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PAYNE'S <sup>47 10</sup>  
4686  
Kleine Partitur-Ausgabe.

STANFORD.

Quartett. A-moll.

Op. 45.

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Ernst Eulenburg, Musikverlag, Leipzig.

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# Payne's Kleine Partitur-Ausgabe.

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40. „ „ op. 29, A-Moll	0,50	90. „ „ op. 17, 6, D	0,40
41. Beethoven Trio, op. 3, Es	0,50	91. „ „ op. 64, 4, G	0,40
42. „ „ op. 9, 1, G	0,50	92. „ „ op. 64, 6, Es	0,40
43. „ „ op. 9, 2, D	0,50	93. „ „ op. 20, 4, D	0,40
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50. Mozart Quintett, D	0,50	88, A-Moll	0,40

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# QUARTETT

No. 2.

A-moll

für

2 Violinen, Viola und Violoncell

von

**Charles Villiers Stanford.**

Op. 45.

Eigenthum des Verlegers für alle Länder.



Ernst Eulenburg, Musikverlag,

Leipzig.

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Francisco Estri

# Quartett No 2.

## I.

C. V. Stanford, Op. 45.

Molto moderato.

Violino I. *pp*

Violino II. *pp*

Viola.

Violoncello.

*mp* *poco cresc.*

*mp* *poco cresc.*

*mp* *poco cresc.*

*mp* *pp*

*dim.* *pp*

*dim.* *p* *pp*

*dim.* *p* *pp*

*mp* *dim.* *pp*

*Più moto.*

*mp*

*mp*

*pizz.*

*mp ma marcato*

*poco cresc.*

*p*

*poco cresc.*

*poco cresc.*

**B**

*p*

*pp*

*mp*

*arco*

*p*

Musical score for a string quartet, page 5. The score is in G major and 3/4 time. It consists of five systems of music for Violin I, Violin II, Viola, and Cello/Double Bass.

The first system includes dynamics like *poco cresc.* and *pizz.*. The second system includes *mf* and *mp pizz.*. The third system includes *arco*, *mf*, *cresc.*, and *mp*. The fourth system includes *dim.*. The fifth system includes *pizz.*, *arco*, and *mp cantabile*. A 'C' time signature change is marked at the beginning of the fifth system.

Tempo I.  
(Molto moderato.)

*p*  
*dim.*  
*p*  
*poco a poco*  
*p*  
*poco a poco cresc.*  
*poco a poco cresc.*  
*poco a poco cresc.*  
*poco a poco cresc.*  
*più moto*  
*mf*  
*mf*  
*cresc.*  
**D**  
*cresc.*  
*cresc.*  
*cresc.*  
*mf*  
*cresc.*  
*cresc.*  
*cresc.*  
*ff*  
*ff*  
*ff*  
*cresc.*



*passionato*

*passionato*

*mf*

*pizz.*

*cresc.*

*ff*

*mp*

*passionato*

*passionato*

*pizz.*

*ff*

*dim.*

*dim.*

*dim.*

*dim.*

*mp*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Musical score for a piece, page 8. The score is in 3/4 time and features a piano and violin. The piano part includes a "pizz." section and an "arco" section. The violin part includes a "pizz." section and an "arco" section. The score is marked with dynamics such as "p", "mf", "pp", "cresc.", "dim.", and "morendo". The tempo is marked "al Tempo I.".

Dynamics and markings include: *pizz.*, *p*, *mf*, *arco*, *mf*, *cresc.*, *dim.*, *arco*, *poco a poco più sostenuto*, *poco*, *pp*, *al Tempo I.*, *morendo*, *pp*.

G

*pp* *mp*

*dim.* *pp* *molto tranquillo*

Più moto.

*mp* *p pizz.*

H

*p* *poco cresc.*

First system of musical notation, featuring a treble clef staff with a complex melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation, including a piano (*p*) dynamic marking in the bass clef staff and the instruction "arco" in the middle staff.

Third system of musical notation, featuring a piano (*p*) dynamic marking in the bass clef staff.

Fourth system of musical notation, featuring multiple instances of the "cresc." (crescendo) marking across the staves.

Fifth system of musical notation, featuring dynamic markings *pp* (pianissimo) and *mf* (mezzo-forte) in the middle staff, and the instruction "pizz." (pizzicato) in the bass clef staff.

The musical score consists of five systems of staves, each with a treble and bass staff. The first system includes the instruction *cresc.* above the first staff and *arco cresc.* below the second staff. The second system features *dim.* above the first staff, *p* below the second staff, and *dim. pizz.* below the third staff. The third system includes *poco - calando -* above the first staff, *pizz.* below the second staff, and *arco mp* below the third staff. The fourth system is marked *Tempo I.* above the first staff, with *arco pp* below the second staff and *arco pp* below the third staff. The fifth system includes *rall.* above the first staff, *pp* below the second staff, and *pizz.* below the third staff. The score concludes with a double bar line and repeat signs.

# II.

Prestissimo.

