with a triplet of eighth notes marked *dim.*. The fourth system includes a piano part with a triplet of eighth notes marked *mf* and a bass part with a triplet of eighth notes marked *mf*. The fifth system features a piano part with a triplet of eighth notes marked *mf* and a bass part with a triplet of eighth notes marked *f dim.*. The sixth system includes a piano part with a triplet of eighth notes marked *dim.* and a bass part with a triplet of eighth notes marked *mf*. The seventh system features a piano part with a triplet of eighth notes marked *fz* and a bass part with a triplet of eighth notes marked *dim.*. The score concludes with a final chord in the piano part.

Dynamics and articulations include: *p*, *sp*, *pp*, *mf*, *fz*, *dim.*, and *tr* (triplets).



*p dol.*  
*p*  
*pp*

*p*  
*decresc.*

*pp*  
*cresc.*

*cresc.*  
*decresc.*  
*pp*  
*dim*  
*pp*



First system of musical notation, featuring a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a bass line with a '5' marking and a treble line with various articulations.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern in the treble clef.

Third system of musical notation, showing dynamic markings such as *f* and *pp*. The piano part has a prominent bass line with a '5' marking.

Fourth system of musical notation, concluding the page with a final cadence. The piano part features a complex rhythmic pattern in the treble clef.

This page of musical notation consists of eight systems of staves. Each system typically includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical elements such as slurs, triplets, and dynamic markings. The first system features a vocal line with a slur and a piano accompaniment with a triplet in the bass line. The second system includes a vocal line with a slur and a piano accompaniment with a forte (*f*) dynamic marking. The third system shows a vocal line with a slur and a piano accompaniment with a piano (*pp*) dynamic marking. The fourth system features a vocal line with a slur and a piano accompaniment with a piano (*pp*) dynamic marking. The fifth system includes a vocal line with a slur and a piano accompaniment with a piano (*pp*) dynamic marking. The sixth system shows a vocal line with a slur and a piano accompaniment with a piano (*pp*) dynamic marking. The seventh system features a vocal line with a slur and a piano accompaniment with a piano (*pp*) dynamic marking. The eighth system includes a vocal line with a slur and a piano accompaniment with a piano (*pp*) dynamic marking.





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# Orchester-Partitur-Ausgabe

## Symphonien:

No.	Mk.	No.	Mk.
1. Mozart, in C (Jupiter)	1.50	23. Berlioz, „Harold in Italien“	3.—
2. Beethoven, No. 5 in C moll	2.—	24. Berlioz, „Romeo und Julie“	4.—
3. Schubert, in H moll (unvollendet)	1.50	25. Brahms, No.1 in C moll	4.—
4. Mozart, in G moll	1.50	26. Brahms, No.2 in D	4.—
5. Beethoven, No. 3 in Es (Eroica)	2.50	27. Brahms, No.3 in F	4.—
6. Mendelssohn, No. 3 in A moll (Schottische)	2.50	28. Brahms, No.4 in Emoll	4.—
7. Beethoven, No. 6 in F (Pastorale)	2.—	29. Tschaikowsky, No. 5 in Emoll	4.—
8. Schumann, No. 3 in Es	2.—	30. Tschaikowsky, No. 4 in F moll	4.—
9. Haydn, in D (Londoner)	1.—	31. Haydn, in Es	1.—
10. Schubert, in C	3.—	32. Haydn, in B (La Reine)	1.—
11. Beethoven, No. 9 in D moll (mit Chor)	4.—	33. Dvořák, „Ausderneuen Welt“, (No. 5, Emoll)	4.—
12. Beethoven, No. 7 in A	2.50	34. Haydn, in G (militaire)	1.—
13. Schumann, No. 4 in D moll	2.—	35. Haydn, in G (Paukenschlag)	1.—
14. Beethoven, No. 4 in B	2.—	36. Haydn, in G (Oxford)	1.—
15. Mozart, in Es	1.50	37. Mozart, in D	1.—
16. Beethoven, No. 8 in F	2.50	38. Haydn, in B	1.—
17. Schumann, No. 1 in B	2.50	39. Haydn, in D (Glocken-)	1.—
18. Beethoven, No. 1 in C	1.—	40. Strauß, Don Juan	4.—
19. Beethoven, No. 2 in D	1.50	41. Strauß, Macbeth	4.—
20. Mendelssohn, No. 4 in A (Italienische)	2.—	42. Strauß, Tod und Verklärung	4.—
21. Schumann, No. 2 in C	2.—	43. Strauß, Till Eulenspiegel	4.—
22. Berlioz, „Phantastische Symphonie“	3.—	44. Strauß, Zarathustra	4.—
		45. Strauß, Don Quixote	4.—

