

Beethoven
Violin
Concerto

SOLO.

III

f (con suono)

p

(V)

(VI)

f

dolce

cresc.

sf

f

dim.

TUTTI.

Clar.

dolce

Viol.

SOLO.

dolce (ma sonore)

espr.

E

f

A handwritten musical score for guitar, consisting of ten staves. The notation includes treble clefs, key signatures of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *f*, *dolce*, *cresc.*, *poco cresc.*, and *TUTTI.*. There are also performance markings like *V* (vibrato) and *dim.* (diminuendo). The manuscript features numerous corrections, erasures, and additional handwritten notes in blue ink, suggesting it is a working draft. A bracket at the top spans the first two staves, and another bracket is visible near the bottom right. The paper shows signs of age and wear.

SOLO. *dolce* H

(legg.) *poco cresc.*

f *p (soave)*

p

12061.12740

SOLO.

cresc. *espressivo* *(dim.)*

(l. gg. ma non troppo spiccato)

cresc.

12001. 12740

Handwritten musical score for Violin I, featuring complex passages with many accidentals, fingerings, and dynamic markings like *f*, *p*, and *cresc.* The score includes a **TUTTI** section and is heavily annotated with handwritten notes and corrections.

Introduction X

SOLO.

Handwritten musical score for a solo introduction, featuring ten staves of music. The score includes various annotations and fingerings:

- Staff 1:** Starts with a treble clef and a key signature of two sharps (F# and C#). The first measure is marked *dolce*. The staff contains a series of eighth and sixteenth notes, with fingerings 0, 1, 2, 3, 4, and 5 indicated.
- Staff 2:** Continues the melodic line with fingerings 1, 2, 3, 4, 5, 6, 7, and 8.
- Staff 3:** Features a *dolce* marking and a *(sciolto)* marking. Fingerings 1, 2, 3, 4, 5, 6, 7, and 8 are shown.
- Staff 4:** Includes a *(dolce)* marking and a *(espr.)* marking. Roman numerals II, IV, and V are used to indicate fingerings. The staff ends with a *(f)* marking.
- Staff 5:** Continues the melodic line with fingerings 1, 2, 3, 4, 5, 6, 7, and 8.
- Staff 6:** Starts with a *(f)* marking and a *restez* marking. The staff contains a series of eighth and sixteenth notes, with fingerings 1, 2, 3, 4, 5, 6, 7, and 8 indicated.
- Staff 7:** Continues the melodic line with fingerings 1, 2, 3, 4, 5, 6, 7, and 8.
- Staff 8:** Includes a *dim.* marking and a *tr* marking. The staff ends with a *tr* marking.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score consists of ten staves of music, primarily in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key annotations and markings include:

- Staff 1:** Marked *dolce*. Includes fingerings (3, 1) and a circled section.
- Staff 2:** Includes fingerings (1, 3, 1, 1) and a circled section.
- Staff 3:** Includes fingerings (1, 3, 1, 1) and a circled section.
- Staff 4:** Marked *cresc.*. Includes fingerings (1, 1, 1, 1) and a circled section.
- Staff 5:** Marked *f*. Includes fingerings (1, 1, 1, 1) and a circled section.
- Staff 6:** Includes a large handwritten number "2" and a circled section.
- Staff 7:** Marked *p*. Includes a circled section.
- Staff 8:** Includes a circled section.
- Staff 9:** Marked *cresc.*. Includes a circled section.
- Staff 10:** Marked *f* and *ff*. Includes a circled section and the word "TUTTI.".

The score is heavily annotated with handwritten numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and other markings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) throughout the piece.

A handwritten musical score for Franz Liszt's "L'Espresso". The score is written on ten staves, each beginning with a treble clef and a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like *f*, *sf*, *ff*, *fp*, *cresc.*, *dim.*, *ten.*, and *mf*. There are also performance instructions like "(ad lib.)" and "sempre f". The handwriting is fluid and characteristic of the composer or a close collaborator. The paper shows signs of age, with some staining and wear at the edges.

Musical score for a string instrument, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two sharps (F# and C#). The music is written in a single system across ten staves.

Dynamics and performance instructions include: *mf*, *aim.*, *dol.*, *dim.*, *perdendosi*, *pp*, *con delicatezza arco*, *pizz.*, *dim.*, *ppp*, *cresc.*, *ff*, *f*, *accel.*, *ad libitum*, *Presto.*, and *dim.*

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature has two sharps (F# and C#). The music is written in a single system across ten staves.

Handwritten annotations: *4 2 4*, *5 2 1 0*, *4*

Dynamic markings: *f*, *dim.*, *ff*, *sf*, *pp*, *poco riten.*, *molto riten.*

Text: *3za Corda*

in tempo
dolce
restes
dimin. II
pp
(soave)
cresc.
f
ff

Larghetto. (♩ = 54 = 60)

TUTTI.
pp
SOLO.
dolce
ten.
ad libitum
tr.
cresc.
TUTTI.
f

Handwritten musical score for guitar, featuring ten staves of music. The score includes various annotations and fingerings:

- Staff 1:** Starts with "SOLO." and "dolce". Includes a circled "3" and a "4" above the staff.
- Staff 2:** Includes "sul X e D." and "dimin." (diminuendo). A circled "3" is present.
- Staff 3:** Includes "cantabile" and "tr" (trills). A circled "3" is present.
- Staff 4:** Includes "tr" (trills) and "sempre". A circled "3" is present.
- Staff 5:** Includes "perdendosi" and "pp" (pianissimo). A circled "3" is present.
- Staff 6:** Includes "cantabile". A circled "3" is present.
- Staff 7:** Includes "tr" (trills) and "tr" (trills). A circled "3" is present.
- Staff 8:** Includes "tr" (trills) and "tr" (trills). A circled "3" is present.
- Staff 9:** Includes "tr" (trills) and "tr" (trills). A circled "3" is present.
- Staff 10:** Includes "tr" (trills) and "tr" (trills). A circled "3" is present.

sul G e D

dimin

cantabile

Sempre

perdendosi

pp

cantabile

(tranquillo)

TUTTI

dimin

22.22

f

Cadenza

ff *f* *largamente*

4^{ta} Corda *mf dolce ed espressivo*

p *cresc.* *accelen.*

poco riten. *p* *f*

Rondo. (J. etwn 92)

sul G. ten. *2* *tr.* *2* *tr.* *ten.* *ten.*

p *delicatamente* **TUTTI.** *ten.* *ff*

ten. *tr.* *ten.* *ten.* *sf* *dimin.*

SOLO. *p* *(marcato) sf* *3* *4 0 3*

0 2 *2 0* *1 0 2* *2* *1*

[illegible]

ten. ten. tr

SOLO.

f *dim.*

dolce

V

E (espr.)

pp

dim.

