



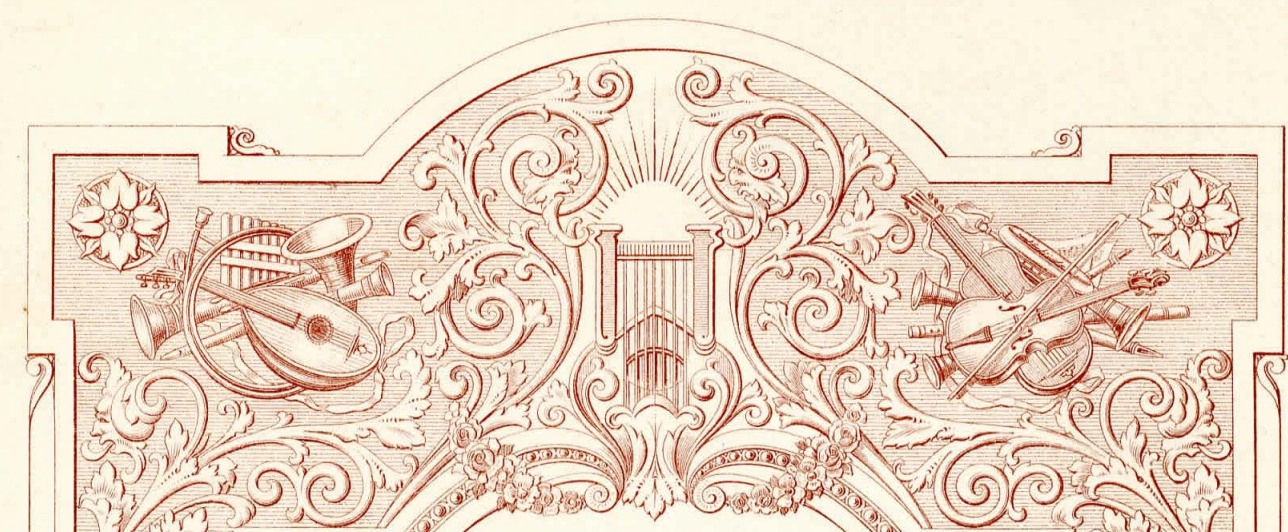
No. 291.

## A large, highly decorative initial letter 'W' on the left, filled with intricate scrollwork and floral patterns. To its right, the word "Weinreich" is written in a tall, blackletter-style font. The entire title is framed by a decorative horizontal line with a scalloped pattern and ornate flourishes at the ends.

Etuden

für

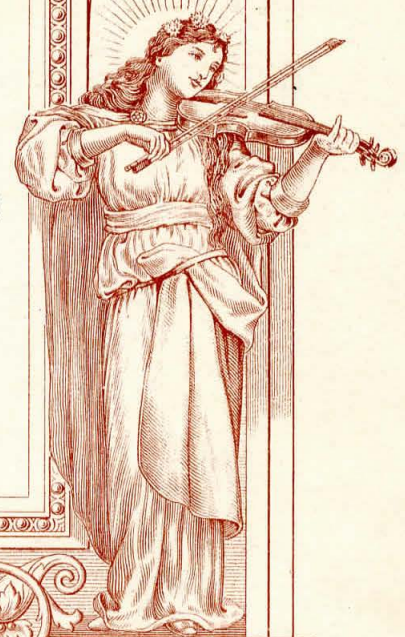
Bratsche (Viola.)



