



KARL NAWRATIL.

Op. 21.

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

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D. RAHNER,
HAMBURG UND LEIPZIG.

QUARTETT.

Violoncell.

I.

Karl Nawratil, Op. 21.

Allegro molto moderato.

The musical score is written for a single cello. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The first staff starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff features a trill (*tr*) and a forte (*f*) dynamic. The third staff has a fortissimo (*fp*) dynamic and contains several triplet markings. The fourth staff continues with a forte (*f*) dynamic and more triplet markings. The fifth staff has a piano (*p*) dynamic. The sixth staff returns to a forte (*f*) dynamic. The seventh staff has a piano (*p*) dynamic. The eighth staff has a mezzo-forte (*mf*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff concludes with a forte (*f*) dynamic and a final measure marked with a '6'.

Violoncell.

This page of a musical score for Violoncell (Cello) contains 12 staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score features a variety of musical textures and dynamics. It begins with a melodic line marked *p* (piano) that transitions to *f* (forte) in the first staff. The second staff includes a first ending bracket labeled '1' and a *p* dynamic. The third staff features a rapid sixteenth-note passage marked *f*. The fourth staff consists of a sustained chordal texture marked *p*. The fifth staff includes a trill marked *tr*. The sixth and seventh staves show melodic lines with *f* and *p* dynamics. The eighth staff continues with a melodic line marked *p*. The ninth staff features a melodic line marked *f*. The tenth staff contains a series of four sixteenth-note patterns labeled 1, 2, 3, and 4, starting with a *ff* (fortissimo) dynamic. The eleventh staff includes a *p* dynamic and a trill marked *tr*. The twelfth staff concludes with a melodic line marked *f*.

Violoncell.

This musical score for Violoncell consists of 11 staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. A first ending bracket is present at the top right of the first staff, marked with the number '1'. The dynamics range from *pp* (pianissimo) to *f* (forte). The piece concludes with a series of chords marked with 'v' symbols.

Violoncell.

The musical score consists of ten staves of music for the Violoncell. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff features a dynamic marking of *p*. The third staff continues with slurs and a dynamic marking of *f*. The fourth staff includes a dynamic marking of *fp*. The fifth staff has a dynamic marking of *p* and includes fingering numbers 1 and 5. The sixth staff changes the key signature to two sharps. The seventh staff includes a dynamic marking of *f*. The eighth staff includes a dynamic marking of *p*. The ninth staff includes a dynamic marking of *f*. The tenth staff includes a fingering number 1.

Violoncell.

Musical score for Cello, first section. It consists of five systems of two staves each. The music is in G major and 3/4 time. Dynamics include *p*, *f*, and *fp*. The piece concludes with a double bar line and a fermata.

II.

Tempo di Menuetto.

Musical score for Cello, second section. It consists of four systems of two staves each. The music is in B-flat major and 3/4 time. Dynamics include *p*, *simile*, and *fp*. The piece features first and second endings.

Violoncell.

1

2 *p*

1 2 3

4 5 6

fp

1. 2.

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

Trio. *pp* *p* *pizz.* *f* *p* *arco* *p*

1 *pp* *p*

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

Violoncell.

III.

Andante molto moderato.

The musical score is written for a single instrument, the Violoncell (Cello), in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Andante molto moderato." The score begins with a dynamic marking of *p* (piano). The first staff contains a series of dotted half notes and quarter notes, some with slurs. The second staff continues with similar notation, including a trill. The third staff introduces a dynamic marking of *mf* (mezzo-forte) and ends with a dynamic marking of *f* (forte). The fourth staff features a dynamic marking of *p* (piano) and includes a trill. The fifth staff continues with a trill and a dynamic marking of *f* (forte). The sixth staff features a trill and a dynamic marking of *f* (forte). The seventh staff includes a trill and a dynamic marking of *f* (forte). The eighth staff features a trill and a dynamic marking of *f* (forte). The ninth staff includes a trill and a dynamic marking of *f* (forte). The tenth staff features a trill and a dynamic marking of *f* (forte). The eleventh staff includes a trill and a dynamic marking of *f* (forte).

