

Sämtliche


Comptoir

PAR
H. VIEUXTEMPS.

Op. 11

Pr. M. 4. 25.

Propriété des Editeurs



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H. VIEUXTEMPS

OEUVRES POUR VIOLON

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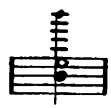
FANTASIE CAPRICE

par
H. Vieuxtemps
Op.11.

□ Tirez l'archet.
△ Poussez.



Son harmonique.



Son harmonique, ● doigt appuyé,
◇ doigt effleurant la corde, ● (petite note) effet.

VIOLON.

Andantino.

PIANO.

pp





First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and melodic lines in both hands.

Second system of musical notation. The right hand has a *Solo.* marking above it. The left hand has a *pp* marking above it. The right hand also has a *Recit.* marking below it. The left hand has a *dim.* marking above it. The right hand has a *tremolo.* marking above it. The left hand has a *ppp* marking below it.

Third system of musical notation. The right hand has a *fz* marking above it. The left hand has a *p* marking below it.

Fourth system of musical notation, continuing the grand staff with treble and bass clefs. The music features complex textures with many notes and dynamic markings.

8

pp

Tempo 1°

ppp

8

ff

risoluto. con forza.

tremolo.

ff

ff

4° C.

4° C.

risol.

8

ff

risol. con forza.

f cres.

ff

ff

8

ff

pizz.

p

arco

ff

a tempo.

ff

fz

p

p

ff

pp fz fz fz fz fz sf ff

Allegretto.

pp sf p sf p sf p sf p sf p ff

ff sf sf sf sf sf sf

ff p

P il basso marcato.

ff ff dol.

ff pp

tr con delicatezza. rit.

rit.

First system of musical notation. The top staff features a melodic line with a dynamic marking of *pp* and a tempo marking of *a tempo.* The bottom two staves (treble and bass clef) provide harmonic accompaniment with chords and bass notes.

Second system of musical notation. The top staff includes dynamic markings of *ff*, *p*, and *sf*. The bottom two staves include dynamic markings of *ff*, *p*, and *sf*.

Third system of musical notation. The top staff includes dynamic markings of *sf*, *ff*, and *sf*. The bottom two staves include dynamic markings of *sf*, *cres*, *f*, *ff*, and *pp*.

Fourth system of musical notation. The top staff includes dynamic markings of *cres.*, *ff*, *p*, and *p*. The bottom two staves include dynamic markings of *marcato.*, *cres.*, *ff*, *p*, and *pp*.

dol. con molto espress. sf *poco rit.*

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with several triplet markings (indicated by a '3' above the notes) and dynamic markings of *sf* (sforzando) and *poco rit.* (poco ritardando). The piano accompaniment is in bass clef and consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A *rit.* (ritardando) marking is present in the piano part towards the end of the system.

a tempo. *pp sf pp sf*

The second system continues the vocal and piano parts. The vocal line starts with a *pp* (pianissimo) dynamic and includes *sf* (sforzando) markings. The piano accompaniment also features *pp* and *sf* markings. The tempo is marked *a tempo.* The piano part continues with the eighth-note accompaniment and a bass line.

f pp sf f *cres.*

The third system shows dynamic contrasts in the vocal line, with *f* (forte) and *pp* (pianissimo) markings. The piano accompaniment features a *cres.* (crescendo) marking. The vocal line continues with triplet markings and a melodic line. The piano part maintains the eighth-note accompaniment and bass line.

cres. ff *cres ff*

The fourth system concludes the piece. The vocal line features a *cres.* (crescendo) leading to a *ff* (fortissimo) dynamic. The piano accompaniment also features a *cres.* and *ff* marking. The piano part includes a *f* (forte) marking. The system ends with a final chord in the piano part.

Musical score system 1. Treble clef, key signature of two sharps (F# and C#). The system includes a vocal line and a piano accompaniment. The piano part features a dense texture of chords and moving lines in both hands. The marking *Tutti.* is placed above the vocal line, and *ff* is placed below the piano part.

Musical score system 2. Treble clef, key signature of two sharps. The piano accompaniment continues with a similar dense texture. The marking *sempre ff* is placed below the piano part.

Musical score system 3. Treble clef, key signature of two sharps. The piano accompaniment continues with a similar dense texture.

Musical score system 4. Treble clef, key signature of two sharps. The system includes a vocal line and a piano accompaniment. The piano part features a dense texture of chords and moving lines in both hands. The marking *sempre ff* is placed below the piano part. A *Solo.* marking with a *p* dynamic is placed above the vocal line.

Musical score system 5. Treble clef, key signature of two sharps. The system includes a vocal line and a piano accompaniment. The piano part features a dense texture of chords and moving lines in both hands. The marking *poco rit.* is placed below the piano part.

dol:
Andante.
f

TEMA.

ritard. a tempo.
pp

ritard. a tempo. *mf*

cres. *f* *pp*

cres. *f* *ritard.*
ritard

con grazia. *cres.*

VAR. I.

f *risoluto.* *forza.* *sf* *sf* *sf*

cres.

f *rit.* *p* *con graz.* *p* *rit.* *p*

1^a *8* *2^a* *8* *a tempo.*

f *rit.* *rit.* *p*

cres. *f* *sf*

pp *ritard.* *pp* *con grazia.*

pp

First system of musical notation. The top staff features a melodic line with dynamic markings: *cres.*, *f risol*, *f*, and *sf accel. sf*. The bottom two staves (treble and bass clef) provide harmonic accompaniment with the marking *cres.*

Second system of musical notation. The top staff includes first and second endings, marked *1^a* and *2^a*, with dynamics *sf*, *rit.*, and *p grazia.*. The bottom two staves are marked *colla parte.*, *ff*, and *rit.*.

Third system of musical notation, primarily consisting of piano accompaniment in the bottom two staves, marked *ff*.

Fourth system of musical notation, primarily consisting of piano accompaniment in the bottom two staves.

Fifth system of musical notation, primarily consisting of piano accompaniment in the bottom two staves. The number 6631 is printed at the bottom center of the page.

p semplice. *cres.* *f*

VAR. II. *p* *sf*

con forza. *pp* *sf* *cres.*

ppp tremolo.

f *ff* *ff* *pp*

tremolo. *f* *ff* *ff* *riten.*

ppp *f* *ff*

tremolo. *ppp* *sempre tremolo.* *f* *cres*

forza. *f* trem.

