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PAYNE's
Kleine Partitur = Ausgabe

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SCHUBERT,

Op. 29.

Quartett. A-moll.

Preis: 50 Pf.



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Ernst Eulenburg, Leipzig.

Payne's Kleine Kammermusik-Partitur-Ausgabe.

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15. Schubert, Quintett, op. 163, C080	71. Mozart, Quintett, A, (Klarinetten-)050
16. Beethoven, Quartett, op. 18, 1, F060	72. Mozart, Sextett, D070
17. Beethoven, Quartett, op. 18, 2, G050	73. Mozart, Sextett, B060
18. Beethoven, Quartett, op. 18, 3, D050	74. Schumann, Quartett, op. 41, 1, Am050
19. Beethoven, Quartett, op. 18, 4, Cm050	75. Schumann, Quartett, op. 41, 2, F050
20. Beethoven, Quartett, op. 18, 5, A050	76. Schumann, Quartett, op. 41, 3, A050
21. Beethoven, Quartett, op. 18, 6, B050	77. Schumann, Klavier-Quartett, op. 47, Es	0,70
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23. Cherubini, Quartett, Dm060	79. Beethoven, Klavier-Trio, op. 97, B070
24. Mozart, Quartett, D050	80. Mendelssohn, Klavier-Trio, op. 43, Dm	0,70
25. Mozart, Quartett, D050	81. Mendelssohn, Klavier-Trio, op. 66, Cm	0,70
26. Mozart, Quartett, B040	82. Beethoven, Kl.-Tr., op. 70, 1, D, (Geister-)	0,50
27. Mozart, Quartett, F050	83. Beethoven, Klavier-Trio, op. 70, 2, Es	0,60
28. Beethoven, Quartett, op. 59, 1, F070	84. Schubert, Klavier-Trio, op. 99, B060
29. Beethoven, Quartett, op. 59, 2, Em060	85. Schubert, Klavier-Trio, op. 100, Es080
30. Beethoven, Quartett, op. 59, 3, C060	86. Schumann, Klavier-Trio, op. 63, Dm	0,70
31. Beethoven, Quintett, op. 29, G060	87. Schumann, Klavier-Trio, op. 80, F060
32. Mozart, Quartett, Dm040	88. Schumann, Klavier-Trio, op. 110, Gm	0,60
33. Mozart, Quartett, Fs040	89. Haydn, Quartett, op. 9, 1, C040
34. Mozart, Quartett, B, (Jagd-)050	90. Haydn, Quartett, op. 17, 6, D040
35. Mozart, Quartett, A050	91. Haydn, Quartett, op. 64, 4, G040
36. Beethoven, Quartett, op. 127, Es070	92. Haydn, Quartett, op. 64, 6, Es040
37. Mozart, Quintett, Cm050	93. Haydn, Quart., op. 20, 4, D, (Sonn.-No. 4)	0,40
38. Mozart, Quintett, C070	94. Haydn, Quart., op. 20, 5, Fm, (Sonn.-No. 5)	0,40
39. Schubert, Quartett, op. 161, G070	95. Haydn, Quartett, op. 9, 4, Dm040
40. Schubert, Quartett, Op. 29, Am050	96. Haydn, Quartett, op. 55, 1, A040
41. Beethoven, Trio, op. 3, Es050	97. Sporn, Nonett, op. 31, F	1,20
42. Beethoven, Trio, op. 9, 1, G050	98. Beethoven, Quartett, op. 133, B, (Fuge)	0,50
43. Beethoven, Trio, op. 9, 2, D050	99. Schumann, Klavier-Trio, op. 88, Am, (Phantasiestücke)040
44. Beethoven, Trio, op. 9, 3, Cm050	100. Mozart, Serenade f. Blas-Instrumente, B	1,20
45. Beethoven, Trio, op. 8, D (Serenade)	0,40	101. Mendelssohn, Quartett, op. 83, Fm	1,50
46. Cherubini, Quartett, C060	102. Mendelssohn, Quartett, op. 81, E	0,50
47. Mendelssohn, Quartett, op. 12, Es050	103. Beethoven, Trio, op. 25, D, (Serenade)	0,40
48. Mendelssohn, Quartett, op. 44, 1, D060	104. Beethoven, Trio für Blasinstrumente, op. 87, C040
49. Mendelssohn, Quartett, op. 44, 3, Es070	105. Dittersdorf, Quartett, Es040
50. Mozart, Quintett, D050	106. Dittersdorf, Quartett, D040
51. Mozart, Quintett, Es060	107. Dittersdorf, Quartett, B040
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, Hm040
54. Haydn, Quartett, op. 54, 1, G040	110. Haydn, Quartett, op. 71, 1, B040
55. Haydn, Quartett, op. 64, 5, D, (Lerchen-)	0,40	111. Haydn, Quartett, op. 17, 1, E040
56. Haydn, Quartett, op. 76, 4, B040		



QUARTETT

No. 1.

