



HENRI MARTEAU

KLASSISCHE STÜCKE

MORCEAUX CLASSIQUES—CLASSICAL PIECES

VIOLINE & KLAVIER

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

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



STEINGRÄBER VERLAG

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.

STADTBIBLIOTHEK
MÜNCHEN
Musikbibliothek
95 L 111
30.1442 04
05 00
2321/64

H. Vieuxtemps.
(1820-1881)

GAVOTTE.
Op. 43. Nr. 4.

Violino.

Herausgegeben von
Henri Marteau.

Violine u. 1 St. Park resp. Kl.

M.M. $\text{♩} = 100$

à la pointe
an der Spitze

p *con delicatezza*

sf *p* *sf* *sf*

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

sf *cresc.*

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

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

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

p *du milieu*
in der Mitte

cresc. *cresc.* *f*

restez *p*



Violino.

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

dim. sf sf p

sf cresc. sf f *Fine.*

Trio.

p (dolce)

cresc. mf

p

pp

dim. cresc. p *D.S. al Fine.*



EDITION STEINGRÄBER

VIOLINMUSIK

IN FORTSCHREITENDER ORDNUNG.



a) SCHULEN.

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

b) ETÜDEN UND VORTRAGSSTÜCKE.

Violine solo.		Zwei Violinen.	
Erste bis dritte Stufe.		Erste bis dritte Stufe.	
Nr.		Nr.	
1251.	David, Ferd. , op. 44. 24 Etüden für Anfänger in der ersten Lage. (W. Meyer).	1251.	David, Ferd. , op. 44. 24 Etüden für Anfänger in der ersten Lage. (W. Meyer).
716	Etüden-Album (L. Abel). 85 Studien älterer Meister. Bd. I. 41 Etüden, erste bis fünfte Lage.	476/7.	Duette älterer Meister (L. Abel). Bd. I. 15 Duette, erste Lage. Bd. II. 23 Duette, erste bis dritte Lage.
1520.	Felis, Paolo , Begleitende Violinstimme zu Kleinmichel's Sonatinen-Sammlung. (32 Sonatinen).	469.	Gebauer, M. , op. 10. 12 leichte Duos (F. Rehfeld).
241.	Kreutzer, R. , 40 Etüden oder Capricen. Erleichterte Ausgabe (L. Abel) (Vorstudien zu den Original Etüden).	1347.	Jansa, Léop. , op. 16. Sechs leichte und fortschreitende Duette, erste Lage (W. Meyer).
1933.	Palaschko, J. , op. 51. 18 Elementar-Studien innerhalb der ersten Lage.	1348.	— op. 43. Sechs leichte Duette, erste Lage (W. Meyer).
		1349.	— op. 47. Sechs leichte und fortschreitende Duette, erste bis dritte Lage (W. Meyer).
		1344.	— op. 55. 60 Übungen (W. Meyer).
			Bd. I. 20 Duette, erste Lage.
		241.	Kreutzer, R. , 40 Etüden oder Capricen. Erleichterte Ausgabe (L. Abel). (Vorstudien zu den Orig.-Etüden).
		472/4.	Pleyel, J. , op. 8, op. 48, op. 59. Je sechs kleine Duos (Abel u. Rehfeld).
		721.	Schoen, M. , op. 74. Drei kleine, gefällige Fantasiestücke zum Studium und zur Unterhaltung.
			Vierte bis fünfte Stufe.
		1252.	David, Ferd. , op. 45. 18 Etüden mit Benutzung der höheren Lagen (W. Meyer).
		478.	Duette älterer Meister (L. Abel). Bd. III. 12 Duette. Sämtliche Lagen.
		1676.	Florillo, F. , 36 Capricen (Henri Marteau). Zweite Violine zu Studienzwecken von H. Léonard.
		1345.	Jansa, Léop. , op. 55. 60 Übungen (W. Meyer). Bd. II. 20 Duette, höhere Lagen.
		1350/53.	— op. 36, op. 46, op. 74, op. 81. Je sechs fortschreitende Duette (W. Meyer).
		1675.	Kreutzer, R. , 40 Etüden oder Capricen (Henri Marteau). Zweite Violine zu Studienzwecken von H. Léonard.
		1674.	Rode, P. , 24 Capricen in Etüdenform (Henri Marteau). Zweite Violine zu Studienzwecken von H. Léonard.
		1789.	Rovelli, P. , 12 Capricen (Henri Marteau). Zweite Violine zu Studienzwecken von Henri Marteau.
			Sechste bis siebente Stufe.
		1932.	Campagnoli, B. , op. 18. 7 Divertimenti (Henri Marteau). Zweite Violine zu Studienzwecken von Henri Marteau.
		1678.	Gaviniés, P. , 24 Matinées in Etüdenform (Henri Marteau). Zweite Violine zu Studienzwecken von Henri Marteau.
		1346.	Jansa, Léop. , 60 Übungen (W. Meyer) Bd. III. 20 Konzert-Etüden.
		1886/7.	Wieniawski, H. , op. 18. Etudes-Caprices (H. Petri). Zwei Hefte.
1414/5.	Bach, Joh. Seb. , 6 Sonaten (Osc. Biehr). Zwei Hefte.		
1932.	Campagnoli, B. , op. 18. 7 Divertimenti (Henri Marteau).		
1269.	Felis, Paolo , op. 190. Gradus ad Parnassum.		
1678.	Gaviniés, P. , 24 Matinées in Etüdenform (Henri Marteau).		
1270/1.	Rode, P. , Konzerte. A moll, E moll (W. Meyer).		
1272/3.	Viotti, G. B. , Konzerte. A moll, E moll (W. Meyer).		
1885.	Wieniawski, H. , op. 10. L'Ecole moderne. Etudes-Caprices (H. Petri).		

