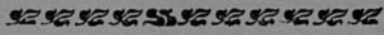


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No. 46.

PAYNE's  
Kleine Partitur - Ausgabe



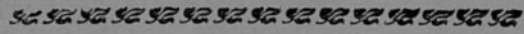
# CHERUBINI.

Quartett. C-dur.

Preis: 60 Pf. *g/k*



46



Ernst Eulenburg, Leipzig.



# Payne's Kleine Kammermusik-Partitur-Ausgabe.

Bei Bestellungen bitte nur die Band-Nummer anzugeben. — Thematische Verzeichnisse stehen kostenlos zur Verfügung.

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. 103, 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. 61, 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 . . . . .	0,90	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. 55, 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. 18, 1, F . . . . .	0,60	72. Mozart, Sextett, D . . . . .	0,70
17. Beethoven, Quartett, op. 18, 2, G . . . . .	0,50	73. Mozart, Sextett, B . . . . .	0,60
18. Beethoven, Quartett, op. 18, 3, D . . . . .	0,50	74. Schumann, Quartett, op. 41, 1, Am . . . . .	0,50
19. Beethoven, Quartett, op. 18, 4, Cm . . . . .	0,50	75. Schumann, Quartett, op. 41, 2, F . . . . .	0,50
20. Beethoven, Quartett, op. 18, 5, A . . . . .	0,50	76. Schumann, Quartett, op. 41, 3, A . . . . .	0,50
21. Beethoven, Quartett, op. 18, 6, B . . . . .	0,50	77. Schumann, Klavier-Quartett, op. 47, Es	0,70
22. Beethoven, Quartett, op. 74, Es, (Harfen-)	0,60	78. Schumann, Klavier-Quintett, op. 44, Es	0,90
23. Cherubini, Quartett, Dm . . . . .	0,60	79. Beethoven, Klavier-Trio, op. 97, B . . . . .	0,70
24. Mozart, Quartett, D . . . . .	0,50	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 . . . . .	0,40	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. 83, Dm	0,70
31. Beethoven, Quintett, op. 29, C . . . . .	0,60	87. Schumann, Klavier-Trio, op. 80, F . . . . .	0,60
32. Mozart, Quartett, Dm . . . . .	0,40	88. Schumann, Klavier-Trio, op. 110, Gm	0,60
33. Mozart, Quartett, Es . . . . .	0,40	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. 23, 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. 17, 1, B . . . . .	0,40
55. Haydn, Quartett, op. 64, 5, D, (Lerchen-) . . . . .	0,40	111. Haydn, Quartett, op. 71, 1, E . . . . .	0,40
56. Haydn, Quartett, op. 76, 4, B . . . . .	0,40		

R. 157801

# QUARTETT

No. 2.

C-dur

für

2 Violinen, Viola und Violoncell

von

L. Cherubini.



Ernst Eulenburg, Musikverlag,  
Leipzig.

46



Quartett N<sup>o</sup> 2.

L. Cherubini.

Lento, M.M. ♩ = 59.

Violino I.

Violino II.

Viola.

Violoncello.





4 Allegro.  $\text{♩} = 80$ 

First system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs). The music is marked *ff* (fortissimo) and includes various rhythmic patterns and dynamics.

Second system of musical notation, featuring four staves. Dynamics include *ff p*, *p*, and *ff*. The music continues with complex rhythmic structures.

Third system of musical notation, featuring four staves. The music continues with complex rhythmic structures.

Fourth system of musical notation, featuring four staves. The music continues with complex rhythmic structures.

Fifth system of musical notation, featuring four staves. The music concludes with a *f sempre* (fortissimo sempre) marking. The final measure includes a trill (*tr*) in the treble clef.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs). The music features a complex rhythmic pattern with sixteenth and thirty-second notes, and a melodic line in the treble clef.

Second system of musical notation, continuing the piece with similar rhythmic complexity and melodic development across the three staves.

Third system of musical notation, showing further melodic and harmonic progression in the three-staff arrangement.

Fourth system of musical notation, featuring a significant increase in dynamics with multiple *ff* (fortissimo) markings across the staves.

Fifth system of musical notation, concluding the page with a mix of dynamics including *ff* and *p* (piano) markings.

*con espressione*

First system of the musical score. It consists of three staves: Treble, Middle, and Bass. The Treble staff begins with a melodic line marked *con espressione* and *dolce assai*. The Middle staff features a piano accompaniment starting with a *pp* dynamic. The Bass staff has a bass line that also begins with *con espress.* and *dolce assai*. The system concludes with a *p* dynamic marking.

Second system of the musical score. The Treble staff continues the melodic line with a *p* dynamic. The Middle and Bass staves provide accompaniment, with the Bass staff ending on a *p* dynamic.

Third system of the musical score. The Treble staff features a melodic line marked *p* and *légèrement*. The Middle and Bass staves provide accompaniment, both marked *p*.

Fourth system of the musical score. The Treble staff has a melodic line with *tr* ornaments and *stacc.* markings. The Middle and Bass staves provide accompaniment, with the Bass staff marked *p*.

Fifth system of the musical score. The Treble staff has a melodic line with *tr* ornaments and *stacc.* markings, ending with a *p* dynamic. The Middle and Bass staves provide accompaniment, with the Bass staff marked *p* and *stacc.*, and the system ending with *légèrement*.

stacc. stacc.

*stacc.* *cresc.*  
*stacc.* *cresc.*  
*tr* *p* *stacc.* *cresc. poco a poco*  
*p* *sempre stacc.* *cresc. poco a poco*

*f* *f*

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

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

Musical score system 1, featuring four staves. The top two staves are for the violin and viola, and the bottom two are for the cello and double bass. The music is in a key with one sharp (F#) and a 3/4 time signature. The first two staves have the instruction *cresc. poco a poco* written below them. The bottom two staves have *cresc. poco a poco* written below them. The system concludes with a dynamic marking of *f sempre*.

Musical score system 2, continuing the four-staff arrangement. The music features intricate rhythmic patterns, including sixteenth-note runs in the violin and viola parts.

Musical score system 3, continuing the four-staff arrangement. The music features intricate rhythmic patterns, including sixteenth-note runs in the violin and viola parts. A dynamic marking of *p* is visible at the end of the system.

Musical score system 4, continuing the four-staff arrangement. The music features intricate rhythmic patterns, including sixteenth-note runs in the violin and viola parts. Dynamic markings include *p*, *f*, *arco*, and *pp*.

Musical score system 5, continuing the four-staff arrangement. The music features intricate rhythmic patterns, including sixteenth-note runs in the violin and viola parts. Dynamic markings include *p*, *f*, *arco*, and *pp*.

