

Breitkopf & Härtel's Violin-Bibliothek

Editions Breitkopf & Härtel
Bibliothèque du Violiniste.

Breitkopf & Härtel's Editions
Library of Violin Music.

Für
Violine und Pianoforte.

Ph. Scharwenka

Sonate

(E moll — Mi mineur — E minor)

Op. 114

Pianoforte

5 M

Breitkopf & Härtel
Leipzig.
Brüssel · London · New York.

Kaesberg & Coertel

Wanders.





11537
11537

Breitkopf & Härtel's Violin - Bibliothek.

Editions Breitkopf & Härtel
Bibliothèque du Violoniste.



Breitkopf & Härtel's Editions
Library of Violin Music.

Für Violine und Pianoforte.

Pianofortestimme (Partitur) 5 M.,
Violinstimme 90 Pf

Philipp Scharwenka Sonate

(E moll - Mi mineur - E minor)

OP. 114

Frau Irma Saenger-Sethe verehrungsvoll zugeeignet

Eigentum der Verleger für alle Länder

Breitkopf & Härtel,
Leipzig · Brüssel · London · New York ·

24273

Copyright 1904, by Breitkopf & Härtel.

Sonate in E moll

für Klavier und Violine.

Philipp Scharwenka, Op. 114.

Allegro moderato.

Violine.

Klavier.

sul G -

The musical score is arranged in four systems, each with a Violin staff and a Piano staff. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** Violin starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The Piano part features a forte (*f*) dynamic and includes a *Ped.* marking and an asterisk (*) at the end of the system.
- System 2:** Both staves include *cresc.* markings. The Violin part has a *m. d.* (mezzo-dolce) marking. The Piano part has a *m. s.* (mezzo-sordina) marking. Multiple *Ped.* markings and asterisks (*) are present throughout the system.
- System 3:** The Violin part begins with *più cresc.* and ends with a forte (*f*) dynamic. The Piano part also has *più cresc.* and *m. s.* markings. The system concludes with a forte (*f*) dynamic and a *Ped.* marking.
- System 4:** The Violin part starts with a forte (*f*) dynamic and ends with a *dim.* (diminuendo) marking. The Piano part includes a *f non legato* instruction and a *dim.* marking. The system ends with a *Ped.* marking and an asterisk (*).

System 1: Treble clef with dynamics *p*, *cresc.*, and *f*. Bass clef with dynamics *p*, *cresc.*, and *f*. Pedal markings: Ped., Ped., * Ped., * Ped., * Ped., * Ped., *

System 2: Treble clef with dynamics *ff*. Bass clef with dynamics *ff*. Pedal markings: Ped., * Ped., * Ped., Ped., *

System 3: Treble clef with dynamics *sf* and *dim. e calando*. Bass clef with dynamics *sf* and *dim. e calando*. Pedal markings: Ped., * Ped., * Ped., *

System 4: Treble clef with dynamics *a tempo*, *p dolce ed espress.*, and *m. s.*. Bass clef with dynamics *a tempo*, *p*, and *m. s.*. Pedal markings: Ped., * Ped., * Ped., Ped., * Ped., *

m. s. *m. s.* *m. s.* *m. s.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

cresc. *dim.* *un poco rit.*

cresc. *dim.* *un poco rit.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

a tempo

a tempo

p dolce ed espress.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

cresc.

cresc.

Ped. *

f *meno f* *f* *meno f*

f *meno f* *f* *meno f*

Ped. * Ped. * Ped. * Ped. *

f con brio

f con brio

Ped. * Ped. * Ped. *

f *p* *f*

f *p* *f*

Ped. * Ped. *

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and dynamic markings *f* and *molto cresc.*. The grand staff contains a piano accompaniment with slurs and dynamic markings *f* and *molto cresc.*. Pedal points are indicated in the bass staff with the word "Ped." and an asterisk.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has dynamic markings *f*, *dim.*, and *molto cresc.*. The grand staff has dynamic markings *f*, *dim.*, and *molto cresc.*. Pedal points are indicated in the bass staff with "Ped." and asterisks.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has dynamic markings *ff* and *sf*. The grand staff has dynamic markings *ff* and *sf*. Pedal points are indicated in the bass staff with "Ped." and asterisks.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a dynamic marking *sf*. The grand staff has a dynamic marking *sf*. Pedal points are indicated in the bass staff with "Ped." and asterisks.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Dynamics include *ff*, *sf*, and *tr*. Pedal markings are present in the bass line, including *Ped.* and asterisks.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. Dynamics include *sf*. Pedal markings are present in the bass line, including *Ped.* and asterisks.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. Dynamics include *sf*. Pedal markings are present in the bass line, including *Ped.* and asterisks.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. Dynamics include *sf*. Pedal markings are present in the bass line, including *Ped.* and asterisks.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The key signature has one flat. The system ends with a piano (*p*) dynamic marking and a pedal point marked "Ped. *".

Second system of musical notation. The vocal line is marked "con calore" and "f". The piano part includes a "cresc." (crescendo) marking. The system concludes with a series of pedal points marked "Ped. *".

Third system of musical notation. The vocal line features a "dim." (diminuendo) marking. The piano part also has a "dim." marking and a piano (*p*) dynamic. The system ends with several "Ped. *" markings.

Fourth system of musical notation. The vocal line is marked "con fuoco" and "f". The piano part includes a "cresc." marking. The system concludes with multiple "Ped. *" markings.

dim. p molto cresc. p

dim. p molto cresc. p

Red. *

molto cresc. p cresc. mf più cresc.

molto cresc. p cresc. mf più cresc.

Red. *

f più cresc. sul G- ff sff

f più cresc. ff sff

Red. *

sff r/z sul G- r/z

sff r/z r/z r/z r/z

Red. *

This musical score is arranged in four systems. Each system contains a grand piano (piano) part and a violin/bass (Viol. Bibl.) part. The piano part is written in a grand staff (treble and bass clefs), and the Viol. Bibl. part is written in a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings such as *p*, *cresc.*, *dim.*, *f*, *sf*, and *più cresc.*. Pedal markings are indicated by an asterisk (*) and the word "Ped." below the notes. The first system features a piano introduction with a *p* dynamic and a *cresc.* marking. The second system begins with a *dim.* marking. The third system shows a *cresc.* and *più cresc.* marking. The fourth system is marked *f* and *sf*. The Viol. Bibl. part consists of a series of chords and melodic lines that complement the piano accompaniment.

sul G -

cresc. *ff* *f* *sf* *sf* *f*

sf *cresc.* *f* *sf* *sf* *#2*

sf *#2*

Red. *

p *p*

Red. * *Red.* * *Red.* * *

cresc. *più cresc.*

m. d. *m. s.* *più cresc.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

f *f*

m. d. *m. s.* *f* *sf* *f* *sf*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

un poco retinente il tempo

f *meno f* *f*

un poco retinente il tempo

f *meno f* *f*

Ped. * Ped. * Ped. * Ped. * Ped. *

Tempo I.

meno f *f* *cresc.*

Tempo I.

meno f *f* *cresc.*

Ped. * Ped. * Ped. * Ped. * Ped. *

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

Ped. * Ped. * Ped. *

a tempo

dim. e calando *p dolce ed espress.*

a tempo

dim. e calando *p* *m. s.* *m. s.*

Ped. * Ped. * Ped. *

First system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has three sharps (F#, C#, G#). The vocal line features several measures with the marking "m. s." above them. The piano accompaniment includes dynamic markings "Ped." and asterisks. The bass line contains notes with "Ped." markings and asterisks.

