

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, MAYSIEDER, MAZAS,
MEERTS, MOZART, PAGANINI, RODE, ROVELLI, SCHOEN,
SEYBOLD, SPOHR, WICHTEL UND WOHLFAHRT etc.

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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
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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,
Februar 1915.

Arthur Seybold.

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.
Février 1915.

Arthur Seybold.

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.
February 1915.

Arthur Seybold.

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 ——— }
 2 ——— } Finger liegen lassen.
 3 ——— }
 4 ——— }
 I. oder sul E = auf der E Saite.
 II. „ „ A = „ „ A „
 III. „ „ D = „ „ D „
 IV. „ „ G = „ „ G „
 restez = in der Lage bleiben.

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.

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.

Biographische Daten.

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.)

Fiorillo, Federigo, geboren 1753 zu Braunschweig, vorzüglicher Geiger und Komponist; Todesdaten unbekannt.

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 Neustadtl in Böhmen, gest. 1870 in Graz.

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

Kreutzer, Rudolf, bedeutender Violinvirtuos und Komponist, Schüler seines Vaters und Anton Stamitz, geboren 16. November 1766 zu Versailles als Sohn eines deutschen Geigers, gestorben 6. Januar 1831 in Genf.

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

Rode, Jacques Pierre Joseph, berühmter Violinvirtuose und Komponist, geboren 16. Februar 1774 zu Bordeaux, gestorben 25. November 1830 auf Schloß Bourbon bei Damazon.

Schoen, Moritz. Violinvirtuos, Lehrer und Komponist für Violinliteratur, Schüler Spohr's, geb. 1808 zu Kronau in Mähren, gest. 8. April 1885 in Breslau.

Seybold, Arthur. Komponist und Violinpädagoge, Schüler von C. Bargheer und Jean Joseph Bott, Komposition von Prof. Dr. Hugo Riemann, geboren 6. Januar 1868 zu Hamburg, lebt in Wentorf bei Hamburg. S. gab heraus: 4 Concertinos für Violine und Piano, Konzertstücke für Violine und Orchester, zahlreiche Vortragsstücke mit Piano, die Violinschule: „Das neue System,“ dann Bearbeitungen und Sammelwerke: „Die Wundergeige,“ „Alte Meister,“ „Berühmte russische Meister,“ „R. Wagner Übertragungen“ etc.

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

Notices biographiques.

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. Virtuose de violon éminent. Professeur et compositeur distingué pour la littérature de violon. (Concerts, études, morceaux pour violon seul, méthode de violon, arrangements, études de concerts, Haute-ecole etc.)*

Fiorillo, Federigo. *Né 1753 à Brunswick. Violiniste excellent et compositeur. Date de mort inconnue.*

Hoffmann, Franz Alexander. *Violiniste éminent et professeur distingué. Elève du conservatoire de Prague. Chef d'orchestre et soliste au théâtre de Graz etc. Né le 26 février 1808 à Neustadtl 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.*

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

Rode, Jacques Pierre Joseph. *Virtuose de violon célèbre et compositeur. Né le 16 février 1774 à Bordeaux, mort le 25 novembre 1830 sur le château Bourbon près Damazon.*

Schoen, Moritz. *Virtuose de violon, professeur et compositeur pour la littérature de violon. Elève de Spohr. Né 1808 à Kronau, mort le 8 avril 1885 à Breslau.*

Seybold, Arthur. *Compositeur et pédagogue de violon. Elève de Bargheer et de Jean Joseph Bott. Composition chez le prof. Dr. Hugo Riemann. Né le 6 janvier 1868 à Hambourg. Vit à Wentorf près Hambourg. Auteur de 4 concertinos pour violon et piano, morceaux de concerts pour violon et orchestre, nombreux morceaux pour violon seul avec accomp. de piano; en outre: arrangements, oeuvres collectifs comme: „Le violon miraculeux“ (Die Wundergeige), „Anciens maîtres“, „Maîtres russes célèbres“ et „Transpositions de R. Wagner.“ Méthode de violon „Le système nouveau“ etc.*

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

Biographical Notes.

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.)

Fiorillo, Federigo. Born 1753 at Brunswick. Excellent violinist and composer. Date of death unknown.

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 Neustadtl, Bohemia. Died 1870 at Graz.

Hoya, Amadeo von der. Concertmaster (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. Pupil of his father and of Anton Stamitz. Born Nov. 16, 1766 at Versailles as son of a german violinist. Died Jan. 6, 1831 at Geneva.

