

4 Mus.pr.

11511

2 Einh.

4 Mus. pr.

2 Einh.

11511



Pianoforte.

**ADAGIO**  
 appassionato  
 für  
 Violine

mit Begleitung  
 des  
 Orchesters

von  
**MAX BRUCH.**  
 OP. 57.

Ausgabe mit Begleitung des Pianoforte

Preis Mk 3.—

(Die Partitur kostet Mk 6.—)

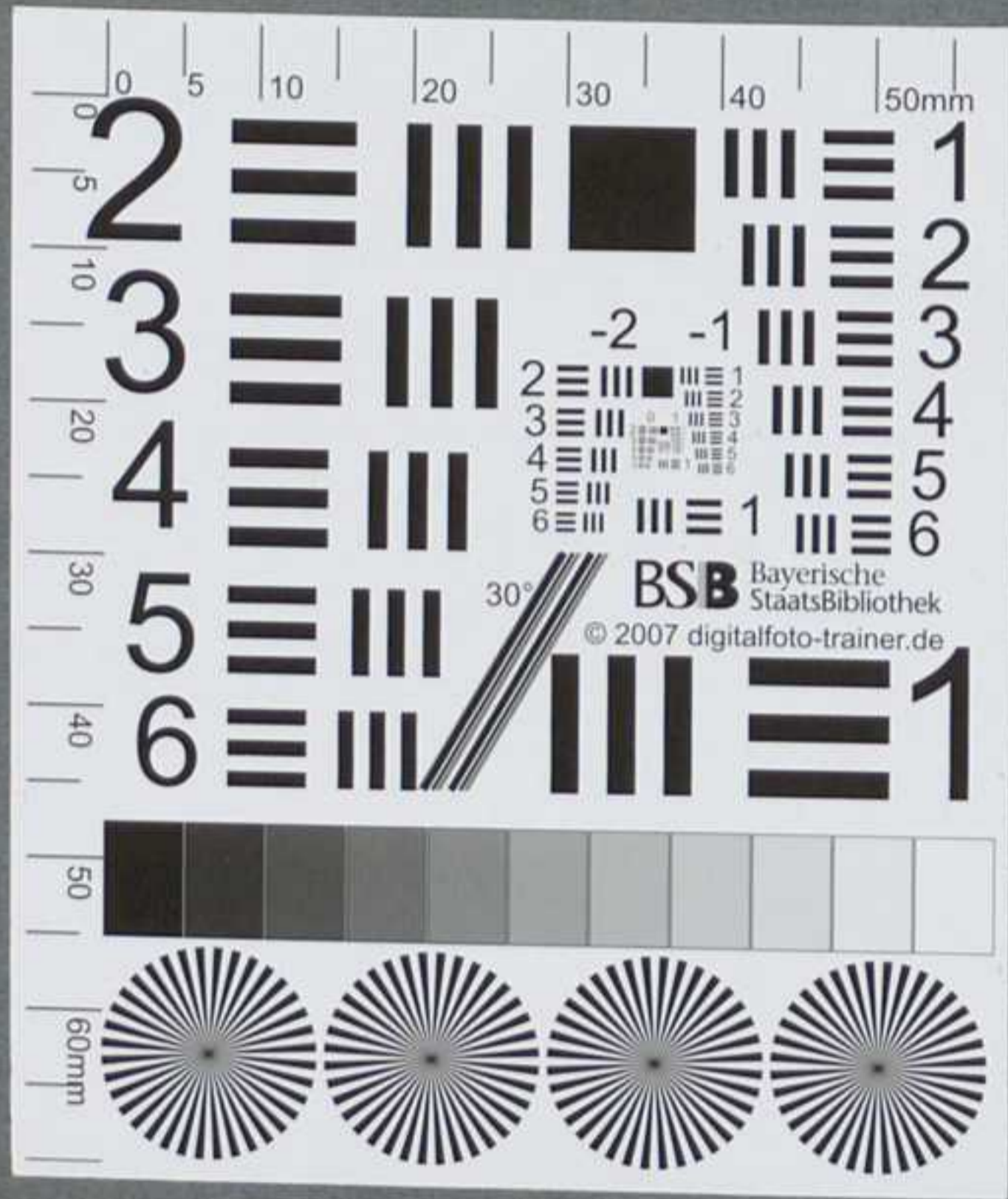
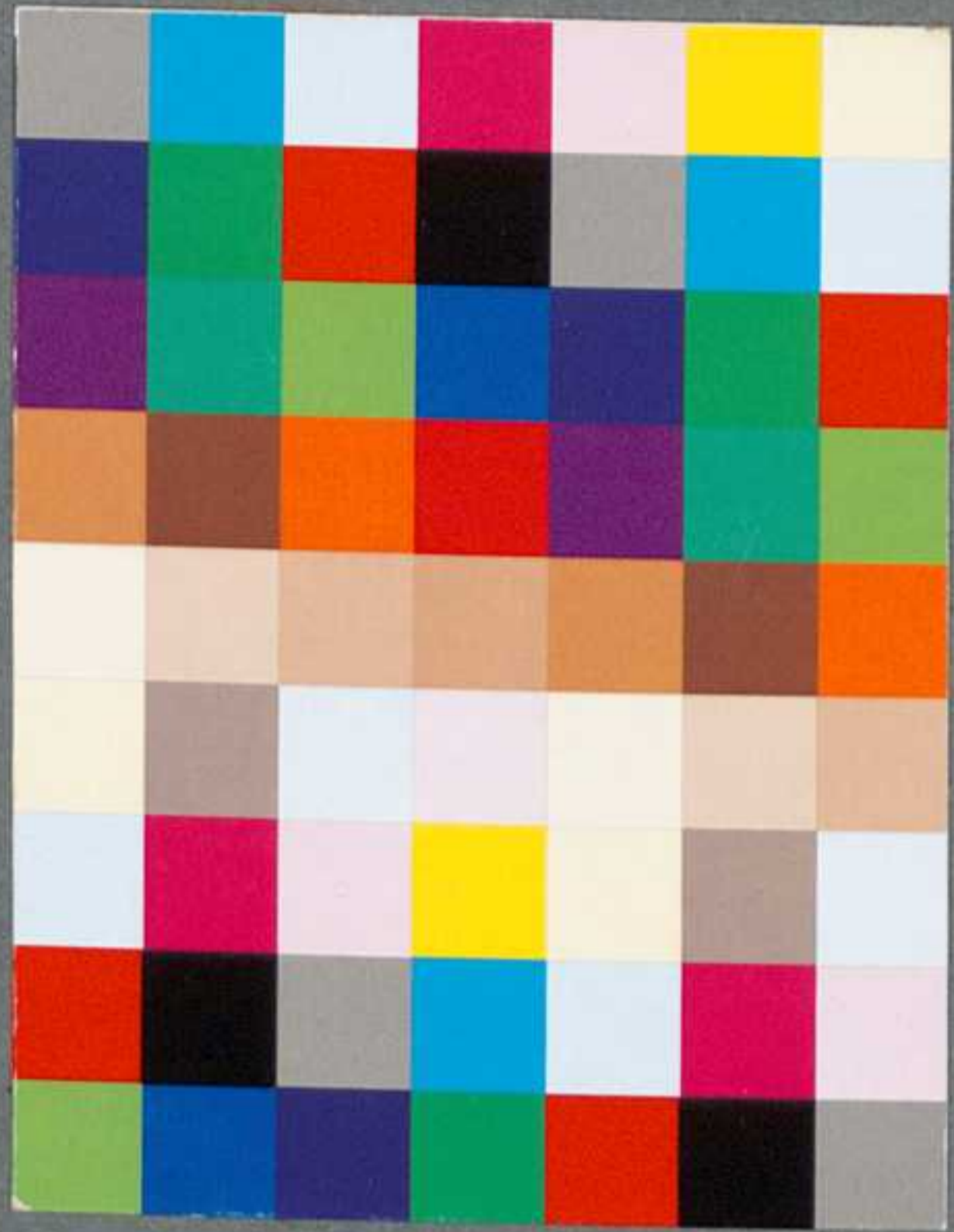
Die Orchesterstimmen kosten Mk 10.—)

(Die Solo-Violine allein kostet Mk 2.—)

Verlag und Eigenthum für alle Länder  
 von  
**N. SIMROCK in BERLIN.**

1891.

Lith. Anst. v. C. G. Röder, Leipzig.



