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EDITION CHARLES ROZSNYAI

N° 971.

MAZAS

DUOS

POUR 2 VIOLONS

CAHIER VI.

Op. 38. No. 7-12.

(J. BLOCH)

Prix: Couv. 140 net
Mk.

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CHARLES ROZSNYAI
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Ballade. J. Bloch, Op. 48. N° 11.
Andantino con moto.

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minden intonálási nehézség nélkül. | tinen, ohne Intonationsschwierigkeiten.

Andantino quasi Moderato. J. Bloch, Op. 44.
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Douze petits Duos. (N^o 7-12.)

(1-5. Position.)

Duo 7.

F. Mazas, Op. 38.

Revus et doigtés par Jos. Bloch.

Allegro moderato.

Violino primo.

Violino secondo.

f

f

p

dim.

p dolce

cresc.

f

V

V

f

This page of musical notation consists of six systems of staves. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various rhythmic patterns, such as sixteenth-note runs and triplet figures. Dynamics range from *f* (forte) to *p dolce* (piano dolce). Performance instructions include *sempre f*, *p dolce*, and *cresc.* (crescendo). Fingerings and articulation marks are indicated throughout the score. The piece concludes with a final chord marked with a *V* (ritardando) and a fermata.

Andante.

p dolce

p

dolce

p

mf

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

cresc. *f*

cresc. *f*

dim. *p* *V. pos.* *I. pos.* *dim.* *pp* *rit.*

Rondo.
Allegretto. *)

p

*) Két főidőben. (Összevont számolás.)

*) In zwei Hauptzeiten. (Gedrängtes Zählen.)

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). There are also articulation marks like accents and slurs, and technical markings such as fingering numbers (1-4) and breath marks (V). The piece ends with a final cadence marked with a double bar line and repeat dots.

Duo 8.

Allegro moderato.

p dolce

dolce

f

p

V

f

p

First system of the musical score. The right hand (treble clef) features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *p* and *cresc.*. Fingerings are indicated with numbers 1-5.

Second system of the musical score. The right hand continues the melodic line with slurs and accents. The left hand features a dense texture of eighth notes. Dynamics include *f*, *dim.*, and *p dolce*. Fingerings are indicated with numbers 1-5.

Third system of the musical score. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamics include *p* and *dolce*. Fingerings are indicated with numbers 1-5.

Fourth system of the musical score. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *f* and *dolce*. Fingerings are indicated with numbers 1-5.

Fifth system of the musical score. The right hand has a melodic line with slurs and accents, including a triplet. The left hand features a dense texture of eighth notes. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1-5.

Sixth system of the musical score. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *mf*, *p*, and *f*. Fingerings are indicated with numbers 1-5.

Romance.
Andante.

p dolce

cresc. *f* *dim. e ritard.*

a tempo *p dolce*

a tempo *p*

f *p dolce*

f *p*

Rondo.
Allegretto.

p

p

p

First system, measures 1-4. The right hand features a continuous eighth-note pattern. The left hand provides a simple accompaniment with some grace notes.

Second system, measures 5-8. The right hand continues with eighth-note patterns and some slurs. The left hand has a dynamic marking *p* and includes a fermata over a measure.

Third system, measures 9-12. The right hand has a dynamic marking *p* and a *cresc.* marking. The left hand also has a *cresc.* marking.

Fourth system, measures 13-16. The right hand has a dynamic marking *f* and includes a fermata. The left hand has a dynamic marking *f*.

Fifth system, measures 17-20. The right hand continues with eighth-note patterns and slurs. The left hand has a dynamic marking *f*.

Sixth system, measures 21-24. The right hand has a *cresc.* marking and a dynamic marking *f*. The left hand has a dynamic marking *p*.

This page of musical notation consists of seven systems, each with a treble and bass staff. The music is written in a minor key and includes various dynamic markings and articulations.

- System 1:** Treble staff begins with a piano (*p*) dynamic. The bass staff features a steady eighth-note accompaniment.
- System 2:** The treble staff has a melodic line with slurs and accents. The bass staff continues with eighth notes, including some sixteenth-note passages.
- System 3:** The treble staff shows a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The bass staff has a similar crescendo and fortissimo section.
- System 4:** The treble staff features a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The bass staff also includes a crescendo and fortissimo section.
- System 5:** The treble staff starts with a fortissimo (*ff*) dynamic, which then transitions to piano (*p*). The bass staff has a fortissimo (*ff*) section.
- System 6:** The treble staff begins with a piano (*p*) dynamic. The bass staff has a piano (*p*) section.
- System 7:** The treble staff includes a crescendo (*cresc.*) and fortissimo (*f*) dynamic. The bass staff also features a crescendo and fortissimo section.

