

# DER KLEINE EIGENKÜNSTLER

Sammlung leichter u. anregender Vortragsstücke für Violine u. Pianofortebegleitung

Zur Erholung neben jeder Violinschule und zur Förderung des Studiums verwendbar

## op. 26 . . . . . Aus der Jugendzeit

Zwölf Stücke von Hans Sitt (1. Lage)

<i>Heft 1</i>		<i>Heft 2</i>	
<i>V.-A. Nr. 150</i>		<i>V.-A. Nr. 151</i>	
Nr. 1. Lied . . . . .	Nr. 7. Marsch . . . . .	Nr. 2. Pastorale . . . . .	Nr. 8. Canzone . . . . .
Nr. 3. Scherzo . . . . .	Nr. 9. Mazurka . . . . .	Nr. 4. Gavotte . . . . .	Nr. 10. Wiegenlied . . . . .
Nr. 5. Romanze . . . . .	Nr. 11. Ländler . . . . .	Nr. 6. Walzer . . . . .	Nr. 12. Tarantella . . . . .

J e d e s H e f t M a r k 2 . 5 0

\*

## op. 37 bis . . . . . Lose Blätter

Zehn Stücke von Hans Sitt (1.—3. Lage)

<i>Heft 1</i>		<i>Heft 2</i>	
<i>V.-A. Nr. 152</i>		<i>V.-A. Nr. 153</i>	
Nr. 1. Andantino . . . . .	Nr. 6. Andantino . . . . .	Nr. 2. Allegro . . . . .	Nr. 7. Moderato . . . . .
Nr. 3. Allegretto . . . . .	Nr. 8. Allegro moderato . . . . .	Nr. 4. Andante . . . . .	Nr. 9. Andante . . . . .
Nr. 5. Moderato assai . . . . .	Nr. 10. Andante e molto tranquillo . . . . .		

J e d e s H e f t M a r k 2 . 5 0

\*

## op. 40 . . . Sechs Fantasiestücke

von Hans Sitt

<i>Heft 1</i>		<i>Heft 2</i>	
<i>V.-A. Nr. 154</i>		<i>V.-A. Nr. 155</i>	
Nr. 1. Andante tranquillo . . . . .	Nr. 4. Andante . . . . .	Nr. 2. Allegro . . . . .	Nr. 5. Andantino . . . . .
Nr. 3. Allegro appassionato . . . . .	Nr. 6. Allegro scherzando . . . . .		

J e d e s H e f t M a r k 2 . 5 0

## op. 53 . . . . . Miniaturen

Zwölf leichte Stücke von Hans Sitt

<i>Heft 1</i>		<i>Heft 2</i>	
<i>V.-A. Nr. 156</i>		<i>V.-A. Nr. 157</i>	
Nr. 1. Allegretto . . . . .	Nr. 5. Moderato . . . . .	Nr. 2. Andante . . . . .	Nr. 6. Allegro . . . . .
Nr. 3. Andantino . . . . .	Nr. 7. Andante . . . . .	Nr. 4. Andante . . . . .	Nr. 8. Allegro . . . . .

### *Heft 3 / V.-A. Nr. 158*

Nr. 9. Andantino / Nr. 10. Moderato / Nr. 11. Molto moderato quasi / Nr. 12. Allegro appassionato Andante

J e d e s H e f t M a r k 2 . 5 0

\*

## op. 57 . . . . . Aus der Jugendzeit

Neue Folge / Zwölf Stücke von Hans Sitt (1.—3. Lage)

<i>Heft 1</i>		<i>Heft 2</i>	
<i>V.-A. Nr. 159</i>		<i>V.-A. Nr. 160</i>	
Nr. 1. Albumblatt . . . . .	Nr. 7. Canzone . . . . .	Nr. 2. Kavatine . . . . .	Nr. 8. Mazurka . . . . .
Nr. 3. Nocturne . . . . .	Nr. 9. Romanze . . . . .	Nr. 4. Walzer . . . . .	Nr. 10. Impromptu . . . . .
Nr. 5. Elegie . . . . .	Nr. 11. Frühlingslied . . . . .	Nr. 6. Humoreske . . . . .	Nr. 12. Tanzstück . . . . .

