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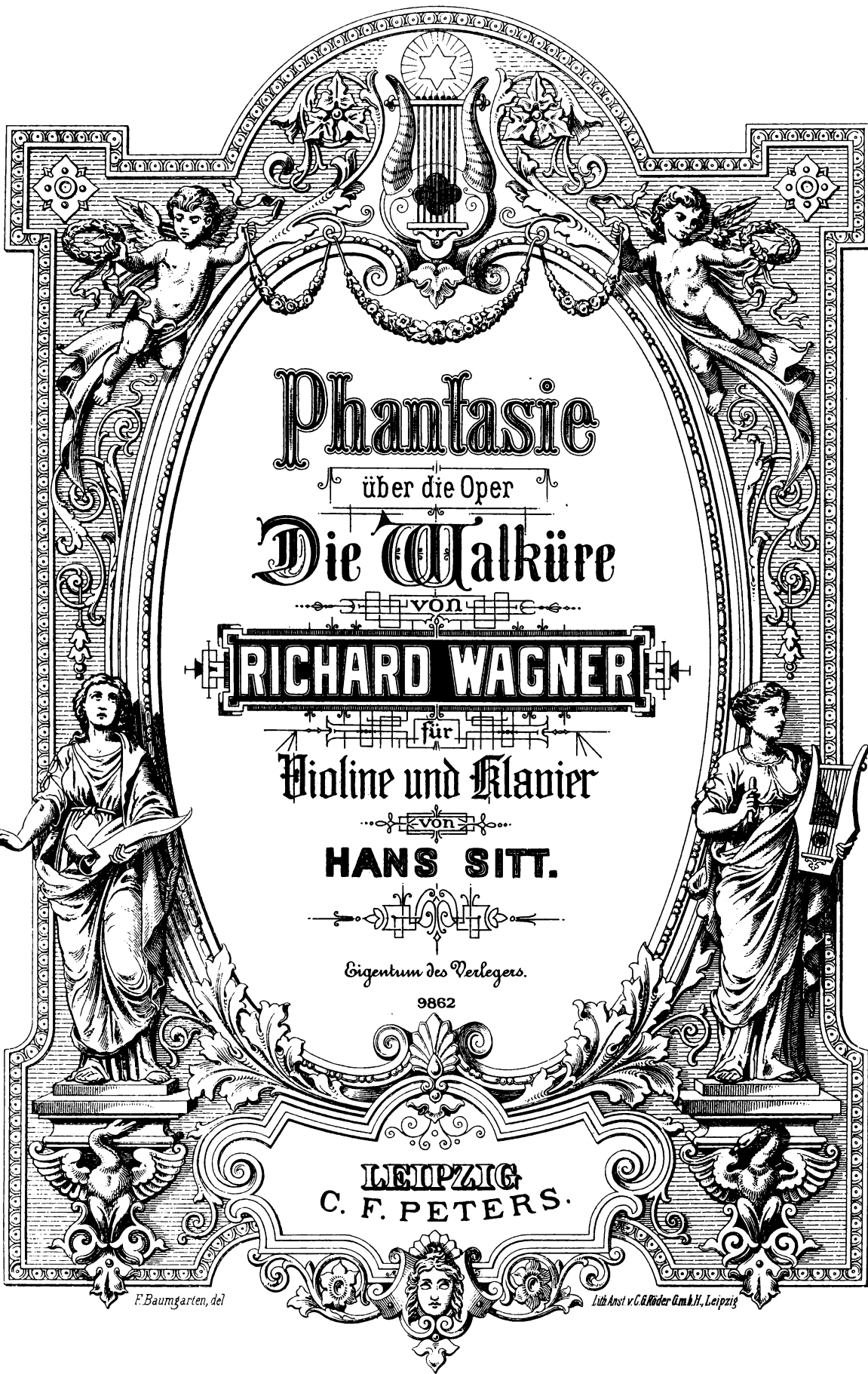
# WAGNER

## Walküre-Phantasie

Violine und Klavier.

(Sitt.)





Phantasie

über die Oper

Die Walküre

von

**RICHARD WAGNER**

für

Violine und Klavier

von

**HANS SITT.**

Eigentum des Verlegers.

