

**Conzett**  
für  
Flöte, Oboe, Clarinette, Fagott, Horn,  
Violine, Viola, Violoncell und Bass  
componirt  
von  
**JOSEF RHEINBERGER.**

Op. 139.

Partitur ..... Pr. M 12 \_ netto.

Stimmen ..... Pr. M 15 \_

Für Pianoforte zu vier Händen vom Componisten Pr. M 8

Aufführungsrecht vorbehalten.

*Eigenthum des Verlegers für alle Länder  
Eingetragen in das Vereins-Archiv.*

**LEIPZIG, FR. KISTNER**  
(K.K.Oesterr. goldene Medaille.)

6529. 6530. 6531.

# NONETT.

## VIOLINE.

Josef Rheinberger Op.139.

### I.

Allegro. (♩ = 63)

*p espress.* *cresc.* *f* *sf* *ff* *p* *pp* *cresc.* *f* *sf* *p* *f* *dimin.* *A* *pp* *f* *p*

VIOLINE.

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a variety of dynamics and articulations:

- Staff 1: *sf* (sforzando), with a crescendo hairpin.
- Staff 2: *sf* (sforzando), *tr* (trills), *pizz.* (pizzicato), and *f* (forte).
- Staff 3: *p* (piano), *B1* (first ending), *arco* (arco), *cresc.* (crescendo), and *f* (forte). Includes fingering numbers 2 and 3.
- Staff 4: *p* (piano), *cresc.* (crescendo), and *f* (forte).
- Staff 5: *pp* (pianissimo), *poco a poco cresc.* (poco a poco crescendo).
- Staff 6: *f* (forte), *sf* (sforzando).
- Staff 7: *sf* (sforzando), *p* (piano).
- Staff 8: *f* (forte).
- Staff 9: *C 1* (second ending), *pp* (pianissimo).
- Staff 10: *p* (piano).

VIOLINE.

The image displays a page of a violin score, numbered 4. The music is written in a single system with 13 staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The score includes various dynamic markings such as *mf*, *f*, *pp*, *cresc.*, *ff*, *p*, *dimin.*, *sp*, *mf*, *pp*, *cresc.*, *f*, *pp*, *cresc.*, *f*, *f*, *pespress.*, *ff*, *f*, *f*, *f*, and *p*. There are also articulation marks like accents (>) and slurs. The piece concludes with a double bar line and a repeat sign. The number 6530 is printed at the bottom center of the page.

VIOLINE.

The score consists of 12 staves of music. The first staff begins with a *pp* dynamic. The second staff features a *f* dynamic followed by a *p* dynamic. The third staff has a *ff* dynamic. The fourth staff starts with a *p* dynamic and includes a first ending marked with a '2'. The fifth staff begins with a *f* dynamic. The sixth staff has a *p* dynamic. The seventh staff includes a *cresc.* marking and a *f* dynamic, followed by a *marc.* marking. The eighth staff starts with a *p* dynamic and includes a *G* chord marking. The ninth staff has a *f* dynamic. The tenth staff begins with a *mf* dynamic. The eleventh staff has a *p* dynamic followed by a *f* dynamic. The twelfth staff starts with a *sf* dynamic and includes a *Moderato.* marking. The score concludes with a 3/4 time signature, a first ending bracket, and a 6/4 time signature.

VIOLINE.

*rit.* **Adagio.** **Allegro vivo.**

*p* *ff* **1** *p* *f*

*p* *cresc.* *f* *ff*

Detailed description: This section contains five staves of music. The first staff begins with a *p* dynamic and a *rit.* marking, followed by *ff* and a first ending bracket. The tempo changes from *Adagio* to *Allegro vivo*. The second staff features a *p* dynamic and a *cresc.* marking. The third staff starts with a *f* dynamic. The fourth and fifth staves continue with various dynamics including *f* and *ff*, and include numerous triplets and slurs.

II. Menuetto.

**Andantino.** (♩ = 120.)

*fp* *f marc.* *p* *f* *p* *cresc.* *f* *f* *f* *f*

Detailed description: This section contains five staves of music for a minuet in 3/4 time. The tempo is *Andantino* with a quarter note equal to 120 beats per minute. The first staff starts with a *fp* dynamic and includes a *marc.* marking. The second staff features a *f* dynamic. The third staff includes a *p* dynamic. The fourth staff has a *cresc.* marking and a *f* dynamic. The fifth staff concludes with a *p* dynamic and a first ending bracket.

