

Dem Böhmischem Streichquartett  
gewidmet.

# KONZERT-ETUDE

für

2 Violinen, Viola und Violoncello

von

**Leone Sinigaglia**

Op. 5.

Mit Bewilligung des Herrn  
Mojmír Urbánek, Prag  
in die  
Kleine Partitur-Ausgabe aufgenommen.

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**Ernst Eulenburg, Leipzig.**



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Dem Böhmischem Streichquartett gewidmet.

# Konzert - Etude.

Leone Sinigaglia, Op. 5.

Allegro. (M.M. ♩ = 128)

Violine I. *p*

Violine II. *p*

Viola. *pizz.* *p*

Violoncello. *pizz.* *p*





First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The first two staves are marked *poco cresc.* and the third *p*. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes.



Second system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The first two staves are marked *cresc.* and the third *cresc.*. The music continues with the melodic and rhythmic patterns from the first system.



Third system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The first two staves are marked *dim.* and the third *dim.*. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes.



Fourth system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The first two staves are marked *p* and the third *p*. The word *arco* is written above the middle and bottom staves. The music features a melodic line with slurs and a rhythmic accompaniment of eighth notes.

First system of musical notation, featuring four staves. The top staff is a vocal line with lyrics. The second staff is a treble clef piano accompaniment. The third staff is a bass clef piano accompaniment. The fourth staff is a bass clef piano accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation, featuring four staves. The top staff is a vocal line with lyrics. The second staff is a treble clef piano accompaniment. The third staff is a bass clef piano accompaniment. The fourth staff is a bass clef piano accompaniment. Dynamics include *p* (piano).

Third system of musical notation, featuring four staves. The top staff is a vocal line with lyrics. The second staff is a treble clef piano accompaniment. The third staff is a bass clef piano accompaniment. The fourth staff is a bass clef piano accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo).

Fourth system of musical notation, featuring four staves. The top staff is a vocal line with lyrics. The second staff is a treble clef piano accompaniment. The third staff is a bass clef piano accompaniment. The fourth staff is a bass clef piano accompaniment. Dynamics include *f* (forte).

First system of musical notation, consisting of four staves (treble and bass clefs). The music is in 2/4 time and features a melody in the upper staves and accompaniment in the lower staves. A dynamic marking of *p* (piano) is present at the beginning of the first measure.

Second system of musical notation, consisting of four staves. The music continues with a melody and accompaniment. Dynamic markings include *cresc. a poco* (crescendo a little) and *a poco* (a little).

Third system of musical notation, consisting of four staves. The music continues with a melody and accompaniment. Dynamic markings include *sino* (until) and *al* (allegro).

Fourth system of musical notation, consisting of four staves. The music continues with a melody and accompaniment. Dynamic markings include *ff animato* (fortissimo animato).

*ff animato*

First system of a musical score, consisting of four staves. The top staff is a vocal line with a melodic line and lyrics. The second staff is a piano accompaniment with a rhythmic pattern. The third and fourth staves are additional piano accompaniment parts.

Second system of a musical score, consisting of four staves. The top staff is a vocal line with a melodic line and lyrics. The second, third, and fourth staves are piano accompaniment parts. The word *dim.* is written above the second, third, and fourth staves, indicating a dynamic marking.

Third system of a musical score, consisting of four staves. The top staff is a vocal line with a melodic line and lyrics. The second, third, and fourth staves are piano accompaniment parts. The word *p* is written above the second, third, and fourth staves, indicating a dynamic marking.

Fourth system of a musical score, consisting of four staves. The top staff is a vocal line with a melodic line and lyrics. The second, third, and fourth staves are piano accompaniment parts. The word *cresc. molto* is written above the second, third, and fourth staves, indicating a dynamic marking.

6 Allegro molto.

First system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs). The music is marked with a forte dynamic (*f*) and the tempo/style instruction *energico*.

Second system of musical notation, featuring four staves. The music is marked with a forte dynamic (*f*) and the instruction *sempre f* (always forte).

Third system of musical notation, featuring four staves. The music is marked with a crescendo instruction *cresc. molto* (crescendo very much).

Fourth system of musical notation, featuring four staves. The music is marked with a piano dynamic (*p*) and the tempo/style instruction *leggero e vivo* (light and lively).



Musical score system 1, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The system contains the following markings: *poco cresc.* (twice), *p dolce*, and *p*.

