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No. 2819

# DANCLA

## Drei Konzertstücke

Trois Solos de Concert – Three concert solos

Opus 77

Violine und Klavier

HOŠIÁVY OVYĽO TÁRŠA  
FIOKJALEI UNOĀ  
CAGY UNOĀGĀ BELA  
Zsuzsáné és Jánosné Kovácsoké  
Budapest, V. Andrássy út 45.

à son jeune élève  
**ARTHUR BOISSEAU.**

**3**

**Solos de Concert**  
 pour  
**Violon**  
 avec accompagnement de Piano

par  
**Charles Dancla.**

Opus 77.

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**LEIPZIG**  
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## Premier Solo.

Ch. Dancla, Op. 77.

VIOLINO. Moderato maestoso. dolce

Pianoforte. Moderato maestoso. dolce

*pp* *f*

*pp* *f molto sostenuto*

*risoluto* *risoluto*

Solo.

*f risoluto*

*A a tempo*

*p poco rall.*

*molto cantabile*

*molto sostenuto*

**B**

*cresc.*

*risoluto*

*cresc.*

*f*

Detailed description of the musical score: The score is for a piano and voice piece. It begins with a vocal line marked 'Solo.' and 'f risoluto'. The piano accompaniment starts with a 'p poco rall.' section. The tempo then changes to 'A a tempo'. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The vocal line is marked 'molto cantabile'. The score includes a section marked 'B' with a 'molto sostenuto' tempo. The piano part in section B has a consistent eighth-note accompaniment. The piece concludes with a 'cresc.' section in the piano part and a 'risoluto' section in the vocal part, ending with a final 'f' dynamic.

*cantante*  
*molto espressivo*

C

*p*

*con eleganza*

D

*staccato*

*f*

First system of the musical score. It consists of three staves: a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a forte (*f*) dynamic. The piano accompaniment also starts with *p* and *cresc.*, and includes a section marked *f tremolo*. The key signature has two sharps (F# and C#), and the time signature is 3/4. The system is marked with a large 'E' at the beginning.

Second system of the musical score. The vocal line features trills (*tr*) and is marked *risoluto*. The piano accompaniment continues with a steady rhythmic pattern. The key signature and time signature remain the same as in the first system.

Third system of the musical score. The vocal line is marked *largement* and *f*. The piano accompaniment is marked *f* and features a series of chords. The system is marked with a large 'F' at the beginning.

Fourth system of the musical score. The vocal line is marked *dolce*. The piano accompaniment is marked *p*. The system concludes with a double bar line.

Musical score for piano, page 6. The score is arranged in four systems, each with a vocal line and a piano accompaniment.

- System 1:**
  - Vocal line: *f du talon*
  - Piano accompaniment: *f marcato* (marked with a 'G' above the staff)
- System 2:**
  - Vocal line: *p* (piano), *cresc.* (crescendo)
  - Piano accompaniment: *p* (piano), *cresc.* (crescendo)
- System 3:**
  - Vocal line: *tr* (trills), *frisoluto* (frisolate)
  - Piano accompaniment: *cresc. molto* (crescendo molto), *f* (forte), marked with a 'H' above the staff
- System 4:**
  - Vocal line: *f* (forte)
  - Piano accompaniment: *f* (forte)

## Deuxième Solo.

Allegro brillante.

VIOLINO.



Allegro brillante.

Pianoforte.

*molto sostenuto*Solo.  
arco*f avec élan*

Maestoso e grandioso.  
4<sup>o</sup> corde.

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase marked with a fermata and a 'c' (crescendo) marking. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando) and *mf* (mezzo-forte).

**B** Maestoso e grandioso.

The second system continues the vocal and piano parts. The vocal line has a melodic line with some slurs and accents. The piano accompaniment maintains a steady rhythmic accompaniment. Dynamics include *mf* and *p* (piano).

The third system shows the vocal line with a melodic phrase and the piano accompaniment with a more complex texture. The piano part includes a section marked *p dolce* (piano dolce), indicating a softer and more lyrical texture. Dynamics include *p* and *p dolce*.

