

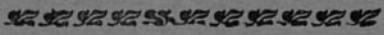
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PAYNE's <sup>M 4831</sup>  
Kleine Partitur = Ausgabe

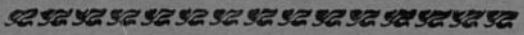


SCHUMANN.

Op. 41. No. 1.

Quartett. A-moll.

Preis: 50 Pf. <sup>g/k</sup>



Ernst Eulenburg, Leipzig.

Pour la France et la Belgique: Max Eschig, Paris, 13, Rue Laffitte.



# Payne's Kleine Kammermusik-Partitur-Ausgabe.

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

No.	M.	No.	M.
1. Mozart, Quartett, G . . . . .	0.50	57. Haydn, Quart., op. 76, 5, D (ber. Largo) 0,40	0,40
2. Beethoven, Quartett, op. 131, Cism . . . . .	0.70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter-) 0,40	0,40
3. Haydn, Quartett, op. 76, 3, C. (Kaiser-) . . . . .	0.40	59. Mendelssohn, Octett, op. 20, Es . . . . .	1.40
4. Beethoven, Quartett, op. 135, F . . . . .	0.50	60. Schubert, Octett, op. 166, F . . . . .	1.70
5. Cherubini, Quartett, Es . . . . .	0.60	61. Haydn, Quartett, op. 77, 1, G . . . . .	0.50
6. Beethoven, Quartett, op. 132, Am . . . . .	0.60	62. Haydn, Quartett, op. 77, 2, F, op. 103, B 0,50	0,50
7. Mendelssohn, Quartett, op. 44, 2, Em . . . . .	0.60	63. Haydn, Quartett, op. 17, 5, G . . . . .	0.40
8. Mozart, Quartett, C . . . . .	0.50	64. Haydn, Quart., op. 20, 6, A. (Sonnen-No. 6) 0,40	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, Dm (Quinten-) 0,40	0,40	66. Haydn, Quartett, op. 54, 2, C . . . . .	0.40
11. Schubert, Quartett, op. posth., Dm, (Der Tod und das Mädchen) . . . . .	0.70	67. Mendelssohn, Quintett, op. 87, B . . . . .	0.60
12. Beethoven, Septett, op. 20, Es . . . . .	0.90	68. Mendelssohn, Quartett, op. 13, Am . . . . .	0.60
13. Mozart, Quintett, Gm . . . . .	0.50	69. Haydn, Quartett, op. 76, 1, G . . . . .	0.40
14. Beethoven, Quartett, op. 65, Fm . . . . .	0.50	70. Mozart, Trio, Es . . . . .	0.50
15. Schubert, Quintett, op. 163, C . . . . .	0.80	71. Mozart, Quintett, A. (Klarinetten-) . . . . .	0.50
16. Beethoven, Quartett, op. 18, 1, F . . . . .	0.60	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, Am . . . . .	0.50
19. Beethoven, Quartett, op. 18, 4, Cm . . . . .	0.50	75. Schumann, Quartett, op. 41, 2, F . . . . .	0.50
20. Beethoven, Quartett, op. 18, 5, A . . . . .	0.50	76. Schumann, Quartett, op. 41, 3, A . . . . .	0.50
21. Beethoven, Quartett, op. 18, 6, B . . . . .	0.50	77. Schumann, Klavier-Quartett, op. 47, Es 0,70	0,70
22. Beethoven, Quartett, op. 74, Es. (Harfen-) 0,60	0,60	78. Schumann, Klavier-Quintett, op. 44, Es 0,90	0,90
23. Cherubini, Quartett, Dm . . . . .	0.60	79. Beethoven, Klavier-Trio, op. 97, B . . . . .	0.70
24. Mozart, Quartett, D . . . . .	0.50	80. Mendelssohn, Klavier-Trio, op. 49, Dm 0,70	0,70
25. Mozart, Quartett, D . . . . .	0.50	81. Mendelssohn, Klavier-Trio, op. 66, Cm 0,70	0,70
26. Mozart, Quartett, B . . . . .	0.50	82. Beethoven, Kl.-Tr., op. 70, 1, D. (Geister-) 0,50	0,50
27. Mozart, Quartett, F . . . . .	0.50	83. Beethoven, Klavier-Trio, op. 70, 2, Es 0,60	0,60
28. Beethoven, Quartett, op. 59, 1, F . . . . .	0.70	84. Schubert, Klavier-Trio, op. 99, B . . . . .	0.60
29. Beethoven, Quartett, op. 59, 2, Em . . . . .	0.60	85. Schubert, Klavier-Trio, op. 100, Es . . . . .	0.80
30. Beethoven, Quartett, op. 59, 3, C . . . . .	0.60	86. Schumann, Klavier-Trio, op. 63, Dm 0,70	0,70
31. Beethoven, Quintett, op. 29, C . . . . .	0.60	87. Schumann, Klavier-Trio, op. 80, F . . . . .	0.60
32. Mozart, Quartett, Dm . . . . .	0.50	88. Schumann, Klavier-Trio, op. 110, Gm 0,60	0,60
33. Mozart, Quartett, Es . . . . .	0.50	89. Haydn, Quartett, op. 9, 1, C . . . . .	0.40
34. Mozart, Quartett, B. (Jagd-) . . . . .	0.50	90. Haydn, Quartett, op. 17, 6, D . . . . .	0.40
35. Mozart, Quartett, A . . . . .	0.50	91. Haydn, Quartett, op. 64, 4, G . . . . .	0.40
36. Beethoven, Quartett, op. 127, Es . . . . .	0.70	92. Haydn, Quartett, op. 64, 6, Es . . . . .	0.40
37. Mozart, Quintett, Cm . . . . .	0.50	93. Haydn, Quart., op. 20, 4, D. (Sonnen-No. 4) 0,40	0,40
38. Mozart, Quintett, C . . . . .	0.70	94. Haydn, Quart., op. 20, 5, Fm. (Sonn.-No. 5) 0,40	0,40
39. Schubert, Quartett, op. 161, G . . . . .	0.70	95. Haydn, Quartett, op. 9, 4, Dm . . . . .	0.40
40. Schubert, Quartett, Op. 29, Am . . . . .	0.50	96. Haydn, Quartett, op. 55, 1, A . . . . .	0.40
41. Beethoven, Trio, op. 3, Es . . . . .	0.50	97. Spohr, Nonett, op. 31, F . . . . .	1.20
42. Beethoven, Trio, op. 9, 1, G . . . . .	0.50	98. Beethoven, Quartett, op. 133, B. (Fuge) 0,50	0,50
43. Beethoven, Trio, op. 9, 2, D . . . . .	0.50	99. Schumann, Klavier-Trio, op. 88, Am, (Phantastische) . . . . .	0.40
44. Beethoven, Trio, op. 9, 3, Cm . . . . .	0.50	100. Mozart, Serenade f. Blas-Instrumente, B 1,20	1,20
45. Beethoven, Trio, op. 8, D (Serenade) . . . . .	0.40	101. Mendelssohn, Quartett, op. 80, Fm . . . . .	0.50
46. Cherubini, Quartett, C . . . . .	0.60	102. Mendelssohn, Quartett, op. 81, E . . . . .	0.50
47. Mendelssohn, Quartett, op. 12, Es . . . . .	0.50	103. Beethoven, Trio, op. 25, D. (Serenade) 0,40	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	0,40	108. Haydn, Quart., op. 20, 2, C. (Sonn.-No. 2) 0,40	0,40
53. Haydn, Quartett, op. 33, 3, C. (Vogel-) . . . . .	0.40	109. Haydn, Quartett, op. 64, 2, Hm . . . . .	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	0,40	111. Haydn, Quartett, op. 17, 1, E . . . . .	0.40
56. Haydn, Quartett, op. 76, 4, B . . . . .	0.40		

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Seinem Freunde Felix Mendelssohn-Bartholdy zugeeignet.