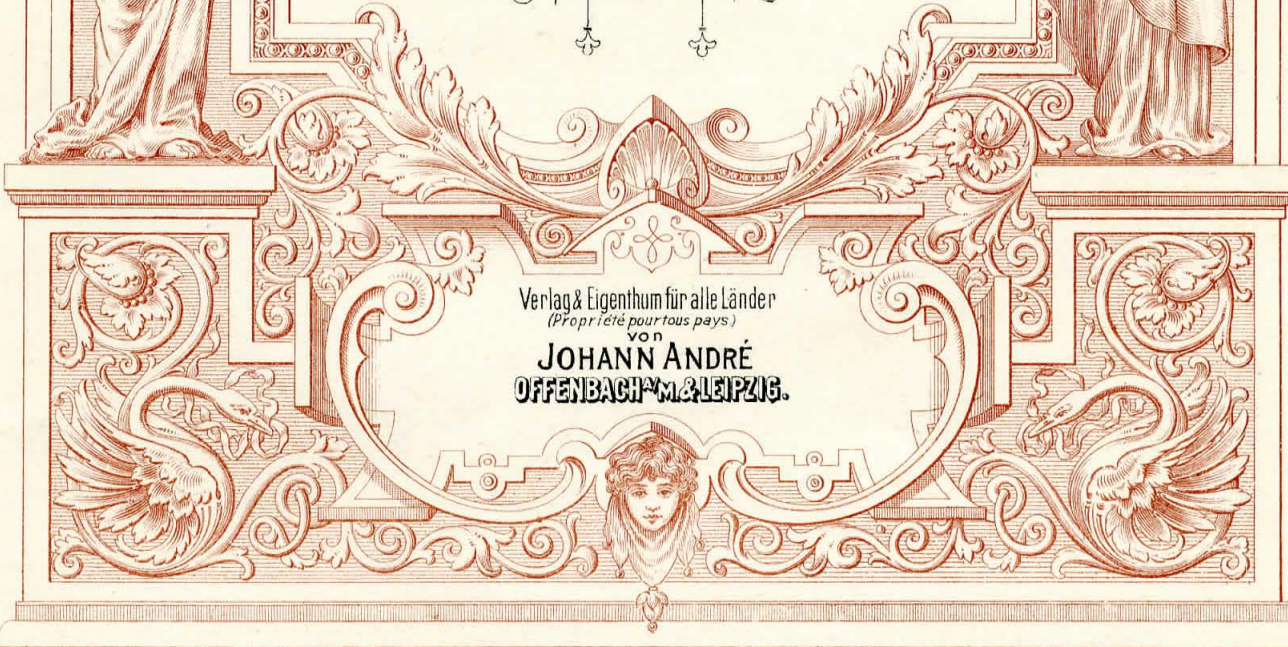
18  
**Uebungen**  
für  
**Bratsche (Viola)**

18 ETUDES pour L'ALTO (VIOLA) par  
18 EXERCISES for the TENOR-VIOLIN (ALTO) from

von  
**Justus Weinreich.**



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**JOHANN ANDRÉ  
OFFENBACH & CO. LEIPZIG.**



# 18 Etudes

*pour*  
L'ALTO  
(Viola)  
*par*

# 18 Uebungen

für  
Bratsche  
(Viola)  
von  
Justus Weinreich.

# 18 Exercises

*for the*  
TENOR-VIOLIN  
(Alto)  
*from*

*Allegro moderato.*

No 1.

The musical score for No. 1 consists of ten staves of music. It begins with a treble clef, a common time signature (C), and a dynamic marking of *p*. The first staff contains a series of eighth notes with slurs and accents. The second staff continues with similar eighth-note patterns, also marked *p*. The third staff introduces triplets and is marked *p*. The fourth staff features a crescendo and is marked *cresc.*. The fifth staff includes a mezzo-forte (*mf*) section and a further crescendo, ending with a forte (*f*) section. The sixth staff is marked *dimin.* and contains slurs and accents. The seventh and eighth staves feature triplet patterns, with the eighth staff marked *p*. The ninth and tenth staves continue with triplet patterns and a final crescendo, marked *cresc.*

*f* *diminu.* *p*

*cresc.* *f* *diminu.* *p*

*mf* *diminu.* *p* *p*

*mf* *p*

*f* *p*

*p* *p*

*p* *cresc.* *f*

*f* *diminu.* *p*

*p* *cresc.* *diminu.* *p* *cresc.* *f*



The musical score consists of ten staves of music, each containing complex rhythmic patterns and dynamic markings. The dynamics range from *p* (piano) to *f* (forte), with intermediate markings like *mf* (mezzo-forte) and *p<sup>1</sup>*. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Some staves include slurs and accents. The notation includes various note values, rests, and articulation marks. The overall style is characteristic of late 19th or early 20th-century piano music.

Moderato.

Nº 3.

*f*

*p*

*cresc.*

*sf*

*p*

*cresc.*

*f*

*p*

*cresc.*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

Musical score for guitar, page 7. The score consists of ten staves of music in 3/4 time. The notation includes various dynamics (f, p, mf, fp, cresc., dim., rit.), articulation (accents), and fingering numbers (1-4). The music consists of melodic lines with slurs and ties, and some chords.

