

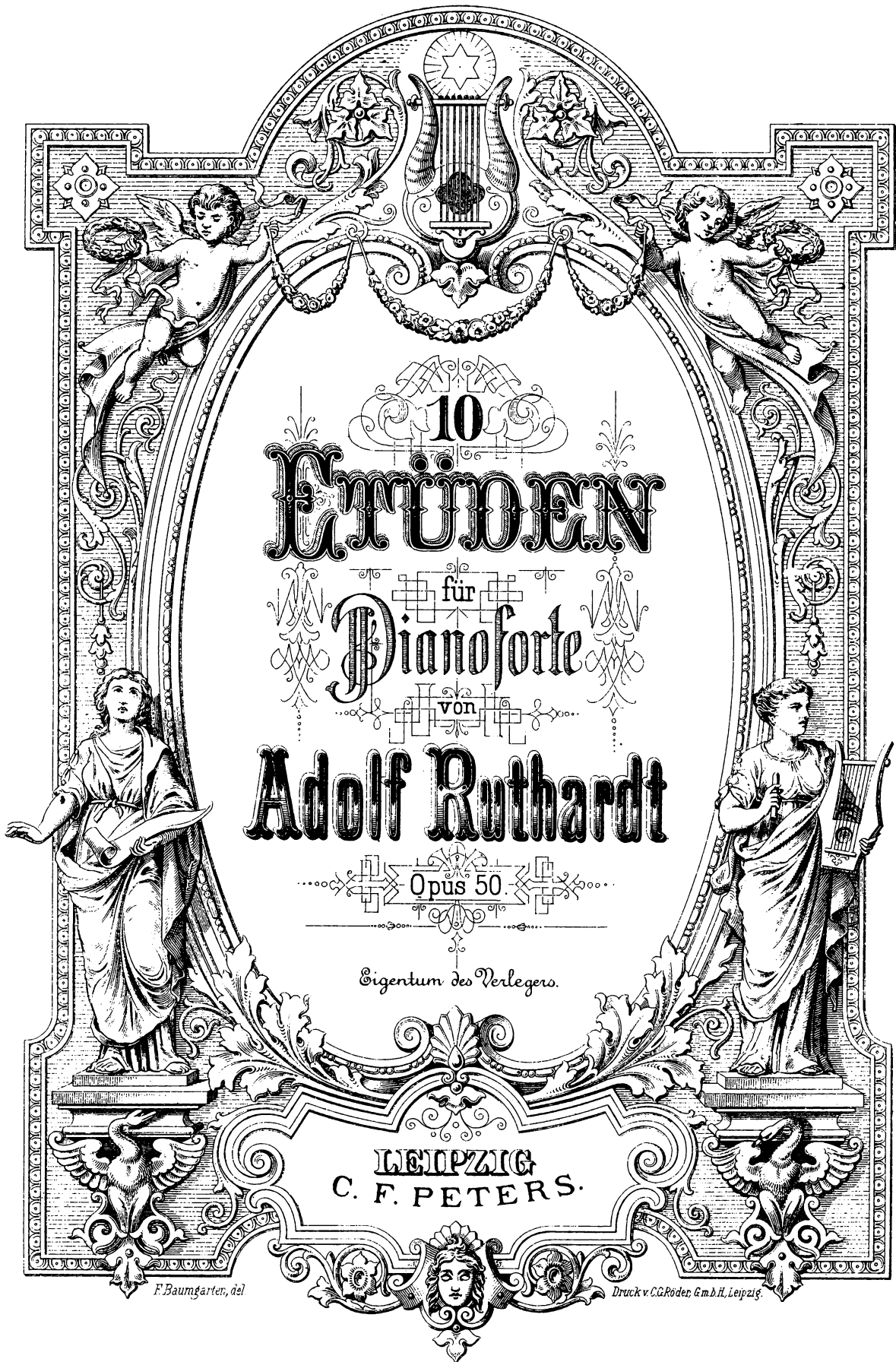


No. 3109

RUTHARDT

ETÜDEN

Opus 50



10

ETÜDEN

für
Pianoforte
von

Adolf Ruthardt

Opus 50

Eigentum des Verlegers.

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ETÜDEN.

