

148961

VIOLINO.

Aufführungsrecht vorbehalten.

SONATE.

Josef Rheinberger Op. 105.

Allegro non troppo. M.M.  $\text{♩} = 104.$

The musical score is written for a single violin in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro non troppo' with a metronome marking of quarter note = 104. The score consists of 12 staves of music. The first staff begins with a dynamic marking of *p dolce* and a fingering of 2. The second staff includes markings for *cresc.*, *f*, *dim.*, and *p*. The third staff has a *f* marking. The fourth staff features *ff* and *ff* markings. The fifth staff has *ff* and *crescendo* markings. The sixth staff includes *ff* and *pp* markings. The seventh staff has a *pp* marking and a triplet of eighth notes. The eighth staff has a *pp* marking and a quintuplet of eighth notes. The ninth staff includes *pp* and *cresc.* markings. The tenth staff has *f* and *p* markings. The eleventh staff includes *p* and *cresc.* markings. The twelfth staff has *f* and *p* markings.

VOLINO.

This page of a violin score contains 12 staves of music. The notation includes various dynamics such as *cresc.*, *ff*, *f*, *p dolce*, *pp*, *smorz.*, *mf*, and *ff*. It also features articulation marks like accents and slurs, and performance instructions such as *3* (triplets) and *2* (second endings). The key signature changes from one sharp (F#) to two flats (Bb) during the piece. The music is written in a standard staff with a treble clef.

VIOLINO.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a melodic line with a *p dolce* dynamic and a *rit.* marking. The second staff continues the melody with a *f* dynamic and includes a triplet. The third staff shows a *pp* dynamic and a *cresc.* marking. The fourth staff has a *f* dynamic, a *sf* dynamic, and a *p dolce* dynamic. The fifth staff includes a *cresc.* marking, a *f* dynamic, and a *sf* dynamic. The sixth staff features a *sf* dynamic, a *cresc.* marking, and a *sf* dynamic. The seventh staff has a *dim.* dynamic, a *p tranquillo* dynamic, a *pp* dynamic, a *rit.* marking, and a *p dolce* dynamic. The eighth staff includes a *cresc.* marking and a *f* dynamic. The ninth staff has a *dim.* dynamic, a *p* dynamic, and a *pp* dynamic. The tenth staff features a *f* dynamic, a *tr* (trill) marking, and a *ff con fuoco* dynamic.

*dim. pp dolce*  
*f ff p dolce*  
*cresc. cresc. pp cresc. f*  
*ff*  
*3 2*  
*rit. morendo più mosso ff*

**Andante molto.**  $\text{♩} = 52.$   
*cantabile*

*12 8 1 cresc.*  
*dim p con duolo*  
*più f sf > p dim.*  
*f ff con passione*  
*dim. p f*

VIOLINO.

*p dolce* *sf* *sf* *dim.*  
*cresc.* *ff* *p* *cresc.* *ff*  
*ff*  
*marcatiss.* *sul G* *p dolce*  
*tr* *ff*  
*smorz.* *pp*  
*pp* *f* *sf dim.* *pp*

**FINIALE.**

**Allegro non troppo.**  $\text{♩} = 96.$

*pp*  
*cresc.* *f*  
*p* *f*  
*dim.* *p* *f*  
*ff* *p*

VIOLINO.

The musical score consists of ten staves of music in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various dynamics and articulations. The second staff includes a *cresc.* marking and a *p* dynamic. The third staff has *mf*, *cresc.*, and *piu f* markings. The fourth staff features *ff*, *poco rit.*, and *p dolce* markings, with fingerings 1, 3, and 3 indicated above the notes. The fifth staff includes *dim.*, *cresc.*, and *f* markings. The sixth staff has *p*, *cresc.*, and *f* markings. The seventh staff includes *p*, *cresc.*, and *ff* markings. The eighth staff has *f* and *marc.* markings. The ninth staff features *ff* and *f* markings. The tenth staff begins with a *p* dynamic and ends with *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.



