

EDITION SCHOTT

# PALAESTRA

Sammlung von Solostücken, Solosonaten,  
Solosuiten und Konzertsätzen  
für Violine  
mit Klavierbegleitung  
in progressiver Reihenfolge zusammengestellt,  
genau bezeichnet und mit pädagogischen Be-  
merkungen und Erklärungen versehen von

Recueil de Pièces, Sonates, Suites et  
Pièces de Concert  
pour Violon  
avec accompagnement de Piano  
arrangées en ordre progressif, soigneusement  
doigtées, et accompagnées de remarques et  
d'explications pédagogiques par

Ernst Heim

## Serie I

S - 1691a	Ia	Stücke auf den leeren Saiten. Leichte Stücke in den leichtesten Tonarten. I. Lage.	Pièces sur les cordes à vide. Pièces faciles dans les tons les plus faciles. Première position.
S - 1691b	Ib	Leichte Stücke in den leichtesten Tonarten. I. Lage.	Pièces faciles dans les tons les plus faciles. Première position.
S - 1692a	IIa	Leichte Stücke in Dur und Moll. I. Lage.	Pièces faciles en majeur et mineur. Première position.
S - 1692b	IIb	Leichte Stücke in Dur und Moll. I. Lage. Vorkommen von leichten Doppelgriffen und Akkorden. Leichte Verzierungen.	Pièces faciles en majeur et mineur. Première position. Double-notes et accords faciles. Agréments faciles.
S - 1693a	IIIa	Etwas schwierigere Stücke in I. Lage. Vor- kommen von Akkorden, Doppelgriffen und Verzierungen. Auftreten der Halben-Lage.	Pièces plus difficiles dans la première position. Emploi d'accords, de double-notes et d'agréments. Emploi de la demi-position.
S - 1693b	IIIb	Auftreten der Halben-Lage. Wechsel zwischen I. und Halber-Lage. II. Lage.	Emploi de la demi-position. Changement entre la première position et la demi-position. Deuxième position.
S - 1694a	IVa	Stücke bis zur III. Lage. Wechsel zwischen I. und III. Lage ohne Portamento. Wechsel zwischen I. und III. Lage Portamento.	Morceaux jusqu'à la troisième position. Changement entre la première et la troisième position sans Portamento. Changement entre la première et la troisième position avec Portamento.
S - 1694b	IVb	Stücke bis zur III. Lage. Wechsel zwischen I., II. und III. Lage. Wechsel zwischen Halber, I. und II. Lage.	Morceaux jusqu'à la troisième position. Changement entre la première, la deuxième et la troisième position. Changement entre la demi-position, la première, la deuxième et la troisième position.
S - 1695a	Va	Stücke mit Wechsel von I. bis IV. Lage und von I. bis V. Lage	Morceaux changeant de la première à la quatrième position et de la première à la cinquième position.
S - 1696b	Vb	Stücke bis zur V. Lage gehend. Stücke mit Wechsel von I. bis V. Lage.	Morceaux allant jusqu'à la cinquième position Morceaux avec changement de la première à la cinquième position.

Die Vortragsbezeichnung und Revision dieser Etüden ist ausschliessliches Eigentum der Verleger.

B. SCHOTT'S SÖHNE, MAINZ  
LEIPZIG — LONDON — BRÜSSEL — PARIS

## VORWORT.

Neben den strengen, namentlich technischen Studien, wie sie die Sammlung „Gradus ad Parnassum“ dem Schüler darbietet, vergesse der Lehrer nicht den Schüler anzuspornen, indem er demselben Gelegenheit giebt, die im „Gradus ad Parnassum“ erlangten Fertigkeiten zu verwerten. Dazu eignen sich vor Allem Solostücke mit Klavierbegleitung, durch welche der Vortrag geschult werden soll. Man verschaffe dem Schüler Gelegenheit Solostücke vorzuspielen. Die Schüler unter einander sollen sich im Vorspielen üben, messen und ringen. Wir haben deshalb diese neue progressiv geordnete Sammlung „Palæstra,“ Ringschule, Ringkampf genannt. Die Palæstra, soll Hand in Hand mit dem „Gradus ad Parnassum“ gebraucht werden. Zu jedem Heft „Gradus“ passt das entsprechende Heft „Palæstra.“

Mit besonderer Genugtuung bemerkten wir noch, dass „Palæstra“ die erste Sammlung dieser Art ist, welche auch in den ersten Heften lauter Originalkompositionen oder doch sehr sorgfältig arrangierte Stücke aufweist, im Gegensatz zu den bisherigen Sammlungen, welche, in den ersten Heften wenigstens, dem Schüler schlecht gesetzte Choräle, Volksmelodien, Opernmelodien und Tanzmelodien, in Ermangelung eines Besseren darbieten.

Wir können von Anfang an nicht streng genug darauf halten, dass dem Schüler nur gute Musik geboten werde, denn die Erfahrung lehrt, dass das Spielen schlechter Kompositionen den Charakter ebenso verdirbt, wie das Lesen schlechter Bücher.

Möge denn das Studium der „Palæstra“ dem Schüler Genuss und Freude bereiten und in ihm den Entschluss reifen, nach einem künstlerisch vollen-deten Vortrage zu ringen.

ERNST HEIM.

## PREFACE.

Side by side with severe, namely, technical studies, such as those to be found in the "Gradus ad Parnassum" collection, the teacher should not forget to spur on the pupil by giving him opportunity to put into practice the dexterity which he has acquired through means of the "Gradus ad Parnassum." For that purpose solo pieces with pianoforte accompaniment are especially suitable, since they afford schooling in the art of rendering. Opportunity should be given to the pupil to play solo pieces before people. Pupils should thus play pieces amongst themselves after the manner of a competition. We have, therefore, prepared this new collection, arranged in progressive order, and named it "Palæstra," school of contest. The Palæstra is intended to go hand in hand with the "Gradus ad Parnassum." To each Book of the "Gradus" there is a corresponding one of the "Palæstra."

We point out, besides, and with especial satisfaction, that the "Palæstra" is the first collection of this kind, which, even in the first Books, offers purely original compositions, or pieces arranged with the greatest care; whereas former collections, at any rate in the early Books, present to the pupil badly arranged *chorales*, popular melodies, operatic and dance melodies, through want of something better. We cannot too strongly insist on only good music being put before the pupil, for experience teaches that the playing of bad compositions, like the reading of bad books, spoils character.

May the study of the "Palæstra" bring to the pupil joy and satisfaction, and create and ripen a resolution to strive after a thoroughly artistic style of rendering.

ERNST HEIM.