Fingerings (1-4) and slurs are used throughout the piece to indicate phrasing and technical requirements.

Duo 9.

Allegro.

Musical score for Duo 9, featuring two staves of piano and violin/viola parts. The tempo is marked *Allegro.* The key signature is one sharp (F#) and the time signature is 6/8. The score includes various dynamics such as *mf*, *f*, *p*, *cresc.*, and *pdolce*. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The violin/viola part features melodic lines with slurs, accents, and dynamic markings. The score is divided into several systems, each with two staves.

This page of piano sheet music consists of seven systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by intricate right-hand passages, often featuring sixteenth-note runs and grace notes, and a more rhythmic left hand.

The dynamics and markings across the systems are as follows:

- System 1:** *mf* (mezzo-forte), *mf* (mezzo-forte), *cresc.* (crescendo).
- System 2:** *f* (forte), *dim.* (diminuendo), *p* (piano).
- System 3:** *f* (forte), *dimin.* (diminuendo), *pdolce* (piano dolce).
- System 4:** *sf* (sforzando), *pdolce* (piano dolce).
- System 5:** *dolce* (dolce), *cresc.* (crescendo).

Technical markings include 'V' for vibrato, '4' for quartets, and various fingering numbers (0, 1, 2, 3, 4) throughout the piece.

0
 f
 p dolce
 pp
 pp

This system contains the first two staves of music. The right hand starts with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines with various ornaments and dynamics. The left hand starts with a bass clef and a key signature of one sharp. It plays a steady accompaniment with some triplet figures. Dynamics include *f*, *p dolce*, and *pp*. There are also markings for *V* (accents) and *pp* (pianissimo).

Romance.
 Andante.

p dolce
 p
 dolce

This system contains the third and fourth staves. The right hand continues the melodic line with grace notes and slurs. The left hand provides harmonic support with chords and moving lines. Dynamics include *p dolce* and *p*. There are also markings for *dolce* and *V*.

dolce
 p

This system contains the fifth and sixth staves. The right hand features more complex melodic passages with slurs and ornaments. The left hand continues with a consistent accompaniment. Dynamics include *dolce* and *p*. There are also markings for *V*.

dolce

This system contains the seventh and eighth staves. The right hand has a series of chords and melodic lines. The left hand plays a steady accompaniment. Dynamics include *dolce* and *p*.

p

This system contains the ninth and tenth staves. The right hand continues the melodic line with slurs and ornaments. The left hand provides harmonic support. Dynamics include *p*.

f
 p

This system contains the eleventh and twelfth staves. The right hand has a series of chords and melodic lines. The left hand plays a steady accompaniment. Dynamics include *f* and *p*.

rit.
rit.

This system contains the thirteenth and fourteenth staves. The right hand has a series of chords and melodic lines. The left hand provides harmonic support. Dynamics include *rit.* (ritardando).

Danse Nègre.
Allegretto.

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a piano (*p*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a mezzo-forte (*mf*) dynamic. The score contains various musical notations, including slurs, accents, and dynamic markings.

First system of a piano score. The right hand features a melodic line with slurs and fingerings (0, 1, 2, 4, 5). The left hand plays a steady eighth-note accompaniment. The word *cresc.* is written above the right hand and below the left hand.

Second system of the piano score. The right hand continues the melodic line with slurs and fingerings (4). The left hand accompaniment becomes more complex with chords and slurs. A dynamic marking *f* is present in the right hand.

Third system of the piano score. The right hand has a melodic line with slurs and fingerings (0, 4). The left hand accompaniment consists of chords and eighth notes.

Fourth system of the piano score. The right hand has a melodic line with slurs and fingerings (4, 8, 1). The left hand accompaniment is a dense, rhythmic pattern of eighth notes. A dynamic marking *ff* is present in the left hand.

Fifth system of the piano score. The right hand has a melodic line with slurs and fingerings (4, 1, 1, 0, 4, 0, 1, 2, 0). The left hand accompaniment is a dense, rhythmic pattern of eighth notes with slurs and fingerings (6, 6, 6, 6). The system concludes with a double bar line and repeat signs.

Duo 10.

Allegro moderato.

mf

p

f

Musical score for piano, consisting of six systems of two staves each. The music is in G major and 4/4 time.

System 1: *mf* dynamics. Includes a breath mark *V* and fingerings 2, 3, 1, 2, 2.

System 2: *p* dynamics. Includes a breath mark *V* and fingerings 2, 2, 8, 2, 4.

System 3: *p* dynamics. Includes a breath mark *V* and fingerings 2, 2, 4, 5.

System 4: *p* dynamics. Includes a breath mark *V* and fingerings 0, 1, 1, 1, 2, 8, 2.