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## Ouverturen:

No.	Mk.	No.	Mk.
1. Beethoven, Leonore No. 3	1.—	28. Beethoven, Leonore No. 1	1.—
2. Weber, Der Freischütz	1.—	29. Beethoven, Leonore No. 2	1.—
3. Mozart, Figaro	—,50	30. Beethoven, Die Ruinen von Athen	1.—
4. Beethoven, Egmont	1.—	31. Beethoven, König Stephan	1.—
5. Weber, Beherrsch. d. Geist.	1.—	32. Beethoven, Zur Namensfeier	1.—
6. Mendelssohn, Melusine	1.50	33. Marschner, Hans Heiling	1.—
7. Weber, Oberon	1.—	34. Maillart, Das Glöckchen des Eremiten	1.—
8. Mozart, Don Juan	—,50	35. Weber, Euryanthe	1.—
9. Weber, Preciosa	1.—	36. Schubert, Rosamunde (Zauberharfe)	1.50
10. Beethoven, Fidelio	1.—	37. Mendelssohn, Hebriden (Fingalshöhle)	1.50
11. Mendelssohn, Ruy Blas	1.—	38. Glinka, Das Leben für den Zaren (Ivan Soussanine)	1.—
12. Weber, Jubel-Ouverture	1.—	39. Glinka, Ruslan u. Ludmila	1.—
13. Mendelssohn, Ein Sommernachtstraum	1.—	40. Cherubini, Abenceragen	1.—
14. Mozart, Die Zauberflöte	1.—	41. Cherubini, Medea	1.—
15. Nicolai, Die lustigen Weiber von Windsor	1.—	42. Cherubini, Anakreon	1.—
16. Rossini, Wilhelm Tell	1.—	43. Cherubini, Der Wasserträger	1.—
17. Berlioz, Waverley	1.—	44. Cornelius, Der Barbier von Bagdad (Mottl)	1.—
18. Berlioz, Vehmrichter	1.—	45. Cornelius, Der Cid	1.—
19. Berlioz, König Lear	1.—	46. Schumann, Manfred	1.—
20. Berlioz, Der Römische Carneval	1.—	47. Schumann, Genoveva	1.—
21. Berlioz, Der Corsar	1.—	48. Bennett, Die Najaden	1.—
22. Berlioz, Benvenuto Cellini	1.—	49. Wagner, Tristan u. Isolde	1.—
23. Berlioz, Beatrice und Benedict	1.—	50. Boieldieu, Die weisse Dame	1.—
24. Tschaiowsky, 1812. Ouverture solennelle	2.—	51. Auber, Das ehernen Pferd	1.—
25. Beethoven, Die Geschöpfe des Prometheus	1.—	52. Wagner, Lohengrin, I. u. 3. Akt	1.—
26. Beethoven, Coriolan	1.—	53. Mendelssohn, Meeresstille	1.—
27. Beethoven, Die Weihe des Hauses	1.—	54. Rossini, Semiramis	1.—
		55. Rossini, Tankred	1.—
Berlioz, Sieben Ouverturen. Elegant gebunden, mit einem Bildnis Berlioz			10.—

Mit einführenden Worten von Arthur Smolian.

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## Konzerte:

