

# 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, MAYSEDER, 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 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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- » **XI.** Studies on double stops.
- » **XII.** Studies for artists.

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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.

## 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.

## 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.

## 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.

#### 4 Biographische Daten.

**Bériot, Charles Auguste de**, geb. den 20. Febr. 1802 zu Löwen, gest. 8. Apr. 1870 in Brüssel. Schüler von Tiby (Löwen) und Baillot (Paris), ausgezeichneter Violinvirtuose, Komponist und Lehrer.

**Bruni, Antonio Bartolomeo**, Violinvirtuose und fruchtbarer Komponist, geb. 2. Februar 1759 zu Cani (Piemont) gest. 1823 daselbst; Schüler Pugnani's.

**Campagnoli, Bartolomeo**, geb. 10. Sept. 1751 zu Cento bei Bologna, gest. 6. November 1827 in Neustrelitz; vortrefflicher Geiger, Schüler Nardini's in Florenz; besonders bekannt durch seine Violinschule und Etuden.

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

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

**Hoffmann, François A.**, vorzüglicher Geiger, geboren 26. Febr. 1808 Neustadt Böhmens, gest. 1870 in Graz.

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

**Maurer, Louis Wilhelm**, ausgezeichneter Violinvirtuose und Komponist (Konzert für 4 Soloviolen und Orchester) geb. 8. August 1789 zu Potsdam, gest. 25. October 1878 in St. Petersburg; trat schon mit 13 Jahren als Solist auf.

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

**Seybold, Arthur**. Komponist, Violinpädagoge und Dirigent, geb. den 6. Januar 1868 zu Hamburg, lebt in Wentorf bei Hamburg. Schüler von C. Bargheer und Jean Josef Bott, Komposition bei Dr. Hugo Riemann. S. gab heraus 4 Concertinos für Violine und Piano, Konzertstücke für Violine und Orchester, viele Solostücke; dann Bearbeitungen und Sammelwerke: „Die Wundergeige“, „Alte Meister“, „Berühmte russische Meister“, „R. Wagner Übertragungen und die Violinschule: „Das neue System.“

**Spohr, Louis**, Schüler von Franz Eck, bedeutender Violinvirtuos, Komponist und Dirigent, ausgezeichnete Lehrer. Geb. den 5. April 1784 zu Braunschweig, gest. den 22. October 1859 in Kassel.

**Wichtl, Georg**, tüchtiger Geiger, geb. 2. Febr. 1805 zu Trostberg in Bayern, studierte in München; gest. 3. Juni 1877 zu Breslau.

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

#### Notices biographiques.

**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). Excellent virtuose, compositeur et professeur de violon.

**Bruni, Antonio Bartolomeo**. *Virtuose de violon et compositeur productif*. Né le 2 février 1759 à Cani (Piémont), mort 1823 à la même ville. Elève de Pugnani.

**Campagnoli, Bartolomeo**. Né le 10 septembre 1751 à Cento près Bologna, mort le 6 novembre 1827 à Neustrelitz. Violiniste distingué. Elève de Nardini à Florence. Connu surtout par son école et ses études pour violon.

**David, Ferdinand**, né le 19 janvier 1810 à Hambourg, mort le 18 juillet 1873 durant un 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**. *Professeur de violon et compositeur excellent*. Elève de Joseph Böhm. Né le 2 mars 1815 à Vienne, mort le 17 novembre 1888 à la même ville.

**Hoffmann, François A.** *Violiniste excellent*. Né le 26 février 1808 à Neustadt (Bohème) 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 pour violon)*. 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 De Danube.

**Maurer, Louis Wilhelm**. *Excellent virtuose de violon et compositeur (concert pour 4 violons et orchestre)*. Né le 8 août 1789 à Potsdam, mort le 25 octobre 1878 à St. Petersburg. Il apparut comme soliste déjà à l'âge de 13 ans.

