

EDITION SCHOTT

Nr. 916

CONCERTINOS

〈SCHÜLER-KONZERTE〉

VIOLINE UND KLAVIER – VIOLON ET PIANO

ERNST SCHMIDT



- Nr. 1 D dur I—III Lage, op. 52 (Nr. 916)
Ré maj., I—III Position
- Nr. 2 C dur I Lage, op. 54 (Nr. 917)
Ut maj., I Position
- Nr. 3 B dur I—III Lage, op. 55 (Nr. 918)
Si^b maj., I—III Position

B. SCHOTT'S SÖHNE, MAINZ / LEIPZIG

LONDON / BRÜSSEL / PARIS

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Concertino No.1

Schülerkonzerte

(1.-3. Position)

D dur

VIOLINO

I

Ernst Schmidt, Op.52

Allegro moderato

The musical score for Violino I, Concertino No. 1 by Ernst Schmidt, Op. 52, is presented in ten staves. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The score begins with a forte (f) dynamic and a piano (p) dynamic. The second staff includes a 'cresc.' (crescendo) marking. The third staff has a circled 'A' above it and a mezzo-forte (mf) dynamic. The fourth staff has a circled 'B' above it. The fifth staff includes a 'p' (piano) dynamic and a 'tr' (trill) marking. The sixth staff has a 'cresc.' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking. The ninth staff has a 'p' marking. The tenth staff has a 'p' marking and a '5' marking above the final measure.

VIOLINO

©

poco più mosso

mf *p espressivo*

p *mf*

f

p *f* *fp*

mf *p*

Ⓓ

poco rit. *a tempo*

mf

f *molto rit. e cresc.*

ff **Tempo I**

stringendo *f* *fp*

VIOLINO

This page of a violin score contains ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is characterized by intricate sixteenth-note patterns and dynamic contrasts. The first staff begins with a circled 'E' and includes dynamics *f*, *p*, and *p*. The second staff starts with a circled 'F' and features dynamics *f*, *p*, and *mf*. The third staff is marked *mf*. The fourth staff includes trills (*tr*) and a dynamic of *p*. The fifth staff is marked *mf* and includes a *cresc.* marking. The sixth staff features dynamics *f*, *p*, *p*, and *p*. The seventh staff begins with a circled 'G' and includes dynamics *f* and *p*. The eighth staff is marked *p*. The ninth staff is marked *mf*. The tenth staff concludes with dynamics *f* and *ff*. Fingering numbers (1, 2, 3, 4, 0) are indicated throughout the score.

VIOLINO

II

Andante

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a melodic line with a dynamic marking of *p espress.* and includes fingerings such as 8, 4, 1, and 4. The second staff continues the melody with a dynamic of *mf* and includes a *V* (vibrato) marking. The third staff shows a dynamic shift to *p* and then *mf*. The fourth staff includes a *V* marking and a dynamic of *p*. The fifth staff continues the melodic development. The sixth staff is marked with a circled *A* and a dynamic of *mf*. The seventh staff features a dynamic of *mf* and includes a *V* marking. The eighth staff has dynamic markings of *f*, *p*, and *f*. The ninth staff includes a *V* marking and a dynamic of *mf*. The tenth staff concludes with dynamic markings of *mf*, *p*, *fp*, and *fp*.

VIOLINO

Violin sheet music for page 7, featuring measures 1-16. The music is written in treble clef with a key signature of one flat (B-flat). The piece includes various dynamic markings and fingering instructions.

Measures 1-4: *mf*, *p*, *mf*, *p*. Includes fingering 1 and 2. A circled letter **(B)** is above the staff.

Measures 5-8: *mf*, *p*, *mf*. Includes fingering 1 and 2. A circled letter **(C)** is above the staff.

Measures 9-12: *f*, *mf*. Includes fingering 1, 2, and 3. A circled letter **(D)** is above the staff.

Measures 13-16: *p*, *mf*, *p*, *pp*. Includes fingering 1, 2, 3, 4, and V. A circled letter **(D)** is above the staff.

Other markings include *rit.* (ritardando) and various slurs and accents.

VIOLINO

III

Allegro non troppo

The score is written for violin in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic and a first fingering (*1*). The first staff contains a series of eighth notes, followed by a dynamic shift to piano (*p*) and a first fingering (*1*). The second staff continues with a dynamic shift back to forte (*f*) and a first fingering (*1*), followed by a dynamic shift to piano (*p*) and a second fingering (*2*). The third staff is marked *sempre stacc. e leggero* (always staccato and light). The fourth staff features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic, with a second fingering (*2*) and a first fingering (*1*). The fifth staff starts with a piano (*p*) dynamic and a second fingering (*2*). The sixth staff continues with a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic, with a second fingering (*2*). The seventh staff features a second fingering (*2*), a first fingering (*1*), and a flat sign (*b*) under a note. The eighth staff starts with a first fingering (*1*), followed by a dynamic shift to piano (*p*) and a third fingering (*3*). The ninth staff continues with a second fingering (*2*) and a first fingering (*1*), ending with a mezzo-forte (*mf*) dynamic.