	Mk.
1. Beethoven, Violin-Konzert in D . . . . .	1.—
2. Mendelssohn, Violin-Konzert in E moll . . . . .	1.—
3. Spohr, Violin-Konzert No. 8 in A moll (Gesangsszene) . . . . .	1.—
4. Beethoven, Klavier-Konzert No. 3 in C moll . . . . .	1.50
5. Beethoven, Klavier-Konzert No. 4 in G . . . . .	2.—
6. Beethoven, Klavier-Konzert No. 5 in Es . . . . .	2.—
7. Schumann, Klavier-Konzert in A moll . . . . .	2.—
8. Tschalkowsky, Violin-Konzert in D . . . . .	2.—
9. Tschalkowsky, Klavier-Konzert No. 1 in Bmoll . . . . .	2.—
10. Liszt, Klavier-Konzert No. 1 in Es . . . . .	3.—
11. Bach, Violin-Konzert in A moll . . . . .	1.—
12. Bach, Violin-Konzert in E . . . . .	1.—
13. Brahms, Klavier-Konzert No. 1 in Dmoll . . . . .	3.—
14. Bruch, Violin-Konzert No. 1 in Gmoll . . . . .	2.—
15. Brahms, Klavier-Konzert No. 2 in B . . . . .	4.—
16. Brahms, Violin-Konzert in D . . . . .	4.—
17. Mozart, Violin-Konzert in A . . . . .	1.—
18. Mozart, Violin-Konzert in Es . . . . .	1.—
19. Mozart, Klavier-Konzert in D (Krönungs-Konzert) . . . . .	1.50
20. Liszt, Klavier-Konzert No. 2 in A . . . . .	3.—

## Verschiedene Werke:

No.		Mk.
1.	Berlioz, Drei Orchesterstücke aus „Faust's Verdammung“ (a. Ungarischer Marsch; b. Sylphentanz; c. Tanz der Irrlichter) . . . . .	1.—
2.	Tschalkowsky, Capriccio Italien . . . . .	2.—
3.	Beethoven, Zwei Violin-Romanzen (G dur op.40; F dur, op.50) . . . . .	—80
4.	Mendelssohn, Orchesterstücke aus dem „Sommernachts- traum“ (Scherzo, Intermezzo, Notturmo, Hochzeits- marsch, Rüpeltanz) . . . . .	1.—

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2 elegante Halbfranzbände.

Band I. Bach, Amoll und E, Beethoven, Mendelssohn, Mozart, A und Es, Spohr, Gesangsszene . . . . .	Mk. 10.—
Band II. Brahms, Bruch, Gmoll, Tschalkowsky . . . . .	11.—

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## Eulenburg's kleine Orchester-Partitur-Ausgabe.

- |  |      |  |        |
|--|------|--|--------|
| <b>Bach, Matthäus-Passion.</b> Herausgegeben von Georg Schumann. Mit einer Heliogravüre Bach's nach dem Originalbild von Haussmann. Einband von Dr. Max Lange . . . . .  | 9.—  | <b>nig Lear.</b> „Der Römische Karneval“. „Der Corsar“. „Benvenuto Cellini“. „Beatrice und Benedict.“ Mit Einführungen von <b>Arthur Smolian</b> und dem Bildnis des Komponisten . . . . . | 10.—   |
| <b>Beethoven, Missa solennis.</b> Mit einführenden Worten von <b>Arthur Smolian</b> und einer Heliogravüre Beethoven's nach der Zeichnung von Prof. A. v. Kloeber aus dem Jahre 1817. Einband von Dr. Max Lange . . . . .                            | 9.—  | <b>Brahms, Ein deutsches Requiem.</b> Mit dem Bildnis des Komponisten in Heliogravüre . . . . .  | 9.—    |
| <b>Beethoven, Symphonien.</b> Mit einführenden Worten von <b>Arthur Smolian</b> und einer Heliogravüre Beethoven's nach der Zeichnung von Prof. A. von Kloeber aus dem Jahre 1817. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8 u. 9) . . . . . | 10.— | <b>Brahms, Symphonien.</b> Mit Einführungen von <b>Arthur Smolian</b> und dem Bildnis des Komponisten in Heliogravüre.<br>Band I (No. 1, 2), Band II (No. 3, 4) à                          | 12.—   |
| <b>Berlioz, „Phantastische Symphonie“ und „Harold in Italien.“</b> Mit Einführungen von <b>Arthur Smolian</b> und dem Bildnis des Komponisten . . . . .  | 9.—  | <b>Haydn, Die Schöpfung.</b> Mit Bildnis des Komponisten . . . . .   | 7.50   |
| <b>Berlioz, „Romeo und Julie.“</b> Mit einer Einführung von <b>Arthur Smolian</b> und dem Bildnis des Komponisten . . . . .  | 6.—  | <b>Mendelssohn, Schottische und Italienische Symphonie.</b> Mit Mendelssohn's Bildnis . . . . .  | 6.50   |
| <b>Berlioz, Sieben Ouverturen.</b> („Waverley“. „Vehrmrichter“. „König Lear“.  |      | <b>Mozart, Requiem.</b> Mit Mozart's Bildnis . . . . .   | 5.—    |
|  |      | <b>Schumann, Symphonien.</b> Mit Schumann's Bildnis. Band I (No. 1, 2), Band II (No. 3, 4) . . . . .   | à 6.50 |
|  |      | <b>Violin-Konzerte klassischer und moderner Meister.</b><br>Band I. Bach, A moll und E dur. Beethoven. Mendelssohn. Mozart, A dur und E dur. Spohr, Gesangs-szene . . . . .                | 10.—   |
|  |      | Band II. Brahms. Bruch, G moll. Tschaikowsky . . . . .   | 11.—   |



