

# Neue Compositionen für Violine mit Begleitung des Pianoforte.



<b>Besekirsky, N., 24<sup>tes</sup> Caprice de Paganini</b> . . . . .	Mk. 2 50	<b>Hegar, Friedrich, Op. 14. Walzer.</b> Hefte . . . . .	Mk. 5 —	<b>Ondříček, Franz, Op. 3. Danses Bohèmes No. 1</b>	Mk. 3 —
<b>Brahms, Johannes, Ungarische Tänze, bearbeitet von Joseph Joachim.</b> 4 Hefte . . . . .	5 —	<b>Heyssig, Alfred, Op. 1. Airs slaves.</b> 2 Hefte à . . . . .	4 —	— Op. 9. <b>Fantasie über Motive von Smetana („Die verkaufte Braut“)</b> . . . . .	4 50
— <b>Ungarische Tänze, bearbeitet von Friedrich Hermann (leicht).</b> 4 Hefte . . . . .	3 —	— Op. 4 No. 1. <b>Ballade</b> . . . . .	1 20	— Op. 10. <b>Barcarole</b> . . . . .	2 —
— <b>Wiegenlied (Op. 49 No. 4)</b> . . . . .	1 30	— Op. 4 No. 2. <b>Polonaise</b> . . . . .	3 —	— Op. 12. <b>Romance</b> . . . . .	1 50
— Op. 52. <b>Liebeslieder</b> . . . . .	4 50	— Op. 5. <b>Legende</b> . . . . .	2 —	— Op. 13. <b>A la Canzona. Morceau de Concert</b> . . . . .	1 50
— Op. 77. <b>Violin-Concert (D dur)</b> . . . . .	10 —	— Op. 6. <b>Rondeau burlesque</b> . . . . .	2 —	— Op. 14. <b>Klagendes Gedenken (aus den „Poetischen Stimmungsbildern“)</b> , Op. 85, von Anton Dvořák . . . . .	1 50
— Op. 78. <b>Sonate (G dur)</b> . . . . .	7 50	<b>Holländer, Gustav, Op. 59. Sonate (D moll)</b> . . . . .	8 —	— Op. 15. <b>Škocna — Böhmischer Tanz</b> — (nach dem gleichnamigen Tanz aus der Oper „Die verkaufte Braut“ von Friedr. Smetana) . . . . .	2 —
— Op. 100. <b>Zweite Sonate (A dur)</b> . . . . .	8 —	<b>Joachim, Joseph, Op. 12. Notturmo</b> . . . . .	3 —	— Op. 16. <b>Fantaisie sur des motifs de l'Opéra „La vie pour le Czar“</b> de Glinka . . . . .	4 50
— Op. 108. <b>Dritte Sonate (D moll)</b> . . . . .	8 —	<b>Kahn, Robert, Tonstücken.</b>		<b>Persoglia, St., Sonate (ré mineur)</b> . . . . .	6 —
— Op. 115. <b>Quintett als Sonate</b> . . . . .	8 —	No. 1. Andantino. — No. 2. Moderato. — No. 3. Allegretto. — No. 4. Andante. — No. 5. Allegro . . . . .	2 —	<b>Posa, Op. 7. Sonate</b> . . . . .	9 —
— aus Op. 116 No. 4. <b>Intermezzo</b> . . . . .	1 50	<b>Kahn, Op. 36. „Tonbilder“.</b>		<b>Pressel, G., „An der Weser“, Lied einge. von Carl Bohm</b> . . . . .	1 50
— aus Op. 117 No. 1. <b>Intermezzo</b> . . . . .	1 50	No. 1. Canzone. — No. 2. Romanze. — No. 3. Intermezzo. — No. 4. Elegie. — No. 5. Capriccio . . . . .	2 —	<b>Rabl, W., Op. 6. Sonate (D dur)</b> . . . . .	6 —
