



Frühlingslied

Spring Song

Chanson de Printemps



von

*Felix
Mendelssohn-Bartholdy*

für
Violine und Piano

(Fr. Satz)

VERLAG UND EIGENTUM
Anton J. Benjamin-Leipzig-Hamburg-Mailand

Chanson du printemps. **Frühlingslied.** Spring Song.
 (aus Lieder ohne Worte.)

F. Mendelssohn.

Allegretto grazioso.

Violine.

Pianoforte.

The musical score is arranged in five systems, each with a Violin staff on top and a Piano (Pianoforte) staff on the bottom. The key signature is two sharps (D major) and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece begins with a piano (*p*) dynamic and concludes with a *cresc.* (crescendo) marking.

System 1: Melody and piano accompaniment. The melody starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*), then a forte (*f*) section with fingerings 1, 2, 3, 4, and a sforzando (*sf*) dynamic, ending with a decrescendo (*dim.*). The piano accompaniment also follows a similar dynamic structure from *p* to *f* and back to *dim.*

System 2: Continuation of the melody and piano accompaniment. The melody features dynamics of *f*, *sf*, *dim.*, *p*, and *cresc.*. The piano accompaniment includes dynamics of *f*, *dim.*, *p*, and *cresc.*.

System 3: Continuation of the melody and piano accompaniment. The melody begins with a piano (*p dolce*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) section. The piano accompaniment starts with *p* and includes a *cresc.* section.

System 4: Continuation of the melody and piano accompaniment. The melody features dynamics of *dim.*, *dim.*, and *grazioso*. The piano accompaniment includes dynamics of *dim.* and *p*.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a 'Ped.' (pedal) marking and an asterisk in every measure. The vocal line consists of a single melodic line with various ornaments and phrasing. Performance markings include *mp* (mezzo-piano), *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). Fingerings and breath marks (0) are indicated throughout the score.

The musical score is arranged in six systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamic markings such as *p dolce*, *cresc.*, *grazioso*, *dim.*, *pp*, and *leggiero*. There are also performance instructions like *Tea.* and *pizz.* (pizzicato). The piano part features a consistent rhythmic accompaniment with eighth notes and rests, often marked with asterisks. The vocal line contains melodic phrases with some fingerings indicated by numbers 1, 2, 3, and 4.