This system contains the first two staves of music. The upper staff features a melodic line with a dynamic marking of *forza.* and *f*. The lower staff is a piano accompaniment with a tremolo effect indicated by *trem.* and a dynamic marking of *f*.

ff *ff* *riten.*

This system contains the next two staves. The upper staff has a melodic line with a dynamic marking of *ff*. The lower staff has a piano accompaniment with a dynamic marking of *ff* and a *riten.* (ritardando) marking.

forza. *ff* trem.

This system contains the third and fourth staves. The upper staff has a melodic line with a dynamic marking of *forza.* and *ff*. The lower staff has a piano accompaniment with a tremolo effect indicated by *trem.* and a dynamic marking of *ff*.

forza.

This system contains the final two staves. The upper staff has a melodic line with a dynamic marking of *forza.* and a series of accents. The lower staff has a piano accompaniment.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The grand staff contains a complex, dense texture of chords and moving lines. A dynamic marking of *ff* is present in the bass staff.

Second system of musical notation, continuing the grand staff from the first system. It features similar dense chordal textures and melodic lines.

Third system of musical notation. The top staff has a melodic line with a dynamic marking of *p* and the instruction *leggero.*. The grand staff below has a dynamic marking of *p*. The system concludes with a *rit.* marking.

Fourth system of musical notation. The top staff begins with *a tempo.* and features a melodic line with a *ff* dynamic marking. The grand staff below has a *pp* dynamic marking.

Fifth system of musical notation. The top staff has a *ff* dynamic marking. The grand staff below has a *pp* dynamic marking. The system concludes with a *p* dynamic marking.

molto espress
pp
Allegretto.
cres
FINALE.
pp
cres

dim.
ff rall. *pp*
cres. *f*
a tempo.
ff *rall.* *pp*

rit. *pp*
a tempo.
fz *rit.* *pp*

cres. *rit.* *f* **a tempo.** *rit.* **a tempo.**
cres. *rit.* *mf* *pp* *rit.*

risoluto. *ff* **ritenuto.**

leggiere.

rit. **a tempo.** **Piu mosso.** 8

pp *rit.* *mf marcato.* *pp* *mf marcato.*

sf *sf*

marcato. *marcato.*

sf *sf*

pp

ff *p* *ff* *p* *ff* *p* *ff*

f *f* *f* *f* *f* *f*

p *cres.* *ff*

f *cres.* *ff*

First system of musical notation. It consists of a single treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature is two sharps (F# and C#). The system is marked with a fermata over the first measure.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The piano accompaniment features a steady eighth-note pattern. The system concludes with a *ff* (fortissimo) dynamic marking.

Third system of musical notation. The single treble clef staff begins with *pp* (pianissimo) and *fz* (forzando) markings. The piano accompaniment starts with *pp* and includes dynamic markings of *mf marcato.* and *p*. The system is marked with a fermata over the first measure and an *8* (ottava) marking.

Fourth system of musical notation. The single treble clef staff features *forza.* markings. The piano accompaniment begins with *ppp* (pianississimo) and includes *sf* (sforzando) markings. The system is marked with a fermata over the first measure and an *8* (ottava) marking.

Fifth system of musical notation. The single treble clef staff concludes with a *ff* (fortissimo) marking. The piano accompaniment starts with a *pp* (pianissimo) marking. The system is marked with a fermata over the first measure and an *8* (ottava) marking.

5

5

p *ff* *p* *ff* *p* *ff*

p *f* *p* *f* *p* *f*

This system contains six measures of music. The upper staff features a melodic line with slurs and accents, alternating between piano (*p*) and fortissimo (*ff*) dynamics. The lower staff consists of a piano accompaniment with chords and a bass line that includes slurs and accents, alternating between piano (*p*) and forte (*f*) dynamics.

6

6

p *cres.* *ff*

p *cres.* *ff*

This system contains six measures of music. The upper staff continues the melodic line, showing a crescendo from piano (*p*) to fortissimo (*ff*). The lower staff accompaniment also shows a crescendo from piano (*p*) to fortissimo (*ff*).

7

7

This system contains six measures of music. The upper staff features a melodic line with slurs and accents. The lower staff accompaniment consists of chords and a bass line with slurs and accents.

8

8

This system contains six measures of music. The upper staff features a melodic line with slurs and accents. The lower staff accompaniment consists of chords and a bass line with slurs and accents.

9

9

p *cres.* *ff*

p *cres.* *f*

Piu. presto.

This system contains six measures of music. The upper staff shows a crescendo from piano (*p*) to fortissimo (*ff*). The lower staff shows a crescendo from piano (*p*) to forte (*f*). The tempo marking *Piu. presto.* is present. The system concludes with a double bar line.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in 2/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with slurs and dynamics *p* and *cres.*. The grand staff contains a piano accompaniment with chords and arpeggiated figures, marked with *ff* and *p*, and ending with *cres.*

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The piano accompaniment in the grand staff features a consistent rhythmic pattern of chords and arpeggios, with a *cres.* marking in the middle.

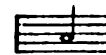
Third system of musical notation. The first staff has a melodic line starting with a *ff* dynamic. The grand staff continues with piano accompaniment. The tempo instruction *Piu presto.* is written in the center of the system.

Fourth system of musical notation. The first staff continues the melodic line. The grand staff features a series of chords in the right hand and a bass line in the left hand, both marked with *ff*.

Fifth and final system of musical notation. The first staff concludes the melodic line. The grand staff concludes with a final chord in the right hand and a bass line ending with a double bar line. The word *FINE* is written at the bottom right of the system.

FANTASIE CAPRICE

par
H. Vieuxtemps
Op.11.



Son harmonique.



Son harmoniquè, doigt appuyé,
doigt effleurant la corde, (petite note) effet.

□ Tirez l'archet.
△ Poussez.

VIOLON PRINCIPAL.

Andantino. TUTTI. 1^{er} Violon. Fl. et Clar. 2^e Violon. pp

1^{er} Violon. Clar. 1^{er} Violon. Fl. 1^{er} Violon. 2^e Violon. Alto.

