

Violino 3.



COLLECTION LITOLFF.

VIOLIN-TERZETTE

Beliebte Stücke
für

3 VIOLINEN

bearbeitet und in progressiver Folge geordnet

zum Gebrauche für

Präparandenschulen und Lehrer-Seminare

von

AD. GRÜNWARD

PROFESSOR DER MUSIK.

*Eigentum des Verlegers.
Ent. St. Hall. Déposé.*

BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.

LONDON:
ENOCH & SONS.

PARIS:
ENOCH FRÈRES & COSTALLAT.

BOSTON:
ARTHUR P. SCHMIDT & Co.

ST. PETERSBOURG:
J. JURGENSON.

AMSTERDAM:
SEYFFARDT'SCHE BUCHHANDLUNG.

MOSCOU:
P. JURGENSON.

□ Herunterstrich.
∨ Hinaufstrich.

□ *Tirez.*
∨ *Poussez.*

□ Down bow.
∨ Up bow.

No. 1. Chor aus Euryanthe.

Jubeltöne, Heldensöhne. — *Chants de fête! Chants de gloire.*

C. M. von Weber.

VIOLINO 1. *Vivace.*

VIOLINO 2. *Vivace.*

VIOLINO 3. *Vivace.*

A

B

ff p ff p

1. 2.

1. 2.

C

p ff p

1.

D

ff p ff p

2. ff p

cresc. f

cresc. f

cresc. f

No. 2. Lied ohne Worte No. 4.

von F. Mendelssohn-Bartholdy.

VIOLINO 1. Moderato. *p*

VIOLINO 2. *p*

VIOLINO 3. Moderato. *p*

A

p *mf* *mf* *mf*

p *f* *dim.* *p*

p *f* *dim.* *p*

p *f* *dim.* *p*

B

sf *sf* *sf* *sf*

The musical score is arranged in three systems. The first system shows the initial entry of the three violins. The second system, marked 'A', features a dynamic shift from piano to mezzo-forte. The third system contains complex dynamics, including piano, forte, and decrescendo. The fourth system, marked 'B', features a forte dynamic with accents. The score includes various musical notations such as slurs, ties, and articulation marks.

C

D *a tempo*

No. 3. Serenade

aus Haydn's Quartett Op. 3. No. 5.

Andante cantabile.

VIOLINO 1. *p dolce*

VIOLINO 2. *p pizz.*

VIOLINO 3. *p pizz.*

cresc.

cresc.

cresc.

A

p

cresc.

p

cresc.

p

cresc.

mf

pp

mf

pp

mf

pp

The musical score is arranged in three systems, each with three staves for Violino 1, Violino 2, and Violino 3. The first system includes the tempo marking 'Andante cantabile.' and dynamic markings 'p dolce' for Violino 1 and 'p pizz.' for Violinos 2 and 3. The second system features 'cresc.' markings for all three parts. The third system is marked with a large 'A' and includes 'p' and 'cresc.' markings. The fourth system includes 'mf' and 'pp' markings. The score is written in treble clef with a common time signature (C).

B

Section B, measures 1-8. The score is written for three systems of three staves each. The first system (measures 1-4) features a piano introduction with a *cresc.* marking. The second system (measures 5-8) continues the piano introduction with a *p* marking. The third system (measures 9-12) shows the piano introduction concluding with a *cresc.* marking.

Section B, measures 13-20. The score is written for three systems of three staves each. The first system (measures 13-16) shows the piano introduction with *dim.*, *pp*, and *rall.* markings. The second system (measures 17-18) continues with *dim.*, *pp*, and *rall.* markings. The third system (measures 19-20) shows the piano introduction concluding with *p* markings.

Section B, measures 21-28. The score is written for three systems of three staves each. The first system (measures 21-24) shows the piano introduction with *cresc.* and *decrease.* markings. The second system (measures 25-26) continues with *cresc.* and *decrease.* markings. The third system (measures 27-28) shows the piano introduction concluding with *cresc.* and *decrease.* markings.

