



KARL NAWRATIL.

Op. 21.

Partitur. Pr. M. 1. netto.

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

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D. RAHTER,
HAMBURG UND LEIPZIG.

QUARTETT.

Violine II.

I.

Karl Nawratil, Op.21.

Allegro molto moderato.

Violine II.

The musical score for Violine II, page 3, is written in G minor and consists of 12 staves. The piece is characterized by intricate sixteenth-note passages and sweeping melodic lines. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes first, second, and third endings, marked with '1', '2', and '3' respectively. The first ending is marked with a first finger (*1*) and a forte (*f*) dynamic. The second ending is marked with a piano (*p*) dynamic. The third ending is marked with a fortissimo (*ff*) dynamic. The piece concludes with a final cadence.

Violine II.

p

1

1

1

pp

f

p

f

fp

Violine II.

The musical score for Violin II, page 5, is written in treble clef with a key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. A first ending bracket is marked with a '1' above it. The music transitions to a forte (*f*) dynamic, then back to piano (*p*). A second ending bracket is marked with a '2' above it. The score continues with various dynamics including *f*, *fp*, and *p*. The piece concludes with a double bar line and a fermata on the final note.

Violine II.

II.

Tempo di Minuetto.

The musical score for Violine II, Op. 10, No. 2, 'Tempo di Minuetto', is written in G minor and 3/4 time. It consists of ten staves of music. The first staff begins with a first ending bracket and a dynamic marking of *p*. The second staff features a dynamic marking of *fp*. The third staff includes a dynamic marking of *f*. The fourth staff has a dynamic marking of *p*. The fifth staff starts with a first ending bracket and a dynamic marking of *p*. The sixth staff has a dynamic marking of *fp*. The seventh staff includes a trill marking (*tr*). The eighth staff has a dynamic marking of *pp*. The ninth staff is the Coda section, starting with a first ending bracket and a dynamic marking of *pp*, followed by a dynamic marking of *f* and a dynamic marking of *p* with a *pizz* marking. The score concludes with a final first ending bracket.

Violine II.

Trio.

1

pp

pp

f

p

pizz.

1

arco

p

p

pp

f

p

pizz.

1

arco

1

pp

D. C. al Fine.

Violine II.

III.

Andante molto moderato.

The musical score is written for Violin II in 3/4 time, marked "Andante molto moderato." It begins with a *p* (piano) dynamic and features a series of eighth-note patterns with slurs. A 4-measure rest is indicated by a bracket and the number "4". The dynamics shift to *mf* (mezzo-forte) and then *f* (forte). The score includes a 6-measure rest marked with the number "6". It concludes with four numbered endings (1, 2, 3, 4) and a final *f* dynamic marking.

Violine II.

1

ff *p*

p

1 2 3 4

1 2 3 4

più mosso.

1

Violine II.

f

meno mosso

sul G-tempo

p

fp

p

pizz.

arco

p

1

pp

IV.

Allegro vivace.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Allegro vivace.' The first six measures of the first staff are numbered 1 through 6. The dynamics are marked *fp* (fortissimo piano) in the first staff and *fp* in the second staff. The third staff contains a *fp* dynamic marking and a slur over the final two measures. The fourth staff also has a *fp* dynamic marking. The fifth staff has a *f* dynamic marking. The sixth staff has a *mf* dynamic marking. The seventh staff has a *f* dynamic marking. The eighth staff has a *f* dynamic marking. The ninth staff has a *f* dynamic marking. The tenth staff has a *p* dynamic marking. The eleventh staff has a *p* dynamic marking. The twelfth staff has a *p* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Violine II.

The musical score for Violine II consists of ten staves of music. The first staff begins with a dynamic marking of *f* and features a series of chords. The second staff includes a dynamic marking of *ff* and shows a melodic line with some grace notes. The third and fourth staves are characterized by sixteenth-note patterns, with the third staff marked *fp* and the fourth also marked *fp*. The fifth staff contains a melodic line with a dynamic marking of *fp* and a *ff* marking later in the staff. The sixth staff continues with a melodic line and a dynamic marking of *f*. The seventh and eighth staves feature more melodic lines with various dynamics, including *p*. The ninth staff has a dynamic marking of *p* and includes a measure with a fermata and the number 11 above it. The final staff is marked *simile* and contains a melodic line with some accidentals.

Violine II.

The musical score for Violine II on page 13 consists of ten staves of music. The key signature is G minor (one flat). The score includes various dynamics and performance markings:

- Staff 2: *mf* dynamic, fingering '2' above a note.
- Staff 4: *f* dynamic, fingering '1' above a note.
- Staff 6: *ff* dynamic, slurs over a series of notes.
- Staff 7: *ff* dynamic, slurs over a series of notes.
- Staff 8: *ff* dynamic, slurs over a series of notes.
- Staff 9: *p* dynamic, slurs over a series of notes.
- Staff 10: *p* dynamic, slurs over a series of notes.

Violine II.

The musical score for Violine II on page 14 is written in G minor. It consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one flat (G minor), and a common time signature. The music is marked with *fp* (fortissimo piano) and includes fingering numbers 1, 2, and 3. The second staff continues the melody, marked with *fp* and including fingering numbers 4, 5, 6, and 7. The third staff features a series of eighth notes. The fourth staff has a *fp* marking and includes a slur over the final two measures. The fifth staff is marked with *fp*. The sixth staff has a *fp* marking. The seventh staff features a *f* (fortissimo) marking. The eighth staff has a *f* marking. The ninth staff is marked with *mf* (mezzo-forte) and includes accents. The tenth staff has a *mf* marking and includes a slur. The eleventh staff has a *f* marking and includes a slur. The twelfth staff has a *f* marking and includes a slur. The thirteenth staff concludes the piece with a key signature change to G major (two sharps) and a final measure marked with a *f* and a slur.

2

f

5

1

1

p

2

f

ff

2

p

4

f

ff

2



VIOLIN-MUSIK

aus dem Verlage
von D. Rahter in Leipzig.

Violine mit Orchester.

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Partitur netto	6 —
Principalstimme	1 —
Orchesterstimmen netto	6 —
[V. I., II, Va., Vc., B. je 60 Pf. no.]	
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Op. 44. Fantaisie.	6 —
Partitur netto	6 —
Principalstimme	1 —
Neruda, Franz. Op. 43. Ballade.	
Partitur netto	4 —
Principalstimme	— 75
Orchesterstimmen netto	6 —
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Op. 26. Sérénade mélancolique.	
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Orchesterstimmen netto	3 —
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Principalstimme	1 20
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Orchesterstimmen netto	6 —
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Partitur netto	3 —
Orchesterstimmen netto	4 50
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Partitur netto	3 —
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Busoni, Ferruccio B.	
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Cui, Caesar. 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 —	
Gorski, Konstanty.	
Op. 1. 5 Morceaux.	
No. 1. Souvenir de Nadrzecze.	1 —
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.	
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Op. 11. Berceuse slave d'après un chant polonais	1 20
Op. 43. Ballade	2 —
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Op. 51. Réverie d'après un thème russe	1 50
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Popper, David.	
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Op. 39. Elfentanz. Uebertragen von Carl Halir	4 50
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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 Nachèz	1 20
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No. 3. Mélodie	1 50
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Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“. Uebertragen v. Richard Hofmann	2 —
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Nawratil, Karl.	
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Nawratil, Karl.	
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Nawratil, Karl.	
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