

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.**

HEFT III.

CAHIER III.

PART III.

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Seybold's
neue
Violinetuden-Schule.

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

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.

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 forme 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 le doigt fixé 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 = restez à la même position.

Preface.

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

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

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

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

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

Hamburg-Wentorf.

Arthur Seybold.

February 1915.

Signs and abbreviations.

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

Benda, Franz, geboren den 25. November 1709 zu Altbenatek in Böhmen, gestorben 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.

Campagnoli, Bartolomeo, geb. am 10. Sept. 1751 zu Cento bei Bologna, gestorben 6. November 1827 in Neustrelitz. Vortrefflicher Geiger, Schüler Nardini in Florenz; besonders bekannt durch seine Violin-schule und Etuden.

Corelli, Arcangelo, Komponist und wohl der erste wirkliche Virtuose auf der Violine, geb. im Februar 1653 zu Fusignano bei Imola, gest. am 18. Jan. 1713 in Rom. C. war Schüler von Bassini, er genoß schon zu Lebzeiten großes Ansehen, und sind seine Kompositionen noch heute sehr beliebt.

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 Violin-virtuos und Lehrer, bedeutender Komponist für Violinliteratur (Konzerte, Edüten, Solostücke, Violinschule, dann Bearbeitungen: Konzertstudien, Hohe Schule des Violinspiels etc.)

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

Kreutzer, Rudolf, geb. am 16. November 1766 zu Versailles als Sohn eines deutschen Geigers, war Schüler seines Vaters und Anton Stamitz; bedeutender Violin-virtuos und Komponist, starb am 6. Januar 1831 in Genf.

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

Meerts, Lambert Joseph, bedeutender Violin-Pädagog, geb. den 6. Januar 1800 zu Brüssel, gest. den 22. Mai 1863 daselbst. Lehrer am Brüsseler Konservatorium, schrieb zahlreiche wertvolle Studienwerke für Violine.

Mestrino, Nicolo, Violinvirtuose, Komponist und Dirigent, geb. 1748 zu Mailand, gest. im September 1790 in Paris.

Schloming, Harry, geb. den 6. Januar 1852 zu Altona bei Hamburg, lebt in New-York, Schüler von George Japha am Kölner Konservatorium. Sch. schrieb wertvolle Etuden für Violine und Viola.

Seybold, Arthur, Komponist und Violin-pädagoge, geb. den 6. Januar 1868 zu Hamburg, lebt in Wentorf bei Hamburg. Schüler von Karl Bargheer und Jean Joseph Bott, Komposition bei Dr. Hugo Riemann. S. gab heraus 4 Konzertinos für Violine und Piano, Konzertstücke für Violine und Orchester, viele Solostücke mit Piano, dann Bearbeitungen und Sammelwerke: „Die Wundergeige“, „Alte Meister“, „Berühmte russische Meister“, „R. Wagner Übertragungen“, diese Etüdensammlung 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. Oktober 1859 in Kassel.

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

Benda, Franz, né le 25 novembre 1709 à Altbenatek en Bohême. Mort le 7 mars 1786 à Potsdam. D'abord enfant de chœur à Prague et Dresde, puis musicien voyageant, puis violoniste éminent et depuis 1771 maître de concert royal de Prussie.

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

Corelli, Arcangelo. Compositeur et probablement le premier vrai virtuose de violon. Né en février 1653 à Fusignano près Imola, mort le 18 janvier 1713 à Rome. Elève de Bassini. Jouissait en son temps d'une grande admiration et ses compositions sont encore aujourd'hui très populaires.

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, Haute-école de violon etc.)

Fiorillo, Federico. Né 1753 à Brunswick. Excellent violoniste et compositeur. Dates de sa mort ne sont pas connues.

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

Leclair, Jean Marie. Compositeur pour violon important et très productif. Né 1697 à Lyon. Assassiné le 22 oct. 1764 à Paris (motifs inconnus). Leclair était d'abord danseur de ballet, ensuite violoniste excellent. Ses compositions sont encore aujourd'hui très estimées.

Meerts, Lambert Joseph, pédagogue de violon important, né le 6 janvier 1800 à Bruxelles, mort le 12 mai 1863 à la même ville. Professeur au conservatoire de Bruxelles. Auteur de nombreux et valables oeuvres d'études.

