Am Abend.

Stimmungsbilder

für

Solo-Streichquartett

(oder Streichorchester mit Contrabaſs)

von

J. ROSENHAIN.

Op. 99

ha. Im stillen Kämmerlein.
I. Einsam im Walde.
II. Quälendes Zweifeln.
III. Am Bach.
si Recitativ: Ausruf nach der Entfernten!
IV. Ohne Ruhe.
Var. V. Hoffnungslos!
Quasi Recitativ: Im Innern klingt es wie ein Ruf aus der Ferne.
Var. VI. Träumerisches Gedenken.
Recitativ: Wieder tönt der Ruf, aber diesmal in Wirklichkeit.
Var. VII. Freudiges Wiedersehen.
Var. VIII. Glücklich vereint.

Partitur ..... M. 1.50.
Für Solo-Quartett (oder Streichorchester mit Contrabaſs) ..... M. 3.50.
Für Pianoforte allein ..... M. 2.25.

Eigenthum der Verleger.
LEIPZIG und BRÜSSEL,
BREITKOPF & HÄRTEL.

Eingetragen in das Vereinsarchiv.

16118/16120.

Am Abend.

Stimmungsbilder

für

Solo-Streichquartett

(oder Streichorchester mit Contrabaſs)

von

J. ROSENHAIN.

Op. 99.

Thema. Im stillen Kämmerlein.
Var. I. Einsam im Walde.
Var. II. Quälendes Zweifeln.
Var. III. Am Bach.
Quasi Recitativ: Ausruf nach der Entfernten!
Var. IV. Ohne Ruhe.
Var. V. Hoffnungslos!
Quasi Recitativ: Im Innern klingt es wie ein Ruf aus der Ferne.
Var. VI. Träumerisches Gedenken.
Recitativ: Wieder tönt der Ruf, aber diesmal in Wirklichkeit
Var. VII. Freudiges Wiedersehen.
Var. VIII. Glücklich vereint.

Partitur	M. 1.50.
Für Solo-Quartett (oder Streichorchester mit Contrabaſs)	M. 3.50.
Für Pianoforte allein	M. 2.25.

Eigenthum der Verleger.

LEIPZIG und BRÜSSEL,
BREITKOPF & HÄRTEL.

Eingetragen in das Vereinsarchiv.

18718/18720

409778

Am Abend.

Stimmungsbilder für Solo-Streichquartett
(oder Streichorchester mit Contrabass)

von

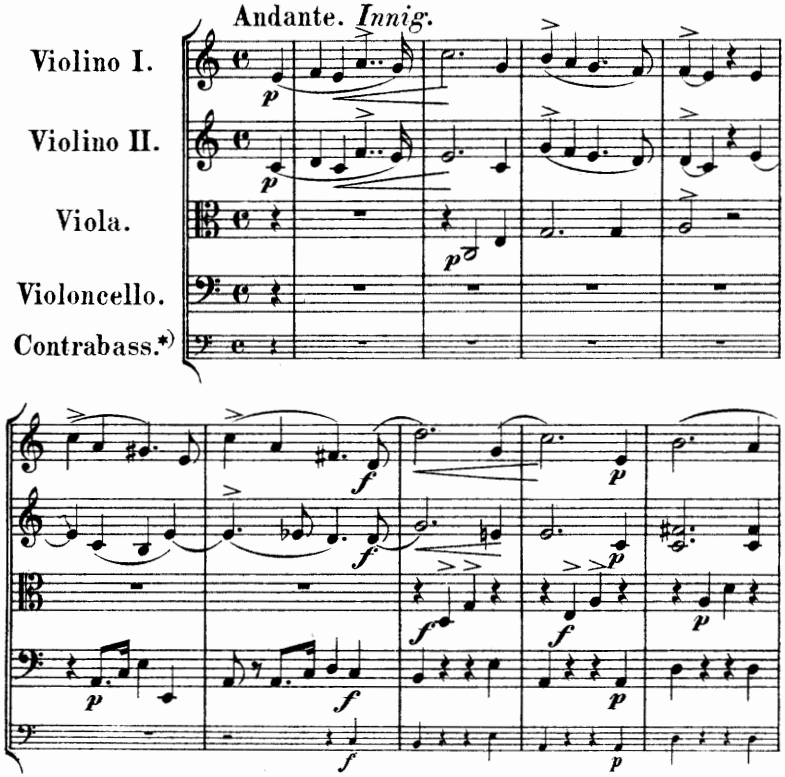
J. ROSENHAIN.

Op. 99.

Im stillen Kämmerlein.

Thema.

Andante. *Innig.*

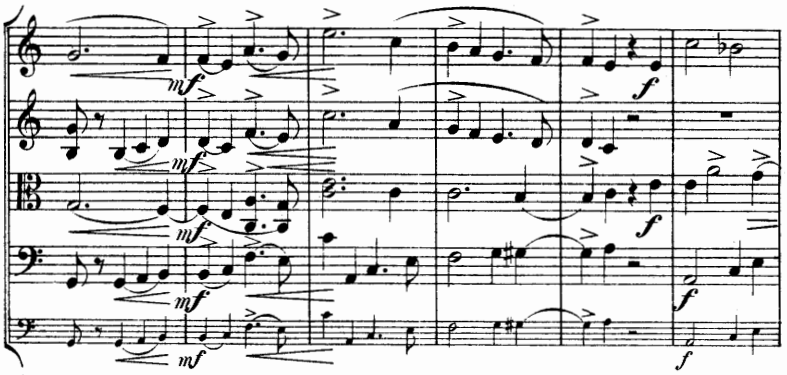


*) Diese Stimme gilt nur bei Ausführung des Werkes vom vollen Streichorchester.

Part. B. 378.

Stich und Druck von Breitkopf & Härtel in Leipzig.

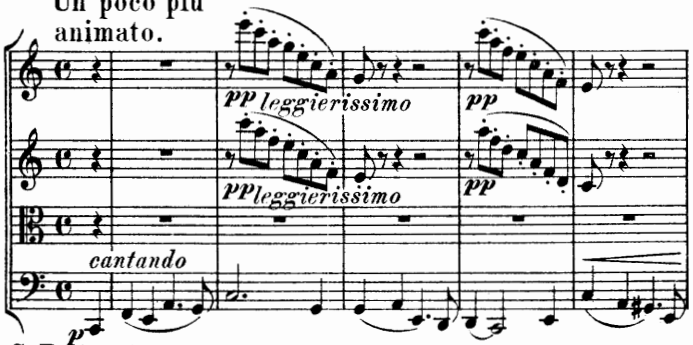
Aufführungsrecht vorbehalten.



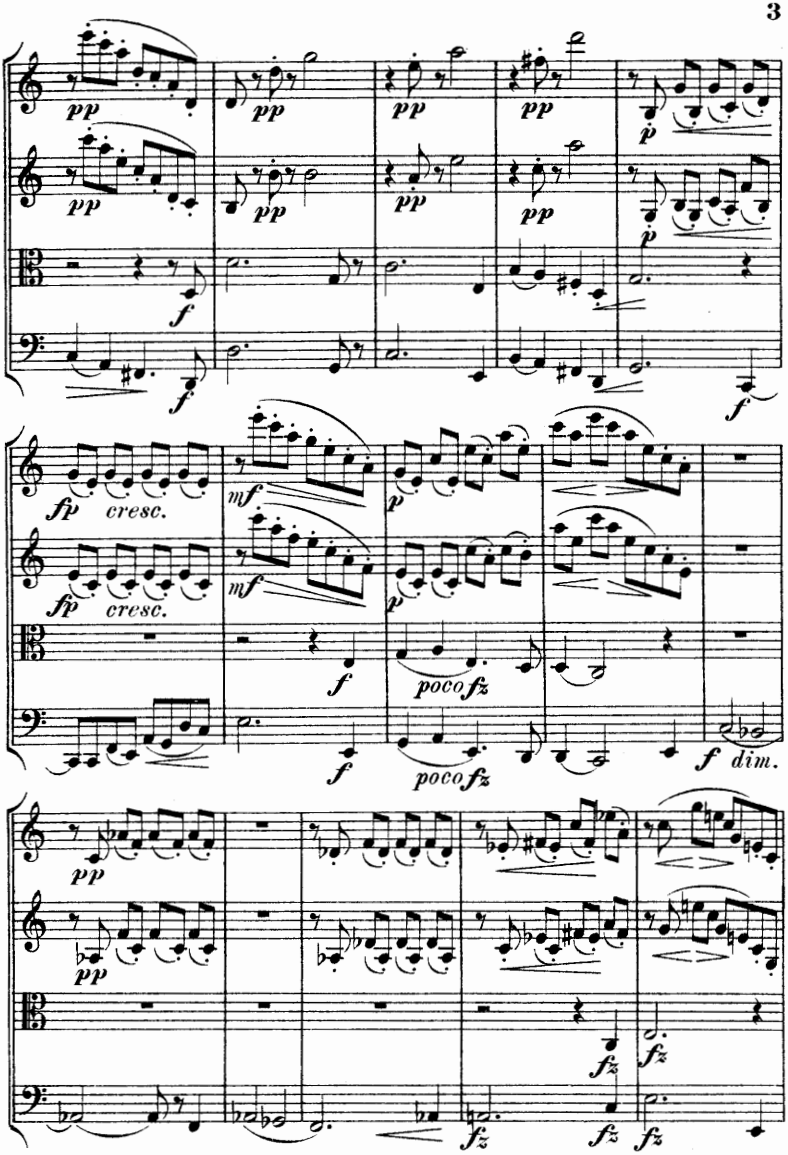
Einsam im Walde.

