

Eulenburgs kleine Partitur-Ausgabe

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KAMMERMUSIK

No. 297

**BEETHOVEN**

Op. 14 No. 1

**Streichquartett**

F dur — Fa majeur — F major  
(nach der Klavier-Sonate E dur)



Ernst Eulenburg, Leipzig

Made in Germany

# 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 (K.-V. 587)	0,50	57. Haydn, Quartett, op. 76, 5, D (ber. Largo)	0,50
2. Beethoven, Quartett, op. 131, Cism.	0,70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter)	0,50
3. Haydn, Quartett, op. 78, 3, C (Kaiser)	0,50	59. Mendelssohn, Oktett, op. 20, Es	1,50
4. Beethoven, Quartett, op. 135, F	0,50	60. Schubert, Oktett, op. 168, F	2,—
5. Cherubini, Quartett, Es	0,60	61. Haydn, Quartett, op. 77, 1, G	0,50
6. Beethoven, Quartett, op. 132, Am	0,70	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	0,50
8. Mozart, Quartett, C (K.-V. 465)	0,50	64. Haydn, Quart., op. 20, 6, A (Sonnen-No. 6)	0,50
9. Beethoven, Quartett, op. 130, B	0,70	65. Haydn, Quartett, op. 64, 3, B	0,50
10. Haydn, Quartett, op. 76, 2, Dm (Quinten)	0,50	66. Haydn, Quartett, op. 54, 2, C	0,50
11. Schubert, Quartett, op. posth., Dm (Der Tod und das Mädchen)	0,90	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 (K.-V. 516)	0,50	69. Haydn, Quartett, op. 76, 1, G	0,50
14. Beethoven, Quartett, op. 95, Fm	0,50	70. Mozart, Trio, Es (Divertimento)	0,50
15. Schubert, Quintett, op. 163, C	1,—	71. Mozart, Quintett, A (Klarinetten)	0,50
16. Beethoven, Quartett, op. 18, 1, F	0,60	72. Mozart, Sextett, D (Divertimento)	0,70
17. Beethoven, Quartett, op. 18, 2, G	0,50	73. Mozart, Sextett, B (Divertimento)	0,60
18. Beethoven, Quartett, op. 18, 3, D	0,50	74. Schumann, Quartett, op. 41, 1, Am	0,60
19. Beethoven, Quartett, op. 18, 4, Cm	0,50	75. Schumann, Quartett, op. 41, 2, F	0,60
20. Beethoven, Quartett, op. 18, 5, A	0,50	76. Schumann, Quartett, op. 41, 3, A	0,60
21. Beethoven, Quartett, op. 18, 6, B	0,50	77. Schumann, Klavier-Quartett, op. 47, Es	0,70
22. Beethoven, Quartett, op. 74, Es (Härlin)	0,60	78. Schumann, Klavier-Quintett, op. 44, Es	1,—
23. Cherubini, Quartett, Dm	0,60	79. Beethoven, Klavier-Trio, op. 97, B	0,60
24. Mozart, Quartett, D (K.-V. 499)	0,50	80. Mendelssohn, Klavier-Trio, op. 49, Dm	0,70
25. Mozart, Quartett, B (Jagd) (K.-V. 575)	0,50	81. Mendelssohn, Klavier-Trio, op. 66, Cm	0,70
26. Mozart, Quartett, E (K.-V. 589)	0,50	82. Beethoven, Kl.-Tr., op. 70, 1, D (Geister)	0,50
27. Mozart, Quartett, F (K.-V. 590)	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	0,60
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 (K.-V. 421)	0,50	88. Schumann, Klavier-Trio, op. 110, Gm	0,60
33. Mozart, Quartett, Es (K.-V. 428)	0,50	89. Haydn, Quartett, op. 9, 1, G	0,50
34. Mozart, Quartett, B (Jagd) (K.-V. 458)	0,50	90. Haydn, Quartett, op. 17, 8, D	0,50
35. Mozart, Quartett, A (K.-V. 484)	0,50	91. Haydn, Quartett, op. 64, 4, G	0,50
36. Beethoven, Quartett, op. 127, Es	0,70	92. Haydn, Quartett, op. 64, 6, Es	0,50
37. Mozart, Quintett, Cm (K.-V. 406)	0,50	93. Haydn, Quart., op. 20, 4, D (Sonnen-No. 4)	0,50
38. Mozart, Quintett, C (K.-V. 515)	0,70	94. Haydn, Quart., op. 20, 5, Fm (Sonn.-No. 5)	0,50
39. Schubert, Quartett, op. 161, G	0,80	95. Haydn, Quartett, op. 9, 4, Dm	0,50
40. Schubert, Quartett, op. 29, Am	0,70	96. Haydn, Quartett, op. 55, 1, A	0,50
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)	0,50
44. Beethoven, Trio, op. 9, 3, Cm	0,50	100. Mozart, Serenade f. Blas-Instrumente, B	1,20
45. Beethoven, Trio, op. 9, 4, D (Serenade)	0,50	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)	0,50
48. Mendelssohn, Quartett, op. 44, 1, D	0,60	104. Beethoven, Trio für Blasinstrumente, op. 87, C	0,50
49. Mozart, Quintett, D (K.-V. 583)	0,50	105. Dittersdorf, Quartett, Es	0,50
50. Mozart, Quintett, Es (K.-V. 614)	0,60	106. Dittersdorf, Quartett, D	0,50
51. Haydn, Quartett, op. 33, 2, Es (Russ.-No. 2)	0,50	107. Dittersdorf, Quartett, B	0,50
52. Haydn, Quartett, op. 33, 3, C (Vogel)	0,50	108. Haydn, Quart., op. 20, 2, C (Sonn.-No. 2)	0,50
53. Haydn, Quartett, op. 54, 1, G	0,50	109. Haydn, Quartett, op. 64, 2, Hm	0,50
54. Haydn, Quartett, op. 64, 5, D (Lerchen)	0,50	110. Haydn, Quartett, op. 71, 1, B	0,50
55. Haydn, Quartett, op. 76, 4, B	0,50	111. Haydn, Quartett, op. 17, 1, E	0,50

BSS

# QUARTETT

F-dur

für

2 Violinen, Viola und Violoncell

von

**L. van Beethoven.**

Bearbeitet

nach der Klavier-Sonate E-dur op. 14 No. 1  
von Beethoven selbst.

Zum ersten Mal in Partitur und mit unterlegter  
Klavierstimme herausgegeben von  
**Wilh. Altmann.**

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Ernst Eulenburg, Leipzig.

