

bms. Kl. 308/9
(34314)

RUDOLF KREUTZER'S
40
klassische Etuden
für die Violine
mit Fingersatz, Tonschallungen und Stricharten genau bezeichnet

von

JAC. DONT.



Neue Ausgabe, revidirt von C. Nowotny.

M. 2.50 n.

Eigentum des Verlegers für alle Länder.

LEIPZIG, MAX BROCKHAUS.

[ca. 1921]





Zeichen-Erklärung.
EXPLANATION OF THE SIGNS USED.

 Die ganze Bogenlänge. *The whole bow-length.*

	Die halbe Länge <i>The half-lengths</i>		von der Spitze <i>from the tip.</i>		zur Mitte. <i>to the middle.</i>		from the bow-tip <i>from the frog</i>
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	Die Viertel Länge <i>The quarter-lengths</i>		von der Spitze. <i>from the tip.</i>		vom Frosch. <i>from the frog.</i>
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 Die beiden Viertel der Mitte. *Both middle quarter-lengths.*

 Das obere Viertel der Mitte. *The upper middle-quarter.*

 Das untere Viertel der Mitte. *The lower middle-quarter.*

	Die Drittel Länge <i>The third-lengths</i>		von der Spitze. <i>from the tip.</i>		in der Mitte. <i>in the middle.</i>		am Frosch. <i>from the frog.</i>
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	ganz kurze Striche <i>very short strokes</i>		an der Spitze. <i>at the tip.</i>		in der Mitte. <i>in the middle.</i>		am Frosch. <i>at the frog.</i>
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	singend		abgestossen. <i>short notes</i>		sounded in full time-value. <i>chopped.</i>
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w. o. = wie oben. *as above.*

 Finger liegen lassen. *Fingers to rest in same positions.*

+ unregelmässige Bogenlänge. *Irregular bow-lengths.*

Die römischen Ziffern deuten den Einsatz in die Lagen an.
The Roman Numerals denote the position.

Rud. Kreutzer's Etudes on Caprices
für die Violine.

Hinauf-} Strich. {Up-stroke.
Herab-} Strich. {Down-stroke.

for the Violin.

revidirt von Jac. Dent.

Nº 1.

Adagio sostenuto.

Musical score page 3, featuring six staves of piano music. The score includes dynamic markings such as *p*, *f*, *tr*, *morendo*, *dim.*, and *sul A*, *sul G*, *sul D*. The music consists of six measures per staff, with some measures containing eighth-note patterns and others sixteenth-note patterns. Measure 1 starts with *p* and ends with *tr*. Measure 2 starts with *f* and ends with *morendo*. Measure 3 starts with *f* and ends with *tr*. Measure 4 starts with *sul G* and ends with *tr*. Measure 5 starts with *sul D* and ends with *sul A*. Measure 6 starts with *sul D* and ends with *sul A*.

112

f dim.

p

f dim.

f dim.

p

f dim.

f dim.

113

p

tr

cresc.

tr

114

115

p sub D

p sub D

116

117

tr

f

tr

dim.

118

119

Musical score page 5, measures 1-4. The score consists of two staves. The top staff has dynamics *p*, *cresc.*, *f*, *tr.*, and *dim.*. The bottom staff has dynamics *p*, *cresc.*, *f*, *tr.*, and *dim.*

Musical score page 5, measures 5-8. The score consists of two staves. The top staff has dynamics *p*, *cresc.*, *f*, *tr.*, and *cresc.*. The bottom staff has dynamics *p*, *cresc.*, *f*, *tr.*, and *cresc.*

Musical score page 5, measures 9-12. The score consists of two staves. The top staff has dynamics *f*, *dim.*, *p*, *cresc.*, *f*, *tr.*, and *p*. The bottom staff has dynamics *f*, *dim.*, *p*, *cresc.*, *f*, *tr.*, and *p*.

Musical score page 5, measures 13-16. The score consists of two staves. The top staff has dynamics *f*, *tr.*, and *morendo*. The bottom staff has dynamics *f*, *tr.*, and *morendo*.

Nº 2.²⁾

Allegro moderato.

* Anmerk. siehe: Theoretische & Praktische Beiträge, VI^{tes} Heft „von den Stricharten“ (Leipzig, bei Max Brockhaus) *vide*: „the bowing-styles“

**) Mit den dieser Übung beigesetzten Tonschattirungszeichen, im Mässig¹⁾ bewegten Zeitmasse {mit 3^{te} oder 4^{te} Länge Schnell} an der Spitze oder in der Mitte des Bogens.

***) The tone-colourings are shown by the letters *a* and *b*. The exercise to be taken with a 3rd or 4th length from the tip or with the middle; in quicker time the strokes proportionately shorter.

Sheet music for violin exercise N° 3. The music consists of four staves of sixteenth-note exercises. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2/4'). The first three staves have a tempo marking of 'Allegro moderato.' The fourth staff has a tempo marking of 'f' (fast). The first three staves include fingerings and bowing styles indicated by numbers (1, 2, 3, 4) above or below the notes. The fourth staff includes a dynamic marking 'p' (piano) and a tempo marking 'f' (fast).

N° 3.
Allegro moderato.

Continuation of the sheet music for violin exercise N° 3. It consists of five staves of sixteenth-note exercises. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2/4'). The first four staves have a tempo marking of 'f sempre' (fast always). The fifth staff has a tempo marking of 'f' (fast). The first four staves include fingerings and bowing styles indicated by numbers (1, 2, 3, 4) above or below the notes. The fifth staff includes a dynamic marking 'p' (piano) and a tempo marking 'f' (fast).

^{a)} Anmerk. Die bei N° 2 vorgezeichneten Stricharten können auch bei vorstehender Uebung in Anwendung gebracht werden.
^{a)} Note. The bowing-styles shown in N° 2 may also be used for this exercise.

Nº 4^a*Allegro moderato.*

^{a)}Anmerk. Das „Staccato“ ist vorerst langsam zu üben, und jede Note ohne den Bogen von der Saite zu heben, mit freiem Handgelenk gleichmässig abzustossen.

^{b)}Note. The STACCATO first slowly, without removing the bow from the string.

Nº 5.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
15.

