

Fräulein Gabriele von Wendheim  
gewidmet.

# Nocturno

für

**VIOLINE**

MIT ORCHESTER

von

# Joseph Joachim.

Op.12.

Ausgabe für Violine mit Pianoforte. Pr. 3 Mark.

Verlag und Eigenthum für alle Länder

von  
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# NOTTURNO.

Joseph Joachim, Op. 12.

Violino. *Adagio.* *mf molto cantabile*

Pianoforte. *Adagio.* *p* *pp*

*dolce assai*

Cello

The first system of music consists of a vocal line on a single treble staff and a piano accompaniment on two staves (treble and bass). The key signature has three sharps (F#, C#, G#). The vocal line features a melodic line with various ornaments and slurs. The piano accompaniment includes chords and moving lines in both hands.

The second system continues the musical piece. It features the same vocal and piano parts. A *Ped.* (pedal) marking is present at the end of the system in the bass staff.

The third system of music. The piano accompaniment includes several *\* Ped.* markings in the bass staff, indicating specific pedal points.

The fourth system of music. It includes dynamic markings such as *espress.*, *p*, and *cresc.*. The piano accompaniment features *\* Ped.* markings and a reference number *7521* at the bottom.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with a 'Ped.' (pedal) marking and an asterisk (\*) below it. Dynamics include *mf*, *dim.*, and *p*.

Second system of musical notation. The piano part has a more complex texture with chords and moving lines. Dynamics include *f*, *cresc.*, and *sf*. Pedal markings and asterisks are present at the beginning of the system.

Third system of musical notation. The piano part features a prominent melodic line with slurs. Dynamics include *p ed espressivo* and *plegato*. Pedal markings and asterisks are present at the beginning of the system.

Fourth system of musical notation. The piano part continues with a melodic line and accompaniment. Dynamics include *mf* and *dim.*. Pedal markings and asterisks are present at the beginning of the system.

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 sharps (F# and C#). The top staff contains a melodic line with slurs and a circled '6' above it. The grand staff contains accompaniment with chords and single notes. Pedal markings 'Ped.' and asterisks '\*' are present in the bass staff.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The melodic line in the top staff continues with similar phrasing. The accompaniment in the grand staff includes chords and moving lines. Pedal markings 'Ped.' and asterisks '\*' are used.

Third system of musical notation. The top staff features a more complex melodic line with many sixteenth notes. The grand staff accompaniment includes triplets in the bass line. Pedal markings 'Ped.' and asterisks '\*' are present.

Fourth system of musical notation. The top staff continues with a dense melodic texture. The grand staff accompaniment features chords and moving lines. Pedal markings 'Ped.' and asterisks '\*' are present.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a complex, fast-moving melodic line with many sixteenth notes. The grand staff provides harmonic support with chords and some melodic fragments. A dynamic marking *pp* is visible below the bass staff.

Second system of musical notation. Similar to the first, it features a treble staff and a grand staff. The treble staff continues with intricate melodic patterns. The grand staff shows a *molto cresc.* marking, indicating a significant increase in volume. The system concludes with a *f* (forte) dynamic marking.

Third system of musical notation. This system is characterized by a high density of notes in both the treble and grand staves. The treble staff has a *dim.* (diminuendo) marking. The grand staff includes several *pp* (pianissimo) markings, suggesting a return to a very soft dynamic level.

Fourth system of musical notation. The treble staff begins with a *dim.* marking and the tempo instruction *tranquillamente*. The grand staff features a *pp* marking and includes several triplet markings (indicated by a '3' over the notes). The system ends with a *pp sempre* marking, indicating that the pianissimo dynamic should be maintained.

4<sup>ta</sup> Corda .

This musical score is for the 4th string of a guitar. It consists of four systems of music. Each system has a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the accompaniment. The melody is composed of eighth and sixteenth notes, often grouped with slurs and accents. The accompaniment is highly rhythmic, featuring a constant stream of sixteenth notes in the bass clef, with chords and intervals in the treble clef. The piece concludes with a final melodic flourish and a sustained chord in the bass.



The first system of the musical score consists of three staves. The top staff contains a single melodic line with a long slur. The middle and bottom staves are part of a grand staff, with the middle staff in treble clef and the bottom staff in bass clef. The bottom staff features a complex rhythmic accompaniment with many beamed eighth notes and rests.

The second system of the musical score consists of three staves. The top staff begins with the dynamic marking *espress.* and contains a melodic line with a slur. The middle and bottom staves are part of a grand staff. The bottom staff has a rhythmic accompaniment with frequent rests, indicated by a '7' above the notes.

