



(№ 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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QUARTETT.

Violoncell.

I.

Karl Nawratil, Op. 21.

Allegro molto moderato.

The musical score is written for a single cello part. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The first staff starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff features a trill (*tr*) and a forte (*f*) dynamic. The third staff has a fortissimo (*fp*) dynamic and contains several triplet markings. The fourth staff continues with a forte (*f*) dynamic and more triplet markings. The fifth staff has a piano (*p*) dynamic. The sixth staff features a forte (*f*) dynamic. The seventh staff has a piano (*p*) dynamic. The eighth staff includes a mezzo-forte (*mf*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff concludes with a forte (*f*) dynamic and a final measure marked with a '6'.

Violoncell.

The musical score consists of 12 staves of music in bass clef with a key signature of one flat (B-flat). The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and trills. The first staff begins with a *p* dynamic and a slur over a series of notes, followed by a *f* dynamic. The second staff features a first fingering (*1*) and a *p* dynamic. The third staff has a *f* dynamic. The fourth staff is marked *p*. The fifth staff includes trills (*tr*) and a *p* dynamic. The sixth staff is marked *f*. The seventh staff is marked *p*. The eighth staff is marked *f*. The ninth staff is marked *p*. The tenth staff is marked *ff* and contains four numbered slurs (*1*, *2*, *3*, *4*). The eleventh staff is marked *p* and *f*. The twelfth staff is marked *tr*.

Violoncell.

This musical score for Cello consists of 11 staves of music. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. A first ending bracket is present at the top right of the first staff. The dynamics *pp* and *f* are used throughout the piece. The final staff concludes with a double bar line and a fermata over the final chord.

Violoncell.

A musical score for Violoncell (Cello) consisting of ten staves of music. The score is written in bass clef and includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature changes from one flat (B-flat) to two sharps (D major) during the piece. The dynamics range from *p* (piano) to *fp* (fortissimo) and *f* (forte). The score includes a double bar line with first and fifth endings. The first ending is marked with a '1' and the second with a '5'. The piece concludes with a final measure marked with a '1'.

Violoncell.

Musical score for Violoncell, first section. It consists of six systems of two staves each. The music is in G major and 3/4 time. Dynamics include *p*, *f*, *fp*, and *f p*. The piece concludes with a double bar line.

II.

Tempo di Menuetto.

Musical score for Violoncell, second section. It consists of four systems of two staves each. The music is in B-flat major and 3/4 time. Dynamics include *p*, *simile*, and *fp*. The piece features first and second endings.

Violoncell.

1

2 *p*

1 2 3

4 5 6

fp

1. 2.

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

Trio. *pp* *f* *p* *pizz.* *arco* *p*

1 *pp* *p*

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

Violoncell.

III.

Andante molto moderato.

The musical score is written for a single instrument, the Violoncell (Cello), in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Andante molto moderato". The score begins with a dynamic marking of *p* (piano) and includes various musical notations such as slurs, accents, and fermatas. The piece is divided into several systems, with dynamics ranging from *p* to *f* (forte). Technical markings include triplets and fermatas. The score concludes with a final cadence.

Violoncell.

A page of a musical score for the Cello, consisting of ten staves of music. The score is written in bass clef with a key signature of one flat (B-flat). The music features various dynamics and articulations. The first staff begins with a forte (*ff*) dynamic, followed by a piano (*p*) dynamic. The second staff includes a five-finger fingering (*5*) and a piano (*p*) dynamic. The third and fourth staves show complex rhythmic patterns with slurs and accents. The fifth staff is marked *più mosso* and *f*. The sixth staff is marked *meno mosso*. The seventh staff is marked *tempo* and *p*. The eighth staff includes a *pizz.* (pizzicato) marking. The ninth staff is marked *arco* and *p*, with fingerings 1, 2, 3, and 4 indicated. The tenth staff is marked *pp* and includes a five-finger fingering (*5*). The score concludes with a double bar line.

Violoncell.

IV.

Allegro vivace.

The musical score is written for a single instrument, the Violoncell (Cello), in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked "Allegro vivace". The score consists of ten staves of music. Dynamics include *f* (forte), *p* (piano), *fp* (fortissimo piano), and *mf* (mezzo-forte). Technical markings include fingering numbers (1, 2, 3, 4, 5) and slurs. The piece concludes with a final *f* dynamic marking.

Violoncell.



Violoncell musical score page 11, featuring ten staves of music. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 5, 6, 7, 8, 9, 10, and 11 above the notes in the first two staves. The piece concludes with a double bar line and a fermata on the final note.

