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EDITION SCHOTT

S-1693a

PALAESTRA

Sammlung

von

Solo-Stücken, -Sonaten, -Suiten und Konzertsätzen

Recueil de Pièces, Sonates, Suites et Pièces de Concert

III a

HEIM

(VIOLINE & PIANO)

MT 275
.H45

VIOLINE

PALAESTRA

INHALT

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37	Reinecke, C. . . .	Farandole	. . . . .	18	9
38	Scotson Clark. . .	Gebet	Prière	22	10

PALAESTRA

Heft III.A
Etwas schwierigere Stücke in I.ter Lage. Vorkommen von Akkorden, Doppelgriffen und Verzierungen.

Book III.A
Rather more difficult pieces in the 1st Position. Occurrence of chords, double-stopping and ornaments.

Cahier III.A
Pièces plus difficiles dans la I.ère position. Emploi d'accords, de doubles-notes et d'agréments.

SCHOTTISCHE WEISE

Scotch melody — *Melodie écossaise*

A. Moffat

Lento, con molto d'espressione

Violine

33

PIANO

con Pedale

ritard.

rit.

a tempo

molto rit.

ten.

molto espress.

con Ped.

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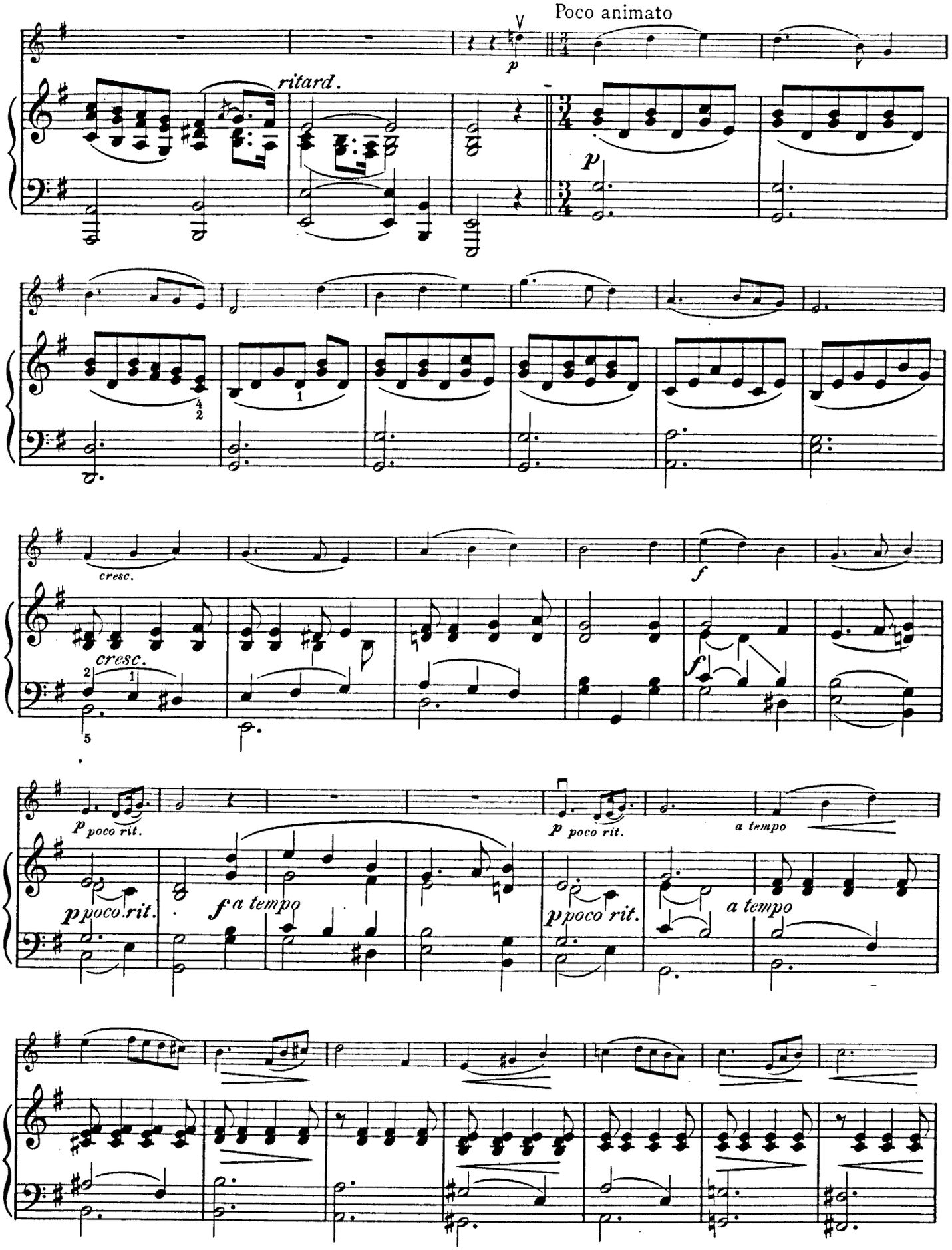
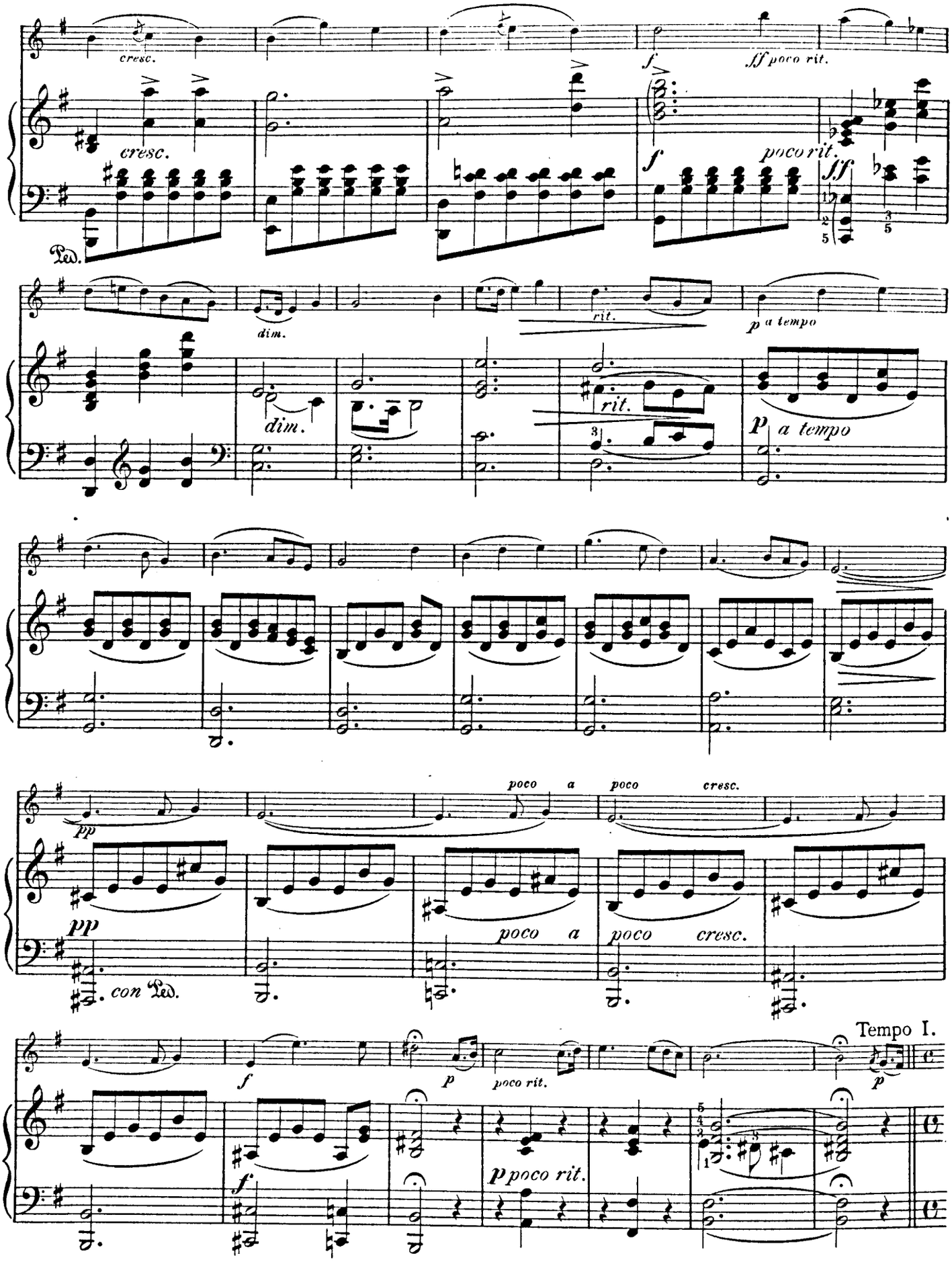
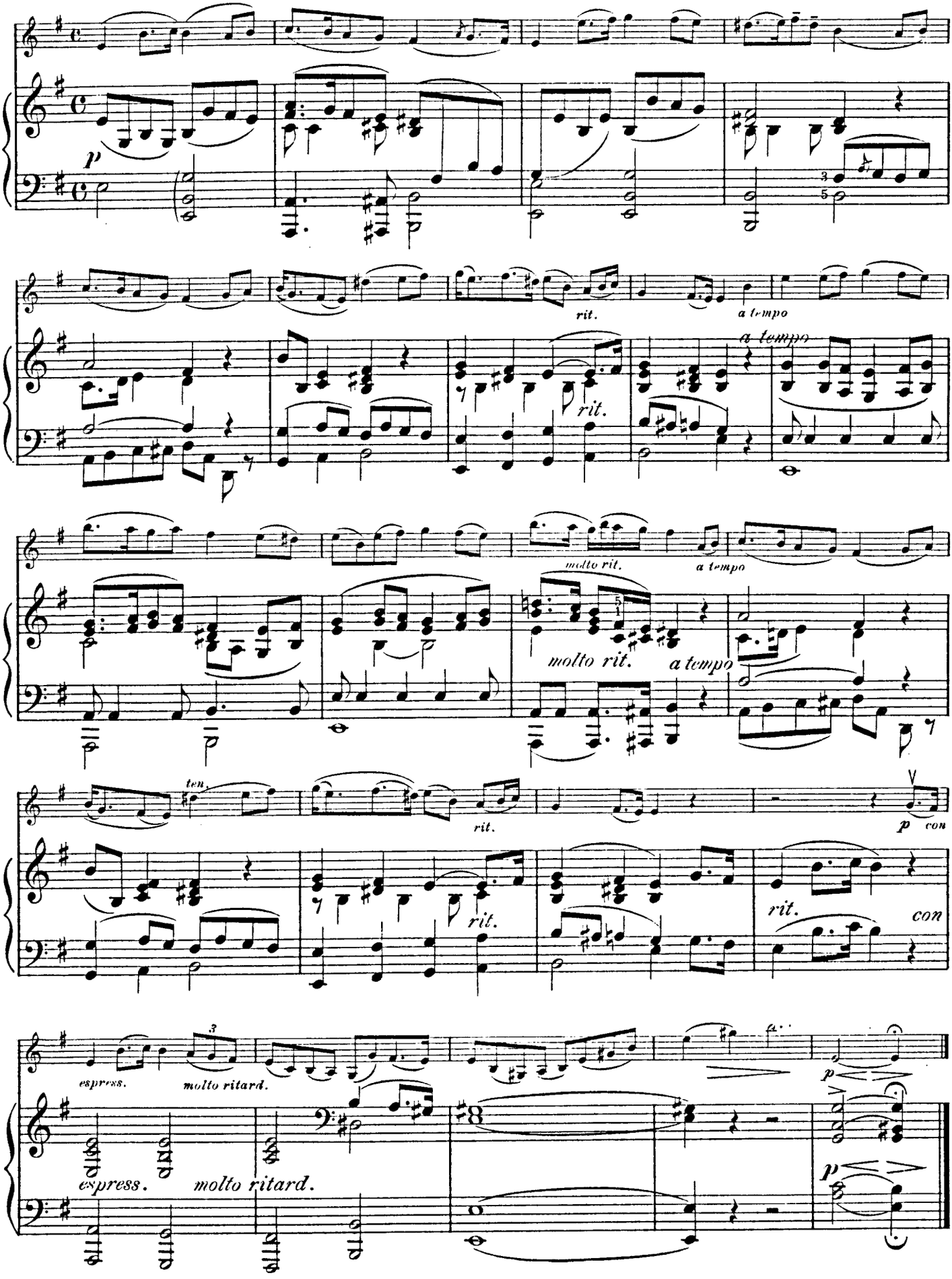

Poco animato
p
ritard.
p
cresc.
cresc.
f
f
p poco rit.
p poco rit.
a tempo
p poco rit.
f a tempo
p poco rit.
a tempo


cresc.
cresc.
Ped.
f
ff poco rit.
f
poco rit.
ff
dim.
dim.
rit.
p a tempo
rit.
p a tempo
pp
poco a
poco cresc.
pp
con Ped.
poco a
poco cresc.
Tempo I.
f
p
poco rit.
f
p poco rit.
p


p
rit.
a tempo
rit.
a tempo
molto rit.
a tempo
molto rit.
a tempo
ten.
rit.
p con
rit.
rit.
con
espress.
molto ritard.
espress.
molto ritard.
p
p

ARIA aus dem "Weihnachtsoratorium"

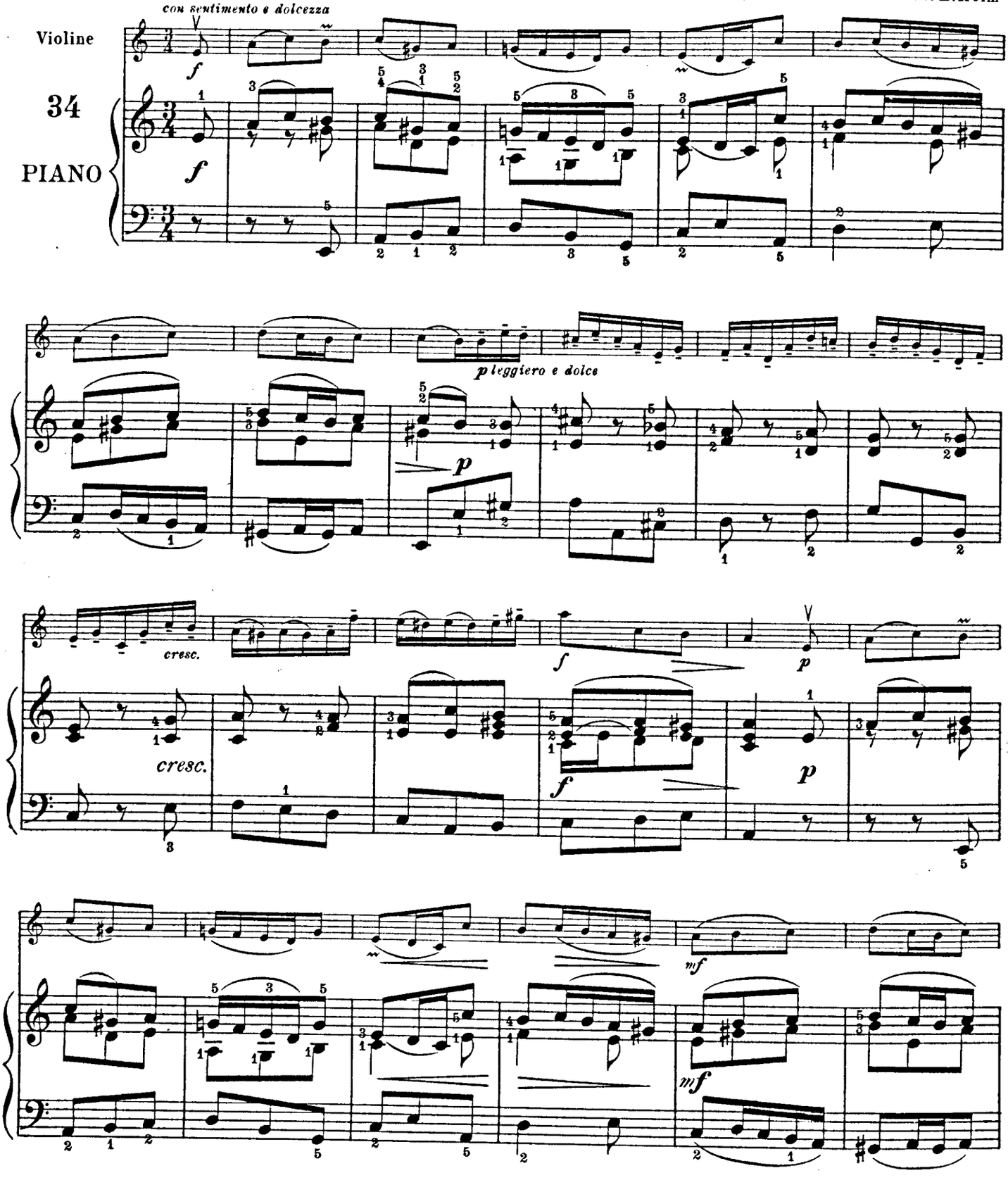
J. S. Bach
Arr. v. E. Heim

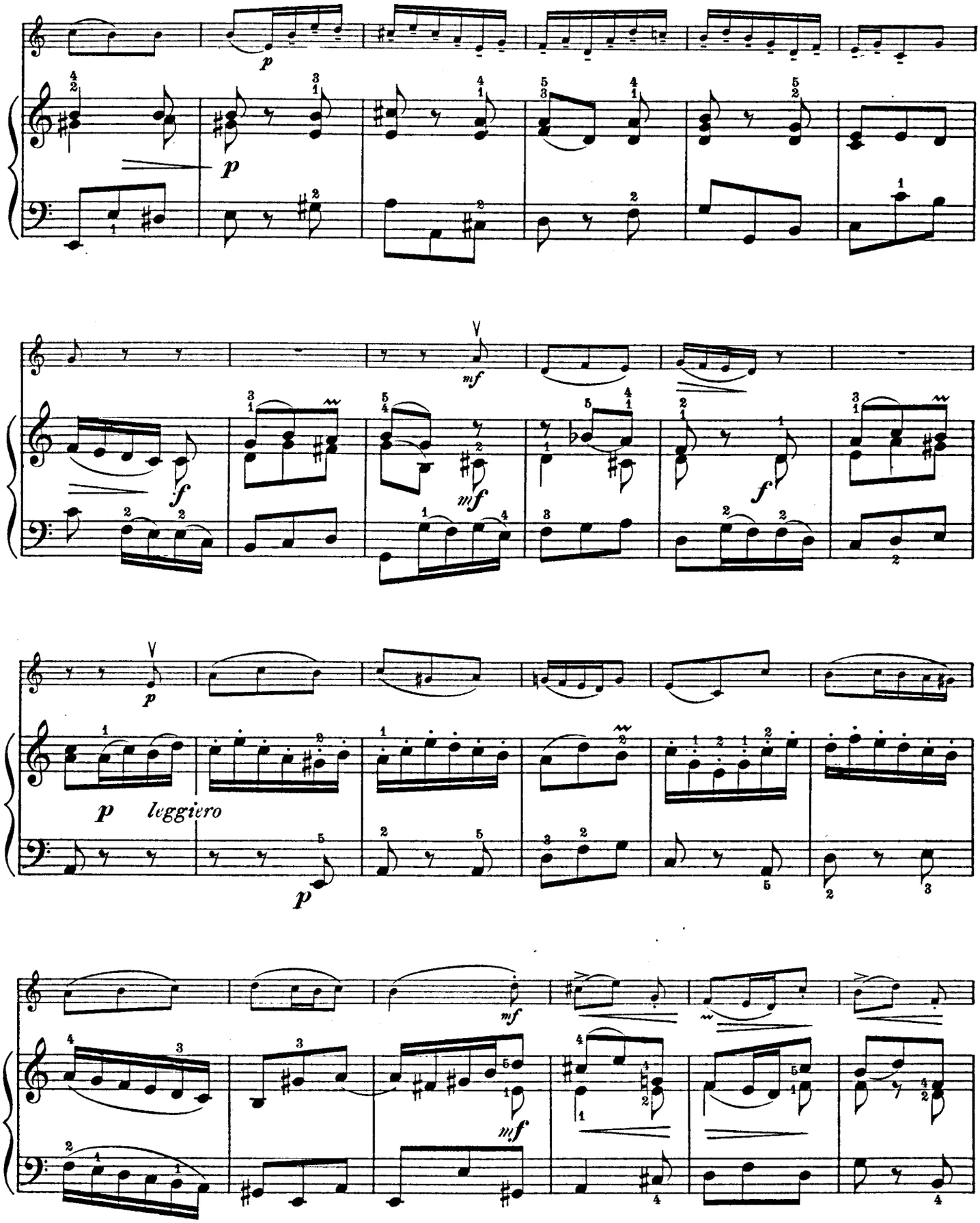
Andantino
con sentimento e dolcezza

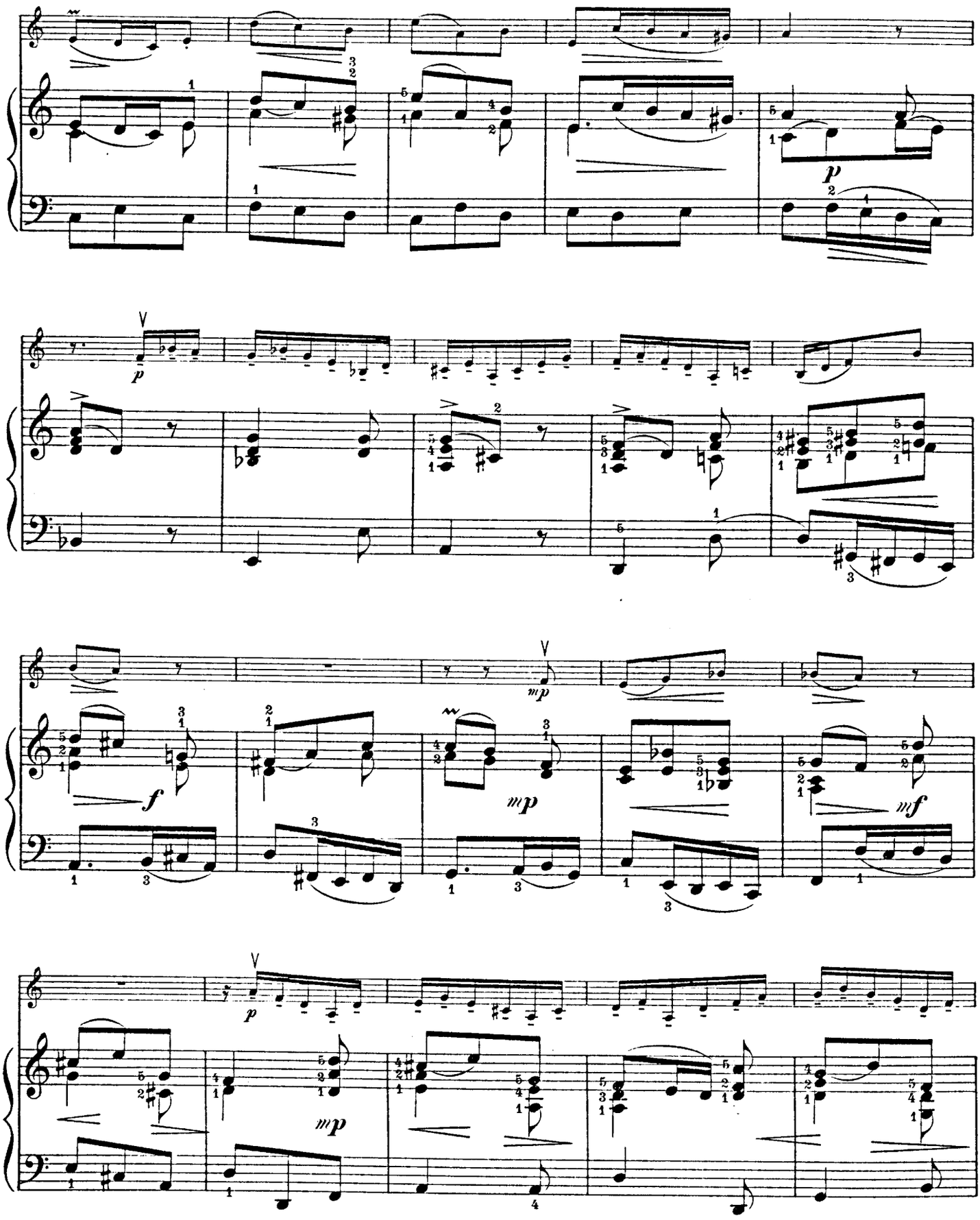
Violine

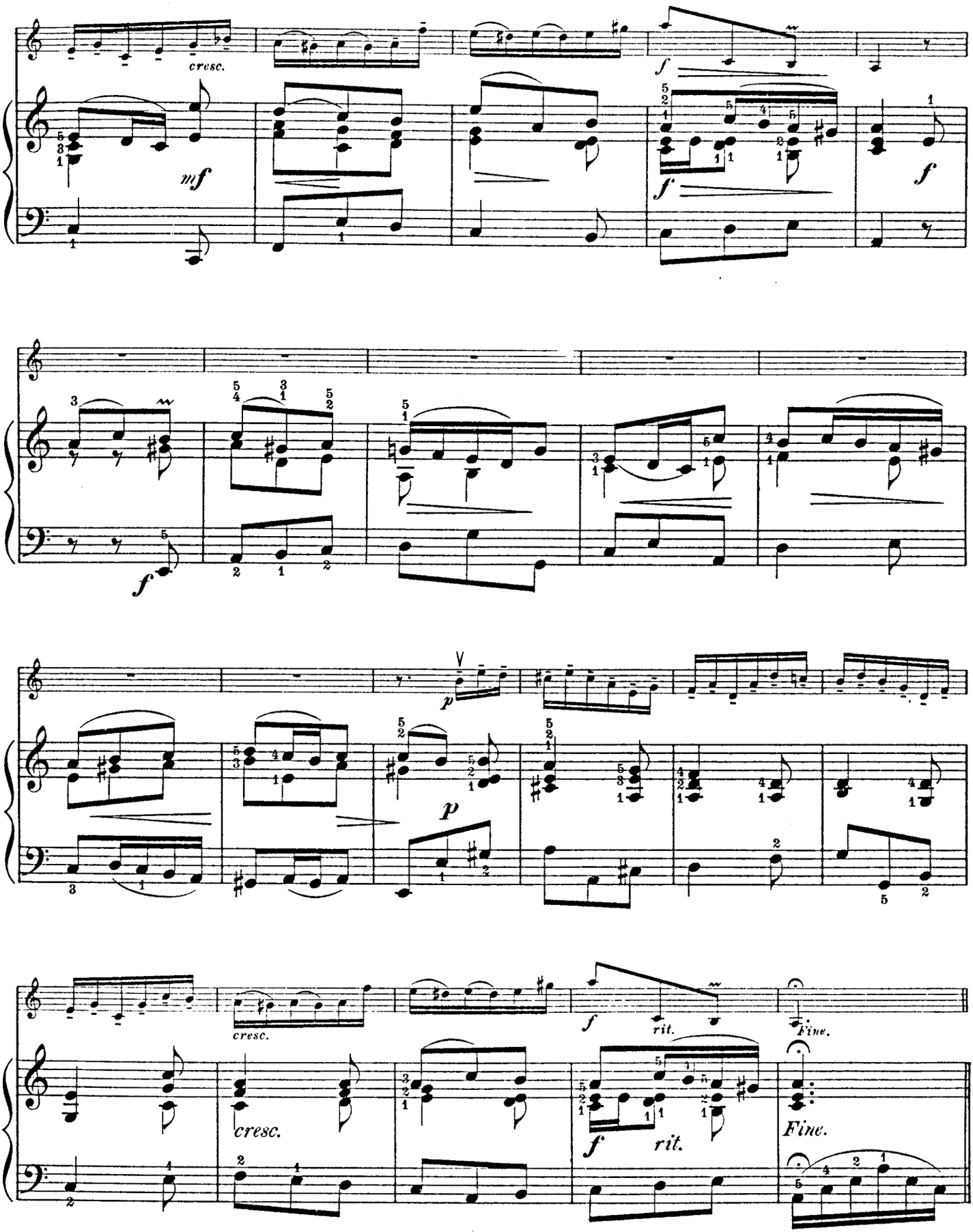
34

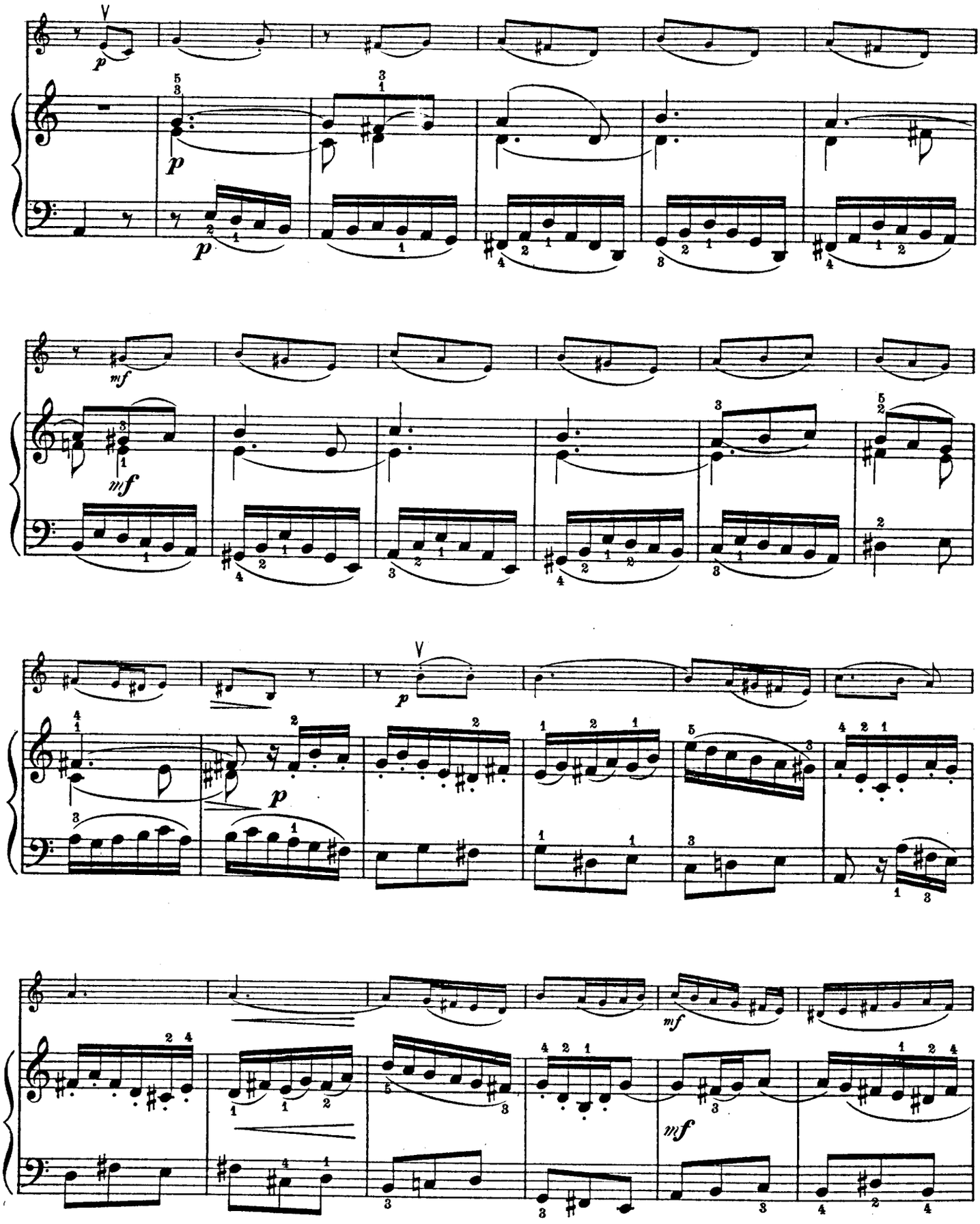
PIANO

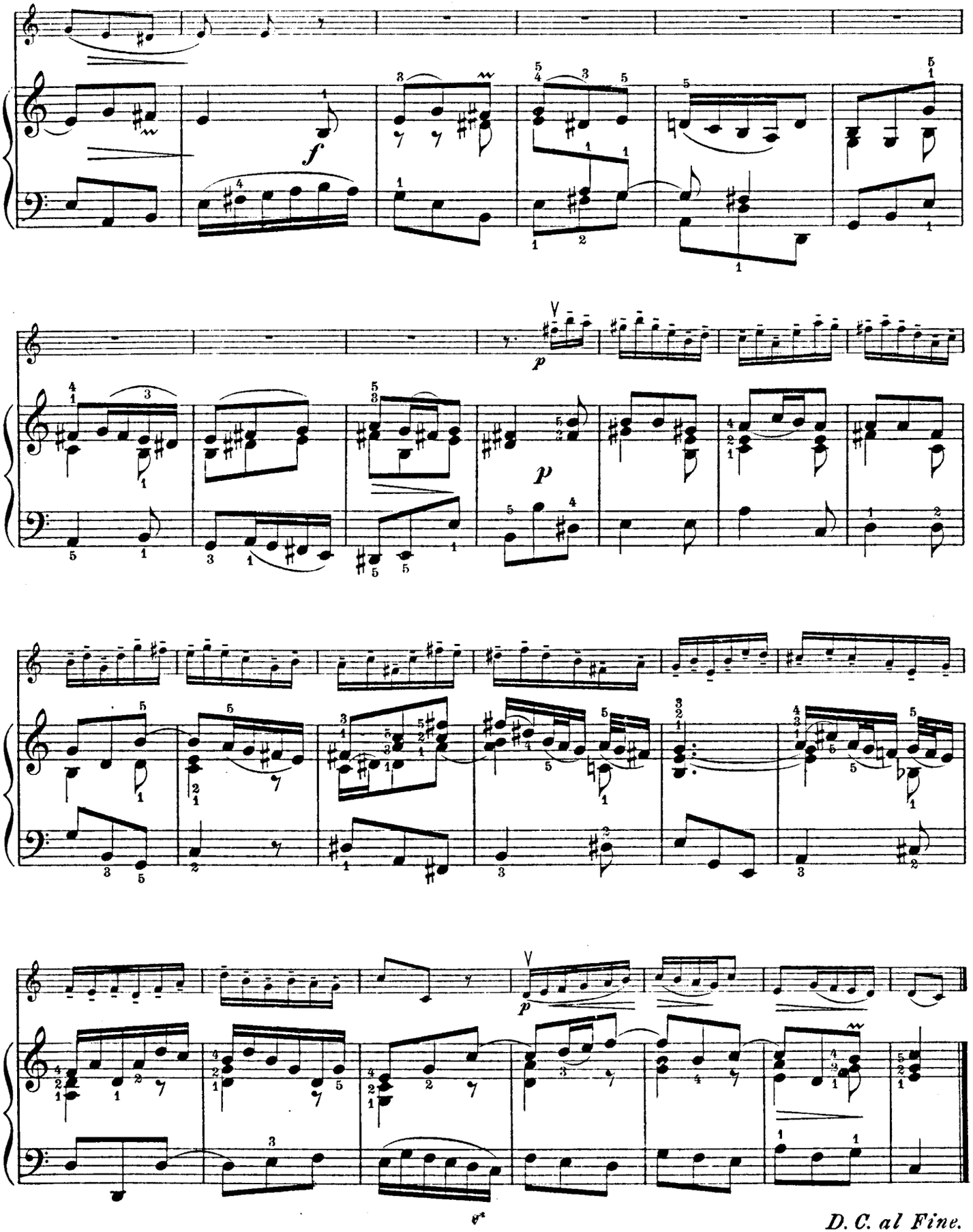



p
p
mf
f
mf
f
p
p leggiero
p
mf
mf


p
p
mp
f
mp
mf
p
mp


cresc.
mf
f
f
f
p
p
cresc.
f
rit.
Fine.
cresc.
f
rit.
Fine.



