

4<sup>te</sup> Mus. pr.

2 Einh.

Pianoforte.

11541

**ADAGIO**  
*passionato*  
 für  
**Solo-Violine**  
 mit *Begleitung* des *Orchesters*

von  
**MAX BRUCH.**  
 OP. 57.

**Ausgabe mit Begleitung des Pianoforte**

Preis Mk 3.-

*(Die Partitur kostet Mk 6.-)*

*(Die Orchesterstimmen kosten Mk 10.-)*

*(Die Solo-Violine allein kostet Mk 2.-)*

Verlag und Eigenthum für alle Länder

von

**N. SIMROCK in BERLIN.**

1891.

Lith Anst. v. C. G. Röder, Leipzig.

**ADAGIO**  
appassionato  
Solo für  
Violine  
mit Begleitung  
des  
Orchesters

von  
**MAX BRUCH.**  
OP. 57.

Ausgabe mit Begleitung des Pianoforte

Preis Mk 3—

(Die Partitur kostet Mk 5—)

(Die Orchesterstimmen kosten Mk 10 —)

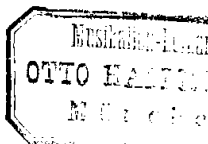
(Die Solo-Violine allein kostet Mk 2—)

Verlag und Eigenthum für alle Länder

von  
**N. SIMROCK in BERLIN.**

1891.

Einzelne Ausgaben



# Adagio appassionato.

Max Bruch, Op. 57.

Adagio.

Solo - Violine.

Pianoforte.

Viol.

*pp*

A

*pp*

*pp*

*p*



Musical score for Horn and Piano, measures 1-4. The Horn part (top staff) begins with a trill and is marked *sempre f*. The Piano accompaniment (bottom two staves) features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *pp* and *pp*.

Musical score for Piano, measures 5-8. The right hand plays a melodic line with a trill, marked *dolce*. The left hand continues the eighth-note accompaniment. Dynamics include *poco cresc.* and *f*.

Musical score for Clarinet and Piano, measures 9-12. The Clarinet part (top staff) starts with a dynamic marking *p* and a *D* above the first measure. The Piano accompaniment (bottom two staves) continues. Dynamics include *molto espress.*, *sempre cresc.*, *pp*, *p dolce*, and *poco cresc.*.

Musical score for Violin and Piano, measures 13-16. The Violin part (top staff) begins with a dynamic marking *f* and is marked *dolce e tranquillo*. The Piano accompaniment (bottom two staves) continues. Dynamics include *p*, *pp*, and *poco rit.*.

**E** *a tempo*  
*p cresc.*

*a tempo*  
*pp* *sempre pp*

*p cresc.*  
*pp*

*rit.* **F** *a tempo*  
*rit.* *mf* *pp*

The musical score consists of five systems of staves. The first system has a treble staff with a melodic line and a grand staff (piano and bass) with a complex accompaniment. The second system continues the piano accompaniment with a treble staff. The third system features a treble staff with a melodic line and a grand staff. The fourth system has a treble staff with a melodic line and a grand staff. The fifth system concludes the piece with a treble staff and a grand staff. Dynamics range from *pp* to *mf*. Markings include *cresc.*, *rit.*, and *mf*.

This musical score page contains five systems of music for Violin and Piano. The Violin part is written on a single staff, and the Piano part is written on two staves (treble and bass clef). The score includes various musical notations such as dynamics, articulation, and performance instructions.

**System 1:** Violin: Solo. *cresc.* Piano: *cresc.*, *pp*, *sempre p*. Includes a *Leg.* marking.

**System 2:** Piano: *pp*, *pp*, *f*. Includes *Leg.* markings and a *rit.* marking.

**System 3:** Violin: *f*. Piano: *dolce*, *Leg.*. Includes a *rit.* marking.

**System 4:** Violin: *trem.*, *f*, *f*. Piano: *pp*, *p*. Includes a *G* marking and fingerings 6, 12, 7, 13.

**System 5:** Violin: *f*, *f*. Piano: *f*, *f*. Includes fingerings 6 and 7.

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 *f*. The middle and bottom staves have bass clefs and contain accompaniment with dynamic markings *ff*, *f*, and *ff*. There are also markings like *leg.* and a small asterisk.

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.*, and *ff*. The middle and bottom staves have bass clefs and include markings for *rit.*, *ff*, *fp*, *p*, and *dolce*. There are also markings like *leg.* and a small asterisk.

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

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*, and *calando*. The middle and bottom staves have bass clefs and are mostly empty.

I

Bläs.

