

NET. 2-17-35/35
No. 199.

PAYNE'S ^{47 10}
4686
Kleine Partitur-Ausgabe.

STANFORD.

Quartett. A-moll.

Op. 45.

Preis: 1 M. 20 Pf.

Stimmen: 6 M.

Eigenthum des Verlegers für alle Länder.

Ernst Eulenburg, Musikverlag, Leipzig.

199

Payne's

Kleine Partitur-Ausgabe.

Zu beziehen durch jede Buch- und Musikalienhandlung; ist eine solche nicht am Platze, versendet die Verlagshandlung franco nach allen Orten gegen Franko-Einsendung des Betrages in Geld oder Briefmarken.

No	M.	No.	M.
1. Mozart Quartett, G	0,50	51. Mozart Quintett Es	0,60
2. Beethoven „ op. 131, Cis-Moll	0,70	52. Haydn Quartett, op. 33, 2, Es	0,40
3. Haydn „ (Kaiser-) op. 76, 3 C	0,40	53. „ „ op. 33, 3, C	0,40
4. Beethoven „ op. 135, F	0,50	54. „ „ op. 54, 1, G	0,40
5. Cherubini „ No. 1, Es	0,60	55. „ „ op. 64, 5, D	0,40
6. Beethoven „ op. 132, A-Moll	0,60	56. „ „ op. 76, 4, B	0,40
7. Mendelssohn Quartett op. 44, 2, E-Moll	0,60	57. „ „ op. 76, 5, D	0,40
8. Mozart Quartett, C	0,50	58. „ „ op. 74, 3, G-Moll	0,40
9. Beethoven „ op. 130, B	0,70	59. Mendelssohn Octett, Es	1,40
10. Haydn (Quinten-)Quart., op. 76, 2, D-Moll	0,40	60. Schubert Octett, op. 166 F	1,70
11. Schubert Quartett, op. p., D-Moll	0,70	61. Haydn Quartett, op. 77, 1, G	0,50
12. Beethoven Septett, op. 20, Es	0,90	62. „ „ op. 77, 2, F, op. 103, B	0,50
13. Mozart Quintett, G-Moll	0,50	63. „ „ op. 17, 5, G	0,40
14. Beethoven Quartett, op. 95, F-Moll	0,50	64. „ „ op. 20, 6, A	0,40
15. Schubert Quintett, op. 163, C	0,80	65. „ „ op. 64, 3, B	0,40
16. Beethoven Quartett, op. 18, 1, F	0,50	66. „ „ op. 54, 2, C	0,40
17. „ „ op. 18, 2, G	0,50	67. Mendelssohn Quintett, op. 87, B	0,60
18. „ „ op. 18, 3, D	0,50	68. „ „ Quartett, op. 13, A-Moll	0,60
19. „ „ op. 18, 4, C-Moll	0,50	69. Haydn „ Quartett, op. 76, 1, G	0,40
20. „ „ op. 18, 5, A	0,50	70. Mozart Trio, Es	0,50
21. „ „ op. 18, 6, B	0,50	71. „ „ Quintett, A	0,50
22. „ „ (Haren-), op. 74, Es	0,50	72. „ „ Sextett, D	0,70
23. Cherubini Quartett, No. 3, D-Moll	0,60	73. „ „ B	0,60
24. Mozart „ D	0,50	74. Schumann Quartett, op. 41, 1, A-Moll	0,50
25. „ „ D	0,50	75. „ „ op. 41, 2, F	0,50
26. „ „ B	0,40	76. „ „ op. 41, 3, A	0,50
27. „ „ F	0,50	77. „ „ Klavier-„ op. 47, Es	0,70
28. Beethoven „ op. 59, 1, F	0,70	78. „ „ Quintett, op. 44, Es	0,90
29. „ „ op. 59, 2, E-Moll	0,60	79. Beethoven Klavier-Trio op. 97, B	0,70
30. „ „ op. 59, 3, C	0,60	80. Mendelssohn „ op. 49, D-Moll	0,70
31. „ „ Quintett op. 29, C	0,60	81. „ „ op. 66, C-Moll	0,70
32. Mozart Quartett, D-Moll	0,40	82. Beethoven „ op. 70, 1, D	0,50
33. „ „ Es	0,40	83. „ „ op. 70, 2, Es	0,60
34. „ „ (Jagd-), B	0,50	84. Schubert „ op. 99, B	0,60
35. „ „ A	0,50	85. „ „ op. 100, Es	0,80
36. Beethoven Quartett, op. 127, Es	0,60	86. Schumann „ op. 63, D-Moll	0,70
37. Mozart Quintett, C-Moll	0,50	87. „ „ op. 80, F	0,60
38. „ „ C	0,70	88. „ „ op. 110, G-Moll	0,60
39. Schubert Quartett, op. 161, G	0,70	89. Haydn Quartett, op. 9, 1, C	0,40
40. „ „ op. 29, A-Moll	0,50	90. „ „ op. 17, 6, D	0,40
41. Beethoven Trio, op. 3, Es	0,50	91. „ „ op. 64, 4, G	0,40
42. „ „ op. 9, 1, G	0,50	92. „ „ op. 64, 6, Es	0,40
43. „ „ op. 9, 2, D	0,50	93. „ „ op. 20, 4, D	0,40
44. „ „ op. 9, 3, C-Moll	0,50	94. „ „ op. 20, 5, F-Moll	0,40
45. „ „ op. 9, D (Serenade)	0,40	95. „ „ op. 9, 4, D-Moll	0,40
46. Cherubini Quartett, No. 2, C	0,60	96. „ „ op. 55, 1, A	0,40
47. Mendelssohn „ op. 12, Es	0,50	97. Spohr Nonett, op. 31, F	1,20
48. „ „ op. 44, 1, D	0,60	98. Beethoven Fuge, op. 133, B	0,50
49. „ „ op. 44, 3, Es	0,70	99. Schumann Trio, (Phantasiestücke), op. 88, A-Moll	0,40
50. Mozart Quintett, D	0,50		

Mp 10
4686



Richard Gompertz freundschaftlichst gewidmet.

