



KARL NAWRATIL.
Op. 21.

Partitur. Pr. M. 1. netto.
Stimmen. Pr. M. 8. . .

Aufführungsrecht vorbehalten

*Eigenthum des Verlegers für alle Länder
Eingetragen in das Verzeichniss*

D. RAHTER,
HAMBURG UND LEIPZIG.

1827

QUARTETT.

Violine I.

I.

Karl Nawratil, Op. 21.

Allegro molto moderato.

The musical score for Violin I of 'Quartett' by Karl Nawratil, Op. 21, is written in 2/4 time and B-flat major. It begins with a treble clef and a key signature of one flat. The tempo is 'Allegro molto moderato.' The score consists of 11 staves. The first staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The music features various musical notations, including triplets, slurs, and dynamic markings such as 'p' (piano), 'fp' (fortissimo piano), 'f' (forte), and 'mf' (mezzo-forte). The piece concludes with a final measure marked with a '1' and a 'mf' dynamic.

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D. Rahter, Hamburg und Leipzig.

1027

Violine I.

3

Violin I musical score, page 3. The score is written on 12 staves in G major (one sharp) and 3/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). Fingerings are indicated by numbers 1, 2, and 3. The piece concludes with a final measure marked with a 3, indicating a triplet or a final triplet of notes.

Violine I.

p

pp

f

p

f

fp

1

1

3

3

3

3

[illegible]

Violine I.

II.

Tempo di Minuetto.

1

p

fp

f

p

1 2

3 4

1 *p*

fp

1. 2.

Violine I.

7

This page contains the Violin I part of a musical score, page 7. It features ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, some beamed together, with a triplet of eighth notes marked with a '3'. The second staff starts with a treble clef and a key signature of one flat, marked *pp* (pianissimo). It includes a 'Coda.' section and a first ending bracket. The third staff changes to a key signature of two sharps (D major) and is marked 'Trio. arco' and *pp*. It features a first ending bracket and a series of sixteenth-note runs. The fourth staff continues the sixteenth-note runs in D major. The fifth staff also continues the runs, ending with a 'pizz.' (pizzicato) instruction and a first ending bracket. The sixth staff is marked 'arco' and *p* (piano), featuring a first ending bracket and sixteenth-note runs. The seventh staff continues the runs. The eighth staff features a first ending bracket and runs, with dynamics *p* and *pp*. The ninth staff continues the runs. The tenth staff concludes the page with a first ending bracket, marked 'pizz.' and *f* (forte), followed by 'arco' and *p*, and finally 'D.C. al Fine.' with a double bar line.

Violine I.

III.

Andante molto moderato.

sul G.

p

mf

f

p

f

p

f

f

f

Violine I.

9

Violin I musical score, page 9. The score consists of ten staves of music in G major (one sharp). It features various musical notations including eighth and sixteenth notes, triplets, slurs, and dynamic markings. The first staff has a '3' above a triplet of eighth notes. The second staff has a '3' above a triplet of eighth notes. The third staff has a '3' above a triplet of eighth notes. The fourth staff has a '3' above a triplet of eighth notes. The fifth staff has a '3' above a triplet of eighth notes. The sixth staff has a '3' above a triplet of eighth notes. The seventh staff has a '3' above a triplet of eighth notes. The eighth staff has a '3' above a triplet of eighth notes. The ninth staff has a '3' above a triplet of eighth notes. The tenth staff has a '3' above a triplet of eighth notes. The score includes dynamic markings 'ff' (fortissimo) and 'p' (piano). The key signature is G major (one sharp). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score ends with a double bar line and a fermata.

Violine I.

Violine I. musical score, page 10. The score is written for a single violin in G major (one sharp) and 4/4 time. It consists of 10 staves of music. The key signature has one sharp (F#). The tempo markings are: *più mosso* (faster), *meno mosso* (less fast), *tempo* (normal), and *pp* (pianissimo). The dynamics include *f* (forte), *p* (piano), *fp* (fortissimo), and *pp*. The score features various musical notations including slurs, ties, and fingerings. The piece concludes with a final measure marked *pp*.

Violine I.

11

IV.

Allegro vivace.

The musical score for Violin I, IV, is written in 2/4 time and B-flat major. It begins with a forte (*f*) dynamic and a half note rest, followed by a series of eighth and sixteenth notes. The tempo is marked 'Allegro vivace'. The score includes various dynamics such as *f*, *p*, *mf*, and *f*. There are several slurs and accents throughout the piece. Fingerings are indicated by numbers 1, 2, 4, and 6. The piece ends with a final cadence on a whole note.

