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# PALASCHKO

STUDIEN FÜR VIOLINE

OP. 58









JOHANNES PALASCHKO.

26 STUDIEN

FÜR VIOLINE

26 ÉTUDES  
pour le Violon <sup>12</sup>

Op. 58

26 STUDIES  
for the Violin



Steingräber-Verlag, Leipzig

Перепечатка воспрещается  
(по постановлению закона об авторском  
праве от 20. марта 1911 г.).

Nachdruck verboten  
laut dem russischen Autorenrecht  
vom 20. März 1911



Sächsische  
Landesbibliothek  
1 2 AUG 1982  
Dresden





# 26 Studien für Violine.

## 26 Études pour le Violon. – 26 Studies for the Violin.

### Explication des Signes.

□ Tirer.  
 √ Pousser.  
 I= 1<sup>re</sup> Corde (Mi).    III= 3<sup>e</sup> Corde (Ré).  
 II= 2<sup>e</sup> Corde (La).    IV= 4<sup>e</sup> Corde (Sol).

Les lignes après une chiffre indiquent que le doigt reste sur la corde.

### Zeichenerklärung.

□ Herunterstrich.  
 √ Hinaufstrich.  
 I= E-Saite.    III= D-Saite.  
 II= A-Saite.    IV= G-Saite.

Die Linien hinter den Fingersatzzahlen deuten das Liegenbleiben des Fingers an.

### Explanation of the Signs.

□ Down-bow.  
 √ Up-bow.  
 I= 1<sup>st</sup> String (E).    III= 3<sup>rd</sup> String (D).  
 II= 2<sup>nd</sup> String (A).    IV= 4<sup>th</sup> String (G).

The lines after a figure indicate that the respective finger is to remain on the string.

### Larghetto con moto.

### I.

### Johannes Palaschko, Op.58.

Musical score for Violin Study I by Johannes Palaschko, Op. 58. The score consists of eight staves of music in 4/4 time, marked "Larghetto con moto". It features various bowing techniques, dynamics (p dolce, mf, crescendo, f, p crescendo, sonore, p tranquillo, ritenuto, diminuendo, pp), and fingering (0, 1, 2, 3, 4). The piece concludes with a double bar line and a fermata.

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II.

Allegro ma non troppo.

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 (C). The tempo is marked 'Allegro ma non troppo.' and the dynamics start with a piano (*p*) marking. The score includes various dynamic markings: *p*, *crescendo*, *f*, *dimin.*, *sempre crescendo*, *ff*, *pp*, *p*, *crescendo*, *sempre crescendo*, *f restez*, *diminuendo*, *p*, *sempre diminuendo*, *pp*, *morendo*, and *ritenuito*. The music features complex fingerings, including triplets and sixteenth-note runs, and is marked with 'II' at several points, indicating a second ending or a specific fingering technique.



Verschiedene Stricharten. - Différents coups d'archet. - Various Bowings.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. *punta d'arco* 12. *spiccato (saltato)* 13. 14.

*ff ff ff ff ff ff ff ff*

**Allegro giusto.** 1 3 0 1 3 0 0

*mf*

*diminuendo*

*p*

*crescendo*

*restez*

*p*

*crescendo*

*restez*

*restez*

*f*

*restez*



# IV.

Vivace e deciso.

The musical score consists of seven staves of music. The first staff begins with a dynamic marking of *f*, followed by *mf* and *p*. It includes a *ritenuto* instruction and a fermata. The second staff is marked *a tempo* and *f*. The sixth staff is marked *crescendo*. The music features complex fingering and articulation.



The musical score consists of eight staves of music, likely for guitar, written in a single system. The notation includes various dynamics and techniques:

- Staff 1:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) dynamic. It features a long, sweeping melodic line with many accidentals.
- Staff 2:** Continues the melodic line with various articulations and slurs.
- Staff 3:** Similar to the previous staff, with a mix of slurs and accents.
- Staff 4:** Includes a piano (*p*) dynamic and a section marked with a Roman numeral **II**. It features several fingerings (1, 2, 3) and a long slur.
- Staff 5:** Continues with a *crescendo* marking and includes fingerings (1, 2, 3, 4, 1).
- Staff 6:** Starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. It features a long slur and various accidentals.
- Staff 7:** Includes a forte (*f*) dynamic and a section marked **Flag.** (flageolet). It features a long slur and various fingerings (0, 1, 2, 0, 1, 0, 1).
- Staff 8:** Ends with a forte (*f*) dynamic and features a long slur and various articulations.



V.

Moderato ed espressivo.

