

Z 76633
E

WIENIAWSKI

CAPRICCIO-VALSE

VIOLINE UND PIANO

OPUS 7

(WILHELMJ)



EDITION SCHOTT

No. 758

MEYER-HEIM

VIOLIN-UNTERRICHT

(L'ENSEIGNEMENT DU VIOLON)

von Ernst Heim — Neu bearbeitet von Fritz Meyer | par Ernst Heim — Nouvelle édition par Fritz Meyer

I

Etüden-Schule

Eine Sammlung von Etüden für Violine in fortschreit. Schwierigkeit

Vorstufe. 45 Elementarstücke für Violine allein

— Klavierbegleitung hierzu

Erste Lage: Elementar-Etüden

Erste und halbe Lage

Erste und zweite Lage

Dritte Lage: Wechsel I. und III. Lage

Vierte und fünfte Lage

Sechste und siebente Lage

Ed. Schott
No.

729

730

731

732

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II

Vortrags-Schule

mit Klavierbegleitung

Sammlung von Solostücken, Solosätzen, Solosuiten und Konzertsätzen für Violine mit Klavierbegleitung, in progressiver Reihenfolge zusammengestellt, genau benannt und mit pädagogischen Bemerkungen und Erklärungen versehen

Erste Lage

Erste und zweite Lage

Stücke bis zur dritten Lage

Stücke bis zur fünften Lage

737a/b

738a/b

739a/b

740a/b

741a/b

III

Duo-Schule

Eine Sammlung klassischer Duos für zwei Violinen in fortschreitender Schwierigkeit

Erste bis dritte Lage

Erste, dritte und vierte Lage

Erste bis siebente Lage

Alle Lagen

742a/b

743a/b

744a/b

745a/b

746a/b

IV

Gradus ad parnassum

Fortsetzung der Etüden-Schule

Triller und Pralltriller-Etüden

Staccato, Springbögen, Spiccato-Oktaven, Doppelgriffe

Akkorde, Doppeltriller, schwierigere Stricharten, Arpeggien, große Spannungen

Polyphoner Stil, Flageolett und Pizzicato mit der linken Hand

1137

1138

1139

1180

Ausführlicher Prospekt kostenlos

I

Ecole d'Etudes

Recueil d'Etudes progressives pour Violon

Cours élémentaire: 45 morceaux pour Violon seul

— l'Accompagnement de Piano

Première position: Etudes élémentaires

Première et demi-position

Première et deuxième position

Troisième position: Changement entre la première et troisième position

Quatrième et cinquième position

Sixième et septième position

II

Ecole d'exécution

avec accomp. de Piano

Recueil de Pièces, Sonates, Suites et Pièces de Concert pour Violon avec accompagnement de Piano, arrangées en ordre progressif, soigneusement doigtées, et accompagnées de remarques et d'explications pédagogiques

Première position.

Première et deuxième position

Morceaux jusqu'à la troisième position

Morceaux jusqu'à la cinquième position

III

Ecole de Duos

Une collection de Duos classiques en ordre progressif pour deux violons

Première à troisième position

Première, troisième et quatrième position

Première à septième position

Toutes les positions

IV

Gradus ad parnassum

Suite de L'Ecole d'Etudes

Etudes de trilles et de mordantes ou martellements

Etudes pour le staccato, pour archet sautillé, spiccato, saltato

Etudes de double notes et d'accords (suite), de double trilles, de „Staccato volant“, d'arpèges (difficiles), de dixièmes et autres grandes tensions

Style polyphone. Tous harmoniques et pizzicati (avec la main gauche)

Demandez prospectus détaillé

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WIENIAWSKI

NEU REVIDIERT ZUM
KONZERT-VORTRAG
VON A. WILHELMJ

und Anderen

Edition Schott
Nr.

Violine & Klavier

- 757 Op. 3 Souvenir de Posen, Mazurka
- 756 Op. 4 1^{re} Polonaise brillante, Ré-D
- 02771/72 Op. 5 Adagio élégique (*R. Scholz*)
- 892 Op. 6 Souvenir de Moscou, Airs Russes
- 758 Op. 7 Capriccio-Valse
- 750 Op. 9 Romance sans Paroles et Rondo élégant
- 02773/74h Op. 11 Le Carnaval russe (*Fr. Hermann*)
- 760 Op. 12 Deux Mazurkas de Salon (Sielanka, Chanson polonaise)
- 893 Op. 14 1^{er} Concerto, fa dièse mineur — fa moll (*Sauret*)
- 894 Op. 16 Scherzo-Tarentelle
- 05037/38 Op. 17 Légende
- 895 Op. 19 2 Mazurkas caractéristiques (kompl.)
- 1255 Op. 20 Faust, Fantaisie
- 896 Op. 21 2^{me} Polonaise brillante, La-A
- 897 Op. 22 2^{me} Concerto, Ré-D
- 02780/81 Op. 22 Romance du Concerto No. 2
- 898 Op. 22 Alla Zingara du Concerto No. 2
- 05043/44 Kuyawiak, 2^{me} Mazurka
- 899 Gigue (*Fr. Hermann*)
- 518 Wieniawski-Album (eine Auswahl der beliebtesten Stücke)

Violine allein

- 1137 Op. 10 Ecole moderne, Etudes caprices (*Sauret*)