The musical score consists of five systems, each with three staves (treble, middle, and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a *stacc.* marking and a *ff* dynamic. The second system features a *ff* dynamic and a *stacc.* marking. The third system includes a *ff* dynamic. The fourth system has a *ff* dynamic. The fifth system is marked with a *ff* dynamic and a *K* (Coda) symbol. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are grand staves (treble and bass clefs). The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle and bottom staves are grand staves. The music continues with melodic and rhythmic development.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle and bottom staves are grand staves. The word *cantabile* is written above the top staff. The music is marked *pp* (pianissimo).

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle and bottom staves are grand staves. The music is marked *pp* (pianissimo).

The fifth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle and bottom staves are grand staves. The music is marked *pp* (pianissimo).

**L**

First system of musical notation. It consists of three staves: a vocal line at the top, a piano line in the middle, and a bass line at the bottom. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'L' (Lento). The piano part includes the dynamic marking 'poco' in three locations.

Second system of musical notation. It consists of three staves. The piano part includes the dynamic marking 'mp' (mezzo-piano) at the beginning of the system and 'mf' (mezzo-forte) at the end of the system.

Third system of musical notation. It consists of three staves. The piano part includes the dynamic marking 'mf' (mezzo-forte) at the end of the system.

Fourth system of musical notation. It consists of three staves. The piano part includes the dynamic marking 'cresc.' (crescendo) in two locations.

**M**

Fifth system of musical notation. It consists of three staves. The piano part includes the dynamic marking 'cresc.' (crescendo) in two locations and 'mp' (mezzo-piano) at the end of the system.



Musical score for a piece, page 15. The score is in 3/4 time and consists of five systems of three staves each (treble, alto, and bass clefs). The music features various dynamics including piano (*p*), mezzo-forte (*mf*), forte (*f*), fortissimo (*ff*), and pianissimo (*pp*), along with articulation like accents and slurs. A section marked "N" begins in the second system, and a section marked "O" begins in the fifth system.

First system of a musical score. It consists of four staves: a single treble staff at the top, followed by two grand staves (treble and bass). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first staff contains a melodic line with slurs and accents. The second and third staves provide harmonic support with chords and moving lines. The fourth staff is a bass line with a steady rhythmic pattern.

Second system of the musical score. It follows the same four-staff layout. The first staff features a melodic line with a prominent trill or grace-note figure. The second and third staves continue the harmonic accompaniment. The fourth staff maintains the bass line. Dynamics like *f* and *mf* are indicated throughout.

Third system of the musical score. The first staff shows a melodic line with various ornaments and slurs. The second and third staves provide harmonic accompaniment. The fourth staff continues the bass line. Dynamics like *f* and *mf* are indicated throughout.

Fourth system of the musical score. The first staff features a melodic line with a series of slurs and accents. The second and third staves provide harmonic accompaniment. The fourth staff continues the bass line. Dynamics like *f* and *mf* are indicated throughout.

First system of musical notation, featuring four staves (treble and bass clefs) with complex rhythmic patterns and dynamic markings.

Second system of musical notation, featuring four staves with dynamic markings including *P* (piano) and *f* (forte).

Third system of musical notation, featuring four staves with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring four staves with dynamic markings including *p* (piano) and *f* (forte).

## III.

Andante espressivo.

The image displays a musical score for three systems of piano music. Each system consists of three staves: a treble clef staff, a middle staff (likely for a second treble clef instrument or a specific voice part), and a bass clef staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The first system begins with a dynamic marking of *mp* and includes a *ff* marking. The second system features a *dim.* marking and a *rit.* marking. The third system starts with a *Q* (Crescendo) marking and a *più mosso* tempo change, followed by *ff* and *mp* markings. The final system includes *p*, *f*, and *mp* markings. The score is characterized by flowing melodic lines and a rich harmonic accompaniment.

First system of musical notation. It consists of four staves: Treble, Alto, Tenor, and Bass. The music is marked with *cresc.* (crescendo) and *R* (ritardando). The tempo is *appassionato*. The first staff has a dynamic marking of *f* (forte).

Second system of musical notation. It consists of four staves. The music is marked with *dim.* (diminuendo) in the second and third staves. The tempo remains *appassionato*.

Third system of musical notation. It consists of four staves. The music is marked with *dim.* in the second and third staves, and *cresc.* in the fourth staff. The tempo remains *appassionato*.

Fourth system of musical notation. It consists of four staves. The music is marked with *ff* (fortissimo) in the first and second staves, and *p* (piano) in the third and fourth staves. The tempo remains *appassionato*.

Fifth system of musical notation. It consists of four staves. The music is marked with *pp* (pianissimo) in the second and third staves, and *mp* (mezzo-piano) in the fourth staff. The tempo is marked *piu tranquillo* (more tranquil).

S

pp

pp

Tempo I

*mf cantabile*

pp

mf

mf

First system of musical notation. It consists of three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The top staff begins with a 'T' above it. The music features complex rhythmic patterns with many sixteenth notes. Dynamic markings include *dim.* in the top staff and *cranc.* in the bottom staff.