*Andantino.*

Nº 4.  $\frac{3}{4}$   $\sharp$   $p^3$  *espress.*

*f* *f* *dim.* *p*

*f* *f* *dim.*

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

*p* *mf* *mf* *dim.*

*p* *mf* *f*

*mf* *cresc.*

*f* *dim.* *p* *mf*

*dim.*  
*mf* *p* *cresc.* *mf* *dim.*  
*f* *dim.* *mf* *dim.*  
*p* *pp* *pizz. (linke Hand.)*

*Moderato.*  
 No 5. *p* *cresc.* *f* *dim.*  
*p* *f* *dim.* *p* *cresc.* *dimin.*  
*p* *f* *cresc.*  
*f* *p* *cresc.*

The musical score consists of 12 staves of music. The first staff begins with a *mf* dynamic and a *f* dynamic later. The second staff also starts with *mf* and *f*. The third staff starts with *p* and *p*. The fourth staff starts with *p* and includes a *cresc.* marking. The fifth staff starts with *f*. The sixth staff includes a *dimin.* marking. The seventh staff starts with *p* and includes a *cresc.* and *f* marking. The eighth staff starts with *f*. The ninth staff starts with *dimin.* and *p*. The tenth staff starts with *p* and includes *cresc.*, *dim.*, and *p* markings. The eleventh staff starts with *p* and includes *cresc.* and *dim.* markings. The twelfth staff starts with *f*. Fingering numbers are placed above or below notes throughout the score. Some notes have an 'x' above them, possibly indicating a natural harmonium or a specific technique. The piece concludes with a final *f* dynamic.

*Allegro moderato.*

No 6.

The musical score consists of ten staves of music, all in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by complex rhythmic patterns, including triplets, sextuplets, and groups of sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with a flat (b). The score includes various articulations such as slurs and accents. The overall texture is dense and technically demanding.

This page of musical notation consists of ten staves of music in 3/4 time, written in a key with one sharp (F#). The music is highly technical, featuring a complex melodic line with numerous slurs, ties, and fingerings. The notation includes various musical symbols such as accidentals, dynamics, and articulation marks.

Key features of the notation include:

- Staff 3:** Fingerings 4 3 1 4 3 and 3.
- Staff 4:** Fingerings 1 2 4, 1 2 4, and 4.
- Staff 5:** Fingerings 4, 4, 4, 2, 1 2, and 1 2.
- Staff 6:** Fingerings 1 4 3 2, 2 1, 3, 0 1, and 4 3.
- Staff 7:** Fingerings 3, 1, 2, 1, and 0 2.
- Staff 8:** Fingerings 2, 1, 2, 4, 1, and 2.
- Staff 9:** Dynamics *f* and *dimin.*; fingerings 3 2 2 1 4 3 3 2, 3, 4 3, and 4.
- Staff 10:** Fingerings 4, 3, 4, 2, 0 3, and 1.

Dynamic markings include *cresc.* (crescendo) and *dimin.* (diminuendo). The piece concludes with a final flourish on the tenth staff.

Two staves of musical notation for guitar. The top staff contains a series of eighth-note chords and arpeggios. The bottom staff features a more intricate pattern with frequent use of the 4th and 0th frets, and various fingerings (1, 2, 3, 4) indicated above the notes.

*Tempo di marcia.*

No 7. *f*

A multi-staff musical score for guitar, labeled "No 7". The score consists of ten 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 music is written in a style characteristic of classical guitar, with frequent use of arpeggios and chords. Dynamics include *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *p* (piano), and *dimin.* (diminuendo). Performance instructions include *Tempo di marcia.* and *f*. Fingerings (1, 2, 3, 4) and fret numbers (0, 2, 3, 4) are clearly marked throughout the piece. The score concludes with a final chord and a fermata.

*f*

*dimin.*

*p*

*f*

*dimin.*

*p*

*mf*

*p*

*mf*

*p*

*cresc.*

*Allegretto.*

No 8.



*Allegro assai.*

No 9.

