

# Dritte Sonate.

für Klavier und Violine.

## Violine.

### I.

Wilhelm Berger, Op. 70.

Lebhaft und mit Leidenschaft. ♩ = 126.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo and mood are indicated as 'Lebhaft und mit Leidenschaft' with a quarter note equal to 126 beats. The score includes various performance markings such as *p*, *cre-scen-*, *do*, *f*, *sfz*, *breit*, *di-mi-nu-en-do*, *sfz*, *p*, *mf*, *ff*, *f*, *più f*, *ff*, *mf*, *f molto espr.*, *f*, *p*, *pre-scen-do*, *f*, *sfz*, *pdolce*, *f*, *p*, and *pp*. There are also dynamic hairpins and accents throughout the piece. The lyrics are: 'do di-mi-nu-en-do pre-scen-do'. The score includes several first, second, and third endings marked with '1', '2', and '3'.

Violine.

Klavier. *pespr.*  
*do*  
*molto espr.* *fenergico*  
*f*  
*pizz.* *G. S. arco*  
*p* *mf* *sfz* *sfz* *sfz*  
*D. S.* *espress.*  
*sfz* *p* *f*  
*poco allarg. a tempo*  
*sfz* *p* *sfz* *pizz.*  
*arco*  
*mf espr.*  
*f*  
*f*  
*ff* *f*  
*4*  *dolce*  
*p*  
*mf* *p* *tranquillo*  
*molto riten.*

1

*pp* *p*

cre - - scen - - do

*f* *f*

*espress. rubato*

1

*p*

1

*p* *f* *p*

1

*pp* *mf* *f* *p*

2

*pp* *f*

cre - - scen -

do

*piu f* *sfz*

*ff con forza* *ffz* *f*

*sfz* *sfz* *molto espr.*

3

*mf* *f*

3 4

*fp sempre stringendo* *f* *ff* *tempo*

Violine.

*ff* *sempre ff*

*auf der G. S.*

*sfz* *sfz*

*p* *molto espress.* *allarg.* *a tempo* *p*

*f* *cresc.* *f*

*sfz* *mf*

*ff* *mf* *f* *molto espr.*

*f*

*p* *cre - scen - do - - - - f* *sfz*

*molto espr.* *mf* *f*

*p* *mf cresc.* *f*

*3* *3* *3* *3* *5*

Violine.

The score consists of ten staves of music. The first staff begins with a *ff* dynamic and a *f* dynamic. The second staff includes *G.S.* (Grosses Streichen) and *sfz* dynamics. The third staff features *espr.* (espressivo) and *p* dynamics. The fourth staff has *f*, *sfz*, *p*, and *pizz.* (pizzicato) markings. The fifth staff is marked *arco* and *mf espr.*. The sixth staff includes *f* dynamics and triplet markings. The seventh staff shows *cresc.*, *ff*, and *f* dynamics. The eighth staff contains *tremolo*, *string.*, *p*, *molto cresc.*, *f*, and *molto p* markings. The ninth staff includes *quasi*, *Recit.*, *a tempo*, *ff molto appass.*, and *f* dynamics. The tenth staff features *più f*, *p molto cresc.*, and *f* dynamics. The final measure of the tenth staff has *sfz* and *al* (allegretto) markings.

Violine.

II.

Sehr langsam. ♩ = 40

The musical score consists of ten staves of music in G major and 4/8 time. The tempo is marked 'Sehr langsam' with a quarter note equal to 40 beats. The score includes various dynamic markings: *p dolce*, *f*, *p*, *pp*, *mf*, *ff*, *sfz*, and *f molto espr.*. It features numerous triplets, slurs, and trills. The lyrics 'cre - scen - do - - - - - gen - do' are written below the notes on the seventh and eighth staves. Performance instructions include 'Solo', 'D. S.', and 'G. S.'. The piece concludes with a final dynamic of *f molto espr.*

di - - mi - - nu - - en - - do - - *pp* *espr.*

*D.S.*

*f* *p* *p* *molto espr.* *f*

*ff* *mf* *p dolce* *tr*

*tr* *G.S.* *D.S.* *pp* *mf* *p*

*pp*

III.

Sehr lebhaft und mit Humor.

*p* *ff* *p*

*p saltando*

Violine.

*mf*  
*pizz.*  
*f*  
**Furioso.**  
*arco*  
*f*  
*f*  
*cresc.*  
*ff*  
*sfz*  
 Klavier. *leggierissimo*  
 1 *sempre stacc. e pp*  
*espress.*  
*f*  
*p*



*poco rit.* **arco** **Etwas langsamer. Frei vortragen, (poco rubato).**

*pizz.* *p.*

*poco rit.* *3a tempo* *p.*

*pizz.* *p.*

*arco* *Cadenz in Clavier ad lib.*

*a tempo* *mf* *p.* *p.*

*poco rit.* *f* **Klav. Tempo I.** *f con fuoco*

*con forza* *ff*

*p.* *sfz*

Violine.

