

# 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 IX.

CAHIER IX.

PART IX.

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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 Vollen- dung.

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Seybold  
Nouvelle  
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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.

## 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 formé une base solide.*

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

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

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

Hambourg-Wentorf.

Arthur Seybold.

Février 1915.

## Signes et abréviations.

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

## Preface.

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

Considering that the first studies are the base for all later work, I have reserved a large space for these, in order to form a solid base first, and 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 ——— } 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.

**Alday, F. (le jeune)** geboren 1764, Schüler Viottis.

**Bériot, Charles Auguste de**, ausgezeichneter Violinvirtuose, Komponist und Lehrer, Schüler von Tiby in Löwen und Baillot, Paris; geboren den 20. Februar 1802 zu Löwen, gestorben 8. April 1870 in Brüssel.

**Campagnoli, Bartolomeo**, vortrefflicher Geiger, Schüler Nardinis in Florenz, besonders bekannt durch seine Violinschule und Etuden, geboren den 10. September 1751 zu Cento bei Bologna, gestorben 6. November 1827 in Neustrelitz.

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

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

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

**Paganini, Nicolo**, der berühmteste Geiger aller Zeiten, Schüler von G. Costa in Genua, Alessandra Rolla in Parma und Ghiretti; geboren den 27. October 1782 zu Genua, gestorben 27. Mai 1840 in Nizza.

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

**Schloming, Harry**. Schüler Japha's am Kölner Konservatorium, geboren den 6. Januar 1852 zu Altona bei Hamburg, lebt in New-York.

**Spoehr, Louis**. Schüler von Franz Eck, bedeutender Violinvirtuose, Komponist und Dirigent, ausgezeichneter Lehrer, geboren den 5. April 1784 zu Braunschweig, gestorben den 22. October 1859 in Kassel.

## Notices biographiques.

**Alday, F. (le jeune)**. Né 1764. Elève de Viotti.

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

**Campagnoli, Bartolomeo**. *Violiniste excellent, élève de Nardini. Connu surtout par sa méthode et ses études pour violon. Né le 10 septembre 1751 à Cento pres Bologne, mort le 6 novembre 1827 à Neustrelitz.*

**Fiorillo, Federigo**. Né 1753 à Brunswick. *Violiniste et compositeur excellent. Dates de mort inconnues.*

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

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

**Paganini, Nicolo**. *Le violiniste plus célèbre de tous les temps. Elève de G. Costa à Gênes, d'Alessandro Rolla à Parma et de Ghiretti. Né le 27 octobre 1782 à Gênes, mort le 27 mai 1840 à Nizza.*

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

**Schloming, Harry**. *Elève de Japha au conservatoire de Cologne. Né le 6 janvier 1852 à Altona près Hambourg. Vit à Newyork.*

**Spoehr, Louis**. *Elève de Franz Eck. Virtuose de violon distingué. Compositeur, professeur et chef d'orchestre excellent. Né le 5 avril 1784 à Brunswick. Mort le 22 octobre 1859 à Cassel.*

## Biographical Notes.

**Alday, F. (le jeune)** Born 1764. Pupil of Viotti.

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

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

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

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

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

**Paganini, Nicolo**. The most celebrated violinist of all times. Pupil of G. Costa at Genua, Alessandro Rolla, Parma and Ghiretti. Born Oct. 27, 1782 at Genua. Died May 27, 1840 at Nizza.

**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.

**Schloming, Harry**. Pupil of Japha at the Cologne conservatory. Born Jan. 6, 1852 at Altona near Hamburg. Lives in Newyork.

**Spoehr, Louis**. Pupil of Franz Eck. Prominent violin virtuoso, composer and director. Excellent teacher. Born April 5, 1784 at Brunswick. Died Oct. 22, 1859 at Cassel.

# Erste bis sechste Lage.

De la première  
jusqu' à la sixième position.

The first six positions.