The third system of the musical score consists of three staves. The top staff has a melodic line with a slur. The middle and bottom staves are part of a grand staff. The bottom staff has a rhythmic accompaniment with frequent rests, indicated by a '7' above the notes. The dynamic marking *sed.* is present at the beginning of the system, and *simile* is written below the bottom staff.

The fourth system of the musical score consists of three staves. The top staff has a melodic line with a slur. The middle and bottom staves are part of a grand staff. The bottom staff has a rhythmic accompaniment with frequent rests, indicated by a '7' above the notes. Dynamic markings *sf* and *pp* are present in the system.

This musical score is written for piano and voice. It consists of seven systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The word "legato" is written in the piano part of the first system, and a piano dynamic marking "p" is present in the second system. The piano part features intricate textures, including triplets and sixteenth-note passages. The vocal line is melodic and expressive, often spanning across bar lines. The score concludes with a final cadence in the piano part.

First system of musical notation. The top staff contains a complex melodic line with many sixteenth notes. The middle and bottom staves provide harmonic support with chords and bass lines. A fermata is placed over the final measure of the system.

Second system of musical notation. The top staff continues the melodic line. The middle staff features a *ped.* (pedal) marking. The bottom staff has a long note with a fermata. A fermata is also present over the final measure of the system.

Third system of musical notation. The top staff has a melodic line with slurs. The middle staff has a melodic line with slurs. The bottom staff has a melodic line with slurs and a *pp* (pianissimo) marking.

Fourth system of musical notation. The top staff has a melodic line with slurs. The middle staff has a melodic line with slurs and a *pp* marking. The bottom staff has a melodic line with slurs and a *dim.* (diminuendo) marking.

Fifth system of musical notation. The top staff has a melodic line with slurs and a *tr.* (trill) marking. The middle staff has a melodic line with slurs and a *pp* marking. The bottom staff has a melodic line with slurs and a *perendosi* marking. A *rit.* (ritardando) marking is also present.