QUARTETT

No. 2.

A-moll

für

2 Violinen, Viola und Violoncell

von

Charles Villiers Stanford.

Op. 45.

Eigenthum des Verlegers für alle Länder.



Ernst Eulenburg, Musikverlag,

Leipzig.

199

75/167451
54/7342981

Francisco Estri

Quartett No 2.

I.

C. V. Stanford, Op. 45.

Molto moderato.

Violino I. *pp*

Violino II. *pp*

Viola.

Violoncello.

A

mp *poco cresc.*

dim. *pp*

dim. *p* *pp*

dim. *p* *pp*

mp *dim.* *pp*

Più moto.

mp

mp

pizz.

mp ma marcato

poco cresc.

p

poco cresc.

poco cresc.

B

p

pp

mp

arco

p

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef, and a bottom staff with a bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *poco cresc.* in the middle and bottom staves.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have treble and bass clefs respectively. Dynamic markings include *mf* in the middle and bottom staves, and *mp* and *pizz.* in the top staff.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have treble and bass clefs respectively. Dynamic markings include *mf* in the middle and bottom staves, and *mp* in the top staff. Performance instructions include *arco* and *cresc.* in the middle and bottom staves.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have treble and bass clefs respectively. The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *dim.* is present in the bottom staff.

Fifth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have treble and bass clefs respectively. Dynamic markings include *dim.* in the top and middle staves, and *p* in the bottom staff. Performance instructions include *poco a poco calando* and *arco*. The system concludes with the marking *mp cantabile*.

Tempo I.
(Molto moderato.)

p
dim.
p
poco a poco
p
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
più moto
mf
cresc.
D
cresc.
cresc.
cresc.
mf
cresc.
cresc.
ff
ff
cresc.

appassionato

appassionato

mf

pizz.

cresc.

ff

mp

appassionato

cresc.

cresc.

arco

ff

pizz.

ff

dim.

dim.

dim.

dim.

mp

p

cresc.

cresc.

cresc.

cresc.

cresc.

dim.

dim.

pizz.

mf

p

arco

mf

cresc.

arco.

cresc.

arco.

arco

poco a poco più sostenuto

poco

pp

pp

pp

al Tempo I.

morendo

pp

pp

G

pp *mp*

dim. *pp* *molto tranquillo*

Più moto.

mp *mp* *p pizz.*

H

p *poco cresc.* *poco cresc.*

First system of musical notation, featuring a treble clef staff with a complex melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is two sharps (F# and C#).

Second system of musical notation, including a piano (*p*) dynamic marking in the bass clef staff and an *arco* instruction in the middle staff. The treble clef staff continues with melodic development.

Third system of musical notation, featuring a piano (*p*) dynamic marking in the bass clef staff. The treble clef staff shows a change in texture with more rhythmic activity.

Fourth system of musical notation, marked with *cresc.* (crescendo) in all three staves, indicating a gradual increase in volume. The treble clef staff contains a complex, fast-moving melodic line.

Fifth system of musical notation, featuring dynamic markings of *pp* (pianissimo) in the treble clef staff, *mf* (mezzo-forte) in the middle staff, and *pizz.* (pizzicato) in the bass clef staff. The music concludes with a final melodic flourish in the treble clef.

The musical score consists of five systems of staves, each with a treble and bass staff. The first system features a *cresc.* marking and a *arco* instruction. The second system includes *dim.*, *p*, and *poco a* markings. The third system has *poco - calando* and *pizz.* markings. The fourth system is marked *Tempo I.* and includes *arco*, *pp*, and *ppp* markings. The fifth system features *rall.*, *ppp*, and *pizz.* markings. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature.

II.

Prestissimo.

The musical score consists of five systems, each with three staves (treble, middle, and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is marked *Prestissimo*. The first system includes dynamic markings *stacc.* and *ff*. The second system features a large slur over the first two staves. The third system includes a *sf* marking. The fourth system has a *sf* marking and a large slur over the first two staves. The fifth system includes a *sf* marking and a large slur over the first two staves. The score concludes with a double bar line and repeat dots.

The first system of musical notation consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. It features a melody in the treble staff with various ornaments and a steady accompaniment in the grand and bass staves.

The second system continues the musical piece with the same three-staff layout. The melody in the treble staff shows more complex rhythmic patterns and some grace notes. The accompaniment remains consistent, providing a harmonic foundation for the melody.

The third system begins with the tempo marking *cantabile* above the treble staff. The music is marked *pp* (pianissimo) in all three staves. The melody in the treble staff is more lyrical and flowing, with long phrases and slurs. The accompaniment in the grand and bass staves is also more spacious and supportive.

The fourth system continues the *cantabile* section. The treble staff features a melodic line with some trills and grace notes. The accompaniment in the grand and bass staves consists of sustained chords and moving lines. The overall mood is calm and expressive.