## 1.

R. Kreutzer.

*Allegro moderato.*

The musical score is written on nine staves. It begins with a treble clef and a common time signature (C). The key signature has one sharp (F#). The tempo is marked 'Allegro moderato'. The exercise consists of several lines of sixteenth-note patterns, often grouped in pairs or fours. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (for natural). The piece ends with a final cadence on a whole note G.

2.

R. Kreutzer.

Moderato.

A musical score for violin, consisting of 12 staves of music. The piece is in G major (one sharp) and 2/4 time. The tempo is marked 'Moderato'. The score begins with a forte 'f' dynamic. The music is characterized by rapid sixteenth-note passages and double stops. Fingerings are indicated by numbers 1-4 above notes. Several measures include the instruction 'restez' (rest) below the staff. Trills are marked with 'tr'. The score concludes with a final double bar line.

3.

Federigo Fiorillo.

Moderato.

The musical score consists of 11 staves of music. The first staff begins with a forte dynamic (*f*) and a tempo marking of *Moderato*. It features a series of trills marked with *tr* and a fingering of 1. The second staff continues with a similar melodic line, including a fingering of 4. The third staff introduces a new melodic phrase with a fingering of 4 and a 0. The fourth staff features a trill with a fingering of 2. The fifth staff includes the instruction *restez* and a fingering of 1. The sixth staff continues with a melodic line and a fingering of 4. The seventh staff includes a fingering of 0 and a 2. The eighth staff features a fingering of 1 and a 7. The ninth staff includes a fingering of 1 and a 2. The tenth staff features a fingering of 1 and a 4. The eleventh staff concludes with a fingering of 0 and the instruction *restez*.

\*) Ausführung:  
 Exécution:  
 Execution:

4.

P. Rode.

Presto.

*mf*

*p*

*mf*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

*p*

*p*

*p*

*p poco a poco cresc.*



Musical score for guitar, page 9. The score consists of 13 staves of music. The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by intricate rhythmic patterns, primarily using sixteenth and thirty-second notes. Dynamic markings include *p* (piano), *fp* (fortissimo piano), and *f* (forte). Fingering numbers (1-4) and breath marks ( $\hat{\quad}$ ) are used throughout. The piece concludes with a *con forza* marking and a final cadence.

5.

F. Alday.  
(le jeune)

Allegro assai.

The musical score consists of ten staves of music. It begins with a treble clef, a key signature of two flats (B-flat major), and a 6/8 time signature. The tempo is marked 'Allegro assai.' The first staff starts with a forte 'f' dynamic and contains several trills marked 'tr'. The second staff includes a 'restez' instruction. The third staff has a 'V' marking above a note. The fourth staff features a trill marked 'tr'. The fifth staff has a trill marked 'tr'. The sixth staff has a trill marked 'tr'. The seventh staff has a trill marked 'tr'. The eighth staff has a trill marked 'tr'. The ninth staff has a trill marked 'tr'. The tenth staff has a trill marked 'tr'. The score includes various fingerings (1-4) and slurs. The piece concludes with a first ending and a second ending, both marked with first and second endings. Dynamics include 'f', 'p', and 'mf'. The word 'restez' is written below the second staff. The word 'V' is written above the third staff. The word 'tr' is written above several staves. The word 'mf' is written below the tenth staff. The word 'p' is written below the eighth and ninth staves. The word 'f' is written below the eighth and ninth staves. The word '1.' and '2.' are written above the ninth and tenth staves respectively.

\*) Triller wie in No 3.

\*) Trille comme au No 3.

\*) Shake like No 8.

2 Finger liegen lassen

*f*

6.

