

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, GAVINIES, FR. A. HOFFMANN, V. D. HOYA,
KREUTZER, LECLAIR, LOCATELLE, LOLLI, MAYSIEDER, MAZAS,
MEERTS, MOZART, PAGANINI, RODE, ROVELLI, SCHOEN,
SEYBOLD, SPOHR, WICHTEL UND WOHLFAHRT etc.**

HEFT VII.

CAHIER VII.

PART VII.

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Seybold's
neue
Violin-Etuden-Schule.

Eine Auswahl der wertvollsten und berühmtesten Etuden von: Alday, Bach, Fr. Benda, de Bériot, Bruni, Campagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Hérold, 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.

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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, Hérold, 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.

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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, Hérold, 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.

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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 zurückzulegen 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 } Finger liegen lassen.
3 ——— dritten }
4 ——— vierten }
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 ——— } Tenir les doigts fixés sur les cordes.
3 ——— }
4 ——— }
I. ou sul E = sur la corde MI
II. ou sul A = " " " LA
III. ou sul D = " " " RE
IV. ou sul G = " " " SOL
restez = rester 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 then 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 ——— } Fingers must remain on the
3 ——— } strings.
4 ——— }
I. or sul E = on the E string.
II. " " A = " " A "
III. " " D = " " D "
IV. " " G = " " G "
restez = remain in the same position.

4 Biographische Daten.

Benda, Franz, Komponist und Violinvirtuose, geb. den 25. November 1709 zu Althenatek in Böhmen, gest. am 7. März 1786 in Potsdam; war erst Chorknabe in Prag und Dresden, dann herumziehender Musikant, später hervorragender Geiger und seit 1771 königlich preußischer Konzertmeister.

Bériot, Charles Auguste de, ausgezeichnete Violinvirtuose, Komponist und Lehrer, Schüler von Tiby (Löwen) und Baillot (Paris), geb. den 20. Februar 1802 zu Löwen, gest. 8. April 1870 zu Brüssel.

Campagnoli, Bartolomeo, vortrefflicher Geiger, Schüler Nardinis in Florenz, besonders bekannt durch seine Violinschule und Studienwerke, geb. 10. September 1751 zu Cento bei Bologna, gest. 6. November 1827 in Neustrelitz.

David, Ferdinand, geb. den 19. Januar 1810 zu Hamburg, gest. 18. Juli 1873 auf der Reise zu Klosters in der Schweiz. Schüler von Spohr in Kassel; hervorragender Violinvirtuos und Lehrer; bedeutender Komponist für Violinliteratur. (Konzerte, Etuden, Solostücke, Violinschule, dann Bearbeitungen: Konzertstudien, Hohe Schule etc.)

Dont, Jacob, vorzüglicher Violinpädagoge und Komponist, Schüler Joseph Böhm's, geboren 2. März 1815 zu Wien, gestorben 17. November 1888 daselbst.

Hoffmann, Franz Alexander, hervorragender Geiger und vorzüglicher Lehrer, Schüler des Prager Konservatoriums, Orchesterdirector und Solist am Theater in Graz etc.; geb. am 26. Februar 1808 zu Neustadt in Böhmen, gest. 1870 in Graz.

Hoya, Amadeo von der, Großherzogl. Sächs. Konzertmeister, Violinvirtuos und Komponist für Violinliteratur, (wertvolle originelle Studienwerke) Schüler von Kotek, Joachim, Sauret und Halir; geboren 13. März 1874 in Stuttgart, lebt als Violinpädagoge und Musikschriststeller in Linz a. d. Donau.

Kreutzer, Rudolf, bedeutender Violinvirtuose und Komponist, geb. 16. November 1766 zu Versailles als Sohn eines deutschen Geigers, gest. am 6. Januar 1831 in Genf. K. war Schüler seines Vaters und von Anton Stamitz.