Musical score system 2, consisting of three staves. The key signature has two sharps. The system contains the following markings: *p* (twice), and *dim.* (twice).

Musical score system 3, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps. The system contains the following markings: *espressivo*, *con anima*, *cresc.*, and *mf*.

Musical score system 4, consisting of three staves. The key signature has two sharps. The system contains the following markings: *con anima*, *un poco f*, and *un poco f*.

*cresc. molto* *f animato*  
*cresc. molto* *f animato*  
*cresc. molto* *f animato*  
*cresc. molto* *f animato*

*f energico*  
*f energico*  
*f energico*  
*f energico*

*sempre f* *cresc. molto*  
*sempre f* *cresc. molto*  
*sempre f* *cresc. molto*  
*sempre f* *cresc. molto*

ff

ff

ff

ff

*poco a poco accelerando sino al Tempo I.*

*meno f*

*poco a poco accelerando sino al Tempo I.*

*dim.*

*poco a poco accelerando sino al Tempo I.*

*meno f*

*dim.*

*meno f*

*dim.*

*pizz.*

*sfz*

*mf*

*dim. sino al -*

*mf*

*dim. sino al -*

*mf*

*dim. sino al -*

*mf*

*dim. sino al -*

## Tempo I.



First system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs). The music is in 2/4 time and begins with a piano (*p*) dynamic marking. The notation includes various rhythmic patterns and accidentals.



Second system of musical notation, continuing the piece with four staves. The musical texture remains consistent with the first system.



Third system of musical notation, continuing the piece with four staves. The musical texture remains consistent with the first system.



Fourth system of musical notation, continuing the piece with four staves. The music concludes with a crescendo (*cresc.*) dynamic marking in all staves.



First system of musical notation, consisting of four staves. The music is in a key with one sharp (F#) and a 2/4 time signature. The first two staves are in treble clef, and the last two are in bass clef. The piece begins with a piano (*p*) dynamic marking.



Second system of musical notation, consisting of four staves. The music continues with a crescendo (*cresc.*) dynamic marking. The first two staves are in treble clef, and the last two are in bass clef.



Third system of musical notation, consisting of four staves. The music continues with a forte (*f*) dynamic marking. The first two staves are in treble clef, and the last two are in bass clef.



Fourth system of musical notation, consisting of four staves. The music concludes with a diminuendo (*dim.*) dynamic marking. The first two staves are in treble clef, and the last two are in bass clef.

First system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time and includes dynamic markings *p* and *arco*.

Second system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time and includes dynamic markings *p*.

Third system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time and includes dynamic markings *mf*.

Fourth system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time and includes dynamic markings *mf* and *p*.

First system of musical notation, featuring four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns and dynamics, with the instruction *dim.* appearing in the second and third measures of the second, third, and fourth staves.

Second system of musical notation, featuring four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns and dynamics, with the instruction *f* appearing in the second measure of the second, third, and fourth staves.

Third system of musical notation, featuring four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns and dynamics, with the instruction *p* appearing in the second measure of the second, third, and fourth staves.

Fourth system of musical notation, featuring four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns and dynamics, with the instruction *cresc. poco a poco* appearing in the second measure of the second, third, and fourth staves.

First system of musical notation, consisting of four staves (treble, two alto, and bass). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The first two staves have a melodic line with a slur over two measures. The second and third staves have a rhythmic accompaniment of eighth notes. The fourth staff has a bass line with a slur over two measures. The word *sino* is written above the first staff in the second measure.

Second system of musical notation, consisting of four staves. The first two staves have a melodic line with a slur over two measures. The second and third staves have a rhythmic accompaniment of eighth notes. The fourth staff has a bass line with a slur over two measures. The word *al* is written above the first staff in the first measure. The word *ff animato* is written above the first staff in the second measure.

Third system of musical notation, consisting of four staves. The first two staves have a melodic line with a slur over two measures. The second and third staves have a rhythmic accompaniment of eighth notes. The fourth staff has a bass line with a slur over two measures.

Fourth system of musical notation, consisting of four staves. The first two staves have a melodic line with a slur over two measures. The second and third staves have a rhythmic accompaniment of eighth notes. The fourth staff has a bass line with a slur over two measures. The word *dim.* is written above the first staff in the second measure. The word *dim. sensibile* is written above the third staff in the second measure. The word *dim.* is written below the fourth staff in the second measure.

