

Herrn Professor Jos. Joachim.

# SCHERZINO

für

## drei Violinen

componirt

von

# CARL NIKOLAI

Op. 25.

Partitur und Stimmen Pr. M. 2, 50.

*Eigenthum des Verlegers.  
Eingetragen in das Vereins Archiv.*

**LEIPZIG, FR. KISTNER.**

(K. K. Oesterr. goldene Medaille.)

5819.

Aufführungsrecht vorbehalten.

# SCHERZINO.

Carl Mikuli Op. 25.

*Allegro moderato.*

Violine I.

Violine II.

Violine III.

The musical score is arranged in five systems, each containing three staves for Violine I, II, and III. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score begins with a dynamic marking of *p* (piano) in the first system. The second system includes a *pp* (pianissimo) marking. The third system features a *pp* marking. The fourth system starts with a *p cresc.* (piano crescendo) marking. The fifth system begins with a *pp* marking. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

First system of musical notation, featuring three staves. The top staff contains a complex melodic line with many sixteenth notes. The middle and bottom staves provide harmonic support. Dynamics include *p* and *cresc.*

Second system of musical notation, continuing the piece with similar melodic and harmonic textures across three staves.

Third system of musical notation, showing a continuation of the melodic patterns. Dynamics include *p* and *cre*.

Fourth system of musical notation, featuring vocal lines with lyrics: "scen - do". The lyrics are written under both the upper and lower vocal staves. Dynamics include *p*.

Fifth system of musical notation, concluding the page with a final melodic flourish. Dynamics include *pp*.

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First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with a dynamic marking of *p espressivo*. The middle staff is in bass clef with the same key signature and time signature, containing a supporting melodic line. The bottom staff is in bass clef with the same key signature and time signature, containing a rhythmic accompaniment of eighth notes.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the supporting melodic line, featuring a triplet of eighth notes. The bottom staff continues the rhythmic accompaniment.

Third system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle staff continues the supporting melodic line. The bottom staff continues the rhythmic accompaniment.

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle staff continues the supporting melodic line, ending with a triplet of eighth notes. The bottom staff continues the rhythmic accompaniment.

Fifth system of musical notation. It consists of three staves. The top staff continues the melodic line with various accidentals. The middle staff continues the supporting melodic line. The bottom staff continues the rhythmic accompaniment.

Sixth system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle staff contains the vocal line with the lyrics "cre" and "cre" written below the notes. The bottom staff continues the rhythmic accompaniment.

- scen - - do

- scen - - do

*p*

*p*

*dim.*

*dim.*

*fz*

*fz*

*p*

5819

First system of musical notation, featuring three staves. The top staff contains a melodic line with various ornaments and fingerings (2, 4). The middle staff has a similar melodic line. The bottom staff consists of a series of eighth notes, each with a fermata-like symbol above it.

Second system of musical notation, featuring three staves. The top staff begins with a piano (*p*) dynamic marking. The middle staff also begins with a piano (*p*) dynamic marking. The bottom staff continues the rhythmic accompaniment.

Third system of musical notation, featuring three staves. The top staff includes a triplet of eighth notes. The middle staff has a piano (*p*) dynamic marking. The bottom staff continues the accompaniment.

Fourth system of musical notation, featuring three staves. The top staff includes a triplet of eighth notes. The middle staff has a piano (*p*) dynamic marking. The bottom staff continues the accompaniment.

Fifth system of musical notation, featuring three staves. The top staff includes a triplet of eighth notes. The middle staff has a pianissimo (*pp*) dynamic marking. The bottom staff continues the accompaniment.

Sixth system of musical notation, featuring three staves. The top staff includes a triplet of eighth notes. The middle staff has a pianissimo (*pp*) dynamic marking. The bottom staff continues the accompaniment.

First system of musical notation. The top staff features a melodic line with a *cresc.* marking. The middle and bottom staves provide harmonic accompaniment, both starting with a *pp* dynamic.

Second system of musical notation. The top staff continues the melodic line with a *p* dynamic. The middle and bottom staves continue the accompaniment, with the bottom staff also marked *p*.

Third system of musical notation. The top staff has a *p* dynamic. The middle staff contains vocal lyrics: "cre - scen - do" and "cre - scen - do". The bottom staff continues the accompaniment.

Fourth system of musical notation. The top staff has a *f* dynamic. The middle staff has a *p* dynamic. The bottom staff has a *f* dynamic. The system concludes with a *p* dynamic marking.

Fifth system of musical notation. The top staff has a *ritenuto* marking followed by *molto più moto*. The middle and bottom staves have *ritenuto* markings. The system ends with *f stringendo e cresc.* markings on all staves.

Sixth system of musical notation. The top staff has a *sempre* marking. The middle and bottom staves also have *sempre* markings. The system concludes with *sfz* markings on all staves.

