

No. 41.

# Der natürliche Weg zur höchsten Virtuosität für Violine

Le chemin naturel  
à la plus grande  
virtuosité  
*pour le Violon*  
de

The most natural way  
to the highest degree  
of artistic perfection  
*for Violin*  
by

## GOBY EBERHARDT

<sup>I</sup>  
ELEMENTARTEIL

<sup>I</sup>  
ÉLÉMENTAIRE

<sup>I</sup>  
ELEMENTARY PART

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*unter Mitwirkung von Siegfried Eberhardt*  
*avec la collaboration de Siegfried Eberhardt*      *assisted by Siegfried Eberhardt*

I  
ELEMENTARTEIL  
Gleiche Fingerstellung

I  
ÉLÉMENTAIRE  
Position égale du doigt

I  
ELEMENTARY PART  
Placing the fingers evenly upon the strings

♦  
VERLAG VON D. RAHTER, LEIPZIG-HAMBURG-MILANO



# VORWORT

Der leitende Gedanke in diesem Werk für den Anfangsunterricht ist der, ein vollständiges Material zu bieten, mit dem der Lehrer imstande ist, je nach der Begabung seines Schülers individualisieren zu können. Verlangt doch die Mehrzahl der relativ Unbegabten, sowie die Durchschnittsbegabung eine andere Erziehung als die des Genialen, dessen Vorzug es bleibt, instinktiv das Richtige zu treffen, und dessen Entwicklung schneller zum Ziel führen wird. Die beiden ersten Kategorien dagegen werden gezwungen sein, strenge Reihenfolge einzuhalten. Die ausführliche Behandlung der Bogentechnik auf den leeren Saiten ist so einzuteilen, daß, sobald der Anfänger Strichsicherheit erlangt hat, mit den Griffübungen begonnen werden kann, damit die linke Hand nicht so lange untätig zu sein braucht, und das weitere Bogenübungsmaterial an betreffender Stelle einzufügen ist.

# PRÉFACE

L'idée poursuivie dans cet ouvrage, destiné à l'enseignement pour les débutants, est de fournir un matériel complet permettant au professeur de déterminer la tâche propre à chacun de ses élèves en tenant compte de ses capacités. La majorité des sujets relativement sans capacités ainsi que ceux normalement doués demandent naturellement une autre éducation que celle des génies auxquels l'avantage est donné de trouver instinctivement le juste et dont le développement conduira plus rapidement au but. Les deux premières catégories par contre seront tenus d'observer une procédure méthodique. L'étude détaillée de la technique de l'archet sur les cordes à vide doit être partagée de façon qu'aussitôt que le débutant aura obtenu la sûreté dans le maniement de l'archet, il puisse commencer les exercices de doigté de la main gauche; cette dernière ne restera ainsi pas si longtemps inactive et des exercices plus avancés pour la technique de l'archet pourront être entrepris.

# FOREWORD

The main thought in this work of beginners studies, is to offer the teacher sufficient material, to allow him, after ascertaining the talents of the pupil, to individualise. More talented pupils will instinctively choose the correct studies, to facilitate rapid advancement. Less talented pupils must be held to a strict routine. In regard to the bowings on open strings, it is advisable to let the beginner, as soon as he has acquired a certain amount of surety, start the use of the fingers, in order to avoid the continued idleness of the left hand. The teacher may then continue with bowing studies.

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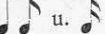
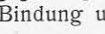
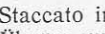
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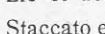
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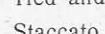
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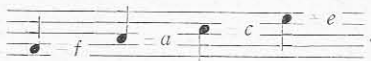
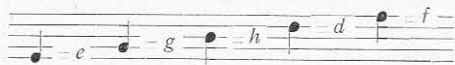
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## Das System.

Die Noten ordnen sich in ein System von fünf Linien mit vier Zwischenräumen ein. Man kann so zunächst folgende Noten aufzeichnen:



Steht ein G- oder Violinschlüssel:  am Anfang der Notenlinien, so liegt *e* auf der ersten Linie:



Über den Linien liegt *g*: .

unter den Linien liegt *d*: .

### Die Hilfslinien.

Die Töne, die außerhalb dieses Systems liegen, werden auf Hilfslinien und in deren Zwischenräume geschrieben. Man unterscheidet Hilfslinien über und Hilfslinien unter dem System. Für die Geige kommen unter dem System nur zwei Hilfslinien in Betracht.

Betracht. . Die erste

Handstellung oder „Lage“ bei der Vio-

line reicht hinauf bis zum *c* .

so daß der Anfänger vorläufig auch nur zwei Hilfslinien über dem System zu merken braucht.



Erweitert sich später der Tonumfang für den Schüler, folgen die Noten:



Will man zur besseren Übersicht die vielen Hilfslinien vermeiden, so bezeichnet man z. B. das *h*



folgendermaßen:

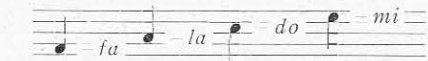
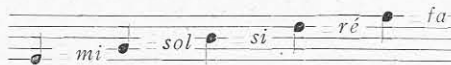


## La portée.

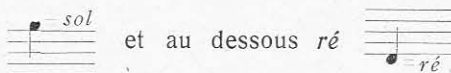
Les notes se placent dans une portée de cinq lignes et quatre espaces. On peut ainsi écrire les notes suivantes:



S'il y a une clé de sol:  au commencement de la portée, la note *mi* se trouvera sur la première ligne:



Au dessus de la portée se trouvera sol



### Les lignes supplémentaires.

Les notes qui se trouvent en dehors de la portée s'écrivent sur des lignes supplémentaires et dans leurs espaces correspondants. Il existe des lignes supplémentaires *en dessus* et *en dessous* de la portée. Pour le violon il n'entrera en ligne de compte que deux lignes supplémentaires.

La première position sur le violon

atteint la note *do*  de sorte

que le débutant n'emploiera pour le moment que deux lignes supplémentaires en dessus de la portée.



Plus tard, lorsque l'étendue des notes s'agrandira, l'élève devra connaître encore les notes suivantes:



On peut faciliter

la lecture de ces notes en supprimant les lignes supplémentaires. Dans ce cas on écrira le *si*



de la façon suivante:

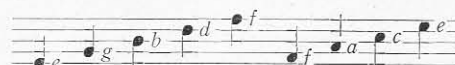


## The Staff.

The staff consists of five horizontal lines and the four spaces found in-between. This permits the use of the following notes:



If a G or violin clef:  is placed at the beginning, *e* is on the line:



Above the staff is  and below the staff is .

### Ledger lines.

Ledger lines are necessary when the notes go above the fifth or below the first line. For the violin only two lines are to be considered below the staff

and in the first position

only two lines above the staff up to

*c* are necessary.



As the student goes into the higher positions the following notes will be

drawn into use: .

In order to simplify the reading we

would write, *b*  as follows .

The 8 indicates that the note shall be taken one octave higher. When using ledger lines we would say that the note *a* is on the first line above the staff, *b* in the second space, *c* on the second line, etc. The same applies below the staff, *c* first line below, *b* second space below, etc.



Die Acht bedeutet, der Ton soll acht Töne höher gegriffen werden. Im Hilfsliniensystem heißt es: „a liegt auf der ersten Hilfslinie über den Linien, h liegt über der ersten Hilfslinie über den Linien“, oder „c liegt auf der ersten Hilfslinie unter den Linien, h liegt unter der ersten Hilfslinie unter den Linien“.

### Form der Noten.

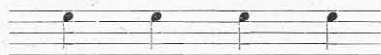
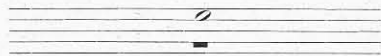
Die Noten haben eine verschiedene Zeitdauer oder einen verschiedenen „Wert“. Man erkennt die verschiedenen Werte an der Gestalt der Noten.



Den Notenwerten entsprechen Pausenwerte.



Der kleinere Wert geht immer zweimal im nächstgrößeren Wert auf:



usw.

### Der Takt.

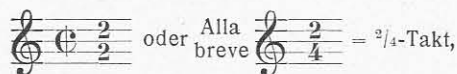
Das Maß, in das sich die Notenwerte einordnen, ist der Takt.

Die einzelnen Takte werden durch den Taktstrich begrenzt.

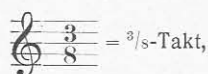
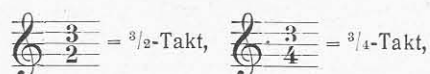


Es gibt verschiedene Taktarten.

1. Die zweiteiligen:



2. die dreiteiligen:



Le 8 (huit) placé au dessus d'une note signifie que celle-ci doit être joué huit tons plus haut. Les notes écrites à l'aide de lignes supplémentaires sont: la, placé sur la première ligne supplémentaire en dessus de la portée; si, placé en dessus de la première ligne supplémentaire en dessus de la portée; ou encore: do, sur la première ligne supplémentaire en dessous de la portée; si, en dessous de la première ligne supplémentaire en dessous de la portée.

### Valeur des notes.

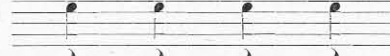
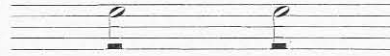
Les notes ont une durée ou valeur différentes. On reconnaît ces différentes valeurs à la forme des notes, c. a. d. à la façon dont elles sont écrites.



A la valeur des notes correspond la valeur de pauses.



La plus petite valeur est toujours comprise deux fois dans la valeur supérieure qui la précède directement.



etc.

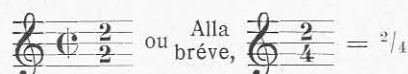
### La mesure.

Le temps déterminé d'après lequel se calcule la valeur des notes s'appelle la « mesure ». Les mesures sont séparées les unes des autres par une barre.

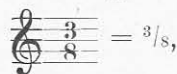
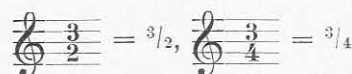


Il y a différents genres de mesures.

1. la mesure à deux temps,

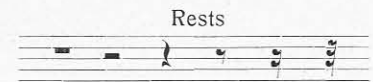
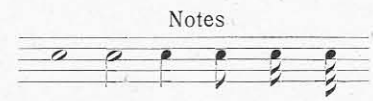


2. la mesure à trois temps,

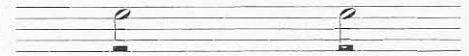


### Value of the notes.

The time value of each note is indicated by its form.



The following is the classification of notes and rests.



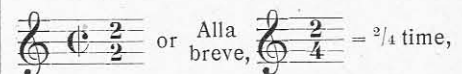
### The measure.

In order to make clear the time, the notes are divided into measures, The measures are divided by bars.

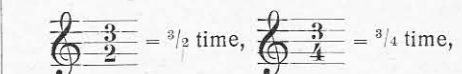


There are various kinds of time,

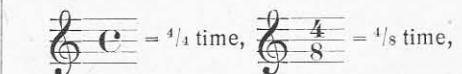
1. half time  
two-part time



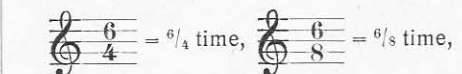
2. triple time  
three-part time



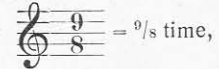
3. common time  
four-part time



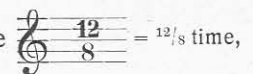
4. six-part time



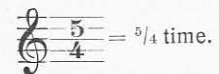
5. nine-part time



6. twelve-part time



7. uneven time



3. die vierteiligen:



4. die sechsteiligen:

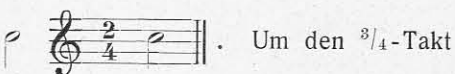
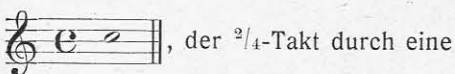


5. die neunteiligen:  $\frac{9}{8}$ -Takt,

6. die zwölfteligen:  $\frac{12}{8}$ -Takt,

7. ungleiche:  $\frac{5}{4}$ -Takt.

Die Einordnung der Noten in die Takte wird vom Notenwert und der Taktart bestimmt. Die am häufigsten gebrauchten Taktarten sind **C** und  $\frac{2}{4}$ ,  $\frac{3}{4}$ - und  $\frac{6}{8}$ -Takt. Der **C**-Takt wird durch eine ganze Note ausgefüllt:



mit einer Note ausfüllen zu können, bedarf es eines Verlängerungszeichens. Der Punkt neben der Note verlängert diese um die Hälfte ihres Wertes. Der  $\frac{3}{4}$ - wie der  $\frac{6}{8}$ -Takt würde also durch eine halbe Note mit einem Punkt ausgefüllt, der  $\frac{3}{2}$ - und der  $\frac{12}{8}$ -Takt durch eine ganze Note mit einem Punkt.



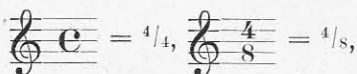
### Triole.

Die Triole faßt drei gleiche Werte zu einer Einheit zusammen, z. B. füllen drei halbe Noten  $\text{♩} \text{♩} \text{♩}$ , wenn sie zur

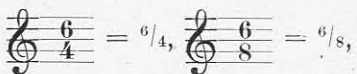
Triole zusammengefaßt sind  $\text{♩} \text{♩} \text{♩}$ , den Zeitraum einer ganzen Note aus.



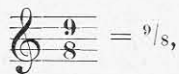
3. la mesure à quatre temps



4. la mesure à six temps (six-quarts, six-croches)



5. la mesure à neuf temps (neuf-quarts, neuf-croches)



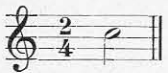
6. la mesure à douze  $\frac{12}{8}$  = 12/s, croches

7. la mesure irrégulière  $\frac{5}{4}$  = 5/4,

L'arrangement des notes dans la mesure est déterminé par la valeur des notes et par le genre de mesure. Les genres les plus fréquemment employés sont les mesures à **C** et  $\frac{2}{4}$ ,  $\frac{3}{4}$  et  $\frac{6}{8}$ . La mesure à quatre (**C**) est remplie entière-

ment par une ronde:

celle à  $\frac{2}{4}$ -temps par une blanche



. Pour pouvoir remplir

la mesure à  $\frac{3}{4}$  avec une seule note, on est obligé de faire emploi du point à côté de la note qui augmente cette dernière de la moitié de sa valeur. La mesure à  $\frac{3}{4}$  ainsi que celle à  $\frac{6}{8}$  seront donc remplies par une blanche suivie d'un point; celle à  $\frac{3}{2}$  et celle à  $\frac{12}{8}$  par une ronde suivie d'un point.



### Triolet.

Le triolet se compose de trois notes égales formant ensembles une unité. Ainsi, trois blanches réunies sous forme de triolet auront la valeur d'une ronde.



The value of the notes to be used, is controlled by the indicated time, most commonly used are: **C**  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{6}{8}$ . The **C** or common time requires one  $\text{♩}$  whole note, or two  $\text{♩} \text{♩}$  half notes etc.  $\frac{2}{4}$  time requires one  $\text{♩}$  half note, or two  $\text{♩} \text{♩}$  quarter notes etc. To be able to fill out a measure of  $\frac{3}{4}$  time, we place a dot (.) after the half note, increasing its value by one half.  $\frac{3}{4}$  and  $\frac{6}{8}$  time require one ( $\text{♩}$ ) half note with a dot (.)  $\frac{3}{8}$  and  $\frac{12}{8}$  time require one whole ( $\text{♩}$ ) note with a dot (.).



