

ARTHUR SEYBOLD MEIN OPERN REPERTOIRE

Eine Auswahl der bekanntesten u. beliebtesten Opern-Potpourris

Für Violine solo; Violine und Klavier; 2 Violinen und Klavier;
Klavier, Violine und Violoncello; Klavier, 2 Violinen und Violoncello

**OPUS 206 / IN DEN ERSTEN DREI LAGEN AUS-
FÜHRBAR / LEICHT BIS MITTELSCHWER**

- Nr. 1. Weber, Der Freischütz
- Nr. 2. Verdi, Der Troubadour
- Nr. 3. Gounod, Faust
- Nr. 4. Offenbach, Hoffmanns Erzählungen
- Nr. 5. Bizet, Carmen
- Nr. 6. Meyerbeer, Die Hugenotten
- Nr. 7. Meyerbeer, Der Prophet
- Nr. 8. Meyerbeer, Robert der Teufel
- Nr. 9. Wagner, Tannhäuser
- Nr. 10. Wagner, Lohengrin
- Nr. 11. Verdi, Aïda
- Nr. 12. Smetana, Verkaufte Braut

Violine solo à R.M. —,75, Violine u. Klavier à R.M. 2,—, 2 Violinen u. Klavier à R.M. 2,50
Klavier, Violine und Cello à R.M. 2,50 * Klavier, 2 Violinen und Cello à R.M. 3,—

Die Werke von Bizet, Gounod, Offenbach und Verdi dürfen in Frankreich und Belgien nicht verkauft werden.

ANTON J. BENJAMIN · LEIPZIG · MILANO

Made in Germany

Imprimé en Allemagne

Auswahl vorklassischer und klassischer Violinmusik

aus der beliebten billigen Volksausgabe

„MUSIKALISCHES UNIVERSUM“

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

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

Die hier angegebenen Werke sind sämtlich in neuen Ausgaben und in mustergültigen von Arthur Seybold besorgten Revisionen erschienen. Das vollständige Verzeichnis findet sich in dem Prospekt „Musikalisches Universum“ und ist in jeder Musikalienhandlung oder direkt vom Verlage gratis erhältlich.

ANTON J. BENJAMIN, LEIPZIG · MILANO

Aida

von Giuseppe Verdi.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Cet arrangement ne se vend
pas en France et Belgique.

Potpourri.

Arthur Seybold, Op.206, No 11.

Allegro maestoso. (♩=88) Zu des Niles heil'gem Ufer.

Violino. *f*

Piano. *f*

Cantabile.
Götter, erbarmt huldvoll euch mein!

mf espress.

p

First system of musical notation. The upper staff contains a melodic line with a 4-measure slur and a 3-measure slur. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of musical notation. The upper staff includes a 4-measure slur, a 3-measure slur, and a 4-measure slur. The piano accompaniment continues with similar rhythmic patterns, including a 3-measure slur in the right hand.

Third system of musical notation. The upper staff features a 4-measure slur and a 3-measure slur. The piano accompaniment includes a 3-measure slur. Performance markings include *poco string.* and *cresc.* in both staves.

Fourth system of musical notation. The upper staff begins with a dynamic marking of *f*. The piano accompaniment starts with a dynamic marking of *mf*. The system includes various slurs and rhythmic markings.

Fifth system of musical notation. The upper staff includes a dynamic marking of *p* and the instruction *perdendosi*. The piano accompaniment also features a dynamic marking of *p*. The system concludes with a key signature change to three sharps and a 4/4 time signature.

Animato. (♩=84) Nein, du mußt leben.

First system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Animato' with a quarter note equal to 84 beats per minute. The dynamic is 'mf cantabile'. The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

Second system of the musical score. The vocal line continues with various ornaments and slurs. The piano accompaniment features a 'p' (piano) dynamic marking. The right hand continues with intricate rhythmic patterns, and the left hand maintains a consistent bass line.

Third system of the musical score. The vocal line includes a 'V' (fermata) marking. The piano accompaniment continues with its characteristic rhythmic complexity. The right hand has a 'p' dynamic marking.

