

*Le Violon Magique. The Magic Fiddle.*

# Die Wunder-Geige

Berühmte  
Kompositionen  
alter und neuer Meister  
für Violine mit Pianoforte Begleitung in 6 Hefen  
(zu Heft I-IV ad libitum Violine II, Violoncello)  
bearbeitet von

Arthur Seybold.

Heft I. II. III. IV. V. VI.

Piano und Violine .....

Piano und 2 Violinen .....

Piano, Violine und Cello .....

Piano, 2 Violinen und Cello .....

Violine solo .....

2 Violinen .....

Violine und Cello .....

2 Violinen und Cello .....

Anton J. Benjamin Hamburg Leipzig

MVS. 849-1

# Die Wunder Geige

Le Violon magique.

The Magic Fiddle.



Eine Sammlung berühmter  
Kompositionen für Violine  
mit Pianoforte Begleitung  
alter und neuer Meister in 6 Heften

Heft I/II leicht III/IV mittelschwer V/VI schwer

in 3 Bänden (je 2 Hefte) elegant gebunden

Ausgabe für Violine solo Heft 1-6

zu Heft I-IV erschien außerdem je 1 Violine II u. Violoncello-Stimme

Ausgewählt, revidiert und bezeichnet  
von

# Arthur Seybold



VERLAG VON  
ANTON J. BENJAMIN  
KGL. SCHWED. HofMUSIKALIENHÄNDLER  
HAMBURG-LEIPZIG

# Inhalts-Verzeichnis.

## HEFT I.

*Leicht.*

| No. |                                 |  | Klavier Violine |       |
|-----|---------------------------------|--|-----------------|-------|
|     |                                 |  | Seite           | Seite |
| 1.  | Morgengebet . . . . .           | P. Tschaikowsky, op. 39 No. 1 . . . . .  | 3               | 2     |
| 2.  | Altfranzösisches Lied . . . . . | P. Tschaikowsky, op. 39 No. 14 . . . . . | 4               | 2     |
| 3.  | Morgenstille . . . . .          | E. Krause, op. 82 . . . . .              | 6               | 3     |
| 4.  | Der kleine Geiger . . . . .     | J. E. Hummel, op. 546 No. 4 . . . . .    | 8               | 3     |
| 5.  | Romanze . . . . .               | A. Weidig, op. 5 No. 1 . . . . .         | 11              | 4     |
| 6.  | An die Rose . . . . .           | M. Dahms, op. 14 . . . . .               | 13              | 5     |
| 7.  | Menuett . . . . .               | G. B. Lully . . . . .                    | 15              | 6     |
| 8.  | Arie . . . . .                  | F. Durante . . . . .                     | 18              | 7     |
| 9.  | Lied ohne Worte . . . . .       | N. Sokolowsky, op. 3 No. 3 . . . . .     | 20              | 8     |
| 10. | Frage . . . . .                 | N. Sokolowsky, op. 3 No. 4 . . . . .     | 22              | 9     |
| 11. | Am Meer . . . . .               | Fr. Schubert . . . . .                   | 24              | 10    |
| 12. | Stimme eines Engels . . . . .   | L. Kron, op. 105 . . . . .               | 26              | 11    |
| 13. | Ländler . . . . .               | A. Seybold, op. 81 No. 2 . . . . .       | 29              | 12    |
| 14. | Jugendlust . . . . .            | A. Seybold, op. 167 . . . . .            | 31              | 13    |
| 15. | Weihnachtsfantasie . . . . .    | A. Seybold, op. 89 . . . . .             | 34              | 14    |

## HEFT II.

*Leicht.*

| No. |                                    |  | Klavier Violine |       |
|-----|------------------------------------|--|-----------------|-------|
|     |                                    |  | Seite           | Seite |
| 1.  | Nocturno . . . . .                 | O. Fleischmann, op. 20 . . . . .         | 3               | 1     |
| 2.  | Reigen seliger Geister . . . . .   | Ch. W. Gluck . . . . .                   | 7               | 2     |
| 3.  | Menuett . . . . .                  | L. Boccherini . . . . .                  | 8               | 3     |
| 4.  | Lied des Drehorgelmannes . . . . . | P. Tschaikowsky, op. 39 No. 16 . . . . . | 11              | 4     |
| 5.  | Träumerei . . . . .                | P. Tschaikowsky, op. 39 No. 20 . . . . . | 14              | 5     |
| 6.  | Siciliano . . . . .                | G. B. Pergolese . . . . .                | 16              | 6     |
| 7.  | Barkarole . . . . .                | A. Weidig, op. 5 No. 2 . . . . .         | 19              | 7     |
| 8.  | Melodie . . . . .                  | N. Sokolowsky, op. 3 No. 6 . . . . .     | 22              | 8     |
| 9.  | Scherzo . . . . .                  | N. Sokolowsky, op. 3 No. 7 . . . . .     | 24              | 9     |
| 10. | Ständchen . . . . .                | Fr. Schubert . . . . .                   | 26              | 10    |
| 11. | Ins Stammbuch . . . . .            | L. Kron, op. 103 . . . . .               | 28              | 11    |
| 12. | Largo . . . . .                    | G. F. Händel . . . . .                   | 31              | 12    |
| 13. | Träumerei . . . . .                | A. Seybold, op. 81 No. 1 . . . . .       | 34              | 13    |
| 14. | Im Mai . . . . .                   | A. Seybold, op. 91 . . . . .             | 36              | 14    |
| 15. | Feierabend . . . . .               | A. Seybold, op. 169 . . . . .            | 42              | 16    |

## HEFT III.

*Mittelschwer.*

| No. |                                       |   | Klavier Violine |       |
|-----|---------------------------------------|---|-----------------|-------|
|     |                                       |   | Seite           | Seite |
| 1.  | Berceuse . . . . .                    | L. Sinigaglia . . . . .                 | 3               | 1     |
| 2.  | Nur wer die Sehnsucht kennt . . . . . | P. Tschaikowsky, op. 6 . . . . .        | 6               | 2     |
| 3.  | Chanson triste . . . . .              | P. Tschaikowsky, op. 40 No. 2 . . . . . | 9               | 3     |
| 4.  | Impromptu . . . . .                   | Fr. Schubert, op. 13 No. 1 . . . . .    | 12              | 4     |
| 5.  | Gavotte . . . . .                     | G. B. Martini . . . . .                 | 14              | 5     |
| 6.  | Deh! non voler costringere . . . . .  | Dbnizetti . . . . .                     | 17              | 6     |
| 7.  | Blumenlied . . . . .                  | G. Lange, op. 39 . . . . .              | 19              | 7     |
| 8.  | Andante cantabile . . . . .           | K. von Dittersdorf . . . . .            | 23              | 8     |
| 9.  | Berceuse slave . . . . .              | F. Neruda, op. 11. . . . .              | 27              | 9     |
| 10. | Fantaisie élégante . . . . .          | J. B. Singelée, op. 98 . . . . .        | 30              | 10    |
| 11. | Traumlied . . . . .                   | A. Seybold, op. 166 No. 2 . . . . .     | 37              | 14    |
| 12. | Weihnacht . . . . .                   | A. Seybold, op. 79 . . . . .            | 41              | 16    |