Adolf Ruthardt, Op. 50.

Presto. ♩: 144.

1.

legato
p

cresc. - - - *f*

Red. 5 2 3 5 * 1 4 5

p

cresc. - - - *f*

Red. 5 2 3 5 * 1 4 5

p

cresc. - - - *f*

Red. 5 2 3 5 * 1 2 4

p

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

1 3 2 4 1 3 5 2 4

mf

f

decresc.

p

p

Ped.

p

System 1: Treble clef with notes and rests. Bass clef with notes and rests. Includes markings: *poco*, *a*, and *Red.* with asterisks.

System 2: Treble clef with notes and rests. Bass clef with notes and rests. Includes markings: *poco*, *cre - - - scen - - - do*, and *Red.* with asterisks.

System 3: Treble clef with notes and rests. Bass clef with notes and rests. Includes markings: *f.*, *decresc.*, and *Red.* with asterisks.

System 4: Treble clef with notes and rests. Bass clef with notes and rests. Includes markings: *p*, *cresc.*, and *Red.* with asterisks.

System 5: Treble clef with notes and rests. Bass clef with notes and rests. Includes markings: *f mf*, *f*, *p*, and *Red.* with asterisks.

System 6: Treble clef with notes and rests. Bass clef with notes and rests. Includes markings: *f mf*, *f*, *p*, *ffz*, *tranquillo*, *poco marc.*, and *Red.* with asterisks.

Allegro. $\text{♩} = 104.$

2.

System 1: Treble and bass staves. Treble clef, key signature of three flats. Fingerings: 5, 3, 2, 4, 2, 1, 2, 1, 1. Dynamics: *p*. Fingering numbers 5, 5, 4, 4, 3, 5, 4 are written below the bass staff.

System 2: Treble and bass staves. Treble clef. Fingerings: 1, 1, 1, 3, 1, 2, 4. Dynamics: *mf*. Fingering numbers 4, 5, 5, 4, 8 are written below the bass staff.

System 3: Treble and bass staves. Treble clef. Dynamics: *sost.*, *decresc.*. Fingering numbers 5, 5, 4, 5, 2, 2, 2, 2, 1 are written below the bass staff.

System 4: Treble and bass staves. Treble clef. Dynamics: *p*, *p*. Fingering numbers 5, 4, 1, 2, 2, 1, 1, 3, 5 are written below the bass staff. A *rit.* marking and an asterisk are present at the end of the system.

System 5: Treble and bass staves. Treble clef. Fingerings: 1, 3, 3, 2, 3, 2, 3, 3. Fingering numbers 2, 3, 4, 4, 2, 3, 4 are written below the bass staff.

System 6: Treble and bass staves. Treble clef. Dynamics: *riten.*, *sf*. Fingerings: 3, 3, 3, 3, 5, 3, 4, 2, 4. Fingering numbers 2, 3, 3, 4, 3, 4 are written below the bass staff.

a tempo *legato*

Red. $\frac{1}{3}$ 5 * $\frac{2}{3}$ 4 $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{5}$ 4

f

p rallent. *a tempo*

mf

p cresc.

Red. * Red. $\frac{2}{3}$ 5 $\frac{1}{3}$ *

f *mf* *p*

pp calando *ff*

Allegro assai. ♩. = 92.

sempre legato

3.

mf

Ped. * *Ped.* * *simile*

mf

f

dimin.

Ped. * *Ped.*

3 2 3 2 3 2 1 5 2 3

p *poco a poco cresc.* *poco rallent.*

5 3 1 3 1 3 1 1 1 8 1 2 1 2 5 3 1 2 4

a tempo *p* *poco riten.*

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

4 4 4 4 4 4 4 4 4 4 4 4

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

f

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

Red. * *Red.* * *Red.* * *Red.* *

p *cresc.*

Red. * *Red.* *

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

p *poco a poco cresc.* *f*

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

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

p *poco a poco cresc.* *f*

4 4 2 4 2 4 2 3 2 2 2 4 2 4 2 4

poco a poco calando

rallent.

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

2 2 3 4

a tempo

p

*ped. * ped. * simile*

1 2 4 1 2 3 3 2 1 2 3 4 3 2 5

8 8

cresc.

f poco rallent.