VIOLINE.

The image shows a violin score for a piece titled "Menuetto da Capo al Fine". The score is written in G minor (three flats) and 3/4 time. It consists of ten staves of music. The first staff begins with a piano (*pp*) dynamic and a triplet of eighth notes, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second staff features a decrescendo (*dimin.*) from *f* to piano (*p*). The third staff starts with fortissimo (*ff*) and ends with piano (*p*) and a triplet. The fourth staff is the beginning of the "TRIO" section, marked with a double bar line and a change to 3/4 time, starting with forte (*f*) and a "Fine" marking, then moving to piano dolce (*p dolce*). The fifth staff has dynamics of *f*, *p*, *f*, and *p*. The sixth staff has dynamics of *sf*, *f*, *p*, *sf*, and *f*. The seventh staff has dynamics of *mf*, *pp*, *mf*, and *f*, ending with a *p pizz.* marking. The eighth staff has dynamics of *sf*, *sf*, *sf*, and *sf*. The ninth staff is marked "arco" and has dynamics of *p* and *f*. The tenth staff has dynamics of *p*, *f*, *sf*, *mf*, and *p*, ending with a *rit.* marking and a final *pp* dynamic. The piece concludes with a double bar line.



VIOLINE.

III.

Adagio molto. (♩ = 66.)

pp dolce

p f p f p ff p

f f sf

ff sf

p p dolce pp

pp sf p dolce f

f pp mf

ff mf p

dolce sf

pp sf

p dolce sf pp



VIOLINE.

1

*p* *pp* *rit.* *pp dolce*

*sfz.* *pp* *p dolce*

*f* *p* *sf* *ff* *sfz.* *p*

*f* *1* *3*

*ffz.*

*sfz.* *p dolce*

*pp* *mf* *f* *sf* *dimin.* *p*

*f* *p dolce* *cresc.*

*f rit.* *dimin. p dolce* *f marc.*

*dimin. pp* *dolce* *pp*

*mf* *pp* *f* *ff* *pp* *morendo*

# IV. Finale.

Allegro. (♩ = 116.)

The score consists of 12 staves of music in 4/4 time, marked Allegro with a tempo of 116 beats per minute. The key signature has two flats (B-flat and E-flat). The music is characterized by rapid sixteenth-note passages and dynamic contrasts. Key markings include *p*, *f*, *sf*, *cresc.*, *dimin.*, *ten.*, and *pdolce*. There are also numerical markings (1, 2, 3) indicating first, second, and third endings or fingerings. The piece concludes with a series of sixteenth-note runs.

VIOLINE.

This page of a violin score contains 13 staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings. The key signature has two flats (B-flat and E-flat). The score includes the following markings and features:

- Staff 1:** Standard rhythmic notation.
- Staff 2:** Dynamics *mf*, *f*, and *mf*.
- Staff 3:** Dynamics *f* and *ff*.
- Staff 4:** *marc.* (marcato) marking.
- Staff 5:** *pizz.* (pizzicato) and *arco* (arco) markings. Dynamics *f*, *sf*, and *p*.
- Staff 6:** Accents (^) and first finger (1) markings.
- Staff 7:** Dynamics *f*, *sf*, and *pp*.
- Staff 8:** Triplet markings (3) and dynamics *f*.
- Staff 9:** *cresc.* (crescendo) marking and dynamics *p*.
- Staff 10:** Dynamics *f*.
- Staff 11:** Accents (^) and dynamics *p*.
- Staff 12:** Dynamics *p*, *sf*, and *p*.
- Staff 13:** Dynamics *p*, *sf*, *p*, and *pp*. Includes fingerings 2 and 3.

VIOLINE.

The image displays a violin score consisting of ten staves of musical notation. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various dynamic markings such as *sf*, *f*, *cresc.*, *dimin.*, *p*, *smorz.*, *mf*, *pp*, *mf*, *cresc.*, *sf*, *pizz.*, *arco*, and *pp*. It also features articulation like *smorz.* and *pp*, and includes triplets and first endings. The notation is written in a standard musical staff with a treble clef.

VIOLINE.

