

Zum Vorspielen.

Petits morceaux pour le VIOLON

avec PIANO pour
former au sentiment
du rythme et à l'expression

par

Kleine Vortragsstücke für die VIOLINE

mit Begleitung des Pianoforte

komponiert

..... von

Little pieces for VIOLIN

with PIANO-accompaniment for proving
the sense of rhythm
and expression

by

FRIEDRICH SEITZ.

Op. 33. Zehn Vortragsstücke für Violine (in 1. Lage) mit Pianoforte. (Dix morceaux pour violon [1^{re} position] avec piano. Ten pieces for violin [1st position] and piano.)

Heft I.	(N ^o 1. Moderato. N ^o 2. Andante cantabile)	Pr. 1 M.
„ II.	(N ^o 3. Allegretto. N ^o 4. Air varié)	„ 1 „
„ III.	(N ^o 5. Andantino. N ^o 6. Ungarisch. [A la hongroise. Hungarian])	„ 1 „
„ IV.	(N ^o 7. Menuet. N ^o 8. Spanisch. [A l'espagnole. Spanish])	„ 1 „
„ V.	(N ^o 9. Andante sostenuto. N ^o 10. Walzer. [Valse. Waltz])	„ 1 „

Op. 34. Zehn Vortragsstücke für Violine (in 1. bis 3. Lage) und Pianoforte mit einer zweiten Violine und Violoncello ad libitum. (Dix morceaux pour violon [1.—3. position] et piano avec violon II et violoncelle ad libitum. Ten pieces for violin [1.—3. position] and piano with 2nd violin and cello ad libitum.)

Heft I.	(N ^o 1. Andante cantabile. N ^o 2. Moderato)	Pr. 2 M.
„ II.	(N ^o 3. Andante moderato. N ^o 4. Allegro)	„ 2 „
„ III.	(N ^o 5. Air varié. N ^o 6. Valse-caprice)	„ 2 „
„ IV.	(N ^o 7. Andante espressivo. N ^o 8. Mazurka)	„ 2 „
„ V.	(N ^o 9. Allegretto moderato. N ^o 10. Andante con moto)	„ 2 „

Eigentum des Verlegers für alle Länder
LEIPZIG, ROB. FORBERG.

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Lith. Anst. v. C. G. Röder, G. m. b. H. Leipzig.

I. COLLECTION.

Kollektiv-Titel No. 116.

Violoncello Duos and Trios.

Duos et Trios pour Violon.

Duos and Trios for Violin.

II. COLLECTION.

Für 2 Violinen. (2 Violons. 2 Violins.)

SCHÖN, Moritz.

- Op. 68. Duett für 2 Violinen concertant. 6 dar. 2.50
(Duo en 17me. Viol. et Viol.)
Op. 68. Duett für 2 Violinen concertant. 6 dar. 2.50
(Duo en 30 me. mod. Duett für 2 Violinen.)
Op. 72. Drei elegante Fantasie-Stücke für 2 Violinen. Drei morceaux d'opéra. Three elegant fantasies. 3.50
No. 1. Der Abschied. (Violini. The parting.) 1.50
No. 2. In der Fremde. (Violini. In the foreign.) 1.50
No. 3. Das Wiedersehen. (Violini. The return.) 1.50
Op. 75. Duett für 2 Violinen concertant. 6 dar. 2.50
(Duo en 30 me. mod. Duett in Duo.)
Op. 77. Drei und vier praktische Geistesstücke. (Trois ou quatre études pratiques. Major and minor. 6 easy and practical exercises.) 1.50
No. 1. 1.50
No. 2. 1.50
No. 3. 1.50
No. 4. 1.50
No. 5. 1.50
No. 6. 1.50

WOHLFAHRT, Franz.

