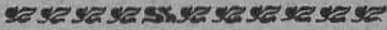


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No. 45.

PAYNE's
Kleine Partitur - Ausgabe



BEETHOVEN

Op. 8.

Trio. D-dur.

(Serenade.)

Preis: 40 Pf.

g/k



Ernst Eulenburg, Leipzig.



Payne's Kleine Kammermusik-Partitur-Ausgabe.

Bei Bestellungen bitte nur die Band-Nummer anzugeben. — Thematische Verzeichnisse stehen kostenlos zur Verfügung.

No.	M.	No.	M.
1. Mozart, Quartett, G	0,50	57. Haydn, Quart., op. 76, 5, D, (ber. Largo)	0,40
2. Beethoven, Quartett, op. 131, Cism	0,70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter-) .	0,40
3. Haydn, Quartett, op. 76, 3, C. (Kaiser-) .	0,40	59. Mendelssohn, Octett, op. 20, Es	1,40
4. Beethoven, Quartett, op. 135, F	0,50	60. Schubert, Octett, op. 168, F	1,70
5. Cherubini, Quartett, Es	0,60	61. Haydn, Quartett, op. 77, 1, G	0,50
6. Beethoven, Quartett, op. 132, A m	0,60	62. Haydn, Quartett, op. 77, 2, F, op. 103, B	0,50
7. Mendelssohn, Quartett, op. 44, 2, Em	0,60	63. Haydn, Quartett, op. 17, 5, G	0,40
8. Mozart, Quartett, C	0,50	64. Haydn, Quart., op. 20, 6, A, (Sonnen-No. 6)	0,40
9. Beethoven, Quartett, op. 130, B	0,70	65. Haydn, Quartett, op. 64, 3, B	0,40
10. Haydn, Quartett, op. 76, 2, Dm (Quinten-) .	0,40	66. Haydn, Quartett, op. 54, 2, C	0,40
11. Schubert, Quartett, op. posth., Dm, (Der Tod und das Mädchen)	0,70	67. Mendelssohn, Quintett, op. 87, B	0,60
12. Beethoven, Septett, op. 20, Es	0,90	68. Mendelssohn, Quartett, op. 13, A m	0,60
13. Mozart, Quintett, Gm	0,50	69. Haydn, Quartett, op. 76, 1, G	0,40
14. Beethoven, Quartett, op. 65, Fm	0,50	70. Mozart, Trio, Es	0,50
15. Schubert, Quintett, op. 163, C	0,80	71. Mozart, Quintett, A, (Klarinetten-)	0,50
16. Beethoven, Quartett, op. 18, 1, F	0,50	72. Mozart, Sextett, D	0,70
17. Beethoven, Quartett, op. 18, 2, G	0,50	73. Mozart, Sextett, B	0,60
18. Beethoven, Quartett, op. 18, 3, D	0,50	74. Schumann, Quartett, op. 41, 1, A m	0,50
19. Beethoven, Quartett, op. 18, 4, C m	0,50	75. Schumann, Quartett, op. 41, 2, F	0,50
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
23. Cherubini, Quartett, D m	0,60	79. Beethoven, Klavier-Trio, op. 97, B	0,70
24. Mozart, Quartett, D	0,50	80. Mendelssohn, Klavier-Trio, op. 49, D m	0,70
25. Mozart, Quartett, D	0,50	81. Mendelssohn, Klavier-Trio, op. 66, C m	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, D m	0,70
31. Beethoven, Quintett, op. 29, C	0,60	87. Schumann, Klavier-Trio, op. 80, F	0,60
32. Mozart, Quartett, D m	0,40	88. Schumann, Klavier-Trio, op. 110, G m	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, C m	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, (Sonn.-No. 5)	0,40
39. Schubert, Quartett, op. 161, G	0,70	95. Haydn, Quartett, op. 9, 4, D m	0,40
40. Schubert, Quartett, Op. 29, A m	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, A m, (Phantasiestücke)	0,40
44. Beethoven, Trio, op. 9, 3, C m	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, F m	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, B	0,40
52. Haydn, Quartett, op. 33, 2, Es, (Russ.-No. 2)	0,40	108. Haydn, Quart., op. 20, 2, C, (Sonn.-No. 2)	0,40
53. Haydn, Quartett, op. 33, 3, C, (Vogel-)	0,40	109. Haydn, Quartett, op. 64, 2, H m	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		

R. 157801

TRIO

No. 2.

(Serenade)

D-dur

für

Violine, Viola und Violoncell

von

L. van Beethoven.

Op. 8.



Ernst Eulenburg, Musikverlag,
Leipzig.

45



TRIO

1912

1912

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1912

First system of a musical score. It consists of three staves: Treble, Middle, and Bass. The Treble staff begins with a piano (*p*) dynamic and features a melodic line with a triplet of eighth notes. The Middle and Bass staves provide harmonic accompaniment with a steady eighth-note pattern. Dynamics include *p*, *sf*, and *sfz*. A fermata is placed over the final note of the first measure in the Treble staff.

Second system of the musical score. The Treble staff starts with *sfz* and includes a piano (*p*) dynamic marking. The Middle and Bass staves continue the accompaniment. Dynamics include *sfz*, *p*, and *cresc.* (crescendo).