1000 1115 1120

**ADAGIO**  
für  
**Violine**  
mit Begleitung  
des  
Orchesters

von  
**MAX BRUCH.**  
OP. 57.

Ausgabe mit Begleitung des Pianoforte  
Preis Mk 3—

(Die Partitur kostet Mk 6— Die Orchesterstimmen kosten Mk 10—)  
(Die Solo-Violine allein kostet Mk 2—)

Verlag und Eigenthum für alle Länder  
von  
**N. SIMROCK in BERLIN.**

1891.

Lith. Anst. v. G. G. Röder, Leipzig

Musikalien-Leihanstalt  
**OTTO HALLER**  
München.



# Adagio appassionato.

Max Bruch, Op. 57.

**Adagio.**

Solo - Violine.

Pianoforte.

Viol.

*pp*

**A**

*ffz*

*pp*

*f*

*pp*

*ffz*

*ffz*

*p*

*sf* *poco rit.* **B** *a tempo* *p*

*poco rit.* *a tempo* Bläs. *pp*

*sf* *f* 12

*p*

*ten.* *ff* *sf* *tr* *tr* *tr* *tr* *sf*

Viol. *pp*

12 *tr* *tr* **C** *f ed espress.* *espress.* *mf* *tr*

Bläs. *mf*

*sempre f*  
Horn.  
*pp*  
*pp*

This system features a Horn part on a single staff and a Piano accompaniment on two staves. The Horn part begins with a trill and is marked *sempre f*. The Piano accompaniment consists of sustained chords and moving lines, marked *pp* in both hands.

*dolce*  
*poco cresc.*  
*f*

This system contains a Piano accompaniment on two staves. The music is characterized by flowing, arpeggiated figures. It starts with a *dolce* marking, followed by a *poco cresc.* section, and ends with a *f* dynamic.

*p* *molto espress.* *sempre cresc.*  
Clar.  
*p* *pp* *p dolce* *poco cresc.*

This system includes a Clarinet part on a single staff and a Piano accompaniment on two staves. The Clarinet part starts with a *p* dynamic, followed by *molto espress.* and *sempre cresc.* markings. The Piano accompaniment is marked *p*, *pp*, *p dolce*, and *poco cresc.* in the right hand, with a *p* marking in the left hand.

*f* *p* *dolce e tranquillo* *poco rit.*  
Viol.  
*f* *p* *pp* *poco rit.*

This system features a Violin part on a single staff and a Piano accompaniment on two staves. The Violin part begins with a *f* dynamic, then *p*, and concludes with *dolce e tranquillo* and *poco rit.* markings. The Piano accompaniment is marked *f*, *p*, *pp*, and *poco rit.* in the right hand, with a *p* marking in the left hand.



**E** *a tempo*  
*p cresc.*  
*a tempo*  
*pp*  
*sempre pp*  
*ped.*

*p cresc.*  
*pp*  
*ped.*

*ppp*  
*ped.*

*rit.* **F** *a tempo*  
*Bläs.*  
*rit.*

*mf*  
*pp*

Solo. *tr* *cresc.* *f*

Fag. *cresc.* Viol. *pp* *sempre p*

*pp* *pp* *f* *ifz*

*pp* *pp* *f* *ifz*

*pp* *pp* *f* *ifz* *dolce*

*f* *trem.* *ifz* *p*

*ifz* *ifz*

The musical score is arranged in five systems, each with three staves. The top staff is for Solo, the middle for Fag. (Bassoon), and the bottom for Viol. (Violin). The Solo part features trills and a crescendo leading to a forte section. The Fag. part has a crescendo and a piano section. The Viol. part is marked piano throughout. The piano accompaniment consists of two staves (treble and bass clef) with various textures, including arpeggiated figures and sustained chords. Performance instructions include 'Solo.', 'Fag.', 'Viol.', 'cresc.', 'pp', 'sempre p', 'f', 'ifz', 'dolce', 'trem.', and 'p'. Measure numbers 6, 7, 11, 12, and 13 are indicated. A key signature change to G major is shown in the fourth system.

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 three flats. The system contains several measures of music with dynamic markings: *ff* in the piano part and *rfz* in the vocal part. There are also markings for *Ped.* and an asterisk *\**.