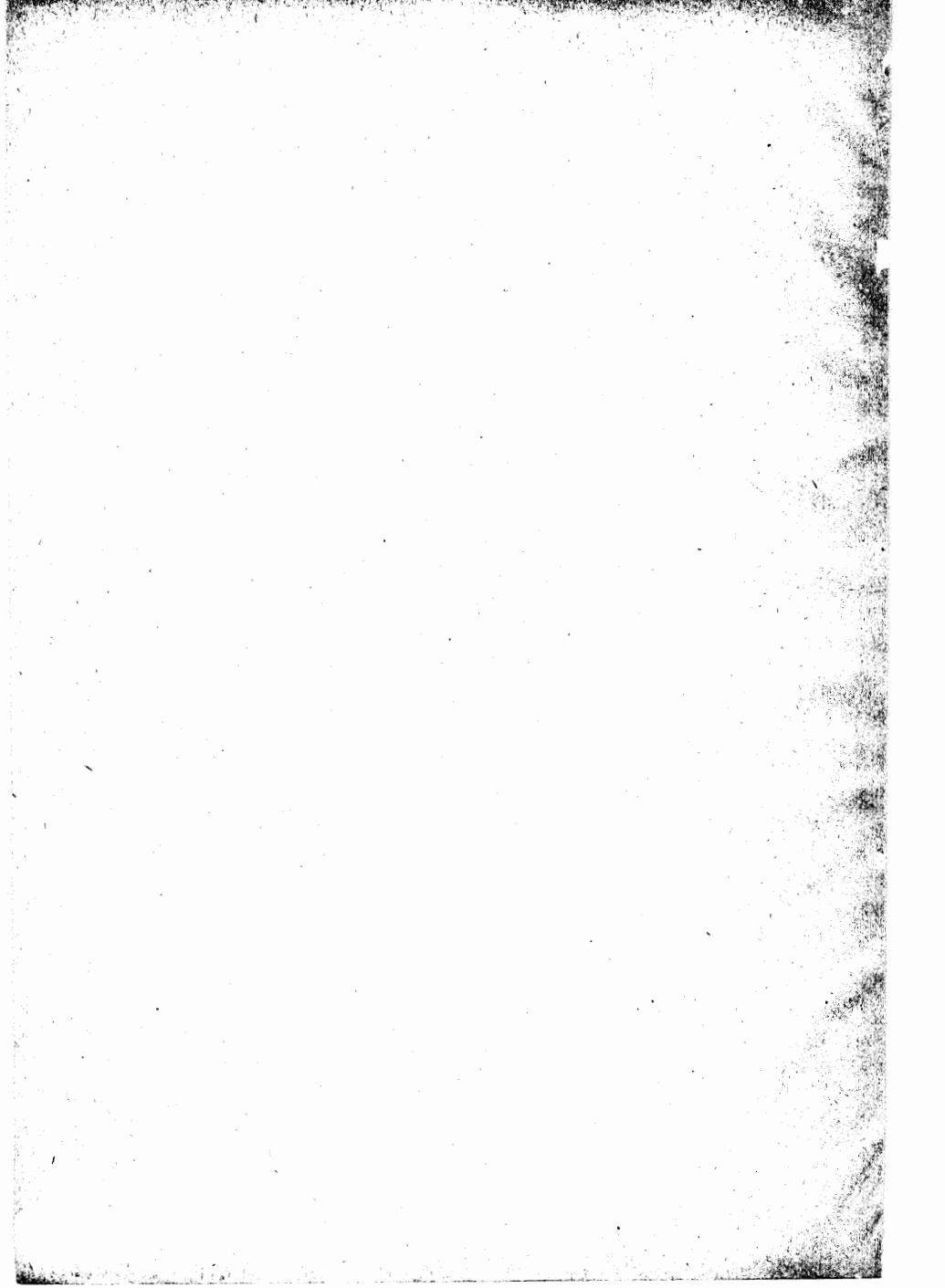


First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with a similar rhythmic pattern. A dynamic marking *p* is present in the second measure of the top staff.

Third system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a more complex rhythmic pattern. Dynamic markings *p* and *leggero* are present. The *leggero* marking appears in the top and middle staves, and *pizz.* appears in the bottom staff.

Fourth system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern. Dynamic markings *cresc.* and *pizz.* are present. The *cresc.* marking appears in the top and middle staves, and *pizz.* appears in the bottom staff.