The image displays a page of a violin score, numbered 13. It consists of ten staves of musical notation in a single system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is marked with various dynamics and articulations:

- Staff 1: *mf*, *cresc.*, *ff*. Includes a first ending bracket.
- Staff 2: *p*. Includes a first ending bracket.
- Staff 3: *f*, *p*, *cresc.*. Includes a triplet of eighth notes.
- Staff 4: *f*, *ff*. Includes a triplet of eighth notes.
- Staff 5: *p*. Includes a triplet of eighth notes.
- Staff 6: *pp*. Includes a triplet of eighth notes.
- Staff 7: *cresc.*, *f*. Includes a triplet of eighth notes.
- Staff 8: *p*, *f*, *p*, *f*. Includes a triplet of eighth notes.
- Staff 9: *sf*, *p*, *sf*, *pp*. Includes a triplet of eighth notes.
- Staff 10: *p*, *pp*. Includes a first ending bracket.

VIOLINE.

*p cresc. mf f ff*

*rit.* **Adagio molto.** (♩ = 66.) *sf dolce f p*

**Allegro vivo.** (♩ = 138.) *ff pp cresc.*

*f*

*pdolce f p cresc.*

*sf sf p*

*f p*

*p ff*

*p f*



# KAMMERMUSIK

## Sextette für Klavier und verschiedene Instrumente

<b>Bennett, W. St.,</b> Op. 8. Sextett für Klavier, 2 Violinen, Viola, Violoncell und Baß (oder 2 Violoncelle). <i>A</i> . . . . .	Mark 10.50
<b>Jadassohn, S.,</b> Op. 100. Sextett für Klavier zu 4 Händen, 2 Violinen, Viola und Violoncell. <i>G</i> . . . . .	9.—

## Quintette für Klavier und verschiedene Instrumente

<b>Blumer jun., Th.,</b> Op. 21. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Hm</i> . . . . .	Mark netto 12.—
<b>Costa, A.,</b> Op. 1. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Em</i> . . . . .	12.—
<b>Draeseke, F.,</b> Op. 48. Quintett für Klavier, Violine, Viola, Violoncell und Horn. <i>B</i> . . . . .	18.—
<b>Erlanger, G.,</b> Op. 39. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	15.—
<b>Goetz, H.,</b> Op. 16. Quintett für Klavier, Violine, Viola, Violoncell und Baß. <i>Cm</i> . . . . .	10.50
<b>Grädener, H.,</b> Op. 6. Quintett No. 1 für Klavier, 2 Violinen, Viola und Violoncell. <i>Hm</i> . . . . .	13.50
— Op. 19. Quintett No. 2 für Klavier, 2 Violinen, Viola und Violoncell. <i>Cm</i> . . . . .	15.—
<b>Huber, H.,</b> Op. 111. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Gm</i> . . . . .	15.—
<b>Jadassohn, S.,</b> Op. 76. Quintett No. 2 für Klavier, 2 Violinen, Viola und Violoncell. <i>F</i> . . . . .	12.—
<b>Lamberg, J.,</b> Op. 18. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Cm</i> . . . . .	15.—
<b>Lange, S. de,</b> Op. 65. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	15.—
<b>Martucci, G.,</b> Op. 45. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	15.—
<b>Reuss, A.,</b> Op. 12. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Fm</i> . . . . .	netto 15.—
<b>Rheinberger, J.,</b> Op. 114. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i> . . . . .	netto 12.—
<b>Rückauf, A.,</b> Op. 13. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>F</i> . . . . .	12.—
<b>Thuille, L.,</b> Op. 20. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Es</i> . . . . .	netto 15.—

## Quartette für Klavier, Violine, Viola und Violoncell

<b>Brambach, C. Jos.,</b> Op. 13. Quartett. <i>Es</i> . . . . .	Mark 14.—
— Op. 110. Quartett. <i>Gm</i> . . . . .	12.—
<b>Fuchs, R.,</b> Op. 15. Quartett. <i>Gm</i> . . . . .	10.—

<b>Hüller, F.,</b> Op. 133. Quartett No. 3. <i>A</i> . . . . .	Mark 17.50
<b>Jadassohn, S.,</b> Op. 77. Quartett. <i>Cm</i> . . . . .	10.—
<b>Malling, O.,</b> Op. 80. Quartett. <i>Cm</i> . . . . .	netto 9.—
<b>Stojanovits, P.,</b> Op. 15. Quartett. <i>D</i> . . . . .	netto 9.—

