

# CONSTANTIN STERNBERG



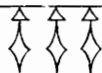
# TRIOS

für

Pianoforte, Violine und Violoncello



	NETTO
OP. 79. TRIO N <sup>o</sup> 2. IN FIS-MOLL M. 9. _	
OP. 104. TRIO N <sup>o</sup> 3. IN C-DUR ... M. 6. _	
OP. 105. AUS ITALIEN:	
N <sup>o</sup> 1. IN DEN BERGEN..... M. 3. _	
N <sup>o</sup> 2. VENEZIANA..... M. 3. _	
N <sup>o</sup> 3. NAPOLITANA..... M. 3. _	



EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER  
AUFFÜHRUNGSRECHT VORBEHALTEN

**LEIPZIG, VERLAG VON F.E.C. LEUCKART**

K.K.OESTERREICHISCHE, KÖNIGL. DÄNISCHE UND GROSSHERZOGL. MECKLENBURGISCHE  
GOLDENE MEDAILLE FÜR WISSENSCHAFT UND KUNST.  
KGL. SÄCHSISCHE STAATSMEDAILLE.

LITH. ANSCHÜTZ & CO. LEIPZIG

Herrn Professor Karl Wendling.

Aufführungsrecht vorbehalten.

# In den Bergen.

Constantin Sternberg, Op.105 Nr. 1.

Andante quasi Allegretto, ma molto tranquillo.

Violino.

Violoncello.

Pianoforte.

pp

pp

sempre pp

pp

sempre pp

sempre pp

A

p

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment. Includes dynamic markings: *un poco cresc.* and *più cresc.*

Third system of musical notation, including vocal line and piano accompaniment. Includes dynamic markings: *f*, *p*, and *calmato*. A section marker **B** is present.

Fourth system of musical notation, including vocal line and piano accompaniment. Includes dynamic marking: *poco rit.*

Fifth system of musical notation, including vocal line and piano accompaniment. Includes dynamic marking: *poco rit.* and *p legato e tranquillo*.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a rest followed by a melodic phrase starting on a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with some triplets in the left hand. A dynamic marking of *p* is present.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment is more active, with a complex texture of chords and moving lines in both hands. A dynamic marking of *mf* is present. The system concludes with a dynamic marking of *f*.

Third system of musical notation. The vocal line features a melodic phrase with some grace notes. The piano accompaniment includes a triplet in the right hand. A dynamic marking of *f* is present.

Fourth system of musical notation. The vocal line has a melodic phrase. The piano accompaniment features a triplet in the right hand and a bass line with a triplet. A dynamic marking of *ff* is present. The system concludes with a dynamic marking of *ff* and the instruction *senza Ped.* (without pedal).

First system of musical notation. It includes a vocal line with a piano (pizz.) instruction and a forte (f) dynamic, and a piano accompaniment. The piano part features a complex rhythmic pattern with fingerings 1, 2, 3, 4, 5 and 3, 2, 1, 2, 3, 4 indicated. Dynamics include f and mf.

Second system of musical notation. It continues the vocal and piano parts. The piano part has a dynamic of mf. The system concludes with a fermata over the final notes.

Third system of musical notation, marked with a large 'E' above the first measure. It features a forte (ff) dynamic. The piano part has a complex rhythmic pattern with a dynamic of ff.

Fourth system of musical notation. It includes a vocal line with a 'con passione' instruction and a mezzo-forte (mf) dynamic, and a piano accompaniment. The piano part has a dynamic of mf.

Fifth system of musical notation. It continues the vocal and piano parts. The piano part has a dynamic of mf. The system concludes with a fermata over the final notes.

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line features a melodic line with slurs and accents, marked with *cresc.* at two points. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also marked with *cresc.* at two points.

Second system of musical notation. It begins with a large **F** dynamic marking. The vocal line continues with a melodic line, marked with *ff*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked with *ff*. There are some fingerings indicated in the right hand, such as 1 2 4 1 and 5 1 5.

Third system of musical notation. The vocal line continues with a melodic line, marked with *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked with *p*. There are some fingerings indicated in the right hand, such as #2 and #8.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are some fingerings indicated in the right hand, such as 7, 2, and 2.