A-moll

für

2 Violinen, Viola und Violoncell

von

Franz Schubert.

Op. 29.



Ernst Eulenburg, Musikverlag,

Leipzig.

Quartett N° 1.

Franz Schubert, Op. 29.

Allegro ma non troppo.

Violino I.

Violino II.

Viola.

Violoncello.

The image displays a musical score for Schubert's Quartet No. 1, Op. 29. It consists of four staves: Violino I, Violino II, Viola, and Violoncello. The tempo is marked "Allegro ma non troppo." The score is divided into four systems. The first system includes dynamic markings of *pp* for the strings and *pp* for the violins. The second system continues the musical development. The third system features a *pp* marking for the violins. The fourth system concludes with a *pp* marking for the violins. The score is printed in black ink on a white background.

First system of musical notation, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music features a melodic line in the upper voice and a rhythmic accompaniment in the lower voices. The word *cresc.* is written above the top staff in the final measure.

Second system of musical notation, consisting of four staves. The music continues with melodic and rhythmic development. The word *decresc.* is written above the top staff and below the bottom staff in the final measure. A dynamic marking *p* is present in the bottom staff.

Third system of musical notation, consisting of four staves. The music features a melodic line in the upper voice and a rhythmic accompaniment in the lower voices. The word *ff* is written above the top staff and below the bottom staff in the final measure.

Fourth system of musical notation, consisting of four staves. The music continues with melodic and rhythmic development. The word *decresc.* is written above the top staff and below the bottom staff in the final measure. A dynamic marking *p* is present in the bottom staff.

Fifth system of musical notation, consisting of four staves. The music continues with melodic and rhythmic development. The word *tr* is written above the top staff and below the bottom staff in the final measure. A dynamic marking *f* is present in the bottom staff.

First system of musical notation. It consists of four staves: two treble clefs, one alto clef, and one bass clef. The music features various dynamics including *pp* and *f*, and includes trills (*tr*) and accents (*>*). The tempo or mood is indicated by a *rit.* marking.

Second system of musical notation, continuing the four-staff arrangement. It features *pp* dynamics and includes a *rit.* marking. The notation includes slurs and various rhythmic patterns.

Third system of musical notation. It includes a *dolce* marking and a *tr* marking. The music features a variety of rhythmic patterns and dynamics.

Fourth system of musical notation. It features a *dolce* marking, a *p* dynamic, and a *tr* marking. The notation includes slurs and various rhythmic patterns.

Fifth system of musical notation. It features a *p* dynamic and a *tr* marking. The notation includes slurs and various rhythmic patterns.

First system of musical notation, featuring three staves (treble, alto, and bass clefs). It includes dynamic markings such as *f* and *tr* (trills), and various rhythmic patterns.

Second system of musical notation, continuing the piece with dynamic markings like *f* and *pp*, and trill ornaments.

Third system of musical notation, showing complex rhythmic textures and dynamic markings including *f* and *pp*.

Fourth system of musical notation, featuring melodic lines with slurs and dynamic markings such as *pp* and *tr*.

Fifth system of musical notation, concluding the page with dynamic markings like *pp* and *f*, and various rhythmic figures.

First system of musical notation. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music includes various dynamics such as *p* and *pp*, and features a first ending bracket labeled '1'.

Second system of musical notation, continuing the piece with similar dynamics and notation.

Third system of musical notation, featuring a prominent piano accompaniment with sixteenth-note patterns in the bass clefs and a melody in the treble clefs.

Fourth system of musical notation, including dynamic markings such as *cresc.* and *pp*.

Fifth system of musical notation, concluding the page with dynamic markings like *cresc.* and *pp*.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is marked with piano dynamics (*pp*) and features a complex melodic line in the upper staves and a rhythmic accompaniment in the lower staves. There are various articulations such as accents and slurs throughout the system.

The second system of musical notation continues the piece with three staves. The dynamics remain piano (*pp*). The melodic lines in the upper staves show more movement, with some notes marked with accents. The accompaniment in the lower staves maintains a steady rhythmic pattern.

The third system of musical notation features three staves. The dynamics are still piano (*pp*). The upper staves contain more complex melodic passages with some chromaticism. The lower staves provide a consistent rhythmic foundation.

The fourth system of musical notation consists of three staves. The dynamics are marked as piano (*pp*). This system introduces a more active accompaniment in the lower staves, with dense rhythmic patterns. The upper staves continue with melodic development.

The fifth and final system of musical notation on this page consists of three staves. The dynamics are marked as piano (*pp*). The music concludes with a final melodic phrase in the upper staves and a rhythmic accompaniment in the lower staves.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (piano and bass) with dense chordal accompaniment. Dynamics include *pp* and *ppp*.

Second system of musical notation, continuing the melodic and accompanimental lines. Dynamics include *pp* and *dim.*

Third system of musical notation, showing the continuation of the piece. Dynamics include *pp* and *ppp*.