# Eulenburgs Kleine Partitur-Ausgabe

## Symphonien:

- No.
1. Mozart, C (Jupiter)
  2. Beethoven, Nr. 5, Cm
  3. Schubert, Hm (unvollendet)
  4. Mozart, Gm
  5. Beethoven, Nr. 3, Es (Eroica)
  6. Mendelssohn, Nr. 3, Am (Schottische)
  7. Beethoven, Nr. 6, F (Pastorale)
  8. Schumann, Nr. 3, Es
  9. Haydn, Nr. 2, D (London.)
  10. Schubert, C
  11. Beethoven, Nr. 9, Dm (Chor)
  12. Beethoven, Nr. 7, A
  13. Schumann, Nr. 4, Dm
  14. Beethoven, Nr. 4, B
  15. Mozart, Es
  16. Beethoven, Nr. 8, F
  17. Schumann, Nr. 1, B
  18. Beethoven, Nr. 1, C
  19. Beethoven, Nr. 2, D
  20. Mendelssohn, Nr. 4, A (Italienische)
  21. Schumann, Nr. 2, C
  22. Berlioz, Phant. Symph
  23. Berlioz, Harold i. Italien
  24. Berlioz, Romeo u. Julia
  25. Brahms, Nr. 1, Gm
  26. Brahms, Nr. 2, D
  27. Brahms, Nr. 3, F
  28. Brahms, Nr. 4, Em
  29. Tschairowsky, Nr. 5, Em
  30. Tschairowsky, Nr. 4, Fm
  31. Haydn, Nr. 3, Es
  32. Haydn, Nr. 15, B (La Reine)
  33. Dvorák, Nr. 5, Em (Aus der neuen Welt)

- No.
34. Haydn, Nr. 11, G (Militär)
  35. Haydn, Nr. 6, G (Paukenschlag)
  36. Haydn, Nr. 16, G (Oxford)
  37. Mozart, D
  38. Haydn, Nr. 12, B
  39. Haydn, Nr. 4, D (Glocken)
  40. Strauß, Don Juan
  41. Strauß, Macbeth
  42. Strauß, Tod und Verklärung
  43. Strauß, Till Eulenspiegel
  44. Strauß, Zarathustra
  45. Strauß, Don Quixote
  46. Mozart, D (ohne Menuett)
  47. Liszt, Bergsymphonie
  48. Liszt, Tasso
  49. Liszt, Préludes
  50. Liszt, Orpheus
  51. Liszt, Prometheus
  52. Liszt, Mazeppa
  53. Liszt, Festklänge
  54. Liszt, Heldenklage
  55. Liszt, Hungaria
  56. Liszt, Hamlet
  57. Liszt, Hunnenschlacht
  58. Liszt, Ideale
  59. Bruckner, Nr. 1, Cm
  60. Bruckner, Nr. 2, Cm
  61. Bruckner, Nr. 3, Dm
  62. Bruckner, Nr. 4, Es (romantische)
  63. Bruckner, Nr. 5, B
  64. Bruckner, Nr. 6, A
  65. Bruckner, Nr. 7, E
  66. Bruckner, Nr. 8, Cm
  67. Bruckner, Nr. 9, Dm
  68. Haydn, Nr. 5, D
  69. Haydn, Nr. 1, Es (Paukenschlag)

- No.
70. Volkmann, No. 1, Dm
  71. Smetana, Vysehrad
  72. Smetana, Moldau
  73. Smetana, Sarka
  74. Smetana, Aus Böhmens Hain und Flur
  75. Smetana, Tabor
  76. Smetana, Blanik
  77. Liszt, Faust-Symphonie
  78. Strauß, Aus Italien
  79. Tschairowsky, No. 6, Hm (Pathétique)
  80. Haydn, No. 9, Cmoll
  81. Haydn, No. 14, D
  82. Franck, Dmoll
  83. Haydn, No. 7, C
  84. Haydn, No. 10, D
  85. Haydn, No. 8, B
  86. Haydn, No. 18, Fis moll (Abschied)
  87. Haydn, No. 13, G
  88. Haydn, No. 17, C (L'ouras)
  89. Rimsky-Korsakow, Antar (Symphonie No. 2)
  90. Borodin, No. 1, Es
  91. Borodin, No. 2, Hm
  92. Maillart, No. 7
  93. Rimsky-Korsakow, Scheherazade
  94. Glasunow, No. 4, Es
  95. Glasunow, No. 8, Es
  96. Skrjabin, Le Divin Poème (Symph. No. 3)
  97. Skrjabin, Le Poème de l'Extase
  98. Strauß, Heldenleben
  99. Strauß, Alpen-Symph.