9862

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# Walküre - Phantasie.

(Vorspiel zum II. Akt.)

Richard Wagner.

Lebhaft.

Violine.

Pianoforte.

The first system of the score features a Violin part on a single staff and a Piano accompaniment on two staves. The music is in 3/8 time and D major. The piano part begins with a forte (f) dynamic and includes a 'dim.' (diminuendo) marking. The violin part has a melodic line with slurs and accents. The system concludes with a 'riten.' (ritardando) marking.

Wotan: (Heut hast du es erlebt.)

Mäßig langsam.

The second system begins with the vocal entry for Wotan. The vocal line is on a single staff, starting with a piano (p) dynamic and a 'mf' (mezzo-forte) dynamic. The piano accompaniment is on two staves, starting with a 'p dolce' (piano dolce) dynamic. The music is in 3/4 time and D major. The system concludes with a 'p.' (piano) dynamic marking.

First system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a melodic phrase. The piano accompaniment features a complex texture with many sixteenth notes. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

Second system of the musical score. It continues the vocal and piano parts. A section is marked with a large 'A' above the vocal staff. Dynamic markings include *p*, *cresc.*, and *p dolce*. The piano accompaniment continues with intricate sixteenth-note patterns.

Fricka: (Deiner ewgen Gattin)  
Mäßig.

Third system of the musical score. This system focuses on the piano accompaniment. The vocal line is mostly rests. The piano part features a dense texture of sixteenth-note triplets and sextuplets. Dynamic marking is *p*.

Fourth system of the musical score. Similar to the previous system, it features piano accompaniment with triplets and sextuplets. Dynamic marking is *mf* (mezzo-forte).

Fifth system of the musical score. It continues the piano accompaniment with triplets and sextuplets. Dynamic marking is *f* (forte).

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include *p*, *cresc.*, and *mf*.

Ein wenig langsam.

Musical score for the second system, featuring a vocal line and piano accompaniment. The key signature changes to two sharps (F#, C#) and the time signature is 3/4. Dynamics include *p*, *poco riten.*, *a tempo*, and *riten.*.

Siegmund: (Winterstürme wichen dem Wonnemond.)  
Mäßig bewegt.

Musical score for the third system, featuring a vocal line and piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 3/4. Dynamics include *pp*.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 3/4. Dynamics include *cresc.*, *mf*, and *p*.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 3/4. Dynamics include *f*.

**B**

*p*

*pp*

*mf*

*dim.*

*p*

*mf*

*dim.*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

Dasselbe Zeitmaß.

*f*

*p*

*f*

*mf*

*p*

*dolce*

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The piano part features a dense texture of sixteenth-note runs in the right hand and a more rhythmic bass line in the left hand. The key signature has two flats.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part continues with intricate sixteenth-note patterns. A dynamic marking of *mf* is present in both the vocal and piano staves.

Third system of musical notation, starting with a section marker 'C'. It features a vocal line and piano accompaniment. The piano part has a dynamic marking of *p* (piano). The texture remains dense with sixteenth-note runs.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a dynamic marking of *p*. A *cresc.* (crescendo) marking is placed over the piano accompaniment in the second measure of the system.

Fifth system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a dynamic marking of *mf*. The system concludes with a *p* (piano) dynamic marking at the end of the piano accompaniment.



First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment features a complex texture with many sixteenth notes and chords. A large slur covers the first two measures of the piano part.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part has a *cresc.* (crescendo) marking. The texture remains dense with sixteenth-note patterns.

Third system of musical notation. The piano part begins with a *mf* (mezzo-forte) dynamic and includes a triplet of eighth notes. A *riten.* (ritardando) marking is present in the second measure of the piano part. The system concludes with a double bar line.

Mäßig schnell.

Fourth system of musical notation, primarily for the piano. It features a very dense texture of sixteenth-note chords. The dynamic is *f* (forte). There are several triplet markings over groups of notes.

Brünnhilde: (Fort  
Sehr schnell.

Fifth system of musical notation, continuing the piano part from the previous system. It maintains the dense sixteenth-note texture. The dynamic is *f*. The system ends with a double bar line.

denn eile, nach Osten gewandt!)