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## Payne's kleine Kammermusik-Partitur-Ausgabe.

- |   |      |  |      |
|---|------|--|------|
| <b>Bach</b> , 6 Brandenburgische Konzerte, revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann . . . . .   | 8.—  | <b>Mendelssohn</b> , Kammermusik. Mit Mendelssohn's Bildnis . . . . .  | 10.— |
| <b>Beethoven</b> , Sämtliche 17 Streich-Quartette nach den Autographen und ältesten Ausgaben etc. revidiert und mit Anmerkungen versehen von Wilhelm Dugge. Mit einer Heliogravüre Beethoven's nach der Zeichnung von Prof. A. von Kloeber aus dem Jahre 1817 . . . . . | 12.— | <b>Mozart</b> , 10 berühmte Streich-Quartette (Köchel-Verzeichnis No. 387, 421, 423, 458, 464, 465, 499, 575, 589, 590), 6 Streich-Quintette (Köchel-Verzeichnis No. 406, 515, 516, 593, 614, 525) u. Klarinetten-Quintett (Köchel-Verzeichnis No 581) . . . . .                 | 11.— |
| <b>Brahms</b> , Kammermusik. Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten in Heliogravüre.<br>Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 83, 111) . . . . .  | 13.— | <b>Schubert</b> , Kammermusik. Mit Schubert's Bildnis . . . . .  | 12.— |
| Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67) . . . . .   | 11.— | Inhalt: Sämtliche 9 Streich-Quartette (Op. 29, 125 No. 1, 2, Op. 161, 168, Op. posth. D moll, G moll, D dur, C moll), 2 Klavier-Trios (Op. 99, 100), Streich-Quintett (Op. 163), Klavier- (Forellen-) Quintett (Op. 114) und Oktett (Op. 166) für Streich- und Blas-Instrumente. |      |
| Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 26, 60) . . . . .  | 12.— | <b>Schumann</b> , Kammermusik. Mit Schumann's Bildnis . . . . .  | 8.—  |
| Band IV. 5 Klavier-Trios (Op. 8, 87, 101, 40, 114) . . . . .  | 13.— | Inhalt: Sämtliche 3 Streich-Quartette (Op. 41 No. 1, 2, 3), 4 Klavier-Trios (Op. 63, 80, 88, 110), Klavier-Quartett (Op. 47) u. Klavier-Quintett (Op. 44).   |      |
| <b>Händel</b> , 12 Große Konzerte für Streich-Instrumente, revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre des Komponisten . . . . .  | 10.— | <b>Spohr</b> , Sämtliche 4 Doppel-Streich-Quartette (Op. 65, 77, 87, 136), Nonett (Op. 31) für Streich- und Blas-Instrumente und Oktett (Op. 32) für Streich- und Blas-Instrumente . . . . .   | 9.—  |
| <b>Haydn</b> , Sämtliche 83 Streich-Quartette. Mit dem Bildnis Haydn's<br>Band I. (Op. 1, 2, 3, 9, 17) . . . . .  | 13.— | <b>Volkman</b> , Kammermusik. Mit Volkman's Bildnis . . . . .  | 8.—  |
| Band II. (Op. 20, 33, 42, 50, 51, 54)   | 10.— | Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43).   |      |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103) . . . . .   | 11.— |  |      |





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Op. 33, No. 2.