VIOLINO.



VOLINO.

*f* *p dolce* *cresc.* *f* *a tempo*  
*p* *cresc.* *cresc.*  
*f*  
*Poco più mosso.*  
*sf*  
*sp*  
*cresc.* *ff*  
*pp*  
*f*  
*sf* *sf*

The musical score consists of ten staves of music in treble clef. The key signature is three sharps (F#, C#, G#). The first staff begins with a forte (*f*) dynamic and includes markings for *p dolce*, *cresc.*, and *f*, with the tempo marking *a tempo*. The second staff starts with a piano (*p*) dynamic and features two *cresc.* markings. The third staff begins with a forte (*f*) dynamic and includes a first ending bracket and a triplet. The fourth staff is marked *Poco più mosso.* and starts with a fortissimo (*sf*) dynamic. The fifth staff begins with a fortissimo (*sp*) dynamic. The sixth staff starts with a *cresc.* marking and ends with a fortissimo (*ff*) dynamic. The seventh staff begins with a pianissimo (*pp*) dynamic and contains several triplet markings. The eighth staff starts with a fortissimo (*f*) dynamic. The ninth and tenth staves conclude with fortissimo (*sf*) dynamics.

# Studienwerke für Violine

## Leicht.

### a. Für Violine allein.

- Centola, E., Op. 37. M. Pf.  
12 Etudes élémentaires . . . 2 —  
Eberhardt, G., Op. 84.  
Tägliche Violin-Übungen  
für Anfänger . . . 1 50  
— Op. 89. Materialien für  
den Anfangsunterricht im  
Violinspiel . . . 2 —  
Hofmann, R., Op. 25. Die  
ersten Etüden.  
Heft I. Der Anfänger . . . 3 50  
Heft II. Der Fortge-  
schrittene . . . 3 —  
Heft III. Der Geübtere . . . 3 50  
— Op. 63 b. 10 Präludien . . . 1 50  
Palaschko, J., Op. 43.  
15 Etüden innerhalb der  
1. Position . . . 2 50

### b. Für 2 Violinen.

- Violin-Duette a. d. Wer-  
ken älterer Meister, für  
Anfänger als ergänzendes  
Material zu jeder Violin-  
schule herausgegeben von  
Richard Hofmann.  
Band I (No. 1—45) no. 2 —  
Band II (No. 46—86) no. 2 —

### c. Für 3 Violinen.

- Schröder, H., Op. 13.  
Kleine Trios.  
No. 1. C dur . . . 3 —  
No. 2. G dur . . . 3 —  
No. 3. F dur . . . 3 —

### d. Für Violine und Klavier.

- Hofmann, R., Op. 63.  
10 Stücke m. vorangehen-  
den kleinen Präludien.  
No. 1. C . . . 1 —  
No. 2. Am . . . 1 —  
No. 3. G . . . 1 —  
No. 4. Em . . . 1 —  
No. 5. F . . . 1 —  
No. 6. Dm . . . 1 —  
No. 7. D . . . 1 —  
No. 8. Hm . . . 1 —  
No. 9. B . . . 1 —  
No. 10. Gm . . . 1 —  
Schumacher, P., Op. 28  
No. 1. Sonatine G . . . 1 50

## Mittelschwer.

### a. Für Violine allein.

- Hofmann, R., Op. 51.  
24 Etüden.  
Heft I (No. 1—8) . . . 2 —  
Heft II (No. 9—16) . . . 2 50  
Heft III (No. 17—24) . . . 2 50  
Schwendemann, W., La-  
genwechsel-Übungen —  
Exercises in Changes of  
Position . . . no. 3 —

