

# PRACTICAL METHOD

## FOR THE PIANOFORTE

BY  
**LOUIS KÖHLER**

Op. 249

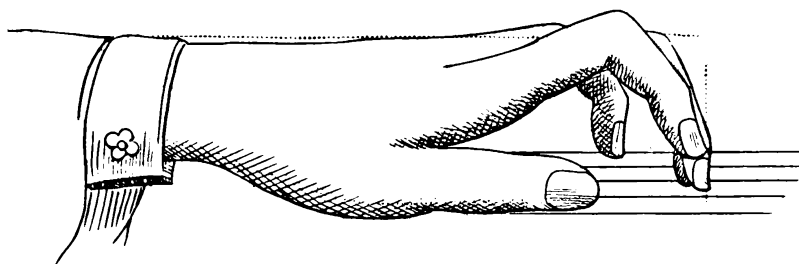
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Book I. (Edition Wood, No. 5)  
Book II. (Edition Wood, No. 6)  
Book III. (Edition Wood, No. 7)

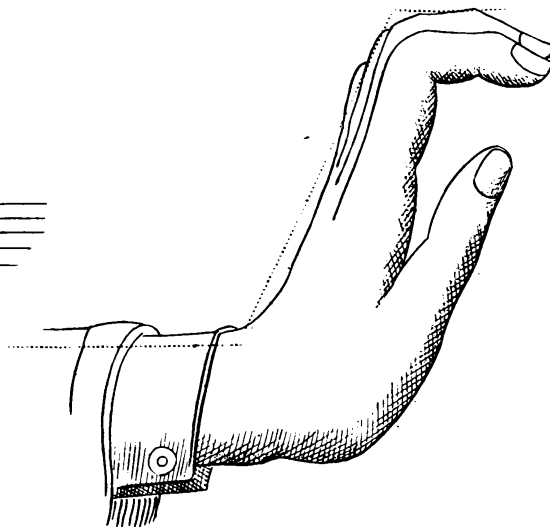
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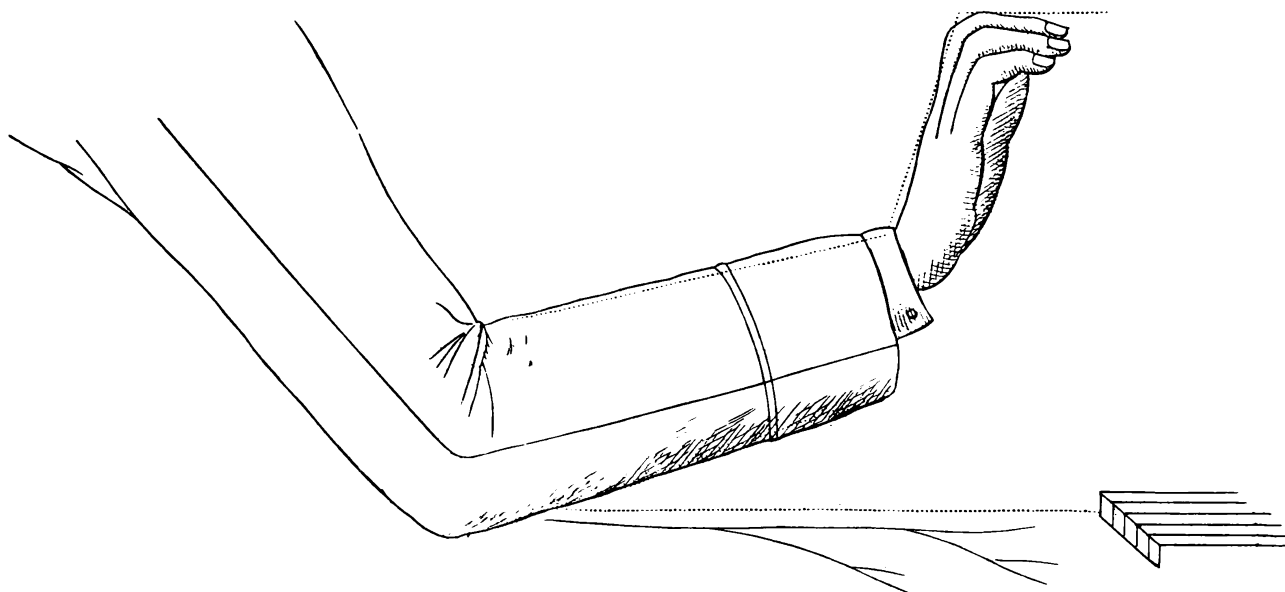
I. Stroke of the First Finger.  
*Anschlag des ersten Fingers.*  
 Attaque du premier doigt.



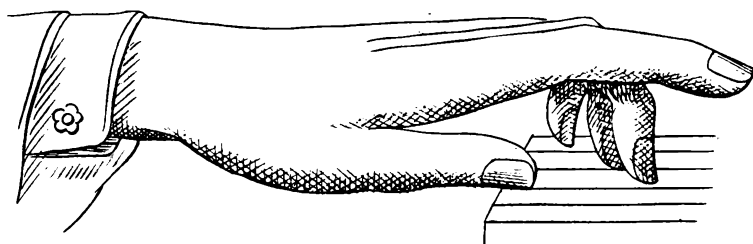
II. Stroke of the Wrist.  
*Anschlag des Handgelenks.*  
 Attaque du poignet.



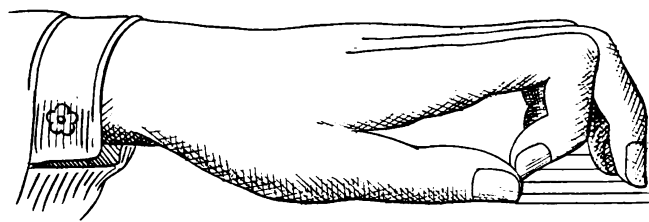
III. Stroke of the Wrist and Forearm combined.  
*Anschlag des Handgelenks und Unterarms zusammen.*  
 Attaque du poignet et de l'avant bras simultanément.



IV. Position of the First Finger for Staccato Stroke.  
*Stelle des ersten Fingers vor dem Staccato Anschlag.*  
 Position du premier doigt pour l'attaque du staccato.



V. Position after the Stroke.  
*Stelle nach dem Anschlag.*  
 Position après l'attaque.



III

Elementary Principles for the Pianist. | Anfangsgründe für die Klavierspieler.  
Principes Élémentaires pour le Pianiste.



Treble or G Clef.  
*Violin oder G Schlüssel.*  
Clef de Sol.

G  
*Sol*

Bass or F Clef.  
*Bass oder F Schlüssel.*  
Clef de Fa.

F  
*Fa*

Notes on the 5 lines.  
*Noten auf den 5 Linien.*  
Notes sur les 5 lignes.

E G B(H) D F  
*Mi Sol Si Ré Fa*

in the 4 spaces.  
*in den 4 Zwischenräumen.*  
dans les 4 Interlignes.

F A C E  
*Fa La Do Mi*

above and below the staff.  
*über und unter dem System.*  
au-dessus et au-dessous de la portée.

G  
*Sol*  
D  
*Ré*

on the leger lines.  
*auf den Hülfslinien.*  
sur les lignes supplémentaires.

