

ARTHUR SEYBOLD.

OPUS 182. ✓

Neue Violin- Etuden-Schule

Eine Auswahl
der wertvollsten und
berühmtesten Etüden
in progressiver Reihen-
folge in 12 Heften

von ✓

Nouvelle école d'études pour le Violon

Une collection des meilleu-
res et plus célèbres études
pour le Violon arrangées
progressivement en 12 cahiers

de

New-Violin- Study-School

A selection of the
most valuable and ce-
lebrated studies for the
Violin, arranged pro-
gressively in 12 parts

by

**BACH, DE BÉRIOT, BRUNI, CAMPAGNOLI, CORELLI, DAVID,
DONT, FIORILLO, GAVINIÉS, FR. A. HOFFMANN, V. D. HOYA,
KREUTZER, LECLAIR, LOCATELLE, LOLLI, MAYSEDER, MAZAS,
MEERTS, MOZART, PAGANINI, RODE, ROVELLI, SCHOEN,
SEYBOLD, SPOHR, WICHTEL UND WOHLFAHRT etc.**

HEFT I.

CAHIER I.

PART I.

Nachdruck verboten laut dem russischen
Autorengesetz vom 20. März 1911.

Перепечатка воспрещается (русский закон
об авторском праве от 20. Марта 1911 г.).

Nachdruck verboten laut dem holländischen
Autorengesetz vom 1. November 1912.



Seybold's
neue
Violinetuden-Schule.

Eine Auswahl der wertvollsten und berühmtesten Etuden von: Alday, Bach, Fr. Benda, de Bériot, Bruni, Campagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Héroid, Fr. A. Hoffmann, v. d. Hoya, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L. Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schloming, Schoen, Seybold, Spohr, Wichtl und Wohlfahrt, in progressiver Reihenfolge, vom ersten Anfang bis zur höchsten Vollendung.

Inhalt.

- Band I.** Die ersten und allerleichtesten Etuden in der 1^{sten} Lage.
- » **II.** Leichte Etuden in der 1^{sten} Lage.
- » **III.** Schwierigere Etuden in der 1^{sten} Lage.
- » **IV.** Etuden in der 2^{ten} Lage; Verbindung der 1^{sten} und 2^{ten} Lage.
- » **V.** Etuden in der 3^{ten} Lage; Verbindung der 1^{sten} und 3^{ten} Lage.
- » **VI.** Etuden in den ersten drei Lagen.
- » **VII.** Etuden in der 4^{ten} Lage und Etuden in den ersten vier Lagen.
- » **VIII.** Etuden in der 5^{ten} Lage und Etuden in den ersten fünf Lagen.
- » **IX.** Etuden in den höheren Lagen.
- » **X.** Triller, Oktaven- und Arpeggienetuden.
- » **XI.** Doppelgriffetuden.
- » **XII.** Künstleretuden.

Seybold
Nouvelle
École d'Études
pour le Violon.

Une collection des meilleures et plus célèbres études pour le violon, de: Alday, Bach, Fr. Benda, de Bériot, Bruni, Campagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Héroid, Fr. A. Hoffmann, v. d. Hoya, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L. Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schloming, Schoen, Seybold, Spohr, Wichtl et Wohlfahrt, arrangées progressivement des premiers débuts jusqu'à la perfection.

Table des matières.

- Vol. I.** Les premières études très faciles à la première position.
- » **II.** Etudes faciles à la première position.
- » **III.** Etudes plus difficiles à la première position.
- » **IV.** Etudes à la deuxième position. 1^{re} et 2^{me} positions combinées.
- » **V.** Etudes à la troisième position. 1^{re} et 3^{me} positions combinées.
- » **VI.** Etudes sur les 1^{re}, 2^{me} et 3^{me} positions.
- » **VII.** Etudes à la quatrième position. Etudes sur les premières quatre positions.
- » **VIII.** Etudes sur la cinquième position. Etudes sur les premières cinq positions.
- » **IX.** Etudes aux positions plus élevées.
- » **X.** Etudes sur le trille, sur les octaves et sur les arpegges.
- » **XI.** Etudes sur les doubles cordes.
- » **XII.** Etudes pour artistes.

Seybold's
new
Violin-Study-School.

A selection of the most valuable and celebrated studies for the violin by: Alday, Bach, Fr. Benda, de Bériot, Bruni, Campagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Héroid, Fr. A. Hoffmann, v. d. Hoya, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L. Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schloming, Schoen, Seybold, Spohr, Wichtl and Wohlfahrt, arranged progressively from the first beginning up to the perfection.

Contents.

- Part I.** The first and easiest studies on the first position.
- » **II.** Easy studies on the first position.
- » **III.** More difficult studies on the first position.
- » **IV.** Studies on the second position. First and second position combined.
- » **V.** Studies on the third position. First and third position combined.
- » **VI.** Studies on the first three positions.
- » **VII.** Studies on the fourth position. The first four positions combined.
- » **VIII.** Studies on the fifth position. The first five positions combined.
- » **IX.** Studies on the higher positions.
- » **X.** Studies on the shake, on octaves and on arpeggios.
- » **XI.** Studies on double stops.
- » **XII.** Studies for artists.

Vorwort.

Hiermit übergebe ich meine neue Etüden-Schule der Öffentlichkeit in der Hoffnung, durch diese *streng progressiv geordnete* Auslese der besten Etüden dem angehenden wie dem fortgeschrittenen Violin-Schüler eine Hilfe zu bieten. Von der Ansicht ausgehend, daß die ersten Studien die Grundlage für alles spätere Können bilden müssen, habe ich gerade diesen einen besonders breiten Raum in der Sammlung angewiesen, um den Schüler erst nach Errichtung eines soliden Fundamentes langsam weiter hinauf bis zu den schwindelnden Höhen der Virtuosität zu geleiten. Bei der Auswahl wurde Wert darauf gelegt, daß neben der sehr großen Zahl berühmter (und berühmtester) Etüden älterer und neuerer Meister auch eine Anzahl weniger bekannter aufgenommen wurden, die nach meiner Ansicht eine wertvolle Bereicherung der Literatur bedeuten, und ich fühle mich verpflichtet, Herrn Prof. Dr. Altmann, Oberbibliothekar der Musikabteilung der Königl. Berliner Bibliothek für seine bereitwillige Überlassung wertvoller und seltener Werke an dieser Stelle meinen verbindlichsten Dank auszusprechen.

