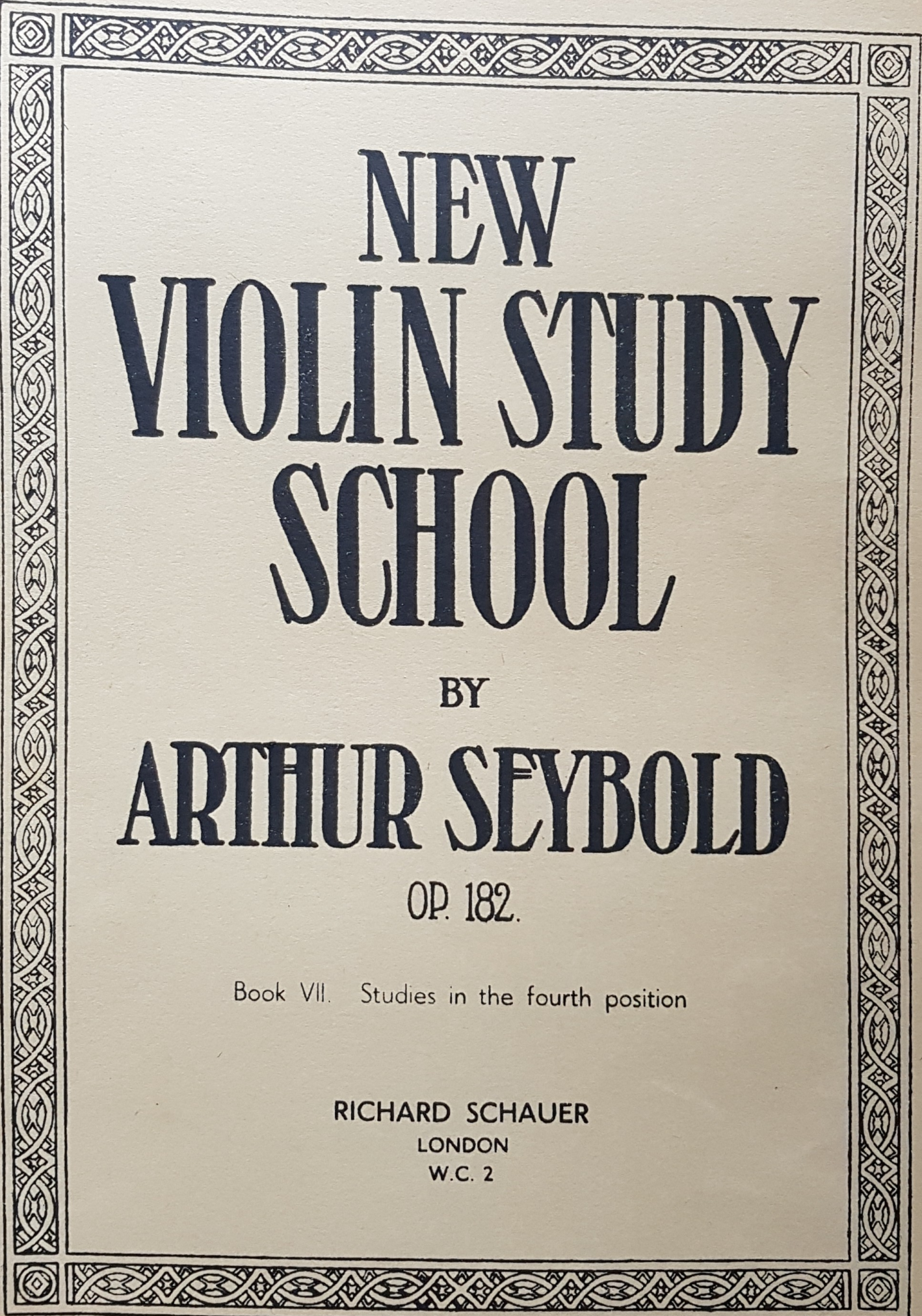




NEW VIOLIN STUDY SCHOOL

BY
ARTHUR SEYBOLD

OP. 182.

