



No. 1509

# Mozart

## Sonate No. 9

F dur,  $\frac{3}{4}$

für 2 Violinen, Baß und Orgel

(Werk 244)

1 Mark

Orgel

Verlag

von

### BREITKOPF & HÄRTEL

in

### LEIPZIG

K. HÄRTEL X.A.

F. WANDERER

# Auswahl der besten Kompositionen für Streich-Instrumente aus dem Verlage\*) von Breitkopf & Härtel, Leipzig

## Violine und Pianoforte.

<b>Woldemar Bargiel</b>	
Adagio für Violoncello, für Violine eingerichtet, Gdur. Op. 38 (m)	2 Mt. 60 Pf.
<b>Albert Becker</b>	
Adagio Nr. 5, Dmoll. Op. 81 (m)	2 Mt. 60 Pf.
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Konzert, Ddur. Op. 35 <sup>a</sup> (s)	9 Mt.
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<b>Edward Elgar</b>	
Die Capricieuse. Genrestück, Edur. Op. 17 (xs)	1 Mt. 30 Pf.
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Sonate, Gmoll. Op. 61 (xs)	6 Mt. 90 Pf.
<b>Hermann Grädener</b>	
Konzert, Ddur. Op. 22 (s)	9 Mt.
<b>Edvard Grieg</b>	
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Allegretto tranquillo, Emoll aus der Sonate Gdur. Op. 13 Nr. 2 (m)	1 Mt. 30 Pf.
Allegro animato, Gdur aus der Sonate Gdur. Op. 13 Nr. 3 (xs)	1 Mt. 30 Pf.
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Sonate, Fmoll. Op. 67 (s)	5 Mt. 90 Pf.
<b>Jens Hubay</b>	
Elegie, Gmoll (m)	1 Mt. 30 Pf.
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## Violine und Pianoforte.

<b>Felix Suet</b>	
Berceuse de Polichinelle, Gdur (l)	1 Mt. 30 Pf.
Sérénade d'Arlequin (l)	1 Mt. 30 Pf.
<b>Ferdinand Hüllweid</b>	
6 Albumblätter Op. 21 (xl-m)	2 Mt. 60 Pf.
Nr. 1. Bergheimlich. — 2. Verfling' in Eönen. — 3. Stilles Glück. — 4. Böglein im Busch. — 5. Sehnsucht. — 6. Im Wald.	
<b>Armas Järnefelt</b>	
Wiegenlied — Berceuse	1 Mt.
<b>Max Jentsch</b>	
Réverie, Emoll. Op. 25 Nr. 1 (m-xs)	1 Mt. 30 Pf.
Humoreske, Adur. Op. 25 Nr. 2 (xs)	2 Mt. 60 Pf.
<b>Joseph Joachim</b>	
Drei Stücke. Op. 2 (xs)	4 Mt.
Nr. 1. Romanze. — 2. Phantasiestück. — 3. Frühlingphantasie.	
Romanze, Bdur. Op. 2 Nr. 1 (m)	1 Mt. 50 Pf.
Konzert in einem Satz, Gmoll. Op. 3 (s)	4 Mt. 50 Pf.
Drei Stücke. Op. 5 (s)	3 Mt. 90 Pf.
Nr. 1. Lindenrauschen. — 2. Abendglocken. — 3. Ballade.	
Konzert in ungarischer Weise, Dmoll. Op. 11 (s)	9 Mt.
<b>Paul Klengel</b>	
Romanze, Op. 21 Nr. 3 (m)	1 Mt. 30 Pf.
<b>Josef Krug-Waldsee</b>	
Suite, Adur. Op. 43 (m-xs)	9 Mt.
<b>Alexander Pettschnikoff</b>	
Russischer Tanz Nr. 2 (m)	3 Mt. 90 Pf.
<b>Carl Reinecke</b>	
Romanze, Asdur. Op. 43 Nr. 1 (xl)	1 Mt. 30 Pf.
Jahrmarsch-Szene. Humoreske, Gdur (xl). Op. 43 Nr. 3	1 Mt. 30 Pf.
Andante, Fdur aus König Manfred, Op. 93 (Hermann) (xl)	1 Mt. 30 Pf.
Romanze (Vorspiel zum 4. Akt) aus Manfred, Emoll. Op. 93 (xl)	1 Mt. 30 Pf.
Sonate, Emoll. Op. 116 (s)	5 Mt. 90 Pf.
Konzert, Gmoll. Op. 141 (s)	9 Mt.
Romanze, Amoll. Op. 155 (m)	2 Mt. 60 Pf.
<b>Anton Rubinstein</b>	
Cello-Sonate, Ddur. Op. 18 (s)	5 Mt. 90 Pf.
Sonate Nr. 2, Amoll. Op. 19 (s)	5 Mt.
Viola-Sonate, Fmoll. Op. 49 (s)	5 Mt.
Andante, Asdur aus Op. 49 (m)	1 Mt. 30 Pf.
<b>Emile Sauret</b>	
Konzert, Dmoll (Horn). Op. 26 (s)	9 Mt.
<b>Philipp Scharwenka</b>	
Walzer, Esdur (Wehrle). Op. 30 Nr. 2 (m)	2 Mt. 60 Pf.
Barcarole, Gdur. Op. 52 <sup>a</sup> (m)	2 Mt. 60 Pf.
Polonaise, Amoll. Op. 52 <sup>b</sup> (m)	3 Mt. 90 Pf.
Vier Konzertstücke (Sajic). Op. 104.	
Nr. 1. Legende, Ddur (m)	1 Mt. 30 Pf.
Nr. 2. Mazurka, Emoll (xs)	1 Mt. 30 Pf.
Nr. 3. Notturmo, Bmoll (xs)	1 Mt. 30 Pf.
Nr. 4. Alla Polacca, Dmoll (s)	2 Mt. 60 Pf.
Sonate, Hmoll. Op. 110 (s)	5 Mt. 90 Pf.
Sonate. Op. 114 (m)	5 Mt. 90 Pf.
<b>Kaver Scharwenka</b>	
Sonate Nr. 1, Dmoll. Op. 2 (xs)	5 Mt. 90 Pf.
Polnischer Nationaltanz (Original Es moll) (Holländer) Emoll. (xs)	1 Mt. 30 Pf.
<b>Leone Sinigaglia</b>	
Konzert, Adur. Op. 20 (s)	6 Mt.
Rapsodia piemontese. Op. 26 (m)	2 Mt. 50 Pf.
Romanze. Op. 29 (m)	2 Mt. 60 Pf.
<b>Hans Sitt</b>	
Notturmo, Fdur (m)	2 Mt. 60 Pf.
Vier Stücke aus Namenlose Blätter (m-xs). Op. 10	2 Mt. 60 Pf.
Konzert, Dmoll (Brodsky). Op. 11 (m)	9 Mt.
<b>Charles Villiers Stanford</b>	
Konzert, Ddur. Op. 74 (s)	5 Mt.