	M.
Ausgabe für Violine mit Pianofortebegleitung . . . . .	1.20
Ausgabe für Violoncello mit Pianofortebegleitung . . . . .	1.20
Ausgabe für Flöte m. Pianofortebegleitung v. Maximilian Schwedler . . . . .	1.20
Ausgabe für Pianoforte allein von Richard Hofmann . . . . .	1.—



## Kompositionen für Violoncello.

**Robert Henriques.** Op. 10. **Tarantelle** (G dur) mit Orchesterbegl. M.  
 Solostimme . . . . . M. 1.50 Orchesterstimmen . . . . . 5.—  
 Partitur . . . . . „ 4.— Ausgabe mit Pianofortebegleitung 3.—

**Ferdinand Hummel.** Op. 74, No. 5. **Adagio cantabile** (H moll)  
 mit Pianofortebegleitung . . . . . 3.—

**Josef Merk.** Op. 11. **20 Etuden.** Neue revidierte Ausgabe.  
 Eingeführt am Königl. Konservatorium zu Leipzig . . . . . 2.—

**Emilio Provinciali.** **Andante** (D dur) mit Pianofortebegleitung 1.20

**Alwin Schröder.** **Klassisches Album.** Mit genauer Bezeichnung  
 der Fingersätze und Pianofortebegleitung. Zwei Bände . . . . . à 1.50  
 Band I. No. 1. Leclair, Sarabande. 2. Leclair, Tambourin. 3. Reinken, Adagio.  
 4. Händel, Menuett. 5. Schumann, Träumerei. 6. Schumann, Abendlied.  
 Band II. 7. Bach, Siciliano. 8. Mendelssohn, Op. 107. Lied ohne Worte. 9. Bach,  
 Adagio. 10. Tartini, Adagio. 11. Cherubini, Ave Maria. 12. Bach, Largo.

**Hans Sitz.** Op. 25, No. 2. **Barcarole**, für Violoncello mit Piano-  
 fortbegleitung bearbeitet von Robert Henriques . . . . . 2.—

Op. 33. **Drei Stücke** für Violoncello mit Pianofortebegleitung.  
 No. 1. Romanze . . . . . 1.50  
 No. 2. Serenade . . . . . 1.20  
 No. 3. Gavotte . . . . . 1.50

Op. 35. **Scherzo** (A moll) mit Pianofortebegleitung . . . . . 3.—  
 Neuestes Repertoire-Stück von Professor Julius Klengel.

