

# Neue Compositionen für Violine mit Begleitung des Pianoforte.



	Mk.		Mk.
Barth, Richard, Op. 20. Sonate (H moll) . . . . .	8	Hegar, Friedrich, Op. 14. Walzer. 2 Hefte . . .	5
Besekirsky, N., 24 <sup>te</sup> Caprice de Paganini . . . . .	2 50	Heyssig, Alfred, Op. 1. Aïrs slaves. 2 Hefte à	4
Brahms, Johannes, Ungarische Tänze, bear- beitet von Joseph Joachim. 4 Hefte . . . . .	5	— Op. 4 No. 1. Ballade . . . . .	1 20
— Ungarische Tänze, bearbeitet von Friedrich Her- mann (leicht). 4 Hefte . . . . .	3	— Op. 4 No. 2. Polonaise . . . . .	3
— Wiegensied (Op. 49 No. 4) . . . . .	1 30	— Op. 5. Legende . . . . .	2
— Op. 52. Liebeslieder . . . . .	4 50	— Op. 6. Rondeau burlesque . . . . .	2
— Andante a. d. Streichquartett B dur, Op. 67 . . . . .	2	Holländer, Gustav, Op. 59. Sonate (D moll) . . . . .	8
— Op. 77. Violin-Concert (D dur) . . . . .	10	Huber, Hans, Op. 123. Sonata lirica (No. 8 A dur) . . . . .	9
— Op. 78. Sonate (G dur) . . . . .	7 50	Joachim, Joseph, Op. 12. Notturmo . . . . .	3
— Op. 100. Zweite Sonate (A dur) . . . . .	8	Kahn, Robert, Tonskizzen. No. 1. Andantino. — No. 2. Moderato. — No. 3. Alle- gretto. — No. 4. Andante. — No. 5. Allegro . . . . .	2
— Op. 108. Dritte Sonate (D moll) . . . . .	8	Kahn, Op. 36. „Tonbilder“. No. 1. Canzone. — No. 2. Romanze. — No. 3. Intermezzo. — No. 4. Elegie. — No. 5. Capriccio . . . . .	2
— Op. 115. Quintett als Sonate . . . . .	1 50	Karbuika, Jos., Op. 18. Berceuse . . . . .	1 50
— aus Op. 116 No. 4. Intermezzo . . . . .	1 50	— Op. 19. Perpetuum mobile . . . . .	3
— aus Op. 117 No. 1. Intermezzo . . . . .	1 50	— Op. 20. Chanson d'amour . . . . .	1 50
— aus Op. 118 No. 2. Intermezzo . . . . .	1 50	— Op. 21. Deux feuillets d'Album. No. 1, 2 . . . . .	2
— Op. 120. Zwei Sonaten für Clarinette und Piano- forte, bearbeitet von Klengel . . . . .	8	— Op. 22. Barcarole . . . . .	1 50
Bruch, Max, Op. 42. Romanze (A moll) . . . . .	4	— Op. 23. 3 Morceaux. No. 1. Chanson du soir. No. 2. Melodie. No. 3. Gavotte à	1
— Op. 44. Zweites Violin-Concert (D moll) . . . . .	8	— Op. 24. Mazourka de Concert . . . . .	3
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— Op. 47. Kol Nidrei. Adagio . . . . .	3	Kiel, Friedrich, Op. 35. Zwei Sonaten. (No. 1 D moll. — No. 2 F dur) . . . . .	4 50
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— Op. 63. Schwedische Tänze. 2 Hefte . . . . .	4 50	Klein, Bruno Oscar, Op. 31. Sonate (No. 2) H moll	9
— Op. 65. In Memoriam. Adagio . . . . .	4	Kreutzer, R., 19 Etudes, rev. p. C. Flesch (p. Violon solo) . . . . .	n.
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— Op. 79. Lieder und Tänze nach russischen und schwedischen Volksmelodien. 2 Hefte . . . . .	4	— Op. 13. Anyoransa. I. Caprice Catalane . . . . .	1 50
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— Op. 37. Orientalischer Tanz . . . . .	2 50	Meister-Schule der alten Zeit. Sammlung klassischer Violin-Sonaten berühmter Com- ponisten 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 Melandè. — 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. Niccola 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. Locillet. — No. 22. Franz Benda. — No. 23. Francesco Gemiani. — No. 24. Michele Mascitti. — No. 25. Pietro Nardini. — No. 26. J. B. Senallé. — No. 27. Niccola Porpora. — No. 28. Evariato Felice dall' Abazo. — No. 1, 2, 8, 10, 13, 16, 17, 21, 24, 28 . . . . .	1 50
— Op. 38. Romanze . . . . .	2	No. 3-7, 9, 11, 12, 14, 15, 18, 19, 20, 22, 23, 26 à	2 50
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— No. 7. Humoreske . . . . .	1 50	Persoglia, St., Sonate (ré mineur) . . . . .	6
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idem, — v. Fritz Kreisler . . . . .	1 50	Pressel, G., „An der Weser“, Lied einger. von Carl Bohm . . . . .	1 50
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		Heft II. Un poco triste. — Burlesca . . . . .	3
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		Zarzycki, Alex., Op. 35. Introduction et Cra- coviennne . . . . .	4
		— Op. 39. Deuxième Mazourka . . . . .	2