## Ouverturen:

- No.
1. Beethoven, Leonore Nr. 3
  2. Weber, Freischütz
  3. Mozart, Figaros Hochzeit
  4. Beethoven, Egmont
  5. Weber, Beherrscher der Geister
  6. Mendelssohn, Melusine
  7. Weber, Oberon
  8. Mozart, Don Juan
  9. Weber, Preziosa
  10. Beethoven, Fidelio
  11. Mendelssohn, Ray Blas
  12. Weber, Jui el-Ouverture
  13. Mendelssohn, Sommer-nachtstraum
  14. Mozart, Zauberflöte
  15. Nicolai, Lustigen Weiber
  16. Rossini, Wilhelm Tell

- No.
17. Berlioz, Waverley
  18. Berlioz, Vehmrichter
  19. Berlioz, König Lear
  20. Berlioz, Rom. Carneval
  21. Berlioz, Korsar
  22. Berlioz, Benvenuto Cellini
  23. Berlioz, Beatrice u. Benedict
  24. Tschairowsky, 1812. Ouv. solennelle
  25. Beethoven, Prometheus
  26. Beethoven, Coriolan
  27. Beethoven, Weihe des Hauses
  28. Beethoven, Leonore Nr. 1
  29. Beethoven, Leonore Nr. 2
  30. Beethoven, Ruinen von Athen

- No.
31. Beethoven, König Stephan
  32. Beethoven, Namensfeier
  33. Marschner, Hans Heiling
  34. Maillart, Glöckchen des Eremiten
  35. Weber, Euryanthe
  36. Schubert, Rosamunde (Zauberharfe)
  37. Mendelssohn, Hebriden
  38. Glinka, Leben f. d. Zaren
  39. Glinka, Ruslan u. Ludmila
  40. Cherubini, Abencerragen
  41. Cherubini, Medea
  42. Cherubini, Anakreon
  43. Cherubini, Wasserträger
  44. Cornelius, Barbier von Bagdad
  45. Cornelius, Cid

## Ouverturen:

- No.
46. Schumann, Manfred . . .
  47. Schumann, Genoveva . . .
  48. Bennett, Najaden . . .
  49. Wagner, Tristan u. Isolde
  50. Boieldieu, Weiße Dame
  51. Auber, Eherne Pferd . . .
  52. Wagner, Lohengrin:  
1. u. 3. Akt
  53. Mendelssohn, Meeresstille  
u. glückliche Fahrt . . .
  54. Rossini, Semiramis . . .
  55. Rossini, Tankred . . .
  56. Brahms, Akadem. Fest-  
ouverture . . .
  57. Brahms, Tragische Ouv.
  58. Auber, Schwarz. Domino
  59. Auber, Fra Diavolo . . .
  60. Mozart, Titus . . . . .

- No.
61. Mozart, Idomeheus . . .
  62. Mozart, Così fan tutte
  63. Mozart, Entführung . . .
  64. Smetana, Verkaufte Braut
  65. Wagner, Meistersinger . .
  66. Wagner, Parsifal . . . . .
  67. Wagner, Rienzi . . . . .
  68. Wagner, Holländer . . . .
  69. Wagner, Tannhäuser . . . .
  70. Reger, Lustspiel-Ouv. . . . .
  71. Wagner, Faust-Ouvert. . . .
  72. Weingartner, Lust. Ouv.
  73. Volkmann, Richard III . . . .
  74. Volkmann, Fest-Ouvert. . . .
  75. Tschaiakowsky, Romeo . . . .
  76. Gluck, Iphigenie . . . . .
  77. Smetana, Libussa . . . . .
  78. Suppé, Dichter u. Bauer . . .

- No.
79. Flotow, Stradella . . . . .
  80. Flotow, Martha . . . . .
  81. Bruckner, Ouvert. in  
Gm (nachgelassen)
  82. Mendelssohn, Heimkehr  
aus der Fremde . . . . .
  83. Mendelssohn, Athalia
  84. Mendelssohn, Paulus
  85. Rossini, Der Barbier von  
Sevilla (Elisabeth)
  86. Rossini, Die diebische  
Elster . . . . .

