66

QUARTETT

(E moll)

für

Pianoforte, Violine, Bratsche und Violoncell

von

HEINRICH VON HERZOGENBERG.

Op. 75.

Pr. 10 M. netto

Eigenthum des Verlegers für alle Länder.

LEIPZIG, J. RIETER-BIEDERMANN.

Den Verträgen gemäfs eingezeichnet.

1819.

1892.

Aufführungsrecht vorbehalten.

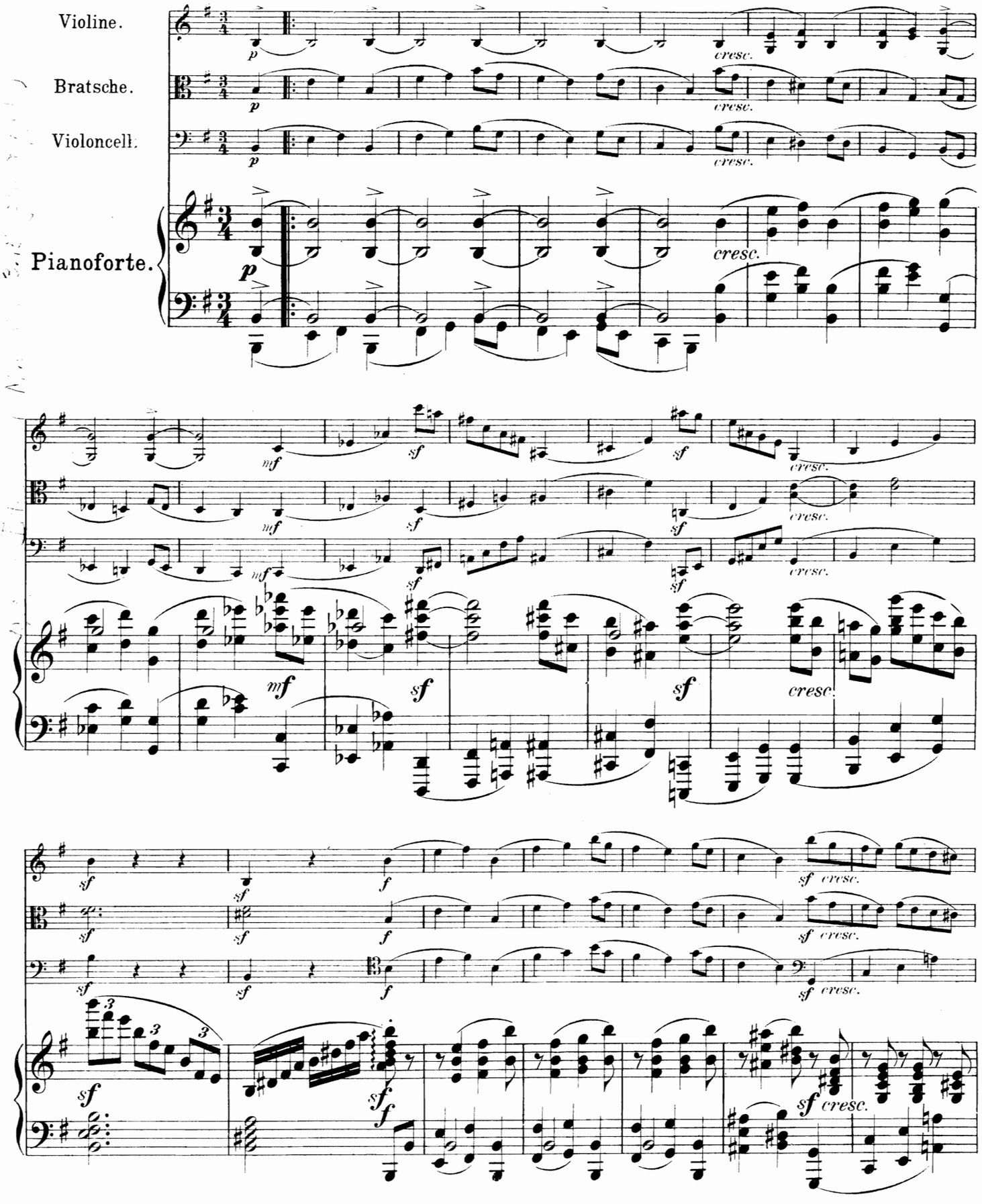
Lith. Anst. v. C. G. Röder, Leipzig.

480442

QUARTETT.

Heinrich von Herzogenberg, Op. 75.

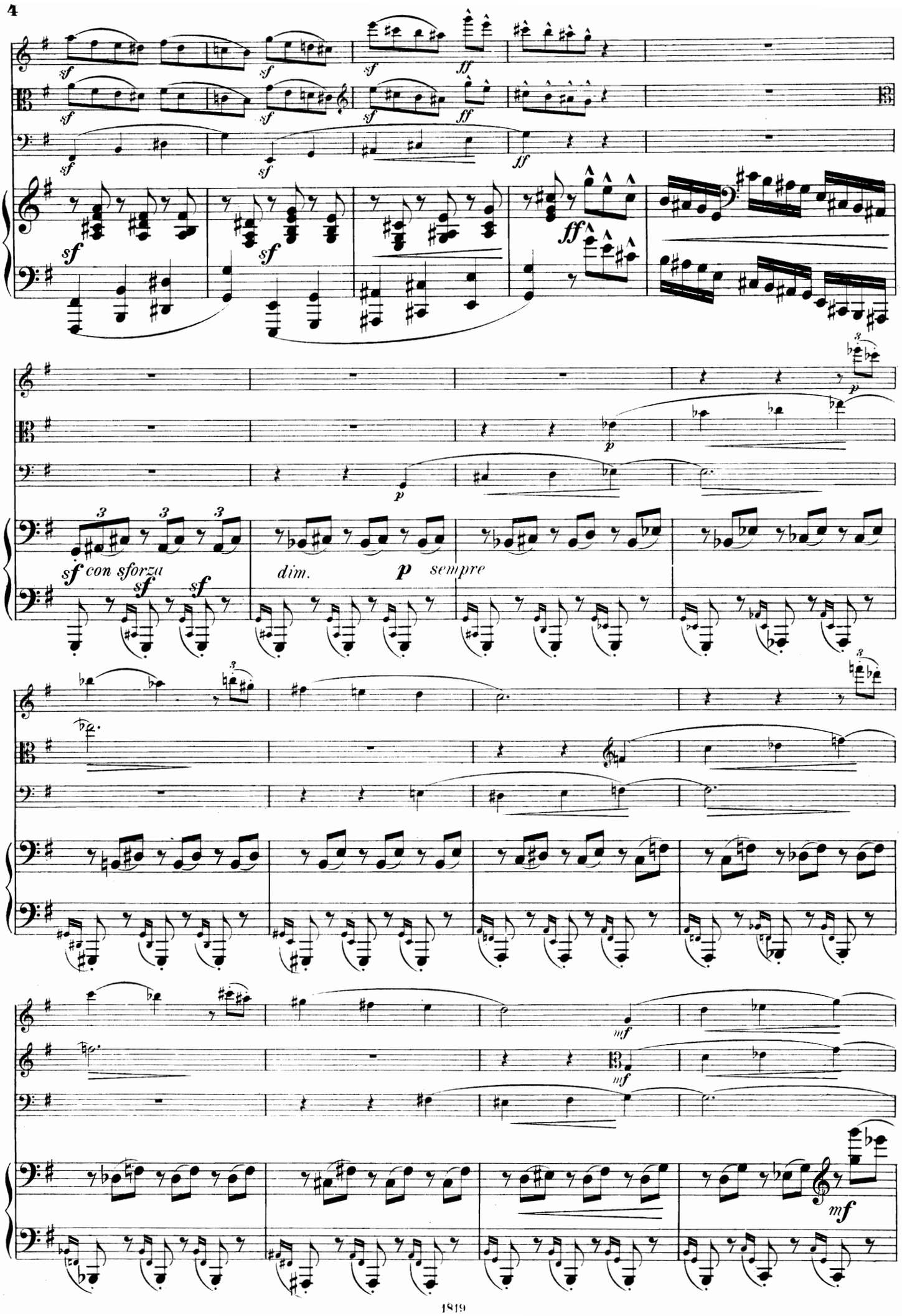
Allegro ma non troppo.

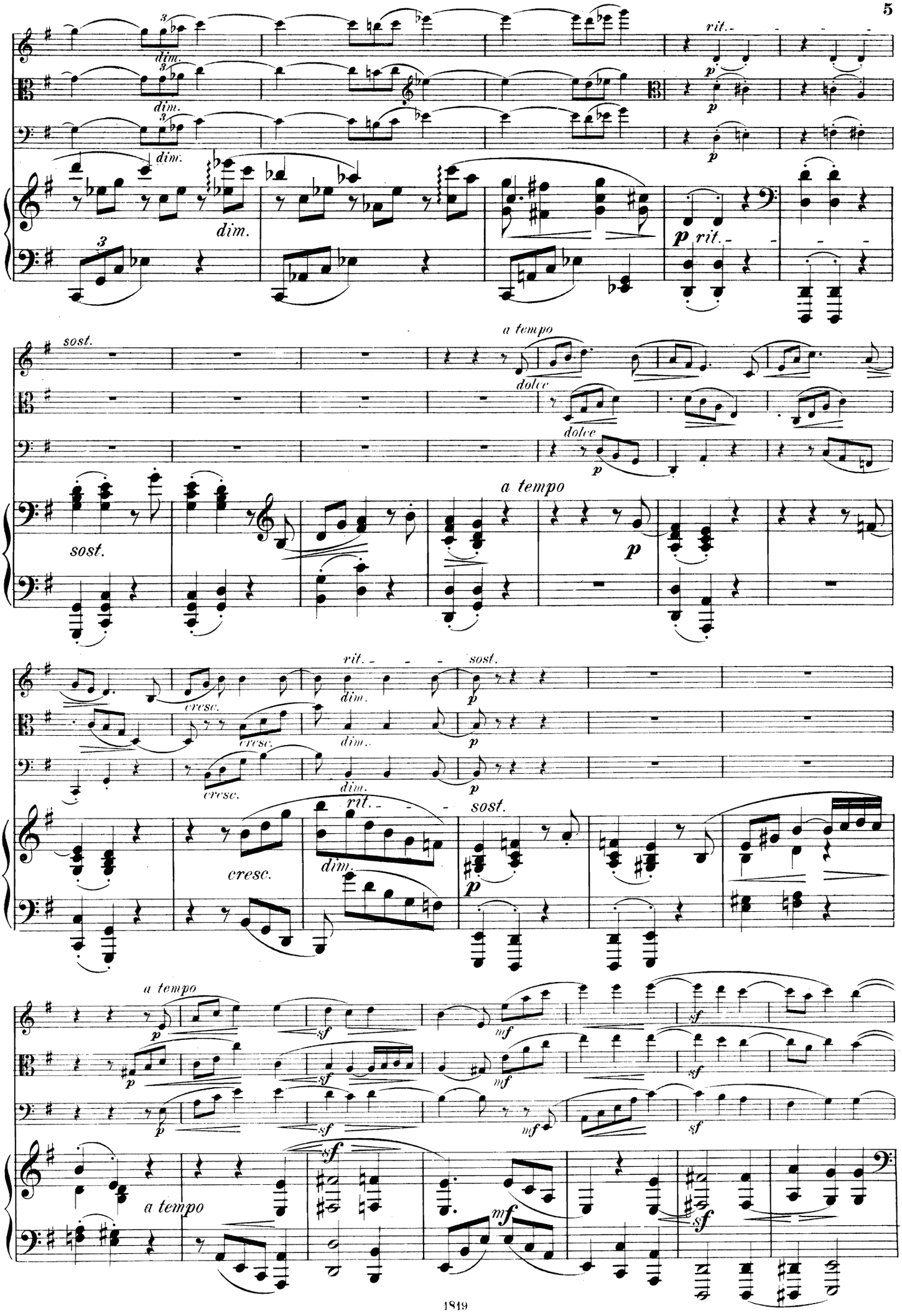


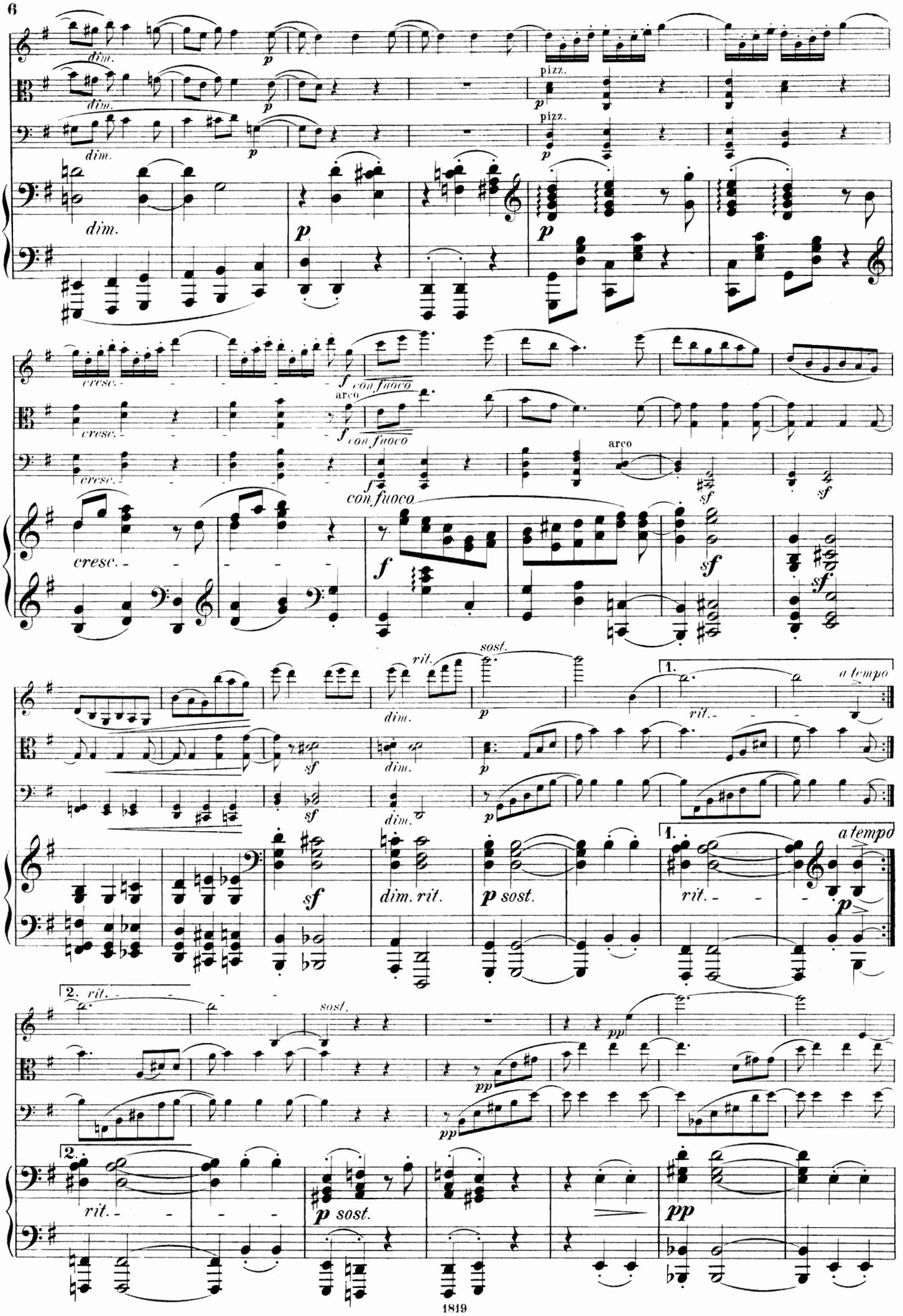
Leipzig, J. Rieter-Biedermann.

