

173
16

Nr.



EDITION STEINGRÄBER

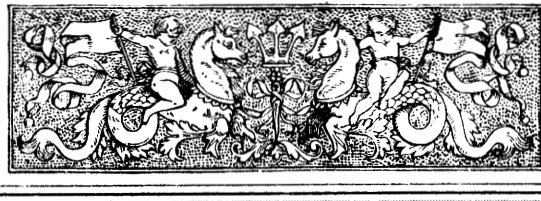
Nr. 2044.

KREUTZER

40 Etüden

für **Violine** allein.

(Marteau.)



40 ETÜDEN

für
Violine
von
R. Kreutzer.

Herausgegeben
von
Henri Marteau.

a) Ausgabe mit Begleitung einer 2. Violine

von
H. Léonard.

b) Ausgabe für Violine allein.

40 ETUDES

pour
Violon
par
R. Kreutzer.

Publiées par
Henri Marteau.

a) Edition avec accompagnement

d'un 2nd Violon

par
H. Léonard.

b) Edition pour Violon seul.



STEINGRÄBER VERLAG · LEIPZIG

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

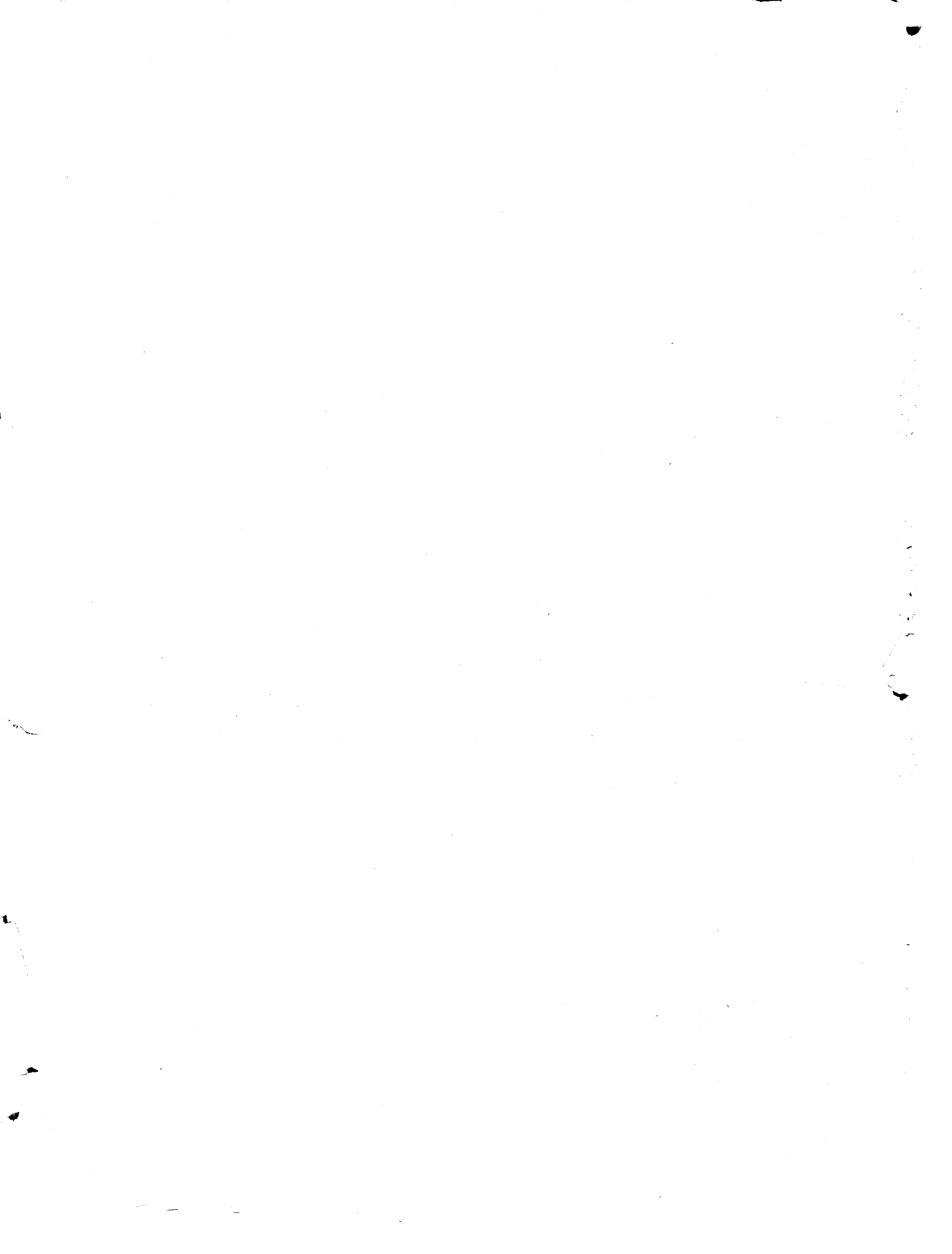
New York, Edw. Schuberth & Co., 11 East 22nd Str.