12061. 12740

The musical score is written for a string ensemble, likely a quartet or quintet, in the key of D major (two sharps). It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Key markings and instructions include:

- Staff 1:** *cresc.* (crescendo), *ff* (fortissimo), and fingerings (1, 0, 2).
- Staff 2:** *p* (piano), *ten.* (tension), *sul G* (sul G), and *tr.* (trill).
- Staff 3:** *ten.* (tension), *tr.* (trill).
- Staff 4:** *ten.* (tension), *tr.* (trill), *delicatamente* (delicately).
- Staff 5:** *TUTTI.* (Tutti), *p* (piano), *ff* (fortissimo), *ten.* (tension).
- Staff 6:** *tr.* (trill), *ten.* (tension).
- Staff 7:** *sf* (sforzando).
- Staff 8:** *SOLO.* (Solo), *pizz.* (pizzicato), *arco* (arco), *dim.* (diminuendo), *p* (piano), *sf* (sforzando).
- Staff 9:** *V* (Vibrato), *2.* (second ending), *1* (first ending), *II* (second ending), *3* (third ending).
- Staff 10:** *sf* (sforzando), *f* (forte), *V* (Vibrato), *1* (first ending).

12061. 12740

2

p

cresc.

2

2

ff

sempre f

2

2

4

3

0

2

4

3

1

ff

ff

p

4

3

1

ff

TUTTI.

p

ff

dim.

p

perden.

SOLO.

dosi

pp

pp

0

1

ff

V 24203

Anmerkung.

Denjenigen, welche meine Kadenzen zum ersten und dritten Satz des Beethoven'schen Konzerts zu schwierig finden sollten, schlage ich die Benutzung der nachstehenden, erleichterten Fassungen derselben vor.

J. J.

Notice.

To those players for whom my cadenzas in the first and third movements of the Beethoven concerto are too difficult, I propose the use of the following simplified versions.

J. J.

N. B. Aux violonistes qui trouveraient trop difficiles mes deux cadences (1^{re} et 3^e partie), je propose les suivantes, qui en sont une adaptation facilitée.

J. J.

Zum 1. Satz.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The piece is marked with a forte *f* dynamic. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. There are several trills marked with *tr*. The score is divided into measures by vertical bar lines. Dynamic markings include *sf* (sforzando), *mf* (mezzo-forte), *pp* (pianissimo), and *dim.* (diminuendo). Performance instructions such as *ten.* (tension), *poco riten. e dim.* (a little ritenuto and diminuendo), *in tempo*, *dolce* (sweetly), *brillante* (brilliantly), and *dim. sempre* (diminuendo sempre) are included. The piece concludes with a *pp* marking and the word *etc.* (et cetera).

f

sf

sf

sf

ten.

sf

tr

mf

tr

poco riten. e dim.

in tempo

dolce

poco

poco

cresc.

brillante

f

dim. sempre

pp

in tempo

etc.

Zum Rondo.

Zum Rondo.

f *cresc.*

sf

sf *dim. e riten.*

p in tempo

f

sf *sf* *ff*

poco più lento *cresc. e accel.* *in tempo*

strepitoso

tr *tr* *tr* *tr* *tr* *tr* *tr* *etc.*

in tempo

Handwritten musical score on two staves. The key signature is one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. It contains several measures of music, including a triplet of eighth notes, a sixteenth-note run, and a measure with a fermata. The second staff continues the melody, featuring a triplet of eighth notes, a measure with a fermata, and a measure with a 5/4 time signature. The piece concludes with the word "attacca" and "etc." written below the staff.

Two empty musical staves, each consisting of five lines.

Handwritten musical score on six staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp. The second staff contains a measure with a 5/4 time signature. The third staff features a measure with a 6/8 time signature. The fourth staff includes a measure with a 7/8 time signature. The fifth staff contains a measure with a 9/8 time signature. The sixth staff concludes with the word "etc." written below the staff.

Two empty musical staves, each consisting of five lines.

Cadenza to finale of Beethoven's violin concerto
Josef Gingold

To Sherban Lupu

Handwritten musical notation for a violin cadenza. The notation is written on four staves, each with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth and sixteenth notes, with a slur over the last four measures. The second staff continues the melodic line with similar rhythmic values. The third staff features a long, sweeping slur over a series of notes, followed by a measure with a fermata and a final note. The fourth staff concludes with a trill (tr) and the text "etc..".