Third system of the musical score. The Treble staff features a *ff* (fortissimo) dynamic. The Middle and Bass staves have *ff* and *pp* (pianissimo) markings. The texture is more complex with chords in the Treble and a rhythmic accompaniment in the Bass.

Fourth system of the musical score. The Treble staff has a *cresc.* (crescendo) marking. The Middle and Bass staves also feature *cresc.* markings. The Bass staff ends with a *f* (forte) dynamic.

Fifth system of the musical score. The Treble staff has a *ff* dynamic. The Middle and Bass staves also feature *ff* markings. The system concludes with a double bar line and repeat signs.

Adagio.

Sixth system of the musical score, marked *Adagio*. The Treble staff begins with a piano (*p*) dynamic. The Middle and Bass staves have *p* and *pizz.* (pizzicato) markings. The tempo is slower, and the accompaniment is more sparse.

First system of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (piano and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in 4/4 time and G major. The top staff has a few notes and rests. The middle and bottom staves feature a rhythmic accompaniment with eighth and sixteenth notes. The word "arco" is written above the middle staff.

Second system of the musical score. It continues the three-staff format. The top staff has a few notes and rests. The middle and bottom staves feature a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking "p" (piano) is written above the first measure of the middle staff.

Third system of the musical score. It continues the three-staff format. The top staff has a few notes and rests. The middle and bottom staves feature a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking "cresc." (crescendo) is written above the middle staff.

Fourth system of the musical score. It continues the three-staff format. The top staff has a few notes and rests. The middle and bottom staves feature a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking "p" (piano) is written above the first measure of the middle staff. The word "cresc." is written above the middle staff. The dynamic marking "sf" (sforzando) is written above the middle staff. The dynamic marking "p" (piano) is written below the bottom staff.

Fifth system of the musical score. It continues the three-staff format. The top staff has a few notes and rests. The middle and bottom staves feature a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking "cresc." is written above the middle staff. The dynamic marking "sf" (sforzando) is written above the middle staff. The dynamic marking "p" (piano) is written below the bottom staff.

Sixth system of the musical score. It continues the three-staff format. The top staff has a few notes and rests. The middle and bottom staves feature a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking "dolce" (dolce) is written above the middle staff. The dynamic marking "p" (piano) is written below the bottom staff.

System 1: Treble clef, 2/4 time signature. Dynamics: *p*, *fp*. The system contains three measures of music for three staves.

System 2: Treble clef. Dynamics: *fp*, *fp*. The system contains three measures of music for three staves.

System 3: Treble clef. Dynamics: *cresc.*, *cresc.*, *cresc.*, *ff*, *ff*, *arpeggio*. The system contains three measures of music for three staves.

System 4: Treble clef. Dynamics: *p*, *dolce*, *p*, *p*. The system contains three measures of music for three staves.

System 5: Treble clef. Dynamics: *cresc.*, *cresc.*, *cresc.*, *f*, *f*, *f*, *p*. The system contains three measures of music for three staves.

System 6: Treble clef. Dynamics: *p*, *pp*, *pp*, *p*, *pp*. The system contains three measures of music for three staves.

First system of musical notation, featuring treble, alto, and bass staves. The music includes complex rhythmic patterns and melodic lines.

Second system of musical notation, including the word *arco* in the bass staff.

Third system of musical notation, featuring dynamic markings *sf* in the alto and bass staves.

Fourth system of musical notation, featuring multiple instances of *cresc.* and *sf* markings across the staves.

Fifth system of musical notation, featuring dynamic markings *sf* and *p*, and the word *dolce* in the bass staff.

Sixth system of musical notation, continuing the complex rhythmic and melodic development.

Musical score for the first system, featuring piano (*p*) and crescendo (*cresc.*) markings. The score is written for three staves (treble, middle, and bass clefs) in a key signature of two sharps (F# and C#). The first staff has a melodic line with a *p* dynamic and a *cresc.* marking. The second staff has a similar melodic line with a *p* dynamic and a *cresc.* marking. The third staff has a rhythmic accompaniment with a *p* dynamic and a *cresc.* marking.

Menuetto.
Allegretto.

Musical score for the Menuetto section, including Trio and dynamic markings like *f*, *p*, *ff*, and *cresc.* The score is written for three staves (treble, middle, and bass clefs) in a key signature of two sharps (F# and C#). The tempo is marked Allegretto. The first system of the Menuetto section has a *f* dynamic. The second system has a *p* dynamic. The third system has a *ff* dynamic. The fourth system has a *cresc.* marking. The fifth system has a *f* dynamic. The Trio section starts with a *p* dynamic.

1. 2.

Coda.

*Menuetto da capo
e poi la coda.*

p *pizz.*
p

Adagio.

p
p
p

cresc.
cresc.
cresc.

attaca

10 Scherzo.
Allegro molto.

First system of the Scherzo, Allegro molto section. It consists of three staves: Treble, Middle, and Bass. The Treble staff begins with a piano (*p*) dynamic and features a series of chords. The Middle staff has a piano (*p*) dynamic and contains a melodic line with the instruction *sempre staccato*. The Bass staff starts with a forte (*f*) dynamic and provides harmonic support with chords.

Second system of the Scherzo, Allegro molto section. It consists of three staves: Treble, Middle, and Bass. The Treble staff continues with a melodic line of eighth notes. The Middle staff has a piano (*p*) dynamic and features a rhythmic accompaniment of eighth notes. The Bass staff has a forte (*f*) dynamic and continues with harmonic support.