Leclair, Jean Marie, fruchtbarer und bedeutender Komponist für Violinliteratur, geb. 1697 zu Lyon (Datum unbestimmt), ermordet aus unbekanntem Motiven am 22. Oktober 1764 in Paris. L. war ursprünglich Ballettänzer, später vorzüglicher Geiger; seine Kompositionen haben noch heute volle Lebenskraft.

Locatelli, Pietro, Violinvirtuose und s. Zeit bedeutender Komponist für die Violinliteratur, Schüler Corellis in Rom; geboren 1693 zu Bergamo, gestorben 1764 in Amsterdam.

Mazas, Jacques Féréol, Schüler von Baillot am Pariser Konservatorium, Violinvirtuos und bedeutender Komponist für Violinliteratur, geboren den 23. September 1782 zu Béziers, gestorben 1849.

Pichl, Wenzeslaus, Schüler Nardinis, vorzüglicher Geiger, Kapellmeister und fruchtbarer Komponist, geb. 25. September 1741 zu Bechin in Böhmen, gest. 23. Januar 1805 in Wien (nach Fétis im Juni 1804).

Rode, Jacques Pierre Joseph, Schüler von Fauvel in Bordeaux und Viotti in Paris, berühmter Violinvirtuose und Komponist, geb. 16. Februar 1774 zu Bordeaux, gest. 25. November 1830 auf Schloß Bourbon bei Damazon.

Schön, Moritz, tüchtiger Geiger, Lehrer und Komponist für Violinliteratur, Schüler Spohr's, geb. 1808 zu Krönau in Mähren, gest. 8. April 1885 in Breslau.

Wichtl, Georg, tüchtiger Geiger, Komponist und Kapellmeister, geb. 2. Februar 1805 zu Trostberg in Bayern, gest. 3. Juni 1877 in Breslau.

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

Notices biographiques.

Benda, Franz. *Compositeur et virtuose de violon, né le 25 novembre 1709 à Althenatek en Bohême, mort le 7 mars 1786 à Potsdam. Fut d'abord enfant de chœur à Prague et Dresde, puis musicien voyageant, puis violoniste éminent et enfin depuis 1771 maître de concert royal de Prussie.*

Bériot, Charles Auguste de. *Virtuose de violon, compositeur et professeur distingué. Elève de Tiby à Louvain, et de Baillot (Paris). Né le 20 février 1802 à Louvain. Mort le 8 avril 1870 à Bruxelles.*

Campagnoli, Bartolomeo. *Violoniste excellent. Elève de Nardini à Florence. Connu surtout par sa méthode et ses oeuvres d'études pour violon. Né le 10 septembre 1751 à Cento près Bologne. Mort le 6 novembre 1827 à Neustrelitz.*

David, Ferdinand, *né le 19 janvier 1810 à Hambourg, mort le 18 juillet 1873 en voyage à Klosters en Suisse. Elève de Spohr à Cassel. Grand virtuose de violon et professeur. Compositeur important pour violon. (Concerts, études, morceaux pour violon seul, méthode pour violon arrangements, études de concerts, etc.)*

Dont, Jacob. *Pédagogue de violon distingué et compositeur. Elève de Joseph Böhm. Né le 2 mars 1815 à Vienne, mort le 17 novembre 1888 à Vienne aussi.*

Hoffmann, Franz Alexander. *Violoniste éminent et professeur de violon distingué. Elève du conservatoire de Prague. Chef d'orchestre et soliste au théâtre de Graz etc. Né le 26 février 1808 à Neustadt en Bohême, mort 1870 à Graz.*

Hoya, Amadeo von der. *Maître de concert (Grand duché de Saxe), virtuose de violon et compositeur (Oeuvres d'études valables et originaux). Elève de Kotek, de Joachim, de Sauret et de Halir. Né le 13 mars 1874 à Stuttgart. Vit comme pédagogue de violon et auteur de musique à Linz sur le Danube.*