# QUARTETT

No. 1.

A-moll

für

2 Violinen, Viola und Violoncell

von

**Robert Schumann.**

Op. 41, No. 1.



Ernst Eulenburg, Leipzig.

Kgl. Württemb. Hof-Musikverleger.



# Quartett N°1.



Introduzione. Robert Schumann, Op. 41. N° 1.  
Andante espressivo. ♩ 69. (Componiert 1842.)

Violino I.

Violino II.

Viola.

Violoncello.

*p* *p* *p* *p*  
*sf* *sf* *sf* *sf*  
*sf* *sf* *sf* *sf*



pp pp pp pp dim. dim. dim. dim.

Allegro.  $\text{♩} = 69.$

string. string. string. string. rit. rit. rit. rit. mf mf mf mf attaca mf

arco pizz.

cresc. cresc. cresc. cresc.

First system of musical notation, featuring three staves (treble, alto, and bass clefs). The music includes dynamic markings such as *f*, *p*, and *ensc.* (crescendo). A circular stamp on the right side of the page reads "BIBLIOTECA NACIONAL".

Second system of musical notation, continuing the piece with dynamic markings including *dim.* (diminuendo) and *ensc.* (crescendo).

Third system of musical notation, featuring dynamic markings such as *p cresc.*, *mf cresc.*, and *f*.

Fourth system of musical notation, characterized by repeated rhythmic patterns and dynamic markings of *f*.

Fifth system of musical notation, concluding the page with dynamic markings including *f*, *p*, and *ensc.*

First system of musical notation. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in 2/4 time with a key signature of one sharp (F#). The first staff has dynamics *f* and *p*. The second staff has dynamics *f*, *p*, and *cresc.*. The third staff has dynamics *sf* and *p*. The fourth staff has dynamics *f* and *p*.

Second system of musical notation. It consists of four staves. The first staff has dynamics *f* and *p*. The second staff has dynamics *cresc.* and *f*. The third staff has dynamics *cresc.* and *sf*. The fourth staff has dynamics *cresc.* and *f*.

Third system of musical notation. It consists of four staves. The first staff has dynamics *p dolce*. The second staff has dynamic *p*. The third staff has dynamic *p*. The fourth staff has dynamic *p*.

Fourth system of musical notation. It consists of four staves. A first ending bracket labeled "1." spans the final two measures of the system. The first staff has dynamics *f* and *p*. The second staff has dynamics *f* and *p*. The third staff has dynamics *f* and *p*. The fourth staff has dynamics *f* and *p*.

Fifth system of musical notation. It consists of four staves. The first staff has dynamics *p* and *sf*. The second staff has dynamics *p* and *sf*. The third staff has dynamics *p* and *sf*. The fourth staff has dynamics *p* and *sf*.

*ritard.* *ritard.* *ritard.* *ritard.*  
*allegro* *allegro* *allegro* *allegro*

2.  
*p* *f* *f*  
*p* *f* *f*  
*p* *f* *f*

*f* *f* *f* *f* *f* *f*  
*f* *f* *f* *f* *f* *f*  
*f* *f* *f* *f* *f* *f*

*sf* *sf* *sf* *sf* *sf* *sf*  
*sf* *sf* *sf* *sf* *sf* *sf*  
*sf* *sf* *sf* *sf* *sf* *sf*

*dim.* *pp* *pp* *pp* *pp*  
*dim.* *pp* *pp* *pp* *pp*  
*dim.* *pp* *pp* *pp* *pp*

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music is in a key with one sharp (F#) and a common time signature. Dynamics include *p* (piano) and *pp* (pianissimo). The first staff has a melodic line with slurs and ties. The second staff has a more rhythmic accompaniment. The third staff provides a bass line with chords and moving lines.

Second system of musical notation, continuing the three-staff format. It includes dynamic markings *p*, *pp*, and *sf* (sforzando). The word *sempre* is written above the first staff in the final measure of the system, indicating a continuous or constant quality.

Third system of musical notation, featuring more complex rhythmic patterns and slurs across all three staves. The dynamics *sf* are used to highlight certain passages.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development. The *sf* dynamic is used again to emphasize specific notes or phrases.

Fifth system of musical notation, the final system on the page. It concludes with a *p* dynamic marking. The notation includes various rhythmic values and slurs.

First system of a musical score in 3/4 time, featuring four staves (treble, two inner, and bass). The music is in a key with one flat and contains various melodic and harmonic lines. The first staff has a *dim.* marking above the final measure.

Second system of the musical score. It begins with *pp ritard.* in the first staff. The second staff has *ff a tempo* above it. The third staff has *pp ritard.* and *pp* below it. The fourth staff has *pp ritard.* below it. The system concludes with *ff* in the first staff and *sf sempre a tempo* in the second staff.

Third system of the musical score, continuing the melodic and harmonic development across the four staves. It features dynamic markings such as *sf* in the first and second staves.

Fourth system of the musical score, showing further melodic and harmonic progression. Dynamic markings include *sf* in the first and second staves.

Fifth system of the musical score, the final system on this page. It features dynamic markings such as *sf* in the first and second staves. The system concludes with *ritard.* and *calando* in the first staff, and *sf ritard.* and *ritard.* in the second and third staves.



First system of musical notation. It consists of three staves: a vocal line (top), a piano line (middle), and a bass line (bottom). The piano line begins with a *cresc.* marking. The vocal line has a *mf cresc.* marking. The bass line has a *p cresc.* marking. The system concludes with a *mf cresc.* marking.

Second system of musical notation, continuing the piano accompaniment. It features three staves with dynamic markings of *sf* (sforzando) throughout.

Third system of musical notation. The piano line has a *p* (piano) marking. The vocal line has a *cresc.* marking. The bass line has a *sf* marking.

Fourth system of musical notation. The piano line has a *p* marking. The vocal line has a *cresc.* marking. The bass line has a *sf* marking.

Fifth system of musical notation. The piano line has a *p* marking. The vocal line has a *cresc.* marking. The bass line has a *sf* marking.

*cresc.* *p dol.*  
*cresc.* *p*  
*cresc.* *p*  
*cresc.* *p*

*f* *p* *dim.*  
*f* *p*  
*f* *p*  
*p*

*dim.* *pp* *ritard.* *pizz.*  
*dim.* *pp* *ritard.* *pizz.*  
*dim.* *pp* *ritard.* *pizz.*  
*dim.* *pp* *ritard.*

Scherzo.  
Presto. ♩ = 138.

