

ARTHUR SEYBOLD.

OPUS 182.

Neue Violin- Etuden-Schule

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

• VON •

Nouvelle école d'études pour le Violon

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

New-Violin- Study-School

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

• by •

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

HEFT II.

CAHIER II.

PART II.

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Seybold's
neue
Violinetuden-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, Schloming, Schoen, Seybold, Spohr, Wichtl und Wohlfahrt, in progressiver Reihenfolge, vom ersten Anfang bis zur höchsten Vollen- dung.

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- » **XI.** Doppelgriffetuden.
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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, Schloming, Schoen, Seybold, Spohr, Wichtl et Wohlfahrt, arrangées progressivement des premiers débuts jusqu'à la perfection.

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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, Schloming, Schoen, Seybold, Spohr, Wichtl and Wohlfahrt, arranged progressively from the first beginning up to the perfection.

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- » **X.** Studies on the shake, on octaves and on arpeggios.
- » **XI.** Studies on double stops.
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Vorwort.

Hiermit übergebe ich meine neue Etüden-Schule der Öffentlichkeit in der Hoffnung, durch diese *streng progressiv geordnete* Auslese der besten Etüden dem angehenden wie dem fortgeschrittenen Violin-Schüler eine Hülfe zu bieten. Von der Ansicht ausgehend, daß die ersten Studien die Grundlage für alles spätere Können bilden müssen, habe ich gerade diesen einen besonders breiten Raum in der Sammlung angewiesen, um den Schüler erst nach Errichtung eines soliden Fundamentes langsam weiter hinauf bis zu den schwindelnden Höhen der Virtuosität zu geleiten. Bei der Auswahl wurde Wert darauf gelegt, daß neben der sehr großen Zahl berühmter (und berühmtester) Etüden älterer und neuerer Meister auch eine Anzahl weniger bekannter aufgenommen wurden, die nach meiner Ansicht eine wertvolle Bereicherung der Literatur bedeuten, und ich fühle mich verpflichtet, Herrn Prof. Dr. Altmann, Oberbibliothekar der Musikabteilung der Königl. Berliner Bibliothek für seine bereitwillige Überlassung wertvoller und seltener Werke an dieser Stelle meinen verbindlichsten Dank auszusprechen.

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

Hamburg-Wentorf, 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 ——— }
 2 ——— } Finger liegen lassen.
 3 ——— }
 4 ——— }
 I. oder sul E auf der E Saite.
 II. " " A " " A "
 III. " " D " " D "
 IV. " " G " " G "
 restez, in der Lage bleiben.

Avant-Propos.

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

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

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

C'est à Mr. le Prof. Dr. Altmann, chef du département de musique de la bibliothèque royale 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 ——— } *Tenir le doigt fixé sur les cordes.*
 3 ——— }
 4 ——— }
 I. ou sul E = sur la corde MI
 II. ou sul A = " " " LA
 III. ou sul D = " " " RE
 IV. ou sul G = " " " SOL
 restez = restez à la même position.

Preface.

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

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

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

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

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

Hamburg-Wentorf. Arthur Seybold.
February 1915.

Signs and abbreviations.

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

Biographische Daten der in diesem Hefte vorkommenden Autoren.

Corelli, Arcangelo, Komponist und wohl der erste wirkliche Virtuose auf der Violine, geb. im Februar 1653 zu Fusignano bei Imola, gest. am 18. Jan. 1713 in Rom; C. war Schüler von Bassani, er genoß schon zu Lebzeiten großes Ansehen, und sind seine Kompositionen noch heute sehr beliebt.

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 Violinvirtuos und Lehrer, bedeutender Komponist für Violinliteratur (Konzerte, Etuden, Solostücke, Violinschule, dann Bearbeitungen: Konzertstudien, Hohe Schule des Violinspiels etc.)

Leclair, Jean Marie, bedeutender, fruchtbarer Komponist für Violine, geboren 1697 zu Lyon (Datum unbestimmt) ermordet aus unbekanntem Motiven am 22. Oktober 1764 in Paris. Leclair, ursprünglich Ballettänzer, war ein vorzüglicher Geiger, seine Kompositionen haben noch heute volle Lebenskraft.

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

Meerts, Lambert Joseph, bedeutender Violin-Pädagoge, geb. den 6. Januar 1800 zu Brüssel, gest. den 12. Mai 1863 daselbst. Lehrer am Brüsseler Konservatorium, schrieb zahlreiche wertvolle Studienwerke für Violine.

Schloming, Harry, geb. den 6. Januar 1852 zu Altona bei Hamburg, lebt in New York, Schüler von George Japha am Kölner Konservatorium. Sch. schrieb wertvolle Etuden für Violine und Viola.

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

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

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

Dates biographiques des auteurs représentés en ce volume.