Mestrino, Nicolo. Virtuose de violon, compositeur et chef d'orchestre. Né 1748 à Milan, mort en septembre 1790 à Paris.

Schloming, Harry, né le 6 janvier 1852 à Altona près Hambourg. Vit à New-York. Elève de George Japha au conservatoire de Cologne. Auteur de valables études pour violon et alto.

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. H. 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 et chef d'orchestre, professeur de violon excellent. Né le 5 avril 1784 à Brunswick. Mort le 22 oct. 1859 à Cassel.

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

Benda, Franz. Born Nov. 25, 1709 at Altbenatek, Bohemia. Died March 7, 1786 at Potsdam. He began chorister at Prague and Dresden, was then travelling musician, and later prominent violinist. Since 1771 Royal Prussian concert-master.

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

Corelli, Arcangelo. Composer and probably the first real virtuoso. Born Febr. 1653 at Fusignano near Imola. Died Jan. 18, 1713 at Rom. Pupil of Bassini. He was very celebrated at his time of living and his compositions are still very well accepted.

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, concert studies, arrangements, high school of violin playing etc.)

Fiorillo, Federico. Born 1753 at Brunswick. Excellent violinist and composer. Date of death is not known.

Kreutzer, Rudolf. Born Nov. 16, 1766 at Versailles as son of a German violinist; pupil of his father and of Anton Stamitz; important virtuoso and composer. Died Jan. 6, 1831 at Geneva.

Leclair, Jean Marie. Very productive and eminent composer for violin. Born 1697, at Lyon (Date not exactly known) murdered Oct. 22, 1764 at Paris, reasons not known. Leclair previously ballet dancer was an excellent violinist, and his compositions are still fully accepted.

Meerts, Lambert Joseph. Prominent violin pedagogue. Born Jan. 6, 1800 at Brussels. Died May 12, 1863 at the same place. Teacher at the Brussels conservatory. Composer of numerous study works for the violin.

Mestrino, Nicolo. Violin virtuoso, composer and director. Born 1748 at Milan. Died Sept. 1790 at Paris.

Schloming, Harry. Born Jan. 6, 1852 at Altona near Hamburg, lives at New-York. Pupil of George Japha at the Cologne Conservatory. Composer of studies for the violin and viola.

Seybold, Arthur. Composer and violin pedagogue. Born Jan. 6, 1868 at Hamburg, lives at Wentorf near Hamburg. Pupil of Carl Bargheer and Jean Joseph 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.

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

1.

Harry Schloming

Vivace.

f

dim. *p* *cresc.*

mf *cresc.* *f*

f

dim. *p*

f

dim. *p*

f dim.

p *f*

2.

Harry Schloming.

Finger liegen lassen, den 4^{ten} Finger beim Abgreifen gut strecken.

*Etendre bien le petit doigt.
Laisser reposer les doigts sur les cordes.*

Extend the fourth finger well when playing the respective notes, and keep fingers on the strings whenever possible.

Allegro vivace.

sempre f

The musical score consists of ten staves of music in a 3/4 time signature, marked *Allegro vivace* and *sempre f*. The key signature has one flat (B-flat). The music is characterized by rapid sixteenth-note passages and slurs. Fingerings are indicated by numbers 1-4 and 0 (open string). Accents (>) are placed above many notes. The piece concludes with a final whole note chord on the tenth staff.

3.

Arcangelo Corelli.

Kurze feste Striche.

| *Coups courts et fermes.*

| Short firm strokes.

Tempo à piacere.

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Tempo à piacere'. The piece is characterized by short, firm strokes, as indicated by the instructions. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with frequent use of slurs and accents. Fingerings are indicated by numbers 1-4 and 0 (open string). The piece concludes with a double bar line.

4.

Rudolf Kreutzer.

Breite kräftige und gleichmäßig starke Striche; dann kurze Striche in der Mitte.

Coups d'archet larges forts et tres egals, puis coups courts au milieu de l'archet.

Broad strong and very even strokes; then short strokes with middle of bow.

Allegro moderato.

The musical score for exercise 4 consists of seven staves of music in G major (one sharp) and common time. The first staff begins with a dynamic marking of *f* and contains several triplet patterns. The subsequent staves feature a variety of rhythmic figures, including eighth and sixteenth notes, and rests. The piece concludes with a final whole note chord.