Second system of musical notation, continuing from the first. It features three staves. The top staff has a *p* dynamic marking. The middle and bottom staves have *cranc.* markings. The music continues with intricate rhythmic figures. Dynamic markings include *dim.* in the top, middle, and bottom staves, and *apoco* in the bottom staff.

Third system of musical notation, continuing from the second. It features three staves. The top staff has a *p* dynamic marking. The music continues with complex rhythmic patterns and some rests.

Fourth system of musical notation, continuing from the third. It features three staves. The top staff has a *p* dynamic marking. The music continues with complex rhythmic patterns. A *dim.* marking is present in the bottom staff.

Fifth system of musical notation, continuing from the fourth. It features three staves. The top staff has a 'U' above it. The music continues with complex rhythmic patterns. Dynamic markings include *dim.* in the top, middle, and bottom staves, and *pp* in the bottom staff.

*pp* *poco più mosso ed agitato* *p*

This system contains the first three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music begins with a piano (*pp*) dynamic and a tempo change to *poco più mosso ed agitato*. The first staff features a melodic line with slurs and accents. The second staff has a similar melodic line. The third staff provides a rhythmic accompaniment with sixteenth-note patterns.

This system contains the next three staves of music. The dynamics are *f* and *pp*. The top staff continues the melodic line. The middle staff has a more active melodic line. The bottom staff continues the rhythmic accompaniment with sixteenth-note patterns.

*W. ff* *dim.* *cresc.* *ff* *pp* *cresc.*

This system contains the next three staves of music. The top staff has a melodic line with a *W. ff* marking. The middle staff has a melodic line with *dim.* and *cresc.* markings. The bottom staff has a rhythmic accompaniment with *pp* and *cresc.* markings.

This system contains the next three staves of music. The top staff has a melodic line with a *X* marking. The middle staff has a melodic line with a *X* marking. The bottom staff has a rhythmic accompaniment with a *X* marking.

*dim.* *rall.* *al* *poco dim.* *pp* *dim.*

This system contains the final three staves of music. The top staff has a melodic line with *dim.* and *rall.* markings. The middle staff has a melodic line with *dim.* and *poco dim.* markings. The bottom staff has a rhythmic accompaniment with *pp* and *dim.* markings.



Tempo I.

The musical score consists of five systems of three staves each. The first system begins with the dynamic marking *pp sempre* and includes the instruction *cantabile* for the middle staff. The notation features complex rhythmic patterns with many beamed notes and slurs. The second system continues the piece with similar rhythmic complexity. The third system starts with a large 'Y' symbol above the first staff. The fourth system shows a change in dynamics to *mf* and includes a *rit.* marking. The fifth system concludes the page with a *mf* dynamic marking. The score is written in a key with one flat and a 3/4 time signature.

Musical score system 1, featuring three staves. The top staff contains a melodic line with a wavy hairpin above it. The middle staff is marked *pizz.* and *p*. The bottom staff is marked *p* and *arco*. The system concludes with a dynamic marking of *pp* and the tempo instruction *molto tranqu.*

Musical score system 2, featuring three staves. The top staff begins with a *Z* marking. The middle staff is marked *mp cantabile*. The system concludes with a dynamic marking of *pp*.

Musical score system 3, featuring three staves. The system concludes with a dynamic marking of *mp*.

Musical score system 4, featuring three staves. The system concludes with a dynamic marking of *pp*.

## IV.

Allegro molto.

Musical score for IV. Allegro molto. The score consists of five systems of three staves each (treble, middle, and bass clefs). The music is in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *mf*, *p*, *mp*, and *cresc.* The score includes various musical notations such as slurs, accents, and articulation marks.

Specific markings in the score include:

- mf* (mezzo-forte)
- p* (piano)
- mp* (mezzo-piano)
- cresc.* (crescendo)
- ppizz.* (pizzicato)
- mf* (mezzo-forte)
- mp* (mezzo-piano)
- cresc. poco a poco* (crescendo poco a poco)
- mp* (mezzo-piano)
- mf* (mezzo-forte)

**B**

*cravo.*

**C**

*mp*

*fp*

*pian.*

Detailed description: This page contains a musical score for section B and section C. Section B (measures 1-16) is marked with a 'B' and features a piano part with a 'cravo.' (crescendo) marking and a violin part with a 'p' (piano) marking. Section C (measures 17-24) is marked with a 'C' and features a piano part with 'mp' (mezzo-piano) and 'fp' (fortissimo) markings, and a violin part with a 'pian.' (piano) marking. The score is written in a key with one flat and a 2/4 time signature. The piano part consists of a bass line and a treble line, while the violin part is a single line.

Musical score for a piece, page 27. The score is in G major and 3/4 time. It consists of five systems of three staves each (treble, alto, and bass). The first system starts with a *pizz.* (pizzicato) instruction. The second system has an *arco* instruction. The third system has a *D* chord marking. The fourth system has an *E* chord marking. The fifth system has an *E* chord marking. Dynamics include *sf*, *sfp*, *mp*, *mf*, and *pp*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

This page of musical notation is divided into five systems, each containing three staves (treble, middle, and bass clefs). The music is written in a key signature of one sharp (F#) and a 2/4 time signature.