*mf* *p* *f*

This system contains three staves. The top staff is a single melodic line with various ornaments and dynamics. The middle and bottom staves are piano accompaniment with chords and moving lines. Dynamics include *mf*, *p*, and *f*.

This system contains three staves. The top staff continues the melodic line with sixteenth-note passages. The piano accompaniment features chords and rhythmic patterns. Dynamics include *p*.

*ff*

Viol.

Bläs.

This system contains three staves. The top staff is a violin part with a *ff* dynamic. The middle and bottom staves are piano accompaniment. Dynamics include *p*.

*mf* *f* *p* *cresc.*

*poco rit.*

Hörner.

*poco rit. pp*

This system contains three staves. The top staff has dynamics *mf*, *f*, *p*, and *cresc.*. The middle and bottom staves are piano accompaniment. Dynamics include *poco rit.* and *pp*.

*a tempo*

**K**

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

pp

*rit.* *Ma tempo*  
*a tempo*  
*rit.* *pp*  
*Clav.* *f*  
*ped.* *ped.*  
*f* *Fl.*  
*ped.* *ped.*  
*espress.* *cresc.*  
*Hörn* *morendo* *pp*

This musical score is for piano and clarinet. It features a variety of performance instructions including *rit.* (ritardando), *Ma tempo*, *a tempo*, *pp* (pianissimo), *f* (forte), *espress.* (espressivo), *cresc.* (crescendo), and *morendo*. The score is divided into systems, with the piano part on the bottom staff and the clarinet part on the top staff. The piano part includes a section marked *Hörn* (Horn) and a section marked *pp*. The clarinet part includes a section marked *f* and a section marked *Fl.* (Flute). The score is written in a key signature of two flats and a 3/4 time signature.

Verlag von N. SIMROCK in BERLIN.

# Neue Compositionen

für  
**Violine mit Begleitung des Pianoforte.**

	Mk. Pf.
<b>Attrup, Carl, Op. 18. Romanze</b> . . . . .	2 —
<b>Barth, Richard, Op. 7. Zigeunergestalten. Sie und Er.</b>	3 —
<b>Bohm, Carl, Bagatellen. 12 kleine Stücke.</b> No. 1. Larghetto. — No. 2. Scherzoso. — No. 3. Intermezzo. — No. 4. Serenade. — No. 5. Zigeuner-Weise. — No. 6. Polonaise. — . . . . .	1 —
— <b>Bunte Reihe. 6 leichte Stücke.</b> No. 1. Arioso. — No. 2. Menuett. No. 3. à la Polka. — No. 4. Märchen. — No. 5. à la Valse — No. 6. Ländler. — . . . . .	1 50
— <b>Miniatur-Bilder. 6 Melodien.</b> No. 1. Liebeslied. — No. 2. Kleine Romanze. No. 3. Serenade. — No. 4. Cantilene. — No. 5. Mazurka. — No. 6. Tyrolienne. — . . . . .	1 —
— <b>Serenata Española. Spanisches Ständchen</b> . . . . .	1 —
— <b>Sechs Vorspiel-Stücke (erste Position).</b> No. 1. Præludium. — No. 2. Can- zonetta. — No. 3. Italienische Romanze. — No. 4. Gondellied. — No. 5. Intermezzo. — No. 6. Ländler. — . . . . .	1 —
— <b>Op. 113. Zitherständchen</b> . . . . .	1 —
— <b>Op. 151. Wiegenlied</b> . . . . .	1 —
— <b>Op. 179. Malinconia. Moment musical</b> . . . . .	2 —
— <b>Op. 314 No. 1. Canzone Romanze</b> . . . . .	1 50
— <b>Op. 314 No. 2. Cavatina</b> . . . . .	1 50
— <b>Op. 314 No. 3. Gavotte (No. 1)</b> . . . . .	1 50
— <b>Op. 314 No. 4. Papillon. Capriccio</b> . . . . .	2 50
— <b>Op. 314 No. 5. Barcarola</b> . . . . .	2 —
— <b>Op. 314 No. 6. Capricc de Concert en forme de Variations</b>	3 —
— <b>Op. 314 No. 7. Legende. Morceau de Concert</b> . . . . .	2 —
— <b>Op. 314 No. 8. Gavotte (No. 2)</b> . . . . .	2 —
— <b>Op. 314 No. 9. Air mélodieux. Morceau facile.</b> . . . . .	1 50
— <b>Op. 314 No. 10. Mazurka-Capricc</b> . . . . .	2 —
— <b>Op. 314 No. 11. Ballade</b> . . . . .	2 50
— <b>Op. 314 No. 12. Romanze</b> . . . . .	2 —
— <b>Op. 314 No. 13. Tarantelle</b> . . . . .	2 50
— <b>Op. 314 No. 14. Schlummerlied (Berceuse) „Schlaf, mein Kind!“</b>	1 50
— <b>Op. 314 No. 15. Novallette (No. 1, D moll)</b> . . . . .	1 50
— <b>Op. 314 No. 16. Novallette (No. 2, F dur)</b> . . . . .	1 50
— <b>Op. 314 No. 17. Bourrée</b> . . . . .	2 —
— <b>Op. 314 No. 18. Aria</b> . . . . .	1 50
— <b>Op. 314 No. 19. Dritte Gavotte</b> . . . . .	1 50
<b>Brahms, Johannes, Ungarische Tänze, bearbeitet von Joseph</b> <i>Joachim.</i> 4 Hefte . . . . .	à 5 —
— <b>Ungarische Tänze, bearbeitet von Friedrich Hermann (leicht).</b> 4 Hefte . . . . .	à 3 —
— <b>Wiegenlied (Op. 49 No. 4)</b> . . . . .	1 30
— <b>Op. 52. Liebeslieder</b> . . . . .	4 50
— <b>Op. 77. Violin-Concert (D dur)</b> . . . . .	10 —
— <b>Op. 78. Sonate (G dur)</b> . . . . .	7 50
— <b>Op. 100. Zweite Sonate (A dur)</b> . . . . .	8 —
— <b>Op. 108. Dritte Sonate (D moll)</b> . . . . .	8 —
<b>Bruch, Max, Op. 42. Romanze (A moll)</b> . . . . .	4 —
— <b>Op. 44. Zweites Violin-Concert (D moll)</b> . . . . .	8 —
— <b>Op. 46. Schottisches Concert</b> . . . . .	9 —
— <b>Op. 47. Kol Nidrei. Adagio</b> . . . . .	3 —