5.

Rudolf Kreutzer.

Allegro moderato.

O.B.

The musical score for exercise 5 consists of three staves of music in G major (one sharp) and common time. The first staff begins with a dynamic marking of *f* and contains several triplet patterns. The second and third staves feature more complex rhythmic figures, including sixteenth and thirty-second notes, and rests. The piece concludes with a final whole note chord.

Four staves of musical notation in G major (one sharp) and 2/4 time. The music consists of a continuous eighth-note pattern. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The music includes various articulations such as slurs, accents, and dynamic markings like *f* and *Sp.*.

6.

Allegro moderato.

Rudolf Kreutzer.

Seven staves of musical notation in G major (one sharp) and 2/4 time. The music features a complex eighth-note pattern with many slurs and accents. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of two flats. The fourth, fifth, sixth, and seventh staves have a treble clef and a key signature of two flats. The music includes various articulations such as slurs, accents, and dynamic markings like *f* and *Sp.*. The piece ends with a double bar line.

7.

Allegro moderato.

Rudolf Kreutzer.

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

f G.B. 0 0 0 0 0 0

Detailed description: This musical score for exercise 7 consists of seven staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a treble clef. The first staff begins with a dynamic marking of *f* and includes performance instructions: *Sp.*, *G.B.*, *Fr.*, *G.B.*, *Sp.*, *G.B.*, *Fr.*, *G.B.*, *Sp.*, *G.B.*, and *Sp.*. The notation includes various rhythmic patterns, slurs, and fingerings. The second staff has a *0* marking. The third staff has *0* markings under several notes. The fourth staff has a *0* marking. The fifth staff has a *0* marking. The sixth staff has a *0* marking. The seventh staff has a *0* marking.

8.

Allegro moderato.

Rudolf Kreutzer.

f O.B. 4 4 0 4

Detailed description: This musical score for exercise 8 consists of three staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a treble clef. The first staff begins with a dynamic marking of *f* and includes the performance instruction *O.B.*. The notation includes various rhythmic patterns, slurs, and fingerings. The second staff has a *0* marking. The third staff has *4* markings under several notes.

The first system of music consists of four staves. The key signature is G minor (two flats). The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various rhythmic values and phrasing. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff concludes the system with a double bar line.

Allegro moderato.

9.

Rudolf Kreutzer.

The second system of music consists of eight staves. It begins with a treble clef, a common time signature, and the dynamic marking *mf*. The first staff includes the instruction "O.B." below the first few notes. The music is written in a single melodic line with various rhythmic values and phrasing. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth and fifth staves continue the melodic line with similar rhythmic patterns. The sixth and seventh staves continue the melodic line with similar rhythmic patterns. The eighth staff concludes the system with a double bar line.

Lambert Joseph Meerts.
 Bearb. von Arthur Seybold.
 Arrang. par Arthur Seybold.
 Arrang. by Arthur Seybold.

Der hüpfende Bogenstrich geschieht in der Mitte des Bogens durchaus mit dem Handgelenke, indem man den Bogen ganz leicht zwischen den Fingern hält. Man wird wohl thun, diesen Bogenstrich zuerst auf einer leeren Saite zu üben, weil es sehr schwierig ist, eine Übereinstimmung zwischen den Fingern und dem Hüpfen der Stange hervorzubringen.

Coup d'archet sautant, au milieu de l'archet exclusivement avec le poignet, en tenant l'archet tres légèrement entre les doigts. On fera bien d'exercer ce coup d'archet premièrement sur une corde à vide, parce-que au commencement il est assez difficile d'accorder le mouvement des doigts avec celui de l'archet.

The springing bow. Exclusively with the wrist, keeping the bow very easily between the fingers. It is recommendable to practise this kind of bowing first on some open string, because it is hard for the beginner to get the movement of the fingers and the springing of the bow accorded.

Allegro.

M.

The musical score is written for a single melodic line in G major (one sharp) and 4/4 time. It begins with a treble clef and a common time signature (C). The tempo is marked 'Allegro' and the meter is 'M.' (Moderato). The piece starts with a *pp* (pianissimo) dynamic and a series of sixteenth-note patterns. It includes several dynamic changes: *cresc.* (crescendo), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), and *p* (piano). The score is characterized by frequent use of the number '4' above notes, indicating a springing bow stroke. The piece concludes with a *ff* (fortissimo) dynamic and a final flourish.