*p il canto poco marcato*

*crescendo*

*diminuendo*

*poco crescendo*

*mf restez*

*crescendo*

*diminuendo*

*p*

restez

0 1

2 0 4 1

3 1

1 2 3

3 1 2 2 4 3 4 3 1 0 1 0

4 2 4 2 4 2 1



The musical score consists of ten staves of music in B-flat major. The first staff begins with a *crescendo* marking and includes fingerings 3 and 4. The second staff has a *restez* marking. The third staff starts with *mf* and includes *restez*, *cre*, and *scen* markings. The fourth staff ends with *do*. The fifth staff begins with *f* and includes *diminuendo*. The sixth staff starts with *p*. The seventh staff begins with *pp*. The eighth staff also begins with *pp*. The ninth staff includes *diminuendo*. The tenth staff concludes with *pizz.* and *pp*.



VI.

Allegro con brio.

*talon*

*segue*

*sempre f*

*crescendo* *ff* *Fine.*

*tranquillo ed amabile*

*p* *simile*





*crescendo* - - - *diminuendo* - -

*p*

*crescendo* - - - *mf restez*

*crescendo* - - - *f* - - - *diminuendo* - -

*pp*

*crescendo poco a poco* - - -

*crescendo poco a poco* - - -

*f*

*diminuendo* - - - *p*

*diminuendo* - - - *pp*

*ritenuto*  
*Da capo al fine.*





# VII.

(In der 2. Position.)  
(A la 2<sup>me</sup> position. – In the 2<sup>nd</sup> position.)

**Allegretto grazioso.**

The musical score consists of eight staves of music in G major, 2/4 time. The first staff begins with a piano (*p*) dynamic and includes fingering numbers 1, 4, 3, and 2. The second staff continues the melodic line. The third staff features a *V* (trill) marking and a *p* dynamic. The fourth staff includes a *mf* dynamic and a *V* marking. The fifth staff is marked *crescendo*. The sixth staff reaches a *f* dynamic. The seventh staff includes a *poco ritenuto* marking. The eighth staff concludes with an *a tempo* marking and a *pp* dynamic. The score is heavily annotated with slurs, ties, and various fingering numbers (1, 2, 3, 4, 0) throughout.







VIII.

Allegramente.

The musical score is written on ten staves. It begins with a treble clef, a key signature of two sharps (D major), and a 12/8 time signature. The tempo is marked 'Allegramente'. The piece is characterized by frequent trills (tr) and slurs. Dynamics range from piano (p) to fortissimo (f), with mezzo-forte (mf) and pianissimo (pp) also used. Performance directions include 'crescendo' and 'diminuendo'. There are several breath marks (V) and various fingering numbers (1-4) throughout the score. The notation includes many accidentals and slurs, indicating a highly technical and expressive piece.



*a tempo*

*pp*

*crescendo*

*f*

*lusingando*

*ritenuto*

This section consists of six staves of music. The first staff is marked *a tempo* and *pp*. The second staff continues the melodic line. The third staff is marked *crescendo*. The fourth staff is marked *f*. The fifth staff is marked *lusingando*. The sixth staff is marked *ritenuto*. The music features numerous trills (tr) and is heavily ornamented with slurs and fingerings.

**Andante, espressivo e sostenuto.**

*p*

*crescendo*

*con suono*

*diminuendo*

*p*

*f*

*rit.*

*f*

This section consists of four staves of music. The first staff is marked *p*. The second staff is marked *crescendo*. The third staff is marked *con suono*. The fourth staff is marked *diminuendo* and *p*. The fifth staff is marked *f*. The sixth staff is marked *rit.* and *f*. The music features numerous trills (tr) and is heavily ornamented with slurs and fingerings.



Tempo I.

*p* *crescendo* *f* *poco ritenuto*

*a tempo* *p*

*crescendo*

*f* *diminuendo*

*p*

*crescendo*

*mf*

*pp*



*crescendo*

*f* *diminuendo* *poco ritenuto*

*pp* *a tempo*

*crescendo*

*f*

*p*

*p* *lusingando* *diminuendo*

*pp* *pizz.* *pp*



# IX.

Orientalisch.  
Oriental. - Oriental.

Andante e deciso.

The musical score consists of nine staves of music in a single system. The key signature is one flat (B-flat) and the time signature is common time (C). The piece is marked 'Andante e deciso'. The dynamics range from *p* (piano) to *ff* (fortissimo), with a *crescendo* marking. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several trills and grace notes throughout the piece. The score is written in a style typical of 19th-century piano music.



*p*

*diminuendo* - - - *pp* *pizz.* *arco* *pizz.* *Fine.*

**Misterioso.**

*arco*  
*p sostenuto ed espressivo*

*con calore*  
*crescendo* - - - *diminuendo*

*pp*

*largamente*  
*pp* *f* *crescendo*

*ff* *diminuendo* - - - *p* *diminuendo* - - - *ritenuto*  
*Da capo al fine.*



# X.

(In der 3. Position.)

(A la 3<sup>me</sup> position. - In the 3<sup>rd</sup> position.)