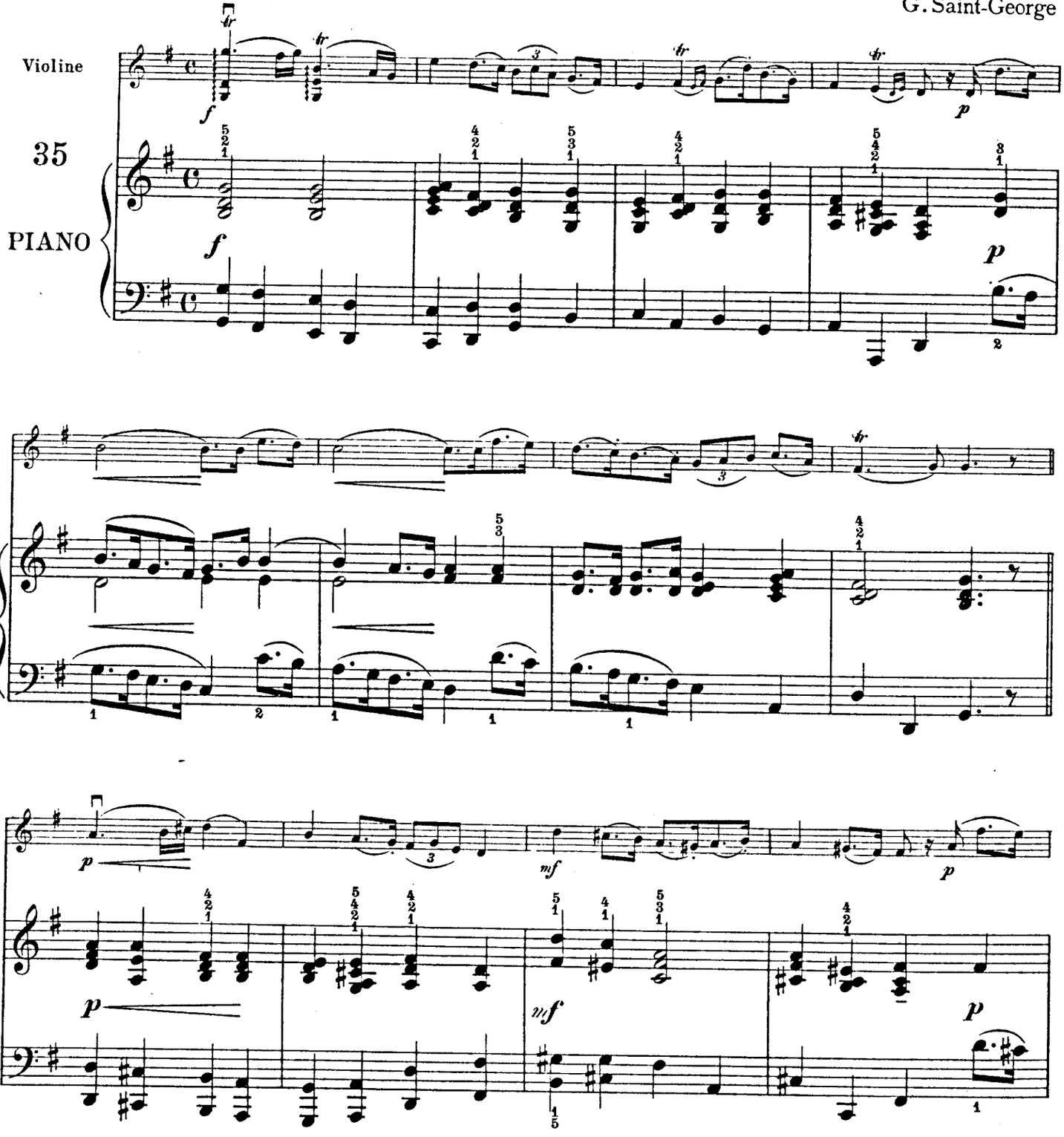

f
p
p
p
D. C. al Fine.

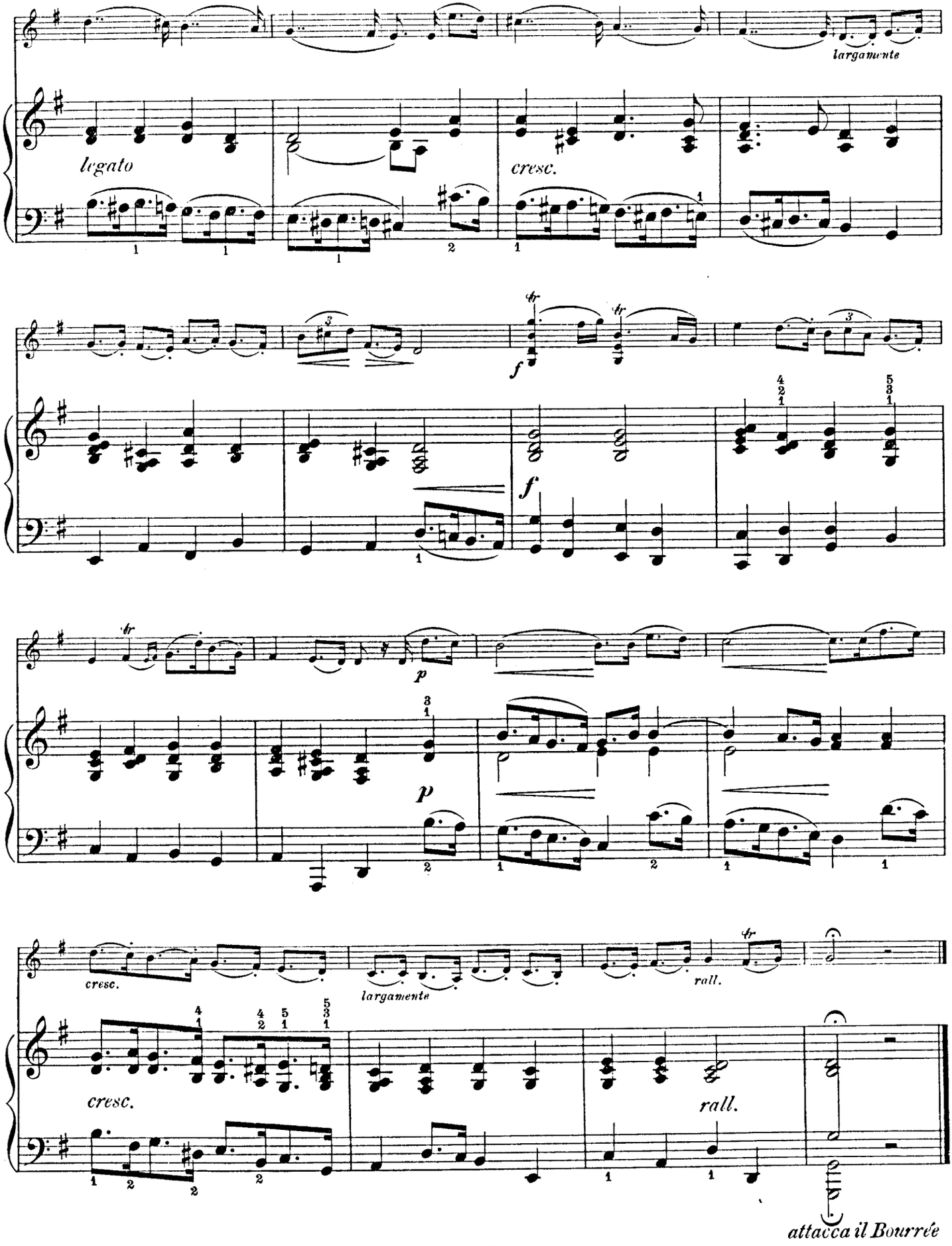
PRELUDIO E BOURRÉE

Preludio

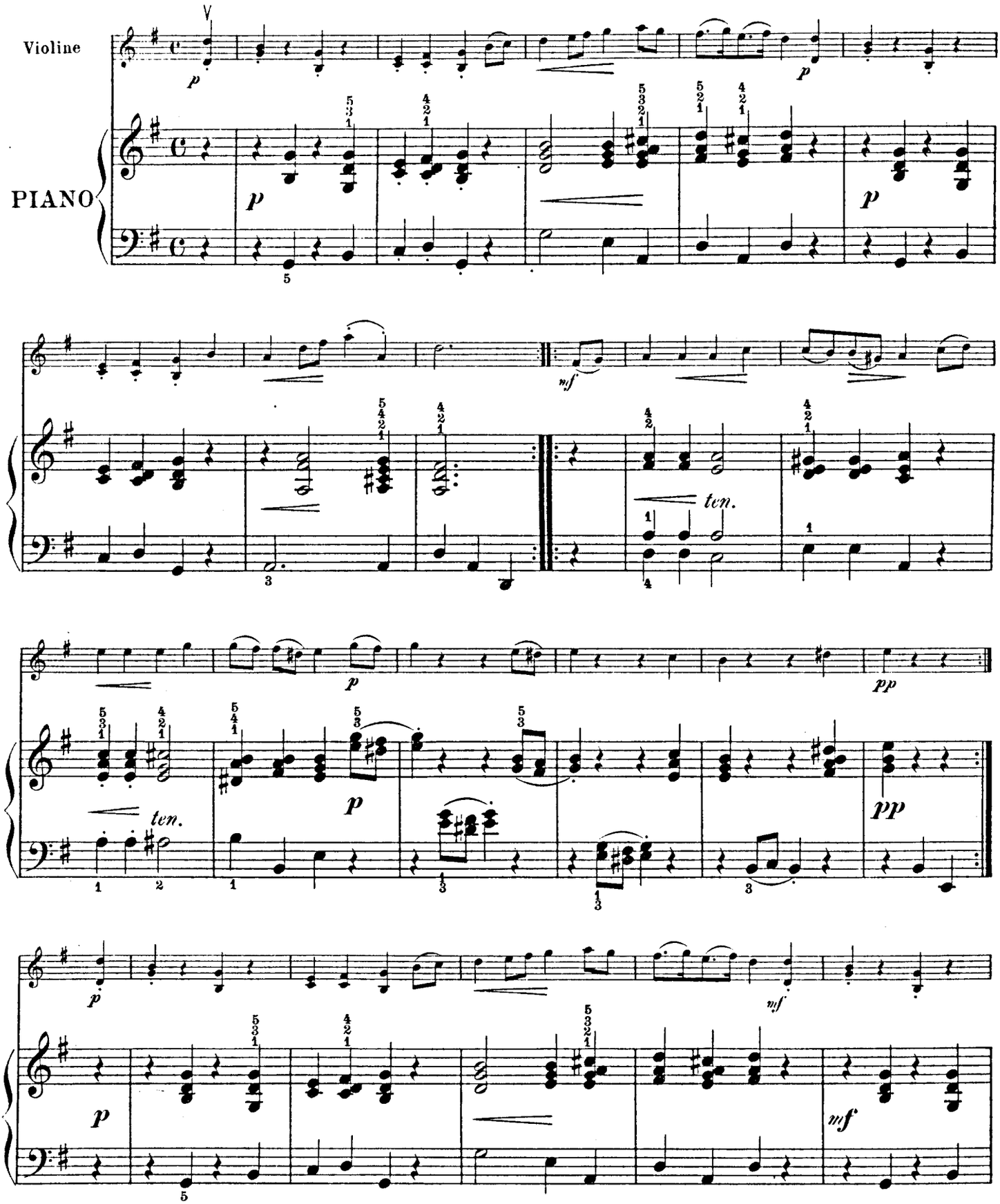
Maestoso

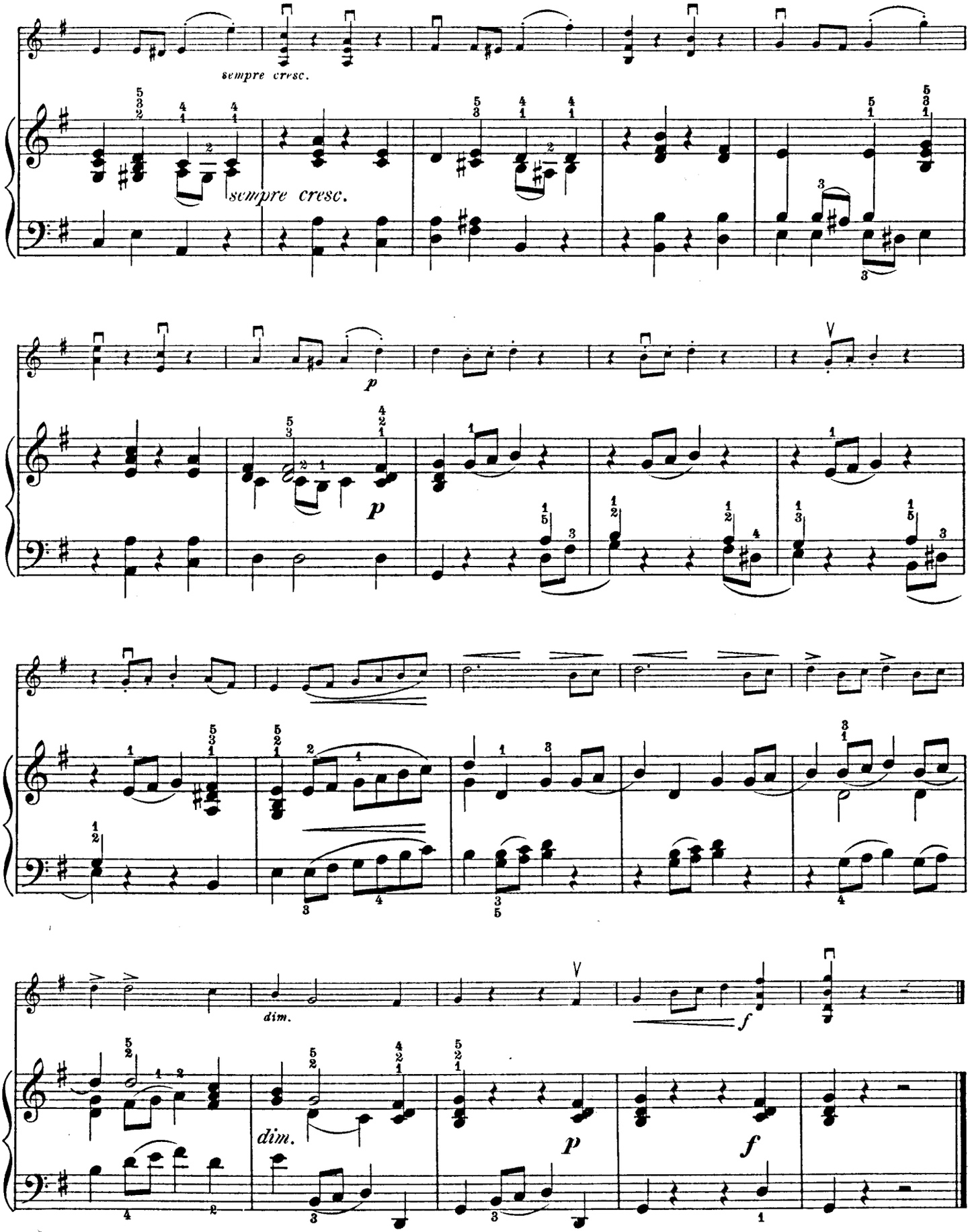
G. Saint-George




largamente
legato
cresc.
f
f
p
p
cresc.
largamente
rall.
cresc.
rall.
attacca il Bourrée