Fourth system of the musical score. The vocal line features a 'V' (fermata) and a '4' marking. The piano accompaniment continues with its intricate rhythmic patterns. The right hand has a 'p' dynamic marking.

Fifth system of the musical score. The tempo and dynamic change to 'grandioso' and 'f' (forte). The vocal line features a '3' marking. The piano accompaniment continues with its intricate rhythmic patterns. The right hand has a 'f' dynamic marking.

4 4 2 3

Andante con moto. (♩ = 84) Allmächt'ger Phtä.

mf *p*

f *p* *mf* *p* *morendo*

Andantino. (♩ = 116) Holde Aida.

p espress. *f* *p* *p*

1. 1.

First system of musical notation. The vocal line (top) features a melodic phrase with a slur and a fermata. The piano accompaniment (bottom) consists of two staves with chords and moving lines. A measure rest is indicated by a vertical line with a diagonal slash.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more active texture with chords and moving lines. A measure rest is indicated by a vertical line with a diagonal slash.

Third system of musical notation. The vocal line includes dynamic markings *p espr.* and *dolciss.*. The piano accompaniment features a dense texture with chords and moving lines. A measure rest is indicated by a vertical line with a diagonal slash.

Fourth system of musical notation. The vocal line includes dynamic markings *poco animato cresc.*. The piano accompaniment features a dense texture with chords and moving lines. A measure rest is indicated by a vertical line with a diagonal slash.

Fifth system of musical notation. The vocal line includes dynamic markings *mf* and *con entusiasmo*. The piano accompaniment features a dense texture with chords and moving lines. A measure rest is indicated by a vertical line with a diagonal slash.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a fermata and then continues with a melodic phrase. The piano accompaniment features a complex rhythmic pattern with many beamed notes. Performance markings include *p legg.* (piano, leggiero) and *p espress.* (piano, espressivo).

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment maintains its complex rhythmic pattern. Performance markings include *p espress.*

Third system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment maintains its complex rhythmic pattern. Performance markings include *p espress.*

Fourth system of the musical score. The vocal line concludes with a fermata. The piano accompaniment concludes with a final chord. Performance markings include *lento*.

Allegro animato. (♩ = 112) O Liebe, o Glück.

Fifth system of the musical score, starting with the tempo change. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a fermata. The piano accompaniment features a complex rhythmic pattern with many beamed notes. Performance markings include *p con espressione* and *p*.

First system of musical notation. The vocal line (top) features a melodic line with a trill (V) and a fermata. The piano accompaniment (bottom) includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *p poco a poco*.

Second system of musical notation. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a dense texture with many sixteenth notes in the right hand and eighth notes in the left hand. Dynamics include *cresc.* and *f*.

Poco più lento. (♩ = 88) O sag, warum auf's Neue?

Third system of musical notation. The tempo is marked *Poco più lento. (♩ = 88)*. The vocal line (top) has a melodic line with a fermata. The piano accompaniment (bottom) has a sparse texture with chords and eighth notes. Dynamics include *mf espress.* and *p*.

Fourth system of musical notation. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Fifth system of musical notation. The vocal line (top) features a melodic line with a trill (V) and a fermata. The piano accompaniment (bottom) includes a trill in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* and *f*.

Allegro maestoso. (♩=100) Heil dir Aegypten.

Musical score for "Heil dir Aegypten" in A major, 2/4 time. The score consists of three systems of staves. The first system includes a vocal line and piano accompaniment. The second system features a piano solo with a triplet of eighth notes marked "pesante". The third system continues the piano solo with a triplet of eighth notes marked "mf".

Lo stesso tempo. Der Lotus wind' zum Lorbeer.

Musical score for "Der Lotus wind' zum Lorbeer" in A major, 2/4 time. The score consists of two systems of staves. The first system includes a vocal line marked "mf" and piano accompaniment marked "p". The second system continues the piano accompaniment with various rhythmic patterns and dynamics.