The musical score is arranged in five systems, each containing four staves (treble, alto, tenor, and bass). The tempo is marked 'Presto' with a quarter note equal to 138 beats per minute. The key signature has one sharp (F#).

**System 1:** Dynamics include *p*, *cresc.*, and *mf*.

**System 2:** Dynamics include *f* and *ff*.

**System 3:** Dynamics include *f*.

**System 4:** Dynamics include *f*.

**System 5:** Dynamics include *cresc.*, *ff*, and *pp*.

First system of musical notation, consisting of five staves. The top staff is a single melodic line. The lower four staves are grouped as a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings *sf* are placed below the piano staves at the beginning of each measure.

Second system of musical notation, consisting of five staves. The piano part continues with the same rhythmic pattern. Dynamic markings *sf* are present throughout the system.

Third system of musical notation, consisting of five staves. The piano part continues. Dynamic markings *sf* are present throughout the system. The word *pizz.* appears at the end of the system.

Fourth system of musical notation, consisting of five staves. The piano part continues. Dynamic markings *sf* are present throughout the system. The word *arco* appears at the beginning of the system, and *pizz.* appears at the end.

Fifth system of musical notation, consisting of five staves. The piano part continues. Dynamic markings *sf* are present throughout the system. The word *arco* appears at the beginning of the system. The system concludes with dynamic markings *p*, *cresc.*, and *mf*.

First system of musical notation, measures 1-4. The score is in 2/4 time and features a key signature of one sharp (F#). It consists of four staves: Treble, Violin, Viola, and Bass. The music is characterized by rhythmic patterns and dynamic markings such as *f* and *mf*.

Second system of musical notation, measures 5-8. This system continues the piece with similar rhythmic and melodic motifs. Dynamic markings include *f* and *mf*.

Third system of musical notation, measures 9-12. The key signature changes to two sharps (F# and C#). The music continues with complex rhythmic patterns and dynamic markings like *f* and *mf*.

Fourth system of musical notation, measures 13-16. This system includes the instruction *cresc.* (crescendo) and *ff* (fortissimo). The piece concludes this section with the marking *allucca*.

Intermezzo.  $\text{♩} = 152.$

Fifth system of musical notation, measures 17-20. This system begins the 'Intermezzo' section. It features a key signature of two flats (Bb and Eb) and a tempo of 152 beats per minute. The music is marked with *mf* (mezzo-forte) and *p* (piano) dynamics.

First system of musical notation, consisting of four staves (treble, alto, tenor, and bass clefs). The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A double bar line is present in the middle of the system.

Second system of musical notation, continuing from the first system. It includes dynamic markings such as *dim.* (diminuendo) in the upper and lower staves.

Third system of musical notation, featuring a tempo marking of  $\text{♩} = 138.$  and dynamic markings including *p* (piano), *crsc.* (crescendo), and *mf* (mezzo-forte).

Fourth system of musical notation, showing a continuation of the piece with various rhythmic patterns and dynamics.

Fifth system of musical notation, concluding the page with a final melodic flourish and accompaniment.

First system of musical notation, consisting of four staves (treble, alto, tenor, and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first staff has a dynamic marking of *sf*. The second and third staves also have *sf* markings. The fourth staff has a *sf* marking.

Second system of musical notation, consisting of four staves. The first staff has a *cresc.* marking followed by *ff*. The second staff has a *cresc.* marking followed by *ff*. The third staff has a *cresc.* marking followed by *ff*. The fourth staff has a *ff* marking. The system concludes with a *sf* marking in the first staff.

Third system of musical notation, consisting of four staves. All staves in this system are marked with *sf* dynamics.

Fourth system of musical notation, consisting of four staves. All staves in this system are marked with *sf* dynamics.

Fifth system of musical notation, consisting of four staves. All staves in this system are marked with *sf* dynamics. The system concludes with a *pizz.* marking in the fourth staff.

Musical score system 1, featuring four staves. The top staff is marked *sp*. The second staff is marked *sp*. The third staff is marked *sp arco* and *pizz.*. The bottom staff is marked *sp*. The system contains various dynamic markings including *f* and *sf*.

Musical score system 2, featuring four staves. The system contains various dynamic markings including *mf* and *sf*.

Musical score system 3, featuring four staves. The system contains various dynamic markings including *f* and *sf*.

Musical score system 4, featuring four staves. The system contains various dynamic markings including *sf*.

Musical score system 5, featuring four staves. The system contains various dynamic markings including *sf* and *ff*.

First system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs). The music includes various dynamics such as *sf* (sforzando) and *f* (forte), and articulations like accents and slurs. The tempo is marked *Adagio*.

Adagio.  $\text{♩} = 54$ .

Second system of musical notation, starting with a piano (*pp*) dynamic. It features four staves with complex rhythmic patterns and slurs. The tempo remains *Adagio*.

Third system of musical notation, featuring piano (*p*) dynamics. It consists of four staves with flowing melodic lines and rhythmic accompaniment.

Fourth system of musical notation, continuing the piano (*p*) dynamics. It features four staves with intricate melodic and harmonic development.

Fifth system of musical notation, concluding the page with piano (*p*) dynamics. It features four staves with a final melodic flourish and harmonic resolution.

First system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various rhythmic patterns and dynamics. The word *cresc.* appears in the first measure of the top staff, the second measure of the second staff, the second measure of the third staff, and the third measure of the fourth staff.

Second system of musical notation, featuring four staves. The music is characterized by dense, rapid sixteenth-note passages in the upper staves. The dynamic marking *sf* (sforzando) is used throughout the system, appearing in the first measure of the top staff, the first measure of the second staff, the first measure of the third staff, and the first measure of the fourth staff.

Third system of musical notation, featuring four staves. The music transitions to a more melodic and harmonic style. The dynamic marking *dim.* (diminuendo) is used in the first measure of the top staff, the first measure of the second staff, and the first measure of the third staff. The word *pizz.* (pizzicato) is marked above the first measure of the top staff, and *pp* (pianissimo) is marked above the first measure of the second staff. The dynamic *p* (piano) is marked in the first measure of the third staff. The instruction *p espressivo* is written below the first measure of the fourth staff.

Fourth system of musical notation, featuring four staves. The music continues with a focus on rhythmic patterns and harmonic support. The dynamic marking *dim.* (diminuendo) is used in the first measure of the top staff, the first measure of the second staff, and the first measure of the third staff.

Fifth system of musical notation, featuring four staves. The music concludes with a final melodic flourish. The dynamic marking *dim.* (diminuendo) is used in the first measure of the top staff. The instruction *arco* (arco) is written above the first measure of the top staff, and *cresc.* (crescendo) is written below the first measure of the top staff, the first measure of the second staff, the first measure of the third staff, and the first measure of the fourth staff.

First system of musical notation, featuring three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. Dynamics include *p* and *f*. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, featuring three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. Dynamics include *f*. The music continues with eighth and sixteenth notes.

Third system of musical notation, featuring three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. Dynamics include *f*. The music continues with eighth and sixteenth notes.