Bourrée



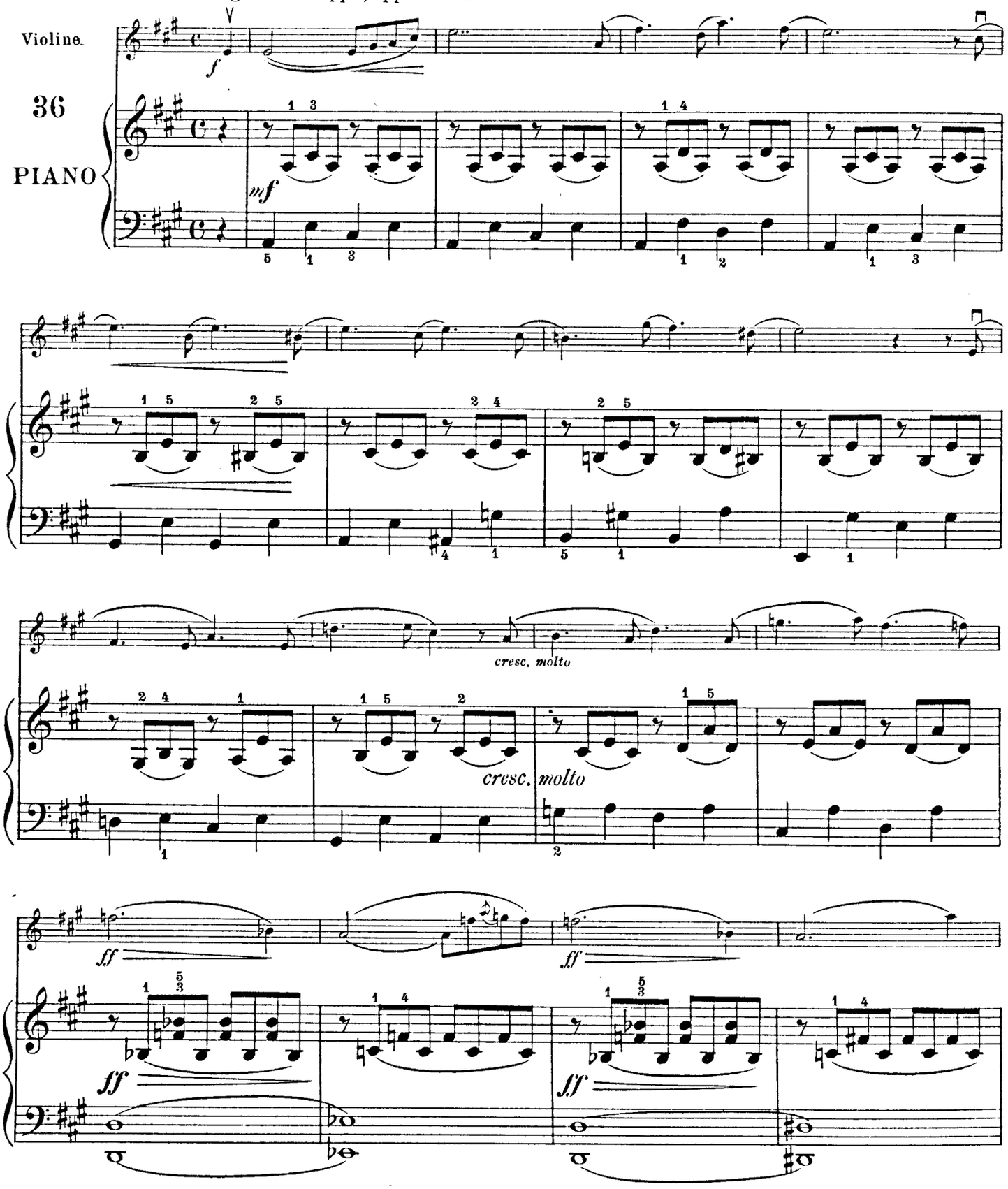

sempre cresc.
sempre cresc.
p
p
dim.
f
dim.
p
f

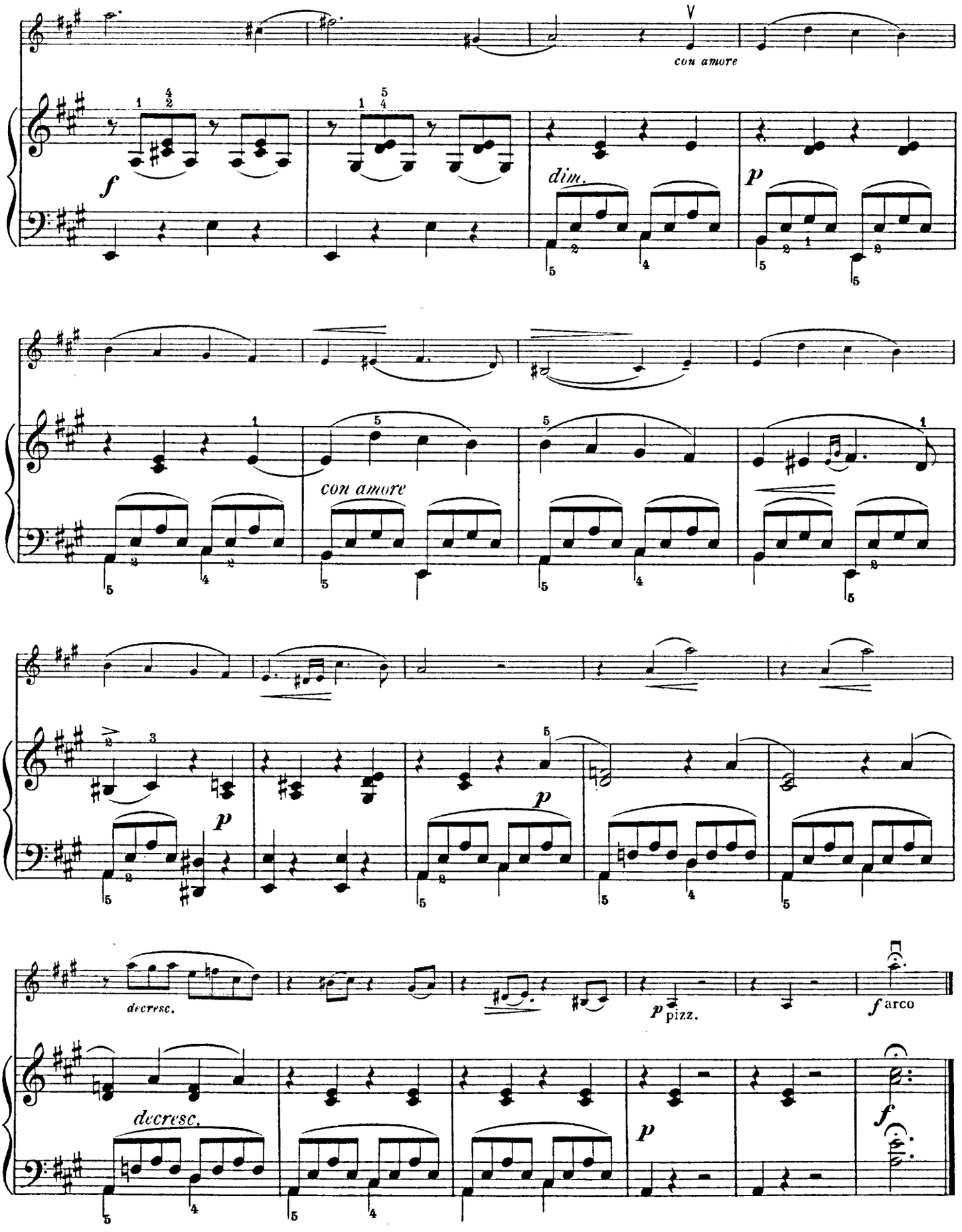
NEUES LEBEN

New life *Nouvelle vie*

Allegro non troppo, appassionato

C. Gurlitt

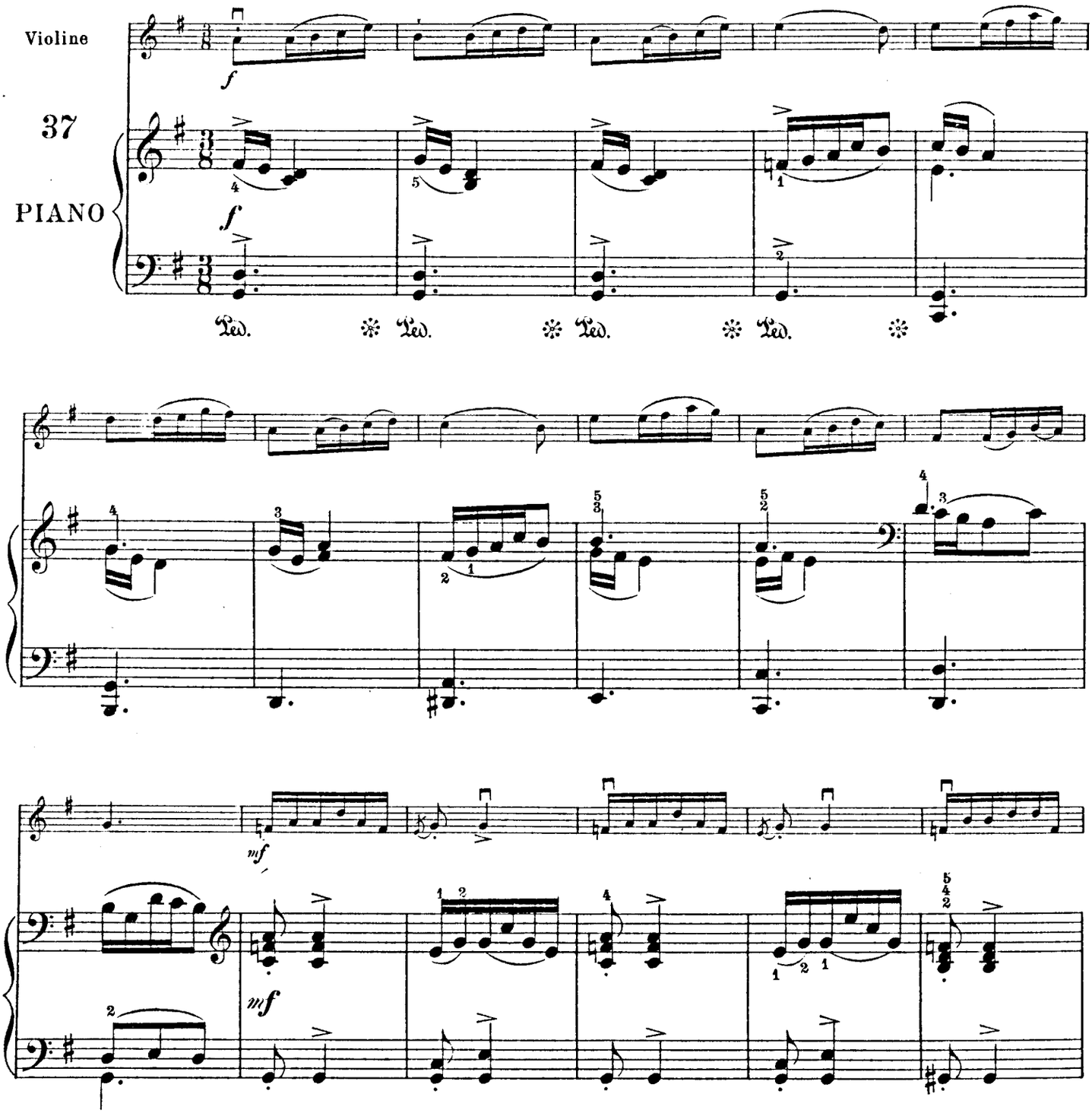


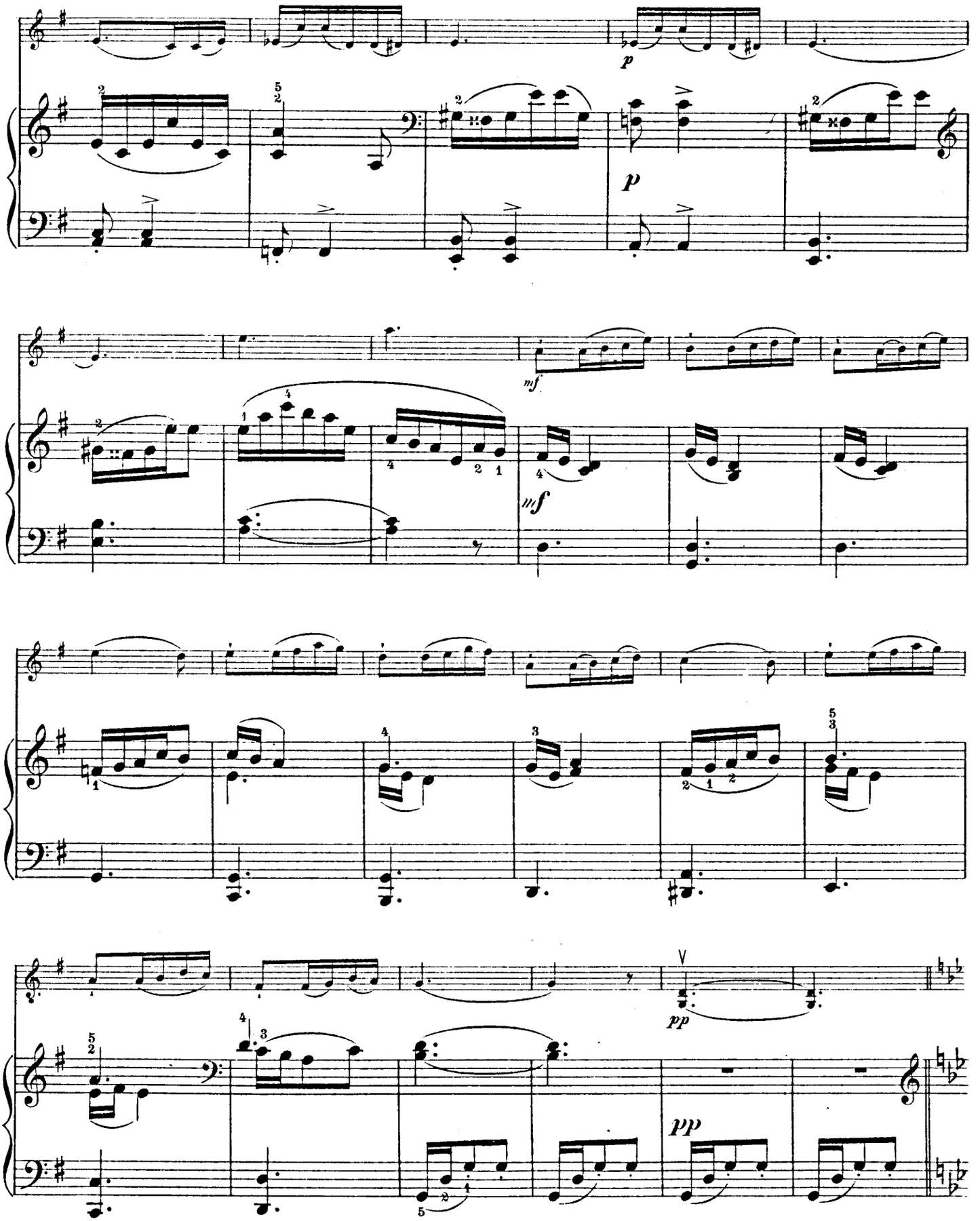

con amore
f
dim.
p
con amore
p
p
decresc.
p pizz.
f arco
decresc.
p
f

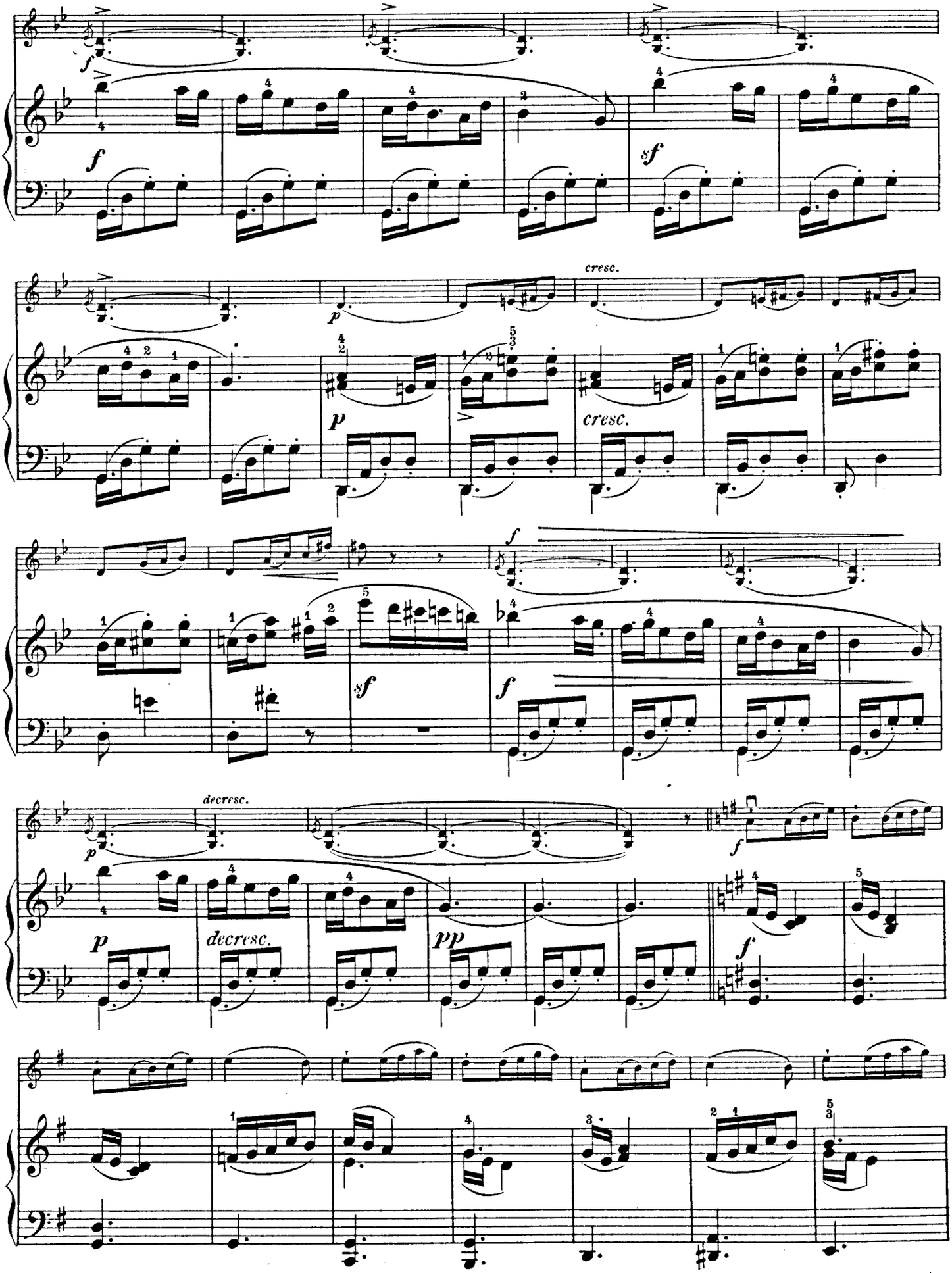
FARANDOLE

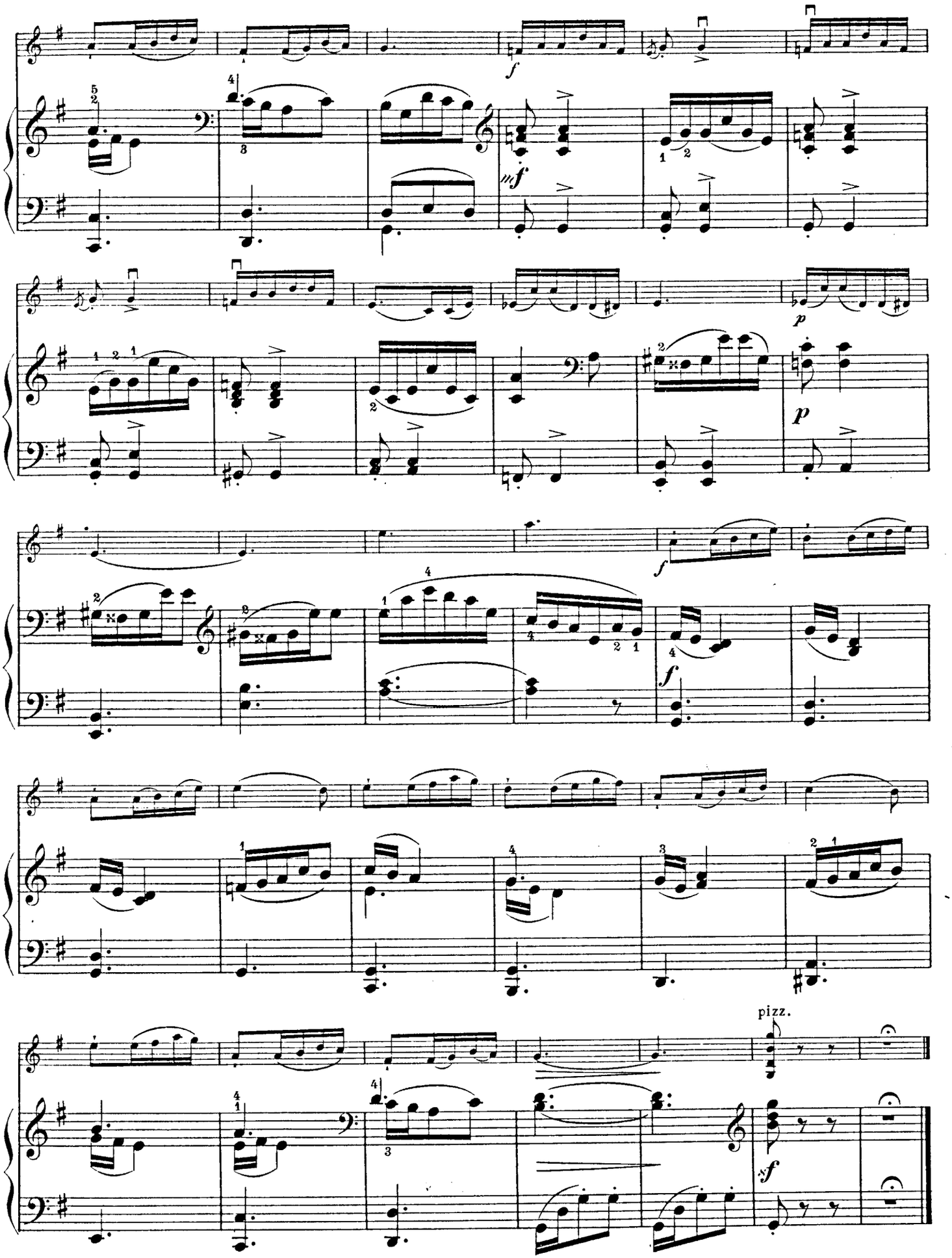
Vivace

C.Reinecke




p
p
mf
mf
pp
pp


cresc.
cresc.
decresc.
decresc.

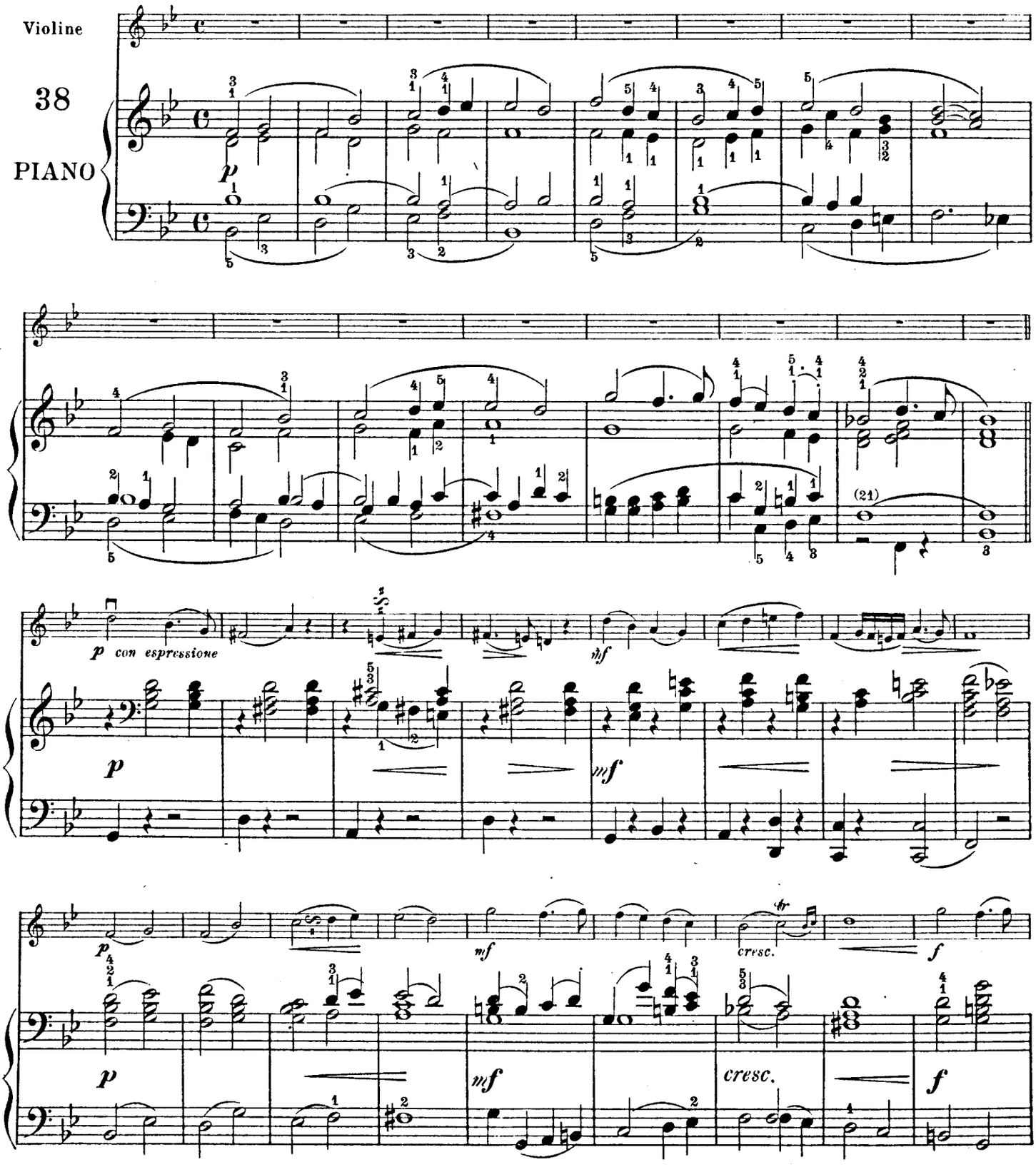

pizz.

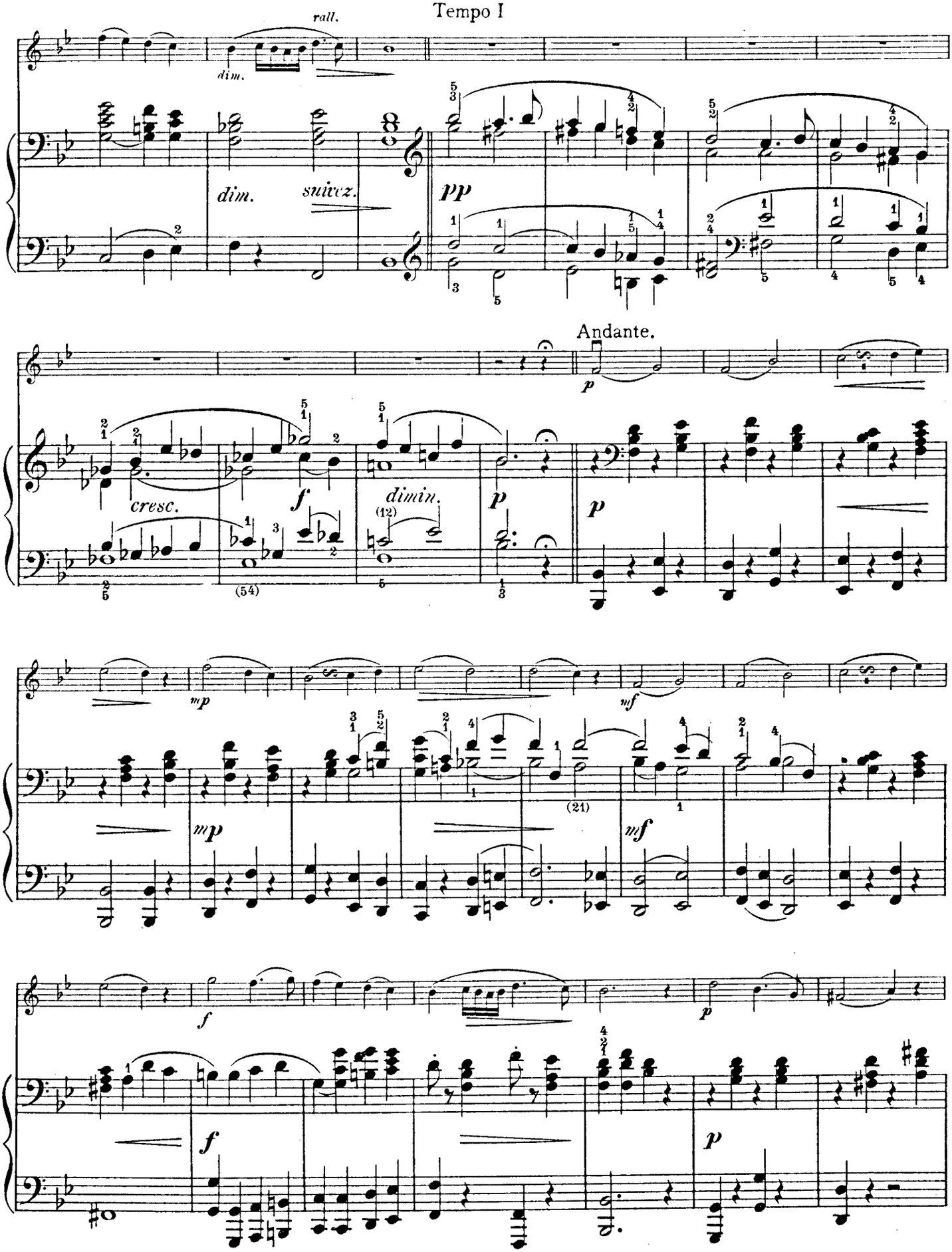
GEBET

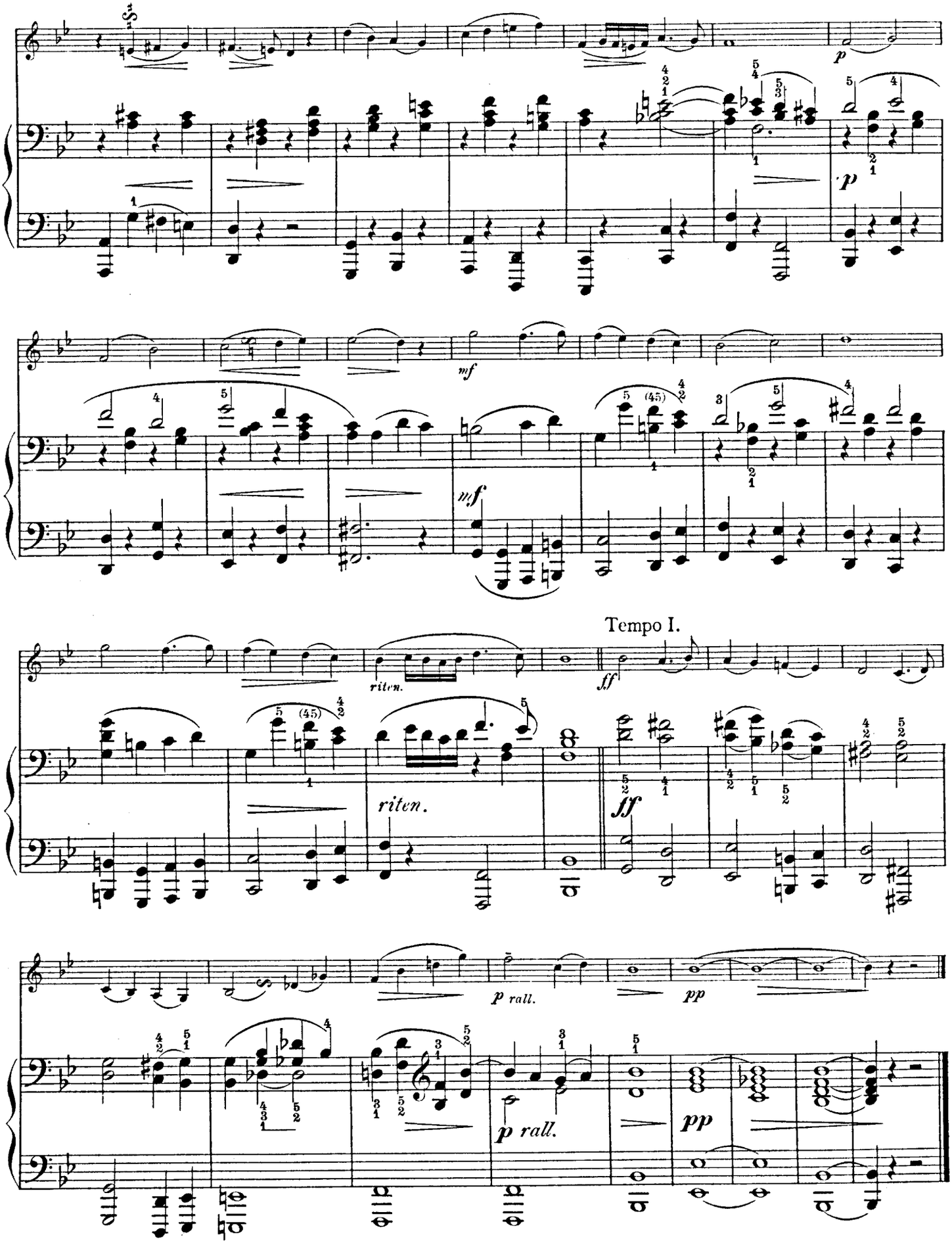
Prayer *Prière*

Lento

Scotson Clark




Tempo I
rall.
dim.
dim.
suivez.
pp
Andante.
p
cresc.
f
dimin.
p
p
mp
mf
mp
mf
f
p
f
p


p
mf
mf
Tempo I.
riten.
ff
riten.
ff
p rall.
pp
p rall.
pp

VIOLINE

PALAESTRA

PALAESTRA

Heft III.A
Etwas schwierigere Stücke in I^ter Lage. Vorkommen von Akkorden, Doppelgriffen und Verzierungen.

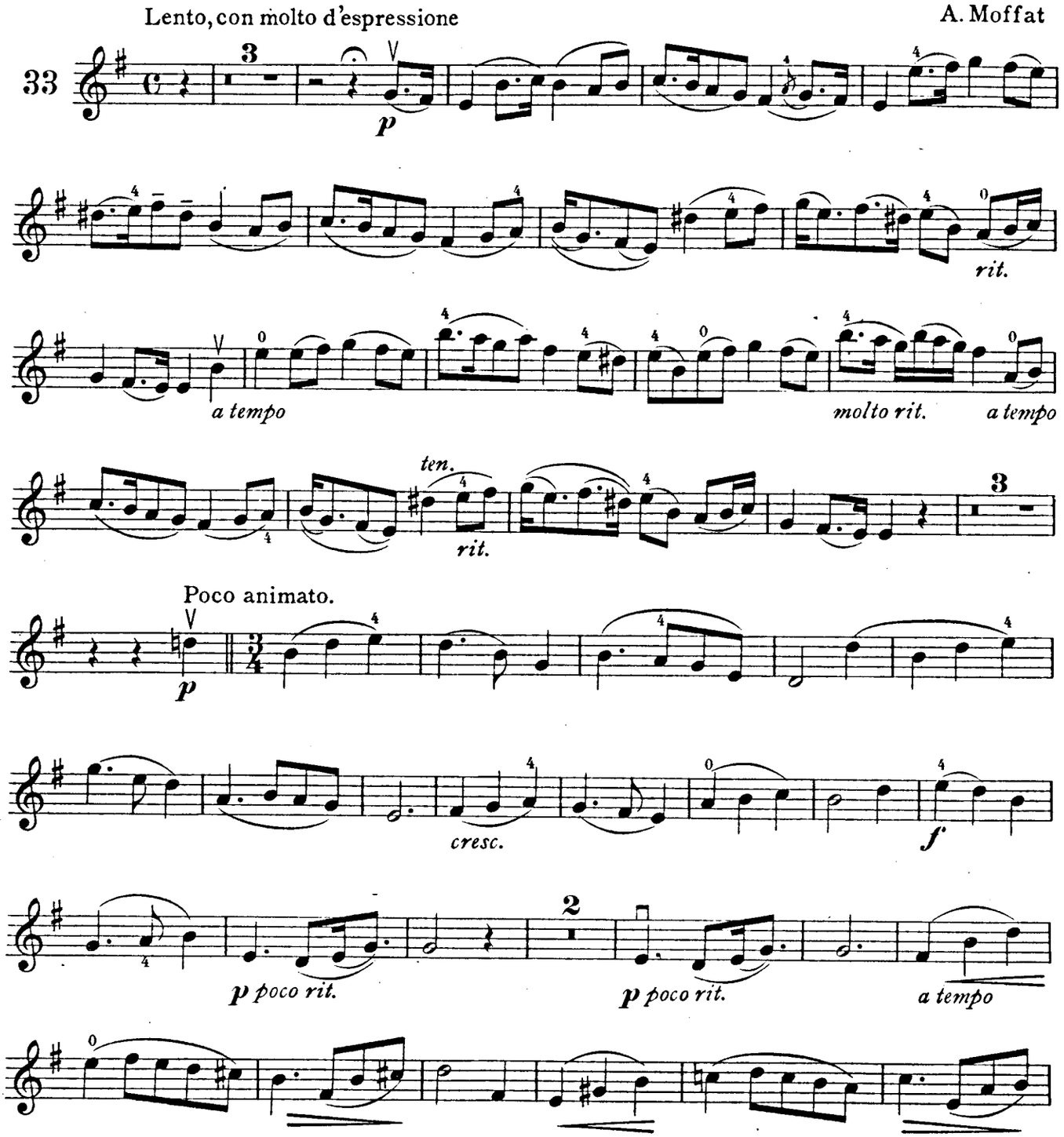
Book III.A
Rather more difficult pieces in the 1st Position. Occurrence of chords, double-stopping and ornaments.

Cahier III.A
Pièces plus difficiles dans la Ière position. Emploi d'accords, de doubles-notes et d'agréments.

SCHOTTISCHE WEISE

Scotch melody — *Melodie écossaise*

Lento, con molto d'espressione — A. Moffat



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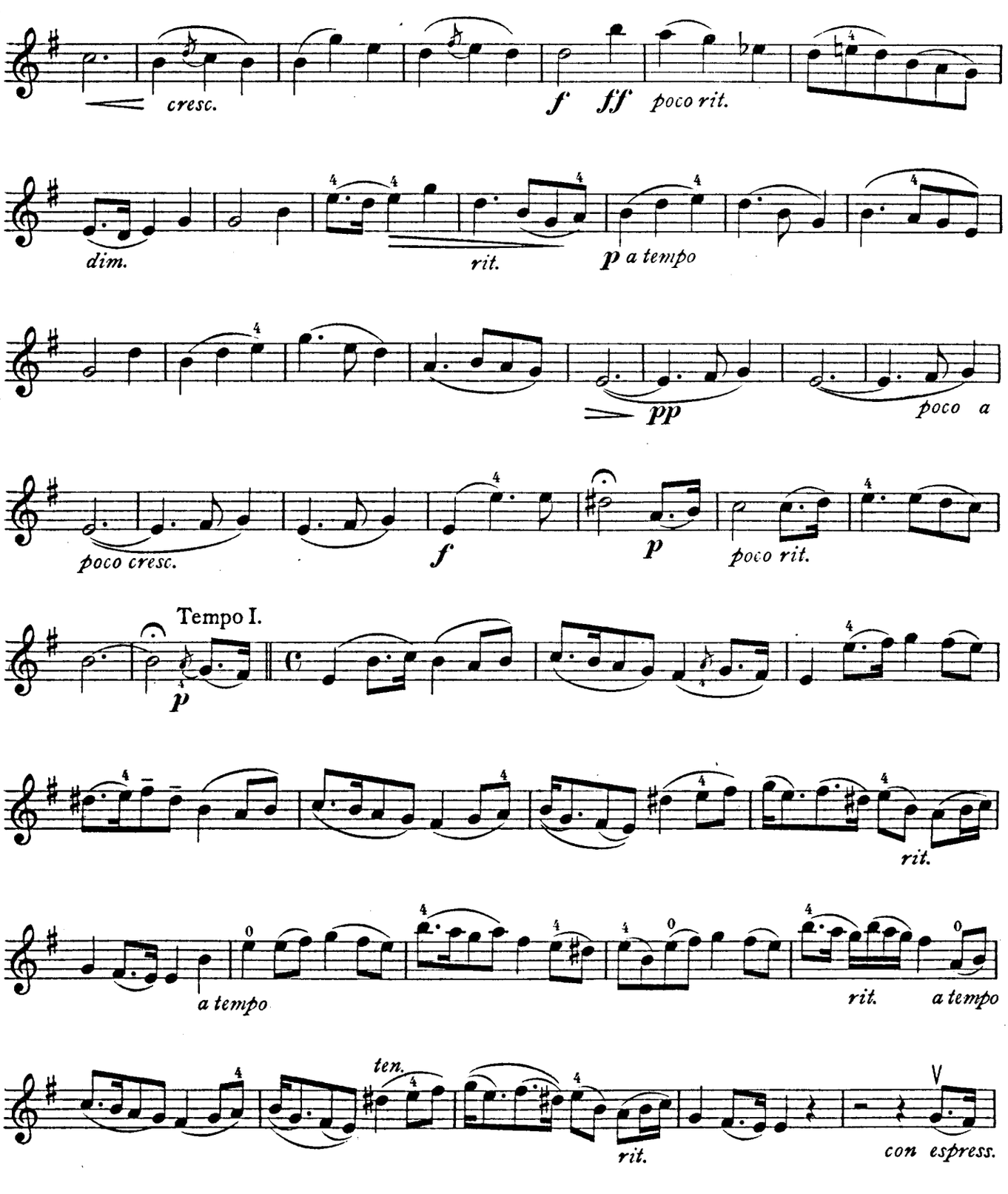

cresc.
f
ff
poco rit.
dim.
rit.
p a tempo
pp
poco a
poco cresc.
f
p
poco rit.
Tempo I.
p
rit.
a tempo
rit.
a tempo
ten.
rit.
con espress.
molto ritard.
p

ARIA aus dem "Weihnachtsoratorium"

J. S. Bach.
Arr. v. E. Heim

Andantino
con sentimento e dolcezza

34

f

p leggiero e dolce

cresc.

f *p*

mf *p*

p

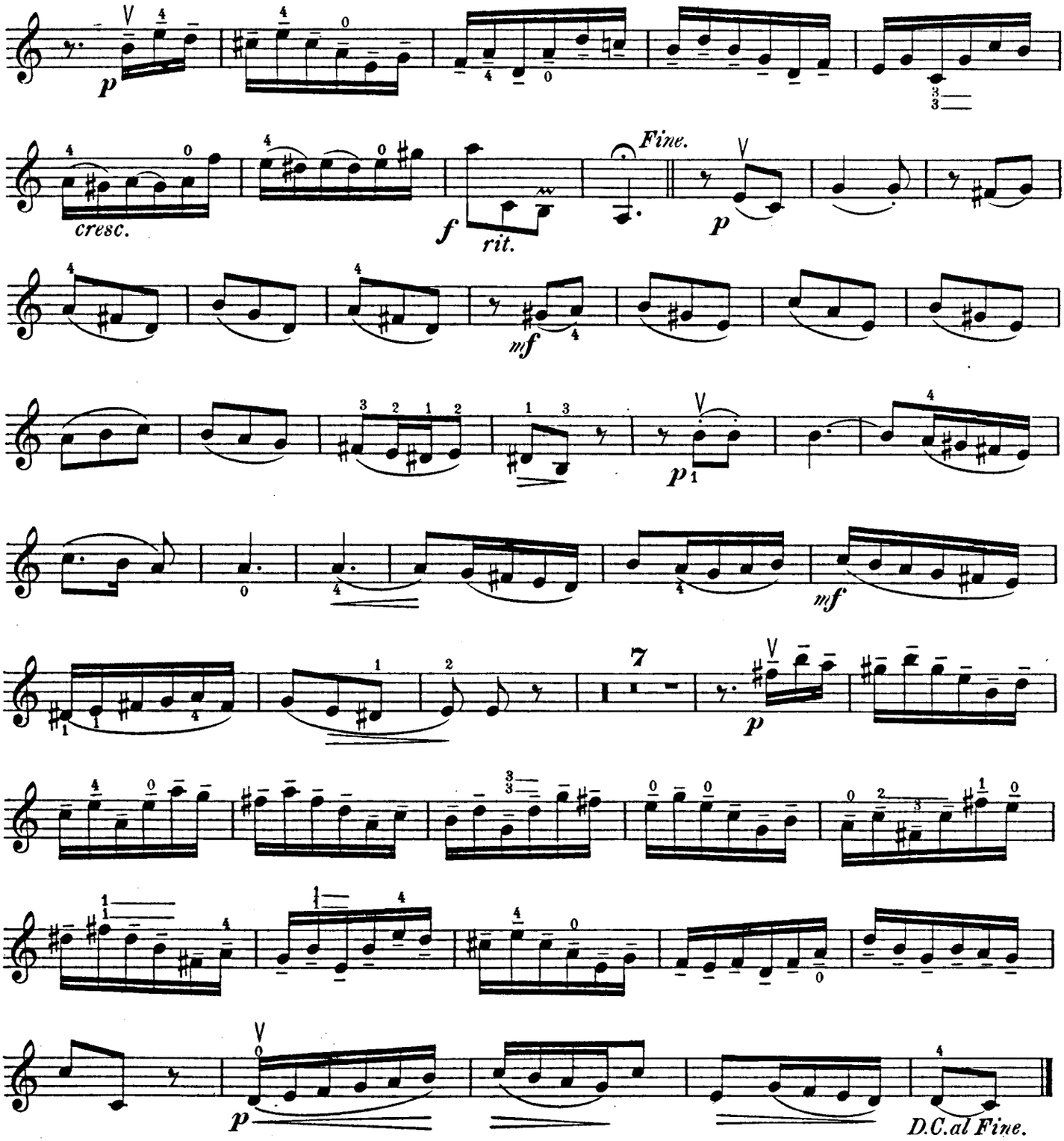
mf

p

mp *p*

cresc. *f* 7

*) oder



Zu diesem wundervollen Moll-Beispiele, finden wir moll nicht einer traurigen, melancholischen Stimmung wegen gewählt. Bach wählte hier moll zum Ausdrucke der kindlichen Innigkeit. Diese Stimmung ist wunderbar gut getroffen, wie denn überhaupt alle getragenen Sätze Bachs gerade was Herzenstiefe anbelangt unerreicht dastehen.