Violoncell.

A page of a musical score for the Violoncell (Cello), page 9. The score consists of ten staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The music features various dynamics and articulations. The first staff begins with a forte (*ff*) dynamic, followed by a piano (*p*) dynamic. The second staff includes a fingering '5' and a piano (*p*) dynamic. The third and fourth staves show complex rhythmic patterns with slurs and accents. The fifth staff is marked *più mosso* and *f*. The sixth staff is marked *meno mosso*. The seventh staff is marked *tempo* and *p*. The eighth staff includes a *pizz.* (pizzicato) marking. The ninth staff is marked *arco* and *p*, with fingerings 1, 2, 3, and 4 indicated. The tenth staff is marked *pp* and includes a fingering '5'. The page number '1027' is centered at the bottom.

IV.

Allegro vivace.

The musical score is written for a single instrument, the Violoncell (Cello), in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked "Allegro vivace". The score consists of ten staves of music. Dynamics include *f* (forte), *p* (piano), *fp* (fortissimo-piano), and *mf* (mezzo-forte). Articulation includes accents, slurs, and phrasing slurs. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a final chord marked with a forte (*f*) dynamic.

Violoncell.



Musical score for Violoncell, page 11. The score consists of ten staves of music in bass clef with a key signature of one flat. The first two staves contain measures 5 through 16, each starting with a finger number (5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16) above the first note. The third staff begins with a *ff* dynamic and contains measures 17 and 18. The fourth staff contains measures 19 through 22, marked with *fp* dynamics. The fifth staff contains measures 23 through 26, marked with *f*. The sixth staff contains measures 27 through 30, marked with *p*. The seventh staff contains measures 31 through 34, marked with *p* and *simile*. The eighth staff contains measures 35 through 38, marked with *p*. The ninth staff contains measures 39 through 42, marked with *f*. The tenth staff contains measures 43 through 46, marked with *ff*. Fingerings are indicated by numbers 1-5 above notes. The score concludes with a final measure marked with a '2'.

Violoncell.

A musical score for a cello, consisting of 14 staves of music. The score is written in bass clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *fp* (fortissimo), and *mf* (mezzo-forte) are used throughout. Fingerings are indicated by numbers 1, 3, and 5. The score concludes with a double bar line and a key signature change to two sharps (D major).

Violoncell.

This page of a musical score for Violoncell (Cello) contains 12 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a forte (*f*) dynamic. The second staff has a first fingering (*1*) above a measure. The third staff has a first fingering (*1*) above a measure and a piano (*p*) dynamic marking. The fourth staff has a piano (*p*) dynamic marking. The fifth staff has first fingerings (*1* through *6*) above six measures. The sixth staff has first fingerings (*7* through *12*) above six measures, starting with a forte (*f*) dynamic. The seventh staff has first fingerings (*13* through *16*) above four measures. The eighth staff has a fortissimo (*ff*) dynamic marking. The ninth staff has a piano (*p*) dynamic marking. The tenth staff has a forte (*f*) dynamic marking. The eleventh staff has a fortissimo (*ff*) dynamic marking. The twelfth staff has a fortissimo (*ff*) dynamic marking. The score concludes with a final note on the twelfth staff.



Violoncell-Musik

aus dem Verlage von D. Rahter in Leipzig.



Ueber
Kammermusik
mit
Violoncell
bitte besonderes
Verzeichniss
zu verlangen.

Violoncell mit Orchester.