*poco a poco*  
*sempre dimin.*  
*poco a poco*  
*f*  
*sempre dimin.*

*slentando*  
*Tempo I.*  
*pp*  
*slentando*  
*Tempo I.*  
*p*  
*pp*

*sempre pp*  
*sempre pp*  
*sempre pp*  
*sempre pp*

*p*

First system of musical notation. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by a melodic phrase starting on a half note. The piano accompaniment features a steady eighth-note pattern in the bass and a more active melody in the treble. A dynamic marking *p* is present in both parts.

Second system of musical notation. The vocal line continues with a melodic phrase, marked *un poco cresc.*. The piano accompaniment also shows a gradual increase in volume, marked *un poco cresc.* and *più cresc.*. The piano part includes some chordal textures and moving lines.

Third system of musical notation. The vocal line is marked *più cresc.* and reaches a dynamic of *f*. The piano accompaniment is marked *cresc.* and *f*. This system features more complex piano textures, including some chords with fingerings (1, 2, 4, 1, 4) indicated above the notes.

Fourth system of musical notation. The vocal line is marked *G* and *calmato*, with a dynamic of *p*. It concludes with a phrase marked *poco rit.*. The piano accompaniment is also marked *calmato* and *poco rit.*, ending with a *p* dynamic. The piano part features a series of chords and a final melodic flourish.



H

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by a melody starting on a half note G4. Dynamics include *p* and *pp*. The piano accompaniment features a complex texture with many beamed sixteenth notes and slurs. Fingerings are indicated with numbers 1-5.

Second system of musical notation. The vocal line continues with a melody that includes a *mf* dynamic. The piano accompaniment features more complex rhythmic patterns, including triplets and slurs. Fingerings are indicated with numbers 1-4.

Third system of musical notation. The vocal line has a *p* dynamic. The piano accompaniment continues with intricate patterns, including slurs and fingerings (1, 3, 2, 4, 1).

Fourth system of musical notation. The vocal line continues with a melody. The piano accompaniment features a more rhythmic pattern with slurs and fingerings (3, 2, 1).

Fifth system of musical notation. The vocal line continues with a melody. The piano accompaniment features a more rhythmic pattern with slurs and fingerings (1, 1, 1).

**I** *pizz.*  
*ff* *f*  
*ff* *pizz.* *f*  
*ff* *giubilante*  
*senza Ped.*

*con passione*  
*mf* *crese.* *crese.*  
*mf con passione*  
*con passione*  
*mf*

*ff* *ritard.*  
*ff* *ritard.*

*trionfando* *ff*  
*trionfando* *ff*  
*trionfando* *ff*

ff poco a poco allargando

ff poco a poco allargando

ff poco a poco allargando

largamente a tempo pp

largamente a tempo pp

largamente a tempo pp

dimin. subito pp

sempre pp

sempre pp

pp

# Kammermusik-Werke

im Verlag von F. E. C. LEUCKART in Leipzig.

## Klavier-Trios

(für Pianoforte, Violine und Violoncell).

	Netto /s
<b>Bargiel, Woldemar.</b> Op. 6. Erstes Trio in F-dur . . . . .	9,—
— Op. 20. Zweites Trio in Es-dur . . . . .	9,—
<b>Brüll, Ignaz.</b> Op. 14. Trio in Es-dur . . . . .	7,50
<b>Dotzauer, J. J. F.</b> Op. 180. Trio in E-moll . . . . .	7,50
<b>Gottwald, Heinrich.</b> Op. 5. Trio in F-dur (leicht ausführbar) . . . . .	7,50
<b>Hägg, Gustaf.</b> Op. 15. Trio in G-moll . . . . .	12,—
<b>Kahn, Robert.</b> Op. 19. Trio in E-dur . . . . .	10,—
— Op. 33. Trio Nr. 2 in Es . . . . .	9,—
<b>Krause, Emil.</b> Op. 15. Drei Novelletten . . . . .	2,50
<b>Lange, S. de.</b> Op. 21. Trio in G-dur . . . . .	10,—
<b>Major, Julius J.</b> Op. 20. Trio Nr. 2 in D-dur . . . . .	9,—
<b>Nápravník, Eduard.</b> Op. 24. Trio in G-moll . . . . .	15,—
<b>Rheinberger, Josef.</b> Op. 191a. Trio Nr. 4 in F . . . . .	10,—
<b>Saint-Saëns, Camillo.</b> Op. 18. Trio in F-dur . . . . .	10,—
<b>Schubert, Franz.</b> Op. 99. Trio Nr. 1 in B-dur . . . . .	4,50
— Op. 100. Trio Nr. 2 in Es-dur . . . . .	5,25
— Op. 148. Nocturne (Trio Nr. 3) in E-dur . . . . .	1,50
— Andante con Variazioni aus dem D-moll-Quartett . . . . .	2,—
<b>Schumann, Georg.</b> Op. 25. Trio in F . . . . .	10,—
<b>Sternberg, Constantin.</b> Op. 79. Trio Nr. 2 in Fis-moll . . . . .	9,—
<b>Wolf-Ferrari, Hermann.</b> Op. 5. Trio in D-dur . . . . .	10,—