## HEFT IV.

*Mittelschwer.*

| No. |                               |                                      | Klavier Violine |       |
|-----|-------------------------------|--------------------------------------|-----------------|-------|
|     |                               |                                      | Seite           | Seite |
| 1.  | Träumerei . . . . .           | R. Schumann . . . . .                | 3               | 1     |
| 2.  | Musette . . . . .             | J. Offenbach . . . . .               | 4               | 2     |
| 3.  | Quel suono . . . . .          | Mozart . . . . .                     | 8               | 4     |
| 4.  | Résignation . . . . .         | L. Sinigaglia . . . . .              | 10              | 5     |
| 5.  | Berceuse . . . . .            | H. Schloining, op. 2 No. 2 . . . . . | 14              | 6     |
| 6.  | A torto ti lagno . . . . .    | Winter . . . . .                     | 17              | 7     |
| 7.  | Gavotte . . . . .             | Fr. J. Gossec . . . . .              | 20              | 8     |
| 8.  | Serenade . . . . .            | J. Haydn . . . . .                   | 22              | 9     |
| 9.  | Fantaisie pastorale . . . . . | J. B. Singelée . . . . .             | 26              | 10    |
| 10. | Polonaise . . . . .           | A. Seybold, op. 86 . . . . .         | 34              | 14    |
| 11. | Spanische Weisen . . . . .    | A. Seybold, op. 164 . . . . .        | 38              | 16    |
| 12. | Allegretto grazioso . . . . . | Fr. Schubert, op. 13 No. 3 . . . . . | 43              | 18    |

## HEFT V.

*Schwer.*

| No. |                                |                                      | Klavier Violine |       |
|-----|--------------------------------|--------------------------------------|-----------------|-------|
|     |                                |                                      | Seite           | Seite |
| 1.  | Prendimi-teco . . . . .        | Vaccai . . . . .                     | 2               | 1     |
| 2.  | Berceuse . . . . .             | A. Simon, op. 28 No. 1 . . . . .     | 4               | 2     |
| 3.  | Dudelsack . . . . .            | A. Seybold, op. 166 No. 3 . . . . .  | 8               | 4     |
| 4.  | Die Regimentstochter . . . . . | Donizetti-Singelée . . . . .         | 12              | 6     |
| 5.  | Larghetto . . . . .            | P. Nardini . . . . .                 | 24              | 13    |
| 6.  | Melodie . . . . .              | A. Rubinstein . . . . .              | 28              | 14    |
| 7.  | Chant sans paroles . . . . .   | P. Tschaikowsky . . . . .            | 34              | 16    |
| 8.  | Berceuse . . . . .             | A. Arensky, op. 30 No. 3 . . . . .   | 38              | 18    |
| 9.  | Cavatine . . . . .             | J. Raff, op. 85 No. 3 . . . . .      | 42              | 20    |
| 10. | Romanza . . . . .              | E. Pente, op. 1 . . . . .            | 45              | 21    |
| 11. | Die Biene . . . . .            | Fr. Schubert, op. 13 No. 9 . . . . . | 48              | 22    |
| 12. | Dudziarz . . . . .             | H. Wieniawsky, op. 19 . . . . .      | 51              | 24    |

## HEFT VI.

*Schwer.*

| No. |                                   |                                       | Klavier Violine |       |
|-----|-----------------------------------|---------------------------------------|-----------------|-------|
|     |                                   |                                       | Seite           | Seite |
| 1.  | Air . . . . .                     | J. S. Bach . . . . .                  | 2               | 1     |
| 2.  | Barcarolle . . . . .              | P. Tschaikowsky . . . . .             | 4               | 2     |
| 3.  | Canzonetta . . . . .              | P. Tschaikowsky . . . . .             | 8               | 4     |
| 4.  | Schuhplattler . . . . .           | A. Seybold, op. 166 No. 1 . . . . .   | 12              | 6     |
| 5.  | Chanson polonaise . . . . .       | E. Pente, op. 2 . . . . .             | 16              | 8     |
| 6.  | Romanze . . . . .                 | L. v. Beethoven, op. 50 . . . . .     | 20              | 10    |
| 7.  | Berceuse . . . . .                | S. Pressmann, op. 3 . . . . .         | 26              | 12    |
| 8.  | Sarabande und Tambourin . . . . . | Leclair-David . . . . .               | 28              | 13    |
| 9.  | Obertass . . . . .                | H. Wieniawsky, op. 19 . . . . .       | 34              | 16    |
| 10. | Légende . . . . .                 | H. Wieniawsky, op. 17 . . . . .       | 39              | 18    |
| 11. | Romanze . . . . .                 | N. Paganini . . . . .                 | 46              | 20    |
| 12. | Réverie . . . . .                 | H. Vieuxtemps, op. 22 No. 3 . . . . . | 50              | 22    |

1.

# Morgengebet.

Prière du matin. — Morning prayer.

P. Tschaikowsky, Op. 39. No 1.  
Freie Bearbeitung von Arthur Seybold.

Andante.

Violine. *p*

Piano. *legato*

Arrangements der in diesem Heft enthaltenen Werke sind Eigentum des Verlegers.

## 2.

# Altfranzösisches Lied.

Vieille chanson française. — Old French Song.

P. Tschaikowsky, Op. 39. N<sup>o</sup> 14.  
Freie Bearbeitung von Arthur Seybold.

**Moderato.**  
con sordino ad libitum

Violine.

Piano.

