

Neue Compositionen für Violine mit Begleitung des Pianoforte.



	Mk.		Mk.
Besekirsky, N., 24 ^{me} Caprice de Paganini . . .	2 50	Hegar, Friedrich, Op. 14. Walzer. 2 Hefte . à	5 —
Brahms, Johannes, Ungarische Tänze, bearbeitet von Joseph Joachim. 4 Hefte . . . à	5 —	Heyssig, Alfred, Op. 1. Airs slaves. 2 Hefte à	4 —
— Ungarische Tänze, bearbeitet von Friedrich Hermann (leicht). 4 Hefte	3 —	— Op. 4 No. 1. Ballade	1 20
— Wiegelielied (Op. 49 No. 4)	1 30	— Op. 4 No. 2. Polonaise	3 —
— Op. 52. Liebeslieder	4 50	— Op. 5. Legende	2 —
— Op. 77. Violin-Concert (D dur)	10 —	— Op. 6. Rondeau burlesque	2 —
— Op. 78. Sonate (G dur)	7 50	Joachim, Joseph, Op. 12. Notturmo	3 —
— Op. 100. Zweite Sonate (A dur)	8 —	Kahn, Op. 36. „Tonbilder“.	
— Op. 108. Dritte Sonate (D moll)	8 —	No. 1. Canzone.—No. 2. Romanze.—No. 3. Intermezzo.	
— Op. 115. Quintett als Sonate	8 —	— No. 4. Elegie.—No. 5. Capriccio	2 —
— aus Op. 116 No. 4. Intermezzo	1 50	Karbulka, Jos., Op. 18. Berceuse	1 50
— aus Op. 117 No. 1. Intermezzo	1 50	— Op. 19. Perpetuum mobile	3 —
— aus Op. 118 No. 2. Intermezzo	1 50	— Op. 20. Chanson d'amour	1 50
— Op. 120. Zwei Sonaten für Clarinette und Pianoforte, bearbeitet von Klengel	à	— Op. 21. Deux feuilletts d'Album. No. 1, 2	1 —
Bruch, Max, Op. 42. Romanze (A moll)	4 —	— Op. 22. Barcarole	2 50
— Op. 44. Zweites Violin-Concert (D moll)	8 —	Kiel, Friedrich, Op. 35. Zwei Sonaten.	
— Op. 46. Schottische Fantasie	9 —	(No. 1 D moll.—No. 2 F dur)	à 4 50
— Op. 47. Kol Nidrei. Adagio	3 —	— Op. 51. Sonate (E moll)	8 —
— Op. 56. Adagio nach Keltischen Melodien	3 —	— Op. 54. Deutscher Reigen. 2 Hefte	à 4 50
— Op. 57. Adagio appassionato	3 —	Kirchner, Theodor, Op. 90.	
— Op. 58. Drittes Violin-Concert (D moll)	12 —	12 Fantasiestücke. 2 Hefte	à 4 50
— Op. 61. Ave Maria. Concertstück	3 —	Kreutzer, R., 19 Etudes, rev. p. C. Flesch	
— Op. 63. Schwedische Tänze. 2 Hefte	à 4 50	(p. Violon solo)	n. 3 —
— Op. 65. In Memoriam. Adagio	4 —	Manén, Joan, Op. 7. Romancita	1 —
— Op. 70 No. 1. Aria	2 —	— Op. 10. Studio di Concerto	1 50
— Op. 75. Serenade (A moll)	12 —	— Op. 13. Anyoransa. I. Caprice Catalane	1 50
Brüll, Ignaz, Op. 81. Sonate (E moll)	6 —	— Op. 14. Serenata	1 —
Dvořák, Anton, Op. 11. Romanze (F moll)	3 —	— Op. 18. Concerto espagnol	8 —
— Op. 46. Slavische Tänze. (Erste Serie.) 2 Hefte à	5 —	— Op. 20. Apléch. II. Caprice Catalane	4 —
— Op. 49. Mazurek (E moll)	3 —	— Op. 22. Suite pour Violon et Piano concertantes	9 —
— Op. 53. Violin-Concert (A moll)	10 —	— Op. 23. Plaintes et Joles. III. Caprice Catalane	3 —
— Op. 57. Sonate (F dur)	7 50	— Op. 24. Strophes d'amour. IV. Caprice Catalane	3 —
— Op. 72. Slavische Tänze. (Zweite Serie.) 2 Hefte à	5 —	— Op. 25. Elégie	1 50
idem, zum Concert-Vortrag eingerichtet von Richard Barth, 2 Hefte	à 6 —	— Op. 26. Petite Suite espagnole.	
— Op. 75. Romantische Stücke	4 50	No. 1. Rondalla.—No. 2. Marina.—No. 3. Oié.—No. 4. Dolora.—No. 5. Seguidillas . à	1 —
— Op. 94. Rondo	4 —	Meister-Schule der alten Zeit. Sammlung klassischer Violin-Sonaten berühmter Componisten des 17. und 18. Jahrhunderts.	
