

173  
16.

Nr.



**EDITION STEINGRÄBER**

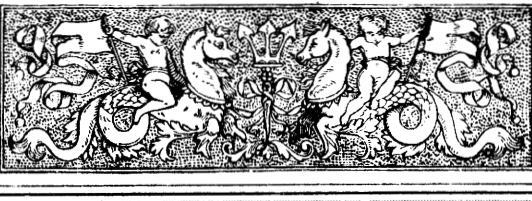
Nr. 2044.

# 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 2<sup>nd</sup> 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.

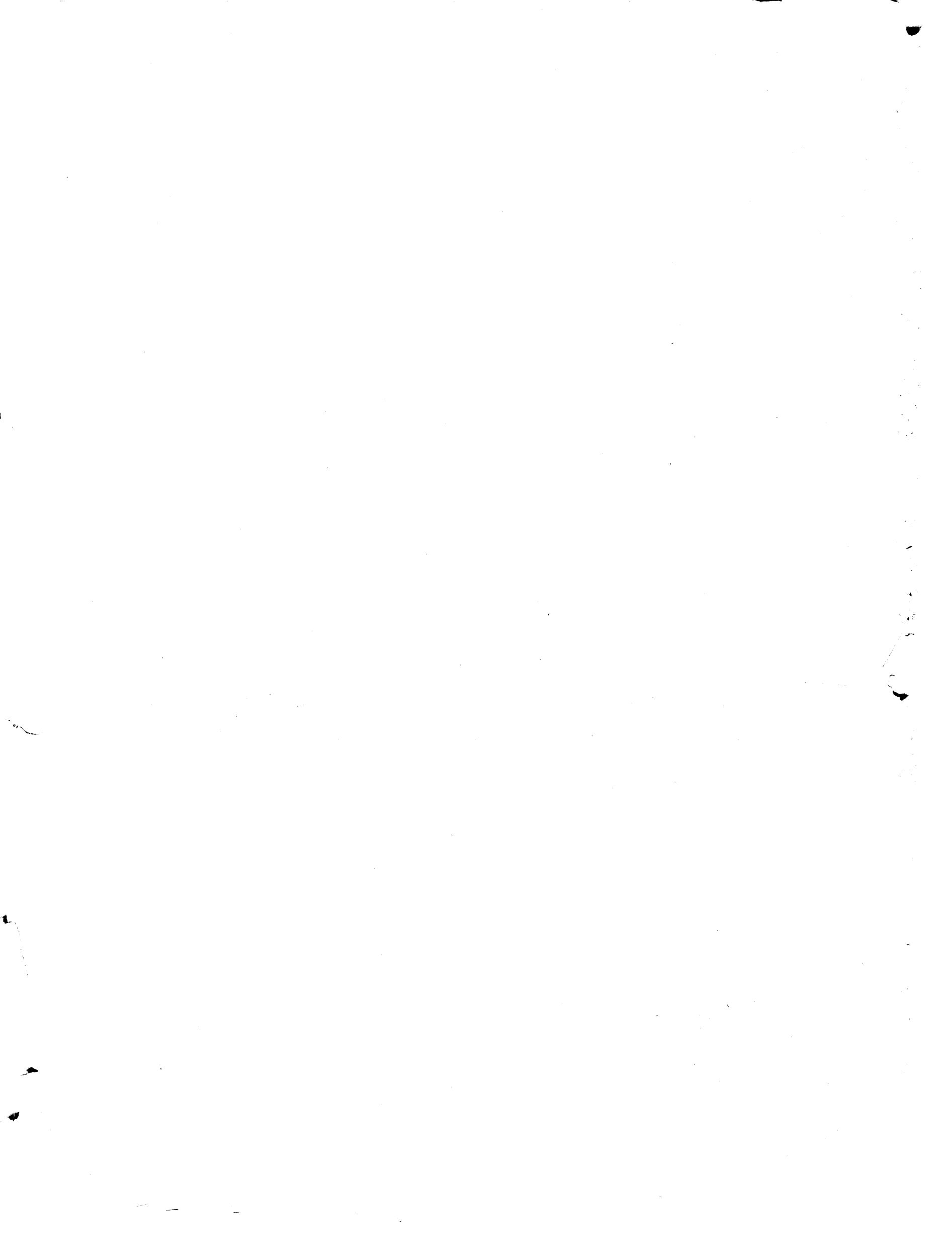
New York, Edw. Schuberth & Co., 11 East 22<sup>nd</sup> Str.

