

Neue Compositionen für Violine mit Begleitung des Pianoforte.



Besekirsky, N., 24^{tes} Caprice de Paganini	Mk. 2 50	Hegar, Friedrich, Op. 14. Walzer. Hefte	Mk. 5 —	Ondříček, Franz, Op. 3. Danses Bohèmes No. 1	Mk. 3 —
Brahms, Johannes, Ungarische Tänze , bearbeitet von <i>Joseph Joachim</i> . 4 Hefte	5 —	Heyssig, Alfred, Op. 1. Airs slaves. 2 Hefte à	4 —	— Op. 9. Fantasie über Motive von Smetana („Die verkaufte Braut“)	4 50
— Ungarische Tänze , bearbeitet von <i>Friedrich Hermann</i> (leicht). 4 Hefte	3 —	— Op. 4 No. 1. Ballade	1 20	— Op. 10. Barcarole	2 —
— Wiegenlied (Op. 49 No. 4)	1 30	— Op. 4 No. 2. Polonaise	3 —	— Op. 12. Romance	1 50
— Op. 52. Liebeslieder	4 50	— Op. 5. Legende	2 —	— Op. 13. A la Canzona. Morceau de Concert	1 50
— Op. 77. Violin-Concert (D dur)	10 —	— Op. 6. Rondeau burlesque	2 —	— Op. 14. Klagendes Gedenken (aus den „Poetischen Stimmungsbildern“, Op. 85, von <i>Anton Dvořák</i>)	1 50
— Op. 78. Sonate (G dur)	7 50	Holländer, Gustav, Op. 59. Sonate (D moll)	8 —	— Op. 15. Škocna — Böhmischer Tanz — (nach dem gleichnamigen Tanz aus der Oper „Die verkaufte Braut“ von <i>Friedr. Smetana</i>)	2 —
— Op. 100. Zweite Sonate (A dur)	8 —	Joachim, Joseph, Op. 12. Notturmo	3 —	— Op. 16. Fantaisie sur des motifs de l'Opéra „La vie pour le Czar“ de Glinka	4 50
— Op. 108. Dritte Sonate (D moll)	8 —	Kahn, Robert, Tonstücken.		Persoglia, St., Sonate (ré mineur)	6 —
— Op. 115. Quintett als Sonate	8 —	No. 1. Andantino. — No. 2. Moderato. — No. 3. Allegretto. — No. 4. Andante. — No. 5. Allegro	2 —	Posa, Op. 7. Sonate	9 —
— aus Op. 116 No. 4. Intermezzo	1 50	Kahn, Op. 36. „Tonbilder“.		Pressel, G., „An der Weser“ , Lied eingeit. von <i>Carl Bohm</i>	1 50
— aus Op. 117 No. 1. Intermezzo	1 50	No. 1. Canzone. — No. 2. Romanze. — No. 3. Intermezzo. — No. 4. Elegie. — No. 5. Capriccio	2 —	Rabl, W., Op. 6. Sonate (D dur)	6 —
— aus Op. 118 No. 2. Intermezzo	1 50	Karbulka, Jos., Op. 18. Berceuse	1 50	Rehfeld, Fabian, Op. 85. Vier leichte Fantasiestücke.	
— Op. 120. Zwei Sonaten für Clarinette und Pianoforte , bearbeitet von <i>Klengel</i>	8 —	— Op. 19. Perpetuum mobile	3 —	No. 1, 2, 3	1 —
Bruch, Max, Op. 42. Romanze (A moll)	4 —	— Op. 20. Chanson d'amour	1 50	No. 4	2 —
— Op. 44. Zweites Violin-Concert (D moll)	8 —	— Op. 21. Deux feuillets d'Album. No. 1, 2	1 50	— Op. 86. Andante pathétique	2 —
— Op. 46. Schottische Fantasie	9 —	— Op. 22. Barcarole	2 50	Reissiger, C. G., Ouverture zur Oper „Die Feisenmühle“	2 —
— Op. 47. Kol Nidrei. Adagio	3 —	— Op. 23. Trois Morceaux	1 —		
— Op. 56. Adagio nach Keltischen Melodien	3 —	— Op. 23. 3 Morceaux.		Sarasate, Pablo de, Op. 21. Spanische Tänze.	
— Op. 57. Adagio appassionato	3 —	No. 1. Chanson du soir. No. 2. Melodie. No. 3. Gavotte à	1 —	Heft 1	4 50
— Op. 58. Drittes Violin-Concert (D moll)	12 —	— Op. 24. Mazourka de Concert	3 —	— Op. 22. Spanische Tänze. Heft 2	4 50
— Op. 61. Ave Maria. Concertstück	3 —	— Op. 25. Polonaise de Concert	3 50	— Op. 23. Spanische Tänze. Heft 3	4 50
— Op. 63. Schwedische Tänze. 2 Hefte	4 50	Kiel, Friedrich, Op. 35. Zwei Sonaten.		— Op. 26. Spanische Tänze. Heft 4	4 50
— Op. 65. In Memoriam. Adagio	4 —	(No. 1 D moll. — No. 2 F dur)	4 50	— Op. 28. Sérénade andalouse (Heft 5 der Spanischen Tänze)	4 50
— Op. 70 No. 1. Aria	2 —	— Op. 51. Sonate (E moll)	8 —	— Op. 29. Le Chant du Rossignol (Heft 6 der Spanischen Tänze)	4 50
— Op. 75. Serenade (A moll)	12 —	— Op. 54. Deutscher Reigen. 2 Hefte	4 50	— Op. 30. Bolero (Heft 7 der Spanischen Tänze)	4 50