— aus Op. 95. Largo	2 —	No. 1. Henry Purcell.—No. 2. G. Fr. Händel.—No. 3. Fr. Maria Veracini.—No. 4. J. M. Leclair.—No. 5. Giovanni Mossi.—No. 6. François Francoeur.—No. 7. Pietro Locatelli.—No. 8. Georgio Melande.—No. 9. Louis Aubert.—No. 10. Antonio Vivaldi.—No. 11. Carlo Tessarini.—No. 12. Richard Jones.—No. 13. Arcangelo Corelli.—No. 14. Pietro Nardini.—No. 15. Niccolò Porpora.—No. 16. Lorenzo Somis.—No. 17. Robert Valentine.—No. 18. Giuseppe Tartini.—No. 19. Emanuele Barbella.—No. 20. J. B. Senallé.—No. 21. J. B. Loeillet.—No. 22. Franz Benda.—No. 23. Francesco Gemiani.—No. 24. Michele Mascitti.—No. 1, 2, 8, 10, 13, 16, 17, 21, 24	à 1 50
— Op. 100. Sonatine	6 —	No. 3—7, 9, 11, 12, 14, 15, 18, 19, 20, 22, 23	à 2 —
— Waldesruhe. Klid. Adagio	1 50	Melville, M., Op. 6. Sonate (G moll)	6 —
Fuchs, Robert, Op. 40. Fünf Intermezzi. 2 Hefte	à 4 —	— Op. 7. Morceau Fantastique	1 50
Gernsheim, Fr., Op. 33. Fantasiestück	3 —	Mendelssohn-Bartholdy, Felix, Op. 64. Violin-Concert (E moll), rev. und bezeichnet von Joseph Joachim	n. 2 —
Godard, Benjamin, Op. 145. En plein Air. Suite de cinq morceaux. No. 1. à l'ombre.—No. 2. Sous la charmille.—No. 3. En regardant le ciel.—No. 4. Danse rustique.—No. 5. La fée du Hallier.		Nápravnik, E., Op. 60. Suite	8 —
No. 1 und 3 à Mark 1,50, No. 2, 4, 5	à 2 —	Nedbal, Oskar, Op. 9. Sonate	8 —
Goldmark, Carl, Op. 43. Zweite Suite (Es dur) n.	9 —	Ondříček, Franz, Op. 3. Danses Bohêmes No. 1	3 —
Grünfeld, Alfred, Op. 48. Albumblatt	2 —	— Op. 9. Fantasie über Motive von Smetana („Die verkaufte Braut“)	4 50
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		— Op. 12. Romance	1 50
		— Op. 13. A la Canzona. Morceau de Concert	1 50
		— Op. 14. Klagendes Gedenken (aus den „Poetischen Stimmungsbildern“, Op. 85, von Anton Dvořák)	1 50
		— Op. 15. Škočna — Böhmischer Tanz — (nach dem gleichnamigen Tanz aus der Oper „Die verkaufte Braut“ von Friedr. Smetana)	2 —
		— Op. 16. Fantaisie sur des motifs de l'Opéra „La vie pour le Czar“ de Glinka	4 50
		Persoglia, St., Sonate (ré mineur)	6 —
		Posa, Op. 7. Sonate	9 —
		Pressel, G., „An der Weser“, Lied einger. von Carl Bohm	1 50
		Rabl, W., Op. 6. Sonate (D dur)	n. 6 —
		Reissiger, C. G., Ouverture zur Oper „Die Feisenmühle“	2 —
		Sarasate, Pablo de, Op. 21. Spanische Tänze. Heft 1	4 50
		— Op. 22. Spanische Tänze. Heft 2	4 50
		— Op. 23. Spanische Tänze. Heft 3	4 50
		— Op. 26. Spanische Tänze. Heft 4	4 50
		— Op. 28. Sérénade andalouse (Heft 5 der Spanischen Tänze)	4 50
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		— Op. 30. Bolero (Heft 7 der Spanischen Tänze)	4 50
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		— Op. 38. Viva Sevilla! Danse espagnole	5 —
		— Op. 39. Zortzico. Danse espagnole	2 —
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		— Op. 46. Gondoliera Veneziana	5 —
		— Op. 47. Mélodie Roumaine	3 —
		Sauret, Emile, „Trois Morceaux“.	
		No. 1. „Chanson sans paroles“	3 —
		No. 2. „Vision“	3 —
		No. 3. „Souvenir de Pologne“	6 —
		Schütt, Eduard, Op. 44. Suite	8 —
		— Op. 52. Quatre Morceaux: No. 1. Ariette M. 1.50.—No. 2. Serenata M. 1.50.—No. 3. Mélodie-Berceuse M. 2.—No. 4. Mazurka	2 —
		— Op. 53 No. 1. Elégie slave	1 50
		— Op. 53 No. 2. Valse-Bluette	1 50
		— Op. 61. Suite No. 2 (E dur)	8 —
		Simigaglia, L., Op. 12. Drei lyrische Stücke: No. 1. Larghetto.—No. 2. Agitato.—No. 3. Adagio	à 1 50
		Suk, Jos., Op. 17. Vier Stücke.	
		Heft I. Quasi Ballata.—Appassionata	2 —
		Heft II. Un poco triste.—Burlesca	2 —
		Zajic, Fl., Op. 5. Dreissig Etüden. 3 Hefte	à 3 —
		— Studien (f. Violine solo)	3 —
		Zarzycki, Alex., Op. 35. Introduction et Cracovienne	4 —
		— Op. 39. Deuxième Mazourka	2 —