**Mary Wurm.** Op. 7. **Lullaby** (Wiegenlied) mit Pianofortebegl. 1.50

No.	M.	No.	M.
112. Haydn, Quartett, op. 50, 4, Fism . . .	0,40	181. Haydn, Quartett, op. 3, 1, E . . .	0,40
113. Haydn, Quartett, op. 54, 3, E . . .	0,40	182. Haydn, Quartett, op. 3, 2, C . . .	0,40
114. Beethoven, Klavier-Quartett, op. 16, Es	0,60	183. Haydn, Quartett, op. 3, 3, G, (m. Dudel-	
115. Boccherini, Quintett, E . . .	0,50	sack-Menutt) . . .	0,40
116. Schubert, Quartett, op. 168, B . . .	0,50	184. Haydn, Quartett, op. 3, 4, B . . .	0,40
117. Schubert, Quartett, op. posth., G m .	0,60	185. Haydn, Quartett, op. 3, 6, A . . .	0,40
118. Schubert, Klavier-Quintett, op. 114, A,		186. Haydn, Quartett, op. 9, 3, G . . .	0,40
(Forellen-) . . .	0,80	187. Haydn, Quartett, op. 9, 5, B . . .	0,40
119. Schubert, Quartett, op. 125, 2, E . . .	0,50	188. Haydn, Quartett, op. 9, 6, A . . .	0,40
120. Schubert, Quartett, op. 125, 1, Es . . .	0,40	189. Haydn, Quartett, op. 33, 6, D, (Russ.-No. 6)	0,40
121. Schubert, Quartette, op. posth., D, Cm	0,50	190. Haydn, Quartett, op. 55, 2, F m . . .	0,40
122. Beethoven, Klavier-Trio, op. 1, 1, Es .	0,50	191. Haydn, Quartett, op. 76, 6, Es . . .	0,40
123. Beethoven, Klavier-Trio, op. 1, 2, G .	0,60	192. Mozart, Quartett, 1), (K.-V. 285) . . .	0,40
124. Beethoven, Klavier-Trio, op. 1, 3, Cm	0,50	193. Mozart, Quartett, A, (K.-V. 298) . . .	0,40
125. Spohr, Doppel-Quartett, op. 77, Es . .	1,—	194. Mozart, Quartett, F, (K.-V. 370) . . .	0,40
126. Spohr, Octett, op. 82, E . . .	1,—	195. Mozart, Divertimento, F, (K.-V. 27) .	0,50
127. Beethoven, Sonate, op. 47, A, (Kreutzer-)	0,60	196. Tschalkowsky, Quartett, op. 22, F . .	0,60
128. Spohr, Doppel-Quartett, op. 65, Dm .	1,—	197. Tschalkowsky, Quartett, op. 30, Es m	0,60
129. Spohr, Doppel-Quartett, op. 136, G m .	1,—	198. Stanford, Quartett, op. 44, G . . .	1,20
130. Spohr, Doppel-Quartett, op. 87, Em .	1,—	199. Stanford, Quartett, op. 45, A m . . .	1,20
131. Cherubini, Quartett, op. posth., E . .	0,60	200. Beethoven, Klavier-Quintett, op. 16, Es	0,80
132. Cherubini, Quartett, op. posth., F . .	0,60	201. Borodin, Quartett, No. 2, D . . .	1,—
133. Cherubini, Quartett, op. posth., A m .	0,60	202. Raff, Quartett, op. 192, 2, D, (Schöne	
134. Mendelssohn, Quintett, op. 18, A . . .	0,80	Müllerin) . . .	1,—
135. Beethoven, Octett f. Blasinstrumente,		203. Volkmann, Quartett, op. 34, G . . .	0,80
op. 103, Es . . .	0,60	204. Volkmann, Quartett, op. 35, Em . . .	0,80
136. Dittersdorf, Quartett, G . . .	0,40	205. Volkmann, Quartett, op. 37, F m . . .	0,80
137. Dittersdorf, Quartett, A . . .	0,40	206. Volkmann, Quartett, op. 43, Es . . .	0,80
138. Dittersdorf, Quartett, C . . .	0,40	207. Verdi, Quartett, Em . . .	0,80
139. Beethoven, Sextett f. Blasinstrumente,		208. Sgardbi, Quartett, op. 17, Cism . . .	1,—
op. 71, Es . . .	0,60	209. Heinrich, Prinz Reuss, Quartett, F .	1,—
140. Beethoven, Sextett für Streichinstru-		210. Bazzini, Quartett, op. 75, Dm . . .	0,80
mente und 2 Hörner, op. 81 b, Es . . .	0,60	211. Klughardt, Quintett, op. 62, G m . . .	1,20
141. Mozart, Divertimento f. Streich-Instr.,		212. Brahms, Klavier-Quintett, op. 34, F m 2,—	
Fagott und 2 Hörner, D, (K.-V. 205) . .	0,50	213. Volkmann, Quartett, op. 14, G m . . .	0,80
142. Haydn, Quartett, op. 17, 2, F . . .	0,40	214. Beethoven, Quintett, op. 4, Es . . .	0,80
143. Haydn, Quartett, op. 55, 3, B . . .	0,40	215. Beethoven, Quintett, op. 104, Cm . . .	0,80
144. Haydn, Quartett, op. 64, 1, C . . .	0,40	216. Beethoven, Quintett-Fuge, op. 137, D .	0,30
145. Haydn, Quartett, op. 71, 2, D . . .	0,40	217. Mozart, Sextett, F, (Dorfmusikanten-)	0,50
146. Haydn, Quartett, op. 74, 1, C . . .	0,40	218. Mozart, Quintett, G, (Nachtmusik) .	0,40
147. Haydn, Quartett, op. 74, 2, F . . .	0,40	219. Herzogenberg, Quartett, op. 63, F m	1,20
148. Haydn, Quartett, op. 71, 3, Es . . .	0,40	220. Jongen, Quartett, Cm . . .	1,20
149. Haydn, Quartett, op. 1, 4, G . . .	0,40	221. Volkmann, Klavier-Trio, op. 3, F . . .	0,80
150. Haydn, Quartett, op. 3, 5, F, (m. Serenade)	0,40	222. Volkmann, Klavier-Trio, op. 5, B m . .	0,80
151. Haydn, Quartett, op. 9, 2, Es . . .	0,40	223. Beethoven, Klavier-Trio, op. 11, B . .	0,60
152. Haydn, Quartett, op. 17, 4, Cm . . .	0,40	224. Taubert, Quartett, op. 56, Fism . . .	0,70
153. Haydn, Quart., op. 33, 5, G, (Russ.-No. 5)	0,40	225. Klughardt, Quartett, op. 61, D . . .	1,—
154. Haydn, Quartett, op. 42, Dm . . .	0,40	226. Foerster, Quartett, op. 15, E . . .	1,—
155. Haydn, Quartett, op. 50, 5, F . . .	0,40	227. Wilm, Sextett, op. 27, H m . . .	1,20
156. Haydn, Quartett, op. 50, 6, D, (Frosch-)	0,40	228. Nawrathl, Quartett, op. 21, Dm . . .	1,—
157. Haydn, Quartett, op. 17, 3, Es . . .	0,40	229. Sinding, Klavier-Quintett, op. 5, Em .	2,—
158. Mozart, Quartett, G m, (K.-V. 478) . .	0,60	230. Hochberg, Quartett, op. 22, Es . . .	1,—
159. Mozart, Quartett, Es, (K.-V. 193) . . .	0,60	231. Hochberg, Quartett, op. 27, 1, D . . .	1,—
160. Mozart, Quintett, Es, (K.-V. 452) . . .	0,60	232. Hochberg, Quartett, op. 27, 2, A m . .	1,—
161. Tschalkowsky, Quartett, op. 11, D . . .	0,50	233. Schubert, Klavier-Trio, op. 148, Es,	
162. Haydn, Quartett, op. 51, (Sieben Worte)	0,60	(Nocturne) . . .	0,50
163. Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1)	0,40	234. Scontrino, Quartett, G m . . .	1,20
164. Haydn, Quart., op. 20, 3, G m, (Sonn.-No. 3)	0,40	235. Brahms, Sextett, op. 18, B . . .	2,50
165. Haydn, Quart., op. 23, 1, D, (Sonn.-No. 1)	0,40	236. Brahms, Sextett, op. 38, G . . .	2,50
166. Haydn, Quart., op. 33, 4, B, (Russ.-No. 4)	0,40	237. Brahms, Quintett, op. 88, F . . .	2,50
167. Haydn, Quartett, op. 50, 1, B . . .	0,40	238. Brahms, Quintett, op. 111, G . . .	2,50
168. Haydn, Quartett, op. 50, 2, C . . .	0,40	239. Brahms, Quintett, op. 115, H m, (Klarin-)	2,50
169. Haydn, Quartett, op. 50, 3, Es . . .	0,40	240. Brahms, Quartett, op. 51, 1, Cm . . .	2,—
170. Haydn, Quartett, op. 1, 1, B . . .	0,40	241. Brahms, Quartett, op. 51, 2, A m . . .	2,—
171. Haydn, Quartett, op. 1, 2, Es . . .	0,40	242. Brahms, Quartett, op. 67, B . . .	2,—
172. Haydn, Quartett, op. 1, 3, D . . .	0,40	243. Brahms, Klavier-Quartett, op. 25, G m	2,50
173. Haydn, Quartett, op. 1, 5, B . . .	0,40	244. Brahms, Klavier-Quartett, op. 26, A . .	2,50
174. Haydn, Quartett, op. 1, 6, C . . .	0,40	245. Brahms, Klavier-Quartett, op. 60, Cm	2,50
175. Haydn, Quartett, op. 2, 1, A . . .	0,40	246. Brahms, Klavier-Trio, op. 8, H . . .	2,—
176. Haydn, Quartett, op. 2, 2, E . . .	0,40	247. Brahms, Klavier-Trio, op. 87, C . . .	2,—
177. Haydn, Quartett, op. 2, 3, Es . . .	0,40	248. Brahms, Klavier-Trio, op. 101, Cm . .	2,—
178. Haydn, Quartett, op. 2, 4, F . . .	0,40	249. Brahms, Trio, op. 40, Es, (Horn-) . .	2,—
179. Haydn, Quartett, op. 2, 5, D . . .	0,40	250. Brahms, Trio, op. 114, Am, (Klarinetten-)	2,—
180. Haydn, Quartett, op. 2, 6, B . . .	0,40	251. Tschalkowsky, Klav.-Trio, op. 50, Am	2,—



