

# JOH. SEB. BACH.

# SECHS SONATEN

\* für die \*

## VIOLINE

( Klavier-Begleitung von Robert Schumann )

mit genauem Fingersatz Bogenstrichen  
Vortragszeichen & erläuternden Anmerkungen versehen

von

# EMIL KROSS.

6 Sonaten, Violin-Stimme compl. net. M. 1.50. Mit Klavier compl. net. M. 4.50.  
Jede einzelne Sonate mit Klavier net. M. 1.—.

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*Anmerkung.*

In diesem Adagio finden wir eine Menge von Fioritüren, welche sehr perlend und graziös auszuführen sind. Bekanntlich ist diese Ueberladung mit Verzierungen nicht mehr gebräuchlich. Jedoch war es noch bis zu Ende des vorigen Jahrhunderts der Fall, dass die Spieler beim Vortrag eines Adagio dieses oft dermassen mit Verzierungen überluden, dass es ihnen Mühe gemacht haben soll, im Takt zu bleiben. —

Auch bei Seb. Bach lag dieses im Geschmack der Zeit, und wenn man sehr treffend die Bach'schen Sonaten ihrer Schönheit und ihres tiefen geistigen Gehalts wegen „klingende Gothik“ genannt hat, so wird man durch diese vielfachen Verzierungen in evidenten Weise an die Menge von Zierraten und Arabesken erinnert, mit welchen die alten gothischen Baumeister ihre Werke an allen Ecken und Kanten ausschmückten. Um die vorstehenden Fioritüren dem Hörer jedoch zu klarem Verständniss zu bringen, suche der Spieler die Melodie-Hauptnoten in denselben heraus, halte diese entweder ein klein wenig länger oder betone sie ein wenig mehr mit den Bogen.

Bei einer Ausgabe Corelli'scher Sonaten ist dieses Verfahren durch ein besonderes Zeichen angemerkt. Es wird jedoch hier dem Gefühle des Spielers überlassen. Ferner der polyphone Styl muss an manchen Stellen folgendermassen zur Geltung und zum Verständniss gebracht werden. Liegt nämlich die Melodie in der unteren oder mittleren Lage des Accordes, und ist dieser Melodieton auszuhalten, so streiche man den Accord in der gebräuchlichen arpeggirenden Weise an, schlage aber schnell mit dem Bogen auf den auszuhaltenden Melodieton zurück.

In Takt 1 also:



Ueberhaupt ist es dringend anzuraten, dass der Spieler vor dem Studium dieser Sonaten sehr gewandt in arpeggirenden und gleichzeitig anzuschlagenden Accorden<sup>\*)</sup> (letztere sind in der Nähe des Griffbrets zu streichen) geworden ist. Besonders die Fugen der 1. 3. und 5. Sonate stellen hierin schwierige Anforderungen. —

Beim Studium des obigen Adagio zähle man zuerst recht langsame Achtel, und erst, wenn man Alles sicher in dem Finger und in der Bogeneintheilung hat, gehe man zu einem bewegteren Tempo über.

<sup>\*)</sup> Siehe: Emil Kross, Systematische Accord-Studien, 3 Hefte. (B. Schott's Söhne Mainz)

*Note:*

*In this Adagio we find a great mass of Embellishments (Runs, Turns etc.) which must be executed with evenness and an easy grace. Such overloading with ornament has now, however, gone out of fashion. But up to the end of the 18<sup>th</sup> century, Soloists used to embellish their slow movements to such a degree as to render it difficult to finish a bar in time.*

*This was also the case in Joh. Seb. Bach's time and his Sonatas, owing to their inherent beauty and deep musical feeling, have aptly been termed "Gothic of Sound", reminding one as they do of the innumerable ornaments with which old gothic builders were wont to decorate the corners and crannies of their masterpieces. In order to achieve an intelligible rendering of these embellishments the player select the melody-notes and either sustain them a little longer or give them a little more accent with the bow.*

*In one edition of Corelli's Sonatas this procedure is marked out with certain signs. Here, however, we have left it to the intuition of the player. In some places the polyphonic character requires special handling in order to bring out the melody clearly; if the melody, for instance, lies in the lower or middle note of the chord and has to be sustained then the bow strikes the chord in the usual arpeggio fashion and quickly reverts to the melody-note.*

*Example in Bar one:*



*It is assumed that the player, before attempting these sonatas will have fully mastered all the difficulties of chord-playing in both arpeggio or full chords.<sup>\*)</sup> (The latter should be played near the finger-board.) The fugues of the 1<sup>st</sup>, 3<sup>rd</sup> and 5<sup>th</sup> sonata are especially difficult in this respect.*

*When studying the above Adagio count very slow quavers at first and increase the tempo only after full mastery over the fingers and bow-management has been obtained.*

<sup>\*)</sup> See: Emil Kross, Systematic Chord Studies, 3 Books. (Schott & Co, London.)



