

Cherubini, Luigi  
Quartett No. 5  
F-dur. Op. posth.

No. 132.

PAYNE's  
Kleine Partitur-Ausgabe



**CHERUBINI.**

Op. posth.

Quartett. F-dur.

Preis: 60 Pf.



Ernst Eulenburg, Leipzig.

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

# Payne's Kleine Kammermusik-Partitur-Ausgabe.

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No.	M.	No.	M.
1. Mozart, Quartett, G . . . . .	0,50	57. Haydn, Quart., op. 76, 5, D (ber. Largo) 0,40	
2. Beethoven, Quartett, op. 131, Cism . . . . .	0,70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter) 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. 163, B 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	
9. Beethoven, Quartett, op. 130, B . . . . .	0,70	65. Haydn, Quartett, op. 64, 3, B . . . . .	0,40
10. Haydn, Quartett, op. 76, 2, Dm (Quinten) 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 . . . . .	1,—	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. 95, 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. 163, C . . . . .	0,80	72. Mozart, Sextett, D . . . . .	0,70
17. Beethoven, Quartett, op. 18, 1, F . . . . .	0,60	73. Mozart, Sextett, B . . . . .	0,60
18. Beethoven, Quartett, op. 18, 2, G . . . . .	0,50	74. Schumann, Quartett, op. 41, 1, Am . . . . .	0,50
19. Beethoven, Quartett, op. 18, 3, D . . . . .	0,50	75. Schumann, Quartett, op. 41, 2, F . . . . .	0,50
20. Beethoven, Quartett, op. 18, 4, Cm . . . . .	0,50	76. Schumann, Quartett, op. 41, 3, A . . . . .	0,50
21. Beethoven, Quartett, op. 18, 5, A . . . . .	0,50	77. Schumann, Klavier-Quartett, op. 47, Es 0,70	
22. Beethoven, Quartett, op. 18, 6, B . . . . .	0,50	78. Schumann, Klavier-Quintett, op. 44, Es 0,90	
23. Beethoven, Quartett, op. 74, Es, (Harfen-) 0,60		79. Beethoven, Klavier-Trio, op. 97, B . . . . .	0,70
24. Mozart, Quartett, Dm . . . . .	0,60	80. Mendelssohn, Klavier-Trio, op. 49, Dm 0,70	
25. Mozart, Quartett, D . . . . .	0,50	81. Mendelssohn, Klavier-Trio, op. 66, Cm 0,70	
26. Mozart, Quartett, B . . . . .	0,50	82. Beethoven, Kl.-Tr., op. 70, 1, D, (Geister-) 0,50	
27. Mozart, Quartett, F . . . . .	0,50	83. Beethoven, Klavier-Trio, op. 70, 2, Es 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
31. Beethoven, Quintett, op. 29, C . . . . .	0,80	87. Schumann, Klavier-Trio, op. 80, F . . . . .	0,60
32. Mozart, Quartett, Dm . . . . .	0,50	88. Schumann, Klavier-Trio, op. 110, Gm 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	
38. Mozart, Quintett, C . . . . .	0,70	94. Haydn, Quart., op. 20, 5, Fm, (Sonn.-No. 5) 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	
43. Beethoven, Trio, op. 9, 2, D . . . . .	0,50	99. Schumann, Klavier-Trio, op. 88, Am, (Phantasiestücke) . . . . .	0,40
44. Beethoven, Trio, op. 9, 3, Cm . . . . .	0,50	100. Mozart, Serenade f. Blas-Instrumente, B 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	
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		108. Haydn, Quart., op. 20, 2, C, (Sonn.-No. 2) 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		111. Haydn, Quartett, op. 17, 1, E . . . . .	0,40
56. Haydn, Quartett, op. 76, 4, B . . . . .	0,40		



# QUARTETT

No. 5.

F-dur

für

2 Violinen, Viola und Violoncell

von

L. Cherubini.

Op. posth.



Ernst Eulenburg, Musikverlag,

Leipzig.

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# Quartett N<sup>o</sup> 5.

L. Cherubini, Op. posth.

Moderato assai.

Violino I.

Violino II.

Alto.

Violoncello.

sempre pp

sempre pp

sempre pp

sempre pp

cresc.

cresc.

cresc.

cresc.

dim.

dim.

dim.

dim.

dim.

rallentando

4 Allegro.

The musical score is written in 3/4 time and marked *Allegro*. It consists of five systems of three staves each (treble, alto, and bass clefs). The music is characterized by a complex rhythmic pattern, primarily using sixteenth notes. Dynamics include piano (*p*), fortissimo (*f*), and fortissimo piano (*pff*). An 'A' section marker is present above the first staff of the fourth system. The piece concludes with a final cadence in the fifth system.

First system of musical notation, featuring three staves (treble, alto, and bass clefs). The music includes dynamic markings *f* and *p*, and various rhythmic patterns.

Second system of musical notation, featuring three staves. It includes a section marked *B* and dynamic markings *ff* and *p*.

Third system of musical notation, featuring three staves. It includes dynamic markings *cresc.*, *f*, and *p*.

Fourth system of musical notation, featuring three staves. It includes a dynamic marking *p*.

Fifth system of musical notation, featuring three staves. It includes a section marked *C* and dynamic markings *poco cresc.*.

First system of musical notation. Treble clef, key signature of one flat. The system contains three staves: treble, alto, and bass. The music features complex rhythmic patterns with many beamed notes and slurs. Dynamics include *mf* and *f*.

Second system of musical notation. Treble clef, key signature of one flat. The system contains three staves. A key signature change to two flats is indicated by a 'D' above the staff. Dynamics include *sfz*, *f*, and *cresc.*

Third system of musical notation. Treble clef, key signature of two flats. The system contains three staves. Dynamics include *cresc.* and *f*.

