

**Mc** 31997

CARL GOLDMARK

ROMANZE

VIOLINE UND KLAVIER

OP. 51



UNIVERSAL-EDITION

No. 3986



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# ROMANZE

FÜR VIOLINE UND KLAVIER

von

# CARL GOLDMARK

Op. 51.



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ROMANZE

FÜR VIOLINE UND KLAVIER

CARL GOLDBMARK



M. J. 37994

UNIVERSAL-EDITION A. O.  
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# ROMANZE.



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VIOLINE.

Carl Goldmark, Op.51.

Mäßig.

2 p

espress. dim.

p cresc.

*f* espress. assai

ruhig p



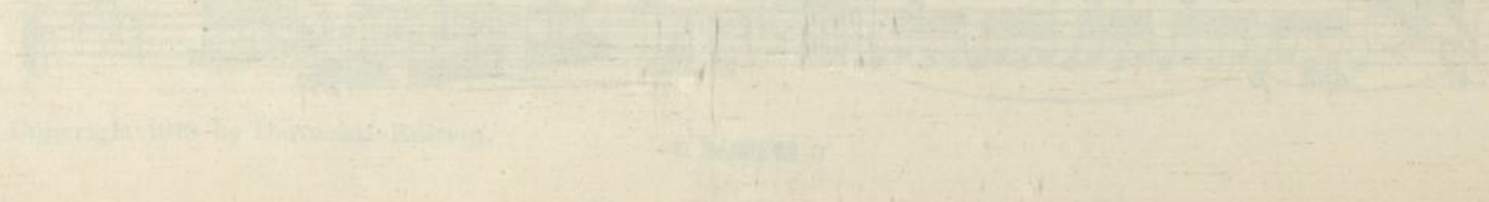
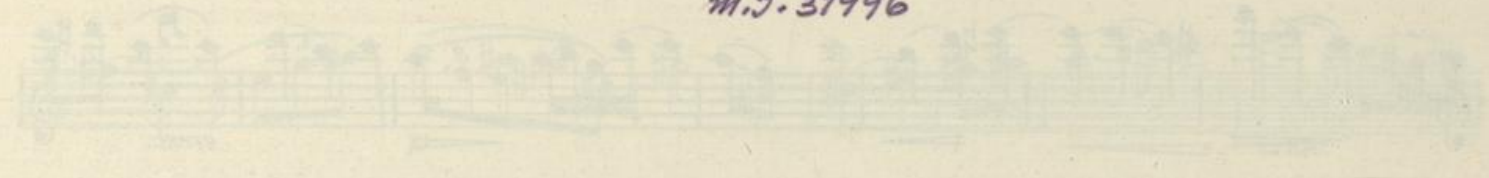
VIOLINE.

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It features a complex melodic line with many sixteenth notes and slurs, ending with the instruction *rit.* The second and third staves continue this melodic line with slurs and dynamics *p*, *cresc.*, *f*, and *p*. The fourth staff has dynamics *f* and *p*. The fifth staff starts with *rit.* and *a tempo*. The sixth and seventh staves feature triplets and dynamics *cresc.*, *pp*, *cresc.*, *espress.*, *dim.*, and *p*. The eighth staff has dynamics *cresc.* and *espress.*. The ninth and tenth staves include trills (*tr.*) and octaves (*8*), with dynamics *dim.*, *p*, *rit.*, and *pp*. A section labeled *ossia:* is indicated by a dotted line.





M. J. 37996





# ROMANZE.

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Carl Goldmark, Op. 51.

Violine. *Mäßig.*

Piano.



First system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a steady bass line with chords in the right hand. The melodic line begins with a *p* dynamic marking.

Second system of musical notation. It continues the melodic and piano accompaniment from the first system. The piano part includes a *pp* dynamic marking. The melodic line features a triplet of eighth notes.

Third system of musical notation. The melodic line includes a *cresc.* marking and a key signature change to three flats. The piano part also includes a *cresc.* marking and a *f espress.* marking. The system concludes with a double bar line.