1^{er} Violon. 1^{er} Violon. Dim. 2^e Violon. Alto. pp

SOLO. Recit. pp

ou bien.

1^{er} Corde.

VIOLON PRINCIPAL.

Tempo I^o

pp

Rec. *ff* risoluto. *con fuoco.* 4^e Corde

risoluto. *con fuoco.* 4^e Corde

ff risoluto. *con fuoco.* 1^{re} Corde

risoluto. *con fuoco.* 1^{re} Corde

f *cresc.* *ff* *a tempo.* *p* *main gauche Pizz.*

f *cresc.* *ff* *a tempo.* *p* *main gauche Pizz.*

main droite *Arco.* *ou bien arco.* *ff* *pp* *ou bien.* *fz* *fz* *fz* *fz* *fz* *fz*

Allegretto, allongé et moelleux.

main droite *Arco.* *ou bien arco.* *ff* *pp* *ou bien.* *fz* *fz* *fz* *fz* *fz* *fz*

Allegretto, allongé et moelleux.

fz *ff* *ff* *fz* *fz* *fz* *fz* *fz* *fz*

fz *ff* *ff* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *ff* *ff* *dolce.*

fz *fz* *ff* *ff* *dolce.*

a tempo. *con delicatezza.* *poco rit.*

a tempo. *con delicatezza.* *poco rit.*

a tempo. *ritard.*

a tempo. *ritard.*

ff *p* *2^e Corde.*

ff *p* *2^e Corde.*

The musical score consists of ten staves of music for the Violin Principal. The notation includes various dynamics such as *mf*, *sf*, *f*, *ff*, *p*, *pp*, *cresc.*, *dol.*, *con molto espres.*, *poco rit.*, *a tempo.*, *espres.*, and *TUTTI.*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes fingerings (1-4) and breath marks (Λ). The key signature has two sharps (F# and C#). The piece concludes with a *pp* dynamic.

VIOLON PRINCIPAL .

SOLO.

p *poco ritard.*

ou bien *dimin.* *rall. ou bien* *poco a poco*

Andante .Cantabile.

TEMA.

dol. *cres.*

risoluto nu Cantando.

a Tempo. *sf* *ritard.* *p*

a Tempo. *ritard.* *mf*

a Tempo. *poco rall.* *pp* *cres.*

a Tempo. *f* *ritard.*

Moderato e molto Cantabile.

VAR. 1.

con grazia.

cresc. *f* *risoluto.* *forza.* *sf* *sf*

VIOLON PRINCIPAL.

sf *f* *ritard.* *p con grazia.* *f* *p ritard.*

a Tempo.

p *cres.*

sf *sf* *ou bien.*

pp *ritard poco a poco.*

a Tempo.

pp con grazia. *cres*

f risoluto. *f* *sf accel.* *sf* *sf*

ritard. *f* *p con grazia.* *forza.* *ou bien.* *ff* **TUTTI**

VIOLON PRINCIPAL.

Sostenuto.

VAR. 2.

p semplice. *cres.* *f*

con forza. *pp* *cres.*

ff *pp* *sans Vitesse.* *poco rall.*

a Tempo. *pp* *f* *ff*

forza *f*

ou bien. *poco rall.*

a Tempo. *ff*

forza.

TUTTI. *ff*

VIOLON PRINCIPAL.

A SOLO.
P leggiero.

a Tempo.
ritard

sf

ff p

Allegretto.

FINALE. *pp molto espress.*

cres.

a Tempo.

ff dim. pp cres. f ritard.

a Tempo.

pp cres.

a Tempo.

ritard. f ritard. f risoluto.

ou bien ff ritenu. ou bien. ritard.

VIOLON PRINCIPAL.

Più mosso.

leggiere.

dolce e Cantando

restez.

cresc.

ff *p* *ff* *p* *ff*

p *cresc.*

plus facile

ff

ff

8a

8a

VIOLON PRINCIPAL.

2^a
1^a
pp fz ou bien. 1
1 fz
forza. forza.
dolce. cresc.
8^{va} 1 3 5 1 1 1 3 1 1 1 1
ff > p ff > p
ff > p ff > p
cresc. ff
8^{va}
8^{va}

VIOLON PRINCIPAL.

plus facile

First system of musical notation for Violin Principal. It consists of two staves. The top staff begins with a treble clef and a key signature of two sharps (F# and C#). The music features a series of eighth notes with slurs and accents. The bottom staff continues the melodic line with similar rhythmic patterns.

Più presto.

Second system of musical notation. It is marked "Più presto." and "cresc." (crescendo). The tempo and dynamics increase. The notation includes slurs and accents over the notes.

ff

Third system of musical notation. It is marked "ff" (fortissimo). The music continues with slurs and accents. The bottom staff has a "p" (piano) marking at the end of the system.

cresc.

Fourth system of musical notation. It is marked "cresc." (crescendo). The music continues with slurs and accents.

ff

Fifth system of musical notation. It is marked "ff" (fortissimo). The music continues with slurs and accents.

Più presto.

Sixth system of musical notation. It is marked "Più presto." and "ff" (fortissimo). The music continues with slurs and accents.

Seventh system of musical notation. It continues the melodic line with slurs and accents.

Eighth system of musical notation. It concludes the piece with a double bar line and a final note.

Nouvelles Compositions et Transcriptions

POUR VIOLON AVEC ACCOMP. DE PIANO

1^{er} D^{egré}

Morceaux très faciles

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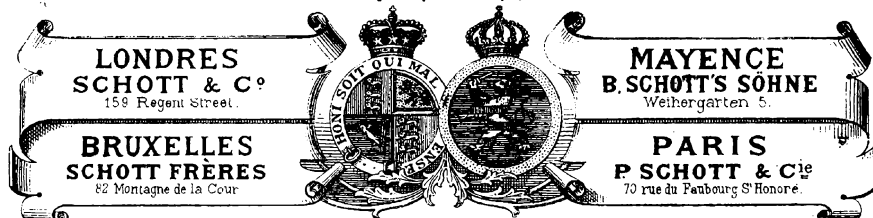
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Henri Vieuxtemps.

FANTASIE-CAPRICE.

Op. 11.

Andantino. (♩. = { etwa } 42.)

Tutti.

