

P. RODE'S  
24  
CAPRICEN  
für die Violine  
mit Fingersatz, Tonschattierungen, Stricharten  
und Metronomisierung genau bezeichnet  
von  
JAC. DONT.

3 Hefte à fl. 1.50 netto.

Hefte I. Hefte II. Hefte III.

Eigentum des Verlegers für alle Länder.

WIENER-NEUSTADT, EDUARD WEDL.

Leipzig, Rob. Forberg. Wien, Carl Haslinger & Tobias.

Berlin, Ed. Bote & G. Bock. London, Augener & Co. New York, G. Schirmer.

1884

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E.W.W. N. 141. 142. 143.

LEIPZIG,  
Max Blockhaus.



# P. Rode's 24 Capricen

revidiert von Jac. Dont.

## Heft III. N<sup>o</sup> 17 - 24.

17. *Vivacissimo* (♩ = 132.)

in der Lage bleiben.



[illegible]

## Presto. (♩. = 104.)

18. *p*

*f*

*p*

*f*

*p*

*cresc.*

*fz*

*fz*

V.



Musical notation on ten staves, G-flat major (three flats).  
 Staff 1: Treble clef, key signature of three flats. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Fingering: 1, 4.  
 Staff 2: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Fingering: 2, 1, 1, 1, 1, 2. Dynamics: *fp*, *fp*, *fp*, *fp*, *f*.  
 Staff 3: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Fingering: 5, 1, 4, 5, 1, 2, 1, 1. Dynamics: *fp*, *fp*, *fp*, *fp*.  
 Staff 4: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Fingering: 1, 0. Dynamics: *f*, *p*.  
 Staff 5: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Fingering: 4, 0, 0, 2.  
 Staff 6: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Fingering: 1, 2, 1. Dynamics: *fz*.  
 Staff 7: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Fingering: 1, 4, 5. Dynamics: *fz*, *f*.  
 Staff 8: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Fingering: 1, 4, 5. Dynamics: *dimin.*.  
 Staff 9: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Fingering: 1, 2, 4. Dynamics: *p*, *f*.  
 Staff 10: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Fingering: 2, 4. Dynamics: *fz*, *fz*.  
 Staff 11: Treble clef. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Fingering: 2, 4. Dynamics: *fz*.





$f$   $2$   $4$   $D$  und  $A$  Saite  
 $f$   $3$   $2$   $f$   
 $2$   $4$   $D$  und  $A$  Saite *dimin.*  
 $p$   $f$   $p$   
 $f$   $f$   
 $f$   $1$   $4$   $1$   $5$   $1$   $4$   $1$   $5$   $p$  *cresc.*  $f$   $2$   $4$   $1$   $2$   $4$   $1$   $4$   $2$   $4$   $1$   $4$   
 $p$  *cresc.*  $f$   $p$  *cresc.*  $f$   $p$  *cresc.*  
 $f$   $f$   $f$   
 $p$   $f$   $p$   
 $f$   $f$   $f$

Musical score for guitar, featuring ten staves of music in B-flat major. The notation includes various fingerings, dynamics, and articulations.

Fingerings: 2 4, 1 4 1 4, 1, 3 2 5 4 3, 2 1 4, 0 3, 0 1 2 4.

Dynamics: *fz*, *f*, *p*, *cresc.*, *dim.*, *fp*, *fz*, *p*.

Articulations: *loco*, *G und D Saite.*, *dimin.*, *VI.*, *loco*.



Musical score for "D und A Saite" by Franz Schubert, Op. 162, No. 1. The score is in G major, 3/4 time, and consists of 12 measures. It features a single melodic line on a single staff. The tempo is marked "Allegretto" and the mood is "Moderato". The score includes various dynamics such as "cresc.", "V.", "p", "f", "sempre", "fz", "dimin.", and "f". The piece concludes with a "D und A Saite" marking.

20. Grave e sostenuto. (♩ = 88.)

*f*

*ff*

*stentando e cresc.*

*fp*

*cresc.*

*ff*

*cresc.*

*p*

*f*

*f auf einer Saite*

V.



