

DER KLEINE VIOLINIST

NEUE SAMMLUNG BELIEBTER KOMPOSITIONEN FÜR VIOLINE SOLO ODER MIT KLAVIER IN ERLEICHTETER BEARBEITUNG

BAND I.

- No. 1 / 2. { LEONCAVALLO. Bajazzo. Lied
des Bajazzo.
WAGNER. Tannhäuser. Pilgerchor.
No. 3 / 4. { STRAUSS. Rosenkavalier. Ochs-
Walzer.
WAGNER. Holländer. Matrosenlied.
No. 5 / 6. { STRAUSS. Rosenkavalier. Schluß-
duett.
WAGNER. Rienzi. Chor der
Friedensboten.

BAND II.

- No. 7 / 8. { DELIBES. Coppélia. Mazurka.
WAGNER. Rienzi. Gebet.
No. 9 / 10. { CUI. Berceuse.
WAGNER. Holländer. Spinnerlied.
No. 11 / 12. { STRAUSS. Rosenkavalier. Arie des
Tenors.
WAGNER. Tannhäuser. Marsch.

BAND III.

- No. 13 / 14. { UNRATH. König-Karl-Marsch.
WIENIAWSKI. Kujawiak. Mazurka.
No. 15 / 16. { LACK. La Cinquantaine. Menuett.
WAGNER. Rienzi. Schlachthymne.
No. 17 / 18. { STRAUSS. Rosenkavalier. Früh-
stückszene.
WAGNER. Tannhäuser. Lied an
den Abendstern.

BAND IV.

- No. 19 / 20. { DELIBES. Coppélia. Valse lente.
MASSENET. Manon. Menuett.
No. 21 / 22. { COSTA. Pierrot. Zwischenspiel.
DURAND. Chaconne.
No. 23 / 24. { GASTALDON. Verbotener Gesang.
WAGNER. Holländer. Steuermanns-
lied.

BAND V.

- No. 25 / 26. { LEONCAVALLO. Bajazzo. Serenade.
WAGNER. Lohengrin. Brautlied.
No. 27 / 28. { GHYS. Air Louis XIII.
LALO. Serenade.
No. 29 / 30. { STRAUSS. Der Bürger als Edel-
mann. Ariette.
WAGNER. Meistersinger. Preislied.

BAND VI.

- No. 31 / 32. { MASSENET. Manon. Gavotte.
WAGNER. Walküre. Liebeslied.
No. 33 / 34. { METRA. Serenade.
STREABBOG. Prière du matin.
No. 35 / 36. { STRAUSS. Ariadne auf Naxos.
Frauentertelt.
WAGNER. Meistersinger. Am
stillen Herd.

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FÜRSTNER
PARIS IXE.

AUFFÜHRUNGSRECHT 1868

VORBEHALTEN.

Aufführungsrecht
vorbehalten.

Serenade

aus der Oper

„Der Bajazzo“ von R. Leoncavallo.

R. Heldburg.

Allegretto un poco moderato.

Violine
oder Flöte.

Pianoforte.

The musical score is written for Violin/Flute and Piano. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegretto un poco moderato.' The score is divided into four systems. The first system shows the Violin/Flute part starting with a half note G4 and a quarter note A4, followed by a series of eighth notes. The Piano accompaniment starts with a half note G2 and a quarter note A2. The second system includes a section marked 'A' with dynamics like *mf*, *pp*, and *p*. The third system includes a section marked 'B' with dynamics like *f*, *p*, *cresc.*, and *mf rit.*. The fourth system continues the piece with various dynamics and a final *rit.* marking.

a tempo **C**

p *mf*

a tempo p *mf*

rit. **D** *a tempo*

f *f a tempo*

sf *sf*

E *ff*

p *ff*

First system of musical notation. The top staff is a single melodic line with eighth and sixteenth notes. The bottom staff is a piano accompaniment with chords and a steady eighth-note bass line.

Second system of musical notation. The top staff begins with a fermata and a forte (**F**) dynamic marking. The bottom staff begins with a piano (**p**) dynamic marking. Both staves feature a melodic line with eighth notes and a piano accompaniment with chords.

Third system of musical notation. The top staff includes dynamics *mf*, *cresc.*, and *f*. The bottom staff includes dynamics *mf*, *cresc.*, and *f*. The music continues with a melodic line and piano accompaniment.

Fourth system of musical notation. The top staff includes dynamics *p*, *f*, and *ff*. The bottom staff includes dynamics *p*, *f*, and *ff*. The system concludes with a double bar line.

Aufführungsrecht
vorbehalten.

