



**KARL NAWRATIL.**

Op. 21.

Partitur. Pr. M.1. netto.

Stimmen. . . . . Pr. M.8. . . .

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**D. RAHTER,**  
**HAMBURG UND LEIPZIG.**

# QUARTETT.

## Viola.

### I.

Allegro molto moderato.

Karl Nawratil, Op. 21.

The musical score for the Viola part, Op. 21, I. by Karl Nawratil, is written in 2/4 time with a key signature of one flat. The tempo is marked 'Allegro molto moderato'. The score consists of 11 staves. The first staff begins with a treble clef and a key signature of one flat. The music features various dynamics including *p*, *f*, *fp*, and *mf*, and includes triplets and trills. The score concludes with a double bar line and a final fermata.

Viola.

The musical score for Viola consists of 12 staves of music. The key signature is one flat (B-flat) and the time signature is 3/8. The score includes various dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo). It also features articulations like accents (>) and slurs. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. The score concludes with a first ending (marked '1') and a second ending (marked '3').

# Viola.

*p*

*pp* *f*

*p* *f*

Viola.

The musical score for Viola on page 5 consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 3/8. The score includes various dynamics such as *fp*, *p*, and *f*, along with articulations like accents and slurs. The music features a mix of eighth and sixteenth notes, often beamed together. There are also some rests and fermatas. The score is written in a standard musical notation style with a treble clef and a key signature of one sharp.

Viola.

II.

Tempo di Minuetto.

The musical score for Viola II consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The piece is marked "Tempo di Minuetto".

- Staff 1: Starts with a first ending bracket. Dynamics include *p*.
- Staff 2: Dynamics include *fp*.
- Staff 3: Dynamics include *f*.
- Staff 4: Ends with a first ending bracket and a fermata.
- Staff 5: Dynamics include *p*.
- Staff 6: Starts with a first ending bracket. Dynamics include *p*.
- Staff 7: Dynamics include *fp*.
- Staff 8: Starts with a second ending bracket.
- Staff 9: Dynamics include *f*.
- Staff 10: Labeled "Coda." It begins with *pp*, has a first ending bracket, and ends with *f* and *p*.

Viola.

Trio.

pp p p pizz. arco p

p pp

p

f p arco p pp D.C. al Fine.

Detailed description: This block contains the first 12 measures of the Trio section for the Viola. The music is in 3/4 time with a key signature of one sharp (F#). The first measure is marked *pp*. The second measure is marked *p*. The third measure is marked *p*. The fourth measure is marked *f*. The fifth measure is marked *p* and includes the instruction *pizz.*. The sixth measure is marked *p* and includes the instruction *arco*. The seventh measure is marked *p*. The eighth measure is marked *p*. The ninth measure is marked *p*. The tenth measure is marked *p*. The eleventh measure is marked *pp*. The twelfth measure is marked *pp* and includes the instruction *D.C. al Fine.*

III.

Andante molto moderato.

p mf

f

p

1 2 3 4

Detailed description: This block contains measures 13 through 18 of Section III. The tempo is *Andante molto moderato*. The first measure is marked *p*. The second measure is marked *mf*. The third measure is marked *f*. The fourth measure is marked *p*. The fifth measure is marked with a first fingering (*1*). The sixth measure is marked with a second fingering (*2*). The seventh measure is marked with a third fingering (*3*). The eighth measure is marked with a fourth fingering (*4*). The ninth measure is marked with a first fingering (*1*). The tenth measure is marked with a second fingering (*2*). The eleventh measure is marked with a third fingering (*3*). The twelfth measure is marked with a fourth fingering (*4*). The thirteenth measure is marked with a first fingering (*1*).

Viola.

The musical score for Viola on page 8 consists of 12 staves of music. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 2: *f* (forte)
- Staff 7: *ff* (fortissimo) and *p* (piano)
- Staff 8: *p* (piano)
- Staff 11: *più mosso* (faster) and *f* (forte)

Articulations and ornaments include accents, trills, triplets, sextuplets, and slurs. Fingerings are indicated by numbers 1-4. The score concludes with a double bar line and repeat dots.



Viola.

*meno mosso* *tempo*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*pizz.* *arco*  
*p*  
*pp*

Viola.