11.

Harry Schloming.

Dieselbe Ausführung.
Allegro.

Même exécution qu' au numéro
antérieur.

To be played same way as N° 10.

12.

Arcangelo Corelli.

Giga.

Das Überspringen einer oder zweier Saiten.

Passant d'une corde à la 3^{me} ou 4^{me}

Passing from one string to the third or fourth.

Allegro moderato.

The musical score consists of 11 staves of music in 6/8 time, written in a single treble clef. The key signature has one flat (B-flat). The piece is marked 'Allegro moderato'. The score includes various dynamic markings: *f* (forte), *p* (piano), *sf* (sforzando), *dim.* (diminuendo), and *cresc.* (crescendo). There are also articulation marks such as accents (*acc.*) and breath marks (*trm*). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent string crossings. The piece concludes with a double bar line.

Bartolomeo Campagnoli.

Erst Mitte, dann oberer Bogen.

D'abord au milieu, puis à la moitié supérieure de l'archet.

First at the middle, than at upper half of bow.

Allegro spiritoso.

The musical score consists of 12 staves. The first staff begins with a treble clef, a common time signature (C), and a forte dynamic marking (*f*). The music is written in a key with one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *p*, and *mf* are used throughout. There are also performance instructions like "4" and "3" above certain notes, and a "b" (flat) marking. The piece concludes with a double bar line and a final chord.

14.

Allegro.

Franz Wohlfahrt.

This musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The score features several dynamic markings: *p* (piano) in the sixth staff and *f* (forte) in the seventh staff. There are also numerous slurs and accents throughout the piece. The music concludes with a double bar line and repeat dots at the end of the tenth staff.

15.

Ferdinand David.

Unterarm schwingen.

Balancer l'avant-bras.

Swing the fore-arm.

Molto moderato.

p martellato sempre

f *p*

cresc.

p *f*

p *f* *pp*

mf *pp*

mf *pp* *poco a poco cresc.*

f

p *cresc.* *f* *p*

4 4 4 4 4 4

f 1 3 2 0 3 *p*

4 4 4 4 4 4 *f* 0 4 *p*

4 4 4 4 4 4 *f* 0 0 0 1 2 3 1 2 1 1 *p*

4 4 4 4 4 4 *f* *pp*

4 4 4 4 4 4 *pp*

4 4 4 4 4 4 *pp* 1 2 3 1 1 *cresc. poco a poco*

4 4 4 4 4 4 *f*

4 4 4 4 4 4 *p* *f* *sf* 1 1 0

4 4 4 4 4 4 *p* *cresc.*

4 4 4 4 4 4 *f*

16.

Lambert Joseph Meerts.
bearbeitet von Arthur Seybold.
Arrang. par Arthur Seybold.
New arrangement by Arthur Seybold.

Derselbe Strich wie N^o 15. ——— *Même archet comme au numéro 15.* ——— Same bowing as N^o 15.

Allegro con brio.

The musical score is written for a single violin in G minor (one flat) and 2/4 time. It begins with a forte (*ff*) dynamic and the tempo marking **Allegro con brio.** The notation includes various technical markings: 4ths, 3rds, and 4ths. The piece concludes with a double bar line.

This page of musical notation is for guitar and consists of ten staves. The key signature has two flats (B-flat and E-flat). The notation includes various techniques such as triplets, four-note chords, and slurs. The first staff begins with a treble clef and a key signature of two flats. The second staff features a triplet of eighth notes and a four-note chord. The third staff has a slur over a group of notes. The fourth staff includes a four-note chord. The fifth staff has a slur over a group of notes. The sixth staff features a triplet of eighth notes and a four-note chord. The seventh staff has a slur over a group of notes. The eighth staff includes a four-note chord. The ninth staff has a slur over a group of notes. The tenth staff features a four-note chord and ends with a double bar line.

Allegro ma non troppo.

Franz Benda.