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

**Seybold, Arthur**. *Compositeur et pédagogue de violon*. Né le 6 janvier 1868 à Hambourg. Vit à Wentorf près Hambourg. Elève de C. Bargheer et de J. Joseph Bott. Composition par Dr. Hugo Riemann. 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.*

**Spohr, Louis**. *Elève de Franz Eck. Grand virtuose de violon, compositeur, chef d'orchestre et professeur de violon excellent*. Né le 5 avril 1784 à Brunswick. Mort le 22 oct. 1859 à Cassel.

**Wichtl, Georg**, né le 2 février 1805 à Trostberg (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.

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

**Bruni, Antonio Bartolomeo**, Violin virtuoso and productive composer. Born Febr. 2. 1759 at Cani (Piemont). Died 1823 at the same place. Pupil of Pugnani.

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

**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 of violin literature (concerts, studies, solo - pieces, violin school, arrangements, high school of violin playing etc.)

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

**Hoffmann, François A.** Excellent violinist. Born Febr. 26, 1808 at Neustadt, Bohemia. Died 1870 at Graz.

**Hoya, Amadeo von der**. Concertmaster (dukedom of Saxony), Violin virtuoso and composer of 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).

**Maurer, Louis Wilhelm**. Excellent violin virtuoso and composer (Concert for 4 solo violins and orchestra). Born Aug. 8, 1789 at Potsdam. Died Oct. 25, 1878 at St. Petersburg. Acting as soloist already with 13 years.

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

**Seybold, Arthur**. Composer, violin pedagogue and director. Born Jan. 6, 1868 at Hamburg, still living at Wentorf near Hamburg. Pupil of Carl Bargheer and J. J. Bott, composition with Dr. Hugo Riemann. Composer of 4 concertinos for violin and piano, concert pieces for violin and orchestra, many solo - pieces with accomp. of piano and violin school called "The new system." Arrangements and collective works, "The magic violin (Wundergeige)" "Old masters," "Celebrated Russian masters," "R. Wagner's transpositions" etc.

**Spohr, Louis**. Pupil of Franz Eck. Eminent violin virtuoso and director, excellent teacher. Born April 5, 1784 at Brunswick. Died Oct. 22, 1859 at Cassel.

**Wichtl, Georg**. Excellent violinist. Born Febr. 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.

Ch. A. de Beriot.

Gestoßen mit großem Bogen.  
In der zweiten Lage bleiben, Finger nach Möglichkeit liegen lassen, besonders aber den ersten.

*Poussé à grand archet.  
Restez à la 2de position. Laissez reposer les doigts sur les cordes toujours quand c'est possible, surtout le premier.*

Detached, with large bowing.  
Remain in the 2d. position. The fingers must remain on the strings whenever possible, specially the first-one.

Allegro moderato.

Kurze bestimmte Striche in der Mitte. | *Coups courts et précis, au milieu de* | Short and precise strokes with middle  
 In der zweiten Lage bleiben. | *l'archet. Rester à la 2de position.* | of bow. Remain in the 2d. position.

**Allegro moderato.**

**3.**

Mitte des Bogens. | *Au milieu de l'archet.* | With middle of bow.

**Allegro moderato.**

A musical score consisting of six staves. The first staff begins with a triplet of eighth notes. The second and third staves contain dense sixteenth-note passages. The fourth staff has a '2' written below it, indicating a second ending. The fifth and sixth staves continue the melodic and rhythmic development, ending with a double bar line.

4.

Ch. A. de Beriot.

Breite Striche.

Coups d'archet larges.

Broad strokes.

Allegretto.

1. Lage

A musical score for six staves in 3/4 time, marked 'Allegretto'. The first staff starts with a forte 'f' dynamic and includes fingerings '0' and '0'. The second staff continues with similar patterns. The third staff is labeled '2. Lage' and includes fingerings '4', '0', '1', '3', '3', and '1'. The fourth and fifth staves feature wide intervals with fingerings '1' and '1'. The sixth staff concludes with fingerings '1', '1', '1', '1', '1', '1', '1', '2', and '1'.