## Trios für Klavier, Violine und Violoncell

<b>Bach, F. Ed.,</b> Op. 25. Trio. <i>Dm</i> . . . . .	Mark 7.50
<b>Bennett, W. St.,</b> Op. 26. Trio. <i>A</i> . . . . .	5.50
<b>Chopin, Fr.,</b> Op. 8. Trio (Mikuli). <i>Gm</i> . . . . .	2.90
<b>Fall, S.,</b> Op. 4. Trio. <i>Am</i> . . . . .	9.—
<b>Förster, A.,</b> Op. 61. Trio in leichtem Stile No. 1. <i>C</i> . . . . .	4.—
— Op. 172. Trio in leichtem Stile No. 2. <i>L</i> . . . . .	4.—
— Op. 174. Trio in leichtem Stile No. 4. <i>F</i> . . . . .	4.—
<b>Frank, E.,</b> Op. 20. Bayrische Walzer. Heft I (No. 1—6) . . . . .	3.—
Heft II (No. 7—13) . . . . .	3.50
<b>Fuchs, R.,</b> Op. 22. Trio. <i>C</i> . . . . .	10.—
<b>Goldmark, C.,</b> Op. 4. Trio. <i>B</i> . . . . .	10.—
<b>Grädener, H.,</b> Op. 25. Trio No. 2. <i>Dm</i> . . . . .	12.—
<b>Graener, P.,</b> Op. 20. Kammermusikdichtung No. 2. <i>Fm</i> netto	6.—
<b>Hartmann, E.,</b> Op. 10. Trio. <i>B</i> . . . . .	8.50
<b>Hüller, F.,</b> Op. 64. Serenade. <i>Am</i> (Trio No. 4) . . . . .	9.—
— Op. 74. Trio No. 5. <i>E</i> . . . . .	9.—
— Op. 186. Serenade. <i>C</i> (Trio No. 6) . . . . .	9.—
<b>Huber, H.,</b> Op. 120. Eine Bergnovelle. Trio No. 4. <i>B</i> netto	9.—
<b>Kursch, R.,</b> Op. 28. Trio. <i>Gm</i> . . . . .	netto 6.—
<b>Martucci, G.,</b> Op. 62. Trio No. 2. <i>Es</i> . . . . .	12.—
<b>Müller-Reuter, Th.,</b> Op. 19. Trio. <i>Dm</i> . . . . .	12.—
<b>Norman, L.,</b> Op. 4. Trio. <i>D</i> . . . . .	8.50
<b>Onslow, G.,</b> Op. 83. Trio <i>Fism</i> . . . . .	8.—
<b>Reinecke, C.,</b> Op. 126. 2 Serenaden.	
No. 1. <i>C</i> . . . . .	5.50
No. 2. <i>A</i> . . . . .	5.50
<b>Reissiger, C. G.,</b> Op. 56. Trio No. 4. <i>Fism</i> . . . . .	8.—
<b>Rheinberger, J.,</b> Op. 112. Trio No. 2. <i>A</i> . . . . .	7.50
<b>Saffe, F.,</b> Op. 13. Romanze. <i>F</i> . . . . .	2.—
<b>Schumann, R.,</b> Op. 66. Bilder aus Osten. 6 Impromptus (Palme). Heft I, II . . . . .	je 3.—
<b>Stojanovits, P.,</b> Op. 16. Trio. <i>C</i> . . . . .	netto 9.—
<b>Wilm, N. v.,</b> Op. 165. Trio. <i>Em</i> . . . . .	7.50

## Trios für Klavier und Blasinstrumente

<b>Heidrich, M.,</b> Op. 25. Trio für Klavier, Klarinette und Horn. <i>Cm</i> . . . . .	Mark 10.—
<b>Tillmetz, R.,</b> Op. 31. Notturmo für Klavier, Flöte und Waldhorn . . . . .	2.50