Kreutzer, Rudolf. *Virtuose de violon et compositeur distingué. Né le 16 novembre 1766 à Versailles comme fils d'un violoniste allemand. Elève de son père et d'Anton Stamitz. Mort le 6 janvier 1831 à Genève.*

Leclair, Jean Marie. *Compositeur distingué et très productif. Né 1697 à Lyon. Assassiné pour des raisons non connues le 22 octobre 1764 à Paris. L. fut d'abord danseur de ballet, et plus tard violoniste excellent. Ses compositions n'ont rien perdu de leur valeur.*

Locatelli, Pietro. *Virtuose de violon et compositeur distingué en son temps. Elève de Corelli à Rome. Né 1693 à Bergamo, mort en 1764 à Amsterdam.*

Mazas, Jacques Féréol. *Elève de Baillot au conservatoire de Paris. Virtuose de violon et compositeur distingué pour la littérature de violon. Né le 23 septembre 1782 à Béziers, mort en 1849.*

Pichl, Wenzeslaus. *Elève de Nardini. Violoniste excellent, chef d'orchestre et compositeur productif. Né le 26 septembre 1741 à Bechin en Bohême. Mort le 23 janvier 1805 à Vienne. (Selon Fétis en 1804).*

Rode, Jacques Pierre Joseph. *Elève de Fauvel à Bordeaux et de Viotti à Paris. Célèbre virtuose de violon et compositeur, né le 16 février 1774 à Bordeaux, mort le 25 novembre 1830 sur le château Bourbon près Damazon.*

Schön, Moritz. *Violoniste, professeur et compositeur pour la littérature de violon, excellent. Elève de Spohr. Né 1808 à Krönau, mort le 8 avril 1885 à Breslau.*

Wichtl, Georg. *Violoniste excellent. Compositeur et chef d'orchestre. Né le 2 février 1805 à Trostberg en Bavière, mort le 3 juin 1877 à Breslau.*

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

Biographical Notes.

Benda, Franz. Composer and violin virtuoso. Born Nov. 25, 1709 at Althenatek, Bohemia. Died March 7, 1786 at Potsdam. He started chorister at Prague and Dresden, was then travelling musician and later prominent violinist. Since 1771 Royal prussian concert-master.

Bériot, Charles Auguste de. Excellent violin virtuoso, composer and teacher. Pupil of Tiby (Löwen) and Baillot (Paris). Born Febr. 20, 1802 at Löwen (Louvain). Died April 8, 1870 at Brussels.

Campagnoli, Bartolomeo. Excellent violinist. Pupil of Nardini at Florence. Specially known by his violin school and study works. Born Sept. 10, 1751 at Cento near Bologna. Died Nov. 6, 1827 at Neustrelitz.

David, Ferdinand. Born Jan. 19, 1810 at Hamburg. Died July 18, 1873 on a trip to Klosters, Switzerland. Pupil of Spohr at Cassel. Prominent violin virtuoso and teacher. Important composer for violin literature. (Concerts, studies, solo pieces, violin school, arrangements, concert-studies, high school etc.)

Dont, Jacob. Excellent violin pedagogue and composer. Pupil of Joseph Böhm. Born March 2, 1815 at Vienna. Died Nov. 17, 1888 at the same place.

Hoffmann, Franz Alexander. Prominent violinist and excellent teacher. Pupil of the Prague Conservatory. Orchestra director and soloist at the Graz theatre etc. Born Febr. 26, 1808 at Neustadt, Bohemia. Died 1870 at Graz.

Hoya, Amadeo von der. Concert-master (Dukedom of Saxony) violin virtuoso and composer for violin literature (valuable original study works). Pupil of Kotek, Joachim, Sauret and Halir. Born March 13, 1874 at Stuttgart, still living as violin pedagogue and musical author at Linz (Danube).

Kreutzer, Rudolf. Prominent violin virtuoso and composer. Born Nov. 16, 1766 at Versailles, as son of a german violinist. Died Jan. 6, 1831 at Geneva. Pupil of his father and of Anton Stamitz.