Es ist ein langer und mühevoller Weg, den der angehende Schüler vom Anfangsstadium bis zur Vollendung zurücklegen hat. Sollte ihm hierbei meine Etüden-Schule eine angenehme Begleitung und zugleich Unterstützung sein, so wären die Wünsche, die mich beim Abfassen der Sammlung beseelten, voll erreicht.

Hamburg-Wentorf, Arthur Seybold.
Februar 1915.

Zeichen und Abkürzungen.

- ▭ Abstrich.
 ▽ Aufstrich.
 < halber Ton, Finger dicht zusammen.
 G. B. Ganzer Bogen.
 H. B. Halber Bogen.
 O. B. Oberer Bogen.
 U. B. Unterer Bogen.
 M. Mitte.
 Sp. Spitze.
 Fr. Frosch.
 1 ——— ersten
 2 ——— zweiten
 3 ——— dritten
 4 ——— vierten
 } Finger liegen lassen.
 I. oder sul E auf der E Saite.
 II. " " A " " A "
 III. " " D " " D "
 IV. " " G " " G "
 restez, in der Lage bleiben.

Avant-Propos.

En rendant ma nouvelle École d'Études à la publicité, j'ai l'espoir que cette collection des meilleures études, ordonnées en une suite rigoureusement progressive offre une bonne assistance tant aux commençants comme aux élèves déjà plus avancés.

Dans l'opinion que les premières études particulièrement doivent former la base pour tout pouvoir postérieur, j'ai réservé à celles-ci un espace très ample, pour accompagner l'élève aux sommets vertigineux de la virtuosité après avoir formé une base solide.

En faisant mon choix j'ai eu soin d'introduire à part d'un grand nombre d'études célèbres (et plus célèbres) des maîtres anciens et modernes, une quantité d'autres moins connues, ce qui à mon avis signifie un enrichissement précieux de la littérature pour le violon.

C'est à Mr. le Prof. Dr. Altmann, chef du département de musique de la bibliothèque royal de Berlin, que je dois remercier sincèrement vue que grâce à son amabilité j'ai eu à ma disposition des œuvres valables et rares.

Le chemin à parcourir par l'élève violoniste pour arriver à la perfection est long et pénible. Si sur ce chemin l'on trouve mon École d'Études un compagnon agréable et utile, les désirs qui m'animaient en rédigeant cette collection seraient tout à fait accomplis.

Hambourg-Wentorf. Arthur Seybold.
Février 1915.

Signes et abréviations.

- ▭ *Tirez!*
 ▽ *Poussez!*
 < *Demi-ton, les doigts étroitement rassemblés.*
 G. B. *Toute la longueur de l'archet.*
 H. B. *La moitié de l'archet.*
 O. B. *Haut de l'archet.*
 U. B. *Bas de l'archet.*
 M. *Milieu de l'archet.*
 Sp. *A la pointe.*
 Fr. *Au talon.*
 1 ———
 2 ———
 3 ———
 4 ———
 } *Tenir le doigt fixé sur les cordes.*
 I. ou sul E = sur la corde MI
 II. ou sul A = " " " LA
 III. ou sul D = " " " RE
 IV. ou sul G = " " " SOL
 restez - restez à la même position.

Preface.

Delivering my new „Study School“ to the publicity I hope to give a good assistance by this strictly progressively arranged selection of the best studies, to the beginner as well as to the advanced player.

Considering that the first studies are the base for all later work, I have reserved a large space for these, in order to form a solid base first, and than accompany the pupil to the giddy heights of the virtuosity.

Selecting the studies, great care has been taken for introducing besides the numerous celebrated (and most celebrated) studies of old and new masters a number of others less known, but representing non the less a valuable enrichment of the violin literature.

It is my duty to render my best thanks to Mr. Prof. Dr. Altmann, chief-librarian of the department of music at the royal library of Berlin. By his kind allowance very valuable and rare works were at my disposition.

It is a long and painful path that the violinist has to go from the beginning up to the perfection, and if this „Study School“ is to him a pleasant companion and a good help, the wishes I had, when I arranged the collection, would be perfectly accomplished.

Hamburg-Wentorf. Arthur Seybold.
February 1915.

Signs and abbreviations.

- ▭ Down bow.
 ▽ Up bow.
 < Half tone. Fingers close together.
 G. B. Whole bow.
 H. B. Half bow.
 O. B. Upper bow.
 U. B. Lower bow.
 M. Middle of the bow.
 Sp. At the point.
 Fr. At the nut.
 1 ———
 2 ———
 3 ———
 4 ———
 } Fingers must remain on the string.
 I. or sul E = on the E string.
 II. " " A = " " A "
 III. " " D = " " D "
 IV. " " G = " " G "
 restez - remain in the same position.

Biographische Notizen der in diesem Heft aufgenommenen Autoren.

Bériot, Charles Auguste de, geb. 20. Febr. 1802 zu Löwen, gest. 8. April 1870 in Brüssel. Schüler von Tiby (Löwen) und Baillot, Paris; ausgezeichneter Virtuose und Lehrer.

Campagnoli, Bartolomeo, geb. d. 10. Septb. 1751 zu Cento bei Bologna, gest. 6. Novemb. 1827 in Neustrelitz. Vortrefflicher Geiger, Schüler Nardinis in Florenz. Besonders bekannt durch seine Violinschule und Etuden.

Héroid, L. J. F. geb. 28. Januar 1791 zu Paris, gest. 19. Januar 1833.

Mazas, Jacques Féréol, Violinvirtuos und bedeutender Komponist für Violinliteratur. Geb. 23. Septb. 1782 zu Béziers, gest. 1849. Schüler von Baillot am Pariser Konservatorium.

Meerts, Lambert Joseph, geb. 6. Januar 1800 zu Brüssel, gest. 12. Mai 1863 daselbst. Lehrer am Brüsseler Konservatorium.

Mozart, Leopold, der Vater von Wolfgang, Amadeus Mozart. Geb. 14. Novb. 1719 zu Augsburg, gest. 28. Mai 1787 in Salzburg. Vortrefflicher Geiger und Lehrer des Violinspiels; Komponist und Verfasser der ältesten deutschen Violinschule.