5 6 7 8 9 10 11

12 13 14 15 16

ff *fp* *fp* *fp*

f *p* *simile*

p *mf*

18 *f* *ff*

5 5

3

3

7

2

Violoncell.

A musical score for a cello, consisting of 14 staves of music. The score is written in bass clef with a key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *fp* (fortissimo), and *mf* (mezzo-forte) are used throughout. Fingerings are indicated by numbers 1, 3, and 5. The score concludes with a double bar line and a key signature change to two sharps (D major).

Violoncell.

This page of a musical score for Violoncell (Cello) contains 12 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). There are several first endings marked with a '1' above the staff. A double bar line with repeat dots appears at the end of the first ending on the second staff and again on the sixth staff. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer note values. The piece concludes with a final cadence on the twelfth staff.



Violoncell-Musik

aus dem Verlage von D. Rahter in Leipzig.



Ueber
Kammermusik
mit
Violoncell
bitte besonderes
Verzeichniss
zu verlangen.

Violoncell mit Orchester.

Cui, César,	
Op. 36. 2 Morceaux. No. 1. Scherzando. No. 2. Cantabile.	
Partitur netto	4 50
Principalstimme	1 20
Orchesterstimmen netto	6 —
Förster, Alban.	
Op. 93. Gedenkblatt.	
Partitur netto	1 50
Principalstimme	— 50
Orchesterstimmen netto	3 —
Neruda, Franz.	
Op. 43. Ballade.	
Partitur netto	4 —
Principalstimme	— 75
Orchesterstimmen netto	6 75
Popper, David.	
Op. 39. Elfentanz.	
Partitur netto	3 —
Principalstimme	1 20
Orchesterstimmen netto	5 —
Op. 50. Im Walde. Suite f. Orchest. mit obligatem Solo-Violoncell.	
Partitur netto	9 —
Solo-Violoncell	2 50
Orchesterstimmen netto	12 —
Op. 59. Concert (No. 3, G dur, in einem Satze).	
Partitur netto	6 —
Principalstimme	1 50
Orchesterstimmen netto	9 —
Tschaikowsky, P.	
Op. 33. Variations sur un thème rococo.	
Partitur netto	6 —
Principalstimme	2 —
Orchesterstimmen netto	7 50
Op. 62. Pezzo capriccioso. Morceau de Concert.	
Partitur netto	3 —
Principalstimme	— 60
Orchesterstimmen netto	4 50

Violoncell mit Clavier.

Albrecht, Louis.	
Elégie	2 —
Alois, Vladislav.	
Op. 18. Berceuse	1 50
Op. 20. Tarantelle	2 50
Cui, César.	
Op. 36. 2 Morceaux.	
No. 1. Scherzando	2 30
No. 2. Cantabile	1 80
Davidoff, Ch.	
Op. 37. 2 Salonstücke (Albumblatt — Kleine Mazurka)	2 —
2 russische Romanzen („Der Abend“ und „Die Spinnerin“) von Moniuszko, übertragen	1 20
Ebner, Carl.	
Op. 20. Widmung und Tarantelle. 2 Stücke	2 50
Fitzhagen, Wilhelm.	
Op. 31. Concert-Walzer	3 —
Op. 33. Concert-Mazurka (No. 2)	3 —
Förster, Alban.	
Op. 93. Gedenkblatt	1 50
Georg Alexander, Prinz von Mecklenburg.	
Romance	1 20
Henriques, Robert.	
Op. 5. 3 Stücke. 1. Märchen. 2. Humoreske. 3. Mazurka	3 —
Huber, Hans.	
Op. 84. Pastoral-Sonate f. Vcll. u. Pfte. (Sonate No. 2.) A.	6 —
Jeral, Wilhelm.	
Op. 6. Berceuse u. Zigeunertanz.	
No. 1. Berceuse	1 80
No. 2. Zigeunertanz	1 80
Kousnetzoff, A.	
Op. 3. Caprice	3 —
Op. 4. Au berceau	1 —
Op. 5. Un récit	1 80
Op. 7. Idylle	1 80
Op. 10. Le regret. Mélodie	1 50