System 5: *cresc.* dynamics. Includes a breath mark *V* and fingerings 4, 8, 0, 4, 4, 3, 0, 1, 1.

System 6: *ritard.* and *a tempo* directions. Includes *dim.* dynamics and a breath mark *V*. Fingerings 4, 0, 4, 1 are shown.

This page of musical notation consists of six systems of grand staff notation (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 4/4.

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.
- System 2:** The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *dolce* marking appears in the right hand.
- System 3:** The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. A *p* dynamic is marked in the right hand.
- System 4:** The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. A *dolce* marking is present in the left hand.
- System 5:** The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. A *cresc.* marking is present in the left hand.
- System 6:** The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. A *f* dynamic is marked in the left hand.

The notation includes various musical symbols such as slurs, accents, slurs, and breath marks. Fingerings (1-5) and breath marks (0) are indicated throughout the score.

Pastorale.
Andantino.

P sempre dolce

P sempre dolce

dolce

The musical score is written for piano in G major and 6/8 time. It consists of six systems of two staves each. The first system includes the tempo and dynamic markings. The second system has a '3' above the first measure of the upper staff. The third system has a '4' above the first measure of the upper staff. The fourth system has a '3' above the first measure of the upper staff and a 'dolce' marking below the second measure of the lower staff. The fifth system has a '0' above the first measure of the upper staff. The sixth system has a '0' above the first measure of the upper staff and a '1' above the first measure of the lower staff. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and fingerings (1, 2, 1, 1). The left hand plays a rhythmic accompaniment with chords and fingerings (0, 4, 1, 0, 4, 0, 4).

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings (1, 4, 8). The left hand accompaniment includes a *p* dynamic marking and a *V* (Vibrato) marking.

Third system of musical notation, measures 9-12. The right hand has slurs and fingerings (4, 0, 8). The left hand accompaniment features chords and fingerings (4, 0).

Fourth system of musical notation, measures 13-16. The right hand has slurs and fingerings (1, 4, 4, 5). The left hand accompaniment consists of chords with fingerings (4, 4, 4, 4, 4, 4, 4, 4).

Fifth system of musical notation, measures 17-20. The right hand has slurs and fingerings (0, 4, 4, 4). The left hand accompaniment consists of chords with fingerings (4, 4, 4, 4, 4, 4, 4, 4).

Sixth system of musical notation, measures 21-24. The right hand has slurs and fingerings (0, 0, 1, 2, 1). The left hand accompaniment includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic marking.

Menuetto.
Allegro.

The musical score is written for piano and consists of six systems. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro'. The score includes various musical notations such as slurs, accents (V), and dynamic markings (p). Fingerings are indicated by numbers 0-4. The piece concludes with a piano (p) marking.

First system of musical notation. The right hand features a melodic line with a trill on the first measure, followed by a series of eighth notes and a final trill. The left hand provides a steady accompaniment of eighth notes. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 0, 1, 4, and 0.

Second system of musical notation. The right hand continues the melodic line with eighth notes and a trill. The left hand accompaniment remains consistent. Dynamics include *f*. Fingerings are indicated with numbers 4, 1, and 0.

Coda.

Third system of musical notation, labeled "Coda.". The right hand begins with a trill and then plays eighth notes. The left hand accompaniment consists of eighth notes. Dynamics include *p*. Fingerings are indicated with numbers 4, 1, 0, 2, and 4.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and a trill. The left hand accompaniment consists of eighth notes. Dynamics include *cresc.* and *cresc.*. Fingerings are indicated with numbers 0 and 1.

Fifth system of musical notation. The right hand features a melodic line with eighth notes and a trill. The left hand accompaniment consists of eighth notes. Dynamics include *f* and *p*. Fingerings are indicated with numbers 0 and 2.

Sixth system of musical notation. The right hand features a melodic line with eighth notes and a trill. The left hand accompaniment consists of eighth notes. Dynamics include *cresc.* and *cresc.*. Fingerings are indicated with number 0.

Duo 11.

Allegro moderato.

Musical score for Duo 11, featuring piano and violin parts. The tempo is marked *Allegro moderato*. The score consists of six systems of music.

The piano part (left hand) is characterized by a steady accompaniment of eighth notes, often in a broken chord pattern. Dynamics include *f* (forte), *p* (piano), *p dolce* (piano dolce), and *cresc.* (crescendo).

The violin part (right hand) features a melodic line with various articulations, including slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamics include *f*, *p dolce*, and *cresc.*.

The score includes several dynamic markings such as *f*, *p*, *p dolce*, and *cresc.*, as well as articulations like slurs and accents. The piece concludes with a *p dolce* marking.