The musical score is arranged in three systems. Each system consists of a Violin part (top staff) and a Piano part (bottom two staves). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system begins with a dynamic marking of *p* (piano) and a *v* (vibrato) marking. The second system includes a *pp* (pianissimo) marking. The third system concludes with a *p* marking. The piano accompaniment features a steady bass line and melodic lines in both hands, often using slurs and ties to connect notes across measures.

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 has two flats (B-flat and E-flat). The top staff contains a melodic line with a fermata over the final note and a dynamic marking of *mf*. The grand staff contains accompaniment with chords and moving lines in both hands.

Second 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 has two flats. The top staff begins with a dynamic marking of *p* and a fermata over the first note. The grand staff continues the accompaniment.

Third 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 has two flats. The top staff features a melodic line with a fermata over the final note. The grand staff continues the accompaniment.

Fourth 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 has two flats. The top staff includes dynamic markings of *rit.* and *lento rit.*. The grand staff includes dynamic markings of *rit.* and *lento*. The system concludes with a double bar line and a repeat sign.

3.

# Morgenstille.

Calme du matin. — Peace of dawn.

Emil Krause, Op. 82.

Andante.

Violine.

Pianoforte.

The first system of the musical score. The Violin part is on a single staff with a treble clef and a common time signature (C). It begins with a half rest, followed by a series of eighth and quarter notes. The Piano part consists of two staves (treble and bass clefs) with a common time signature. The right hand plays chords, starting with a piano (*p*) dynamic, while the left hand plays a simple bass line.

The second system of the musical score. The Violin part continues with a melodic line. The Piano part features more complex chordal textures in the right hand and a steady bass line in the left hand.

The third system of the musical score. The Violin part has a more active melodic line. The Piano part includes a mezzo-forte (*mf*) dynamic marking in both hands.

The fourth system of the musical score. The Violin part concludes with a melodic phrase. The Piano part continues with its accompaniment, ending with sustained chords.



First system of musical notation, consisting of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a four-measure slur. The piano accompaniment provides harmonic support with chords and moving bass lines.

Second system of musical notation. It includes tempo markings: *ritard.* (ritardando) and *a tempo*. A dynamic marking of *p* (piano) is present. The system shows a transition from a slower, more expressive section to a return of the original tempo.

Third system of musical notation, continuing the piano accompaniment with various chordal textures and melodic fragments.

Fourth system of musical notation, featuring more complex piano accompaniment with overlapping textures and a more active bass line.

Fifth system of musical notation, concluding the piece with a final melodic phrase in the vocal line and a resolving piano accompaniment.

4.

# Der kleine Geiger.

Le petit violiniste. — The little fiddler.

Tempo di Valse.

J. E. Hummel, Op. 546. N<sup>o</sup> 4.  
Übertragung v. Arth. Seybold.

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a 3/4 time signature, starting with a forte (*f*) dynamic marking. It contains a melodic line with several measures, including a first ending bracket. The middle and bottom staves are grand staff notation (treble and bass clefs) with a mezzo-forte (*mf*) dynamic marking. They provide a piano accompaniment with chords and a steady bass line.

The second system continues the musical piece. The top staff features a melodic line with a first ending bracket. The piano accompaniment in the grand staff continues with similar chordal textures and a consistent bass line.

The third system continues the musical piece. The top staff features a melodic line with a first ending bracket. The piano accompaniment in the grand staff continues with similar chordal textures and a consistent bass line.

The fourth system concludes the musical piece. The top staff features a melodic line with a first ending bracket. The piano accompaniment in the grand staff concludes with a final chord and a double bar line.

First system of a musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The top staff begins with a melodic line marked *mf*. The grand staff below begins with a piano accompaniment marked *p*, featuring chords in the right hand and a simple bass line in the left hand.

Second system of the musical score. The top staff continues the melodic line with some notes beamed together and a fermata over a note. The grand staff continues with the piano accompaniment, showing some chordal changes and a steady bass line.

Third system of the musical score. The top staff shows further development of the melody with various note values and rests. The grand staff accompaniment remains consistent in style, providing harmonic support for the melody.

Fourth system of the musical score, which concludes the piece. The top staff ends with a final melodic phrase. The grand staff accompaniment concludes with a final chord in the right hand and a final note in the left hand. The system ends with a double bar line.

First system of musical notation. The upper staff is a single melodic line starting with a forte (*f*) dynamic. The lower staff is a piano accompaniment starting with a mezzo-forte (*mf*) dynamic, featuring chords and a bass line.

Second system of musical notation. The upper staff continues the melodic line with some phrasing slurs. The piano accompaniment continues with similar chordal textures.

Third system of musical notation. The upper staff continues the melodic line. The piano accompaniment continues with similar chordal textures.

Fourth system of musical notation. The upper staff continues the melodic line. The piano accompaniment continues with similar chordal textures.

# Romanze. — Romance.

Andante.

Adolf Weidig, Op. 5. No 1.

Violino. *espressivo*

Piano. *p*

*mf* *p* *cantabile*

*mf* *dim.* *f* **Piu mosso.**

*mf* *dim.* *f* **Piu mosso.**

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a dense texture of chords and arpeggios. Dynamics include *p* and *espressivo*. There are fingerings 0 and 4 indicated above the vocal line.

Second system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a similar dense texture. Dynamics include *cresc. e animato*, *rit. dim.*, and *espressivo*. A tempo change to **Tempo I.** is indicated. There are fingerings 0 and 4 above the vocal line.

Third system of musical notation. It consists of a vocal line and piano accompaniment. The piano part continues with a steady accompaniment. Dynamics include *mf*.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The piano part features a more active accompaniment. Dynamics include *p*, *cantabile*, and *mf*. There are accents (^) above the vocal line.

Fifth system of musical notation. It includes a vocal line and piano accompaniment. The piano part has a steady accompaniment. Dynamics include *p*, *pp*, and *poco*. The lyrics "rite - nu - to" are written under the vocal line.

# An die Rose.

Lied ohne Worte.

A la rose. — To the rose.  
Chant sans paroles. Song without words. M. Dahms, Op.14.

Andante.

VIOLINO.

PIANO.

The musical score is written for Violino and Piano. It begins with a tempo marking of *Andante*. The Violino part starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Piano part begins with a mezzo-forte (*mf*) dynamic, featuring a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. The score progresses through five systems. The second system introduces a piano (*p*) dynamic. The third system is marked with *cresc.* (crescendo). The fourth system contains dynamic markings of *molto*, *f*, *calando*, *rit.*, and *a tempo*. The final system concludes with *morendo* and *p* dynamics.