Kurze, feste Striche; in der zweiten Lage bleiben.

*Coups courts et fermes. Rester à la 2de. position.*

Short firm strokes. Remain in the 2d. position.

**Allegro moderato.**

The musical score consists of ten staves of music, primarily using eighth and sixteenth notes. The first staff begins with a dynamic marking of *f* and includes fingering numbers 1-4 and 2-3-4. The second staff features a triplet of eighth notes. The third staff has a dynamic marking of *p* and includes a slur over a group of notes. The fourth staff continues the rhythmic pattern. The fifth staff is marked *dim.* and *p*. The sixth staff includes a slur and a dynamic marking of *f*. The seventh staff is marked *cresc.* and *f*. The eighth and ninth staves continue the rhythmic exercise. The tenth staff concludes with a double bar line and a circled number 41.



Staccato, erst in der Mitte, dann mit dem oberen Bogen zu spielen; auf Gleichmäßigkeit ist zu achten.

*Staccato d'abord au milieu et après au haut de l'archet.*  
*Observer bonne uniformité.*

Staccato, first with middle, then with upper part of bow.  
Care for good informity.

**Allegro moderato.**

The musical score is written for a single violin in 2/4 time. It begins with a forte (f) dynamic and a tempo marking of 'Allegro moderato'. The first staff includes fingerings 1, 2, 3, 4, and 1 above the notes. The piece is characterized by staccato bowing, with slanted lines under the notes indicating the bow's position. The score includes dynamic markings such as 'dim.', 'p', 'cresc.', and 'fz'. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The piece concludes with a final cadence.

7.

*Allegro moderato.*

G. Wichtl.

The musical score consists of ten staves of music, all in treble clef. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). A dynamic marking 'M' is placed below the first few notes. The music is characterized by a steady eighth-note rhythm, often grouped in pairs or fours with slurs and accents. The key signature changes to one flat (F) in the fourth staff and remains there through the end of the piece. The notation includes various note values, rests, and articulation marks such as slurs and accents.

The image displays ten staves of musical notation. Each staff begins with a treble clef. The notation is dense, featuring a variety of note values, rests, and articulation marks such as accents and slurs. Dynamic markings are present, including *cresc.* (crescendo), *fz* (forzando), and *f* (forte). The music is written in a style that suggests a technical or virtuosic piece, possibly for a piano or violin. The key signature and time signature are not explicitly shown but can be inferred from the notes and bar lines.

Bei allen Etüden in der 2. Lage die Finger nach Möglichkeit liegen lassen, besonders aber den ersten, da er gewissermaßen den künstlichen Sattel bildet.

*En toutes les études de la 2<sup>d</sup>e. position il faut laisser les doigts pressés sur les cordes autant que possible, mais principalement le premier, vue qu'on peut le considérer comme substitution du sillet.*

At all studies in the 2d. position the fingers should remain on the strings whenever possible, specially the first one, as it is to be considered as a substitution of the nut.

Molto moderato.

The musical score is written for a violin in the second position. It begins with a dynamic marking of *f* and a finger number of 2. The tempo is marked *Molto moderato*. The score consists of ten staves of music. The first staff has a dynamic marking *f* and a finger number 2. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *cresc.*. The fourth staff has a dynamic marking *p*. The fifth staff has a dynamic marking *cresc.*. The sixth staff has a dynamic marking *f*. The seventh staff has a dynamic marking *cresc.*. The eighth staff has a dynamic marking *f*. The ninth staff has a dynamic marking *cresc.*. The tenth staff has a dynamic marking *f*. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#). The score includes various performance instructions such as *p*, *cresc.*, and fingerings like 4, 1, 3, 2, and 4.

9.

F. David.

Poco Allegretto.

10.

L.Spohr.

Allegro.

4 1 2 3 4 1 2 3 4

*f* 2 3 4 1 2 3

1

*f* *cresc.*

Allegretto.