- System 1:** Features a piano (*p*) dynamic with a *cresc.* (crescendo) marking. The melody is characterized by trills and slurs.
- System 2:** Includes a *mp* (mezzo-piano) dynamic and a *pp* (pianissimo) dynamic. A fermata is placed over a measure in the middle staff.
- System 3:** Shows a *pp* dynamic and a *p* dynamic. A trill is present in the middle staff.
- System 4:** Features a *p* dynamic and a *mf* (mezzo-forte) dynamic. A trill is present in the middle staff.
- System 5:** Includes a *dim.* (diminuendo) dynamic marking. A *G* chord symbol is placed above the middle staff.

This page of musical notation consists of five systems of staves, each with a treble and bass staff. The music is written in a key with one flat and a 3/4 time signature.

- System 1:** Features a melody in the upper voice with dynamics *mp cantabile* and *P pizz* (pizzicato) in the lower voice.
- System 2:** Continues the melodic line with *mp cantabile* dynamics. A fermata is placed over the final note of the system.
- System 3:** Shows a melodic line with *dim.* (diminuendo) and *arco* (arco) markings. A *p* dynamic is indicated at the end.
- System 4:** Contains complex rhythmic patterns with *sf* (sforzando) and *p* dynamics.
- System 5:** Labeled "Sonore sul G" and "sul D". It features a melodic line with *pp* (pianissimo) and *mf* (mezzo-forte) dynamics, and a bass line with *mp* (mezzo-piano) dynamics.

Musical score for the first system, featuring three staves. The top staff has a fermata over the first measure and a dynamic marking of *dim.* starting in the fourth measure. The middle staff also has a *dim.* marking in the fourth measure. The bottom staff has a *dim.* marking in the fourth measure and a *pizz.* marking in the eighth measure. A fingering '5' is indicated above the final note of the top staff.

*Il tempo un poco più tranquillo*

Musical score for the second system, marked *Il tempo un poco più tranquillo*. It features three staves. The top staff begins with a *pp* dynamic and a *p espressivo* marking. The middle staff has a *pp* dynamic. The bottom staff has a *pp* dynamic and an *arco mp* marking. The system concludes with a *pp* dynamic in the top staff and an *arco mp* marking in the bottom staff.

Musical score for the third system, marked with a large 'K'. It features three staves. The top staff has a *ppp* dynamic. The middle staff has a *ppp* dynamic. The bottom staff has a *ppp* dynamic and a *cresc.* marking. The system concludes with a *mp animandosi, cresc.* marking in the bottom staff.

**Tempo I.**

Musical score for the fourth system, marked **Tempo I.** It features three staves. The top staff has a *p* dynamic. The middle staff has a *mp* dynamic. The bottom staff has a *p* dynamic. The system concludes with a *sfp* dynamic in the bottom staff.

Musical score for the fifth system, continuing the piece. It features three staves. The top staff has a *sfp* dynamic. The middle staff has a *sfp* dynamic. The bottom staff has a *sfp* dynamic.



**L**

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*mp poco a poco cresc.*

*mf*

*mf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*sf cresc.*

*ff*

*ff*

**M**

The image displays a page of musical notation, numbered 32, consisting of five systems of three staves each. The notation is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The first system begins with a treble clef and a common time signature, followed by an alto and bass clef. The music features a variety of dynamics, including *sf* (sforzando), *sfz* (sforzando), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions such as *N* (ritardando), *pizz.* (pizzicato), and *arco* (arco) are present. The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplets, and melodic lines with slurs and accents. The piece concludes with a final cadence in the fifth system.

First system of musical notation. It consists of three staves: a treble staff, a middle staff, and a bass staff. The key signature has two sharps (F# and C#). The first staff contains a melodic line with a *pp* dynamic marking. The second staff contains a rhythmic accompaniment. The bass staff includes markings for *pizz.* (pizzicato) and *arco* (arco). The system concludes with a *pp* dynamic marking.

Second system of musical notation, continuing the three-staff format. It features a melodic line in the treble staff and accompaniment in the middle and bass staves. The system ends with a *cresc.* (crescendo) marking in both the middle and bass staves.

Third system of musical notation. It begins with a *P* (Piano) dynamic marking. The system includes a *cresc.* (crescendo) marking in the middle staff and a *pp* marking in the bass staff.

Fourth system of musical notation. The treble staff features a melodic line with a *sf* (sforzando) dynamic marking. The middle and bass staves provide accompaniment with *sf* markings.

Fifth system of musical notation. The treble staff has a melodic line with a *mf* (mezzo-forte) dynamic marking. The middle and bass staves have accompaniment with *mf* markings. The system concludes with a *ff* (fortissimo) dynamic marking in the bass staff.

## Molto moderato.

mf espress. p p

p poco cresc. p poco cresc. mf espress. cresc.

mf

p dim. dim. dim. dim. pp pp

pp pp pp pp

Presto assai.

The musical score is written for piano and orchestra. It begins with the tempo marking "Presto assai." The first system (measures 1-4) starts with a mezzo-piano (*mp*) dynamic. The second system (measures 5-8) features a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) reaches a fortissimo (*ff*) dynamic. The fourth system (measures 13-16) continues with a crescendo (*cresc.*) and fortissimo (*ff*) dynamic. The fifth system (measures 17-20) concludes with a fortissimo (*ff*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.