The musical score consists of nine staves of music in B-flat major (two flats). The notation includes various techniques and markings:

- Staff 1:** Features a tremolo (tr) and a staccato (stacc.) marking. It includes a triplet of eighth notes and a final measure with a 1-2 fingering.
- Staff 2:** Continues the melodic line with a 1-2 fingering and a 3-1 fingering.
- Staff 3:** Marked *stentando* (slowing down), it features a 2-1 fingering and a *calando* (speeding up) marking. The staff ends with a *p* (piano) dynamic.
- Staff 4:** Marked *f* (forte), it features a rapid sixteenth-note passage and a *auf einer Saite* (on one string) instruction.
- Staff 5:** Continues the rapid sixteenth-note passage with a 2-1 fingering.
- Staff 6:** Features a 2-1 fingering and a 2-1 fingering.
- Staff 7:** Features a 2-1 fingering and a 2-1 fingering.
- Staff 8:** Features a 2-1 fingering and a 2-1 fingering.
- Staff 9:** Features a 2-1 fingering and a 2-1 fingering.

The musical score for 'The Rose Tree' is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is in the voice part, starting with a treble clef and a key signature of two flats. The piano accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are written below the voice line.

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 240. *The Rose Tree</*

The first system of the musical score for 'The Swan' is written on a single staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B-flat4. A slur covers the next four notes: a quarter note C5, a quarter note D5, a quarter note E-flat5, and a quarter note F5. This is followed by a half note G5. The next measure contains a half note A5 and a quarter note B5. The final measure of the system contains a half note C6 and a quarter note B5. Below the staff, there are fingerings: '5' under the first measure, '3' and '1' under the second measure, and '2' and '4' under the third measure. The word 'dimin.' is written below the staff, and the dynamic 'p' (piano) is written below the final measure.

auf einer Saite

The first staff of music is in 2/4 time, key of B-flat major (two flats). It features a continuous eighth-note melody. The first four measures are marked with a 'tr' (trill) above the notes. The melody consists of eighth-note pairs: B-flat, A; G, F; E, D; C, B-flat. The final measure of the first staff is a half note B-flat.

The first staff of music is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a quarter rest, followed by a series of eighth and sixteenth notes. The first measure contains a quarter rest, followed by a half note G4. The second measure contains a quarter note A4, followed by a quarter note G4. The third measure contains a quarter note F#4, followed by a quarter note E4. The fourth measure contains a quarter note D4, followed by a quarter note C4. The fifth measure contains a quarter note B3, followed by a quarter note A3. The sixth measure contains a quarter note G3, followed by a quarter note F#3. The seventh measure contains a quarter note E3, followed by a quarter note D3. The eighth measure contains a quarter note C3, followed by a quarter note B2. The ninth measure contains a quarter note A2, followed by a quarter note G2. The tenth measure contains a quarter note F#2, followed by a quarter note E2. The eleventh measure contains a quarter note D2, followed by a quarter note C2. The twelfth measure contains a quarter note B1, followed by a quarter note A1. The thirteenth measure contains a quarter note G1, followed by a quarter note F#1. The fourteenth measure contains a quarter note E1, followed by a quarter note D1. The fifteenth measure contains a quarter note C1, followed by a quarter note B0. The sixteenth measure contains a quarter note A0, followed by a quarter note G0. The piece ends with a double bar line.



Tempo giusto. (♩ = 54.)

21.

f. V.  
 V.  
 V.  
 auf der G und A Saite. loco  
 0  
 0  
 5  
 5  
 5  
 5  
 5



Musical notation for a single melodic line in G-flat major, consisting of ten staves. The notation includes various musical symbols such as notes, rests, trills (*tr*), triplets (3), and dynamic markings (*f*, *p*, *cresc.*, *V.*). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

## Presto. (♩ = 104.)

22.