PIANO.

pp

27 Apr. '20, G. Schinner, 181

The musical score is written for piano and consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#). The time signature is 6/8. The piece begins with a piano (*pp*) dynamic and a tempo marking of Andantino. The score includes various musical notations such as slurs, ties, and dynamic markings like *cresc.* and *dim.*.

Recit. Solo. *pp*

tremolo
ppp

p

Tempo I. *ppp*

Recit. *ff* risoluto con forza (rubato)

IV^e Corde
trem.
ff

risoluto (rubato) *ff* risoluto con forza

IV^e Corde

VI^e Corde

f *cresc.* *ff* *a tempo* *pizz.* *p*

arco *8* *ff* *pp* *fz* *fz* *fz* *fz* *fz* *f*

Allegretto. (♩ = { etwa } 92.)
Mitte milieu

Spitze *pointe* *ff* *p sf* *f* *f* *f* *f* *f* *f*

p *ff* *ff* *p* *p sf* *p sf* *p sf* *p sf* *p sf* *p sf*

p il basso marcato

sf *ff* *ff* *dolce* *pp*

poco rit. *a tempo* *con delicatezza* *rit.*

poco rit. *a tempo* *rit.*

First system of musical notation. The upper staff (treble clef) begins with the tempo marking *a tempo*. It features a melodic line with slurs and a dynamic marking of *p* (piano) starting at measure 8. The lower staff (piano) also begins with *a tempo* and contains block chords with dynamic markings of *pp* (pianissimo) in measures 5 and 6.

Second system of musical notation. The upper staff continues with a melodic line, featuring a dynamic marking of *ff* (fortissimo) in measure 10 and *p* (piano) in measure 11. The lower staff contains block chords with dynamic markings of *ff* in measure 10 and *p* in measure 11. There are also some fermatas and dynamic markings like *pp* in the lower staff.

Third system of musical notation. The upper staff features a melodic line with slurs and dynamic markings of *pp* (pianissimo) in measure 13 and *sf* (sforzando) in measures 14, 15, and 16. The lower staff contains block chords with dynamic markings of *sf* in measures 13, 14, and 15, and a *cresc.* (crescendo) marking in measure 15. A *p* (piano) marking is present at the beginning of the system.

Fourth system of musical notation. The upper staff features a melodic line with slurs and dynamic markings of *sf* (sforzando) in measures 17 and 18, *ff* (fortissimo) in measures 19 and 20, and *psf* (pianissimo sforzando) in measure 21. The lower staff contains block chords with dynamic markings of *f* (forte) in measures 17 and 18, *sf* in measure 19, *ff* in measures 20 and 21, *pp* (pianissimo) in measure 22, and *marcato* in measure 23.

Fifth system of musical notation. The upper staff features a melodic line with slurs and dynamic markings of *cresc.* (crescendo) in measure 24, *ff* in measure 25, *p* (piano) in measures 26 and 27, and *p* in measure 28. The lower staff contains block chords with dynamic markings of *cresc.* in measure 24, *ff* in measure 25, *p* in measure 26, and *pp* in measure 28. The system concludes with a double bar line and a key signature change to two sharps.

dolce con molto espress. *sf*

poco rit. *a tempo* *pp* *sf*

pp *f*

pp *f* *(ad lib.)* *cresc.*

cresc. *ff* *(rall.)* *restes* *II*

Musical score system 1. Treble clef staff: *Tutti.* Bass clef staff: *ff*. The system contains four measures of music in a key with two sharps (F# and C#).

Musical score system 2. Treble clef staff: *sempre ff*. Bass clef staff: *sempre ff*. The system contains four measures of music.

Musical score system 3. Treble clef staff: *sempre ff*. Bass clef staff: *sempre ff*. The system contains four measures of music.

Musical score system 4. Treble clef staff: *Solo. V.* Bass clef staff: *sempre ff*. The system contains four measures of music. The first measure has a *p* dynamic marking. The second measure has a *ff* dynamic marking. The third and fourth measures have a *p* dynamic marking.

Musical score system 5. Treble clef staff: *poco rit.* Bass clef staff: *poco rit.*. The system contains four measures of music. The first measure has a *poco rit.* marking. The second measure has a *poco rit.* marking. The third measure has a *poco rit.* marking. The fourth measure has a *poco rit.* marking.

TEMA.
Andante. (♩. } etwa } environ } 58.)

Solo.
dolce *cresc.* *sf* *ritard.*

p *ritard.*

3 a tempo *pp* *cresc.* *sf*

a tempo *pp*

ritard. *3 a tempo* *mf* *ritard.* *a tempo* *mf*

III *II* *0* *3* *restes* *f* *pp*

cresc. *f* *pp*

cresc. *f* *ritard.*

cresc. *ritard.*

First system of the musical score. The upper staff features a melodic line with various ornaments and dynamics including *cresc.*, *f risoluto*, *f*, *f accel.*, and *f*. The lower staff provides harmonic accompaniment with a *cresc.* marking.

Second system of the musical score, marked with first and second endings. The upper staff includes dynamics *f*, *p grazia*, and *forza*. The lower staff includes *colla parte*, *ff*, *rit.*, and *f*.

Third system of the musical score, featuring a *ff* dynamic marking in the lower staff.

Fourth system of the musical score, continuing the piano accompaniment.

Fifth system of the musical score, continuing the piano accompaniment.

Sixth system of the musical score, concluding with a *ff* dynamic marking and a first ending bracket.

VAR. II.

Solo. V

p semplice

cresc.

f

con forza

The first system of music features a solo line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The solo line begins with a *p semplice* dynamic and includes various fingerings (e.g., 4 3, 2 1, 2 1, 4 3) and a *cresc.* marking. The piano accompaniment starts with a *p* dynamic and includes a *sf.* dynamic later in the system.

The second system continues the solo and piano parts. The solo line starts with a *pp* dynamic and includes a *cresc.* marking. The piano accompaniment features a *ppp trem.* dynamic in the left hand and a *f trem.* dynamic in the right hand, both leading to a *ff* dynamic at the end of the system.

The third system shows the solo line with a *riten.* marking and a *pp* dynamic. The piano accompaniment includes a *ff riten.* dynamic in the left hand and a *ppp trem.* dynamic in the right hand.

The fourth system features the solo line with a *f (rubato e dim.)* dynamic and a *ff* dynamic. The piano accompaniment includes a *sempre trem.* dynamic in the left hand and a *f cresc.* dynamic in the right hand.