Minor was not chosen in this wonderful example to convey the impression of a sad, melancholy mood. Bach used minor to express childlike sincerity. This mood is conveyed in striking manner: all the movements of Bach, indeed, which express depth of feeling, are unsurpassable.

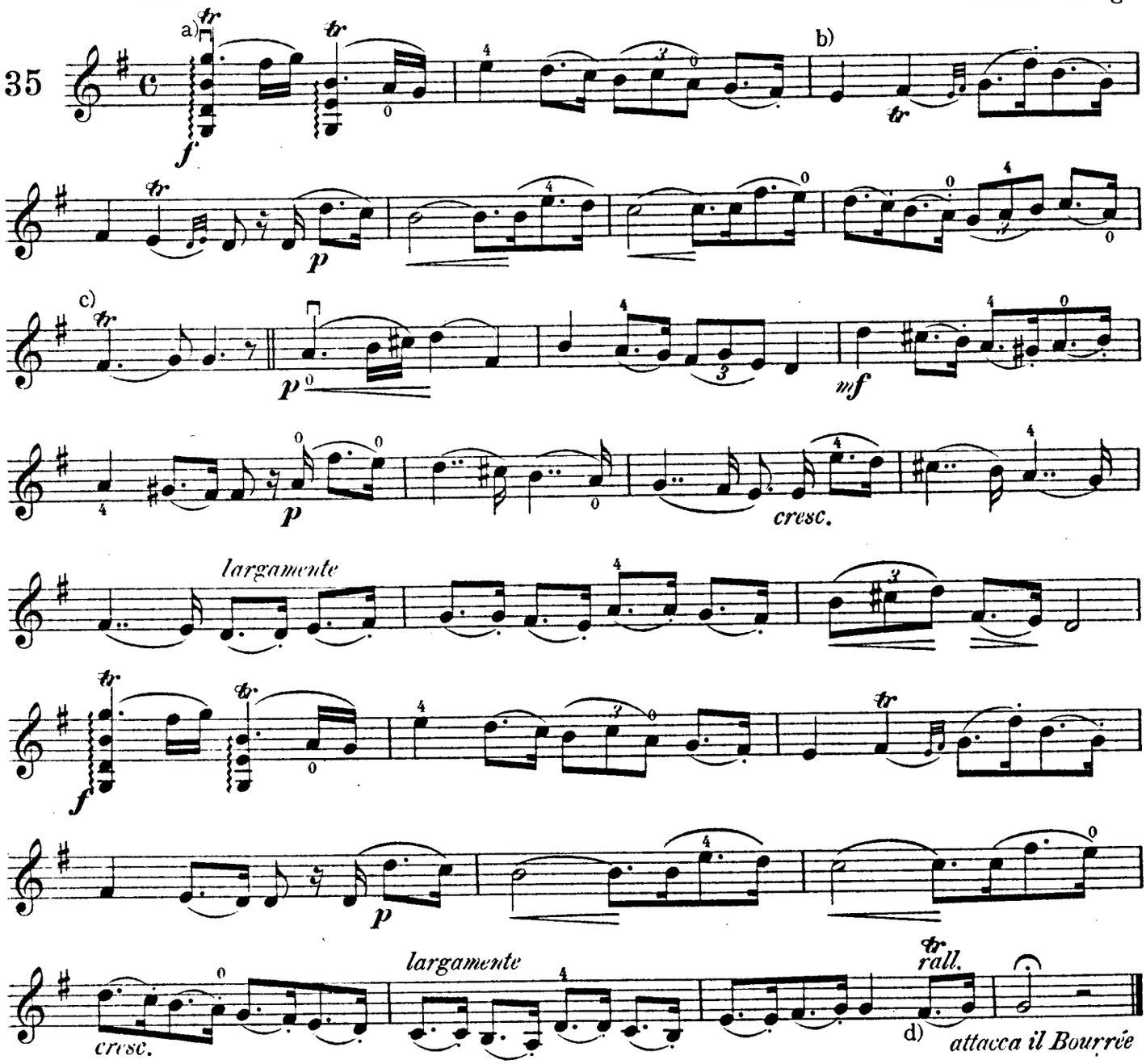
Dans ce morceau le mode mineur n'a pas été choisi pour exprimer la tristesse ou la mélancolie. Par là Bach a seulement voulu exprimer la profondeur des sentiments enfantins. Ces sentiments sont remarquablement bien saisis. Bach est unique dans les pièces lentes, en ce qui concerne les sentiments profonds du coeur.

PRELUDIO E BOURRÉE

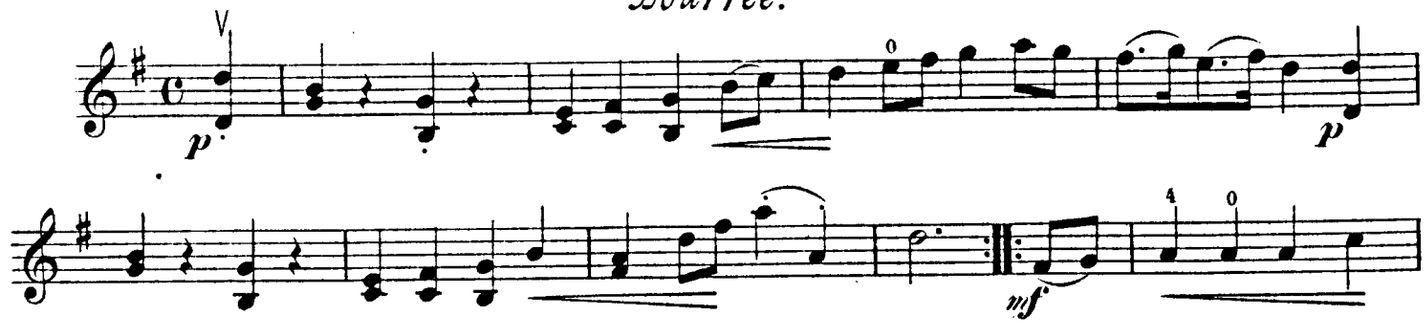
Preludio.

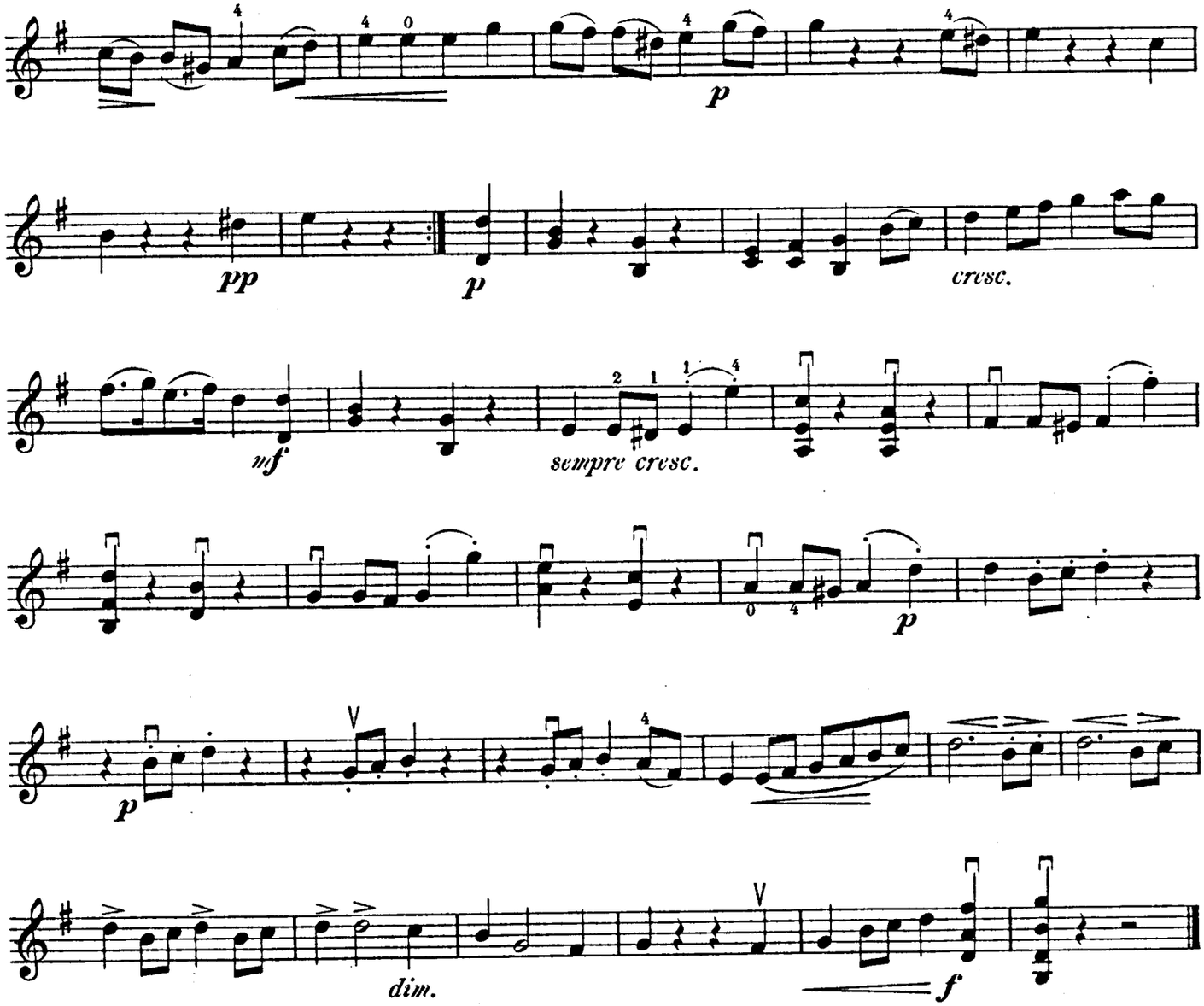
Maestoso

G. Saint-George



Bourrée.





c & d)

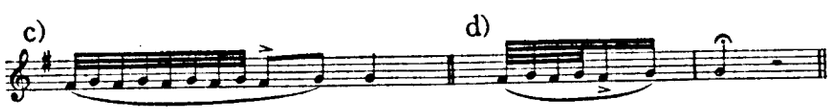
Bei solchen punktierten Figuren wird namentlich am Schlusse bei Händel und Bach und allen Stücken älteren Styles der, auf der ersten Note stehende Triller ohne Nachschlag gespielt und schliesst derselbe mit dem Punkt der ersten Note ab.

c & d)

In all such dotted figures, especially at the close in Handel and Bach and all pieces in old style, the shake over the first note must be played without *Nachschlag*, and end at the dot of the first note.

c & d)

Chez Händel et Bach et dans toutes les pièces vieux style, le trille sur la première note dans les figures pointées se joue sans Nachschlag et se termine sur le point de la première note.

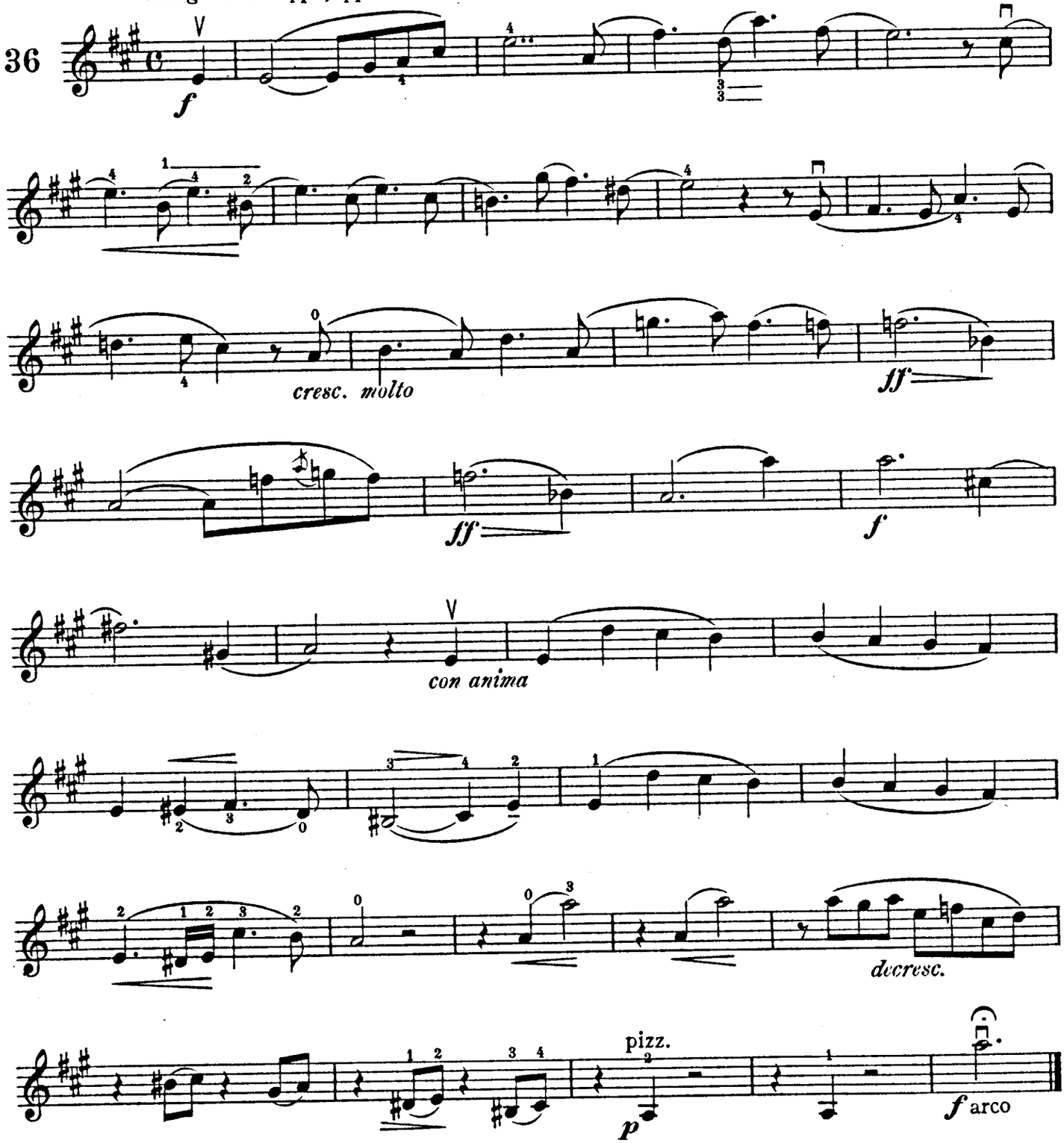


NEUES LEBEN

New life *Nouvelle vie*

C. Gurlitt

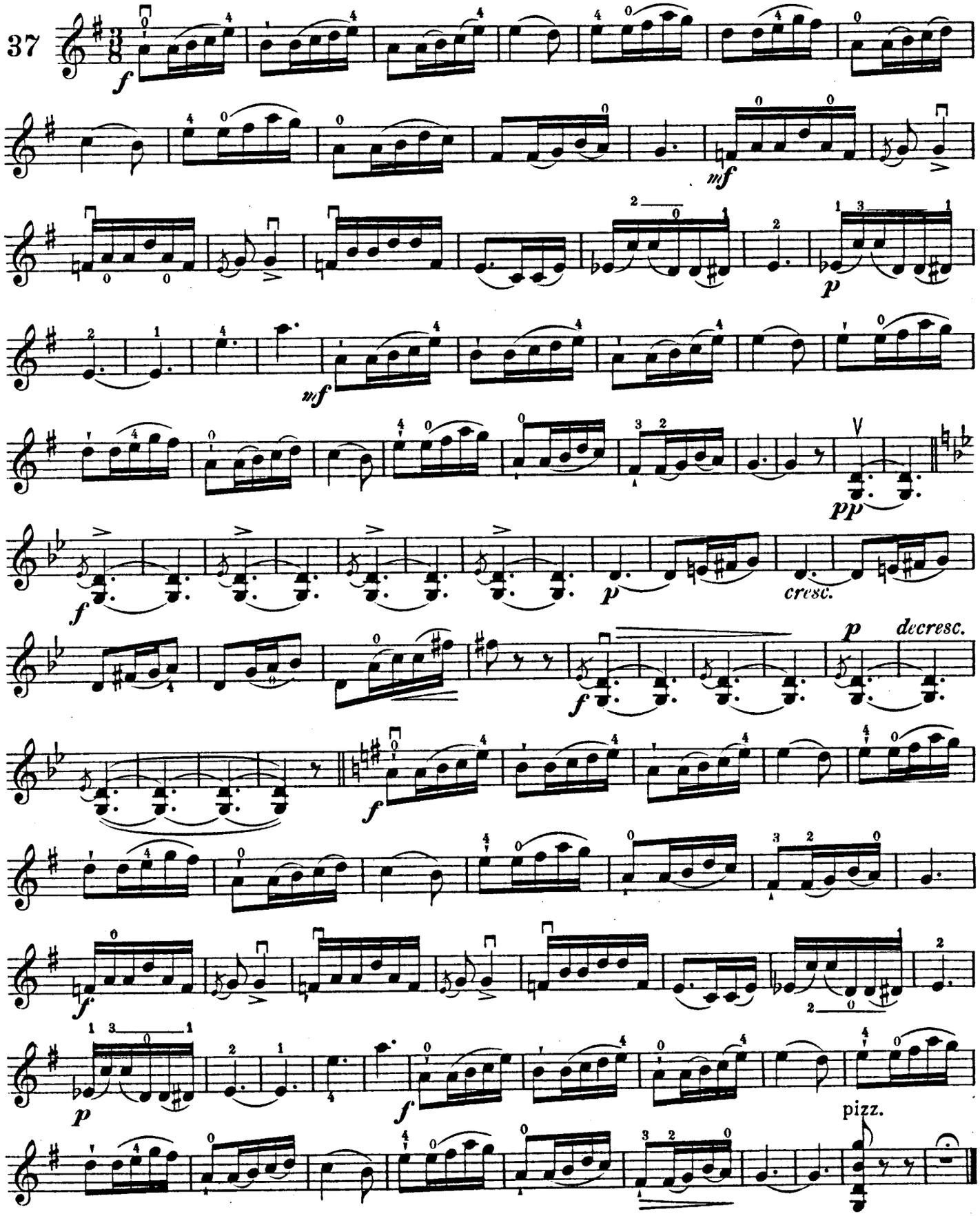
Allegro non troppo, appassionato



FARANDOLE

Vivace

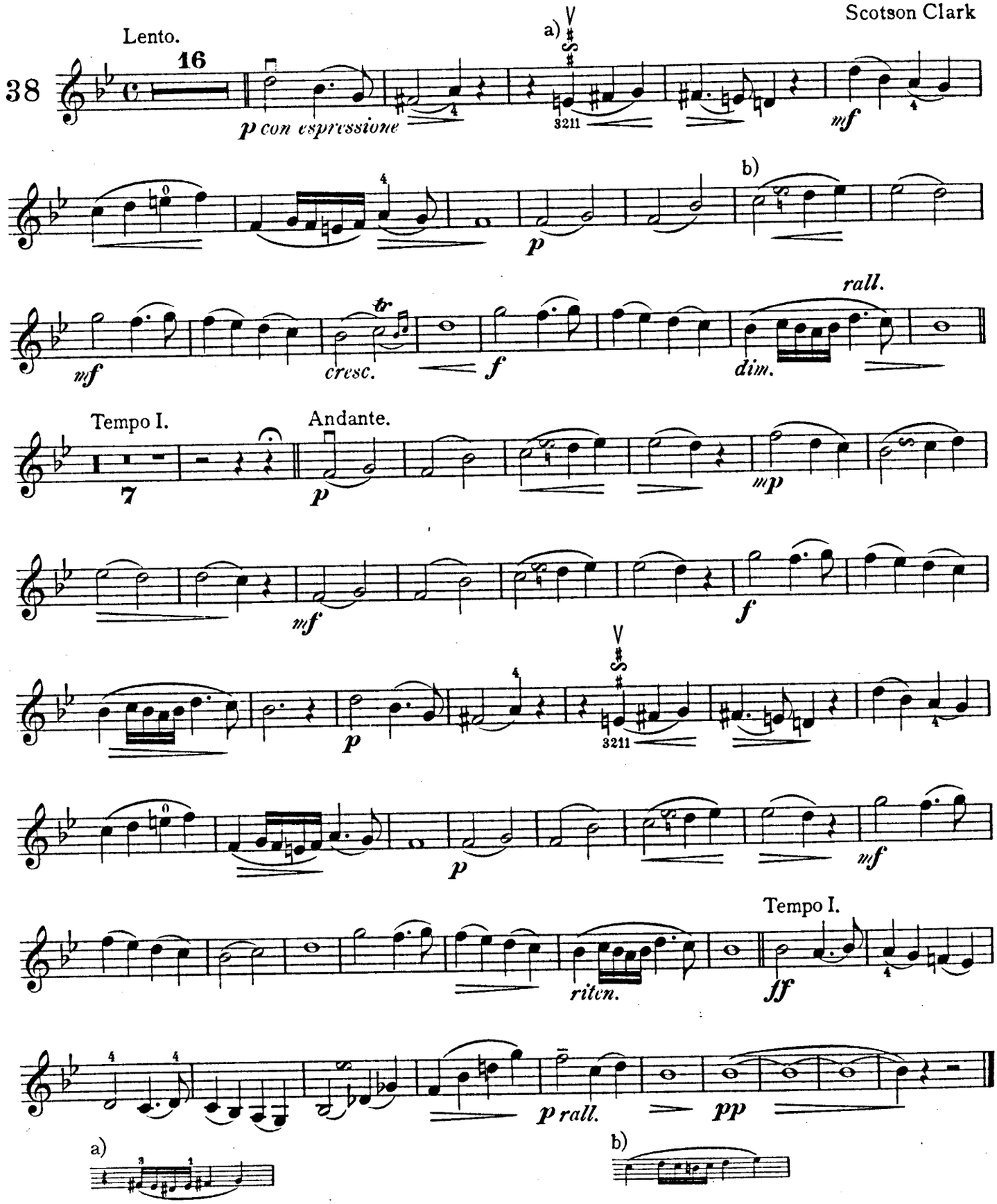
C.Reinecke



GEBET

Prayer *Prière*

Scotson Clark



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EDITION SCHOTT

S-1693b

PALAESTRA

Sammlung

von

Solo-Stücken, -Sonaten, -Suiten und Konzertsätzen

Recueil de Pièces, Sonates, Suites et Pièces de Concert

III b

HEIM

(VIOLINE & PIANO)

MT 275
.H 45

INHALT

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40	Schubert, F. . . .	Impromptu	30	12
41	Crescentini	Largo religioso	40	14
42	Boccherini, L. . .	Minuetto	42	15
43	Scotson Clark . .	Melodie	45	16
44	Senaillé, J. B. . .	Aria	48	17