	Mk. Pf.
<b>David, Ferdinand, Lieder ohne Worte von Mendelssohn-</b> <i>Bartholdy, für Violine bearbeitet.</i> Sieben Hefte à 3 bis 5 Mark.	
<b>Dvořák, Anton, Op. 11. Romanze (F moll)</b> . . . . .	3 —
— <b>Op. 46. Slavische Tänze. (Erste Serie.) 2 Hefte</b> . . . . .	à 5 —
— <b>Op. 49. Mazurek (E moll)</b> . . . . .	3 —
— <b>Op. 53. Violin-Concert (A moll)</b> . . . . .	10 —
— <b>Op. 57. Sonate (F dur)</b> . . . . .	7 50
— <b>Op. 72. Slavische Tänze. (Zweite Serie.) 2 Hefte</b> . . . . .	à 6 —
— <b>Op. 75. Romantische Stücke</b> . . . . .	4 50
<b>Heyssig, Alfred, Op. 1. Airs slaves. 2 Hefte</b> . . . . .	à 4 —
— <b>Op. 4 No. 1. Ballade</b> . . . . .	1 20
— <b>Op. 4 No. 2. Polonaise</b> . . . . .	3 —
<b>Engel, H, Op. 8. Zwei Nocturnes (No. 1. Es dur. — No. 2. Cdur)</b>	2 —
— <b>Op. 8 No. 2. Air de Ballet</b> . . . . .	2 —
<b>Ernest, Gustav, Op. 8 No. 1. Serenade</b> . . . . .	2 —
— <b>Op. 8 No. 2. Air de Ballet</b> . . . . .	2 —
<b>Fuchs, Robert, Op. 40. Fünf Intermezzi. 2 Hefte</b> . . . . .	à 4 —
<b>Gernsheim, Fr., Op. 33. Fantasiestück</b> . . . . .	3 —
<b>Hegar, Friedrich, Op. 14. Walzer. 2 Hefte</b> . . . . .	à 5 —
<b>Hermann, Friedrich, Op. 11. Souvenirs</b> . . . . .	3 —
<b>Joachim, Joseph, Op. 12. Notturmo</b> . . . . .	3 —
<b>Kiel, Friedrich, Op. 35. Zwei Sonaten (No. 1. D moll — No. 2. F dur)</b> . . . . .	à 4 50
— <b>Op. 51. Sonate (E moll)</b> . . . . .	8 —
— <b>Op. 54. Deutsche Reigen. 2 Hefte</b> . . . . .	à 4 50
<b>Kirchner, Theodor, Op. 90. 12 Phantasiestücke. 2 Hefte</b> . . . . .	à 4 50
<b>Mendelssohn-Bartholdy, Felix, Op. 64. Violin-</b> <i>Concert (E moll) rev. u. bezeichnet von Joseph Joachim.</i>	2 —
<b>Ondříček, Franz, Op. 3. Danses Bohémes No. 1</b> . . . . .	3 —
— <b>Op. 9. Fantasie über Motive von Smetana („Die verkaufte Braut“)</b> . . . . .	4 50
— <b>Op. 10. Barcarole</b> . . . . .	2 —
<b>Reissiger, C. G., Ouverture zur Oper „Die Felsenmühle“</b>	2 —
<b>Ritter, Hermann, Op. 7 No. 1. Idylle</b> . . . . .	1 —
— <b>Op. 7 No. 2. Elfenbesang</b> . . . . .	1 —
— <b>Op. 9. Schlummerlied</b> . . . . .	1 30
— <b>Op. 17. Jagdstück</b> . . . . .	1 —
<b>Sarasate, Pablo de, Op. 21. Spanische Tänze. Heft 1</b> . . . . .	4 50
— <b>Op. 22. Spanische Tänze. Heft 2</b> . . . . .	4 50
— <b>Op. 23. Spanische Tänze. Heft 3</b> . . . . .	4 50
— <b>Op. 26. Spanische Tänze. Heft 4</b> . . . . .	4 50
— <b>Op. 28. Sérénade andalouse (Heft 5 der Spanischen Tänze)</b>	4 50
— <b>Op. 29. Le Chant du Rossignol (Heft 6 der Spanischen Tänze)</b>	4 50
— <b>Op. 30. Bolero (Heft 7 der Spanischen Tänze)</b> . . . . .	4 50
— <b>Op. 33. Navarra, für zwei Violinen mit Pfte.</b> . . . . .	6 —
<b>Schumann, Robert, Op. 97. Dritte Symphonie (Es dur) arr. u.</b> <i>Kleine Soldaten, Marsch nach dem Soldatenliede: „Ein schockiges Pferd, ein blankes Gewehr“</i>	1 80