C

Section C, measures 29-36. The score is written for three systems of three staves each. The first system (measures 29-32) shows the piano introduction with *p* markings. The second system (measures 33-34) continues with *p* markings. The third system (measures 35-36) shows the piano introduction concluding with *p* markings.

Musical score for three staves, measures 1-24. The score is divided into sections D, E, and F.

Section D (Measures 1-8): Dynamics include *p*, *cresc.*, and *mf*.

Section E (Measures 9-16): Dynamics include *f* and *pp*.

Section F (Measures 17-24): Dynamics include *p*, *dim.*, *pp*, and *rall.*

No. 4. Arie aus Don Juan.

Wenn du fein fromm bist. — *Vedrai carina.* — Viens que Dieu m'aide.

W. A. Mozart.

Andante.

VIOLINO 1. *mf* *tr*

VIOLINO 2. *mf*

VIOLINO 3. *mf* *Andante.*

p *tr*

p *tr*

p *tr*

p *tr*

mf **A**

p *tr*

p *tr*

The musical score is written for three violins in 3/8 time. It begins with a tempo marking of 'Andante.' and a dynamic of 'mf'. The first system shows the three staves with various rhythmic patterns and trills. The second system continues with similar patterns, including a 'p' dynamic marking. The third system features a section marked 'A' with a 'mf' dynamic. The fourth system concludes with a 'p' dynamic and trills. The score is marked with 'tr' for trills and 'mf' for mezzo-forte dynamics.

The first system of the piano score consists of three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the bass line. The music is in 3/4 time and features a melody in the right hand and a rhythmic accompaniment in the left hand. A section marked 'B' begins in the second measure of the first staff. Dynamics include *p* and *pp*.

No. 5. Ständchen.
Lied von Schubert.

The violin score consists of three staves labeled VIOLINO 1., VIOLINO 2., and VIOLINO 3. The tempo is marked 'Allegretto.' and the time signature is 3/4. The first two staves are in G major, while the third is in G minor. Dynamics range from *mf* to *f*. The score concludes with 'Fine.' markings on each staff. The bottom staff includes dynamics *p*, *pp*, and *p*.

pp mf p

pp mf p

pp mf p

cresc. pp

cresc. pp

cresc. pp

A

poco cresc. f p

poco cresc. f p

poco cresc. f p

f p cresc. p decresc. p

f p cresc. p decresc. p

f p cresc. p decresc. p

B

cresc. f p atm. p

cresc. f p dim. p

cresc. f p dim. p

3/4 4

3/4 4

p

No. 7. Gott erhalte Franz, den Kaiser.

Aus Haydn's Quartett Op. 76.No.3.

Poco Adagio cantabile.

VIOLINO 1. *p dolce*

VIOLINO 2. *dolce*

VIOLINO 3. *p*

This system shows the beginning of the piece for three violins. Violino 1 and 2 play a melodic line with a 'dolce' character, while Violino 3 provides a harmonic accompaniment. The tempo is marked 'Poco Adagio cantabile'.

cresc. *rall.* *a tempo* *fz*

cresc. *rall.* *a tempo* *fz*

cresc. *rall.* *a tempo* *fz*

The second system continues the development of the theme. It features dynamic markings such as 'cresc.' (crescendo) and 'fz' (forzando), along with tempo changes to 'rall.' (rallentando) and 'a tempo'. The music builds in intensity and complexity.

p *fz* *fz* *p*

p *fz* *fz* *p*

p *fz* *fz* *p*

The third system shows further dynamic contrast with 'p' (piano) and 'fz' (forzando) markings. The melodic lines are more active, and the accompaniment becomes more rhythmic.