This page of musical notation consists of eight systems of staves. The notation includes various dynamics and markings:

- System 1:** Starts with a forte (*f*) dynamic in the left hand. The right hand has a piano (*p*) dynamic.
- System 2:** Features a *dolce* marking in the right hand.
- System 3:** Includes a *cresc.* (crescendo) marking in the left hand and a forte (*f*) dynamic in the right hand.
- System 4:** Features a *dolce* marking in the left hand and a *cresc.* marking in the right hand.
- System 5:** Starts with a forte (*f*) dynamic in the right hand.
- System 6:** Features a piano (*p*) dynamic in the right hand.
- System 7:** Includes a *f* (forte) dynamic in the right hand.

The notation includes various musical symbols such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a double bar line and repeat signs.

This page of musical notation consists of seven systems of staves. The notation includes treble and bass clefs, various musical symbols like dynamics (*f*, *p*, *cresc.*), articulation (accents, slurs), and fingerings (1-4). The piece features complex rhythmic patterns and dynamic contrasts.

The first system begins with a treble clef and a bass clef. The treble staff has a 4-measure rest followed by a melodic line starting with a forte (*f*) dynamic. The bass staff has a 4-measure rest followed by a complex rhythmic accompaniment. Dynamics include *f* and *p*.

The second system continues the melodic and rhythmic development. The treble staff has a *V* (ritardando) marking. Dynamics include *f* and *p*.

The third system features a *f* dynamic in the treble staff and a *p* dynamic in the bass staff. Dynamics include *f* and *p*.

The fourth system continues the melodic and rhythmic development. Dynamics include *f* and *p*.

The fifth system features a *cresc.* (crescendo) marking in the bass staff and a *f* dynamic in the treble staff. Dynamics include *cresc.* and *f*.

The sixth system features a *p* dynamic in the treble staff and a *cresc.* marking in the bass staff. Dynamics include *p* and *cresc.*.

The seventh system concludes the piece with a *f* dynamic in the bass staff. Dynamics include *f*.

Duo 12.

Allegro moderato.

Musical score for Duo 12, Allegro moderato. The score is in 3/4 time and B-flat major. It consists of seven systems of two staves each. The first system starts with a piano (*p*) dynamic and a "dolce" marking. The second system features a forte (*f*) dynamic in the right hand. The third system returns to piano (*p*) and "dolce". The fourth system has a forte (*f*) dynamic. The fifth system features a forte (*f*) dynamic in the right hand. The sixth system includes a "dim." (diminuendo) marking and a piano (*p*) dynamic. The seventh system continues with piano (*p*) dynamics. The score includes various musical notations such as slurs, accents, and fingering numbers.

This page of musical notation consists of six systems of staves. The first system shows a treble and bass staff with a melody in the treble and accompaniment in the bass, marked with a forte (*f*) dynamic. The second system continues the piece with similar dynamics. The third system features a treble staff with a melody and a bass staff with a rhythmic accompaniment, marked with a forte (*f*) dynamic in the treble and a piano (*p*) dynamic in the bass. The fourth system shows a treble staff with a melody and a bass staff with a rhythmic accompaniment, marked with a piano (*p*) dynamic in the treble and a piano (*p*) dynamic in the bass. The fifth system features a treble staff with a melody and a bass staff with a rhythmic accompaniment, marked with a forte (*f*) dynamic in the treble and a forte (*f*) dynamic in the bass. The sixth system shows a treble staff with a melody and a bass staff with a rhythmic accompaniment, marked with a piano (*p*) dynamic in the treble and a piano (*p*) dynamic in the bass.

Dynamics and articulations include: *f* (forte), *p* (piano), *p dolce* (piano dolce), and *cresc.* (crescendo). The notation includes various musical symbols such as slurs, accents, and fingering numbers (e.g., 0, 1, 2, 3, 4).

This system contains the first 12 measures of the piece. The right hand plays a melodic line with frequent sixteenth and thirty-second notes, often with slurs and fingerings (1-4). The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics range from piano (*p*) to mezzo-forte (*mf*) and forte (*f*).

Andantino.

This system begins with the tempo change to *Andantino*. The key signature changes to B minor (two flats) and the time signature to 6/8. The music is more lyrical, featuring slurs and triplets. The dynamic is primarily piano (*p*). The text *p du talon de la pointe* is written below the notes.

Musical score for piano, featuring seven systems of staves. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. Dynamics range from fortissimo (*f*) to pianissimo (*pp*). Fingerings and articulation marks like staccato and accents are present throughout the score.

²⁾ A staccato-pont itt nem elválasztást, csak rövidülést jelent.

³⁾ Der Staccato-Punkt bedeutet hier keine Trennung, nur eine Kürzung der Note.