G A F  
*Do La Fa*  
A C E G  
*La Do Mi Sol*

above the leger lines.  
*über den Hülfslinien.*  
au-dessus des lignes supplémentaires.

B(H) G E  
*Si Sol Mi*  
B(H) D E A  
*Si Ré Fa La*

under the leger lines.  
*unter den Hülfslinien.*  
au-dessous des lignes supplémentaires.

B(H)  
*Si*  
G B(H) D F A A C E G F C E G D F A D B(H) G  
*Sol Si Ré Fa La La Do Mi Sol Fa Do Mi Sol Ré Fa La Ré Si Sol*

To facilitate the learning of the notes the pupil must learn well the musical alphabet: c d e f g a b in succession as well as in thirds: ce gb df ac, backward and forward, and must apply this to the notes and keys.

Zur leichten Erlernung der Noten muss der Schüler das musikalische Alphabet: c d e f g a h, nach Terzenschritten: ce gh df ac, vorwärts und rückwärts geläufig hersagen lernen und dies auf die Tasten und Noten anwenden.

Pour faciliter l'étude des notes l'élève doit bien apprendre l'alphabet musical: do, re, mi, fa, sol, la, si, dans leur ordre naturel aussi bien qu'en tierces: do-mi, sol-si, ré-fa, la-do, tant en montant qu'en descendant, et doit s'appliquer aux notes et au clavier.

Intervals. — Intervalle. — Intervalles.

Second	Third	Fourth	Fifth	Sixth	Seventh	Octave
<i>Sekunde</i>	<i>Terz</i>	<i>Quarte</i>	<i>Quinte</i>	<i>Sexte</i>	<i>Septime</i>	<i>Oktave</i>
Seconde	Tierce	Quarte	Quinte	Sixte	Septième	Octave

Names of the notes with sharps.(#)  
Namen der Noten mit Kreuzen.(#)  
Noms des Notes avec dièses.(#)

Names of the notes with flats.(b)  
Namen der Noten mit Béen.(b)  
Noms des Notes avec bémols.(b)

C# D# E# F# G# A# B# C#      Cb Db Eb Fb Gb Ab Bb Cb  
*Cis Dis Eïs Fis Gis Aïs Hïs Cis*      *Ces Des Es Fes Ges As B Ces*  
 Do# Ré# Mi# Fa# Sol# La# Si# Do#      Do<sup>b</sup> Ré<sup>b</sup> Mi<sup>b</sup> Fa<sup>b</sup> Sol<sup>b</sup> La<sup>b</sup> Si<sup>b</sup> Do<sup>b</sup>

Chromatic.  
Chromatisch.  
Cromatique.

C C# D D# E F F# G G# A A# B C      B Bb A Ab G Gb F E Eb D Db C  
*C Cis D Dis E F Fis G Gis A Aïs H C*      *H B A As G Ges F E Es D Des C*  
 Do D# Ré Ré# Mi Fa Fa# Sol Sol# La La# Si Do      Si Sib La Lab Sol Solb Fa Mi Mib Ré Réb Do

Enharmonic.  
Enharmonisch.  
Enharmonique.

Black keys.  
Schwarze Tasten.  
Touches noires.

White keys.  
Weisse Tasten.  
Touches blanches.

C	D	E F <sup>b</sup>	F E <sup>#</sup>	G	A	B C <sup>b</sup>	C B <sup>#</sup>	
<i>C</i>	<i>D</i>	<i>E Fes</i>	<i>F Eïs</i>	<i>G</i>	<i>A</i>	<i>H Ces</i>	<i>C Hïs</i>	
Do	Ré	Mi Fa <sup>b</sup>	Fa Mi <sup>#</sup>	Sol	La	Si Do <sup>b</sup>	Do Si <sup>#</sup>	

### Keyboard of Seven Octaves.

### Abbildung einer Klaviatur von Sieben Octaven.

### Clavier de Sept Octaves.

Treble Clef.  
Violin Schlüssel.  
Clef de Sol.

Bass Clef.  
Bass Schlüssel.  
Clef de Fa.

C D E F G A B C      (H) C D E F G A B C      (H) D E F G A B C      (H) E F G A B C D E      (H) F G A B C D E F      (H) G A B C D E F G      (H) A B C D E F G A      (H) B C D E F G A B      (H) C D E F G A B C

Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do

C D E F G A B C      (H) C D E F G A B C      (H) D E F G A B C      (H) E F G A B C D E      (H) F G A B C D E F      (H) G A B C D E F G      (H) A B C D E F G A      (H) B C D E F G A B      (H) C D E F G A B C

Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do Ré Mi Fa Sol La Si Do

# Value and Form of the Notes and Rests.

# Werth und Gestalt der Noten und Pausen.

## Valeur et Forme des Notes et Silences.

	Notes. - Noten. - Notes.	Rests. Pausen oder Schweigezeichen. Silences.
Whole Note. <i>Ganze Note.</i> <i>Ronde.</i>		Whole Rest. <i>Ganze Pause.</i> <i>Pause.</i>
Half Notes. <i>Halbe Noten.</i> <i>Blanches.</i>		Half Rests. <i>Halbe Pausen.</i> <i>Demi-pauses.</i>
4 Quarter Notes. <i>4 Viertel Noten.</i> <i>4 Noires.</i>		Quarter Rests. <i>Viertel Pausen.</i> <i>Soupirs.</i>
8 Eighth Notes. <i>8 Achtel Noten.</i> <i>8 Croches.</i>		
4 Triplets. <i>4 Triolen.</i> <i>4 Triolets.</i>		Rests $\frac{4}{8}$ $\frac{2}{4}$ <i>Pausen.</i> <i>Soupirs.</i>
16 Sixteenth Notes. <i>16 Sechszentel Noten.</i> <i>16 Double Croches.</i>		$\frac{4}{16}$ $\frac{1}{4}$ $\frac{1}{2}$
32 Thirty-second Notes. <i>32 Zweiunddreissigstel Noten.</i>		$\frac{4}{32}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{2}$
32 Triple Croches.		$\frac{4}{64}$ $\frac{1}{16}$ $\frac{1}{8}$ $\frac{1}{4}$ $\frac{1}{2}$
64 Sixty-fourth Notes. <i>64 Vierundsechzigstel Noten.</i>		
64 Quadruple Croches.		

Dot after a note. <i>Punkt hinter einer Note.</i> <i>Point après une note.</i>		Two dots after a note. <i>Zwei Punkte hinter einer Note.</i> <i>Deux points après une note.</i>	
Dot after a rest. <i>Punkt hinter einer Pause.</i> <i>Point après un silence.</i>		Two dots after a rest. <i>Zwei Punkte hinter einer Pause.</i> <i>Deux points après un silence.</i>	

Value - Werth - Valeur.