The musical score consists of ten staves of music in 3/4 time, written in a key with three sharps (F#, C#, G#). The piece begins with a forte (*f*) dynamic and a *p sempre spiccato* instruction. The first staff includes a triplet of eighth notes. The second staff features a first finger fingering (*1*). The third staff has a fourth finger fingering (*4*) and a zero (*0*). The fourth staff includes a *cresc.* marking, a forte (*f*) dynamic, and a piano (*p*) dynamic. The fifth staff has a first finger fingering (*1*). The sixth staff has a first finger fingering (*1*). The seventh staff has a first finger fingering (*1*). The eighth staff includes a *cresc.* marking, a mezzo-forte (*mf*) dynamic, another *cresc.* marking, and a forte (*f*) dynamic. The ninth staff has a first finger fingering (*1*) and a piano (*p*) dynamic. The tenth staff has a first finger fingering (*1*).



The musical score consists of 13 staves of music. The key signature is one sharp (F#) and the time signature is 12/8. The notation includes various dynamics and technical markings:

- Staff 1: *p*, *cresc.*, *f*
- Staff 2: *cresc.*, *f*
- Staff 3: *p*, *cresc.*, *f*
- Staff 4: *dim.*, *p*
- Staff 5: *cresc.*, *mf*, *cresc.*
- Staff 6: *f*, *dimin.*
- Staff 7: *p*
- Staff 8: *cresc.*
- Staff 9: *f*
- Staff 10: *dim.*, *p*
- Staff 11: *mf*, *p*, *mf*
- Staff 12: *p*, *cresc.*

*f* *dim.*  
*p*  
*cresc.*  
*f* *dim.* *p*  
*cresc.*  
*f* *ff*  
*Allegro.*

No 10. *p*

*cresc.*  
*mf* *dim.*  
*p* *p*  
*p*

*cresc.*  
3 3 4 4 3 3 4 0 *f* *p* 1 1 2 2

*f* 1 *p* 4 4 *f* *p* 2 *f* *p* 1 2

*mf* 3 4 2 1 4 2 *p* 3 2 1 3 1 1 4

*cresc.* *mf* 4

*p* 2 *cresc.* 0 2 *f* 4 3 1

*dimin.* *p* *cresc.* 2 *f* 1

*p* *f* 2 1 *p* *cresc.*

*f* *p* *f* *p*

*mf* 2 2 *f*

*Allegro con spirito.*

No 11.

The musical score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and features a series of eighth-note patterns with fingerings 0, 0, 0, 4, 0, 0, 0, 4. The second staff continues with similar patterns, including triplets (0 3, 0 3) and slurs. The third staff includes a *dimin.* (diminuendo) marking and a piano (*p*) dynamic. The fourth staff starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section with slurs and fingerings 4, 3, 4, 3. The fifth staff begins with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking, ending with a *(D-Saite)* instruction. The sixth staff returns to a forte (*f*) dynamic. The seventh staff starts with a piano (*p*) dynamic and includes a forte (*f*) section with fingerings 4, 1, 0, 0. The eighth staff continues with piano (*p*) dynamics and slurs. The ninth staff features a piano (*p*) section, a mezzo-forte (*mf*) section, and another piano (*p*) section. The tenth and final staff begins with a forte (*f*) dynamic, followed by a *dimin.* section, a piano (*p*) section with a *cresc.* marking, and ends with a forte (*f*) dynamic.

Musical score for guitar, 12/8 time signature, key signature of one sharp (F#). The score consists of ten staves of music. Dynamics include *p*, *mf*, *f*, *cresc.*, and *dimin.*. Fingering numbers (1-4, 0) are indicated throughout. A section labeled "(G. Saite)" appears in the eighth staff. The piece concludes with a final chord and the sequence of numbers "1 3 0 4 0".