Fourth system of musical notation. Treble clef, key signature of two flats. The system contains three staves. Dynamics include *ff*, *f*, *cresc.*, *p*, *pizz.*, and *arco*.

Fifth system of musical notation. Treble clef, key signature of two flats. The system contains three staves. Dynamics include *p*, *cresc.*, *f*, and *arco*.



First system of musical notation, featuring three staves (treble, alto, and bass clefs). The music is in a minor key and includes dynamic markings such as *pp* and *p*.

Second system of musical notation, continuing the piece with dynamic markings including *f* and *p*.

Third system of musical notation, marked with a key signature change to E major (E) and dynamic markings *f* and *p*. The word *sciallo* is written below the bass staff.

Fourth system of musical notation, featuring dynamic markings *pp* and *pp* *assai*.

Fifth system of musical notation, featuring dynamic markings *sf*, *f*, and *p*.

First system of musical notation. It consists of three staves: a treble staff with a melodic line, a middle staff with a bass line, and a bass staff with a bass line. The key signature has two flats. The first staff begins with a *rall.* marking. Dynamics include *p*, *pp*, and *dimin.* (diminuendo). The system concludes with a *rall.* marking.

Second system of musical notation. It consists of three staves. The first staff has a *F* chord marking and a *I. tempo* marking. The second and third staves also have *I. tempo* markings. Dynamics include *p*.

Third system of musical notation. It consists of three staves. The first staff has a *p* dynamic marking.

Fourth system of musical notation. It consists of three staves. The first staff has a *G* chord marking. The second staff has a *f* dynamic marking.

Fifth system of musical notation. It consists of three staves. Dynamics include *f*, *p*, and *pp*.

First system of musical notation, featuring three staves (treble, alto, and bass clefs). The music includes dynamic markings such as *f*, *p*, and *sfz*. The notation includes various rhythmic patterns and articulation marks.

Second system of musical notation, continuing the piece. It features a prominent *ff* (fortissimo) dynamic marking. The music is characterized by dense, rhythmic textures in the upper staves.

Third system of musical notation, marked with a **H** (ritardando) and *cresc.* (crescendo) markings. It includes dynamic markings like *p*, *f*, and *p sempre*. The music shows a transition in mood and dynamics.

Fourth system of musical notation, featuring a *p sempre* (piano sempre) marking. The music continues with a consistent dynamic level and rhythmic flow.

Fifth system of musical notation, marked with a **I** (ritardando) and *poco più f* (poco più forte) marking. It includes a first ending bracket and a repeat sign. The system concludes with a fermata.

This page of musical notation is for a string quartet, numbered 10 and 8. It consists of five systems of staves, each system containing four staves (Violin I, Violin II, Viola, and two Cellos/Double Basses). The music is written in a minor key and includes various dynamics and performance instructions.

Key performance instructions and dynamics include:

- p* (piano)
- cresc.* (crescendo)
- arco* (arco)
- pizz.* (pizzicato)
- f* (forte)
- ff* (fortissimo)
- mf* (mezzo-forte)
- pp* (pianissimo)

The notation includes various rhythmic values, accidentals, and phrasing slurs. The bottom of the page is marked with the number "E. E. 1232".

First system of musical notation, featuring a treble clef, a bass clef, and a piano (p) dynamic marking. The music consists of a melody in the upper voice and accompaniment in the lower voice.

Second system of musical notation, featuring a treble clef, a bass clef, and dynamic markings including piano (p) and fortissimo (ff). The music continues with a melody in the upper voice and accompaniment in the lower voice.

Third system of musical notation, featuring a treble clef, a bass clef, and dynamic markings including fortissimo (ff) and piano (p). The music continues with a melody in the upper voice and accompaniment in the lower voice.

Fourth system of musical notation, featuring a treble clef, a bass clef, and dynamic markings including piano (p) and diminuendo (dim.). The music continues with a melody in the upper voice and accompaniment in the lower voice.

Fifth system of musical notation, featuring a treble clef, a bass clef, and dynamic markings including fortissimo (ff). The music continues with a melody in the upper voice and accompaniment in the lower voice.

## Adagio.

pp *dol. assai.*  
pp  
pp  
pp

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

pp *poco più f* pp  
pp *poco più f* pp  
pp *poco più f* pp  
pp *poco più f* pp

pp  
pp  
pp  
*dol. con espr.*

*dolce con espress.*  
*dol. e espress.* pp  
pp  
pp  
pp

First system of musical notation, featuring four staves (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. It includes dynamic markings such as *f* and *pp*.

Second system of musical notation, featuring four staves. It includes a section marker **B** and dynamic markings such as *pp* and *dol. espress.*.

Third system of musical notation, featuring four staves. It includes dynamic markings such as *pp* and *dol. espress.*.

Fourth system of musical notation, featuring four staves. It includes dynamic markings such as *pp* and *f*.

Fifth system of musical notation, featuring four staves. It includes a section marker **C** and dynamic markings such as *pp*, *espress.*, *p*, and *f*.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *pp* and *p*.

Second system of musical notation, continuing the vocal and piano parts. Dynamic markings *p* are present.

Third system of musical notation, showing the vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *pp*. The vocal line has a *sriolto* marking and a sixteenth-note passage.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *poco cres*. The vocal line has a *sriolto* marking and the lyrics "do do do do".