The fifth system concludes the *cantabile* section. The treble staff has a melodic phrase that ends with a fermata. The accompaniment in the grand and bass staves provides a steady, harmonic support. The system ends with a final chord in the grand staff.

L

First system of musical notation, featuring a treble clef and a key signature of two sharps (F# and C#). The music is marked with a large 'L' above the staff. The piano part includes the instruction *poco* in the middle and *poco* at the bottom.

Second system of musical notation, continuing the piece. The piano part includes the instruction *mf* at the bottom.

Third system of musical notation, continuing the piece. The piano part includes the instruction *mf* at the bottom.

Fourth system of musical notation, continuing the piece. The piano part includes the instruction *CRASO.* in the middle.

M

Fifth system of musical notation, featuring a treble clef and a key signature of two sharps. The music is marked with a large 'M' above the staff. The piano part includes the instruction *CRASO.* in the middle and *mp* at the bottom.

First system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has two sharps (F# and C#). The time signature is 4/4. The system begins with a dynamic marking of *pp* and a tempo marking of *rit.*. The music features a melodic line with a slur and a fermata, and a piano accompaniment with a steady eighth-note pattern. The system ends with a dynamic marking of *mf*.

Second system of musical notation. It consists of three staves. The key signature changes to one sharp (F#). The system begins with a dynamic marking of *dim.* and a tempo marking of *rit.*. The music features a melodic line with a slur and a fermata, and a piano accompaniment with a steady eighth-note pattern. The system ends with a dynamic marking of *dim.* and a tempo marking of *rit.*. A large letter 'N' is placed above the staff.

Third system of musical notation. It consists of three staves. The key signature has one sharp (F#). The system begins with a dynamic marking of *pp*. The music features a melodic line with a slur and a fermata, and a piano accompaniment with a steady eighth-note pattern. The system ends with a dynamic marking of *pp*.

Fourth system of musical notation. It consists of three staves. The key signature has one sharp (F#). The system begins with a dynamic marking of *mf*. The music features a melodic line with a slur and a fermata, and a piano accompaniment with a steady eighth-note pattern. The system ends with a dynamic marking of *mf*.

Fifth system of musical notation. It consists of three staves. The key signature has one sharp (F#). The system begins with a dynamic marking of *mf*. The music features a melodic line with a slur and a fermata, and a piano accompaniment with a steady eighth-note pattern. The system ends with a dynamic marking of *ff*. A large letter 'O' is placed above the staff.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third and fourth staves are bass clefs with a key signature of two sharps. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *f* and *mf* throughout the system.

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two sharps. The second staff is a treble clef with a key signature of two sharps. The third and fourth staves are bass clefs with a key signature of two sharps. The music continues with similar rhythmic patterns and dynamic markings. A notable feature is a large, sweeping melodic line in the top staff that spans across several measures.

The third system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two sharps. The second staff is a treble clef with a key signature of two sharps. The third and fourth staves are bass clefs with a key signature of two sharps. The music continues with similar rhythmic patterns and dynamic markings. The notation is dense with many notes and rests.

The fourth system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two sharps. The second staff is a treble clef with a key signature of two sharps. The third and fourth staves are bass clefs with a key signature of two sharps. The music continues with similar rhythmic patterns and dynamic markings. The notation is dense with many notes and rests.

First system of musical notation, featuring four staves (treble and bass clefs) with complex rhythmic patterns and dynamic markings.

Second system of musical notation, featuring four staves with dynamic markings including *P* (piano) and *f* (forte).

Third system of musical notation, featuring four staves with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring four staves with dynamic markings including *p* (piano) and *f* (forte).

III.

Andante espressivo.

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The first system begins with a *mp* dynamic and includes a *mf* dynamic marking. The second system features a *dim.* (diminuendo) marking in the vocal line and an *arzo.* (arzo) marking in the piano part. The third system starts with a *Q* (Crescendo) marking and includes a *più mosso* tempo change. Dynamics throughout include *mp*, *p*, *f*, and *mp*. The piano part in the third system features a dense, rhythmic texture with sixteenth-note patterns.

First system of musical notation. It consists of four staves: Treble, Alto, Tenor, and Bass. The music is in 2/4 time. The first staff has a *cresc.* marking and a dynamic of *f*. A large 'R' is placed above the second measure. The second staff has a *cresc.* marking. The third and fourth staves also have *cresc.* markings. The system ends with a fermata over the final notes.

Second system of musical notation. It consists of four staves. The first staff has a *dim.* marking. The second and third staves also have *dim.* markings. The system ends with a fermata over the final notes.

Third system of musical notation. It consists of four staves. The first and second staves have *dim.* markings. The third and fourth staves have *cresc.* markings. The system ends with a fermata over the final notes.

Fourth system of musical notation. It consists of four staves. The first and second staves have *ff* markings. The third and fourth staves have *p* markings. The system ends with a fermata over the final notes.

Fifth system of musical notation. It consists of four staves. The first and second staves have *pp* markings. The third and fourth staves have *mp* markings. The system ends with a fermata over the final notes.

S

pp

ppp

ppp

ppp

Tempo I

mf cantabile

pizz.

mf

mf

First system of musical notation, featuring treble, alto, and bass staves. Includes dynamic markings *dim.* and *cranc.*, and a section marker **T.**

Second system of musical notation, featuring treble, alto, and bass staves. Includes dynamic markings *dim.*, *cranc.*, and *apoco.*

Third system of musical notation, featuring treble, alto, and bass staves. Includes dynamic markings *dim.* and *apoco.*

Fourth system of musical notation, featuring treble, alto, and bass staves. Includes dynamic markings *dim.* and *p*.