# Adagio appassionato.

Solo - Violine.

Max Bruch, Op. 57.

Adagio.  
Viol.

*pp*

**A Solo.**

*f* *ff*

12

13

6

13

*f* *ff*

*tr.*

*ff* *ff*

*poco rit.* **B a tempo**

*p* *p*

Bläser.

**Solo.**

*ff* *ff* *ten.*

14

5

*tr.* *tr.* *tr.* *tr.*

*ff* *ff* *ff*

12

5

12

**C**

*f ed espress.* *sempre f*

6

3

*tr.*

*p*

Tutti.





# Neue Compositionen für Violine mit Begleitung des Pianoforte.



<b>Besekirsky, N., 24<sup>tes</sup> Caprice de Paganini</b> . . . . .	Mk. 2 50	<b>Hegar, Friedrich, Op. 14. Walzer.</b> Hefte . . . . .	Mk. 5 —	<b>Ondříček, Franz, Op. 3. Danses Bohèmes No. 1</b>	Mk. 3 —
<b>Brahms, Johannes, Ungarische Tänze</b> , bearbeitet von <i>Joseph Joachim</i> . 4 Hefte . . . . .	5 —	<b>Heyssig, Alfred, Op. 1. Airs slaves.</b> 2 Hefte à . . . . .	4 —	— Op. 9. <b>Fantasie über Motive von Smetana („Die verkaufte Braut“)</b> . . . . .	4 50
— <b>Ungarische Tänze</b> , bearbeitet von <i>Friedrich Hermann</i> (leicht). 4 Hefte . . . . .	3 —	— Op. 4 No. 1. <b>Ballade</b> . . . . .	1 20	— Op. 10. <b>Barcarole</b> . . . . .	2 —
— <b>Wiegenlied</b> (Op. 49 No. 4) . . . . .	1 30	— Op. 4 No. 2. <b>Polonaise</b> . . . . .	3 —	— Op. 12. <b>Romance</b> . . . . .	1 50
— Op. 52. <b>Liebeslieder</b> . . . . .	4 50	— Op. 5. <b>Legende</b> . . . . .	2 —	— Op. 13. <b>A la Canzona. Morceau de Concert</b> . . . . .	1 50
— Op. 77. <b>Violin-Concert</b> (D dur) . . . . .	10 —	— Op. 6. <b>Rondeau burlesque</b> . . . . .	2 —	— Op. 14. <b>Klagendes Gedenken</b> (aus den „Poetischen Stimmungsbildern“, Op. 85, von <i>Anton Dvořák</i> ) . . . . .	1 50
— Op. 78. <b>Sonate</b> (G dur) . . . . .	7 50	<b>Holländer, Gustav, Op. 59. Sonate</b> (D moll) . . . . .	8 —	— Op. 15. <b>Škocna</b> — Böhmischer Tanz — (nach dem gleichnamigen Tanz aus der Oper „Die verkaufte Braut“ von <i>Friedr. Smetana</i> ) . . . . .	2 —
— Op. 100. <b>Zweite Sonate</b> (A dur) . . . . .	8 —	<b>Joachim, Joseph, Op. 12. Notturmo</b> . . . . .	3 —	— Op. 16. <b>Fantaisie sur des motifs de l'Opéra „La vie pour le Czar“</b> de Glinka . . . . .	4 50
— Op. 108. <b>Dritte Sonate</b> (D moll) . . . . .	8 —	<b>Kahn, Robert, Tonstücken.</b>		<b>Persoglia, St., Sonate</b> (ré mineur) . . . . .	6 —
— Op. 115. <b>Quintett als Sonate</b> . . . . .	8 —	No. 1. Andantino. — No. 2. Moderato. — No. 3. Allegretto. — No. 4. Andante. — No. 5. Allegro . . . . .	2 —	<b>Posa, Op. 7. Sonate</b> . . . . .	9 —
— aus Op. 116 No. 4. <b>Intermezzo</b> . . . . .	1 50	<b>Kahn, Op. 36. „Tonbilder“.</b>		<b>Pressel, G., „An der Weser“</b> , Lied eingeit. von <i>Carl Bohm</i> . . . . .	1 50
— aus Op. 117 No. 1. <b>Intermezzo</b> . . . . .	1 50	No. 1. Canzone. — No. 2. Romanze. — No. 3. Intermezzo. — No. 4. Elegie. — No. 5. Capriccio . . . . .	2 —	<b>Rabl, W., Op. 6. Sonate</b> (D dur) . . . . .	6 —
— aus Op. 118 No. 2. <b>Intermezzo</b> . . . . .	1 50	<b>Karbulka, Jos., Op. 18. Berceuse</b> . . . . .	1 50	<b>Rehfeld, Fabian, Op. 85. Vier leichte Fantasiestücke.</b>	
— Op. 120. <b>Zwei Sonaten</b> für Clarinette und Pianoforte, bearbeitet von <i>Klengel</i> . . . . .	8 —	— Op. 19. <b>Perpetuum mobile</b> . . . . .	3 —	No. 1, 2, 3 . . . . .	1 —
