

Quartett  
(No 2, D moll)  
für  
zwei Violinen,  
Viola und Violoncell  
componirt  
von

KARL NAWRATIL.

Op. 21.

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

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O. RAHTER,  
HAMBURG UND LEIPZIG.

# QUARTETT.

## Violine I.

### I.

Karl Nawratil, Op. 21.

Allegro molto moderato.

The musical score for Violin I is written in 2/4 time and consists of 12 staves. The key signature has one flat (B-flat). The tempo is marked 'Allegro molto moderato.' The score includes various dynamics: *p* (piano), *fp* (fortissimo piano), *f* (forte), and *mf* (mezzo-forte). There are several trills and slurs throughout the piece. The first staff begins with a trill and a *p* dynamic. The second staff features a series of eighth-note patterns with slurs. The third staff starts with a *fp* dynamic and includes a trill. The fourth staff has a *f* dynamic and a trill. The fifth staff continues with eighth-note patterns. The sixth staff begins with a *p* dynamic. The seventh staff has a *f* dynamic and a trill. The eighth staff continues with eighth-note patterns. The ninth staff has a *p* dynamic. The tenth staff continues with eighth-note patterns. The eleventh staff has a *mf* dynamic and a trill. The twelfth staff ends with a *f* dynamic and a trill.

Violine I.

The musical score for Violin I on page 3 consists of 12 staves of music. The key signature is one flat (B-flat). The music is characterized by dynamic contrasts, with markings for *p* (piano), *f* (forte), and *ff* (fortissimo). The score includes first and second endings, a triplet, and a double bar line with repeat dots. The notation features eighth and sixteenth notes, rests, and slurs.

Violine I.

A page of a violin score for the first violin part. The music is written on ten staves in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *fp* (fortissimo). Fingering numbers (1, 2, 3) are indicated above several notes. The piece concludes with a double bar line and a repeat sign.

Violine I.

This musical score for Violine I consists of 13 staves of music. The piece begins in G major (one sharp) and concludes in G minor (one flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include first fingerings (marked '1') and accents. The score features several melodic lines with slurs and ties, and some passages with double bar lines indicating section breaks. The key signature changes from G major to G minor in the lower half of the page.

Violine I.

II.

Tempo di Minuetto.

The musical score is written for Violin I and consists of 12 staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked "Tempo di Minuetto." The score includes various dynamics such as *p* (piano), *fp* (fortissimo piano), and *f* (forte). There are several first and second endings marked with "1." and "2.". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

Violine I.

*pp* *1* *pp* *f* *p* *pizz.* *Fine.*

*Trio. arco* *1* *pp*

*pizz.* *f* *p*

*arco* *1* *p*

*p* *pp* *p*

*pizz.* *f* *p* *arco* *1* *pp* *D.C. al Fine.*

III.

Andante molto moderato.

sul G.

The musical score is written for Violin I and consists of ten staves. It begins with the tempo marking "Andante molto moderato." and the instruction "sul G." indicating the starting position on the G string. The time signature is 3/4. The first staff starts with a piano (*p*) dynamic. The second staff continues with a piano (*p*) dynamic. The third staff features a mezzo-forte (*mf*) dynamic. The fourth staff is marked forte (*f*). The fifth staff returns to piano (*p*) dynamics. The sixth staff includes a piano (*p*) dynamic and a second ending bracket. The seventh staff continues with a piano (*p*) dynamic. The eighth staff is marked forte (*f*). The ninth staff features a piano (*p*) dynamic and a triplet. The tenth staff concludes with a piano (*p*) dynamic and a triplet.



Violine I.

The musical score for Violin I on page 9 consists of ten staves of music. The key signature is G minor (one flat). The score includes several triplets, indicated by a '3' above the notes. Dynamic markings include *ff* (fortissimo) and *p* (piano). The piece concludes with first and second endings, marked with '1' and '2' respectively. The notation includes various rhythmic values, slurs, and phrasing slurs.

Violine I.

*più mosso*  
*f*

*meno mosso*  
*1*

*tempo*  
*p*

*f*

*fp* *p*

*pizz.* *4* *arco*

*1*  
*pp*

Violine I.

IV.

Allegro vivace.