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

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

Schoen, Moritz. Violin virtuoso, teacher and composer for violin literature. Pupil of Spohr. Born 1808 at Kronau, Moravia. Died April 8, 1885 at Breslau.

Seybold, Arthur. Composer and violin pedagogue. Pupil of C. Bargheer and Franz Joseph Bott. Composition with Dr. Hugo Riemann. Born Jan. 6, 1868 at Hamburg, lives in Wentorf near Hamburg. Composer of 4 concertinos for violin and Piano, concert pieces for violin and orchestra, numerous solo-pieces with accomp. of piano, violin school called "the new system," furthermore arrangements, collective works: "The magic violin" (Wundergeige), "Old masters," "Celebrated russian masters," "R. Wagner's transpositions" etc.

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

Die fünfte Lage.

La 5^e position. — The 5th position.

1*

Amadeo von der Hoya*

Erst 4 Noten gebunden mit der oberen Bogenhälfte, dann 8 Noten mit der ganzen Bogenlänge.

In der fünften Lage ohne Wechsel.

Liant d'abord 4 notes à la moitié supérieure de l'archet, puis 8 notes sur toute la longueur de l'archet.

Entièrement à la cinquième position.

First 4 notes tied, with upper part of bow. Then 8 notes with whole length of bow.

Fifth position throughout.

Tempo ad lib.

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

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Des: Etudes modernes des positions par A. von der Hoya.

A. J. B. 4744

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

2.

A. v. d. Hoya.*

Verschiedene Stricharten.

Drittel Bogenlänge.

Tempo ad libitum.

O. B.

*Différents coups d'archet.**Un troisième de la longueur de l'archet.*

Varied bowing.

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

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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.

This page contains 12 staves of musical notation, likely for a piano or guitar. The music is written in a single melodic line on a treble clef staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are numerous slurs and accents throughout the piece. The key signature appears to be one sharp (F#), and the time signature is not explicitly shown but the rhythm suggests a common time or 2/4. The music concludes with a double bar line and a repeat sign at the end of the final staff.

H. B.

3.

Georg Wichtl.

In der fünften Lage bleiben.

| *Rester à la cinquième position.*

| Fifth position throughout.

Allegro.

The musical score consists of 14 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff is marked *p II.* and includes a *V* marking above the first measure. The piece is characterized by a constant eighth-note motion. Dynamic markings include *p*, *cresc.*, *f*, *fz*, *mf*, and *dim.*. Technical markings include *V* and *4* (quarternote) above various measures. The score concludes with a final *fz* marking and a *0* below the last measure.

Etüden für die 1te, 3te und 5te Lage.

Die Lage ist nur zu wechseln wenn dies durch den Fingersatz gefordert wird.

Etudes pour la 1re, 3me et 5me position.

Changer la position seulement si le doigté le demande.

Studies for the 1st, 3d and 5th position.

Positions only to be changed when required by the fingering indicated.

Allegro moderato.

4.

Moritz Schoen.*

The musical score for Etude No. 4 is presented in a single system with 16 staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro moderato'. The score includes various technical exercises such as slurs, accents, and dynamic markings like 'f sempre' and 'restez'. Fingering numbers (1-4) and position changes (I, II, III) are clearly indicated throughout the piece.

* Mit gütiger Genehmigung des Original-Verlegers Herrn F. E. C. Leuckart, Leipzig. Aus: Prakt. Lehrg. f. d. Violin-Unterricht von Moritz Schoen Lief. 11.

* Avec le permis de l'éditeur Monsieur F. E. C. Leuckart, Leipzig. Des: Prakt. Lehrg. f. d. Violin-Unterricht von Moritz Schoen Lief. 11.

* With kind permission of the orig. editor F. E. C. Leuckart, Leipzig. Out of: Prakt. Lehrg. f. d. Violin-Unterricht von Moritz Schoen Lief. 11.

5.*

Allegretto.
sul G u. D

Arthur Seybold.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 3/4 time signature, and the tempo marking 'Allegretto.' and the instruction 'sul G u. D'. The music is written in a key with one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf' (mezzo-forte) and 'p' (piano). There are also performance instructions like 'rit.' (ritardando) and 'sul D u. A' (change to D string). The piece concludes with a double bar line and a final dynamic marking of 'pp' (pianissimo).