# Eulenburg's Kleine Orchester-Partitur-Ausgabe



## Symphonien:

Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter) . . . . .	1.50	29. Tschaikowsky, Nr. 5, Em . . . . .	4.—
2. Beethoven, Nr. 5, Cm . . . . .	2.—	30. Tschaikowsky, Nr. 4, Fm . . . . .	4.—
3. Schubert, Hm (unvollendet) . . . . .	1.50	31. Haydn, Nr. 3, Es . . . . .	1.—
4. Mozart, Gm . . . . .	1.50	32. Haydn, Nr. 15, B (La Reine) . . . . .	1.—
5. Beethoven, Nr. 3, Es (Eroica) . . . . .	2.50	33. Dvořák, Nr. 5, Em (Aus der neuen Welt) . . . . .	4.—
6. Mendelssohn, Nr. 3, Am (Schottische) . . . . .	2.50	34. Haydn, Nr. 11, G (militaire) . . . . .	1.—
7. Beethoven, Nr. 6, F (Pastorale) . . . . .	2.—	35. Haydn, Nr. 6, G (Paukenschlag) . . . . .	1.—
8. Schumann, Nr. 3, Es . . . . .	2.—	36. Haydn, Nr. 16, G (Oxford) . . . . .	1.—
9. Haydn, Nr. 2, D (Londoner) . . . . .	1.—	37. Mozart, D . . . . .	1.—
10. Schubert, C . . . . .	3.—	38. Haydn, Nr. 12, B . . . . .	1.—
11. Beethoven, Nr. 9, Dm (mit Chor) . . . . .	4.—	39. Haydn, Nr. 4, D (Glocken) . . . . .	1.—
12. Beethoven, Nr. 7, A . . . . .	2.50	40. Strauß, Don Juan . . . . .	4.—
13. Schumann, Nr. 4, Dm . . . . .	2.—	41. Strauß, Macbeth . . . . .	4.—
14. Beethoven, Nr. 4, B . . . . .	2.—	42. Strauß, Tod und Verklärung . . . . .	4.—
15. Mozart, Es . . . . .	1.50	43. Strauß, Till Eulenspiegel . . . . .	4.—
16. Beethoven, Nr. 8, F . . . . .	2.—	44. Strauß, Zarathustra . . . . .	4.—
17. Schumann, Nr. 1, B . . . . .	2.50	45. Strauß, Don Quixote . . . . .	4.—
18. Beethoven, Nr. 1, C . . . . .	1.—	46. Mozart, D (ohne Menuett) . . . . .	1.50
19. Beethoven, Nr. 2, D . . . . .	1.50		
20. Mendelssohn, Nr. 4, A (Italienische) . . . . .	2.—		
21. Schumann, Nr. 2, C . . . . .	2.—		
22. Berlioz, Phantastische Symphonie . . . . .	3.—		
23. Berlioz, Harold in Italien . . . . .	3.—		
24. Berlioz, Romeo und Julia . . . . .	4.—		
25. Brahms, Nr. 1, Cm . . . . .	4.—		
26. Brahms, Nr. 2, D . . . . .	4.—		
27. Brahms, Nr. 3, F . . . . .	4.—		
28. Brahms, Nr. 4, Em . . . . .	4.—		

## Overturen:

Nr.	M.	Nr.	M.
1. Beethoven, Leonore Nr. 3 . . . . .	1.—	22. Berlioz, Benvenuto Cellini . . . . .	1.—
2. Weber, Der Freischütz . . . . .	1.—	23. Berlioz, Beatrice und Benedict . . . . .	1.—
3. Mozart, Figaros Hochzeit . . . . .	—50	24. Tschaikowsky, 1812. Overture solennelle . . . . .	2.—
4. Beethoven, Egmont . . . . .	1.—	25. Beethoven, Die Geschöpfe d. Prometheus . . . . .	1.—
5. Weber, Der Beherrscher der Geister . . . . .	1.—	26. Beethoven, Coriolan . . . . .	1.—
6. Mendelssohn, Melusine . . . . .	1.50	27. Beethoven, Die Weihe des Hauses . . . . .	1.—
7. Weber, Oberon . . . . .	1.—	28. Beethoven, Leonore Nr. 1 . . . . .	1.—
8. Mozart, Don Juan . . . . .	—50	29. Beethoven, Leonore Nr. 2 . . . . .	1.—
9. Weber, Preziosa . . . . .	1.—	30. Beethoven, Die Ruinen von Athen . . . . .	1.—
10. Beethoven, Fidelio . . . . .	1.—	31. Beethoven, König Stephan . . . . .	1.—
11. Mendelssohn, Ruy Blas . . . . .	1.—	32. Beethoven, Zur Namensfeier . . . . .	1.—
12. Weber, Jubel-Ouverture . . . . .	1.—	33. Marschner, Hans Heiling . . . . .	1.—
13. Mendelssohn, Ein Sommernachtstraum . . . . .	1.—	34. Maillart, Das Glückchen des Eremiten . . . . .	1.—
14. Mozart, Die Zauberflöte . . . . .	1.—	35. Weber, Euryanthe . . . . .	1.—
15. Nicolai, Die lustigen Weiber von Windsor . . . . .	1.—	36. Schubert, Rosamunde (Zauberharfe) . . . . .	1.50
16. Rossini, Wilhelm Tell . . . . .	1.—	37. Mendelssohn, Die Hebriden (Fingals- höhle) . . . . .	1.50
17. Berlioz, Waverley . . . . .	1.—		
18. Berlioz, Die Vehmrichter . . . . .	1.—	38. Glinka, Das Leben für den Zaren (Ivan Sussanin) . . . . .	1.—
19. Berlioz, König Lear . . . . .	1.—	39. Glinka, Ruslan und Ludmila . . . . .	1.—
20. Berlioz, Der Römische Carneval . . . . .	1.—	40. Cherubini, Die Abencerragen . . . . .	1.—
21. Berlioz, Der Korsar . . . . .	1.—		