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

8 4 3

ped. *

a tempo

mf

riten.

*ped. * ped. * ped. * ped. **

5 2 4 3 5 2 4 3

3 4 1 2 5 8 2 4 1 2

p

f dimin.

pp

a tempo

*ped. * ped. * ped.*

5 4 2 1 2 4 3 1 2 1 2

5 4 3 3 3 2 3 1 2 4 2

cresc. ed accelerando

f

mf

p

pp

1 2 8

2



Vivace. ♩ = 152.

4. *f sempre leggiero* *p*

2 4 2 3 1 3 2 4 3

Red. *

pp *poco* *a poco* *cre -*

2 1 1 1 3 2 1 1 1 4

5 espr. 5 *L.H.* *R.* *sf - do -* *f*

scen -

3 2 4 4 2 3 5 1 2 2 1 4 3 1

Red. *

p *pp*

4 2 2 1 4 2 1

f

1 1 8 4 5 4 3

Red. *

p

3 2 2 3 2 3

Red. *

1 1 1 3 4 3 4

cresc. - - - *f*

ped. * *ped.* * *ped.* *

p *poco a poco*

ped. * *ped.* * *ped.* *

cresc. - - -

ped. * *ped.* * *ped.* *

a tempo

dim. e poco rallent. *p* *mf*

ped. * *ped.* *

sf *più f*

ped. * *ped.* * *ped.* *

ff *stringendo* - - -

ped. * *ped.* * *ped.* *

First system of musical notation. The right hand features a complex melodic line with various fingering numbers (2, 1, 3, 1, 3, 4) and dynamic markings including *poco* and *a*. The left hand provides harmonic support with chords and bass notes, marked with *Red.* and asterisks.

Second system of musical notation. The right hand continues with melodic patterns and fingering (2, 1, 2, 1, 3, 1, 5, 2, 1, 2, 3, 1, 2). Dynamic markings include *poco* and *cresc.*. The left hand has chords and bass lines, with *Red.* and asterisks.

Third system of musical notation. The right hand has a more active melodic line with fingering (1, 5, 2, 4, 2, 4, 4, 4). The left hand features chords and bass notes, marked with *Red.* and asterisks.

Fourth system of musical notation. The right hand has a melodic line with fingering (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 2, 3). Dynamic markings include *sf*, *decresc. ed accelerando*, *p*, *cresc. ed allarg.*, and *riten.*. The left hand has chords and bass notes, marked with *Red.* and asterisks.

Fifth system of musical notation. The right hand has a melodic line with fingering (1, 2, 1, 3, 1, 2, 1, 3, 5, 4). Dynamic markings include *p* and *poco cresc. e rallent.*. The left hand has chords and bass notes, marked with *Red.* and asterisks.

Sixth system of musical notation. The right hand has a melodic line with fingering (3, 2, 2, 2). Dynamic markings include *a tempo* and *p leggiero*. The left hand has chords and bass notes, marked with *Red.* and asterisks.