Corelli, Arcangelo. *Compositeur et probablement le premier vrai virtuose de violon. Né en février 1653 à Fusignano près Imola, mort le 18 janvier 1713 à Rome. Elève de Bassani. Jouissait en son temps d'une grande admiration et ses compositions sont encore aujourd'hui très acceptées.*

David, Ferdinand, né le 19 janvier 1810 à Hamburg. Mort le 18 juillet 1873 durant un 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, Haute-école de violon etc.*)

Leclair, Jean Marie. Compositeur pour violon important et très productif. Né 1697 à Lyon. Assassiné le 22 oct. 1764 à Paris (motifs inconnus). Leclair était premièrement danseur de ballet, ensuite violoniste excellent. Ses compositions sont encore aujourd'hui très estimées.

Mazas, Jacques Féréol. Violoniste et compositeur de talent. A laissé un nom dans les annales de la production musicale pour violon. Né le 23 septembre 1782 à Béziers. Mort en 1849. Elève de Baillet au conservatoire de Paris.

Meerts, Lambert Joseph, pédagogue de violon important, né le 6 janv. 1800 à Bruxelles, mort le 12 mai 1863 à la même ville. Professeur au conservatoire de Bruxelles. Auteur de nombreux et valables oeuvres d'études.

Schloming, Harry, né le 6 janvier 1852 à Altona près Hamburg. Vit à New York. Elève de George Japha au conservatoire de Cologne. Auteur de valables études pour violon et alto.

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

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

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

Biographical notes of the authors appearing in this part.

Corelli, Arcangelo. Composer and probably the first real virtuoso. Born Febr. 1653 at Fusignano near Imola. Died Jan. 18, 1713 at Rom. Pupil of Bassani. He was very celebrated at his time of living and his compositions are still very well accepted.

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 of violin literature (concerts, studies, solo-pieces, violin school, concert studies, arrangements, high school of violin playing etc.)

Leclair, Jean Marie. Very productive and eminent composer for violin. Born 1697, at Lyon (Date not exactly known) murdered Oct. 22, 1764 at Paris (reasons not known). Leclair previously ballet dancer was an excellent violinist, and his compositions are still very well accepted.

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

Meerts, Lambert Joseph. Prominent violin pedagogue. Born Jan. 6, 1800 at Brussels. Died May 12, 1863 at the same place. Teacher at the Brussels conservatory. Composer of numerous study works for the violin.

Schloming, Harry. Born Jan. 6, 1852 at Altona near Hamburg, lives at New York. Pupil of George Japha at the Cologne Conservatory. Composer of studies for the violin and viola.

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

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

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

1.

Franz Wohlfahrt.

Auch in diesem Hefte Finger nach Möglichkeit liegen lassen, *Hauptbedingung.*

Observation importante: Laisser reposer les doigts sur les cordes toujours quand c'est possible.

Important: Let the fingers remain on the strings whenever possible.

Breite Striche

Coups d'archet larges.

Broad strokes.

Allegro moderato.

The musical score consists of nine staves of music. It begins with a forte (f) dynamic marking. The tempo is marked *Allegro moderato*. The music is written in treble clef with a common time signature (C). The key signature has one sharp (F#). The score features a series of eighth-note patterns, often grouped in fours with a '4' above them. The piece concludes with a double bar line.

2.

Franz Wohlfahrt

In der Mitte des Bogens, die Noten im Aufstrich kurz und scharf abgestoßen.

Au milieu de l'archet. Les notes poussées détachées précisément. Coups courts et aigus.

With middle of bow. Up stroke notes short and sharp. Detach well.

Allegro moderato.

The musical score consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The music is written in G major, indicated by one sharp (F#). The tempo is marked 'Allegro moderato'. The piece features a series of eighth-note patterns, often beamed in groups of four, with various slurs and accents. The notes are frequently slanted upwards, suggesting a bowing technique. The score concludes with a final cadence on the tenth staff.

3.

Harry Schlooming.

Kurze Striche in der Mitte des Bogens. | *Coups courts au milieu de l'archet.* | Short strokes with middle of bow.

Allegro moderato.

The musical score consists of ten staves of music, each containing a series of rhythmic patterns. The notation includes various dynamics such as *f*, *mf*, *p*, *cresc.*, *poco*, *a*, *dim.*, and *p*. The music is written in a single melodic line with a treble clef and a common time signature (C). The patterns are characterized by short, rhythmic strokes, often grouped in fours (indicated by a '4' above the notes). The score includes various articulations like slurs and accents, and dynamic markings like *f* (forte), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *poco* (poco), *a* (accrescendo), and *dim.* (diminuendo). The piece concludes with a final *p* (piano) marking.

4.

Harry Schloming.

In der Mitte des Bogens zu spielen, dann an der Spitze, später auch am Frosch; in allen 3 Ausführungen kurz mit dem Handgelenk gestoßen.

Au milieu, puis à la pointe et enfin au talon de l'archet. Chaque fois à coups courts détachés, avec le poignet.

With middle of bow, than at the point and than at the nut. Always short and well detached strokes with the wrist.

Allegro moderato.