Fourth system of musical notation, primarily consisting of the treble clef staff with a melodic line.

Fifth system of musical notation, concluding the page with melodic and accompanimental lines. Dynamics include *ppp* and *cresc.*

This page of musical notation consists of five systems, each containing three staves (treble, middle, and bass clefs). The music is written in a complex, multi-measure style with various dynamics and ornaments.

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f* and *decresc.*. A *p* dynamic is marked in the middle staff.
- System 2:** Shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *ff* and *p*. A trill (*tr*) is marked in the bass staff.
- System 3:** Shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *ff* and *p*. Trills (*tr*) are marked in both the treble and bass staves.
- System 4:** Shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f* and *tr*. Trills (*tr*) are marked in both the treble and bass staves.
- System 5:** Shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *p* and *tr*. Trills (*tr*) are marked in both the treble and bass staves.

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 complex, rhythmic style with frequent sixteenth and thirty-second notes.

- System 1:** Features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. It includes trills (*tr*) and slurs.
- System 2:** Continues the intricate rhythmic patterns with trills and slurs.
- System 3:** Includes a *pp* (pianissimo) dynamic marking.
- System 4:** Shows a *pp* dynamic and features a *tr* marking.
- System 5:** Concludes with a *decresc.* (decrescendo) marking and a *pp* dynamic.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *tr* (trill) and *tr* (trill) markings.

Second system of musical notation. The piano accompaniment continues with a consistent eighth-note pattern. Dynamics include *f* (forte) and *tr* (trill) markings.

Third system of musical notation. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. Dynamics include *f* (forte) and *tr* (trill) markings.

Fourth system of musical notation. The piano accompaniment includes a section with a sixteenth-note accompaniment. Dynamics include *p* (piano), *f* (forte), and *tr* (trill) markings.

Fifth system of musical notation. The piano accompaniment features a section with a sixteenth-note accompaniment. Dynamics include *pp* (pianissimo) and *tr* (trill) markings.

First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The system includes a vocal line with lyrics and a piano accompaniment. Dynamics include *tr*, *pp*, and *ppp*. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of musical notation, continuing the piece. It features a treble clef, a key signature of two sharps, and a 3/4 time signature. Dynamics include *tr*, *f*, and *ppp*. The piano part continues with the eighth-note accompaniment and a bass line with some rests.

Third system of musical notation, continuing the piece. It features a treble clef, a key signature of two sharps, and a 3/4 time signature. Dynamics include *ppp* and *f*. The piano part features a more active bass line with eighth notes.

Fourth system of musical notation, continuing the piece. It features a treble clef, a key signature of two sharps, and a 3/4 time signature. Dynamics include *ppp* and *f*. The piano part features a more active bass line with eighth notes.

Fifth system of musical notation, continuing the piece. It features a treble clef, a key signature of two sharps, and a 3/4 time signature. Dynamics include *pp*. The piano part features a more active bass line with eighth notes.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (piano and bass) with accompaniment. The piano part consists of dense sixteenth-note chords. The system concludes with a *cresc.* marking.

Second system of musical notation, continuing the melodic and accompanimental lines. It includes dynamic markings of *f* and *ff*, and a *cresc.* marking.

Third system of musical notation, showing a change in texture with more rests in the upper staves and a more active piano accompaniment. It features *pp* and *f* markings.

pp Andante.

Fourth system of musical notation, marked *Andante* and *pp*. The tempo is slower, and the piano accompaniment is more spacious, with long note values in the bass line.

Fifth system of musical notation, returning to a more active texture. It includes *cresc.* markings and a double bar line near the end of the system.

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 common time signature and features a variety of dynamic markings and performance instructions.

- System 1:** Starts with a first ending bracket. Dynamics include *pp*, *cresc.*, and *p*. A trill is marked in the final measure.
- System 2:** Continues the melodic and harmonic development with *pp* dynamics.
- System 3:** Features multiple *cresc.* markings and *pp* dynamics. Trills are present in the upper staves.
- System 4:** Includes *decresc.* markings and *pp* dynamics, showing a gradual decrease in volume.
- System 5:** Concludes with *cresc.* and *pp* markings, ending with a final flourish.

The musical score is presented in five systems, each consisting of three staves: a top staff (likely for a woodwind or string instrument), a middle staff for the piano, and a bottom staff for the bass. The notation includes various rhythmic values, slurs, and dynamic markings. The first system begins with a *cresc.* marking and features a complex, rhythmic melody in the top staff. The piano part has a steady eighth-note accompaniment, while the bass part provides a harmonic foundation. The second system continues the melodic development, with a *decresc.* marking and a *pp* dynamic in the piano part. The third system shows a *cresc.* marking and a *dim.* marking, indicating a change in the music's intensity. The fourth and fifth systems feature a *cresc.* marking and a *dim.* marking, respectively, leading to a final *pp* dynamic. The score concludes with a *pp* marking in the piano part.

