

ELEGANT AUSGESTATTETE
ALBUMS FÜR VIOLINE

MIT PIANOFORTE-BEGLEITUNG

HERAUSGEBEN VON

HANS SITT

JEDES HEFT
 MARK 1,50

SITT-ALBUM

Acht ausgewählte Stücke, in den
 3 ersten Lagen spielbar, von
HANS SITT

Canzone, op. 57, No. 7	Tanzstück, op. 57, No. 11
Romanze, op. 53, No. 1	Barcarole, op. 47, No. 4
Elegie . . op. 57, No. 5	Humoreske, op. 57, No. 6
Boléro . . op. 47, No. 6	Mazurka, op. 57, No. 8

BÉRIOT-ALBUM

Acht der besten Kompositionen von *Ch. de Bériot*,
 mit Fingersätzen, Stricharten usw. versehen von
HANS SITT

Sérénade, op. 124	Adagio, op. 101, No. 1
Andante tranquillo aus op. 76	Elegie aus op. 123
Boléro aus op. 100	Valse op. 58
Rêveuse op. 118	Le Tourbillon Etude, op. 37, No. 1

SONATINEN-ALBUM

Vier leichte Sonatinen von
MORITZ HAUPTMANN
 Revidiert von **HANS SITT**

C dur, op. 10, No. 1	F dur, op. 10, No. 3
G dur, op. 10, No. 2	F dur, op. 6

DAVID-ALBUM

Acht ausgewählte Stücke aus *Ferdinand Davids*
 „Bunte Reihe“, op. 30, revidiert von
HANS SITT

Kinderlied — Scherzo	Inrussisch. Weise-Lied
Romanze — Mazurka	Serenade — Ungarisch

VIEUXTEMPS-ALBUM

14 der meistgespielten Kompositionen von H. Vieuxtemps,
 genau mit Fingersätzen und Stricharten versehen von

HEFT I (leicht) **HANS SITT** HEFT II (schwerer)

2 HEFTE

Romanze op. 40, No. 1
 Chant d'amour op. 7, No. 1
 Innocence op. 8, No. 2
 Air savoyard op. 8, No. 4
 Regrets op. 40, No. 2
 Souvenir op. 7, No. 3
 Sérénité op. 45, No. 5
 Air varié Ddur op. 6

Rêverie op. 22, No. 3
 Air varié Ddur op. 22, No. 1
 Douleurs op. 45, No. 1
 Espoir op. 45, No. 2
 Saltarella aus op. 35
 Yankee doodle. Caprice burlesque op. 47

2 HEFTE

HANS SITT

Opus 42. — Sechs leichte, instruktive Duette für zwei Violinen allein

— No. 1 und 2 erste Lage, No. 3 bis 6 erste bis dritte Lage —
 Heft I. No. 1 bis 3, M. 1,50 netto Heft II. No. 4 bis 6, M. 1,50 netto

ERNST EULENBURG · LEIPZIG

KGL. WÜRTT. HofMUSIKVERLEGER

Violine.

- I. E Saite
- II. A Saite
- III. D Saite
- IV. G Saite

▣ Abstrich.
 ▽ Aufstrich.

1. Romance.

H. Vieuxtemps, Op. 40. N°1.

Andante espressivo.

The musical score is written for violin and consists of eight staves. The first staff begins with a piano introduction marked 'Piano. p' and 'Andante espressivo.' The tempo and mood change to 'Energico.' at the start of the eighth staff, which is marked 'ff' and 'espress.' The score includes various musical notations such as triplets, slurs, and dynamic markings like 'piano', 'cresc.', 'ff', and 'sempre più pp'. There are also fingering numbers (1, 2, 3, 4) and bowing directions (Abstrich and Aufstrich) indicated throughout the piece.

Violine.

This page of a violin score contains ten staves of music. The notation includes various rhythmic values, slurs, and technical markings such as fingerings (1-4), bowings (V), and articulation marks. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes several trills and triplets. The key signature is one flat (B-flat), and the time signature is 2/4. The piece concludes with a final cadence on the tenth staff.

2. Chant d'Amour.

H. Vieuxtemps, Op. 7. N°1.

Andante.

Piano.

f diminuendo *pp* e molto espressivo *cresc.*

dim. *sf* *cresc.*

I. *f* *cresc.* *ff* con forza e molto espressivo

Più mosso. *sf* *dim.* *p*

sf *sf* *sf* *sf* *dolcissimo*

II. *cresc.* molto espressivo *sf*

pp *cresc.* *sf* *pp* espressivo *cresc.* *f*

pp

3. Innocence.

Moderato.

H. Vieuxtemps, Op. 8. N° 2.

dolce con espressione

pp *mf*

cresc. *f* *cresc.* *con forza*

dim. *cresc.* *f* *sf* *p* *sf*

p *f* *dim.*

cresc. *f* *dim.*

p *p*

cresc. *mf* *cresc.* *f*

dim. *p* *pp*

pizz. *p*

4. Air Savoyard.

H. Vieuxtemps, Op. 8. N° 4.

Allegro moderato.