Allegro moderato.

p

cresc.

dim.

p

cresc.

*) siehe Anmerk. **) S. 6.

**) vide Note **) P. 6.

Nº 6.)

Allegro moderato.

segue

V.

V.

V. restare.....loco

IV.

*) Mit gehämmert abgestossenen Strichen an der Spitze des Bogens.

*) Short, *chopped stroke with the tip.*

**) Die mit Fingersatz bezeichneten Punkte vor den Noten deuten die Rückung in eine andere Lage durch den betreffenden Finger an.

**) The dots (.) with Nºs indicate change of position, using the finger named.

Nº 7.)

Allegro assai.

Allegro assai.

f

p poco a poco cresc.

poco riten.

) siehe Anmerk. zur Ueb. Nº 6.

*) vide Note *) to Nº 6.

Nº 8.

The image shows a page of sheet music for piano, specifically for the right hand. The music is in 8/8 time and consists of eight staves of musical notation. The key signature is A major (three sharps). Measure 17 starts with a dynamic of p . Measures 18 and 19 begin with dynamics of f . Measure 20 starts with a dynamic of p . Measures 21 and 22 begin with dynamics of f . Measure 23 starts with a dynamic of p . Measure 24 ends with a dynamic of f . The music features various note values including eighth and sixteenth notes, and rests. Fingerings are indicated above some notes, such as '1' over the first note of measure 17 and '2' over the second note of measure 18. Measure 17 includes a grace note 'g' before the first note.

)* siehe Anmerk. *) S. 6.*
) vide Note *) P. 6.**

M. B. 47.

Allegro moderato.

p

cresc. -

V.

cresc. -

V.

M. B. 42.

M. B. 42.

Nº 10.*

Allegro.

*) Im bewegteren Zeitmaasse mit Verkürzung der vorgezeichneten Bogenstriche.

*) In quicker time the indicated strokes proportionately shorter.

Nº 41a*)

Andante.

Sheet music for piano, No. 41a*, Andante. The music is in common time, key of C major (two sharps). It consists of 12 staves of musical notation. The first staff starts with 'mf sul A.'. The second staff begins with 'cresc.'. The third staff ends with 'sul A.'. The fourth staff ends with 'V.'. The fifth staff ends with 'mf sul A.'. The sixth staff begins with 'cresc.'. The seventh staff ends with 'V.' and 'cresc.'. The eighth staff ends with 'p' and 'V.'. The ninth staff ends with 'p' and 'cresc.'. The tenth staff ends with 'f' and 'dim.'. The eleventh staff ends with 'p'. The twelfth staff ends with a fermata and a repeat sign.

*) siehe Anmerk.**) S. 10. Die Punkte ohne Fingersatz bedeuten das gleichzeitige Fingeransetzen der Zwischenintervalle.

) vide Note) P. 10. The dots without Nº denote the simultaneous finger-stopping of the intermediate intervals.

Nº 41^{b)}
Andante.

mf sul A.

cresc.

p

V.

V.2

V.3

mf sul A.

cresc.

f

dim.

p

ff

^{b)}Anmerk. Mit verändertem Fingersatz u. Lagenwechsel.

^{b)}Note. With stoppings and positions altered.

Nº 12.)

Allegro moderato.

*) Anmerk. Im mehr bewegten Zeitmasse mit Verkürzung der vorgezeichneten Bogenstriche.

*) Note. In quicker time the indicated strokes proportionately shorter.
M. B. 43.

Nº 13.^{*)}
Moderato.

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation. The music is in common time, key signature of two sharps, and dynamic f. The notation includes various slurs, grace notes, and fingerings indicated by numbers below the staff. The first staff begins with a forte dynamic f. The second staff starts with a piano dynamic p. The third staff has a restare instruction. The fourth staff has a crescendo instruction cresc. The fifth staff has a restare instruction. The sixth staff ends with a dynamic f.

^{*)}siehe Anmerk. ^{**) S. 10.}

^{**) vide Note ^{**) P. 10.}}

M. B. 43.

Nº 14. Allegro non troppo

Allegro non troppo.

mf

tr 3 2 2 2

cresc. - - -

f 5 2 2 2 2

5 2 2 2 2

p 5 2 2 2 2 2 2

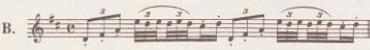
f 2 2 2 2 2 2 2

IV, restare
mf

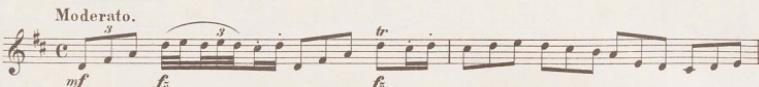
Nº 15.)

Ausführung.
Execution.

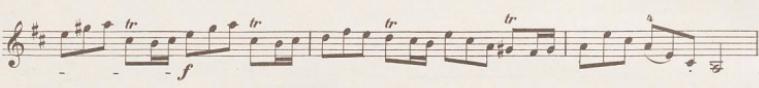
A. 

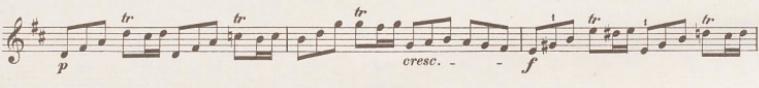
B. 

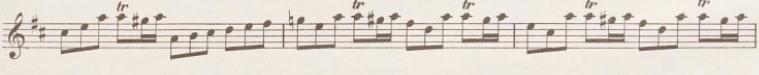
Moderato.



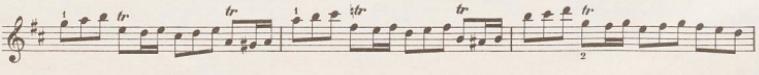














*) Anmerk. Mit Rüzung von ♫ bis ♪.

*) Note. The phrases between ♫ and ♪ can be omitted.

Musical score for a solo instrument (likely flute or piccolo) in G major (two sharps). The score consists of ten staves of music, numbered 25 through 43. The music features various dynamics (e.g., *f*, *p*, *cresc.*, *restare*, *dim.*) and performance instructions (e.g., grace notes, slurs, articulation marks). The score is written in common time.