This section of the violin score consists of seven staves. The first staff begins with a forte (*f*) dynamic and features a series of sixteenth-note runs. The second staff includes a fermata and a measure marked with the number '7'. The third staff is marked *leggiero* and starts with a piano (*p*) dynamic, transitioning to *f con fuoco* later. The fourth staff features a *sfz* dynamic. The fifth staff has a *pizz.* (pizzicato) marking and a *sfz* dynamic. The sixth staff includes a *p* dynamic. The seventh staff is marked *arco* and *pp* (pianissimo), ending with a *pizz.* marking.

IV.

Section IV begins with the tempo marking *Lebhaft.* and a 6/8 time signature. The first staff starts with a piano (*p*) dynamic and includes the instruction *espr.* (espressivo). The second staff features a *mf* (mezzo-forte) dynamic. The third staff includes a first ending bracket marked with the number '1'. The section concludes with a forte (*f*) dynamic.

di - mi - nu - en - do - - *p*

*molto espr.*  
*f*

*pizz.* 1 3 2 *arco espr.*  
*mf* *p*

*energico*  
*f*

*scherzando poco rit.*  
*p*

*leggiere*  
*rit.* *rit.* *a tempo* *ere scen - do*  
*rit.* *rit.* *a tempo*  
*f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ff=p*

*legg.* 2 *tr.*  
*pp*

*poco rit.* 1 *p*

*marc.*  
*f*

*G.S.* 8  
*ff* *sfz* *ff*

The image shows a page of a violin score for the piece 'di minuendo'. It consists of ten staves of music. The first staff contains the vocal line with the lyrics 'di - mi - nu - en - do - -' and a dynamic marking of *p*. The second staff begins with the instruction *molto espr.* and a dynamic marking of *f*. The third staff includes performance directions *pizz.*, *arco*, and *espr.*, along with dynamic markings *mf* and *p*. The fourth staff is marked *energico* and *f*. The fifth staff is marked *scherzando poco rit.* and *p*. The sixth staff is marked *leggiere* and contains tempo markings *rit.*, *rit.*, *a tempo*, *rit.*, *rit.*, and *a tempo*. The seventh staff is marked *legg.* and contains dynamic markings *pp* and *tr.*. The eighth staff is marked *poco rit.* and contains dynamic markings *sfz* and *p*. The ninth staff is marked *marc.* and contains dynamic markings *f*. The tenth staff is marked *G.S.* and contains dynamic markings *ff*, *sfz*, and *ff*. The page number 11 is in the top right corner, and the number 5 is in the top right corner of the first staff. The number 8 is in the top right corner of the tenth staff.

Violine.

*pizz.* *arco* *molto espr.*  
*p* *mf* *G-S.*

*f*

*di - mi - nu - en - do* *p* *f*

*poco rit.* *trm* *ff* *poco rit.*

*(quasi Recit.)* *pp sotto voce* *pp*

*p* *p* *pp*

*p* *pp*

*pp dolce* *cre - scen - do* *f espr.*

*sempre più f* *string*

*en - do*

The image shows a page of a violin score. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics are written below the notes on several staves. The piece starts with a pizzicato section, followed by an arco section with a forte dynamic. There are several fermatas and repeat signs throughout the score. The dynamics range from pianissimo (pp) to fortissimo (ff). The piece concludes with a string section.

*sehr breit*

*ff* di - mi - nu - en - do

**Tempo I.**

*pespr.* *p*

*mf* *leggiero* *tr* 1

*mf*

*f* *sfz* *sfz*

*sfz* *sfz* *sfzp* *p*

*p*

cre - scen - - - do - - - - - frit.

*a tempo* *rit.* *sfz* *sfz* *rit.* *sfz* *rit.* *sfzp*

*a tempo* *rit.* *sfz* *rit.* *sfzp*

cre - scen - - - do - - - - -

*f*

*f*

Violine.

*f* *molto appassion.*

*mf*

*f*

*ff* *poco al lar gando*

*f* *di mi*

*nu en do* *poco a poco p*

*ritenuto* *pp tempo*

*espr.* *p* **3 Lebhafter.**

*f* *ff* *cre scen do*



# Zum Unterricht und Vortrag für Pianoforte

hauptsächlich gewählt aus der  
classischen und romantischen Literatur,

herausgegeben und revidirt von  
erfahrenen Pädagogen.

