



**EDITION STEINGRÄBER**

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# VIEUXTEMPS

## Fantaisie-Caprice

Op. 11.

Violine und Piano.

(Marteau.)



Closed sheet  
M  
1013  
V674

c

Meinem verehrten Lehrer Henri Marteau gewidmet.

Lehrgang  
für  
Spezielle Gymnastik

der Finger, des Handgelenks und des Arms

zur Erleichterung des Geigenstudiums

von

E. Berthoud.

Zeichnungen von Fräulein M. Tissot.

In Gebrauch an der Musikschule in Basel.

Cours Pratique  
de Gymnastique

speciale des doigts, du poignet  
et du bras

pour faciliter l'étude de violon

par

E. Berthoud.

Les dessins par M<sup>lle</sup> M. Tissot.

En Usage à l'école de musique à Bâle.

A practical course  
of Gymnastics

specially devised for the fingers,  
wrist and arm

to facilitate the Study of the Violin

by

E. Berthoud.

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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 in 6/8 time, key of A major. It begins with a piano (*pp*) dynamic and includes markings for *Tutti*, *cresc.*, and *dim.*. The score consists of six systems of two staves each. The first system includes the tempo and dynamic markings. The second system has a *pp* marking. The third system has a *cresc.* marking. The fourth system has a *p* marking and a *cresc.* marking. The fifth system has a *dim.* marking. The sixth system ends with a double bar line and repeat signs.

Recit. Solo. *pp*

*tremolo*  
*ppp*

*p*

Tempo I. *ppp*

Recit. *ff* risoluto con forza (rubato)

*IV<sup>e</sup> Corde*  
*trem.*  
*ff*

*risoluto* (rubato) *ff* risoluto con forza

*IV<sup>e</sup> Corde*

VI<sup>e</sup> Corde

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

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

*p* *ff* *pp fz* *p fz* *p fz* *p fz* *p fz* *p fz*

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

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

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

*p il basso marcato*

*Spitze pointe*

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

*ff* *pp*

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

*poco rit.* *a tempo* *rit.*

*a tempo*

8

*p*

*a tempo*

*pp*

*pp*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and a dynamic marking of *p* at the beginning of a sixteenth-note passage. The lower staff provides harmonic accompaniment with a dynamic marking of *pp* and includes a repeat sign.

8

*ff*

*p*

*ff*

*p*

*ff*

*pp*

*pp*

This system contains the next two staves. The upper staff has a dynamic marking of *ff* and includes a fermata. The lower staff has a dynamic marking of *pp* and includes a fermata. There are also dynamic markings of *ff* and *p* in the lower staff.

8

*pp*

*sf*

*sf*

*sf*

*sf*

*cresc.*

*sf*

*sf*

*p*

This system contains the third and fourth staves. The upper staff has a dynamic marking of *pp* and includes a fermata. The lower staff has a dynamic marking of *p* and includes a fermata. There are also dynamic markings of *sf* and *cresc.* in the lower staff.

*sf*

*sf*

*ff*

*ff*

*psf*

*ff*

*ff*

*pp*

*marcato*

This system contains the fifth and sixth staves. The upper staff has a dynamic marking of *psf* and includes a fermata. The lower staff has a dynamic marking of *pp* and includes a fermata. There are also dynamic markings of *ff* and *marcato* in the lower staff.

*cresc.*

*ff*

*p*

*p*

*p*

*cresc.*

*ff*

*p*

*pp*

*pp*

This system contains the seventh and eighth staves. The upper staff has a dynamic marking of *p* and includes a fermata. The lower staff has a dynamic marking of *pp* and includes a fermata. There are also dynamic markings of *ff* and *pp* in the lower staff.

*dolce con molto espress.* *sf*

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

*pp* *f* *f*

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

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



Musical score system 1. The system consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The key signature is two sharps (F# and C#). The time signature is 2/4. The first measure of the grand staff is marked *Tutti.* and *ff*. The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Musical score system 2. The system consists of three staves. The key signature is two sharps. The first measure of the grand staff is marked *sempre ff*. The music continues with the same rhythmic pattern as the first system.

Musical score system 3. The system consists of three staves. The key signature is two sharps. The music continues with the same rhythmic pattern as the previous systems.

Musical score system 4. The system consists of three staves. The key signature is two sharps. The first measure of the grand staff is marked *sempre ff*. The second measure of the grand staff is marked *ff*. The top staff has a *Solo. V.* marking above it, with a *p* dynamic below. The music features a melodic line in the right hand and chords in the left hand.

Musical score system 5. The system consists of three staves. The key signature is two sharps. The first measure of the grand staff is marked *poco rit.*. The music features a melodic line in the right hand and chords in the left hand. There are markings for fingerings: *II* above the first measure, *II* above the second measure, and *III* above the third measure. The grand staff ends with a double bar line.