The musical score consists of 12 staves of music in G minor (three flats) and 2/4 time. The tempo is marked 'Allegro ma non troppo'. The piece begins with a 'V' (Vibrato) marking and a triplet of eighth notes. The first staff includes fingerings: 3, 4, 4, 4, 0. The second staff has a '0' (open string) marking. The third staff has a 'b' (flat) marking. The fourth staff has a '0' marking. The fifth staff includes dynamics 'p' (piano), 'f' (forte), and 'p' (piano), along with fingerings '3', '0', '0', '0', '0'. The sixth staff has a 'p' marking. The seventh staff has a '0' marking. The eighth staff has a '0' marking. The ninth staff has a '0' marking. The tenth staff has a '0' marking. The eleventh staff has a 'b' marking. The twelfth staff has a '0' marking.

This page of musical notation consists of 12 staves of music in G-flat major (two flats). The music is written in a single melodic line with a treble clef. The key signature is G-flat major, indicated by two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are used throughout, with *p* (piano) and *f* (forte) indicating changes in volume. There are also accents and slurs used to shape the phrasing. The notation includes many accidentals (sharps and flats) to maintain the key signature. The piece concludes with a final cadence on the twelfth staff.

Allegretto grazioso.

Harry Schlooming.

The musical score consists of 12 staves of music in 3/8 time. The key signature is one sharp (F#). The piece is marked 'Allegretto grazioso'. The first staff begins with a dynamic of *mf* and includes the initials 'G. B.'. The score is characterized by frequent use of slurs, ties, and fingerings (0, 4, 3, 1). Dynamics vary throughout, including *p* (piano), *f* (forte), and *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, often beamed together. The final staff concludes with a double bar line.

Diese Übung bezweckt, Hand und Bogen über alle Saiten gehen zu lassen, mit Uebereinstimmung der Finger und des Bogens, ohne die geringste Störung des Wertes der Note beim Übergange von einer Saite zur andern, und ohne eine andere Bewegung als die des Handgelenkes und des Vorderarmes. Die Gleichförmigkeit, welche diese Übung verlangt, hängt natürlich von der Leichtigkeit des Gelenkes ab.

Le but de cette étude est d'obtenir pleine accordance entre le mouvement des doigts et celui de l'archet en passant sur toutes les cordes. En passant d'une corde à l'autre la valeur des notes ne doit pas être altérée et il ne doit y avoir aucun autre mouvement que celui de l'avant-bras et du poignet. L'égalité demandée en cette étude dépend naturellement de la souplesse du poignet.

The purpose of this study is to let fingers and bow pass over all strings in full accordance, without the slightest disturbance of the value of the notes when passing from one string to another, and without any other movement than that of wrist and fore-arm. The uniformity required depends naturally of the flexibility of the wrist.

Animato.

The musical score consists of ten staves of music in G major (one sharp) and 6/8 time. The piece is marked 'Animato'. The notation includes various dynamics such as *f*, *p*, *pp*, *cresc.*, and *acceler.*. There are numerous accents and slurs throughout. Fingering is indicated by numbers 1, 2, 3, 4, and 0 (open string). The music is a continuous exercise of sixteenth-note patterns across all strings, designed to improve finger and bow coordination.

Harry Schlooming.

Finger liegen lassen; mit dem Handgelenk.

Laisser reposer les doigts sur les cordes. Avec le poignet.

Fingers to be kept down. With the wrist.

Moderato.

The musical score consists of eight staves of music in a single system. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. It features a series of chords with a '4' above the first note and a '0' above the second, indicating a four-finger chord with the first finger down. The second staff starts with a 'segue' marking. The third staff includes a *dim.* marking. The fourth staff has a *p* marking and a *cresc.* marking. The fifth staff contains a flat sign. The sixth staff returns to the *mf* dynamic. The seventh and eighth staves continue the chordal pattern. The music is characterized by a steady, moderate tempo and a focus on wrist technique.

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as slurs, fingerings, and dynamics. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one sharp (F#) and includes a natural sign (0) above the first measure. The second staff continues the melody with a triplet of eighth notes (3) and a slur over a group of notes. The third staff starts with a piano dynamic (*p*) and features a slur over a group of notes. The fourth staff includes a slur over a group of notes and a finger number 2 below the staff. The fifth staff begins with a forte dynamic (*f*) and includes a slur over a group of notes. The sixth staff starts with a piano dynamic (*p*) and includes a slur over a group of notes. The seventh staff begins with a forte dynamic (*f*) and includes a slur over a group of notes. The eighth staff includes a slur over a group of notes and a finger number 2 below the staff. The ninth staff includes a slur over a group of notes and a finger number 2 below the staff. The tenth staff concludes the piece with a final chord and a double bar line.