— Op. 79. Lieder und Tänze nach russischen und schwedischen Volksmelodien. 2 Hefte	4 —	Kirchner, Theodor, Op. 59 No. 2 (aus den <i>Novelletten</i>)	1 —	— Op. 33. Navarra, für zwei Violinen mit Pfl.	6 —
Brüll, Ignaz, Op. 81. Sonate (E moll)	6 —	— Op. 90. 12 Fantasiestücke. 2 Hefte	4 50	— Op. 34. Airs écossais	4 50
Carri, Herm., Op. 34. Vier lyrische Stücke.		Klein, Bruno Oscar, Op. 31. Sonate (No. 2) H moll	9 —	— Op. 35. Peteneras. Caprice espagnole	5 —
No. 1. Romanze. No. 2. Canzone. No. 3. Ballade. No. 4. Cavatine	1 50	Kreutzer, R., 19 Etudes, rev. p. C. Flesch (p. Violon solo)	3 —	— Op. 36. Jota de San Fermin	4 50
Chopin, Fr., Deux Mazourkas (de l'Op. 33) No. 1 und 2	1 50	Manén, Joan, Op. 7. Romancita	1 —	— Op. 37. Viva Sevilla! Danse espagnole	5 —
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— Op. 30. Capriccio	2 —	— Op. 13. Anyoransa. I. Caprice Catalane	1 50	— Op. 40. Introduction et Pandango. Danse espagnole	4 50
Dvořák, Anton, Op. 11. Romanze (F moll)	3 —	— Op. 14. Serenata	1 —	— Op. 46. Gondoliera Veneziana	5 —
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— Op. 49. Mazurek (E moll)	3 —	— Op. 20. Apéich. II. Caprice Catalane	4 —	Sauret, Emile, „Trois Morceaux“.	
— Op. 53. Violin-Concert (A moll)	10 —	— Op. 22. Suite pour Violon et Piano concertantes	9 —	No. 1. „Chanson sans paroles“	3 —
— Op. 54 No. 7. Walzer	1 50	— Op. 23. Plaintes et Joles. III. Caprice Catalane	3 —	No. 2. „Vision“	3 —
— Op. 57. Sonate (F dur)	7 50	— Op. 24. Strophes d'amour. IV. Caprice Catalane	3 —	No. 3. „Souvenir de Pologne“	6 —
— Op. 72. Slavische Tänze. (Zweite Serie.) 2 Hefte à idem, zum Concert-Vortrag eingerichtet von <i>Richard Barth</i> , 2 Hefte	5 —	— Op. 25. Élégie	1 50	Schoenefeld, Henry, Op. 53. Sonate	8 —
— Op. 75. Romantische Stücke	4 50	— Op. 26. Petite Suite espagnole.		Schrattenholz, Leo, Op. 37. Zwei Sonaten. (F dur und B dur)	6 —
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— Op. 94. Rondo	4 —	No. 6. Fr. Maria Veracini. — No. 7. J. M. Leclair. — No. 8. Giovanni Mossi. — No. 9. François Francoeur. — No. 10. Louis Aubert. — No. 11. Antonio Vivaldi. — No. 12. Carlo Tessarini. — No. 13. Richard Jones. — No. 14. Pietro Nardini. — No. 15. Niccolò Porpora. — No. 16. Lorenzo Somis. — No. 17. Robert Valentine. — No. 18. Giuseppe Tartini. — No. 19. Emanuele Barbella. — No. 20. J. B. Senallifé. — No. 21. J. B. Loeillet. — No. 22. Franz Benda. — No. 23. Francesco Geminiani. — No. 24. Michele Mascitti. — No. 1, 2, 8, 10, 13, 16, 17, 21, 24, 28	1 50	— Op. 52. Quatre Morceaux: No. 1. Ariette M. 1.50. — No. 2. Serenata M. 1.50. — No. 3. Mélodie-Berceuse M. 2.— — No. 4. Mazurka	2 —
— Op. 101. No. 4. Humoreske	1 50	No. 3-7, 9, 11, 12, 14, 15, 18, 19, 20, 22, 23	5 20	— Op. 53 No. 1. Élégie slave	1 50
— idem, Concert-Bearbeitung v. <i>Auguste Wilhelmj</i>	1 50	No. 27	3 —	— Op. 53 No. 2. Valse-Bluette	1 50
Waldesruhe. Klüd. Adagio	1 50	Melville, M., Op. b. Sonate (G moll)	6 —	— Op. 59 No. 2. A la bien-aimée Valse	2 50
Fuchs, Robert, Op. 40. Fünf Intermezzi. 2 Hefte	4 —	— Op. 7. Morceau Fantastique	1 50	— Op. 61. Suite No. 2 (E dur)	8 —
Gernsheim, Fr., Op. 33. Fantasiestück	3 —	Mendelssohn-Bartholdy, Felix, Op. 64. Violin-Concert (E moll), rev. und bezeichnet von <i>Joseph Joachim</i>	2 —	— Op. 70. Deux Mélodies. No. 1. Solitude. No. 2. Cantique d'amour	1 50
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Goldmark, Carl, Op. 43. Zweite Suite (Es dur) n.	9 —	Nedbal, Oskar, Op. 9. Sonate	8 —	Suk, Jos., Op. 17. Vier Stücke. Heft I. Quasi Ballata. — Appassionata	2 —
Grünfeld, Alfred, Op. 48. Albumblatt	2 —			Heft II. Un poco triste. — Burlesca	2 —