Third system of the Scherzo, Allegro molto section. It consists of three staves: Treble, Middle, and Bass. The Treble staff includes first and second endings, marked with '1.' and '2.'. The Middle staff has a piano (*p*) dynamic and continues with the melodic line. The Bass staff has a forte (*f*) dynamic and continues with harmonic support.

Adagio.
Tempo I.

Fourth system of the Scherzo, Adagio section. It consists of three staves: Treble, Middle, and Bass. The Treble staff begins with a piano (*p*) dynamic and features a melodic line. The Middle staff has a piano (*p*) dynamic and continues with the melodic line. The Bass staff has a piano (*p*) dynamic and features a rhythmic accompaniment of eighth notes.

Fifth system of the Scherzo, Adagio section. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a *cresc.* (crescendo) marking and features a melodic line. The Middle staff has a *cresc.* marking and continues with the melodic line. The Bass staff has a *cresc.* marking and continues with the rhythmic accompaniment.

Sixth system of the Scherzo, Adagio section. It consists of three staves: Treble, Middle, and Bass. The Treble staff continues with a melodic line. The Middle staff continues with the melodic line. The Bass staff continues with the rhythmic accompaniment.

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

Allegro molto.

Second system of musical notation, starting with a piano (*p*) dynamic. The bass line includes the instruction *sempre staccato*.

Third system of musical notation, featuring various dynamic markings including *f*, *ff*, and *p*.

Adagio.

Fourth system of musical notation, beginning with a piano (*p*) dynamic and a slower tempo.

Fifth system of musical notation, featuring a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic.

Sixth system of musical notation, featuring a crescendo (*cresc.*) and a pianissimo (*pp*) dynamic.

Allegretto alla Polacca.

The musical score is arranged in six systems, each containing three staves (treble, alto, and bass clefs). The piece is in 3/4 time and features a variety of dynamic markings:

- System 1:** Treble clef starts with *p*. Alto clef starts with *p*. Bass clef starts with *p*.
- System 2:** Treble clef has *f* and *sf*. Alto clef has *f*. Bass clef has *f*.
- System 3:** Treble clef has *sp*. Alto clef has *sp*. Bass clef has *f* and *p*.
- System 4:** Treble clef has *f*. Alto clef has *f*. Bass clef has *f*.
- System 5:** Treble clef has *pp*. Alto clef has *pp*. Bass clef has *p*.
- System 6:** Treble clef has *f*. Alto clef has *sf*. Bass clef has *f*.

First system of musical notation, featuring a treble, piano, and bass staff. The treble staff contains a complex melodic line with many sixteenth notes. The piano and bass staves provide harmonic accompaniment. A dynamic marking of *p* is present at the end of the system.

Second system of musical notation. The piano part includes the instruction *sempre staccato* written below the staff.

Third system of musical notation, continuing the piece with similar melodic and harmonic textures.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, featuring dynamic markings of *f*, *pp*, and *p* across the staves.

Sixth system of musical notation, concluding the page with a final melodic flourish in the treble staff.



First system of musical notation, featuring three staves (treble, middle, and bass clefs). The music includes dynamic markings such as *f* and *p*.

Second system of musical notation, continuing the piece with three staves.

Third system of musical notation, continuing the piece with three staves.

Fourth system of musical notation, continuing the piece with three staves.

Fifth system of musical notation, continuing the piece with three staves. Dynamic markings include *f* and *ten.*

Sixth system of musical notation, continuing the piece with three staves. Dynamic markings include *pp* and *ten.*

System 1: Treble clef with *ten.* above the staff. Piano part with *cresc.* and *pp*. Bass part with *cresc.* and *pp*.

System 2: Treble clef with *ten.* above the staff. Piano part with *cresc.* and *pp*. Bass part with *ten.* and *pp*.

System 3: Treble clef with *ten.* above the staff. Piano part with *cresc.* and *pp*. Bass part with *ten.* and *pp*.

System 4: Treble clef with *cresc.* and *sf* above the staff. Piano part with *cresc.* and *sf*. Bass part with *cresc.* and *sf*.

System 5: Treble clef with *pp* above the staff. Piano part with *calando*. Bass part with *pp*.

System 6: Treble clef with *pp* above the staff. Piano part with *pp*. Bass part with *pp*.

First system of musical notation, featuring a treble, middle, and bass staff. The music is characterized by rapid sixteenth-note passages in the upper staves and a more rhythmic bass line. Dynamics include *sf* and *f*.

Second system of musical notation, continuing the piece. It features a treble, middle, and bass staff. The upper staves have rapid sixteenth-note runs, while the middle and bass staves play chords. Dynamics include *sf*, *f*, and *fp*.

Third system of musical notation, featuring a treble, middle, and bass staff. The piece transitions to a new section. The treble staff has a *pizz.* marking, and the bass staff has a *pizz.* marking. Dynamics include *p*, *f*, *cresc.*, and *arco*. The tempo marking *a tempo* is present.

Andante quasi Allegretto.

Fourth system of musical notation, featuring a treble, middle, and bass staff. The tempo is marked *Andante quasi Allegretto*. The music is in a 2/4 time signature and is marked *dolce* throughout.

Fifth system of musical notation, featuring a treble, middle, and bass staff. The music continues with a *rinf.* marking in the treble and bass staves.