1.25 70

BEETHOVEN

CADENZA PER IL PRIMO TEMPO
DEL CONCERTO IN RE MAGGIORE

Op. 61

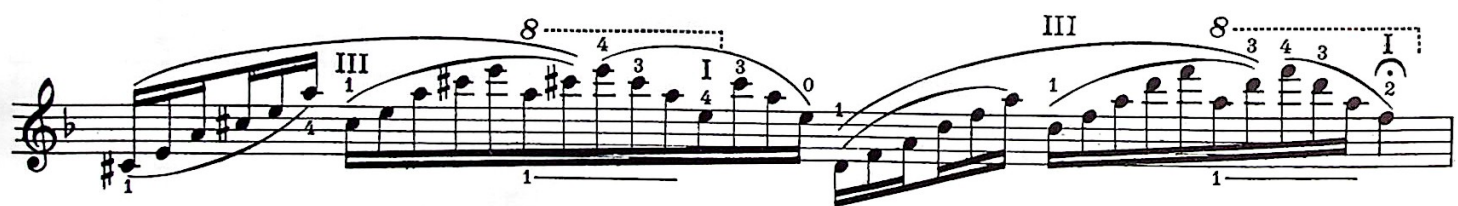
(dalla cadenza originale per pianoforte)

PER VIOLINO

(Abbado)

RICORDI

E.R. 2690



★) — allungare il dito

First system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with various accidentals. Fingering numbers (1-4) are present. The bass line is mostly whole notes.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. Fingering numbers (1-4) are present. The bass line is mostly whole notes.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody features triplets and slurs. Dynamics include *p* (piano) and *cresc.* (crescendo). Fingering numbers (1-3) are present. The bass line is mostly whole notes.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody features triplets and slurs. Dynamics include *f* (forte). Fingering numbers (1-3) are present. The bass line is mostly whole notes.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The melody includes triplets, slurs, and trills. Dynamics include *p* (piano). The tempo marking "Tempo I" is present. Fingering numbers (1-5) are present. The bass line is mostly whole notes.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The melody includes triplets, slurs, and trills. Dynamics include *p* (piano). Fingering numbers (1-5) are present. The bass line is mostly whole notes.

This page of musical notation is for a piano piece, likely a solo or a duet. It features a variety of musical techniques and dynamic markings. The notation includes treble and bass staves with various musical symbols and articulations. Key elements include:

- Dynamic Markings:** *p* (piano), *f* (forte), and *cresc.* (crescendo).
- Articulations:** Trills (*tr*), slurs, and accents.
- Fingerings:** Numbers 1-5 are used to indicate specific fingers for complex passages.
- Tempo/Character:** The marking *dolce* (sweetly) is present in the final system.
- Structural Markings:** Roman numerals *III* and *II* are used to denote different sections or movements.

The notation is highly detailed, with many slurs and fingerings indicating a technically demanding piece. The overall style is characteristic of 19th-century piano music.

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£3-
F

Cadenzen
(zu)
L. van Beethovens
VIOLIN-CONCERT
für die Violine allein
componirt von
Joseph Joachim



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I. 3 Cadenzen.

Neu bearbeitete Ausgabe.

Violine.

JOSEPH JOACHIM.

Zum 1^{sten} Satz.

fp *f* *mf* *cresc.* *f* *dim.* *ten.* *fp* *mf*

Violine.

Violin score in D major, featuring various musical techniques and dynamics. The score is written on ten staves.

Staff 1: *dim.* (diminuendo), *mf* (mezzo-forte).

Staff 2: *dim.* (diminuendo).

Staff 3: *dim.* (diminuendo).

Staff 4: *dim.* (diminuendo).

Staff 5: *perdendosi* (fading away), *pp* (pianissimo).

Staff 6: *arco* (arco), *con delicatezza* (with delicacy), *p* (piano), *pizz.* (pizzicato).

Staff 7: *pizz.* (pizzicato).

Staff 8: *dim.* (diminuendo), *pp* (pianissimo), *pizz.* (pizzicato).

Staff 9: *cresc.* (crescendo).

Violine.

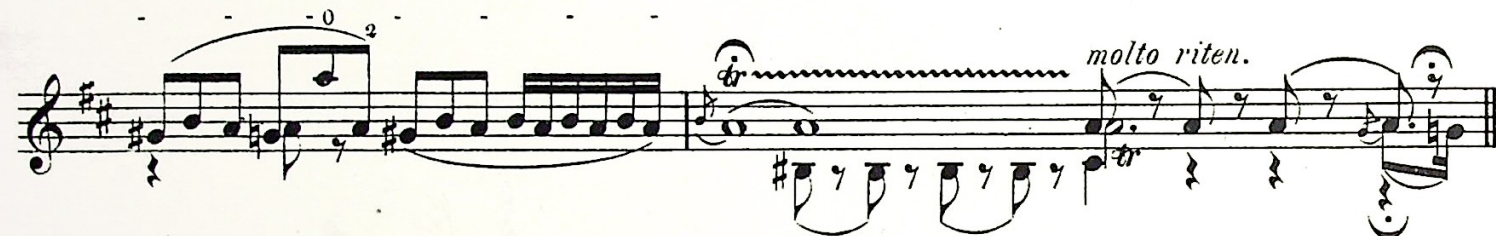
This page of musical notation is for a piano piece, likely a study or a short composition. It features multiple staves of music, each containing complex rhythmic patterns and dynamic markings. The notation includes various musical symbols such as notes, rests, and slurs.

Key markings and features include:

- Dynamic Markings:** *ff* (fortissimo), *f* (forte), *p* (piano), *dim.* (diminuendo), and *sf* (sforzando).
- Tempo Markings:** *Presto.* and *ad libitum.*
- Performance Instructions:** *acceler.* (accelerando).
- Technical Elements:** The notation includes various musical symbols such as notes, rests, and slurs, indicating complex rhythmic patterns and phrasing.

The page concludes with the number **S. 8599.**

Violine.



Violine.

7

Zum Rondo.

Violin score for 'Zum Rondo'. The piece is in D major (two sharps) and 6/8 time. The score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and features a series of eighth-note patterns with fingerings 4, 0, 1, 7, 4, 0, 4, 7. The second staff includes a crescendo (*cresc.*) and ends with a fortissimo (*sf*) dynamic. The third staff starts with a fortissimo piano (*fp*) dynamic and contains trills (*tr*) and slurs. The fourth staff continues with trills and slurs. The fifth staff features a fortissimo (*sf*) dynamic and a fortissimo (*f*) dynamic. The sixth staff includes a diminuendo (*dimin.*) and a piano (*p*) dynamic. The seventh staff features a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The eighth staff includes a fortissimo (*f*) dynamic and a fortissimo (*f*) dynamic. The ninth staff includes a fortissimo (*f*) dynamic and a fortissimo (*f*) dynamic. The tenth staff includes a fortissimo (*f*) dynamic and a fortissimo (*f*) dynamic.