Second system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has three sharps. The vocal line includes "m. s." markings and dynamic markings "cresc." and "dim.". The piano accompaniment has "cresc." and "dim." markings. The bass line has "Ped." markings and asterisks.

Third system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature changes to two sharps (F#, C#). The vocal line starts with "un poco rit." and "a tempo". The piano accompaniment has "un poco rit." and "p dolce ed espress." markings. The bass line has "Ped." markings and asterisks.

Fourth system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has two flats (Bb, Eb). The piano accompaniment and bass line have "Ped." markings and asterisks. The system concludes with the text "Viol. Bibl. 24273" at the bottom center.

cresc.

cresc.

f *meno f* *f* *meno f*

f con brio *f con brio*

sf *p* *f*

Viol. Bibl.
24273

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *f* and includes the instruction *molto cresc.* The piano accompaniment also starts with *f* and includes *molto cresc.*. Below the piano part, there are three instances of the word "Ped." followed by an asterisk, indicating pedal points.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a dynamic marking of *f* and *molto cresc.*. The piano accompaniment has a dynamic marking of *f* and *molto cresc.*. Below the piano part, there are two instances of "Ped." followed by an asterisk.

Third system of musical notation. The vocal line features a dynamic marking of *ff*. The piano accompaniment has a dynamic marking of *ff* and includes the instruction *m.s.* (mezza sostenuto). Below the piano part, there are four instances of "Ped." followed by an asterisk.

Fourth system of musical notation. The vocal line has a dynamic marking of *ff*. The piano accompaniment has a dynamic marking of *fff* and includes the instruction *m.s.*. Below the piano part, there are six instances of "Ped." followed by an asterisk.

First system of music. Treble clef: *f*, *sf*, *f*, *meno f*. Bass clef: *ff*, *sf*, *sf*, *f*, *meno f*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Second system of music. Treble clef: *cresc.*, *ff*, *f*, *f*, *f*, *pp*. Bass clef: *cresc.*, *ff*, *f*, *pp*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Third system of music. Treble clef: *p*, *molto cresc.*. Bass clef: *p*, *molto cresc.*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Fourth system of music. Treble clef: *poco allarg.*, *ff*, *più allarg.*, *dim.*, *p*, *ff*. Bass clef: *poco allarg.*, *ff*, *fff*, *più allarg.*, *mf*, *p*, *ff*. Tempo markings: *Lento.*, *Lento.*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Andante tranquillo.

p dolce

Andante tranquillo.

p dolce

cresc. *dim.* *p*

cresc. *dim.* *p e sempre tran -*

mf *p e sempre tranquillo*

quillo *cresc.*

cresc. *p*

cresc. *p*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* marking, followed by a dynamic of *f*, then *dim.*, and ends with *p*. The piano accompaniment also begins with *cresc.* and includes *dim.* and *p* markings. Pedal points are indicated by *Ped.* and asterisks.

Second system of musical notation. The vocal line is marked *più dim. e ritard. poco a poco* and ends with *a tempo* and *pp*. The piano accompaniment also features *più dim. e ritard. poco a poco* and *a tempo* markings, along with *pp*. Pedal points are marked with *Ped.* and asterisks.

Third system of musical notation. The vocal line has *cresc.* and *più cresc.* markings. The piano accompaniment includes *cresc.* and *più cresc.* markings. Pedal points are indicated by *Ped.* and asterisks.

Fourth system of musical notation. The vocal line starts with *f* and ends with *dim.*. The piano accompaniment includes *f* and *dim.* markings. Pedal points are marked with *Ped.* and asterisks.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. Pedal points are marked with "Ped." and asterisks in the bass line.

Second system of musical notation. The vocal line features a decrescendo (*dim.*) and a piano (*p*) dynamic. The piano accompaniment includes a decrescendo (*dim.*) and a piano (*p*) dynamic. Pedal points are marked with "Ped." and asterisks in the bass line.

Third system of musical notation. The vocal line includes a crescendo (*cresc.*) and a mezzo-fortissimo (*mf*) dynamic. The piano accompaniment includes a crescendo (*cresc.*) and a mezzo-fortissimo (*mf*) dynamic. Pedal points are marked with "Ped." and asterisks in the bass line.

Fourth system of musical notation. The vocal line includes a "più cresc." (more crescendo), a fortissimo (*f*) "più cresc." (more crescendo), and a fortissimo (*ff*) dynamic. The piano accompaniment includes a "più cresc." (more crescendo), a fortissimo (*f*) "più cresc." (more crescendo), and a fortissimo (*ff*) dynamic, followed by a decrescendo (*dim.*). Pedal points are marked with "Ped." and asterisks in the bass line.

First system of musical notation. The vocal line (top staff) begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The piano accompaniment (middle and bottom staves) starts with a piano (*p*) dynamic and includes markings for *più dim.* and *pp*. A small asterisk is present in the bottom staff.

Second system of musical notation. The vocal line (top staff) features a *più cresc.* marking. The piano accompaniment (middle and bottom staves) also includes a *più cresc.* marking. A small asterisk is present in the bottom staff.

Third system of musical notation. The vocal line (top staff) includes markings for *calando*, *a tempo*, and *p*. The piano accompaniment (middle and bottom staves) includes markings for *calando*, *a tempo*, and *p*. There are three instances of *Red. ** in the bottom staff.

Fourth system of musical notation. The vocal line (top staff) includes markings for *cresc.*, *dim.*, and *p*. The piano accompaniment (middle and bottom staves) includes markings for *cresc.*, *dim.*, and *p*. There are four instances of *Red. ** in the bottom staff.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into two systems of two staves each. The key signature has three sharps (F#, C#, G#). The vocal line starts with a rest, then has notes with dynamics *mf* and *p*, and a *cresc.* marking. The piano accompaniment features complex rhythmic patterns with *cresc.* markings and *p* dynamics. Pedal points are indicated with 'Ped.' and asterisks.

Second system of musical notation, continuing the piece. It follows the same three-staff structure. The vocal line continues with notes and dynamics *p* and *cresc.*. The piano accompaniment maintains its complex texture with *p* dynamics and *cresc.* markings. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. The vocal line begins with a forte *f* dynamic, followed by *dim.* and *p*, and ends with the instruction *più dim. e rit. poco a poco*. The piano accompaniment mirrors these dynamics, starting with *f*, then *dim.* and *p*, and ending with *più dim. e rit. poco a*. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. The vocal line starts with a rest, then has notes with dynamics *pp* and the instruction *a tempo*. The piano accompaniment begins with *poco* and *pp*, and also includes the instruction *a tempo*. Pedal points are marked with 'Ped.' and asterisks.

cresc. *più cresc.*
cresc. *più cresc.*
Ped. * Ped. * Ped. *

f *dim.*
f *dim.*
Ped. * Ped. *

p *cresc.* *f*
p *cresc.* *f*
Ped. * Ped. *

dim. *p*
dim. *p*
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. *

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* marking and ends with *sf* and *p*. The piano accompaniment also starts with *cresc.* and ends with *sff* and *p*. There are two *Red.* markings with asterisks in the bass line.