## Ouverturen:

Nr.	M.	Nr.	M.
41. Cherubini, Medea . . . . .	1.—	58. Auber, Der schwarze Domino . . . . .	1.—
42. Cherubini, Anakreon . . . . .	1.—	59. Auber, Fra Diavolo . . . . .	1.—
43. Cherubini, Der Wasserträger . . . . .	1.—	60. Mozart, Titus . . . . .	1.—
44. Cornelius, Der Barbier von Bagdad (Mottli) . . . . .	1.—	61. Mozart, Idomeneus . . . . .	1.—
45. Cornelius, Der Cid . . . . .	1.—	62. Mozart, Così fan tutte . . . . .	—50
46. Schumann, Manfred . . . . .	1.—	63. Mozart, Die Entführung aus dem Serail . . . . .	1.—
47. Schumann, Genoveva . . . . .	1.—	64. Smetana, Die verkaufte Braut . . . . .	1.—
48. Bennett, Die Najaden . . . . .	1.—	65. Wagner, Die Meistersinger von Nürnberg . . . . .	1.50
49. Wagner, Tristan und Isolde . . . . .	1.—	66. Wagner, Parsifal . . . . .	1.—
50. Boieldieu, Die weiße Dame . . . . .	1.—		
51. Auber, Das eiserne Pferd . . . . .	1.—		
52. Wagner, Lohengrin, 1. u. 3. Akt . . . . .	1.—		
53. Mendelssohn, Meeresstille und glückliche Fahrt . . . . .	1.—		
54. Rossini, Semiramis . . . . .	1.—		
55. Rossini, Tankred . . . . .	1.—		
56. Brahms, Akademische Festouvertüre . . . . .	1.50		
57. Brahms, Tragische Ouvertüre . . . . .	1.50		

## Konzerte:

Nr.	M.	Nr.	M.
1. Beethoven, Violin-Konzert, D . . . . .	1.—	17. Mozart, Violin-Konzert, A . . . . .	1.—
2. Mendelssohn, Violin-Konzert, E m . . . . .	1.—	18. Mozart, Violin-Konzert, Es . . . . .	1.—
3. Spohr, Violin-Konzert Nr. 8, A m (Gesangsszene . . . . .)	1.—	19. Mozart, Klavier-Konzert, D (Krönungskonzert) . . . . .	1.50
4. Beethoven, Klavier-Konzert Nr. 3, C m . . . . .	1.50	20. Liszt, Klavier-Konzert Nr. 2, A . . . . .	3.—
5. Beethoven, Klavier-Konzert Nr. 4, G . . . . .	2.—	21. Mozart, Klavier-Konzert, D m . . . . .	1.50
6. Beethoven, Klavier-Konzert Nr. 5, Es . . . . .	2.—		
7. Schumann, Klavier-Konzert, A m . . . . .	2.—		
8. Tschaiakowsky, Violin-Konzert, D . . . . .	2.—		
9. Tschaiakowsky, Klavier-Konzert Nr. 1, B m . . . . .	2.—		
10. Liszt, Klavier-Konzert Nr. 1, Es . . . . .	3.—		
11. Bach, Violin-Konzert, A m . . . . .	1.—		
12. Bach, Violin-Konzert, E . . . . .	1.—		
13. Brahms, Klavier-Konzert Nr. 1, D m . . . . .	3.—		
14. Bruch, Violin-Konzert Nr. 1, G m . . . . .	2.—		
15. Brahms, Klavier-Konzert Nr. 2, B . . . . .	4.—		
16. Brahms, Violin-Konzert, D . . . . .	4.—		