The fifth system continues with the solo line and piano accompaniment. The solo line includes a *riten.* marking. The piano accompaniment features a *f trem.* dynamic in the left hand and a *ff* dynamic in the right hand, ending with a *ff riten.* dynamic.

First system of musical notation. The upper staff contains a melodic line with a long slur and a *V* marking. The lower staff contains a piano accompaniment with chords and a *ff* dynamic marking. Performance instructions include *(sempre f)*, *ff forsa*, and *trem.* Fingerings are indicated with numbers 1-4.

Second system of musical notation. The upper staff continues the melodic line with *f* dynamics and *forsa* markings. The lower staff features a complex piano accompaniment with *ff* dynamics. Performance instructions include *f*, *forsa*, and *restes*. Fingerings and articulation marks are present.

Allegretto. (♩ = { etwa } 92.)

Third system of musical notation. The upper staff is mostly empty. The lower staff contains a piano accompaniment with a *ff* dynamic marking and a steady rhythmic pattern.

Fourth system of musical notation. The upper staff contains a melodic line with a dotted line above it. The lower staff contains a piano accompaniment with chords and a steady rhythmic pattern.

Fifth system of musical notation. The upper staff contains a melodic line with a *V* marking and a *p leggiero* dynamic. The lower staff contains a piano accompaniment with a *p* dynamic and a steady rhythmic pattern. Performance instructions include *p leggiero*, *p*, and *rit.* Fingerings are indicated with numbers 1-4.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo marking is *a tempo*. The first staff has a melodic line with slurs and accents, ending with a dynamic marking of *ff*. The grand staff provides harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* is present in the grand staff.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The first staff continues with a melodic line, including a section of sixteenth-note runs. Dynamic markings include *ff* and *p*. The grand staff continues with accompaniment, featuring a *pp* marking.

FINALE.
Allegretto. (♩: { etwa } environ } 112.)

Third system of musical notation, the beginning of the finale. It consists of three staves. The tempo is *Allegretto*. The first staff has a melodic line with slurs and accents, starting with a dynamic of *p molto espress.* and ending with *ff dim.*. The grand staff provides accompaniment with a *cresc.* marking.

Fourth system of musical notation. The first staff continues with a melodic line, marked *pp* and *a tempo*. It includes a *cresc.* marking and a dynamic of *f*. The grand staff continues with accompaniment, marked *pp a tempo* and *f*.

Fifth system of musical notation. The first staff continues with a melodic line, marked *pp* and *a tempo*. It includes a *cresc.* marking and a dynamic of *f*. The grand staff continues with accompaniment, marked *pp* and *cresc.*.

II *a tempo* *f* *rit.* *a tempo* *f risoluto*

ff *riten.* *a tempo* *rit.* *Più mosso.* *pp leggero*

pp a tempo *rit.* *mf marcato* *pp*

II *restez* *mf marc.* *sf* *restez* *mf marc.* *sf*

restez *restez* *pp* *sf*

ff *p* *ff* *p* *f*

System 1: Treble clef with eighth-note patterns, dynamic markings *p*, *ff*, *p*, *ff*, *p*, *f*, and *cresc.*. Piano accompaniment with chords and bass line, dynamic markings *f* and *p*, and *cresc.*.

System 2: Treble clef with eighth-note patterns, dynamic marking *ff*. Piano accompaniment with chords and bass line, dynamic marking *ff*.

System 3: Treble clef with eighth-note patterns, dynamic marking *ff*. Piano accompaniment with chords and bass line, dynamic marking *ff*.

System 4: Treble clef with eighth-note patterns, dynamic markings *pp*, *fz*, *fz*, and *restes*. Piano accompaniment with chords and bass line, dynamic markings *ff*, *f marc.*, *p*, *mf marc.*, and *p*.

System 5: Treble clef with eighth-note patterns, dynamic markings *forza*, *forza*, and *restes*. Piano accompaniment with chords and bass line, dynamic markings *ppp*, *f*, and *sf*.

System 1: Treble clef with notes and fingerings (0, 2, 4, 1, 1, 2, 2, 0). Piano accompaniment in G major with *pp* dynamic.

System 2: Treble clef with triplets and dynamics (*ff*, *p*, *ff*, *p*, *ff*, *p*). Piano accompaniment with *f* dynamics.

*) \oplus Vi-

System 3: Treble clef with *cresc.* and *ff*. Piano accompaniment with *cresc.* and *ff*.

System 4: Treble clef with complex rhythmic patterns. Piano accompaniment with complex rhythmic patterns.

- de \oplus Più presto.

System 5: Treble clef with *p*, *cresc.*, and *f*. Piano accompaniment with *p*, *cresc.*, and *f*.

*) { Eventueller Sprung.
{ Coupure éventuelle.

8

ff *p*

ff *p*

This system contains the first two systems of music. The first system features a treble clef staff with a melodic line and a piano accompaniment in the grand staff. The piano part consists of a steady eighth-note accompaniment. Dynamics are marked *ff* and *p*. A bracketed section of 8 measures is indicated above the first system.

8

cresc.

cresc. *cresc.*

This system contains the next two systems of music. The piano accompaniment continues with the eighth-note pattern. The treble staff has a melodic line. Dynamics include *cresc.* and *cresc.*. A bracketed section of 8 measures is indicated above the first system.

8

ff *ff*

ff

Più presto.

This system contains the next two systems of music. The tempo is marked *Più presto.*. The piano accompaniment continues. Dynamics are marked *ff*. A bracketed section of 8 measures is indicated above the first system.

ff *ff*

This system contains two systems of music. The piano accompaniment continues with the eighth-note pattern. The treble staff has a melodic line. Dynamics are marked *ff*.

This system contains the final two systems of music on the page. The piano accompaniment continues with the eighth-note pattern. The treble staff has a melodic line. The piece concludes with a final chord in the piano part.

Das
kunstgerechte Studium
des Geigenspiels

*L'Art
de travailler le Violon*

*The Art
in Practising the Violin*

Eugène Berthoud.



