

ARTHUR SEYBOLD.

OPUS 182.

Neue Violin- Etuden-Schule

Eine Auswahl
der wertvollsten und
berühmtesten Etüden
in progressiver Reihen-
folge in 12 Heften

• von •

Nouvelle école d'études pour le Violon

Une collection des meilleu-
res et plus célèbres études
pour le Violon arrangées
progressivement en 12 cahiers
de

New-Violin- Study-School

A selection of the
most valuable and ce-
lebrated studies for the
Violin, arranged pro-
gressively in 12 parts

• by •

**BACH, DE BÉRIOT, BRUNI, CAMPAGNOLI, CORELLI, DAVID,
DONT, FIORILLO, GAVINIÉS, FR. A. HOFFMANN, V. D. HOYA,
KREUTZER, LECLAIR, LOCATELLE, LOLLI, MAYSEDER, MAZAS,
MEERTS, MOZART, PAGANINI, RODE, ROVELLI, SCHOEN,
SEYBOLD, SPOHR, WICHTEL UND WOHLFAHRT etc.**

HEFT XII.

CAHIER XII.

PART XII.

Nachdruck verboten laut dem russischen
Autorengesetz vom 20. März 1911.

Перепечатка воспрещается (российский закон
об авторском праве от 20. Марта 1911 г.).

Nachdruck verboten laut dem holländischen
Autorengesetz vom 1. November 1912.



Copyright 1915 by Anton J. Benjamin, Hamburg.

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.

Inhalt.

- Heft I.** Die ersten und allerleichtesten Etüden in der 1^{sten} Lage.
- » **II.** Leichte Etüden in der 1^{sten} Lage.
- » **III.** Schwierigere Etüden in der 1^{sten} Lage.
- » **IV.** Etüden in der 2^{ten} Lage; Verbindung der 1^{sten} und 2^{ten} Lage.
- » **V.** Etüden in der 3^{ten} Lage; Verbindung der 1^{sten} und 3^{ten} Lage.
- » **VI.** Etüden in den ersten drei Lagen.
- » **VII.** Etüden in der 4^{ten} Lage und Etüden in den ersten vier Lagen.
- » **VIII.** Etüden in der 5^{ten} Lage und Etüden in den ersten fünf Lagen.
- » **IX.** Etüden in den höheren Lagen.
- » **X.** Triller, Oktaven- und Arpeggienetüden.
- » **XI.** Doppelgriffetüden.
- » **XII.** Künstleretüden.

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.

Table des matières.

- Vol. I.** Les premières études très faciles à la première position.
- » **II.** Etudes faciles à la première position.
- » **III.** Etudes plus difficiles à la première position.
- » **IV.** Etudes à la deuxième position. 1^{re} et 2^{me} positions combinées.
- » **V.** Etudes à la troisième position. 1^{re} et 3^{me} positions combinées.
- » **VI.** Etudes sur les 1^{re}, 2^{me} et 3^{me} positions.
- » **VII.** Etudes à la quatrième position. Etudes sur les premières quatre positions.
- » **VIII.** Etudes sur la cinquième position. Etudes sur les premières cinq positions.
- » **IX.** Etudes aux positions plus élevées.
- » **X.** Etudes sur le trille, sur les octaves et sur les arpegges.
- » **XI.** Etudes sur les doubles cordes.
- » **XII.** Etudes pour artistes.

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.

Contents.

- Part I.** The first and easiest studies on the first position.
- » **II.** Easy studies on the first position.
- » **III.** More difficult studies on the first position.
- » **IV.** Studies on the second position. First and second position combined.
- » **V.** Studies on the third position. First and third position combined.
- » **VI.** Studies on the first three positions.
- » **VII.** Studies on the fourth position. The first four positions combined.
- » **VIII.** Studies on the fifth position. The first five positions combined.
- » **IX.** Studies on the higher positions.
- » **X.** Studies on the shake, on octaves and on arpeggios.
- » **XI.** Studies on double stops.
- » **XII.** Studies for artists.

Vorwort.

Hiermit übergebe ich meine neue Etüden-Schule der Öffentlichkeit in der Hoffnung, durch diese *streng progressiv geordnete* Auslese der besten Etüden dem angehenden wie dem fortgeschrittenen Violin-Schüler eine Hilfe zu bieten. Von der Ansicht ausgehend, daß die ersten Studien die Grundlage für alles spätere Können bilden müssen, habe ich gerade diesen einen besonders breiten Raum in der Sammlung angewiesen, um den Schüler erst nach Errichtung eines soliden Fundamentes langsam weiter hinauf bis zu den schwindelnden Höhen der Virtuosität zu geleiten.

