



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. Violon & Clavier
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* *sf* *dim.* *p*

sf *sf* *p* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

p *du milieu*
in der Mitte

cresc. *cresc.* *f*

restez *sf* *p*



Violino.

First system of violin music. It consists of two staves. The first staff contains a series of sixteenth-note runs with slurs and fingering (1, 1, 3, 2, 3, 2). Dynamics include *sf cresc.*, *sf cresc.*, *sf*, and *f*. The second staff continues the runs with slurs and fingering (4, 4, 1, 3, 2, 0). Dynamics include *dim.*, *sf*, *sf*, and *p*. The system concludes with *Fine.*

Trio section of violin music. It consists of ten staves. The first staff is marked *Trio.* and *p (dolce)*. It features slurs and fingering (1, 3, 1, 2, 0). The second staff includes a trill (*tr*) and fingering (1, 2, 4). The third staff has slurs and fingering (2, 1, 1, 1). The fourth staff has slurs and fingering (1, 1, 1, 1, 1). The fifth staff has slurs and fingering (1, 1, 1, 1, 1). The sixth staff has slurs and fingering (1, 1, 1, 1, 1). The seventh staff has slurs and fingering (1, 1, 1, 1, 1). The eighth staff has slurs and fingering (1, 1, 1, 1, 1). The ninth staff has slurs and fingering (1, 1, 1, 1, 1). The tenth staff has slurs and fingering (1, 1, 1, 1, 1). Dynamics include *cresc.*, *mf*, *p*, and *pp*. The section concludes with *dim.*, *cresc.*, and *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.
		1414/5.	Bach, Joh. Seb. , 6 Sonaten (Osc. Biehr). Zwei Hefte.
		1932.	Campagnoli, B. , op. 18. 7 Divertimenti (Henri Marteau). Zweite Violine zu Studienzwecken von Henri Marteau.
		1269.	Felis, Paolo , op. 190. Gradus ad Parnassum.
		1678.	Gaviniés, P. , 24 Matinées in Etüdenform (Henri Marteau). Zweite Violine zu Studienzwecken von 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.	Wienawski, H. , op. 10. L'Ecole moderne. Etudes-Caprices (H. Petri). Zwei Hefte.

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.

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Herausgegeben von
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à la pointe
an der Spitze

Violino.

PIANO.

p *con delicatezza*

p *sf* *sf cresc.* *cresc.*

sf *dim.* *p dolce*

sf *sf cresc.* *sf* *f*

sf *p* *sf* *dim.* *p* *sf* *sf*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in D major. The top staff features a melodic line with dynamics *p*, *sf*, *sf*, *sf*, and *sf*. It includes a trill marked with a 'V' and a triplet of eighth notes marked '3 *cresc.*'. The grand staff provides harmonic accompaniment with dynamics *p* and *p*.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line with dynamics *mf*, *sf*, *sf*, *sf*, *sf*, *sf*, and *p*. It includes the French lyrics "du milieu in der Mitte". The grand staff accompaniment has dynamics *p* and *p*.

Third system of musical notation. It consists of three staves. The top staff features a complex rhythmic pattern with dynamics *cresc.* and *cresc.*. It includes a triplet of eighth notes marked '1 3' and a group of four notes marked '4 0' above and '2 4' below. The grand staff accompaniment has dynamics *cresc.* and *f*.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *cresc.*, *f*, *restez*, *sf*, and *p*. It includes a trill marked 'IV' and a group of four notes marked '4 0' above and '2 0' below. The grand staff accompaniment has dynamics *p* and *poco a poco*.

Fifth system of musical notation. It consists of three staves. The top staff features a melodic line with dynamics *sf*, *cresc.*, *sf*, *cresc.*, *sf*, and *f*. It includes a trill marked '2' and a triplet of eighth notes marked '3'. The grand staff accompaniment has dynamics *cresc.* and *f*.

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.*, *f*, *f*, and *p*. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

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 dynamics *sf*, *cresc.*, *f*, and *f*, ending with *Fine.*. The grand staff includes a piano introduction (*p*) and a crescendo (*cresc.*) leading to a forte (*f*) section, also ending with *Fine.*

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 piano (*p*) and *dolce* marking. The grand staff begins with a forte (*sf*) dynamic. The system contains several measures of accompaniment with chords and moving lines.

Fourth system of musical notation, consisting of a grand staff. The bass clef part is marked *sempre p* (piano). The system contains several measures of accompaniment with chords and moving lines.

Fifth system of musical notation, consisting of a grand staff. The bass clef part is marked *p*. The system contains several measures of accompaniment with chords and moving lines.

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, featuring complex melodic and harmonic patterns with various articulations.

Fourth system of musical notation, continuing the melodic and harmonic development with a *p* dynamic.

Fifth system of musical notation, concluding the piece. It includes dynamic markings such as *pp*, *dim.*, *cresc.*, and *p*, and ends with the instruction *f D.S. al Fine.*