

David, Ferdinand

Violin School, Pt. 1

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# DAVID'S

# VIOLIN SCHOOL

Violinschule

**PART I.**  
*Erster Theil.*  
**THE BEGINNER.**  
*Der Anfänger.*

**PART II.**  
*Zweiter Theil.*  
**THE ADVANCED PUPIL.**  
*Der Vorgerückte Schüler.*

**COMPLETE.**

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DAVID'S

iolin School.

[Violinschule.]

PART I.

Erster Theil.

THE BEGINNER.

Der Anfänger.

PART II.

Zweiter Theil.

THE ADVANCED PUPIL.

Der Vorgerückte Schüler.

BY

FERDINAND DAVID.

(EDITED BY B. LISTEMANN.)

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Fig. I.



Fig. III.



Fig. II.



Fig. IV.



Fig. V.

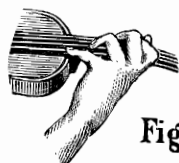


Fig. VII.



Fig. VI.

## PREFACE.

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THIS SCHOOL is not intended to be an Encyclopædia of Violin-playing, but simply gives the method pursued for a number of years by the author. As it is impossible, by merely having a grammar, to gain a knowledge of a foreign language, so likewise no one can learn Violin-playing by simply studying an instruction book. Good tuition is required, not only that the complicated mechanism of the instrument shall be thoroughly understood, but that directions respecting style and execution shall be more varied and explicit than it is possible for a book to render them. This SCHOOL is intended to furnish Technics of Violin-playing. Whatever it lacks is to be supplied by the instructor.

## VORWORT.

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*DIESE SCHULE beansprucht nicht ein Lexikon des Violinspiels zu sein. Sie soll nur den Weg andeuten, den der Verfasser seit Jahren mit seinen Schülern gegangen ist.— Wenn es schon schwer halten dürfte, allein aus einer Grammatik eine fremde Sprache zu erlernen, so ist es geradezu unmöglich, dass Jemand, ohne Hülfe eines tüchtigen Lehrers, die complicirte Mechanik des Violinspiels sich aneigne. Der Lehrer wird also nachhelfen müssen, wo die Schule nicht ausreicht. Vorzüglich gilt dies vom Styl und vom Vortrage, welche man durch gedruckte Worte und Notenbeispiele nicht leicht Jemandem beibringen wird. Diese Schule handelt also nur von der Technik des Violinspiels und es muss dem einsichtsvollen Lehrer überlassen bleiben, die unvermeidlichen Lücken im Lehrgange auf zweckmässige Weise auszufüllen.*



# DAVID'S VIOLIN SCHOOL.

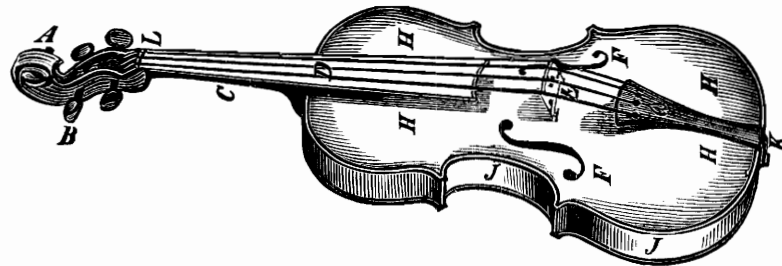
## THE BEGINNER.

Der Anfänger.

### PART FIRST.

### ERSTER THEIL.

THE VIOLIN.



DIE VIOLINE.

#### Names of exterior parts of the Violin.

A, Head. B, Pegs. C, Neck. D, Finger Board. E, Bridge. F, f's or Sound Holes. G, Tail Piece. H, Top. I, Sides. K, the Button. L, the Saddle or Rest. The lower side is termed the Back. Inside the Violin, under the left of the Bridge, is found the Bass Bar or Bass Board, and close behind the right Foot, the Sounding Post.

#### Benennung der äussern Theile der Violine.

A, die Schnecke. B, die Wirbel. C, der Hals. D, das Griffbret. E, der Steg. F, die f-oder Schalllöcher. G, der Saitenhalter. H, die Decke. I, die Zargen. K, der Knopf. L, der Sattel. Die Rückseite heisst der Boden. Im Innern der Violine, unter dem linken Fusse des Steges, befindet sich der Bassbalken; dicht hinter dem rechten steht der Stimmstock.

#### The Bow.



A, the Stick. B, the Hair. C, the Nut. D, the Screw. E, the Head or Point.

#### Der Bogen.

A, die Stange. B, die Haare. C, der Frosch. D, die Schraube. E, der Kopf oder die Spitze.

#### The Strings.

The Violin has four Strings: the lowest, spun with wire, is the G String, IV<sup>ta</sup>, the next D, III<sup>za</sup>, the next A, II<sup>da</sup>, and the highest E, I<sup>ma</sup>.

#### Die Saiten.

Die Violine is mit 4 Saiten bezogen: die tiefste, mit Drath überspinnene, heisst die G-Saite (IV<sup>ta</sup>); die folgenden: die D- (III<sup>za</sup>); die A- (II<sup>da</sup>) und die E-Saite (I<sup>ma</sup>).

#### Attitude.

The pupil should stand opposite the music stand, still so far to the left as not to hide the notes with the Violin. The body should be erect and easy. The left foot should point straight forward, the right foot a little apart from the left, and pointed outward; the toes in one line, and the weight of the body bearing on the left foot.

#### Stellung.

Man stelle sich dem Notenpulte gegenüber, doch so weit nach links, dass die Violine die Noten nicht verdecke; den Körper gerade und ungezwungen, den linken Fuss gerade aus, den rechten etwas vom linken entfernt und auswärts, die Fussspitzen in einer Linie. Das Hauptgewicht des Körpers ruhe auf dem linken Fusse. (Siehe Fig. II.)

Position of the Feet.



Stellung der Füsse





### Manner of Holding the Violin.


The Violin should rest on the left collar-bone, and the chin on the left side of the Violin and close to the tail-piece, covering but a small portion of the instrument, which should be held lightly between the third joint of the first finger and the first joint of the thumb of the left hand, in such a manner that there will be some space between the hand and the neck of the Violin. The elbow should be brought under the middle of the instrument, but must not lean on the chest. The Violin should be held in a horizontal position.

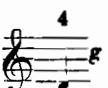
As, in the modern style of playing, frequent changes of position are needed, and as, therefore, a firm *grasp* of the instrument by the chin becomes necessary, it is well to place a handkerchief, or a small cushion, between the shoulder and Violin. This renders needless any extreme raising of the shoulder, and assists the player.

### Manner of Holding the Left Hand.

Place the first finger on *f* on the E string, 

the second finger on *c* on the A string, 

the third finger on *g* on the D string, 

the fourth finger on *d* on the G string 

The wrist must not bend forward nor backward. From the elbow to the fingers should be a straight line. When the fingers are placed as above and then raised a little, the hand will be in the correct position.