Fifth system of musical notation, featuring treble, alto, and bass staves. Includes dynamic markings *dim.* and *pp*. A section marker **U** is present at the beginning of the system.

pp *poco più mosso ed agitato* *p*

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a piano (*pp*) dynamic and a tempo instruction of *poco più mosso ed agitato*. The bass staff features a prominent sixteenth-note accompaniment. Dynamics include *pp*, *p*, and *f*.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some rests, while the bass staff continues with a rhythmic accompaniment. Dynamics include *f* and *p*.

W. ff

Third system of musical notation, marked with a *W. ff* (ritardando fortissimo) marking. The treble staff shows a melodic line with a *cresc.* (crescendo) marking. The bass staff has a complex accompaniment with a *cresc.* marking. Dynamics include *ff* and *pp*.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f* and *pp*.

dim. *rall. - - - al* *poco dim.*

Fifth system of musical notation, concluding the piece. The treble staff has a melodic line with a *dim.* (diminuendo) marking. The bass staff has a rhythmic accompaniment with a *dim.* marking. Dynamics include *dim.*, *poco dim.*, and *pp*.

Tempo I.

pp sempre

pizz.

cantabile

mf

Y

mf

The musical score consists of five systems of three staves each. The first system begins with the tempo marking 'Tempo I.' and the dynamic marking 'pp sempre'. The first staff of each system contains a complex, rapid melodic line with many slurs. The second staff contains a more rhythmic accompaniment, often marked 'pizz.' (pizzicato). The third staff provides a harmonic and bass accompaniment, sometimes marked 'cantabile' (cantabile). The score includes various dynamic markings such as 'pp', 'mf', and 'pizz.'. A large 'Y' is written above the first staff of the third system. The key signature has one flat (B-flat), and the time signature is 3/4. The notation includes many slurs, ties, and articulation marks.

Musical score system 1, featuring three staves. The top staff contains a melodic line with a wavy hairpin above it. The middle staff is marked *pizz.* and *p*. The bottom staff is marked *p* and *arco*. The system concludes with a dynamic marking of *pp* and the tempo instruction *molto tranqu.*

Musical score system 2, featuring three staves. The top staff has a *Z* marking above it. The middle staff is marked *mp cantabile*. The bottom staff continues the accompaniment.

Musical score system 3, featuring three staves. The bottom staff is marked *mp*. The system shows a continuation of the melodic and harmonic material.

Musical score system 4, featuring three staves. The system is marked *pp* and includes several *V* markings above the staves, indicating first endings or specific performance instructions.

IV.

Allegro molto.

The musical score is arranged in five systems, each with three staves (treble, piano, and bass). The first system begins with the tempo marking *Allegro molto.* and a key signature of one sharp (F#). The second system includes dynamic markings such as *mf* and *p*. The third system features a section marked **A** with a key signature change to two sharps (F# and C#), and dynamic markings *mp* and *cresc.*. The fourth system has the instruction *cresce poco a poco* repeated in all three staves. The fifth system concludes with dynamic markings *mf* and *cresc.*

This musical score is arranged in five systems, each containing three staves (treble, alto, and bass clefs). Section B, marked with a large 'B', begins at the top and features a complex, rhythmic melody in the upper staves and a more active bass line. The middle system of section B includes the instruction *cravo.* in both the alto and bass staves. Section C, marked with a large 'C', begins in the fourth system and is characterized by a steady, rhythmic accompaniment in the bass staff and a more melodic line in the upper staves. The fourth system of section C includes the instruction *mp* in the upper staff and *fp* in the bass staff. The fifth system of section C includes the instruction *pian.* in the bass staff.

Musical score for a piece, page 27. The score is in G major and 3/4 time. It consists of five systems of three staves each. The first system starts with a *pizz.* marking. The second system has an *arco* marking. The third system has a *D* chord marking. The fourth system has a *5* marking and *pizz.* and *arco* markings. The fifth system has an *E* chord marking. Dynamics include *sf*, *sfp*, *mp*, *mf*, and *pp*. The score features complex rhythmic patterns and melodic lines.

This page of musical notation is divided into five systems, each containing three staves (treble, alto, and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature.

- System 1:** Features a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The melody is characterized by slurs and accents.
- System 2:** Includes a *mp* (mezzo-piano) dynamic and a *pp* (pianissimo) dynamic. A fermata is placed over the final note of the system.
- System 3:** Starts with a *pp* dynamic and includes a *p* dynamic. A slur with a '5' above it indicates a five-measure phrase.
- System 4:** Features a *p* dynamic and a *mf* (mezzo-forte) dynamic. A slur with a '6' above it indicates a six-measure phrase.
- System 5:** Concludes with a *dim.* (diminuendo) dynamic. A final cadence is marked with a 'G' above the staff.

The musical score is arranged in five systems, each with a treble and bass staff. The notation includes various dynamics and performance instructions:

- System 1:** Features a *mp cantabile* marking and a *P pizz* instruction in the bass staff.
- System 2:** Includes a *mp cantabile* marking and a **H** (hairpins) symbol above the staff.
- System 3:** Contains a *dim.* (diminuendo) marking in the bass staff and an *arco* instruction in the bass staff.
- System 4:** Shows *sf* (sforzando) markings in both staves.
- System 5:** Includes the instruction *sonore sul G* (sonorous on G) and *sul D* (on D) in the treble staff, and *pp* (pianissimo) and *mf* (mezzo-forte) markings in the bass staff.