Leclair, Jean Marie. Prominent and productive composer for violin literature. Born 1697 at Lyon. Date uncertain. Murdered Oct. 22, 1764 at Paris; reasons unknown. L. was first ballet dancer, later excellent violinist. His compositions are still to-day very well accepted.

Locatelli, Pietro. Violin virtuoso important composer for violin literature. Pupil of Corelli at Rom. Born 1693 at Bergamo. Died 1764 at Amsterdam.

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

Pichl, Wenzeslaus. Pupil of Nardini, Excellent violinist, director and productive composer. Born Sept. 25, 1741 at Bechin (Bohemia). Died Jan. 23, 1805 at Vienna, (according to Fétis June 1804).

Rode, Jacques Pierre Joseph. Pupil of Fauvel, Bordeaux and Viotti, Paris. Celebrated violin virtuoso and composer. Born Febr. 16, 1774 at Bordeaux. Died Nov. 25, 1830 on the castle Bourbon near Damazon.

Schön, Moritz. Excellent violinist, teacher and composer for violin literature. Pupil of Spohr. Born 1808 at Krönau (Moravia). Died April 8, 1885 at Breslau.

Wichtl, Georg. Excellent violinist, composer and director. Born Febr. 2, 1805 at Trostberg, Bavaria. Died June 3, 1877 at Breslau.

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

Die vierte Lage.

La 4^e position. — The 4th position.

1.

Georg Wichtl.

Ohne Lagenwechsel.

Sans changer la position.

Without change of position.

Allegretto.

The musical score consists of 12 staves of music in 2/4 time. The key signature has one sharp (F#). The piece is marked 'Allegretto'. The dynamics range from *p* (piano) to *f* (forte). The score includes various articulations such as slurs, accents, and breath marks (V). Fingerings are indicated by numbers 1-4. The piece concludes with a final cadence.

2.

Allegro moderato.

Charles Auguste de Bériot.

3.

Amadeo von der Hoya.*

Finger fest aufsetzen und liegen lassen; Die Etüde ist sehr gleichmäßig zu spielen.

Poser les doigts fermement en les tenant fixés sur les cordes quand c'est possible. Cette étude doit être jouée très également.

Put the fingers down firmly, keeping them on the strings whenever possible. This study should be played with great uniformity.

*Mit Genehmigung des Original-Verlegers Herrn F. E. C. Leuckart, Leipzig.
Aus: Moderne Lagenstudien von A. von der Hoya.

* Avec le permis de l'éditeur Monsieur F. E. C. Leuckart, Leipzig.
Des: Etudes modernes des positions par A. von der Hoya.

* With kind permission of the orig. editor F. E. C. Leuckart, Leipzig.
Out of: Modern studies of the positions by A. von der Hoya.

The image displays a page of musical notation consisting of 13 staves. The first two staves feature intricate, fast-moving melodic lines with numerous slurs and accidentals. The first staff includes two first endings, labeled '1' and '2'. The remaining 11 staves show a more rhythmic, repetitive pattern of notes, likely serving as a bass line or accompaniment. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be 4/4.

4.

nach Ch. de Bériot.

Kurze Striche und mit dem Handgelenk.

Coups courts avec le poignet.

Short strokes and with the wrist.

Allegretto.

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It begins with a forte (*f*) dynamic and includes fingerings (2, 4, 2, 1, 3) for the first few notes. The piece is marked 'Allegretto'. The score features several slurs and dynamic changes, including a piano (*p*) section and a crescendo (*cresc.*) section. The final measure concludes with a 3/2 time signature change.

nach Ch. de Bériot.

Kurze Striche und mit dem Handgelenk.

Coups courts avec le poignet.

Short strokes and with the wrist.

Allegretto.

