

Dritte
BLUMENLESE

für angehende Violinisten.

Beliebte

Volks- und Opernmelodien

leicht und instructiv fortschreitend

für die

VIOLINE

bearbeitet

von

JUL. WEISS.

Op. 67.

Vor der zweiten Blumenlese (Op.53.) zu benutzen.

Erste Position . Heft I. II. III. IV.

Für eine Violine à Heft $\frac{1}{3}$ Thlr. compl. 1 Thlr.

Für eine Violine u. Piano à Heft $\frac{2}{5}$ Thlr. compl. 2 Thlr.

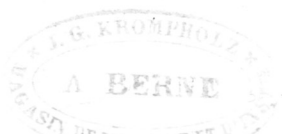
— zwei Violinen — $\frac{1}{2}$ — — $\frac{1}{2}$ —

— zwei Violinen u. Piano — $\frac{5}{6}$ — — $2\frac{2}{3}$ —

Eigenthum des Verlegers.

BERLIN bei JULIUS WEISS.

241 - 244.



DRITTE BLUMENLESE FÜR ANGEHENDE VIOLINISTEN. VIOLINO.

Nº 14. Volkslied. Der Tyroler in der Fremde.

□ Herunterstrich.
V Hinaufstrich.
JUL. WEISS Op. 67. Heft II.

Allegretto.

The musical score for No. 14 consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto'. The first staff starts with a 'dolce' marking and includes a 'V' (up-bow) and 'mf' dynamic. The second staff features a 'p' dynamic and a '4' (four-fingered) fingering. The third staff has 'mf' and 'p' dynamics. The fourth staff includes 'p', 'mf', 'p', and 'ff' dynamics, along with a '3' (three-fingered) fingering. The fifth staff is marked 'ff' and 'f'. The sixth staff has 'p' and 'mf' dynamics. The seventh staff concludes with 'mf', 'p', 'cresc.', and 'f' dynamics, ending with a double bar line.

Nº 15. Volkslied. Frisch auf Kameraden aufs Pferd.

Maestoso.

The musical score for No. 15 consists of four staves of music. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The tempo is marked 'Maestoso'. The first staff starts with a 'f' dynamic and includes a 'V' (up-bow) and '0' (open string) marking. The second staff has 'mf' and 'f' dynamics, with a '1' (first finger) and '2' (second finger) fingering. The third staff features a 'ff' dynamic. The fourth staff concludes with a 'ff' dynamic and a 'V' (up-bow) marking.

VIOLINO.

Nº 16. Volkslied.

Das Bild der Rose.

Andante con espressione.

Più moto.

Tempo I

Animato.

Più moto.

Tempo I

VIOLINO.

Nº 17. Volkslied.

Gestern Abend war Vetter Michel da.

Allegretto scherzando.

First staff of music, starting with a piano (*p*) dynamic and a *v* marking above the first measure.

Second staff of music, featuring a *cresc.* marking and a piano (*p*) dynamic at the end.

Third staff of music, with dynamics *mf* and *f*.

Fourth staff of music, with dynamics *cresc.*, *ff*, and *p*.

Fifth staff of music, with dynamics *f*, *f*, and *p*.

Sixth staff of music, with dynamics *cresc.*, *p*, and *mf*.

Seventh staff of music, starting with a forte (*f*) dynamic.

Eighth staff of music, with dynamics *cresc.*, *ff*, and *p*. The tempo marking *Più mosso.* appears above the staff.

Ninth staff of music, continuing the *Più mosso.* section.

Tenth staff of music, with dynamics *cresc.*, *p*, and *mf*.

Eleventh staff of music, with dynamics *cresc.*, *f*, and *ff*.

VIOLINO.

Nº 18. Hirtenlied.

Des Morgens in der Frühe.

Andantino.

Piu animato.

Nº 19. Volkslied.

Wenn's Mailüfterl weht.

Moderato.

VIOLENO.

Violino musical score, first system. The music is in G major (one sharp) and 4/4 time. It features a series of sixteenth-note runs with various dynamics and articulations. Dynamics include *cresc.*, *f*, *p*, *mf*, *pp*, *cresc.*, *de - cres - cen - do*, *morendo*, and *ritard.*. There are also *dimin.* markings.

Nº 20. Thüringer Volkslied.

Andante.

Ach wie ist's möglich dann.

Violino musical score, second system. The music is in G major and 4/4 time, marked *Andante*. It features a series of sixteenth-note runs. Dynamics include *dolce*, *mf*, *p*, *dolcissimo*, *cresc.*, *VAR. I.*, *p*, *mf*, *p*, *dolce e cantando*, *mf*, *p*, *pp*, *cresc.*, *VAR. II. Brillante.*, *mf*, *f*, *mf*, *cresc.*, *mf*, *f*, *cresc.*, and *ff*. There are also *pp* markings.