ed *agitato*

2 1 5 2 4 1 2 2 4 1 3 4 1 1 3 4 1

Ped. * Ped. * Ped. * Ped. *

tranquillo *pp*

5 2 3 1 1 2 3 5 1 2 4 2

Ped. * Ped. * Ped. * Ped. *

p

1 2 2 1 3 2 1 3 5 2 1 3 2 1 2 1 2

Ped. * Ped. * Ped. * Ped. *

mf

1 2 2 1 3 2 1 3 1 2 1 2 1 2 1 2

Ped. * Ped. * Ped. * Ped. *

f

1 2 2 1 3 2 3 2 1 3 2 1 2 1 2

Ped. * Ped. * Ped. * Ped. *

1 2 2 1 3 2 1 2 5 5

ff precipitando

ped. * *ped.* * *ped.*

4 2 1 4 2 1 4 2 1 4

poco a poco dimin. e

* *ped.*

4 4 1 3 4 1 3 4 1 3

rallent. - - - - - *a tempo*

p

* *ped.* *

5 4 2 1 4 5 4 2 1 1

ped. 1 1 3 * *ped.* * *ped.* * *ped.* *

4 2 1 2 4 4 1 2 1 4

p

ped. * *ped.* * *ped.* *

4 4 2 2 2 3 2

1 2 5 4 8 4 2 2 5 3 2 4 1 3

Ped. * Ped. * Ped. *

2 4 5 3 3 4 5 3 2 3 4 3

cresc. - - - - -

Ped. * Ped. * Ped. espr. *

mf dim. p cresc. - - - - -

Ped. * Ped. * Ped. *

5 4 2 5 4 2 2 21 sf p poco agitato cresc. - - - - -

Ped. * Ped. * Ped. * Ped. *

a tempo tranquillo

f ten. f Pten. mf pp

* Ped. * Ped. * Ped. *

Allegretto. ♩ = 96.

7. *f* *poco* *a* *poco* *dimin.*

p *pp* *poco* *a*

poco *cre* *scen* *do*

f *dim.*

f *rinforz.*

First system of musical notation. Treble and bass staves. Dynamics include *sf*. Fingerings are indicated with numbers 1-5. Pedal markings are present with asterisks. A *Red.* marking is at the bottom left.

Second system of musical notation. Treble and bass staves. Dynamics include *ff* and *dimin.*. Fingerings are indicated with numbers 1-5. Pedal markings are present with asterisks. A *Red.* marking is at the bottom center.

Third system of musical notation. Treble and bass staves. Dynamics include *mp* and *pesante*. Fingerings are indicated with numbers 1-5. Pedal markings are present with asterisks. A *Red.* marking is at the bottom left.

Fourth system of musical notation. Treble and bass staves. Dynamics include *cresc.*, *f*, and *p*. Fingerings are indicated with numbers 1-5. Pedal markings are present with asterisks. A *Red.* marking is at the bottom left.

Fifth system of musical notation. Treble and bass staves. Dynamics include *cresc.* and *espr. mf*. Fingerings are indicated with numbers 1-5. Pedal markings are present with asterisks. A *Red.* marking is at the bottom left.

Allegro con brio. ♩ = 120.

8.

mp legato ten. ten. cresc.

f

p

sf

f p

sf cresc.

System 1: Bass clef, treble clef. Dynamics: *f* *decresc.*, *sf* *cresc.*, *mp*. Includes fingerings (4, 4, 4, 4) and pedaling instructions.

System 2: Bass clef, treble clef. Dynamics: *p*, *poco a poco cresc.*. Includes fingerings (2, 5, 4, 2, 5, 3, 5, 3, 5) and pedaling instructions (Ped. *).

System 3: Treble clef, bass clef. Dynamics: *f*. Includes fingerings (1 2 4, 2, 1, 1) and pedaling instructions (Ped. *).

System 4: Treble clef, bass clef. Dynamics: *più f*, *mp*. Includes fingerings (3, 4, 3, 4, 3, 4, 3, 4) and pedaling instructions (Ped. *).

System 5: Treble clef, bass clef. Dynamics: *poco a poco cresc.*. Includes fingerings (5 4, 2 4, 2, 1, 1 3, 5, 1 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3) and pedaling instructions (Ped. *).

System 6: Treble clef, bass clef. Dynamics: *ff* *decresc.*, *p*, *f*, *pp*. Includes fingerings (2 1 4, 4, 3, 4, 8, 4, 3, 3, 1 8, 2) and pedaling instructions (Ped. *).

Allegro moderato. ♩ = 100.

9.

The musical score is divided into five systems, each with a treble and bass staff. The first system begins with a piano (*pp*) dynamic and includes a section marked *p* and a section marked *f*. The second system continues with a *p* dynamic. The third system features a *p* dynamic and includes the markings *cresc. ed accel.*. The fourth system starts with *a tempo*, *p* dynamic, and includes *poco rallent. mf* and *P cresc. e string.*. The fifth system includes *rallent. f*, *a tempo p*, and *ten.* markings. Pedal points (Ped.) and asterisks (*) are placed throughout the score to indicate specific performance techniques.

3 1 3 1 3 1 3 1 3 1 4 1 2 3 8 2 2

poco cresc.

4 4

1 2 3 2

4

3 1 3 2 2 3 4 2 5 1 4 2 3 2 3

poco cresc.