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Adagio appassionato.

Max Bruch, Op. 57.

Adagio.

Solo - Violine.

Pianoforte.

The first system of the score shows the beginning of the piece. The Violin part (Viol.) is written on a single staff with a treble clef and a 3/4 time signature. The Piano accompaniment (Pianoforte) is written on two staves (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The piano part begins with a *pp* dynamic marking. The music is characterized by long, flowing lines and a somber, expressive mood.

The second system continues the musical development. It features a section marked with a large 'A' and a *ff* dynamic marking, indicating a moment of increased intensity. The piano accompaniment provides a steady harmonic and rhythmic foundation for the violin's melodic line. The notation includes various articulations and phrasing slurs.

The third system shows further melodic and harmonic progression. The violin part features a series of sixteenth-note passages, with some measures marked with a '12' and a *f* dynamic. The piano accompaniment continues to support the overall texture with sustained chords and moving bass lines.

The fourth system concludes the page with a continuation of the expressive musical themes. The violin part has a *tr* (trill) marking and a *p* dynamic marking. The piano accompaniment features a *p* dynamic marking. The system ends with a clear cadence, preparing for the next page of the score.

sf *poco rit.* **B** *a tempo* *p*

poco rit. *a tempo* Bläs. *pp*

f *f* *p*

ten. *ff* *sf* *sf*

Viol. *pp*

f ed espress. **C** *espress.* *mf*

Bläs.

sempre *f*

Horn.

pp

pp

This system contains two staves. The upper staff is a woodwind line (likely Flute or Clarinet) with a dynamic marking of *sempre f* and a trill. The lower staff is a piano accompaniment with a dynamic marking of *pp* and a *Horn.* label.

dolce

poco cresc.

f

This system contains two staves for piano accompaniment. The upper staff has a dynamic marking of *dolce* and *poco cresc.*. The lower staff has a dynamic marking of *f*.