The musical score consists of ten staves of music in G minor (two flats) and 2/4 time. The tempo is marked 'Allegretto'. The piece begins with a forte (*f*) dynamic and features a series of short, rhythmic strokes. The second staff includes a piano (*p*) dynamic marking. The sixth staff is marked with a crescendo (*cresc.*). The eighth staff returns to a forte (*f*) dynamic. The piece concludes with a final cadence in the tenth staff, including a 3/2 time signature change.

Etüde mit verschiedenen Stricharten. | *Différents coups d'archet.* | Study with varied bowing.

Allegro non troppo.

The musical score consists of 12 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro non troppo'. The piece starts with a forte (f) dynamic and includes various bowing techniques such as slurs, accents, and dynamic markings like 'f' and 'p'. Fingering numbers (1-4) are indicated throughout the piece. The piece concludes with a double bar line and a final chord.

* Mit Genehmigung des Original-Verlegers
Herrn F. E. C. Leuckart, Leipzig.
Aus dem Prakt. Lehrg. f. d. Violin-Unterricht
von Moritz Schoen.

* Avec le permis de l'éditeur Monsieur
F. E. C. Leuckart, Leipzig.
Des: Prakt. Lehrg. f. d. Violin-Unterricht
von Moritz Schoen.

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Out of: Prakt. Lehrg. f. d. Violin-Unterricht
von Moritz Schoen.

7.

Franz Wohlfahrt.

Moderato assai.

f energico

segue

segue

8.

Franz Alexander Hoffmann.

Allegretto.

The musical score consists of ten staves of music in G major, 3/4 time. It begins with a dynamic of *p* and a tempo marking of *Allegretto*. The first staff includes a trill marked with an asterisk and the instruction *tr*. The second staff continues with *tr* markings. The third staff features a trill marked *tr*. The fourth staff has a trill marked *tr*. The fifth staff is marked *f* and contains several trills marked *tr*. The sixth staff is also marked *f* and contains several trills marked *tr*. The seventh staff is marked *diminuendo* and *mf*, with trills marked *tr*. The eighth staff is marked *dim.* and *p*, with trills marked *tr*. The ninth staff contains trills marked *tr*. The tenth staff is marked *f* and *dimin.*, with trills marked *tr*. The score includes various musical notations such as slurs, accents, and dynamic markings.

*) Ausführung
 Execution.
 Execution.

tr tr p

tr^b

tr^b mf

dim.

cre

scen do

f dim. p dolce

tr tr tr tr tr tr tr tr

dimin.

tr tr tr tr tr

f

Detailed description: This musical score consists of ten staves of music in a single melodic line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a variety of dynamics and ornaments. The first staff begins with a *p* dynamic and includes trills. The second staff has a *mf* dynamic. The third staff starts with *dim.* and includes accents. The fourth staff has a *cre* marking. The fifth staff includes the lyrics "scen" and "do". The sixth staff has dynamics *f*, *dim.*, *p*, and *dolce*. The seventh staff has a *dimin.* marking. The eighth staff has multiple trills. The ninth staff has multiple trills. The tenth staff ends with a *f* dynamic and a fermata.

9.

Bartolomeo Campagnoli.

Allegro assai.

The musical score consists of ten staves of music in treble clef, 2/4 time, and the key of D major (two sharps). The tempo is marked 'Allegro assai'. The first staff begins with a dynamic marking of *mf* and a fermata over the first note. The music is characterized by rapid sixteenth-note passages and slurs. Various musical notations are used throughout, including accents, slurs, and fingerings (1, 3, 4). A repeat sign with first and second endings is present in the third staff. The score concludes with a double bar line and repeat dots.

10.

Allegretto.

G. Wichtl.

G.B.

The musical score consists of 12 staves of music in treble clef, 3/8 time, and A major. The first staff includes a fingering diagram for the first measure: $\begin{matrix} 1 & 4 & 2 & 4 \\ 3 & & & \end{matrix}$. The piece begins with a *p comodo* dynamic. The first measure is marked with a fz dynamic. The score features a variety of dynamics including *fz*, *f*, *p*, and *fz*. The music is characterized by slurred eighth-note patterns and occasional sixteenth-note runs. The piece concludes with a final cadence in the twelfth measure.