VAR. 1.

p *p*

This section is labeled 'VAR. 1.' and features a more technically demanding melodic line for Violino 1, characterized by rapid sixteenth-note passages. Violino 2 and 3 play a simpler, more rhythmic accompaniment.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The middle and bottom staves are bass clefs, with the middle staff containing a simple harmonic accompaniment of quarter and half notes, and the bottom staff being mostly empty.

The second system begins with a section marker 'A' above the first staff. The notation continues with similar complexity in the upper staves. The middle staff has two 'cresc.' markings, indicating a gradual increase in volume. The bottom staff remains mostly empty.

The third system features dynamic markings. The first staff has a 'fz' (forzando) marking above a group of notes. The middle staff has 'fz' markings below it. The bottom staff has 'fz' markings below it, with a triplet of notes marked with a '3' above them.

The fourth system includes dynamic markings such as 'p' (piano) and 'fz'. The first staff has 'p' markings below it. The middle staff has 'fz' markings below it. The bottom staff has 'fz' markings below it, with a triplet of notes marked with a '3' above them.

The fifth system includes dynamic markings such as 'pp' (pianissimo) and 'fz'. The first staff has 'pp' markings below it. The middle staff has 'fz' markings below it. The bottom staff has 'fz' markings below it, with a triplet of notes marked with a '3' above them.

VAR. 2.

The musical score is written for three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is titled 'VAR. 2.' and is marked with various dynamics and articulations.

- Section B:** This section begins with a *p* (piano) dynamic. It features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staves. Dynamics range from *p* to *pp* (pianissimo). There are several *dim.* (diminuendo) markings. Section B ends with a *pp* dynamic.
- Section C:** This section begins with a *dim.* marking. It continues with a similar melodic and accompaniment structure. Dynamics include *p*, *pp*, and *pp rall.* (pianissimo, rallentando). Section C concludes with a *pp* dynamic.

The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). There are also some performance instructions like *pp* and *pp rall.* placed below the staves.

No. 8. Impromptu von Schubert.

Op. 90. No. 3.

Andante.

VIOLINO 1. *con Sordino* *pp*

VIOLINO 2. *con Sordino* *pp*

VIOLINO 3. *Andante.* *con Sordino* *pp*

The musical score is arranged in four systems, each containing three staves (treble, middle, and bass clefs). The key signature is one sharp (F#). The score includes various dynamic markings such as *cresc.*, *pp*, and *dim.*. It also features articulation marks like *tr* and *2*, and section markers **B** and **C**. The notation includes complex rhythmic patterns with slurs and ties across the staves.

520550

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef and a key signature of one sharp (F#). The music features a melodic line in the top staff and a complex accompaniment in the middle and bottom staves. Dynamics include *fz* (forzando) and *p* (piano).

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef and a key signature of one sharp (F#). The music features a melodic line in the top staff and a complex accompaniment in the middle and bottom staves. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).

Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef and a key signature of one sharp (F#). The music features a melodic line in the top staff and a complex accompaniment in the middle and bottom staves. Dynamics include *ffz* (forzando fortissimo) and *p* (piano).

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef and a key signature of one sharp (F#). The music features a melodic line in the top staff and a complex accompaniment in the middle and bottom staves. Dynamics include *dim.* (diminuendo).

Fifth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a bass clef and a key signature of one sharp (F#). The music features a melodic line in the top staff and a complex accompaniment in the middle and bottom staves. Dynamics include *pp* (pianissimo).

Heft I.

