

Ludwig Beuch

SUMMAPPÉ

für

Pianosorte und Violine

VON

C. Goldmark

OP. 25.

N^o 21793.

P. M. 8. 50.

Eigenthum der Verleger. Eingetragen in das Archiv der Union
MAINZ, B. SCHOTT'S SOHNE.
London, Schott & Comp. Paris, Schott. Brüssel, Gebrüder Schott.
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SONATE

von CARL GOLDBMARK. Op. 25.

I

VIOLINE.

All^o moderato.

p

f

mf

dim. p

zart.

p

cres.

espress.

p sempre.

dim.

M
220
GHT

VIOLINE.

1
p

espress.

dim.

p *pp*

pp *tranquillo.* *poco cres.* *dim.*

p *cres.* *f*

p

1

VIOLINE.

tranquillo, e molto legato.

pp sempre. *dim.*
p *mf*
f
dim. *p* *rall.* *tempo.*
f
cres.
sf
dim. *pp*
pp sempre. *dim.*
p
rit. *a tempo.* *p*

Musical score for Violin, consisting of ten staves. The piece is in G major (one sharp) and 4/4 time. It begins with a tempo marking of *tranquillo, e molto legato*. The first staff starts with *pp sempre* and ends with *dim.*. The second staff features a dynamic change to *p* and then *mf*. The third staff begins with *f*. The fourth staff includes *dim.*, *p*, *rall.*, and *tempo.* markings. The fifth staff starts with *f*. The sixth staff has a *cres.* marking. The seventh staff is marked *sf*. The eighth staff includes *dim.* and *pp*. The ninth staff begins with *pp sempre.* and ends with *dim.*. The tenth staff features *p*, *rit.*, and *a tempo.* markings. The score contains numerous triplets, slurs, and dynamic hairpins throughout.

3 3 3 3 3 3 3

f

tranquillo.
p *dim.* *p*

p cantabile.

espress.

cres.

dim. *p*

pp *pp*

cres. poco *dim.*

dim. *pizz.* *arco.* *meno mosso.* *pp*

rit. *rit. molto* *pp*

II

And^{te} sostenuto. Adagio con molto espress.

f Solo. *P* *espress.*

cres. *f* *p*

p *dol.* *tr*

p *stringendo.* *rallent.* *(breit) cresc.* *f*

f *Tempo.* *rit. poco* *p* *espress.* *tr*

p *1* *nicht schleppend.* *p*

pp *cres.* *p*

6 *7* *G. Saite.* *tr*

p *tr* *11* *12* *15*

14 *15* *16* *f* *Solo.* *p*

The score consists of ten staves of music. The first staff begins with a *rit.* marking and a first ending bracket labeled "1" leading to a *Tempo.* section marked *cantabile.* The second staff features a *tr* (trill) and dynamics of *dim. p*, *f*, and *p dim.*. The third staff is marked *dim.*. The fourth staff includes *Tempo.*, *tranquillo.*, *molto espress.*, and *rallent.*. The fifth staff has *animato poco*, *dol.*, *tr*, and *cres.*. The sixth staff is marked *a poco.*, *espress. molto.*, and *stringendo.*. The seventh staff includes *cres. sempre.* and *p accel. poco. cres.*. The eighth staff is marked *ff con fuoco.* and contains a *tr* and a fifth ending bracket labeled "5". The ninth staff is marked *G. Saite.*, *tranquillo.*, and *espress.*. The tenth staff includes *tr*, *stringendo.*, *rall.* (with a 3-measure rest), *Tempo.*, *rit.*, and a first ending bracket labeled "1". Dynamics *p* and *f* are also present in the final staff.

VIOLINE.

dol.
p

1 *nicht schleppend.*
pp *cres.*

dim. *dim.* *innig.*
p *p*

tr
espress.

molto tranq. *con molto espressione.*
8 9 10 11 12 *p*

1 2 *pp*

III

Allegro molto vivace.

f *tr* *tr*

tr *tr*

f *espress.* *dim.*

VIOLINE.