**TEMA.**  
Andante. (♩  $\left. \begin{smallmatrix} \text{etwa} \\ \text{environ} \end{smallmatrix} \right\} 58.$ )

*Solo.*  
*dolce*

*p*

*cresc.*

*sf*

*ritard.*

*3 a tempo*

*pp*

*cresc.*

*sf*

*a tempo*

*pp*

*ritard.*

*3 a tempo*

*mf*

*ritard.*

*a tempo*

*mf*

*III*

*II*

*restez*

*f*

*pp*

*cresc.*

*f*

*pp*

*cresc.*

*f*

*ritard.*

*ritard.*

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of a solo line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Andante' with a note value of approximately 58 beats per minute. The score is divided into several systems, each with a solo line and a piano accompaniment. The solo line features various articulations, including slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4). Dynamics range from *pp* (pianissimo) to *sf* (sforzando). The piano accompaniment consists of chords and arpeggiated figures, often with a *ritard.* (ritardando) marking. The score includes several trills (marked with 'tr') and triplets (marked with '3'). The piece concludes with a final *ritard.* marking.

VAR. I.

con grazia

The first system of the musical score for 'VAR. I.' consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The melodic line begins with a dynamic marking of *con grazia* and features several slurs and fingerings (3, 0, 4). The piano accompaniment starts with a *p* dynamic and provides a harmonic foundation with chords and single notes.

*f* risoluto forza *sf* *f* *f* *f* *f* *f* rit. *p con grazia*

*cresc.* *poco rit.* 1. a tempo rit.

The second system continues the piece with a dynamic range from *f* to *p*. The melodic line is marked with *f*, *risoluto*, *forza*, *sf*, *f*, *f*, *f*, *f*, *rit.*, and *p con grazia*. The piano accompaniment includes markings for *cresc.*, *poco rit.*, and *1. a tempo*. The system concludes with a *rit.* marking.

2. a tempo

*f* *p* *p* *a tempo* *cresc.*

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

The third system features a *2. a tempo* section. The melodic line starts with *f*, followed by *p*, *p*, and *a tempo*. The piano accompaniment is marked *f* a tempo, *rit.*, and *p* a tempo. The system ends with a *cresc.* marking.

*f*

The fourth system continues with a *f* dynamic marking. The melodic line has several slurs and fingerings (4, 0, 8, 3, 0, 4, 3, 2). The piano accompaniment consists of sustained chords.

*pp* ritard. *a tempo* *pp con grazia*

*pp* a tempo

The fifth system concludes the piece with a *pp* dynamic marking, a *ritard.* marking, and a final *a tempo* section marked *pp con grazia*. The piano accompaniment is marked *pp* a tempo.

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 musical notation features a single melodic line in the treble clef with a 3/4 time signature. It begins with a dynamic marking of *p semplice*. The melody is characterized by eighth-note patterns and includes several trills, with fingerings such as 4 3, 2 1, 2 1, 4 3, and 2 3 indicated above the notes. The dynamics progress from *p* to *cresc.* and finally to *f con forza*. Below the treble clef, a grand staff (treble and bass clefs) provides harmonic accompaniment, starting with a *p* dynamic and ending with a *sf* dynamic.

*pp*

*cresc.*

*f trem.*

*ff*

The second system continues the melodic line with a *pp* dynamic. It features a series of trills with fingerings 2 4, 1 3, and 2 4. The dynamics include *ppp trem.* in the lower register, *cresc.* in the middle, and *f trem.* and *ff* in the upper register. The grand staff accompaniment consists of rhythmic patterns, including a prominent tremolo in the bass line.

*riten.*

*pp*

*ppp trem.*

The third system begins with a *ff* dynamic and a *riten.* marking. The melodic line features a long, complex trill with fingerings 2 4, 1 3, and 2 4. The dynamics range from *pp* to *ppp trem.*. The grand staff accompaniment includes a *ff riten.* section and a *ppp* section with a tremolo effect.

*f (rubato e dim.)*

*ff*

*forza*

*f*

The fourth system starts with a *f (rubato e dim.)* dynamic. The melodic line includes trills with fingerings 3 2, 2 1, and 4 3. The dynamics include *ff*, *forza*, and *f*. The grand staff accompaniment features a *sempre trem.* section and a *f cresc.* section.

*riten.*

The fifth system begins with a *f* dynamic. The melodic line features trills with fingerings 2 4, 1 3, and 2 4. The dynamics include *f*, *trem.*, *ff*, and *ff*. The grand staff accompaniment includes a *f* section and a *ff* section with a *riten.* marking.

(sempre *f*) *ff* *forsu* *trem.*

This system features a treble clef staff with a complex melodic line containing many slurs and ornaments. The piano accompaniment consists of a bass line with chords and a treble line with chords.

*forsu*

This system continues the melodic and harmonic development. It includes various fingerings and articulation marks such as accents and slurs.