<b>Bruch, Max, Op. 42. Romanze</b> (A moll) . . . . .	4 —	— Op. 20. <b>Chanson d'amour</b> . . . . .	1 50	No. 4 . . . . .	2 —
— Op. 44. <b>Zweites Violin-Concert</b> (D moll) . . . . .	8 —	— Op. 21. <b>Deux feuillets d'Album. No. 1, 2</b> . . . . .	1 50	— Op. 86. <b>Andante pathétique</b> . . . . .	2 —
— Op. 46. <b>Schottische Fantasie</b> . . . . .	9 —	— Op. 22. <b>Barcarole</b> . . . . .	2 50	<b>Reissiger, C. G., Ouverture</b> zur Oper „Die Feisenmühle“ . . . . .	2 —
— Op. 47. <b>Kol Nidrei. Adagio</b> . . . . .	3 —	— Op. 23. <b>Trois Morceaux</b> . . . . .	1 —		
— Op. 56. <b>Adagio</b> nach Keltischen Melodien . . . . .	3 —	— Op. 23. <b>3 Morceaux.</b>		<b>Sarasate, Pablo de, Op. 21. Spanische Tänze.</b>	
— Op. 57. <b>Adagio appassionato</b> . . . . .	3 —	No. 1. Chanson du soir. No. 2. Melodie. No. 3. Gavotte à . . . . .	1 —	Heft 1 . . . . .	4 50
— Op. 58. <b>Drittes Violin-Concert</b> (D moll) . . . . .	12 —	— Op. 24. <b>Mazourka de Concert</b> . . . . .	3 —	— Op. 22. <b>Spanische Tänze. Heft 2</b> . . . . .	4 50
— Op. 61. <b>Ave Maria. Concertstück</b> . . . . .	3 —	— Op. 25. <b>Polonaise de Concert</b> . . . . .	3 50	— Op. 23. <b>Spanische Tänze. Heft 3</b> . . . . .	4 50
— Op. 63. <b>Schwedische Tänze. 2 Hefte</b> . . . . .	4 50	<b>Kiel, Friedrich, Op. 35. Zwei Sonaten.</b>		— Op. 26. <b>Spanische Tänze. Heft 4</b> . . . . .	4 50
— Op. 65. <b>In Memoriam. Adagio</b> . . . . .	4 —	(No. 1 D moll. — No. 2 F dur) . . . . .	4 50	— Op. 28. <b>Sérénade andalouse</b> (Heft 5 der Spanischen Tänze) . . . . .	4 50
— Op. 70 No. 1. <b>Aria</b> . . . . .	2 —	— Op. 51. <b>Sonate</b> (E moll) . . . . .	8 —	— Op. 29. <b>Le Chant du Rossignol</b> (Heft 6 der Spanischen Tänze) . . . . .	4 50
— Op. 75. <b>Serenade</b> (A moll) . . . . .	12 —	— Op. 54. <b>Deutscher Reigen. 2 Hefte</b> . . . . .	4 50	— Op. 30. <b>Bolero</b> (Heft 7 der Spanischen Tänze) . . . . .	4 50
— Op. 79. <b>Lieder und Tänze</b> nach russischen und schwedischen Volksmelodien. 2 Hefte . . . . .	4 —	<b>Kirchner, Theodor, Op. 59 No. 2</b> (aus den Novelletten) . . . . .	1 —	— Op. 33. <b>Navarra, für zwei Violinen mit Pffe.</b> . . . . .	6 —
<b>Brüll, Ignaz, Op. 81. Sonate</b> (E moll) . . . . .	6 —	— Op. 90. <b>12 Fantasiestücke. 2 Hefte</b> . . . . .	4 50	— Op. 34. <b>Airs écossais</b> . . . . .	4 50
<b>Carri, Herm., Op. 34. Vier lyrische Stücke.</b>		<b>Klein, Bruno Oscar, Op. 31. Sonate</b> (No. 2) H moll . . . . .	9 —	— Op. 35. <b>Peteneras. Caprice espagnole</b> . . . . .	5 —
No. 1. Romanze. No. 2. Canzone. No. 3. Ballade. No. 4. Cavatine . . . . .	1 50	<b>Kreutzer, R., 19 Etudes, rev. p. C. Flesch</b> (p. Violon solo) . . . . .	3 —	— Op. 36. <b>Jota de San Fermin</b> . . . . .	4 50
<b>Chopin, Fr., Deux Mazourkas</b> (de l'Op. 33) No. 1 und 2 . . . . .	1 50	<b>Manén, Joan, Op. 7. Romancita</b> . . . . .	1 —	— Op. 37. <b>Viva Sevilla! Danse espagnole</b> . . . . .	5 —
<b>Dessau, Bernhard, Op. 28. Fantasiestück</b> . . . . .	1 50	— Op. 10. <b>Studio di Concerto</b> . . . . .	1 50	— Op. 38. <b>Zortzico. Danse espagnole</b> . . . . .	2 —
— Op. 30. <b>Capriccio</b> . . . . .	2 —	— Op. 13. <b>Anyoransa. I. Caprice Catalane</b> . . . . .	1 50	— Op. 40. <b>Introduction et Pandango. Danse espagnole</b> . . . . .	4 50