297

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785.7194  
B 41579  
1910  
MOS-ETR

„Die unnatürliche Wut“, schreibt Beethoven an Breitkopf & Härtel am 13. Juli 1802, „die man hat, sogar Klaviersachen auf Geigeninstrumente überpflanzen zu wollen, Instrumente, die so einander in allem entgegengesetzt sind, möchte wohl aufhören können. Ich behaupte fest, nur Mozart könnte sich selbst vom Klavier auf andere Instrumente übersetzen, sowie Haydn auch; — und ohne mich an beide große Männer anschließen zu wollen, behaupte ich es von meinen Klaviersonaten auch. Da nicht allein ganze Stellen gänzlich wegbleiben und umgeändert werden müssen, so muß man — noch hinzutun, und hier steckt der mißliche Stein des Anstoßes, den nur zu überwinden man entweder selbst der Meister sein muß oder wenigstens dieselbe Gewandtheit und Erfindung haben muß. — Ich habe eine einzige Sonate von mir in ein Quartett für Geigeninstrumente verwandelt, worum man mich so sehr bat, und ich weiß gewiß, das macht mir so leicht nicht ein anderer nach.“

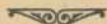
Otto Jahn, der in seinem Aufsatz „Beethoven und die Ausgaben seiner Werke“ (Grenzboten 1864. I = Otto Jahn, Gesammelte Aufsätze über Musik. Leipzig, 1866. S. 303 f.) diese Briefstelle zuerst abgedruckt hat (vgl. auch Thayer, Beethovens Leben, Bd. 2 [1875], S. 183 f.), bemerkt dazu: „Nun wird im Wiener Diarium vom 14. August 1802 ein Quartett für zwei Violinen, Bratsche und Violoncell von Beethoven angezeigt, arrangiert nach einer seiner Sonaten von ihm selbst, allein es ist bis jetzt nicht gelungen, dieses Quartett zum Vorschein zu bringen oder auch nur zu konstatieren, welche Sonate zugrunde liegt.“

Bernhard Marx erwähnt in der Zusammenstellung der von Beethoven selbst besorgten Arrangements eigener Werke in seinem zuerst 1859 erschienenen bekannten Werke „Ludwig van Beethoven“ dieses Quartett nicht; ebenso fehlt es an der betreffenden Stelle in der neuesten (5.), von Gustav Behncke bearbeiteten Auflage des Marxschen Werkes; dagegen findet sich im 2. Anhang zur 4. Auflage (1884; Bd. 2, S. 515) und auch zur 5. (1902; Bd. 2, S. 520) die Notiz, daß die 1799 komponierte E-dur-Klaviersonate op. 14 No. 1 von Beethoven im Jahre 1802 für Streichquartett bearbeitet und zu diesem Zweck nach F-dur versetzt worden ist.

Das bei Breitkopf & Härtel erschienene „Thematische Verzeichnis der im Druck erschienenen Werke Beethovens“, das in der zweiten Auflage 1868 von Gustav Nottebohm sorgfältig revidiert worden ist, enthält S. 16 bereits die Angabe, daß von der E-dur-Klaviersonate op. 14 im Jahre 1802 eine Streichquartettbearbeitung in F-dur in Wien (im Bureau d'Arts et d'Industrie, Verlagsnummer 17) erschienen und in demselben Jahre bei Simrock in Bonn nachgedruckt worden ist.

Trotzdem hat dieses Streichquartett keine Aufnahme in die Gesamtausgabe der Beethovenschen Werke (Breitkopf & Härtel) gefunden, ebenso steht es in keiner Gesamtausgabe der Streichquartette. Völlig unbeachtet ist auch eine neue Ausgabe geblieben, die Gustav Nottébohm 1875 bei Simrock in Berlin veranstaltet hat. Derselbe Forscher wies auch bei Betrachtung der Skizzen zu der E dur-Klaviersonate in seinem Buch „Zweite Beethoveniana“ (1887, S. 47) darauf hin, daß einzelne Stellen des skizzierten Stücks es fraglich erscheinen lassen, ob es für Klavier oder mehrere Instrumente gedacht ist. Er fügt dann hinzu: „Beethoven hat die Sonate später für vier Instrumente gesetzt, und es ist nicht unmöglich, daß eine solche Verwendbarkeit schon bei der Konzeption ins Auge gefaßt war.“

Bei der Lektüre von Willibald Nagels „Beethoven und seine Klaviersonaten“ Bd. 1 (1903), S. 144, wo sich merkwürdigerweise die falsche Notiz befindet, daß Beethoven nur den ersten Satz der Sonate op. 14 No. 1 als Streichquartett in F dur bearbeitet hat, wurde ich wieder einmal an dieses Streichquartett erinnert; die Originalausgabe suchte und fand ich dann in der Musiksammlung der Berliner Königl. Bibliothek. Ein flüchtiger Vergleich der Stimmen mit der Klavierausgabe zeigte schon so große Verschiedenheiten, daß ich mir schleunigst eine Partitur des Streichquartetts anfertigte. Da ergab sich nun, daß Beethoven mit vollem Recht die eingangs zitierten Worte geschrieben hat. Die von mir daraufhin bei Breitkopf & Härtel veranstaltete Stimmenausgabe, der die Partitur in dem vorbereiteten Supplement zur Gesamtausgabe der Beethovenschen Werke folgen wird, wird allen Quartettspielern eine hochwillkommene Gabe sein.



Vorstehende Zeilen bilden die Einleitung zu einer längeren Untersuchung über dieses Quartett, die ich im 4. Beethoven-Heft der Zeitschrift „Die Musik“ im November 1905 veröffentlicht habe. Seitdem hat Hugo Riemann in der von ihm bearbeiteten 2. Auflage von Thayer-Deiters, Ludwig van Beethovens Leben (1910) die Richtigkeit meiner Untersuchung durchaus anerkannt; noch mehr gefreut hat es mich, daß das berühmte Brüsseler Quartett (Franz Schörg, Hans Daucher, Paul Miry und Jaques Gaillard) neuerdings öfters dieses Quartett gespielt und damit stets großen Beifall erzielt hat.

Mit der Herausgabe der vorliegenden kleinen Partiturausgabe, in der die Original-Klavierstimme der Streichquartett-Bearbeitung zum Vergleichen untergelegt ist, hat mir Herr Hofmusikverleger Ernst Eulenburg den lang gehegten Wunsch erfüllt, in dieser Form besonders angehenden Musikern eine Vorstellung davon zu geben, wie ein Meister der Tonkunst einen ursprünglichen Klaviersatz für Streichinstrumente umgearbeitet hat.

