

ARTHUR SEYBOLD.

OPUS 182.

Neue Violin- Etuden-Schule

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

von

Nouvelle école d'études pour le Violon

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

New-Violin- Study-School

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

by

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

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Seybold's
neue
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Seybold
Nouvelle
École d'Études
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Une collection des meilleures et plus célèbres études pour le violon, de: Alday, Bach, Fr. Benda, de Bériot, Bruni, Campagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Hérold, Fr. A. Hoffmann, v. d. Hoya, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L. Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schloming, Schoen, Seybold, Spohr, Wichtl et Wohlfahrt, arrangées progressivement des premiers débuts jusqu'à la perfection.

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Seybold's
new
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A selection of the most valuable and celebrated studies for the violin by: Alday, Bach, Fr. Benda, de Bériot, Bruni, Campagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Hérold, Fr. A. Hoffmann, v. d. Hoya, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L. Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schloming, Schoen, Seybold, Spohr, Wichtl and Wohlfahrt, arranged progressively from the first beginning up to the perfection.

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 „ **XI.** Studies on double stops.
 „ **XII.** Studies for artists.

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 Hülfe 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.
Février 1915.

Arthur Seybold.

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 then accompany the pupil to the giddy heights of the virtuosity.

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




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

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

Hamburg-Wentorf.
February 1915.

Arthur Seybold.

Signs and abbreviations.

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

Biographische Daten.

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

Fiorillo, Federigo, vorzüglicher Geiger und Komponist; geb 1753 zu Braunschweig, 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. K. starb am 6. Januar 1831 in Genf.

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

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

Saint-Lubin, Leon de, tüchtiger Geiger und Komponist, Schüler Spohrs, geboren 8. Juli 1805 in Turin, gestorben 13. Februar 1850 in Berlin.

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

Notices biographiques.

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

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

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

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.*

Saint-Lubin, Leon de. *Violiniste excellent et compositeur. Elève de Spohr. Né le 8 juillet 1805 à Turin. Mort le 13 février 1850 à Berlin.*

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

Biographical Notes.

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

Fiorillo, Federigo. Excellent violinist and composer. Born 1753 at Brunswick. 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. Violin virtuoso and prominent composer for violin literature. Pupil of Baillot at the Paris conservatory. Born Sept. 23, 1782 at Béziers. Died 1849.

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

Saint-Lubin, Leon de. Excellent violinist and composer. Pupil of Spohr. Born July 1805 at Turin. Died Febr. 13, 1850 at Berlin.

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

Triller, Octaven und Arpeggien.

Trilles, Octaves et arpèges. — Shakes, octaves and arpeggios.

1.

R. Kreutzer.

Allegro non troppo.

*)

The main score is written in G minor (one flat) and 2/4 time. It features a variety of technical exercises:

- Staff 1: Trills on a descending eighth-note scale, with first and second endings.
- Staff 2: Trills on a descending eighth-note scale, with first and second endings.
- Staff 3: Trills on a descending eighth-note scale, with first and second endings.
- Staff 4: Trills on a descending eighth-note scale, with first and second endings.
- Staff 5: Trills on a descending eighth-note scale, with first and second endings.
- Staff 6: Trills on a descending eighth-note scale, with first and second endings.
- Staff 7: Trills on a descending eighth-note scale, with first and second endings.
- Staff 8: Trills on a descending eighth-note scale, with first and second endings.
- Staff 9: Trills on a descending eighth-note scale, with first and second endings.
- Staff 10: Trills on a descending eighth-note scale, with first and second endings.

*)

Two arpeggio exercises:

1. An 8-measure arpeggio exercise.
2. A 9-measure arpeggio exercise.

R. Kreutzer.

Moderato.

The musical score consists of ten staves of music in G major (one sharp). The tempo is marked 'Moderato'. The piece is characterized by a continuous series of trills (tr.) and triplets (3). The first staff shows two main melodic lines: the first line starts with a trill on G4, and the second line starts with a trill on A4. Both lines are heavily ornamented with trills and triplets. The notation includes various fingering numbers (1-4) and dynamic markings such as *f* (forte) and *p* (piano). The score includes first and second endings (I. and II.) and a section labeled '1 und 2' with a 'cresc.' (crescendo) marking. The piece concludes with a final trill on G4.

a)

4.

R. Kreutzer.

Moderato.

5.

R. Kreutzer.

Moderato.