First system of musical notation, featuring four staves (two treble clefs and two bass clefs). The music consists of continuous sixteenth-note patterns. The first two staves are marked *pp* (pianissimo) and the last two staves are marked *cresc.* (crescendo).

Second system of musical notation, featuring four staves. The first two staves are marked *pp* and *ff sempre* (fortissimo sempre). The last two staves are marked *ff sempre* and *f assai* (fortissimo assai).

Third system of musical notation, featuring four staves. The music continues with various rhythmic patterns and rests.

Fourth system of musical notation, featuring four staves. The music continues with various rhythmic patterns and rests.

Fifth system of musical notation, featuring four staves. The music continues with various rhythmic patterns and rests. The final measure of the system is marked *p* (piano).



This page of musical notation is divided into four systems, each containing three staves (treble, alto, and bass clefs). The music is written in a key with one flat (B-flat) and a 2/4 time signature.

- System 1:** Features a melody in the treble staff with dynamics *p* and *sf p*. The bass staff has a simple accompaniment with dynamics *p* and *sf p*.
- System 2:** The treble staff has a more active melody with dynamics *f* and *p*. The bass staff continues with dynamics *f* and *p*.
- System 3:** The treble staff shows a complex texture with dynamics *sf p*, *f*, and *f sempre*. The bass staff has dynamics *sf p*, *f*, and *f sempre*.
- System 4:** The final system is characterized by a dense, rhythmic texture in all staves, marked with *ff* (fortissimo).

First system of musical notation. It consists of four staves: two treble clefs, a bass clef, and a double bass clef. The music is in 4/4 time. The first two staves feature complex rhythmic patterns with many sixteenth and thirty-second notes. The third staff has a steady eighth-note accompaniment. The fourth staff has a simple eighth-note bass line. Dynamics include *ff* (fortissimo) and *f* (forte).

Second system of musical notation. The first two staves continue with complex rhythmic patterns. The third staff has a steady eighth-note accompaniment. The fourth staff has a simple eighth-note bass line. Dynamics include *ff* (fortissimo) and *p* (piano).

Third system of musical notation. The first two staves continue with complex rhythmic patterns. The third staff has a steady eighth-note accompaniment. The fourth staff has a simple eighth-note bass line. Dynamics include *p* (piano) and *pizz.* (pizzicato).

Fourth system of musical notation. The first two staves continue with complex rhythmic patterns. The third staff has a steady eighth-note accompaniment. The fourth staff has a simple eighth-note bass line. Dynamics include *p* (piano) and *pizz.* (pizzicato).

Fifth system of musical notation. The first two staves continue with complex rhythmic patterns. The third staff has a steady eighth-note accompaniment. The fourth staff has a simple eighth-note bass line. Dynamics include *p* (piano) and *arco* (arco).

First system of musical notation, featuring a treble clef staff with a key signature of two flats and a common time signature. The music includes various rhythmic patterns and rests. A dynamic marking of *pp* is present in the second measure.

Second system of musical notation, continuing the piece. It features a treble clef staff and a bass clef staff. The music is marked with *pp* in the first measure and *p* in the second measure.

Third system of musical notation, featuring a treble clef staff and a bass clef staff. The music continues with various rhythmic patterns and rests.

Fourth system of musical notation, featuring a treble clef staff and a bass clef staff. The music is marked with *f sempre* in the first measure.

Fifth system of musical notation, featuring a treble clef staff and a bass clef staff. The music continues with various rhythmic patterns and rests.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and some rests.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with similar rhythmic patterns and some rests.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and some rests. The dynamic marking *ff sempre* is present in all three staves.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and some rests.

The fifth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and some rests.

First system of musical notation, featuring four staves (two treble and two bass). The music consists of continuous sixteenth-note patterns. Dynamic markings include *sf* (sforzando) and *ff* (fortissimo).

Second system of musical notation, continuing the sixteenth-note patterns. It includes dynamic markings *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The system concludes with the instruction *con espress.* (con espressione) and *dol. assai* (dolcissimo).

Third system of musical notation, showing a change in texture with longer note values and some rests. Dynamic markings include *con espress.* and *dol. assai* at the beginning, and *p* (piano) later in the system.

Fourth system of musical notation, featuring a mix of note values and rests. A dynamic marking of *p* (piano) is present.

Fifth system of musical notation, concluding the page with a *tr* (trill) marking and the instruction *légèrement* (allegretto). The system ends with *stacc.* (staccato) and a *p* (piano) dynamic marking.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a middle staff with a C-clef (soprano or alto clef), and a bass clef staff at the bottom. The music features various rhythmic patterns and articulation marks. The word "stacc." is written above the middle staff in the second and third measures.

Second system of musical notation. It consists of three staves. The top staff has a treble clef, the middle staff has a C-clef, and the bottom staff has a bass clef. The word "p" (piano) is written above the top staff in the second and third measures. The word "stacc." is written below the middle staff in the first and fourth measures. The word "légèrement." is written below the bottom staff in the third measure.

Third system of musical notation. It consists of three staves. The top staff has a treble clef, the middle staff has a C-clef, and the bottom staff has a bass clef. The word "p" is written above the top staff in the fourth measure. The word "stacc." is written below the middle staff in the fourth measure. The word "stacc. sempre p" is written below the bottom staff in the fourth measure.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef, the middle staff has a C-clef, and the bottom staff has a bass clef. The word "cresc." is written above the top staff in the second and third measures. The word "cresc. poco a poco" is written below the bottom staff in the third measure.

Fifth system of musical notation. It consists of three staves. The top staff has a treble clef, the middle staff has a C-clef, and the bottom staff has a bass clef. The word "f" (forte) is written below the bottom staff in the first and second measures. The word "p" (piano) is written above the top staff in the fourth measure. The word "f" is written below the bottom staff in the fourth measure.



First system of musical notation, consisting of four staves (treble, alto, tenor, and bass). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation, consisting of four staves. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). Performance instructions include *cresc. poco a poco* (crescendo little by little) and *cresc.* (crescendo).

Third system of musical notation, consisting of four staves. Dynamics include *f* (forte) and *mf* (mezzo-forte). The music continues with intricate rhythmic patterns.

Fourth system of musical notation, consisting of four staves. Dynamics include *f* (forte) and *mf* (mezzo-forte). The music continues with intricate rhythmic patterns.

Fifth system of musical notation, consisting of four staves. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The music concludes with a powerful, sustained chord.

First system of musical notation, featuring a treble clef staff with a melodic line, a piano staff with chords, and a bass staff with a rhythmic accompaniment.

Second system of musical notation, including dynamic markings *p* and *f* in the piano and bass staves.

*Presto.*

Third system of musical notation, marked *Presto.* and featuring a forte (*f*) dynamic marking in the piano staff.

