

Konzertstück
für Violine mit Orchester
komponiert
von
Robert Schwalm.

Op. 51.

Partitur	n. M. 3, —.
Klavierauszug und Solostimme	" 2, 50.
Solostimme allein	" 1, —.
Orchesterstimmen	" 5, —.
5 Duplierstimmen	à " —, 30.

Eigentum des Verlegers für alle Länder.
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C. F. W. SIEGEL'S MUSIKALIENHANDLUNG.
R. LINNEMANN.

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KONZERTSTÜCK.

Robert Schwalm, Op. 51.

Allegro moderato.

Violine.

Pianoforte.

The musical score is written for Violin and Piano. The Violin part (top staff) begins with a melodic line in G major, marked *p* (piano), then *mf* (mezzo-forte), and *p* again. The Piano part (bottom staff) provides harmonic support with chords and moving lines, marked *mf* and *p*. The score includes slurs, ties, and triplet markings. The tempo is *Allegro moderato*.

p

p *f* *p*

p

a tempo
rit. *p dolce espr.*

rit. *p a tempo*

poco rit.

espressivo

mf

f

mf

f

p

m. d.

5

poco *a* *poco* *cresc.*

p *cresc.*

ff *sf* *dim.* *p* *dim.*

Andante.

rit. *espressivo*

rit. *pp*

mf

This musical score is written for piano and voice. It consists of five systems of staves. The first system shows a vocal line with a melodic line and a piano accompaniment with chords and moving lines. Dynamics include *poco*, *a*, *poco*, *cresc.*, and *p*. The second system continues the vocal line with a melodic line and piano accompaniment. Dynamics include *ff*, *sf*, *dim.*, *p*, and *dim.*. The third system is marked *Andante.* and features a vocal line with a melodic line and piano accompaniment. Dynamics include *rit.*, *espressivo*, *rit.*, and *pp*. The fourth system continues the vocal line with a melodic line and piano accompaniment. The fifth system continues the vocal line with a melodic line and piano accompaniment. Dynamics include *mf*.

pp

dim.

p *dim. e rit.*

pp *dim. e rit.*

Wie von Anfang.

mf

This page of musical notation consists of six systems of staves, each containing a vocal line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system features a vocal line with a *rit.* (ritardando) marking and a piano accompaniment with a *rit.* marking.

The second system includes a vocal line with a *a tempo* marking and a piano accompaniment with a *mf* (mezzo-forte) marking, a *cresc.* (crescendo) marking, and a *m. g.* (mezzo-giochi) marking.

The third system includes a vocal line with a *f* (forte) marking and a piano accompaniment with a *cresc.* marking.

The fourth system includes a vocal line with a *mf* marking and a piano accompaniment with a *p* (piano) marking.

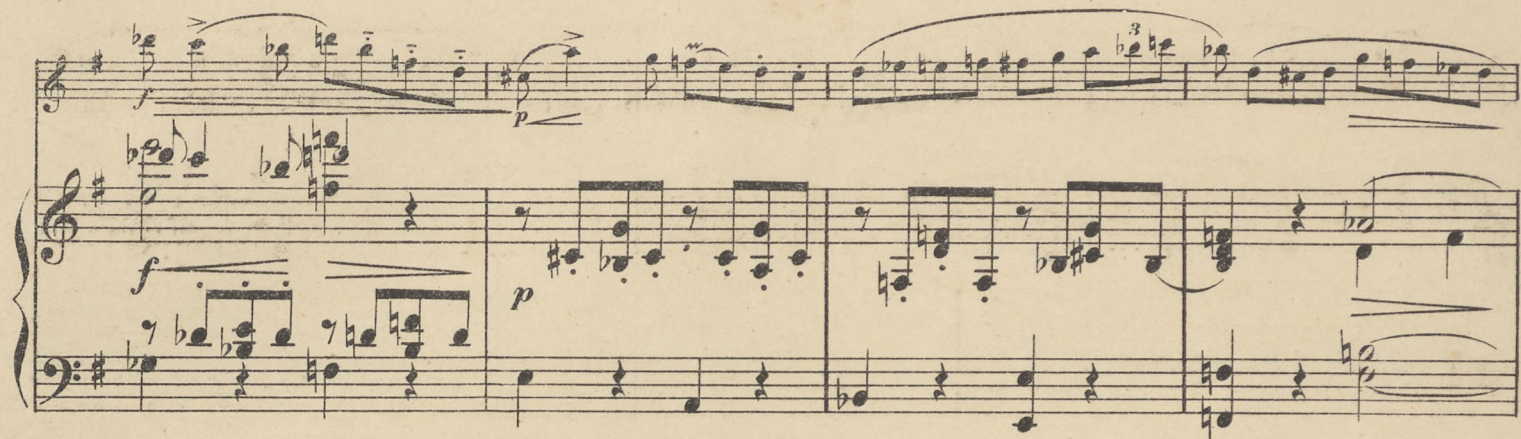
The fifth system includes a vocal line with a *mf* marking and a piano accompaniment with a *p* marking.