Allegretto. (♩ = { etwa } 92.)

*ff*

This system begins the 'Allegretto' section with a tempo of approximately 92 beats per minute. The piano part features a rhythmic accompaniment of eighth notes.

This system continues the 'Allegretto' section with intricate piano accompaniment and melodic lines.

*p* *leggiero* *rit.*

This system concludes the 'Allegretto' section with a piano (*p*) and light (*leggiero*) touch, ending with a ritardando (*rit.*).

*a tempo*

*ff* *p* *pp* *pp*

8

*ff* *p* *pp* *ff* *p*

**FINALE.**

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

*p molto espress.* *cresc.* *ff* *dim.* *rall.*

*cresc.* *ff* *dim.* *rall.*

*a tempo* *pp* *cresc.* *f* *rit.* *a tempo*

*pp* *cresc.* *f* *rit.* *a tempo*

*pp* *cresc.* *pp* *cresc.* *rit.*

*pp* *cresc.* *pp* *cresc.* *rit.*

First system of musical notation. The upper staff (treble clef) begins with *a tempo* and *f*. It features a melodic line with triplets and slurs. A second ending bracket labeled "II" covers measures 3-4, with *rit.* above it. The tempo returns to *a tempo* and *f* is marked. The lower staff (bass clef) starts with *mf a tempo* and includes *pp rit.* and *f* markings. The key signature has two sharps (F# and C#).

Second system of musical notation. The upper staff begins with *ff* and *rit.*, followed by *a tempo* and *pp*. A section labeled *Più mosso.* begins with *pp leggiero*. The lower staff includes *pp a tempo*, *rit.*, *mf marcato*, and *pp*. The key signature has two sharps.

Third system of musical notation. The upper staff features a melodic line with slurs and rests, marked *restez*. The lower staff consists of chords, marked *mf marc.* and *sf*. The key signature has two sharps.

Fourth system of musical notation. The upper staff includes *restez* markings and a second ending bracket labeled "II". The lower staff features chords, marked *marc.* and *pp*. The key signature has two sharps.

Fifth system of musical notation. The upper staff includes *ff*, *p*, and *ff* markings. The lower staff includes *p* and *f* markings. The key signature has two sharps.



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

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

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

System 4: Treble clef with eighth-note patterns, dynamic markings *pp*, *fz*, *fz*, and *restes*. Piano part with chords and 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 part with chords and dynamic markings *ppp*, *f*, and *sf*.

System 1: Treble clef with a melodic line featuring slurs and fingerings (0, 2, 4, 1, 1, 2, 2, 0). Piano accompaniment in the left hand with a *pp* dynamic marking.

System 2: Treble clef with a melodic line featuring slurs and fingerings (3, 3, 3, 3). Dynamics alternate between *ff* and *p*. Piano accompaniment in the left hand with a *f* dynamic marking and slurs.

\*)  $\oplus$  Vi-

System 3: Treble clef with a melodic line featuring slurs and a *ff* dynamic marking. Piano accompaniment in the left hand with a *cresc.* marking and a *ff* dynamic marking.

System 4: Treble clef with a melodic line featuring slurs. Piano accompaniment in the left hand with a *ff* dynamic marking.

- de  $\oplus$  Più presto.

System 5: Treble clef with a melodic line featuring slurs and dynamics *p*, *cresc.*, and *f*. Piano accompaniment in the left hand with a *p* dynamic marking and a *cresc.* marking.

\*) { 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 with a melodic line and a piano accompaniment in the right and left hands. The second system continues the piano accompaniment with a *ff* dynamic in the right hand and a *p* dynamic in the left hand.

8

*cresc.*

*cresc.* *cresc.*

This system contains the third and fourth systems of music. The third system has a *cresc.* marking in the treble clef. The fourth system has *cresc.* markings in both the right and left hands of the piano accompaniment.

8

*ff* *ff*

*ff*

*Più presto.*

This system contains the fifth and sixth systems of music. The fifth system has *ff* markings in the treble clef and the right hand of the piano accompaniment. The sixth system has a *ff* marking in the right hand of the piano accompaniment. The tempo marking *Più presto.* appears at the beginning of the sixth system.

*ff* *ff*

This system contains the seventh and eighth systems of music. Both systems feature a *ff* dynamic marking in the right hand of the piano accompaniment.

This system contains the ninth and tenth systems of music. The ninth system continues the piano accompaniment, and the tenth system concludes the piece with a final chord in the right hand and a fermata in the left hand.

Das  
kunstgerechte Studium  
des Geigenspiels

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*L'Art  
de travailler le Violon*

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*The Art  
in Practising the Violin*

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Eugène Berthoud.



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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 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.**, 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. 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, 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 Tanzszenen.  
 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. Zauberröte. 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. Zauberröte. 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, Zauberröte. 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.