The first system of the musical score consists of two staves. The upper staff is for the violin, and the lower staff is for the piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part begins with a 4-measure phrase, followed by a 2-measure phrase. The violin part starts with a 4-measure phrase, followed by a 2-measure phrase. Dynamic markings include *crescendo* and *f*. There are also some numerical markings (1, 2, 3, 4) above the notes, possibly indicating fingerings or bowings.

Lo stesso tempo. Marsch der aegyptischen Krieger.

The second system of the musical score consists of two staves. The upper staff is for the violin, and the lower staff is for the piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part begins with a 4-measure phrase, followed by a 2-measure phrase. The violin part starts with a 4-measure phrase, followed by a 2-measure phrase. Dynamic markings include *f* and *mf*. There are also some numerical markings (1, 2, 3, 4) above the notes, possibly indicating fingerings or bowings.

The third system of the musical score consists of two staves. The upper staff is for the violin, and the lower staff is for the piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part begins with a 4-measure phrase, followed by a 2-measure phrase. The violin part starts with a 4-measure phrase, followed by a 2-measure phrase. Dynamic markings include *f* and *mf*. There are also some numerical markings (1, 2, 3, 4) above the notes, possibly indicating fingerings or bowings.

The fourth system of the musical score consists of two staves. The upper staff is for the violin, and the lower staff is for the piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part begins with a 4-measure phrase, followed by a 2-measure phrase. The violin part starts with a 4-measure phrase, followed by a 2-measure phrase. Dynamic markings include *f* and *mf*. There are also some numerical markings (1, 2, 3, 4) above the notes, possibly indicating fingerings or bowings.

The fifth system of the musical score consists of two staves. The upper staff is for the violin, and the lower staff is for the piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part begins with a 4-measure phrase, followed by a 2-measure phrase. The violin part starts with a 4-measure phrase, followed by a 2-measure phrase. Dynamic markings include *f* and *mf*. There are also some numerical markings (1, 2, 3, 4) above the notes, possibly indicating fingerings or bowings.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The music features a melodic line in the upper treble staff and a complex accompaniment in the grand staff. The piece concludes with a *ff* (fortissimo) dynamic marking.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature is two sharps. The music includes a melodic line with a first ending bracket and a *f* (forte) dynamic marking. The accompaniment in the grand staff features a *mf* (mezzo-forte) dynamic marking.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature is two sharps. The music includes a melodic line with a first ending bracket and a *f* (forte) dynamic marking. The accompaniment in the grand staff features a *mf* (mezzo-forte) dynamic marking.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature is two sharps. The music includes a melodic line with a first ending bracket and a *f* (forte) dynamic marking. The accompaniment in the grand staff features a *mf* (mezzo-forte) dynamic marking.

The first system of music features three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It contains several eighth notes and quarter notes, with some triplets. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays chords and triplets, while the left hand plays a steady eighth-note bass line. A dynamic marking of *f* (forte) is present at the beginning.

The second system continues the piece. The top staff has a melodic line with a *ff* (fortissimo) dynamic marking. The piano accompaniment features a dense texture of triplets in the right hand and a consistent eighth-note bass line in the left hand.

The third system shows a continuation of the triplets in the piano accompaniment. The top staff has a melodic line with a *cresc.* (crescendo) marking. The piano accompaniment's right hand consists of a continuous stream of triplets, while the left hand maintains the eighth-note bass line.

The fourth system is the final one on the page. It features a very dense piano accompaniment with multiple layers of triplets in the right hand. The top staff has a melodic line with a *ff* dynamic marking. The piano accompaniment reaches a *fff* (fortississimo) dynamic. The system concludes with a final chord and a double bar line.