The sixth system includes a vocal line with a *mf* marking and a piano accompaniment with a *p* marking.

This page of musical notation consists of five systems of staves. The first system has a treble staff with a melodic line and a grand staff (treble and bass) with accompaniment. The second system continues the melodic line with triplets and slurs, and the accompaniment features chords and moving lines. The third system shows a more complex melodic line with many triplets and slurs, and the accompaniment has dense chordal textures. The fourth system features a melodic line with a long slur and the accompaniment with sustained chords. The fifth system includes tempo markings: *a tempo*, *poco rit.*, *pespress.*, *rit.*, and *p a tempo*. The notation includes various musical symbols such as notes, rests, slurs, triplets, and dynamic markings like *mf*, *p*, and *f*.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The sixth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The seventh system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation is written in a clear, legible style, with various musical symbols and markings used throughout.

espr.



First system of musical notation. The top staff is a single melodic line in treble clef, starting with a forte (*f*) dynamic and a piano (*p*) dynamic. The bottom staff is a grand staff (treble and bass clefs) with a forte (*f*) dynamic. The key signature has one sharp (F#).



Second system of musical notation. The top staff begins with a ritardando (*rit.*) marking and ends with an *a tempo* marking. The bottom staff also begins with a *rit.* marking and includes a fortissimo (*ff*) section. The key signature has one sharp (F#).



Third system of musical notation. The top staff features a fortissimo (*sf*) dynamic. The bottom staff continues the grand staff notation. The key signature has one sharp (F#).



Fourth system of musical notation. The top staff includes a mezzo-forte (*mf*) dynamic. The bottom staff continues the grand staff notation. The key signature has one sharp (F#).

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a continuous, rapid sixteenth-note melody with many slurs and accents. The lower staff is in bass clef and contains mostly whole and half notes, some with slurs, providing a harmonic accompaniment.

The second system continues the piece. The upper staff features a melodic line with a *cresc.* (crescendo) marking. The lower staff begins with a piano (*p*) dynamic and includes a *cresc.* marking. It features a series of chords in the right hand and a bass line with slurs in the left hand.

The third system introduces a tempo change. The upper staff has a first ending marked '1.' and a second ending marked '2.' with the instruction 'Schneller.' (faster). Dynamics include *f* (forte) and *p* (piano). The lower staff also has first and second endings, with a *f* dynamic in the first ending and a *p* dynamic in the second.

The fourth system concludes the piece. It features a *rit. molto* (ritardando molto) marking followed by a *f* (forte) dynamic, then a *Lento.* (Lento) marking leading to a *pp* (pianissimo) dynamic. The notation includes various slurs, accents, and a final cadence.

Empfehlenswerte Violinkompositionen

aus dem Verlage von C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

Für Violine mit Orchester- oder Quartettbegleitung.