Steingraber Verlag, Leipzig

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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 (*Büch*) 2 Hefte.
Berlioz, 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 Etudes caractéristiques (*W. Meyer*).
 950 — Op. 123, Schule des höheren Violinspiels (Ecole 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 **Gaviniés, 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. Etudes-Caprices (*H. Petri*).
 30 **Witting, 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.
 1344 — 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. I.—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, Etudes-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 **Bériot, 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 **Cammerer, 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 (*Voß*).
 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. Zaubrerflöte. 13. Fra Diavolo. 14. Wasserträger.
 228 **Ivanovici, 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. 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. Zaubrerflöte. 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. Verschwender. 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. 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, 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 Vortragsstücke. (1. Lage.) 1. Romanze. 2. Walzer. 3. Kinder-Fest-Marsch. 4. Wiegenlied. 5. Gavotte.
 434 **Strauß-Album**: Der lustige Krieg. Küßwalzer 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, 2me 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*.
 4319 **Riemenschneider, Gg.**, Op. 49, Drei Tonposien.

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 **Tuezek, 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.

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	Kreutzer, 40 Etüden
Violine II von H. Marteau.	Violine II von H. Léonard.
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.

VIOLINE UND KLAVIER.

Bach, Violin-Konzert A moll	Mozart, Violin-Konzert Nr. 2, Ddur
Violine II und Vortragsangaben von H. Marteau.	Violine II, Kadenzen und Vortragsangaben von H. Marteau.
Bach, Violin-Konzert E dur	Rode, Violin-Konzert Nr. 6, Bdur
Violine II und Vortragsangaben von H. Marteau.	Violine II, Kadenzen und Vortragsangaben von H. Marteau.
Beethoven, Op. 40, Romanze G dur	Vieuxtemps, Op. 11, Fantais.-Caprice, A 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. 22, Nr. 3, Réverie, Esdur
Violine II von H. Léonard. Vortragsangaben von H. Marteau.	Violine II und Vortragsangaben von H. Marteau.
Beethoven, Op. 61, Violin-Konzert Ddur	Vieuxtemps, Op. 35, Fantasia appassionata, Gdur
Violine II und Kadenzen von H. Léonard. Vortragsangaben von H. Marteau.	Violine II und Vortragsangaben von H. Marteau.
Biber, Sonate Nr. 6, C moll	Vieuxtemps, Op. 37, Konzert Nr. 5, A moll
Violine II und Vortragsangaben von H. Marteau.	Violine II und Vortragsangaben von H. Marteau.
Biber, Sonate Nr. 7, G dur	Vieuxtemps, Op. 38, Ballade u. Polon., Gdur
Violine II und Vortragsangaben von H. Marteau.	Violine II von H. Léonard. Vortragsangaben von H. Marteau.
Mendelssohn, Op. 64, Violin-Konzert E moll	Viotti, Violin-Konzert Nr. 25, A moll
Violine II von H. Léonard. Vortragsangaben von H. Marteau.	Violine II, Kadenzen und Vortragsangaben von H. Marteau.
Mozart, Violin-Konzert Nr. 1, Bdur	
Violine II, Kadenzen und Vortragsangaben von H. Marteau.	



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Henri Vieuxtemps.
FANTASIE-CAPRICE.
Op. 11.

Solovioline.

Andantino. (♩ = {circa} {environ} 42.)

Tutti.

pp

cresc.

p

cresc.

Solo. pp recitativo

dim.

f

p

Tempo I. ppp

pp (ad lib.)

tr.

Recit. *ff* risoluto *con forza* *(rubato)* *risoluto* *IV^{ta} Corda.*

(rubato) *ff* risoluto *con forza* *IV^{ta} Corda.*

f *cresc.* *ff* *a tempo*

pizz. *p* *arco* *ff* *pp* {Mitte} {milieu} *fz* *fz* *fz*

fz *sf* *sf* *ff ff* *p sf* *sf* {Spitze} {pointe}

sf *sf* *sf* *sf* *sf* *ff*

ff *dolce*

poco rit. *a tempo* *con delicatezza*

rit. *a tempo* *f* *p*

ff *p* *II^{da} Corda.*

0 II 8 3 0 4 0

pp sf sf sf sf

sf sf ff ff ff pf cresc.

ff p p p (rit.)

dolce, con molto espress. sf sf sf sf sf

a tempo poco rit. pp sf sf sf sf sf

pp cresc. sf f

pp f (ad lib.)

cresc. ff (rall.)

Tutti. sempre ff

ff ff p

Solo. *poco ritard.*

p

TEMA.
 Andante. (♩ = {circa / environ} 58.)

Solo. *dolce*

dolce *cresc.*

a tempo

sf *ritard.* *pp*

a tempo

cresc. *sf* *ritard.* *mf*

restez

restez

f *pp* *cresc.*

f *pp* *cresc.*

f *ritard.*

f *ritard.*

VAR. I. *con grazia*

con grazia

cresc. *f* *risoluto* *forza* *sf* *sf*

cresc. *f* *risoluto* *forza* *sf* *sf*

sf *poco rit.* *f a tempo* *ritard.* *p con grazia* *f a tempo* *p ritard.*

a tempo *p* *cresc.*

f *sf*

pp *ritard.*

a tempo *pp con grazia* *cresc.*

f risoluto *f* *sf accel.* *sf*

1. *f* *f ritard.* *p grazia* 2. *forza*

8. **Tutti.** *ff*

VAR. II.
Solo.

p semplice *cresc.*

f *con forza* *pp*

cresc. *f* *ff* *ff* *riten.*

pp *ppp*

f (rubato e dim.) *ff* *forza*

f

riten. *(sempre f)*

ff forza

forza *restes*

Allegretto. (♩ = {circa
environ} 92.)
Tutti.

Solo.
p leggiero
rit.
a tempo
ff
p
ff
p

FINALE.
Allegretto. (♩ = $\left. \begin{matrix} \text{circa} \\ \text{environ} \end{matrix} \right\} 112$)

p molto espress.
cresc.
ff rall. dim.
pp
a tempo
cresc.
f
ritard.
pp
ritard.
a tempo
f
ritard.
a tempo
f risoluto
ff riten.
a tempo
ritard.

Più mosso.

pp *leggiere*

restez

restez

restez

ff *> p*

ff *> p* *ff* *> p* *ff* *> p*

f *cresc.* *ff*

pp *fz* *fz* *restez*

forza *forza*

restez

8

ff *> p* *ff* *> p*

ff *> p* *ff* *> p* *cresc.*

1) Φ Vi =

ff 8

8

p = de Φ Più presto.

