

ARTHUR SEYBOLD.

OPUS 182.

Neue Violin-Etuden-Schule

Eine Auswahl
der wertvollsten und
berühmtesten Etüden
in progressiver Reihenfolge 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

New-Violin-Study-School

A selection of the
most valuable and celebrated studies for the
Violin, arranged progressively in 12 parts

„ by „

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 XI

CAHIER XI

PART XI

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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, Schlamming, 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^{ten} Lage.
- „ **II.** Leichte Etuden in der 1^{ten} Lage.
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- „ **XI.** Doppelgriffetuden.
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**Seybold
Nouvelle
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Une collection des meilleures et plus célèbres études pour le violon, de: Alday, Bach, Fr. Benda, de Bériot, Bruni, Campagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Hérold, Fr. A. Hoffmann, v. d. Hoya, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L. Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schlamming, Schoen, Seybold, Spohr, Wichtl et Wohlfahrt, arrangées progressivement des premiers débuts jusqu'à la perfection.

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- „ **XII.** Etudes pour artistes.

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

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- Part I.** The first and easiest studies on the first position.
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- „ **VI.** Studies on the first three positions.
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- „ **XII.** Studies for artists.

acc. 14826

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 besetzten, 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.

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.

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.

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.	
	restez = remain in the same position.

Biographische Daten.

Notices biographiques.

Biographical Notes.

Alday, F. (le jeune) Schüler Viottis, geboren 1764.

Bériot, Charles Auguste de, ausgezeichneter Violinvirtuose, Komponist und Lehrer, Schüler von Tiby in Löwen und Baillot in Paris; geboren den 20. Februar 1802 zu Löwen, gestorben den 8. April 1870 in Brüssel.

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

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

Mayseder, Joseph, bedeutender Violinvirtuose und Komponist, geboren 26. October 1789 in Wien, gestorben 21. November 1863 daselbst.

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

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

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

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

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

Alday, F. (le jeune). *Elève de Viotti. Né 1764.*

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

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

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.*

Mayseder, Joseph. *Virtuose de violon éminent. Compositeur. Né le 26 octobre 1789 à Vienne. Mort le 21 novembre 1863 à Vienne aussi.*

Mazas, Jacques Férol. *Virtuose de violon et compositeur important. Elève de Baillot au conservatoire de Paris. Né le 23 septembre 1782 à Béziers, mort 1849.*

Rode, Jacques Pierre Joseph. *Virtuose de violon et compositeur célèbre. Né le 16 février 1774 à Bordeaux. Mort le 25 novembre 1830 sur le château Bourbon près Damazon.*

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

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

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

Alday, F. (le jeune). Pupil of Viotti. Born 1764.

Bériot, Charles Auguste de. Excellent violin virtuoso, composer and teacher. Pupil of Tiby at Löwen and of Baillot at Paris. Born February 20, 1802 at Löwen. Died April 8, 1870 at Brussels.

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

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

Mayseder, Joseph. Eminent violin virtuoso and composer. Born October 26, 1789 at Vienna. Died November 21, 1863 at the same place.

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

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

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

Saint-Lubin, Leon de. Excellent violinist and composer. Pupil of Spohr at Cassel. Born July 8, 1805 at Turin. Died February 13, 1850 at Berlin.

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

1.

F. Alday.
(le jeune)

Allegro moderato.

Fr.
f marcato

Sheet music for violin, page 6, featuring eight staves of musical notation. The music is in common time, key signature of one flat, and includes dynamic markings like 'III.', 'b', and 'b' over the notes.

2.

R. Kreutzer.

Fest absetzen.

Détacher fermement.

Detach firmly.

Allegretto.

Sheet music for violin, featuring three staves of musical notation. The first staff starts with 'f' dynamic. The second staff begins with 'I.' and 'restez'. The third staff ends with 'cresc.'

3.

P. Rovelli.

Allegro moderato.