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ROMANZE.

Max Bruch, Op. 42.

Andante sostenuto. (♩ = 52.)

A
(Solo) Mit einfachem Ausdruck.

Violino principale.

PIANO.

The musical score is written for Violino principale and PIANO. It features several systems of staves. The Violino principale part is on a single staff, while the PIANO part is on a grand staff (treble and bass clefs). The score includes various dynamic markings: *p* (piano), *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), and *dol.* (dolce). Section markers **A** and **B** are placed above the staves. The PIANO part includes performance instructions for woodwinds: "(Bl.)" for woodwinds, "(Corno)" for horns, and "(Quartett.)" for woodwind quartet. The score also contains numerical markings such as "10" and "6" above the staves, and "3" and "5" below the staves, likely indicating fingerings or breath marks. The overall tempo is marked "Andante sostenuto" with a quarter note equal to 52 beats per minute.

espr. *p* *f* *espr.* *sol G.*

pp *cresc.* *f* *p* (Cor. Eng.) (Cello) (C. B.)

Detailed description: This system contains a vocal line at the top and piano accompaniment below. The vocal line starts with a dynamic of *p*, moves to *f*, and then *espr.* (sforzando). The piano accompaniment begins with *pp* (pianissimo) and includes a *cresc.* (crescendo) marking. The system concludes with dynamics of *f* and *p*. Instrumentation for the piano part includes Cor Anglais (Cor. Eng.), Cello, and Contrabass (C. B.).

f *p* *f*

pp *fp*

Detailed description: This system continues the musical piece. The vocal line features dynamics of *f*, *p*, and *f*. The piano accompaniment has dynamics of *pp* and *fp* (fortissimo piano).

cresc. *ff* *ppress.* *sf*

pp *fp*

Detailed description: This system shows the vocal line with dynamics *cresc.*, *ff* (fortissimo), *ppress.* (pianissimo sordato), and *sf* (sforzato). The piano accompaniment has dynamics of *pp* and *fp*.

ppress. *ff*

(Bass.) *p* *p*

Detailed description: This system includes a vocal line with dynamics *ppress.* and *ff*. The piano accompaniment features a section for Bassoon (Bass.) with a dynamic of *p*, and another section with a dynamic of *p*.

First system of musical notation. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with a *psp.* marking, followed by a *f* dynamic and a *ff* dynamic. A *C* time signature is present. The piano accompaniment includes a *cresc.* marking in the right hand and a *p trem.* marking in the left hand. A *(Tutti)* instruction is placed above the vocal line.

Second system of musical notation. The vocal line continues with a *cresc.* marking and ends with a *f* dynamic. The piano accompaniment features a *f* dynamic in the right hand and a *f* dynamic in the left hand.

Third system of musical notation. The piano accompaniment is characterized by a *p* dynamic and a series of triplet figures in both the right and left hands.

