

# ARTHUR SEYBOLD.

OPUS 182.

## ✓ Neue Violin- Etuden-Schule

Eine Auswahl  
der wertvollsten und  
berühmtesten Etüden  
in progressiver Reih-  
enfolge in 12 Heften

✓ von ✓

## Nouvelle école d'études pour le Violon

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

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

HEFT VI.

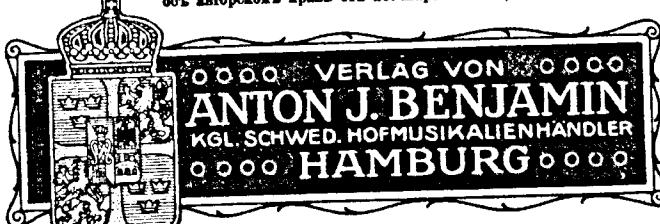
CAHIER VI.

PART VI.

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

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Nachdruck verboten laut dem holländischen  
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**Seybold's  
neue  
Violin-Etuden-Schule.**

Eine Auswahl der wertvollsten und berühmtesten Etuden von: Alday, Bach, Fr. Benda, de Bériot, Bruni, Campagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Hérold, Fr. A. Hoffmann, v. d. Hoya, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L. Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schlooming, 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 1sten Lage.
- ” **II.** Leichte Etuden in der 1sten Lage.
- ” **III.** Schwierigere Etuden in der 1sten Lage.
- ” **IV.** Etuden in der 2ten Lage; Verbindung der 1sten und 2ten Lage.
- ” **V.** Etuden in der 3ten Lage; Verbindung der 1sten und 3ten Lage.
- ” **VI.** Etuden in den ersten drei Lagen.
- ” **VII.** Etuden in der 4ten Lage und Etuden in den ersten vier Lagen.
- ” **VIII.** Etuden in der 5ten Lage und Etuden in den ersten fünf Lagen.
- ” **IX.** Etuden in den höheren Lagen.
- ” **X.** Triller, Oktaven- und Arpeggionetuden.
- ” **XI.** Doppelgriffetuden.
- ” **XII.** Künstleretuden.

**Seybold  
Nouvelle  
École d'Études  
pour le Violon.**

Une collection des meilleures et plus célèbres études pour le violon, de: Alday, Bach, Fr. Benda, de Bériot, Bruni, Campagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Hérold, Fr. A. Hoffmann, v. d. Hoya, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L. Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schlooming, 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<sup>re</sup> et 2<sup>me</sup> positions combinées.
- ” **V.** Etudes à la troisième position.  
1<sup>re</sup> et 3<sup>me</sup> positions combinées.
- ” **VI.** Etudes sur les 1<sup>re</sup>, 2<sup>me</sup> et 3<sup>me</sup> 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 arpèges.
- ” **XI.** Etudes sur les doubles cordes.
- ” **XII.** Etudes pour artistes.

**Seybold's  
new  
Violin-Study-School.**

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

**Contents.**

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

## Vorwort.

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

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

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

Hamburg-Wentorf, Arthur Seybold.  
Februar 1915.

## Zeichen und Abkürzungen.

	Abstrich.
	Aufstrich.
	halber Ton, Finger dicht zusammen.
G. B.	Ganzer Bogen.
H. B.	Halber Bogen.
O. B.	Oberer Bogen.
U. B.	Unterer Bogen.
M.	Mitte.
Sp.	Spitze.
Fr.	Frosch.
1	ersten
2	zweiten
3	dritten
4	vierten
I.	oder sul E = auf der E Saite.
II.	" " A = " " A "
III.	" " D = " " D "
IV.	" " G = " " G "
	reste = in der Lage bleiben.

## Avant-Propos.

*En rendant ma nouvelle École d'Études à la publicité, j'ai l'espoir que cette collection des meilleures études, ordonnées en une suite rigoureusement progressive offre une bonne assistance tant aux commençants comme aux élèves déjà plus avancés.*

*Dans l'opinion que les premières études particulièrement doivent former la base pour tout pouvoir postérieur, j'ai réservé à celles-ci un espace très ample, pour accompagner l'élève aux sommets vertigineux de la virtuosité après avoir formé une base solide.*

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

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

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

Hambourg-Wentorf. Arthur Seybold.  
Février 1915.

## Preface.

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

*Considering that the first studies are the base for all later work, I have reserved a large space for these, in order to form a solid base first, and than accompany the pupil to the giddy heights of the virtuosity.*

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

*It is my duty to render my best thanks to Mr. Prof. Dr. Altmann, chief-librarian of the department of music at the royal library af 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.

## 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	
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.

## 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	
3	
4	
I.	Fingers must remain on the strings.
II.	
III.	
IV.	
	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.

**Bach, Johann Sebastian**, einer der größten Meister aller Zeiten, geb. 21. März 1685 zu Eisenach, gest. 28. Juli 1750 in Leipzig.

**Benda, Franz**, geb. den 25. November 1709 zu Altbenatek in Böhmen, gest. am 7. März 1786 in Potsdam, war erst Chorknabe in Prag und Dresden, dann herumziehender Musikan, später hervorragender Geiger und seit 1771 königl. preußischer Konzertmeister.

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

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

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

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

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

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

**Maurer, Louis Wilhelm**, ausgezeichneter Violinvirtuose und Komponist (Konzert für 4 Soloviolinen und Orchester) geb. 8. August 1789 zu Potsdam, gest. 25. Oktober 1878 in St. Petersburg; trat schon mit 13 Jahren als Solist auf.

**Mayseder, Joseph**, bedeutender Violinvirtuose und Komponist, geb. 26. Oktober 1789 zu Wien, gest. 21. November 1863 daselbst.

**Mazas, Jacques Féréol**. Violinvirtuoso und bedeutender Komponist für Violinliteratur, Schüler von Baillot am Pariser Konservatorium, geb. 23. September 1782 zu Béziers, gest. 1849.

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

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

## Notices biographiques.

**Bach, Johann Sebastian**. *Un des maîtres plus célèbres de tous les temps. Né le 21. mars 1685 à Eisenach, mort le 28 juillet 1750 à Leipzig.*

**Benda, Franz**. *Né le 25 novembre 1709 à Altbenatek en Bohème. Mort le 7 mars 1786 à Potsdam. Il commençait enfant de chœur à Prague et Dresden, continuait musicien voyageant et devenu violoniste éminent, avec le titre de maître de concert royal de Prusse depuis 1771.*

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

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

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

**Fiorillo, Federigo**. *Né le 1753 à Brunswick. Violiniste et compositeur excellent. Date de mort n'est pas connue.*

**Hoffmann, Franz Alexander**. *Violiniste éminent et professeur distingué. Élève du conservatoire de Prague. Chef d'orchestre et soliste au théâtre de Graz etc. Né le 26 février 1808 à Neustadt en Bohème. Mort 1870 à Graz.*

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

**Maurer, Louis Wilhelm**. *Virtuose de violon et compositeur excellent. (Concert pour 4 violons et orchestre. Né le 8 août 1789 à Potsdam, mort le 25 octobre 1878 à St. Petersburg. Soliste déjà à l'âge de 13 ans.*

**Mayseder, Joseph**. *Virtuose de violon et compositeur distingué. Né le 26 octobre 1789 à Vienne, mort le 21 novembre 1863 à la même ville.*

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

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

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

## Biographical Notes.

**Bach, Johann Sebastian**, one of the greatest masters of all times. Born March 21, 1685 at Eisenach. Died July 28, 1750 at Leipzig.

**Benda, Franz**. Born Nov. 25, 1709 at Altbenatek, Bohemia. Died March 7, 1786 at Potsdam. He began 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, teacher and composer. Pupil of Tiby, (Löwen) and Baillot (Paris). Born Febr. 20, 1802 at Löwen (Louvain). Died April 8, 1870 at Brussels.

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

**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.

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

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

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

**Maurer, Louis Wilhelm**. Excellent violin virtuoso and composer (concert for 4 solo violins and orchestra). Born Aug. 8, 1789 at Potsdam. Died Oct. 25, 1878 at St. Petersburg. Acting as soloist already 13 years old.

**Mayseder, Joseph**. Prominent violin virtuoso and composer. Born October 26, 1789 at Vienna. Died November 1863 at the same place.

**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.

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

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

## 1.

Rudolf Kreutzer.

Zuerst breite Striche in der Mitte,  
dann kurze, feste Striche an der Spitz,  
hierauf in der Mitte mit Springbogen.

*D'abord coups larges au milieu, puis  
coups courts et fermes à la pointe, puis  
à archet sautant au milieu de l'archet.*

First broad Strokes with middle of bow,  
then short firm strokes at the point and  
finally springing with middle of bow.

Allegro moderato.

Stricharten.

*Coups d'archet différents.*

Various bowings.

## 2.

Rudolf Kreutzer.

Allegro moderato.

Sheet music for Rudolf Kreutzer's Opus 2, No. 2, Allegro moderato. The music is in common time (C) and consists of eight staves of sixteenth-note exercises. The first staff starts with a grace note followed by a sixteenth note. Subsequent staves introduce various rhythmic patterns and dynamics (e.g., 0, 4, 1).

## 3.

Rudolf Kreutzer.

Allegro moderato.

Sheet music for Rudolf Kreutzer's Opus 2, No. 3, Allegro moderato. The music is in common time (C) and consists of four staves of sixteenth-note exercises. The first staff includes the instruction "leggiero" below the staff.

\*) Ausführung:  
Execution:  
Execution:

an der Spitze  
à la pointe  
at the point



## 4.

Rudolf Kreutzer.

Staccato kurz und spitz mit dem Handgelenk stoßen; erst langsam dann schneller zu üben.

*Le staccato court et aigu, poussé avec le poignet. Exercer d'abord lentement, puis plus vite.*

Staccato short and sharp with the wrist; first slowly, then quicker.

Sheet music for Rudolf Kreutzer exercise 4, featuring ten staves of musical notation. The notation includes various fingerings (e.g., 0, 1, 2, 3, 4), dynamics (e.g., f, p, cresc., decr.), and performance instructions (e.g., (3)). The music consists of sixteenth-note patterns and eighth-note chords, with some measures containing grace notes indicated by small dots above the stems.



## 6.

Franz Alexander Hoffmann.

Den Bogen gut mit dem Handgelenk | *Guider l'archet avec le poignet.* | Bow with flexible wrist.  
führen.

Moderato.

The musical score consists of ten staves of violin notation. The tempo is marked 'Moderato.' and the dynamic is 'tranquillo'. The time signature is 6/8. The key signature is one sharp. The notation uses bowings (indicated by large curved arrows above the notes) and fingerings (indicated by small numbers below the notes). The music begins with a sixteenth-note pattern and transitions into eighth-note pairs. The subsequent staves continue this pattern with variations in pitch and rhythm, maintaining the 6/8 time and one sharp key signature throughout.

Zuerst sehr langsam und ruhig,  
Finger fest aufsetzen und liegen  
lassen.

Nur Lage wechseln, wenn neuer Finger-  
satz dies fordert.

*D'abord lentement et avec tranquillité.  
Poser les doigts fermement sur les cordes  
en les laissant reposer sur celles-ci.*

*Changer la position seulement si le doigté  
le demande.*

Slow and calm bowing first. Put the  
fingers down firmly, leaving them  
on the strings whenever possible.

Position to be changed only, if required by  
the fingering given.

Andante con moto.

G.B.

\* Mit Genehmigung des Original-Verlegers  
Herrn F. E. C. Leuckart, Leipzig.  
Aus: Jacob Dont, Op. 37. 24 Vorübungen.

H.B.

G.B.

*p*

*f*

*dimin.*

*morendo*

## 8.

Jacques Féréol Mazas.

Die erste Note mit Kraft abgestoßen. | *La première note détachée avec force.* | The first note detached, with strength.  
 An der Spitze des Bogens. | *A la pointe de l'archet.* | At the point.

Allegro moderato.

Musical score for a solo instrument (likely flute or piccolo) in G minor (one flat). The score is divided into ten measures, each consisting of two staves. Measures 1-4: Eighth-note patterns with grace notes and slurs. Measure 1: Measure number 'i' above the first staff. Measure 2: Measure number '0' above the second staff. Measure 3: Measure number '3' above the second staff. Measure 4: Measure number '4' above the second staff. Measures 5-8: Eighth-note patterns with grace notes and slurs. Measure 5: Measure number 'i' above the first staff. Measure 6: Measure number '0' above the first staff. Measure 7: Measure number '3' above the second staff. Measure 8: Measure number '4' above the second staff. Measures 9-10: Eighth-note patterns with grace notes and slurs. Measure 9: Measure number '0' above the first staff. Measure 10: Measure number '4' above the second staff. Measure 10 concludes with a fermata.

## 9.

J. Mayseder.

Vivace.

Sheet music for violin by J. Mayseder, Op. 9, No. 9. The music is in common time and consists of ten staves of musical notation. Staff 1 starts with a dynamic of *mfp* and includes grace notes. Staff 2 features trills and a dynamic of *f*. Staff 3 includes a dynamic of *p*. Staff 4 shows a crescendo. Staff 5 includes a dynamic of *ff*. Staff 6 starts with a dynamic of *mf*. Staff 7 includes a dynamic of *ff*. Staff 8 includes a dynamic of *ff* and a tempo marking *a tempo*. Staff 9 includes a dynamic of *mf*. Staff 10 ends with a dynamic of *ff*.

The sheet music consists of ten staves of musical notation for a solo instrument. The music is written in common time and uses a treble clef. Fingerings are indicated above the notes, and dynamics include trills, crescendos (cresc.), decrescendos (dim.), and ff. Specific performance instructions like "a tempo" and "più cresc." are also present. The music is divided into measures by vertical bar lines.

## 10.

Ch.A.de Beriot.

Die Arpeggien hübsch mit losem  
Handgelenk.*Les arpèges gracieusement avec le  
poignet souple.*Arpeggios to be played gracefully  
with loose wrist.

Moderato.

O.B. *mf*



## 11.

J. F. Mazas.

Gehämmertes Abstoßen.

Martelé.

Hammered Detached Playing.

Mit der Spitz des Bogens und ohne aufzuheben über die Saiten gehen.

*Traverser les cordes sans lever l'archet.*

With the point and passing over the strings without raising the bow.

Allegro non troppo.

The musical score is a single staff of 12 measures. It starts with a dynamic of  $f$ , followed by a measure with a 'segue' instruction. Measures 3 through 12 feature various sixteenth-note patterns with dynamics including  $fz$ ,  $p$ , and  $f$ . Measure 12 concludes with a dynamic of  $p$ .

12.

R. Kreutzer.

Ausführung wie № 9.

*Exécution comme le N° 9.*

To be played same way as N° 9.

### **Allegro assai.**

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation. The music is in common time and consists primarily of eighth-note patterns. Measure numbers are present below some staves. The final staff concludes with the instruction "poco allargando".

An der Spitze  $\frac{1}{5}$  Bogenlänge mit  
losem Handgelenk.

*A la pointe avec un cinquième de la longueur de l'archet et avec le poignet flexible.*

At the point, with one fifth length  
of the bow and with loose wrist.

**Allegro.**

The image shows a page of sheet music for a piano, consisting of 12 staves. The music is in common time and is written in G major (indicated by a single sharp sign). The first staff begins with a dynamic marking 'mf'. The notation includes various note values such as eighth and sixteenth notes, and rests. Fingerings are indicated above the notes in some staves, for example, '4' over a note in the first staff and '3' over a note in the second staff. The music is divided into measures by vertical bar lines.

## 14.

J. S. Bach.

**Moderato.**

*mf tranquillo*

*cresc.*

*f dimin.*

*p*

*mf*

*f*

*p*

*cresc.*

## 15.

J. F. Mazas.

**Marsch.****Marche.****March.****Allegro maestoso.**

*f risoluto*

*fz*

Sheet music for piano, page 21, featuring ten staves of musical notation. The music is in common time and consists of two systems. The first system ends with a dynamic *f*. The second system begins with a dynamic *f*, followed by *fz*, *dolce*, *f energico*, and *dimin.*. The final measure of the second system is marked *con espress.* The music includes various dynamics such as *f*, *fz*, *dolce*, *f energico*, *dimin.*, and *con espress.* Fingerings are indicated above the notes, and slurs are used throughout the piece.

## 16.

J. F. Mazas

Leichtigkeit des Handgelenks.      Soupless du poignet.

Mit wenig Bogen an der Spitze.      | A la pointe avec peu d'archet.

Flexibility of the wrist.

| At the point with little bow.

Allegretto.

The music is a series of sixteenth-note exercises. Fingerings are marked above the notes. Dynamics include *p*, *fz*, *f*, *cresc.*, and *decresc.*. Measures are separated by vertical bar lines.

## 17.

J. F. Mazas.

Dieselbe Etude in Triolen.

La même étude en triolets.

The same exercise in triplets.

Leicht, mit losem Handgelenk.

Légèrement avec le poignet souple.

Light and easy with loose wrist.

The music is a series of sixteenth-note exercises in triplets. Fingerings are marked above the notes. Dynamics include *p*, *fz*, and *f*. Measures are separated by vertical bar lines.

The image displays a page of sheet music for a solo instrument, possibly a flute or piccolo. The music is arranged in 14 horizontal staves, each representing one measure of the piece. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The music is composed of eighth-note patterns, often grouped by vertical bar lines. Various dynamics are indicated throughout the score, including 'fz' (fortissimo), 'p' (pianissimo), 'cresc.' (crescendo), 'poco cresc.' (poco crescendo), and 'f' (forte). Fingerings are also present above some notes. The notation uses a standard treble clef. The music begins with a forte dynamic (fz) and transitions through various dynamics and performance instructions, including a crescendo section and a final forte dynamic (f).

## 18.

Fr. A. Hoffmann.

Mit Leichtigkeit, halbe Bogenlänge  
und die Viertelnote gekürzt.

*Avec souplesse; moitié de la longueur de l'archet. La noire raccourcie.*

With ease; half length of the bow.  
Quarter notes shortened.

Allegretto.

mf leggiero

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

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

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

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

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

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

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

M.  
saltato

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

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

A. J. B. 4742

Das Staccato kurz und spitz.

*Le staccato court et aigu.*

The staccato short and sharp.

**Maestoso.**

A.J.B. 4742

Bei den Octaven mit den ersten und vierten Finger gleichzeitig gleiten.

*Jouant les octaves il faut glisser avec le premier et le quatrième doigt en même temps.*

Playing octaves the 1<sup>st</sup> and 4<sup>th</sup> finger must slide simultaneously.

Allegro.

O.B.

A.J.B. 4742

fz      fz

21.

Ferdinand David.

**Allegro moderato.**

*Allegro moderato*

*pp leggiero*

*cresc.*

*f*

*pp*

*cresc.*

*ff*

*p* *i* *cresc.*

*f*

*cresc.* *i restez*

*f*

*pp* *0*

*pp* *cresc.*

*fp* *restez*

*f p*

*cresc.*

*ff*

The image shows a page of sheet music for piano, consisting of 12 staves of musical notation. The music is written in common time and uses a treble clef. The dynamics and performance instructions include:

- pp (pianissimo)
- cresc. (crescendo)
- f (fortissimo)
- sf (sforzando)
- pp i (pianissimo, indicated by a vertical line)
- cresc.
- f
- pp
- cresc.
- p (piano)
- sforzando
- p
- cresc.
- ff (fortissimo)

The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them. The page number "10" is located at the bottom center of the page.

Mit der oberen Hälfte des Bogens,  
erste Note kurz abreißen.

*Moitié supérieure de l'archet.*  
*La première note détachée très courte.*

With upper half of bow.  
First note very sharp and short.

Allegretto moderato.

Allegretto moderato.

mf

segue

mf

dim.

cresc.

mf

cresc.

dim.

cresc.

f

dim.

p

## 23.

Vivo.

J. Dont\*

*f*

*p*

*cresc.*

*f*

*dimin. e ritard.*

\* Mit Genehmigung des Original-Verlegers  
Herrn F. E. C. Leuckart, Leipzig.  
Aus: Jacob Dont, Op. 87. 24 Vorübungen.

## 24.

J. Mayseder.

In der Mitte zuerst festes Staccato,  
dann schneller mit Springbogen.

*D'abord staccato ferme au milieu de  
l'archet, puis plus vite à archet sautant.*

Firm staccato first, then quicker  
with springing middle of bow.

Allegro.

1

*dim.* *p*

*cresc.*

*f*

*decresc.*

*p*

*ten.*

*cresc.*

*f*

A.J.B. 4742

## 25.

J. S. Bach.

Giga.

The sheet music consists of ten staves of musical notation for a single instrument, likely a violin or cello. The music is in common time, with a key signature of one flat. The notation includes various note heads, stems, and beams. Measure numbers are present above some staves. Dynamics such as *f* (fortissimo), *p* (pianissimo), and *v* (volume) are indicated. The first staff begins with a dynamic *f*. The second staff features a measure ending with a bass clef and a '4' below it, followed by a '0'. The third staff has a bass clef and a '4' below it, followed by a '0'. The fourth staff has a bass clef and a '1'. The fifth staff has a bass clef and a '3'. The sixth staff has a bass clef and a '2'. The seventh staff has a bass clef and a '4'. The eighth staff has a bass clef and a '1'. The ninth staff has a bass clef and a '1'. The tenth staff has a bass clef and a '2'.

restez.

*p*

Ganze Bogenlänge, den Bogen leicht und glatt über die Saiten führen.

Toute la longueur de l'archet. Passer l'archet sur les cordes avec souplesse et légèreté.

Whole length of bow, passing over the strings lightly and smoothly.

**Allegretto.**

\*) Ausführung des kleinen Trillers.  
Exécution du petit trille.  
Execution of the little shake,



A.J.B. 4742

Octaven mit dem ersten und vierten Finger gleichzeitig rutschen wie bei N° 20.

Allegro.

*Jouant les octaves il faut glisser avec le premier et le quatrième doigt en même temps, comme au numéro 20.*

Playing octaves the 1<sup>st</sup> and 4<sup>th</sup> finger must slide simultaneously, same way as in N° 20.

## 28.

Franz Benda.

Die erste Note im Abstrich fest  
und kurz.*La première note ferme et courte  
en tirant l'archet.*The first note sharp and short with  
down stroke.

Allegro.

The musical score consists of ten staves of violin music. The key signature changes throughout the piece, indicated by various sharps and flats. Dynamics include 'p' (piano), 'f' (forte), and 'cresc.' (crescendo). Articulation marks like '1', '2', '3', '4' are placed above or below the notes. The music features continuous sixteenth-note patterns, eighth-note chords, and some sixteenth-note chords.

The musical score consists of ten staves of music for a solo instrument. The key signature is one flat. The time signature is common time (indicated by 'C'). The music begins with a dynamic of *p*. Measures 1-3 show eighth-note patterns with grace notes. Measure 4 starts with a dynamic of *cresc.* Measures 5-7 show eighth-note patterns with grace notes. Measure 8 starts with a dynamic of *f*. Measures 9-10 show eighth-note patterns with grace notes. The music concludes with a dynamic of *p*.

Musical score for a single instrument (likely flute/piccolo) in common time, 1 flat key signature. The score consists of 15 measures. Dynamics include *p*, *f*, *cresc.*, *sff*, and *rit.*

## 29.

J. S. Bach.

Fest und energisch.

*Fermement et énergiquement.*

Firmly and energically.

Presto.

The musical score consists of ten staves of music for a single instrument. The key signature is one flat. The time signature is common time (indicated by '3'). The music is composed of eighth-note patterns. Measure 1 starts with a dynamic 'f' and includes slurs and grace notes. Measures 2-3 show 'fz' dynamics. Measures 4-5 feature slurs and grace notes. Measures 6-7 show various rhythmic patterns with '0', '1', '2', '3', and '4' above the notes. Measures 8-9 show 'cresc.' and 'ff' dynamics. Measure 10 concludes with a final dynamic 'ff'.

The musical score consists of ten staves of music for a solo instrument. The key signature is one flat. The time signature is common time. Dynamics include: > (slur), v (breath marks), p (piano), ff (fortissimo), f (forte), mf (mezzo-forte), sforzando (sf), cresc. (crescendo), and dimin. (diminuendo). Fingerings are indicated above the notes, such as 1, 2, 3, 4, 0, and 2. Slurs connect groups of notes. The music starts with a series of eighth-note slurs, followed by sixteenth-note patterns, and concludes with a final dynamic ff.

30.

Fr. Benda.

## Allegro.

The image shows a single page of a musical score. At the top left, the word "Allegro." is written. The music is divided into ten staves. The first staff starts with a dynamic "f". The second staff begins with "p". The third staff has two endings, labeled "2" and "4", with "4" being the one currently in use. The fourth staff starts with "p". The fifth staff has three endings, labeled "3", "4", and "3", with "4" being the one currently in use. The sixth staff starts with "3". The seventh staff has two endings, labeled "3" and "4", with "4" being the one currently in use. The eighth staff starts with "p". The ninth staff has two endings, labeled "2" and "3", with "3" being the one currently in use. The tenth staff starts with "ff". The eleventh staff has two endings, labeled "4" and "3", with "4" being the one currently in use. The twelfth staff starts with "f". The thirteenth staff has two endings, labeled "0" and "3", with "3" being the one currently in use. The fourteenth staff starts with "f". The fifteenth staff has two endings, labeled "4" and "3", with "4" being the one currently in use.

## 31.

Allegro non troppo.

J. Dont.\*

Sheet music for Exercise 31 by Jacob Dont. The music is in common time, key signature is one flat (B-flat). It consists of ten staves of sixteenth-note exercises. Measure 1 starts with dynamic *f* and instruction "reste.". Measures 2-3 show various slurs and grace notes. Measures 4-5 include dynamics *p*, *f*, and *p*. Measures 6-7 show more complex slurs and grace notes. Measures 8-9 include dynamics *f* and *p*. Measure 10 ends with dynamic *f*.