## Klavier-Quartette.

<b>Kahn, Robert.</b> Op. 14. Quartett Nr. 1 in H-moll für Pianoforte, Violine, Viola und Violoncell . . . . .	15,—
— Op. 30. Quartett Nr. 2 in A-moll für Pianoforte, Violine, Viola und Violoncell . . . . .	12,—
<b>Schumann, Georg.</b> Op. 29. Quartett in F-moll für Pianoforte, Violine, Viola und Violoncell . . . . .	15,—

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<b>Frühling, Carl.</b> Op. 30. Quintett in Fis-moll für Pianoforte, zwei Violinen, Viola u. Violoncell . . . . .	15,—
<b>Saint-Saëns, Camillo.</b> Op. 14. Quintett in A für Pianoforte, zwei Violinen, Viola und Violoncell (Kontrabaß ad libitum) . . . . .	15,—
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<b>Spindler, Fritz.</b> Op. 360. Quintett für Pianoforte, Oboe, Klarinette, Horn und Fagott . . . . .	10,50

## Sextett.


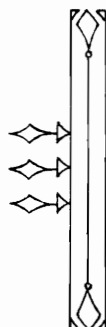

<b>Rheinberger, Joseph.</b> Op. 191b. Sextett für Pianoforte, Flöte, Oboe, Klarinette, Fagott und Horn (nach dem Klavier-Trio Nr. 4) in F-dur . . . . .	15,—
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## Streich-Quartette

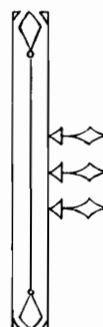
(für zwei Violinen, Viola und Violoncell).

	Netto /s
<b>Bazzini, Antonio.</b> Op. 75. Quartett in D-moll. Stimmen . . . . .	6,—
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Stimmen . . . . .	10,—
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— Op. 18. Quartett Nr. 2 in C-dur . . . . . Partitur 8 <sup>o</sup> . . . . .	4,—
Stimmen . . . . .	7,50
<b>Müller-Berghaus, Karl.</b> Op. 11. Quartett Nr. 1 in C-dur . . . . . Stimmen . . . . .	5,—
— Op. 12. Quartett Nr. 2 in C-dur . . . . . Stimmen . . . . .	5,—
<b>Noskowski, Siegmund.</b> Op. 9. Erstes Quartett in D-moll . . . . . Stimmen . . . . .	6,60
<b>Rentsch, E.</b> Op. 12. Quartett in A-moll. Stimmen netto . . . . .	5,—
<b>Rheinberger, Josef.</b> Op. 89. Quartett in C-moll. Partitur 8 <sup>o</sup> . . . . .	4,—
Stimmen . . . . .	7,50
— Op. 147. Quartett in F-dur . . . . . Partitur 8 <sup>o</sup> . . . . .	4,—
Stimmen . . . . .	7,50
<b>Schubert, Franz.</b> Op. 125 Nr. 1. Quartett in Es-dur. Stimmen . . . . .	2,40
— Op. 125 Nr. 2. Quartett in E-dur . . . . . Stimmen . . . . .	2,40
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Stimmen . . . . .	5,—
— Hieraus einzeln: Andante con Variazioni. Stimmen . . . . .	1,50
<b>Tartini, Giuseppe.</b> Zwei Quartette. Erstmals nach dem Autograph herausgegeben von Emilio Pente. Partitur und Stimmen. Nr. 1 in D-dur . . . . .	2,—
Nr. 2 in A-dur . . . . .	2,—
<b>Ulrich, Hugo.</b> Op. 7. Quartett in Es. Neue Ausgabe. Stimmen . . . . .	6,—
<b>Vignau, H. von.</b> Op. 1. Quartett in D-moll. Partitur und Stimmen netto . . . . .	6,—
<b>Zöllner, Heinrich.</b> Op. 91. Quartett in C-moll. Kleine Partitur netto . . . . .	1,20
Stimmen . . . . .	10,—

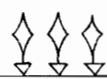
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# TRIOS



für  
Pianoforte, Violine und Violoncello



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UTR. ANST. V. G. B. K. DER G. M. B. H. LEIPZIG



Aufführungsrecht vorbehalten.