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# Schwedische Tänze.

VIOLINE.

Langsam M.M. ♩ = 92.

Einleitung.

Max Bruch, Op. 63. Heft 1.

First system of the introduction, starting with a treble clef and 2/4 time signature. It includes dynamic markings *f*, *p*, *cresc.*, *rit.*, and *attacca*. A *4ta Corda* instruction is present at the end of the system.

Sehr mässig. ♩ = 96

1.

First system of the first dance, starting with a treble clef and 3/4 time signature. It includes dynamic markings *f*, *fed espress.*, *poco rit.*, *ff*, and *attacca*. The score contains several trills (*tr.*) and fingerings.

Ruhig bewegt. ♩ = 92.

2.

First system of the second dance, starting with a treble clef and 3/4 time signature. It includes dynamic markings *p*, *cresc.*, *tr.*, *pp*, *f*, *rit.*, and *attacca*. The score includes a *Clav.* marking and various fingerings.

VIOLINE.

3.

Frisch, nicht zu schnell. ♩ = 112.

4<sup>ta</sup> Corda

*f* *sfz* *ten.* *mf* *espress.* *ff* *ten.* *ff* *ten.* *ten.* *ten.* *p* *un poco string. cresc.* *sfz* *attacca*

4.

Langsam, nicht schleppend. ♩ = 69.

4<sup>ta</sup> Corda

*p* *sfz* *p* *cresc.* *f* *sfz* *p* *f* *Tempo I. ♩ = 69.* *sostenuto* *p* *cresc.* *rit.* *attacca*

VIOLINE.

5.

Ziemlich schnell. ♩ = 108.

ten. p  
a tempo p  
pp poco rit.  
cresc. e string.  
f (♩ = 116.)  
p tranquillo pp  
ten. pp cresc. e string.  
ff p  
tranquillo pizz.  
arco f  
cresc. e string.  
ten. p pp  
cresc. e string. ff attacca



# Schwedische Tänze.

## Einleitung.

Langsam. M.M. ♩ = 92.

Max Bruch, Op. 63. Heft 1.

VIOLINE.

Klavier.

1.

Sehr mässig. ♩ = 96.

The first system of musical notation consists of three staves. The top staff is a single treble clef line with a key signature of one flat and a 3/4 time signature. The middle and bottom staves are grand staff notation (treble and bass clefs). The music begins with a forte (*f*) dynamic. The piano part features a steady accompaniment with chords and moving lines in both hands. Pedal markings are present at the end of the first and second measures.

Mit Pedal.

The second system of musical notation continues the piece with measures 5 through 8. The piano part shows more complex chordal textures and rhythmic patterns. A fortissimo (*sf*) dynamic is used in measure 7. Pedal markings are present at the end of measures 5, 7, and 8.

The third system of musical notation covers measures 9 through 12. The piano part features a change in dynamics to mezzo-forte (*mf*). The music concludes with a flourish in the right hand marked *fed espress.* (forzando espressivo). Pedal markings are present at the end of measures 9, 10, 11, and 12.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with slurs and accents. The grand staff contains a complex accompaniment with chords and moving lines. Performance markings include *poco rit.* above the treble staff and *poco rit.* and *cresc.* above the grand staff.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff features a highly technical passage with rapid sixteenth-note runs and slurs. The grand staff provides a dense harmonic accompaniment with many chords. Performance markings include *ff* (fortissimo) in both the treble and bass staves of the grand staff.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff continues the melodic line with slurs. The grand staff accompaniment includes chords and moving lines. Performance markings include *rit.* (ritardando) above the treble staff and *rit.* above the grand staff. The system concludes with the marking *attaca* at the bottom right.