## Konzerte:

- No.
1. Beethoven, Viol.-Konz., D
  2. Mendelssohn, Viol.-Konz.  
E m . . . . .
  3. Spohr, Viol.-Konz., A m  
(Gesangsszene)
  4. Beethoven, Klav.-Kzt. Cm
  5. Beethoven, Klav.-Kzt., G
  6. Beethoven, Klav.-Kzt., Es
  7. Schumann, Klav.-Kzt., Am
  8. Tschaiakowsky, Viol.-Kt., D
  9. Tschaiakowsky, Klar.-Kt., Bm
  10. Liszt, Klav.-Konz., Es . . . . .
  11. Bach, Viol.-Konz., A m . . . . .
  12. Bach, Viol.-Konz., E . . . . .
  13. Brahms, Klav.-Kzt., D m

- No.
14. Bruch, Viol.-Konz., G m . . . .
  15. Brahms, Klav.-Konz., B
  16. Brahms, Viol.-Konz., D
  17. Mozart, Viol.-Konz., A . . . .
  18. Mozart, Viol.-Konz., Es . . . .
  19. Mozart, Klav.-Konz., D  
(Krönungs-) . . . . .
  20. Liszt, Klav.-Konz., A . . . . .
  21. Mozart, Klav.-Konz., Dm . . . .
  22. Liszt, Totentanz (Siloti)
  23. Brahms, Doppel-Konzert  
f. Viol. u. Violonc., A m
  24. Beethoven, Klav.-Kzt., C
  25. Beethoven, Klav.-Kzt., B
  26. Grieg, Klav.-Konz., A m . . . .

- No.
27. Bach, Konz. f. 2 Violinen,  
D m . . . . .
  28. Laio, Symphonie espagn-  
nole . . . . .
  29. Beethoven, Tripel-Kzt., C
  30. Bach, Konz. f. 2 Klav., C
  31. Bach, Konz. f. 2 Klav., Cm
  32. Bach, Konz. f. 3 Klav., D m
  33. Bach, Konz. f. 3 Klav., C
  34. Mozart, Symph. conc. f.  
Violine u. Viola, Es . . . . .

## Verschiedene Werke:

- No.
1. Berlioz, 3 Orch.-Stücke  
a. „Faust“ (Ungarisch.  
Marsch; Sylphentanz;  
Irlichtertanz) . . . . .
  2. Tschaiakowsky, Capriccio  
Italien . . . . .
  3. Beethoven, 2 Violin-Ro-  
manzen (G dur, F dur)
  4. Mendelssohn, 5 Orch-  
stücke aus „Sommer-  
nachtstraum“ . . . . .
  5. Brahms, Haydn-Vari-  
ationen . . . . .
  6. Wagner, Siegmunds Lie-  
besgesang . . . . .
  7. Wagner, Walkürenritt . . . . .
  8. Wagner, Wotans Ab-  
schied u. Feuerzauber
  9. Wagner, Waldweben . . . . .
  10. Wagner, Siegfried-Idyll
  11. Wagner, Trauermusik a.  
„Götterdämmerung“ . . . . .
  12. Wagner, Charfreitags-  
zauber . . . . .
  13. Wagner, Huldig.-Marsch
  14. Wagner, Bacchanal aus  
„Tannhäuser“ . . . . .
  15. Wagner, Einleitung zum  
3. Akt v. „Tannhäuser“

- No.
16. Wagner, Liebesmahl der  
Apostel . . . . .
  17. Schubert, Zwischenakt-u.  
Ballettmusik a. „Rosa-  
munde“ . . . . .
  18. Bach, Suite, D . . . . .
  19. Volkmann, Serenade, Dm
  20. Wagner, Kaisermarsch . . . . .
  21. Bach, Suite, H m . . . . .
  22. Strauß, Donauwalzer
  23. Beethoven, Musik zu  
„Egmont“ . . . . .
  24. Tschaiakowsky, Nuß-  
knacker-Suite . . . . .
  25. Wagner, Einleitung zum  
3. Akt v. „Meistersing.“
  26. Wagner, Verwandlungs-  
musik u. Schlusszene  
des 1. Akt v. „Parsifal“
  27. Reger, Mozart-Vari-  
ationen . . . . .
  28. Bizet, L'Arlesienne, I . . . . .
  29. Bizet, L'Arlesienne, II . . . . .
  30. Mozart, Maurerische  
Trauermusik . . . . .
  31. Weber, Aufforderung zum  
Tanz (Instr. v. Berlioz)
  32. Bizet, Roma, Suite . . . . .
  33. Borodin, Steppenskizze