*cantabile*

*p*

*poco - a - poco - cresc. - molto*

*f*

*cresc.*

*rit.*

*decesc.*

*p*

*ritard.*

*D.S. al Coda.*

**Coda.**

*poco - a - poco - ritard.*

*pizz.*

*meno*

*pp*

*poco - a - poco - ritard*

*meno*



7.

# Menuett.

Menuet. — Minuet.

G. B. LULLY.  
(1633-1687)

**Moderato.**

Violine.

Pianoforte.

The first system of the score shows the beginning of the piece. The Violine part is a single staff with a whole rest for the first four measures. The Pianoforte part consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The key signature is two sharps (D major) and the time signature is 3/4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piece. The Violine part has a whole rest for the first two measures, followed by a melodic line starting in the third measure with a piano (*p*) dynamic. The Pianoforte part continues with a steady accompaniment, marked *p sempre* (piano always). The piano part features a mix of eighth and sixteenth notes, with some chords and rests.

The third system shows further development of the piece. The Violine part has a melodic line with a piano (*p*) dynamic. The Pianoforte part continues with its accompaniment, featuring a mix of eighth and sixteenth notes and some chords. The piano part has a *p* dynamic marking.

First system of musical notation. The upper staff (treble clef) features a melodic line with a trill (tr) and a dynamic marking of *p*. The lower staff (grand staff) includes piano accompaniment with a dynamic marking of *p*.

Second system of musical notation. Both the upper and lower staves feature a dynamic marking of *cresc.* (crescendo).

Third system of musical notation. The upper staff includes a trill (tr), a dynamic marking of *mf*, and a fermata (V). The lower staff includes a dynamic marking of *mf* and a dynamic marking of *p*.

Fourth system of musical notation. The upper staff features a trill (tr) and a dynamic marking of *p*. The lower staff includes a dynamic marking of *p*.

First system of musical notation. The upper staff (treble clef) contains a melodic line with trills (tr) and a *cresc.* marking. The lower staff (grand staff) contains a piano accompaniment with a *cresc.* marking.

Second system of musical notation. The upper staff features triplets (3) and a *cresc.* marking. The lower staff includes a *p* marking and a *cresc.* marking.

Third system of musical notation. The upper staff includes trills (tr) and a *mf* marking. The lower staff includes a *mf* marking.

Fourth system of musical notation. The upper staff includes a *poco ritenuto* marking and a *p* marking. The lower staff includes a *poco riten.* marking and a *p* marking.

# 8. Arie von F. Durante.

(1684-1755)

Air de F. Durante. — Air by F. Durante.

Moderato.

Violine.

Piano.

*p*

*mf*

*p*

*mf*

*f*

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *f* and contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) provides harmonic accompaniment with chords and moving lines. A dynamic marking of *p* appears in the upper staff towards the end of the system.

Second system of musical notation. The upper staff features a melodic line with a dynamic marking of *mf* and includes a four-measure rest marked with a '4'. The lower staff continues the accompaniment with a dynamic marking of *pp* in the middle of the system.

Third system of musical notation. The upper staff has a dynamic marking of *f* and includes a four-measure rest marked with a '4'. The lower staff features a dynamic marking of *p* and continues the accompaniment.

Fourth system of musical notation. The upper staff begins with a dynamic marking of *mf* and includes a *rit.* (ritardando) marking towards the end. The lower staff also includes a *rit.* marking and concludes the piece with a final chord.

9.

Lied ohne Worte.  
Chant sans paroles. — Song without words.

N. Sokolowsky, Op. 3. No 3.

Violine. *Moderato.* *mf*

PIANO. *Moderato.* *mf*

*p* *mf*

*pp* *p*

*cresc.*

*cresc.*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a dynamic marking of *f*. The piano accompaniment features chords and moving lines in both the right and left hands, with a dynamic marking of *mf*.

The second system continues the musical piece. The vocal line has a dynamic marking of *f* and includes a flat accidental (*b.*) above the final note. The piano accompaniment includes a dynamic marking of *mf* and features a long note in the right hand.

The third system includes the lyrics "poco a poco di" written under the vocal line. The piano accompaniment also has "poco a poco di" written under it. The system features a key signature change to one flat (*b.*) and a dynamic marking of *pp*.

The fourth system includes the lyrics "mi nu en do" written under the vocal line. The piano accompaniment also has "mi nu en do" written under it. The system features a dynamic marking of *pp* and concludes with a double bar line.

10.

Frage. — Question.

N. Sokolowsky, Op. 3. No 4.

Violine. *Moderato.* *mf*

PIANO. *Moderato.* *p*



First system of musical notation. The upper staff (treble clef) contains a melodic line with a *cresc.* marking. The lower staff (bass clef) contains a piano accompaniment with a *cresc.* marking.

Second system of musical notation. The upper staff features a melodic line with markings for *molto rit.*, *pp*, and *a tempo p*. The lower staff features a piano accompaniment with markings for *pp molto rit.* and *p a tempo*.

Third system of musical notation. The upper staff includes a melodic line with a *f* dynamic and the tempo marking *Poco meno mosso.* The lower staff includes a piano accompaniment with *espr.* and *f* dynamics, and the tempo marking *Poco meno mosso.*

Fourth system of musical notation. The upper staff includes a melodic line with markings for *molto rit.*, *p*, and *Adagio. pp*. The lower staff includes a piano accompaniment with markings for *Adagio. pp* and *p*.

11.

Am Meer.

Au bord de la mer. — By the sea.

Fr. Schubert.

Sehr langsam.

Violine.

Piano.

*pp*

*molto legato*

*p*

*pp*

*cresc.*

*cresc.*

*pp*

*pp*

First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line features a melodic line with a fermata over the fourth measure. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Second system of musical notation. The vocal line begins with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The piano accompaniment features a *pp* (pianissimo) dynamic in the right hand and a *cresc.* marking in the left hand. The piano part includes some slurs and dynamic hairpins.

Third system of musical notation. The vocal line is mostly silent, with a few notes appearing at the end of the system. The piano accompaniment is highly active, featuring dense chordal textures and rapid sixteenth-note passages in both hands. A *p* (piano) dynamic is indicated at the end of the system.

Fourth system of musical notation. The vocal line starts with a *pp* dynamic and includes a *p* dynamic and a *rit.* (ritardando) marking. The piano accompaniment begins with a *decresc.* (decrescendo) marking and includes *pp*, *p*, *rit.*, *pp*, and *ppp* dynamics. The system concludes with a *ppp* dynamic and a fermata over the final notes.