Fourth system of musical notation, featuring three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. Dynamics include *f*. The music continues with eighth and sixteenth notes.

Fifth system of musical notation, featuring three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. Dynamics include *p*, *cresc.*, and *dim.*. The music concludes with a *dim.* marking.

First system of musical notation. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat). The tempo/mood is marked *espressivo*. The first measure of the piano part is marked *p* *espressivo*. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

Second system of musical notation. It consists of three staves. The piano part is marked *poco marc.*. The piano part continues with the complex rhythmic pattern from the first system.

Third system of musical notation. It consists of three staves. The piano part continues with the complex rhythmic pattern.

Fourth system of musical notation. It consists of three staves. The piano part continues with the complex rhythmic pattern.

Fifth system of musical notation. It consists of three staves. The piano part continues with the complex rhythmic pattern. The system concludes with a double bar line and a fermata over the final notes.

First system of musical notation, featuring a treble clef and a bass clef. The music includes various rhythmic patterns and dynamics, with a *p* (piano) marking.

Second system of musical notation, featuring a treble clef and a bass clef. The music includes various rhythmic patterns and dynamics, with a *pp* (pianissimo) marking and the instruction *un poco ritard.* (a little ritardando). The tempo marking *(a tempo)* is also present.

Third system of musical notation, featuring a treble clef and a bass clef. The music includes various rhythmic patterns and dynamics, with a *pp* (pianissimo) marking and the instruction *ritard.* (ritardando).

Presto.  $\text{♩} = 160$ .

Fourth system of musical notation, featuring a treble clef and a bass clef. The music includes various rhythmic patterns and dynamics, with a *f* (forte) marking.

Fifth system of musical notation, featuring a treble clef and a bass clef. The music includes various rhythmic patterns and dynamics, with a *pizz.* (pizzicato) marking and an *arco* (arco) marking.

First system of musical notation, consisting of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a harmonic accompaniment. The third staff is a bass clef with a harmonic accompaniment. The fourth staff is a bass clef with a harmonic accompaniment. The system concludes with a fermata over the final measure.

Second system of musical notation, consisting of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a harmonic accompaniment. The third staff is a bass clef with a harmonic accompaniment. The fourth staff is a bass clef with a harmonic accompaniment. The system concludes with a fermata over the final measure.

Third system of musical notation, consisting of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a harmonic accompaniment. The third staff is a bass clef with a harmonic accompaniment. The fourth staff is a bass clef with a harmonic accompaniment. The system concludes with a fermata over the final measure.

Fourth system of musical notation, consisting of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a harmonic accompaniment. The third staff is a bass clef with a harmonic accompaniment. The fourth staff is a bass clef with a harmonic accompaniment. The system concludes with a fermata over the final measure.

Fifth system of musical notation, consisting of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a harmonic accompaniment. The third staff is a bass clef with a harmonic accompaniment. The fourth staff is a bass clef with a harmonic accompaniment. The system concludes with a fermata over the final measure.

Musical score system 1, measures 1-4. The system consists of four staves. The top two staves (treble clef) feature a continuous sixteenth-note pattern. The third staff (treble clef) has a sparse accompaniment with dynamic markings *p marcato* and *sf*. The bottom staff (bass clef) has a simple accompaniment with dynamic markings *p* and *cresc.*.

Musical score system 2, measures 5-8. The top two staves continue with sixteenth-note patterns. The third staff has dynamic markings *sf* and *pp*. The bottom staff has dynamic markings *pp* and *pp*.

Musical score system 3, measures 9-12. The top two staves continue with sixteenth-note patterns. The third staff has dynamic markings *marcato* and *sfz*. The bottom staff has dynamic markings *cresc.*.

Musical score system 4, measures 13-16. The top two staves continue with sixteenth-note patterns. The third staff has dynamic markings *cresc.* and *sf marcato*. The bottom staff has dynamic markings *cresc.*, *sf marcato*, and *sf*.

Musical score system 5, measures 17-20. The top two staves continue with sixteenth-note patterns. The third staff has dynamic markings *sf* and *sf*. The bottom staff has dynamic markings *sf*.

First system of musical notation, featuring a treble staff and a bass staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a series of chords and eighth-note patterns. Dynamics include *f* and *mf*.

Second system of musical notation, divided into two parts labeled 1. and 2. Part 1 features a treble staff with chords and a bass staff with eighth-note patterns. Part 2 features a treble staff with chords and a bass staff with eighth-note patterns. Dynamics include *f* and *mf*.

Third system of musical notation. The treble staff begins with *mf marcato* and later has *pmarcato*. The bass staff has *mf* and *pizz.* (pizzicato). Dynamics include *mf*, *pmarcato*, *pizz.*, and *arco*.

Fourth system of musical notation. The treble staff has *cresc.* and *arco*. The bass staff has *marcato* and *cresc.*. Dynamics include *cresc.*, *arco*, and *marcato*.

Fifth system of musical notation. The treble staff has *marcato* and *cresc.*. The bass staff has *cresc.* and *sf*. Dynamics include *marcato*, *cresc.*, and *sf*.

First system of musical notation. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The Violin I staff begins with a *cresc.* marking. The Violin II staff begins with a *f* marking. The Viola and Cello/Double Bass staves begin with a *p* marking. The music is in a key with one flat and a 3/4 time signature.

Second system of musical notation. It consists of four staves. The Violin I staff has a *f* marking. The Violin II staff has a *f* marking. The Viola staff has a *f* marking. The Cello/Double Bass staff has a *cresc.* marking. The music continues with various dynamics and articulations.

Third system of musical notation. It consists of four staves. The Violin I staff has a *f* marking. The Violin II staff has a *f* marking. The Viola staff has a *f* marking. The Cello/Double Bass staff has a *p* marking and a *pizz.* marking. The music features complex rhythmic patterns and dynamic changes.

Fourth system of musical notation. It consists of four staves. The Violin I staff has a *f* marking. The Violin II staff has a *f* marking. The Viola staff has a *f* marking. The Cello/Double Bass staff has a *p* marking and an *arco* marking. The music continues with sustained notes and rhythmic accompaniment.

Fifth system of musical notation. It consists of four staves. The Violin I staff has a *f* marking. The Violin II staff has a *f* marking. The Viola staff has a *f* marking. The Cello/Double Bass staff has a *p* marking. The music concludes with sustained notes and a final cadence.

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The music is marked with *f* (forte) dynamics throughout.

Second system of musical notation. The treble clef staff includes dynamic markings *p*, *sf*, *mf*, and *cresc.*. The bass clef staff includes *mf* and *cresc.* markings. A *marc.* (marcato) marking is present in the bass line.

Third system of musical notation. The treble clef staff features *f* and *p* dynamics. The bass clef staff includes *f*, *sf*, *marc.*, and *p* markings.

Fourth system of musical notation. The treble clef staff is mostly empty, with *sf* markings in the bass clef staff. The bass clef staff contains a rhythmic pattern of eighth notes, marked with *sf*.

Fifth system of musical notation. The treble clef staff features a melodic line with *sf* and *p* dynamics. The bass clef staff includes *sf*, *p*, and *animato* markings.