2.

Ruhig bewegt. ♩ = 92.

The musical score consists of five systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line begins with the dynamic marking *p tranquillo*. The piano accompaniment starts with *pp*. The second system features a vocal line with *cresc.* and a piano accompaniment with *p*. The third system has a vocal line with *p* and *cresc.*, and a piano accompaniment with *p* and *cresc.*. The fourth system shows a vocal line with *cresc.* and *f*, and a piano accompaniment with *p* and *cresc.*. The fifth system continues the piano accompaniment with *cresc.* and *f*. The score is written in a key with one sharp (F#) and a 3/4 time signature.

*tranquillo*

*pp* *cresc.*

*pp* *tranquillo* *p*

*f* *rit.* *p*

*cresc.* *rfz rit.* *p*

*attacca*

3. **Frisch, nicht zu schnell.** ♩ = 112.

*f* *rfz*

*f* *rfz*

*rfz* *rfz*

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *mf*, followed by *ff*, and ends with *ten.* and *express.*. The lower staff (bass clef) begins with *p*, followed by *f*, and ends with *ten.* and *p*. The system contains complex melodic lines with slurs and ties.

Second system of musical notation. The upper staff (treble clef) features *ff* dynamics and *ten.* markings. The lower staff (bass clef) features *f* and *ff* dynamics and *ten.* markings. The system includes a triplet of eighth notes in the upper staff.

Third system of musical notation. Both the upper (treble) and lower (bass) staves feature multiple *ten.* markings throughout the system. The notation is dense with chords and melodic fragments.

Fourth system of musical notation. The upper staff (treble clef) starts with *p* and *cresc.*, followed by *ff* and *ffz*. It includes a large melodic flourish marked with the number 12. The lower staff (bass clef) starts with *p* and *cresc.*, followed by *ff* and *ffz*. The system concludes with the instruction *attacca*.

4.

Langsam, nicht schleppend. ♩ = 69.

The first system of music consists of three staves. The top staff is a single melodic line with dynamics *p*, *cresc.*, *sfz*, *p*, and *cresc.*. The middle and bottom staves are a piano accompaniment with dynamics *p* and *cresc.*.

Ein wenig belebter. ♩ = 88.

The second system of music consists of three staves. The top staff has dynamics *f*, *sfz*, *p*, and *f*. The middle and bottom staves have dynamics *f*, *p*, and *f pesante*.

Tempo I.

♩ = 69, *sosten.*

The third system of music consists of three staves. The top staff has dynamics *p*, *f*, *p*, and *cresc.*. The middle and bottom staves have dynamics *p*, *f pesante*, *p*, and *cresc.*.

The fourth system of music consists of three staves. The top staff has dynamics *sfz* and *rit.*. The middle and bottom staves have dynamics *p* and *rit.*. The system concludes with the instruction *attaca*.

5.

Ziemlich schnell. ♩ = 108.

Musical score for the first system, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with slurs and accents, marked with *ten.* and *p*. The left hand provides harmonic support with chords and moving lines, marked with *p* and *pp poco rit.*. The tempo is indicated as *a tempo*.

Musical score for the second system, measures 5-8. The right hand continues the melodic line, marked with *cresc. e string.* and *f*. The left hand features a rhythmic accompaniment of eighth notes, also marked with *cresc. e string.* and *f*. The tempo remains *a tempo*.

Musical score for the third system, measures 9-12. The right hand has a melodic line with slurs, marked with *mfz* and *p tranquillo*. The left hand has a rhythmic accompaniment, marked with *mfz* and *p*. The tempo is *p tranquillo*.

Musical score for the fourth system, measures 13-16. The right hand features a melodic line with slurs and accents, marked with *ten.* and *pp*. The left hand has a rhythmic accompaniment with slurs, marked with *pp* and *cresc.*. The tempo is *pp*.

ten. ten. ten. ff

cresc. ff

This system features a treble clef staff with a complex, fast-moving melodic line. The piano accompaniment consists of two staves: the upper staff has a bass clef and contains a series of chords and moving lines, while the lower staff has a bass clef and provides a steady rhythmic accompaniment. Dynamics include *ten.* (tension) and *ff* (fortissimo).

pizz. p tranquillo cresc. e string.

p tranquillo cresc. e string.

