

Neue Compositionen für Violine mit Begleitung des Pianoforte.



<p>Besekirsky, N., 24^{me} Caprice de Paganini . . . 2 50 Brahms, Johannes, Ungarische Tänze, bearbeitet von <i>Joseph Joachim</i>. 4 Hefte . . . 5 — — Ungarische Tänze, bearbeitet von <i>Friedrich Hermann</i> (leicht). 4 Hefte . . . 3 — — Wiegenlied (Op. 49 No. 4) . . . 1 30 — Op. 52. Liebeslieder . . . 4 50 — Op. 77. Violin-Concert (D dur) . . . 10 — — Op. 78. Sonate (G dur) . . . 7 50 — Op. 100. Zweite Sonate (A dur) . . . 8 — — Op. 108. Dritte Sonate (D moll) . . . 8 — — Op. 115. Quintett als Sonate . . . 8 — — aus Op. 116 No. 4. Intermezzo . . . 1 50 — aus Op. 117 No. 1. Intermezzo . . . 1 50 — aus Op. 118 No. 2. Intermezzo . . . 1 50 — Op. 120. Zwei Sonaten für Clarinette und Pianoforte, bearbeitet von <i>Klengel</i> . . . 3 — Bruch, Max, Op. 42. Romanze (A moll) . . . 4 — — Op. 44. Zweites Violin-Concert (D moll) . . . 8 — — Op. 46. Schottische Fantasia . . . 9 — — Op. 47. Kol Nidrei. Adagio . . . 3 — — Op. 56. Adagio nach Keltischen Melodien . . . 3 — — Op. 57. Adagio appassionato . . . 3 — — Op. 58. Drittes Violin-Concert (D moll) . . . 12 — — Op. 61. Ave Maria. Concertstück . . . 3 — — Op. 63. Schwedische Tänze. 2 Hefte . . . 4 50 — Op. 65. In Memoriam. Adagio . . . 4 — — Op. 70 No. 1. Aria . . . 2 — — Op. 75. Serenade (A moll) . . . 12 — Brüll, Ignaz, Op. 81. Sonate (E moll) . . . 6 —</p>	<p>Hegar, Friedrich, Op. 14. Walzer. 2 Hefte . . . 5 — Heyssig, Alfred, Op. 1. Airs slaves. 2 Hefte à 4 — — Op. 4 No. 1. Ballade . . . 1 20 — Op. 4 No. 2. Polonaise . . . 3 — — Op. 5. Legende . . . 2 — — Op. 6. Rondeau burlesque . . . 2 — Joachim, Joseph, Op. 12. Notturmo . . . 3 — Kahn, Op. 36. „Tonbilder“. No. 1. Canzone. — No. 2. Romanze. — No. 3. Intermezzo. — No. 4. Elegie. — No. 5. Capriccio . . . 2 — Karbulka, Jos., Op. 18. Berceuse . . . 1 50 — Op. 19. Perpetuum mobile . . . 3 — — Op. 20. Chanson d'amour . . . 1 50 — Op. 21. Deux feuillets d'Album. No. 1, 2 . . . 1 — — Op. 22. Barcarole . . . 2 50 Kiel, Friedrich, Op. 35. Zwei Sonaten. (No. 1 D moll. — No. 2 F dur) . . . 4 50 — Op. 51. Sonate (E moll) . . . 8 — — Op. 54. Deutscher Reigen. 2 Hefte . . . 4 50 Kirchner, Theodor, Op. 90. 12 Fantasiestücke. 2 Hefte . . . 4 50 Kreutzer, R., 19 Etudes, rev. p. C. Flesch (p. Violon solo) . . . n. 3 —</p>	<p>Ondříček, Franz, Op. 3. Danses Bohèmes No. 1 . . . 3 — — Op. 9. Fantasia über Motive von Smetana („Die verkaufte Braut“) . . . 4 50 — Op. 10. Barcarole . . . 2 — — 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 <i>Anton Dvořák</i>) . . . 1 50 — Op. 15. Škočna — Böhmischer Tanz — (nach dem gleichnamigen Tanz aus der Oper „Die verkaufte Braut“ von <i>Friedr. Smetana</i>) . . . 2 — — Op. 16. Fantasia sur des motifs de l'Opéra „La vie pour le Czar“ de <i>Glinka</i> . . . 4 50 Persoglia, St., Sonate (ré mineur) . . . 6 — Posa, Op. 7. Sonate . . . 9 — Pressel, G., „An der Weser“, Lied einge. von <i>Carl Bohm</i> . . . 1 50 Rabl, W., Op. 6. Sonate (D dur) . . . n. 6 — Reissiger, C. G., Overture zur Oper „Die Feisenmühle“ . . . 2 —</p>