Fourth system of musical notation. The melodic line features a *cresc.* marking and a key signature change to four flats. The piano part includes *sf sf* and *f* dynamic markings. The system concludes with a double bar line.



*ruhig*  
*p*

*p cantabile*  
*p.*

Musical score system 1. It consists of three staves. The top staff is a single melodic line with a long note followed by a series of eighth notes. The middle and bottom staves are a piano accompaniment with chords and some melodic fragments. The key signature has four flats, and the time signature is 3/4.

Musical score system 2. It consists of three staves. The top staff continues the melodic line with more eighth notes. The piano accompaniment in the middle and bottom staves features chords and a simple bass line. The key signature and time signature remain the same.

Musical score system 3. It consists of three staves. The top staff continues the melodic line. The piano accompaniment in the middle and bottom staves features chords and a simple bass line. The key signature and time signature remain the same.

*rit.*

*rit.*

Musical score system 4. It consists of three staves. The top staff continues the melodic line with a ritardando marking. The piano accompaniment in the middle and bottom staves features chords and a simple bass line. The key signature and time signature remain the same.



First system of musical notation. The upper staff features a melodic line with a piano (*p*) dynamic marking. The lower staff consists of two parts: a treble clef part with chords and a bass clef part with a single line of notes. A fermata is placed over the first note of the bass line.

Second system of musical notation. The upper staff includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The lower staff also includes a *cresc.* marking. The bass line ends with a fermata.

Third system of musical notation. The upper staff features a melodic line with a *f* (forte) dynamic marking. The lower staff includes a *p* (piano) dynamic marking. The bass line ends with a fermata.

Fourth system of musical notation. The upper staff begins with a *rit.* (ritardando) marking, followed by an *a tempo* marking. The lower staff begins with a *rit.* marking, followed by a *p* (piano) dynamic marking and an *a tempo* marking. The bass line ends with a fermata.

Fifth system of musical notation. The upper staff features a melodic line with a *p* (piano) dynamic marking. The lower staff includes a *p* dynamic marking. The bass line ends with a fermata.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The top staff contains a melodic line with slurs and dynamic markings: *cresc.*, *pp*, *cresc.*, and *espress.*. The grand staff contains accompaniment with chords and slurs, with dynamic markings *cresc.* and *pp*.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and dynamic markings: *dim.* and *p*. The grand staff contains accompaniment with chords and slurs, with dynamic markings *dim.* and *p*. There are some dotted lines and a fermata-like symbol in the top staff.