* Diese N^o ist auch betitelt „Dudelsack“ mit Klavierbegleitung im Verlage von Anton J. Benjamin in Hamburg erschienen.

* Ce numéro a été éditonné aussi par Anton J. Benjamin pour violon avec accomp. de piano, sous le titre: „Dudelsack“ (Cornemuse.)
A. J. B. 4744

* This number has appeared with accomp. of piano under the title: „Dudelsack“ Edit. Anton J. Benjamin, Hamburg.

6.

Jacques Féréol Mazas.
Broad staccato.

Breites Staccato.
In der Mitte des Bogens, ohne die
Saite zu verlassen.
Allegro non troppo.

Staccato soutenu.
*Du milieu de l'archet sans quit-
ter la corde.*

With middle of the bow, without
leaving the string.

The musical score is written for violin in G major (one sharp) and 2/4 time. It begins with a *mf* dynamic and a tempo marking of *Allegro non troppo*. The first staff includes the instruction *segue*. The second staff has a *f* dynamic marking. The third staff is marked *II.* and includes the instruction *restez*. The fourth staff has a *dim.* marking. The fifth staff includes *cresc.* and *f* markings. The sixth staff has a *mf* marking. The seventh staff includes *cresc.* and *f* markings. The eighth staff has a *f* marking. The ninth staff includes *cresc.* and *f* markings. The tenth staff has a *f* marking. The eleventh staff includes *cresc.* and *f* markings. The twelfth staff has a *f* marking. The thirteenth staff includes *cresc.* and *f* markings. The fourteenth staff has a *f* marking. The score concludes with a final chord and a fermata.

7.

Federigo Fiorillo.

Mit wenig Strich und leichtem Handgelenk.

| *Peu d'archet, poignet flexible.* |

With little bow and light wrist.

Moderato.

The musical score consists of ten staves of music. The first staff is marked 'O. B.' and begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The tempo is 'Moderato'. The score includes various technical exercises such as sixteenth-note runs, slurs, and fingering patterns (e.g., 0, 1, 4, 3, 1, 1, 4, 3). There are two instances of the instruction 'restez' (rest) written below the staff. The piece concludes with a key signature change to one flat (Bb) in the final staff.

This musical score is written for guitar (G.B.) and oboe (O.B.). It consists of ten staves of music. The guitar part features various techniques such as natural harmonics (marked '0'), fretted notes (marked '1', '2', '3', '4'), and slurs. The oboe part includes triplets (marked '3') and rests for the guitar (marked 'restez G. B.'). The score concludes with the instruction 'allargando' and a trill (marked 'tr').

8.

F. Mazas.

Etüde für
gesangvollen Vortrag.

Etude pour le cantabile.

Study for cantabile.

Andante.
sul G

sul D

mf
espr.

dim. p

f *p* *dim.*

con espressione

dolce

p

9.

F Mazas.

Der Lagenwechsel ist mit Leichtigkeit, ohne daß man Zwischennoten hört, auszuführen.

Changer les positions avec légèreté sans faire ouïr des notes intermédiaires.

Positions to be changed with ease; no intermedial notes should be heard.

Andantino. *dolce* II.

II. II. III. II. III. II. III. II. III. II. III. II. III. IV. III. dim.

10.

R. Kreutzer.

Der Lagenwechsel ist auch hier mit Leichtigkeit, ohne daß man Zwischennoten hört, auszuführen.

Changer les positions avec légèreté sans faire ouïr des notes intermédiaires.

Positions to be changed with ease; no intermedial notes should be heard.

Andante.

The musical score consists of 12 staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Andante'. The piece is characterized by frequent position changes, indicated by Roman numerals I and II. The first staff begins with a 2-fingered note, followed by 3-fingered notes, and then 4-fingered notes. Subsequent staves show various combinations of 3 and 4 fingers, often with slurs and accents. The final staff includes a trill (tr) and a fermata. At the bottom, an 'Original' section shows a different fingering for the final notes, with a '3' above the first note and '1 2 3 4' below the subsequent notes. A 'Q' symbol is also present above the final notes.

11.

F. Mazas.

Der Mordent.

Du Mordant.

The Mordent.

Allegretto grazioso.

dolce

Fine.

dal Segno senza replica, sino al Fine.

12.

F. David.

Allegro moderato.