FUGA. \*)Anmerkung Pag.I.

FUGUE. See Remarks Page I.

Allegro.

The musical score consists of ten staves of music, all in a single system. The key signature is one flat (B-flat), and the time signature is common time (C). The piece is marked 'Allegro' and begins with a dynamic of *f* (forte). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout: *f*, *ffz*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *mf*, and *f*. The score also features several first and second endings, indicated by '1' and '2' above the notes. The piece concludes with a final cadence on the tenth staff.

This page of musical notation for guitar consists of ten staves of music. The notation includes various rhythmic patterns, fingerings, and dynamic markings. The music is written in a key with one flat and a 2/4 time signature.

- Staff 1: Features a melodic line with eighth notes and sixteenth notes, including an accent (^) and a trill-like figure.
- Staff 2: Continues the melodic line with slurs and accents, ending with a *cresc.* marking.
- Staff 3: Shows a series of chords and arpeggiated figures with fingerings (1, 2, 1, 1, 2, 3, 2, 1, 3) and a *cresc.* marking.
- Staff 4: Features a fast, rhythmic pattern with a *ff* dynamic marking and fingerings (0, 1, 2, 0, 1, 2, 0, 2, 1, 2, 0, 2).
- Staff 5: Continues the fast pattern with a *dim.* marking and a *p* dynamic marking.
- Staff 6: Shows a similar fast pattern with a *pp* dynamic marking.
- Staff 7: Features a melodic line with a *cresc.* marking and a *f* dynamic marking, ending with fingerings (2, 3, 1, 4).
- Staff 8: Continues the melodic line with a *p* dynamic marking and a *cresc.* marking, ending with fingerings (4, 3, 1, 2).
- Staff 9: Shows a fast, rhythmic pattern with a *ff* dynamic marking and fingerings (2, 3, 3, 4, 1, 3, 1).
- Staff 10: Continues the fast pattern with a *p* dynamic marking and fingerings (3, 1, 2).

This musical score is written for guitar and consists of ten staves of music. The notation includes various rhythmic patterns, fingerings (indicated by numbers 0-4), and dynamic markings. The first staff begins with a *p* (piano) dynamic. The second staff includes a *p* dynamic. The third staff features a *cresc.* (crescendo) marking and ends with a *f* (forte) dynamic. The fourth staff continues the piece. The fifth staff includes a *ff* (fortissimo) dynamic. The sixth staff includes a *ff* dynamic. The seventh staff includes a *ff* dynamic. The eighth staff includes a *ff* dynamic. The ninth staff includes a *ff* dynamic. The tenth staff includes a *ff* dynamic and a *tr* (trill) marking. The piece concludes with a *ff* dynamic.

SICILIANO. Sicilianischer Hirtentanz im  $\frac{6}{8}$  oder  $\frac{12}{8}$  Tact.

Beim Vortrage desselben auf grösste Klarheit und Reinheit in den Accorden zu achten.

SICILIANO. Sicilian Shepherd's Dance in  $\frac{6}{8}$  or  $\frac{12}{8}$  time.

Greatest clearness and purity of intonation when rendering the chords.

\*) Anm. Bei diesem vierstimmigen Griffe kann das *a* auch mit dem 1. Finger, der sehr schnell auf das *f* der E-Saite springen muss, gegriffen werden oder Fingersatz 2, 3, 3, 1; hierbei ist die Daumenspitze mehr unter den Hals zu ziehen.

\*) In this chord the *A* can be taken with the first finger, which quickly jumps to the *F* on the E string; or with fingering as above: 2.3.3.1, in which case the tip of the thumb must be drawn more underneath the neck.

In breiten kräftigen Strichen an der oberen Bogenhälfte, ohne die Noten von einander zu trennen. In sehr geflügeltem Tempo mit sprudelnder Frische vorzutragen.

With broad forceful strokes at the upper half of the bow without separating the notes. The Tempo is very fast excessive merriment being the chief characteristic of this movement.

Presto.

The musical score is written for a violin in G minor (one flat) and 3/8 time. It begins with a forte (*f*) dynamic and a 'Presto' tempo marking. The music is characterized by rapid, continuous sixteenth-note passages, often with slurs and accents. The score includes several dynamic markings, including *f* and *cresc.* (crescendo). There are also some fingering numbers (1, 2, 3, 4) and a trill-like figure (marked with 'A') in the later staves. The piece ends with a double bar line and a fermata.