Second system of musical notation. It includes a vocal line and piano accompaniment. The system begins with a *rit.* marking. A section is marked *H a tempo Solo.* with a *7* below it. Dynamic markings include *ff*, *fp*, *p*, and *dolce*. There are also *tr.* markings and a *Ped.* marking at the end of the system.

Third system of musical notation. It features a vocal line and piano accompaniment. The piano part has a *sempre dolce* marking. Dynamic markings include *ff* and *pp*.

Fourth system of musical notation. It shows a vocal line and piano accompaniment. The piano part has a *cresc.* marking and a *f calando* marking. There are also *9* markings under some notes.

I *f* *Bläs.* *p* *f*

The first system of music consists of three staves. The top staff is a woodwind part (labeled 'Bläs.') with a dynamic of *f*. It begins with a first ending bracket labeled 'I' and contains several triplet markings. The middle and bottom staves are piano accompaniment, starting with a dynamic of *p* and ending with *f*. The piano part features a steady bass line and chords in the right hand.

*p* *tr.* *s.* *tr.*

The second system continues the woodwind and piano parts. The woodwind part has a dynamic of *f* and includes trills (*tr.*) and slurs (*s.*). The piano accompaniment starts with a dynamic of *p* and features a crescendo hairpin. The right hand of the piano part has a melodic line with some trills.

*ff* *Viol.* *Bläs.* *p*

The third system introduces a violin part (labeled 'Viol.') with a dynamic of *ff*. The woodwind part (labeled 'Bläs.') has a dynamic of *f*. The piano accompaniment has a dynamic of *p*. The violin part has a melodic line with some trills. The piano part continues with a steady bass line and chords.

*mf* *f* *poco rit.* *p cresc.* *Hörner.* *poco rit. pp*

The fourth system features a woodwind part (labeled 'Hörner.') with dynamics of *mf*, *f*, and *p*. The piano accompaniment has dynamics of *mf*, *pp*, and *p*. The woodwind part includes a *poco rit.* marking and a crescendo (*cresc.*). The piano part has a *poco rit.* marking and a *pp* dynamic. The system concludes with a double bar line.

*a tempo*  
**K**  
*espress.*  
*sempre cresc.*  
*a tempo*  
*poco cresc.*

*f*  
*mf*  
*p e tranquillo*  
*poco rit.*  
*f*  
*pp*  
*poco rit.*

*a tempo*  
**L**  
*p cresc.*  
*a tempo*  
*pp*  
*dolcissimo e sempre legato*

*molto espress.*  
*pp*  
*Ped.*

*Ped.*

*rit.* **Ma tempo**  
*a tempo*  
*rit.* **pp**

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. It begins with a *rit.* marking, followed by **Ma tempo**. The piano part has a *rit.* marking and a **pp** dynamic. The bass part has an *a tempo* marking. There are several measures of music with various note values and rests.

Clar. **f**

This system contains the third and fourth staves. The third staff is labeled 'Clar.' and has a **f** dynamic. The piano part continues with various dynamics and markings. There are several measures of music with various note values and rests.

**f** Fl. **tr**

This system contains the fifth and sixth staves. The fifth staff is labeled 'Fl.' and has a **f** dynamic. The piano part continues with various dynamics and markings. There are several measures of music with various note values and rests.