# STUDIENWERKE FÜR VIOLINE.

## Leicht.

### a. Für Violine allein.

- Eberhardt, G., Op. 84. Tägliche Violin-Uebungen f Anfänger — Op. 89. Materialien für den Anfangsunterricht im Violinspiel . . . 2 —
- Hofmann, R., Op. 25. Die ersten Etuden.  
Heft I. Der Anfänger . . . 2 50  
Heft II. Der Fortgeschrittene . . . 2 —  
Heft III. Der Geübtere . . . 2 50  
— Op. 68b. 10 Praeludien . . . 1 50

### b. Für 2 Violinen.

Violin-Duette aus den Werken älterer Meister, für Anfänger als ergänzendes Material zu jeder Violinschule herausgegeben von Richard Hofmann.

- Band I (No. 1—45) . . . 2 —  
Band II (No. 46—86) . . . 2 —

### c. Für 3 Violinen.

- Schröder, H., Op. 13. Kleine Trios.  
No. 1. C dur . . . 3 —  
No. 2. G dur . . . 3 —  
No. 3. F dur . . . 3 —

### d. Für Violine und Pianoforte.

- Hofmann, R., Op. 63. 10 Stücke mit vorangehenden kleinen Praeludien.  
No. 1 C, No. 2 Am., No. 3 G, No. 4 Em., No. 5 F, No. 6 Dm., No. 7 D, No. 8 Hm., No. 9 B, No. 10 Gm. . . je 1 —
- Schumacher, P., Op. 28 No. 1. Sonatine G. . . . . 1 50

## Mittelschwer.

### a. Für Violine allein.

- Hofmann, R., Op. 51. 24 Etuden.  
Heft I (No. 1—8) . . . 2 —  
Heft II (No. 9—16) . . . 2 50  
Heft III (No. 17—24) . . . 2 50
- Schwendemann, W., Lagenwechsel-Uebungen — Exercises in Changes of Position . . . 3 —

### b. Für 2 Violinen.

- Meves, W., Op. 19. 8 Duetten . . . 3 50
- Schrader, H., Op. 2. Der junge Violinspieler . . . 3 —
- Violin-Duette aus den Werken älterer Meister, für Anfänger als ergänzendes Material zu jeder Violinschule herausgegeben von Richard Hofmann.  
Band III (No. 87—110) . . . 2 50  
Band IV (No. 111—128) . . . 2 50

### o. Für 3 Violinen.

- Schröder, H., Op. 14. Kleine Trios.  
No. 1. D . . . . . 3 —  
No. 2. Am . . . . . 3 —  
No. 3. B . . . . . 3 —
- Hermann, Fr., Op. 9. Buzleske . . . 2 —

### d. Für Violine und Pianoforte.

- Bach, J. David Date  
Heft I (No. 1—3) . . . 2 50  
Heft II (No. 4—6) . . . 2 —
- Corelli, A., Sonate (F. O. Dessoff und J. Hellmesberger) . . . 3 —
- Hofmann, R., Op. 64. Suite . . . 3 —
- Schrader, H., Perpetuum mobile . . . . . 1 50
- Schumacher, P., Op. 28. Sonatinen.  
No. 2. F . . . . . 2 —  
No. 3. A . . . . . 2 50  
No. 4. C . . . . . 3 50

## Schwer.

### a. Für Violine allein.

- David, F., Op. 9. 6 Caprices . . . 3 —  
— Op. 20. 6 Caprices . . . 3 50
- Eberhardt, G., Op. 92. Tägliche Violin-Uebungen für die Verbindung schwieriger Doppelgriffe . . . . . 2 —
- Hofmann, R., Op. 52. 32 Special-Etuden.  
Heft I (No. 1—8) . . . 2 50  
Heft II (No. 9—16) . . . 2 50  
Heft III (No. 17—24) . . . 2 50  
Heft IV (No. 25—32) . . . 2 50

- Kontski, Ap. de, Op. 5. L'Echo. Caprice-Etude . . . . . 1 50
- Kreutzer, R., 42 Etuden. (Herm. Schröder) . . . 3 —
- Sauret, E., Op. 24. 20 grandes Etudes.  
Livre I (No. 1—7) . . . 3 50  
Livre II (No. 8—13) . . . 4 —  
Livre III (No. 14—20) . . . 4 50
- Schrader, H., Op. 1. 25 Studien.  
Heft I (No. 1—13) . . . 5 50  
Heft II (No. 14—25) . . . 5 —
- Anleitung zum Studium der Accorde . . . . . 2 —  
— Tonleiterstudien . . . . . 3 —
- Schubert, Fr. (de Dresde), Op. 3. 9 Etudes . . . . . 1 —
- Singer, E., Op. 8. L'Arpeggio. Etude de Concert . . . . . 1 —
- Sitt, H., Nachtrag zu H. Schrader's Tonleiterstudien . . . 2 —