Menuetto.
Allegro non troppo.

mf

fz

p

fz

mf

p

mf

f

p

f

p

f

sempre f

sempre f

BLOCH, J. Op. 55. Cinq Aquarelles (prem. pos.) 1. Sérénité. 2. Désolation. 3. Simplicité. 4. Idylle. 5. Fable. 4-
 4-öt melod. szerzemény az 1-ső fekv. | Fünf melod. Kompos. in der I. Lage.

Bloch J. Op. 52. N^o 1. Sérénité.
 Moderato. 4-

Bloch J. Op. 52. N^o 2. Désolation.
 Moderato quasi Andantino. 4-

Bloch J. Op. 52. N^o 3. Simplicité.
 Andante con moto. 4-

Bloch J. Op. 52. N^o 4. Idylle.
 Molto Moderato. 4-

Bloch J. Op. 52. N^o 5. Fable.
 Andantino con moto. 4-

III. évfolyam.

a) Tanulmányok:

HOHMANN-BLOCH. Hegedűiskola I kötet (az összes fekvések tan-
 könyve) a 6-ik fekvésig. K. 4-
 BLOCH JÓZSEF Op. 54. Gyakorlatok a bal kéz ujjainak erősítésére.
 (Ujjgyakorlatok) I. füzet. Könnyű
 gyakorlatok az első fekvésben. (A
 II. év anyagának ismétlése). M. 180
 - Op. 50. A kettősfogások iskolája.
 I. kötet (folytatólagosan). K. 3-
 - Op. 55. Intonálási gyakorlatok
 valamennyi fekvésben és hang-
 nemben. Dallamos gyakorlatok a
 helyes intonálási érzék felkelté-
 sére és fejlesztésére. I. füzet:
 könnyű gyakorlatok az első
 fekvésben (III-IV. évf.). K. 3-
 - Op. 25. 12 melodikus hegedűgya-
 korlat egy 2. hegedű kísérettel
 (I. fekvés), a bal kéz és a vonó
 technikájának fejlesztésére. K. 3-
 Függelék az I. fekvés befje-
 zése után. M. 180
 - Op. 34. Trios faciles (II-III. évf.) K. 3-

III. Jahrgang.

a) Studien:

HOHMANN-BLOCH. Violinschule
 Bd. II. (Lage-schule) bis z. 6. Lage. M. 4-
 BLOCH J. Op. 54. Übungen für die
 Stärkung und die Unabhän-
 gigkeit der Finger der linken
 Hand (Fingerübungen) Hf. I. Leichte Übun-
 gen in d. ersten Lage (Wiederholung des
 Lehrstoffes des II. Jahrg.) M. 180
 - Op. 50. Doppelgriffschule. Band I.
 (Als Fortsetzung). M. 3-
 - Op. 55. Intonations-Übungen in
 sämtlichen Tonarten u. Lagen.
 Melodische Übungen zum Erwecken
 und Entwickeln des richtigen In-
 tonations-sinnes. I. Heft: Leichte
 Übungen in der ersten Lage.
 (III-IV. Jahrg.) M. 3-
 - Op. 25. 12 melodische Violin-
 Übungen mit Begleitung einer 2.
 Violine (f. Lage) z. Forderung d. Technik d.
 linken Hand und des Bogens. M. 3-
 Als Anhang nach dem Studium d. I. L.
 - Op. 34. Leichte Trios für 3 Violinen.
 (II-III. Jahrg.) M. 3-

b) Darab songorakisérettel:

BLOCH JÓZSEF Op. 46. II-me petite
 Rhapsodie hongr. (I-III. fekv.) K. 240

Lehullott a regő nyárfá...

Andante. J. Bloch, Op. 46.

IV. évfolyam.

a) Tanulmányok:

HOHMANN-BLOCH. Hegedűiskola
 II. köteté folytatólagosan a VI.
 fekv. tül végig. K. 4-
 BLOCH JÓZSEF Op. 55. Gyakorlatok
 a bal kéz ujjainak erősíté-
 sére és függetlenítésére az
 összes hangnemekben minden-
 napi használatra. (Ujjgyakorlatok)
 II. füzet: Nehezebb gyakorlatok az
 első fekvésben (IV-V. évf.). K. 180
 - Op. 55. Intonálási gyakorlatok
 I. füzet. Könnyű gyakorlatok az
 első fekvésben. (A II. évf. anya-
 gának ismétlése). K. 3-
 - Op. 25. 12 dallamos hegedűgya-
 korlat, egy 2. hegedű kísérettel.
 (I-III. fekvés), a bal kéz és a vonó
 technikájának fejlesztésére. K. 3-
 Függelék a III. fekvés befje-
 zése után. M. 180
 - Op. 50. A kettősfogások iskolája
 I. kötet. (Folytatólagosan). K. 3-

b) Hegedű-duók.