Vivace e leggiero.

The musical score consists of ten staves of music in G minor, 4/8 time. The first staff begins with the instruction *f risoluto*. The second staff continues with sixteenth-note patterns and includes a *segue* marking. The third staff features a *f* dynamic. The fourth staff includes a *p dolce* dynamic. The fifth staff has a *diminuendo* marking. The sixth staff has a *crescendo* marking. The seventh staff ends with a *mf* dynamic. The score includes various fingering numbers (1-4) and bowing techniques like *V* (vibrato).



The musical score consists of ten staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is written for guitar, with fingerings indicated by numbers 0-4 above the notes. The dynamics range from *pp* (pianissimo) to *f* (forte). The piece includes various techniques such as slurs, ties, and accents. The first staff begins with *pp* and includes fingerings 0, 0, 1, 1, 3, and 1, 2. The second staff has a *crescendo* marking. The third staff has a *f* marking. The fourth staff has a *f* marking. The fifth staff has a *f* marking. The sixth staff has a *f* marking. The seventh staff has a *f* marking. The eighth staff has a *p* marking. The ninth staff has a *poco ritenuto* marking. The tenth staff ends with *pp* and a fermata.



# XI.

**Allegro molto.**

*distinto*

*p* *crescendo* *diminuendo*

*crescendo* *diminuendo*

*crescendo* *diminuendo* *crescendo* *dimin.*

*crescendo* *diminuendo*

*crescendo* *diminuendo*

*p* *diminuendo* *diminuendo*

*pp* *diminuendo* *diminuendo*

*poco a poco crescendo*







# XII.

Adagio con espressione.

*p* *crescendo* *f* *diminuendo*

*p* *ten.* *ten.* *f* *crescendo*

*p*

*pp dolcissimo*

*crescendo*

*largamente*



The musical score consists of ten staves of music in a single system. The notation includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4, 0), and dynamic markings. The first staff begins with *sempre f*. The second staff includes *diminuendo e ritenuto* and *a tempo*. The third staff has *diminuendo* and *pp*. The fourth staff features *ten.* (tension) markings and *crescendo*. The fifth staff includes *ritenuto* and *a tempo*. The sixth staff has *restez.* (rest) markings. The seventh staff includes *ritenuto* and *a tempo*. The eighth staff has *diminuendo* and *tranquillo*. The ninth staff includes *restez.* and *poco a poco diminuendo e ritenuto*. The final staff ends with *pp*.





## XIII.

Molto vivace.  
*spiccato (saltato)*

*p*

*segue*

*f*

*p*

*pp*

*p* *crescendo*

*f*

restez



The musical score consists of ten staves of music in a single system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various guitar-specific techniques such as fingerings (0, 1, 2, 3, 4), slurs, and accents. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *diminuendo*, *crescendo*, *restez*, and *poco pesante*. There are also markings for *II* (second ending) and *1)* (first ending). The piece concludes with a final chord and a fermata.



# XIV.

Allegretto con spirito.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Allegretto con spirito".

- Staff 1:** Starts with a *p* dynamic. Includes fingerings 1, 2, 4, 1, 2, II, 1, 2.
- Staff 2:** Includes fingerings 2, 1, 2, 2, 3, V, 1, 2. Ends with a *dolce* marking.
- Staff 3:** Includes fingerings 1, 2, 1, 4, 4, 2, 1, 4, 2. Dynamics range from *crescendo* to *f*.
- Staff 4:** Starts with *poco sostenuto*. Includes fingerings 1, 0, 4, 2, 0, 1, 3, 1, 3, 1, 1. Dynamics range from *p* to *pp*.
- Staff 5:** Includes fingerings 0, 3, 1. Dynamics range from *crescendo* to *diminuendo*.
- Staff 6:** Includes fingerings 3, 0, 3, I, 2, 3, 1, 3, 4, 2, 1, 1. Dynamics range from *crescendo*.
- Staff 7:** Includes fingerings 3, 1, 1, 2, 2, 3, 1, 1. Dynamics range from *crescendo*.
- Staff 8:** Includes fingerings 2, II, 1, 3, II, 1, 2, 2, 3, 2, 3, 2. Dynamics range from *crescendo*.
- Staff 9:** Includes fingerings 2, 2, 2, 0, 4, 2, 4, 0, V, 2, 4, 4. Dynamics range from *f* to *diminuendo*.



The musical score consists of ten staves of music, primarily in treble clef with a key signature of one sharp (F#). The notation includes various guitar-specific techniques such as slurs, ties, and fingering numbers (1-4, 0). Dynamics range from *pp* (pianissimo) to *f* (forte). Articulations include *dolce* (sweetly), *poco sostenuto* (slightly sustained), *poco crescendo*, *ritenuto* (ritardando), and *smorzando* (diminuendo). The piece concludes with the lyrics "mi - nu - en - do" under the final notes.