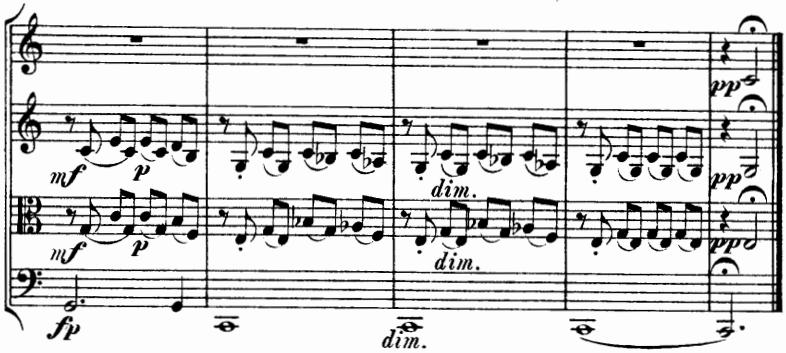
Un poco più animato.

Var. I.



C. B. tacet.

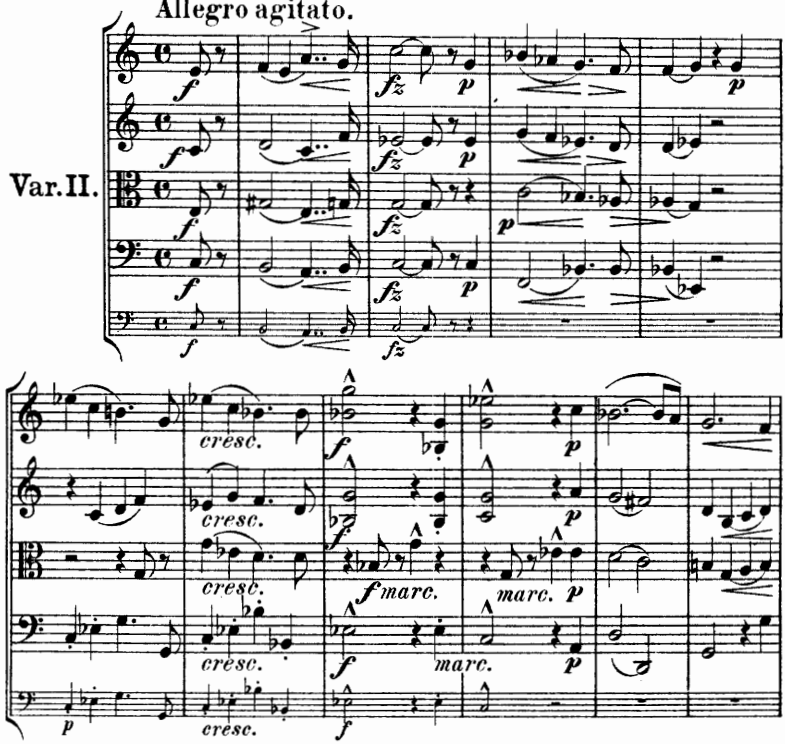

pp
f
fp cresc.
mf
p
poco fz
f dim.
fz

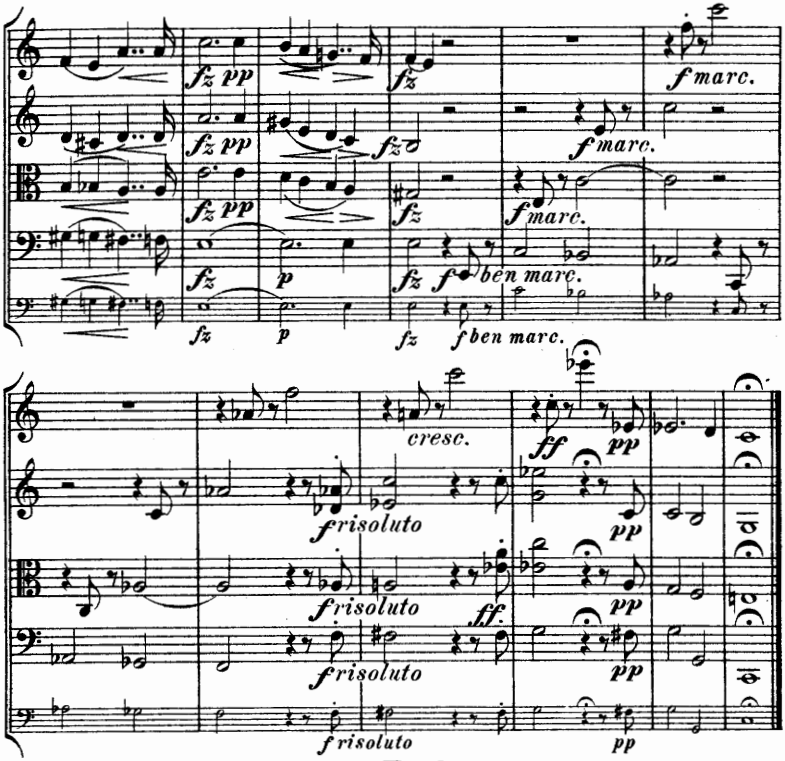


Quälendes Zweifeln.

Allegro agitato.

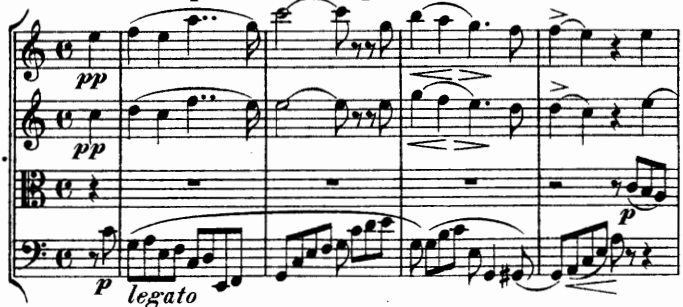
Var. II.





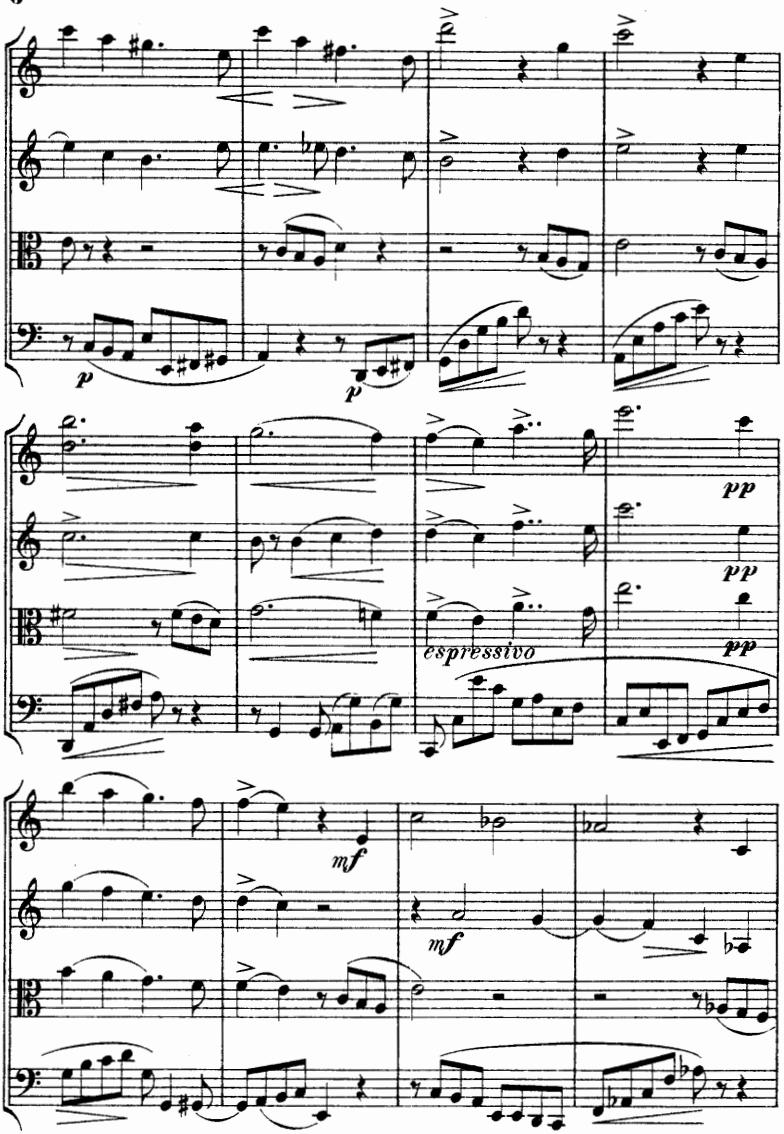
Am Bach.