This system begins with a *pizz.* (pizzicato) instruction. The treble staff has a melodic line with some rests. The piano accompaniment is marked *p tranquillo* (piano, tranquil). Dynamics include *p*, *cresc. e string.* (crescendo and strings), and *ff*.

arco f ten. p

f p tranquillo ten. p

This system starts with an *arco* (arco) instruction. The treble staff has a melodic line. The piano accompaniment is marked *f* (forte). Dynamics include *f*, *ten.* (tension), *p* (piano), and *p tranquillo ten.*

ten. pp cresc. e string. ff

pp cresc. e string. ff

attaca

This system features a treble staff with a melodic line. The piano accompaniment is marked *pp* (pianissimo). Dynamics include *ten.*, *pp*, *cresc. e string.*, and *ff*. The system concludes with the instruction *attaca*.

6.

Langsam, mit Ausdruck. ♩ = 66.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a piano (*p*) dynamic and moving towards an *espress.* (expressive) dynamic. The piano accompaniment is in 3/4 time, starting with a piano (*p*) dynamic and includes a triplet of eighth notes. A *dolce* (sweet) dynamic marking is present in the right hand.

The second system continues the vocal and piano parts. The vocal line starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The piano accompaniment also starts with a piano (*p*) dynamic and includes a *cresc.* marking and two triplet markings over eighth notes.

The third system features a *poco rit.* (slightly ritardando) marking in both parts. The vocal line then returns to *a tempo* and includes a *pp* (pianissimo) dynamic and a *cresc.* marking. The piano accompaniment also returns to *a tempo* and includes a *pp* dynamic and a *cresc.* marking.

The fourth system continues with a *len.* (ritardando) marking in the vocal line. Both parts include a piano (*p*) dynamic, a *cresc.* marking, and a *f* (forte) dynamic. The piano accompaniment includes a triplet of eighth notes.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The top staff begins with a fermata and the tempo marking *a tempo*. The grand staff begins with a fermata and the tempo marking *rit.*, followed by a dynamic marking *p*. The music features flowing lines with various articulations and slurs.

Second system of musical notation. It consists of three staves. The top staff has two first endings marked "1." and "2.". The grand staff also has two first endings marked "1." and "2.". The tempo marking *rit.* is present in both the top and grand staves. A dynamic marking *pp* appears in the grand staff. The system concludes with a repeat sign.

Third system of musical notation. It consists of three staves. The grand staff begins with the tempo marking *dolce* and a dynamic marking *p*. The music continues with flowing lines and slurs.

Fourth system of musical notation. It consists of three staves. The grand staff begins with a dynamic marking *pp* and a tempo marking *rit.*. The system concludes with a dynamic marking *attacch.* and a repeat sign.

7.

Lebhaft. ♩ = 92.

*p legg. e grazioso*

*p grazioso*

The first system of music features a piano part with a steady eighth-note accompaniment and a right-hand part with a melodic line. The tempo is marked 'Lebhaft. ♩ = 92.' and the dynamics are 'p legg. e grazioso' for the right hand and 'p grazioso' for the piano.

*sempre p e legg.*

*pp*

The second system continues the piece, with the piano part maintaining its accompaniment and the right hand playing a more active melodic line. The dynamics are 'sempre p e legg.' for the right hand and 'pp' for the piano.

*ff*

*ff*

The third system shows a change in dynamics, with both the piano and right-hand parts marked 'ff' (fortissimo). The piano part features a more complex accompaniment with some chords.

*ff*

*ff*

*f*

The fourth system concludes the piece with first and second endings for both the piano and right-hand parts. The dynamics are 'ff' for the piano and 'ff' and 'f' for the right hand.

1. 2. sf sf

This system contains the first two systems of music. The first system features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The first system includes first and second endings, both marked with *sf*. The second system continues the piano accompaniment with a melodic line in the treble clef.

*sf* *sf*

This system continues the piano accompaniment from the previous system, featuring a melodic line in the treble clef and a bass line in the bass clef. The dynamics *sf* are indicated in both staves.

*ff* *ff* *sf* *sf*

This system continues the piano accompaniment. The first two measures are marked with *ff* in both staves. The final two measures are marked with *sf* in both staves. The piano part features a melodic line in the treble clef and a bass line in the bass clef.

*sf* *sf* *ff* *ff*

This system concludes the piano accompaniment. The first two measures are marked with *sf* in both staves. The final two measures are marked with *ff* in both staves. The piano part features a melodic line in the treble clef and a bass line in the bass clef.