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*  $\frac{4}{4}$  0 4

A

B

Allegro moderato. (♩ = 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. (♩ = 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 complexity 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 dynamic marking of *f* (forte) in the second measure. A section marker 'B' is located above the fourth measure.

Musical staff 5: Treble clef, 4/4 time signature. Continues the melodic line with a first fingering '1' indicated above the first 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 first fingering '1' above the first note of the first measure and a section marker 'C' above the second 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.

- 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.

3

restez

A

restez

restez

B

IV - 5 4-4-0

restez

Jedes Geräusch beim Lagenwechsel ist zu vermeiden.

| *Eviter les glissandi en changeant de position.*

Andante. (♩ = 72.)

10.

The musical score consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The piece is numbered '10.' at the beginning. The notation includes various fingering numbers (1, 2, 3, 4) and articulation marks such as slurs and accents. A section labeled 'A' begins on the seventh staff. The final staff includes a 'sul D' instruction and a diagram of the D string fretting.

- 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

This page of musical notation is for guitar and is written in the key of A major (two sharps). It consists of ten staves of music. The notation includes various guitar-specific techniques such as fret numbers (0, 1, 2, 3, 4), slurs, and dynamic markings. Chord diagrams for C, D, and E are indicated at the beginning of their respective sections.

**Staff 1:** Starts with a treble clef and a key signature of two sharps. A 'C' chord diagram is shown above the first measure. The music features a series of eighth-note patterns with slurs and dynamic markings like  $\frac{1}{4}$  and  $\frac{4}{4}$ .

**Staff 2:** Continues the eighth-note patterns with slurs and dynamic markings like  $\frac{3}{4}$ .

**Staff 3:** Continues the eighth-note patterns with slurs and dynamic markings like  $\frac{4}{4}$  and  $\frac{0}{4}$ .

**Staff 4:** Continues the eighth-note patterns with slurs and dynamic markings like  $\frac{1}{4}$  and  $\frac{2}{4}$ .

**Staff 5:** Continues the eighth-note patterns with slurs and dynamic markings like  $\frac{1}{4}$  and  $\frac{0}{4}$ . A 'D' chord diagram is shown above the first measure of this staff.

**Staff 6:** Continues the eighth-note patterns with slurs and dynamic markings like  $\frac{0}{4}$ .

**Staff 7:** Continues the eighth-note patterns with slurs and dynamic markings like  $\frac{1}{4}$ .

**Staff 8:** Continues the eighth-note patterns with slurs and dynamic markings like  $\frac{2}{4}$ .

**Staff 9:** Continues the eighth-note patterns with slurs and dynamic markings like  $\frac{1}{4}$  and  $\frac{3}{4}$ . An 'E' chord diagram is shown above the first measure of this staff.

**Staff 10:** Continues the eighth-note patterns with slurs and dynamic markings like  $\frac{2}{4}$ .

**Staff 11:** Continues the eighth-note patterns with slurs and dynamic markings like  $\frac{1}{4}$  and  $\frac{3}{4}$ .

**Staff 12:** Continues the eighth-note patterns with slurs and dynamic markings like  $\frac{4}{4}$ .



Six staves of musical notation in treble clef, key of D major (two sharps), 4/4 time. The music consists of continuous sixteenth-note patterns with various articulations and dynamics. The first staff has a '4' above the first measure. The second staff has a '4' above the first measure and an 'F' above the eighth measure. The third staff has a '4' above the first measure. The fourth staff has a '4' above the first measure and a '1' below the second measure. The fifth staff has a '4' above the first measure. The sixth staff has a '4' above the first measure.

Moderato. (♩ = 66.)

12.

Five staves of musical notation in treble clef, key of D major (two sharps), 4/4 time. The music features long melodic lines with slurs and fingerings. The first staff has a '4' above the first measure. The second staff has a '4' above the first measure and a '3' above the eighth measure. The third staff has a '4' above the first measure. The fourth staff has a '4' above the first measure and a '3' above the second measure. The fifth staff has a '4' above the first measure.

A

B

C

*restez*

*tr*

*tr*

1)  2)  3)  4) 

Allegro non troppo. (♩ = 56.)

13. 

*p*

*restez*

**A**

**B**

1

1)  2)  3) 

Moderato. (♩ = 76.)

14. 



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

A

B



C

restez <sup>3.</sup> Lage <sub>3<sup>e</sup></sub> 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 (three flats) 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 labeled 'A' begins at measure 23.

