

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	0,60	72. Mozart, Sextett, D	0,70
17. Beethoven, Quartett, op. 18, 1, F	0,50	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^o 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 for three staves: Treble Clef (top), Piano (middle), and Bass Clef (bottom). The time signature is 3/4. The piece is marked '4 Allegro.' and includes various dynamic markings such as *p* (piano), *f* (forte), and *f* (fortissimo). There are also markings for *piii* and *piv*. The score includes various musical notations such as slurs, accents, and articulation marks. The piece concludes with a series of repeated rhythmic patterns in the piano and bass staves.

First system of musical notation, featuring three staves (treble, alto, and bass clefs). The music includes dynamic markings *f* and *p*, and a fermata over the first measure of the bass line.

Second system of musical notation, featuring three staves. It begins with a section marked *B*. The music includes dynamic markings *ff* and *p*, and a fermata over the final measure of the bass line.

Third system of musical notation, featuring three staves. It includes dynamic markings *f*, *p*, and *ff*, and the instruction *cresc.* (crescendo) appearing multiple times across the system.

Fourth system of musical notation, featuring three staves. It includes dynamic markings *p* and *ff*.

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

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music features complex rhythmic patterns and dynamic markings such as *mf* and *f*.

Second system of musical notation, including a key signature change to D major. It contains dynamic markings like *sfz*, *f*, and *cresc.*

Third system of musical notation, featuring a dense texture with many sixteenth notes and dynamic markings including *cresc.*

Fourth system of musical notation, showing a change in dynamics with *ff* and *f*, and performance instructions like *pizz.* and *arco*.

Fifth system of musical notation, concluding the page with dynamic markings such as *p*, *cresc.*, and *f*.

First system of musical notation, featuring three staves (treble, middle, 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 above the bass staff.

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

Fifth system of musical notation, concluding the page with dynamic markings *sf*, *f*, and *p*.

rall.

p *pp* *dimin.* *rall.* *p* *pp* *rall.* *rall.*

F *I. tempo* *I. tempo* *I. tempo* *I. tempo* *p* *p*

p

G *f*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

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 three-staff format. It features a prominent *ff* dynamic marking and includes complex rhythmic textures, particularly in the upper staves.

Third system of musical notation, including a section marked *H*. It features dynamic markings such as *p*, *cresc.*, *f*, and *p sempre*. The music shows a transition in dynamics and includes a crescendo.

Fourth system of musical notation, featuring a section marked *p sempre*. The music continues with a consistent dynamic level and includes various rhythmic patterns across the three staves.

Fifth system of musical notation, including a section marked *I* and a repeat sign with the number 8. It features dynamic markings such as *poco più f*. The system concludes with a repeat sign and the number 8.

Musical score for a string quartet, page 10, system 8. The score is in G major and 4/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is characterized by intricate rhythmic patterns and dynamic markings such as *p*, *cresc.*, *f*, *p pizz.*, and *arco*.

The score is divided into five systems. The first system contains the first two systems of music. The second system contains the next two systems. The third system contains the next two systems. The fourth system contains the next two systems. The fifth system contains the final two systems.

Dynamic markings include *p* (piano), *cresc.* (crescendo), *f* (forte), *p pizz.* (piano pizzicato), and *arco* (arco).

This page of musical notation consists of five systems, each with three staves (treble, middle, and bass clefs). The music is written in a key signature of one flat (B-flat) and a common time signature (C).

- System 1:** Features a piano (*p*) dynamic. The melody in the treble clef is characterized by eighth-note patterns and slurs. The bass clef provides a steady accompaniment.
- System 2:** Shows a dynamic shift to *sf* (sforzando) in the treble clef, with a corresponding *p* dynamic in the bass clef. The texture becomes more complex with multiple voices in the treble.
- System 3:** Continues the *sf* dynamic in the treble, with the bass clef maintaining a consistent accompaniment. The system concludes with a *p* dynamic marking.
- System 4:** The treble clef features a *dim.* (diminuendo) marking, indicating a gradual decrease in volume. The bass clef continues with its accompaniment.
- System 5:** The final system on the page, featuring a *sf* (sforzando) dynamic in the bass clef, with a *dim.* marking in the treble clef.