*express.*

pp

pp

pp

pp

D

This system contains the first four staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a dynamic marking of *pp* and a *pp* marking. The second staff is in treble clef with a key signature of one sharp and a common time signature, also starting with *pp*. The third staff is in alto clef with a key signature of one sharp and a common time signature, starting with *pp*. The fourth staff is in bass clef with a key signature of one sharp and a common time signature, starting with *pp*. The system concludes with a *pp* marking and a *pp* marking. A 'D' time signature appears above the first staff.

pp

pp

pp

pp

This system contains the next four staves of music. The top staff is in treble clef with a key signature of one sharp and a common time signature, starting with a *pp* marking. The second staff is in treble clef with a key signature of one sharp and a common time signature, starting with a *pp* marking. The third staff is in alto clef with a key signature of one sharp and a common time signature, starting with a *pp* marking. The fourth staff is in bass clef with a key signature of one sharp and a common time signature, starting with a *pp* marking. The system concludes with a *pp* marking and a *pp* marking.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

*p*

*p*

*p*

This system contains the next four staves of music. The top staff is in treble clef with a key signature of one sharp and a common time signature, featuring a *cresc.* marking. The second staff is in treble clef with a key signature of one sharp and a common time signature, featuring a *cresc.* marking. The third staff is in alto clef with a key signature of one sharp and a common time signature, featuring a *cresc.* marking. The fourth staff is in bass clef with a key signature of one sharp and a common time signature, featuring a *cresc.* marking. The system concludes with *p* markings in the top two staves and *p* markings in the bottom two staves.

*p*

*p*

*p*

*p*

*dim.*

*dim.*

*dim.*

*dim.*

This system contains the next four staves of music. The top staff is in treble clef with a key signature of one sharp and a common time signature, starting with a *p* marking. The second staff is in treble clef with a key signature of one sharp and a common time signature, starting with a *p* marking. The third staff is in alto clef with a key signature of one sharp and a common time signature, starting with a *p* marking. The fourth staff is in bass clef with a key signature of one sharp and a common time signature, starting with a *p* marking. The system concludes with *dim.* markings in all four staves.

*ritard.*

*ritard.*

*ritard.*

*ritard.*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

This system contains the final four staves of music. The top staff is in treble clef with a key signature of one sharp and a common time signature, starting with a *ritard.* marking. The second staff is in treble clef with a key signature of one sharp and a common time signature, starting with a *ritard.* marking. The third staff is in alto clef with a key signature of one sharp and a common time signature, starting with a *ritard.* marking. The fourth staff is in bass clef with a key signature of one sharp and a common time signature, starting with a *ritard.* marking. The system concludes with *ppp* markings in all four staves.

## SCHERZO.

Allegro non troppo.

The musical score is arranged in five systems, each containing four staves: Violin I (top), Violin II, Horn (H), and Bass (bottom). The time signature is 3/4. The key signature has one flat (B-flat).

The first system begins with a *ff* dynamic. The second system includes *p* markings. The third system features a *ff* dynamic. The fourth system includes *p* and *cresc.* markings. The fifth system includes *f* and *ff* markings, and concludes with a *ff* dynamic.

The score includes first and second endings, indicated by the numbers 1 and 12 above the staves. The dynamics at the end of the piece are *ff*, *f*, *p*, *f*, and *p* for the respective staves.

First system of musical notation, featuring three staves (treble, alto, and bass clefs). The music is marked with dynamic levels *ff*, *f*, *p*, and *cresc.*. The bass clef staff includes a *ff* marking at the end of the system.

Second system of musical notation, featuring three staves. The music is marked with dynamic levels *f*, *pp*, and *sf*. The bass clef staff includes a *pp* marking at the end of the system.

Third system of musical notation, featuring three staves. The music is marked with dynamic levels *p*, *f*, and *sf*. The bass clef staff includes a *f* marking at the end of the system.

Fourth system of musical notation, featuring three staves. The music is marked with dynamic levels *p*, *ff*, and *sf*. The bass clef staff includes a *ff* marking at the end of the system.

Fifth system of musical notation, featuring three staves. The music is marked with dynamic levels *ff*. The bass clef staff includes a *ff* marking at the end of the system.

First system of musical notation, featuring a treble and bass staff with piano accompaniment. The music is in a key with two sharps (F# and C#) and a common time signature. It begins with a piano (*p*) dynamic marking.

Second system of musical notation, continuing the piece. It includes a section marked **B.** with a forte (*f*) dynamic. The piano accompaniment features dense chordal textures. The system concludes with a piano (*p*) dynamic marking.

Third system of musical notation, showing further development of the melody and accompaniment. It includes a section marked *f* and ends with a *Fine.* marking.

Fourth system of musical notation, starting with a section marked **C.** The piano part features a complex texture with *pp* dynamics and a *pizz* (pizzicato) instruction. The vocal line has lyrics: *pris du cheval!* and *dol. e*.

Fifth system of musical notation, featuring a section marked *trazioso*. The piano accompaniment includes *p* and *pp* dynamics, and a *arco* instruction for the strings.

Musical score system 1, measures 1-4. The system consists of five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The first staff has a melodic line with slurs and accents. The second and third staves have harmonic accompaniment. The fourth and fifth staves have a rhythmic accompaniment of eighth notes. The word "près du chevalet" is written below the first staff. The system ends with a double bar line and a repeat sign.

*près du chevalet*

Musical score system 2, measures 5-8. The system consists of five staves. The first staff has a melodic line with slurs and accents. The second and third staves have harmonic accompaniment. The fourth and fifth staves have a rhythmic accompaniment of eighth notes. The word "près du chevalet" is written below the first staff. The system ends with a double bar line and a repeat sign.

*près du chevalet*

Musical score system 3, measures 9-12. The system consists of five staves. The first staff has a melodic line with slurs and accents. The second and third staves have harmonic accompaniment. The fourth and fifth staves have a rhythmic accompaniment of eighth notes. The word "près du chevalet" is written below the first staff. The system ends with a double bar line and a repeat sign.