### Manner of Holding the Bow.


The thumb of the right hand should be near the Frog or Nut, its middle joint turned a little outward, the other fingers, slightly bent, should grasp the stick, the first finger curving a little around it. The thumb is placed on the opposite side, between the first and second fingers. All the fingers should touch the stick and not be separated from each other.

### Haltung der Violine.

*Die Violine wird auf das linke Schlüsselbein gesetzt, das Kinn ruht dicht am Saitenhalter auf der linken Seite, der Kopf etwas nach derselben Seite geneigt, die linke Schulter ein wenig in die Höhe gezogen. Das Kinn darf nicht zu weit über die Violine hinaus gelegt werden. Die Violine wird, ohne sie zu drücken, zwischen dem dritten Gelenke des Zeigefingers und dem ersten des Daumens gehalten, doch so, dass Raum zwischen dem Hals der Violine und der Hand bleibt. Den Ellenbogen möglichst weit unter die Violine gezogen, mindestens bis zur Mitte derselben; an die Brust darf er sich nicht anlehnen. Die Violine wird in horizontaler Richtung gehalten. Die neuere Spielart, welche einen häufigen Wechsel der Lagen erfordert, bedingt eine feste Lage der Violine, welche man am bequemsten erreicht, indem man ein Tuch oder ein kleines Kissen zwischen die Violine und die linke Schulter legt. Letztere braucht dann nicht zu weit heraufgezogen zu werden und die Haltung ist ungezwungener.*

### Haltung der Linken Hand

*Man lasse den Schüler den ersten Finger auf *f* auf der E-Saite, den zweiten auf *c* auf der A-Saite, den dritten auf *g* auf der D-Saite, den vierten auf *d* auf der G-Saite setzen, das Handgelenk nach*



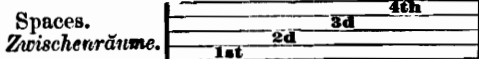
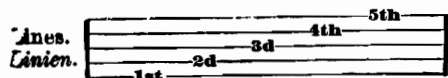
*darf weder nach vorn noch hinten geneigt werden; vom untern Fingergelenk bis zum Ellenbogen muss der Oberarm eine gerade Linie bilden (siehe Fig. V und VII.) Nachdem auf obige Weise die Finger auf die Saite gesetzt sind, hebe man sie gleichzeitig ein wenig auf und lasse sie über den Saiten, so hat man die richtige Haltung der Hand.*

### Haltung des Bogens.

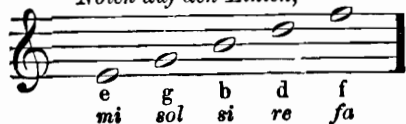
*Man setze den Daumen der rechten Hand dicht an den Rand des Frosches, das Mittelgelenk etwas nach aussen, die andern Finger in leichter Krümmung auf die Stange, so dass der erste dieselbe bis zum mittleren Gelenk umschliesst, der Daumen dem Punkte zwischen dem zweiten und dritten Finger gegenüber liegt, alle Finger die Stange berühren und die auf derselben ruhenden sich nicht von einander entfernen (siehe Fig. VI und IV).*

Notes. Clef and Lines.

Noten, Schlüssel und Notlinien.



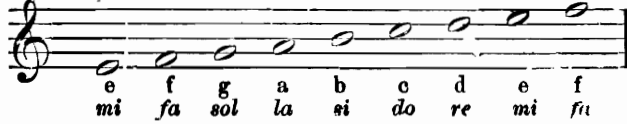
Notes on Lines,  
Noten auf den Linien,



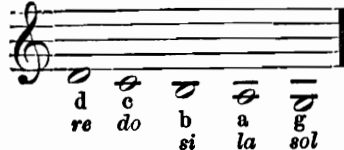
on Spaces.  
auf den Zwischenräumen,



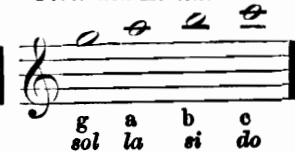
on Lines and Spaces.  
auf Linien und Zwischenräumen.



Beneath the Lines.  
Unter den Linien.



Above the Lines.  
Ueber den Linien.



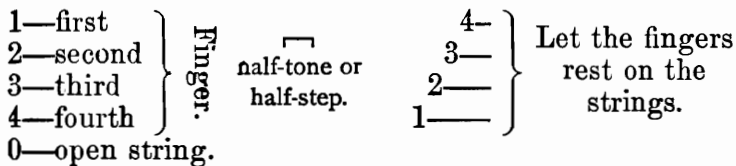
Scales.  
Tonleiter oder Scala.



Bowing.

Apply the Bow near the Nut (Fig. I), draw the end of the fore finger somewhat back. As the point approaches, let the little finger gradually slide away from the Bow without quite quitting it, while the fore finger reclines more and more on the Bow, which must be somewhat inclined toward the finger-board. Draw the Bow at right angles across the strings. The wrist should bend easily, and be turned towards the player, and should not be much elevated when playing near the Nut. (See Figs. I, III and IV.)

Explanation of Signs for the Fingers.



Half-tone or half-step higher.



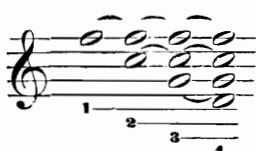
Half-tone or half-step lower.

Explanation of Signs for Bowing.



See explanation, page 12.

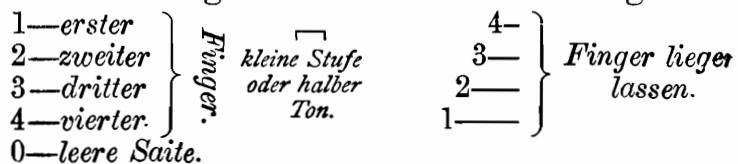
Place the fingers as follows: See that elbow and hand are in the correct position. Raise the fingers and draw the Bow slowly over the open strings.



Bogenführung.

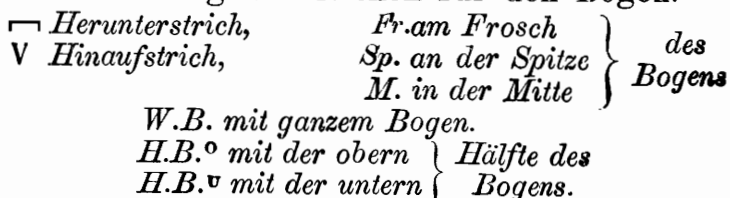
Man setze den Bogen dicht am Frosch an (Fig. I. und ziehe die Spitze des Zeigefingers etwas zurück, je mehr man sich der Spitze des Bogens nähert, desto mehr zieht sich der kleine Finger von der Stange zurück, aber ohne sie ganz zu verlassen; der Zeigefinger legt sich nach und nach mehr um die Stange welche etwas zum Griffbret geneigt sein muss. Die Haare müssen die Saite stets gerade durchschneiden. Das Handgelenk muss immer beweglich und zu dem Spieler geneigt sein; wenn man am Frosch spielt darf es nicht zu sehr hinaufgezogen werden. (Siehe Fig. I, III und IV.)