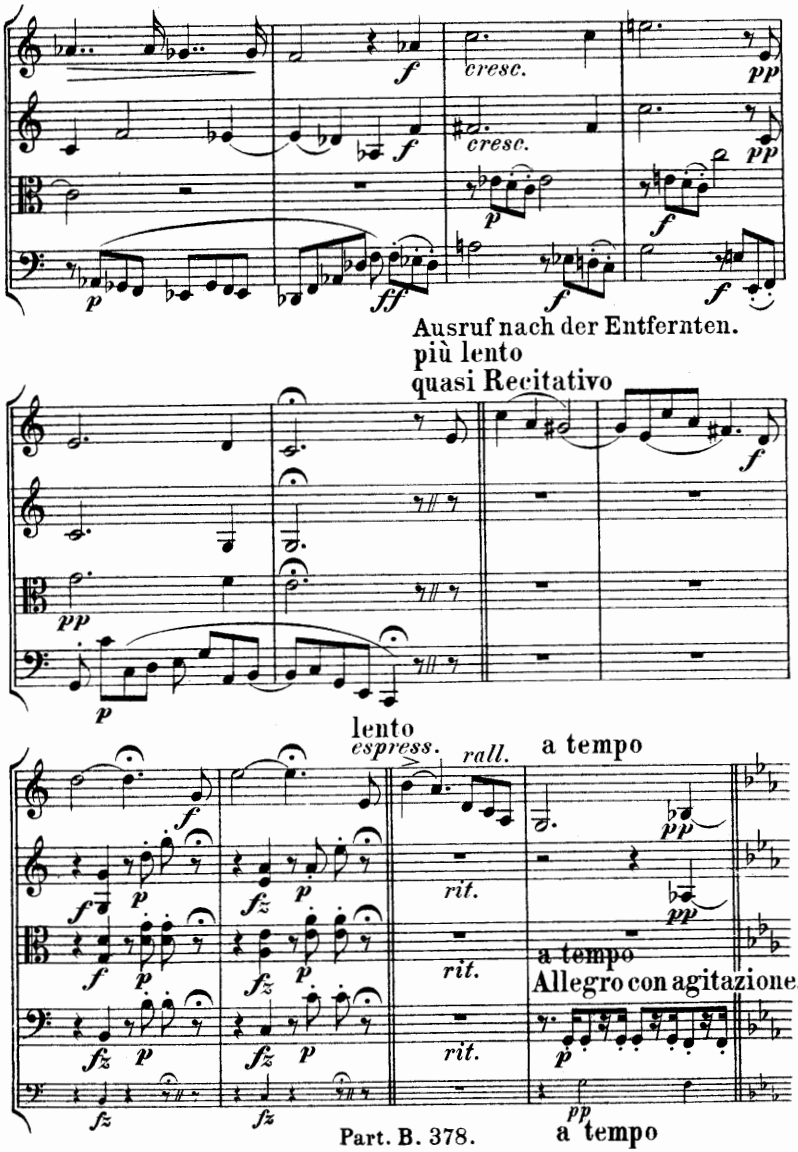
Andante espressivo. Tempo di tema.



Var. III.

C.B. tacet.

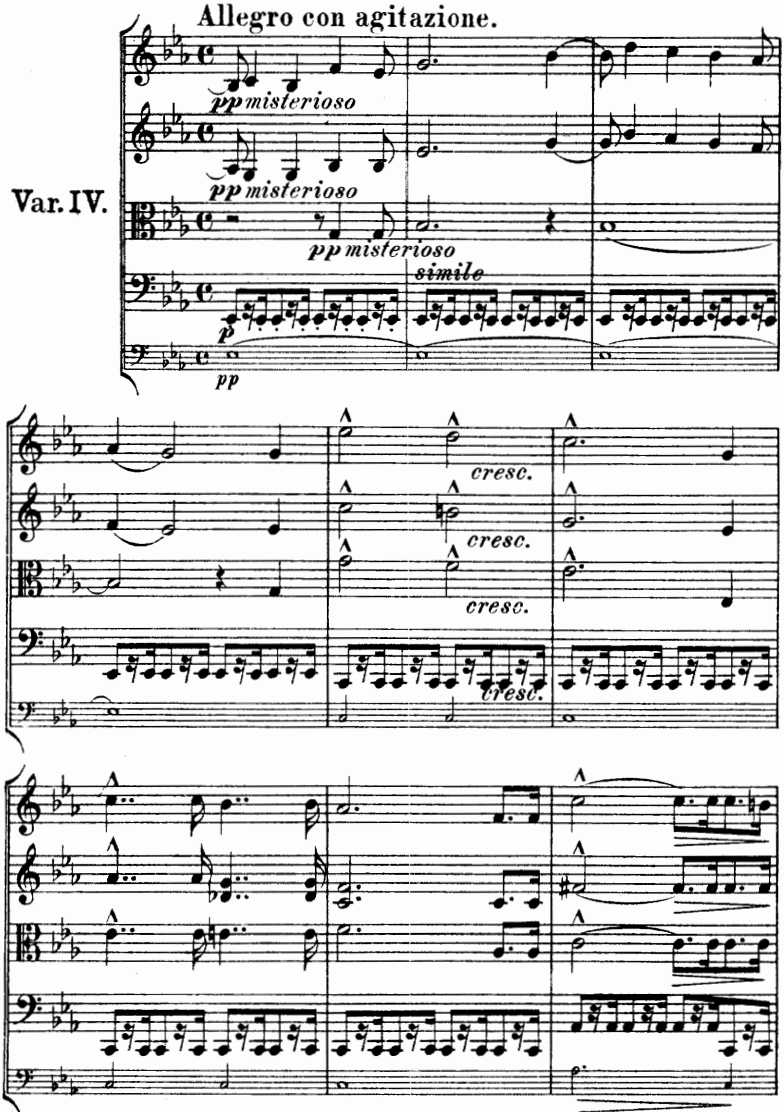

p
p
pp
pp
pp
espressivo
mf
mf

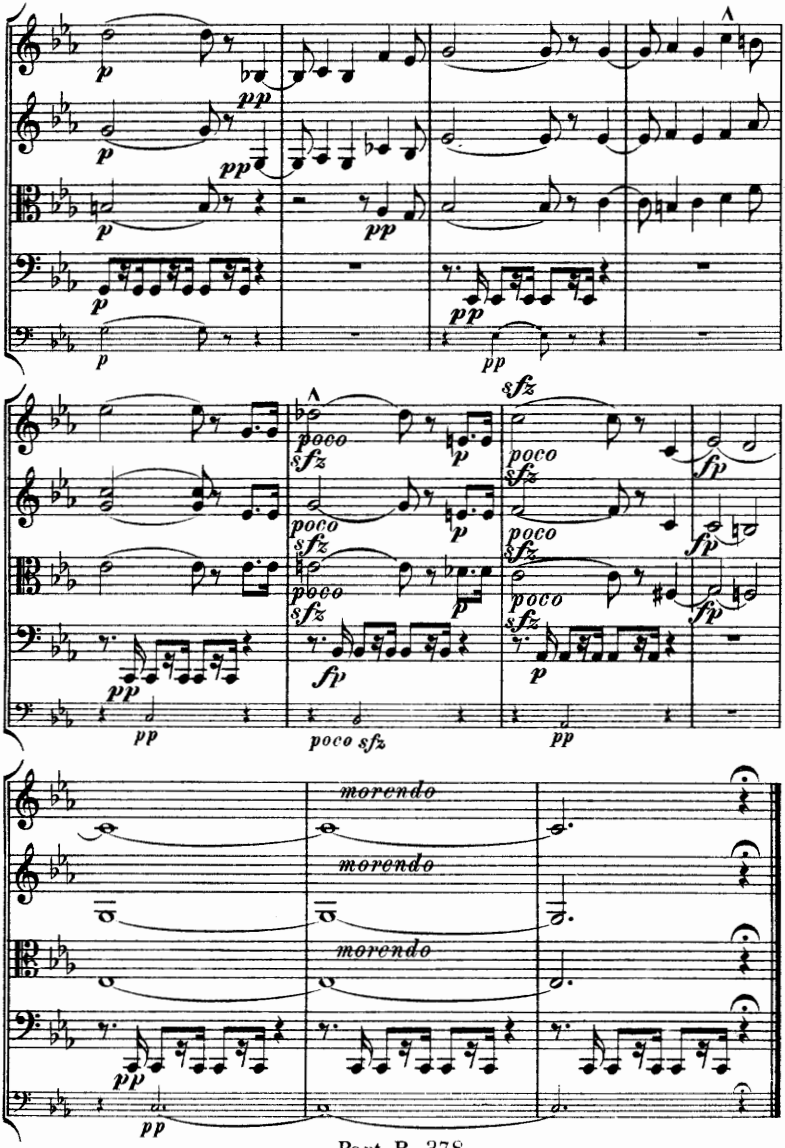

cresc.
cresc.
Ausruf nach der Entfernten.
più lento
quasi Recitativo
lento
espress.
rall.
a tempo
rit.
rit.
rit.
a tempo
Allegro con agitazione.
a tempo

Ohne Ruhe.

Allegro con agitazione.