This page of musical notation is for guitar and is written in G major (one sharp). It consists of 13 staves of music. The notation is highly technical, featuring numerous trills (tr) and triplets (3). Section markers B, C, and D are placed above the staves. The music is written in a treble clef. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a final trill in the last staff.



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 twelve staves of music, each featuring a series of trills and ornaments. The notation is written in a single treble clef. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by rapid, repeated notes, often grouped in pairs or groups of four, with trill markings (tr) and ornaments (tr) above them. The key signature changes to one flat (F) in the second staff, then to two flats (Bb, Eb) in the third staff, and finally to three flats (Bb, Eb, Ab) in the fourth staff. The notation includes various rhythmic values, such as eighth and sixteenth notes, and is often accompanied by fingerings (1, 2, 4) and breath marks. The piece concludes with a final trill in the twelfth staff, marked with a '4' above it.

Adagio. (♩ = 69)

21.

Allegro moderato. (♩ = 92.)

22. *mf*

III IV III V II

A B

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 forte (f) dynamic. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (0, 1, 2, 4). The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The score concludes with a final measure containing a fermata.

**B**

**C**

**Moderato.** (♩=80)

24.

*f*

*restez*

*restez*

**A**



This page of musical notation consists of 12 staves of music. The key signature is two flats (Bb and Eb). The notation includes various rhythmic patterns, slurs, and fingerings. Section markers 'B', 'C', and 'IV' are placed above the staves. The piece concludes with a double bar line and a repeat sign.

Moderato. (♩=80)

25.

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

(1 4 2) 4 0

(1) 4 2 1

A

tr B

Moderato. (♩ = 66.)

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 begins with a new treble clef and the same key signature. Section D continues with the same notation. Section E also uses the same notation. The music is written in a style typical of classical guitar or fingerstyle guitar, with a focus on melodic lines and technical exercises. The page concludes with a double bar line and a final chord.

Grave. (♩ = 54.)

This musical score is for guitar, starting at measure 27. It is in a key with one sharp (F#) and common time (C). The tempo is marked "Grave" with a quarter note equal to 54 beats per minute. The piece begins with a dynamic marking of *ff* (fortissimo). The notation is highly technical, featuring many complex chords, often with multiple accidentals and ledger lines. Trills are indicated with "tr" and various rhythmic values. Fingerings are clearly marked with numbers 1-4 and 0. There are several trills with slurs, some of which are marked with "4" or "5". A section labeled "A" begins at measure 32, and a section labeled "B" begins at measure 38. The word "restez" is written above a chord in measure 35. The score ends at measure 44 with a final *ff* marking.

36

Moderato. (♩ = 104.)

28

This page of musical notation is for guitar and consists of 13 staves. The key signature has one flat (B-flat). The notation is highly technical, featuring numerous slurs, accents, and specific fingerings (1-4) for the left hand. Chord diagrams are provided for C major (C), D major (D), and E major (E). The music is characterized by rapid sixteenth and thirty-second note passages. A trill (tr) is indicated in the 12th staff. The page number 37 is located in the top right corner.

29. *Vivace.* (♩ = 76.)



tr tr tr tr tr tr tr tr tr tr

**B**

restez

**C**

**D**

This page of musical notation consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The notation is dense, featuring many slurs, triplets, and trills. Specific markings include 'tr' for trills, 'v' for vibrato, and '3' for triplets. Chord symbols 'E' and 'F' are placed above the notes. The word 'restez' is written at the end of the final staff. The music is written in a style typical of classical guitar sheet music.

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 sharp (F#), and a common time signature (C). The tempo is marked 'Andante' with a metronome marking of 66 quarter notes per minute. The first measure is numbered '30.' and has a dynamic marking of *mp*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or triplets. Slurs are used extensively to indicate phrasing. Fingerings are indicated by numbers 1-4 above or below notes. Specific techniques like triplets and slurs are marked with '3' and '4' respectively. Section 'A' begins at measure 32, section 'B' at measure 36, and section 'C' at measure 40. Dynamic markings include *f* (forte) at measure 34 and *p* (piano) at measure 37. The score concludes with a final cadence in measure 43.

Andante. (♩=58)

31. *mp*

The musical score is written for guitar in G minor (one flat) and 3/4 time. It begins with a mezzo-piano (*mp*) dynamic. The tempo is marked Andante at 58 beats per minute. The score is divided into two sections, A and B. Section A starts at the beginning of the 4th staff and ends at the end of the 7th staff. Section B starts at the beginning of the 8th staff and ends at the end of the 11th staff. The music is characterized by intricate chordal patterns, often using triplets and groups of four notes. The final measure of the piece is a sustained chord.