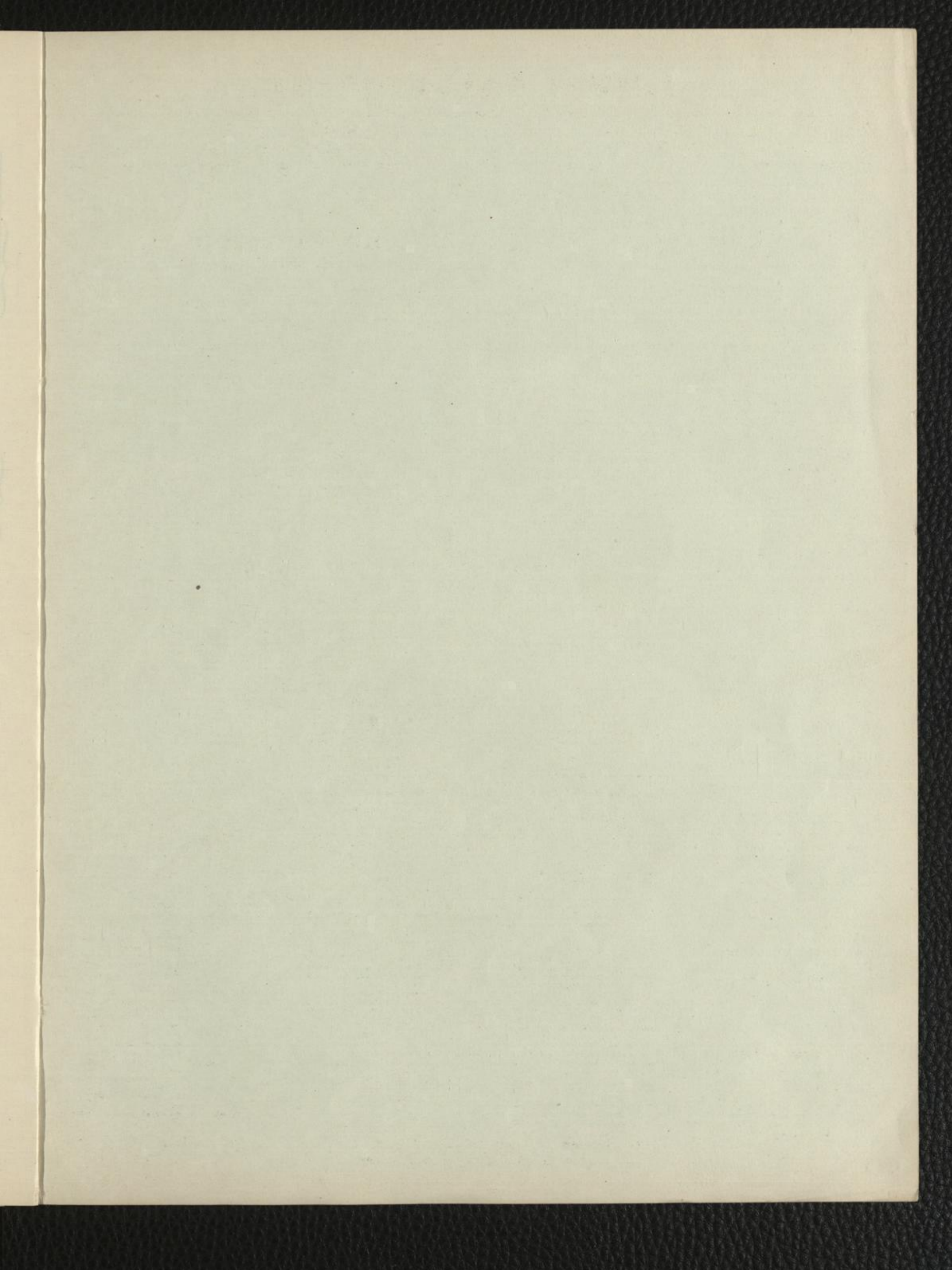
Third system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and dynamic markings: *cresc.*, *espress.*, *dim.*, and *p*. The grand staff contains accompaniment with chords and slurs, with dynamic markings *cresc.*, *dim.*, and *p*. There is a trill (*tr*) in the top staff.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and dynamic markings: *ossia:*, *tr*, *rit.*, and *pp*. The grand staff contains accompaniment with chords and slurs, with dynamic markings *p rit.* and *pp*. There are trills (*tr*) in the top staff and a fermata-like symbol in the bottom staff.



This image shows a page of musical manuscript paper with ten systems of staves. Each system consists of two staves. The notation is extremely faint and illegible, appearing as light grey or blueish marks on the paper. The paper is aged and has a slightly yellowish tint. The overall appearance is that of a blank or nearly blank page of music notation.







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### Konzert- und Vortragsstücke, Sonaten etc.

Auswahl aus dem Katalog.

Nr.