Paris, Louis Rouhier, 1 Boulevard Poissonnière.

Copyright 1909 by Steingraber Verlag.

1549

CLOSED
5/11/14
92



R. Kreutzer.
40 ETÜDEN.

Herausgegeben von
HENRI MARTEAU.

martelé *fz fz fz fz segue*
Fr.
Sp.

Allegro moderato. (♩ = 104.)

1. *mf* 4 0 4

Allegro moderato. ($\text{♩} = 104.$)

2. *mf*

BEMERKUNGEN ÜBER DAS STACCATO.

Man muß das Staccato sehr langsam üben, das Handgelenk frei halten, alle Noten gleichmäßig abstoßen, und den Bogen nie von der Saite abheben, die erste und die letzte Note markieren; dies sind sichere Mittel um ein gutes Staccato zu erzielen.

OBSERVATIONS SUR LE STACCATO.

Il faut étudier le Staccato très lentement, avoir le poignet libre, pousser toutes les notes également en observant l'archet qui ne doit jamais quitter la corde. Appuyer la première et la dernière note; c'est un moyen sûr de parvenir à bien faire ce coup d'archet.

Allegro. ($\text{♩} = 108.$)

3.

Musical staff 1: Treble clef, 4/4 time signature. Features a complex melodic line with many beamed eighth and sixteenth notes. A fermata is placed over the final note of the first measure. A section marker 'A' is located above the second measure.

Musical staff 2: Treble clef, 4/4 time signature. Continues the melodic line from staff 1 with similar rhythmic patterns and beaming.

Musical staff 3: Treble clef, 4/4 time signature. Continues the melodic line with various articulations and dynamics.

Musical staff 4: Treble clef, 4/4 time signature. Includes a section marker 'B' above the fourth measure. The dynamics are marked with 'f' (forte) in the second, third, and fourth measures.

Musical staff 5: Treble clef, 4/4 time signature. Continues the melodic line with a first fingering '1' indicated above the final note of the fourth measure.

Musical staff 6: Treble clef, 4/4 time signature. Continues the melodic line with various articulations and dynamics.

Musical staff 7: Treble clef, 4/4 time signature. Includes a section marker 'C' above the second measure. A first fingering '1' is indicated above the first note of the first measure.

Musical staff 8: Treble clef, 4/4 time signature. Continues the melodic line with various articulations and dynamics.

Musical staff 9: Treble clef, 4/4 time signature. Continues the melodic line with various articulations and dynamics.

Dieser Bogenstrich muß von der Spitze aus mit Festigkeit gestrichen werden und alle Noten müssen unter sich gleich lang sein. Man wird dies erzielen, wenn man bei der gestoßenen Note, die natürlich schwieriger zu markieren ist, mehr Kraft anwendet, als bei der gezogenen.

Le coup d'archet doit être exécuté de la pointe avec fermeté; il faut aussi que toutes les notes soient égales entre elles, ce qu'on obtiendra si l'on met plus de force à la note poussée, naturellement plus difficile à marquer que la note tirée.

Allegro moderato. (♩ = 72.)

4. *f* An der Spitze.
à la pointe

Allegro moderato. (♩ = 80.)

5. *f*

- 1. \vee { an der Spitze.
à la pointe.
- 2. \sqcap { an der Spitze.
à la pointe.
- 3. \vee { am Frosch.
au talon.
- 4. \sqcap { am Frosch.
au talon.

5. *legato* { ohne jegliche Pause zwischen den Achteln.
sans interruption entre les croches.

Allegro assai. (♩ = 96)

segue

Allegro non troppo. (♩ = 66.)

Den ganzen Bogen für jeden Takt.

Toute la longueur de l'archet pour chaque mesure.

Allegro. (♩ = 120.)

8. 













