



# KARL NAWRATIL.

Op. 21.

Partitur. Pr. M.1. netto.

Stimmen. Pr. M.8. netto.

*Aufführungsrecht vorbehalten*

*Eigenthum des Verlegers für alle Länder*

*Eingetragen in das Verzeichniss*

*des Handelsministeriums*



D. RAHTER,  
HAMBURG UND LEIPZIG.

# QUARTETT.

## Viola.

### I.

Allegro molto moderato.

Karl Nawratil, Op. 21.

The musical score for the Viola part, Op. 21, I. by Karl Nawratil, is written in 2/4 time with a key signature of one flat (B-flat). The tempo is 'Allegro molto moderato.' The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The piece starts with a piano (*p*) dynamic and features several triplet markings (3). The dynamics vary throughout, including *f* (forte), *fp* (fortissimo), and *mf* (mezzo-forte). There are also trills (*tr*) and slurs used for phrasing. The piece concludes with a final measure marked with a '2' above it.

Viola.

This page of a musical score for Viola contains 12 staves of music. The key signature is one flat (B-flat) and the time signature is 3/8. The score includes various dynamic markings: *p* (piano), *f* (forte), and *ff* (fortissimo). It also features articulation such as accents (>) and slurs. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. The piece concludes with a final measure marked with a fermata and a first ending bracket labeled '1'.

# Viola.

*p*

*pp* *f*

*p* *f*

Viola.

The image displays a page of musical notation for the Viola part, page 5. The score is written in 12 staves, organized into six systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *fp*, *p*, and *f* are used throughout. There are also first endings marked with a '1' above the staff. The notation includes slurs, ties, and accents, indicating phrasing and emphasis. The piece concludes with a final cadence on the bottom staff.

Viola.

II.

Tempo di Minuetto.

The musical score is written for Viola II in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a first ending bracket over the first measure. The first staff starts with a piano (*p*) dynamic. The second staff features a fortissimo piano (*fp*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff includes a first ending bracket. The fifth staff starts with a piano (*p*) dynamic. The sixth staff begins with a first ending bracket. The seventh staff has a fortissimo piano (*fp*) dynamic. The eighth staff starts with a second ending bracket. The ninth staff begins with a first ending bracket. The tenth staff starts with a piano (*p*) dynamic. The eleventh staff is the Coda section, starting with a pianissimo (*pp*) dynamic, followed by a forte (*f*) dynamic, and ending with a piano (*p*) dynamic. The Coda section includes a first ending bracket and a pizzicato (*pizz.*) marking.

Viola.

Trio.

pp p p pizz. arco p

1

p pp

p

f p arco p pp D.C. al Fine.

Detailed description: This block contains the first system of music for the Viola part, labeled 'Trio.' It consists of 12 measures across six staves. The first staff begins with a piano (*pp*) dynamic and features a series of chords. The second staff has a piano (*p*) dynamic, followed by a forte (*f*) dynamic, then a piano (*p*) dynamic with a 'pizz.' (pizzicato) marking, and finally an 'arco' (arco) marking with a piano (*p*) dynamic. The third staff continues with a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic, followed by a first ending bracket (marked '1') with a piano (*pp*) dynamic. The fifth staff has a piano (*p*) dynamic. The sixth staff has a forte (*f*) dynamic, then a piano (*p*) dynamic with a 'pizz.' marking, followed by an 'arco' marking with a piano (*p*) dynamic, and ends with a piano (*pp*) dynamic and the instruction 'D.C. al Fine.'

III.

Andante molto moderato.

p mf

f

p

1 2 3 4

Detailed description: This block contains the second system of music, labeled 'III.' and 'Andante molto moderato.' It consists of 8 measures across five staves. The first staff starts with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff features four first ending brackets, numbered 1, 2, 3, and 4, with a piano (*p*) dynamic.

Viola.

The musical score for Viola on page 8 consists of 12 staves of music in 3/4 time. The key signature has one flat (B-flat). The score includes various dynamics and articulations:

- Staff 2: *f* (forte)
- Staff 7: *ff* (fortissimo) and *p* (piano)
- Staff 8: *p* (piano)
- Staff 11: *più mosso* (faster) and *f* (forte)

Technical markings include triplets (3), fingerings (1, 2, 3, 4), and accents. The score concludes with a double bar line at the end of the 12th staff.



Viola.

*meno mosso* *tempo*  
*p*  
*f*  
*pizz.* *arco*  
*p*  
*pp*

Viola.

IV.

Allegro vivace.