First musical staff with treble clef, key signature of two sharps (F# and C#), and a dynamic marking of *p* (piano).

Second musical staff with treble clef, key signature of two sharps, and dynamic markings of *rall. poco.* (rallentando poco), *tempo.* (tempo), *p* (piano), and *cres.* (crescendo).

Third musical staff with treble clef, key signature of two sharps, and a dynamic marking of *dim.* (diminuendo).

Fourth musical staff with treble clef, key signature of two sharps, and a dynamic marking of *cres.* (crescendo).

Fifth musical staff with treble clef, key signature of two sharps, and dynamic markings of *f* (forte) and *p* (piano).

Sixth musical staff with treble clef, key signature of two sharps, and dynamic markings of *cres.* (crescendo).

Seventh musical staff with treble clef, key signature of two sharps, and dynamic markings of *tranq.* (tranquillo) and *pp sempre.* (pianissimo sempre).

Eighth musical staff with treble clef, key signature of two sharps, and dynamic markings of *pp* (pianissimo).

Ninth musical staff with treble clef, key signature of two sharps, and a dynamic marking of *cres.* (crescendo).

Tenth musical staff with treble clef, key signature of two sharps, and dynamic markings of *Animato poco a poco.* (animato poco a poco) and *p* (piano).

Eleventh musical staff with treble clef, key signature of two sharps, and dynamic markings of *p* (piano), *cres.* (crescendo), and *p* (piano).

VIOLINE.

The image displays a page of a violin score, numbered 10. The music is written on ten staves, all in the key of D major (one sharp). The score includes various musical notations such as slurs, accents, and trills. Performance instructions are provided throughout, including dynamics like *dim.*, *p*, *cres.*, *cres. molto*, *sostenuto.*, *sempre.*, *f*, and *f espress.*. Trills are marked with *tr*. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and fermatas.

VIOLINE.

(kurzen Strich.)

sf

p sempre.

dim.

espress
f cantabile.

espress.

dim.

pizz.

pp sempre.

dim.

cres.

arco.

cres. sempre.

tr

sfz

sfz

sfz

sfz

f

tr

tr

tr

VIOLINE.

sostenuto.

cres.

dim.

f

dim.

rallent. poco.

dim. sempre.

Tempo.

p tranquillo.

p

espress.

cres.

dim. p

cres.

tranquillo.
ff pp sempre.

cres.

pizz. poco animato.
p sempre.

arco.

pizz. arco.

p dim. p dim

pizz. dim.

The image displays a page of a violin score, numbered 14. The music is written in a single staff with a treble clef and a key signature of one sharp (F#). The score begins with the instruction "arco." and a dynamic marking of "p". The first two staves show a melodic line with a crescendo, marked "cres." and "cres. molto." respectively. The third staff introduces a "sostenuto." marking and a "p sempre." instruction. The subsequent staves continue the melodic development with various dynamics, including "p" and "f". The final staves feature a "cres" marking and a "sf" (sforzando) marking, followed by a trill ("tr") in the final measure.

The first three staves of the score feature a melodic line with a trill (tr) in the first measure. The music is written in treble clef with a key signature of two sharps (F# and C#). The notes are primarily eighth and sixteenth notes, often beamed together.

Piu mosso.

(Die . schneller wie früher die .)

The fourth and fifth staves show a change in dynamics and articulation. The fourth staff begins with a forte (*sf*) dynamic and a first finger (*1*) marking. The fifth staff features a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking at the end of the staff.

poco animato.

The sixth and seventh staves continue the melodic development. The sixth staff includes a piano (*p*) dynamic and a *sempre.* (sempre) marking. The seventh staff shows a *cresc.* (crescendo) marking.

piu mosso.

dim.

The eighth and ninth staves feature a *dim.* (diminuendo) marking in the eighth staff. The music continues with a melodic line that tapers off.

con fuoco.