The image shows a page of musical notation for piano, consisting of five systems of three staves each. The notation includes treble, middle, and bass clefs, various musical notes, rests, and dynamic markings such as "cresc.", "pp", and "f". The music is arranged in a multi-staff format typical of early 20th-century piano literature.

This page of musical notation contains five systems of three staves each. The notation includes various dynamic markings and performance instructions:

- System 1:** Features trills (*tr*) and crescendos (*cresc.*) in both the upper and lower staves.
- System 2:** Includes fortissimo (*ff*) markings and continues with complex rhythmic patterns.
- System 3:** Shows the beginning of sixteenth-note runs in the upper staves, marked with *ff*.
- System 4:** Contains decrescendos (*decresc.*) and piano (*p*) markings.
- System 5:** Features pianissimo (*pp*) markings and a final section with *dim.* (diminuendo) markings.

At the bottom of the page, the following text is present: *pp*, *decresc.*, **E. E. 1140**, *cresc.*, *f*, *dim.*

The image displays a musical score for piano, consisting of five systems of staves. Each system contains three staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a single bass clef staff at the bottom. The music is written in a common time signature and features a variety of dynamic markings and articulations. The first system includes dynamics such as *p*, *pp*, *mf*, and *de*, along with trills (*tr*) and slurs. The second system is marked with *cresc.* and *pp*. The third system features *f*, *p*, and *pp*. The fourth system includes *cresc.*, *f*, *p*, and *pp*. The fifth system shows *f*, *p*, and *pp*. The notation includes eighth and sixteenth notes, rests, and various phrasing slurs.

dim.

dim.

dim.

dim.

Menuetto.
Allegretto.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

First system of musical notation, featuring a treble clef staff with a melodic line, a grand staff (piano and harpsichord) with rhythmic accompaniment, and a bass clef staff with a bass line. The music is in a common time signature and includes various note values and rests.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). A *decresc.* (decrescendo) marking is present in the bass line. The notation includes slurs and phrasing marks.

Third system of musical notation, showing further development of the musical themes. The grand staff continues with intricate accompaniment, and the bass line features a steady rhythmic pattern.

Fourth system of musical notation, featuring multiple instances of the *cresc.* (crescendo) marking across different staves, indicating a gradual increase in volume. The melodic line in the treble clef staff shows more complex rhythmic patterns.

Fifth system of musical notation, the final system on the page. It concludes with a variety of note values and rests, maintaining the dynamic and rhythmic intensity established in the previous systems.

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

Second system of musical notation, featuring three staves. The music includes dynamic markings such as *pp*.

Third system of musical notation, featuring three staves. The music includes dynamic markings such as *dim.*.

Trio.

Fourth system of musical notation, featuring three staves. The music includes dynamic markings such as *mf*, *p*, and *pp*.

Fifth system of musical notation, featuring three staves. The music includes dynamic markings such as *mf*.

This page of musical notation consists of five systems, each containing three staves (treble, middle, and bass clefs). The music is characterized by dynamic markings and articulation.

- System 1:** Features a treble staff with a *cresc.* marking and a *decresc.* marking. The middle and bass staves have *f* and *pp* markings.
- System 2:** Includes first and second endings marked '1.' and '2.'. Dynamics include *f* and *pp*.
- System 3:** Shows a *f* marking in the middle staff and *p* markings in the treble and bass staves.
- System 4:** Contains multiple *cresc.* and *decresc.* markings across all staves, along with *pp* and *fp* dynamics.
- System 5:** Continues the dynamic markings, including *cresc.*, *fp*, *decresc.*, and *f*.

This page of musical notation is arranged in five systems, each containing three staves. The top staff of each system is in the treble clef, the middle in the alto clef, and the bottom in the bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p*, *pp*, and *ppp* are used throughout. The piece ends with a double bar line and repeat dots at the end of the fifth system.

Musical score for E.E. 1140, featuring piano and violin parts. The score is divided into four systems, each with a piano part (left) and a violin part (right).

System 1: Piano part starts with *f* and *decresc.* markings. Violin part starts with *p* and *decresc.* markings.

System 2: Piano part continues with *f* and *decresc.* markings. Violin part continues with *p* and *decresc.* markings.

System 3: Piano part features *cresc.* markings and *f* dynamics. Violin part features *p* and *f* dynamics.

System 4: Piano part features *cresc.* markings and *ff* dynamics. Violin part features *f* and *p* dynamics, including a *pizz.* (pizzicato) marking.

The score concludes with *cresc.* and *arco* markings.

First system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The bottom three staves have bass clefs. The music is marked with *rit.* (ritardando) and *a tempo*. Dynamic markings include *pp* (pianissimo) and *ppizz.* (pizzicato). There are also some numerical markings like '3' above a triplet.

Second system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of two sharps. The bottom three staves have bass clefs. The music is marked with *cresc.* (crescendo) and *f* (forte). The word *arco* (arco) is written in the bass staff. There are also some numerical markings like '7' above a group of notes.