1

2

3

4

5

The musical score is written for Viola in 2/4 time, marked 'Allegro vivace'. It consists of ten staves of music. The first staff begins with a *fp* dynamic and contains measures 1 through 5. The second staff contains measures 6 and 7, also starting with *fp*. The third staff continues the piece, featuring a *fp* dynamic and a fermata. The fourth staff begins with a *p* dynamic, followed by *fp*. The fifth staff starts with *fp*, then *p*, and ends with *fp*. The sixth staff continues with *fp*. The seventh staff features a *f* dynamic. The eighth staff begins with *f* and ends with *mf*. The ninth staff starts with *mf*. The tenth staff concludes the piece with a *f* dynamic and a first ending bracket.

Viola.

1

*ff*

*fp*

*f*

2

1 2 3

4 5 6 7 1 2

3 4 5 6 7 8

*fp* *fp* *fp*

*f*

3

Viola.

The musical score for Viola on page 12 consists of 12 staves of music in 3/8 time. The key signature has one flat (B-flat). The score includes various dynamics and articulations:

- Staff 1: *p* (piano), starting with a slur over the first two measures.
- Staff 2: Continuation of the first staff's melodic line.
- Staff 3: Continuation of the first staff's melodic line, ending with a triplet of eighth notes marked *p*.
- Staff 4: A series of eighth notes, marked *simile* at the end.
- Staff 5: Continuation of the eighth-note pattern.
- Staff 6: Continuation of the eighth-note pattern, ending with a first ending bracket marked *mf*.
- Staff 7: Continuation of the eighth-note pattern.
- Staff 8: Continuation of the eighth-note pattern, ending with a first ending bracket marked *f*.
- Staff 9: Continuation of the eighth-note pattern.
- Staff 10: Continuation of the eighth-note pattern, marked *ff* (fortissimo).
- Staff 11: Continuation of the eighth-note pattern.
- Staff 12: Continuation of the eighth-note pattern, ending with a series of eighth notes marked with accents.

Viola.

This musical score for Viola is written in 3/4 time and consists of 13 staves. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamics. Fingerings are indicated by numbers 1 through 7. The dynamics range from *fp* (fortissimo piano) to *f* (forte) and *mf* (mezzo-forte). The piece concludes with a final measure marked with a '2'.

Viola.

The musical score for Viola on page 14 consists of ten staves of music in 3/8 time. The key signature begins with one flat (B-flat) and changes to two sharps (F# and C#) after the second staff. The first staff starts with a forte (*f*) dynamic and includes a first fingering (*1*). The second staff ends with a triplet of eighth notes and a third fingering (*3*). The third staff begins with a forte (*f*) dynamic. The fourth staff has a first fingering (*1*) above the first measure. The fifth staff also has a first fingering (*1*) above the first measure. The sixth staff features a double bar line and a first fingering (*1*) above the first measure. The seventh staff includes a piano (*p*) dynamic marking. The eighth staff features a double bar line and a first fingering (*1*) above the first measure. The ninth staff includes a second fingering (*2*) above the first measure and a forte (*f*) dynamic. The tenth staff concludes the piece with a final melodic line.

Viola.

The musical score for Viola on page 15 consists of ten staves of music in 3/4 time, with a key signature of one sharp (F#). The score includes various dynamics and articulations:

- Staff 1: Melodic line with slurs and a fermata.
- Staff 2: Melodic line with a *ff* dynamic marking.
- Staff 3: Chordal accompaniment with a *p* dynamic marking and a '4' above the staff.
- Staff 4: Melodic line with slurs and a fermata.
- Staff 5: Melodic line with a *f* dynamic marking and a '2' above the staff.
- Staff 6: Melodic line with a *p* dynamic marking.
- Staff 7: Chordal accompaniment with a *f* dynamic marking.
- Staff 8: Chordal accompaniment with a *ff* dynamic marking.
- Staff 9: Melodic line with a *f* dynamic marking.
- Staff 10: Melodic line with a *ff* dynamic marking.



# VIOLIN-MUSIK

aus dem Verlage  
von **D. Rahter** in Leipzig.