### b. Für 2 Violinen.

- Hermann, Fr., Op. 7. 3 Caprices brillants . . . . . 3 —
- Wienlawski, H., Op. 18. Etudes-Caprices.  
Livre I (No. 1—4) . . . 3 —  
Livre II (No. 5—8) . . . 3 —

### c. Für 3 Violinen.

- Hermann, Fr., Op. 17. Suite  
Cherzino. . . . . 5 50  
Cm. . . . . 2 50

### d. Für Violine und Pianoforte.

- David, F., Op. 20. 6 Caprices.  
Livre I (No. 1—3) . . . 3 50  
Livre II (No. 4—6) . . . 3 50
- Kontski, Ap. de, Op. 16. 6 Caprices-Etudes artistiques.  
Livre I (No. 1—3) . . . 5 —
- Schröder, H., Op. 10. 2 Concert-Etuden.  
No. 1. Die Biene. (Eine Bearbeitung v. R. Kreutzer's Etude No. 9) . . . . . 1 50  
No. 2. Mückentanz. (Original-Etude f. hohe Lagen u. Arpeggio im springenden Bogen) . . . . . 1 50
- Sitt, H., Op. 24. 2 Etuden zum Concert-Gebrauch.  
No. 1. Am. . . . . 2 50  
No. 2. Dm. . . . . 2 50
- Tartini, G., Le Trille du Diable. Sonate (Rob. Volkmann) . . . 3 —

## Sehr Schwer.

### a. Für Violine allein.

- Bach, J. S., 6 Sonaten (F. David).  
Heft I No. 1 Gm., No. 2 Hm. . . 3 —  
Heft II No. 3 Am., No. 4 Dm. . . 3 —  
Heft III No. 5 C, No. 6 E . . . 3 —
- Neue von Hans Sitt revidierte Ausgabe. . . . . 3 —
- Lipinski, C., Op. 10. 8 Capricci . . . 1 —
- Lubin, L. de St., Op. 42. Hommage aux Artistes. 6 grands Caprices brillants . . . . . 2 50
- Moscheles, I., 20 Studien für vorgertückte Spieler, nach den Pianoforte-Studien Op. 70 bearbeitet von Ferd. David.  
Heft I (No. 1—10) . . . 3 —  
Heft II (No. 11—20) . . . 3 —
- Sauret, E., Op. 38. 12 Etudes artistiques.  
Cah. I (No. 1—4) . . . 4 —  
Cah. II (No. 5—9) . . . 4 —  
Cah. III (No. 10—12) . . . 4 —

- Singer, E., Op. 5. Prélude (Impromptu) . . . . . 1 —  
— Cadenzen zu Beethoven's Violin-Concert . . . . . 1 —

### b. Für Violine und Pianoforte.

- Kontski, Ap. de, Op. 16. 6 Caprices-Etudes artistiques.  
Livre II (No. 4—6) . . . . . 6 —
- Moscheles, I., 20 Studien für vorgertückte Spieler, nach den Pianoforte-Studien Op. 70 bearbeitet von Ferd. David. Pianofortebegleitung von I. Moscheles.  
Heft I (No. 1—10) . . . 7 50  
Heft II (No. 11—20) . . . 7 50
- Singer, E., Op. 9. Les Octaves — Le Spiccato — Le Staccato. 8 Caprices . . . . . 2 50  
— Op. 23. 3 Caprices . . . . . 4 —

## Schulen.

- Hofmann, R., Op. 81. Violin-Schule. Theoretisch-praktischer Lehrgang zur Erlernung des Violinspiels, in 3 Theilen. — Violin School. Theoretic-practical Course for the Study of the Violin, in 2 Parts, edited and revised by W. E. Heimendahl.  
Theil I. Der Anfangs-Unterricht. — (Part. I. Elementary Instruction) no. 3 —  
Theil II. Schule der Technik. — (Part. II. School of Technic) . . . no. 3 —

- Op. 84. Elementar-Violin-Schule. Eine leichtfassliche Anleitung zur Erlernung des Violinspiels mit zahlreichen melodischen, lust und Fleiss anregenden Musikstücken für 1 und 2 Violinen und vielen fördernden technischen Studien. —

- Escuela elemental de Violin. Método fácil para aprender a tocar el Violin con numerosas piezas melódicas y recreativas para 1 y 2 violines que estimulan al entusiasmo y a la aplicación y muchos ejercicios técnicos que favorecen el estudio. —

- Elementary Violin-Tutor. An easy method for learning to play the Violin, with numerous melodious, study-inciting and recreative music-pieces for 1 and 2 Violins and many technical exercises designed to facilitate the Study thereof. . . . no. 3 —