This page of musical notation consists of 13 staves of music, each featuring complex rhythmic patterns and trills. The notation includes various dynamics such as *f* (forte) and *ff* (fortissimo), and articulations like trills (*tr*) and slurs. The music is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The staves are numbered 1 through 13. The first staff begins with a trill (*tr*) and a dynamic marking of *f*. The second staff continues with similar patterns, including a *ff* marking. The third staff features a *f* marking and a trill. The fourth staff has a *f* marking and a trill. The fifth staff includes a *f* marking and a trill. The sixth staff has a *f* marking and a trill. The seventh staff features a *f* marking and a trill. The eighth staff includes a *f* marking and a trill. The ninth staff has a *f* marking and a trill. The tenth staff features a *f* marking and a trill. The eleventh staff includes a *f* marking and a trill. The twelfth staff has a *f* marking and a trill. The thirteenth staff features a *f* marking and a trill. The notation is dense and intricate, with many notes and trills.

6.

R. Kreutzer.

1.  2. 

Tranquillo.



restez

This page of musical notation consists of ten staves of music, likely for guitar, written in a key with three sharps (F#, C#, G#). The notation is highly technical, featuring numerous trills (marked 'tr'), triplets (marked '3'), and vibrato (marked 'v'). The music is organized into measures, with some measures containing multiple trills or triplets. The first staff begins with a 'V' marking above a triplet. The second staff has a '4' marking above a trill. The third staff has a '4' marking above a trill. The fourth staff has a '4' marking above a trill. The fifth staff has a '3' marking above a trill. The sixth staff has a '4' marking above a trill. The seventh staff has a '4' marking above a trill. The eighth staff has a '4' marking above a trill. The ninth staff has a '4' marking above a trill. The tenth staff has a '4' marking above a trill. The notation is dense and complex, with many notes and accidentals. The word 'restez' appears twice, once under the eighth staff and once under the ninth staff. The page number '11' is in the top right corner.

7.

Ausführung:
Execution:
Execution:



R. Kreutzer.

Maestoso.

The image displays a page of musical notation for guitar, consisting of ten staves. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes various rhythmic patterns, fingerings (0-4), and techniques like triplets and slurs. A *restez* instruction is present on the second staff. The piece concludes with a double bar line and a final chord.

8.

R. Kreutzer.

Moderato.

The main musical score consists of ten staves of music. It begins with a *Moderato* tempo marking. The first staff features a triplet of eighth notes, followed by a trill (tr) and more triplets. The second staff continues with trills and a *f* dynamic marking. The third staff includes a *III.* section with trills and a *f* dynamic. The fourth staff shows a trill and a *f* dynamic. The fifth staff features a trill and a *f* dynamic. The sixth staff has a *p* dynamic and the marking *tranquillo*. The seventh staff includes trills and a *f* dynamic. The eighth staff has a *III.* section with trills and a *f* dynamic. The ninth staff shows trills and a *f* dynamic. The tenth staff concludes with a *p* dynamic and the marking *restez*.

a)

b)

c)

4 II. 4 *restez*

(1) d) *tr*

tr *tr* *tr* *tr* 3 1 0

tr *tr* *tr* *tr* 1 0

tr *tr* *tr* *tr* 2

tr *tr* *tr* *tr* 4 3 2

tr *tr* *tr* *tr* 4 3 2 0

tr *tr* *tr* *tr* 1 3 2 0

tr *tr* *tr* *tr* 4 3 0

tr *tr* *tr* *tr* 4 4 4 4 *crese.* 0 2 3

tr *tr* 1 2 4 4 4 4

d)

9.

R. Kreutzer

Allegro.

The musical score is written for a single melodic line in G minor, 2/4 time. It begins with a forte (*f*) dynamic and an 'Allegro' tempo. The first staff contains a trill marked with an asterisk and 'tr', followed by a triplet of eighth notes. The second staff features a trill and a triplet. The third staff has a first ending marked 'I.' and a trill. The fourth staff includes a trill and a triplet. The fifth staff shows a trill and a triplet. The sixth staff contains a trill and a triplet. The seventh staff has a trill and a triplet. The eighth staff features a trill and a triplet. The ninth staff includes a trill and a triplet. The tenth staff contains a trill and a triplet. The score concludes with a trill and a triplet.

* Kleiner runder Triller mit der Hauptnote beginnen.

* Petit trille rond a commencer avec la note principale.

* Little round shake to be started with the principal note.