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 two sharps (F# and C#) and a 3/4 time signature. It begins with a *f* dynamic marking and concludes with a *pp* dynamic marking.

Second system of musical notation, featuring four staves. It includes a section labeled 'B' in the upper right. The dynamics are marked *pp* and *dol. espress.* throughout the system.

Third system of musical notation, featuring four staves. It includes a section labeled '6' above the first staff. The dynamics are marked *pp* and *dol. espress.*.

Fourth system of musical notation, featuring four staves. It includes a section labeled '6' above the first staff. The dynamics are marked *pp* and *f*.

Fifth system of musical notation, featuring four staves. It includes a section labeled 'C' in the upper right. The dynamics are marked *pp*, *p*, *f*, and *espress.*.

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 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 time signature of 3/4. It begins with a dynamic marking of *pp* and a tempo marking of *express.* above the staff. A chord symbol 'D' is placed above the first measure. The second and third staves are in alto and tenor clefs, respectively, both with a key signature of one sharp and a time signature of 3/4. The fourth staff is in bass clef with a key signature of one sharp and a time signature of 3/4. All staves feature complex rhythmic patterns, including sixteenth and thirty-second notes.

pp

pp

pp

pp

This system contains the next four staves of music, continuing the complex rhythmic patterns from the first system. The dynamic marking *pp* is maintained throughout.

cresc.

cresc.

cresc.

cresc.

p

p

This system contains the next four staves of music. The dynamic marking changes to *cresc.* (crescendo) in the first three staves and *p* (piano) in the last two staves.

dim.

dim.

dim.

dim.

p

p

p

This system contains the next four staves of music. The dynamic marking changes to *dim.* (diminuendo) in the first three staves and *p* in the last two staves.

ritard.

ritard.

ritard.

ritard.

ppp

ppp

ppp

ppp

ppp

This system contains the final four staves of music. The dynamic marking changes to *ppp* (pianissimo) in the last two staves. The tempo marking *ritard.* (ritardando) is present above the first three staves.

SCHERZO.

Allegro non troppo.

Musical score for Scherzo, Allegro non troppo. The score is in 3/4 time and consists of five systems of music for four staves (Violin I, Violin II, Cello/Double Bass, and Piano). The first system shows the beginning of the piece with dynamics ranging from piano (*p*) to fortissimo (*ff*). The second system continues the melodic and harmonic development. The third system features a key signature change to one flat (B-flat major) and a change in texture. The fourth system includes a first ending bracket and dynamic markings such as piano (*p*), crescendo (*cresc.*), and fortissimo (*ff*). The fifth system starts at measure 12 and features a complex rhythmic pattern with dynamic markings like *f*, *sf*, and *sf-p*.

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, marked with a section letter **C**. It features a vocal line with the lyrics "pris du cheval" and a piano accompaniment. Dynamics include *pp*, *dol. e*, and *pizz*.

Fifth system of musical notation, marked *trazioso*. It features a vocal line and piano accompaniment. Dynamics include *p* and *pp*.

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 for violin, piano, and cello.

The first system features a violin melody with sixteenth-note runs and piano accompaniment. The second system continues the violin melody with piano accompaniment. The third system includes a first ending marked "8" and a piano section. The fourth system features a pizzicato section for all instruments. The fifth system concludes with a piano section and a "da capo" instruction.

FINALE.

Allegro vivace. $\text{♩} = 108$.

21

The musical score is arranged in five systems, each with three staves (treble, alto, and bass). The first system includes dynamics such as *ff*, *p*, and *cresc.*, along with the instruction *sempre sciolto*. The second system features *sciolto*, *f*, *p*, and *cresc.*. The third system is marked *cresc.*. The fourth system includes *ff*, *f*, and *p*. The fifth system is marked *p*. The score concludes with a final *p* dynamic marking.

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

- System 1:** Features a *cresc.* (crescendo) marking in the right-hand staves. The bass line starts with a *p* (piano) dynamic.
- System 2:** Includes *p* (piano) dynamics in the right-hand staves and *p* markings in the bass line.
- System 3:** Shows *cresc.* markings in the right-hand staves and *f* (forte) dynamics in the bass line.
- System 4:** Features *ff* (fortissimo) dynamics in the right-hand staves and *ff* markings in the bass line.
- System 5:** Includes *f* (forte) dynamics in the right-hand staves and *dimin.* (diminuendo) markings in the bass line, transitioning to *p* (piano) dynamics.