*près du chevalet*

Musical score system 4, measures 13-16. The system consists of five staves. The first staff has a melodic line with slurs and accents. The second and third staves have harmonic accompaniment. The fourth and fifth staves have a rhythmic accompaniment of eighth notes. The word "près du chevalet" is written below the first staff. The system ends with a double bar line and a repeat sign.

*près du chevalet*

Musical score system 5, measures 17-20. The system consists of five staves. The first staff has a melodic line with slurs and accents. The second and third staves have harmonic accompaniment. The fourth and fifth staves have a rhythmic accompaniment of eighth notes. The word "près du chevalet" is written below the first staff. The system ends with a double bar line and a repeat sign.

*près du chevalet*

Musical score for Scherzo da capo, page 20. The score is in G major and 3/4 time. It consists of five systems of music. The first system has a treble clef and two bass clefs. The second system has a treble clef and two bass clefs. The third system has a treble clef and two bass clefs. The fourth system has a treble clef and two bass clefs. The fifth system has a treble clef and two bass clefs. The score includes various dynamics such as *f*, *p*, *pp*, and *pizz*, and includes a first ending bracket in the third system.

# FINALE.

Allegro vivace.  $\text{♩} = 108$ .

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The musical score is arranged in five systems, each with three staves: Treble Clef (Violin), Bass Clef (Cello/Bass), and Bass Clef (Piano). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Allegro vivace' with a metronome marking of 108 quarter notes per minute. The score includes various dynamic markings such as *ff*, *p*, *cresc.*, and *sciolto*. The first system features a piano introduction with *ff* and *p sempre sciolto* markings. The second system shows a more active piano part with *sciolto* and *f* markings. The third system is characterized by a dense piano texture with *cresc.* markings. The fourth system includes a *ff* marking and a *p* marking. The fifth system concludes with a *p* marking. The score is marked with a repeat sign at the end of the first system and a first ending bracket at the end of the fourth system.

The musical score consists of five systems, each with three staves (treble, alto, and bass). The notation includes various dynamics and articulations:

- System 1:** Treble and alto staves feature sixteenth-note patterns. Dynamics include *cresc.* and *p*.
- System 2:** Treble and alto staves feature sixteenth-note patterns. Dynamics include *p*.
- System 3:** Treble and alto staves feature sixteenth-note patterns. Dynamics include *p*, *cresc.*, and *f*.
- System 4:** Treble and alto staves feature sixteenth-note patterns. Dynamics include *ff*.
- System 5:** Treble and alto staves feature sixteenth-note patterns. Dynamics include *f*, *dimin.*, and *p*.



First system of musical notation. It consists of four staves: two treble clefs (top and second) and two bass clefs (third and bottom). The music is in a minor key. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with chords and moving lines. Dynamics include *cresc.*, *f*, and *p*.

Second system of musical notation. It consists of four staves. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. Dynamics include *f*, *p*, and *cresc.*.

Third system of musical notation. It consists of four staves. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. Dynamics include *p*.

Fourth system of musical notation. It consists of four staves. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. Dynamics include *cresc.*, *f*, *p*, and *sciolto*. A section marked 'C' begins in the third measure of the first staff.

Fifth system of musical notation. It consists of four staves. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. Dynamics include *cresc.*, *f*, and *p*.

The image displays a musical score for piano, consisting of five systems of three staves each (treble, middle, and bass clefs). The music is written in a minor key and features a variety of textures and dynamics. The first system is characterized by dense, rapid sixteenth-note passages in all staves, with dynamic markings of *cresc.* and *ff*. The second system shows a shift in texture, with the upper staves playing more melodic lines and the lower staves providing harmonic support, marked with *ff* and *p*. A chord symbol 'D' is present above the final measure of this system. The third system continues with intricate sixteenth-note patterns, marked with *cresc.*, *f*, and *ff*. The fourth system features a more rhythmic and melodic approach, with dynamic markings of *p*, *>p*, and *p*. The fifth system concludes with further melodic and rhythmic development, marked with *p*. The score is a complex and expressive piece of piano music.

Musical score for a piece, likely a piano or organ, consisting of five systems of three staves each. The notation includes various dynamics such as *p*, *>p*, *f*, *p cresc.*, and *pp*. The key signature has one flat, and the time signature is 4/4. The piece concludes with a section marked "E".

System 1: Dynamics include *p*, *>p*, *p*, *p*, *p*, *p*.  
 System 2: Dynamics include *p*, *>p*, *p*, *p*, *p*, *p*.  
 System 3: Dynamics include *p*, *f*, *p*, *f*, *p*, *p*.  
 System 4: Dynamics include *p cresc.*, *f*, *p cresc.*, *f*, *pp*, *pp*.  
 System 5: Dynamics include *pp*, *pp*, *pp*, *pp*.

Musical score for piano, consisting of five systems of three staves each. The score includes various dynamics such as *p*, *f*, *cresc.*, and *dim.*, and features a key signature change to F major at the beginning of the second system and G major at the beginning of the fifth system.

System 1: Treble clef, bass clef, and bass clef. Dynamics: *p*. Key signature: one flat (B-flat).

System 2: Treble clef, bass clef, and bass clef. Dynamics: *cresc.*, *p*, *f*, *p*, *cresc.*. Key signature: F major.

System 3: Treble clef, bass clef, and bass clef. Dynamics: *f*.

System 4: Treble clef, bass clef, and bass clef. Dynamics: *ff*, *f*, *dim.*.

System 5: Treble clef, bass clef, and bass clef. Dynamics: *p*. Key signature: G major.

First system of musical notation. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a melodic line in the upper treble and a bass line in the lower bass. Dynamics include *cresc.*, *f*, and *p*.