This page of musical notation is for guitar and consists of 12 staves. The key signature has two flats (B-flat and E-flat). The music is highly technical, featuring numerous trills (tr), vibrato (V), and dynamic markings such as *cresc.*, *f*, and *restez*. Fingering numbers (1-4) and a '0' for natural harmonics are used throughout. The music is highly rhythmic and includes complex patterns like triplets and sixteenth-note runs.

Cantabile.

Moderato.

Man betone jede Note kräftig
 Chaque note bien marquée
 Every note well marked

a) Kurzer Triller, mit der Obernote beginnen und ohne Nachschlag.
 b) Triller mit Nachschlag mit der Hauptnote beginnen.

a) Limiter le trille à la note principale et la seconde supérieure commençant le trille par cette dernière.
 b) Trille à commencer avec la note principale.

a) Short shake without turn, to be started with the upper-note
 b) Shake with turn to be started with principal note.

II. *tr*

restez

restez

f

f

f

restez

II.

Grave.

ff *energico*

f *cre* - - -

f *scen* - - - *do* - - - *f* *1* *4*

p *cre* - - - *scen* - - -

sostenuto *p* *do* - - - *p* *restez*

p

p

p *3* *4* *4* *0* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1* *1*

cresc. *f* *ff*

f *p* *tr* *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr* *tr*

p *sostenuto* *mf*

p *3* *2* *4* *4* *4* *4* *1* *1* *1* *1* *1* *1* *1* *1*

p *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4* *4*

Allegro.
energico

f

2

I. II.

3

p e cresc.

3

3

3

2

4

f

3

cresc.

Andante.

p dolce

Presto.

f

* Mit dem ersten und vierten Finger gleichzeitig rutschen.

* Glisser en même temps avec le premier et le quatrième doigt.

* Slide at the same time with the first and fourth finger.

4 *restez* 3

restez

sul A
espr.

III. u. II.

4 3 4 4

4 3 4 3

4 3 4 3

sul D

IV. u. III.

4 3 4 3

Kurz abgestoßene Bogenstriche, Octaven und kleiner Triller.

Coups d'archet détachés courts, octaves et petits trilles.

Short detached strokes, Octaves and little shakes.

Allegretto quasi Andante.
de la pointe.
At the point. An der Spitze

The musical score is written for violin in G major (one sharp) and 6/8 time. It consists of 11 staves of music. The tempo is marked 'Allegretto quasi Andante' and the performance instruction is 'de la pointe' (at the point). The score includes various dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *dimin.* (diminuendo). Articulations like trills (*tr*) and accents (*>*) are used throughout. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (open string). The piece concludes with the instruction 'Il.u.I.' (Allegretto quasi Andante).

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 music is characterized by intricate patterns, including triplets, trills, and slurs. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). The notation includes various fingerings (1-4) and techniques such as trills (*tr*) and slurs. The piece concludes with a *restez.* instruction.

15.

P. Rode.

Allegretto. (♩. 100)

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegretto. (♩. 100)' and the dynamic 'Sp. fp'. It features a series of sixteenth-note patterns with fingerings '1 4 1 4' and '0'. The second staff continues with 'fp' dynamics and includes a 'cresc.' marking. The third staff has a 'bleiben' instruction and 'fp' dynamics. The fourth staff is marked 'fp' and 'f segue'. The fifth staff includes 'p' and 'fp' dynamics. The sixth staff has 'fp' dynamics and triplets. The seventh staff has 'fp' dynamics. The eighth staff has 'fp' dynamics. The ninth staff has 'fp' dynamics. The tenth staff has 'fp' dynamics.

Musical score for guitar, page 27. The score consists of ten staves of music. The first three staves begin with a treble clef and a key signature of one sharp (F#). The first staff has a dynamic marking of *fp*. The second staff has *fp* markings. The third staff has *fp*, *fp*, *p*, and *cresc.* markings. The fourth staff has a *f segue* marking. The fifth staff has *f* markings. The sixth staff has *Sp. V*, *tenuto p*, *fp*, and *fp* markings. The seventh staff has *fp*, *fp*, and *p* markings, with the instruction *p den 3ten Finger liegen lassen*. The eighth staff has *cresc.* and *f* markings. The ninth staff has a section marker **III.**, a treble clef, and a *fp* marking. The tenth staff has a *fp* marking. The score includes various musical notations such as slurs, accents, and fingering numbers (0, 1, 2, 3, 4).

16.

F. Fiorillo.

Allegro.