# 12.

## Stimme eines Engels.

La voix d'un ange. — Angel's Voice.

Louis Kron. Op. 105.

VIOLINO. *Andante.*

PIANO. *p*

dim. *p*

*p*

*mf*

*rit.* *a tempo* *p*

3 4 3 4 3 5  
1 2 1 2 2 3

*rit.* *p a tempo*

*cresc.* *mf*

*cresc.* *mf*

*f* *p*

*mf* *f*

*atm.* *p* *dolce* *mp*

*p* *mp*

# 13. Ländler.

Valse champêtre. — Rustic Waltz.

Arthur Seybold, Op.81.Nº2.

Moderato.

*p espr.*

*espr.*

*mf*

*mf*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part is marked *espr.* and *f*. The key signature has two sharps (F# and C#).

Second system of musical notation. It includes tempo markings *ritenuto* and *a tempo*, and a dynamic marking *p*. The piano part continues with *ritenuto* and *a tempo* markings.

Third system of musical notation, continuing the piano accompaniment with various melodic and harmonic textures.

Fourth system of musical notation. It features dynamic markings *p*, *pp*, and *f*, and tempo markings *accel.* and *pizz.*. The piano part includes *pp* and *accel.* markings.



# Jugendlust.

Ardeur Juvenile. — Jouth's Frolics.

Arthur Seybold, Op. 167.

Violine. *Tempo di Valse.* *mf*

Piano. *Tempo di Valse.* *p*

*rit. a tempo*

First system of musical notation. The upper staff is a single treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. It begins with the dynamic marking *p dolce*. The lower staff is a grand staff (treble and bass clefs) with a key signature of two sharps and a time signature of 4/4. It begins with the dynamic marking *p*. The music consists of a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with dynamic markings *mf* and *p*. The lower staff continues the accompaniment with dynamic markings *mf* and *p*. The key signature and time signature remain consistent with the first system.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. The key signature and time signature remain consistent with the first system.

Fourth system of musical notation. The upper staff begins with a dynamic marking of *f* and ends with *p* and a *rit.* marking. The lower staff begins with *mf*, then *p leggiero*, and ends with *rit.*. The key signature and time signature remain consistent with the first system.

Fifth system of musical notation. The upper staff begins with the tempo marking *a tempo* and a dynamic marking of *mf*. The lower staff begins with the tempo marking *a tempo* and a dynamic marking of *p*. The key signature and time signature remain consistent with the first system.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Performance markings include *rit.* and *a tempo* above the vocal line, and *rit.*, *a tempo*, and *leggiero* above the piano part.

Second system of musical notation. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5, then a half note F5. The piano accompaniment continues with eighth-note bass lines and chords. Performance markings include *f* above the vocal line and *f* above the piano part.

Third system of musical notation. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment features a steady eighth-note bass line and chords. Performance markings include *grazioso* above the vocal line and *p* above the piano part.

Fourth system of musical notation. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5, then a half note F5. The piano accompaniment continues with eighth-note bass lines and chords. Performance markings include *mf* above the vocal line and *mf* above the piano part.

Fifth system of musical notation. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment features a steady eighth-note bass line and chords. Performance markings include *rit.* and *pp* above the vocal line, and *pp rit.* above the piano part.

# Weihnachtsfantasie.

Fantaisie de Noël. — Christmas Fantasy.

Aufführungsrecht vorbehalten.

Arthur Seybold, Op. 89.

Moderato.

VIOLINE.

PIANO.

The Moderato section consists of two systems of music. The first system has a Violin part on a single staff and a Piano part on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 8/8. The Violin part begins with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) in the second measure. The Piano part also starts with *p* and moves to *mf* in the second measure. The second system continues the piece with similar dynamics and rhythmic patterns.

Allegretto.

Morgen kommt der Weihnachtsmann.

The Allegretto section begins with a Violin part and a Piano part. The key signature is one sharp (F#) and the time signature is 6/8. The Violin part starts with a forte (*f*) dynamic, then moves to piano (*p*) in the second measure, and mezzo-forte (*mf*) in the third measure. The Piano part also starts with *f*, then *p*, and *mf*. The section includes a repeat sign in the third measure of the Violin part. The title "Morgen kommt der Weihnachtsmann." is written above the Violin part.

The second system of the Allegretto section continues the Violin and Piano parts. The Violin part features a melodic line with some rests, while the Piano part provides a rhythmic accompaniment with eighth-note patterns. The dynamics remain consistent with the previous system.

The third system of the Allegretto section concludes the piece. The Violin part ends with a final melodic phrase, and the Piano part provides a concluding accompaniment. The dynamics are maintained throughout.

Andante.

*p dolce  
espressivo*

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It consists of a series of eighth-note chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' above it.

The second system continues the vocal and piano parts. The vocal line has a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with eighth-note chords and a bass line. A fermata is placed over the final chord of the system.

The third system shows the vocal line with a half note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with eighth-note chords and a bass line. A fermata is placed over the final chord of the system.

The fourth system features the vocal line with a half note B5, a quarter note C6, and a quarter note D6. The piano accompaniment continues with eighth-note chords and a bass line. A fermata is placed over the final chord of the system.

The fifth system shows the vocal line with a half note E6, a quarter note F6, and a quarter note G6. The piano accompaniment continues with eighth-note chords and a bass line. A fermata is placed over the final chord of the system.

Moderato. Alle Jahre wieder.

The first system of the musical score for 'Alle Jahre wieder' features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a 'pesante' (heavy) feel, moving to fortissimo (*ff*) and then ritardando (*rit.*). The piano accompaniment mirrors this dynamic and feel, with a 'pesante' character. The system concludes with a piano (*p*) dynamic and a common time signature.

This block shows the piano accompaniment for the first system of 'Alle Jahre wieder'. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat major or D minor). The accompaniment features a steady, rhythmic pattern in the bass line and chords in the treble line.

Andantino. O du fröhliche

The first system of the musical score for 'O du fröhliche' features a vocal line and a piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and a 'lento' (slow) tempo, moving to piano (*p*) and ritardando (*riten.*). The piano accompaniment follows the same dynamic and tempo markings.