II. 3 Cadenzen.

Violine.

Zum 1^{sten} Satz.

f *deciso*

dim. *espressivo*

p *p*

terenamente

cresc. *acceler.* *f*

dim. e ritenuto poco a poco

p *pp* *espress.*

cresc. *f a largamente*

4^{ta} C. 3^{za} C. 4^{ta} C. *mf* 0

fp 3^{za} C. 4^{ta} C.

cresc.

dim. e rit.

ff

a tempo

p 1 0 3

mf 0 2 0

dim. sempre

pp 0 1 2

tr accel. tr tr 2 2 3 2 *tr* 2 1 *tr* *rit.* *tr*

sf

sempre ritenente il trillo e dimin.

etc.

Violine.

Zum 2^{ten} Satz. *f* *p* *f* *p* *accel. e cresc.*

Allegro. *f*

f

p

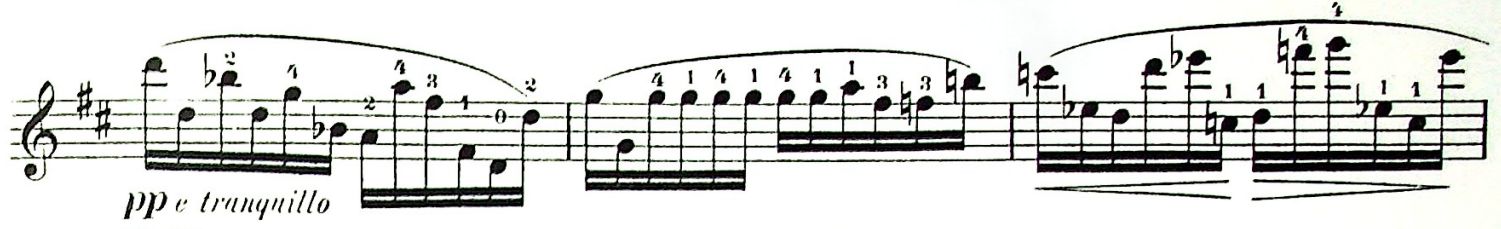
cresc. *vibrato* *lunga* *f* *f* *p* etc.

Zum Rondo. *f*

f

sf *sf* *sf*

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



08867

von

MORAVETZ
Magazin de Note Musicala
TIMIȘOARA

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— op. 11 Sonate F dur
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Violine und Klavier

Albeniz-Ries op. 165 No. 2 Tango
Bohnke, Emil op. 11 Konzert
Bowen, V. Suite in d moll
Bruch, Max op. 85 Romanze
Dushkin, S. Übertragungen:
Nr. 1 C. Artok, Chanson à bercer et à danser
2 S. Rachmaninoff, Danses Tziganes
3 P. Kirman, Chanson Palestinienne
4 P. Kirman, Chant du Yemen
5 Boccherini, Canzonetta (Andantino
gentile tiré du Concerto de Violon
6 Paradis, Sicilienne du 18^me Siècle
7 A. Sasonoff, Air et Trépak
8 A. Glazounow, Mélodie Arabe
9 M. Reger, Deutsche Walzer
10 M. Moussorgski, Ripples
(Le ruisseau)
Dushkin-Boccherini, Konzert in D dur
Elman-Samartini, Canto amoroso
Fairschild, Blair Danse russe
— Rhapsodie
Fernandez-Arbós, Drei Konzertstücke
Nr. 1 La Zambra
2 Guajiras
3 Tango
Goldmark, C. op. 11 Suite I
Hubay, J. op. 5 Suite G dur
Morales, P. Esquisse Andalouse
— Bagatelle

Korngold, E. W. op. 11 Vier Stücke aus der Musik
zu „Viel Lärmen um Nichts“
1. Mädchen im Brautgemach / 2. Holzapfel
und Schlehwein / 3. Mummenschanz (Horn-
pipe) / 4. Gartenszene
Moritz, E., op. 2 Scherzo
Schulthess, W., op. 7 Concertino in A dur
— Drei Capricen nach Paganini
Caprice Nr. 9 E dur
Caprice Nr. 14 Es dur
Caprice Nr. 19 Es dur
Scott, C., op. 73 Drei Stücke, in einem Heft
Elégie / Romance / Valse triste
— Deux Préludes
Nr. 1 Poème erotique
Nr. 2 Danse
— Talahassee-Suite
Bygone Memories / After Sundown
Air et Danse nègre
— Zwei Sonetten
— Cherry Ripe, Altenglisches Volkslied
— The Gentle Maiden (Irish Air)
Sinding, Chr., op. 96 Suite
Stojowsky, S., Konzert G dur
Windsperger, L., Scherzo h moll
— Scherzo fis moll
— Konzertstück D dur
— Intime Melodien, 8 Fantasietten in
2 Heften

B. SCHOTT'S SÖHNE, MAINZ-LEIPZIG

CADENZ

zum Violin - Konzert von L.v. Beethoven

H. Léonard

Cadenza

f *mezzo* *pp* *dolce* *p* *dolce* *rall*

a tempo *ff* *rall.* *p* *cresc.*

p

dim. *rall.* *pp*

a tempo *ten.* *pdol.* *ten.*

ten. *p*

ten. *p* *ten.*

ten. *p* *ten.*

cresc. *f*

tranez. *f*

Leggiero. *dim.* *p*

f *p* *f* *p*

5

f *p* *f* *p* *pocho rit* *a tempo.*

pizz.

accel. *dim.*

rall. *a tempo.*

ten. *ten.* *dim.* *pp lunga.*

Rentrée pour le Larghetto.

cresc. *rall.*

Rentrée pour le Rondo.

f *dim.* *p* *tr.* *dim.*

Ausgewählte Violinmusik ernsten Charakters

(Aus der „Edition Schott“, Einzel-Ausgabe, über 9000 Nummern)