Musical score system 1, featuring four staves. The top two staves (treble and alto clefs) contain dense sixteenth-note passages. The bottom two staves (tenor and bass clefs) provide a harmonic accompaniment. Dynamics include *cresc.*, *molto cresc.*, *pp*, and *p animato*.

Musical score system 2, featuring four staves. The top two staves continue with sixteenth-note patterns. The bottom two staves have a more active bass line. Dynamics include *pp* and *marcato*.

Musical score system 3, featuring four staves. The top two staves show a change in texture with more melodic lines. The bottom two staves continue with rhythmic accompaniment. Dynamics include *cresc.*, *f*, and *sf*.

Musical score system 4, featuring four staves. The top two staves have a more melodic and flowing texture. The bottom two staves continue with rhythmic accompaniment. Dynamics include *f* and *sf*.

Musical score system 5, featuring four staves. The top two staves continue with melodic lines. The bottom two staves have a more active bass line. Dynamics include *f* and *sf*.

First system of musical notation, consisting of four staves (treble, two middle, and bass). The music is written in a key with one sharp (F#) and a 2/4 time signature. The first staff has a treble clef and a *f* dynamic marking. The second and third staves have a C-clef (soprano and alto positions) and a *f* dynamic marking. The fourth staff has a bass clef and a *f* dynamic marking. The word *sempre* is written above the second, third, and fourth staves. The system concludes with a double bar line.

Second system of musical notation, consisting of four staves. The notation continues from the first system. The first staff has a treble clef and a *f* dynamic marking. The second and third staves have a C-clef and a *f* dynamic marking. The fourth staff has a bass clef and a *f* dynamic marking. The system concludes with a double bar line.

Third system of musical notation, consisting of four staves. The first staff has a treble clef and a *f* dynamic marking. The second and third staves have a C-clef and a *f* dynamic marking. The fourth staff has a bass clef and a *f* dynamic marking. The word *pizz.* is written above the first staff and below the fourth staff. The word *arco* is written above the first staff and below the fourth staff. The system concludes with a double bar line.

Fourth system of musical notation, consisting of four staves. The notation continues from the previous systems. The first staff has a treble clef and a *f* dynamic marking. The second and third staves have a C-clef and a *f* dynamic marking. The fourth staff has a bass clef and a *f* dynamic marking. The system concludes with a double bar line.

Fifth system of musical notation, consisting of four staves. The notation continues from the previous systems. The first staff has a treble clef and a *f* dynamic marking. The second and third staves have a C-clef and a *f* dynamic marking. The fourth staff has a bass clef and a *f* dynamic marking. The system concludes with a double bar line.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. Dynamics include piano (*p*) and forte (*f*).

Second system of musical notation, consisting of three staves. Dynamics include piano (*p*) and forte (*f*).

Moderato.  $\text{♩} = 96.$

Third system of musical notation, consisting of three staves. The tempo is marked Moderato with a quarter note equal to 96 beats per minute. Dynamics include piano (*p*).

Fourth system of musical notation, consisting of three staves. Dynamics include piano (*p*) and pianissimo (*pp*).

Fifth system of musical notation, consisting of three staves. Dynamics include piano (*p*) and forte (*f*). A crescendo marking is present at the end of the system.

pp *crise.*  
 pp *crise.*  
*p molto animato* *crise.*  
 pp *crise.*

*sf*  
*f*

*sf*  
*f*

*sf*  
*f*

*sf*  
*sf*  
*sf*  
*sf*

# Eulenburg's

# Kleine Orchester-Partitur-Ausgabe



## Symphonien:

Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter) . . . . .	1.50	30. Tschaiakowsky, Nr. 4, Fm . . . . .	4.—
2. Beethoven, Nr. 5, Cm . . . . .	2.—	31. Haydn, Nr. 3, Es . . . . .	1.—
3. Schubert, Hm (unvollendet) . . . . .	1.50	32. Haydn, Nr. 15, B (La Reine) . . . . .	1.—
4. Mozart, Cm . . . . .	1.50	33. Dvořák, Nr. 5, Em (Aus der neuen Welt) . . . . .	4.—
5. Beethoven, Nr. 3, Es (Eroica) . . . . .	2.50	34. Haydn, Nr. 11, G (militaire) . . . . .	1.—
6. Mendelssohn, Nr. 3, Am (Schottische) . . . . .	2.50	35. Haydn, Nr. 6, G (Paukenschlag) . . . . .	1.—
7. Beethoven, Nr. 6, F (Pastorale) . . . . .	2.—	36. Haydn, Nr. 16, G (Oxford) . . . . .	1.—
8. Schumann, Nr. 3, Es . . . . .	2.—	37. Mozart, D . . . . .	1.—
9. Haydn, Nr. 2, D (Londoner) . . . . .	1.—	38. Haydn, Nr. 12, B . . . . .	1.—
10. Schubert, C . . . . .	3.—	39. Haydn, Nr. 4, D (Glocken) . . . . .	1.—
11. Beethoven, Nr. 9, Dm (mit Chor) . . . . .	4.—	40. Strauß, Don Juan . . . . .	4.—
12. Beethoven, Nr. 7, A . . . . .	2.50	41. Strauß, Macbeth . . . . .	4.—
13. Schumann, Nr. 4, Dm . . . . .	2.—	42. Strauß, Tod und Verklärung . . . . .	4.—
14. Beethoven, Nr. 4, B . . . . .	2.—	43. Strauß, Till Eulenspiegel . . . . .	4.—
15. Mozart, Es . . . . .	1.50	44. Strauß, Zarathustra . . . . .	4.—
16. Beethoven, Nr. 8, F . . . . .	2.—	45. Strauß, Don Quixote . . . . .	4.—
17. Schumann, Nr. 1, B . . . . .	2.50	46. Mozart, D (ohne Menuett) . . . . .	1.50
18. Beethoven, Nr. 1, C . . . . .	1.—	47. Liszt, Bergsymphonie . . . . .	2.—
19. Beethoven, Nr. 2, D . . . . .	1.50	48. Liszt, Tasso . . . . .	2.—
20. Mendelssohn, Nr. 4, A (Italienische) . . . . .	2.—	49. Liszt, Préludes . . . . .	2.—
21. Schumann, Nr. 2, C . . . . .	2.—	50. Liszt, Orpheus . . . . .	2.—
22. Berlioz, Phantastische Symphonie . . . . .	3.—	51. Liszt, Prometheus . . . . .	2.—
23. Berlioz, Harold in Italien . . . . .	3.—	52. Liszt, Mazeppa . . . . .	2.—
24. Berlioz, Romeo und Julia . . . . .	4.—	53. Liszt, Festklänge . . . . .	2.—
25. Brahms, Nr. 1, Cm . . . . .	4.—	54. Liszt, Heldenklänge . . . . .	2.—
26. Brahms, Nr. 2, D . . . . .	4.—	55. Liszt, Hungaria . . . . .	2.—
27. Brahms, Nr. 3, F . . . . .	4.—	56. Liszt, Hamlet . . . . .	2.—
28. Brahms, Nr. 4, Em . . . . .	4.—	57. Liszt, Hunnenschlacht . . . . .	2.—
29. Tschaiakowsky, Nr. 5, Em . . . . .	4.—	58. Liszt, Ideale . . . . .	2.—