This block shows the piano accompaniment for the first system of 'O du fröhliche'. It consists of two staves, treble and bass clef, with a key signature of one sharp (F# major or D minor). The accompaniment features a steady, rhythmic pattern in the bass line and chords in the treble line.

This block shows the piano accompaniment for the second system of 'O du fröhliche'. It consists of two staves, treble and bass clef, with a key signature of one sharp (F# major or D minor). The accompaniment features a steady, rhythmic pattern in the bass line and chords in the treble line.

*p* *p* *mf*

*p*

Andante.

Stille Nacht.

Weihnachtsglocken.

*f* *p* *f*

Choral.

*f pesante*

Las - set den Løb - ge - sang hö - - - ren.

*f pesante*

voll

# Wichtige Publikationen aus der Violin-Literatur.

## Neue Violin-Etüden-Schule VON ARTHUR SEYBOLD

Eine Auswahl der wertvollsten und berühmtesten Etüden von: *Alday, Bach, Fr. Benda, de Bériot, Bruni, Compagnoli, Corelli, David, Dont, Fiorillo, Gaviniés, Herold, Fr. A. Hoffmann, v. d. Hoya, Kreutzer, Leclair, Locatelli, Lolli, Maurer, Mayseder, Mazas, Meerts, Mestrino, L. Mozart, Paganini, Pichl, Rode, Rovelli, Saint-Lubin, Schloining, Schoen, Seybold, Spohr, Wichtl, Wohlfahrt* in progressiver Reihenfolge vom ersten Anfang bis zur höchsten Vollendung.

**Band I:** Die ersten und allerleichtesten Etüden in der ersten Lage  
 „ **II:** Leichte Etüden in der ersten Lage  
 „ **III:** Schwierigere Etüden in der ersten Lage  
 „ **IV:** Etüden in der zweiten Lage; Verbindung der ersten und zweiten Lage

**Band V:** Etüden in der dritten Lage; Verbindung der ersten und dritten Lage  
 „ **VI:** Etüden in den ersten drei Lagen  
 „ **VII:** Etüden in der vierten Lage und Etüden in den ersten vier Lagen

**Band VIII:** Etüden in der fünften Lage und Etüden in den ersten fünf Lagen  
 „ **IX:** Etüden in den höheren Lagen  
 „ **X:** Triller-Oktaven und Arpeggien-Etüden  
 „ **XI:** Doppelgriff-Etüden  
 „ **XII:** Künstler-Etüden

Nichts charakterisiert dieses großangelegte, epochemachende Werk besser als das Vorwort, das der Verfasser seiner Arbeit zum Geleht übergab, und das deshalb hier folgt:

Hiermit übergebe ich meine neue Etüden-Schule der Öffentlichkeit, in der Hoffnung, durch diese streng progressiv geordnete Auslese der besten Etüden dem angehenden wie dem fortgeschrittenen Violinschüler eine Hilfe zu bieten. Von der Ansicht ausgehend, daß die ersten Studien die Grundlage für alles spätere Können bilden müssen, habe ich gerade diesen einen besonders breiten Raum in der Sammlung angewiesen, um den Schüler erst nach Errichtung eines soliden Fundamentes langsam weiter hinauf bis zu den schwindelnden Höhen der Virtuosität neuerer Meister auch eine Anzahl weniger bekannter aufgenommen wurden, die nach meiner Ansicht eine wertvolle Bereicherung der Literatur bedeuten und ich fühle mich verpflichtet, Herrn Prof. Dr. Altmann, Oberbibliothekar der Musik-Abteilung der kgl. Berliner Bibliothek, für seine bereitwillige Überlassung wertvoller und seltener Werke an dieser Stelle meinen verbindlichsten Dank auszusprechen. Es ist ein langer und mühevoller Weg, den der angehende Schüler vom Anfangsstadium bis zur Vollendung zurückzulegen hat. Sollte ihm hierbei meine Etüden-Schule eine angenehme Begleitung und zugleich Unterstützung sein, so wären die Wünsche, die mich beim Abfassen der Sammlung beseelten, voll erfüllt.

## Die Wundergeige

Eine Sammlung berühmter Kompositionen und Bearbeitungen alter und neuer Meister für Violine u. Klavier, ausgewählt, revidiert und bezeichnet von **ARTHUR SEYBOLD**. Ausstattung, Druck und Papier bieten das Beste, was auf diesem Gebiet existiert.

Der geschätzte Hamburger Pädagoge hat hier ein geradezu einzigartiges Sammelwerk entstehen lassen, dessen Besitz jedem Violinspieler einen erheblichen Teil der für sein Instrument existierenden Literatur zu unglaublich billigem Preise sichert, und das bald in keiner Bibliothek mehr fehlen wird.

### INHALTSVERZEICHNIS

#### HEFT I, leicht (1. Lage)

- |                          |                 |
|--------------------------|-----------------|
| 1. Morgengebet           | P. Tschaikowsky |
| 2. Allfranzösisches 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. Résignation          | L. Sinigaglia  |
| 4. Berceuse             | H. Schloining  |
| 5. Träumerei            | R. Schumann    |
| 6. Allegretto gracioso  | Fr. Schubert   |
| 7. A l'orio il lago     | P. v. Winter   |
| 8. Gavotte              | Fr. J. Gossec  |
| 9. Sérénade             | 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. Träumerei                | 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. Träumerei               | A. Seybold      |
| 14. Feterabend              | A. Seybold      |
| 15. Im Mai                  | A. Seybold      |

#### HEFT V, schwer

- |                         |                    |
|-------------------------|--------------------|
| 1. Prendimi teco        | Vaccal             |
| 2. Berceuse             | A. Simon           |
| 3. Dudelsack            | A. Seybold         |
| 4. Larghetto            | P. Nardini         |
| 5. Die Regimentstochter | Donizetti-Singelee |
| 6. Melodie              | A. Rubinstein      |
| 7. Chant sans paroles   | P. Tschaikowsky    |
| 8. Berceuse             | A. Arensky         |
| 9. Cavatine             | J. Raff            |
| 10. Romanza             | E. Pente           |
| 11. Die Diene           | Fr. Schubert       |
| 12. Dudelsack           | H. Wieniawsky      |

#### HEFT III, mittelschwer (1.-5. Lage)

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

#### HEFT VI, schwer

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

Zu beziehen durch jede Musikalienhandlung, wo nicht vorhanden auch direkt vom **Musikverlag Anton J. Benjamin, Hamburg u. Leipzig.**