PLEYEL J. Op. 38. 6 duo (Bloch). 150
 - Op. 24. 6 duo (Bloch). 150
 - Op. 48. 6 könnyű és fokozatos
 duo (Bloch). 150
 - Op. 69. 6 könnyű duo (Bloch). 150

IV. évfolyam.

c) Darabok songorakisérettel:

Bloch J. Op. 54. Deux Morceaux idylliques (moyenne difficulté). N^o 1. Sur la montagne.
 Moderato. 1.20

Bloch J. Op. 54. Dans la forêt.
 Allegretto. 1.20

Bloch J. Op. 5. N^o 1. Souvenir.
 Moderato. 1.50

b) Fortragstück.

BLOCH J. Op. 46. 2. zweite kleine ung.
 Rhapsodie. (I-III. Lage). M. 240

IV. Jahrgang.

a) Studien:

HOHMANN-BLOCH. Violinschule,
 Band II. fortgesetzt von d. 6. Lage
 bis zu Ende. M. 4-
 BLOCH, J. Op. 55. Übungen für die
 Stärkung und die Unabhän-
 gigkeit der Finger der linken Hand in
 sämtlichen Tonarten. (Finger-
 üben) Heft II. Schwere Übun-
 gen in der I. Lage (IV-V. Jahrg.) M. 180
 - Op. 55. Intonations-Übungen. Hf. I.
 Leichte Übungen in der ersten
 Lage. (Wiederholung des Lehr-
 stoffes des III. Jahrg.) M. 3-
 - Op. 25. 12 melodische Violin-
 Übungen mit Begleitung einer
 2. Violine (I-III. Lage) zur Förde-
 rung der Technik der linken Hand
 und des Bogens. M. 3-
 Als Anhang nach Beendigung der
 III. Lage. M. 180
 - Op. 50. Doppelgriffschule. Band I.
 (Fortgesetzt als paralleler
 Lehrstoff). M. 3-

b) Violin-Duette.

PLEYEL J. Op. 38. 6 Duette (Bloch) 150
 - Op. 24. 6 Duette (Bloch). 150
 - Op. 48. 6 leichte und progressive
 Duette (Bloch). 150
 - Op. 69. 6 leichte Duette (Bloch). 150

IV. Jahrgang.

c) Stücke mit Begleitung:

Bloch J. Op. 2. No. 2. Gavotte.

Allegro moderato. 1.50

Bloch J. Op. 2. Romanzo.

Andante. 2-

Bloch J. Op. 47. III-me petite Rhapsodie hongroise. (I. V. Pos)

Andantino. 2.40

Bloch J. Op. 56. IV-me petite Rhapsodie hongroise. (I. VII. Pos)

Lassanacskán. 2.40

Gaal F. Andante religioso. (zong. vagy org.) (Kl. oder Orgel)

cantabile. 1.50

LAJVOTTA R. Op. 29. Canzonetta 1.50 | LAJVOTTA R. Op. 29. Canzonetta 1.50

V. évfolyam.
Zene-elmélet.

TÓTH Á. Zenei alapismeretek kezdettől az összehangzattanáig összefoglaló módszerben iskolai és magánhasználatra. K. 3-

V. Jahrgang.

BLOCH J. Op. 58. Übungs für die Stärkung und die Unabhängigkeit der Finger der linken Hand. (Fingerübungen) II Heft. (Wiederh. des Lehrstoffes des IV. Jg.) 50 - Op. 58. 101 ungarische Volkslieder I. Sammlung für 2 Violinen (Viol. I-II). M. 6-

a) Tanulmányok:

BLOCH JÓZSEF Op. 58. Gyakorlatok a bal kéz ujjainak erősítésére. (Ujjgyakorlatok) II. füzet. (A IV. évf. anyagának ismétlése). K. 1.50 - Op. 58. A kettősfogások iskolája. I. kötet. Folytatás az I. kötet befejezéséig. K. 2-

-Op. 59. Intonációs gyakorlatok valamennyi hangnemen és fekvésben. II. füzet. Nehezebb gyakorlatok az első fekvésben (V-VI. évf.). K. 2-

MAZAS-BLOCH. Etudes melo-diques et progressives. Uj revideált kiadás. Op. 36.