The main musical score consists of 13 staves of music. The first staff is marked with a '2' below the first measure and 'sul A' above the fourth measure. The second staff has a '1' above the first measure and a '2' above the fourth measure. The third staff has a '2' above the first measure, a '1' above the second measure, and a 'C' above the fifth measure. The fourth staff has a '2' above the first measure and a '1' below the fourth measure. The fifth staff has a '1' below the fourth measure. The sixth staff has a '2' below the first measure and a '1' below the fourth measure. The seventh staff has a '4 3 4' above the first measure, a '1 4 3 4' above the second measure, and a 'D' above the fifth measure. The eighth staff has a '1' above the first measure, a '1' above the second measure, a '1' above the third measure, and a '1' above the fourth measure. The ninth staff has a '1' above the first measure, a '1' above the second measure, and a '1' above the third measure. The tenth staff has a '1' above the first measure, a '1' above the second measure, and a '1' above the third measure. The eleventh staff has a '1' above the first measure, a '1' above the second measure, and a '1' above the third measure. The twelfth staff has a '2' above the first measure, a '1' above the second measure, a '1' above the third measure, and a '1' above the fourth measure. The thirteenth staff has a '3' above the first measure, a '0' above the second measure, and a '3' above the third measure.

etc. 1. { am Frosch.
au talon. 2. { an der Spitze.
à la pointe. 3. { in der Mitte des Bogens.
du milieu de l'archet.

Allegro. (♩ = 116.) g.B. Sp.

9. *mf*

The 9th measure of the score is marked 'Allegro. (♩ = 116.)' and 'mf'. It includes dynamic markings 'g.B.' and 'Sp.'.

3
0 2
restez
A
4 1
restez
3 4 3
4 1
0 1 1 2
0 2 0
b
0 1 b
0 1
tr
B2
4 1
0 1
4 1
0 2
4 1
0 1
2 3 1 2 3 1
3
IV - 5 4-4-
0 2 4 2 1 3 1 3 1 2 3 1
1 1
restez
2 0 3

Jedes Geräusch beim Lagenwechsel ist zu vermeiden.

| *Eviter les glissandi en changeant de position.*

Andante. (♩ = 72.)

10.

The musical score is written on ten staves in G major (one sharp). It begins with a treble clef and a common time signature. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The piece is characterized by intricate fingering patterns, including triplets and four-note chords, often spanning across string boundaries. The notation includes slurs, accents, and dynamic markings such as 'fr' (forzando) and 'sul D' (sul tasto). The final staff concludes with a chord diagram for the D major chord.

- 1. { am Frosch.
au talon.
- 2. { an der Spitze.
à la pointe.
- 3. { in der Mitte des Bogens.
du milieu de l'archet.

Moderato. (♩ = 92.)

11. *mf*

4. 5. 6. 7. 8. 9.

10. 11. 12. 13.

A

B

C

D

E

Moderato. (♩ = 66.)

12.

A page of musical notation for guitar, featuring 12 staves of music in G major. The notation includes various techniques such as arpeggios, triplets, and trills, with section markers A, B, and C. Fingerings and string numbers are indicated throughout.

Section A: *A*

Section B: *B*

Section C: *C*

restez

tr

1)  2)  3)  4) 

Allegro non troppo. (♩ = 56.)

13. 

1)  2)  3) 

Moderato. (♩ = 76.)



14. 

restez 3^e Lage 3^e Position

1) segue 2) segue

Moderato. (♩ = 58.)

15.

1)  segue 2)  segue

Moderato. (♩ = 66.)

16. 

Musical score for guitar, measures 1-16. The score is in G minor (one flat) and 4/4 time. It features a complex melodic line with many sixteenth-note runs and slurs. A 'D' chord is indicated above the third staff. Fingering numbers (0, 1, 2, 3, 4) are placed below the notes. The word 'restez' is written below the sixth staff.

17. **Moderato.** (♩ = 80.)

Musical score for guitar, measures 17-24. The score is in G major (one sharp) and common time (C). It begins with a forte (*f*) dynamic. The music is characterized by frequent trills (*tr*) and slurs. Fingering numbers (0, 1, 2, 3, 4) are present throughout. A section marked 'A' begins at measure 23.

tr tr tr tr tr tr btr tr

tr tr tr B tr tr tr tr

tr btr tr 3

3 1 b 1 b 1 3 2

1 b 1 b 3 2 0 1 b 3

C tr tr btr btr tr tr

2 btr btr 0 2 4 0 tr tr

tr tr tr tr tr tr

2 4 0 tr tr tr tr tr tr

4 1 3 4 0 2 tr tr tr tr tr

D 4 0 2 tr tr tr tr tr tr

4 3 0 4 0 4 0 4 0 4

4 3 0 4 0 4 0 4 0 2

1 4 1 tr tr

1) 2) 3) 4)

Moderato. (♩ = 76.)

18.

1)  2)  3) 

Moderato. (♩=69)

19. 












1) 2)

Moderato. (♩ = 69.)

20.