21.

Lambert Joseph Meerts.
bearbeitet von Arthur Seybold.
Arrang. par Arthur Seybold.
Arrang. by Arthur Seybold.

Bei dieser Uebung wird eine große Gleichheit der Finger erfordert; man darf weder die Veränderung der Saiten noch auch den neuen Ansatz des Bogens vernehmen, der nicht die Saite verlassen soll.

Cette étude demande une très grande égalité des doigts. On ne doit s'apercevoir ni du passage à une autre corde ni du changement de l'archet. L'archet ne doit pas quitter les cordes.

This study demands great uniformity in the movement of the fingers; neither the changing of strings nor the changing of up and down bow should be heard. The bow should never leave the strings.

Zuerst 12, dann 24 Noten mit einem Bogenstrich.

Premièrement 12, après 24 notes liées à un coup d'archet.

First 12 than 24 notes with one stroke.

Allegro.

The musical score consists of ten staves of music in G minor (one flat) and 3/4 time. The first staff begins with a dynamic marking of *mf*. The music is characterized by continuous sixteenth-note passages, often grouped in pairs of 12 and 24 notes, which are tied to a single bow stroke. The piece concludes with a double bar line and a final chord marked *pp*.

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a melodic line with slurs and a dynamic marking of *f* (forte).

Musical staff 2: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and a dynamic marking of *pp* (pianissimo). Fingering numbers '1 1' are visible above the final notes.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a melodic line with slurs.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and a dynamic marking of *cresc.* (crescendo).

Musical staff 5: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and a dynamic marking of *f* (forte).

Musical staff 6: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and fingering numbers '4' above several notes.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and fingering numbers '0 0 4' above notes.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and fingering numbers '4' above notes.

Musical staff 9: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and a dynamic marking of *crescendo*. Fingering numbers '2 1 1' are visible above the final notes.

Musical staff 10: Treble clef, key signature of one flat. The staff contains a melodic line with slurs and dynamic markings of *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), and *mf* (mezzo-forte). A 'V' symbol is present above a note.

Allegretto.

Louis Spohr.

The musical score is written for a single instrument, likely a violin, in G minor (three flats) and 2/4 time. The tempo is marked 'Allegretto'. The score consists of 13 staves of music. The dynamics range from *p* (piano) to *f* (forte), with *pp* (pianissimo) and *cresc.* (crescendo) markings. There are several accents and slurs throughout the piece. The music is characterized by rapid sixteenth-note passages and flowing eighth-note lines. The piece ends with a final *f* dynamic.

decresc. pp

23.

Allegretto.

Louis Spohr.

G.B. G.B. Sp.

A

Zuerst mit festen abgesetzten Strichen mit dem oberen Drittel des Bogens, dann schneller mit dem kleinen hüpfenden Bogenstrich in der Mitte.

Premièrement coups d'archet fermes et détachés avec le tiers supérieur de l'archet, après plus vite avec coups d'archet courts, sautant au milieu de l'archet.

First with firm detached strokes with upper third of bow, then quicker with short springing strokes with middle of bow.

Allegro.

The musical score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a forte 'f' dynamic and a 'V' marking above the first measure. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often grouped in beams. Bowing techniques are indicated by slurs and accents, with some measures marked with a '4' above the staff, likely indicating a specific bowing position. Fingerings are indicated by numbers 1 and 2 above notes, and '0' for natural harmonics. The piece concludes with a final cadence on the tenth staff.

Vivace.

Ferdinand David.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Vivace'. The score is divided into 13 staves. The first staff starts with a forte (*f*) dynamic and a sixteenth-note triplet. The second staff continues with a sforzando (*sf*) dynamic. The third staff features a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The sixth staff has a piano (*p*) dynamic. The seventh staff has a forte (*f*) dynamic. The eighth staff has a piano (*p*) dynamic. The ninth staff has a piano (*p*) dynamic. The tenth staff has a piano (*p*) dynamic. The eleventh staff has a piano (*p*) dynamic. The twelfth staff has a piano (*p*) dynamic. The thirteenth staff has a piano (*p*) dynamic and ends with a fermata and a final chord.