The musical score consists of ten staves of music in G minor (one flat). The tempo is marked *Allegro moderato.* The piece begins with a forte (*f*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4, and slurs are used to group notes. The score includes several dynamic markings: *f* (forte), *sfz* (sforzando), *restez* (rest), *p* (piano), *cresc.* (crescendo), and *f* (forte). There are also some specific articulations like accents and slurs. The piece concludes with a final *f* dynamic marking.

1

4

4

0

4

3

1

4

4

4

2

restez

1

0

cresc.

0

f

p

1

0

2

f

p

f

dim.

p

f

13.

F. Fiorillo.

Anwendung der 1^{sten}
2^{ten} 3^{ten} und 5^{ten} Lage.

Das Staccato kurz und spitz, die Note
im Abstrich fest und heftig.

Emploi de la 1^{re},
2^{me}, 3^{me} et 5^{me} position.

*Le staccato court et aigu. La note
à l'archet tiré ferme et avec véhémence.*

Studies for the 1st
2^d, 3^d and 5th position.

The staccato short and sharp, the down
stroke note firm and energetically.

Allegro.

The musical score for exercise 13 consists of ten staves of music in C major, 2/4 time. It begins with a treble clef and a common time signature. The first staff starts with a treble clef and a common time signature. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. There are several trills (tr) and staccato markings (V) throughout. The key signature changes to one flat (F major) in the fifth staff. The piece concludes with a double bar line and a repeat sign.

14.

F. Mazas.

Allegro moderato.

The musical score for exercise 14 consists of two staves of music in C major, 2/4 time. It begins with a treble clef and a common time signature. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. There are several dynamic markings (fz) throughout. The piece concludes with a double bar line.

1 4 0 1

fz *f*

2

3 *tr* *fz* *fz*

fz *fz* *fz* *fz*

4 4 0 1 2 *tr*

dolce 1 2 3 4

dimin. *p* 4

1 2 *fz* 1 2 3 4

fz *fz* *fz* 3 2 1

15.

F. Mazas.

Leichtigkeit der Bogenführung.

Facilité d'archet.

Ease in Bowing.

Zuerst zwischen Mitte und Spitze mit wenig Bogenstrich, dann Spiccato in der Mitte des Bogens.

D'abord entre milieu et pointe avec peu d'archet, puis spiccato au milieu de l'archet.

First between middle and point, with little bow, then spiccato with middle of bow.

Allegretto.

16.

F. Mazas.

Legato-Spiel.

Du legato ou lié.

Legato-Playing.

Glatte und biegsame Bogenführung.

Avec souplesse.

Smooth and flexible bowing.

Allegro moderato.

dolce

cresc. - - - - f - - - - dimin. - - - - p

dolce

4 4 3

4 4 3

The musical score consists of 12 staves of music, primarily in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a *fz* dynamic and includes a *rallent.* section with a tempo change to *in tempo*. The notation is highly technical, featuring numerous slurs, ties, and fingerings (0-4). Dynamics range from *fz* to *p*. Performance instructions include *dolce*, *cresc.*, *dimin.*, and *ad libitum*. The score concludes with a *fz* dynamic.

17.

F. Fiorillo.

Allegro.

martellato

The musical score is written for guitar in G major (one sharp) and 2/4 time. It is marked 'Allegro' and 'martellato'. The score consists of 13 staves of music. The first staff begins with a treble clef and a common time signature, which changes to 2/4. The key signature has one sharp (F#). The music is characterized by rapid sixteenth-note patterns. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have accents (>). The piece concludes with a final cadence on the 13th staff.

18.

R. Kreutzer.

Etüden in der ersten bis fünften Lage.

Etudes comprenant les premières cinq positions.

Studies comprising the first five positions.

Finger fest niedersetzen.

Poser les doigts fermement.

Put the fingers down firmly.

Allegro moderato.

G. B.

I.

II.

III.

I.

19.

F. Mazas.

Spitze, mit wenig Bogen.

| *A la pointe, avec peu d'archet.*

| At the point, using little bow.

Allegro.

p leggiero

fz *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p*

cresc. *dim.* *cresc.* *dim.*

II.

Detailed description: This is a musical score for violin, consisting of ten staves of music. The piece is in 2/4 time and begins with the tempo marking 'Allegro.' and the dynamic 'p leggiero'. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamics range from piano (p) to fortissimo (fz). The score includes various fingering indications (1, 2, 3, 4) and bowing techniques such as 'A la pointe' (at the point). A second ending, marked 'II.', appears in the eighth staff. The piece concludes with a 'cresc.' (crescendo) and 'dim.' (diminuendo) marking in the final two staves.