1500

Konzerte	Violine	Klavier
Bach, J. S., Konzerte (Sauret):		
— Nr. 1 a moll	09201/2	09208/4
— Nr. 2 E dur	09206/7	09208/9
— d moll	09211/2	09218/5
Beethoven, op. 61 Konzert (Sauret)	09217/1	09219/20
Bériot, Konzerte (Pollitzer):		
— Nr. 1 op. 15 D dur	08083	08084/5
— Nr. 2 op. 32 h moll	08086/7	08088/9
— Nr. 3 op. 44 e moll	08091/2	08093/4
— Nr. 4 op. 46 d moll	08096	08097/8
— Nr. 5 op. 55 e moll	08099/8100	08101/2
— Nr. 6 op. 70 A dur	08103/a	08104/5
— Nr. 7 op. 76 G dur	08106/7	08108/9
— Nr. 8 op. 99 D dur	08111/2	08113/4
— Nr. 9 op. 104 a moll	08116	08118/9
— Nr. 10 op. 127 a moll	08120	08121/2
Brahms, op. 77 Konzert Ddur (Fleisch-Schnabel)	09449/50	09451/53
Kreutzer, Konzerte:		
— Nr. 13 D dur (Sauret)	09230/1	09232/3
— Nr. 18 e moll (Ries)	09235/1	09237/8
— Nr. 19 d moll (Sauret)	09240/1	09242/3
Mendelssohn, op. 64 Konzert e moll (Sauret)	09301	09303/4
Mozart, Konzerte (Sauret):		
— Es dur (Köch. Nr. 268)	09251/1	09253/4
— D dur (Köch. Nr. 218)	09256/1	09258/9
— A dur (Köch. Nr. 219)	09261/1	09263/4
Paganini, op. 6 Konzert D dur (Sauret)	09223/1	09226/7/1
Rode, Konzerte (Sauret):		
— Nr. 6 op. 8 B dur	09265/7	09268/9
— Nr. 7 op. 9 a moll	09271/2	09273/4
— Nr. 8 op. 13 e moll	09276/7	09278/9
Spohr, op. 47 Konzert Nr. 8 a moll (Gesangsszene) (Wesely) 09281/1		09288/84
— op. 55 Konzert Nr. 9 d moll (Sauret)	09245/1	09247/8/1
Tschalkowsky, op. 35 Konzert (Sauret)	09306/7	09309/11
Viotti, Konzerte (Sauret):		
— Nr. 22 a moll	09286/7	09288/9
— Nr. 23 G dur	09291/3	09293/4
— Nr. 24 h moll	09296/7	09298/9

Sonaten

Bach, J. S., 6 Sonaten für Violine allein (Bram-Eldering) (Klavier-Begleitung von R. Schumann)		
— Nr. 1	04701	04703/1
— Nr. 2 (Partita)	04705	04707/1
— Nr. 3	04709	04711/1
— Nr. 4 (Partita)	04713	04715/6
— Nr. 5	04718	04720/1
— Nr. 6 (Partita)	04723	04725/1
Beethoven Sonaten (Kreisler)		
— op. 12 Nr. 1 D dur	02625	02626/7
— Nr. 2 A dur	02628	02629/1
— Nr. 3 Des dur	02631	02632/3
— op. 17 Horn-Sonate (Kroß)	05033	05034/5
— op. 23 a moll	02634	02635/6
— op. 24 F dur (Frühlings-Sonate)	02637	02638/9
— op. 30 Nr. 1 A dur	02640	02641/2
— Nr. 2 e moll	02643	02645/6
— Nr. 3 G dur	02648	02649/50
— op. 47 A dur (Kreutzer-Sonate)	02651/1	02653/4
— op. 96 G dur	02656	02657/8

Sonaten (Fortsetzung):	Violine	Klavier
Boccherini, Sonate G dur (Alard)	05333	05334
Brahms, Sonaten (Schnirlin):		
— op. 78 G dur	09454	09455/7/1
— op. 100 A dur	09458	09459/60/1
— op. 108 d moll	09462	09463/5
Corelli, Sonate D dur (Alard)	05335	05336
— Sonate d moll (Follia) (Léonard)	08851	08852
Franck, César, Sonate (Sauret)	08854	08856/8
Händel, Sonaten:		
— A dur (Kross)	02671	02672
— E dur (Kross)	02673	02674
— F dur (Riemann)	02675	02676/1
— g moll (Alard)	05341	05345
Mozart, Sonaten, Neue Ausgabe von T. Nachh:		
— Nr. 1 A dur (Köch. Nr. 305) 03881		03882/1
— " 2 C dur " " 303 03881		03885
— " 3 D dur " " 303 03887		03888/9
— " 4 e moll " " 304 03891		03892
— " 5 Es dur " " 302 03893		03894
— " 6 G dur " " 301 03896		03897
— " 7 F dur " " 376 03899		03900/1
— " 8 C dur " " 296 03902		03903/1
— " 9 F dur " " 377 03905		03906/1
— " 10 B dur " " 378 03908		03909/1
— " 11 G dur " " 379 03911		03912
— " 12 Es dur " " 380 03914		03915
— " 13 A dur " " 402 03918		03919
— " 14 B dur " " 570 03920		03921
— " 15 B dur " " 454 03923		03924/5
— " 16 Es dur " " 481 03927		03928/8
— " 17 A dur " " 526 03931		03932/3
— " 18 F dur " " 547 03935		03936
— " 19 C dur " " 404 03938		03939
Paganini, Sonate e moll (Alard)	05366	05367
— Sonate op. posth. (Ruffin) 02480		02481
Schubert, op. 137 3 Sonatinen (Fritz Meyer):		
— Nr. 1	02718	02719/1
— Nr. 2	02721	02722
— Nr. 3	02724	02725/1
Schumann, op. 105 Sonate	02701	02702/3
— op. 121 Sonate	02713/1	02715/7
Tartini, Sonaten (Meyer):		
— op. 1 Nr. 2 F dur	02737	02738
— Nr. 10 g moll (Didone abbandonata)		02739
— Teufelstriller (Nachh:)	02739	02740
— A dur (Léonard)	02741	02742
— G dur (Léonard)	02743	02744
— G dur (Léonard)	02745	02746
— C dur (Léonard)	02747	02748
— F dur (Léonard)	02749	02750
— D dur (Léonard)	02751	02752