Bräutlied

aus der Oper

„Lohengrin“ von R. Wagner.

R. Heldburg.

Mäßig bewegt.

Violine
oder Flöte.

Pianoforte.

The musical score is written for Violin or Flute and Piano. It consists of three systems of music. The first system begins with a key signature of two sharps (D major) and a 2/4 time signature. The Violin part starts with a half note D4, followed by a quarter rest, then a half note E4, and a quarter note F#4. The Piano part starts with a half note D3, followed by a quarter note E3, then a half note F#3, and a quarter note G#3. The second system continues the melody, with the Violin part playing a half note G#4, a quarter note A4, and a half note B4. The Piano part provides harmonic support with chords and moving lines. The third system concludes the piece with a triplet of eighth notes in the piano part. Dynamics include 'p' (piano) and 'mf' (mezzo-forte).

Section B

Measures 1-4 of Section B. Treble staff: *mf* (measures 1-2), *p* (measures 3-4). Bass staff: *mf* (measures 1-2), *p* (measures 3-4).

Measures 5-9 of Section B. Treble staff: *mf* (measures 5-6), *dim.* (measures 7-8), *p* (measure 9). Bass staff: *mf* (measures 5-6), *dim.* (measures 7-8), *p* (measure 9).

Section C

Measures 1-5 of Section C. Treble staff: *p* (measures 1-2), *dim.* (measures 3-5). Bass staff: *p* (measures 1-2), *dim.* (measures 3-5).

Section D

Measures 1-5 of Section D. Treble staff: *p* (measures 1-5). Bass staff: *p* (measures 1-5).



Aufführungsrecht
vorbehalten.

Air Louis XIII

von H. Ghys.

R. Heldburg.

Allegro moderato.

Violine
oder Flöte.

Pianoforte.

The musical score is arranged in four systems. Each system contains a single staff for the Violine oder Flöte and a grand staff for the Pianoforte. The key signature is G major (one sharp). The time signature is 3/4. The tempo is marked 'Allegro moderato.' The first system is marked 'p' (piano). The second system is also marked 'p'. The third system is marked 'mf' (mezzo-forte) and begins with a section labeled 'A'. The fourth system concludes the piece. The piano part features a steady bass line and chords that support the melody. The violin/flute part has a melodic line with some grace notes and a final flourish.

B

Section B, measures 1-4. Treble clef: *f* (measures 1-2), *mp* (measures 3-4). Bass clef: *f* (measures 1-2), *mp* (measures 3-4).

C

Section C, measures 5-8. Treble clef: *mp* (measures 5-6), *p* (measures 7-8). Bass clef: *mp* (measures 5-6), *p* (measures 7-8).

Section C, measures 9-12. Treble clef: *p* (measures 9-10), *p* (measures 11-12). Bass clef: *p* (measures 9-10), *p* (measures 11-12).

D

Section D, measures 13-16. Treble clef: *mf* (measures 13-14), *mf* (measures 15-16). Bass clef: *mf* (measures 13-14), *mf* (measures 15-16).

E

p

sempre staccato

This system features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music, starting with a piano (*p*) dynamic. The piano accompaniment, in G major, consists of a right hand with block chords and a left hand with a steady eighth-note bass line. The instruction *sempre staccato* is written above the piano part.

F

mf

This system continues the musical piece. The vocal line has five measures, with the final measure marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with block chords in the right hand and eighth notes in the left hand.

This system contains four measures of music. The vocal line continues with eighth-note patterns. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

This system contains four measures of music, concluding the piece with a double bar line. The vocal line ends on a whole note, and the piano accompaniment concludes with a final chord in the right hand and a half note in the left hand.

G

First system of music for section G. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with block chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed below the first measure of the grand staff.

mf

Second system of music for section G, continuing from the first. It follows the same three-staff format. The melodic line in the top staff continues with eighth and sixteenth notes. The piano accompaniment in the grand staff continues with block chords and a bass line. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure of the grand staff.

H

Third system of music for section H. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with block chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed below the first measure of the grand staff.

ff

Fourth system of music for section H, continuing from the third. It follows the same three-staff format. The melodic line in the top staff continues with eighth and sixteenth notes. The piano accompaniment in the grand staff continues with block chords and a bass line. A dynamic marking of *ff* (fortissimo) is placed below the first measure of the grand staff.

Nº 28.

Aufführungsrecht
vorbehalten.

Serenade

von E. Lalo.

R. Heldburg.

Allegro non troppo.

Violine
oder Flöte.

Pianoforte.