The musical score is written for guitar and consists of 11 staves. The tempo is marked "Allegro." The key signature has one sharp (F#). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4). There are also dynamic markings like *b* (piano) and *V* (accents). The piece concludes with a final cadence on the 11th staff.

This page of musical notation for guitar consists of ten staves. The first staff begins with a double bar line and the marking "II.". It contains a complex sequence of notes with various fingerings (1, 2, 3, 4) and a triplet of eighth notes. The second staff continues the melodic line with slurs and fingerings. The third staff features a triplet of eighth notes and a slur. The fourth staff has a triplet of eighth notes and a slur. The fifth staff shows a series of sixteenth notes with slurs. The sixth staff continues the sixteenth-note pattern with slurs. The seventh staff has a slur and a triplet of eighth notes. The eighth staff features a slur and a triplet of eighth notes. The ninth staff has a slur and a triplet of eighth notes. The tenth staff concludes with a final note and a double bar line, with fingerings 1, 1, 1, 1, 1, 1, 0 indicated below the notes.

Allegretto. (♩ = 84)

III. II.

The musical score consists of 12 staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 84 beats per minute. The score includes various dynamics such as *p* (piano), *f* (forte), and *fz* (forzando). There are also articulation marks like accents and slurs, and fingering numbers (0, 1, 2, 3, 4) are placed above notes. The piece features first and second endings, labeled 'II. I.' and 'III. II.'. A 'restez' instruction is present on the fourth staff. The score concludes with a final cadence.

This page of musical notation consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various dynamics and performance instructions:

- Staff 1:** Starts with *p* (piano), followed by *f* (forte), *p*, and *cresc.* (crescendo).
- Staff 2:** Features *dimin.* (diminuendo).
- Staff 3:** Starts with *p*, followed by *cresc.* and *dimin.*
- Staff 4:** Includes *fz* (forzando), *p*, *f*, and *fz* with a *forzando* instruction.
- Staff 5:** Shows fingering (1, 4, II, 1) and *forzando*.
- Staff 6:** Includes *p*, *forzando*, *f*, and *II. I.*
- Staff 7:** Features *p*, *III. II.*, and *fz*.
- Staff 8:** Includes *fz*, *III. II.*, and *f*.
- Staff 9:** Shows *fz*, *f*, *II. I.*, and *f*.
- Staff 10:** Starts with *p*, followed by *fz*, *fz*, and *fz*.
- Staff 11:** Includes *f segue*, *III. II.*, and *f*.

Poco Allegro.

Aus: 32 Studien für Violine von Harry Schlooming Op.16.
 De: 32 études pour le violon par Harry Schlooming op 16.
 Out of: 32 studies for the violin by Harry Schlooming op.16.

IV.u.III. - - - - - IV.u.III. - - - - -

IV.u.III. - - - - -

III.u.II. - - - - -

p *mf* 2 3

IV.u.III. - - - - - III.u.II. - - - - -

p cre - - - - - scen - - - - - do

III.u.II. - - - - -

p cre: - - - - - scen - - - - - do - - - - -

IV.u.III. - - - - -

III.u.II. - - - - -

IV.u.III. - - - - -

19.

Ferdinand David.

Allegro appassionato. ♩ = 132

The musical score is written for violin in G major, 4/4 time, with a tempo of Allegro appassionato and a metronome marking of ♩ = 132. It consists of eight staves of music. The first staff begins with a forte (f) dynamic and features two fingerings: II.u.I. and III.u.II. The second staff includes dynamics of sf, p, f, and p, with a crescendo (cresc.) marking. The third staff has dynamics of f and pp. The fourth staff includes sf, p, cresc., f, and p. The fifth staff has f, p, and f. The sixth staff has p, f, and cresc. The seventh staff has f, p, and f. The eighth staff has cresc. and f p. The score includes numerous fingerings (II.u.I., III.u.II., III.u.II., IV.u.III., III.u.II., III.u.II., III.u.II.), slurs, accents, and dynamic markings throughout.

II.u.I. III.u.II.

f p cresc. - - - - - f pp

II.u.I. II.u.I. III.u.II.

sf f p f p

III.u.II. IV.u.III. III.u.II.

sf f p cresc. - - - - -

III.u.II. II.u.I. III.u.II. II.u.I.

f p f p cresc. - - - - -

V II.u.I. III.u.II. III.u.II. III.u.II.

f p f sf sf sf sf

II.u.I. III.u.II.

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

f p

pp

II.u.I.

molto cresc. ff

Allegro molto agitato.