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- 295 Bach, Joh. Seb., 6 Sonaten (Rosé).  
Bloch, Joseph, Etudes d'Anciens Maitres:  
739 I Pichl, 12 Caprices (A).  
740 II Mestrino, 6 Caprices  
741 III Pichl, 6 Fugues avec un pré-lude fugué.  
742 IV Campagnoli, 6 Fugues.  
743 V Pichl, 12 Caprices (B).  
2608 Campagnoli, B., op. 18. 7 Divertimenti (Nowotny).  
742 — 6 Fugen (Bloch).  
69 Hellmesberger, Josef sen., 6 Kadenzen zu Beethoven, D-dur-Konzert. Beethoven, Konzert-Fragment. Bach, A-moll-Konzert. Bach, Doppelkonzert. Paganini, D-dur-Konzert. Mozart, Konzert für Violine u. Viola.  
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357 Volksmelodien.  
175 Opermelodien.  
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740 Mestrino, 6 Caprices (Bloch).  
315 Paganini, 24 Caprices (Rosé).  
739 Pichl, V., 12 Caprices (A) (Bloch).  
741 — 6 Fugues avec un prélude fugué (Bloch).  
743 — 12 Caprices (B) (Bloch).  
1209/10 Reger, Max, op. 42. Vier Sonaten I (1-2), II (3-4).  
— op. 91. Sieben Sonaten.  
1974 I (1-2).  
1975 II (3-4).  
1976 III (5-6).  
1977 IV (7).  
2676 — Präludium u. Fuge Nr. 1, H-moll.  
2677 — Präludium u. Fuge Nr. 2, G-moll.  
55 Rode, 24 Caprices.  
2857 Wieniawski, H., op. 10. L'école moderne.

#### Zwei Violinen.

- 549 Bériot, op. 57, 3 Duos Concertants (Nowotny).  
540 — op. 87, 12 Petits Duos Élémentaires (Nowotny).  
2058/59 Dant, op. 43, 48. Zwei Duos.  
1892/93 Fuchs, Rob., op. 55. Zwanzig Duette. Heft I/II  
358 Gebauer, op. 10. 12 Duette (Nowotny).  
538 Kalliwoda, op. 70. 2 Duos.  
539 — op. 116. 3 Duos.  
23/26 — op. 178/181. Duos. 4 Hefte.  
22 Mayseder, op. 30, 31, 32. 3 Duos  
240/43 Mazas, op. 38, 39, Petits Duos. 4 Hefte.  
250 — op. 60. Duos faciles.  
253 — op. 61. Duos faciles.  
254/56 — op. 85. Duos alphabétiques I-III (Nowotny).  
Melodien-Album.  
356 Volk-melodien.  
174 Opermelodien.  
440 Märsche und Tänze.  
156 Pleyel, op. 8. Petits Duos.  
596 — op. 23. 6 Duos.  
698 — op. 24. 6 Duos.  
635 — op. 48. 6 Duos.  
661 — op. 59. 6 Duos.  
2846 Romberg, op. 4. 3 Duos concertants (Nowotny).  
2847 — op. 18. 3 Duos (Nowotny).  
2565/66 Spohr, L., op. 39, 67. Duette.  
2562/64 — 50 Übungen u. Vortragsstücke a. d. Violin-Schule (Hermann) I/III  
211/23 Viotti, Duo, Nr. I/XIII (Nowotny).  
2637/38 Wieniawski, H., op. 18. Etudes-Caprices. 2 Hefte.

#### Violine und Klavier.

- 2658 Bach, J. S., Air aus der D-Dur Suite (Nowotny).  
2343 — Chaconne (Violinsolo) mit Klavierbegleitung von Schumann und Mendelssohn (Nowotny).  
701 — Konzert A-moll (Petri).

Nr.

