

CONCERTO ^{*)}

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P. Tschaikowsky, Op. 35
La Partie de Violon Revue et redigée
par L. Auer

Violino

CONCERTO *)

Violino

P. Tschaikowsky, Op. 35
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Allegro moderato (♩ = 126)

18 *fmf* *dim.* *p* Solo *rit.*

Moderato assai (♩ = 80)

dolce *mf* *cresc.* *f* *p* *mf* *A* *espressivo* *f* *dim.*

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Ben sostenuto il Tempo

p

cresc.

f

cresc.

ff

The musical score consists of ten staves of music in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns, slurs, and dynamic markings. Fingerings are indicated by numbers 0, 1, 2, and 3. The score includes the following markings and features:

- Staff 1: Fingerings 1 and 0.
- Staff 2: Fingering 0.
- Staff 3: *con molto espressivo*, *dim.*, *p*.
- Staff 4: Triplets (3), fingerings 1, 3, 3, 3, 3, 3.
- Staff 5: *poco cresc.*
- Staff 6: *f*.
- Staff 7: *mf*, *cresc. poco a poco*, *C* (Crescendo).
- Staff 8: *f*, fingerings 1, 2, 3.
- Staff 9: Fingerings 2, 3, 3, 3, 3, 3.

1 3

ff

11

5 7

5 7

D

3 3

3 3

Poco più mosso

p

poco a poco *cre - - - - -*
scen - - - - - do
f
ff
p
poco a poco *cre - scen - do*

This section of the score consists of ten staves of music. It begins with a treble clef and a key signature of two sharps (F# and C#). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamic markings include *poco a poco*, *f* (forte), *ff* (fortissimo), and *p* (piano). There are also performance instructions such as *scen - do* and *cre - scen - do*. The notation includes various fingerings (e.g., 1, 2, 3, 4, 6) and trills (tr). The section concludes with a *poco a poco* crescendo.

Moderato assai

This section begins with a treble clef and a key signature of two sharps. It features a slower tempo indicated by the marking *Moderato assai*. The music is marked with a *F* (F major) chord and includes measures numbered 13, 14, 15, and 16. The notation includes slurs, ties, and various rhythmic values.

17 18 *f*

mf

p

1 2 3 4 6

G

1332

Musical score for a piano piece, page 8. The score consists of ten staves of music in G major. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as "cresc.", "ff", "ff legato", and "ten.". A section labeled "Cadenza" is indicated. Performance instructions include "6 8 2 H" and "1" above certain notes.

The musical score consists of ten staves of music. The first two staves are in treble clef and feature complex chordal textures with many accidentals and slurs. The third staff is in bass clef and includes the tempo marking "Quasi Andante" and dynamic markings "dim." and "p". The fourth staff continues in bass clef with the instruction "poco a poco crescendo". The fifth staff is in bass clef with "e accelerando". The sixth staff is in bass clef with "meno mosso" and "ff". The remaining staves (7-10) are in bass clef and feature rhythmic patterns, primarily triplets, with various slurs and dynamic markings. The piece concludes with a final cadence in the tenth staff.

Tempo I

p dolce *cresc.*

f

f

molto crescendo

ff *V* 15

mf *cresc.* 3

f *dim. molto*

p *grazioso* 4

This musical score is written for guitar and consists of ten staves. The key signature is two sharps (F# and C#), and the time signature is 8/8. The notation includes various musical elements such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4. The score begins with a *cresc.* marking and includes a *f* (forte) dynamic. A section of the score is marked with a 'K' and an '8' above the staff, indicating a key change or a specific section. The piece concludes with a *cresc.* marking. The notation is dense, featuring many slurs and complex rhythmic patterns.

p molto espress.

p *cresc.*

p

cresc. *f* *L*

ff

ff

8

3 3 3 3 3 3 3 3

Poco più mosso

p

3 3 3 3 3 1 3 3 1

poco a poco crescendo

f

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are "cre - - - scen - - - do". The score includes various musical notations such as slurs, accents, and dynamic markings like *p* and *f*. Fingerings are indicated with numbers 1, 2, and 3.

