

Am Abend.

Stimmungsbilder

für

Solo-Streichquartett

(oder Streichorchester mit Kontrabass)

von

J. ROSENHAIN.

Op. 99

- Ia. Im stillen Kämmerlein.
- II. Einsam im Walde.
- III. Quälendes Zweifeln.
- IV. Am Bach.
- V. Recitativ: Ausruf nach der Entfernten!
- VI. Ohne Ruhe.

- Var. V. Hoffnungslos!
- Quasi Recitativ: Im Innern klingt es wie ein Ruf aus der Ferne.
- Var. VI. Träumerisches Gedenken.
- Recitativ: Wieder tönt der Ruf, aber diesmal in Wirklichkeit.
- Var. VII. Freudiges Wiedersehen.
- Var. VIII. Glücklich vereint.

Partitur	M. 1.50
Für Solo-Quartett (oder Streichorchester mit Kontrabass)	M. 3.50
Für Pianoforte allein	M. 2.25

Eigenthum der Verleger:
LEIPZIG und BRÜSSEL,
BREITKOPF & HÄRTEL.

Eingetragen in das Vereinsarchiv.

1818/1820.

Am Abend.

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Op. 99

Thema: Im stillen Kämmerlein.

Var. I. Einsam im Walde.

Var. II. Quälendes Zweifeln.

Var. III. Am Bach.

Quasi Recitativ: Ausruf nach der Entfernten!

Var. IV. Ohne Ruhe.

Var. V. Hoffnungslos!

Quasi Recitativ: Innen klingt es wie ein Ruf aus der Ferne.

Var. VI. Träumerisches Gedenken.

Recitativ: Wieder tönt der Ruf, aber diesmal in Wirklichkeit.

Var. VII. Freudiges Wiedersehen.

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Partitur

Für Solo-Quartett (oder Streichorchester mit Kontrabass)

Für Pianoforte allein

M. 1.50

M. 3.50

M. 2.25

Eigentum der Verleger
LEIPZIG und BRÜSSEL,
BREITKOPF & HÄRTEL.

Eingetragen in das Vereinsarchiv.

1878/1879

409778

5.4 m

Am Abend.

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Stimmungsbilder für Solo-Streichquartett
 (oder Streichorchester mit Kontrabass)

von

J. ROSENHAIN.

Op. 99.

Im stillen Kämmerlein.

Thema.

Andante. Innig.

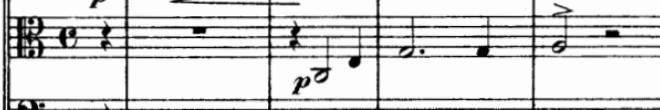
Violino I.



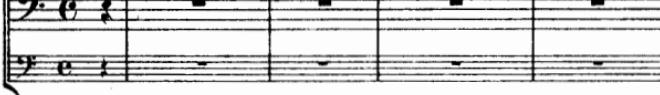
Violino II.



Viola.



Violoncello.



Contrabass.*



* Diese Stimme gilt nur bei Ausführung des Werkes vom vollen Streichorchester.

Part. B. 378.

Stich und Druck von Breitkopf & Härtel in Leipzig.

Aufführungsrecht vorbehalten.

2

mf > > >
mf > > > f
mf > > > f
mf > > > f
mf > > > f

p cresc. f pp
f p cresc. f pp
p cresc. f pp
p cresc. f pp
p cresc. f pp

Einsam im Walde.

Un poco più
animato.

Var. I.

pp leggierissimo pp
pp leggierissimo pp

cantando

C. B. tacet.

Part. B. 378.

pp

f

fp cresc.

mf

p

f

poco fz

f dim.

pp

pp

fz

fz

4

mfp *pp*

dim.

pp

dim.

Quälendes Zweifeln.
Allegro agitato.

Var.II.

f *fz* *p*

f *fz* *p*

f *fz* *p*

f *fz* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f marc.* *marc. p*

cresc. *f marc.* *marc. p*

cresc. *f* *marc.* *p*

cresc. *f* *marc.* *p*

fz pp *fz* *f marc.*
fz pp *fz* *f marc.*
fz pp *fz* *f marc.*
fz p *fz f ben marc.*
fz *f ben marc.*

cresc. *ff pp*
f risoluto *pp*
f risoluto *ff pp*
f risoluto *pp*
f risoluto *pp*

Am Bach.

Andante espressivo. Tempo di tema.

Var. III.

pp
pp
p *legato*

C.B.tacet.

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A musical score page showing two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic of p . Measure 12 begins with a dynamic of f . The score includes various note heads, stems, and bar lines. Measure 12 ends with a dynamic of f .

Ausruf nach der Entfernten.
più lento
quasi Recitativo

A musical score page featuring four staves. The top staff is soprano, the second is alto, the third is bass, and the fourth is piano. The piano staff includes dynamic markings *pp* and *p*. The vocal parts begin with sustained notes. The vocal entries start at measure 3, with the soprano and alto entering together. Measure 4 begins with a forte dynamic *f*.