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 middle of the system.

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 staves. Each system includes a treble clef staff, a bass clef staff, and a grand staff (treble and bass clefs). The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The score features various dynamic markings such as *cresc.*, *ff*, *f*, *dim.*, and *p*. A section of the score is marked with a 'D' above the treble staff, indicating a D major chord. The notation includes sixteenth and thirty-second notes, as well as rests and slurs. The overall texture is dense and rhythmic.

Musical score for piano, consisting of five systems of three staves each. The score includes various dynamics such as *p*, *>p*, *f*, *p cresc.*, and *pp*, and features a section marked "E".

System 1: Treble clef, bass clef, and a middle staff. Dynamics include *p*, *>p*, and *p*.

System 2: Treble clef, bass clef, and a middle staff. Dynamics include *p*, *>p*, and *p*.

System 3: Treble clef, bass clef, and a middle staff. Dynamics include *f*, *p*, and *p*.

System 4: Treble clef, bass clef, and a middle staff. Dynamics include *p cresc.*, *f*, *pp*, and *pp*.

System 5: Treble clef, bass clef, and a middle staff. Dynamics include *pp*, *pp*, and *pp*.

Musical score for a piano piece, page 26. The score is in 3/4 time and consists of five systems of three staves each (treble, middle, and bass clefs). The key signature has one flat (B-flat). The piece features various dynamics including piano (*p*), forte (*f*), fortissimo (*ff*), and crescendo (*cresc.*). It includes a section marked 'F' and another marked 'G'. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

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 features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. Dynamics include *cresc.*, *f*, and *p*.

Second system of musical notation. It continues the piece with similar instrumentation. Dynamics include *p*, *f*, and *p*. There are some slurs and phrasing marks over the notes.

Third system of musical notation. The music continues with a steady rhythm. Dynamics include *cresc.*, *f*, and *p*. The bottom staff has a more active bass line.

Fourth system of musical notation. This system includes a section marked *sciolto* (ritardando) in the upper staves, indicated by a large 'H' above the staff. Dynamics include *f*, *p*, and *p sciolto*. The music becomes more spacious and expressive.

Fifth system of musical notation. The music returns to a more rhythmic and active texture. Dynamics include *cresc.*, *f*, and *f*. The piece concludes with a strong, sustained chord.

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 *staccato* and *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 *staccato*.

System 5: Dynamics include *ff* and *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. It begins with a 'K' marking above the treble staff. The music continues with similar rhythmic complexity. Dynamic markings *sf* (sforzando) are present in the bass staff.

Third system of musical notation, consisting of three staves. The music features dense sixteenth-note passages. Dynamic markings *sf* are used throughout the system.

Fourth system of musical notation, consisting of three staves. The music continues with intricate rhythmic patterns. Dynamic markings *sf* are present.

Fifth system of musical notation, consisting of three staves. It begins with a 'p' (piano) marking in the bass staff. The music features a mix of rhythmic patterns. Dynamic markings *sf* are present.

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, Gm	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.—		

Ouverturen:

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. Tschaiikowsky, 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, A m (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, A m	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, A m	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 (Gdur, op. 40; Fdur, op. 50)	—80	12. Wagner, Charfreitagszauber aus „Parsifal“	1.—
4. Mendelssohn, Orchesterstücke aus dem „Sommerachtsraum“ (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, Ddur	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.