## Verschiedene Werke:

Nr.	M.	Nr.	M.
1. Berlioz, Drei Orchesterstücke a. „Faust's Verdämmung“ (Ungarischer Marsch; Sylphentanz; Irrlichtertanz) . . . . .	1.—	6. Wagner, Siegmunds Liebesgesang . . . . .	1.—
2. Tschaiakowsky, Capriccio Italien . . . . .	2.—	7. Wagner, Walkürenritt . . . . .	1.50
3. Beethoven, Zwei Violin-Romanzen (G dur, op. 40; F dur, op. 50) . . . . .	—30	8. Wagner, Wotans Abschied und Feuerzauber . . . . .	1.50
4. Mendelssohn, Orchesterstücke aus dem „Sommernachtstraum“ (Scherzo, Intermezzo, Notturmo, Hochzeitsmarsch, Rüpeltanz) . . . . .	1.—	9. Wagner, Waldweben . . . . .	1.50
5. Brahms, Variationen über ein Thema von Josef Haydn . . . . .	1.50	10. Wagner, Siegfried-Idyll . . . . .	1.50
		11. Wagner, Trauermusik aus „Götterdämmerung“ . . . . .	1.—
		12. Wagner, Charfreitagszauber aus „Parsifal“ . . . . .	1.—
		13. Wagner, Huldigungsmarsch . . . . .	1.—







# Kleine Partitur-Ausgaben

in eleganten Einbänden.

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

- |  |      |  |      |
|--|------|--|------|
| <b>Bach, 6 Brandenburgische Konzerte</b> , revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann . . . . .  | 8.—  | <b>Mendelssohn, Kammermusik.</b> Mit Mendelssohn's Bildnis . . . . .   | 10.— |
| <b>Beethoven, Sämtliche 17 Streich-Quartette</b> 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, 10 berühmte Streich-Quartette</b> (Köchel-Verzeichnis No. 387, 421, 428, 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, Kammermusik.</b> Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten in Heliogravüre.   |      | <b>Schubert, Kammermusik.</b> Mit Schubert's Bildnis . . . . .   | 12.— |
| Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111) . . . . .  | 8.—  | 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. 165), Klavier- (Forellen-) Quintett (Op. 114) und Oktett (Op. 166) für Streich- und Blas-Instrumente. |      |
| Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 87) . . . . .  | 8.—  | <b>Schumann, Kammermusik.</b> Mit Schumann's Bildnis . . . . .   | 8.—  |
| Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 26, 60) . . . . .   | 9.—  | 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).   |      |
| Band IV. 5 Klavier-Trios (Op. 8, 87, 101, 40, 114) . . . . .   | 10.— | <b>Spohr, Sämtliche 4 Doppel-Streich-Quartette</b> (Op. 65, 77, 87, 136), Nonett (Op. 31) für Streich- und Blas-Instrumente und Oktett (Op. 32) für Streich- und Blas-Instrumente . . . . .  | 9.—  |
| <b>Händel, 12 Große Konzerte</b> für Streichinstrumente, revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre des Komponisten . . . . .   | 10.— | <b>Volkman, Kammermusik.</b> Mit Volkman's Bildnis . . . . .   | 8.—  |
| <b>Haydn, Sämtliche 83 Streich-Quartette.</b> Mit dem Bildnis Haydn's  |      | Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43).   |      |
| Band I. (Op. 1, 2, 3, 9, 17) . . . . .   | 13.— |  |      |
| Band II. (Op. 20, 33, 42, 50, 51, 54)  | 10.— |  |      |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103) . . . . .  | 11.— |  |      |



# Kleine Partitur-Ausgaben

 in eleganten Einbänden. 