## Overturen:

Nr.	M.	Nr.	M.
1. Beethoven, Leonore Nr. 3 . . . . .	1.—	22. Berlioz, Benvenuto Cellini . . . . .	1.—
2. Weber, Der Freischütz . . . . .	1.—	23. Berlioz, Beatrice und Benedict . . . . .	1.—
3. Mozart, Figaros Hochzeit . . . . .	—50	24. Tschaiakowsky, 1812. Overture solennelle . . . . .	2.—
4. Beethoven, Egmont . . . . .	1.—	25. Beethoven, Die Geschöpfe d. Prometheus . . . . .	1.—
5. Weber, Der Beherrscher der Geister . . . . .	1.—	26. Beethoven, Coriolan . . . . .	1.—
6. Mendelssohn, Melusine . . . . .	1.50	27. Beethoven, Die Weihe des Hauses . . . . .	1.—
7. Weber, Oberon . . . . .	1.—	28. Beethoven, Leonore Nr. 1 . . . . .	1.—
8. Mozart, Don Juan . . . . .	—50	29. Beethoven, Leonore Nr. 2 . . . . .	1.—
9. Weber, Preziosa . . . . .	1.—	30. Beethoven, Die Ruinen von Athen . . . . .	1.—
10. Beethoven, Fidelio . . . . .	1.—	31. Beethoven, König Stephan . . . . .	1.—
11. Mendelssohn, Ruy Blas . . . . .	1.—	32. Beethoven, Zur Namensfeier . . . . .	1.—
12. Weber, Jubel-Overture . . . . .	1.—	33. Marschner, Hans Heiling . . . . .	1.—
13. Mendelssohn, Ein Sommernachtstraum . . . . .	1.—	34. Maillart, Das Glöckchen 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. Cornelli, Der Barbier von Bagdad (Mottl) . . . . .	1.—	61. Mozart, Idomeneus . . . . .	1.—
45. Cornelli, 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.—	70. Reger, Lustspiel-Ouverture . . . . .	2.—
54. Rossini, Semiramis . . . . .	1.—		
55. Rossini, Tankred . . . . .	1.—		
56. Brahms, Akademische Festouvertüre . . . . .	1.50		
57. Brahms, Tragische Ouverture . . . . .	1.50		

## Konzerte:

Nr.	M.	Nr.	M.
1. Beethoven, Violin-Konzert, D . . . . .	1.—	17. Mozart, Violin-Konzert, A . . . . .	1.—
2. Mendelssohn, Violin-Konzert, E m . . . . .	1.—	18. Mozart, Violin-Konzert, Es . . . . .	1.—
3. Spohr, Violin-Konzert Nr. 8, A m (Gesangsszene . . . . .)	1.—	19. Mozart, Klavier-Konzert, D (Krönungskonzert) . . . . .	1.50
4. Beethoven, Klavier-Konzert Nr. 3, C m . . . . .	1.50	20. Liszt, Klavier-Konzert Nr. 2, A . . . . .	3.—
5. Beethoven, Klavier-Konzert Nr. 4, G . . . . .	2.—	21. Mozart, Klavier-Konzert, D m . . . . .	1.50
6. Beethoven, Klavier-Konzert Nr. 5, Es . . . . .	2.—		
7. Schumann, Klavier-Konzert, A m . . . . .	2.—		
8. 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.

- |  |      |  |      |
|--|------|--|------|
| <b>Bach</b> , 6 Brandenburgische Konzerte, revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann . . . . .  | 8.—  | <b>Mendelssohn</b> , Kammermusik. Mit Mendelssohn's Bildnis . . . . .  | 10.— |
| <b>Beethoven</b> , 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.— | <b>Mozart</b> , 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.— |
| <b>Brahms</b> , Kammermusik. Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten in Heliogravüre.<br>Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111) . . . . .   | 8.—  | <b>Schubert</b> , Kammermusik. Mit Schubert's Bildnis . . . . .  | 12.— |
| Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67) . . . . .  | 8.—  | <b>Schumann</b> , Kammermusik. Mit Schumann's Bildnis . . . . .  | 8.—  |
| Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 26, 60) . . . . .   | 9.—  | <b>Spohr</b> , 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.—  |
| Band IV. 5 Klavier-Trios (Op. 8, 87, 101, 40, 114) . . . . .   | 10.— | <b>Volkman</b> , Kammermusik. Mit Volkman's Bildnis . . . . .  | 8.—  |
| <b>Dvořák</b> , 7 Streichquartette. Mit Heliogravüre Dvořák's . . . . .  | 10.— | <b>Inhalt:</b> 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43).  |      |
| <b>Händel</b> , 12 Große Konzerte für Streichinstrumente, revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre des Komponisten . . . . .  | 10.— |  |      |
| <b>Haydn</b> , Sämtliche 83 Streich-Quartette. Mit dem Bildnis Haydn's<br>Band I. (Op. 1, 2, 3, 9, 17) . . . . .   | 12.— |  |      |
| Band II. (Op. 20, 33, 42, 50, 51, 54)  | 12.— |  |      |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103) . . . . .  | 12.— |  |      |





# Kleine Partitur-Ausgaben

in eleganten Einbänden.

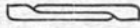
## Eulenburg's kleine Orchester-Partitur-Ausgabe.

- |  |      |   |      |
|--|------|---|------|
| <b>Bach</b> , Matthäus-Passion. Herausgegeben von Georg Schumann. Mit einer Heliogravüre Bach's nach dem Originalbild von Haussmann. Einband von Dr. Max Lange . . . . .   | 9.—  | <b>Händel</b> , Der Messias. Herausgegeben von Fritz Volbach. Mit Heliogravüre Händel's . . . . .   | 8.—  |
| <b>Beethoven</b> , 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.—  | <b>Haydn</b> , Die Schöpfung. Mit Bildnis des Komponisten . . . . .   | 7.50 |
| <b>Beethoven</b> , Symphonien. Mit einführenden Worten von Arthur Smolian und einer Heliogravüre Beethoven's nach der Zeichnung von Prof. A. von Kloeber aus dem Jahre 1817. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8 u. 9) . . . . . | 10.— | <b>Liszt</b> , 12 symphonische Dichtungen in 3 Bänden mit Heliogravüre Liszts . . . . .   | 10.— |
| <b>Berlioz</b> , „Phantastische Symphonie“ und „Harold in Italien“. Mit Einführungen von Arthur Smolian und Bildnis Berlioz' . . . . .   | 9.—  | Band I. Bergsymphonie, Tasso, Préludes, Orpheus.  |      |
| <b>Berlioz</b> , „Romeo und Julie“. Mit einer Einführung von Arthur Smolian und Bildnis Berlioz' . . . . .   | 6.—  | Band II. Prometheus, Mazeppa, Festklänge, Heldenklage.  |      |
| <b>Berlioz</b> , 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.— | Band III. Hungaria, Hamlet, Hunnenschlacht, Ideale.   |      |
| <b>Brahms</b> , Ein deutsches Requiem. Mit Heliogravüre Brahms' . . . . .  | 9.—  | <b>Mendelssohn</b> , Schottische und Itallenische Symphonie. Mit Mendelssohn's Bildnis . . . . .  | 6.50 |
| <b>Brahms</b> , Symphonien. Mit Einführungen von Arthur Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4) . . . . .  | 10.— | <b>Mozart</b> , Requiem. Mit Mozart's Bildnis . . . . .   | 5.—  |
|  |      | <b>Schumann</b> , Symphonien. Mit Schumann's Bildnis. Band I (No. 1, 2), Band II (No. 3, 4) . . . . .   | 6.50 |
|  |      | <b>Wagner</b> , Sieben Ouverturen und Vorspiele. (Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin [1. u. 3. Akt], Tristan und Isolde, Meistersinger von Nürnberg, Parsifal.) Mit Heliogravüre Wagner's nach der Büste von Max Klinger. . . . . | 12.— |
|  |      | <b>Violin-Konzerte</b> klassischer und moderner Meister.  |      |
|  |      | Band I. Bach, A moll und E dur. Beethoven. Mendelssohn. Mozart, A dur und Es dur. Spohr, Gesangsszene . . . . .   | 10.— |
|  |      | Band II. Brahms. Bruch, G moll. Tschaiakowsky . . . . .   | 11.— |