Allegro giusto

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are "cre - - - scen - - - do". The tempo is marked **Allegro giusto**. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* and *f*. Fingerings are indicated with numbers 1, 2, and 3.

CANZONETTA

Andante (♩ = 84)

8 *p* con sord. *p*

tr 5 $\frac{0}{4}$ 4

A *tr* 5 *cresc.*

f *diminuendo* *p*

3 *p* B $\frac{4}{4}$ *f con anima*

p 1 2 3 3

f 3 3 *più f*

f

dim.

p *C* *espressivo* *sul D.* *A.*

cresc.

p

p

p

cresc. *f* *diminuendo* *p*

f

diminuendo 22
- nuen - - - do

Allegro vivacissimo ♩=152

8 *p* *f*

Solo
senza sord.

f

pizz. *arco* *pizz.*

arco *dim.*

rit. **Tempo I** *p*

f *p*

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

f *dim.* *p*

mf *cresc.*

⊕ Die Sprünge im Finale sind mit Bewilligung des Komponisten angegeben worden

⊕ Le compositeur a permis d'indiquer les sauts dans le finale

⊕ The skips in the Finale have been indicated with the composer's consent

The musical score consists of ten staves of music in a key signature of two sharps (D major or F# minor). The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a forte (*f*) dynamic. The second staff also starts with *f*. The third staff is marked 'A' and contains a dynamic change from *f* to *p*. The fourth staff starts with *f* and ends with *ff*. The fifth staff begins with a triplet of eighth notes marked '8' and '1 2'. The sixth staff is marked 'B' and starts with *f*. The seventh staff has a first finger ('1') marking. The eighth staff includes a *dim.* (diminuendo) marking. The ninth staff is marked 'C 2' and ends with a first finger ('1') marking. The final staff concludes with a fortissimo (*ff*) dynamic.

sul G
mf

Tempo I
f

cresc.

ff

Molto meno mosso

D
p

1

quasi andante
p

poco a poco accelerando

sempre stringendo

cresc.

Tempo I

p *f*

dim. *p*

f *p*

f *dim.* *p* *f*

dim. *p* *f*

cresc.

f

This musical score consists of ten staves of music, likely for guitar, written in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3. Dynamics such as *p* (piano), *ff* (fortissimo), and *cresc.* (crescendo) are used throughout. A section marked *F* (fermata) is present in the fifth staff. The score concludes with a double bar line and repeat dots.

cresc.
f p f p
 1 1 1 1
 3 2 1

G Poco meno mosso

2 sul G
mf
 3 3

Tempo I

f

1 3 4 1 1 0 0 0
mf

mf
H
 13 14 15

Molto meno mosso

sul G

mf poco a poco rallentando

f

p *pp*

cresc. poco - a - poco -

stringendo

Tempo I

f *p* *f*

dim. *p* *f*

f *p* *f*

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

The musical score on page 25 consists of ten staves of music. The key signature is two sharps (F# and C#). The score includes various dynamics and markings:

- Staff 1: *p* (piano), *f* (forte), and a circled Φ symbol.
- Staff 2: *cresc.* (crescendo), *f* (forte).
- Staff 3: *f* (forte).
- Staff 4: *f* (forte).
- Staff 5: *f* (forte), *p* (piano), *f* (forte).
- Staff 6: *f* (forte).
- Staff 7: *f* (forte), *f* (forte), *f* (forte).
- Staff 8: *f* (forte).
- Staff 9: *f* (forte), *f* (forte), *f* (forte).
- Staff 10: *f* (forte).

Other markings include: **I** (first ending), **K** (key signature change), **L** (second ending), and measure numbers 21, 22, 23, and 24. Fingerings 1, 3, 4, and 8 are indicated. A circled Φ symbol is present at the beginning of the first staff.

This page contains ten staves of musical notation for guitar. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics range from *p* (piano) to *ff* (fortissimo). Technical markings include fingerings (1, 2, 3, 4), a '0' for natural harmonics, and a 'M' for a muted section. There are also several circled 'X' marks above the staff. The piece concludes with a final *ff* dynamic marking.