This page of musical notation for guitar consists of 12 staves of music. The notation includes various dynamics such as *ff*, *p*, *cresc.*, *dim.*, *mf*, and *f*. It also features technical markings like *4* (quadruple), *0* (open string), and *1*, *2*, *3*, *4* (fingerings). The music is written in a key signature of one flat and a 4/4 time signature. The piece begins with a *ff* dynamic and a *4* marking. The first staff has a *4* marking and a *0* marking. The second staff has a *p* dynamic. The third staff has a *cresc.* dynamic and a *1* marking. The fourth staff has a *p* dynamic and a *cresc.* dynamic. The fifth staff has a *ff* dynamic and a *1* marking. The sixth staff has a *dim.* dynamic and a *p* dynamic. The seventh staff has a *mf* dynamic and a *dimin.* dynamic. The eighth staff has a *cresc.* dynamic and a *mf* dynamic. The ninth staff has a *f* dynamic and a *dim.* dynamic. The tenth staff has a *p* dynamic and a *cresc.* dynamic. The eleventh staff has a *f* dynamic. The twelfth staff has a *ff* dynamic. The piece concludes with a *ff* dynamic.

# SONATA II.

Joh. Seb. Bach.

ALLEMANDA. Drehtanz, alter deutscher Nationaltanz in ruhiger Bewegung im  $\frac{2}{4}$  oder  $\frac{4}{4}$  Takt.

VIOLINO.

ALLEMANDA. Old German Round-dance of stately movement in  $\frac{2}{4}$  or  $\frac{4}{4}$  time.

The musical score is written for a single violin (VIOLINO) in G major and 2/4 time. It consists of ten staves of music. The piece begins with a forte (f) dynamic and includes various ornaments and trills. The dynamics fluctuate throughout, including mezzo-forte (mf), piano (p), fortissimo (ff), and decrescendo (dim.). The score concludes with two endings, both marked fortissimo (ff). Fingerings and bowings are indicated throughout the piece.

DOUBLE. (Variation.)

Breite Striche mit der oberen Bogenhälfte.  
L'istesso tempo.

DOUBLE. (Variation.)

Broad strokes with the upper half of the bow.

The musical score consists of ten staves of music, each containing a double line of notes. The notation includes various dynamics such as *mf*, *f*, *p*, *cresc.*, and *dimin.*. Fingerings are indicated by numbers 1-4 and 0. The music is written in a key with two sharps (D major or F# minor) and a common time signature. The first staff begins with the instruction *mf* and *h. B. o.* (half bow). The score concludes with a final double bar line and a fermata on the last note.

**CORRENTE.** Eine (laufende) schnelle Tanzweise im 3/4 Tact.

Leicht geworfener Spiccato-Strich in der Mitte des Bogens. Die mit ----- bezeichneten Noten breit in der Mitte. Die staccatirten Noten im leicht aufgeworfenen Staccatostrich.

**CORRENTE.** A quick (running) Dance-Measure in 3/4 time.

Lightly thrown spiccato strokes in the middle of the bow. The notes marked ----- in broad bows with the middle. Those marked .... with lightly thrown staccato bowing.

The musical score consists of ten staves of music in G major and 3/4 time. It begins with a dynamic marking of *mf* and includes performance instructions: *h.B.m.* (half bow middle) and *H.B.M.* (half bow middle). The piece features a variety of bowing techniques, including spiccato strokes and broad bows, indicated by dashed lines under notes. Fingerings are clearly marked throughout the score. Dynamics range from *mf* to *f*, with a *dim.* (diminuendo) section and a *p* (piano) section. The score concludes with a repeat sign.

DOUBLE. (Variation.)

Mit leichten Handgelenkstrichen unter genauester Befolgung der vorgeschriebenen Nuancen in der Mitte des Bogens vorzutragen.

L'istesso tempo.

La I<sup>a</sup> ma volta sempre ff

*II<sup>a</sup> volta mf*  
M.d.B.  
Middle of the bow.

*sempre stacc.*

*p*

*p*

*p*

*p*

*p*

*p*

*sempre ff*

*II<sup>a</sup> volta mf*

*sempre ff*

*II<sup>a</sup> volta mf*

DOUBLE. (Variation.)

Light wrist strokes with the middle of the bow, paying great attention to the dynamic signs.



This page of musical notation is for guitar and is written in G major (one sharp). It consists of ten staves of music. The notation is characterized by intricate sixteenth-note patterns and triplets. Fingerings are indicated by numbers 0-4 above the notes. Dynamic markings include *p* (piano) at the beginning, *f* (forte) in the middle, and *ff* (fortissimo) towards the end. A *cresc.* (crescendo) marking is also present. The music concludes with a double bar line and repeat dots.

**SARABANDA.** Eine der Menuett ähnliche Tanzweise spanischen Ursprunges in langsamer gravitatischer Bewegung im  $\frac{3}{4}$  auch  $\frac{3}{2}$  Tact, die gewöhnlich aus 2 Theilen besteht. — Die Accorde hoheitsvoll mit breiten, langen wuchtigen Strichen vorzutragen.