Verschiedenes

Bach, J. S., Chaconne	08078	08079/1
— Air auf der G-Saite (Windsperger)	05478	
— Wiegenlied (Hartog)	03868	03586
Beethoven, op. 40 Romanze G dur (Jensen)	02621	02622
— op. 50 Romanze F dur (Jensen) 02623		02624
— Berühmtes Menuett G dur	07503	
Bériot, Aires variés (Pollitzer):		
— op. 1 d moll	02659	02660
— op. 12 A dur	02663	02664
— op. 15 E dur	02665	02666/1
— op. 100 Scène de Ballet	09313	09314/5
Brahms, Walzer A dur, op. 39		
— Nr. 15 (Franz Wilms)	07600	

Verschiedenes (Forts.):	Violine	Klavier
— Intermezzo (Schlummerlied), op. 117, Nr. 1 bearbeitet von Paul Klengel		07619
— Wiegenlied, op. 49 Nr. 4 (Fr. Hermann)		07630
— Ungarische Tänze, bearbeitet von Jos. Joachim		07591
— Nr. 1		07592
— Nr. 2		07593
— Nr. 3		07594
— Nr. 4		07594
Burmester, Alte Weisen:		
— Beethoven, Menuett Es dur	08780	08981
— Couperin, Secur Monique	08784	08785
— Händel, Courante	08782	08783
— Mozart, Deutscher Tanz D dur	08786	08789
— Rameau, Gavotte	08788	08790
Chopin, Nocturne op. 9 Nr. 2 (Hermann)		02218
Ernst, Elegie mit Spohrs Intro- duktion, op. 10 (Wilhelm) 02241		02242
Gossec, Berühmte Gavotte (Moffat)		02248
Gounod, Ave Maria, Meditation C dur		07206
Händel, Berühmt. Largo (Kross)		05019
Haydn, Serenade aus d. Streich- quartett op. 18	02296	02297
— Andante aus der Symphonie mit dem Paukenschlag	05641	05642
Lalo, Rondo aus der Symphonie espagnole	07164	07162/1
Léonard, op. 15 Grande Fan- tasia militaire (Fritz Meyer) 08834		08835/1
— op. 31 Nr. 1 Andante et Allegro de concert (Fritz Meyer)	08837	08838
— op. 57 Nr. 12 Mouvement perpetuel (Fritz Meyer)	08840	08841
Mozart, Ave verum		02538
— Menuett aus dem Ddur Divertimento (Kross)	02354	02355
— Serenade „Eine kleine Nacht- musik“	09348	09349/50
Paganini, op. 8 Le Streghe (Wilhelm)	02687	02688
— op. 10 Carnaval de Venise (Wilhelm)	02691/1	02691/1
— op. 11 Moto perpetuo (Kross) 02693		02694
Raff, Cavatine	06198	06199
Rameau, 2 Menuette (Moffat)		02368
Sarasate, Danse espagnole, Adios montañas mías	02385	02386
Schubert, Fr., Improptu, op. 142 Nr. 2 (Slatter)		02393
— Moment musical, op. 94 Nr. 3 (Moffat)		02394
Tschalkowsky, Andante canta- bile aus op. 11	07046	
— Chant sans Paroles (Ritter)	02416	
— Chanson triste	02435	
Vieuxtemps, op. 22 Nr. 1, Mor- ceaux brillantes	02650	02751
— Nr. 2 Air varié	02752	02753/1
— Nr. 3 Réverie	02755/1	
— op. 24 Nr. 1 Le Rossignol (Alabieff)	02767	02768
Wieniawski, op. 11 Le Carnaval russe (Hermann)	02773	02774/1
— op. 12 Nr. 2 Chans. Polonoise 02778		02779
— op. 17 Légende (Wilhelm) 05037		05038
— op. 19 Nr. 2 Le Ménétrier, Mazurka (Wilhelm)	05041	05042
— Kujawiak (Wilhelm)	05043	05044

Beliebte Bände aus der „Edition Schott“:

Klassikerfreund, 20 beliebte klassische
Stücke. Bearbeitet von Fritz Meyer
Ed. Schott Nr. 258 M. 3.—
Inhalt: Händel, Marsch — Weber, Russisches Lied — Tartini,
Largo — Corelli, Andante — Händel, Largo — Glück, Arie aus
„Orpheus“ — Haydn, Andante — Giordani, Arie (Care mio ben)
— Teaglia, Arie — Beethoven, Die Himmel rühmen des
Ewigen Ehre — Rode, Adagio — Stradella, Kirchenarie (Pieta
Signore) — Händel, Adagio u. Allegro — Weber, In spanischem
Char. tier — Bach, Arie a. d. Orchester-Ouvertüre in D dur —
Lotti, Pus dicesti — Ruffin, Tre giorni son che Nina (Fant.)
Mozart, Menuett — Händel, Muette und Rondo

Willy Burmester „Programme“
Eine Sammlung klassischer Stücke für Violine und Klavier.
Ed. Schott Nr. 303 M. 2.— / Violinst. einz. Ed. Schott Nr. 475 M. 2.—
Mittlere Schwierigkeit.
Inhalt: Schumann, Warum — Schubert, Moment musical
Nr. 3 — Schumann, Abendlied — Mendelssohn, Capriccio
„Särb“, Rumänischer National-Tanz

Willy Burmester „Alte Weisen“
Eine Sammlung von 35 klassischen Stücken in 4 Bänden
Ed. Schott Nr. 636—639 je M. 2.50

Wieniawski-Album
9 berühmte Kompositionen
Bearbeitet von A. Wilhelm
Ed. Schott Nr. 518 M. 2.50
Inhalt: Légende, op. 17 — Mazurka (Oberlass), op. 19 Nr. 1 —
Chanson polonoise, op. 12 Nr. 2 — Kujawiak — Romance
de Concerto, op. 22 Nr. 2 — Adagio élégiaque, op. 5 — Souvenir
de Moscou (Airs russes), op. 6 — Mazurka (Ménétrier), op. 19
Nr. 2 — Tme Polonoise brillante, op. 21

FRITZ KREISLER

THREE CADENZAS to the BEETHOVEN CONCERTO for Violin

150
~~150~~

CHARLES FOLEY, INC.
MUSIC PUBLISHERS
156 WEST 44 STREET
NEW YORK CITY

Printed in U. S. A.