### Triplets.

In using triplets we have three notes of equal duration, for example one whole note is equal to



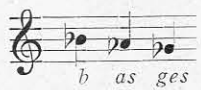


## Versetzungszeichen.

Zwischen den ganzen Tönen, die wir auf Linien und in deren Zwischenräume verteilen, liegen Halbtöne, die keinen besonderen Standort im System haben, sondern sich von dem ihnen zunächstliegenden Ganzton ableiten. Der Halbton liegt in der Mitte zwischen zwei Ganztönen. Leite ich diesen Halbton vom darunterliegenden Ganzton ab, so schreibe ich das Erhöhungszeichen, das  $\sharp$  davor und benenne ihn nach dem Stammton mit

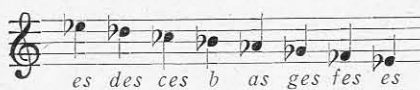
der Silbe „is“  usw.

Leite ich den Halbton vom darüberliegenden Ganzton ab, so schreibe ich ein Erniedrigungszeichen, das  $\flat$  davor und benenne ihn nach dem Stamm-

ton mit der Silbe „es“ 

Nur *h* macht eine Ausnahme, es wird in der Erniedrigung zu *b* und nicht zu *hes*.

  
fis gis ais his cis dis eis fis

  
es des ces b as ges fes es

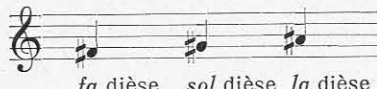
Diese Versetzungszeichen lassen sich verdoppeln.  $\sharp$  wird zu  $\times$  Doppelkreuz.  $\flat$  wird zu  $\flat\flat$  Doppel-b. Man nennt die auf diese Weise um einen Ganzton verschobenen Töne: doppel-cis, doppel-dis, doppel-eis, doppel-fis, doppel-gis, doppel-ais, doppel-his, doppel-es, doppel-des, doppel-ces, doppel-b, doppel-as, doppel-ges, doppel-fes.

## Der Auflöser.

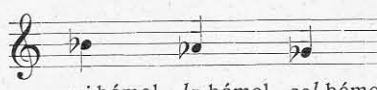
Will man ein Versetzungszeichen aufheben, bedient man sich des Quadrats oder Auflöser  $\natural$ . Der Taktstrich hebt die Versetzungszeichen auf. Wenn die Versetzungszeichen am Anfang hinter dem Notenschlüssel stehen,

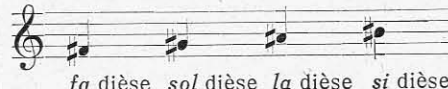
## Signes d'altérations.

Entre les tons entiers, placés sur les lignes, et dans les espaces de la portée se trouvent des *demi-tons*. Ceux-ci n'occupent pas une place spéciale dans la portée; ils dérivent des tons entiers qui les précèdent ou suivent immédiatement. Le demi-ton se trouve au milieu, entre deux tons entiers. Si, d'un ton donné *j'élève* le demi-ton correspondant, j'écrirai devant ce dernier le signe d'altération  $\sharp$  et l'appellerai comme le ton principal en y ajoutant le mot »dièse«:

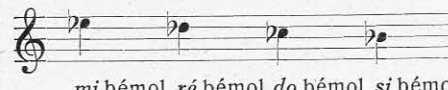
  
fa dièse sol dièse la dièse

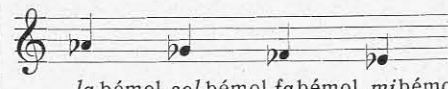
Si au contraire *j'abaisse* d'un ton donné le demi-ton correspondant, j'écrirai devant ce dernier le signe d'altération  $\flat$  et l'appellerai comme le ton principal en y ajoutant le mot »bémol«:

  
si bémol la bémol sol bémol

  
fa dièse sol dièse la dièse si dièse

  
do dièse ré dièse mi dièse fa dièse

  
mi bémol ré bémol do bémol si bémol

  
la bémol sol bémol fa bémol mi bémol

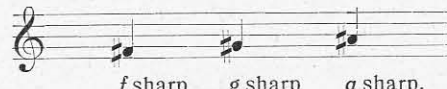
Les signes d'altérations sont doublés lorsque, d'un ton principal on abaisse ou élève un ton entier c. a. d. deux demi-tons. On les appelle alors de la façon suivante: *do* double dièse, *ré* double dièse, *mi* double dièse etc. etc., *mi* double bémol, *ré* double bémol, *do* double bémol etc. etc.

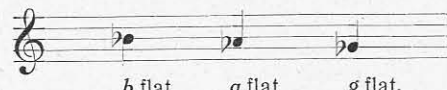
## Le bécarré.

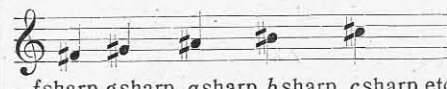
Pour annuler un signe d'altération, on se sert du bécarré  $\natural$ . Les signes d'altérations sont annulés également par la barre de mesure. Lorsque les signes d'altérations sont placés au commencement, derrière la clé, ils

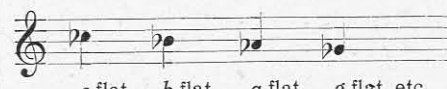
## Accidentals.

Between the whole steps, irrespective if they are on the lines or in the spaces, are found half steps. They are derived by either raising or lowering a note. If a note is to be raised the sign  $\sharp$  (sharp) is used, to lower the sign  $\flat$  (flat). For example

  
f sharp g sharp a sharp.

  
b flat a flat g flat.

  
f sharp g sharp a sharp b sharp c sharp etc.

  
c flat b flat a flat g flat etc.

If a note is to be raised a whole step or tone the sign  $\times$  (double sharp) is used, to lower the sign  $\flat\flat$  (double flat) is used to make possible.

## The natural.

In order to make possible the dissolution of an accidental we employ the natural  $\natural$ . The bar also acts as a natural and dissolves all accidentals. The accidentals placed at the be-

gelten sie für das ganze Stück, werden also nicht durch den Taktstrich aufgelöst.



### Tempo.

Jedes Musikstück hat ein besonderes Zeitmaß oder „Tempo“. Soll das Stück im ganzen schnell gespielt werden, steht am Anfang ein schnelles Tempo, soll es langsam gespielt werden, steht ein langsames Tempo davor.

Langsame Tempi sind: *Largo* = breit. *Grave* = ernst. *Lento* und *Adagio* = langsam. *Larghetto* = nicht so langsam wie *Largo*. Mäßig schnell: *Andante* = gehend. *Andantino* = teils schneller, teils langsamer wie *Andante*. *Moderato* = mäßig bewegt. *Maestoso* = majestätisch. *Allegretto* = etwas lebhaft. Schnelle: *Allegro* = lebhaft. *Vivace* = lebendig. *Presto* = schnell. *Prestissimo* = sehr schnell.

### Intervalle.

Der Zwischenraum zwischen zwei Tönen heißt Intervall. Habe ich einen höheren und einen tieferen Ton, so kann ich die Entfernung zwischen beiden messen und nach ihrem Maß benennen.



sont valables pour tout le morceau; ils ne seront donc pas annulés par la barre de mesure.



### Tempo.

Chaque morceau de musique a un tempo différent. Si le morceau doit être joué vite, il sera mentionné au commencement un «tempo» rapide; si au contraire il doit être joué lentement, il sera précédé d'un tempo lent.

Les «tempi» **lents** sont: *Largo* = large; *Grave* = grave; *Lento* et *Adagio* = lentement; *Larghetto* = pas aussi lent que *Largo*. **Modérés**: *Andante* = pas trop vite, modéré; *Andantino* = en partie plus vite, en partie plus lent que l'*Andante*; *Modérato* = modéré; *Maestoso* = majestueux; *Allegretto* = pas si vite comme *Allegro*. **Rapides**: *Allegro* = vif, animé; *Vivace* = très vif; *Presto* = rapide; *Prestissimo* = très vif, très rapide.

### Intervalles.

L'espace entre deux tons s'appelle intervalle. Si j'ai deux tons, l'un plus élevé l'autre plus bas, je puis en mesurer l'éloignement et les nommer différemment d'après la grandeur de leurs espaces.



ginning of a piece remain all through and are not effected by the bars.



### The Tempo.

Every composition is to be played in a certain tempo, or time. Should the piece be played in fast or slow tempo, it must be indicated at the beginning. Slow tempi: *Largo* = very slow, broad. *Grave* = very slow, serious. *Adagio* and *Lento* = slow convenient. *Larghetto* = not as slow as *Largo*. Moderately fast Tempi: *Andante* = not to fast. *Andantino* = A small *Andante*. *Moderato* = moderately fast. *Maestoso* = majestically. *Allegretto* = not as quickly as *allegro*. Fast tempi: *Allegro* = quick, lively. *Vivace* = briskly. *Presto* = very quick. *Prestissimo* = as fast as possible.

### Intervals.

The space between two notes is called interval. Having two notes of different pitch by measuring we can determine the size of the interval.

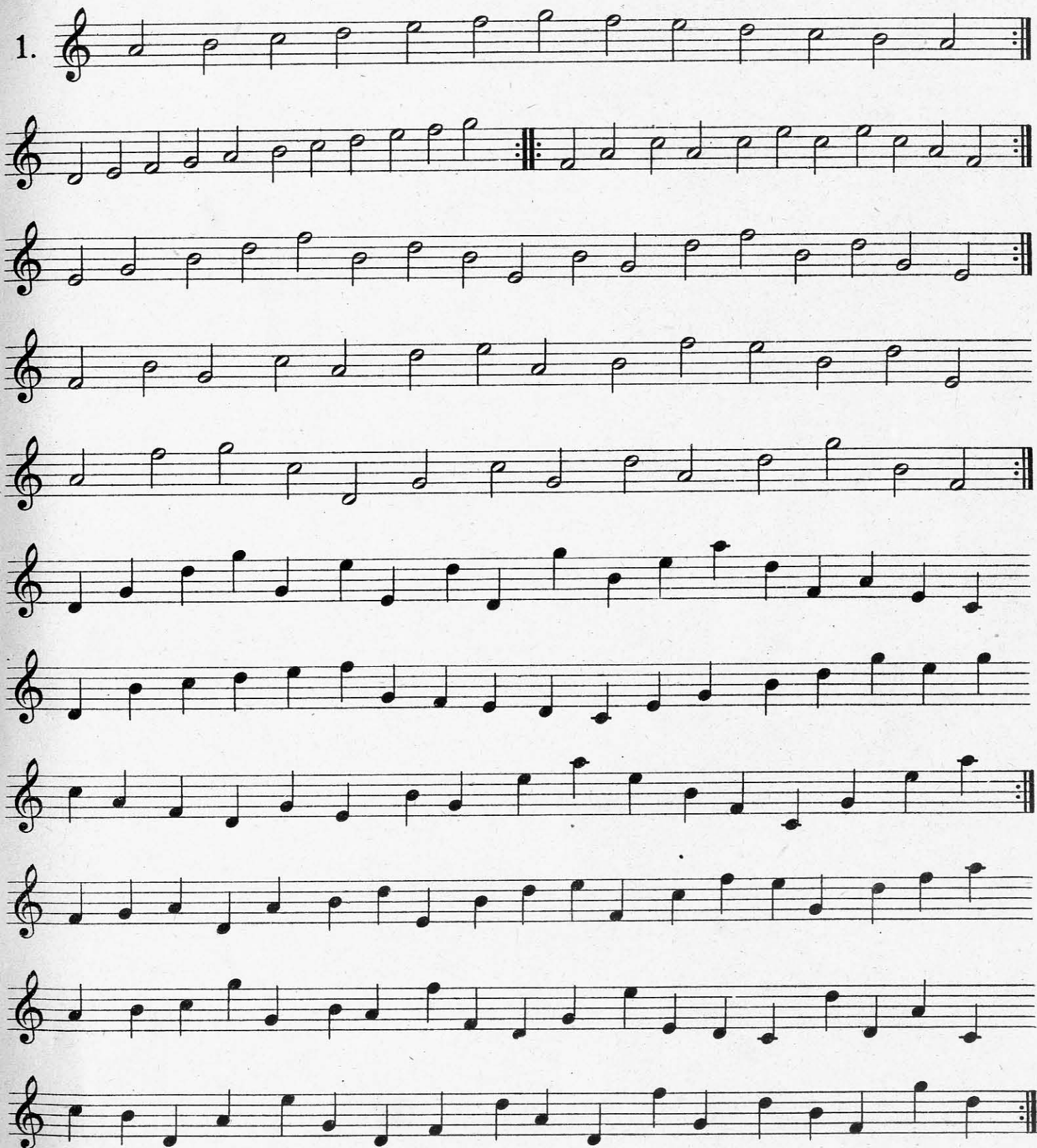




Notenleseübung. — Exercice de lecture des notes.

Sight-reading Exercises.

I

1. 

The exercise consists of 11 staves of music in treble clef. The first staff begins with a '1.' and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, ending with a double bar line and repeat dots. The subsequent staves continue with various rhythmic patterns and note values, including eighth and sixteenth notes, and rests. The final staff ends with a double bar line and repeat dots.

This musical score is written for a piano. It begins with two staves of music, each containing six measures of a simple melody in treble clef. The first staff has a repeat sign after the first measure, and the second staff has a repeat sign after the second measure. The third staff is marked with a '2.' and contains two measures of music, each with a repeat sign. The fourth staff contains two measures of music, each with a repeat sign. The fifth staff contains two measures of music, each with a repeat sign. The sixth staff contains two measures of music, each with a repeat sign. The seventh staff contains two measures of music, each with a repeat sign. The eighth staff contains two measures of music, each with a repeat sign. The ninth staff contains two measures of music, each with a repeat sign. The tenth staff contains two measures of music, each with a repeat sign. The eleventh staff contains two measures of music, each with a repeat sign. The twelfth staff contains two measures of music, each with a repeat sign. The thirteenth staff contains two measures of music, each with a repeat sign. The fourteenth staff contains two measures of music, each with a repeat sign. The fifteenth staff contains two measures of music, each with a repeat sign. The sixteenth staff contains two measures of music, each with a repeat sign. The seventeenth staff contains two measures of music, each with a repeat sign. The eighteenth staff contains two measures of music, each with a repeat sign. The nineteenth staff contains two measures of music, each with a repeat sign. The twentieth staff contains two measures of music, each with a repeat sign. The score is written in a single system, with the staves arranged in a vertical column. The music is written in a simple, clear style, with a focus on melody and rhythm. The dynamic markings are 'p' (piano) and 'f' (forte). The tempo is not indicated. The key signature is not indicated. The time signature is not indicated. The score is a single system, with the staves arranged in a vertical column. The music is written in a simple, clear style, with a focus on melody and rhythm. The dynamic markings are 'p' (piano) and 'f' (forte). The tempo is not indicated. The key signature is not indicated. The time signature is not indicated.