Third system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of two sharps. The bottom three staves have bass clefs. The music is marked with *pp* (pianissimo) and *ten.* (tenuis). There are also some numerical markings like '1' above a group of notes.

Fourth system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of two sharps. The bottom three staves have bass clefs. The music is marked with *cresc.* (crescendo) and *pp* (pianissimo). There are also some numerical markings like '11' above a group of notes.

Fifth system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of two sharps. The bottom three staves have bass clefs. The music is marked with *pp* (pianissimo).

Musical score for a piano piece, consisting of five systems of three staves each. The score includes various musical notations such as dynamics (p, pp, f, ff), tempo markings (a tempo), and performance instructions (rit., cresc., decresc.).

System 1: *a tempo*, *rit.*, *a tempo*, *cresc.*, *p*, *a tempo*, *a tempo*.

System 2: *f*, *decresc.*, *pp*, *pp*, *pp*.

System 3: *a tempo*, *cresc.*, *rit.*, *f*, *a tempo*, *f*, *a tempo*, *f*, *a tempo*, *f*, *ff*, *ff*.

System 4: *p*, *p*, *p*, *p*.

System 5: *pp*, *pp*, *pp*, *pp*.

This page of musical notation consists of five systems, each with a treble and bass staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first system begins with a treble staff containing a complex melodic line and a bass staff with a steady accompaniment. The second system features a prominent triplet in the treble staff and a 'cresc.' marking. The third system continues the melodic development in the treble. The fourth system shows a 'cresc.' marking and a change in dynamics to 'ff'. The fifth system concludes with a 'p' marking and a 'pp' dynamic. The piece ends with a final chord in the bass staff.

Musical score for a string quartet, consisting of five systems of staves. The score includes various dynamics such as *pp*, *p*, *f*, *ff*, and *cresc.*, along with performance markings like *arco* and *pizz.* The music is in a key with two sharps and a 3/4 time signature.

System 1: *pp*

System 2: *f*, *decesc.*, *p*, *pp*

System 3: *cresc.*, *ff*, *p*, *f*, *pp*

System 4: *cresc.*, *ff*, *pp*, *pizz.*, *pp*

System 5: *cresc.*, *cresc.*, *cresc.*, *arco*

This musical score is for a piano piece, likely in 3/4 time, featuring a complex texture with multiple staves. The score is divided into five systems, each containing three staves (treble, bass, and a lower bass staff). The key signature is one sharp (F#), and the tempo is marked *a tempo*.

The first system begins with a *rit.* (ritardando) and *f* (forte) dynamic, transitioning to *pp* (pianissimo) and *a tempo*. The second system continues with *f* and *pp* dynamics, including a *pizz.* (pizzicato) marking. The third system features *ten.* (tenuto) and *pp* dynamics, with triplets and *arco* (arco) markings. The fourth system shows *cresc.* (crescendo) and *decresc.* (decrescendo) markings, along with *pp* and *ppp* dynamics. The fifth system concludes with *pp* and *ff* (fortissimo) dynamics, including triplets and *decresc.* markings.

The score includes various performance instructions such as *rit.*, *a tempo*, *f*, *pp*, *ppp*, *ppp₂*, *ppp₃*, *ppp₄*, *ppp₅*, *ppp₆*, *ppp₇*, *ppp₈*, *ppp₉*, *ppp₁₀*, *ppp₁₁*, *ppp₁₂*, *ppp₁₃*, *ppp₁₄*, *ppp₁₅*, *ppp₁₆*, *ppp₁₇*, *ppp₁₈*, *ppp₁₉*, *ppp₂₀*, *ppp₂₁*, *ppp₂₂*, *ppp₂₃*, *ppp₂₄*, *ppp₂₅*, *ppp₂₆*, *ppp₂₇*, *ppp₂₈*, *ppp₂₉*, *ppp₃₀*, *ppp₃₁*, *ppp₃₂*, *ppp₃₃*, *ppp₃₄*, *ppp₃₅*, *ppp₃₆*, *ppp₃₇*, *ppp₃₈*, *ppp₃₉*, *ppp₄₀*, *ppp₄₁*, *ppp₄₂*, *ppp₄₃*, *ppp₄₄*, *ppp₄₅*, *ppp₄₆*, *ppp₄₇*, *ppp₄₈*, *ppp₄₉*, *ppp₅₀*, *ppp₅₁*, *ppp₅₂*, *ppp₅₃*, *ppp₅₄*, *ppp₅₅*, *ppp₅₆*, *ppp₅₇*, *ppp₅₈*, *ppp₅₉*, *ppp₆₀*, *ppp₆₁*, *ppp₆₂*, *ppp₆₃*, *ppp₆₄*, *ppp₆₅*, *ppp₆₆*, *ppp₆₇*, *ppp₆₈*, *ppp₆₉*, *ppp₇₀*, *ppp₇₁*, *ppp₇₂*, *ppp₇₃*, *ppp₇₄*, *ppp₇₅*, *ppp₇₆*, *ppp₇₇*, *ppp₇₈*, *ppp₇₉*, *ppp₈₀*, *ppp₈₁*, *ppp₈₂*, *ppp₈₃*, *ppp₈₄*, *ppp₈₅*, *ppp₈₆*, *ppp₈₇*, *ppp₈₈*, *ppp₈₉*, *ppp₉₀*, *ppp₉₁*, *ppp₉₂*, *ppp₉₃*, *ppp₉₄*, *ppp₉₅*, *ppp₉₆*, *ppp₉₇*, *ppp₉₈*, *ppp₉₉*, *ppp₁₀₀*.