Auswahl vorklassischer und klassischer Violinmusik

aus der beliebten Volksausgabe

„MUSIKALISCHES UNIVERSUM“

(1) ganz leicht, (2) leicht, (3) mittel, (4) mittelschwer, (5) schwer

M. U. Nr. Violine u. Klavier	Alte Meister des Violinspiels revidiert von Arthur Seybold	M. U. Nr. Violine solo	M. U. Nr. Violine u. Klavier	Mozart, Violinsonaten revidiert von Arthur Seybold	M. U. Nr. Violine solo
2249	Aubert, Giga und Leclair, Largo (3)	2777	3246/47a	1. A dur (Köchel 305) (4)	
2247	— Presto und Corelli, Corrente (3)	2776	3248/49a	2. C dur (Köchel 303) (4)	
778	Boccherini, L., Menuett (2)	2697	3250/52a	3. D dur (Köchel 306) (3)	
1936	Corelli, Folies d'Espagne (3)	2710	3253 a	4. E moll (Köchel 304) (4)	
1020	Durante, Arie (3)	2698	3254/55a	5. Es dur (Köchel 302) (4)	
1926	Gluck, Gavotte (3)	2699	3256/57a	6. G dur (Köchel 301) (4)	
1956	Gossec, Gavotte (3)	2665	3258/59a	7. F dur (Köchel 376) (4)	
2251/52	Händel, Allegro und Leclair, Gavotte (4)	2778	3260/61a	8. C dur (Köchel 296) (4)	
775	— Largo (3)	2740	3262/64a	9. F dur (Köchel 377) (4)	
1940/41	— Sonate A dur (3)	2677	3265/67a	10. B dur (Köchel 378) (4)	
2253/54	Leclair, Aria, Allegro und Prestissimo (4)	2779	3268/69a	11. E moll (Köchel 379) (4)	
2255	— Menuett (3)	2780	3270/72a	12. Es dur (Köchel 380) (4)	
1958/59	— Sarabande et Tambourin (4)	2780	3273 a	13. A dur (Köchel 402) (4)	
2257	Locatelli, P., Adagio und Giga (3)	2666	3274/76	14. B dur (Köchel 570) (3)	
1008	Lully, Menuett (2)	2781	3277/79a/b	15. B dur (Köchel 454) (4)	
1952	Martini, G. B., Gavotte (3)	2715	3280/82a	16. Es dur (Köchel 481) (4)	
1101	Nardini, Larghetto aus einer Violin-Sonate (3)	2702	3283/85a	17. A dur (Köchel 526) (4)	
1011	Pergolesi, G. B., Siciliano (4)	2663	3286/87a	18. F dur (Köchel 547) (4)	
1009/10	Rameau, Gavotte mit 6 Variationen (4)	2707	1932/33	Mozart, Menuett a. d. Divertimento Nr. 1 D dur (3)	2667
1934/35	Tartini, Larghetto (3)	2703	1019a	Schubert, op. 51. 3 Militärmärsche (3)	2694
1930	Veracini, Giga (3)	2614	996	— op. 52 No. 6. Ave Maria (2)	2651
2259/60	Vivaldi, Sonate A dur (4)	2813	1018	— Am Meer (2)	2652
		2782	1103 a	— Andante aus der Sonate D dur op. 137 Nr. 1 (2)	2672
			1001	— Ständchen: Leise bleib meine Lieder (2)	2653
			782	Schumann, op. 15 Nr. 7 und 8. „Träumerei“ und „Am Kamin“	2695
			783	— op. 85 Nr. 12. Abendlied (2)	2696
			806	Spohr, Polonaise (3)	2604
				Vortragsstücke usw.	
1012	Bach, J. S., Air (3)	2668	3915/16	Bériol, op. 1. Air varié Nr. 1 (5)	
1004/05 a/b	— Chaconne (5)	2618 a/b	1415/16a/b	op. 5. Air varié Nr. 4 (5)	
1928	— Sarabande (3)	2664	1417/18a	op. 7. Air varié Nr. 5 (5)	
			1419/20a	op. 12. Air varié Nr. 6 (5)	
			1421/22a	op. 15. Air varié Nr. 7 (5)	
			1423/24a	— op. 100. Scène de ballet (4)	
				— 12 mélodies italiennes (A. Seybold)	
3289/92a	1. op. 12 Nr. 1 D dur (4)		1651 a	{ 1. Donizetti, Non giova il sospirar	2629
3293/96a	2. op. 12 Nr. 2 A dur (4)		1652 a	{ 2. Blangini, Vanne al mio bene	
3297/3300a	3. op. 12 Nr. 3. Es dur (4)		1653 a	{ 3. Donizetti, Al dolce guida (3)	2630
3301/04	4. op. 23. A moll (4)		1654 a	{ 4. Winter, A torto il legno (3)	
3305/08a	5. op. 24. F dur (4)		1655 a	{ 5. Vaccal, E vezzosa si la rosa (3)	2631
3309/12	6. op. 30 Nr. 1. A dur (4)		1656	{ 6. Bertoni, La Verginella (3)	2632
3313/17	7. op. 30 Nr. 2. C moll (5)		1975	{ 7. Rossini, Mille sospiri e lacrime (3)	2633
3318/21a	8. op. 30 Nr. 3. G dur (4)		1451 a	{ 8. Donizetti, Debi non voler constringere (3)	
3322/27a/b	9. op. 47. A dur (5)		1452	{ 9. Rossini, Come l'aurette placide a Arnalda (3)	2634
3328/31a	10. op. 96. G dur (4)		1453 a	{ 10. Venezian, Lied: Stanco di pascolar	
			1454	{ 11. Mozart, Quel suono (3)	2931
1104	Beethoven, Andante quasi Allegretto, Variationen aus der Serenade op. 8 (3)	2719	1455 a	{ 12. Vaccini, Prendimi teco (3)	2396
1536	op. 13. Adagio cantabile (3)	2670	1465/66a	Ernst, op. 10. Elegie (4)	2399
1013a	op. 40. Romanze in G dur (4)	2718	1455 a	Vieuxtemps, op. 9 Nr. 1. Hilarité (3)	2398
1014a	op. 50. Romanze in F dur (4)	2619	1456/63a	— op. 8 Nr. 2. Innocence (3)	2433
1000	Chopin, op. 7 Nr. 1. Mazurka (3)	2739	1457 a	— op. 8 Nr. 3. Barcarolle (4)	2600a/b
998/99	op. 18. Grande valse brillante (3)	2685	1458 a	— op. 8 Nr. 4. Air savoyard (5)	2397
994	op. 95. Trauermarsch (3)	2657	1459/61a/b	— op. 22 Nr. 2. Air varié	2601 a/b
1017	Haydn, Serenade (2)	2658	1938/39	— op. 22 Nr. 3. Réverie (4)	2604 a/b
3137/40	Liszt, Ungarische Rhapsodie Nr. 2 (4)		1151/52	— op. 22 Nr. 5. Tarantelle (4)	3751/52
633	Mendelssohn-Bartholdy, Kriegsmarsch aus „Athalia“ (3)	2661	1154a	— op. 35. Fantasia appassionata (5)	
997a/b	— Auf Flügeln des Gesanges (3)	2741	1155a	— op. 38. Ballade und Polonaise (5)	
995a/b	— Frühlingslied (3)	2660	1153	Vioffi, Adagio (4)	2689
781a	— Hochzeitsmarsch aus „Sommernachtsstraum“ (3)	2742		Wienlawski, op. 17. Legende (4)	2704
				— op. 19 Nr. 1. Mazurka No. 1 (4)	2705
				— op. 19 Nr. 2. Mazurka No. 2 (4)	2603
				— Kuyawick (2. Mazurka) (4)	2706

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