Second system of musical notation. The vocal line begins with *sf*, followed by *ff*, *dim*, *p*, and *cresc.*. The piano accompaniment starts with *ff* and includes a section marked *8* with a dotted line. *Red.* markings with asterisks are present in the bass line.

Third system of musical notation. The vocal line features *mf*, *più cresc.*, *f*, *dim.*, and *p*. The piano accompaniment includes *mf*, *f*, and *p*. *Red.* markings with asterisks are located in the bass line.

Fourth system of musical notation. The vocal line starts with *p* and *pp*. The piano accompaniment includes *p*, *sf*, and *pp*.

Finale.

Allegro animato.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a *mf* dynamic and includes a *cresc.* marking. The piano accompaniment also starts with *mf* and features a *cresc.* marking. The system concludes with a *ff* dynamic. Pedal markings are present: *Ped. ** under the first two measures and *Ped. ** under the last two measures.

The second system continues the musical score. The vocal line includes a *sul G-* marking. Dynamics range from *mf* to *ff*, with a *cresc.* marking. The piano accompaniment also features a *cresc.* marking. Pedal markings are: *Ped. ** under the first two measures and *Ped. ** under the last two measures.

The third system of the score shows the vocal line with dynamics *f*, *ff*, *f*, *ff*, and *ff*. The piano accompaniment includes dynamics *mf*, *f*, *mf*, *f*, and *rfz*. Pedal markings are: *Ped. ** under the first two measures and *Ped. ** under the last two measures.

The fourth system concludes the page. The vocal line has dynamics *cresc.*, *ff*, and *ff*. The piano accompaniment includes dynamics *cresc.*, *ff*, and *f*. Pedal markings are: *Ped. ** under the first two measures, *Ped. ** under the third and fourth measures, and *Ped. ** under the last two measures.

System 1: Violin and Piano. The violin part features a melodic line with dynamic markings *sf*, *p*, and *sf*. The piano accompaniment includes chords and arpeggiated figures with dynamics *sf*, *sf*, *sf*, *sf*, *sf*, *p*, and *sf*. Pedal points are indicated by "Ped. *" under the piano part.

System 2: Continuation of the violin and piano parts. The violin part has dynamics *sf*, *p*, *sf*, and *sf*. The piano part has dynamics *sf*, *p*, *sf*, and *sf*. Pedal points are marked with "Ped. *" and "*" throughout the system.

System 3: Continuation of the violin and piano parts. The violin part starts with a forte *f* dynamic. The piano part features a complex texture with chords and arpeggios, marked with *f* and *sf*. A "Ped. *" marking is present under the piano part.

System 4: Continuation of the violin and piano parts. The violin part includes dynamics *sf*, *dim.*, and *p poco riten.*. The piano part includes dynamics *sf*, *sf*, *dim.*, and *p poco riten.*. Pedal points are marked with "Ped. *" and "*" throughout the system.

a tempo

p dolce ed espress.

cresc.

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a half note followed by a quarter note, then a half note, and continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A 'cresc.' marking is present at the end of the system.

a tempo

p

cresc.

The second system continues the piano accompaniment. It features a similar rhythmic pattern with a 'cresc.' marking at the end. Pedal markings ('Ped.') and asterisks are placed below the bass line to indicate pedaling points.

The third system includes a vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* followed by *dim.* and then *p*. The piano accompaniment also has *f* and *dim.* markings. Pedal markings and asterisks are present below the bass line.

The fourth system features a piano accompaniment with dynamic markings of *p*, *pp*, and *pp sempre*. The piano part has a melodic line in the right hand and a bass line in the left hand. Pedal markings and asterisks are present below the bass line.

The fifth system continues the piano accompaniment with *cresc.*, *f*, and *dim.* markings. The piano part has a melodic line in the right hand and a bass line in the left hand. Pedal markings and asterisks are present below the bass line.

The sixth system features a piano accompaniment with dynamic markings of *p espress.*, *cresc.*, and *f*. The piano part has a melodic line in the right hand and a bass line in the left hand. Pedal markings and asterisks are present below the bass line.

cresc. *f* *p*

cresc. *f* *p*

Red. * *Red.* * *Red.* * *Red.* *

cresc. *f*

cresc. *f*

Red. * *Red.* * *Red.* * *Red.* *

f *p* *rfz* *p* *rfz*

f *p* *rfz* *p* *rfz*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

p *cresc.* *mf* *dim.* *pp*

p *cresc.* *mf* *dim.* *pp*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

molto cresc. e string. *ff* *pp*

molto cresc. e string. *ff* *pp*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Tempo I.

molto cresc. e string. **ff**

molto cresc. e string. **ff**

Red. * Red. * Red. * Red. * Red.

Tempo I.

p

ff **f** *dim.* *p*

Red. * Red.

Tempo I.

p

f *dim.* *p*

Red. * Red.

pp *cresc. poco a poco*

pp *cresc. poco a poco*

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

più cresc. **ff** **sf** **pp**

più cresc. **ff** **sf** **p** **pp**

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cresc. poco a poco *più cresc.*

cresc. poco a poco *più cresc.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ff **sf** **p**

ff **sf** *dim.* **p**

Ped. * Ped. *

cresc. *più cresc.* **f** *molto cresc.*

cresc. *più cresc.* **f** *molto cresc.*

Ped. *

First system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamic markings include *ff* at the beginning and *p* later. Pedal markings are present below the bass staff.

Second system of musical notation, continuing the piece. It features the same melodic and piano parts as the first system. Dynamic markings include *cresc.*, *ff*, and *p*. Pedal markings are present below the bass staff.

Third system of musical notation. The melodic line shows more complex rhythmic patterns. Dynamic markings include *ff*, *f*, *mf*, and *f*. Pedal markings are present below the bass staff.

Fourth system of musical notation. The piano part has a more active accompaniment. Dynamic markings include *cresc.* and *ff*. Pedal markings are present below the bass staff.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff begins with a *sf* dynamic and contains a melodic line with a triplet of eighth notes. The grand staff contains a complex accompaniment with various dynamics including *sf*, *f*, and *sf*. Below the grand staff, there are four instances of the word "Ped." with an asterisk, indicating pedal points.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has one sharp. The top staff starts with a *p* dynamic and features a melodic line with *sf* accents. The grand staff accompaniment includes *p* and *sf* dynamics. Below the grand staff, there are four instances of "Ped." with an asterisk.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has one sharp. The top staff has *sf* and *f* dynamics. The grand staff accompaniment features *sf* and *f* dynamics. Below the grand staff, there are four instances of "Ped." with an asterisk.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has one sharp. The top staff has a *f* dynamic. The grand staff accompaniment includes *sf*, *p*, and *cresc.* dynamics. Below the grand staff, there are four instances of "Ped." with an asterisk.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with various note values and rests. The grand staff contains a complex accompaniment with many beamed notes and chords. Dynamics include *f* and *sf*. Pedal markings are present: *Ped.* with an asterisk in the first and third measures of the grand staff.

Second system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with dynamics *pp* and *pp sempre*. The grand staff has a piano accompaniment with dynamics *p* and *f*. The instruction *dolce ed espress.* is written between the staves. Pedal markings include *Ped.* with an asterisk in the first, third, and fifth measures of the grand staff.