ARTHUR SEYBOLD MEIN OPERN REPERTOIRE

Eine Auswahl der bekanntesten u. beliebtesten Opern-Potpourris

Für Violine solo; Violine und Klavier; 2 Violinen und Klavier;
Klavier, Violine und Violoncello; Klavier, 2 Violinen und Violoncello

OPUS 205 / FÜR DIE ERSTE LAGE / LEICHT

- Nr. 1. Donizetti, Die Regimentstochter . . .
- Nr. 2. Lortzing, Zar und Zimmermann . . .
- Nr. 3. Lortzing, Der Waffenschmied
- Nr. 4. Boieldieu, Die weiße Dame
- Nr. 5. Donizetti, Lucia di Lammermoor . . .
- Nr. 6. Mozart, Figaros Hochzeit
- Nr. 7. Mozart, Don Juan
- Nr. 8. Mozart, Die Zauberflöte
- Nr. 9. Kreutzer, Das Nachtlager in Granada
- Nr. 10. Auber, Fra Diavolo
- Nr. 11. Rossini, Der Barbier von Sevilla . . .
- Nr. 12. Flotow, Martha

Violine solo à M. —,60 / Violine u. Klavier à M. 1,50 / 2 Violinen u. Klavier à M. 1,80
Klavier, Violine und Cello à M. 2;— / Klavier, 2 Violinen und Cello à M. 2,50

**Eine weitere Auswahl Opern-Potpourris
(Opus 206, Leicht bis Mittelschwer) erschienen, siehe Rückseite.**

ANTON J. BENJAMIN · LEIPZIG · MILANO

Made in Germany

Imprimé en Allemagne

Aida

von Giuseppe Verdi.

Potpourri.

Violino I.

Arthur Seybold, Op. 206, No 11.

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Allegro maestoso. (♩ = 88) Zu des Niles heiligem Ufer.

First staff of music, starting with a treble clef, key signature of two sharps (F# and C#), and common time. The tempo is Allegro maestoso (♩ = 88). The music begins with a forte (f) dynamic. The notation includes various rhythmic values, slurs, and fingerings.

Second staff of music, continuing the first section. It features a fortissimo (ff) dynamic followed by a mezzo-forte (mf) dynamic. The notation includes triplets and slurs.

Third staff of music, beginning the Cantabile section. The tempo is Cantabile. The music is marked mezzo-forte (mf). The lyrics 'Götter, erbarmt huldvoll' are written above the staff.

Fourth staff of music, continuing the Cantabile section. The lyrics 'euch mein!' are written above the staff. The notation includes triplets and slurs.

Fifth staff of music, continuing the Cantabile section. The tempo is poco stringendo (poco string.) and the dynamic is crescendo (cresc.) leading to forte (f). The notation includes triplets and slurs.

Sixth staff of music, continuing the Cantabile section. The dynamic is piano (p) and the instruction is perpendosi. The notation includes triplets and slurs.

Animato. (♩ = 84) Nein, du mußt leben.

Seventh staff of music, beginning the Animato section. The tempo is Animato (♩ = 84). The music is marked mezzo-forte cantabile (mf cantabile). The notation includes triplets and slurs.

Eighth staff of music, continuing the Animato section. The notation includes triplets and slurs.

Ninth staff of music, continuing the Animato section. The tempo is grandioso. The notation includes triplets and slurs.

Andantino con moto. (♩ = 84) Allmächt'ger Phta.

Tenth staff of music, beginning the Andantino con moto section. The tempo is Andantino con moto (♩ = 84). The music is marked mezzo-forte (mf). The notation includes triplets and slurs.

Eleventh staff of music, continuing the Andantino con moto section. The dynamic is forte (f) followed by piano (p) and pianissimo (pp). The notation includes triplets and slurs.

Violino I.

Andantino (♩ = 116) Holde Aida.

p espress.

p espr.

dolciss. *poco animato cresc.*

mf con entusiasmo *p espr.*

lento

Allegro animato. (♩ = 112) O Liebe, o Glück.

p con espressione

poco a poco cresc. *f*

Poco più lento. (♩ = 88) O sag' warum auf's Neue?

mf espress.

mf *f*

Allegro maestoso. (♩ = 100) Heil dir Egypter.

sf

pesante *mf*

mf

cresc. *f*

L'istesso tempo. Der Lotos wind' zum Lorbeer.

L'istesso tempo. Marsch der aegyptischen Krieger.

f *mf* *f* *ff* *f* *ff* *cresc.* *ff*

Zwei Ausgaben von **Arthur Seybold** die jeder kennen muß!