Bars (or Measures.)  
*Takte. Mesures.*

Brace.  
*Klammer.*  
*Parenthèse.*

Barlines.  
*Taktstriche.*  
*Barres de mesure.*

The various divisions of time used in Music are as follows:  
*Die in der Musik vorkommenden Taktarten sind:*  
Les différentes divisions du temps employées en musique sont les suivantes:

Common Time. <i>Vier Viertel Takt.</i> <i>Quatre Temps.</i>	Triple Time. <i>Drei Viertel Takt.</i> <i>Trois Temps.</i>	Half Common Time. <i>Zwei Viertel Takt.</i> <i>Deux Temps.</i>	Triple Time. <i>Drei Achtel Takt.</i> <i>Mesure à trois huit.</i>
Compound Common Time. <i>Sechs Achtel Takt.</i> <i>Six huit.</i>	Compound Triple Time. <i>Neun Achtel Takt.</i> <i>Neuf huit.</i>	Twelve Eight Time. <i>Zwölf Achtel Takt.</i> <i>Douze huit.</i>	Duple Time, (Alla breve). <i>Zwei Halbe Takt, (Alla breve).</i> <i>C barré.</i>

### Accidentals. - Versetzungszeichen. - Alterations.

Sharp. <i>Kreuz.</i> <i>Dièse.</i> ♯	Flat. <i>Be.</i> <i>Bémol.</i> ♭	Natural. <i>Auflösungszeichen.</i> <i>Bécarre.</i> ♮	
			C. C sharp. C natural. <i>C. Cis. C.</i> Do. Do dièse. Do bécarre.
			D. D flat. D natural. <i>D. Des. D.</i> Ré. Ré bémol. Ré bécarre.

**FIRST EXERCISES**  
for the hand of rest.

**DIE ERSTEN ÜBUNGEN**  
mit stillstehender Hand.

**EXERCICES**  
à main posée.

The fingering above the notes is intended for the right hand, that below for the left, which is to play the notes one or two octaves lower than written.-

Die obern Ziffern gelten für die rechte, die untern für die linke Hand, welche eine Octave oder deren zwei tiefer spielt.-

Le doigté supérieur s'applique à la main droite, le doigté inférieur à la main gauche, qui doit jouer une ou deux octaves plus bas.-

Repeat each passage from 10 to 20 times.

Jeder Teil ist 10 bis 20 Mal nacheinander zu spielen.

Répéter 10 fois 20 fois chaque reprise.

1.

2.

3.

4.

5.

6.

7.

8.

Repeat these exercises with both hands, and continue their practice while studying the following pieces.

Nun sind diese Übungen auch zueinander zu spielen und während der folgenden Stücke zu wiederholen.

Répéter ces exercices à deux mains et les jouer fréquemment dans l'intervalle des pièces qui suivent.

Moderato.

9.

Count.  
Zähle.  
Comptez.

1 2 3 4 1 2 3 4

10.

11.

12.

Count.  
Zähle.  
Comptez.

1 2 3 1 2 3

13.

13. a

Count.  
Zähle.  
Comptez.

1 2 3 4 1 2 3 4

6 STACCATO EXERCISES.

In the following exercises the stroke is not made with the finger, but from the wrist, the finger which touches the keys being held slightly lower than the others.

Repeat each passage 6 times.

STACCATO-ÜBUNG.

Bei den folgenden Übungen ist der Anschlagfinger nicht zu bewegen; während er fest im Gelenke bleibt, wird die ganze Hand durch das Handgelenk auf und ab bewegt.

Jeder Teil 6 Mal.

EXERCICES DE STACCATO.

Les exercices qui suivent doivent être joués par l'articulation du poignet, le doigt restant immobile.

Répéter 6 fois chaque reprise.

14. 

15. 



16. 



Child's Song.

Kinder-Liedchen.

Mélodie Enfantine.

17. *Andantino.* 





Moderato.

18. *mf*

Andantino.

19.

Melodie.

Allegretto.

20.

FINGER EXERCISES.

Repeat each exercise 8 times.

FINGER ÜBUNGEN.

Jeder Teil 8 Mal.

EXERCICES.

Répéter 8 fois chaque reprise.

21.

Practice these exercises with the hands singly and together, and in alternation with the pieces which follow.

Diese Übungen sind ein- und zweihändig zu spielen und während der folgenden Stücke fortzusetzen.

Ces exercices doivent être joués à une et à deux mains, et répétés dans l'intervalle des pièces qui suivent.

Lento.

C. CZERNY

22.

23.

Children's Waltz.

Kinder - Walzer.

Valse d'Enfants.

Allegretto moderato.

24.

FINGER EXERCISES.  
Repeat each exercise 8 times.

FINGER-ÜBUNGEN.  
Jeder Teil 8 mal.

EXERCICES.  
Répéter 8 fois chaque reprise.

25.

Moderato.

26.

Allegretto.

27.

Allegretto.

28.

Allegretto.

29.

**EXERCISES**  
for the hand at rest.

**UBUNGEN**  
mit stillstehender Hand.

**EXERCICES**  
à main posée.

To make all the fingers of both hands of equal strength and independence the following exercise must be practiced with each hand alone and then with both hands together, until they can be played without constraint and with proper fluency. Take particular care that the hands are held quietly, and that the fingers are raised lightly and do not remain longer on the keys than is necessary.

Um allen Fingern beider Hände gleiche Kraft und Unabhängigkeit zu verschaffen, müssen diese Übungen anfangs mit jeder Hand einzeln, dann mit beiden zusammen so lange geübt werden, bis sie ohne Zwang und mit gehöriger Rundung vorgetragen werden. Besonders erinnere man sich dabei der Regel, die Hände ganz ruhig zu halten, die Finger leicht fortzubewegen und sie nicht länger auf den Tasten liegen zu lassen, als es nötig ist.

Pour donner à tous les doigts des deux mains une même force et de l'indépendance, il faut d'abord jouer ces exercices d'une seule main, puis des deux ensemble jusqu'à ce qu'ils soient joués sans raideur. Que l'on ait soin surtout de tenir les mains bien tranquilles, de lever les doigts légèrement, et de ne pas les laisser sur les touches plus longtemps qu'il n'est nécessaire.

30. *(Musical notation with fingerings: 1 3 5, 2 4 5, 1, 2, 1 3 5 3, 2 4 5 4)*

31. *(Musical notation with fingerings: 3, 4 2, 3, 4 2, 3, 4 2, 3, 4)*

32. *(Musical notation with fingerings: 5 3 1, 5 4 2, 5 1, 5 2, 5 3 5 4)*

In the Garden.

Im Garten.

Au Jardin.

Moderato.

33. *mf*

1 3, 1 3 5, 1 5, 1 5, 1 3

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

Lento.

34.

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

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

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

Allegretto.

35.

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The tempo is marked 'Allegretto.' and the measure number '35.' is indicated at the start of the first system. The notation includes various musical symbols such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign and a double bar line.

EXERCISES.

ÜBUNGEN.

EXERCICES.

Repeat each passage 20 times.

Jeder Teil 20 Mal.

Répéter 20 fois chaque reprise.

36.

1 2 3 2 3 4 5 4

5 4 3 4 3 2 1 2

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

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

1 2 3 2 5 4 3 4

5 4 3 4 1 2 3 2

37.

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

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

5 4 3 4 1 2 3 2

1 2 3 2 5 4 3 4

38.

*Allegretto.*

*mf*

1 3 4 2 2

5 3 1 4 2 2 3 3

*legato*



Musical score for the first exercise, featuring a treble and bass clef with various fingerings and slurs.

39. *Allegretto.* *mf*

Musical score for exercise 39, marked "Allegretto." and "mf", in 4/4 time.

Musical score for the second exercise, featuring a treble and bass clef with various fingerings and slurs.

EXERCISE  
for the hand at rest.