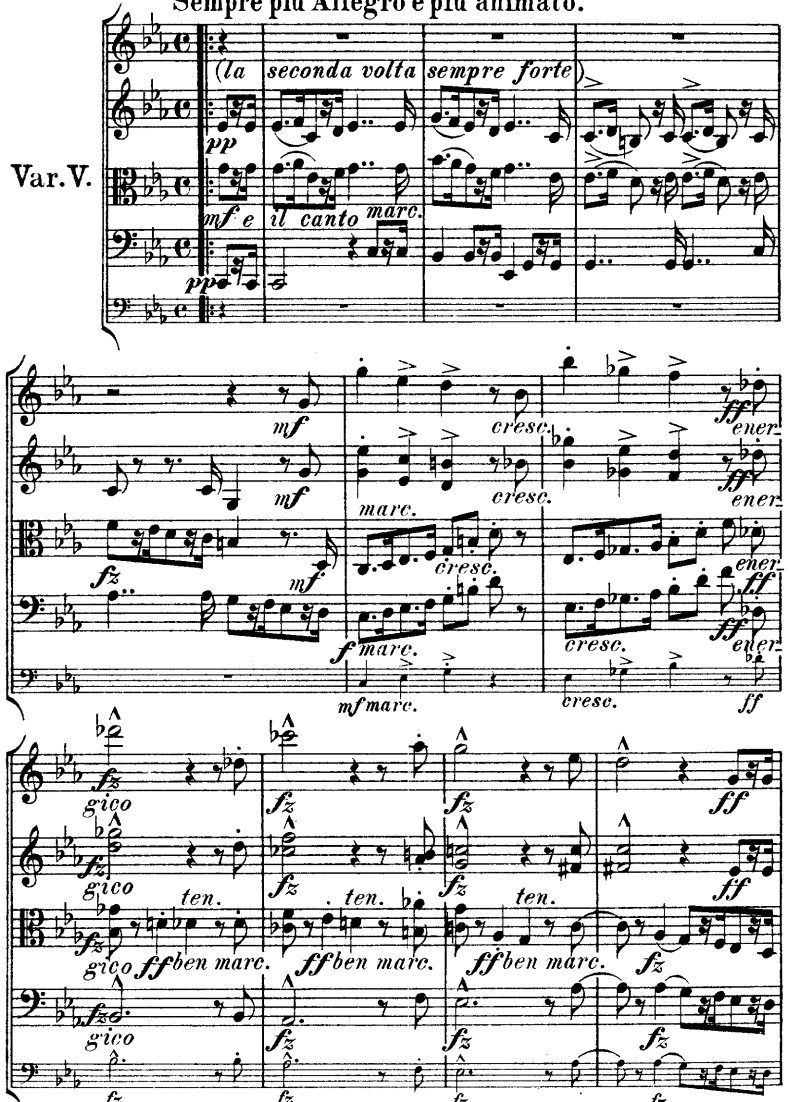
Var. IV.

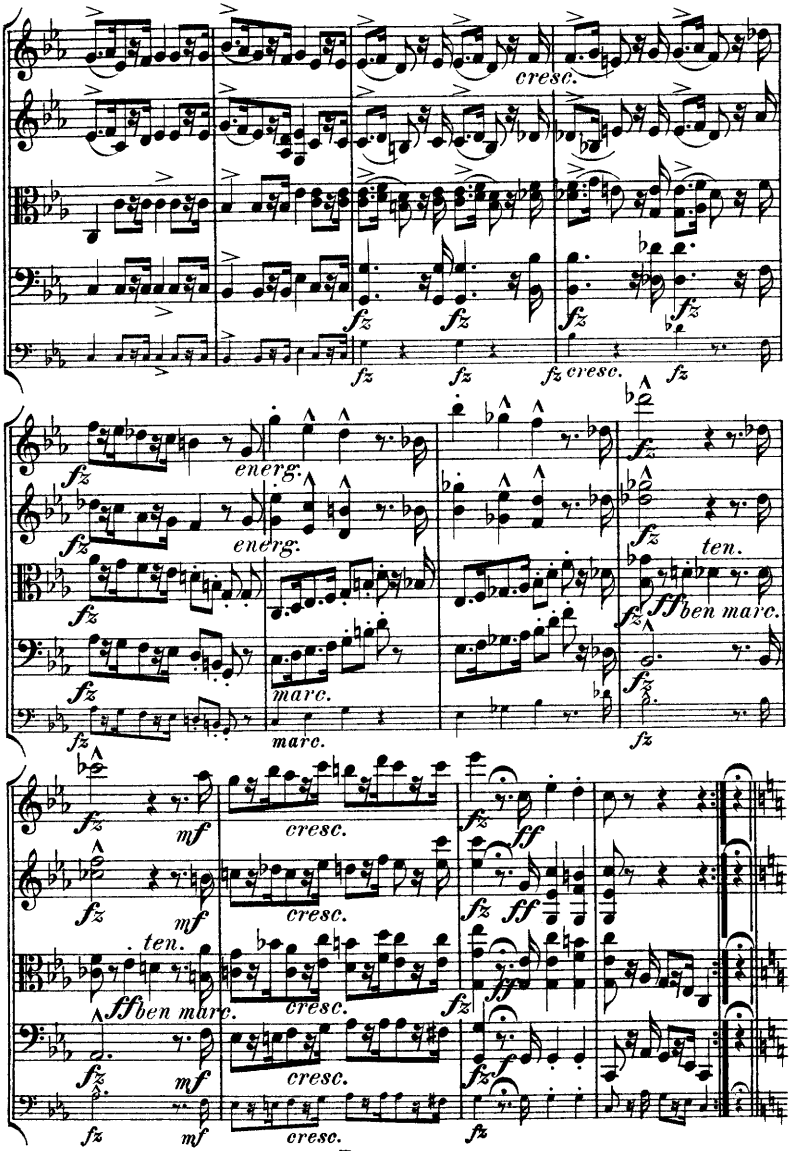


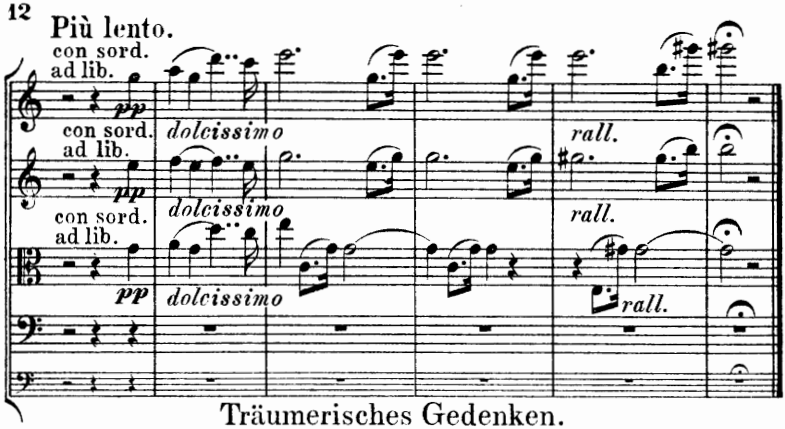

p
pp
poco sfz
fp
morendo

Verzweifelt.

Sempre più Allegro e più animato.



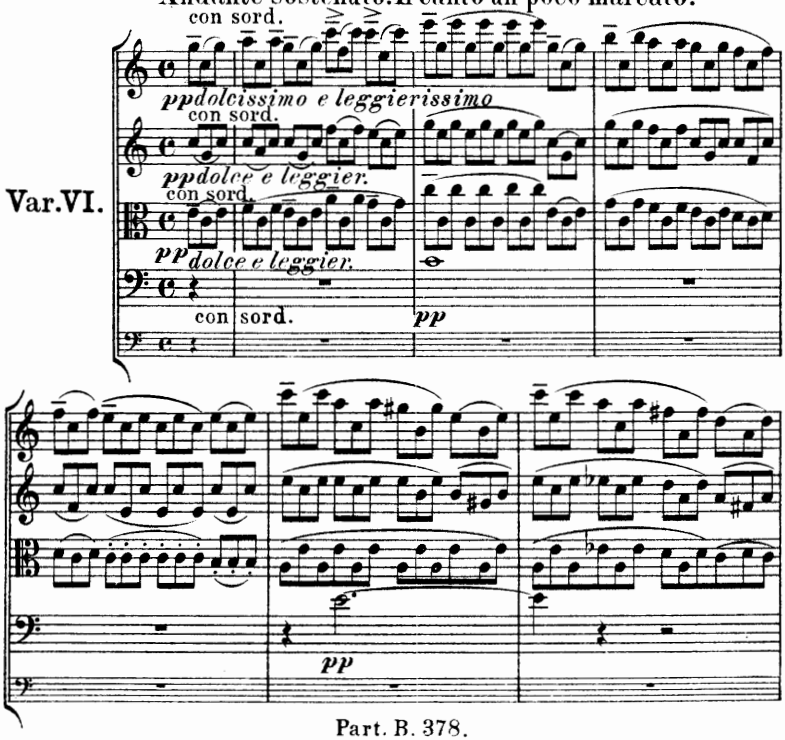

cresc.
fz
cresc.
energ.
marc.
ten.
ff ben marc.
mf
ff
cresc.

