



**PREVIEW**  
**Low Resolution**

Alte Meister  
für junge Spieler

Old Masters for young players

Maîtres anciens pour la jeunesse

Lehrstücke für Violine und Piano

Pieces for Violin and Piano

Pièces pour Violon et Piano

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Revidiert von  
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Band II

ED 1553

ISMN 979-0-001-03372-5

Band I

ED 844

Band III

ED 1619

## Anmerkungen zur Revision

Die vorliegende Revision der Violinstimme erfolgte nach dem Gesichtspunkt, dass die Fingersätze den Fähigkeiten des Schülers entsprechend verwendet werden können. Neben den Notensätzen über den Noten stehende oder der Alternativ-Fingersatz unter den Noten; auch eine Kombination der beiden ist möglich. Die Fingersätze beziehen auch die II. und IV. Lage ein, jedoch sind die IV. Lagen nirgends überschritten. Durch die Einschaltung moderner Fingersätze und der II. und IV. Lage wird die Nutzbarkeit der Stücke für die Unterrichtspraxis bei weitem erweitert. Die kürzeren Stücke für die Unterstufe bedeutet die Anwendung moderner Fingersätze, harmonischer Wechsel, „Lagenkriechen“ usw.) und das fließende Spiel in der Violinstimme. Erweiterung des Unterrichtsmateriales.

## Notes for Revision

The following revision of the violin pieces made so that the fingering which matched the ability of the student could be used: either the fingering above the notes or the alternative fingering below the notes, it is also possible to use a combination of both. The fingering includes the II<sup>nd</sup> and IV<sup>th</sup> positions, but the IV<sup>th</sup> position is used only in the lower positions of the piece. The construction purposes has been extended by the inclusion of modern fingerings and the II<sup>nd</sup> and IV<sup>th</sup> positions. The shorter pieces for the lower grade which were originally written for the first position, "position creeping" and fluent playing in the lower positions.

Ottó Szende

## Remarques relatives à la révision

La présente révision des morceaux de violon a été faite en vertu du principe que les doigts doivent être utilisés en fonction des capacités de chaque élève. Nous en indiquons donc deux différents, l'un au-dessus des notes et l'autre en dessous. Il est également possible de combiner les deux. Les doigts sont indiqués pour la II<sup>e</sup> et la IV<sup>e</sup> position, mais la IV<sup>e</sup> position n'est utilisée que dans les positions inférieures de la pièce. L'usage des doigts modernes (échanges enharmoniques, glissements entre positions, etc...) et l'usage des II<sup>e</sup> et IV<sup>e</sup> positions dans les quatre premières positions accroissent nettement la utilité didactique des morceaux, ce qui se vérifie en particulier dans les pièces courtes et de difficulté difficile; tout ceci entraînant naturellement un élargissement notable du répertoire.

Ottó Szende

# Preludio e Gavotta

Arrangement  
von Alfred Moffat

Johann Joachim Quantz  
1697-1773

## Preludio

Lento

*p espress.*

*p espress.*

*poco rit.*

*attacca*

*poco rit.*

*attacca*

## Gavotta

Tempo di Gavotta

First system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part is marked *p non legato* and includes a first ending bracket labeled (a).

Second system of the musical score, continuing the vocal and piano parts.

Third system of the musical score. The piano part is marked *p sempre non legato*.

Fourth system of the musical score, concluding the piece.



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The first staff contains a melodic line with dynamics *p* and *f*. The grand staff contains accompaniment with dynamics *p* and *f*.



Second system of musical notation, continuing the piece with similar notation and dynamics.



Third system of musical notation, continuing the piece with similar notation and dynamics.



Fourth system of musical notation, concluding the piece. It includes dynamics *p*, *f*, and *rit.* (ritardando). The system ends with a double bar line and repeat signs.

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## Sarabande

Georg Friedrich Händel  
1685-1759

Largo

*p sostenuto**p sostenuto*

The image shows a page of musical notation for a Sarabande by Georg Friedrich Händel. The page is numbered '6' in the top left corner. The title 'Sarabande' is centered at the top, with the composer's name 'Georg Friedrich Händel' and his dates '1685-1759' to the right. The tempo is marked 'Largo'. The score is written in G major and 3/4 time. It consists of a treble clef staff and a bass clef staff. The treble staff begins with the tempo marking 'Largo' and the dynamic marking '*p sostenuto*'. The bass staff begins with the dynamic marking '*p sostenuto*'. The score includes a first ending with a repeat sign and a second ending. A large, diagonal watermark reading 'PREVIEW' is overlaid across the entire page.

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *p*.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, concluding the page. It includes performance directions: *poco largam.* and *rit.*

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# Menuett und Trio

Ludwig van Beethoven  
1770-1827

## Menuett

Tempo moderato

The first system of the musical score for the Minuet. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The first staff begins with a dynamic marking of *mf* and a *cresc.* marking. The grand staff begins with a dynamic marking of *mf* and a *cresc.* marking. The music features a simple, rhythmic melody in the treble and a supporting accompaniment in the grand staff.

The second system of the musical score for the Minuet. It continues the melody and accompaniment from the first system. The dynamic marking *mf* is present. The system concludes with a double bar line and repeat signs.

The third system of the musical score for the Minuet. It continues the melody and accompaniment. The system concludes with a double bar line and repeat signs.

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