The sheet music contains six staves of musical notation for a solo instrument, likely a guitar. The music is in common time (indicated by 'C'). The key signature is one sharp (F#). Fingerings are indicated above the notes, such as '0', '1', '2', '3', '4', and '1/3'. Measure numbers are also present, such as '1', '2', '3/4', and '4/3'.

Musical score for a solo instrument, likely piano, featuring ten staves of music. The music is in common time. Measure numbers 1 through 10 are indicated above the staves. The key signature changes from G major (two sharps) to F# major (one sharp) and back to G major.

- Measure 1: G major (two sharps). Measures 1-3: Eighth-note chords. Measure 4: F# major (one sharp). Measures 5-7: Eighth-note chords. Measure 8: G major (two sharps). Measures 9-10: Eighth-note chords.
- Measure 1: G major (two sharps). Measures 1-3: Eighth-note chords. Measure 4: F# major (one sharp). Measures 5-7: Eighth-note chords. Measure 8: G major (two sharps). Measures 9-10: Eighth-note chords.
- Measure 1: G major (two sharps). Measures 1-3: Eighth-note chords. Measure 4: F# major (one sharp). Measures 5-7: Eighth-note chords. Measure 8: G major (two sharps). Measures 9-10: Eighth-note chords.
- Measure 1: G major (two sharps). Measures 1-3: Eighth-note chords. Measure 4: F# major (one sharp). Measures 5-7: Eighth-note chords. Measure 8: G major (two sharps). Measures 9-10: Eighth-note chords.
- Measure 1: G major (two sharps). Measures 1-3: Eighth-note chords. Measure 4: F# major (one sharp). Measures 5-7: Eighth-note chords. Measure 8: G major (two sharps). Measures 9-10: Eighth-note chords.
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- Measure 1: G major (two sharps). Measures 1-3: Eighth-note chords. Measure 4: F# major (one sharp). Measures 5-7: Eighth-note chords. Measure 8: G major (two sharps). Measures 9-10: Eighth-note chords.
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- Measure 1: G major (two sharps). Measures 1-3: Eighth-note chords. Measure 4: F# major (one sharp). Measures 5-7: Eighth-note chords. Measure 8: G major (two sharps). Measures 9-10: Eighth-note chords.

4.

R. Kreutzer.

Finger nach Möglichkeit liegen
lassen.

*Ôter les doigts des cordes seule -
ment en cas de nécessité.*

The fingers must remain on the
strings whenever possible.

Moderato.

The image shows ten staves of musical notation for piano, arranged vertically. The music is in common time and consists primarily of eighth-note patterns. The first nine staves begin with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a bass clef and a key signature of one sharp (F#). Measure numbers are present above the staves, such as '1' at the start of the first staff, '3' at the start of the third staff, '0' at the start of the fifth staff, '1' at the start of the sixth staff, '2' at the start of the seventh staff, '4' at the start of the eighth staff, '1' at the start of the ninth staff, and '2' at the start of the tenth staff. The music includes various dynamics like 'p' (piano), 'cresc.' (crescendo), and 'f' (forte). The page number '11' is located in the top right corner of the first staff.

5.

R. Kreutzer.

Andante.

The musical score consists of ten staves of violin music. Each staff begins with a treble clef and a key signature of one flat. The time signature is common time (C). The music is marked "Andante". Fingerings are indicated by numbers above or below the notes. The notation includes various弓 (bowed) and strum (plucked) markings. The first staff begins with a bow stroke over four notes, followed by plucked eighth-note pairs. Subsequent staves continue this pattern with variations in弓 and strum techniques, including some sixteenth-note patterns and more complex弓 strokes.

6.

Moderato.

P. Rovelli.

The sheet music contains 12 staves of musical notation for piano. The music is in *Moderato* tempo. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like '0' and '1'. The key signature changes frequently, including flats and sharps. The music is composed of two voices, likely for piano, with one voice often providing harmonic support while the other voice carries the melodic line.

Finger liegen lassen.

Laisser les doigts fixés sur les cordes toujours quand c'est possible.

Retain the fingers on the strings.

Allegretto.

The musical score consists of ten staves of music for a bowed string instrument. The notation uses vertical stems with short dashes to indicate the direction of the bow. Fingerings are marked above the stems, including '4', '2', '3', '0', '1', '2', '4', '0', '1/2', and '1/2'. The key signature changes from two flats to one sharp. The music is in Allegretto tempo.

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

Marsch. | Marche. | March. R. Kreutzer.

Allegro maestoso.

8.

8.

R. Kreutzer.

A page of sheet music for piano, consisting of 12 staves of musical notation. The music is in common time and uses a treble clef. The key signature changes frequently, including sections in B-flat major, A major, and G major. The dynamics are varied, with markings such as *p*, *f*, *cresc.*, *tr*, and *dim.*. The notation includes various note values, rests, and slurs. Some staves begin with a bass clef, indicating a basso continuo part. The music is highly rhythmic, with many sixteenth-note patterns and complex harmonic progressions. The page number 16 is at the top left, and the publisher's mark A.J.B. 4747 is at the bottom right.

9.

Allegro vivace.

R. Kreutzer.

restez.

II.

III.

restez

10.

R. Kreutzer.

Moderato.

The image shows a page of sheet music for violin and piano. At the top left, the title "Moderato." is written in a bold, italicized font. The music is arranged in ten staves. Each staff begins with a treble clef and a key signature of one sharp. The first staff starts with a dynamic "f". The notation includes various note values (eighth and sixteenth notes), rests, and slurs. Some measures contain circled numbers above or below the notes, likely indicating fingerings or performance markings. The piano part is indicated by a bass clef and a treble clef, with a piano icon at the start of the first staff.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp. The music is in common time. The notation includes various note heads, stems, and beams, with some notes having numerical or letter-like markings above them (e.g., '0', '1', '2', '3', '4', 'a'). The music is divided into measures by vertical bar lines. The first staff begins with a quarter note followed by eighth-note pairs. The second staff starts with a half note. The third staff begins with a quarter note. The fourth staff starts with a half note. The fifth staff begins with a quarter note. The sixth staff starts with a half note. The seventh staff begins with a quarter note. The eighth staff starts with a half note. The ninth staff begins with a quarter note. The tenth staff starts with a half note.

11.

R. Kreutzer.

Andante.

12.

Andantino quasi Allegretto.

Leon de Saint - Lubin.

The sheet music contains ten staves of tablature for guitar, arranged in two columns of five staves each. The first staff begins with *p grazioso*. Subsequent staves include dynamics such as *p*, *mf*, *cresc.*, *sf*, and *poco rit.*. Fingerings are indicated above the strings throughout the piece. The music is composed of eighth and sixteenth note patterns, with some measures featuring grace notes or slurs.

Allegro.

Fr. 0

Tempo I.

13.

F. Fiorillo.

Moderato.

Moderato.

F. Fiorillo.

13.

di - mi - nu - en - do

cresc.

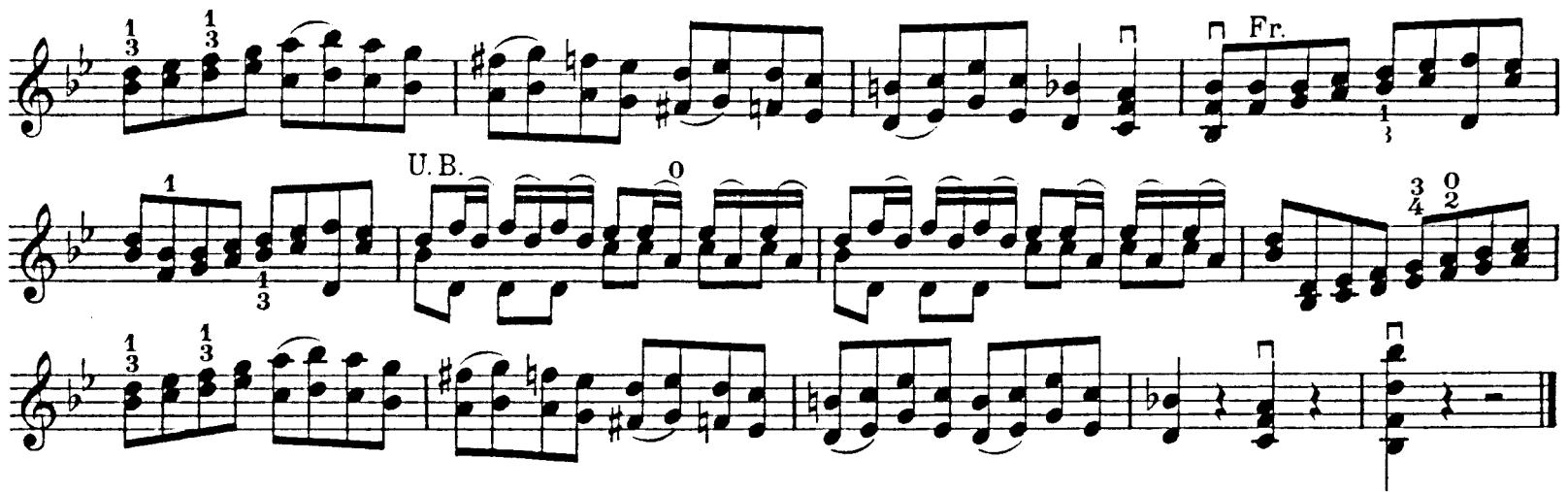
tr.

f

U. B.

Fr.

A. J. B. 4747



14.

F. Fiorillo.

Allegretto.

U. B.

A. J. B. 4747

15.

Allegretto.

P. Rovelli.

The sheet music contains 12 staves of tablature for guitar, arranged in three columns of four staves each. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. Fingerings are indicated above the strings, such as '3 0' or '1 3'. Performance markings include slurs, grace notes, and dynamic signs. The music includes sections labeled 'I.', 'II.', and 'III.' with corresponding fingerings. The style is Allegretto, as indicated at the top left.

The image shows a single page of sheet music for guitar, featuring ten staves of music. Each staff includes a treble clef, a key signature of one sharp, and a common time signature. The first six staves are in standard notation, while the last four are in tablature. Various performance instructions are scattered throughout the music, such as 'v' (volume), '>' (slur), '1' (first finger), '2' (second finger), '3' (third finger), '4' (fourth finger), '0' (open string), and 'w' (wrist motion). The tablature staves show fingerings like '1 2 3 1 0', '2 3 1', and '3 0 1'. The music consists of eighth and sixteenth note patterns, with some notes grouped by brackets and slurs.

16.

Harry Schloering.*

Andantino.

II. u. III.

II. u. III.

III. u. IV.

III. u. IV.

sul G u. D.

sul D u. A.

sul G u. D.

cresc.

The sheet music consists of ten staves of musical notation, likely for a solo instrument like the guitar. The notation includes fingerings (numbered 0-4) above the notes and dynamic markings such as *f*, *mf*, and *ff*. Performance instructions are placed between staves:

- sul G u. D.*
- f*
- sul D u. A.*
- sul A u. D.*
- sul G.u.D.*
- sul G.u.D. - - - D.u.A. - - -*
- sul D.u.A. - - -*

17.

J. Mayseder.

Poco Adagio.

p. *poco cresc.*
dim. *poco cresc.*
mf *f*
II. *dim.* *p.*
poco cresc. *più cresc.*
tr *II.* *4* *1*
p *mp*
tr *4* *1*
mf *f*
3 *4* *1*
1 *2*
3 *4*
1 *2*
3 *4*
1 *2*
3 *4*
1 *2*
3 *4*
1 *2*

31

A.J.B. 4747

A page of sheet music for piano, consisting of ten staves. The music is in common time and major key signature. Fingerings are indicated above the notes, and dynamics such as *fz*, *f*, *ff*, and *dolce* are used. The page number 33 is at the top right. The music includes a section labeled "Fr." and ends with a dynamic of *fz* over two staves.

A.J.B. 4747

19.

J. Mayseder.

Andante.

Sheet music for piano, composed by J. Mayseder, titled "Andante." The music is arranged for two hands (right and left) and includes dynamic markings such as *cresc.*, *mf*, *dim.*, *poco cresc.*, *più cresc.*, *p dolce*, *cresc.*, *poco dim.*, *espressivo dim.*, *f*, *cresc.*, *poco dim.*, *dim.*, *a tempo*, *poco stringendo*, *pp*, *a tempo*, *cresc.*, *poco stringendo*, *più cresc.*, *sf*, *p cresc.*, *più cresc.*, *sf*, *sf*, *rinforzando*, *dim.*, *p*, *tr cresc.*, *mf*, and *dim.*. The music consists of two staves, with the right hand primarily on the upper staff and the left hand on the lower staff. Measure 19 concludes with a forte dynamic (*f*) followed by a decrescendo. Measure 20 begins with a dynamic marking of *cresc.*

Sheet music for piano, page 35, showing measures 1 through 10. The music is in common time, with various dynamics like crescendo (cresc.), diminuendo (dim.), and piano (p). Measure 10 ends with a forte dynamic (f).

20.

F. Fiorillo.

Adagio.

Sheet music for piano, Adagio, by F. Fiorillo, showing measures 1 through 10. The music is in common time, with various dynamics and articulations like trill (tr.) and espressivo.

21.

J. P. J. Rode.

Moderato.

p sostenuto

III. u. IV.

f

p

fp

II. u. III.

1 2

3 3

4 4

4 4

1 2

2 2

3 3

3 3

1 1

2 2

3 3

4 4

22.

E. Fiorillo.

Maestoso.

Sp.

Fr.

Sp.

Fr.

Sp.

Fr.

Sp.

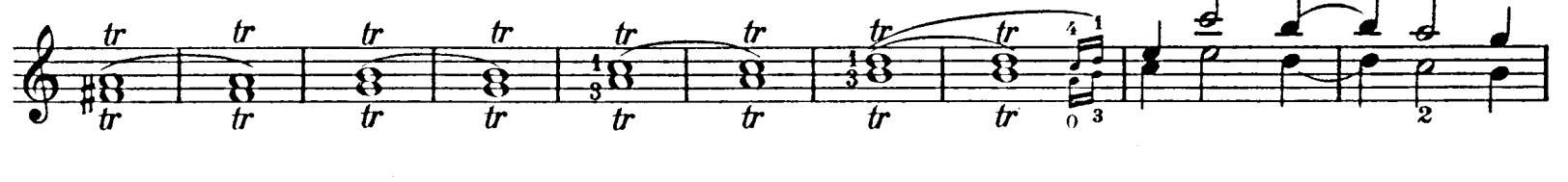
Fr.

Fr. 

Fr. 

Sp. 

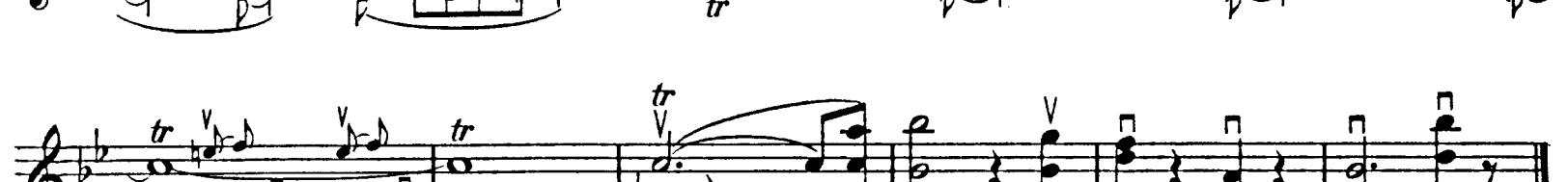












23.

P. Rode.

Andante.

The music is in 2/4 time, 3 flats. The key signature changes from 3 flats to 1 flat at the beginning of the 10th staff. The tempo is Andante. The dynamics include *p*, *f*, *fz*, and *tr*. The first staff ends with *fz*. The second staff begins with *p*. The third staff ends with *f*. The fourth staff begins with *p*. The fifth staff ends with *p*. The sixth staff begins with *f*. The seventh staff ends with *fz*. The eighth staff begins with *p*. The ninth staff ends with *p*. The tenth staff begins with *fz*. The eleventh staff ends with *p*. The twelfth staff begins with *p*. The thirteenth staff ends with *p*. The fourteenth staff begins with *p*. The fifteenth staff ends with *f p*.

The image shows a page of sheet music for piano, page 41. The music is arranged in six staves. The first staff begins with a dynamic of $\frac{4}{4}$ time signature, f , and includes performance instructions like "tr" and "I.". The second staff starts with a dynamic of $\frac{2}{2}$ time signature, $f' e$ sostenuto. The third staff begins with a dynamic of $\frac{2}{2}$ time signature, p . The fourth staff begins with a dynamic of $\frac{2}{2}$ time signature, f , followed by $sosten.$. The fifth staff begins with a dynamic of $\frac{2}{2}$ time signature, p , followed by $sosten.$. The sixth staff begins with a dynamic of $\frac{2}{2}$ time signature, mf , followed by $allargando$. The music continues with various dynamics and performance instructions throughout the page.

24.

R. Kreutzer.

Adagio.

The sheet music contains 12 staves of musical notation for violin. The key signature is one sharp (F# major). The time signature varies throughout the piece. Fingerings are indicated above the notes, such as '1', '2', '3', '4', 'tr' (trill), 'v' (slur), and 'p' (piano). Dynamics include 'f', 'mf', 'p', and 'ff'. The music is divided into measures by vertical bar lines. The first staff begins with a whole note followed by eighth-note pairs. Subsequent staves continue with various patterns of eighth and sixteenth notes, often grouped by slurs and separated by rests or dynamic changes. The piece concludes with a final cadence on the last staff.

Allegro.
leggiero

25.

43

H. Schloering.*

M.

mf

26.

H. Schloeming*

Allegro moderato.

Allegro moderato.

cresc. *sul G u.D...* *sul D u.A.*

dim.

mf

f

3 *4* *3* *4* *3* *4* *3* *4*

1 *2* *1* *2* *1* *2* *1* *2*

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★ Aus: 32 Studien für Violine von H. Schloering
Op.16 Verlag Aht.J. Benjamin.

* De: 32 études pour le violon, par H. Schloering |
Op. 16. Ed. Ant. J. Benjamin.

* Out of: 32 studies for the violin, by H.Schloering,
Op.16. Ed. Ant.J.Benjamin.

4

sul D u.A.

sul G u.D.

sul D u.A.

sul D u.A. *mf*

f 2 2 2

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

f *sp* *sempre sul G u.D.*

p *pp*

A. J. B. 4747

27.

Moderato.

Ch. A. Beriot.

The sheet music consists of ten staves of musical notation for piano. The key signature is one sharp (F#). The time signature varies throughout the piece, indicated by '4' above the staff or '3' below it. Measure numbers are placed above the staves at various points. The music features a variety of rhythmic patterns, including eighth-note chords, sixteenth-note figures, and eighth-note pairs. The dynamics are indicated by 'f' (fortissimo) and 'p' (pianissimo). The piece concludes with a final dynamic marking of 'f'.