Ende Dezember 1910.

Prof. Dr. Wilhelm Altmann.

# Quartett.

Bearbeitet nach der Klavier-Sonate E-dur Op.14 N<sup>o</sup>1  
von Beethoven selbst.

L. v. Beethoven.

Allegro moderato.

Violino I.

Violino II.

Viola.

Violoncello.

*p* *cresc.* *ff*

Allegro moderato.

Pianoforte.

*p* *cresc.* *ff*

*p* *ff*

*p* *ff*

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo is marked *fp* (fortissimo piano). The score includes dynamic markings such as *cresc.* (crescendo), *p* (piano), and *dim.* (diminuendo). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one flat. The tempo is marked *p* (piano). The score includes dynamic markings such as *cresc.* (crescendo), *f* (forte), and *sf* (sforzando). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

Musical score for the third system, featuring vocal lines and piano accompaniment. The system includes a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one flat. The tempo is marked *f* (forte). The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *p* (piano). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

First system of musical notation. It consists of four staves: two vocal staves (soprano and alto) and two piano staves (right and left hand). The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part begins with a *p* dynamic marking.

Second system of musical notation. It consists of two piano staves. The right-hand staff begins with a *cresc.* marking, followed by a *p* marking, and ends with another *cresc.* marking.

Third system of musical notation. It consists of four staves: two vocal staves and two piano staves. The piano part features *p* dynamics in both hands.

Fourth system of musical notation. It consists of two piano staves. The right-hand staff begins with a *p* marking, followed by a *cresc.* marking.

Fifth system of musical notation. It consists of four staves: two vocal staves and two piano staves. The piano part features a *p* dynamic marking.

Sixth system of musical notation. It consists of two piano staves. The right-hand staff begins with a *p* marking, followed by a *cresc.* marking, and ends with a *p* marking.

Musical score for a piano piece, page 8. The score is arranged in two systems, each with a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The music is in 2/4 time and features various dynamics and articulations.

Dynamics and markings include: *cresc.*, *p*, *sf*, *fz*, *dim.*, *ff*, and *f*.

The score consists of the following systems:

- System 1: Grand staff (top) and piano part (bottom).
- System 2: Grand staff (top) and piano part (bottom).
- System 3: Grand staff (top) and piano part (bottom).
- System 4: Grand staff (top) and piano part (bottom).
- System 5: Grand staff (top) and piano part (bottom).
- System 6: Grand staff (top) and piano part (bottom).

1. *p* *pp* *cresc.* *cresc.* *cresc.* *cresc.* *p*

2. *p* *pp* *cresc.* *cresc.* *cresc.* *cresc.* *p*

2. *p* *cresc.* *cresc.* *cresc.* *cresc.* *p*

*fp* *cresc.* *fp* *fp* *fp* *fp*

*fp* *cresc.* *fp* *fp* *fp* *fp*

System 1: Treble clef with a melodic line of eighth notes. Bass clef with a melodic line of eighth notes. Middle staves with chords. Dynamics: *fp* (fortissimo piano).

System 2: Treble clef with a melodic line of eighth notes. Bass clef with a melodic line of eighth notes. Middle staves with chords. Dynamics: *cresc.* (crescendo).

System 3: Treble clef with a melodic line of eighth notes. Bass clef with a melodic line of eighth notes. Middle staves with chords. Dynamics: *cresc.* (crescendo).

System 4: Treble clef with a melodic line of eighth notes. Bass clef with a melodic line of eighth notes. Middle staves with chords. Dynamics: *p* (piano) and *cresc.* (crescendo).

System 5: Treble clef with a melodic line of eighth notes. Bass clef with a melodic line of eighth notes. Middle staves with chords. Dynamics: *fp* (fortissimo piano).

System 6: Treble clef with a melodic line of eighth notes. Bass clef with a melodic line of eighth notes. Middle staves with chords. Dynamics: *mf* (mezzo-forte) and *dim.* (diminuendo).

Musical score for piano and orchestra, page 11. The score is arranged in six systems, each with a grand staff (treble and bass clefs). The music features various dynamics including *fp*, *pp*, *p*, *cresc.*, and *dim.* The key signature changes from B-flat major to D major. The score includes melodic lines, harmonic accompaniment, and a prominent bass line with rhythmic patterns.

musical score for piano and orchestra, page 12. The score is written in G major and 2/4 time. It consists of six systems of staves. The first system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The second system is a grand staff (treble and bass clefs). The third system includes a vocal line and piano accompaniment. The fourth system is a grand staff. The fifth system includes a vocal line and piano accompaniment. The sixth system is a grand staff. Dynamics include *cresc.*, *decresc.*, *f*, *sf*, *p*, *fp*, and *dim.*.

This page of musical notation consists of five systems of staves. The first system includes a vocal line and three piano accompaniment staves. The second system is a grand staff with treble and bass clefs. The third system features a vocal line and two piano accompaniment staves. The fourth system is a grand staff. The fifth system is a grand staff. The notation includes various dynamics such as *cresc.*, *p*, *pp*, *sf*, and *mp*. The piece is in a key with one sharp (F#) and a common time signature.

Musical score for piano and orchestra, page 14. The score is written in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The piano part features dynamic markings *f*, *ff*, and *p*. The second system continues the piano accompaniment with a *cresc.* marking. The third system shows the vocal line and piano accompaniment, with a *p* marking. The fourth system continues the piano accompaniment with a *cresc.* marking. The fifth system shows the vocal line and piano accompaniment, with a *p* marking. The sixth system continues the piano accompaniment with a *cresc.* marking. The score is characterized by complex rhythmic patterns and dynamic contrasts.

First system of musical notation. It consists of four staves: two for the vocal line (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a fermata over the first measure. Dynamics include *cresc.*, *p*, and *p*. There are also markings for *mf* and *f* in the piano accompaniment.

Second system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature changes to two sharps (F# and C#). Dynamics include *cresc.*, *dim.*, *p*, and *f*.

Third system of musical notation. It consists of four staves: two for the vocal line and two for the piano accompaniment. The key signature is two sharps. Dynamics include *cresc.*, *p*, *sf*, and *f*. There are also markings for *mf* and *fz*.

Fourth system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is two sharps. Dynamics include *f* and *fz*.

Fifth system of musical notation. It consists of four staves: two for the vocal line and two for the piano accompaniment. The key signature is two sharps. Dynamics include *cresc.*, *sf*, *ff*, *fz*, *p*, and *sf*.