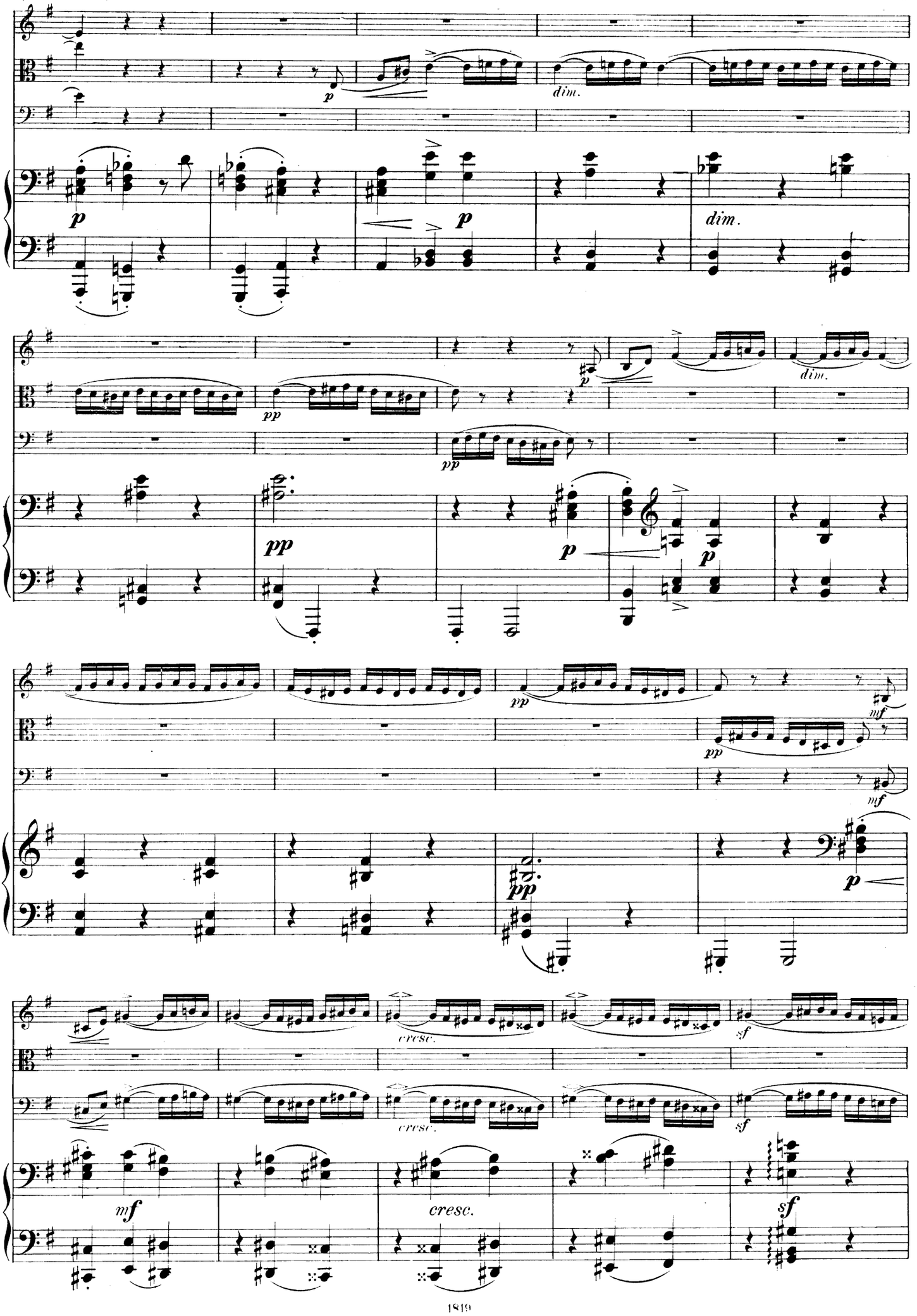
1819

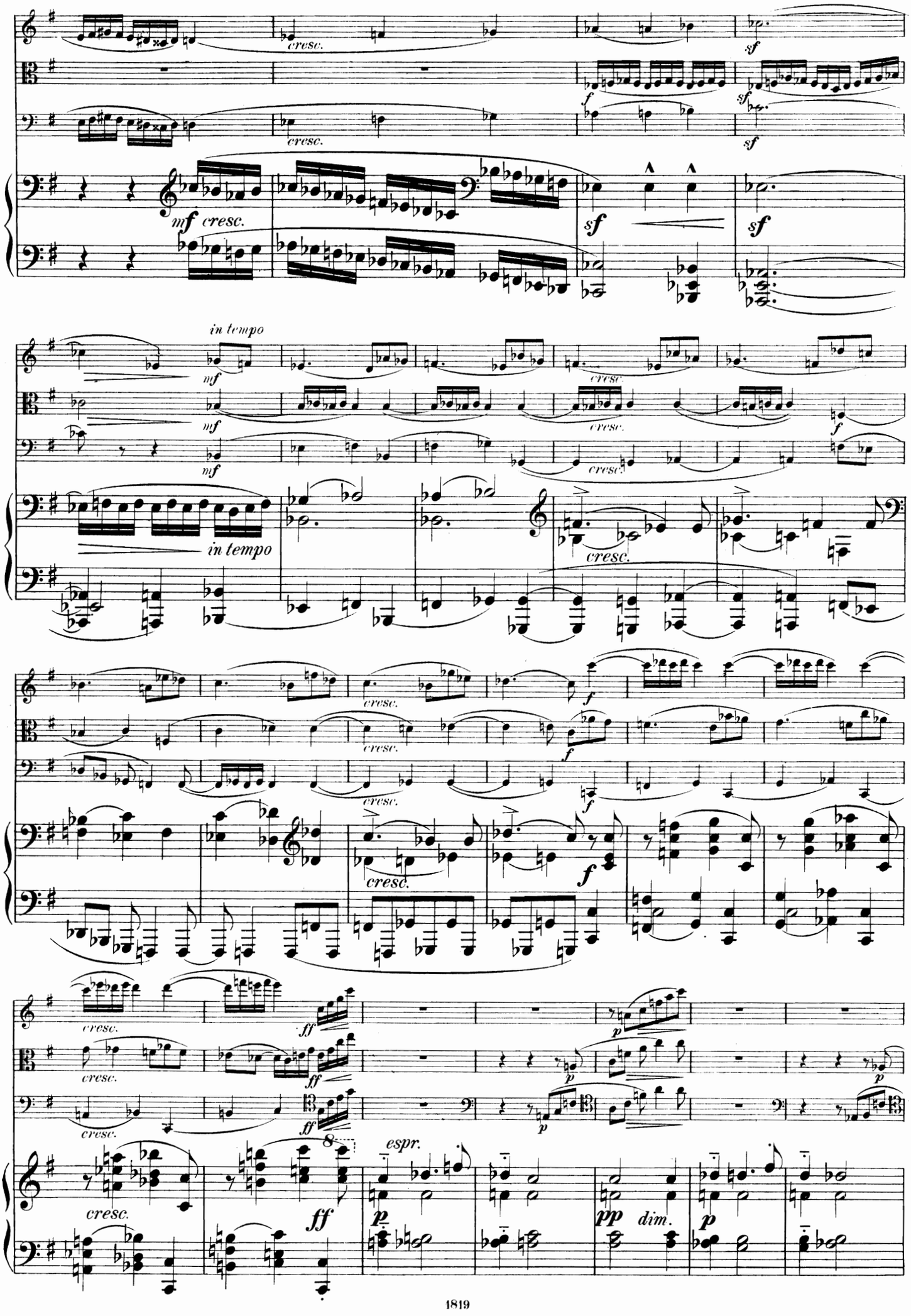
Stich und Druck der Röder'schen Officin in Leipzig.

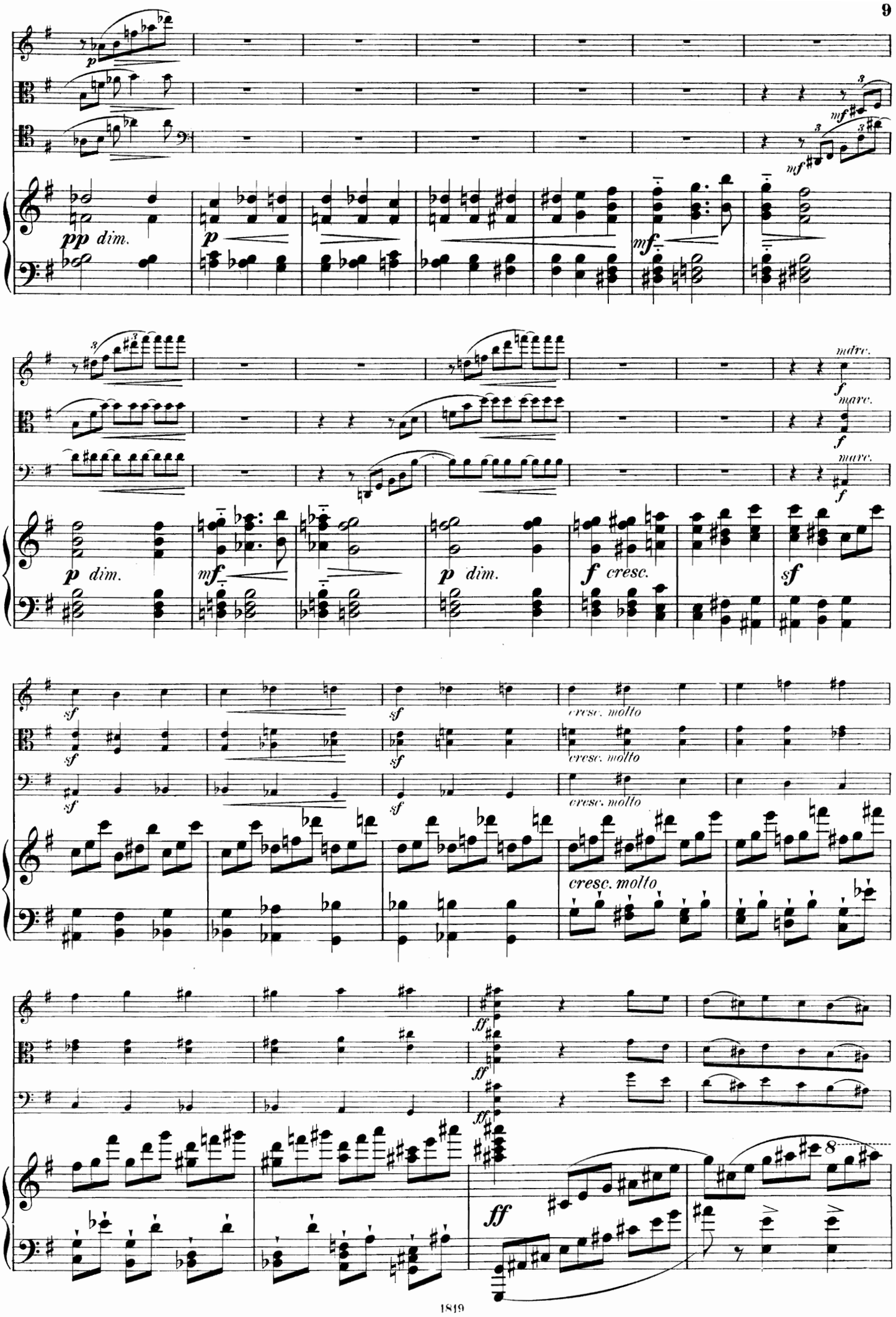

sf
ff
p
sf con sforza
dim.
p sempre
mf

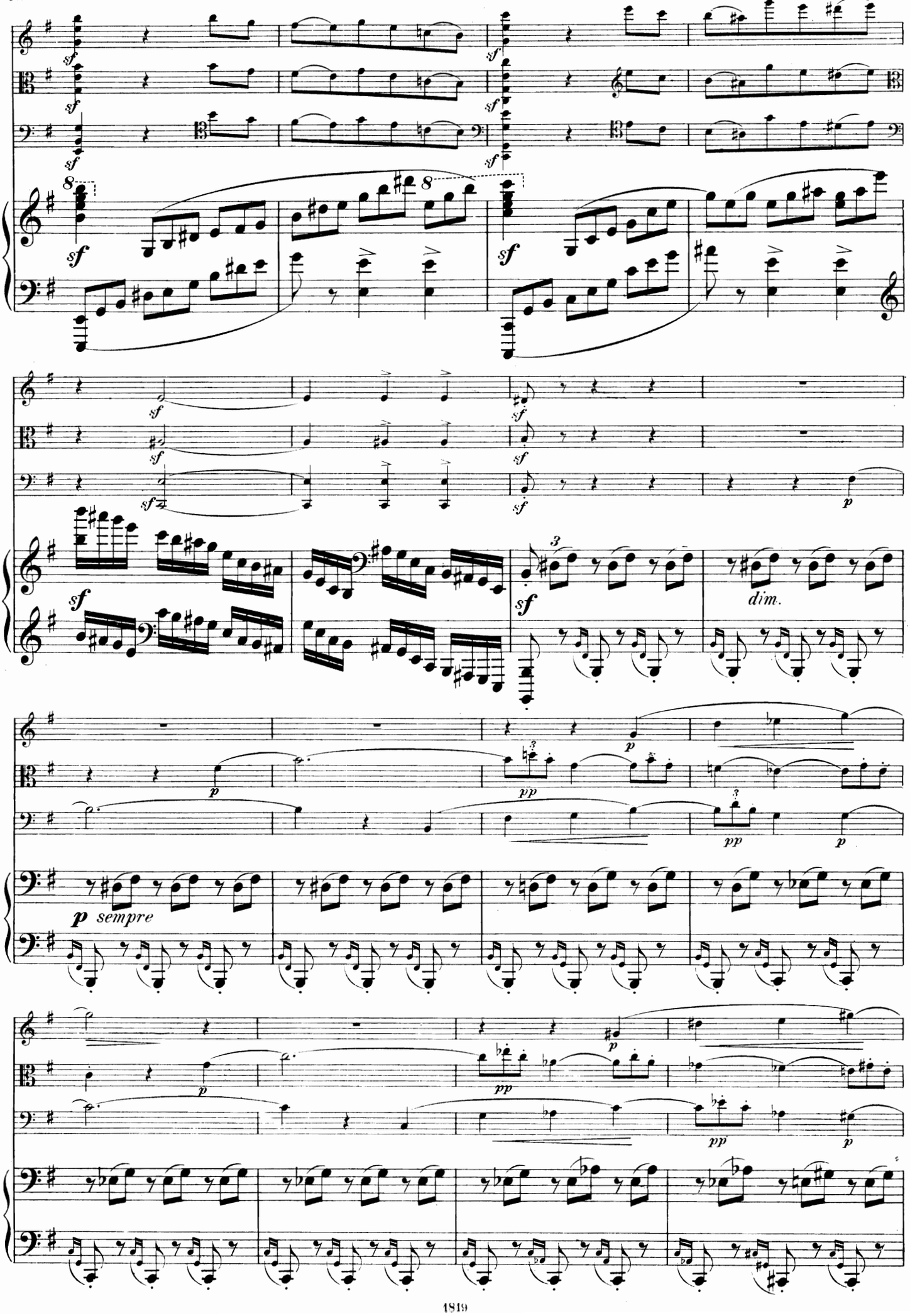

rit.
dim.
p
sost.
a tempo
dolce
cresc.
sf
mf

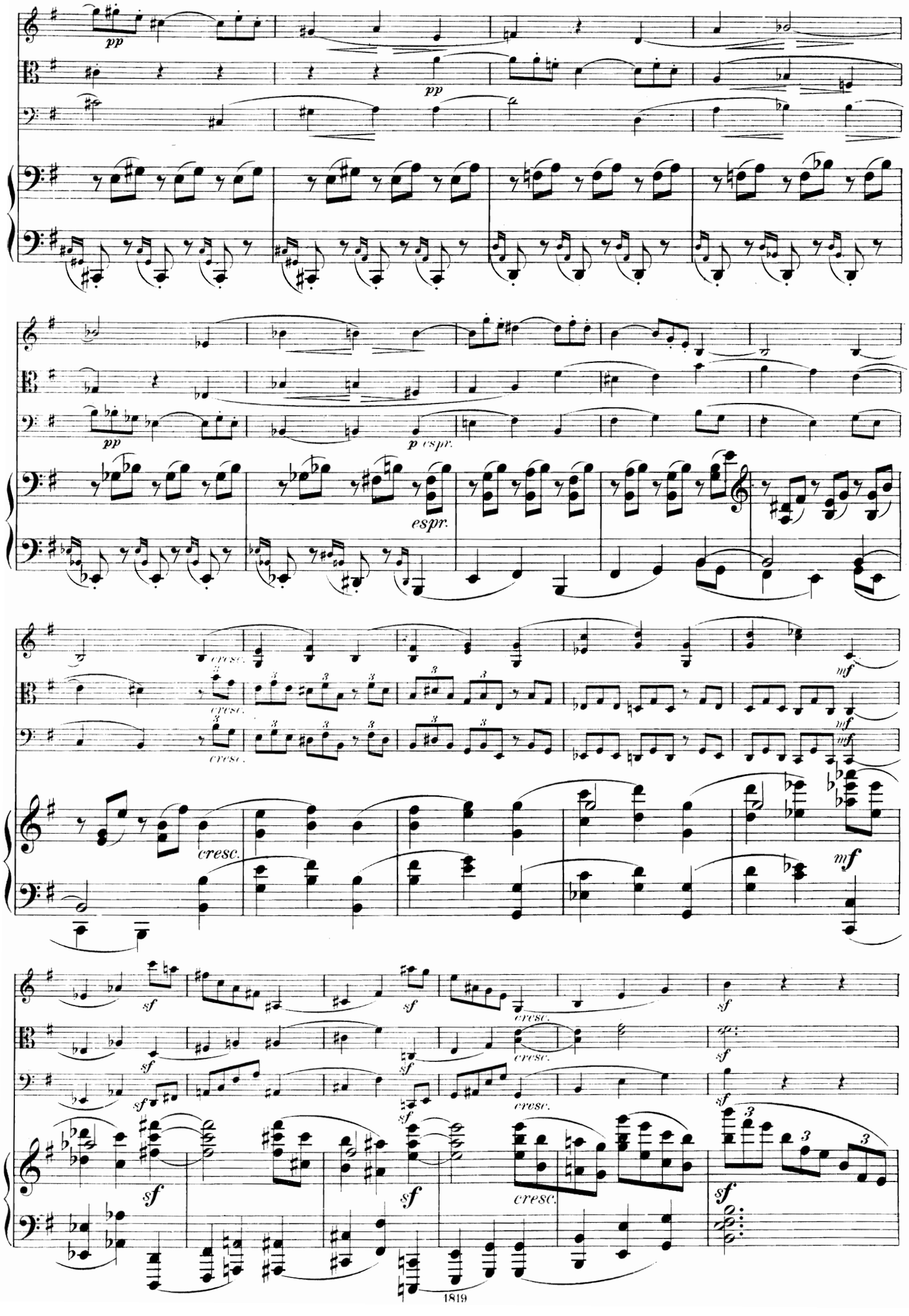

dim.
p
pizz.
cresc.
f
con fuoco
arco
sf
rit.
sost.
1.
a tempo
dim. rit.
p sost.
2.
pp