- Bruch, Max, Op. 26. Konzert (Gm).** Partitur n. M. 10. —. Solostimme M. 2. —. Orchesterstimmen 12 —
- Hauser, Miska, Op. 49. Premier Concert (Em).** Avec Orchestre M. 9. 75. Avec Quatuor 5 —
- **Op. 61. Deuxième Rhapsodie Hongroise.** Avec Orchestre M. 6. —. Avec Quatuor 4 —
- Kéler Béla, Op. 134. Drei ungarische Idyllen.** No. 1. Abschied von Nieder-Ungarn. No. 2. Der Sohn der Haide. No. 3. Heimats-Sehnen. Preis jeder Nummer: Solovioline à 25 Pf. Orchesterstimmen (in Abschrift) à n. M. 4. —. Sextettbegleitung (Streichinstrumente und Klarinette) à n. 1 50
- Mozart, W. A., Le célèbre Larghetto, arr. avec** Quatuor par Miska Hauser 1 50
- Raff, Joachim, Op. 161. Konzert (Hm).** Partitur (in Abschrift) n. M. 15. —. Solostimme M. 2. —. Orchesterstimmen 11 —
- **Op. 180. Suite (Gm).** Partitur n. M. 6. —. Solostimme M. 2. —. Orchesterstimmen 10 50
- **Op. 203 No. 5. Ungarischer (A la Hongroise).** No. 5 der cyklischen Tondichtung: Volker. Partitur n. M. 3. 60. Solostimme M. 1. —. Orchesterstimmen 7 50
- **Op. 203 No. 8. Schlummerlied (Berceuse)** mit Streichquartett und Hörner. No. 8 der cyklischen Tondichtung: Volker. Partitur n. M. 1. 80. Solostimme 80 Pf. Orchesterstim. 2 —
- **Op. 206. Konzert No. 2 (Am).** Partitur netto M. 10. —. Solostimme M. 3. —. Orchesterstimmen 17 —
- Schwalm, Robert, Op. 51. Konzertstück.** Partitur n. M. 3. —. Solost. M. 1. —. Orchesterst. 5 —

Für zwei, drei oder vier Streichinstrumente.

- Bach, Johann Sebastian, 15 dreistimmige Inventionen,** für Violine, Viola (oder Violine II) und Violoncell, mit Stricharten und Fingersatz versehen und als Unterrichtsmaterial für das Zusammenspiel übertragen von Richard Hofmann. Heft 1, 2 3 50
- Dietz, F. W., Op. 54. Sechs leichte Tonstücke** zur Übung im Ensemble-Spielen. Heft 1. Andantino. Deutscher Tanz. Orientalischer Marsch. Heft 2. Thema mit Variationen. Hymne. Scherzoso. Heft 1, 2 2 25
- Hofmann, Richard, Op. 39. Kleine Fantasien** für drei Violinen. Leichte Unterrichtsstücke über bekannte Melodien.
- No. 1. Haydn 1 80
- No. 2. Mozart 1 30
- No. 3. Schubert 1 50
- No. 4. Weber 1 50
- No. 5. Beethoven 2 —
- No. 6. Mendelssohn 1 50
- No. 7. Kreutzer 1 50
- No. 8. Lortzing 1 50
- Kalliwoða, J. W., Op. 243. Trois Duos faciles et brillants** pour deux Violons. No. 1—3. 2 25
- Manns, F., Op. 15. Trio** für zwei Violinen und Viola (Am) 4 50
- **Op. 16. Drei Trios** für zwei Violinen und Viola in der ersten Lage. No. 1. (G) M. 2. —. No. 2. (C) M. 2. 50. No. 3. (A) 3 —
- **Serenade** für zwei Violinen und Viola (G) 2 —
- Rubenson, A., Op. 2. Quartett (F)** für 2 Violinen, Viola und Violoncell 3 25
- Spindler, Fritz, Op. 140 No. 3. Husarenritt** für 2 Violinen, Viola und Violoncell, arrang. von Richard Hofmann 1 50
- Spohr, Louis, Op. 152. Dreiunddreissigstes Quartett** (Es) für 2 Violinen, Viola und Violoncell 6 50
- Streben, Ernst, Op. 33. Trifolien.** Leichte melodische Unterhaltungsstücke für drei Violinen. No. 1. Kleine Fantasie nach dem Andante der VII. Sinfonie von Beethoven. No. 2. Sonatine (F). No. 3. Kleine Fantasie nach Schubert's: Trockne Blumen. No. 4. Sonatine (G). No. 5. Kleine Fantasie nach bekannten Volksmotiven. No. 6. Sonatine (D). No. 1—4 à M. 1. 25. No. 5, 6 2 —
- Taubert, Ernst Eduard, Op. 34. Drittes Quartett** (Em) für 2 Violinen, Viola und Violoncell 6 —
- Weyermann, M., Op. 17. Quartett (Dm)** für 2 Violinen, Viola und Violoncell 5 50
- Wichtl, Georg, Op. 113. 50 leichte und fortschreitende Übungsstücke** für den Anfangsunterricht im Violinspiel (erste Lage), mit einer zweiten Violine ad libitum. Heft 1, 2 2 —