Eulenburg's Kleine Orchester-Partitur-Ausgabe



Symphonien:

Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter)	1.50	29. Tschalkowsky, Nr. 5, Em	4.—
2. Beethoven, Nr. 5, Cm	2.—	30. Tschalkowsky, 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.—		

Ouverturen:

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. Tschalkowsky, 1812 Ouverture 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.—	38. Glinka, Das Leben für den Zaren (Ivan Sussanin)	1.—
18. Berlioz, Die Vehmrichter	1.—	39. Glinka, Ruslan und Ludmila	1.—
19. Berlioz, König Lear	1.—	40. Cherubini, Die Abencerragen	1.—
20. Berlioz, Der Römische Carneval	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 (Mottl)	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.—	67. Wagner, Rienzi	1.50
51. Auber, Das eiserne Pferd	1.—	68. Wagner, Der fliegende Holländer	1.50
52. Wagner, Lohengrin, 1. u. 3. Akt	1.—	69. Wagner, Tannhäuser	1.50
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, Em	1.—	18. Mozart, Violin-Konzert, Es	1.—
3. Spöhr, 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. Tschalkowsky, Violin-Konzert, D	2.—		
9. Tschalkowsky, 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 Verdammung“ (Ungarischer Marsch; Sylphentanz; Irrlichtertanz)	1.—	7. Wagner, Walkürenritt	1.50
2. Tschalkowsky, Capriccio Italien	2.—	8. Wagner, Wotans Abschied und Feuerzauber	1.50
3. Beethoven, Zwei Violin-Romanzen (G dur, op. 40; F dur, op. 50)	—,80	9. Wagner, Waldweben	1.50
4. Mendelssohn, Orchesterstücke aus dem „Sommernachtstraum“ (Scherzo, Intermezzo, Notturmo, Hochzeitsmarsch, Rüpeltanz)	1.—	10. Wagner, Siegfried-Idyll	1.50
5. Brahms, Variationen über ein Thema von Josef Haydn	1.50	11. Wagner, Trauermusik aus „Götterdämmerung“	1.—
6. Wagner, Siegmunds Liebesgesang	1.—	12. Wagner, Charfreitagszauber aus „Parsifal“	1.—
		13. Wagner, Huldigungsmarsch	1.—
		14. Wagner, Bacchanal a. „Tannhäuser“	1.50
		15. Wagner, Einleitung z. 3. Akt v. „Tannhäuser“	1.—

Kleine Partitur-Ausgaben

 in eleganten Einbänden. 

Payne's kleine Kammermusik-Partitur-Ausgabe.

- | | | | |
|---|------|---|------|
| 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 7 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.— | Inhalt: Sämtliche 7 Streich-Quartette. (Op. 12, 13, 44 No. 1, 2, 3, Op. 80, 81), 2 Klavier-Trios (Op. 49, 66), 2 Streich-Quintette (Op. 18, 87) und Streich-Oktett (Op. 20). | |
| Brahms, Kammermusik. Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten in Heliogravüre. | | 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.— |
| Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111) | 8.— | Schubert, Kammermusik. Mit Schubert's Bildnis | 12.— |
| Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67) | 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. 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) | 9.— | Schumann, Kammermusik. Mit Schumann's Bildnis | 8.— |
| Band IV. 5 Klavier-Trios (Op. 8, 87, 101, 40, 114) | 10.— | 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 | | Volkmann, Kammermusik. Mit Volkmann's Bildnis | 8.— |
| Band I. (Op. 1, 2, 3, 9, 17) | 13.— | Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43). | |
| Band II. (Op. 20, 33, 42, 50, 51, 54) | 10.— | | |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103) | 11.— | | |



Kleine Partitur-Ausgaben

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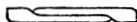
Eulenburg's kleine Orchester-Partitur-Ausgabe.