Third system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff has dynamics *cresc.*, *dim.*, and *pp*. The grand staff has a piano accompaniment with dynamics *cresc.*, *f*, and *dim.*. Pedal markings include *Ped.* with an asterisk in the first, third, and fifth measures of the grand staff.

Fourth system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff has dynamics *p* and *p dolce ed espress.*. The grand staff has a piano accompaniment with dynamics *p* and *piu dim.*. Pedal markings include *Ped.* with an asterisk in the first, second, third, and fourth measures of the grand staff, and *Ped.* with an asterisk in the fifth measure.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with a *cresc.* marking. The grand staff contains a piano accompaniment with a *cresc.* marking. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has dynamic markings *f*, *dim.*, *p espress.*, and *cresc.*. The grand staff has dynamic markings *f*, *dim.*, *p*, and *cresc.*. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has dynamic markings *f*, *p*, *cresc.*, and *f*. The grand staff has dynamic markings *f*, *p*, *cresc.*, and *f*. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has dynamic markings *p*, *cresc.*, and *f*. The grand staff has dynamic markings *p*, *cresc.*, and *f*. Pedal points are indicated by 'Ped.' and asterisks below the bass staff.

f *p* *rfz* *p*

f *p* *rfz* *p*

rfz *p* *cresc.* *f* *più cresc.*

rfz *p* *cresc.* *f* *più cresc.*

ff *sf* *p*

rfz *p* *rfz* *p sempre* *rfz* *p*

rfz *p* *rfz* *p sempre* *rfz*

rfz *p* *cresc.*

p *rfz* *p* *cresc.*

f *sempre più cresc.* *ff con tutta forza*
f *sempre più cresc.* *ff con tutta forza*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff *ff* *ff* *ff*

* *Ped.* * *Ped.* *

ff *meno f* *dim.*

ff *meno f* *dim.*

Ped. * *Ped.* *

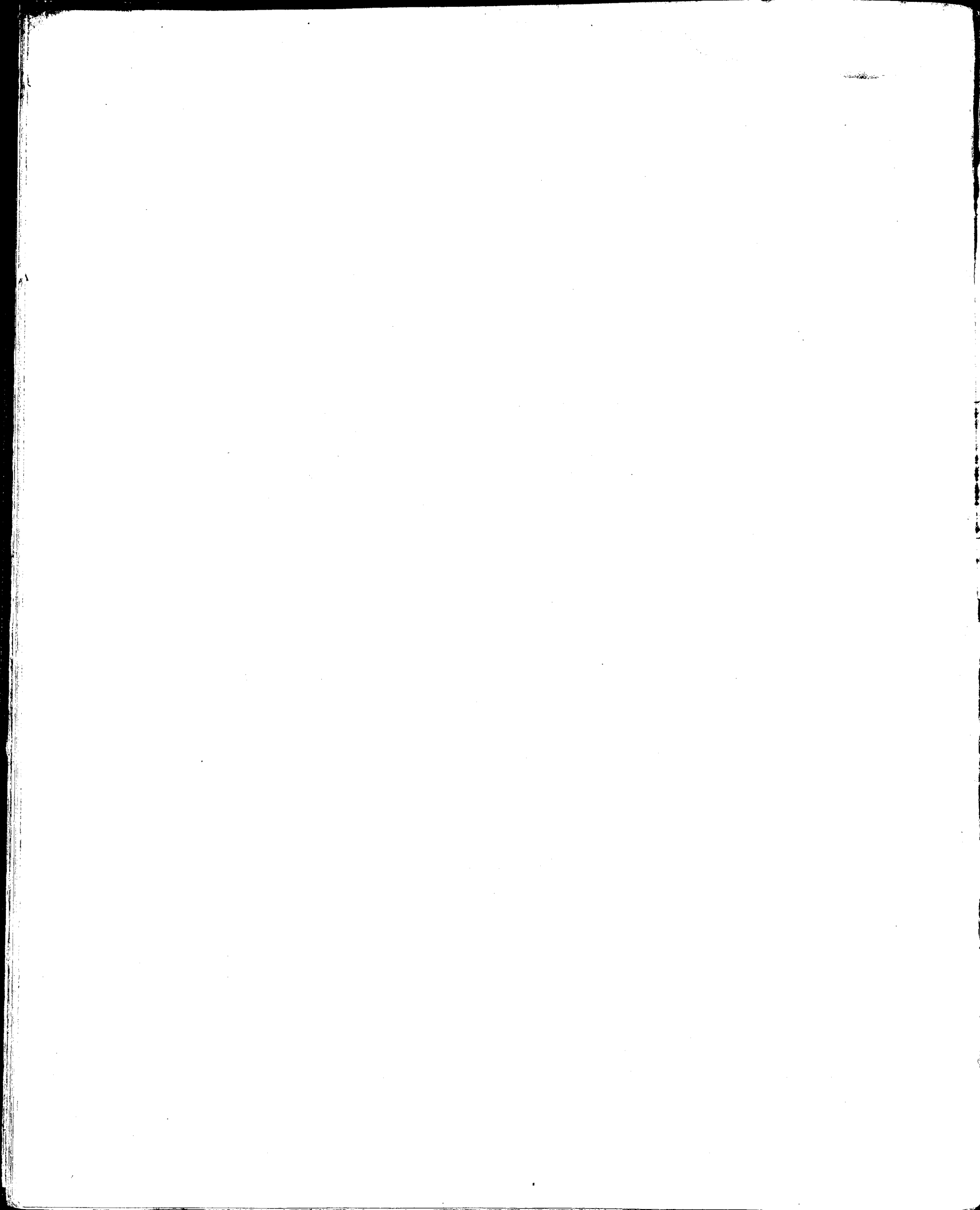
pp *pp* *pp*

pp *pp* *pp*

pp

senza Pedale

pp



Für Violine mit Pianoforte. *M. F.*

Op. 25. Salon-Duett über ein Lied von Haase »Der kecke Finlay«. D dur.	1.30
Op. 28. 5 Salonstücke (Notturmo. Lied. Capriccio. Romanze. Barcarole.)	2.60
Op. 35. Konzert Nr. 5. Dmoll	2.50
Op. 36. Kammerstücke.	
Heft I. Nr. 1. Klage. Nr. 2. Frisch und lebendig. Nr. 3. Agitato. Nr. 4. Scherzo gracioso	2.60
Heft II. Nr. 5. Lied. Nr. 6. Notturmo pastor. Nr. 7. In polnischer Weise. Nr. 8. Saltarello	2.60
Op. 39. Dur u. Moll. 25 Etüden, Capricen etc. Heft I	6.—
Heft II	6.—
— Dieselben. Neue Ausgabe je	5.—
Am Springquell. Charakterstück aus Op. 39. Nr. 6	1.30
Konzertstücke (Op. 6, 11, 15, 16, 18, 21) (V.-A. 1260)	5.—
In elegantem Originalband. 2 Bände	8.—
Salonstücke (Op. 24, 25, 28, 36). (V.-A. 415)	6.—
In elegantem Originalband. 2 Bände	9.—

Für Violoncell und Pianoforte. *M. F.*

Op. 34. 7 Stücke (Romanze, Capriccio, Notturmo, Barcarole, Etüde, Lied, Quasi Marcia)	2.60
--	------

Für Klarinette und Pianoforte.

Op. 8. Introduktion u. Variationen (Sehnsuchtswalzer). B dur	1.30
---	------

Für Pianoforte zu 2 und 4 Händen.