Ohne Ruhe.

Allegro con agitazione.

Var. IV.

pp misterioso

pp misterioso

pp misterioso simile

pp

cresc.

cresc.

cresc.

tress.

Verzweifelt.

Sempre più Allegro e più animato.

Var.V.

(la seconda volta sempre forte)

mf e il canto marc.

fz

mf

marc.

cresc.

ener.

mf

cresc.

ener.

fz

mf

cresc.

ener.

fz

marc.

cresc.

ener.

mf

marc.

cresc.

ener.

mf

marc.

cresc.

ener.

fz

gico

fz

fz

ff

gico

ten.

fz

ten.

fz

ten.

fz

ff

gico

ff ben marc.

ff ben marc.

ff ben marc.

fz

gico

fz

fz

fz

fz

A page from a musical score featuring six staves of music for orchestra. The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic (fz) in the strings and woodwinds, followed by eighth-note patterns in the brass and woodwinds. Measure 12 begins with a crescendo (cresc.) in the strings. Measure 13 features dynamic markings fz, fz, fz, fz, fz, fz, fz, fz. Measures 14 and 15 continue with fz dynamics and various tempo instructions: energ., ten., ben marc., mare., and marc. Measure 16 concludes with fz dynamics and cresc. markings.

12 Più lento.

con sord.

ad lib.

con sord. dolcissimo

ad lib.

con sord. dolcissimo

ad lib.

pp dolcissimo

rall.

rall.

rall.

Träumerisches Gedenken.

Andante sostenuto. Il canto un poco marcato.

con sord.

pp dolcissimo e leggierissimo

con sord.

pp dolce e leggier.

con sord.

pp dolce e leggier.

con sord.

pp

Var.VI.

Musical score for three staves (Treble, Bass, and Cello) across three measures.

Measure 1:

- Treble Staff:** Dynamics: *espress.* Measures start with **f**, followed by **p**, then **f**.
- Bass Staff:** Dynamics: *dolce e espress.* Measures start with **p**, followed by **f**, then **p**.
- Cello Staff:** Dynamics: *dolce e espress.* Measures start with **f**, followed by **p**, then **f**.

Measure 2:

- Treble Staff:** Dynamics: *ppleggierissimo*. Measures start with **p**, followed by **pp**, then **p**.
- Bass Staff:** Dynamics: *pp*. Measures start with **p**, followed by **pp**, then **p**.
- Cello Staff:** Dynamics: *pp*. Measures start with **p**, followed by **pp**, then **p**.

Measure 3:

- Treble Staff:** Dynamics: *con forza*. Measures start with **f**, followed by **ff**, then **f**.
- Bass Staff:** Dynamics: *ff*. Measures start with **f**, followed by **ff**, then **f**.
- Cello Staff:** Dynamics: *ff*. Measures start with **f**, followed by **ff**, then **f**.

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Musical score for Part. B. 378, featuring three systems of music for a full orchestra. The score includes parts for Flute, Clarinet, Bassoon, Trombone, and Double Bass.

- System 1:** Measures 1-3. Dynamics: $ff\downarrow$, $ff\downarrow$, $ff\downarrow$, $ff\downarrow$, $ff\downarrow$. Includes slurs and grace notes.
- System 2:** Measures 4-6. Dynamics: ffz , ffz , p , ffz , p , p , ff , p .
- System 3:** Measures 7-9. Dynamics: pp , pp , pp , pp , pp , pp , pp . Includes the instruction "morendo".

ppp morendo

pp morendo

pp morendo

ppp morendo

Lento.

Il primo Violino Solo.

Var.VII.

pp dolcissimo e espressivo
ad lib.

pizz. arco

ad lib.

pizz. arco

ad lib.

pizz. arco

Vivace.

Vivace con spirito. Freudiges Wiedersehen.

Violini tutti.

senza sord.

p cresc.

senza sord.

fz

senza sord.

fz

senza sord.

fz

senza sord.

fz

Musical score for orchestra and piano, page 10, measures 11-15. The score consists of five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. The piano part is on the right. Measure 11: Violin 1 and 2 play eighth-note patterns. Viola and Cello provide harmonic support. Double Bass plays sustained notes. Measure 12: Violin 1 and 2 play eighth-note patterns. Viola and Cello provide harmonic support. Double Bass plays sustained notes. Measure 13: Violin 1 and 2 play eighth-note patterns. Viola and Cello provide harmonic support. Double Bass plays sustained notes. Measure 14: Violin 1 and 2 play eighth-note patterns. Viola and Cello provide harmonic support. Double Bass plays sustained notes. Measure 15: Violin 1 and 2 play eighth-note patterns. Viola and Cello provide harmonic support. Double Bass plays sustained notes.

measures 11-15

Violin 1
Violin 2
Viola
Cello
Double Bass

piano

a tempo appassionato

marc. e riten.

ppleggier. ma marc.

ppleggierissimo ma marc.