Musical score for the first system, featuring three staves. The top staff has a fermata over the first measure and a dynamic marking of *dim.* starting in the fourth measure. The middle staff also has a *dim.* marking in the fourth measure. The bottom staff has a *dim.* marking in the fourth measure and a *pizz.* marking in the eighth measure. A fingering number '5' is written above the final note of the top staff.

Il tempo un poco più tranquillo

Musical score for the second system, marked *Il tempo un poco più tranquillo*. It features three staves. The top staff begins with a *pp* dynamic and a *p espressivo* marking. The middle staff begins with a *pp* dynamic. The bottom staff begins with a *pp* dynamic. The system concludes with a *arco mp* marking.

Musical score for the third system, marked with a large 'K'. It features three staves. The top staff has a *ppp* dynamic. The middle staff has a *ppp* dynamic. The bottom staff has a *ppp* dynamic. The system concludes with a *mf animandosi, cresc.* marking.

Tempo I.

Musical score for the fourth system, marked **Tempo I.** It features three staves. The top staff has a *p* dynamic. The middle staff has a *mp* dynamic. The bottom staff has a *p* dynamic. The system concludes with a *sfp* marking.

Musical score for the fifth system, continuing the piece. It features three staves. The top staff has a *sfp* dynamic. The middle staff has a *sfp* dynamic. The bottom staff has a *sfp* dynamic.

L

poco a poco cresc.

mp poco a poco cresc.

mf cresc.

cresc.

cresc.

sf cresc.

ff

M

Musical score for a piece, page 32. The score is in 3/4 time and consists of five systems of three staves each (treble, alto, and bass). The key signature is one sharp (F#). The piece features a variety of dynamics and articulations. The first system includes a 'N' marking above the treble staff. The second system includes 'pizz.' markings in the bass staff. The third system includes 'mf' markings. The fourth system includes 'arco' markings. The fifth system includes '0' markings above the treble staff. The score concludes with a double bar line.

First system of musical notation. It consists of three staves: a treble staff, a middle staff, and a bass staff. The key signature has two sharps (F# and C#). The first staff contains a melodic line with a *pp* dynamic marking. The second staff contains a rhythmic accompaniment. The bass staff includes markings for *pizz.* (pizzicato) and *arco* (arco). The system concludes with a *pp* dynamic marking.

Second system of musical notation, continuing the three-staff format. It features a melodic line in the treble staff and accompaniment in the middle and bass staves. The system ends with a *cresc.* (crescendo) marking in both the middle and bass staves.

Third system of musical notation. It begins with a *P* (Piano) dynamic marking. The system includes a *cresc.* (crescendo) marking in the middle staff and a *sf* (sforzando) marking in the bass staff.

Fourth system of musical notation. This system is characterized by multiple *sf* (sforzando) markings throughout the staves, indicating a series of accents.

Fifth system of musical notation. It features a *mf* (mezzo-forte) dynamic marking in the treble staff and a *ff* (fortissimo) marking in the bass staff.

Molto moderato.

mf espress. *p* *p* *mf espress.*

p *poco cresc.* *p* *poco cresc.* *mf espress.* *cresc.*

mf *mf* *mf* *mf*

p *dim.* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp*

Presto assai.

Musical score for "Presto assai" in 2/4 time, consisting of five systems of three staves each (treble, middle, and bass clefs). The score is marked with dynamic and performance instructions:

- System 1:** Treble clef starts with *mp*. Middle and bass clefs start with *mp*. Middle clef has *cresc.* markings.
- System 2:** Treble clef has *mf* and *cresc.* markings. Middle and bass clefs have *cresc.* markings.
- System 3:** Treble clef has *sf* markings. Middle and bass clefs have *sf* markings.
- System 4:** Treble clef has *cresc.* markings. Middle and bass clefs have *cresc.* markings.
- System 5:** Treble clef has *ff* markings. Middle and bass clefs have *ff* markings.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The key signature has one sharp (F#).

Eulenburg's Kleine Orchester-Partitur-Ausgabe



Symphonien:

Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter)	1.50	29. Tschaikowsky, Nr. 5, Em	4.—
2. Beethoven, Nr. 5, Cm	2.—	30. Tschaikowsky, 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.—		

Overturen:

Nr.	M.	Nr.	M.
1. Beethoven, Leonore Nr. 3	1.—	22. Berlioz, Benvenuto Cellini	1.—
2. Weber, Der Freischütz	1.—	23. Berlioz, Beatrice und Benedict	1.—
3. Mozart, Figaros Hochzeit	—50	24. Tschaikowsky, 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 Glückchen 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.—		
18. Berlioz, Die Vehmrichter	1.—	38. Glinka, Das Leben für den Zaren (Ivan Sussanin)	1.—
19. Berlioz, König Lear	1.—	39. Glinka, Ruslan und Ludmila	1.—
20. Berlioz, Der Römische Carneval	1.—	40. Cherubini, Die Abencerragen	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 (Mottli)	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.—		
51. Auber, Das eiserne Pferd	1.—		
52. Wagner, Lohengrin, 1. u. 3. Akt	1.—		
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, E m	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 Verdämmung“ (Ungarischer Marsch; Sylphentanz; Irrlichtertanz)	1.—	6. Wagner, Siegmunds Liebesgesang	1.—
2. Tschaiakowsky, Capriccio Italien	2.—	7. Wagner, Walkürenritt	1.50
3. Beethoven, Zwei Violin-Romanzen (G dur, op. 40; F dur, op. 50)	—30	8. Wagner, Wotans Abschied und Feuerzauber	1.50
4. Mendelssohn, Orchesterstücke aus dem „Sommernachtstraum“ (Scherzo, Intermezzo, Notturmo, Hochzeitsmarsch, Rüpeltanz)	1.—	9. Wagner, Waldweben	1.50
5. Brahms, Variationen über ein Thema von Josef Haydn	1.50	10. Wagner, Siegfried-Idyll	1.50
		11. Wagner, Trauermusik aus „Götterdämmerung“	1.—
		12. Wagner, Charfreitagszauber aus „Parsifal“	1.—
		13. Wagner, Huldigungsmarsch	1.—





Kleine Partitur-Ausgaben

in eleganten Einbänden.