J e d e s H e f t M a r k 3 . —

\*

## op. 79 . . . . . Jugend-Album

Zwölf kleine leichte Stücke von Hans Sitt

<i>Heft 1</i>		<i>Heft 2</i>	
<i>V.-A. Nr. 161</i>		<i>V.-A. Nr. 162</i>	
Nr. 1. Moderato . . . . .	Nr. 7. Andante . . . . .	Nr. 2. Andante . . . . .	Nr. 8. Andante . . . . .
Nr. 3. Moderato . . . . .	Nr. 9. Tempo di Minuetto . . . . .	Nr. 4. Moderato . . . . .	Nr. 10. Moderato (Gavotte) . . . . .
Nr. 5. Allegretto . . . . .	Nr. 11. Tempo di Marcia . . . . .	Nr. 6. Allegro . . . . .	Nr. 12. Böhm. Volkslied mit Variationen . . . . .

J e d e s H e f t M a r k 2 . 5 0



# SCHÜLER KONZERTE

---

---

## *a) für Violine mit Pianoforte-Begleitung*

---

---

HUBER, op. 5, D moll (1.–3. Lage) .....	M. 2.–
HUBER, op. 7, F dur (1. Lage) .....	M. 1.50
JANSA, op. 54, D dur (1.–3. Lage), rev. von H. Sitt .....	M. 1.50
SITT, op. 31, E moll (1.–3. Lage) .....	M. 3.50
SITT, op. 65, D moll (1.–5. Lage) .....	M. 4.–
SITT, op. 93, A moll (1. Lage) .....	M. 2.50

---

---

## *b) für 2 Violinen mit Pianoforte-Begleitung*

---

---

HUBER, op. 11, G moll (1. Lage) .....	M. 1.50
SITT, op. 133, D moll (1.–3. Lage) .....	M. 4.–

## *SCHÜLER - TRIOS*

---

---

### *für Pianoforte, Violine und Violoncell*

---

---

HUBER, op. 28, D dur (1. Lage) .....	M. 2.50
REINECKE, op. 159 Nr. 1, C dur .....	M. 2.50
REINECKE, op. 159 Nr. 2, E moll .....	M. 2.50
REINECKE, op. 159 Nr. 3, F dur .....	M. 2.50

ERNST EULENBURG · MUSIKVERLAG  
LEIPZIG / WIEN



# JUGEND-ALBUM

12

kleine leichte Stücke

in der ersten Lage ausführbar

für

Violine mit Begleitung des Pianoforte

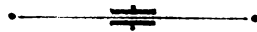
(Vorstufe zu des Componisten Op. 26  
„Aus der Jugendzeit“)

von

**HANS SITT.**

OP. 79.

HEFT I, II.



Eigentum des Verlegers für alle Länder.

LEIPZIG, ERNST EULENBURG

Copyright 1902 by Ernst Eulenburg.

# Jugend-Album.

## VII.

Hans Sitt, Op. 79, Heft II.

Andante.

Violine.

*p dolce*

PIANO.

*p sempre*

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a right hand with eighth notes and a left hand with a steady bass line.

The second system continues the musical piece. The vocal line starts with a half note D5, followed by quarter notes E5, F#5, and G5. A dynamic marking of *mf* (mezzo-forte) is placed above the first measure of the vocal line. The piano accompaniment continues with similar rhythmic patterns.

The third system shows the vocal line with a half note G5, followed by quarter notes A5, B5, and C6. The piano accompaniment features a more active right hand with eighth and sixteenth notes.

The fourth system includes lyrics for the vocal line. The lyrics are "ri te nu to" on the first line and "ri - te - nu - to" on the second line. The vocal line has a half note G5, followed by quarter notes A5, B5, and C6. The piano accompaniment provides harmonic support for the vocal melody.

*a tempo*  
*p*

*a tempo*

*ri - te - nu - to* *a tempo*  
*p*

*ri - te - nu - to* *a tempo*

The musical score is written for voice and piano. It consists of six systems of music. The first system shows the vocal line and piano accompaniment. The tempo is marked 'a tempo' and the dynamics are 'p'. The second system continues the vocal line and piano accompaniment. The third system includes the lyrics 'ri - te - nu - to' and the tempo 'a tempo' and dynamics 'p'. The fourth system continues the vocal line and piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The sixth system continues the vocal line and piano accompaniment.