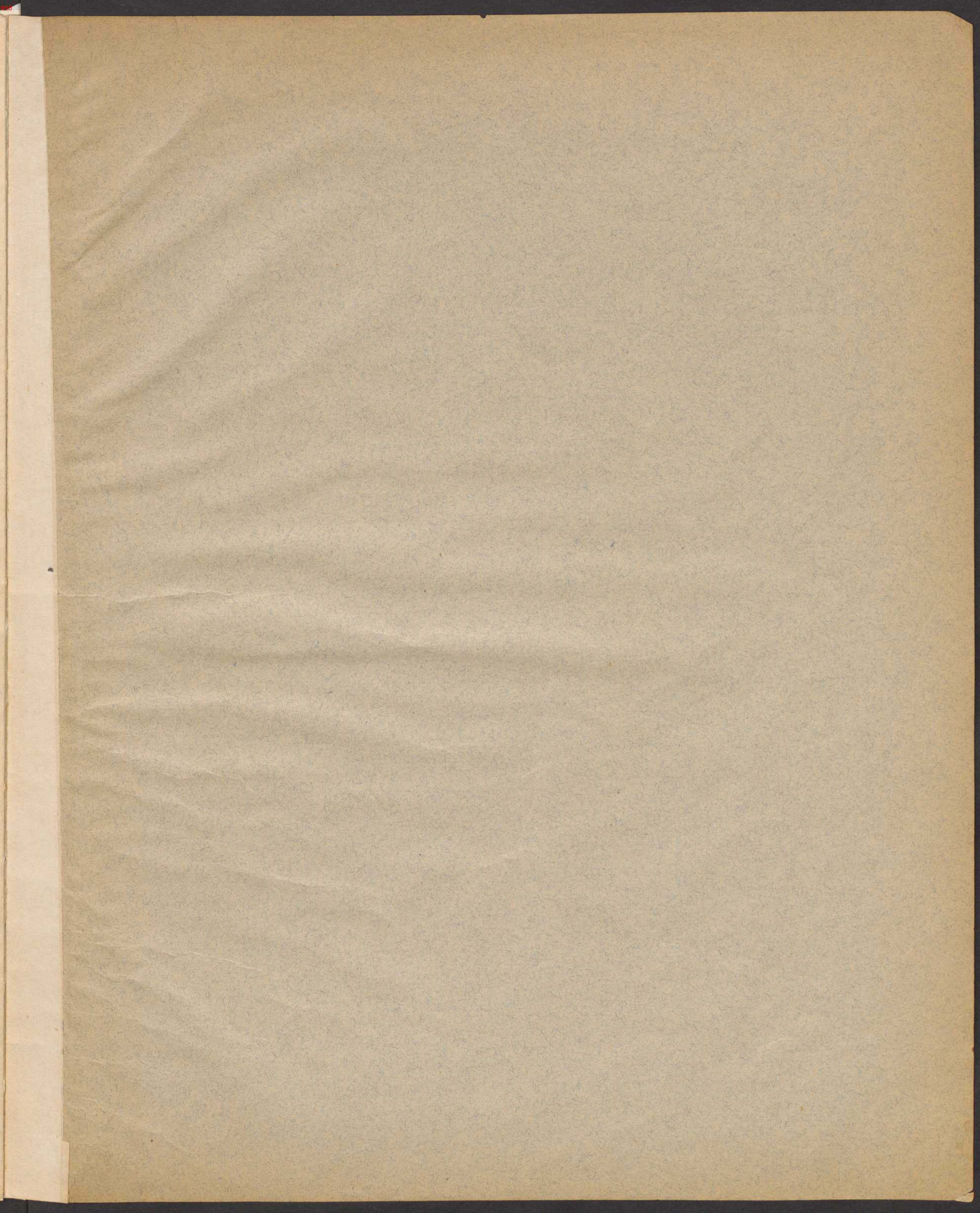
**espress.** **cresc.**

This system contains the seventh and eighth staves. The piano part continues with various dynamics and markings. There are several measures of music with various note values and rests.

Hörner: **morendo** **pp**

This system contains the ninth and tenth staves. The ninth staff is labeled 'Hörner:' and has a **morendo** marking. The piano part continues with various dynamics and markings. There are several measures of music with various note values and rests.

Bayrische  
Staatsbibliothek  
München





Verlag von N. SIMROCK in BERLIN.