F. Alday.  
(le jeune).

Moderato.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, often grouped in fours. Fingerings are indicated by numbers 1-4. Dynamic markings include 'V' (accents), 'p' (piano), 'cresc.' (crescendo), and 'f' (forte). The second staff includes a 'II.' marking. The third staff is marked 'leggiere' and 'p'. The fourth staff is marked 'p' and '4'. The fifth staff is marked 'p' and '4'. The sixth staff is marked 'p' and '4'. The seventh staff is marked 'p' and '4'. The eighth staff is marked 'cresc.' and 'f'. The ninth staff is marked 'f'. The tenth staff is marked 'leggiere' and 'p'. The score concludes with a final cadence.

This musical score consists of 12 staves of music. The first two staves are in a key with one flat (B-flat major or D minor) and feature a melodic line with a 'cresc.' marking and a forte 'f' dynamic. The third staff begins a new section in a key with one sharp (F# major or D minor), marked with a 'V' (vibrato) and a forte 'f' dynamic. The fourth staff continues this section with a 'II.' marking. The fifth staff is marked 'p leggiero' and contains a complex, rapid sixteenth-note passage with various fingering numbers (1, 2, 3, 4) and accents. The sixth staff continues this passage. The seventh staff is marked 'mf' and features a similar rapid passage. The eighth staff continues the passage with accents. The ninth staff has a '4' marking above it. The tenth staff is marked 'f' and features a melodic line with a 'V' marking. The eleventh staff continues this melodic line. The twelfth staff concludes the piece with a final melodic phrase and a '3' marking below it.

7.

F. Fiorillo.

Allegro.

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingering is indicated by numbers 1, 2, 3, and 4 above the notes. Fretting is indicated by numbers 0, 1, 2, 3, and 4 below the notes. The piece is divided into three sections: Section I (staves 1-3), Section II (staves 4-6), and Section III (staves 7-10). Section III is marked with a Roman numeral 'III.' at the beginning of the staff. The music concludes with a double bar line and repeat dots.

8.

Moderato assai.

F. Fiorillo.

The musical score is written for guitar in C major and 2/4 time. It consists of 12 staves of music. The first two staves begin with a *restez* instruction. The score includes various musical notations such as rests, accidentals, and fingering numbers (0-4). The piece is marked *Moderato assai* and ends with a *restez* instruction. The score is divided into sections labeled III, IV, and IV.



This musical score consists of 12 staves of music. The first five staves feature a complex melodic line with many accidentals (sharps and flats) and slurs. The sixth and seventh staves include fingerings '1', '4', and '3' above notes. The eighth and ninth staves continue the melodic development. The tenth staff has the instruction 'Finger liegen lassen' (Finger lie down) written below it, with fingerings '1', '2', and '3' above notes. The eleventh and twelfth staves conclude the piece with a final melodic phrase and a double bar line.

9.

B. Campagnoli.

Fest in der 6<sup>ten</sup> Lage ohne zu wechseln.

*Sixième position sans en sortir.*

Firmly the 6<sup>th</sup> position without changing this.

Andante sostenuto.

III.  
*p dolce*  
*mf*  
*dolce*  
*f espress.*  
*p dolce*  
*mf*  
*p*

10.

B. Campagnoli.

Fest in der 6<sup>ten</sup> Lage ohne zu wechseln.

*Sixième position sans en sortir.*

Firmly, throughout in the 6<sup>th</sup> position.

Allegro.

*f* Feste Striche.

This page of musical notation consists of 12 staves of music, all in a single melodic line. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a mezzo-forte (*mf*) dynamic and features a variety of articulations, including slurs, accents, and staccato marks. Fingerings are indicated by numbers 1, 2, 3, and 4. The dynamics fluctuate throughout, including piano (*p*), forte (*f*), and a *dim.* (diminuendo) section. The notation includes many sixteenth and thirty-second notes, often grouped in beams. The piece concludes with a final cadence on the twelfth staff.

# 11.

R. Kreutzer.

Erste bis siebente Lage.

De la première jusqu'à la septième position.

The first seven positions.

Moderato.