The fourth system features a vocal line with a melodic phrase and the piano accompaniment with a rhythmic accompaniment. The piano part includes a section marked *C* (Crescendo), indicating a gradual increase in volume. Dynamics include *p* and *C*.

*risoluto* *tu talon*

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

*tremolo cresc.*

*ritonato* *a tempo* *restez*

*f* *suivez* *p molto staccato* *f*

**D**

*rall. poco a poco*

*p*

*a tempo*  
*cantante dolce*

**E**

*risoluto* *risoluto* *restez*

**F**

*restez* *p* *p leggiero*

Musical score for the first system, featuring a treble and bass clef with piano accompaniment. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. A 'G' chord symbol is placed above the second measure of the bass line.

Musical score for the second system. The treble clef has a melodic line with slurs and accents, marked *p cresc.* and *du talon con forza*. The bass clef has a rhythmic accompaniment, marked *p cresc.* and *f*.

Musical score for the third system. The treble clef has a melodic line with slurs and accents, marked *risoluto e brillante*. The bass clef has a rhythmic accompaniment, marked *mf*.

Musical score for the fourth system. The treble clef has a melodic line with slurs and accents, marked *f*. The bass clef has a rhythmic accompaniment, marked *f*.

*slow*  
CW

*p cresc.*

**I**

*p cresc.*

*Tutti.*  
*f*

*Tutti.*  
*f*

Solo. 4° corde  
*crescibile*

*p molto staccato*

*mf*

**K**

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a *dolce* marking and a first ending bracket labeled **L**.

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a *f* dynamic, a *sivez* marking, and a second ending bracket labeled **M**.

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes *p poco a poco cresc.* and *f poco a poco cresc.* markings.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a *f* dynamic marking.

## Troisième Solo.

Allegro moderato.

VIOLINO.



Allegro moderato.

Pianoforte.

The first system of the Pianoforte part features a piano introduction. The right hand plays a simple harmonic accompaniment, while the left hand plays a rhythmic pattern of eighth notes. The tempo is 'Allegro moderato.' and the dynamic is 'p'.

 The second system of the Pianoforte part continues the accompaniment. It includes dynamic markings of *f*, *p*, and *f*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The tempo remains 'Allegro moderato.'


 The third system of the Pianoforte part includes dynamic markings of *pp*, *pp staccato*, and *p*. The right hand has a melodic line with slurs and a 'Solo arco' marking. The left hand has a rhythmic accompaniment. The tempo remains 'Allegro moderato.'


 The fourth system of the Pianoforte part continues the accompaniment. It includes dynamic markings of *pp* and *p*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The tempo remains 'Allegro moderato.'

*risoluto*

**B**

*f*

*p*

*p*

**C**

*marcato*

*staccato*

*f*

*p*

*f*

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase marked with a fermata and a breath mark. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

The second system includes performance instructions: *rallent.*, *poco a poco*, and *Da tempo*. The vocal line has a fermata and a *cantabile* marking. The piano accompaniment has a *ped.* marking and a *p* dynamic. A key signature change to one flat is indicated by a double bar line with a flat symbol.

The third system shows piano accompaniment with a *cresc.* marking. The right hand has a melodic line with slurs, and the left hand has a bass line with chords.

The fourth system includes performance instructions: *f ritenuto* and *grazioso*. The vocal line has a fermata and a *grazioso* marking. The piano accompaniment has a *f* dynamic and a section marked with a large letter 'E'. A *p* dynamic is also present.

First system of the musical score. The vocal line (top staff) contains several measures with slurs and fingerings (1, 2, 3, 4). The piano accompaniment (middle and bottom staves) features chords and moving lines.

Second system of the musical score. The vocal line (top staff) includes the instruction *largement* and dynamic markings *cresc.*, *f*, and *largement et retenez peu à peu*. It also contains the instruction *3<sup>e</sup> corde* and *du talon*. The piano accompaniment (middle and bottom staves) includes the instruction *p cresc.*, *f*, and *p*. A fermata is present over a chord in the piano part, with the letter *F* above it. The word *Rec.* is written below the piano part, and a star symbol *\** is at the end of the system.

Third system of the musical score. The vocal line (top staff) continues with slurs and fingerings (1, 2, 3, 4). The piano accompaniment (middle and bottom staves) continues with chords and moving lines.