<p>Dvořák, Anton, Op. 11. Romanze (F moll) . . . 3 — — Op. 46. Slavische Tänze. (Erste Serie.) 2 Hefte à 5 — — Op. 49. Mazurek (E moll) . . . 3 — — Op. 53. Violin-Concert (A moll) . . . 10 — — Op. 57. Sonate (F dur) . . . 7 50 — Op. 72. Slavische Tänze. (Zweite Serie.) 2 Hefte à 5 — idem, zum Concert-Vortrag eingerichtet von <i>Richard Barth</i>, 2 Hefte . . . 6 — — Op. 75. Romantische Stücke . . . 4 50 — Op. 94. Rondo . . . 4 — — aus Op. 95. Largo . . . 2 — — Op. 100. Sonatine . . . 6 — — Waldesruhe. Klid. Adagio . . . 1 50</p>	<p>Manén, Joan, Op. 7. Romancita . . . 1 — — Op. 10. Studio di Concerto . . . 1 50 — Op. 13. Anyoransa. I. Caprice Catalane . . . 1 50 — Op. 14. Serenata . . . 1 — — Op. 18. Concerto espagnol . . . 8 — — Op. 20. Apléich. II. Caprice Catalane . . . 4 — — Op. 22. Suite pour Violon et Piano concertantes . . . 9 — — Op. 23. Plaines et Joles. III. Caprice Catalane . . . 3 — — Op. 24. Strophes d'amour. IV. Caprice Catalane . . . 3 — — Op. 25. Elégie . . . 1 50 — Op. 26. Petite Suite espagnole. No. 1. Rondalla. — No. 2. Marina. — No. 3. Orlé. — No. 4. Dolora. — No. 5. Seguidillas . . . 1 — Meister-Schule der alten Zeit. Sammlung klassischer Violin-Sonaten berühmter Componisten des 17. und 18. Jahrhunderts. 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 . . . 1 50 No. 3-7, 9, 11, 12, 14, 15, 18, 19, 20, 22, 23 . . . 2 — Melville, M., Op. 6. Sonate (G moll) . . . 6 — — Op. 7. Morceau Fantastique . . . 1 50 Mendelssohn-Bartholdy, Felix, Op. 64. Violin-Concert (E moll), rev. und bezeichnet von <i>Joseph Joachim</i> . . . n. 2 —</p>	<p>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 — Op. 29. Le Chant du Rossignol (Heft 6 der Spanischen Tänze) . . . 4 50 — Op. 30. Bolero (Heft 7 der Spanischen Tänze) . . . 4 50 — Op. 33. Navarra, für zwei Violinen mit Pfte. . . 6 — — Op. 34. Airs écossais. . . . 4 50 — Op. 35. Peteneras. Caprice espagnole . . . 5 — — Op. 36. Jota de San Fermín . . . 4 50 — Op. 38. Viva Sevilla! Danse espagnole . . . 5 — — Op. 39. Zortzico. Danse espagnole . . . 2 — — Op. 40. Introduction et Fandango. Danse espagnole . . . 4 50 — Op. 46. Gondoliera Veneziana . . . 5 — — Op. 47. Mélie 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. Élégie 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 —</p>
<p>Fuchs, Robert, Op. 40. Fünf Intermezzi. 2 Hefte . . . à 4 —</p>	<p>Melville, M., Op. 6. Sonate (G moll) . . . 6 — — Op. 7. Morceau Fantastique . . . 1 50 Mendelssohn-Bartholdy, Felix, Op. 64. Violin-Concert (E moll), rev. und bezeichnet von <i>Joseph Joachim</i> . . . n. 2 —</p>	<p>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 — Op. 29. Le Chant du Rossignol (Heft 6 der Spanischen Tänze) . . . 4 50 — Op. 30. Bolero (Heft 7 der Spanischen Tänze) . . . 4 50 — Op. 33. Navarra, für zwei Violinen mit Pfte. . . 6 — — Op. 34. Airs écossais. . . . 4 50 — Op. 35. Peteneras. Caprice espagnole . . . 5 — — Op. 36. Jota de San Fermín . . . 4 50 — Op. 38. Viva Sevilla! Danse espagnole . . . 5 — — Op. 39. Zortzico. Danse espagnole . . . 2 — — Op. 40. Introduction et Fandango. Danse espagnole . . . 4 50 — Op. 46. Gondoliera Veneziana . . . 5 — — Op. 47. Mélie 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. Élégie 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 —</p>