This section of the score is in 2/4 time and begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro moderato'. The first staff starts with a piano (*p*) dynamic and a 'cresc.' (crescendo) marking. It features a series of eighth-note patterns with accents and slurs. A 'V' (Vibrato) marking is placed above the first few notes. The second staff continues with similar eighth-note patterns, including a 'p' (piano) dynamic marking. The third and fourth staves consist of sixteenth-note runs, each marked with a forte (*sf*) dynamic. The fifth staff continues with sixteenth-note patterns, including a '2' (second finger) marking.

Più mosso.

This section is marked 'Più mosso' and begins with a treble clef and a key signature of two sharps. The tempo is slower than the first section. The first staff starts with a piano (*p*) dynamic and features triplet markings (3) and a forte (*sf*) dynamic. A 'poco cresc.' (poco crescendo) marking is present. The second staff continues with triplet markings and a forte (*sf*) dynamic. The third staff features triplet markings and a piano-piano (*pp*) dynamic. The fourth staff continues with triplet markings and a piano-piano (*pp*) dynamic. The fifth staff features triplet markings and a forte (*sf*) dynamic, ending with a 'V' (Vibrato) marking and a forte (*f*) dynamic.

5. Regrets.

H. Vieuxtemps, Op. 40. N°2.

Moderato.

Piano. p

p con melancolia

sf

pp

sf

sf

p

mf

cresc.

f

forza

agitato

dim.

p

pp

p

cresc.

p

cresc.

dim.

First staff of music. Key signature: two sharps (F# and C#). It begins with a *p* dynamic marking. The melody features a series of eighth notes, followed by a triplet of eighth notes, and then a sixteenth-note triplet. A *f* dynamic marking appears later. Fingerings are indicated with numbers 1-4. A Roman numeral 'IV.' is placed above the staff.

Second staff of music. It starts with the instruction *poco a poco accelerando*. The dynamics include *cresc.* and *ed - agitato*. The melody consists of eighth notes and triplets. Roman numerals 'II.' and 'I.' are placed above the staff.

Third staff of music. It features a *ff* dynamic marking and the instruction *stringendo*. The melody is primarily composed of triplets of eighth notes.

Fourth staff of music. It begins with the instruction *Tempo I.* and a *p* dynamic marking. The melody includes triplets and a *pp* dynamic marking. Roman numeral 'II.' is placed above the staff.

Fifth staff of music. It starts with a *cresc.* dynamic marking and ends with a *p* dynamic marking. The melody features eighth notes and triplets.

Sixth staff of music. It begins with a *sf* dynamic marking and the instruction *sul G*. The melody includes triplets and a *sf* dynamic marking. Roman numeral 'III.' is placed above the staff.

Seventh staff of music. It starts with a *pp* dynamic marking. The melody features triplets and a *pp* dynamic marking. Roman numeral 'IV.' is placed above the staff.

Eighth staff of music. It begins with a *sf* dynamic marking. The melody includes triplets and a *sf* dynamic marking. Roman numeral 'II.' is placed above the staff.

Ninth staff of music. It features a *sf* dynamic marking. The melody includes triplets and a *sf* dynamic marking.

6. Souvenir.

H. Vieuxtemps, Op. 7. N° 3.

Allegretto.

Piano. *p* *pp* *dolce*

f *dolce e grazioso*

p *mf* *dim. dolce*

grazioso

II. *f* *f*

pp

sf *cresc.* *f* *dim.*

II. *p* *sf* *sf* *dim.* *pp*

sempre *pp* *mf* *cresc.*

f *cresc.* *ff*

ff *con forza*

ritard. *f* *mf* *ff*

cresc. *sf* *dim. con espressivo*

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

cresc. *f* *dim.* *sempre dimin.*

sin' al fine

ritard. *pp* *poco ritard.*

Violine.

Tempo I.

III. II. 4 0 *tr*

ff

II. 3 3 3 2 1 4 3 2 2 1 1 4

accelerando poco a poco

ritard.

ff

fz

Thème.
Allegro moderato.

ff

ff

Solo. *con espress.*

I. 1 2 3 1

ff

Violine.

Var. II.
Un poco più presto.

p

ritard.

a tempo

ff

Tutti.

II. 1.

Var. III.
Più lento.

pp

II. 1

II. 1

I.

dim.

restez

Tutti.

Violine.

Var. IV.
Allegro.

The score is written for a single violin in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic and an Allegro tempo. The first staff contains the initial rhythmic motif. The second and third staves show increasing complexity with sixteenth-note patterns and dynamic markings of *ff*. The fourth staff introduces a section with a forte (*f*) dynamic and includes a double bar line. The fifth and sixth staves continue with intricate sixteenth-note passages, marked with *ff*. The seventh staff features a section with a forte (*f*) dynamic and a double bar line. The eighth and ninth staves show further rhythmic development with *ff* dynamics. The final staff concludes with a fortissimo (*ff*) dynamic and includes markings for *fz* (forzando) on several notes.

Coda.

1 3

fz *fz*

4 3 2 3

fz *fz*

fz *ff* *fz* *fz*

fz *fz*

fz *fz*

fz *fz* *fz* *fz*

fz *fz*

ff

2 1

ff *ff*

1 3 3 4