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36 études élémentaires et progressives pour violon

op. 20

Kayser, Heinrich Ernst

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36

ÉTUDES

ÉLÉMENTAIRES ET PROGRESSIVES

pour

VIOLON

composées

exclusivement pour ceux qui veulent se préparer pour
les célèbres études de **Kreutzer**

par

H. E. KAYSER.

Liv. 1, 2, 3 à M. 2.30.

Op. 20.

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EDITION CRANZ

No. Piano à 2 mains.

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140. **Wachs-Album**. No. 1. Pavane. No. 2. Coquette, Caprice. No. 3. Le retour du Pâturage, paysannerie. No. 4. Menuet Pompadour. No. 5. Trés drôle, Bouffonnerie musicale. No. 6. Joyeux carillon. No. 7. Coeur léger. Chanson humoristique. No. 8. Marche des Braves.
12. **Waldteufel, E.**, Album de six Danses choisies. Vol. I. No. 1. Ange d'amour. No. 2. Deux à deux. No. 3. Née d'oiseaux. No. 4. Retour du printemps. No. 5. Souveraine, Mazurka. No. 6. Un doux poème.
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251. **Weber, C. M. von**, Ouvertures. (Oelschlegel.) No. 1. Peter Schmolli. No. 2. Turandot. No. 3. Silvana. No. 4. Abu Hassan. No. 5. Der Herrscher der Geister (Rübezahl). No. 6. Jubel-Ouverture. No. 7. Preciosa. No. 8. Freischütz. No. 9. Euryanthe. No. 10. Oberon.
86. **Ziehrer-Album**. 10 ausgew. Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder. Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht. Polka. No. 4. op. 450. Liebestelephon. Polka-Maz. No. 5. op. 438. Grossstädtisch. Galopp. No. 6. op. 462. Meerleuchten. Walzer. No. 7. op. 457. Durch die Blume. Polka-Mazurka. No. 8. op. 442. Diesen Kus der ganzen Welt. Walzer. No. 9. op. 433. Nervös. Polka. No. 10. op. 451. Mir nach. Galopp.

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- 180/181. **Brandts Buys, J.**, op. 17. Aïrs et Danzes. (Tänze und Weisen.) Cah. I, II.
25. **Diabelli, A.**, op. 149. 28 Etudes mélodiques sur cinq notes. (28 melodische Übungsstücke im Umfang von 5 Tönen.)
148. **Egghardt, Jules**, op. 96. Six Morceaux élégants et faciles. No. 1. Berceuse. No. 2. Douce Pensée. No. 3. Amusement comique. No. 4. Chant varié. No. 5. Consolation. No. 6. Soyons gai!
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205. — op. 69. Trois Sonatines.
277. **Mendelssohn-Bartholdy, F.**, 10 Ouvertures. (Oelschlegel.) Inhalt siehe 2händige Ausgabe.
270. **Mozart, W. A.**, 10 Ouvertures. (Oelschlegel.) Inhalt siehe 2händige Ausgabe.
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202. **Weber, C. M. von**, 10 Ouvertures. (Oelschlegel.) Inhalt siehe 2händige Ausgabe.