Moderato. (♩=104)

32.

Tempo di marcia. (♩ = 96)

33.

This page of musical notation is for guitar, consisting of 12 staves. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several instances of triplets and sixteenth-note runs. Dynamic markings include 'f' (forte) and 'tr' (trill). The piece is divided into sections labeled 'B' and 'C'. Section 'B' begins on the third staff, and section 'C' begins on the sixth staff. The notation also includes fingerings (numbers 1-4) and breath marks (v). The bottom two staves feature a more complex rhythmic pattern with many sixteenth notes.

This section of the score consists of six staves of music in a minor key. The notation is dense, featuring many beamed eighth and sixteenth notes, often with slurs and accents. Fingerings are indicated by numbers 1-4. There are also some triplet markings (3) and a 4-measure rest. The music appears to be a technical exercise or a section of a larger work.

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

This section begins at measure 34 and is in a major key. The tempo is marked **Allegro.** with a quarter note equal to 100 beats per minute. The dynamic is *mf*. The word *segue* is written above the first staff. The notation continues with complex rhythmic patterns, including many beamed notes and slurs. Fingerings are clearly marked throughout. There are also some triplet markings (3) and a 4-measure rest. The music concludes with a double bar line and a repeat sign.



This musical score is written for guitar in a key with one sharp (F#) and a 4/4 time signature. It consists of 12 staves of music, organized into three sections: A, B, and C.

- Section A:** The first five staves. It begins with a treble clef and a key signature of one sharp. The music features a complex, rhythmic melody with many slurs and ties. Fingering numbers (1-4) are placed above notes. A '3' is written above the first measure, and a '0' is written above the eighth measure.
- Section B:** The sixth through eighth staves. It continues the melodic line. A '2' is written above the second measure of the sixth staff, and a '4' is written above the fourth measure. The section ends with a double bar line.
- Section C:** The ninth through twelfth staves. It begins with a treble clef and a key signature of one sharp. The music features a complex, rhythmic melody with many slurs and ties. Fingering numbers (1-4) are placed above notes. A '1' is written above the first measure, and a '0' is written below the first measure of the tenth staff. The section ends with a double bar line.

The score includes various musical notations such as slurs, ties, and fingering numbers (1-4) to guide the performer. The overall style is that of a classical guitar piece.

Allegro vivace. (♩ = 112)

35. *mf*

A 2

B 4

C

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 lines. The music features several triplets and slurs. The page number 50 is in the top left corner, and the number 1904 is at the bottom center.

Allegretto. (♩ = 76.)

37. *mp*

The musical score is written on ten staves. It begins with a treble clef, a key signature of two sharps (D major), 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.



Musical score for guitar, measures 1-37. The score is in treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many accidentals and a bass line with chords and fingerings. Fingerings are indicated by numbers 0-4. A dynamic marking 'f' appears at the end of the section.

Moderato. (♩ = 60)

38.

Musical score for guitar, measures 38-45. 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 trills (tr) with various fingerings and accidentals. A dynamic marking 'p' is present at the start. Section markers 'A' and 'B' are used to denote different parts of the piece.

This page of musical notation consists of ten staves of music, each containing a series of trills and ornaments. The notation is written in a key signature of two flats (B-flat and E-flat) and uses a treble clef. The music is characterized by frequent trills (tr) and grace notes, often with slurs. Fingering numbers (1, 2, 3) are placed below the notes to indicate fingerings. Roman numerals (II, III, C) are used to denote fret positions. The staves are arranged in a vertical sequence, with each staff containing a continuous line of musical notation. The overall style is that of early 20th-century guitar sheet music, likely from a technical or repertoire book.



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 (C). The tempo is marked 'Andante' with a quarter note equal to 56 beats per minute. The piece starts with a piano (*p*) dynamic. The first staff contains measures 39-42, featuring a melodic line with a trill (*tr*) in measure 41 and a fermata in measure 42. The second staff (measures 43-46) is dominated by a complex accompaniment of sixteenth-note chords, with many notes beamed together and marked with a '4' above them, indicating a four-finger fingering. The third staff (measures 47-50) continues the melodic and accompanimental lines, with another trill in measure 49 and a fermata in measure 50. The fourth staff (measures 51-54) includes a section marked 'A' in measure 53, where the piano dynamic is indicated. The fifth staff (measures 55-58) shows further development of the accompaniment with various fingering numbers (1, 2, 3, 4) and a trill in measure 57. The sixth staff (measures 59-62) features a trill in measure 61 and a fermata in measure 62. The seventh staff (measures 63-66) includes a section marked 'B' in measure 65, with a trill in measure 65 and a fermata in measure 66. The eighth staff (measures 67-70) continues the accompaniment with various fingering numbers. The ninth staff (measures 71-74) shows the final measures of the piece, with a trill in measure 73 and a fermata in measure 74. The piece concludes with a final chord in measure 74.