Cui, César,	
Op. 36. 2 Morceaux. No. 1. Scherzando. No. 2. Cantabile.	
Partitur netto	4 50
Principalstimme	1 20
Orchesterstimmen netto	6 —
Förster, Alban.	
Op. 93. Gedenkblatt.	
Partitur netto	1 50
Principalstimme	— 50
Orchesterstimmen netto	3 —
Neruda, Franz.	
Op. 43. Ballade.	
Partitur netto	4 —
Principalstimme	— 75
Orchesterstimmen netto	6 75
Popper, David.	
Op. 39. Elfentanz.	
Partitur netto	3 —
Principalstimme	1 20
Orchesterstimmen netto	5 —
Op. 50. Im Walde. Suite f. Orchest. mit obligatem Solo-Violoncell.	
Partitur netto	9 —
Solo-Violoncell	2 50
Orchesterstimmen netto	12 —
Op. 59. Concert (No. 3, G dur, in einem Satze).	
Partitur netto	6 —
Principalstimme	1 50
Orchesterstimmen netto	9 —
Tschaikowsky, P.	
Op. 33. Variations sur un thème rococo.	
Partitur netto	6 —
Principalstimme	2 —
Orchesterstimmen netto	7 50
Op. 62. Pezzo capriccioso. Morceau de Concert.	
Partitur netto	3 —
Principalstimme	— 60
Orchesterstimmen netto	4 50

Violoncell mit Clavier.

Albrecht, Louis.	
Elégie	2 —
Alois, Vladislav.	
Op. 18. Berceuse	1 50
Op. 20. Tarantelle	2 50
Cui, César.	
Op. 36. 2 Morceaux.	
No. 1. Scherzando	2 30
No. 2. Cantabile	1 80
Davidoff, Ch.	
Op. 37. 2 Salonstücke (Albumblatt — Kleine Mazurka)	2 —
2 russische Romanzen („Der Abend“ und „Die Spinnerin“) von Moniuszko, übertragen	1 20
Ebner, Carl.	
Op. 20. Widmung und Tarantelle. 2 Stücke	2 50
Fitzenhagen, Wilhelm.	
Op. 31. Concert-Walzer	3 —
Op. 33. Concert-Mazurka (No. 2)	3 —
Förster, Alban.	
Op. 93. Gedenkblatt	1 50
Georg Alexander, Prinz von Mecklenburg.	
Romance	1 20
Henriques, Robert.	
Op. 5. 3 Stücke. 1. Märchen. 2. Humoreske. 3. Mazurka	3 —
Huber, Hans.	
Op. 84. Pastoral-Sonate f. Vcll. u. Pfte. (Sonate No. 2.) A.	6 —
Jeral, Wilhelm.	
Op. 6. Berceuse u. Zigeunertanz.	
No. 1. Berceuse	1 80
No. 2. Zigeunertanz	1 80
Kousnetzoff, A.	
Op. 3. Caprice	3 —
Op. 4. Au berceau	1 —
Op. 5. Un récit	1 80
Op. 7. Idylle	1 80
Op. 10. Le regret. Mélodie	1 50