A 242

ac 67 27

PALAESTRA

Heft III^B

Auftreten der Halben-Lage. Wechsel zwischen I^te und Halber-Lage

Book III^B

Employment of the half-position. Changing from 1st to half Position

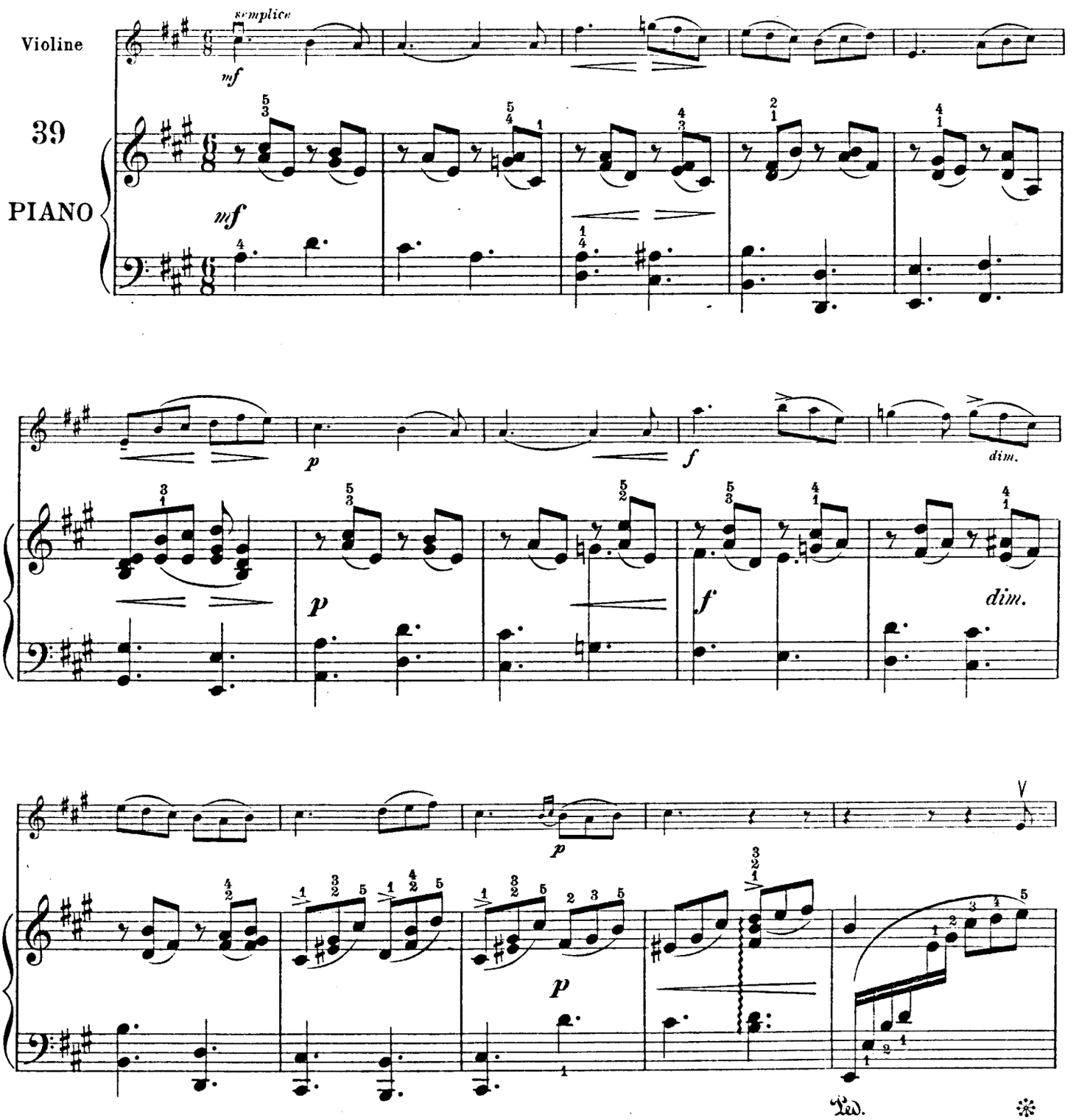
Cahier III^B

Emploi de la demi-position. Changement entre la Ire et la demi-position

ROMANZA

Arnold Dolmetsch

Andantino



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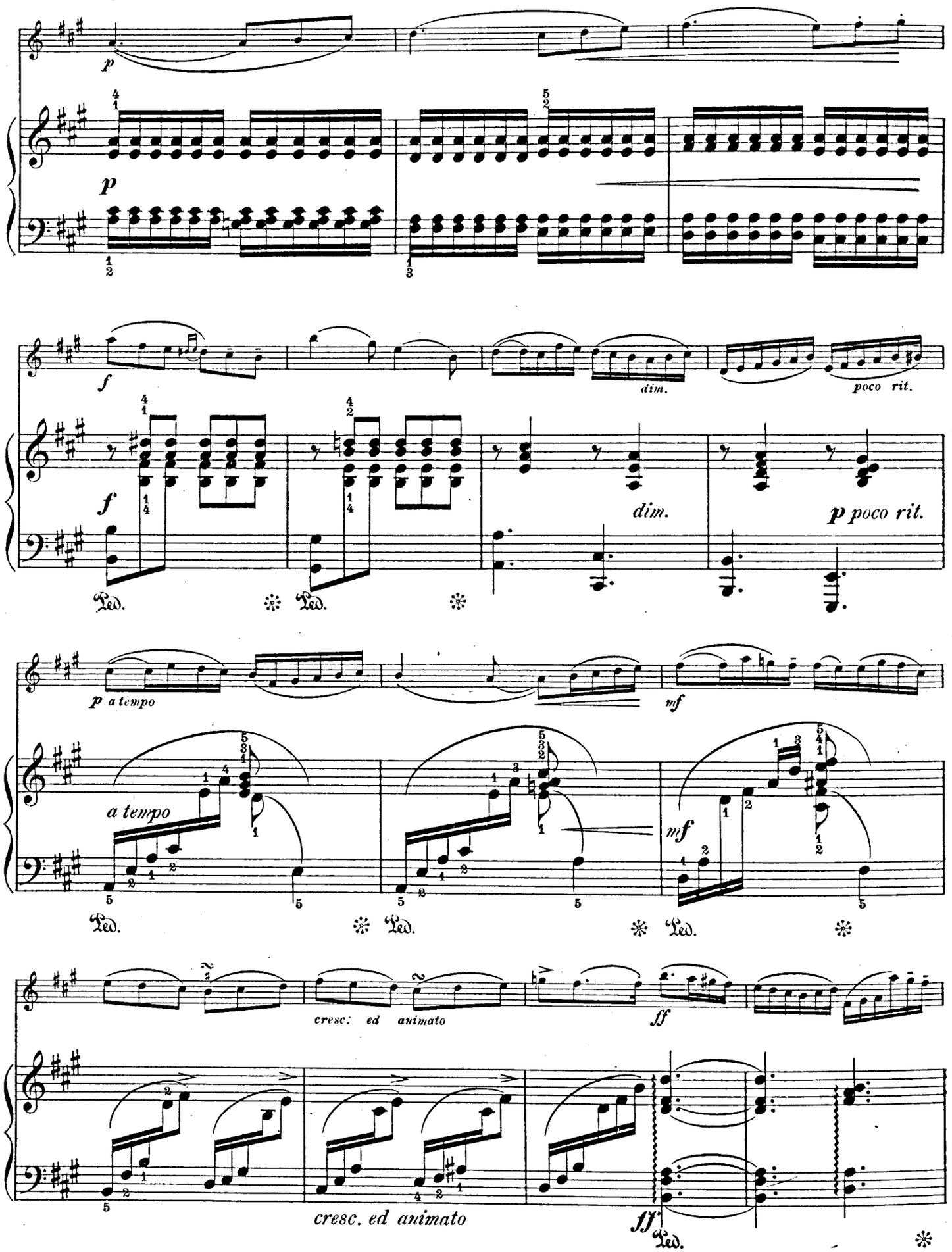
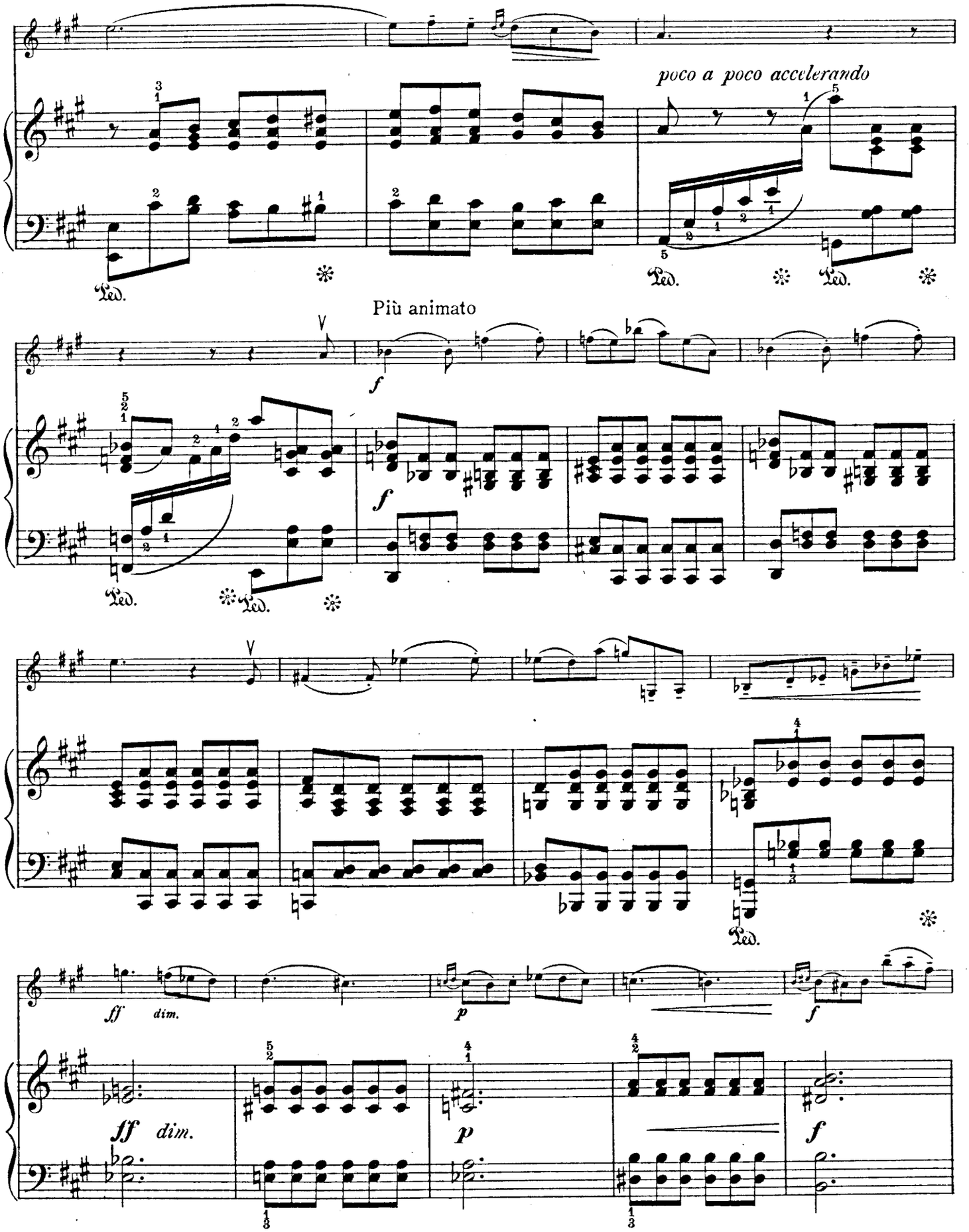
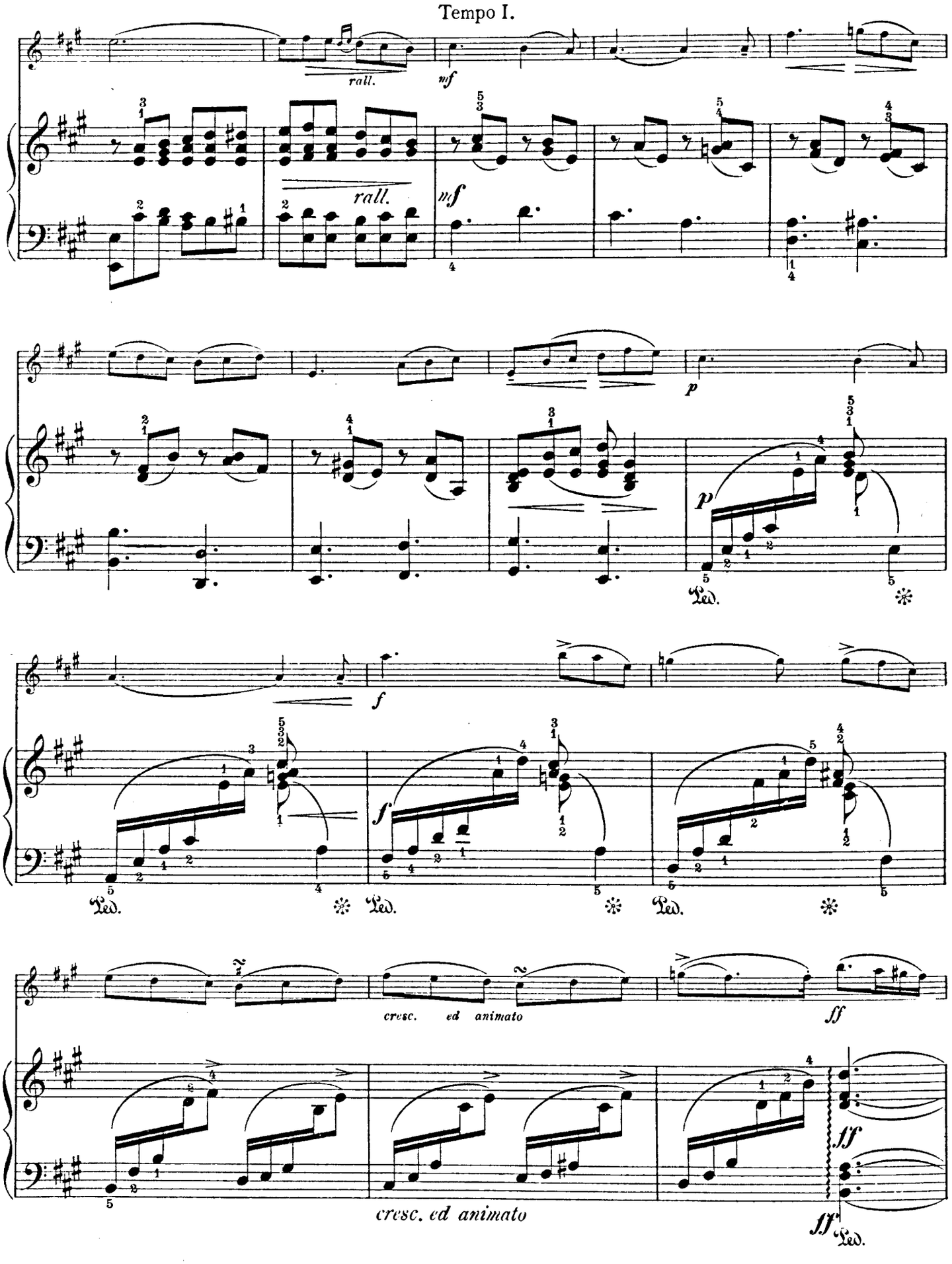
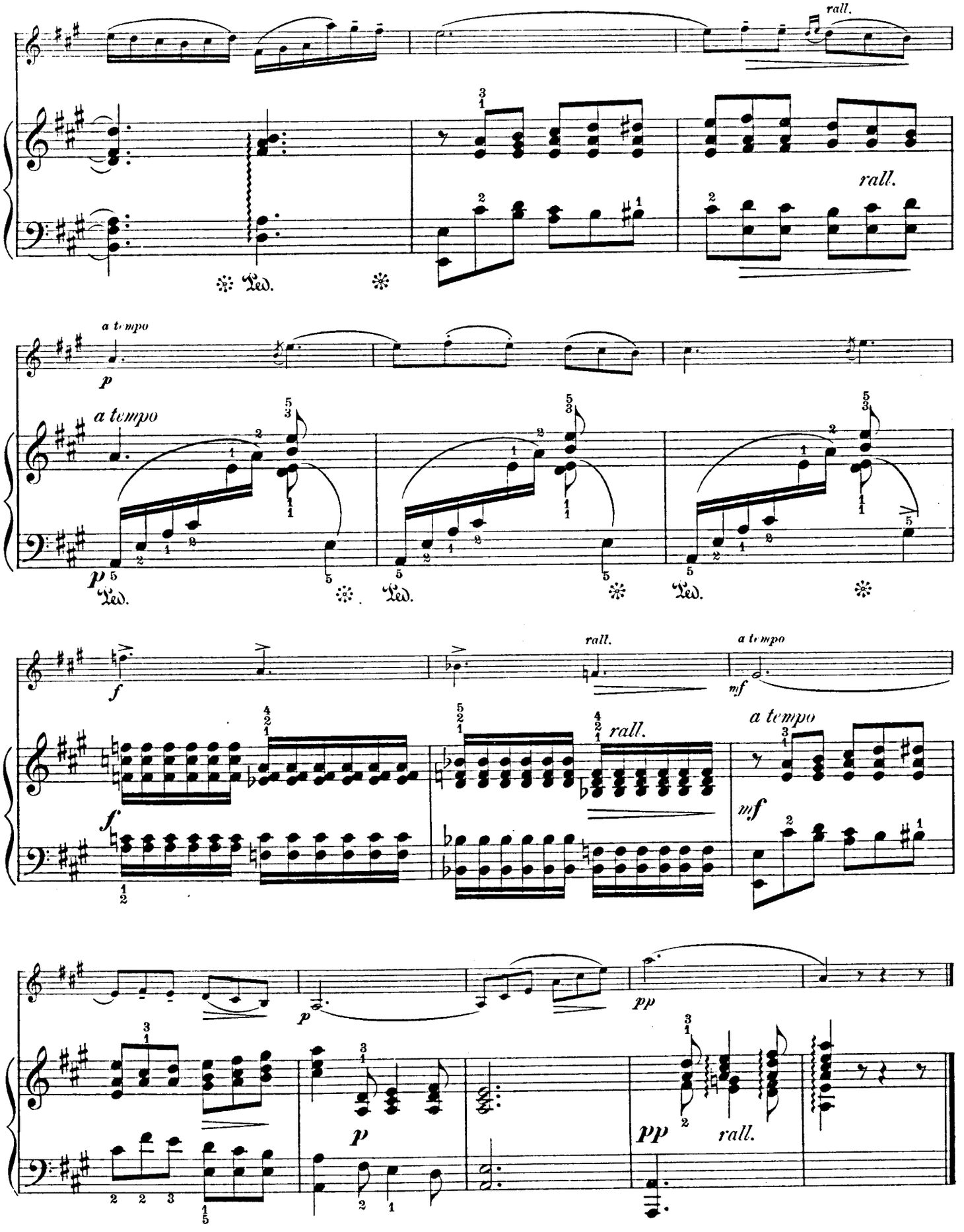

p
p
f
dim.
poco rit.
f
dim.
p poco rit.
Ped.
Ped.
p a tempo
mf
a tempo
mf
Ped.
Ped.
Ped.
cresc. ed animato
ff
cresc. ed animato
ff
Ped.


poco a poco accelerando
Più animato
f
ff dim.
p
f


Tempo I.
rall.
mf
rall.
mf
p
p
f
f
cresc. ed animato
ff
ff
cresc. ed animato
ff
Ped.
Ped.
Ped.
Ped.


rall.
rall.
Ped.
a tempo
p
a tempo
p
Ped.
Ped.
Ped.
f
rall.
a tempo
mf
f
rall.
a tempo
mf
p
pp
p
pp
rall.

