

# MAX BRUCH

OP. 85

# Romanze

—+— für —+—

## Violine mit Orchester

Partitur.....n.M.  
Orchester Stimmen..n.M.

Ausgabe mit Klavierbegl.  
vom Komponisten.....n.M.

B. SCHOTT'S SÖHNE  
MAYENCE  
LEIPZIG - LONDON - BRUXELLES - PARIS

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Printed in Germany



# ROMANZE.

Max Bruch, Op. 85.

**Andante.** Die  $\text{♩} = 69$ .

**Violine** *Solo* *dolce*

**PIANO** *pp* *sempre pp*

**Celli**

*cresc.*

*p* *un poco cresc.*

*p* *cresc.*

*pp* *cresc.*

*f* *p* *cresc.*

**Ob.**

Solo

**B**

Viol.

*espress.*

*p*

*fp*

*pp*

*cresc.*

*f*

*cresc.*

*sfz*

*espress.*

Bl.

*p*

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff begins with a dynamic marking of *f* and contains a melodic line with slurs and a *tr* (trill) marking. The grand staff below features a complex accompaniment with chords and moving lines in both hands.

Second system of musical notation, starting with a common time signature 'C' and a tempo marking '♩ = 72'. It features three staves. The top staff has a melodic line with slurs and a dynamic marking of *f*. The middle staff has a bass line with slurs and dynamic markings of *p* and *pp*. The bottom staff contains a continuous triplet accompaniment with a dynamic marking of *pp* and a crescendo leading to *sf*.

Third system of musical notation, featuring four staves. The top staff has a melodic line with a *Solo* marking and a *cresc.* dynamic. The second staff is labeled 'Clar.' and contains a melodic line with slurs and a *cresc.* dynamic. The grand staff below has a bass line with slurs and a *pp* dynamic, and a piano accompaniment with slurs and a *p* dynamic.

Fourth system of musical notation, featuring four staves. The top staff has a melodic line with slurs and a dynamic marking of *f*. The second staff is labeled 'Clar.' and contains a melodic line with slurs and a dynamic marking of *mf*. The grand staff below has a bass line with slurs and a dynamic marking of *f*, and a piano accompaniment with slurs and a dynamic marking of *mf*.

*f ed espress.* *sempre f*

Clar.

*espress.* *cresc.*

Fag.

*f* *morendo*

Solo  
*a tempo*

*p tranquillo* *cresc.*

*pp a tempo* *l.H.*

*f* *sfz* *sfz*

*sempre pp* *ten.* *ten.*

*cresc.*

Viol. II

*pp*

Un poco stringendo

First system of the score. It features a piano accompaniment with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The piano part includes dynamic markings such as *sfz* and *f*. The right hand has several slurs and accents.

Second system of the score. The piano accompaniment continues with dynamic markings *p* and *pp*. The right hand features a *trem.* (trill) marking. The overall texture is dense and rhythmic.

Third system of the score. The piano accompaniment has dynamic markings *fp* and *sempre p*. The right hand includes a *Bl.* (Clarinet) part. The piano part has a *Fag.* (Bassoon) part. The music is highly rhythmic and complex.

Fourth system of the score. The piano accompaniment has dynamic markings *sfz*, *pp*, and *espress.*. The right hand includes a *Fag.* (Bassoon) part. The piano part has a *pp* marking. The music is highly rhythmic and complex.

Tempo I. ♩ = 69.

tranquillo

Fifth system of the score, starting with a tempo change to *Tempo I. ♩ = 69.* and a mood change to *tranquillo*. The piano accompaniment is simpler and more melodic. The right hand has dynamic markings *espress.*, *p*, *cresc.*, and *un poco rit.*. The piano part has a *p* marking. The right hand includes a *Bl.* (Clarinet) part and an *Ob.* (Oboe) part. The piano part has a *un poco rit.* marking.

6 **G** sul G  
*espress.*  
Ob.  
*pp*  
Celli  
*tranquillo*  
*cresc.*  
*sempre p*

*f*  
Bl.  
*cresc.*

Viol.  
Celli  
*f*  
*espr.*

Solo  
*f*  
*p*  
*pp*



Woodwind section score for the first system. The Oboe (Ob.) part is marked with *cresc.* and *f*. The Clarinet (Clar.) part is marked with *cresc.* and *espr.*. The system concludes with a measure containing a fermata and the number 7.