- Op. 40. Leichte Duette zum Gebrauche beim Unterricht. (Duo faciles pour usage des professeurs. Easy duets for 2 violins for instruction.) 1.50
Heft 1. Erste Lage. 1. position. 1.50
Heft 2. Erste Lage. 1. position. 1.50
Heft 3. Erste Lage. 1. position. 1.50
Heft 4. Erste Lage. 1. position. 1.50
Op. 41. Die beiden Violinspieler. Leichte instructive Duette in erster Violin. (Les deux joueurs de violon. Duo instructive et faciles dans la 1re position. Les deux violon jouent. Easy and instructive violin-duets in the first position.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 46. Instructive Duette für 2 Violinen. (Duo instructives pour 2 violons. Instructive duets for 2 violins.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 50. Sechzig instructive und progressive Übungsstücke für 2 Violinen. (60 études instructives et progressives pour 2 violons. 60 instructive and progressive exercises for 2 violins.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 50. Leichte Duette für Violinspieler. (Duo faciles pour violon dédiés aux élèves. Easy duets for violin dedicated to young pupils.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50

- Op. 80. Opernklänge. Die schönsten Melodien aus den volkstümlichsten Werken unserer Meister: für 2 Violinen (1. Lage) eingerichtet. (Sons d'opéra. Fragments pour 2 violons. [1. position.] Sounds of operas. Fantasias for 2 violins.) 1.50
Heft 1. Mozart, Don Juan. 1.50
Heft 2. Mozart, Zauberflöte. (L'opéra comique. The magic flute.) 1.50
Heft 3. Bellini, Norma. 1.50
Heft 4. Weber, Freischütz. (Robinson des bois. E. of the woods.) 1.50
Heft 5. Göttinger, Prinzessinn Emma. (Pierre le grand d'Espagne. Peter the great of Spain.) 1.50
Heft 6. Donizetti, Regimentschüler. (Le fils du régiment. The regiment's daughter.) 1.50
Heft 7. Bolle, Die weiße Lady. (La dame blanche. The white lady.) 1.50
Heft 8. Riccioli, Die sieben Wälder. (Les sept forêts. The seven forests.) 1.50
Heft 9. Glück, Iphigenie. 1.50
Heft 10. Weber, Freischütz. 1.50

Für Violine und Violoncello

(oder Viola.)
(Violon et violoncello [ou alto]. Violin and cello [or alto].)

- HAYDN, Josef.**
Duo für Violine und Violoncello. Bisher unbekannt. Mit Vortragsbezeichnung versehen und herausgegeben von F. Beitz. (Duo pour violon et violoncello. Yet unknown.) 1.50

WOHLFAHRT, Robert.

- Op. 151. Für junge Musikanten. Leichte Stücke zur Übung im Ensemblespiel für verschiedene Instrumente. (Pour jeunes artistes. Morceaux faciles pour exercer le jeu d'ensemble avec divers instruments. For young artists. Easy pieces for instruction in concerting play for different instruments.) 1.50
Heft 1. 1.50
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Heft 9. 1.50
Heft 10. 1.50

Für Violine und Orgel.

(Violon et orgue. Violin and organ.)

BACH, Joh. Seb.

- Andante. Aus dem Italienischen Concert. Für Violine und Orgel eingerichtet von Herm. Kreitzschmar. D. moll. (Du concert Italien. From the Italian concert.) 1.50

BETHOVEN, L. van.

- Zwei Sätze für Violine und Orgel (oder Harmonium) eingerichtet von A. W. 1.50
No. 1. Adagio (aus op. 30). 1.50
No. 2. Moderato gracioso (aus op. 30). 1.50

REINBERGER, Josef.

- Op. 150. Sechs Stücke für Violine und Orgel. (6 morceaux pour violon et orgue. 6 pieces for violin and organ.) 1.50
No. 1. Thema mit Veränderungen. (Th. et variations.) 2.40
No. 2. Schmelz. (Chant du soir. Evening song.) 1.20
No. 3. Gigue. 1.20
No. 4. Pastorale. 1.20
No. 5. Elégie. 1.20
No. 6. Ouverture. 1.20

Für Violine und Harmonium.

(Violon et harmonium. Violin and harmonium.)

SCHAA, Robert.