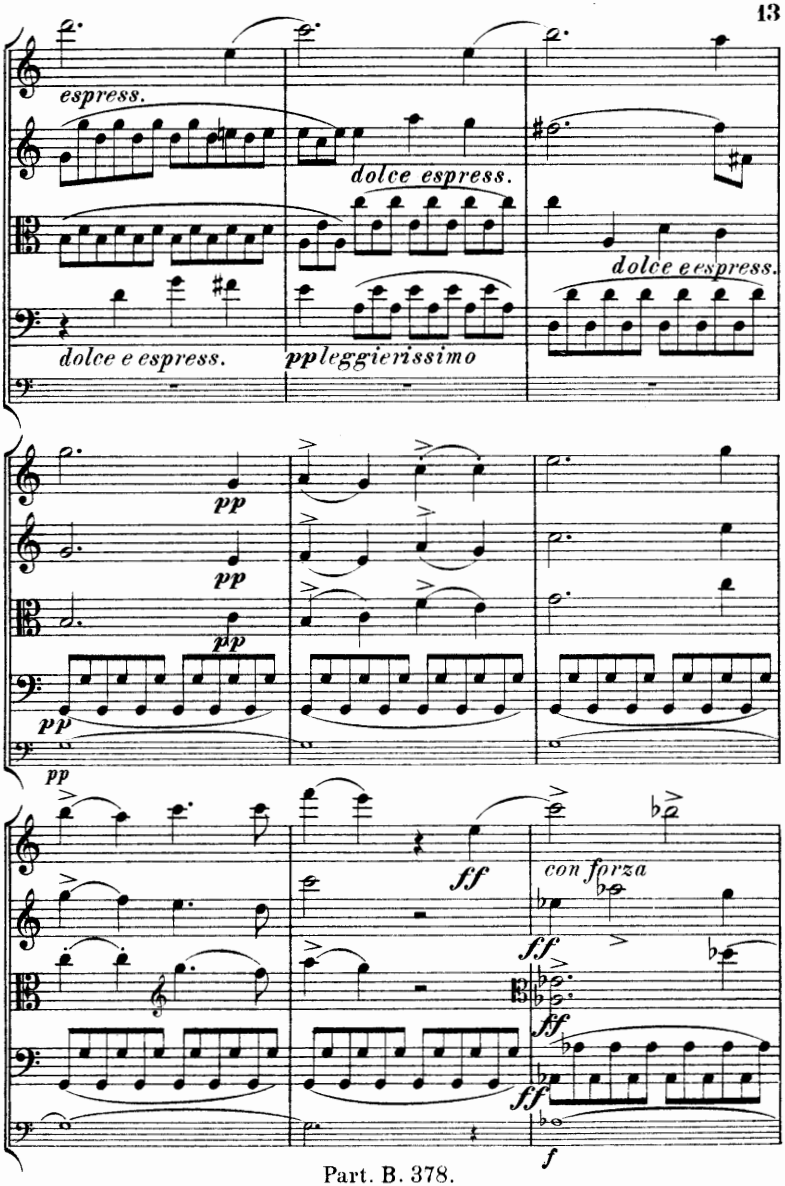


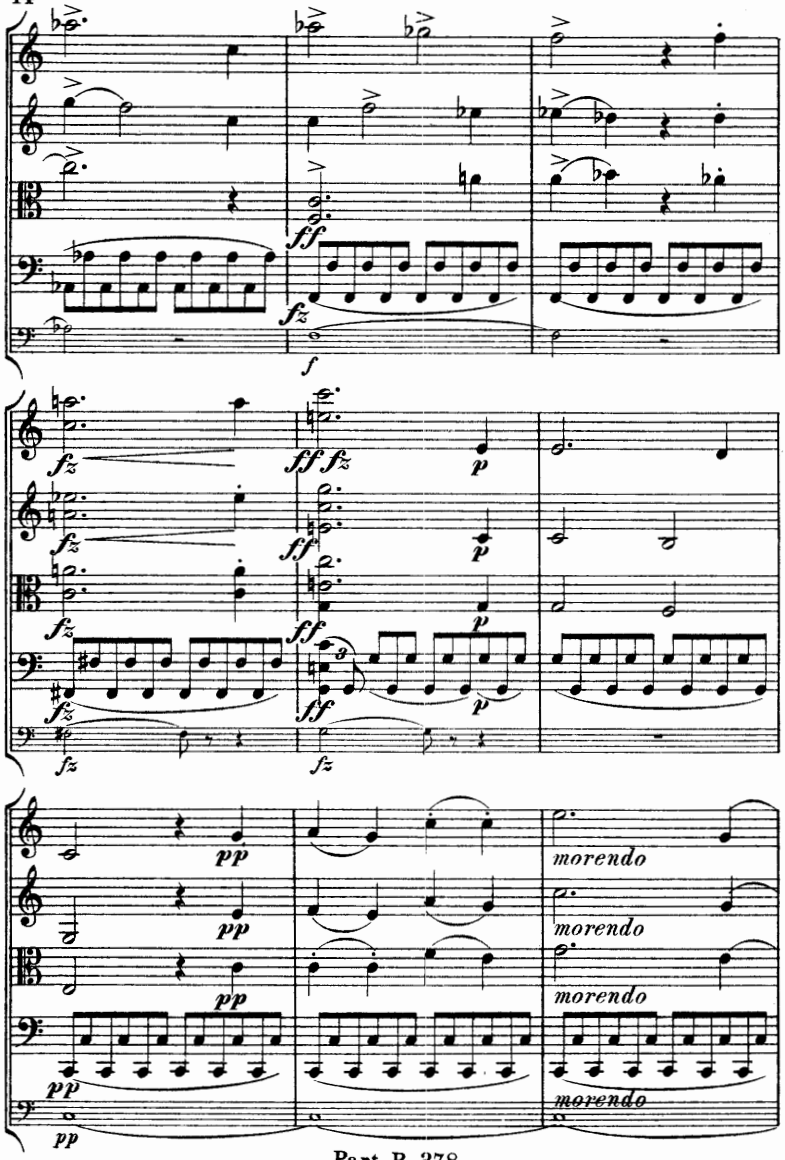
Träumerisches Gedenken.

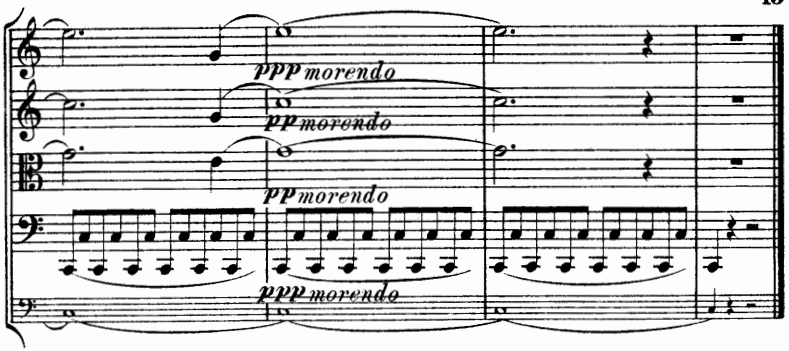
Andante sostenuto. Il canto un poco marcato.

Var. VI.



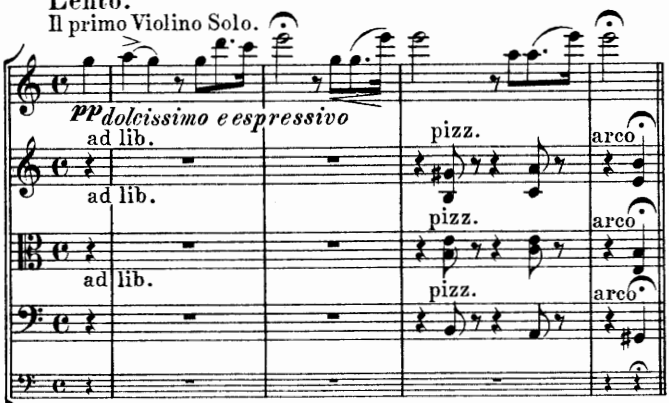

espress.
dolce espress.
dolce e espress.
dolce e espress.
ppleggierissimo
pp
pp
pp
pp
pp
ff
con forza
ff
fff
ff
f


ff
fz
f
ff fz
p
pp
morendo



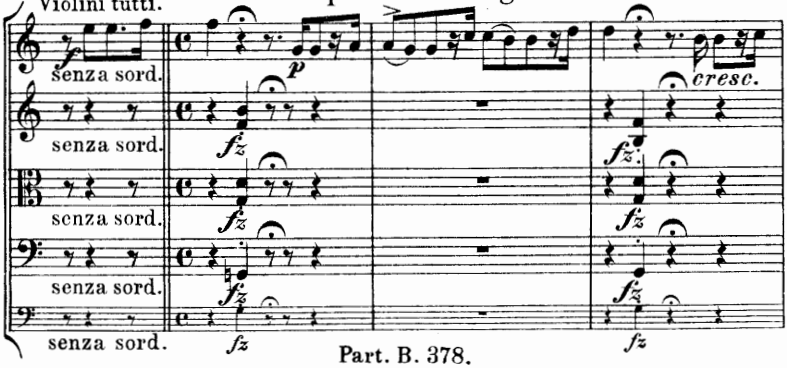
Lento.
Il primo Violino Solo.

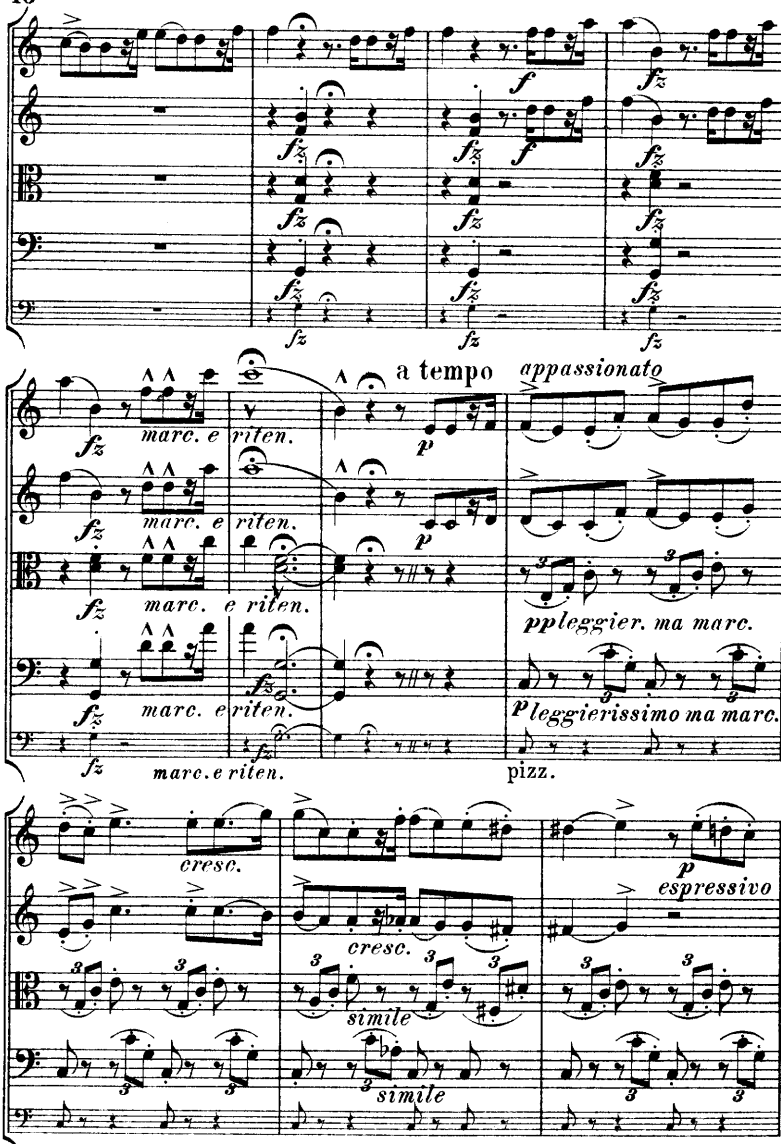
Var. VII.