IV.

Allegro vivace.

1

2

3

4

5

fp

6

7

fp

fp

p

fp

fp

p

fp

f

mf

f

mf

f

mf

f

mf

3

1

Viola.

This musical score for Viola is written in 3/4 time with a key signature of one flat (B-flat). The piece consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line with various note values, including eighth and sixteenth notes, and rests. A first fingering (1) is indicated above the final measure. The second staff continues the melodic line with slurs and ties. The third staff includes a dynamic marking of *p* (piano) and a first fingering (1) above a measure. The fourth staff continues the melodic line. The fifth staff begins with a dynamic marking of *f* (forte) and a second fingering (2) above the first measure. The sixth staff continues the melodic line with slurs. The seventh staff features a dynamic marking of *ff* (fortissimo) and a first fingering (1) above a measure. The eighth staff continues the melodic line with slurs and a dynamic marking of *fp* (fortissimo piano) below a measure. The ninth staff continues the melodic line with slurs and a dynamic marking of *fp* below a measure. The tenth staff continues the melodic line with slurs and a dynamic marking of *f* below a measure. The score concludes with a final measure containing a first fingering (3) above the note.

Viola.

The musical score for Viola on page 12 consists of 12 staves of music in 3/4 time. The key signature has one flat (B-flat). The score includes various dynamics and articulations:

- Staff 1: *p* (piano), starting with a slur over the first two measures.
- Staff 2: Continuation of the first staff's melodic line.
- Staff 3: Continuation of the first staff's melodic line, ending with a triplet of eighth notes marked *p*.
- Staff 4: A series of eighth notes, marked *simile*.
- Staff 5: Continuation of the eighth-note pattern.
- Staff 6: Continuation of the eighth-note pattern, ending with a first ending bracket marked *mf*.
- Staff 7: Continuation of the eighth-note pattern.
- Staff 8: Continuation of the eighth-note pattern, ending with a first ending bracket marked *f*.
- Staff 9: Continuation of the eighth-note pattern.
- Staff 10: Continuation of the eighth-note pattern, marked *ff* (fortissimo).
- Staff 11: Continuation of the eighth-note pattern.
- Staff 12: Continuation of the eighth-note pattern, ending with a series of eighth notes marked with accents.

Viola.

This musical score for Viola is written in 3/4 time and consists of 13 staves. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamics. Fingerings are indicated by numbers 1 through 7. The dynamics range from *fp* (fortissimo piano) to *f* (forte) and *mf* (mezzo-forte). The piece concludes with a final measure marked with a '2' above the staff.

Viola.

The musical score for Viola on page 14 consists of ten staves of music in 3/8 time. The key signature begins with one flat (B-flat) and changes to two sharps (F# and C#) after the second staff. The first staff starts with a forte (*f*) dynamic and includes a first fingering (*1*). The second staff ends with a triplet (*3*). The third staff also begins with a forte (*f*) dynamic. The fourth staff has a first fingering (*1*). The fifth staff has a first fingering (*1*). The sixth staff features a first fingering (*1*) and a piano (*p*) dynamic. The seventh staff has a piano (*p*) dynamic. The eighth staff has a first fingering (*1*) and a forte (*f*) dynamic. The ninth staff has a second fingering (*2*) and a forte (*f*) dynamic. The tenth staff concludes the piece.

Viola.

The musical score for Viola on page 15 consists of ten staves of music in 3/4 time, with a key signature of one sharp (F#). The score includes various dynamics and articulations:

- Staff 1: Melodic line with slurs and a fermata.
- Staff 2: Melodic line with a *ff* dynamic marking.
- Staff 3: Chordal accompaniment with a *p* dynamic marking and a '4' above the staff.
- Staff 4: Melodic line with slurs and a fermata.
- Staff 5: Melodic line with a *f* dynamic marking and a '2' above the staff.
- Staff 6: Melodic line with a *p* dynamic marking.
- Staff 7: Chordal accompaniment with a *f* dynamic marking.
- Staff 8: Chordal accompaniment with a *ff* dynamic marking.
- Staff 9: Melodic line with a *f* dynamic marking.
- Staff 10: Melodic line with a *ff* dynamic marking.