# Neue Compositionen für Violine mit Begleitung des Pianoforte.



<p><b>Barth, Richard</b>, Op. 20. Sonate (H moll) . . . . . 8 —</p> <p><b>Besekirsky, N.</b>, 24<sup>te</sup> Caprice de Paganini . . . . . 2 50</p> <p><b>Brahms, Johannes</b>, <b>Ungarische Tänze</b>, bearbeitet von <i>Joseph Joachim</i>. 4 Hefte . . . . . 5 —</p> <p>— <b>Ungarische Tänze</b>, bearbeitet von <i>Friedrich Hermann</i> (Leicht). 4 Hefte . . . . . 3 —</p> <p>— <b>Wiegenlied</b> (Op. 49 No. 4) . . . . . 1 30</p> <p>— Op. 52. <b>Liebeslieder</b> . . . . . 4 50</p> <p>— <b>Andante</b> a. d. Streichquartett B dur, Op. 67 . . . . . 2 —</p> <p>— Op. 77. <b>Violin-Concert</b> (D dur) . . . . . 10 —</p> <p>— Op. 78. <b>Sonate</b> (G dur) . . . . . 7 50</p> <p>— Op. 100. <b>Zweite Sonate</b> (A dur) . . . . . 8 —</p> <p>— Op. 108. <b>Dritte Sonate</b> (D moll) . . . . . 8 —</p> <p>— Op. 115. <b>Quintett als Sonate</b> . . . . . 8 —</p> <p>— aus Op. 116 No. 4. <b>Intermezzo</b> . . . . . 1 50</p> <p>— aus Op. 117 No. 1. <b>Intermezzo</b> . . . . . 1 50</p> <p>— aus Op. 118 No. 2. <b>Intermezzo</b> . . . . . 1 50</p> <p>— Op. 120. <b>Zwei Sonaten</b> für Clarinette und Pianoforte, bearbeitet von <i>Klengel</i> . . . . . 4 —</p> <p><b>Bruch, Max</b>, Op. 42. <b>Romanze</b> (A moll) . . . . . 4 —</p> <p>— Op. 44. <b>Zweites Violin-Concert</b> (D moll) . . . . . 8 —</p> <p>— Op. 46. <b>Schottische Fantasie</b> . . . . . 9 —</p> <p>— Op. 47. <b>Kol Nidrei</b>. Adagio . . . . . 3 —</p> <p>— Op. 56. <b>Adagio</b> nach Keltischen Melodien . . . . . 3 —</p> <p>— Op. 57. <b>Adagio appassionato</b> . . . . . 3 —</p> <p>— Op. 58. <b>Drittes Violin-Concert</b> (D moll) . . . . . 12 —</p> <p>— Op. 61. <b>Ave Maria</b>. Concertstück . . . . . 3 —</p> <p>— Op. 63. <b>Schwedische Tänze</b>, 2 Hefte . . . . . 4 50</p> <p>— Op. 65. <b>In Memoriam</b>. Adagio . . . . . 4 —</p> <p>— Op. 70 No. 1. <b>Aria</b> . . . . . 2 —</p> <p>— Op. 75. <b>Serenade</b> (A moll) . . . . . 12 —</p> <p>— Op. 79. <b>Lieder und Tänze</b> nach russischen und schwedischen Volksmelodien, 2 Hefte . . . . . 4 —</p> <p><b>Brüll, Ignaz</b>, Op. 81. <b>Sonate</b> (E moll) . . . . . 6 —</p> <p><b>Carri, Herm.</b>, Op. 34. <b>Vier lyrische Stücke</b>. No. 1. Romanze. No. 2. Canzone. No. 3. Ballade. No. 4. Cavatine . . . . . 1 50</p> <p><b>Chopin, Fr.</b>, <b>Deux Mazourkas</b> (de l'Op. 33) No. 1 und 2 . . . . . 1 50</p> <p><b>Clairlie, Arnolde</b>, Op. 28 No. 1. <b>Au Bord du Rhin</b> . . . . . 1 50</p> <p><b>Dessau, Bernhard</b>, Op. 28. <b>Pantastestück</b> . . . . . 1 50</p> <p>— Op. 30. <b>Capriccio</b> . . . . . 2 —</p> <p>— Op. 35. <b>Menuett</b> . . . . . 2 50</p> <p>— Op. 36. <b>Mazurka</b> . . . . . 2 50</p> <p>— Op. 37. <b>Orientalischer Tanz</b> . . . . . 2 50</p> <p>— Op. 38. <b>Romanze</b> . . . . . 2 —</p> <p><b>Dvořák, Anton</b>, Op. 11. <b>Romanze</b> (F moll) . . . . . 3 —</p> <p>— Op. 46. <b>Slavische Tänze</b>. (Erste Serie.) 2 Hefte à . . . . . 5 —</p> <p>— Op. 49. <b>Mazurek</b> (E moll) . . . . . 3 —</p> <p>— Op. 53. <b>Violin-Concert</b> (A moll) . . . . . 10 —</p> <p>— Op. 54 No. 7. <b>Walzer</b> . . . . . 1 50</p> <p>— Op. 57. <b>Sonate</b> (F dur) . . . . . 7 50</p> <p>— Op. 72. <b>Slavische Tänze</b>. (Zweite Serie.) 2 Hefte à idem, zum Concert-Vortrag eingerichtet von <i>Richard Barth</i>, 2 Hefte . . . . . 6 —</p> <p>— Op. 75. <b>Romantische Stücke</b> . . . . . 4 50</p> <p>— Op. 85 No. 9. <b>Serenade</b> . . . . . 1 50</p> <p>— Op. 94. <b>Rondo</b> . . . . . 4 —</p> <p>— aus Op. 95. <b>Largo</b> . . . . . 2 —</p> <p>— aus Op. 98. <b>Andante</b> . . . . . 1 50</p> <p>— Op. 100. <b>Sonatine</b> . . . . . 6 —</p> <p>— Op. 100 No. 2. <b>Indian Canzonetta</b> . . . . . 1 50</p> <p>— Op. 101 No. 4. <b>Humoreske</b> . . . . . 1 50</p> <p>— No. 7. <b>Humoreske</b> . . . . . 1 50</p> <p>— idem, Concert-Bearbeitung v. <i>Auguste Wilhelmj</i> . . . . . 1 50</p> <p>— idem, — v. <i>Fritz Kreisler</i> . . . . . 1 50</p> <p>— idem, — v. <i>Fabian Rehfeld</i> . . . . . 1 50</p> <p>— idem, leichte Bearbeitung v. <i>E. Haddock</i> . . . . . 1 50</p> <p>— <b>Waldesruhe</b>. Klid. Adagio . . . . . 1 50</p> <p><b>Fuchs, Robert</b>, Op. 40. <b>Fünf Intermezzi</b>. 2 Hefte . . . . . 4 —</p> <p><b>Gernsheim, Fr.</b>, Op. 33. <b>Pantastestück</b> . . . . . 3 —</p> <p><b>Godard, Benjamin</b>, Op. 145. <b>En plein Air</b>. 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 . . . . . 3 —</p> <p><b>Goldmark, Carl</b>, Op. 43. <b>Zweite Suite</b> (Es dur) n. . . . . 2 —</p> <p><b>Grünfeld, Alfred</b>, Op. 48. <b>Albumblatt</b> . . . . . 2 —</p>	<p><b>Hegar, Friedrich</b>, Op. 14. <b>Walzer</b>. 2 Hefte . . . . . 5 —</p> <p><b>Heysig, Alfred</b>, Op. 1. <b>Airs slaves</b>. 2 Hefte à . . . . . 4 —</p> <p>— Op. 4 No. 1. <b>Ballade</b> . . . . . 1 20</p> <p>— Op. 4 No. 2. <b>Polonaise</b> . . . . . 3 —</p> <p>— Op. 5. <b>Legende</b> . . . . . 2 —</p> <p>— Op. 6. <b>Rondeau burlesque</b> . . . . . 2 —</p> <p><b>Holländer, Gustav</b>, Op. 59. <b>Sonate</b> (D moll) . . . . . 8 —</p> <p><b>Huber, Hans</b>, Op. 123. <b>Sonata lirica</b> (No. 8 A dur) . . . . . 9 —</p> <p><b>Joachim, Joseph</b>, Op. 12. <b>Notturmo</b> . . . . . 3 —</p> <p><b>Kahn, Robert</b>, <b>Tonklitzen</b>. No. 1. Andantino. No. 2. Moderato. — No. 3. Allegretto. — No. 4. Andante. — No. 5. Allegro . . . . . 2 —</p> <p><b>Kahn, Op. 36</b>. „<b>Tonbilder</b>“. 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VON