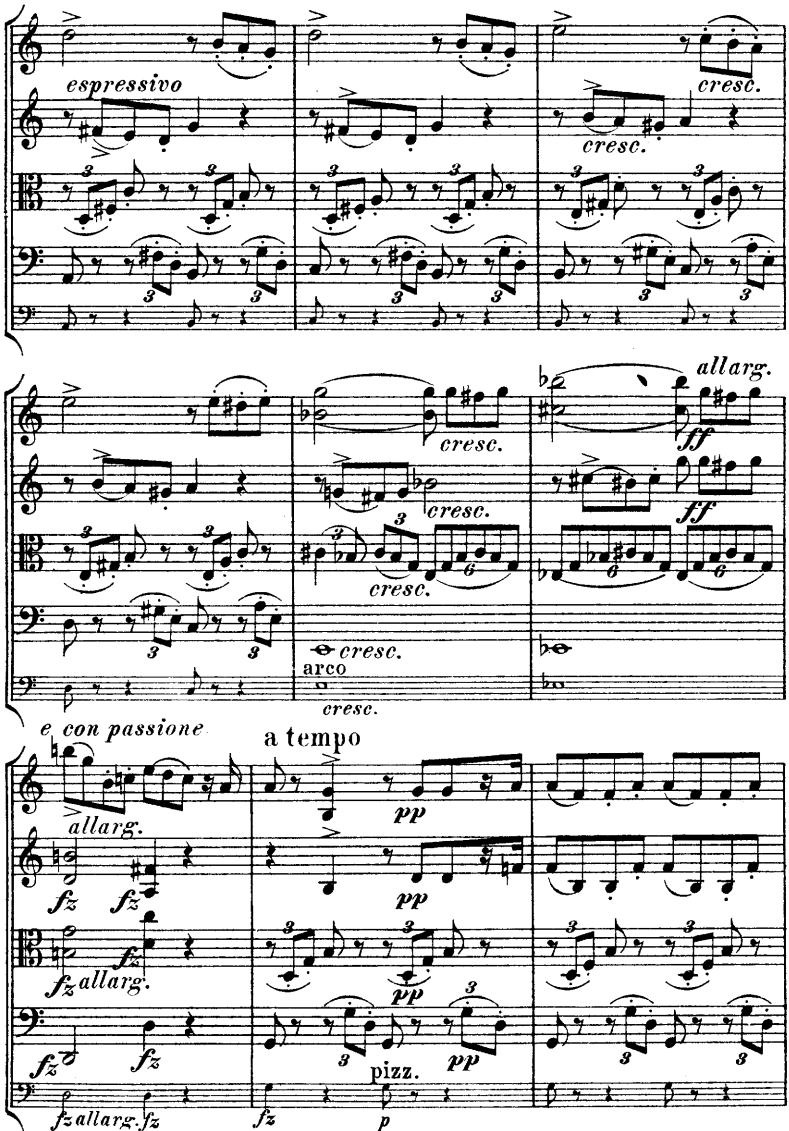


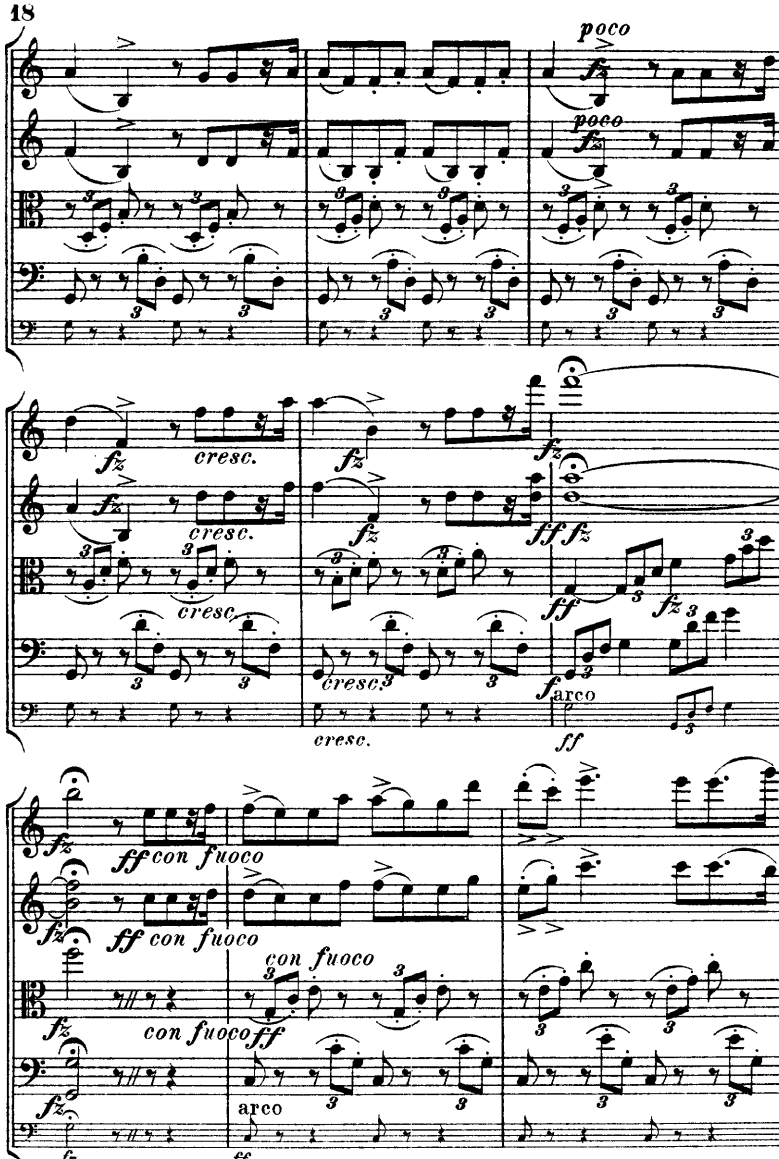
Vivace.
Violini tutti.

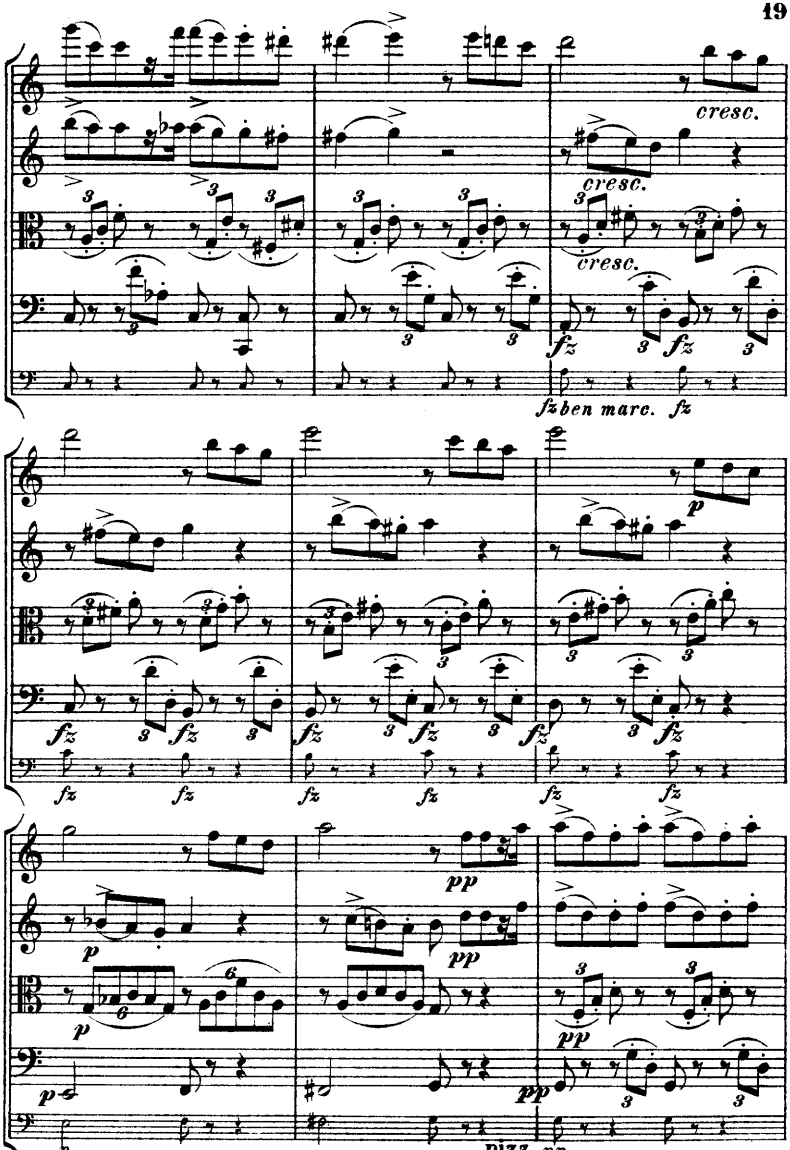
Vivace con spirito. Freudiges Wiedersehen.