Erklärung der Zeichen für die Finger.



Eine kleine Stufe höher, als zuvor mit demselben Finger gegriffen worden. Eine kleine Stufe tiefer.

Erklärung der Zeichen für den Bogen.

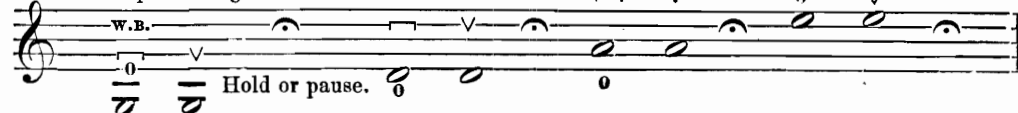


Man setze die Finger in folgender Weise auf: sehe nach, ob der linke Ellenbogen unter der Violine und das linke Handgelenk gerade ist, die Finger werden dann zu gleicher Zeit aufgehoben und über den Saiten gehalten hierauf streiche man langsam die leeren Saiten an.



No. 1. Open Strings.—Leere Saiten.

Slowly.  
Langsam



No. 2.

Pupil.  
Schüler.

W.P.

All the Bow.

Teacher.  
Lehrer.



Open Strings and First Finger.  
Nº 3. Leere Saiten und erster Finger.

First, and 2nd Fingers.  
Nº 4. Erster und 2ter Finger.

2nd Finger and Open Strings  
Nº 5. 2<sup>te</sup> Finger frei einsetzen.

1st 2nd and 3d Fingers, Fingers remain on the string.  
Nº 6. 1ster 2ter und 3ter Finger, Die Finger stehen lassen.

3d Finger and Open Strings.  
Nº 7. 3ten Finger frei einsetzen.

The 4 Fingers.  
Nº 8. Die 4 Finger.

The 4th Finger and Open Strings.  
Nº 9. Den 4ten Finger frei einsetzen.

The 1st Finger on 2strings.  
Nº 10. Den 1sten Finger frei ein-  
setzen über 2 Saiten.

The 2nd the same.  
Nº 11. Den 2ten eben so.

The 3d the same.  
Nº 12. Den 3ten eben so.

The 4th the same.  
Nº 13. Den 4ten eben so.

Intervals of Seconds, on the E string.  
Nº 14. Secundenfolge auf der E Saite.

On the A String.  
Auf der A Saite.

On the D String.  
Auf der D Saite.

On the G String.  
Auf der G Saite.

All 4 strings.  
№15. Auf allen 4 Saiten.

Thirds on all the Strings.  
№16. Terzenfolgen über alle Saiten.

Fourths on all the Strings.  
№17. Quarten eben so.

Fifths on all the Strings.  
№18. Quinten eben so.

Sixths on all the Strings.  
№19. Sexten eben so.

Sevenths on all the Strings.  
№20. Septimen eben so.

Octaves on all the Strings.  
№21. Octaven eben so.

Play the exercise, first with the lower half of the bow, from the Nut to the Middle (H.B!) then with the upper half, from the Middle to the point (H.B!) and lastly with the whole bow. (W.B.)

Diese Uebung wird zuerst mit der untern Hälfte des Bogens, vom Frosch bis zur Mitte, (H.B!), hierauf mit der obern, von der Mitte bis zur Spitze, (H.B!), dann mit ganzem Bogen (G.B.) gespielt.

No 22. Chord-Intervals, (Accord-Intervalle.)

Extention of the 4th finger without bending the wrist.  
\*Ausdehnung des 4ten Fingers ohne das Handgelenk zu biegen.

Measure, Duration of Notes and Rests.

Takt, Dauer der Noten und Pausen.

A Breve equals 2 Whole Notes, 4 Half Notes etc.  
gilt 2 ganze Noten, 4 halbe, 8 Viertel u.s.w.

A Dot adds one half to the length of a note.  
Der Punkt hinter der Note verlängert dieselbe um die Hälfte.

A second Dot lengthens the first dot one half.  
Ein zweiter Punkt verlängert den ersten um die Hälfte.

**Rests.**  
Pausen.

Whole, Half, 4th, 8th, 16th, 32th.  
Ganze, halbe, 4tel, 8tel, 16theil, 32theil Pause.

A dot (·) after a rest adds one half to its length.  
Der Punkt hinter der Pause verlängert dieselbe um die Hälfte.

2 measures rest. 3 meas.r. 4 meas.r. 20 meas.r.  
2 Takt-Pausen, 3 Takt-P., 4 Takt-P., 20 Takt-P.

**Varieties of Measure.**  
Takt-Vorzeichnung.

**Even Measure, Gerade Taktarten.**

4 Quarters. 2 Quarters. 2 Halves.  
4 Viertel, 2 Viertel, alla breve.

**Uneven Measure, Ungerade:**

3 Halves 3 Quarters. 3 Eighths.  
3 Zweitel, 3 Viertel, 3 Achtel.

**Compound even, Zusammengesetzte Gerade.**

6 Eighths. 6 Quarters. 12 Eighths.  
6 Achtel, 6 Viertel, 12 Achtel.

**Compound uneven, Zusammengesetzte ungerade.**

9 Eighths.  
9 Achtel.

Pause over a note, over a rest. Bar. Double Bar. Repeat.  
Halt oder Fermate auf der Pause. Taktstrich. Schlusszeichen. Wiederholungszeichen.  
auf der Note,

**Triples and Sextelets.**

Triolen und Sextolen.

**One Whole Note**



Auf eine ganze Note

equals one triplet of Half-Notes,

geht eine Triole von halben Noten,

2 of Quarters,

2 von Vierteln,

4 of Eighths,  
etc.

4 von Achteln, u.s.w.

Sextelet of quarter notes, double of a Half-Note Triplet

4tel Sextolen, Verdoppelung der 1/2 Note Triolen:

Sextelets of 8th Notes, the double of 2 Quarter Triplets.

8tel Sextolen, Verdoppelung der Viertel Triolen: u.s.w.

**First Exercises in Counting and Bowing.**

Die ersten Uebungen im Zählen und in der Bogeneintheilung.

The slur means, that the notes thus united are played with one stroke of the bow.

Dieses Zeichen bedeutet, dass die unter oder über demselben befindlichen Noten in einem Strich gespielt werden.

**Open strings. Count 4 Quarters in a measure.**

No 23. Leere Saiten. Vier Viertel zu zählen.