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4. A slur covers the first two measures.

Musical staff 2: Treble clef, key signature of one flat. A section marked 'C' begins. It features complex chordal textures with many accidentals and slurs. Trills are marked with 'tr'. Fingerings are indicated throughout.

Musical staff 3: Treble clef, key signature of one flat. Continuation of the piece with various chordal and melodic figures. Slurs and fingerings are present.

Musical staff 4: Treble clef, key signature of one flat. Continuation of the piece with various chordal and melodic figures. Slurs and fingerings are present.

Musical staff 5: Treble clef, key signature of one flat. A section marked 'D<sup>1</sup>' begins. It features a melodic line with a 'cresc.' (crescendo) marking. Slurs and fingerings are present.

Musical staff 6: Treble clef, key signature of one flat. Continuation of the piece with various chordal and melodic figures. Trills are marked with 'tr'. A 'f' (forte) dynamic marking is present.

Musical staff 7: Treble clef, key signature of one flat. Continuation of the piece with various chordal and melodic figures. Slurs and fingerings are present.

Musical staff 8: Treble clef, key signature of one flat. Continuation of the piece with various chordal and melodic figures. Dynamics include 'p' (piano), 'cresc.', and 'f'. Trills are marked with 'tr'.

Musical staff 9: Treble clef, key signature of one flat. Continuation of the piece with various chordal and melodic figures. Dynamics include 'p', 'cresc.', and 'f'. Trills are marked with 'tr'.

FUGA.  
Allegro. (♩ = 66)

40. *f* 4

*mf*

A *f*

*p*

B *cresc.* *p* *f*

C

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped in triplets or fours. Fingerings are indicated by numbers 1-4 below the notes. Chord changes are marked with letters: D, E, F, and G. Dynamics include piano (*p*), mezzo-forte (*mf*), forte (*f*), and crescendo (*cresc.*). The piece concludes with a final chord marked with a double bar line and a repeat sign.