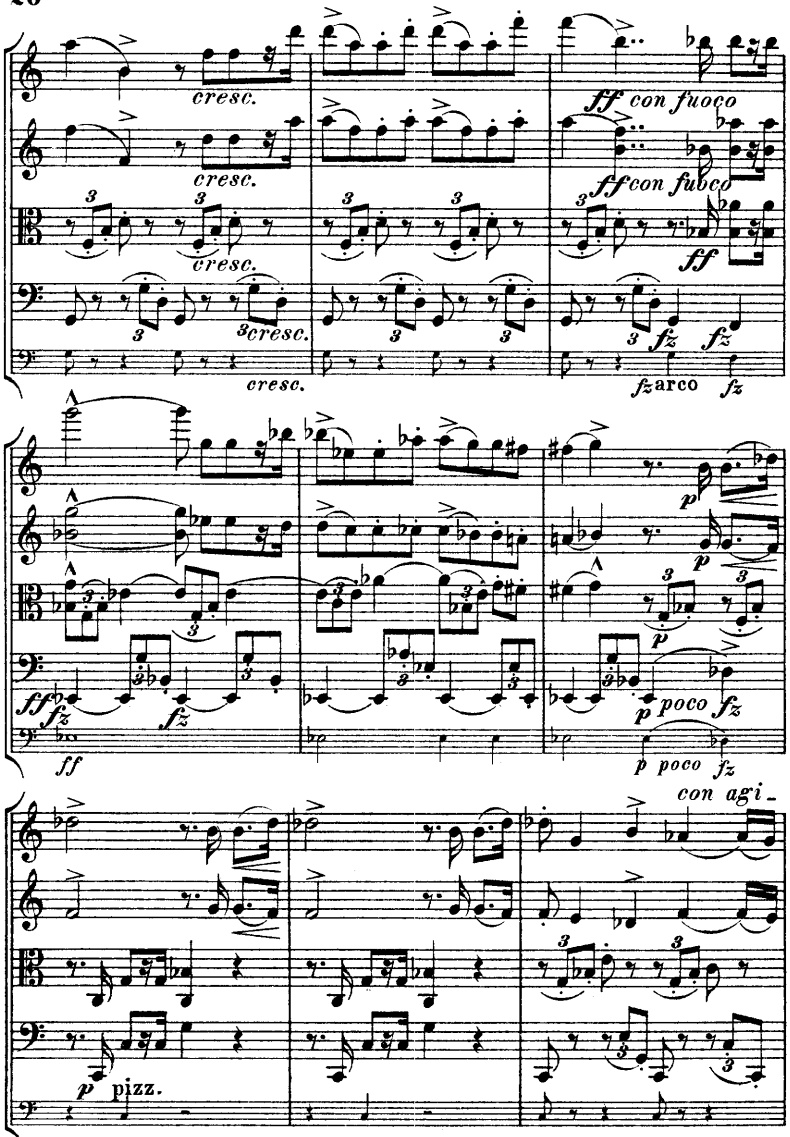


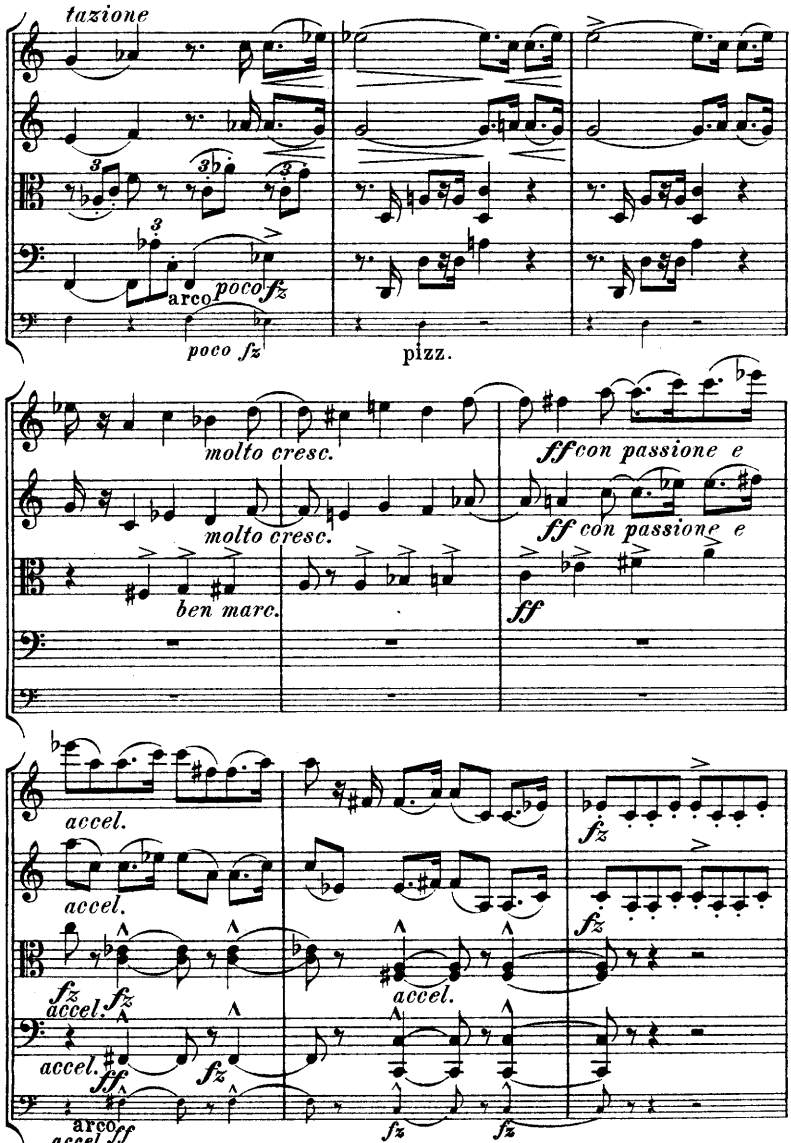

a tempo
appassionato
marc. e riten.
pp leggier. ma marc.
p leggierissimo ma marc.
pizz.
cresc.
espressivo
simile

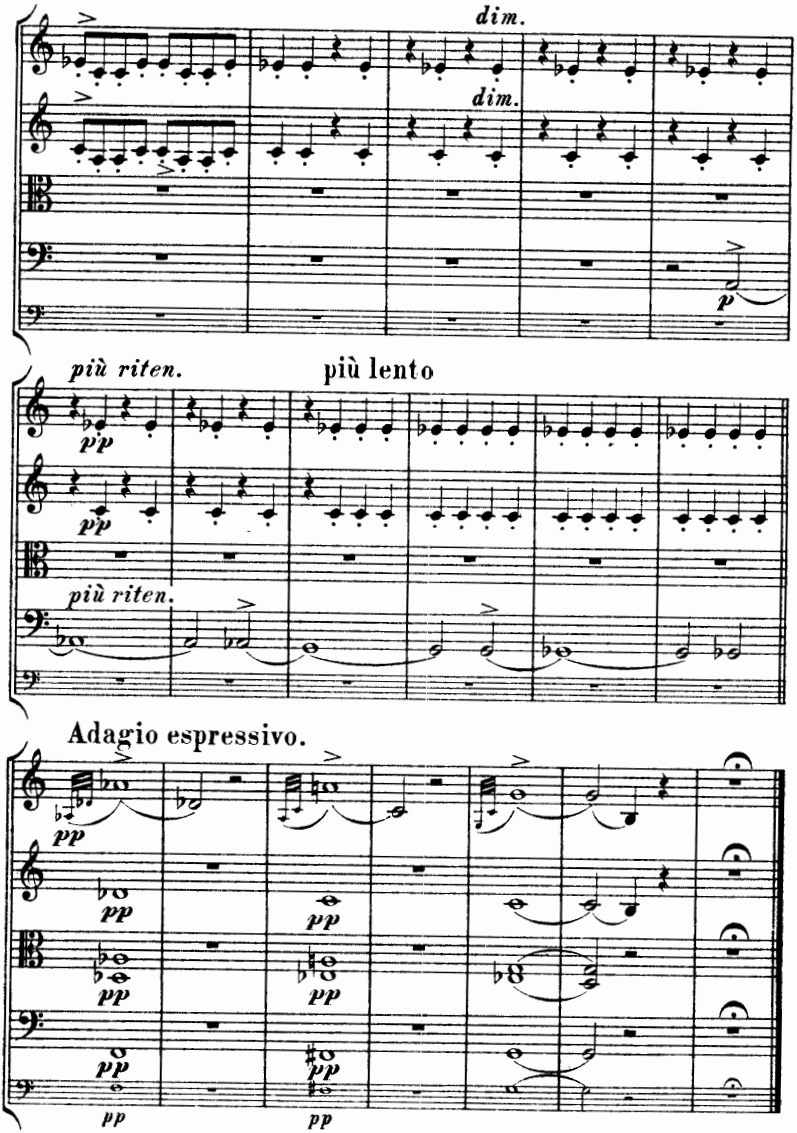

espressivo
cresc.
cresc.
allarg.
ff
cresc.
ff
cresc.
cresc.
arco
cresc.
e con passione
a tempo
allarg.
pp
pp
allarg.
pp
pizz.
pp
allarg.
p


poco
fz
poco
fz
fz
cresc.
fz
fz
cresc.
fz
ff fz
cresc.
ff
fz
cresc.
cresc.
f
arco
ff
fz
ff con fuoco
fz
ff con fuoco
con fuoco
fz
con fuoco ff
fz
arco
fz
ff


cresc.
cresc.
cresc.
fz
fz ben marc.
fz
p
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
p
p
p
p
pp
pp
pp
pp
pp
pizz.
pp


cresc.
cresc.
cresc.
cresc.
cresc.
ff con fuoco
ff con fuoco
ff
fz
fz
fz arco
fz
p
p
p
p poco fz
ff
ff
fz
fz
p poco fz
con agi-
p pizz.