**SARABANDE.** A slow Dance-Measure of Spanish origin, somewhat resembling the Menuet; it is in  $\frac{3}{4}$  or  $\frac{3}{2}$  time, generally consisting of two movements. The chords nobly, with broad, long, weighty strokes.

Maestoso.

**DOUBLE.** (Variation.) Elegante u. nuancirte Ausführung der Stricharten. *Elegant and expressive bowings*  
L'istesso tempo.

+)  $\begin{matrix} 2 & 2 \\ 4 & 3 \\ 1 & 1 \end{matrix}$  oder  $\begin{matrix} 3 \\ 0 \\ 1 \end{matrix}$

TEMPO DI BOURREE. (Allegro) Ein fran-  
zösischer fröhlicher Tanz im 2/4 (hier alla breve) Tact.  
Frisch und keck vorzutragen. Die Accorde und Doppel-  
griffe sehr präcis und klar.

TEMPO DI BOURREE. (Allegro) A French  
joyful dance in 2/4 time (here alla breve). Fresh and  
bold rendering. The chords and double-stops with great  
precision and clearness.

Tempo giusto.

The musical score is written for a single melodic line in D major, 2/4 time, alla breve. It begins with a forte (f) dynamic and a tempo giusto marking. The piece features various dynamics including piano (p), fortissimo (ff), and crescendos. Fingerings and ornaments (tr) are indicated throughout. The music concludes with a final cadence.

DOUBLE. (Variation)  
L'istesso tempo.

*p* Mitte

*cresc.*

*f*

*dim.*

*p*

*cresc.*

*f*

*dim.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*f*

*p*

*cresc.*

*f*

# SONATA III.

Joh. Seb. Bach.

Beim Vortrage dieses Grave erinnere man sich an das beim Adagio der Sonate I Gesagte. Grave. Man zähle Achtel.

VIOLINO.

When playing this movement recall the remarks made about the Adagio of Sonata I. Count quavers.

The musical score for the Violino part of Sonata III by J.S. Bach, page 17, is presented in ten staves. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Grave'. The score includes various dynamics such as *f*, *p*, *mf*, and *dim.*, as well as performance instructions like *cresc.* and *tr* (trill). Fingerings are indicated by numbers 1-4 above or below notes. The music features complex rhythmic patterns, including sixteenth-note runs and slurs. The piece concludes with a final trill and a fermata.

FUGA (auch hier achte man auf das bei der Fuge in Sonate I Gesagte.)

FUGUE. Remember here what has been said as regards the Fugue of Sonata I.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score includes various dynamics such as *mf*, *p*, *f*, *ff*, and *cresc.*, as well as performance markings like *tr* (trills) and *acc.* (accents). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is heavily ornamented with trills and grace notes. The piece concludes with a final cadence in the key of D major.

This page of musical notation for guitar consists of ten staves of music. The notation includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *tr* (trill). Articulations like accents and slurs are used throughout. Technical markings include fingerings (1-4), trills (tr), and specific rhythmic patterns. A section labeled "segue" is indicated on the fourth staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation is dense, with many sixteenth and thirty-second notes, and includes various guitar-specific techniques like double stops and slides.

This page of musical notation for guitar consists of ten staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). A trill is marked with *tr*. The piece concludes with a final chord. The overall style is characteristic of classical guitar repertoire.

This page of musical notation contains ten staves of music. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key features include:

- Staff 1:** Starts with a *cresc.* marking and a forte *f* dynamic.
- Staff 2:** Features a piano *p* dynamic.
- Staff 3:** Includes a *cresc.* marking.
- Staff 4:** Features a forte *f* dynamic.
- Staff 5:** Includes a *tr* (trill) marking.
- Staff 6:** Features a *dim.* (diminuendo) marking.
- Staff 7:** Features a *pcresc.* (piano crescendo) marking.
- Staff 8:** Features a *tr* (trill) marking.
- Staff 9:** Features a *lento* (slow) marking.
- Staff 10:** Features a *cresc.* marking and a fortissimo *ff* dynamic.

Der Gesang muss gut getragen und die begleitende Stimme derart markirt werden, dass man den Eindruck erhält, als ob auf zwei Violinen gespielt würde.

The Melody well sustained and the accompanying part carefully accented and separated in such a way as to give the impression as if two Violins were playing.

Andante.

The musical score is written for a single instrument, likely a violin, in 3/4 time. It begins with the tempo marking 'Andante.' and a piano (p) dynamic. The first staff has a 7-measure rest. The melody is characterized by sustained notes, often with slurs, and the accompaniment consists of eighth notes. Dynamics vary throughout, including piano (p), forte (f), and crescendos. There are several first and second endings, a trill (tr), and various fingering and bowing indications. The score concludes with a piano (p) dynamic.