Fourth system of musical notation. The vocal line includes a *molto cresc.* marking, a *ff* dynamic, and a *molto rit.* marking. The piano accompaniment features a *molto cresc.* marking, a *ff* dynamic, and a *molto rit.* marking. The system concludes with a *sfz rit.* marking.

Più lento. $\text{♩} = 76$.
D Adagio *ten. ten. ten.*

(Solo) *f espr.* *larg.* *ten. ten. ten.*

The first system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a *f espr.* dynamic and a *larg.* tempo marking. The piano accompaniment starts with a *p* dynamic and includes triplets in the right hand.

(Adagio) (Cor.) *largamente*

The second system continues the vocal and piano parts. The piano accompaniment features a *sf* dynamic and *largamente* tempo. The vocal line includes the instruction *un poco straz.* (un poco straziato).

The third system shows the vocal line with a *grazioso* marking and the piano accompaniment with a *dolce* marking. Both parts include *cresc.* (crescendo) markings.

Tempo I. (Adagio)

The fourth system begins with a *Tempo I. (Adagio)* marking and a tempo of $\text{♩} = 76$. The vocal line includes a *tr* (trill) marking and the letter 'E'. The piano accompaniment features a *cresc.* marking and a triplet in the right hand.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The vocal line has a *fespi.* marking. The piano part features dynamic markings of *sfz* and *p*. There are some numerical markings like '8' and '7' in the piano part.

Second system of musical notation. It features a vocal line and piano accompaniment. The vocal line is marked *un poco string.* and includes a fermata. The piano part has dynamic markings of *sfz* and *p*.

Third system of musical notation. It includes a vocal line and piano accompaniment. The vocal line is marked *sustento* and *ff*. The piano part has dynamic markings of *sfz* and *p*, and includes the instruction *ten. ten. ten.* with accents. There are numerical markings '6' and '15' in the vocal line.

Fourth system of musical notation. It features a vocal line and piano accompaniment. The vocal line is marked *ff string.* and *f appassion.*. The piano part has dynamic markings of *fp* and *ten. ten. ten.* with accents. There are numerical markings '8' and '3' in the piano part.

espr.

tranquillo

fp

pp

Ped.

(Cor. Fag.)

pp

(Viol.)

espr.

dol.

tranquillo

cresc.

f

un poco string.

(Cor.)

Fag.

First system of musical notation. It features a single melodic line with a *sfz* dynamic marking and a fermata. Below it is a piano accompaniment consisting of two staves (treble and bass clef) with chords and a *p* dynamic marking. The word "(Quartett)" is written above the piano part.

Second system of musical notation. The melodic line continues with *sfz* markings and a *f* marking. The piano accompaniment includes a *p* marking and the word "(Cor.)" above the treble staff.

Third system of musical notation. The melodic line features a *f* marking. The piano accompaniment includes the word "(Clar)" above the treble staff.

Fourth system of musical notation. It shows a melodic line and a piano accompaniment with chords and a *p* marking.

Tempo I. (Andante sostenuto. ♩ = 52)

poco rit. f espr.

Ob. *dol. poco ritard. sempre pp tranquillo*

(8va ad lib.)

pp

ff

pp

cresc.

f

fp

sfz dim. *(Tutti)*

cresc. *f*

poco rit. **G Più lento.** $\text{♩} = 26.$ *ten. ten.*
pp *f esfz.* *(Solo)*

dim. **Più lento. (Adagio.)** *ten. ten.*
poco rit. *pp* *tranquillo*

largamente *dol.* *ten. ten. ten.* *f*

sfz espr. *pp dol.* *f*

sfz *f* *p*

7451 *Ped.*

This musical score consists of four systems of staves. The first system includes a vocal line with the marking *(Tutti)* and a clarinet line with *(Solo)* and *(Clar.)*. The piano accompaniment features dynamics such as *f* and *p*. The second system has *Tutti* and *ff appass.* markings. The third system includes *pp* and *ped.* markings. The fourth system features *pp* and *ped.* markings. The score is filled with complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulation marks like slurs and accents.

Musical score system 1. The top staff is for Horn (H). The middle staff is for Oboe (Ob.) and Clarinet (Clar.). The bottom staff is for Piano accompaniment. Dynamics include *pp* and *p espr.*

Musical score system 2. The top staff is for Violin (Viol.). The bottom staff is for Piano accompaniment. The tempo marking *tranquillo* is present.

Musical score system 3. The top staff is for Piano accompaniment. Dynamics include *cresc.*, *f*, *p*, and *ritard.*

Musical score system 4. The top staff is for Piano accompaniment. Dynamics include *pp* and *ppp*.