Second system of musical notation. It consists of four staves. The music continues with various dynamics such as *f*, *p*, and *f*.

Third system of musical notation. It consists of four staves. The music features a melodic line in the upper treble and a bass line in the lower bass. Dynamics include *f*, *p*, and *cresc.*.

Fourth system of musical notation. It consists of four staves. The music features a melodic line in the upper treble and a bass line in the lower bass. Dynamics include *f*, *p*, and *sciolto*. A section marked *H* begins in the second measure of the top staff.

Fifth system of musical notation. It consists of four staves. The music features a melodic line in the upper treble and a bass line in the lower bass. Dynamics include *cresc.*, *f*, and *f*.

Musical score for a piano piece, consisting of five systems of three staves each. The score includes various dynamics such as *pp*, *f*, *cresc.*, and *sf*, and articulation markings like *sciolto* and *sfz*. The piece concludes with a section marked *ff sempre*.

System 1: Dynamics include *pp*, *cresc.*, and *pp*.

System 2: Dynamics include *cresc.*, *f*, *pp*, and *cresc. poco a poco*.

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

System 4: Dynamics include *cresc.*, *sf*, and *sciolto*.

System 5: Dynamics include *ff sempre*.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music features a complex rhythmic pattern with many sixteenth notes and slurs. The key signature has one sharp (F#).

Second system of musical notation, consisting of three staves. A dynamic marking *sf* (sforzando) appears in the bass staff. A letter 'R' is placed above the second staff. The music continues with similar rhythmic complexity.

Third system of musical notation, consisting of three staves. Multiple *sf* markings are present throughout the system, indicating strong accents.

Fourth system of musical notation, consisting of three staves. The music features dense sixteenth-note passages and chordal textures. *sf* markings are used for emphasis.

Fifth system of musical notation, consisting of three staves. A dynamic marking *p* (piano) is present in the bass staff. The system concludes with a final chord and a fermata.





# Eulenburg's Kleine Orchester-Partitur-Ausgabe

## Symphonien:

Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter) . . . . .	1.50	36. Haydn, Nr. 16, G (Oxford) . . . . .	1.—
2. Beethoven, Nr. 5, Cm . . . . .	2.—	37. Mozart, D . . . . .	1.—
3. Schubert, Hm (unvollendet) . . . . .	1.50	38. Haydn, Nr. 12, B . . . . .	1.—
4. Mozart, Cm . . . . .	1.50	39. Haydn, Nr. 4, D (Glocken) . . . . .	1.—
5. Beethoven, Nr. 3, Es (Eroica) . . . . .	2.50	40. Strauß, Don Juan . . . . .	4.—
6. Mendelssohn, Nr. 3, Am (Schottische) . . . . .	2.50	41. Strauß, Macbeth . . . . .	4.—
7. Beethoven, Nr. 6, F (Pastorale) . . . . .	2.—	42. Strauß, Tod und Verklärung . . . . .	4.—
8. Schumann, Nr. 3, Es . . . . .	2.—	43. Strauß, Till Eulenspiegel . . . . .	4.—
9. Haydn, Nr. 2, D (Londoner) . . . . .	1.—	44. Strauß, Zarathustra . . . . .	4.—
10. Schubert, C . . . . .	3.—	45. Strauß, Don Quixote . . . . .	4.—
11. Beethoven, Nr. 9, Dm (mit Chor) . . . . .	4.—	46. Mozart, D (ohne Menuett) . . . . .	1.50
12. Beethoven, Nr. 7, A . . . . .	2.50	47. Liszt, Bergsymphonie . . . . .	2.—
13. Schumann, Nr. 4, Dm . . . . .	2.—	48. Liszt, Tasso . . . . .	2.—
14. Beethoven, Nr. 4, B . . . . .	2.—	49. Liszt, Préludes . . . . .	2.—
15. Mozart, Es . . . . .	1.50	50. Liszt, Orpheus . . . . .	2.—
16. Beethoven, Nr. 8, F . . . . .	2.—	51. Liszt, Prometheus . . . . .	2.—
17. Schumann, Nr. 1, B . . . . .	2.50	52. Liszt, Mazeppa . . . . .	2.—
18. Beethoven, Nr. 1, C . . . . .	1.—	53. Liszt, Festklänge . . . . .	2.—
19. Beethoven, Nr. 2, D . . . . .	1.50	54. Liszt, Heldenklänge . . . . .	2.—
20. Mendelssohn, Nr. 4, A (Italienische) . . . . .	2.—	55. Liszt, Hungaria . . . . .	2.—
21. Schumann, Nr. 2, C . . . . .	3.—	56. Liszt, Hamlet . . . . .	2.—
22. Berlioz, Phantastische Symphonie . . . . .	3.—	57. Liszt, Hunnenschlacht . . . . .	2.—
23. Berlioz, Harold in Italien . . . . .	3.—	58. Liszt, Ideale . . . . .	2.—
24. Berlioz, Romeo und Julia . . . . .	4.—	59. Bruckner, Nr. 1, C moll . . . . .	4.—
25. Brahms, Nr. 1, Cm . . . . .	4.—	60. Bruckner, Nr. 2, C moll . . . . .	4.—
26. Brahms, Nr. 2, D . . . . .	4.—	61. Bruckner, Nr. 3, D moll . . . . .	4.—
27. Brahms, Nr. 3, F . . . . .	4.—	62. Bruckner, Nr. 4, Es (romantische) . . . . .	4.—
28. Brahms, Nr. 4, Em . . . . .	4.—	63. Bruckner, Nr. 5, B . . . . .	4.—
29. Tschalkowsky, Nr. 5, Em . . . . .	4.—	64. Bruckner, Nr. 6, A . . . . .	4.—
30. Tschalkowsky, Nr. 4, Fm . . . . .	4.—	65. Bruckner, Nr. 7, E . . . . .	4.—
31. Haydn, Nr. 3, Es . . . . .	1.—	66. Bruckner, Nr. 8, C moll . . . . .	4.—
32. Haydn, Nr. 15, B (La Reine) . . . . .	1.—	67. Bruckner, Nr. 9, D moll . . . . .	4.—
33. Dvořák, Nr. 5, Em (Aus der neuen Welt) . . . . .	4.—	68. Haydn, Nr. 5, D . . . . .	1.—
34. Haydn, Nr. 11, G (militaire) . . . . .	1.—	69. Haydn, Nr. 1, Es (Paukenwirbel) . . . . .	1.—
35. Haydn, Nr. 6, G (Paukenschlag) . . . . .	1.—	70. Volkmann, Nr. 1, Dm . . . . .	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. Tschalkowsky, 1812 Overture solennelle . . . . .	2.—
4. Beethoven, Egmont . . . . .	1.—	25. Beethoven, Die Geschöpfe d. Prometheus . . . . .	1.—
5. Weber, Der Herrscher 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.—		