Bei der Auswahl wurde Wert darauf gelegt, daß neben der sehr großen Zahl berühmter (und berühmtester) Etüden älterer und neuerer Meister auch eine Anzahl weniger bekannter aufgenommen wurden, die nach meiner Ansicht eine wertvolle Bereicherung der Literatur bedeuten, und ich fühle mich verpflichtet, Herrn Prof. Dr. Altmann, Oberbibliothekar der Musikabteilung der Königl. Berliner Bibliothek für seine bereitwillige Überlassung wertvoller und seltener Werke an dieser Stelle meinen verbindlichsten Dank auszusprechen.

Es ist ein langer und mühevoller Weg, den der angehende Schüler vom Anfangsstadium bis zur Vollendung zurückzulegen hat. Sollte ihm hierbei meine Etüden-Schule eine angenehme Begleitung und zugleich Unterstützung sein, so wären die Wünsche, die mich beim Abfassen der Sammlung beseelten, voll erreicht.

Hamburg-Wentorf, Arthur Seybold.
Februar 1915.

Zeichen und Abkürzungen.

- ▭ Abstrich.
 ▽ Aufstrich.
 < halber Ton, Finger dicht zusammen.
 G. B. Ganzer Bogen.
 H. B. Halber Bogen.
 O. B. Oberer Bogen.
 U. B. Unterer Bogen.
 M. Mitte.
 Sp. Spitze.
 Fr. Frosch.
 1 ——— }
 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 que 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'animait 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.

Notices biographiques.

Biographical Notes.

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

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

Gaviniés, Pierre, einer der bedeutendsten französischen Geiger, Sohn eines Geigenbauers, in der Hauptsache Autodidakt; geboren den 26. Mai 1726 zu Bordeaux, gestorben den 9. September 1800 in Paris.

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

Rovelli, Pietro, vorzüglicher Geiger, geboren 6. Februar 1793 in Bergamo, gestorben 8. September 1838 daselbst.

Schloming, Harry. Schüler von George Japha am Kölner Konservatorium, geboren 6. Januar 1852 zu Altona bei Hamburg, lebt in New-York.

David, Ferdinand. *Elève de Spohr à Cassel. Virtuose de violon et professeur distingué. Compositeur important pour la littérature de violon. (Concerts, études, morceaux pour violon seul, méthode de violon, arrangements, études de concerts, haute-ecole etc.) Né le 19 janvier 1810 à Hambourg, mort le 18 juillet 1873 en voyage à Klosters en Suisse.*

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

Gaviniés, Pierre. *Un des violinistes français plus importants. Fils d'un constructeur de violons. Né le 26 mai 1726 à Bordeaux, mort le 9 septembre 1800 à Paris.*

Mazas, Jacques Féréol. *Virtuose de violon et compositeur excellent pour la littérature de violon. Elève de Baillot au conservatoire de Paris. 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. *Virtuose de violon et compositeur célèbre. Né le 16 février 1774 à Bordeaux, mort le 25 novembre 1830 sur le château Bourbon près Damazon.*

Rovelli, Pietro. *Violiniste excellent. Né le 6 février 1793 à Bergamo, mort le 8 septembre 1838 à la même ville.*

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

David, Ferdinand. Pupil of Spohr at Kassel. Prominent violin virtuoso, important composer for violin literature (concerts, studies, solo - pieces, violin school, arrangements, concert - studies, high school etc.) Born Jan. 19, 1810 at Hamburg. Died Juli 18, 1873 on a trip to Klosters, Switzerland.

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

Gaviniés, Pierre. One of the most important french violinists. Son of a violin maker. Born Mai 26. 1726 at Bordeaux. Died Sept. 9. 1800 at Paris.

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

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.

Rovelli, Pietro. Excellent violinist. Born Febr. 6, 1793 at Bergamo. Died Sept. 8, 1838 at the same place.

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

1.

Jacques Pierre Joseph Rode.

Adagio.

IV.

mf sehr ausdrucksroll

fz

fz

fz

III

p

fz

f

p

Moderato.

fz

fz

fz

restez

restez

II.

restez

I

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with two sharps (D major or F# minor) and a 2/4 time signature. The notation includes various techniques such as triplets, slurs, and accents. Dynamics range from piano (*p*) to fortissimo (*ff*), with markings for crescendo (*cresc.*) and decrescendo (*<f*). Specific performance instructions include *restez*, *gleichmäßig*, and *con forza*. The piece is divided into sections labeled I., III., IV. u. III., and IV. Fingerings are indicated by numbers 1-4 above notes. The bottom staff features a series of chords and arpeggios, some with a '4' above them, possibly indicating a barre or a specific fingering.

Allegro brillante.