ETUDE  
mit stillstehender Hand.

EXERCICE  
à main posée.

40.

Musical score for exercise 40, featuring a treble and bass clef with various fingerings and slurs.

Musical score for the third exercise, featuring a treble and bass clef with various fingerings and slurs.

Musical score for the fourth exercise, featuring a treble and bass clef with various fingerings and slurs.

About the Lamb.

Folk-song.

Vom Schäfchen.

Volkslied.

De l'Agneau.

Air populaire.

Andantino.

41.

FINGER EXERCISES

on the bass notes.

FINGER-ÜBUNGEN

in Bassnoten.

EXERCICES

en clef de fa.

The left hand plays the notes as written, the right hand one or two octaves higher.

Die Linke spielt die folgenden Bassnoten wie sie dastehen, die Rechte eine Octave oder deren zwei höher.

La main gauche doit jouer ces notes comme elles sont écrites, la main droite une octave ou deux plus haut.

42.

LITTLE PIECES

with bass notes.

KLEINE STÜCKE

mit Bassnoten.

PETITS MORCEAUX

en clef de fa.

A. E. MÜLLER.

43.

44.

45. Musical notation for exercise 45, measures 1-8. Treble clef, 4/4 time. Fingerings: 1 1 2, 2 2 3, 3 3 4, 4 2 1, 3, 2, 3, 2 3. Bass clef, 4/4 time. Fingerings: 2, 3, 2, 5, 2, 5 5 4, 4 4 3, 3 3 2, 2 4 5.

47. Musical notation for exercise 47, measures 1-8. Treble clef, 4/4 time. Fingerings: 1 2, 2 3, 3 4, 4, 3. Bass clef, 4/4 time. Fingerings: 2, 5 4, 4 3, 3 2, 2.

49. Musical notation for exercise 49, measures 1-8. Treble clef, 4/4 time. Fingerings: 1 2, 3 2 3 1, 2 3, 4 3 4 2, 3 4, 5 4 5 3, 4. Bass clef, 4/4 time. Fingering: 2.

50. Musical notation for exercise 50, measures 1-8. Treble clef, 4/4 time. Fingering: 3. Bass clef, 4/4 time. Fingerings: 5 4, 3 4 3 5, 4 3, 2 3 2 4, 3 2, 1 2 1 3, 2.

51. Musical notation for exercise 51, measures 1-8. Treble clef, 3/4 time. Fingerings: 1 3 5, 5 3 1, 2 4 5, 5 4 2, 1 3 5, 5 3 1, 2 3 2, 1. Bass clef, 3/4 time. Fingerings: 2, 3, 2.

52. Musical notation for exercise 52, measures 1-8. Treble clef, 3/4 time. Fingerings: 3, 2. Bass clef, 3/4 time. Fingerings: 5 3 1, 1 3 5, 4 2 1, 1 2 4, 5 3 1, 1 3 5, 4 3 4, 5.

53.

54.

55.

56.

57.

*Allegretto moderato.*

The Cuckoo.

Folk-Song.

Kuckuck.

Volkslied.

Le Coucou.

Air Populaire.

Allegretto moderato.

58.

Musical score for 'The Cuckoo' in 6/8 time. The piece is in G major and consists of two staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Allegretto moderato'. The score includes fingerings (1-5) and slurs. The bass line features a steady eighth-note accompaniment.

ADVANCING THE HAND  
by repetition of the fingering.

FORTBEWEGEN DER HÄNDE  
durch Anziehen der Finger.

ETUDES  
de Progressions.

59.

Musical score for 'Advancing the Hand' in 6/8 time. The piece is in G major and consists of two staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Allegretto moderato'. The score includes fingerings (1-5) and slurs. The bass line features a steady eighth-note accompaniment.

Continuation of the 'Advancing the Hand' exercise. It consists of two staves with complex rhythmic patterns and fingerings (1-5) throughout. The piece is in 6/8 time and G major.

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# Melodie.

Moderato.

60.

# Etude.

61.

# Lied.

Moderato.

62.

### Choral.

The pauses  $\frown$  should be held about the value of 6 quarter notes.

Die Fermaten  $\frown$  im Choral werden ungefähr 6 Viertel lang gehalten.

Les points d'orgue  $\frown$  doivent être tenus environ la valeur de six noires.

63. *Lento.*

### Folk-song.

### Volkslied.

### Air Populaire.

64. *Andantino.*

## Etude.

65. Legatissimo. \*)

\*) Notes, which, if played at the same time, form an harmonic chord, are frequently played "legatissimo." This is accomplished by allowing the fingers to remain on their respective keys. (See example).

\*) Accordische Figuren (d.i. nacheinanderfolgende Töne, welche zusammen angeschlagen einen harmonischen Accord bilden) werden öfters "legatissimo" gespielt; dies geschieht, indem man die Töne eines Accordes dauernd festhält, hier z. B. so:



\*) Des notes qui, frappées à la fois, forment un accord harmonique, se jouent fréquemment "legatissimo." Dans ce cas, les doigts doivent rester appliqués aux touches respectives.



Allegretto con Variazioni.

A. E. MÜLLER.

66.

Musical notation for the first system of the piece, measures 66-71. The treble clef has notes with fingerings 1, 3, 5. The bass clef has notes with fingerings 3, 1. The key signature has one flat and the time signature is 2/4.

Musical notation for the second system of the piece, measures 72-77. The treble clef has notes with a fingering of 2. The bass clef has notes with a fingering of 2. The key signature has one flat and the time signature is 2/4.

VAR. 1.

Musical notation for the first variation, measures 78-83. The treble clef has notes with fingerings 1, 3, 3, 5. The bass clef has notes with a fingering of 3. The key signature has one flat and the time signature is 2/4.

Musical notation for the second system of the first variation, measures 84-89. The treble clef has notes with a fingering of 2. The bass clef has notes with a fingering of 2. The key signature has one flat and the time signature is 2/4.

VAR. 2.

Musical notation for the second variation, measures 90-95. The treble clef has notes with fingerings 1, 3, 3. The bass clef has notes with fingerings 3, 5, 5, 5. The key signature has one flat and the time signature is 2/4.

Musical notation for the third system of the second variation, measures 96-101. The treble clef has notes with a fingering of 2. The bass clef has notes with a fingering of 5. The key signature has one flat and the time signature is 2/4.

VAR. 3.

The first system of music for Var. 3 consists of two staves. The treble clef staff begins with a 4-measure phrase marked with a '4' above the first measure, followed by a 3-measure phrase marked with a '3' above the first measure. The bass clef staff features a 5-measure phrase marked with a '5' below the first measure, followed by a 4-measure phrase marked with a '4' below the first measure. The piece concludes with a double bar line and repeat dots.

The second system of music for Var. 3 consists of two staves. The treble clef staff begins with a 3-measure phrase marked with a '3' above the first measure. The bass clef staff features a 5-measure phrase marked with a '5' below the first measure, followed by a 4-measure phrase marked with a '4' below the first measure. The piece concludes with a double bar line and repeat dots.

VAR. 4.