Nº 16.



Ausführung.
Execution.



Maestoso.

Musical score for N° 16, second system. The key signature changes to one sharp, and the time signature remains common time. The music consists of ten measures of sixteenth-note patterns. Measures 1 through 4 start with a forte dynamic (f). Measures 5 through 8 begin with a trill (tr). Measures 9 and 10 end with a piano dynamic (p).

poco a poco cresc.

IV.

ff

tr.

ff

tr.

ff

tr.

ff

tr.

mfp

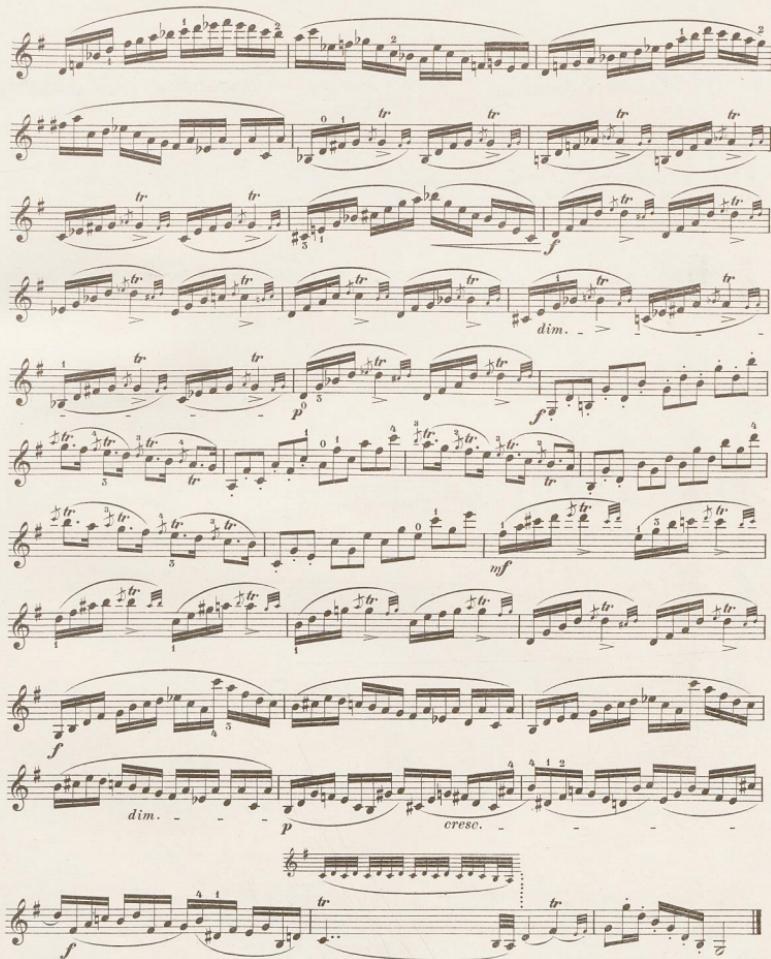
cresc.

ff

Nº 17.

Moderato.

The musical score consists of 14 staves of music for a solo instrument. The key signature is one sharp. The time signature is common time. The dynamics include forte (f), trill (tr.), sforzando (sfz), crescendo (cresc.), decrescendo (dim.), and a dynamic marking '0' above a staff. The notes are mostly eighth and sixteenth notes, with various articulations and slurs. The music is divided into measures by vertical bar lines.



Nº 18^{a)}

a.)

b.)

Moderato.

cresc.

ff

f

mf

M. B. 43.

*

cresc.

poco a poco cresc.

f

p

cresc.

mf

dim.

p

cresc.

f

* Mit Rürzung von * bis *.

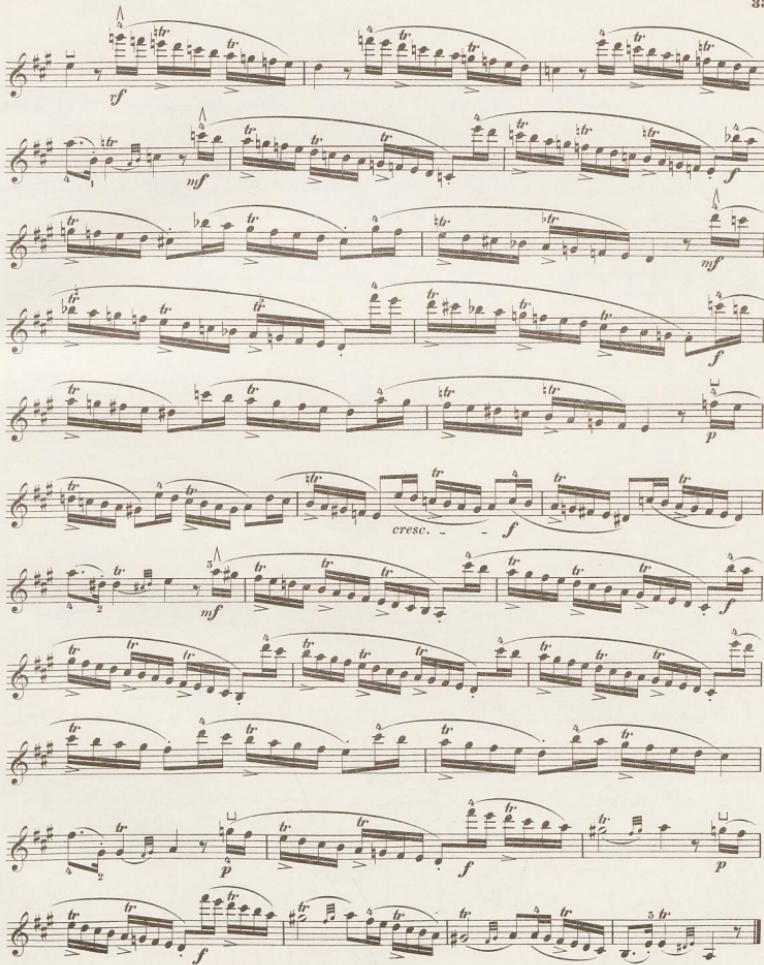
* The phrases between * and * can be omitted.

Nº 19.