This page of musical notation consists of 12 staves of music, each featuring a complex melodic line with numerous trills and ornaments. The notation is written in a single system, with each staff containing a series of notes and trills. The key signature is G major (one sharp), and the time signature is 2/4. The music is characterized by frequent trills, often marked with 'tr' and sometimes with a flat ('btr'). The trills are typically performed over eighth or sixteenth notes. The notation includes various rhythmic values, such as eighth notes, sixteenth notes, and quarter notes, often grouped together. The piece concludes with a final trill marked with a '4' above it, indicating a four-measure phrase. The overall style is that of a classical guitar exercise or a short piece, focusing on technical skill and melodic ornamentation.

Adagio. (♩ = 69)

21.

Allegro moderato. (♩ = 92.)

22. *mf*

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro moderato' with a quarter note equal to 92 beats per minute. The first staff begins with a dynamic marking of *mf*. The music is characterized by intricate sixteenth-note patterns and slurs. Fingerings are indicated by numbers 1-4, and natural harmonics are marked with '0'. Section labels include 'A', 'B', and 'V'. A double bar line with a repeat sign is present in the sixth staff. The score concludes with a final chord in the tenth staff.

Allegro. (♩ = 112.)

29

Musical score for guitar, measures 23-29. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegro." with a metronome marking of 112 quarter notes per minute. The piece begins with a dynamic marking of *f* (forte). The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (e.g., 1, 0, 1, 4, 2, 0, 2). The music features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The piece concludes with a final chord in measure 29.

B

Moderato. (♩=80)

24.

restez

A

This page of musical notation consists of 12 staves. The key signature is two flats (B-flat and E-flat). The notation includes treble clefs, various rhythmic patterns, and fingerings indicated by numbers 1, 2, 3, and 4. Section markers 'B', 'C', and 'IV' are present. The piece concludes with a double bar line and a repeat sign.

Moderato. (♩=80)

25.

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The music is written for guitar, as indicated by the 'V' and '10' markings. The score is filled with intricate melodic lines, often slurred together, and a bass line that frequently uses double stops and arpeggiated chords. Section 'A' is marked with a vertical line and the letter 'A' above it. Section 'B' is marked with a vertical line and the letter 'B' above it. The piece concludes with a key signature change to two sharps (D major), indicated by two sharp signs at the end of the final staff.

Musical score for guitar, measures 1-25. The score is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a complex melodic line with many slurs and fingerings. Measure 1 starts with a 'C' above the staff. Measure 25 ends with a double bar line.

Moderato. (♩ = 66.)

Musical score for guitar, measures 26-35. The score is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a 'p' dynamic marking. Measure 26 is numbered '26.' on the left. Measure 35 ends with a double bar line.

This page of musical notation is for guitar and is divided into five sections, labeled B, C, D, and E. Each section consists of multiple staves of music. The notation includes various fret numbers (0, 1, 2, 3, 4) and techniques such as bends, trills, and slurs. Section B starts with a treble clef and a key signature of one sharp (F#). Section C also starts with a treble clef and a key signature of one sharp. Section D and E continue with similar notation. The music is written in a style typical of guitar tablature, with notes and fret numbers placed on the staff lines. The page concludes with a double bar line and a final note.

36

Musical score for measures 36-41. The score is in treble clef with a key signature of one sharp (F#). It features complex rhythmic patterns including triplets, sixteenth-note runs, and trills. Fingerings are indicated by numbers 1-4. Trills are marked with 'tr'. A common time signature 'C' is present at the beginning of the third staff.

Moderato. (♩ = 104.)

28

Musical score for measures 28-35. The score is in treble clef with a key signature of two flats (Bb). It features complex rhythmic patterns including sixteenth-note runs, triplets, and trills. Fingerings are indicated by numbers 1-4. A dynamic marking 'f' is present at the start. Section markers 'A' and 'B' are present. A 'p' marking is also visible.

This page of musical notation is for guitar and consists of 13 staves. The key signature has one flat (B-flat). The notation includes various guitar-specific symbols such as fret numbers (0-4), natural signs, and trills. Chord diagrams for C, D, and E are indicated. The music is characterized by intricate melodic lines and rhythmic patterns.

29. *Vivace.* (♩ = 76.)

This page of musical notation is for guitar and is written in a key with two flats (B-flat and E-flat). It consists of ten staves of music. The notation includes various techniques such as trills (tr), bends (b), vibrato (v), and slurs. Section markers 'B', 'C', and 'D' are present. Fingerings are indicated by numbers 1-4. A 'restez' instruction is included in the fifth staff.

This page of musical notation is for guitar and is written in a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The notation is highly technical, featuring numerous triplets, trills (marked 'tr'), vibrato (marked 'v'), and slurs. There are also some chord markers, specifically 'E' and 'F'. The music is written in a style that suggests a fast, intricate piece. The piece concludes with the instruction 'restez' at the end of the final staff.