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

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

No.	M.	No.	M.
100.	Mozart Serenade für Blas-Instrumente, B i, 20	147.	Haydn Quartett, op. 74, 2, F. . . . . 0,40
101.	Mendelssohn Quartett, op. 80, F-Moll 0,50	148.	„ „ op. 71, 3, Es . . . . . 0,40
102.	„ „ Andante, Scherzo, Capriccio	149.	„ „ op. 1, 4, G . . . . . 0,40
	und Fuge, op. 81 . . . . . 0,50	150.	„ „ op. 3, 5, F . . . . . 0,40
103.	Beethoven Serenade, op. 25, D . . . . . 0,40	151.	„ „ op. 9, 2, Es . . . . . 0,40
104.	„ „ Trio, op. 87, C . . . . . 0,40	152.	„ „ op. 17, 4, C-Moll . . . . . 0,40
105.	Dittersdorf Quartett, Es . . . . . 0,40	153.	„ „ op. 33, 5, G. . . . . 0,40
106.	„ „ D . . . . . 0,40	154.	„ „ op. 42, 5-Moll . . . . . 0,40
107.	„ „ B . . . . . 0,40	155.	„ „ op. 50, 5, F. . . . . 0,40
108.	Haydn Quartett, op. 20, 2, C . . . . . 0,40	156.	„ „ op. 50, 6, D . . . . . 0,40
109.	„ „ op. 64, 2, H-Moll . . . . . 0,40	157.	„ „ op. 17, 5, Es . . . . . 0,40
110.	„ „ op. 71, 1, B. . . . . 0,40	158.	Mozart Quartett, K.-V. 478, G-Moll . . . . . 0,60
111.	„ „ op. 17, 1, E. . . . . 0,40	159.	„ „ K.-V. 493, Es. . . . . 0,60
112.	„ „ op. 50, 4, Fis-Moll . . . . . 0,40	160.	„ „ Quintett, K.-V. 452, Es. . . . . 0,60
113.	„ „ op. 54, 3, E. . . . . 0,40	161.	Tschaikowsky Quartett, op. 11, D . . . . . 0,50
114.	Beethoven Klavier-Quartett, op. 16, Es 0,60	162.	Haydn Quartett, op. 51 (Sieben Worte) 0,60
115.	Boccherini Quintett, E . . . . . 0,50	163.	„ „ op. 20, 1, Es . . . . . 0,40
116.	Schubert Quartett, op. 168, B . . . . . 0,50	164.	„ „ op. 20, 3, G-Moll . . . . . 0,40
117.	„ „ op. p., G-Moll . . . . . 0,50	165.	„ „ op. 38, 1, D. . . . . 0,40
118.	„ „ Forellen-Quintett, op. 114, A 0,80	166.	„ „ op. 33, 4, B. . . . . 0,40
119.	„ „ Quartett, op. 125, 2, E . . . . . 0,50	167.	„ „ op. 50, 1, B. . . . . 0,40
120.	„ „ op. 125, 1, Es . . . . . 0,40	168.	„ „ op. 50, 2, C. . . . . 0,40
121.	„ „ op. posth., D . . . . . 0,50	169.	„ „ op. 50, 5, Es . . . . . 0,40
122.	Beethoven Klavier-Trio, op. 1, 1, Es 0,50	170.	„ „ op. 1, 1, B. . . . . 0,40
123.	„ „ op. 1, 2, G . . . . . 0,60	171.	„ „ op. 1, 2, Es . . . . . 0,40
124.	„ „ op. 1, 3, C-Moll 0,50	172.	„ „ op. 1, 3, D . . . . . 0,40
125.	Spohr Doppel-Quartett, op. 77, Es . . . . . 1,00	173.	„ „ op. 1, 5, B . . . . . 0,40
126.	„ „ Octett, op. 32, E . . . . . 1,00	174.	„ „ op. 1, 6, C . . . . . 0,40
127.	Beethoven Kreuzer-Sonate, op. 47, A 0,60	175.	„ „ op. 2, 1, A . . . . . 0,40
128.	Spohr Doppel-Quartett, op. 65, D-Moll 1,00	176.	„ „ op. 2, 2, E . . . . . 0,40
129.	„ „ „ op. 136, G-Moll 1,00	177.	„ „ op. 2, 3, Es . . . . . 0,40
130.	„ „ „ op. 87, E-Moll 1,00	178.	„ „ op. 2, 4, F . . . . . 0,40
131.	Cherubini Quartett, op. posth., E. . . . . 0,60	179.	„ „ op. 2, 5, D . . . . . 0,40
132.	„ „ op. posth., F. . . . . 0,60	180.	„ „ op. 2, 6, B. . . . . 0,40
133.	„ „ op. posth., A-Moll 0,60	181.	„ „ op. 3, 1, E . . . . . 0,40
134.	Mendelssohn op. 18, Quintett, A . . . . . 0,80	182.	„ „ op. 3, 2, C . . . . . 0,40
135.	Beethoven op. 103, Octett (Blasinstr.), Es 0,60	183.	„ „ op. 3, 3, G . . . . . 0,40
136.	Dittersdorf Quartett G . . . . . 0,40	184.	„ „ op. 3, 4, B . . . . . 0,40
137.	„ „ A . . . . . 0,40	185.	„ „ op. 3, 6, A . . . . . 0,40
138.	„ „ C . . . . . 0,40	186.	„ „ op. 9, 3, G . . . . . 0,40
139.	Beethoven op. 71, Sextett für Blas-Instrumente, Es . . . . . 0,60	187.	„ „ op. 9, 5, B. . . . . 0,40
140.	Beethoven op. 81 b, Sextett für Streich-Instrumente und 2 Hörner, Es . . . . . 0,60	188.	„ „ op. 9, 6, A . . . . . 0,40
141.	Mozart Divertimento für Streich-Instr., Fagott und 2 Hörner, K.-V. 205, D . . . . . 0,50	189.	„ „ op. 33, 6, D. . . . . 0,40
142.	Haydn Quartett, op. 17, 2, F. . . . . 0,40	190.	„ „ op. 55, 2, F-Moll . . . . . 0,40
143.	„ „ op. 53, 3, B. . . . . 0,40	191.	„ „ op. 76, 6, Es . . . . . 0,40
144.	„ „ op. 94, 1, C. . . . . 0,40	192.	Mozart Quartett, K.-V. 285, D . . . . . 0,40
145.	„ „ op. 71, 2, D. . . . . 0,40	193.	„ „ K.-V. 298, A . . . . . 0,40
146.	„ „ op. 74, 1, C. . . . . 0,40	194.	„ „ K.-V. 370, F . . . . . 0,40
		195.	„ „ Divertimento K.-V. 247, F . . . . . 0,50
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		197.	„ „ op. 30, Es-Moll 0,60

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## Hervorragende neue Erscheinungen für Violine

von

### Hans Sitt.

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

C. G. Röder, Leipzig.