Bach, Matthäus-Passion. Herausgegeben von Georg Schumann. Mit einer Heliogravüre Bach's nach dem Originalbild von Haussmann. Einband von Dr. Max Lange	9.—	Brahms, Ein deutsches Requiem. Mit Heliogravüre Brahms'	9.—
Beethoven, Missa solemnis. 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	9.—	Brahms, Symphonien. Mit Einführungen von Arthur Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4) à	10.—
Beethoven, Symphonien. Mit einführenden Worten von Arthur Smolian und einer Heliogravüre Beethoven's nach der Zeichnung von Prof. A. v. Kloeber aus dem Jahre 1817. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8 u. 9) . . . &	10.—	Händel, Der Messias. Herausgegeben von Fritz Volbach. Mit Heliogravüre Händel's	8.—
Berlioz, „Phantastische Symphonie“ und „Harold in Italien“. Mit Einführungen von Arthur Smolian und Bildnis Berlioz' . . .	9.—	Haydn, Die Schöpfung. Mit Bildnis des Komponisten	7.50
Berlioz, „Romeo und Julie“. Mit einer Einführung von Arthur Smolian und Bildnis Berlioz' . . .	6.—	Mendelssohn, Schottische und Italienische Symphonie. Mit Mendelssohn's Bildnis	6.50
Berlioz, Sieben Ouverturen. („Waverley“, „Vehmrichter“, „König Lear“, „Der Römische Carneval“, „Der Corsar“, „Benvenuto Cellini“, „Beatrice und Benedict“.) Mit Einführungen von Arthur Smolian und Bildnis Berlioz' . . .	10.—	Mozart, Requiem. Mit Mozart's Bildnis	5.—
		Schumann, Symphonien. Mit Schumann's Bildnis. Band I (No. 1, 2), Band II (No. 3, 4)	6.50
		Wagner, Sieben Ouverturen und Vorspiele. (Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin [I. u. 3. Akt], Tristan und Isolde, Meistersinger von Nürnberg, Parsifal.) Mit Heliogravüre Wagner's nach der Büste von Max Klinger.	12.—
		Violin-Konzerte klassischer und moderner Meister.	
		Band I. Bach, A moll und Edur. Beethoven. Mendelssohn. Mozart, A dur und Esdur. Spohr, Gesangsszene	10.—
		Band II. Brahms. Bruch, G moll. Tschaikowsky	11.—



	M.	No.	M.
	0,40	181. Haydn, Quartett, op. 3, 1, E	0,40
	0,40	182. Haydn, Quartett, op. 3, 2, C	0,40
	0,60	183. Haydn, Quartett, op. 3, 3, G, (m. Dudel-	
	0,50	sack-Menuett)	0,40
	0,50	184. Haydn, Quartett, op. 3, 4, B	0,40
	0,50	185. Haydn, Quartett, op. 3, 5, A	0,40
		186. Haydn, Quartett, op. 9, 3, G	0,40
		187. Haydn, Quartett, op. 9, 5, B	0,40
		188. Haydn, Quartett, op. 9, 6, A	0,40
		189. Haydn, Quartett, op. 33, 6, D, (Russ.-No. 6)	0,40
		190. Haydn, Quartett, op. 55, 2, Fm	0,40
		191. Haydn, Quartett, op. 76, 6, Es	0,40
		192. Mozart, Quartett, D, (K.-V. 285)	0,40
		193. Mozart, Quartett, A, (K.-V. 298)	0,40
		194. Mozart, Quartett, F, (K.-V. 370)	0,40
		195. Mozart, Divertimento, F, (K.-V. 247)	0,50
		196. Tschaiakowsky, Quartett, op. 22, F	0,60
		197. Tschaiakowsky, Quartett, op. 30, Esm	0,60
		198. Stanford, Quartett, op. 44, G	1,20
		199. Stanford, Quartett, op. 45, A m	1,20
		200. Beethoven, Klavier-Quintett, op. 16, Es	0,80
		201. Borodin, Quartett, No. 2, D	1,—
		202. Raff, Quartett, op. 192, 2, D, (Schöne	
		Müllerin)	1,—
		203. Volkmann, Quartett, op. 34, G	0,80
		204. Volkmann, Quartett, op. 35, Em	0,80
		205. Volkmann, Quartett, op. 37, Fm	0,80
		206. Volkmann, Quartett, op. 43, Es	0,80
		207. Verdi, Quartett, Em	0,80
		208. Sgambati, Quartett, op. 17, Cism	1,—
		209. Heinrich, Prinz Reuss, Quartett, F	1,—
		210. Bazzini, Quartett, op. 75, Dm	0,80
		211. Klughardt, Quintett, op. 62, G m	1,20
		212. Brahms, Klavier-Quintett, op. 34, F 2,—	
		213. Volkmann, Quartett, op. 14, G m	0,80
		214. Beethoven, Quintett, op. 4, Es	0,80
		215. Beethoven, Quintett, op. 104, Cm	0,80
		216. Beethoven, Quintett-Fuge, op. 137, D	0,80
		217. Mozart, Sextett, F, (Dorfmusikanten)	0,50
		218. Mozart, Quintett, G, (Nachtmusik)	0,50
		219. Herzogenberg, Quartett, op. 63, F m	1,20
		220. Jongen, Quartett, Cm	1,20
		221. Volkmann, Klavier-Trio, op. 3, F	0,80
		222. Volkmann, Klavier-Trio, op. 5, B m	0,80
		223. Beethoven, Klavier-Trio, op. 11, B	0,60
		224. Taubert, Quartett, op. 56, Fism	0,70
		225. Klughardt, Quartett, op. 61, D	1,—
		226. Foerster, Quartett, op. 15, E	1,—
		227. Wilm, Sextett, op. 27, H m	1,20
		228. Nawratil, Quartett, op. 21, Dm	1,—
		229. Sinding, Klavier-Quintett, op. 5, Em	2,—
		230. Hochberg, Quartett, op. 22, Es	1,—
		231. Hochberg, Quartett, op. 27, 1, D	1,—
		232. Hochberg, Quartett, op. 27, 2, A m	1,—
		233. Schubert, Klavier-Trio, op. 148, Es,	
		(Nocturne)	0,50
		234. Scontrino, Quartett, G m	1,20
		235. Brahms, Sextett, op. 18, B	2,50
		236. Brahms, Sextett, op. 36, G	2,50
		237. Brahms, Quintett, op. 88, F	2,50
		238. Brahms, Quintett, op. 111, G	2,50
		239. Brahms, Quintett, op. 115, Hm, (Klarin.)	2,50
		240. Brahms, Quartett, op. 51, 1, Cm	1,20
		241. Brahms, Quartett, op. 51, 2, A m	1,20
		242. Brahms, Quartett, op. 67, B	1,20
		243. Brahms, Klavier-Quartett, op. 25, G m	2,50
		244. Brahms, Klavier-Quartett, op. 26, A	2,50
		245. Brahms, Klavier-Quartett, op. 60, Cm	2,50
		246. Brahms, Klavier-Trio, op. 8, H	2,—
		247. Brahms, Klavier-Trio, op. 87, C	2,—
		248. Brahms, Klavier-Trio, op. 101, Cm	2,—
		249. Brahms, Trio, op. 40, Es, (Horn-)	2,—
		250. Brahms, Trio, op. 114, A m, (Klarinetten-)	2,—
		251. Tschaiakowsky, Klav.-Trio, op. 50, A m	2,—