# Veneziana.

Constantin Sternberg, Op.105 Nr. 2.

Andante.  
sul G.

Violino.

Violoncello.

Piano.

*p*

Solo  
*mf*

*pp*

1 4 5 1

1 5 6 1

A

5

6

1 5 6 1

1 5 6 1

4

5

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and slurs. Fingerings are indicated as 1 5 6 1. The dynamic marking *mf* is present at the end of the system.

Second system of musical notation. It continues the vocal and piano parts. The piano part has a similar rhythmic pattern with slurs and fingerings 1 5 6 1. The dynamic marking *mf* is present at the end of the system.

Third system of musical notation, marked with a large 'B' at the beginning. It features a change in the piano accompaniment with a more complex texture. Dynamic markings include *pp*, *mf*, and *mf* *leggieramente*. Fingerings 4 1 and 1 4 are shown.

Fourth system of musical notation. It continues the piano accompaniment with complex rhythmic patterns and slurs. Fingerings 4 1 and 3 2 are indicated.



pp Solo mf

*riten.*

3 3 5 1

Ped. Ped.

C

*a tempo*

*poco cresc.*

2 1 2 5 1 3 5 1

Ped. Ped. Ped. Ped. Ped. \*

*p*

*sf* *mf* *poco*

3 5 1 2 4 1 2

Ped. \* Ped. Ped. Ped. Ped.

*cresc.*

5 2 1 4 2

Ped. Ped. Ped. \*

**D.** *f*

*p*

*f*

*f*

*f*

*crec.*

*Led.*

5 2 1 4 2 \*

*Led.*

*Led.*

1 4

*Led.*

1 4

*ff*

*ff*

*f*

*ff*

*Led.*

*Led.*

*Led.*

*Led.*

2 4 1 4 1

2 3 1 3 1

2 1 1 2 1

2 4 1 2 1 4 2 4 1

1 4 1 4

4 1 4

1 4 2 4 1

2 1 4

1 4 1 4

*mf*

*mf*

*poco riten.*

*poco riten.*

*p*

*Led.*

*Led.*

*Led.*

*Led.*

*Led.*

*Led.*

1 4

5 3 2 1

*Led.*

1 3

1 3

*Led.*

*Led.*

*un poco riten.*

**E Martiale, con fierta.**

*p*

*Led.*

*un poco riten.*

**Martiale, con fierta.**

*pp*

*Led.*

35

*quasi tromba*

*ff* *p*

*non legato*

*ff* *p*

*f* *tr*

*mf*

35

*quasi tromba*

*ff*

*non legato*

*ff* *p*

*p* *f* *tr*

*f*

*ff* *pomposo* *ff*

*ff* *ff* *Solo, pian* *mf* *ff* *p* *f* *pp subito*

*gendo* *mf* **G** *piangendo*

*p* *p* *mf*

*largamente*

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a series of chords and a melodic line starting with a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *mf* and *p*. A hairpin crescendo is visible in the vocal line.

H

Second system of musical notation. The vocal line continues with a melodic line and some rests. The piano accompaniment remains active. Dynamics include *mf*, *p*, and *pp*. The tempo is marked *largamente*. A hairpin crescendo is present in the vocal line.

*Poco più lento e piangendo*

Listesso tempo.

Third system of musical notation. The vocal line features a triplet of eighth notes. The piano accompaniment has a more active bass line. Dynamics include *mf*, *dim.*, *pp*, and *più p*. The tempo is marked *Listesso tempo.*

*Poco più lento*

Listesso tempo.

Fourth system of musical notation. The vocal line has a melodic line with some rests. The piano accompaniment features a complex chordal texture. Dynamics include *pp*. The tempo is marked *Listesso tempo.* The instruction *legatissimo* is written below the piano part.

Tempo primo.

sul G

Fifth system of musical notation. The vocal line has a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p* and *mf*. The tempo is marked *Tempo primo.* The instruction *ritardando* is written above the vocal line.