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2. **Album moderne**. Vol. II. No. 1. Hauser, Romane. No. 2. Eilenberg, J'y pense. No. 3. Egerer, Polacca. No. 4. Gaal, Sérénade. No. 5. Laub, Lied ohne Worte. No. 6. Gillet, Evocation. No. 7. Eberhardt, Nordisch. No. 8. Gillet, Le rouet de grand'maman. No. 9. Newell, Les ailes. No. 10. Roth, Edgic.
206. **Beethoven, L. van**, op. 61. Concerto. (Hollmesberger.)
- 275a. — Ouvertures. (Oelschlegel.) Vol. I. No. 1. Die Geschöpfe des Prometheus. No. 2. Egmont. No. 3. Coriolan. No. 4. Fidello (Leonore No. 4). No. 5. Leonore (No. 3).
- 275b. — do. Vol. II. No. 6. Leonore (No. 1). No. 7. Leonore (No. 2). No. 8. Die Ruinen von Athen. No. 9. Zur Namensfeier. No. 10. König Stephan. No. 11. Die Weihe des Hauses.
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10. **Gurlitt, C.**, op. 61. Trois Sonatines.
6. **Jansa, L.**, op. 54. Concertino.
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- 2a/5a. — do. Cah. I, II, III.
11. — op. 35. Quatre Sonatines très faciles. (4 sehr leichte Sonatines.)
98. **Lipinski, C.**, Concert militaire. (Hollmesberger.)
8. **Locatelli di Bergamo**, Sonate en fa mineur (F-moll.) (Zellner.)
114. **Mendelssohn-Bartholdy, F.**, op. 64. Concert. (Hollmesberger.)
- 278a. — Ouvertures. (Oelschlegel.) Vol. I. No. 1. Ein Sommernachtsstraum. No. 2. Die Hebräiden oder Fingalshöhle. No. 3. Meeressäule und glückliche Fahrt. No. 4. Die schöne Melusine. No. 5. Ray Bina.
- 278b. — do. Vol. II. No. 6. Die Hochzeit des Camacho. No. 7. Aithia. No. 8. Die Heimkehr aus der Fremde. No. 9. Ouverture für Harmoniemusik. No. 10. Trompeten-Ouverture.
- 271a. **Mozart, W. A.**, Ouvertures. (Oelschlegel.) Vol. I. No. 1. Idomeneus. No. 2. Einführung a. d. Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Così fan tutte.
- 271b. — do. Vol. II. No. 6. Die Zauberflöte. No. 7. Titus. No. 8. Der Schauspielersdirektor. No. 9. Die Gärtnerin aus Liebe. No. 10. Il Ré pastore.
- 156/157. **Muldermans, Ch.**, Concertinos No. 1, 2.
- 216/7. — do. No. 3, 4.
- 214/5. — do. No. 5, 6.
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24. — Six morceaux récréatifs (faciles.)
196. — Six morceaux faciles.
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9. **Vivaldi, Antonio**, Sonate en Ré mineur. (D-moll.) (Zellner.)
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- 253b. — do. Vol. II. No. 6. Turandot. No. 7. Peter Schmolli. No. 8. Silvana. No. 9. Abu Hassan. No. 10. Der Herrscher der Geister (Rübezahl).

Piano et deux Violons.

47. **Mozart, W. A.**, Concertos. (F. David.)
22. **Newell, J. E.**, Six récréations faciles.
- Violon seul.**
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- Hollmesberger, J.**, Cours moderne de Violon. (Moderner Violinkursus.)
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123. — Cah. II. Exercices faciles avec armature. (Leichte Übungen mit Vorzeichnungen.)
124. Cah. III. Exercices dans toutes les positions. (Übungen in allen Lagen.)
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- 126/128. — op. 223. Etudes de Perfection. (Anschlugsstudien.) Cah. I, II, III.
174. **Kayser, H. E.**, op. 20. 36 Etudes élémentaires et progressives. (C. Nowotny.) opit.
35. — do. Cah. I, II, III.
37. — op. 62. Gammes. (Schule der Tonleitern.)
68. **Kreutzer, R.**, 42 Etudes. (J. Hollmesberger.)
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189. — op. 12. Cah. III. Etude des accords. (Studium der Akkorde.)
190. — op. 12. Cah. IV. Etude de tierces et de sixtes. (Studium der Terzen und Sexten.)
191. — op. 12. Cah. V. Etude d'Octaves et de dixièmes. (Studium der Oktaven und Decimen.)
213. **Vallent, M.**, A travers les tonalités. Majeur et Mineur. (Durch Dur und Moll.)
- Deux Violons.**
108. **Gebauer, J.**, 12 Duos. (Hollmesberger.)
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- 36/56. — do. Cah. I, II, III.
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98. — op. 23. 6 Duos. (Hollmesberger.)
99. — op. 45. 6 petits Duos. (do.)
100. — op. 59. 6 Duos faciles. (do.)

No. Viola (Alto) seul.

72. **Schradieck, H.**, Ecole de la Technique. (Schule der Technik.) Cah. I. Exercices pour s'affermir dans les différentes positions. (Übungen zur Befestigung in den verschiedenen Lagen.)
73. — Cah. II. Exercices de doubles cordes. (Übungen in Doppelgriffen.)
74. — Cah. III. Exercices pour les différents coups d'archet. (Übungen in den verschiedenen Stricharten.)

Piano et Violoncelle.

207. **Corelli, A.**, Sonate. (Jacques van Lier.)
- 11a. **Kayser, H. E.**, op. 35. Quatre Sonatines très faciles.

Violoncelle seul.