XV.

Allegro con fuoco.

talon.

*f*

*segue*

*ff*

*mf*

*crescendo*

*f* *mf* *f*



# XVI.

(In der 4. Position.)

(A la 4<sup>me</sup> position. - In the 4<sup>th</sup> position.)

Andante spianato.

*poco sostenuto* ten.





# XVII.

Molto vivace e leggero.

The musical score is written for guitar and consists of ten staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The piece is marked "Molto vivace e leggero".

- Staff 1:** Starts with a piano (*p*) dynamic. Features a triplet of eighth notes and a slur over a quarter note.
- Staff 2:** Includes a slur over a quarter note and a "restez" instruction.
- Staff 3:** Continues with slurs and a "restez" instruction.
- Staff 4:** Features a slur over a quarter note.
- Staff 5:** Includes a slur over a quarter note and a "restez" instruction.
- Staff 6:** Features a slur over a quarter note and a "crescendo" marking.
- Staff 7:** Starts with a forte (*f*) dynamic. Features a slur over a quarter note.
- Staff 8:** Includes a slur over a quarter note and a "p dolce" marking.
- Staff 9:** Features a slur over a quarter note, a "diminuendo" marking, and a "pp" (pianissimo) marking.
- Staff 10:** Ends with a slur over a quarter note.



*p* *restez* *crescendo*  
*f* *restez*  
*p* *crescendo* *f* *dimin.*  
*p* *diminuendo*  
*pp* *ritenuto e morendo*

## XVIII.

Lento doloroso.

*pp* *cresc. e poco string.*  
*a tempo* *f largamente*  
*f* *diminuendo* *p* *pp* *rubato*  
*quito* *stringendo* *ritenuto* *sostenuto* *p > pp* *ritenuto*



*eguale*

*p* segue

*p* II e III

*p* II e III

*p*

*f p*

*f p*

*f*

*f*

*p* *crescendo*

*ff* *diminuendo*



The musical score consists of ten staves of music in a single melodic line. The key signature has one flat (B-flat), and the time signature is 2/4. The piece begins with a *pp* (pianissimo) dynamic and features a variety of articulations, including slurs, accents, and staccato marks. Fingering is indicated by numbers 0, 2, and 3 above notes. The score includes several dynamic markings: *pp*, *crescendo*, *ff* (fortissimo), *fz p* (forzando piano), and *diminuendo*. There are also performance instructions such as *II e III* and *V* with dashed lines, likely indicating fingerings or breathings. The piece concludes with a *ff* dynamic and a final chord.



# XIX.

(In der 5. Position.)

(A la 5<sup>me</sup> position. - In the 5<sup>th</sup> position.)

Moderato.

*energico*

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The first staff begins with a forte (*f*) dynamic and the tempo marking *Moderato. energico*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplet markings (3) and slurs throughout. The dynamics fluctuate, with a section marked *p dolce ed espressivo* (piano, sweet and expressive) in the fifth staff, and a section marked *pp* (pianissimo) in the seventh staff. The piece concludes with a *crescendo* marking in the final staff.



The musical score consists of ten staves of music in a single melodic line, written in treble clef. The key signature is three sharps (F#, C#, G#). The piece begins with a *ff* (fortissimo) dynamic and features a series of slurs and accents. Fingerings are indicated by numbers 1, 2, 3, and 4. The score includes several triplet markings (3) and a sextuplet (6). A *ff* dynamic is repeated in the third staff. The sixth staff is marked *sempre ff*. The seventh staff is marked *p dolce ed espressivo* and includes a breath mark (V). The eighth staff is marked *crescendo*. The piece concludes with a *ff* dynamic and a final fermata.



# XX.

## Tanzweise.

Air de Danse. – Dance-Melody.

Allegro moderato, tempo di mazur.

The musical score consists of eight staves of music in 3/4 time. The key signature has one flat (B-flat). The tempo is marked 'Allegro moderato, tempo di mazur'. The score includes various dynamics: *p* (piano), *crescendo*, *f* (forte), *diminuendo*, *p*, and *ff risoluto* (fortissimo risoluto). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills and grace notes. Fingerings are indicated by numbers 1-4 above the notes. Slurs and phrasing slurs are used throughout. The score is written on a single treble clef staff.



The musical score consists of ten staves of music. The first staff begins with a *crescendo* instruction. The second staff is marked *ff* and includes the instruction *poco ritenuto*. The third staff is marked *pp* and *a tempo*. The fourth staff is marked *p* and *crescendo*. The fifth staff is marked *f*. The sixth staff is marked *mf* and *diminuendo*. The seventh staff is marked *p* and *diminuendo*. The eighth staff is marked *pp* and *morendo*. The ninth staff is marked *pp* and includes the instruction *pizz.*. The notation includes various fingerings, slurs, and dynamic markings throughout.