Book VII. Studies in the fourth position

RICHARD SCHAUER
LONDON
W.C. 2

A NEW SCHOOL OF VIOLIN STUDY BY ARTHUR SEYBOLD.

PUBLISHED IN 12 PARTS AND ADAPTED TO MEET
THE FULLEST REQUIREMENTS OF THE BEGINNER
OR VIRTUOSO.

GRADED STUDIES WITH ALL STYLES OF BOWING,
FINGERING ETC, CAREFULLY MARKED, IN THE
VARIOUS POSITIONS.

SELECTED BY THE AUTHOR
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INCORPORATING THE MOST VALUABLE AND
CELEBRATED STUDIES OF BACH, DE BERIOT,
BRUNI, CAMPAGNOLI, CORELLI, DAVID,
DONT, FIORILLO, GAVINIES, HOFMANN,
HOYA, KAYSER, KREUTZER, LECLAIR,
LOCATELLI, LOLLY, MAYSEDER, MAZAS,
MEERTS, MOZART, PAGANINI, RODE,
ROVELLI, SCHOEN, SPOHR, WICHTL,
WOHLFAHRT AND
ORIGINAL WORKS OF THE AUTHOR.

PART VII.

Studies in the fourth position

RICHARD SCHAUER

LONDON

W.C. 2

ANTON J. BENJAMIN'S EDITION

Seybold's neue Violin-Etuden-Schule.

Eine Auswahl der wertvollsten und berühmtesten Etüden von: Alday, Bach, Fr Benda, de Bériot, Bruni, Campagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Hérold, Fr.A.Hoffmann, v.d.Hoya, Kayser, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L.Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schlöming, Schoen, Seybold, Spohr, Wichtl und Wohlfahrt, in progressiver Reihenfolge, vom ersten Anfang bis zur höchsten Vollendung.

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- „ **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..
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- „ **XI.** Doppelgriffetüden.
- „ **XII.** Künstleretüden.

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Un choix parmi les plus précieuses et les plus célèbres Etudes pour le Violon, de Alday, Bach, Fr.Benda, de Bériot, Bruni, Campagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Hérold, Fr.A.Hoffmann, v.d.Hoya, Kayser, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L.Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schlöming, Schoen, Seybold, Spohr, Wichtl et Wohlfahrt, par ordre progressif depuis les premiers débuts jusqu'à la plus grande perfection.

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- „ **XI.** Etudes sur les doubles cordes.
- „ **XII.** Etudes pour artistes.

Seybold's new School of Violin Studies.

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, Kayser, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L.Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schlöming, Schoen, Seybold, Spohr, Wichtl and Wohlfahrt, progressively arranged for the Student or the Virtuosi.

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- „ **III.** More difficult studies in the first position.
- „ **IV.** Studies in the second position. First and second position combined.
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- „ **VI.** Studies in the first three positions.
- „ **VII.** Studies in the fourth position. The first four positions combined.
- „ **VIII.** Studies in the fifth position. The first five positions combined.
- „ **IX.** Studies in the higher positions.
- „ **X.** Studies on the shake, octaves and arpeggios.
- „ **XI.** Studies on double stops.
- „ **XII.** Studies pour artistes.

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, vollereicht.

Hamburg - Wentorf.
Februar 1915.

Arthur Seybold.

Zeichen und Abkürzungen.

- Abstrich.
 V 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
 2 — zweiten
 3 — dritten
 4 — vierten } Finger liegen lassen.
 I. oder sul E = auf der E Saite.
 II. " sul A = " " A "
 III. " sul D = " " D "
 IV. " sul G = " " G "
 restez = in der Lage bleiben.

En publiant ma nouvelle „Ecole d'Etudes“ j'espère que ce recueil des meilleurs, ordonné en une suite, d'Etudes rigoureusement progressives, puisse rendre un service appréciable aussi bien aux débutants qu'aux élèves déjà plus avancés.

Considérant que les premières études sont la base de tout travail ultérieur, je leur ai réservé pour cette raison un large espace dans ma collection, afin de placer l'élève sur un socle solide avant de le guider vers les sommets prestigieux de la virtuosité.

