

JOSEPH JOACHIM

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DRITTES

CONCERT

für die

Violine

mit Begleitung des Orchesters

von

Max Bruch

Op. 58.

Partitur Mk 20[—]n.

Orchesterstimmen (ohne Principalstimme) Mk 25[—]

(Violine 1 u 2, Bratsche, Violoncell à Mk 3[—], Contrabass a Mk 150)

Clavier-Auszug (inclusive Principalstimme) vom Componisten, Mk 12[—]

(Die Principalstimme allein kostet Mk 5[—])

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Drittes Concert

1930

für
VIOLINE.

Aufführungsrecht vorbehalten.

I. Solo-Violine.

Allegro energico.

Preis Mk 5.-

Max Bruch, Op. 58.

Tutti.
Viol. I.

ff *rfz* *rfz* *rfz* *rfz*

A *rfz* *rfz* *rfz*

trquillo *p*

cresc.

ritard. **B** *u tempo* *f* *sul G*

trm *f*

Ob., Fl. *Bratsche u. Vell.* *trm* *trm* *Horn.* *p*

Viol. I. *trm* *trm* *p* *pp* *pp*

Solo - Violine.

poco string. SOLO.

ff

ff

ff

ff

ff

ff

ff

ff

ad libitum

marcato

largo

ten.

tr.

5

ten. ten.

sul G

ff

ff

ff

ff

ff

a tempo

rit.

rit.

p

rit.

poco

Solo-Violine.

tr. poco a tempo

cresc. f

Tutti. Ob. con Fl. in 8va p cresc. molto rit. a tempo

Viol. I. f cresc. tranquillo p SOLO. p

cresc. f ff Fl. tranquillo largamente f ed espress.

Tutti. Solo. SOLO. poco rit. f

Ob. G a tempo Horn. p

Solo-Violine.

con fuoco

f *f* *f* *f*

allargando

This section features a violin solo in G major. It begins with a forte (*f*) dynamic and a tempo marking of *con fuoco*. The music consists of several lines of sixteenth-note passages, some with triplets and sixteenth-note groups. The tempo slows down towards the end of the section, marked *allargando*.

H Tutti.

Viol. I
ff a tempo *f*

The piano accompaniment for the first system of the tutti section. It features a strong, rhythmic accompaniment in the right hand, starting with a fortissimo (*ff*) dynamic and a tempo marking of *a tempo*. The left hand provides harmonic support.

ff *ffz* *ffz* *ffz* *ffz* *ffz*

This section continues the violin solo with a fortissimo (*ff*) dynamic. It features a series of sixteenth-note passages with various articulations and slurs.

ffz *ffz* *ffz* *ffz* *ffz* *ffz*

poco rit. *f largamente*

This section continues the violin solo with a fortissimo (*ffz*) dynamic. It includes a tempo change to *poco rit.* and a dynamic marking of *f largamente*.

p *Ob.* *ffz* *p* *SOLO.* *f* *molto ritard.* *p/3*

The piano accompaniment for the second system of the tutti section. It features a fortissimo (*ffz*) dynamic and a tempo marking of *molto ritard.*. The section includes a *SOLO.* marking and a dynamic marking of *p/3*.

I a tempo

Clar. *p* *cresc.*

This section features a clarinet part and piano accompaniment. The clarinet part starts with a piano (*p*) dynamic and a tempo marking of *a tempo*. The piano accompaniment includes a *cresc.* marking.

Solo-Violine.

cresc. *p* *cresc.* *p* *ritard. cresc.*

a tempo tranquillo

cresc. *f* *p*

cresc. *un poco string.* *f* *p*

cresc. *f* *p*

Tutti. *ff largamente* *Viol. I.* *ff* *fz*

Solo-Violine.

L

M

Tutti.
Viol. I.

Solo.

Solo - Violine.

The musical score is written for Solo Violin and Piano accompaniment. It consists of several systems of staves. The top system features the Solo Violin part with multiple staves of music, including triplets and dynamic markings such as *sf* and *ff*. The piano part is shown below, with a grand staff and dynamic markings like *sempre ff*. The middle section is marked **Tutti.** and **N^o Viol. I.**, indicating the start of a tutti section for the first violin. This section includes a piano solo part with markings like *SOLO.*, *ff*, *argamente*, and *rit.*. The bottom section features the Solo Violin part with markings like *a tempo*, *rit.*, *poco*, *tranquillo*, *a tempo, tranquillo*, and *p e dolce*. The piano part includes markings like *rit.*, *a tempo*, and *cresc.*. The score is in G major and 2/4 time.

Solo- Violine.

Tutti.
f
SOLO.
Viol. I. pizz. ten.
arco tranquillo
ff
cresc.
p
f espress.
sul G.
espr.
Oboe
rit.
a tempo
f
Horn I u. Viol. I.
grazioso
p
f
ifz
Tutti. vel.
pp
tranquillo
un poco string.
decresc. e dim.
cresc.

Solo-Violine.