P. Rode.

The musical score consists of ten staves of music in G major. It features a variety of guitar techniques and dynamic markings:

- Staff 1:** Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section, then piano (*p*), and returns to forte (*f*). Includes a *tr* (trill) and a *marcato* marking.
- Staff 2:** Features a piano (*p*) section with the instruction "auf zwei Saiten" (on two strings). Includes first and second endings labeled "I. u. II.".
- Staff 3:** Begins with a forte (*f*) section marked *marcato*, followed by fortissimo (*ff*), then piano (*p*) with "auf zwei Saiten".
- Staff 4:** Shows second and third endings labeled "II. u. III." and first ending labeled "I.".
- Staff 5:** Contains fortissimo (*ff*) sections with *tr* (trills) and a *restez* (rest) instruction.
- Staff 6:** Continues with fortissimo (*ff*) passages and *restez* instructions.
- Staff 7:** Features fortissimo (*ff*) and forte (*f*) dynamics.
- Staff 8:** Includes piano (*p*) and fortissimo (*ff*) sections.
- Staff 9:** Shows forte (*f*) dynamics.
- Staff 10:** Concludes with fortissimo (*ff*) and piano (*p*) dynamics, including a *tr* (trill) and a *fp* (fortissimo piano) marking.

4 2 1 1 3 tr tr tr tr II 3 2 0

fz *fz* *p* *fz*

marcato 4 *p* *fz*

fz *marcato* *fp*

f *p*

fz *fp*

p *fz* *fp* *fp*

scen - do *fz* *fz* *fz*

fz *f* *p cre* *p cre*

scen do *p*

fz *fz* *fz*

fz

3.

Ferdinand David.

Molto agitato.

Fr. 0 0 0 2 4 0 0 4 0 0 0 1 3 0 1 3 0 0 1 3 0 1 3 0 1 3 0 0

mf

f

p

cresc.

f *dim.*

p

f

The musical score consists of ten staves. The first two staves are for the violin, with a key signature of one sharp (F#) and a common time signature. The remaining eight staves are for the piano accompaniment. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of triplets and sixteenth-note runs. Dynamic markings include *mf*, *f*, *p*, *cresc.*, and *dim.*. The piece concludes with a final *f* dynamic marking.

p leggierement

p

p *f*

p *f*

p *f* *cresc.*

ff

dim.

p *f* *p* *f*

f *p*

cresc. *f* *ff* *dim.*

p

cresc.

This page of musical notation for guitar consists of ten staves of music. The notation includes various dynamics such as *f*, *dim.*, *p*, *cresc.*, and *ff*. Fingering numbers (1-4) and the number 0 (representing the open string) are placed above the notes. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from piano (*p*) to fortissimo (*ff*), with many passages marked *cresc.* (crescendo) and *dim.* (diminuendo). The notation is dense, with many notes beamed together, and includes some complex fingering sequences.

4.

Jacques Féréol Mazas.

Introduction.
Andante.

The musical score is written for a single melodic line in 3/4 time. It begins with a tempo marking of 'Andante' and a dynamic of 'dolce'. The first staff contains a triplet of eighth notes followed by a series of chords and eighth notes. The second staff continues with more complex rhythmic patterns, including a triplet and a 'cresc.' marking. The third staff features a 'dolce' marking and a slur over a series of notes. The fourth staff has a 'cresc.' marking and includes a section labeled 'II. u. III.' with a triplet. The fifth staff shows a 'p' marking and a 'gliss.' marking. The sixth staff has a 'cresc.' marking and a 'f' marking. The seventh staff includes a 'dim.' marking and a 'p' marking. The eighth staff has a 'f' marking and a 'largamente' marking. The ninth staff has a 'dim.' marking and a 'p' marking. The tenth staff concludes with a 'p dolce' marking and a 'rallent.' marking.

Allegro 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 2/4 time signature. The music is written in a style typical of early 20th-century guitar music, featuring complex chordal textures and melodic lines. Dynamics include *fz* (forzando), *dolce* (softly), *poco cresc.* (slight crescendo), *mf* (mezzo-forte), and *ff* (fortissimo). Performance markings include *con energia* (with energy) and *Flag.* (flagging). The score includes various fingerings (e.g., 1, 2, 3, 4, 0) and articulation marks such as slurs and accents. The piece concludes with a final *ff* dynamic marking.

This musical score is written for guitar and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical elements such as chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *fz* (forzando), *p* (piano), *ff* (fortissimo), and *dolce* (softly). The tempo marking *Andante* appears on the seventh staff. The score concludes with a *p* (piano) dynamic marking.

Tempo I. (Allegro moderato.)