Sixth system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is two sharps. Dynamics include *cresc.*, *sf*, *ff*, and *sf*.

Musical score system 1, measures 1-5. The system includes a vocal line and piano accompaniment. Dynamics include *p*, *pp*, *cresc.*, and *sf*. The piano part features a rhythmic accompaniment of eighth notes.

Musical score system 2, measures 6-10. The system includes a vocal line and piano accompaniment. Dynamics include *sf*, *pp*, and *p*. The piano part continues with the rhythmic accompaniment.

Musical score system 3, measures 11-15. The system includes a vocal line and piano accompaniment. Dynamics include *cresc.*, *sf*, *p*, *pp*, and *ppp*. The piano part features a rhythmic accompaniment of eighth notes.

## Allegretto.

First system of musical notation for 'Allegretto'. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in 3/4 time and B-flat major. Dynamics include *p*, *cresc.*, and *sfp*.

## Allegretto.

Second system of musical notation for 'Allegretto'. It consists of two staves (grand staff). Dynamics include *p cresc.*, *sf*, and *p*.

Third system of musical notation for 'Allegretto'. It consists of four staves. Dynamics include *cresc.*, *sf*, and *p*.

Fourth system of musical notation for 'Allegretto'. It consists of two staves (grand staff). Dynamics include *cresc.*, *sf*, and *p*.

Fifth system of musical notation for 'Allegretto'. It consists of four staves. Dynamics include *p*, *sf*, and *cresc.*.

Sixth system of musical notation for 'Allegretto'. It consists of two staves (grand staff). Dynamics include *p*, *sf*, and *cresc.*.



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *sf* and *f*.

Second system of musical notation, continuing the vocal and piano parts. Dynamic markings include *mf*, *f*, and *p*.

Third system of musical notation, including the instruction "Maggiore." and dynamic markings such as *sf*, *p*, *decresc.*, and *pp*.

Fourth system of musical notation, including the instruction "Maggiore." and dynamic markings such as *sf*, *p*, *pp*, and *p*.

Fifth system of musical notation, including the instruction "cresc." and dynamic markings such as *sf*, *p*, and *pp*.

Sixth system of musical notation, including the instruction "dim." and dynamic markings such as *sf*, *p*, and *pp*.

First system of musical notation, featuring a treble and bass staff with piano accompaniment. Dynamics include *p*, *cresc.*, and *decresc.*

Second system of musical notation, featuring a treble and bass staff with piano accompaniment. Dynamics include *p* and *decresc.*

Third system of musical notation, featuring a treble and bass staff with piano accompaniment. Dynamics include *p*, *cresc.*, and *decresc.*

Fourth system of musical notation, featuring a treble and bass staff with piano accompaniment. Dynamics include *p*, *decresc.*, and *pp*.

*Allegretto D. C. sin' al  
Maggiore e poi la Coda.*

System labeled "Coda.", featuring a treble and bass staff with piano accompaniment. Dynamics include *p*, *cresc.*, *sf*, *p*, and *pp*.

System labeled "Coda.", featuring a treble and bass staff with piano accompaniment. Dynamics include *p* and *decresc.*

## Allegro.

## Allegro.

This musical score is arranged in six systems, each containing two staves. The top staff of each system is for the Violin, and the bottom staff is for the Piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes various dynamic markings: *p* (piano), *sf* (sforzando), and *cresc.* (crescendo). The first system shows the violin playing a melodic line with *p* and *sf* markings, while the piano accompaniment features a rhythmic pattern of eighth notes. The second system continues this pattern, with the piano part showing a *p* marking. The third system introduces a *cresc.* marking in the violin part, which reaches a *sf* dynamic. The fourth system shows the piano part with a *cresc.* marking. The fifth system features a *p* marking in the violin part. The sixth system concludes with a *p* marking in the piano part.

First system of musical notation, featuring three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. Dynamics include *pp*, *cresc.*, and *p*.

Second system of musical notation, featuring two staves in a grand staff (treble and bass clefs). Dynamics include *pp*, *cresc.*, and *p*.

Third system of musical notation, featuring three staves. Dynamics include *cresc.*, *sf*, and *p*.

Fourth system of musical notation, featuring two staves in a grand staff. Dynamics include *cresc.*, *f*, and *p*.

Fifth system of musical notation, featuring three staves. Dynamics include *p*, *sf*, and *p*.

Sixth system of musical notation, featuring two staves in a grand staff. Dynamics include *sf* and *p*.



First system of a musical score. It consists of four staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The first staff contains a complex melodic line with many sixteenth notes. The grand staff provides harmonic support with chords and some melodic fragments. Dynamics markings include *f* and *sf*.

Second system of the musical score, continuing the four-staff format. The melodic line in the top staff continues with similar rhythmic patterns. The grand staff accompaniment features sustained chords and some moving lines. Dynamics markings include *f* and *sf*.

Third system of the musical score. The top staff continues its melodic development. The grand staff accompaniment includes some rests and chordal textures. Dynamics markings include *f* and *sf*.

Fourth system of the musical score. The top staff features a melodic line with some chromaticism. The grand staff accompaniment includes a *ff* marking and some chordal textures. Dynamics markings include *f* and *sf*.

Fifth system of the musical score. The top staff continues with a melodic line. The grand staff accompaniment features a *ff* marking and some chordal textures. Dynamics markings include *f* and *sf*.

Sixth system of the musical score. The top staff continues with a melodic line. The grand staff accompaniment features a *ff* marking and some chordal textures. Dynamics markings include *f* and *sf*.

This page contains a musical score for piano and violin, consisting of six systems of music. The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The piano part is written in the right and left hands, and the violin part is written in the upper staff of each system. The score includes various musical notations such as notes, rests, and dynamic markings.

The first system features a violin melody in the upper staff and piano accompaniment in the lower staves. The second system continues the violin melody and piano accompaniment. The third system shows a more complex piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The fourth system features a violin melody in the upper staff and piano accompaniment in the lower staves. The fifth system shows a violin melody in the upper staff and piano accompaniment in the lower staves. The sixth system features a violin melody in the upper staff and piano accompaniment in the lower staves.

Dynamic markings include *sf* (sforzando), *p* (piano), and *sf* (sforzando). The score also includes various musical notations such as notes, rests, and slurs.

Musical score for page 27, featuring multiple systems of staves. The score includes various musical notations such as dynamics (pp, sf, decreso.), articulation (accents), and phrasing (slurs). The notation is arranged in systems, with some systems containing multiple staves.