*Adagio.*

No 12.  $\frac{12}{8}$   $\flat$   $\text{C}$

*p* *mf* *p*

*f* *dim.* *p*

*f* *dimin.* *rit.* *p* *a tempo*

*cresc.* *mf* *dimin.*

*cresc.* *f*

*Allegro.*

*p* *f* *dimin.* *p*

*tr*  
*cresc.* *f*  
*p*  
*cresc.*  
*f* *3* *dimin.*  
*p* *cresc.* *f*  
*dimin.* *p* *cresc.* *p*  
*cresc.*  
*f* *dimin.* *p*  
*mf* *f*  
*f*  
*Adagio. tr*  
*dim. ritard.* *p* *f* *dimin.*

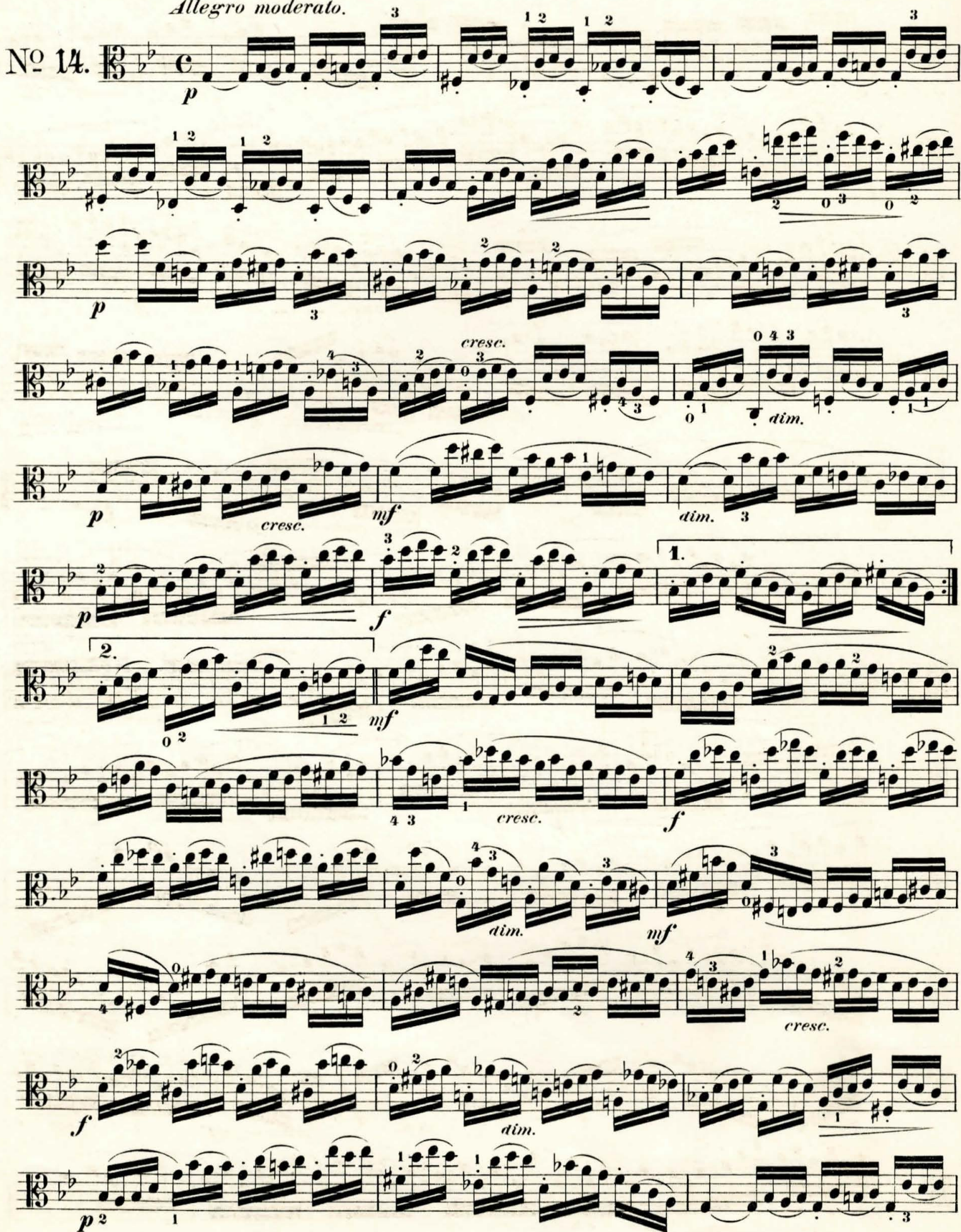
Musical notation for a double bass, consisting of 12 staves. The notation includes various dynamics such as *cresc.*, *f*, *p*, *mf*, and *dimin.*. It also features articulations like *tr* (trills) and *ritard.* (ritardando). Fingerings (1, 2, 3, 0) and bowings (wavy lines) are indicated throughout the piece. The music is written in a single system with a key signature of one flat and a 2/4 time signature.