## PRÉFACE.

A côté des études proprement dites, particulièrement des études techniques telles que la collection "Gradus ad Parnassum" en offre, il est bon que le maître donne de l'émulation à ses élèves en leur procurant l'occasion de mettre en pratique la dextérité qu'ils ont acquise au moyen du "Gradus ad Parnassum." Les soli avec accompagnement de piano, sont particulièrement utiles, car ils obligent à soigner l'exécution; c'est pour cela qu'il est bon de procurer aux élèves des pièces pour solo avec accompagnement de piano qu'ils joueront les uns en présence des autres afin de rivaliser, mesurer leurs forces et entrer, pour ainsi dire, en lice. C'est pourquoi nous nommerons cette collection graduée "Palæstra," palestre.

De la "Palæstra" on fera usage en même temps que du Gradus ad Parnassum. A chaque cahier du Gradus ad Parnassum correspond un cahier de la Palæstra.

Nous ferons remarquer entre autres, et avec une satisfaction toute particulière, que la Palæstra est la seule collection de ce genre; dès les premiers cahiers elle offre des compositions originales ou au moins des morceaux très soigneusement arrangés, tandis que les collections existantes jusqu'à présent offraient à l'élève, faute de mieux, des chorals, des mélodies populaires, des fragments d'opéras ou des airs de danse mal arrangés. Nous ne pouvons pas assez insister sur le fait qu'il est nécessaire de n'offrir aux élèves que de la bonne musique, car il est reconnu que l'exécution de mauvaise musique gâte le caractère autant que la lecture de mauvais livres.

Puisse l'étude de la "Palæstra" procurer à l'élève du plaisir et de la satisfaction et l'affermir dans la résolution d'arriver à jouer parfaitement et en artiste.

ERNST HEIM.

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# PALAEASTRA

*Heft I.A*

*A. Stücke auf den leeren Saiten*

Book I.A

A. Pieces on the open strings

*Cahier I.A*

*A. Pièces sur les cordes à vides*

Abendlied

*Evening Song*

*Chant du Soir*

\* \* \*

Andante con moto

Violine

1

PIANO

*p espressivo*

# Wiegenlied

Lullaby

Berceuse

E.W.Ritter

Allegro moderato

**Violine**

**PIANO**

*dolce*

Musical score page 3, measures 1-2. The vocal line consists of eighth notes. The piano accompaniment features chords and bass line. The vocal part includes lyrics: "cre - scen - cre - scen -". Measure 2 ends with a fermata over the vocal line.

Musical score page 3, measures 3-4. The vocal line consists of eighth notes. The piano accompaniment features chords and bass line. Dynamics include *ff*, *p*, and *v*. Measure 4 ends with a fermata over the vocal line.

Musical score page 3, measures 5-6. The vocal line consists of eighth notes. The piano accompaniment features chords and bass line.

Musical score page 3, measures 7-8. The vocal line consists of eighth notes. The piano accompaniment features chords and bass line.

E.W. Ritter

Allegro moderato

Violine

PIANO {

3

*p* *legato*

*cresc.*

*dim.*

*cresc.*

*f* *dim.* *p*

*cresc.* *f* *dim.*

The sheet music consists of four staves of musical notation for piano, arranged vertically. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom staff is also in bass clef. The key signature is one sharp (F#). The time signature changes between common time and 2/4 time.

**Staff 1 (Treble Clef):**

- Measure 1: Dynamics *p*, *cresc.*
- Measure 2: Dynamics *p*, *cresc.*, *f*

**Staff 2 (Bass Clef):**

- Measure 1: Fingerings 3 2 # 1, 5 3; 4 2 1, 5 3 1
- Measure 2: Fingerings 4 2 1, 5 3 1; 4 2 1

**Staff 3 (Bass Clef):**

- Measure 1: Fingerings 3 2 # 1, 5 3 2 1
- Measure 2: Fingerings 5 4 2 1, 5 4 2 1; 1 2 3

**Staff 4 (Bass Clef):**

- Measure 1: Fingerings 5 3 2, 5 3 2
- Measure 2: Fingerings 3 2 # 1, 5 4 2 1; 3 2 # 1, 5 4 2 1; 1 2 3

**Bottom Staff (Bass Clef):**

- Measure 1: Fingerings 5 3 2, 5 3 2
- Measure 2: Fingerings 3 2 # 1, 5 4 2 1; 3 2 # 1, 5 4 2 1; 1 2 3

Dynamics and performance instructions include *dim.*, *p*, *cresc.*, *mf*, and *dim.* with a crescendo arrow.

## Sehnsucht

Longing

Désir

Carl Reinecke. Op. 213, N° 1.

Lento ma non troppo

Violine

PIANO

Musical score page 7, measures 1-4. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 1: Treble staff has a dotted half note followed by a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 2: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 3: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 4: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns.

Musical score page 7, measures 5-8. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 5: Treble staff has a dotted half note followed by a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 6: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 7: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 8: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns.

Musical score page 7, measures 9-12. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 9: Treble staff has a dotted half note followed by a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 10: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 11: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 12: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns.

Musical score page 7, measures 13-16. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 13: Treble staff has a dotted half note followed by a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 14: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 15: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns. Measure 16: Treble staff has a sixteenth-note pattern. Bass staves have eighth-note patterns.

*B. Leichte Stücke in den leichtesten Tonarten. I. Lage*

*B. Easy pieces in the easiest keys. First position.*

*B. Pièces faciles dans les tons les plus faciles. I<sup>e</sup> Position.*

Süsse Einfalt

*Sweet simplicity*

*Innocence*

Moderato

E. W. Ritter

Violine

PIANO

Sheet music for piano, 5 staves:

- Staff 1:** Treble clef, dynamic *f*, tempo *V*. Fingerings: 5, 2, 1, 2, 5, 4.
- Staff 2:** Treble clef, dynamic *f*, tempo 5. Fingerings: 1, 2, 1, 2, 5, 4.
- Staff 3:** Bass clef, dynamic *p*.
- Staff 4:** Treble clef, dynamic *p*.
- Staff 5:** Bass clef, dynamic *pp*.

Performance instructions: *dim.* (diminuendo) appears in several measures across the staves.

# Morgenritt

Morning-ride

Promenade à cheval matinale

E.W. Ritter.

Allegro moderato

Violine

PIANO

6

11

p segue

Musical score for piano, page 11, featuring five staves of music.

The score consists of five staves:

- Staff 1 (Top):** Treble clef, mostly rests, followed by eighth-note patterns.
- Staff 2:** Treble clef, eighth-note patterns with dynamic markings *fz* and *mf*.
- Staff 3 (Bass):** Bass clef, eighth-note patterns with dynamic markings *fz* and *f*.
- Staff 4:** Treble clef, eighth-note patterns with dynamics *cresc.* and *f*.
- Staff 5 (Bass):** Bass clef, eighth-note patterns with dynamics *cresc.* and *ff*.