Seybold, Arthur, Komponist und Violinpädagoge, geb. d. 6. Januar 1868 zu Hamburg; lebt in Wentorf bei Hamburg. Schüler von C. Bargheer und Jean, Joseph Bott, (Spohrs Lieblingsschüler.) Komposition bei Dr. Hugo Riemann.

Spohr, Louis, bedeutender Violinvirtuos, Komponist und Dirigent, ausgezeichneter Lehrer. Geb. d. 5. April 1784 zu Braunschweig, gest. d. 22. Oktober 1859 in Kassel.

Wichtl, Georg, geb. 2. Februar 1805 zu Trostberg in Bayern, gest. den 3. Juni 1877 zu Breslau; studierte in München.

Wohlfahrt, Franz, geb. den 7. März 1833 zu Frauenpriesnitz, gest. 14. Febr. 1884 zu Gohlis bei Leipzig.

Dates biographiques des auteurs représentés en ce volume.

Bériot, Charles Auguste de, né le 20 février 1802 à Louvain, mort le 8 avril 1870 à Bruxelles. Elève de Tiby (Louvain) et de Baillot (Paris). Virtuose et maître de violon fort distingué.

Campagnoli, Bartolomeo, né le 10 septembre 1751 à Cento près Bologne. Mort le 6 novembre 1827 à Neustrelitz. Violoniste de premier ordre. Elève de Nardini à Florence. Connu surtout par son école et ses études pour violon.

Héroid, L. J. F. Né le 28 janvier 1791 à Paris. Mort le 19 janvier 1833.

Mazas, Jacques Féréol. Violoniste et compositeur de talent. A laissé un nom dans les annales de la production musicale pour violon. Né le 23 septembre 1782 à Béziers. Mort en 1849. Elève de Baillot au conservatoire de Paris.

Meerts, Lambert Joseph, né le 6 janvier 1800 à Bruxelles, mort le 12 mai 1863 *ibid.* Professeur au conservatoire de Bruxelles.

Mozart, Léopold, père de Wolfgang Amédée Mozart, né le 14 novembre 1719 à Augsburg, mort le 28 mai 1787 à Salzbourg. Compositeur et maître de violon éminent. Auteur de la plus ancienne école de violon allemande.

Seybold, Arthur, Compositeur et maître de violon, né le 6 janvier 1868 à Hambourg. Vit à Wentorf près Hambourg. Elève de C. Bargheer et de Jean Joseph Bott, (élève favori de Spohr) Composition chez Dr. Hugo Riemann.

Spohr, Louis. Grand virtuose du violon, compositeur et chef d'orchestre distingué, éminent professeur de violon. Né le 5 avril 1784 à Brunswick. Mort le 22 octobre 1859 à Cassel.

Wichtl, Georg, né le 2 février 1805 à Trostberg en Bavière, mort le 3 juin 1877 à Breslau. A étudié à Munich.

Wohlfahrt, Franz, né le 7 mars 1833 à Frauenpriesnitz. Mort le 14 février 1884 à Gohlis près Leipzig.

Biographical notes of authors represented in this part.

Bériot, Charles Auguste de. Born Feb. 20, 1802 at Louvain. Died April 8, 1870 at Brussels. Pupil of Tiby (Louvain) and Baillot (Paris). Distinguished virtuoso and teacher.

Campagnoli, Bartolomeo. Born Sept. 10, 1751 at Cento near Bologna. Died Nov. 6, 1827 at Neustrelitz. First rank violinist. Pupil of Nardini in Florence. Known by his violin school and studies.

Héroid, L. J. F. Born Jan. 28, 1791 at Paris. Died Jan. 19, 1833.

Mazas, Jacques Féréol. Violinist and prominent composer for violin literature. Born Sept. 23, 1782 at Béziers. Died 1849. Pupil of Baillot at the Paris Conservatory.

Meerts, Lambert Joseph. Born Jan. 6, 1800 at Brussels. Died May 12, 1863 also at Brussels. Teacher at the Brussels Conservatory.

Mozart, Leopold, father of Wolfgang Amadeus Mozart. Born Nov. 14, 1719 at Augsburg. Died May 28, 1787 at Salzburg. Prominent violinist and teacher. Composer and author of the oldest german violin school.

Seybold, Arthur. Composer and violin tutor. Born Jan. 6, 1868 at Hamburg. Lives in Wentorf near Hamburg. Pupil of C. Bargheer and Jean Joseph Bott, (Spohr's favourite pupil.) Composition by Dr. Hugo Riemann.

Spohr, Louis. Prominent violinist and conductor. Excellent teacher. Born April 5, 1784 at Brunswick. Died Oct. 22, 1859 at Cassel.

Wichtl, Georg. Born Feb. 2, 1805 at Trostberg in Bavaria. Died June 3, 1877 at Breslau. Studied at Munich.

Wohlfahrt, Franz. Born March 7, 1833 at Frauenpriesnitz. Died Feb. 14, 1884 at Gohlis near Leipzig.

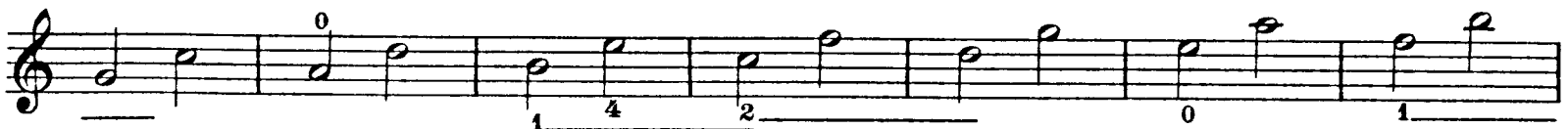
1.

Georg Wichtl.

Den ganzen Bogen gebrauchen, fest streichen und Finger liegen lassen.

User de toute la longueur de l'archet; passer l'archet ferme et laisser reposer les doigts.

Use whole length of bow, draw with decision and let fingers lie.