## Violine mit Orchester.

<b>Henschel, Georg.</b>	
Op. 39. Ballade.	6 —
Partitur . . . . . netto	6 —
Principalstimme . . . . .	1 —
Orchesterstimmen . . . . . netto	6 —
[V. I., II, Va., Vc., B. je 60 Pf. no.]	
<b>Meyer-Helmund, Erik.</b>	
Op. 41. Fantaisie.	6 —
Partitur . . . . . netto	6 —
Principalstimme . . . . .	1 —
<b>Neruda, Franz.</b> Op. 43. Ballade.	
Partitur . . . . . netto	4 —
Principalstimme . . . . .	— 75
Orchesterstimmen . . . . . netto	6 —
[V. I., II, Va. je 30 Pf., Vc. u. B. 60 Pf. netto.]	
<b>Tschaikowsky, P.</b>	
Op. 26. Sérénade mélancolique.	3 —
Partitur . . . . . netto	3 —
Principalstimme . . . . .	— 60
Orchesterstimmen . . . . . netto	3 —
[V. I, II, Va., Vc., B. je 30 Pf. no.]	
Op. 34. Valse-Scherzo.	6 —
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 (D dur).	15 —
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.	2 —
3 Morceaux pour Violon avec accomp. de Piano. Pour Violon avec Orchestre arr. par A. Glazounow.	
No. 1. Méditation.	3 —
Partitur . . . . . netto	3 —
Orchesterstimmen . . . . . netto	6 —
[V. I, II, Va., Vc., B. je 60 Pf. netto.]	
No. 2. Scherzo.	3 —
Partitur . . . . . netto	3 —
Orchesterstimmen . . . . . netto	4 50
[V. I, II, Va., Vc., B. je 60 Pf. netto.]	
No. 3. Mélodie.	3 —
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 Nadzeczce. 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>Nachèz, 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. Mazurek . . . . .	2 50
<b>Popper, David.</b>	
Op. 32 No. 1. Zweites Nocturne. Uebertragen v. Emile Sauret	2 —
Op. 39. Elfentanz. 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 Nachèz . . . . .	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 Componisten revidirte Ausgabe. Mit Pianoforte . . . . .	10 —
— Daraus einzeln:	
Canzonetta . . . . .	1 50
Op. 40 No. 2. Chanson triste. Transcrite pour Violon et Piano par Tivadar Nachèz . . . . .	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 . . . . . Complet	5 —
Séparément:	
No. 1. Méditation . . . . .	2 50
No. 2. Scherzo . . . . .	2 50
No. 3. Mélodie . . . . .	1 50
Op. 48 No. 2. Souvenir d'Aguévka. Valse, tirée de la Sérénade pour Orchestre à cordes, transcrit 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	
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>Minkows, 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 Violinen, 2 Bratschen und 2 Violoncelle. In Stimmen . . . . .	10 —
<b>Streich-Quartette.</b>	
<b>Davidoff, Ch.</b>	
Op. 38. Quartett für 2 Violinen, Viola und Violoncell. A. Partitur . . . . .	4 —
Stimmen . . . . .	6 —
<b>Gurlitt, Cornelius.</b>	
Op. 152. Intermezzo für 2 Violinen, Viola und Violoncell. Partitur und Stimmen . . . . .	1 80
<b>Lange, S. de.</b>	
Op. 67. Quartett (No. 3, in G) für 2 Violinen, Bratsche und Violoncell. Partitur . . . . .	3 —
Stimmen . . . . .	6 —
<b>Nawratil, Karl.</b>	
Op. 21. Quartett für 2 Violinen, Viola und Violoncell. Partitur . . . . . netto	1 —
Stimmen . . . . .	8 —
<b>Clavier-Quintette.</b>	
<b>Davidoff, Ch.</b>	
Op. 40. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. G m. . . . .	16 —
<b>Longo, Alessandro.</b>	
Op. 3. Quintetto per Pianoforte, 2 Violini, Viola e Violoncello. E. 12 —	
<b>Nawratil, Karl.</b>	
Op. 16. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. D. . . . .	15 —
Op. 17. Zweites Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. C m. . . . .	15 —
<b>Clavier-Quartette.</b>	
<b>Nápravnik, Eduard.</b>	
Op. 42. Quatuor pour Piano, Violon, Alto et Violoncelle. Am. 15 —	
<b>Schütt, Eduard.</b>	
Op. 12. Quartett für Pianoforte, Violine, Viola und Cello. F. 12 —	
<b>Clavier-Trios.</b>	
<b>Nápravnik, Eduard.</b>	
Op. 62. Trio No. 2, Ré mineur, pour Piano, Violon et Violoncelle . . . . .	10 —
<b>Nawratil, Karl.</b>	
Op. 9. Trio für Pianoforte, Violine und Cello. E. . . . .	7 —
Op. 11. Zweites Trio für Clavier, Violine und Cello. F. . . . .	10 —
<b>Paul, Emil.</b>	
Op. 7. Trio in leichtem Style für Pianoforte, Violine und Violoncell. G dur . . . . .	4 —
<b>Riemann, Hugo.</b>	
Op. 47. Trio (E dur) für Pianoforte, Violine und Violoncell . . . . .	7 —
<b>Schütt, Eduard.</b>	
Op. 27. Trio für Pianoforte, Violine und Violoncell. C moll . . . . .	9 —
<b>Tschaikowsky, P.</b>	
Op. 40 No. 2. Chanson triste, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer . . . . .	1 50
Op. 50. Trio für Pianoforte, Violine und Violoncell . . . . .	18 —
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer . . . . .	3 —
Polonaise a. d. Oper „Eugen Onegin“, für Violine, Violoncell u. Pianoforte übertr. v. A. Schaefer . . . . .	4 —
Walzer aus der Oper „Eugen Onegin“, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer . . . . .	5 —