The musical score consists of 14 staves of music in a single system. The key signature is one flat (B-flat), and the time signature is 3/4. The piece is marked 'Allegretto'. The dynamics range from piano (*p*) to fortissimo (*ff*). The music is characterized by rapid sixteenth-note passages, often with slurs and accents. The score includes various dynamic markings such as *p*, *fz*, *f*, *cresc.*, and *ff*. The piece concludes with a final fortissimo (*ff*) chord.

## 12.

A. von der Hoya.

Anfänglich abgestoßen zu üben;  
später vier Noten binden, dann acht  
und zuletzt sechzehn auf einen  
Strich.

*Travailler cette étude d'abord en dé-  
tachant chaque note; puis en liant 4,  
puis 8 et enfin 16 notes à chaque coup  
d'archet.*

To be practised first with detached  
bowing; later with four, then eight  
and finally sixteen slurred notes  
to a bow.

**Allegro.**



This page of musical notation consists of ten staves of music, likely for guitar. The key signature is two flats (B-flat and E-flat). The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together. Fingering numbers (1, 2, 3, 4) are frequently used to indicate fingerings for specific notes. There are also various accidentals (sharps, flats, naturals) throughout the piece. The notation is dense and technical, typical of a guitar exercise or a piece from a guitar method book.

# 13.

Arthur Seybold.

## Etüden in der ersten und zweiten Lage.

Lagenwechsel in Sekundenschritten.

Anmerkung: So lange kein neuer Fingersatz verzeichnet ist bleibt man in der Lage, in der man sich befindet.

Ruhige Bogenführung.

## Etudes sur la première et seconde position.

Changement de positions en intervalles de secondes.

Note: Changer la position seulement si le doigté le demande.

Archet tranquille.

## Studies in the first and second position.

Change of position in seconds.

Note: No change of position unless required by a new fingering.

Calm bowing.

Moderato.

The musical score consists of ten staves of music in 3/4 time, marked Moderato. The key signature has one flat (B-flat). The score includes various fingering numbers (0-4) and articulation marks such as accents and slurs. The final measure of the piece is marked 'pizz.' (pizzicato).

Lagenwechsel in Sekundenschritten. | *Changement de positions en intervalles de secondes.* | Change of position in seconds.

**Allegro.**

The musical score is written for a single melodic line in G minor (one flat) and 3/4 time. It begins with a forte (*f*) dynamic and an **Allegro** tempo. The first staff contains a triplet of eighth notes (3, 2, 2) followed by a series of eighth-note patterns. The second staff continues with eighth-note runs and includes a triplet (3, 3) and a slur over a quarter note. The third staff features a slur over a quarter note and a triplet (3, 2). The fourth staff has a slur over a quarter note, a triplet (4, 3), and a slur over a quarter note. The fifth staff includes a slur over a quarter note, a triplet (3, 2, 2), and a slur over a quarter note. The sixth staff has a slur over a quarter note, a triplet (2, 2, 3), and a slur over a quarter note. The seventh staff continues with eighth-note patterns and a slur over a quarter note. The eighth staff features a triplet (3) and a slur over a quarter note. The ninth staff has a slur over a quarter note and a triplet (1, 1, 2). The tenth staff concludes with a slur over a quarter note, a triplet (1, 1, 2), and a piano (*p*) dynamic marking.



Four staves of musical notation in B-flat major. The first staff begins with a treble clef and a key signature of two flats. The music consists of eighth and sixteenth notes, many with accents (>). The second and third staves continue this rhythmic pattern. The fourth staff concludes with a double bar line and a fermata over the final note.

17.

F. David.

Allegro.

Ten staves of musical notation for the piece 'Allegro' by F. David. The piece is in 3/4 time and B-flat major. It begins with a forte (*f*) dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are numerous fingering numbers (1-4) and articulation marks like accents and slurs. Dynamic markings include *f*, *p*, and *cresc.* (crescendo). The piece concludes with a final flourish marked *f*.