Ausgewählte Violinmusik ernsten Charakters

(Aus der „Edition Schott“, Einzel-Ausgabe, über 9000 Nummern)

1500

Konzerte	Violine	Klavier
Bach, J. S., Konzerte (Sauret):		
— Nr. 1 a moll	09201/2	09208/4
— Nr. 2 E dur	09206/7	09208/9
— d moll	09211/2	09213/5
Beethoven, op. 61 Konzert (Sauret)	09217/1	09219/20
Bériot, Konzerte (Pollitzer):		
— Nr. 1 op. 15 D dur	08083	08084/5
— Nr. 2 op. 32 h moll	08086/7	08088/9
— Nr. 3 op. 44 e moll	08091/2	08093/4
— Nr. 4 op. 46 d moll	08096	08097/8
— Nr. 5 op. 55 e moll	08099/8100	08101/2
— Nr. 6 op. 70 A dur	08103/a	08104/5
— Nr. 7 op. 76 G dur	08106/7	08108/9
— Nr. 8 op. 99 D dur	08111/2	08113/4
— Nr. 9 op. 104 a moll	08116	08118/9
— Nr. 10 op. 127 a moll	08120	08121/2
Brahms, op. 77 Konzert Ddur (Fleisch-Schnabel)	09449/50	09451/53
Kreutzer, Konzerte:		
— Nr. 13 D dur (Sauret)	09230/1	09232/3
— Nr. 18 e moll (Ries)	09235/1	09237/8
— Nr. 19 d moll (Sauret)	09240/1	09242/3
Mendelssohn, op. 64 Konzert e moll (Sauret)	09301	09303/4
Mozart, Konzerte (Sauret):		
— Es dur (Köch. Nr. 268)	09251/1	09253/4
— D dur (Köch. Nr. 218)	09256/1	09258/9
— A dur (Köch. Nr. 219)	09261/1	09263/4
Paganini, op. 6 Konzert D dur (Sauret)	09223/1	09226/7/1
Rode, Konzerte (Sauret):		
— Nr. 6 op. 8 B dur	09266/7	09268/9
— Nr. 7 op. 9 a moll	09271/2	09273/4
— Nr. 8 op. 13 e moll	09276/7	09278/9
Spohr, op. 47 Konzert Nr. 8 a moll (Gesangsszene) (Wessely)	09281/1	09288/84
— op. 55 Konzert Nr. 9 d moll (Sauret)	09245/1	09247/8/1
Tschalkowsky, op. 35 Konzert (Sauret)	09306/7	09309/11
Viotti, Konzerte (Sauret):		
— Nr. 22 a moll	09286/7	09288/9
— Nr. 23 G dur	09291/3	09293/4
— Nr. 24 h moll	09296/7	09298/9

Sonaten

Bach, J. S., 6 Sonaten für Violine allein (Bram-Eldering) (Klavier-Begleitung von R. Schumann)		
— Nr. 1	04701	04703/1
— Nr. 2 (Partita)	04705	04707/1
— Nr. 3	04709	04711/1
— Nr. 4 (Partita)	04713	04715/6
— Nr. 5	04718	04720/1
— Nr. 6 (Partita)	04723	04725/1
Beethoven Sonaten (Kreisler)		
— op. 12 Nr. 1 D dur	02625	02626/7
— Nr. 2 A dur	02628	02629/1
— Nr. 3 Des dur	02631	02632/3
— op. 17 Horn-Sonate (Kroß)	05033	05034/5
— op. 23 a moll	02634	02635/6
— op. 24 F dur (Frühlings-Sonate)	02637	02638/9
— op. 30 Nr. 1 A dur	02640	02641/2
— Nr. 2 e moll	02643	02645/6
— Nr. 3 G dur	02648	02649/50
— op. 47 A dur (Kreutzer-Sonate)	02651/1	02653/4
— op. 96 G dur	02656	02657/8

Sonaten (Fortsetzung):	Violine	Klavier
Boccherini, Sonate G dur (Alard)	05333	05334
Brahms, Sonaten (Schnirlin):		
— op. 78 G dur	09454	09455/7/1
— op. 100 A dur	09458	09459/60/1
— op. 108 d moll	09462	09463/5
Corelli, Sonate D dur (Alard)	05335	05336
— Sonate d moll (Follia) (Léonard)	08851	08852
Franck, César, Sonate (Sauret)	08854	08856/8
Händel, Sonaten:		
— A dur (Kross)	02671	02672
— E dur (Kross)	02673	02674
— F dur (Riemann)	02675	02676/1
— g moll (Alard)	05341	05345
Mozart, Sonaten, Neue Ausgabe von T. Nachd.:—		
— Nr. 1 A dur (Köch. Nr. 303)	03881	03882/1
— " 2 C dur (" " 303)	03881	03885
— " 3 D dur (" " 303)	03887	03888/9
— " 4 e moll (" " 304)	03891	03892
— " 5 Es dur (" " 302)	03893	03894
— " 6 G dur (" " 301)	03896	03897
— " 7 F dur (" " 376)	03899	03900/1
— " 8 C dur (" " 296)	03902	03903/1
— " 9 F dur (" " 377)	03905	03906/1
— " 10 B dur (" " 378)	03908	03909/1
— " 11 G dur (" " 379)	03911	03912
— " 12 Es dur (" " 380)	03914	03915
— " 13 A dur (" " 402)	03918	03919
— " 14 B dur (" " 570)	03920	03921
— " 15 B dur (" " 454)	03923	03924/5
— " 16 Es dur (" " 481)	03927	03928/8
— " 17 A dur (" " 526)	03931	03932/3
— " 18 F dur (" " 547)	03935	03936
— " 19 C dur (" " 404)	03938	03939
Paganini, Sonate e moll (Alard)	05366	05367
— Sonate op. posth. (Ruffin)	02480	02481
Schubert, op. 137 3 Sonatinen (Fritz Meyer):		
— Nr. 1	02718	02719/1
— Nr. 2	02721	02722
— Nr. 3	02724	02725/1
Schumann, op. 105 Sonate	02701	02702/3
— op. 121 Sonate	02713/1	02715/7
Tartini, Sonaten (Meyer):		
— op. 1 Nr. 2 F dur	02737	02738
— Nr. 10 g moll (Didone abbandonata)	02739	02740
— Teufelstriller (Nachd.)	02785	02787
— A dur (Léonard)	07479	07480
— G dur (Léonard)	07481	07482
— G dur (Léonard)	07483	07484
— C dur (Léonard)	07485	07486
— F dur (Léonard)	07487	07488
— D dur (Léonard)	07489	07490