- No. 1. Winterlied.
- No. 2. Ein' feste Burg ist unser Gott.
- No. 3. Die Binschgauer Wallfahrt.
- No. 4. Menuett aus Don Juan.
- No. 5. Barcarole aus l'Elisir d'Amore. *Holdes Kind, willst*
- No. 6. Lied aus Preciosa. *Einsam bin ich, nicht alleine.*
- No. 7. Arie aus Titus. *Thränen der Zärtlichkeit.*
- No. 8. Arie aus der Zauberflöte. *Der Vogelfänger bin ich ja.*
- No. 9. Volkslied von Mendelssohn. *Es ist bestimmt in Gottes*
- No. 10. Arie aus dem Barbier. *Numero fünfzehn, drei blanke*
- No. 11. Romanze aus Romeo und Julie. *Ach, wie so oft*
- No. 12. Presto aus Haydn's Quartett Op. 33 No. 2.
- No. 13. Jäger-Chor aus Freischütz. *Was gleicht wohl auf Erden*
- No. 14. Duett aus der Zauberflöte. *Bei Männern, welche Liebe*
- No. 15. Arie aus der Zauberflöte. *Ein Mädchen oder Weibchen*
- No. 16. Menuett aus Haydn's Quartett Op. 9 No. 3.

Heft II.

- No. 1. Menuett aus Haydn's Quartett Op. 71 No. 2.
- No. 2. Arie aus dem Barbier. *Sieh' schon die Morgenröthe.*
- No. 3. Arie aus Freischütz. *Kommt ein schlanker Bursch*
- No. 4. Lied von Mendelssohn. *Auf Flügeln des Gesanges.*
- No. 5. Ave Maria von Schubert.
- No. 6. Presto aus Haydn's Quartett Op. 9 No. 3.

Heft III.

- No. 1. Chor aus Euryanthe. *Jubeltöne, Heldensöhne.*
- No. 2. Lied ohne Worte No. 4 von Mendelssohn.
- No. 3. Serenade aus Haydn's Quartett Op. 3 No. 5.
- No. 4. Arie aus Don Juan: *Wenn du fein fromm bist.*
- No. 5. Ständchen von Schubert.
- No. 6. Lied ohne Worte No. 9 von Mendelssohn.
- No. 7. Gott erhalte Franz, den Kaiser.
- No. 8. Impromptu von Schubert. Op. 90 No. 3.

Heft IV.

- No. 1. Frühlingslied. Lied ohne Worte von Mendelssohn.
- No. 2. Rondo aus Mozart's Clavier-Sonate No. 3.
- No. 3. Lied ohne Worte No. 19 von Mendelssohn.
- No. 4. Finale aus Haydn's Quartett Op. 64 No. 1.
- No. 5. Andante aus Beethoven's Clavier-Sonate Op. 14 No. 2.

Cah. I.

- No. 1. Chant d'Hiver.
- No. 2. Choral Allemand.
- No. 3. Chanson populaire Allemande.
- No. 4. Menuet de Don Juan.
- No. 5. Barcarolle de l'Elisir d'Amore. *Io son ricco*
- No. 6. Romance de Preciosa. *Triste et seule lui me reste.*
- No. 7. Air de la Clémence de Titus. *S'altro che lacrima.*
- No. 8. Air de la Flûte Enchantée. *C'est moi le gai pipeur*
- No. 9. Lied de Mendelssohn-Bartholdy.
- No. 10. Air du Barbier de Séville. *Numéro trente deux*
- No. 11. Romance de Roméo et Juliette. *Oh quante volte.*
- No. 12. Presto du Quatuor de Haydn Op. 33 No. 2.
- No. 13. Chœur des Chasseurs du Freischütz.
- No. 14. Duo de la Flûte Enchantée. *Le cœur qu'amour remplit*
- No. 15. Air de la Flûte Enchantée. *Fillette ou femme sage.*
- No. 16. Menuet du Quatuor de Haydn Op. 9 No. 3.

Cah. II.

- No. 1. Menuet du Quatuor de Haydn Op. 71 No. 2.
- No. 2. Air du Barbier de Séville. *Ecco ridente il cielo.*
- No. 3. Air de Freischütz. *Qu'un galant un jour arrive.*
- No. 4. Lied de Mendelssohn. *Sur les ailes du rêve.*
- No. 5. Ave Maria de Schubert.
- No. 6. Presto du Quatuor de Haydn Op. 9 No. 3.