Tempo primo.

Sixth system of musical notation. The vocal line has a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *ppp*. The tempo is marked *Tempo primo.* The instruction *ritard.* is written above the piano part.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features two prominent arpeggiated chords, each marked with a '5' and a '6' above the notes, indicating fingerings. The dynamic markings are *f* (forte) and *p* (piano).

Second system of musical notation. It consists of three staves. The piano part continues with arpeggiated chords, some marked with '5' and '6'. A first ending bracket labeled 'I' is present. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The piano part is marked *sempre pp* (sempre pianissimo).

Third system of musical notation. It consists of three staves. The piano part features arpeggiated chords with fingerings like '5 4 3 2 1' and '5 4 3 2 1 4 2'. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

Fourth system of musical notation. It consists of three staves. The piano part has arpeggiated chords with fingerings like '5 4 3' and '5 4 3 2 1'. Dynamic markings include *memof* (memorandum forte) and *piu f* (piu forte). The word 'Solo.' is written at the end of the system.

Fifth system of musical notation. It consists of three staves. The piano part features arpeggiated chords with fingerings like '5 4 3' and '5 3 2'. Dynamic markings include *piu p* (piu piano).

*poco a poco slentando*

*p*

*poco a poco slentando*

*p*

*quasi*

**K**

*p*

*poco ritenuto*

*da lontano*

*poco ritenuto*

*pp*

*glissez*

*pp*

*ppp*

*glissez*

*glissez*

*glissez*

*ppp*



# Kammermusik-Werke

im Verlag von F. E. C. LEUCKART in Leipzig.

## Klavier-Trios

Netto  
M

(für Pianoforte, Violine und Violoncell).

<b>Bargiel, Woldemar.</b> Op. 6. Erstes Trio in F-dur	9,—
— Op. 20. Zweites Trio in Es-dur	9,—
<b>Brüll, Ignaz.</b> Op. 14. Trio in Es-dur	7,50
<b>Dotzauer, J. J. F.</b> Op. 180. Trio in E-moll	7,50
<b>Gottwald, Heinrich.</b> Op. 5. Trio in F-dur (leicht ausführbar)	7,50
<b>Hägg, Gustaf.</b> Op. 15. Trio in G-moll	12,—
<b>Kahn, Robert.</b> Op. 19. Trio in E-dur	10,—
— Op. 33. Trio Nr. 2 in Es	9,—
<b>Krause, Emil.</b> Op. 15. Drei Novelletten	2,50
<b>Lange, S. de.</b> Op. 21. Trio in G-dur	10,—
<b>Major, Julius J.</b> Op. 20. Trio Nr. 2 in D-dur	9,—
<b>Nápravník, Eduard.</b> Op. 24. Trio in G-moll	15,—
<b>Rheinberger, Josef.</b> Op. 191a. Trio Nr. 4 in F	10,—
<b>Saint-Saëns, Camillo.</b> Op. 18. Trio in F-dur	10,—
<b>Schubert, Franz.</b> Op. 99. Trio Nr. 1 in B-dur	4,50
— Op. 100. Trio Nr. 2 in Es-dur	5,25
— Op. 148. Nocturne (Trio Nr. 3) in E-dur	1,50
— Andante con Variazioni aus dem D-moll-Quartett	2,—
<b>Schumann, Georg.</b> Op. 25. Trio in F	10,—
<b>Sternberg, Constantin.</b> Op. 79. Trio Nr. 2 in Fis-moll	9,—
<b>Wolf-Ferrari, Hermann.</b> Op. 5. Trio in D-dur	10,—

## Klavier-Quartette.

<b>Kahn, Robert.</b> Op. 14. Quartett Nr. 1 in H-moll für Pianoforte, Violine, Viola und Violoncell	15,—
— Op. 30. Quartett Nr. 2 in A-moll für Pianoforte, Violine, Viola und Violoncell	12,—
<b>Schumann, Georg.</b> Op. 29. Quartett in F-moll für Pianoforte, Violine, Viola und Violoncell	15,—