DIE WUNDERGEIGE

Sammlung berühmter Kompositionen und Bearbeitungen alter und neuer Meister

Für Violine und Klavier

HEFT I. Leicht, 1. Lage

- | | |
|--------------------------|-----------------|
| 1. Morgengebet | P. Tschaikowsky |
| 2. Aitfranzösisches Lied | P. Tschaikowsky |
| 3. Morgenstille | E. Krause |
| 4. Der kleine Geiger | J. E. Hummel |
| 5. Romanze | A. Weidig |
| 6. An die Rose | M. Dahms |
| 7. Menuett | G. B. Lully |
| 8. Arie | F. Durante |
| 9. Lied ohne Worte | N. Sokolowsky |
| 10. Frage | N. Sokolowsky |
| 11. Am Meer | Fr. Schubert |
| 12. Stimme eines Engels | L. Kron |
| 13. Ländler | A. Seybold |
| 14. Jugendlust | A. Seybold |
| 15. Weihnachtsfantasie | A. Seybold |

HEFT IV. Mittelschwer, 1.—5. Lage

- | | |
|-------------------------|----------------|
| 1. Musette | J. Offenbach |
| 2. Quel suono | Mozart |
| 3. Resignation | L. Sinigaglia |
| 4. Berceuse | H. Schölmig |
| 5. Träume | R. Schumann |
| 6. Allegretto grazioso | Fr. Schubert |
| 7. A torto il legno | Winter |
| 8. Gavotte | Fr. J. Gossec |
| 9. Serenade | J. Haydn |
| 10. Fantaisie pastorale | J. B. Singelee |
| 11. Polonaise | A. Seybold |
| 12. Spanische Weisen | A. Seybold |

HEFT II. Leicht, 1. Lage

- | | |
|-----------------------------|-----------------|
| 1. Nocturno | O. Fleischmann |
| 2. Reigen seliger Geister | Ch. W. Gluck |
| 3. Menuett | L. Boccherini |
| 4. Lied des Drehorgelmannes | P. Tschaikowsky |
| 5. Trümerel | P. Tschaikowsky |
| 6. Siciliano | G. B. Pergolesi |
| 7. Barcarole | A. Weidig |
| 8. Melodie | N. Sokolowsky |
| 9. Scherzo | N. Sokolowsky |
| 10. Ständchen | Fr. Schubert |
| 11. Ins Stammbuch | L. Kron |
| 12. Largo | G. F. Händel |
| 13. Trümerel | A. Seybold |
| 14. Feterabend | A. Seybold |
| 15. Im Mal | A. Seybold |

HEFT V. Schwer

- | | |
|--------------------------|--------------------|
| 1. Prendimi teco | Vaccal |
| 2. Berceuse | A. Simon |
| 3. Dudelsack | A. Seybold |
| 4. Lughetto | P. Nardini |
| 5. Die Regimentsstochter | Donizetti-Singelee |
| 6. Melodie | A. Rubinstejn |
| 7. Chant sans paroles | P. Tschaikowsky |
| 8. Berceuse | A. Arensky |
| 9. Cavatine | J. Raff |
| 10. Romanze | E. Pente |
| 11. Die Blene | Fr. Schubert |
| 12. Dudlerz | H. Wieniawsky |

HEFT III. Mittelschwer, 1.—3. Lage

- | | |
|--------------------------------|-------------------|
| 1. Berceuse | L. Sinigaglia |
| 2. Nur wer die Sehnsucht kenni | P. Tschaikowsky |
| 3. Chanson triste | P. Tschaikowsky |
| 4. Impromptu | Fr. Schubert |
| 5. Gavotte | G. B. Martini |
| 6. Dehl non voler constringere | Donizetti |
| 7. Blumenlied | G. Lange |
| 8. Andante cantabile | K. v. Dittersdorf |
| 9. La Chasse | M. Antzoff |
| 10. Fantaisie elegante | J. B. Singelee |
| 11. Traumlied | A. Seybold |
| 12. Weihnacht | A. Seybold |