Sixth system of musical notation, featuring a treble, middle, and bass staff. The music concludes with a *p* marking in the bass staff and *cresc. f* markings in the middle and bass staves.

Var.1.

Musical score for Variation 1, consisting of four systems of three staves each (treble, middle, and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a *dolce* marking in the treble staff and a *p* marking in the bass staff. The second system continues with similar dynamics. The third system features a *f* marking in the treble staff. The fourth system includes a *cresc.* marking in the bass staff, followed by *f* and *sp* markings in the treble staff, and a *p* marking in the bass staff.

Var.2.

Musical score for Variation 2, consisting of two systems of three staves each (treble, middle, and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a *p* marking in the middle staff. The second system continues with similar dynamics.



First system of musical notation, featuring three staves (treble, middle, and bass) with various rhythmic patterns and dynamics.

Second system of musical notation, including dynamic markings such as *cresc.*, *f*, and *p*.

Var. 3.

Third system of musical notation, marked *p* and *cresc.*, with dynamic markings *f* and *p*.

Fourth system of musical notation, marked *p* and *f*, with dynamic markings *p* and *f*.

Var. 4.

Fifth system of musical notation, marked *p* and *dolce*.

Sixth system of musical notation, including first and second endings marked 1 and 2.

pp
cresc.
fp
p
Attacca

Allegro.

p
sempre staccato

f
sempre staccato

p
sf
staccato

f
staccato

p
cresc.
cresc.
p
f
sf

Tempo I.

First system of musical notation, featuring three staves (treble, piano, and bass clefs) in 2/4 time. The key signature has two sharps (F# and C#). The piano part is marked *pp*. The system contains four measures of music.

Second system of musical notation, featuring three staves. The piano part is marked *fp*. The system contains four measures of music, including dynamic markings *fp* and *f*.

Third system of musical notation, featuring three staves. The piano part is marked *fp*. The system contains four measures of music.

Fourth system of musical notation, featuring three staves. The piano part is marked *p*. The system contains four measures of music.

Fifth system of musical notation, featuring three staves. The piano part is marked *p*. The system contains four measures of music, ending with a double bar line and repeat signs. Dynamic markings include *p* and *pp*.

Marcia. Allegro.

First system of the musical score. It consists of three staves: Treble, Middle, and Bass. The Treble staff begins with a dynamic marking of *f* and contains a melodic line with eighth-note patterns. The Middle and Bass staves provide harmonic support with chords and rhythmic accompaniment. Dynamic markings include *f*, *p*, *sf*, and *p*. There are also accents and a triplet marking over a group of notes.

Second system of the musical score. The Treble staff features a *cresc.* marking and a dynamic of *f*. The Middle staff also has a *cresc.* marking and a dynamic of *f*. The Bass staff starts with a dynamic of *p* and later moves to *f*. The system concludes with a dynamic of *sf* in the Treble and Middle staves.

Third system of the musical score. The Treble staff begins with a dynamic of *sf* and includes a *cresc.* marking. The Middle staff starts with a dynamic of *sf* and also has a *cresc.* marking. The Bass staff begins with a dynamic of *sf* and includes a *cresc.* marking. The system ends with a dynamic of *ff* in both the Treble and Middle staves.

Fourth system of the musical score. The Treble staff starts with a dynamic of *f* and *p*. The Middle staff begins with a dynamic of *f* and *p*. The Bass staff starts with a dynamic of *f* and *p*. The system concludes with a dynamic of *f* in the Treble and Middle staves.

Fifth system of the musical score. The Treble staff begins with a *cresc.* marking and a dynamic of *sf*. The Middle staff starts with a *cresc.* marking and a dynamic of *f*. The Bass staff begins with a *cresc.* marking and a dynamic of *sf*. The system ends with a dynamic of *sf* in the Treble and Middle staves.

System 1: Treble clef starts with *p*, then *sf* and *fp*. Bass clef starts with *p*, then *sf* and *fp*. Middle clef starts with *p*, then *sf* and *fp*. A fermata is present over the first measure of the middle clef.

System 2: Treble clef starts with *sf*, then *p*, then *cresc.*. Bass clef starts with *sf*, then *p*, then *cresc.*. Middle clef starts with *sf*, then *p*, then *cresc.*. A fermata is present over the first measure of the middle clef.

System 3: Treble clef starts with *ff*, then *pp*. Bass clef starts with *ff*, then *pp*. Middle clef starts with *ff*, then *pp*. A fermata is present over the first measure of the middle clef.

System 4: Treble clef starts with *cresc.*, then *f*. Bass clef starts with *cresc.*, then *f*. Middle clef starts with *cresc.*, then *f*. A fermata is present over the first measure of the middle clef.

System 5: Treble clef starts with *ff*. Bass clef starts with *ff*. Middle clef starts with *ff*. A fermata is present over the first measure of the middle clef.



Eulenburg's
kleine



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 E moll	4.—
7. Beethoven, No. 6 in F (Pastorale)	2.—	29. Tschalkowsky, No. 5 in E moll	4.—
8. Schumann, No. 3 in Es	2.—	30. Tschalkowsky, 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, „Aus der neuen Welt“ (No. 5, E moll)	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.—

Ernst Eulenburg, Leipzig



Eulenburg's
kleine



Orchester-Partitur-Ausgabe

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 Som- mernachtstraum	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 Wasser- träger	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 Rö- mische 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. Tschaiakowsky, 1812. Ou- verture solennelle	2.—	51. Auber, Das eiserne 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.—

Ernst Eulenburg, Leipzig

Königl. Württemb. Hof-Musikverleger.