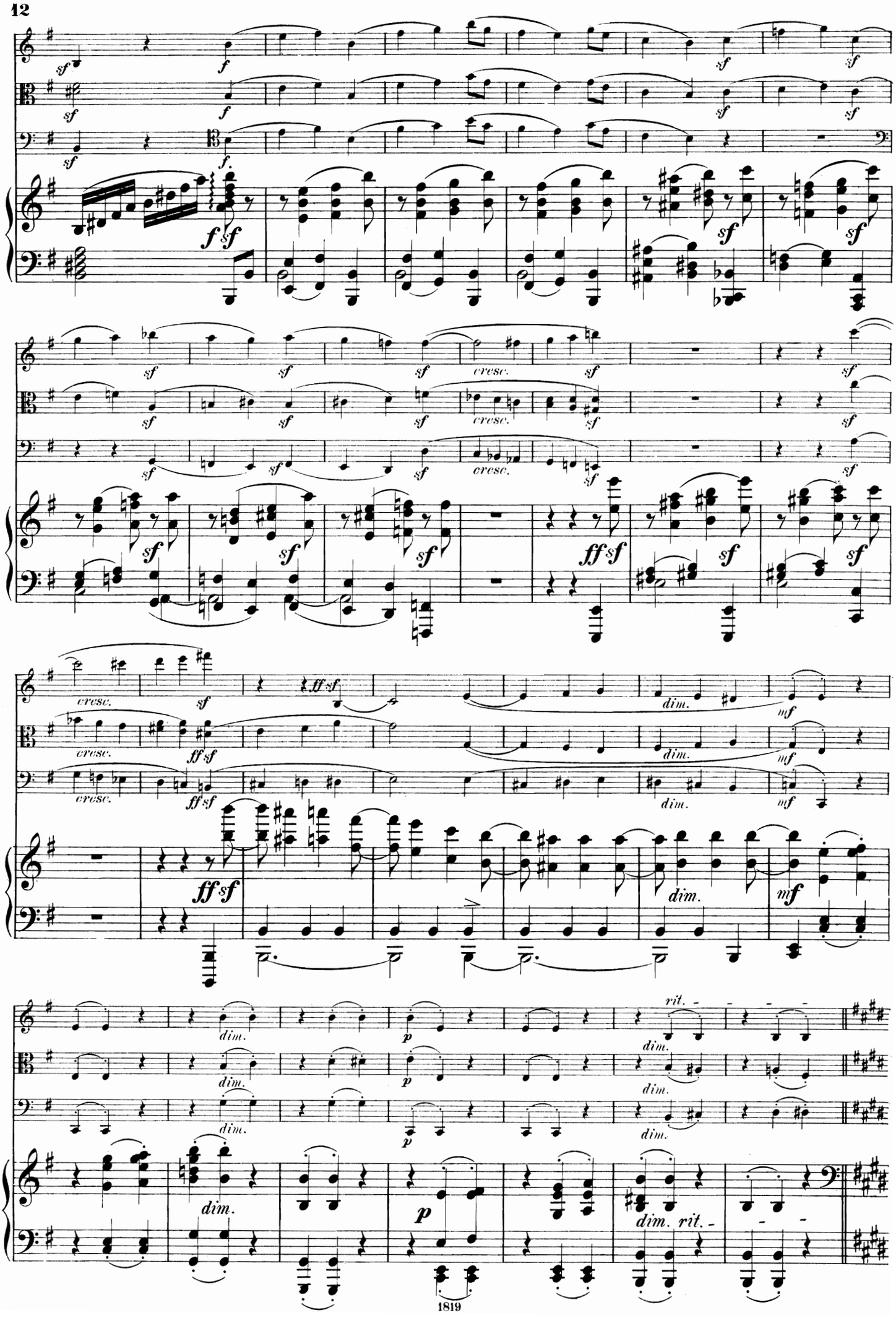

p
dim.
p
dim.
pp
pp
p
p
pp
pp
mf
pp
mf
pp
p
cresc.
sf
cresc.
sf
mf
cresc.
sf

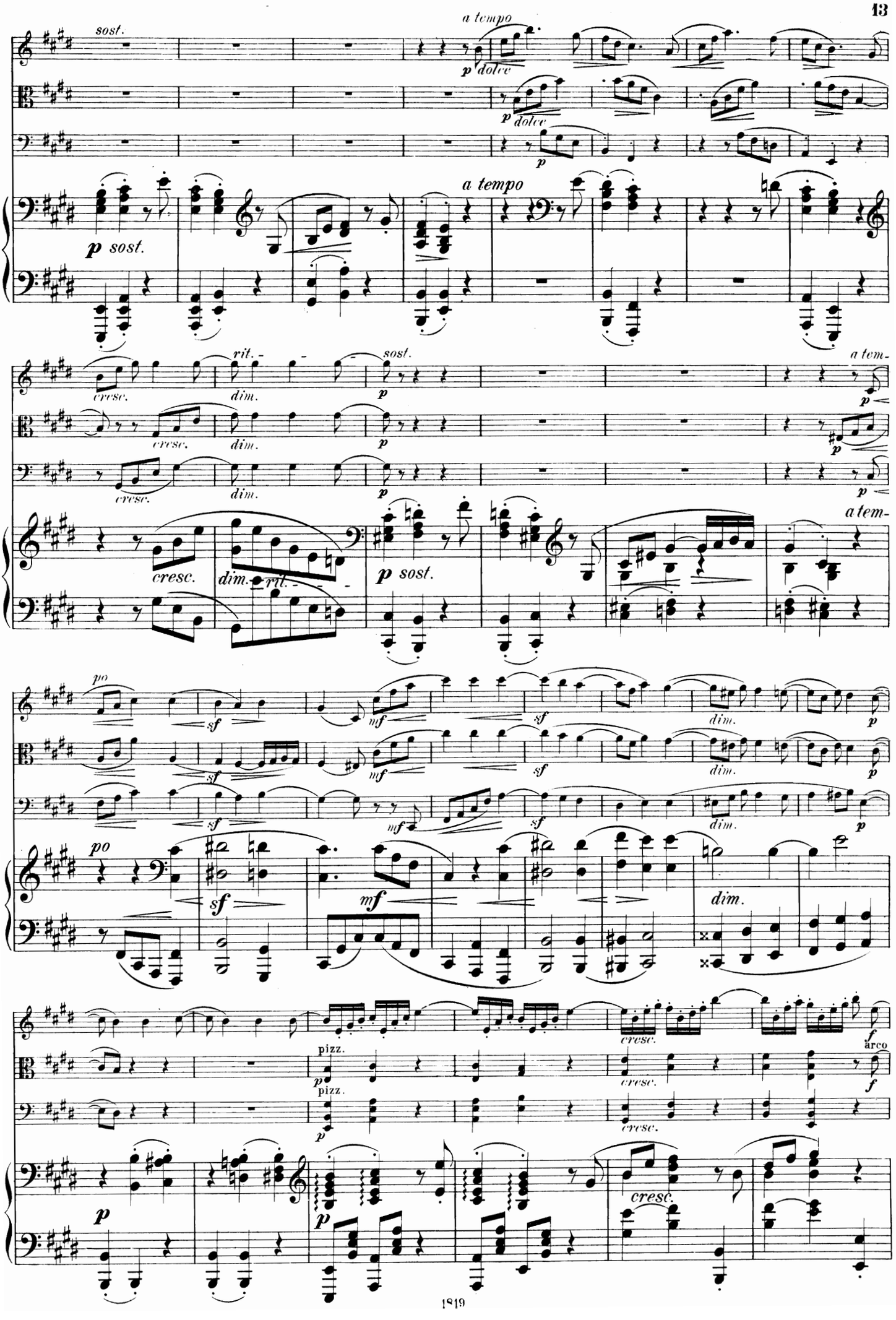

cresc.
sf
f
mf cresc.
in tempo
mf
cresc.
ff
espr.
p
pp
dim.

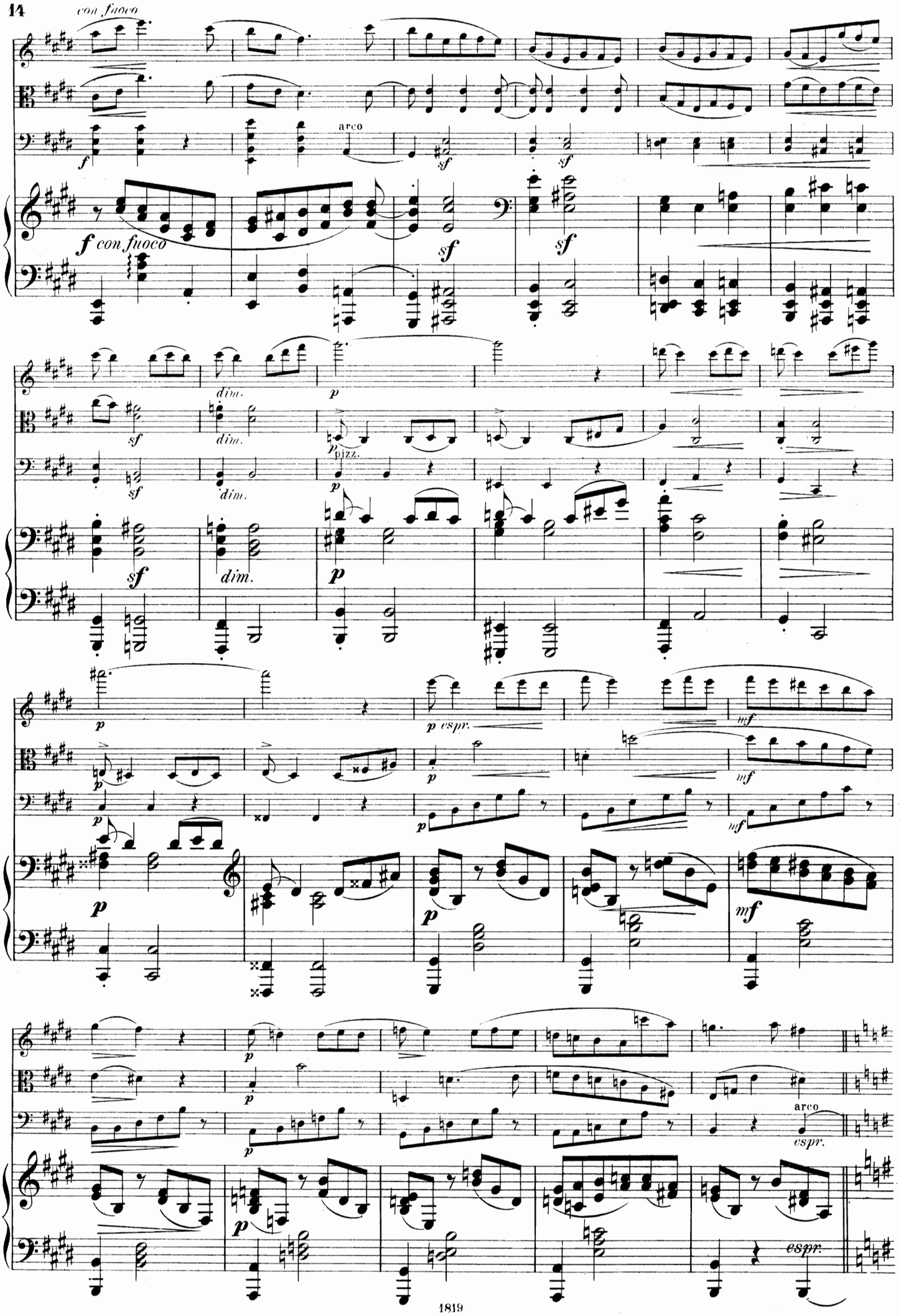

pp dim.
p
mf
p dim.
mf
p dim.
f cresc.
sf
marc.
f
sf
cresc. molto
ff
8

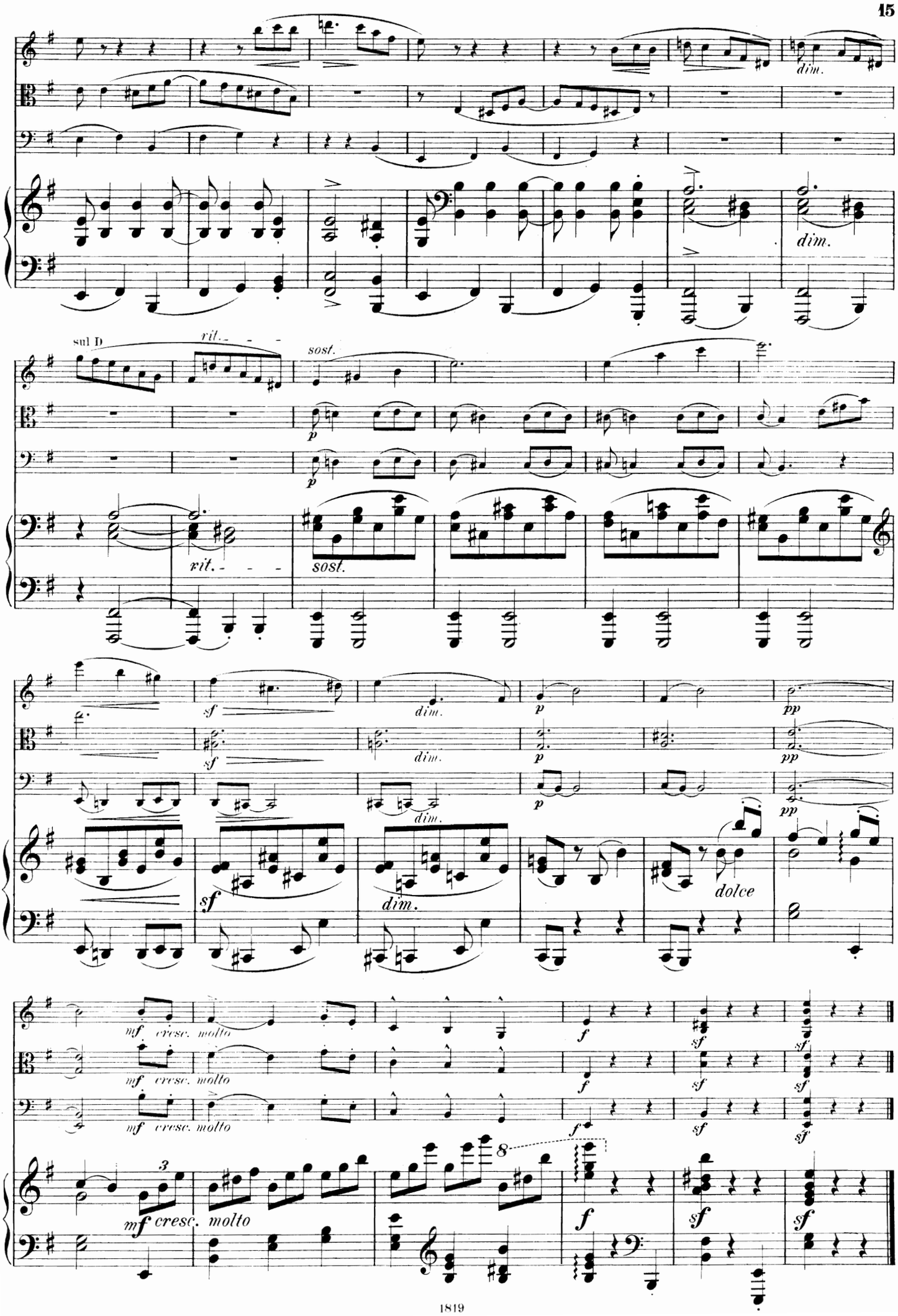

sf
8
dim.
p
sempre
pp


pp
pp
pp
p espr.
espr.
cresc.
cresc.
cresc.
cresc.
mf
mf
mf
mf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
cresc.
cresc.
cresc.
cresc.
cresc.

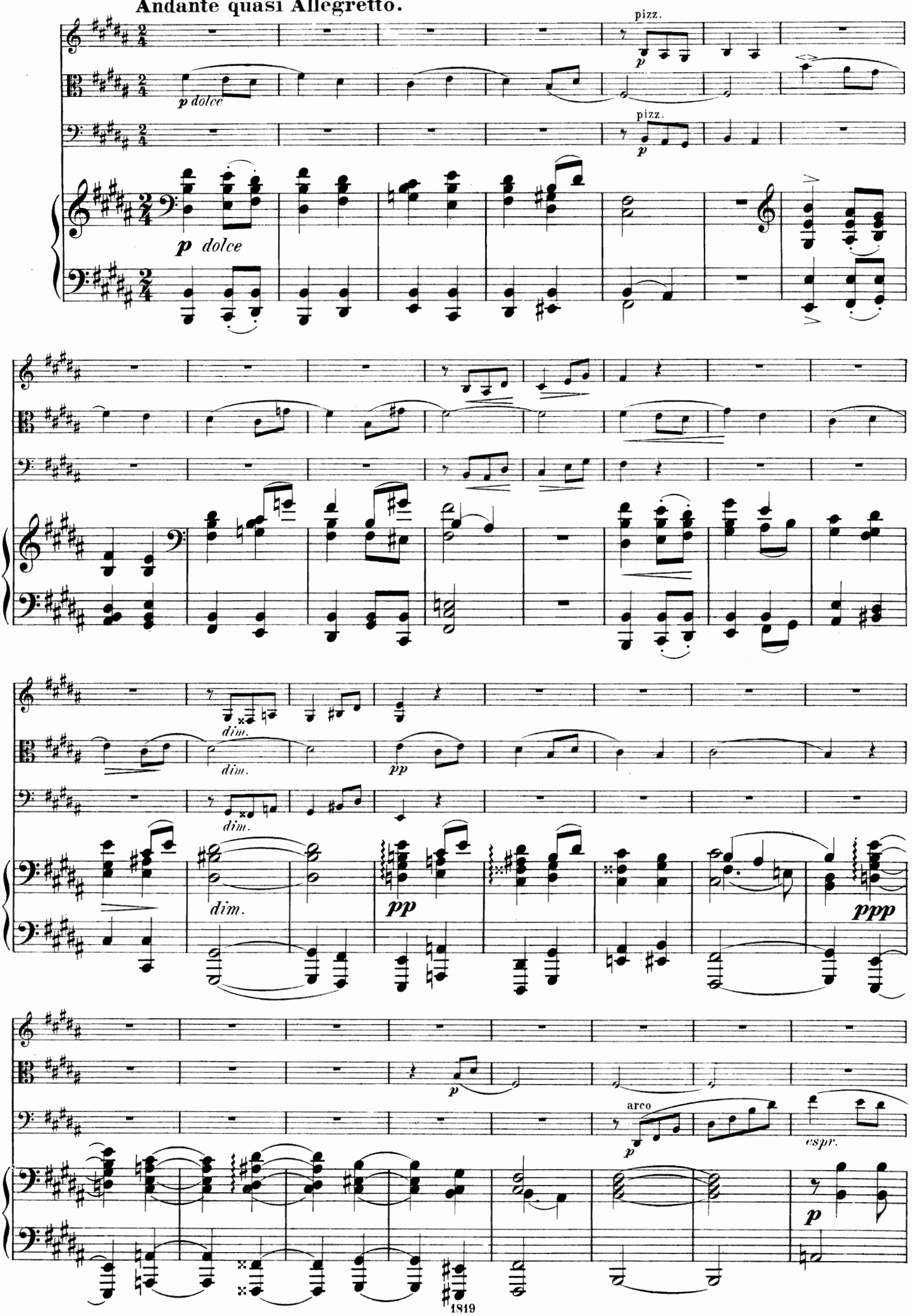

sf
f
ff sf
cresc.
dim.
mf
p
rit.

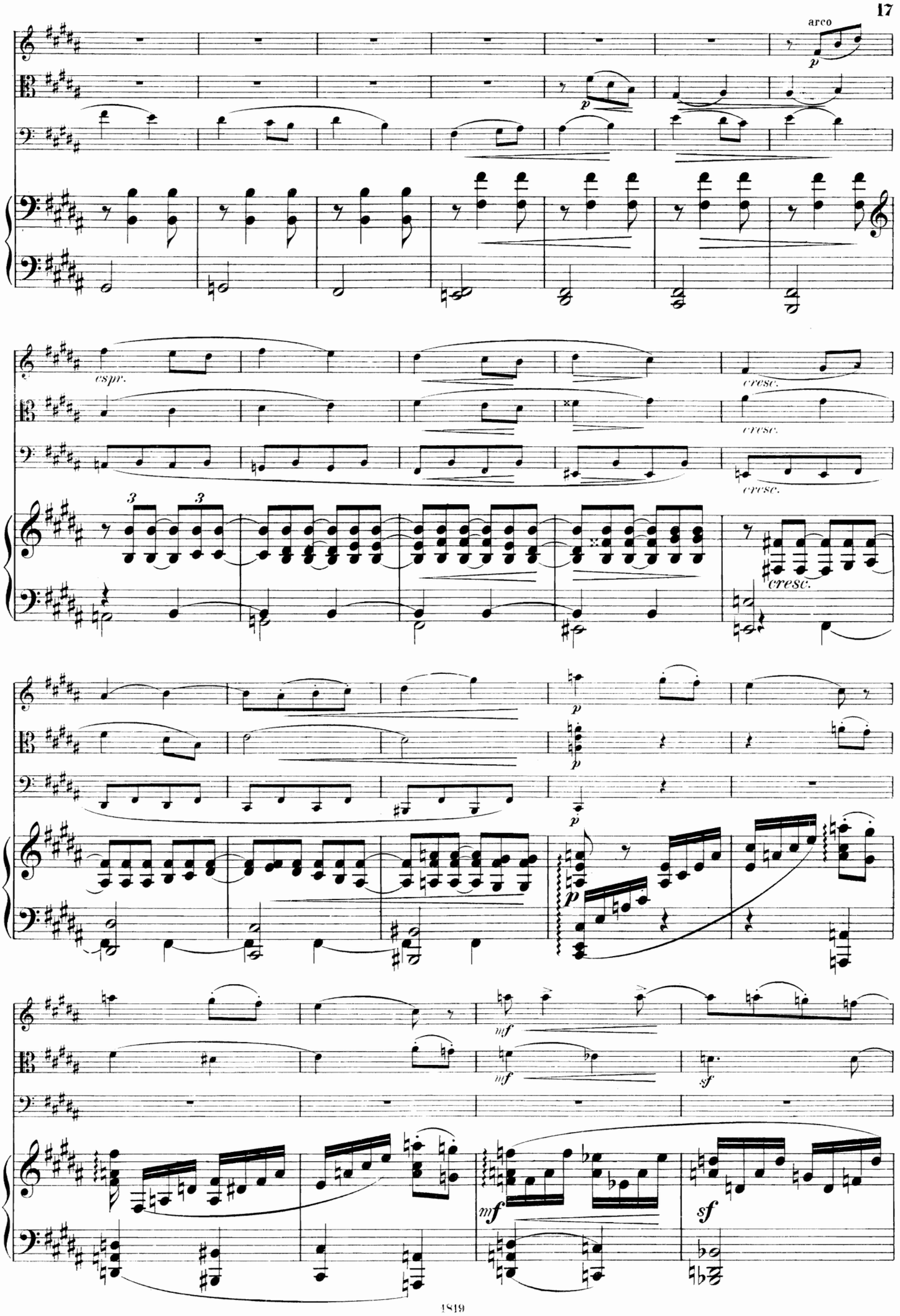

sost.
a tempo
p dolce
p dolce
p
a tempo
p sost.
cresc.
rit.
dim.
sost.
a tem-
cresc.
dim.
p
cresc.
dim.
rit.
p sost.
a tem-
po
sf
mf
sf
dim.
p
sf
mf
sf
dim.
p
sf
mf
sf
dim.
p
po
sf
mf
dim.
pizz.
p
pizz.
cresc.
f
arco
p
cresc.
p
p
cresc.

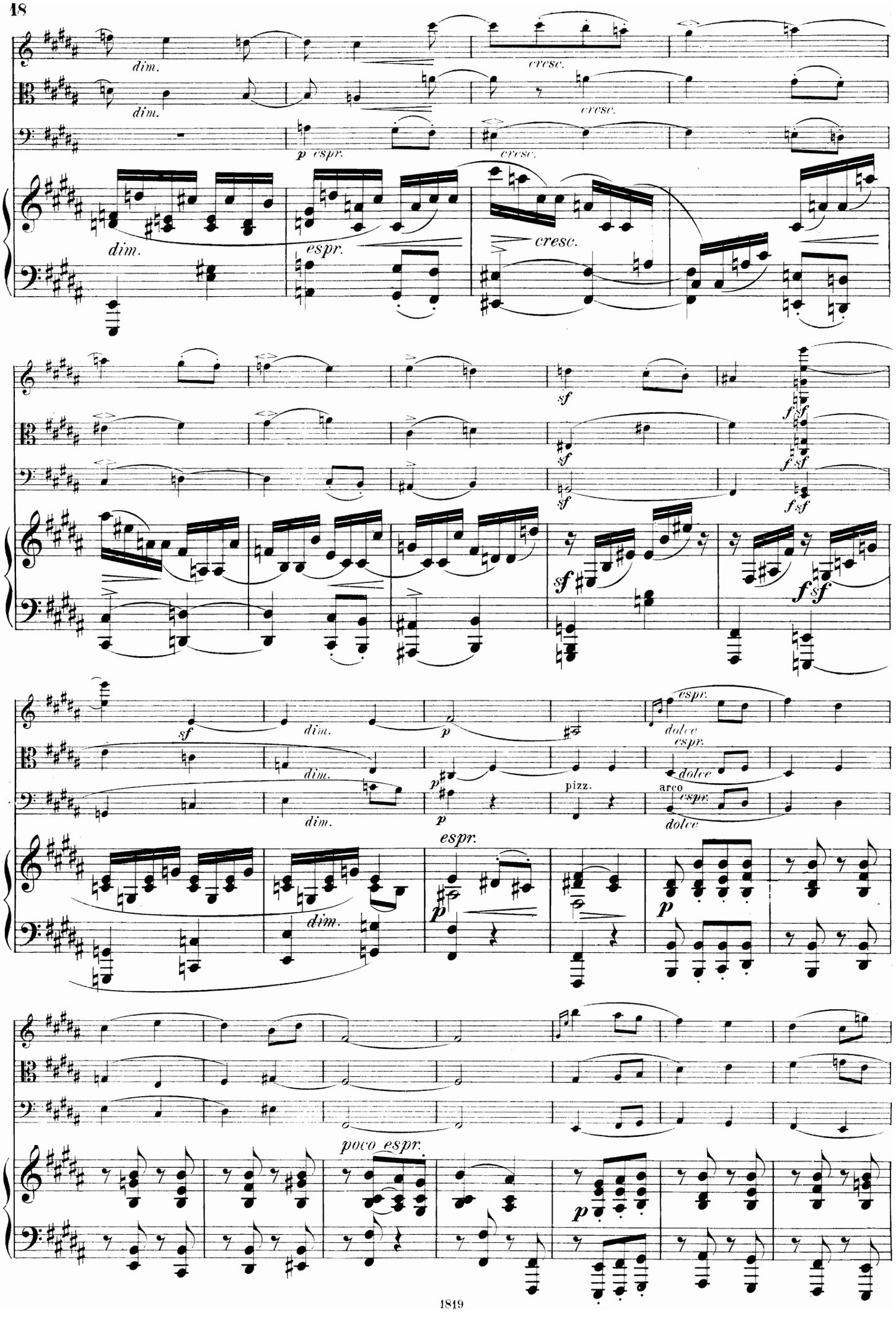

con fuoco
arco
f con fuoco
dim.
pizz.
espr.
espr.

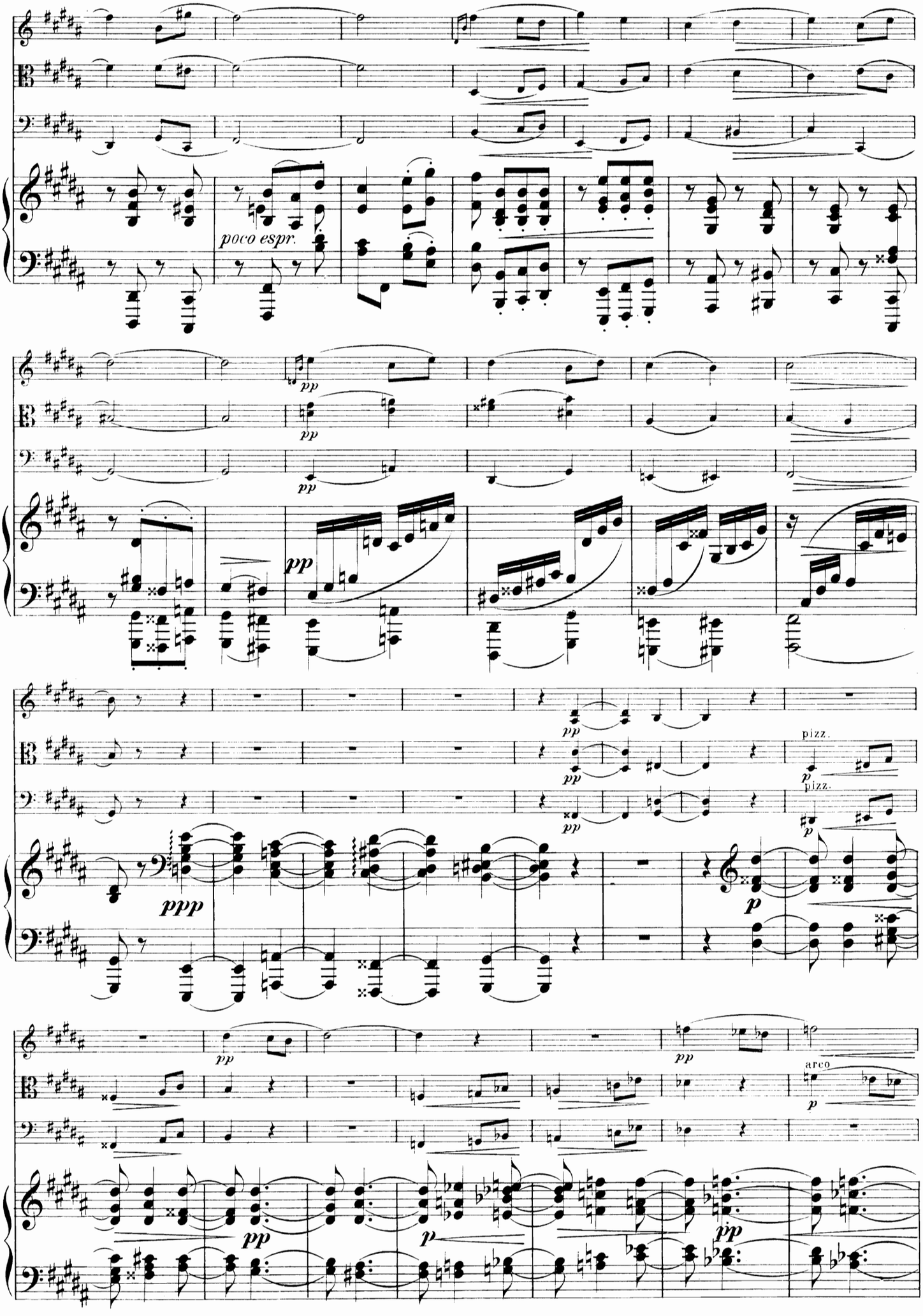

dim.
sul D
rit.
sost.
p
rit.
sost.
sf
dim.
pp
dolce
mf cresc. molto
f
sf
8

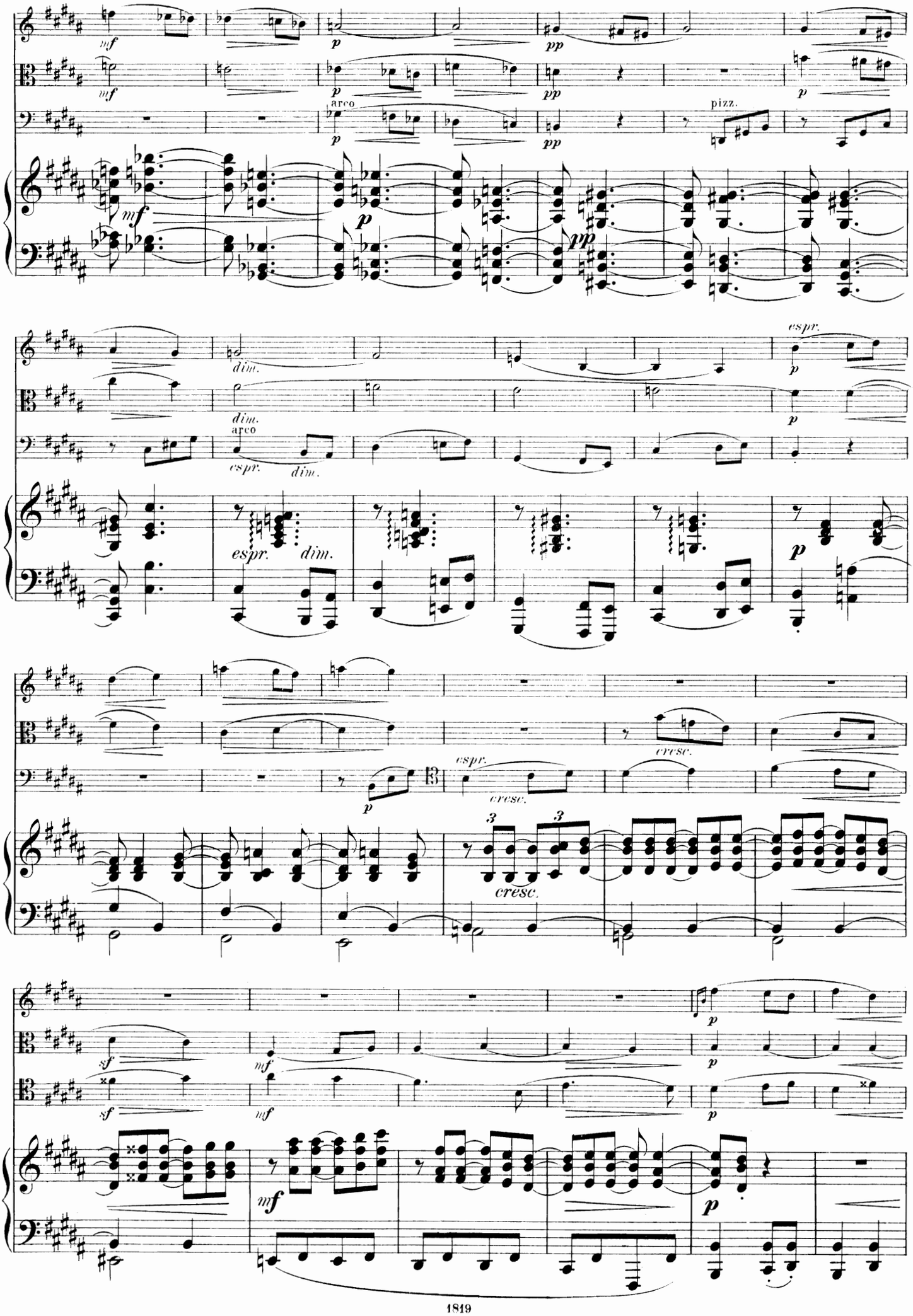
Andante quasi Allegretto.

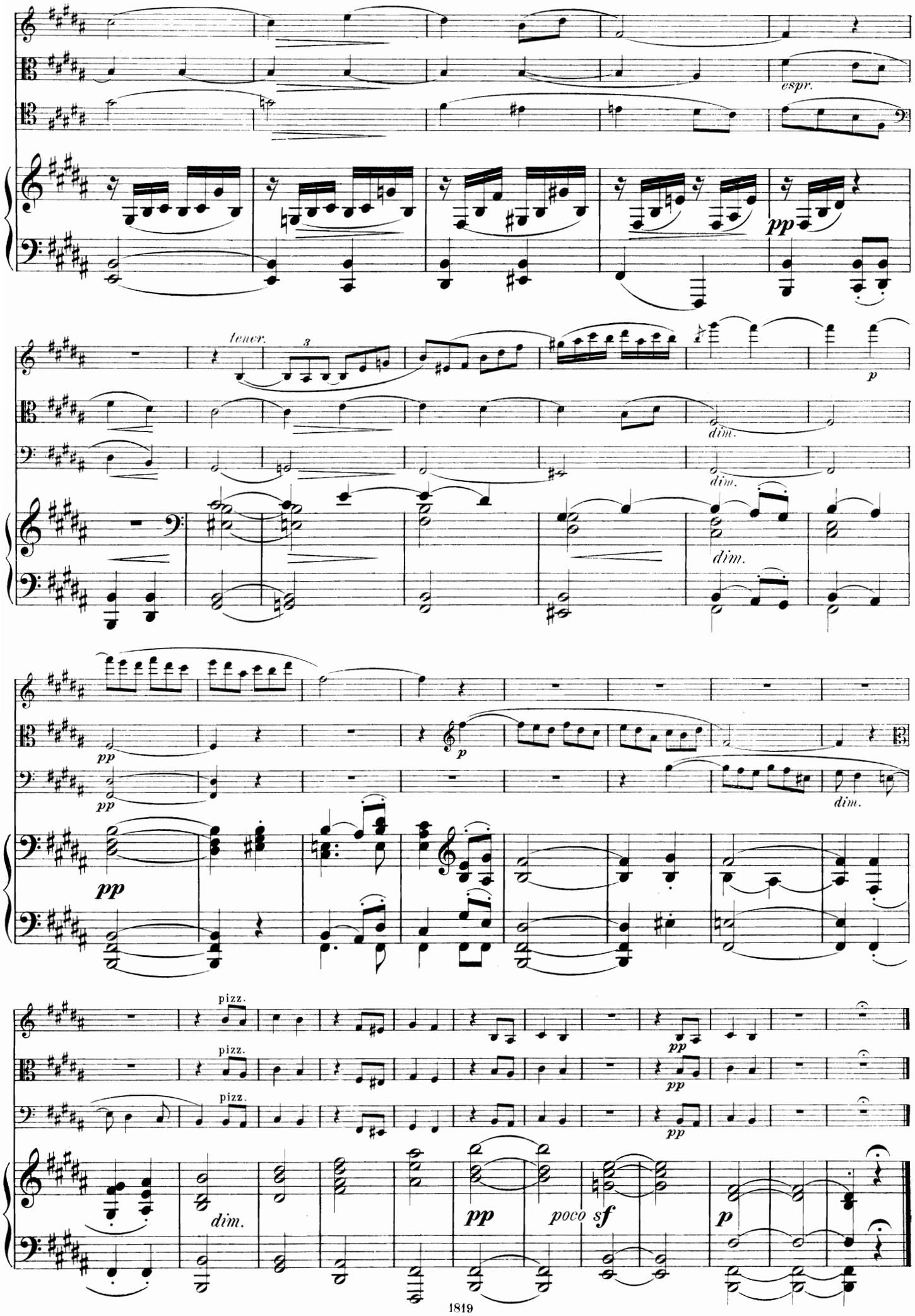


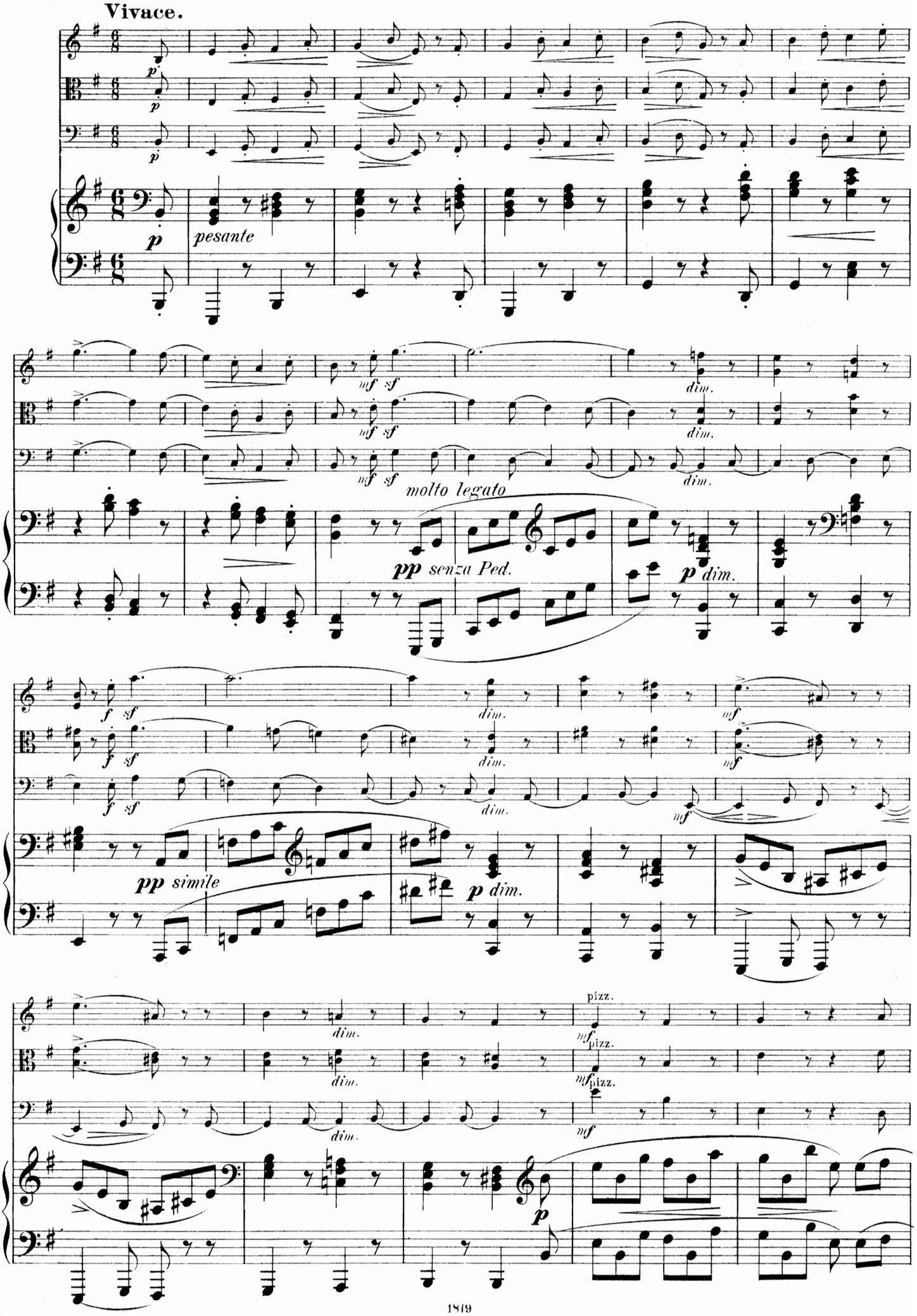

arco
p
espr.
cresc.
cresc.
cresc.
cresc.
p
p
p
p
mf
mf
sf
mf
sf

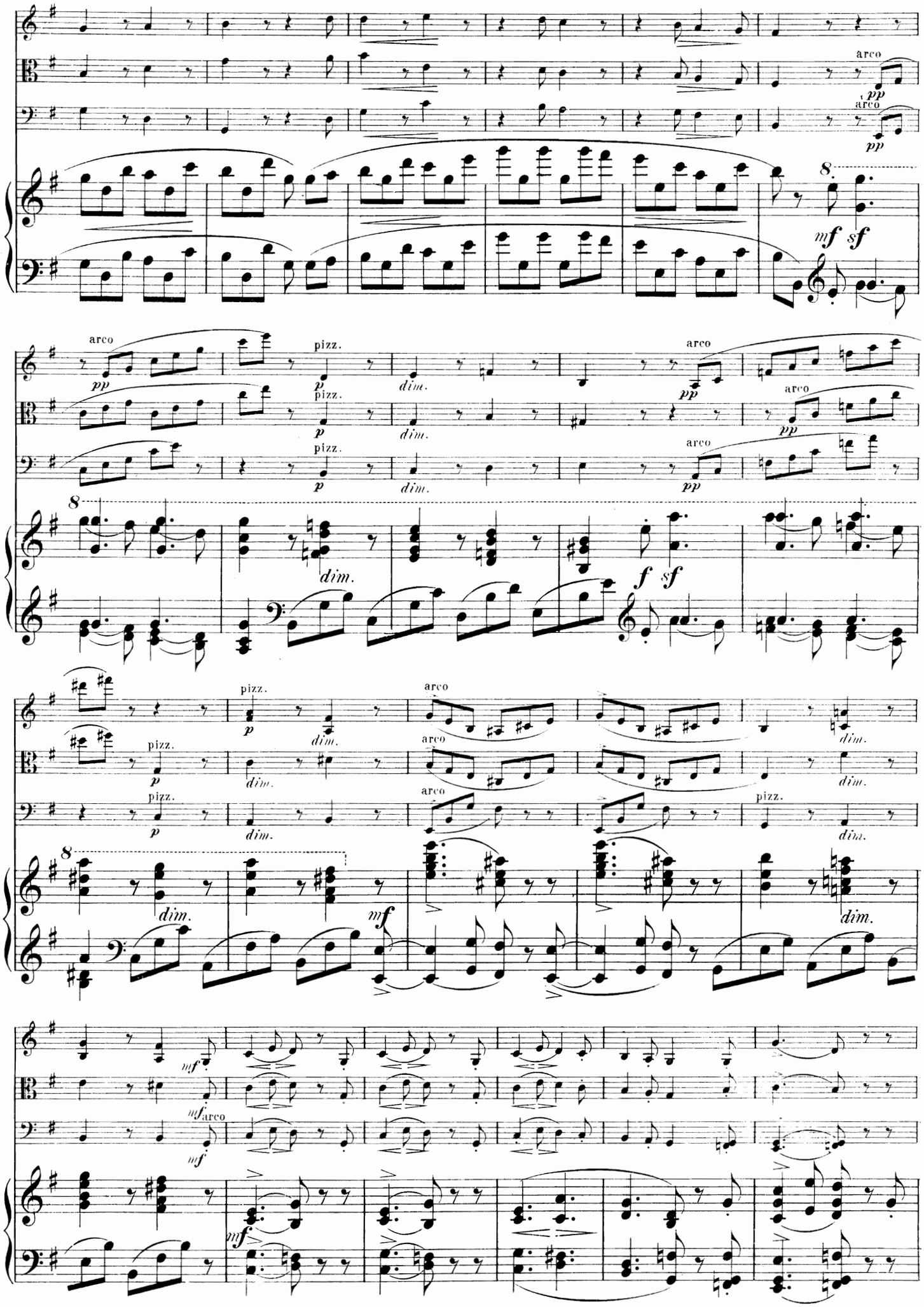

dim.
cresc.
p espr.
espr.
sf
f sf
dolce
pizz.
arco
poco espr.

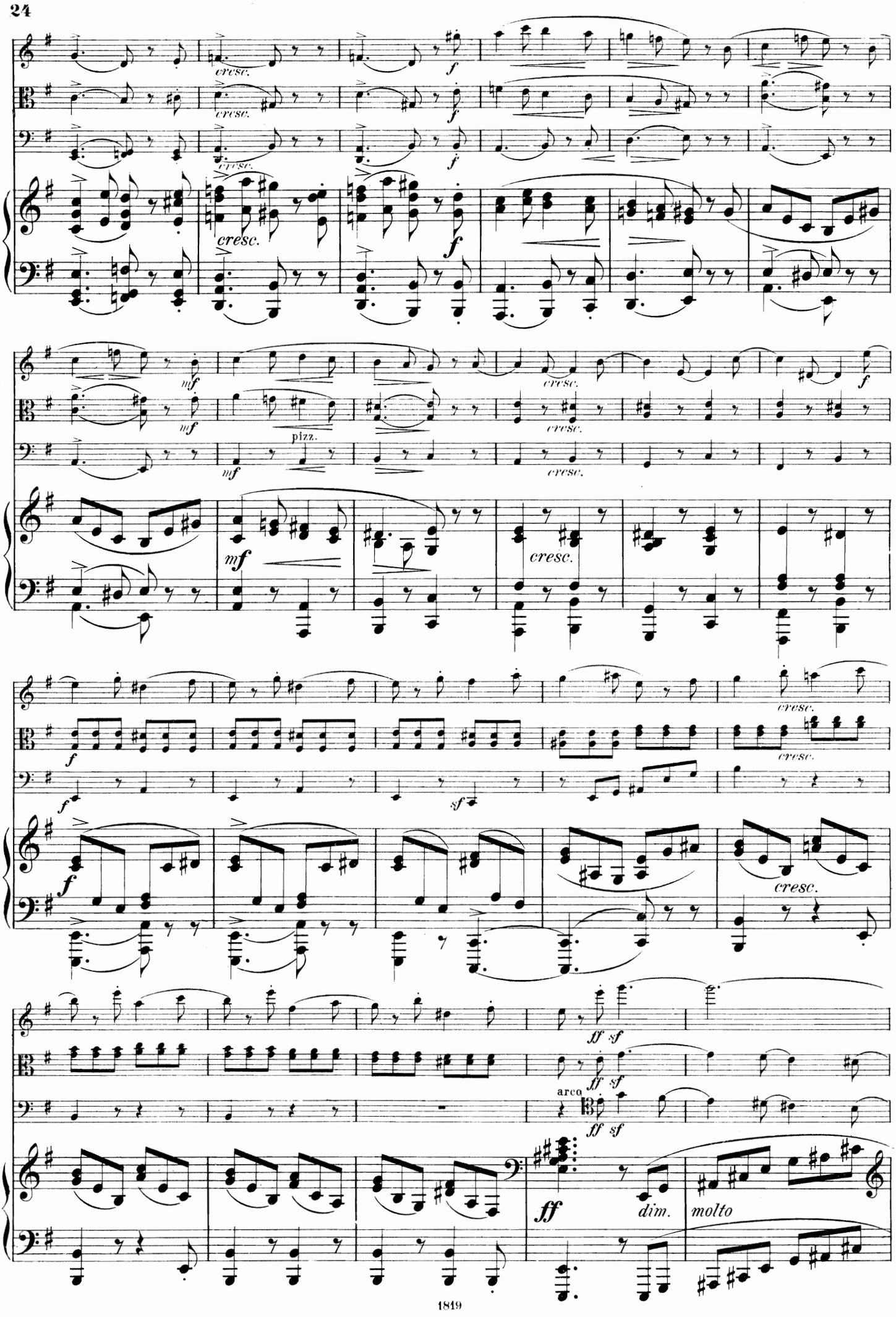

poco espr.
pp
ppp
p
pizz.
arco

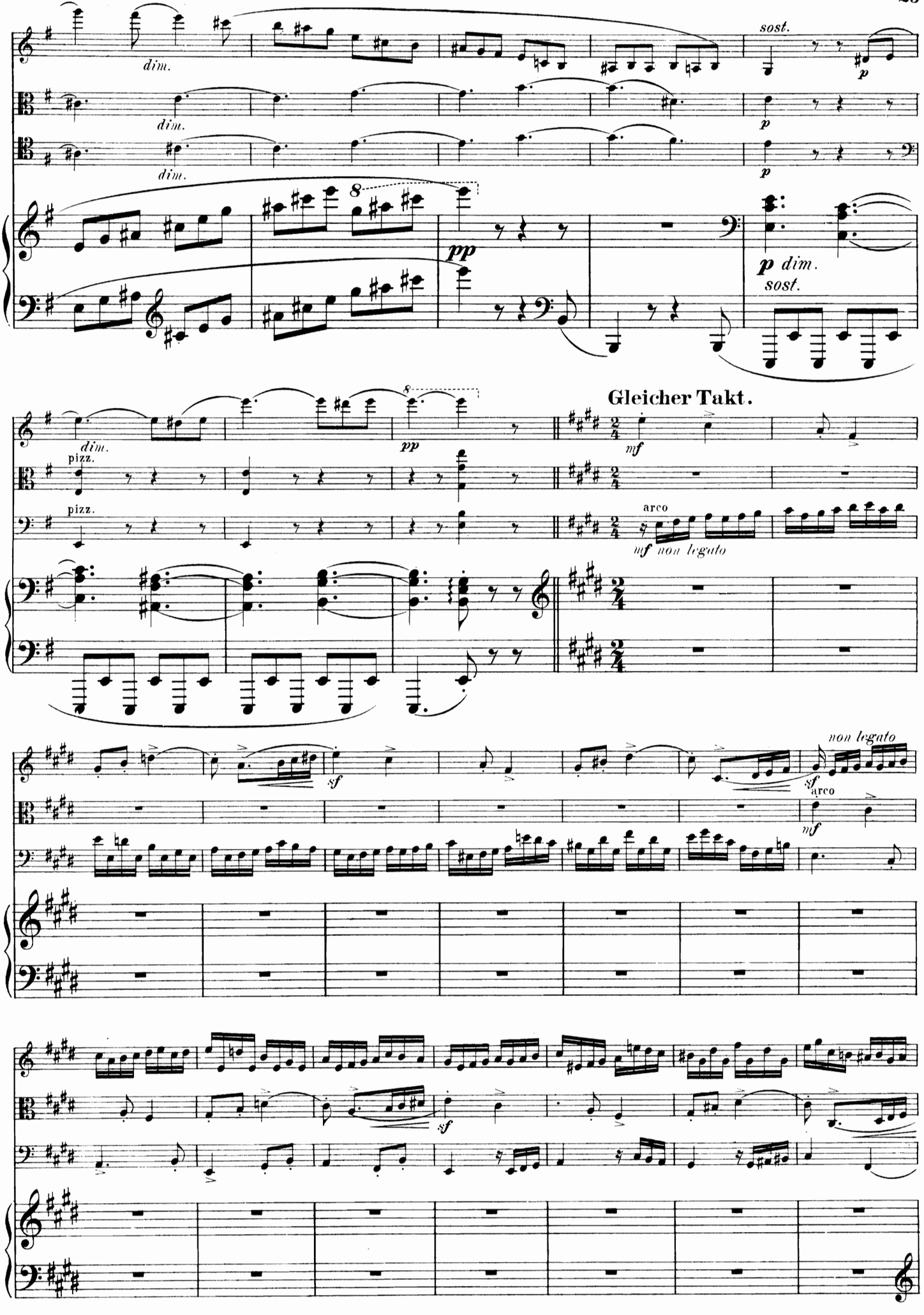

mf
p
pp
arco
pizz.
dim.
espr.
cresc.
3
sf
mf

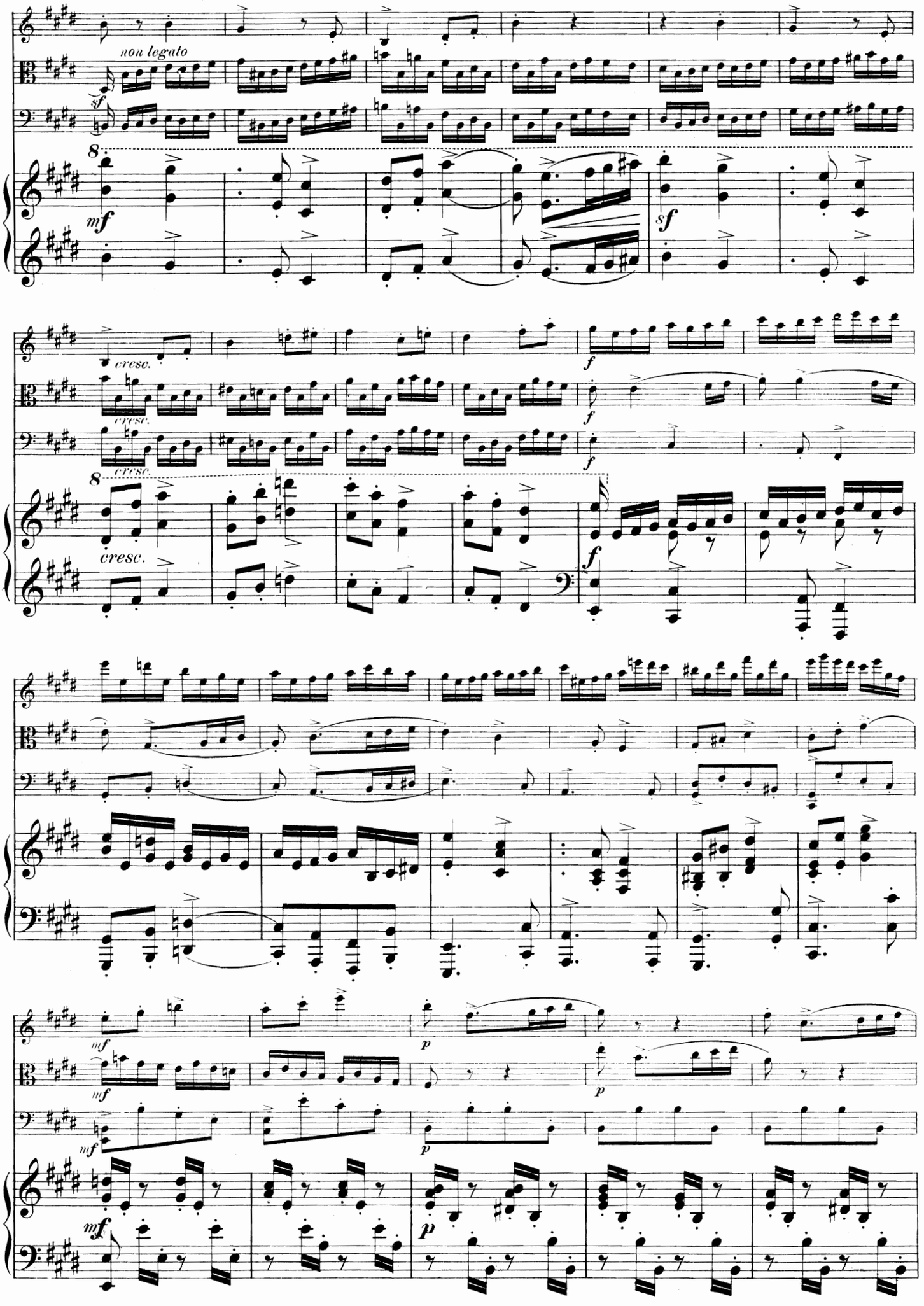

espr.
pp
tener.
3
p
dim.
dim.
dim.
pp
p
dim.
pp
pizz.
pizz.
pizz.
pp
pp
pp
dim.
pp
poco sf
p

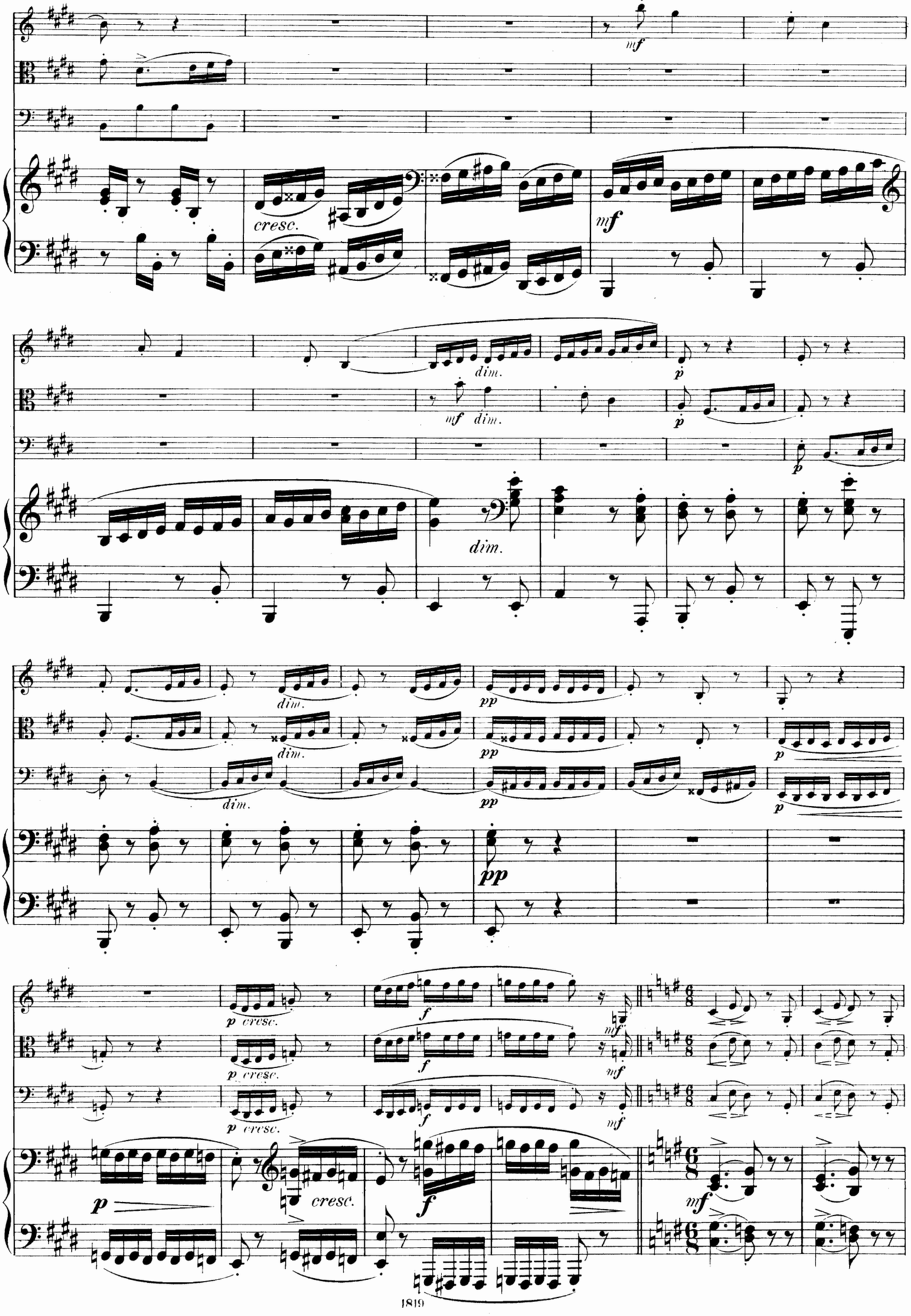

Vivace.
pesante
molto legato
pp senza Ped.
pp simile
pizz.

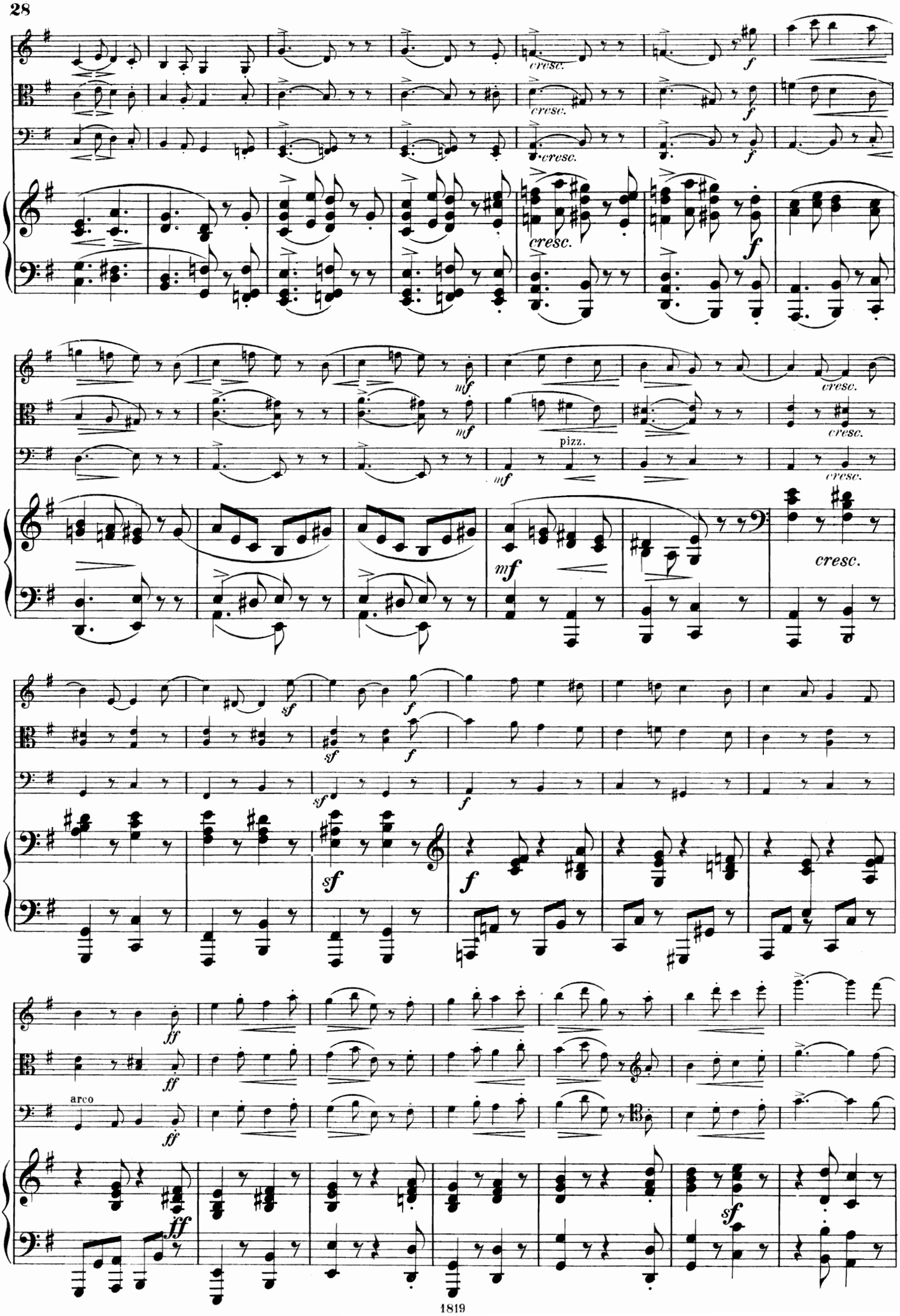

arco
pp
arco
pp
8
mf sf
arco
pp
pizz.
p
dim.
pizz.
p
dim.
pizz.
p
dim.
arco
pp
arco
pp
arco
pp
8
dim.
f sf
pizz.
p
dim.
pizz.
p
dim.
pizz.
p
dim.
arco
arco
arco
dim.
dim.
dim.
pizz.
dim.
8
dim.
mf
dim.
mf
arco
mf
mf

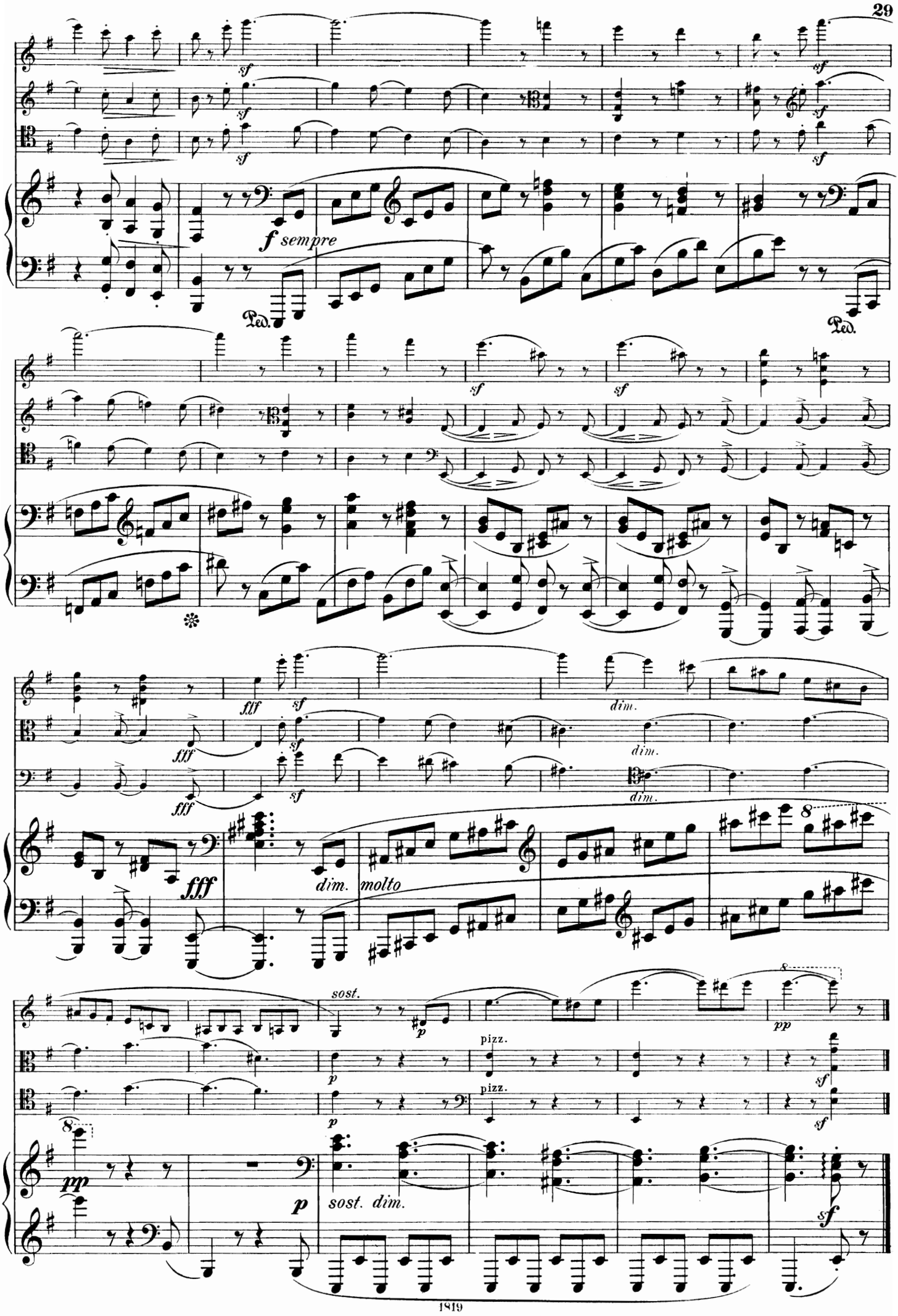

cresc.
f
mf
pizz.
arco
ff
sf
dim.
molto

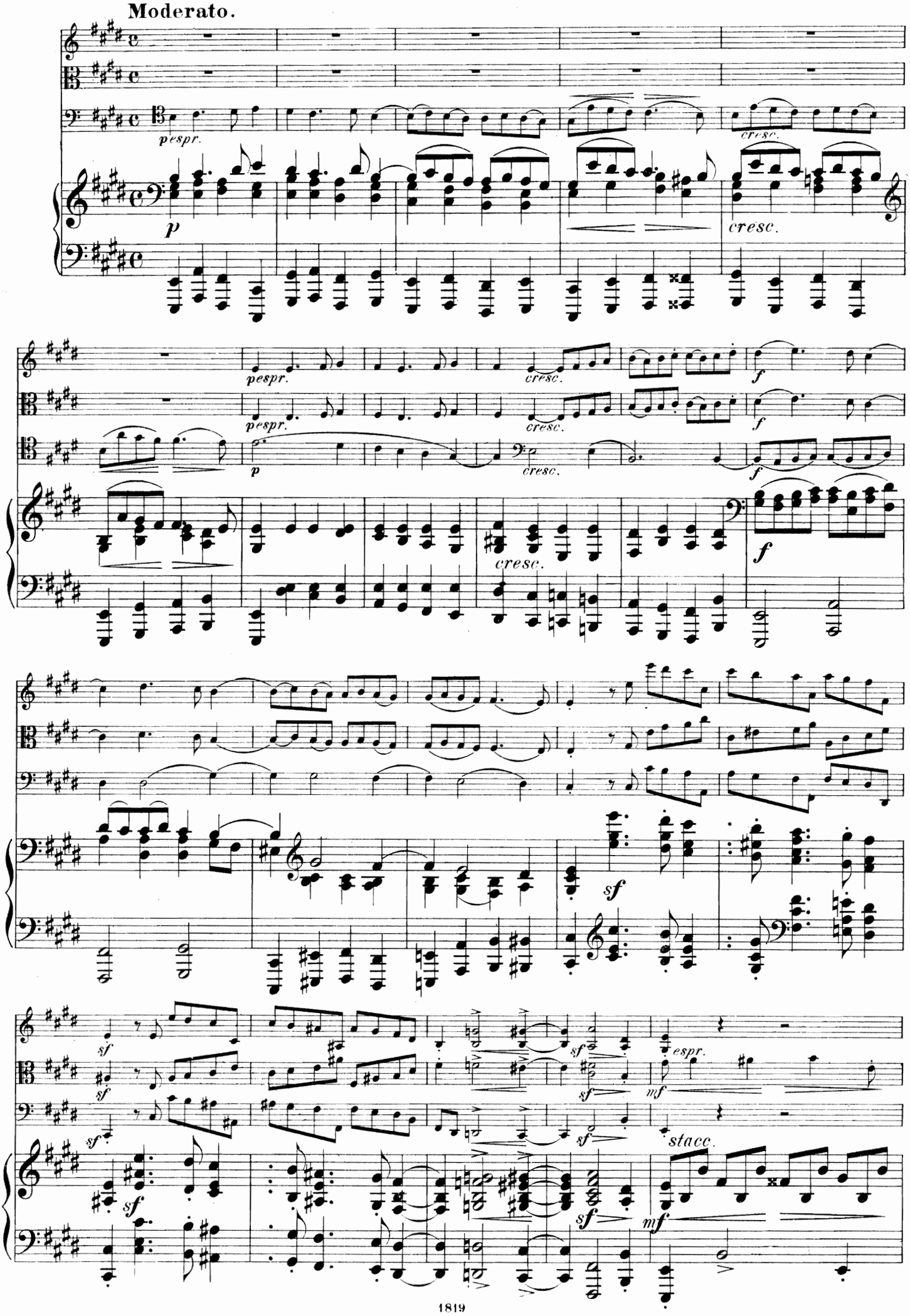

sost.
dim.
dim.
dim.
pp
p dim.
sost.
Gleicher Takt.
pizz.
pizz.
arco
mf non legato
sf
non legato
sf
arco
mf
sf