<b>Dvořák, Anton, Op. 11. Romanze</b> (F moll) . . . . .	3 —	— Op. 14. <b>Serenata</b> . . . . .	1 —	— Op. 46. <b>Gondoliera Veneziana</b> . . . . .	5 —
— Op. 46. <b>Slavische Tänze. (Erste Serie.) 2 Hefte</b> à . . . . .	5 —	— Op. 18. <b>Concerto espagnol</b> . . . . .	8 —	— Op. 47. <b>Mélodie Roumaine</b> . . . . .	3 —
— Op. 49. <b>Mazurek</b> (E moll) . . . . .	3 —	— Op. 20. <b>Apéich. II. Caprice Catalane</b> . . . . .	4 —	<b>Sauret, Emile, „Trois Morceaux“.</b>	
— Op. 53. <b>Violin-Concert</b> (A moll) . . . . .	10 —	— Op. 22. <b>Suite pour Violon et Piano concertantes</b> . . . . .	9 —	No. 1. „Chanson sans paroles“ . . . . .	3 —
— Op. 54 No. 7. <b>Walzer</b> . . . . .	1 50	— Op. 23. <b>Plaintes et Joles. III. Caprice Catalane</b> . . . . .	3 —	No. 2. „Vision“ . . . . .	3 —
— Op. 57. <b>Sonate</b> (F dur) . . . . .	7 50	— Op. 24. <b>Strophes d'amour. IV. Caprice Catalane</b> . . . . .	3 —	No. 3. „Souvenir de Pologne“ . . . . .	6 —
— Op. 72. <b>Slavische Tänze. (Zweite Serie.) 2 Hefte</b> à idem, zum Concert-Vortrag eingerichtet von <i>Richard Barth</i> , 2 Hefte . . . . .	6 —	— Op. 25. <b>Elégie</b> . . . . .	1 50	<b>Schoenefeld, Henry, Op. 53. Sonate</b> . . . . .	8 —
— Op. 75. <b>Romantische Stücke</b> . . . . .	4 50	— Op. 26. <b>Petite Suite espagnole.</b>		<b>Schrattenholz, Leo, Op. 37. Zwei Sonaten.</b>	
— Op. 85 No. 9. <b>Serenade</b> . . . . .	1 50	No. 1. Rondalla. — No. 2. Marina. — No. 3. Olé. — No. 4. Dolora. — No. 5. Seguidillas . . . . .	1 —	(F dur und B dur) . . . . .	6 —
— Op. 94. <b>Rondo</b> . . . . .	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	<b>Schütt, Eduard, Op. 44. Suite</b> . . . . .	8 —
— Op. 101. No. 4. <b>Humoreske</b> . . . . .	1 50	No. 3-7, 9, 11, 12, 14, 15, 18, 19, 20, 22, 23 . . . . .	5 20	— Op. 52. <b>Quatre Morceaux</b> : No. 1. Ariette M. 1.50. — No. 2. Serenata M. 1.50. — No. 3. Mélodie-Berceuse M. 2.—. — No. 4. Mazurka . . . . .	2 —
— idem, Concert-Bearbeitung v. <i>Auguste Wilhelm</i> ) . . . . .	1 50	<b>Melville, M., Op. b. Sonate</b> (G moll) . . . . .	3 —	— Op. 53 No. 1. <b>Elégie slave</b> . . . . .	1 50
— <b>Waldesruhe. Klüd. Adagio</b> . . . . .	1 50	— Op. 7. <b>Morceau Fantastique</b> . . . . .	1 50	— Op. 53 No. 2. <b>Valse-Bluette</b> . . . . .	1 50
<b>Fuchs, Robert, Op. 40. Fünf Intermezzi.</b> 2 Hefte . . . . .	4 —	<b>Mendelssohn-Bartholdy, Felix, Op. 64. Violin-Concert</b> (E moll), rev. und bezeichnet von <i>Joseph Joachim</i> . . . . .	2 —	— Op. 59 No. 2. <b>A la bien-aimée Valse</b> . . . . .	2 50
<b>Gernsheim, Fr., Op. 33. Fantasiestück</b> . . . . .	3 —	<b>Nápravnik, E., Op. 60. Suite</b> . . . . .	8 —	— Op. 61. <b>Suite No. 2</b> (E dur) . . . . .	8 —
<b>Godard, Benjamin, Op. 145. 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 . . . . .	2 —	<b>Nedbal, Oskar, Op. 9. Sonate</b> . . . . .	8 —	— Op. 70. <b>Deux Mélodies. No. 1. Solitude. No. 2. Cantique d'amour</b> . . . . .	1 50
<b>Goldmark, Carl, Op. 43. Zweite Suite</b> (Es dur) n. . . . .	9 —			<b>Sinigaglia, L., Op. 12. Drei lyrische Stücke:</b>	
<b>Grünfeld, Alfred, Op. 48. Albumblatt</b> . . . . .	2 —			No. 1. Larghetto. — No. 2. Agitato. — No. 3. Adagio . . . . .	1 50