Die mit ---- bezeichneten Noten breit mit der oberen Bogenhälfte, die mit .... bezeichneten mit leichten Handgelenkstrichen gegen die Mitte des Bogens vorzuziehen. Allegro.

Notes marked thus ---- broadly with the upper half of the bow, those marked .... with light wrist-strokes towards the middle of the bow.

The musical score consists of ten staves of music in treble clef, 2/4 time signature. The key signature has one sharp (F#). The tempo is marked 'Allegro'. The dynamics range from *f* (forte) to *p* (piano) and *dim.* (diminuendo). The score includes various articulations such as accents (>) and slurs. Fingering is indicated by numbers 0, 1, 2, 3, and 4 above or below notes. Some notes are marked with a dash (----) and others with a dotted line (....) to indicate bowing techniques. The music features a mix of eighth and sixteenth notes, often beamed together, with some triplets and sixteenth-note patterns. The piece concludes with a double bar line and repeat dots.

This page of musical notation for guitar consists of 12 staves of music. The notation includes various dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo), as well as *cresc.* (crescendo). Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, often grouped in beams. Slurs and accents are used to indicate phrasing and emphasis. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line and a repeat sign.

# SONATA IV.

Joh. Seb. Bach.

## ALLEMANDA.

Mit breitem anliegendem Bogen und vollem Ton (siehe Sonate II.)

## ALLEMANDA.

Broad strokes with the bow well on the strings; full tone (see Sonata II.)

VIOLINO

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a forte (f) dynamic and includes a fermata over the first measure. The second staff features a crescendo (cresc.) and a forte (f) dynamic. The third staff begins with a piano (p) dynamic. The fourth staff has a crescendo (cresc.) and a forte (f) dynamic. The fifth staff includes a forte (f) dynamic and a fermata. The sixth staff starts with a forte (f) dynamic. The seventh staff has a piano (p) dynamic. The eighth staff begins with a piano (p) dynamic. The ninth staff has a forte (f) dynamic. The tenth staff starts with a forte (f) dynamic. The eleventh staff has a forte (f) dynamic. The twelfth staff concludes with a forte (f) dynamic and a double bar line with repeat dots.

# CORRENTE.

The musical score is written for a single melodic line in treble clef, 3/4 time, and B-flat major. It consists of ten staves of music. The piece begins with a forte (*f*) dynamic and a *ten.* (tension) marking. The first staff contains a series of eighth notes with accents and slurs, including two groups of four sixteenth notes. The second staff continues with eighth notes and a triplet of eighth notes. The third staff features eighth notes with slurs and a fourteenth note. The fourth staff has eighth notes with slurs and a triplet of eighth notes. The fifth staff contains eighth notes with slurs and a triplet of eighth notes. The sixth staff begins with a repeat sign and a forte (*f*) dynamic, followed by eighth notes with slurs and a triplet of eighth notes. The seventh staff continues with eighth notes and a triplet of eighth notes. The eighth staff features eighth notes with slurs and a triplet of eighth notes. The ninth staff contains eighth notes with slurs and a triplet of eighth notes, with a forte (*fz*) dynamic marking. The tenth staff concludes the piece with eighth notes and a triplet of eighth notes, ending with a double bar line.

SARABANDA. Siehe Anmerkung zur Sarabanda der 2. Sonate.

SARABANDE. See remarks to Sarabande of Sonata II.

The musical score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Trills (*tr*) are used as ornaments on several notes. Fingerings are indicated by numbers 1-4. Some measures include a '+' sign above the staff. The score concludes with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The final measure is marked with a '2' below the staff.

+ See Footnote Pag. 6 & 33.  
+) s. Ann. pag. 6. u. 33.

28 GIGA (franz. Gigue) Tanzweise im  $\frac{6}{8}$  ( $\frac{12}{16}$ )  $\frac{12}{8}$  oder selbst  $\frac{3}{8}$  Tact, von der man eine englische – ziemlich lebhafte – und eine italienische – gemessene Art unterscheidet. Den Namen will man von dem italienischen Giga (zu deutsch Geige) ableiten. Als Tanz hatte die Giga nur 2 Theile, jeden zu 8 Takten, als Kunstform beschränkt sie sich auf keine bestimmte Anzahl.

GIGUE. (Gig). Dance-measure in  $\frac{6}{8}$  ( $\frac{12}{16}$ )  $\frac{12}{8}$ , even  $\frac{3}{8}$  time of which there are two forms: the lively or English one and the more measured or Italian. The name is supposed to have been derived from the word Geige. The dance-time only consisted of 2 parts of 8 bars each but the art-form is not limited to a particular number of bars.

The musical score consists of ten staves of music in treble clef, 6/8 time signature. The key signature has one flat (B-flat). The piece begins with a forte (*f*) dynamic and a first finger fingering (1) on the first note. The notation includes numerous slurs, ties, and fingerings (1, 2, 3, 4, 0). Dynamics vary throughout, including piano (*p*), forte (*f*), and crescendo (*cresc.*). The piece concludes with a final cadence on the tenth staff.