8

cresc. *f* *ff*

p 8 *cresc.*

8

Più presto.

ff *ff*

1) Eventueller Sprung.
 1) *Campur. Escontante.*

Henri Wieniawski

Kompositionen für Violine und Klavier

- | | |
|---|---|
| op. 4. Polonaise de Concert | op. 16. Scherzo-Tarentelle |
| op. 5. Adagio élégique | op. 17. Légende |
| op. 6. Souvenir de Moscou | op. 19. Deux Mazourkas caractéristiques: 1. Obertass, 2. Le Ménétrier |
| op. 7. Capriccio-Valse | op. 21. 2 ^{me} Polonaise brillante |
| op. 9. Romance sans paroles et Rondo élégant | op. 22. Concerto en Ré mineur Romance tirée du Concerto op. 22 |
| op. 11. Le Carnaval russe | op. 23. Gigue |
| op. 12. Deux Mazourkas de Salon: Sielanka la champêtre et Chanson polonaise | Kuyawiak. Mazourka. |

Violine solo

- op. 10. L'Ecole moderne. Etudes-Caprices

Violine

mit Begleitung einer zweiten Violine

- op. 18. Etudes-Caprices Heft 1, 2

NEUAUSGABE VON HENRI PETRI.



STEINGRÄBER VERLAG LEIPZIG

London, Bowerman & Co., 43 Poland Str., W., Copyright Proprietors in the British Empire
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1742-1758.

Henri Vieuxtemps. FANTASIE - CAPRICE. Op. 11.

II. Violine.

Zweite Violine von
HENRI MARTEAU.

Andantino. (♩. = { etwa } 42.)
Tutti.

The musical score for Violin II consists of several systems of staves. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Andantino' with a note equal to approximately 42 beats per minute. The dynamic is 'pp' (pianissimo). The music features a series of chords and arpeggiated figures. Subsequent systems include melodic lines with slurs and accents, and dynamic markings such as 'cresc.' (crescendo) and 'dim.' (diminuendo). A 'Solo.' section begins with 'pp recitativo' dynamics. The score includes first and second endings, indicated by 'I' and 'II' with repeat signs. The final system concludes with a double bar line and a repeat sign.

II. Violine.

Tempo I.

pp (ad lib.)

ppp

recitativo ff risoluto con forza (rubato)

4^e Corde

ff

risoluto (rubato) ff risoluto con forza

4^e Corde

ff

f cresc. ff

a tempo p pizz. arco ff

ff

Allegretto. (♩ = { etwa } 92.)

pp {Mitte milieu} fz

ff ff psf {Spitze pointe} sf fz

sf

sf sf ff ff dolce pp

poco rit. a tempo

con delicatezza rit. a tempo

p ff p

2ª Corde pp sf cresc. sf

sf ff pp

cresc. ff p pp

II. Violine.

The musical score for Violin II consists of ten systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. Performance instructions include *dolce con molto espress.*, *a tempo*, *poco rit.*, *ad lib.*, *rall.*, and *Tutti.* The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Fingerings are indicated by numbers 1-4 above notes. A second ending bracket labeled 'II' spans the final measures of the first system and the first system of the second system.

II.

Solo. V

p *poco ritard.*

II V1 8 II 4 III 4

TEMA.

Andante. (♩ = { etwa } 58.)

Solo.

dolce *cresc.* *sf* *ritard.*

a tempo

pp *cresc.* *sf*

a tempo

ritard. *mf* *p*

III 3 0 II 4 3 restes

cresc. *f* *pp*

cresc.

f *ritard.*

VAR. I.

con grazia

The first system of music for 'VAR. I.' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. It begins with a 'V' marking and contains several measures of music with slurs and fingerings (2, 3, 4). The lower staff is in treble clef with a 3/4 time signature and contains a few measures of music, including a 'p' dynamic marking.

forza sf sf sf poco rit. f a tempo ritard. p con grazia f a tempo p ritard.

cresc. rit. rit.

The second system of music consists of two staves. The upper staff contains two first endings, marked '1.' and '2.', with slurs and fingerings. The lower staff contains music with slurs and a 'rit.' marking.

a tempo p cresc.

The third system of music consists of two staves. The upper staff contains music with slurs and fingerings (0, 3, 4, 3, 2). The lower staff contains music with slurs and a 'p' dynamic marking.

f sf pp

The fourth system of music consists of two staves. The upper staff contains music with slurs and fingerings (4, 0, 3, 4, 6, 6). The lower staff contains music with slurs and a 'pp' dynamic marking.

ritard. a tempo pp con grazia cresc. f risoluto

pp cresc.

The fifth system of music consists of two staves. The upper staff contains music with slurs and fingerings (3, 0, 4, 2, 1, 1). The lower staff contains music with slurs and a 'pp' dynamic marking.

f sf accel. sf sf ritard. p grazia forza

colla parte rit. Tutti. ff

The sixth system of music consists of two staves. The upper staff contains two first endings, marked '1.' and '2.', with slurs and fingerings (1, 1, 8). The lower staff contains music with slurs and a 'ff' dynamic marking.

The seventh system of music consists of a single staff with music and slurs.

II. Violine.

forza
ff

forza

Allegretto. (♩ = { etwa } { environ } 92.)

Tutti.
ff

Solo.
p leggiero

p

rit.

a tempo

ff

p

pp

ff

p

FINALE.

Allegretto. (♩ = { etwa } { environ } 112.)

p molto espress.

cresc.

ff rall. dim.

II. Violine.

a tempo
pp *cresc.* *f* *ritard.* *pp*

cresc. *ritard.* *a tempo* *f* *ritard.* *a tempo*

f risoluto *ff riten.* *a tempo* *ritard.*

Più mosso.
pp leggiero *sf* *restez*

restez *restez*

pp

ff *p* *ff* *p* *ff* *p* *ff*

The musical score for Violin II on page 10 is written in D major and 2/4 time. It consists of 12 systems, each with a treble and bass staff. The piece is characterized by intricate rhythmic patterns, primarily sixteenth-note runs and triplets. The dynamics are varied, starting with *p* and *f*, moving through *cresc.* to *ff*, and including *pp* and *sf* markings. Performance instructions such as accents, *forza*, and *restes* are present. Fingering is indicated with numbers 1-4 and 0. The score concludes with a *cresc.* marking and a final *f* dynamic.