IMPROMPTU

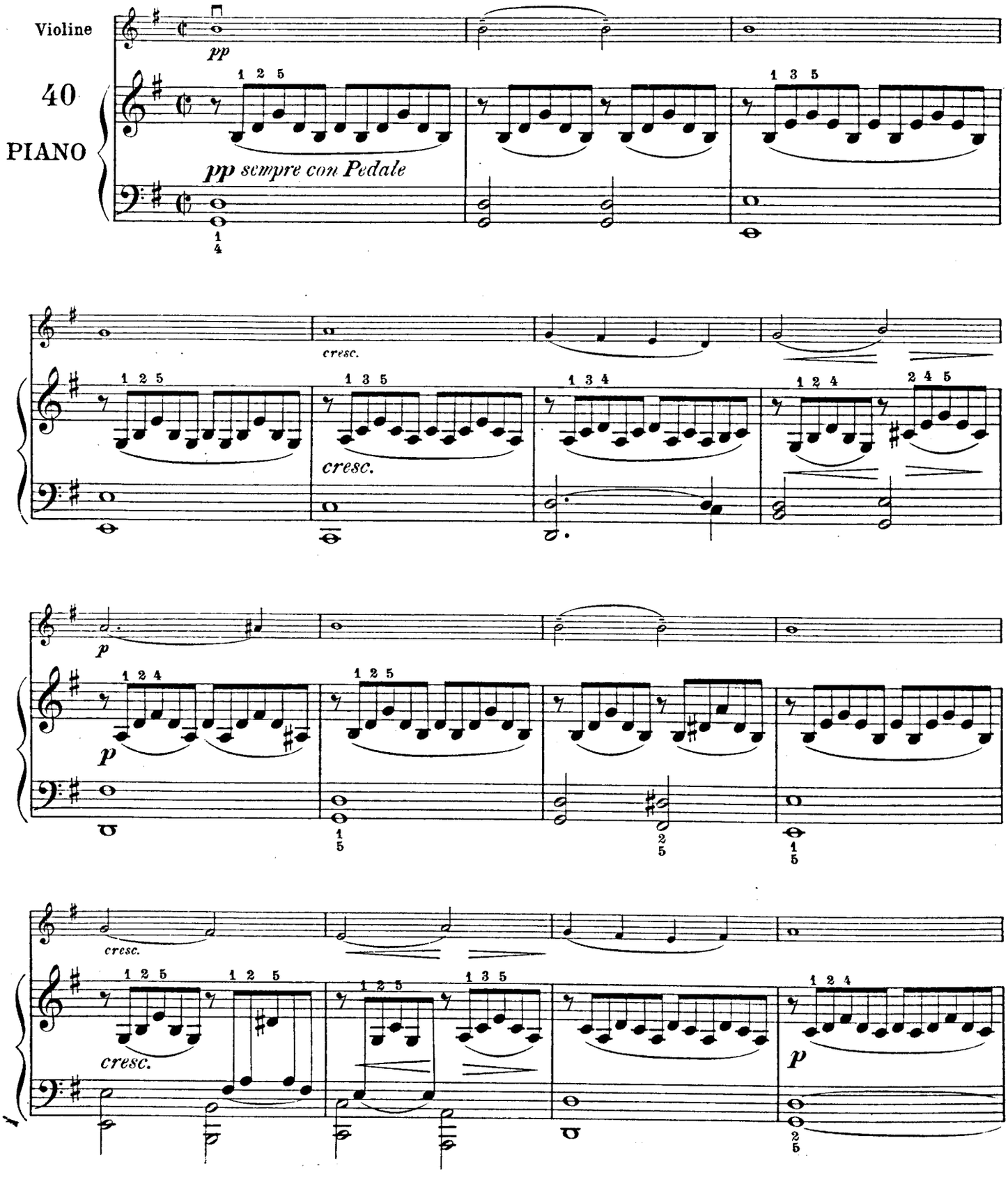
F. Schubert
Arr. v. E. Heim

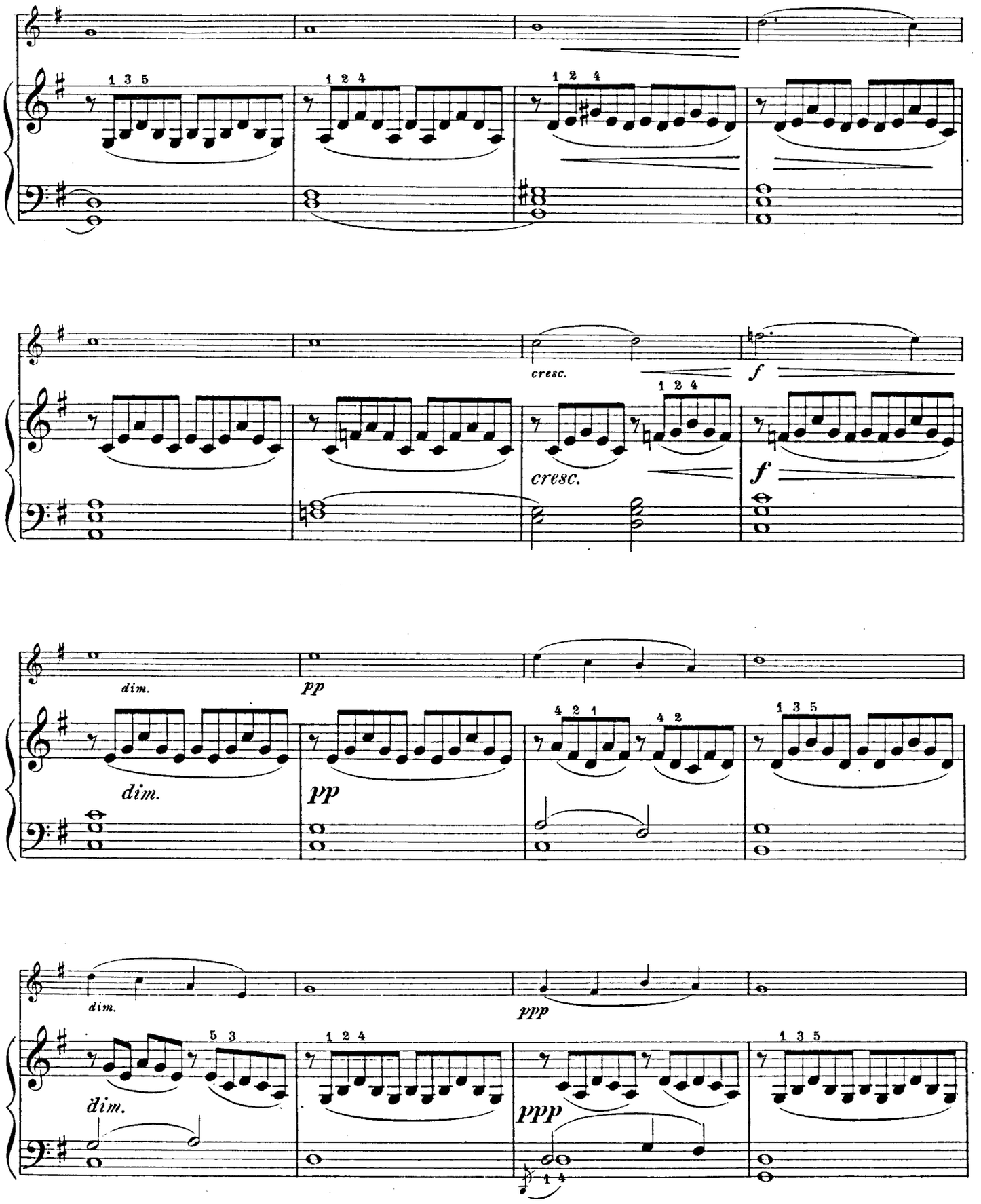
Andante

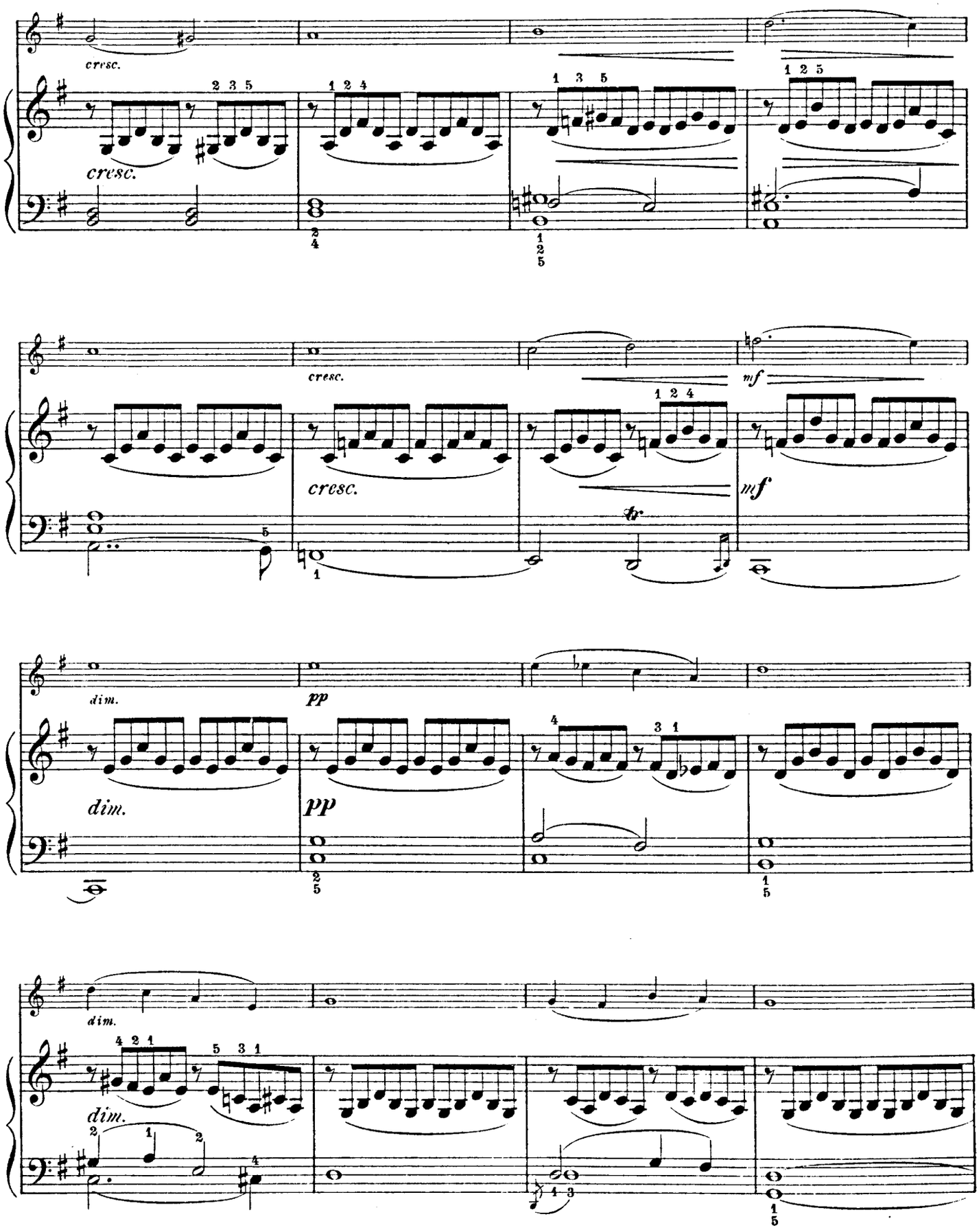
Violine

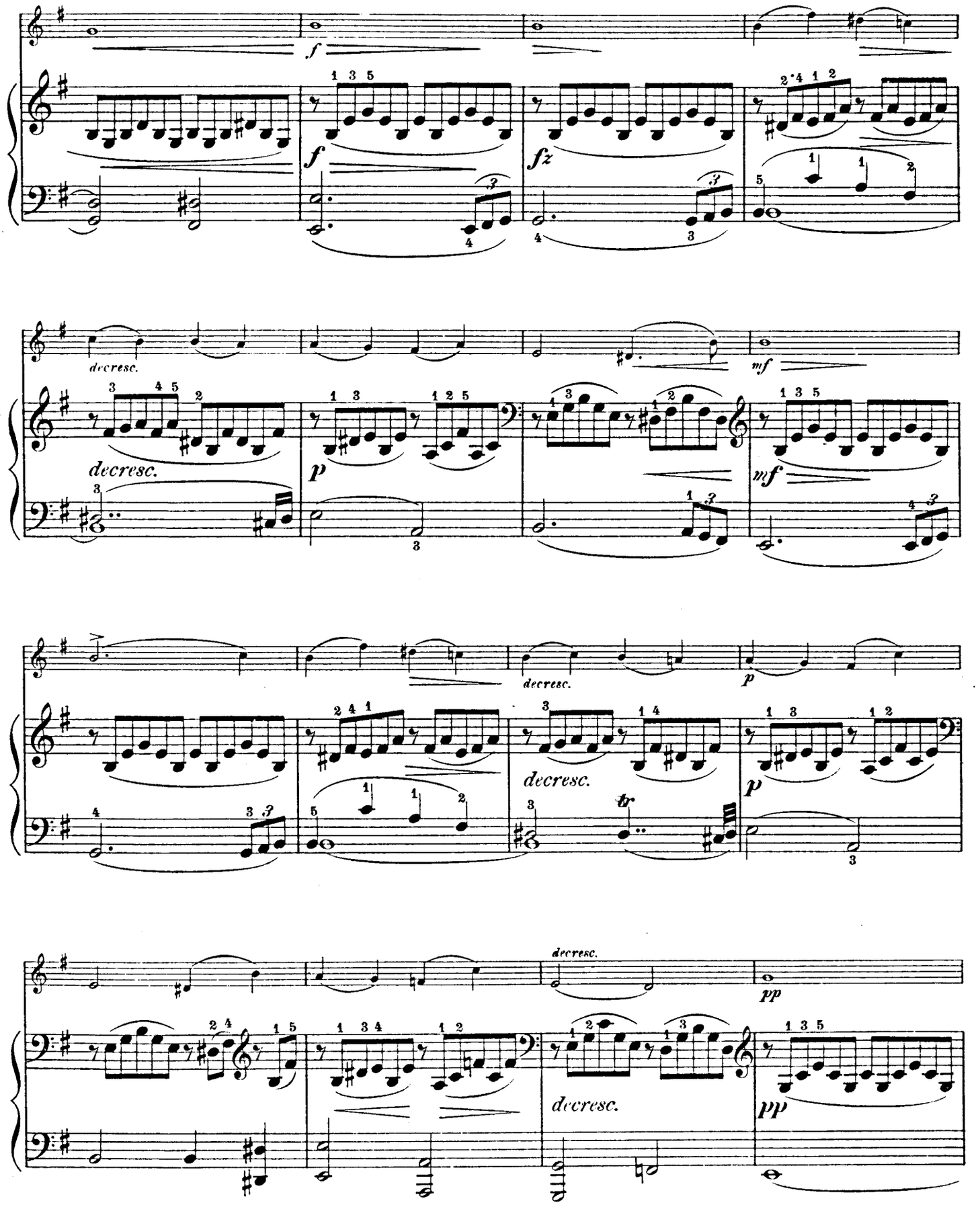
40

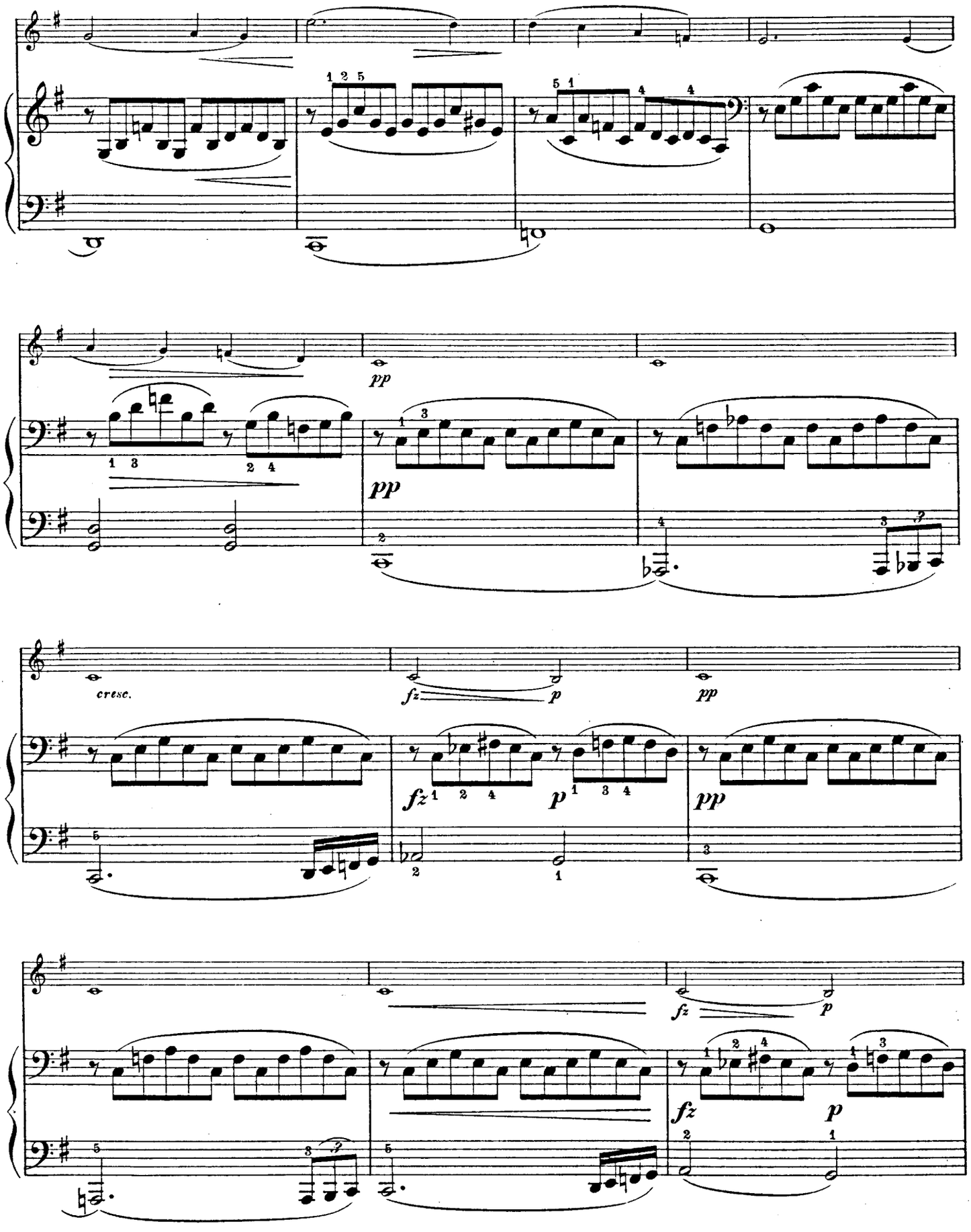
PIANO

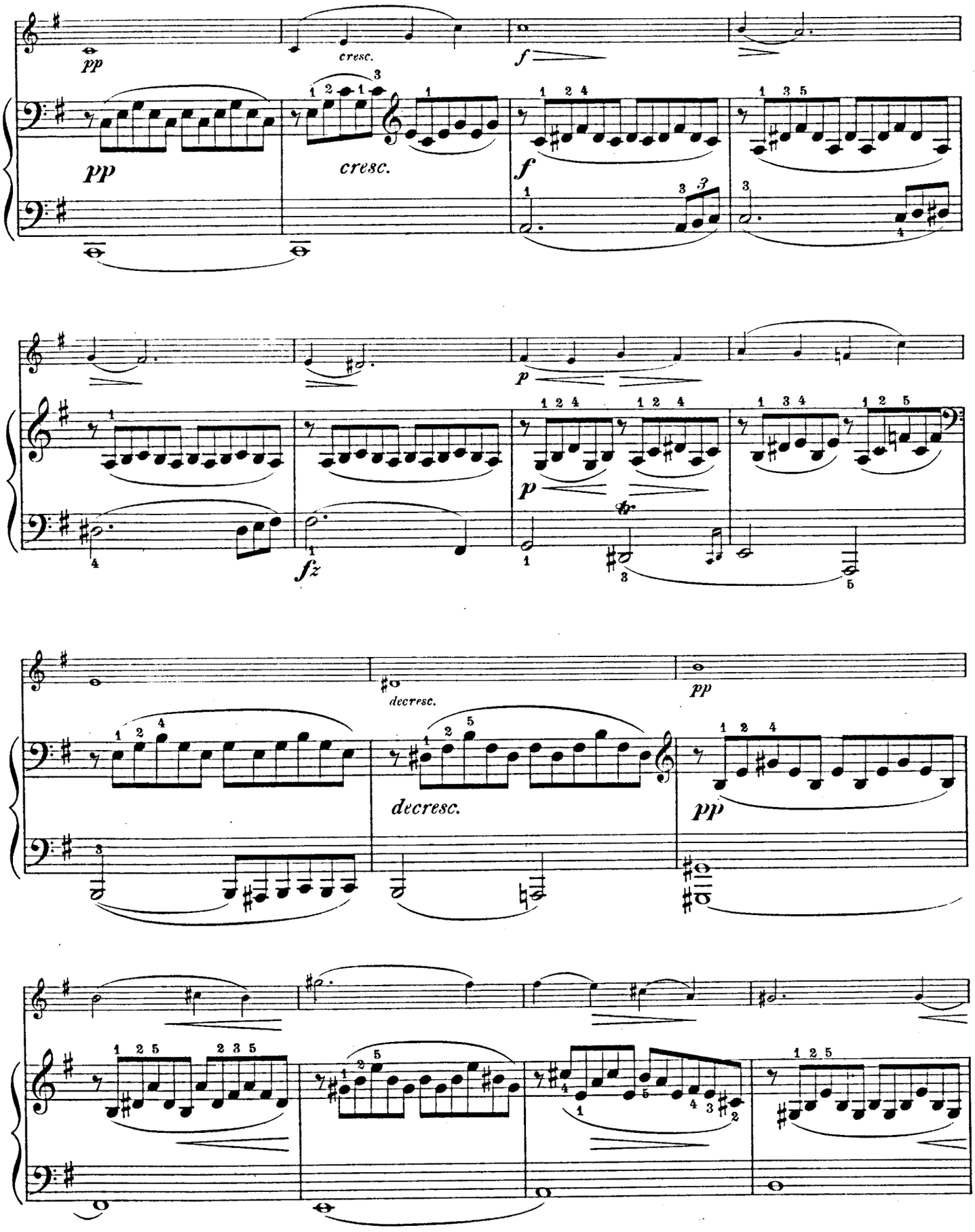


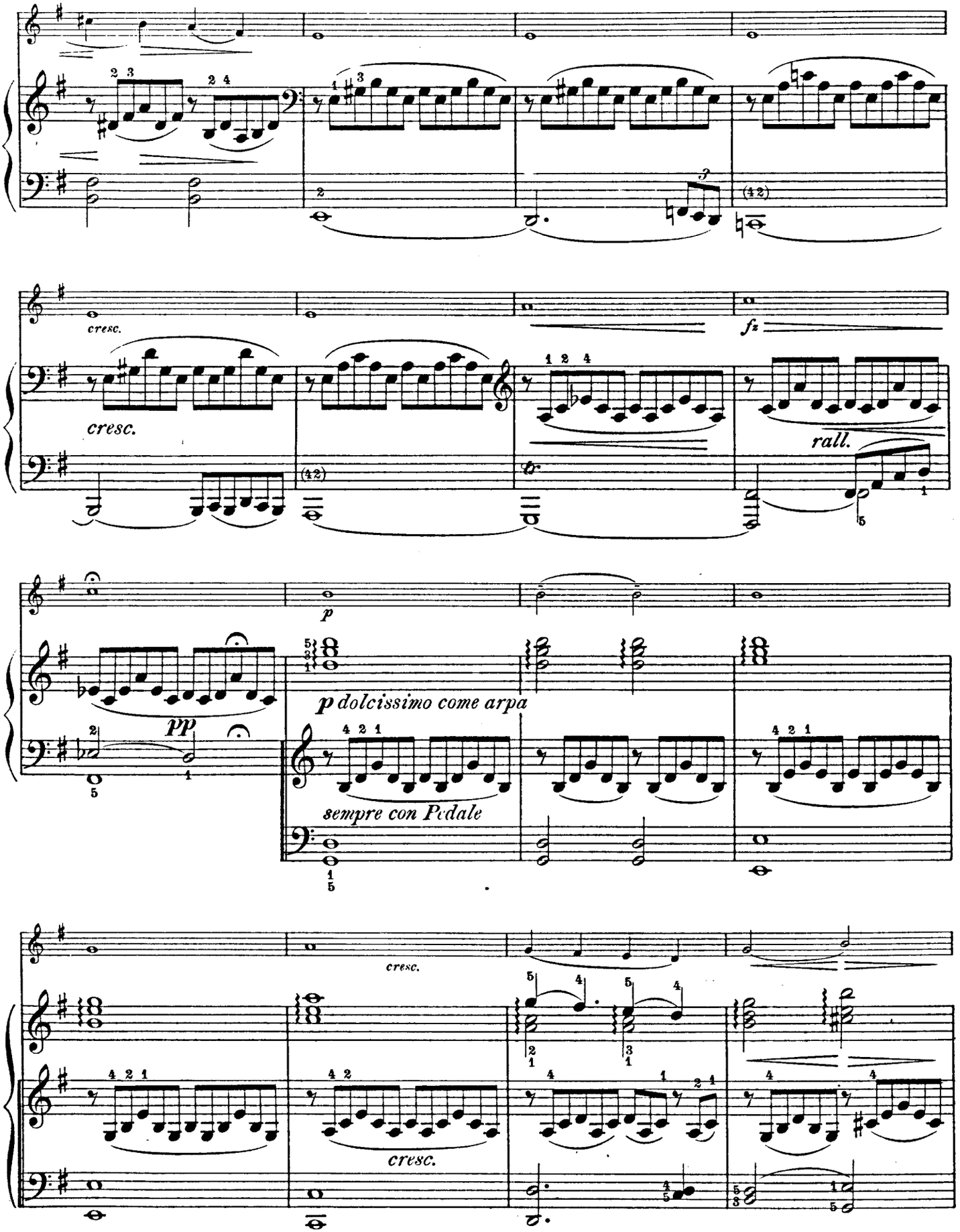

cresc.
f
cresc.
f
dim.
pp
dim.
pp
dim.
ppp
dim.
ppp

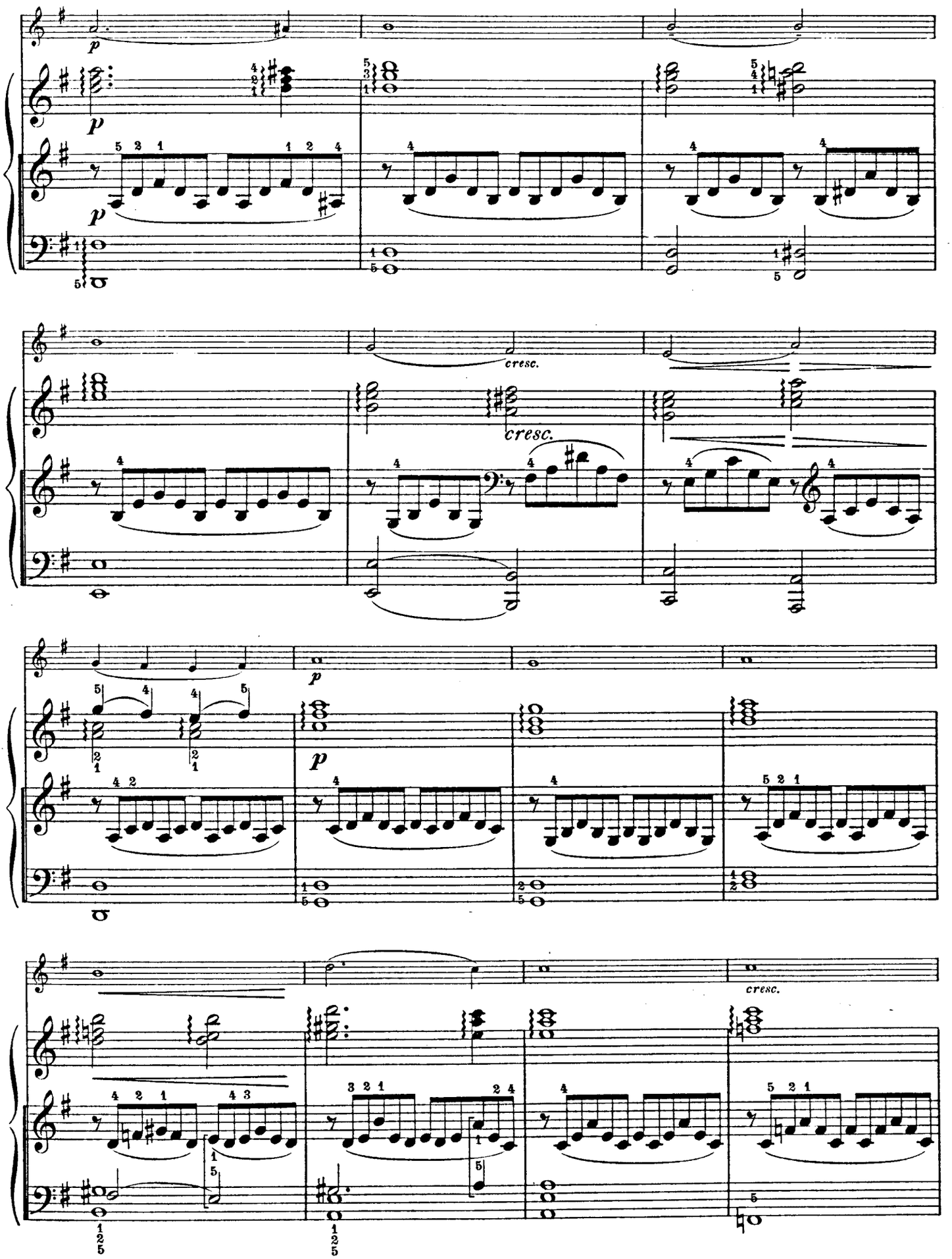

cresc.
cresc.
cresc.
mf
mf
dim.
pp
dim.
pp
dim.
dim.

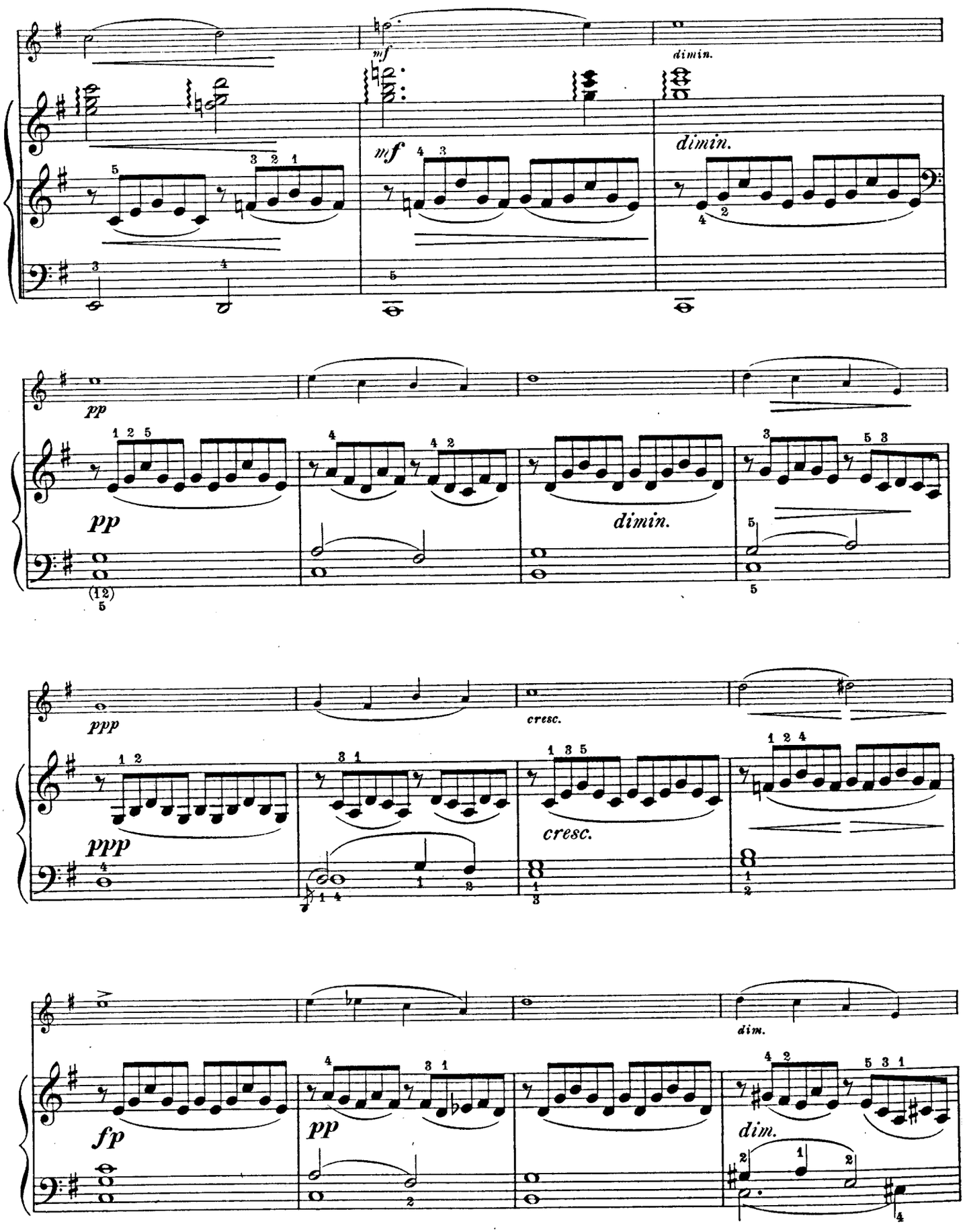

f
f
fz
decresc.
decresc.
p
mf
mf
decresc.
p
decresc.
p
decresc.
pp
decresc.
pp

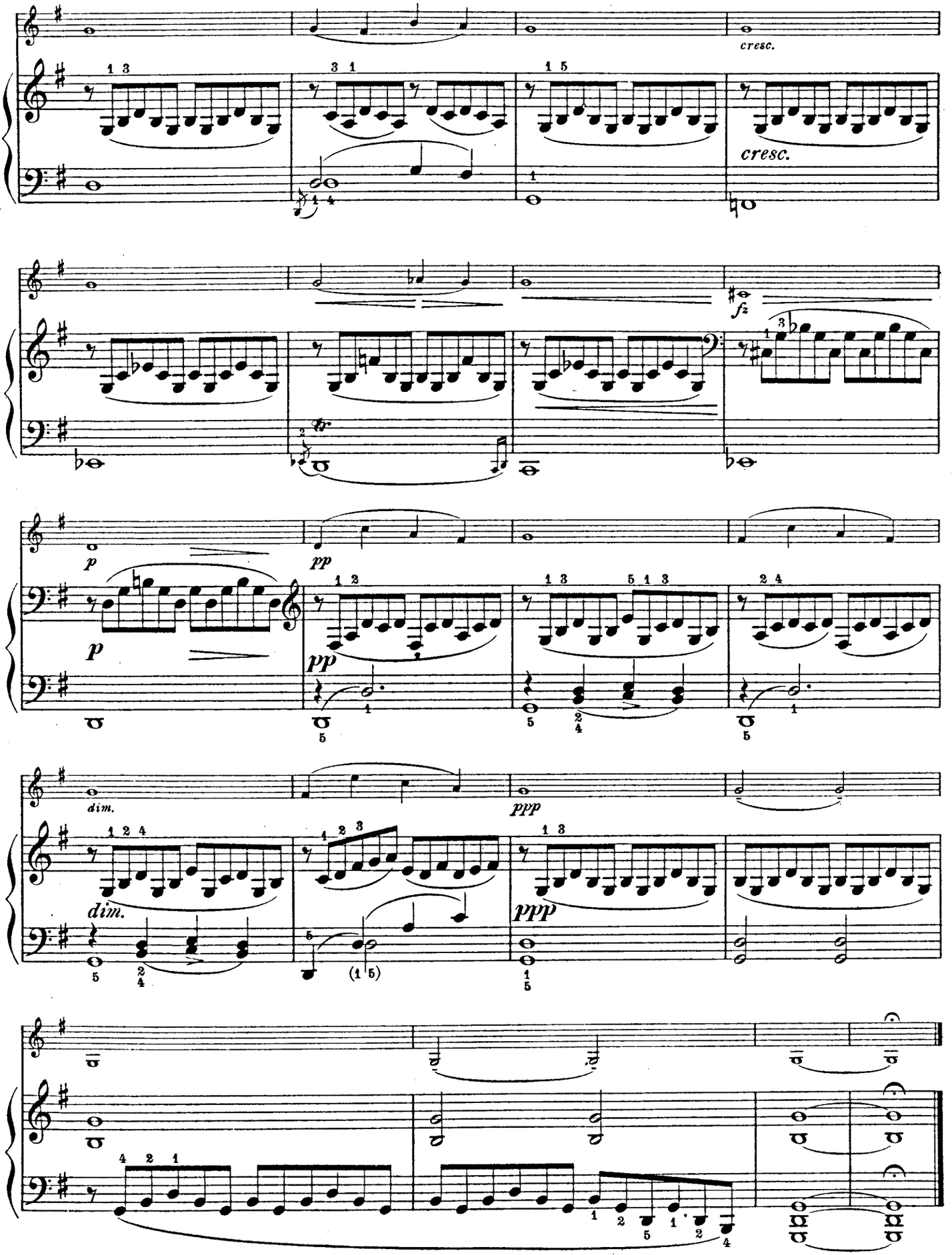

pp
pp
cresc.
fz
p
pp
fz
p
pp
fz
p
fz
p


pp
cresc.
f
pp
cresc.
f
p
fz
p
decresc.
pp
decresc.
pp


cresc.
fz
cresc.
rall.
p
pp
p dolcissimo come arpa
sempre con Pedale
cresc.
cresc.


p
cresc.
cresc.
p
p
cresc.


mf
dimin.
mf
dimin.
pp
pp
dimin.
ppp
cresc.
ppp
cresc.
fp
pp
dim.


cresc.
cresc.
fz
p
pp
p
pp
dim.
ppp
dim.
ppp

II^te Lage. Wechsel zwischen 1. und 2. Lage.

2nd Position. Changing from 1st to 2nd Position.

2^e Position. Changement entre la 1re et la 2me Position.

LARGO RELIGIOSO

Crescentini

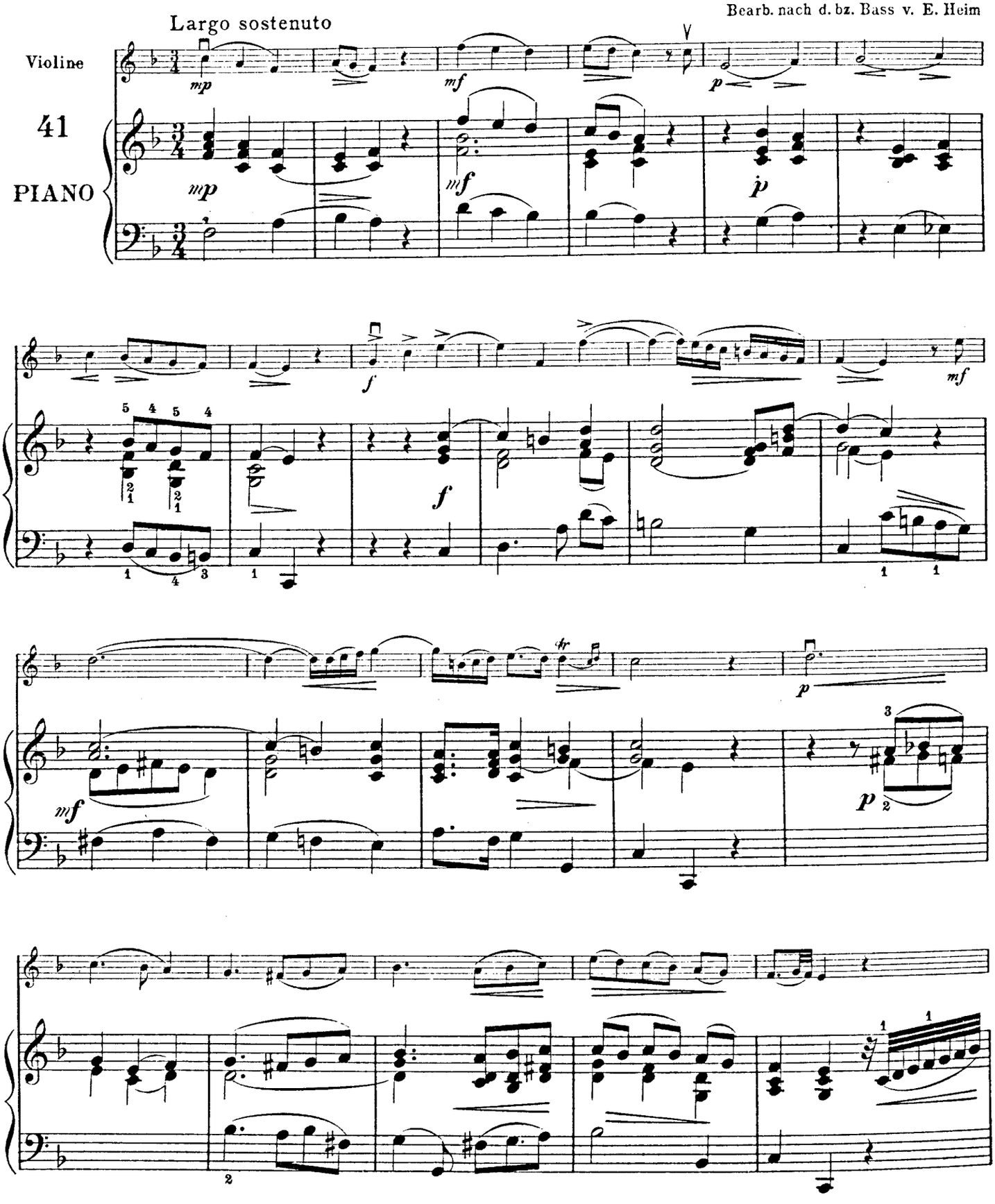
Bearb. nach d. bz. Bass v. E. Heim

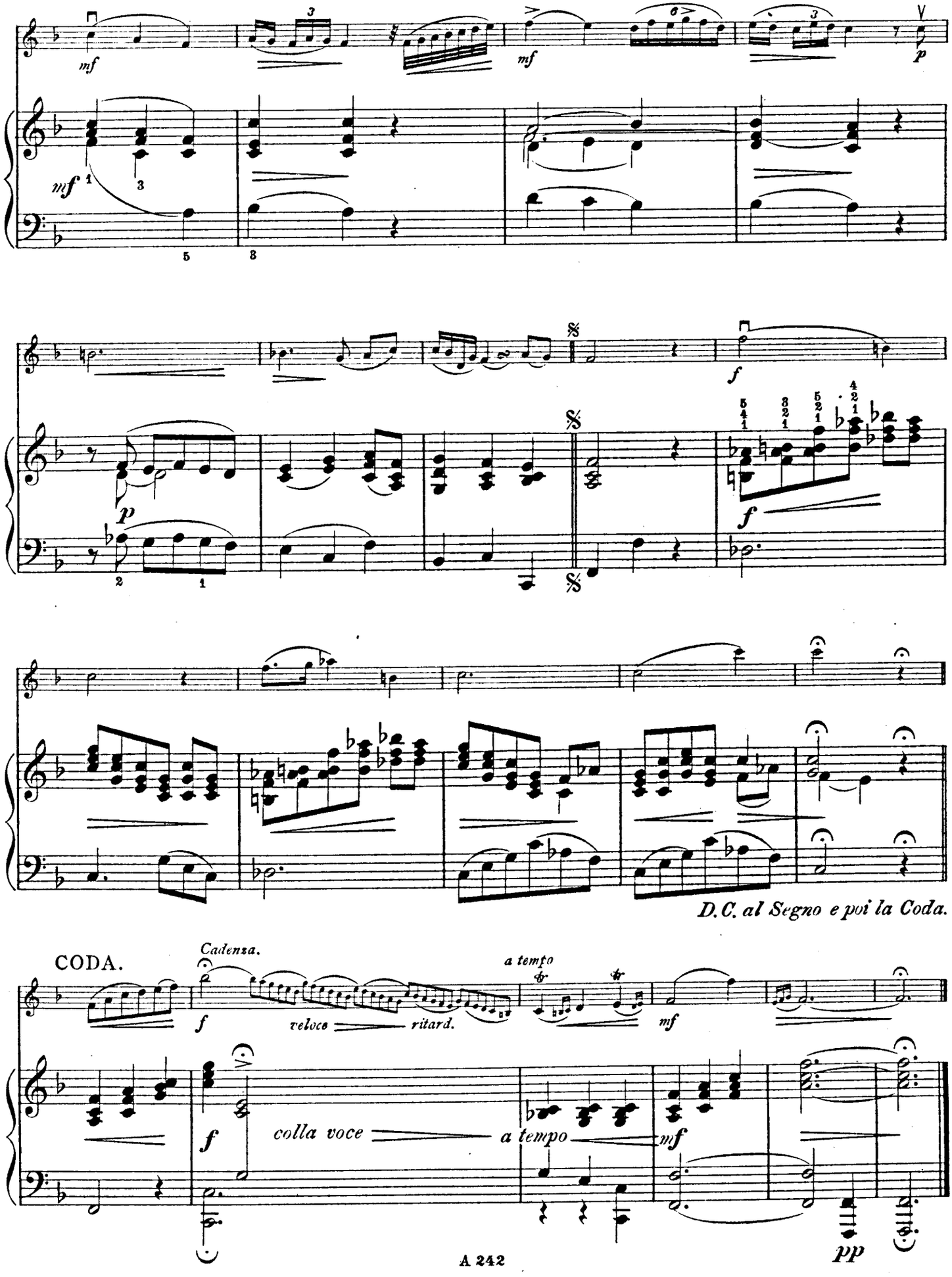
Largo sostenuto

Violine

41

PIANO

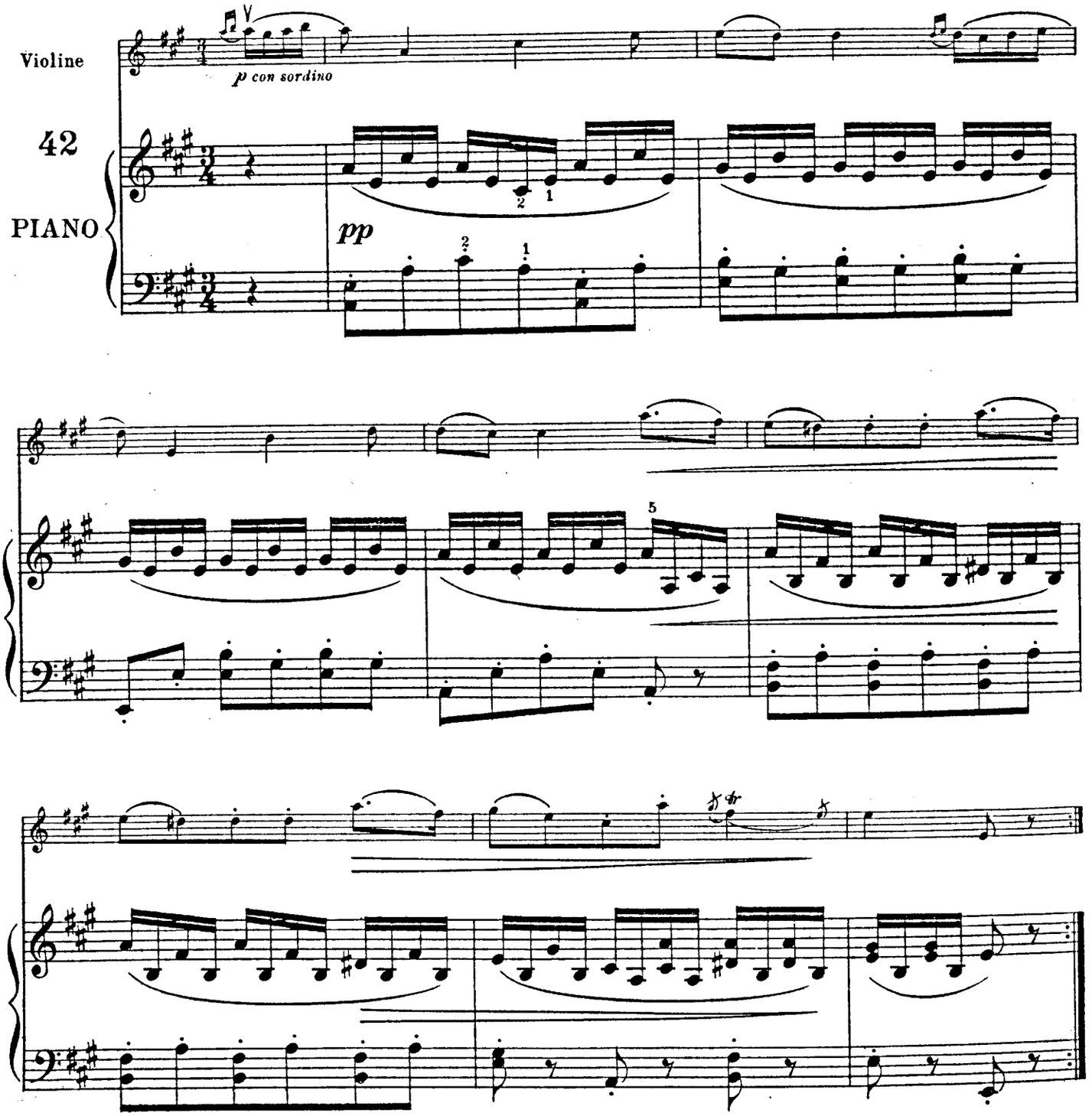


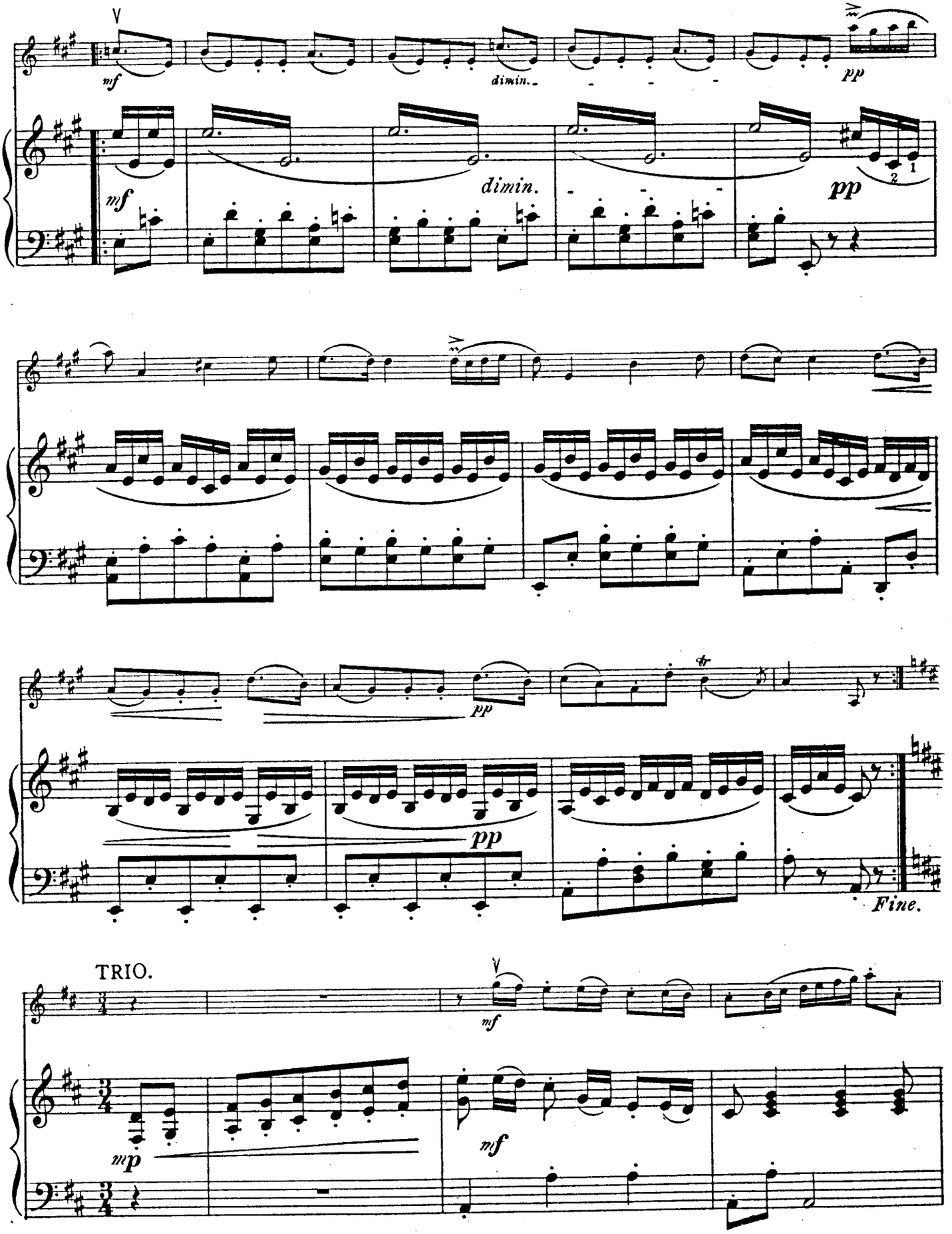

mf
mf
p
mf
f
p
f
D.C. al Segno e poi la Coda.
CODA.
Cadenza.
f
veloce
ritard.
a tempo
mf
f
colla voce
a tempo
mf
pp