# Neue Compositionen

für  
**Violine** mit Begleitung des **Pianoforte.**

	Mk. Pf.
<b>Attrup, Carl, Op. 18. Romanze</b> . . . . .	2 —
<b>Barth, Richard, Op. 7. Zigeunergestalten. Sie und Er.</b> . . . . .	3 —
<b>Bohm, Carl, Bagatellen. 12 kleine Stücke.</b> No. 1. Larghetto. — No. 2. Scherzoso. — No. 3. Intermezzo. — No. 4. Serenade. — No. 5. Zigeuner-Weise. — No. 6. Polonaise. . . . .	1 —
— <b>Bunte Reihe. 6 leichte Stücke.</b> No. 1. Arioso. — No. 2. Menuetto No. 3. à la Polka. — No. 4. Märchen. — No. 5. à la Valse. — No. 6. Ländler. — à	1 50
— <b>Miniatur-Bilder. 6 Melodien.</b> No. 1. Liebeslied. — No. 2. Kleine Romanze. — No. 3. Serenade. — No. 4. Cantilene. — No. 5. Mazurka. — No. 6. Tyrolienne. . . . .	1 —
— <b>Serenata Española. Spanisches Ständchen</b> . . . . .	1 —
— <b>Sechs Vorspiel-Stücke (erste Position).</b> No. 1. Praeludium. — No. 2. Can- zonetta. — No. 3. Italienische Romanze. — No. 4. Gondellied. — No. 5. Intermezzo. — No. 6. Ländler. . . . .	1 —
— <b>Op. 113. Zitherständchen</b> . . . . .	1 —
— <b>Op. 151. Wiegenlied</b> . . . . .	1 —
— <b>Op. 179. Malinconia. Moment musical</b> . . . . .	2 —
— <b>Op. 314 No. 1. Canzona. Romanze</b> . . . . .	1 50
— <b>Op. 314 No. 2. Cavatina</b> . . . . .	1 50
— <b>Op. 314 No. 3. Gavotte (No. 1)</b> . . . . .	1 50
— <b>Op. 314 No. 4. Papillon. Capriccio</b> . . . . .	2 50
— <b>Op. 314 No. 5. Barcarola</b> . . . . .	2 —
— <b>Op. 314 No. 6. Caprice de Concert en forme de Variations</b> . . . . .	3 —
— <b>Op. 314 No. 7. Legende. Morceau de Concert</b> . . . . .	2 —
— <b>Op. 314 No. 8. Gavotte (No. 2)</b> . . . . .	2 —
— <b>Op. 314 No. 9. Air mélodieux. Morceau facile.</b> . . . . .	1 50
— <b>Op. 314 No. 10. Mazourka-Caprice</b> . . . . .	2 —
— <b>Op. 314 No. 11. Ballade</b> . . . . .	2 50
— <b>Op. 314 No. 12. Romanze</b> . . . . .	2 —
— <b>Op. 314 No. 13. Tarantelle</b> . . . . .	2 50
— <b>Op. 314 No. 14. Schlummerlied (Berceuse) „Schlaf, mein Kind!“</b> . . . . .	1 50
— <b>Op. 314 No. 15. Novелlette (No. 1, D moll)</b> . . . . .	1 50
— <b>Op. 314 No. 16. Novелlette (No. 2, F dur)</b> . . . . .	1 50
— <b>Op. 314 No. 17. Bourrée</b> . . . . .	2 —
— <b>Op. 314 No. 18. Aria</b> . . . . .	1 50
— <b>Op. 314 No. 19. Dritte Gavotte</b> . . . . .	1 50
<b>Brahms, Johannes, Ungarische Tänze, bearbeitet von Joseph</b> <i>Joachim.</i> 4 Hefte . . . . .	à 5 —
— <b>Ungarische Tänze, bearbeitet von Friedrich Hermann (leicht).</b> 4 Hefte . . . . .	à 3 —
— <b>Wiegenlied (Op. 49 No. 4)</b> . . . . .	1 30
— <b>Op. 52. Liebeslieder</b> . . . . .	4 50
— <b>Op. 77. Violin-Concert (D dur)</b> . . . . .	10 —
— <b>Op. 78. Sonate (G dur)</b> . . . . .	7 50
— <b>Op. 100. Zweite Sonate (A dur)</b> . . . . .	8 —
— <b>Op. 108. Dritte Sonate (D moll)</b> . . . . .	8 —
<b>Bruch, Max, Op. 42. Romanze (A moll)</b> . . . . .	4 —
— <b>Op. 44. Zweites Violin-Concert (D moll)</b> . . . . .	8 —
— <b>Op. 46. Schottisches Concert</b> . . . . .	9 —
— <b>Op. 47. Kol Nidrei. Adagio</b> . . . . .	3 —