I. u. II.

This musical score is for guitar, consisting of 12 staves. It begins with a treble clef and a 2/4 time signature. The key signature has two sharps (F# and C#). The score is marked with a forte *f* dynamic at the beginning. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 above or below notes. The score includes dynamic markings such as *fz* (forzando), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). A section labeled "I. u. II." appears at the top right. The piece concludes with a *dim.* marking.

poco ritenuto

pp Risoluto.

p

cresc.

dim.

f

dolce

dim.

pp

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 tempo marking of *poco ritenuto*. The second staff starts with a dynamic of *pp* and the instruction *Risoluto.*. The music is written in a style characteristic of classical guitar, with frequent use of triplets, sixteenth-note runs, and slurs. Dynamics range from *pp* to *f*. Articulation includes accents, trills, and vibrato. The score concludes with a *pp* dynamic.

5.

F. Mazaz.

Andante con moto.

This page of musical notation for guitar contains ten staves of music. The notation includes various techniques such as triplets, sixteenth-note runs, and slurs. Dynamics range from *f* (forte) to *p* (piano), with specific markings like *fz* (forzando) and *p dolce*. Articulations include accents, staccato, and *restez.* (rest). The piece is divided into sections labeled *III. u. IV.* and *II. u. III.*. The key signature has one sharp (F#), and the time signature is 4/4. The notation is dense and detailed, typical of a classical guitar score.

6.

F. Fiorillo.

Allegro. $\frac{V}{4} 0 0 \frac{V}{4} 0 0 \frac{V}{4} 1$ 4 1 4 1 4 0 4 1 4 1

f

p

cresc.

f

cresc.

f

$\frac{4}{4}$
0
1

4 0 4 0 0 4 0 4 1 0 1 0 0 0 1 0 1 4 0 4 0 0 2 3 0 0

IV.

4 0 0 0 0 4 0 1 0 0 0 0 1 0 0 0 1 0 0 0 1 0 2

III.

2 3 4 0 4 0 0 4 0 4 1 4 0

1 4 0 0 0 0 1 4 0 1 4 0 0 0 1 4 0 1 0 0 0 0 0 0 0 0

III.

cresc. *f*

1 2 0

2 0

4 4 1 4 0 1 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

4 3 4 2 4 2 3 4 4 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4 4 4 4 0 1 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

0 4 2 0

accel. 6 6

Allegro.

The musical score consists of ten systems of staves. The first system begins with a treble clef, a 3/4 time signature, and the tempo marking 'Allegro.'. The key signature has one flat (B-flat). The first staff contains a melodic line with various rhythmic values and fingerings (3, 4). The second staff starts with a dynamic marking 'Sp.' and continues the melodic line. The third and fourth staves feature more complex rhythmic patterns with fingerings (4, 3, 4) and articulation marks. The fifth and sixth staves show a change in key signature to two sharps (F# and C#) and include fingerings (3, 2, 4). The seventh and eighth staves return to the one-flat key signature and feature a dynamic marking 'f' and a 'p' marking. The ninth and tenth staves conclude the piece with a 'tr' marking and a dynamic marking 'Sp.'. The score is densely notated with many slurs and accents.

8.

F. Fiorillo.

Allegro.

Sp.

II. 3

IV. 2

II. 3

IV. 2

II. 3

V 4

f

p

IV. 2

V 3

restez

Sp.

tr 0 1 1

10.

Pietro Rovelli.

Allegro.

Allegro. *mf* *dim.* *mf* *p* *cresc.* *f* *mf* *cresc.* *f* *dim.* *mf* *cresc.* *f* *p* *restez* *f* *p* *cresc.* *f* *restez* *dim.* *p*

sul A. - - - - tr - - - - tr - - - - tr

This page of musical notation for guitar consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is characterized by frequent trills (tr) and complex fingerings (1-4). Dynamics include *f*, *mf*, *dim.*, *p*, *cresc.*, and *restez*. The piece is divided into sections, with the second section labeled "II." and the fourth section labeled "IV.". The notation includes various rhythmic patterns, such as triplets and sixteenth-note runs, and specific performance instructions like "sul A." and "restez".

12.

Pierre Gavinies.

Allegro moderato sostenuto.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Allegro moderato sostenuto'. The music is characterized by intricate patterns, including frequent trills (tr), triplets (3), and arpeggiated chords. Fingerings are indicated by numbers 1-4. The score includes several section markers: 'III.' at the start of the fifth staff, 'IV.' at the start of the sixth staff, and 'II. u. III.' at the end of the tenth staff. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The overall texture is dense and rhythmic.

The musical score consists of ten staves of music. The notation is complex, featuring many trills (tr) and triplets (3). Fingerings are indicated by numbers 1, 2, 3, and 4. The music is in a key with two flats and a 2/4 time signature. The piece concludes with the instruction "allargando".