- Classische Stücke für Violin mit Begleitung des Harmonium oder Pianoforte. (Morceaux classiques pour violon avec accompagnement d'harmonium. Classical pieces for violin with harmonium accompaniment.) 1.50
No. 1. Handel, Air du Messias; (Air du Messias. Air from the Messiah.) 1.50
No. 2. Bach, Ich hab' die Variationen der cantate de Noël. Var. on the christmas-song. 1.50
No. 3. Glück, Air aus Orpheus; 'Ewig dein Air gretent'. Air d'Orphée. Air from Orpheus. 1.50
No. 4. Haydn, Cavatine aus den Jahreszeiten: Licht und Leben. (Cavatine des quatre saisons. Gavotte from the four seasons.) 1.50
No. 5. Mozart, Adagio aus d. Viol. Concert. (Adagio de la sonate op. 109. Adagio from the fant. in minor.) 1.50
No. 6. Beethoven, Andante aus der Sonate op. 109. (Andante de la sonate op. 109.) 1.50
No. 7. Beethoven, Andante aus der Sonate op. 20. (Andante de la sonate op. 20.) 1.50
No. 8. Beethoven, Andante aus der Sonate op. 37. (Andante de la sonate op. 37.) 1.50
No. 9. Beethoven, Andante aus der Sonate op. 26. (Andante de la sonate op. 26.) 1.50

Für 3 Violinen.

(3 violons. 3 violins.)

WOHLFAHRT, Franz.

- Op. 80. Melodische Trios für drei Violinen. Zum Gebrauche in Musikschulen, Seminaren etc. (Morceaux mélodiques pour 3 violons. Melodic pieces for schools and seminars for 3 violins.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50

Für 2 Violinen und Viola.

(2 violons et alto. 2 violons and alto.)

WOHLFAHRT, Robert.

- Op. 151. Für junge Musikanten. Leichte Stücke zur Übung im Ensemblespiel für verschiedene Instrumente. (Pour jeunes artistes. Morceaux faciles pour exercer le jeu d'ensemble avec divers instruments. For young artists. Easy pieces for instruction in concerting play for different instruments.) 1.50
Heft 1. 1.50
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Heft 4. 1.50
Heft 5. 1.50
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Heft 8. 1.50
Heft 9. 1.50
Heft 10. 1.50

Für Violine, Viola und Violoncello.

(Violon, alto et violoncello. Violin, alto and cello.)

WOHLFAHRT, Robert.

- Op. 151. Für junge Musikanten. Leichte Stücke zur Übung im Ensemblespiel für verschiedene Instrumente. (Pour jeunes artistes. Morceaux faciles pour exercer le jeu d'ensemble avec divers instruments. For young artists. Easy pieces for instruction in concerting play for different instruments.) 1.50
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Heft 9. 1.50
Heft 10. 1.50

Für Violine, Viola und Clarinette.

(Violon, alto et clarinette. Violin, alto and clarinet.)

WOHLFAHRT, Robert.

- Op. 151. Für junge Musikanten. Leichte Stücke zur Übung im Ensemblespiel für verschiedene Instrumente. (Pour jeunes artistes. Morceaux faciles pour exercer le jeu d'ensemble avec divers instruments. For young artists. Easy pieces for instruction in concerting play for different instruments.) 1.50
Heft 1. 1.50
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Heft 10. 1.50

Für 2 Violinen mit (Pianoforte).

(2 violons et piano. 2 violins and piano.)

WOHLFAHRT, Franz.