Leon de Saint-Lubin

The musical score is written for a single melodic line in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro molto agitato'. The score consists of 12 staves of music. The first staff starts with a dynamic marking of *fp* and includes fingering numbers 2 and 3. The second staff also starts with *fp*. The third staff includes a *cresc.* marking and a dynamic of *f*. The fourth staff has a dynamic of *f*. The fifth staff includes a dynamic of *fp*. The sixth staff includes a dynamic of *fp*. The seventh staff includes a dynamic of *fp*. The eighth staff includes a dynamic of *fp* and a *cresc.* marking. The ninth staff includes a dynamic of *f*. The tenth staff includes a dynamic of *p* and a *dim.* marking. The eleventh staff includes a dynamic of *fp*. The twelfth staff includes a dynamic of *f* and *fp*. The score is filled with rapid sixteenth-note passages, often grouped in pairs or fours, and includes various fingering instructions and slurs.

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 music is characterized by a constant eighth-note accompaniment pattern. Dynamics range from *p* (piano) to *ff* (fortissimo). Articulations include accents, slurs, and breath marks. Fingerings are indicated with numbers 1-4. Specific performance instructions include *dim.* (diminuendo), *cresc.* (crescendo), *decresc.* (decrescendo), and *brillante* (brilliantly). The piece concludes with a repeat sign and a fermata.

segue

Coda.
ff

dim.

cresc.

f
ff

22.

F. Mazas.

Arpeggien zu drei Noten auf allen vier Saiten.

Arpèges de trois notes sur les 4 cordes.

Arpeggios with three notes on all four strings.

Allegro. *f*

segue

IV

The image displays ten staves of musical notation for guitar. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is composed of a continuous sequence of eighth-note chords. Fret numbers are indicated below the notes: 0, 1, 2, 3, and 4. The notation includes various rhythmic patterns and articulations, such as slurs and accents. The final staff concludes with a fermata over a chord and a forte (f) dynamic marking.

23.

F. Mazas.

Arpeggien zu vier Noten auf vier Saiten.

Arpèges de 4 notes sur les 4 cordes.

Arpeggios with four notes on four strings.

Andante.

The first staff shows the beginning of the piece in 3/4 time, marked 'Andante'. It features a sequence of arpeggiated chords, each consisting of four notes on the four strings. The notes are G4, B4, D5, and F#5. The piece ends with a double bar line and a common time signature 'C'.

Moderato.

The second staff begins the 'Moderato' section, marked 'a)'. It continues with arpeggiated chords. The second line of the staff is marked 'b)' and includes a 'segue' instruction.

The third line of the Moderato section, featuring arpeggiated chords with fingering numbers (1, 2, 3, 4) and a 'segue' instruction.

The fourth line of the Moderato section, continuing the arpeggiated pattern with various fingering techniques.

The fifth line of the Moderato section, showing more complex arpeggiated figures.

The sixth line of the Moderato section, including a 'p' (piano) dynamic marking.

The seventh line of the Moderato section, featuring a 'segue' instruction.

The eighth line of the Moderato section, continuing the arpeggiated sequence.

The ninth line of the Moderato section, including a 'f' (forte) dynamic marking.

The tenth line of the Moderato section, featuring a 'segue' instruction.

The eleventh line of the Moderato section, showing intricate arpeggiated patterns.

The twelfth line of the Moderato section, continuing the piece.

The thirteenth line of the Moderato section, featuring a '0' (open string) marking.

The final line of the Moderato section, concluding the piece with a double bar line.

24.

F. Mazas.

Allegro.

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegro.' and the dynamic marking 'fz saltato'. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of natural harmonics (indicated by '0'). Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Dynamic markings such as 'fz' (forzando) are used throughout. The score includes repeat signs with first and second endings. The piece concludes with a final cadence marked with a 'V' (crescendo) and a fermata.

Introduction.
Andante.

Mit dem Handgelenk, der Bogen muß sich gut an die Saiten schmiegen.

Avec le poignet, l'archet ne doit pas quitter les cordes.

With the wrist playing smoothly without raising the bow from the strings.

Allegro.

This page of musical notation consists of ten staves of music. The notation includes various dynamics such as *pp*, *p*, *f*, *cresc.*, *poco a poco*, and *al f*. It also features articulations like slurs, accents, and fingerings (e.g., 1, 2, 3, 4). The music is written in treble clef with a key signature of one flat (B-flat). The piece concludes with a final *f* dynamic and a fermata.