

GOBY EBERHARDT

OP. 86

MELODIENSCHULE SCHOOL OF MELODY

28
Charakterstücke
in der ersten Lage
für
VIOLINE
mit Klavierbegleitung
in progressiver Ordnung für Anfänger

28
characteristic Pieces
in the first position
for
VIOLIN
with Pianoforte
Progressively arranged for Beginners

- Heft I**
1. Romanze
 2. Polka
 3. Lied
 4. Serenade
 5. Melancholie
 6. Kleiner Walzer

- Book I**
- Romance
 - Polka
 - Song
 - Serenade
 - Melancholy
 - Little Waltz

- Heft II**
7. Ländler
 8. Cavatine
 9. Tyrolienne
 10. Barcarolle
 11. Jagdlied
 12. Walzer
 13. Lied ohne Worte
 14. Mazurka

- Book II**
- Rustic Dance
 - Cavatine
 - Tyrolienne
 - Barcarolle
 - Hunting Song
 - Waltz
 - Song without words
 - Mazurka

- Heft III**
15. Gondellied
 16. Aria
 17. Bauerntanz
 18. Scherzo
 19. Polnisch
 20. Spanisches Ständchen

- Book III**
- Bout Song
 - Aria
 - Country Dance
 - Scherzo
 - Polish Dance
 - Spanish Serenade

- Heft IV**
21. Kinderreigen
 22. Zigeuner in der Dorfschenke
 23. Abends
 24. Am Bache

- Book IV**
- Children's Dance
 - Gipsies at the Village Inn
 - In the Eventide
 - At the Brook

- Heft V**
25. Ländler
 26. Mazurka
 27. Lied
 28. Scherzo in Tanzform

- Book V**
- Rustic Dance
 - Mazurka
 - Song
 - Scherzo in the form of a Dance

5 Hefte je M. 2.50 n.

5 Books M. 2.50 n. each

Nr. 1-28 in einem Hefte M. 3.- n.

Einzeln: Nr. 1, 4, 7, 8, 9, 10, 11, 12, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28 je M. -.80 n.

Ausgabe für Violine allein

Eigentum des Verlegers für alle Länder.

Alle Rechte,
auch Aufführungsrecht, vorbehalten.

Property of the publisher for all countries.

The right of public performance
and all other rights reserved.

C. F. KAHNT, LEIPZIG

Books I, II, III copyright 1888 by Edw. Schuberth & Co., New York

Books I, II, III copyright 1916 by H. W. Nicholl

Books IV, V copyright 1907 by C. F. Kahnt Nachfolger, Leipzig

Ausgewählte Kompositionen für Violine und Klavier.

Verlag von C. F. Kahnt, Leipzig.

Romanze aus Goby Eberhardt, Op. 86. Melodienschule, 5 Hefte Heft 1.3.4.5. à M. 2.50. Heft 2 M.3. —

Andante.

Romanze von Anton Rubinstein, Op. 44. N° 1. Bearb. v. R. Hofmann. M. 1.50.

Andante con moto
p espresso.

Träumerei von Hans Sitt, Op. 14. N° 8. M. 1. —

Andante.

Menuetto von Rich. Hofmann, Op. 127. N° 1. M. — 80.

Allegretto.

Album-Blätter von Niels W. Gade. Arr. v. Ferd. Hüllweck. 3 Stücke komplett M. 2. —

Andantino. cantabile
Piano

creso.

Schüler-Concertino N° 2 von Adolf Huber, Op. 6. M. 2. —

Allegro moderato.

f risoluto

Zwischenspiel II aus der Oper „Carmen“ von G. Bizet. Arr. v. Otto Singer. M. 1. —

Andantino quasi Allegretto. M. 88.

p dolce

Rokoko-Menuett von Edm. Parlow, Op. 97. N° 4. Arr. v. Rich. Hofmann. M. 1.20.

Allegretto grazioso.

Schersino von Jul. Handrock, Op. 64. N° 3. Arr. v. Rich. Hofmann. M. 1.20.

Allegretto.

Einsame Blumen von Rob. Schumann, Op. 82. N° 3. Bearb. v. Rich. Lange. M. — 80.

Einfach.

Hausmütterchen von Max Oesten, Op. 211. N° 2. M. 1.25.

Andantino.

Träumerei am Abend von Oskar Köhler, Op. 175. M. 1. —

Buhig, innig.

p 1. Position ad lib. *rall.* *a tempo* *p sehr sari*

Heimatsklänge von W. Schuster, Op. 45. Arr. v. Rich. Hofmann. M. 1.20.

Moderato.

I. Ungarisch von Gust. Hille, Op. 83. 4 Stücke komplett M. 2. —

Allegro.

f fuoco

Schüler-Concertino N° 4 von Adolf Huber, Op. 8. M. 1.50.

Allegro moderato.