# VIOLIN-MUSIK

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## Violine mit Orchester.

<b>Henschel, Georg.</b>	
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Partitur	1 —
Principalstimme	1 —
Orchesterstimmen	6 —
[V. I., II., Va., Vc., B. je 60 Pf. no.]	
<b>Meyer-Helmund, Erik.</b>	
Op. 41. Fantaisie.	6 —
Partitur	1 —
Principalstimme	1 —
<b>Neruda, Franz.</b> Op. 43. Ballade.	
Partitur	4 —
Principalstimme	75 —
Orchesterstimmen	6 —
[V. I., II., Va. je 30 Pf., Vc. u. B. 60 Pf. netto.]	
<b>Tschaikowsky, P.</b>	
Op. 26. Sérénade mélancolique.	3 —
Partitur	3 —
Principalstimme	60 —
Orchesterstimmen	3 —
[V. I., II., Va., Vc., B. je 30 Pf. no.]	
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Partitur	1 20 —
Principalstimme	1 20 —
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Partitur	3 —
Principalstimme	22 50 —
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Op. 42. Souvenir d'un lieu cher.	
3 Morceaux pour Violon avec accomp. de Piano. Pour Violon avec Orchestre arr. par A. Glazounow.	
No. 1. Méditation.	3 —
Partitur	6 —
Orchesterstimmen	6 —
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Orchesterstimmen	4 50 —
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No. 3. Mélodie.	3 —
Partitur	3 —
Orchesterstimmen	4 50 —
[V. I, II, Va., Vc., B. je 30 Pf. netto.]	
<b>Violine mit Clavier.</b>	
<b>Busoni, Ferruccio B.</b>	
Op. 29. Sonate f. Violine u. Pianof.	7 —
<b>Cui, Caesar.</b> Op. 24. 2 Morceaux.	
No. 1. Alla Spagnuola	2 30 —
No. 2. Nocturne	2 50 —
Petite Suite p. Piano et Violon. (Au crépuscule. Valse. Scherzino. Romance. Sérénade. Finale.)	5 —
<b>Gorski, Konstanty.</b>	
Op. 1. 5 Morceaux.	
No. 1. Souvenir de Nadrzeczce. Première Mazurka	1 —
No. 2. Petite Etude-Spiccato	1 —
No. 3. Seconde Mazurka, sur des chants polonais	1 50 —
No. 4. Aria	1 —
No. 5. Gavotte	1 80 —
<b>Gurlitt, Cornelius.</b>	
Op. 152. Intermezzo	1 30 —
<b>Henriques, Robert.</b>	
Op. 5 No. 1. Märchen	1 50 —
<b>Henschel, Georg.</b>	
Op. 39. Ballade	3 —
<b>Hermann, Florian.</b>	
3 Morceaux pour Piano, transcrits pour Violon et Piano par J. Schlosser.	
No. 1. Réverie russe	1 —
No. 2. Hommage-Valse	1 80 —
No. 3. Polka petite-russienne	80 —
<b>Hoth, George.</b>	
Op. 7. Romance mélancolique	1 20 —
Op. 9. Berceuse	1 20 —