This page of musical notation is for guitar and consists of 12 staves. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes a variety of techniques and markings:

- Staff 1:** Features a triplet of eighth notes (3 4) and a sequence of eighth notes with fingerings (4 3 4, 4, 0 2 1, 3, 4, 0 2 1, 3).
- Staff 2:** Continues the melodic line with fingerings (3, 4 3, 4, 1, 1).
- Staff 3:** Includes the instruction *restez* (rest) twice, followed by fingerings (1, 1 3, 1 3, 1 3, 0 3, 3).
- Staff 4:** Contains a section marked **III.** with fingerings (3 2, 3, 3).
- Staff 5:** Shows a sequence of eighth notes with fingerings (2 4 3, 4 1, 4 3, 1, 1, 1).
- Staff 6:** Features a series of eighth notes with fingerings (1, 1, 4, 4 3).
- Staff 7:** Includes a section marked **II.** with fingerings (2, 3 3, 0, 0, 4 2, 0 0).
- Staff 8:** Continues with eighth notes and fingerings (4, 4 2, 4, 4 2, 4, 4 2, 4).
- Staff 9:** Shows a section marked **II.** with fingerings (4, 4 2, 3, 4 2, 4, 4 2, 4).
- Staff 10:** Includes a section marked **II.** with *tr* (trills) and fingerings (4, 4, 4, 4, 4, 4).
- Staff 11:** Features a section marked **II.** with fingerings (4, 4 3, 4 2).

14.

P. Gaviniés.

Allegro assai.

The musical score consists of ten staves of music. It begins with the tempo marking *Allegro assai.* and includes several trills (*tr*) and rests (*restez*). The notation includes various fingerings (1-4), triplets, and slurs. The key signature has one sharp (F#). The score is divided into sections labeled I, II, and III. Section III begins with a *restez* instruction. The music features complex rhythmic patterns and technical challenges typical of a virtuoso guitar piece.

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques such as triplets, trills, and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of classical guitar, with intricate fingerings and articulations. The second staff contains a measure with a flat (b) and a triplet of eighth notes. The third staff has a measure with a flat (b) and a triplet of eighth notes. The fourth staff has a measure with a flat (b) and a triplet of eighth notes. The fifth staff has a measure with a flat (b) and a triplet of eighth notes. The sixth staff has a measure with a flat (b) and a triplet of eighth notes. The seventh staff has a measure with a flat (b) and a triplet of eighth notes. The eighth staff has a measure with a flat (b) and a triplet of eighth notes. The ninth staff has a measure with a flat (b) and a triplet of eighth notes. The tenth staff has a measure with a flat (b) and a triplet of eighth notes. The notation is dense and detailed, with many accidentals and fingerings. The page is numbered 35 in the top right corner.

The musical score consists of ten staves of music in the key of D major (two sharps). The notation is dense, featuring a variety of rhythmic patterns and technical challenges. Key elements include:

- Staff 1:** Starts with a triplet of eighth notes, followed by sixteenth-note runs. Includes a '0' (open string) and a '4' (fourth string).
- Staff 2:** Contains a 'restez' instruction. Features a triplet of eighth notes and a sixteenth-note run. Includes a '4' and a '3'.
- Staff 3:** Continues with sixteenth-note runs and slurs. Includes a '3' and a '1'.
- Staff 4:** Shows a change in string position with 'II.' and '1' markings. Includes a '3' and a '1'.
- Staff 5:** Features a triplet of eighth notes and a sixteenth-note run. Includes a '3' and a '4'.
- Staff 6:** Includes a triplet of eighth notes and a sixteenth-note run. Includes a '1', '3', '4', and '3'.
- Staff 7:** Shows a change in string position with 'II.' and '1' markings. Includes a '4', '1', '2', and '3'.
- Staff 8:** Features a triplet of eighth notes and a sixteenth-note run. Includes a '4', '0', '0', '0', '0', '0', '2', '1', '2', '0', and '3'.
- Staff 9:** Includes a triplet of eighth notes and a sixteenth-note run. Includes a '4', '2', '4', '3', '4', '2', '4', '1', '2', and '1'.
- Staff 10:** Shows a change in string position with 'II.' and '1' markings. Includes a '4', '3', '4', '0', '0', '1', '0', '0', '0', '0', '3', '1', and '0'.

16.

P. Gaviniés.

Allegro non troppo.

The musical score consists of ten staves of music in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro non troppo'. The score is filled with intricate guitar techniques, including trills (tr), triplets (3), and arpeggiated patterns. Fingerings are indicated by numbers 1-4. Performance instructions such as 'restez' are placed below the staves. The score is divided into sections labeled I, II, III, and IV. The final section ends with a double bar line and the instruction 'II. restez'.