The musical score is arranged in three systems. The first system begins with a Violin or Flute part and a Piano accompaniment marked *ff*. The second system features a section marked 'A' with a *dolce* instruction. The third system shows a *cresc.* (crescendo) leading to a *p* (piano) section. The score is written for Violin or Flute and Piano.

First system of musical notation. The upper staff (treble clef) contains a melody with a slur over the first two notes and a *dimin.* marking. The lower staff (bass clef) contains a piano accompaniment with a *dimin.* marking. The key signature is two sharps (F# and C#).

Second system of musical notation. The upper staff (treble clef) contains a melody with a slur over the first two notes and a *p* marking. The lower staff (bass clef) contains a piano accompaniment with a *p* marking. The key signature is two sharps (F# and C#).

Third system of musical notation. The upper staff (treble clef) contains a melody with a slur over the first two notes and a *mf* marking. The lower staff (bass clef) contains a piano accompaniment with a *mf* marking. The key signature is two sharps (F# and C#).

Fourth system of musical notation. The upper staff (treble clef) contains a melody with a slur over the first two notes and a *cresc.* marking. The lower staff (bass clef) contains a piano accompaniment with a *cresc.* marking. The key signature is two sharps (F# and C#).

a tempo
p

a tempo

cresc. *rall.* **D** *f* *f*

rall. *f* *f*

poco rit. *p* *poco rit.*

p.

E *a tempo* *mf* *cresc.*

a tempo *mf* *cresc.*

First system of the musical score. The upper staff (treble clef) is marked *accel.* and contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) is marked *legato accel.* and contains a rhythmic accompaniment of eighth notes. The key signature has two sharps (F# and C#).

Second system of the musical score. The upper staff is marked *f appassionata* and features a melodic line with slurs. The lower staff is also marked *f appassionata* and features a rhythmic accompaniment with slurs. The key signature has two sharps.

Third system of the musical score. The upper staff has markings *cresc.* and *accel.* and contains a melodic line. The lower staff also has markings *cresc.* and *accel.* and contains a rhythmic accompaniment. The key signature has two sharps.

Fourth system of the musical score. The upper staff begins with *ff* and *rit.*, then transitions to *G Tempo I.* and *pdolce*. The lower staff begins with *ff* and *rit.*, then transitions to *p*. The system concludes with a key signature change to one sharp (F#).

First system of musical notation. The top staff (treble clef) contains a melody with a crescendo (*cresc.*) and a rallentando (*rall.*). The bottom staff (bass clef) contains a piano accompaniment with a crescendo (*cresc.*) and a rallentando (*rall.*).

Second system of musical notation. The top staff (treble clef) is marked with a forte (*f*) dynamic and a tempo change to *a tempo*. The bottom staff (bass clef) is marked with a forte (*f*) dynamic and a tempo change to *a tempo*. A piano (*p*) dynamic is indicated in both staves. A measure rest of 8 measures is shown in the top staff.

Third system of musical notation. The top staff (treble clef) is marked with a piano (*p*) dynamic. The bottom staff (bass clef) is marked with a piano (*p*) dynamic. A measure rest of 8 measures is shown in the top staff.

Fourth system of musical notation. The top staff (treble clef) is marked with a piano (*pp*) dynamic and a tempo change to *a tempo*. The bottom staff (bass clef) is marked with a piano (*pp*) dynamic and a tempo change to *a tempo*. A measure rest of 8 measures is shown in the top staff.

Ariette der Sängerin

aus der Musik zu

„Der Bürger als Edelmann“ von R. Strauß.

R. Heldburg.

Allegretto.

Violine
oder Flöte.

Pianoforte.

p cantanto

p

p espress.

B

espress.

espress.

First system of the musical score. The upper staff (treble clef) begins with a melodic line marked *dimin.* and *p*. A large 'C' time signature is positioned above the staff. The lower staff (bass clef) provides harmonic accompaniment, also marked *dimin.* and *p*. The system concludes with a complex chordal passage in the right hand.

Second system of the musical score. The upper staff features a melodic line marked *pp* and *p espress.*. The lower staff provides harmonic accompaniment, marked *pp* and *p espress.*. The system concludes with a complex chordal passage in the right hand.

Third system of the musical score. The upper staff features a melodic line marked *mf* and *espress.*. A large 'D' time signature is positioned above the staff. The lower staff provides harmonic accompaniment, marked *mf* and *espress.*. The system concludes with a complex chordal passage in the right hand.

Fourth system of the musical score. The upper staff features a melodic line marked *p* and *dim.*. The lower staff provides harmonic accompaniment, marked *p* and *dim.*. The system concludes with a complex chordal passage in the right hand.