The first system of music for Var. 4 consists of two staves. The treble clef staff begins with a 4-measure phrase marked with a '4' above the first measure, followed by a 2-measure phrase marked with a '2' above the first measure, and a 5-measure phrase marked with a '5' above the first measure. The bass clef staff features a 4-measure phrase marked with a '4' below the first measure, followed by a 5-measure phrase marked with a '5' below the first measure, and a 4-measure phrase marked with a '4' below the first measure. The piece concludes with a double bar line and repeat dots.

The second system of music for Var. 4 consists of two staves. The treble clef staff begins with a 3-measure phrase marked with a '3' above the first measure, followed by a 2-measure phrase marked with a '2' above the first measure, and a 3-measure phrase marked with a '3' above the first measure. The bass clef staff features a 4-measure phrase marked with a '4' below the first measure, followed by a 5-measure phrase marked with a '5' below the first measure, and a 4-measure phrase marked with a '4' below the first measure. The piece concludes with a double bar line and repeat dots.

The third system of music for Var. 4 consists of two staves. The treble clef staff begins with a 2-measure phrase marked with a '2' above the first measure, followed by a 4-measure phrase marked with a '4' above the first measure, and a 3-measure phrase marked with a '3' above the first measure. The bass clef staff features a 5-measure phrase marked with a '5' below the first measure, followed by a 4-measure phrase marked with a '4' below the first measure, and a 5-measure phrase marked with a '5' below the first measure. The piece concludes with a double bar line and repeat dots.

Ring dance. Reigen im Spiel. Récréation.

Allegretto.

67.

Musical score for 'Ring dance. Reigen im Spiel. Récréation.' in 6/8 time, marked 'Allegretto'. It consists of three systems of piano accompaniment. The first system starts with a treble clef and a bass clef. The melody in the treble clef features eighth and sixteenth notes with various fingerings (1, 5, 3, 1, 2, 3, 5, 3, 2, 5, 3, 2, 1). The bass line consists of a steady eighth-note accompaniment. The second system continues the melody with more complex phrasing and fingerings (2, 5, 2, 5, 3, 2, 5, 3, 1, 2, 1). The third system concludes the piece with a final cadence, including fingerings (5, 2, 1, 5, 2, 3, 1, 2, 1, 3, 2, 4, 1, 3).

Song of the Hussars. Husarenlied. Chant de Hussards.

Marciale.

68.

*f*

Musical score for 'Song of the Hussars. Husarenlied. Chant de Hussards.' in 4/4 time, marked 'Marciale' and 'f'. It consists of three systems of piano accompaniment. The first system starts with a treble clef and a bass clef. The melody in the treble clef features quarter and eighth notes with various fingerings (1, 4, 3, 2, 1, 5, 3, 1, 3, 1, 3, 2, 1, 5, 1, 2, 3, 2, 1, 2, 1). The bass line consists of a steady quarter-note accompaniment. The second system continues the melody with more complex phrasing and fingerings (3, 5, 2, 1, 2, 3, 5, 4, 3, 2, 1, 2, 1). The third system concludes the piece with a final cadence, including fingerings (5, 3, 3, 1, 2, 1, 2, 5, 2, 3, 2, 1, 2, 1).

Waltz.

Walzer.

Valse.

69.



VAR. 8.

Musical score for Variation 8. The treble clef part consists of a simple melody with notes marked with fingerings 1, 2, 3, 2, 3, 4, 2, 1. The bass clef part features a complex, rhythmic accompaniment with fingerings 2 5, 3, 2 1, 3, 2, 4, 1, 3, 2.

VAR. 9.

Musical score for Variation 9. The treble clef part has a fast, flowing melody with fingerings 1, 2, 5, 3, 2 5 4 3 2 3, 5 4, 5 3 2 1. The bass clef part has a steady accompaniment with fingerings 2, 3, 2, 3, 1, 2, 4, 5.

VAR. 10.

Musical score for Variation 10. The treble clef part consists of a simple melody with notes marked with fingerings 1, 2, 3, 2, 3, 4, 3. The bass clef part features a complex, rhythmic accompaniment with fingerings 5 2 3 4 3 1 2 3 2, 3 4 2 5 2 5 3 2 3, 5 3 2.

Evening Song.      Abendlied.      Chant du Soir.

Andantino.

Musical score for 'Evening Song' (Andantino), starting at measure 72. The treble clef part has a simple melody with fingerings 2, 5 1, 5 1, 5 1, 5 1, 2, 5 1, 2. The bass clef part has a steady accompaniment with fingerings 5, 1, 2, 4. The score includes repeat signs and a fermata.

Musical score for 'Evening Song' (Andantino), continuing from the previous system. The treble clef part has a simple melody with fingerings 5 1, 2, 5 1, 3. The bass clef part has a steady accompaniment. The score includes a fermata.

Musical score for 'Evening Song' (Andantino), concluding the piece. The treble clef part has a simple melody. The bass clef part has a steady accompaniment with fingerings 2, 2. The score ends with a fermata.

Allegretto.

73.

Musical score for exercise 73, Allegretto. It consists of three systems of piano accompaniment. The first system is marked *mf* and the second *p*. The music is in 2/4 time and features various fingerings and articulations.

Gieb mir die Blume, gieb mir den Kranz.

German melody. Deutsches Lied. Air Allemand.

Andantino.

74.

Musical score for exercise 74, Andantino. It consists of two systems of piano accompaniment. The first system is marked *p* and the second *mf*. The music is in 2/4 time and includes dynamics like *rit. dim.* and *a tempo*.

Moderato.

J. WANHALL.

EXERCISES

for the passing of the thumb.

ERSTE ÜBUNGEN

im Unter- und Übersetzen.

EXERCICES

pour le passage du pouce.

Right hand. — *Rechts.* — *Main droite.*

Left hand. — *Links.* — *Main gauche.*

Right hand. — *Rechts.* — *Main droite.*

Left hand. — *Links.* — *Main gauche.*

Etude.

\*) Allegretto.

\*) Formulas for Scale practice, which should be begun here, may be found on pages 62, 63 and 64.

\*) Formeln zur Tonleiterübung, die hier anfangen sollte, erscheinen auf Seiten 62, 63 und 64.

\*) Les formules pour l'étude des gammes, qui peut être commencée ici, seront trouvées aux pages 62, 63 et 64.



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

5 3 2 4 3 2 4 3 1 3 5

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

2 3 2 4 1 2 3 1 3 3

Villager's Waltz.

Ländlicher Walzer.

Valse Villageoise.

81. Allegretto.

*mf*

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

5 3 2 5 2 1 2 3

*p* *f*

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

5 3 1 3

*p* *f*

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

5 3 1 3 1 3

*mf*

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

5 3 2 5 2 1 2 3

### Choral.

82. *Lento.*  
*p sostenuto*

### Française.

83. *Allegro moderato.*  
*mf*  
*legato*

### Etude.

84. *Allegretto.*

5 1 5 1 5 1 5 1

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

Air  
from the Magic Flute.

Lied  
aus der Zauberflöte.

Air  
de la Flûte enchantée.

W. A. MOZART.

85. *Andantino.* *mf*

*legato*

*rit.*

*a tempo*

*f*

The Brook.

Der Bach fließt.

Le Ruisseau.

Allegretto.

86. *mf*

*Fine.*

*p*

*mf*

*f*

*D.C. al Fine.*

Contentment.

Folk-song.

Zufriedenheit.

Volkslied.

Contentement.

Air populaire.