- 79/80. **Nisiek, Aug.**, op. 3. 24 Etudes de Concert. Cah. I, II.
- 182/183. — op. 15. 24 Etudes préparatoires aux Etudes de Concert. (24 Vorbereitungen zu den Konzert-Etuden.) Cah. I, II.
154. — op. 21. 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Dammanaufsatz.) 2^{de} Suite.
155. — op. 24. 10 Etudes ayant particulièrement trait à la 1^{re} Position. (10 Etuden mit spezieller Berücksichtigung der ersten Lage.)
61. — 10 Etudes sans l'emploi du ponce. (10 Etuden ohne Dammanaufsatz.) 1^{re} Suite.

Mandoline seule.

139. **Graziani-Walter, Ch.**, Méthode de Mandoline, complète.
- 137/138. — Vol. I, II.

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- 20/21. **Popp, G.**, op. 411. Etudes de la vélocité. (Geschwindigkeit - Etuden.) Cah. I, II.
- 18/19. — op. 413. Etudes journalières. (Tägliche Übungen.) Cah. I, II.

Harmonium.

84. **Wachs, P.**, L'Orgue au Salon. (Berceuse, Chanson poliborette, Résignation, Gavotte, Pastorale, Marche straphique.)

Orgue.

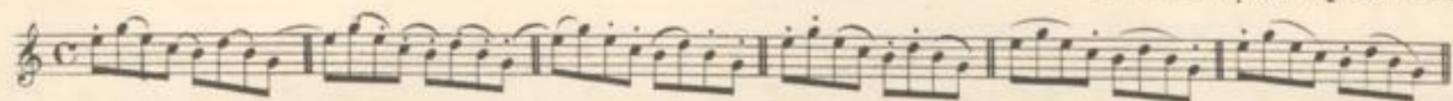
113. **Schwencke, J. F.**, 24 Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations. (24 Stücke verschiedenen Charakters in allen Tonarten und 24 Übungen.)
118. **Wachs, P.**, Six Morceaux. No. 1. Introduction. No. 2. Méditation. No. 3. Trio classique. No. 4. Paganette pastorale. No. 5. Andante religioso. No. 6. Entrée triomphale.

Piano et Chant.

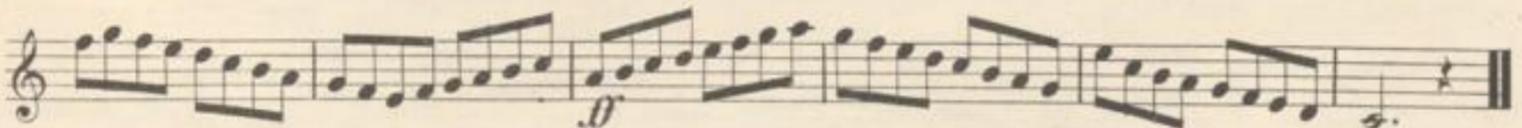
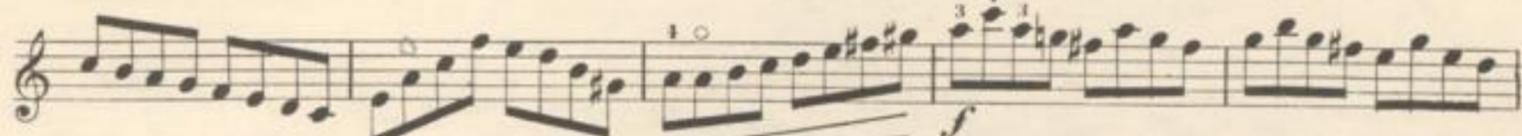
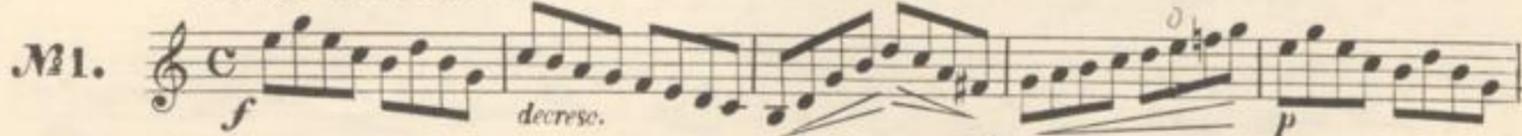
- 15a. **Gurlitt, C.**, op. 56. 48 Etudes mélodiques pour le médium de la voix. (48 melodische Etuden für die mittlere Stimme.) opit.
- 15/17. — do. Cah. I, II, III.
61. **Marchesi, M. de Castrone**, op. 21. L'Art du Chant. (Die Kunst des Gesanges.) Méthode pratique. Opit. avec portrait.
59. — do. Vol. I. Exercices élémentaires et gradués.
60. — Vol. II. 30 Vocalises pour Mezzo-Soprano.
113. — Vol. III. 12 Vocalises à deux voix. 6 Mélodies avec paroles, pour Mezzo-Soprano.
146. **Renner, M.**, op. 2. 3 Duette für Sopran und Alt mit Begleitung des Pianoforte.
134. — op. 3. Sechs Lieder für eine Singstimme mit Begleitung des Pianoforte, hohe Ausgabe.
- 134b. — tiefe Ausgabe.