Dans le choix de mes Etudes j'ai eu grand soin d'associer au très grand nombre d'Etudes célèbres (et des plus célèbres) de Maîtres anciens et modernes, une quantité d'autres, moins connues, et qui représentent selon moi un enrichissement précieux de la littérature du Violon.

J'ai le devoir de remercier ici M. le Prof. Dr. Altmann, chef-bibliothécaire de la section musicale à la bibliothèque royale de Berlin, pour l'amabilité qu'il a eue de mettre à ma disposition des œuvres rares et de grande valeur.

Le chemin à parcourir entre ses débuts et la perfection est pour l'élève-violoniste long et pénible. Si mon „Ecole d'Etudes“ pouvait lui être un compagnon de route agréable et utile, mes vœux en rédigeant ce recueil seraient entièrement réalisés.

Hamburg - Wentorf
Février 1915.

Arthur Seybold.

Signes et abréviations.

- Tirez!
 V Pousses!
 < Demi-ton, les doigts resserrés.
 G.B. Tout l'archet.
 H.B. La moitié de l'archet.
 O.B. Partie supérieure de l'archet.
 U.B. Partie inférieure de l'archet.
 M. Milieu de l'archet.
 Sp. A la pointe.
 Fr. Au talon.
 1 —
 2 —
 3 —
 4 — } Gardez les doigts en place.
 I. ou sul E = sur la corde MI
 II. " sul A = " " " LA
 III. " sul D = " " " RE
 IV. " sul G = " " " SOL
 restez = rester à la même position.

In placing my new "Study School" before the public, I hope it may be of as much assistance to the beginner as to the advanced player, by the progressively arranged selection of the best studies from the works of past masters: considering that the first exercises form the ground work for all later advancement, I have reserved a large space for these, and trust they will lay the sure foundation that will lead the student to ultimate success.

Great care has been exercised in the selection of these which are extracted from the works of the most celebrated masters of the past and adapted to the progressive requirements of this work, thus making the "Study School" a complete school of Violin literature. My sincere thanks are due to Prof. Dr. Altmann, chief librarian (Dept. of Music), The Royal Library Berlin, for his kindness in allowing me access to works (for making extracts) of which would otherwise have been unobtainable.

It is perhaps a fairly long and tedious path to travel from the Beginner to the Virtuoso on the Violin, but if I succeed in assisting the aspiring student by this work my aim will have been accomplished.

Hamburg - Wentorf
February 1915.

Arthur Seybold.

Signs and abbreviations.

- Down bow.
 V 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 —
 3 —
 4 — } Fingers must remain on the strings.
 I. or sul E = on the E string.
 II. " sul A = " " A "
 III. " sul D = " " D "
 IV. " sul G = " " G "
 restez = remain in the same position.

4 Biographische Daten.

Benda, Franz, Komponist und Violinvirtuose, geb. den 25. November 1709 zu Althenatek in Böhmen, gest. am 7. März 1786 in Potsdam; war erst Chorknabe in Prag und Dresden, dann herumziehender Musikant, später hervorragender Geiger und seit 1771 königlich preussischer Konzertmeister.

Bériot, Charles Auguste de, ausgezeichnete Violinvirtuose, Komponist und Lehrer, Schüler von Tiby (Löwen) und Baillet (Paris), geb. den 20. Februar 1802 zu Löwen, gest. 8. April 1870 zu Brüssel.

Campagnoli, Bartolomeo, vortrefflicher Geiger, Schüler Nardinis in Florenz, besonders bekannt durch seine Violinschule und Etüdenwerke, geb. 10. September 1751 zu Cento bei Bologna, gest. 6. November 1827 in Neustrelitz.

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

Dont, Jacob, vorzüglicher Violinpädagoge und Komponist, Schüler Joseph Böhm's, geboren 2. März 1815 zu Wien, gestorben 17. November 1888 daselbst.

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

Hoya, Amadeo von der, Großherzoglich-Sächsischer Konzertmeister, Violinvirtuose und Komponist für Violinliteratur, (wertvolle originelle Etüdenwerke) Schüler von Kotek, Joachim, Sauret und Halir; geboren 13. März 1874 in Stuttgart, lebt als Violinpädagoge und Musikschriftsteller in Linz a. d. Donau.

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

Leclair, Jean Marie, fruchtbarer und bedeutender Komponist für Violinliteratur, geb. 1697 zu Lyon (Datum unbestimmt), ermordet aus unbekannten Motiven am 22. October 1764 in Paris. L. war ursprünglich Ballettänzer, später vorzüglicher Geiger; seine Kompositionen haben noch heute volle Lebenskraft.

Locatelli, Pietro, Violinvirtuose und s. Zeit bedeutender Komponist für die Violinliteratur, Schüler Corellis in Rom; geboren 1693 zu Bergamo, gestorben 1764 in Amsterdam.

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

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

Rode, Jacques Pierre Joseph, Schüler von Fauvel in Bordeaux und Viotti in Paris, berühmter Violinvirtuose und Komponist, geb. 16. Februar 1774 zu Bordeaux, gest. 25. November 1830 auf Schloß Bourbon bei Damazan.

Schön, Moritz, tüchtiger Geiger, Lehrer und Komponist für Violinliteratur, Schüler Spohr's, geb. 1808 zu Krönau in Mähren, gest. 8. April 1885 in Breslau.

Wichtl, Georg, tüchtiger Geiger, Komponist und Kapellmeister, geb. 2. Februar 1805 zu Trostberg in Bayern, gest. 3. Juni 1877 in Bunzlau.

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

Notices biographiques.

Benda, Franz. Compositeur et virtuose de violon, né le 25 novembre 1709 à Althenatek en Bohême, mort le 7 mars 1786 à Potsdam. Fut d'abord enfant de chœur à Prague et à Dresde, puis musicien voyageant, puis violoniste éminent et enfin depuis 1771 maître de concert royal de Prusse.

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

Campagnoli, Bartolomeo. Violoniste excellent. Elève de Nardini à Florence. Connu surtout par sa méthode et ses œuvres d'études pour violon. Né le 10 septembre 1751 à Cento, près Bologne. Mort le 6 novembre 1827 à Neustrelitz.

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. Grand virtuose de violon et professeur. Compositeur important pour violon. (Concerts, études, morceaux pour violon seul, méthode pour violon arrangements, études de concerts, etc.)

Dont, Jacob. Pédagogue de violon distingué et compositeur. Elève de Joseph Böhm. Né le 2 mars 1815 à Vienne, mort le 17 novembre 1888 à Vienne aussi.

Hoffmann, Franz Alexander. Violoniste éminent et professeur de violon distingué. 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 (Œuvres d'études valables et originales). 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.

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

Leclair, Jean Marie. Compositeur distingué et très productif. Né 1697 à Lyon. Assassiné pour des raisons non connues le 22 octobre 1764 à Paris. L. fut d'abord danseur de ballet, et plus tard violoniste excellent. Ses compositions n'ont rien perdu de leur valeur.

Locatelli, Pietro. Virtuose de violon et compositeur distingué en son temps. Elève de Corelli à Rome. Né 1693 à Bergamo, mort en 1764 à Amsterdam.

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

Pichl, Wenzeslaus. Elève de Nardini. Violoniste excellent, chef d'orchestre et compositeur productif. Né le 26 septembre 1741 à Bechin en Bohême. Mort le 23 janvier 1805 à Vienne. (Selon Fétis en 1804).

Rode, Jacques Pierre Joseph. Elève de Fauvel à Bordeaux et de Viotti à Paris. Célèbre virtuose de violon et compositeur, né le 16 février 1774 à Bordeaux, mort le 25 novembre 1830 sur le château Bourbon près Damazan.

Schön, Moritz. Violoniste, professeur et compositeur pour la littérature de violon, excellent. Elève de Spohr. Né 1808 à Krönau, mort le 8 avril 1885 à Breslau.

Wichtl, Georg. Violoniste excellent. Compositeur et chef d'orchestre. Né le 2 février 1805 à Trostberg en Bavière, mort le 3 juin 1877 à Bunzlau.

Wohlfahrt, Franz. Compositeur, né le 7 mars 1833 à Frauenpriesnitz. Mort le 14 février 1884 à Gohlis près Leipzig.

Biographical Notes.

Benda, Franz. Composer and violin virtuoso. Born Nov. 25, 1709 at Althenatek, Bohemia. Died March 7, 1786 at Potsdam. He started chorister at Prague and Dresden, was then travelling musician and later prominent violinist. Since 1771 Royal prussian concert-master.

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

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

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

Dont, Jacob. Excellent violin pedagogue and composer. Pupil of Joseph Böhm. Born March 2, 1815 at Vienna. Died Nov. 17, 1888 at the same place.

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

Hoya, Amadeo von der. Concert-master (Dukedom of Saxony) violin virtuoso and composer for 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).

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

Leclair, Jean Marie. Prominent and productive composer for violin literature. Born 1697 at Lyon. Date uncertain. Murdered Oct. 22, 1764 at Paris; reasons unknown. L. was first ballet dancer, later excellent violinist. His compositions are still to-day very well accepted.

Locatelli, Pietro. Violin virtuoso important composer for violin literature. Pupil of Corelli at Rom. Born 1693 at Bergamo. Died 1764 at Amsterdam.

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

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

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

Schön, Moritz. Excellent violinist, teacher and composer for violin literature. Pupil of Spohr. Born 1808 at Krönau (Moravia). Died April 8, 1885 at Breslau.

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

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

Die vierte Lage.

La 4^e position.— The 4th position.

1.

Georg Wichtl.

Ohne Lagenwechsel.

| Sans changer la position.

| Without change of position.

Allegretto.

The musical score is written for a single melodic line in 2/4 time. It begins with a piano (*p*) dynamic and a tempo marking of *Allegretto*. The key signature has two sharps (F# and C#). The score is divided into measures by vertical bar lines. Slurs are used to group notes that are played in a single breath or as a single phrase. Ties connect notes across bar lines. Dynamic markings include *p*, *fz*, *pp*, *cresc.*, *fp*, *mf*, and *f*. Fingering numbers (1, 2, 3, 4) are placed above specific notes. The piece ends with a final cadence marked with a double bar line.

2.

Allegro moderato.

Charles Auguste de Bériot.

3.

Amadeo von der Hoya.*

Finger fest aufsetzen und liegen lassen; Die Etüde ist sehr gleichmäßig zu spielen.

Poser les doigts fermement en les tenant fixés sur les cordes quand c'est possible. Cette étude doit être jouée très également.

Put the fingers down firmly, keeping them on the strings whenever possible. This study should be played with great uniformity.

* Mit Genehmigung des Original-Verlegers Herrn F. E. C. Leuckart, Leipzig.
Aus: Moderne Lagenstudien von A. von der Hoya.

* Avec le permis de l'éditeur Monsieur F. E. C. Leuckart, Leipzig.
Des: Etudes modernes des positions par A. von der Hoya.

* With kind permission of the orig. editor F. E. C. Leuckart, Leipzig.
Out of: Modern studies of the positions by A. von der Hoya.

1 2

nach Ch. de Bériot.

Kurze Striche und mit dem Hand-
gelenk.*Coups courts avec le poignet.*

Short strokes and with the wrist.

Allegretto.

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats) and 2/4 time. It consists of 11 staves of music. The first staff begins with a forte (*f*) dynamic and includes fingerings (2, 4, 2, 1, 3) for the first five notes. The second staff has a piano (*p*) dynamic marking. The eighth staff has a crescendo (*cresc.*) marking. The final staff ends with a triplet of eighth notes. The piece concludes with a final cadence.

Kurze Striche und mit dem Hand-
gelenk.

Coups courts avec le poignet.

nach Ch. de Bériot.
Short strokes and with the wrist.

Allegretto.

The musical score consists of ten staves of music. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto.' The music is characterized by rapid sixteenth-note runs and slurs. Dynamics include *f* (forte) at the beginning, *p* (piano) in the middle, and *cresc.* (crescendo) later on. The piece ends with a 3/2 time signature change.

Etüde mit verschiedenen Stricharten. | *Différents coups d'archet.* | Study with varied bowing.

Allegro non troppo.

The musical score is written for violin in G major (one sharp) and 3/8 time. It consists of 12 staves of music. The tempo is marked 'Allegro non troppo'. The score includes various bowing techniques indicated by slurs, accents, and dynamic markings like 'f' (forte). Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The piece concludes with a double bar line and a final chord.

* Mit Genehmigung des Original-Verlegers
Herrn F. E. C. Leuckart, Leipzig.
Aus dem Prakt. Lehrs. f. d. Violin-Unterricht
von Moritz Schoen.

* Avec le permis de l'éditeur Monsieur
F. E. C. Leuckart, Leipzig.
Des: Prakt. Lehrs. f. d. Violin-Unterricht
von Moritz Schoen.

* With kind permission of the orig. editor
F. E. C. Leuckart, Leipzig.
Out of: Prakt. Lehrs. f. d. Violin-Unterricht
von Moritz Schoen.

7.

Moderato assai.

Franz Wohlfahrt.

f energico

segue

segue

Allegretto,

Allegretto.

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

f *tr* *tr* *tr* *tr*

mf *tr* *tr* *tr* *tr*

dim. *p*

f *tr* *tr* *tr* *tr*

dimin.

This page contains ten staves of musical notation for a piano piece. The key signature is G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like *p*, *mf*, *f*, *dim.*, and *dolce*. The music is characterized by frequent trills (*tr*) and slurs. The lyrics "cre - scen - do" are visible under the sixth staff.

9.

Bartolomeo Campagnoli

Allegro assai.

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro assai.' The score begins with a dynamic marking of *mf* (mezzo-forte) and a first-measure rest. The melody is characterized by rapid sixteenth-note passages, often beamed in groups of four. Various musical ornaments are present, including slurs, accents, and breath marks (marked with a 'V'). Fingering numbers (1, 3, 4) are indicated below the staff at several points. The piece concludes with a double bar line and repeat dots.

10.

Allegretto.

G.B.

G. Wichtl.

p comodo

fz *fz* *fz* *p*

f

p

f

fz *fz* *fz*

p

fz *fz* *fz*

p

Allegro.

p *cresc.* *f*

p *f*

p *cresc.* *f* *p* *cresc.*

f *Finger liegen lassen p espress.* *mf* *p*

mf *cresc.* *f*

p *cresc.* *2*

f *p* *cresc.*

f *p*

cresc. *f* *p* *Finger liegen lassen*

mf *p* *mf* *p*

cresc. *f* *p*

p *cresc.*

dim. *p* *cresc.* *f*

Allegretto.

A. J. B. 4743

Etüden mit Wechsel in den ersten vier Lagen. Man wechsle die Lage nur, wenn dies durch neuen Fingersatz gefordert wird.

Etudes comprenant les quatre premières positions. Changer la position seulement si le doigté le demande.

Change of position within the first 4 positions. Positions to be changed only when required by the fingering indicated.

Bogen - Übung.

Légereté d'archet.

Bowing - Exercise.

Mit der Spitze und mit sehr wenig Bogen.

De la pointe avec très peu d'archet.

With the tip, using very little bow-hair.

Allegro.

The musical score is written for violin and consists of 12 staves. It begins with a treble clef and a 2/4 time signature. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The score includes various bowing techniques, such as slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte) and *pp* (pianissimo). There are also markings for *dim.* (diminuendo). The score is divided into sections by staves, with some sections starting with a new key signature (one flat, Bb). The piece ends with a final flourish and a *f* marking.

14.

Jacob Dont*

Sehr glatt und biegsam in der Bogenführung zu spielen.

Jouer avec grande souplesse.

To be played with a very smooth and flexible bowing.

Allegro moderato.

The musical score is written for a single violin. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato'. The first staff starts with a forte (*f*) dynamic and a 'frescivo' marking. The second staff includes a 'dim. e riten.' marking. The third staff begins with a piano (*p*) dynamic and an 'a tempo' marking. The fourth staff has a forte (*f*) dynamic. The fifth staff starts with a piano (*p*) dynamic. The sixth staff includes a 'restez' marking. The seventh staff has a 'cresc.' marking. The eighth staff begins with a forte (*f*) dynamic and an 'a tempo' marking. The ninth staff has a 'dimin.' marking. The tenth staff has a 'dimin.' marking. The eleventh staff has a 'dimin.' marking. The twelfth staff has a 'dimin.' marking.

* Mit Genehmigung des Original-Verlegers
Herrn F. E. C. Leuckart, Leipzig.
Aus 20 fortschreitende Übungen von
Jacob Dont.

15.

Wenzeslaus Pichl.

Larghetto.

Feste kurze Striche.

| *Coups d'archet brusques et brefs.*

| Strong short bowing.

Allegro moderato.

Musical notation for guitar, featuring 12 staves of music. The notation includes various fret numbers (0-4), fingerings (1-4), and articulation marks like accents and slurs. The music is in a key with one flat (B-flat). The lyrics "nu - en - do" and "restez" are written below the staves. Performance instructions include *f*, *cresc.*, and *dimi*.

This page contains ten staves of musical notation for guitar, written in B-flat major (one flat). The notation includes various fret numbers (0-4) and fingerings (1-4) for the left hand. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and some triplets. A *cresc.* (crescendo) marking is present on the fifth staff. The notation is arranged in a single system across ten staves.

This page contains ten staves of musical notation for a guitar piece. The notation is written in a key with one flat (B-flat) and a 2/4 time signature. The piece features a variety of musical elements, including notes, rests, and dynamic markings such as *mf*, *p*, *f*, *ff*, *cresc.*, and *accel.*. The notation is complex, with many accidentals and fingerings indicated by numbers 1-4. The piece is written for guitar, as evidenced by the use of the letter 'V' for vibrato and the 'ff' marking for fortissimo.

Breite Bogenstriche.

| *Coups d'archet larges.*

| Broad bowing.

Moderato.

segue

This page contains 12 staves of musical notation for guitar. The notation is written in a single system, with each staff containing a line of music. The key signature is one flat (B-flat), and the time signature is 4/4. The music is complex, featuring many accidentals and fingerings indicated by numbers 1-4 and 0 (natural). The notation is written in a single system, with each staff containing a line of music. The music is complex, featuring many accidentals and fingerings indicated by numbers 1-4 and 0 (natural).

Kleine leichte Striche in der Mitte
des Bogens.

*Petits coups légers au milieu de
l'archet.*

Short easy strokes with middle
of bow.

Poco Allegro.

sempre staccato

This page contains 12 staves of musical notation for guitar, written in D major (two sharps). The music is a complex, fast-paced piece, likely a study or a virtuosic work. It features a variety of techniques, including:
 - Fingering: Numbers 1, 2, 3, and 4 are placed above notes to indicate which finger to use.
 - Fretting: Numbers 0, 1, 2, 3, and 4 are placed below notes to indicate the fret position.
 - Rhythms: The notation includes eighth and sixteenth notes, often beamed together in groups.
 - Dynamics: There are no explicit dynamic markings, but the piece's complexity suggests a range of volumes.
 - Structure: The piece is organized into 12 staves, with some staves containing multiple measures of music.
 - Key Signature: The key signature is D major, indicated by two sharps (F# and C#) on the staff lines.

18.

Jean Marie Leclair.

Allegro.

f

p

cresc.

f restez.

p

1 3 4

dimin.

2

1 2

p¹

pp

f

p

f

sf

dim. tr

2

f

4

tr

p

cresc.

restez.

f

2

pp

cresc.

Musical score for a piano piece, featuring ten staves of music. The key signature is G major (one sharp). The notation includes various dynamics and articulations:

- Staff 1: *f*, *p*, *f*, *tr*, *V*
- Staff 2: *p*, *f*
- Staff 3: *p*, *f*, *1*, *3*
- Staff 4: *dim.*, *2*, *1*, *1*
- Staff 5: *pp*, *4*, *4*, *4*, *4*, *3*
- Staff 6: *cresc.*
- Staff 7: *f*, *pp*, *1*, *4*, *3*, *4*, *cresc.*
- Staff 8: *f*, *pp*, *1*, *4*, *3*, *3*, *4*, *cresc.*
- Staff 9: *f₂*, *p*, *f*
- Staff 10: *dim.*, *p*, *cresc.*, *f*, *sf*, *tr*
- Staff 11: *f*, *p*, *molto cresc.*, *sf*, *tr*, *sf*

Mit Leichtigkeit die Saiten über-
setzen.

*Passer sur les cordes avec lé-
gèreté.*

Passing across the strings with
ease.

Moderato.

The musical score is written for guitar in 3/4 time, Moderato tempo. It consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various string techniques such as triplets, slurs, and fingerings (1, 2, 3, 4). The dynamics are marked with *fz* (forzando) and *f* (forte). The piece concludes with a double bar line and a final chord. The word "segue" is written above the fourth staff, indicating a transition to the next piece.

Kurze Striche in der Mitte des Bogens und leicht die Saiten übersetzen.

Coups courts au milieu de l'archet en passant sur les cordes avec facilité.

Short strokes with middle of bow, and passing with ease across the strings.

Allegro.

segue

The musical score is written for a single violin. It begins with the tempo marking 'Allegro.' and a 'segue' instruction. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is characterized by rapid, continuous sixteenth-note passages. Fingering numbers (0, 1, 2, 3, 4) are indicated throughout the score. Dynamic markings include *f* (forte) and *p* (piano). The piece concludes with a *rit.* (ritardando) marking and a final double bar line.

Original.

restez.

22.

R. Kreutzer.

Staccato erst fest, dann leicht und kurz an der Spitze mit dem Handgelenk.

Le staccato d'abord ferme, puis légèrement à la pointe de l'archet. Coups courts, avec le poignet.

Staccato, first firm, then light and short at the point, with flexible wrist.

Allegro non troppo.

f sempre

This page contains ten staves of musical notation for guitar. The music is written in a treble clef with a key signature of one sharp (F#). The notation includes various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) for chords and melodic lines. The music is written in a treble clef with a key signature of one sharp (F#). The notation includes various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4) for chords and melodic lines.

23.

Pietro Locatelli.

Moderato.

restez.

ten.

ten.

This page contains ten staves of musical notation for guitar, written in E major (indicated by four sharps: F#, C#, G#, D#). The notation includes various fret numbers (0, 1, 2, 3, 4, 6) and fingerings (1, 2, 3, 4) above the notes. Slurs are used to group notes, and ties connect notes across staves. The piece concludes with a *rit.* (ritardando) marking followed by *a tempo*.

Moderato leggiero.

This musical score is for a piece in G major, 4/4 time, titled "Moderato leggiero." by Franz Benda. It is arranged for Violin and Piano. The score consists of 11 staves. The Violin part is written on a single staff, and the Piano accompaniment is written on a grand staff (treble and bass clefs). The tempo is marked "Moderato leggiero." The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-4 above or below notes. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and some triplet markings. The score concludes with a final cadence on the eleventh staff.

Die drei Staccatonoten mit Auf-
strich leicht geworfen.

Pour jouer les 3 notes de stac-
cato, jeter l'archet légèrement en
poussant.

The 3 staccato notes to be played
easily with up stroke.

Allegro ma non troppo.

p espressivo

cresc.

f

p

sf

sf

tr

poco rit.

cresc.

a tempo

p

cresc.

f

restez

p

f

p

cresc.

ff

pp

cresc.

f

p

pp

cresc.

ff

ritard.