Op. 39. Dur und Moll. 25 Etüden. Capricen etc. 2händig. (V.-A. 1169/70) je	4.—
Op. 32. Streich-Quartett. Amoll. Für Pianoforte zu 4 Händen	2.—
Op. 37. Vier Märsche. Für Pianoforte zu 4 Händen (Original).	2.—

Für Gesang.

Op. 29. 6 Lieder für 1 Singstimme mit Pianoforte. (3. Liederheft)	1.—
Op. 31. 6 Lieder für 1 Singstimme mit Pffe. (4. Liederheft)	1.—
Op. 33. Psalm: »Mein Aug' erhebt' ich«, für 2 Soprane mit Pianoforte	1.—

Bearbeitungen.

Die hohe Schule des Violinspiels. *M. F.*

Werke berühmter Meister des 17. und 18. Jahrhunderts, für Violine und Pianoforte bearbeitet. Zum Gebrauch am Konservatorium der Musik zu Leipzig und zum öffentlichen Vortrage.

Nr. 1. Biber , Sonate (Cmoll)	1.30
> 2. Corelli , Folies d'Espagne (Variationen)	1.30
> 3. Porpora , Sonate (Gdur)	1.30
> 4. Vivaldi , Sonate (A dur)	1.30
> 5. Leclair , Sonate (Le tombeau)	1.30
> 6. — Sonate (Gdur)	1.30
> 7. Nardini , Sonate (D dur)	1.30
> 8. Veracini , Sonate (Fmoll)	2.60
> 9. Bach, Joh. Seb. , Sonate (Emoll)	1.30
> 10. — Sonate (Cmoll)	1.30
> 11. Händel , Sonate (A dur)	1.30
> 12. Tartini , Sonate (D dur)	1.30
> 13. Vitali , Ciaccona (Gmoll)	1.30
> 14. Locatelli , Sonate (Gmoll)	1.30
> 15. Geminiani , Sonate (Cmoll)	1.30
> 16. Sonate (Amoll) }	1.30
> 17. Sonate (Es dur) } Ohne Autornamen	1.30
> 18. Sonate (Cmoll) }	1.30
> 19. Fr. Benda, Mestrino, Stamitz, Locatelli , Capricen	2.60
> 20. W. A. Mozart , Andante, Menuett u. Rondo (Gdur)	2.60
Dieselben in 2 Bänden (V.-A. 375)	8.—
In elegantem Originaleinband	11.—
Neue Folge.	
Nr. 21. Leclair , Andante und Chaconne	1.30
> 22. — Sarabande und Tambourin	1.30
> 23. — Menuett, Gavotte und La Chasse	1.30

Violinkonzerte neuerer Meister.

Zum Gebrauch am Konservatorium der Musik zu Leipzig genau bezeichnet und mit Weglassung der Orchesterbegleitung herausgegeben.

Ausgabe für Violine allein.

Nr. 1. Beethoven , Op. 61. Konzert in Ddur	1.—
> 2. Mendelssohn , Op. 64. Konzert in Emoll	1.—
> 3. Ernst , Op. 23. Konzert in Fis moll	1.—
> 4. Lipinski , Op. 21. Militär-Konzert in D dur	1.—

Violinkonzerte neuerer Meister. *M. F.*

Nr. 5. Paganini , Op. 6. Konzert in Ddur	1.—
> 6. David , Op. 35. Konzert in D moll	1.—
Dieselben in einem Bande (V.-A. 377)	3.—
In elegantem Originaleinband	4.50
Ausgabe für Violine mit Begleitung des Pianoforte.	

Nr. 1. Beethoven , Op. 61. Konzert in D dur	2.50
> 2. Mendelssohn , Op. 64. Konzert in Emoll	2.50
> 3. Ernst , Op. 23. Konzert in Fis moll	2.50
> 4. Lipinski , Op. 21. Militär-Konzert in D dur	2.50
> 5. Paganini , Op. 6. Konzert in D dur	2.50
> 6. David , Op. 35. Konzert in D moll	2.50

Vorstudien zur hohen Schule des Violinspiels.

Leichtere Stücke aus Werken berühmter Meister des 17. und 18. Jahrhunderts für Violine und Pianoforte bearbeitet. — Zum Gebrauch am Konservatorium der Musik zu Leipzig.

Heft 1. Leclair . Allegretto. Giga. Adagio. Corrente. Gavotta	2.60
> 2. — Allem. Aria. Giga. Musette. Gavotta	2.60
> 3. — Allegro. Sarabanda. Allegro. Scherzo. Gavotta. Giga	2.60
> 4. Aubert (père) . Aria. Presto. Gavotta. Giga. Presto	1.30
> 5. Leclair . Largo. Gavotta. Largo. Aria. Giga	1.30
> 6. — Sarabanda. Giga. Allegro. Sarabanda. Allegro	1.30
> 7. Corelli . { Nr. 1. Preludio. Corrente. Sarabanda. Giga	1.30
3 Suiten { Nr. 2. Preludio. Allemanda. Sarabanda. Giga	
{ Nr. 3. Preludio. Allegretto. Adagio. Gavotta	
> 8. Leclair . Aria. Allegro. Prestissimo. Adagio. Gavotta	1.30
> 9. — Aria. Allegro. Giga. Andante. Aria	1.30
> 10. Corelli . { Nr. 1. Preludio. Allemanda. Sarabanda. Gavotta. Giga	1.30
2 Suiten { Nr. 2. Preludio. Allegro. Adagio. Vivace. Gavotta	
Dieselben in 2 Bänden (V.-A. 376)	4.—
In elegantem Originaleinband	7.—

Ferdinand Davids Werke

im Verlage von Breitkopf & Härtel in Leipzig.

≡ Preis-Feststellungen vom 1. Oktober 1902. ≡

Originale.

Für Orchester.

- Op. 3. **Konzertino Nr. 1** für Violine mit Orchester. A dur. *M. 37*
Partitur geschrieben *M.* 19.20. Violine *M.* 1.50 u. 17
Hefte je —.30
- Op. 6. **Introduktion u. Variationen** über ein russisches
Thema (Der rothe Sarafan) für Violine mit Orchester.
E dur. Partitur geschrieben 13.80
Violine *M.* 1.50 u. 17 Hefte je —.30
- Op. 8. **Introduktion u. Variationen** (Sehnsuchtswalzer)
für Klarinette mit Orchester. B dur. Klarinette *M.* 1.—
u. 12 Hefte je —.30
- Op. 10. **Konzert Nr. 1** für Violine mit Orchester. E moll.
Partitur geschrieben *M.* 37.—. Violine *M.* 1.50 u. 17
Hefte je —.30
- Op. 11. **Introduktion u. Variationen** über ein Thema von
Mozart (Wenn die Lieb' aus deinen blauen Augen) für
Violine mit Orchester. A dur. Violine *M.* 1.50 u. 16 Hefte je
—.30
- Op. 15. **Introduktion u. Variationen** (Lob der Thränen)
für Violine mit Orchester. A dur. Violine *M.* 1.50 u.
14 Hefte je —.30
- Op. 16. **Andante u. Scherzo caprice** für Violine mit
Orchester. D dur. Violine *M.* 1.50 u. 18 Hefte . . . je —.30
- Op. 18. **Konzert-Variationen** (Original-Thema) für Vi-
oline mit Orchester. G dur. Violine *M.* 1.50 u. 17 Hefte je
—.30
- Op. 21. **Introduktion u. Variationen** über ein schot-
tisches Lied für Violine mit Orchester. E dur. Violine
M. 1.50 u. 21 Hefte je —.30
- Op. 23. **Konzert Nr. 4** für Violine mit Orchester. E dur.
Partitur geschrieben *M.* 40.—. Violine *M.* 1.50 u. 17 Hefte je
—.30
- Op. 35. **Konzert Nr. 5** für Violine mit Orchester. D moll.
Partitur geschrieben *M.* 37.—. Violine *M.* 1.50 u. 22
Hefte je —.30
- Op. 39. Nr. 6. **Am Springquell.** Charakterstück für
Violine und kleines Orchester bearbeitet von *Philipp*
Scharwenka. Partitur *M.* 2.—. Violine *M.* 1.— u.
13 Hefte je —.30

Für mehrere Streichinstrumente.