Andante. (♩ = 66)

30. *mp*

The musical score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The first measure is numbered '30.' and has a dynamic marking of *mp*. The music features a mix of eighth and sixteenth notes, often grouped in pairs or triplets. There are several slurs and accents throughout. Section A is marked at the beginning of the third staff. Section B is marked at the beginning of the seventh staff, with a dynamic marking of *p*. Section C is marked at the beginning of the tenth staff. The score concludes with a final cadence on the fourteenth staff.

Andante. (♩=58)

31. *mp*

The musical score is written for guitar in G minor (one flat) and 3/4 time. It is marked *Andante* with a tempo of 58 quarter notes per minute and *mp* (mezzo-piano). The piece is numbered 31. The notation is complex, featuring many triplets and four-note chords. The score is divided into two main sections, A and B. Section A starts at the beginning of the fourth staff and ends at the end of the sixth staff. Section B starts at the beginning of the seventh staff and ends at the end of the eleventh staff. The music is characterized by intricate chordal patterns and melodic lines, with frequent use of slurs and accents. Fingerings are indicated by numbers 1 through 4 above the notes.

Moderato. (♩=104)

32.

A musical score consisting of six staves. The top staff features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains several measures of music with triplets and slurs, and includes fingering numbers such as 4, 3, 2, 4, 2, 4, 2, 4, 2, 3, 2, 4, 2, 4, 2, 4, 2, 1, 3, and 3. The second staff continues the melody with slurs and a fingering number of 4. The third staff is marked with a 'C' for Cello and includes slurs and a fingering number of 4. The fourth staff continues with slurs and a fingering number of 4. The fifth staff includes slurs and a fingering number of 4. The sixth staff concludes the passage with slurs and a final double bar line.

Tempo di marcia. (♩ = 96)

Musical score starting at measure 33. It features six staves in a common time signature (C) and a key signature of two flats (Bb and Eb). The first staff begins with a forte dynamic marking (*f*) and includes a measure marker '33.' and a fingering number '1'. The second staff continues with slurs and a fingering number '4'. The third staff includes slurs and a fingering number '4'. The fourth staff is marked with a section symbol 'A' and includes slurs and a fingering number '0'. The fifth staff includes slurs and a fingering number '1'. The sixth staff concludes with slurs and a final double bar line.

This page of musical notation is for guitar, written in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of 12 staves of music. The notation is complex, featuring many sixteenth-note runs, triplets, and chords. Section markers B, C, and D are placed above certain staves. Dynamics such as *f* (forte) and *tr* (trills) are used. The music is highly technical, with many fingerings and accents indicated.

This section of the score consists of six staves of music in a minor key. The notation is dense, featuring many beamed notes and slurs. Fingerings are indicated by numbers 1-4. There are also some accents and dynamic markings. The music appears to be a technical exercise or a short piece.

34. **Allegro.** (♩ = 100.) *mf* *segue*

This section begins with the tempo marking "Allegro." and a quarter note equal to 100 beats per minute. The dynamic is marked "mf". The music is in a major key and starts with a "segue" instruction. The notation includes many beamed notes, slurs, and fingerings. There are also some dynamic markings like accents. The music is in a 2/4 time signature.

This musical score is written for guitar in the key of D major (one sharp) and 4/4 time. It consists of 12 staves of music. Section A, marked with a large 'A', spans the first four staves and features a complex melodic line with many triplets and slurs. Section B, marked with a large 'B', begins on the fifth staff and continues through the eighth staff, showing a change in melodic texture with more sustained notes and some double stops. Section C, marked with a large 'C', starts on the ninth staff and concludes the piece on the twelfth staff, characterized by a steady eighth-note accompaniment pattern. The score includes various fingering numbers (1-4) and articulation marks such as slurs and accents.

Allegro vivace. (♩ = 112)

35. *mf*

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It begins with a dynamic marking of *mf* and a *v* (vibrato) marking. The score consists of 12 staves of music. Key features include:

- Staff 1:** Starts with a *mf* dynamic and a *v* marking. The music is a continuous eighth-note pattern.
- Staff 2:** Continues the eighth-note pattern with some slurs and accents.
- Staff 3:** Marked with a **A** and a *v* marking. The music continues with eighth notes and some slurs.
- Staff 4:** Continues the eighth-note pattern.
- Staff 5:** Marked with a **B** and a *v* marking. This section features more complex rhythmic patterns, including triplets and slurs.
- Staff 6:** Continues the complex rhythmic patterns.
- Staff 7:** Continues the complex rhythmic patterns.
- Staff 8:** Continues the complex rhythmic patterns.
- Staff 9:** Marked with a **C** and a *v* marking. This section features more complex rhythmic patterns, including triplets and slurs.
- Staff 10:** Continues the complex rhythmic patterns.
- Staff 11:** Continues the complex rhythmic patterns.
- Staff 12:** Continues the complex rhythmic patterns and ends with a double bar line.