Bisher erschienene Kompositionen  
für Violine mit Klavierbegleitung

von

≡ Arthur Seybold. ≡

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

Opus

1. Ländler. *l*  
5. Chant sans Paroles. *l*  
8. Petite Valse. *l*  
14. Intermezzo. *l*  
17. Valse Caprice. *m*  
77. „Elvira.“ Mazurka. *l*  
78. „Unter dem Tannenbaum.“ Fantasie. *l*  
79. „Weihnacht.“ Fantasie. *l*  
81. 4 Vortragsstücke. *l*  
82. „Aller Anfang ist schwer.“ 3 Stücke. *sl*  
84. „Tanzskizzen.“ 4 Stücke. *l*  
85. „Leicht und gefällig.“ 5 Stücke. *sl*  
86. Polonaise. *l*  
87. Kleine Romanze. *l*  
88. „Weihnachtstraum.“ Fantasie. *l*  
89. „Weihnachtsfantasie.“ *l*  
90. Sonatine, C dur. *l*  
91. „Im Mai.“ Fantasie. *l*  
92. Hexentanz. *m*  
93. „Jugend.“ 5 Stücke.  
    No. 1. Märchen. *l*  
    No. 2. Resignation. *l*  
    No. 3. Intermezzo. *m*  
    No. 4. Italienische Romanze. *l*  
    No. 5. Perpetuum mobile. *l*  
94. Impromptu. *l*  
95. „Für kleine Leute.“ 6 Stücke. *sl*  
96. Concertino, A moll. *m*  
97. Polonaise. *l*  
98. „Frühling.“ 3 Stücke.  
    No. 1. Keimen und Ersprossen. *l*  
    No. 2. Ein Frühlingslied. *l*  
    No. 3. Lenz und Liebe. *l*  
99. „Historische Fantasie.“ *sch*  
100. Polonaise. *l*  
101. „Wenn Kinder spielen.“ 10 Stücke. *sl*  
104. „Was spielst du?“ 4 Stücke. *l*  
105. „Der gute Kamerad.“ 6 Stücke. *sl*

Opus

108. Widmung, Serenade, Romanze. *l*  
110. „Récration.“ 4 Stücke.  
    No. 1. La Tendresse. *l*  
    No. 2. Aubade. *l*  
    No. 3. Cavatine. *l*  
    No. 4. Paulowna. *l*  
111. „Jugendfreund.“ 6 Stücke. *sl*  
112. Concertino, D dur. *m*  
113. 4 Vorspielstücke. *l*  
114. „Für's Erste“ 2 Stücke. *sl*  
115. „Frühlingsnacht.“ *l*  
116. Adagio Concertante. *sch*  
117. 3 Vortragsstücke.  
    No. 1. Sonntags. *l*  
    No. 2. Schnitterlied. *l*  
    No. 3. Flüchtige Zeit. *l*  
118. „Episode.“ *m*  
119. „Weihnachtszauber.“ Fantasie. *l*  
120. Erinnerung, Die Jagd, Am Golf. *l*  
121. Concert, D dur. *m*  
125. „Capri.“ Italienische Romanze. *l*  
126. „Aus alten Tagen.“ *l*  
127. „Und Pippa tanzt.“ *l*  
132. „Zum Vortrag.“ 3 Stücke. *l*  
133. „Am Gardasee.“ *l*  
137. 55 Volkslieder. *sl*  
138. Polonaise. *sch*  
141. 5 Vorspielstücke.  
    No. 1. Canzonetta. *l*  
    No. 2. Wiegenlied. *l*  
    No. 3. Italienische Melodie. *l*  
    No. 4. Mazurka. *m*  
    No. 5. Valse. *l*  
151. „Christfest.“ Fantasie. *l*  
153. 4 Charakterstücke.  
    No. 1. Gebet. *l*  
    No. 2. Gondoliera. *l*  
    No. 3. Valse aimable. *l*

Opus

- No. 4. Bleisoldaten-Wachtparade.  
154. Romanze (auch mit Orchester). *sch*  
155. Pussta-Scenen ( „ „ „ ) *m*  
    No. 2. Impromptu. *m*  
    No. 3. Polonaise. *m*  
158. Am Weihnachtsabend. *l*  
159. Weihnachtsglöckchen. *l*  
161. Morgenlied. *l*  
162. Polonaise. *l*  
163. Serenade. *m*  
164. Spanische Weisen. *m*  
165. No. 1. Leichte Reiterei. *l*  
    No. 2. Aus vergangener Zeit. *l*  
    No. 3. Abendständchen. *m*  
    No. 4. Militärmarsch im alten Stile. *m*  
166. Suite tolle.  
    No. 1. Schuhplattler. *sch*  
    No. 2. Traumlied. *m*  
    No. 3. Dudelsack. *m*  
    No. 4. Schlittenfahrt. *m*  
167. Jugendlust. *l*  
168. Rokoko. *l*  
169. Feierabend. *l*  
170. Sehnsucht. *l*  
171. à la Gavotte. *l*  
173. Rennion. *l*  
174. Kaiserstandarte. *l*  
175. Waldsee. *l*  
176. Festzug. *l*  
177. Mexikanisches Ständchen.  
180. „1914.“ *m*  
181. „Das eiserne Kreuz.“ *m*  
185. Der Fiedler. *m*  
188. Teufelstänze. *m*  
191. Frühlingsreigen. *sch*

Wichtige Publikationen aus der Violin-Literatur.

ARTHUR SEYBOLD  
RICHARD WAGNER-ALBUM

für Violine und Klavier — 2 Hefte

Heft 1. *Der fliegende Holländer*: Fantasie. *Tannhäuser*: Pilgerchor. Marsch und Chor. *Lohengrin*: Fantasie. *Die Meistersinger von Nürnberg*: Am stillen Herd. Walthers Preislied. *Die Walküre*: Siegmunds Liebesgesang. *Parsifal*: Karfreitagszauber.  
Heft 2. *Rienzi*: Gebet. *Der fliegende Holländer*: Spinnerlied. Ballade der Senta. *Tannhäuser*: Lied an den Abendstern. Arie der Elisabeth. Fantasie. *Lohengrin*: Brautchor. Im fernen Land. *Tristan und Isolde*: Vorspiel. *Die Meistersinger von Nürnberg*: Fantasie. Albumblatt.