Payne's kleine Kammermusik-Partitur-Ausgabe.

- | | | | |
|--|------|--|------|
| Bach, 6 Brandenburgische Konzerte , revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann | 8.— | Mendelssohn, Kammermusik. Mit Mendelssohn's Bildnis | 10.— |
| Beethoven, 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.— | Mozart, 10 berühmte Streich-Quartette (Köchel-Verzeichnis No. 387, 421, 428, 458, 464, 465, 499, 575, 589, 590), 6 Streich-Quintette (Köchel-Verzeichnis No. 406, 515, 516, 593, 614, 525) u. Klarinetten-Quintett (Köchel-Verzeichnis No. 581) | 11.— |
| Brahms, Kammermusik. Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten in Heliogravüre. | | Schubert, Kammermusik. Mit Schubert's Bildnis | 12.— |
| Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111) | 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. 165), Klavier- (Forellen-) Quintett (Op. 114) und Oktett (Op. 166) für Streich- und Blas-Instrumente. | |
| Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 87) | 8.— | Schumann, Kammermusik. Mit Schumann's Bildnis | 8.— |
| Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 26, 60) | 9.— | 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). | |
| Band IV. 5 Klavier-Trios (Op. 8, 87, 101, 40, 114) | 10.— | Spohr, 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.— |
| Händel, 12 Große Konzerte für Streichinstrumente, revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre des Komponisten | 10.— | Volkman, Kammermusik. Mit Volkman's Bildnis | 8.— |
| Haydn, Sämtliche 83 Streich-Quartette. Mit dem Bildnis Haydn's | | Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43). | |
| Band I. (Op. 1, 2, 3, 9, 17) | 13.— | | |
| Band II. (Op. 20, 33, 42, 50, 51, 54) | 10.— | | |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103) | 11.— | | |



Kleine Partitur-Ausgaben

in eleganten Einbänden.

Eulenburg's kleine Orchester-Partitur-Ausgabe.

- | | | | |
|--|-------------|---|-------------|
| <p>Bach, Matthäus-Passion. Herausgegeben von Georg Schumann. Mit einer Heliogravüre Bach's nach dem Originabild von Haussmann. Einband von Dr. Max Lange</p> | <p>9.—</p> | <p>ning Lear". „Der Römische Karneval". „Der Corsar". „Benvenuto Cellini". „Beatrice und Benedict". Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten</p> | <p>10.—</p> |
| <p>Beethoven, Missa solennis. 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</p> | <p>9.—</p> | <p>Brahms, Ein deutsches Requiem. Mit dem Bildnis des Komponisten in Heliogravüre</p> | <p>9.—</p> |
| <p>Beethoven, 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)</p> | <p>10.—</p> | <p>Brahms, Symphonien. Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten in Heliogravüre.
Band I (No. 1, 2), Band II (No. 3, 4) à</p> | <p>10.—</p> |
| <p>Berlioz, „Phantastische Symphonie" und „Harold in Italien". Mit Einführungen von Arthur Smolian und dem Bildnis des Komponisten</p> | <p>9.—</p> | <p>Haydn, Die Schöpfung. Mit Bildnis des Komponisten</p> | <p>7.50</p> |
| <p>Berlioz, „Romeo und Julie". Mit einer Einführung von Arthur Smolian und dem Bildnis des Komponisten</p> | <p>6.—</p> | <p>Mendelssohn, Schottische und Italienische Symphonie. Mit Mendelssohn's Bildnis</p> | <p>6.50</p> |
| <p>Berlioz, Sieben Ouverturen. („Waverley". „Vehmrichter". „Kö-</p> | | <p>Mozart, Requiem. Mit Mozart's Bildnis</p> | <p>5.—</p> |
| | | <p>Schumann, Symphonien. Mit Schumann's Bildnis. Band I (No. 1, 2), Band II (No. 3, 4)</p> | <p>6.50</p> |
| | | <p>Violin-Konzerte klassischer und moderner Meister.
Band I. Bach, A moll und E dur. Beethoven. Mendelssohn. Mozart, A dur und Es dur. Spohr, Gesangs-szene</p> | <p>10.—</p> |
| | | <p>Band II. Brahma. Bruch, G moll. Tschaikowsky</p> | <p>11.—</p> |