- 702 Bach J. S., Konzert E-dur (Petri).  
703 — Konzert D-moll für 2 Violinen und Klavier (Petri).  
2841/42 — Sechs Sonaten in 2 Hefen (Nowotny). I (1-3) II (4-6).  
2044 — Adagio, Corrente u. Double a. der 1. Violinsonate (J. Dont).  
2045 — Presto aus der 1. u. Giga aus der 2. Violinsonate (J. Dont).  
104 Beethoven, Sämtliche Sonaten (Rosé).  
Dieselben einzeln:  
4700 op. 12, Nr. 1 D-dur.  
4701 op. 12, Nr. 2 A-dur.  
4702 op. 12, Nr. 3 Es-dur.  
4703 op. 23. A-moll.  
4704 op. 24. F-dur.  
4705 op. 30, Nr. 1 A-dur.  
4706 op. 30, Nr. 2 C-moll.  
4707 op. 30, Nr. 3 G-dur.  
4708 op. 47. A-dur (Kreutzer).  
4709 op. 96. G-dur.  
2016/49 — Sonaten für Violine und Klavier (J. Dont). Violinstimme 4 Hefte.  
306 — op. 40, 50. Romanzen (Prill).  
310 — op. 61. Konzert (Prill).  
762 — Rondo in G-dur (Glossner u. Steffek).  
Bériot, Concerto (Neu revidiert von Rosé).  
495 I op. 16 D-dur.  
496 — II op. 32 H-moll.  
497 — III op. 44 E-dur.  
498 — IV op. 46 D-moll.  
499 — V op. 55 D-dur.  
500 — VI op. 70 A-dur.  
501 — VII op. 76 G-dur.  
502 — VIII op. 99 D-dur.  
503 — IX op. 104 A-moll.  
504 — X op. 127 A-moll.  
505 — Air varié, op. 2 D-dur.  
506 — dto. op. 7 E-dur.  
507 — dto. op. 12 A-dur.  
508 — dto. op. 15 E-dur.  
509 — dto. op. 42 D-dur.  
510 — dto. op. 67 D-dur.  
511 — dto. op. 79 A-dur.  
512 — dto. in G-dur (Auszug aus der Violinschule).  
322 — Scène de Ballet, op. 100.  
1866 — Album (Sitt).  
2588 Bizet-Dréla, Carmen-Phant. (op. 66).  
2151/52 Bohm, C., Albumblätter, 2 Bde.  
2266 Brahms, J., op. 49, Nr. 4. Wiegenlied (Hermann).  
2153 — op. 77. Violinkonzert, D-dur.  
2154 — op. 78. Erste Sonate, G-dur.  
2155 — op. 100. Zweite Sonate, A-dur.  
2157 Bruch, Max, op. 42. Romanse, A-moll.  
2158 — op. 44. Konzert Nr. 2, D-moll.  
972 Brüll, op. 97. IV. Sonate C-dur.  
1397 Bülow, op. 27. Lacerta (Abel).  
2588 Dréla, op. 66. Carmen-Phantasia.  
2975 — op. 78. Phantasia über Hoffmanns Erzählungen.  
1556 — (Kubelik)-Serenade Nr. 1.  
2159 Dvořák, op. 11. Romanse, F-moll.  
2283 — op. 58. Konzert, A-moll.  
2160 — op. 100. Sonatine.  
682 Erb, M. J., op. 21. Sonate in E-moll.  
683 — op. 45. Suite (Menuet, Capriccietto, Arietta, Orientale).  
Ernst, H. W., Ausgewählte Kompositionen (Professor Andreas Moser):  
1896 — op. 10. Elegie.  
1897 — op. 11. Othello-Phantasia.  
1898 — op. 20. Rondo Papageno.  
1899 — op. 22. Ungarische Melodien.  
1900 — op. 23. Konzert Fis-moll.  
2655 Foerster, J. B., op. 10. Violin-Sonate H-moll.  
1836/87 Fuchs, Rob., op. 74. 10 Phantasiestücke. Heft I/II  
1889 — op. 77. Violinsonate E-dur.  
2161 Goldmark, op. 43. Suite II Es-dur.  
2407/08 Hauser, M., Lieder ohne Worte. Heft I/II  
1534 Haydn, Sämtliche Sonaten (Sitt).  
581 Hellmesberger, J. sen., Ballzene.  
594 — Gewitterzene.  
2162 Joachim, Jos., op. 12. Notturmo.  
456/57 Klassische Duos, progressiv geordnet, 2 Bde.  
2761 Korngold, E. W., Serenade aus der Pantomime: Der Schneemann.

Nr.