— aus Op. 118 No. 2. <b>Intermezzo</b> . . . . .	1 50	<b>Karbulka, Jos., Op. 18. Berceuse</b> . . . . .	1 50	<b>Rehfeld, Fabian, Op. 85. Vier leichte Fantasiestücke.</b>	
— Op. 120. <b>Zwei Sonaten für Clarinette und Pianoforte, bearbeitet von Klengel</b> . . . . .	8 —	— Op. 19. <b>Perpetuum mobile</b> . . . . .	3 —	No. 1, 2, 3 . . . . .	1 —
<b>Bruch, Max, Op. 42. Romanze (A moll)</b> . . . . .	4 —	— Op. 20. <b>Chanson d'amour</b> . . . . .	1 50	No. 4 . . . . .	2 —
— Op. 44. <b>Zweites Violin-Concert (D moll)</b> . . . . .	8 —	— Op. 21. <b>Deux feuillets d'Album. No. 1, 2</b> . . . . .	1 50	— Op. 86. <b>Andante pathétique</b> . . . . .	2 —
— Op. 46. <b>Schottische Fantasie</b> . . . . .	9 —	— Op. 22. <b>Barcarole</b> . . . . .	2 50	<b>Reissiger, C. G., Ouverture zur Oper „Die Eisenmühle“</b> . . . . .	2 —
— Op. 47. <b>Kol Nidrei. Adagio</b> . . . . .	3 —	— Op. 23. <b>Trois Morceaux</b> . . . . .	1 —		
— Op. 56. <b>Adagio nach Keltischen Melodien</b> . . . . .	3 —	— Op. 23. <b>3 Morceaux.</b>		<b>Sarasate, Pablo de, Op. 21. Spanische Tänze.</b>	
— Op. 57. <b>Adagio appassionato</b> . . . . .	3 —	No. 1. Chanson du soir. No. 2. Melodie. No. 3. Gavotte à . . . . .	1 —	Heft 1 . . . . .	4 50
— Op. 58. <b>Drittes Violin-Concert (D moll)</b> . . . . .	12 —	— Op. 24. <b>Mazourka de Concert</b> . . . . .	3 —	— Op. 22. <b>Spanische Tänze. Heft 2</b> . . . . .	4 50
— Op. 61. <b>Ave Maria. Concertstück</b> . . . . .	3 —	— Op. 25. <b>Polonaise de Concert</b> . . . . .	3 50	— Op. 23. <b>Spanische Tänze. Heft 3</b> . . . . .	4 50
— Op. 63. <b>Schwedische Tänze. 2 Hefte</b> . . . . .	4 50	<b>Kiel, Friedrich, Op. 35. Zwei Sonaten.</b>		— Op. 26. <b>Spanische Tänze. Heft 4</b> . . . . .	4 50
— Op. 65. <b>In Memoriam. Adagio</b> . . . . .	4 —	(No. 1 D moll. — No. 2 F dur) . . . . .	4 50	— Op. 28. <b>Sérénade andalouse (Heft 5 der Spanischen Tänze)</b> . . . . .	4 50
— Op. 70 No. 1. <b>Aria</b> . . . . .	2 —	— Op. 51. <b>Sonate (E moll)</b> . . . . .	8 —	— Op. 29. <b>Le Chant du Rossignol (Heft 6 der Spanischen Tänze)</b> . . . . .	4 50
— Op. 75. <b>Serenade (A moll)</b> . . . . .	12 —	— Op. 54. <b>Deutscher Reigen. 2 Hefte</b> . . . . .	4 50	— Op. 30. <b>Bolero (Heft 7 der Spanischen Tänze)</b> . . . . .	4 50
— Op. 79. <b>Lieder und Tänze nach russischen und schwedischen Volksmelodien. 2 Hefte</b> . . . . .	4 —	<b>Kirchner, Theodor, Op. 59 No. 2 (aus den Novelletten)</b> . . . . .	1 —	— Op. 33. <b>Navarra, für zwei Violinen mit Pffe.</b> . . . . .	6 —