- Op. 62. Familien-Festspiele. Leichte Unterhaltungsstücke für 2 Violinen und Pianoforte. (Les jours de fête en famille. Morceaux faciles pour 2 violons et piano. Family festivity pieces. Easy entertainers for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Heft 5. 1.50
Heft 6. 1.50
Op. 64. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 81. Trois faciles et instructifs pour 2 violons et piano. 1.50
No. 1. Fugue. (Ses maj. G. maj.) 1.50
No. 2. Fugue. (Ses maj. F. maj.) 1.50
Op. 82. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 83. Trois faciles et instructifs pour 2 violons et piano. 1.50
No. 1. Fugue. (Ses maj. G. maj.) 1.50
No. 2. Fugue. (Ses maj. F. maj.) 1.50
Op. 84. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 85. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 86. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 87. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
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Op. 88. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 89. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 90. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 91. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 92. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
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Op. 93. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
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Op. 94. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 95. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 96. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Heft 3. 1.50
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Op. 97. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 98. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 99. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 100. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 101. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 102. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 103. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 104. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 105. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 106. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
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Op. 107. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
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Heft 4. 1.50
Op. 108. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
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Op. 109. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
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Op. 110. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 111. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 112. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 113. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 114. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
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Op. 115. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 116. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Heft 3. 1.50
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Op. 117. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 118. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 119. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 120. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 121. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 122. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
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Op. 123. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
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Op. 124. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Heft 3. 1.50
Heft 4. 1.50
Op. 125. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 126. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
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Op. 127. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
Heft 1. 1.50
Heft 2. 1.50
Heft 3. 1.50
Heft 4. 1.50
Op. 128. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
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Heft 4. 1.50
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Op. 145. Leichte Fantasia über beliebige Lieder. (Fantasia facile sur des chants populaires pour 2 violons et piano. Easy fantasia on popular songs for 2 violins and piano.) 1.50
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Heft 4. 1.50
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Heft 2. 1.50
Heft 3. 1.50
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Nº 3.

Friedrich Seitz, Op. 34. Heft II.

Andante moderato. $\text{♩} = 96 \text{ M.M.}$

Violine I. *pespressivo* *cresc.*

Violine II. *ad libitum* *pespressivo* *cresc.*

Violoncello. *ad libitum* *pespressivo* *cresc.*

Klavier. *p* *cresc.*

mf *f*

mf *f*

mf *f*

mf *f*

cresc. *p* *p*

cresc. *p* *p*

cresc. *p* *p*

cresc. *p* *p*



Ten. *molto cresc.* *f* *molto ritard* *a tempo*
molto cresc. *f* *molto ritard* *molto tranquillo*
molto cresc. *f* *molto ritard* *molto tranquillo*
molto cresc. *f* *molto ritard* *a tempo*
molto cresc. *f* *molto ritard* *piu legato*

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

dim. *p*
dim.
dim.
dim. *p*

First system of music, featuring three staves. The top staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The middle and bottom staves also begin with piano (*p*) and follow the same crescendo and forte dynamics. The top staff includes the marking *stringendo e molto dim.* (stringendo e molto dim.).

Second system of music, featuring three staves. The top staff begins with a piano (*p*) dynamic, followed by a ritardando (*ritard.*) and a tempo primo (*Tempo primo.*) marking. The middle and bottom staves also begin with piano (*p*) and follow the same ritardando and tempo primo markings. The top staff includes the marking *molto cresc.* (molto cresc.).

Third system of music, featuring three staves. The top staff begins with a piano (*p*) dynamic, followed by a cantabile (*cantabile*) and a tempo primo (*Tempo primo.*) marking. The middle and bottom staves also begin with piano (*p*) and follow the same cantabile and tempo primo markings. The top staff includes the marking *molto cresc.* (molto cresc.).

Fourth system of music, featuring three staves. The top staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fagitato (*fagitato*) marking. The middle and bottom staves also begin with piano (*p*) and follow the same crescendo and fagitato markings. The top staff includes the marking *molto cresc.* (molto cresc.).

ritard
dim. ritard
dim. ritard
dim.
a tempo
p con sentimento
p
p
p
p con sentimento

mf ritard.
ritard.
mf
ritard.
mf
ritard.
mf

p dolce
p dolce
p dolce
p dolce
morendo
morendo
morendo
pizz.
morendo
p dolce
p
morendo

Nº 4.

Friedrich Seitz, Op. 34 Heft II.