Bach, Aria a.d.Orchestersuite.....	Edw. Schultz.	E.2
Siciliano a.d. Flötensonate.....	Edw. Schultz.	E.2
Toccatà in D. (dorisch).....	Ludw. Stark.	D.3½
Beethoven, Polonaise in F. aus Op.8.....	Edw. Schultz.	E.2
Sehnsucht-, Schmerz- u. Hoffnung-Walzer.....		F.1½
Berger, Op.8. Alla turca, A moll.....		F.2
Impromptu, G moll.....		F.1
Boccherini, Menuet aus dem 11. Quintett.....	Edw. Schultz.	E.2
Chopin, Ausgewählte Werke für instructive Zwecke, revidirt		
Clementi, Op.36. Sechs Sonatinen in C.G.C.F.G.D dur. compl.		
Op.36. einzeln N°1. N°2. N°3. N°4. N°5. N°6.		
Clementi, Toccatà, B dur.....	A. Rée.	E.3
Durante, Sonata, C moll. (Adagio e Giga) O. Neitzel.		D.2½
Dusseck, Op.62. Consolation.....	Edw. Schultz.	F.3½
Friedrich, Klavierschule		
I. Vorschule. (Methodenbuch).....		E.10
II. Elementarklasse.....		E.12
III. Mittelklasse.....		E.15½
IV. Oberklasse. (Hochschule).....		E.12½
(von MENDELSSOHN und CHOPIN.)		
Gade, Niels, W. Scherzino, D moll. (Aquarell).....		C.2½
Gluck, Gavotte aus Iphigenie in Aulis.....	Edw. Schultz.	E.2
Friedrich and Soubriquet. Leichte Opfern-Fantasien. à E.3		
N°1. Barbier v. Sevilla. N°2. Preziosa.		
3. Die weisse Dame. 4. Czaar u. Zimmermann.		
5. Die Zauberflöte. 6. Die Nachtwandlerin.		
7. Don Juan. 8. Der Freischütz		
9. Oberon. 10. Die lustigen Weiber.		
11. Die Tochter d. Regiments. 12. Der Waffenschmied.		
Händel, Aria alla Gavotta.....	Edw. Schultz.	E.2
Arie aus Herakles.....	Edw. Schultz.	E.2
Concerto, E moll.....	Ludw. Stark.	D.4
Largo, G dur.....	Ferd. Friedrich.	F.1
Variationen und Arie. E dur.....	F. Brissler.	F.2½
Hartmann, Emil. Nordische Volkstänze. (Volksausgabe).....		D.11
J. P. E. Op.53. Six Etudes instructives.....		C.4½
Op.55. Sechs Noveletten.....		C.4½
Dieselben einzeln N°1. 2/3. 4. 5/6.....		C.1.1½
Hasse, Op.44. Für kleine Hände, 12 instr. Stücke (fortschritt).....		C.6½
Dieselben einzeln N°1/2. 3/4. 5/6. 7/8. 9/10. 11. 12. C.1.1½		
Haydn, Adagio, F dur a.d. Quart. N°72.....	Edw. Schultz.	E.2
Adagio cantabile, A dur.....	Edw. Schultz.	E.2
Célèbre Largo cantabile, Fis dur.....	Edw. Schultz.	E.2
Célèbre Menuet, F dur.....	Edw. Schultz.	E.1½
Menuet, D moll.....	Edw. Schultz.	E.2
Hopfe Erster Lehrmeister für Pianoforte, mit Tonleitern.....		E.4½
Hummel, Op.11. Rondo favori, Es dur.....	Ph. Scharwenka.	E.2
Kalkbrenner, Femme du marin.....	M. Moszkowski.	E.2½
Kiel, Melodie in D dur.....		D.2
Bach, E. Frühlings Erwachen.....	F. Brissler.	C.1½
Friedrich, Ferd. Op.224. Der kleine Mozart, leichte		
Vorspielstückchen. Heft I. II. III.....		à B.2
Kuhlau, F. Op.59. Drei Sonatinen. A. F. C dur.....	L. Klee.	à F.3
Schubert, Fr. Op.78. Menuett. H moll.....	F. Brissler.	F.1
Kindermarsch. G dur.....	F. Brissler.	F.1
Schultze, Adolf. Op.10. Drei instructive Klavierstücke. C.3½		
Goria, A. Op.5. Olga, Mazurka.....		F.2
Tschaikowsky, Peter. Op.2 N°3. Chant sans paroles.....		80 Pf
Döhler, Theodor. Op.24. Nocturne in Des dur.....		M.1,00
Beethoven, Trauermarsch, transp. nach A moll.....		30
Bürgel, Const., Auf der Huszta von G. Hasse.....		1,50
Eriehson, Ad., Op.12. Toccatà in G moll.....		1,20