HEFT VI. Schwer

- | | |
|----------------------------|-----------------|
| 1. Air | J. S. Bach |
| 2. Barcarole | P. Tschaikowsky |
| 3. Canzonetta | P. Tschaikowsky |
| 4. Schuhplattler | A. Seybold |
| 5. Chanson polonaise | E. Pente |
| 6. Romanze | L. v. Beethoven |
| 7. Berceuse | S. Preßmann |
| 8. Sarabande und Tambourin | Leclair-David |
| 9. Oberlöss | H. Wieniawsky |
| 10. Legende | H. Wieniawsky |
| 11. Romanze | N. Paganini |
| 12. Réverie | H. Vieuxtemps |

Weitere Ausgaben dieser Sammlung: Heft I—VI Violine solo. Heft I—IV: 2 Violinen; 2 Violinen u. Klavier; 2 Violinen u. Cello; 2 Violinen, Cello u. Klavier; Violine u. Cello; Violine, Cello u. Klavier

DER HIMMEL VOLLER GEIGEN

BAND I. Leicht, 1. Lage

- | | |
|--|------------------------------|
| 1. Altniederländisches Dankgebet | |
| 2. Spinn, spinn | |
| 3. Melodie | Robert Schumann, op. 68 |
| 4. Fröhlicher Landmann | Robert Schumann, op. 68 |
| 5. Lied an den Abendstern aus „Tannhäuser“ | Richard Wagner |
| 6. Hohenfriedberger Marsch | Friedrich der Große |
| 7. Réunion | Arthur Seybold, op. 173 |
| 8. Sonst spiel' ich mit Zepier | A. Lorizing |
| 9. Largo | G. F. Händel |
| 10. Ave verum | W. A. Mozart |
| 11. Lehn' deine Wang' an meine Wang' | A. Jensen, op. 1b Nr. 1 |
| 12. Wiegenlied | Franz Schubert, op. 96/Nr. 2 |
| 13. Erholungsstunden, Romanze | Franz Wohlfahrt, op. 50 |
| 14. Waldandacht | Franz Abt, op. 211 Nr. 3 |
| 15. Unter dem Lindenbaum | F. Eberle, op. 7 |
| 16. Ungeduld | Fr. Schubert, op. 25 Nr. 7 |
| 17. Grub': Lese steht durch mein Gemüt | F. Mendelssohn-Bartholdy |
| 18. Die Mutter an der Wiege | C. Löwe |
| 19. Erholungsstunden, Andante | Franz Wohlfahrt, op. 50 |
| 20. Moment musical | Franz Schubert |
| 21. Auf Flügeln des Gesanges | F. Mendelssohn-Bartholdy |
| 22. Gute Nacht, du mein herziges Kind | Franz Abt, op. 137/Nr. 2 |
| 23. Kavatine aus „Der Freischütz“ | C. M. von Weber |
| 24. Weihnachtsraum | Arthur Seybold, op. 88 |

BAND II. Leicht, 1. Lage

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| 1. O laß dich halten, goldne Stunde | Adolf Jensen, op. 35 Nr. 3 |
| 2. Ich bete an die Macht der Liebe | D. Boriniansky |
| 3. O Jugend, wie bist du so schön | Franz Abt, op. 428 Nr. 3 |
| 4. Erholungsstunden, Walzer | Franz Wohlfahrt, op. 50 |
| 5. La Paloma | S. de Yradier |
| 6. Der Leiermann spielt | Th. Oesten, op. 65 Nr. 1 |
| 7. Armes Waisenkind | Robert Schumann |
| 8. Jägerliedchen | Robert Schumann |
| 9. Marche militaire | Fr. Schubert, op. 51 Nr. 1 |
| 10. Torgouer Marsch | |
| 11. Schlaf wohl, du süßer Engel du | Franz Abt, op. 213 Nr. 1 |
| 12. Kaiserstandarte | Arthur Seybold, op. 174 |
| 13. Abendständchen | August Härtel |
| 14. Lieblingsplätzchen | F. Mendelssohn-Bartholdy, op. 99 Nr. 3 |
| 15. Kriegsmarsch der Priester aus „Athalie“ | F. Mendelssohn-Bartholdy |
| 16. Reifersückchen | Alb. Biehl, op. 143 Nr. 10 |
| 17. Kleiner Zigeuner | Alb. Biehl, op. 143 Nr. 11 |
| 18. Kol Nidre, Hebräische Melodie | |
| 19. Brautlied aus „Lohengrin“ | Richard Wagner |
| 20. Unter dem Tannenbaum | Arthur Seybold, op. 78 |