The first system consists of two staves of music. The first staff contains six measures of music, each ending with a double bar line. The second staff also contains six measures of music, each ending with a double bar line. The notes are primarily quarter and eighth notes, with some rests.

3. 

The third system is a single staff of music, labeled with a '3.' at the beginning. It contains a sequence of notes with sharp accidentals, ending with a double bar line and repeat dots.

The fourth system is a single staff of music, continuing the sequence of notes with sharp accidentals from the previous system.

The fifth system is a single staff of music, continuing the sequence of notes with sharp accidentals.

The sixth system is a single staff of music, continuing the sequence of notes with sharp accidentals.

The seventh system is a single staff of music, continuing the sequence of notes with sharp accidentals.

The eighth system is a single staff of music, continuing the sequence of notes with sharp accidentals.

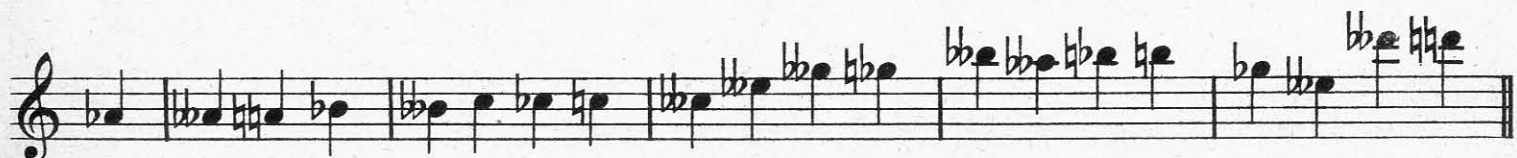
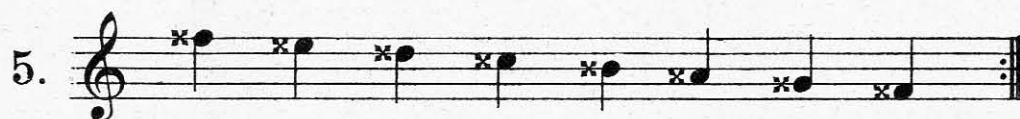
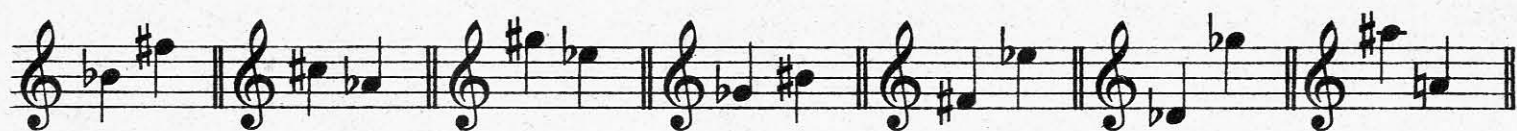
The ninth system is a single staff of music, continuing the sequence of notes with sharp accidentals.

The tenth system is a single staff of music, continuing the sequence of notes with sharp accidentals.

The eleventh system is a single staff of music, continuing the sequence of notes with sharp accidentals.









A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single melodic line. The key signature is B-flat major (two flats). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Some notes are marked with an 'x' above them, possibly indicating a specific performance instruction or a correction. The score is divided into measures by vertical bar lines, with repeat signs (double bar lines) used at several points. The handwriting is clear and legible.

# Der natürliche Weg zur höchsten Virtuosität

für Violine

von Goby Eberhardt

unter Mitwirkung von Siegfried Eberhardt.

Le chemin naturel  
à la plus grande virtuosité

pour le Violon

de Goby Eberhardt

avec collaboration de Siegfried Eberhardt.

The most natural way to the highest  
degree of artistic perfection

for Violin

by Goby Eberhardt

assisted by Siegfried Eberhardt.

## I.

### Elementarteil.

Gleiche Fingerstellung.

## I.

### Elémentaire.

Position égale du doigt.

## I.

### Elementary part.

Placing the fingers evenly  
upon the strings.

A Saite — Corde de la — A string.

1. *segue*

E Saite — Corde de mi — E string.

*segue*



D Saite — Corde de ré — D string.

*segue*

G Saite — Corde de sol — G string.

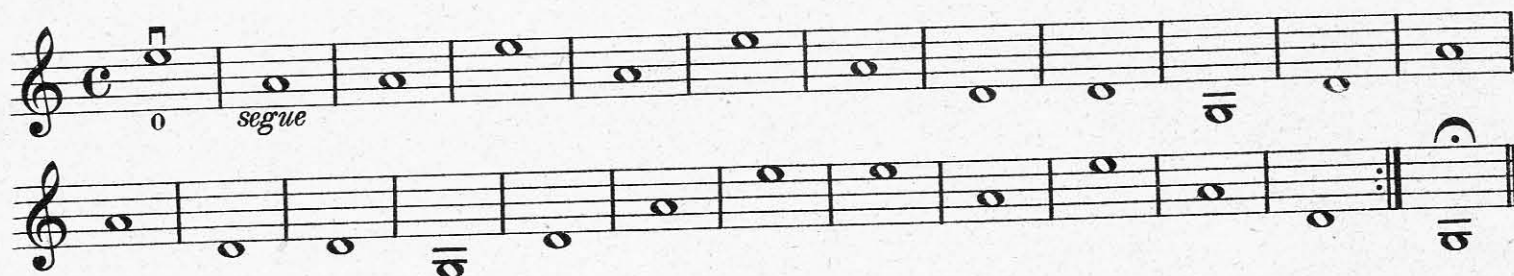
*segue*

Ganze Noten langsam mit ganzem Bogen zu spielen. Die Länge des Bogens nach der Länge des Armes berechnen.

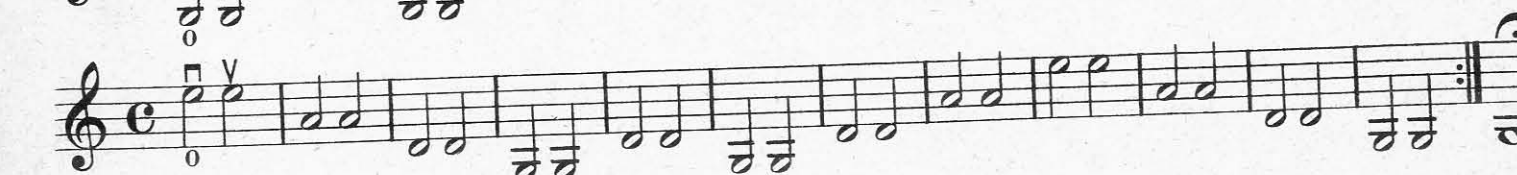
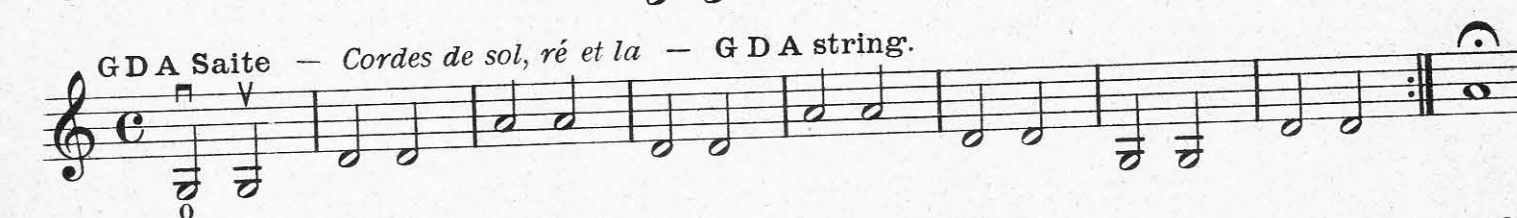
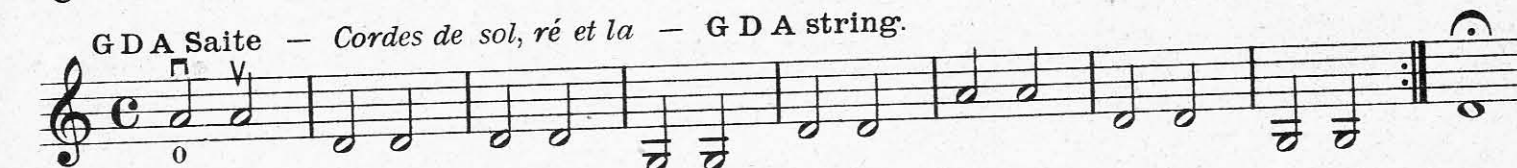
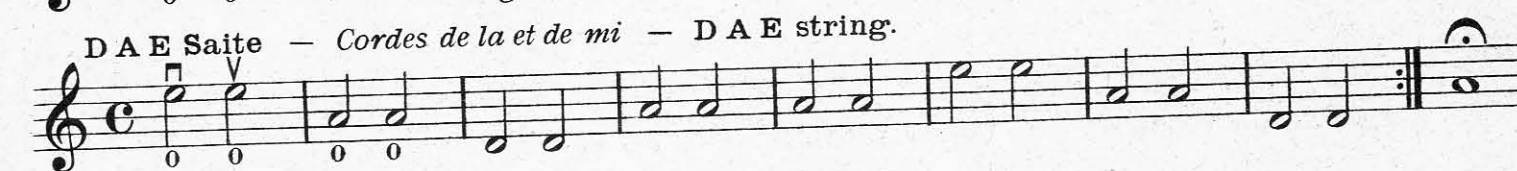
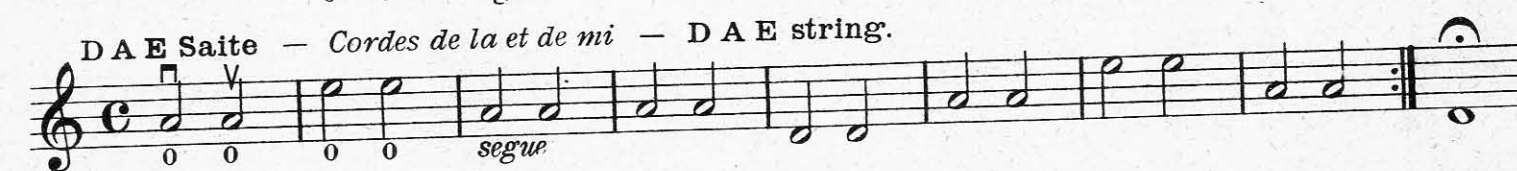
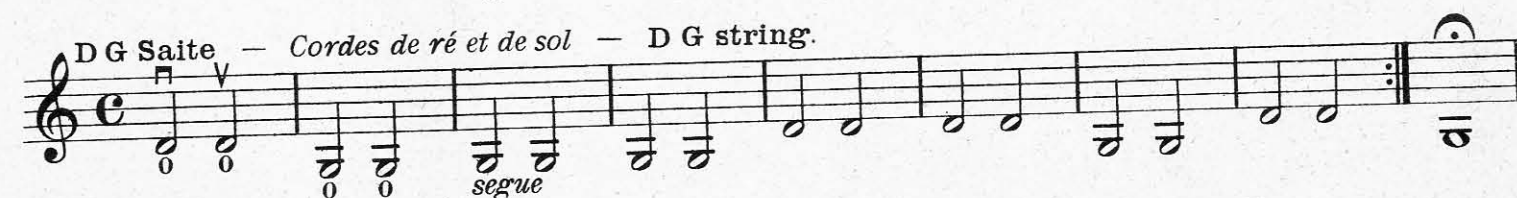
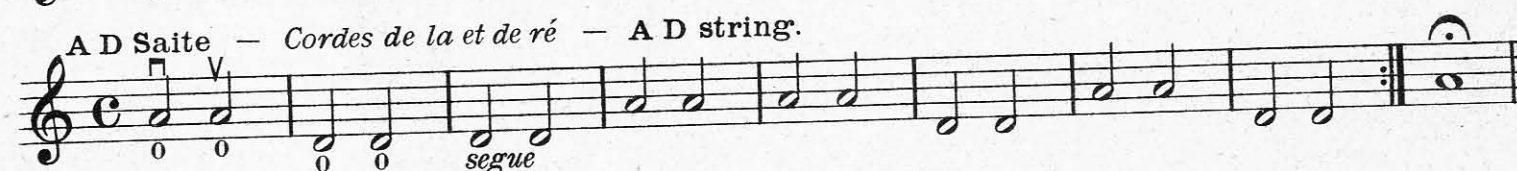
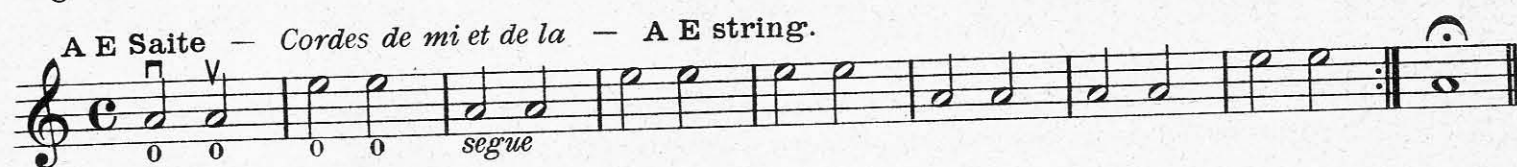
Jouer les rondes lentement de toute la longueur de l'archet. Calculer la longueur de l'archet à la longueur du bras.

Whole notes to be played with whole length of bow. With children the length of arm must be considered.

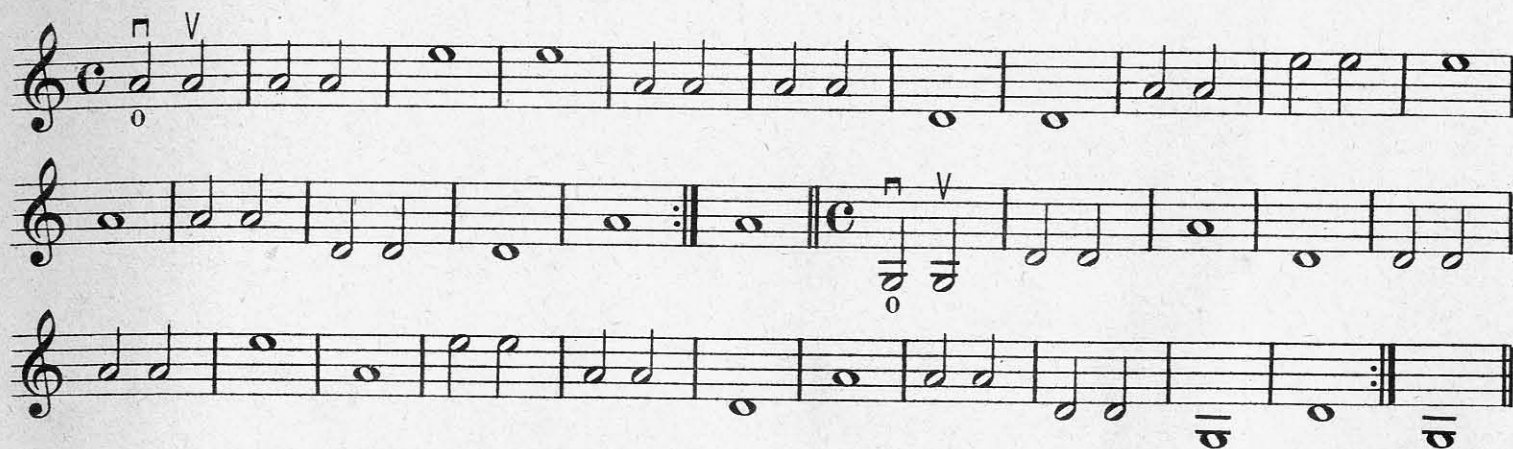
Spohr.