# VIII.

Andante.

*p*

*cresc.*

*cresc.*

*mf*

*mf*



The first system of musical notation consists of three staves. The top staff is a single melodic line in a treble clef with a key signature of two flats. The middle and bottom staves are grouped as a grand staff, with the middle staff in a treble clef and the bottom staff in a bass clef. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests.



The second system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves are grouped as a grand staff. A dynamic marking of *p* (piano) is present in the middle staff. The music continues with similar rhythmic patterns and melodic development.



The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves are grouped as a grand staff. The music maintains the established rhythmic and melodic motifs.



The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves are grouped as a grand staff. A dynamic marking of *p* (piano) is present in the middle staff. The system concludes with a final melodic phrase and a sustained bass line.



The first system of musical notation consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. A piano (*p*) dynamic marking is present in the second measure of the grand staff.

The second system of musical notation consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The key signature has two flats. The time signature is 3/4.

The third system of musical notation consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The key signature has two flats. The time signature is 3/4. Piano (*p*) dynamic markings are present in the first and second measures of the grand staff.

The fourth system of musical notation consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The key signature has two flats. The time signature is 3/4. A *calando* dynamic marking is present in the third measure of the top staff and the fourth measure of the grand staff.

# IX.

## Tempodi Menuetto.

*p dolce*

*p*

*p*

*cresc.*

*cresc.*

*Fine.*

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The top staff contains a melodic line with quarter and eighth notes. The grand staff contains a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system, with a melodic line in the top staff and piano accompaniment in the grand staff below. The piano part continues with its characteristic eighth-note accompaniment.

Third system of musical notation. It features a repeat sign in the middle of the system. Above the repeat sign, the word *cresc.* (crescendo) is written. The piano accompaniment in the grand staff also includes a *cresc.* marking during the repeated section.

Fourth system of musical notation. The piano part begins with a dynamic marking of *mf* (mezzo-forte) in the right hand and *f* (forte) in the left hand. Later in the system, a *p* (piano) marking appears in the right hand. The melodic line in the top staff shows some dynamics, including a *p* marking.

Fifth and final system of musical notation on the page. It concludes the piece with a double bar line and repeat signs. The piano part ends with a *p* marking. The melodic line in the top staff concludes with a final cadence.

D.C.

## X.

## Moderato. (Gavotte).

The musical score is written for a voice and piano. It is in the key of D major (two sharps) and 3/4 time. The tempo is marked "Moderato" and the genre is "Gavotte". The score is divided into four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment is characterized by a steady bass line and chords. The vocal line features a melodic line with various dynamics and articulations. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *p* (piano). The articulation includes slurs and accents. The score is written in a clear, legible style.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with dynamics *p* and *mf*. The grand staff contains a piano accompaniment with dynamics *p* and *mf*.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top staff contains a melodic line with dynamics *p* and *f*. The grand staff contains a piano accompaniment with dynamics *pp* and *f*. A double bar line is present in the middle of the system.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top staff contains a melodic line. The grand staff contains a piano accompaniment.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top staff contains a melodic line with dynamics *p* and *mf*. The grand staff contains a piano accompaniment with dynamics *p*.

Fifth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top staff contains a melodic line with dynamics *p* and *f*. The grand staff contains a piano accompaniment with dynamics *f*.

## XI.

Tempo di Marcia.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four systems of music, each featuring a vocal line and a piano accompaniment. The tempo is marked "Tempo di Marcia." The dynamics are as follows:

- System 1: Vocal line starts with *f*. Piano accompaniment starts with *f*.
- System 2: Vocal line starts with *sf*. Piano accompaniment starts with *sf*.
- System 3: Vocal line starts with *mf*. Piano accompaniment starts with *mf* and includes a *p* dynamic marking.
- System 4: Vocal line starts with *f*. Piano accompaniment starts with *f*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth and sixteenth notes, marked with a forte *f* dynamic. The piano accompaniment has a grand staff (treble and bass clefs) with a similar key signature and time signature. It features a rhythmic accompaniment of chords and moving lines, also marked with a forte *f* dynamic. Both parts conclude with a double bar line and the word *Fine.*

Second system of musical notation. The vocal line continues with a treble clef, one sharp key signature, and common time. It features a melodic line with quarter and eighth notes, marked with a mezzo-forte *mf* dynamic. The piano accompaniment continues with a grand staff, featuring chords and moving lines, marked with a piano *p* dynamic.