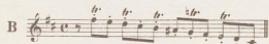


Moderato.

Ausführung.
Execution.



N° 20.



Ausführung.

Execution.



Moderato.



M. B. 43.

Nº 21

Moderato.

The image shows a page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses a variety of key signatures, including B-flat major, A major, G major, F major, E major, D major, C major, B major, A major, and G major. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The music is divided into measures by vertical bar lines. The first staff begins with a dynamic 'f' and a tempo marking 'Moderato.'. The second staff starts with a dynamic 'f'. The third staff begins with a dynamic 'f'. The fourth staff begins with a dynamic 'f'. The fifth staff begins with a dynamic 'f'. The sixth staff begins with a dynamic 'f'. The seventh staff begins with a dynamic 'f'. The eighth staff begins with a dynamic 'f'. The ninth staff begins with a dynamic 'f'. The tenth staff begins with a dynamic 'f'. The music concludes with a final dynamic 'f'.

*) Mit Kürzung von * bis *.

**The phrases between * and * can be omitted.*

Nº 22.
Adagio.

Adagio.

4

f

1 2

1 2 4 2

3 3 ○ 1

4 5 1 5 4 3 2 1 4 2 1 4 3 ○

2

2 2 2 2 1 4 1 2 3 4 ○ 2

2 2 1 2 3 4 ○ 3 1

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

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

○ ○ 1 2 1 2 3 4 1 2 3 4 1 2 3 4 1 2

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

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

2 2 4 1 4 1 4 4 4 4 2

4 > 4 > 4 > 4 > 4 > 4 > 4 >

4 4 2 4 0 > 4 0 > 4 0 > 4 0 >

2 2 1 0 3 4 0 2

1 1 2 III.

0 1 3 3 2 1 2 2

tr. 2 3 3 1 5 2 1 4 0

M. B. 44.

Nº 23.^o

Allegro.

segue

v.

p

cresc.

2

4

^oAnmerk. Im mehr bewegten Zeitmasse mit Verkürzung der vorgezeichneten Bogenstriche.

^ovide Note P. 16.



Nº 24.

Allegro moderato.

The music continues on page 41 with ten staves of musical notation. The key signature changes to D major (no sharps or flats). The notation includes eighth and sixteenth notes, and rests. Measure numbers 5 through 14 are visible. The section is labeled "G&D..... D&A.....".

Nº 25.

Moderato.

Musical score for N° 25, Moderato. The score is composed of ten staves of musical notation. The key signature is one flat, and the time signature is common time. The notation includes various note heads, stems, and beams. Several markings are present: 'segue' at the beginning of the first staff, 'restare' with a circled '1' under the first staff, 'restare' with a circled '2' under the second staff, and 'segue' again at the start of the eighth staff.

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation. The music is in common time and consists of six measures per staff. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. Measure numbers 1 through 60 are indicated above the staves. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines.

N° 26.

Allegro.

1 0 2 4 1

2

0 1

M. B. 45.

45

M. B. 44.

N^o 27.
Grave.



M. B. 44.

M. B. 45.

Nº 28.^o
Moderato.

The music is composed of ten staves of sixteenth-note patterns. Fingerings are indicated above the notes, such as '0 1' over the first note of each staff. Measure numbers are placed below certain notes. The dynamics are 'Moderato.'

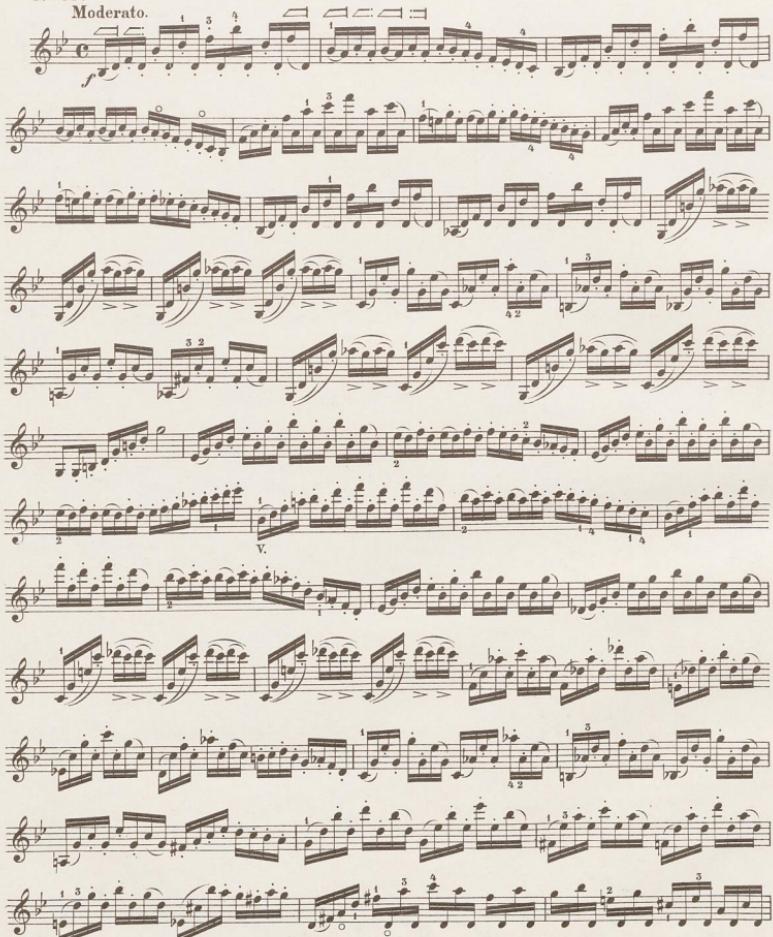
^o) Anmerk. Im langsamen Zeitmasse, halber Takt auf einen Bogenstrich.

^o) Note. Slower A $\frac{3}{4}$ har to each stroke.