1 2 4

2 4 3 4

grazioso

2 1 3 1 3 1

p *ten.* *ten.* *cresc. ed accel.*

2 3 1 2 4 5 3 2 4 2 4

*Red. ** *Red. **

a tempo

3 1 3 1 3 1 2

p *ten.* *ten.*

2 4 2 4 1 5 3 1 2 4 5

*Red. ** *Red. **

3 1 3 1 4 2 5 1 4 2 5 1

cresc. ed accel.

2 4 2 4 2 4 2 4

a tempo

mf *f* *p cresc.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

poco rallent.

p *cresc.*

Ped. * *Ped.* * *Ped.* *

p *cresc.* *poco rallent.*

f

Ped. * *Ped.* *

a tempo

p *f*

Ped. * *Ped.* *

p *f*

Ped. * *Ped.* *

Andantino con moto. ♩. = 92.

10.

p

mf

dimin.

p

poco cresc.

First system of the musical score. The right hand (treble clef) begins with a piano (*p*) dynamic and a melodic line. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. Fingerings are indicated with numbers 1-5. A *cresc.* (crescendo) marking is present in the right hand.

Second system of the musical score. The right hand features a melodic line with a forte (*f*) dynamic. The left hand continues with eighth-note accompaniment. Fingerings and articulation marks are visible.

Third system of the musical score. The right hand has a melodic line with *sf p* (sforzando piano) and *cresc.* markings. The left hand has a rhythmic accompaniment. *ten.* (tension) markings are present above the right hand. Dynamics include *p* and *poco a*.

Fourth system of the musical score. The right hand has a melodic line with *ten.* and *poco* markings. The left hand has a rhythmic accompaniment. A *V* (ritardando) marking is at the end of the system.

Fifth system of the musical score. The right hand has a melodic line with *f* (forte), *poco a*, and *decresc.* (decrescendo) markings. The left hand has a rhythmic accompaniment. Dynamics include *p* and *sf* (sforzando).

p espr.

mf cresc.

sf

mp cresc.

f cresc.

fff

largamente

Pedal markings: Ped., * Ped., Ped., *

8

Pedal markings: Ped., * Ped., Ped., *

Pedal markings: Ped., * Ped., * Ped., * Ped., *

STUDIENWERKE FÜR KLAVIER

No.	Schulen.	No.	Tägliche Studien.	No.	Studien etc. für die linke Hand.
	In neuen Ausgaben von Ad. Ruthardt.				
2721	BEYER, Op. 101 Vorschule im Klavierspiel.	2714	CRAMER, Op. 100, Tägliche Studien. 100 tägl. Studien zur Erlangung und Bewahrung der Virtuosität.	2716	ALBUM FÜR DIE LINKE HAND (Ruthardt).
3520a/e	KÖHLER, Op. 249 Praktischer Lehrgang. Unterrichtsmaterial aus der Klavierliteratur aller Epochen.	2409	CZERNY, Op. 337, 40 tägliche Übungen.	3188	BERENS, Op. 89 Pflege der linken Hand.
1969a/b	KÖHLER, Op. 300 Prakt. Klavierschule. 2 Bde. Vollständiger Lehrgang vom ersten Anfange bis zur Mittelstufe, sowie Volks- und Opernmelodien, Märsche, Tänze und Kompositionen von Bach, Mozart, Beethoven usw.	3118	CZERNY, Op. 848 Neuetägl. Übungen (Ruthardt). Für kleine Hände; Vortübungen zu den 40 täglichen Übungen.	2842	CZERNY, Op. 399 Schule der linken Hand.
8478a/b	LEBERT UND STARK, Große theoretisch-praktische Klavierschule. Neu bearbeitet und ergänzt.	290	HERZ, Tonleiterstudien (Gammes). Mit biographischer Skizze.	3244	CZERNY, Op. 718, 24 Etüden für die linke Hand.
1322	WOHLFAHRT, Op. 88 Volksklavierschule.	1416	LOESCHHORN, Klavier-Technik. Neu bearbeitet und ergänzt von EMIL SAUER.	3516	GRIEG, Ausgewählte Lyrische Stücke.
8471/72	WOHLFAHRT, Kinder-Klavierschule oder ABC.	2096	LOESCHHORN, Op. 177 Tonleiter-Schule. Neu bearbeitet und ergänzt von EMIL SAUER.	2033	KÖHLER, Op. 302 Schule der linken Hand.
	Formenlehre.	3018	PISCHNA, Exercices progressifs (Sauer).	3314	REINECKE, Op. 179 Klavier-sonate. Für die linke Hand allein.
3230	PRAKTISCHE FORMENLEHRE DER KLAVIERMUSIK (Noatzzsch). Lied-, Menuett-, Rondo- und Sonatenform an analysierten Beispielen dargestellt.	3042	PLAIDY, Technische Studien (Sauer).		Oktaven-Studien.
		2487a	SCHMITT, Exercices préparatoires aus Op. 16. Mit Ergänzungsübungen v. AD. RUTHARDT.	3175	CZERNY, Op. 553 Oktaven-Studien (Ruthardt). Sechs Übungen in fortschreitender Schwierigkeit.
		2890	TONLEITERN. (Loeschhorn-Sauer).	3273a/c	KULLAK, Op. 48 Schule des Oktavenspiels, 3 Bde. Neu bearbeitet und erweitert v. EMIL SAUER.
		375	WIECK, Pianoforte-Studien.	2083	LOESCHHORN, Op. 176 Oktaven-Schule (Sauer).
				3387	PACHER, Op. 11, 6 Oktaven-Übungen (Ruthardt).
				3319c	SAUER, Moto perpetuo in Oktaven.

