

MAX BRUCH

OP. 85

Romanze

—+— für —+—

Violine mit Orchester

Partitur.....n.M.
Orchester Stimmen..n.M.

Ausgabe mit Klavierbegl.
vom Komponisten.....n.M.

B. SCHOTT'S SÖHNE
MAYENCE
LEIPZIG — LONDON — BRUXELLES — PARIS

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ROMANZE.

Max Bruch, Op. 85.

Andante. Die $\text{♩} = 69$.

Violine *Solo* *dolce*

PIANO *pp* *sempre pp*

Celli

cresc.

p *un poco cresc.*

p *cresc.*

pp *cresc.*

f *p* *cresc.*

Ob.

Solo

B

Viol.

espress.

p

fp

pp

cresc.

f

cresc.

sfz

espress.

Bl.

p

First system of musical notation. It features a piano accompaniment with a treble and bass clef. The right hand has a melodic line with slurs and a dynamic marking of *f*. The left hand has a rhythmic accompaniment with slurs and a dynamic marking of *f*. A *tr* (trill) marking is present above a note in the right hand.

Second system of musical notation. It begins with a common time signature **C** and a tempo marking $\text{♩} = 72$. The piano accompaniment continues with triplets in both hands. Dynamics include *f*, *p*, *pp*, and *sf*. The right hand has a melodic line with slurs and triplets. The left hand has a rhythmic accompaniment with triplets.

Third system of musical notation. It features a *Solo* section for the right hand, marked with *cresc.*. The piano accompaniment continues with triplets. Dynamics include *pp*, *p*, and *cresc.*. A *Clar.* (Clarinet) part is introduced in the right hand with triplets and a dynamic marking of *p*.

Fourth system of musical notation. It features a *Clar.* (Clarinet) part in the right hand with triplets and dynamics of *f* and *mf*. The piano accompaniment continues with triplets and dynamics of *f* and *mf*. The right hand has a melodic line with slurs and triplets. The left hand has a rhythmic accompaniment with triplets.

f ed espress. *sempre f*

Clar. *espress.* *cresc.*

Fag.

f *morendo*

Solo *a tempo* *p tranquillo* *cresc.*

pp a tempo *l.H.*

f *sempre pp* *ten.* *sfz*

cresc. *pp*

Viol. II

Un poco stringendo

First system of the score. It features a piano accompaniment with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The piano part includes dynamic markings such as *sfz* and *f*. The right hand has several slurs and accents.

Second system of the score. The piano accompaniment continues with dynamic markings *p* and *pp*. The right hand features a *trem.* (trill) marking. The overall texture is dense and rhythmic.

Third system of the score. The piano accompaniment has dynamic markings *fp* and *sempre p*. The right hand includes a *Bl.* (Clarinet) part. The piano part has a *Fag.* (Bassoon) part. The right hand has a *ff* marking and a slur over a complex passage.

Fourth system of the score. The piano accompaniment has dynamic markings *sfz*, *pp*, and *espress.*. The right hand has a *Fag.* (Bassoon) part. The piano part has a *pp* marking. The right hand has a *rit.* (ritardando) marking. The system ends with a *rit.* marking.

Tempo I. ♩ = 69.

tranquillo

Fifth system of the score, starting with a new tempo. The piano accompaniment has dynamic markings *p* and *espress.*. The right hand has a *Bl.* (Clarinet) part. The piano part has a *pp* marking. The right hand has a *p* marking. The system ends with a *un poco rit.* (poco ritardando) marking.

6 **G** sul G
espress.
Ob.
pp
Celli
tranquillo
cresc.
sempre p

f
Bl.
cresc.

Viol.
Celli
f
espr.

Solo
f
p
pp

cresc. *f*

Ob.

cresc. *espr.*

Clar.

Viol.

decresc. *dim.* *p*

decresc. e dim. *pp*

p *Hörner* *espress.*

Tutti. *Solo* *mf* *pp*

f

$\text{♩} = 72.$

Tutti. *Solo*

f *sf* *p*

cresc. *f*

cresc.

Fag.

Clar. Solo f

pp

$\text{♩} = 69.$

Fag. Viol.

p pp

Solo

cresc. f *espress.* *espress.*

p f *espress.* *espress.*

Bl. *dolce* pp

p *dolce* pp

Viol. *morendo ritard.* pp *pp rit.*

p *morendo ritard.* pp *pp rit.*

Willy Burmester

Alte Weisen

für

Violine mit Klavierbegleitung

- | | |
|--|---|
| <i>m</i> 1. Händel, Sarabande | <i>m</i> 19. Haydn, Menuet |
| <i>m</i> 2. Beethoven, Menuet (Es-dur) | <i>s</i> 20. Händel, Courante |
| <i>m</i> 3. Méhul, Gavotte | <i>l</i> 21. Gluck, Gavotte |
| <i>m</i> 4. Mozart, Menuet | <i>l</i> 22. Händel, Gigue |
| <i>m</i> 5. Beethoven, Contre-Tanz | <i>m</i> 23. Haydn, Rondo |
| <i>m</i> 6. Dussek, Menuet | <i>m</i> 24. Beethoven, Menuet (F-dur) |
| <i>m</i> 7. Haydn, Capriccio | <i>l</i> 25. Hummel, Walzer |
| <i>s</i> 8. Milandre, Menuetto | <i>l</i> 26. Beethoven, Rondo |
| <i>l</i> 9. Lully, Tanz | <i>l</i> 27. Dittersdorf, Anglaise |
| <i>m</i> 10. Cramer, Walzer | <i>l</i> 28. „ Alter Tanz |
| <i>l</i> 11. Haydn, Menuet | <i>l</i> 29. Gluck, Andante |
| <i>l</i> 12. Mozart, Deutscher Tanz | <i>l</i> 30. „ Gavotte |
| <i>l</i> 13. Französisches Lied (18. Jahrh.) | <i>l</i> 31. Haydn, Capricietto |
| <i>m</i> 14. Steibelt, Walzer | <i>l</i> 32. „ Gavotte |
| <i>l</i> 15. Couperin, Soeur Monique | <i>l</i> 33. Mozart, Deutscher Tanz (B-dur) |
| <i>l</i> 16. Bach, Gavotte | <i>l</i> 34. Rameau, Rigaudon |
| <i>m</i> 17. Beethoven, Menuet (Es-dur) | <i>l</i> 35. „ Gavotte |
| <i>l</i> 18. Hummel, Deutscher Tanz | |

Burmester-Album

jeder Band n. M. 3.—

Bd. I (No. 6, 7, 3, 6, 9, 14) — Bd. II (No. 4, 5, 7, 8, 10, 13.)
III (No. 11, 16, 17, 18, 20, 23) — IV (No. 12, 15, 19, 21, 22, 25.)

Konzert-Bearbeitungen

- m* Schumann, Warum!
- m* Schubert, Moment musical No. 3
- s* Schumann, Abendlied
- m* Mendelssohn, Capricietto

je n. M. 1.—

s l = sehr leicht (Stufe 1 a b) *l* = leicht (Stufe 2) *m* = mittelschwer (Stufe 3–4)
s = schwer (Stufe 5) *ss* = sehr schwer (Stufe 6).

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