Eulenburg's
kleine



Orchester-Partitur-Ausgabe

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. Tschaiowsky, Violin-Konzert in D	2.—
9. Tschaiowsky, Klavier-Konzert No. 1 in B moll	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 D moll	3.—
14. Bruch, Violin-Konzert No. 1 in G moll	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.	Tschaiowsky, 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, Hochzeitsmarsch, Rüpeltanz)	1.—

Violin-Konzerte

klassischer und moderner Meister in kleiner Partitur-Ausgabe.
2 elegante Halbfranzbände.

Band I.	Bach, A moll und E, Beethoven, Mendelssohn, Mozart, A und Es, Spohr, Gesangsszene	Mk. 10.—
Band II.	Brahms, Bruch, G moll, Tschaiowsky	11.—

Ernst Eulenburg, Leipzig

Königl. Württemb. Hof-Musikverleger.



Payne's Kleine Kammermusik-Partitur-Ausgabe.

Bei Bestellungen bitte nur die Band-Nummer anzugeben. — Thematische Verzeichnisse stehen kostenlos zur Verfügung.

No.	M.	No.	M.
1. Mozart, Quartett, G	0.50	57. Haydn, Quart., op. 76, 5, D, (ber. Largo) 0.40	
2. Beethoven, Quartett, op. 131, Cism	0.70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter-) 0.40	
3. Haydn, Quartett, op. 76, 3, C, (Kaiser-)	0.40	59. Mendelssohn, Octett, op. 20, Es	1.40
4. Beethoven, Quartett, op. 135, F	0.50	60. Schubert, Octett, op. 168, F	1.70
5. Cherubini, Quartett, Es	0.60	61. Haydn, Quartett, op. 77, 1, G	0.50
6. Beethoven, Quartett, op. 132, A, m	0.60	62. Haydn, Quartett, op. 77, 2, F, op. 103, B 0.50	
7. Mendelssohn, Quartett, op. 44, 2, Em	0.60	63. Haydn, Quartett, op. 17, 5, G	0.40
8. Mozart, Quartett, C	0.50	64. Haydn, Quart., op. 20, 6, A, (Sonnen-No. 6) 0.40	
9. Beethoven, Quartett, op. 130, B	0.70	65. Haydn, Quartett, op. 64, 3, B	0.40
10. Haydn, Quartett, op. 76, 2, Dm (Quinten-) 0.40		66. Haydn, Quartett, op. 54, 2, C	0.40
11. Schubert, Quartett, op. posth., Dm, (Der Tod und das Mädchen)	0.70	67. Mendelssohn, Quintett, op. 87, B	0.60
12. Beethoven, Septett, op. 20, Es	0.90	68. Mendelssohn, Quartett, op. 13, A, m	0.60
13. Mozart, Quintett, Gm	0.50	69. Haydn, Quartett, op. 76, 1, G	0.40
14. Beethoven, Quartett, op. 15, Fm	0.50	70. Mozart, Trio, Es	0.50
15. Schubert, Quintett, op. 163, C	0.80	71. Mozart, Quintett, A, (Klarinetten-)	0.50
16. Beethoven, Quartett, op. 18, 1, F	0.50	72. Mozart, Sextett, D	0.70
17. Beethoven, Quartett, op. 18, 2, G	0.50	73. Mozart, Sextett, B	0.60
18. Beethoven, Quartett, op. 18, 3, D	0.50	74. Schumann, Quartett, op. 41, 1, A, m	0.50
19. Beethoven, Quartett, op. 18, 4, Cm	0.50	75. Schumann, Quartett, op. 41, 2, F	0.50
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	
23. Cherubini, Quartett, Dm	0.60	79. Beethoven, Klavier-Trio, op. 97, B	0.70
24. Mozart, Quartett, D	0.50	80. Mendelssohn, Klavier-Trio, op. 49, Dm 0.70	
25. Mozart, Quartett, D	0.50	81. Mendelssohn, Klavier-Trio, op. 68, 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. 29, 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, (Sonn.-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, A, m	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, A, m, (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, B	0.40
52. Haydn, Quartett, op. 33, 2, Es, (Russ.-No. 2) 0.40		108. Haydn, Quart., op. 20, 2, C, (Sonn.-No. 2) 0.40	
53. Haydn, Quartett, op. 33, 3, C, (Vogel-)	0.40	109. Haydn, Quartett, op. 64, 2, H, m	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		

