

4^{te} 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.G.G. Roder, Leipzig.

ADAGIO
Soprano
für
Violone
appassionato
mit Begleitung
des
Orchesters

von
MAX BRUCH.
OP. 57.

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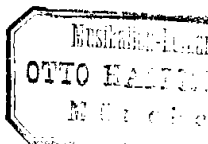
(Die Solo-Violone allein kostet Mk 2—)

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Einzelne Ausgaben



Adagio appassionato.

Max Bruch, Op. 57.

Adagio.

Solo - Violine.

Pianoforte.

The musical score is written for Solo Violin and Piano. It begins with a 3/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Adagio'. The piano part starts with a *pp* (pianissimo) dynamic. The score is divided into four systems. The first system shows the initial introduction. The second system begins with a section marked 'A' and includes a *pp* dynamic. The third system features a *f* (forte) dynamic and includes a trill marked '12'. The fourth system includes a trill marked '13' and a *p* (piano) dynamic. The score concludes with a *p* dynamic.

This system contains two staves. The upper staff is for a woodwind instrument (likely a Clarinet or Flute) and begins with a trill (*tr*) and the instruction *sempre f*. The lower staff is for piano accompaniment, starting with a *pp* dynamic. The key signature has three flats, and the time signature is 4/4.

This system contains two staves for piano accompaniment. The upper staff begins with the instruction *dolce*. The lower staff begins with *pp*. The music shows a gradual increase in volume, marked *poco cresc.* and *f* towards the end of the system.

This system contains three staves. The top staff is for a Clarinet (*Clar.*) and begins with a dynamic *p* and the instruction *molto espress.*. The middle staff is for piano accompaniment, starting with *pp* and *p dolce*. The bottom staff is for piano accompaniment, starting with *p*. The system concludes with *sempre cresc.* and *poco cresc.* markings.

This system contains three staves. The top staff is for a Violin (*Viol.*) and begins with a dynamic *f*. The middle staff is for piano accompaniment, starting with *f*. The bottom staff is for piano accompaniment, starting with *p*. The system concludes with *dolce e tranquillo*, *poco rit.*, and *pp* markings.

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 music. The first system begins with a treble clef staff containing a melodic line with a *p cresc.* marking, and a grand staff (treble and bass clefs) below it. The grand staff features a complex bass line with sixteenth-note patterns and a *pp* dynamic. The second system continues the grand staff with similar patterns and includes a *p cresc.* marking in the treble staff and a *pp* dynamic in the bass staff. The third system shows the grand staff with a *ppp* dynamic in the bass staff. The fourth system introduces a *rit.* marking in the treble staff and a *rit.* marking in the bass staff, followed by a key signature change to F major and a *a tempo* marking. The fifth system concludes with a *mf* dynamic in the treble staff and a *pp* dynamic in the bass staff.

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 *Leg.* markings.

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

System 3: Violin: *f*. Piano: *dolce*. Includes *Leg.* markings.

System 4: Violin: *trem.*, *f*, *f*. Piano: *pp*, *p*. Includes *G* (G major) and *Leg.* markings.

System 5: Violin: *f*, *f*. Piano: *f*, *f*. Includes *Leg.* markings.

First system of musical notation. It consists of a grand staff with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The top staff contains a melodic line with several measures of sixteenth-note runs, marked with *ff* and *f*. The grand staff below contains a complex accompaniment with chords and moving lines, also marked with *ff* and *f*. There are some performance markings like *leg.* and a small asterisk-like symbol.

Second system of musical notation. It features a grand staff with three staves. The top staff has a melodic line starting with a *rit.* marking, followed by a section marked *H a tempo Solo.* with *ff* dynamics. The grand staff below has a bass line with *rit.* and *ff* markings, and a treble line with *fp*, *p*, and *dolce* markings. There are also *leg.* markings at the end of the system.

Third system of musical notation. It features a grand staff with three staves. The top staff has a melodic line with *ff* dynamics. The grand staff below has a bass line with *sempre dolce* and *pp* markings, and a treble line with *pp* markings.

Fourth system of musical notation. It features a grand staff with three staves. The top staff has a melodic line with *cresc.* and *f calando* markings. The grand staff below is mostly empty, with some faint markings.

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 consists of 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*, and *p cresc.* with a *poco rit.* marking. The middle staff has dynamics *mf* and *poco rit. pp*. The bottom staff has dynamics *pp* and *poco rit. pp*. The word "Hörner." is written above the middle staff.

a tempo

K

espress. *sempre cresc.*
a tempo *poco cresc.*

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

a tempo

L

p cresc.
a tempo *pp* *dolcissimo e sempre legato*

molto espress.
pp

pp

rit. *Ma tempo*

a tempo *pp* *rit.* *Leg.*

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music begins with a *rit.* (ritardando) marking, followed by a *Ma tempo* (Moderato tempo) marking. The piano part features a *pp* (pianissimo) dynamic and a *rit.* marking. The bass part includes a *Leg.* (leggero) marking.

Clav. *f*

Leg. *Leg.*

This system contains the third and fourth staves. The top staff is marked *Clav.* (Clavier) and features a *f* (forte) dynamic. The piano part continues with *Leg.* (leggero) markings.

f *Fl.*

Leg. *Leg.*

This system contains the fifth and sixth staves. The top staff features a *f* (forte) dynamic and a *Fl.* (Flute) marking. The piano part continues with *Leg.* (leggero) markings.

espress. *cresc.*

Leg.

This system contains the seventh and eighth staves. The top staff features *espress.* (espressivo) and *cresc.* (crescendo) markings. The piano part continues with a *Leg.* (leggero) marking.

Hörn. *morendo* *pp*

pp

This system contains the ninth and tenth staves. The top staff features a *Hörn.* (Horn) marking. The piano part features a *morendo* (diminuendo) marking and a *pp* (pianissimo) dynamic.

Verlag von N. SIMROCK in BERLIN.

Neue Compositionen

für
Violine mit Begleitung des Pianoforte.

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

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

Adagio appassionato.

Solo - Violine.

Max Bruch, Op. 57.

Adagio.
Viol.

A Solo.

pp *f* *ff*

f *ff*

f *ff*

f *ff*

poco rit. **B a tempo**

p *p* *Bläser.*

Solo. *ten.*

ff *ff* *tr.* *tr.* *tr.* *tr.*

f *ff* *tr.* *tr.* *tr.*

C *f ed espress.* *sempre f*

f *p*

Tutti.

Solo - Violine.

A page of a violin solo score, page 3, featuring ten staves of music. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f*, *calando*, *mf*, *ff*, *p*, *f*, *tr*, *sempre cresc.*, *molto espress.*, *rit.*, *M a tempo*, *Fag. Horn.*, *espress.*, and *pp*. The score includes various performance instructions like *calando*, *sempre cresc.*, *molto espress.*, *rit.*, *M a tempo*, *Fag. Horn.*, *espress.*, and *pp*. There are also markings for *I*, *K*, and *L*. The music concludes with a *pp* dynamic marking.