The musical score consists of 11 staves of music. It begins with a forte (*f*) dynamic and an *Allegro moderato* tempo. The piece is characterized by short, detached strokes, often marked with a '4' above the note, indicating a specific bowing technique. The key signature contains one sharp (F#). The score includes various dynamic markings such as *mf*, *cresc.*, *p*, *poco*, *a*, *f*, and *dim.*. Fingerings (0, 4) and bowings (4) are indicated above the notes. The piece concludes with a piano (*p*) dynamic.

Harry Schlooming.

In der Mitte des Bogens, dann an der Spitze, kurz und spitz.

Au milieu, puis à la pointe de l'archet. Coups courts et pointus.

First at the middle, than at the point of the bow, Short and sharp.

Allegro moderato.

The musical score consists of 12 staves of music. It begins with a treble clef and a common time signature. The first staff starts with a forte (*f*) dynamic and includes a 'V' marking above the first note. The second staff starts with a mezzo-forte (*mf*) dynamic and includes a 'cresc.' marking. The third staff includes a piano (*p*) dynamic. The fourth staff includes a 'poco' dynamic. The fifth staff includes a 'cresc.' marking. The sixth staff includes a 'poco' dynamic. The seventh staff includes a forte (*f*) dynamic. The eighth staff includes a mezzo-forte (*mf*) dynamic. The ninth staff includes a forte (*f*) dynamic. The tenth staff includes a piano (*p*) dynamic. The eleventh staff includes a piano (*p*) dynamic. The twelfth staff includes a piano (*p*) dynamic. The score also features various technical markings, including 'V' and '0' above notes, and '4' above groups of notes, indicating specific bowing techniques.

Forsche Striche.
Moderato.

| Coups d'archet énergiques.

| Energetic strokes.

The musical score consists of ten staves of music in C major, 4/4 time, with a tempo marking of Moderato. The piece is characterized by energetic, rhythmic patterns. The first staff begins with a dynamic marking of *f energico*. The second staff contains a *p* marking. The third staff features a *cresc.* marking. The fourth staff has a *f* marking. The fifth staff includes a *p* marking. The sixth staff has a *cresc.* marking. The seventh staff has a *f* marking. The eighth staff has a *p* marking. The ninth staff has a *cresc.* marking. The tenth staff has a *f* marking. The score includes various articulations such as slurs, accents, and dynamic hairpins. Fingerings are indicated by numbers 0, 4, and 5 above the notes. The piece concludes with a final cadence on the tenth staff.

Franz Wohlfahrt.

Zuerst mit ganzer Bogenlänge, dann mit der oberen Bogenhälfte zu üben. | *A exercer d'abord à toute la longueur de l'archet, puis à la moitié supérieure.* | Practise first with whole length of the bow, than with upper half.

Allegro.

The musical score is written on ten staves. It begins with a treble clef and a 2/4 time signature. The first staff starts with a forte (*f*) dynamic and includes a square box above the first measure. The second staff begins with a *segue* marking. The piece is characterized by continuous eighth-note patterns, often grouped in pairs or fours, with various slurs and accents. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (natural). The exercise concludes with a final double bar line and a fermata.

Moderato.

Franz Wohlfahrt.

O. B.

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato'. The piece starts with a forte 'f' dynamic. The melody is characterized by a series of eighth-note patterns, often with a grace note (ornament) on the first eighth note of a pair. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Ornaments are marked with a '0' above the notes. The piece concludes with a final cadence.

Arthur Seybold.

G. B. Die Viertel frisch streichen,
jede Note fest ansetzen.
Tempo di Marcia.

G. B. Les noires énergiquement.
Chaque note avec précision.

G. B. Quarter notes energetically.
Every note to be started with precision.

The musical score consists of 12 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Tempo di Marcia'. The music is composed of quarter notes, many of which are accented (marked with a >) and slurred. There are several measures with a '4' above the notes, indicating a four-measure rest or a specific rhythmic pattern. Dynamic markings include *f* (forte) at the beginning, *ff* (fortissimo) in several places, and *sf* (sforzando) at the end. The score concludes with a double bar line and a final *sf* marking.

10.

Arthur Seybold.

Halber Bogen, auch hier jede Note bestimmt ansetzen.

Moitié de l'archet. Chaque note avec précision.

With half the bow. Start every note exactly.

Allegro.

mf leggiero

mf

f

mf

f

mf

f

mf

f

accel.

sf

Giga.

Presto.

Ferdinand David.

M.
6/8

f *sf* *f* *sf* *p* *sf* *ff* *ff*

The musical score consists of ten staves of music in 6/8 time. It begins with a forte (*f*) dynamic and features a variety of articulations, including slurs, accents, and breath marks. The dynamics fluctuate throughout, reaching fortissimo (*ff*) in the final section. The piece concludes with a double bar line and a final chord.

12.

Giga.

Presto.

Jean Marie Leclair.

The musical score is written for a single melodic line in 6/8 time. It begins with a forte (*f*) dynamic and a breath mark (V). The piece is characterized by frequent use of slurs and accents, along with various fingerings (0, 4, 2, 1) and breath marks. Dynamics fluctuate between *f* and *p*, with a *cresc.* marking appearing in the seventh staff. The score concludes with a final *f* dynamic and a *cresc.* marking in the eleventh staff.