*p tranquillo*

*restez.*

*cresc.*

*p cresc.*

**II.**

*p*

*crescendo*

*restez*

*p 1*

This page of musical notation for guitar consists of 12 staves. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The notation includes various guitar-specific techniques and markings:

- Staff 1:** Features a complex melodic line with slurs and a first ending bracket labeled '1'.
- Staff 2:** Continues the melodic line with slurs and a first ending bracket labeled '1'.
- Staff 3:** Includes a second ending bracket labeled 'II.' and a measure with a '3' above it.
- Staff 4:** Starts with a dynamic marking of *f* and a 'V' above the staff, followed by a series of slurs and a first ending bracket labeled '1'.
- Staff 5:** Continues the melodic line with slurs and a first ending bracket labeled '1'.
- Staff 6:** Includes a dynamic marking of *mf* and a 'V' above the staff, followed by a series of slurs and a first ending bracket labeled '1'.
- Staff 7:** Features a series of slurs and a first ending bracket labeled '1'.
- Staff 8:** Includes a series of slurs and a first ending bracket labeled '1'.
- Staff 9:** Features a series of slurs and a first ending bracket labeled '1'.
- Staff 10:** Includes a series of slurs and a first ending bracket labeled '1'.
- Staff 11:** Features a series of slurs and a first ending bracket labeled '1'.
- Staff 12:** Includes a series of slurs and a first ending bracket labeled '1'.

12.

P. Rode.

Andante.  
Introduzione.

The first section of the score is in 3/4 time and begins with a piano (*p*) dynamic. It features a melodic line with various ornaments and a bass line with sustained notes (*p sostenuto*). The tempo is marked *Andante*. The section concludes with a *III.* marking and a *f* dynamic, leading into the next section.

The second section is marked *Agitato e con fuoco* and begins with a forte (*f*) dynamic. It is in 2/4 time and features a highly rhythmic and technically demanding melodic line with many trills (*tr*) and triplets. The tempo is marked *Sp.* (Spirito). The section includes the lyrics "di - mi - nu - en - do" and ends with a *f* dynamic.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a single system. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), and *dimin.* (diminuendo). Technical markings include *tr.* (trill), *II.* (second ending), and various fingerings (1, 2, 3, 4, 0). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are also some rests and slurs. The piece concludes with a final chord and a fermata.

# 13.

F. Fiorillo.

Feste Sriche.

Coups d'archet fermes.

Firm strokes.

Moderato.

O. B.



This page of musical notation is for guitar and consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/2 time signature. The first two measures of the first staff are marked with a '4' and a '2' below the staff, followed by the instruction 'restez'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melodic line. The third and fourth staves show similar melodic development. The fifth staff introduces a trill (tr) and a triplet of eighth notes. The sixth and seventh staves feature more complex rhythmic patterns, including a triplet of eighth notes and a measure marked 'IV' with a '2' and '1' below. The eighth staff contains a trill (tr) and a measure marked 'restez'. The ninth and tenth staves conclude the piece with various rhythmic patterns and rests.

Breite Striche.

Coups d'archet larges.

Broad strokes.

Moderato.

The score consists of 12 staves of music in G minor, 2/4 time, marked Moderato. The piece is characterized by wide, sweeping strokes and includes various technical markings such as *f*, *cresc.*, and *restez*. Fingerings are indicated with numbers 1-4, and bowing techniques like triplets and slurs are used. The score concludes with a *f* dynamic and a *cresc.* marking.

# 15.

Jacques Féréol Mazas.

Portamento. | Des notes portées dans le chant. | Portamento.

Andante sostenuto.

*sul D*  
*espressivo*

*dim.*

*dimin.* *p* *p*

# 16.

Harry Schloming.

**Allegro.**

*f* *restez* *restez*

*p* *f* *II.*

*restez* *IV.* *IV.*

*f* *IV.* *IV.* *II.*

*restez* *III.*

*p* *cresc.*

*f* *restez*

*f*

*restez*

This page of musical notation for guitar consists of 12 staves of music. The notation includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). It also features articulations like *II. restez* and *III.*, and fingering numbers (1, 2, 3, 4) and slurs. The music is written in a key with one sharp (F#) and a common time signature. The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, and complex chordal textures. The piece concludes with a double bar line.