*Allegro vivace.*

No 13.

This page of musical notation is for guitar, featuring 12 staves of music. The notation includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *dimin.* (diminuendo), and *ff* (fortissimo). It also includes articulations like *cresc.* (crescendo) and *(D. Saite)* (D string). Fingerings are indicated by numbers 1-4. The music consists of complex melodic lines with many slurs and ties, and some staves have fret numbers (0, 2, 3, 4) written below the notes. The key signature has one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line and a *ff* dynamic marking.

*Allegro moderato.*

No 14. 

1 4 3 0 4  
*cresc.*  
*f*  
*mf* *cresc.* *f*  
*dim.* *p*  
*mf* *dim.* *p*  
*Vivace.*

No 15.

*p* 3  
*p*  
*p* *cresc.*  
*f*  
*dim.* *mf*  
*cresc.* 20 *f* 2 3 2 3

*p* 3 *mf*

*cresc.* *f* (G. Saite)

*cresc.* *ff* *p*

*mf* *cresc.*

*f* *a tempo*

*dimin. ritard.* *p* 3

*p*

*cresc.* 0 4

*f* 3

3 1 3 0 2 3 1 2 3 4 1 2 1 2 3 4 1 2 1 2 3 4 1 2 1 2 3 4 1 3

*f* *p* *f*

*Moderato.*

No 16.

*p* *cresc.* *mf* *cresc.* *f* *dimin.* *p* *mf* *cresc.* *f* *dimin.*

*p*

*cresc.*

*mf* *cresc.* *f*

*dimin.* *mf*

*p* *f*

This musical score consists of seven staves in 12/8 time. The first staff begins with a piano (*p*) dynamic. The second staff includes a *cresc.* (crescendo) marking. The third staff features a mezzo-forte (*mf*) dynamic and another *cresc.* marking. The fourth staff shows a dynamic range from *mf* to *f* (forte). The fifth staff includes a *dimin.* (diminuendo) marking and returns to *mf*. The sixth staff starts with *p* and ends with *f*. The seventh staff concludes the piece with a *f* dynamic.

*Allegro vivace.*

No 17.

*p*

This musical score for 'No 17' is in 12/8 time and marked *Allegro vivace*. It consists of four staves. The first staff begins with a piano (*p*) dynamic and includes a first fingering (*1*) under the first measure. The second staff features a fourth fingering (*4*) and a zero (*0*) under the first measure. The third and fourth staves continue the piece with various articulations and fingerings, including first (*1*) and second (*2*) fingerings.

*ritard.*

*Meno mosso.*

*f* *p*

*f*

*p*

*Più mosso.*

*p* *mf* *p*

*mf* *p*

*cresc.* *mf* *cresc.*

*f* *p* *f*

*p* *f*

*p*

*mf*

*Meno.*

*p*

*mf*

*p*

*mf*

*f*

*f*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*dimin. ritard.*

*Più mosso.*

*f*

*cresc.*

*f*

*p*

*cresc.*

*Allegro.*

No 18.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/2 time signature. The music is marked *p* (piano) and includes a triplet of eighth notes. The second staff continues the melody with a *p* dynamic. The third staff is marked *p* and features a first finger fingering (1) and a slur. The fourth staff is marked *cresc.* (crescendo) and includes a second finger fingering (2). The fifth staff is marked *mf* (mezzo-forte) and includes a first finger fingering (1) and a slur. The sixth staff is marked *cresc.* and includes a first finger fingering (1). The seventh staff is marked *f* (forte) and includes a second finger fingering (2). The eighth staff is marked *dimin.* (diminuendo) and includes a first finger fingering (1). The ninth staff is marked *p* and includes a first finger fingering (1). The tenth staff is marked *cresc.* and includes a first finger fingering (1). The eleventh staff is marked *f* and includes a first finger fingering (1). The twelfth staff is marked *dimin.* and includes a first finger fingering (1).