The musical score consists of ten staves of music. The first staff begins with a *p* dynamic and a *cresc.* marking, leading to a *f* dynamic. The second staff features a *cresc.* marking and a *p* dynamic. The third staff starts with a *ff* dynamic and ends with a *p* dynamic. The fourth staff contains two *fp* markings. The fifth staff includes a *f* dynamic and a *p* dynamic. The sixth staff has a *f* dynamic. The seventh staff begins with a *p* dynamic and ends with a *cresc.* marking. The eighth staff features a *f* dynamic. The ninth staff contains *cresc.*, *ff*, and *p* markings. The tenth staff includes *ff*, *mf*, and *f* markings. Technical markings such as 0, 4, 2, 1, and 2 are placed above or below notes throughout the score.

13.

Harry Schlooming.

Obere Bogenhälfte.

Moitié supérieure de l'archet.

Upper half of the bow.

Allegretto.

segue

The musical score consists of ten staves of music in G minor, 6/8 time. The piece is marked *Allegretto*. The first three staves begin with a forte (*fz*) dynamic and feature sixteenth-note patterns with accents. The fourth staff continues with similar patterns, including some with a *4* fingering. The fifth staff introduces a piano (*p*) dynamic. The sixth staff returns to a forte (*f*) dynamic. The seventh staff includes a first and second ending bracket. The eighth and ninth staves continue with sixteenth-note patterns, and the tenth staff concludes with a *rit.* marking. The word *segue* is written above the first staff.

14.

Ferd. David.

Allegro. O.B.

f

p

cresc.

f

p

cresc.

f

15.

Lambert Joseph Meerts.

Zuerst drei Noten binden mit der oberen Bogenhälfte dann sechs Noten mit ganzer Bogenlänge.

Lier d'abord trois notes sur la moitié supérieure, puis six notes sur toute la longueur de l'archet.

Three notes to be tied first with upper half, than six notes with whole length of the bow.

Moderato.

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The piece is marked 'Moderato'. The notation includes various bowing techniques:

- Staff 1: Starts with a *p* dynamic. Features three triplet groups of eighth notes, each followed by a quarter note. Fingering numbers 4 and 0 are indicated.
- Staff 2: Continues the triplet pattern. Includes a *cresc.* (crescendo) marking and a *dim.* (diminuendo) marking. Fingering numbers 4, 0, and 1 are shown.
- Staff 3: Further development of the triplet pattern with various fingering (4, 0).
- Staff 4: Continues the triplet pattern.
- Staff 5: Continues the triplet pattern.
- Staff 6: Continues the triplet pattern.
- Staff 7: Continues the triplet pattern. Includes a *cresc.* marking and a *f* (forte) dynamic. Fingering numbers 4, 0, and 3 are shown.
- Staff 8: Continues the triplet pattern.
- Staff 9: Continues the triplet pattern. Starts with a *p* dynamic. Fingering numbers 0, 4, and 4 are shown.
- Staff 10: Continues the triplet pattern. Ends with a *ff* (fortissimo) dynamic and a *sf* (sforzando) dynamic. Fingering numbers 0, 4, and 4 are shown.

16.

Franz Wohlfahrt.

Finger fest aufsetzen.

| Poser les doigts fermement.

| Put the fingers down firmly.

Allegro.

G.B.

The musical score is written for guitar in G major (one sharp) and 6/8 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf* and includes the tempo marking **Allegro.** and the instruction *G.B.*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and fingerings (1-4). Dynamics range from *mf* to *f*, with a *rit.* (ritardando) marking in the second staff. The score concludes with a double bar line and a repeat sign.

17.

Harry Schlooming.

Allegretto.

G. B. 0

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is marked with a forte *f* dynamic. The notation includes various guitar-specific techniques such as natural harmonics (indicated by '0' above notes), slurs, and fingerings (e.g., '4' for the fourth finger). The second staff continues the piece with similar notation. The third staff features a piano *p* dynamic marking. The fourth staff includes a *cresc.* (crescendo) marking. The fifth staff has a *dim.* (diminuendo) marking. The sixth staff is marked with a forte *f* dynamic. The seventh staff includes fingerings '1 1' above notes. The eighth staff features fingerings '1', '2', and '4' above notes. The ninth staff continues with similar notation. The tenth and final staff concludes the piece with a piano *p* dynamic marking.

18.

Harry Schlooming.

Allegretto.

G. B.

The musical score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and includes a 'G. B.' instruction. The second staff continues the melodic line. The third staff features a piano (*p*) dynamic. The fourth staff includes a *cresc.* (crescendo) marking. The fifth staff has a *dim.* (diminuendo) marking. The sixth staff contains a '1' marking under a slur. The seventh staff includes a 'Q. B.' instruction. The eighth staff has a 'G. B.' instruction. The ninth staff ends with a piano (*p*) dynamic. The tenth staff concludes the piece with a *p* dynamic and a fermata over the final note.

19.

Arthur Seybold.

Moderato.

G. B. dann H. B.

| G. B. puis H. B.

| G. B. than H. B.

The musical score consists of ten staves of music in G major, 2/4 time, with a tempo marking of Moderato. The piece is divided into three sections: 'G. B. dann H. B.', 'G. B. puis H. B.', and 'G. B. than H. B.'. The first section (staves 1-3) begins with a forte (*f*) dynamic and includes fingering numbers 0, 4, and 1. The second section (staves 4-6) starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and returns to forte (*f*). The third section (staves 7-10) continues with forte (*f*) dynamics and concludes with a fortissimo (*ff*) dynamic and a final chord marked 'V G. B.'. The score is heavily annotated with slurs, accents, and fingering numbers (0, 4, 1) to guide the performer.

20.

Arthur Seybold.

Moderato.

Obere Bogenhälfte.

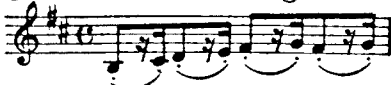
| *Moitié supérieure de l'archet.*

| Upper half of bow.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The first two staves are marked with a forte dynamic (*f*). The third staff includes a mezzo-forte (*mf*) dynamic and a first finger (*1 1*) marking. The fourth staff is marked *f* and includes a dynamic marking *mf*. The fifth staff is marked *p* (piano) and includes a 'cresc.' (crescendo) marking. The sixth staff is marked *f*. The seventh staff is marked *f*. The eighth staff is marked *f*. The ninth staff is marked *f*. The tenth staff is marked *ff* (fortissimo) and includes a 'V' marking and a 'G. B.' (G. B.) marking. The score includes various technical markings such as slurs, accents, and fingering numbers (0, 4, 1).


Zuerst mit ganzer Bogenlänge zu üben:  die

Noten gut trennen; dann mit drittel Bogenlänge in der Mitte in folgender Ausführung:


 hierauf


dieselbe Art mit dem O. B. und schließlich mit dem U. B.

D'abord à toute la longueur de l'archet:  en separant bien les notes. Puis au milieu de l'archet avec un tiers de sa longueur comme suite:

 puis de la même manière mais au haut, et enfin au bas de l'archet.

First with whole length of bow:

 the notes well separated, than at the middle of the bow, with a third of its length, in the following manner:

 than the same way but with the upper bow and finally with the lower bow.

Allegro moderato.



22.

Jacques Féréol Mazas.

Ausführung:

kurze Striche an der Spitze.

Execution:

coups courts à la pointe.

Execution:

short strokes at the point.

Allegro non troppo.

mf leggiero

mf

f *mf*

mf

f *mf*

mf

23.

Ferdinand David.

Energisch und forsch streichen.

Energiquement.

Energetically.

Allegro.

The musical score is written for guitar in G major (one sharp) and 2/4 time. It begins with the tempo marking 'Allegro.' and includes performance instructions in three languages: 'Energisch und forsch streichen.', '*Energiquement.*', and 'Energetically.' The score consists of ten staves of music. Key features include:

- Tempo and Dynamics:** The tempo is 'Allegro.' and dynamics range from *f* (forte) to *p dolce* (piano dolce).
- Techniques:** The score uses natural harmonics (marked 'G.B.'), slurs, accents, and dynamic markings. There are several instances of groups of four notes beamed together.
- Structure:** The piece starts with a series of eighth and sixteenth notes, moves to a section marked 'p dolce' with more complex rhythmic patterns, and ends with a final cadence.

24.

Harry Schloming.

Erst in der Mitte, dann mit dem oberen Bogen zu spielen.

D'abord au milieu, puis au haut de l'archet.

First with middle, than with upper part of bow.

Moderato.

The musical score consists of ten staves of music in G major, 3/4 time. The tempo is marked 'Moderato'. The piece begins with a forte (*f*) dynamic and features a variety of bowing techniques, including slurs, accents, and specific bowing directions indicated by the text above. The dynamics fluctuate, moving from forte to piano (*p*) and back to forte. The score includes several measures with fingerings (0, 4, 3, 2) and bowing patterns (4, 2, 3, 2) that correspond to the instructions. The piece concludes with a final flourish.

25.

Louis Spohr.

Moderato.

The musical score is written for violin and guitar. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piece is marked 'Moderato'. The first staff begins with a violin section marked 'O.B.' and a guitar section marked 'V'. The violin part starts with a forte (*f*) dynamic and includes a trill. The guitar part has a fret number of 0. The second staff continues the violin part with a trill and a dynamic of *f*. The third staff features a guitar section marked 'G.B.' with a dynamic of *p* and a trill, followed by a violin section marked 'O.B.' with a dynamic of *p*. The fourth staff continues the guitar section with a trill and a dynamic of *p*, followed by a violin section marked 'O.B.' with a dynamic of *p*. The fifth staff features a violin section marked 'f' with a trill. The sixth staff continues the violin part with a trill. The seventh staff features a violin section marked 'V' with a trill, followed by a guitar section marked 'G.B.' with a trill and a dynamic of *p*, and a violin section marked 'O.B.' with a trill. The eighth staff continues the violin part with a trill. The ninth staff features a violin section marked 'decresc.' with a trill, followed by a guitar section marked 'p' with a trill, and a violin section marked 'pp' with a trill. The tenth staff concludes the piece with a trill and a dynamic of *pp*.

26.

Lambert Joseph Meerts.

Erst 8 dann 16 Noten mit einem Bogenstrich. Finger fest und bestimmt niedersetzen und nach Möglichkeit liegen lassen. Bogen ruhig und mit größter Gleichmäßigkeit führen.

D'abord 8, puis 16 notes sur un coup d'archet. Poser les doigts fermement et exactement en les laissant fixés sur les cordes toujours quand c'est possible. Coups d'archet tranquilles et d'une grande égalité.

First 8 than 16 notes with one stroke. Put the fingers down firmly and exactly, retaining them on the strings whenever possible. Very tranquil and even bowing.

Allegro.

G. B.

The musical score consists of nine staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Allegro.' and the style is 'G. B.'. The music is written in a single voice, likely for violin. It features a series of eighth-note patterns, starting with 8 notes and then 16 notes per stroke. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Fingerings (4, 3, 0, 1) and a triplet (3) are indicated throughout the piece.

This page of musical notation consists of 12 staves of music, likely for guitar, written in a single system. The notation includes various dynamics, articulations, and fingerings. The first staff begins with a *pp* dynamic and a *cresc.* marking. The second staff continues with *pp* and *cresc.*. The third staff features a *f* dynamic and *cresc.*. The fourth staff starts with *ff* and ends with *pp*. The fifth staff has *cresc.*. The sixth staff includes a *f* dynamic. The seventh staff has *dim.* and *p*. The eighth staff has *pp*. The ninth staff has *pp*. The tenth staff has *pp*. The eleventh staff has *pp*. The twelfth staff has *pp*. The notation includes various articulations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0. The music is written in a single system with a key signature of one sharp (F#) and a time signature of 4/4.

27.

Lambert Joseph Meerts.

Bogen gut zurückhalten, so daß anfangs nicht zu viel Strich vergeudet wird. Erst übe man diese Etüde, ohne zu streichen, mit der linken Hand allein und klopfe mit demjenigen Finger der die Bewegung hat, also im ersten Takte der dritte, im dritten Takte der vierte etc. fest auf die Saiten.

Economiser de l'archet. Il faut exercer cette étude premièrement avec la main gauche seulement en tapant fermement sur les cordes avec les doigts qui doivent jouer, c.à.d. dans la première mesure avec le 3^{me}, dans la troisième mesure avec le 4^{me} etc.

Economising bow. Practise first with left hand only, putting down the finger which has to play very firmly on the strings, viz the 3^d finger in the first measure, the 4th finger in the third measure etc.

Lento.

The musical score is written for a single violin in G major (one sharp) and 3/4 time. It begins with the tempo marking 'Lento.' and a dynamic of *p*. The first staff contains a series of sixteenth-note patterns, with a dynamic of *p* and a slur over the first four measures. The second staff continues the pattern, with a dynamic of *p* and a slur over the first four measures. The third staff introduces a dynamic of *f* and a slur over the first four measures. The fourth staff continues the pattern, with a dynamic of *f* and a slur over the first four measures. The fifth staff introduces a dynamic of *pp* and a slur over the first four measures. The sixth staff continues the pattern, with a dynamic of *f* and a slur over the first four measures. The seventh staff continues the pattern, with a dynamic of *f* and a slur over the first four measures. The eighth staff continues the pattern, with a dynamic of *p* and a slur over the first four measures. The ninth staff continues the pattern, with a dynamic of *p* and a slur over the first four measures. The tenth staff continues the pattern, with a dynamic of *p* and a slur over the first four measures. The eleventh staff concludes the piece with a dynamic of *dim.* and a slur over the first four measures, ending with a fermata on the final note.

28.

Lambert Joseph Meerts

Unterarm schwingen.

Balancer l'avant-bras.

Swing the fore-arm.

Allegro.

The musical score is written in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic. The first staff contains a series of eighth notes with accents. The second staff includes a *segue* marking and features a sequence of chords with fingerings (0, 4, 0, 4, 0). The subsequent staves contain various rhythmic patterns, including eighth and sixteenth notes, often with slurs and accents. The final staff concludes with a double bar line and includes a triplet of eighth notes.

29.

Arcangelo Corelli.

Allegro.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *p*. The second staff includes a *segue* marking. The third staff features a *mf* dynamic. The fourth staff has a *p* dynamic. The fifth staff includes a *cresc.* marking. The sixth staff features a *f* dynamic. The seventh staff includes a *p* dynamic. The eighth staff features a *mf* dynamic. The ninth staff includes a *cresc.* marking and a *f* dynamic. The tenth staff concludes with a *fin* marking and a *f* dynamic. The score is filled with intricate rhythmic patterns, including sixteenth and thirty-second notes, and various fingering and bowing techniques indicated by numbers and slurs.

30.

Ferdinand David.

Tempo di Marcia.

The musical score is written for violin in G major (one sharp) and 2/4 time. It is marked "Tempo di Marcia". The piece begins with a forte (*f*) dynamic. The first staff contains several triplet figures and sixteenth-note runs. The second staff features a repeat sign and a piano (*p*) dynamic. The third staff includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The fourth staff starts with a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The fifth staff features a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The sixth staff continues with a fortissimo (*f*) dynamic. The seventh staff begins with a piano (*p*) dynamic. The eighth staff features a fortissimo (*f*) dynamic. The ninth staff includes a fortissimo (*f*) dynamic. The tenth staff concludes with a fortissimo (*sf*) and piano (*p*) dynamic.

The musical score consists of ten staves of music in G major. The notation is primarily arpeggiated, with many notes beamed together. Fingerings are indicated by numbers 0, 1, 2, 3, and 4. Dynamic markings include *f*, *p*, *cresc.*, and *ff*. There are also some slurs and accents. The piece concludes with a final chord marked with a fermata.

Beliebte Compositionen für Violine und Klavier

Leichte, mittelschwere und schwerere Salon- und Vortragsstücke.

Arthur Seybold, Op. 81 No. 2.
Ländler. — Valse champêtre. — Rustic Waltz. — Baile rustico.
Moderato.
pespr.

Arthur Seybold, Op. 81 No. 4.
Begegnung. — Le rencontre. — The meeting. — En encuentro.
Valse.
mf

Arthur Seybold, Op. 90. Sonatine.
Allegro.
mf

Adolf Weidig, Op. 6 No. 1. Romanze.
Andante.
espressivo

N. Sokolowsky, Op. 3 No. 2. Serenade. — Sérénade.
Moderato.
mp

N. Sokolowsky, Op. 3 No. 4. Frage. — Question.
Moderato.
mf

N. Sokolowsky, Op. 3 No. 5. Kleiner Walzer. — Valse miniature.
Moderato.
mp

N. Sokolowsky, Op. 3 No. 7. Scherzo.
Allegro.
pp

Emil Krause, Op. 82 No. 2.
Treues Gedenken. — Faithful remembrance.
Andante.
p dol.

Emil Krause, Op. 82 No. 4.
Andacht im Walde. — Devotion in forestgreen.
Adagio.
p

Emil Krause, Op. 82 No. 5.
Langsamer Walzer. — Slow tempered Waltz.
p

Emil Krause, Op. 82 No. 8.
Leichter Sinn. — Light winged sense.
Allegretto.
mf

Louis Kron, Op. 105. Die Stimme eines Engels. — Angel's Voice.
Andante.
p

Harry Schlooming, Op. 2 No. 3. Fantasiestück.
Moderato.
p

Louis Kron, Op. 103. In's Stammbuch. — Albumleaf.
Adagio.
pp dolce

Otto Fleischmann, Op. 20. Nocturno.
Andante.
pp legato

Bisher erschienene Kompositionen
für Violine mit Klavierbegleitung

von

≡ Arthur Seybold. ≡

sl = sehr leicht. *l* = leicht. *m* = mittelschwer. *sch* = schwer.

- | | | |
|--|---|---|
| <p>Opus</p> <p>1. Ländler. <i>l</i></p> <p>5. Chant sans Paroles. <i>l</i></p> <p>8. Petite Valse. <i>l</i></p> <p>14. Intermezzo. <i>l</i></p> <p>17. Valse Caprice. <i>m</i></p> <p>77. „Elvira.“ Mazurka. <i>l</i></p> <p>78. „Unter dem Tannenbaum.“ Fantasie. <i>l</i></p> <p>79. „Weihnacht.“ Fantasie. <i>l</i></p> <p>81. 4 Vortragsstücke. <i>l</i></p> <p>82. „Aller Anfang ist schwer.“ 3 Stücke. <i>sl</i></p> <p>84. „Tanzskizzen.“ 4 Stücke. <i>l</i></p> <p>85. „Leicht und gefällig.“ 5 Stücke. <i>sl</i></p> <p>86. Polonaise. <i>l</i></p> <p>87. Kleine Romanze. <i>l</i></p> <p>88. „Weihnachtstraum.“ Fantasie. <i>l</i></p> <p>89. „Weihnachtsfantasie.“ <i>l</i></p> <p>90. Sonatine, C dur. <i>l</i></p> <p>91. „Im Mai.“ Fantasie. <i>l</i></p> <p>92. Hexentanz. <i>m</i></p> <p>93. „Jugend“. 5 Stücke.
No. 1. Märchen. <i>l</i>
No. 2. Resignation. <i>l</i>
No. 3. Intermezzo. <i>m</i>
No. 4. Italienische Romanze. <i>l</i>
No. 5. Perpetuum mobile. <i>l</i></p> <p>94. Impromptu. <i>l</i></p> <p>95. „Für kleine Leute.“ 6 Stücke. <i>sl</i></p> <p>96. Concertino, A moll. <i>m</i></p> <p>97. Polonaise. <i>l</i></p> <p>98. „Frühling.“ 3 Stücke.
No. 1. Keimen und Ersproßen. <i>l</i>
No. 2. Ein Frühlingslied. <i>l</i>
No. 3. Lenz und Liebe. <i>l</i></p> <p>99. „Historische Fantasie.“ <i>sch</i></p> <p>100. Polonaise. <i>l</i></p> <p>101. „Wenn Kinder spielen.“ 10 Stücke. <i>sl</i></p> <p>104. „Was spielst du?“ 4 Stücke. <i>l</i></p> <p>105. „Der gute Kamerad.“ 6 Stücke. <i>sl</i></p> | <p>Opus</p> <p>108. Widmung, Serenade, Romanze. <i>l</i></p> <p>110. „Récréation.“ 4 Stücke.
No. 1. La Tendresse. <i>l</i>
No. 2. Aubade. <i>l</i>
No. 3. Cavatine. <i>l</i>
No. 4. Paulowna. <i>l</i></p> <p>111. „Jugendfreund“. 6 Stücke. <i>sl</i></p> <p>112. Concertino, D dur. <i>m</i></p> <p>113. 4 Vorspielstücke. <i>l</i></p> <p>114. „Für's Erste“. 2 Stücke. <i>sl</i></p> <p>115. „Frühlingsnacht.“ <i>l</i></p> <p>126. Adagio Concertante. <i>sch</i></p> <p>117. 3 Vortragsstücke.
No. 1. Sonntags. <i>l</i>
No. 2. Schnitterlied. <i>l</i>
No. 3. Flüchtige Zeit. <i>l</i></p> <p>118. „Episode.“ <i>m</i></p> <p>119. „Weihnachtszauber.“ Fantasie. <i>l</i></p> <p>120. Erinnerung, Die Jagd, Am Golf. <i>l</i></p> <p>121. Concert, D dur. <i>sch</i></p> <p>125. „Capri.“ Italienische Romanze. <i>l</i></p> <p>126. „Aus alten Tagen“. <i>l</i></p> <p>127. „Und Pippa tanzt.“ <i>l</i></p> <p>132. „Zum Vortrag.“ 3 Stücke. <i>l</i></p> <p>133. „Am Gardasee.“ <i>l</i></p> <p>137. 55 Volkslieder. <i>sl</i></p> <p>138. Polonaise. <i>sch</i></p> <p>141. 5 Vorspielstücke.
No. 1. Canzonetta. <i>l</i>
No. 2. Wiegenlied. <i>l</i>
No. 3. Italienische Melodie. <i>l</i>
No. 4. Mazurka. <i>m</i>
No. 5. Valse. <i>l</i></p> <p>151. „Christfest.“ Fantasie. <i>l</i></p> <p>153. 4 Charakterstücke.
No. 1. Gebet. <i>l</i>
No. 2. Gondoliera. <i>l</i>
No. 3. Valse aimable. <i>l</i></p> | <p>Opus</p> <p>No. 4. Bleisoldaten-Wachtparade.</p> <p>154. Romanze (auch mit Orchester). <i>sch</i></p> <p>155. Pusstä-Szenen („ „ „). <i>m</i>
No. 2. Impromptu. <i>m</i>
No. 3. Polonaise. <i>m</i></p> <p>158. Am Weihnachtsabend. <i>l</i></p> <p>159. Weihnachtsglöckchen. <i>l</i></p> <p>161. Morgenlied. <i>l</i></p> <p>162. Polonaise. <i>l</i></p> <p>163. Serenade. <i>m</i></p> <p>164. Spanische Weisen. <i>m</i></p> <p>165. No. 1. Leichte Reiterei. <i>l</i>
No. 2. Aus vergangener Zeit. <i>l</i>
No. 3. Abendständchen. <i>m</i>
No. 4. Militärmarsch im alten Stile. <i>m</i></p> <p>166. Suite tolle.
No. 1. Schuhplattler. <i>sch</i>
No. 2. Traumlied. <i>m</i>
No. 3. Dudelsack. <i>m</i>
No. 4. Schlittenfahrt. <i>m</i></p> <p>167. Jugendlust. <i>l</i></p> <p>168. Rokoko. <i>l</i></p> <p>169. Feierabend. <i>l</i></p> <p>170. Sehnsucht. <i>l</i></p> <p>171. à la Gavotte. <i>l</i></p> <p>173. Reunion. <i>l</i></p> <p>174. Kaiserstandarte. <i>l</i></p> <p>175. Waldsee. <i>l</i></p> <p>176. Festzug. <i>l</i></p> <p>177. Mexikanisches Ständchen. <i>l</i></p> <p>180. „1914.“ <i>m</i></p> <p>181. „Das eiserne Kreuz.“ <i>m</i></p> |
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