Allegro. $\text{♩} = 116 \text{ M.M.}$

mf molto leggiero *p* *pizz.* *p leggiero*

Allegro. $\text{♩} = 116 \text{ M.M.}$

f risoluto *dim.* *p molto leggiero*

segue *arco* *pizz.* *p*

arco *p*

First system of musical notation. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The middle staff is a single melodic line in treble clef with a key signature of two sharps. The bottom staff is a bass line in bass clef with a key signature of two sharps. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking 'p' (piano) is present in the bottom staff.

Second system of musical notation. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps. The middle staff is a single melodic line in treble clef with a key signature of two sharps. The bottom staff is a bass line in bass clef with a key signature of two sharps. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'p' (piano), 'mf' (mezzo-forte), and 'dim.' (diminuendo).

Third system of musical notation. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps. The middle staff is a single melodic line in treble clef with a key signature of two sharps. The bottom staff is a bass line in bass clef with a key signature of two sharps. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A tempo marking 'Moderato. ♩ = ♩.' is present. A dynamic marking 'p molto cantabile' is present in the top staff.

Fourth system of musical notation. It consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps. The middle staff is a single melodic line in treble clef with a key signature of two sharps. The bottom staff is a bass line in bass clef with a key signature of two sharps. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A tempo marking 'Moderato. ♩ = ♩.' is present. A dynamic marking 'p legato' is present in the top staff.

First system of musical notation. The top staff has dynamics *cresc.*, *mf*, and *f*. The middle staff has *cresc.*, *mf*, and *f*. The bottom staff has *cresc.*, *mf*, and *f*. The music is in 2/4 time and includes various articulations like slurs and accents.

Second system of musical notation. The top staff includes *ten.*, *ritard.*, *mf*, *molto cresc.*, *ff*, and *dim.*. The middle staff includes *mf*, *molto cresc.*, *ff*, and *dim.*. The bottom staff includes *mf*, *molto cresc.*, *ff*, *ten.*, *f ritard.*, and *dim.*. The music continues with complex rhythmic patterns and dynamic shifts.

Tempo I.

Third system of musical notation, marked **Tempo I.** The top staff includes *p molto leggiero*, *segg*, and *arco*. The middle staff includes *pizz.*, *p legg.*, and *pizz.*. The bottom staff includes *p legg.* and *p molto leggiero*. The music is in 2/4 time and features a variety of articulations and dynamics.

First system of musical notation, measures 1-4. The system consists of three staves: a single treble staff, a single bass staff, and a grand staff (treble and bass). The key signature is two sharps (F# and C#). The first staff begins with a piano (*p*) dynamic and contains a rapid sixteenth-note passage. The second staff has a *pizz.* (pizzicato) marking and a piano (*p*) dynamic. The third staff has an *arco* (arco) marking and a piano (*p*) dynamic.

Second system of musical notation, measures 5-8. The system consists of three staves. The first staff continues the rapid sixteenth-note passage. The second staff has a mezzo-forte (*mf*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic. The system concludes with a piano (*p*) dynamic marking.

Third system of musical notation, measures 9-12. The system consists of three staves. The first staff has a piano (*p*) dynamic and a *dim.* (diminuendo) marking. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic and a *dim.* marking.

Nº 3.

1

Violine I.

Friedrich Seitz, Op. 34 Heft 2.

Andante moderato. ♩ = 96 M. M.

p espressivo *cresc.* *mf* *f* *cresc.* *p* *molto ritard.* *a tempo* *molto cresc.* *f* *ten.* *mf* *p* *molto tranquillo* *cresc.* *dim.* *p* *stringendo e molto dim.* *cresc.* *f* *ritard.* *Tempo primo.* *p* *molto cresc.* *f* *mf* *cresc.* *agitato* *a tempo* *dim. e ritard.* *p* *con sentimento* *mf* *ritard.* *a tempo* *p dolce* *morendo* *p*

Nº 4.

Violine I.

Friedrich Seitz, Op. 34 Heft 2.

Allegro. ♩ = 116 M.M.