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# SONATEN

## Klavier

M. Pf.

### a. Zu 2 Händen

- ANSORGE, C. Op. 1. Sonate, Fm 4.—  
 BEHN, H. Op. 6. Sonate, Cm . . . 5.—  
 BENNETT, W. St. Op. 46. Die  
 Jungfrau von Orleans (Schiller).  
 Sonate, As . . . . . 4.—  
 CHOPIN, Fr. Op. 4. Sonate, Cm 1.50  
 — Op. 35. Sonate, Bm . . . . . 1.20  
 — Op. 58. Sonate, Hm. . . . . 1.70  
 FUCHS, Rob. Op. 19. Sonate, Ges 4.—  
 HELLER, St. Op. 9. Sonate, D . 3.—  
 REHBERG, W. Op. 3. Sonate, G 3.—  
 RHEINBERGER, Jos.  
 Op. 135. Sonate No. 3, Es . . . 5.—  
 Op. 184. Romantische Sonate,  
 Fism . . . . . 5.—  
 SATTER, G. Op. 66. Sonate, Es . 4.—  
 VOLKMANN, Rob. Op. 12. So-  
 nate, Cm . . . . . 3.—

### b. Zu 4 Händen

- EVERS, C. Op. 51. Sonate, C . . 6.—  
 — Op. 102. Sonate, B . . . . . 5.—  
 GOETZ, Herm. Op. 17. Sonate,  
 Gm . . . . . 5.50  
 MOSCHELÉS, I. Op. 121. So-  
 nate, E . . . . . 6.50  
 SCHUMANN, Rob. Op. 11. So-  
 nate, Fism, bearbeitet von L. RÖHR 8.50

## Violine und Klavier

M. Pf.

- BOEDECKER, L. Op. 22. Sonate,  
 Fm. . . . . 4.50  
 BOSSI, M. E. Op. 117. Sonate  
 No. 2, C . . . . . 7.50  
 BRAMBACH, C. Jos. Op. 74. So-  
 nate, Am . . . . . 7.50  
 DAYAS, W. H. Op. 11. Sonate, D 9.—  
 DRAESEKE, F. Op. 38. Sonate, B 7.50  
 FUCHS, Rob.  
 Op. 20. Sonate No. 1, Fism . 6.—  
 Op. 33. Sonate No. 2, D . . . 5.—  
 Op. 68. Sonate No. 3, Dm . . 7.50  
 HUBER, H.  
 Op. 112. Sonate No. 5, E . . . 6.—  
 Op. 119. Sonata graziosa  
 No. 7, G . . . . . 7.50  
 MIKULI, C. Op. 26. Großes Duo, A 6.—  
 NORMAN, L. Op. 3. Sonate, F . 4.50  
 PORTER, C. H. Op. 1. Sonate, G 6.—  
 REINHOLD, H. Op. 24. Sonate, G 8.—  
 RHEINBERGER, J. Op. 105. So-  
 nate No. 2, Em . . . . . 6.—  
 RÜCKAUF, A. Op. 7. Sonate, Fm 6.—  
 WICKENHAUSSER, R. Op. 13.  
 Sonate, Em . . . . . 7.50  
 WIENIAWSKI, H. u. Jos. Op. 2.  
 Allegro de Sonate (Presto), Gm 2.50

## Viola und Klavier

- NORMAN, L. Op. 32. Sonate, Gm 7.—

## Violoncell u. Klavier

- BENNETT, W. St. Op. 32. Sonate,  
 A . . . . . 5  
 BLUMER jun., Th. Op. 23. So-  
 nate, Bm . . . . . no. 6  
 CHOPIN, Fr. Op. 65. Sonate, Gm 2.  
 COSSART, Leland A. Op. 18. So-  
 nate, C . . . . . no. 7.  
 DAYAS, W. H. Op. 12. Sonate, F 7.  
 FUCHS, Rob. Op. 29. Sonate, Dm 6.  
 HUBER, H. Op. 114. Sonate No. 3,  
 Cism . . . . . 7.  
 MARTUCCI, G. Op. 52. Sonate,  
 Fism . . . . . 7.  
 MOSCHELES, I. Op. 121. Sonate,  
 E . . . . . 7.  
 NORMAN, L. Op. 28. Sonate, D 6.  
 SCHMID, J. Op. 63. Sonate, Dm 5.  
 SHERWOOD, P. Op. 10. Sonate,  
 D . . . . . 7.5  
 WICKENHAUSSER, R. Op. 18.  
 Sonate, F . . . . . 7.5

## Klarinette u. Klavier

- DRAESEKE, F. Op. 38. Sonate, B 7.5  
 RHEINBERGER, J. Op. 105<sup>a</sup>. So-  
 nate, Esm . . . . . 6.—

## Horn und Klavier

- RHEINBERGER, J. Op. 178. So-  
 nate, Es . . . . . 5.—

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