ÜBUNGSSTÜCKE UND ETÜDEN

(gl. = ganz leicht; l. = leicht; m. = mittelschwer; s. = schwer.)

2668a/b	l.	BACH, Die ersten Studien (Ruthardt).	2412	m.	CZERNY, Op. 740 Kunst d. Fingerfertigkeit.	3725	s.	HENSELT, Op. 2 Charakt. Etüden (Sauer).
3187	m.	BERENS, Op. 61 Neueste Schule der Geläufigkeit (Ruthardt).	2610	m.	CZERNY, Op. 748, 25 Übung. f. kl. Hände.	3726	s.	HENSELT, Op. 5 Zwölf Salon-Etüd. (Sauer).
3374	m.	BERENS, Op. 88 Schule der Tonleitern, Akkorde und Verzierungen.	2844	gl.	CZERNY, Op. 777, 24 Übungsstücke.	291	m.	HERZ, Op. 21 Exercices.
1815	m.	BERGER, Op. 12 Zwölf Etüden.	2969a/b	m.	CZERNY, Op. 802 Prakt. Fingerübungen.	1317a/c	m.	JENSEN, Op. 32 Etüden.
181b	l.	BERTINI, Op. 100 Etüden	2405	m.	CZERNY, Op. 821, 160 kurze Übungen.	3030a/b	s.	KESSLER, Etüden aus Op. 20 und Op. 100.
182a	m.	BERTINI, Op. 29 Etüden	2845a/b	gl.	CZERNY, Op. 823 Kleine Klavierschüler.	1040	gl.	KÖHLER, Op. 218 Kinderübung. u. Melod.
182b	m.	BERTINI, Op. 32 Etüden	3085a/b	s.	CZERNY, Op. 834 Die höhere Stufe der Virtuosität.	1313a/b	gl.	KÖHLER, Op. 243 Kinderfreund.
3663a/b	s.	BRAHMS, Op. 35 Studien. Paganini-Variat.	2611	m.	CZERNY, Op. 849, 30 Etudes de Mécanisme. (Vorschule zur Geläufigkeit.)	2213	l.	LEMOINE, Op. 37 Etudes enfantines.
3101/3	s.	BURGMÜLLER, Op. 100, 105, 109, Etüd.	2633	gl.	CZERNY, 100 Erholungen.	3600c/d	s.	LISZT, Etüden.
1907	s.	CHOPIN, Etüden.	2667	gl.	CZERNY, 60 Kinderübungen (Ruthardt).	3605	s.	LISZT, Waldesrauschen und Gnomenreigen.
147a/c	m.	CLEMENTI, Gradus ad Parnassum.	2550a/c	m.	DÖRING, Op. 8, Studien.	1318a/c	m.	LOESCHHORN, Op. 38 Melod. Etüden.
3013	m.	CLEMENTI, Gradus (Tausig).	2589a	l.	DÖRING, Op. 76 Vorschule zu Op. 8.	1319a/c	l.	LOESCHHORN, Op. 52 Melod. Etüden.
184a/d	m.	CRAMER, Etüden.	3276	m.	DUVERNOY, Op. 120 Ecole du Mécanisme.	2184a/b	l.	LOESCHHORN, Op. 181 Kinder-Etüden.
2802a/d	m.	CRAMER, Dieselben (Ruthardt).	3277	gl.	DUVERNOY, Op. 176 Elementarunterricht.	2674	s.	MAYER, CH., Op. 119 Stud. z. höh. Ausbild.
2408	l.	CZERNY, Op. 139, 100 Übungsstücke.	3216	m.	DUVERNOY, Op. 276 Vorschule.	2678	l.	MAYER, CH., Op. 340 Leichte Übungen.
2404	m.	CZERNY, Op. 261, 125 Passagenübungen.	3217	m.	DUVERNOY, Op. 276 Vorschule.	1402	s.	MOSCHELES, Op. 51 Etüden (Ruthardt).