Andantino.

87. *dolce*

The first system of the Etude consists of two staves. The treble staff contains a melodic line with several slurs and fingerings (1, 1, 4, 2, 2, 2, 5, 2). The bass staff contains a rhythmic accompaniment with fingerings (4, 2, 4, 3, 2, 1, 3, 5, 3, 2, 3, 3) and a fermata at the end.

Etude.

The second system begins at measure 88. The treble staff has a few chords with fingerings (5, 3, 5). The bass staff features a continuous eighth-note pattern with triplets and fingerings (3, 1, 3, 3, 5, 3, 4, 2). The instruction *legatissimo* is written below the bass staff.

The third system continues the eighth-note pattern in the bass staff with fingerings (5, 3, 5, 2, 3). The treble staff has chords with fingerings (3, 1, 5, 5).

The fourth system continues the eighth-note pattern in the bass staff with fingerings (4, 2, 5, 3, 5, 3, 4, 2, 5, 5). It includes a repeat sign and a double bar line. The treble staff has chords with fingerings (5, 2, 4, 2).

The fifth system continues the eighth-note pattern in the bass staff with fingerings (3, 1, 5, 4, 1, 4, 4, 5, 4, 2). The treble staff has chords with fingerings (5, 3, 4, 1).

The sixth system concludes the piece with a fermata. The bass staff continues the eighth-note pattern with fingerings (5, 3, 2, 2, 3, 1, 3, 4, 5, 3, 2, 5, 3, 1). The treble staff has chords with fingerings (3, 1, 5, 1, 4, 1, 3, 1, 5, 5, 5, 3, 5, 3, 3, 1).

Melody from  
"Der Freischütz."

Melodie aus  
"Der Freischütz"

Mélodie tirée du  
"Der Freischütz."

C. M. v. WEBER.

89. *Andantino.* *mf* *dolce*

Etude.

90.

Musical score for the first piece. The treble clef contains a melody with fingerings: 1 3 5, 3 5 3 1, 2 4, 2 5 2, 1 2 1, 2, 1 3 5, 2 4. The bass clef contains accompaniment with fingerings: 3, 1, 3, 1, 2, 3, 1. The piece concludes with a double bar line and a 2/4 time signature.

Etude.

Musical score for the second piece, labeled '91.'. The treble clef contains a melody with fingerings: 3, 4, 2, 2, 5, 1. The bass clef contains accompaniment with fingerings: 5 3 4 2, 3 1 4 2, 5 3 4 2, 3 1 4 2, 5 3 4 2, 3 1 4 2, 5 4 3. The piece concludes with a double bar line.

Musical score for the third piece. The treble clef contains a melody with fingerings: 4, 5, 1, 5, 3, 4. The bass clef contains accompaniment with fingerings: 5 4 3, 5 3 4 2, 1 4, 5 3 4, 5 3 4 2. The piece concludes with a double bar line.

Musical score for the fourth piece. The treble clef contains a melody with fingerings: 5, 5, 4, 3, 1. The bass clef contains accompaniment with fingerings: 5 3 1, 3 1 3 5, 4 2, 4 1 4, 5 3, 4 2, 5 3 1, 4 2. The piece concludes with a double bar line.

Fidolin.

Italian Folk-song. Italienisches Volkslied. Air populaire Italien.

Musical score for the fifth piece, labeled '92.'. The tempo is marked 'Moderato' and the mood is 'p dolce'. The treble clef contains a melody with fingerings: 1, 4, 2, 3, 1, 2, 1, 3, 2, 3, 1, 1, 3, 1. The bass clef contains accompaniment with fingerings: 3, 1, 5, 3, 1, 3, 1, 2. The piece concludes with a double bar line.

Musical score for the sixth piece. The treble clef contains a melody with fingerings: 4, 2, 4, 3, 4, 2, 1, 2, 3, 1, 2, 3, 1. The bass clef contains accompaniment with fingerings: 2, 1, 5 3 1, 3, 5 3. The piece concludes with a double bar line.

Allegretto.

93. *mf*

Viennese Couplet.

Wiener Couplet.

Couplet Viennois.

Moderato.

94. *mf*

Etude.

95.



Russian Folk-song. Russisches Volkslied. Air Populaire Russe.

96. Moderato. *p*

*mf* *p*

Duetto from "Titus" Duetto aus "Titus" Duetto de "Titus"

W. A. MOZART.

97. Andantino. *mf*

*p* *mf*

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

# Etude.

98.

*sempre legato*

The musical score consists of six systems, each with a piano (left) and treble (right) staff. The piano part features a continuous eighth-note accompaniment. The treble part contains chords and melodic lines with various fingerings and articulations. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout. The first system includes the instruction *sempre legato*. The score concludes with a double bar line and repeat dots at the end of the sixth system.

Andantino.

99.

Musical score for Andantino, measures 99-100. Treble clef, 3/4 time. Bass clef, 4/4 time. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Musical score for Andantino, measures 101-102. Treble clef, 3/4 time. Bass clef, 4/4 time. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Execution:  
 Ausführung:  
 Exécution:

Musical score for Andantino, measures 103-104. Treble clef, 3/4 time. Bass clef, 4/4 time. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Allegretto.

100.

Musical score for Allegretto, measures 100-101. Treble clef, 6/8 time. Bass clef, 8/8 time. Dynamics include *mf* and *f*. Fingerings are indicated with numbers 1-5.

Musical score for Allegretto, measures 102-103. Treble clef, 6/8 time. Bass clef, 8/8 time. Dynamics include *p* and *f*. Includes the marking *ritard.* Fingerings are indicated with numbers 1-5.

Musical score for Allegretto, measures 104-105. Treble clef, 6/8 time. Bass clef, 8/8 time. Dynamics include *mf a tempo* and *f*. Fingerings are indicated with numbers 1-5.

Etude.

Allegro.

101.

Christmas Bells.

Weihnachtsglocken.

Les Cloches de Noël.

Andantino sostenuto.

102.

First system of a piano piece. The right hand features a series of chords with fingerings 5, 3, 1 and 4. The left hand has a steady eighth-note accompaniment. The system concludes with a double bar line and a fermata over the final chord.

Second system of the piano piece, continuing the chordal texture in the right hand and the eighth-note accompaniment in the left hand.

Third system of the piano piece, showing further development of the chordal and accompanimental patterns.

Allegretto con Variazioni.

A. E. MÜLLER

103.

Fourth system, the beginning of the 'Allegretto con Variazioni' section. It starts with a *mf* dynamic. The right hand has a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment. The system ends with a *Fine.* marking.

VAR. 1.

Fifth system, the first variation. It begins with a *D.C. sin'al Fine.* instruction and a *mf* dynamic. The right hand features a more active melodic line with slurs and fingerings, and the left hand has a similar accompaniment. The system ends with a *D.C.* marking.

Sixth system, continuing the first variation. It starts with a *Fine.* marking in the right hand and continues with the accompaniment in the left hand. The system concludes with a *D.C.* marking.

VAR. 2.

*dolce ed un poco vivace*

*Fine.*

Musical notation for the first system of Var. 2. The treble staff contains a melodic line with slurs and fingerings (4, 5, 4, 2). The bass staff contains a supporting line with fingerings (2, 3, 2, 2, 1, 3, 3). The tempo is *dolce ed un poco vivace*.

