

DER KLEINE VIOLINIST

NEUE SAMMLUNG BELIEBTER KOMPOSITIONEN FÜR VIOLINE SOLO ODER MIT KLAVIER IN ERLEICHTERTER 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. | JUNRATH. König-Karl-Marsch.
WIENIAWSKI. Kujawiak. Mazurka.
No. 15/16. | LACK. La Cinquintaine. Menuett.
WAGNER. Rienzi. Schilbäthymne.
No. 17/18. | STRAUSS. Rosenkavalier. Früh-
stuckszene.
WAGNER. Tannhäuser. Lied an
den Abendstern.

BAND IV.

- No. 19/20. | DELIBES. Coppélia. Valse lente.
MASSENET. Mann. 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. Lehergrin. Brautlied.
No. 27/28. | GHYS. Air Louis XIII.
LALO. Serenade.
No. 29/30. | STRAUSS. Der Bürger als Edel-
mann. Ariele.
WAGNER. Meistersinger. Preislied.

BAND VI.

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

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FÜRSTNER
PARIS IX^e

AUFFÜHRUNGSRECHT

1068

VORBEHALTEN

mit Harmonium
zusammen.

Gavotte

aus der Oper

„Mazeppa“ von J. Hasseverdi.

F. Hehlberg

Moderato.

Violine
oder Flöte.



Pianoforte.



1

First system of a musical score. It consists of three staves: a vocal line at the top and two piano accompaniment staves (treble and bass clef) below. The vocal line features a melodic line with a fermata over a note. The piano accompaniment includes chords and a bass line. A dynamic marking *mf* is present. A key signature change to D major is indicated by a 'D' above the staff.

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features a prominent bass line with chords. A dynamic marking *f* is present. A key signature change to C major is indicated by a 'C' above the staff.

Third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment includes chords and a bass line. A dynamic marking *f* is present. A key signature change to D major is indicated by a 'D' above the staff.

Fourth system of the musical score, concluding the piece. The vocal line ends with a melodic phrase. The piano accompaniment includes chords and a bass line. A dynamic marking *f* is present.

R

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand line in the middle, and a piano left-hand line at the bottom. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment uses a grand staff with treble and bass clefs. The system contains eight measures of music.

F

Second system of musical notation, continuing from the first. It features the same three-staff structure. The piano accompaniment includes dynamic markings such as *f* and *mf*. The system contains eight measures of music.

G

Third system of musical notation. It continues the three-staff format. The piano accompaniment includes dynamic markings like *f* and *mf*. The system contains eight measures of music.

Fourth system of musical notation, the final system on the page. It maintains the three-staff structure. The piano accompaniment includes dynamic markings such as *f* and *mf*. The system contains eight measures of music.

Violine.

Nr. 21.

Gavotte

aus der Oper

„Manon“ von J. Massenet.

R. Heßberg

Moderato.

The musical score is written for a single violin. It starts with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is primarily composed of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and repeat signs.