VIOLINO.

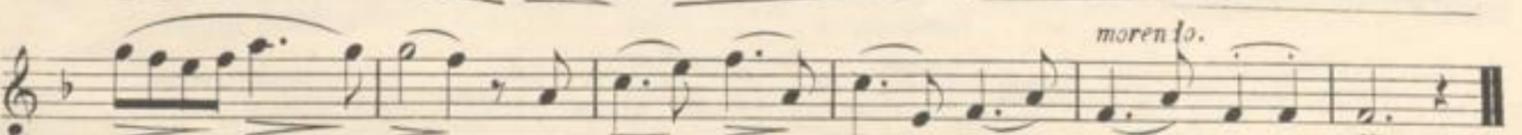
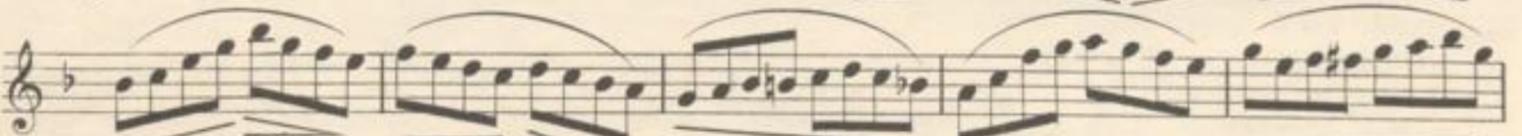
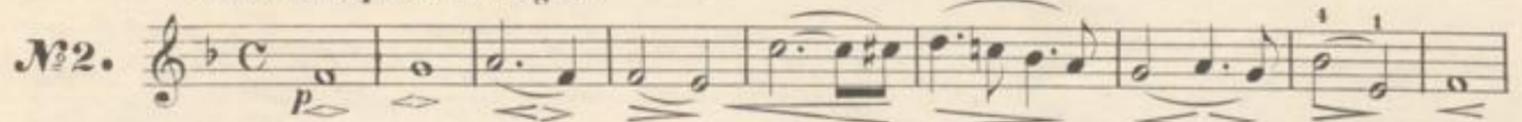
H. E. Kayser Op. 20. Liv. 1.



Allegro moderato.



Andante quasi Adagio.



VIOLINO.

Allegretto.

N^o 3. *mf* *simplice.* *cresc.*

f *dim.* *p* *fz* *f* *cresc.*

cresc. *f* *dim.* *f*

f

f *p* *cresc.* *ff*

decresc. *fz* *fz* *fz*

fz *p* *cresc.* *decresc.* *mf*

cresc. *f* *p*

cresc. *dim.* *cresc.*

dim. *cresc.* *f* *p* *pp*

21617

VIOLINO.