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. Dudelsack-Mennett)	0,40
115.	Boccherini, Quintett, E	0,50	184.	Haydn, Quartett, op. 3, 4, B	0,40
116.	Schubert, Quartett, op. 168, B	0,50	185.	Haydn, Quartett, op. 3, 5, A	0,40
117.	Schubert, Quartett, op. posth., Gm	0,50	186.	Haydn, Quartett, op. 9, 3, G	0,40
118.	Schubert, Klavier-Quintett, op. 114, A, (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, Fm	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, D, (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. 32, E	1,—	195.	Mozart, Divertimento, F, (K.-V. 247)	0,50
127.	Beethoven, Sonate, op. 47, A, (Kreutzer-)	0,60	196.	Tschalkowsky, Quartett, op. 22, F	0,60
128.	Spohr, Doppel-Quartett, op. 66, Dm	1,—	197.	Tschalkowsky, Quartett, op. 30, Es	0,60
129.	Spohr, Doppel-Quartett, op. 135, Gm	1,—	198.	Stanford, Quartett, op. 44, G	1,20
130.	Spohr, Doppel-Quartett, op. 87, Em	1,—	199.	Stanford, Quartett, op. 45, Am	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., Am	0,60	202.	Raff, Quartett, op. 192, 2, D, (Schöne Müllerin)	1,—
134.	Mendelssohn, Quintett, op. 18, A	0,80	203.	Volkmann, Quartett, op. 34, G	0,80
135.	Beethoven, Octett f. Blasinstrumente, op. 103, Es	0,60	204.	Volkmann, Quartett, op. 35, Em	0,80
136.	Dittersdorf, Quartett, G	0,40	205.	Volkmann, Quartett, op. 37, Fm	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, op. 71, Es	0,60	208.	Sgambati, Quartett, op. 17, Cism	1,—
140.	Beethoven, Sextett für Streichinstrumente und 2 Hörner, op. 81 b, Es	0,60	209.	Heinrich, Prinz Reuss, Quartett, F	1,—
141.	Mozart, Divertimento f. Streich-Instr., Fagott und 2 Hörner, D, (K.-V. 205)	0,50	210.	Bazzini, Quartett, op. 75, Dm	0,80
142.	Haydn, Quartett, op. 17, 2, F	0,40	211.	Klughardt, Quintett, op. 62, Gm	1,20
143.	Haydn, Quartett, op. 55, 3, B	0,40	212.	Brahms, Klavier-Quintett, op. 34, Fm	2,—
144.	Haydn, Quartett, op. 64, 1, C	0,40	213.	Volkmann, Quartett, op. 14, Gm	0,80
145.	Haydn, Quartett, op. 71, 2, D	0,40	214.	Beethoven, Quintett, op. 4, Es	0,80
146.	Haydn, Quartett, op. 74, 1, C	0,40	215.	Beethoven, Quintett, op. 104, Cm	0,80
147.	Haydn, Quartett, op. 74, 2, F	0,40	216.	Beethoven, Quintett-Fuge, op. 137, D	0,30
148.	Haydn, Quartett, op. 71, 3, Es	0,40	217.	Mozart, Sextett, F, (Dorfmusikanten)	0,50
149.	Haydn, Quartett, op. 1, 4, G	0,40	218.	Mozart, Quintett, G, (Nachtmusik)	0,40
150.	Haydn, Quartett, op. 3, 5, F (m. Serenade)	0,40	219.	Herzogenberg, Quartett, op. 63, Fm	1,20
151.	Haydn, Quartett, op. 2, 2, Es	0,40	220.	Jongen, Quartett, Cm	1,20
152.	Haydn, Quartett, op. 17, 4, Cm	0,40	221.	Volkmann, Klavier-Trio, op. 3, F	0,80
153.	Haydn, Quart., op. 33, 5, G, (Russ.-No. 5)	0,40	222.	Volkmann, Klavier-Trio, op. 5, Bm	0,80
154.	Haydn, Quartett, op. 42, Dm	0,40	223.	Beethoven, Klavier-Trio, op. 11, B	0,60
155.	Haydn, Quartett, op. 50, 5, F	0,40	224.	Taubert, Quartett, op. 56, Fism	0,70
156.	Haydn, Quartett, op. 50, 6, D, (Frosch-)	0,40	225.	Klughardt, Quartett, op. 61, D	1,—
157.	Haydn, Quartett, op. 17, 3, Es	0,40	226.	Foerster, Quartett, op. 15, E	1,—
158.	Mozart, Quartett, Gm, (K.-V. 478)	0,60	227.	Wilm, Sextett, op. 27, Hm	1,20
159.	Mozart, Quartett, Es, (K.-V. 493)	0,60	228.	Nawratil, Quartett, op. 21, Dm	1,—
160.	Mozart, Quintett, Es, (K.-V. 452)	0,60	229.	Sinding, Klavier-Quintett, op. 5, Em	2,—
161.	Tschalkowsky, Quartett, op. 11, D	0,50	230.	Hochberg, Quartett, op. 22, Es	1,—
162.	Haydn, Quartett, op. 51, (Sieben Worte)	0,60	231.	Hochberg, Quartett, op. 27, 1, D	1,—
163.	Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1)	0,40	232.	Hochberg, Quartett, op. 27, 2, Am	1,—
164.	Haydn, Quart., op. 20, 3, Gm, (Sonn.-No. 3)	0,40	233.	Schubert, Klavier-Trio, op. 148, Es, (Nocturne)	0,50
165.	Haydn, Quart., op. 33, 1, D, (Russ.-No. 1)	0,40	234.	Scostrino, Quartett, Gm	1,20
166.	Haydn, Quart., op. 33, 4, B, (Russ.-No. 4)	0,40	235.	Brahms, Sextett, op. 18, B	2,50
167.	Haydn, Quartett, op. 50, 1, B	0,40	236.	Brahms, Sextett, op. 36, G	2,50
168.	Haydn, Quartett, op. 50, 2, C	0,40	237.	Brahms, Quintett, op. 38, F	2,50
169.	Haydn, Quartett, op. 50, 3, Es	0,40	238.	Brahms, Quintett, op. 111, G	2,50
170.	Haydn, Quartett, op. 1, 1, B	0,40	239.	Brahms, Quintett, op. 115, Hm, (Klarin.-)	2,50
171.	Haydn, Quartett, op. 1, 2, Es	0,40	240.	Brahms, Quartett, op. 51, 1, Cm	2,—
172.	Haydn, Quartett, op. 1, 3, D	0,40	241.	Brahms, Quartett, op. 51, 2, Am	2,—
173.	Haydn, Quartett, op. 1, 5, B	0,40	242.	Brahms, Quartett, op. 67, B	2,—
174.	Haydn, Quartett, op. 1, 6, C	0,40	243.	Brahms, Klavier-Quartett, op. 25, Gm	2,50
175.	Haydn, Quartett, op. 2, 1, A	0,40	244.	Brahms, Klavier-Quartett, op. 26, A	2,50
176.	Haydn, Quartett, op. 2, 2, E	0,40	245.	Brahms, Klavier-Quartett, op. 60, Cm	2,50
177.	Haydn, Quartett, op. 2, 3, Es	0,40	246.	Brahms, Klavier-Trio, op. 8, H	2,—
178.	Haydn, Quartett, op. 2, 4, F	0,40	247.	Brahms, Klavier-Trio, op. 87, G	2,—
179.	Haydn, Quartett, op. 2, 5, D	0,40	248.	Brahms, Klavier-Trio, op. 101, Cm	2,—
180.	Haydn, Quartett, op. 2, 6, B	0,40	249.	Brahms, Trio, op. 40, Es, (Horn-)	2,—
			250.	Brahms, Trio, op. 114, Am, (Klarinetten-)	2,—
			251.	Tschalkowsky, Klav.-Trio, op. 50, Am	2,—