Kousnetzoff, A.	
Op. 12. Romance sans paroles	1 20
Lotti, Ant. (1660—1740.)	
Aria, für Vcll. mit Begl. des Pfte. oder der Orgel ad libit. arr. von Wilhelm Fitzhagen	1 50
Martucci, Giuseppe.	
Op. 72. 2 Romances.	
No. 1. Andantino con moto	1 50
No. 2. Moderato	1 50
Marx-Markus, Charles.	
Op. 20. Feuilles d'Album	2 —
Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce). Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca	2 —
Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka	2 50
Op. 30. Gavotte	1 80
Op. 34. Albumblatt. Stimmungsbild	1 20
Op. 36. Aphorismes.	
Cahier I (No. 1, 2)	2 —
Cahier II (No. 3, 4)	2 —
Op. 43. Widmung	1 20
La Coquette. Romance de Stouzmänn, transcrit.	1 50
Mendelssohn-Bartholdy, F.	
Op. 30 No. 3. Lied ohne Worte (J. Seifert)	— 80
Moniuszko, S.	
2 russische Romanzen („Der Abend“ und „Die Spinnerin“) übertragen von Ch. Davidoff	1 20
Nápravník, Eduard.	
Op. 36. 2 ^{me} Suite pour Violoncelle et Piano. (1. Polonaise. 2. Scherzo. 3. Romance. 4. Alla russe)	7 50
Op. 37. 3 Morceaux.	
No. 1. Marciale	1 60
No. 2. Barcarolle	1 75
No. 3. Introduction et Valse	2 25
Neruda, Franz.	
Op. 11. Berceuse slave d'après un chant polonais	1 20
Op. 43. Ballade für Violine	2 —
Op. 45. Notturmo für Violine	1 50
Op. 47. Romance	2 —
Op. 50. Mazurek	2 30
Op. 51. Réverie d'après un thème russe	1 50
Op. 52. Humoreske	2 30
Op. 53. Mazurka	2 50
Op. 54. Gavotte	2 50
Op. 56. Sérénade slave	1 20
Op. 64. Mazurek	2 50
Nicholl, H. W.	
Op. 13. Sonate f. Vcll. u. Pfte.	4 —
Overbeck, A.	
Op. 72. 3 Lieder ohne Worte.	
No. 1. Andante con moto. No. 2. Allegretto. No. 3. Schlummerlied	1 50
Popper, David.	
Op. 32 No. 1. 2. Nocturne	2 —
— No. 2. Mazurka (A dur)	2 —
Op. 33. Tarantelle (G dur)	4 —
Op. 39. Elfentanz	4 50
Op. 46. 2 Transcriptionen.	
No. 1. Schlummerlied aus der „Mainacht“ von Rimsky-Korsakow	1 50
No. 2. Träumerei aus den „Kinderscenen“, Op. 15, von Rob. Schumann	1 20
Op. 47. Viertes Nocturne (H moll)	2 80
Op. 50. Im Walde. Suite f. Orchest. m. obligatem Solo-Vcll. Compl.	8 —
No. 1. Eintritt	2 30
No. 2. Gnomentanz	2 —
No. 3. Andacht	1 40
No. 4. Reigen	2 —
No. 5. Herbstblume	1 20
No. 6. Heimkehr	2 —