Allegro ma non troppo.

This musical score is for guitar, written in a single system with ten staves. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked "Allegro ma non troppo". The score includes various dynamic markings: *f* (forte), *sf* (sforzando), *p* (piano), and *sfz* (sforzando). Fingering numbers (1-4) and the number 0 (representing the open string) are placed above or below notes. The notation includes sixteenth and thirty-second notes, often beamed together, as well as slurs and accents. The piece concludes with a *p* marking on the final staff.



# 20.

L.W. Maurer.

Allegro.

The musical score is written for guitar and consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro.' The first staff includes a 6/8 time signature. The music is primarily composed of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 0, 1, 2, 3, 4 below the notes. There are several slurs and accents throughout the piece. The key signature changes to one flat (Bb) in the eighth staff. The piece concludes with a final cadence in the tenth staff.



The image displays a page of musical notation for guitar, consisting of 12 staves. The music is written in G major (one sharp) and features a variety of fret numbers (0, 1, 2, 3, 4) and accidentals (sharps, flats). The notation includes eighth-note patterns, chords, and articulation marks such as accents and slurs. The piece concludes with a final chord and a double bar line.



Ruhiger, ganzer Bogenstrich, Finger fest aufsetzen.

Coup tranquille avec toute la longueur de l'archet. Poser les doigts fermement.

Calm bowing with whole bow. Put Fingers down firmly.

Allegro moderato.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro moderato'. The score is divided into ten staves. The first staff starts with a forte (*f*) dynamic and a slur over a series of eighth notes. The second staff includes a *dimin.* marking and a *p* dynamic, with a *cresc.* marking at the end. The third staff features a *f* dynamic and a *dimin.* marking. The fourth staff has a *f* dynamic and a *dimin.* marking. The fifth staff starts with a *p* dynamic and a *f* dynamic. The sixth staff includes a *dimin.* marking and a *p* dynamic. The seventh staff is marked *f sempre*. The eighth staff has a *dimin.* marking. The ninth staff includes a *dimin.* marking and a *p* dynamic. The tenth staff starts with a *f* dynamic and ends with a *dim.* marking and a *p* dynamic. The score includes various fingerings (1, 2, 3, 4, 0) and bowing techniques such as slurs and accents.

# 23.

Fr. A. Hoffmann.

Das Ausstrecken des vierten Fingers. | *L'extension du petit doigt.* | Extending the 4<sup>th</sup> finger.

Moderato.

The musical score consists of 12 staves of music in G major, 2/4 time. The piece is marked 'Moderato'. The notation includes various rhythmic patterns, slurs, and fingerings (1-4) to emphasize the extension of the fourth finger. The key signature has one sharp (F#). The piece concludes with a final cadence on the twelfth staff.



# 25.

G. Wichtl.

Die nun folgenden 6 Etüden sind wieder in der zweiten Lage ohne Lagenwechsel.

*Les 6 études suivantes sont à la seconde position sans quitter celle-ci.*

The following 6 studies are to be played throughout in the 2<sup>d</sup> position.

Andantino.

The musical score consists of six staves of music in G major (one sharp) and 6/8 time. The first staff begins with the fingering G.B. 1 4 2 4 1 and a piano (*p*) dynamic. The second staff continues with a piano (*p*) dynamic. The third staff features a crescendo (*cresc.*). The fourth staff has a forte (*f*) dynamic followed by a piano (*p*) dynamic. The fifth staff starts with a forte (*f*) dynamic and includes a *Sp.* (Spirito) marking. The sixth staff begins with a fortissimo (*fz*) dynamic and also includes a *Sp.* marking. The music is characterized by flowing eighth-note patterns and slurs.

\*) Ausführung:  
 Exécution:  
 Execution:

A small musical notation showing a scale with a *Sp.* marking and a *V* marking.