Musical staff 1: Treble clef, key signature of one flat. Features a sequence of sixteenth-note runs with fingerings 4, 2, 0, 3, 0, 4 and dynamics *f* and *p*.

Musical staff 2: Treble clef, key signature of one flat. Features a sequence of sixteenth-note runs with fingerings 0, 4, 0, 4 and dynamic *p*.

Musical staff 3: Treble clef, key signature of one flat. Features a sequence of sixteenth-note runs with fingerings 4, 3, 1, 4, 4 and dynamic *f*.

Musical staff 4: Treble clef, key signature of one flat. Features a sequence of sixteenth-note runs with fingerings 0, 0, 0, 0, 0, 3, 1, 2 and dynamics *p*, *cresc.*, and *fz*.

Musical staff 5: Treble clef, key signature of one flat. Features a sequence of sixteenth-note runs with fingerings 1, 1, 4, 2, 0 and dynamics *p*.

Musical staff 6: Treble clef, key signature of one flat. Features a sequence of sixteenth-note runs with fingerings 2, 3, 3 and dynamics *poco rit.* and *in tempo*.

Musical staff 7: Treble clef, key signature of one flat. Features a sequence of sixteenth-note runs with fingerings 1, 1, 4, 1 and dynamic *cresc.*

Musical staff 8: Treble clef, key signature of one flat. Features a sequence of sixteenth-note runs with fingerings 1, 4, 0 and dynamic *f*.

Musical staff 9: Treble clef, key signature of one flat. Features a sequence of sixteenth-note runs with fingerings 1, 1, 1, 1.

Musical staff 10: Treble clef, key signature of one flat. Features a sequence of sixteenth-note runs with fingerings 4, 1, 4, 2, 4 and lyrics *di - mi - nu - en - do*.

Musical staff 11: Treble clef, key signature of one flat. Features a sequence of sixteenth-note runs with fingerings 1, 1, 1, 1 and dynamic *p*.

Feste Striche. |
Allegro moderato.

Coups d'archet fermes. |

Firm strokes.

The musical score consists of ten staves of music in G major, 2/4 time. The first staff begins with a dynamic of *f* and includes the instruction *segue*. The second staff contains a section marked *II.*. The third and fourth staves feature repeated patterns of eighth notes with dynamics of *fz*. The fifth staff includes a section marked *segue*. The sixth and seventh staves continue with eighth-note patterns, with the seventh staff starting at a dynamic of *mf*. The eighth staff is marked *dolce*. The ninth and tenth staves conclude the piece with dynamics of *p* and *pp*, and then *mf* respectively. The score includes various fingering numbers (0-4) and accents throughout.

dimin.

fz fz fz fz

fz fz

p cresc. fz

p f fz fz sempre fz

fz fz

fz fz fz fz fz fz fz fz fz fz

fz fz fz p

cresc. fz

fz

segue

cresc. fz fz fz

frestez

f fz

21.

Feste Striche. |
Allegro moderato assai.

Coups d'archet fermes. |

Firm strokes.

F. Mazas.

O.B. *fz*

fz

fz

fz

fz

fz

fz *rf*

rf

f

f

First staff of music, featuring a treble clef and a key signature of two flats. It contains a sequence of chords and notes, with a triplet of eighth notes at the beginning and various fingerings (1, 2, 3, 4) indicated above the notes.

Second staff of music, continuing the melodic line with eighth and sixteenth notes, including slurs and fingerings.

Third staff of music, showing a mix of eighth and sixteenth notes with slurs and fingerings.

Fourth staff of music, featuring a series of chords and notes with dynamic markings *fz* and various fingerings.

Fifth staff of music, containing eighth and sixteenth notes with a dynamic marking *fz* at the end.

Sixth staff of music, showing a melodic line with eighth notes and dynamic markings *fz* and *fz*.

Seventh staff of music, featuring eighth notes and slurs with fingerings.

Eighth staff of music, containing eighth notes with slurs and dynamic markings *fz*.

Ninth staff of music, showing eighth notes with slurs and fingerings.

Tenth staff of music, concluding the piece with eighth notes and a dynamic marking *fz*.

22.

Allegro.

F. Fiorillo.

M. *segue*
a. Sp. *leggiere*

segue

II. III.

23.

P. Rode.

Presto.