Verschiedenes

Bach, J. S., Chaconne	08078	08079/1
— Air auf der G-Saite (Windsperger)	05478	
— Wiegenlied (Hartog)	03868	03586
Beethoven, op. 40 Romanze G dur (Jensen)	02621	02622
— op. 50 Romanze F dur (Jensen)	02623	02624
— Berühmtes Menuett G dur	07503	
Bériot, Aires variés (Pollitzer):		
— op. 1 d moll	02659	02660
— op. 12 A dur	02663	02664
— op. 15 E dur	02665	02666/1
— op. 100 Scène de Ballet	09313	09314/5
Brahms, Walzer A dur, op. 39		
— Nr. 15 (Franz Willms)	07600	

Verschiedenes (Forts.):	Violine	Klavier
— Intermezzo (Schlummerlied), op. 117, Nr. 1 bearbeitet von Paul Klengel		07619
— Wiegenlied, op. 49 Nr. 4 (Fr. Hermann)		07630
— Ungarische Tänze, bearbeitet von Jos. Joachim		07591
— Nr. 1		07592
— Nr. 2		07593
— Nr. 3		07594
Burmester, Alte Weisen:		
— Beethoven, Menuett Es dur	08780	08981
— Couperin, Secur Monique	08784	08785
— Händel, Courante	08782	08783
— Mozart, Deutscher Tanz D dur	08786	08789
— Rameau, Gavotte	08788	08790
Chopin, Nocturne op. 9 Nr. 2 (Hermann)		02218
Ernst, Elegie mit Spohrs Intro- duktion, op. 10 (Wilhelmj)	02241	02242
Gossec, Berühmte Gavotte (Moffat)		02248
Gounod, Ave Maria, Meditation C dur		07206
Händel, Berühmt. Largo (Kross) Haydn, Serenade aus d. Streich- quartett op. 18	02296	02297
— Andante aus der Symphonie mit dem Paukenschlag	05641	05642
Lalo, Rondo aus der Symphonie espagnole	07164	07162/1
Léonard, op. 15 Grande Fan- tasia militaire (Fritz Meyer)	08834	08835/1
— op. 31 Nr. 1 Andante et Allegro de concert (Fritz Meyer)	08837	08838
— op. 57 Nr. 12 Mouvement perpetuel (Fritz Meyer)	08840	08841
Mozart, Ave verum		02538
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Tschalkowsky, Andante canta- bile aus op. 11		07046
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FRITZ KREISLER

THREE CADENZAS to the BEETHOVEN CONCERTO for Violin

150
~~150~~

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FRITZ KREISLER

THREE CADENZAS to the BEETHOVEN CONCERTO for Violin

CHARLES FOLEY, INC.
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Printed in U. S. A.

To my dear wife

3

Three Cadenzas

for the

L. van BEETHOVEN VIOLIN CONCERTO

Op. 61

Violin

FRITZ KREISLER

(for the 1st Movement)

Nobilmente

Violin

(for the 1st Movement)

Nobilmente

III

III

dolce e espress.

p

VIOLIN

Violin score for a musical piece, featuring ten staves of music. The score includes various musical notations such as treble clefs, key signatures (one sharp), time signatures (4/4), and complex rhythmic patterns. Fingerings are indicated by numbers 1-4 and 0. Slurs and accents are used throughout. The piece concludes with a *poco a poco cresc.* instruction.

VIOLIN

5

Violin sheet music for measures 24647-5. The score is in G major (one sharp) and 3/4 time. It features various technical challenges including triplets, sixteenth-note runs, and dynamic markings like *ff* and *p*. The piece concludes with a *poco a poco rit.* instruction.

Measures 24647-5.

molto espress.

poco a poco rit.

VIOLIN

(for the 2nd Movement)

Andante

Violin score for the 2nd movement, measures 1-12. The key signature is one sharp (F#). The tempo is Andante. The score includes fingerings (e.g., 3, 0, 1, 2, 0, 1, 0, 2, 0, 1) and articulations (e.g., *più vivo*, *espress.*, *poco a poco rit.*). The music features a mix of eighth and sixteenth notes, with some measures containing triplets and slurs.

(for the 3rd Movement)

Violin score for the 3rd movement, measures 1-12. The key signature is one sharp (F#). The tempo is Andante. The score includes fingerings (e.g., 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4) and articulations (e.g., *f*, *poco a poco cresc.*, *poco a poco più dim.*, *ff*, *p*). The music features a mix of eighth and sixteenth notes, with some measures containing triplets and slurs.

p

poco a poco cresc.

f

molto marcato

ff

poco rall.

a tempo

tr

FRITZ KREISLER

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