Fourth system of musical notation, marked *ben marcato* and *f* in the piano and bass staves.

Fifth system of musical notation, concluding the page with a final cadence in the piano and bass staves.

Lento.  $\text{♩} = 96$ .

Musical score for a piano piece, measures 1-16. The score is in 3/4 time and features a complex texture with multiple staves. Dynamics range from *ppp* to *sfz*.

Measures 1-4: *p*, *p*, *pp*, *pp*, *sfz*  $\rightarrow$  *p*, *pp*.

Measures 5-8: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

Measures 9-12: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

Measures 13-16: *dol. assai*, *pp*, *pp*, *pp*, *pp*, *pp*.

Measures 17-20: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

Measures 21-24: *p*, *p*, *pp*, *ppp*, *ppp*, *ppp*.

Measures 25-28: *f*, *ppp*, *p*, *p*, *p*, *p*.

Measures 29-32: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 33-36: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 37-40: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 41-44: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 45-48: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 49-52: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 53-56: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 57-60: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 61-64: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 65-68: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 69-72: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 73-76: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 77-80: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 81-84: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 85-88: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 89-92: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 93-96: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 97-100: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 101-104: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 105-108: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 109-112: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 113-116: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 117-120: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 121-124: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 125-128: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 129-132: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 133-136: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 137-140: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 141-144: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 145-148: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 149-152: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 153-156: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 157-160: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 161-164: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 165-168: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 169-172: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 173-176: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 177-180: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 181-184: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 185-188: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 189-192: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 193-196: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Measures 197-200: *f*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

First system of musical notation. It consists of four staves: Treble, Violin, Viola, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The first two staves have dynamics *pp* and *assai*. The last two staves have dynamics *pp* and *assai f*. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Second system of musical notation, continuing the piece. It features dense rhythmic patterns in the upper staves and a steady accompaniment in the lower staves.

Third system of musical notation, showing further development of the rhythmic and melodic themes.

Fourth system of musical notation. Dynamics include *dim.* (diminuendo) in the upper staves and *dim.* in the lower staves. The music begins to transition towards a softer section.

Fifth system of musical notation. Dynamics include *p* (piano) in the upper staves and *p*, *pp* (pianissimo) in the lower staves. The music concludes with a final cadence.

Musical score for a piano piece, consisting of six systems of three staves each (treble, middle, and bass clefs). The score includes various dynamics such as *pp*, *p*, and *ppp*, and performance markings like *pizz.* and *arco*.

System 1: Treble clef starts with a whole rest. Middle and bass clefs play a rhythmic pattern. Dynamics: *pp*, *ff*, *pp*, *pp*.

System 2: Treble clef has a melodic line. Middle clef has a melodic line. Bass clef has a rhythmic pattern. Dynamics: *pp*, *pp*, *pp*, *pp*.

System 3: Treble clef has a melodic line. Middle clef has a melodic line. Bass clef has a rhythmic pattern. Dynamics: *pp*, *pp*, *pp*.

System 4: Treble clef has a melodic line. Middle clef has a melodic line. Bass clef has a rhythmic pattern. Dynamics: *pp*, *pp*, *pp*.

System 5: Treble clef has a melodic line. Middle clef has a melodic line. Bass clef has a rhythmic pattern. Dynamics: *pp*, *pp*, *pp*.

System 6: Treble clef has a melodic line. Middle clef has a melodic line. Bass clef has a rhythmic pattern. Dynamics: *pp*, *ppp*, *ppp*, *ppp*.

First system of musical notation, featuring four staves. Dynamics include *ppp*, *p*, and *pp*. The notation includes various rhythmic patterns and articulation marks.

Second system of musical notation, featuring four staves. Dynamics include *ff*, *ff*, *ff*, and *ff*. The notation includes various rhythmic patterns and articulation marks.

Third system of musical notation, featuring four staves. Dynamics include *dim.*, *p*, *ff*, *dim.*, *p*, *ff*, *dim.*, *p*, and *ff*. The notation includes various rhythmic patterns and articulation marks.

Fourth system of musical notation, featuring four staves. Dynamics include *sciolte*, *dim.*, *p*, *dim.*, *p*, *dim.*, *p*, and *ff*. The notation includes various rhythmic patterns and articulation marks.

Fifth system of musical notation, featuring four staves. Dynamics include *ff*, *ff*, *ff*, and *ff*. The notation includes various rhythmic patterns and articulation marks.



First system of musical notation, featuring a treble clef with a key signature of one flat (B-flat) and a common time signature. The score includes a vocal line and three piano accompaniment staves (treble, middle, and bass clefs).

Second system of musical notation, continuing the piece with the same instrumentation and key signature.

Third system of musical notation, featuring dynamic markings *dim.* (diminuendo) in the vocal line and the right-hand piano part.

Fourth system of musical notation, featuring dynamic markings *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo) in the vocal line and piano accompaniment. A tempo marking *rall. par degré pour revenir au!* is present in the vocal line.

Fifth system of musical notation, featuring tempo markings *Il mouvement.* and *dolce assai* in the vocal line, and *mouvement.* in the piano accompaniment. A *pp* marking is also present in the piano accompaniment.

First system of musical notation, featuring a treble clef and a bass clef. The music is in a minor key. The treble staff contains a melodic line with slurs and accents. The bass staff features a complex rhythmic accompaniment with many sixteenth notes. Dynamic markings include *pp* and *ppp*.

Second system of musical notation. The treble staff has a melodic line with a *p* dynamic marking. The bass staff has a complex rhythmic accompaniment with *f* and *ppp* markings. The system concludes with a double bar line.

Third system of musical notation. The treble staff has a melodic line with a *p* dynamic marking. The bass staff has a complex rhythmic accompaniment with *pp* and *ppp* markings. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff has a melodic line with a *pp* dynamic marking. The bass staff has a complex rhythmic accompaniment with *pp* and *ppp* markings. The system concludes with a double bar line.

Fifth system of musical notation. The treble staff has a melodic line with a *pp* dynamic marking. The bass staff has a complex rhythmic accompaniment with *pp* and *ppp* markings. The system concludes with a double bar line.

Musical score for a piece, page 24. The score is in G major and 3/4 time. It features a piano with a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The score is divided into four systems.

The first system includes a *dim.* marking. The second system includes *pp* and *ppp* markings. The third system includes *p* and *f* markings. The fourth system includes *pp* and *pizz.* markings.

arco  
arco  
ppp arco  
arco  
ppp

pizz. arco  
ppp arco  
pizz. ppp arco  
pizz. ppp arco  
ppp

*f*  
*f*  
*f*

Scherzo.  
Allegro assai.  $\text{♩} = 80$ .

*f*  
*f*  
*f*

*f*  
*f*  
*f*

First system of musical notation, featuring a treble clef and a bass clef. The music is in a minor key and includes dynamic markings *pp* and *ff*.