Third system of musical notation. The vocal line continues with a treble clef, one sharp key signature, and common time. It features a melodic line with quarter and eighth notes, marked with a piano *p* dynamic. The piano accompaniment continues with a grand staff, featuring chords and moving lines, marked with a piano *p* dynamic.

Fourth system of musical notation. The vocal line continues with a treble clef, one sharp key signature, and common time. It features a melodic line with quarter and eighth notes. The piano accompaniment continues with a grand staff, featuring chords and moving lines.

Fifth system of musical notation. The vocal line continues with a treble clef, one sharp key signature, and common time. It features a melodic line with quarter and eighth notes, marked with a *cresc.* (crescendo) dynamic. The piano accompaniment continues with a grand staff, featuring chords and moving lines, also marked with a *cresc.* dynamic. The system concludes with a double bar line and the initials *D.C.* (Da Capo).

## XII.

Thema (Böhmisches Volkslied) mit Variationen.  
Allegretto.

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a vocal line marked *mf* and a piano accompaniment marked *p*. The second system features a vocal line marked *f* and a piano accompaniment marked *mf*. The third system has a vocal line marked *mf* and a piano accompaniment marked *p*. The fourth system is labeled "1. cantabile" and features a vocal line marked *p* and a piano accompaniment marked *p*. The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass and chords in the treble.



First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music features a melodic line in the upper treble staff and accompaniment in the grand staff. A dynamic marking of *mf* is present in both the upper and lower staves.

Second system of musical notation. It features the same three-staff layout. A second ending bracket labeled "2." spans the final two measures of the system. The upper treble staff has a dynamic marking of *f* at the start of the second ending, while the grand staff has a dynamic marking of *mf*. The music includes triplet markings in the upper treble staff.

Third system of musical notation. It continues the three-staff layout. The music is characterized by frequent triplet markings in the upper treble staff and the grand staff.

Fourth system of musical notation. It continues the three-staff layout. A dynamic marking of *f* is present in the upper treble staff, and another *f* is in the grand staff.

Fifth system of musical notation. It continues the three-staff layout. The system concludes with a key signature change to two flats (B-flat and E-flat) and a time signature change to 6/8. The music features triplet markings throughout.

## 3. Andante.

The first system of the musical score for '3. Andante.' consists of three staves. The top staff is a single melodic line in 6/8 time, marked *p dolce*. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment marked *p*. The music features flowing eighth-note patterns and sustained chords.

The second system continues the '3. Andante.' movement. The top staff is marked *mf*. The grand staff accompaniment also has a *mf* dynamic marking. The tempo remains Andante.

The third system continues the '3. Andante.' movement. The top staff is marked *mf*. The grand staff accompaniment also has a *mf* dynamic marking. The tempo remains Andante.

The fourth system continues the '3. Andante.' movement. The top staff has dynamic markings *f*, *sf*, and *mf*. The grand staff accompaniment has dynamic markings *mf* and *sf*. The tempo remains Andante.

## 4. Allegro.

The first system of the musical score for '4. Allegro.' consists of three staves. The top staff is a single melodic line in 2/4 time, marked *mf*. The middle and bottom staves are a grand staff with a piano accompaniment marked *p*. The music features a more rhythmic and active feel compared to the previous section.

The second system continues the '4. Allegro.' movement. The top staff is marked *mf*. The grand staff accompaniment also has a *mf* dynamic marking. The tempo remains Allegro.

The third system continues the '4. Allegro.' movement. The top staff has dynamic markings *f*, *sf*, and *mf*. The grand staff accompaniment has dynamic markings *mf* and *sf*. The tempo remains Allegro.

First system of musical notation. The upper staff features a melodic line with eighth-note patterns and accents, marked with *f* and *sf*. The lower staff provides a harmonic accompaniment with chords and moving bass lines, also marked with *f* and *sf*.