11.

Ferdinand David.

Allegro.

p *cresc.* *f*

p *f*

p *cresc.* *f* *p* *cresc.*

f *Finger liegen lassen* *pespress.* *mf* *p*

mf *cresc.* *f*

p *cresc.*

f *p* *cresc.*

f *p*

mf *p* *mf* *p*

cresc. *f* *p*

f *dim.* *p* *cresc.* *f*

Leicht und kurze Striche.

| *Coups d'archet courts et légers.*

| Light and short strokes.

Allegretto.

The musical score consists of 14 staves of music in G major, 12/16 time, marked Allegretto. The piece is characterized by light and short strokes. Dynamics range from *mf* (mezzo-forte) to *sf* (sforzando) and *p* (piano). Articulations include trills (*tr*), accents (>), and breath marks (V). Fingerings are indicated by numbers 1-4. The score includes several *segue* markings. The piece concludes with a final *mf* dynamic and a breath mark.

Etüden mit Wechsel in den ersten vier Lagen. Man wechsele die Lage nur, wenn dies durch neuen Fingersatz gefordert wird.

Etudes comprenant les quatre premières positions. Changer la position seulement si le doigté le demande.

Change of position within the first 4 positions. Positions to be changed only when required by the fingering indicated.

Bogen - Übung.

Légèreté d'archet.

Bowing-Exercise.

Mit der Spitze und mit sehr wenig Bogen.

De la pointe avec très peu d'archet.

With the tip, using very little bow-hair.

Allegro.

The musical score consists of 12 staves of music in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The piece starts with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above notes to indicate fingerings. Dynamic markings include *p*, *pp*, *f*, and *dim.* (diminuendo). There are also accents and slurs throughout the piece. The score concludes with a final *f* dynamic and a fermata.

Sehr glatt und biegsam in der Bogenführung zu spielen.

Jouer avec grande souplesse.

To be played with a very smooth and flexible bowing.

Allegro moderato.

f *frespessivo*

a tempo *dim. e riten.*

p

f

dimin.

p

restez *cresc.*

a tempo *f*

dimin.

* Mit Genehmigung des Original-Verlegers Herrn F. E. C. Leuckart, Leipzig. Aus 20 fortschreitende Übungen von Jacob Dont.

15.

Wenzeslaus Pichl.

Larghetto.

Feste kurze Striche. | *Coups d'archet brusques et brefs.* | Strong short bowing.

Allegro moderato.

This musical score is for guitar, spanning 11 staves. It begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by intricate fingerings, including many four-finger patterns (marked '4') and triplets (marked '3'). Dynamics include fortissimo (fz), forte (f), piano (p), and crescendo (cresc.). The lyrics 'nu - - en - do' and 'restez' are placed below the notes on the eighth and ninth staves, respectively. The score concludes with a final cadence on the eleventh staff.

0 2 3 0 1 2 3 4 4

0 2 3 0 1 2 3 4 4

cresc.

3 4 3 4 4 0 3 0

0 4 4 3 0 4 4

1 0 3 0 0 0

1 0 3 0 0 0

0 1 2 1 2

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 4/4. The notation includes various techniques such as triplets, sixteenth-note runs, and dynamic markings like *mf*, *p*, *f*, and *ff*. The music is written in a style typical of classical guitar repertoire, with a focus on technical proficiency and expressive dynamics.

Breite Bogenstriche.

| *Coups d'archet larges.*

| Broad bowing.

Moderato.