1) Φ Vi-

ff

-de Φ Più presto.

p cresc. f ff

ff p cresc.

ff p cresc.

Più presto.

ff

1) { Eventueller Sprung.
Coupure éventuelle.



EDITION STEINGRÄBER

VIOLINMUSIK

IN FORTSCHREITENDER ORDNUNG.



a) SCHULEN.

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

b) ETÜDEN UND VORTRAGSSTÜCKE.

Violine solo.

Erste bis dritte Stufe.

Nr. 1251.	David, Ferd. , op. 44. 24 Etüden für Anfänger in der ersten Lage. (W. Meyer).
716	Etüden-Album (L. Abel). 85 Studien älterer Meister. Bd. I. 41 Etüden, erste bis fünfte Lage.
1520.	Felis, Paolo , Begleitende Violinstimme zu Kleinmichel's Sonatinen-Sammlung. (32 Sonatinen).
241.	Kreutzer, R. , 40 Etüden oder Capricen. Erleichterte Ausgabe (L. Abel) (Vorstudien zu den Original Etüden).
1933.	Palaschko, J. , op. 51. 18 Elementar-Studien innerhalb der ersten Lage.

Vierte bis fünfte Stufe.

951.	Bériot, Ch. de , op. 114. 12 Etudes caractéristiques (W. Meyer).
1245/6.	David, Ferd. , op. 39. Dur und Moll. 25 Etüden, Capricen und Charakterstücke in allen Tonarten. (W. Meyer). Zwei Bände.
1252.	— op. 45. 18 Etüden mit Benutzung der höheren Lagen. (W. Meyer).
717.	Etüden-Album (L. Abel). 85 Studien älterer Meister. Bd. II. 44 Etüden in allen Lagen.
1676.	Florillo, F. , 36 Capricen (Henri Marteau).
1218.	Kreutzer, R. , 40 Etüden oder Capricen (W. Meyer).
1675.	— 40 Etüden oder Capricen (Henri Marteau).
1248.	Rode, P. , 24 Capricen in Etüdenform (W. Meyer).
1674.	— 24 Capricen in Etüdenform (Henri Marteau).
1789.	Rovelli, P. , 12 Capricen (Henri Marteau).
1224.	Witting, C. , 40 Übungen, vierte bis siebente Lage.

Sechste bis siebente Stufe.

1414/5.	Bach, Joh. Seb. , 6 Sonaten (Osc. Biehr). Zwei Hefte.
1932.	Campagnoli, B. , op. 18. 7 Divertimenti (Henri Marteau).
1269.	Felis, Paolo , op. 190. Gradus ad Parnassum.
1678.	Gaviniés, P. , 24 Matinées in Etüdenform (Henri Marteau).
127C/1.	Rode, P. , Konzerte. A moll, E moll (W. Meyer).
1272/3.	Viotti, G. B. , Konzerte. A moll, E moll (W. Meyer).
1885.	Wienlawski, H. , op. 10. L'Ecole moderne. Etudes-Caprices (H. Petri).

Zwei Violinen.

Erste bis dritte Stufe.

Nr. 1251.	David, Ferd. , op. 44. 24 Etüden für Anfänger in der ersten Lage. (W. Meyer).
476/7.	Duette älterer Meister (L. Abel). Bd. I. 15 Duette, erste Lage. Bd. II. 23 Duette erste bis dritte Lage.
469.	Gebauer, M. , op. 10. 12 leichte Duos (F. Rehfeld).
1347.	Jansa, Léop. , op. 16. Sechs leichte und fortschreitende Duette, erste Lage (W. Meyer).
1348.	— op. 43. Sechs leichte Duette, erste Lage (W. Meyer).
1349.	— op. 47. Sechs leichte und fortschreitende Duette, erste bis dritte Lage (W. Meyer).
1344.	— op. 55. 60 Übungen (W. Meyer). Bd. I. 20 Duette, erste Lage.
241.	Kreutzer, R. , 40 Etüden oder Capricen. Erleichterte Ausgabe (L. Abel). (Vorstudien zu den Orig.-Etüden).
472/4.	Pleyel, J. , op. 8. op. 48. op. 59. Je sechs kleine Duos (Abel u. Rehfeld).
721.	Schoen, M. , op. 74. Drei kleine, gefällige Fantasiestücke zum Studium und zur Unterhaltung.

Vierte bis fünfte Stufe.

1252.	David, Ferd. , op. 45. 18 Etüden mit Benutzung der höheren Lagen (W. Meyer).
478.	Duette älterer Meister (L. Abel). Bd. III. 12 Duette. Sämtliche Lagen.
1676.	Florillo, F. , 36 Capricen (Henri Marteau). Zweite Violine zu Studienzwecken von H. Léonard.
1345.	Jansa, Léop. , op. 55. 60 Übungen (W. Meyer). Bd. II. 20 Duette, höhere Lagen.
1350/53.	— op. 36, op. 46, op. 74, op. 81. Je sechs fortschreitende Duette (W. Meyer).
1675.	Kreutzer, R. , 40 Etüden oder Capricen (Henri Marteau). Zweite Violine zu Studienzwecken von H. Léonard.
1674.	Rode, P. , 24 Capricen in Etüdenform (Henri Marteau). Zweite Violine zu Studienzwecken von H. Léonard.
1789.	Rovelli, P. , 12 Capricen (Henri Marteau). Zweite Violine zu Studienzwecken von Henri Marteau.

Sechste bis siebente Stufe.

1932.	Campagnoli, B. , op. 18. 7 Divertimenti (Henri Marteau). Zweite Violine zu Studienzwecken von Henri Marteau.
1678.	Gaviniés, P. , 24 Matinées in Etüdenform (Henri Marteau). Zweite Violine zu Studienzwecken von Henri Marteau.
1346.	Jansa, Léop. , 60 Übungen (W. Meyer) Bd. III. 20 Konzert-Etüden.
1886/7.	Wienlawski, H. , op. 18. Etudes-Caprices (H. Petri). Zwei Hefte.

E. BERTHOUD,

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