\* Abbreviations used for bowing. (W.B. whole bow) (H.B<sup>l</sup> half bow lower) (H.B<sup>u</sup> half bow upper) (M. middle) (P. point) (N. nut).



No 24. Count 2 Quarters in a Measure.  
Zwei Viertel zu zählen.

*Allegro,  
Lively.*

H.B.!, W.B., W.B., H.B.!, W.B., H.B.!, W.B.

No 25. Count two in a Measure.  
Zwei halbe Takte zu zählen.

*Vivace  
Quick.*

W.B., H.B.!!, W.B., W.B., H.B.!!, W.B., H.B.!, W.B.

No 26. Count 4 Quarters in a Measure.  
Vier Viertel zu zählen.

*Allegro  
moderato.  
Moderately  
quick.*

W.B., H.B.!!, W.B., W.B., H.B.!!, W.B., W.B., H.B.!!

Exercises in Intervals, with various kinds of Measures.

Zur Uebung im Treffen der Intervalle bis zur Octave in verschiedenen Taktarten.

\*). signifies that the quarter note must be "detached" from the half., although played in the same stroke.  
bedeutet hier, dass die Viertelnote in demselben Strich wieder angesetzt werden soll.

No. 27. Seconds. Count 6 Quarters in a Measure. Play the Half Note with two thirds of the bow, and the succeeding Quarter with the remaining one third, - both in one stroke.  
Secunden. Man zähle sechs Viertel und theile den Bogen so ein, dass auf die halbe Note zwei Drittheile, auf die Viertelnote ein Drittheil desselben kommt.

Allegro moderato.

6 W.B. \*

No. 28. Thirds and Seconds. Count 6 Eighths in a Measure. Divide the bow as in No. 27.  
Terzen und Secunden. Sechs Achtel zu zählen. Bogeneintheilung wie in der Vorigen.

Un poco allegro.  
A little quick.

H. B. u

No. 29. Count 4 Eighths in a Measure.  
Vier Achtel zu zählen.

Allegretto  
Rather lively.



Count 2 Halves in a Measure.

No 30. Zwei Halbe zu zählen

Vivace.  
(Alla breve.)

H.B!

W.B.

This exercise is in 2/4 time with a 'Vivace' tempo. The violin part (H.B!) consists of a series of eighth notes, with the first two measures containing triplets of eighth notes. The piano accompaniment (W.B.) features a complex rhythmic pattern of sixteenth notes, including triplets and groups of four.

Fourths.  
No 31. Quarten.

Listesso tempo.  
Same time.

H.B!

M

This exercise is in 2/4 time with a 'Listesso tempo' instruction. The violin part (H.B!) is composed of quarter notes. The piano accompaniment (M) features eighth-note patterns, including groups of four and triplets.

Fifths. Count 3 Eighths. Use one third of the bow on each Eighth note.  
No 32. Quinten. 3 Achtel zählen und auf jedes 8tel ein Drittheil des Bogens zu gebrauchen.

Allegretto

W.B.

This exercise is in 3/8 time with an 'Allegretto' tempo. The violin part (W.B.) consists of eighth notes. The piano accompaniment (W.B.) features eighth-note patterns, including groups of four and triplets.

Sixths, Count 3 in a Measure. Play with the upper  $\frac{1}{3}$  of the Bow.

No 33. Sexten. Drei Takttheile zu zählen und mit dem obern Drittheil des Bogens zu spielen.

*Agitato.*  
*Agitated.*

Sevenths, Count 6 Eighths in a Measure. Bowing always the same as in first Measure.

No 34. Septimen. Sechs Achtel zu zählen. Der Bogenstrich durchweg wie im ersten Takt.

*Andante.*  
*Moderately slow.*

W.B. P. W.B. 3 3 4

Keep the fingers on the strings as much as possible  
Manlasse die Finger möglichst liegen.

Octaves.  
№ 35. Octaven.

Bow throughout as in the first two Measures.  
Der Bogenstrich durchweg wie in den ersten zwei Takten.

*Allegro moderato.*

All the Intervals. Play more rapidly, and pass from one Exercise to the next without pause.  
Die Intervalle bis zur Octave in schnellerem Tempo ohne Unterbrechung zu spielen.

In the middle of the bow.

№ 36. In der Mitte des Bogens.

Scale. *segue*

Scala.

Seconds.  
Secunden.

Thirds.  
Terzen.

Fourths.  
Quarten.

Fifths.  
Quinten.

Sixths.  
Seixten.

Sevenths  
Septimen.

Octaves.  
Octaven.

First Exercises for Bowing.

Die ersten Bogen-Uebungen.

— Play legato or connected.  
Firm, sharp staccato stroke.

— liegender Strich.  
fester scharfabgestossener Strich.

No 37.

2) H.B. <sup>u</sup>

4) H.B. <sup>u</sup>

5) H.B. <sup>u</sup>

6) W.B.

7) M. P. M. P. M. P. M. P. M.

8) N. W.B. P. W.B. segue

9) M. 3

10) H.B. <sup>u</sup> P. H.B. <sup>u</sup> M. segue

11) H.B. <sup>u</sup> P. segue

12)

13) P.

14) H.B. <sup>u</sup>

## Finger-Uebung.

Raise each finger high, and let it fall firmly.  
Repeat each measure many times.  
|| means that the preceding group is repeated.

Man hebe jeden Finger hoch auf und lasse ihn fest niederfallen.  
Jeder Takt werde so oft als nöthig ist wiederholt.  
|| bedeutet, dass die vorhergehende Figur wiederholt wird.

No 38.

## Formation of Tone, marks of expression.

Tonbildung, Nuancirung des Tons.

## Usual marks of expression.

*p* means: *piano*, soft.  
*pp* means: *pianissimo*, very soft.  
*f* means: *forte*, loud.  
*ff* means: *fortissimo*, very loud.  
*mf* means: *mezzo forte*, medium force.  
*cres.* or  $\text{<}$  means: *crescendo*, increasing.  
*dim.*, *deces.* or  $\text{>}$  means: *diminuendo*, *decrescendo*, decreasing.  
*sf*, *rf* or  $\text{>}$  means: *sforzando*, *rinforzando*, suddenly loud.  
*fp* means: *forte-piano*, loud, and immediately soft again.

The bow touches the strings generally about half way between the bridge and the finger-board. For *piano* it approaches the finger board, for *forte* nears the bridge, and for *pianissimo*, may be held directly over the finger-board. (*sulla tastiera* or *flautato*.) In *crescendo* passages draw the bow more and more rapidly, pressing more and more upon the strings. For *diminuendo* reverse this action. The following exercises afford practice on all these points, and on all the strings. Use the whole bow as much as possible, and quite slowly, being careful to cross the strings at a right angle.