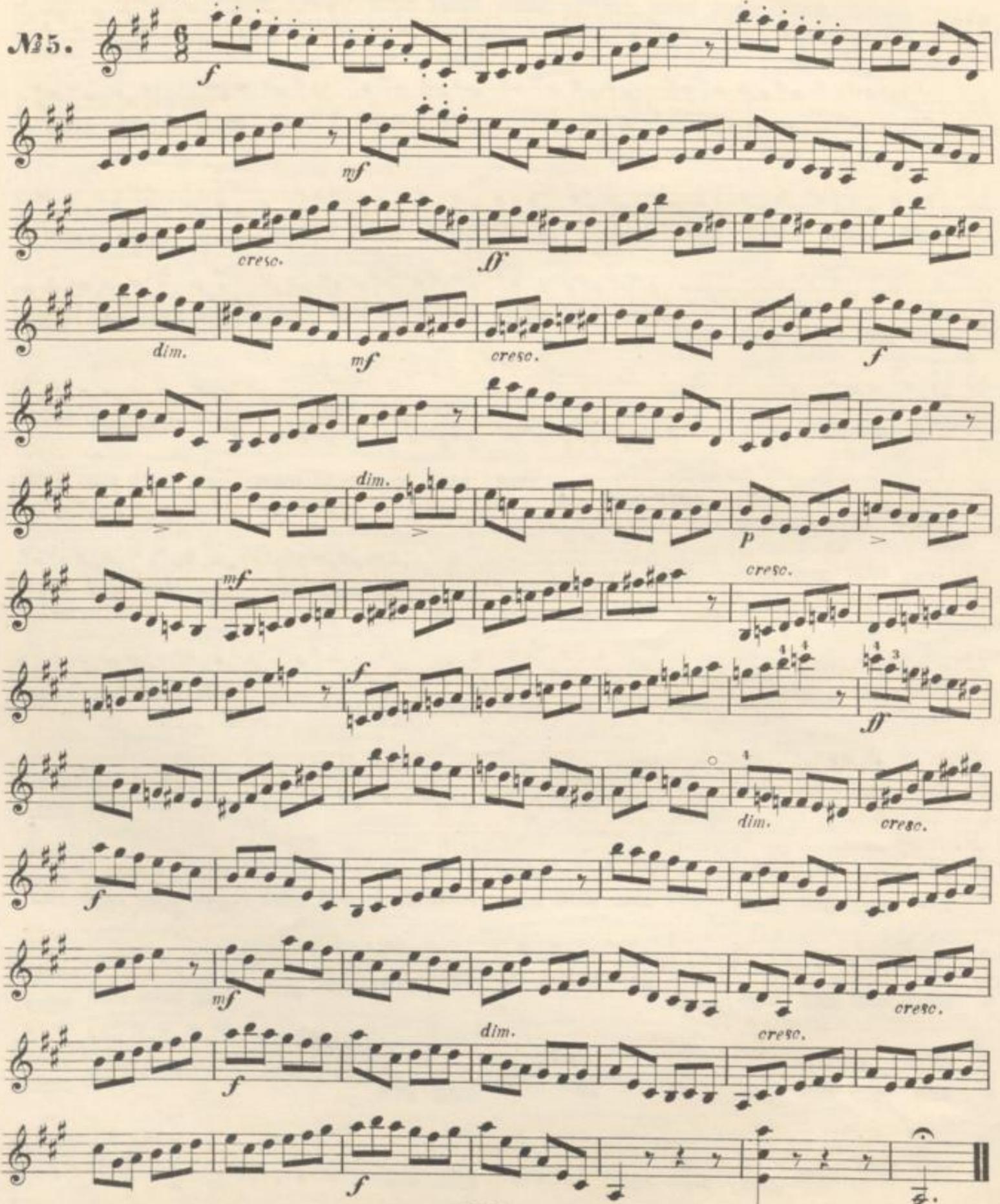
Allegro.

№4.
p *cresc.*
f *dim.*
p
cresc.
cresc.
mf *p*
cresc.
dim. *f* *ff*
f *mf*
cresc.
ff
f *dim.*
f *dim.*
f *dim.*
f *dim.*
f *dim.*
poco rallen.
pizz. *arco.*

31617

VIOLINO.

Allegro vivace.

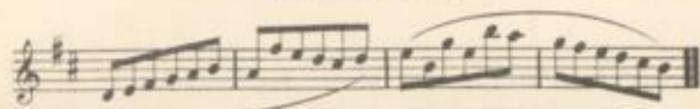
25. 

Allegro moderato.

N.º 7.

The score is written for a single violin. It begins with a *mf* dynamic and a *cresc.* marking. The first staff contains a melodic line with a trill on the first measure. The second staff continues the melody with a *f* dynamic and a *decresc.* marking. The third staff features a *cresc.* marking. The fourth staff has a *mf* dynamic. The fifth staff includes a triplet. The sixth staff has a *decresc.* marking. The seventh staff has a *f* dynamic. The eighth staff has a *mf* dynamic. The ninth staff has a *cresc.* marking. The tenth staff has a *decresc.* marking. The eleventh staff has a *f* dynamic. The twelfth staff has a *decresc.* marking and ends with a *sec.* (second ending) and a *f* dynamic.

VIOLINO.



Commodo.

N.º 8.

