

A 1-75 / 33

Msp 3
4684

No. 261.

PAYNE's
Kleine Partitur-Ausgabe



Scontrino

Streichquartett

C dur



Preis: M. I.



Ernst Eulenburg, Leipzig.
Kgl. 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 m, (ber. Largo) 0,40	
2. Beethoven, Quartett, op. 131, Cis m	0,70	58. Haydn, Quartett, op. 74, 3, G m (Reiter) 0,40	
3. Haydn, Quartett, op. 76, 3, C (Kaiser)	0,40	59. Mendelssohn, Octett, Es	1,40
4. Beethoven, Quartett, op. 135, F	0,50	60. Schubert, Octett, op. 163, 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 (Sonnens-No. 6) 0,40	
9. Beethoven, Quartett, op. 130, B	0,70	65. Haydn, Quartett, op. 61, 3, B	0,40
10. Haydn, Quartett, op. 76, 2, D m (Quinten-) 0,40		66. Haydn, Quartett, op. 54, 2, C	0,40
11. Schubert, Quartett, op. posth., Dm, (Der Teuf 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, G m	0,50	69. Haydn, Quartett, op. 76, 1, G	0,40
14. Beethoven, Quartett, op. 55, F m	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, G 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, (Harpfen) 0,50		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, I	0,50	81. Mendelssohn, Klavier-Trio, op. 66, G 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, o. 100, Es	0,80
30. Beethoven, Quartett, op. 59, 3, C	0,80	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, Quartetti, 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	0,80	92. Haydn, Quartett, op. 64, 6, Es	0,40
37. Mozart, Quintett, C m	0,50	93. Haydn, Quart., op. 20, 4, D, (Sonne-No. 4) 0,40	
38. Mozart, Quintett, C	0,70	94. Haydn, Quart., op. 2, 5, F m, (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. 65, 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 für Blas-Instrumente, B 1,20	
45. Beethoven, Trio, op. 8, D (Serenade)	0,40	101. Mendelssohn, Quartett, op. 81, 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

im Maestro Tief: Cesare Verani

Omaggio di A. Scontrino

ne 8 - 12 - 1905

Mp 3
4684

Quartett

C dur



für

2 Violinen, Viola und Violoncello

von

Antonio Scontrino.

Preis: Mk. 1,—.



Ernst Eulenburg, Leipzig.

Kgl. Württemb. Hof-Musikverleger.



3827
51321

R-4790

Fr. Edward
Brown, S.S.

1917

Quartett.

I.

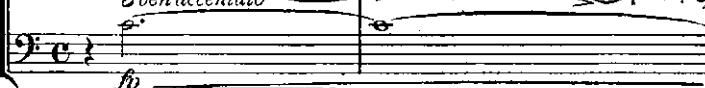
Antonio Scontrino.

Allegro giusto. 104 = $\frac{d}{4}$

Violino I. 

Violino II. 

Viola. 

Violoncello. 




Musical score for orchestra and piano, page 4. The score consists of four systems of music, each with multiple staves for different instruments.

System 1: Treble clef, common time. Dynamics: *cresc.*, *sfp*, *p*. Measures show eighth-note patterns with slurs and grace notes.

System 2: Treble clef, common time. Dynamics: *pp*, *p*, *pp*, *sfp*. Measures show sixteenth-note patterns with slurs and grace notes.

System 3: Treble clef, common time. Measures show eighth-note patterns with slurs and grace notes.

System 4: Treble clef, common time. Dynamics: *rinf.*, *rinf.*, *rinf.*. Measures show eighth-note patterns with slurs and grace notes.

Musical score for orchestra and piano, page 5. The score consists of four systems of music, each with five staves. The instruments include two violins, cello, double bass, and piano.

System 1: Violin 1 and Violin 2 play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part features eighth-note chords.

System 2: Violin 1 and Violin 2 play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part features eighth-note chords.

System 3: Violin 1 and Violin 2 play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part features eighth-note chords.

System 4: Violin 1 and Violin 2 play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part features eighth-note chords.

System 5: Violin 1 and Violin 2 play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part features eighth-note chords.

Musical score page 6, featuring five staves of music for orchestra. The staves include parts for Flute, Clarinet, Bassoon, Trombone, and Double Bass. The music consists of two systems of measures. Measure 1 starts with dynamic *p*, followed by *f* and *p*. Measure 2 begins with *rinf.* (ritenando) and *rinf.* (ritenando). The third system begins with *accelerando*.

dim.

2

pp leggerissimo

pp legg.

pp leggerissimo

p e marcato

rinforsando

rinforsando

A page of musical notation for orchestra, page 8. The score consists of eight staves. The top two staves are in G major (two sharps) and the bottom six staves are in E major (no sharps or flats). The music includes dynamic markings such as *p*, *ff*, and *ff*, and various performance instructions like "rit" and "rit.". The notation is dense with notes and rests.

3

calando

Musical score for measures 3, 4, and 5. The score consists of four staves: Violin 1, Violin 2, Viola, and Cello/Bass. Measure 3 begins with a dynamic *p*. Measures 4 and 5 feature sustained notes and eighth-note patterns.

Musical score for measures 6, 7, and 8. The score continues with the same four staves. Measures 6 and 7 show eighth-note patterns and sustained notes. Measure 8 concludes with a dynamic *p*.

Musical score for measures 9, 10, and 11. The score continues with the same four staves. Measures 9 and 10 show eighth-note patterns and sustained notes. Measure 11 concludes with a dynamic *d*.

poco rall.

Musical score for measures 12, 13, and 14. The score continues with the same four staves. Measures 12 and 13 show eighth-note patterns and sustained notes. Measure 14 concludes with a dynamic *sf* and the word *robusto*.

4 Moderato. 66 =

84 =  Un po'

sfp pp dolciss.

più mosso.

leggero e gracieoso

pp

pp

pp

pp

stringendo

mf

ff

mf

ff

ff

ff

ff

Moderato come prima.

calando

sf pp

sf pp

sf pp

sf pp

Un po' più mosso come prima.

leggero e grazioso

pp

pp

pp

pp

stringendo

rinf.

ff

rinf.

ff

rinf.

ff

dim.

dim.

12

Musical score for orchestra and piano, page 12. The score consists of four systems of music, each with multiple staves for different instruments. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and a piano part.

The score is divided into measures by vertical bar lines. Measure 12 starts with dynamic ff and ends with dynamic p . Measure 13 begins with dynamic p and ends with dynamic pp . Measure 14 begins with dynamic f and ends with dynamic pp . Measure 15 begins with dynamic f and ends with dynamic pp . Measure 16 begins with dynamic ff and ends with dynamic pp . Measure 17 begins with dynamic ff and ends with dynamic pp . Measure 18 begins with dynamic ff and ends with dynamic p .