<b>Brüll, Ignaz, Op. 81. Sonate (E moll)</b> . . . . .	6 —	— Op. 90. <b>12 Fantasiestücke. 2 Hefte</b> . . . . .	4 50	— Op. 34. <b>Airs écossais</b> . . . . .	4 50
<b>Carri, Herm., Op. 34. Vier lyrische Stücke.</b>		<b>Klein, Bruno Oscar, Op. 31. Sonate (No. 2) H moll</b> . . . . .	9 —	— Op. 35. <b>Peteneras. Caprice espagnole</b> . . . . .	5 —
No. 1. Romanze. No. 2. Canzone. No. 3. Ballade. No. 4. Cavatine . . . . .	1 50	<b>Kreutzer, R., 19 Etudes, rev. p. C. Flesch (p. Violon solo)</b> . . . . .	3 —	— Op. 36. <b>Jota de San Fermin</b> . . . . .	4 50
<b>Chopin, Fr., Deux Mazourkas (de l'Op. 33) No. 1 und 2</b> . . . . .	1 50	<b>Manén, Joan, Op. 7. Romancita</b> . . . . .	1 —	— Op. 37. <b>Viva Sevilla! Danse espagnole</b> . . . . .	5 —
<b>Dessau, Bernhard, Op. 28. Fantasiestück</b> . . . . .	1 50	— Op. 10. <b>Studio di Concerto</b> . . . . .	1 50	— Op. 38. <b>Zortzico. Danse espagnole</b> . . . . .	2 —
— Op. 30. <b>Capriccio</b> . . . . .	2 —	— Op. 13. <b>Anyoransa. I. Caprice Catalane</b> . . . . .	1 50	— Op. 40. <b>Introduction et Pandango. Danse espagnole</b> . . . . .	4 50
<b>Dvořák, Anton, Op. 11. Romanze (F moll)</b> . . . . .	3 —	— Op. 14. <b>Serenata</b> . . . . .	1 —	— Op. 46. <b>Gondoliera Veneziana</b> . . . . .	5 —
— Op. 46. <b>Slavische Tänze. (Erste Serie.) 2 Hefte à</b> . . . . .	5 —	— Op. 18. <b>Concerto espagnol</b> . . . . .	8 —	— Op. 47. <b>Mélodie Roumaine</b> . . . . .	3 —
— Op. 49. <b>Mazurek (E moll)</b> . . . . .	3 —	— Op. 20. <b>Apéich. II. Caprice Catalane</b> . . . . .	4 —	<b>Sauret, Emile, „Trois Morceaux“.</b>	
— Op. 53. <b>Violin-Concert (A moll)</b> . . . . .	10 —	— Op. 22. <b>Suite pour Violon et Piano concertantes</b> . . . . .	9 —	No. 1. „Chanson sans paroles“ . . . . .	3 —
— Op. 54 No. 7. <b>Walzer</b> . . . . .	1 50	— Op. 23. <b>Plaintes et Joles. III. Caprice Catalane</b> . . . . .	3 —	No. 2. „Vision“ . . . . .	3 —
— Op. 57. <b>Sonate (F dur)</b> . . . . .	7 50	— Op. 24. <b>Strophes d'amour. IV. Caprice Catalane</b> . . . . .	3 —	No. 3. „Souvenir de Pologne“ . . . . .	6 —
— Op. 72. <b>Slavische Tänze. (Zweite Serie.) 2 Hefte à idem, zum Concert-Vortrag eingerichtet von Richard Barth, 2 Hefte</b> . . . . .	6 —	— Op. 25. <b>Élégie</b> . . . . .	1 50	<b>Schoenefeld, Henry, Op. 53. Sonate</b> . . . . .	8 —
— Op. 75. <b>Romantische Stücke</b> . . . . .	4 50	— Op. 26. <b>Petite Suite espagnole.</b>		<b>Schrattenholz, Leo, Op. 37. Zwei Sonaten. (F dur und B dur)</b> . . . . .	6 —