The musical score is written for Violin I and consists of ten staves of music. The tempo is marked "Allegro vivace" and the time signature is 2/4. The key signature has one flat (B-flat). The score includes various dynamics: *f* (forte), *p* (piano), and *mf* (mezzo-forte). Technical markings include slurs, accents, and fingering numbers (2, 6, 4, 1, 1, 7, 1, 2). The music features a mix of eighth and sixteenth notes, often beamed together, and some triplet markings. The piece concludes with a final cadence on the tenth staff.

Violine I.

*f*

*ff* *fp* *p*

*fp*

*f* *fp*

*fp*

*f*

*fp*

*fp*

*p*

15

*p*

Violine I.

This page of a violin score contains 12 staves of music. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1 through 6 above or below notes. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo) and *p* (piano). The music features a mix of eighth and sixteenth notes, often grouped in beams, and includes some triplet-like patterns. The piece concludes with a final measure on the twelfth staff.

Violine I.

The image displays a page of a violin score for the first violin part. It consists of ten staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings such as *f*, *mf*, *fp*, and *p*. Fingering numbers (1, 2, 4, 6) are placed above specific notes. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and slurs. The notation is standard for a violin part, with a treble clef and a flat key signature.

The musical score for Violine I on page 15 consists of ten staves of music in G major. The notation includes various dynamics and technical markings:

- Staff 1: *p*
- Staff 2: *f*, marking **2**
- Staff 3: *ff*
- Staff 4: *ff*
- Staff 5: *ff*
- Staff 6: *p*, marking **6**
- Staff 7: *f*, marking **6**
- Staff 8: *p*, marking **6**
- Staff 9: *f*, marking **3**
- Staff 10: *ff*



# VIOLIN-MUSIK

aus dem Verlage  
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## Violine mit Orchester.

<b>Henschel, Georg.</b>	
Op. 39. Ballade.	Netto 6 —
Partitur	1 —
Principalstimme	1 —
Orchesterstimmen	netto 6 —
[V. I., II. Va., Vc., B. je 60 Pf. no.]	
<b>Meyer-Helmund, Erik.</b>	
Op. 44. Fantaisie.	netto 6 —
Partitur	1 —
Principalstimme	1 —
<b>Neruda, Franz.</b> 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.]	
<b>Tschaikowsky, P.</b>	
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.]	
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.

<b>Busoni, Ferruccio B.</b>	
Op. 29. Sonate f. Violine u. Pianof.	7 —
<b>Cui, Caesar.</b> 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 —	
<b>Gorski, Konstanty.</b>	
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
<b>Gurlitt, Cornelius.</b>	
Op. 152. Intermezzo	1 30
<b>Henriques, Robert.</b>	
Op. 5 No. 1. Märchen	1 50
<b>Henschel, Georg.</b>	
Op. 39. Ballade	3 —
<b>Hermann, Florian.</b>	
3 Morceaux pour Piano, transcrits pour Violon et Piano par J. Schlosser.	
No. 1. Réverie russe	1 —
No. 2. Hommage-Valse	1 80
No. 3. Polka petite-russienne	— 80
<b>Hoth, George.</b>	
Op. 7. Romance mélancolique	1 20
Op. 9. Berceuse	1 20