The musical score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a 4-measure phrase. The second staff continues with similar rhythmic patterns. The third staff features a piano (*p*) dynamic. The fourth staff starts with a forte (*f*) dynamic. The fifth staff includes a crescendo (*cresc.*) marking. The sixth staff has a piano (*p*) dynamic. The seventh staff includes a forte (*f*) dynamic. The eighth staff features a piano (*p*) dynamic. The ninth staff includes a forte (*f*) dynamic. The tenth staff concludes the piece with a final flourish.

30 **CIACCONA** \*) s. Anmerkung. Ein veralteter Tanz baskischen Ursprunges im  $\frac{3}{4}$  Takt mit stets wiederholtem 4 oder 8 taktigem Thema; in vorstehender Bach'schen Composition zieht das 8 taktige Thema sich durch eine Anzahl Variationen hindurch.

**CHACONE** \*) See Footnote. An old dance of Basque origin in  $\frac{3}{4}$  time with ever recurring theme of 4 or 8 bars. In Bach's Chacone the theme of 8 bars is carried through a number of variations.

\*) Anmerk. Diese grossartige gedankenreiche Schöpfung Bach's kann auch ohne die vorgehenden Sonatensätze als selbstständiges Ganzes vorgetragen werden. Die Ciaccona eignet sich sowohl für den Concertsaal als auch für den kirchlichen Vortrag. — Die Accorde müssen mit imponirendem Ausdruck und langen wuchtigen Strichen ausgeführt werden. Man suche dabei die mittlere Saite indem man in der Nähe des Griffbretts streicht, mit ganzer Breite der Bogenhaare gut zu fassen, damit die Harmonie dreistimmig während der Dauer des Accordes zu Gehör gebracht wird. Die Bassnote der vierstimmigen Accorde lässt sich natürlich nur anschlagen, da eine vierstimmige Harmonie auf der Geige nur bei flach geschnittenem Stege ausführbar ist.

\*) Footnote. One of Bach's most monumental compositions; imbued with deepest thought it forms a complete artistic whole and may therefore be played by itself. The Chacone is most suitable for the concert-room or even for performance in church. The chords must be rendered with imposing grandeur with long, forceful strokes. By playing them near the fingerboard one must endeavour to grip the middle string with the full breadth of hair in order to successfully sustain the three-part harmony. The lowest note in the full chords can not, of course, be sustained; a four-part sustained harmony only being possible with a straight-cut bridge.

The musical score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) section. The second staff features a piano (*p*) dynamic and a forte (*f*) section. The third staff starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) section. The fourth staff includes a forte (*f*) dynamic and a forte-piano (*fp*) section. The fifth staff features a forte-piano (*fp*) dynamic and a piano (*p*) section. The sixth staff includes a forte (*f*) dynamic and a forte-piano (*fp*) section. The seventh staff features a forte (*f*) dynamic and a forte-piano (*fp*) section. The eighth staff includes a piano (*p*) dynamic and a forte (*f*) section. The ninth staff features a piano (*p*) dynamic and a piano (*p*) section. The tenth staff includes a piano (*p*) dynamic and a piano (*p*) section.

+) Anmerk. Die mit *saltato* bezeichneten Passagen können auch einfach gebunden vorgetragen werden.

+) Passages marked *saltato* may also simply be slurred.

4 4 3 0 2 4 4 3  
*pp*

*dolce*  
4 4 4 1 4

4 4 *f*  
rester à la position - - - *cresc.*

IV II 3 0 0 *p* *cresc.*

2 0 0 2 0 2 *f*

2 3 *f*

*dim.*

(4) (0) 4 2 *p*

4 0 *p*

1 2 *cresc.*

1 2 *f*

(4) 0

*segue*

*mf* Springbogen- Arpeggio  
Springing-bow Arpeggio

*segue poco a poco cresc.*

*fz* *fz* *fz* *fz* *fz*

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

*cresc.* *ff*

*rit.* *tr*

+) Als viersaitiger Griff ist hier a mit dem 2. Finger zu greifen. Hierbei ist die Daumenspitze zur Erleichterung mehr unter den Hals zu ziehen. (s. Anm. S. 6.)

+) When fingered as a full chord the a must be taken with the second finger, to simplify this bring the point of the thumb more underneath the neck.

*p sostenuto*

*poco a poco cresc.*

*cresc.*

*p*

*f*

*p*

*pp*

*sempre pp*

*dim.*

*f*

*p*

*poco a poco cresc.*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*ff*

*mf*

*ff*

*ff cresc.*

*mf*

*ff*

*mf*

*p*

This page of a musical score for guitar contains ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is characterized by intricate rhythmic patterns, often involving sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamics are varied, including fortissimo (f), piano (p), and crescendo (cresc.).