## Die gebräuchlichsten Nuancirungen.

*p* bedeutet: *piano*, schwach.  
*pp* bedeutet: *pianissimo*, sehr schwach.  
*f* bedeutet: *forte*, stark.  
*ff* bedeutet: *fortissimo*, sehr stark.  
*mf* bedeutet: *mezzo forte*, halb stark.  
*cres.* oder  $\text{<}$  bedeutet: *crescendo*, anwachsend.  
*dim.*, *deces.* oder  $\text{>}$  bedeutet: *diminuendo* *decrescendo* abnehmend.  
*sf*, *rf* oder  $\text{>}$  bedeutet: *sforzando*, *rinforzando*, verstärkt.  
*fp* bedeutet: *forte-piano*, stark und gleich wieder schwach.

Der Bogen werde in der Regel in der Mitte zwischen Steg und Griffbret über die Saiten geführt. Beim *piano* nähere man ihn etwas dem Griffbret, beim *forte* bewege man ihn in die Nähe des Steges, beim *pianissimo* kann man ihn ganz auf das Griffbret führen, (*sulla tastiera* oder *flautato*, flötenartig.) Das *crescendo* wird am besten hervorgebracht, indem man den Bogen nach und nach schneller und mit verstärkterem Druck über die Saiten führt; das *decrescendo* wird auf die umgekehrte Art gemacht. Folgende Uebung soll dem Schüler Gelegenheit geben, die verschiedenen Tonstärken und die Tonbildung auf jeder der 4 Saiten zu studiren; man übe sie so langsam als möglich mit Gebrauch des ganzen Bogens und habe Acht, dass derselbe die Saiten immer gerade durchschneide.







Romance.  
(ROMANZE.)

(G Major.)  
Nº 44. (G dur.)  
M.H.B<sup>u</sup>

Un poco allegro.

Musical score for Romance No. 44 in G Major, Op. 44 by M.H.B. The score is in 2/4 time and consists of six systems of two staves each. It features various dynamics including *mf*, *pf*, *p*, *f*, and *pp*, and includes performance markings such as *W.B.*, *H.B.*, and *H.B!*. The piece begins with a *mf* dynamic and a tempo marking of *Un poco allegro.* The score includes numerous slurs, ties, and fingering indications (e.g., 0, 4).

March.  
(MARSCH.)

Nº 45.  
W.B. H.B<sup>u</sup>

Maestoso  
Dignefied

*ff largamente*

Musical score for March No. 45 in G Major, Op. 45 by W.B. and H.B. The score is in 2/4 time and consists of one system of two staves. It features a dynamic marking of *ff largamente* and includes performance markings such as *W.B.*, *N.*, and *H.B.*. The piece begins with a *ff* dynamic and a tempo marking of *Maestoso Dignefied*. The score includes slurs and fingering indications (e.g., 0, 4).



N. W.B. P. W.B. *segue*

*sempre ff*

*meno forte* *cres. molto* *ff*

(F major.)  
(F dur.) \* *p* *p*

*Fine.*

*ritard.* *a tempo.*

*D.C.al Fine.*

\* Notes commencing on the 2nd or 4th count in a measure, and ending on the 1st or 3d count, are *syncopated* notes. The 1st and 3d counts are not to be accented, unless it is expressly marked.

Diese Noten, die mit dem zweiten oder 4ten Takttheil anfangen und mit dem 3ten oder ersten schliessen, heissen Synkopen; der gute Takttheil (das erste und das 3te Viertel des Takt's) darf nicht markirt werden, wenn es nicht ausdrücklich vorgeschrieben ist.



*p*

Prayer.  
(GEBET.)

*D. Cal Fine.*

No 48. (F major.)  
(F dur.)

Adagio.

*p*

W.B. H.B! W.B. H.B!

*cres.*

*cen - do f*

*ten.* *p* W.B. P. H.B. H.B!

*tenuto*

*p* *cres.* *cen - do* W.B. N. W.B. *f* *pp* *cres.*

H.B!

*ten.* *N. ten.* *N.* W.B. *V* *W.B.* *p dim.* *pp*

*mf* *f* *ff*

*ten.* *ten.*

The little Savoyard.

(KLEINER SAVOYARDE.)

No 49.

Allegretto

The musical score is written for piano in 2/4 time. It consists of eight systems of two staves each. The first system includes a dynamic marking of *p* and the instruction *sempre staccato*. The second system features a *V* marking above the first staff. The third system has a *3* marking below the second staff. The fourth system includes a *f* marking above the first staff and a *stacc.* marking below the second staff. The fifth system has a *4* marking above the first staff. The sixth system begins with a *M.* marking above the first staff and continues with *sempre stacc.* above the first staff. The seventh system includes *f*, *p*, *f*, and *p* markings above the first staff, and *pizz.*, *arco*, and *pizz.* markings below the second staff. The eighth system includes *f*, *p*, *f*, *p*, and *f* markings above the first staff, and *arco*, *pizz.*, *arco*, *pizz.*, and *f* markings below the second staff.

*p*  
*pizz.* *f* *arco.* *pizz.* *p* *arco.* *sempre stacc.*



# GIGUE.

(An old Dance.)

(Ein alter Tanz.)

No 50.

Presto,  
Quick.

The musical score is written in 6/8 time and is marked "Presto, Quick." It consists of seven systems of two staves each. The first system includes a tempo marking "M." above the first staff. Dynamics include *f*, *sf*, and *p*. Articulation includes accents and a trill (*tr*). Fingerings are indicated with numbers 1-4. The piece concludes with a final cadence.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, including a trill (tr) and a crescendo (cres.) marking. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues the melodic development. The left hand features a fortissimo (ff) dynamic marking and a trill (tr) in the lower register.

Third system of musical notation. The right hand has a fortissimo (ff) dynamic marking. A double bar line is followed by a *Fine.* marking and a piano (p) dynamic marking. The left hand has a piano (p) dynamic marking.

Fourth system of musical notation. The right hand features a piano (p) dynamic marking. The left hand includes a trill (tr) and a piano (p) dynamic marking.

Fifth system of musical notation. The right hand has a piano (p) dynamic marking. The left hand includes a piano (p) dynamic marking and a crescendo (cres.) marking.

Sixth system of musical notation. The right hand has a piano (p) dynamic marking. The left hand includes a piano (p) dynamic marking and a fortissimo (f) dynamic marking.

Seventh system of musical notation. The right hand has a piano (p) dynamic marking. The left hand includes a piano (p) dynamic marking and a fortissimo (f) dynamic marking.

*D. C. al Fine.*

# Sharps and Flats.

Versetzungszeichen.

- # A sharp raises a note a half tone.
- b A flat lowers a note a half tone.
- x A double sharp raises a note a whole tone.
- bb A double flat lowers a note a whole tone.
- ♮ A natural takes away the effect of a # or b.