Kousnetzoff, A.	
Op. 12. Romance sans paroles	1 20
Lotti, Ant. (1660—1740.)	
Aria, für Vcll. mit Begl. des Pfte. oder der Orgel ad libit. arr. von Wilhelm Fitzenhagen	1 50
Martucci, Giuseppe.	
Op. 72. 2 Romances.	
No. 1. Andantino con moto	1 50
No. 2. Moderato	1 50
Marx-Markus, Charles.	
Op. 20. Feuilles d'Album	2 —
Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce). Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca	2 —
Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka	2 50
Op. 30. Gavotte	1 80
Op. 34. Albumblatt. Stimmungsbild	1 20
Op. 36. Aphorismes.	
Cahier I (No. 1, 2)	2 —
Cahier II (No. 3, 4)	2 —
Op. 43. Widmung	1 20
La Coquette. Romance de Stouzmänn, transcrit.	1 50
Mendelssohn-Bartholdy, F.	
Op. 30 No. 3. Lied ohne Worte (J. Seifert)	— 80
Moniuszko, S.	
2 russische Romanzen („Der Abend“ und „Die Spinnerin“) übertragen von Ch. Davidoff	1 20
Nápravník, Eduard.	
Op. 36. 2 ^{me} Suite pour Violoncelle et Piano. (1. Polonaise. 2. Scherzo. 3. Romance. 4. Alla russe.)	7 50
Op. 37. 3 Morceaux.	
No. 1. Marciale	1 60
No. 2. Barcarolle	1 75
No. 3. Introduction et Valse	2 25
Neruda, Franz.	
Op. 11. Berceuse slave d'après un chant polonais	1 20
Op. 43. Ballade für Violine	2 —
Op. 45. Notturmo für Violine	1 50
Op. 47. Romance	2 —
Op. 50. Mazurek	2 30
Op. 51. Réverie d'après un thème russe	1 50
Op. 52. Humoreske	2 30
Op. 53. Mazurka	2 50
Op. 54. Gavotte	2 50
Op. 56. Sérénade slave	1 20
Op. 64. Mazurek	2 50
Nicholl, H. W.	
Op. 13. Sonate f. Vcll. u. Pfte.	4 —
Overbeck, A.	
Op. 72. 3 Lieder ohne Worte.	
No. 1. Andante con moto. No. 2. Allegretto. No. 3. Schlummerlied	1 50
Popper, David.	
Op. 32 No. 1. 2. Nocturne	2 —
— No. 2. Mazurka (A dur)	2 —
Op. 33. Tarantelle (G dur)	4 —
Op. 39. Elfentanz	4 50
Op. 46. 2 Transcriptionen.	
No. 1. Schlummerlied aus der „Mainacht“ von Rimsky-Korsakow	1 50
No. 2. Träumerei aus den „Kinderscenen“, Op. 15, von Rob. Schumann	1 20
Op. 47. Viertes Nocturne (H moll)	2 80
Op. 50. Im Walde. Suite f. Orchest. m. obligatem Solo-Vcll. Compl.	8 —
No. 1. Eintritt	2 30
No. 2. Gnomentanz	2 —
No. 3. Andacht	1 40
No. 4. Reigen	2 —
No. 5. Herbstblume	1 20
No. 6. Heimkehr	2 —

Popper, David.	
Op. 52 No. 1. Feuillet d'Album	2 50
— No. 2. Mazurka fantast. (H moll)	2 80
Op. 54. Spanische Tänze.	
No. 1. Zur Guitarre	3 —
No. 2. Serenade	2 50
No. 3. Spanischer Carneval	4 —
No. 4. L'Andalouse	2 50
No. 5. Vito	3 —
Op. 55. 2 Concert-Etuden.	
No. 1. Spinnlied	4 —
No. 2. Jagdstück	3 —
Op. 57. Zweite Tarantella (D dur)	5 —
Op. 59. Concert (No. 3, G dur, in einem Satze)	5 —
Op. 60. Walzer-Suite	5 —
Op. 64. 3 Stücke.	
No. 1. „Wie einst in schönern Tagen“	3 —
No. 2. Tarantelle (No. 3, A dur)	5 —
No. 3. Wiegenlied	3 —
Popper, Wilhelm.	
Op. 1. Der Traum. (Le rêve.)	
Romance	1 —
Op. 2. Lebewohl. (L'adieu.) Elegie	1 —
Op. 3. Mazurka (G moll)	1 20
Op. 5. Mazurka No. 2 (A moll)	1 20
Op. 6. Impromptu	1 80
Rimsky-Korsakow, N.A.	
Schlummerlied aus der „Mainacht“, übertr. von David Popper. Op. 46 No. 1	1 50
Scheel, Boris.	
Op. 117. Réverie	2 —
Op. 118. Romance sans paroles	2 —
Schnitzler, Louis.	
Op. 4. Romanze	1 50
Schumann, Robert.	
Op. 12 No. 3. „Warum?“ aus den Phantasiestücken, übertr. von Ch. Davidoff	— 80
Op. 15 No. 7. „Träumerei“ aus den „Kinderscenen“, übertr. von David Popper. Op. 46 No. 2 Aus dem Album für die Jugend, Op. 68 (Ch. Davidoff). No. 19. Kleine Romanze. No. 21. * *. No. 22. Rundgesang. No. 23. Reiterstück. No. 26. * *. No. 28. Erinnerung. No. 30. * *	2 —
Op. 85 No. 12. Abendlied, übertr. von Ch. Davidoff	— 80
— übertr. von J. Seifert	— 80
Siehe Seifert, J., Op. 16 u. 17.	
Schütt, Eduard.	
Op. 33. Arioso	1 50
Seifert, J.	
Op. 10. Lied ohne Worte	1 30
Op. 11. Le désir	1 50
Op. 14. Am Strande von Terijoki	3 —
Op. 15. Zwiesgespräch. Romanze	1 —
Op. 16. 6 Stücke von Robert Schumann, übertragen für Vcll. u. Pianof. 1. Sheherazade, aus dem Jugendalbum Op. 68. — 2. Am Kamin, aus den Kinderscenen, Op. 15. — 3. Kleine Romanze, a. d. Jugendalbum, Op. 68. — 4. Bittendes Kind, aus den Kinderscenen, Op. 15. — 5. Mai, lieber Mai, aus dem Jugendalbum, Op. 68. — 6. Ernteliedchen, a. d. Jugendalbum, Op. 68	2 —
Op. 17. 6 Stücke von Robert Schumann, übertragen für Vcll. u. Pianoforte. 1. Armes Waisenkind, aus dem Jugendalbum, Op. 68. — 2. Sylvesterlied, aus dem Jugendalbum, Op. 68. — 3. Walzer, aus den Albumblättern, Op. 124. — 4. Fröhlicher Landmann, aus dem Jugendalbum, Op. 68. — 5. Leides Ahnung, aus den Albumblättern, Op. 124. — 6. Botschaft, a. d. Albumbl., Op. 124	2 —