- Wichtl, Georg, Op. 114. 25 Sonatinen** für die Violine (erste und dritte Lage), mit einer zweiten Violine ad libitum, zunächst als Übungsstücke für schon etwas vorgeschrittene Spieler komponiert. Heft 1, 2 2 —
- **Op. 115. 26 Studien** für die Violine, mit einer zweiten Violine ad libitum. Zur Förderung der Technik, zur Bildung des Geschmacks und zur Veredelung des Vortrags. Heft 1—3 à 2 50

Duos für Violine und Klavier.

- Behr, Franz, Op. 260. Lyrische Poesien.** Sechs Melodien. Heft 1, 2 2 50
- Blumenthal, Paul, Op. 3. Zwei Tonstücke.** No. 1. Romanze. No. 2. Scherzo 1 30
- Bruch, Max, Op. 26. Konzert** für die Violine (Gm) 6 50
- David, Ferdinand, Op. 40. Trois Impromptus** en forme de Valse 5 —
- Ernst, H. W., Op. 10. Elégie.** Morceau de Salon 1 50
- Hauptmann, Moritz, Op. 10. Drei leichte Sonatinen** 2 40
- Hauser, Miska, Op. 49. Premier Concert (Em)** 4 75
- **Op. 60. Nocturne** 1 80
- **Op. 61. Deuxième Rhapsodie Hongroise** 3 —
- **Op. 62. Polonaise** 2 50
- Hess, Carl, Op. 6. Sonate (Hm),** arrang. nach der Sonate für Violoncell und Klavier 5 —
- **Op. 10. Zwei Stücke,** arrang. von J. Lauterbach.
- No. 1. Romanze 1 50
- No. 2. Tarantella 2 —
- Hille, Gustav, Op. 6. Walzer** in leichter Spielart 2 —
- **Op. 8. Drei Stücke.**
- No. 1. Romanze No. 2 (E) 1 30
- No. 2. Poème d'amour 1 30
- No. 3. Impromptu 2 50
- **Op. 9. Drei Konzertstücke.**
- No. 1. Romanze No. 3 (F) 1 30
- No. 2. Auf der Puszta. Fantasiestück 1 80
- No. 3. Orientalische Rhapsodie 2 50
- Hofmann, Richard, Op. 29. Drei leichte melodische Stücke** zur Aufmunterung und Bildung des Vortrags. (Ständchen. Mazurka. Marsch) 1 80
- Hummel, Ferdinand, Op. 14. Drei Fantasiestücke** (auch für Flöte).
- No. 1. Lied ohne Worte 1 —
- No. 2. Intermezzo 1 50
- No. 3. Perpetuum mobile 1 30
- Kalliwoða, J. W., Op. 211. Introduction et Air** styrien 2 75
- **Op. 212. Fantaisie de Concert** 2 50
- **Op. 237. Drei Ländler** mit Introduction, Trio und Coda 3 —
- Kéler Béla, Op. 134. Drei ungarische Idyllen.**
- No. 1. Abschied von Nieder-Ungarn 1 50
- No. 2. Der Sohn der Haide 1 50
- No. 3. Heimats-Sehnen 1 50
- Meyer, Waldemar, Larghetto religioso** 1 50
- Nessler, V. E., Op. 22. Elegie** 1 25
- Pauer, E., Op. 46. Sonate** 5 75
- Raff, Joachim, Op. 63. Drei Duos** über Motive aus Wagner's Opern.
- No. 1. Der fliegende Holländer 2 75
- No. 2. Tannhäuser 3 50
- No. 3. Lohengrin 3 —
- **Op. 161. Konzert No. 1 (Hm)** 6 —
- **Op. 180. Suite (Gm)** 6 —
- **Op. 203. Volker.** Cyklische Tondichtung.
- No. 1. Abschied von Alzey 1 50
- No. 2. Da er zum Bannerträger erkoren war 2 30
- No. 3. Im Rosengarten zu Worms 1 80
- No. 4. Da Siegfried erschlagen war 2 30
- No. 5. Was er von Werbelein gelernt 2 80
- No. 6. Dank zu Bechelaren 1 50
- No. 7. Auf der Nachtwache. a) Kampflied 2 30
- No. 8. Auf der Nachtwache. b) Schlummerlied 1 80
- No. 9. Schwanengesang 1 80
- **Op. 206. Konzert No. 2 (Am.)** 9 —
- **Op. 210. Suite.** (Prélude. — Pavane. — Chanson de Louis XIII varié. — Gavotte et Musette. — Tambourin). (A.) 8 —
- Reissmann, August, Op. 47. Suite** 5 50
- Rentsch, Ernst, Op. 19. Zwei Salonstücke.** (Notturno. — Ungarisch) 2 —
- **Op. 28. Elegie.** Drei Improvisationen 2 —
- Schmitt, Aloys, Op. 123. Sonata cantante** 2 50
- Schwalm, Robert, Op. 51. Konzertstück** 2 50
- Spieß, Ernst, Op. 25. Capriccioso** 2 25
- **Op. 26. Romanze** 1 50
- **Op. 27. Tanz-Ideen** 2 —
- Taubert, Ernst Eduard, Op. 16. Zwei Stücke.**
- No. 1. Ungarisch 2 —
- No. 2. Scherzo 2 —