— Op. 85 No. 9. <b>Serenade</b> . . . . .	1 50	No. 1. Rondalla. — No. 2. Marina. — No. 3. Olé. — No. 4. Dolora. — No. 5. Seguidillas . . . . .	1 —	<b>Schütt, Eduard, Op. 44. Suite</b> . . . . .	8 —
— Op. 94. <b>Rondo</b> . . . . .	4 —	No. 6. Fr. Maria Veracini. — No. 7. J. M. Leclair. — No. 8. Giovanni Mossi. — No. 9. François Francoeur. — No. 10. Louis Aubert. — No. 11. Antonio Vivaldi. — No. 12. Carlo Tessarini. — No. 13. Richard Jones. — 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. Senallifé. — No. 21. J. B. Loeillet. — No. 22. Franz Benda. — No. 23. Francesco Geminiani. — No. 24. Michele Mascitti. — No. 1, 2, 8, 10, 13, 16, 17, 21, 24, 28 . . . . .	1 50	— Op. 52. <b>Quatre Morceaux: No. 1. Ariette M. 1.50. — No. 2. Serenata M. 1.50. — No. 3. Mélodie-Berceuse M. 2.—. — No. 4. Mazurka</b> . . . . .	2 —
— Op. 101. No. 4. <b>Humoreske</b> . . . . .	1 50	No. 3.—7, 9, 11, 12, 14, 15, 18, 19, 20, 22, 23 . . . . .	5 20	— Op. 53 No. 1. <b>Élégie slave</b> . . . . .	1 50
— idem, Concert-Bearbeitung v. Auguste Wilhelm) . . . . .	1 50	No. 27 . . . . .	3 —	— Op. 53 No. 2. <b>Valse-Bluette</b> . . . . .	1 50
— <b>Waldesruhe. Klüd. Adagio</b> . . . . .	1 50	<b>Melville, M., Op. b. Sonate (G moll)</b> . . . . .	6 —	— Op. 59 No. 2. <b>A la bien-aimée Valse</b> . . . . .	2 50
<b>Fuchs, Robert, Op. 40. Fünf Intermezzi. 2 Hefte</b> . . . . .	4 —	— Op. 7. <b>Morceau Fantastique</b> . . . . .	1 50	— Op. 61. <b>Suite No. 2 (E dur)</b> . . . . .	8 —
<b>Gernsheim, Fr., Op. 33. Fantasiestück</b> . . . . .	3 —	<b>Mendelssohn-Bartholdy, Felix, Op. 64. Violin-Concert (E moll), rev. und bezeichnet von Joseph Joachim</b> . . . . .	2 —	— Op. 70. <b>Deux Mélodies. No. 1. Solitude. No. 2. Cantique d'amour</b> . . . . .	1 50
<b>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 fête du Hallier. No. 1 und 3 à Mark 1,50, No. 2, 4, 5 . . . . .</b>	2 —	<b>Nápravnik, E., Op. 60. Suite</b> . . . . .	8 —	<b>Sinigaglia, L., Op. 12. Drei lyrische Stücke: No. 1. Larghetto. — No. 2. Agitato. — No. 3. Adagio</b> . . . . .	1 50
<b>Goldmark, Carl, Op. 43. Zweite Suite (Es dur) n.</b>	9 —	<b>Nedbal, Oskar, Op. 9. Sonate</b> . . . . .	8 —	<b>Suk, Jos., Op. 17. Vier Stücke. Heft I. Quasi Ballata. — Appassionata. Heft II. Un poco triste. — Burlesca</b> . . . . .	2 —
<b>Grünfeld, Alfred, Op. 48. Albumblatt</b> . . . . .	2 —			— Op. 24. <b>Fantasie</b> . . . . .	8 —