VIOLINO.

Allegro assai.
sempre staccato.

N^o 29.

The score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro assai' and the articulation is 'sempre staccato'. The piece is numbered 'N^o 29'. The music consists of 14 staves. Dynamics include *mf*, *cresc.*, *decresc.*, and *p*. There are several accents and slurs throughout the piece. The score ends with the number '31417'.

VIOLINO.

The musical score consists of ten staves of music in a single system. The key signature has one flat (B-flat) and the time signature is 4/4. The music is written in a treble clef. The dynamics and performance instructions are as follows:

- Staff 1: *f*, *cresc.*, *ff*
- Staff 2: *decresc.*
- Staff 3: *mf*
- Staff 4: *cresc.*, *ff*, *decresc.*, *cresc.*
- Staff 5: *ff*, *p*
- Staff 6: *cresc.*, *mf*, *decresc.*
- Staff 7: *mf*, *cresc.*
- Staff 8: *decresc.*, *mf*
- Staff 9: *cresc.*, *f*, *decresc.*
- Staff 10: *p*, *f*

The score concludes with a double bar line and a first ending bracket over the final two measures of the tenth staff.

VIOLINO.

Arpeggio.



Diese N^o muss auch bei völliger Ruhe des Ellbogens und richtiger Biegung des Handgelenkes, gestossen geübt werden.

Allegro ma non tanto.

N^o 10.

VIOLINO.

The musical score consists of ten staves of music. The first staff begins with a *cresc.* marking. The second staff starts with a *p* dynamic, followed by *cresc.* and *mf*. The third staff includes *cresc.*, *cresc.*, and *f*. The fourth staff features *mf*, *f*, and *p*. The fifth staff has *cresc.* and *f*. The sixth staff contains *cresc.*, *mf*, *f*, and *decresc.*. The seventh staff shows *cresc.*, *f*, *decresc.*, *p*, and *cresc.*. The eighth staff includes *decresc.* and *p dim.*. The final staff concludes with a double bar line.

VIOLINO.



Allegro energico.

N.º 11.

VIOLINO.

The musical score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and includes a *rit.* (ritardando) marking. The second staff continues with a *fz* (forzando) dynamic. The third staff features a *fz* dynamic. The fourth staff includes *dim.* (diminuendo), *fz*, and *cresc.* (crescendo) markings. The fifth staff is marked *mf* (mezzo-forte). The sixth staff continues with *mf*. The seventh staff is marked *f*. The eighth staff is marked *f*. The ninth staff is marked *f*. The tenth staff concludes the piece with a final cadence. The music is written in a key signature of two flats and a 2/4 time signature.

81647

VIOLINO.

Allegro ma non tanto.

№12. *brillante.*

The score consists of ten staves of music. The first staff begins with a dynamic of *mf* and includes the instruction *brillante.* The music is characterized by rapid sixteenth-note passages. Dynamics fluctuate throughout, including *cresc.*, *decresc.*, *f*, *ff*, and *dim.*. There are several trills and triplets indicated with numbers 1, 2, 3, and 4. The piece concludes with a *dim.* marking.

mf *cresc.* *decresc.* *cresc.* *decresc.* *cresc.* *decresc.* *f* *ff* *decresc.* *cresc.* *decresc.* *cresc.* *f* *decresc.* *cresc.* *f* *decresc.* *f* *f* *f* *f* *f* *f* *cresc.* *dim.* *cresc.* *dim.*

81037

VIOLINO.

The musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a treble clef. The score includes various dynamics and performance markings: *cresc.*, *dim.*, *mf*, *f*, *calmato.*, and *pp*. There are also several slurs and accents throughout the piece. The first staff begins with a *cresc.* marking and ends with a *dim.* marking. The second staff has a *dim.* marking. The third staff has a *dim.* marking. The fourth staff starts with *mf* and *cresc.*, and ends with *decresc.*. The fifth staff has *cresc.* and *decresc.* markings. The sixth staff has *cresc.*, *mf*, and *decresc.* markings. The seventh staff has *cresc.*, *mf*, *decresc.*, and *cresc.* markings. The eighth staff has *cresc.*, *dim.*, and *f* markings. The ninth staff has *mf* and *dim.* markings. The tenth staff starts with *dim.*, has *calmato.* in the middle, and ends with *pp*. There are also some fingering numbers (1, 2, 3) and a '0' (open string) indicated in the second staff.