Violine I.

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns, from his Suite for Piano and Violin. The score is written for a piano and a violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), and *p* (piano). The violin part features elegant, flowing lines with many slurs and ties, while the piano part provides a harmonic and rhythmic foundation with chords and arpeggiated figures. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall mood is graceful and lyrical, characteristic of Saint-Saëns's style.

Violine I.

13

Violin I musical score, page 13. The score consists of 12 staves of music in G major (one sharp). It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *mf*, *f*, *ff*, and *p*. Fingerings are indicated by numbers 1, 2, 4, and 6. The music includes slurs, ties, and accents.

Violine I.

Violin I musical score, page 14. The score is written for a single violin in G major (one sharp) and 4/4 time. It consists of 11 staves of music. The key signature is G major (one sharp). The time signature is 4/4. The score includes various dynamics: *fp* (fortissimo piano), *p* (piano), *f* (forte), and *mf* (mezzo-forte). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and phrasing marks. The score ends with a double bar line and a repeat sign, indicating a first ending. The first ending is marked with a '1' and a '6', suggesting a first ending that repeats six times. The second ending is marked with a '1' and a '6', suggesting a second ending that repeats six times. The score is numbered 1027 at the bottom.

p

f

ff

ff

p

f

p

f

ff



VIOLIN-MUSIK

aus dem Verlage
von D. Rahter in Leipzig.

Violine mit Orchester.

Henschel, Georg.

Op. 39. Ballade.	netto	6 —
Partitur		1 —
Principalstimme		1 —
Orchesterstimmen	netto	6 —
[V. I., II. Va., Vc., B. je 60 Pf. no.]		

Meyer-Helmund, Erik.

Op. 44. Fantaisie.	netto	6 —
Partitur		1 —
Principalstimme		1 —

Neruda, Franz. Op. 43. Ballade.

Partitur	netto	4 —
Principalstimme		— 75
Orchesterstimmen	netto	6 —
[V. I., II. Va., Vc. je 30 Pf., Vc. u. B. 60 Pf. netto.]		

Tschaikowsky, P.

Op. 26. Sérénade mélancolique.		
Partitur	netto	3 —
Principalstimme		— 60
Orchesterstimmen	netto	3 —
[V. I., II. Va., Vc., B. je 30 Pf. no.]		

Op. 34. Valse-Scherzo.		
Partitur	netto	6 —
Principalstimme		1 20
Orchesterstimmen	netto	6 80
[V. I. 90 Pf., V. II. Va. je 60 Pf., Vc. u. B. 90 Pf. netto.]		

Op. 35. Concerto (Ddur).		
Partitur	netto	15 —
Principalstimme		3 —
Orchesterstimmen	netto	22 50

[V. I., II. Va., Vc. je M. 1.80, B. M. 1.50 netto.]		
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Op. 42. Souvenir d'un lieu cher.		
3 Morceaux pour Violon avec accomp. de Piano. Pour Violon avec Orchestre arr. par A. Glazounow.		

No. 1. Méditation.		
Partitur	netto	3 —
Orchesterstimmen	netto	6 —
[V. I., II. Va., Vc., B. je 60 Pf. netto.]		

No. 2. Scherzo.		
Partitur	netto	3 —
Orchesterstimmen	netto	4 50
[V. I., II. Va., Vc., B. je 60 Pf. netto.]		

No. 3. Mélodie.		
Partitur	netto	3 —
Orchesterstimmen	netto	4 50
[V. I., II. Va., Vc., B. je 30 Pf. netto.]		

Violine mit Clavier.

Busoni, Ferruccio B.

Op. 29. Sonate f. Violine u. Pianof.		7 —
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Cui, Caesar. Op. 24. 2 Morceaux.

No. 1. Alla Spagnuola		2 30
No. 2. Nocturne		2 50

Petite Suite p. Piano et Violon. (Au crépuscule. Valse. Scherzino. Romance. Sérénade. Finale.)		5 —
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Gorski, Konstanty.

Op. 1. 5 Morceaux.		
No. 1. Souvenir de Nadrzecze.		
Première Mazurka		1 —
No. 2. Petite Etude-Spiccato		1 —
No. 3. Seconde Mazurka, sur des chants polonais.		1 50
No. 4. Aria		1 —
No. 5. Gavotte		1 80

Gurlitt, Cornelius.

Op. 152. Intermezzo		1 30
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Henriques, Robert.