# XXI.

(In der 6. Position.)

(A la 6<sup>me</sup> position. - In the 6<sup>th</sup> position.)

Moderato.

The musical score consists of ten staves of music in 3/4 time, written in a key with one flat (B-flat). The piece is marked 'Moderato' and begins with the instruction 'p molto dolce'. The notation includes various fingerings (1, 2, 3, 4) and dynamic markings such as 'mf' (mezzo-forte), 'crescendo', and 'diminuendo'. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing triplets or sixteenth-note patterns. The score concludes with a final measure marked with a '1' below the staff.



The musical score consists of ten staves of music, each containing a single melodic line for guitar. The notation includes various fingerings, slurs, and dynamic markings. The first staff begins with a *crescendo* marking. The second staff includes a *f* dynamic, a *diminuendo e poco ritenuto* instruction, and a *pp* dynamic. The third staff has a *poco crescendo* marking. The fourth staff includes a *diminuendo* marking. The fifth staff has a *p* dynamic. The sixth staff has a *diminuendo* marking. The seventh staff has a *p* dynamic. The eighth staff has a *mf* dynamic. The ninth staff has a *diminuendo* marking, a *p* dynamic, and a *sempre diminuendo* instruction. The tenth staff has a *ritenuto* marking and ends with a *ppp* dynamic. The score is written in a key signature of two flats and a 3/4 time signature.



# XXII.

Stricharten zur Vorübung. — Coups d'archet préparatoires. — Bowings for preparation.



**Allegro giusto.**

*p*

0 2   
 1 3   
 2 4 1 3   
 4 0   
 4 0 1 2   
 1 0   
 0 4

1 3   
 0 2   
 1 3   
 2 4 4 0 0 1 2 4   
 1 1   
 1 3   
 1 3   
 2 4 4 3   
 1 3 3 0 1 3 1 3 4 0 1 3

3 4 2 3 3 3 3 4   
 3 4   
 3 2

*p*

Il III   
 1 3 2 4







# XXIII.

## Scherzo.

Allegretto animato, quasi allegro.

The musical score consists of ten staves of music in a single system. The key signature has one flat (B-flat) and the time signature is 3/8. The piece is marked 'Allegretto animato, quasi allegro'. The dynamics range from *p* (piano) to *pp* (pianissimo) and *ff* (fortissimo). Performance markings include *crescendo*, *diminuendo*, and *molto crescendo*. Fingerings are indicated by numbers 1-4. There are several first and second endings marked with 'I' and 'II'. A 'V' marking appears above the staff in several places, likely indicating a breath mark for a woodwind instrument. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together.



Musical score for guitar, page 45. The score consists of ten staves of music in a single system. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The music features various techniques including triplets, sixteenth-note runs, and trills. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *crescendo*, *diminuendo*, *sempre crescendo*, *poco crescendo*, *ten.* (tenuto), *restez*, and *dolce*. The score concludes with a double bar line and a 2/4 time signature.

\*) Triller ohne Nachschlag. — Le Trille sans note de complément. — Shake without complementary note.  
Edition Steingräber.



Tempo giusto (andante moderato).

*P espressivo*  
*tr*  
*crescendo*  
*f*  
*diminuendo*  
*pp*  
*crescendo*  
*f*  
*con calore*  
*diminuendo e ritenuto*

Tempo I.

*pp*  
*p*  
*crescendo*  
*diminuendo*  
*p*  
*crescendo*  
*f*



*diminuendo*  
*p molto cresc.*  
*ff diminuendo*  
*p pp pp*  
*crescendo mf crescendo f*  
*sempre crescendo mf*  
*f ten. p*  
*ten. dolce II III ten.*  
*poco crescendo diminuendo*  
*p diminuendo*  
*pp crescendo*  
*mf diminuendo pp ff*





# XXIV.

**Allegro assai ed appassionato.**

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo and mood are indicated as **Allegro assai ed appassionato.**

- Staff 1:** Starts with *pp* (pianissimo), followed by *crescendo* and *mf* (mezzo-forte). Includes first and second endings (I and II) and a *restez* instruction.
- Staff 2:** Continues with *crescendo* and includes *restez* instructions.
- Staff 3:** Features a *f* (forte) dynamic and includes *restez* instructions.
- Staff 4:** Features a *pp* dynamic.
- Staff 5:** Starts with *poco crescendo* and *p* (piano), followed by *IV restez*.
- Staff 6:** Features *poco a poco crescendo* and includes a second ending (II).
- Staff 7:** Starts with *restez*, followed by *diminuendo* and *p*, then *crescendo* and another *restez*.
- Staff 8:** Starts with *f*, followed by *diminuendo* and *pp*, then *poco crescendo*.
- Staff 9:** Starts with a second ending (II), followed by *crescendo* and another *restez*.
- Staff 10:** Starts with *f*, followed by *sempre crescendo*, *restez*, *poco pesante*, and ends with *ff* (fortissimo).