	Mk. Pf.
<b>David, Ferdinand, Lieder ohne Worte von Mendelssohn-</b> <i>Bartholdy,</i> für Violine bearbeitet. Sieben Hefte à 3 bis 5 Mark.	
<b>Dvorák, Anton, Op. 11. Romanze (F moll)</b> . . . . .	3 —
— <b>Op. 46. Slavische Tänze. (Erste Serie.) 2 Hefte</b> . . . . .	à 5 —
— <b>Op. 49. Mazurek (E moll)</b> . . . . .	3 —
— <b>Op. 53. Violin-Concert (A moll)</b> . . . . .	10 —
— <b>Op. 57. Sonate (F dur)</b> . . . . .	7 50
— <b>Op. 72. Slavische Tänze. (Zweite Serie.) 2 Hefte</b> . . . . .	à 6 —
— <b>Op. 75. Romantische Stücke</b> . . . . .	4 50
<b>Heyssig, Alfred, Op. 1. Airs slaves. 2 Hefte</b> . . . . .	à 4 —
— <b>Op. 4 No. 1. Ballade</b> . . . . .	1 20
— <b>Op. 4 No. 2. Polonaise</b> . . . . .	3 —
<b>Engel, H, Op. 8. Zwei Nocturnos (No. 1. Es dur. — No. 2. C dur)</b> . . . . .	2 —
<b>Ernest, Gustav, Op. 8 No. 1. Serenade</b> . . . . .	2 —
— <b>Op. 8 No. 2. Air de Ballet</b> . . . . .	2 —
<b>Fuchs, Robert, Op. 40. Fünf Intermezzi. 2 Hefte</b> . . . . .	à 4 —
<b>Gernsheim, Fr., Op. 33. Fantasiestück</b> . . . . .	3 —
<b>Hegar, Friedrich, Op. 14. Walzer. 2 Hefte</b> . . . . .	à 5 —
<b>Hermann, Friedrich, Op. 11. Souvenirs</b> . . . . .	3 —
<b>Joachim, Joseph, Op. 12. Notturmo</b> . . . . .	3 —
<b>Kiel, Friedrich, Op. 35. Zwei Sonaten (No. 1. D moll — No. 2. F dur)</b> . . . . .	à 4 50
— <b>Op. 51. Sonate (E moll)</b> . . . . .	8 —
— <b>Op. 54. Deutsche Reigen. 2 Hefte</b> . . . . .	à 4 50
<b>Kirchner, Theodor, Op. 90. 12 Phantasiestücke. 2 Hefte</b> . . . . .	à 4 50
<b>Mendelssohn-Bartholdy, Felix, Op. 64. Violin-</b> Concert (E moll) rev. u. bezeichnet von <i>Joseph Joachim</i> n. . . . .	2 —
<b>Ondříček, Franz, Op. 3. Danses Bohèmes No. 1</b> . . . . .	3 —
— <b>Op. 9. Fantasie über Motive von Smetana („Die verkaufte Braut“)</b> . . . . .	4 50
— <b>Op. 10. Barcarole</b> . . . . .	2 —
<b>Reissiger, C. G., Ouvertüre zur Oper „Die Felsenmühle“</b> . . . . .	2 —
<b>Ritter, Hermann, Op. 7 No. 1. Idylle</b> . . . . .	1 —
— <b>Op. 7 No. 2. Elfenlied</b> . . . . .	1 —
— <b>Op. 9. Schlummerlied</b> . . . . .	1 30
— <b>Op. 17. Jagdstück</b> . . . . .	1 —
<b>Sarasate, Pablo de, Op. 21. Spanische Tänze. Heft 1</b> . . . . .	4 50
— <b>Op. 22. Spanische Tänze. Heft 2</b> . . . . .	4 50
— <b>Op. 23. Spanische Tänze. Heft 3</b> . . . . .	4 50
— <b>Op. 26. Spanische Tänze. Heft 4</b> . . . . .	4 50
— <b>Op. 28. Sérénade andalouse (Heft 5 der Spanischen Tänze)</b> . . . . .	4 50
— <b>Op. 29. Le Chant du Rossignol (Heft 6 der Spanischen Tänze)</b> . . . . .	4 50
— <b>Op. 30. Bolero (Heft 7 der Spanischen Tänze)</b> . . . . .	4 50
— <b>Op. 33. Navarra, für zwei Violinen mit Pfte.</b> . . . . .	6 —
<b>Schumann, Robert, Op. 97. Dritte Symphonie (Es dur) arr. n.</b> — <b>Kleine Soldaten, Marsch nach dem Soldatenliede: „Ein scheckiges Pferd, ein blankes Gewehr“</b> . . . . .	1 80