<b>Hunke, Jos.</b>	
Sonate für Pianoforte u. Violine	
6 —	
<b>Ippolitoff-Iwanoff, M. M.</b>	
Op. 8. Sonate pour Piano et Violon	
4 —	
<b>Kadlec, Ch. A.</b>	
Op. 25. 3 Morceaux.	
No. 1. Mazurka	2 —
No. 2. Hongroise	2 —
No. 3. Résignation	2 —
<b>Malling, Otto.</b>	
Op. 57. Sonate (G moll) für Violine und Pianoforte	
6 —	
Op. 68. Bilder aus den vier Jahreszeiten. Suite für Violine und Pianoforte nach dichterischen Motiven von Carl Ewald. Complet	
5 —	
Einzeln:	
I. Frühling	2 —
II. Sommer	1 50
III. Herbst	2 —
IV. Winter	1 50
<b>Maurer, Louis.</b>	
Op. 58. Concerto (en Fa-dièse mineur) pour Violon avec accomp. d'Orchestre ou de Piano. Edition p. Violon et Piano	
4 50	
Op. 59. Dernier Concerto (en Mi majeur) pour Violon avec accomp. d'Orchestre ou de Piano. Edition pour Violon et Piano	
5 —	
<b>Meyer-Helmund, Erik.</b>	
Op. 44. Fantaisie	
3 —	
Op. 95. Wonntraum. (Blissful Dream. Rêve de bonheur.) Intermezzo für Orchester	
2 —	
<b>Nachéz, Tivadar.</b>	
Op. 26. Polonaise pour le Violon avec accomp. d'Orchestre ou de Piano. Edition pour Violon avec accomp. de Piano	
4 —	
Op. 30. Concert für Violine mit Begleitung des Orchesters. Clavierauszug von S. Liddle	
9 —	
Op. 31. Nocturne	1 80
<b>Nawratil, Karl.</b>	
Op. 20. Sonate für Violine und Pianoforte. Neue Ausgabe	
7 —	
<b>Neruda, Franz.</b>	
Op. 11. Berceuse slave d'après un chant polonais	
1 20	
Op. 43. Ballade	2 —
Op. 45. Notturmo	1 50
Op. 51. Réverie d'après un thème russe	1 50
Op. 56. Sérénade slave	1 20
Op. 64. Mazurke	2 50
<b>Popper, David.</b>	
Op. 32 No. 1. Zweites Nocturne. Uebertragen v. Emile Sauret	
2 —	
Op. 39. Elefantanz. Uebertragen von Carl Halir	
4 50	
— Derselbe übertragen von Emile Sauret	
3 50	
Op. 50. „Im Walde“. Suite. Uebertr. von Emil Kühns.	
No. 4. Reigen	2 —
No. 5. Herbstblume	1 20
Op. 52 No. 1. Feuillet d'album. Arrangem. par Emil Kühns	
2 50	
Op. 54. Spanische Tänze. Uebertr. von Emil Kühns.	
No. 1. Zur Gitarre	2 80
No. 2. Serenade	2 50
Op. 55 No. 1. Spinnlied. Concert-Etude f. Violoncell. Für Violine m. Begl. d. Pianoforte übertr. v. Leopold Auer	
4 —	
Op. 57. Zweite Tarantella. Uebertr. von Emil Kühns.	
5 —	
<b>Resch, Johann.</b>	
Op. 150. Frauen-Huldigung. Gavotte. Arrangement	
1 20	
<b>Savinsky, Alexandre.</b>	
Op. 11. 2 Morceaux.	
No. 1. Berceuse	1 20
No. 2. Caprice	1 20
<b>Schumann, Robert.</b>	
Op. 85 No. 12. Abendlied. Uebertr. von Leopold Auer.	
— 80	

<b>Schütt, Eduard.</b>	
Op. 26. Sonate (G dur) für Pianoforte und Violine	
5 —	
<b>Sulzer, Joseph.</b>	
Op. 8. Sarabande	
1 —	
<b>Tschaikowsky, P.</b>	
Op. 2 No. 3. Chant sans paroles. Transcrit pour Violon et Piano par Tivadar Nachéz	
1 20	
Op. 26. Sérénade mélancolique	2 —
Op. 34. Valse-Scherzo	5 —
Op. 35. Concert für Violine mit Begl. des Orchesters oder des Pianoforte. Neue, vom Komponisten revidierte Ausgabe. Mit Pianoforte	
10 —	
— Daraus einzeln:	
Canzonetta	1 50
Op. 40 No. 2. Chanson triste. Transcrit pour Violon et Piano par Tivadar Nachéz	
1 20	
Op. 42. Souvenir d'un lieu cher. 3 Morceaux pour le Violon avec accompagnement de Piano. Nouvelle Edition, revue et corrigée par Henry Schradieck	
5 —	
Séparément:	
No. 1. Méditation	2 50
No. 2. Scherzo	2 50
No. 3. Mélodie	1 50
Op. 48 No. 2. Souvenir d'Agüéevka. Valse, tirée de la Sérénade pour Orchestre à cordes, transcrite par Leopold Auer	
3 —	
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“. Uebertragen v. Richard Hofmann	
2 —	
Op. 66 No. 18. Entr'acte aus dem Ballet „Dornröschen“. Uebertragen von A. Kleinecke	
3 —	
Potpourri aus der Oper „Jolanthe“, arr. von V. Laub	
4 —	
Potpourri aus dem Ballet „Der Nussknacker“, arr. von V. Laub	
4 —	
Elegie für Streichorchester. Uebertragen von A. Kleinecke	
1 80	
2 Melodien aus „Eugen Onegin“, für Violine mit Begleitung des Pianoforte übertragen von N. Messer. (Neue Ausgabe.)	
No. 1. Andante elegico	2 —
No. 2. Arioso	2 —
Walzer aus der Oper „Eugen Onegin“, übertr. von V. Laub	
4 —	
Potpourri aus der Oper „Eugen Onegin“, für Violine und Pianoforte von V. Laub	
4 —	
<b>Weickmann, A.</b>	
Op. 8. 6 leichte Stücke für Violine und Pianoforte.	
Heft I. No. 1. Weihnachtslied.	
No. 2. Ein Tänzchen im Freien.	
No. 3. Jagdstück	2 50
Heft II. No. 4. Rundgesang (Kanon).	
No. 5. Schaukel-pferd.	
No. 6. Haschen	2 50
<b>Violine allein.</b>	
<b>Minkous, Louis.</b>	
12 Etudes	
3 50	
<b>Streich-Doppelquartett.</b>	
<b>Afanassieff, N.</b>	
Double Quatuor pour 4 Violons, 2 Altos et 2 Violoncellos. (In Stimmen)	
10 —	
<b>Streich-Sextette.</b>	
<b>Davidoff, Ch.</b>	
Op. 35. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle.	
Partitur	5 —
Stimmen	10 —
<b>Tschaikowsky, P.</b>	
Op. 70. Souvenir de Florence. Sextuor pour Instruments à cordes (2 Violons, 2 Altos et 2 Violoncelles).	
Partitur	netto 6 —
Stimmen	20 —

