

Quartett
(No 2, D moll)
für
zwei Violinen,
Viola und Violoncell
componirt
von

KARL NAWRATIL.

Op. 21.

Partitur. Pr. M. 1. netto.
Stimmen. . . . Pr. M. 8. . .

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QUARTETT.

Violine I.

I.

Karl Nawratil, Op. 21.

Allegro molto moderato.

The musical score for Violin I consists of 12 staves. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegro molto moderato.' The score includes various dynamics: *p* (piano), *fp* (fortissimo piano), *f* (forte), and *mf* (mezzo-forte). There are several trills and slurs throughout the piece. The first staff begins with a trill and a *p* dynamic. The second staff features a series of eighth-note patterns with slurs. The third staff starts with a *fp* dynamic and includes a trill. The fourth staff has a *f* dynamic and a trill. The fifth staff continues with eighth-note patterns. The sixth staff begins with a *p* dynamic. The seventh staff has a *f* dynamic and a trill. The eighth staff continues with eighth-note patterns. The ninth staff has a *p* dynamic. The tenth staff continues with eighth-note patterns. The eleventh staff has a *mf* dynamic and a trill. The twelfth staff ends with a *f* dynamic and a trill.

Violine I.

The musical score for Violine I, page 3, is written in G minor (one flat) and 3/4 time. It consists of 12 staves of music. The piece begins with a series of eighth-note patterns. The first staff contains a melodic line with eighth notes and a quarter note. The second staff features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The third staff includes a first ending (*1*) and a piano (*p*) dynamic. The fourth staff is marked forte (*f*). The fifth staff starts with a piano (*p*) dynamic. The sixth staff has a first ending (*1*) and a piano (*p*) dynamic. The seventh staff is marked piano (*p*). The eighth staff is marked forte (*f*). The ninth staff features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The tenth staff is marked piano (*p*). The eleventh staff is marked fortissimo (*ff*). The twelfth staff begins with a piano (*p*) dynamic and ends with a first ending (*3*) and a forte (*f*) dynamic.

Violine I.

The musical score for Violine I on page 4 is written in G minor (one flat) and consists of 12 staves. The piece begins with a piano (*p*) dynamic. The first staff contains a melodic line with slurs and a first fingering (*1*). The second staff continues the melody with a first fingering (*1*). The third staff features a dynamic shift from *pp* to *f* and includes a first fingering (*1*). The fourth staff has a forte (*f*) dynamic. The fifth staff continues the melodic development. The sixth staff features a triplet of eighth notes. The seventh staff continues with triplets. The eighth staff has a forte (*f*) dynamic. The ninth staff features a piano (*p*) dynamic. The tenth staff continues the melodic line. The eleventh staff features a fortissimo (*fp*) dynamic. The twelfth staff concludes the page with a fortissimo (*fp*) dynamic. The score includes various musical notations such as slurs, accents, and fingering indications.

Violine I.

Musical score for Violine I, page 5. The score consists of 13 staves of music in treble clef. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include p (piano), f (forte), and mf (mezzo-forte). There are also first endings marked with a '1' and a repeat sign. The score concludes with a double bar line and a final note.

Violine I.

II.

Tempo di Minuetto.

The musical score is written for Violin I and consists of 12 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Tempo di Minuetto." The score includes various dynamics such as *p* (piano), *fp* (fortissimo piano), and *f* (forte). There are several first and second endings marked with "1." and "2.". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

Violine I.

pp *1* *pp* *f* *p* *pizz.* *Fine.*

Trio. arco *1* *pp*

f *pizz.*

p *arco*

p *pizz.*

p *pizz.*

p *pizz.*

f *p* *pizz.* *arco* *1* *p* *pp* *D.C. al Fine.*

III.

Andante molto moderato.

sul G.

The musical score is written for Violin I and consists of ten staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Andante molto moderato.' and the instruction 'sul G.' is placed above the first staff. The first staff starts with a dynamic marking of *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several instances of triplets, indicated by a '3' over the notes. The dynamics fluctuate throughout the piece, with markings for *mf* (mezzo-forte), *f* (forte), and *p* (piano). The score concludes with a triplet of eighth notes in the final staff.

Violine I.

Musical score for Violin I, page 9. The score consists of ten staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' above a group of notes) and dynamic markings such as 'ff' (fortissimo) and 'p' (piano). The score concludes with first and second endings, marked with '1' and '2' above the final notes of the respective staves.

Violine I.

più mosso
f

meno mosso
1

tempo
p

f

fp *p*

pizz. *4* *arco*

1
pp

Violine I.

IV.

Allegro vivace.