The score is organized into several systems:

- System 1:** Four staves. The top staff has a complex melodic line with many sixteenth notes. The second staff has a simple melody. The third and fourth staves provide harmonic support.
- System 2:** Two staves. The top staff continues the melodic line. The bottom staff provides harmonic support.
- System 3:** Four staves. The top staff has a melodic line with a *decreso.* marking. The second staff has a simple melody with *decreso.* markings. The third and fourth staves provide harmonic support with *decreso.* markings.
- System 4:** Two staves. The top staff continues the melodic line with a *decreso.* marking. The bottom staff provides harmonic support with a *decreso.* marking.
- System 5:** Four staves. The top staff has a melodic line starting with *pp*. The second staff has a simple melody with *pp* markings. The third and fourth staves provide harmonic support with *pp* markings.
- System 6:** Two staves. The top staff continues the melodic line with *sf* markings. The bottom staff provides harmonic support with *sf* markings.

System 1: Four staves (two treble, two bass). The top two staves are in G major, and the bottom two are in B-flat major. Dynamics include *sf* and *cresc.*

System 2: Grand staff (treble and bass). Dynamics include *cresc.*

System 3: Four staves (two treble, two bass). Dynamics include *f* and *p*.

System 4: Grand staff. Dynamics include *decresc.* and *p*.

System 5: Four staves (two treble, two bass). Dynamics include *cresc.*, *sf*, and *p*.

System 6: Grand staff. Dynamics include *cresc.*, *f*, and *p*.

This page of musical notation consists of six systems of staves. The first system contains four staves (two treble and two bass clefs) with dynamics *p* and *p*. The second system contains two staves (treble and bass clefs) with dynamics *sf* and *p*. The third system contains three staves (two treble and one bass clef) with dynamics *cresc.*, *sf*, and *p*. The fourth system contains two staves (treble and bass clefs) with dynamics *cresc.*, *f*, and *p*. The fifth system contains three staves (two treble and one bass clef) with dynamics *pp*, *cresc.*, and *cresc.*. The sixth system contains two staves (treble and bass clefs) with dynamics *pp* and *pp*.

Musical score for piano and orchestra, page 30. The score is written in G major and 3/4 time. It consists of six systems of music. The first system features a piano part with dynamics *pp*, *p*, *cresc.*, and *f*, and an orchestra part with dynamics *pp*, *p*, *cresc.*, and *f*. The second system continues the piano part with dynamics *p* and *cresc.*. The third system shows the piano part with dynamics *f* and *sf*, and the orchestra part with dynamics *f* and *sf*. The fourth system features the piano part with dynamics *f* and *sf*, and the orchestra part with dynamics *f* and *sf*. The fifth system shows the piano part with dynamics *f* and *sf*, and the orchestra part with dynamics *f* and *sf*. The sixth system features the piano part with dynamics *f* and *sf*, and the orchestra part with dynamics *f* and *sf*.

Musical score for piano and orchestra, featuring multiple staves with dynamic markings such as *sf*, *decresc.*, *p*, *pp*, and *cresc.*. The score includes treble and bass clefs, and various musical notations like slurs and accents.

The score is arranged in systems. The first system shows a piano part (treble and bass clefs) and an orchestra part (treble and bass clefs). The piano part starts with *sf* and *decresc.* markings. The orchestra part starts with *pp* markings. The second system continues the piano part with *sf* and *decresc.* markings, and the orchestra part with *p* and *pp* markings. The third system shows the piano part with *pp* markings and the orchestra part with *p* markings. The fourth system shows the piano part with *cresc.* markings and the orchestra part with *p* markings. The fifth system shows the piano part with *cresc.* markings and the orchestra part with *p* markings. The sixth system shows the piano part with *cresc.* markings and the orchestra part with *p* markings. The seventh system shows the piano part with *cresc.* markings and the orchestra part with *p* markings. The eighth system shows the piano part with *cresc.* markings and the orchestra part with *p* markings.

# Eulenburg's Kleine Partitur-Ausgabe

## Symphonien:

Nr.	Nr.	Nr.
1. Mozart, C (Jupiter)	34. Haydn, Nr. 11, G (Militär)	70. Volkmann, Nr. 1, D m.
2. Beethoven, Nr. 5, C m	35. Haydn, Nr. 6, G (Pauken- schlag)	71. Smetana, Vyšehrad
3. Schubert, H m (un- vollendet)	36. Haydn, Nr. 16, G (Oxford)	72. Smetana, Moldau
4. Mozart, G m	37. Mozart, D	73. Smetana, Sarka
5. Beethoven, Nr. 3, Es (Eroica)	38. Haydn, Nr. 12, B	74. Smetana, Aus Böhmens Hain und Flur
6. Mendelssohn, Nr. 3, A m (Schottische)	39. Haydn, Nr. 4, D (Glocken)	75. Smetana, Tabor
7. Beethoven, Nr. 6, F (Pastorale)	40. Strauß, Don Juan	76. Smetana, Blanik
8. Schumann, Nr. 3, Es	41. Strauß, Macbeth	77. Liszt, Faust-Symphonie
9. Haydn, Nr. 2, D (London.)	42. Strauß, Tod und Ver- klärung	78. Strauß, Aus Italien
10. Schubert, C	43. Strauß, Till Eulenspiegel	79. Tschaiakowsky, No. 6, H m (pathétique)
11. Beethoven, Nr. 9, D m (m. Chor)	44. Strauß, Zarathustra	80. Haydn, No. 9, C moll
12. Beethoven, Nr. 7, A	45. Strauß, Don Quixote	81. Haydn, No. 14, D dur
13. Schumann, Nr. 4, D m	46. Mozart, D (ohne Menuett)	82. Franck, D moll
14. Beethoven, Nr. 4, B	47. Liszt, Bergsymphonie	
15. Mozart, Es	48. Liszt, Tasso	
16. Beethoven, Nr. 8, F	49. Liszt, Préludes	
17. Schumann, Nr. 1, B	50. Liszt, Orpheus	
18. Beethoven, Nr. 1, C	51. Liszt, Prometheus	
19. Beethoven, Nr. 2, D	52. Liszt, Mazeppa	
20. Mendelssohn, Nr. 4, A (Italienische)	53. Liszt, Festklänge	
21. Schumann, Nr. 2, C	54. Liszt, Heldenklage	
22. Berlioz, Phant. Symph.	55. Liszt, Hungaria	
23. Berlioz, Harold Italien	56. Liszt, Hamlet	
24. Berlioz, Romeo u Julia	57. Liszt, Hunnenschlacht	
25. Brahms, Nr. 1, C m	58. Liszt, Ideale	
26. Brahms, Nr. 2, D	59. Bruckner, Nr. 1, C m	
27. Brahms, Nr. 3, F	60. Bruckner, Nr. 2, C m	
28. Brahms, Nr. 4, E m	61. Bruckner, Nr. 3, D m	
29. Tschaiakowsky, Nr. 5, E m	62. Bruckner, Nr. 4, Es (ro- mantische)	
30. Tschaiakowsky, Nr. 4, F m	63. Bruckner, Nr. 5, B	
31. Haydn, Nr. 3, Es	64. Bruckner, Nr. 6, A	
32. Haydn, Nr. 15, B (La Reine)	65. Bruckner, Nr. 7, E	
33. Dvořák, Nr. 5, E m (Aus der neuen Welt)	66. Bruckner, Nr. 8, C m	
	67. Bruckner, Nr. 9, D m	
	68. Haydn, Nr. 5, D	
	69. Haydn, Nr. 1, Es (Pauken- wirbel)	