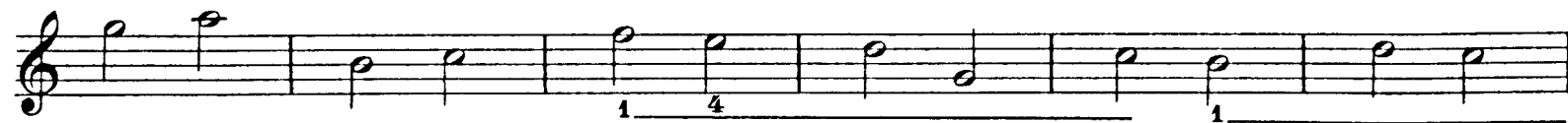
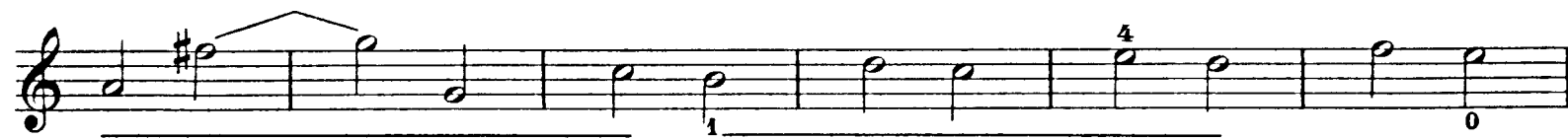
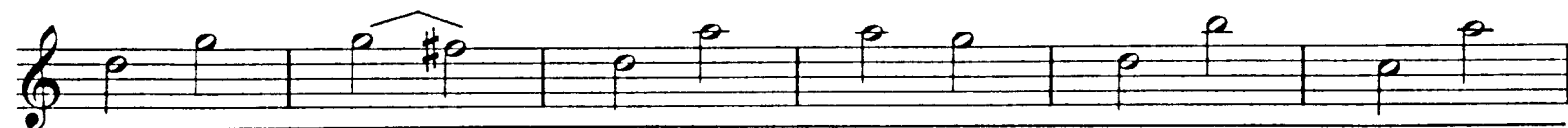
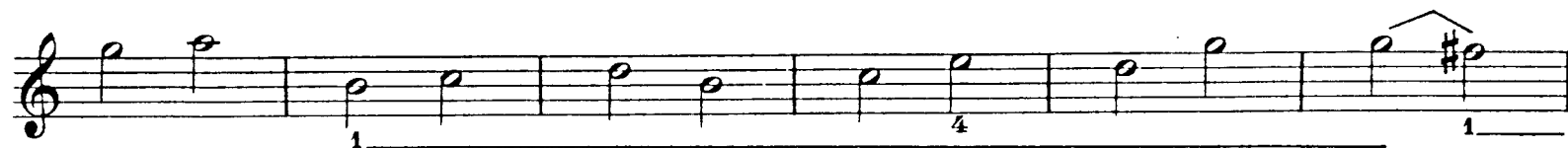
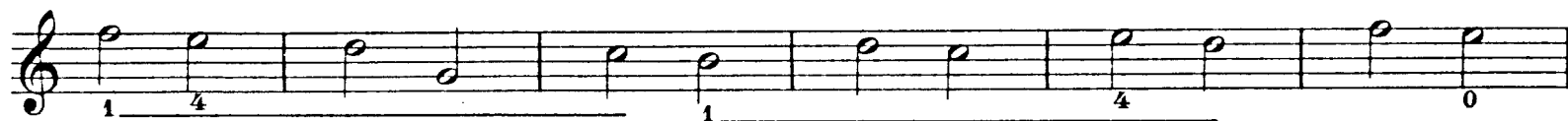
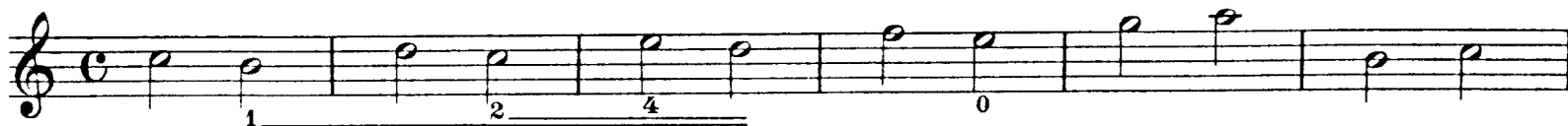
2.

Georg Wichtl.

Ganze Bogenlänge, Finger liegen lassen.

Toute la longueur de l'archet. Laisser reposer les doigts.

Full length of bow, let fingers remain on the strings.



3.

Georg Wichtl.

Ganze Bogenlänge, Unterarm
schwingen.

*Toute la longueur de l'archet. Ba-
lancer l'avant-bras.*

Full length of bow, fore-arm loose.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a C-clef. The music is written in C major. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, with fingerings 1, 2, 4, and 0. The second staff continues with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, with fingerings 1 and 4. The third staff continues: C4, D4, E4, F4, G4, A4, B4, C5, with fingerings 4, 0, and 1. The fourth staff continues: C5, B4, A4, G4, F4, E4, D4, C4, with fingerings 4 and 1. The fifth staff continues: C4, D4, E4, F4, G4, A4, B4, C5, with a slur over the last two notes and a sharp sign on the B. The sixth staff continues: C5, B4, A4, G4, F4, E4, D4, C4, with a slur over the last two notes and a sharp sign on the B. The seventh staff continues: C4, D4, E4, F4, G4, A4, B4, C5, with a slur over the last two notes and a sharp sign on the B. The eighth staff continues: C5, B4, A4, G4, F4, E4, D4, C4, with fingerings 4, 1, and 4. The ninth staff continues: C4, D4, E4, F4, G4, A4, B4, C5, with fingerings 1, 4, and 0. The tenth staff continues: C5, B4, A4, G4, F4, E4, D4, C4, with fingerings 1 and 2.

4.

Ch. de Bériot.

Bei den viertel wie auch bei den halben Noten den ganzen Bogenstrich gebrauchen.

Pour les quarts de notes ainsi que pour les demi-notes, user de toute la longueur de l'archet.

Full length of bow to be used, both for quarter and half notes.

Andante.

Musical score for exercise 4, Andante. It consists of five staves of music in C major, 4/4 time. The first staff starts with a square box above the first measure. The music features quarter and half notes with various fingering and bowing markings (4, 0, 1).

5.

Ch. de Bériot.

Dieselbe Ausführung wie N^o 4.

Même exécution que le numéro 4.

To be played same way as N^o 4.

Moderato.

Musical score for exercise 5, Moderato. It consists of five staves of music in C major, 4/4 time. The music features quarter and half notes with various fingering and bowing markings (4, 0, 1).