Romanze von C. Arthur Richter, Op. 16. N° 1. M. 1.50.

Etwas bewegt.

Gavotte von Erwin Banck, Op. 9. N° 2. M. 1.20.

Lied ohne Worte von Bernhard Dessau, Op. 29. N° 1. M. 1.50.

Andantino.

VORWORT.

Mit der Herausgabe einer „Melodienschule“ verfolge ich hauptsächlich den Zweck, dem Lehrer ein Studienmaterial für seine Schüler an die Hand zu geben, welches neben dem Gebrauch einer Violinschule mit Nutzen zu verwenden ist. Dem Schüler soll durch Üben nachstehender Stücke das einseitig technische Studium erleichtert und die Phantasie angeregt werden. Um den Übungsstoff recht reichhaltig zu gestalten, habe ich besonders auf Mannigfaltigkeit der Stricharten und Rhythmik gesehen.

Goby Eberhardt.

PREFACE.

My chief object in publishing a "School of Melodies," is to afford the teacher such material for the instruction of his pupils as will advantageously supplement, and go hand in hand with, a Violin - School. The following pieces are intended to facilitate the pupil's study, by alleviating the monotony of technical study, and stimulating his imagination and power of thought. In order to afford abundant material for practice, I have been particular to vary the styles of bowing and the rhythm in every possible manner.

GOBY EBERHARDT.

Gondellied.

BOAT SONG.

Goby Eberhardt, Op. 86. No. 15.

Edited by H. W. Nicholl.

VIOLINO. *Allegretto.*

PIANO. *Allegretto.*

p dolce

mf

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music features a melodic line in the treble staff and a harmonic accompaniment in the grand staff. Dynamics include *f* (forte) and *dim.* (diminuendo). There are also some articulation marks like accents and slurs.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar melodic and harmonic textures. Dynamics include *f* and *p* (piano). There are also some articulation marks like accents and slurs.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar melodic and harmonic textures. Dynamics include *f* and *p*. There are also some articulation marks like accents and slurs.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar melodic and harmonic textures. Dynamics include *f*, *pp* (pianissimo), and *prall.* (prallato). There are also some articulation marks like accents and slurs.

Aufführungsrecht vorbehalten.

Edited by H. W. Nicholl.

Arie. ARIA.

Goby Eberhardt, Op. 86. No. 16.

Andante $\frac{4}{4}$
mf *espressivo*

Andante.
p *sempre legato*

p

mf

p

cresc.

cresc.

rit. \circ *f* *mf* *a tempo* *p*

rit. *f* *p* *mf* *p*

4 4

5 2 5 4

rit. *a tempo*
mf

rit. *a tempo*
p *mf*

1 1

1 4

molto ritard...

molto ritard...

Bauerntanz. RUSTIC DANCE.

Aufführungsrecht
vorbehalten.

Edited by H. W. Nicholl.

Goby Eberhardt, Op. 86. No. 17.

Moderato.

Moderato.

pp *p* *mf* *f*

pizz. *p*

p *grazioso*

mf

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, including dynamic markings *pp*, *p*, *mf*, and *f*. The word *arco* is written above the treble staff in the final measure.

Fourth system of musical notation, featuring fingering numbers (1, 2, 3, 4) and a *ff pizz.* marking. It includes first and second endings for a section.

Aufführungsrecht vorbehalten.

Scherzo in Kanonform.

SCHERZO IN FORM OF A CANON.

Edited by H. W. Nicholl.

Goby Eberhardt, Op. 86. No. 18.

Allegretto.

Allegretto.

p

mf

mf

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The top staff contains a melodic line with slurs and fingerings (4, 8, 4, 1, 2, 1, 4, 8, 4). The grand staff contains a piano accompaniment with chords and moving lines. A fermata is placed over a measure in the bass line.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with first and second endings marked '1.' and '2.'. The grand staff below has a piano accompaniment. A fermata is placed over a measure in the bass line. The number '21' is written below the bass line.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a fermata and fingerings (8, 4). The grand staff below has a piano accompaniment.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a fermata and fingerings (4, 8, 2). The grand staff below has a piano accompaniment. A fermata is placed over a measure in the bass line. The number '3' is written below the bass line.

Fifth system of musical notation. It consists of three staves. The top staff has a melodic line with a fermata and fingerings (8, 4). The grand staff below has a piano accompaniment.

Aufführungsrecht
vorbehalten.

Edited by H. W. Nicholl.

Polnisch. POLISH DANCE.

Goby Eberhardt, Op. 86. No. 19.

Allegro.

Allegro.

mf

cresc.

f

mf

cresc.

f

mf

p

f

p

3 1 1 2 1

p

ritard.

ritard.

V

Vivace.

f

Vivace.

f

Aufführungsrecht
vorbehalten.

Edited by H. W. Nicholl.