Musical notation for the second system of Var. 2. The treble staff continues the melodic line with fingerings (4, 1, 3, 5, 4, 2). The bass staff continues the supporting line with fingerings (3, 2, 3, 2, 4). The system ends with *D.C.*

VAR. 3.

*staccato*

*mf*

*Fine.*

*legato*

Musical notation for the first system of Var. 3. The treble staff features a staccato melodic line with fingerings (3, 4, 2, 2). The bass staff features a legato accompaniment with fingerings (3, 2, 2, 4). The dynamic is *mf*.

Musical notation for the second system of Var. 3. The treble staff continues the staccato line with fingerings (3, 5, 4, 2, 1, 5). The bass staff continues the legato accompaniment with fingerings (3, 5, 4, 4, 3, 4). The system ends with *D.C.*

VAR. 4.

*Vivace.*

*f*

*Fine.*

Musical notation for the first system of Var. 4. The treble staff features a fast, rhythmic melodic line with slurs and fingerings (4, 2, 1, 4, 4, 2, 4, 2, 3, 2, 4, 2, 4, 2, 3, 1, 5). The bass staff features a simple accompaniment with fingerings (3, 5). The dynamic is *f*.

Musical notation for the second system of Var. 4. The treble staff continues the fast melodic line with fingerings (3, 4, 5, 2, 5, 3, 4, 3, 4, 2, 3, 2, 4, 5, 4). The bass staff continues the accompaniment with fingerings (3, 5, 1, 1, 2, 1, 1, 2, 4, 4). The system ends with *D.C.*

VAR. 5.

*f*

*Fine.*

*D.C.*

VAR. 6.

*il canto espressivo.*

*Fine.*

*D.C.*

Minuet from "Don Juan." | Menuett aus „Don Juan.“ | Menuet de "Don Juan."

104. Moderato.  
*mf dolce*

Musical score for Minuet from "Don Juan." The piece is in 3/4 time and marked Moderato. It consists of three systems of two staves each. The first system includes the number 104. The music is in a minor key and features a melody in the right hand with triplets and sixteenth-note patterns, and a bass line with eighth-note accompaniment. Fingerings and articulation marks are provided throughout the score.

The Murmuring Spring. | Die Quelle Murmelt. | La Source Murmure.

105. Allegretto vivo.  
*p legato*

Musical score for The Murmuring Spring. The piece is in 2/4 time and marked Allegretto vivo. It consists of three systems of two staves each. The first system includes the number 105. The music is in a major key and features a melody in the right hand with eighth-note patterns and triplets, and a bass line with eighth-note accompaniment. Fingerings and articulation marks are provided throughout the score.



3 2 4 3 2  
*p*  
4

4 2 3 1 3 1 2  
*mf*  
2

2 4 1 3 2 3 2 4 2 4 2 4 3 2  
*p*  
2 3 4

4 3 2 4 2 3 1 2

Etude.

106.  
2 1 4 1 5 2 4 2  
5 4 3 5 4 1 5 4

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

Piano accompaniment for the first system of the piece. It consists of two staves, treble and bass. The treble staff features a melodic line with a 4/2 time signature and various rests. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5.

Romance from "Joseph"    Romanze aus "Joseph"    Romance de "Joseph"

107. *Andante.* *mf* *sempre legato* F. MÉHUL.

The musical score for 'Romance from Joseph' by F. Méhul. It is marked 'Andante' and 'mf'. The score is in 3/8 time and consists of two systems of piano accompaniment. The first system includes the notation 'sempre legato'. The score is written for the right hand (treble clef) and left hand (bass clef). Fingerings are indicated throughout the piece.

FURTHER EXERCISES  
for the passing of the thumb.

WEITERE ÜBUNGEN  
im Unter- und Übersetzen.

EXERCICES  
pour le passage du pouce.

Right hand. — Rechte Hand. — Main droite.

108.

Musical exercise for the right hand, numbered 108. It consists of two staves of music. The first staff contains a sequence of eighth notes with various fingerings (1-5) and slurs. The second staff contains a sequence of eighth notes with slurs and fingerings, including some triplets and sixteenth notes.

Left hand. — Linke Hand. — Main gauche.

109.

SCALE OF C MAJOR.  
Repeat 6 times.

C DUR-TONLEITER.  
Jeder Teil 6 mal.

GAMME D'UT MAJEUR.  
Répéter 6 fois chaque reprise.

110.

111.

SCALES AND STACCATO.

TONLEITER UND STACCATO.

GAMMES ET STACCATO.

112.

Allegro vivo.

Allegretto.

113.

Musical score for exercise 113, consisting of two systems. The first system is marked 'Allegretto.' and includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords. Fingerings are indicated by numbers 1-5. The second system continues the piece with similar notation and fingerings.

Allegro.

114.

Musical score for exercise 114, consisting of two systems. The first system is marked 'Allegro.' and includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of chords. Fingerings are indicated by numbers 1-5. The second system continues the piece with similar notation and fingerings.

SCALES.

Repeat 10 times.

Right hand.—*Rechts.*—Main droite.

TONLEITER-LÄUFE.

Jeder Teil 10 mal.

GAMMES.

Répéter 10 fois chaque reprise.

115.

Musical score for exercise 115, a right-hand scale exercise in treble clef. It consists of a single line of music with a treble clef, showing a scale with various fingerings (1, 2, 3, 4) and dynamics.

Left hand.—*Links.*—Main gauche.

116.

Musical score for exercise 116, a left-hand scale exercise in bass clef. It consists of a single line of music with a bass clef, showing a scale with various fingerings (5, 3, 1, 1, 1, 1, 4, 2, 1) and dynamics.

Right hand. — *Rechts.* — Main droite.

117.

Left hand. — *Links.* — Main gauche.

118.

**Allegro.**

119.

# La Guaracha.

Spanish Dance. Spanischer Tanz. Danse Espagnole.

Allegro moderato.

120. *mf*

*f*

## Etude.

121.

Child's Morning Prayer. Kindes Morgengebet. Prière du Matin de l'Enfant.

122. *Andantino.*

123. *Allegretto.*  
*mf*

EXERCISES FOR ONE HAND. EINHÄNDIGE PASSAGEN-ÜBUNGEN. EXERCICES POUR UNE MAIN.

Repeat each exercise 12 times.

Jeder Teil 12 mal.

Répéter 12 fois chaque reprise.

124. Right hand. — *Rechts.* — Main droite.

125. Left hand. — *Links.* — Main gauche.

126. Right hand. — *Rechts.* — Main droite.

127. Left hand. — *Links.* — Main gauche.



Etude.

128.

129.

Andante.

*mf*

*poco f*

A. E. MÜLLER.

Scherzo.

A. E. MÜLLER.

130.

Musical score for Scherzo, measures 130-131. Treble clef, 2/4 time, key of D major. Dynamics include *mf* and *i*. Fingerings are indicated with numbers 1-5.

Continuation of Scherzo, measures 131-132. Treble clef, 2/4 time, key of D major. Fingerings are indicated with numbers 1-5.

Allegretto.

A. E. MÜLLER.

131.

Musical score for Allegretto, measures 131-132. Treble clef, 3/4 time, key of D major. Dynamics include *mf legato* and *p*. Fingerings are indicated with numbers 1-5.