<b>Wilm, Nikolai v.</b>	
Op. 27. Sextett für 2 Violine, 2 Bratschen und 2 Violoncell	
In Stimmen	
<b>Streich-Quartett</b>	
<b>Davidoff, Ch.</b>	
Op. 38. Quartett für 2 Violinen, Viola und Violoncell. A.	
Partitur	
Stimmen	
<b>Gurlitt, Cornelius.</b>	
Op. 152. Intermezzo für 2 Violinen, Viola und Violoncell	
Partitur und Stimmen	
<b>Lange, S. de.</b>	
Op. 67. Quartett (No. 3, in G) f. 2 Violinen, Bratsche und Violoncell.	
Partitur	
Stimmen	
<b>Nawratil, Karl.</b>	
Op. 21. Quartett für 2 Violinen, Viola und Violoncell.	
Partitur	net
Stimmen	
<b>Clavier-Quintett</b>	
<b>Davidoff, Ch.</b>	
Op. 40. Quintett für Pianoforte 2 Violinen, Viola und Violoncell. G m.	
<b>Longo, Alessandro.</b>	
Op. 3. Quintett per Pianoforte Violini, Viola e Violoncello.	
<b>Nawratil, Karl.</b>	
Op. 16. Quintett für Pianoforte 2 Violinen, Viola und Violoncell. D.	
Op. 17. Zweites Quintett Pianoforte, 2 Violinen, Viola und Violoncell. C m.	
<b>Clavier-Quartett</b>	
<b>Nápravnik, Eduard.</b>	
Op. 42. Quatuor pour Piano, Violon, Alto et Violoncelle. A	
<b>Schütt, Eduard.</b>	
Op. 12. Quartett für Pianoforte, Violine, Viola und Cello.	
<b>Clavier-Trios.</b>	
<b>Nápravnik, Eduard.</b>	
Op. 62. Trio No. 2, Ré mine pour Piano, Violon et Violoncelle	
<b>Nawratil, Karl.</b>	
Op. 9. Trio für Pianoforte, Violine und Cello. E.	
Op. 11. Zweites Trio für Clavier, Violine und Cello. F.	
<b>Paul, Emil.</b>	
Op. 7. Trio in leichtem St für Pianoforte, Violine Violoncell. G dur	
<b>Riemann, Hugo.</b>	
Op. 47. Trio (E dur) für Pianoforte, Violine und Violoncelle	
<b>Schütt, Eduard.</b>	
Op. 27. Trio für Pianoforte, Violine und Violoncell. Cm	
<b>Tschaikowsky, P.</b>	
Op. 40 No. 2. Chanson triste, für Violine, Violoncell u. Pianoforte übertragen von A. Schaefer	
Op. 50. Trio für Pianoforte, Violine und Violoncell	
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer	
Polonaise a. d. Oper „Eugen Onegin“ für Violine, Violoncell u. Pianoforte übertr. v. A. Schaefer	
Walzer aus der Oper „Eugen Onegin“, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer	