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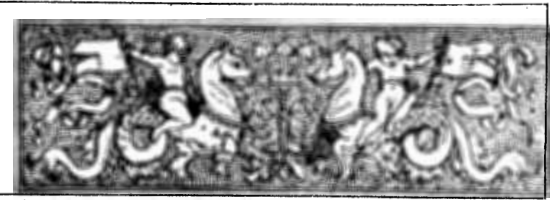
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# KREUTZER

## 40 Etüden

für **Violine** allein.

(Marteau.)





# 40 ETÜDEN

für  
Violine  
von  
**R. Kreutzer.**

Herausgegeben  
von  
**Henri Marteau.**

a) Ausgabe mit Begleitung einer 2. Violine

von  
**H. Léonard.**

b) Ausgabe für Violine allein.

# 40 ETUDES

pour  
Violon  
par  
**R. Kreutzer.**

Publiées par  
**Henri Marteau.**

a) Edition avec accompagnement

d'un 2<sup>nd</sup> Violon

par  
**H. Léonard.**

b) Edition pour Violon seul.



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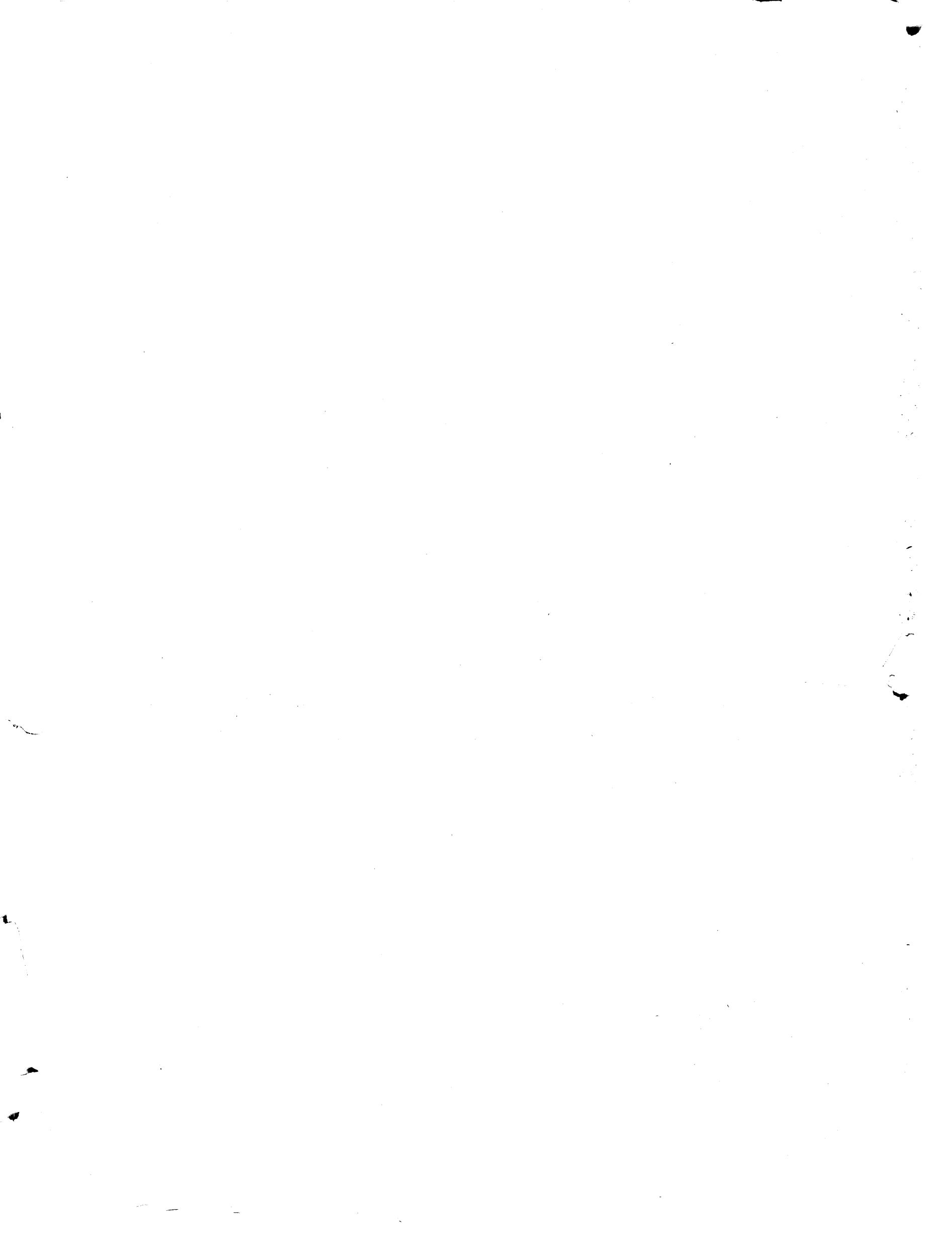
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R. Kreutzer.  
40 ETÜDEN.

Herausgegeben von  
HENRI MARTEAU.

*martelé* *fz fz fz fz segue*  
Fr.  
Sp.

Allegro moderato. (♩ = 104.)

1. *mf* 4 0 4

A

B

Allegro moderato. ( $\text{♩} = 104.$ )

2. *mf*

## BEMERKUNGEN ÜBER DAS STACCATO.

Man muß das Staccato sehr langsam üben, das Handgelenk frei halten, alle Noten gleichmäßig abstoßen, und den Bogen nie von der Saite abheben, die erste und die letzte Note markieren; dies sind sichere Mittel um ein gutes Staccato zu erzielen.

## OBSERVATIONS SUR LE STACCATO.

*Il faut étudier le Staccato très lentement, avoir le poignet libre, pousser toutes les notes également en observant l'archet qui ne doit jamais quitter la corde. Appuyer la première et la dernière note; c'est un moyen sûr de parvenir à bien faire ce coup d'archet.*

Allegro. ( $\text{♩} = 108.$ )

3.

First staff of music, treble clef, featuring a melodic line with slurs and accents. A section marker 'A' is placed above the staff.

Second staff of music, treble clef, continuing the melodic line with slurs and accents.

Third staff of music, treble clef, continuing the melodic line with slurs and accents.

Fourth staff of music, treble clef, featuring a melodic line with slurs and accents. A section marker 'B' is placed above the staff. Dynamic markings 'f' are present below the staff.

Fifth staff of music, treble clef, continuing the melodic line with slurs and accents.

Sixth staff of music, treble clef, continuing the melodic line with slurs and accents.

Seventh staff of music, treble clef, continuing the melodic line with slurs and accents. A section marker 'C' is placed above the staff.

Eighth staff of music, treble clef, continuing the melodic line with slurs and accents.

Ninth staff of music, treble clef, continuing the melodic line with slurs and accents.

Dieser Bogenstrich muß von der Spitze aus mit Festigkeit gestrichen werden und alle Noten müssen unter sich gleich lang sein. Man wird dies erzielen, wenn man bei der gestoßenen Note, die natürlich schwieriger zu markieren ist, mehr Kraft anwendet, als bei der gezogenen.

*Le coup d'archet doit être exécuté de la pointe avec fermeté; il faut aussi que toutes les notes soient égales entre elles, ce qu'on obtiendra si l'on met plus de force à la note poussée, naturellement plus difficile à marquer que la note tirée.*

**Allegro moderato.** (♩ = 72.)

4. *f* An der Spitze.  
à la pointe

**Allegro moderato.** (♩ = 80.)

5. *f*

- 1.  $\vee$  { an der Spitze.  
à la pointe.
- 2.  $\sqcap$  { an der Spitze.  
à la pointe.
- 3.  $\vee$  { am Frosch.  
au talon.
- 4.  $\sqcap$  { am Frosch.  
au talon.

5. *legato* { ohne jegliche Pause zwischen den Achteln.  
*sans interruption entre les croches.*

**Allegro assai.** (♩ = 96)

*segue*

Allegro non troppo. (♩ = 66.)



Den ganzen Bogen für jeden Takt.

Toute la longueur de l'archet pour chaque mesure.

Allegro. (♩ = 120.)

8. 













- etc. 1. { am Frosch. *au talon.* 2. { an der Spitze. *à la pointe.* 3. { in der Mitte des Bogens. *du milieu de l'archet.*

Allegro. (♩ = 116.) g.B. Sp.



restez

A

restez

restez

B

tr

tr

IV - 5 4-4-0

restez

Jedes Geräusch beim Lagenwechsel ist zu vermeiden.

*Eviter les glissandi en changeant de position.*

Andante. (♩ = 72.)

10.

- 1. { am Frosch.  
*au talon.*
- 2. { an der Spitze.  
*à la pointe.*
- 3. { in der Mitte des Bogens.  
*du milieu de l'archet.*

Moderato. (♩ = 92.)

11. Musical notation for measures 4-9. Measure 4 starts with a dynamic marking of *mf*. Measures 4-5 are eighth-note patterns. Measures 6-7 are eighth-note patterns with slurs. Measures 8-9 are eighth-note patterns with slurs and a '4' below the staff.

10. Musical notation for measures 10-13. Measures 10-11 are eighth-note patterns. Measure 11 has a 'V' above it. Measures 12-13 are eighth-note patterns with slurs and a '4' below the staff.

Musical notation for measures 14-17. Measures 14-15 are eighth-note patterns. Measures 16-17 are eighth-note patterns with slurs and a '3' above the staff.

Musical notation for measures 18-21. Measures 18-20 are eighth-note patterns. Measure 21 has a '0' below the staff. A section marker 'A' is placed above measure 21.

Musical notation for measures 22-25. Measures 22-23 are eighth-note patterns. Measures 24-25 are eighth-note patterns with slurs and a '3' above the staff.

Musical notation for measures 26-29. Measures 26-27 are eighth-note patterns with a '4' and '0' above the staff. Measures 28-29 are eighth-note patterns with slurs and a '4' above the staff.

Musical notation for measures 30-33. Measures 30-31 are eighth-note patterns with a '3' above the staff. Measures 32-33 are eighth-note patterns with slurs and a '1' above the staff.

Musical notation for measures 34-37. Measure 34 has a section marker 'B' above it. Measures 35-36 are eighth-note patterns. Measure 37 is an eighth-note pattern with a slur and a '4' below the staff.

Musical notation for measures 38-41. Measures 38-39 are eighth-note patterns with a '3' below the staff. Measures 40-41 are eighth-note patterns with slurs and a '4' below the staff.

Musical notation for measures 42-45. Measures 42-43 are eighth-note patterns with slurs. Measures 44-45 are eighth-note patterns with slurs and a '3' above the staff.

Musical notation for measures 46-49. Measures 46-47 are eighth-note patterns with slurs. Measures 48-49 are eighth-note patterns with slurs and a '1' below the staff.

This page of musical notation is for guitar, written in A major (two sharps). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature 'C'. The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours. Fingering numbers (1, 2, 3, 4) are placed below notes to indicate fingerings. Some notes are marked with '0' for natural harmonics. A triplet of eighth notes is marked with a '3' and a bracket. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a triplet of eighth notes and a slur over a group of notes. The fourth staff includes a triplet of eighth notes and a slur. The fifth staff is marked with a 'D' chord diagram at the beginning. The sixth staff has a '4' under a note and a '1' under another. The seventh staff has a '0' under a note. The eighth staff is marked with an 'E' chord diagram. The ninth staff has a '1' under a note and a '2' under another. The tenth staff has a '4' under a note. The notation is dense and technical, typical of a guitar exercise or a piece of music.

Four staves of musical notation in treble clef, key of D major (two sharps), 4/4 time. The music consists of a continuous eighth-note pattern. Fingerings are indicated by numbers 1 and 4. A fermata is placed over the final measure of the sixth staff.

Moderato. (♩ = 66.)

12.

Five staves of musical notation in treble clef, key of D major (two sharps), 4/4 time. The music consists of a continuous eighth-note pattern. Fingerings are indicated by numbers 0, 1, 3, and 4. A fermata is placed over the final measure of the fifth staff.

A

B

C

*restez*

*tr*

*tr*



1)  2)  3)  4) 

Allegro non troppo. (♩ = 56.)

13. 

*p*

restez

A

B

1

1)  2)  3) 

Moderato. (♩ = 76.)

14. 



*restez 3. Lage 3. Position*



1) segue 2) segue

Moderato. (♩ = 58.)

15.

1)  segue 2)  segue

Moderato. (♩ = 66.)

16. 

Musical score for guitar, measures 1-16. The score is in G minor (three flats) and 4/4 time. It features a complex, fast-paced melody with many sixteenth and thirty-second notes, often beamed together. The bass line is simpler, with some chords and single notes. A 'D' chord symbol is present above the third staff. The word 'restez' is written below the seventh staff. Fingering numbers (1-4) are indicated throughout.

17. **Moderato.** (♩ = 80.)

Musical score for guitar, measures 17-24. The score is in G major (one sharp) and common time (C). It features a melody with many trills (tr) and triplets. The bass line is more active, with many sixteenth notes and some chords. Fingering numbers (1-4) are indicated throughout.

This page of musical notation is for guitar and is written in G major (one sharp). It consists of 13 staves of music. The notation includes various trills (tr), triplets (3), and other technical markings. Section markers B, C, and D are placed above the staves. The music is written in a treble clef with a key signature of one sharp (F#).



1) 2) 3) 4)

Moderato. (♩ = 76.)

18.

1) 2) 3)

Moderato. (♩=69)

19. *mf*

1) 2)

Moderato. (♩ = 69.)

20.

This page of musical notation consists of twelve staves of music, each featuring a complex melodic line with numerous trills and ornaments. The notation is written in a single treble clef. The key signature starts with one sharp (F#) and changes to three flats (Bb, Eb, Ab) in the fifth staff. The time signature is not explicitly shown but appears to be 2/4 based on the note values. The music is characterized by rapid sixteenth-note passages, often with trills (tr) and ornaments (tr) above the notes. Some ornaments are marked with 'btr' for a flat trill. Fingerings are indicated by numbers 1, 2, and 4. There are also some dynamic markings like 'C' and 'D' in the eighth and ninth staves. The piece concludes with a final trill and a fermata over a quarter note in the twelfth staff.



Adagio. (♩ = 69)

21.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Adagio' with a quarter note equal to 69 beats per minute. The score is numbered '21.' at the beginning. The music is primarily composed of arpeggiated chords and melodic lines with various fingerings (1-4) and ornaments (accents, slurs). The piece concludes with a final cadence marked with a double bar line and repeat dots.

Allegro moderato. (♩ = 92.)

22. *mf*

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro moderato' with a quarter note equal to 92 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score includes various technical markings such as fingering numbers (1, 2, 3, 4, 0), slurs, and accents. Section labels include 'A', 'B', and 'V'. The piece concludes with a final chord marked with a '4' above the staff.

Allegro. (♩ = 112.)

29

Musical score for guitar, measures 23-29. The score is written in treble clef with a key signature of one flat (B-flat major or D minor) and a common time signature (C). The tempo is marked 'Allegro' with a metronome marking of 112 quarter notes per minute. The piece begins with a forte (f) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 0-4. A section labeled 'A' begins at measure 27. The score concludes with a final cadence in measure 29.

**B**

**Moderato. (♩=80)**

24.

*f*

*restez*

*restez*

**A**

This page of musical notation consists of 12 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation is dense, featuring intricate rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several section markers: 'B' above the fourth staff, 'C' above the eighth staff, and 'IV' above the ninth staff. The music concludes with a double bar line and a repeat sign at the bottom right.



Moderato. (♩=80)

25.

The musical score consists of 14 staves of music. It begins with a treble clef, a key signature of one flat (G minor), and a common time signature. The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The score is numbered '25.' at the beginning. The music is characterized by a dense, flowing melodic line in the upper register, often featuring slurs and ties, and a bass line with frequent double stops and arpeggiated patterns. There are several dynamic markings, including 'f' (forte) and 'tr' (trill). The score includes two sections labeled 'A' and 'B'. The piece concludes with a key signature change to two sharps (D major).

C

Moderato. (♩ = 66.)

26. *p*

A

This page of musical notation is for guitar and is divided into five sections, labeled B, C, D, and E. Each section consists of multiple staves of music. The notation includes various fret numbers (0, 1, 2, 3, 4) and techniques such as bends, trills, and slurs. Section B starts with a treble clef and a key signature of one sharp (F#). Section C also starts with a treble clef and a key signature of one sharp. Section D and E continue with similar notation. The music is written in a style typical of guitar tablature, with notes and fret numbers placed on the staff lines. The page concludes with a double bar line and a final note.





36

36 37 38 39 40 41

Moderato. (♩ = 104.)

28

28 29 30 31 32 33 34 35

f p A B X

This page of musical notation is for guitar and consists of 13 staves. The key signature is two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and fingerings (1-4). There are several measures with triplets and sixteenth-note runs. Chord diagrams are provided for C major (C), D major (D), and E major (E). The notation includes many accents and slurs, indicating specific articulation and phrasing. The page number 1904 is centered at the bottom.

This section of the score consists of six staves of music. The first three staves feature intricate sixteenth-note passages with frequent slurs and accents. The fourth staff includes a dynamic marking of *f* and contains some rests. The fifth and sixth staves continue the melodic and rhythmic development with various fingerings and articulations.

29. *Vivace.* (♩ = 76.)

This section begins with the tempo marking *Vivace.* and a metronome marking of 76 quarter notes per minute. The music is marked *f* (forte). It features a series of trills (*tr*) and triplets throughout. The notation includes various fingerings and slurs, indicating a technically demanding piece. The piece concludes with a final flourish.

tr tr tr tr 2

tr tr tr tr tr tr

v

B

4 1

restez

tr btr 2 4 4

tr tr btr V

4 4 V 3 C 3

0

0 1 v

1 1 2 2 2 4 1 4 v v

4 1 3 3 D 0 1 v

4 0



This musical score consists of 12 staves of music, all written in treble clef with a key signature of two flats (B-flat and E-flat). The notation is highly technical, featuring a variety of rhythmic patterns and articulations. Key features include:

- Staff 1:** Starts with a triplet of eighth notes, followed by several trills (tr) and accents (v). A dynamic marking of *mf* is present.
- Staff 2:** Continues with trills and accents, including a dynamic marking of *mf*.
- Staff 3:** Features trills and accents, with a dynamic marking of *mf*.
- Staff 4:** Includes a dynamic marking of *mf* and a fermata over a note.
- Staff 5:** Shows a dynamic marking of *mf* and a fermata over a note.
- Staff 6:** Contains a dynamic marking of *mf* and a fermata over a note.
- Staff 7:** Features a dynamic marking of *mf* and a fermata over a note.
- Staff 8:** Includes a dynamic marking of *mf* and a fermata over a note.
- Staff 9:** Starts with a dynamic marking of *mf* and a fermata over a note.
- Staff 10:** Features a dynamic marking of *mf* and a fermata over a note.
- Staff 11:** Includes a dynamic marking of *mf* and a fermata over a note.
- Staff 12:** Ends with a dynamic marking of *mf* and a fermata over a note.



Andante. (♩ = 66)

30. *mp*

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The first measure is numbered '30.' and has a dynamic marking of *mp*. The music features a variety of rhythmic patterns, including triplets and slurs. Fingerings are indicated by numbers 1-4 above or below notes. Section markers 'A', 'B', and 'C' are placed above the staves. Dynamic markings include *f* (forte) and *p* (piano). The score concludes with a final chord in the 14th measure.

Andante. (♩=58)

31. *mp*

The musical score is written for guitar in G minor (one flat) and 3/4 time. It is marked *Andante* with a tempo of 58 quarter notes per minute and *mp* (mezzo-piano). The piece is numbered 31. The notation includes numerous triplets and fourths, often spanning across bar lines. Section A is marked with a capital 'A' and Section B with a capital 'B'. The score concludes with a final chord in the eleventh staff.

Moderato. (♩=104)

32.

The musical score is written for three staves per system. The first system starts at measure 32. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato, with a quarter note equal to 104 beats per minute. The score includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings and articulation marks are indicated throughout. Section A begins at measure 45, and Section B begins at measure 75. The score concludes with a final cadence in measure 96.

This section of the score consists of six staves of music. The first staff includes various rhythmic markings such as '4', '3', '2', '4', '2', '4', '2', '4', '2', '3', '2', '4', '2', '4', '2', '4', '2', and '1'. The second staff has markings '2', '3', '3', and '4'. The third staff is marked with a 'C' for common time and includes a '1' marking. The fourth staff has '4', '2', '3', and '4' markings. The fifth staff has '3', '4', '2', and '0' markings. The sixth staff has '1' and '0' markings. The music is written in a key with two sharps (F# and C#) and a common time signature.

Tempo di marcia. (♩ = 96)

33.

This section of the score consists of six staves of music. It begins with a common time signature and a key signature of two flats (Bb and Eb). The first staff starts with a forte (*f*) dynamic and includes markings '1', '3', '2', '1', '4', '1', '3', and '1'. The second staff has '2', '1', '4', '2', '1', '3', '2', '1', '4', '1', '3', and '1' markings. The third staff has '2', '1', '4', '2', '1', '3', '2', '1', '4', '1', '3', and '1' markings. The fourth staff has '2', '1', '4', '2', '1', '3', '2', '1', '4', '1', '3', and '1' markings. The fifth staff has '2', '1', '4', '2', '1', '3', '2', '1', '4', '1', '3', and '1' markings. The sixth staff has '2', '1', '4', '2', '1', '3', '2', '1', '4', '1', '3', and '1' markings. The music is written in a key with two flats and a common time signature.

This page of musical notation is for guitar and is set in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of 12 staves of music. The notation is complex, featuring many sixteenth-note runs, triplets, and chords. Section markers 'B', 'C', and 'D' are placed above certain staves. Dynamics such as 'f' (forte) are indicated. Fingerings (1-4) and other performance instructions like 'tr' (trill) are included throughout the score.

This section of the score consists of six staves of music in a minor key. The notation is dense, featuring many beamed eighth and sixteenth notes, often grouped in pairs or fours. There are numerous slurs and accents throughout. Fingerings are indicated with numbers 1-4. A '4' is written above the first staff in the second measure. A '3' is written below the fifth staff in the eighth measure. The music concludes with a double bar line and a repeat sign.

Allegro. (♩ = 100.)

34. *mf* *segue*

This section begins with the tempo marking 'Allegro. (♩ = 100.)' and the dynamic 'mf'. The music is in a major key and starts with a '34.' measure. The notation continues with beamed eighth and sixteenth notes, slurs, and accents. Fingerings are indicated with numbers 1-4. A '4' is written above the first staff in the second measure. A '3' is written below the second staff in the eighth measure. A '2' is written below the second staff in the tenth measure. A '1' is written above the second staff in the twelfth measure. A '4' is written above the second staff in the fourteenth measure. A '3' is written below the second staff in the sixteenth measure. A '2' is written above the second staff in the eighteenth measure. A '1' is written above the second staff in the twentieth measure. A '4' is written above the second staff in the twenty-second measure. A '3' is written below the second staff in the twenty-fourth measure. A '2' is written above the second staff in the twenty-sixth measure. A '1' is written above the second staff in the twenty-eighth measure. A '4' is written above the second staff in the thirtieth measure. A '3' is written below the second staff in the thirty-second measure. A '2' is written above the second staff in the thirty-fourth measure. A '1' is written above the second staff in the thirty-sixth measure. A '4' is written above the second staff in the thirty-eighth measure. A '3' is written below the second staff in the fortieth measure. A '2' is written above the second staff in the forty-second measure. A '1' is written above the second staff in the forty-fourth measure. A '4' is written above the second staff in the forty-sixth measure. A '3' is written below the second staff in the forty-eighth measure. A '2' is written above the second staff in the fiftieth measure. A '1' is written above the second staff in the fifty-second measure. A '4' is written above the second staff in the fifty-fourth measure. A '3' is written below the second staff in the fifty-sixth measure. A '2' is written above the second staff in the fifty-eighth measure. A '1' is written above the second staff in the sixtieth measure. A '4' is written above the second staff in the sixty-second measure. A '3' is written below the second staff in the sixty-fourth measure. A '2' is written above the second staff in the sixty-sixth measure. A '1' is written above the second staff in the sixty-eighth measure. A '4' is written above the second staff in the seventieth measure. A '3' is written below the second staff in the seventy-second measure. A '2' is written above the second staff in the seventy-fourth measure. A '1' is written above the second staff in the seventy-sixth measure. A '4' is written above the second staff in the seventy-eighth measure. A '3' is written below the second staff in the eightieth measure. A '2' is written above the second staff in the eighty-second measure. A '1' is written above the second staff in the eighty-fourth measure. A '4' is written above the second staff in the eighty-sixth measure. A '3' is written below the second staff in the eighty-eighth measure. A '2' is written above the second staff in the ninetieth measure. A '1' is written above the second staff in the ninety-second measure. A '4' is written above the second staff in the ninety-fourth measure. A '3' is written below the second staff in the ninety-sixth measure. A '2' is written above the second staff in the ninety-eighth measure. A '1' is written above the second staff in the hundredth measure. The music concludes with a double bar line and a repeat sign.



This musical score is written for guitar in a key with one sharp (F#) and a 4/4 time signature. It consists of 12 staves of music, organized into three sections: A, B, and C. Section A (staves 1-4) features a complex melodic line with many triplets and slurs. Section B (staves 5-8) includes a section with two fingerings, labeled 'I' and 'II', and continues with intricate melodic patterns. Section C (staves 9-12) is characterized by a steady eighth-note accompaniment pattern, with some triplets and slurs. The score includes various guitar-specific notations such as fret numbers (0, 1, 2, 3, 4), slurs, and accents.

Allegro vivace. (♩ = 112)

35. *mf*

A 2

B 4

C

36.

A

B

C

b

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Chords D and E are explicitly labeled above the notes. The piece concludes with a final chord. The notation is arranged in a standard guitar format, with the treble clef and a key signature of one sharp.

Allegretto. (♩ = 76.)

37. *mp*

The musical score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 76 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplets and groups of four notes. The score includes section markers 'A', 'B', and 'C'. The piece concludes with a final cadence.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various chords and techniques:

- Staff 1:** Starts with a D chord (0 1 2 3 4). Includes a triplet of eighth notes.
- Staff 2:** Continues the melodic line with various fingerings.
- Staff 3:** Features a triplet of eighth notes and a slur over a group of notes.
- Staff 4:** Includes a slur and various fingerings.
- Staff 5:** Ends with an E chord (0 2 3 4).
- Staff 6:** Continues the melodic line with various fingerings.
- Staff 7:** Includes an F chord (1 2 3 4) and various fingerings.
- Staff 8:** Features a slur and various fingerings.
- Staff 9:** Includes a G chord (0 2 3 4) and various fingerings.
- Staff 10:** Ends with an H chord (0 2 3 4) and various fingerings.



Musical score for guitar, measures 35-37. The score is in treble clef with a key signature of two sharps (F# and C#). It features complex rhythmic patterns with many beamed eighth and sixteenth notes. Fingering numbers (0, 1, 2, 3, 4) are placed above or below notes. A dynamic marking 'f' (forte) appears at the end of the section.

Moderato. (♩ = 60)

38.

Musical score for guitar, measures 38-44. The score is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of a series of chords, each with a trill (tr) indicated above the notes. Fingering numbers (1, 2, 3) are shown for some notes. A dynamic marking 'p' (piano) is at the start. Section markers 'A' and 'B' are present. A Roman numeral 'IV' is written below the staff in measure 41.

This page of musical notation consists of ten staves of music, each featuring a treble clef and a key signature of two flats. The music is characterized by frequent trills (tr) and grace notes, often with slurs. Fingering numbers (1, 2, 3) are placed below the notes to indicate fingerings. Roman numerals (II, III, C) are used to denote fret positions. The notation includes various musical symbols such as trills, grace notes, and slurs, and is written in a style typical of early 20th-century guitar sheet music.

Andante. (♩ = 56.)

39.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Andante' with a quarter note equal to 56 beats per minute. The piece starts with a piano (*p*) dynamic. The first staff contains measures 39-42, featuring a melodic line with a trill (*tr*) in measure 41 and a fermata in measure 42. The second staff (measures 43-46) is characterized by repeated four-note chords, each marked with a '4' above the notes. The third staff (measures 47-50) includes a trill in measure 49 and a fermata in measure 50. The fourth staff (measures 51-54) contains a section labeled 'A' in measure 53, with a piano (*p*) dynamic. The fifth staff (measures 55-58) continues with melodic lines and fingerings. The sixth staff (measures 59-62) features a six-note chord in measure 61 and a trill in measure 62. The seventh staff (measures 63-66) includes a fermata in measure 65 and a trill in measure 66. The eighth staff (measures 67-70) contains a section labeled 'B' in measure 69, with a trill in measure 70. The ninth staff (measures 71-74) continues with melodic lines and fingerings. The tenth staff (measures 75-78) concludes the piece with melodic lines and fingerings.

Musical staff 1: Treble clef, key signature of one flat. Features a series of chords and melodic lines with fingerings (1, 2, 3, 4) and slurs.

Musical staff 2: Treble clef, key signature of one flat. Includes a section labeled 'C' with a 6-measure rest. Features trills (tr) and various fingerings.

Musical staff 3: Treble clef, key signature of one flat. Continues the melodic and harmonic development with slurs and fingerings.

Musical staff 4: Treble clef, key signature of one flat. Shows complex chordal textures and melodic lines.

Musical staff 5: Treble clef, key signature of one flat. Includes a section labeled 'D<sup>1</sup>' and a 'cresc.' (crescendo) marking.

Musical staff 6: Treble clef, key signature of one flat. Features trills (tr) and dynamic markings including 'f' (forte).

Musical staff 7: Treble clef, key signature of one flat. Continues the melodic and harmonic development.

Musical staff 8: Treble clef, key signature of one flat. Includes dynamic markings 'p' (piano), 'cresc.', and 'f'.

Musical staff 9: Treble clef, key signature of one flat. Includes dynamic markings 'p', 'cresc.', and 'f', ending with a trill.

FUGA.  
Allegro. (♩ = 66)

40. *f* *mf* *f* *p* *cresc.* *p* *f* *p* *f*

A B C

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various chords and melodic lines with intricate fingerings and technical markings.

- Staff 1:** Starts with a 7-measure rest, followed by a 3-measure triplet. Chord **D** is indicated above the staff.
- Staff 2:** Continues the melodic line with triplets and fingerings.
- Staff 3:** Features a *p* (piano) dynamic marking.
- Staff 4:** Includes a *cresc.* (crescendo) marking.
- Staff 5:** Features a *mf* (mezzo-forte) dynamic marking.
- Staff 6:** Includes a **E** chord marking and a *p* dynamic marking.
- Staff 7:** Features a *f* (forte) dynamic marking.
- Staff 8:** Includes a **F** chord marking.
- Staff 9:** Features a *p* dynamic marking.
- Staff 10:** Includes a *cresc.* marking.
- Staff 11:** Features a **G** chord marking and a *f* dynamic marking.
- Staff 12:** Concludes the piece with a final chord.





# HENRI MARTEAU'S STUDIEN-AUSGABE FÜR VIOLINE.

Text deutsch, französisch, englisch.

Mit begleitender zweiter Violine zu Studienzwecken versehen  
von HUBERT LÉONARD und HENRI MARTEAU.

## VIOLINE SOLO.

- |   |   |
|---|---|
| Campagnoli, 7 Divertimenti, Op. 18.....<br>Violine II von H. Marteau. | Mazas, 75 Etudes mélodiques et progressives ..<br>Vol. I: Etudes spéciales.<br>Vol. II: Etudes brillantes.<br>Vol. III: Etudes d'Artistes.<br>Ausgabe ohne Begleitung von H. Marteau. |
| Fiorillo, 36 Capricen .....   | Rode, 24 Capricen .....   |
| Violine II von H. Léonard.  | Violine II von H. Léonard.  |
| Gaviniés, 24 Matinées .....   | Rovelli, 12 Capricen .....  |
| Violine II von H. Marteau.  | Violine II von H. Marteau.  |
| Kreutzer, 40 Etüden .....   |   |
| Violine II von H. Léonard.  |   |

## VIOLINE UND KLAVIER.

- |  |  |
|--|--|
| Bach, Violin-Konzert A moll .....  | Spohr, Op. 2, Konzert Nr. 2, D moll.....                   |
| Violine II und Vortragsangaben von H. Marteau.                             | Violine II von H. Léonard. Vortragsangaben von H. Marteau. |
| Bach, Violin-Konzert E dur .....   | Spohr, Op. 47, Konzert Nr. 8, A moll, Gesangsszene         |
| Violine II und Vortragsangaben von H. Marteau.                             | Violine II von H. Léonard. Vortragsangaben von H. Marteau. |
| Beethoven, Op. 40, Romanze G dur .....                                     | Vieuxtemps, Op. 10, Konzert Nr. 1, E dur .....             |
| Violine II von H. Léonard. Vortragsangaben von H. Marteau.                 | Violine II und Vortragsangaben von H. Marteau.             |
| Beethoven, Op. 50, Romanze F dur .....                                     | Vieuxtemps, Op. 11, Fantaisie-Caprice, A dur ..            |
| Violine II von H. Léonard. Vortragsangaben von H. Marteau.                 | Violine II und Vortragsangaben von H. Marteau.             |
| Beethoven, Op. 61, Violin-Konzert D dur .....                              | Vieuxtemps, Op. 19, Konzert Nr. 2, Fis moll ...            |
| Violine II und Kadenzen von H. Léonard. Vortragsangaben<br>von H. Marteau. | Violine II und Vortragsangaben von H. Marteau.             |
| Biber, Sonate Nr. 6, C moll .....  | Vieuxtemps, Op. 22, Nr. 3, Réverie, Es dur.....            |
| Violine II und Vortragsangaben von H. Marteau.                             | Violine II und Vortragsangaben von H. Marteau.             |
| Biber, Sonate Nr. 7, G dur .....   | Vieuxtemps, Op. 25, Konzert Nr. 3, A dur .....             |
| Violine II und Vortragsangaben von H. Marteau.                             | Violine II und Vortragsangaben von H. Marteau.             |
| Mendelssohn, Op. 64, Violin-Konzert E moll ....                            | Vieuxtemps, Op. 35, Fantasia appassionata, G dur           |
| Violine II von H. Léonard. Vortragsangaben von H. Marteau.                 | Violine II und Vortragsangaben von H. Marteau.             |
| Mozart, Violin-Konzert Nr. 1, B dur .....                                  | Vieuxtemps, Op. 37, Konzert Nr. 5, A moll.....             |
| Violine II, Kadenzen und Vortragsangaben von H. Marteau.                   | Violine II und Vortragsangaben von H. Marteau.             |
| Mozart, Violin-Konzert Nr. 2, D dur .....                                  | Vieuxtemps, Op. 38, Ballade u. Polonaise, G dur            |
| Violine II, Kadenzen und Vortragsangaben von H. Marteau.                   | Violine II von H. Léonard. Vortragsangaben von H. Marteau. |
| Rode, Violin-Konzert Nr. 6, B dur .....                                    | Viotti, Violin-Konzert Nr. 25, A moll .....                |
| Violine II, Kadenzen und Vortragsangaben von H. Marteau.                   | Violine II, Kadenzen und Vortragsangaben von H. Marteau.   |



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# WERKE FÜR VIOLINE

## AUS DER EDITION STEINGRÄBER LEIPZIG.

### Violine allein.

- 716/7 **Abel**, Studienwerk. 85 Etüden älterer Meister. 2 Bände.  
 1414/5 **Bach, Joh. Seb.**, 6 Sonaten (*Biehr*) 2 Hefte.  
**Beriot, Ch. de**, Op. 102, Violinschule, 3 Teile.  
 946 I. Elementartechnik (*W. Meyer*).  
 947 II. Virtuositätslehre (*W. Meyer*).  
 948 III. Vom Vortrag u. seinen Elementen (*W. Meyer*).  
 951 — Op. 114, 12 Etüdes caractéristiques (*W. Meyer*).  
 950 — Op. 123, Schule des höheren Violinspiels (*École transcendante*), Anhang zur Violinschule (*W. Meyer*).  
 1820 **Berthoud, Eug.**, Lehrgang für spezielle Gymnastik der Finger, des Handgelenkes und des Armes zur Erleichterung des Geigenstudiums.  
 1937 — Das kunstgerechte Studium des Geigenspiels. Zur Erlangung einer vollendeten Technik in kurzer Zeit.  
 1932 **Campagnoli, B.**, op. 18, 7 Divertimenti mit begleitender II. Violine zu Studienzwecken von *H. Marteau*.  
 1245/6 **David, F.**, Op. 39, Dur und Moll 2 Hefte (*W. Meyer*).  
 — Violinschule (*W. Meyer*).  
 1249 1. Teil: Der Anfänger.  
 1250 2. Teil: Der vorgerückte Schüler.  
 1251 — Op. 44, Zur Violinschule: 24 Etüden für Anfänger (*W. Meyer*).  
 1252 — Op. 45, Zur Violinschule: 18 Etüden für die Mittelstufe (*W. Meyer*).  
 1268 **Fells, P.**, Violinschule für Anfänger.  
 1269 — Gradus ad Parnassum.  
 1298 — Neue Methode des Flageoletspiels.  
 1520 — Begleit. Violinstimme zu *R. Kleinmichels* Sammlung 32 berühm. Sonatinen von *Clementi*, *Kuhlau* etc.  
 1676 **Florillo, F.**, 36 Capricen mit begleitender II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).  
 1678 **Gavrilés, P.**, 24 Matinées in Etüdenform mit begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 391 **Hohmann-Damm**, Violinschule.  
 392/5 — — Ausgabe in 4 Hefen.  
 1675 **Kreutzer, R.**, 40 Etüden mit begleit. II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).  
 1218 — 40 Etüden oder Capricen (*W. Meyer*).  
 241 — 40 Etüden. Erleicht. Ausgabe mit Begleitung einer II. Violine (*Abel*).  
 1933 **Palaschko, Joh.**, op. 51, 18 Elementar-Studien innerhalb der 1. Lage.  
 1674 **Rode, P.**, 24 Capricen mit begleit. II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).  
 1248 — 24 Capricen (*W. Meyer*).  
 1270/1 — Konzerte. A moll, E moll (*W. Meyer*).  
 1789 **Rovelli, P.**, 12 Capricen mit begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 1272/3 **Viotti, G. B.**, Konzerte A moll, E moll (*W. Meyer*).  
 1885 **Wieniawski, H.**, op. 10, L'Ecole moderne. Etüdes-Caprices (*H. Petri*).  
 30 **Wittling, C.**, Violinschule. (Deutsch und englisch.)  
 1224 — Übungen für die 4. bis 7. Lage.

### 2 Violinen.

- 1932 **Campagnoli, B.**, op. 18, 7 Divertimenti mit begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 476/8 **Duette älterer Meister** (50), genau bezeichnet für den Unterricht von *L. Abel*, 3 Bände.  
 1676 **Florillo, F.**, 36 Capricen mit begleit. II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).  
 1678 **Gavrilés, P.**, 24 Matinées in Etüdenform mit begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 469 **Gebauer, M.**, Op. 10, 12 leichte Duos (*F. Rehfeld*).  
**Jansa, L.**, Op. 55, 60 Übungen.  
 4344 — I. Abt. I. Posit. (*W. Meyer*).  
 1345 — II. Abt. Höhere Posit. (*W. Meyer*).  
 1346 — III. Abt. Konzert-Etüden (*W. Meyer*).  
 1347 — 24 Duette: I. Abt. Op. 16, 6 leichte und fortschr. Duette. I. Posit. (*W. Meyer*).  
 1348 — II. Abt. Op. 43, 6 leichte Duette (*W. Meyer*).  
 1349 — III. Abt. Op. 47, 6 leichte und fortschr. Duette. 1.—3. Posit. (*W. Meyer*).  
 1350 — IV. Abt. Op. 36, 1.—5. Posit. (*W. Meyer*).  
 1351 — Op. 46, 6 fortschr. Duette (*W. Meyer*).  
 1352 — Op. 74, 6 " " "  
 1353 — Op. 81, 6 " " "  
 1675 **Kreutzer, R.**, 40 Etüden mit begleit. II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).  
 241 — 40 Etüden. Erleichterte Ausgabe mit Begleitung einer II. Violine (*Abel*).  
 472 **Pleyel, J.**, Op. 8, 6 kleine Duos (*Rehfeld*).  
 473 — Op. 48, 6 leichte Duos (*L. Abel* u. *F. Rehfeld*).  
 474 — Op. 59, 6 leichte Duos (*L. Abel* u. *F. Rehfeld*).  
 1674 **Rode, P.**, 24 Capricen mit begleit. II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).  
 1789 **Rovelli, P.**, 12 Capricen mit begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 721 **Schön, M.**, Op. 74, 3 leichte Phantasiestücke.  
 1886/7 **Wieniawski, H.**, Op. 18, Etüdes-Caprices (*H. Petri*). 2 Hefte.

### Violine und Klavier.

- Album für die Jugend. (*Rich. Hofmann*).  
 686 I. Haydn, Mozart.  
 687 II. Beethoven, Weber.  
 688 III. Schubert, Mendelssohn.  
 689 IV. Schumann, Chopin, Rubinstein, Tschalkowsky.

### Violine und Klavier.

- 1587/8 **Antalffy, D. v.**, Romanze, Liebeslied.  
 1160 **Bach, Joh. Seb.**, Adagio a. d. Violinkonzert E dur (*Meyer*).  
 1815/6 — Konzerte A moll, E dur mit begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 712/15 **Beethoven**, Sämtl. Sonaten und Rondo G dur (*Abel*). 4 Bde.  
 1672 — Op. 40, Romanze G dur mit begleitender II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).  
 1673 — Op. 50, Romanze F dur mit begleitender II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).  
 1183 — Op. 40, 50, Romanzen (*W. Meyer*).  
 1677 — Op. 61, Konzert D dur. Kadenzen und begleitende II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).  
 1184 — Op. 61, Konzert (*Wald. Meyer*).  
 1133/8 **Behr, Fr.**, Frühlingsblumen. 60 melod. Stücke. 6 Hefte.  
 1437 **Berghout, J.**, Op. 37, Fantaisie sur l'Opéra „Carmen“ de *G. Bizet*.  
 1767 — Op. 47, Sonate. C moll.  
 926 **Beriot, Ch. de.**, 5 Airs variés (*W. Meyer*).  
 — Konzerte (*W. Meyer*).  
 1167 Nr. 1. Op. 16 D dur  
 927 Nr. 2. Op. 32 H moll  
 928 Nr. 6. Op. 70 A dur  
 1168 Nr. 7. Op. 76 G dur  
 929 Nr. 9. Op. 104 A moll  
 930 — Op. 100, Scène de Ballet (*Wald. Meyer*).  
 973 — 12 Mélodies italiennes (*Petri*).  
 1935/6 **Biber, H. Fr.**, 2 Sonaten. C moll, G dur mit begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 1769/74 **Cämmerer, C.**, Op. 35, 6 Charakterstücke. Nr. 1. Polonaise. Nr. 2. Valse Caprice. Nr. 3. Tarantelle. Nr. 4. Berceuse. Nr. 5. Humoreske. Nr. 6. Mazurka.  
 1240 **David, F.**, Op. 5, Variat. Petit tambour (*W. Meyer*).  
 1241 — Op. 11, Variationen (Thema von Mozart) (*W. Meyer*).  
 1242/3 — Op. 30, Bunte Reihe, 2 Hefte (*W. Meyer*).  
 1244 — Op. 35, Konzert D moll (*Meyer*).  
 1247 — Op. 39, Nr. 6, Am Springquell (*W. Meyer*).  
 726 **Ernst, H. W.**, Op. 10, Elegie (*Abel*).  
 1520 **Fells, P.**, Begleit. Violinstimme zu *R. Kleinmichels* Sammlung 32 berühm. Sonatinen von *Clementi*, *Kuhlau* etc.  
 1489 **Frey, M.**, Op. 22, Rondo in Form einer Tanzscene.  
 1409 — Op. 24, Albumblätter.  
 1490 — Op. 26, Sonate G moll.  
 780 **Haydn**, Sonaten A dur und G dur, Rondo G dur (*Abel*).  
 1317 **Herman, Reinhold L.**, Op. 57, Sonate D moll.  
 1421 **Huber, Ad.**, Op. 13, Barcarole.  
 1422 — Op. 14, Mazurka.  
 1442 **Jansa, L.**, Op. 54, Concertino (*Vofß*).  
 1354/64 — Op. 75, Der junge Opernfreund (*W. Meyer*).  
 Nr. 1. Hugenotten. 2. Stumme von Portici. 3. Figaro. 4. Robert der Teufel. 5. Fidelio. 6. Don Juan. 8. Wilhelm Tell. 10. Barbier von Sevilla. 11. Zauberflöte. 13. Fra Diavolo. 14. Wasserträger.  
 228 **Ivanovici, Doppler, Södermann**, 11 Tänze.  
 1923 **Karbunka, Jos.**, Op. 33, Konzert. D moll. In mittlerer Schwierigkeit für Unterrichtszwecke.  
 237 **Krug, A.**, Op. 47, Drei Skizzen (Der Hirte bläst im Mondenschein. Tarantella. Intermezzo.)  
 720 **Lange, Meditation** über ein Präludium von *J. S. Bach*.  
 1294 **Lübeck, L.**, Op. 19, Nr. 1. Albumblatt.  
 242/3 **Marsch-Album** (Militär- und andere Märsche) 2 Bände.  
 1185 **Mendelssohn, Op. 64**, Konzert E moll. (*Wald. Meyer*).  
 1814 — Op. 64, Konzert E moll mit II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).  
 438 — 20 Lieder ohne Worte (*Schwalm*).  
 1496 **Meyer, Wald.**, Tanzender Faun. Konzertetüde.  
 781 **Mozart, W. A.**, Ausgewählte Sonaten und Rondos (*Abel*).  
 1817/8 — Konzerte B dur, D dur mit Kadenzen und begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 1307 — Konzert D dur, Op. 121 (*Meyer*).  
 1158/9 — Konzert A dur, Es dur (*W. Meyer* und *R. Schwalm*).  
 1860 **Offenbach, J.**, Barkarole aus „Hoffmann's Erzählungen“ (*G. Lazarus*).  
 718/9 **Original-Kompositionen älterer Meister** (37), genau bez. für den Unterricht von *L. Abel*. 2 Bände.  
 1910/5 **Palaschko, Joh.**, Op. 52, Arabesken. Sechs mittelschwere Stücke. 1. Thema und Variationen. 2. Mazurka. 3. Serenade. 4. Indisches Lied. 5. Aus alter Zeit. 6. Studie.  
 340/8 **Potpourris**, 54 leichte, von *Franz Spindler*. 9 Bände.  
 340 I. Postillon. Maurer und Schlosser. Norma. Weiße Dame. Heimliche Ehe. Wasserträger. Figaro.  
 341 II. Zampa. Lucia di Lammermoor. Barbier. Freischütz. Lustige Weiber.  
 342 III. Zauberflöte. Euryanthe. Johann von Paris. Liebestrank. Don Juan. Nachtwandlerin.  
 343 IV. Angot. Faust. Das goldene Kreuz. Stradella. Oberon. Tell.  
 344 V. Romeo und Julie. Indigo. Orpheus in der Unterwelt. Prophet. Hans Heiling. Galathea.  
 345 VI. Carmen I und II. Glöckchen des Eremiten. Verschwander. Waffenschmied. Czar.  
 346 VII. Lucrezia. Wildschütz. Straniera. Kalif. Fra Diavolo. Vampyr.  
 347 VIII. Robert. Preziosa. Nachtlager. Regiments-tochter. Puritaner. Undine.  
 348 IX. Hugenotten. Sommernachts Traum. Belisar. Die beiden Schützen. Dinorah. Afrikanerin.

### Violine und Klavier.

- 1940 **Rode, P.**, 6. Konzert, B dur mit begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 1423 **Schmidt, Hans**, Vier Stücke.  
 722 **Schmitt, J.**, Schatzkästlein. 188 beliebteste Opern- und Volksmelodien, Lieder, Tanzweisen und Märsche.  
 724 **Schubert Fr.**, Op. 137, 3 Sonatinen (*L. Abel*).  
 1181 **Schwalm, R.**, Andante cantabile.  
 1324/42 **Singelée, J. B.**, Beliebte Opernphantasien (*W. Meyer*).  
 Op. 14, Lucia von Lammermoor. Op. 29, Prophet. Op. 30, Regimentstochter. Op. 31, Hugenotten. Op. 33, Norma. Op. 34, Lucrezia. Op. 69, Barbier von Sevilla. Op. 71, Stumme von Portici. Op. 90, Zampa. Op. 97, Freischütz. Op. 109, Zauberflöte. Op. 110, Afrikanerin. Op. 117, Wilhelm Tell. Op. 119, Fra Diavolo. Op. 120, Robert der Teufel. Op. 125, Postillon von Lonjumeau. Op. 135, Weiße Dame. Op. 141, Oberon. Op. 142, Preziosa.  
 1843 **Söchting, Emil**, Op. 118, Leichte Vortragsstücke. (1. Lage.)  
 1. Romanze. 2. Walzer. 3. Kinder-Fest-Marsch. 4. Wiegenlied. 5. Gavotte.  
 434 **Strauß-Album**: Der lustige Krieg. Kußwalzer und Marsch I u. II. Spitzentuch der Königin, Walzer. Prinz Methusalem, Walzer. Fledermaus, Walzer. Leicht eingerichtet von *Franz Spindler*.  
 934 **Tschalkowsky, P.**, Op. 35, Konzert (*H. Petri*).  
 354 **Tschireh, W.**, Klass. Jugendalbum.  
 850 **Ungarische, türkische und slavische Tänze und Märsche**. Neue Transkriptionen von *Schwalm*.  
 1938 **Viotti, G. B.**, 25. Konzert. A moll mit begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 365/6 **Vortragsstücke, 62 klassische** (*Schwalm*). 2 Bände.  
 1852/8 **Walter, Ed.**, Op. 53, Sieben Solostücke (zum Konzertvortrag und Unterricht). 1. Cavatine. 2. Bourrée. 3. Bagatelle. 4. Walzer (Alt-Wien). 5. Humoreske. 6. Arioso. 7. Nordische Weise.  
**Wieniawski, H.**, Kompositionen (*H. Petri*).  
 1871 — Op. 4, Polonaise de Concert.  
 1872 — Op. 5, Adagio élégique.  
 1873 — Op. 6, Souvenir de Moscou.  
 1874 — Op. 7, Capriccio-Valse.  
 1875 — Op. 9, Romance sans paroles et Rondo élégant.  
 1876 — Op. 11, Le Carnaval russe.  
 1877 — Op. 12, Deux Mazourkas de Salon: Sielanka la cham-pêtre et Chanson polonaise.  
 1878 — Op. 16, Scherzo-Tarentelle.  
 1879 — Op. 17, Legende.  
 1880 — Op. 19, Deux Mazourkas caractéristiques: Obertass et Le Ménétrier.  
 1881 — Op. 21, 2<sup>me</sup> Polonaise brillante.  
 1882 — Op. 22, Konzert D moll.  
 1883 — do. Romanze daraus, einzeln.  
 1884 — Op. 23, Gigue.  
 414/5 **Winding, Aug.**, Op. 44 und 5, 6 Stücke. 2 Hefte.  
 727 — Op. 46, 3 Albumblätter.  
 879/80 **Wolff, B.**, Op. 199, Sonatinen. 2 Bände.

### Violine und Harmonium.

- 720 **Lange, O. H.**, Meditation über ein Präludium von *Bach*.  
 1319 **Riemenschneider, Gg.**, Op. 49, Drei Tonpoesien.

### Trios, Quartette.

- 1210 **Bach, J. S.**, Konzert D moll für 2 Violinen und Klavier (*Waldemar Meyer*).  
 1507 **Berghout, J.**, Op. 42, Quartett für Klavier, Violine, Viola und Violoncello.  
 1571 — Op. 45, Trio, E dur für Violine, Violoncello und Klavier.  
 1508 **Burger, M.**, Op. 66, Jugend-Trio für Violine, Violoncello und Klavier.  
 1315 **Herman, Reinhold L.**, Op. 55, Quartett, B dur für Violine, Viola, Violoncello und Klavier.  
 1316 — Op. 56, Großes Trio für Klavier, Violine und Violoncello.  
 1412 **Klammer, Gg.**, Op. 50, Scène de Ballet für Klavier, Violine und Violoncello.  
 1182 **Popp, W.**, Op. 521, Glückliche Stunden. 6 leichte Stücke für Flöte, Violine und Klavier.  
 1447 **Söchting, E.**, Op. 77, „Im Walde“. Trio-Suite für Klavier, Violine und Violoncello.  
 1543 — Op. 92, Quartett-Sammlung für 3 Violinen und Violoncello.  
 1313 **Tuczek, F.**, Quartett F moll f. 2 Violinen, Viola u. Violoncello.

### Streichorchester.

- 239 **Krug, A.**, Op. 47, Nr. 1. Der Hirte bläst im Mondenschein. Skizze für Streichorchester mit Violine oder Flöte solo.  
 387a/b **Wolff Ferrari, E.**, Serenade, Es dur für Streichinstrumente. Part. u. Stimm.

AUSFÜHRLICHE PREISVERZEICHNIS DURCH ALLE MUSIKALIENHANDLUNGEN.