Key features of the score include:

- Staff 1:** Starts with a forte (f) dynamic, followed by a piano (p) section with fingerings 2 and 1.
- Staff 2:** Features a crescendo (cresc.) leading to a fortissimo sostenuto (f sostenuto) section.
- Staff 3:** Continues with complex rhythmic figures and slurs.
- Staff 4:** Includes a piano (p) section with fingerings 1 and 2.
- Staff 5:** Shows a crescendo (cresc.) leading to a piano (p) section.
- Staff 6:** Features a fortissimo (f) dynamic.
- Staff 7:** Contains a trill (tr) and a piano (p) section.
- Staff 8:** Includes a fortissimo (f) section with fingerings 4, 0, and (1) 1.
- Staff 9:** Features a fortissimo (f) section with fingerings 2, 0, and 4.
- Staff 10:** Ends with a piano (p) section and fingerings 4 and 4.



# SONATA V.

Joh. Seb. Bach.

VIOLINO.

Adagio.

+) s. Anmerk. 16)

+) s. Anm. 18)

cresc.

+) Bei eigenartigen Stellen wie in Takt 16, wo das melodische Motiv auf der D-Saite, in Takt 18 auf der G-Saite liegt, kann man das Rückwärtsschiagen des Bogens von den oberen auf die unteren Saiten anwenden. Es wird demnach der Accord gebrochen angestrichen, darauf sehr schnell auf auszuhaltenden thematischen Ton zurückgeschlagen.

In passages like bar 16 or 18, where the melodious theme is on the D and G string respectively, the bow, after playing the chord arpeggio-fashion quickly reverts and dwells upon the melody-note. The following illustrations of the two bars in question will make my meaning clear:

Takt 16.



Ausführung von Takt 16, 18 und ähnlichen.

Takt 18.



## FUGA. (FUGUE).

Strengster Rhythmus. (*Strictest Rhythm.*)

The musical score consists of ten staves of music. The first staff begins with a forte 'f' dynamic. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various fingering indications such as '1', '0', '55', '4 1', '3 3', and '4 3 #'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C).

+) Anmerkung. Das *a* entweder mit dem 1. Finger, welcher sehr schnell nach dem *f* auf der E-Saite springen muss oder mit dem Fingersatz 2, 4, 3, 1; bei diesem ist die Daumenspitze unter den Hals zu ziehen.

Remark. The *A* either with the first finger which afterwards quickly jumps to the *F* on the E string, or with fingering 2, 4, 3, 1, in which case the point of the thumb must be drawn more under-

The musical score consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0. Dynamics include 'cresc.', 'f', and 'p'. There are also some 'tr' markings for trills. The key signature has one sharp (F#) and the time signature is 3/4.

+) See bar 55.

+) Siehe Anmerkung zu Tact 55.

ff

*p* *sempre stacc.*

*poco a poco cresc.*

This page of musical notation consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, and a bass line with a series of chords. A dynamic marking of *ff* (fortissimo) is placed above the bass line. The second staff continues the melodic and harmonic development. The third staff features a *ff* dynamic marking at the beginning. The fourth staff includes a *p* (piano) dynamic marking. The fifth staff has a *cresc.* (crescendo) marking. The sixth staff shows a *f* (forte) dynamic marking. The seventh staff has a *ff* dynamic marking. The eighth and ninth staves continue the piece with various rhythmic patterns and dynamics. The tenth staff concludes the page with a final melodic phrase.

+) s. Ann. pag. 38. (See Remark pag. 38.)

In gesangvollem Vortrage. Die Accorde müssen weich und nicht zu scharf angestrichen werden.

In singing style The chords must be soft and not sharply accented.

Largo.

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Largo.' and the dynamic marking 'p espressivo'. The notation includes various rhythmic patterns, including triplets and trills, and dynamic markings such as 'p', 'mf', 'f', and 'pp'. Performance instructions like 'cresc.', 'dimin.', and 'tr' are interspersed throughout the score. The piece concludes with a double bar line and a final dynamic marking of 'p'.

Allegro assai.

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro assai.' The score is divided into 12 staves. The first staff starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note passages, often grouped in fours. There are several instances of slurs and accents. The dynamics fluctuate between *f* and *p*. In the final staff, the piece concludes with a *dim.* (diminuendo) marking. The score includes various fingering numbers (0, 1, 2, 3, 4) and articulation marks like accents and slurs.

This page of musical notation for guitar consists of 12 staves of music. The notation is written in a single melodic line on a treble clef staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. Dynamics are indicated by *f* (forte), *p* (piano), and *cresc.* (crescendo). Technical markings such as 4, 3, 2, 1, 0, and *b* (basso) are used to indicate fingerings and positions. The piece concludes with a double bar line and repeat dots.