Three staves of musical notation. The first staff has a treble clef and a common time signature. It contains several measures with notes and rests, including a 4-measure rest. The second staff continues the melody with similar note values and a 4-measure rest. The third staff shows a change in the bass line, with notes and rests, and a 4-measure rest.

6.

Georg Wichtl.

Strich von N^o 3. | *Comme au numéro 3.* . | To be played same way as N^o 3.

Andante.

Eight staves of musical notation. The first staff has a treble clef and a common time signature. It contains several measures with notes and rests, including a 4-measure rest. The second staff continues the melody with similar note values and a 4-measure rest. The third staff shows a change in the bass line, with notes and rests, and a 4-measure rest. The fourth staff has a key signature change to one sharp (F#) and contains notes and rests, including a 4-measure rest. The fifth staff continues the melody with similar note values and a 4-measure rest. The sixth staff shows a change in the bass line, with notes and rests, and a 4-measure rest. The seventh staff continues the melody with similar note values and a 4-measure rest. The eighth staff shows a change in the bass line, with notes and rests, and a 4-measure rest.

Der große abgestoßene Bogenstrich.

Die Schwierigkeit liegt darin, daß man den Bogen ganz gerade und sehr schnell vom Frosch (Talon) bis zur Spitze und von der Spitze bis zum Frosche zieht. Diese Schnelligkeit muß so groß sein, daß sich die Note nur wie ein Achtel darstellt. Diesem Bogenstriche muß man beim Auf- und Abstreichen einen sehr scharfen Ausdruck geben, indem man die Stange zwischen den zwei Fingern und dem Daumen fest drückt, und beim Aufstriche den Ellbogen dem Körper nähert. Es ist besonders wichtig, daß man nicht den Bogen hebt und die Saiten zu stark drückt. Der Schüler hat dabei seine ganze Aufmerksamkeit auf die Richtung des Bogens zu wenden, der beim Ab- und Aufstrich ganz gerade, d.h. dem Stege gleichlaufend, geführt werden muß. Von diesem Bogenstriche hängt die Reinheit und Fülle des Tones ab.

(J. Meerts: *Le Mécanisme du Violon.*)

Le grand staccato.

Sa difficulté gît en ce qu'il faut passer l'archet très droit et très vite du talon à la pointe et de la pointe au talon. Cette vitesse doit être telle que la note ne se représente que comme un huitième de temps. Il faut donner à ce coup d'archet une expression très énergique lorsque l'on pousse et tire, expression qui s'obtient en serrant ferme la tige de l'archet entre les deux doigts et le pouce, et lorsque l'on pousse, en rapprochant le coude du corps. Il importe surtout de ne point soulever l'archet ni trop appuyer sur les cordes. Au cours de cet exercice l'élève concentrera toute son attention sur la direction de l'archet lequel, poussé ou tiré, doit constamment être droit, c'est-à-dire maintenu rigoureusement parallèle au chevalet. De ce coup d'archet dépendent la pureté et la plénitude du ton.

(J. Meerts: *Le mécanisme du violon.*)

The great staccato stroke.

The difficulty lies in the fact that the bow must be drawn very quickly and quite straight from the point to the nut and from the nut to the point. The speed must be such that the note only represents an eighth in time. This stroke is to be given sharp expression by holding the bow firmly between the two fingers and the thumb, at the same time allowing the elbow to approach the body. It is specially important that the bow be not raised and the strings not too heavily pressed. The pupil must give his whole attention to the direction of the bow which by up and down strokes must be quite straight, i.e. parallel to the bridge. Upon this stroke depends purity and fullness of tone.

(J. Meerts: *The Mechanism of the Violin.*)

Schreibweise. — *Ecriture.* — written.

Ausführung. — *Exécution.* — played.

Maestoso.

Three staves of musical notation for a violin exercise. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff ends with a 'dim.' marking. The third staff includes 'p cresc.' and 'f' markings.

8.

L. J. Meerts.

Dieselbe Strichart.

| *Même coup d'archet.*

| Same stroke as before.

Adagio.

Seven staves of musical notation for a violin exercise in Adagio. The first staff is marked 'ff' and 'segue'. The notation includes various fingerings and bowing techniques.

9.

Georg Wichtl.

Der gezogene, singende Bogenstrich. Langsam mit $\frac{2}{3}$ Bogenlänge zu spielen.

Le coup d'archet tiré et chantant. Jouer lentement, avec $\frac{2}{3}$ de longueur d'archet.

The drawn singing stroke. To be played slowly with $\frac{2}{3}$ bow length.

Andante.

ff

espr.

mf

f

10.

Ch. de Bériot.

Derselbe Strich aber ganze Bogenlänge.

Comme le précédent, mais avec toute la longueur de l'archet.

Same stroke as above, but with whole length of bow.

Andante.

f



11.

Georg Wichtl.

Der abgesetzte leicht punktierte
Bogenstrich. Obere Bogenhälfte.

*Le coup d'archet staccato légère-
ment ponctué. Moitié supérieure
de l'archet.*

The detached stroke, slightly punc-
tuated. Upper half of bow.



Diese Etude ist mit demselben Strich wie N^o 11 zu spielen. Dann folgen diverse Stricharten. Da es nun den Anfängern Mühe macht, dieselben richtig zu bringen, wenn, wie dies bei den meisten Etudenwerken der Fall ist, nur ein Takt für jede Strichart angegeben, so ist hier jede Strichart vollständig ausgedrückt worden, und eine jede als eigene Etude zu betrachten.

Cette étude se joue avec le même coup d'archet que pour la précédente. Ensuite viennent des coups d'archet divers. Une correcte exécution de ces derniers entraîne de grosses difficultés pour les élèves quand une mesure seule est indiquée, ce qui est le cas de la plupart des ouvrages d'études: aussi chaque façon de coup d'archet a-t-elle été ici complètement explicitée et doit-elle être considérée comme faisant l'objet d'une étude spéciale.

This study is to be played with the same stroke as No. 11, then follow various strokes. As the beginner usually finds it difficult to get these right, when, as in nearly all collections of studies, only one measure is given for each stroke, every stroke is here completely expressed and each may be considered a study for itself.

O.B.

13.

L. Mozart.

G.B.

Four staves of musical notation for guitar. The first staff begins with a treble clef and a key signature of one flat. It contains four measures of music, each starting with a four-fingered chord (marked '4') and followed by eighth-note patterns. The second staff continues with similar patterns, including a measure with a natural sign and a four-fingered chord. The third staff features a measure with a flat sign and a measure with a natural sign. The fourth staff concludes with a measure containing a four-fingered chord and a measure with a natural sign.