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|--|------|---|------|
| Bach, 6 Brandenburgische Konzerte , revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann | 8.— | Mendelssohn, Kammermusik. Mit Heliogravüre Mendelssohns | 10.— |
| Beethoven, Sämtliche 17 Streich-Quartette , genau revidiert und mit Anmerkungen versehen von Wilhelm Altmann. Mit Heliogravüre Beethovens nach der Zeichnung von A. von Kloeber | 12.— | Inhalt: Sämtliche 7 Streich-Quartette. (Op. 12, 13, 44 No. 1, 2, 3, Op. 80, 81), 2 Klavier-Trios (Op. 49, 66), 2 Streich-Quintette (Op. 18, 87) und Streich-Oktett (Op. 20). | |
| Brahms, Kammermusik. Mit Einführungen von A. Smolian und Heliogravüre Brahms'. | | Mozart, 10 berühmte Streich-Quartette (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.— |
| Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111) | 8.— | Schubert, Kammermusik. Mit Heliogravüre Schuberts. | 12.— |
| Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67) | 8.— | 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). | |
| Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 26, 60) . . | 9.— | Schumann, Kammermusik. Mit Heliogravüre Schumanns | 8.— |
| Band IV. 5 Klavier-Trios Op. 8, 87, 101, 40, 114) | 10.— | 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). | |
| Dvořák, 7 Streich-Quartette (Op. 34, 51, 61, 80, 96, 105, 106). Mit Heliogravüre Dvořáks | 10.— | Spohr, Sämtliche 4 Doppel-Streich-Quartette (Op. 65, 77, 87, 136), Nonett (Op. 31) und Oktett (Op. 32), beide für Streich- und Blas-Instrumente | 9.— |
| Händel, 12 Große Konzerte für Streichinstrumente , revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre Händels | 10.— | Volkmann, Kammermusik. Mit Volkmanns Bildnis | 8.— |
| Haydn, Sämtliche 83 Streich-Quartette. Mit dem Bildnis Haydns | | Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43). | |
| Band I. (Op. 1, 2, 3, 9, 17) | 12.— | | |
| Band II. (Op. 20, 33, 42, 50, 51, 54) . . | 12.— | | |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103) | 12.— | | |

Eulenburgs Kleine Partitur-Ausgaben

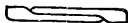
 in eleganten Einbänden. 

Orchester.

Bach, Matthäus-Passion. Herausgegeben von Georg Schumann. Mit Heliogravüre Bachs	9.—	Händel, Der Messias. Herausgegeben von Fritz Volbach. Mit Heliogravüre Händels	8.—
Bach, Die hohe Messe. Herausgegeben von Fritz Volbach. Mit Heliogravüre Bachs	8.—	Haydn, Die Schöpfung. Mit Bildnis Haydns	7.50
Beethoven, Missa solemnis. Mit Vorwort von A. Smolian und Heliogravüre Beethovens nach der Zeichnung von A. v. Kloeber	9.—	Liszt, 12 symphonische Dichtungen in 3 Bänden mit Heliogravüre Liszts. Band I. Bergsymphonie, Tasso, Préludes, Orpheus	10.—
Beethoven, Symphonien. 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.—
Berlioz, Phantastische Symphonie und Harold in Italien. Mit Einführung von A. Smolian und Bildnis Berlioz'	9.—	Band III. Hungaria, Hamlet, Hunnen-schlacht, Ideale	10.—
Berlioz, Romeo und Julie. Mit Einführung von A. Smolian und Bildnis Berlioz'	6.—	Mendelsohn, Schottische und Italienische Symphonie. Mit Heliogravüre Mendelssohns	6.50
Berlioz, Sieben Ouverturen. (Waverley, Vehmrichter, König Lear, Der römische Karneval, Der Korsar, Benvenuto Cellini, Beatrice u. Benedict.) Mit Einführung von A. Smolian und Bildnis Berlioz'	10.—	Mozart, Requiem. Mit Heliogravüre Mozarts	5.—
Brahms, Ein deutsches Requiem. Mit Heliogravüre Brahms'	9.—	Schumann, Symphonien. Mit Heliogravüre Schumanns. Band I (No. 1, 2), Band II (Nr. 3, 4)	6.50
Brahms, Symphonien. Mit Einführungen von A. Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4)	10.—	Wagner, Ouverturen u. Vorspiele. (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.—
Bruckner, Symphonien. Bd. I (No. 1—3), Bd. II (No. 4—6), Bd. III (No. 7—9)	14.—	Violin-Konzerte klassischer und moderner Meister. 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, Es	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 (Sere- nade), 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 (Voces 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 Klaversonate 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.

	M.
1. Beethoven, Missa solennis	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