Fourth system of the musical score. The vocal line (top staff) includes the instruction *restez*. The piano accompaniment (middle and bottom staves) continues with chords and moving lines.

*a plein son*

**G sostenuto**

*cresc.*

*p*

**H**

*staccato*

*f*

*p*

*f*

*con fuoco*

*f*

*f largement*

**I**

*f*

The musical score is arranged in five systems. The first system shows the beginning of the piece with the instruction 'a plein son' and a dynamic marking of 'p'. The second system is marked 'G sostenuto' and includes a 'cresc.' marking. The third system is marked 'H' and features 'staccato' articulation. The fourth system contains dynamic markings of 'f' and 'p'. The fifth system is marked 'con fuoco' and includes 'f' and 'f largement' markings. The piece concludes with a section marked 'I' and a dynamic of 'f'. The score includes various musical notations such as slurs, trills, and articulation marks.

First system of musical notation. The top staff is a single melodic line with various ornaments and slurs. The bottom staff is a grand staff with a treble clef and a bass clef, featuring a complex accompaniment with many chords and arpeggios.

Second system of musical notation. The top staff continues the melodic line. The bottom staff features a grand staff with a treble clef and a bass clef. The bass clef part has a dynamic marking of *mf* and the treble clef part has a dynamic marking of *p*.

Third system of musical notation. The top staff continues the melodic line. The bottom staff features a grand staff with a treble clef and a bass clef. The treble clef part has a dynamic marking of *f* and a key signature change to one sharp (F#) is indicated by a 'K' above the staff.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff features a grand staff with a treble clef and a bass clef, showing a dense accompaniment with many chords and arpeggios.

# MUSIK FÜR VIOLINE UND KLAVIER

## NACH SCHWIERIGKEIT GEORDET.

### Leicht.

Erste bis dritte Stufe.

#### A. SOLOSTÜCKE UND SONATEN.

- 2957 BACH, Inventionen (Grüters).  
 149 BETHOVEN, Op. 17 Horn-Sonate F (Hermann).  
 131 BETHOVEN, Rondo und Variationen (Davies).  
 1906 GÖLTMANN, Op. 13 Deux Peux (Davies).  
 9475a/b HÄNDEL, 6 Sonaten (Sitt), 8 Bände.  
 2948 HAUPTMANN, Op. 10, 8 Sonaten (Hermann).  
 1403 HAUSER, Lieder ohne Worte.  
 190 HAYDN, Sämtliche Sonaten.  
 2947 HERMANN, Kleine Vortragsstücke.  
 1732 MENDELSSOHN, Op. 4 Sonate Facill (Hermann).  
 2950 MOZART, Sitze aus Jugend-Sonaten (Hermann).  
 156 a SCHUBERT, Op. 187, 3 Sonationen (David).  
 2747c SITT, Op. 62, 3 Sonationen.  
 2643 SONATINEN-ALBUM (Hermann).  
 101 WEBER, Sämtliche Sonaten (David).

#### B. UNTERHALTUNGSMUSIK.

(Bearbeitungen.)

- 3608 BRAHMS, Op. 39 Walzer (Kiesglg).  
 9951 GRIEG, Op. 6, 4 Humoresken (Sitt).  
 2484 GRIEG, Op. 12 Lyrische Stücke (Sitt).  
 1. Arietta, 2. Walzer, 3. Wichterlied, 4. Eifen-tanz, 5. Volkstanz, 6. Scherzstück, 7. Album-blatt, 8. Vaterländisches Lied.  
 2664 GRIEG, Auswahl aus Op. 38 Lyrische Stücke (Sitt).  
 2665 GRIEG, Auswahl aus Op. 43, 47 Lyr. Stücke (Sitt).  
 2920 GRIEG, Auswahl aus Op. 67 u. 65 Lyr. Stücke (Sitt).  
 1531a/b HAYDN, 6 Symphonien (Hermann), 2 Bände.  
 1433a/b KLASSISCHE STÜCKE aus Werken von Meister.  
 Band I. 1. Bach, Sarabande, 2. Glück, Keigen spielender Geister, 3. Händel, Largo, 4. Bach, Bourrée, 5. Händel, Sarabande, 6. Mozart, Mezzett, 7. Beethoven, Kavatine, 8. Tartini, Andante, 9. Händel, Bourée, 10. Field, Nocturne, 11. Hummel, Romanze, 12. Schubert, Adagio.  
 Band II. 1. Campagnoli, Romanze, 2. Weber, Andante, 3. Beethoven, Romanze, 4. Schubert, a. d. Klavier-Trio Es, 5. Mozart, Largohetto, 6. Field, Noct. No. 10, 7. Mozart, Allegretto usw.  
 Band III. Sitze aus Werken von Beethoven.  
 Band IV. Stücke von Bach, Corelli, Händel usw.