Musical score for Violine I, Op. 34 Heft 2, No. 4 by Friedrich Seitz. The score is in G major (one sharp) and 2/4 time. It begins with the tempo marking "Allegro. ♩ = 116 M.M." and the dynamic "mf molto leggiero". The first section is marked "p" and "segue". The second section is marked "Moderato. ♩ = 116 M.M." and "p molto cantabile". The third section is marked "Tempo molto cresc. ff" and "p molto leggiero". The fourth section is marked "primo" and "p molto leggiero". The fifth section is marked "fritard." and "dim.". The sixth section is marked "p molto leggiero" and "segue". The seventh section is marked "p molto leggiero" and "segue". The eighth section is marked "p molto leggiero" and "segue". The ninth section is marked "p molto leggiero" and "segue". The tenth section is marked "p molto leggiero" and "segue". The eleventh section is marked "p molto leggiero" and "segue". The twelfth section is marked "p molto leggiero" and "segue". The thirteenth section is marked "p molto leggiero" and "segue". The fourteenth section is marked "p molto leggiero" and "segue". The fifteenth section is marked "p molto leggiero" and "segue". The sixteenth section is marked "p molto leggiero" and "segue". The seventeenth section is marked "p molto leggiero" and "segue". The eighteenth section is marked "p molto leggiero" and "segue". The nineteenth section is marked "p molto leggiero" and "segue". The twentieth section is marked "p molto leggiero" and "segue". The twenty-first section is marked "p molto leggiero" and "segue". The twenty-second section is marked "p molto leggiero" and "segue". The twenty-third section is marked "p molto leggiero" and "segue". The twenty-fourth section is marked "p molto leggiero" and "segue". The twenty-fifth section is marked "p molto leggiero" and "segue". The twenty-sixth section is marked "p molto leggiero" and "segue". The twenty-seventh section is marked "p molto leggiero" and "segue". The twenty-eighth section is marked "p molto leggiero" and "segue". The twenty-ninth section is marked "p molto leggiero" and "segue". The thirtieth section is marked "p molto leggiero" and "segue". The thirty-first section is marked "p molto leggiero" and "segue". The thirty-second section is marked "p molto leggiero" and "segue". The thirty-third section is marked "p molto leggiero" and "segue". The thirty-fourth section is marked "p molto leggiero" and "segue". The thirty-fifth section is marked "p molto leggiero" and "segue". The thirty-sixth section is marked "p molto leggiero" and "segue". The thirty-seventh section is marked "p molto leggiero" and "segue". The thirty-eighth section is marked "p molto leggiero" and "segue". The thirty-ninth section is marked "p molto leggiero" and "segue". The fortieth section is marked "p molto leggiero" and "segue". The forty-first section is marked "p molto leggiero" and "segue". The forty-second section is marked "p molto leggiero" and "segue". The forty-third section is marked "p molto leggiero" and "segue". The forty-fourth section is marked "p molto leggiero" and "segue". The forty-fifth section is marked "p molto leggiero" and "segue". The forty-sixth section is marked "p molto leggiero" and "segue". The forty-seventh section is marked "p molto leggiero" and "segue". The forty-eighth section is marked "p molto leggiero" and "segue". The forty-ninth section is marked "p molto leggiero" and "segue". The fiftieth section is marked "p molto leggiero" and "segue". The fifty-first section is marked "p molto leggiero" and "segue". The fifty-second section is marked "p molto leggiero" and "segue". The fifty-third section is marked "p molto leggiero" and "segue". The fifty-fourth section is marked "p molto leggiero" and "segue". The fifty-fifth section is marked "p molto leggiero" and "segue". The fifty-sixth section is marked "p molto leggiero" and "segue". The fifty-seventh section is marked "p molto leggiero" and "segue". The fifty-eighth section is marked "p molto leggiero" and "segue". The fifty-ninth section is marked "p molto leggiero" and "segue". The sixtieth section is marked "p molto leggiero" and "segue". The sixty-first section is marked "p molto leggiero" and "segue". The sixty-second section is marked "p molto leggiero" and "segue". The sixty-third section is marked "p molto leggiero" and "segue". The sixty-fourth section is marked "p molto leggiero" and "segue". The sixty-fifth section is marked "p molto leggiero" and "segue". The sixty-sixth section is marked "p molto leggiero" and "segue". The sixty-seventh section is marked "p molto leggiero" and "segue". The sixty-eighth section is marked "p molto leggiero" and "segue". The sixty-ninth section is marked "p molto leggiero" and "segue". The seventieth section is marked "p molto leggiero" and "segue". The seventy-first section is marked "p molto leggiero" and "segue". The seventy-second section is marked "p molto leggiero" and "segue". The seventy-third section is marked "p molto leggiero" and "segue". The seventy-fourth section is marked "p molto leggiero" and "segue". The seventy-fifth section is marked "p molto leggiero" and "segue". The seventy-sixth section is marked "p molto leggiero" and "segue". The seventy-seventh section is marked "p molto leggiero" and "segue". The seventy-eighth section is marked "p molto leggiero" and "segue". The seventy-ninth section is marked "p molto leggiero" and "segue". The eightieth section is marked "p molto leggiero" and "segue". The eighty-first section is marked "p molto leggiero" and "segue". The eighty-second section is marked "p molto leggiero" and "segue". The eighty-third section is marked "p molto leggiero" and "segue". The eighty-fourth section is marked "p molto leggiero" and "segue". The eighty-fifth section is marked "p molto leggiero" and "segue". The eighty-sixth section is marked "p molto leggiero" and "segue". The eighty-seventh section is marked "p molto leggiero" and "segue". The eighty-eighth section is marked "p molto leggiero" and "segue". The eighty-ninth section is marked "p molto leggiero" and "segue". The ninetieth section is marked "p molto leggiero" and "segue". The hundredth section is marked "p molto leggiero" and "segue".