VIOLINO

(A)

fp fp cresc.

f

p cresc.

f

f

ff

p

ff

(B)

ff

p

f

p

ff

ff

ff

VIOLINO

p *leggero*

cresc.

(D) *Tranquillo*
poco rit. *p*

mf

cresc.

f *p*

(E) *fp* *sempre stacc.*

cresc.

mf

VIOLINO

The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions include *cresc.* (crescendo), *più mosso* (faster), and *ritard.* (ritardando). There are two section markers: a circled 'F' at the start of the third staff and a circled 'G' at the start of the sixth staff. The score includes various fingering numbers (1, 2, 3, 4) and accents. The final staff ends with a double bar line and a fermata over the final note. The bottom of the page contains the number 31104 and the publisher information: 'Stichu. Druck von B. Schott's Söhne in Mainz'.

ERNST SCHMIDT

Leichte Stücke für Violine – Morceaux faciles pour Violon

Viol. & Piano

Op. 19 12 Melodien (I. Lage) – 12 Mélodies (I. Pos.)

- | | | |
|-------|------------|--------------------------------|
| No. 1 | Mélancolie | } auf 2 Saiten
sur 2 Cordes |
| 2 | Romance | |
| 3 | Canzonetta | |
| 4 | Valse | } auf 3 Saiten
sur 3 Cordes |
| 5 | Ballade | |
| 6 | Idylle | |

- | | | |
|-------|---------------------|--------------------------------|
| No. 7 | Sérénade | } auf 4 Saiten
sur 4 Cordes |
| 8 | Alia turca | |
| 9 | Madrigal | |
| 10 | Nocturne | |
| 11 | Mazurka | |
| 12 | Perpetuum
mobile | |

Op. 28 Neun Vortrags- stücke

- Heft I (I. Lage)**
- No. 1 Gavotte
2 Ständchen
3 Walzer
- Heft II (II. Lage)**
- No. 4 Abendlied
5 Sarabanda
6 Spinnstunde
- Heft III (III. Lage)**
- No. 7 Kinderreigen
8 Legende
9 Scherzo

Neuf Morceaux d'exécution

- Cahier I (I. Position)**
- No. 1 Gavotte
2 Sérénade
3 Valse
- Cahier II (II. Position)**
- No. 4 Chant du Soir
5 Sarabande
6 A la veillée
- Cahier III (III. Position)**
- No. 7 Ronde d'enfants
8 Legende
9 Scherzo

Op. 31 3 Stücke im alten Stil (I. Lage) – Trois pièces dans le style ancien (I. Position) compl.

No. 1 Sarabande / No. 2 Minuetto (Op. 15 No. 2) / No. 3 Bourée

Op. 36 Sechs Melodien (zur Befestigung der 3. Lage) Six mélodies (pour assurer la 3. position)

- Heft I – Cahier I**
- No. 1 Marcia
2 Sarabande
3 Gavotte

- Heft II – Cahier II**
- No. 4 Barcarolle
5 Melancolie
6 Musette

Op. 34 Rund um die Uhr

- Heft I (auf 2 Saiten)**
- No. 1 Morgengebet
2 Mit dem rechten Fuss
aus dem Bett
3 Guten Morgen Eltern
- Heft II (auf 3 Saiten)**
- No. 4 Tanz auf dem Rasen
5 Wichtige Beratung
6 Die Knaben unter sich
- Heft III (auf 4 Saiten)**
- No. 7 Ruhepause
8 Fangspiel
9 Im kühlen Schatten
- Heft IV (auf 4 Saiten)**
- No. 10 Vesper
11 Marsch ins Bett
12 Menuett mit blossen
Füssen

Autour de l'horloge

- Cahier I (sur 2 Cordes)**
- No. 1 Prière du matin
2 Sorti du lit du pied
droit
3 Bonjour chers parents
- Cahier II (sur 3 Cordes)**
- No. 4 Danse sur le gazon
5 Délibération importante
6 Les garçons entre eux
- Cahier III (sur 4 Cordes)**
- No. 7 Récréation
8 On joue à chat
9 Dans la fraîcheur de
l'ombre
- Cahier IV (sur 4 Cordes)**
- No. 10 Après-midi
11 On se met au lit
12 Menuet pieds nus

Schüler-Konzerte – Concertinos

- | | | | | |
|-------|--------|--------------------|---|------------------------------|
| No. 1 | op. 52 | D dur I.–III. Lage | — | Ré majeur I.–III. Position |
| No. 2 | op. 53 | C dur I. Lage | — | Ut majeur I. Position |
| No. 3 | op. 55 | B dur I.–III. Lage | — | Si b majeur I.–III. Position |