- Op. 32. **Quartett** für 2 Violinen, Bratsche und Violon-
cell. A moll. 4 Hefte je —.90
- Op. 38. **Sextett** für 3 Violinen, Bratsche u. 2 Violon-
celle. G dur. 6 Hefte je —.90

Für 1 und 2 Violinen.

- Op. 39. **Dur und Moll.** 25 Etüden, Capricen etc. für
1 Violine. Heft I 3.—
Heft II 3.—
— Dieselben (V.-A. 1167/1168) je 2.50
- Op. 44. **Zur Violinschule.** 24 Etüden für Anfänger
in der ersten Lage mit Begleitung einer 2. Violine
ad libit. Zwei Hefte je 2.—
— Dieselben in 1 Bande. (V.-A. 1231) 3.—

Für 1 und 2 Violinen.

- Op. 45. **Zur Violinschule.** 18 Etüden mit Benutzung *M. 37*
der höheren Lagen u. Begleitung einer 2. Violine.
Heft I 2.—
Heft II 2.—
— Dieselben (V.-A. 1428) 3.—
- Lieblinge, Unsere.** Die beliebtesten Melodien alter u.
neuer Zeit, in leichter Bearbeitung für die Violine (in
der ersten Lage) mit Begleitung einer zweiten Violine.
Kartonirt.
1. Heft (V.-A. 1032) n. 3.—
2. Heft (V.-A. 1033) n. 3.—
3. Heft (V.-A. 1034) n. 3.—
4. Heft (V.-A. 1063) n. 3.—
- Kadenz** zu Beethovens Violin-Konzert Op. 61 . . . 1.—
- Violin-Schule.** Deutsch u. französisch oder deutsch u.
englisch. Kartonirt 10.—
— Dieselbe I. Theil: Der Anfänger 5.—
II. Theil: Der vorgerückte Schüler 6.—
— Dieselbe (deutsch-franz.) { I. Theil (V.-A. Nr. 1450) 3.—
II. Theil (V.-A. Nr. 1451) 4.—
— Dieselbe (deutsch-engl.) I. Theil (V.-A. 1452) . . . 3.—
II. Theil (V.-A. 1453) 4.—
- Violinschule.** Theil I. Dänisch 3.—
- Übungen** in Form von Charakterstücken für Violine
(1. Lage mit Begleitung einer 2. Violine). (V.-A. 1520) 1.—
- Lagenübungen** für die Violine (2.—7. Lage). Deutsch-
französisch (V.-A. 1521) 1.—

Für Violine mit Pianoforte.

- Op. 3. **Konzertino Nr. 1.** A dur. 2.50
- Op. 6. **Introduktion u. Variationen** über ein russisches
Thema. E dur 1.30
- Op. 10. **Konzert Nr. 1.** E moll. (*Petri*) 2.50
- Op. 11. **Introduktion u. Variation.** Über ein Thema von
Mozart (Wenn die Lieb' aus deinen blauen Augen). A dur 1.30
- Op. 15. **Introduktion u. Variation.** (Lob d. Thränen). A dur 1.30
- Op. 16. **Andante u. Scherzo caprice.** D dur. 1.30
- Op. 18. **Konzert-Variationen** (Original-Thema) G dur 1.30
- Op. 21. **Introduktion u. Variationen** über ein schotti-
sches Lied. E dur 1.30
- Op. 23. **Konzert Nr. 4.** E dur 2.50
- Op. 24. **12 Salonstücke.**
Heft I. Nr. 1. Präludium. C dur. Nr. 2. Scherzo. A moll.
Nr. 3. Tanz. G dur. Nr. 4. Romanze. E moll. 1.30
Heft II. Nr. 5. Rondo. D dur. Nr. 6. Ballade. H moll.
Nr. 7. Lied. A dur. Nr. 8. Marsch. Fismoll 1.30
Heft III. Nr. 9. Impromptu. E dur. Nr. 10. Kanon.
Cismoll. Nr. 11. Ständchen. H dur. Nr. 12. Capriccio.
Gismoll 1.30



Breitkopf & Härtel's
Violin-Bibliothek

Editions Breitkopf & Härtel
Bibliothèque du Violiniste.

Breitkopf & Härtel's Editions
Library of Violin Music.

Für
Violine und Pianoforte.

Ph. Scharwenka

Sonate

(E moll — Mi mineur — E minor)

Op. 114

Violine

††

Breitkopf & Härtel

Leipzig.

Brüssel · London · New York.

Kaeseberg & Oertel

J. Wanderer.



Sonate in E moll

für Klavier und Violine.

Violine.

Philipp Scharwenka, Op. 114.

Allegro moderato.

p *cresc.*
più cresc.
f sf sf sf
sul G
sf cresc. ff sf sf
sf sf sf p
cresc. più cresc.
f f
f dim. p cresc.
f ff sf dim. e calando

Violine.

a tempo

p dolce ed espressivo

cresc. *dim.* *un poco rit.*

a tempo

p

cresc.

f > meno f *f > meno f*

f con brio *sf* *p*

f *f* *f* *molto cresc.*

f *dim.* *molto cresc.* *f*

ff *sf* *ff* *ff* *ff*

sf *sf*

The image shows a page of a violin score with ten staves of music. The notation includes various dynamic markings such as *sf*, *p*, *f*, *dim.*, *molto cresc.*, *cresc.*, *mf*, *più cresc.*, *ff*, and *rfz*. Performance instructions include *con calore* and *con fuoco*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes a trill marked with a '3' at the end of the final staff. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

Viol. Bibl.
24273

Violine.

p *cresc.*
più cresc. *sf* *sf*
sf *cresc.* *sul G.*
ff *sf* *sf* *sf* *sf* *sf*
p *cresc.*
più cresc.
f *f* *f* *f* *f* *f* *meno f* *un poco retinente il tempo*
f *meno f* *f* *cresc.* *ff*
ff *ff* *ff* *dim e calando* *p dolce ed espressivo*
cresc.
un poco rit. *a tempo*
dim. *p*

Violine.

The image shows a page of violin sheet music with 11 staves. The music is written in treble clef and includes various dynamic markings and performance instructions. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The piece concludes with a double bar line and repeat dots.