No.	M.	No.	M.
100.	Mozart Serenade für Blas-Instrumente, B i, 20	147.	Haydn Quartett, op. 74, 2, F. 0,40
101.	Mendelssohn Quartett, op. 80, F-Moll 0,50	148.	„ „ op. 71, 3, Es. 0,40
102.	„ „ Andante, Scherzo, Capriccio	149.	„ „ op. 1, 4, G. 0,40
	und Fuge, op. 81. 0,50	150.	„ „ op. 3, 5, F. 0,40
103.	Beethoven Serenade, op. 25, D 0,40	151.	„ „ op. 9, 2, Es. 0,40
104.	„ „ Trio, op. 87, C. 0,40	152.	„ „ op. 17, 4, C-Moll 0,40
105.	Dittersdorf Quartett, Es. 0,40	153.	„ „ op. 33, 5, G. 0,40
106.	„ „ D. 0,40	154.	„ „ op. 42, 5-Moll 0,40
107.	„ „ B. 0,40	155.	„ „ op. 50, 5, F. 0,40
108.	Haydn Quartett, op. 20, 2, C. 0,40	156.	„ „ op. 50, 6, D. 0,40
109.	„ „ op. 64, 2, H-Moll. 0,40	157.	„ „ op. 17, 5, Es. 0,40
110.	„ „ op. 71, 1, B. 0,40	158.	Mozart Quartett, K.-V. 478, G-Moll 0,60
111.	„ „ op. 17, 1, E. 0,40	159.	„ „ K.-V. 493, Es. 0,60
112.	„ „ op. 50, 4, Fis-Moll. 0,40	160.	„ „ Quintett, K.-V. 452, Es. 0,60
113.	„ „ op. 54, 3, E. 0,40	161.	Tschaikowsky Quartett, op. 11, D. 0,50
114.	Beethoven Klavier-Quartett, op. 16, Es 0,60	162.	Haydn Quartett, op. 51 (Sieben Worte) 0,60
115.	Boccherini Quintett, E. 0,50	163.	„ „ op. 20, 1, Es. 0,40
116.	Schubert Quartett, op. 168, B. 0,50	164.	„ „ op. 20, 3, G-Moll 0,40
117.	„ „ op. p., G-Moll. 0,50	165.	„ „ op. 38, 1, D. 0,40
118.	„ „ Forellen-Quintett, op. 114, A 0,80	166.	„ „ op. 33, 4, B. 0,40
119.	„ „ Quartett, op. 125, 2, E. 0,50	167.	„ „ op. 50, 1, B. 0,40
120.	„ „ op. 125, 1, Es. 0,40	168.	„ „ op. 50, 2, C. 0,40
121.	„ „ op. posth., D. 0,50	169.	„ „ op. 50, 5, Es. 0,40
122.	Beethoven Klavier-Trio, op. 1, 1, Es. 0,50	170.	„ „ op. 1, 1, B. 0,40
123.	„ „ op. 1, 2, G. 0,60	171.	„ „ op. 1, 2, Es. 0,40
124.	„ „ op. 1, 3, C-Moll 0,50	172.	„ „ op. 1, 3, D. 0,40
125.	Spohr Doppel-Quartett, op. 77, Es. 1,00	173.	„ „ op. 1, 5, B. 0,40
126.	„ „ Octett, op. 32, E. 1,00	174.	„ „ op. 1, 6, C. 0,40
127.	Beethoven Kreuzer-Sonate, op. 47, A 0,60	175.	„ „ op. 2, 1, A. 0,40
128.	Spohr Doppel-Quartett, op. 65, D-Moll 1,00	176.	„ „ op. 2, 2, E. 0,40
129.	„ „ „ op. 136, G-Moll 1,00	177.	„ „ op. 2, 3, Es. 0,40
130.	„ „ „ op. 87, E-Moll 1,00	178.	„ „ op. 2, 4, F. 0,40
131.	Cherubini Quartett, op. posth., E. 0,60	179.	„ „ op. 2, 5, D. 0,40
132.	„ „ op. posth., F. 0,60	180.	„ „ op. 2, 6, B. 0,40
133.	„ „ op. posth., A-Moll 0,60	181.	„ „ op. 3, 1, E. 0,40
134.	Mendelssohn op. 18, Quintett, A. 0,80	182.	„ „ op. 3, 2, C. 0,40
135.	Beethoven op. 103, Octett (Blasinstr.), Es 0,60	183.	„ „ op. 3, 3, G. 0,40
136.	Dittersdorf Quartett G. 0,40	184.	„ „ op. 3, 4, B. 0,40
137.	„ „ A. 0,40	185.	„ „ op. 3, 6, A. 0,40
138.	„ „ C. 0,40	186.	„ „ op. 9, 3, G. 0,40
139.	Beethoven op. 71, Sextett für Blas-Instrumente, Es. 0,60	187.	„ „ op. 9, 5, B. 0,40
140.	Beethoven op. 81 b, Sextett für Streich-Instrumente und 2 Hörner, Es. 0,60	188.	„ „ op. 9, 6, A. 0,40
141.	Mozart Divertimento für Streich-Instr., Fagott und 2 Hörner, K.-V. 205, D. 0,50	189.	„ „ op. 33, 6, D. 0,40
142.	Haydn Quartett, op. 17, 2, F. 0,40	190.	„ „ op. 55, 2, F-Moll 0,40
143.	„ „ op. 53, 3, B. 0,40	191.	„ „ op. 76, 6, Es. 0,40
144.	„ „ op. 94, 1, C. 0,40	192.	Mozart Quartett, K.-V. 285, D. 0,40
145.	„ „ op. 71, 2, D. 0,40	193.	„ „ K.-V. 298, A. 0,40
146.	„ „ op. 74, 1, C. 0,40	194.	„ „ K.-V. 370, F. 0,40
		195.	„ „ Divertimento K.-V. 247, F. 0,50
		196.	Tschaikowsky Quartett, op. 22, F. 0,60
		197.	„ „ op. 30, Es-Moll 0,60

Bei Bestellungen genügt es, die vorn stehende Nummer anzugeben.