2725/27 MEISTER FÜR DIE JUGEND (Hermann):  
 Band I. HAYDN, MOZART.  
 Band II. BETHOVEN, SCHUBERT.  
 Band III. MENDELSSOHN, SCHUMANN.

- 1734 MENDELSSOHN, 48 Lieder ohne Worte (Hermann).  
 1756 MENDELSSOHN, 5 Ouvertüren.  
 392 MOZART, 7 Ouvertüren (Hermann).  
 2028a/b OPERN-ALBUM (Hermann), 2 Bände.  
 729 b 14 OPERNMELODIEN (Hermann).  
 3293 OUVERTÜREN-ALBUM (Hofmann).  
 1. Don Juan, 2. Hochzeit des Figgaro, 3. F. & F. Fidelio, 5. Freischütz, 6. Jubel- & Fingelbühne, 7. Ruf Blas, 9. J. 10. Meistersinger.  
 2957 SCHUBERT, 12 ausgewählte u. ser (Sitt).  
 2471 SCHUBERT, Op. 89 Deutsche Tänze (Sitt).  
 2971 SCHUMANN, 15 ausgewählte Lieder (Sitt).  
 2970 a SCHUMANN, 12 ausgewählte Stücke (David).  
 2970 b SCHUMANN, 12 ausgew. Stücke aus Op. 38 (Sitt).  
 2972 SCHUMANN, Op. 113 Märchenbilder (Hermann).  
 2784 VIOLIN-ALBUM, 30 populäre Stücke (Hermann).  
 394 WEBER, 5 Ouvertüren.  
 1. Der Freischütz, 2. Oberon, 3. Euryanthe, 4. Preciosa, 5. Jubel-Ouverture.  
 8300 WEIHNACHTS-ALBUM (Hermann).

### Mittelschwer.

Vierte und fünfte Stufe.

#### A. SOLOSTÜCKE UND SONATEN.

- 3226 ALTE MEISTER D. VIOLINSPIELS (Schering)  
 13. Sonten und Stücke, 1. Archangelo Corelli, 2. Pietro Locatelli, Thema mit Variat., 3. Francesco Veracini, Sonate, 4. Antonio Vivaldi, Präludium, 5. Giuseppe Tartini, Sonate, 6. Nicolo Paganini, Sonate, 7. Jean Ferry Rabel, Rondo: Les cloches, 8. Tremati, Sonate, 9. Pierre Vachon, Adagio, 10. Joh. Jakob Walther, Prä-ludium und Variat., 11. Joh. Georg Pfandl, Andante, 12. Joh. Adam Birckenscho, Siciliano, 13. Franz Benda, Sonate.  
 252/53 BACH, 6 Sonaten (David), 2 Bände.  
 292a/33a BACH, Dasselben (Schreck), 2 Bände.  
 296 CORELLI, Suite, Sonate und Fuge.  
 2946 COHELI, Folies d'Espagne (Hermann).  
 2076a/b DAVID, Hochschule d. Violinspiels (Hermann), 2 Bde.  
 1340 GRIEG, Op. 8 Sonate I-F.  
 287 HAUPTMANN, Op. 5, 3 Sonaten (Hermann).  
 2730 LECLAIR, Sarabande und Tambourin.  
 3250a/b MOZSKOWSKI, Op. 82 Vier Stücke, 8 Hefte.  
 14 MOZART, Sonaten (Hermann).  
 3315 MOZART, Dasselben (Schubel und Fleisch).  
 2876 NEUE MEISTER DES VIOLINSPIELS (Sitt).  
 1. Grieg, Allegretto a. d. F. für Sonate, 2. Sinding, Romanze Op. 30, 3. Sinding, Adagio a. d. Suite Op. 10, 4. Sjögren, Allegro a. d. G. moll-Sonate, 5. Ernst, Elégie, 6. Smetana, Aus der Heimat, 7. Novicki, Perpetuum mobile, 8. Moszkowski, Sarasate, Guitare, 9. Hauser, Rhapsodie hongroise usw.  
 8373 RAFF, Op. 85 No. 8 Kavatine (Sitt).  
 3388 RAFF, VIEUXTEMPS, WIENIAWSKI, Kava-ri, Op. 8, 6. Legende.  
 2506 SCHUMANN, Op. 73 Phantasieästliche.  
 2937 SCHUMANN, 2 Sonaten.  
 2926 SINDING, Op. 27 Sonate E.  
 3134 SINDING, Op. 78 Cantus doloris.  
 3135 SINDING, Op. 79 3 Romanzen.  
 2939 SITT, Op. 39, 6 Albumblätter.  
 2215 SJÖGREN, Op. 19 Sonate G.  
 3634 SMETANA, Aus der Heimat, 2 Duos (Sitt).  
 1099 a TARTINI, 3 Sonaten.  
 1099 c TARTINI, 2 Sonaten.  
 2928 a VIEUXTEMPS, Op. 43 Suite (Arbó).