Second system of musical notation. The upper staff continues the melodic line, marked with *mf* and *cresc*. The lower staff features a more active accompaniment with chords and moving bass lines, marked with *mf* and *cresc.*

Third system of musical notation. The upper staff continues the melodic line with eighth-note patterns. The lower staff features a more active accompaniment with chords and moving bass lines, including some sustained notes.

Fourth system of musical notation. The upper staff features a melodic line with eighth-note patterns and accents, marked with *f*. The lower staff provides a harmonic accompaniment with chords and moving bass lines, also marked with *f*.

Fifth system of musical notation. The upper staff continues the melodic line with eighth-note patterns and accents. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

# Standard-Werke der Violin-Literatur

## VIOLIN-KONZERTE KLASSISCHER UND MODERNER MEISTER

Neue, revidierte Ausgabe zum praktischen Gebrauch beim Unterricht mit genauen Bezeichnungen und Pianoforte-Begleitung herausgegeben von

**HANS SITT.**

- |  |  |
|--|--|
| 1. Lipinski, Militär-Konzert (D dur) 1. Satz . . . . . 6.—                   | 16. Bériot, V. Konzert (D dur) . . . . . 6.—       |
| 2. Spohr, Konzert (H moll) für 2 Violinen (Konzertante No. 2) . . . . . 15.— | 17. — VI. Konzert (A dur) . . . . . 6.—            |
| 3. Rode, VII. Konzert (A moll) . . . . . 6.—                                 | 18. — VII. Konzert (G dur) . . . . . 6.—           |
| 4. Beethoven, Konzert (Ddur) 7.50  | 19. — VIII. Konzert (D dur) . . . . . 6.—          |
| 5. Mendelssohn, Konzert (E moll) . . . . . 6.—                               | 20. — IX. Konzert (A moll) . . . . . 6.—           |
| 6. Ernst, Rondo Papageno . . . . . 4.50                                      | 21. — Balletszene . . . . . 4.50                   |
| 7. Rode, IX. Konzert (C dur) . . . . . 6.—                                   | 22. David, V. Konzert (D moll) 7.50                |
| 8. Kreutzer, XIII. Konzert (D dur) . . . . . 6.—                             | 23. Viotti, XXII. Konzert (A moll) . . . . . 6.—   |
| 9. Ernst, Polonaise (D dur) . . . . . 6.—                                    | 24. Wieniawski, II. Konzert (D moll) . . . . . 6.— |
| 10. — Konzert (Allegro pathétique) . . . . . 6.—                             | 25. — Zwei Polonaisen . . . . . 6.—                |
| 11. Tschairowsky, Konzert (D dur) . . . . . 9.—                              | 26. — Legende . . . . . 4.50                       |
| 12. Bériot, I. Konzert (D dur) . . . . . 6.—                                 | 27. — Souvenir de Moscou . . . . . 4.50            |
| 13. — II. Konzert (H moll) . . . . . 6.—                                     | 28. Vieuxtemps, I. Konzert (E dur) . . . . . 7.50  |
| 14. — III. Konzert (E dur) . . . . . 6.—                                     | 29. — II. Konzert (Fis moll) . . . . . 6.—         |
| 15. — IV. Konzert (D moll) . . . . . 6.—                                     | 30. — IV. Konzert (D moll) . . . . . 6.—           |
|  | 31. — Fantasia appassionata . . . . . 6.—          |
|  | 32. — V. Konzert (A moll) . . . . . 6.—            |
|  | 33. — Ballade und Polonaise . . . . . 6.—          |

In gleicher Revision erschienen folgende weitere Werke:

- |  |      |
|--|------|
| Jansa, Konzertino (D dur) [1.—3. Lage] . . . . .     | 6.—  |
| Mildner, Konzert-Etude . . . . .                     | 4.—  |
| Tschairowsky, Barcarole (op. 37,6) . . . . .         | 4.—  |
| Vieuxtemps, Réverie (op. 22,3) . . . . .             | 3.—  |
| Wieniawski, op. 12. Zwei Salon-Mazurkas . . . . .    | 4.50 |
| — — op. 15. Original-Thema mit Variationen . . . . . | 6.—  |
| — — op. 16. Scherzo-Tarantella . . . . .             | 4.50 |
| — — op. 19. Zwei Mazurkas . . . . .                  | 4.50 |