This page of musical notation is for guitar, written in D major (two sharps). It consists of 12 staves of music. The notation is highly technical, featuring numerous trills (tr), triplets (III), and quadruplets (IV). Fingerings are indicated by numbers 1-4. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. The piece concludes with a 'restez' instruction, indicating that the player should remain in the final position.

17.

P. Gaviniés.

Allegro brillante.

The musical score consists of ten staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro brillante'. The score is filled with intricate technical passages, including:

- Triplet patterns in the first and second staves.
- Sixths and octaves in the third and fourth staves.
- Trills and grace notes in the fifth and sixth staves.
- Complex fingering and slurs in the seventh and eighth staves.
- Repeating rhythmic patterns in the ninth and tenth staves.

Dynamic markings include *f* (forte) at the end of the piece. The score is annotated with various numbers (1-4) for fingering and letters (III, IV) for repeat or section markers.

restez

restez

restez

II.

IV. IV. IV. IV. III.

III.

Adagio e molto sostenuto.

The musical score consists of ten staves of music, all in a single system. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by a slow, sustained tempo (Adagio e molto sostenuto). The notation includes a variety of techniques: trills (tr), triplets (3), slurs, and fingering numbers (1-4). The first staff begins with a trill on the first string. The second staff features a triplet of eighth notes. The third staff is marked 'II u. III.' and contains a trill. The fourth staff is marked 'I u. II.' and features a triplet. The fifth staff contains a triplet of eighth notes. The sixth staff features a triplet of eighth notes. The seventh staff contains a triplet of eighth notes. The eighth staff features a triplet of eighth notes. The ninth staff contains a triplet of eighth notes. The tenth staff features a triplet of eighth notes. The music is written in a single system, with all staves connected by a brace on the left side.

First system of musical notation, consisting of two staves. The music includes various note values, rests, and trills (tr). Fingering numbers (1-4) are present above several notes.

19.

Allegretto.

Nicolo Paganini.

Second system of musical notation. It begins with the dynamic marking *p dolce*. The melody features several triplet figures. Fingering numbers are visible above the notes.

Third system of musical notation. The dynamics range from *p* to *f*. The melodic line continues with various rhythmic patterns and fingering.

Fourth system of musical notation. It includes a *Fine.* marking and several trills. The dynamics are *f* and *p*.

Fifth system of musical notation. It features trills and dynamic markings of *f* and *p*. Section markers IIIa and IIa are present.

Sixth system of musical notation. It continues with trills and dynamic changes between *f* and *p*.

Seventh system of musical notation. It includes a *restez* marking, indicating a rest for the performer.

Eighth system of musical notation. It features a *cresc.* (crescendo) marking and dynamic shifts between *p* and *f*.

Ninth system of musical notation. It continues with trills and dynamic markings of *f* and *p*.

Tenth system of musical notation. It concludes with a *D.C. al Fine.* marking.

Eleventh system of musical notation, the final system on the page, featuring trills and dynamic markings.

20.

N. Paganini.

Moderato.

The musical score consists of ten staves of music in G minor, 2/4 time, marked Moderato. The piece is characterized by its intricate fingering and dynamic contrasts. The first staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The second staff features a repeat sign and a triplet of eighth notes. The third staff includes a triplet of eighth notes and a dynamic marking of *p*. The fourth staff has a dynamic marking of *p* and a *cresc.* marking. The fifth staff starts with a dynamic marking of *ff* and a *riten.* marking. The sixth staff has a dynamic marking of *p* and a *cresc.* marking. The seventh staff includes a dynamic marking of *ff* and a *p* marking. The eighth staff has a dynamic marking of *f* and a *p* marking. The ninth staff includes a dynamic marking of *p* and a *cresc.* marking. The tenth staff ends with a dynamic marking of *ff*.

Allegro.

N. Paganini.

The musical score is written for a single violin in G major and 2/4 time. It begins with a *p dolce* marking and a *V* (vibrato) marking. The first staff contains a long melodic line with numerous triplets and sixteenth-note patterns. The second staff continues this line, ending with a *f* (forte) dynamic and a *p* (piano) dynamic, followed by a *cresc. poco a poco* instruction. The third staff features a *p* dynamic and a *V* marking. The fourth staff includes a *Fine.* marking and a *f* dynamic. The fifth and sixth staves contain complex rhythmic patterns with triplets and sixteenth-note runs, marked with *p dolce* and *restez* (rest) instructions. The seventh staff begins with a *cresc.* (crescendo) marking and a *f* dynamic. The eighth and ninth staves continue the melodic and rhythmic development. The tenth staff includes a *V* marking and a *V* marking. The eleventh staff concludes the piece with a *V* marking and a *V* marking. The score is marked with various fingerings and bowings throughout.