- No.
34. Glilka, Kamarinskaja . . . . .
  35. Reger, Hiller-Variation
  36. Reger, Konz. i. alten Stil
  37. Reger, Romant. Suite . . . . .
  38. Reger, Tondichtungen  
nach Böcklin . . . . .
  39. Graener, Variationen II.  
ein russ. Volkslied . . . . .
  40. Tschaiakowsky, Frances-  
ca da Rimini . . . . .
  41. Mussorgski, Eine Nacht  
auf dem kahlen Berge
  42. Rimsky-Korsakow, Ca-  
priccio spagnolo . . . . .
  43. Ljadow, Baba-Jaga . . . . .
  44. Ljadow, Kikimora . . . . .

*In gleichem Format  
erschienen:*

- Bach, Weltliche Kantate:**  
„Mer han en neue Ober-  
keet“. Instrumentiert  
von Felix Mottl . . . . .
- Beethoven, Waldstein-  
Sonate . . . . .**
- Beethoven, Sonata appas-  
sonata . . . . .**

# Eulenburgs Kleine Partitur-Ausgaben

in eleganten Einbänden, mit Heliogravüren der  
Komponisten, vorzüglich zu Festgeschenken geeignet.

## Orchesterwerke:

### Beethoven, 9 Symphonien.

3 Bände (Bd. I No. 1—4, Bd. II No. 5—7,  
Bd. III No. 8—9) . . . . .

#### — — Ouverturen.

Band I. Leonore I—III. Fidelio. Mit  
Vorwort von Wilhelm Altmann . . . . .  
Band II. Geschöpfe des Prometheus.  
Coriolan. Egmont. Ruinen von Athen.  
Namensfeier. König Stephan. Weihe  
des Hauses . . . . .

#### — — 5 Klavier-Konzerte . . . . .

### Berlioz, Phantastische Symphonie und Harold in Italien . . . . .

#### — — Romeo und Julia . . . . .

— — Sieben Ouverturen. Waverley.  
Vehmrichter. König Lear. Der Römi-  
sche Karneval. Der Corsar. Benvenuto  
Cellini. Beatrice und Benedict . . . . .

### Brahms, 4 Symphonien. 2 Bände à Dieselben in einem Band . . . . .

#### — — 2 Klavierkonzerte. No. 1, D moll. No. 2, B dur . . . . .

### Bruckner, 9 Symphonien. 3 Bände à

### Haydn, 18 Symphonien. 3 Bände . à

### Liszt, 12 Symphonische Dichtungen.

Band I. Bergsymphonie. Tasso. Les  
Préludes. Orpheus.  
Band II. Prometheus. Mazeppa. Fest-  
klänge. Heldenklage . . . . .  
Band III. Hungaria. Hamlet. Hunnen-  
schlacht. Die Ideale . . . . .

#### — — 2 Klavier-Konzerte. No. 1, Es dur. No. 2, A dur . . . . .

### Mahler, Symphonie No. 7 . . . . .

### Mendelssohn, Schottische und Italienische Symphonie . . . . .

Mendelssohn, 80 Ouverturen. Sommer-  
nachtstraum. Hebriden. Meeresstille.  
Schöne Melusine. Paulus. Athalia.  
Heimkehr. Ray Blas . . . . .

### Mozart, 5 Symphonien. D dur (ohne Mennett). D dur. Es dur. G moll. C dur (Jupiter) . . . . .

— — 7 Ouverturen. Idomeneus.  
Entführung. Figaros Hochzeit. Don Juan.  
Cosi fan tutte. Zauberflöte. Titus . . . . .

### Schubert, 2 Symphonien. C dur. H moll (unvollendet) . . . . .

### Schumann, 4 Symphonien. 2 Bde. à

Smetana, Mein Vaterland. Zyklus  
symphonischer Dichtungen. Heraus-  
gegeben von Wilh. Zemanek. No. 1.  
Vyšehrad. No. 2. Moldau. No. 3. Sarka.  
No. 4. Aus Böhmens Hain und Flur.  
No. 5. Tabor. No. 6. Blanik . . . . .