Continuation of Allegretto, measures 132-133. Treble clef, 3/4 time, key of D major. Fingerings are indicated with numbers 1-5.

Lento.

a tempo

Musical score for Lento, measures 133-134. Treble clef, 3/4 time, key of D major. Dynamics include *p* and *f*. Tempo markings include *riten.* and *a tempo*. Fingerings are indicated with numbers 1-5.

Continuation of Lento, measures 134-135. Treble clef, 3/4 time, key of D major. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

# Etude.

C. CZERNY.

Allegro.

132.

\*) See foot note page 64.

\*) *Siehe Anmerkung auf S. 64.*

\*) *Voyez note au bas de la page 64.*

Tyrolese Waltz

Tyroler Walzer.

Valse Tyrolienne.

Allegretto moderato.

133. *mf*

Etude.

134. *legatissimo*

135. *Lento.* *mf*

Polish Melody. Polnisches Lied. Air Polonais.

136. *Allegretto grazioso.* *p*

*mf* *dim.*

EXERCISE IN WRIST MOVEMENT. | ÜBUNG IM HANDGELENK-ANSCHLAG. | EXERCICE DU POIGNET.  
 Repeat each passage 4 times. | Jeder Teil 4 mal. | Répéter 4 fois chaque reprise.

137. *Allegro.* *f* *simile*

At the Children's Ball. | Auf dem Kinderball. | Le Bal d'Enfants.

Allegretto moderato.

138.

VARIATIONS  
on a German Song.

VARIATIONEN  
über: Kommt ein Vogel geflogen.

VARIATIONS  
sur un Thème Allemand.

HENRY COLMAR.

139.

Moderato.

Kommt ein Vogel ge-flogen, setzt sich nieder auf mein' Fuss, hat ein'n Zettel im Schnabel und vom Dirnel ein' Gruss.

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

5 1 3 4 4 4 2 4

VAR.1.

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

1 2 1 3

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

4 1 5 3 4 3 3 2 4

VAR.2.

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

1 3 2 3 5 2

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

5 3 1 4

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

4 5 1 3

Volume II, Modern Method for the Pianoforte, by Sartorio, is highly recommended to follow this work.

Heft II, Moderne Klavierschule von Sartorio wird höchstens empfohlen, dieses Werk nachzufolgen.

Vol. II, Méthode Moderne pour Piano, par Sartorio, est fortement recommandé comme suite à cet ouvrage.

The Major Scales, with Fingering. Die Dur-Tonleiter, mit Fingersatz.  
Les Gammes Majeures, avec Doigté.

C major.—C dur.—Do majeur.

G major.—G dur.—Sol majeur.

F major.—F dur.—Fa majeur.

D major.—D dur.—Ré majeur.

B flat major.—B dur.—Si♭ majeur.

A major.—A dur.—La majeur.

E flat major.—Es dur.—Mi♭ majeur.

E major.—E dur.—Mi majeur.

A flat major.—As dur.—La♭ majeur.

B major.—B dur.—Si majeur.

D flat major.—Des dur.—Ré♭ majeur.

F sharp major.—Fis dur.—Fa♯ majeur.

G flat major.—Ges dur.—Sol♭ majeur.



Formules pour l'Etude des Gammes.

Similar motion. — Gleichlaufende-bewegung. — Mouvement direct.

No1. Both hands legato. — Beide Hände legato. — Les deux mains legato.

Contrary motion. — Gegenbewegung. — Mouvement contraire.

No2. Both hands legato. — Beide Hände legato. — Les deux mains legato.

Practice Formulas 3, 4, 5 and 6 also in contrary motion.

Man übe Formeln 3, 4, 5 und 6 auch in Gegenbewegung.

Etudiez les Formules 3, 4, 5 et 6 aussi en mouvement contraire.

No3. R.H. staccato, L.H. legato.  
m.d. m.g.

No4. R.H. legato, L.H. staccato.  
m.d. m.g.

No5. R.H. slurred, L.H. legato.  
m.d. m.g.

No6. R.H. legato, L.H. slurred.  
m.d. m.g.

Practice also both hands slurred, and both hands staccato, in similar and in contrary motion.

Man übe auch beide Hände gebunden, und beide Hände staccato, in Gleichlaufende- und Gegenbewegung.

Etudiez aussi avec les deux mains en passages liés et staccato, en mouvement direct et contraire.

64 Formula for Scale Practice. (Continued) | Formeln zur Tonleiterübung. (Fortsetzung)  
 Formules pour l'Etude des Gammes. (Suite)

No. 7.

No. 8.

No. 9.

No. 10.

No. 11.

No. 12.

\*) Be absolutely certain that the triplet groups are played exactly even.

\*) Man achte besonders darauf dass die Triolen genau gleichmässig gespielt werden.

\*) Soyez absolument sûr que les triplets soient joués exactement en mesure.





# At the Circus.

## EIGHT SILHOUETTES.

By J. Henry Francis, Op.27.

<p><b>Nº 1. The Grand Assembly. March.</b> Marziale. <i>mf</i> <span style="float: right;"><i>cresc.</i></span></p> 	<p>2d Theme. (2B.) Price <u>40 Cents.</u> 1/1 Net.</p> 
<p><b>Nº 2. The Flying Trapeze.</b> Moderato grazioso. <i>mf</i></p>  <p style="text-align: center;"><i>sempre legato</i></p>	<p>3d Theme. (2A.) Price <u>40 Cents.</u> 1/1 Net.</p> <p><i>brillante</i> <span style="float: right;"><i>con amore</i></span></p> 
<p><b>Nº 3. The Funny Clowns. Sketch.</b> Giocoso. <i>f</i></p> 	<p>(The Clowns March.) (2B.) Price <u>40 Cents.</u> 1/1 Net.</p> 
<p><b>Nº 4. The Bounding Wire. Caprice.</b> Tempo comodo. <i>ten.ten.ten.</i> <i>mf</i> <i>delicato</i></p> 	<p>2d Theme. (2B.) Price <u>40 Cents.</u> 1/1 Net.</p> <p>Tempo di Valse <i>mp</i> <i>con tenerezza</i></p> 
<p><b>Nº 5. The Trained Elephants. Humoresque.</b> Slowly and with emphasis. <i>mf</i> <span style="float: right;"><i>f</i></span></p> 	<p>2d Theme. (2B.) Price <u>40 Cents.</u> 1/1 Net.</p> 
<p><b>Nº 6. The Aerial Swing. Barcarolle.</b> Andante con espressione. <i>p</i> <span style="float: right;"><i>dim</i></span></p> 	<p>2d Theme. (2B.) Price <u>40 Cents.</u> 1/1 Net.</p> <p><i>Più mosso</i> <i>mf</i> <i>con spirito</i></p> 
<p><b>Nº 7. The Dancing Horse.</b> Allegretto grazioso. <i>mf</i> <i>sempre legato</i></p> 	<p>2d Theme. (2B.) Price <u>40 Cents.</u> 1/1 Net.</p> <p><i>espressivo</i></p> 
<p><b>Nº 8. The Chariot Race.</b> Moderato. <i>mf</i></p> 	<p>2d Theme. (2B.) Price <u>40 Cents.</u> 1/1 Net.</p> 

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