36.

A

B

C

This page of musical notation is for guitar, written in G major (one sharp). It consists of 12 staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Chords D and E are explicitly labeled above the staff. The piece concludes with a final chord. The key signature is G major (one sharp).

Allegretto. (♩ = 76.)

37. *mp*

The musical score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 76 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplets and groups of four notes. The score includes section markers 'A', 'B', and 'C'. The piece concludes with a final cadence.

This page of musical notation is for guitar and is written in G major (one sharp). It consists of ten staves of music. The notation includes various chords and techniques:

- Staff 1:** Starts with a D chord (0 1 2 3 4). Includes a triplet of eighth notes.
- Staff 2:** Continues the melodic line with various fingerings.
- Staff 3:** Features a triplet of eighth notes and a slur over a group of notes.
- Staff 4:** Shows a D chord and continues the melodic pattern.
- Staff 5:** Includes an E chord (4 5 6 7) and a slur.
- Staff 6:** Continues the melodic line with fingerings 2, 3, 4.
- Staff 7:** Features an F chord (4 5 6 7) and a slur.
- Staff 8:** Includes a G chord (1 2 3 4) and a slur.
- Staff 9:** Continues the melodic line with fingerings 1, 2, 3, 4.
- Staff 10:** Features an H chord (1 2 3 4) and a slur.

Musical score for guitar, measures 33-37. The score is in treble clef with a key signature of two sharps (F# and C#). It features complex rhythmic patterns with many beamed eighth and sixteenth notes, often grouped in fours. Fingering numbers (0, 1, 2, 3, 4) are placed above or below notes. A dynamic marking 'f' (forte) appears at the end of the section.

Moderato. (♩ = 60)

38.

Musical score for guitar, measures 38-43. The score is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of a series of chords, each with a trill (tr) over it. Fingering numbers (1, 2, 3) are shown below the notes. A dynamic marking 'p' (piano) is at the start. Section markers 'A' and 'B' are present. A Roman numeral 'IV' is written below a measure. A '2' is written below a measure.

This page of musical notation is for guitar and consists of ten staves. The music is written in a key signature of two flats (B-flat and E-flat) and uses a treble clef. The notation is highly technical, featuring numerous trills (tr) and grace notes. Fingering numbers (1, 2, 3) are placed below the notes to indicate fingerings. Some measures include Roman numerals (II, III) and other symbols like 'C' and 'D' which likely refer to fret positions or specific techniques. The music is organized into measures, with some measures containing multiple notes and trills. The page concludes with a double bar line.

Andante. (♩ = 56.)

39.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'Andante' with a quarter note equal to 56 beats per minute. The music starts with a piano (*p*) dynamic. The first staff contains measures 39-42, featuring a melodic line with a trill (*tr*) and a fermata. The second staff contains measures 43-46, with a complex rhythmic pattern of eighth notes and sixteenth notes, including a triplet of eighth notes. The third staff contains measures 47-50, with a trill and a fermata. The fourth staff contains measures 51-54, with a section marked 'A' and a piano (*p*) dynamic. The fifth staff contains measures 55-58, with a section marked 'B' and a piano (*p*) dynamic. The sixth staff contains measures 59-62, with a trill and a fermata. The seventh staff contains measures 63-66, with a trill and a fermata. The eighth staff contains measures 67-70, with a trill and a fermata. The ninth staff contains measures 71-74, with a trill and a fermata. The tenth staff contains measures 75-78, with a trill and a fermata.

Musical staff 1: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of chords and melodic lines with various fingerings (1, 2, 3, 4) and articulations.

Musical staff 2: Treble clef, key signature of one flat. Features a section labeled 'C' with a 6/8 time signature. Includes trills (tr) and various fingerings.

Musical staff 3: Treble clef, key signature of one flat. Continues the melodic and harmonic development with various fingerings and articulations.

Musical staff 4: Treble clef, key signature of one flat. Shows a sequence of chords and melodic lines with fingerings and articulations.

Musical staff 5: Treble clef, key signature of one flat. Features a section labeled 'D¹' and includes the instruction 'cresc.' (crescendo).

Musical staff 6: Treble clef, key signature of one flat. Includes trills (tr) and dynamic markings such as 'f' (forte).