### Tschaikowsky, 3 Symphonien. No. 4. F moll. No. 5. E moll. No. 6. H moll (Pathétique) . . . . .

Wagner, Sieben Ouverturen und  
Vorspiele. Rienzi. Der fliegende  
Holländer. Tannhäuser. Lohengrin  
(1. und 3. Akt). Tristan und Isolde.  
Die Meistersinger v. Nürnberg. Parsifal.

### Weber, 6 Ouverturen. Freischütz. Oberon. Beherrscher der Geister. Pre- ziosa. Jubel-Ouvertüre. Euryanthe . . . . .

Violin-Konzerte. Band I: Bach,  
A moll und E dur. Beethoven. Mendels-  
sohn. Mozart, A dur und E dur. Spohr,  
Gesangsszene . . . . .  
Band II: Brahms. Bruch, G moll.  
Tschaikowsky . . . . .

Heliogravüren der Komponisten . . . . .

# Eulenburgs Kleine Partitur-Ausgaben

in eleganten Einbänden, mit Hellogravüren der  
Komponisten, vorzüglich zu Festgeschenken geeignet.

## Chor-Werke:

Bach, Matthäus-Passion. Herausgegeben von Georg Schumann . . . .  
— — Die hohe Messe in H moll.  
Herausgegeben von Fritz Volbach . .  
— — Weihnachtsoratorium. Herausgegeben von A. Schering . . . .  
Beethoven, Missa solennis . . . .

Brahms, Ein deutsches Requiem  
Bruckner, Große Messe No. 3 Fm.  
Händel, Der Messias. Herausgegeben von Fritz Volbach . . . . .  
Haydn, Die Schöpfung . . . . .  
Mozart, Requiem . . . . .

## Bühnen-Werke:

Beethoven, Fidelio (W. Altmann) .  
Humperdinck, Hänsel und Gretel  
Mozart, Zauberflöte (H. Abert) . . .  
Wagner, Rienzi  
— — Der fliegende Holländer . . .  
— — Tannhäuser . . . . .  
— — Lohengrin . . . . .

Wagner, Tristan und Isolde . . .  
— — Die Meistersinger v. Nürnberg  
— — Rheingold . . . . .  
— — Die Walküre . . . . .  
— — Siegfried . . . . .  
— — Götterdämmerung . . . . .  
— — Parsifal . . . . .

## Kammermusik-Werke:

Bach, 6 Brandenburgische Konzerte, revidiert von Fritz Steinbach und Carl Schroeder . . . . .  
Beethoven, 17 Streichquartette, nach den Autographen und ältesten Ausgaben revidiert und mit Anmerkungen versehen von W. Altmann . . . . .  
Brahms, Kammermusik.  
Band I. 2 Streich-Sextette und 2 Streich-Quintette . . . . .  
Band II. Klarinetten-Quintett und 3 Streich-Quartette . . . . .  
Band III. Klavier-Quintett und 3 Klavier-Quartette . . . . .  
Band IV. 5 Klavier-Trios . . . . .  
Dieselbe in 2 Bänden. Band I . . . . .  
Band II . . . . .  
Dvořák, 7 Streichquartette (Op. 34, 51, 61, 80, 96, 105, 106) . . . . .  
Händel, 12 Große Konzerte für Streichinstrumente, revidiert und mit Vorwort versehen von Georg Schumann . . . . .

Haydn, 83 Streichquartette.  
Band I. (Op. 1, 2, 3, 9, 17) . . . . .  
Band II. (Op. 20, 33, 42, 50, 51, 54) . . . . .  
Band III. (Op. 55, 64, 71, 74, 76, 77, 103)  
Mendelssohn, 7 Streich-Quartette, 2 Klavier-Trios, 2 Streich-Quintette und Oktett . . . . .  
Mozart, 10 berühmte Streich-Quartette, 6 Streich-Quintette und Klarinetten-Quintett . . . . .  
Schubert, 9 Streich-Quartette, 2 Klavier-Trios, Streich-Quintett, Klavier-Quintett und -Oktett . . . . .  
Schumann, 3 Streich-Quartette, 4 Klavier-Trios, Klavier-Quartett und Quintett . . . . .  
Spohr, 4 Doppel-Quartette. Nonett für Streich- und Blas-Instrumente und Oktett für Streich- u. Blas-Instrumente  
Volkmann, 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43) . . . . .