Musical score page 13, featuring four systems of music for multiple staves. The score includes parts for Violin I, Violin II, Cello, Double Bass, and Piano.

System 1: Violin I and Violin II play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part consists of eighth-note chords. Dynamics: *rinf.*, *f*, *ff*.

System 2: Violin I and Violin II play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part consists of eighth-note chords. Dynamics: *f*, *ff*, *13*, *ff*.

System 3: Violin I and Violin II play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part consists of eighth-note chords. Dynamics: *f*, *ff*.

System 4: Violin I and Violin II play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part consists of eighth-note chords. Dynamics: *pp*, *pp*, *pp*, *13*.

System 5: Violin I and Violin II play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part consists of eighth-note chords. Dynamics: *rinf.*, *f*, *stacc.*, *sempre*.

System 6: Violin I and Violin II play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part consists of eighth-note chords. Dynamics: *rinf.*, *f*, *#*, *sempre*.

System 7: Violin I and Violin II play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part consists of eighth-note chords. Dynamics: *rinf.*, *f*, *13*, *f*, *sempre*.

System 8: Violin I and Violin II play eighth-note patterns. Cello and Double Bass provide harmonic support. The piano part consists of eighth-note chords. Dynamics: *rinf.*, *f*, *stacc.*, *sempre*.

Musical score for four staves. Measures 1-4 show various patterns of eighth and sixteenth notes. The first staff has a treble clef, the second a soprano clef, the third a bass clef, and the fourth an alto clef. Measure 2 contains the instruction "stacc.". Measure 4 ends with a fermata over the alto staff.

Musical score for four staves. Measures 5-8 continue the rhythmic patterns. Measure 6 contains the instruction "pp". Measure 8 ends with a fermata over the alto staff.

Musical score for four staves. Measures 9-12 continue the rhythmic patterns. Measure 10 ends with a fermata over the alto staff.

7

Musical score for four staves. Measure 13 begins with a fermata over the alto staff. The bass staff starts with a bass clef and a C-sharp, followed by a bass F-sharp. The alto staff starts with a bass G-sharp. The tenor staff starts with a bass D-sharp.

f *sempre*

ff *sempre*

f *sempre*

f *sempre*

Un poco ritenuto.

mf

mf b.

mf b.

mf

sf.

x

#

bb.

b.

sf.

stacc. sempre

accelerando poco a poco

Musical score for orchestra, measures 1-2. The score consists of four staves: Violin I (G clef), Violin II (C clef), Viola (C clef), and Cello (F clef). The key signature is one sharp. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 begins with a sixteenth-note pattern.

Musical score for orchestra, measures 3-4. The instrumentation remains the same. Measure 3 features eighth-note pairs and sixteenth-note patterns. Measure 4 shows a transition with eighth-note pairs and sixteenth-note patterns.

animando sempre

Musical score for orchestra, measures 5-6. The instrumentation includes Violin I, Violin II, Viola, Cello, and Double Bass (indicated by a bass clef). Measure 5 shows eighth-note pairs and sixteenth-note patterns. Measure 6 features a dynamic change to *f* (fortissimo) with sixteenth-note patterns, followed by a *stacc.* (staccato) instruction.

*animando sempre**Più mosso.*

8

Musical score for orchestra, measure 7. The instrumentation includes Violin I, Violin II, Viola, Cello, Double Bass, and a second Violin (indicated by a G clef). The tempo is marked *Più mosso.* The score shows eighth-note pairs and sixteenth-note patterns.

17

trattenuto 80 = ♩

ff con passione

strisciato

ff con passione

ff strisciato

p.

b2. *poco smorzando.* - *b-* -

mf

mf

mf

b3.

chiara la melodia

dim sempre e smorzando

chiara la melodia

rall. - Un [9] poco animato 100 = .

grazioso

pp grazioso

grazioso

p grazioso

rinf.

un po' ritenuto

f

vigoroso

ff *rinforzando sempre*

ff *vigoroso* *rinforzando sempre*

20

10 un po' meno

21

b.p.

rall.

11 Meno mosso. 72 = 60

E. E. 1345

22

Musical score page 22, featuring four systems of music for three staves (Treble, Bass, and Alto). The key signature changes between systems. Measure 1 (measures 1-4) starts with a key signature of one sharp, followed by two measures with no sharps or flats, and ends with a key signature of two sharps. Measure 2 (measures 5-8) starts with a key signature of one sharp, followed by two measures with no sharps or flats, and ends with a key signature of two sharps. Measure 3 (measures 9-12) starts with a key signature of one sharp, followed by two measures with no sharps or flats, and ends with a key signature of two sharps. Measure 4 (measures 13-16) starts with a key signature of one sharp, followed by two measures with no sharps or flats, and ends with a key signature of two sharps.

calando

dim. - tempo

dim.

E. E. 1345

[12]

Tempo-energico 96 = ♩

23

Measure 12: Four staves. Dynamics: *pp*, *pp*, *pp*, *f*. Measure 13: Four staves. Dynamics: *pp*, *f*, *sempre sostenuto*.

I^o Tempo un po' sostenuto

[13]

Measure 13: Four staves. Dynamics: *f*, *ff*, *ff*.

come prima 104 = d

pp

pp

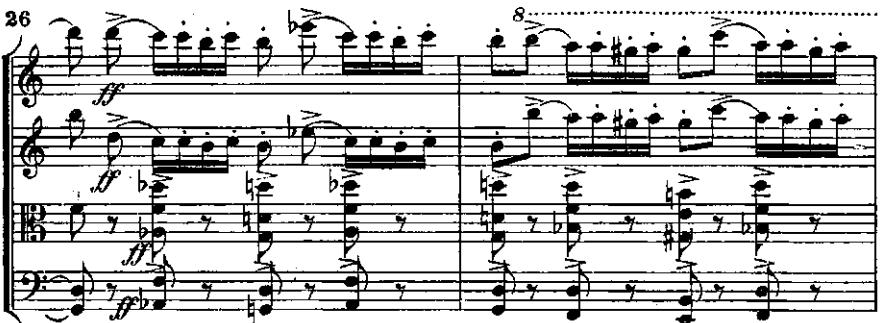
pp

pp

E.E. 1345 *sfp*

The musical score is divided into four systems, each containing four staves. The instruments are: Violin 1 (top staff), Violin 2 (second staff from top), Cello (third staff), and Double Bass (bottom staff). The first system begins with dynamic *p*, followed by *sf p*. The second system starts with *f*. The third system begins with *p*. The fourth system begins with *f*. Articulations include accents and slurs. Performance instructions like 'sf p' and 'f' are placed above specific measures. The key signature is one sharp throughout.