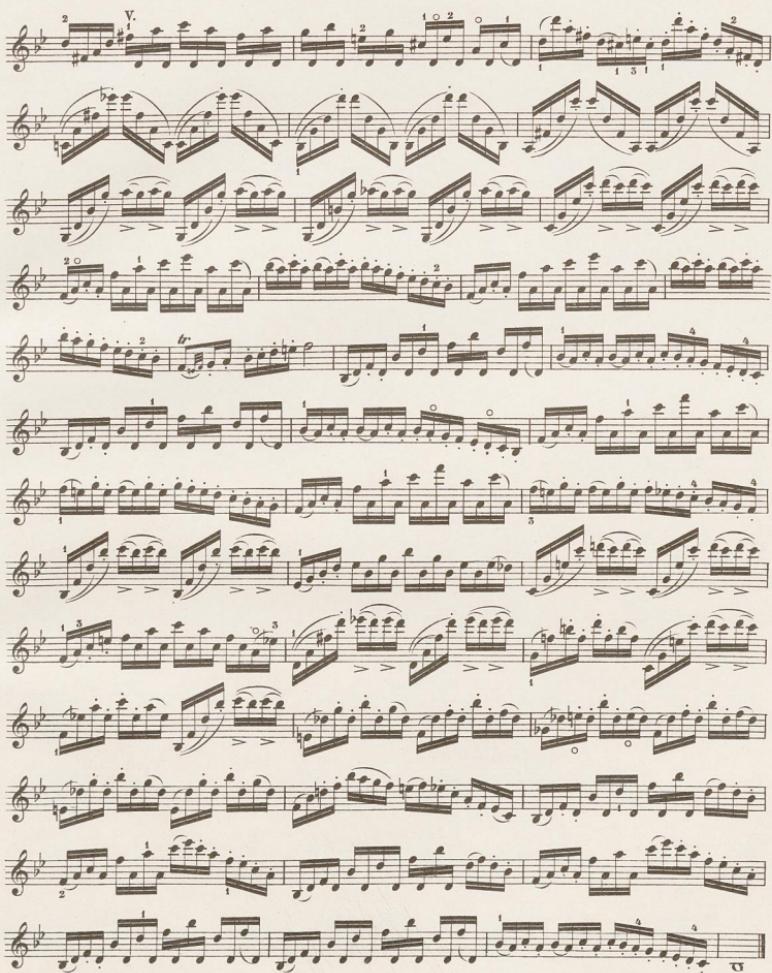
Nº 29.^o

Moderato.

^oAnmerk. Im mehr bewegten Zeitmasse mit Verkürzung der vorgezeichneten Bogenstriche.

⁹vide Note P. 16.

M. B. 4a.

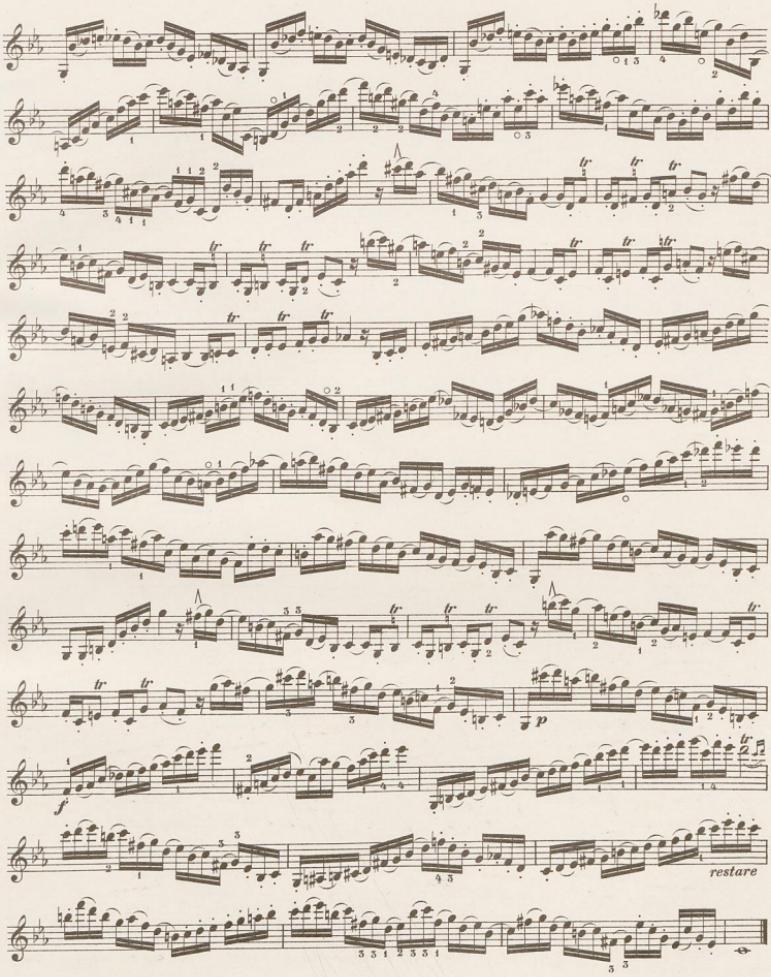


Ausführung. *Poco meno mosso*

Execution. *B*

Nº 30. *Vivace.*

The musical score consists of 15 staves of violin and piano music. The violin part is in common time, key signature of one flat. The piano part is mostly implied by harmonic chords. The violin part features continuous sixteenth-note patterns with various dynamics and fingerings. The piano part includes some bass notes and harmonic support. The score is labeled "Ausführung. B" at the top, indicating it is the performance version. The piece is numbered "Nº 30." and has a tempo marking of "Vivace."



Nº 31.^o

Andante.

The sheet music contains ten staves of musical notation for piano. The first staff begins with a forte dynamic (f). Subsequent staves show various fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (e.g., p, cresc.). The music includes measures with sixteenth-note patterns and eighth-note chords. The tempo is marked as Andante.

^oAnmerk. Die mit Fingersatz bezeichneten Punkte vor den Noten deuten die Rückung in eine andere Lage durch den betreffenden Finger an.
Divide Note ^o) P. 51.

Nº 32.

Andante.