### b. Für 2 Violinen.

- Klengel, P., Op. 31. 6 Vor- u. M. Pf.  
tragstücke zur Entwick-  
lung des Doppelgriffspiels 2 —  
Meves, W., Op. 19. 3 Duetten 3 50  
Schrädieck, H., Op. 2.  
Der junge Violinspieler 3 —  
Violin-Duette a. d. Wer-  
ken älterer Meister, für  
Anfänger als ergänzendes  
Material zu jeder Violin-  
schule herausgegeben von  
Richard Hofmann.  
Band III (No. 87—110) no. 2 50  
Band IV (No. 111—128) no. 2 50

### c. Für 3 Violinen.

- Schröder, H., Op. 14.  
Kleine Trios.  
No. 1. D . . . 3 —  
No. 2. Am . . . 3 —  
No. 3. B . . . 3 —  
Hermann, Fr., Op. 9. Bur-  
leske . . . 2 —

### d. Für Violine und Klavier.

- Bach, J. S., Sarabanden  
(F. David).  
Heft I (No. 1—3) . . . 2 50  
Heft II (No. 4—6) . . . 2 —  
Corelli, A., Sonate (F. O.  
Dessoff und J. Hell-  
mesberger) . . . 3 —  
David, F., Op. 5. Introduct.  
et Variat. sur le Thème:  
„Je suis le petit tambour“ 1 50  
Hofmann, R., Op. 64. Suite 3 —  
Schrädieck, H., Perpe-  
tuum mobile . . . 1 50  
Schumacher, P., Op. 28.  
Sonatinen.  
No. 2. F . . . 2 —  
No. 3. A . . . 2 50  
No. 4. C . . . 3 50

## Schwer.

### a. Für Violine allein.

- David, F., Op. 9. 6 Caprices 3 —  
— Op. 20. 6 Caprices . . . 3 50  
Eberhardt, G., Op. 92.  
Tägliche Violin-Übungen  
für die Verbindungschwie-  
riger Doppelgriffe . . . 2 —  
Hofmann, R., Op. 52.  
32 Spezial-Etüden.  
Heft I (No. 1—8) . . . 2 50  
Heft II (No. 9—16) . . . 2 50  
Heft III (No. 17—24) . . . 2 50  
Heft IV (No. 25—32) . . . 2 50  
Kontski, Ap. de, Op. 5.  
L'Echo. Caprice-Etude . 1 50  
Kreutzer, R., 42 Etüden.  
(Herm. Schröder) . no. 3 —  
Sauret, E., Op. 24.  
20 grandes Etudes.  
Livre I (No. 1—7) . . . 3 50  
Livre II (No. 8—13) . . . 4 —  
Livre III (No. 14—20) . . . 4 50

### Schrädieck, H., Op. 1. M. Pf.

- 25 Studien.  
Heft I (No. 1—13) . . . 5 50  
Heft II (No. 14—25) . . . 5 —  
— Anleitung zum Studium  
der Akkorde . . . 2 —  
— Tonleiterstudien . no. 4 —  
Schubert, Fr. (de Dresde),  
Op. 3. 9 Etudes . . . 1 —  
Singer, E., Op. 8. L'Ar-  
peggio. Etude de Concert 1 —  
Sitt, H., Tonleiterstudien no. 4 —

### b. Für 2 Violinen.

- Hermann, Fr., Op. 7.  
3 Caprices brillants . . . 3 —  
Wienlawski, H., Op. 18.  
Etudes-Caprices.  
Livre I (No. 1—4) . . . 3 —  
Livre II (No. 5—8) . . . 3 —

### c. Für 3 Violinen.

- Hermann, Fr., Op. 17.  
Suite Dm . . . 5 50  
Mikuli, C., Op. 25. Scher-  
zino. Cm . . . 2 50