## Heimweh

Home-sickness

Mal du Pays

\* \* \*

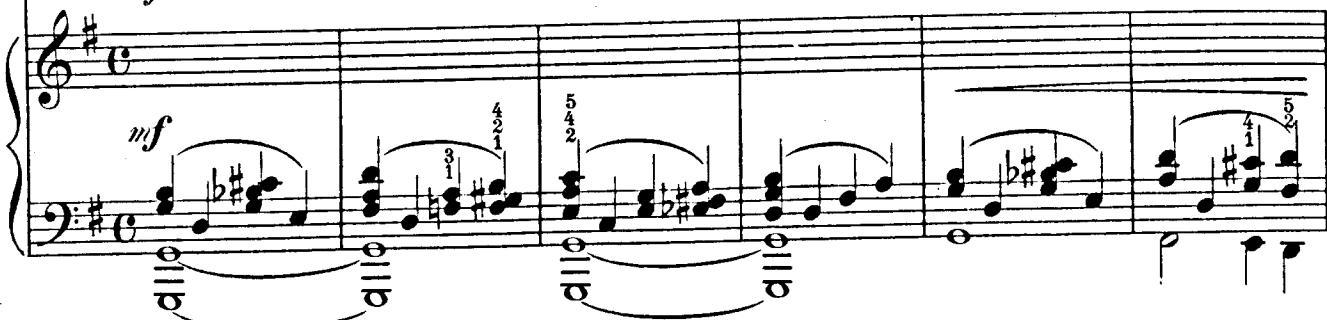
Andante espressivo

Violine



7

PIANO



Musical score for piano, four staves:

- Staff 1:** Treble clef, key signature of one sharp. Dynamics: *mf*, *f*. Measures 1-2: 5/4 time signature. Measures 3-4: 4/4 time signature.
- Staff 2:** Treble clef, key signature of one sharp. Dynamics: *mf*, *f*. Measures 1-2: 5/4 time signature. Measures 3-4: 4/4 time signature.
- Staff 3:** Bass clef, key signature of one sharp. Measures 1-2: 5/4 time signature. Measures 3-4: 4/4 time signature.
- Staff 4:** Treble clef, key signature of one sharp. Dynamics: *mf*. Measures 1-2: 5/4 time signature. Measures 3-4: 4/4 time signature.
- Staff 5:** Treble clef, key signature of one sharp. Dynamics: *mp*. Measures 1-2: 5/3 time signature. Measures 3-4: 5/4 time signature.
- Staff 6:** Bass clef, key signature of one sharp. Measures 1-2: 5/3 time signature. Measures 3-4: 5/4 time signature.
- Staff 7:** Treble clef, key signature of one sharp. Dynamics: *rit.*, *pp*. Measures 1-2: 5/4 time signature. Measures 3-4: 5/4 time signature.
- Staff 8:** Bass clef, key signature of one sharp. Dynamics: *rit.*, *pp*. Measures 1-2: 5/4 time signature. Measures 3-4: 5/4 time signature. Measure 5: Calliope, dynamic *pp*.

## Schifferlied

Boatman's Song

Air de Batelier

Alfred Moffat

Violino      Andante sostenuto

PIANO      *p*

8      *con Léo.*

The musical score consists of six staves of piano music. The top staff uses treble clef, the second and third staves use bass clef, and the bottom three staves use both treble and bass clefs. The music is in common time. Various dynamics are indicated throughout the piece, including:

- poco rit.* (poco rit.) appearing twice in the upper section.
- a tempo* appearing twice in the upper section.
- dim.* (diminuendo) appearing once in the middle section.
- p a tempo* (pianissimo a tempo) appearing once in the middle section.
- poco rit.* (poco rit.) appearing once in the middle section.
- p a tempo* (pianissimo a tempo) appearing once in the middle section.
- dim.* (diminuendo) appearing once in the lower section.

The notation is highly detailed, showing specific fingerings (e.g., 1, 2, 3, 4, 5) and performance techniques such as slurs and grace notes.

# Schlummerlied

Lullaby

Berceuse

A. Moffat

**Violine**

**PIANO**

*Allegretto*

*p*

*p* *II volta pp*

*poco rit.*

*poco rit.*

*p a tempo*

*poco rit.*

*poco rit.*

*poco rit.*

*mf*

*mf*

*mf*

*mf*

Musical score for piano and violin, page 17, featuring five staves of music. The score includes dynamic markings such as *molto rit.*, *a tempo*, *mf*, *p a tempo*, *rit.*, *col Violino*, *p a tempo*, *rit.*, *a tempo*, *mf poco rit.*, *mf poco rit.*, *p smorzando*, *poco rit.*, *ritard.*, *smorzando*, *poco rit.*, *ritard.*, *Rit.*, *\* Rit.*, and *\* \* Rit.*. The music consists of measures with various note heads and stems, some with numbers (1, 2, 3, 4, 5) indicating fingerings or specific notes to play. The piano part features bass and treble clef staves, while the violin part is indicated by the *col Violino* instruction.

## Study

Study

Etude

G. Aprile

Moderato

Violine

*p molto espressivo ed appassionato*

PIANO

10

Musical score for piano, page 19, featuring five staves of music:

- Staff 1 (Treble Clef):** Dynamics include *f*, *p*, and *cresc.* Measure 1 shows eighth-note pairs. Measures 2-3 show eighth-note chords. Measure 4 starts with a dynamic *p*.
- Staff 2 (Treble Clef):** Dynamics include *f*. Measures 1-2 show eighth-note chords. Measure 3 starts with a dynamic *p*.
- Staff 3 (Bass Clef):** Measures 1-2 show eighth-note chords. Measures 3-4 show eighth-note chords. Measure 5 starts with a dynamic *p*.
- Staff 4 (Treble Clef):** Measures 1-2 show eighth-note chords. Measures 3-4 show eighth-note chords. Measure 5 starts with a dynamic *p*.
- Staff 5 (Bass Clef):** Measures 1-2 show eighth-note chords. Measures 3-4 show eighth-note chords. Measure 5 starts with a dynamic *p*.