First system of the musical score. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *p*.

Second system of the musical score. The piano part continues with the same rhythmic pattern. Dynamics include *p*, *poco cresc.*, *più cresc.*, and *Poco rallent.*

Third system of the musical score. The piano part features a *string.* section with *stringendo* and *a tempo* markings. Dynamics include *f*, *sfz*, *dim.*, and *p*. A key signature change to D major is indicated by a large 'D'.

Fourth system of the musical score. The piano part features a dense texture of chords in the right hand and a melodic line in the left hand. Dynamics include *p*.

Fifth system of the musical score. The piano part continues with dense chords in the right hand and a melodic line in the left hand. Dynamics include *p* and *cresc.*

First system of musical notation. The upper staff features a melodic line with dynamics *mf* and *f*, and a *dim.* marking. The lower staff is a piano accompaniment with chords and a melodic line, including a *dimin.* marking.

Second system of musical notation. The upper staff has dynamics *p*, *cresc.*, *mf*, and *p*. The lower staff has dynamics *p*, *cresc.*, *mf*, and *p*.

Third system of musical notation. The upper staff begins with a large letter 'E' above it, followed by dynamics *p* and *cresc.*. The lower staff has dynamics *p* and *cresc.*.

Fourth system of musical notation. The upper staff has dynamics *molto cresc.* and *f*. The lower staff has dynamics *molto cresc.* and *f*.

Fifth system of musical notation. The upper staff has dynamics *ff* and *fp*. The lower staff has dynamics *ff* and *fp*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, and ends with a *molto rit.* (very ritardando) instruction. The piano accompaniment also follows these dynamics, with a *molto rit.* instruction at the end.

Sehr gemäßig. *ff* *ff*

Second system of musical notation. The tempo is marked *Sehr gemäßig.* (Very moderate). The dynamics are *ff* (fortissimo) in both the vocal and piano parts.

*ff* *dimin.* *p*

Third system of musical notation. The dynamics are *ff* (fortissimo) and *dimin.* (diminuendo) in both parts, leading to a *p* (piano) dynamic at the end.

(Feuerzauber.)  
Langsam.

*dimin.* *poco rall.* *p*

Fourth system of musical notation. The tempo is marked *poco rall.* (a little ritardando). Dynamics include *dimin.* (diminuendo), *p* (piano), *più p* (more piano), and *pp dolce* (pianissimo dolce).

Fifth system of musical notation. This system features complex piano accompaniment with sixteenth-note patterns and chords, continuing the *pp dolce* dynamic.

Wotan: (Wer meines Speeres Spitze fürchtet.)

The musical score is divided into five systems. The first system includes a vocal line and piano accompaniment with a *marc.* marking. The second system features a *cresc.* marking in both the vocal and piano parts. The third system continues the piano accompaniment. The fourth system includes a *piu cresc.* marking. The fifth system concludes with a dynamic marking of *p* (piano) and a fermata over the final notes.

The musical score is arranged in six systems, each containing three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). Performance instructions include *dim.* (diminuendo), *pp sempre*, *dimin.*, *pp*, *ppp*, and *riten.* (ritardando). The score concludes with a double bar line and a final *ppp* marking.

# Musik für Violine und Klavier.

Progressiv geordnet.