- 1535/38 Kreutzer, Konzerto, 13, 14, 18, 19 (Hans Sitt).  
592 Lanner, Walzer-Album. 10 berühmte Walzer (J. Weiss).  
2478 Laub, Ferd., op. 8. Polonaise (Nowotny).  
1843 Lehár, Fr., Ungar. Phantasia.  
274 Lipinsky, op. 21. Militärkonzert.  
41 Mayseder, op. 38. A-dur Polonaise.  
191 — op. 53. II. Concertino in E-dur.  
Melodien-Album.  
355 Volksmelodien.  
173 Opermelodien.  
441 Märsche und Tänze.  
2844 Mendelssohn, op. 4. Sonate (Nowotny).  
311 — op. 64. Konzert (A. Rosé).  
2465 Meyer, Fritz, 25 Transkriptionen über berühmte Lieder.  
2163/64 Moffat, Meisterschule. Sammlung klass. Violin-Sonaten, Bd. I/II  
2352/53 — Die erste Lage. 8 leichte Stücke für 2 Viol. mit Klav.-Begl. Bd. I/II  
626 Mollique, op. 31. V. Konzert A-moll.  
144 Mozart, Sämt. Sonaten (Prill).  
Dieselben einzeln:  
4730 B-dur Köchel-Nr. 570  
4731 Es-dur „ 302  
4732 F-dur „ 377  
4733 G-dur „ 301  
4734 D-dur „ 306  
4735 C-dur „ 296  
4736 F-dur „ 376  
4737 A-dur „ 305  
4738 F-dur op. 116 „ 547  
4739 A-dur op. 8, Nr. 2 „ 526  
4740 A-dur „ 402  
4741 C-dur „ 303  
4742 G-dur „ 379  
4743 Es-dur „ 380  
4744 B-dur „ 378  
4745 Es-dur op. 8, Nr. 1 „ 481  
4746 E-moll „ 304  
4747 B-dur op. 9 „ 454  
793 — Konzert Nr. I B-dur.  
794 — dto. II D-dur.  
795 — dto. III G-dur.  
796 — dto. IV D-dur.  
797 — dto. V A-dur.  
798 — dto. VI Es-dur.  
2286 Ondříček, Fr., op. 10. Barcarole.  
2837 — op. 17. Nocturno.  
927/30 Ouvertüren-Album (Nowotny). I/IV  
2757 — dto. Band V  
446 Paganini, op. 6. Konz. I (Hubay).  
447 — Moto perpetuo (Hubay).  
2650 Plick-Manzlall, Ricc., op. 8. Sonate.  
1208 Reger, M., op. 41. Sonate III A-dur.  
1233/34 — op. 50. Zwei Romanzen. I. G-dur, 2. D-dur.  
1940 — op. 72. Sonate in C-dur.  
1968 — op. 84. Sonate in Fis-moll.  
1969 — aus op. 84. Satz II Allegretto.  
1978 — op. 93. Suite im alten Stil.  
1979 — aus op. 93. Satz II Largo.  
2668 — op. 103 a. 6 Vortragsstücke (Suite in A-moll).  
2569/70 — op. 103 b. Zwei kleine Sonaten, Nr. 1, D-moll Nr. 2, A-dur.  
2672 — op. 107. Sonate, B-dur.  
1912/13 Rieding, 6 Vortragsstücke, I/II  
1771 Ries, F., op. 26. Suite.  
2499 Rode, P., op. 10 und 16. Airs variés (Nowotny).  
2595 — Konzert I D-Moll (Nowotny).  
42/46 — Konzerte Nr. IV, VI, VII, VIII, XI.  
1788 Saint-Saëns, op. 20. Konzertstück.  
2170 Sarasate, P. de, op. 20. Zigeunerweisen.  
2171 — op. 21. Spanische Tänze. I  
2172 — op. 22. Spanische Tänze. II  
226 Schubert, Franz, op. 137. Sonatina.  
703 — op. 70, 159, 160, 162. Duos (Nowotny).  
1506 Schubert, François, op. 13. Bagatellen (Hans Sitt).  
1790 Schumann, G., op. 12. Sonate Cis-m.  
60 Schumann R., op. 113. Märchenbilder (Laforge).  
2177 Schütt, Ed., op. 44. Erste Suite.  
2284 Seybold-Album.  
(op. 84. Nr. 1/2 Ländler, Mazurka. op. 92. Hexentanz. op. 111. Nr. 5 Eine Fabel etc.)

Nr.