This musical score is written for guitar in 12/8 time, featuring a key signature of three flats (B-flat major or D-flat minor). The piece consists of 12 staves of music. The notation includes various musical elements:

- Staff 1:** Starts with a piano (*p*) dynamic. Features a melodic line with a first-finger (*1*) fingering.
- Staff 2:** Continues the melodic line with a second-finger (*2*) fingering.
- Staff 3:** Includes a piano (*p*) dynamic and a whole rest.
- Staff 4:** Features a triplet of eighth notes (3, 3, 4) and a zero (*0*) fingering.
- Staff 5:** Continues the melodic line with a piano (*p*) dynamic.
- Staff 6:** Features a forte (*f*) dynamic.
- Staff 7:** Starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.
- Staff 8:** Continues the melodic line with a forte (*f*) dynamic.
- Staff 9:** Features a piano (*p*) dynamic and a first-finger (*1*) fingering.
- Staff 10:** Includes a fourth-finger (*4*) fingering, a first-finger (*1*) fingering, and a zero (*0*) fingering.
- Staff 11:** Features a *dimin.* (diminuendo) marking, a first-finger (*1*) fingering, a second-finger (*2*) fingering, a piano (*p*) dynamic, and a *cresc.* (crescendo) marking.
- Staff 12:** Features a forte (*f*) dynamic and a *dimin.* (diminuendo) marking.
- Staff 13:** Features a piano (*p*) dynamic.
- Staff 14:** Continues the melodic line with a piano (*p*) dynamic.

*p*

*cresc.*

*mf*

*f*

*dimin.*

*p*

*p*

*cresc.*

*f*

*dimin.*

*p*

*f*

*p*

*f*

*f*

*p*

*f*

*pizz.* ANDRÉ 15129

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# EDITION ANDRÉ.