p *molto espress.* *sempre cresc.*

Clar.

p *pp* *p dolce* *poco cresc.*

This system contains two staves. The upper staff is a woodwind line (Clarinet) with a dynamic marking of *p*, *molto espress.*, and *sempre cresc.*. The lower staff is a piano accompaniment with dynamic markings of *p*, *pp*, *p dolce*, and *poco cresc.*.

f *p* *dolce e tranquillo* *poco rit.*

Viol.

f *p* *pp* *poco rit.*

This system contains two staves. The upper staff is a woodwind line (likely Flute or Clarinet) with a dynamic marking of *f*, *p*, *dolce e tranquillo*, and *poco rit.*. The lower staff is a piano accompaniment with a *Viol.* label and dynamic markings of *f*, *p*, *pp*, and *poco rit.*.

E *a tempo*
p cresc.

a tempo
pp
sempre pp

Ped.

p cresc.
pp

Ped.

ppp

Ped.

rit. F *a tempo*
Bläs.

rit.
pp

mf
pp

Solo. *tr* *cresc.* *f*

Fag. *cresc.* *pp* *sempre p*

Viol. *pp*

ped. *ped.*

pp *pp* *f* *ff*

ped. *ped.*

tr *f* *ff*

dolce

ped.

f *trem.* *ff* *f*

pp *p*

ped.

f *f* *f*

First system of musical notation. It consists of a grand staff with three staves. The top staff has a treble clef and contains several measures of music with dynamic markings *ff* and *fz*. The middle and bottom staves have bass clefs and contain accompaniment with dynamic markings *ff* and *fz*. There are various musical notations including slurs, ties, and accents.

Second system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and includes markings for *rit.*, *H a tempo Solo.*, *ff*, and *fz*. The middle and bottom staves have bass clefs and include markings for *sp*, *p*, and *dolce*. The system concludes with a *ced.* (coda) marking.

Third system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and includes a *ff* marking. The middle and bottom staves have bass clefs and include markings for *sempre dolce* and *pp*. The system concludes with a *ced.* (coda) marking.

Fourth system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and includes markings for *cresc.*, *f calando*, and *9* (ninth). The middle and bottom staves have bass clefs and are mostly empty, with some notes in the bottom staff.

I *f*
mf Bläs. *p* *f*

The first system of music consists of three staves. The top staff is a woodwind part (Bläs.) with a dynamic marking of *mf* and a first ending bracket labeled 'I'. It features a melodic line with several triplet markings. The middle and bottom staves are a piano accompaniment, with the middle staff containing chords and the bottom staff containing a bass line. Dynamic markings include *f* and *p*.

p *f* *tr* *tr*

The second system continues the woodwind and piano parts. The woodwind part has trill markings (*tr*) and sixteenth-note passages. The piano accompaniment features chords and a bass line with dynamic markings *p* and *f*.

ff Viol. Bläs. *p*

The third system introduces a violin part (Viol.) with a dynamic marking of *ff*. The woodwind part (Bläs.) has a dynamic marking of *p*. The piano accompaniment continues with chords and a bass line.

mf *f* *poco rit.* *f.* *p* *cresc.* Hörner. *poco rit.* *pp*

The fourth system features a horn part (Hörner.) with a dynamic marking of *f.* and a *poco rit.* marking. The piano accompaniment has dynamic markings *mf*, *f*, *pp*, and *poco rit.* *pp*. The woodwind part has a dynamic marking of *p* and a *cresc.* marking.

K

a tempo

espress. sempre cresc. a tempo poco cresc.

f mf p e tranquillo poco rit. f pp poco rit.

L

a tempo

p cresc. a tempo pp dolcissimo e sempre legato

molto espress. pp

Led.

rit. **Ma tempo**
a tempo
rit. **pp**

Clar.

f

Fl.

espress. *cresc.*

Hörner.

morendo **pp**

This musical score is arranged in five systems. The first system features piano and bass clefs with markings for *rit.*, **Ma tempo**, *a tempo*, and **pp**. The second system includes a Clarinet part and piano accompaniment, with a forte (*f*) dynamic. The third system features a Flute part and piano accompaniment. The fourth system shows piano accompaniment with *espress.* and *cresc.* markings. The fifth system features Horns and piano accompaniment, with *morendo* and **pp** markings. The score includes various musical notations such as slurs, ties, and dynamic markings.