## Ouvverturen:

Nr.	M.	Nr.	M.
41. Cherubini, Medea	1.—	59. Auber, Fra Diavolo	1.—
42. Cherubini, Anakreon	1.—	60. Mozart, Titus	1.—
43. Cherubini, Der Wasserträger	1.—	61. Mozart, Idomeneus	1.—
44. Cornelli, Der Barbier von Bagdad (Mottl)	1.—	62. Mozart, Così fan tutte	1.—
45. Cornelli, Der Cid	1.—	63. Mozart, Die Entführung aus dem Serail	1.—
46. Schumann, Manfred	1.—	64. Smetana, Die verkaufte Braut	1.—
47. Schumann, Genoveva	1.—	65. Wagner, Die Meistersinger von Nürnberg	1.—
48. Bennett, Die Najaden	1.—	66. Wagner, Parsifal	1.—
49. Wagner, Tristan und Isolde	1.—	67. Wagner, Rienzi	1.—
50. Boieldieu, Die weiße Dame	1.—	68. Wagner, Der fliegende Holländer	1.—
51. Auber, Das eiserne Pferd	1.—	69. Wagner, Tannhäuser	1.—
52. Wagner, Lobengrin, 1. u. 3. Akt	1.—	70. Reger, Lustspiel-Ouverture	2.—
53. Mendelssohn, Meeresstille und glückliche Fahrt	1.—	71. Wagner, Faust-Ouverture	1.—
54. Rossini, Semiramis	1.—	72. Weingartner, Lustige Ouverture	1.50
55. Rossini, Tankred	1.—	73. Volkmann, Richard III.	1.—
56. Brahms, Akademische Festouvertüre	1.50	74. Volkmann, Fest-Ouverture	1.—
57. Brahms, Tragische Ouverture	1.50	75. Tschaikowski, Romeo und Julia	2.—
58. Auber, Der schwarze Domino	1.—	76. Gluck, Iphigenie in Aulis	1.—

## Konzerte:

Nr.	M.	Nr.	M.
1. Beethoven, Violin-Konzert, D	1.—	17. Mozart, Violin-Konzert, A	1.—
2. Mendelssohn, Violin-Konzert, Em	1.—	18. Mozart, Violin-Konzert, Es	1.—
3. Spohr, Violin-Konzert Nr. 8, Am (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, Dm	1.50
6. Beethoven, Klavier-Konzert Nr. 5, Es	2.—	22. Liszt, Totentanz, Klav. u. Orch. (Siloti)	1.50
7. Schumann, Klavier-Konzert, Am	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, Am	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.—	10. Wagner, Siegfried-Idyll	1.—
2. Tschalkowsky, Capriccio Italien	2.—	11. Wagner, Trauermusik aus „Götterdämmerung“	1.—
3. Beethoven, Zwei Violin-Romanzen (G dur, op. 40; F dur, op. 50)	—80	12. Wagner, Charfreitagszauber aus „Parsifal“	1.—
4. Mendelssohn, Orchesterstücke aus dem „Sommerachtsstraum“ (Scherzo, Intermezzo, Notturmo, Hochzeitsmarsch, Rüpeltanz)	1.—	13. Wagner, Huldigungsmarsch	1.—
5. Brahms, Variationen über ein Thema von Josef Haydn	1.50	14. Wagner, Bacchanal a. „Tannhäuser“	1.—
6. Wagner, Siegmunds Liebesgesang	1.—	15. Wagner, Einleitg. z. 3. Akt v. „Tannhäuser“	—50
7. Wagner, Walkürenritt	1.—	16. Wagner, Liebesmahl der Apostel	1.50
8. Wagner, Wotans Abschied und Feuerzauber	1.50	17. Schubert, Zwischenakt- und Ballettmusik aus „Rosamunde“	1.—
9. Wagner, Waldweben	1.—	18. Bach, Suite Nr. 3, D dur	1.—
		19. Volkmann, Serenade D moll für Streichorchester (mit Cello-Solo)	—50
		20. Wagner, Kaisermarsch	1.—
		21. Bach, Suite Nr. 2, H moll	1.—
		22. Strauss, Donauwalzer	1.—

# Eulenburgs Kleine Partitur-Ausgaben

 in eleganten Einbänden. 