Dynamic markings include: *mf*, *f*, *cresc.*, *meno f*, *f con brio*, *sf*, *p*, *f*, *molto cresc.*, *f*, *ff*, *ff*, *ff*, *sf*, *sf*, *meno f*, *cresc.*, *ff*, *sf*, *sf*, *sf*, *sf*, *pp*, *p*, *molto cresc.*, *poco allarg.*, *ff*, *più allarg.*, *dim.*, *p*, *ff*.

Performance instructions include: *Lento.*

Violine.

Andante tranquillo.

p dolce

cresc. *dim.*

p *mf* *p e sempre tranquillo* *cresc.*

p *cresc.* *f*

dim. *p* *più dim. e ritard. poco a poco* *pp* *a tempo*

cresc. *più cresc.* *f* *dim.*

p *cresc.* *f* *dim.* *p*

cresc. *mf* *più cresc.*

f *più cresc. sf* *p* *pp*

calando *a tempo*

più cresc. sf *p*

cresc.

dim. *p* *mf* *p*

cresc. *p*

cresc. *f* *dim.* *p* *più dim. e ritard. poco a poco*

pp *cresc.* *più cresc.*

f *dim.* *p* *cresc.*

f *dim.* *p* *cresc.*

sf *p* *sf* *ff*

dim. *p* *cresc.* *mf* *più cresc.* *f* *dim.*

p *p* *pp* *attacca subito il Finale.*

Finale.

Violine.

Allegro animato.

mf *cresc.* *sf* *ff* *mf*
cresc. *sf* *ff* *f*
ff *f* *ff* *ff* *cresc.*
ff *ff* *ff*
ff *p* *fff* *fff* *p*
ff *ff* *f* *poco riten.*
f *fff* *dim.* *p*
a tempo
p dolce ed espress. *cresc.* *f* *dim.* *p* *p*
pp *pp sempre* *pp* *p espress. cresc.*
f *p* *cresc.* *f* *p* *cresc.*
f *f* *p* *rfz*
p *rfz* *p* *cresc.* *mf* *dim.*
pp *molto cresc. e string.* *ff*

Tempo I.

Violine.

pp
Tempo I.

molto cresc. e string. **ff**

p *p*

1
pp *cresc. poco a poco*

più cresc. **ff** *sfz* **pp**

cresc. poco a poco *più cresc.*

ff *sfz* *p* *cresc.*

più cresc. **f** *molto cresc.* **ff**

sfz *cresc.* **sfz** *p* **f** **sfz** **f**

sfz **sfz** *cresc.* **ff**

sfz **sfz** *cresc.* **sfz** **sfz** **p**

sfz **sfz** **p** **sfz** **3**

sfz **f** **p** **3**

Violine.

f *pp*
pp sempre *cresc.* *dim.* *pp* *p*
p dolce ed espress. *cresc.* *f* *dim.* *p espress.*
cresc. *f* *p* *cresc.* *f*
p *cresc.* *f* *f*
p *rfz* *p* *rfz* *p* *cresc.*
f *più cresc.* *ff* *p*
rfz *p* *rfz* *p* *p sempre*
rfz *p* *rfz* *p* *cresc.* *sf* *sf*
f *sempre più cresc.*
ff con tutta forza *sf* *sf* *sf* *meno f* *dim.*
p *pp* *morendo*

FERDINAND DAVID'S WERKE

im Verlage von Breitkopf & Härtel in Leipzig.

Originale.

Für Orchester.

Op. 3. Konzertino Nr. 1 für Viol. mit Orch. A dur. Part. geschr. <i>M</i> 19.20. Violine $1\frac{1}{2}$ <i>M</i> u. 17 Hefte	30
Op. 6. Introduction u. Variat. über ein russ. Thema für Violine mit Orch. (Der rothe Sarafan). E dur. Part. geschr.	13 80
Op. 8. Introduction u. Variat. (Sehnsuchts-walzer) für Klarinette mit Orch. B dur. Klarinette 1 <i>M</i> u. 12 Hefte	30
Op. 10. Konzert Nr. 1 für Viol. mit Orch. E moll. Part. geschr. <i>M</i> 37.—. Violine $1\frac{1}{2}$ <i>M</i> u. 17 Hefte	30
Op. 11. Introd. u. Variat. über ein Thema v. Mozart (Wenn die Lieb' aus deinen blauen Augen) für Violine mit Orchester. A dur. Violine $1\frac{1}{2}$ <i>M</i> u. 16 Hefte.	30
Op. 15. Introd. u. Variat. (Lob der Thränen) für Violine mit Orch. A dur. Violine $1\frac{1}{2}$ <i>M</i> u. 14 Hefte	30
Op. 16. Andante u. Scherzo caprice für Violine mit Orch. D dur. Violine $1\frac{1}{2}$ <i>M</i> u. 18 Hefte	30
Op. 18. Konzert-Variationen (Original-Thema) für Violine mit Orch. G dur. Violine $1\frac{1}{2}$ <i>M</i> u. 17 Hefte	30
Op. 21. Introd. u. Variat. über ein schottisches Lied für Violine mit Orch. E dur. Violine $1\frac{1}{2}$ <i>M</i> u. 21 Hefte.	30
Op. 23. Konzert Nr. 4 für Violine mit Orch. E dur. Part. geschr. <i>M</i> 40.—. Violine $1\frac{1}{2}$ <i>M</i> u. 17 Hefte	30
Op. 35. Konzert Nr. 5 für Violine mit Orch. D moll. Part. geschr. <i>M</i> 37.—. Violine $1\frac{1}{2}$ <i>M</i> u. 22 Hefte	30
Op. 39. Nr. 6. Am Springquell. Charakterstück für Violine und kleines Orchester bearb. von <i>Phil. Scharwenka</i> . Part. <i>M</i> 2.— n. Violine 1 <i>M</i> u. 13 Hefte je	30

Für mehrere Streichinstrumente.

Op. 32. Quartett für 2 Violinen, Bratsche und Violoncell. A moll. 4 Hefte . . . je	90
Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncelle. G dur. 6 Hefte . . . je	90

Für 1 und 2 Violinen.

Op. 39. Dur und Moll. 25 Etuden, Capricen etc. für 1 Violine. Heft I	3 —
Heft II	3 —
Dieselben (V.-A.)	4 —

Op. 44. Zur Violinschule. 24 Etuden für Anfänger in der ersten Lage mit Begl. einer 2. Viol. ad libit. Zwei Hefte. je	3 —
— Dieselben in 1 Bande. (V.-A. 1231)	4 50
Op. 45. Zur Violinschule. 18 Etuden mit Benutzung der höheren Lagen und Begl. einer 2. Violine. Heft I	3 —
Heft II	3 —
Dieselben (V.-A. 1428).	4 50
Liebliche, Unsere. Die beliebtesten Melodien alter und neuer Zeit, in leichter Bearbeitung für die Violine (in der ersten Lage) mit Begleitung einer zweiten Violine. Grün kartonnirt.	
Erstes Heft (V.-A. 1032). n.	3 —
Zweites Heft (V.-A. 1033). n.	3 —
Drittes Heft (V.-A. 1034). n.	3 —
Viertes Heft (V.-A. 1063). n.	3 —
Kadenz zu Beethovens Violin-Konzert, Op. 61. Violin-Schule. Deutsch und französisch oder deutsch und englisch. Kart.	18 —
— Dieselbe I. Theil: Der Anfänger	8 —
II. Theil: Der vorgerückte Schüler	10 —
— Dieselbe I. Theil (V.-A. Nr. 1450)	5 —
II. Theil (V.-A. Nr. 1451)	6 —
Violinschule. Theil I. Dänisch. 5 Kronen	
Übungen in Form von Charakterstücken für Violine (1. Lage) mit Begleitung einer 2. Violine (V.-A. 1520).	1 50
Lagenübungen für die Violine (2.—7. Lage). Deutsch-französisch (V.-A. 1521).	1 50

Für Pianoforte zu 2 und 4 Händen.