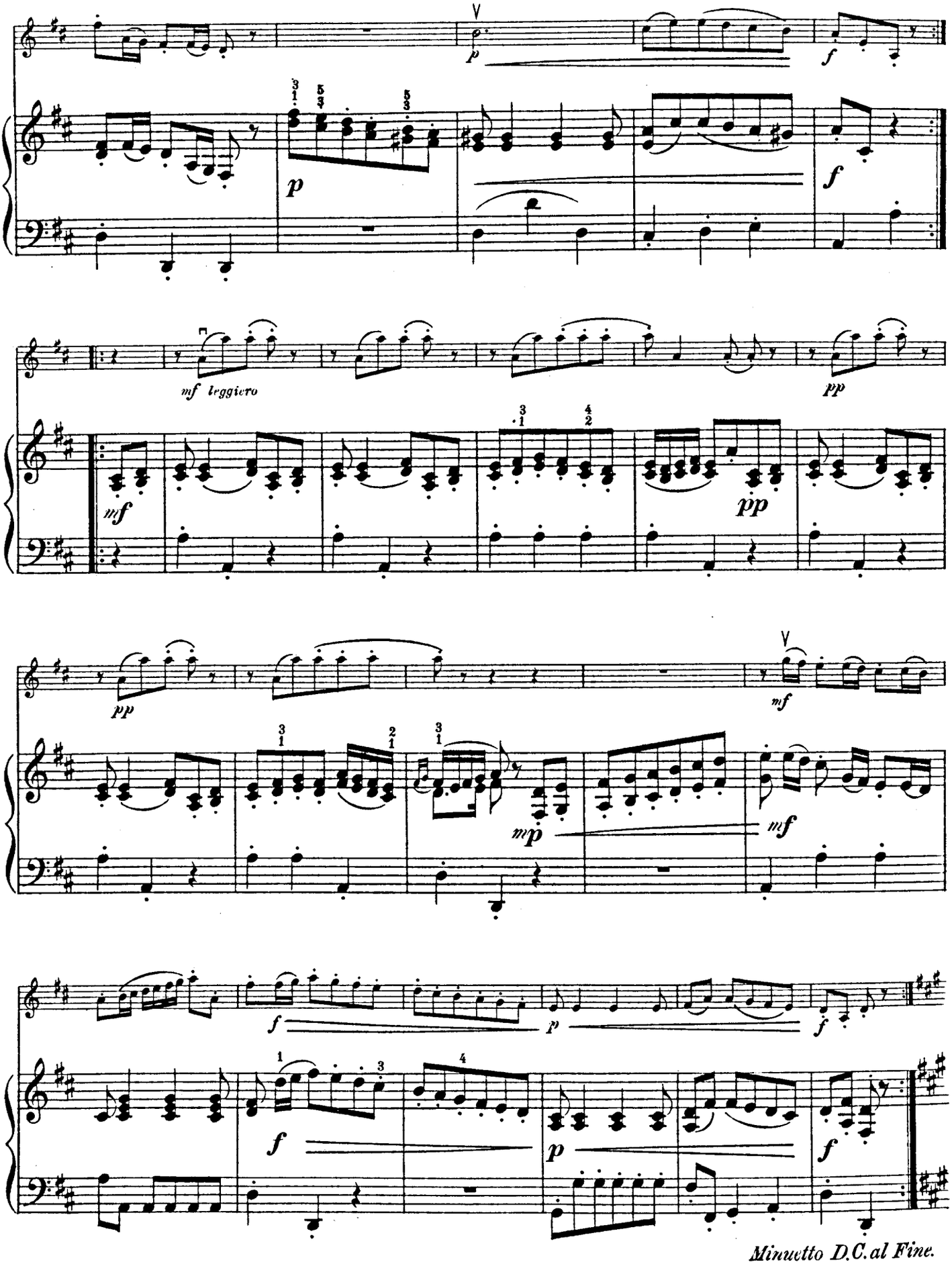
MINUETTO

Luigi Boccherini
Arr. von Fr. Hermann

Moderato e grazioso




mf
dimin.
pp
mf
dimin.
pp
pp
pp
Fine.
TRIO.
mf
mp
mf



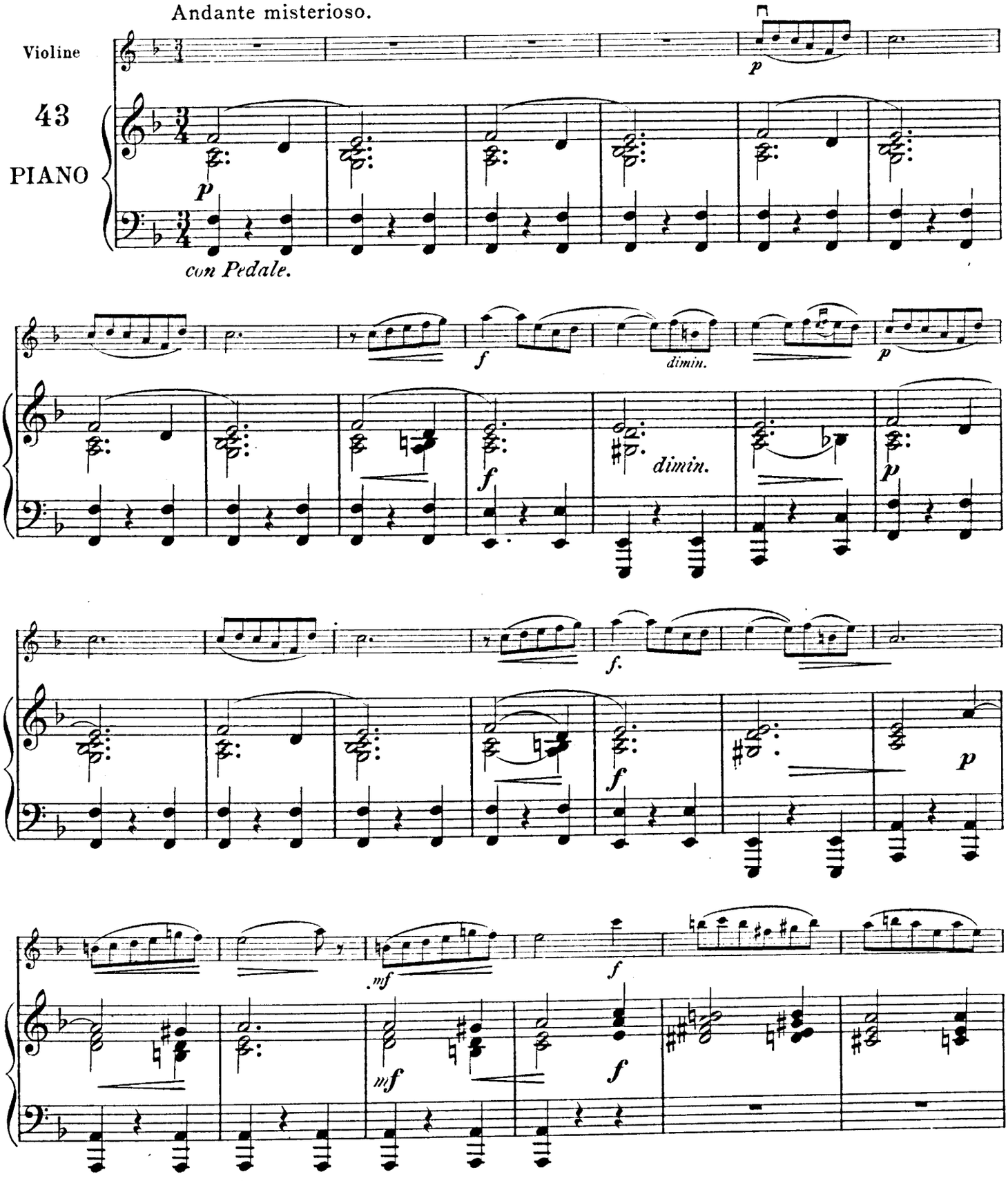
Minuetto D.C. al Fine.

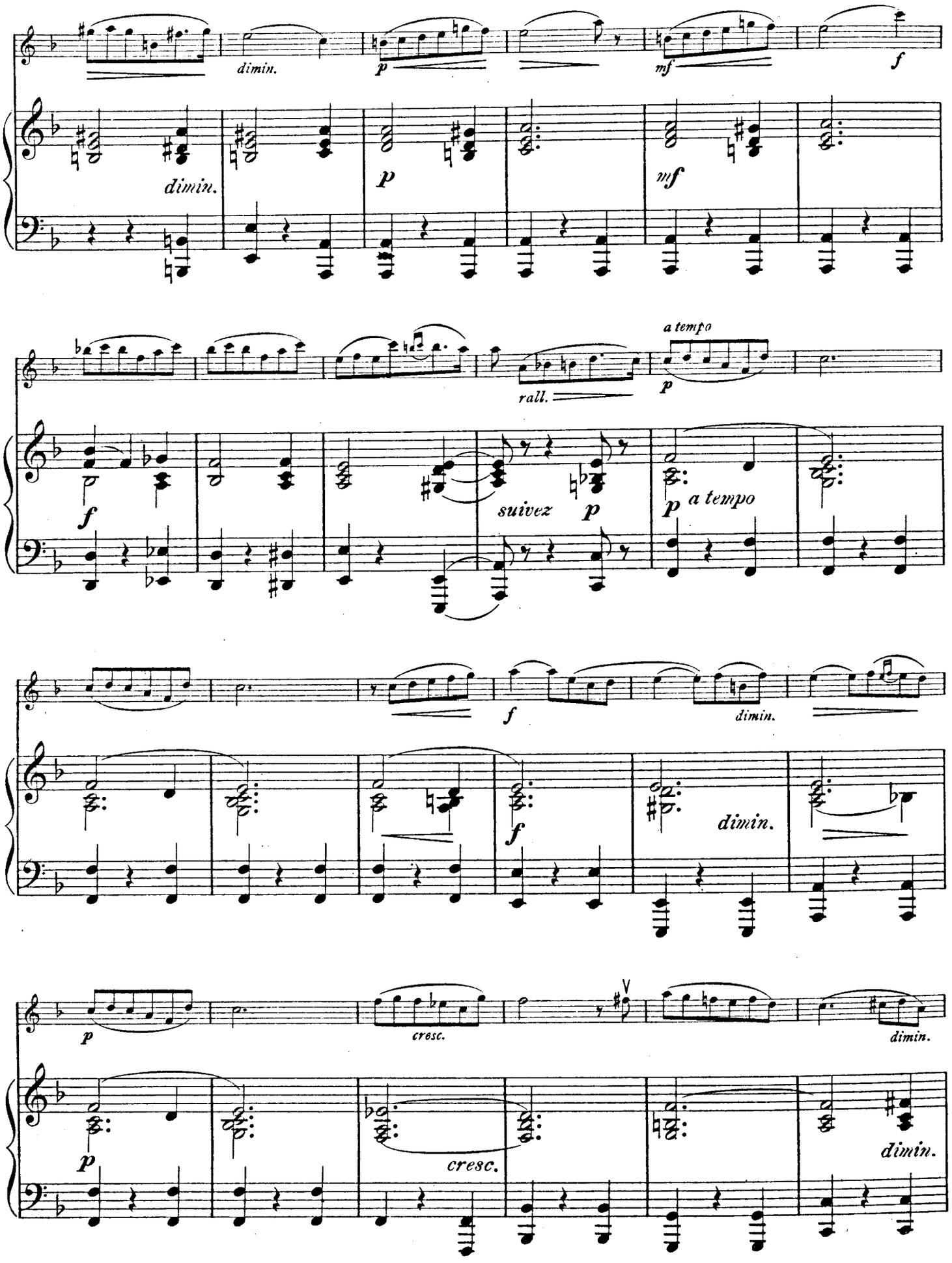
MELODIE

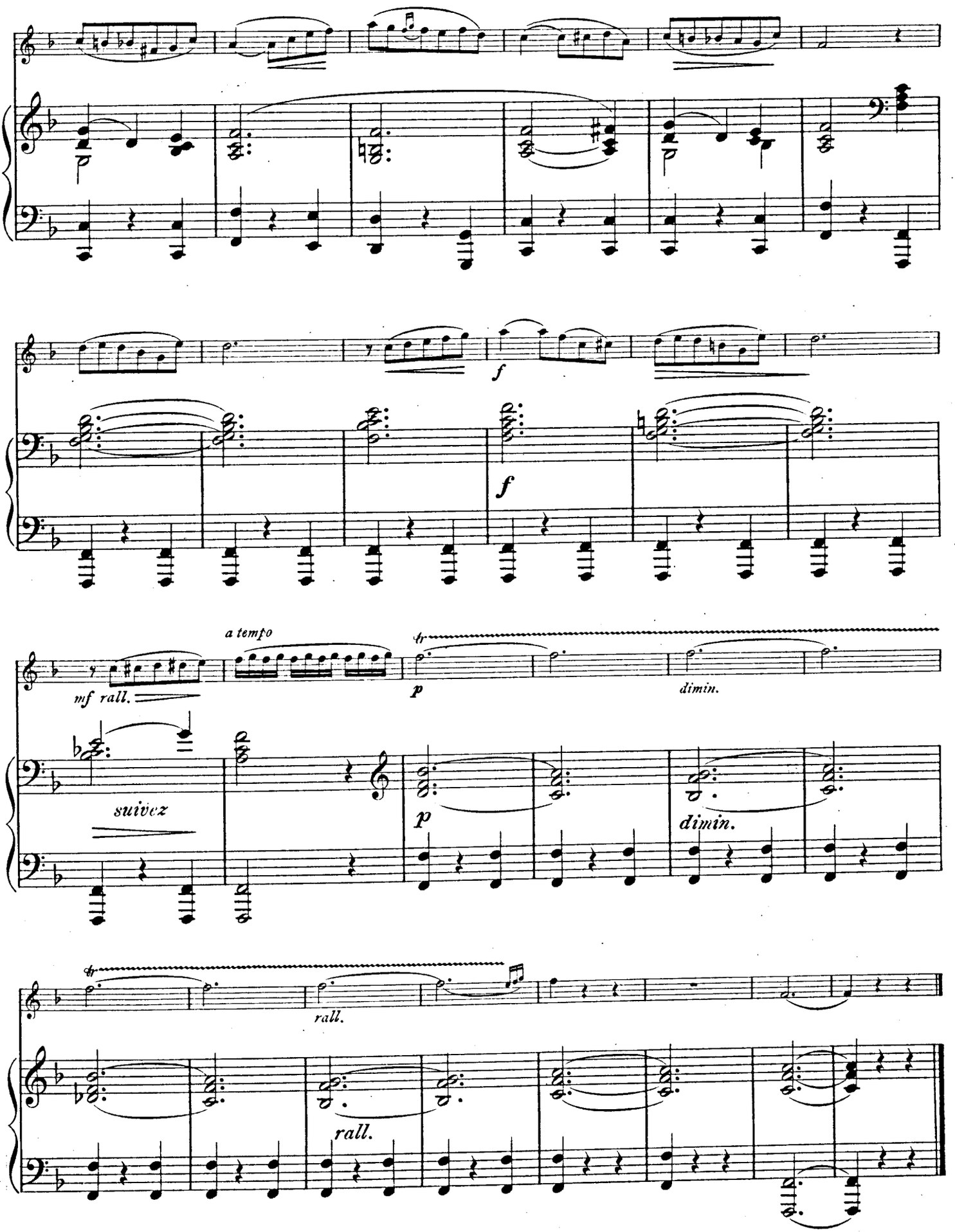
Melody *Mélodie*

Scotson Clark

Andante misterioso.



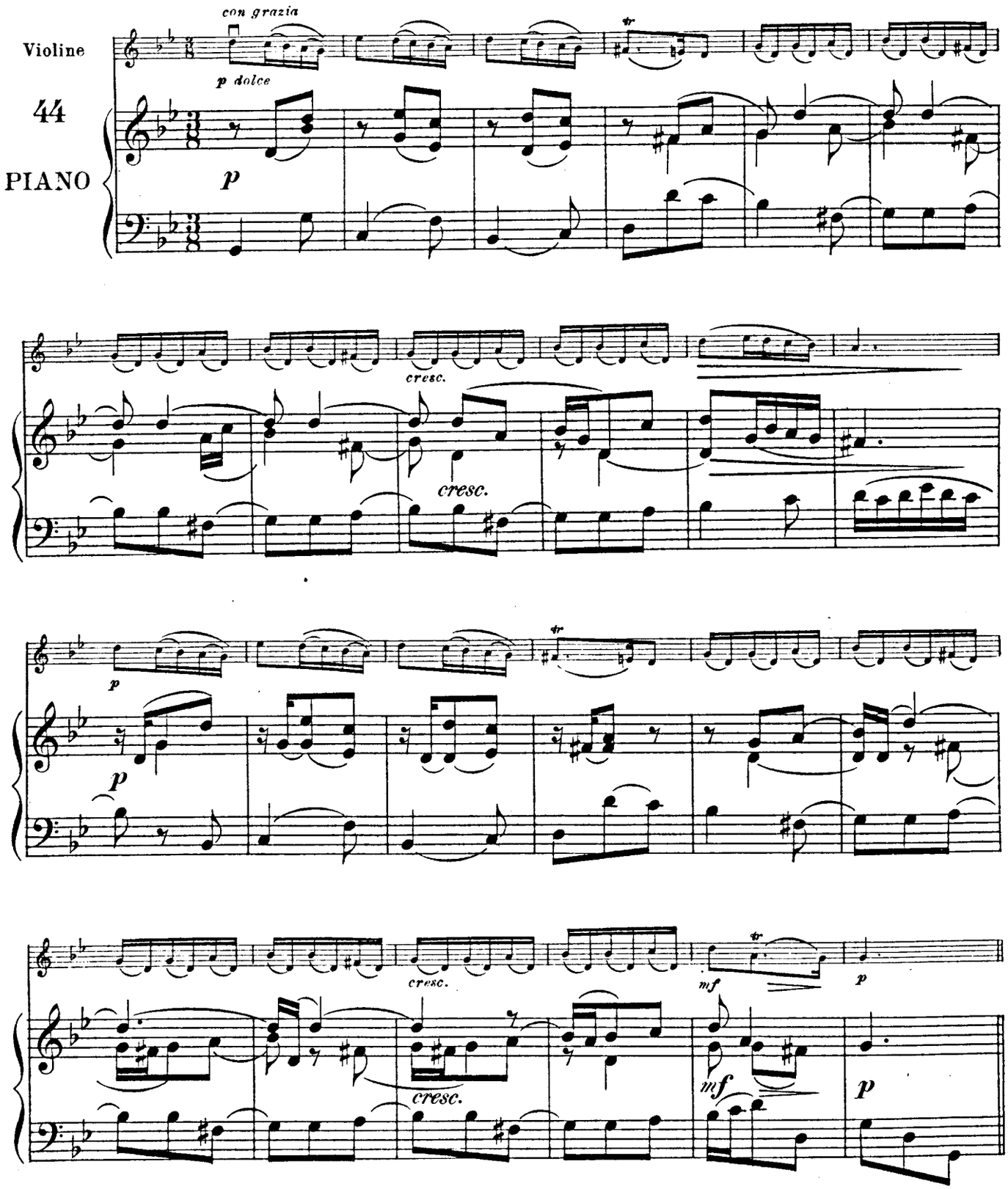

dimin.
p
mf
f
dimin.
p
mf
rall.
a tempo
p
f
suivez
p
p
a tempo
f
dimin.
f
f
dimin.
dimin.
p
cresc.
dimin.
p
cresc.
dimin.

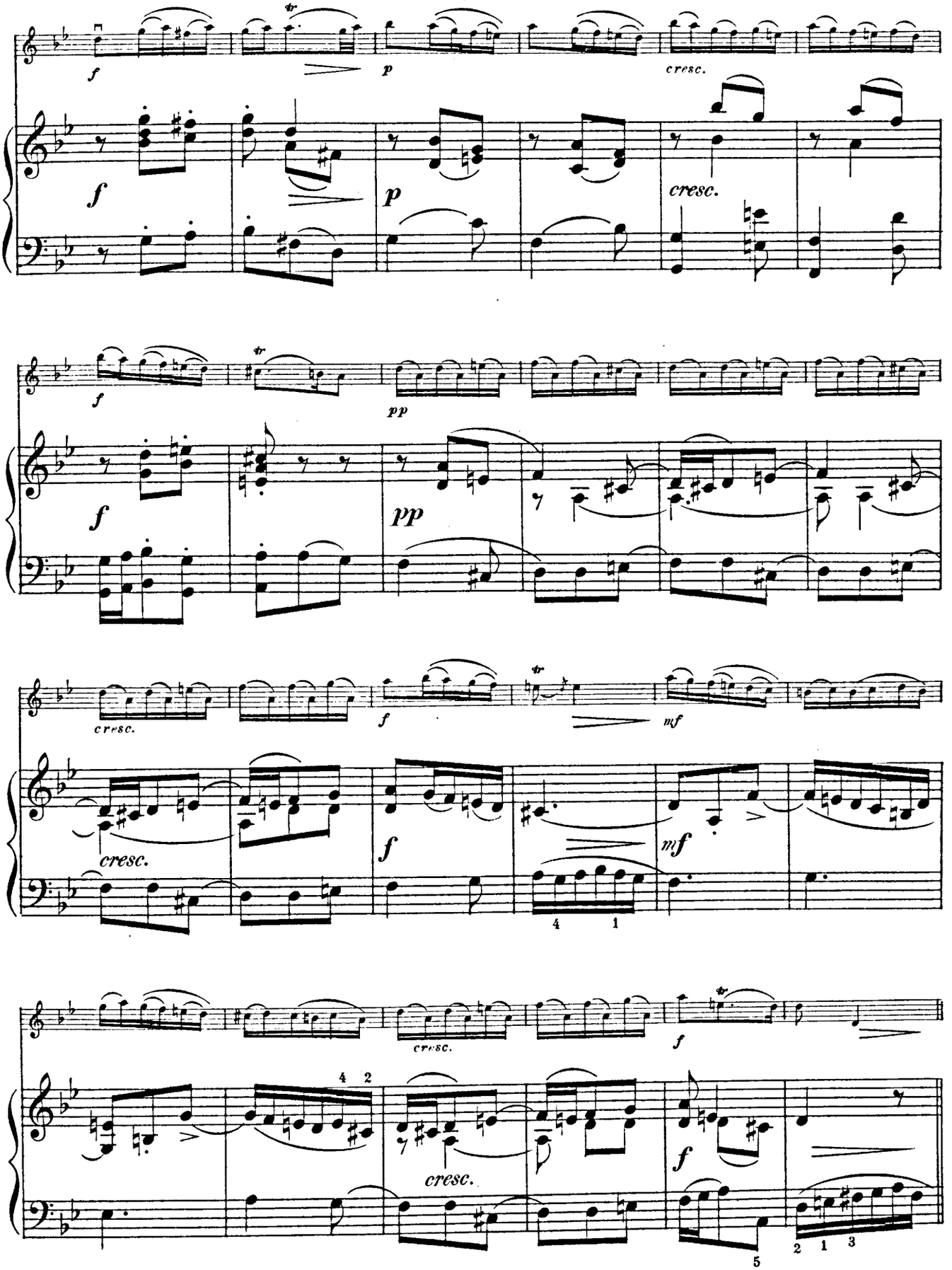

f
f
a tempo
mf rall.
p
dimin.
suivez
p
dimin.
rall.
rall.

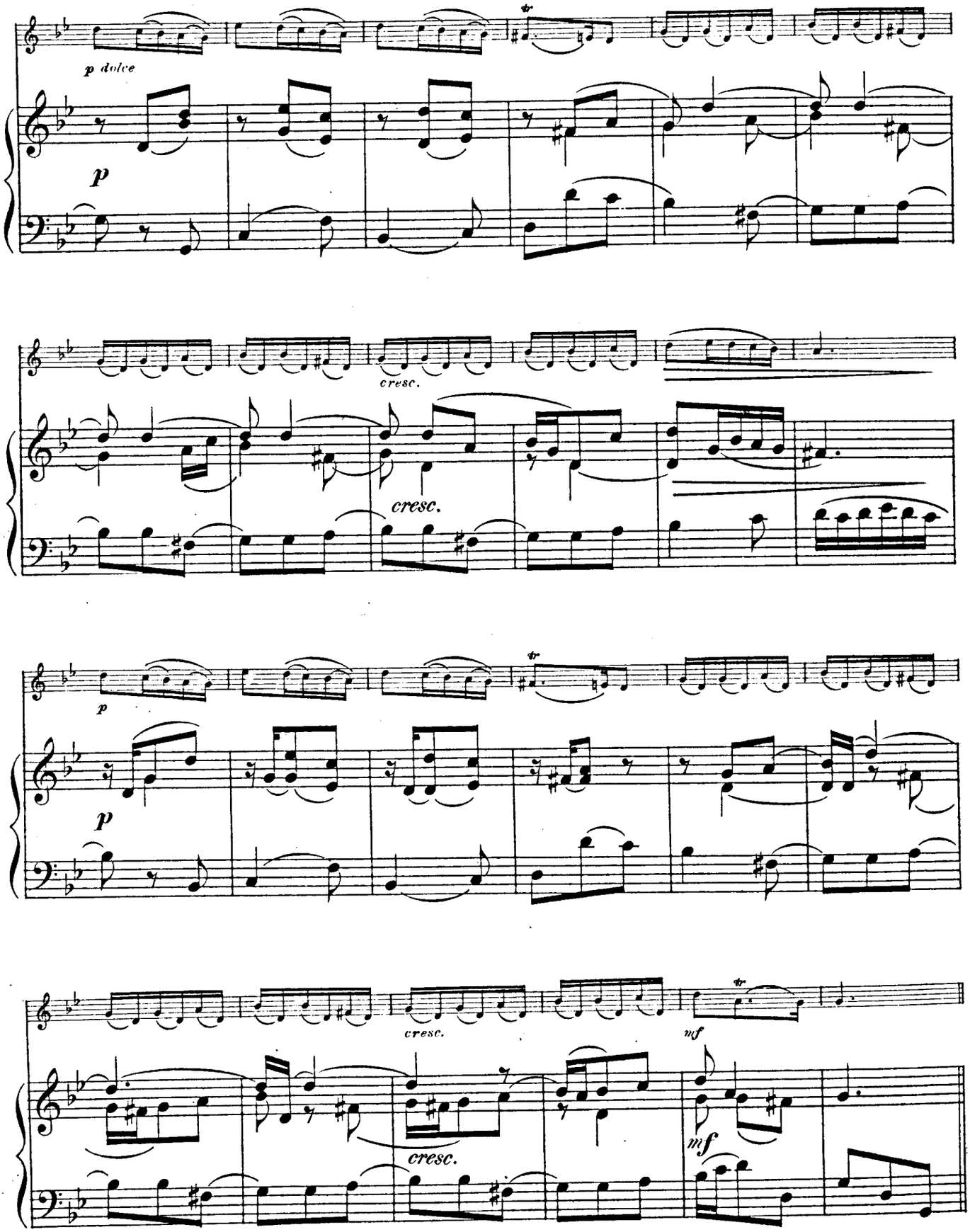
ARIA

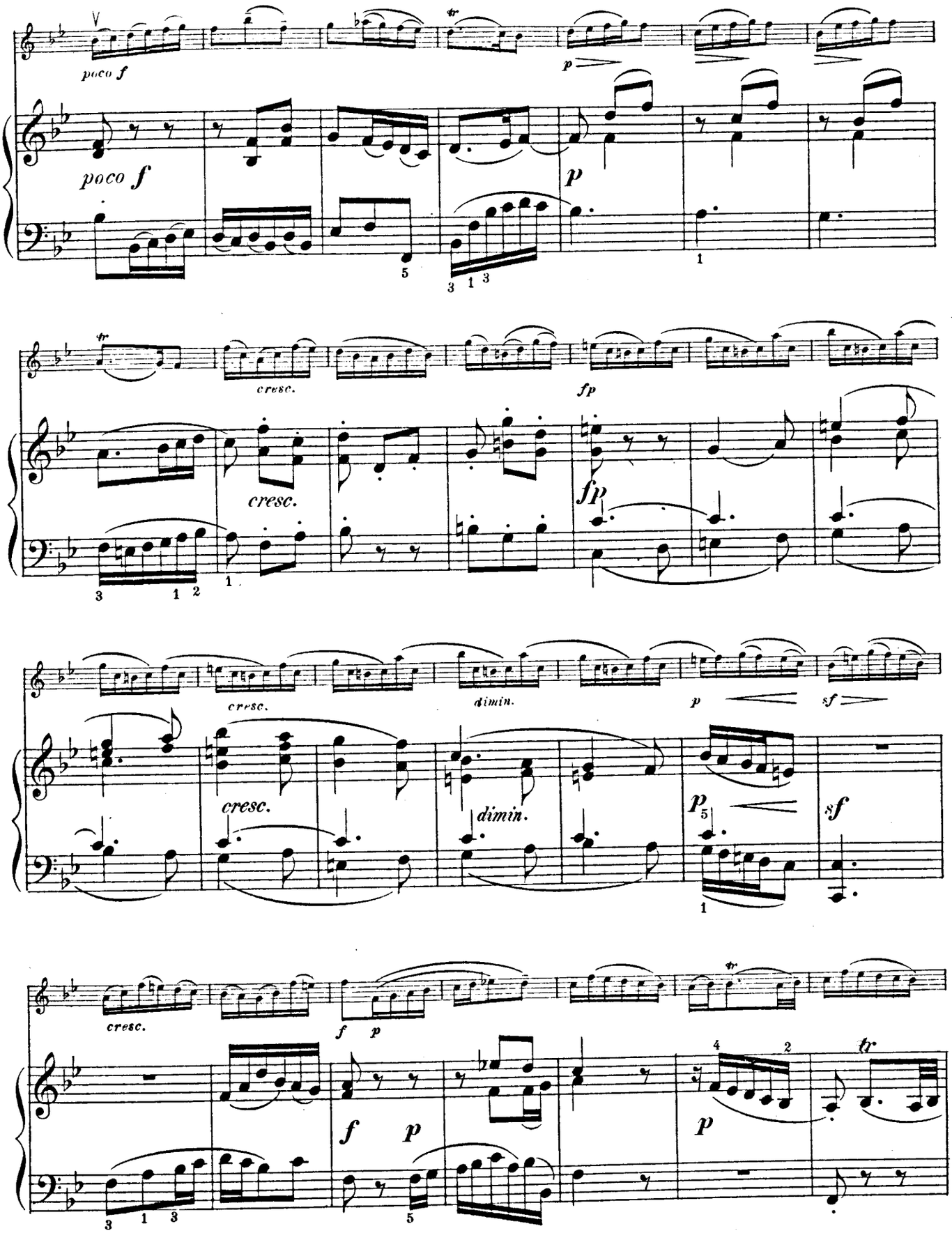
Jean Baptiste Senaillé.
(1687–1730.)

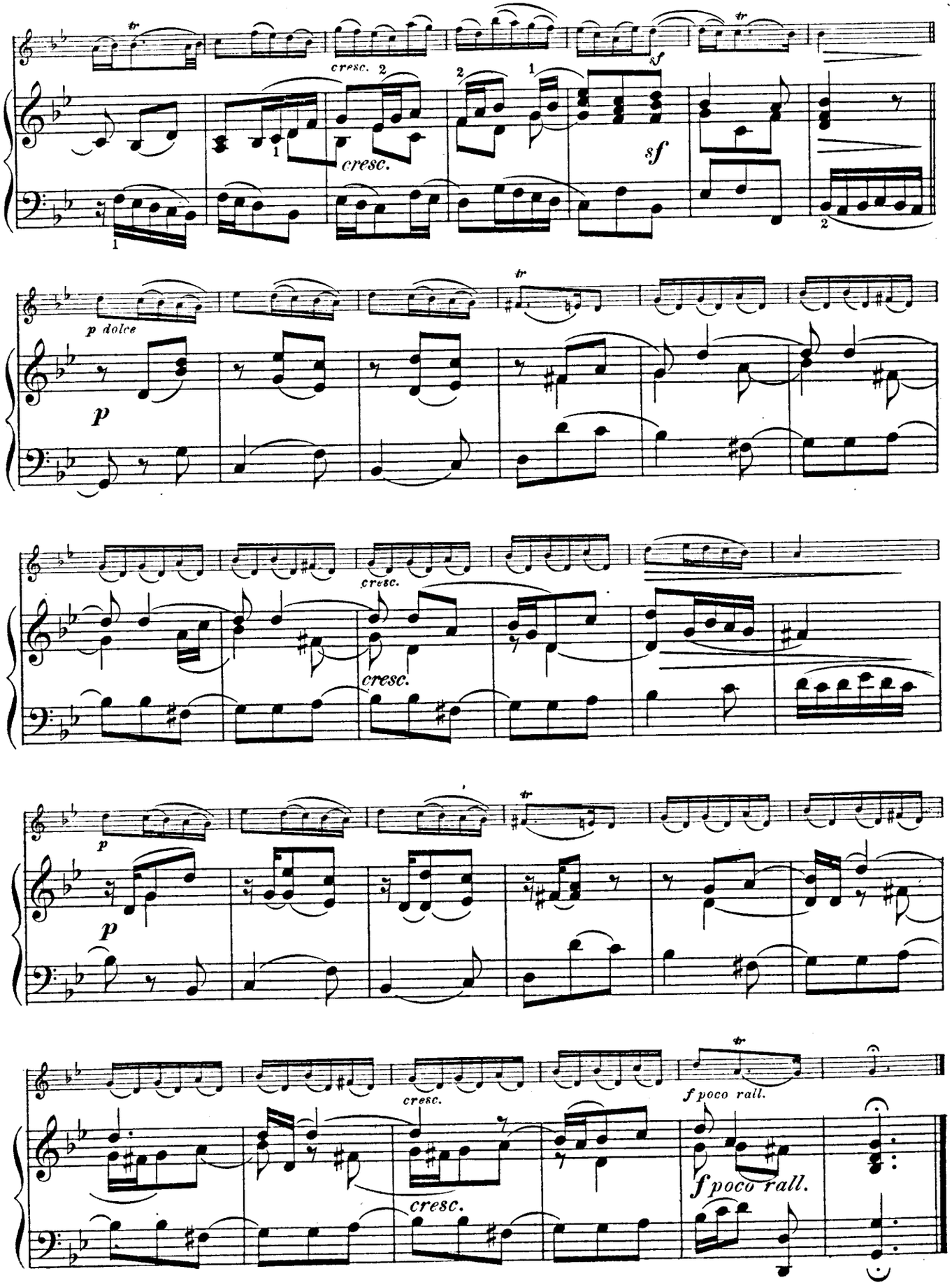
Andante poco allegretto




f
p
cresc.
pp
mf
4 1
4 2
5
2 1 3


p dolce
p
cresc.
cresc.
p
p
cresc.
mf
cresc.
mf


poco f
p
cresc.
fp
dimin.
sf
tr


cresc.
sf
p dolce
p
cresc.
f poco rall.