In halben Noten mit ganzem Bogen. | Jouer les blanches de toute la longueur de l'archet. | The half notes with whole bow.







Die ersten Übungen auf leeren  
Saiten.

Les premiers exercices sur les  
cordes à vide.

The first studies using open  
strings.

Dr. St<sup>o</sup> Spohr.

1.

The first system consists of four staves of music. The top staff is a single melodic line in treble clef. The second staff is a single melodic line in treble clef, starting with a 'V' marking. The third staff is a single melodic line in treble clef, starting with a 'V' marking. The bottom staff is a single melodic line in treble clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'.

The second system consists of two staves of music. The top staff is a single melodic line in treble clef, starting with a 'V' marking. The bottom staff is a single melodic line in treble clef, starting with a 'V' marking. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'.

The third system consists of two staves of music. The top staff is a single melodic line in treble clef, starting with a 'V' marking. The bottom staff is a single melodic line in treble clef, starting with a 'V' marking. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'.

The fourth system consists of two staves of music. The top staff is a single melodic line in treble clef, starting with a 'V' marking. The bottom staff is a single melodic line in treble clef, starting with a 'V' marking. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'.

The fifth system consists of two staves of music. The top staff is a single melodic line in treble clef, starting with a 'V' marking. The bottom staff is a single melodic line in treble clef, starting with a 'V' marking. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'.



This page contains ten staves of musical notation, likely for guitar, written in treble clef. The notation includes various rhythmic patterns, accidentals, and dynamic markings. The first staff begins with a common time signature 'C' and a '0' marking. The second staff features a repeat sign and a 'C' time signature. The third staff ends with a repeat sign and a 'C' time signature. The fourth staff begins with a common time signature 'C' and a '0' marking. The fifth staff ends with a repeat sign and a 'C' time signature. The sixth staff begins with a common time signature 'C' and a '0' marking. The seventh staff begins with a 3/4 time signature and a '0' marking. The eighth staff begins with a 3/4 time signature and a '0' marking. The ninth staff begins with a 3/4 time signature and a '0' marking. The tenth staff begins with a 3/4 time signature and a '0' marking. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as '0' and 'al'.

A handwritten musical score consisting of ten staves, each beginning with a treble clef and a common time signature (C). The notation is in black ink on aged paper. The first staff has a '0' below the first measure. The second staff ends with a double bar line and repeat dots. The third staff has a '0' below the first measure. The fourth staff has a '0' below the first measure. The fifth staff ends with a double bar line and repeat dots. The sixth staff has a '0' below the first measure. The seventh staff has a '0' below the first measure and a repeat sign after the fourth measure. The eighth staff ends with a double bar line and repeat dots. The ninth staff has a '0' below the first measure. The tenth staff has a '0' below the first measure. The notation includes various note values, rests, and bar lines.



Große Sekunde von der leeren Saiten zum 1. Finger.

Seconde majeure de la corde à vide au premier doigt.

Major second from the open string to the 1<sup>st</sup> finger.

A

0 1 0 1 *segue* 0 1

0 1

1 0 0 1 0 1 1 0

0 1 1 0 1 0

0 1

E - Mi *segue*

0 1 1 0 1 1

0 1

1 1

0 1 0 1

0 1

0 1 0

0 1

0 1

0 1

0 1

0 1



D — Ré  
 0 1 0 1

V n V  
 0 1 1

V n V  
 0 1 1 1 0

V n  
 0 1

V n  
 0 1

V n  
 0 1

V n  
 0 1

V n  
 0 1

V n  
 0 1

V n V n V n  
 0 1

This page of musical notation is for guitar, featuring ten staves of music in treble clef with a common time signature. The notation includes various chords, scales, and fingerings. The first staff begins with a G-clef and a common time signature, followed by a series of chords and scales. The subsequent staves continue the musical piece, with various chords and scales. The notation includes various chords, scales, and fingerings. The first staff begins with a G-clef and a common time signature, followed by a series of chords and scales. The subsequent staves continue the musical piece, with various chords and scales. The notation includes various chords, scales, and fingerings.



David.

David.

The musical score for 'David.' is written for a piano. It consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The upper staff features a series of whole notes and half notes, with fingerings 0, 1, 0, 1, 0, 1, 0 indicated below the notes. The lower staff features a series of eighth notes and sixteenth notes, with fingerings 4 and 0 indicated at the end. The piece concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It features two staves. The upper staff is in C major, 2/4 time, with a treble clef and a common time signature. It contains a melody of eighth and quarter notes. The lower staff is in C major, 2/4 time, with a treble clef and a common time signature. It contains a melody of eighth and quarter notes. The key signature is one sharp (F#), and the time signature is 2/4. The score is written on a single page with a white background and black ink.

A musical score for the song "The Rose Tree". It features two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a series of eighth and sixteenth notes, with some rests. The score is written in a standard musical notation style.

[illegible]

Große Sekunde 1.-2. Finger.

Seconde majeure 1-2. doigt.

Major second 1.-2. finger.

The musical score consists of 13 staves. The first seven staves contain a melodic line with various intervals and accidentals. The eighth staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It includes a guitar-specific instruction 'E - Mi' above a natural sign and a 'V' (vibrato) marking above a sharp sign. Below the staff, there are fingerings: '0' under the first measure, '1' under the second, and a sequence '1 2 1 2' under the following measures. The remaining staves continue the melodic and harmonic development of the piece.



The image displays a page of musical notation for a guitar exercise, consisting of ten staves. The notation is written in a single system, with each staff containing a line of music. The first five staves feature a melodic line with various accidentals (sharps, naturals, and flats) and repeat signs. The sixth staff is a bass line, marked with a 'D - Ré' label and a 'V' marking, and includes fingerings (0, 1, 2, 1, 2). The remaining five staves continue the melodic line, with various accidentals and repeat signs. The notation is written in a single system, with each staff containing a line of music.

This musical score is for a guitar and voice piece, page 15. It features ten staves. The first two staves are for the guitar, with a treble clef and a key signature of one sharp (F#). The third staff is for the voice, with a treble clef and a key signature of one sharp. The voice part begins with the lyrics "G - Sol" and "V". The guitar part consists of a series of chords and single notes, with some measures containing a "V" (Vibrato) marking. The voice part is a melodic line with lyrics. The score includes various musical notations such as notes, rests, and bar lines.

Staff 1: Guitar (Treble clef, one sharp key signature). Measures 1-8.

Staff 2: Guitar (Treble clef, one sharp key signature). Measures 9-16.

Staff 3: Voice (Treble clef, one sharp key signature). Measures 1-8. Lyrics: "G - Sol", "V".

Staff 4: Guitar (Treble clef, one sharp key signature). Measures 9-16.

Staff 5: Voice (Treble clef, one sharp key signature). Measures 1-8.

Staff 6: Guitar (Treble clef, one sharp key signature). Measures 9-16.

Staff 7: Voice (Treble clef, one sharp key signature). Measures 1-8.

Staff 8: Guitar (Treble clef, one sharp key signature). Measures 9-16.

Staff 9: Voice (Treble clef, one sharp key signature). Measures 1-8.

Staff 10: Guitar (Treble clef, one sharp key signature). Measures 9-16.



David.



nach David.



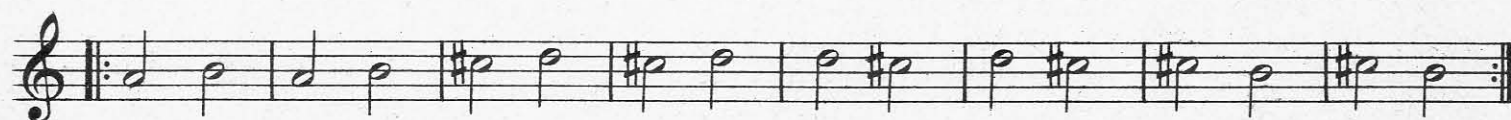
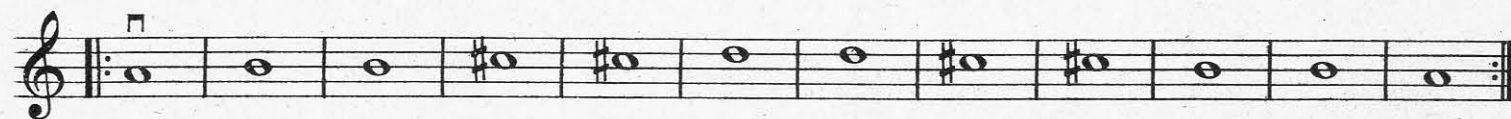
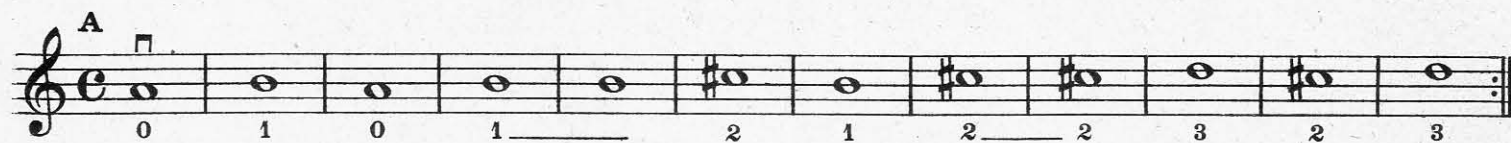
David.



nach David.



Kleine Sekunde vom 2.-3. Finger. | Seconde mineure 2.-3 doigt. | Minor second 2.-3. finger.







0 1 1 2 1 2 2 3 2 3

V





D

V

0 1 1 2 1 2 2 3 2 3

4856

0 1 1 1 2 1 2 2 3 2 3

4356



A musical score for a piece titled "David." The score is written for a single melodic line on a treble clef staff. It consists of 11 staves of music. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). The music is composed of eighth and sixteenth notes, with some rests. There are several repeat signs (double bar lines with dots) throughout the piece. The 6th staff contains a time signature change to 3/4. The 10th staff ends with a double bar line and a repeat sign. The 11th staff is a separate line of music, starting with a key signature of two sharps (F# and C#) and a common time signature (C). It includes a first ending bracket with three measures, numbered 1, 2, and 3. The piece concludes with a final double bar line. The name "David." is written at the end of the 11th staff.

David.

1 2 3 3 3 3 nach David.

1 2 3 nach David.

1 2 3 3 3 3 nach David.

Große Sekunde vom 3.-4. Finger. | Seconde majeure 3<sup>me</sup> - 4<sup>me</sup> doigt. | Major second 3 - 4 Finger.

A



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

4 3 4

12 staves of musical notation, primarily in treble clef. The notation includes various accidentals (sharps, naturals) and repeat signs. The seventh staff includes fret numbers (0, 1, 0, 1, 1, 2, 1, 2, 2, 3, 2, 3) and a 'D' and 'V' marking. The notation is complex, suggesting a piece with many sharps and accidentals.



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

3 4 3 4

This image displays ten staves of musical notation, all in treble clef. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff also begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp, and includes a 3/4 time signature. The fifth staff begins with a treble clef and a key signature of one sharp, and includes a repeat sign. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp, and includes a common time signature (C). The eighth staff begins with a treble clef and a key signature of one sharp, and includes a repeat sign. The ninth staff begins with a treble clef and a key signature of one sharp, and includes a repeat sign. The tenth staff begins with a treble clef and a key signature of one sharp, and includes a repeat sign.



David.



nach David.



David.



nach David.



Übungsstücke. | Exercices pratiques. | Practice Pieces.





First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It contains four measures with fingerings 2, 1 0, 3 0, and 0. The bottom part consists of a grand staff (treble and bass clefs) with a key signature of two sharps, providing harmonic accompaniment.



Second system of musical notation. The top staff continues the melody with fingerings 4, 4, and 0. The grand staff accompaniment continues with various chordal and melodic patterns.



Third system of musical notation, labeled '2.' on the left. The top staff features a sequence of notes with fingerings 0 1 2 3 4, followed by a measure with a 'V' marking and fingerings 4 0, 3, 4 0, 2, and 3. The grand staff accompaniment includes a 'V' marking in the treble staff.



Fourth system of musical notation. The top staff continues the sequence with fingerings 0, 1 2, 3, 4, 2, 3 4, and 0. The grand staff accompaniment concludes the piece with sustained chords and melodic fragments.





This image shows a page of musical notation for guitar. The notation is written on 12 staves, each beginning with a treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of melodic lines and chords. Some staves include fingerings indicated by numbers 0 and 1. A 'G-D' marking is present above the fifth staff. The piece concludes with a double bar line and repeat dots.



1.-2. Finger über 2 Saiten. | 1<sup>er</sup>-2<sup>me</sup> doigt sur deux cordes. | 1-2 finger on two strings.

**A - E**

**D - A**

This page of musical notation is for a guitar piece, likely in the key of D major (one sharp). It consists of ten staves. The notation includes treble clefs, key signatures, and various musical symbols such as notes, rests, and bar lines. Fingering numbers (0, 1, 2) are indicated below the notes. A 'G-D' chord symbol is present on the fourth staff. The piece concludes with a 3/4 time signature change on the tenth staff.

1.-3. Finger über 2 Saiten. | 1<sup>er</sup>-3<sup>me</sup> doigt sur 2 cordes. | 1-3 finger on two strings.

[illegible]



0

0 1

0 1 2 4

0 1 2

0 1 2 3

A - D V

0 0 1 2 3 2 1 0

0 1

0 0

0 1

0 1 3 4

0 1 2

G - D V

0 0 1 2 3 2 1 0

The first six staves of music show a sequence of chords and melodic fragments. The first staff begins with a double bar line and a repeat sign, followed by a series of chords with fingerings 0, 1, and 2. The second staff continues with similar chordal structures. The third staff introduces a new melodic line with a repeat sign. The fourth staff features a more complex melodic line with a repeat sign and fingerings 0, 1, and 2. The fifth staff is in 3/4 time and shows a continuous melodic line. The sixth staff is in common time and shows a continuous melodic line.

1.-4. Finger über 2 Saiten. | 1.-4. doigt sur 2 cordes. | 1.-4. fingers on two strings.

The next seven staves of music continue the sequence. The seventh staff begins with a double bar line and a repeat sign, followed by a series of chords with fingerings 0, 1, 2, and 3. The eighth staff continues with similar chordal structures. The ninth staff introduces a new melodic line with a repeat sign. The tenth staff features a more complex melodic line with a repeat sign and fingerings 0, 1, 2, and 3. The eleventh staff is in 3/4 time and shows a continuous melodic line. The twelfth staff is in common time and shows a continuous melodic line.



0 1 2 3 0 4 0

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

D - A

0 0 1 2 1 0 3 0 0 1

4 4 1 2 3 4 0 1 2 0 1

3 4 0 0 1 0 2 0 3

1 3 2 4 3 3 2 0 2

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

0 1 2 3 4 4 1

0 1 2 3 4 1 2 0

2 1 0 0 3 2 1 2 4 2 1

G - D V

0 0 1 2 1 0 1 2 2 0 3

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

0 1 2 3 4 0 1 2 3

[illegible]



## G dur Tonleiter — Gamme de sol majeur — G major Scale.

David.

4a V 3a 4a

0

This musical score for David's G major scale is written in C major (one sharp) and common time. It consists of two staves. The right staff features a series of chords, with labels 4a, V, 3a, and 4a above specific measures. A '0' is written below the first measure of the right staff. The left staff contains a continuous eighth-note scale. The piece concludes with a final chord in the right staff.

## G dur — Sol majeur — G major.

Beriot.

V 1/2 1/2

0 1 2 4 0

This musical score for Beriot's G major scale is in G major (two sharps) and common time. It spans two staves. The right staff begins with a V and contains two measures marked with 1/2. Below the staff, the numbers 0, 1, 2, 4, and 0 are written under specific notes. The left staff features a continuous eighth-note scale. The score ends with a final chord in the right staff.

1/2 1/2

4 0 4 0

This section continues the musical score for Beriot's G major scale. It consists of two staves. The right staff has two measures marked with 1/2. Below the staff, the numbers 4, 0, 4, and 0 are written. The left staff continues the eighth-note scale. The section concludes with a final chord in the right staff.

1/2 1/2

4 0 4

This section continues the musical score for Beriot's G major scale. It consists of two staves. The right staff has two measures marked with 1/2. Below the staff, the numbers 4, 0, and 4 are written. The left staff continues the eighth-note scale. The section concludes with a final chord in the right staff.

1/2

0 4 0 4

This section continues the musical score for Beriot's G major scale. It consists of two staves. The right staff has one measure marked with 1/2. Below the staff, the numbers 0, 4, 0, and 4 are written. The left staff continues the eighth-note scale. The section concludes with a final chord in the right staff.

Übungsstück. | Exercice pratique. | Practice piece.

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It consists of a single melodic line on a treble clef staff. The melody begins with a quarter rest, followed by a quarter note G4 (fingered 0), a quarter note A4 (fingered 1), and a quarter note B4 (fingered 2). This is followed by a half note C5 (fingered 3), a quarter note D5 (fingered #2), and a quarter note E5 (fingered #2). The system concludes with a quarter note F#5 (fingered 4), a quarter note G5 (fingered 0), a quarter note A5 (fingered 2), and a quarter note B5 (fingered 1). Above the staff, there are two 'V' markings with a small square box above each, positioned over the first and fourth measures.

The second system continues the single melodic line on a treble clef staff. It begins with a quarter note C6 (fingered 2), a quarter note D6 (fingered 0), a quarter note E6 (fingered 4), a quarter note F#6 (fingered 0), a quarter note G6 (fingered 2), and a quarter note A6 (fingered 1). The system ends with a quarter note B6 (fingered 4), a quarter note C7 (fingered 4), a quarter note D7 (fingered 4), and a quarter note E7 (fingered 4).

The third system continues the single melodic line on a treble clef staff. It begins with a quarter note F#6 (fingered 0), a quarter note G6 (fingered 1), and a quarter note A6 (fingered 2). This is followed by a half note B6 (fingered 0), a quarter note C7 (fingered 1), a quarter note D7 (fingered 3), and a quarter note E7 (fingered 0). The system concludes with a quarter note F#7 (fingered 0), a quarter note G7 (fingered 1), and a quarter note A7 (fingered 2). Above the staff, there are two 'V' markings with a small square box above each, positioned over the first and second measures.

Czerny.

The fourth system continues the single melodic line on a treble clef staff. It begins with a quarter note B7 (fingered 3), a quarter note C8 (fingered 0), and a quarter note D8 (fingered 1). This is followed by a half note E8 (fingered 3), a quarter note F#8 (fingered 2), a quarter note G8 (fingered 0), and a quarter note A8 (fingered 0). The system concludes with a quarter note B8 (fingered 3), a quarter note C9 (fingered 0), a quarter note D9 (fingered 1), and a quarter note E9 (fingered 1). Above the staff, there is a 'V' marking with a small square box above it, positioned over the third measure.

The fifth system continues the single melodic line on a treble clef staff. It begins with a quarter note F#9 (fingered 0), a quarter note G9 (fingered 3), and a quarter note A9 (fingered 0). This is followed by a half note B9 (fingered 3), a quarter note C10 (fingered 0), a quarter note D10 (fingered 3), and a quarter note E10 (fingered 0). The system concludes with a quarter note F#10 (fingered 3), a quarter note G10 (fingered 0), a quarter note A10 (fingered 3), and a quarter note B10 (fingered 0). Above the staff, there is a 'V' marking with a small square box above it, positioned over the second measure.



D dur Tonleiter (Begleitung nach Cherubini.)

Gamme de re majeur (Accompagnement d'après Cherubini.)

D major Scale.

Czerny.

First system of the D major scale accompaniment. The right hand plays a simple harmonic accompaniment with notes D, E, F#, G, A, B, C, D. The left hand plays a more complex accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 0-3.

Second system of the D major scale accompaniment. The right hand continues the harmonic accompaniment. The left hand continues the complex accompaniment. Fingerings are indicated by numbers 0-4.

Third system of the D major scale accompaniment. The right hand continues the harmonic accompaniment. The left hand continues the complex accompaniment. Fingerings are indicated by numbers 4, 1, 4, 0.

D dur — ré majeur — D major.

Fourth system of the D major scale accompaniment. The right hand plays a simple harmonic accompaniment with notes D, E, F#, G, A, B, C, D. The left hand plays a more complex accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 0-4.

Fifth system of the D major scale accompaniment. The right hand continues the harmonic accompaniment. The left hand continues the complex accompaniment. Fingerings are indicated by numbers 2, 3, 4, 0, 1, 2, 3.

A dur Tonleiter (Begleitung nach Cherubini.)

*Gamme de la majeur (Accompagnement d'après Cherubini.)*

A major Scale

Czerny.



Übungsstück. | Exercice pratique. | Practice piece.

The main musical score consists of three systems of music. Each system has a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). Fingerings are indicated by numbers 0, 1, 2, 3, 4 below the notes. The first system includes a 'V' (Vibrato) marking above the first measure. The second system includes a 'V' marking above the first measure. The third system includes a 'V' marking above the first measure. The piece concludes with a double bar line and repeat dots.

Kleine Sekunde vom 1.-2 Finger. | Seconde mineure du 1.-2 doigt. | Minor second from 1.-2.finger.

This section contains two musical exercises. The first exercise is in treble clef, common time, and key of D major. It starts with a whole note chord (D4-F#4) marked with a square box and the letter 'A' above it. This is followed by a series of whole notes: D4, F#4, A4, C#5, D5, F#5, A5, C#6, D6, F#6, A6, C#7, D7, F#7, A7, C#8, D8, F#8, A8, C#9, D9, F#9, A9, C#10, D10, F#10, A10, C#11, D11, F#11, A11, C#12, D12, F#12, A12, C#13, D13, F#13, A13, C#14, D14, F#14, A14, C#15, D15, F#15, A15, C#16, D16, F#16, A16, C#17, D17, F#17, A17, C#18, D18, F#18, A18, C#19, D19, F#19, A19, C#20, D20, F#20, A20, C#21, D21, F#21, A21, C#22, D22, F#22, A22, C#23, D23, F#23, A23, C#24, D24, F#24, A24, C#25, D25, F#25, A25, C#26, D26, F#26, A26, C#27, D27, F#27, A27, C#28, D28, F#28, A28, C#29, D29, F#29, A29, C#30, D30, F#30, A30, C#31, D31, F#31, A31, C#32, D32, F#32, A32, C#33, D33, F#33, A33, C#34, D34, F#34, A34, C#35, D35, F#35, A35, C#36, D36, F#36, A36, C#37, D37, F#37, A37, C#38, D38, F#38, A38, C#39, D39, F#39, A39, C#40, D40, F#40, A40, C#41, D41, F#41, A41, C#42, D42, F#42, A42, C#43, D43, F#43, A43, C#44, D44, F#44, A44, C#45, D45, F#45, A45, C#46, D46, F#46, A46, C#47, D47, F#47, A47, C#48, D48, F#48, A48, C#49, D49, F#49, A49, C#50, D50, F#50, A50, C#51, D51, F#51, A51, C#52, D52, F#52, A52, C#53, D53, F#53, A53, C#54, D54, F#54, A54, C#55, D55, F#55, A55, C#56, D56, F#56, A56, C#57, D57, F#57, A57, C#58, D58, F#58, A58, C#59, D59, F#59, A59, C#60, D60, F#60, A60, C#61, D61, F#61, A61, C#62, D62, F#62, A62, C#63, D63, F#63, A63, C#64, D64, F#64, A64, C#65, D65, F#65, A65, C#66, D66, F#66, A66, C#67, D67, F#67, A67, C#68, D68, F#68, A68, C#69, D69, F#69, A69, C#70, D70, F#70, A70, C#71, D71, F#71, A71, C#72, D72, F#72, A72, C#73, D73, F#73, A73, C#74, D74, F#74, A74, C#75, D75, F#75, A75, C#76, D76, F#76, A76, C#77, D77, F#77, A77, C#78, D78, F#78, A78, C#79, D79, F#79, A79, C#80, D80, F#80, A80, C#81, D81, F#81, A81, C#82, D82, F#82, A82, C#83, D83, F#83, A83, C#84, D84, F#84, A84, C#85, D85, F#85, A85, C#86, D86, F#86, A86, C#87, D87, F#87, A87, C#88, D88, F#88, A88, C#89, D89, F#89, A89, C#90, D90, F#90, A90, C#91, D91, F#91, A91, C#92, D92, F#92, A92, C#93, D93, F#93, A93, C#94, D94, F#94, A94, C#95, D95, F#95, A95, C#96, D96, F#96, A96, C#97, D97, F#97, A97, C#98, D98, F#98, A98, C#99, D99, F#99, A99, C#100, D100, F#100, A100, C#101, D101, F#101, A101, C#102, D102, F#102, A102, C#103, D103, F#103, A103, C#104, D104, F#104, A104, C#105, D105, F#105, A105, C#106, D106, F#106, A106, C#107, D107, F#107, A107, C#108, D108, F#108, A108, C#109, D109, F#109, A109, C#110, D110, F#110, A110, C#111, D111, F#111, A111, C#112, D112, F#112, A112, C#113, D113, F#113, A113, C#114, D114, F#114, A114, C#115, D115, F#115, A115, C#116, D116, F#116, A116, C#117, D117, F#117, A117, C#118, D118, F#118, A118, C#119, D119, F#119, A119, C#120, D120, F#120, A120, C#121, D121, F#121, A121, C#122, D122, F#122, A122, C#123, D123, F#123, A123, C#124, D124, F#124, A124, C#125, D125, F#125, A125, C#126, D126, F#126, A126, C#127, D127, F#127, A127, C#128, D128, F#128, A128, C#129, D129, F#129, A129, C#130, D130, F#130, A130, C#131, D131, F#131, A131, C#132, D132, F#132, A132, C#133, D133, F#133, A133, C#134, D134, F#134, A134, C#135, D135, F#135, A135, C#136, D136, F#136, A136, C#137, D137, F#137, A137, C#138, D138, F#138, A138, C#139, D139, F#139, A139, C#140, D140, F#140, A140, C#141, D141, F#141, A141, C#142, D142, F#142, A142, C#143, D143, F#143, A143, C#144, D144, F#144, A144, C#145, D145, F#145, A145, C#146, D146, F#146, A146, C#147, D147, F#147, A147, C#148, D148, F#148, A148, C#149, D149, F#149, A149, C#150, D150, F#150, A150, C#151, D151, F#151, A151, C#152, D152, F#152, A152, C#153, D153, F#153, A153, C#154, D154, F#154, A154, C#155, D155, F#155, A155, C#156, D156, F#156, A156, C#157, D157, F#157, A157, C#158, D158, F#158, A158, C#159, D159, F#159, A159, C#160, D160, F#160, A160, C#161, D161, F#161, A161, C#162, D162, F#162, A162, C#163, D163, F#163, A163, C#164, D164, F#164, A164, C#165, D165, F#165, A165, C#166, D166, F#166, A166, C#167, D167, F#167, A167, C#168, D168, F#168, A168, C#169, D169, F#169, A169, C#170, D170, F#170, A170, C#171, D171, F#171, A171, C#172, D172, F#172, A172, C#173, D173, F#173, A173, C#174, D174, F#174, A174, C#175, D175, F#175, A175, C#176, D176, F#176, A176, C#177, D177, F#177, A177, C#178, D178, F#178, A178, C#179, D179, F#179, A179, C#180, D180, F#180, A180, C#181, D181, F#181, A181, C#182, D182, F#182, A182, C#183, D183, F#183, A183, C#184, D184, F#184, A184, C#185, D185, F#185, A185, C#186, D186, F#186, A186, C#187, D187, F#187, A187, C#188, D188, F#188, A188, C#189, D189, F#189, A189, C#190, D190, F#190, A190, C#191, D191, F#191, A191, C#192, D192, F#192, A192, C#193, D193, F#193, A193, C#194, D194, F#194, A194, C#195, D195, F#195, A195, C#196, D196, F#196, A196, C#197, D197, F#197, A197, C#198, D198, F#198, A198, C#199, D199, F#199, A199, C#200, D200, F#200, A200, C#201, D201, F#201, A201, C#202, D202, F#202, A202, C#203, D203, F#203, A203, C#204, D204, F#204, A204, C#205, D205, F#205, A205, C#206, D206, F#206, A206, C#207, D207, F#207, A207, C#208, D208, F#208, A208, C#209, D209, F#209, A209, C#210, D210, F#210, A210, C#211, D211, F#211, A211, C#212, D212, F#212, A212, C#213, D213, F#213, A213, C#214, D214, F#214, A214, C#215, D215, F#215, A215, C#216, D216, F#216, A216, C#217, D217, F#217, A217, C#218, D218, F#218, A218, C#219, D219, F#219, A219, C#220, D220, F#220, A220, C#221, D221, F#221, A221, C#222, D222, F#222, A222, C#223, D223, F#223, A223, C#224, D224, F#224, A224, C#225, D225, F#225, A225, C#226, D226, F#226, A226, C#227, D227, F#227, A227, C#228, D228, F#228, A228, C#229, D229, F#229, A229, C#230, D230, F#230, A230, C#231, D231, F#231, A231, C#232, D232, F#232, A232, C#233, D233, F#233, A233, C#234, D234, F#234, A234, C#235, D235, F#235, A235, C#236, D236, F#236, A236, C#237, D237, F#237, A237, C#238, D238, F#238, A238, C#239, D239, F#239, A239, C#240, D240, F#240, A240, C#241, D241, F#241, A241, C#242, D242, F#242, A242, C#243, D243, F#243, A243, C#244, D244, F#244, A244, C#245, D245, F#245, A245, C#246, D246, F#246, A246, C#247, D247, F#247, A247, C#248, D248, F#248, A248, C#249, D249, F#249, A249, C#250, D250, F#250, A250, C#251, D251, F#251, A251, C#252, D252, F#252, A252, C#253, D253, F#253, A253, C#254, D254, F#254, A254, C#255, D255, F#255, A255, C#256, D256, F#256, A256, C#257, D257, F#257, A257, C#258, D258, F#258, A258, C#259, D259, F#259, A259, C#260, D260, F#260, A260, C#261, D261, F#261, A261, C#262, D262, F#262, A262, C#263, D263, F#263, A263, C#264, D264, F#264, A264, C#265, D265, F#265, A265, C#266, D266, F#266, A266, C#267, D267, F#267, A267, C#268, D268, F#268, A268, C#269, D269, F#269, A269, C#270, D270, F#270, A270, C#271, D271, F#271, A271, C#272, D272, F#272, A272, C#273, D273, F#273, A273, C#274, D274, F#274, A274, C#275, D275, F#275, A275, C#276, D276, F#276, A276, C#277, D277, F#277, A277, C#278, D278, F#278, A278, C#279, D279, F#279, A279, C#280, D280, F#280, A280, C#281, D281, F#281, A281, C#282, D282, F#282, A282, C#283, D283, F#283, A283, C#284, D284, F#284, A284, C#285, D285, F#285, A285, C#286, D286, F#286, A286, C#287, D287, F#287, A287, C#288, D288, F#288, A288, C#289, D289, F#289, A289, C#290, D290, F#290, A290, C#291, D291, F#291, A291, C#292, D292, F#292, A292, C#293, D293, F#293, A293, C#294, D294, F#294, A294, C#295, D295, F#295, A295, C#296, D296, F#296, A296, C#297, D297, F#297, A297, C#298, D298, F#298, A298, C#299, D299, F#299, A299, C#300, D300, F#300, A300, C#301, D301, F#301, A301, C#302, D302, F#302, A302, C#303, D303, F#303, A303, C#304, D304, F#304, A304, C#305, D305, F#305, A305, C#306, D306, F#306, A306, C#307, D307, F#307, A307, C#308, D308, F#308, A308, C#309, D309, F#309, A309, C#310, D310, F#310, A310, C#311, D311, F#311, A311, C#312, D312, F#312, A312, C#313, D313, F#313, A313, C#314, D314, F#314, A314, C#315, D315, F#315, A315, C#316, D316, F#316, A316, C#317, D317, F#317, A317, C#318, D318, F#318, A318, C#319, D319, F#319, A319, C#320, D320, F#320, A320, C#321, D321, F#321, A321, C#322, D322, F#322, A322, C#323, D323, F#323, A323, C#324, D324, F#324, A324, C#325, D325, F#325, A325, C#326, D326, F#326, A326, C#327, D327, F#327, A327, C#328, D328, F#328, A328, C#329, D329, F#329, A329, C#330, D330, F#330, A330, C#331, D331, F#331, A331, C#332, D332, F#332, A332, C#333, D333, F#333, A333, C#334, D334, F#334, A334, C#335, D335, F#335, A335, C#336, D336, F#336, A336, C#337, D337, F#337, A337, C#338, D338, F#338, A338, C#339, D339, F#339, A339, C#340, D340, F#340, A340, C#341, D341, F#341, A341, C#342, D342, F#342, A342, C#343, D343, F#343, A343, C#344, D344, F#344, A344, C#345, D345, F#345, A345, C#346, D346, F#346, A346, C#347, D347, F#347, A347, C#348, D348, F#348, A348, C#349, D349, F#349, A349, C#350, D350, F#350, A350, C#351, D351, F#351, A351, C#352, D352, F#352, A352, C#353, D353, F#353, A353, C#354, D354, F#354, A354, C#355, D355, F#355, A355, C#356, D356, F#356, A356, C#357, D357, F#357, A357, C#358, D358, F#358, A358, C#359, D359, F#359, A359, C#360, D360, F#360, A360, C#361, D361, F#361, A361, C#362, D362, F#362, A362, C#363, D363, F#363, A363, C#364, D364, F#364, A364, C#365, D365, F#365, A365, C#366, D366, F#366, A366, C#367, D367, F#367, A367, C#368, D368, F#368, A368, C#369, D369, F#369, A369, C#370, D370, F#370, A370, C#371, D371, F#371, A371, C#372, D372, F#372, A372, C#373, D373, F#373, A373, C#374, D374, F#374, A374, C#375, D375, F#375, A375, C#376, D376, F#376, A376, C#377, D377, F#377, A377, C#378, D378, F#378, A378, C#379, D379, F#379, A379, C#380, D380, F#380, A380, C#381, D381, F#381, A381, C#382, D382, F#382, A382, C#383, D383, F#383, A383, C#384, D384, F#384, A384, C#385, D385, F#385, A385, C#386, D386, F#386, A386, C#387, D387, F#387, A387, C#388, D388, F#388, A388, C#389, D389, F#389, A389, C#390, D390, F#390, A390, C#391, D391, F#391, A391, C#392, D392, F#392, A392, C#393, D393, F#393, A393, C#394, D394, F#394, A394, C#395, D395, F#395, A395, C#396, D396, F#396, A396, C#397, D397, F#397, A397, C#398, D398, F#398, A398, C#399, D399, F#399, A399, C#400, D400, F#400, A400, C#401, D401, F#401, A401, C#402, D402, F#402, A402, C#403, D403, F#403, A403, C#404, D404, F#404, A404, C#405, D405, F#405, A405, C#406, D406, F#406, A406, C#407, D407, F#407, A407, C#408, D408, F#408, A408, C#409, D409, F#409, A409, C#410, D410, F#410, A410, C#411, D411, F#411, A411, C#412, D412, F#412, A412, C#413, D413, F#413, A413, C#414, D414, F#414, A414, C#415, D415, F#415, A415, C#416, D416, F#416, A416, C#417, D417, F#417, A417, C#418, D418, F#418, A418, C#419, D419, F#419, A419, C#420, D420, F#420, A420, C#421, D421, F#421, A421, C#422, D422, F#422, A422, C#423, D423, F#423, A423, C#424, D424, F#424, A424, C#425, D425, F#425, A425, C#426, D426, F#426, A426, C#427, D427, F#427, A427, C#428, D428, F#428, A428, C#429, D429, F#429, A429, C#430, D430, F#430, A430, C#431, D431, F#431, A431, C#432, D432, F#432, A432, C#433, D433, F#433, A433, C#434, D434, F#434, A434, C#435, D435, F#435, A435, C#436, D436, F#436, A436, C#437, D437, F#437, A437, C#438, D438, F#438, A438, C#439, D439, F#439, A439, C#440, D440, F#440, A440, C#441, D441, F#441, A441, C#442, D442, F#442, A442, C#443, D443, F#443, A443, C#444, D444, F#444, A444, C#445, D445, F#445, A445, C#446, D446, F#446, A446, C#447, D447, F#447, A447, C#448, D448, F#448, A448, C#449, D449, F#449, A449, C#450, D450, F#450, A450, C#451, D451, F#451, A451, C#452, D452, F#452, A452, C#453, D453, F#453, A453, C#454, D454, F#454, A454, C#455, D455, F#455, A455, C#456, D456, F#456, A456, C#457, D457, F#457, A457, C#458, D458, F#458, A458, C#459, D459, F#459, A459, C#460, D460, F#460, A460, C#461, D461, F#461, A461, C#462, D462, F#462, A462, C#463, D463, F#463, A463, C#464, D464, F#464, A464, C#465, D465, F#465, A465, C#466, D466, F#466, A466, C#467, D467, F#467, A467, C#468, D468, F#468, A468, C#469, D469, F#469, A469, C#470, D470, F#470, A470, C#471, D471, F#471, A471, C#472, D472, F#472, A472, C#473, D473, F#473, A473, C#474, D474, F#474, A474, C#475, D475, F#475, A475, C#476, D476, F#476, A476, C#477, D477, F#477, A477, C#478, D478, F#478, A478, C#479, D479, F#479, A479, C#480, D480, F#480, A480, C#481, D481, F#481, A481, C#482, D482, F#482, A482, C#483, D483, F#483, A483, C#484, D484, F#484, A484, C#485, D485, F#485, A485, C#486, D486, F#486, A486, C#487, D487, F#487, A487, C#488, D488, F#488, A488, C#489, D489, F#489, A489, C#490, D490, F#490, A490, C#491, D491, F#491, A491, C#492, D492, F#492, A492, C#493, D493, F#493, A493, C#494, D494, F#494, A494, C#495, D495, F#495, A495, C#496, D496, F#496, A496, C#497, D497, F#497, A497, C#498, D498, F#498, A498, C#499, D499, F#499, A499, C#500, D500, F#500, A500, C#501, D501, F#501, A501, C#502, D502, F#502, A502, C#503, D503, F#503, A503, C#504, D504, F#504, A504, C#505, D505, F#505, A505, C#506, D506, F#506, A506, C#507, D507, F#507, A507, C#508, D508, F#508, A508, C#509, D509, F#509, A509, C#510, D510, F#510, A510, C#511, D511, F#511, A511, C#512, D512, F#512, A512, C#513, D513, F#513, A513, C#514, D514, F#514, A514, C#515, D515, F#515, A515, C#516, D516, F#516, A516, C#517, D517, F#517, A517, C#518, D518, F#518, A518, C#519, D519, F#519, A519, C#520, D520, F#520, A520, C#521, D521, F#521, A521, C#522, D522, F#522, A522, C#523, D523, F#523, A523, C#524, D524, F#524, A524, C#525, D525, F#525, A525, C#526, D526, F#526, A526, C#527, D527, F#527, A527, C#528, D528, F#528, A528, C#529, D529, F#529, A529, C#530, D530, F#530, A530, C#531, D531, F#531, A531, C#532, D532, F#532, A532, C#533, D533, F#533, A533, C#534, D534, F#534, A534, C#535, D535, F#535, A535, C#536, D536, F#536, A536, C#537, D537, F#537, A537, C#538, D538, F#538, A538, C#539, D539, F#539, A539, C#540, D540, F#540, A540, C#541, D541, F#541, A541, C#542, D542, F#542, A542, C#543, D543, F#543, A543, C#544, D544, F#544, A544, C#545, D545, F#545, A545, C#546, D546, F#546, A546, C#547, D547, F#547, A547, C#548, D548, F#548, A548, C#549, D549, F#549, A549, C#550, D550, F#550, A550, C#551, D551, F#551, A551, C#552, D552, F#552, A552, C#553, D553, F#553, A553, C#554, D554, F#554, A554, C#555, D555, F#555, A555, C#556, D556, F#556, A556, C#557, D557, F#557, A557, C#558, D558, F#558, A558, C#559, D559, F#559, A559, C#560, D560, F#560, A560, C#561, D561, F#561, A561, C#562, D562, F#562, A562, C#563, D563, F#563, A563, C#564, D564, F

This page contains 12 staves of musical notation for guitar. The notation includes various musical symbols such as treble clefs, time signatures (3/4, 4/4), notes, rests, and fingerings (0, 1, 2, 3, 4). Some staves include a 'V' symbol above a note, indicating a vibrato or breath mark. The music is written in a single system, with each staff representing a line of the score.



12 staves of guitar music in C major, 4/4 time. The notation includes fret numbers (0, 1, 2, 3) and vibrato marks (V). The piece concludes with a key signature change to C major.

0 4 0

0 4 0

3 0 4

3 4

D V 0 1 2 1 2 0 0 1

0 0 1

0 1 2 0

0 0 3 0 1 2

0

0 1

0 1



This page contains ten staves of musical notation for guitar. The notation includes treble clefs, various time signatures (3/4, 4/4, 6/8), and guitar-specific symbols like 'V' for vibrato and '□' for natural harmonics. Fingering numbers (0-4) are placed below the notes. The music is written in a key with one flat (B-flat).

The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a sequence of notes with fingering numbers 0 and 1, and a 'V' symbol. The second staff continues this sequence, with a '□' symbol and a 'V' symbol. The third staff has a 4/4 time signature and a '□' symbol. The fourth staff has a 6/8 time signature and a 'V' symbol. The fifth staff has a 3/4 time signature and a '□' symbol. The sixth staff has a 4/4 time signature and a 'V' symbol. The seventh staff has a 3/4 time signature and a '□' symbol. The eighth staff has a 4/4 time signature and a 'V' symbol. The ninth staff has a 6/8 time signature and a '□' symbol. The tenth staff has a 4/4 time signature and a 'V' symbol.

This page of musical notation is for guitar, featuring 12 staves of music. The notation includes treble clefs, key signatures with one flat (B-flat), and various musical symbols such as notes, rests, and bar lines. Above the staves, there are guitar-specific instructions: 'V' for barre, '□' for natural harmonics, and fret numbers (0, 1, 2, 3, 4) for artificial harmonics. The music is organized into measures, with some measures containing multiple notes. The page ends with a double bar line and repeat dots.



## A Saite. — Corde de la. — A string.

L. Schubert.

First system of musical notation. Treble and bass staves. Treble staff contains notes with fingerings 1, 2, 1, 2, 3 and a 'G.B.' marking. Bass staff contains a continuous eighth-note accompaniment.

Second system of musical notation. Treble and bass staves. Treble staff contains notes with fingerings 2, 3, 4, 1 and a 'V' marking. Bass staff contains a continuous eighth-note accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff contains notes with fingerings 1, 2, 3, 4, 5, 6, 7 and a 'G.B. sempre (immer)' marking. Bass staff contains a continuous eighth-note accompaniment.

Fourth system of musical notation. Treble and bass staves. Treble staff contains notes with fingerings 1, 3, 12 and a 'V' marking. Bass staff contains a continuous eighth-note accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff contains notes with fingerings 1, 2, 3 and a 'V' marking. Bass staff contains a continuous eighth-note accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble staff contains notes with fingerings 1, 2, 3, 28 and a 'V' marking. Bass staff contains a continuous eighth-note accompaniment.

David.

The musical score is written for a single melodic line on a grand staff. It consists of six systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass line consists of a series of eighth notes. The second system continues the melody, featuring a half note C5 and a quarter note D5. The third system shows a key change to D major, indicated by two sharps (F# and C#). The fourth system continues in D major. The fifth system shows a key change to B-flat major, indicated by two flats (Bb and Eb). The sixth system concludes the piece with a double bar line and repeat dots. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



Spohr.



C dur-Tonleiter. — Gamme de do majeur — C major scale.

Czerny.





Spohr.





Kleine Sekunde 1.-2. Finger  
über 2 Saiten.

Seconde mineure 1.-2. doigt  
sur 2 cordes.

Minor second 1.-2. finger  
on 2 strings.

The page contains two main sections of musical exercises, one for the A string (labeled 'A') and one for the D string (labeled 'D'). Each section consists of five staves of music in C major, featuring various fingerings and techniques for playing minor second intervals across two strings.

**A String Exercises:**

- Staff 1:** Starts with a whole note on A (0), followed by a half note on B (1), and then a sequence of eighth notes: A (0), B (1), A (0), B (1), A (0), B (1), A (0), B (1). It includes a repeat sign and a trill exercise on B (1).
- Staff 2:** Starts with a whole note on A (0), followed by a half note on B (1), and then a sequence of eighth notes: A (0), B (1), A (0), B (1), A (0), B (1), A (0), B (1). It includes a repeat sign and a trill exercise on B (1).
- Staff 3:** Starts with a whole note on A (0), followed by a half note on B (1), and then a sequence of eighth notes: A (0), B (1), A (0), B (1), A (0), B (1), A (0), B (1). It includes a repeat sign and a trill exercise on B (1).
- Staff 4:** Starts with a whole note on A (0), followed by a half note on B (1), and then a sequence of eighth notes: A (0), B (1), A (0), B (1), A (0), B (1), A (0), B (1). It includes a repeat sign and a trill exercise on B (1).
- Staff 5:** Starts with a whole note on A (0), followed by a half note on B (1), and then a sequence of eighth notes: A (0), B (1), A (0), B (1), A (0), B (1), A (0), B (1). It includes a repeat sign and a trill exercise on B (1).

**D String Exercises:**

- Staff 6:** Starts with a whole note on D (0), followed by a half note on E (1), and then a sequence of eighth notes: D (0), E (1), D (0), E (1), D (0), E (1), D (0), E (1). It includes a repeat sign and a trill exercise on E (1).
- Staff 7:** Starts with a whole note on D (0), followed by a half note on E (1), and then a sequence of eighth notes: D (0), E (1), D (0), E (1), D (0), E (1), D (0), E (1). It includes a repeat sign and a trill exercise on E (1).
- Staff 8:** Starts with a whole note on D (0), followed by a half note on E (1), and then a sequence of eighth notes: D (0), E (1), D (0), E (1), D (0), E (1), D (0), E (1). It includes a repeat sign and a trill exercise on E (1).
- Staff 9:** Starts with a whole note on D (0), followed by a half note on E (1), and then a sequence of eighth notes: D (0), E (1), D (0), E (1), D (0), E (1), D (0), E (1). It includes a repeat sign and a trill exercise on E (1).
- Staff 10:** Starts with a whole note on D (0), followed by a half note on E (1), and then a sequence of eighth notes: D (0), E (1), D (0), E (1), D (0), E (1), D (0), E (1). It includes a repeat sign and a trill exercise on E (1).

Ten staves of musical notation for a single melodic line. The notation includes various rhythmic values, accidentals, and fingering numbers (0, 1, 2, 3, 4). Some staves begin with a 'V' symbol. The piece concludes with a double bar line and repeat dots.

David.

Two staves of musical notation for a piano accompaniment. The key signature has one sharp (F#). The notation includes chords, arpeggios, and various rhythmic patterns. The piece concludes with a double bar line and repeat dots.



C dur. — do majeur. — c major.

1/2 Bériot.

4. Saite.

*f*

1. Saite.

1/2

1/2

David.

**Moderato.**

Bériot.

1

*dolce*

*p*



## Andantino.

Bériot.

This musical score is for a piece titled "Andantino" by Bériot. It is written for piano and consists of eight systems of music, each with a grand staff (treble and bass clefs). The tempo is marked "Andantino." and the dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as fingerings (e.g., 3, 0, 1, 4, 0, 3), slurs, and accents. The key signature is one flat (B-flat major or E-flat minor). The piece concludes with a double bar line at the end of the eighth system.

Moderato.

Bériot.

This musical score is for a guitar piece by Bériot, marked 'Moderato'. It consists of seven systems of music, each with a treble and bass staff. The piece begins with a forte (f) dynamic and a 'pizz.' (pizzicato) instruction. The first system includes fingering numbers 1, 3, 2, 3, 4, 0, and 1. The second system features a transition from 'pizz.' to 'arco' (arco) in the bass staff. The third system includes a key signature change to one sharp (F#) and a 'pizz.' instruction. The fourth system includes an 'arco' instruction. The fifth system continues the piece with various fingering and dynamic markings. The sixth and seventh systems conclude the piece with sustained chords and melodic lines. The score is numbered 4356 at the bottom.

4356



Duett. | Duo. | Duo.

Joseph Hellmesberger.

Erster Spieler.  
*Première voix.*  
First player.

**1.**

Zweiter Spieler.  
*Seconde voix.*  
Second player.

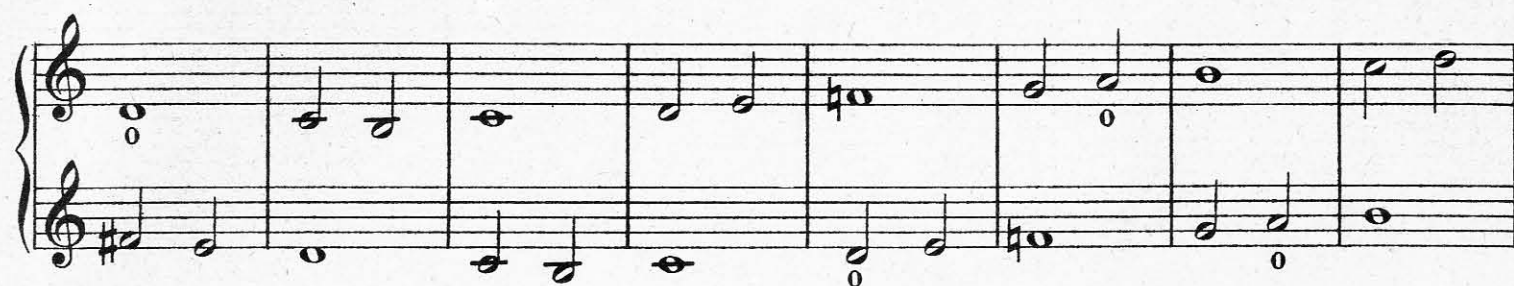
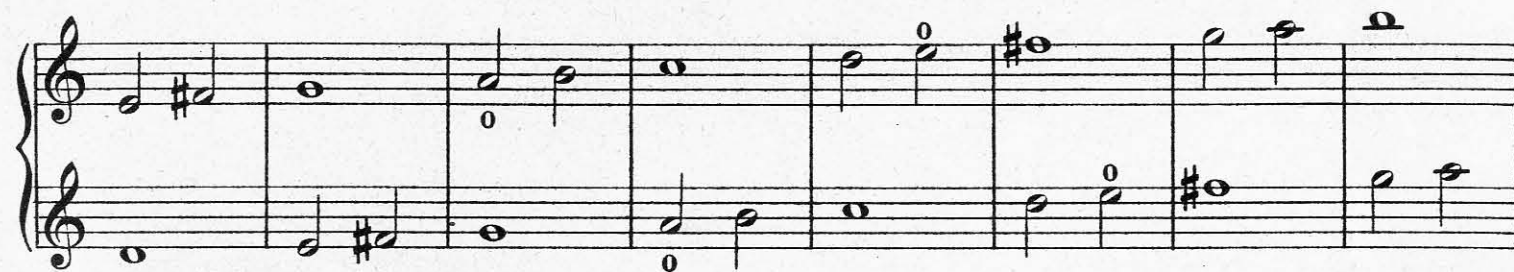
A musical score for the song "The Rose Tree". It consists of two staves, a treble and a bass staff, both in C major and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The accompaniment starts with a quarter note G2, followed by a quarter note A2, then a quarter note B2, and a quarter note C3. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is in 4/4 time, indicated by a '4' over a '4' in the first measure. The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B-flat4. The accompaniment starts with a half note G3, followed by a half note F3. The piece concludes with a final chord of G3 and B-flat4 in the treble staff, and a half note G3 in the bass staff.

A musical score for the song 'The Rose Tree'. It features two staves, a treble clef on the top and an alto clef on the bottom. The melody is written on the treble staff, and the accompaniment is on the alto staff. The key signature has one sharp (F#), and the time signature is 4/4. The music consists of eight measures. The melody starts on a half note G4, followed by a quarter note A4, a half note B4, and a quarter note A4. The accompaniment starts on a half note G3, followed by a quarter note A3, a half note B3, and a quarter note A3. The melody continues with a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. The accompaniment continues with a half note G3, a quarter note F#3, a half note E3, and a quarter note D3. The melody ends with a half note G4, a quarter note F#4, a half note E4, and a quarter note D4. The accompaniment ends with a half note G3, a quarter note F#3, a half note E3, and a quarter note D3.

A musical score for the song "The Rose Tree". The score is written for a piano, with a grand staff consisting of two staves. The key signature is one sharp (F#), and the time signature is 3/4. The melody is played in the right hand, and the accompaniment is in the left hand. The piece consists of 8 measures. The first measure has a repeat sign. The melody starts on a half note G4, followed by a quarter note A4, and a quarter note B4. The accompaniment starts with a half note G3, followed by a quarter note A3, and a quarter note B3. The piece ends with a final cadence in the 8th measure.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff for the melody and a bass staff for the accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, while the accompaniment uses a mix of quarter and eighth notes. The piece concludes with a double bar line.

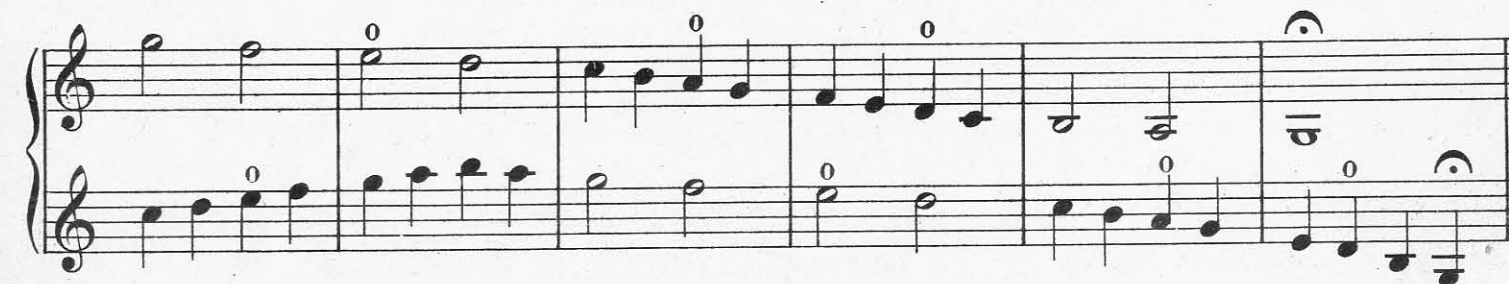




Erster Spieler.  
*Première voix.*  
First player.

2.  
Zweiter Spieler.  
*Seconde voix.*  
Second player.

The musical score is written for two voices and piano accompaniment. The first voice part (Erster Spieler) begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The second voice part (Zweiter Spieler) begins with a bass clef, a common time signature (C), and a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs). The score consists of six systems of music. The first system includes a rehearsal mark 'V' and a first ending bracket. The music features various melodic lines, rests, and dynamic markings such as '0' and 'V'. The key signature changes to two sharps (F# and C#) in the third system and remains there through the sixth system.





Kleine Sekunde vom 3.-4.Finger. | Seconde mineure du 3.-4.doigt. | Minor second from 3.-4.finger.

The musical exercise consists of 12 staves, each containing a sequence of notes with a minor second interval between the 3rd and 4th fingers. The exercises are marked with 'A' and 'V' and include fingerings (0, 1, 2, 3, 4) and repeat signs.

Staff 1: A (0) 1 0 1 0 1 2. V (0) 1 0 1 2.

Staff 2: (0) 1 0 1 0 1 2. V (0) 1 0 1 2.

Staff 3: (0) 1 0 1 2 3. V (0) 3.

Staff 4: (0) 1 2 3. V (0) 3.

Staff 5: (1) 0 1 2 3. V (0) 1 2 3.

Staff 6: (2) 0 1 2 3. V (2) 0 1 2 3.

Staff 7: (0) 1 2 3. V (0) 1 2 3.

Staff 8: (0) 1 2 3. V (0) 1 2 3.

Staff 9: (0) 1 2 3. V (0) 1 2 3.

Staff 10: (2) 1 3 4. V (2) 1 3 4.

Staff 11: (3) 4. V (3) 4.

Staff 12: (4) 3 4. V (4) 3 4.

E V  
 0 1  
 1 2  
 0 1  
 0 1  
 0 1 3  
 1 0 2 3  
 0 1 3  
 0 1 2 0  
 3 0 1 1 2 3 0 1  
 3 4 2 1  
 3 4  
 0 1 0 1 3  
 4  
 D V V V V  
 0 1 1 0 1 2  
 0 1 0 1



The image displays ten staves of musical notation, likely for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs (double bar lines with dots). Fret numbers (0, 1, 2, 3, 4) are indicated below the notes. Some staves also feature a 'V' symbol above the notes, possibly indicating a vibrato or a specific technique. The notation is organized into measures, with repeat signs often appearing at the end of a phrase or section.

Staff 1: Treble clef, key signature of one flat. Notes: G4 (0), A4 (1), B4 (0), C5 (1), D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, 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D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371,

The musical score consists of ten staves, each containing a line of music. The notation is as follows:

- Staff 1:** Treble clef, key signature of one flat. Measures 1-4 contain eighth notes. Measure 5 has a repeat sign. Measures 6-8 contain eighth notes. Measure 9 has a repeat sign. Measures 10-12 contain eighth notes. Capo V is indicated above measures 5 and 9.
- Staff 2:** Treble clef, key signature of one flat. Measures 1-4 contain eighth notes. Measure 5 has a repeat sign. Measures 6-8 contain eighth notes. Measure 9 has a repeat sign. Measures 10-12 contain eighth notes. Capo V is indicated above measures 1 and 5.
- Staff 3:** Treble clef, key signature of one flat. Measures 1-4 contain eighth notes. Measure 5 has a repeat sign. Measures 6-8 contain eighth notes. Measure 9 has a repeat sign. Measures 10-12 contain eighth notes. Capo V is indicated above measures 5 and 9.
- Staff 4:** Treble clef, key signature of one flat. Measures 1-4 contain eighth notes. Measure 5 has a repeat sign. Measures 6-8 contain eighth notes. Measure 9 has a repeat sign. Measures 10-12 contain eighth notes. Capo V is indicated above measures 1 and 5.
- Staff 5:** Treble clef, key signature of one flat. Measures 1-4 contain eighth notes. Measure 5 has a repeat sign. Measures 6-8 contain eighth notes. Measure 9 has a repeat sign. Measures 10-12 contain eighth notes. Capo V is indicated above measures 5 and 9.
- Staff 6:** Treble clef, key signature of one flat. Measures 1-4 contain eighth notes. Measure 5 has a repeat sign. Measures 6-8 contain eighth notes. Measure 9 has a repeat sign. Measures 10-12 contain eighth notes. Capo V is indicated above measures 5 and 9.
- Staff 7:** Treble clef, key signature of one flat. Measures 1-4 contain eighth notes. Measure 5 has a repeat sign. Measures 6-8 contain eighth notes. Measure 9 has a repeat sign. Measures 10-12 contain eighth notes. Capo V is indicated above measures 5 and 9.
- Staff 8:** Treble clef, key signature of one flat. Measures 1-4 contain eighth notes. Measure 5 has a repeat sign. Measures 6-8 contain eighth notes. Measure 9 has a repeat sign. Measures 10-12 contain eighth notes. Capo V is indicated above measures 5 and 9.
- Staff 9:** Treble clef, key signature of one flat. Measures 1-4 contain eighth notes. Measure 5 has a repeat sign. Measures 6-8 contain eighth notes. Measure 9 has a repeat sign. Measures 10-12 contain eighth notes. Capo V is indicated above measures 5 and 9.
- Staff 10:** Treble clef, key signature of one flat. Measures 1-4 contain eighth notes. Measure 5 has a repeat sign. Measures 6-8 contain eighth notes. Measure 9 has a repeat sign. Measures 10-12 contain eighth notes. Capo V is indicated above measures 5 and 9.