26



8

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with dynamics like forte (ff) and piano (p). Measure 8 ends with a repeat sign and a double bar line.

14

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with dynamics like pp leggerissimo, pp leggerissimo, and p e marcato. Measure 14 ends with a repeat sign and a double bar line.

A musical score page featuring four systems of music. The top system consists of four staves, each with a treble clef and a key signature of one sharp. The second system starts with a dynamic instruction *rinforzando*, followed by three more staves with a key signature of one sharp. The third system begins with *f sempre*, followed by three staves with a key signature of one sharp. The fourth system begins with *f sempre*, followed by three staves with a key signature of one sharp. Measure numbers 81, 82, and 83 are indicated above the first, second, and third systems respectively.

28

Musical score for orchestra and piano, measures 28-14. The score consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in common time. Measure 28 starts with dynamic *f sempre*. Measures 29-30 show continuous sixteenth-note patterns. Measure 31 begins with *f sempre* again. Measures 32-33 continue the sixteenth-note patterns. Measures 34-35 show more complex rhythmic patterns. Measures 36-37 continue the sixteenth-note patterns. Measures 38-39 show more complex rhythmic patterns. Measures 40-41 continue the sixteenth-note patterns.

15 calando e smorzando

Musical score for orchestra and piano, measures 15-14. The score consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The music is in common time. Measure 15 starts with dynamic *p*. Measures 16-17 continue with dynamic *p*. Measures 18-19 continue with dynamic *p*. Measures 20-21 continue with dynamic *p*. Measures 22-23 continue with dynamic *p*. Measures 24-25 continue with dynamic *p*. Measures 26-27 continue with dynamic *p*. Measures 28-29 continue with dynamic *p*.

poco rall.

29



Moderato. 66 = come prima

16



Grazioso e leggero come prima



*affrett.**N calando*

Musical score page 30. Measures 30-31. The score consists of five staves. Measure 30 starts with a dynamic b_2 and a tempo marking *affrett.* followed by *N calando*. Measure 31 begins with *ff*.

*Moderato come prima.**Gran-*

Musical score page 30. Measure 32. The dynamic changes to b_2 . The tempo is marked *Moderato come prima.* and *Gran-*.

zioso e leggero

Musical score page 30. Measures 33-34. The dynamic is *pp*. The tempo is marked *zioso e leggero*.

10 Tempo

Musical score page 30. Measures 35-36. The dynamic is *ff*. The tempo is marked *10 Tempo*.

8.

E. E. 1845

Musical score for four staves (Treble, Bass, Alto, Tenor) showing measures 18 and 19. Measure 18 consists of two identical 16-measure sections. Measure 19 begins with a dynamic instruction "Un po' trattenuto".

19 Un po' trattenuto

Continuation of the musical score for measures 19 through the end of the page. The score includes dynamics like "f", "ff", and "p", and various performance markings like "v" and ">".

più mosso e stringendo

20

E.E.1345 ff

Musical score for a string quartet (Violin I, Violin II, Viola, Cello) across three systems. The score consists of six staves per system, with measures numbered 1 through 12. Measure 1: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support. Measure 2: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support. Measure 3: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support. Measure 4: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support. Measure 5: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support. Measure 6: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support. Measure 7: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support. Measure 8: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support. Measure 9: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support. Measure 10: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support. Measure 11: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support. Measure 12: Violin I and II play eighth-note patterns, Viola and Cello provide harmonic support.

II.

Il più presto possibile (finchè lo permette la chiarezza).

pizz.

arco

arco

arco

arco

arco

pizz.

arco

1 pizz.

mf pizz. > *p* *mf* > *p*

mf pizz. > *p* *mf* > *p*

mf pizz. > *p* *mf* > *p*

p

sotto voce

arco

arco

pp

arco

pp

E.E.1345

pizz. >

pizz.

pizz.

p

arco

pp

arco

pp

arco

pp

pp

2 pizz. >

f pizz. > p

f pizz. > p

f pizz. > p

f pizz. > p

f p

arco

sf pp

arco sf pp

arco sf pp

f sf pp

f sf pp

A musical score page featuring four systems of music for string instruments. The score is in common time and consists of four staves, each representing a different instrument. The instrumentation includes two violins, one cello, and one double bass. The music is primarily written in G major, indicated by a key signature of one sharp. The dynamics are varied, with instructions such as *pizz.*, *sf pp*, *f*, *farco sf pp*, *mf arco rinf.*, and *pp*. Measure numbers 38, 39, 40, and 41 are indicated above the staves. The first system begins with a dynamic of *sf pp* followed by *pizz.* The second system begins with *f* followed by *pizz.* The third system begins with *farco sf pp* followed by *pizz.* The fourth system begins with *mf arco rinf.* The fifth system begins with *pp*.

227/

rinf.

15 *rinf.*

rinf.

5

f

ff

ff

f

ff

ff

ff

ff sempre

ff sempre

ff sempre

ff sempre

40 stringendo

Un poco meno.

6

pp calando

p e sentito

pp calando

pp calando

poco rall.

7

tempo

E.E. 1345

stringendo

41

Musical score for strings and woodwind section. The score consists of four staves. The first three staves are for strings (two violins, viola, cello) and the fourth is for bassoon. The key signature is one sharp. The dynamics are *f*, *sf*, *mf*, *rinf.* The tempo is *stringendo*. The page number 41 is at the top right.

Più mosso.

8

Musical score for strings and woodwind section. The score consists of four staves. The first three staves are for strings (two violins, viola, cello) and the fourth is for bassoon. The key signature is one sharp. The dynamics are *ff* *stacc.*, *ff*, *stacc.*, *ff* *stacc.*, *ff* *stacc.*. The tempo is *Più mosso.* The page number 8 is at the top left.

Musical score for strings and woodwind section. The score consists of four staves. The first three staves are for strings (two violins, viola, cello) and the fourth is for bassoon. The key signature is one sharp. The dynamics are *sf*, *ff* *stacc.*, *sf*, *ff* *stacc.*, *sf*, *ff* *stacc.*, *sf* *ff* *stacc.*. The page number 8 is at the top left.

Musical score for strings and woodwind section. The score consists of four staves. The first three staves are for strings (two violins, viola, cello) and the fourth is for bassoon. The key signature is one sharp. The dynamics are *sf*, *pp*, *sf*, *pp*, *sf*, *pp*. The tempo is *sf*. The page number 8 is at the top left.

E.E.1845

pp

pp
pp
pp
pp

9

f
f
f
f

10 *Meno mosso. 120 =*
Cantabile espressivo

rinf.
ffpp
tenero
ffpp
ffpp
ffpp
rinf.
ffpp

Tempo I.