The musical score is written for Violin I and consists of ten staves. The time signature is 2/4, and the tempo is marked 'Allegro vivace'. The key signature has one flat (B-flat). The piece begins with a forte (*f*) dynamic and a piano (*p*) dynamic. It features various musical techniques such as slurs, accents, and fingering numbers (1, 2, 4, 6, 7). The score concludes with a double bar line and a final fermata.

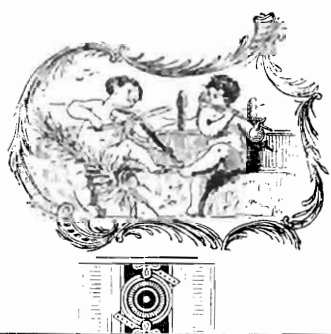
Violine I.

This page of a violin score contains 12 staves of music. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1 through 6. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo) and *p* (piano). The music features a mix of eighth and sixteenth notes, often beamed together, and some longer note values with slurs. The piece concludes with a final measure on the twelfth staff.

Violine I.

This musical score for Violin I consists of ten staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings: *f* (forte), *fp* (fortissimo piano), *p* (piano), and *mf* (mezzo-forte). Fingering numbers 1, 2, 4, and 6 are indicated above specific notes. The music features a mix of eighth and sixteenth notes, often beamed together, with some passages marked with accents or slurs. The score concludes with a double bar line and a key signature change to two sharps (D major).

The musical score for Violin I on page 15 is written in G major and consists of ten staves. The dynamics range from piano (*p*) to fortissimo (*ff*). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 2, 6, 3). The piece concludes with a double bar line and a fermata.



VIOLIN-MUSIK

aus dem Verlage
von D. Rahter in Leipzig.

Violine mit Orchester.

Henschel, Georg.	
Op. 39. Ballade.	Netto 6 —
Partitur	1 —
Principalstimme	1 —
Orchesterstimmen	netto 6 —
[V. I., II. Va., Vc., B. je 60 Pf. no.]	
Meyer-Helmund, Erik.	
Op. 44. Fantaisie.	netto 6 —
Partitur	1 —
Principalstimme	1 —
Neruda, Franz. Op. 43. Ballade.	
Partitur	netto 4 —
Principalstimme	— 75
Orchesterstimmen	netto 6 —
[V. I., II. Va. je 30 Pf., Vc. u. B. 60 Pf. netto.]	
Tschaikowsky, P.	
Op. 26. Sérénade mélancolique.	
Partitur	netto 3 —
Principalstimme	— 60
Orchesterstimmen	netto 3 —
[V. I., II. Va., Vc., B. je 30 Pf. no.]	
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Partitur	netto 6 —
Principalstimme	1 20
Orchesterstimmen	netto 6 80
[V. I. 90 Pf., V. II. Va. je 60 Pf., Vc. u. B. 90 Pf. netto.]	
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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.	
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Partitur	netto 3 —
Orchesterstimmen	netto 6 —
[V. I., II. Va., Vc., B. je 60 Pf. netto.]	
No. 2. Scherzo.	
Partitur	netto 3 —
Orchesterstimmen	netto 4 50
[V. I., II. Va., Vc., B. je 60 Pf. netto.]	
No. 3. Mélodie.	
Partitur	netto 3 —
Orchesterstimmen	netto 4 50
[V. I., II. Va., Vc., B. je 30 Pf. netto.]	

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Busoni, Ferruccio B.	
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No. 2. Nocturne	2 50
Petite Suite p. Piano et Violon. (Au crépuscule. Valse. Scherzino. Romance. Sérénade. Finale.)	
Gorski, Konstanty.	
Op. 1. 5 Morceaux.	
No. 1. Souvenir de Nadrzecze. 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
Gurlitt, Cornelius.	
Op. 152. Intermezzo	1 30
Henriques, Robert.	
Op. 5 No. 1. Märchen	1 50
Henschel, Georg.	
Op. 39. Ballade	3 —
Hermann, Florian.	
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
Hoth, George.	
Op. 7. Romance mélancolique	1 20
Op. 9. Berceuse	1 20