- 2100 Simon, A., op. 28. Nr. 1 Berceuse (Nowotny).  
2310/11 Sinding, Chr., op. 81. Vier Stücke. 2 Hefte I (Air, Albumblatt) II (Romanse, Vivace).  
Singelée, J. B., Phantasien, revidiert von Henri Petri.  
981 — op. 14. Lucia.  
982 — op. 29. Prophet.  
983 — op. 30. Regimentsstochter.  
984 — op. 31. Hugenotten.  
985 — op. 33. Norma.  
986 — op. 34. Lucrezia Borgia.  
987 — op. 39. Nachtwandlerin.  
988 — op. 56. Fantaisie pastorale.  
989 — op. 69. Barbier v. Sevilla.  
990 — op. 71. Stumme v. Portici.  
991 — op. 97. Freischütz.  
975 — op. 117. Wilhelm Tell.  
976 — op. 119. Fra Diavolo.  
977 — op. 120. Robert der Teufel.  
1725 — op. 123. Lohengrin-Phantasia (Hofmann).  
978 — op. 125. Postillon.  
979 — op. 135. Die weiße Dame.  
980 — op. 138. Die Jüdin.  
2838 Smetana, Chant du Soir.  
232/37 Spohr, Konzerte Nr. II, VI, VII, VIII, IX, XI (H. Petri).  
275 — Konzert Nr. XII (H. Petri).  
593 Strauss, Vater, 12 der beliebtesten Tänze (J. Weiss).  
1010 Strauss, Rich., op. 7. Serenade für Blasinstr. Es-dur.  
1012 — op. 8. Konzert D-moll.  
1013 — Lento ma non troppo (aus op. 8).  
1394 — Träumerei aus op. 9. Stimmungsbilder Nr. 4 (H. Sitt).  
1047 — op. 18. Sonate Es-dur.  
1048 — Improvisation (aus op. 18).  
1171 Suppé, Franz v., Ouvertüren-Album (Dichter und Bauer etc.).  
— Ouvertüren einzeln:  
1171 a Dichter und Bauer.  
1171 b Schöne Galathé.  
1171 c 10 Mädchen und kein Mann.  
1171 d Flotte Bursche.  
1171 e Paragraph 3.  
1171 f Isabella.  
704 Tschakowsky, op. 35. Konzert in D-dur (F. Berber).  
893 Vienuxtemps, H., op. 6. Air varié.  
894 — op. 15. Les Arpèges.  
2515 Violinmeister-Album. (Delibes, Le pas des fleurs [Saurer]; Wieniawski, Kuyawiak; Godard, Intermezzo; Tschakowsky, Sérénade mélancolique [Grünwald]; Sarasate, Réverie; Ganz, Romance de Persée).  
47/50 Viotti, Konzerte Nr. XXII, XXIII, XXVIII, XXIX  
2596 Walter, Br., Sonate A-dur.  
761 Weber, Sonaten (Glossner und Steffek).  
1365 Weber, J. M., Konzert in G-moll.  
Wieniawski, H., Kompositionen.  
2864 — op. 3. Souvenir de Posen.  
2348 — op. 4. Polonaise de Concert.  
2856 — op. 5. Adagio élégiaque.  
2849 — op. 6. Souvenir de Moscou.  
2631 — op. 7. Capriccio-Valse.  
2632 — op. 9. Romanse sans Paroles et Rondo élégant.  
2633 — op. 11. Le Carnaval russe.  
2634 — op. 12. 2 Mazourkas de Salon: Sielanka la champêtre et Chanson polonaise.  
2858 — op. 14. I. Konzert in Fis-moll.  
2855 — op. 16. Scherzo-Tarantelle.  
2636 — op. 17. Légende.  
2850 — op. 19. 2 Mazourkas caractéristiques: I. Obertas, II. Le Méntrier.  
2662 — op. 20. Faust-Phantasia  
2851 — op. 21. II. Polonaise brillante.  
2852 — op. 22. II. Konzert in D-moll.  
2853 — Daraus: Romanse.  
2854 — Zingara.  
2859 — op. 23. Gigue.  
2865 — op. posth. Fantaisie orientale.  
2855 — Kuyawiak.  
1366 Wilm, N., v., op. 63. Sonate I D-dur.

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