## KONZERTE AUS ALTER ZEIT

zum 1. Male herausgegeben und nach den Manuskripten für Violine und Klavier bearbeitet von

**ROBERT REITZ**

- No. 1. KARL STAMITZ (1746—1801)  
Konzert G dur . . . . . M. 12.— no.  
III Nach dem im Besitze der Staatsbibliothek  
:: zu München befindlichen Manuskript. :: III
- No. 2. GIUSEPPE TARTINI (1692—1770)  
Konzert A dur . . . . . M. 12.— no.  
III Nach dem im Besitze der Landes-Musikalien-  
sammlung zu Schwerin befindl. Manuskript. III
- No. 3. GEORG PISENDEL (1687—1755)  
Konzert D dur für Violine und  
2 Klaviere . . . . . M. 15.— no.  
III Nach dem im Besitze der Landesbibliothek  
:: zu Dresden befindlichen Manuskript. :: III

Drei herrliche Werke sind von Robert Reitz mit stilvollen Kadenzten, sehr guten Fingersätzen, Bogenstrichen sowie dynamischen Zeichen versehen worden und dürften dem Geiger viel Freude bereiten. In den Konzerten von Pisen del und Tartini führt Reitz in einer Unterlinie das Original des Autors, und in der Oberlinie seine Bearbeitung, entsprechend dem heutigen Geschmacke an. Es bleibt somit dem Interpreten freie Wahl zur Verwertung der Bearbeitung. Diese alte Musik ist wirklich ein ungetrübter Genuß; sie kommt vom Herzen, geht zu Herzen, und hat mit eingebildeten philosophischen oder deskriptiven Problemen der neuzeitlichen Musikbeglucker nichts gemein. (Signale für die musikal. Welt.)

## WILLY BURMESTER Drei kleine Original-Kompositionen

leicht, melodios, effektvoll!

- |   |        |
|---|--------|
| No. 1. Träumerei . . . . .                                    | M. 5.— |
| No. 2. Walzer im alten Style . . . . .                        | M. 5.— |
| No. 3. Menuett im alten Style . . . . .                       | M. 5.— |
| Ausgabe für Salon-Orchester und kleines Orchester. Je M. 7.50 |        |

## DREI CAPRICEN von PAGANINI

frei bearbeitet, mit Fingersätzen und Stricharten, sowie mit Pianofortebegleitung versehen

- |  |        |
|--|--------|
| Caprice No. 13, B dur . . . . .                  | M. 5.— |
| Caprice No 23, E dur (Oktaven-Caprice) . . . . . | M. 5.— |
| Caprice No. 24, A moll . . . . .                 | M. 5.— |

## FRITZ KREISLER

Freie Bearbeitungen älterer Werke der Violin-Literatur

**PAGANINI**

- |  |        |
|--|--------|
| op. 7. La Clochette. Rondo a. d. 2. Konzert, H moll    | M. 8.— |
| op. 8. Le Streghe. Danses des sorcières. Hexentänze    | M. 8.— |
| op. 11. Moto perpetuo. Mouvement perpétuel. . . . .    | M. 8.— |
| op. 12. Non più mesta. Thema mit Variationen . . . . . | M. 8.— |
| op. 13. I Palpiti. Thema mit Variationen . . . . .     | M. 8.— |

**TARTINI**

- |   |        |
|---|--------|
| Le Trille du Diable. Teufelstriller-Sonate. Mit Kadenz von Kreisler . . . . . | M. 8.— |
|---|--------|

EINSCHLIESSL. VERLEGERZUSCHLAG!

## NEU! NEU! Konzertino Dmoll

op. 133

für zwei Violinen  
in den ersten drei Lagen  
mit Pianofortebegleitung

von  
**HANS SITT**

M. 18.—

DIE HARMONIE: Das neue Werk von Sitt ist, wie alles von dem Komponisten, nicht nur von pädagogischem Wert, sondern auch musikalisch interessant, nicht nur dankbar und wirkungsvoll, sondern auch geschmackvoll und vornehm.