pizz.

cresc.

cresc.

simile

simile

p espressivo

espressivo

cresc.

allarg.

cresc.

cresc.

cresc.

cresc.

arco

cresc.

e con passione

a tempo

allarg.

pp

fz

pp

fz

allarg.

fz

pizz.

pp

fz

allarg.

fz

p

Part. B. 378.

cresc.

ff con fuoco

cresc.

ff con fubco

cresc.

ff

fz arco fz

p

p poco fz

p poco fz

con agi-

pizz.

tazione

poco fz pizz.

molto cresc. ff con passione e

molto cresc. ff con passione e

ben marc.

accel.

accel.

fz >

accel.

fz >

accel.

fz >

arco ff

accel.

fz >

fz >

P. 270

dim.

*più riten.**più lento*
Adagio espressivo.

Glücklich vereint.

Adagio espressivo.

Musical score for orchestra, Adagio espressivo section. The score includes parts for Violin I, Violin II, Cello, Double Bass, and Bassoon. The Violin I part features sustained notes and grace notes. The Violin II part has eighth-note patterns. The Cello and Double Bass parts provide harmonic support with sustained notes. The Bassoon part has sustained notes. Dynamics include *p*, *pp*, and *dolciss.*. The bassoon part is marked *pizz.*

Var VIII.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two systems of musical staves. The top system includes staves for Treble, Alto, Bass, and Tenor voices, as well as a piano staff. The bottom system includes staves for Bass and Tenor voices, as well as a piano staff. Measure 11 starts with a forte dynamic (f) in the piano and bass staves. Measure 12 begins with a piano dynamic (p) in the piano and bass staves. Various dynamics such as *p*, *pp*, *f*, and *mf* are used throughout the measures. Articulation marks like *prall.* and *arco* are also present. The instruction "a tempo" appears in the vocal parts of the second system.

Part. B. 378.

24 largamente

a tempo

dim. poco rall.

a tempo

A musical score page showing two staves of music for orchestra and piano. The top staff is for the piano, featuring treble and bass clefs with various dynamics like *p*, *pp*, and *acc.*. The bottom staff is for the orchestra, with multiple parts including strings (indicated by vertical lines) and woodwind instruments. The score includes measure numbers 11 and 12, and a rehearsal mark *10*.

rallen. e morendo

rallen. e morendo

estinto

Oeuvres de Jacques Rosenhain.

Musique d'ensemble.

	fr. e.
Op. 1. <i>Quatuor</i> pour piano, violon, alto et violoncelle	7 50
- 2. 1 ^{er} <i>Trio</i> pour piano, violon et violoncelle (<i>mi mineur</i>), dédié à Ferdinand Ries	6 —
- 5. <i>Concertino</i> pour piano seul ou avec orchestre	7 50
- 13. <i>Fantaisie appassionata</i> pour 2 pianos (ou piano et harpe) .	4 50
- — La même, arrangée à quatre mains	3 75
- — <i>Andante</i> pour violoncelle avec acc. de piano	1 75
- 32. 2 ^e <i>Trio</i> pour piano, violon et violoncelle (<i>ré mineur</i>), dédié à Habeneck	10 —
- 38. 1 ^{re} <i>Sonate</i> pour piano et violoncelle (ou violon), <i>mi majeur</i> , dédiée à Mendelssohn	6 —
- 47. <i>Deux morceaux de salon</i> pour piano et violon (ou violoncelle):	
1. <i>Andante espressivo</i>	3 75
2. <i>Rondo-valse</i>	4 50
- 50. 3 ^e <i>Trio</i> pour piano, violon et violoncelle (<i>fa mineur</i>)	7 50
- 53. 2 ^e <i>Sonate</i> pour piano et violoncelle (ou violon), <i>ut mineur</i>	6 —
- 55. 1 ^{er} <i>Quatuor</i> pour deux violons, alto et violoncelle (<i>sol majeur</i>), dédié à Rossini	5 50
Le même, en partition	4 —
- 57. 2 ^e <i>Quatuor</i> id. (<i>ut majeur</i>), dédié à Vieuxtemps	7 50
- 65. 3 ^e <i>Quatuor</i> id. (<i>ré mineur</i>), dédié à Jean Becker	7 50
Le même, en partition	5 —
- 72. <i>Trois Mélodies</i> pour piano et violon (1, 2, 3), chaque	2 50
- 73. <i>Concerto</i> pour piano avec acc. d'orchestre pour piano seul pour deux pianos	6 85
	9 35
- 78. <i>Trois Idylles</i> pour piano et violoncelle: (1. Matinée d'Eté 2. Dans la Nuit fr. 2.50. 3. Fête villageoise)	1 60
	1 85
- 80. 4 ^e <i>Trio</i> pour piano, violon et violoncelle (<i>mi majeur</i>)	7 50
- 85. <i>Danses villageoises</i> pour piano et violoncelle	1 85
— <i>Romance</i> pour Violoncelle avec acc. de Piano	1 50