<b>Hunke, Jos.</b>	
Sonate für Pianoforte u. Violine	6 —
<b>Ippolitoff-Iwanoff, M. M.</b>	
Op. 8. Sonate pour Piano et Violon	4 —
<b>Kadlec, Ch. A.</b>	
Op. 25. 3 Morceaux.	
No. 1. Mazurka	2 —
No. 2. Hongroise	2 —
No. 3. Résignation	2 —
<b>Malling, Otto.</b>	
Op. 57. Sonate (G moll) für Violine und Pianoforte	6 —
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Einzeln:	
I. Frühling	2 —
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Op. 59. Dernier Concerto (en Mi majeur) pour Violon avec accomp. d'Orchestre ou de Piano. Edition pour Violon et Piano	5 —
<b>Meyer-Helmund, Erik.</b>	
Op. 44. Fantaisie	3 —
Op. 95. Wonntraum. (Blissful Dream. Rêve de bonheur.) Intermezzo für Orchester	2 —
<b>Nachèz, Tivadar.</b>	
Op. 26. Polonaise pour le Violon avec accomp. d'Orchestre ou de Piano. Edition pour Violon avec accomp. de Piano	4 —
Op. 30. Concert für Violine mit Begleitung des Orchesters. Clavierauszug von S. Liddle	9 —
Op. 31. Nocturne	1 80 —
<b>Nawratil, Karl.</b>	
Op. 20. Sonate für Violine und Pianoforte. Neue Ausgabe	7 —
<b>Neruda, Franz.</b>	
Op. 11. Berceuse slave d'après un chant polonais	1 20 —
Op. 43. Ballade	2 —
Op. 45. Notturmo	1 50 —
Op. 51. Réverie d'après un thème russe	1 50 —
Op. 56. Sérénade slave	1 20 —
Op. 64. Mazurek	2 50 —
<b>Popper, David.</b>	
Op. 32 No. 1. Zweites Nocturne. Uebertragen v. Emile Sauret	2 —
Op. 39. Elfentanz. Uebertragen von Carl Halir	4 50 —
— Derselbe übertragen von Emile Sauret	3 50 —
Op. 50. „Im Walde“. Suite. Uebertr. von Emil Kühns.	
No. 4. Reigen	2 —
No. 5. Herbstblume	1 20 —
Op. 52 No. 1. Feuillet d'album. Arrangem. par Emil Kühns	2 50 —
Op. 54. Spanische Tänze. Uebertr. von Emil Kühns.	
No. 1. Zur Gitarre	2 80 —
No. 2. Serenade	2 50 —
Op. 55 No. 1. Spinnlied. Concert-Etude f. Violoncell. Für Violine m. Begl. d. Pianoforte übertr. v. Leopold Auer	4 —
Op. 57. Zweite Tarantella. Uebertr. von Emil Kühns.	5 —
<b>Resch, Johann.</b>	
Op. 150. Frauen-Huldigung. Gavotte. Arrangement	1 20 —
<b>Savinsky, Alexandre.</b>	
Op. 11. 2 Morceaux.	
No. 1. Berceuse	1 20 —
No. 2. Caprice	1 20 —
<b>Schumann, Robert.</b>	
Op. 85 No. 12. Abendlied. Uebertr. von Leopold Auer	80 —

<b>Schütt, Eduard.</b>	
Op. 26. Sonate (G dur) für Pianoforte und Violine	5 —
<b>Sulzer, Joseph.</b>	
Op. 8. Sarabande	1 —
<b>Tschaikowsky, P.</b>	
Op. 2 No. 3. Chant sans paroles. Transcrit pour Violon et Piano par Tivadar Nachèz	1 20 —
Op. 26. Sérénade mélancolique	2 —
Op. 34. Valse-Scherzo	5 —
Op. 35. Concert für Violine mit Begl. des Orchesters oder des Pianoforte. Neue, vom Componisten revidierte Ausgabe. Mit Pianoforte	10 —
— Daraus einzeln:	
Canzonetta	1 50 —
Op. 40 No. 2. Chanson triste. Transcrit pour Violon et Piano par Tivadar Nachèz	1 20 —
Op. 42. Souvenir d'un lieu cher. 3 Morceaux pour le Violon avec accompagnement de Piano. Nouvelle Edition, revue et corrigée par Henry Schradieck	5 —
Séparément:	
No. 1. Méditation	2 50 —
No. 2. Scherzo	2 50 —
No. 3. Mélodie	1 50 —
Op. 48 No. 2. Souvenir d'Aguévka. Valse, tirée de la Sérénade pour Orchestre à cordes, transcrit par Leopold Auer	3 —
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“. Uebertragen v. Richard Hofmann	2 —
Op. 66 No. 18. Entr'acte aus dem Ballet „Dornröschen“. Uebertragen von A. Kleinecke	3 —
Potpourri aus der Oper „Jolanthe“, arr. von V. Laub	4 —
Potpourri aus dem Ballet „Der Nussknacker“, arr. von V. Laub	4 —
Elegie für Streichorchester. Uebertragen von A. Kleinecke	1 80 —
2 Melodien aus „Eugen Onegin“, für Violine mit Begleitung des Pianoforte übertragen von N. Messer. (Neue Ausgabe.)	
No. 1. Andante elegico	2 —
No. 2. Arioso	2 —
Walzer aus der Oper „Eugen Onegin“, übertr. von V. Laub	4 —
Potpourri aus der Oper „Eugen Onegin“, für Violine und Pianoforte von V. Laub	4 —
<b>Weickmann, A.</b>	
Op. 8. 6 leichte Stücke für Violine und Pianoforte.	
Heft I. No. 1. Weihnachtslied. No. 2. Ein Tänzchen im Freien. No. 3. Jagdstück	2 50 —
Heft II. No. 4. Rundgesang (Kanon). No. 5. Schaukel-pferd. No. 6. Haschen	2 50 —
<b>Violine allein.</b>	
<b>Minkows, Louis.</b>	
12 Etudes	3 50 —
<b>Streich-Doppelquartett.</b>	
<b>Afanassieff, N.</b>	
Double Quatuor pour 4 Violons, 2 Altos et 2 Violoncellos. (In Stimmen)	10 —
<b>Streich-Sextette.</b>	
<b>Davidoff, Ch.</b>	
Op. 35. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle. Partitur	5 —
Stimmen	10 —
<b>Tschaikowsky, P.</b>	
Op. 70. Souvenir de Florence. Sextuor pour Instruments à cordes (2 Violons, 2 Altos et 2 Violoncelles).	
Partitur	6 —
Stimmen	20 —