Sammlung
musikalischer Erfolge
älterer u. neuerer
Komponisten
für
**VIOLINE
UND
KLAVIER**
5 HEFTE
Weitere Ausgaben dieser
Sammlung:
für Violine solo
als TRIO:
Violine, Cello, Klavier

BAND III. Leicht bis mittelschwer, 1.—3. Lage

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|---|---|
| 1. Großmütterchen | Gust. Langer, op. 20 |
| 2. Souvenir de Mona Lisa | J. Schebeck, op. 25 |
| 3. Stephanie-Gavotte | A. Czibulka, op. 312 |
| 4. Gute Nacht, fahr' wohl | Fr. Köcken, op. 52 |
| 5. Krönungsmarsch aus „Prophet“ | G. Meyerbeer |
| 6. Hoffmanns Erzählungen, Intermezzo und Barcarole | J. Offenbach |
| 7. Sefira, Intermezzo | Ludwig Siede, op. 47 |
| 8. Sehnsucht | Arthur Seybold, op. 170 |
| 9. Ungarischer Tanz, G-moll | bei J. Brahms Bearbeitung Ung. Tanz Nr. 5 |
| 10. Ungarischer Tanz, D-dur | bei J. Brahms Bearbeitung Ung. Tanz Nr. 6 |
| 11. Abendlied | R. Schumann |
| 12. Nocturne | Fr. Chopin, op. 9 Nr. 2 |
| 13. Sigmunds Liebesgesang aus: Walküre | Richard Wagner |
| 14. „Am stillen Herd“ aus: Meistersinger von Nürnberg | Richard Wagner |

BAND IV. Leicht bis mittelschwer, 1.—3. Lage

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|---|---------------------------|
| 1. Klänge aus der Heimat, Oberländer | Jos. Gungl |
| 2. Blumenlied | G. Lange, op. 39 |
| 3. Bröllops-Marsch | H. Södermann, op. 15 |
| 4. Elegie | Franz Drdo, op. 135 Nr. 1 |
| 5. Leuchtkeferchens Stelldichein, Serenade | Ludwig Siede, op. 70 |
| 6. Die Träne | Fr. Köcken, op. 52 |
| 7. Tannhäuser (Pilgerchor) | Richard Wagner |
| 8. Die Meistersinger von Nürnberg: Walthers Preislied | Richard Wagner |
| 9. Türkischer Marsch | W. A. Mozart |
| 10. Der Rose Hochzeitszug | Leon Jessel, op. 216 |
| 11. Traumbilder | H. C. Lumbye |
| 12. Wiegenlied a. d. Oper „Der Kuß“ | Fr. Smetana |

BAND V. Mittelschwer, 1.—7. Lage

- | | |
|-------------------------------------|---------------------------|
| 1. Frühlings Erwachen, Romanze | E. Bach |
| 2. Brautglocken, Gavotte | Leon Jessel, op. 107 |
| 3. Narcissus | E. Nevin |
| 4. Träume, Lied | Richard Wagner |
| 5. Die Heinzelmännchen | Richard Eilenberg, op. 29 |
| 6. Vielleichen, Intermezzo | Ludwig Siede, op. 80 |
| 7. Parsifal, Karfreitagszauber | Richard Wagner |
| 8. Ballgeflüster, Walzer-Intermezzo | Erik Meyer-Helmund |
| 9. Ungarische Rhapsodie Nr. 2 | Franz Liszt |
| 10. Mazurka | Fr. Chopin, op. 7 Nr. 1 |

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