Second system of musical notation, featuring a treble clef and a bass clef. The music is in a minor key and includes dynamic markings *pp* and *pizz.*.

Third system of musical notation, featuring a treble clef and a bass clef. The music is in a minor key and includes dynamic markings *pp*, *arco pp*, and *f*.

Fourth system of musical notation, featuring a treble clef and a bass clef. The music is in a minor key and includes dynamic markings *cresc.*, *cresc. poco u poco*, *pp*, and *f*.

Fifth system of musical notation, featuring a treble clef and a bass clef. The music is in a minor key and includes dynamic markings *ff*.

First system of a musical score, consisting of three staves (treble, alto, and bass clefs). The music is in a major key and features a melodic line in the treble and a rhythmic accompaniment in the bass.

*Retenez un peu le mouvement.*

Second system of the musical score. It begins with a double bar line. The treble staff has a dynamic marking of *p*. The bass staff has a dynamic marking of *pp* and the instruction *leggiermente*. A *Fine.* marking is present at the end of the system. The bass staff also has a *pizz.* marking.

Third system of the musical score. The treble staff continues with melodic figures. The bass staff has a *pp* dynamic marking and a *pizz.* instruction.

Fourth system of the musical score. The treble staff has a *p* dynamic marking. The bass staff has a *pp* dynamic marking and a *pizz.* instruction. A double bar line is present in the middle of the system.

Fifth system of the musical score. The treble staff has a *p* dynamic marking. The bass staff has a *pp* dynamic marking and a *pizz.* instruction. The system concludes with a *ff* dynamic marking and a *arco* instruction.



First system of the musical score, featuring four staves (treble, alto, tenor, and bass clefs). The music is in a minor key and 3/4 time. The first two staves have a melodic line with eighth notes. The third and fourth staves provide harmonic accompaniment. The system concludes with a fermata and the instruction *pp sempre*.

Second system of the musical score. The first two staves continue the melodic line with accents and dynamic markings of *p*. The third and fourth staves feature a pizzicato accompaniment, indicated by *pizz.* and *pp* markings.

Third system of the musical score. The first two staves continue the melodic line with accents and dynamic markings of *p*. The third and fourth staves continue the pizzicato accompaniment.

Fourth system of the musical score. The first two staves continue the melodic line with accents and dynamic markings of *p*. The third and fourth staves continue the pizzicato accompaniment. The system concludes with a fermata and the instruction *pp*.

Fifth system of the musical score, consisting of two measures. The first measure is marked with *dim.* and *pp*. The second measure is marked with *pppp*. The system concludes with two first endings, labeled 1. and 2., both marked with *pp*. The instruction *leggierm. dim.* is written below the first measure.

Finale.  
Allegro vivace.  $\text{♩} = 120$ .

The musical score is arranged in five systems, each containing four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The tempo is marked 'Allegro vivace' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#).

- System 1:** Features piano (*pp*) dynamics across all parts.
- System 2:** Shows a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic.
- System 3:** Features piano (*pp*) dynamics.
- System 4:** Shows a piano (*pp*) dynamic in the first two staves, followed by a crescendo (*cresc.*) and fortissimo (*f*) dynamic in the last two staves.
- System 5:** Features fortissimo (*f sempre*) dynamics throughout.

First system of musical notation, featuring three staves (treble, alto, and bass). The music is in a minor key with a key signature of one flat. It begins with a series of chords in the upper staves and a rhythmic pattern in the bass staff. The system concludes with a dynamic marking of *ff* (fortissimo).

Second system of musical notation, continuing the piece. It features a mix of chords and melodic lines across the three staves. The system ends with a dynamic marking of *ff*.

Third system of musical notation, characterized by a more melodic and lyrical style. It includes dynamic markings such as *pp* (pianissimo), *dolce assai* (very sweet), and *stacc.* (staccato). The system concludes with a *pp* marking.

Fourth system of musical notation, featuring a rhythmic and melodic texture. It includes dynamic markings such as *p* (piano), *pp*, and *stacc.*. The system ends with a *p* marking.

Fifth system of musical notation, the final system on the page. It includes dynamic markings such as *pp*, *stacc.*, and *p*. The system concludes with a *p* marking.

First system of musical notation, consisting of four staves (treble, two middle, and bass). The music begins with a piano (*p*) dynamic. The first staff has a *cresc.* marking. The second and third staves have *p* markings. The fourth staff has a *cresc.* marking.

Second system of musical notation, consisting of four staves. The first staff is marked *sciolte* and *f*. The second and third staves have *f* markings. The fourth staff has *f* markings. The system concludes with a *p* marking and a *cresc.* marking.

Third system of musical notation, consisting of four staves. All staves are marked *ff sempre* (fortissimo sempre).

Fourth system of musical notation, consisting of four staves. The music continues with various dynamics and articulations.

Fifth system of musical notation, consisting of four staves. The music continues with various dynamics and articulations.

First system of musical notation, featuring a treble clef staff with a melodic line and three piano accompaniment staves (right hand, left hand, and bass). The music begins with a rest in the treble staff, followed by a series of chords and rhythmic patterns. The piano parts are marked with a forte (*ff*) dynamic.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line. The piano accompaniment continues with complex rhythmic textures. The forte (*ff*) dynamic is maintained throughout.

Third system of musical notation. The treble staff features a series of sixteenth-note runs. The piano accompaniment consists of rhythmic patterns in the right and left hands. The forte (*ff*) dynamic is indicated, with the word *sempre* written above the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with some chromaticism. The piano accompaniment is highly rhythmic. The forte (*ff*) dynamic is maintained.

Fifth system of musical notation, the final system on the page. The treble staff has a melodic line with some chromaticism. The piano accompaniment continues with rhythmic patterns. The forte (*ff*) dynamic is maintained.

First system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs). The music includes dynamic markings *p* and *pizz. p*.

Second system of musical notation, featuring four staves. The music includes the dynamic marking *pp* and the instruction *pp toujours sans aucune nuance.*

Third system of musical notation, featuring four staves. The music includes the dynamic marking *pp* and the instruction *pp toujours sans aucune nuance.*

Fourth system of musical notation, featuring four staves. This system contains no explicit dynamic markings or instructions.