No.	<u>Leicht.</u>	No.	<u>Mittelschwer.</u>	No.	<u>Schwer.</u>
	<i>Erste bis dritte Stufe.</i>		<i>Vierte und fünfte Stufe.</i>		<i>Sechste und siebente Stufe.</i>
	<b>A. Solostücke und Sonaten.</b>		<b>A. Solostücke und Sonaten.</b>		<b>A. Solostücke und Sonaten.</b>
149	Beethoven, Op. 17 Horn-Sonate F (Hermann).	2957	Bach, Inventionen (Grütters).	2731	Artôt, Op. 4 Souvenir de Bellini.
13b	— Rondo und Variationen (David).	232/33	— 6 Sonaten (David) Band I. II.	2474	Bach, Chaconne Dm.
2507	Dussek, Op. 20, 6 Sonatinen (Hermann).	232a/33a	— Dieselben (Schreck).	228a/b	— 6 Solo-Sonaten mit Klavier.
2948	Hauptmann, Op. 10, 3 Sonatinen (Hermann).	236	— Suite, Sonate und Fuge.	2078	(Klavierbegleitung von Schumann.)
1493a/b	Hauser, Lieder ohne Worte.	13b	Beethoven, Rondo G und Variationen (David).	189b	Becker, A., Op. 20 Adagio.
190	Haydn, Sämtliche Sonaten (David).	2846	Corelli, Folies d'Espagne (Hermann).	13a	Beethoven, 2 Romanzen (Wilhelmj).
2247	Hermann, Kleine Vortragsstücke.	3075a/b	David, Op. 30 Bunte Reihe (Moser).	9031	— Sämtliche Sonaten (David).
8229a/c	Hofmann, Op. 128 Drei Konzertinos (1.—3. Lage).	3076a/b	— Die hohe Schule des Violinspiels (Hermann).	8074	David, Op. 5 Introduction et Variations sur le
1732	Mendelssohn, Op. 4 Sonate Fmoll (Hermann).	1996	Goltermann, Op. 13 Deux Pièces de Salon.		Thème „Le petit tambour“.
2596	Mozart, 15 Sonatinen-Sätze (Hermann).	1340	Grieg, Op. 8 Sonate I F.	2848	Ernst, Op. 11 Othello-Phantasie (Hilf).
2878	Neue Meister des Violinspiels (Sitt).	2475a/b	Händel, 6 Sonaten (Sitt) 2 Bände.	2851	— Op. 18 Le Carnaval de Venise (Hermann).
	1. Ernst, Elégie VI.	287	Hauptmann, Op. 5, 3 Sonaten (Hermann).	2849	— Op. 22 Ungarische Melodien (Hilf).
	2. Smetana, Aus der Heimat III.	288	— Op. 23, 3 Sonaten (Hermann).	1818	Ernst und Prume, 2 Stücke (Grünwald).
	3. Grieg, Allegretto aus der Fdur-Sonate III.	2566	Hauser, Op. 37, 4 Lieder ohne Worte.	2279	Grieg, Op. 13 Sonate II G.
	4. Moszkowski-Sarasate, Gitarre VI.	1090	Kalliwoða, Op. 103, 4 Valses brillantes.	2210	— Op. 36 Violoncello-Sonate (Petri).
	5. Hauser, Rhapsodie hongroise V—VI.	2730	Leclair, Sarabande und Tambourin.	2414	— Op. 45 Sonate III Cm.
	6. Sitt, Albumblatt III.	3250a/b	Moszkowski, Op. 82 Vier Stücke.	2565	Hauser, Op. 34 Vöglein im Baume. Caprice.
	7. Vieuxtemps, Ballade IV—V.	14	Mozart, Sämtliche Sonaten (Hermann).	1092	Laub, Op. 7 Romance et Impromptu.
	8. Sinding, Adagio aus der Suite Op. 10 V.	2366	Schumann, Op. 78 Phantasiestücke (Hermann).	1093a	— Op. 8 Polonaise.
	(Die Zahlen III—VI deuten den Schwierigkeitsgrad an.)	2967	— 2 Sonaten.	1093b	— Op. 8 Polonaise (Wilhelmj).
156a	Schubert, Op. 137, 3 Sonatinen (David).	2826	Sinding, Op. 27 Sonate E.	2476	Nardini, 2 Sonaten (Sitt).
2747a/c	Sitt, Op. 62, 3 Sonatinen.	8134	— Op. 78 Cantus doloris.	2786	Nováček, Perpetuum mobile Dm.