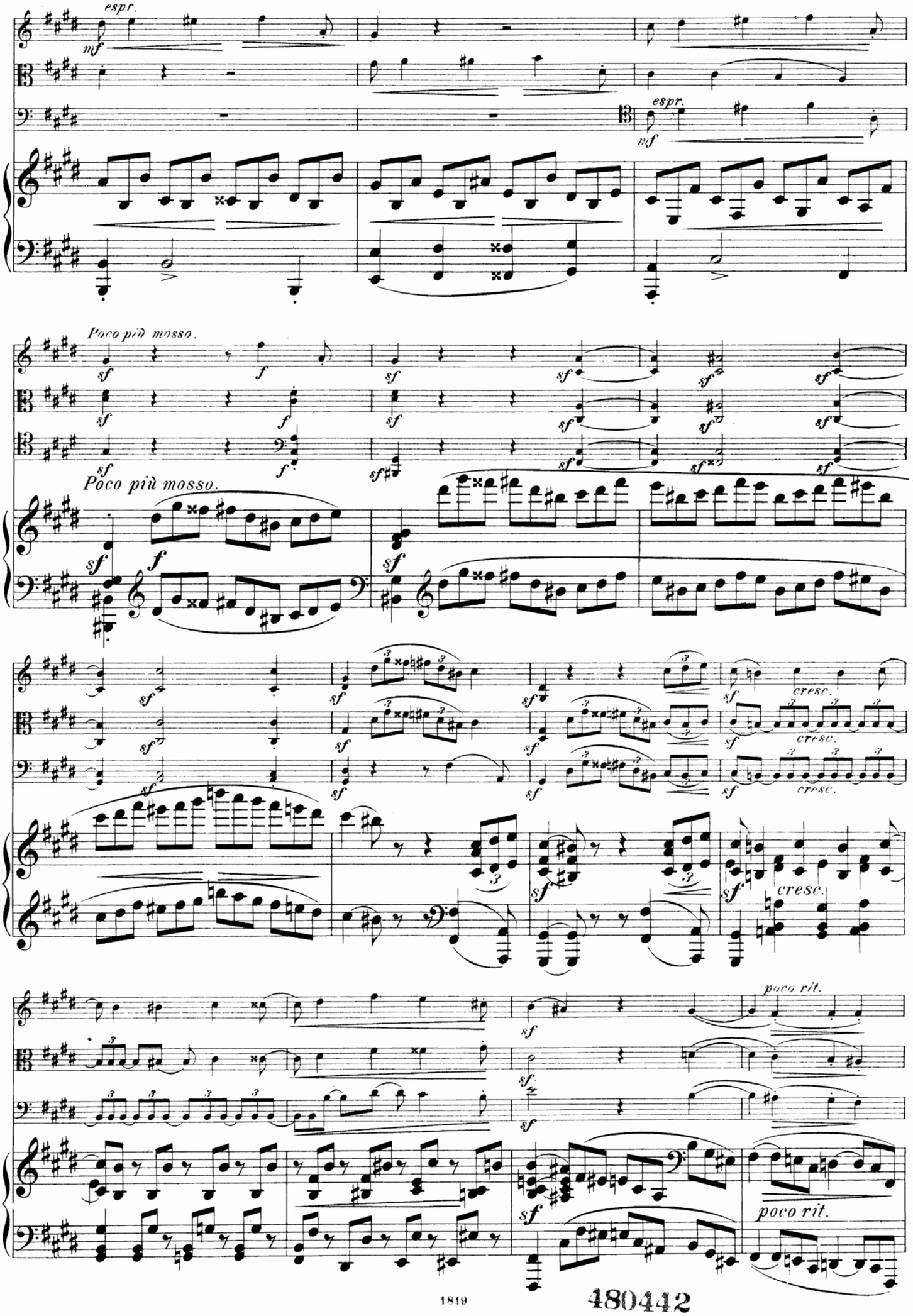

non legato
sf
mf
sf
cresc.
cresc.
cresc.
cresc.
f
f
f
f
mf
mf
mf
p
p
mf
p


mf
cresc.
mf
dim.
mf dim.
p
p
dim.
dim.
dim.
dim.
pp
pp
pp
pp
p
p cresc.
p cresc.
p cresc.
f
f
f
mf
mf
mf
p
cresc.
f
mf

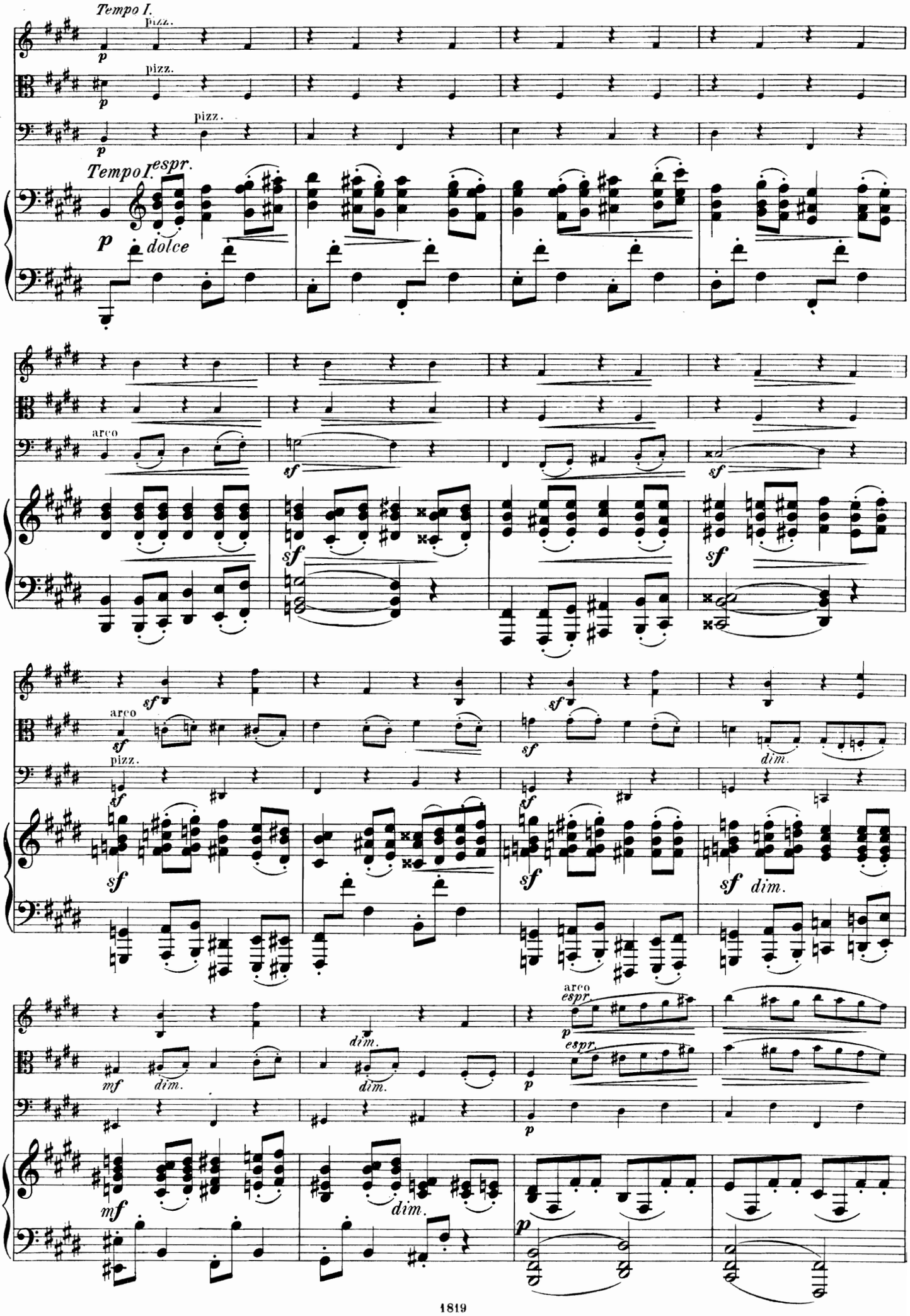

cresc.
f
mf
pizz.
sf
ff
arco

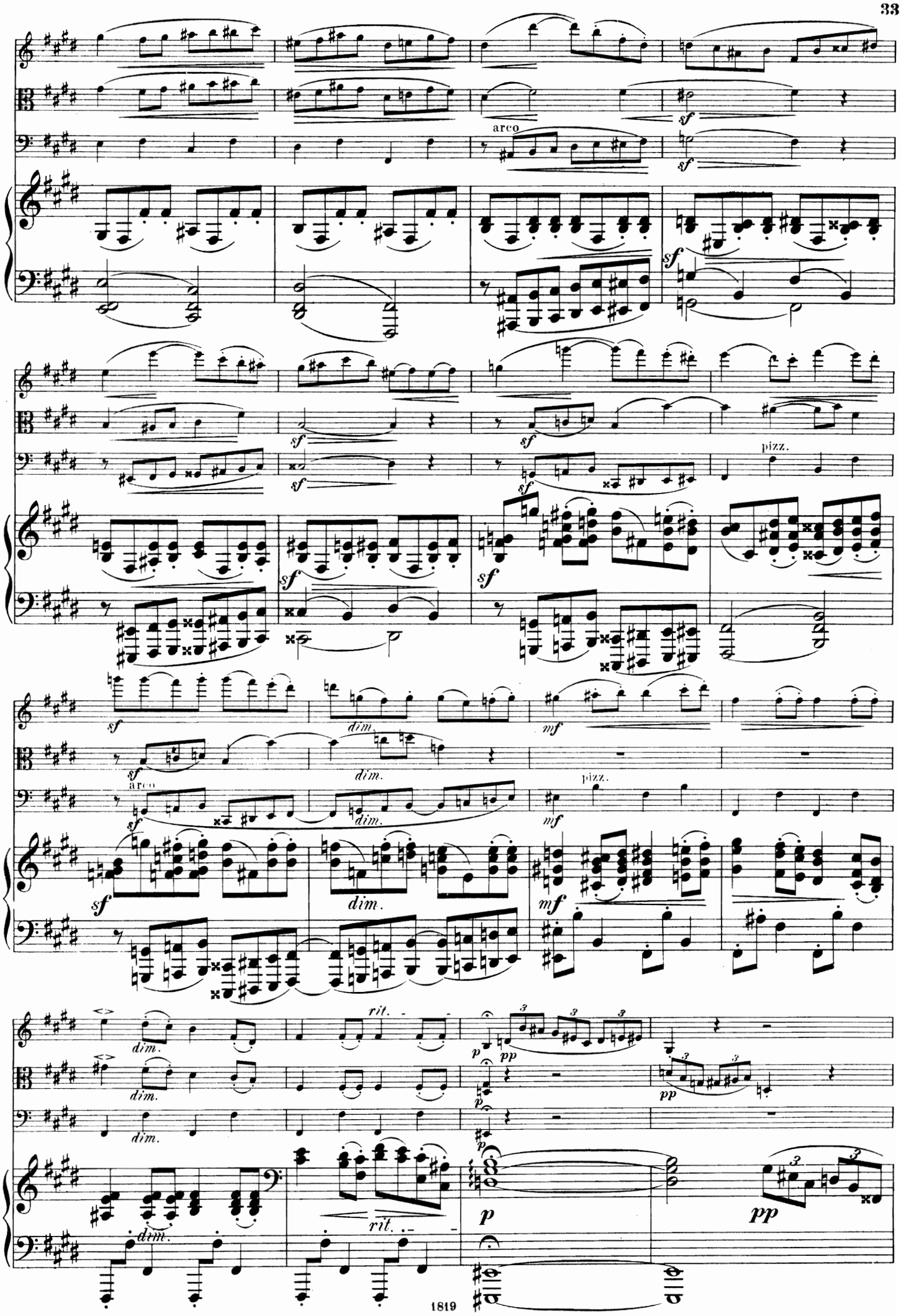

sf
f sempre
Ped.
fff
dim.
molto
sost.
pizz.
pp
p
sost. dim.

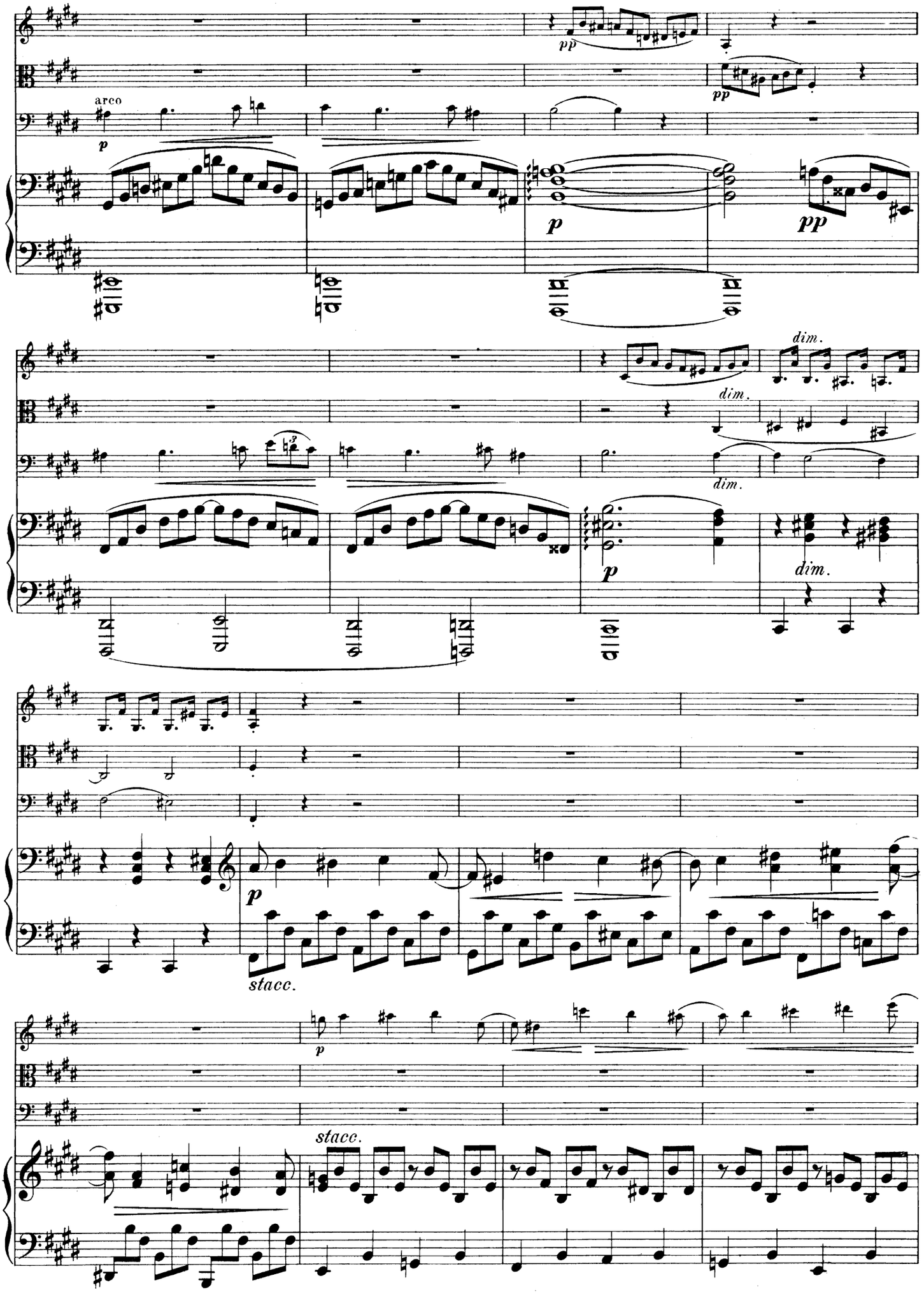

Moderato.
pespr.
cresc.
p
f
sf
mf
espr.
stacc.

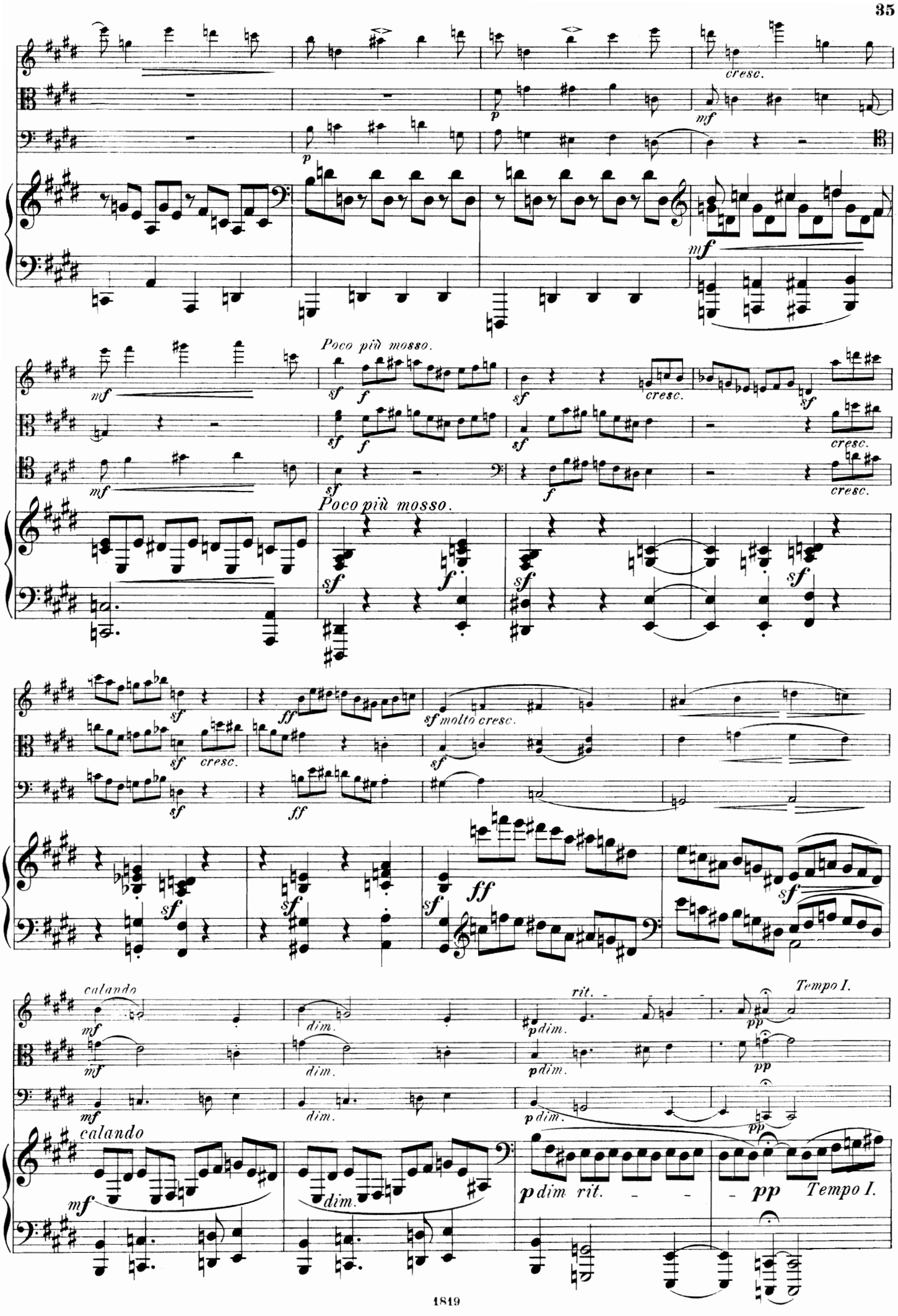

espr.
mf
espr.
mf
Poco più mosso.
Poco più mosso.
cresc.
cresc.
cresc.
cresc.
poco rit.
poco rit.