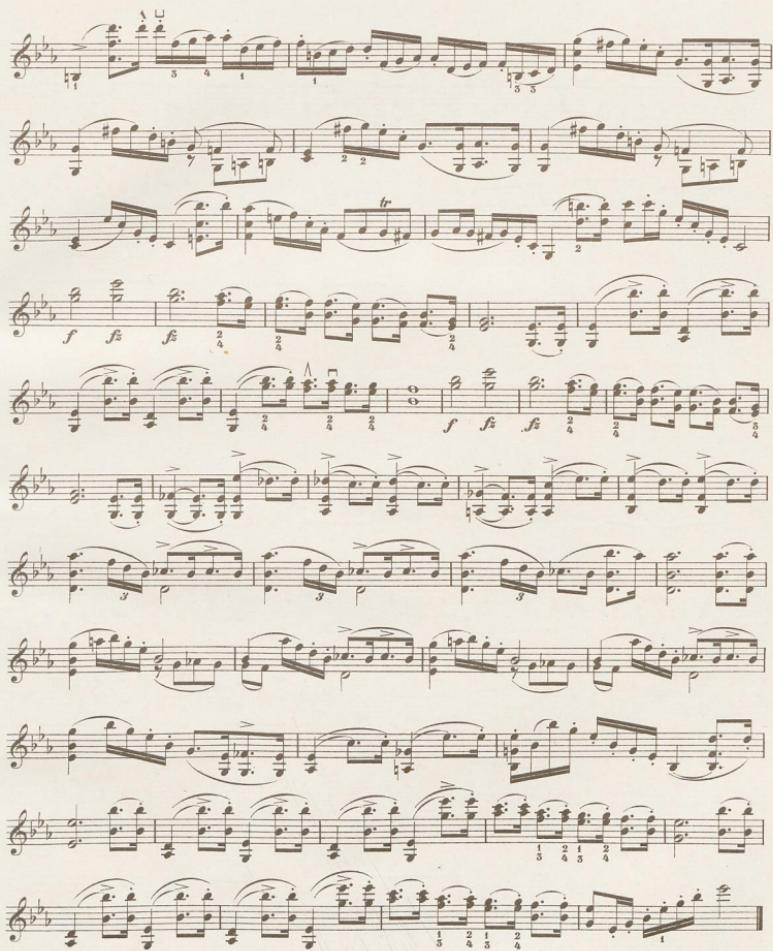
The music is in common time (indicated by 'C'). The key signature changes throughout the piece. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show sixteenth-note patterns. Measure 12 ends with a final sixteenth-note pattern.

Nº 33.
Moderato.



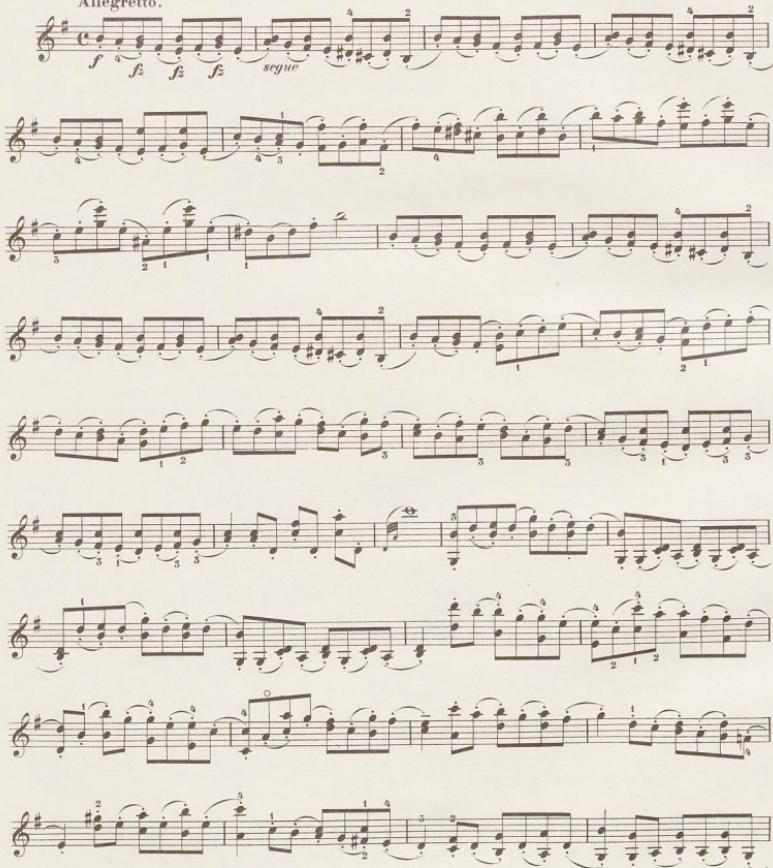
Nº 34.
Marcia.

The musical score for 'Nº 34. Marcia.' is composed of ten staves of music. The key signature is C major. The time signature varies throughout the piece, indicated by 2/4, 3/4, and 5/4. The music features a variety of dynamic markings, including forte (f), piano (p), and crescendo (cresc.). The notation includes sixteenth-note patterns, grace notes, and dynamic markings such as 'f' and 'p'. The score is written for a single instrument, likely a woodwind or brass instrument, given the nature of the sixteenth-note patterns.



Nº 35.

Allegretto.



The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The notation is in G major, indicated by a sharp sign in the key signature. The time signature varies between measures, including common time and measures with a denominator of 4. The first staff begins with eighth-note pairs. The second staff starts with eighth-note pairs followed by a dynamic instruction *fz*. The third staff begins with eighth-note pairs followed by a dynamic instruction *fz*, with the word *segue* written below it. The fourth staff begins with eighth-note pairs. The fifth staff begins with eighth-note pairs. The sixth staff begins with eighth-note pairs.

Nº 36.
Allegro vivace.

The music is divided into measures by vertical bar lines. Measure 1 starts with a forte dynamic (f) and includes a 'segue' instruction. Measures 2 through 7 show various rhythmic patterns, including eighth-note and sixteenth-note figures. Measure 8 concludes with a dynamic instruction 'cresc.'. Measure numbers 1 through 8 are indicated above the staves.

The sheet music contains ten staves of musical notation for a solo instrument. The key signature is one sharp (G major). The time signature is common time (indicated by 'C'). The music is composed of sixteenth-note patterns, grace notes, and dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), and 'v.' (volume). Measure numbers 2, 3, 5, and 10 are indicated above the staves. The notation includes various slurs, grace notes, and dynamic markings.

