

CLASSICAL SHEET MUSIC FOR SOLO VIOLIN

BACH SONATAS AND PARTITAS,
NICOLO PAGAINI CAPRICES,
RODOLPHE KREUTZER ETUDES,
PIERRE RODE CAPRICES,
PIETRO RIVELLI CAPRICES,
& ADDITIONAL SELECTIONS

(114 PIECES IN TOTAL)

COMPILED BY,

EMILY ROSE

FAIRHAVEN PRESS INC.

WWW.FAIRHAVENPRESS.COM

CLASSICAL SHEET MUSIC FOR SOLO VIOLIN

TABLE OF CONTENTS

INTRODUCTION	4
STANCE CHART	5
BACH SONATAS AND PARTITAS (AS EDITED BY LEOPOLD AUER)	6
SONATA NO. 1 IN G MINOR	6
PARTITA NO. 1 IN B MINOR	11
SONATA NO. 2 IN A MINOR	18
PARTITA NO. 2 IN D MINOR	25
SONATA NO. 3 IN C MAJOR	36
PARTITA NO. 3 IN E MAJOR	43
CHACONNE	49
AIR FOR THE G STRING	57
NICOLÒ PAGAINI (24 CAPRICES)	58
NO. 1 IN E MAJOR ANDANTE	58
NO. 2 IN B MINOR MODERATO	60
NO. 3 IN E MINOR SOSTENUTO	62
NO. 4 IN C MINOR MAESTOSO	64
NO. 5 IN A MINOR AGITATO	68
NO. 6 IN G MINOR ADAGIO	71
NO. 7 IN A MINOR MODERATO ASSAI	72
NO. 8 IN E-FLAT MAJOR MAESTOSO	75
NO. 9 IN E MAJOR ALLEGRETTO	77
NO. 10 IN G MINOR VIVACE	79
NO. 11 IN C MAJOR ADANTE	81
NO. 12 IN A-FLAT MAJOR ALLEGRO	84
NO. 13 IN B-FLAT MAJOR ALLEGRO	87
NO. 14 IN E-FLAT MAJOR MODERATO	88
NO. 15 IN E MINOR POSATO	89
NO. 16 IN G MINOR PRESTO	91
NO. 17 IN E-B MAJOR SOSTENUTO	93
NO. 18 IN C MAJOR CORRENTE	95
NO. 19 IN E-FLAT MAJOR LENTO	97
NO. 20 IN D MAJOR ALLEGRETTO	99
NO. 21 IN A MAJOR AMOROSO	100
NO. 22 IN F MAJOR MARCATO	102
NO. 23 IN E-FLAT MAJOR POSATO	103
NO. 24 IN A MINOR TEMA CON VARIAZIONI	105

RODOLPHE KREUTZER ETUDES	108
NO. 1 IN A MINOR, ADAGIO SOSTENUTO	108
NO. 2 IN C MAJOR, ALLEGRO MODERATO	109
NO. 3 IN C MAJOR, ALLEGRO MODERATO	111
NO. 4 IN C MAJOR, [ALLEGRO]	112
NO. 5 IN E-FLAT MAJOR, ALLEGRO MODERATO	113
NO. 6 IN C MAJOR, MODERATO E SEMPRE MARTELLATO	114
NO. 7 IN D MAJOR, ALLEGRO ASSAI	115
NO. 8 IN E MAJOR, ALLEGRO NON TROPPO	116
NO. 9 IN F MAJOR, ALLEGRO MODERATO	118
NO. 10 IN G MAJOR, ALLEGRO	120
NO. 11 IN E MAJOR, ANDANTE	122
NO. 12 IN A MINOR, ALLEGRO MODERATO	123
NO. 13 IN A MAJOR, MODERATO	124
NO. 14 IN A MAJOR, MODERATO	126
NO. 15 IN B-FLAT MAJOR, ALLEGRO NON TROPPO	128
NO. 16 IN D MAJOR, MODERATO	129
NO. 17 IN B-FLAT MAJOR, MAESTOSO (MODERATO)	130
NO. 18 IN G MAJOR, MODERATO	132
NO. 19 IN D MAJOR, MODERATO	134
NO. 20 IN A MAJOR, ALLEGRO	136
NO. 21 IN D MAJOR, MODERATO E SEMPRE MARCATO	138
NO. 22 IN A-FLAT MAJOR, MODERATO	139
NO. 23 IN B-FLAT MAJOR, ADAGIO (QUASI CADENZA)	141
NO. 24 IN G MINOR, ALLEGRO	143
NO. 25 IN G MAJOR, [ALLEGRO MODERATO]	145
NO. 26 IN E-FLAT MAJOR, MODERATO	147
NO. 27 IN D MINOR, MODERATO	149
NO. 28 IN E MINOR, GRAVE	151
NO. 29 IN D MAJOR, MODERATO	153
NO. 30 IN B-FLAT MAJOR, MODERATO	155
NO. 31 IN C MINOR, VIVACE	157
NO. 32 IN F MAJOR, ANDANTE	159
NO. 33 IN F MAJOR, ANDANTE	160
NO. 34 IN D MAJOR, MODERATO	161
NO. 35 IN E-FLAT MAJOR, MARCIA (MODERATO)	163
NO. 36 IN E MINOR, ALLEGRETTO	165
NO. 37 IN F MINOR, ALLEGRO VIVACE	167
NO. 38 IN D MAJOR, MODERATO	169
NO. 39 IN A MAJOR, ALLEGRETTO	171
NO. 40 IN B-FLAT MAJOR, ALLEGRO	173
NO. 41 IN F MAJOR, ADAGIO	174
NO. 42 IN D MINOR, ALLEGRO (FUGA)	175

	3
PIERRE RODE CAPRICES	177
CAPRICE 1	177
CAPRICE 2	179
CAPRICE 3	181
CAPRICE 4	183
CAPRICE 5	185
CAPRICE 6	187
CAPRICE 7	189
CAPRICE 8	191
CAPRICE 9	193
CAPRICE 10	195
CAPRICE 11	197
CAPRICE 12	199
CAPRICE 13	201
CAPRICE 14	203
CAPRICE 15	205
CAPRICE 16	207
CAPRICE 17	211
CAPRICE 18	213
CAPRICE 19	215
CAPRICE 20	218
CAPRICE 21	220
CAPRICE 22	222
CAPRICE 23	224
CAPRICE 24	226
PIETRO RIVELLI CAPRICES	228
CAPRICE 1	229
CAPRICE 2	231
CAPRICE 3	233
CAPRICE 4	234
CAPRICE 5	235
CAPRICE 6	237
CAPRICE 7	241
CAPRICE 8	242
CAPRICE 9	245
CAPRICE 10	247
CAPRICE 11	249
CAPRICE 12	252
MISCELLANEOUS PIECES (DUETS AND OTHERS)	255
BACH DUETS	255
PERPETUAL MOTION	269
DUET FOR ONE	274
BEETHOVEN	276

INTRODUCTION

THESE PIECES ARE CLASSIC SOLO VIOLIN PIECES OFFERED FOR AN INTERMEDIATE TO ADVANCED VIOLIN CLASS. THEY ARE COMMON PIECES OF CLASSICAL MUSIC USED FOR GENERATIONS TO ADVANCING VIOLIN STUDENTS. THERE ARE 110 SOLO PIECES AND FOUR MISCELLANEOUS SELECTIONS.

THE BACH SONATAS AND PARTITAS WERE WRITTEN IN THE EARLY 1700S DURING THE BAROQUE ERA. THEY CERTAINLY AREN'T EASY FOR LESS EXPERIENCED VIOLINISTS AND THE CHACONNE IN PARTICULAR CAN CHALLENGE EVEN THE MORE EXPERIENCED MUSICIANS.

NICOLO PAGAINI CAPRICES ARE GOOD FOR ADVANCING STUDENTS IN THAT EACH ONE FOCUSES ON A PARTICULAR AND DIFFERENT SKILL SET THAN THE OTHERS.

RODOLPHE KREUTZER ETUDES, WRITTEN IN THE LATE 1700S, ARE FUNDAMENTALS IN THE STUDY OF VIOLIN.

THE PIERRE RODE CAPRICES WERE COMPOSED IN THE 1800S AND HAVE BECOME A CLASSIC FOR VIOLIN STUDENTS. EACH IS IN A DIFFERENT KEY AND HELP THE STUDENT WORK ON THE BASICS.

THE 12 CAPRICES FROM PIETRO ROVELLI (1820S) COMPLETE OUR TRAINING PROGRAM WITH ADDITIONAL PRACTICE LESSONS.

THE REMAINING PIECES WERE CHOSEN BECAUSE OF PERSONAL INTEREST AMONG INSTRUCTORS AND STUDENTS.

-- EMILY

Sonata II

Edited by Leopold Auer
JOHANN SEBASTIAN BACH

Allemande
Adagio

f *tr* *V* *tr* *1 3 3 2*

mf *IV* *2 4 1* *mf* *2 4 4*

mf *tr* *4*

mf *IV* *tr* *A* *p* *3 1 3 3* *3 1*

f *energico* *mf* *3 3 4 2* *4 0* *3 3*

f *tr* *pp* *f* *pp* *f* *2 3* *2 3* *V*

tr *0 1 3* *4 1 4* *2* *1* *4 4* *f*

p *cresc.* *f* *V* *1 3 1 3*

f *B* *tr* *3 3 3 tr*

Sonata V

Edited by Leopold Auer
JOHANN SEBASTIAN BACH

Adagio

1 *p* 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

*) In some edition:-

Fuga

Molto moderato

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It includes a Roman numeral 'IV' above the staff and a dynamic marking 'f' (forte) below. The second staff continues the melody with a 'p' (piano) dynamic marking. The third staff features a 'p' dynamic marking and a 'V' (accusato) marking above. The fourth staff has a 'p' dynamic marking. The fifth staff includes a 'p' dynamic marking and a 'G' (grace note) marking above. The sixth staff has a 'p' dynamic marking. The seventh staff has a 'p' dynamic marking and a 'V' (accusato) marking above. The eighth staff has a 'p' dynamic marking and a 'spicc.' (staccato) marking below. The ninth staff has a 'p' dynamic marking and a 'V' (accusato) marking above. The tenth staff has a 'p' dynamic marking and a 'V' (accusato) marking above. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4).

This page of musical notation consists of ten staves of music. The notation includes various dynamics such as *cresc.*, *f*, *p*, *mf*, and *ff*. Performance instructions include *cre - scen - do* and *p a tempo lmo*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes fingerings and bowings.

Explanation of the Signs.

Forty-two Studies.

- V Up - bow. Pt., Point.
- ▣ Down-bow. HB., half-bow.
- I^a E-string. WB., whole bow.
- II^a A-string.
- III^a D-string.
- IV^a G-string.
- hold the finger down.

R. KREUTZER.

Adagio sostenuto.

1.

The musical score for Study 1 is written on 14 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Adagio sostenuto'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Bowing directions are indicated by 'V' (up-bow) and '▣' (down-bow) symbols. Specific string assignments are marked with I^a, II^a, III^a, and IV^a. The piece concludes with a final cadence on the 14th staff.

Pt., firm staccato.

2. 1. *Middle, springing bow.* 2. 3. 4. *Nut.* 5. *Point.*

6. 6. 7. 8.

Molto moderato.

9. 9. 10. 11.
WB. Pt. WB. Nut. WB. Pt. WB. Nut. Nut. WB. Pt. WB. Nut. WB. Pt. WB. With broad stroke.

12. 12. 13. 14.

15. 15. 16. 17. 18.

19. 19. 20. 21.

22. *Pt.* *Nut.* *Pt.* *Nut.* 23. *Springing bow.*

24. *saltato* 25. *Molto moderato.*
firm Staccato.

Allegro moderato.

0 4

4 0

4 0

Bowing as in the preceding Étude.

Allegro assai.

7.

The musical score consists of ten staves of music in G major (one sharp). The piece is marked 'Allegro assai'. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Technical markings such as fingerings (1-4), slurs, and accents are present throughout. The first staff begins with a 'v' marking above the first note. The score concludes with a final cadence on the tenth staff.

8. 



Allegro non troppo.