Unterrichtswerke – Oeuvres d'enseignement

- Op. 21 Das Studium der
Verzierungen f. d. Viol.
(mit einer begleitenden II. Viol.
zur rythmischen Unterstützung)

- L'étude des ornements
sur le violon
(avec accompagn. d'un second
violon pour soutenir le rythme)

2 Viol. & Piano

Op. 30 Drei Stücke (I. Lage) – 3 Morceaux (I. Position)

No. 1 Moderato / No. 2 Minuetto / No. 3 Rondo

4 Viol.

(auch in mehrfacher Besetzung – Peut aussi être exécuté par plusieurs instruments)

Op. 15 4 Stücke – 4 Morceaux

- Heft I – Cahier I**
- No. 1 Andante – Allegro
2 Barcarolle

- Heft II – Cahier II**
- No. 3 Minuetto
4 All' Albanese

Partitur und Stimmen – Partitions et Parties

B. SCHOTT'S SÖHNE, MAINZ / LEIPZIG / LONDON / BRÜSSEL / PARIS

Neue Klass. Violin-Konzerte

aus den Programmen

Kreisler, Elman, Ysaye, Dushkin, Sauret, Thibaud, Nachéz etc.

Bei dem grossen Mangel an guten klassischen Violin-Konzerten erfüllen diese Neuausgaben nach beziffertem Bass ein lange empfundenes Bedürfnis. Aus einer grossen Menge von Originalmanuskripten, grösstenteils aus italienischen Klosterbibliotheken, wurden diese wenigen Konzerte ausgewählt. Die Werke bieten technisch keine ungewöhnlichen Schwierigkeiten und eignen sich daher vorzüglich auch für Unterrichtszwecke.

Nouveaux Concertos classiques

du Répertoire

La musique classique étant fort pauvre en bons concertos de violon, les présentes rééditions avec réalisation de la basse chiffrée viennent combler un vide depuis longtemps sensible. Ces quelques concertos ont été choisis parmi un grand nombre de manuscrits originaux provenant surtout des bibliothèques de couvents italiens. Ces œuvres n'offrent pas de difficultés techniques spéciales et sont donc particulièrement indiquées pour l'enseignement.

Viol. & Piano

Ed. Schott No.

A. Vivaldi,	Concerto a moll	– la mineur	(T. Nachéz)	900
A. Vivaldi,	Concerto g moll	– sol mineur	(T. Nachéz)	901
A. Vivaldi,	Concerto G dur	– Sol majeur	(T. Nachéz)	902
A. Vivaldi,	Concerto B dur	– Si b majeur	(T. Nachéz)	903
A. Vivaldi,	Concerto c moll	– ut mineur	(A. Moffat)	904
P. Nardini,	Concerto A dur	– La majeur	(T. Nachéz)	852
P. Nardini,	Concerto e moll	– mi mineur	(E. Pente)	853
G. Tartini,	Concerto G dur	– Sol majeur	(E. Pente)	877
W. A. Mozart,	Concerto D dur	– Ré majeur	(W. Kees)	851

nach einem Divertimento | d'après un divertissement

Zu sämtlichen Konzerten ist auch eine Begleitung für kleines Orchester — grösstenteils mit Orgel — erschienen

Pour tous les concertos:
Accompagnement pour petit orchestre ou (pour quelques-uns) accompagnement d'orgue.

Boccherini, Concerto D dur. — Ré majeur (S. Dushkin) Ed. Schott No. 690

Einziges Violinkonzert Boccherinis, lange verschollen gewesen und durch Zufall aufgefunden. Ein unvergängliches, den grossen klassischen Konzerten ebenbürtiges Werk.

Le seul concerto de violon de Boccherini, disparu pendant longtemps et retrouvé par hasard. Œuvre impérissable, digne des grands concertos classiques.

2 Viol. & Piano

J. S. Bach, Concerto c moll — ut mineur (C. Berner) Ed. Schott No. 907

für 2 Violinen und Klavier

pour 2 Violons et piano

Dieses Werk Bachs, ursprünglich für 2 Violinen komponiert, wurde von ihm selbst für 2 Cembali umgeschrieben, wobei Bach vieles hinzufügte, was so wichtig ist, dass es nach Möglichkeit in die Klavierbegleitung aufgenommen wurde.

Cette œuvre de Bach, dont l'original est écrit pour 2 Violons, fut transcrite par lui-même pour 2 Cembali. On a introduit autant que possible dans l'accompagnement de piano les adjonctions importantes qu'il y a faites.

B. SCHOTT'S SÖHNE, MAINZ-LEIPZIG