17.

Ch. de Bériot.

Etüde in der 3<sup>ten</sup>,  
5<sup>ten</sup> und 7<sup>ten</sup> Lage.

Etude à la 3<sup>me</sup>,  
5<sup>me</sup> et 7<sup>me</sup> position.

Study in the 3<sup>d</sup>,  
5<sup>th</sup> and 7<sup>th</sup> position.

Allegro.

3<sup>te</sup> Lage

5<sup>te</sup> Lage

7<sup>te</sup> Lage

3<sup>te</sup> Lage

18.

B. Campagnoli.

Etüde in der 7<sup>ten</sup> Lage.

Etude à la 7<sup>me</sup> position.

Study in the 7<sup>th</sup> position.

Allegro.

III. II. restez

19.

R. Kreutzer.

Etüden mit höheren Lagen.

Martelé. Dieser Strich muß fest mit der Spitze des Bogens ausgeführt werden, auch müssen die Noten untereinander gleichmäßig stark sein, welches man durch kräftigeren Aufstrich bewirkt.

Etudes aux positions plus hautes.

Martelé. Ce coup d'archet se fait fermement à la pointe de l'archet. Les notes doivent être égaux en force, ce qu'on obtient en faisant le coup d'archet poussé un peu plus fort.

Studies with higher positions.

Martelé. (Hammered strokes.) This kind of bowing is to be played at the point of the bow very firmly. All notes should be equal in strength; in order to obtain this, the upstrokes must be a little stronger.

Moderato.

Martelé

20.

L. Spohr.

Allegro.

The musical score consists of ten staves of music, each containing a single melodic line for guitar. The notation includes various techniques such as double stops, trills, and slurs. Fingerings are indicated by numbers 1-4, and natural harmonics are marked with '0'. The piece begins with a dynamic marking of *f* (forte). The key signature is one sharp (F#), and the time signature is 2/4. The music is marked 'Allegro'. There are two instances of a first ending marked 'II.' with the instruction 'restez' (rest) below it. The score concludes with a final melodic flourish.



This page of musical notation is for guitar and consists of ten staves of music in G major. The notation includes various fret numbers, fingerings, and dynamic markings such as "cresc.", "f", "p", and "restez". There are also second endings marked "II.". The first staff begins with a treble clef and a key signature of one sharp (F#). The music features intricate patterns, including triplets and sixteenth-note runs. The second staff includes a second ending marked "II." and a dynamic marking of "f". The third staff has a dynamic marking of "f" and a "restez" instruction. The fourth staff includes a dynamic marking of "f" and a "restez" instruction. The fifth staff has a dynamic marking of "f" and a "restez" instruction. The sixth staff includes a dynamic marking of "f" and a "restez" instruction. The seventh staff has a dynamic marking of "f" and a "restez" instruction. The eighth staff includes a dynamic marking of "f" and a "restez" instruction. The ninth staff has a dynamic marking of "f" and a "restez" instruction. The tenth staff includes a dynamic marking of "f" and a "restez" instruction.

21.

R. Kreutzer.

Allegro moderato.

Musical score for exercise 21 by R. Kreutzer, Allegro moderato. It consists of eight staves of music in 2/4 time, featuring a complex sequence of eighth-note patterns with various fingering and breath markings.

22.

F. Fiorillo.

Allegro assai.

O.B.

Musical score for exercise 22 by F. Fiorillo, Allegro assai. It consists of four staves of music in 2/4 time, featuring a sequence of eighth-note patterns with many trills and specific fingering instructions.

\*) Triller ohne Nachschlag.

limiter le trille à la note principale et la seconde supérieure  
A.J.B. 4745

*allargando*

Shake without turn.