F dur Tonleiter. — *Gamme de fa majeur.* — F major scale.

F. Mazas.

Lang, lang ist's her.

Schottisches Volkslied.

Chant populaire.

Long, long ago.

Folksong

Schubert.





Kleine Sekunde vom 3.-4. Finger  
über 2 Saiten.

Seconde mineure du 3.-4. doigt  
sur 2 cordes.

Minor second from 3.-4. finger  
on 2 strings.

The musical exercise sheet consists of 12 staves, organized into four groups of three staves each. Each group is associated with a specific key signature and a fingering diagram (A-E, D-A, B-flat-D, and D-G). The exercises are designed to practice the minor second interval between the 3rd and 4th fingers across two strings. The notation includes notes, fingerings (0-4), and a 'V' marking indicating a shift between strings. The exercises are organized into four groups of three staves each, each starting with a key signature and a fingering diagram.

**Group 1: A-E**

- Staff 1: A-E, 0 1 2, 0 1, 2 3, 0 1
- Staff 2: 0 1, 1 2, 1 3, 1
- Staff 3: 0 1, 2 3

**Group 2: D-A**

- Staff 4: D-A, 0 1 2, 1 0, 1 2, 2 3, 0
- Staff 5: 1 2, 1 3, 3
- Staff 6: 3 0, 1 2, 3

**Group 3: B-flat-D**

- Staff 7: B-flat-D, 4 3, 1 2, 3 4, 3
- Staff 8: 2 3, 4
- Staff 9: 4 3, 1 2, 3 4, 3

**Group 4: D-G**

- Staff 10: D-G, 0 1 2, 0 1, 2 3, 0 1
- Staff 11: 0 1, 2 3, 0 1
- Staff 12: 0 1, 2 3, 0 1





Spohr.

K. St.

*staccato*

*segue*

G. B.

G. B.

K. St.

Spohr.

G. B.

G. B.

K. St.

# Auswahl vorklassischer und klassischer Violinmusik

aus der beliebten Volksausgabe

## „MUSIKALISCHES UNIVERSUM“

(1) = ganz leicht, (2) = leicht, (3) = mittel, (4) = mittelschwer, (5) = schwer

| M. U. Nr.<br>Violine u.<br>Klavier | <i>Alte Meister des Violinspiels</i><br>revidiert von Arthur Seybold      | M. U. Nr.<br>Violine<br>solo | M. U. Nr.<br>Violine u.<br>Klavier | <i>Mozart, Violinsonaten</i><br>revidiert von Arthur Seybold | M. U. Nr.<br>Violine<br>solo |
|------------------------------------|---------------------------------------------------------------------------|------------------------------|------------------------------------|--------------------------------------------------------------|------------------------------|
| 2249                               | Aubert, Giga und Leclair, Largo (3)                                       | 2777                         | 3246/47 a                          | 1. A dur (Köchel 305) (4)                                    |                              |
| 2247                               | — Presto und Corelli, Corrente (3)                                        | 2776                         | 3248/49 a                          | 2. C dur (Köchel 303) (4)                                    |                              |
| 778                                | Boccherini, L., Menuett (2)                                               | 2697                         | 3250/52 a                          | 3. D dur (Köchel 306) (4)                                    |                              |
| 1936                               | Corelli, Folies d'Espagne (3)                                             | 2710                         | 3253 a                             | 4. E moll (Köchel 304) (4)                                   |                              |
| 1020                               | Durante, Arie (3)                                                         | 2698                         | 3254/55 a                          | 5. Es dur (Köchel 302) (4)                                   |                              |
| 1926                               | Gluck, Gavotte (3)                                                        | 2699                         | 3256/57 a                          | 6. G dur (Köchel 301) (4)                                    |                              |
| 1956                               | Gossec, Gavotte (3)                                                       | 2665                         | 3258/59 a                          | 7. F dur (Köchel 376) (4)                                    |                              |
| 2251/52                            | Händel, Allegro und Leclair, Gavotte (4)                                  | 2778                         | 3260/61 a                          | 8. C dur (Köchel 296) (4)                                    |                              |
| 775                                | — Largo (3)                                                               | 2740                         | 3262/64 a                          | 9. F dur (Köchel 377) (4)                                    |                              |
| 1940/41                            | — Sonate Adur (3)                                                         | 2677                         | 3265/67 a                          | 10. B dur (Köchel 378) (4)                                   |                              |
| 2253/54                            | Leclair, Aria, Allegro und Prestissimo (4)                                | 2779                         | 3268/69 a                          | 11. E moll (Köchel 379) (4)                                  |                              |
| 2255                               | — Menuett (3)                                                             | 2780                         | 3270/72 a                          | 12. Es dur (Köchel 380) (4)                                  |                              |
| 1958/59                            | — Sarabande et Tambourin (4)                                              | 2666                         | 3273 a                             | 13. A dur (Köchel 402) (4)                                   |                              |
| 2257                               | Locatelli, P., Adagio und Giga (3)                                        | 2781                         | 3274/76                            | 14. B dur (Köchel 570) (4)                                   |                              |
| 1008                               | Lully, Menuett (2)                                                        | 2715                         | 3277/79 a/b                        | 15. B dur (Köchel 454) (4)                                   |                              |
| 1952                               | Martini, G. B., Gavotte (3)                                               | 2702                         | 3280/82 a                          | 16. Es dur (Köchel 481) (4)                                  |                              |
| 1101                               | Nardini, Larghetto aus einer Violin-Sonate (3)                            | 2663                         | 3283/85 a                          | 17. A dur (Köchel 526) (4)                                   |                              |
| 1011                               | Pergolesi, G. B., Sciliano (4)                                            | 2707                         | 3286/87 a                          | 18. F dur (Köchel 547) (4)                                   |                              |
| 1009/10                            | Rameau, Gavotte mit 6 Variationen (4)                                     | 2703                         | 1932/33                            | Mozart, Menuett a. d. Divertimento Nr. 1 D dur (3)           | 2667                         |
| 1934/35                            | Tartini, Larghetto (3)                                                    | 2614                         | 1019 a                             | Schubert, op. 51. 3 Militärmärsche (3)                       | 2694                         |
| 1930                               | Veracini, Giga (3)                                                        | 2613                         | 996                                | — op. 52 No. 6. Ave Maria (2)                                | 2651                         |
| 2259/60                            | Vivaldi, Sonate Adur (4)                                                  | 2782                         | 1018                               | — Am Meer (2)                                                | 2652                         |
|                                    |                                                                           |                              | 1103 a                             | — Andante aus der Sonate D dur op. 137 Nr. 1 (2)             | 2672                         |
|                                    |                                                                           |                              | 1001                               | — Ständchen: Leise flehen meine Lieder (2)                   | 2653                         |
|                                    |                                                                           |                              | 782                                | Schumann, op. 15 Nr. 7 und 8, „Träumerei“ und „Am Kamin“     | 2695                         |
|                                    |                                                                           |                              | 783                                | — op. 85 Nr. 12. Abendlied (2)                               | 2696                         |
|                                    |                                                                           |                              | 806                                | Spohr, Polonaise (3)                                         | 2604                         |
|                                    |                                                                           |                              |                                    | <i>Vortragsstücke usw.</i>                                   |                              |
| 1012                               | Bach, J. S., Air (3)                                                      | 2668                         | 3915/16                            | Bériot, op. 1. Air varié Nr. 1 (5)                           |                              |
| 1004/05 a/b                        | — Chaconne (5)                                                            | 2618 a/b                     | 1415/16 a/b                        | — op. 5. Air varié Nr. 4 (5)                                 |                              |
| 1928                               | — Sarabande (3)                                                           | 2664                         | 1417/18 a                          | — op. 7. Air varié Nr. 5 (5)                                 |                              |
|                                    |                                                                           |                              | 1419/20 a                          | — op. 12. Air varié Nr. 6 (5)                                |                              |
|                                    |                                                                           |                              | 1421/22 a                          | — op. 15. Air varié Nr. 7 (5)                                |                              |
|                                    |                                                                           |                              | 1423/24 a                          | — op. 100. Scène de ballet (4)                               |                              |
| 3289/92 a                          | 1. op. 12 Nr. 1 D dur (4)                                                 |                              |                                    | — 12 mélodies italiennes (A. Seybold)                        |                              |
| 3293/96                            | 2. op. 12 Nr. 2. A dur (4)                                                |                              |                                    | { 1. Donizetti, Non giova il sospirar . . . }                | 2629                         |
| 3297/3300 a                        | 3. op. 12 Nr. 3. Es dur (4)                                               |                              |                                    | { 2. Blangini, Vanne al mio bene . . . }                     |                              |
| 3301/04                            | 4. op. 23. A moll (4)                                                     |                              |                                    | { 3. Donizetti, Al dolce guida (3) . . . }                   | 2630                         |
| 3305/08 a                          | 5. op. 24. F dur (4)                                                      |                              |                                    | { 4. Winter, A torto ti lagno (3) . . . }                    |                              |
| 3309/12                            | 6. op. 30 Nr. 1. A dur (4)                                                |                              |                                    | { 5. Vaccai, E vezzosa si la rosa (3) . . . }                | 2631                         |
| 3313/17                            | 7. op. 30 Nr. 2. C moll (5)                                               |                              |                                    | { 6. Bertoni, La Verginella (3) . . . }                      |                              |
| 3318/21 a                          | 8. op. 30 Nr. 3. G dur (4)                                                |                              |                                    | { 7. Rossini, Mille sospiri e lacrime (3) . . . }            | 2632                         |
| 3322/27 a/b                        | 9. op. 47. A dur (5)                                                      |                              |                                    | { 8. Donizetti, Dehl non voler constringere (3) . . . }      |                              |
| 3328/31 a                          | 10. op. 96. G dur (4)                                                     |                              |                                    | { 9. Rossini, Come l'aurette placide a Armida (3) . . . }    | 2633                         |
| 1104                               | Beethoven, Andante quasi Allegretto. Variation aus der Serenade op. 8 (3) | 2719                         | 1651 a                             | { 10. Venezian. Lied: Stanco di pascolar . . . }             |                              |
| 1536                               | — op. 13. Adagio cantabile (3)                                            | 2670                         | 1652 a                             | { 11. Mozart, Quel suono (3) . . . }                         | 2634                         |
| 1013 a                             | — op. 40. Romanze in G dur (4)                                            | 2718                         | 1653 a                             | { 12. Vaccai, Prendimi teco (3) . . . }                      |                              |
| 1014 a                             | — op. 50. Romanze in F dur (4)                                            | 2619                         | 1654 a                             | Ernst, op. 10. Elegie (4)                                    | 2931                         |
| 1000                               | Chopin, op. 7 Nr. 1. Mazurka (3)                                          | 2739                         | 1655 a                             | Vieuxtemps, op. 9 Nr. 1. Hilarité (3)                        | 2396                         |
| 998/99                             | — op. 18. Grande valse brillante (3)                                      | 2685                         | 1656                               | — op. 8 Nr. 2. Innocence (3)                                 | 2399                         |
| 994                                | — op. 95. Trauermarsch (3)                                                | 2657                         | 1975                               | — op. 8 Nr. 3. Barcarolle (4)                                | 2398                         |
| 1017                               | Haydn, Serenade (2)                                                       | 2658                         | 1451 a                             | — op. 8 Nr. 4. Air savoyard (5)                              | 2433                         |
| 3137/40                            | Liszt, Ungarische Rhapsodie Nr. 2 (4)                                     |                              | 1452                               | — op. 22 Nr. 2. Air varié                                    | 2600 a/b                     |
| 633                                | Mendelssohn-Bartholdy, Kriegsmarsch aus „Athalia“ (3)                     | 2661                         | 1453 a                             | — op. 22 Nr. 3. Réverie (4)                                  | 2397                         |
| 997 a/b                            | — Auf Flügeln des Gesanges (3)                                            | 2741                         | 1454                               | — op. 22 Nr. 5. Tarantelle (4)                               | 2601 a/b                     |
| 995 a/b                            | — Frühlingslied (3)                                                       | 2660                         | 1465/66 a                          | — op. 35. Fantasia appassionata (5)                          | 3751/52                      |
| 781 a                              | — Hochzeitsmarsch aus „Sommernachtsraum“ (3)                              | 2742                         | 1455 a                             | — op. 38. Ballade und Polonaise (5)                          |                              |
|                                    |                                                                           |                              | 1462/63 a                          | Vioiti, Adagio (4)                                           | 2689                         |
|                                    |                                                                           |                              | 1456/57 a/b                        | Wienlawski, op. 17. Legende (4)                              | 2704                         |
|                                    |                                                                           |                              | 1459/61 a/b                        | — op. 19 Nr. 1. Mazurka No. 1 (4)                            | 2705                         |
|                                    |                                                                           |                              | 1938/39                            | — op. 19 Nr. 2. Mazurka No. 2 (4)                            | 2603                         |
|                                    |                                                                           |                              | 1151/52                            | — Kuyawiak (2. Mazurka) (4)                                  | 2706                         |
|                                    |                                                                           |                              | 1154 a                             |                                                              |                              |
|                                    |                                                                           |                              | 1155 a                             |                                                              |                              |
|                                    |                                                                           |                              | 1153                               |                                                              |                              |

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ANTON J. BENJAMIN, LEIPZIG · HAMBURG · MAILAND



ELITE EDITION

No. 41.

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Le chemin naturel  
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*pour le Violon*  
*de*

The most natural way  
to the highest degree  
of artistic perfection  
*for Violin*  
*by*

## GOBY EBERHARDT

<sup>I</sup>  
ELEMENTARTEIL

<sup>I</sup>  
ÉLÉMENTAIRE

<sup>I</sup>  
ELEMENTARY PART