## Klavier-Quintette.

<b>Frühling, Carl.</b> Op. 30. Quintett in Fis-moll für Pianoforte, zwei Violinen, Viola u. Violoncell	15,—
<b>Saint-Saëns, Camillo.</b> Op. 14. Quintett in A für Pianoforte, zwei Violinen, Viola und Violoncell (Kontrabaß ad libitum)	15,—
<b>Schubert, Franz.</b> Op. 114. Klavier-Quintett (Forellen-Quintett) in A-dur für Pianoforte, Violine, Viola, Violoncell und Kontrabaß	6,—
<b>Spindler, Fritz.</b> Op. 360. Quintett für Pianoforte, Oboe, Klarinette, Horn und Fagott	10,50

## Sextett.

<b>Rheinberger, Joseph.</b> Op. 191b. Sextett für Pianoforte, Flöte, Oboe, Klarinette, Fagott und Horn (nach dem Klavier-Trio Nr. 4) in F-dur	15,—
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## Streich-Quartette

Netto  
M

(für zwei Violinen, Viola und Violoncell).

<b>Bazzini, Antonio.</b> Op. 75. Quartett in D-moll.	Stimmen	6,—
— Hieraus einzeln: Gavotte (Intermezzo).	Stimmen	1,50
<b>Böhme, Ferdinand.</b> Op. 7. Quartett Nr. 3 in C-moll.	Stimmen	7,50
<b>Dancla, Ch.</b> Op. 160. 13. Quartett in H-moll.	Stimmen	6,60
<b>Hartog, Ed. de.</b> Op. 46. Suite (Praeludium, Humoreske, Andante, Fughette, Menuett, Presto).	Stimmen	9,—
<b>Jadassohn, S.</b> Op. 10. Quartett in C-moll.	Stimmen	6,80
<b>Kaun, Hugo.</b> Op. 74. Quartett Nr. 3 in C-moll.	Kleine Partitur netto	1,20
	Stimmen	10,—
<b>Lange, S. de.</b> Op. 15. Quartett Nr. 1 in E-moll.	Stimmen	4,50
— Op. 18. Quartett Nr. 2 in C-dur	Partitur 8°	4,—
	Stimmen	7,50
<b>Müller-Berghaus, Karl.</b> Op. 11. Quartett Nr. 1 in C-dur	Stimmen	5,—
— Op. 12. Quartett Nr. 2 in C-dur	Stimmen	5,—
<b>Noskowski, Siegmund.</b> Op. 9. Erstes Quartett in D-moll	Stimmen	6,60
<b>Rentsch, E.</b> Op. 12. Quartett in A-moll.	Stimmen netto	5,—
<b>Rheinberger, Josef.</b> Op. 89. Quartett in C-moll.	Partitur 8°	4,—
	Stimmen	7,50
— Op. 147. Quartett in F-dur	Partitur 8°	4,—
	Stimmen	7,50
<b>Schubert, Franz.</b> Op. 125 Nr. 1. Quartett in Es-dur.	Stimmen	2,40
— Op. 125 Nr. 2. Quartett in E-dur	Stimmen	2,40
— Op. posth. Quartett in D-moll	Partitur	4,—
	Stimmen	5,—
— Hieraus einzeln: Andante con Variazioni.	Stimmen	1,50
<b>Tartini, Giuseppe.</b> Zwei Quartette. Erstmals nach dem Autograph herausgegeben von Emilio Pente. Partitur und Stimmen.		
Nr. 1 in D-dur		2,—
Nr. 2 in A-dur		2,—
<b>Ulrich, Hugo.</b> Op. 7. Quartett in Es. Neue Ausgabe.	Stimmen	6,—
<b>Vignau, H. von.</b> Op. 1. Quartett in D-moll.	Partitur und Stimmen netto	6,—
<b>Zöllner, Heinrich.</b> Op. 91. Quartett in C-moll.	Kleine Partitur netto	1,20
	Stimmen	10,—



# CONSTANTIN STERNBERG

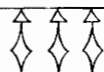


# TRIOS

für  
Pianoforte, Violine und Violoncello



	NETTO
OP. 79. TRIO N <sup>o</sup> 2. IN FIS-MOLL	M. 9.—
OP. 104. TRIO N <sup>o</sup> 3. IN C-DUR	M. 6.—
OP. 105. AUS ITALIEN:	
N <sup>o</sup> 1. IN DEN BERGEN	M. 3.—
N <sup>o</sup> 2. VENEZIANA	M. 3.—
N <sup>o</sup> 3. NAPOLITANA	M. 3.—



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**LEIPZIG, VERLAG VON F.E.C. LEUCKART**

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# Napolitana.