- # (Kreuz) erhöht die Note, vor welcher es steht, um einen halben Ton.
- b (Be) erniedrigt dieselbe um einen halben Ton.
- x (Doppelkreuz) erhöht um einen ganzen Ton.
- bb (Doppel-Be) erniedrigt um einen ganzen Ton.
- ♮ (Quadrat oder Auflöser) widerruft ein vorangegangenes # oder b

### Sharped notes are named: \_

Die durch Kreuz erhöhten Noten heissen:

C Sharp D sharp E sharp F sharp G sharp A sharp B sharp  
eis dis eis fis gis ais his

### Flatted notes are:

Die durch b erniedrigten:

C flat D flat E flat F flat G flat A flat B flat  
ces des es fes ges as b

### Double-sharped notes are:

durch Doppelkreuz erhöhte:

C double sharp D d.sh. E d.sh.  
eisis oder disis eisis  
doppeleis, (doppeldis,) (doppeleis,)

### Double-flatted notes are:

durch Doppel b erniedrigte:

C double flat D d.fl. E d.fl.  
ceses oder deses eses  
doppelces, (doppeldes,) (doppelles,)

### Notes made natural.

Auflösung nach x und b.

C d.sh. C# C C d.fl. Cb C  
eisis cis c ceses ces c

## Signatures, Keys.

Vorzeichnung, verschiedene Tonarten.

<p><b>C major</b> C dur No signature Ohne Vorzeichnung</p> <p><b>A minor.</b> A moll.</p>	<p><b>G major</b> G dur One # on f. Ein # vor f.</p> <p><b>E minor.</b> E moll.</p>	<p><b>D major.</b> D dur 2 #s on f &amp; c. 2 # vor f und c.</p> <p><b>B minor.</b> H moll.</p>	<p><b>A major.</b> A dur 3 #s on f, c, g. 3 # vor f, c, g.</p> <p><b>F# minor.</b> Fis moll.</p>
<p><b>E major</b> E dur 4 #s on f, c, g, d. 4 # vor f, c, g, d.</p> <p><b>C# minor.</b> Cis moll.</p>	<p><b>B major</b> H dur 5 #s on f, c, g, d, a. 5 # vor f, c, g, d, a.</p> <p><b>G# minor.</b> Gis moll.</p>	<p><b>F# major.</b> Fis dur 6 #s on f, c, g, d, a, e. 6 # vor f, c, g, d, a, e.</p> <p><b>D# minor.</b> Dis moll.</p>	<p><b>C# major</b> Cis dur 7 #s on f, c, g, d, a, e, b. 7 # vor f, c, g, d, a, e, b.</p> <p><b>A# minor.</b> Ais moll.</p>
<p><b>F major</b> F dur One b on b. 1 b vor h.</p> <p><b>D minor.</b> D moll.</p>	<p><b>Bb major</b> B dur 2 bs on b, e. 2 b vor h, e.</p> <p><b>G minor.</b> G moll.</p>	<p><b>Eb major</b> Es dur 3 bs on b, e, a. 3 b vor h, e, a.</p> <p><b>C minor.</b> C moll.</p>	<p><b>Ab major</b> As dur 4 bs on b, e, a, d. 4 b vor h, e, a, d.</p> <p><b>F minor.</b> F moll.</p>
<p><b>Bb major</b> Bes dur 5 bs on b, e, a, d, g. 5 b vor h, e, a, d, g.</p> <p><b>Bb minor.</b> B moll.</p>	<p><b>Gb major</b> Ges dur 6 bs on b, e, a, d, g, c. 6 b vor h, e, a, d, g, c.</p> <p><b>Eb minor.</b> Es moll.</p>	<p><b>Cb major</b> Ces dur 7 bs on b, e, a, d, g, c, f. 7 b vor h, e, a, d, g, c, f.</p> <p><b>Ab minor.</b> As moll.</p>	

## Intervals.

Die Intervalle.

<p><b>Prime or Unison.</b> Primen oder Einklang.</p> <p>Perfect, superfluous, small, great, superfluous, small, great.</p> <p>Reine, übermässige, kleine, grosse, übermässige, kleine, grosse.</p>	<p><b>Seconds.</b> Secunden.</p> <p>perfect, superfluous, diminished, perfect, superfluous.</p> <p>reine, übermässige, verminderte, reine, übermässige.</p>	<p><b>Thirds.</b> Terzen.</p> <p>perfect, superfluous, small, great, superfluous, small, great.</p> <p>reine, übermässige, kleine, grosse, übermässige, kleine, grosse.</p>	<p><b>Fourths.</b> Quarten.</p> <p>perfect, superfluous, diminished, perfect, superfluous.</p> <p>reine, übermässige, verminderte, reine, übermässige.</p>	<p><b>Fifths.</b> Quinten.</p> <p>perfect, superfluous, small, great, superfluous, small, great.</p> <p>reine, übermässige, kleine, grosse, übermässige, kleine, grosse.</p>
<p><b>Sixths.</b> Sexten.</p> <p>small, great, small, diminished, great.</p> <p>kleine, grosse, kleine, verminderte, grosse.</p>	<p><b>Sevenths.</b> Septimen.</p> <p>perfect, superfluous, small, great, superfluous, small, great.</p> <p>reine, übermässige, kleine, grosse, übermässige, kleine, grosse.</p>	<p><b>Octaves.</b> Octaven.</p> <p>perfect, superfluous, small, great, superfluous, small, great.</p> <p>reine, übermässige, kleine, grosse, übermässige, kleine, grosse.</p>	<p><b>Ninths.</b> Nonen.</p> <p>perfect, superfluous, small, great, superfluous, small, great.</p> <p>reine, übermässige, kleine, grosse, übermässige, kleine, grosse.</p>	<p><b>Tenths.</b> Decimen.</p> <p>perfect, superfluous, small, great, superfluous, small, great.</p> <p>reine, übermässige, kleine, grosse, übermässige, kleine, grosse.</p>

\* Some persons prefer the term "minor" to "small" "major" to "great" and "augmented" to "superfluous"



# The Major Scales in various keys. Compass of one Octave.

Dur-Tonleiter durch eine Octave in verschiedenen Tonarten.

## No 51.

<p>C major. C dur.</p> 	<p>G major. G dur.</p> 
<p>D major. D dur.</p> 	<p>A major. A dur.</p> 
<p>E major. E dur.</p> 	<p>B major. H dur.</p> 
<p>F# major. Fis dur.</p> 	<p>F major. F dur.</p> 
<p>Bb major. B dur.</p> 	<p>Eb major. Es dur.</p> 
<p>Ab major. As dur.</p> 	<p>Db major. Des dur.</p> 

## The Minor Scales.

Die Molltonleiter eben so.