Aufführungsrecht vorbehalten.

Verlag und Eigentum für alle Länder

**N. SIMROCK, G. m. b. H., in BERLIN.**

For the British Empire: Schott & Co., 58 Berners Street, London, W.



# 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 part (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 prominent melodic line in the Violin part, marked with a forte (*fz*) dynamic. The Piano part provides a rich harmonic accompaniment with chords and moving bass lines. A section marked 'A' is indicated at the beginning of this system. The overall texture is dense and emotionally charged.

The third system shows further melodic and harmonic progression. The Violin part has a section marked '12' and '13', indicating specific measures. The Piano part continues to support the violin with a steady accompaniment. The dynamics vary, including *pp* and *fz*, contributing to the piece's dramatic range.

The fourth system concludes the page. It features intricate melodic passages in the Violin part, including a section marked '6' and '13'. The Piano part provides a solid foundation with chords and moving lines. The system ends with a *p* dynamic marking in the Violin part.

*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*

*dolce*

*poco cresc.*

*f*

*p* *molto espress.* *sempre cresc.*

Clar.

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

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

Viol.

*p* *pp* *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.*

*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 a key signature of three flats. The middle and bottom staves have a grand staff clef. The music is marked with *ff* (fortissimo) in several places. There are various musical notations including slurs, ties, and dynamic markings.