# XXV.

Verschiedene Stricharten. - Différents coups d'archet. - Various Bowings.

1. *Allegramente.*

*p* *eguale*

*crescendo*

*f* *diminuendo*

*p* *crescendo*

*f* *diminuendo*

*p* *pp*

*crescendo*

*f*



## XXVI.

Verschiedene Stricharten. - Différents coups d'archet. - Various Bowings.





The musical score consists of ten staves of guitar notation. The first staff begins with a *crescendo* and ends with a *diminuendo*. The second staff starts with a *p* dynamic and includes a *crescendo*. The third staff features a *f* dynamic. The fourth staff is divided into two sections: the first is marked *diminuendo* and the second is marked *sempre crescendo*. The fifth staff is marked *ff*. The sixth staff starts with *diminuendo* and ends with *p*. The seventh staff includes *crescendo* and *diminuendo*. The eighth staff is marked *morendo e ritenuto*. The final staff concludes with a *pp* dynamic.

3 Mus. 4<sup>o</sup> 3866



# EDITION STEINGRÄBER

## VIOLINMUSIK

### IN FORTSCHREITENDER ORDNUNG.

#### a) SCHULEN.

| Nr.     |  | Nr.                  |  |
|---------|--|----------------------|--|
| 946/8.  | <b>Bériot, Ch. de</b> , op. 102 Violinschule (W. Meyer) Bd. I—III.<br>Bd. I. Elementartechnik.<br>Bd. II. Virtuositätslehre.<br>Bd. III. Vom Vortrag und seinen Elementen. | 1268.                | <b>Fella, Paolo</b> , Violinschule für Anfänger.<br>— Neue Methode des Flageolettspiels. |
| 950     | op. 123. Schule des höheren Violinspiels (W. Meyer).<br>(Anhang zur Violinschule.)   | 1298.                | <b>Hohmann, Chr. H.</b> , Violinschule (Damm) Kplt.<br>— do. Bd. I—IV.                   |
| 1249/50 | <b>David, Ferd.</b> , Violinschule (W. Meyer) Bd. I—II.<br>Bd. I. Der Anfänger.<br>Bd. II. Der vorgerückte Schüler.  | 391.<br>392/5<br>30. | <b>Witting, C.</b> , Violinschule.   |