- Urban, Heinrich, Op. 21. Menuett, Elegie und Scherzo.** No. 1. Menuett. M. 1. 50. No. 2. Elegie. M. 1. 50. No. 3. Scherzo 2 30
- Weinzierl, Max von, Op. 47. Elegie** 1 80

Duos für Violine und Klavier.

(Arrangements.)

- Abt, Franz, Waldandacht:** „Frühmorgens, wenn die Hähne krähn“. Transcr. von Richard Hofmann 1 —
- Beethoven, L. van, Op. 46. Adelaide,** transcrit par Miska Hauser 1 75
- Bruch, Max, Op. 16. Einleitung (Ouvverture)** zur Oper: „Die Loreley“, arrangiert von Richard Hofmann 1 25
- **Potpourri** aus der Oper: „Die Loreley“, arr. von Th. Herbert und G. Wichtl. 3 —
- Kéler-Béla, Op. 73. Lustspiel-Ouvverture,** arr. vom Komponisten 1 80
- **Op. 108. Ungarische Lustspiel-Ouvverture,** arr. vom Komponisten 3 —
- **Op. 111. Französische Lustspiel-Ouvverture,** arr. vom Komponisten 3 —
- Leutner, A., Op. 42. Fest-Ouvverture** 4 —
- Mozart, W. A., Le célèbre Larghetto,** transcrit par Miska Hauser 1 50
- Oesten, Th., Op. 149. Tanz-Sträusschen.** Fünfzehn leichte und ansprechende Tänze, arr. von Th. Herbert, Heft 1—3. 1 80
- Schubert, Franz, Mélodies** transcrits par Miska Hauser. No. 1—48 à 75 Pf. bis 1 25
- Suppé, Franz von, Ouverturen,** arr. von Robert Schaab.
- No. 1. Pique Dame 2 75
- No. 2. Die Frau Meisterin 2 50
- No. 3. Banditenstreiche 2 50
- No. 4. Franz Schubert 2 25
- No. 5. Ein Morgen, ein Mittag, ein Abend in Wien 2 50
- No. 6. Die Irrfahrt um's Glück 2 —
- No. 7. Des Wanderer's Ziel 2 75
- No. 8. Tantalusqualen 2 25
- Violin-Virtuos, Der.** Sammlung leichter und gleichzeitig brillanter Salonstücke.
- No. 1. Arditi, L., Il Bacio, Walzer-Arie 1 25
- No. 2. Badarzewska, Th., Op. 4. La Prière d'une Vierge 1 50
- No. 3. Mozart, W. A., Menuett a. d. Esdur-Sinfonie 1 —
- No. 4. Hamm, Chr., Op. 19. Festpolonaise 1 50
- No. 5. Goria, A., Op. 5. Olga-Mazurka 1 25
- No. 6. Goria, A., Op. 18. Nadiejda-Mazurka 1 25
- No. 7. Spindler, Fritz, Op. 140 No. 3. Husarenritt 1 80
- No. 8. Bach, E., Frühlings Erwachen. Romanze 1 25
- No. 9. Tutschek, Franz, Op. 36. Kinder-Quadrille 1 40
- No. 10. Mayer, Ch., Op. 117. Galop militaire 2 —
- No. 11. Oesten, Th., Op. 193. Alpen-glühén. Idylle 1 60
- No. 12. Spindler, Fritz, Op. 127 No. 4. Galopp (Es) 1 80
- No. 13. Egghard, Jules, Op. 215. Oh, ma chère Styrie! (Des Steyrer's Heimweh). Mélodie 1 60
- No. 14. Henselt, Ad., Op. 28 No. 1. Petite Valse (F) 1 40
- No. 15. Spindler, Fritz, Op. 123 No. 2. Duftendes Veilchen 1 40
- No. 16. Krug, D., Op. 126 No. 1. Lebewohl, arr. 1 40
- No. 17. Spindler, Fritz, Op. 93. Sylphen. Leichte Tanzweisen (Polonaise, Tyrolienne, Polka, Mazurka, Walzer, Galopp) 2 —
- Wichtl, Georg, Op. 67. Deux grandes Fantaisies** élégantes sur des motifs de l'opéra: Die Loreley, de Max Bruch. No. 1. M. 2. —. No. 2 2 50
- **Op. 91. Sechs elegante Fantasien,** leicht und brillant, über beliebte Opernmotive.
- No. 1. Fra Diavolo, von Auber 1 75
- No. 2. Der Prophet, von Meyerbeer 1 75
- No. 3. Die Schwätzerin von Saragossa, von Offenbach 1 75
- No. 4. Don Pasquale, von Donizetti 1 75
- No. 5. Die Stumme von Portici, von Auber 1 75
- No. 6. Preziosa, von Weber 1 75