No.	M.	No.	M.
252. Beethoven, Rondino f. Blasinstrum., Es (Nachgel. Werk) . . . . .	0,50	266. Händel, Concerto grosso No. 3, Em . . .	0,70
253. Gromis, Quartett, A . . . . .	1,—	267. Händel, Concerto grosso No. 4, Am . . .	0,70
254. Bach, Brandenburg. Konzert No. 3, G . . .	1,—	268. Händel, Concerto grosso No. 5, D . . .	0,70
255. Bach, Brandenburg. Konzert No. 6, B . . .	1,—	269. Händel, Concerto grosso No. 6, Gm . . .	0,70
256. Buonamici, Quartett, G . . . . .	1,—	270. Händel, Concerto grosso No. 7, B . . .	0,70
257. Bach, Brandenburg. Konzert No. 2, F . . .	1,—	271. Händel, Concerto grosso No. 8, Cm . . .	0,70
258. Sinigaglia, Konzert-Etude f. Quartett . .	0,50	272. Händel, Concerto grosso No. 9, F . . .	0,70
259. Haydn, Klavier-Trio No. 1, G . . . . .	0,50	273. Händel, Concerto grosso No. 10, Dm . . .	0,70
260. Suter, Quartett, D . . . . .	1,—	274. Händel, Concerto grosso No. 11, A . . .	0,70
261. Scontrino, Quartett, C . . . . .	1,—	275. Smetana, Quartett Emoll, Aus meinem Leben (Ed. Peters No. 3171) . . . . .	0,70
262. Mozart, Hafner-Serenade . . . . .	2,—	276. Grieg, Quartett, op. 27, Gm (Ed. Peters No. 3127) . . . . .	0,70
263. Händel, Concerto grosso No. 12, Hm . . .	0,70	277. Sinding, Quartett, op. 70, Am (Ed. Peters No. 3056) . . . . .	0,70
264. Händel, Concerto grosso No. 1, G . . . .	0,70		
265. Händel, Concerto grosso No. 2, G . . . .	0,70		