Allegro.

The musical score consists of 14 staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro'. The piece begins with a forte (*f*) dynamic and a *V* (vibrato) marking. The first staff contains a series of eighth-note patterns with fingerings (0, 4, 0, 0, 0, 0, 0, 0, 0, 0, 4, 4) and a *p* dynamic marking. The second staff continues with similar patterns, marked *f*. The third staff features a first position fingering (1) and a *p* dynamic. The fourth staff includes a trill (*tr*) and a first position fingering (1). The fifth staff has a first position fingering (1) and a *f* dynamic. The sixth staff includes a *V* marking and a first position fingering (1). The seventh staff has a first position fingering (1) and a *f* dynamic. The eighth staff includes a first position fingering (1) and a *p* dynamic. The ninth staff has a first position fingering (1) and a *p* dynamic. The tenth staff includes a *cresc.* marking and a *f* dynamic. The eleventh staff has a first position fingering (1) and a *f* dynamic. The twelfth staff includes a first position fingering (1) and a *p* dynamic. The thirteenth staff has a first position fingering (1) and a *f* dynamic. The fourteenth staff concludes with a first position fingering (1) and a *f* dynamic.

27.

Franz Wohlfahrt.

Allegro moderato.

28.

Federigo Fiorillo.

Das Staccato kurz, spitz und mit dem Handgelenk.

Le staccato court et aigu, avec le poignet.

The staccato short, sharp and with the wrist.

Allegro.

The musical score consists of ten staves of music in a single system. The key signature has one sharp (F#), and the time signature is common time (C). The music is characterized by rapid, staccato sixteenth-note passages. The first staff begins with a dynamic marking of *f* and a *V* (vibrato) marking. The score includes various articulations such as slurs, accents, and trills (marked *tr*). The piece concludes with a final chord and a fermata.

Harry Schloming.

Vivace.
leggiero

The musical score is written for guitar and consists of 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Vivace" and the style is "leggiero". The music is characterized by complex rhythmic patterns, including triplets and four-note chords, and various articulations such as accents and slurs. The piece concludes with a final chord on the eleventh staff.

30.

Arthur Seybold.

Den Abstrich schlank und leicht. | *Le coup d'archet tiré avec légèreté.* | Smooth and light down bow.

Allegro moderato.

The musical score is written for a single violin in treble clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The score consists of ten staves of music. The first staff begins with a 'V' marking and a down-bow stroke. The music features a series of slurs and accents, with various fingering numbers (0, 1, 2, 4) and a dynamic marking 'f' (forte) appearing in the third staff. The piece concludes with a final down-bow stroke on the tenth staff.

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 guitar-specific techniques and markings:

- Staff 1:** Features a long slur over the first two measures. Fret numbers 0 are indicated above the first measure and below the second measure.
- Staff 2:** Includes fret numbers 0 and 4. Slurs are used to group notes across measures.
- Staff 3:** Continues the melodic line with slurs and rests.
- Staff 4:** Contains a vibrato mark (V) above a note in the second measure.
- Staff 5:** Features fret numbers 4 and 0, along with a slur.
- Staff 6:** Includes fret numbers 4 and 4, with slurs and a vibrato mark (V) above a note.
- Staff 7:** Continues the melodic line with slurs.
- Staff 8:** Features a slur and a vibrato mark (V) above a note.
- Staff 9:** Includes fret numbers 4 and 4, with slurs and rests.

Allegro.

Trills (tr) are present in measures 28, 29, and 31. Dynamics include piano (p) and forte (f).

32.

Harry Schlooming.

Risoluto.

sempref, breit, accents (V), dynamics (f, p)

33.

Nicolo Mestrino.

Presto.

p *cresc.* *f*

cresc. *f*

f *p* *f*

p *f* *p*

cresc. *f* *p*

cresc. *f* *pp*

cresc. *f* *p*

cresc. *f*

poco a poco cresc. *f*

p

pp *pp*

poco a poco cresc. - - - - - *f*

cresc. *ff*

p *p*

p *cresc.* *sf* *p*

sf *p*

f *pp*

sf *sf* *sf* *pp*

poco a poco cresc. - - - - - *ff*

p *pp*

p *pp*

cresc. - - - - - *f*