ALLGEMEINE MUSIK-ZEITUNG:

Das vorstehende genannte hübsche Konzertchen für zwei Violinen nebst begleitendem Pianoforte ist in den ersten drei Lagen geschrieben, melodischen Flusses und instruktiv zugleich. Es klingt gut und regt an, ist also als treffliche Beisteuer zur einschlägigen Unterrichtsliteratur wie auch zu Vortragzwecken innerhalb der musikalischen Penaten erfreulich zu begrüßen.

# DER KLEINE EIGENKÜNSTLER

Sammlung leichter u. anregender Vortragsstücke für Violine u. Pianofortebegleitung

Zur Erholung neben jeder Violinschule und zur Förderung des Studiums verwendbar

## op. 112 . . . . . Jugendfreuden

Zwölf kleine Vortragsstücke von Hans Sitt  
1. oder 1.—3. Lage

*Heft 1*

*V.-A. Nr. 163*

*Heft 2*

*V.-A. Nr. 164*

- |                             |                             |
|-----------------------------|-----------------------------|
| Nr. 1. Kavatine . . . . .   | Nr. 7. Arioso . . . . .     |
| Nr. 2. Menuett . . . . .    | Nr. 8. Frühlied . . . . .   |
| Nr. 3. Canzonetta . . . . . | Nr. 9. Berceuse . . . . .   |
| Nr. 4. Walzer . . . . .     | Nr. 10. Gavotte . . . . .   |
| Nr. 5. Barkarole . . . . .  | Nr. 11. Romanze . . . . .   |
| Nr. 6. Scherzino . . . . .  | Nr. 12. Capriccio . . . . . |

J e d e s H e f t M a r k 3 . —

\*

## Sitt-Album

Acht ausgewählte Stücke von Hans Sitt  
1.—3. Lage

*V.-A. Nr. 78*

- |                          |                            |
|--------------------------|----------------------------|
| Nr. 1. Kanzone . . . . . | Nr. 5. Tanzstück . . . . . |
| Nr. 2. Romanze . . . . . | Nr. 6. Barkarole . . . . . |
| Nr. 3. Elegie . . . . .  | Nr. 7. Humoreske . . . . . |
| Nr. 4. Bolero . . . . .  | Nr. 8. Mazurka . . . . .   |

M a r k 2 . —

\*

## Bériot-Album

Acht der besten Kompositionen  
von Ch. de Bériot

*V.-A. Nr. 79*

- |                           |                            |
|---------------------------|----------------------------|
| Nr. 1. Sérénade . . . . . | Nr. 5. Adagio . . . . .    |
| Nr. 2. Andante tranquillo | Nr. 6. Elegie . . . . .    |
| Nr. 3. Bolero . . . . .   | Nr. 7. Valse . . . . .     |
| Nr. 4. Adagio . . . . .   | Nr. 8. LeTourbillon. Etüde |

M a r k 2 . —

## David-Album

Ausgewählte Stücke aus Ferd. Davids  
„BUNTE REIHE“

*V.-A. Nr. 96*

- |                             |                             |
|-----------------------------|-----------------------------|
| Nr. 1. Kinderlied . . . . . | Nr. 5. In russisch. Weise . |
| Nr. 2. Scherzo . . . . .    | Nr. 6. Lied . . . . .       |
| Nr. 3. Romanze . . . . .    | Nr. 7. Serenade . . . . .   |
| Nr. 4. Mazurka . . . . .    | Nr. 8. Ungarisch . . . . .  |

M a r k 2 . —

\*

## Sonatinen-Album

Vier leichte Sonatinen von M. Hauptmann

*V.-A. Nr. 73*

- |                            |                               |
|----------------------------|-------------------------------|
| Nr. 1. C dur, op. 10 Nr. 1 | Nr. 3. F dur, op. 10 Nr. 3    |
| Nr. 2. G dur, op. 10 Nr. 2 | Nr. 4. F dur, op. 6 . . . . . |

M a r k 2 . —

\*

## Vieuxtemps-Album

14 der meistgespielten Kompositionen

*V.-A. Nr. 101*

BAND I (leicht): 1. Romanze, op. 40 Nr. 1 / 2. Chant d'amour, op. 7 Nr. 1 / 3. Innocence, op. 8 Nr. 2 / 4. Air savoyard, op. 8 Nr. 4 / 5. Regrets, op. 40 Nr. 2 / 6. Souvenir, op. 7 Nr. 3 / 7. Sérénité, op. 45 Nr. 4 / 8. Air varié D dur . . . . .