Op. 5 No. 1. Märchen		1 50
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Henschel, Georg.

Op. 39. Ballade		3 —
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Hermann, Florian.

3 Morceaux pour Piano, transcrits pour Violon et Piano par J. Schlosser.		
No. 1. Rêverie russe		1 —
No. 2. Hommage-Valse		1 80
No. 3. Polka petite-russienne		— 80

Hoth, George.

Op. 7. Romance mélancolique		1 20
Op. 9. Berceuse		1 20

Hunke, Jos.

Sonate für Pianoforte u. Violine	6 —
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Ippolitoff-Iwanoff, M. M.

Op. 8. Sonate pour Piano et Violon	4 —
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Kadlec, Ch. A.

Op. 25. 3 Morceaux.		
No. 1. Mazurka		2 —
No. 2. Hongroise		2 —
No. 3. Résignation		2 —

Malling, Otto.

Op. 57. Sonate (G moll) für Violine und Pianoforte	6 —
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Op. 68. Bilder aus den vier Jahreszeiten. Suite für Violine und Pianoforte nach dichterischen Motiven von Carl Ewald.		
Complet		5 —

Einzelne:

I. Frühling		2 —
II. Sommer		1 50
III. Herbst		2 —
IV. Winter		1 50

Maurer, Louis.

Op. 58. Concerto (en Fa-dièse mineur) pour Violon avec accomp. d'Orchestre ou de Piano. Edition p. Violon et Piano	4 50
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Op. 59. Dernier Concerto (en Mi majeur) pour Violon avec accomp. d'Orchestre ou de Piano. Edition pour Violon et Piano	5 —
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Meyer-Helmund, Erik.

Op. 44. Fantaisie		3 —
Op. 95. Wonntraum. (Blissful Dream. Rêve de bonheur.) Intermezzo für Orchester		2 —

Nachéz, Tivadar.

Op. 26. Polonaise pour le Violon avec accomp. d'Orchestre ou de Piano. Edition pour Violon avec accomp. de Piano	4 —
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Op. 95. Wonnentraum. (Blissful Dream. Rêve de bonheur.) Intermezzo für Orchester	2 —
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Nawratil, Karl.

Op. 20. Sonate für Violine und Pianoforte. Neue Ausgabe	7 —
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Neruda, Franz.

Op. 11. Berceuse slave d'après un chant polonais		1 20
Op. 43. Ballade		2 —
Op. 45. Notturmo		1 50
Op. 51. Rêverie d'après un thème russe		1 50
Op. 56. Sérénade slave		1 20
Op. 64. Mazurke		2 50

Nawratil, Karl.

Op. 20. Sonate für Violine und Pianoforte. Neue Ausgabe	7 —
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Neruda, Franz.

Op. 11. Berceuse slave d'après un chant polonais		1 20
Op. 43. Ballade		2 —
Op. 45. Notturmo		1 50
Op. 51. Rêverie d'après un thème russe		1 50
Op. 56. Sérénade slave		1 20
Op. 64. Mazurke		2 50

Popper, David.

Op. 45. Notturmo	1 50
Op. 51. Rêverie d'après un thème russe	1 50

Resch, Johann.

Op. 150. Frauen-Huldigung. Gavotte. Arrangement		1 20
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Savinsky, Alexandre.

Op. 11. 2 Morceaux.		
No. 1. Berceuse		1 20
No. 2. Caprice		1 20

Schumann, Robert.

Op. 85 No. 12. Abendlied. Uebertr. von Leopold Auer.		— 80
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Schütt, Eduard.

Op. 26. Sonate (G dur) für Pianoforte und Violine	5 —
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Sulzer, Joseph.

Op. 8. Sarabande		1 —
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Tschaikowsky, P.

Op. 26.	Sérénade mélancolique .	2 —
Op. 34.	Valse-Scherzo	5 —

Séparément:		
No. 1. Méditation		2 50
No. 2. Scherzo		2 50
No. 3. Mélodie		1 50

Pianoforte. Neue, vom Componisten revidirte Ausgabe. Mit		
Pianoforte	10	—

Op. 8. 6 leichte Stücke für Violine und Pianoforte.		
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No. 2. Ein Tänzchen im Freien.		2 50
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Heft II. No. 4. Rundgesang (Kanon).		
No. 5. Schaukel-pferd.		2 50
No. 6. Haschen		2 50

Weickmann, A.

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Walzer aus der Oper „Eugen	
Onegin“, übertr. von V. Laub	4 —
Potpourri aus der Oper „Eugen	