No.	M.	No.	M.
252. Beethoven, Rondino f. Blasinstrum. Es (Nachgel. Werk)	0,50	274. Händel, Concerto grosso No. 11, A	0,70
253. Gromis, Quartett, A	1,—	275. Smetana, Quartett Emoll, Aus meinem Leben (Ed. Peters No. 3171)	0,70
254. Bach, Brandenburg. Konzert No. 3, G	1,—	276. Grieg, Quartett, op. 27, G m (Ed. Peters No. 3127)	0,70
255. Bach, Brandenburg. Konzert No. 6, B	1,—	277. Sinding, Quartett, op. 70, A m (Ed. Pe- ters No. 3056)	0,70
256. Buonamici, Quartett, G	1,—	278. Beethoven, Klavier-Trio (Kakadu- Variationen) G, Op. 121 a	0,50
257. Bach, Brandenburg. Konzert No. 2, F	1,—	279. Carl Schroeder, Quartett Op. 88, D m	1,—
258. Sinigaglia, Konzert-Etüde f. Quartett	0,50	280. Bach, Brandenburg. Konzert No. 1, F	1,—
259. Haydn, Klavier-Trio No. 1, G	0,50	281. Bach, Brandenburg. Konzert No. 4, G	1,—
260. Suter, Quartett, D	1,—	282. Bach, Brandenburg. Konzert No. 5, D	1,—
261. Scontrino, Quartett, C	1,—	283. August Reuss, Quartett Op. 25, D m	1,—
262. Mozart, Haffner-Serenade	2,—	284. E. Stillman-Kelley, Quartett Op. 25, C	1,—
263. Händel, Concerto grosso No. 12, H m.	0,70	285. H. Wolf, Quartett, D m	1,—
264. Händel, Concerto grosso No. 1, G	0,70	286. H. Wolf, Italienische Serenade f. Quar- tett, G	0,50
265. Händel, Concerto grosso No. 2, F	0,70	287. Reger, Flöten-Trio (Serenade) Op. 77a, D	1,—
266. Händel, Concerto grosso No. 3, E m.	0,70	288. Reger, Streichtrio Op. 77 b, A m	1,—
267. Händel, Concerto grosso No. 4, A m.	0,70	289. R. v. Mojsisovics, Streichtrio (Sere- nade) Op. 21, A	0,50
268. Händel, Concerto grosso No. 5, D	0,70	290. Scontrino, Quartett, A m	1,—
269. Händel, Concerto grosso No. 6, G m.	0,70		
270. Händel, Concerto grosso No. 7, B	0,70		
271. Händel, Concerto grosso No. 8, C m.	0,70		
272. Händel, Concerto grosso No. 9, F	0,70		
273. Händel, Concerto grosso No. 10, D m.	0,70		



Eulenburg's kleine Orchester-Partitur-Ausgabe.

Chorwerke.

	M.
1. Beethoven, Missa solemnis	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

Ernst Eulenburg, Leipzig.



ERNST EULENBURG, LEIPZIG

Königl. Württemb. Hof-Musikverleger.



Kleine Partitur-Ausgaben

in eleganten Einbänden.

Payne's kleine Kammermusik-Partitur-Ausgabe.