The musical score consists of ten staves of music in G minor. The first two staves begin with a forte (*fz*) dynamic and a *Sp.* (sforzando) articulation. The third staff continues with *fz* dynamics and concludes with a piano (*p*) dynamic. The fourth staff features a *cresc.* (crescendo) leading to a piano (*p*) dynamic, followed by a *pp* (pianissimo) dynamic. The fifth staff includes *ritard.* (ritardando) and *a tempo* markings. The remaining staves (6-10) are primarily melodic lines with various phrasing and articulation marks.

26.

B. Campagnoli.

Vivace.

The musical score is written for a single melodic line in 6/8 time, starting in the key of B-flat major. The tempo is marked 'Vivace'. The piece begins with a forte (*f*) dynamic and includes several technical markings such as fingerings (1, 2, 3, 4) and slurs. The dynamics fluctuate, including mezzo-forte (*mf*), crescendo (*cresc.*), and fortissimo (*ff*). The score concludes with a fortissimo (*ff*) dynamic and a final cadence.



27.

Allegretto.

L. Spohr.

The musical score is written for a single instrument, likely a violin, in 3/8 time and the key of B-flat major. It begins with a piano (*p*) dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Slurs are used to indicate phrasing across several measures. Fingering numbers are provided for specific notes, particularly in the seventh staff. The piece concludes with a double bar line at the end of the tenth staff.

Comodo.

Fr. A. Hoffmann.

\*) *tr*  
*p*<sup>2</sup> *legato*

*cresc.* *f*

*tr* *dim.* *p*

*tr* *cresc.*

*f* *dim.*

*cresc.*

*f*

\*) Ausführung:  
 Exécution:  
 Execution:

This page of musical notation is for guitar, written in G major (one sharp). It consists of 12 staves of music. The notation is highly technical, featuring many triplets, fourths, and trills. Fingerings are indicated by numbers 0-4. Dynamic markings include *p*, *f*, *cresc.*, *dim.*, and *fz*. Trills are marked with *tr*. A *V* marking is present above a measure in the eighth staff. The piece concludes with a final *f* dynamic marking.

## 29.

J. Rode.

Comodo. (sehr ruhig und gleichmäßig.) (*très tranquillement et également.*) (very calmly and evenly.)

The musical score for Etude No. 29 by J. Rode is written in G major and 3/4 time. It consists of ten staves of music. The piece begins with a trill (tr) and a dynamic marking of *p legato*. The first staff includes a triplet of eighth notes. The second staff features a slur over a series of eighth notes and a triplet of eighth notes. The third staff has a dynamic marking of *p* and a slur over a series of eighth notes. The fourth staff includes a triplet of eighth notes. The fifth staff has a dynamic marking of *p* and a slur over a series of eighth notes. The sixth staff has a dynamic marking of *p* and a slur over a series of eighth notes. The seventh staff has a dynamic marking of *p* and a slur over a series of eighth notes. The eighth staff has a dynamic marking of *p* and a slur over a series of eighth notes. The ninth staff has a dynamic marking of *p* and a slur over a series of eighth notes. The tenth staff has a dynamic marking of *p* and a slur over a series of eighth notes. The piece concludes with a dynamic marking of *fz* and a slur over a series of eighth notes.

\*) Dieser kleine Triller wie in der vorigen Etude. | *Le trille comme à l'étude antérieure.* | This little shake same way as in the study No 28.



30.

L. Spohr.

Allegro.

The musical score is written for violin and piano. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro'. The score consists of 12 staves. The first staff begins with a forte (f) dynamic marking and a first ending bracket labeled '1'. A second ending bracket labeled '2' is also present. The music is characterized by rapid sixteenth-note passages, often slurred together. There are several 'x' marks above notes in the later staves, likely indicating fingerings or specific performance techniques. The piece ends with a double bar line and repeat dots.

Bisher erschienene Kompositionen  
für Violine mit Klavierbegleitung

von

≡ Arthur Seybold. ≡

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

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