No.	M.	No.	M.
112. Haydn, Quartett, op. 50, 4, Fism . . . . .	0,40	181. Haydn, Quartett, op. 3, 1, E . . . . .	0,40
113. Haydn, Quartett, op. 54, 3, E . . . . .	0,40	182. Haydn, Quartett, op. 3, 2, C . . . . .	0,40
114. Beethoven, Klavier-Quartett, op. 16, Es 0,60		183. Haydn, Quartett, op. 3, 3, G, (m. Dudel- sack-Menuett) . . . . .	0,40
115. Boccherini, Quintett, E . . . . .	0,50	184. Haydn, Quartett, op. 3, 4, B . . . . .	0,40
116. Schubert, Quartett, op. 168, B . . . . .	0,50	185. Haydn, Quartett, op. 3, 6, A . . . . .	0,40
117. Schubert, Quartett, op. posth., Gm . . . . .	0,50	186. Haydn, Quartett, op. 9, 3, G . . . . .	0,40
118. Schubert, Klavier-Quintett, op. 114, A, (Forellen-) . . . . .	0,80	187. Haydn, Quartett, op. 9, 5, B . . . . .	0,40
119. Schubert, Quartett, op. 125, 2, E . . . . .	0,50	188. Haydn, Quartett, op. 9, 6, A . . . . .	0,40
120. Schubert, Quartett, op. 125, 1, Es . . . . .	0,40	189. Haydn, Quartett, op. 33, 6, D, (Russ.-No. 6) 0,40	
121. Schubert, Quartette, op. posth., D, Cm 0,50		190. Haydn, Quartett, op. 55, 2, Fm . . . . .	0,40
122. Beethoven, Klavier-Trio, op. 1, 1, Es 0,50		191. Haydn, Quartett, op. 76, 6, Es . . . . .	0,40
123. Beethoven, Klavier-Trio, op. 1, 2, G 0,60		192. Mozart, Quartett, D, (K.-V. 285) . . . . .	0,40
124. Beethoven, Klavier-Trio, op. 1, 3, Cm 0,50		193. Mozart, Quartett, A, (K.-V. 298) . . . . .	0,40
125. Spohr, Doppel-Quartett, op. 77, Es . . . . .	1,—	194. Mozart, Quartett, F, (K.-V. 370) . . . . .	0,40
126. Spohr, Octett, op. 82, E . . . . .	1,—	195. Mozart, Divertimento, F, (K.-V. 247) 0,50	
127. Beethoven, Sonate, op. 47, A, (Kreutzer-) 0,60		196. Tschalkowsky, Quartett, op. 22, F . . . . .	0,60
128. Spohr, Doppel-Quartett, op. 65, Dm . . . . .	1,—	197. Tschalkowsky, Quartett, op. 30, Esm 0,60	
129. Spohr, Doppel-Quartett, op. 136, Gm . . . . .	1,—	198. Stanford, Quartett, op. 44, G . . . . .	1,20
130. Spohr, Doppel-Quartett, op. 87, Em . . . . .	1,—	199. Stanford, Quartett, op. 45, Am . . . . .	1,20
131. Cherubini, Quartett, op. posth., E . . . . .	0,60	200. Beethoven, Klavier-Quintett, op. 16, Es 0,80	
132. Cherubini, Quartett, op. posth., F . . . . .	0,60	201. Borodin, Quartett, No. 2, D . . . . .	0,80
133. Cherubini, Quartett, op. posth., Am . . . . .	0,60	202. Raff, Quartett, op. 192, 2, D, (Schöne Müllerin) . . . . .	1,—
134. Mendelssohn, Quintett, op. 18, A . . . . .	0,80	203. Volkmann, Quartett, op. 34, G . . . . .	0,80
135. Beethoven, Octett f. Blasinstrumente, op. 103, Es . . . . .	0,60	204. Volkmann, Quartett, op. 35, Em . . . . .	0,80
136. Dittersdorf, Quartett, G . . . . .	0,40	205. Volkmann, Quartett, op. 37, Fm . . . . .	0,80
137. Dittersdorf, Quartett, A . . . . .	0,40	206. Volkmann, Quartett, op. 43, Es . . . . .	0,80
138. Dittersdorf, Quartett, C . . . . .	0,40	207. Verdi, Quartett, Em . . . . .	0,80
139. Beethoven, Sextett f. Blasinstrumente, op. 71, Es . . . . .	0,60	208. Sgambati, Quartett, op. 17, Cism . . . . .	1,—
140. Beethoven, Sextett für Streichinstru- mente 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, Dm . . . . .	0,80
142. Haydn, Quartett, op. 17, 2, F . . . . .	0,40	211. Klughardt, Quintett, op. 62, Gm . . . . .	1,20
143. Haydn, Quartett, op. 55, 3, B . . . . .	0,40	212. Brahms, Klavier-Quintett, op. 34, Fm 2,—	
144. Haydn, Quartett, op. 64, 1, C . . . . .	0,40	213. Volkmann, Quartett, op. 14, Gm . . . . .	0,80
145. Haydn, Quartett, op. 71, 2, D . . . . .	0,40	214. Beethoven, Quintett, op. 4, Es . . . . .	0,80
146. Haydn, Quartett, op. 74, 1, C . . . . .	0,40	215. Beethoven, Quintett, op. 104, Cm . . . . .	0,80
147. Haydn, Quartett, op. 74, 2, F . . . . .	0,40	216. Beethoven, Quintett-Fuge, op. 137, D 0,30	
148. Haydn, Quartett, op. 71, 3, Es . . . . .	0,40	217. Mozart, Sextett, F, (Dorfmusikanten-) 0,50	
149. Haydn, Quartett, op. 1, 4, G . . . . .	0,40	218. Mozart, Quintett, G, (Nachtmusik) . . . . .	0,50
150. Haydn, Quartett, op. 3, 5, F (m. Serenade) 0,40		219. Herzogenberg, Quartett, op. 63, Fm 1,20	
151. Haydn, Quartett, op. 9, 2, Es . . . . .	0,40	220. Jongen, Quartett, Cm . . . . .	1,20
152. Haydn, Quartett, op. 17, 4, Cm . . . . .	0,40	221. Volkmann, Klavier-Trio, op. 3, F . . . . .	0,80
153. Haydn, Quart., op. 34, 5, G, (Russ.-No. 5) 0,40		222. Volkmann, Klavier-Trio, op. 5, Bm . . . . .	0,80
154. Haydn, Quartett, op. 42, Dm . . . . .	0,40	223. Beethoven, Klavier-Trio, op. 11, B . . . . .	0,60
155. Haydn, Quartett, op. 50, 5, F . . . . .	0,40	224. Taubert, Quartett, op. 56, Fism . . . . .	0,70
156. Haydn, Quartett, op. 50, 6, D, (Frosch-) 0,40		225. Klughardt, Quartett, op. 61, D . . . . .	1,—
157. Haydn, Quartett, op. 17, 3, Es . . . . .	0,40	226. Foerster, Quartett, op. 15, E . . . . .	1,—
158. Mozart, Quartett, Gm, (K.-V. 478) . . . . .	0,60	227. Wilm, Sextett, op. 27, Hm . . . . .	1,20
159. Mozart, Quartett, Es, (K.-V. 493) . . . . .	0,60	228. Nawratil, Quartett, op. 21, Dm . . . . .	1,—
160. Mozart, Quintett, Es, (K.-V. 452) . . . . .	0,60	229. Sinding, Klavier-Quintett, op. 5, Em 2,—	
161. Tschalkowsky, Quartett, op. 11, D . . . . .	0,50	230. Hochberg, Quartett, op. 22, Es . . . . .	1,—
162. Haydn, Quartett, op. 51, (Sieben Worte) 0,60		231. Hochberg, Quartett, op. 27, 1, D . . . . .	1,—
163. Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1) 0,40		232. Hochberg, Quartett, op. 27, 2, Am . . . . .	1,—
164. Haydn, Quart., op. 20, 3, Gm, (Sonn.-No. 3) 0,40		233. Schubert, Klavier-Trio, op. 148, Es, (Nocturne) . . . . .	0,50
165. Haydn, Quart., op. 33, 1, Hm, (Russ.-No. 1) 0,40		234. Scotrino, Quartett, Gm . . . . .	1,20
166. Haydn, Quart., op. 33, 4, B, (Russ.-No. 4) 0,40		235. Brahms, Sextett, op. 18, B . . . . .	1,50
167. Haydn, Quartett, op. 50, 1, B . . . . .	0,40	236. Brahms, Sextett, op. 86, G . . . . .	1,50
168. Haydn, Quartett, op. 50, 2, C . . . . .	0,40	237. Brahms, Quintett, op. 88, F . . . . .	1,50
169. Haydn, Quartett, op. 50, 3, Es . . . . .	0,40	238. Brahms, Quintett, op. 111, G . . . . .	1,50
170. Haydn, Quartett, op. 1, 1, B . . . . .	0,40	239. Brahms, Quintett, op. 115, Hm, (Klarin-) 1,50	
171. Haydn, Quartett, op. 1, 2, Es . . . . .	0,40	240. Brahms, Quartett, op. 51, 1, Cm . . . . .	1,20
172. Haydn, Quartett, op. 1, 3, D . . . . .	0,40	241. Brahms, Quartett, op. 51, 2, Am . . . . .	1,20
173. Haydn, Quartett, op. 1, 5, B . . . . .	0,40	242. Brahms, Quartett, op. 67, B . . . . .	1,20
174. Haydn, Quartett, op. 1, 6, C . . . . .	0,40	243. Brahms, Klavier-Quartett, op. 25, Gm 1,50	
175. Haydn, Quartett, op. 2, 1, A . . . . .	0,40	244. Brahms, Klavier-Quartett, op. 26, A . . . . .	1,50
176. Haydn, Quartett, op. 2, 2, E . . . . .	0,40	245. Brahms, Klavier-Quartett, op. 60, Cm 1,50	
177. Haydn, Quartett, op. 2, 3, Es . . . . .	0,40	246. Brahms, Klavier-Trio, op. 8, H . . . . .	1,50
178. Haydn, Quartett, op. 2, 4, F . . . . .	0,40	247. Brahms, Klavier-Trio, op. 87, C . . . . .	1,50
179. Haydn, Quartett, op. 2, 5, D . . . . .	0,40	248. Brahms, Klavier-Trio, op. 101, Cm . . . . .	1,50
180. Haydn, Quartett, op. 2, 6, B . . . . .	0,40	249. Brahms, Trio, op. 40, Es, (Horn-) . . . . .	1,50
		250. Brahms, Trio, op. 114, Am, (Klarinetten-) 1,50	
		251. Tschalkowsky, Klav.-Trio, op. 50, Am . . . . .	1,50