#### B. UNTERHALTUNGSMUSIK.

(Bearbeitungen.)

- 893 BETHOVEN, 5 beliebige Ouvertüren.  
 1826a/b BETHOVEN, Op. 18, 6 Quart. (Hermann), 2 Bde.  
 1337 BETHOVEN, Op. 20 Septett (Hermann).  
 2174 BETHOVEN, Op. 8 Serenade (Hermann).  
 2229a/b BETHOVEN, Symphonien No. 1-9 (Sitt).  
 3198 BIZET, Carmen-Phantasie.  
 2927 CHOPIN, 8 Nocturnes (Hermann).  
 2547 GRIEG, Op. 19 No. 2 Norw. Brautjung (Hermann).  
 2483 GRIEG, Op. 26, 4 norwegische Tänze (Sitt).  
 2483 GRIEG, Op. 46 Per Gyn Suite I (Sitt).  
 3099 GRIEG, Op. 65 No. 6 Hochzeitsanz (Sitt).  
 2176 a GRIEG, Brautzug, Karneval (Sarett).  
 2167 MOZSKOWSKI, Op. 12 Span. Tänze (Scharzewski).  
 2929 MOZSKOWSKI, Op. 45 No. 2 Guitare (Sarazate).  
 2950 MOZSKOWSKI, Op. 55, 4 popul. Violastücke (Sitt).  
 1332 MOZSKOWSKI, 4 Symphonien (Hermann).  
 2975 SCHUBERT, Symphonie H. „Unvollend.“ (Sitt).  
 8440 WAGNER, Ouvertüren und Vorspiele (Sitt).  
 5411a/b WAGNER, 11 Phantasien (Sitt).  
 2432a/b WAGNER, 7 Paraphrasen (Sinding).

### Schwer.

Sechste und siebente Stufe.