III. 35

The score consists of several systems of music. The first system includes a treble staff with a melodic line and a bass staff with a complex rhythmic accompaniment. Fingerings are indicated by numbers 0-4. Dynamic markings include *Sp. I.* and *cresc.*. The second system continues the melodic and rhythmic development. The third system features a *f* dynamic marking and a *Sp.* marking. The fourth system includes an *O.B.* marking. The fifth system has a *tr* marking. The sixth system includes an *allargando* marking. The seventh system features a *Sp.* marking and *cresc.*. The eighth system includes a *II.* marking. The ninth system includes a *Sp.* marking and a *M.* marking.

# 23.

Ch. de Bériot.

*sallato*

sul A und E.  
2 0 1 0 3 0 1 0 3 0 1 0 4 0 1 0

sul A.  
2 2 2 2 1 1 1 1

sul A.  
2 2 2 2 1 1 1 1

The first section of the music consists of three staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. It features a complex melodic line with many sixteenth and thirty-second notes. The second and third staves continue this melodic line, with the third staff ending with a double bar line. Fingering numbers (1, 2, 3, 4) are placed above various notes throughout the staves.

# 24.

Ch. de Bériot.

Moderato.

The second section of the music consists of ten staves. The first staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It begins with the dynamic marking *fz* (forzando) and includes various articulations such as accents and slurs. The piece includes several first and second endings, marked with "I." and "II." above the notes. Fingering numbers (0, 1, 2, 3, 4) are used extensively throughout the staves. The section concludes with a double bar line.

25.

Nicolo Paganini.

**Presto.**

IV. *restez*

*restez*

IV. *restez* *restez*

26.

Ch. de Beriot.

**Allegro moderato.**

IV. *restez*

*restez*

This page of musical notation is for guitar and consists of 12 staves. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat major or D minor). The notation includes various fretting techniques such as natural harmonics (marked with '8'), artificial harmonics (marked with '4'), and various fingerings (1-4). There are also articulation marks like accents and slurs. The piece is divided into sections labeled III., II., and I. The final staff concludes with a double bar line and a final chord marked with a 'V'.

Adagio.

espressivo *restez*

*f*

*restez*

II.

*restez*

*restez*

III.

*tr*

*dim.* *p*

*cresc.* *f*

*tr* *tr* *tr*



Bisher erschienene Kompositionen  
für Violine mit Klavierbegleitung

von

≡ Arthur Seybold. ≡

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

Opus

- 1. Ländler. *l*
- 5. Chant sans Paroles. *l*
- 8. Petite Valse. *l*
- 14. Intermezzo. *l*
- 17. Valse Caprice. *m*
- 77. „Elvira.“ Mazurka. *l*
- 78. „Unter dem Tannenbaum.“ Fantasie. *l*
- 79. „Weihnacht.“ Fantasie. *l*
- 81. 4 Vortragsstücke. *l*
- 82. „Aller Anfang ist schwer.“ 3 Stücke. *sl*
- 84. „Tanzskizzen.“ 4 Stücke. *l*
- 85. „Leicht und gefällig.“ 5 Stücke. *sl*
- 86. Polonaise. *l*
- 87. Kleine Romanze. *l*
- 88. „Weihnachtstraum.“ Fantasie. *l*
- 89. „Weihnachtsfantasie.“ *l*
- 90. Sonatine, C dur. *l*
- 91. „Im Mai.“ Fantasie. *l*
- 92. Hexentanz. *m*
- 93. „Jugend“. 5 Stücke.
  - No. 1. Märchen. *l*
  - No. 2. Resignation. *l*
  - No. 3. Intermezzo. *m*
  - No. 4. Italienische Romanze. *l*
  - No. 5. Perpetuum mobile. *l*
- 94. Impromptu. *l*
- 95. „Für kleine Leute.“ 6 Stücke. *sl*
- 96. Concertino, A moll. *m*
- 97. Polonaise. *l*
- 98. „Frühling.“ 3 Stücke.
  - No. 1. Keimen und Ersprießen. *l*
  - No. 2. Ein Frühlingslied. *l*
  - No. 3. Lenz und Liebe. *l*
- 99. „Historische Fantasie.“ *sch*
- 100. Polonaise. *l*
- 101. „Wenn Kinder spielen.“ 10 Stücke. *sl*
- 104. „Was spielst du?“ 4 Stücke. *l*
- 105. „Der gute Kamerad.“ 6 Stücke. *sl*