# JOSEPH JOACHIM

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# NOTTURNO.

Violino.

Joseph Joachim, Op. 12.

Adagio.

*mf molto cantabile*

The musical score consists of eight staves of music in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Adagio'. The first staff begins with a triplet of eighth notes and is marked 'mf molto cantabile'. A '4<sup>a</sup> corda' instruction is placed below the staff. The second staff includes the instruction 'dolce assai'. The third staff is marked 'corda'. The fourth staff includes 'cresc.' and 'mf'. The fifth staff is marked 'dolce assai'. The sixth staff includes 'espress.' and 'f con fuoco'. The seventh staff includes 'cresc.' and 'sf'. The eighth staff continues the melodic line with various dynamics and technical markings.



# Violino.

*mf ed espressivo*

*espressivo*

*p ben misurato*

The musical score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The music is characterized by long, sweeping melodic lines and complex rhythmic patterns. Performance instructions are placed throughout the score: *mf ed espressivo* appears on the first staff, *espressivo* on the sixth staff, and *p ben misurato* on the seventh staff. The score includes various fingering numbers (0-4) and articulation marks such as slurs and accents. The notation is dense, with many notes beamed together and some notes marked with an 'x' to indicate specific bowing or fingering techniques.

Violino.

The musical score for the Violino part consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music starts with a forte (*sf*) dynamic and features a complex rhythmic pattern with many beamed notes. The second staff includes a *dim.* (diminuendo) marking and a *tranquillamente* instruction. It contains several triplet markings (3) and fingerings (1, 2, 3, 4). The third staff is marked *p* (piano) and includes the instruction *4<sup>ta</sup> Corda*. The fourth staff continues the melodic line. The fifth staff is marked *mf* (mezzo-forte) and includes *4<sup>ta</sup> C.* (fourth cord). The sixth staff features a *cresc.* (crescendo) marking and a *mf* dynamic. The seventh staff begins with a forte (*f*) dynamic and includes a *sf* (sforzando) marking. The eighth and ninth staves continue the melodic and harmonic development. The tenth staff concludes the page with various triplet and sixteenth-note patterns, including fingerings (1, 2, 3, 4, 6) and a final *mf* dynamic.

Violino.

The musical score consists of ten staves of music for a violin. The notation includes various musical symbols and performance instructions:

- Staff 1:** Features a series of slurs over sixteenth-note runs. A fingering '4' is indicated.
- Staff 2:** Continues the melodic line with slurs and a fingering '1'. A sequence of fingerings '0 3 1 4 3 1 0' is shown below the staff.
- Staff 3:** Includes a dynamic marking of *p* (piano) and a fingering '4'.
- Staff 4:** Shows a melodic phrase with slurs and a fingering '1'.
- Staff 5:** Features a melodic line with slurs and a fingering '4'.
- Staff 6:** Contains a long, sweeping melodic phrase with slurs and a fingering '2'.
- Staff 7:** Shows a melodic line with slurs and a fingering '9'.
- Staff 8:** Includes a dynamic marking of *f* (forte) and a trill instruction (*tr*).
- Staff 9:** Features a melodic line with slurs and a dynamic marking of *espress.* (espressivo).
- Staff 10:** Ends with a melodic phrase, a trill instruction (*trm*), and a pizzicato instruction (*pizz.*).