## No 52.

\*) The 6th and 7th are raised a half tone in ascending.  
Die 6te und 7te Stufe wird beim Aufsteigen um einen halben Ton erhöht.

<p>A minor. A moll.</p> 	<p>E minor. E moll.</p> 
<p>B minor. H moll.</p> 	<p>F# minor. Fis moll.</p> 
<p>C# minor. Cis moll.</p> 	<p>G minor. Gis moll.</p> 
<p>D# minor. Dis moll.</p> 	<p>D minor. D moll.</p> 
<p>G minor. G moll.</p> 	<p>C minor. C moll.</p> 
<p>F minor. F moll.</p> 	<p>Bb minor. B moll.</p> 

## Major and Minor Scales. Two Octaves.

Die Dur- und die verwandte Moll-Tonleiter durch 2 Octaven.

Practice them at first staccato, afterwards legato.

Zuerst gestossen, dann gebunden zu üben.

No 53.

C major.  
C dur.A minor.  
A moll.F major.  
F dur.D minor.  
D moll.B♭ major.  
B dur.G minor.  
G moll.E♭ major.  
Es dur.C minor.  
C moll.A♭ major.  
As dur.F minor.  
F moll.D♭ major.  
Des dur.B♭ minor.  
B moll.

G♭ major.  
Ges dur.

Musical notation for G♭ major (Ges dur) and E♭ minor (Es moll). The piece features a complex, flowing melody with many slurs and ties, and a bass line with frequent four-finger chords (marked '4').

B major.  
H dur.

Musical notation for B major (H dur) and A♭ minor (As moll). The melody is highly technical with many slurs and ties, and the bass line includes four-finger chords.

E major.  
E dur.

Musical notation for E major (E dur) and C♯ minor (Cis moll). The piece is characterized by a dense texture of slurs and ties, with four-finger chords in the bass line.

A major.  
A dur.

Musical notation for A major (A dur) and F♯ minor (Fis moll). The notation is dense with slurs and ties, and includes four-finger chords in the bass line.

D major.  
D dur.

Musical notation for D major (D dur) and B minor (H moll). The piece features a complex melody with many slurs and ties, and four-finger chords in the bass line.

G major.  
G dur.

Musical notation for G major (G dur) and E minor (E moll). The notation is highly technical with many slurs and ties, and four-finger chords in the bass line.

# Scale Exercises in various keys.

Tonleiter-Uebung zur Befestigung in den verschiedenen Tonarten.

## No 54.

*Moderato.*

**C major.**  
C dur.

**A minor.**  
A moll.

**F major.**  
F dur.

**D minor.**  
D moll.

**Bb major.**  
B dur.

**G minor.**  
G moll.

**Eb major.**  
Es dur.

**C minor.**  
C moll.

**Ab major.**  
As dur.

**F minor.**  
F moll.

**Db major.**  
Des dur.

**Bb minor.**  
B moll.

**Gb major.**  
Ges dur.

**Eb minor.**  
Esmoll.

**B major.**  
H dur.

**C# minor.**  
Cis moll.

**E major.**  
E dur.

**C# minor.**  
Cis moll.

**A major.**  
A dur.

**F# minor.**  
Fis moll.

**D major.**  
D dur.

**B minor.**  
H moll.

**G major.**  
G dur.

**E minor.**  
E moll.

**C major.**  
C dur.

**Exercise in intoning Diminished Fifths.**

Intonations-Uebung für die verminderte Quinte.

**No 55.**

**Andante.**



The most usual Ornaments.

Die gebräuchlichsten Verzierungen.

The Turn.  
Der Doppelschlag:

over a note,  
über der Note,

Execution.  
Ausführung.

over a dot,  
über dem Punkte,

over two dots,  
über 2 Punkten,

with a # below,  
mit Versetzungszeichen unten.

with a # above,  
mit Versetzungszeichen oben.

b above and # below.  
oben und unten.

Grace notes, (appoggiaturas) take half the length of the following note. When before a dotted note, they take two thirds of its time.

Die Vorschläge dauern, wenn sie nicht durchstrichen sind, die Hälfte der Note, vor einer Note mit dem Punkte zwei Dritttheile derselben.

When Grace Notes are crossed with a little line they are played as short as possible, and closely connected with the next note.

Der kurze Vorschlag. Wenn ein Strich durch die kleine Note geht, so wird dieselbe ganz kurz gespielt und an die folgende Note gebunden.

Group of Grace Notes.

Vorschläge von mehreren Noten.

Execution.  
Ausführung.

Exercises in the first position, and in the most usual keys.

Uebungs-Stücke in der ersten Lage in den gebräuchlichsten Tonarten.

Minuet. (MENUETT.)

No 56.

H.B. V WB. P. WB.

P. H.B. WB. 1. 2. H.B!

Trio. P. H.B. M. H.B. P. H.B. P.

H.B. P. H.B. M. P.

H.B. M. H.B. H.B. P. WB.

Menuetto da Capo senza replica, poi la Coda.

Coda. P. H.B. M. P. H.B.

W.B. di - mi - nu - en - do pp

Impromptu.

No 57. H.B.V.

Allegro

*p dolce*  
*p*  
*mf* *rit. e dim.* *p dolce a tempo*  
*M.* *f ben marc.* *sf* *sf* *dim.* *pp*  
*f* *sf* *f* *sf* *ff* *sf*  
*1.* *2.* *pp* *pp* *p*  
*H.B.* *p dolce* *p*  
*pizz.* *arco*



Nº 58. *Song.*  
(LIED.)

Andante  
con moto.

WB. 4 4

*cres.* *mf* *dim.*

M. H.B. M. WB. 1 1 M. WB. 4 4

*pp* *cres.* *f*

WB. N. M. *f* *p* *f* *p*

*dim.* WB. *pp*

*Hungarian Style.*

No 59.

(UNGARISCH.)

**Allegretto**

P. H.B. M. P. H.B. M. P. H.B.

*p*

H.B. M. P. H.B. M.

P. M. P. H.B. M. P. H.B. M.

0 P. H.B. W.B. N. W.B.P. W.B.  
*f* *f* *cres.* *ff* *sf* *sf*

N. V.  
*sf* *sf* *p*

V.  
*p* *f* *p* *f* *p*

*p* *f* *p* *dolce*

V.  
*f* *sf* *sf*

*p* *f* 1 *p poco rit.* 1

Da Capo sin'al segno \$ e poi la Coda.

Coda.  
 1 1  
*tr* *pp* *ff* *pp*  
*pizz.*

Adagio.

Nº 60.

W.B.

*p*

*f*

*pp*

*cres. poco a poco*

*ff*

*N.*

*p*

*f*

*p*

*cres.*

*ff*

2 1 3 4 4 2 1 4 2

First system of musical notation. The upper staff contains a melodic line with a piano (*p*) dynamic marking. The lower staff contains a complex accompaniment with a pianissimo (*pp*) dynamic marking. The key signature is one sharp (F#) and the time signature is 3/8.