Cantabile.

pp
ff
ff
ff

Tempo I.

Cantabile.

Tempo I.

Cantabile.

poco rall.

11 Più mosso.

rall.

dim.
dim.
dim.
dim.

12 più mosso e riprendendo a poco a poco il Tempo I.

pp
pp
pp
pp
pp

rinf.
rinf.
rinf.
rinf.

f
f
f

fpp

45

Musical score for strings (two violins, viola, cello) in 12/8 time. Measure 44 starts with *fpp* dynamics. Measures 45 begin with *fpp* dynamics, followed by a measure of rests. The section ends with a dynamic marking of *rall.*

Tempo I. il più presto possibile

13

pizz.

pp

f

pp

pizz.

pp

f

pp

pizz.

pp

f

pp

arco

arco

arco

pp

pp

pizz. > 

14. pizz. > 



arco 

15

pizz. >

pizz. >

pizz. >

pizz. >

pizz. >

pizz. >

arco

pp

arco

pp

pp

18

pizz.

pizz. >

pizz. >

pizz. >

pizz. >

pp

pp

pp

pp

E.R. 1345

arco

Musical score page 49, featuring six staves of music for orchestra. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon), and brass (Trombones). The key signature is A major (three sharps). The music consists of two systems of measures. The first system ends with a repeat sign and begins with dynamic markings: *rinf.*, *rinf.*, *rinf.*, and *rinf.*. The second system begins with *ff strisciato*, followed by *ff strisciato*, *ff*, and *ff* at measure 18. The score concludes with *sempre ff*, *stacc.*, *sempre ff*, *stacc. sempre ff*, and *stacc.*

19

sentito

poco rall.

calando

calando

ravvivando

20

ff
ff
ff
ff
ff
stacc.
ff
stacc.
ff
stacc.
ff
stacc.

21

ff
stacc.
ff
stacc.
ff
stacc.
ff
pp
pp
pp
pp
pp

Musical score for orchestra and piano, measures 21-22. The score consists of six staves. The top two staves are for woodwind instruments (oboes and bassoon) in B-flat major, marked *pp*. The third staff is for strings in B major, marked *pp*. The fourth staff is for strings in B major, marked *pp*. The fifth staff is for strings in B major, marked *pp*. The bottom staff is for piano, marked *pp*.

22

Musical score for orchestra and piano, measure 23. The score consists of six staves. The top two staves are for woodwind instruments (oboes and bassoon) in B-flat major, marked *f*. The third staff is for strings in B major, marked *f*. The fourth staff is for strings in B major, marked *f*. The fifth staff is for strings in B major, marked *f*. The bottom staff is for piano, marked *ff*.

*Meno mosso come prima
Cantabile espress.*

Musical score for orchestra and piano, measures 24-25. The score consists of six staves. The top two staves are for woodwind instruments (oboes and bassoon) in B-flat major, marked *fff*. The third staff is for strings in B major, marked *fff*. The fourth staff is for strings in B major, marked *fff*. The fifth staff is for strings in B major, marked *fff*. The bottom staff is for piano, marked *fff*.

Tempo. c. p.

Cantabile

Musical score for orchestra and piano, measures 26-27. The score consists of six staves. The top two staves are for woodwind instruments (oboes and bassoon) in B-flat major, marked *pp*. The third staff is for strings in B major, marked *pp*. The fourth staff is for strings in B major, marked *pp*. The fifth staff is for strings in B major, marked *pp*. The bottom staff is for piano, marked *pp*.

rall. [23] **Iº Tempo c.p.**

Cantabile

Iº Tempo c.p.

Cantabile

rall. [24] **Più mosso.**

rall.

E.E. 1845

Lentamente

rall.

Più mosso e riprendendo il Iº Tem-

Lentamente rall.

25

Più mosso e riprendendo il Iº Tem-

po.
rinf.
per inf.
per inf.
per inf.

Musical score for orchestra, page 55, measures 26-30. The score consists of five staves (Violin I, Violin II, Viola, Cello, Double Bass) in common time, key signature of one sharp. Measure 26 starts with a dynamic *f*. Measures 27-28 show complex sixteenth-note patterns. Measure 29 begins with *ff*. Measure 30 ends with *ff*.

26

27

28

29

30

sempre *ff*

sempre *ff*
stacc.

sempre *ff*
stacc.

sempre *ff*

Musical score for orchestra and piano, page 56. The score consists of four systems of music, each with five staves. The top system is in 3/4 time, the second in 6/8, the third in 6/4, and the bottom in 6/8. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, woodwind (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone), and timpani. The score features various dynamics (e.g., *p*, *f*, *mf*) and performance instructions like *rit.* and *sfz.*. The piano part is located at the bottom of the page.

27

dim.

dim.

dim.

dim.

smorz.

smorz.

smorz.

smorz.

pp

pp

pp

pp

pp

pp

pp

pp

pizz.

pizz.

pizz.

pizz.

ringf.

ringf. ff

ringf. ff

ringf. ff

ringf. ff

ff

p

E.P. 1945

III.

Andante sostenuto assai. 100 =

meno
mosso
92 =

con sordinas

più mosso 72 =

72 = c.p.

2

rall. **Tempo I⁹** poco rall. **3 più mosso 100** tratt.

più mosso II tratt. **Un poco agitato. 96-**

meno mosso 88-

affrett.

4 più affrett. **tempo-sostenuto** senza sordina

farco

affrett.

5 Religioso. 46 = ♩

con sordina

con sordina rall.

con sordina

rall. pp sentito

sentito

6

Poco più mosso.

7

Musical score page 61, featuring six systems of music for orchestra. The score includes parts for strings (Violin I, Violin II, Viola, Cello), double bass, and woodwind (Flute, Clarinet, Bassoon). The key signature changes between systems, including B-flat major, A major, and G major. The dynamics are varied, including *p*, *pp*, *f*, *fff*, and *rall.*. The tempo markings include *Poco più mosso.* and *Un poco ritenuto.*. The score concludes with dynamic markings *dim.*, *rall.*, *senza sordina*, *rall. senza sordina*, *senza sordina*, *rall. senza sordina*, and *rinf.*.

8 Più mosso, 90 =

Musical score for orchestra and piano, page 62, measures 8-10.

Measure 8: Dynamics: *ff*. Key signature: 3 sharps. Measure starts with a forte dynamic. The strings play eighth-note patterns. The piano has eighth-note chords. The bassoon and double bass provide harmonic support.

Measure 9: Dynamics: *ff*, *ten.*, *con fuoco*. Measure starts with a forte dynamic. The strings play eighth-note patterns. The piano has eighth-note chords. The bassoon and double bass provide harmonic support.