## Ouverturen:

Nr.	Nr.	Nr.
1. Beethoven, Leonore Nr. 3	17. Berlioz, Waverley	31. Beethoven, König Stephan
2. Weber, Freischütz	18. Berlioz, Vehmrichter	32. Beethoven, Namensfeier
3. Mozart, Figaros Hochzeit	19. Berlioz, König Lear	33. Marschner, Hans Heiling
4. Beethoven, Egmont	20. Berlioz, Röm. Carneval	34. Maillart, Glöckchen des Eremiten
5. Weber, Beherrscher der Geister	21. Berlioz, Korsar	35. Weber, Euryanthe
6. Mendelssohn, Melusine	22. Berlioz, Benvenuto Cellini	36. Schubert, Rosamunde (Zauberharfe)
7. Weber, Oberon	23. Berlioz, Beatrice u. Be- nedict	37. Mendelssohn, Hebriden
8. Mozart, Don Juan	24. Tschaiakowsky, 1812, Ouv. solemnelle	38. Glinka, Leben f. d. Zaren
9. Weber, Preziosa	25. Beethoven, Prometheus	39. Glinka, Ruslan u. Ludmila
10. Beethoven, Fidelio	26. Beethoven, Coriolan	40. Cherubini, Abenceragen
11. Mendelssohn, Ray Blas	27. Beethoven, Weihe des Hauses	41. Cherubini, Medea
12. Weber, Jubel-Ouverture	28. Beethoven, Leonore Nr. 1	42. Cherubini, Anakreon
13. Mendelssohn, Sommer- nachtstraum	29. Beethoven, Leonore Nr. 2	43. Cherubini, Wasserträger
14. Mozart, Zauberflöte	30. Beethoven, Ruinen von Athen	44. Cornélius, Barbier von Bagdad
15. Nicolai, Lustigen Weiber		45. Cornélius, Cid
16. Rossini, Wilhelm Tell		

## Ouverturen:

- Nr.  
 46. Schumann, Manfred .  
 47. Schumann, Genoveva  
 48. Bennett, Najaden .  
 49. Wagner, Tristan u. Isolde  
 50. Boieldieu, Weiße Dame  
 51. Auber, Eherne Pferd .  
 52. Wagner, Lohengrin:  
     I. u. 3. Akt . . . . .  
 53. Mendelssohn, Meeressittie  
     u. glückliche Fahrt .  
 54. Rossini, Semiramis .  
 55. Rossini, Tankred . . . .  
 56. Brahms, Akadem. Fest-  
     ouverture  
 57. Brahms, Tragische Ouv.  
 58. Auber, Schwarz-Domino  
 59. Auber, Fra Diavolo .  
 60. Mozart, Titus . . . . .

- Nr.  
 61. Mozart, Idomeus . . . .  
 62. Mozart, Così fan tutte  
 63. Mozart, Entführung .  
 64. Smetana, Verkaufte Braut  
 65. Wagner, Meistersinger .  
 66. Wagner, Parsifal . . . .  
 67. Wagner, Rienzi . . . . .  
 68. Wagner, Holländer . . .  
 69. Wagner, Tannhäuser . .  
 70. Reger, Lustspiel-Ouv.  
 71. Wagner, Faust-Ouvert.  
 72. Weingartner, Lust. Ouv.  
 73. Volkmann, Richard III .  
 74. Volkmann, Fest-Ouvert.  
 75. Tschalkowsky, Romeo .  
 76. Glück, Iphigenie . . . . .  
 77. Smetana, Libussa . . . .  
 78. Suppé, Dichter u. Bauer

- Nr.  
 79. Flotow, Stradella . . . .  
 80. Flotow, Martha . . . . .  
 81. Bruckner, Ouvert. in  
     Gm (nachgelassen).  
 82. Mendelssohn, Heimkehr  
     aus der Fremde . . . . .  
 83. Mendelssohn, Athalia . .  
 84. Mendelssohn, Paulus

## Konzerte:

- Nr.  
 1. Beethoven, Viol.-Konz., D  
 2. Mendelssohn, Viol.-Konz.  
     Em . . . . .  
 3. Spohr, Viol.-Konz., Am  
     (Gesangsszene) . . . . .  
 4. Beethoven, Klav.-Kzt., Cm  
 5. Beethoven, Klav.-Kzt., G  
 6. Beethoven, Klav.-Kzt., Es  
 7. Schumann, Klavier-Kzt.  
     Am . . . . .  
 8. Tschalkowsky, Violin-  
     Konzert, D . . . . .  
 9. Tschalkowsky, Klavier-  
     Konzert, Bm . . . . .  
 10. Liszt, Klav.-Konz., Es

- Nr.  
 11. Bach, Viol.-Konz., A m .  
 12. Bach, Viol.-Konz., E . . .  
 13. Brahms, Klav.-Kzt., Dm  
 14. Bruch, Viol.-Konz., G m  
 15. Brahms, Klav.-Konz., B  
 16. Brahms, Viol.-Konz., D  
 17. Mozart, Viol.-Konz., A . .  
 18. Mozart, Viol.-Konz., Es  
 19. Mozart, Klav.-Konz., D  
     (Krönungs-) . . . . .  
 20. Liszt, Klav.-Konz., A . . .  
 21. Mozart, Klav.-Konz., Dm  
 22. Liszt, Totentanz (Siloti)  
 23. Brahms, Doppel-Konzert  
     f. Viol. u. Violonc., A m

- Nr.  
 24. Beethoven, Klav.-Kzt., C  
 25. Beethoven, Klav.-Kzt., B  
 26. Grieg, Klav.-Konz., A m,  
 27. Bach, Konz. f. 2 Violinen  
     D m . . . . .  
 28. Lalo, Symphonie espagn-  
     nole . . . . .