Fifth system of musical notation, featuring four staves. This system contains no explicit dynamic markings or instructions.



cresc. poco a poco  
 cresc. poco a poco  
 cresc. poco a poco  
 cresc. poco a poco

*ff*

*ff*

*p* dolce assai *pp* stacc.  
*p* dolce assai *p* *pp* stacc.  
*p* dolce assai *p*

*p* *pp* stacc. *p*  
*pp* stacc. *pp*  
*p* *pp* *p*

*p* *pp* *p*  
*pp* *pp*  
*p* *pp* *p*

First system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamics *p* and *cresc.*, and a *vivite* marking. The middle staff has a bass clef and contains a bass line with dynamics *p* and *cresc.*. The bottom staff has a bass clef and contains a bass line with dynamics *p* and *cresc.*.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamics *f*, *ff*, *p*, and *cresc.*. The middle staff has a bass clef and contains a bass line with dynamics *f*, *ff*, *p*, and *cresc.*. The bottom staff has a bass clef and contains a bass line with dynamics *f*, *ff*, *p*, and *cresc.*.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamics *ppizz.*, *rallent.*, and *arco*. The middle staff has a bass clef and contains a bass line with dynamics *ppizz.*, *rallent.*, and *pp*. The bottom staff has a bass clef and contains a bass line with dynamics *rallent. graduellement* and *Tempo I.*

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamics *arco* and *pp*. The middle staff has a bass clef and contains a bass line with dynamics *pp* and *arco*. The bottom staff has a bass clef and contains a bass line with dynamics *pp*.

Fifth system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with dynamics *cresc. poco a poco* and *f*. The middle staff has a bass clef and contains a bass line with dynamics *cresc.* and *f*. The bottom staff has a bass clef and contains a bass line with dynamics *cresc.* and *f*.

First system of musical notation, featuring five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef. The third and fourth staves are an alto and bass clef pair. The fifth staff is a bass clef. Dynamics include *f* and *ff*. The music consists of dense rhythmic patterns, primarily eighth and sixteenth notes.

Second system of musical notation, featuring five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef. The third and fourth staves are an alto and bass clef pair. The fifth staff is a bass clef. Dynamics include *f* and *ff*. The music consists of dense rhythmic patterns, primarily eighth and sixteenth notes. The instruction *plus vite* is written above the second staff.

Third system of musical notation, featuring five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef. The third and fourth staves are an alto and bass clef pair. The fifth staff is a bass clef. Dynamics include *f* and *ff*. The music consists of dense rhythmic patterns, primarily eighth and sixteenth notes.

Fourth system of musical notation, featuring five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef. The third and fourth staves are an alto and bass clef pair. The fifth staff is a bass clef. Dynamics include *f* and *ff*. The music consists of dense rhythmic patterns, primarily eighth and sixteenth notes.

Fifth system of musical notation, featuring five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef. The third and fourth staves are an alto and bass clef pair. The fifth staff is a bass clef. Dynamics include *f* and *ff*. The music consists of dense rhythmic patterns, primarily eighth and sixteenth notes.

# Eulenburg's Kleine Orchester-Partitur-Ausgabe



## Symphonien:

Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter) . . . . .	1.50	29. Tschalkowsky, Nr. 5, Em . . . . .	4.—
2. Beethoven, Nr. 5, Cm . . . . .	2.—	30. Tschalkowsky, Nr. 4, Fm . . . . .	4.—
3. Schubert, Hm (unvollendet) . . . . .	1.50	31. Haydn, Nr. 3, Es . . . . .	1.—
4. Mozart, Gm . . . . .	1.50	32. Haydn, Nr. 15, B (La Reine) . . . . .	1.—
5. Beethoven, Nr. 3, Es (Eroica) . . . . .	2.50	33. Dvořák, Nr. 5, Em (Aus der neuen Welt) . . . . .	4.—
6. Mendelssohn, Nr. 3, Am (Schottische) . . . . .	2.50	34. Haydn, Nr. 11, G (militaire) . . . . .	1.—
7. Beethoven, Nr. 6, F (Pastorale) . . . . .	2.—	35. Haydn, Nr. 6, G (Paukenschlag) . . . . .	1.—
8. Schumann, Nr. 3, Es . . . . .	2.—	36. Haydn, Nr. 16, G (Oxford) . . . . .	1.—
9. Haydn, Nr. 2, D (Londoner) . . . . .	1.—	37. Mozart, D . . . . .	1.—
10. Schubert, C . . . . .	3.—	38. Haydn, Nr. 12, B . . . . .	1.—
11. Beethoven, Nr. 9, Dm (mit Chor) . . . . .	4.—	39. Haydn, Nr. 4, D (Glocken) . . . . .	1.—
12. Beethoven, Nr. 7, A . . . . .	2.50	40. Strauß, Don Juan . . . . .	4.—
13. Schumann, Nr. 4, Dm . . . . .	2.—	41. Strauß, Macbeth . . . . .	4.—
14. Beethoven, Nr. 4, B . . . . .	2.—	42. Strauß, Tod und Verklärung . . . . .	4.—
15. Mozart, Es . . . . .	1.50	43. Strauß, Till Eulenspiegel . . . . .	4.—
16. Beethoven, Nr. 8, F . . . . .	2.—	44. Strauß, Zarathustra . . . . .	4.—
17. Schumann, Nr. 1, B . . . . .	2.50	45. Strauß, Don Quixote . . . . .	4.—
18. Beethoven, Nr. 1, C . . . . .	1.—	46. Mozart, D (ohne Menuett) . . . . .	1.50
19. Beethoven, Nr. 2, D . . . . .	1.50		
20. Mendelssohn, Nr. 4, A (Italienische) . . . . .	2.—		
21. Schumann, Nr. 2, C . . . . .	2.—		
22. Berlioz, Phantastische Symphonie . . . . .	3.—		
23. Berlioz, Harold in Italien . . . . .	3.—		
24. Berlioz, Romeo und Julia . . . . .	4.—		
25. Brahms, Nr. 1, Cm . . . . .	4.—		
26. Brahms, Nr. 2, D . . . . .	4.—		
27. Brahms, Nr. 3, F . . . . .	4.—		
28. Brahms, Nr. 4, Em . . . . .	4.—		