Measure 10: Dynamics: *ten. stacc.*, *ten.*, *ten.*, *stacc. con fuoco*. Measure starts with a forte dynamic. The strings play eighth-note patterns. The piano has eighth-note chords. The bassoon and double bass provide harmonic support.

Measure 11: Dynamics: *affrett. sempre*. Measure starts with a forte dynamic. The strings play eighth-note patterns. The piano has eighth-note chords. The bassoon and double bass provide harmonic support.

Measure 12: Dynamics: *ff*. Measure starts with a forte dynamic. The strings play eighth-note patterns. The piano has eighth-note chords. The bassoon and double bass provide harmonic support.

Measure 13: Dynamics: *ff*. Measure starts with a forte dynamic. The strings play eighth-note patterns. The piano has eighth-note chords. The bassoon and double bass provide harmonic support.

Measure 14: Dynamics: *ff*. Measure starts with a forte dynamic. The strings play eighth-note patterns. The piano has eighth-note chords. The bassoon and double bass provide harmonic support.

Measure 15: Dynamics: *ff*, *allarg.* Measure starts with a forte dynamic. The strings play eighth-note patterns. The piano has eighth-note chords. The bassoon and double bass provide harmonic support.

Measure 16: Dynamics: *ff*, *dim.* Measure starts with a forte dynamic. The strings play eighth-note patterns. The piano has eighth-note chords. The bassoon and double bass provide harmonic support.

I? Tempo. 100 = ♩
con sordina.

pp
con sordina.

pp con sordina.

pp
con sordina.

pp

come prima 92-
come prima 72-

11

pp

pp

pp

pp

dim.

pp

pp

pp

pp

c. p. 92-
c. p. 72-

pp

pp

pp

pp

f

pp

f

p

f

p

f

p

64

[12]

dim. I° Tempo.

ritard.

Piu mosso c.p.|| sten: c.p.

pizz. arco

pizz. arco

agitato un poco e.p.

c.p. || no.c.p.

pizz. arco

arco

pizz. PIZZ.

meno mosso c.p.

pp

pp

pp

pp

poco rall.

14

Religioso c.p. 44:

14 Religioso c.p. 44:

pp arco *sentito*

15 Più mosso.

mp

f

pp

mp

pp

mp

pp

Un poco rit.

Musical score for orchestra, page 66, measures 15-16. The score consists of eight staves. Measure 15 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 16 begins with a piano dynamic (pp) and ends with a dim. dynamic.

16 Più mosso come la 1a volta.
senza sord.

Musical score for orchestra, page 66, measures 17-18. The score consists of eight staves. Measure 17 includes dynamics: raff., ff, senza sord., rinf., raff. senza sord., and raff. Measure 18 shows a continuation of the musical line with various dynamics and performance instructions.

accelerando sempre

67

[17]

sempre ff

sempre ff

sempre ff

con fuoco

con fuoco

sempre ff

Tempo I. con sord.

18

ff

pp

concord.

pp

concord.

pp

19

pp

pp

con sord.

pp

pp

E.E. 1345

pp

68

[20]



Musical score for page 68, measures 22-23. The score consists of five staves. Measures 22 and 23 begin with dynamic *f*. Measure 22 ends with dynamic *pp*. Measure 23 begins with dynamic *f*, followed by *pp* and *dim.*

Musical score for page 68, measures 24-25. The score consists of five staves. Measures 24 and 25 begin with dynamic *f*. Measure 24 ends with dynamic *pp*. Measure 25 begins with dynamic *f*, followed by *pp* and *dim.*

Musical score for page 68, measures 26-27. The score consists of five staves. Measures 26 and 27 begin with dynamic *pp*. Measure 26 ends with dynamic *pianississimo* (*pianississimo*). Measure 27 begins with dynamic *pianississimo*, followed by *pp* and *dim.*

IV

Allegro energico. 72 - d

12/8 (C) \hat{p} fe marcato p

12/8 (D)

12/8 (E)

12/8 (F)

strisciato
fe marcato p

strisciato

f

strisciato

fe marcato p

strisciato

f e marcato

p

1

marcato

mf

pp

strisciato

mf

pp

mf

pp

mf

pp

mf

pp

E. E. 1845

1 5 9 13

3

Musical score page 72, measures 3-4. The score consists of four systems of music for a string quartet. Measure 3 (measures 1-2 of the system) starts with a dynamic of *ff* and features sixteenth-note patterns in the upper voices. Measure 4 (measures 3-4 of the system) begins with a dynamic of *p*. The first violin has a sustained note with a grace note, while the other three voices provide harmonic support. The bassoon and cello play eighth-note patterns.

Musical score for orchestra, page 73, section 5. The score consists of five staves (Violin I, Violin II, Viola, Cello, Double Bass) in common time, key signature of one flat. The music features continuous eighth-note patterns with various dynamics (p, p^b, f, ff) and performance instructions (e.g., rinforzando, accents). The section concludes with a dynamic ff and the text E.E. 1845.

5 rinforzando

ff
E.E. 1845

74

6

Musical score page 74, measures 6-7. The score consists of four staves. Measures 6 and 7 show various rhythmic patterns with dynamic markings like p , sf , and $sf p$. Measure 7 ends with a repeat sign.

Musical score page 74, measure 8. The bass staff has a sustained note. Measures 9-10 show rhythmic patterns with dynamic markings like dim , $sf p$, and sf .

Musical score page 74, measures 11-12. The bass staff has a sustained note. Measures 13-14 show rhythmic patterns with dynamic markings like pp and $sf p$.

un poco trattenuto a tempo

Musical score page 74, measures 15-16. The bass staff has a sustained note. Measures 17-18 show rhythmic patterns with dynamic markings like $sf p$ and sf .

E.E. 1945

8

p

pizz.

pizz.

arco

pizz.

arco

arco

mf

mf

B. E. 1845

76

mf

pp

pp

pp

II Tempo I

più p

più p

più p

più p

pp

pp

sf

pp

Musical score for orchestra and piano, page 77, measures 12-13.

The score consists of five staves:

- Violin 1 (Top Staff):** Playing eighth-note patterns, dynamic *p*.
- Violin 2:** Playing eighth-note patterns, dynamic *p*.
- Cello/Bass:** Playing eighth-note patterns, dynamic *p*.
- Piano (Bottom Staff):** Playing eighth-note patterns, dynamic *p*.
- Drum (Bottom Staff):** Playing eighth-note patterns, dynamic *p*.

Measure 12 (Measures 1-4):

- Violin 1: eighth-note patterns.
- Violin 2: eighth-note patterns.
- Cello/Bass: eighth-note patterns.
- Piano: eighth-note patterns.
- Drum: eighth-note patterns.

Measure 13 (Measures 5-8):

- Violin 1: eighth-note patterns.
- Violin 2: eighth-note patterns.
- Cello/Bass: eighth-note patterns.
- Piano: eighth-note patterns.
- Drum: eighth-note patterns.

Measure 14 (Measures 9-12):

- Violin 1: eighth-note patterns.
- Violin 2: eighth-note patterns.
- Cello/Bass: eighth-note patterns.
- Piano: eighth-note patterns.
- Drum: eighth-note patterns.

Measure 15 (Measures 13-16):

- Violin 1: eighth-note patterns.
- Violin 2: eighth-note patterns.
- Cello/Bass: eighth-note patterns.
- Piano: eighth-note patterns.
- Drum: eighth-note patterns.

78



13

Musical score page 13. The score continues with four staves. The top two staves are in common time, and the bottom two are in 3/4 time. The key signature remains mostly in B-flat major. Measure 13 starts with a dynamic (p) and a tempo marking (v). Measures 14 and 15 follow with eighth-note patterns. Measure 16 ends with a dynamic (p) and a tempo marking (v).

Musical score page 14. The score continues with four staves. The top two staves are in common time, and the bottom two are in 3/4 time. The key signature changes to A major. Measure 17 starts with a dynamic (p) and a tempo marking (v). Measures 18 and 19 follow with eighth-note patterns. Measure 20 ends with a dynamic (p) and a tempo marking (v).

Musical score page 15. The score continues with four staves. The top two staves are in common time, and the bottom two are in 3/4 time. The key signature changes to E major. Measure 21 starts with a dynamic (p) and a tempo marking (v). Measures 22 and 23 follow with eighth-note patterns. Measure 24 ends with a dynamic (p) and a tempo marking (v).

Musical score page 79, featuring six staves of music for strings and piano. The score consists of two systems of three measures each. The first system begins with a forte dynamic (F) and includes a trattenuto instruction above the bass staff. The second system begins with a piano dynamic (P). The piano part features sustained notes and eighth-note patterns. The page number 79 is in the top right corner.

trattenuto

F

P

E.E. 1845

80



15



ritard.

16

Primo tempo

Musical score for orchestra and piano, page 81, measures 16-17. The score consists of four systems of music. Measure 16 starts with a dynamic of ff and a tempo marking of ritard. . The first system has two staves: the top staff is treble clef and the bottom staff is bass clef. The second system has two staves: the top staff is treble clef and the bottom staff is bass clef. The third system has two staves: the top staff is treble clef and the bottom staff is bass clef. The fourth system has two staves: the top staff is treble clef and the bottom staff is bass clef. Measure 17 begins with a dynamic of p and a tempo marking of Primo tempo . The first system has two staves: the top staff is treble clef and the bottom staff is bass clef. The second system has two staves: the top staff is treble clef and the bottom staff is bass clef. The third system has two staves: the top staff is treble clef and the bottom staff is bass clef. The fourth system has two staves: the top staff is treble clef and the bottom staff is bass clef.

Musical score for three voices (Soprano, Alto, Bass) in G major, page 82. The score consists of four systems of music, each with three staves. The vocal parts are Soprano (top), Alto (middle), and Bass (bottom). The key signature changes between systems. Dynamic markings include *p*, *v*, and *v/a*. Performance instructions such as slurs and grace notes are also present.

The score is as follows:

- System 1:** Soprano: eighth-note pairs. Alto: eighth-note pairs. Bass: eighth-note pairs, dynamic *p*.
- System 2:** Soprano: eighth-note pairs. Alto: eighth-note pairs. Bass: eighth-note pairs, dynamic *p*.
- System 3:** Soprano: eighth-note pairs. Alto: eighth-note pairs. Bass: eighth-note pairs, dynamic *v*.
- System 4:** Soprano: eighth-note pairs. Alto: eighth-note pairs. Bass: eighth-note pairs, dynamic *v/a*.
- System 5:** Soprano: eighth-note pairs. Alto: eighth-note pairs. Bass: eighth-note pairs, dynamic *v/a*.
- System 6:** Soprano: eighth-note pairs. Alto: eighth-note pairs. Bass: eighth-note pairs, dynamic *v/a*.
- System 7:** Soprano: eighth-note pairs. Alto: eighth-note pairs. Bass: eighth-note pairs, dynamic *v/a*.
- System 8:** Soprano: eighth-note pairs. Alto: eighth-note pairs. Bass: eighth-note pairs, dynamic *v/a*.

17

17

18

19

20

21

22

18

A page from a musical score containing six staves of music. The music is divided into systems by vertical bar lines. The first system (measures 1-4) features dynamic markings ff , f , and ff . The second system (measures 5-8) features dynamic markings f , f , and ff . The third system (measures 9-12) features dynamic markings ff and ff . The fourth system (measures 13-16) features dynamic markings ff and ff . The fifth system (measures 17-20) features dynamic markings ff and ff . The sixth system (measures 21-24) features dynamic markings ff and ff .

19

Musical score for orchestra and piano. The score consists of five staves. Measures 1-4 are shown. Measure 1: Violin 1 and Violin 2 play eighth-note patterns. Measure 2: Cello and Double Bass provide harmonic support. Measure 3: Violin 1 and Violin 2 continue their eighth-note patterns. Measure 4: Diminution is indicated above the strings' parts.

Musical score for orchestra and piano. Measures 5-8 are shown. Measure 5: Bassoon and Double Bass play eighth-note patterns. Measure 6: Bassoon and Double Bass continue their eighth-note patterns. Measure 7: Bassoon and Double Bass play eighth-note patterns. Measure 8: Bassoon and Double Bass continue their eighth-note patterns.

Musical score for orchestra and piano. Measures 9-12 are shown. Measure 9: Bassoon and Double Bass play eighth-note patterns. Measure 10: Bassoon and Double Bass continue their eighth-note patterns. Measure 11: Bassoon and Double Bass play eighth-note patterns. Measure 12: Bassoon and Double Bass continue their eighth-note patterns.

Musical score for orchestra and piano. Measures 13-16 are shown. Measure 13: Bassoon and Double Bass play eighth-note patterns. Measure 14: Bassoon and Double Bass continue their eighth-note patterns. Measure 15: Bassoon and Double Bass play eighth-note patterns. Measure 16: Bassoon and Double Bass continue their eighth-note patterns.

20

mf

mf

pizz.

pizz.

pizz.