Kjerulf, Berühmte Compositionen revid. v. Arno Kleffel.		
Op.4. Drei Klavierstücke.....		E.4
Op.12. Sechs neue Skizzen, Heft I.....		E.4
Op.12. do do do Heft II.....		E.4
Op.24. Vier Klavierstücke.....		E.4
Op.27. Intermezzo und Springtanz.....		E.3
Op.28. Sechs Skizzen, Heft I. (Nortmann gewidmet).....		E.4
Op.28. do do Heft II.....		E.4½
Op.29. Scherzo in E dur.....		E.3
Die Brautfahrt in Hardanger.....		E.1
Favorit-Compositionen (nordische) Heft I.....		E.4
do do do Heft II.....		E.4½
Friedrich, F. Op.382. Leichte Sonatine.....	M.1.	—
Händel, Trauermarsch aus Samson.....		30
Hartmann, E. Op.17. Sonatine facile, F dur.....		1,80
Hiller, Ferd. Op.152. Prestissimo, A moll.....		1, —
Krause, Op.20. Reverie, Phantasiestück in As.....		D.4
Op.21. Berceuse, Concert. Etude in As.....		D.4
Op.22. Impromptu, Concert. Etude in Es.....		D.3
Op.27. Sechs Albumblätter, Heft I. II.....		à D.4
Kuhlau, Op.20. N°1. Sonatine, C dur..... revidirt von.....		F.2½
Op.20. N°2. G dur. N°3. F dur. Ludw. Klee.....		à F.3
Op.55. Sechs leichte Sonatinen. N°6.....		F.2½
Op.55. do N°1. 2. 3. 4. 5.....		à F.2
Mendelssohn, Ausgew. Werke revid. v. Arno Kleffel u.		
H. Bock. Einzeln-Ausgabe auf besond. Titel detaillirt.....		F.
Mozart, Cadence zum C moll Concert.....	A. Rée.	E.2½
Larghetto a.d. Clarin. Quintett.....	Edw. Schultz.	E.2
Nicolai, Ouverture „Lustige Weiber v. Windsor“.....		F.5
Nordische Erinnerungsblätter. Volksmelodien, Tänze		
und Weisen skandinavischer Meister. Heft I. II. III. IV. à D.3		
Nordraak, Scherzo Capriccio, E dur.....		D.3½
Pergolese, Nina Célèbre Siciliana.....	Edw. Schultz.	E.2
Rameau, Célèbre Rigaudon.....	Edw. Schultz.	E.1½
Rée, Anton. Souvenir de Haydn. Menuet.....		D.2½
Schubert, Menuet aus dem Quartett N°8. Edw. Schultz.....		E.2
Zwei Polonaisen. aus Op.61. Edw. Schultz.....		E.2
Ungarisch N°3. aus Op.94. Momens musicaux.....		F.1
Tonleitern in Dur und Moll mit Schlussecadencen. Friedrich.....		E.2
Vogt, Jean. Op.145. Zwölf Octaven-Etuden. mittelschwer.....		C.5
Weber, Schäfers Klage aus Op.63.....	Edw. Schultz.	E.2
Op.65. Aufforderung zum Tanz. M. Moszkowski.....		E.4
Rubinstein, Ant Op.3. Deux Mélodies. M. Moszkowski.....		E.3
Scharwenka, Xaver. Op.27. 6 Etuden u. Präludien. N°1. 2. à A.1½		
Op.27. N°3. 4. 5. 6.....		à A.2
Zaremski, Jul. Etude de Concert en sol maj.....		A.2½
Chopin, Fr. Op.25 N°2. Etude. F moll.....	V. J. Hlaváč.	F.2
Goria, A. Op.7. Etude de Concert. Es dur.....		F.3
Mozart, Romanze in As dur.....	Ferd. Friedrich.	F.1½
Schubert, Fr. Due Scherzi. B. Des (Nachlass) F. Brissler.....		F.2
Wohlfahrt, R. Illustr. Bilderbuch. Heft I. II. III. IV. à B.2		
Kjerulf, H. Op.28. N°5. Frühlingslied. F dur.....		D.2½
Badarzewska, Th. Op.4. Gebet einer Jungfrau.....		F.2½
Bauer, Oscar. Op.26. Die Piquante. Gavotte.....		M.1 —
Kjerulf, H. Op.4. N°3. Wiegenlied für Piano. Fis dur.....		60 Pf
Schumann, Rob. Op.124. N°16. Schummerlied.....		M.1,00
Mendelssohn, Lud. Traurige u. heitere Geschichte à „1,00		
Reinhard, Aug. Op.42. Gedenkblätter, 9 kleine Stücke „3,00		
Schumann, Gust. Op.17. Allegro agitato, G moll „1,50		

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