#### b) ETÜDEN UND VORTRAGSSTÜCKE.

| Violine solo.           |   | Zwei Violinen.          |   |
|-------------------------|---|-------------------------|---|
| Erste bis dritte Stufe. |   | Erste bis dritte Stufe. |   |
| Nr.                     |   | Nr.                     |   |
| 1251.                   | <b>David, Ferd.</b> , op. 44. 24 Etüden für Anfänger in der ersten Lage (W. Meyer).   | 1251.                   | <b>David, Ferd.</b> , op. 44. 24 Etüden für Anfänger in der ersten Lage (W. Meyer).                                     |
| 716.                    | <b>Etüden-Album</b> (L. Abel). 85 Studien älterer Meister.<br>Bd. I. 41 Etüden, erste bis fünfte Lage.                        | 476/7.                  | <b>Duette älterer Meister</b> (L. Abel).<br>Bd. I. 15 Duette, erste Lage.<br>Bd. II. 23 Duette, erste bis dritte Lage.  |
| 1520.                   | <b>Fella, Paolo</b> , Begleitende Violinstimme zu Kleinmichel's Sonatinen-Sammlung (32 Sonatinen.)                            | 469.                    | <b>Gebauer, M.</b> , op. 10. 12 leichte Duos (F. Rehfeld).  |
| 241.                    | <b>Kreutzer, R.</b> , 40 Etüden oder Capricen. Erleichterte Ausgabe (L. Abel) (Vorstudien zu den Original-Etuden).            | 1347.                   | <b>Jansa, Léop.</b> , op. 16. Sechs leichte und fortschreitende Duette, erste Lage (W. Meyer).                          |
| 1995.                   | <b>Mazas, F.</b> , op. 36. Bd. I. Etudes spéciales.   | 1348.                   | — op. 43. Sechs leichte Duette, erste Lage (W. Meyer).  |
| 1933.                   | <b>Palaschko, J.</b> , op. 51. 18 Elementar-Studien innerhalb der ersten Lage.  | 1349.                   | — op. 47. Sechs leichte und fortschreitende Duette, erste bis dritte Lage (W. Meyer).                                   |
|                         |   | 1344.                   | — op. 55. 60 Übungen (W. Meyer).<br>Bd. I. 20 Duette, erste Lage.   |
|                         | <b>Vierte bis fünfte Stufe.</b>   | 241.                    | <b>Kreutzer, R.</b> , 40 Etüden oder Capricen. Erleichterte Ausgabe (L. Abel) (Vorstudien zu den Orig.-Etuden).         |
| 951.                    | <b>Bériot, Ch. de</b> , op. 114. 12 Etudes caractéristiques (W. Meyer).   | 472/4.                  | <b>Pleyel, J.</b> , op. 8. op. 48. op. 59. Je sechs kleine Duos (Abel u. Rehfeld).                                      |
| 1245/6.                 | <b>David, Ferd.</b> , op. 39. Dur und Moll. 25 Etüden, Capricen und Charakterstücke in allen Tonarten (W. Meyer). Zwei Bände. | 721.                    | <b>Schoen, M.</b> , op. 74. Drei kleine, gefällige Fantasiestücke zum Studium und zur Unterhaltung.                     |
| 1252.                   | — op. 45. 18 Etüden mit Benutzung der höheren Lagen (W. Meyer).   |                         | <b>Vierte bis fünfte Stufe.</b>   |
| 717.                    | <b>Etüden-Album</b> (L. Abel). 85 Studien älterer Meister.<br>Bd. II. 44 Etüden in allen Lagen.                               | 1252.                   | <b>David, Ferd.</b> , op. 45. 18 Etüden mit Benutzung der höheren Lagen (W. Meyer).                                     |
| 1676.                   | <b>Florillo, F.</b> , 36 Capricen (Henri Marteau).  | 478.                    | <b>Duette älterer Meister</b> (L. Abel).<br>Bd. III. 12 Duette, sämtliche Lagen.  |
| 1218.                   | <b>Kreutzer, R.</b> , 40 Etüden oder Capricen (W. Meyer).<br>— 40 Etüden oder Capricen (Henri Marteau).                       | 1676.                   | <b>Florillo, F.</b> , 36 Capricen (Henri Marteau).<br>Zweite Violine zu Studienzwecken von H. Léonard.                  |
| 1675.                   | — 40 Etüden oder Capricen (Henri Marteau).  | 1345.                   | <b>Jansa, Léop.</b> , op. 55. 60 Übungen (W. Meyer).<br>Bd. II. 23 Duette, höhere Lagen.                                |
| 1996.                   | <b>Mazas, F.</b> , op. 36. Bd. II. Etudes brillantes.   | 1350/53.                | — op. 36. op. 46. op. 74. op. 81. Je sechs fortschreitende Duette (W. Meyer).   |
| 1248.                   | <b>Rode, P.</b> , 24 Capricen in Etüdenform (W. Meyer).   | 1675.                   | <b>Kreutzer, R.</b> , 40 Etüden oder Capricen (Henri Marteau).<br>Zweite Violine zu Studienzwecken von H. Léonard.      |
| 1674.                   | — 24 Capricen in Etüdenform (Henri Marteau).  | 1674.                   | <b>Rode, P.</b> , 24 Capricen in Etüdenform (Henri Marteau).<br>Zweite Violine zu Studienzwecken von H. Léonard.        |
| 1789.                   | <b>Rovelli, P.</b> , 12 Capricen (Henri Marteau).   | 1789.                   | <b>Rovelli, P.</b> , 12 Capricen (Henri Marteau).<br>Zweite Violine zu Studienzwecken von Henri Marteau.                |
| 1224.                   | <b>Witting, C.</b> , 40 Übungen, vierte bis siebente Lage.  |                         | <b>Sechste bis siebente Stufe.</b>  |
| 1414/5.                 | <b>Bach, Joh. Seb.</b> , Sonaten (Osc. Biehr). Zwei Hefte.  | 1932.                   | <b>Campagnoli, B.</b> , op. 18. 7 Divertimenti (Henri Marteau).<br>Zweite Violine zu Studienzwecken von Henri Marteau.  |
| 1932.                   | <b>Campagnoli, B.</b> , op. 18. 7 Divertimenti (Henri Marteau).   | 1678.                   | <b>Gaviniés, P.</b> , 24 Matinées in Etüdenform (Henri Marteau).<br>Zweite Violine zu Studienzwecken von Henri Marteau. |
| 1269.                   | <b>Fella, Paolo</b> , op. 190. Gradus ad Parnassum.   | 1346.                   | <b>Jansa, Léop.</b> , 60 Übungen (W. Meyer).<br>Bd. III. 20 Konzert-Etüden.   |
| 1678.                   | <b>Gaviniés, P.</b> , 24 Matinées in Etüdenform (Henri Marteau).  | 1886/7.                 | <b>Wieniawski, H.</b> , op. 18. Etudes-Caprices (H. Petri). Zwei Hefte.   |
| 1997.                   | <b>Mazas, F.</b> , op. 36. Bd. III. Etudes d'Artistes.  |                         |   |
| 127/1.                  | <b>Rode, P.</b> , Konzerte. A moll, E moll (W. Meyer).  |                         |   |
| 1272/3.                 | <b>Viotti, G. B.</b> , Konzerte. A moll, E moll (W. Meyer).   |                         |   |
| 1885.                   | <b>Wieniawski, H.</b> , op. 10. L'Ecole moderne. Etudes-Caprices (H. Petri).  |                         |   |

## E. BERTHOUD,

Lehrgang für spezielle Gymnastik der Finger, des Handgelenks und des Arms zur Erleichterung des Geigenstudiums.