## Kammermusik.

- |                                                                                                                                                                                                                                                                                                                                                                                                                                        |                           |                                                                                                                                                                                                                                                                                                                   |      |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| <b>Bach, 6 Brandenburgische Konzerte</b> , revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann . . . . .                                                                                                                                                                                                                                                                  | 8.—                       | <b>Mendelssohn, Kammermusik.</b> Mit Heliogravüre Mendelssohns . . . . .                                                                                                                                                                                                                                          | 10.— |
| <b>Beethoven, Sämtliche 17 Streich-Quartette</b> , genau revidiert und mit Anmerkungen versehen von Wilhelm Altmann. Mit Heliogravüre Beethovens nach der Zeichnung von A. von Kloeber . . . . .                                                                                                                                                                                                                                       | 12.—                      | <b>Mozart, 10 berühmte Streich-Quartette</b> (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) und Klarinetten-Quintett (Köchel-Verzeichnis No. 581) . . . . .                                                 | 11.— |
| <b>Brahms, Kammermusik.</b> Mit Einführungen von A. Smolian und Heliogravüre Brahms'.<br>Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111)<br>Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67) . . . . .<br>Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 26, 60) . . . . .<br>Band IV. 5 Klavier-Trios Op. 8, 87, 101, 40, 114) . . . . . | 8.—<br>8.—<br>9.—<br>10.— | <b>Schubert, Kammermusik.</b> Mit Heliogravüre Schuberts. . . . .<br>Inhalt: Sämtliche 9 Streich-Quartette (Op. 29, 125 No. 1, 2, Op. 161, 168, Op. posth. D moll, G moll. D dur, C moll), 2 Klavier-Trios (Op. 99, 100), Streich-Quintett (Op. 163), Klavier-(Forellen-)Quintett (Op. 114) und Oktett (Op. 166). | 12.— |
| <b>Dvořák, 7 Streich-Quartette</b> (Op. 34, 51, 61, 80, 96, 105, 106). Mit Heliogravüre Dvořáks . . . . .                                                                                                                                                                                                                                                                                                                              | 10.—                      | <b>Schumann, Kammermusik.</b> Mit Heliogravüre Schumanns . . . . .<br>Inhalt: Sämtliche 3 Streich-Quartette (Op. 41 No. 1, 2, 3), 4 Klavier-Trios (Op. 63, 80, 88, 110), Klavier-Quartett (Op. 47) und Klavier-Quintett (Op. 44).                                                                                 | 8.—  |
| <b>Händel, 12 Große Konzerte für Streichinstrumente</b> , revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre Händels . . . . .                                                                                                                                                                                                                                                                                    | 10.—                      | <b>Spohr, Sämtliche 4 Doppel-Streich-Quartette</b> (Op. 65, 77, 87, 136), Nonett (Op. 31) und Oktett (Op. 32), beide für Streich- und Blas-Instrumente . . . . .                                                                                                                                                  | 9.—  |
| <b>Haydn, Sämtliche 83 Streich-Quartette.</b> Mit dem Bildnis Haydns<br>Band I. (Op. 1, 2, 3, 9, 17) . . . . .<br>Band II. (Op. 20, 33, 42, 50, 51, 54) . . . . .<br>Band III. (Op. 55, 64, 71, 74, 76, 77, 103)                                                                                                                                                                                                                       | 12.—<br>12.—<br>12.—      | <b>Volkman, Kammermusik.</b> Mit Volkmanns Bildnis . . . . .<br>Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43).                                                                                                                                                              | 8.—  |

# Eulenburgs Kleine Partitur-Ausgaben

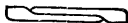
 in eleganten Einbänden. 

## Orchester.

<b>Bach, Matthäus-Passion.</b> Herausgegeben von Georg Schumann. Mit Heliogravüre Bachs . . . . .	9.—	<b>Händel, Der Messias.</b> Herausgegeben von Fritz Volbach. Mit Heliogravüre Händels . . . . .	8.—
<b>Bach, Die hohe Messe.</b> Herausgegeben von Fritz Volbach. Mit Heliogravüre Bachs . . . . .	8.—	<b>Haydn, Die Schöpfung.</b> Mit Bildnis Haydns . . . . .	7.50
<b>Beethoven, Missa solemnis.</b> Mit Vorwort von A. Smolian und Heliogravüre Beethovens nach der Zeichnung von A. v. Kloeber . . . . .	9.—	<b>Liszt, 12 symphonische Dichtungen</b> in 3 Bänden mit Heliogravüre Liszts. Band I. Bergsymphonie, Tasso, Préludes, Orpheus . . . . .	10.—
<b>Beethoven, Symphonien.</b> Mit einführenden Worten v. A. Smolian und Heliogravüre Beethovens. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8 u. 9) . . . . .	10.—	Band II. Prometheus, Mazeppa, Festklänge, Heldenklage . . . . .	10.—
<b>Berlioz, Phantastische Symphonie und Harold in Italien.</b> Mit Einführung von A. Smolian und Bildnis Berlioz' . . . . .	9.—	Band III. Hungaria, Hamlet, Hunnenschlacht, Ideale . . . . .	10.—
<b>Berlioz, Romeo und Julie.</b> Mit Einführung von A. Smolian und Bildnis Berlioz' . . . . .	6.—	<b>Mendelsohn, Schottische und Italienische Symphonie.</b> Mit Heliogravüre Mendelssohns . . . . .	6.50
<b>Berlioz, Sieben Ouverturen.</b> (Waverley, Vehmrichter, König Lear, Der römische Karneval, Der Korsar, Benvenuto Cellini, Beatrice u. Benedict.) Mit Einführung von A. Smolian und Bildnis Berlioz' . . . . .	10.—	<b>Mozart, Requiem.</b> Mit Heliogravüre Mozarts . . . . .	5.—
<b>Brahms, Ein deutsches Requiem.</b> Mit Heliogravüre Brahms' . . . . .	9.—	<b>Schumann, Symphonien.</b> Mit Heliogravüre Schumanns. Band I (No. 1, 2), Band II (Nr. 3, 4) . . . . .	6.50
<b>Brahms, Symphonien.</b> Mit Einführungen von A. Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4) . . . . .	10.—	<b>Wagner, Ouverturen u. Vorspiele.</b> (Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin [I. u. 3. Akt], Tristan u. Isolde, Meistersinger von Nürnberg, Parsifal.) Mit Heliogravüre Wagners nach der Büste von Max Klinger. . . . .	9.—
<b>Bruckner, Symphonien.</b> Bd. I (No. 1—3), Bd. II (No. 4—6), Bd. III (No. 7—9) . . . . .	14.—	<b>Violin-Konzerte klassischer und moderner Meister.</b> Band I. Bach, A moll, E dur. Beethoven, Mendelssohn, Mozart, A dur, Es dur. Spohr, Gesangsszene . . . . .	10.—
		Band II. Brahms, Bruch, G moll. Tschaikowsky . . . . .	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. Dudesack-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, Quartett, 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, 1), (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. 32, 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. 63, 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 Streichinstrumente 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. 33, 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. Scontrino, 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. 36, G . . . . .	1,50
168. Haydn, Quartett, op. 50, 2, C . . . . .	0,40	237. Brahms, Quintett, op. 88, F . . . . .	1,50
169. Haydn, Quartett, op. 40, 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. 30, Am	2,—