21

arco

arco

pizz.

p

arco

arco

A musical score page featuring two systems of music for string instruments. The top system begins with a dynamic of *rinf.* and consists of four staves. The bottom system begins with a dynamic of *f* and also consists of four staves. Various performance instructions are present, such as *stacc. sempre* and *b* (bass clef).

Musical score page 88, measures 21-22. The score consists of six staves. Measures 21 (top) show various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. Measures 22 (bottom) show eighth-note patterns. Measure 22 begins with a tempo marking of 126 BPM.

22 126 = ♩

Musical score page 88, measures 23-24. The score consists of six staves. Measures 23 (top) show eighth-note patterns. Measures 24 (bottom) show eighth-note patterns.

Musical score page 88, measures 25-26. The score consists of six staves. Measures 25 (top) show eighth-note patterns. Measures 26 (bottom) show eighth-note patterns.

Musical score page 88, measures 27-28. The score consists of six staves. Measures 27 (top) show eighth-note patterns. Measures 28 (bottom) show eighth-note patterns.

23 *Sostenuto*

a

23 *Sostenuto*

f *v*

Sostenuto

f strisciato

f strisciato

24 *Un poco meno mosso.*

mf

mf

mfp *robusto*

pp

pp

affrett.

f con sforzando ad libitum

con sforzando ad libitum

trattenuto un poco

più trattenuto

25 Più mosso.

91

A musical score for orchestra, page 91, section 25. The score consists of five systems of music, each with four staves. The instruments include strings (Violin I, Violin II, Cello, Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and timpani. The key signature changes frequently, including major keys like G major and E major, and minor keys like A minor and D minor. The tempo is marked as "Più mosso". The score shows complex harmonic progressions and rhythmic patterns, typical of Beethoven's late-period style.

Neuigkeiten: <<<

No.	Payne's kleine Kammermusik-Partitur-Ausgabe.	
251.	Tschaikowsky, Klavier-Trio, Amoll (op. 50)	2.—
252.	Beethoven, Rondino für Blasinstrument, Esdur. (Nachgel. Werk)	.50
253.	Gromis, Streichquartett, Adur	1.—
254.	Bach, Brandenburgisches Konzert No. 3, Gdur (Steinbach)	1.—
255.	Bach, Brandenburgisches Konzert No. 6, Bdur (Steinbach)	1.—
256.	Buonamici, Streichquartett, Gdur	1.—
257.	Bach, Brandenburgisches Konzert No. 2, Fdur (Steinbach)	1.—
258.	Sinigaglia, Konzert-Etude für Streichquartett	.50
259.	Haydn, Klavier-Trio No. 1, Gdur (Rondo all' Ongarese)	.50
260.	Suter, Streichquartett, Ddur	1.—
		Stimmen 6.—
261.	Scontrino, Streichquartett, Ddur	1.—
262.	Mozart, Haffner-Serenade	2.—

Eulenburg's kleine Orchester-Partitur-Ausgabe.

Chorwerke.

3.	Bach, Matthäus-Passion. Herausgegeben von Georg Schumann	6.—
	Ausgabe in elegantem Einband mit dem Bildnis Bach's in Heliogravüre	9.—
4.	Mozart, Requiem	3.—
	Ausgabe in elegantem Einband mit dem Bildnis Mozart's in Heliogravüre	5.—

Symphonien.

33.	Dvořák, No. 5 in Emoll „Aus der neuen Welt“	4.—
34.	Haydn, in G (militaire)	1.—
35.	Haydn, in G (Paukenschlag)	1.—
36.	Haydn, in G (Oxford)	1.—

Ouvertüren.

44.	Cornelius, Der Barbier von Bagdad (Mottl)	1.—
45.	Cornelius, Der Cid	1.—
46.	Schumann, Manfred	1.—
47.	Schumann, Genoveva	1.—
48.	Bennett, Die Naiaden	1.—

Konzerte.

11.	Bach, Violin-Konzert, Amoll	1.—
12.	Bach, Violin-Konzert, Edur	1.—
13.	Brahms, Klavier-Konzert No. 1, Dmoll	3.—
14.	Bruch, Violin-Konzert No. 1, Gmoll	2.—
15.	Brahms, Klavier-Konzert No. 2, Bdur	4.—
16.	Brahms, Violin-Konzert, Ddur	4.—
17.	Mozart, Violin-Konzert, Adur	1.—
18.	Mozart, Violin-Konzert, Esdur	1.—
19.	Mozart, Klavier-Konzert, Ddur (Krönungs-Konzert)	1.—

Verschiedene Werke.

2.	Tschaikowsky, Capriccio italien	2.—
3.	Beethoven, 2 Violin-Romanzen	.80



Eulenburg's
kleine



Orchester-Partitur-Ausgabe

Symphonien:

