



HENRI MARTEAU

KLASSISCHE STÜCKE

MORCEAUX CLASSIQUES—CLASSICAL PIECES

VIOLINE & KLAVIER

- Nr. 1. W. A. MOZART, Rondo concertant
- Nr. 2. B. MOLIQUE, Saltarella, Op. 55
- Nr. 3. H. REBER, Berceuse, Op. 15 Nr. 5
- Nr. 4. L. BOCCHERINI, Menuett
- Nr. 5. F. GIARDINI, Musette
- Nr. 6. F. GIARDINI, Gigue
- Nr. 7. CH. DE BERIOT, Elégie
- Nr. 8. H. VIEUXTEMPS, Gavotte, Op. 43 Nr. 4

*2 Vieuxtemps Suite f. Violoncelle
Nr. 4 Gavotte
Vlc*



STEINGRÄBER VERLAG

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H. Vieuxtemps.
(1820-1881)

GAVOTTE.
Op. 43. Nr. 4.

Violino.

Herausgegeben von
Henri Marteau.

Violine u. 1 St. Park resp. Kl.

M.M. $\text{♩} = 100$

à la pointe
an der Spitze

p con delicatezza

sf p sf sf

sf cresc. sf dim. p <sf

<sf cresc.

sf sf sf sf sf dim. p

sf p sf sf sf sf sf sf

sf sf sf sf sf sf sf sf

p du milieu in der Mitte

cresc. cresc. f

restez



Violino.

First system of violin music. It consists of two staves. The first staff contains a series of sixteenth-note runs with various fingering indications (1, 1, 3, 2, 3, 2) and dynamic markings: *sf cresc.*, *sf cresc.*, *sf*, and *f*. The second staff continues the melodic line with more fingering (4, 4, 1, 3, 2, 0) and dynamic markings: *dim.*, *sf*, *sf*, and *p*. The system concludes with the word *Fine.*

Trio section of violin music, consisting of ten staves. The section begins with the word *Trio.* and a *V¹* marking. The first staff starts with a *p (dolce)* dynamic. The music features a variety of rhythmic patterns, including sixteenth-note runs and slurs. Dynamic markings throughout include *cresc.*, *mf*, *p*, and *pp*. Fingering is indicated with numbers 1, 2, 3, 4, and 0. The section ends with a *dim.* marking, a *cresc.* marking, and a *p* dynamic, followed by the instruction *D.S. al Fine.*



EDITION STEINGRÄBER

VIOLINMUSIK

IN FORTSCHREITENDER ORDNUNG.



a) SCHULEN.

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

b) ETÜDEN UND VORTRAGSSTÜCKE.

Violine solo.		Zwei Violinen.	
Erste bis dritte Stufe.		Erste bis dritte Stufe.	
Nr.		Nr.	
1251.	David, Ferd. , op. 44. 24 Etüden für Anfänger in der ersten Lage. (W. Meyer).	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.	476/7.	Duette älterer Meister (L. Abel). Bd. I. 15 Duette, erste Lage. Bd. II. 23 Duette, erste bis dritte Lage.
1520.	Felis, Paolo , Begleitende Violinstimme zu Kleinmichel's Sonatinen-Sammlung. (32 Sonatinen).	469.	Gebauer, M. , op. 10. 12 leichte Duos (F. Rehfeld).
241.	Kreutzer, R. , 40 Etüden oder Capricen. Erleichterte Ausgabe (L. Abel) (Vorstudien zu den Original Etüden).	1347.	Jansa, Léop. , op. 16. Sechs leichte und fortschreitende Duette, erste Lage (W. Meyer).
1933.	Palaschko, J. , op. 51. 18 Elementar-Studien innerhalb der ersten Lage.	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.	Wieniawski, H. , op. 18. Etudes-Caprices (H. Petri). Zwei Hefte.
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).		
1270/1.	Rode, P. , Konzerte. A moll, E moll (W. Meyer).		
1272/3.	Viotti, G. B. , Konzerte. A moll, E moll (W. Meyer).		
1885.	Wieniawski, H. , 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.

First system of a musical score. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The key signature has two sharps (F# and C#). The vocal line begins with a *p* dynamic, followed by *sf* and *f*. There are two *V* (ritardando) markings. The piano accompaniment starts with a *p* dynamic. The system concludes with a *cresc.* marking and a triplet of eighth notes.

Second system of the musical score. The vocal line continues with dynamics *mf*, *f*, *f*, *f*, *f*, *f*, *f*, and *p*. The lyrics "du milieu in der Mitte" are written below the vocal line. The piano accompaniment features a *p* dynamic. The system ends with a *V* marking.

Third system of the musical score. The vocal line contains a series of sixteenth-note runs with dynamics *cresc.*, *cresc.*, and *f*. The piano accompaniment also has a *cresc.* marking. The system ends with a *V* marking and a *f* dynamic.

Fourth system of the musical score. The vocal line includes fingerings (1 3, 4 0, 4 1, 4 0, 4 1, 2 0, 3 0, 2) and dynamics *cresc.*, *f*, *restez*, *f*, and *p*. The piano accompaniment has a *p* dynamic. The lyrics "poco a poco" are written below the vocal line. The system ends with a *V* marking.

Fifth system of the musical score. The vocal line features dynamics *f*, *cresc.*, *f*, *cresc.*, *sf*, and *f*. The piano accompaniment has a *cresc.* marking and a *f* dynamic. The system ends with a *V* marking.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with various ornaments and fingerings (2, 4, 1, 3). Dynamics include *dim.*, *sf*, *f*, and *p*. The grand staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with ornaments and fingerings (2, 0, 2, 3, 2). Dynamics include *sf*, *cresc.*, *f*, and *f*. The grand staff includes a *p* dynamic and a *cresc.* marking. The system concludes with a *Fine.* marking.

Third system of musical notation, labeled "Trio." at the beginning. It consists of a single treble clef staff and a grand staff. The treble staff starts with a *p (dolce)* dynamic and includes ornaments and fingerings (3, 1, 2, 0, 1, 2). The grand staff begins with a *sf* dynamic. The system concludes with a *Fine.* marking.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with ornaments and fingerings (4, 4, 12). The grand staff includes a *sempre p* dynamic. The system concludes with a *Fine.* marking.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with ornaments and fingerings (2, 1). The grand staff includes a *p* dynamic. The system concludes with a *Fine.* marking.

First system of musical notation. The upper staff features a melodic line with a *cresc.* marking and a *mf* dynamic. The lower staff provides harmonic accompaniment.

Second system of musical notation. The upper staff begins with a *p* dynamic. The lower staff includes a *pp* dynamic marking.

Third system of musical notation. The upper staff contains a complex melodic passage with various articulations and slurs. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff features a *p* dynamic. The lower staff includes a *p* dynamic marking.

Fifth system of musical notation. The upper staff includes *pp*, *dim.*, *cresc.*, and *p* dynamics, ending with a *f* dynamic and a *D.S. al Fine.* instruction. The lower staff includes *pp*, *dim.*, *p*, and *f* dynamics, also ending with a *D.S. al Fine.* instruction.