Woodwind and String section score for the second system. The Clarinet (Clar.) part is marked with *decresc.* and *dim.*. The Violin (Viol.) part is marked with *decresc. e dim.* and *pp*. The system concludes with a measure containing a fermata and the number 7.

Woodwind section score for the third system. The Horns (Hörner) part is marked with *espress.*. The system is divided into *Tutti* and *Solo* sections. The *Solo* section is marked with *mf* and *pp*. The system concludes with a measure containing a fermata and the number 7.

Woodwind section score for the fourth system. The system is divided into *Tutti* and *Solo* sections. The *Tutti* section is marked with *f* and *sfz*. The *Solo* section is marked with *p*. The system concludes with a measure containing a fermata and the number 7.

Woodwind section score for the fifth system. The system is marked with *cresc.* and *f*. The Bassoon (Fag.) part is marked with *Fag.*. The system concludes with a measure containing a fermata and the number 7.

Clar. Solo  $\text{f}$

Clar.  $\text{pp}$

$\text{p}$

Fag.  $\text{pp}$

Viol.

$\text{p}$

$\text{I} \text{ } \text{♩} = 69.$

Solo *cresc.*  $\text{f}$  *espress.* *espress.*

$\text{p}$

Bl. *cresc.*  $\text{p}$

*dolce*  $\text{pp}$

$\text{p}$  *morendo ritard.*  $\text{pp}$

Viol. *pp rit.*



# Willy Burmester

## Alte Weisen

für

### Violine mit Klavierbegleitung

- |                                              |                                             |
|----------------------------------------------|---------------------------------------------|
| <i>m</i> 1. Händel, Sarabande                | <i>m</i> 19. Haydn, Menuet                  |
| <i>m</i> 2. Beethoven, Menuet (Es-dur)       | <i>s</i> 20. Händel, Courante               |
| <i>m</i> 3. Méhul, Gavotte                   | <i>l</i> 21. Gluck, Gavotte                 |
| <i>m</i> 4. Mozart, Menuet                   | <i>l</i> 22. Händel, Gigue                  |
| <i>m</i> 5. Beethoven, Contre-Tanz           | <i>m</i> 23. Haydn, Rondo                   |
| <i>m</i> 6. Dussek, Menuet                   | <i>m</i> 24. Beethoven, Menuet (F-dur)      |
| <i>m</i> 7. Haydn, Capriccio                 | <i>l</i> 25. Hummel, Walzer                 |
| <i>s</i> 8. Milandre, Menuetto               | <i>l</i> 26. Beethoven, Rondo               |
| <i>l</i> 9. Lully, Tanz                      | <i>l</i> 27. Dittersdorf, Anglaise          |
| <i>m</i> 10. Cramer, Walzer                  | <i>l</i> 28. „ Alter Tanz                   |
| <i>l</i> 11. Haydn, Menuet                   | <i>l</i> 29. Gluck, Andante                 |
| <i>l</i> 12. Mozart, Deutscher Tanz          | <i>l</i> 30. „ Gavotte                      |
| <i>l</i> 13. Französisches Lied (18. Jahrh.) | <i>l</i> 31. Haydn, Capricietto             |
| <i>m</i> 14. Steibelt, Walzer                | <i>l</i> 32. „ Gavotte                      |
| <i>l</i> 15. Couperin, Soeur Monique         | <i>l</i> 33. Mozart, Deutscher Tanz (B-dur) |
| <i>l</i> 16. Bach, Gavotte                   | <i>l</i> 34. Rameau, Rigaudon               |
| <i>m</i> 17. Beethoven, Menuet (Es-dur)      | <i>l</i> 35. „ Gavotte                      |
| <i>l</i> 18. Hummel, Deutscher Tanz          |                                             |

## Burmester-Album

jeder Band n. M. 3.—

Bd. I (No. 6, 7, 3, 6, 9, 14) — Bd. II (No. 4, 5, 7, 8, 10, 13.)  
III (No. 11, 16, 17, 18, 20, 23) — IV (No. 12, 15, 19, 21, 22, 25.)

## Konzert-Bearbeitungen

- m* Schumann, Warum!
- m* Schubert, Moment musical No. 3
- s* Schumann, Abendlied
- m* Mendelssohn, Capricietto

je n. M. 1.—

*s l* = sehr leicht (Stufe 1 a b) *l* = leicht (Stufe 2) *m* = mittelschwer (Stufe 3–4)  
*s* = schwer (Stufe 5) *ss* = sehr schwer (Stufe 6).

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