No.	Mk.	No.	Mk.
1. Mozart, in C (Jupiter)	1.50	20. Mendelssohn, No. 4 in A (Italienische)	2.—
2. Beethoven, No. 5 in Cmoll	2.—	21. Schumann, No. 2 in C	2.—
3. Schubert, in Hmoll (un- vollendet)	1.50	22. Berlioz, "Phantastische Symphonie"	3.—
4. Mozart, in G moll	1.50	23. Berlioz, "Harold in Italien"	3.—
5. Beethoven, No. 3 in Es (Eroica)	2.50	24. Berlioz, "Romeo und Julie"	4.—
6. Mendelssohn, No. 3 in Amoll (Schottische)	2.50	25. Brahms, No. 1 in Cmoll	4.—
7. Beethoven, No. 6 in F (Pastorale)	2.—	26. Brahms, No. 2 in D . . .	4.—
8. Schumann, No. 3 in Es	2.—	27. Brahms, No. 3 in F . . .	4.—
9. Haydn, in D (Londoner)	1.—	28. Brahms, No. 4 in Emoll	4.—
10. Schubert, in C	3.—	29. Tschaiikowsky, No. 5 in Emoll	4.—
11. Beethoven, No. 9 in D moll (mit Chor)	4.—	30. Tschaiikowsky, No. 4 in Fmoll	4.—
12. Beethoven, No. 7 in A	2.50	31. Haydn, in Es	1.—
13. Schumann, No. 4 in D moll	2.—	32. Haydn, in B (La Reine) .	1.—
14. Beethoven, No. 4 in B	2.—	33. Dvořák, "Aus der neuen Welt". (No. 5, Emoll) . . .	4.—
15. Mozart, in Es	1.50	34. Haydn, in G (militaire) .	1.—
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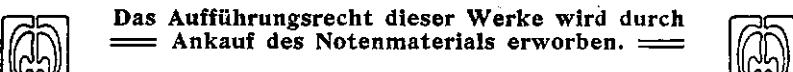
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127. Beethoven, Sonate, op. 47, A, (Kreutzer)	0,60	196. Tschalkowsky, Quartett, op. 22, F	0,60
128. Spohr, Doppel-Quartett, op. 65, D m	1,-	197. Tschalkowsky, Quartett, op. 30, Es m	0,60
129. Spohr, Doppel-Quartett, op. 136, G m	1,-	198. Stanford, Quartett, op. 44, G	1,20
130. Spohr, Doppel-Quartett, op. 87, E m	1,-	199. Stanford, Quartett, op. 45, A m	1,20
131. Cherubini, Quartett, op. posth., E	0,60	200. Beethoven, Klavier-Quintett, op. 16, Es	0,80
132. Cherubini, Quartett, op. posth., F	0,60	201. Borodin, Quartett, No. 2, D	1,-
133. Cherubini, Quartett, op. posth., A m	0,60	202. Raff, Quartett, op. 192, 2, D, (Schöne 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, I s	0,60	204. Volkmann, Quartett, op. 35, Em	0,80
136. Dittersdorf, Quartett, G	0,40	205. Volkmann, Quartett, op. 37, F m	0,80
137. Dittersdorf, Quartett, A	0,40	206. Volkmann, Quartett, op. 43, Es	0,80
138. Dittersdorf, Quartett, C	0,40	207. Verdi, Quartett, Em	0,80
139. Beethoven, Sextett f. Blasinstrumente, op. 71, F s	0,60	208. Sgambati, Quartett, op. 17, Cism	1,-
140. Beethoven, Sextett für Streichinstrumente und 2 Hörner, op. 81b, 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, D m	0,80
142. Haydn, Quartett, op. 17, 2, F	0,40	211. Klughardt, Quintett, op. 62, G m	1,20
143. Haydn, Quartett, op. 55, 3, B	0,40	212. Brahms, Klavier-Quintett, op. 34, F m	2,-
144. Haydn, Quartett, op. 64, 1, C	0,40	213. Volkmann, Quartett, op. 14, G m	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, C m	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-)	0,40
149. Haydn, Quartett, op. 1, 4, G	0,40	218. Mozart, Quintett, G, (Nachtmusik)	0,30
150. Haydn, Quartett, op. 3, 5, F (m. Serenade)	0,40	219. Herzogenberg, Quartett, op. 63, F m	1,20
151. Haydn, Quartett, op. 9, 2, Es	0,40	220. Jongen, Quartett, Cm	1,20
152. Haydn, Quartett, op. 17, 4, C m	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, B m	0,80
154. Haydn, Quartett, op. 42, D m	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, G m, (K.-V. 478)	0,60	227. Wilm, Sextett, op. 27, H m	1,20
159. Mozart, Quartett, Es, (K.-V. 493)	0,60	228. Nawratil, Quartett, op. 21, D m	1,-
160. Mozart, Quintett, Es, (K.-V. 452)	0,60	229. Sinding, Klavier-Quintett, op. 5, E m	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, A m	1,-
164. Haydn, Quart., op. 20, 3, G m, (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. Scontrino, Quartett, G m	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. 88, 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, D, (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-Quintett, op. 25, G m	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, C m	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, C	2,-
179. Haydn, Quartett, op. 2, 5, D	0,40	248. Brahms, Klavier-Trio, op. 101, C m	2,-
180. Haydn, Quartett, op. 2, 6, B	0,40	249. Brahms, Trio, op. 40, Es, (Horn-)	2,-
		250. Brahms, Trio, op. 14, Am, (Klarinetten)	2,-

Die Sammlung wird fortgesetzt.

Ernst Eulenburg, Kgl. Württ. Hof-Musikverleger, Leipzig.

SITT-ALBUM

Acht ausgewählte Stücke für Violine

(in den ersten drei Lagen spielbar)
mit Pianoforte-Begleitung von

HANS SITT.

Inhalt: 1. Kanzone. 2. Romanze. 3. Elegie. 4. Bolero. 5. Tanzstück.
6. Barkarole. 7. Humoreske. 8. Mazurka.

Preis 1 Mk. 50 Pf.

Anerkennungen:

Daheim: Hans Sitt ist ein Mann von reicher Begabung und durchgebildetem ästhetischen Takt. Dabei hat er unbedingt etwas von dem fahrenden Musikanten seines böhmischen Heimatlandes: er braucht die Fiedel nur ans Kinn zu setzen, und er weiss sich vor Einfällen kaum zu lassen; was da erklingt, ist eitel Musik. — Das vorliegende Sitt-Album — eine Volksausgabe, die man um einen halben Taler erstehten kann — umfasst acht Stücke, die allesamt ungemein gefällig sind, darunter eine schmucke Mazurka, ein pompöser Bolero und ein Tanzstück, das in der Skizze irgend ein globe-trotter von den Südseinseln oder aus Feuerland heimgebracht haben muss: man sieht die schwarzen Teufel mit wildem Freudengejohle die Lagerfeuer umtanzen und das Bleichgesicht, wie es sich geknebelt am Boden krümmt und wimmert, Dinge, deren kannibalistische Reize sich jeder kleine musikalische Abe-Schütze leisten kann, dafem er nur im Bereiche der ersten d. Lagen leidlich sicher greift. **Man kann jungen Spielern schwerlich Fesselnderes und Bunteres wünschen als dieses Sitt-Album.**

Pädagogischer Jahrestbericht: Wer die drei ersten Lagen auf der Violine beherrscht, findet hier Stücke, die ihresgleichen suchen.

Bayrische Lehrer-Zeitung: Sitt ist anerkannt tüchtiger Pädagoge des Geigenspiels. Vorliegendes beweist dies aufs neue. In den ersten drei Lagen spielbar, enthalten die acht Kompositionen reizvolle Melodien in den interessantesten musikalischen Formen der Romanze, Elegie, Humoreske, Barkarole etc. Wird wärmstens empfohlen.

Musikdirektoren-Zeitung: Liebenswürdige Stücke, für beide Instrumente leicht ausführbar, als Hausmusik für gebildete Kreise gedacht.

Deutsche Kunst- und Musik-Zeitung: Fein empfundene, liebenswürdige Stücke.

The Music Review (Amerika): These pieces are among the best teaching pieces yet published. Sitt is a talented writer as well as an excellent teacher and understanding the wants of the students has given the teacher valuable literature in this collection.

Deutsche Militär-Musiker-Zeitung: Hans Sitt hat einen guten Namen, er ist wohl zurzeit der einzige, der mit ernsten Werken die Geige beschreibt. Sitts Kompositionen sind, auch im kleineren Rahmen und für den Anfänger geschrieben, keine Bagatellen, sondern ernste, dabei ansprechende Werkchen.

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