Musical score for piano, page 20, featuring six staves of music. The score consists of two systems of three staves each. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one flat. Measure 1 (measures 1-4) starts with a dynamic of *mf*. Measures 2-3 show eighth-note chords. Measure 4 ends with a fermata over the bass staff. Measure 5 begins with a dynamic of *f*, followed by eighth-note chords. Measure 6 ends with a fermata over the bass staff. Measure 7 begins with a dynamic of *mf*, followed by eighth-note chords. Measure 8 ends with a fermata over the bass staff. Measure 9 begins with a dynamic of *p*, followed by eighth-note chords. Measure 10 ends with a fermata over the bass staff. Measure 11 begins with a dynamic of *mf*, followed by eighth-note chords. Measure 12 ends with a fermata over the bass staff. Measure 13 begins with a dynamic of *cresc.*, followed by eighth-note chords. Measure 14 ends with a fermata over the bass staff. Measure 15 begins with a dynamic of *f*, followed by eighth-note chords. Measure 16 ends with a fermata over the bass staff. Measure 17 begins with a dynamic of *mf*, followed by eighth-note chords. Measure 18 ends with a fermata over the bass staff. Measure 19 begins with a dynamic of *ff*, followed by eighth-note chords. Measure 20 ends with a fermata over the bass staff.

# Menuetto I

Allegretto

G. Saint-George

Violine

11

PIANO

*cresc.*

*rall.*      *a tempo*

*rall.*      *dim.*      *a tempo*

*cresc.*

*rall.*

*Segue Menuetto II.*

## Menuetto II

*Con espressione.*

**Violine**

**PIANO**

*ped.*

*rall.*      *a tempo*

*rall.*      *a tempo*

*rall.*      *a tempo*

*p*

*Menuetto I. D.C. senza replica*

*Menuetto oder Minuetto ist ein altfranzösischer Tanz im  $\frac{3}{4}$  Takt meistens in mässiger Bewegung. Diese beiden Minuetti sind einer sehr hübschen kleinen Suite entnommen. Die anderen Sätze folgen in Heft III A N° 33 und 35.*

*Menuetto or Minuetto is an old French dance in  $\frac{3}{4}$  measure, and, for the most part, of moderate movement. These two Minuets are taken from a short and very charming Suite. The other movements will follow in Book IIIA Nos 33 and 35.*

*Le menuet est une vieille danse française à  $\frac{3}{4}$  presque toujours dans un mouvement modéré. Ces deux menuets sont tirés d'une très jolie petite Suite. Les autres mouvements suivent dans le cahier IIIA N° 33 et 35.*

# ERNST SCHMIDT

## LEICHTE STÜCKE

FÜR

## — VIOLINE —

### Violine & Klavier

Op. 19. 12 Melodien in der ersten Lage.

No. 1. Mélancolie	auf 2 Saiten
2. Romance	
3. Canzonetta	
4. Valse	
5. Ballade	auf 3 Saiten
6. Idylle	
7. Sérénade	
8. Alla turca	
9. Madrigal	auf 4 Saiten
10. Nocturne	
11. Mazurka	
12. Perpetuum mobile	

Op. 28. Neun Vortragsstücke.  
Heft I. (I. Position.)

No. 1. Gavotte
2. Ständchen
3. Walzer

Heft II. (II. Position.)

No. 4. Abendlied
5. Sarabande
6. Spinnstunde

Heft III. (III. Position.)

No. 7. Kinderreigen
8. Legende
9. Scherzo

jedes Heft Mk. 1.50

Op. 31. 3 Stücke im alten Styl (I. Lage)

No. 1. Sarabande	n. Mk. 1.20
2. Minuetto (Op. 15 No. 3)	
3. Bourrée	

### Unterrichtswerke

Op. 21. Das Studium der Verzierungen für die  
Violine n. Mk. 2.—  
(mit einer begleitenden II. Violine zur rythmischen  
Unterstützung)

Die Anfangsgründe des Violinspiels (Vorschule)  
n. Mk. 1.50

### 2 Violinen & Klavier

Op. 30. Drei Stücke (Erste Lage)

1. Moderato . . . . .	n. Mk. 1.—
2. Minuetto . . . . .	" " 1.—
3. Rondo . . . . .	" " 1.—

### 4 Violinen

(auch in mehrfacher Besetzung)

Op. 15. 1. Andante-Allegro . . . . .	3.—
2. Barcarole . . . . .	2.50
3. Minuetto . . . . .	2.50
4. All'Albanese . . . . .	3.50

Partitur à n. Mk. 1.—

### Violine, Klavier, Harmonium & Violoncell ad lib.

Op. 33. Weihnachten . . . . .	3.—
do. mit Klavier 4 händig . . . . .	3.50

B. SCHOTT'S SÖHNE, MAINZ  
LEIPZIG - LONDON - BRÜSSEL - PARIS

VIOLINE

PALAESTRA

## PALAESTRA

*A. Stücke auf den leeren Saiten.**A. Pieces on the open strings.**A. Pièces sur les cordes à vides.*

## Abendlied

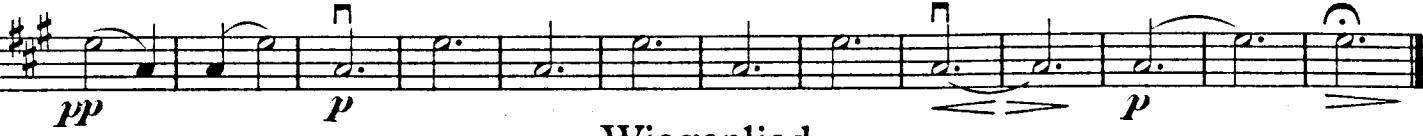
## Evening Song

## Chant du Soir

\* \* \*

Andante con moto

1 



## Wiegenlied

## Lullaby

## Berceuse

E. W. Ritter.

2 



## Ungeduld

## Impatience

E. W. Ritter.

3 











## Sehnsucht

*Longing Désir*

Carl Reinecke

Lento ma non troppo.

4. 

*B. Leichte Stücke in den leichtesten Tonarten I. Lage**B. Easy pieces in the easiest keys. First position.**B. Pièces faciles dans les tons les plus faciles. I<sup>e</sup> Position.*

## Süsse Einfalt

Moderato

*Sweet simplicity**Innocence*

E. W. Ritter

5. 







## Morgenritt

*Morning-ride**Promenade à cheval matinale*

E. W. Ritter

Allegro moderato

6

Heimweh

Andante espressivo

*Home-sickness**Mal du Pays*

\* \* \*

7

Schifferlied  
*Boatman's Song*      *Air de Batelier*

Andante sostenuto.

Alfred Moffat

8

G. B. **p**

*poco rit.*      *a tempo*

*dim.*

*dim.*

Schlummerlied  
*Lullaby Berceuse*

Alfred Moffat

Allegretto

*p dolce*  
*II volta pp*

*p a tempo*

*mf*

*rit.*      *molto rit.*      *mf a tempo*

*rit.*      *p a tempo*      *rit.*

*rit.*

*a tempo*

*mf a tempo*

*p smorzando*

*poco rit.*

*rit.*

Dieses kleine Schlummerliedchen klingt sehr hübsch „con sordino.“

This little Slumber-Song has a pretty effect if played „con sordino.“

Cette petite "Berceuse" est fort jolie quand elle est jouée "con sordino."