Solo-Buch für Violine

für jeden Musiker
und Musiklehrer

Band I

Nr.

1. **Bohlmann, G. C.** Op. 23. Concertstück
2. **Manns, Ferd.** Einleitung und Walzerallegro
3. **Carl, M.** Ständchen
4. **Bohlmann, G. C.** Petite Polka concertante für 2 Violinen-Solo
5. **Borjes, G.** Elisabeth-Ländler
6. **Casorti, A.** Op. 51 Nr. 2. Menuet chromatique
7. **Scheuer, H.** Les Mélodies des Alpes. Ländler
8. **Artot, J.** Souvenirs de Bellini. Fantasie
9. **Carl, M.** Op. 40. Romanze
10. **Creutzfeld, H.** Nocturno
11. **Neibig, A.** Tyroler Lieder
12. **Prume Fr.** La Mélancolie
13. **Weissenborn, E.** Op. 96. Sehnsuchts-Lieder
14. **Resch, Joh.** Frühlingsgruß. Romanze
15. **Borjes, G.** Vergißmeinnicht. Ländler
16. **Schärnack, Fr.** Op. 28. Concert-Walzer
17. **Weissenborn, E.** Die Sirene. Mazurka brillante
18. **Geipel, Th.** Klänge aus dem Thüringer Wald. Ländler
19. **Ghys, J.** Op. 40. Concert
20. **Paganini, N.** Carneval von Venedig



Band II

Nr.

1. **Fuchs, O.** Op. 17. Polonaise
2. **Casorti, A.** Op. 51 Nr. 3. Mélodie italienne
3. **Lebierre, O.** Op. 52. Danse hongroise
4. **Jüttner, Oscar.** Op. 17. Bolero
5. **Meyer, Clemens.** Op. 6. Romanze
6. **Spies, Ernst.** Op. 34. Polonaise
7. **Spohr, L.** Op. 135 Nr. 1. Barcarole
8. **Crote, A. R.** Op. 45. Novellette
9. **Fuchs, O.** Op. 20. Tarantelle
10. **Lubin, L. de St.** Notturmo
11. **Schreiner, A.** Fantasie über Motive aus „Zampa“
12. **Trempler, A.** Steyrische Hochlandslieder
13. **Mayseder, J.** Op. 40. Variations brillantes
14. **Kron, L.** Op. 64. Romanze
15. **Dunker, Cl.** Fest-Polonaise
16. **Schumann, R.** Abschied aus „Waldszenen“
17. **Fuchs, O.** Op. 24. II. Mazurka
18. **Ehrich, J.** Op. 32. Liebesfrühling. Ländler
19. **Lipinski, Ch.** Militair-Concert, I. Satz
20. **Kreutzer, C.** Violin-Solo aus „Das Nachtlager in Granada“
21. **Fuchs, O.** Introduction u. Variationen üb. „Webers letzter Gedanke“
22. **Ochs, Aug.** Op. 40. Großtänchen. Idylle
23. **Jüttner, O.** Op. 38. Deuxième Légende
24. **Simon, A.** Berceuse
25. **Wickede, Fr. v.** Erinnerung an Italien. Fantasie
26. **Albert, E.** „Edelweiss“. Oberländler
27. **Kalliwoda, J. W.** Op. 103. Ländler
28. **Latann, C.** Am Kamin. Romanze
29. **Funck, Ed.** Legende
30. **Jüttner, O.** Op. 20. Elegie
31. **Wiedemann, L.** Op. 14. Air hongrois
32. **Casorti, Aug.** Op. 51 Nr. 1. Confidences
33. **Köhler, O.** Traummärchen. Impromptu
34. **Feldhusen, B.** Op. 32. Romanze
35. **Scheuer, H.** Andante und Polacca
36. **Fuchs, O.** Op. 28. Andante

Zwei Ausgaben von **Arthur Seybold** die jeder kennen muß!