Second system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have a grand staff clef. The system includes a *rit.* (ritardando) marking, a *H a tempo Solo.* instruction, and dynamic markings such as *ff*, *sp* (sforzando), *p* (piano), and *dolce*. There are also *tr.* (trills) and *Leg.* (legato) markings.

Third system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have a grand staff clef. The system includes a *ff* marking, a *sempre dolce* instruction, and a *pp* (pianissimo) marking.

Fourth system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have a grand staff clef. The system includes a *cresc.* (crescendo) marking, a *f calando* marking, and a *9* (ninth) fingering indication.

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*. It features a melodic line with several triplet markings. The middle and bottom staves are a piano accompaniment. The middle staff has a dynamic marking of *p* and contains chords and some melodic fragments. The bottom staff has a dynamic marking of *f* and contains a bass line with some chords.

*p* *tr* *tr*

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

*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 woodwind part has a dynamic marking of *p* and a *cresc.* marking. The piano accompaniment has dynamic markings of *mf*, *pp*, and *poco rit.* with a *pp* 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

pp

*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 includes Horns (Hörner) and piano accompaniment, with *morendo* and **pp** markings. The score is written in a key with two flats and a 3/4 time signature.



# Solo - Violine.

Solo.

*p* < *molto espress.* *sempre cresc.* *f*

*p* *dolce e tranquillo* *p cresc.* *poco rit. a tempo*

*p cresc.* *rit.*

*a tempo* **Tutti.** **F** *Bläs.* *Horn.* *Fag. Bratsche.* *pp* *cresc.* *f*

*f* *tr* *14*

*f* *tr* *11* *6* *42*

**G** *f* *ifz* *7* *ifz* *13* *ifz* *6* *ifz*

*ifz* *11* *tr* **Tutti.** *f*

*rit.* **H** *a tempo* **Solo.** *ff* *tr*

*ifz* *ff*

*cresc.* *4 3* *9* *9*

Solo - Violine.

The score consists of ten staves of music. The first staff begins with a dynamic of *f* and the instruction *calando*. It features a complex melodic line with triplets and a first ending bracket labeled 'I'. The second staff starts with a dynamic of *p* and includes a *f* dynamic later. The third staff continues the melodic development with various articulations. The fourth staff is marked *ff* and includes trills. The fifth staff has dynamics of *mf* and *f*, with tempo markings *poco rit.* and *a tempo*, and performance instructions *p cresc.* and *espress.*. The sixth staff is marked *sempre cresc.* and *f*. The seventh staff starts with *mf* and *p e tranquillo*, followed by *poco rit.* and *a tempo*. The eighth staff is marked *molto espress.*. The ninth staff includes a *rit.* marking, a *M a tempo* marking, and a *Fag. Horn.* instruction. The tenth staff begins with *cresc.* and ends with *pp*. The score is filled with musical notation including notes, rests, slurs, and various performance markings.

Bayerische  
Staatsbibliothek  
München

# Adagio appassionato.

Solo - Violine.

Max Bruch, Op. 57.

Adagio.

Viol.

A Solo.

The musical score is written in G minor (three flats) and 3/4 time. It begins with a *pp* dynamic and a *Viol.* instruction. The first section, marked **A Solo.**, starts with a *f* dynamic and includes a *tr.* (trill) in measure 10. The second section, marked **B a tempo**, begins with a *poco rit.* instruction, followed by *p* dynamics and a *Bläser.* (woodwinds) instruction. The third section, marked **C**, starts with a *f ed espress.* instruction and includes a *ten.* (tension) instruction. The score concludes with a *Tutti.* instruction. Measure numbers 12, 13, and 14 are indicated throughout the piece.

# Solo - Violine.

Solo.

*p* < *molto espress.* *sempre cresc.* *f*

*p* *dolce e tranquillo* *poco rit. a tempo*

*p cresc.* *rit.*

*Tutti.* *Fag. Bratsche.* *Horn.* *pp* *cresc.* *f*

*f* *tr* *14*

*ff* *tr* *11* *12*

*ff* *7* *13*

*ff* *11* *tr*

*ff* *rit.* *a tempo* *Solo.*

*ff* *tr*

*ff* *cresc.* *4* *3* *9*

Solo - Violine.

*f calando*

*p*

*ff*

*mf*

*f*

*p cresc.*

*espress.*

*sempre cresc.*

*f*

*mf*

*p e tranquillo*

*poco rit.*

*a tempo*

*molto espress.*

*rit.*

*M a tempo*

Fag. Horn.

*f*

*cresc.*

*pp*