2648	Sonatinen-Album (Hermann).	8135	— Op. 79 Zwei Romanzen.	1990	Paganini, 4 Kompositionen (Becker).
	<b>B. Unterhaltungsmusik.</b>	2839	Sitt, Op. 39, 6 Albumblätter.	2568a/e	Raff, Fünf Sonaten.
	(Bearbeitungen.)	2215	Sjögren, Op. 19 Sonate Gm.	1094	Rode, Op. 10 Air varié G (Hermann).
494	Bellini, Rossini, 6 Ouvertüren.	2634a/b	Smetana, Aus der Heimat (Sitt), 2 Hefte.	1341	Rust, Sonate No. 1 Dm. (David).
1916	Chopin, 18 Mazurkas (Hermann).	2499	Spohr, Op. 135 No. 1 Barkarole (Hermann).	2168a	Sauret, Op. 25 No. 1 Cavatine.
1915	— 8 Walzer (Hermann).	8236	Stamitz, Op. 20 Fünf Sonaten (Riemann).	2168b	— Op. 25 No. 2 Aubade mauresque.
1939	Donizetti, Kreutzer, Nicolai, Ouvertüren.	1099a	Tartini, 3 Sonaten.	2204	— Op. 33 Danse Polonaise.
2921	Grieg, Op. 6, 4 Humoresken (Sitt).	1099c	— 2 Sonaten.	156b	Schubert, Duos (David).
2484	— Op. 12 Lyrische Stücke (Sitt).	2582a	Vieuxtemps, Op. 43 Suite.	2368	Schumann, Op. 131 Phantasie C (Hermann).
2893	— Op. 28, 4 Albumblätter (Sitt).	2682b	— Op. 43 No. 4 Gavotte.	2477	Sinding, Op. 10 Suite Am.
2664	— Auswahl aus Op. 33 Lyrische Stücke (Sitt).	191	Weber, Sämtliche Sonaten (David).	2827	— Op. 30 Romanze Em.
2665	— Auswahl aus Op. 43 u. 47 Lyrische Stücke (Sitt).			8060a	— Op. 61 No. 1 u. 2 Prélude et Elégie.
2920	— Auswahl aus Op. 57 u. 65 Lyrische Stücke (Sitt).			8050b/c	— Op. 61 No. 3 u. 4 Ballade und Alla Mazurka.
1831a/b	Haydn, 6 Symphonien (Hermann), 2 Bände.			9059	— Op. 73 Sonate Fdur.
1089	Jansa, Op. 75 Der junge Opernfreund.			1096	Spohr, Op. 40 Polonaise Am.
2129	Jensen, Op. 17 Wanderbilder (Hüllweck).	593	Beethoven, 5 berühmte Ouvertüren.	2496/8	— Op. 127, 135, 145, Salonstücke (Hermann).
1413a/d	Klassische Stücke, aus Werken berühmter Meister.	1836a/b	— Op. 18, 6 Quartette (Hermann) Band I. II.	8006	Stojowski, Op. 20 Romanze.
1548	Lieder-Album mit Violine und Klavier.	1337	— Op. 20 Septett (Hermann).	1099b	Tartini, Teufels- und Gmoll-Sonate (Hermann).
729c	32 Marsch- und Tanzmelodien. (Hermann.)	2174	— Op. 8 Serenade (Hermann).	2580	Vieuxtemps, Op. 35 Fantasia appassionata G.
	Meister für die Jugend (Hermann)	1411	— 4 Streich-Trios (Hermann).	2581	— Op. 38 Ballade et Polonaise G.
	— Band I. Haydn, Mozart.	2229a/i	— Symphonien No. 1—9 (Sitt).	8291	Wieniawski, Op. 12 Zwei Mazurkas.
2725	— Band II. Beethoven, Schubert.	1917	Chopin, 8 Nocturnes (Hermann).	8293	— Op. 17 Legende.
2726	— Band III. Mendelssohn, Schumann.	2128	Field, 10 ausgewählte Nocturnes (Hermann).	8294	— Op. 19 Zwei Mazurkas.
1793	Mendelssohn, 14 ausgewählte Lieder (Sitt).	2546	Grieg, Op. 19 No. 2 Norw. Brautzug (Hermann).		
1734	— 36 Lieder ohne Worte (Hermann).	2647	— Op. 35, 4 norwegische Tänze (Sitt).	229	Bach, Konzert No. 1 Am. (Hermann).