Seifert, J.	
Transcriptionen für Vcll. u. Pfte.	
No. 1. Andante cantabile aus dem Streichquartett Op. 11 von P. Tschaikowsky	1 30
No. 2. Lied ohne Worte von Fel. Mendelssohn-Bartholdy, Op. 30 No. 3	— 80
No. 3. Abendlied von Robert Schumann, Op. 85 No. 12	— 80
Stouzmänn.	
La Coquette. Romance, transc. par Charles Marx-Markus	1 50
Sulzer, Joseph.	
Op. 8. Sarabande	1 —
Tschaikowsky, P.	
Op. 2 No. 3. Chant sans paroles. (G. Fitzenhagen)	1 80
Andante cantabile aus d. Streichquartett Op. 11 (J. Seifert)	1 30
Op. 19 No. 4. Nocturne (G. Fitzenhagen)	1 50
Op. 33. Variations sur un thème rococo	5 —
Op. 40 No. 2. Chanson triste (Alexand. Wierzbilowicz)	1 20
Op. 62. Pezzo capriccioso. Morceau de Concert	3 —
Arioso a. der Oper „Pique Dame“ (A. Schaefer)	1 20
Elegie für Streichorchester (A. Kleinecke)	1 80

Violoncell mit Harmonium oder Orgel.

Marx-Markus, Charles.	
Op. 24 No. 1. Notturmo religioso	— 80
Sulzer, Joseph.	
Op. 8. Sarabande	1 —

Violoncell allein.

Marx-Markus, Carl.	
Die 24 diatonischen Tonleitern und Chromatik für Violoncello	1 20

2 Violoncelle.

Marx-Markus, Charles.	
Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce) pour Violoncelle avec Piano. Arr. pour 2 Violoncelles p. l'auteur. Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca	1 50
Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka	1 50
Op. 30. Gavotte	1 —

3 Violoncelle mit Orchester oder Clavier.

Popper, David.	
Op. 66. Requiem. Adagio für 3 Violoncelli und Orchester (od. Pianoforte).	
Partitur netto	6 —
Die 3 Violoncell-Stimmen	2 —
Orchester-Stimmen netto	6 —
Für 3 Violoncelli u. Pianofte.	5 —

4 Violoncelle.

Fitzenhagen, Wilhelm.	
Op. 31. Concert-Walzer. Partitur und Stimmen	4 —
Marx-Markus, Charles.	
Op. 24. 2 Morceaux (Notturmo religioso—Adagio et Fuguettes)	1 80
Op. 32. 2 Morceaux.	
No. 1. Nocturne pastoral	1 50
No. 2. Impromptu	2 30