Ein Thematisches Verzeichniss ist durch alle Buch- und Musikalienhandlungen, sowie auch von der unterzeichneten Verlagshandlung gratis und franko zu beziehen.

Ernst Eulenburg, Musikverlag, Leipzig.

Ernst Eulenburg, Musikverlag, Leipzig.

Hervorragende neue Erscheinungen für Violine

von

Hans Sitt.

	Mk.
Op. 25. No. 1. Cavatine für Violine mit Pianoforte-Begleitung	2.—
Op. 25. No. 2. Barcarolle für Violine mit Pianoforte-Begleitung	2.—
Op. 26. Aus der Jugendzeit. Zwölf Stücke für Violine (in der ersten Lage ausführbar) mit Begleitung des Pianoforte. 2 Hefte	3.—
Heft I: 1. Lied. 2. Pastorale. 3. Scherzo. 4. Gavotte. 5. Romanze. 6. Walzer. Heft II: 7. Marsch. 8. Canzone. 9. Mazurka. 10. Wiegenlied. 11. Ländler. 12. Tarantella.	
Op. 28. Concertino (A moll) für Violine mit Orchester. Ausgabe für Violine mit Pianoforte-Begleitung	6.—
Op. 29. Polonaise (E dur) für Violine mit Orchester. Ausgabe für Violine mit Pianoforte-Begleitung	4.50
Op. 30. Zwölf grosse Etuden für Violine	6.—
Op. 31. Concertino E moll für Violine (in den ersten drei Lagen spielbar) mit Pianoforte-Begleitung	4.50
Op. 32. 80 Etuden , als Unterrichtsmaterial zu jeder Violinschule zu gebrauchen (80 Etudes to be used as a supplement to every Violin-School). 4 Hefte.	
Heft I. 20 Etuden in der ersten Lage	2.50
Heft II. 20 Etuden in der 2., 3., 4. und 5. Lage	2.50
Heft III. 20 Etuden. Lagenwechsel	3.50
Heft IV. 20 Etuden. Doppelgriffe	4.—
Op. 37 bis. Lose Blätter. Zehn Stücke für Violine im Bereiche der drei ersten Lagen mit Pianoforte-Begl. 2 Hefte	3.—
Op. 40. Sechs Fantasiestücke für Violine mit Pianoforte-Begl. 2 Hefte à	3.—
Op. 41. Tonleiterstudien in Doppelgriffen (Terzen, Sexten, Octaven und Decimen) für Violine zum praktischen Gebrauch beim Unterricht (Scale-studies in Double stopping: Thirds, Sixths, Octaves and Tenths)	4.50
Op. 42. Sechs leichte instructive Duette für zwei Violinen. No. 1 und 2 erste Lage. No. 3 bis 6 erste bis dritte Lage.	
1. <i>Cdur.</i> 2. <i>Gdur.</i> 3. <i>Dmoll.</i> 4. <i>Edur.</i> 5. <i>Adur.</i> 6. <i>Ddur</i>	2.—
No. 21.	

	Mk.
Op. 46. Concertstück (G moll) für Bratsche mit Orchester. Ausgabe für Bratsche mit Pianoforte	4.50
Op. 47. Sechs Stücke für Violine mit Pianoforte	1.20
1. Erinnerung. 2. Intermezzo. 3. Walzer. 4. Barcarolle. 5. Ballade. 6. Bolero.	
Op. 51. Zwanzig Etuden zur Ausbildung in der linken Hand (Twenty Studies for training of the left Hand)	3.50
— Soeben erschienen. —	

Violin-Concerte alter und neuer Meister. Neue revidirte Ausgabe. Zum praktischen Gebrauche beim Unterricht, mit genauer Bezeichnung der Fingersätze und Stricharten, sowie mit Pianoforte-Begleitung. Zum besonderen Gebrauche am Kgl. Conservatorium für Musik zu Leipzig, herausgegeben von Hans Sitt.

1. C. Lipinski, Op. 27. Militär-Concert D dur I. Satz n. 2.—
2. L. Spohr, Op. 88. Concert H moll für 2 Violinen (Concertante No. 2) n. 5.—

➔ **Vorstehende Werke sind eingeführt an den hervorragendsten Conservatorien und Musikschulen von Deutschland, England, Holland, Russland, Amerika und Australien.**

Die Compositionen von Sitt gehören zu den hervorragendsten Erzeugnissen der neueren Violin-Litteratur. Während die von Violin-Virtuosen herrührenden Stücke fast allgemein daran krankten, dass sie mehr dem Virtuosen als der Kunst im Allgemeinen Rechnung tragen, und aus diesem Grunde meistens schnell wieder vom Reper verschwinden, so versteht es Sitt wie kein anderer zweiter Componist der Gegenwart, die Technik dem musikalischen Empfinden unterzuordnen und Musik im wahren Sinne zu schreiben. Hier werden alle Geiger mit Freude nach Sitts Compositionen greifen, Künstler wie Dilettanten werden sie mit Vorliebe spielen und mit ihnen grosse Wirkung erzielen. In der musikalischen Jugend-Litteratur stehen die reizenden Stücke aus op. 26 einzig in ihrer Art da; jeder junge Violinist wird bei dem Studium dieses Werkes hohen Genuss und angenehme Erholung von den vielen ermüdenden technischen Studien finden.

C. G. Röder, Leipzig.