Andante.

sostenuto

Presto.

leggiero

restez

restez

restez

This page of musical notation is for guitar and contains ten staves of music. The notation includes various techniques such as triplets, slurs, and fingering numbers (1-4). Dynamics include *p* (piano) and *allargando*. There are several section markers labeled III, IV, and V, and some sections are marked with *restez* (rest). The key signature is mostly B-flat major or D minor, with some chromatic alterations. The piece concludes with a *Tempo I.* marking and a final staff of music.

Corrente.
sul G

24.

N. Paganini.

Musical notation for the first system of the Corrente, featuring a treble clef, 6/8 time signature, and various musical notations including slurs, accents, and dynamic markings like 'f'.

Fine.

Allegro.
leggiero

Musical notation for the second system of the Corrente, featuring a treble clef, 2/4 time signature, and various musical notations including slurs, accents, and dynamic markings like 'p'.

Musical notation for the third system of the Corrente, featuring a treble clef, 2/4 time signature, and various musical notations including slurs, accents, and dynamic markings like 'p'.

Musical notation for the fourth system of the Corrente, featuring a treble clef, 2/4 time signature, and various musical notations including slurs, accents, and dynamic markings like 'p'.

Musical notation for the fifth system of the Corrente, featuring a treble clef, 2/4 time signature, and various musical notations including slurs, accents, and dynamic markings like 'p'.

Musical notation for the sixth system of the Corrente, featuring a treble clef, 2/4 time signature, and various musical notations including slurs, accents, and dynamic markings like 'p'.

Musical notation for the seventh system of the Corrente, featuring a treble clef, 2/4 time signature, and various musical notations including slurs, accents, and dynamic markings like 'p'.

Musical notation for the eighth system of the Corrente, featuring a treble clef, 2/4 time signature, and various musical notations including slurs, accents, and dynamic markings like 'p'.

Musical notation for the ninth system of the Corrente, featuring a treble clef, 2/4 time signature, and various musical notations including slurs, accents, and dynamic markings like 'p'.

Musical notation for the tenth system of the Corrente, featuring a treble clef, 2/4 time signature, and various musical notations including slurs, accents, and dynamic markings like 'p'.

Musical notation for the eleventh system of the Corrente, featuring a treble clef, 2/4 time signature, and various musical notations including slurs, accents, and dynamic markings like 'p'.

Musical notation for the twelfth system of the Corrente, featuring a treble clef, 2/4 time signature, and various musical notations including slurs, accents, and dynamic markings like 'p'.

Tema.
Quasi Presto.

25.

N. Paganini.

Var. 1.

Var. 2.

Var. 3. III. u. IV.

Var. 4.

Var. 5.

Var. 6.

Wichtige Publikationen aus der Violin-Literatur.

Die Wundergeige.

Eine Sammlung berühmter Kompositionen und Bearbeitungen alter und neuer Meister für Violine und Klavier.

Ausgewählt, revidiert und bezeichnet von

Arthur Seybold.

6 Bde. in fortschreitender Schwierigkeit: Heft I/II leicht, Heft III/IV mittelschwer, Heft V/VI schwer.

Preis broschiert à M. 2.— netto. Gebunden in 3 Leinenbänden à M. 4.50 netto.

Der geschätzte Hamburger Pädagoge hat hier ein geradezu einzigartiges Sammelwerk entstehen lassen, dessen Besitz jedem Violinspieler einen erheblichen Teil der für sein Instrument existierenden Literatur zu unglaublich billigem Preise sichert, und das bald in keiner Bibliothek mehr fehlen wird.

Ausstattung, Druck und Papier bieten das Beste, was auf diesem Gebiete existiert. Verlangen Sie ausführlichen Prospekt mit glänzenden Urteilen erster Meister!

Alte Meister des Violinspiels

ausgewählt, revidiert und bezeichnet von
ARTHUR SEYBOLD

Zwei hervorragend schön ausgestattete Bände à M. 2.— no.

BAND I. Bach: Sarabande. Corelli: Corrente. Martini: Gavotte. Auber: Presto. Glück: Gavotte. Leclair: Largo. Auber: Giga. Veracini: Giga. Leclair: Gavotte. Mozart: Menuett. Händel: Allegro. Leclair: Aria, Allegro und Prestissimo.

BAND II. Bach: Air. Gossec: Gavotte. Leclair: Menuett. Locatelli: Adagio und Giga. Tartini: Larghetto. Corelli: La Folia (Folies d'Espagne). Viotti: Adagio. Leclair: Sarabande und Tambourin. Vivaldi: Sonate. Händel: Sonate.

„Man könnte meinen, in Seybold wäre ein zweiter Diabelli entstanden.“
(Prof. Krause im „Hbg. Fremdenblatt“.)