Hunke, Jos.	
Sonate für Pianoforte u. Violine	6 —
Ippolitoff-Iwanoff, M. M.	
Op. 8. Sonate pour Piano et Violon	4 —
Kadlec, Ch. A.	
Op. 25. 3 Morceaux.	
No. 1. Mazurka	2 —
No. 2. Hongroise	2 —
No. 3. Résignation	2 —
Malling, Otto.	
Op. 57. Sonate (G moll) für Violine und Pianoforte	6 —
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III. Herbst	2 —
IV. Winter	1 50
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Op. 44. Fantaisie	3 —
Op. 95. Wonntraum. (Blissful Dream. Rêve de bonheur.) Intermezzo für Orchester	2 —
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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
Nawratil, Karl.	
Op. 20. Sonate für Violine und Pianoforte. Neue Ausgabe	7 —
Neruda, Franz.	
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. Mazurke	2 50
Popper, David.	
Op. 32 No. 1. Zweites Nocturne. Uebertragen v. Emile Sauret	2 —
Op. 39. Elefantanz. Uebertragen von Carl Halir	4 50
— Derselbe übertragen von Emile Sauret	3 50
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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
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Op. 57. Zweite Tarantella. Uebertr. von Emil Kühns.	5 —
Resch, Johann.	
Op. 150. Frauen-Huldigung. Gavotte. Arrangement	1 20
Savinsky, Alexandre.	
Op. 11. 2 Morceaux.	
No. 1. Berceuse	1 20
No. 2. Caprice	1 20
Schumann, Robert.	
Op. 85 No. 12. Abendlied. Uebertr. von Leopold Auer.	— 80

Schütt, Eduard.	
Op. 26. Sonate (G dur) für Pianoforte und Violine	5 —
Sulzer, Joseph.	
Op. 8. Sarabande	1 —
Tschaikowsky, P.	
Op. 2 No. 3. Chant sans paroles. Transcrit pour Violon et Piano par Tivadar Nachéz	1 20
Op. 26. Sérénade mélancolique	2 —
Op. 34. Valse-Scherzo	5 —
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No. 2. Scherzo	2 50
No. 3. Mélodie	1 50
Op. 48 No. 2. Souvenir d'Aguéevka. Valse, tirée de la Sérénade pour Orchestre à cordes, transcrite par Leopold Auer	3 —
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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 —
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2 Melodien aus „Eugen Onegin“, für Violine mit Begleitung des Pianoforte übertragen von N. Messer. (Neue Ausgabe.)	
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No. 2. Arioso	2 —
Walzer aus der Oper „Eugen Onegin“, übertr. von V. Laub	4 —
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Weickmann, A.	
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Minkous, Louis.	
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Afanassieff, N.	
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Davidoff, Ch.	
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Partitur	5 —
Stimmen	10 —
Tschaikowsky, P.	
Op. 70. Souvenir de Florence. Sextuor pour Instruments à cordes (2 Violons, 2 Altos et 2 Violoncelles).	
Partitur	netto 6 —
Stimmen	20 —

Wilm, Nikolai v.	
Op. 27. Sextett für 2 Violine, 2 Bratschen und 2 Violoncell	
In Stimmen	
Streich-Quartette	
Davidoff, Ch.	
Op. 38. Quartett für 2 Violinen, Viola und Violoncell. A.	
Partitur	
Stimmen	
Gurlitt, Cornelius.	
Op. 152. Intermezzo für 2 Violinen, Viola und Violoncell	
Partitur und Stimmen	
Lange, S. de.	
Op. 67. Quartett (No. 3, in G) f. 2 Violinen, Bratsche und Violoncell.	
Partitur	
Stimmen	
Nawratil, Karl.	
Op. 21. Quartett für 2 Violinen, Viola und Violoncell.	
Partitur	net
Stimmen	
Clavier-Quintette	
Davidoff, Ch.	
Op. 40. Quintett für Pianoforte 2 Violinen, Viola und Violoncell. G m.	
Longo, Alessandro.	
Op. 3. Quintett per Pianoforte Violini, Viola e Violoncello.	
Nawratil, Karl.	
Op. 16. Quintett für Pianoforte 2 Violinen, Viola und Violoncell. D.	
Op. 17. Zweites Quintett Pianoforte, 2 Violinen, Viola und Violoncell. C m.	
Clavier-Quartett	
Nápravnik, Eduard.	
Op. 42. Quatuor pour Piano, Violon, Alto et Violoncelle. A	
Schütt, Eduard.	
Op. 12. Quartett für Pianoforte, Violine, Viola und Cello.	
Clavier-Trios.	
Nápravnik, Eduard.	
Op. 62. Trio No. 2, Ré mine pour Piano, Violon et Violoncelle	
Nawratil, Karl.	
Op. 9. Trio für Pianoforte, Violine und Cello. E.	
Op. 11. Zweites Trio für Clavier, Violine und Cello. F.	
Paul, Emil.	
Op. 7. Trio in leichtem St für Pianoforte, Violine Violoncell. G dur	
Riemann, Hugo.	
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Schütt, Eduard.	
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Tschaikowsky, P.	
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Polonaise a. d. Oper „Eugen Onegin“ für Violine, Violoncell u. Pianoforte übertr. v. A. Schaefer	
Walzer aus der Oper „Eugen Onegin“, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer	