

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, MAYSIEDER, MAZAS,
MEERTS, MOZART, PAGANINI, RODE, ROVELLI, SCHOEN,
SEYBOLD, SPOHR, WICHTEL UND WOHLFAHRT etc.**

HEFT V.

CAHIER V.

PART V.

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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, Héroid, 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 Etuden in der 1^{sten} Lage.
- » **II.** Leichte Etuden in der 1^{sten} Lage.
- » **III.** Schwierigere Etuden in der 1^{sten} Lage.
- » **IV.** Etuden in der 2^{ten} Lage; Verbindung der 1^{sten} und 2^{ten} Lage.
- » **V.** Etuden in der 3^{ten} Lage; Verbindung der 1^{sten} und 3^{ten} Lage.
- » **VI.** Etuden in den ersten drei Lagen.
- » **VII.** Etuden in der 4^{ten} Lage und Etuden in den ersten vier Lagen.
- » **VIII.** Etuden in der 5^{ten} Lage und Etuden in den ersten fünf Lagen.
- » **IX.** Etuden in den höheren Lagen.
- » **X.** Triller, Oktaven- und Arpeggienetuden.
- » **XI.** Doppelgriffetuden.
- » **XII.** Künstleretuden.

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, Héroid, 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, Héroid, 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 Etuden-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 Etuden-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___ ersten } Finger liegen lassen.
2___ zweiten }
3___ dritten }
4___ vierten }
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 vu 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.

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

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

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

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

Hamburg-Wentorf. Arthur Seybold.
February 1915.

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.

Bériot, Charles Auguste de, ausgezeichnete Violinvirtuose und Lehrer, fruchtbarer und beliebter Komponist für Violinliteratur, Schüler von Tiby (Löwen) und Baillot (Paris); geb. den 20. Febr. 1802 zu Löwen, gest. 8. April 1870 in Brüssel.

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

Hoffmann, Franz Alexander, hervorragender Geiger und vorzüglicher Lehrer, Schüler des Prager Konservatoriums, Orchesterdirektor und Solist am Theater in Graz etc.; geb. am 26. Februar 1808 zu Neustadt in Böhmen, gest. 1870 in Graz.

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

Lolli, Antonio. Violinvirtuose von eminenter Technik, geboren ca. 1730 zu Bergamo, gestorben 1802 in Sizilien.

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

Pichl, Wenzeslaus. Schüler Nardinis, vorzüglicher Geiger, Kapellmeister und außerordentlich fruchtbarer Komponist, geb. 25. Sept. 1741 zu Bechin in Böhmen, gest. 23. Januar 1805 in Wien (nach Fétis im Juni 1804).

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

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

Spohr, Louis. Schüler von Franz Eck, bedeutender Violinvirtuose, Dirigent, fruchtbarer Komponist und ausgezeichnete Lehrer, geb. 5. April 1784 zu Braunschweig, gest. 22. October 1859 in Kassel.

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

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

Notices biographiques.

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

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

Hoffmann, Franz Alexander. *Violiniste éminent et professeur de violon, excellent. Elève du conservatoire de Prague. Chef d'orchestre et soliste au théâtre de Graz etc. Né le 26 février 1808 à Neustadt en Bohême, mort 1870 à Graz.*

Hoya, Amadeo von der. *Maître de concert (Grand duché de Saxe). Virtuose de violon et compositeur (oeuvres d'études valables et originaux). Elève de Kotek, de Joachim, de Sauret et de Halir. Né le 13 mars 1874 à Stuttgart. Vit comme pédagogue de violon et auteur de musique à Linz sur le Danube.*

Lolli, Antonio. *Virtuose de violon d'une technique éminente. Né 1730? à Bergamo, mort 1802 en Italie. (Sicile).*

Mazas, Jacques Féréol. *Virtuose de violon et compositeur distingué. Né le 23 sept. 1782 à Béziers, mort 1849. Elève de Baillot au conservatoire de Paris.*

Pichl, Wenzeslaus. *Elève de Nardini, violiniste excellent, chef d'orchestre et compositeur extrêmement productif. Né le 25 septembre 1741 à Bechin (Bohême), mort le 23 janvier 1805 à Vienne (selon Fétis en juin 1804).*

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 Damazan.*

Seybold, Arthur. *Compositeur et pédagogue de violon. Né le 6 janvier 1868 à Hambourg. Vit à Wentorf près Hambourg. Elève de C. Bargheer et de J. Joseph Bott. Composition par Dr. Hugo Riemann. Auteur de 4 concertinos pour violon et piano, morceaux de concerts pour violon et orchestre, nombreux morceaux pour violon seul avec accomp. de piano; en outre: arrangements, oeuvres collectifs comme: „Le violon miraculeux“ (Die Wundergeige), „Anciens maîtres“, „Maîtres russes célèbres“ et „transpositions de R. Wagner.“ Méthode de violon „Le système nouveau.“ etc.*

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

Wichtl, Georg, *Violiniste distingué, compositeur et chef d'orchestre. A étudié à Munich. Né le 2 février 1805 à Trostberg en Bavière, mort le 3 juin 1877 à Breslau.*

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

Biographical Notes.

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

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

Hoffmann, Franz Alexander. Prominent violinist and excellent teacher. Studied at the Prague Conservatory. Orchestra director and solist at the theatre of Graz etc. Born Febr. 26. 1808 at Neustadt (Bohemia). Died 1870 at Graz.

Hoya, Amadeo von der. Concertmaster (dukedom of Saxony), violin virtuoso and composer of violin literature (valuable original study works). Pupil of Kotek, Joachim, Sauret and Halir. Born March 13. 1874 at Stuttgart, still living as violin pedagogue and musical author at Linz (Danube).

Lolli, Antonio. Violin virtuoso of eminent technics. Born about 1730 at Bergamo. Died 1802 on Sicily.

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

Pichl, Wenzeslaus. Pupil of Nardini, excellent violinist, director and extremely productive composer. Born Sept. 25. 1741 at Bechin (Bohemia). Died Jan. 23. 1805 at Vienna (according to Fétis June 1804).

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

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

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

Wichtl, Georg. Excellent violinist, composer and director. Studied at Munich. Born Febr. 2. 1805 at Trostberg, Bavaria. Died June 3. 1877 at Breslau.

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

1.

Franz Wohlfahrt.

In der dritten Lage liegen bleiben, auch hier wie in der zweiten Lage, Finger liegen lassen, besonders aber den ersten, weil er der Lage den festen und sicheren Halt verleiht.

Rester à la 3^{me} position en laissant les doigts fixés sur les cordes, surtout le premier vue l'appui qu'il donne à la main.

Remain in the 3d. position, leaving the fingers on the strings as much as possible, specially the first finger, because it will give the hand a firm hold maintaining it in the right position.

Breite feste Striche.

Coups larges et fermes.

Broad firm strokes.

Moderato.

The musical score is written for a single instrument, likely a violin, in 3/4 time. It begins with a 'Moderato' tempo marking. The first staff includes fingerings (1, 2, 3, 4, 1) and the instruction 'H.B.'. The music consists of ten staves of notation, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often grouped with slurs. The key signature contains one sharp (F#). The piece concludes with a final note and a fermata.

2.

Fr. Wohlfahrt.

Striche wie bei der vorigen Etude, aber erst in der Mitte, dann O. B. und schließlich U. B.

Coup d'archet comme au N° 1, mais d'abord au milieu, puis à la moitié supérieure et enfin à la moitié inférieure de l'archet.

Bowing same as in study N° 1., but first with middle, than with upper half and finally with lower half of bow.

Allegro moderato.

The musical score is written for violin in G major (one sharp) and 2/4 time. It begins with a half rest followed by a forte (f) dynamic. The first staff contains a half note G4, a quarter note A4, and a quarter note B4. The second staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piece features a variety of bowing techniques, including slurs, accents, and dynamic markings like 'f' and 'fz'. Fingerings are indicated by numbers 0-4 below the notes. The piece concludes with a final cadence.

3.

Fr. Wohlfahrt.

Allegro moderato.

f *energico*

G.B.

4.

Georg Wichtl.

Kurze Striche in der Mitte des
Bogens.*Coups courts au milieu de l'ar-*
chet.

Short strokes with middle of bow.





5.

Amadeo von der Hoya.

Studie in gebrochenen
Sexten.

Etude pour des sixtes
brisées.

Study in broken sixths.

Mit dem Handgelenk, und sehr
gleichmäßig.

Avec le poignet, et très également.

With the wrist and with great
uniformity.

Moderato.

O.B.

The musical score is written on 11 staves. It begins with a treble clef and a common time signature (C). The tempo is marked 'Moderato'. The first staff includes the instruction 'O.B.' and a fingering '1 2' under the first two notes. The piece consists of broken sixths, with various dynamics such as *ff* and *f* indicated throughout. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#) during the piece. The score concludes with a double bar line.

6.

Verbindung der ersten und dritten Lage.

Connexion de la 1^{re} et 3^{me} position.

Connecting the first and the third position.

Man verweile so lange in der betreffenden Lage in welcher man sich befindet, bis ein neuer Fingersatz den Wechsel fordert.

Changer la position seulement si le doigté le demande.

Do not change the position unless the fingering given demands it.

Moderato.

7.

Fr. Wohlfahrt.

Allegro.

The musical score is written for guitar and consists of 12 staves. It begins with a treble clef, a 3/4 time signature, and a dynamic marking of *f*. The first staff contains a trill on the first string, followed by eighth-note patterns with various fingering numbers (1, 2, 3, 4) and rests. The piece continues with a series of eighth-note runs and rests, maintaining a consistent rhythmic flow. The key signature is one sharp (F#). The score concludes with a double bar line and a final chord.

Finger fest aufsetzen und mit biegsamen Handgelenk, erst acht Noten binden im langsameren Zeitmaß, dann die angegebenen Bogenstriche und schneller.

Poser les doigts fermement sur les cordes. Poignet flexible. Lier d'abord 8 notes jouant lentement, puis plus vite liant comme c'est indiqué dans l'étude.

Put the fingers down firmly. Flexible wrist. First play slowly 8 notes with one stroke, then quicker, bowing as indicated in this study.

Allegro moderato

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro moderato'. The piece begins with a series of eighth notes, some grouped with slurs and '4' indicating four notes per stroke. The music progresses through various rhythmic patterns, including sixteenth notes and triplets. Fingerings are indicated by numbers 1-4 and 0 (open string). The score includes dynamic markings such as 'cresc.' and 'fz' (forzando). The final staff concludes with a series of notes and rests, ending with a fermata.

This page of musical notation is for guitar, written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The notation includes various techniques such as triplets, slurs, and dynamic markings. The first staff begins with a triplet of eighth notes. The second staff features a forte (*fz*) dynamic marking. The third staff also includes a forte (*fz*) marking. The fourth staff has a *cresc.* (crescendo) marking. The fifth staff includes a *p* (piano) marking. The sixth staff has a *p* marking. The seventh staff has a *p* marking. The eighth staff has a *p* marking. The ninth staff has a *p* marking. The tenth staff has a *p* marking. The notation includes various fingerings (1, 2, 3, 4, 0) and slurs. The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or triplets.

Mit losem, biegsamen Handgelenk,
den Bogen über die Saiten führen.

*Passes l'archet sur les cordes avec
le poignet souple.*

Pass the bow over the strings, with
loose and flexible wrist.

The musical score consists of 14 staves. The first staff is for the violin, starting with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with the dynamic marking *mf legato*. The second staff is for the viola, also in treble clef with the same key signature and time signature. The score includes various musical notations such as slurs, accents, and dynamic markings like *fz* (forzando) and *f*. Fingerings are indicated by numbers 1-4 and 0 (open string). There are also some performance instructions like *cre...* and *scen...do* written across the staves. The piece concludes with a double bar line and a final chord.

Ruhig und sicher die Lage wechseln. | *Changer la position tranquillement et avec sûreté.* | Positions to be changed with calm and certainty.

Comodo. legato

The musical score consists of ten staves of music in G major (one sharp) and common time. The tempo and articulation are marked as *Comodo. legato*. The piece is a technical exercise for guitar, featuring a variety of fingerings and articulations. Fingerings are indicated by numbers 1-4 and 0 (open string). Many notes are grouped with slurs and marked with a '3' (triplets) or a '4' (quadruplets). The exercise involves frequent changes of position across the fretboard, as indicated by the instruction. The notation includes a variety of note values, primarily eighth and sixteenth notes, and rests. The piece concludes with a final cadence on the tenth staff.

12.

F. David.

Ruhig und glatt die Lage wechseln. | *Changer la position avec souplesse et tranquillité.* | Calm and smooth change of positions.

Allegro moderato

The musical score consists of ten staves of music in G major (one sharp). The tempo is *Allegro moderato*. The piece begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics fluctuate throughout, including *f* (forte), *pp* (pianissimo), *sf* (sforzando), and *p cresc.* (piano crescendo). Fingering is indicated by numbers 1-4 and 0 (for natural harmonics or specific techniques). The score concludes with a final *f* dynamic.

A musical score for a single melodic line in G major, consisting of 12 staves. The piece features a variety of dynamics and articulations. The first staff begins with a forte (*f*) dynamic and includes slurs and accents. The second staff introduces a piano (*p*) dynamic and features a triplet of eighth notes. The third staff returns to forte (*f*) and then piano (*p*). The fourth staff shows a transition from forte (*f*) to piano (*p*) and then to pianissimo (*pp*). The fifth staff features fortissimo (*sf*) dynamics. The sixth staff starts with forte (*f*) and then piano (*p*). The seventh staff is marked mezzo-forte (*mf*). The eighth staff begins with mezzo-forte (*mf*), includes a crescendo (*cresc.*) leading to fortissimo (*f*), and ends with a piano (*p*) dynamic. The ninth staff is marked mezzo-forte (*mf*). The tenth staff starts with piano (*p*) and includes a decrescendo (*dim.*) leading to pianissimo (*pp*). The eleventh staff is marked mezzo-forte (*mf*). The twelfth staff begins with piano (*p*) and includes a decrescendo (*dim.*) leading to pianissimo (*pp*). The score includes numerous slurs, accents, and fingerings throughout.

13.

F. David.

Mittlere Bogenhälfte

| *Au milieu de l'archet.*

| With middle half of bow.

Allegretto.

f

p

cresc.

f

p

cresc.

f

The musical score consists of ten staves of music. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p*, *f*, and *cresc.* Fingerings are indicated by numbers 1-4 above notes. Some notes have a '0' above them, likely indicating natural harmonics or specific fingerings. The music is written in a single system across ten staves.

Verschiedene Stricharten.

Variété d'archet.

Various Bowings.

Mittlere Sagenhälfte.

Au milieu de l'archet.

With middle half of bow.

Allegretto.

The musical score consists of 12 staves of music, each containing a series of bowing exercises. The exercises are characterized by rapid sixteenth-note patterns, often grouped in fours or eights. The notation includes various bowing directions (up and down bows) and dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *dolce* (softly). Fingerings are indicated by numbers 1-4 below the notes. The score is divided into two systems of six staves each, with a repeat sign at the end of the second system. The tempo is marked as *Allegretto*.

Einteilung des Bogens
bei Gesangstellen.

Division de l'archet
dans le chant.

Division of Bowing
in Cantabile.

Andante espressivo.

p

mf Fine.

dol. cantabile

rallent.

Dal Segno S al Fine.

Ganzer Bogen, sehr gleichmäßig
mit dem Handgelenk.

*Tout l'archet, très également avec
le poignet.*

Whole bow, very even, with the
wrist.

Allegro.

The musical score consists of 15 staves of music. It is written in G major (one sharp) and 6/8 time. The tempo is marked 'Allegro'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are numerous slurs and accents throughout. Fingering numbers (1, 2, 3, 4, 0) are placed above or below notes to indicate fingerings. Bowing marks, such as slanted lines above notes, indicate specific bowing techniques. The score concludes with a final cadence on the 15th staff.

Den oberen Bogen im Abstrich auf die Saite werfen, so daß er gut federt.

Jeter le haut de l'archet sur la corde en tirant, qu'il fasse bien ressort.

Throw upper part of bow on the string with down stroke and with good elasticity.

Allegro scherzando.

The musical score consists of 11 staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro scherzando'. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. Various bowing techniques are indicated, including accents and slurs. The piece concludes with a final cadence on the 11th staff.

Mit Springbogen in der Mitte, die Stange muß etwas steil gehalten werden.

Archet sautant au milieu. Il faut tenir l'archet un peu plus droit.

Springing stroke with middle of bow. The stick should be kept somewhat steep.

Vivo.

f *mf saltato* *mf* *cresc.* *f* *p* *mf leggiero* *cresc.* *f*

* Diese Etüde „Schlittenfahrt“ betitelt, ist auch für Violine mit Klavierbegleitung im Verlage von Anton J. Benjamin (Hamburg) erschienen.

* Cette étude a été éditée aussi sous le nom: „Schlittenfahrt“ pour violon et piano, par Anton J. Benjamin. Hamburg.

* This study, entitled „Schlittenfahrt“ (sledge drive) has been published also for violin with accomp. of piano by Anton J. Benjamin. Hamburg.

19.

F. Mazas.

Grazioso.

Du gracieux.

Gracefulness.

Allegretto quasi Andante.

dolce

poco cresc.

mf

Fine p dolce

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegretto quasi Andante' and the dynamic marking 'dolce'. The music is written in a treble clef with a key signature of two sharps (F# and C#). The piece features a variety of guitar techniques, including slurs, triplets, and specific fingering (e.g., 1, 1, 1, 3, 1, 3, 2, 4, 0, 0, 1, 1, 0, 0, 1, 1, 4, 4, 4, 4, 1, 1, 4, 4, 1, 1, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 2, 2). The dynamics change throughout, with 'poco cresc.' appearing in the seventh staff, 'mf' in the eighth, and 'p dolce' in the ninth. The piece concludes with a double bar line and the word 'Fine'.

0 3 *rall.* *Tempo.*
3

dolce

poco cresc.

mf

The musical score consists of ten staves of music in treble clef, with a key signature of three sharps (F#, C#, G#). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1-4 above or below notes. A '0' indicates a natural harmonic. A '3' with an 'x' indicates a natural harmonic on the 3rd fret. A '4' with an 'x' indicates a natural harmonic on the 4th fret. The score includes several dynamic markings: *rall.* (ritardando), *Tempo.* (ritornello), *dolce* (softly), *poco cresc.* (a little crescendo), and *mf* (mezzo-forte). There are also some rests and a repeat sign. The piece concludes with a final note and a fermata.

In der dritten Lage, ohne dieselbe zu verlassen. Feste Striche mit dem oberen Bogen; Finger liegen lassen.

Troisième position, sans la quitter. Fermes coups d'archet au haut de l'archet. Laisser les doigts rester sur les cordes.

3d. position throughout. Decisive strokes with upper part of bow. Let the fingers remain on the strings whenever possible.

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 dynamics are as follows: *p* (piano) at the beginning, *f* (forte) in the third measure, *dim.* (diminuendo) in the fifth measure, *fp* (fortissimo) in the seventh and ninth measures, *dim.* in the eighth measure, *cresc.* (crescendo) in the tenth measure, *fp* in the eleventh measure, and *dim.* in the twelfth measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

The musical score consists of ten staves of music in D major. The first two staves feature piano passages with dynamics *fp* and *f*, including a 4-measure rest and a 3-measure rest. The third staff begins with a *dim.* dynamic, followed by a *p* dynamic and a *cresc.* marking. The fourth staff starts with *dim.* and *p*. The fifth staff is marked *fp* throughout. The sixth staff begins with a 1-measure rest, *dim.*, and *p*. The seventh staff contains a continuous piano passage. The eighth staff features a series of accents (*>*) and ends with a *pp* dynamic. The ninth staff continues with accents. The tenth staff starts with *f* and ends with *dim.*

21.

Bériot.

Moderato.

Sp. G.B.

f brillante

The musical score consists of 12 staves of music. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked 'Moderato.' and the dynamics include 'f brillante', 'f', and 'p'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, often grouped in beams. There are numerous slurs and phrasing marks. Fingerings are indicated by numbers 1-4 and 0 (open string). Specific techniques are marked with 'Fr.' (flageolettone) and 'tr' (trills). The piece concludes with a double bar line and a final chord.

*) Flageolettöne auf der A-Saite.(dritte Lage.)

Sons harmoniques sur la corde de „La“. (3^{me} position.)

*) Harmonic notes on the A string.(3^d position.)

In der 3. Lage ohne Lagenwechsel. | *Troisième position sans la quitter.* | 3d. position throughout.

Allegretto.

The musical score is written for guitar in the 3rd position. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The first staff starts with a dynamic marking of *p* and a *Sp.* (Spirito) instruction. The music is characterized by rapid sixteenth-note passages. The second staff includes a *cresc.* (crescendo) marking. The third staff has a *p* dynamic and a *4* (quadruple) marking. The fourth staff features a *tr* (trill) marking. The fifth staff contains first and second endings, with a *fz* (forzando) marking. The sixth staff has *fz* and *fp* (forzando piano) markings. The seventh staff has *fp* markings. The eighth staff has *fp* markings. The ninth staff has *fp* markings. The tenth staff has a *p* marking. The eleventh staff has *fp* markings. The twelfth staff has *fp* markings. The thirteenth staff has *fp* markings. The piece ends with a repeat sign and a final cadence.

Erst feste, kurze Striche in der Mitte, dann an der Spitze, dann am Frosch; zuletzt mit hüpfendem Bogen in der Mitte. In der dritten Lage liegen bleiben.

D'abord coups courts et fermes au milieu, puis à la pointe, puis au talon et enfin sautant au milieu de l'archet. Rester à la 3^{me} position.

First firm short strokes with middle of bow, then at the point, then at the nut and finally with springing middle of bow. Remain in the 3d. position.

Vivace.

The musical score consists of ten staves of music in 3/8 time with a key signature of one flat. The first staff begins with a *p* dynamic and includes fingering numbers 2, 3, and 4. The second staff features a *mf* dynamic and a *p* dynamic. The third and fourth staves continue the melodic line. The fifth staff has a *pp* dynamic and a fingering number 2. The sixth staff includes a *cresc.* marking. The seventh staff starts with a *f* dynamic and a *p* dynamic, with fingering numbers 0, 2, 1, 2, 0, 1, and 1. The eighth staff has a *cresc.* marking and a *f* dynamic. The ninth staff begins with a *dim.* marking and a *p* dynamic, with a fingering number 1. The tenth staff ends with a *p* dynamic and a fingering number 1.

The image displays a page of musical notation consisting of 12 staves. The notation is written in a single system with a key signature of one flat (B-flat) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *mf*, *p*, *pp*, *f*, *cresc.*, and *pizz.*. There are also technical markings such as '4' and '3' above notes, and '1' below notes, which likely refer to fingerings or specific techniques. The notation is arranged in a standard format for a single melodic line.

24.

A. Lolli.

Mit Springbogen zu spielen.

| *Archet sautant.*

| To be played with springing bow.

Allegro. saltato

The musical score consists of 12 staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The first staff includes a dynamic marking of *p* *leggero* and a fingering of 0. The piece is characterized by rapid sixteenth-note passages. Performance markings include *p* (piano), *f* (forte), and *poco rit.* (slightly ritardando). The score includes various fingering numbers (0, 1, 2, 3, 4) and articulation marks. A repeat sign with first and second endings is present in the sixth staff. The piece concludes with a final cadence in the twelfth staff.

Gemischte Stricharten.

| *Différents coups d'archet.*

| Varied bowing.

Andante moderato.

mf leggero

mf

The musical score consists of 14 staves of music. The notation includes various rhythmic patterns, fingerings (0, 1, 2, 3, 4), and dynamic markings such as *p*, *mf*, *f*, and *cresc.*. The music is written in a key with two flats and a 3/4 time signature. The notation includes various rhythmic patterns, fingerings (0, 1, 2, 3, 4), and dynamic markings such as *p*, *mf*, *f*, and *cresc.*. The music is written in a key with two flats and a 3/4 time signature.

This page contains a musical score for guitar, consisting of 14 staves of music. The score is written in a key signature of one flat (B-flat) and a common time signature. The music is characterized by intricate fingerings and dynamic markings. The dynamics range from *p* (piano) to *sfz* (sforzando). Performance instructions include *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *riten.* (ritardando). The score includes various guitar techniques such as triplets, slurs, and specific fingering numbers (1, 2, 3, 4, 0) for the fingers and strings. The piece concludes with a final chord marked *sfz*.

26.

L. Spohr.

In der dritten Lage bleiben. | *Rester à la 3^{me} position.* | Remain in the 3^d position.

Allegretto.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of two flats (G minor), and a 2/4 time signature. The tempo is marked 'Allegretto'. The first measure is marked with a square box containing a 'p' and a '3', indicating a piano triplet. The music features a series of sixteenth-note runs, often grouped in pairs or groups of four, with various fingering numbers (1, 2, 3, 4) written above the notes. Slurs are used to group these runs. The score includes dynamic markings such as 'p' (piano), 'f' (forte), and 'cresc.' (crescendo). The instruction 'In der dritten Lage bleiben...' is written at the top of the page. The score concludes with a 'p' (piano) dynamic marking.

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various rhythmic patterns, slurs, and fingerings (1-4). Dynamics include *cresc.*, *f*, and *M. saltato*. The piece concludes with a double bar line and the text "G. B. Sp. G. B. Fr. G. B." below the staff.

Immer die ganze Bogenlänge, mit biegsamen Handgelenk.

Toujours toute la longueur de l'archet, avec le poignet flexible.

Use always whole length of bow; with flexible wrist.

Allegretto espressivo.

The musical score consists of 11 staves of music in G minor (three flats) and 6/4 time. The tempo is marked 'Allegretto espressivo'. The score includes various dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *pp* (pianissimo). It features numerous slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 0). The music is characterized by long, flowing lines with a focus on bow control and wrist flexibility.

This musical score consists of 14 staves of music. The key signature is G-flat major (two flats). The piece features a variety of dynamics and articulations. Dynamics include *p* (piano), *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), *dim.* (diminuendo), and *poco rit.* (poco ritardando). Articulations include accents, slurs, and fingerings (1-4). The music is characterized by flowing, melodic lines with frequent slurs and ties. The piece concludes with a *poco rit.* marking and a final cadence.