## Verschiedene Werke:

- Nr.  
 1. Berlioz, 3 Orch.-Stücke  
     a. „Faust“ (Ungarisch-  
     Marsch; Sylphentanz;  
     Irrlichtertanz) . . . . .  
 2. Tschalkowsky, Capriccio  
     Italien . . . . .  
 3. Beethoven, 2 Violin-Ro-  
     manzen (Gdur, Fdur)  
 4. Mendelssohn, Scherzo,  
     Intermezzo, Notturmo,  
     Hochzeitsmarsch, Rü-  
     peltanz aus „Sommer-  
     nachtstraum“ . . . . .  
 5. Brahms, Variat. üb. ein  
     Thema v. Haydn . . . . .  
 6. Wagner, Siegmunds Lie-  
     besgesang . . . . .  
 7. Wagner, Walkürenritt .  
 8. Wagner, Wotans Ab-  
     schied u. Feuerzauber .  
 9. Wagner, Waldweben . . .  
 10. Wagner, Siegfried-Idyll  
 11. Wagner, Trauermusik a.  
     „Götterdämmerung“ .  
 12. Wagner, Charfreitags-  
     zauber . . . . .

- Nr.  
 13. Wagner, Huldig.-Marsch  
 14. Wagner, Bacchanal aus  
     „Tannhäuser“ . . . . .  
 15. Wagner, Einleitung zum  
     3. Akt v. „Tannhäuser“  
 16. Wagner, Liebesmahl der  
     Apostel . . . . .  
 17. Schubert, Zwischenakt- u.  
     Ballettmusik a. „Rosa-  
     munde“ . . . . .  
 18. Bach, Suite, D . . . . .  
 19. Volkmann, Serenade, Dm  
 20. Wagner, Kaisermarsch .  
 21. Bach, Suite, Hm . . . . .  
 22. Strauß, Donauwalzer . .  
 23. Beethoven, Musik zu  
     „Egmont“ . . . . .  
 24. Tschalkowsky, Nuß-  
     knacker-Suite . . . . .  
 25. Wagner, Einleitung zum  
     3. Akt v. „Meistersing.“  
 26. Wagner, Verwandlungsm-  
     usik u. Schlussszene  
     des 1. Akt v. „Parsifal“  
 27. Reger, Variationen üb.  
     ein Thema von Mozart

- Nr.  
 28. Bizet, L'Arlesienne,  
     Suite I . . . . .  
 29. Bizet, L'Arlesienne,  
     Suite II . . . . .  
 30. Mozart, Maurerische  
     Trauermusik . . . . .  
 31. Weber, Aufforderung zum  
     Tanz (Instr. v. Berlioz)

*In gleichem Format  
 erschienen:*

- Bach, Weltliche Kantate:  
     „Mer han en neue Ober-  
     keet“. Instrumentiert  
     von Felix Mottl . . . . .  
 Beethoven, Waldstein-  
     Sonate . . . . .  
 Beethoven, Sonata appas-  
     sionata . . . . .

# Eulenburgs Kleine Partitur-Ausgaben

in eleganten Einbänden, mit Heliogravüren der  
Komponisten, vorzüglich zu Festgeschenken geeignet.

## Orchesterwerke:

- Beethoven, 9 Symphonien.**  
3 Bände (Bd. I No. 1—4, Bd. II No. 5—7,  
Bd. III No. 8—9) . . . . . à
- — **Ouverturen.**  
Band I. Leonore I—III. Fidelio. Mit  
Vorwort von Wilhelm Altmann . . . .  
Band II. Geschöpfe des Prometheus.  
Coriolan. Egmont. Ruinen von Athen.  
Namensfeier. König Stephan. Weihe  
des Hauses . . . . .
- — **5 Klavier-Konzerte** . . . . .
- Berlioz, Phantastische Symphonie  
und Harold in Italien** . . . . .
- — **Romeo und Julia** . . . . .
- — **Sieben Ouverturen.** Waverley.  
Vehmrichter. König Lear. Der Römi-  
sche Karneval. Der Corsar. Benvenuto  
Cellini. Beatrice und Benedict . . . .
- Brahms, 4 Symphonien.** 2 Bände à
- — **2 Klavierkonzerte.** No. 1,  
D moll. No. 2, B dur . . . . .
- Bruckner, 9 Symphonien.** 3 Bände à
- Liszt, 12 Symphonische Dichtungen.**  
Band I. Bergsymphonie. Tasso. Les  
Préludes. Orpheus . . . . .  
Band II. Promethens. Mazeppa. Fest-  
klänge. Heldenklage . . . . .  
Band III. Hungaria. Hamlet. Hunnen-  
schlacht. Die Ideale . . . . .
- — **2 Klavier-Konzerte.** No. 1,  
Es dur Nr. 2, A dur . . . . .
- Mendelssohn, Schottische und  
italienische Symphonie** . . . . .
- Mendelssohn, 8 Ouverturen.** Sommer-  
nachtstraum. Hebriden. Meeresstille.  
Schöne Melusine. Paulus. Athalia.  
Heimkehr. Ray Blas . . . . .
- Mozart, 5 Symphonien.** D dur (ohne  
Menuett). D dur. Es dur. G moll.  
C dur (Jupiter) . . . . .
- — **7 Ouverturen.** Idomeneus.  
Entführung. Figaros Hochzeit. Don Juan.  
Così fan tutte. Zauberflöte. Titus . . .
- Schubert, 2 Symphonien.** C dur.  
H moll (unvollendet) . . . . .
- Schumann, 4 Symphonien.** 2 Bde. à
- Smetana, Mein Vaterland.** Zyklus  
symphonischer Dichtungen. Heraus-  
gegeben von Wilh. Zemanek. No. 1.  
Vyšehrad. No. 2. Moldau. No. 3. Sarka.  
No. 4. Aus Böhmens Hain und Flur.  
No. 5. Tabor. No. 6. Blanik . . . . .
- Tschaikowsky, 3 Symphonien.**  
No. 4. F moll. No. 5. E moll. No. 6.  
H moll (pathétique) . . . . .
- Wagner, Sieben Ouverturen und  
Vorspiele.** Rienzi. Der fliegende  
Holländer. Tannhäuser. Lohengrin  
(1. und 3. Akt). Tristan und Isolde.  
Die Meistersinger v. Nürnberg. Parsifal.
- Weber, 6 Ouverturen.** Freischütz.  
Oberon. Beherrscher der Geister. Prä-  
ziosa. Jubel-Ouverture. Euryanthe . .
- Violin-Konzerte.** Band I: Bach,  
A moll und E dur. Beethoven. Mendels-  
sohn. Mozart, A dur und Es dur. Spohr,  
Gesangsszene . . . . .  
Band II: Brahms. Bruch, G moll.  
Tschaikowsky . . . . .