Opus

- 108. Widmung, Serenade, Romanze. *l*
- 110. „Récration.“ 4 Stücke.
  - No. 1. La Tendresse. *l*
  - No. 2. Aubade. *l*
  - No. 3. Cavatine. *l*
  - No. 4. Paulowna. *l*
- 111. „Jugendfreund“. 6 Stücke. *sl*
- 112. Concertino, D dur. *m*
- 113. 4 Vorspielstücke. *l*
- 114. „Für's Erste“. 2 Stücke. *sl*
- 115. „Frühlingsnacht.“ *l*
- 126. Adagio Concertante. *sch*
- 117. 3 Vortragsstücke.
  - No. 1. Sonntags. *l*
  - No. 2. Schnitterlied. *l*
  - No. 3. Flüchtige Zeit. *l*
- 118. „Episode.“ *m*
- 119. „Weihnachtszauber.“ Fantasie. *l*
- 120. Erinnerung, Die Jagd, Am Golf. *l*
- 121. Concert, D dur. *sch*
- 125. „Capri.“ Italienische Romanze. *l*
- 126. „Aus alten Tagen“. *l*
- 127. „Und Pippa tanzt.“ *l*
- 132. „Zum Vortrag.“ 3 Stücke. *l*
- 133. „Am Gardasee.“ *l*
- 137. 55 Volkslieder. *sl*
- 138. Polonaise. *sch*
- 141. 5 Vorspielstücke.
  - No. 1. Canzonetta. *l*
  - No. 2. Wiegenlied. *l*
  - No. 3. Italienische Melodie. *l*
  - No. 4. Mazurka. *m*
  - No. 5. Valse. *l*
- 151. „Christfest.“ Fantasie. *l*
- 153. 4 Charakterstücke.
  - No. 1. Gebet. *l*
  - No. 2. Gondoliera. *l*
  - No. 3. Valse aimable. *l*

Opus

- No. 4. Bleisoldaten-Wachtparade.
- 154. Romanze (auch mit Orchester). *sch*
- 155. Pussta-Scenen ( „ „ „ ). *m*
  - No. 2. Impromptu. *m*
  - No. 3. Polonaise. *m*
- 158. Am Weihnachtsabend. *l*
- 159. Weihnachtsglöckchen. *l*
- 161. Morgenlied. *l*
- 162. Polonaise. *l*
- 163. Serenade. *m*
- 164. Spanische Weisen. *m*
- 165. No. 1. Leichte Reiterei. *l*
  - No. 2. Aus vergangener Zeit. *l*
  - No. 3. Abendständchen. *m*
  - No. 4. Militärmarsch im alten Stile. *m*
- 166. Suite folle.
  - No. 1. Schuhplattler. *sch*
  - No. 2. Traumlied. *m*
  - No. 3. Dudelsack. *m*
  - No. 4. Schlittenfahrt. *m*
- 167. Jugendlust. *l*
- 168. Rokoko. *l*
- 169. Feierabend. *l*
- 170. Sehnsucht. *l*
- 171. à la Gavotte. *l*
- 173. Reunion. *l*
- 174. Kaiserstandarte. *l*
- 175. Waldsee. *l*
- 176. Festzug. *l*
- 177. Mexikanisches Ständchen. *l*
- 180. „1914.“ *m*
- 181. „Das eiserne Kreuz.“ *m*