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No.	Violine.	No.	2 Violinen.	No.	Violine & Klavier (Fortsetz.)
	<b>Violine solo.</b>		<b>2 Violinen.</b>		
209	<b>Campagnoli, B.,</b> op. 18. Divertissements (Heermann).	215	<b>Abel, L.,</b> op. 25. 30 Etüden, 2 <sup>te</sup> unter Schulen & Etüden f. Violine.	269	<b>Rode, 7. Concert,</b> A moll, op. 10 (Kayer).
205a/c	<b>Melodien-Album</b> (Wichtl).	201a/b	<b>Bruni, A. B.,</b> op. 35. 6 leichte Duette, Ausgabe in Partitur.	270	— 10. Concert in H moll (David).
205/a	I. Volksmelodien.	201/b	Ausgabe in Stimmenf. [A. Brun].	254a/b	<b>Salon-Album, Sammlung beliebter Salonstücke,</b> 2 Bände.
205/b	II. Opermelodien.	202	<b>Gebauer, J.,</b> op. 10. 6 fortschreitende Duette, Ausg. in Partitur.		Inhalt:
205/c	III. Tänze & Märsche.	214a c	<b>Melodien-Album</b> (Wichtl).	254 a	<b>Band 1.</b>
	Inhalt:	214/a	I. Volksmelodien.		Heimweh, von <i>Jungmann.</i>
	<b>Band 1.</b>	214/b	II. Opermelodien.		Gute Nacht, du mein herz. Kind. <i>Abt.</i>
	Hell dir im Siegerkranz, In einem kühlen Grunde. Holländische National-Hymne. An Alexis send' ich dich. Russische Volks-Hymne. Aennchen von Tharau. Freut euch des Lebens. Oesterreichische Volks-Hymne. Denkst du daran? Die letzte Rose. Mich fliehen alle Freuden. Treu und herzlichlich. Der Tyroler und sein Kind. Lang, lang ist's her. Den lieben, langen Tag. Böhmisches Lied. Das Bauernbuben Herzeleid. Thema aus »Der alte Feldherr«. Es ist bestimmt in Gottes Rath. Wohlauf noch getrunken. Auf Flügeln des Gesanges. Wenn die Schwalben heimwärts zieh'n. Die schönsten Augen.	214/c	III. Tänze & Märsche.		Der Vöglein Abendlied, von <i>Richards.</i> Aufforderung zum Tanz, von <i>Waber.</i> Die Klosterglocken, v. <i>Leifbure-Wäys.</i> Hochzeitsmarsch aus »Sommerachtsraum«, <i>Mendelssohn.</i>
	<b>Band 2.</b>	204a/b	Inhalt der 3 Bände, 2 <sup>te</sup> unter Melod.-Album f. Violine solo.	254/b	<b>Band 2.</b>
	Mennett aus »Don Juan«. Ich war ein Jüngling noch an Jahren. Thema aus »Schweizerfamilie«. Vivat Bacchus, Bacchus lebe. Einsam bin ich, nicht alleine. Der Vogelfänger bin ich ja. Ein Schütz' bin ich. Reich' mir die Hand, mein Leben. Oh, wie wogt es sich schön. Dort vergiss leises Flehen. Rondo a. »Das Nachtlager in Granada«. Welches Beklemmen, welches Ent- sündchen aus »Don Juan«. (zücken Und ob die Wolke sie verhülle, Durch die Wälder. Frag' ich mein beklommen Herz.	206a/b	<b>Ouverturen-Album, 2 Bände.</b>		Le Désir, von <i>Cramer.</i> Schlaf wohl, du süßer Engel, du, <i>Abt.</i> L'Adieu, von <i>Navarger.</i> Im Rosenduft, <i>Gust. v. Schweden.</i> Premier Nocturne, von <i>Leybach.</i> Frühlingslied, von <i>Mendelssohn.</i>
	<b>Band 3.</b>	206/a	<b>Pleyel, J.,</b> op. 8. 6 kleine Duette (Kayer).		Salon-Gelger, Brillante und nicht schwierige Variationen über beliebte Volksmelodien Wichtl, 2 Bände.
	Märsche.	206/b	Ausg. in Partitur.		Inhalt:
	Marche militaire von <i>Schubert.</i>	211	Ausg. in Stimmen (Schneider).	255a/b	<b>Band 1.</b>
	Alexander-Marsch.	212/b	— op. 48. 6 leichte u. progress. Duette, revidiert von A. Brun.		The last rose of Summe Le Carnaval de Venise. Home, sweet home. La Marseillaise. Hail Columbia.
	Hohenfriedberger Marsch.	212/b <sup>1</sup>	<b>Rosenkranz, Fr.,</b> Violin-Duette, als Anhang und in Ergänzung seiner Violinschule (Theil II. der Violinschule), complet.	255/a	<b>Band 2.</b>
	Pariser Einzugs-Marsch.	212/b <sup>2</sup>	— Dieselben gebunden.		The star spangled banner. Loreley. Von meine Bergli muss i scheide. Mutterseelenallein. — Santa Lucia.
	Radezky-Marsch.	212/b <sup>3</sup>	Heft 1. 3 Duette (1. Lage, 3. Lage vorbereitend).	262	<b>Schubert, F.,</b> Drei Sonatinen zum Ge- brauch beim Unterricht, op. 137, (Singer).
	Tänze.	212/b <sup>4</sup>	Heft 2. 3 Duette (1. und 3. Lage, 4. u. 5. Lage vorbereitend.)	256	<b>Spohr, L.,</b> Concert No. 9, D moll, op. 55.
	Sehnsuchtswalzer.	203a	Heft 3. 3 Duette (1. bis 3. Lage, 4. u. 5. Lage vorbereitend.)	258a/b	<b>Tartini, G.,</b> L'art de l'archet, Kunst der Bogenführung (David).
	Graf v. Gallenberg's Walzer.		Heft 4. 3 Duette (concertant).	259/a	Violin-Stimme.
	Polka paysanne. La Cachucha.		<b>Vanhall, J.,</b> op. 17. 16 Duos progressifs.	259/b	Piano-Stimme.
	Walzer von <i>Strauss.</i>		<b>Violine &amp; Klavier.</b>	271	<b>Viotti, J. B.,</b> 22. Concert, A moll (Heerm.)
	Favorite-Mazourka.	257	<b>Beethoven, L. v.,</b> Romanzen (op. 40 und op. 50), (Heermann).	275	— 23. Concert für Violine. Ausgabe für Violine mit Piano, revidiert von Prof. H. Sitt
	Valse favorite von <i>Strauss.</i>	252	<b>Bériot, Ch. de, Airs variés,</b> op. 3, 5, 7, 12, (Heermann).		<b>2 Violinen &amp; Klavier.</b>
	Henriette Sonnigs-Polka.	252/b	— Airs variés, op. 1, 2, 15, 42 (Heerm.)	231a/c	<b>Melodien-Album</b> (Wichtl).
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