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-Op. 51. 101 ungar. Volkslieder II. Samml. Violine solo. M. 3-

-Op. 51. 101 ungar. Volkslieder II. Samml. für 2 Violinen I. II. B. M. 3-

-Op. 62. 101 ungarische Volkslieder III. Samml. Violine solo. M. 3-

-Op. 62a. 101 ungar. Volkslied. III. Samml. für 2 Violinen in 2 Teilen. 2.30

b) Soló-darabok és duók:

BLOCH J. Op. 58. 101 magyar népdal Uj folyam. I. kötet solo-hegedűre. 8-

-Op. 58. 101 magyar népdal - két hegedűre. Uj folyam. I. kt. 6-

-Op. 51. 101 magyar népdal II. kötet. Solo-hegedűre. K. 8-

-Op. 51. és 51a. 101 magyar népdal - két hegedűre Uj folyam II. kt. 6-

-Op. 63. 101 magyar dal III. kötet. Solo-hegedűre. 2-

-Op. 62a. 101 magyar dal III. kötet. (Hegedű-duók) 2 részben, mindgyik rész. 2.30

b) Solostücke und Duos:

BLOCH J. Op. 58. 101 ungarische Volkslieder I. Sammlung. Violine solo. 3-

-Op. 58. 101 ungarische Volkslieder I. Sammlung für 2 Violinen (Viol. I-II). M. 6-

-Op. 51. 101 ungar. Volkslieder II. Samml. Violine solo. M. 3-

-Op. 51. 101 ungar. Volkslieder II. Samml. für 2 Violinen I. II. B. M. 3-

-Op. 62. 101 ungarische Volkslieder III. Samml. Violine solo. M. 3-

-Op. 62a. 101 ungar. Volkslied. III. Samml. für 2 Violinen in 2 Teilen. 2.30

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c) Darabok zongorakísérettel.

c) Stücke mit Begleitung:

Bloch J. Op. 19. II-me Concertino.

Allegro moderato. 3-

Bloch J. Op. 27. III-me Concertino.

Allergo deciso. 3-

Bloch J. Op. 22. IV-me Concertino.

All. appassion. 3-

Lavotta R. Op. 29. Berceuse.

Moderato. 1.20

VI. évfolyam.

a) Tanulmányok:

BLOCH JÓZSEF Op. 60. Gyakorlatok a bal kéz ujjainak erősítésére és függetlenítésére mindennapi használathoz. III. füzet. A fekvésekben és a fekvések összekötésére (VI.-VII. évfolyam). K. 1.50

-Op. 60. A kettősfogások iskolája. II. rész. (Folytatás az I. rész. (VI.-VII. évf. végig). K. 2-

-Op. 59. Intonációs gyakorlatok valamennyi hangnemen és fekv. II. füzet. (Az V. évf. anyagának ism.) K. 3-

VI. Jahrgang.

a) Studien:

BLOCH J. Op. 60. Übungen für die Stärkung u. Unabhängigkeit der Finger der linken Hand. (Fingerübungen) III. Heft. Übungen in den einzelnen Lagen u. zur Verbindung der Lagen. (VI.-VII. Jahrg.). M. 1.50

-Op. 60. Doppelgriffschule Band II. (Als paralleler Lehrstoff im Jahrgang VI.-X.). M. 2-

-Op. 59. Intonations-Übungen in allen Tonarten u. Lagen. II. Heft. (Wiederholung d. Lehrstoffes d. V. Jg.) M. 3-

b) Darabok zongorakísérettel:

b) Stücke mit Begleitung:

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VII. évfolyam.
a) Tanulmányok:

BLOCH JOZSEF Op. 60. Gyakorlatok a bal kéz ujjainak erősítésére és függetlenségére. III. füzet. (A VI. évfolyam anyagának ismétlése)..... K. 150
Op. 61. Intonációs gyakorlatok valamennyi hangzónán és fekvésben. III. füzet. Gyakorlatok az egyes fekvésekben és a fekv. összekötésére. (VII. VIII. évf.)..... K. 3-
Op. 60. A Kettősfogások iskolája II. kt. (Folytatásosam)..... K. 3-
FIORILLO-SPOHR. 36 Gyakorlat egy második hegedű kíséretével. Új kiadás, a modern hegedű pedagógia legújabb vívmányainak alapján revidálta és magyarázatot jegyzeteket elásta Bloch József. K. 3-

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BERIOT CH. Op. 82. II. versenymű (Bloch)..... 1.80
Op. 99. VIII. versenymű (Bloch)..... 1.80

VIII. évfolyam.

a) Tanulmányok:

BLOCH JÓZSEF Op. 61. Intonációs gyakorlatok valamennyi hangzónán és fekvésben. III. füzet. (A VII. évf. ismétlése)..... K. 3.

b) Előad. darab szongorakisérettel.

BLOCH JÓZSEF Op. 49. Aires hongr. Hatásos koncert-darab régi magyar motívumok felhasználásával.