Nº 37.

Allegro moderato.





Nº 38.

Allegretto.

The image shows the tenth page of a piano score. The title "Allegretto." is at the top left. The music consists of two staves of five-line staff paper. The first staff begins with a dynamic "p" and a tempo marking "1". The second staff begins with a dynamic "p" and a tempo marking "2". The music features a continuous stream of eighth and sixteenth notes, with various dynamics such as "f", "cresc.", "dim.", and "decresc.". The score is written in common time, with some measures containing two measures of music.



Musical score page 67, measures 11 through 20. The score continues on the same two staves. Measure 11 starts with a dynamic of f . Measures 12-13 show eighth-note patterns. Measure 14 begins with a dynamic of p . Measures 15-16 continue the rhythmic pattern. Measure 17 starts with a dynamic of f . Measures 18-19 show eighth-note patterns. Measure 20 ends with a dynamic of p .

Nº 39.

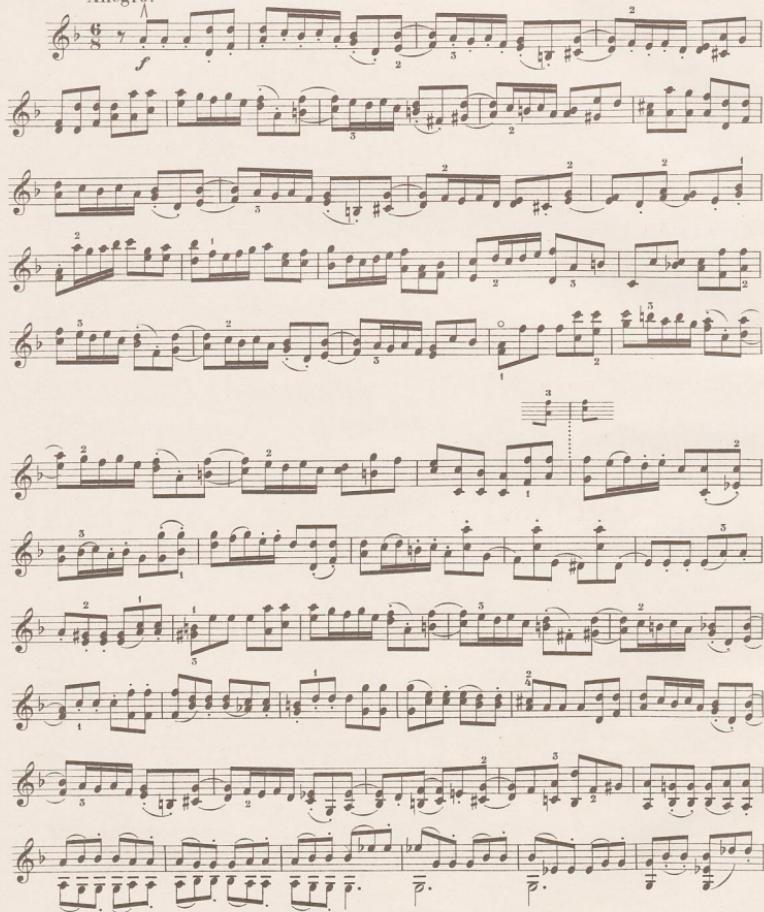
Adagio.

a)

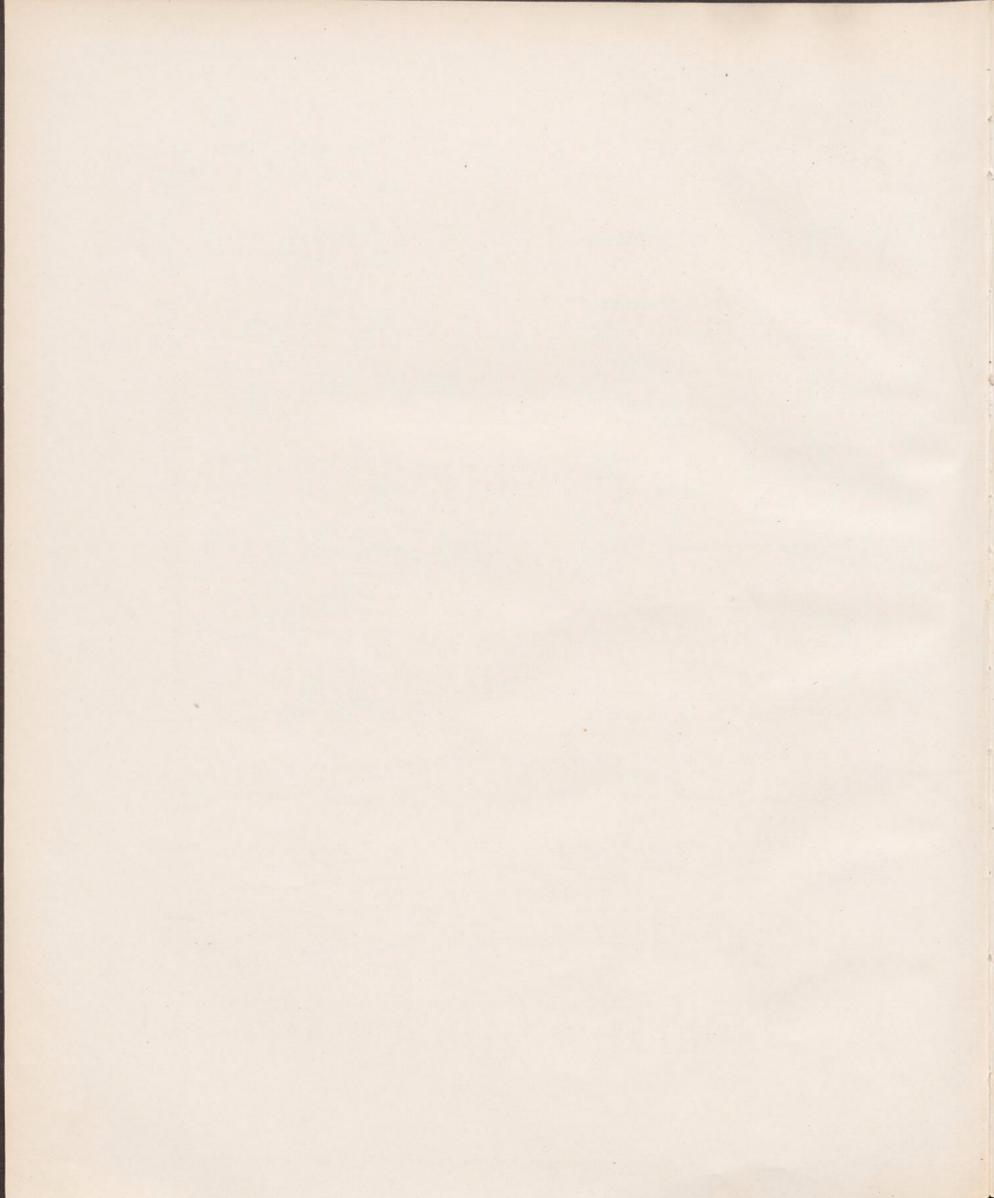
b)