Edition Steingraber Nr. 1820.

Das kunstgerechte Studium des Geigenspiels zur Ausbildung der Technik in kurzer Zeit.

Edition Steingraber Nr. 1937.



Op.

Violino allein, Schenker 2



# 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 (*Bläser*) 2 Hefte.  
**Berlet**, Ch. de, Op. 102, Violinschule, 3 Teile.  
 946 I. Elementartechnik (*W. Meyer*).  
 947 II. Virtuostentechnik (*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 **Borthoud**, 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.  
 1933 **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. Kienmichels* Sammlung 32 berühm. Sonatinen von *Clementi*, *Kuhla* etc.  
 1676 **Florillo**, F., 36 Capricen mit begleitender II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).  
 1678 **Gaviniés**, P., 24 Matinées in Etüdenform mit begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 391 **Hohmann-Damm**, Violinschule.  
 392/5 — Ausgabe in 4 Heften.  
 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., po. 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 **Winding**, 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 **Gaviniés**, 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.  
 — 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 — Konzert 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, Kadenz 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 **Bériot**, Ch. de., 5 Airs variés (*W. Meyer*).  
 — Konzert (*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**, G., 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. Kienmichels* Sammlung 32 berühm. Sonatinen von *Clementi*, *Kuhla* etc.  
 1489 **Frey**, M., Op. 22, Rondo in Form einer Tanzszene.  
 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 (*Voß*).  
 1354/64 — Op. 75, Der junge Opernfreund (*W. Meyer*).  
 Nr. 1. Hugenotten. 2. Stimme von *Portici*. 3. Figaro. 4. Robert der Teufel. 5. Fidelio. 6. Don Juan. 8. Wilhelm Tell. 10. Barbier von Sevilla. 11. Zaubrerflöte. 13. Fra Diavolo. 14. Wasserträger.  
 228 **Ivanovic**, **Doppler**, **Södermann**, 11 Tänze.  
 1923 **Karbulka**, 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. Konzertstücke.  
 781 **Mozart**, W. A., Ausgewählte Sonaten und Rondos (*Abel*).  
 1817/8 — Konzerte B dur, D dur mit Kadenz und begleit. II. Violine zu Studienzwecken von *H. Marteau*.  
 1307 — Konzert A dur, Es dur (*W. Meyer* und *R. Schwalm*).  
 1158/9 — Konzert A dur, Es dur (*W. Meyer* und *R. Schwalm*).  
 1850 **Offenbach**, J., Barcarole aus „Hoffmann's Erzählungen“ (*G. Lagaria*).  
 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. Zaubrerflöte. Euryanthe. Johann von Paris. Liebestrank. Don Juan. Nachtwandlerin.  
 343 IV. Angel. 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. Verschwenker. Waffenschmied. Czar.  
 346 VII. Lucrezia. Wildschütz. Straniera. Kalif. Fra Diavolo. Vampyr.  
 347 VIII. Robert. Preziosa. Nachtlager. Regiments-tochter. Puritaner. Undine.  
 348 IX. Hugenotten. Sommernachtsstraum. Belisar. Die beiden Schützen. Dinarah. 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 Sonaten (*L. Abel*).  
 1181 **Schwalm**, R., Andante cantabile.  
 1324/42 **Singelois**, 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, Stimme von *Portici*. Op. 90, Zampa. Op. 97, Freischütz. Op. 109, Zaubrerflöte. 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 Vortragstücke. (1. Lage.) 1. Romanze. 2. Walzer. 3. Kinder-Fest-Marsch. 4. Wiegenlied. 5. Gavotte.  
 434 **Strauß-Album**: Der lustige Krieg. Kullwalzer 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 **Vortragstücke**, 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: Sialanka la champêtre et Chanson polonoise.  
 1878 — Op. 16, Scherzo-Tarantelle.  
 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 45, 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. 43, 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 **Tuozek**, 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 **Wolf Ferrari**, E., Serenade, Es dur für Streichinstrumente Part. u. Stimm.

AUSFÜHRLICHE PREISVERZEICHNISSE DURCH ALLE MUSIKALIENHANDLUNGEN.



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