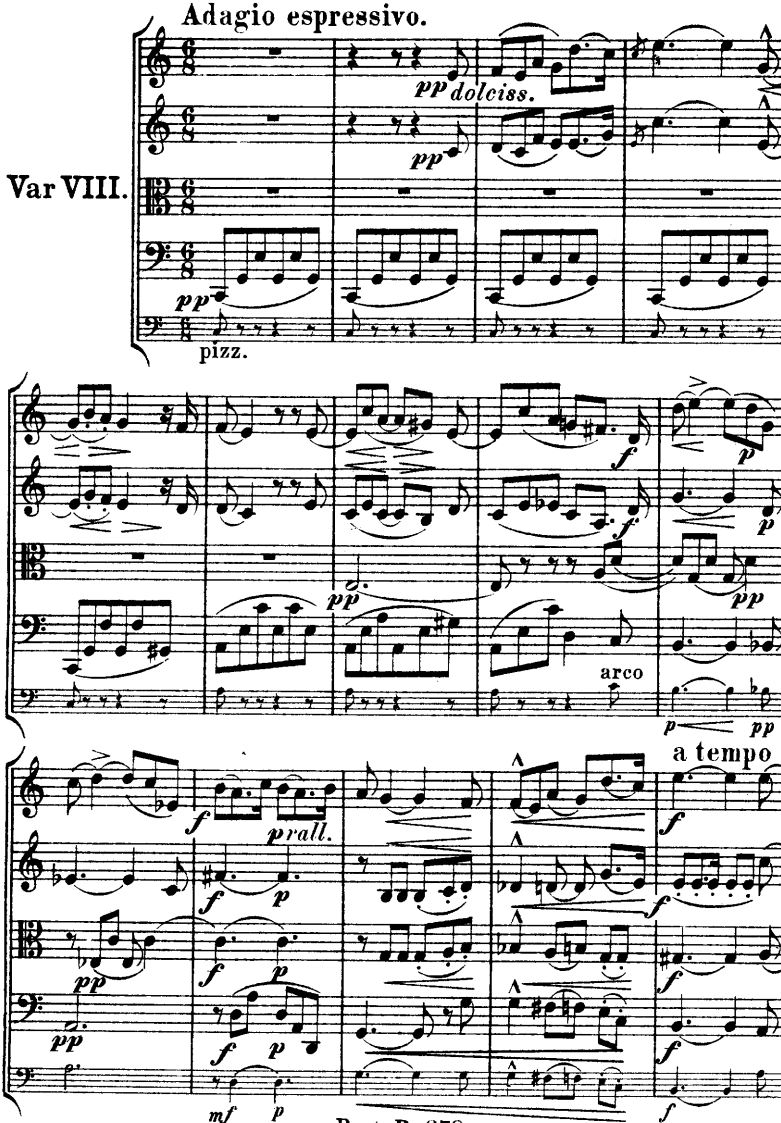

tazione
arco
poco fz
poco fz
pizz.
molto cresc.
molto cresc.
ben marc.
ff con passione e
ff con passione e
ff
accel.
accel.
fz
accel.
fz
accel.
accel.
ff
fz
arco
accel.
ff
fz
fz
fz
fz


dim.
dim.
p
più riten.
più lento
pp
pp
più riten.
Adagio espressivo.
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

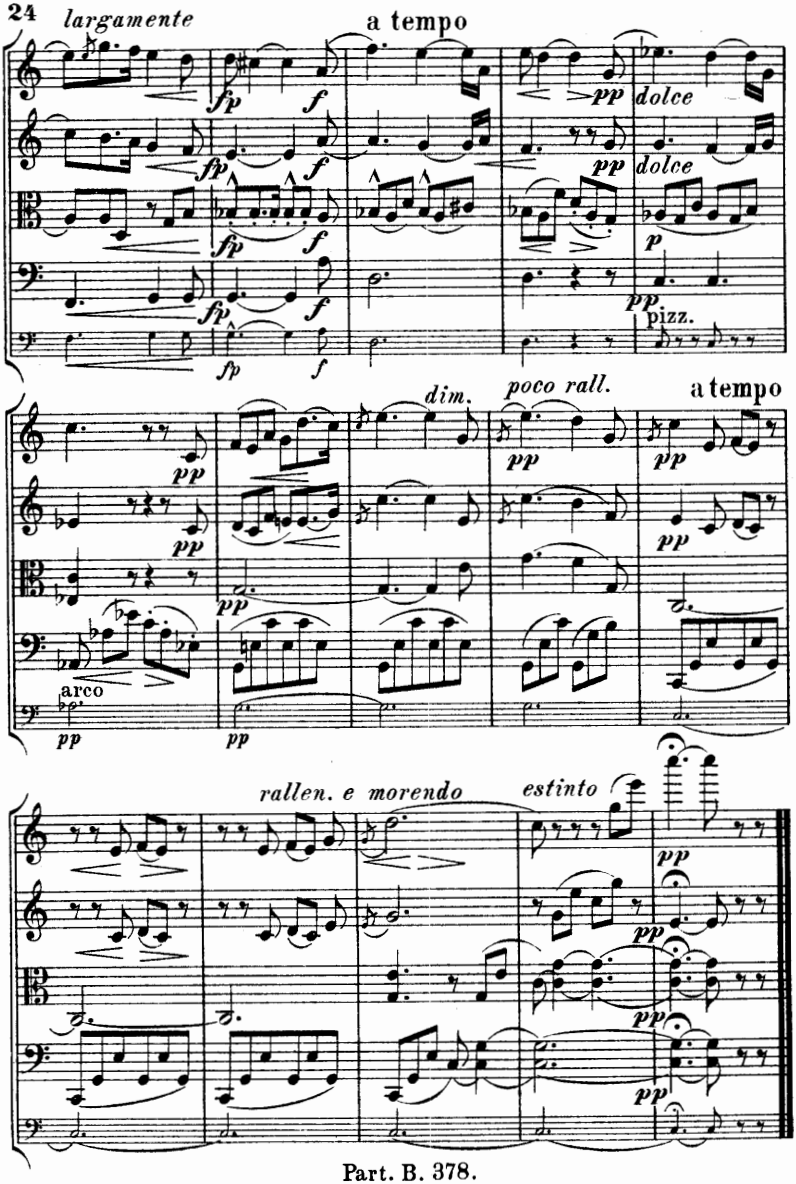
Glücklich vereint.

Adagio espressivo.

Var VIII.



409778


largamente
a tempo
dolce
dolce
pizz.
dim.
poco rall.
a tempo
arco
rallen. e morendo
estinto

Oeuvres de Jacques Rosenhain.

Musique d'ensemble.

		fr.	c.
Op. 1.	*Quatuor* pour piano, violon, alto et violoncelle	7	50
- 2.	1er *Trio* pour piano, violon et violoncelle (*mi* mineur), dédié à Ferdinand Ries	6	—
- 5.	*Concertino* pour piano seul ou avec orchestre	7	50
- 13.	*Fantaisie appassionata* pour 2 pianos (ou piano et harpe) .	4	50
- —	La même, arrangée à quatre mains	3	75
- —	*Andante* pour violoncelle avec acc. de piano	1	75
- 32.	2e *Trio* pour piano, violon et violoncelle (*ré* mineur), dédié à Habeneck	10	—
- 38.	1re *Sonate* pour piano et violoncelle (ou violon), *mi* majeur, dédiée à Mendelssohn	6	—
- 47.	*Deux morceaux de salon* pour piano et violon (ou violoncelle: 1. Andante espressivo	3	75
	2. Rondo-valse	4	50
- 50.	3e *Trio* pour piano, violon et violoncelle (*fa* mineur) . . .	7	50
- 53.	2e *Sonate* pour piano et violoncelle (ou violon), *ut* mineur.	6	—
- 55.	1er *Quatuor* pour deux violons, alto et violoncelle (*sol* majeur), dédié à Rossini	5	50
	Le même, en partition	4	—
- 57.	2e *Quatuor* id. (*ut* majeur), dédié à Vieuxtemps	7	50
- 65.	3e *Quatuor* id. (*ré* mineur), dédié à Jean Becker	7	50
	Le même, en partition	5	—
- 72.	*Trois Mélodies* pour piano et violon (1, 2, 3), chaque . . .	2	50
- 73.	*Concerto* pour piano avec acc. d'orchestre pour piano seul	6	85
	pour deux pianos	9	35
- 78.	*Trois Idylles* pour piano et violoncelle: (1. Matinée d'Eté	1	60
	2. Dans la Nuit fr. 2.50. 3. Fête villageoise	1	85
- 80.	4e *Trio* pour piano, violon et violoncelle (*mi* majeur) . . .	7	50
- 85.	*Danses villageoises* pour piano et violoncelle	1	85
- —	*Romance* pour Violoncelle avec acc. de Piano	1	50