Nº 3.

Violine II. (ad libitum)

Friedrich Seitz, Op. 34 Heft 2.

Andante moderato. $\text{♩} = 96 \text{ M.M.}$

p espressivo *cresc.* *mf*

f *cresc.*

p *cresc. molto* *f* *ten.* *molto ritard.* *mf*

a tempo *p* *cresc.* *dim.*

p cresc. *f* *string. e*

ritard. *molto dim.* *p* *molto cresc.* *f*

f agitato

ritard. *a tempo* *p* *1* *p*

dim. *ritard.* *a tempo* *mf* *p dolce* *p* *morendo*

Nº 4.

Violine II. (ad libitum)

Friedrich Seitz, Op. 34 Heft 2.

Allegro. $\text{♩} = 116 \text{ M.M.}$

Viol. I. *pizz.* *p leggiero*

f *arco* *pizz.* *p*

Violoncello. *p* *mf*

dim. *Moderato. ♩ = ♩* *p*

cresc. *mf* *f* *ritard.* *f* *dim.*

Tempo primo. *pizz.* *p legg.* *arco* *pizz.* *p*

mf *p* *mf* *p* *ff*

Nº 3.

Violoncello. (ad libitum)

Friedrich Seitz, Op. 34 Heft 2.

Andante moderato. ♩ = 96 M.M.

p espressivo *cresc.* *mf*

f *cresc.* *p* *molto cresc.*

molto ritard. *a tempo* *2* *p* *cresc.*

dim. *p cresc.* *f* *string. e*

ritard. **Tempo primo.** *dim.* *p* *molto cresc.* *f* *1*

agitato *f*

ritard. *a tempo* *3* *dim.* *p* *p*

ritard. *mf* *p dolce* *p* *pizz.* *morendo*

Nº 4.

Violoncello. (ad libitum)

Friedrich Seitz, Op. 34 Heft 2.

Allegro. $\text{♩} = 116 \text{ M.M.}$

f *pizz.* *p leggiero* *arco*

p *p*

Viol. I.

Viol. II.

p *mf* *dim.*

Moderato. $\text{♩} = \text{♩}$

f *p* *mf* *mf molto cresc.* *ff*

Tempo primo.

f *dim.* *pizz.* *p leggiero*

pizz. *p* *arco*

p *mf* *p*

mf *p* *ff*