Verlag und Eigentum für alle Länder

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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 begins with a 3/4 time signature and a tempo of Andante sostenuto (♩ = 52). The score is divided into two main sections, A and B. Section A starts with a solo violin part and piano accompaniment. The piano part features dynamic markings of *p*, *f*, and *pp*. Section B begins with a *cresc.* marking and includes a *f* dynamic. The piano part in section B has a *cresc.* marking and a *dol.* marking. The score includes various musical notations such as slurs, ties, and articulation marks. The piano part is written in a grand staff with treble and bass clefs. The violin part is written in a single staff with a treble clef. The score is marked with *(Bl.)* and *(Corno)* for woodwind parts, and *Quartett.* for string quartet parts. The page number 2151 is printed at the bottom center.

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

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

f *p* *f*

pp *fp*

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

pp *fp*

ppress. *f* *tr*

(Blas.) *p* *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 triplet of eighth notes, a decuplet of sixteenth notes, and a common time signature 'C'. 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 eighth notes in both 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 marks the beginning of the *Tempo I. (Adagio)* section. The vocal line includes a *tr* (trill) marking and a *8* (ottava) marking. The piano accompaniment features a *cresc.* marking and a *8* marking.

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*. A first ending bracket labeled '8' spans the final two measures of the system.

Second system of musical notation. The vocal line is marked *un poco string.* and includes a fermata. The piano accompaniment also features *un poco string.* markings. The system concludes with a fermata over the final measure.

Third system of musical notation. The vocal line is marked *sustento* and *ff*, with a fermata and a measure number '15'. The piano accompaniment includes the instruction *ten. ten. ten.* and dynamic markings *sfz* and *p*.

Fourth system of musical notation. The vocal line is marked *ff string.* and *f appassion.*. The piano accompaniment includes *ten. ten. ten.* markings and dynamic markings *fp* and *f*. The system ends with a fermata over the final measure.

espr.

triquillo

pp

Ped.

dol.

espr.

tranquillo

cresc.

f

un poco string.

First system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff (treble and bass clefs) for piano accompaniment. The melodic line features a series of sixteenth-note runs with slurs and accents, including a *sfs* (sforzando) marking. The piano accompaniment includes a *p* (piano) marking and is labeled "(Quartett.)".

Second system of musical notation. It features a single melodic line on a treble clef staff and a grand staff for piano accompaniment. The melodic line has a *f* (forte) marking and is labeled "(Cor.)". The piano accompaniment includes a *p* marking and some rhythmic notation in the bass line.

Third system of musical notation. It features a single melodic line on a treble clef staff and a grand staff for piano accompaniment. The melodic line is marked with a *f* and is labeled "(Clar)". The piano accompaniment includes a *p* marking and rhythmic notation in the bass line.

Fourth system of musical notation. It features a single melodic line on a treble clef staff and a grand staff for piano accompaniment. The melodic line has a *f* marking and is labeled "(Clar)". The piano accompaniment includes a *p* marking and rhythmic notation in the bass line.

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

fz dim. *(Tutti)*

cresc. *f*

poco rit. **G Più lento.** ♩ = 26. *ten. ten.* *(Solo)* *f es!*

dim. **Più lento. (Adagio.)** *ten. ten.*

poco rit. *pp* *tranquillo*

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

sfz espr. *pp dol.* *fz*

sfz *fz* *p*

Ped. *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. This system shows the piano accompaniment with dynamics *cresc.*, *f*, *pp*, and *p*. It includes the instruction *ritard.* (ritardando).

Musical score system 4. This system shows the piano accompaniment with dynamics *pp* and *ppp*. It includes the instruction *calm.* (calmo).