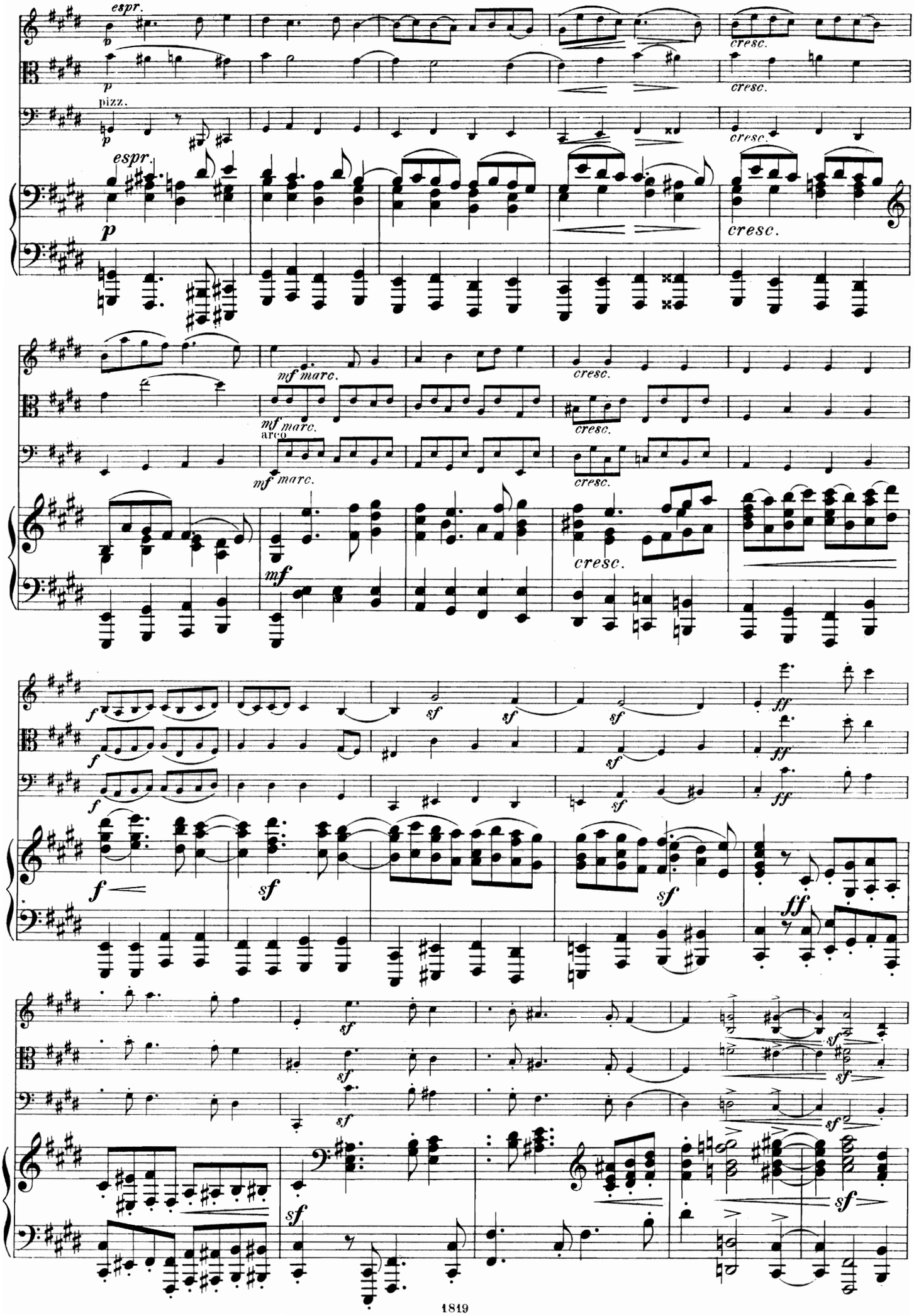
480442

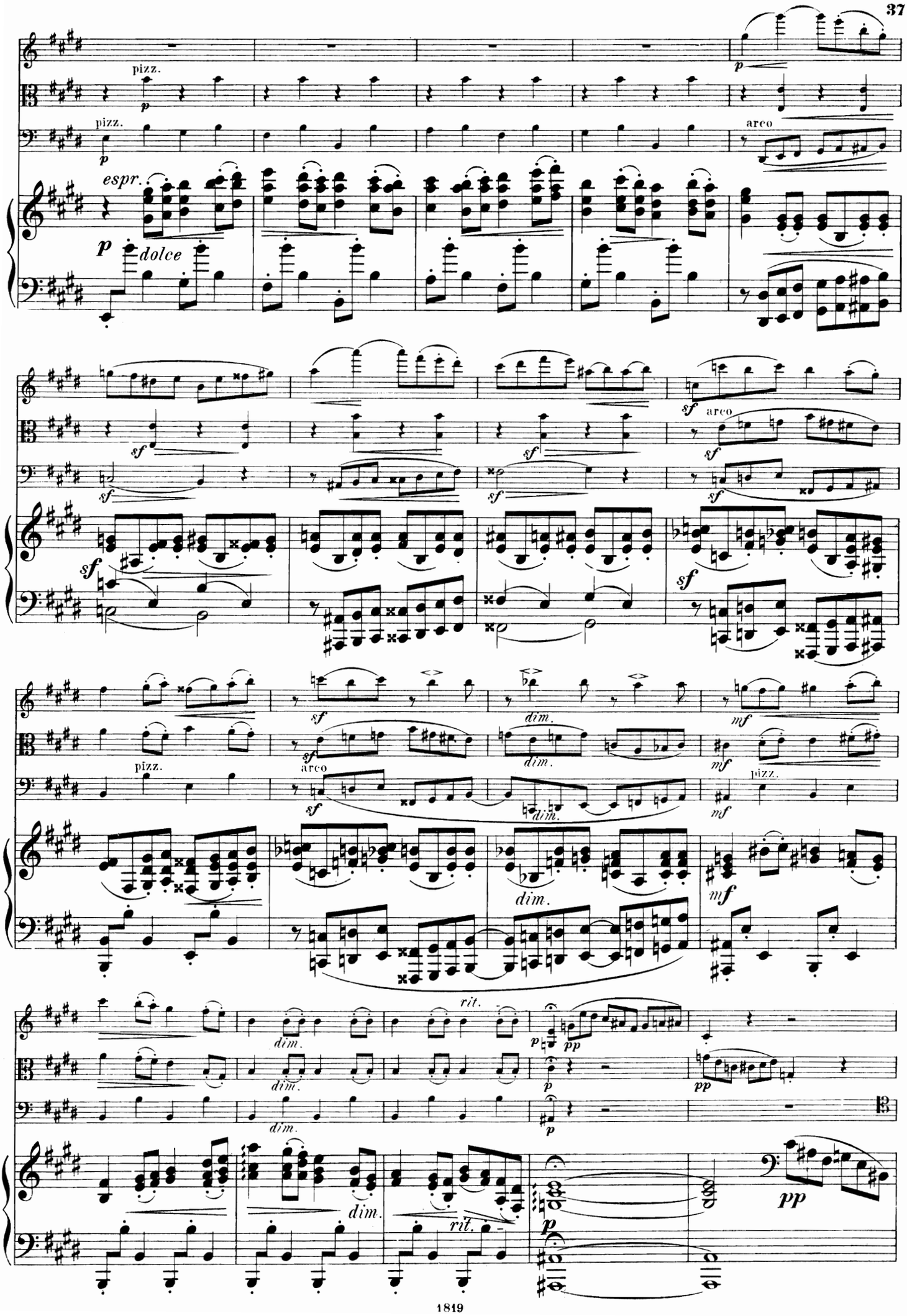

Tempo I.
pizz.
p
pizz.
p
pizz.
p
Tempo I.
espr.
p
dolce
arco
sf
sf
sf
sf
arco
sf
pizz.
sf
sf
dim.
sf
sf
sf
dim.
arco
espr.
p
espr.
mf
dim.
dim.
dim.
p
mf
dim.
p

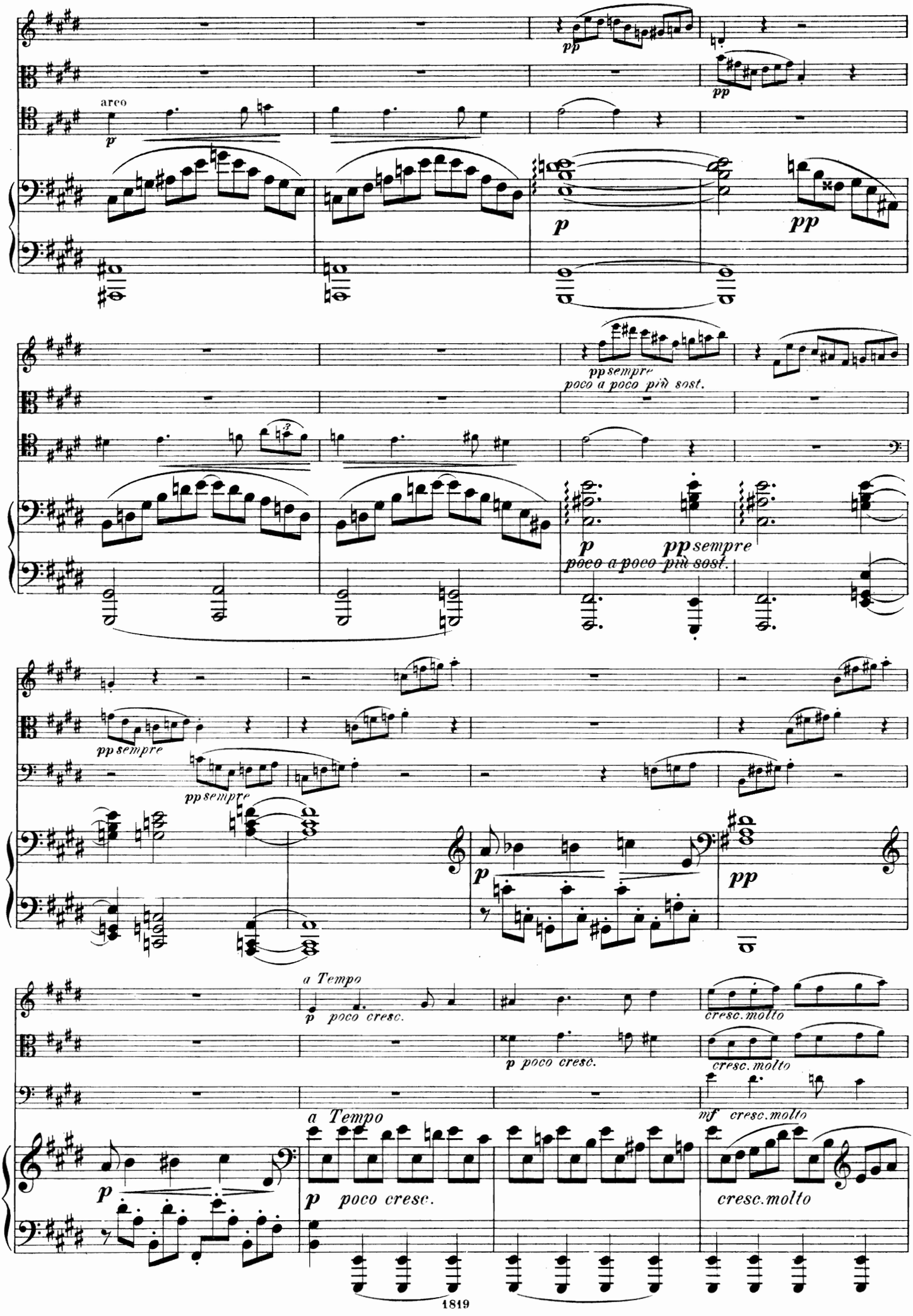

arco
sf
pizz.
dim.
mf
rit.
p
pp

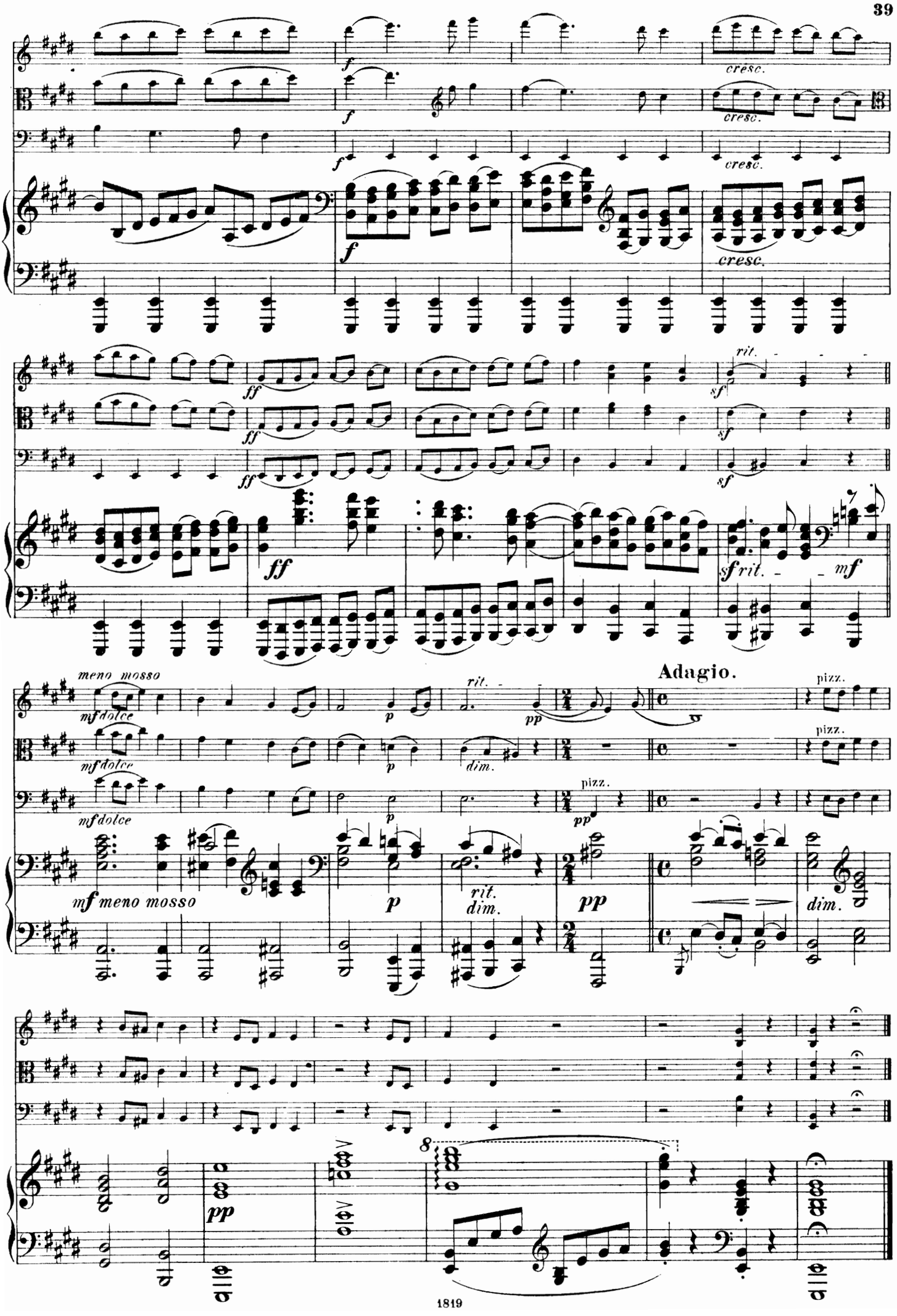

arco
p
pp
p
pp
dim.
dim.
dim.
p
dim.
p
stacc.
p
stacc.


cresc.
Poco più mosso.
cresc.
Poco più mosso.
sf molto cresc.
calando
dim.
rit.
Tempo I.
p dim.
p dim rit.
Tempo I.

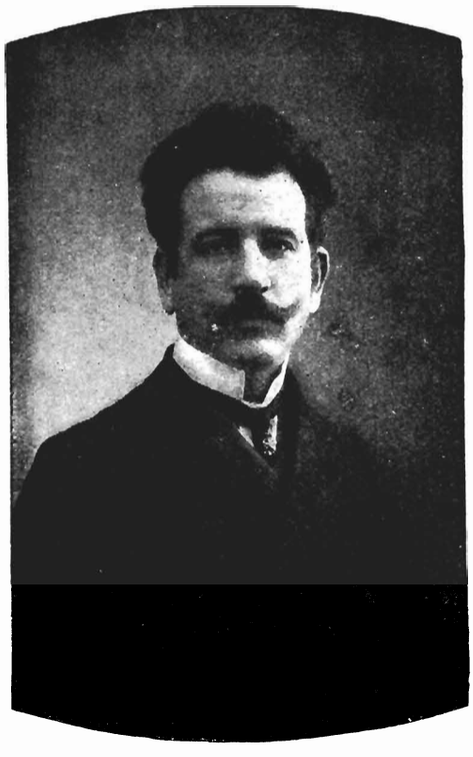

espr.
p
cresc.
pizz.
mf marc.
arco
sf
ff


pizz.
arco
espr.
dolce
sf
dim.
mf
rit.
pp


arco
p
pp
pp sempre
poco a poco più sost.
a Tempo
poco cresc.
cresc. molto
mf
1819


cresc.
ff
sf
rit.
mf
meno mosso
mf dolce
p
rit.
dim.
pp
Adagio.
pizz.
dim.
8

Verlag von J. RIETER-BIEDERMANN in Leipzig



M. Enrico Bossi

Soeben erschienen

A UMBERTO GIORDANO

SATIRE MUSICALI

für Pianoforte

:: :: :: :: von :: :: :: ::

M. Enrico Bossi

Opus extra. Preis netto Mk. 1.50

Mit seinen „SATIRE MUSICALI“, was man am besten etwa mit „Musikalische Schalksstreiche“ übersetzen könnte, bietet Bossi etwas in seiner Art noch nicht Dagewesenes. Er persifliert darin einmal die musikalischen Zöpfe und ihre Gesetze, indem er ihnen ein ganzes Stück mit lauter sog. „Quintenparallelen“ unter die Nase reibt, und zwar so, dass man sich bei der absolut einwandfreien Wirkung des Satzes vor Ergötzen kugeln möchte, dann aber auch die musikalischen Geniehuber, die „C dur“ schreiben, und diese Tonart nur allenfalls einmal andeuten. Oder er lässt zwei Stimmen ganz ruhig in lauter Nonen nebeneinander hergehen, ohne dass bei subtil abgetönter Ausführung auch nur einmal eine eigentliche Härte oder gar Unmöglichkeit entsteht — oder er harmonisiert eine Skala in lauter Ganztönen, durchaus logisch entwickelt und von famoser Wirkung. Schliesslich bringt er auch wieder einmal den alten Scherz — As dur und A dur nebeneinander an den beiden Enden der Klaviatur und zeigt, wie der Hörer dabei so die harmonische Orientierung verliert, dass er, wenn einmal beide Hände in gleicher Tonart spielen, dies als „falsch“ hört — — —

Spass über Spass! Man sieht, Bossi ist auch darin gross, dass er das „desipere in loco“ nicht verschmäht.

AUGSBURG WILH. WEBER.