### d. Für Violine und Klavier.

- David, F., Op. 20. 6 Ca-  
prices.  
Livre I (No. 1—3) . . . 3 50  
Livre II (No. 4—6) . . . 3 50  
Kontski, Ap. de, Op. 16.  
6 Caprices-Etudes artist.  
Livre I (No. 1—3) . . . 5 —  
Schröder, H., Op. 10.  
2 Konzert-Etüden.  
No. 1. Die Biene. (Eine  
Bearbeitung von R.  
Kreutzers Etüde No. 9) . 1 50  
No. 2. Mückentanz. (Ori-  
ginal-Etüde f. hohe Lagen  
u. Arpeggio i. spring. Bog.) 1 50  
Sitt, H., Op. 24. 2 Etüden  
zum Konzertgebrauch.  
No. 1. Am . . . 2 50  
No. 2. Dm . . . 2 50  
Tartini, G. Le Trille du  
Diable. Sonate (Rob.  
Volkmann) . . . 3 —

## Sehr schwer.

### a. Für Violine allein.

- Bach, J. S., 6 Sonaten  
(F. David).  
Heft I No. 1 Gm, No. 2 Hm 3 —  
Heft II No. 3 Am, No. 4 Dm 3 —  
Heft III No. 5 C, No. 6 E . 3 —  
— Neue von Hans Sitt  
revidierte Ausgabe no. 3 —  
Lipinski, C., Op. 10. 3 Ca-  
prici . . . 1 —  
Lubin, L. de St., Op. 42.  
Hommage aux Artistes.  
6 grands Caprices brillants 2 50  
Moscheles, I., 20 Studien f.  
vorgerückte Spieler, nach

### den Klavier-Studien Op. M. Pf.

- 70 bearb. v. Ferd. David.  
Heft I (No. 1—10) . . . 3 —  
Heft II (No. 11—20) . . . 3 —  
Sauret, E., Op. 38.  
12 Etudes artistiques.  
Cah. I (No. 1—4) . . . 4 —  
Cah. II (No. 5—9) . . . 4 —  
Cah. III (No. 10—12) . . . 4 —  
Singer, E., Op. 5. Prélude  
(Impromptu) . . . 1 —  
— Kadenzen zu Beethovens  
Violin-Konzert . . . 1 —

### b. Für Violine und Klavier.

- Kontski, Ap. de, Op. 16  
6 Caprices-Etudes artis-  
Livre II (No. 4—6) . . . 6 —  
Singer, E., Op. 9. Die Ok-  
taven — Das Spiccato —  
Das Staccato. 3 Capricen 3 —  
— Op. 23. 3 Capricen . . . 4 —

## Schulen.

- Hofmann, R., Op. 31: Violin-  
schule. Theoretisch-  
praktischer Lehrgang zur  
Erlernung d. Violinspiels,  
in 2 Teilen. — Violin  
School. Theoretic-practi-  
cal Course for the Study  
of the Violin, in 2 Parts,  
edited and revised by W.  
E. Heilmendahl.  
Teil I. Der Anfangs-Un-  
terricht. — (Part I. Ele-  
mentary Instruction) no. 5 —  
Teil II. Schule der Tech-  
nik. — (Part II. School  
of Technic) . . . no. 5 —  
— Op. 84. Elementar-Violin-  
schule. Eine leichtfä-  
hliche Anleitung zur Erler-  
nung des Violinspiels mit  
zahlreichen melodischen,  
Lust und Fleiß anregen-  
den Musikstücken für 1  
u. 2 Violinen u. vielen för-  
dernden techn. Studien. —  
Escuela elemental de  
Violin. Método fácil para  
aprender a tocar el Violín  
con numerosas piezas mé-  
lodicas y recreativas para  
1 y 2 violines que estimu-  
lan al entusiasmo y a la  
aplicación y muchos ejer-  
cicios técnicos que favo-  
recen el estudio. —  
Elementary Violin-Tu-  
tor. An easy method for  
learning to play the Violin,  
with numerous melodious,  
study-inciting and recrea-  
tive music-pieces for 1 and 2  
Violins and many technical  
exercises designed to faci-  
litate the Study thereof no. 5 —



117 VERLAG VON FR. KISTNER IN LEIPZIG