DIE WUNDERGEIGE

Sammlung berühmter Kompositionen und Bearbeitungen alter und neuer Meister
Für Violine und Klavier

HEFT I. Leicht, 1. Lage

- | | |
|--------------------------|-----------------|
| 1. Morgengebet | P. Tschalkowsky |
| 2. Altfranzösisches Lied | P. Tschalkowsky |
| 3. Morgenstille | E. Krause |
| 4. Der kleine Geiger | J. E. Hummel |
| 5. Romanze | A. Weidig |
| 6. An die Rose | M. Dahms |
| 7. Menuett | G. B. Lully |
| 8. Arie | F. Durante |
| 9. Lied ohne Worte | N. Sokolowsky |
| 10. Frage | N. Sokolowsky |
| 11. Am Meer | Fr. Schubert |
| 12. Stimme eines Engels | L. Kron |
| 13. Ländler | A. Seybold |
| 14. Jugendlust | A. Seybold |
| 15. Weihnachtsfantasie | A. Seybold |

HEFT IV. Mittelschwer, 1.—5. Lage

- | | |
|-------------------------|----------------|
| 1. Musette | |
| 2. Quel suono | Mozart |
| 3. Resignation | L. Sinigaglia |
| 4. Berceuse | H. Schliming |
| 5. Träume | R. Schumann |
| 6. Allegretto grazioso | Fr. Schubert |
| 7. A torto il lago | Winter |
| 8. Gavotte | Fr. J. Gossec |
| 9. Serenade | J. Haydn |
| 10. Fantaisie pastorale | J. B. Singelee |
| 11. Polonaise | A. Seybold |
| 12. Spanische Weisen | A. Seybold |

HEFT II. Leicht, 1. Lage

- | | |
|-----------------------------|-----------------|
| 1. Nocturno | O. Fleischmann |
| 2. Reigen seliger Geister | Ch. W. Gluck |
| 3. Menuett | L. Boccherini |
| 4. Lied des Drehorgelmannes | P. Tschalkowsky |
| 5. Träumerei | P. Tschalkowsky |
| 6. Stillstand | G. B. Pergolesi |
| 7. Barcarole | A. Weidig |
| 8. Melodie | N. Sokolowsky |
| 9. Scherzo | N. Sokolowsky |
| 10. Ständchen | Fr. Schubert |
| 11. Ins Stammbuch | L. Kron |
| 12. Largo | G. F. Händel |
| 13. Träumerei | A. Seybold |
| 14. Feierabend | A. Seybold |
| 15. Im Mai | A. Seybold |

HEFT V. Schwer

- | | |
|-------------------------|--------------------|
| 1. Prendimi teco | Vaccal |
| 2. Berceuse | A. Simon |
| 3. Dudelsack | A. Seybold |
| 4. Larghetto | P. Nardini |
| 5. Die Regimentstochter | Donizetti-Singelee |
| 6. Melodie | A. Rubinstein |
| 7. Chant sans paroles | P. Tschalkowsky |
| 8. Berceuse | A. Arensky |
| 9. Cavatine | J. Raff |
| 10. Romanze | E. Pente |
| 11. Die Biene | Fr. Schubert |
| 12. Dudziarz | H. Wieniawsky |

HEFT III. Mittelschwer, 1.—3. Lage

- | | |
|--------------------------------|-------------------|
| 1. Berceuse | L. Sinigaglia |
| 2. Nur wer die Sehnsucht kennt | P. Tschalkowsky |
| 3. Chanson triste | P. Tschalkowsky |
| 4. Impromptu | Fr. Schubert |
| 5. Gavotte | G. B. Marini |
| 6. Dehl non voler constringere | Donizetti |
| 7. Blumenlied | G. Lange |
| 8. Andante cantabile | K. v. Dittersdorf |
| 9. La Chasse | M. Antzoff |
| 10. Fantaisie élégante | J. B. Singelee |
| 11. Traumlied | A. Seybold |
| 12. Weihnachts | A. Seybold |