2 Violinen & Klavier

- 496/97 Op. 18 Etudes caprices, 2 Hefte

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DEBRECEN



Capriccio-Valse

H. WIENIAWSKI

Op. 7

Revu par A. Wilhelmj

VIOLON

PIANO

Andante

Solo

f *appass.*

Solo *p* *sempre legato*

Allegretto

p

appass. *f p leggero* *pressés un peu*

subrez

a tempo *riten. poco a poco cresc.* *f p*

a tempo *p*

le Violon *rit.*

appass.

f *p* *leggiero*
pressés un peu *riten. poco a poco cresc.* *f* *p*

suivez le Violon *rit.* *f*

a tempo *cre* *scen* *do* *f* *p*

a tempo *p* *f*

cre *scen* *do* *f* *p*

p leggiero *f*

Presto

pp

First system of a musical score. The top staff is a single melodic line starting with a forte (*f*) dynamic. The bottom staff is a piano accompaniment starting with a piano (*p*) dynamic. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Second system of the musical score. The top staff features a melodic line with a piano (*p*) dynamic and a tempo marking of *più lento*. The bottom staff has a piano accompaniment with a *pp stacc. il basso* marking. The system concludes with a *a tempo* marking and a piano (*p*) dynamic.

Third system of the musical score. The top staff continues the melodic line with a piano (*p*) dynamic. The bottom staff provides a steady piano accompaniment with a piano (*p*) dynamic.

Fourth system of the musical score. The top staff features a melodic line with a *cresc.* (crescendo) marking and a *friten.* (ritardando) marking. The bottom staff has a piano accompaniment with a *riten.* (ritardando) marking.

1

a tempo

a tempo

a tempo

p dolce

f

P

leggero

riten.

ff

rit.

ff

tremolo

très rythmé

p con grazia

Tempo de Valse

p

delicatamente

segue

First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features complex textures with many beamed notes and chords. A dynamic marking of *mf* is present in the grand staff.

Second system of the musical score. It follows the same three-staff layout. The music continues with similar complex textures. A dynamic marking of *p* is present in the grand staff.

Third system of the musical score. It follows the same three-staff layout. The music continues with similar complex textures. Dynamic markings of *cresc.* are present in both the top and grand staves.

Fourth system of the musical score. It follows the same three-staff layout. The music continues with similar complex textures. Dynamic markings of *sempre legato* and *rit.* are present in the top staff, and *rit.* is present in the grand staff. A double bar line is followed by a series of rests in the grand staff.

p
Tempo I
p

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with chords and moving lines, also marked with a piano (*p*) dynamic. The tempo is indicated as 'Tempo I'.

appass. *f p leggiero* *presses un peu* *riten. poco a poco*
f *p suivez le Violon* *rit.*

This system contains the second two staves. The upper staff includes performance instructions: 'appass.' (passionately), 'f p leggiero' (forte piano, lightly), 'presses un peu' (press a little), and 'riten. poco a poco' (rhythmically slower, little by little). The lower staff includes the instruction 'p suivez le Violon' (piano, follow the Violin) and 'rit.' (ritardando).

cresc. *f p* *cre - scen - do f*
a tempo

This system contains the third two staves. The upper staff includes 'cresc.' (crescendo) and 'f p' (forte piano), followed by 'cre - scen - do f' (crescendo forte). The lower staff includes the tempo instruction 'a tempo' and dynamic markings 'f' and 'p'.

p *cre - scen - do* *f p*
p *f*

This system contains the fourth two staves. The upper staff includes 'p' (piano), 'cre - scen - do' (crescendo), and 'f p' (forte piano). The lower staff includes 'p' (piano) and 'f' (forte) dynamics.

Musical score system 1. The top staff features a complex, rapid melodic line with many sixteenth notes. The bottom staff is a piano accompaniment with chords and a steady bass line. The tempo is marked **Presto**. Dynamics include **pp** (pianissimo) and **p** (piano).

Musical score system 2. The top staff continues with the rapid melodic line. The bottom staff has a more rhythmic accompaniment. The tempo is marked **più lento** (faster). Dynamics include **p** (piano) and **p stacc.** (piano staccato). The word **segue** (follows) is written above the staff.

Musical score system 3. The top staff has a melodic line with some rests. The bottom staff features a steady accompaniment. The tempo is marked **a tempo**. Dynamics include **ff** (fortissimo) and **p** (piano).

Musical score system 4. The top staff has a melodic line with some rests. The bottom staff features a steady accompaniment. The tempo is marked **a tempo**. Dynamics include **ff** (fortissimo) and **p** (piano). The word **riten.** (ritardando) is written below the staff.

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part has a complex texture with many sixteenth notes. Dynamics include *p* (piano) and *a tempo*. There are some markings like *rao* and an asterisk at the end of the system.

Second system of the musical score. The piano accompaniment continues with a steady rhythm. Dynamics include *p* (piano). There are markings like *rao* and an asterisk at the end of the system.

Third system of the musical score. The vocal line has a melodic line with some grace notes. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo). There are markings like *rao* and an asterisk at the end of the system.

Fourth system of the musical score. The vocal line has the lyrics "perden - do - si" and "perden - do - si". Dynamics include *pp* (pianissimo) and *sempre legato*. There are markings like *rao* and an asterisk at the end of the system.