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| Bach , 6 Brandenburgische Konzerte, revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann | 8.— | Mendelssohn , Kammermusik. Mit Mendelssohn's Bildnis | 10.— |
| Beethoven , 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.— | Mozart , 10 berühmte Streich-Quartette (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.— |
| Brahms , Kammermusik. Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten in Heliogravüre.
Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111) | 13.— | Schubert , 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.— | Schumann , 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). | |
| Händel , 12 Große Konzerte für Streichinstrumente, revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre des Komponisten | 10.— | Spohr , 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.— |
| Haydn , Sämtliche 83 Streich-Quartette. Mit dem Bildnis Haydn's
Band I. (Op. 1, 2, 3, 9, 17) | 13.— | Volkman , 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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| <p>Bach, Matthäus-Passion. Herausgegeben von Georg Schumann. Mit einer Heliogravüre Bach's nach dem Originalbild von Haussmann. Einband von Dr. Max Lange</p> | <p>9.—</p> | <p>nig Lear". „Der Römische Karneval". „Der Corsar". „Benvenuto Cellini". „Beatrice und Benediet". Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten</p> | <p>10.—</p> |
| <p>Beethoven, Missa solennis. 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>Brahms, Ein deutsches Requiem. Mit dem Bildnis des Komponisten in Heliogravüre</p> | <p>9.—</p> |
| <p>Beethoven, Symphonien. 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>Brahms, Symphonien. Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten in Heliogravüre.
Band I (No. 1, 2), Band II (No. 3, 4) à</p> | <p>12.—</p> |
| <p>Berlioz, „Phantastische Symphonie" und „Harold in Italien". Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten</p> | <p>9.—</p> | <p>Haydn, Die Schöpfung. Mit Bildnis des Komponisten</p> | <p>7.50</p> |
| <p>Berlioz, „Romeo und Julie". Mit einer Einführung von Arthur Smolian und dem Bildnis des Komponisten</p> | <p>6.—</p> | <p>Mendelssohn, Schottische und Italienische Symphonie. Mit Mendelssohn's Bildnis</p> | <p>6.50</p> |
| <p>Berlioz, Sieben Ouverturen. („Waverley". „Vehmrichter". „Kö-</p> | | <p>Mozart, Requiem. Mit Mozart's Bildnis</p> | <p>5.—</p> |
| | | <p>Schumann, Symphonien. Mit Schumann's Bildnis. Band I (No. 1, 2), Band II (No. 3, 4)</p> | <p>6.50</p> |
| | | <p>Violin-Konzerte klassischer und moderner Meister.
Band I. Bach, Amoll und Edur. Beethoven. Mendelssohn. Mozart, Adur und Esdur. Spohr, Gesangsszene</p> | <p>10.—</p> |
| | | <p>Band II. Brahms. Bruch, G moll. Tschalkowsky</p> | <p>11.—</p> |

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-Mennett)	0,40
116. Schubert, Quartett, op. 168, B . . .	0,50	184. Haydn, Quartett, op. 3, 4, B . . .	0,40
117. Schubert, Quartett, op. posth., Gm .	0,50	185. Haydn, Quartett, op. 3, 6, A . . .	0,40
118. Schubert, Klavier-Quintett, op. 114, A,		186. Haydn, Quartett, op. 3, 3, G . . .	0,40
(Förelleb-)	0,80	187. Haydn, Quartett, op. 3, 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, Fm . . .	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, D, (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. 32, E . . .	1,—	195. Mozart, Divertimento, F, (K.-V. 247) .	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	0,60
129. Spohr, Doppel-Quartett, op. 136, Gm .	1,—	198. Stanford, Quartett, op. 44, G . . .	1,20
130. Spohr, Doppel-Quartett, op. 87, Em . .	1,—	199. Stanford, Quartett, op. 45, Am . . .	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., Am . .	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, Fm . . .	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. Sgambati, 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, Gm . . .	1,20
141. Mozart, Divertimento f. Streich-Instr.		212. Brahms, Klavier-Quintett, op. 34, Fm 2,—	
Fagott und 2 Hörner, D, (K.-V. 205) . .	0,50	213. Volkmann, Quartett, op. 14, Gm . . .	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, Fm 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, Bm . . .	0,80
151. Haydn, Quartett, op. 9, 2, Es	0,40	223. Beethoven, Klavier-Trio, op. 11, B . . .	0,80
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, Hm	1,20
156. Haydn, Quartett, op. 50, 6, D, (Frosch)-	0,40	228. Nawratil, 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, Gm, (K.-V. 478) . . .	0,60	230. Hochberg, Quartett, op. 22, Es	1,—
159. Mozart, Quartett, Es, (K.-V. 493) . . .	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, Am . . .	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, Gm	1,20
164. Haydn, Quart., op. 20, 3, Gm, (Sonn.-No. 3)	0,40	235. Brahms, Sextett, op. 18, B	2,50
165. Haydn, Quart., op. 33, 1, D, (Russ.-No. 1)	0,40	236. Brahms, Sextett, op. 36, 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, Gm	2,50
168. Haydn, Quartett, op. 50, 2, C	0,40	239. Brahms, Quintett, op. 115, Hm, (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, Am	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, Gm 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)-	
179. Haydn, Quartett, op. 2, 5, D	0,40	250. Brahms, Trio, op. 114, Am, (Klarinetten)-	
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 . . .	1,—	268. Händel, Concerto grosso No. 5, D . . .	0,70
255. Bach, Brandenburg. Konzert No. 6, B 1 . . .	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 . . .	1,—	271. Händel, Concerto grosso No. 8, Cm . . .	0,70
258. Sinigaglia, Konzert-Etude f. Quartett 0,50	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,—

Ouverturen 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.