Constantin Sternberg, Op.105 Nr. 3.

Allegro, ma non troppo; s'accelerando poco a poco.

Violine. *f* *pizz.*

Violoncello. *f* *pizz.* *arco* *p*

Pianoforte. *ff* *pp*

*arco* *p*

*sempre pp*

*pizz.* *arco* *poco a poco cre*

*poco a poco cre*

*scen do* *meno p* *cre*

*scen do* *cre*

*scen do* *meno p* *cre*

**A**

scen - do *f con tutto l'arco*

scen - do *f con tutto l'arco*

scen - do *f*

*p*

*p*

*p*

*ff*

*ff*

*ff*

*di*

*di*

*di*

B pizz.

mi - nu - en - do  
 cre - scen - do  
 mi - nu - en - do  
 cre - scen - do  
 mi - nu - en - do  
 1 2 3

arco  
 pizz.  
 arco  
 pizz.  
 arco  
 4 3 2 1 4 3 2 5 3 2 3 2 3 2 1 4 3 2 5 3

C

p  
 mf  
 ff briosissimo  
 p  
 mf  
 ff briosissimo  
 2 3 2 3 2 1 4 3 2

1 4 3 2 1 4 2 2

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment. The vocal line contains the lyrics: *cre - scen - do*. Dynamic markings include *sf* and *ff*. Fingerings are indicated with numbers 1-5.

Third system of musical notation, including piano accompaniment. The tempo marking *rallen - - tan - - do* is present.

**D** Un poco più lento.

Fourth system of musical notation, including piano accompaniment. The tempo marking *Un poco più lento.* is present. The piano part features a melodic line with fingerings 2, 3, 4, 5. Dynamic marking *p* is used.

The musical score is arranged in five systems. Each system contains a vocal line (soprano or alto clef) and a piano accompaniment (grand staff). The key signature is B-flat major, and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The piano part features intricate arpeggiated patterns and melodic lines. The vocal line consists of a series of notes, some with slurs and ties, indicating a melodic phrase. The score is marked with dynamics such as *mf*, *espressivo*, *p*, *pp*, and *mf cantabile*. There are also performance instructions like *mf cantabile* and *pp*. The piano part includes fingering numbers (1, 2, 3, 4) and a fermata over a measure. The score concludes with a key signature change to D major.

Musical score for the first system. It consists of a piano staff (top) and a grand staff (bottom). The piano staff begins with a dynamic marking of *p*, followed by *pp*, and then *p*. The grand staff includes a treble clef with a finger number '8' and a dynamic marking of *pp*, and a bass clef with a dynamic marking of *p*. The instruction *sempre diminuendo* is written across the grand staff. Fingering numbers '2 1 2 1' are shown below the bass clef.

Musical score for the second system. It consists of a piano staff (top) and a grand staff (bottom). The piano staff has a dynamic marking of *p* and the instruction *Tempo primo. pizz.*. The grand staff has a dynamic marking of *p* and the instruction *Tempo primo.*.

Musical score for the third system. It consists of a piano staff (top) and a grand staff (bottom). The piano staff has a dynamic marking of *p* and the instruction *pizz.*. The grand staff has a dynamic marking of *p*.

Musical score for the fourth system. It consists of a piano staff (top) and a grand staff (bottom). The piano staff has dynamic markings of *p*, *f*, *ff*, and *ff*, with the instruction *molto cresc.* and *arco*. The grand staff has dynamic markings of *p*, *f*, and *ff*, with the instruction *molto cresc.* and *arco*.

First system of musical notation. It consists of two staves for a string quartet (Violin I and Violin II) and a grand staff for piano. The string parts are marked *pizz.* (pizzicato) and *p* (piano). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A first ending bracket is present in the first measure of the piano part.

Second system of musical notation. The string parts are marked *arco* (arco) and *meno p* (meno piano). The piano part continues with its melodic and accompanimental lines. A first ending bracket is present in the first measure of the piano part.

Third system of musical notation. The string parts are marked *f con tutto l'arco* (forte con tutto l'arco). The piano part includes fingerings (2, 3, 1) and a first ending bracket in the first measure.

Fourth system of musical notation. This system continues the piano part with its melodic and accompanimental lines, concluding the page.