## Studie

*Study Etude*

G. Aprile

Moderato

10 *p molto espressivo ed appassionato* *mf*

## Menuetto I

Allegretto

G. Saint-George

11 H.B. *p*

*cresc.*

*rall.*

*dim.* *a tempo*

Segue Menuetto II.

## Menuetto II

Con espressione

G.B. *pp* *rall.*

*pp* *mf*

*pp* *dim.* *pp*

*rall.* *a tempo*

*mf*

Menuetto I. D.C. senza replica.

## INHALT

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12	Moffat, A. ....	Gavotte .....	24 9	
13	Heim, E. ....	Abendlied .....	26 10	
14	Moffat, A. ....	Zerstreuung .....	29 11	
15	Reinecke, C. ....	Air .....	32 12	
16	Reinecke, C. ....	Unbekümmert .....	34 12	
17	Gurlitt, C. ....	Bauerntanz .....	36 13	
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19	Gurlitt, C. ....	Nocturno .....	42 15	
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# PALAEASTRA

*Heft IB*

Book IB

*Cahier IB*

## GAVOTTA

Alfred Moffat

Allegro moderato

Violine

12

PIANO

cresc. molto      *f*      *p*  
 cresc. molto      *f*      *f*      Fine.      *p*  
 (51) con 2d.  
*pp*  
 (51)  
*pp*  
*p* cresc.      *p* cresc.  
*p* cresc.      *p* cresc.  
*p*  
 (51)  
*p* rit.  
 (51) 2  
*p* rit.  
 (51) 2  
*p* rit.  
*Da Capo al Fine.*

## ABENDLIED

*Evening Song. Chant du Soir.*

Ernst Heim.

Violine      Andante tranquillo.

13      PIANO      *p sempre legato*

*pp*

*molto espressivo*

*più mosso crescendo poco a poco*

Musical score page 27, measures 1-4. Treble and bass staves are shown. The treble staff has a whole note followed by eighth notes. The bass staff has sixteenth-note patterns with '5' below them.

Musical score page 27, measures 5-8. Treble and bass staves are shown. The treble staff has eighth-note patterns. The bass staff has sixteenth-note patterns with '5' below them. A *ritardando* instruction is written above the bass staff.

Musical score page 27, measures 9-12. Treble and bass staves are shown. The treble staff starts with a fermata over a whole note, followed by eighth notes. The bass staff has sixteenth-note patterns with '5' below them. Dynamics *a tempo* and *f* are indicated above the treble staff. *fa tempo* and *diminuendo* are indicated below the bass staff.

Musical score page 27, measures 13-16. Treble and bass staves are shown. The treble staff has eighth-note patterns. The bass staff has sixteenth-note patterns with '8', '2', '1', '2', '3', '5', and '1' below them. Dynamics *p* and *ff* are indicated below the bass staff.

*ff Cadenza*

*p rit.*

*a tempo*

*p*

*pa tempo*

1 2 3 4 5  
2 1 2 3 4  
5 4 3 2 1  
1 2 3 4 5  
1 2 3 4 5

*p*

*più lento* *mf*

*più lento* *mf*

1 2 3 4 5  
1 2 3 4 5  
5 4 3 2 1  
1 2 3 4 5  
1 2 3 4 5

*p*

*p ritard.*

3 1 2 1  
2 1

ZERSTREUUNG.  
*Diversion. Distraction*

A. Moffat

Violine      Andantino.

14      PIANO { *con Ped.*

*poco rit.*

*f a tempo*

*rit.* *a tempo*

*f a tempo*

*rit.* *a tempo*

*cresc.*

*f poco rit.*

*cresc.*

*f poco rit.*

Musical score page 30, measures 1-4. The score consists of three staves. The top staff has dynamics *p*, *cresc.*, and *mf*. The middle staff has dynamics *p*, *cresc.*, and *mf*. The bottom staff has a bass line. Fingerings 1, 2, 3, 4, and 5 are shown above certain notes in the right hand parts.

Musical score page 30, measures 5-8. The score consists of three staves. The top staff has dynamics *poco rit.* and *a tempo*. The middle staff has dynamics *poco rit.* and *a tempo*. The bottom staff has a bass line.

Musical score page 30, measures 9-12. The score consists of three staves. The top staff has a dynamic *cresc.*. The middle staff has a dynamic *cresc.*. The bottom staff has a bass line.

Musical score page 30, measures 13-16. The score consists of three staves. The top staff has dynamics *f*, *sf*, *dim.*, and *sf*. The middle staff has dynamics *f*, *sf*, *dim.*, and *sf*. The bottom staff has a bass line with a *ped.* (pedal) marking.

The sheet music consists of five staves of musical notation for a string quartet. The staves are arranged vertically, with the top staff being the treble clef and the bottom staff being the bass clef. The music is in G major, indicated by the key signature. Various dynamics and performance instructions are included throughout the piece, such as *dim.*, *poco rit.*, *mf a tempo*, *poco*, *rit.*, *a tempo*, *mf rit.*, *cresc.*, *pizz.*, *p*, and *rit.*. The notation includes various note values, rests, and fingerings. The music is divided into measures by vertical bar lines.

ARIA  
*Air*

Carl Reinecke

Andante *espressivo*

Violine

PIANO

15

*mf*

*Led.*      *\* Led.*      *\* Led.*      *\* Led.*      *\**

*Led.*      *\* Led.*      *\* Led.*      *\* Led.*      *\* Led.*      *\**

*dolce*

*dolce*

*cresc.*

*p*

*Led.*      *\**      *Led.*      *\* Led.*      *\* Led.*      *\**

*cresc.*

*mf*

*p*

*f*

*mf*

*Led.*      *\**      *Led.*      *\* Led.*      *\* Led.*      *\**

*a tempo*

*un poco rall.*   *pp*   *mf*

*p* *un poco rall.*   *mf*

*Led.*   *\**

*cresc. sempre*

*cresc. sempre*

*Led.*   *\** *Led.*   *\** *Led.*   *\** *Led.*   *\**

*Led.*   *\** *Led.*   *\** *Led.*   *\** *Led.*   *\** *Led.*   *\**

*f*   *p*

*f*   *p*   *f*   *p*   *f*   *p*   *f*   *p*

*Led.*   *\** *Led.*   *\** *Led.*   *\** *Led.*   *\** *Led.*   *\** *Led.*   *\**

## UNBEKÜMMERT.

*Unconcerned.**Sans souci*

C. Reinecke. Op. 213, N° 6

Allegretto

**Violine**

**PIANO**

Musical score page 35, measures 1-2. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 1 starts with a dynamic *cresc.* followed by a forte dynamic *f*. Measure 2 continues with a dynamic *cresc.* followed by a forte dynamic *f*. Fingerings are indicated above the notes: 5, 1, 4, 4, 1, 5, 3, 5, 4, 1, 4, 1.