14.

L. Mozart.

Seven staves of musical notation for guitar, starting with a common time signature (C). The first staff includes the labels 'G.B.', 'O.B.', 'G.B.', and 'U.B.' above the first four measures. The music consists of eighth-note patterns with various fingering (4, 0, 2, 4) and articulation (accents, slurs) markings. The second staff continues with similar patterns, including a measure with a four-fingered chord and a measure with a natural sign. The third staff features a measure with a flat sign and a measure with a natural sign. The fourth staff concludes with a measure containing a four-fingered chord and a measure with a natural sign. The fifth staff continues with similar patterns, including a measure with a four-fingered chord and a measure with a natural sign. The sixth staff features a measure with a flat sign and a measure with a natural sign. The seventh staff concludes with a measure containing a four-fingered chord and a measure with a natural sign.

15.

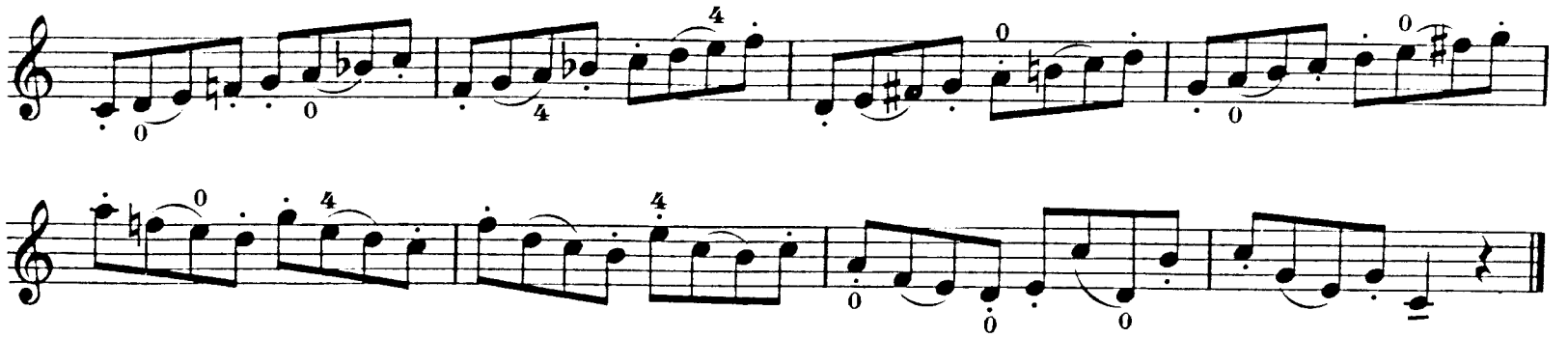
L. Mozart.

U.B. G.B. O.B. G.B.

16.

L. Mozart.

Sp. G.B. Fr. G.B. Sp. G.B.



17.

Arthur Seybold.

Weitere Stricharten.

Autres coups d'archet divers.

Further Strokes.

Das fleißige Studium derselben kann dem Anfänger gar nicht genug empfohlen werden, da sie eben unerlässlich zur Erlangung einer guten Bogentechnik sind.

Leur étude est d'une importance telle qu'on ne saurait jamais assez recommander aux élèves d'y apporter la plus grande application, surtout aux débutants, car ces exercices sont indispensables à quiconque veut acquérir une bonne technique de l'archet.

The diligent study of these strokes cannot be too strongly recommended to the beginner, as they are indispensable for the requirement of a good bow technique.

Kurze feste Striche in der Mitte des Bogens.

Coups énergiques et courts, du milieu de l'archet.

Short energetic strokes with the middle of the bow.



18.

A. Seybold.

Breiter, ganzer Bogenstrich.

Coup large, toute la longueur d'archet.

Broad stroke, full length of bow.

19.

A. Seybold.

Three staves of musical notation for guitar. The first staff contains a sequence of notes with fretting numbers 0, 4, and 0. The second and third staves continue the melodic line with similar fretting patterns, including 4 and 0.

20.

A. Seybold.

G.B. G.B.

Seven staves of musical notation for guitar. The first staff is marked with 'G.B. G.B.' and includes fretting numbers 0 and 4. The subsequent staves continue the piece with various fretting techniques, including 0, 4, and 1. The notation includes slurs, ties, and specific fretting instructions.

21.

A. Seybold.

22.

A. Seybold.

Ganzer Bogen, jede Note erhält eine viertel Bogenlänge; mit gleichmäßiger Stärke an allen Teilen des Bogens zu spielen.

Toute la longueur d'archet. Un quart de longueur d'archet pour chaque note. Se joue en appuyant avec une force toujours égale sur toutes les régions de l'archet.

Full bow. Each note takes a quarter of the bow length; to be played with uniform pressure at all parts of the bow.

23.

Allegro moderato.

Franz Wohlfahrt.

24.

Bartolomeo Campagnoli.

Moderato.

The musical score is written for guitar in C major and 2/4 time. It consists of 12 staves of music. The first staff begins with a dynamic marking of *f* and includes the tempo instruction *Moderato.* Above the first few measures, there are labels: "G.B. Sp." above the first measure, "G.B. Fr." above the second measure, and "G.B." above the third measure. The score contains various guitar techniques, including barre (indicated by a horizontal line above the staff), natural harmonics (indicated by a "0" above the staff), and trills (indicated by a "V" above the staff). The piece concludes with a double bar line and repeat dots.

25.

L. J. F. Hérold.

$\frac{1}{3}$ Bogenlänge.
Allegro.
O.B.

| *Un tiers de longueur d'archet.* | $\frac{1}{3}$ bow length.

Musical score for exercise 25, consisting of eight staves of music. The key signature is one flat (G minor) and the time signature is common time (C). The piece begins with a forte (f) dynamic. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with frequent use of slurs and accents. Fingering numbers (0, 4) are indicated above several notes. The score concludes with a double bar line and repeat dots.

26.

L. J. Meerts.

Ganzer Bogen, den Aufstrich bestimmt ansetzen und schlank hinaufführen.
Moderato.

| *Appliquer l'archet franchement et pousser avec délicatesse. User de toute la longueur de l'archet.* |

Full bow, up stroke with precision. Direct smoothly.