E. BERTHOUD,

Lehrgang für spezielle Gymnastik der Finger, des Handgelenks und des Arms zur Erleichterung des Geigenstudiums.

Edition Steingraber Nr. 1820.

Das kunstgerechte Studium des Geigenspiels zur Ausbildung der Technik in kurzer Zeit.

Edition Steingraber Nr. 1937.

H. Vieuxtemps.

(1820-1881)

95 30. 1442/4

GAVOTTE.

Op. 43. Nr. 4.

Herausgegeben von
Henri Marteau.

M. M. $\text{♩} = 100$.

à la pointe
an der Spitze

Violino.

PIANO.

p *con delicatezza*

p

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

cresc.

sf *dim.* *sf*

p dolce *p*

sf cresc. *sf* *f*

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

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

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody starts with a *p* dynamic, followed by *sf* and *f*. It features a triplet of eighth notes marked *3 cresc.* and ends with a 2/4 time signature. The piano accompaniment is in bass clef, starting with a *p* dynamic.

Second system of musical notation. Treble clef, key signature of two sharps. The melody begins with *mf* and *f* dynamics, then *p*. It includes the French lyrics "du milieu in der Mitte" under a *p* dynamic. The piano accompaniment is in bass clef, starting with a *p* dynamic.

Third system of musical notation. Treble clef, key signature of two sharps. The melody features a *cresc.* marking and a triplet of eighth notes. The piano accompaniment is in bass clef, also marked *cresc.* and includes a *f* dynamic.

Fourth system of musical notation. Treble clef, key signature of two sharps. The melody includes a *cresc.* marking, a *f* dynamic, and the French word "restez". It features a 4/4 time signature and a *p* dynamic. The piano accompaniment is in bass clef, marked *p* and includes the French phrase "poco a poco".

Fifth system of musical notation. Treble clef, key signature of two sharps. The melody includes a *f* dynamic, a *cresc.* marking, and a triplet of eighth notes. The piano accompaniment is in bass clef, marked *cresc.* and *f*.

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

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

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

Fourth system of musical notation, consisting of a grand staff (treble and bass clefs). The treble staff contains a melodic line with ornaments and fingerings (4, 4, 12). The grand staff features a *sempre p* dynamic marking throughout. The system concludes with a *sf* dynamic marking.

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

First system of musical notation. The top staff is a single melodic line with dynamics *cresc.* and *mf*. The bottom two staves are piano accompaniment.

Second system of musical notation. The top staff has dynamics *p* and *pp*. The bottom two staves are piano accompaniment.

Third system of musical notation. The top staff features a complex melodic line with fingerings (1, 2, 3, 0, 1) and slurs. The bottom two staves are piano accompaniment.

Fourth system of musical notation. The top staff has dynamics *p* and *pp*. The bottom two staves are piano accompaniment.

Fifth system of musical notation. The top staff has dynamics *pp*, *dim.*, *cresc.*, and *p*. The bottom two staves have dynamics *pp*, *dim.*, *p*, and *f*. The system concludes with *D.S. al Fine.* and a double bar line.