HEFT VI. Schwer

- | | |
|----------------------------|-----------------|
| 1. Air | J. S. Bach |
| 2. Barcarole | P. Tschalkowsky |
| 3. Canzonetta | P. Tschalkowsky |
| 4. Schuhplattler | A. Seybold |
| 5. Chanson polonaise | E. Pente |
| 6. Romanze | L. v. Beethoven |
| 7. Berceuse | S. Fresmann |
| 8. Sarabande und Tambourin | Leclair-David |
| 9. Oberlass | H. Wieniawsky |
| 10. Legende | H. Wieniawsky |
| 11. Romanze | N. Paganini |
| 12. Réverie | H. Vieuxtemps |

Weitere Ausgaben dieser Sammlung: Heft I—VI Violine solo. Heft I—IV: 2 Violinen; 2 Violinen u. Klavier; 2 Violinen u. Cello; 2 Violinen, Cello u. Klavier; Violine u. Cello; Violine, Cello u. Klavier

DER HIMMEL VOLLER GEIGEN

BAND I. Leicht, 1. Lage

- | | |
|--|------------------------------|
| 1. Altniederländisches Dankgebet | |
| 2. Spinn, spinn | |
| 3. Melodie | Robert Schumann, op. 68 |
| 4. Fröhlicher Landmann | Robert Schumann, op. 68 |
| 5. Lied an den Abendstern aus „Tannhäuser“ | Richard Wagner |
| 6. Hohenfriedberger Marsch | Friedrich der Große |
| 7. Réunion | Arthur Seybold, op. 173 |
| 8. Sonst spielt' ich mit Zepher | A. Lorzing |
| 9. Largo | G. F. Händel |
| 10. Ave verum | W. A. Mozart |
| 11. Lehn' deine Wang' an meine Wang' | A. Jensen, op. 1b Nr. 1 |
| 12. Wiegenlied | Franz Schubert, op. 96 Nr. 2 |
| 13. Erholungsstunden, Romanze | Franz Wohlfahrt, op. 50 |
| 14. Waldandacht | Franz Abt, op. 211 Nr. 3 |
| 15. Unter dem Lindenbaum | F. Eberle, op. 7 |
| 16. Ungeduld | Fr. Schubert, op. 25 Nr. 7 |
| 17. Gruß: Lelse zieht durch mein Gemüt | F. Mendelssohn-Bartholdy |
| 18. Die Mutter an der Wiege | C. Löwe |
| 19. Erholungsstunden, Andante | Franz Wohlfahrt, op. 50 |
| 20. Moment musical | Franz Schubert |
| 21. Auf Flügeln des Gesanges | F. Mendelssohn-Bartholdy |
| 22. Gute Nacht, du mein herzliches Kind | Franz Abt, op. 137 Nr. 2 |
| 23. Kavatine aus „Der Freischütz“ | C. M. von Weber |
| 24. Weihnachtsraum | Arthur Seybold, op. 88 |

BAND II. Leicht, 1. Lage

- | | |
|---|--|
| 1. O laß dich halten, goldne Stunde | Adolf Jensen, op. 35 Nr. 3 |
| 2. Ich bete an die Macht der Liebe | D. Boriniansky |
| 3. O Jugend, wie bist du so schön | Franz Abt, op. 428 Nr. 3 |
| 4. Erholungsstunden, Walzer | Franz Wohlfahrt, op. 50 |
| 5. La Paloma | S. de Yradier |
| 6. Der Leiermann spielt | Th. Oesten, op. 65 Nr. 1 |
| 7. Armes Waisenkind | Robert Schumann |
| 8. Jägerliedchen | Robert Schumann |
| 9. Marche militaire | Fr. Schubert, op. 51 Nr. 1 |
| 10. Torgauer Marsch | |
| 11. Schlaf wohl, du süßer Engel du | Franz Abt, op. 213 Nr. 1 |
| 12. Kaiserständarte | Arthur Seybold, op. 174 |
| 13. Abendständchen | August Härtel |
| 14. Liebingsplätzchen | F. Mendelssohn-Bartholdy, op. 99 Nr. 3 |
| 15. Kriegsmarsch der Priester aus „Athalie“ | F. Mendelssohn-Bartholdy |
| 16. Reifersstückchen | Alb. Diehl, op. 143 Nr. 10 |
| 17. Kleiner Zigeuner | Alb. Diehl, op. 143 Nr. 11 |
| 18. Kol Nidre, Hebräische Melodie | |
| 19. Drauiliad aus „Lohengrin“ | Richard Wagner |
| 20. Unter dem Tannenbaum | Arthur Seybold, op. 78 |