Musical score for a piano piece, featuring ten staves of music. The key signature is G-flat major (two flats). The notation includes various dynamics and articulations:

- Staff 1: *f*, *p*, *f* (with fingerings 0, 4, 0).
- Staff 2: *p*.
- Staff 3: *fz*, *fz*, *fz*, *fz*.
- Staff 4: *p* (with fingerings 0, 2).
- Staff 5: *fz* (with fingerings 0, 2, 3).
- Staff 6: *cresc.*, *f* (with fingerings 4, 5).
- Staff 7: *dimin.*, *p* (with fingerings 4, 5, 2).
- Staff 8: *f*.
- Staff 9: *fz* (with fingerings 4, 3, 0).
- Staff 10: *fz* (with fingerings 2, 1).



The musical score consists of ten staves of music in G major (one sharp). The notation includes various dynamics and performance instructions:

- Staff 1:** Starts with *dimin.*, followed by a triplet of eighth notes (5 2), then a half note (2 2 1 0), and ends with *p* and *cresc.*
- Staff 2:** Continues the melodic line with a *f* dynamic.
- Staff 3:** Features a *fz* (forzando) dynamic on a half note.
- Staff 4:** Includes a *p* dynamic and a triplet of eighth notes.
- Staff 5:** Contains a *f* dynamic and a triplet of eighth notes.
- Staff 6:** Features a *dimin.* dynamic and a triplet of eighth notes.
- Staff 7:** Includes a *p* dynamic and a triplet of eighth notes.
- Staff 8:** Contains a *f* dynamic and a triplet of eighth notes.
- Staff 9:** Includes the instruction *in der Lage bleiben* (remain in the position) and a triplet of eighth notes.
- Staff 10:** Ends with a triplet of eighth notes and a final half note.

Moderato. (♩ = 112.)

23. *sostenuto*

G und D Saite

*f*

*dimin.* *p*

*f* *fp* *f*

*dimin.* *f*



D und A Saite

cresc.