## Ouverturen:

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 Beherrscher 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-Ouverture . . . . .	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.—	58. Auber, Der schwarze Domino . . . . .	1.—
42. Cherubini, Anakreon . . . . .	1.—	59. Auber, Fra Diavolo . . . . .	1.—
43. Cherubini, Der Wasserträger . . . . .	1.—	60. Mozart, Titus . . . . .	1.—
44. Cornelius, Der Barbier von Bagdad (Mottl) . . . . .	1.—	61. Mozart, Idomeneus . . . . .	1.—
45. Cornelius, Der Cid . . . . .	1.—	62. Mozart, Così fan tutte . . . . .	—,50
46. Schumann, Manfred . . . . .	1.—	63. Mozart, Die Entführung aus dem Serail . . . . .	1.—
47. Schumann, Genoveva . . . . .	1.—	64. Smetana, Die verkaufte Braut . . . . .	1.—
48. Bennett, Die Najaden . . . . .	1.—	65. Wagner, Die Meistersinger von Nürnberg . . . . .	1.50
49. Wagner, Tristan und Isolde . . . . .	1.—	66. Wagner, Parsifal . . . . .	1.—
50. Boieldieu, Die weiße Dame . . . . .	1.—	67. Wagner, Rienzi . . . . .	1.50
51. Auber, Das eiserne Pferd . . . . .	1.—	68. Wagner, Der fliegende Holländer . . . . .	1.50
52. Wagner, Lohengrin, 1. u. 3. Akt . . . . .	1.—	69. Wagner, Tannhäuser . . . . .	1.50
53. Mendelssohn, Meeresstille und glückliche Fahrt . . . . .	1.—		
54. Rossini, Semiramis . . . . .	1.—		
55. Rossini, Tankred . . . . .	1.—		
56. Brahms, Akademische Festouvertüre . . . . .	1.50		
57. Brahms, Tragische Ouvertüre . . . . .	1.50		

## 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, D m . . . . .	1.50
6. Beethoven, Klavier-Konzert Nr. 5, Es . . . . .	2.—		
7. Schumann, Klavier-Konzert, A m . . . . .	2.—		
8. Tschaiakowsky, Violin-Konzert, D . . . . .	2.—		
9. Tschaiakowsky, 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.—	7. Wagner, Wälkürenritt . . . . .	1.50
2. Tschaiakowsky, Capriccio Italien . . . . .	2.—	8. Wagner, Wotans Abschied und Feuerzauber . . . . .	1.50
3. Beethoven, Zwei Violin-Romanzen (G dur, op. 40; F dur, op. 50) . . . . .	—,80	9. Wagner, Waldweben . . . . .	1.50
4. Mendelssohn, Orchesterstücke aus dem „Sommernachtstraum“ (Scherzo, Intermezzo, Notturmo, Hochzeitsmarsch, Rüpeltanz) . . . . .	1.—	10. Wagner, Siegfried-Idyll . . . . .	1.50
5. Brahms, Variationen über ein Thema von Josef Haydn . . . . .	1.50	11. Wagner, Trauermusik aus „Götterdämmerung“ . . . . .	1.—
6. Wagner, Sigmunds Liebesgesang . . . . .	1.—	12. Wagner, Charfreitagszauber aus „Parsifal“ . . . . .	1.—
		13. Wagner, Huldigungsmarsch . . . . .	1.—
		14. Wagner, Bacchanal a. „Tannhäuser“ . . . . .	1.50
		15. Wagner, Einleitung z. 3. Akt v. „Tannhäuser“ . . . . .	1.—

# Kleine Partitur-Ausgaben

in eleganten Einbänden.

## Payne's kleine Kammermusik - Partitur - Ausgabe.

- |   |      |  |      |
|---|------|--|------|
| <b>Bach</b> , 6 Brandenburgische Konzerte, revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann . . . . .   | 8.—  | <b>Mendelssohn</b> , Kammermusik. Mit Mendelssohn's Bildnis . . . . .  | 10.— |
| <b>Beethoven</b> , Sämtliche 17 Streich-Quartette nach den Autographen und ältesten Ausgaben etc. revidiert und mit Anmerkungen versehen von Wilhelm Dugge. Mit einer Heliogravüre Beethoven's nach der Zeichnung von Prof. A. von Kloeber aus dem Jahre 1817 . . . . . | 12.— | <b>Mozart</b> , 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) u. Klarinetten-Quintett (Köchel-Verzeichnis No 581) . . . . .                 | 11.— |
| <b>Brahms</b> , Kammermusik. Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten in Heliogravüre.<br>Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111) . . . . .  | 8.—  | <b>Schubert</b> , Kammermusik. Mit Schubert's Bildnis . . . . .  | 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) für Streich- und Blas-Instrumente. |      |
| Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 26, 60) . . . . .  | 9.—  | <b>Schumann</b> , Kammermusik. Mit Schumann's Bildnis . . . . .  | 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) u. Klavier-Quintett (Op. 44).   |      |
| <b>Händel</b> , 12 Große Konzerte für Streichinstrumente, revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre des Komponisten . . . . .   | 10.— | <b>Spohr</b> , Sämtliche 4 Doppel-Streich-Quartette (Op. 65, 77, 87, 136), Nonett (Op. 31) für Streich- und Blas-Instrumente und Oktett (Op. 32) für Streich- und Blas-Instrumente . . . . .   | 9.—  |
| <b>Haydn</b> , Sämtliche 83 Streich-Quartette. Mit dem Bildnis Haydn's<br>Band I. (Op. 1, 2, 3, 9, 17) . . . . .  | 13.— | <b>Volkman</b> , Kammermusik. Mit Volkman's Bildnis . . . . .  | 8.—  |
| Band II. (Op. 20, 33, 42, 50, 51, 54)   | 10.— | Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43).   |      |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103) . . . . .   | 11.— |  |      |





# Kleine Partitur-Ausgaben

in eleganten Einbänden.

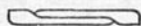
## Eulenburg's kleine Orchester-Partitur-Ausgabe.