Musical score for exercise 26, consisting of three staves of music. The key signature is one flat (G minor) and the time signature is common time (C). The piece begins with a forte (f) dynamic. The notation features a mix of quarter and eighth notes, often beamed together. Fingering numbers (0, 1, 4) are indicated above notes. The score includes repeat signs and concludes with a double bar line and repeat dots.

27.

L. J. Meerts.

Ganzer Bogen; umgekehrt, den Abstrich schlank abwärtsführen.

Tout l'archet, inverse du numéro précédent; tirer avec délicatesse.

Full bow, reversed, down stroke smoothly directed.

Moderato.

28.

Franz Wohlfahrt.

Moderato.

O.B. G.B. U.B. G.B. O.B. G.B. U.B. G.B.

29.

Franz Wohlfahrt.

Ganzer Bogen.

| *Tout l'archet.*

| Full bow.

30.

Franz Wohlfahrt.

Feste Striche.

| *Coups d'archet énergiques.*

| Decisive strokes.

Moderato.

M.
f

0 4 0 4 0 4 0 4

0 0 0 4 0 4 0 4 0 4

0 0 0 4 0 4 0 4 0 4

0 4 0 4 0 4 0 4 0 4

0 4 0 4 0 4 0 4 0 4

0 4 0 4 0 4 0 4 0 4

31.

Franz Wohlfahrt.

Moderato.

G. B.

0 0 0 0 0 0 0 0 0 0

0 4 0 4 0 4 0 4 0 4

0 0 0 0 0 0 0 0 0 0

32.

Franz Wohlfahrt

Moderato.

G.B. Sp. G.B.

Thema. Moderato.

Thème.

Theme.

G.B.

Var. I.

Der Saitenwechsel, gut mit dem Handgelenk.

Changement de cordes: à bien effectuer avec le poignet.

Change of string, with loose wrist.

O.B.

Var. II.

1/3 Bogenlänge.

Un tiers de longueur d'archet.

1/3 bow length.

Var. III.

1/3 Bogenlänge.

Un tiers de longueur d'archet.

1/3 bow length.

34.

G. Wichtl.

$\frac{1}{4}$ Bogenlänge. | *Un quart de longueur d'archet.* | $\frac{1}{4}$ bow length.

Allegro moderato.

35.

Arthur Seybold.

Martelé, der gehämmerte Bogenstrich; mit dem oberen Drittel des Bogens. Ab- und Aufstrich fest ansetzen.

Coup d'archet „martelé“ avec le tiers supérieur de l'archet. Tirer et pousser fermement.

Hammered strokes (martelé) with upper third of bow. Firm up and down strokes.

Allegretto.

36.

Dieselbe Strichart.

Même coup d'archet.

| Played as above.

L. J. Meerts.

Allegretto.

This page of musical notation is for guitar and is written in G major (one sharp). It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic marking. The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (0, 4). The piece concludes with a final cadence on the tenth staff.

37.

Arthur Seybold.

Mit dem oberen Drittel des Bogens. | *Avec le tiers supérieur de l'archet.* | With upper third of bow.

Allegretto.

38.

Louis Spöhr.

Wie No 37, kurze Striche mit dem
oberen Drittel des Bogens.*Comme au numéro 37: coups courts
du tiers supérieur de l'archet.*Played as No. 37, short strokes with
the upper third of the bow.

Allegretto.

Musical score for guitar, measures 35-38. The score consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music features a series of eighth-note patterns with various fretting techniques indicated by numbers 0, 4, and 7. The second staff continues the eighth-note patterns. The third staff includes some sixteenth-note runs and rests. The fourth staff concludes the section with a final note and a fermata.

Allegro.

39.

Louis Spohr.

Musical score for guitar, measures 39-46. The score consists of seven staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a 'V' marking. The music is characterized by eighth-note patterns and includes various fretting techniques (0, 4, 7). The second staff continues the eighth-note patterns. The third staff features a series of eighth-note runs. The fourth staff includes some sixteenth-note runs and rests. The fifth staff concludes the section with a final note and a fermata. The sixth and seventh staves continue the eighth-note patterns.

40.

Louis Spohr.

Viertel, halbe und gebundene Noten
mit Ton, die gestoßenen Noten kurz.*Noires, blanches et notes liées avec
ton; les notes staccato courtes.*Quarter, half and tied notes with
tone. The staccato notes short.

Andante.

41.

Leopold Mozart.

Kurze feste Striche.

Coups courts et fermes de l'archet.

Short decisive strokes.

Allegretto.

The first piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes with various fingerings (0, 4) and a final measure with a double bar line. The second staff continues the melodic line with similar rhythmic patterns and fingerings. The third staff shows more complex rhythmic figures and fingerings. The fourth staff concludes the piece with a final cadence and a double bar line.

42.

Leopold Mozart.

O. B. $\frac{1}{3}$ Bogen.
Allegretto.

| *Un tiers de longueur d'archet.*

| $\frac{1}{3}$ bow length.

The second piece, numbered 42, is in 3/4 time and marked Allegretto. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth notes with slurs and fingerings (0, 4). The second staff continues the melodic line with similar rhythmic patterns and fingerings. The third staff shows more complex rhythmic figures and fingerings. The fourth staff concludes the piece with a final cadence and a double bar line.

43.

Leopold Mozart.

O.B. Staccato im Aufstrich spitz und
mit dem Handgelenk.*Pousser l'archet en exécutant un stac-
cato aigu, avec le poignet bien flexible.*Staccato with up strokes, sharp
and with the wrist.

Allegretto.

44.

B. Campagnoli.

Allegretto.

45.

Jacques Féréol Mazas.

Der getrennte Bogenstrich. Obere
Bogenhälfte.*Coup d'archet détaché. Moitié
supérieure de l'archet.*The divided stroke. Upper half of
bow.

Allegretto.

46.

Franz Wohlfahrt.

Allegro.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro.'. The music is written in a single melodic line. The first staff contains two measures, each with a four-fingered slur (4) over a group of notes. The second staff contains two measures, also with four-fingered slurs. The third staff contains two measures with four-fingered slurs. The fourth staff contains two measures with four-fingered slurs. The fifth staff contains two measures with four-fingered slurs. The sixth staff contains two measures with four-fingered slurs. The seventh staff contains two measures with four-fingered slurs. The eighth staff contains two measures with four-fingered slurs. The ninth staff contains two measures with four-fingered slurs. The tenth staff contains two measures with four-fingered slurs, ending with a double bar line.