#### A. SOLOSTÜCKE UND SONATEN.

- 3476 BACH, Chaconne D moll.  
 275b/b BACH, 6 Solo-Sonaten mit Klavier.  
 9076 BECKER, A., Op. 20 Adagio.  
 1893 BETHOVEN, 3 Romanzen (Wilhelm).  
 13 a BETHOVEN, Sonaten (David).  
 3081 BETHOVEN, Dasselben (Joachim).  
 2676a/b BÉRIOT, Ais variés, 5 Hefte.  
 2909 BÉRIOT, Op. 100 Scène de Ballet.  
 2748 FRANK, C., Sonate a. d. r.  
 2979 GRIEG, Op. 13 Sonate II G.  
 2414 GRIEG, Op. 45 Sonate III C moll.  
 2674 HAUSER, Op. 43 Ungarische Rhapsodie.  
 3497 MAHLER, Adagietto a. d. 5. Symphonie.  
 3841 MENDELSSOHN, ARNOLD, Op. 71 Sonate C.  
 1786 NOVÁČEK, Perpetuum mobile D moll.  
 2900 FAUGNINI, 4 Kompositionen (Becker).  
 9029 FETZNER, Op. 27 Sonate Em.  
 1561 SCHUBERT, Duos (David).  
 3628 SCHUMANN, Op. 111 Phantasie (Hermann).  
 2427 SINDING, Op. 10 Suite Am.  
 3027 SINDING, Op. 20 Romanze Em.  
 3059 SINDING, Op. 73 Sonate Fdur.  
 2810 TARTINI, Teufels- und Gnuol-Sonate (Sarett).  
 VIEUXTEMPS (berausgegeben von E. F. Arbó):  
 3327 VIEUXTEMPS, Op. 11 Phantasie-Caprice.  
 3328 VIEUXTEMPS, Op. 27 Concerto de Salon.  
 3321 a VIEUXTEMPS, Op. 22 No. 3 Réverie.  
 2580 VIEUXTEMPS, 65 Fantasia appassionata.  
 2581 VIEUXTEMPS, Op. 38 Ballade und Polonaise.  
 WIENIAWSKI (berausgegeben von Henri Marteau):  
 3290/91 WIENIAWSKI, Op. 4 Polonaise Op. 12, 2 Mazurkas.  
 3329 WIENIAWSKI, Op. 16 Scherzo-Tarantelle.  
 3293 WIENIAWSKI, Op. 17 Legende.  
 3294 WIENIAWSKI, Op. 19, 2 Mazurkas (Oberman et Dudziarski).  
 3295 WIENIAWSKI, Op. 21 Polonaise brillante.  
 2927 WIENIAWSKI, Kuyawiak. Mazurka.  

#### B. KONZERTE.

229 BACH, Konzert No. 1 Am. (Schreck).  
 330 BACH, Konzert No. 2 E (Schreck).  
 3069 BACH, Konzert Gm. (Schreck).  
 189 a BETHOVEN, Op. 61 Konzert D.  
 2988a/b BÉRIOT, Konzert No. 1, 2, 3, 4, 5, 6, 8, 10.  
 1494 BRUCH, Op. 26 Konzert Gm.  
 2072 DAVID, Op. 25 Konzert No. 5 Dm.  
 2950 ERNST, Op. 83 Konzert Fism.  
 1091a/b KRUKUTZER, 4 Konzerte (Hermann).  
 1731 a MENDELSSOHN, Op. 64 Konzert Em. (Fleisch).  
 2902 MOLJARE, Op. 21 Konzert No. 5 Am.  
 2162a/b MOZART, 4 Konzerte (Marteau).  
 1911 PAGANINI, Op. 6 Konzert No. 1 (Fleisch).  
 3193 REGER, Op. 101 Konzert A.  
 2976 REGER, 4 Konzerte (Hermann).  
 1339 RUBINSTEIN, Op. 46 Konzert G.  
 2970 SINDING, Op. 60 Konzert No. 2 D.  
 1082a/b SPOHR, 4 Konzerte (David).  
 3019 TSCHAIKOWSKI, Op. 35 Konzert D.  
 3294 VIEUXTEMPS, Op. 10 Konzert No. 1 E. (Arbó).  
 2974 VIEUXTEMPS, Op. 10 Konzert No. 2 Fism. (Arbó).  
 3322 VIEUXTEMPS, Op. 31 Konzert No. 4 Dm. (Arbó).  
 3323 VIEUXTEMPS, Op. 37 Konzert No. 5 Am. (Arbó).  
 2823a/b VIOTTI, Konzert No. 20 D, 24 Hm.  
 1100a/b VIOTTI, Konzert No. 22, 23, 28, 29.  
 3296 WIENIAWSKI, Op. 23 Konzert Dm. (Marteau).

## VIOLINSCHULE NDRÜCKE - MITTELMANN

3360a/f Teil I: Elementarschule in 6 Hefen • 3361 a Teil II: Mittelstufe des Violinspiels • 3361 Teil III: Meistertechnik.