- |  |      |   |      |
|--|------|---|------|
| <b>Bach</b> , Matthäus-Passion. Herausgegeben von Georg Schumann. Mit einer Heliogravüre Bach's nach dem Originalbild von Haussmann. Einband von Dr. Max Lange . . . . .   | 9.—  | <b>Brahms</b> , Ein deutsches Requiem. Mit Heliogravüre Brahms' . . . . .   | 9.—  |
| <b>Beethoven</b> , Missa solemnis. Mit einführenden Worten von Arthur Smolian und einer Heliogravüre Beethoven's nach der Zeichnung von Prof. A. v. Kloeber aus dem Jahre 1817. Einband von Dr. Max Lange . . . . .                            | 9.—  | <b>Brahms</b> , Symphonien. Mit Einführungen von Arthur Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4) à . . . . .   | 10.— |
| <b>Beethoven</b> , Symphonien. Mit einführenden Worten von Arthur Smolian und einer Heliogravüre Beethoven's nach der Zeichnung von Prof. A. von Kloeber aus dem Jahre 1817. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8 u. 9) . . . . . | 10.— | <b>Händel</b> , Der Messias. Herausgegeben von Fritz Volbach. Mit Heliogravüre Händel's . . . . .   | 8.—  |
|  |      | <b>Haydn</b> , Die Schöpfung. Mit Bildnis des Komponisten . . . . .   | 7.50 |
|  |      | <b>Mendelssohn</b> , Schottische und Italienische Symphonie. Mit Mendelssohn's Bildnis . . . . .  | 6.50 |
|  |      | <b>Mozart</b> , Requiem. Mit Mozart's Bildnis . . . . .   | 5.—  |
|  |      | <b>Schumann</b> , Symphonien. Mit Schumann's Bildnis. Band I (No. 1, 2), Band II (No. 3, 4) . . . . . à . . . . .   | 6.50 |
| <b>Berlioz</b> , „Phantastische Symphonie“ und „Harold in Italien“. Mit Einführungen von Arthur Smolian und Bildnis Berlioz' . . . . .   | 9.—  | <b>Wagner</b> , Sieben Ouverturen und Vorspiele. (Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin [1. u. 3. Akt], Tristan und Isolde, Meistersinger von Nürnberg, Parsifal.) Mit Heliogravüre Wagner's nach der Büste von Max Klinger. . . . . | 12.— |
| <b>Berlioz</b> , „Romeo und Julie“. Mit einer Einführung von Arthur Smolian und Bildnis Berlioz' . . . . .   | 6.—  | <b>Violin-Konzerte klassischer und moderner Meister.</b>  |      |
| <b>Berlioz</b> , Sieben Ouverturen. („Waverley“, „Vehmrichter“, „König Lear“, „Der Römische Carneval“, „Der Corsar“, „Benvenuto Cellini“, „Beatrice und Benedict“.) Mit Einführungen von Arthur Smolian und Bildnis Berlioz' . . . . .         | 10.— | Band I. Bach, A moll und E dur. Beethoven. Mendelssohn. Mozart, A dur und E 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. Dudel-	
115. Boccherini, Quintett, E . . . . .	0,50	sack-Menutt) . . . . .	0,40
116. Schubert, Quartett, op. 168, B . . . . .	0,50	184. Haydn, Quartett, op. 3, 4, B . . . . .	0,40
117. Schubert, Quartett, op. posth., G m	0,50	185. Haydn, Quartett, op. 3, 6, A . . . . .	0,40
118. Schubert, Klavier-Quintett, op. 114, A,		186. Haydn, Quartett, op. 9, 3, G . . . . .	0,40
(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, F m . . . . .	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, D, (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. 65, D m	1,—	197. Tschalkowsky, Quartett, op. 30, Esm	0,60
129. Spohr, Doppel-Quartett, op. 136, G m	1,—	198. Stanford, Quartett, op. 44, G . . . . .	1,20
130. Spohr, Doppel-Quartett, op. 87, E m	1,—	199. Stanford, Quartett, op. 45, A m . . . . .	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 . . . . .	1,—
133. Cherubini, Quartett, op. posth., A m	0,60	202. Raff, Quartett, op. 192, 2, D, (Schöne	
134. Mendelssohn, Quintett, op. 18, A . . . . .	0,80	Müllerin) . . . . .	1,—
135. Beethoven, Octett f. Blasinstrumente,		203. Volkmann, Quartett, op. 34, G . . . . .	0,80
op. 103, Es . . . . .	0,60	204. Volkmann, Quartett, op. 35, E m . . . . .	0,80
136. Dittersdorf, Quartett, G . . . . .	0,40	205. Volkmann, Quartett, op. 37, F m . . . . .	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, E m . . . . .	0,80
139. Beethoven, Sextett f. Blasinstrumente,		208. Sgambati, Quartett, op. 17, Cism . . . . .	1,—
op. 71, Es . . . . .	0,60	209. Heinrich, Prinz Reuss, Quartett, F . . . . .	1,—
140. Beethoven, Sextett für Streichinstru-		210. Bazzini, Quartett, op. 75, D m . . . . .	0,80
mente und 2 Hörner, op. 81 b, Es . . . . .	0,60	211. Klughardt, Quintett, op. 62, G m . . . . .	1,20
141. Mozart, Divertimento f. Streich-Instr.,		212. Brahms, Klavier-Quintett, op. 34, F m 2—	
Fagott und 2 Hörner, D, (K.-V. 205) . . . . .	0,50	213. Volkmann, Quartett, op. 14, G m . . . . .	0,80
142. Haydn, Quartett, op. 17, 2, F . . . . .	0,40	214. Beethoven, Quintett, op. 4, Es . . . . .	0,80
143. Haydn, Quartett, op. 55, 3, B . . . . .	0,40	215. Beethoven, Quintett, op. 104, Cm . . . . .	0,80
144. Haydn, Quartett, op. 64, 1, C . . . . .	0,40	216. Beethoven, Quintett-Fuge, op. 137, D . . . . .	0,30
145. Haydn, Quartett, op. 71, 2, D . . . . .	0,40	217. Mozart, Sextett, F, (Dorfmusikanten-) . . . . .	0,50
146. Haydn, Quartett, op. 74, 1, C . . . . .	0,40	218. Mozart, Quintett, G, (Nachtmusik) . . . . .	0,50
147. Haydn, Quartett, op. 74, 2, F . . . . .	0,40	219. Herzogenberg, Quartett, op. 63, F m	1,20
148. Haydn, Quartett, op. 71, 3, Es . . . . .	0,40	220. Jungen, Quartett, Cm . . . . .	1,20
149. Haydn, Quartett, op. 1, 4, G . . . . .	0,40	221. Volkmann, Klavier-Trio, op. 3, F . . . . .	0,80
150. Haydn, Quartett, op. 3, 5, F (m. Serenade)	0,40	222. Volkmann, Klavier-Trio, op. 5, B m . . . . .	0,80
151. Haydn, Quartett, op. 9, 2, Es . . . . .	0,40	223. Beethoven, Klavier-Trio, op. 11, B . . . . .	0,60
152. Haydn, Quartett, op. 17, 4, Cm . . . . .	0,40	224. Taubert, Quartett, op. 56, Fism . . . . .	0,70
153. Haydn, Quart., op. 33, 5, G, (Russ.-No. 5)	0,40	225. Klughardt, Quartett, op. 61, D . . . . .	1,—
154. Haydn, Quartett, op. 42, D m . . . . .	0,40	226. Foerster, Quartett, op. 15, E . . . . .	1,—
155. Haydn, Quartett, op. 50, 5, F . . . . .	0,40	227. Wilm, Sextett, op. 27, H m . . . . .	1,20
156. Haydn, Quartett, op. 50, 6, D, (Frosch-) . . . . .	0,40	228. Nawratil, Quartett, op. 21, D m . . . . .	1,—
157. Haydn, Quartett, op. 17, 3, Es . . . . .	0,40	229. Sinding, Klavier-Quintett, op. 5, E m . . . . .	2,—
158. Mozart, Quartett, G m, (K.-V. 478) . . . . .	0,60	230. Hochberg, Quartett, op. 22, Es . . . . .	1,—
159. Mozart, Quartett, Es, (K.-V. 493) . . . . .	0,60	231. Hochberg, Quartett, op. 27, 1, D . . . . .	1,—
160. Mozart, Quintett, Es, (K.-V. 452) . . . . .	0,60	232. Hochberg, Quartett, op. 27, 2, A m . . . . .	1,—
161. Tschalkowsky, Quartett, op. 11, D . . . . .	0,50	233. Schubert, Klavier-Trio, op. 148, Es,	
162. Haydn, Quartett, op. 51, (Sieben Worte)	0,60	(Nocturne) . . . . .	0,50
163. Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1)	0,40	234. Scontrino, Quartett, G m . . . . .	1,20
164. Haydn, Quart., op. 20, 3, G m, (Sonn.-No. 3)	0,40	235. Brahms, Sextett, op. 18, B . . . . .	2,50
165. Haydn, Quart., op. 33, 1, D, (Russ.-No. 1)	0,40	236. Brahms, Sextett, op. 36, G . . . . .	2,50
166. Haydn, Quart., op. 33, 4, B, (Russ.-No. 4)	0,40	237. Brahms, Quintett, op. 88, F . . . . .	2,50
167. Haydn, Quartett, op. 50, 1, B . . . . .	0,40	238. Brahms, Quintett, op. 111, G . . . . .	2,50
168. Haydn, Quartett, op. 50, 2, C . . . . .	0,40	239. Brahms, Quintett, op. 115, H m, (Klarin.-)	2,50
169. Haydn, Quartett, op. 1, 0, 3, Es . . . . .	0,40	240. Brahms, Quartett, op. 51, 1, Cm . . . . .	1,20
170. Haydn, Quartett, op. 1, 1, B . . . . .	0,40	241. Brahms, Quartett, op. 51, 2, A m . . . . .	1,20
171. Haydn, Quartett, op. 1, 2, Es . . . . .	0,40	242. Brahms, Quartett, op. 67, B . . . . .	1,20
172. Haydn, Quartett, op. 1, 3, D . . . . .	0,40	243. Brahms, Klavier-Quartett, op. 25, G m	2,50
173. Haydn, Quartett, op. 1, 5, B . . . . .	0,40	244. Brahms, Klavier-Quartett, op. 26, A . . . . .	2,50
174. Haydn, Quartett, op. 1, 6, C . . . . .	0,40	245. Brahms, Klavier-Quartett, op. 60, Cm	2,50
175. Haydn, Quartett, op. 2, 1, A . . . . .	0,40	246. Brahms, Klavier-Trio, op. 8, H . . . . .	
176. Haydn, Quartett, op. 2, 2, E . . . . .	0,40	247. Brahms, Klavier-Trio, op. 87, C . . . . .	
177. Haydn, Quartett, op. 2, 3, Es . . . . .	0,40	248. Brahms, Klavier-Trio, op. 101, Cm . . . . .	
178. Haydn, Quartett, op. 2, 4, F . . . . .	0,40	249. Brahms, Trio, op. 40, Es, (Horn-) . . . . .	
179. Haydn, Quartett, op. 2, 5, D . . . . .	0,40	250. Brahms, Trio, op. 114, Am, (Klarinetten)	
180. Haydn, Quartett, op. 2, 6, B . . . . .	0,40	251. Tschalkowsky, Klav.-Trio, op. 50, A m	