The musical score is written for a single violin in G major (one sharp) and 4/4 time. It begins with a *Moderato* tempo. The first staff starts with a *V* (Violin) marking and a *f* (forte) dynamic. The music consists of a series of slurred eighth notes, with some notes tied across bar lines. Fingerings are indicated by numbers 0, 1, 2, 3, and 4. A *segue* marking appears at the start of the third staff. The score continues with various technical exercises, including slurs, ties, and fingerings, ending with a *tr* (trill) marking in the final staff.

This page of musical notation for guitar consists of 12 staves of music. The notation is written in a single system, with each staff containing a line of music. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by intricate rhythmic patterns, primarily using sixteenth and thirty-second notes, often beamed together. Fingering numbers (0-4) are placed above notes to indicate fingerings. Slurs and ties are used extensively to connect notes across measures. The piece concludes with a double bar line and repeat signs.

17.

Franz Benda.

Kleine leichte Striche in der Mitte des Bogens. | *Petits coups légers au milieu de l'archet.* | Short easy strokes with middle of bow.

Poco Allegro.

sempre staccato

The musical score consists of 11 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Poco Allegro' and the articulation is 'sempre staccato'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 0, 1, 2, 3, and 4 above the notes. A first ending and second ending are marked with '1.' and '2.' in the sixth staff. The piece concludes with a final cadence on the eleventh staff.

This page of musical notation is for guitar, written in D major (two sharps). It consists of 14 staves of music. The notation is highly technical, featuring many sixteenth and thirty-second notes, often beamed together. Fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) are indicated throughout the score to guide the performer. The music is characterized by intricate melodic lines and complex harmonic textures, typical of advanced guitar repertoire. The key signature is D major, and the time signature is not explicitly shown but appears to be 2/4 based on the note values.

18.

Jean Marie Leclair.

Allegro.

The musical score consists of ten staves of music in G major, 3/4 time. The first staff begins with a forte (*f*) dynamic and includes a trill (*tr*) and a mordent (*mw*). The second staff is marked piano (*p*). The third staff features a crescendo (*cresc.*) and ends with a forte rest (*f restez.*). The fourth staff is marked piano (*p*). The fifth staff is marked *dimin.* and includes a trill (*tr*). The sixth staff is marked *p1* and *pp*. The seventh staff includes dynamics *f*, *p*, *f*, *sf*, *dim.*, *tr*, and *f*. The eighth staff is marked *p* and *cresc.*. The ninth staff is marked *restez.* and *f*. The tenth staff is marked *pp* and *cresc.*. The score includes various ornaments such as trills (*tr*), mordents (*mw*), and grace notes (*gr*), as well as fingerings (e.g., 4, 3, 1, 2, 1, 2, 3, 4) and slurs.

This page of musical notation consists of ten staves of music, all in treble clef and a key signature of two sharps (D major or F# minor). The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamics range from *pp* (pianissimo) to *sf* (sforzando), with frequent use of *cresc.* (crescendo) and *dim.* (diminuendo). Fingerings are indicated by numbers 1-4, and trills are marked with *tr*. A breath mark *V* is present in the first and ninth staves. The notation includes various articulations such as slurs, accents, and slurs over groups of notes.

Mit Leichtigkeit die Saiten über-
setzen.

*Passer sur les cordes avec lé-
gèreté.*

Passing across the strings with
ease.

Moderato.

The musical score consists of 12 staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Moderato'. The music is characterized by frequent slurs and dynamic markings of *fz* (forzando). The first staff includes a triplet of eighth notes. The second staff features a triplet of sixteenth notes. The third staff is marked 'segue' and contains a triplet of eighth notes. The fourth staff has a triplet of sixteenth notes. The fifth staff includes a triplet of eighth notes. The sixth staff has a triplet of sixteenth notes. The seventh staff has a triplet of eighth notes. The eighth staff has a triplet of sixteenth notes. The ninth staff has a triplet of eighth notes. The tenth staff has a triplet of sixteenth notes. The eleventh staff has a triplet of eighth notes. The twelfth staff has a triplet of sixteenth notes. The score concludes with a final chord.