Bloch J. Op. 49. Aires hongroises.

Adagio. 3-2

c) 2 hegedűs és szongorára.

c) Főir 2 Violin u. Klavier.

Bloch J. Op. 49. Aires hongroises pour 2 Violons et Piano

Adagio. 4/50

Lavotta R. Op. 10. Berceuse.

Moderato. 1.30

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VII. Jahrgang.
a) Studien:

BLOCH, J. Op. 60. Übungen für die Stärkung und die Unabhängigkeit der Finger der linken Hand. III. Heft. (Wiederholung des Lehrstoffes des VI. Jahrg.)..... M. 130
Op. 61. Intonations-Übungen in allen Tonarten u. Lagen. III. Heft. Übungen in den einzelnen Lagen und zur Verbindung der Lagen. (VII. VIII. Jahrg.)..... M. 3-
Op. 50. Doppelgreifübungen B-II. Fortgesetzt als paral. Lehrstoff. M. 3-
FIORILLO-SPOHR. 36 Etuden. Neue Ausgabe, mit Begl. einer 2. Violine, rev. und im Sinne der neuesten Erfordernisse der modernen Violin-pädagogik bearb. und mit Notizen versehen von J. Bloch. M. 3-

b) Stücke mit Begleitung:

BERIOT, CH. Op. 82. Konzert No II. (Bloch)..... 1.80
Op. 99. Konzert No VIII (Bloch)..... 1.80

VIII. Jahrgang.

a) Studien:

BLOCH, J. Op. 61. Intonations-Übungen in allen Tonarten u. Lagen II. Heft. (Wiederholung des Lehrstoffes des VII. Jahrg.)..... M. 3.

b) Fortschrittstück mit Klavierbegl.

BLOCH, J. Op. 49. Aires Hongrois. Ein effektvolles Konzertstück, mit Anwendung altungarischer Motiven.

Zenekar, kamarazene, vonosnégyesek, hegedű - verseny.

BLOCH J. Op. 82. Quatuor (en la) pour 2 Violons, alto et violoncello. 1. Allegro con brio. 2. Scherzo fantastico. 3. Adagio à la hongroise. 4. Finale.
Veszékrányv. K. 4-
Szólalom k. - Eyerre véve K. 8-
Op. 82. Suite idyllique kis zenekarra: Veszékrányv. K. 6-
Szólalom K. 11-
Együtt K. 18-
Egyes vonosszólalomok K. 90-
Op. 49. Aires hongrois egy hegedűre zenekari kísérettel. 12-
Két hegedűre zenekari kísérettel. K. 18-30
Op. 87. Ouverture solennelle (Ünnepi megnyitónagy zenekarra). Veszékrányv. K. 6-
Szólalom K. 14-
Együtt K. 18-
Egyes vonosszólalomok K. 60-
SZIKLOS A. Op. 87. 3me Suite kis zenekarra: Veszékrányv. K. 5-
Szólalom K. 16-
Együtt K. 20-
Egyes vonosszólalomok K. 90-
Op. 49. Zongora - Gócsur K. 15-
SZENDY A. Quatuor ut majeur pour 2 Violons, alto et Violoncello: Partitur (89)..... 2.40
Partitur séparées..... 6.-

Orchester, Kammermusik, Streichquartette, Violin - Konzert.

BLOCH, J. Op. 82. Quatuor (en la) für 2 Violinen Bratsche u. Violoncello. 1. Allegro con brio. 2. Scherzo fantastico. 3. Adagio à la hongroise. 4. Finale:
Partitur..... M. 4-
Stimmen M. 6.- Auf einmal bezogen M. 8-
Op. 82. Suite idyllique für kleines Orchester Partitur..... M. 6-
Stimmen..... M. 14-
Auf einmal bezogen..... M. 18-
Einzeln Streichstimmen M. 90-
Op. 49. Aires hongrois für eine Violine u. Orchesterbegl. M. 12-
Für 2 Violinen mit Orchesterbegleitung..... M. 20-50
Op. 87. Ouverture solennelle (Ünnept. Ouverture) für großes Orchester. Partitur..... M. 6-
Stimmen..... M. 14-
Auf einmal bezogen..... M. 18-
Einzeln Streichstimmen M. 90-
SZIKLOS A. Op. 87. Dritte Suite für kleines Orchester: Partitur M. 6-
Stimmen..... M. 16-
Auf einmal bezogen..... M. 20-
Einzeln Streichstimmen M. 60-
Op. 49. Klavierquintett C-dur M. 15-
SZENDY A. Quatuor C-dur für zwei Violinen, Bratsche u. Violoncello: Partitur (90)..... M. 2.40
Stimmen..... M. 6.-

Vonosnégyesek

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