Sammlung
musikalischer Erfolge
älterer u. neuerer
Komponisten

für

**VIOLINE
UND
KLAVIER**

5 HEFTE

Weitere Ausgaben dieser
Sammlung:

für Violine solo

als TRIO:

Violine, Cello, Klavier

BAND III. Leicht bis mittelschwer, 1.—3. Lage

- | | |
|---|-------------------------|
| 1. Großmütterchen | Gust. Langer, op. 20 |
| 2. Souvenir de Mona Lisa | J. Schebeck, op. 25 |
| 3. Stephanie-Gavotte | A. Catbulka, op. 512 |
| 4. Gute Nacht, fahr' wohl | Fr. Köcken, op. 52 |
| 5. Krönungsmarsch aus „Prophet“ | G. Meyerbeer |
| 6. Hoffmanns Erzählungen, Intermezzo und Barcarole | J. Offenbach |
| 7. Sefira, Intermezzo | Ludwig Siede, op. 47 |
| 8. Sehnsucht | Arthur Seybold, op. 170 |
| 9. Ungarischer Tanz, Nr. 5 G-moll | J. Brahms |
| 10. Ungarischer Tanz, Nr. 6 D-dur | J. Brahms |
| 11. Abendlied | R. Schumann |
| 12. Nocturne | Fr. Chopin, op. 9 Nr. 2 |
| 13. Sigmunds Liebesgesang aus: Walküre | Richard Wagner |
| 14. „Am stillen Herd“ aus: Meistersinger von Nürnberg | Richard Wagner |

BAND IV. Leicht bis mittelschwer, 1.—3. Lage

- | | |
|---|----------------------------|
| 1. Klänge aus der Heimat, Oberländer | Jos. Gungl |
| 2. Blumenlied | G. Lange, op. 39 |
| 3. Bröllops-Marsch | H. Södermann, op. 13 |
| 4. Elegie | Franz Drdla, op. 135 Nr. 1 |
| 5. Leuchtkäferchens Stelldichein, Serenade | Ludwig Siede, op. 70 |
| 6. Die Träne | Fr. Köcken, op. 52 |
| 7. Tannhäuser (Pilgerchor) | Richard Wagner |
| 8. Die Meistersinger von Nürnberg: Walthers Ferialied | Richard Wagner |
| 9. Türkischer Marsch | W. A. Mozart |
| 10. Der Rose Hochzeitszug | Leon Jessel, op. 216 |
| 11. Traumbilder | H. C. Lumbye |
| 12. Wiegenlied a. d. Oper „Der Kuß“ | Fr. Smetana |

BAND V. Mittelschwer, 1.—7. Lage

- | | |
|-------------------------------------|---------------------------|
| 1. Frühlings Erwehen, Romanze | E. Bach |
| 2. Drauiglocken, Gavotte | Leon Jessel, op. 107 |
| 3. Narcissus | E. Nevin |
| 4. Träume, Lied | Richard Wagner |
| 5. Die Heinehmännchen | Richard Eilenberg, op. 29 |
| 6. Wellfischen, Intermezzo | Ludwig Siede, op. 80 |
| 7. Parsifal, Karfreitagssauber | Richard Wagner |
| 8. Ballgeföhster, Walzer-Intermezzo | Erik Meyer-Helmund |
| 9. Ungarische Rhapsodie Nr. 2 | Franz Liszt |
| 10. Mazurka | Fr. Chopin, op. 7 Nr. 1 |

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