*V.-A. Nr. 102*

BAND II (schwerer): 1. Rêverie, op. 22 Nr. 3 / 2. Air varié D dur, op. 22 Nr. 2 / 3. Douleurs, op. 45 Nr. 1 / 4. Espoir, op. 45 Nr. 2 / 5. Saltarella aus op. 35 / 6. Yankee doodle. Caprice burlesque, op. 47 . . . . .

J e d e r B a n d M a r k 2 . —



# Studien=Werke

für

# Violine

## WALTHER DAVISSON

Beiträge zum Studium der Lagen-, Tonleiter- und Dreiklangtechnik auf der Violine mit Übungsbeispielen zur Verwendung in allen Tonarten ..... M. 2.—

Schule der Tonleitertechnik. Neue erweiterte Ausgabe der Beiträge zum systematisch-progressiven Studium der Lagen-, Tonleiter- und Dreiklangstechnik in 3 Heften ..... je M. 2.—

Heft I. Elementartechnik, Elementartheoretik, Übungen in der 1. Lage

Heft II. Lagenübersetzung, Bogentechnik, Übungen in den höheren Lagen

Heft III. Tonleitern und Dreiklänge in allen Lagen und in allen Tonarten, Lagenwechsel, Akkordstudien und Tonleitern durch 3 Oktaven

## JOHANN HRIMALY

Tonleiterstudien. Etudes des gammes. Scale Studies ..... M. 2.—

## VICTOR HUSSLA

Technische Studien ..... M. 4.—

## BRUNO KITTEL

Technische Studien zur Nachhilfe und Erweiterung der Fertigkeit im Violinspiel. Strich-, Finger- und Lagenübungen nebst einem Anhang: „Tonleitern und Akkorde“ zum Gebrauch für Anfänger und Vorgesrittene . no. M. 4.—

## LOUIS KRON

Op. 83. Kleine Vorschule der Technik. 2 Hefte.

Heft I. 12 Etüden im Bereich der 1. Lage. Für den Fortschritt beim Elementarunterricht M. 2.—

Heft II. 12 Etüden im Fortschritt bis zur 3. Lage ..... M. 2.—

## LOUIS KRON

Op. 108. Die Kunstfertigkeit auf dem Griffbrett. Melodische Übungen zur Erlernung der 6 höheren Lagen ..... M. 1.20

## ERNST PFRIEMER

Grundlage der Violintechnik. Tonleiter- und Akkordstudien im Umfange von 2 u. 3 Oktaven.

Heft I. Durchlaufend in 2 Oktaven . M. 2.—

Heft II. Zerlegt in 2 Oktaven ..... M. 2.50

Heft III. Durchlaufend in 3 Oktaven . M. 2.—

Heft IV. Zerlegt in 3 Oktaven ..... M. 2.50

## ENRICO POLO

Zwölf technische Studien ..... M. 3.—

## HANS SITT

Op. 30. Zwölf große Etüden ..... M. 5.—

Op. 32. 100 Etüden als Unterrichtsmaterial zu jeder Violinschule zu gebrauchen.

Heft I. 20 Etüden in der 1. Lage ... M. 2.—

Heft II. 20 Etüden in der 2., 3., 4. u. 5. Lage ..... M. 2.—

Heft III. 20 Etüden, Lagenwechsel ... M. 3.—

Heft IV. 20 Etüden in der 6. u. 7. Lage. Lagenwechsel ..... M. 3.—

Heft V. 20 Etüden. Doppelgriffe ... M. 3.—

Op. 41. Tonleiterstudien in Doppelgriffen: Terzen, Sexten, Oktaven und Dezimen, zum praktischen Gebrauch beim Unterricht . M. 4.—

Op. 51. Zwanzig Etüden zur Ausbildung der linken Hand ..... M. 3.50

Op. 69. 20 Studien für vorgerücktere Schüler. Heft I, II ..... je M. 2.50

Op. 115. Zwanzig leichte, fortschreitende Etüden zum Befestigen der Intonation in der 1. Lage ..... M. 3.—

Ernst Eulenburg \* Leipzig und Wien