No.	M.	No.	M.
252. Beethoven, Rondino f. Blasinstrum., Es (Nachgel. Werk)	0,50	276. Grieg, Quartett, op. 27, G m (Ed. Peters No. 3127)	0,70
253. Gromis, Quartett, A	1,—	277. Sinding, Quartett, op. 70, A m (Ed. Pe- ters No. 3066)	0,70
254. Bach, Brandenburg. Konzert No. 3, G 1,—		278. Beethoven, Klavier-Trio (Kakadu- Variationen) G, Op. 121 a	0,50
255. Bach, Brandenburg. Konzert No. 6, B 1,—		279. Carl Schroeder, Quartett Op. 88, D m 1,—	
256. Buonamici, Quartett, G	1,—	280. Bach, Brandenburg. Konzert No. 1, F 1,—	
257. Bach, Brandenburg. Konzert No. 2, F 1,—		281. Bach, Brandenburg. Konzert No. 4, G 1,—	
258. Sinigaglia, Konzert-Etude f. Quartett 0,50		282. Bach, Brandenburg. Konzert No. 5, D 1,—	
259. Haydn, Klavier-Trio No. 1, G	0,50	283. August Reuss, Quartett Op. 25, D m 1,—	
260. Suter, Quartett, D	1,—	284. E. Stillman-Kelley, Quartett Op. 25, C 1,—	
261. Scontrino, Quartett, C	1,—	285. H. Wolf, Quartett, D m	1,—
262. Mozart, Haflner-Serenade	2,—	286. H. Wolf, Italienische Serenade f. Quar- tett, G	1,—
263. Händel, Concerto grosso No. 12, H m 0,70		287. Reger, Flöten-Trio (Serenade) Op. 77 a, D 1,—	
264. Händel, Concerto grosso No. 1, G 0,70		288. Reger, Streichtrio Op. 77 b, A m	1,—
265. Händel, Concerto grosso No. 2, F 0,70		289. R. v. Mojsisovics, Streichtrio (Sere- nade) Op. 21, A	0,50
266. Händel, Concerto grosso No. 3, E m 0,70		290. Scontrino, Quartett, A m	1,—
267. Händel, Concerto grosso No. 4, A m 0,70		291. Carl Schroeder, Quartett Op. 89, C 1,—	
268. Händel, Concerto grosso No. 5, D 0,70		292. Strauss, Klavierquartett Op. 13, C m 2,—	
269. Händel, Concerto grosso No. 6, G m 0,70		293. Reger, Quartett Op. 109, F	1,50
270. Händel, Concerto grosso No. 7, B 0,70		294. Sibelius, Quartett Op. 53, D m (Voecs intimæ)	1,—
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			
274. Händel, Concerto grosso No. 11, A 0,70			
275. Smetana, Quartett Emoll, Aus meinem Leben (Ed. Peters No. 3171)	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.