1786	— Märsche.	2493	— Op. 46 Peer Gynt-Suite I (Sitt).	290	— Konzert No. 2 E (Hermann).
1796	— 5 Ouvertüren.	2925	— Auswahl aus Op. 54 und 62 Lyrische Stücke.	8069	— Konzert Gm. (Schreck).
892	Mozart, 7 Ouvertüren (Hermann).	8099	— Op. 65 No. 6 Hochzeitstag (Sitt).	189a	Beethoven, Op. 61 Konzert D (Wilhelmj).
1834	— 3 Quartette (Hermann).	2176a	— Brautzug, Karneval (Sauret).	2989a/k	Bériot, Konzert No. 1, 2, 7, 9, 3, 4, 5, 6, 8, 10.
1395	— 3 Quintette (Hermann).	2176b/c	— Lieder (Sauret), 2 Bände.	1494	Bruch, Op. 26 Konzert Gm.
2028a/b	Opern-Album (Hermann), 2 Bände.	2861	— Romanze aus dem Streichquartett (Sitt).	8073	David, Op. 35 Konzert No. 5 Dm. (Hermann).
729b	41 Opernmelodien (Hermann).	1332	Haydn, 6 Quartette (Hermann).	2850	Ernst, Op. 23 Konzert Fism. (Hilf).
8299	Ouvertüren-Album (Hofmann)	1736	Mendelssohn, 5 Ouvertüren.	1091a/d	Kreutzer, 4 Konzerte (Hermann).
	1. Don Juan. 2. Hochzeit des Figaro. 3. Egmont.	1732a/b	— 2 Symphonien (Sitt).	2967a/f	Leclair, 6 Konzerte (Herwegh).
	4. Fidelio. 5. Freischütz. 6. Jubelouvertüre.	1735b	— Violoncello-Kompositionen (Hermann).	2642	Lipinski, Op. 21 Concert militaire D (Hermann).
	7. Fingalshöhle. 8. Ruy Blas.	2167	Moszkowski, Op. 12 Spanische Tänze (Scharwenka).	1731	Mendelssohn, Op. 64 Konzert Em. (Becker).
	9. Lustige Weiber.	2529	— Op. 45 No. 2 Gitarre (Sarasate).	2962	Molique, Op. 21 Konzert No. 5 Am. (Sitt).
2267	Schubert, 12 ausgewählte Lieder (Sitt).	2905	— Op. 55, 4 polnische Volkstänze (Sitt).	2198a/d	Mozart, 4 Konzerte (Marteau).
1412	— Berühmte Märsche (Hermann).	1383	Mozart, 4 Symphonien (Hermann).	1931	Paganini, Op. 6 Konzert No. 1 Es. (Becker).
2471	— Op. 33 Deutsche Tänze (Sitt).	1110a/b	Salon-Album, 2 Bände.	8112	Reger, Op. 101 Konzert A.
2970a	Schumann, 15 ausgewählte Lieder (Sitt).	2274	Schubert, Symphonie C (Sitt).	1095a/f	Rode, 6 Konzerte (Hermann).
2870a	— 12 ausgewählte Stücke (Sitt).	2275	— Symphonie Hm. [Unvollendete] (Sitt).	2030	Rüfer, Op. 83 Konzert Dm. (Horn).
2870b	— 12 ausgewählte Stücke aus Op. 68 (Sitt).	2369a/d	Schumann, 4 Symphonien (Sitt).	2976	Sinding, Op. 60 Konzert No. 2 D.
2872	— Op. 113 Märchenbilder (Hermann).		Strauß-Album. Beliebteste Tänze von Johann,	1098a/c	Spohr, 3 Konzerte (David).
2724	Violin-Album. 90 populäre Stücke (Hermann).		Josef und Eduard Strauß. 8 Bände.	1098d	— Op. 47 Konzert No. 8 (Gesangszene) Am.
729a	60 Volksmelodien (Hermann).	1985	Strauß (Vater), 12 beliebteste Tänze.	1098e/g	— 3 Konzerte.
894	Weber, 5 Ouvertüren.	2043	Suppé, 6 Märsche.	2823a/b	Viotti, Konzert No. 20 D, 24 Hm. (Hermann).
2600	Weihnachts-Album (Hermann).	1449	— 6 Ouvertüren.	1100a/d	— Konzert No. 22, 23, 28, 29 (Hermann).
		2015	Weber, Perpetuum mobile, Rondo (David).	8296	Wieniawski, Op. 22 Konzert Dm.

## Ondříček-Mittelman

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