G und D Saite

E. W. W. N. 143.



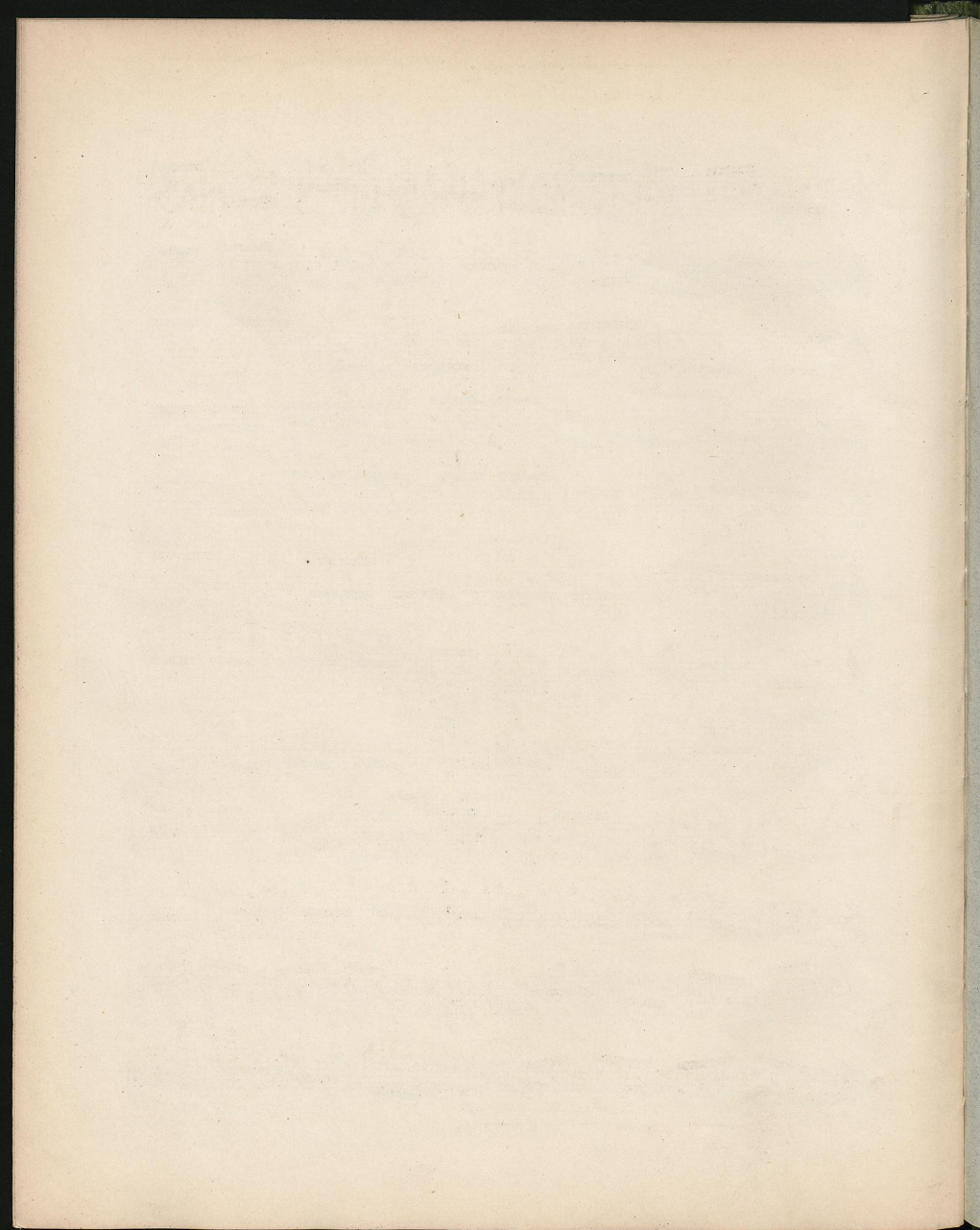


Musical score for piano, featuring 12 staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various dynamics, articulations, and fingerings.

Dynamics and markings include: *fz* (fortissimo), *p* (piano), *cresc.* (crescendo), *dimin.* (diminuendo), and *f* (forte).

Fingerings are indicated by numbers 1 through 5. Trills are marked with *tr.*.

The score concludes with a double bar line and a repeat sign.





# Hiebsch's Duettensammlung für 2 Violinen

## Heft I.

Alter Choral.  
Winterfeld, Andante.  
Hiebsch, Allegretto.  
Mozart, Allegretto.  
Weber, Adagio.  
Hiebsch, Allegro.  
— Menuett.  
Alteutsche Melodie.  
Hiebsch, Moderato.  
— Andante.  
Weber, Lied.  
Corelli, Gavotte.  
Campagnoli, Allegretto.  
Hiebsch, Andante.  
— Allegro.  
— Andante.  
— Allegretto.

## Heft II.

Gluck, Andante.  
Campagnoli, Moderato.  
Mendelssohn, Lied  
ohne Worte.  
Hiebsch, Allegretto.  
Mozart, Andante.  
Wagneth, Menuett.  
Hiebsch, Adagio.  
Mozart, Moderato.  
Corelli, Gavotte.  
Campagnoli, Rondo.  
Haydn, Andante.  
— Marsch.  
Mendelssohn, Allegro.  
— Andante.  
Händel, Bourrée.  
Marcello, Larghetto.

## Heft III.

Handel, Allegro.  
Händel, Adagio.  
Hiebsch, Con moto.  
Beethoven, Andante.  
Gluck, Andante.  
Matheson, Gigue.  
Grätry, Marsch.  
Händel, Andante.  
Marcello, Allegro.  
Hiebsch, Largo.  
— Allegro.  
— Andante.  
Campagnoli, Con moto.  
Rameau, Rigaudon.  
Beethoven, Andante.  
Schubert, Deutscher  
Tanz.

## Heft IV.

Lully, Gavotte.  
Bach, Menuett.  
Coperin, Gavotte.  
Lully, Siciliano.  
Rameau, Rigaudon.  
Hiebsch, Andante.  
Händel, Andante.  
— Allegro.  
Spohr, Andante.  
Händel, Gigue.  
Bach, Bourrée.  
Hiebsch, Allegro.  
Grazich, Adagio.  
Spanische Sarabande.  
Coperin, Gavotte.  
Hiebsch, Andante.  
Lully, Marsch.  
Händel, Andante.  
Pleyel, Menuett.