Musical score page 35, measures 3-4. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 3 starts with a dynamic *cresc.* followed by a forte dynamic *f*. Measure 4 continues with a dynamic *cresc.* followed by a forte dynamic *f*. Fingerings are indicated above the notes: 2, 5, 3, 5, 4, 1, 4, 1.

Musical score page 35, measures 5-6. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 5 starts with a dynamic *decrec.* followed by a piano dynamic *p*. Measure 6 continues with a dynamic *decrec.* followed by a piano dynamic *p*. Fingerings are indicated above the notes: 1, 2, 4, 1, 5, 4, 1, 2, 1, 2, 1, 2, 1, 2.

Musical score page 35, measures 7-8. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 7 starts with a dynamic *pp*. Measure 8 starts with a dynamic *pp*, followed by a dynamic *cresc.* Fingerings are indicated above the notes: 2, 4, 5, 1, 3, 2, 3, 4, 1, 2, 3, 4.

## BAUERNTANZ

*Country Dance. Danse rustique*

C. Gurlitt

Vivace molto

Violine      *mf*      *f*      *mf*

17      PIANO      *p*      *f*      *mf*

A musical score for piano, consisting of four staves of music. The top two staves are for the treble clef (right hand) and the bottom two staves are for the bass clef (left hand). The music is in common time and includes the following dynamics and markings:

- Staff 1 (Treble):** Dynamics include ***ff***, ***ff***, ***ff***, ***ff***, ***p***, ***ff***, ***f***.
- Staff 2 (Bass):** Dynamics include ***ff***, ***ff***, ***p***, ***ff***, ***f***.
- Staff 3 (Treble):** Dynamics include ***ff***, ***f***.
- Staff 4 (Bass):** Dynamics include ***ff***, ***f***.

The score also features various slurs, grace notes, and specific measure markings like "3", "5", and "1".

*poco ritenuto*  
*p*      *pp*      *a tempo*  
*f*

*poco ritenuto*    *pp*      *mf*

*ff*      *f*      *mf*

Musical score for three staves (Treble, Bass, Middle C) in G major. The score consists of five systems of music.

**System 1:** Treble staff has eighth-note patterns. Bass staff has eighth-note chords. Middle staff has eighth-note chords.

**System 2:** Treble staff has eighth-note patterns. Bass staff has eighth-note chords. Middle staff has eighth-note chords.

**System 3:** Treble staff has eighth-note patterns. Bass staff has eighth-note chords. Middle staff has eighth-note chords.

**System 4:** Treble staff has eighth-note patterns. Bass staff has eighth-note chords. Middle staff has eighth-note chords.

**System 5:** Treble staff has eighth-note patterns. Bass staff has eighth-note chords. Middle staff has eighth-note chords.

**Measure 15:** Treble staff has eighth-note patterns. Bass staff has eighth-note chords. Middle staff has eighth-note chords. Harmonic analysis: 5, 2, 4, 2, 3, 1.

**Dynamic markings:**

- cresc.* (Measure 15)
- ff* (Measure 15)

## AUF DEN WELLEN

*On the waves**Sur les Ondes*

C.Reinecke

Moderato

Violine      *p*

PIANO      *p*

18      \* *Tw.*      \* *Tw.*      \* *Tw.*      \* *Tw.*      \*

decrec.

## NOCTURNO

C. Gurlitt. Op. 146, N° 3

Andante con moto

Violine

19

PIANO

The score is in common time throughout. The key signature changes from G major (two sharps) to A major (one sharp) at measure 5. Measure numbers 1 through 12 are indicated above the staves.



Musical score page 43, measures 5-8. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is two sharps. Measure 5: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 43, measures 9-12. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is two sharps. Measure 9: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 43, measures 13-16. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef. The key signature is two sharps. Measure 13: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, page 44, featuring five staves of music with various dynamics and performance instructions:

- Staff 1:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with slurs and dynamic markings.
- Staff 2:** Treble clef, key signature of two sharps. Measure 5 starts with a dynamic marking *cantabile*. Measures are divided by vertical bar lines with numbers 5, 1, 4, 5, 1, 4, 5 below them.
- Staff 3:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with slurs and dynamic markings *f*.
- Staff 4:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with slurs and dynamic markings *f*. Measures are divided by vertical bar lines with numbers 2, 3, 1, 3, 1 below them.
- Staff 5:** Bass clef, key signature of two sharps. Measures show eighth-note patterns with slurs and dynamic markings *cresc.*
- Staff 6:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with slurs and dynamic markings *dim.*, *cresc.*, 2, 2.
- Staff 7:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with slurs and dynamic markings *decresc.*, *pp*.
- Staff 8:** Bass clef, key signature of two sharps. Measures show eighth-note patterns with slurs and dynamic markings *decresc.*, *pp*.

## IMPROPTU

C.Gurlitt Op.146 N°4

Vivace ma non troppo

Violine

PIANO

20                          *mf*  
*con Pedale*

30

*cresc.*

*cresc.*

*a tempo*

*ri - te - nuto*

*f a tempo*

*ri - te - nuto*

46

4 3 1

*f*

*f*

*decresc.* *p* *pizz.* *Fine.*

*decresc.* *p* *Fine.*

*arco con anima*

*f* *p* 1 2 3 4 5

cresc.

2 1

1. 2.

1. 2.

D.C.

# MORCEAUX

Élémentaires et Progressifs  
POUR  
**VIOLON ET PIANO**  
PAR  
**J. DANBÉ**

Chef d'Orchestre du Théâtre National de l'Opéra Comique.

1<sup>re</sup> Série. 6 petits Morceaux. Op. 20 (très facile)

- No. 1. Barcarolle mignonne
- 2. Romance et Cabalette
- 3. Petite Gavotte
- 4. Petite Valse lente
- 5. Romance
- 6. Nocturne

2<sup>me</sup> Série. 6 petites Récréations. Op. 30 (facile).

- No. 1. Cantabile et Allegro
- 2. Menuet
- 3. Adagio et Rondo
- 4. Petite Valse
- 5. Caprice
- 6. Petite Barcarolle

3<sup>me</sup> Série. 6 Fantaisies mignonnes. Op. 21 (moyenne force).

- No. 1. Romance et Tyrolienne
- 2. Yankee doodle
- 3. Valse du Duc de Reichstadt
- 4. Canzonetta
- 5. Obéron
- 6. Andante et Air de Ballet

4<sup>me</sup> Série. 6 Fantaisies brillantes. Op. 22 (moyenne force).