Cah. III.

- No. 1. Chœur d'Euryanthe. *Chants de fête! Chants de gloire!*
- No. 2. Romance sans paroles No. 4 de Mendelssohn.
- No. 3. Sérénade du Quatuor de Haydn Op. 3 No. 5.
- No. 4. Air de Don Juan. *Viens que Dieu m'aide.*
- No. 5. Sérénade de Schubert.
- No. 6. Romance sans paroles No. 9 de Mendelssohn.
- No. 7. Hymne Autrichien de Haydn.
- No. 8. Impromptu de Schubert Op. 90 No. 3.

Cah. IV.

- No. 1. Chant de Printemps. Romance sans paroles de Mendelssohn.
- No. 2. Rondo de la Sonate pour Piano de Mozart No. 3.
- No. 3. Romance sans paroles No. 19 de Mendelssohn.
- No. 4. Final du Quatuor de Haydn Op. 64 No. 1.
- No. 5. Andante de la Sonate pour Piano de Beethoven Op. 14 No. 2.

COLLECTION LITOLFF.

DUOS CÉLÈBRES

de

J. Gebauer. I. Pleyel. F. Mazas.

Duos

pour 2 Violons.

Revus et doigtés par **A. Blumenstengel & Ad. Grünwald.**

No.

526. **I. Pleyel**, 6 petits Duos Op. 8.
527. — 6 petits Duos Op. 48.
524. **J. Gebauer**, 12 Duos faciles Op. 10.
1148. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).
1149. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

Duos

pour Violon et Piano.

Arrangés par **Max Schultze & W. Volckmar.**

1580. **I. Pleyel**, 6 petits Duos Op. 8.
1813. — 6 petits Duos Op. 48.
1814. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).
1815. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).
1816. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).
1817. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

Trios

pour 2 Violons et Piano.

Arrangés par **Max Schultze & W. Volckmar.**

1581. **I. Pleyel**, 6 petits Duos Op. 8.
1818. — 6 petits Duos Op. 48.
1819. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).
1820. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).
1821. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).
1822. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

Trios

pour Piano, Violon et Violoncelle.

Arrangés par **Max Schultze.**

1823. **I. Pleyel**, 6 petits Duos Op. 8.
1824. — 6 petits Duos Op. 48.
1825. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).
1826. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).
1827. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).
1828. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

Trios

pour 2 Violons et Violoncelle.

Arrangés par **Max Schultze.**

No.

1829. **I. Pleyel**, 6 petits Duos Op. 8.
1830. — 6 petits Duos Op. 48.
1831. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).
1832. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).
1833. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).
1834. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

Quatuors

pour Piano, Violon, Alto et Violoncelle.

Arrangés par **Max Schultze.**

1835. **I. Pleyel**, 6 petits Duos Op. 8.
1836. — 6 petits Duos Op. 48.
1837. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).
1838. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).
1839. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).
1840. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

Quatuors

pour 2 Violons, Alto et Violoncelle.

Arrangés par **Max Schultze.**

1841. **I. Pleyel**, 6 petits Duos Op. 8.
1842. — 6 petits Duos Op. 48.
1843. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).
1844. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).
1845. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).
1846. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

Quintettes

pour Piano, 2 Violons, Alto et Violoncelle.

Arrangés par **Max Schultze.**

1847. **I. Pleyel**, 6 petits Duos Op. 8.
1848. — 6 petits Duos Op. 48.
1849. **J. Gebauer**, 12 Duos faciles Op. 10 Cah. 1 (No. 1—6).
1850. — 12 Duos faciles Op. 10 Cah. 2 (No. 7—12).
1851. **F. Mazas**, 12 petits Duos Op. 38 Cah. 1 (No. 1—6).
1852. — 12 petits Duos Op. 38 Cah. 2 (No. 7—12).

Il existe pour ces Duos une partie de Flûte ad libitum.