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

## VIOLINE UND KLAVIER.

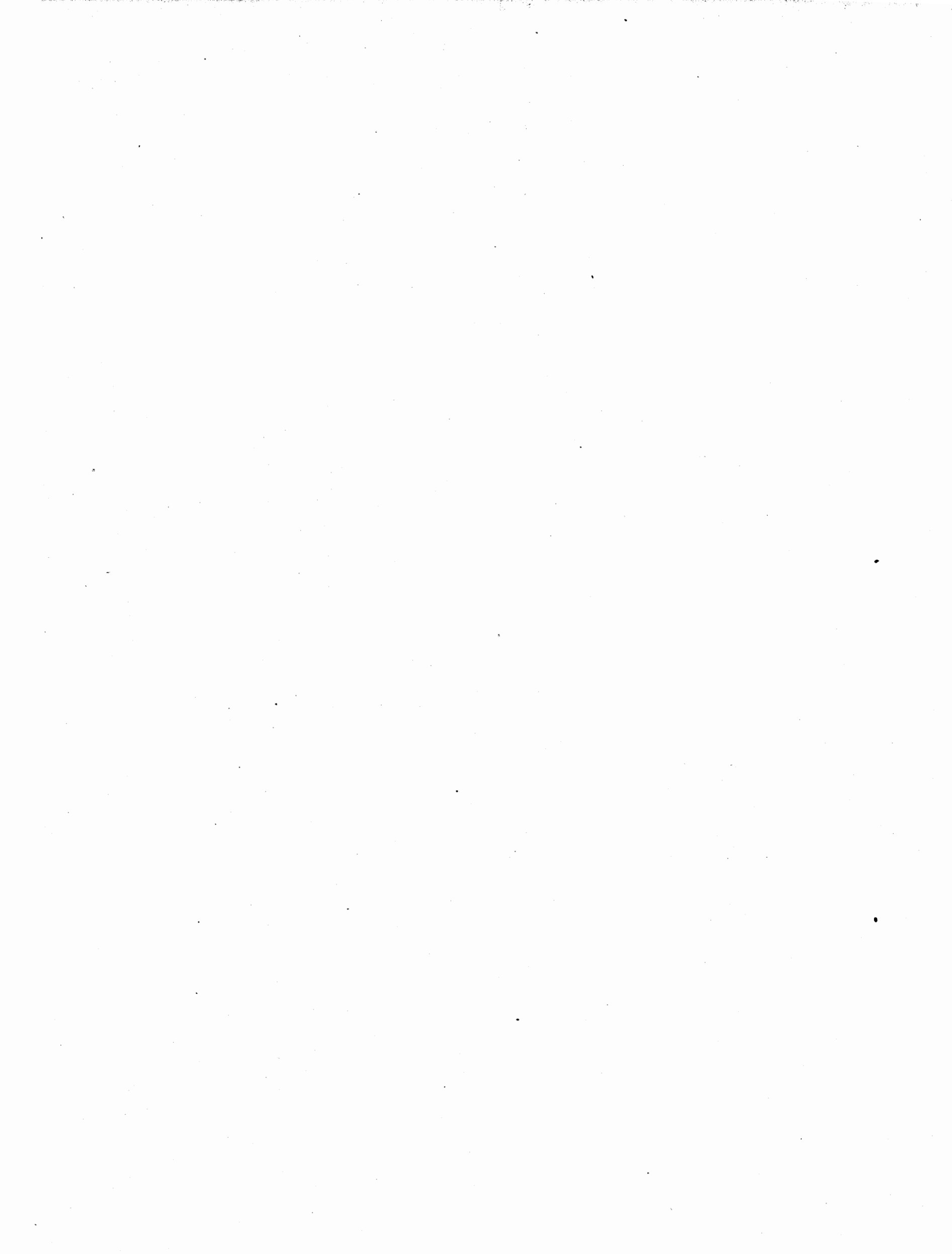
- |  |  |
|--|--|
| Bach, Violin-Konzert A moll .....  | Spohr, Op. 2, Konzert Nr. 2, D moll.....                   |
| Violine II und Vortragsangaben von H. Marteau.                             | Violine II von H. Léonard. Vortragsangaben von H. Marteau. |
| Bach, Violin-Konzert E dur .....   | Spohr, 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<br>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 Etudes 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*, *Kuhlau* 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. Etudes-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, 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 **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. Polonoise. Nr. 2. Valse Caprice. Nr. 3. Tarantelle. Nr. 4. Berceuse. Nr. 5. Humoreske. Nr. 6. Mazurka.  
1240 **David, F.**, Op. 5, Variat. Petit tambour (*W. Meyer*).  
1241 — Op. 11, Variationen (Thema von Mozart) (*W. Meyer*).  
1242/3 — Op. 30, Bunte Reihe, 2 Hefte (*W. Meyer*).  
1244 — Op. 35, Konzert D moll (*Meyer*).  
1247 — Op. 39, Nr. 6, Am Springquell (*W. Meyer*).  
726 **Ernst, H. W.**, Op. 10, Elegie (*Abel*).  
1520 **Fells, P.**, Begleit. Violinstimme zu *R. Kleinmichels* Sammlung 32 berühm. Sonatinen von *Clementi*, *Kuhlau* etc.  
1489 **Frey, M.**, Op. 22, Rondo in Form einer Tanzscene.  
1409 — Op. 24, Albumblätter.  
1490 — Op. 26, Sonate G moll.  
780 **Haydn**, Sonaten A dur und G dur, Rondo G dur (*Abel*).  
1317 **Herman, Reinhold L.**, Op. 57, Sonate D moll.  
1421 **Huber, Ad.**, Op. 13, Barcarole.  
1422 — Op. 14, Mazurka.  
1442 **Jansa, L.**, Op. 54, Concertino (*Vaß*).  
1354/64 — Op. 75, Der junge Opernfreund (*W. Meyer*).  
Nr. 1. Hugenotten. 2. Stimme 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, 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, Stimme 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, Polonoise 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 polonoise.  
1878 — Op. 16, Scherzo-Tarentelle.  
1879 — Op. 17, Legende.  
1880 — Op. 19, Deux Mazourkas caractéristiques: Obertass et Le Ménétrier.  
1881 — Op. 21, 2<sup>me</sup> Polonoise 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 **Wolff, 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.

AUSFÜHRICHE PREISVERZEICHNIS DURCH ALLE MUSIKALIENHANDLUNGEN.