No.	M.	No.	M.
252. Beethoven, Rondino f. Blasinstrum., Es (Nachgel. Werk) . . . . .	0,50	279. Carl Schroeder, Quartett, op. 88, Dm	1,—
253. Gromis, Quartett, A . . . . .	1,—	280. Bach, Brandenburg. Konzert No. 1, F	1,—
254. Bach, Brandenburg. Konzert No. 3, G	1,—	281. Bach, Brandenburg. Konzert No. 4, G	1,—
255. Bach, Brandenburg. Konzert No. 6, B	1,—	282. Bach, Brandenburg. Konzert No. 5, D	1,—
256. Buonamici, Quartett, G . . . . .	1,—	283. August Reuss, Quartett, op. 25, Dm	1,—
257. Bach, Brandenburg. Konzert No. 2, F	1,—	284. E. Stillman-Kelley, Quartett, op. 25, C	1,—
258. Sinigaglia, Konzert-Etude f. Quartett	0,50	285. H. Wolf, Quartett, Dm . . . . .	1,—
259. Haydn, Klavier-Trio No. 1, G . . . . .	0,50	286. H. Wolf, Ital. Serenade f. Quartett, G	1,—
260. Suter, Quartett, D . . . . .	1,—	287. Reger, Flöten-Trio (Serenade), op. 77a, D	1,—
261. Seontrino, Quartett, C . . . . .	1,—	288. Reger, Streichtrie, op. 77 b, Am . . . . .	1,—
262. Mozart, Haffner-Serenade . . . . .	2,—	289. R. v. Mojsisovics, Streichtrie (Serenade), op. 21, A . . . . .	0,50
263. Händel, Concerto grosso No. 12, H m . . . . .	0,70	290. Seontrino, Quartett, Am . . . . .	1,—
264. Händel, Concerto grosso No. 1, G . . . . .	0,70	291. Carl Schroeder, Quartett, op. 89, C . . . . .	1,—
265. Händel, Concerto grosso No. 2, F . . . . .	0,70	292. Strauss, Klavierquartett, op. 13, Cm . . . . .	2,—
266. Händel, Concerto grosso No. 3, Em . . . . .	0,70	293. Reger, Quartett, op. 109, Es . . . . .	1,50
267. Händel, Concerto grosso No. 4, Am . . . . .	0,70	294. Sibellus, Quartett, op. 56, Dm (Voices intime) . . . . .	1,—
268. Händel, Concerto grosso No. 5, D . . . . .	0,70	295. Reger, Klavierquartett, op. 113, Dm . . . . .	1,50
269. Händel, Concerto grosso No. 6, G m . . . . .	0,70	296. Reger, Sextett, op. 118, F . . . . .	2,—
270. Händel, Concerto grosso No. 7, B . . . . .	0,70	297. Beethoven, Quartett, Fdar, nach der Klaviersonate op. 14, 1 . . . . .	0,60
271. Händel, Concerto grosso No. 8, Cm . . . . .	0,70	298. Dvořák, Quartett, op. 34, Dm . . . . .	1,—
272. Händel, Concerto grosso No. 9, F . . . . .	0,70	299. Dvořák, Quartett, op. 51, Es . . . . .	1,20
273. Händel, Concerto grosso No. 10, Dm . . . . .	0,70	300. Dvořák, Quartett, op. 61, C . . . . .	1,20
274. Händel, Concerto grosso No. 11, A . . . . .	0,70	301. Dvořák, Quartett, op. 80, E . . . . .	1,20
275. Smetana, Quartett Emoll, Aus meinem Leben (Ed. Peters No. 3171) . . . . .	0,70	302. Dvořák, Quartett, op. 96, F . . . . .	1,20
276. Grieg, Quartett, op. 27, G m (Ed. Peters No. 3127) . . . . .	0,70	303. Dvořák, Quartett, op. 105, As . . . . .	1,20
277. Sinding, Quartett, op. 70, Am (Ed. Peters No. 3056) . . . . .	0,70	304. Dvořák, Quartett, op. 106, G . . . . .	1,20
278. Beethoven, Klavier-Trio (Kakadu-Variationen) G, op. 121 a . . . . .	0,50		



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

1. Beethoven, Missa solennis . . . . .	M.	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,—
7. Bach, Kantate No. 4: Christ lag in Todesbanden (Ochs) . . . . .		1,50
8. Bach, Kantate No. 104: Du Hirte Israel, höre (Ochs) . . . . .		1,50