\*) Diese Auswahl enthält nur die beliebtesten Kompositionen für Streichinstrumente, vollständiges Verzeichnis steht kostenlos zur Verfügung, bitte zu verlangen.

# SONATE N° 9

für 2 Violinen, Bass und Orgel

von

## W. A. MOZART.

Köch. Verz. N° 244.

**Allegro.**

**ORGANO.**

Im Manuale eine 8 Fuss-Flöte.

senza Pedal

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*f*

1

ORGANO.

Handwritten number 47 above the staff. The first system of music, consisting of a treble and bass clef staff. The bass clef staff begins with a forte (*f*) dynamic marking. The treble clef staff contains chords and some melodic fragments. The system concludes with a piano (*p*) dynamic marking.

The second system of music. The bass clef staff features a continuous eighth-note accompaniment. The treble clef staff has a melodic line with a forte (*f*) dynamic marking. The system ends with a piano (*p*) dynamic marking.

The third system of music. The bass clef staff continues with eighth-note accompaniment. The treble clef staff has a melodic line with a forte (*f*) dynamic marking. The system ends with a piano (*p*) dynamic marking.

The fourth system of music. The treble clef staff begins with a trill (*tr.*) and a piano (*p*) dynamic marking. The bass clef staff has a forte (*f*) dynamic marking. The system ends with a piano (*p*) dynamic marking.

The fifth system of music. The bass clef staff features a continuous eighth-note accompaniment. The treble clef staff has a melodic line with a forte (*f*) dynamic marking. The system ends with a piano (*p*) dynamic marking.

Handwritten number 52 above the staff. The sixth system of music. The bass clef staff begins with a piano (*p*) dynamic marking. The treble clef staff has a melodic line with a forte (*f*) dynamic marking. The system ends with a forte (*f*) dynamic marking.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of chords, followed by a melodic line with a trill (tr.) and a fermata. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the piece. The upper staff features a melodic line with a fermata and a dynamic marking of *p* (piano). The lower staff has a fermata in the second measure, followed by a dynamic marking of *p* and a fermata in the fifth measure.

The third system shows the upper staff with a melodic line and a dynamic marking of *f* (forte). The lower staff continues with a steady eighth-note accompaniment.

The fourth system features a melodic line in the upper staff with a dynamic marking of *f* and a fermata. The lower staff continues with a steady eighth-note accompaniment.

The fifth system shows the upper staff with a melodic line and a dynamic marking of *p*, followed by a dynamic marking of *f*. The lower staff continues with a steady eighth-note accompaniment.

The sixth system concludes the piece. The upper staff features a melodic line with a dynamic marking of *p*. The lower staff continues with a steady eighth-note accompaniment.

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