

Ludwig Beuch

SUNNAPPE

für

Pianosorte und Violine

VON

C. Goldmark

OP. 25.

N^o 21793.

P. M. 8. 50.

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SONATE

von CARL GOLDBMARK. Op. 25.

I

VIOLINE.

All^o moderato.

p

f

mf

dim. p

zart.

p

cres.

espress.

1

dim.

p sempre.

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.*

f

cres.

sf

dim. *pp*

pp sempre. *dim.*

p

rit. *p* *a tempo.*

3 3 3 3 3 3 3

f

tranquillo.
p *dim.* *p*

p cantabile.

espress.

cres.

dim. *p*

pp *1* *2* *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*

dol. *p* *tr*

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

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

p *p* *nicht schleppend.*

pp *cres.* *p*

G. Saite. *tr*

p

tr 11 12 15

14 15 16 *f* Solo. *p*

The score consists of ten staves of music in G major (one sharp). The first staff begins with a *rit.* marking and a first ending bracket, followed by *Tempo.* and *cantabile.* dynamics. The second staff features a *tr* (trill) and *espress.* (expressive) marking, with dynamics *dim.*, *f*, and *p dim.*. The third staff includes a *dim.* marking. The fourth staff is marked *Tempo.* and contains *tranquillo.*, *molto espress.*, and *rallent.* markings. The fifth staff includes *animato poco*, *dol.* (dolce), *tr*, and *cres.* markings. The sixth staff is marked *a poco.* and contains *espress. molto.* and *stringendo.* markings. The seventh staff includes *cres. sempre.* and *p accel. poco. cres.* markings. The eighth staff is marked *ff con fuoco.* and contains a *tr* and a fifth ending bracket. The ninth staff is marked *G. Saité. tranquillo.* and contains *espress.* markings. The tenth staff includes *stringendo.*, *rall.* (with a 3-measure rest), *Tempo.*, *rit.*, and *p* markings, ending with a first ending bracket. A *(breit) cres.* marking is also present at the beginning of the final staff.

VIOLEINE.

dol.
p

tr

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 staff of music, treble clef, key signature of two sharps (F# and C#). It begins with a dynamic marking of *p* (piano) and features a melodic line with various ornaments and slurs.

Second staff of music, treble clef, key signature of two sharps. It starts with the tempo marking *rall. poco.* (rallentando poco) and ends with *tempo.* (ritornello). The dynamic marking *p* is present, along with a *cres.* (crescendo) marking.

Third staff of music, treble clef, key signature of two sharps. It concludes with a *dim.* (diminuendo) marking.

Fourth staff of music, treble clef, key signature of two sharps. It concludes with a *cres.* (crescendo) marking.

Fifth staff of music, treble clef, key signature of two sharps. It features a dynamic range from *f* (forte) to *p* (piano).

Sixth staff of music, treble clef, key signature of two sharps. It features two *cres.* (crescendo) markings.

Seventh staff of music, treble clef, key signature of two sharps. It begins with the tempo marking *tranq.* (tranquillo) and the dynamic marking *pp sempre.* (pianissimo sempre).

Eighth staff of music, treble clef, key signature of two sharps.

Ninth staff of music, treble clef, key signature of two sharps. It concludes with a *cres.* (crescendo) marking.

Tenth staff of music, treble clef, key signature of two sharps. It begins with the tempo marking *Animato poco a poco.* (animato poco a poco) and the dynamic marking *p*.

Eleventh staff of music, treble clef, key signature of two sharps. It features dynamic markings of *p>* (piano accent) and *cres.* (crescendo). The staff ends with a first ending bracket labeled *1*.

VIOLINE.

dim.

p

cres.

cres. molto

tr

sostenuto.

p

sempre.

f *espress.*

p

p

f

tr

tr

VIOLINE.

(kurzen Strich.)
sf
p sempre.

dim. *espress*
f cantabile.

espress. *dim.* *pizz.*
pp sempre.

dim. *cres.*

arco. *cres. sempre.*

sfz *sfz* *sfz* *sfz* *f* *tr*

tr

tr

tr

VIOLINE.

sostenuto.

cres.

dim.

f

dim.

rallent. poco.

p

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.

arco.
p
cres.
cres. molto.
sostenuto.
p sempre.
p sempre.
p
f
cres *sf*
f *sf* *sf* *sf* *tr*

Detailed description: This page of a violin score contains 12 staves of music. The first staff begins with the instruction 'arco.' and a dynamic marking of 'p'. The second staff features a 'cres.' marking, and the third staff has 'cres. molto.'. The fourth staff is marked 'sostenuto.' and 'p sempre.'. The fifth staff also has 'p sempre.'. The sixth staff has a 'p' marking. The seventh staff has an 'f' marking. The eighth staff has 'cres' and 'sf' markings. The ninth staff has 'f', 'sf', 'sf', and 'sf' markings. The tenth staff has a 'tr' marking. The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together, and some triplets. There are also some rests and fermatas.

The first three staves of the score show a melodic line in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a trill (tr) over a quarter note. The music consists of eighth and sixteenth notes, with some slurs and accents.

Piu mosso.

(Die . schneller wie früher die .)

The fourth and fifth staves continue the piece. The fourth staff starts with a dynamic marking of *sf* (sforzando) and a first ending bracket. The fifth staff features a dynamic marking of *p* (piano) and ends with a *dim.* (diminuendo) marking.

poco animato.

The sixth and seventh staves show a change in tempo to *poco animato*. The sixth staff begins with a dynamic marking of *p* (piano) and includes the instruction *sempre.* (sempre). The seventh staff continues with a *cresc.* (crescendo) marking.

piu mosso.

dim.

The eighth and ninth staves continue with a tempo of *piu mosso*. The eighth staff starts with a *dim.* (diminuendo) marking. The ninth staff continues with a *cresc.* (crescendo) marking.

con fuoco.

The tenth and eleventh staves show a tempo of *con fuoco*. The tenth staff begins with a *cresc.* (crescendo) marking and a dynamic marking of *ff* (fortissimo). The eleventh staff continues with a *cresc.* (crescendo) marking.

The twelfth and thirteenth staves conclude the piece. The twelfth staff features a dynamic marking of *ff* (fortissimo). The thirteenth staff ends with a first ending bracket and a *Gener.* (General) marking.

Fine.

CARL GOLDMARK

COMPOSITIONEN

	<i>M</i>	<i>S</i>
Für Pianoforte:		
Op. 22. Tänze zu 4 Händen	2	50
„ id. zu 2 Händen, übertragen von <i>P. Scholl</i>	1	75
Op. 26. Ländliche Hochzeit, Symphonie zu 4 Händen	10	—
„ Im Garten, Andante aus der Symphonie, zu 2 Händen, von <i>L. Stark</i>	1	25
Op. 29. 2 Novelletten, Präludium und Fuge	5	25
Op. 31. Penthesilea, Overture zu 4 Händen	6	—
Op. 35. 2 ^{te} Symphonie zu 4 Händen .	10	—

Für Pianoforte mit Begleitung:		
Op. 22. Tänze zu 4 Händen mit Violine und Violoncell, eingerichtet von <i>Fr. Hermann</i>	4	25
— Au Jardin, Andante de la Sym- phonie, op. 26, pour Piano et Orgue-Mélodium par <i>G. L' Hiver</i>	2	—
— Serenade, Brautlied, Im Garten, aus der Symphonie op. 26 für Pianoforte und Violine von <i>Fr. Hermann</i>	4	25

Für Violine und Pianoforte:		
Op. 11. Suite in 5 Sätzen	6	25
Op. 25. Sonate	8	50

Für Orchester:		
Op. 26. Ländliche Hochzeit, Symphonie		
Partitur	15	50
Orchesterstimmen	26	—

	<i>M</i>	<i>S</i>
Op. 31. Overture zu Penthesilea.		
Partitur	n.	6 —
Orchesterstimmen	n.	16 50
Op. 35. 2 ^{te} Symphonie.		
Partitur	n.	30 —
Orchesterstimmen	n.	30 —

Für Gesang:		
Op. 23. Frühlingshymne (Maibetrach- tung, von <i>Geyer</i>) für Alt-Solo, Chor und Orchester.		
Partitur	6	50
Orchesterstimmen	8	75
Klavier-Auszug u. Singstimmen	5	—
Op. 32. Lieder aus Der wilde Jäger von <i>Jul. Wolff</i> , mit Pianoforte- begleitung.		
Ausgabe für Sopran.		
„ „ Mezzo-Sopran.		
„ „ 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 sel't'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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