Popper, David.	
Op. 52 No. 1. Feuillet d'Album	2 50
— No. 2. Mazurka fantast. (H moll)	2 80
Op. 54. Spanische Tänze.	
No. 1. Zur Guitarre	3 —
No. 2. Serenade	2 50
No. 3. Spanischer Carneval	4 —
No. 4. L'Andalouse	2 50
No. 5. Vito	3 —
Op. 55. 2 Concert-Etuden.	
No. 1. Spinnlied	4 —
No. 2. Jagdstück	3 —
Op. 57. Zweite Tarantella (D dur)	5 —
Op. 59. Concert (No. 3, G dur, in einem Satze)	5 —
Op. 60. Walzer-Suite	5 —
Op. 64. 3 Stücke.	
No. 1. „Wie einst in schönern Tagen“	3 —
No. 2. Tarantelle (No. 3, A dur)	5 —
No. 3. Wiegenlied	3 —
Popper, Wilhelm.	
Op. 1. Der Traum. (Le rêve.)	
Romance	1 —
Op. 2. Lebewohl. (L'adieu.) Elegie	1 —
Op. 3. Mazurka (G moll)	1 20
Op. 5. Mazurka No. 2 (A moll)	1 20
Op. 6. Impromptu	1 80
Rimsky-Korsakow, N.A.	
Schlummerlied aus der „Mainacht“, übertr. von David Popper. Op. 46 No. 1	1 50
Scheel, Boris.	
Op. 117. Réverie	2 —
Op. 118. Romance sans paroles	2 —
Schnitzler, Louis.	
Op. 4. Romance	1 50
Schumann, Robert.	
Op. 12 No. 3. „Warum?“ aus den Phantasiestücken, übertr. von Ch. Davidoff	— 80
Op. 15 No. 7. „Träumerei“ aus den „Kinderscenen“, übertr. von David Popper. Op. 46 No. 2 Aus dem Album für die Jugend, Op. 68 (Ch. Davidoff). No. 19. Kleine Romanze. No. 21. * *. No. 22. Rundgesang. No. 23. Reiterstück. No. 26. * *. No. 28. Erinnerung. No. 30. * *	2 —
Op. 85 No. 12. Abendlied, übertr. von Ch. Davidoff	— 80
— übertr. von J. Seifert	— 80
Siehe Seifert, J., Op. 16 u. 17.	
Schütt, Eduard.	
Op. 33. Arioso	1 50
Seifert, J.	
Op. 10. Lied ohne Worte	1 30
Op. 11. Le désir	1 50
Op. 14. Am Strande von Terijoki	3 —
Op. 15. Zwiesgespräch. Romanze	1 —
Op. 16. 6 Stücke von Robert Schumann, übertragen für Vcll. u. Pianof. 1. Sheherazade, aus dem Jugendalbum Op. 68. — 2. Am Kamin, aus den Kinderscenen, Op. 15. — 3. Kleine Romanze, a. d. Jugendalbum, Op. 68. — 4. Bittendes Kind, aus den Kinderscenen, Op. 15. — 5. Mai, lieber Mai, aus dem Jugendalbum, Op. 68. — 6. Ernteliedchen, a. d. Jugendalbum, Op. 68	2 —
Op. 17. 6 Stücke von Robert Schumann, übertragen für Vcll. u. Pianoforte. 1. Armes Waisenkind, aus dem Jugendalbum, Op. 68. — 2. Sylvesterlied, aus dem Jugendalbum, Op. 68. — 3. Walzer, aus den Albumblättern, Op. 124. — 4. Fröhlicher Landmann, aus dem Jugendalbum, Op. 68. — 5. Leides Ahnung, aus den Albumblättern, Op. 124. — 6. Botschaft, a. d. Albumbl., Op. 124	2 —

Seifert, J.	
Transcriptionen für Vcll. u. Pfte.	
No. 1. Andante cantabile aus dem Streichquartett Op. 11 von P. Tschaikowsky	1 30
No. 2. Lied ohne Worte von Fel. Mendelssohn-Bartholdy, Op. 30 No. 3	— 80
No. 3. Abendlied von Robert Schumann, Op. 85 No. 12	— 80
Stouzmänn.	
La Coquette. Romance, transc. par Charles Marx-Markus	1 50
Sulzer, Joseph.	
Op. 8. Sarabande	1 —
Tschaikowsky, P.	
Op. 2 No. 3. Chant sans paroles. (G. Fitzhagen)	1 80
Andante cantabile aus d. Streichquartett Op. 11 (J. Seifert)	1 30
Op. 19 No. 4. Nocturne (G. Fitzhagen)	1 50
Op. 33. Variations sur un thème rococo	5 —
Op. 40 No. 2. Chanson triste (Alexand. Wierzbilowicz)	1 20
Op. 62. Pezzo capriccioso. Morceau de Concert	3 —
Arioso a. der Oper „Pique Dame“ (A. Schaefer)	1 20
Elegie für Streichorchester (A. Kleinecke)	1 80

Violoncell mit Harmonium oder Orgel.

Marx-Markus, Charles.	
Op. 24 No. 1. Notturmo religioso	— 80
Sulzer, Joseph.	
Op. 8. Sarabande	1 —

Violoncell allein.

Marx-Markus, Carl.	
Die 24 diatonischen Tonleitern und Chromatik für Violoncello	1 20

2 Violoncelle.

Marx-Markus, Charles.	
Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce) pour Violoncelle avec Piano. Arr. pour 2 Violoncelles p. l'auteur. Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca	1 50
Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka	1 50
Op. 30. Gavotte	1 —

3 Violoncelle mit Orchester oder Clavier.

Popper, David.	
Op. 66. Requiem. Adagio für 3 Violoncelli und Orchester (od. Pianoforte).	
Partitur netto	6 —
Die 3 Violoncell-Stimmen	2 —
Orchester-Stimmen netto	6 —
Für 3 Violoncelli u. Pianoforte	5 —

4 Violoncelle.

Fitzhagen, Wilhelm.	
Op. 31. Concert-Walzer. Partitur und Stimmen	4 —
Marx-Markus, Charles.	
Op. 24. 2 Morceaux (Notturmo religioso—Adagio et Fuguettes)	1 80
Op. 32. 2 Morceaux.	
No. 1. Nocturne pastoral	1 50
No. 2. Impromptu	2 30