PALAESTRA

Heft III B

Auftreten der Halben-Lage. Wechsel zwischen I^te und Halber-Lage

Book III B

Employment of the half-position. Changing from 1st to half Position.

Cahier III B

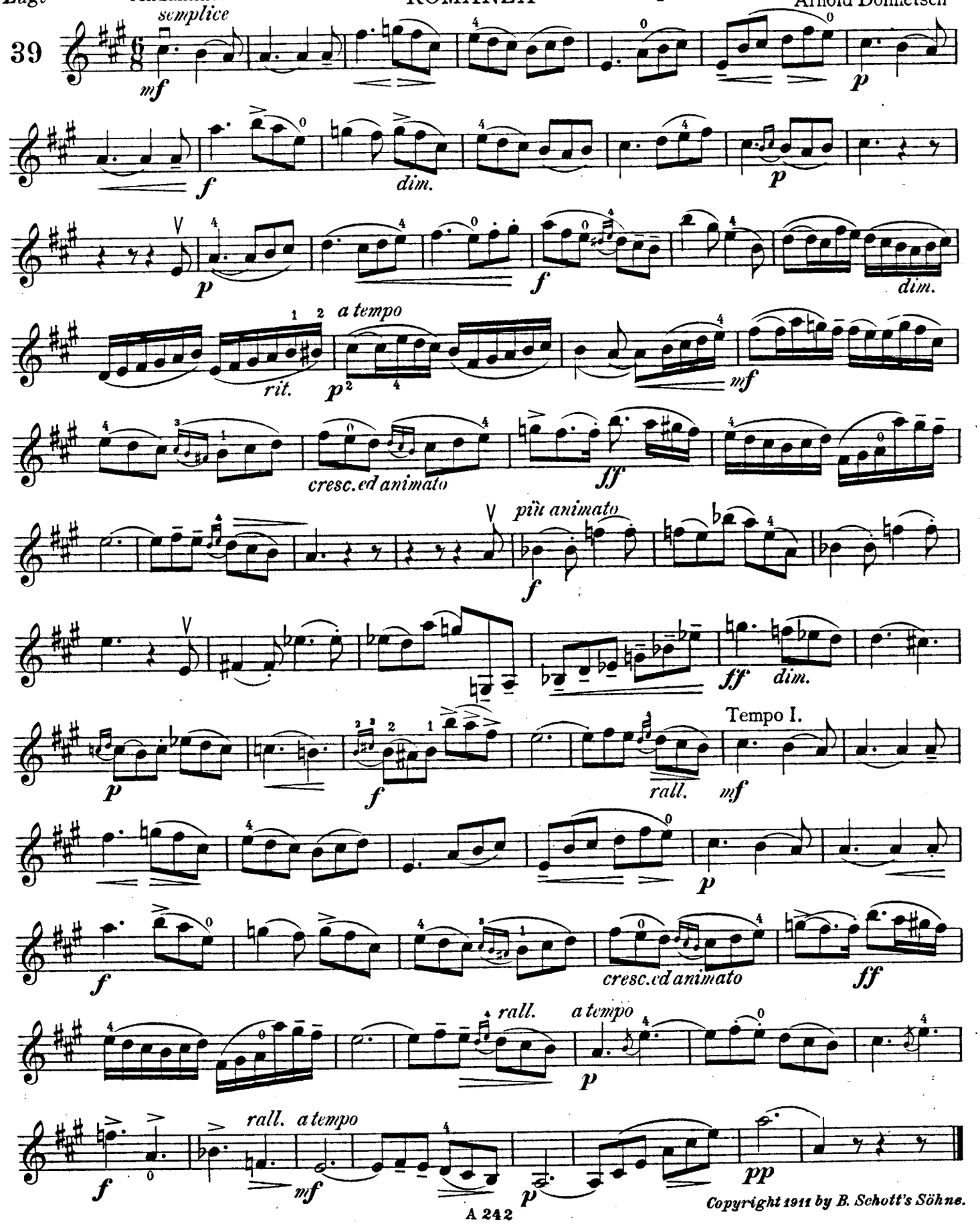
Emploi de la demi-position. Changement entre la I^e et la demi-position.

ROMANZA

Andantino.

Arnold Dolmetsch

39



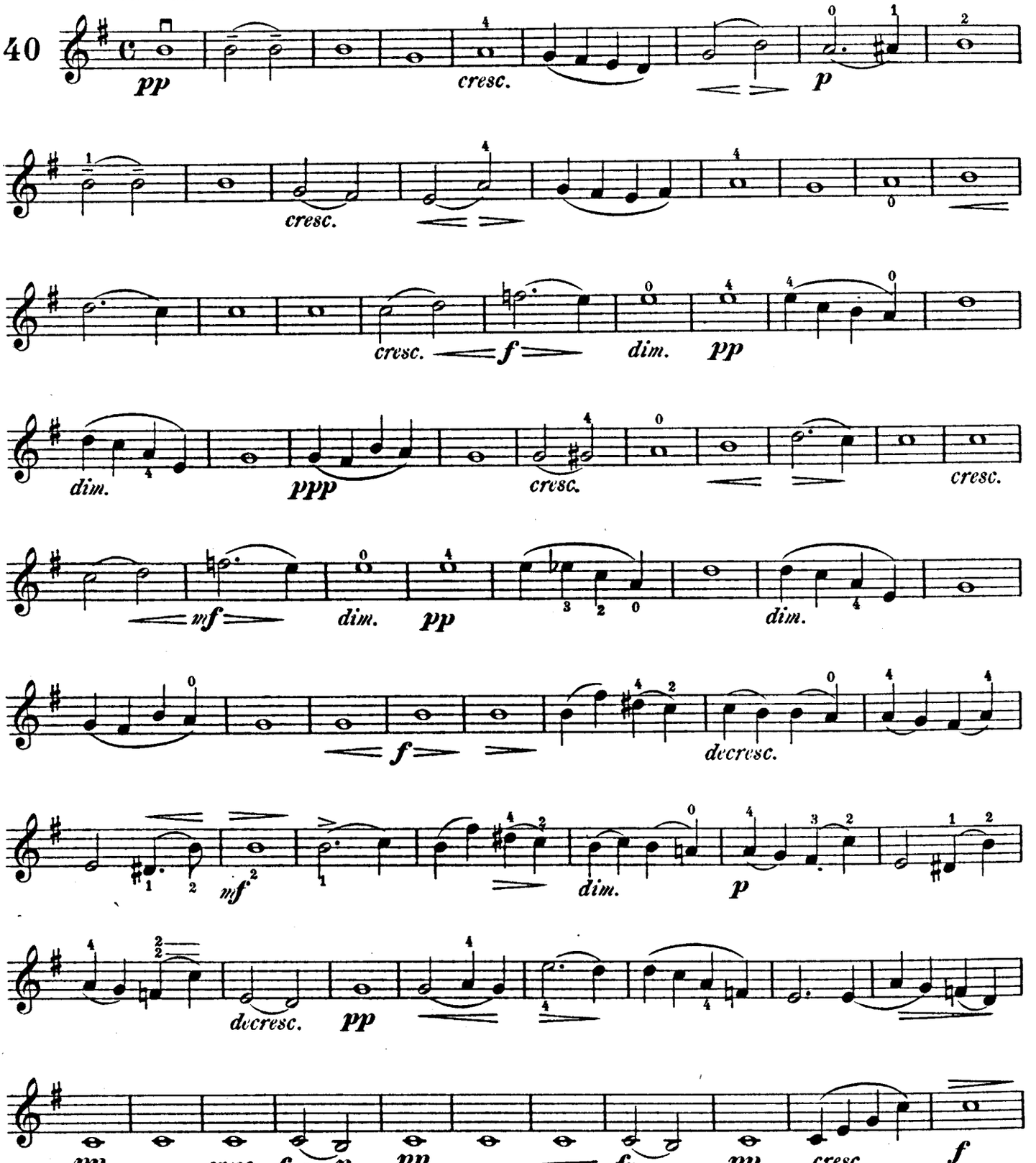
Copyright 1911 by B. Schott's Söhne.

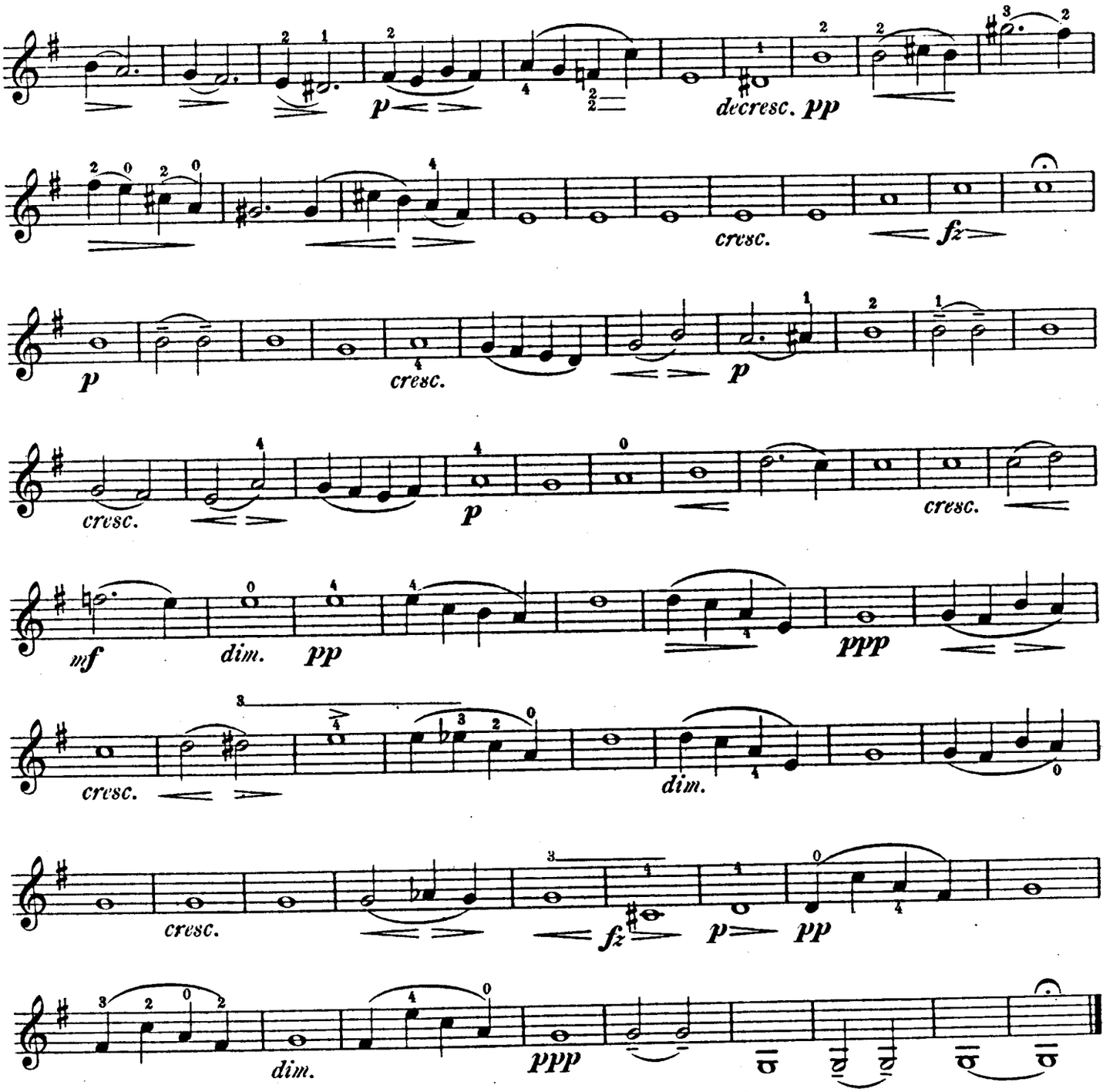
IMPROMPTU

F. Schubert
Arr.v.E.Heim

Andante

40





Der wirkungsvolle Vortrag dieses berühmten Stückes von Schubert verlangt einen langgezogenen Ton von goldener Klarheit und Reinheit. Auch die Forte-Stellen sind voll im Ton aber von weichem Klang.

An effective rendering of this celebrated piece by Schubert demands a long drawn tone, perfectly clear and pure. In the *forte* passages the tone must be full, but at the same time tender.

L'exécution de ce morceau célèbre de Schubert demande un ton plein et soutenu, très clair et très pur. Les parties "forte" doivent aussi être très pleines quant au son, mais pourtant d'un timbre doux.

Wir rathen den Schülern alle diese Stücke nach absolvieren der dritten Lage, also nach dem Studium von „Gradus ad Parnassum" Heft IV. unter Anwendung des Lagenwechsels, „Portamento" und „Tremolo" zu wiederholen. Der Schüler suche selbst die passenden Lagenwechsel, wodurch diese Stücke an Schönheit und künstlerischem Werthe gewinnen.

We recommend pupils when they have been through the 3rd position, i.e. after having studied Book 4 of the "Gradus ad Parnassum," to return to these pieces, making use of change of positions, *portamento* and *tremolo*. The pupil must seek out by himself the most suitable changes of position, whereby these pieces will gain in beauty and artistic value.

Nous conseillons aux élèves après qu'ils ont fini d'étudier la troisième position, c'est-à-dire après avoir terminé le 4e. cahier du "Gradus ad Parnassum," de rejouer ces morceaux avec changements de position, "portamento" et "tremolo". L'élève fera bien de chercher lui-même les changements de positions convenables, par lesquels ces morceaux gagneront en beauté et en valeur.

II^te Lage. Wechsel zwischen 1. und 2. Lage.

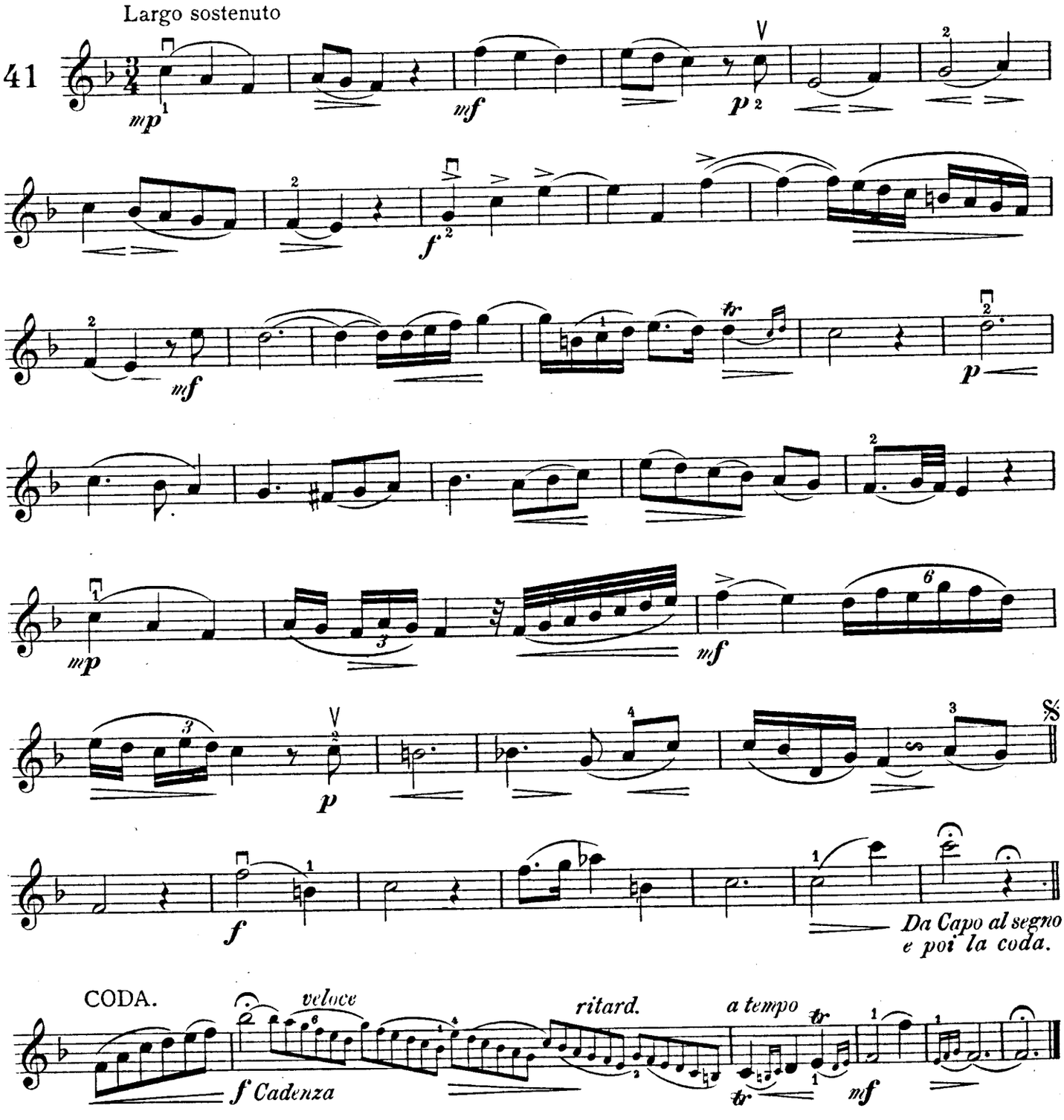
2nd Position. Changing from 1st to 2nd Position.

2e Position. Changement entre la 1re et la 2me Position.

LARGO RELIGIOSO

Crescentini

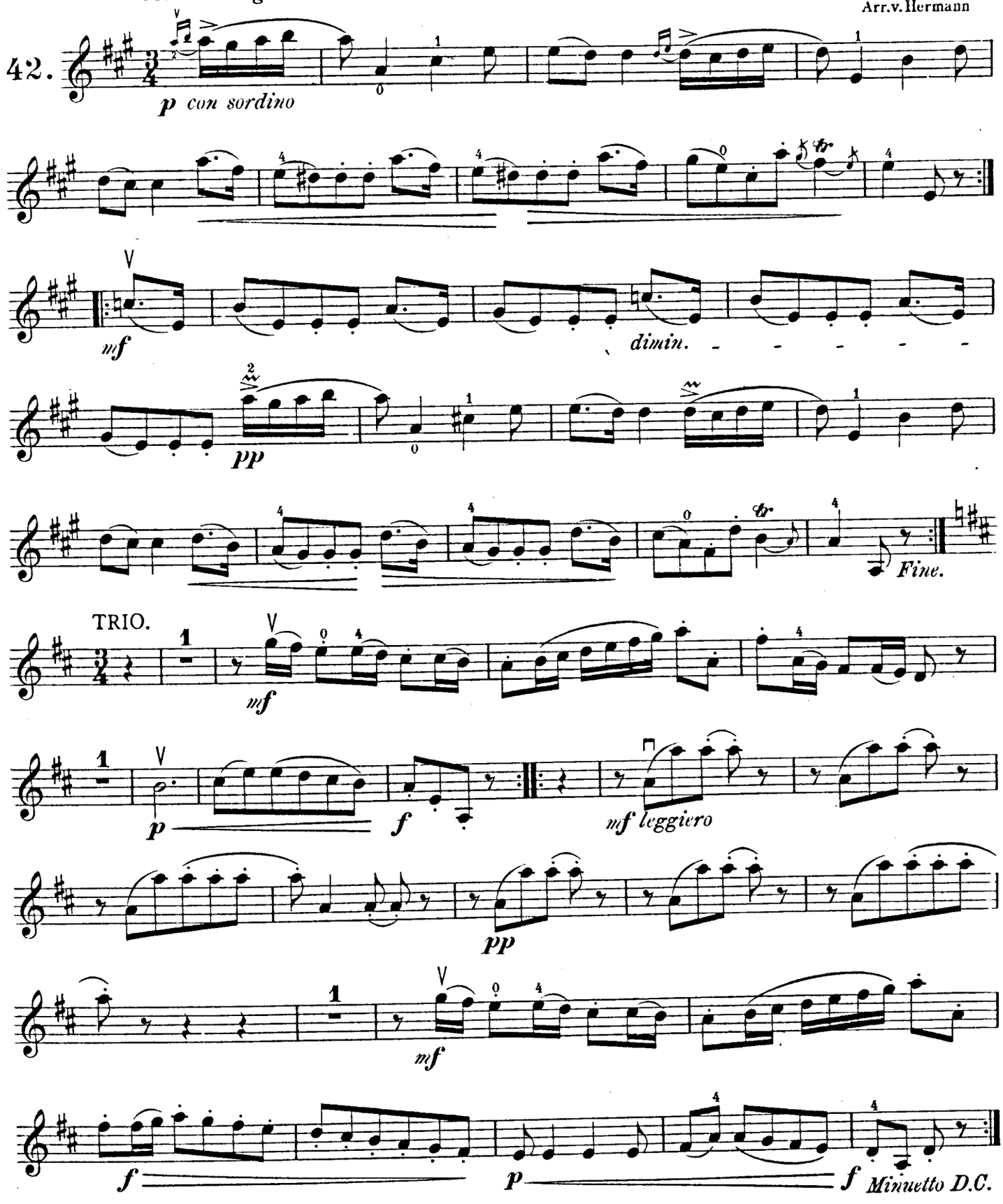
Bearb. nach d. bz. Bass v. E. Heim



MINUETTO

Moderato e grazioso.

L. Boccherini
Arr. v. Hermann

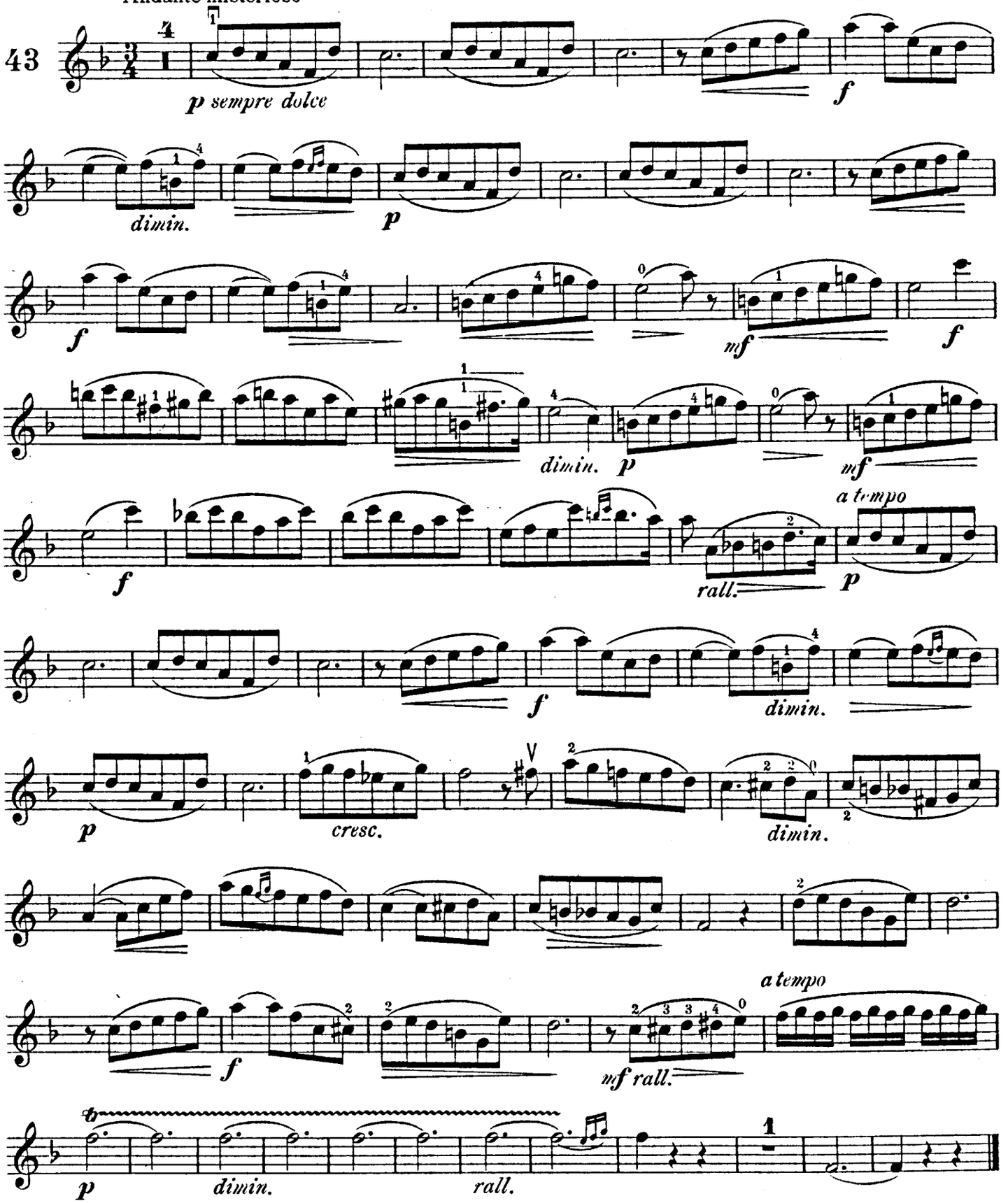


MELODIE

Melody *Mélodie*

Andante misterioso

Scotson Clark

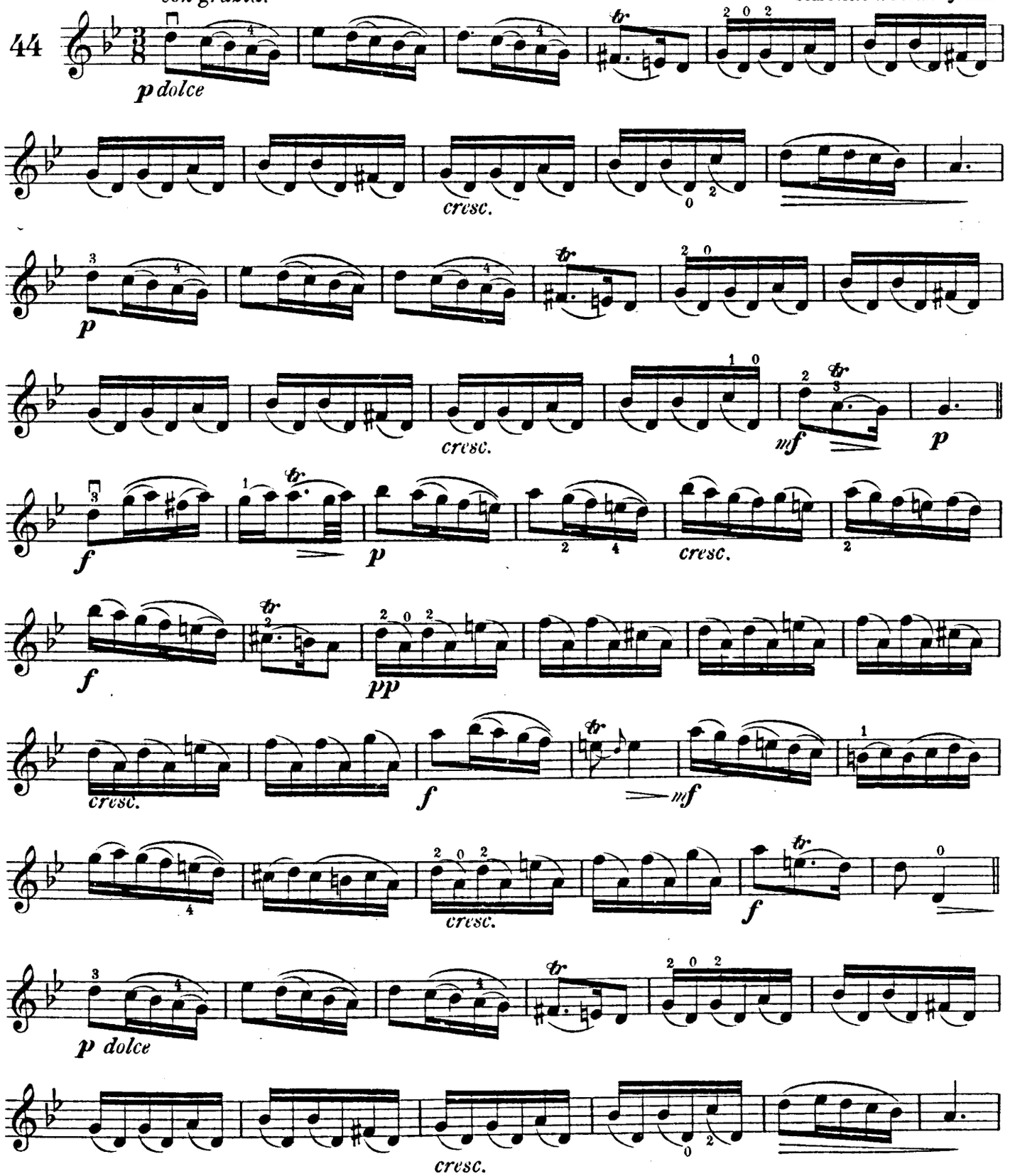


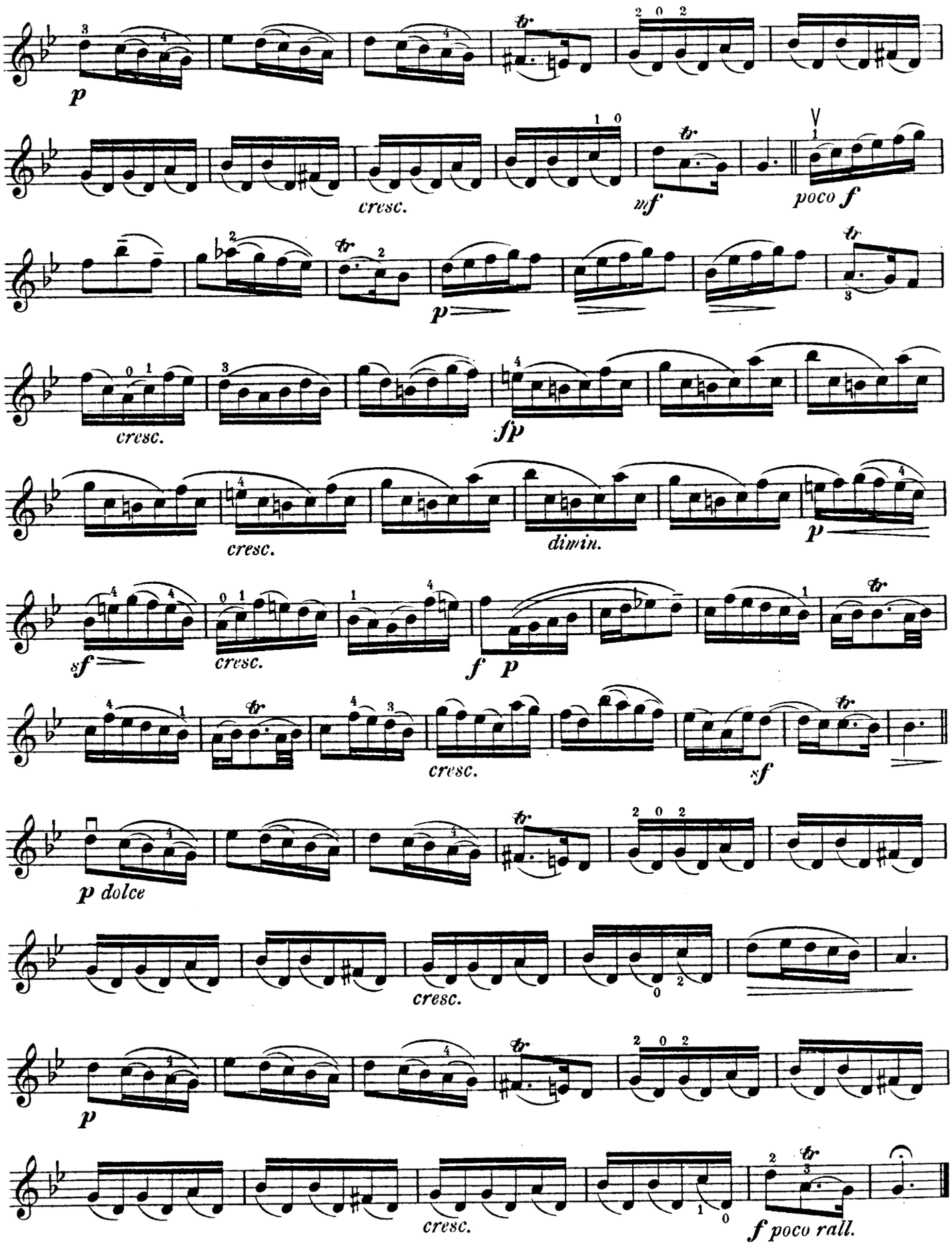
ARIA

Jean Bapt. Senaillé
(1687 - 1730.)
bearbeitet v. Gustav Jensen

Andante poco Allegretto.
con grazia.

44




p
cresc.
mf
poco f
p
cresc.
fp
cresc.
dimin.
p
sf
cresc.
f p
cresc.
sf
p dolce
cresc.
p
cresc.
f poco rall.