Bisher erschienene Kompositionen
für Violine mit Klavierbegleitung

von

≡ Arthur Seybold. ≡

sl = sehr leicht. *l* = leicht. *m* = mittelschwer. *sch* = schwer.

- | | | |
|---|--|---|
| <p>Opus
1. Ländler. <i>l</i>
5. Chant sans Paroles. <i>l</i>
8. Petite Valse. <i>l</i>
14. Intermezzo. <i>l</i>
17. Valse Caprice. <i>m</i>
77. „Elvira.“ Mazurka. <i>l</i>
78. „Unter dem Tannenbaum.“ Fantasie. <i>l</i>
79. „Weihnacht.“ Fantasie. <i>l</i>
81. 4 Vortragsstücke. <i>l</i>
82. „Aller Anfang ist schwer.“ 3 Stücke. <i>sl</i>
84. „Tanzskizzen.“ 4 Stücke. <i>l</i>
85. „Leicht und gefällig.“ 5 Stücke. <i>sl</i>
86. Polonaise. <i>l</i>
87. Kleine Romanze. <i>l</i>
88. „Weihnachtstraum.“ Fantasie. <i>l</i>
89. „Weihnachtsfantasie.“ <i>l</i>
90. Sonatine, C dur. <i>l</i>
91. „Im Mai.“ Fantasie. <i>l</i>
92. Hexentanz. <i>m</i>
93. „Jugend“. 5 Stücke.
 No. 1. Märchen. <i>l</i>
 No. 2. Resignation. <i>l</i>
 No. 3. Intermezzo. <i>m</i>
 No. 4. Italienische Romanze. <i>l</i>
 No. 5. Perpetuum mobile. <i>l</i>
94. Impromptu. <i>l</i>
95. „Für kleine Leute.“ 6 Stücke. <i>sl</i>
96. Concertino, A moll. <i>m</i>
97. Polonaise. <i>l</i>
98. „Frühling.“ 3 Stücke.
 No. 1. Keimen und Ersprießen. <i>l</i>
 No. 2. Ein Frühlingslied. <i>l</i>
 No. 3. Lenz und Liebe. <i>l</i>
99. „Historische Fantasie.“ <i>sch</i>
100. Polonaise. <i>l</i>
101. „Wenn Kinder spielen.“ 10 Stücke. <i>sl</i>
104. „Was spielst du?“ 4 Stücke. <i>l</i>
105. „Der gute Kamerad.“ 6 Stücke. <i>sl</i></p> | <p>Opus
108. Widmung, Serenade, Romanze. <i>l</i>
110. „Récréation.“ 4 Stücke.
 No. 1. La Tendresse. <i>l</i>
 No. 2. Aubade. <i>l</i>
 No. 3. Cavatine. <i>l</i>
 No. 4. Paulowna. <i>l</i>
111. „Jugendfreund“. 6 Stücke. <i>sl</i>
112. Concertino, D dur. <i>m</i>
113. 4 Vorspielstücke. <i>l</i>
114. „Für's Erste“. 2 Stücke. <i>sl</i>
115. „Frühlingsnacht.“ <i>l</i>
126. Adagio Concertante. <i>sch</i>
117. 3 Vortragsstücke.
 No. 1. Sonntags. <i>l</i>
 No. 2. Schnitterlied. <i>l</i>
 No. 3. Flüchtige Zeit. <i>l</i>
118. „Episode.“ <i>m</i>
119. „Weihnachtszauber.“ Fantasie. <i>l</i>
120. Erinnerung, Die Jagd, Am Golf. <i>l</i>
121. Concert, D dur. <i>sch</i>
125. „Capri.“ Italienische Romanze. <i>l</i>
126. „Aus alten Tagen“. <i>l</i>
127. „Und Pippa tanzt.“ <i>l</i>
132. „Zum Vortrag.“ 3 Stücke. <i>l</i>
133. „Am Gardasee.“ <i>l</i>
137. 55 Volkslieder. <i>sl</i>
138. Polonaise. <i>sch</i>
141. 5 Vorspielstücke.
 No. 1. Canzonetta. <i>l</i>
 No. 2. Wiegenlied. <i>l</i>
 No. 3. Italienische Melodie. <i>l</i>
 No. 4. Mazurka. <i>m</i>
 No. 5. Valse. <i>l</i>
151. „Christfest.“ Fantasie. <i>l</i>
153. 4 Charakterstücke.
 No. 1. Gebet. <i>l</i>
 No. 2. Gondoliera. <i>l</i>
 No. 3. Valse aimable. <i>l</i></p> | <p>Opus
 No. 4. Bleisoldaten-Wachtparade.
154. Romanze (auch mit Orchester). <i>sch</i>
155. Pusstaszenen („ „ „). <i>m</i>
 No. 2. Impromptu. <i>m</i>
 No. 3. Polonaise. <i>m</i>
158. Am Weihnachtsabend. <i>l</i>
159. Weihnachtsglöckchen. <i>l</i>
161. Morgenlied. <i>l</i>
162. Polonaise. <i>l</i>
163. Serenade. <i>m</i>
164. Spanische Weisen. <i>m</i>
165. No. 1. Leichte Reiterei. <i>l</i>
 No. 2. Aus vergangener Zeit. <i>l</i>
 No. 3. Abendständchen. <i>m</i>
 No. 4. Militärmarsch im alten Stile. <i>m</i>
166. Suite folle.
 No. 1. Schuhplattler. <i>sch</i>
 No. 2. Traumlied. <i>m</i>
 No. 3. Dudelsack. <i>m</i>
 No. 4. Schlittenfahrt. <i>m</i>
167. Jugendlust. <i>l</i>
168. Rokoko. <i>l</i>
169. Feierabend. <i>l</i>
170. Sehnsucht. <i>l</i>
171. à la Gavotte. <i>l</i>
173. Reunion. <i>l</i>
174. Kaiserstandarte. <i>l</i>
175. Waldsee. <i>l</i>
176. Festzug. <i>l</i>
177. Mexikanisches Ständchen. <i>l</i>
180. „1914.“ <i>m</i>
181. „Das eiserne Kreuz.“ <i>m</i></p> |
|---|--|---|