Kurze Striche in der Mitte des Bogens und leicht die Saiten übersetzen.

Coups courts au milieu de l'archet en passant sur les cordes avec facilité.

Short strokes with middle of bow, and passing with ease across the strings.

Allegro.

The musical score consists of 12 staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro'. The score includes various dynamics such as *f* (forte), *p* (piano), and *rit.* (ritardando). Technical markings include fingerings (e.g., 1, 2, 3, 4, 0), slurs, and accents. The piece concludes with a *rit.* marking and a final cadence.

21.

R. Kreutzer.

1. 2. 3. G.B. Fr. G.B. Sp. Sp. Sp.

4. 5. M. f Sp. f Sp. M.

Detailed description: This block contains the first six measures of the piece. Measures 1 and 2 are marked with a first ending bracket. Measures 3 and 4 are marked with a first ending bracket and 'G.B.'. Measure 5 has a first ending bracket and 'M.'. Measure 6 has a first ending bracket and 'M.'. Dynamics include 'Sp.' (pizzicato) and 'f' (forte).

Allegro non troppo.

Detailed description: This block contains the remaining measures of the piece, starting with a dynamic marking of 'f'. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingering indications (0, 1, 3, 4). The piece concludes with a final cadence.

Original.

3 - restez.

22.

R. Kreutzer.

Staccato erst fest. dann leicht und kurz an der Spitze mit dem Handgelenk.

Le staccato d'abord ferme, puis légèrement à la pointe de l'archet. Coups courts, avec le poignet.

Staccato, first firm, then light and short at the point, with flexible wrist.

Allegro non troppo.

f sempre

The image displays ten staves of musical notation for guitar. The key signature consists of three sharps (F#, C#, G#). The notation includes various chord voicings, arpeggios, and fingerings indicated by numbers 0-4 above the notes. The music is written in a style typical of guitar tablature or lead sheets. The staves are arranged vertically, and the notation is dense with notes and accidentals. The first staff begins with a '0' above the first note, and the second staff begins with a '1' above the first note. The notation continues with various rhythmic patterns and chord changes throughout the ten staves.

23.

Pietro Locatelli.

Moderato.

The musical score consists of ten staves of music in a treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked "Moderato." and the dynamics begin with a forte "f" marking. The music is characterized by intricate sixteenth-note patterns, often grouped in pairs or fours. Technical markings include "restez." (rest) and "ten." (tension or tenuto). Fingering numbers (1-4) are placed above notes to indicate fingerings. Slurs and accents are used throughout to shape the melodic lines. The piece concludes with a double bar line and repeat dots.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various fret numbers (0-4), fingerings (1-4), and articulations such as slurs, accents, and dynamic markings like 'rit.' and 'a tempo'. The music features a mix of eighth and sixteenth notes, often grouped in pairs or fours. There are also some 'x' marks under notes, likely indicating muted strings. The piece concludes with a 'rit.' (ritardando) marking followed by a '6' (sixteenth note) and an 'a tempo' marking.

24.

Moderato leggiero.

Fr. Benda.

The musical score is written for guitar in C major (one sharp) and 2/4 time. It consists of 11 staves of music. The tempo is marked 'Moderato leggiero'. The score includes various guitar techniques such as triplets, slurs, and dynamic markings like 'f' (forte) and 'p' (piano). The piece is numbered 24 and is by Fr. Benda.

Die drei Staccatonoten mit Aufstrich leicht geworfen.

Pour jouer les 3 notes de staccato, jeter l'archet légèrement en poussant.

The 3 staccato notes to be played easily with up stroke.

Allegro ma non troppo.

p espressivo

f *p* *sf* *sf*

cresc. *tr* *poco rit.*

a tempo *cresc.* *f* *restez*

p *tr* *p* *f*

p *p* *p* *cresc.*

ff

pp *cresc.* *f*

p *pp* *cresc.*

ff *ritard.*