<b>Wilm, Nikolai v.</b>	
Op. 27. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle. In Stimmen	10 —
<b>Streich-Quartette.</b>	
<b>Davidoff, Ch.</b>	
Op. 38. Quartett für 2 Violinen, Viola und Violoncell. A. Partitur	4 —
Stimmen	6 —
<b>Gurlitt, Cornelius.</b>	
Op. 152. Intermezzo für 2 Violinen, Viola und Violoncell. Partitur und Stimmen	1 80 —
<b>Lange, S. de.</b>	
Op. 67. Quartett (No. 3, in G) für 2 Violinen, Bratsche und Violoncell.	
Partitur	3 —
Stimmen	6 —
<b>Nawratil, Karl.</b>	
Op. 21. Quartett für 2 Violinen, Viola und Violoncell.	
Partitur	1 —
Stimmen	8 —
<b>Clavier-Quintette.</b>	
<b>Davidoff, Ch.</b>	
Op. 40. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. G m.	16 —
<b>Longo, Alessandro.</b>	
Op. 3. Quintetto per Pianoforte, 2 Violini, Viola e Violoncello. E.	12 —
<b>Nawratil, Karl.</b>	
Op. 16. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. D.	15 —
Op. 17. Zweites Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. C m.	15 —
<b>Clavier-Quartette.</b>	
<b>Nápravnik, Eduard.</b>	
Op. 42. Quatuor pour Piano, Violon, Alto et Violoncelle. Am.	15 —
<b>Schütt, Eduard.</b>	
Op. 12. Quartett für Pianoforte, Violine, Viola und Cello. F.	12 —
<b>Clavier-Trios.</b>	
<b>Nápravnik, Eduard.</b>	
Op. 62. Trio No. 2, Ré mineur, pour Piano, Violon et Violoncelle	10 —
<b>Nawratil, Karl.</b>	
Op. 9. Trio für Pianoforte, Violine und Cello. E.	7 —
Op. 11. Zweites Trio für Clavier, Violine und Cello. F.	10 —
<b>Paul, Emil.</b>	
Op. 7. Trio in leichtem Style für Pianoforte, Violine und Violoncell. G dur	4 —
<b>Riemann, Hugo.</b>	
Op. 47. Trio (E dur) für Pianoforte, Violine und Violoncell	7 —
<b>Schütt, Eduard.</b>	
Op. 27. Trio für Pianoforte, Violine und Violoncell. C moll	9 —
<b>Tschaikowsky, P.</b>	
Op. 40 No. 2. Chanson triste, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer	1 50 —
Op. 50. Trio für Pianoforte, Violine und Violoncell	18 —
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer	3 —
Polonaise a. d. Oper „Eugen Onegin“, für Violine, Violoncell u. Pianoforte übertr. v. A. Schaefer	4 —
Walzer aus der Oper „Eugen Onegin“, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer	5 —