Heliogravüren der Komponisten . . . . . à

No.	Titel	Preis	No.	Titel	Preis
252.	Beethoven, Rondino f. Blasinstrum., Es (Nachgel.-Werk)	0,50	295.	Reger, Klavier-Quartett, op. 113, Dm	2,—
253.	Gromis, Quartett A	1,—	296.	Reger, Sextett, op. 118, F	2,—
254.	Bach, Brandenburg. Konzert No. 3, G	1,—	297.	Beethoven, Quartett, Fdur, nach der Klaviersonate op. 14, 1.	0,80
255.	Bach, Brandenburg. Konzert No. 6, B	1,—	298.	Dvořák, Quartett, op. 34, Dm	1,20
256.	Buonamici, Quartett G	1,—	299.	Dvořák, Quartett, op. 51, Es	1,20
257.	Bach, Brandenburg. Konzert No. 2, F	1,—	300.	Dvořák, Quartett, op. 61, G	1,20
258.	Sinigaglia, Konzert-Etude f. Quartett	0,50	301.	Dvořák, Quartett, op. 80, E	1,20
259.	Haydn, Klavier-Trio, No. 1, G	0,50	302.	Dvořák, Quartett, op. 86, F	1,20
260.	Suter, Quartett, D	1,—	303.	Dvořák, Quartett, op. 105, As	1,20
261.	Seontrino, Quartett, G	1,—	304.	Dvořák, Quartett, op. 128, G	1,20
262.	Mozart, Haffner-Serenade	2,—	305.	Dvořák, Klavier-Quintett, op. 81, A	2,—
263.	Händel, Concerto grosso No. 12, Hm	0,80	306.	Dvořák, Streich-Quintett, op. 97, Es	1,50
264.	Händel, Concerto grosso No. 1, G	0,80	307.	Seontrino, Praeludium und Fuge, Em	1,—
265.	Händel, Concerto grosso No. 2, F	0,80	308.	Mozart, Serenade f. 8 Blasinstrum., Es	0,80
266.	Händel, Concerto grosso No. 3, Em	0,80	309.	Mozart, Serenade f. 8 Blasinstrum., Cm	0,80
267.	Händel, Concerto grosso No. 4, Am	0,80	310.	Bruckner, Streich-Quintett, F	1,50
268.	Händel, Concerto grosso No. 5, D	0,80	311.	August Reuss, Quartett, op. 31, E	1,—
269.	Händel, Concerto grosso No. 6, Gm	0,80	312.	Reger, Flöten-Trio (Seren.) op. 141a, G	0,70
270.	Händel, Concerto grosso No. 7, B	0,80	313.	Reger, Streich-Trio, op. 131 b, Dm	0,70
271.	Händel, Concerto grosso No. 8, Cm	0,80	314.	Reger, Quartett, op. 121, Fism	0,70
272.	Händel, Concerto grosso No. 9, F	0,80	315.	Klose, Quartett, (Ein Tribut in 4 Raten) Es	0,70
273.	Händel, Concerto grosso No. 10, Dm	0,80	316.	Mendelssohn, Arnold, Quartett, op. 67, D	1,—
274.	Händel, Concerto grosso No. 11, A	0,80	317.	Grieg, Quartett, Fdur (unvollendet)	0,70
275.	Smetana, Quartett Em (Aus meinem Leben)	0,70	318.	Schönberg, Sextett (Verklärte Nacht), op. 4	2,—
276.	Grieg, Quartett, op. 27, Gm (Ed. Peters No. 3127)	0,70	319.	Reger, Quartett, op. 74, Dm	2,—
277.	Sinding, Quartett, op. 70, Am	0,70	320.	Struesser, Quartett, op. 42, Em	1,—
278.	Beethoven, Klavier-Trio (Kakadu-Variationen), G, op. 121a	0,50	321.	Seontrino, Quartett, F	1,—
279.	Carl Schroeder, Quartett, op. 88, Dm	1,—			
280.	Bach, Brandenburg. Konzert No. 1, F	1,—			
281.	Bach, Brandenburg. Konzert No. 4, G	1,—			
282.	Bach, Brandenburg. Konzert No. 5, D	1,—			
283.	August Reuss, Quartett, op. 25, Dm	1,—			
284.	F. Stillmann-Kelley, Quartett, op. 25, G	1,—			
285.	H. Wolf, Quartett, Dm	2,—			
286.	H. Wolf, Ital. Serenade f. Quartett, G	1,—			
287.	Reger, Flöten-Trio (Serenade), op. 77a, D	1,—			
288.	Reger, Streich-Trio, op. 77 b, Am	1,—			
289.	E. v. Mojsisovics, Streich-Trio, (Serenade), op. 21, A	0,50			
290.	Seontrino, Quartett, Am	1,—			
291.	Carl Schroeder, Quartett, op. 89, C	1,—			
292.	Strauss, Klavier-Quartett, op. 13, Cm	2,—			
293.	Reger, Quartett, op. 109, Es	1,50			
294.	Sibelius, Quartett, op. 56, Dm (Vooco latime)	1,—			

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

No.	Titel	Preis	No.	Titel	Preis
1.	Beethoven, Missa solennis Gebunden	6,—	6.	Händel, Der Messias (Vollbach) Gebunden	6,—
2.	Brahms, Ein deutsches Requiem Gebunden	7,—	7.	Bach, Kantate No. 4: Christ lag in Todesbanden (Ochs)	1,50
3.	Bach, Matthäus-Passion (G. Schumann) Gebunden	9,—	8.	Bach, Kantate No. 104: Du Hirte Israel, höre (Ochs)	1,50
4.	Mozart, Requiem Gebunden	3,—	9.	Bach, Hohe Messe, Hmoll (Vollbach) Gebunden	9,—
5.	Haydn, Die Schöpfung Gebunden	9,—	10.	Bruckner, Te Deum	3,—