Nº 61.

Scherzo.

Vivace,  
ma non  
troppo.

Second system of musical notation. The upper staff begins with a piano (*p*) dynamic marking. The lower staff continues the accompaniment. The tempo is marked as *Vivace, ma non troppo*.

Third system of musical notation. It includes various fingerings such as 2, 0, 1, 2, 1, 2, and 4. A *sempre* marking is present in the upper staff. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff begins with a *piano* dynamic marking. The lower staff continues the accompaniment. Fingerings 2, 0, 1, 2, 1, 2, and 4 are indicated.

Fifth system of musical notation. A *cres.* (crescendo) marking is present in the upper staff. The lower staff continues the accompaniment.

Sixth system of musical notation. It features a variety of dynamic markings: *mf*, *dim.*, *p*, *f*, *sf*, and *p*. Fingerings 2, 1, 2, 2, 4, 0, and 4 are indicated.

Seventh system of musical notation. It includes dynamic markings *p*, *cres.*, and *sf*. Fingerings 2, 1, 2, 2, 4, 0, and 4 are indicated.



First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *sf* and *p*. Fingerings 3, 3, 4, and 0 are indicated. A *cres.* marking is present.

Second system of the piano score. The right hand continues the melodic development with slurs and accents. Dynamics range from *f* to *ff*. A *cres.* marking is present. Fingerings 0 and 1 are indicated.

Third system of the piano score. The right hand features a melodic line with slurs and accents. Dynamics include *p* and *pp*. A first ending bracket labeled '1' is shown.

Fourth system of the piano score. The right hand continues the melodic development with slurs and accents. Dynamics include *f* and *pp*. Fingerings 0 and 1 are indicated.

Fifth system of the piano score. The right hand features a melodic line with slurs and accents. Dynamics include *cres.*, *mf*, and *dim.*

Sixth system of the piano score. The right hand continues the melodic development with slurs and accents. Dynamics include *p*, *f*, and *sf*. A first ending bracket labeled '1' is shown.

Seventh system of the piano score. The right hand features a melodic line with slurs and accents. Dynamics include *cres.*, *p*, and *sf*. A first ending bracket labeled '1' is shown.

First system of musical notation, featuring treble and bass staves with various notes and rests. Dynamic markings include *sf*, *p cres.*, and *f*.

Second system of musical notation, featuring treble and bass staves. Dynamic markings include *p*, *cres.*, *ff*, *1*, *pp*, *poco rit.*, and *1*.

Più mosso.

Third system of musical notation, featuring treble and bass staves. Dynamic markings include *pp*, *p*, *sf*, *cres.*, and *sf*.

Fourth system of musical notation, featuring treble and bass staves. Dynamic markings include *f*, *sf*, *pp*, and *p*.

Fifth system of musical notation, featuring treble and bass staves. Dynamic markings include *sf*, *cres.*, *f*, *cres.*, and *ff*.

Sixth system of musical notation, featuring treble and bass staves. Dynamic markings include *p*, *ff*, *sf*, *p*, *ff*, *sf*, and *p*.

Seventh system of musical notation, featuring treble and bass staves. Dynamic markings include *dim.*, *cres. molto*, and *ff*.



# Double notes, or double stopping.

No 62.

Die ersten Doppelgriffe.

Very slowly. (Sehr langsam.)

The main musical score consists of eight staves of music. It begins with a treble clef and a 4/4 time signature. The first staff starts with a dynamic marking of *f* and includes a fermata over the first measure. The music features a series of double notes and double stopping exercises, with various fingering indications (0, 1, 4) and accents. The piece concludes with a double bar line.

Adagio.

Pupil.

Schüler.

Teacher

Lehrer.

This section contains the accompaniment for the 'Adagio' piece, divided into two parts: 'Pupil' (Schüler) and 'Teacher' (Lehrer). Both parts are written in treble clef with a common time signature. The 'Pupil' part starts with a dynamic marking of *f* and features a series of chords and intervals. The 'Teacher' part provides a harmonic accompaniment. The piece concludes with a double bar line.

# Exercise in the first position, and in all keys.

Übungsstück in der ersten Lage und in allen Tonarten.

No 63.

A minor.  
A moll.

Molto moderato.

C major.  
C dur.

The first system of the exercise is in 3/4 time. It begins in C major (C dur.) with a mezzo-forte (mf) dynamic. The right hand features a melodic line with a 4-fingered scale-like pattern. The left hand provides a harmonic accompaniment. The system concludes with a key signature change to A minor (A moll.).

F major.  
F dur.

D minor.  
D moll.

The second system continues in F major (F dur.) with a piano (p) dynamic. The right hand features a melodic line with a 4-fingered scale-like pattern. The left hand provides a harmonic accompaniment. The system concludes with a key signature change to D minor (D moll.).

B major.  
B dur.

G minor.  
G moll.

The third system continues in B major (B dur.) with a piano (p) dynamic. The right hand features a melodic line with a 3-fingered scale-like pattern. The left hand provides a harmonic accompaniment. The system concludes with a key signature change to G minor (G moll.).

E♭ major.  
E♭ dur.

The fourth system continues in E♭ major (E♭ dur.) with a forte (f) dynamic. The right hand features a melodic line with a 3-fingered scale-like pattern. The left hand provides a harmonic accompaniment. The system concludes with a key signature change to A♭ major (A♭ dur.).

C minor.  
C moll.

A♭ major.  
A♭ dur.

The fifth system continues in C minor (C moll.) with a sforzando (sf) dynamic. The right hand features a melodic line with a 3-fingered scale-like pattern. The left hand provides a harmonic accompaniment. The system concludes with a key signature change to A♭ major (A♭ dur.).

F minor.  
F moll.

The sixth system continues in F minor (F moll.) with a piano (p) dynamic. The right hand features a melodic line with a 4-fingered scale-like pattern. The left hand provides a harmonic accompaniment. The system concludes with a key signature change to F minor (F moll.).

D $\flat$  major.  
Des dur.

pp

segue

B $\flat$  minor.  
B moll.

G $\flat$  major.  
Ges dur.

H.B.U.

p

E $\flat$  minor.  
Es moll.

B major.  
H dur.

1 2

1

G $\sharp$  minor.  
Gis moll.

E major.  
E dur.

sf

sf

sf

C $\sharp$  minor.  
Cis moll.

sf

sf

sf

A major.  
A dur.

M.

p

p

F# minor.  
Fis moll.

D major.  
D dur.

B minor  
H moll.

G major. G dur.

E minor. pizz.  
Emoll.

End of Part First.  
Ende des 1<sup>ten</sup> Theils.

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