## Heft V.

Zijoli, Sarabande.  
Bach, Passepied.  
Mendelssohn, Thema.  
d'Avargna, Andante.  
Bach, Andantino.  
— Con moto.  
Händel, Courante.  
Mohaupt, Andante.  
Rameau, Menuett.  
Hiebsch, Adagio.  
Bach, Menuett.  
— Fuge.  
Muffat, Bourrée.  
Matheson, Phantasie.  
Bach, Bourrée.  
Campagnoli, Larg-  
hetto.

## Heft VI.

Bach, Präludium.  
— Gavotte.  
Weber, Adagio.  
Beethoven, Allegretto.  
Kirmberger, Gavotte.  
Bach, Gigue.  
Mohaupt, Allegro.  
Schubert, Allegretto.  
Fergolosi, Romanze.  
Bach, Gigue.  
Grätry, Allegretto.  
C. Ph. Em. Bach, Alle-  
retto.  
Händel, Courante.  
Gluck, Amoros.

## Heft VII.

Martini, Präludium.  
Porpora, Grave sos-  
tenuto.  
André, Variationen.  
Vitti, Menuett.  
Ungarische Melodie.  
Haydn, Presto.  
Bach, Menuett.  
— Andante.  
Sachs, Con moto.  
Verneü, Gavotte.  
Leclair, Sarabande.  
Corelli, Allegretto.

## Heft VIII.

Corelli, Giga.  
Spohr, Andante.  
Schumann, Nord.  
Lied.  
Riber, Gavotte.  
Bibl, Allegro.  
Bibl, Albumblatt.  
Bach, Gavotte.  
Vivaldi, Allegro.  
Bach, Sarabande.  
Leclair, Allegro.  
Corelli, Präludium.  
Zellner, Allegro.  
Benda, Capriccio.

## Heft IX.

Dont, Allegro.  
Händel, Gavotte.  
Steilt, Walzer.  
Dittersdorf, 3 Ang-  
laisen.  
Altfranzösische Ga-  
votte (Hed.  
Schumann, Sylvester.  
J. Aubert, Arie.  
Paradis, Arie.  
Hiebsch, Allegro.  
Cherubini, Trauer-  
marsch.  
Beethoven, Allegretto.

## Heft X.

Haydn, Poco adagio.  
Mozart, Menuett.  
Jossi, Andantino.  
Giesenti, Valse.  
Field, Lento.  
Tartini, Adagio.  
Leclair, Gigue.  
Dussek, Polonaise.  
Haydn, Allegretto.  
Spohr, Andante.  
Mozart, Variationen.  
— Gigue.  
Leclair, Adagio.  
Scarlatti, Andante.

## Heft XI.

C. Ph. Em. Bach,  
Rondo.  
Beethoven, Menuett.  
Möhl, Gavotte. [glo.  
Albrechtsberger, Ada-  
bach, Bourrée.  
Bachstein, Menuett.  
Beethoven, Andante.  
Unger, Melodie.  
Grätry, Gavotte.  
Hasse, Menuett.  
Hummel, Walzer.  
Schumann, Frühling-  
gesang.

## Heft XII.

Haydn, Allegro.  
Fuchs, Capriccio.  
Nardini, Larghetto.  
Haydn, Menuett.  
Krebs, Präludium u.  
Fuge.  
Rode, Adagio.  
— Variationen.  
Mohaupt, Scherzo.  
Gröner, Lento.  
— Allegro.

Heft I—III: 1. Lage, leicht, Dartonarten.

Heft IV—VI: 1. Lage, leicht, Mollton-  
arten

Heft VII, VIII: 1. Lage, mittelschwer.

Heft IX: 1. und 2. Lage.

Heft X: Bis einschl. 3. Lage.

Heft XI: Bis einschl. 4. Lage.

Heft XII: Bis einschl. 5. Lage.

Preis eines jeden Heftes: 1 Mark.

LEIPZIG  
MAX BROCKHAUS

6

# ÉTUDES

(Oeuvre posthume)

pour le

## VIOLON

composées par

# H. VIEUXTEMPS

revues par

## H. BECKER

2 Mark 40n.



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