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# Adagio appassionato.

Max Bruch, Op. 57.

Adagio.

Solo - Violine.

Pianoforte.

The first system of the score shows the beginning of the piece. The Violin part (Viol.) is written on a single staff with a treble clef and a 3/4 time signature. The Piano part (Pianoforte) is written on two staves (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The piano part begins with a *pp* (pianissimo) dynamic. The music is characterized by long, flowing lines and a somber, expressive mood.

The second system continues the piano accompaniment. It features a prominent melodic line in the right hand, marked with a forte (*f*) dynamic and a hairpin crescendo. The left hand provides a steady harmonic foundation with chords and moving bass lines. The system concludes with a *pp* dynamic marking.

The third system shows the piano part continuing with intricate textures. The right hand features a series of sixteenth-note passages, some marked with a forte (*f*) dynamic. The left hand continues with a rich harmonic accompaniment, including a *pp* dynamic marking. The overall texture is dense and expressive.

The fourth system concludes the page with a complex piano accompaniment. The right hand has a series of sixteenth-note runs, some marked with a forte (*f*) dynamic. The left hand provides a steady harmonic accompaniment, including a *p* (piano) dynamic marking. The system ends with a *p* dynamic marking.

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

*poco rit.* *a tempo* Bläs. *pp*

*f* *f* *p*

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

Viol. *pp*

*f ed espress.* **C** *espress.* *mf*

Bläs.

sempre *f*

Horn.

*pp*

*pp*

*dolce*

*poco cresc.*

*f*

*p* *molto espress.* *sempre cresc.*

Clar.

*p*

*pp*

*p dolce*

*poco cresc.*

*f*

*p*

*dolce e tranquillo*

*poco rit.*

Viol.

*p*

*pp*

*poco rit.*

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.* *pp* *sempre p*

Viol. *pp*

*ped.* *ped.*

*pp* *pp* *f* *ff*

*ped.* *ped.*

*f* *ff* *dolce*

*ped.*

*f* *ff* *trem.* *pp* *p*

*ped.*

*f* *f* *f*

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part features a complex texture with many beamed notes and chords. Dynamic markings include *ff* and *fz*. There are also some performance instructions like *rit.* and *tr.* (trill).

Second system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a prominent bass line with chords. Dynamic markings include *rit.*, *ff*, *sp*, *p*, and *dolce*. A section is marked *H a tempo Solo.* with a *rit.* marking above it. There are also *tr.* markings.

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

Fourth system of musical notation. It consists of a vocal line and piano accompaniment. The piano part has a complex, fast-moving texture. Dynamic markings include *cresc.* and *f calando*.



I *f*  
*mf* Bläs. *p* *f*

The first system of music consists of three staves. The top staff is a woodwind part (Bläs.) with a dynamic marking of *mf* and a first ending bracket labeled 'I'. It features a melodic line with several triplet markings. The middle and bottom staves are a piano accompaniment, with the middle staff containing chords and the bottom staff containing a bass line. Dynamic markings include *f* and *p*.

*p* *f* *tr* *tr*

The second system continues the woodwind and piano parts. The woodwind part has dynamic markings of *f* and *tr* (trill). The piano accompaniment has a dynamic marking of *p* and features chords and a bass line. There are also *tr* markings in the piano part.

*ff* Viol. Bläs. *p*

The third system introduces a violin part (Viol.) with a dynamic marking of *ff*. The woodwind part (Bläs.) has a dynamic marking of *p*. The piano accompaniment continues with chords and a bass line.

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

The fourth system features a horn part (Hörner.) with dynamic markings of *f.* and *p*. The piano accompaniment has dynamic markings of *mf*, *f*, *pp*, and *pp*. The system includes performance directions such as *poco rit.* and *cresc.*.

K

*a tempo*

espress. sempre cresc. a tempo poco cresc.

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

L

*a tempo*

p cresc. a tempo pp dolcissimo e sempre legato

molto espress. pp

pp

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

Clar.

*f*

Fl.

*espress.* *cresc.*

Hörner.

*morendo* **pp**

This musical score is arranged in five systems. The first system features piano and bass clefs with markings for *rit.*, **Ma tempo**, *a tempo*, and **pp**. The second system includes a Clarinet part and piano accompaniment, with a forte *f* dynamic. The third system features a Flute part and piano accompaniment. The fourth system shows piano accompaniment with *espress.* and *cresc.* markings. The fifth system features Horns and piano accompaniment, with *morendo* and **pp** markings. The score includes various musical notations such as slurs, ties, and dynamic markings.