Musical staff 7: Treble clef, key signature of one flat. Continues the melodic and harmonic development with various fingerings and articulations.

Musical staff 8: Treble clef, key signature of one flat. Includes dynamic markings 'p' (piano), 'cresc.', and 'f' (forte), along with trills.

Musical staff 9: Treble clef, key signature of one flat. Includes dynamic markings 'p', 'cresc.', and 'f', along with trills.

FUGA.
Allegro. (♩ = 66)

40. *f* *mf* *f* *p* *cresc.* *p* *f* *p* *f*

A B C

This musical score consists of 12 staves of music for guitar. The notation includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4, 0, 3), and dynamic markings such as *p*, *mf*, *f*, and *cresc.*. Chord markings **D**, **E**, **F**, and **G** are placed above specific staves. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The score is densely packed with notes and rests, typical of a technical guitar exercise.

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.....
Violine II von H. Marteau. | Mazas, 75 Etudes mélodiques et progressives ..
Vol. I: Etudes spéciales.
Vol. II: Etudes brillantes.
Vol. III: Etudes d'Artistes.
Ausgabe ohne Begleitung von H. Marteau. |
| Fiorillo, 36 Capricen | Rode, 24 Capricen |
| Gaviniés, 24 Matinéés | Violine II von H. Léonard. |
| Kreutzer, 40 Etüden | Rovelli, 12 Capricen |
| Violine II von H. Léonard. | Violine II von H. Marteau. |

VIOLINE UND KLAVIER.

- | | |
|--|--|
| Bach, Violin-Konzert A moll | Spohr, Op. 2, Konzert Nr. 2, D moll |
| Violine II und Vortragsangaben von H. Marteau. | Violine II von H. Léonard. Vortragsangaben von H. Marteau. |
| Bach, Violin-Konzert E dur | Spohr, Op. 47, Konzert Nr. 8, A moll, Gesangsszene |
| Violine II und Vortragsangaben von H. Marteau. | Violine II von H. Léonard. Vortragsangaben von H. Marteau. |
| Beethoven, Op. 40, Romanze G dur | Vieuxtemps, Op. 10, Konzert Nr. 1, E 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. 11, Fantaisie-Caprice, A dur .. |
| Violine II von H. Léonard. Vortragsangaben von H. Marteau. | Violine II und Vortragsangaben von H. Marteau. |
| Beethoven, Op. 61, Violin-Konzert D dur | Vieuxtemps, Op. 19, Konzert Nr. 2, Fis moll ... |
| 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. 22, Nr. 3, Réverie, Es dur |
| Violine II und Vortragsangaben von H. Marteau. | Violine II und Vortragsangaben von H. Marteau. |
| Biber, Sonate Nr. 7, G dur | Vieuxtemps, Op. 25, Konzert Nr. 3, A dur |
| Violine II und Vortragsangaben von H. Marteau. | Violine II und Vortragsangaben von H. Marteau. |
| Mendelssohn, Op. 64, Violin-Konzert E moll | Vieuxtemps, Op. 35, Fantasia appassionata, G dur |
| Violine II von H. Léonard. Vortragsangaben von H. Marteau. | Violine II und Vortragsangaben von H. Marteau. |
| Mozart, Violin-Konzert Nr. 1, B dur | Vieuxtemps, Op. 37, Konzert Nr. 5, A moll |
| Violine II, Kadenzen und Vortragsangaben von H. Marteau. | Violine II und Vortragsangaben von H. Marteau. |
| Mozart, Violin-Konzert Nr. 2, D dur | Vieuxtemps, Op. 38, Ballade u. Polonaise, G dur |
| Violine II, Kadenzen und Vortragsangaben von H. Marteau. | Violine II von H. Léonard. Vortragsangaben von H. Marteau. |
| Rode, Violin-Konzert Nr. 6, B dur | Viotti, Violin-Konzert Nr. 25, A moll |
| Violine II, Kadenzen und Vortragsangaben von H. Marteau. | Violine II, Kadenzen und Vortragsangaben von H. Marteau. |



STEINGRÄBER VERLAG · LEIPZIG

London, Bowerman & Co., 43 Poland Str., W., Copyright Proprietors in the British Empire
New York, Edw. Schuberth & Co., 11 East 22nd Str.
Paris, Louis Rouhier, 1 Boulevard Poissonnière.

Copyright by Steingraber Verlag, Leipzig.