Spanisches Ständchen.

SPANISH SERENADE.

Goby Eberhardt, Op. 86. No. 20

Allegretto.

The first system of the musical score consists of two staves. The upper staff is in treble clef and begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It starts with a dynamic marking of *p* and the instruction *pizz. sempre*. The lower staff is in bass clef and begins with a bass clef, a key signature of one flat, and a 3/4 time signature. It starts with a dynamic marking of *p*. The tempo marking *Allegretto.* is placed above the first measure of the upper staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef and continues the melody from the first system. The lower staff is in bass clef and continues the accompaniment from the first system. The tempo marking *Allegretto.* is placed above the first measure of the upper staff.

The third system of the musical score consists of two staves. The upper staff is in treble clef and features a first ending (marked '1.') and a second ending (marked '2.'). The lower staff is in bass clef and also features a first ending (marked '1.') and a second ending (marked '2.'). The tempo marking *Allegretto.* is placed above the first measure of the upper staff. The word *cantabile* is written in the lower right corner of the system.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and continues the melody. The lower staff is in bass clef and continues the accompaniment. The tempo marking *Allegretto.* is placed above the first measure of the upper staff.

The first system of music consists of three staves. The top staff is a single treble clef with a melodic line of eighth and sixteenth notes. The middle and bottom staves are joined by a brace on the left, representing the piano accompaniment. The middle staff has a treble clef and features a melodic line with slurs and a triplet of eighth notes. The bottom staff has a bass clef and contains a bass line with chords and moving lines.

The second system of music consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the piano accompaniment, with the middle staff showing a melodic line with slurs and the bottom staff showing a bass line with chords.

The third system of music consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment, with the middle staff showing a melodic line with slurs and the bottom staff showing a bass line with chords.

The fourth system of music consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment, with the middle staff showing a melodic line with slurs and the bottom staff showing a bass line with chords. The system concludes with a double bar line and a fermata over the final note.

Fin*

Ausgewählte Kompositionen für Violine und Klavier.

Verlag von C. F. Kahnt, Leipzig.

Romanze von Joseph Joachim. M 1. 50.

Bewegt.
dolce espress. *cresc.* *dim.* *p* *pp* *poco rit.*

Canzona von Hans Sitt, Op. 14. N° 1. M 1. -

Moderato.
p dolce

Romanze von Ant. Rubinstein, Op. 44. N° 1. Arr. v. H. Wieniawski. M 2. -

Andante con moto. *sul D.*

Barcarole von Ant. Rubinstein, Op. 50. N° 3. Arr. v. Leop. Auer. M 1. 50.

Moderato assai. *cresc.* *f* *espr.*

Berceuse Estonienne von E. Adamiwsky. M 1. 50.

Andante con moto. *con sord.* *poco più animato*

L'Inquiétude von Goby Eberhardt, Op. 87. N° 1. M 1. -

Leidenschaftlich bewegt. *Piano.* *mf* *mf*

Albumblatt von Rob. Schumann, Op. 99. N° 5, Bearb. v. Rich. Lange. M - 60.

Langsam sehr ausdrucksvoll

Sérénade Française von Spiro Samara. Arr. v. Arthur Bösel. M 1. 50.

Allegretto moderato.

Romanze von N. H. Rice, Op. 5. M 1. 80.

Andante. *sul G.* *mf* *espress.* *cresc.* *cresc.*

Gondellied von Goby Eberhardt, Op. 86. Aus: Melodienschule, 5 Hefte. Heft 1. 3. 4. 5 à M 2. 50. Heft 2 M 3. -

Allegretto. *p dolce*

Habanera aus der Oper „Carmen“ von G. Bizet. Arr. v. Otto Singer. M 1. 20.

Allegretto quasi Andantino. *♩ = 72.* *espr.*

Zigeuner-Ständchen von Alfred Wernicke, Op. 28. M 1. 50.

Sehr ruhig und träumerisch.

Canzonetta von Marcello Rossi, Op. 16. M 1. 80.

Allegretto grassioso. *gliss. sul D* *a tempo* *p poco rit.* *mf*

Serenade von J. Fabian, Op. 8. M 1. -

Moderato. *p dolce* *ff dolce assai* *p*

Seguidilla aus der Oper „Carmen“ von G. Bizet. Arr. v. Otto Singer. M 1. 20.

Allegretto. *dolce espr.*

Reverie von Algernon Ashton, Op. 19. M 2. -

Andantino. *♩ = 116.* *espress.*

Arioso von Marcello Rossi, Op. 8. M 1. -

Andante religioso. *p poco rit. sul G.* *sul G.* *molto rit. a tempo sul G.* *cresc.* *dim.* *p dolce*

Legende von Waldemar Meyer. M 1. 50.

Moderato. *♩ = 56.* *Solo.* *p con espressione* *Cadenz.*