# SONATA VI.

Joh. Seb. Bach.

## VIOLINO.

PRELUDIO (Vorspiel) kann man im Allgemeinen jede Einleitung zu einem grösseren Tonstück nennen. Als Form bezeichnet das Wort ein Tonstück ohne rhythmisch präcisirte Abschnitte oder einander gegenüber gestellte Teile oder Sätze, in welchen die Fantasie freien Spielraum hat und welchem gewöhnlich ein bestimmtes musikalisches Motiv zu Grunde liegt.

Die Noten dieses Präludiums müssen rund und in grösster Gleichmässigkeit erklingen und verwende man auf die Saitenübergänge die grösste Sorgfalt und Sauberkeit; namentlich gilt dieses bei dem beständig erklingenden Glockenton bei + und ++ und den denselben umspielenden Melodienoten. Der Bogenstrich wird spiccato in der Mitte genommen.

PRELUDE. Generally speaking every Introduction to an important work is called a Prelude. Its form is free from any precise rhythmical division or specially contrasted symmetrical parts or movements, thus leaving perfect freedom to the composer's imagination; it is usually based upon a certain musical subject.

Every note of this Prelude must be well rounded and greatest evenness must prevail; special care and neatness is required at the change of string; more particularly with the alternating (bell-like) open string and melody-tone at + and ++)

The bowing is spiccato in the middle.

1 3 4 p

1 2 1 4 p

1 3 4 p

1 2 3 p

1 3 2 f p f p cresc.

3 f p cresc.

f p cresc.

f p

f p

2 0 ++)

0 (4 3) p

f 3 2 0

4 0 dim.

4 0 cresc.

f mf cresc. 0 0 f

4 p 0 0 cresc. cresc. 0 f

3 4 4 p

3 1 2 4 p

(rester) (p)

(cresc.)

1 1 1 2 1

dim. 4 4

cresc (2)

f (3) ff

ff fz 3

mf p

fp f p 4

f dim. p cresc.

1 3 2 3 1

tr 4 3 1 4 3 0 4

ff (0)

**LOURE** ein der Giga ähnlicher Tanz im  $\frac{3}{4}$  oder  $\frac{6}{4}$  Takt.

**LOURE.** A dance in  $\frac{3}{4}$  or  $\frac{6}{4}$  time, similar to the Italian Gigue.

$\text{♩} = 66.$

**GAVOTTE e RONDO.**

Die Gavotte ist ein französischer Tanz im  $\frac{4}{4}$  Takt.

**GAVOTTE and RONDO.**

The Gavotte is a French dance in common time.

\*) Anmerk. Die mit .... versehenen Noten sind mit leicht aufgeworfenem Spiccatostrich, die staccatirten Noten im leicht aufgeworfenem Staccato zu spielen.

\*) The notes marked thus .... are done in light spiccato-strokes, the staccato ones in lightly thrown staccato-strokes.

This page of musical notation consists of ten staves of music in the key of D major. The notation includes various dynamics such as *p* (piano), *f* (forte), *sf* (sforzando), *mf* (mezzo-forte), and *ff* (fortissimo), as well as articulations like accents (^), trills (tr), and slurs. Fingerings are indicated by numbers 1-4 and 0 (for natural harmonics). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final chord and a fermata.

# MENUETTO I.

♩ = 103.

Musical score for Menuetto I, measures 1-16. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 103. The score consists of five staves of music. Dynamics include *f*, *cresc.*, *p*, *mf*, and *f*. Fingerings are indicated with numbers 1, 2, and 3. The piece concludes with a repeat sign.

# MENUETTO II.

♩ = 103.

Musical score for Menuetto II, measures 1-16. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 103. The score consists of five staves of music. Dynamics include *pp*, *fz*, *mf*, *p*, *cresc.*, and *f*. Fingerings are indicated with numbers 1, 2, 3, and 4. The piece concludes with a repeat sign.

BOURREE.

$\text{♩} = 112.$

The musical score consists of ten staves of music in E major (three sharps) and 2/4 time. The tempo is marked as quarter note = 112. The piece begins with a forte (*f*) dynamic and features a variety of articulations, including accents, slurs, and fingerings (0, 4, 1). Dynamics fluctuate throughout, with sections of piano (*p*), forte (*f*), and crescendo (*cresc.*). The notation includes many slurs and accents, particularly over the eighth and sixteenth notes. The piece concludes with a final cadence.

GIGA.

$\text{♩} = 80.$

The musical score consists of ten staves of music in a single system. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piece is marked *f* (forte) at the beginning and includes various dynamic markings such as *p* (piano), *f*, and *cresc.* (crescendo). The score is characterized by rapid sixteenth-note passages, often with slurs and accents. Technical markings include fingering numbers (1, 2, 3, 4) and breath marks (0). The piece concludes with the instruction *Fine.*

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