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 (*Biehr*) 2 Hefte.
Beriot, Ch. de, Op. 102, Violinschule, 3 Teile.
 946 I. Elementartechnik (*W. Meyer*).
 947 II. Virtuositentechnik (*W. Meyer*).
 948 III. Vom Vortrag u. seinen Elementen (*W. Meyer*).
 951 — Op. 114, 12 Etüdes caractéristiques (*W. Meyer*).
 950 — Op. 123, Schule des höheren Violinspiels (*École transcendante*), Anhang zur Violinschule (*W. Meyer*).
 1820 **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 I. 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*, *Kuhlauf* etc.
 1676 **Florillo, F.**, 36 Capricen mit begleitender II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).
 1678 **Gavrilés, 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. Etüdes-Caprices (*H. Petri*).
 30 **Wittling, 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 **Gavrilés, 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.
 4344 — I. Abt. I. Posit. (*W. Meyer*).
 1345 — II. Abt. Höhere Posit. (*W. Meyer*).
 1346 — III. Abt. Konzert-Etüden (*W. Meyer*).
 1347 — 24 Duette: I. Abt. Op. 16, 6 leichte und fortschr. Duette. I. Posit. (*W. Meyer*).
 1348 — II. Abt. Op. 43, 6 leichte Duette (*W. Meyer*).
 1349 — III. Abt. Op. 47, 6 leichte und fortschr. Duette. 1.—3. Posit. (*W. Meyer*).
 1350 — IV. Abt. Op. 36, 1.—5. Posit. (*W. Meyer*).
 1351 — Op. 46, 6 fortschr. Duette (*W. Meyer*).
 1352 — Op. 74, 6 " " "
 1353 — Op. 81, 6 " " "
 1675 **Kreutzer, R.**, 40 Etüden mit begleit. II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).
 241 — 40 Etüden. Erleichterte Ausgabe mit Begleitung einer II. Violine (*Abel*).
 472 **Pleyel, J.**, Op. 8, 6 kleine Duos (*Rehfeld*).
 473 — Op. 48, 6 leichte Duos (*L. Abel* u. *F. Rehfeld*).
 474 — Op. 59, 6 leichte Duos (*L. Abel* u. *F. Rehfeld*).
 1674 **Rode, P.**, 24 Capricen mit begleit. II. Violine zu Studienzwecken von *H. Léonard* (*Marteau*).
 1789 **Rovelli, P.**, 12 Capricen mit begleit. II. Violine zu Studienzwecken von *H. Marteau*.
 721 **Schön, M.**, Op. 74, 3 leichte Phantasiestücke.
 1886/7 **Wieniawski, H.**, Op. 18, Etüdes-Caprices (*H. Petri*). 2 Hefte.

Violine und Klavier.

- Album für die Jugend. (*Rich. Hofmann*).
 686 I. Haydn, Mozart.
 687 II. Beethoven, Weber.
 688 III. Schubert, Mendelssohn.
 689 IV. Schumann, Chopin, Rubinstein, Tschalkowsky.

Violine und Klavier.

- 1587/8 **Antalffy, D. v.**, Romanze, Liebeslied.
 1160 **Bach, Joh. Seb.**, Adagio a. d. Violinkonzert E dur (*Meyer*).
 1815/6 — 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 **Beriot, 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 **Cämmerer, 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*, *Kuhlauf* 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 (*Vofß*).
 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. Zauberflöte. 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, O. H.**, 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. Zauberflöte. 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. Verschwander. Waffenschmied. Czar.
 346 VII. Lucrezia. Wildschütz. Straniera. Kalif. Fra Diavolo. Vampyr.
 347 VIII. Robert. Preziosa. Nachtlager. Regiments-tochter. Puritaner. Undine.
 348 IX. Hugenotten. Sommernachts Traum. 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, Zauberflöte. 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. Kußwalzer 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, 2^{me} Polonaise brillante.
 1882 — Op. 22, Konzert D moll.
 1883 — do. Romanze daraus, einzeln.
 1884 — Op. 23, Gigue.
 414/5 **Winding, Aug.**, Op. 44 und 5, 6 Stücke. 2 Hefte.
 727 — Op. 46, 3 Albumblätter.
 879/80 **Wolf, B.**, Op. 199, Sonatinen. 2 Bände.

Violine und Harmonium.

- 720 **Lange, O. H.**, Meditation über ein Präludium von *Bach*.
 1319 **Riemenschneider, Gg.**, Op. 49, Drei Tonpoesien.

Trios, Quartette.

- 1210 **Bach, J. S.**, Konzert D moll für 2 Violinen und Klavier (*Waldemar Meyer*).
 1507 **Berghout, J.**, Op. 42, Quartett für Klavier, Violine, Viola und Violoncello.
 1571 — Op. 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 **Tuczek, 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 PREISVERZEICHNIS DURCH ALLE MUSIKALIENHANDLUNGEN.