ARTHUR SEYBOLD  
SINGELÉE-ALBUM

Fantasien über die beliebtesten Opern in mittelschwerer Spielart von J. B. Singelée. — 2 Hefte

Heft 1. *Weber*: Der Freischütz. *Singelée*: Fantaisie pastorale. *Meyerbeer*: Die Hugenotten. *Wagner*: Der fliegende Holländer. *Lohengrin*. *Flotow*: Alessandro Stradella.  
Heft 2. *Meyerbeer*: Der Prophet. *Donizetti*: Die Regimentstochter. *Luzia di Lammermoor*. *Boieldieu*: Die weiße Dame. *Wagner*: Tannhäuser. *Die Meistersinger von Nürnberg*. *Flotow*: Martha.

Alte Meister des Violinspiels

ausgewählt, revidiert und bezeichnet von  
ARTHUR SEYBOLD

Zwei hervorragend schön ausgestattete Bände

BAND I. *Bach*: Sarabande. *Corelli*: Corrente. *Martini*: Gavotte. *Aubert*: Presto. *Glück*: Gavotte. *Leclair*: Largo. *Aubert*: Giga. *Veracini*: Giga. *Leclair*: Gavotte. *Mozart*: Menuett. *Händel*: Allegro. *Leclair*: Aria, Allegro und Prestissimo.

BAND II. *Bach*: Air. *Gossec*: Gavotte. *Leclair*: Menuett. *Locatelli*: Adagio und Giga. *Tartini*: Larghetto. *Corelli*: La Folia (Folies d'Espagne). *Viotti*: Adagio. *Leclair*: Sarabande und Tambourin. *Vivaldi*: Sonate. *Händel*: Sonate.

„Man könnte meinen, in Seybold wäre ein zweiter *Dlabell* entstanden.“  
(Prof. Krause im «Hbg. Fremdenblatt».)

RICHARD BARTH, op. 23

Sonate im alten Stil . . . . .

ARTHUR SEYBOLD:

Das neue System oder Wie ich meinen  
5jährigen Jungen das Geigen lehrte

Eine neue, glänzend  
begutachtete Violinschule! Op. 172 Ausgabe broschiert.  
Einzel in 2 Teilen broschiert.

„Ich schätzte den Verfasser längst als ausgezeichneten Musiker und hervorragenden Pädagogen, dessen neuestes Werk ich als einen großen Gewinn für die violinspielende Welt halte. — Auch die Herausgabe der ausgewählten, revidierten Stücke älterer Meister kennzeichnet in jeder Weise den erfahrenen, tüchtigen Künstler.“

Charlottenburg, den 18. IV. 1914.

Prof. Bernhard Dessau, Kgl. Konzertmeister.

ARTHUR SEYBOLD:  
Kompositionen für Violine u. Pianoforte

- op. 78. Unter dem Tannenbaum (leichte Weihnachtsfantasie, 1. Lage)
- op. 79. Weihnacht (Fantasie, 1.—3. Lage)
- op. 81. Vier Vortragsstücke (1. Lage):  
Heft 1. Träumerei — Ländler  
Heft 2. Süßes Erinnern — Begegnen
- op. 86. Polonaise (1.—3. Lage)
- op. 88. Weihnachtstraum (1. Lage)
- op. 89. Weihnachtsfantasie (1. Lage)
- op. 90. Sonatine C dur (1. Lage)
- op. 91. Im Mai (leichte Fantasie für Violine, 1. Lage)
- op. 161. Morgenlied (1. Lage)
- op. 162. Polonaise (3. Lage)
- op. 163. Serenade (5. Lage)
- op. 164. Spanische Weisen (3. Lage)
- op. 166. Suite Folle: 1. Schuhplattler — 2. Traumlied —  
3. Dudelsack — 4. Schlittenfahrt }

- op. 167. Jugendlust
- op. 168. Rokoko
- op. 169. Feierabend
- op. 170. Sehnsucht
- op. 171. A la Gavotte
- op. 173. Réunion (Tempo di Valse)
- op. 174. Kaiserstandarte, Marsch
- op. 175. Am Waldsee
- op. 176. Festzug (Polonaise)
- op. 177. Mexikanisches Ständchen
- op. 137. Volkslieder-Album, 55 beliebte Melodien m. zweiter  
Violine ad libitum (für den Unterricht bearbeitet):  
Ausgabe für Violine und Piano  
" " 2 Violinen und Piano  
" " Violine solo  
" " 2 Violinen

Zwei vaterländische Fantasien, leicht bis mittelschwer  
No. 1, op. 180. „1914“ (1.—3. Lage).  
No. 2, op. 181. „Das eiserne Kreuz“ (1.—5. Lage).

4 neue leichte ~ Vortragsstücke von FRANZ DRDLA dem berühmten Schöpfer der Kubelik-Serenade

1. Elegie ■ 2. Tanzszene ■ 3. Scherzo ■ 4. Polonaise.

*Drdla*, seit langem weltbekannt als einer der ersten Meister auf dem Gebiet der Violinkomposition, hat in diesen 4 duftigen Gebilden sicherlich einen neuen Höhepunkt seines Schaffens erklimmen. Leichter melodischer Fluß, ansprechende Harmonieen und muster-gültiger Satz vereinen sich und gestatten für diese Werke die Voraussage auf die gleiche Verbreitung wie für seine in allen Erdteilen berühmte Serenade.  
Hamburger Konzert- und Theaterzeitung.

G. TARTINI.

Kompositionen bearbeitet und herausgegeben von Emilio Pente.

Zwei Trios für zwei Violinen und Pianoforte, bearbeitet und herausgegeben von Emilio Pente . . . . .

Sechs Sonaten für zwei Violinen und Violoncell in drei Saiten . . . . .

Violin-Konzert, *dmoll*, bearbeitet, Klavier-Auszug mit Solostimme . . . . .

HARRY SCHLOMING:

Viola-Schule Teil I/II (auch zum Selbstunterricht geeignet)

14 Studien für die Violine, op. 14 (leicht und in fortschreitender Folge. 1. Lage) . . . . .

24 Studien für die Bratsche, op. 15. Teil I für Anfänger, Teil II für vorgeschrittene Spieler . . . . .

32 Studien für Violine für vorgeschrittene Spieler, op. 16. Teil I und II . . . . .

Zu beziehen durch jede Musikalienhandlung, wo nicht vorhanden auch direkt vom

MUSIKVERLAG ANTON J. BENJAMIN · HAMBURG UND LEIPZIG.