- No. 1. La dernière Rose
- 2. Invitation à la Valse
- 3. Carnaval de Venise
- 4. Mazurka de Salon
- 5. Le Chant du Bivouac
- 6. Cantabile et Boléro

5<sup>me</sup> Série. 5. Morceaux de Concert.

No. 1. 2<sup>me</sup> Valse de Concert en Ré

2. Boléro-Réverie

3. 1<sup>er</sup> Solo de Concerto (*Style ancien*)

Op. 17. Berceuse (assez difficile) (*Amour maternel*)

*La même, transcrise pour Violoncelle par HEKKING*

*La même, transcrise pour Piano seul*

Op. 28. Réverie (assez difficile)

No. 4. Rondo de Concerto (*Style ancien*)

5. Polonaise brillante

## VINGT TRANSCRIPTIONS FACILES & PROGRESSIVES

- No. 1. Les Moutons. *Martini (1706—1784)*
- 2. La Romanesca. *Air célèbre du XVII<sup>e</sup> siècle*
- 3. Plaisir d'Amour. *Martini (1706—1784)*
- 4. Menuet du Bourgeois gentilhomme. *Lully (1633—1687)*
- 5. Gavotte. *Gluck (1714—1787)*
- 6. Célèbre Menuet. *Boccherini (1740—1805)*
- 7. Air d'Eglise. *Stradella (1645—1670)*
- 8. Chœur des deux Avares. Sarabande de l'Epreuve villageoise. *Grétry (1741—1813)*
- 9. Valse du désir. *Beethoven (1770—1827)*
- 10. Tambourin. *Rameau (1683—1764)*
- 11. Romance de Chérubin des Noces de Figaro. *Mozart (1756—1791)*
- 12. Andante d'une célèbre Sonate. *Leclair (1697—1764)*
- 13. Prière de Moïse. *Rossini (1792—1868)*
- 14. Ballet de la Reine organisé par Balthazar de Beaujoyeux. *Lambert de Beaulieu (1580)*
- 15. Nocturne. *Field (1782—1837)*
- 16. Sérénade du Quatuor. *Haydn (1732—1809)*
- 17. Bourrée des Amours de Rogonde. *Mouret (1682—1738)*
- 18. Chanson de Printemps. *Mendelssohn (1809—1847)*
- 19. Andante tranquillo du Songe d'une Nuit d'été. *Mendelssohn (1809—1847)*
- 20. Marche Turque. *Mozart (1756—1791)*

B. SCHOTT'S SÖHNE, MAINZ

LEIPZIG — LONDON — BRÜSSEL — PARIS

## PALAESTRA

*Heft I<sup>B</sup>*Book I<sup>B</sup>

GAVOTTA

*Cahier I<sup>B</sup>*

Alfred Moffat

Allegro moderato

12      IB. *mf*

*Fine.*

*prit. Da Capo al Fine.*

*Gavotte oder Gavotta ist wie der Menuett ein auffranzösischer Tanz jedoch im  $\frac{4}{4}$  Takt und beginnt stets mit  $\frac{2}{4}$  Auftakt. Sie findet ebenfalls in der Suite Verwendung. Der Lehrer halte darauf, dass der Schüler die richtigen Repetitionen bei Menuett und Gavotte mache.*

Gavotte or Gavotta, like the Menuett, is an old French dance, but in  $\frac{4}{4}$  measure, and it always begins on the 3rd beat. It is likewise to be found in the Suite form. The teacher should insist on the pupil observing the proper repeats in the Menuett and the Gavotte.

A 238

*La Gavotte, de même que le menuet, est une vieille danse française; mais elle est à 4 temps et commence toujours sur la 3me. On la trouve aussi dans la Suite. Le maître veillera à ce que l'élève observe bien les répétitions dans un menuet et dans une gavotte.*

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ABENDLIED  
*Evening Song Chant du Soir*

Ernst Heim

Andante tranquillo

*Die beiden kleinen Cadenzen sind ganz frei zu spielen. Das ganze Stück verlangt vollen, aber weichen Ton.*

The two short cadences are to be played in quite a free style. The whole piece requires a full, yet soft tone.

*Ces deux petites cadences doivent être jouées tout à fait librement. Toute la pièce demande un ton plein mais doux.*

## ZERSTREUUNG

*Diversion**Distraction*

Alfred Moffat

Andantino

14

*p*

*poco rit.* *mf a tempo*

*cresc.* *sf poco rit.*

*p* *cresc.* *mf*

*poco rit.* *a tempo* *cresc.*

*sf* *dim.* *sf* *dim.*

*sf* *dim.* *poco rit.* *a tempo* *mf*

*poco rit.* *a tempo* *sf* *dim.*

*poco rit.* *a tempo*

*cresc.* *f rit.* *a tempo*

*pizz.* *p rit.*

## ARIA

*Air*

C. Reinecke

Andante  
*espressivo*

15

*Unbekümmert**Unconcerned**Sans souci*

C. Reinecke

Allegretto

16

## BAUERNTANZ

*Country Dance, Danse rustique*

C.Gurlitt

Vivace molto

17



## Auf den Wellen

*On the waves**Sur les Ondes*

C. Reinecke

Moderato

18

*G.B.*

*p e dolce*

*f*

*mf*

*decresc.*

*pp*

Dieses Stück ist mit geschmeidigem Handge-  
lenk zu spielen, so dass die Saitenübergänge  
möglichst glatt von statthen gehen.

This piece must be played with supple  
wrist, so that the passing from one string  
to another may take place in the smooth-  
est possible manner. A 238

Cette pièce doit se jouer avec poignet  
souple de façon à ce qu'on n'entende pas  
les changements de cordes.

## NOCTURNO

Andante con moto

C.Gurlitt

19 G. B. *p*

Nocturno oder Notturno — Nachtstück. Ein zartes Stück schwärmerischen Charakters.

Nocturno or Notturno — Night Piece. A tender piece of romantic character.

Nocturne — pièce d'un caractère doux et rêveur.

## IMPROPTU

C.Gurlitt

Vivace, ma non troppo

20

*a tempo*

ri - te - nuto *f*

pizz.

*decresc.* *p* *Fine.*

*arco con anima*

*ff*

*3*

*cresc.*

*1 2 2 4 1 2*

D. C.

*Impromptu - Einfall. Eine kleine kurze Fantasie die den Eindruck einer schnell hingeworfenen Skizze macht.*

*Impromptu - sudden thought. A short Fantasia which gives the impression of a hastily written sketch.*

*Impromptu - idée subite. Petite fantaisie courte ayant le caractère d'une esquisse tracée à la hâte*

# EDITION SCHOTT

## Auswahl instruktiver Violin-Musik

Bei Bestellung genügt Angabe der S-No.