The tenth and eleventh staves are marked *con fuoco.* (con fuoco). The tenth staff includes a *cres.* (crescendo) marking, and the eleventh staff features a fortissimo (*ff*) dynamic.

The twelfth and thirteenth staves conclude the piece. The twelfth staff has a *Gener.* (General) marking, and the thirteenth staff also has a *Gener.* marking. The piece ends with a double bar line.

Fine.

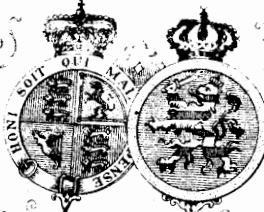
CARL GOLDMARK

COMPOSITIONEN

| | M | S | | M | S |
|---|----|----|---|----|-------|
| Für Pianoforte: | | | | | |
| Op. 22. Tänze zu 4 Händen | 2 | 50 | Op. 31. Ouverture zu Penthesilea. | | |
| „ id. zu 2 Händen, übertragen von <i>P. Scholl</i> | 1 | 75 | Partitur | n. | 6 — |
| Op. 26. Ländliche Hochzeit, Symphonie zu 4 Händen | 10 | — | Orchesterstimmen n. | | 16 50 |
| „ Im Garten, Andante aus der Symphonie, zu 2 Händen, von <i>L. Stark</i> | 1 | 25 | Op. 35. 2 ^{te} Symphonie. | | |
| Op. 29. 2 Novelletten, Präludium und Fuge | 5 | 25 | Partitur | n. | 30 — |
| Op. 31. Penthesilea, Ouverture zu 4 Händen | 6 | — | Orchesterstimmen n. | | 30 — |
| Op. 35. 2 ^{te} Symphonie zu 4 Händen . | 10 | — | Für Gesang: | | |
| Für Pianoforte mit Begleitung: | | | | | |
| Op. 22. Tänze zu 4 Händen mit Violine und Violoncell, eingerichtet von <i>Fr. Hermann</i> | 4 | 25 | Op. 23. Frühlingshymne (Maibetrach- tung, von <i>Geyer</i>) für Alt-Solo, Chor und Orchester. | | |
| — Au Jardin, Andante de la Sym- phonie, op. 26, pour Piano et Orgue-Méiodium par <i>G.L. Hiver</i> | 2 | — | Partitur | 6 | 50 |
| — Serenade, Brautlied, Im Garten, aus der Symphonie op. 26 für Pianoforte und Violine von <i>Fr. Hermann</i> | 4 | 25 | Orchesterstimmen | 8 | 75 |
| Für Violine und Pianoforte: | | | | | |
| Op. 11. Suite in 5 Sätzen | 6 | 25 | Klavier-Auszug u. Singstimmen | 5 | — |
| Op. 25. Sonate | 8 | 50 | Op. 32. Lieder aus Der wilde Jäger von <i>Jul. Wolff</i> , mit Pianoforte- begleitung. | | |
| Für Orchester: | | | | | |
| Op. 26. Ländliche Hochzeit, Symphonie | | | Ausgabe für Sopran. | | |
| Partitur | 15 | 50 | „ „ Mezzo-Sopran. | | |
| Orchesterstimmen | 26 | — | „ „ Alt. | | |
| | | | In 2 Heften, jedes | 2 | 50 |
| | | | Op. 34. 4 Lieder (No. 1. Sommerlied von <i>Saar</i> . — No. 2. Wenn ich dich seh' von <i>Mirza Schaffy</i> . — No. 3. Die Nachtigall, als ich sie fragte, von <i>Mirza Schaffy</i> . — No. 4. Im Garten fand ich eine selt'ne Blume, von <i>Mirza Schaffy</i>) für eine Singstimme mit Piano- fortebegleitung. | | |
| | | | a. für eine hohe Stimme. | 2 | 50 |
| | | | b. für eine tiefe Stimme. | 2 | 50 |

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