KONZERTSTÜCK.

1

Violine Solo.

Robert Schwalm, Op. 51.

Allegro moderato.

p *mf* *p* *mf* *p* *mf* *p* *f* *p* *a tempo* *dolce espress* *rit.* *poco rit.*

Violine.

Violin score page 2, featuring ten staves of music. The key signature is one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. The tempo changes from a faster section to **Andante.** at the bottom. The page number 7227 is at the bottom center.

Dynamic markings: *mf*, *f*, *p*, *ff*, *dim.*, *rit.*, *espress.*, *mf*.

Tempo: **Andante.**

Other markings: *poco a poco cresc.*, *tr.*, *3*, *1*, *mf*.

7227

3

7227

Violine.

This page of a violin score contains ten staves of music. The key signature is one sharp (F#). The notation includes various musical elements such as triplets, slurs, and dynamic markings. The first staff begins with a mezzo-forte (*mf*) marking. The second staff features a piano (*p*) marking. The third staff includes a piano (*p*) marking and a forte (*f*) marking. The fourth staff has a piano (*p*) marking and a trill. The fifth staff is marked *a tempo* and includes a piano (*p*) marking and an *espress* (expressive) marking. The sixth staff has a *rit.* (ritardando) marking. The seventh staff includes a piano (*p*) marking. The eighth staff has a piano (*p*) marking. The ninth staff has a piano (*p*) marking. The tenth staff has a piano (*p*) marking. The score concludes with a final measure on the tenth staff.

Violine.

5

The score is written for a violin and consists of ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamics range from *pp* (pianissimo) to *sf* (sforzando). Tempo markings include *rit.* (ritardando), *a tempo*, *schneller* (faster), *poco a poco* (little by little), *Lento* (slow), and *molto rit.* (very slow). The score includes repeat signs with first and second endings. The final measure is marked *pp*.

f *p* *a tempo* *rit.* *f* *mf* *cresc.* *sf* *schneller* *p* *poco a poco* *Lento* *molto rit.* *pp*