ARTHUR SEYBOLD:

Das neue System oder Wie ich meinen 5jährigen Jungen das Geigen lehrte

Eine neue, glänzend begutachtete Violinschule! Op. 172 Preis: M. 3.— netto, fein in Leinen geb. M. 4.50 no.

„Ich schätzte den Verfasser längst als ausgezeichneten Musiker und hervorragenden Pädagogen, dessen neuestes Werk ich als einen großen Gewinn für die violinspielende Welt halte. — Auch die Herausgabe der ausgewählten, revidierten Stücke älterer Meister kennzeichnet in jeder Weise den erfahrenen, tüchtigen Künstler.“

Charlottenburg, den 18. IV. 1914.

Prof. Bernhard Dessau, Kgl. Konzertmeister.

ARTHUR SEYBOLD:

Kompositionen für Violine u. Pianoforte

op. 78. Unter dem Tannenbaum (leichte Weihnachtsfantasie, 1. Lage)	M. 1.50
op. 79. Weihnacht (Fantasie, 1.—3. Lage)	1.50
Weihnacht, Violine solo	—50
op. 81. Vier Vortragsstücke (1. Lage):	
Heft 1. Träumerei — Ländler	1.20
Heft 2. Süßes Erinnern — Begegnen	1.20
op. 86. Polonaise (1.—3. Lage)	1.50
op. 88. Weihnachtstraum (1. Lage)	1.—
op. 89. Weihnachtsfantasie (1. Lage)	1.20
op. 90. Sonatine C dur (1. Lage)	1.—
op. 91. Im Mai (leichte Fantasie für Violine, 1. Lage)	1.50
op. 161. Morgenlied (1. Lage)	1.20
op. 162. Polonaise (3. Lage)	1.50
op. 163. Serenade (5. Lage)	1.50
op. 164. Spanische Weisen (3. Lage)	1.50
op. 166. Suite Folle: 1. Schuhplattler — 2. Traumlied — 3. Dudelsack — 4. Schlittenfahrt	à 1.50
op. 167. Jugendlust	1.50
op. 168. Rokoko	1.50
op. 169. Feierabend	1.50
op. 170. Sehnsucht	1.50
op. 171. A la Gavotte	1.50
op. 173. Réunion (Tempo di Valse)	1.20
op. 174. Kaiserstandarte, Marsch	1.20
op. 175. Am Waldsee	1.20
op. 176. Festzug (Polonaise)	1.20
op. 177. Mexikanisches Ständchen	1.20
op. 137. Volkslieder-Album, 55 beliebte Melodien m. zweiter Violine ad libitum (für den Unterricht bearbeitet):	
Ausgabe für Violine und Piano	1.50
" " 2 Violinen und Piano	2.—
" " Violine solo	—60
" " 2 Violinen	1.—

Zwei vaterländische Fantasien, leicht bis mittelschwer

No. 1, op. 180. „1914“ (1.—3. Lage).

No. 2, op. 181. „Das eiserne Kreuz“ (1.—5. Lage).

4 neue leichte Vortragsstücke von **FRANZ DRDLA** dem berühmten Schöpfer der Kubelik-Serenade

1. Elegie □ 2. Tanzszene □ 3. Scherzo □ 4. Polonaise.

Drdla, seit langem weltbekannt als einer der ersten Meister auf dem Gebiet der Violinkomposition, hat in diesen 4 duftigen Gebilden sicherlich einen neuen Höhepunkt seines Schaffens erklimmt. Leichter melodischer Fluß, ansprechende Harmonieen und muster-gültiger Satz vereinen sich und gestatten für diese Werke die Voraussage auf die gleiche Verbreitung wie für seine in allen Erdteilen berühmte Serenade.

Hamburger Konzert- und Theaterzeitung.

G. TARTINI.

Kompositionen bearbeitet und herausgegeben von *Emilio Pente*.

Zwei Trios für zwei Violinen und Pianoforte, bearbeitet und herausgegeben von *Emilio Pente* M. 4.—

Sechs Sonaten für zwei Violinen und Violoncell in drei Suiten à 3.—

Violin-Konzert, *d moll.*, bearbeitet, Klavier-Auszug mit Solostimme 4.—

HARRY SCHLOMING:

Viola-Schule Teil I/II (auch zum Selbstunterricht geeignet) à M. 2.— no.

14 Studien für die Violine, op. 14 (leicht und in fortschreitender Folge. 1. Lage) 2.—

24 Studien für die Bratsche, op. 15. Teil I für Anfänger, Teil II für vorgeschrittene Spieler à 2.—

32 Studien für Violine für vorgeschrittene Spieler, op. 16. Teil I und II à 2.—

Zu beziehen durch jede Musikalienhandlung, wo nicht vorhanden auch direkt vom **Musikverlag Anton J. Benjamin, Hamburg 11.**