

First system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The top staff begins with a piano (*p*) dynamic and contains a melodic line with slurs and fingerings (1, 4, 1). The grand staff below features a piano accompaniment with a steady eighth-note bass line and a more complex treble part. Dynamics include *p* and *pp*.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The top staff includes trills and slurs. The piano accompaniment in the grand staff continues with consistent rhythmic patterns. Dynamics range from *p* to *pp*.

Third system of musical notation. The top staff features complex fingering (8, 0, 3, 0, 3, 2) and includes a trill. The piano accompaniment in the grand staff continues. Dynamics include *p* and *pp*.

Fourth system of musical notation, the final system on the page. The top staff includes slurs and fingerings (4, 3). The piano accompaniment in the grand staff concludes the piece. Dynamics include *pp* and *p*.

The musical score is written for guitar and consists of several systems of staves. The first system includes a single staff with a *dim.* marking and a *p* dynamic marking. The second system has two staves with *p* and *pp* markings. The third system has two staves with *pp*, *p*, and *pp* markings. The fourth system has two staves with *p* and *pp* markings. The fifth system has two staves with *pp* markings. The sixth system has two staves with *pp* markings. The seventh system has two staves with *pp* markings. The eighth system has two staves with *pp* markings. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingering numbers (0, 2, 3, 4) are present above several notes. The key signature is one sharp (F#).

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with trills and slurs. The grand staff contains a piano accompaniment with a steady eighth-note bass line and chords in the treble. Dynamics include *pp* and *vz*.

Second system of musical notation. Similar to the first system, it features a single treble clef staff and a grand staff. The piano accompaniment continues with eighth-note patterns. The top staff has more melodic development with trills and slurs. Dynamics include *p* and *pp*.

Third system of musical notation. The piano accompaniment maintains its eighth-note texture. The top staff shows further melodic progression with trills and slurs. Dynamics include *p* and *pp*.

Fourth system of musical notation. The piano accompaniment continues with eighth-note patterns. The top staff has more melodic development with trills and slurs. Dynamics include *p* and *pp*.

Fifth system of musical notation. The piano accompaniment continues with eighth-note patterns. The top staff has more melodic development with trills and slurs. Dynamics include *p* and *pp*.

L. Boccherini.
(1743-1805)

MENUETT.

Violino.

Herausgegeben von
Henri Marteau.

Allegretto. (♩ = 120.)

con sordino

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto' with a metronome marking of 120. The performance instruction 'con sordino' is present. The score is divided into sections, with Roman numerals III and IIII indicating specific parts. Dynamic markings include *pp* (pianissimo), *p* (piano), and *dim.* (diminuendo). The score features numerous triplets, trills, and slurs. The piece concludes with a final cadence.

HENRI MARTEAU'S STUDIEN-AUSGABE FÜR VIOLINE.

Mit begleitender zweiter Violine zu Studienzwecken versehen
von HUBERT LÉONARD und HENRI MARTEAU.

VIOLINE SOLO.

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| Campagnoli, 7 Divertimenti. Op. 18 | Mazas, 75 Etudes mélodiques et progressives .. |
| Violine II von H. Marteau. | Vol. I: Etudes spéciales. |
| Fiorillo, 36 Capricen | Vol. II: Etudes brillantes. |
| Violine II von H. Léonard. | Vol. III: Etudes d'Artistes. |
| Gaviniés, 24 Matinées | Ausgabe ohne Begleitung von H. Marteau. |
| Violine II von H. Marteau. | Rode, 24 Capricen |
| Kreutzer, 40 Etüden | Violine II von H. Léonard. |
| a) Ausgabe mit Violine II von H. Léonard. | Rovelli, 12 Capricen |
| b) Ausgabe ohne Begleitung von H. Marteau. | Violine II von H. Marteau. |
| Kayser, 36 Etudes élémentaires et progressives. Op. 20 | |
| Ausgabe ohne Begleitung von H. Marteau. | |

VIOLINE UND KLAVIER.