No.	M.	No.	M.
252. Beethoven, Rond'no f. Blasinstrum., Es (Nachgel. Werk) . . . . .	0,50	276. Grieg, Quartett, op. 27, G m (Ed. Peters No. 3127) . . . . .	0,70
253. Gromis, Quartett, A . . . . .	1,—	277. Sinding, Quartett, op. 70, A m (Ed. Peters No. 3066) . . . . .	0,70
254. Bach, Brandenburg. Konzert No. 3, G 1,—		278. Beethoven, Klavier-Trio (Kakadu- Variationen) G, Op. 121 a . . . . .	0,50
255. Bach, Brandenburg. Konzert No. 6, B 1,—		279. Carl Schroeder, Quartett Op. 88, D m 1,—	
256. Buonamici, Quartett, G . . . . .	1,—	280. Bach, Brandenburg. Konzert No. 1, F 1,—	
257. Bach, Brandenburg. Konzert No. 2, F 1,—		281. Bach, Brandenburg. Konzert No. 4, G 1,—	
258. Sinigaglia, Konzert-Etude f. Quartett 0,50		282. Bach, Brandenburg. Konzert No. 5, D 1,—	
259. Haydn, Klavier-Trio No. 1, G . . . . .	0,50	283. August Reuss, Quartett Op. 25, D m 1,—	
260. Suter, Quartett, D . . . . .	1,—	284. E. Stillman-Kelley, Quartett Op. 25, C 1,—	
261. Seontrino, Quartett, C . . . . .	1,—	285. H. Wolf, Quartett, D m . . . . .	1,—
262. Mozart, Haffner-Serenade . . . . .	2,—	286. H. Wolf, Italienische Serenade f. Quartett, G . . . . .	1,—
263. Händel, Concerto grosso No. 12, H m . 0,70		287. Reger, Flöten-Trio (Serenade) Op. 77a, D 1,—	
264. Händel, Concerto grosso No. 1, G . 0,70		288. Reger, Streichtrio Op. 77 b, A m . . . 1,—	
265. Händel, Concerto grosso No. 2, F . 0,70		289. R. v. Mojsisovics, Streichtrio (Sere- nade) Op. 21, A . . . . .	0,50
266. Händel, Concerto grosso No. 3, E m . 0,70		290. Seontrino, Quartett, A m . . . . .	1,—
267. Händel, Concerto grosso No. 4, A m . 0,70		291. Carl Schroeder, Quartett Op. 89, C 1,—	
268. Händel, Concerto grosso No. 5, D . 0,70		292. Strauss, Klavierquartett Op. 13, C m . 2,—	
269. Händel, Concerto grosso No. 6, G m . 0,70		293. Reger, Quartett Op. 109, F . . . . .	1,50
270. Händel, Concerto grosso No. 7, B . 0,70		294. Sibelius, Quartett Op. 56, D m (Voces intime) . . . . .	1,—
271. Händel, Concerto grosso No. 8, C m . 0,70			
272. Händel, Concerto grosso No. 9, F . 0,70			
273. Händel, Concerto grosso No. 10, D m . 0,70			
274. Händel, Concerto grosso No. 11, A . 0,70			
275. Smetana, Quartett E moll, Aus meinem Leben (Ed. Peters No. 3171) . . . . .	0,70		



## 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 . . . . .	6,—
Gebunden . . . . .	9,—
4. Mozart, Requiem . . . . .	3,—
Gebunden . . . . .	5,—
5. Haydn, Die Schöpfung . . . . .	5,—
Gebunden . . . . .	7,50

**Ernst Eulenburg, Leipzig.**