First system of musical notation. It consists of four staves: two vocal staves (soprano and bass) and two piano staves (treble and bass). The key signature has one flat (B-flat). The tempo is marked *p* (piano). The music features a vocal melody with slurs and accents, and a piano accompaniment with chords and rhythmic patterns.

Second system of musical notation. It consists of four staves: two vocal staves and two piano staves. The key signature has one flat. The tempo is marked *ff* (fortissimo). The piano accompaniment features a more active, rhythmic pattern with slurs and accents.

Third system of musical notation. It consists of four staves: two vocal staves and two piano staves. The key signature has one flat. The tempo is marked *ff*. The vocal staves contain the lyrics "di - mi - nu" on two lines. The piano accompaniment continues with chords and rhythmic patterns.

Fourth system of musical notation. It consists of four staves: two vocal staves and two piano staves. The key signature has one flat. The tempo is marked *molto cresc.* (molto crescendo). The vocal staves contain the lyrics "en - do" on two lines. The piano accompaniment features a more active, rhythmic pattern with slurs and accents.

First system of musical notation. It consists of four staves: two for a vocal line (treble and bass clefs) and two for a piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal parts begin with a dynamic marking of *ff*. The piano accompaniment features a complex rhythmic pattern with many beamed notes and accents.

Second system of musical notation. It continues the four-staff format. The vocal parts transition to a dynamic marking of *p subito*. The piano accompaniment includes a triplet of eighth notes in the right hand and continues with its intricate rhythmic accompaniment.

Third system of musical notation. The vocal parts maintain the *sf* dynamic. The piano accompaniment features a triplet of eighth notes in the right hand and continues with its intricate rhythmic accompaniment.

Fourth system of musical notation, starting with a section marked 'F'. The vocal parts transition to a dynamic marking of *p*. The piano accompaniment features a triplet of eighth notes in the right hand and continues with its intricate rhythmic accompaniment.

First system of the musical score, featuring a vocal line and a piano accompaniment. The piano part includes fingerings (1, 4, 3, 2, 1) and dynamic markings *cre* and *scen*.

Second system of the musical score. The piano part includes a *do* marking and dynamic markings *tutta la forza* and *sf*.

Third system of the musical score, showing intricate piano accompaniment with various fingerings and articulation marks.

Fourth system of the musical score, concluding the piece with a final cadence in the piano part.

# Kammermusik-Werke

im Verlag von F. E. C. LEUCKART in Leipzig.

## Klavier-Trios

(für Pianoforte, Violine und Violoncell).

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## Klavier-Quintette.

<b>Frühling, Carl.</b> Op. 30. Quintett in Fis-moll für Pianoforte, zwei Violinen, Viola u. Violoncell	15,—
<b>Saint-Saëns, Camillo.</b> Op. 14. Quintett in A für Pianoforte, zwei Violinen, Viola und Violoncell (Kontrabaß ad libitum)	15,—
<b>Schubert, Franz.</b> Op. 114. Klavier-Quintett (Forellen-Quintett) in A-dur für Pianoforte, Violine, Viola, Violoncell und Kontrabaß	6,—
<b>Spindler, Fritz.</b> Op. 360. Quintett für Pianoforte, Oboe, Klarinette, Horn und Fagott	10,50

## Sextett.

<b>Rheinberger, Joseph.</b> Op. 191b. Sextett für Pianoforte, Flöte, Oboe, Klarinette, Fagott und Horn (nach dem Klavier-Trio Nr. 4) in F-dur	15,—
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## Streich-Quartette

(für zwei Violinen, Viola und Violoncell).

	Netto /s
<b>Bazzini, Antonio.</b> Op. 75. Quartett in D-moll.	
— Hieraus einzeln: Gavotte (Intermezzo). Stimmen	6,—
<b>Böhme, Ferdinand.</b> Op. 7. Quartett Nr. 3 in C-moll.	7,50
<b>Dancla, Ch.</b> Op. 160. 13. Quartett in H-moll.	6,60
<b>Hartog, Ed. de.</b> Op. 46. Suite (Praeludium, Humoreske, Andante, Fughette, Menuett, Presto). Stimmen	9,—
<b>Jadassohn, S.</b> Op. 10. Quartett in C-moll. Stimmen	6,80
<b>Kaun, Hugo.</b> Op. 74. Quartett Nr. 3 in C-moll. Kleine Partitur netto	1,20
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<b>Rentsch, E.</b> Op. 12. Quartett in A-moll. Stimmen netto	5,—
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