Op. 39. Dur und Moll. 25 Etuden. Capricen etc. 2händig. (V.-A. 1169/70) je	4 —
Op. 32. Streich-Quartett. A moll. Für Pfte. zu 4 Händen	3 —
Op. 37. Vier Märsche. Für Pfte. zu 4 Hdn. (Original).	2 —

Für Violoncell und Pianoforte.

Op. 34. 7 Stücke (Romanze, Capriccio, Notturmo, Barcarole, Etude, Lied, Quasi Marcia)	3 90
---	------

Für Klarinette und Pianoforte.

Op. 8. Introduction und Variation (Sehnsuchts-walzer). B dur	2 60
--	------

Für Gesang.

Op. 29. 6 Lieder für 1 Singstimme mit Pfte. (3. Liederheft).	1 —
--	-----

Op. 31. 6 Lieder für Singstimme mit Pfte. (4. Liederheft).	1 —
Op. 33. Psalm: „Mein Aug' erhebe' ich“, für 2 Sopr. mit Pfte.	1 —

Für Violine mit Pianoforte.

Op. 3. Konzertino Nr. 1. A dur	4 50
Op. 6. Introd. u. Variat. über ein russisches Thema. E dur	2 60
Op. 10. Konzert Nr. 1. Emoll (Petri)	4 50
Op. 11. Introd. u. Variat. über ein Thema von Mozart (Wenn die Lieb' aus deinen blauen Augen). A dur.	2 60
Op. 15. Introd. u. Variat. (Lob d. Thränen) A d.	2 60
Op. 16. Andante u. Scherzo caprice. D dur.	2 60
Op. 18. Konzert-Variationen (Orig.-Thema) G d.	2 60
Op. 21. Introd. u. Variat. über ein schottisches Lied. E dur	2 60
Op. 23. Konzert Nr. 4. E dur.	4 50
Op. 24. 12 Salonstücke.	
Heft I. Nr. 1. Präludium. C d. Nr. 2. Scherzo. A m. Nr. 3. Tanz. G d. Nr. 4. Romanze. E m.	3 90
Heft II. Nr. 5. Rondo. D d. Nr. 6. Ballade. H m. Nr. 7. Lied. A d. Nr. 8. Marsch. Fism.	3 90
Heft III. Nr. 9. Impromptu. E d. Nr. 10. Canon. Cism. Nr. 11. Ständchen. H d. Nr. 12. Capriccio Gism.	3 90
Op. 25. Salon-Duett über ein Lied von Haase »Der kecke Finlay« für Pfte. u. Vln. D d.	3 90
Op. 28. 5 Salon-Stücke (Notturmo. Lied. Capriccio. Romanze. Barcarole.)	3 90
Op. 35. Konzert Nr. 5. D moll.	4 50
Op. 36. Kammerstücke.	
Heft I. Nr. 1. Klage. Nr. 2. Frisch und lebendig. Nr. 3. Agitato. Nr. 4. Scherzo gracioso.	3 90
Heft II. Nr. 5. Lied. Nr. 6. Notturmo pastor. Nr. 7. In polnischer Weise. Nr. 8. Saltarello.	3 90
Op. 39. Dur und Moll. 25 Etuden, Capricen etc. Heft I	9 —
Heft II	9 —
Am Springquell. Charakterstück aus Op. 39. Nr. 6.	1 30
Salonstücke (Op. 24, 25, 28, 36). (V.-A. 415)	7 50
In elegantem Originalband. 2 Bde.	10 50

Bearbeitungen.

Die hohe Schule des Violinspiels.

Werke berühmter Meister des 17. und 18. Jahrhunderts, für Violine und Pianoforte bearbeitet. Zum Gebrauch am Konservatorium der Musik zu Leipzig und zum öffentlichen Vortrage.

Neue Folge.

Nr. 21. Leclair, Andante und Chaconne	2 60
— 22. — Sarabande und Tambourin	2 60
— 23. — Menuett, Gavotte und La Chasse	2 60

Violinkonzerte neuerer Meister.

Zum Gebrauch am Konservatorium der Musik zu Leipzig genau bezeichnet und mit Weglassung der Orchesterbegleitung herausgegeben.

Nr. 1. Beethoven, Op. 61. Konzert in D dur.	1 50
— 2. Mendelssohn, Op. 64. Konzert in E moll	1 50
— 3. Ernst, Op. 23. Konzert in Fismoll	1 50
— 4. Lipinski, Op. 21. Konzert milit. in D dur	1 50
— 5. Paganini, Konzert Op. 6. in D dur	1 —
— 6. David, Konzert Op. 35. in D moll.	1 50
Dieselben in einem Bande (V.-A. 377).	3 —
In elegantem Originalband	4 50
Dieselben Ausgabe f. Violine m. Begl. d. Pfte.	
Nr. 1. Beethoven, Op. 61. Konzert in D dur	2 50
— 2. Mendelssohn, Op. 64. Konzert in E moll	2 50
— 3. Ernst, Op. 23. Konzert in Fismoll	2 50
— 4. Lipinski, Op. 21. Konzertomilit. in D dur	2 50
— 5. Paganini, Op. 6. Konzert in D dur	2 50
— 6. David, Op. 35. Konzert in D moll.	4 50

Vorstudien zur hohen Schule des Violinspiels.

Leichtere Stücke aus Werken berühmter Meister des 17. und 18. Jahrhunderts für Violine und Pianoforte bearbeitet. — Zum Gebrauch am Konservatorium der Musik zu Leipzig.

Heft 1. Leclair, Allegretto. Giga. Adagio. Corrente. Gavotta	3 90
— 2. — Allem. Aria. Giga. Musette. Gavotta	3 90
— 3. — Allegro. Sarabanda. Allegro. Scherzo. Gavotta. Giga.	3 90
— 4. Aubert (père). Aria. Presto. Gavotta. Giga. Presto	2 60
— 5. Leclair, Largo. Gavotta. Largo. Aria. Giga.	2 60
— 6. — Sarabanda. Giga. Allegro. Sarabanda. Allegro	2 60
— 7. Corelli. (Nr. 1. Preludio. Corrente.) Sarabanda. Giga.	2 60
— Nr. 2. Preludio. Allemanda.	
— Nr. 3. Preludio. Allegretto. Adagio. Gavotta.	
— 8. Leclair, Aria. Allegro. Prestissimo. Adagio. Gavotta	2 60
— 9. — Aria. Allegro. Giga. Andante. Aria	2 60
— 10. Corelli. (Nr. 1. Preludio. Allemanda.) Sarabanda. Gavotta. Giga.	2 60
— Nr. 2. Preludio. Allegro	
— Adagio. Vivace. Gavotta	2 60
Dieselben in 2 Bänden (V.-A. 376)	6 —
In elegantem Originalband.	9 —

www.lib.utah.edu



3 1114 03340 1714