3239	s.	CZERNY, Op. 268 Große Sonate.	3216	m.	DUVERNOY, Op. 276 Vorschule.	2982a/b	s.	MOSCHELES, Op. 70 Studien.
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2409	m.	CZERNY, Op. 337 40 tägliche Übungen.	2956	s.	HABERBIER, Op. 58, Op. 59 Etud.-Poésies.	279	l.	MÜLLER, Instruktive Übungsstücke.
2410	s.	CZERNY, Op. 365 Schule des Virtuosen.	2669	l.	HÄNDEL, Die ersten Studien (Ruthardt).	1009	l.	RUBINSTEIN, Op. 23 Etüden.
3020	l.	CZERNY, Op. 453, 110 Übungsstücke.	3561	m.	HELLER, Op. 45 Melodische Etüden.	2163	s.	RUBINSTEIN, Op. 23 No. 2 Etude Cdur.
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2402	gl.	CZERNY, Op. 599 Erster Lehrmeister.	3563	m.	HELLER, Op. 47, 25 Etüden.	3319a/c	s.	SAUER, 3 Konzert-Etüden.
2407	m.	CZERNY, Op. 636 Vorschule zur Fingerfertigkeit. 24 Übungen.	3564	m.	HELLER-AUSWAHL, 41 Etüden.	2467a	l.	SCHMITT, AL., Exercices préparatoires, mit Ergänzungsübungen von Ruthardt.
						2467b/c	m.	SCHMITT, Etüden aus Op. 16.
						2681	s.	SEELING, Op. 10 Konzert-Etüden.
						373	m.	STEBELT, Op. 78 Etüden.

LOUIS KÖHLER

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3521	Op. 50 Die ersten Etüden 20 Studien als technische Grundlage	3526	Op. 242 Kleine Schule der Geläufigkeit 20 Studien in Cdur ohne Oktaven-Spannung.
3528	Op. 60 Technische Studien	1313a/b	Op. 243 Kinderfreund Kleine Klavierstückchen zur Übung und Unterhaltung für Kinder.
3522	Op. 128 Neue Geläufigkeitsschule 20 Studien zur Übung im brillanten Passagenspiel.	3520a/e	Op. 249 Praktischer Lehrgang. 5 Bände Unterrichtsmaterial aus der Klavierliteratur aller Epochen, in stufenweise geordneter Folge vom ersten Anfang bis zur höheren Ausbildung.
3523	Op. 150 Tägliche Repetitionen 12 technische Übungen zur gleichmäßigen Ausbildung beider Hände.	1969a/b	Op. 300 Praktische Klavierschule Vollständiger Lehrgang vom ersten Anfang bis zur Mittelstufe, sowie Volks- und Opernmelodien, Märsche, Tänze und Kompositionen von Bach, Mozart, Beethoven usw.
3524	Op. 151 Die leichtesten Etüden 12 Vorstudien zu den Etüden Op. 50.	2033	Op. 302 Schule der linken Hand
3525	Op. 210 Kinder-Album 30 leichte Stücke zum Vorspielen.		
1040	Op. 218 Kinder-Übungen		