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. Peters No. 3056) . . . . .	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, Dm 1,—	
256. Buonamicl, 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, Dm 1,—	
260. Suter, Quartett, D . . . . .	1,—	284. E. Stillman-Kelley, Quartett Op. 25, C 1,—	
261. Scontrino, Quartett, C . . . . .	1,—	285. H. Wolf, Quartett, Dm . . . . .	1,—
262. Mozart, Haifner-Serenade . . . . .	2,—	286. H. Wolf, Ital. Serenade f. Quartett, G 1,—	
263. Händel, Concerto grosso No. 12, H m . 0,70		287. Reger, Flöten-Trio (Serenade) Op. 77a, D 1,—	
264. Händel, Concerto grosso No. 1, G . 0,70		288. Reger, Streichtrio Op. 77 b, Am . 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, Am . . . . .	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, Cm . 2,—	
269. Händel, Concerto grosso No. 6, G m . 0,70		293. Reger, Quartett Op. 109, Es . . . . .	1,50
270. Händel, Concerto grosso No. 7, B . 0,70		294. Sibelius, Quartett Op. 56, Dm (Voces intimæ) . . . . .	1,—
271. Händel, Concerto grosso No. 8, C m . 0,70		295. Reger, Klavierquartett Op. 113, Dm . 1,50	
272. Händel, Concerto grosso No. 9, F . 0,70		296. Reger, Sextett Op. 118, F . . . . .	2,—
273. Händel, Concerto grosso No. 10, D m . 0,70			
274. Händel, Concerto grosso No. 11, A . 0,70			
275. Smetana, Quartett E moll, 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 (G. Schumann) . . . . .	6,—
Gebunden . . . . .	9,—
4. Mozart, Requiem . . . . .	3,—
Gebunden . . . . .	5,—
5. Haydn, Die Schöpfung . . . . .	5,—
Gebunden . . . . .	7,50
6. Händel, Der Messias (Volbach) . . . . .	6,—
Gebunden . . . . .	8,—

**Ernst Eulenburg, Leipzig.**