The musical score is divided into two main sections: Solo-Violine and Tutti. The Solo-Violine section begins with a *rit.* (ritardando) and *f* (forte) dynamic, followed by a *cresc.* (crescendo) leading to *rfz* (riferzando). It features a *R a tempo* (Ritornello) section with a *p* (piano) dynamic and *un poco string.* (un poco stringente) marking. The Solo-Violine part includes various technical markings such as *5*, *10*, *7*, *8*, *3*, *2*, *1*, *2*, and *1*, along with *ff* (fortissimo) dynamics. The Tutti section begins with a *S* (Tutti) marking, *ten.* (tenuissimo) dynamics, and *ff largamente* (fortissimo largamente) marking. It includes *allargando* (allargando) markings and technical markings such as *6*, *3*, *6*, *3*, *6*, and *3*. The score concludes with *ff stringendo* (fortissimo stringendo) and *ten. ten.* (tenuissimo tenuissimo) markings.

Solo - Violine.

II. Adagio.

3

p

tr

1 1

0

A

cresc.

tr

2 4 3

rit.

pp

B

Tutti.

a tempo

Viol. I.

pp

cresc.

SOLO.

p

espress.

8

cresc.

f

tr

poco rit.

tr

a tempo

C

p cresc.

p cresc.

f

cresc.

f

tr

3

tr

tr

calando

D

sempre piano e tranquillo

Solo - Violine.

1 2 4 4

pp *poco cresc.*

p dolce

pp

p *tr* *E*

tr

2da Corda *rit.* *trium*

a tempo *F* *p cresc.* *p cresc. f*

G *a tempo* *Tutti. Viol. 1.* *7*

sfz *rit.*

Solo - Violine.

Bratsche Clar. Viol. I. Hob. Fl. Viol. I.

rit. - *a tempo*

pp *p cresc.*

SOLO. *espress.* *sempre cresc.*

f *p* *pp*

SOLO. *p* *pp* *cresc.*

rit. *a tempo*

sempre piano e lusingando

pp *pp*

cresc.

pp

tr(mita)

p

rit. - - - **K** *a tempo*

p cresc.

p cresc.

rit. - - - **L** *a tempo*

tr

p e tranquillo

tr

SOLO.

tr

pp *espress.*

pp *cresc.* *p* *morendo* *pp*

Solo - Violine.

III. Finale.

Allegro molto.

Tutti. viol. II.

A SOLO.

Solo - Violine.

1 3 4 3 3 4 1 2 2 1 1 3

sf *sf*

C Tutti.

sf

sf *sf* *sf*

sf

f *p* *p* *p* *p*

Tutti. SOLO.

f

D Tutti. SOLO.

p *sempre p* *espress.*

f *cresc.* *sempre f*

ed espr. *p*

f **E** Tutti. Viol.

Solo-Violine.

Bläs. **SOLQ**

f *3* *3* *2* *3* *1 1* *1 1*

sempre f ed espress.

calando f

poco *a* *poco* *rit.*

F *a tempo* *4* *3* *2* *3*

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

f

p *3* *2* *1* *3* *0* *3* *3* *3* *2* *2*

cresc.

f *3* *2* *2* *1* *3*

tranquillo

3 *4* *1* *2* *3* *3*

Solo-Violine.

2 3 3 2 1 0 1 2 3 1 1 3

2 3 3 2 1 0 1 2 3 1 1 3

tranquillo e decresc. 2 0 1 4 2 2 3 1 1 3

pp *pp* *f*mp. *f* cresc.

f sempre

f *ff* con brio ten. ten.

f *ff* *f*

H Tutti. *ff* *ff* *f*

f *ff* *f*

f *f*

Solo-Violine.

I SOLO.

ff

sf

sempre ff

sf

ff

sf

K

sp legg.

cresc.

ff

sp

cresc.

ff

tr

restez

tr

sf p

Solo-Violine.

1 2 3 4

L

f *p*

cresc.

restez - - - - -

M Tutti. *ff*

tr *tr* *tr* *tr*

sempre ff

N Blaes. Blaes.

Solo-Violine.

SOLO

Viol. I.

cresc. *f*

sempre cresc. *f* *sf: sempre f ed espr.*

p *2 cresc.* *f*

ff *calando* *espress.* *f* *allargando*

tranquillo *ritard* *u tempo* *p*

cresc. *f*

p

con brio *f*

p

Solo-Violine.

The musical score is written for Solo-Violine and Trompe. It consists of ten staves. The top five staves are for the Solo-Violine, and the bottom five are for the Trompe. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. The Solo-Violine part features intricate melodic lines with many slurs and accents. The Trompe part provides harmonic support with chords and some melodic fragments. The score is marked with dynamics such as *f*, *ff*, *pp*, and *sf*. There are also markings for *Tutti* and *SOLO*. The Solo-Violine part has markings for *SOLO. 2da* and *SOLO. 3da*. The Trompe part has markings for *restez* and *R*. The score is numbered 9545 at the bottom.