S-No.	Schule	S-No.	Violine und Piano
4865	Kayser, H. E. op. 65. Elementar Violin-Schule <b>Violine solo</b>	1707	Hermann, Fr. Klassische Tänze, ferner:
4315a	Courvoisier, C. Schule der Geläufigkeit Teil I Fingerübungen	1708	Heft 7. Mozart, All' Ongarese aus dem Violinkonzert in A
4315b	" II Tonleiterstudien	1709	" 8. Cherubini, Ballettmusik aus "Ali Baba"
3361/68	Heim, E. Gradus ad Parnassum. Etüdensammlung in progressiver Folge Heft I/VIII	1710	" 9. Marschner, Tanzmusik aus "Des Falkners Braut"
4719/20	" IX/X	1711	" 10. Rameau, Chaconne und Musette
4729a	Hermann, F. op. 24. Spezial-Uebungen Teil I 30 Etüden (1. Lage)	1712	" 11. Gluck, Musette aus "Armida"
4729b	" II 25 (1.-3. Lage)	8209	" 12. Monsigny, Chaconne aus "Die Königin von Golconda"
1725a/b	" II in 2 Heften	3419	Jensen, G. op. 25. Suite No. 3 a moll
1751a/b	Hofmann, R. op. 90. 80 melodische Studien (1. Lage) 2 Hefte	1830a	— op. 31. 3 Charakterstücke
1752a/b	— op. 91. 40 Studien mit Anwendung aller Positionen, 2 Hefte	1830b	Jensen, Klassische Violin-Musik:
1913a/c	Kreutzer, R. 42 Etüden oder Capricen. Nach den technischen Ansprüchen der Neuzeit bearbeitet von Emil Kross, 3 Hefte	1830c	Heft 1. Geminiani, Sonate I in A
1914a/g	Kreuz, E. op. 34. Progressive Studien, 7 Hefte	1830d	" 2. Geminiani, Sonate II h moll
5859	Wessely. H. Umfassender Tonleiterführer	1830e	{ Somis, Adagio und Allegro
1630	Gurlitt, C. op. 105. Ouverture des Marionettes	1830f	" 3. { Nardini, Adagio
7330	— op. 150. 3 Duos faciles et progressifs	1830g	{ Senaillé, Arie
1726a/b	Hermann, Fr. Die ersten Studien, 50 Uebungen, 2 Hefte	1830h	" 4. Pugnani, Sonate E
2340	Pleyel op. 48. 6 Sonatinen (Hermann)	1830i	" 5. Senaillé, Sonate G
1035a/f	<b>Violine und Piano</b>	1830j	" 6. Tartini, Sonate c moll
1100a/f	Ariosti, A. 6 Sonaten (Saint George) 6 Hefte	1830k	" 7. Tartini, Sonate C und Giga D
1126	Beethoven op. 18. 6 Quartette (Hermann) 6 Hefte	1830l	" 8. Geminiani, Sonate VIII d moll
1248	Bériot op. 104. IX. Konzert a moll (Pollitzer)	1830m	" 9. Geminiani, Ausgewählte Sonatensätze
8560a/b	Burgmüller 3 Nocturnes (Hermann)	1830n	10. Borghi, Sonate II A
4302	Burmester, W. Alte Weisen. 2 Bände, je 6 Stücke enthaltend	1830o	" 11. Borghi, Sonate IV g moll
8581a/b	Clementi op. 36. 6 Sonatinen (Max Reger)	1830p	" 12. Veracini, Sonate a moll
1310	Corelli op. 5. 12 Sonaten (Jensen) 2 Bände	1830q	" 13. Corelli, Follia con Variazioni d moll
4310	— op. 5 No. 5. Sonate (Jensen)	1830r	" 14. Mozart, Adagio E und Rondo C
4351	— 3 Sonaten (Jensen)	1830s	" 15. Barthélémon, Sonate e moll
1420	David op. 24. 6 Salonstücke (Hermann)	1830t	" 16. Händel, Sonate A
3324	Dussek op. 69. Sonate (Thomas)	1830u	" 17. Vivaldi, Sonate A
8602	Gurlitt, C. op. 105. Ouverture des Marionettes	1830v	" 18. Veracini, Konzert-Sonate e moll
4642a/b	— op. 106. Unsere Lieblingsmelodien	1830w	" 19. Leclair, Sonate IV D
1603a/b	— op. 134. 2 Sonatinen, 2 Hefte	1830x	" 20. Händel, Sonate X g moll
1664	Händel 2 Suiten (Jensen) 2 Hefte	1830y	" 21. Händel, Sonate XIII D
1665	— op. 1 No. 12. Sonate in F (Riemann)	4830a	" 22. Leclair, Le Tombeau (Sonate)
1690a/b	Sonate in A (Hermann)	4830b	" 23. Benda, Sonate VIII a moll
1691a/b	Heim, E. A B C des Violinspiels, 45 Elementarstücke, 2 Hefte	4830c	" 24. Bach, Sonate g moll
1692a/b	Heim-Palaestra Sammlung von Solostücken, Solo-sonaten, Solosuiten und Konzertsätzen in pro-gressiver Reihenfolge	4921	" 25. Corelli, 3 Sonaten, A, E, e moll
1693a/b	Teil I, 2 Hefte	2071	" 26. Tartini, 2 Sonaten, G, g moll
1694a/b	" II, 2 "	7577	" 27. Mozart, Andante, Minuetto e Rondo
1695a/b	" III, 2 "	7576	Kuhlau op. 88. 4 Sonatinen (Thomas)
	" IV, 2 "	3576	Mendelssohn op. 64. Andante aus dem Violinkonzert (Heim)
	" V, 2 "	2141a/b	Moffat, A. Englische Klassiker, 12 Stücke
	Hermann, Fr. Klassische Tänze:	5340	— Album, 12 leichte Stücke
1701	Heft 1. Bach, Sarabande aus der 2. Violinsonate	7872	— 6 leichte Stücke für junge Spieler
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1706	" 6. Beethoven, Allegretto aus "Die Geschöpfe des Prometheus"	4754	Corelli op. 4. 6 Kammer-Sonaten
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		4756	Donizetti, Die Regimentsstochter
		1831a	Donizetti, Lucrezia Borgia
		1831b	Lortzing, Zar und Zimmermann
		1831c	Mozart, Die Zauberflöte
		1831d	Nicolai, Die lustigen Weiber
		1831e	Rossini, Wilhelm Tell
		1831f	Jensen, Klassische Violin-Musik:
		4831	Heft 28. Boyce, Sonate A
			" 29. Purcell, Goldene Sonate
			" 30. Purcell, Sonate h moll
			" 31. Purcell, Sonate a moll
			" 32. Purcell, Sonate C
			" 33. Veracini, Sonate e moll
			" 34. Torelli, Konzert

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