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| Bach, Violin-Konzert A moll | 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. |
| Bach, Violin-Konzert E dur | Spohr, Op. 55, Konzert Nr. 9, D moll |
| Violine II und Vortragsangaben von H. Marteau. | Violine II von H. Léonard, Vortragsangaben von H. Marteau. |
| Beethoven, Op. 40, Romanze G dur | Tartini, Sonate in G moll, „Didone abbandonata“ |
| Violine II von H. Léonard, Vortragsangaben von H. Marteau. | Violine II und Vortragsangaben von H. Marteau. |
| Beethoven, Op. 50, Romanze F dur | Tartini, Sonate in G moll, „Teufelstriller“ |
| Violine II von H. Léonard, Vortragsangaben von H. Marteau. | Violine II und Vortragsangaben von H. Marteau. |
| Beethoven, Op. 61, Violin-Konzert D dur | Tschaikowsky, Op. 35, Konzert in D dur |
| Violine II und Kadenz von H. Léonard, Vortragsangaben | Violine II und Vortragsangaben von H. Marteau. |
| von H. Marteau. | Vieuxtemps, Op. 10, Konzert Nr. 1, E dur |
| Biber, Sonate Nr. 6, C moll | Violine II und Vortragsangaben von H. Marteau. |
| Violine II und Vortragsangaben von H. Marteau. | Vieuxtemps, Op. 11, Fantaisie-Caprice, A dur .. |
| Biber, Sonate Nr. 7, G dur | Violine II und Vortragsangaben von H. Marteau. |
| Violine II und Vortragsangaben von H. Marteau. | Vieuxtemps, Op. 19, Konzert Nr. 2, Fis moll |
| Ernst, Op. 23, Konzert Fis moll | Violine II und Vortragsangaben von H. Marteau. |
| Violine II und Vortragsangaben von H. Marteau. | Vieuxtemps, Op. 22 Nr. 3, Réverie, Es dur |
| Leclair, Sonate Nr. 6, C moll, „Le Tombeau“ .. | Violine II und Vortragsangaben von H. Marteau. |
| Violine II und Vortragsangaben von H. Marteau. | Vieuxtemps, Op. 25, Konzert Nr. 3, A dur |
| Mendelssohn, Op. 64, Violin-Konzert E moll | Violine II und Vortragsangaben von H. Marteau. |
| Violine II von H. Léonard, Vortragsangaben von H. Marteau. | Vieuxtemps, Op. 31, Konzert Nr. 4, D moll |
| Mozart, Violin-Konzert Nr. 1, B dur | Violine II und Vortragsangaben von H. Marteau. |
| Violine II, Kadenz und Vortragsangaben von H. Marteau. | Vieuxtemps, Op. 35, Fantasia appassionata, G dur |
| Mozart, Violin-Konzert Nr. 2, D dur | Violine II und Vortragsangaben von H. Marteau. |
| Violine II, Kadenz und Vortragsangaben von H. Marteau. | Vieuxtemps, Op. 37, Konzert Nr. 5, A moll |
| Paganini, Op. 6, Konzert Nr. 1, Es dur | Violine II und Vortragsangaben von H. Marteau. |
| (nach D dur transponiert) | Vieuxtemps, Op. 38, Ballade u. Polonaise, G dur |
| Violine II von H. Léonard, Kadenz und Vortragsangaben | Violine II von H. Léonard, Vortragsangaben von H. Marteau. |
| von H. Marteau. | Viotti, Violin-Konzert Nr. 25, A moll |
| Rode, Violin-Konzert Nr. 6, B dur | Violine II, Kadenz und Vortragsangaben von H. Marteau |
| Violine II, Kadenz und Vortragsangaben von H. Marteau. | |
| Spohr, Op. 2, Konzert Nr. 2, D moll | |
| Violine II von H. Léonard, Vortragsangaben von H. Marteau. | |

Bearbeitung ist Eigentum des Verlegers

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