## Neuere Erscheinungen aus Eulenburg's kleiner Partitur-Ausgabe.

### Chorwerke.

1. Beethoven, Missa solennis . . . . .	6,—
Gebunden . . . . .	9,—
2. Brahms, Ein deutsches Requiem . . . . .	6,—
Gebunden . . . . .	9,—
3. Bach, Matthäus-Passion . . . . .	6,—
Gebunden . . . . .	9,—
4. Mozart, Requiem . . . . .	3,—
Gebunden . . . . .	5,—
5. Haydn, Die Schöpfung . . . . .	5,—
Gebunden . . . . .	7,50

### Symphonien.

25. Brahms, No. 1, Cm . . . . .	4,—
26. Brahms, No. 2, D . . . . .	4,—
27. Brahms, No. 3, F . . . . .	4,—
28. Brahms, No. 4, Em . . . . .	4,—
33. Dvořák, No. 5, Em (Aus der neuen Welt) . . . . .	4,—

### Ouvverturen und Vorspiele.

49. Wagner, Tristan und Isolde . . . . .	1,—
52. Wagner, Lohengrin (1. u. 3. Akt) . . . . .	1,—

### Konzerte.

10. Liszt, Klavier-Konzert No. 1, Es . . . . .	3,—
11. Bach, Violin-Konzert, Am . . . . .	1,—
12. Bach, Violin-Konzert, E . . . . .	1,—
13. Brahms, Klavier-Konzert No. 1, Dm . . . . .	3,—
14. Bruch, Violin-Konzert No. 1, Gm . . . . .	2,—
15. Brahms, Klavier-Konzert No. 2, B . . . . .	4,—
16. Brahms, Violin-Konzert, D . . . . .	4,—
20. Liszt, Klavier-Konzert No. 2, A . . . . .	3,—

### Verschiedene Werke.

3. Beethoven, 2 Violin-Romanzen . . . . .	0,80
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**Ernst Eulenburg, Leipzig.**