M. B. 51.

Nº 40.

Allegro.

poco rit.



Hiebsch's Duettensammlung für 2 Violinen

Heft I.

Alte Choral.
Winterfeld, Andante.
Hilf, Allegretto.
Mozart, Allegretto.
Weber, Adagio.
Hiebsch, Allegro.
Hiebsch, Allegro.
Wolff, Moderato.
Alteutsche Melodie.
Hiebsch, Moderato.
— Andante.
Uebel, Andante.
Corsi, Gavotte.
Campagnoli, Allegretto.
Hiebsch, Andante.
— Allegro.
— Andante.
— Andante.
— Allegretto.

Heft II.

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

Heft III.

Händel, Allegro.
Händel, Adagio.
Händel, Andante.
Beethoven, Andante.
Gluck, Andante.
Mozart, Gigue.
Grieg, Moderate.
Hummel, Andante.
Marcello, Allegro.
Hiebsch, Largo.
— Allegro.
— Andante.
Campagnoli, Con moto.
Rameau, Rigaudon.
Beethoven, Andante.
Schubert, Deutscher
 Tanz.

Heft IV.

Lully, Gavotte.
Händel, Passepied.
Händel, Gavotte.
Lully, Siciliano.
Rameau, Rigaudon.
Hiebsch, Andante.
Händel, Gigue.
Spohr, Andante.
Händel, Gigue.
Horch, Bourrée.
Horch, Allegro.
Granzioli, Adagio.
Spanische Sarabande,
Conquerin, Gavotte.
Lully, Marche.
Händel, Andante.
Pleyel, Menett.

Heft V.

Zipoli, Sarabande.
Händel, Passepied.
Mendelssohn, Thema,
d'Astorga, Andante.
Bach, Andantino.
Händel, Gigue.
Händel, Courante.
Mohaupt, Andante.
Rameau, Menett.
Hiebsch, Adagio.
Bach, Menett.
— Fuge.
Muffat, Bourrée.
Matthewson, Phantaisie.
Bach, Bourrée.
Campagnoli, Larghetto.
Händel, Courante.
Glück, Amoroso.

Heft VII.

Martini, Präludium.
Porpora, Grave so-
 lento.
André, Variationen.
Franz, Menett.
Ungarische Melodie.
Haydn, Presto.
Bach, Menett.
Leclair, Andante.
Saache, Con moto.
Vesucini, Gavotte.
Leclair, Sarabande.
Corelli, Allegretto.

Heft VIII.

Corelli, Giga.
Spohr, Andante.
Schumann, Nord.
Lindner, Andante.
Bibl, Gavotte.
Leclair, Allegro.
Bibl, Alblamblatt.
Leclair, Allegro.
Vivaldi, Allegro.
Bach, Sarabande.
Leclair, Allegro.
Corelli, Präludium.
Zehner, Allegro.
Benda, Capriccio.

Heft IX.

Dont, Allegro.
Händel, Gavotte.
Steibelt, Walzer.
Dittersdorf, 3. An-
 gabe.
*Altfranzösische Ga-
 votte*.
[Bied], Gavotte.
Stevenson, Sylvester.
J. André, Arioso.
Paradies, Arioso.
Hiebsch, Allegro.
Corelli, Präludium.
Zehner, Tran-
 quillante.
Beethoven, Allegretto.

Heft X.

Haydn, Poco adagio.
Mozart, Menett.
Rossi, Andantino.
Chaminade, Walzer.
Field, Lento.
Tartini, Adagio.
Leclair, Allegro.
Dussek, Polonaise.
Haydn, Allegretto.
Spohr, Andante.
Mozart, Variationen.
Grieg, Moderate.
Leclair, Adagio.
Scarlatti, Andante.

Heft XI.

C. Ph. Em. Bach,
 Romolo.
Beethoven, Menett.
Mozart, Menette.
Albrechtsberger, Ada-
Bach, Bourrée.
Beethoven, Menett.
Dussek, Andante.
Uegar, Melodie.
Grétry, Gavotte.
Hasse, Menett.
Hummel, Walzer.
Schumann, Frühlings-
 gesang.

Heft VI.

Bach, Präludium.
Uebel, Passepied.
Weber, Adagio.
Beethoven, Allegretto.
Kirnberger, Gavotte.
Schubert, Romanze.
Bach, Gigue.
Mohaupt, Allegro.
Schubert, Allegretto.
Pergolesi, Romanze.
Bach, Bourrée.
Grétry, Allegretto.
C. Ph. Em. Bach, Alle-
 gretto.
Händel, Courante.
Glück, Amoroso.

Heft XII.

Haydn, Allegro.
Fuchs, Capriccieto.
Nardini, Larghetto.
Mohaupt, Menett.
Krebs, Präludium u.
 Fuge.
Rodion, Variationen.
Mohaupt, Scherzo.
Grüdener, Lento.
— Allegro.

Heft I – III: 1. Lage, leicht, Durtonarten.

Heft IV – VI: 1. Lage, leicht, Molton-
 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

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ETUDES
(Œuvre posthume)
pour le
VIOLON
composées par
H. VIEUXTEMPS
revues par
H. BECKER

2 Mark 40 n.

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MAX BROCKHAUS