The musical score consists of ten staves of music in 3/8 time, marked 'Presto'. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various dynamics such as *p*, *f*, *fp*, *fz*, and *restez p*. Technical markings include fingerings (1-4), slurs, and accents. There are also performance instructions like 'cre - - - - - scen' and 'III.' with a first ending bracket. The piece concludes with a 'segue' marking.

24.

Gesangvoller Vortrag. | Cantabile. Bien chanté. | Cantabile.

Adagio non troppo.

F. Mazas

III. - - - - -

con espressione

III. - - - - -

IV. - - - - -

dolce

10

This musical score consists of ten staves of guitar notation. The first staff begins with a treble clef and a key signature of one sharp (F#). It features intricate fingering with numbers 0, 1, 2, 3, and 4. The second staff includes a dynamic marking of *p cresc.* followed by *mf*. The third staff contains a section marker *III.*. The fourth staff also has a *III.* marker. The fifth staff is marked *IV.* and includes a trill (*tr*). The sixth staff features a *mf* dynamic. The seventh staff is marked *IV.* and includes a *f* dynamic. The eighth staff has a *f* dynamic and a *dolce* marking. The ninth staff is marked *IV.* and includes a *dimin.* marking. The tenth staff concludes with a *p* dynamic. The score is filled with various musical notations such as slurs, ties, and accidentals.

25.

R. Kreutzer.

Moderato. Ruhig und gleichmäßig. | *Tranquillement et également.* | With calm and uniformity.

The musical score is written for a single violin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The tempo is marked 'Moderato' with the instruction 'Ruhig und gleichmäßig' (calm and uniform). The French translation is '*Tranquillement et également*' and the English translation is 'With calm and uniformity'. The piece begins with a piano (*p*) dynamic. The notation is highly technical, featuring continuous sixteenth-note passages, often in groups of four (quads). Slurs are used extensively to group these notes. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. There are several instances of double slurs. A crescendo (*cresc.*) is marked in the eighth staff. The piece concludes with a final *p* dynamic marking in the tenth staff.

This page of musical notation is for guitar, written in D major (one sharp) and 4/4 time. It consists of ten staves of music, each containing three measures. The notation is highly technical, featuring numerous fretted notes, often with fingerings (1-4) indicated above the notes. Many notes are beamed together in groups of four, suggesting a four-fingered scale or arpeggio pattern. Some measures include trills (tr) and grace notes. The music is characterized by a consistent rhythmic pattern of eighth notes, often grouped in pairs or fours. The overall style is that of a classical or contemporary guitar exercise or piece.

Moderato.

The musical score consists of 12 staves of music in a single system. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked "Moderato." The score begins with a dynamic marking of *f* (forte) and a fingering of 0. The music is characterized by intricate sixteenth-note patterns, often grouped in fours. Various techniques are indicated, including slurs, accents (>), and specific fingerings (1, 2, 3, 4). A notable instruction "Finger liegen lassen" (finger lie down) appears on the fifth staff. The piece concludes with a final measure marked with a 1. The publisher's information "A. J. B. 4744" is located at the bottom center of the page.

II.

Finger liegen lassen

tr

f

p cresc.

f

The musical score consists of 12 staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The music is written for guitar, indicated by the presence of fret numbers (0-4) and the instruction 'Finger liegen lassen' (finger lift). The notation includes various techniques such as slurs, triplets, and trills. Dynamics include *f* (forte) and *p cresc.* (piano crescendo). The piece is marked 'II.' at the beginning.

Diese Etüde in der fünften Lage ohne Wechsel.

Cette étude sans quitter la 5^{me.} position.

This study should be played throughout in the 5th. position.

Allegretto.

The musical score for Etüde No. 27 is presented in a single system of 12 staves. The notation includes a treble clef, a 3/8 time signature, and a key signature of three sharps (F#, C#, G#). The piece starts with a first finger (1) on the first note. The tempo is marked 'Allegretto'. The dynamics are indicated by 'fp' (fortissimo) and 'p' (piano). The score features various technical elements such as slurs, trills (tr), and accents (>). The piece concludes with a final fortissimo (fp) dynamic.

The musical score consists of 12 staves of music in a single melodic line, written in treble clef. The key signature is three sharps (F#, C#, G#). The piece is characterized by frequent trills (tr) and grace notes (v). Dynamics include *dimin.*, *p*, *pdolce*, and *cresc.*. There are also markings for *4 4* and *3-4*. The notation includes slurs, ties, and various rhythmic values such as eighth and sixteenth notes.