Walters Preislied

aus der Oper

„Die Meistersinger von Nürnberg“ von R. Wagner.

R. Heldburg.

Mäßig langsam.

Violine
oder Flöte.

Pianoforte.

The musical score is written for Violin/Flute and Piano. It is in G major (one sharp) and 3/4 time. The tempo is 'Mäßig langsam.' The score is divided into three systems. The first system includes a section marked 'A' with a 'p dolce' dynamic. The second system includes a section marked 'B' with a 'p cresc.' dynamic. The third system includes a section marked 'dim.' and 'p'. The score ends with a double bar line and a repeat sign.

C

p dolce *cresc.*

p dolce *cresc.*

mf *dim.* *p*

mf *dim.* *p*

D

pp poco cresc. *p*

pp poco cresc. *p*

E

cresc. *f*

cresc. *f*

First system of musical notation. The treble staff has a melodic line with a *dim.* (diminuendo) marking. The piano accompaniment in the grand staff features a flowing eighth-note pattern in the right hand and a more rhythmic bass line. A *p dolce* (piano dolce) marking is present in both staves. The system concludes with a *legato* marking and a fermata over the final chord.

Second system of musical notation. The treble staff begins with a key signature change to two sharps (F# and C#) and a *poco cresc.* (poco crescendo) marking. The piano accompaniment continues with a similar eighth-note texture. The system ends with a *Red.* (ritardando) marking and a fermata.

Third system of musical notation. The treble staff features a melodic line with a *dim.* marking. The piano accompaniment maintains the eighth-note pattern. The system concludes with a *Red.* marking and a fermata.

Fourth system of musical notation. The treble staff starts with a *f* (forte) dynamic, followed by a *dim.* marking. A triplet of eighth notes is indicated with a '3' over the notes. The piano accompaniment features a triplet of eighth notes in the right hand. The system ends with a *p* (piano) dynamic and a fermata.

№ 25.

aus der Oper

„Der Bajazzo“ von R. Leoncavallo.

R. Heldburg.

Allegretto un poco moderato.

Allegretto un poco moderato.

3/4

p

p

mf

pp

p

cresc.

f

cresc.

mf rit.

a tempo

p

mf

rit.

f

sf

mf

cresc.

f

ff

Nº 26.

Bräutlied

aus der Oper

„Lohengrin“ von R. Wagner.

R. Heldburg.

Mäßig bewegt.

The image shows a single-staff violin score for the 'Bräutlied' (Wedding Song) from Wagner's opera 'Lohengrin'. The music is in D major (two sharps) and 2/4 time. It begins with a key signature change from one sharp to two sharps, indicated by an asterisk (*). The tempo is 'Mäßig bewegt.' (Moderately moved). The score consists of ten staves of music. Dynamics include *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo). There are several slurs and phrasing marks. Rehearsal marks A, B, C, D, and E are placed above the staves. The piece ends with a double bar line and a *p* dynamic.

*) Wenn das Stück solo gespielt wird, gelten auch die kleinen Noten.

Violine.

№ 27.

Air Louis XIII

von H. Ghys.

R. Heldburg.

Allegro moderato.

The musical score is written for a single violin in G major (one sharp) and 3/4 time. It consists of ten staves of music. The tempo is marked 'Allegro moderato'. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also articulation marks such as accents and slurs, and fingerings are indicated by numbers 1, 2, 3, and 4. The piece is divided into sections labeled A, B, C, D, E, F, G, and H. The score ends with a double bar line and a repeat sign.

Violine.

5

Aufführungsrecht
vorbehalten.

Nº 28.

Serenade

von E. Lalo.

R. Heldburg.

Allegro non troppo.

mf *cresc.* *dim.* *p dolce*
mf *cresc.* *p* *dim.* *p*
cresc. *f* *p* *poco rit.* *Va tempo*
più lento. *rall.* *f* *poco rit.* *p*
E a tempo *mf* *cresc.* *accel.* *fappassionato* *rit.* *Tempo I* *p dolce* *cresc.*
ff *rall.* *f* *p* *pp a tempo* *rit.*

* Wenn das Stück solo gespielt wird, gelten auch die kleinen Noten.

Ariette der Sängerin

aus der Musik zu

„Der Bürger als Edelmann“ von R. Strauß.

R. Heldburg.

Allegretto.

*) *p* *cantanto*

p *cantanto*

p

espress.

dimin. *p*

pp *p* *espress.*

mf *espress.*

p *dim.* *pp*

*) Wenn das Stück solo gespielt wird, gelten auch die kleinen Noten.

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