

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 · HAMBURG · MILANO

Made in Germany

Carl Ebling, Musikalienhandlung, ~~Mahr~~

Imprimé en Allemagne

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, Cdur. *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 Ersprießen. *l*
No. 2. Ein Frühlingsslied. *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*
108. Widmung, Serenade, Romanze. *l*

Opus

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. „Frühlingssnacht.“ *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*
No. 4. Bleisoldaten-Wachtparade.
154. Romanze (auch mit Orchester). *sch*

Opus

155. Puzza-Scenen (auch mit Orch). *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 folle.
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. Rennon. *l*
174. Kaiserstandarte. *l*
175. Waldsee. *l*
176. Festzug. *l*
177. Mexikanisches Ständchen. *l*
180. „1914.“ *m*
181. „Das Eisene Kreuz.“ *m*
183. „Aus der Jugendzeit.“ Heft I. *l*
Heft II. *l*
185. Der Fiedler. *m*
188. Teufelstänze. *sch*
191. Frühlingsreigen. *sch*
200. Die Dorfschmiede. *l*
201. Die Waldmühle. *l*
202. Vöglein im Baum. *m*
208. 66 Volkslieder. *l*
- 205/6. Mein Opern-Repertoire. *l-m*
209. Mondschein-Serenade. *m*
210. Der Kindergarten. Heft I/II. *l-m*

Fra Diavolo.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Potpourri.

Daniel Fr. E. Auber.

Arthur Seybold, Op. 205, No 10.

Allegro maestoso. Marsch. (Ouvverture.)

Violine.

Piano.

The musical score is arranged in four systems, each with a Violin staff and a Piano grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes various dynamic markings: *pp* (pianissimo), *p* (piano), *dim.* (diminuendo), and *cresc. poco a poco* (crescendo poco a poco). It also features technical markings such as *tr* (trill), *trm* (trill mordent), and *trm* (trill mordent) with a *trm* symbol. The notation includes slurs, accents, and various rhythmic values. The first system shows the Violin starting with a *pp* dynamic and a trill. The Piano part begins with a *p* dynamic and a *dim.* marking. The second system features *cresc. poco a poco* markings in both parts. The third system includes a *pp* marking in the Violin part and a *trm* marking. The fourth system shows a *poco cresc.* marking in both parts.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* marking and includes a *mp* dynamic marking with triplet markings. The piano accompaniment also starts with a *cresc.* marking and includes a *mp* dynamic marking.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line includes *p* and *pp* dynamic markings and triplet markings. The piano accompaniment includes a *pp* dynamic marking.

Allegro. Nur aufgestanden in dem Wirtshaus.

Third system of musical notation, beginning with the tempo and mood marking **Allegro.** It consists of a vocal line and a piano accompaniment. The vocal line starts with a *mf* dynamic marking. The piano accompaniment also starts with a *mf* dynamic marking.

Fourth system of musical notation, consisting of a piano accompaniment. It features a rhythmic pattern of eighth and sixteenth notes in both the treble and bass staves.

Fifth system of musical notation, consisting of a piano accompaniment. It features a rhythmic pattern of eighth and sixteenth notes in both the treble and bass staves, ending with a *f* dynamic marking.

Allegretto. Erblickt auf Felsenhö'n.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a treble clef and a key signature of one sharp (F#). It begins with a *mf espr.* dynamic marking. The middle and bottom staves are a grand staff in treble and bass clefs, with a key signature of one sharp. The piano accompaniment starts with a *p* dynamic marking. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system continues the musical piece. The melodic line in the top staff shows various rhythmic patterns and rests. The piano accompaniment in the grand staff continues with consistent eighth-note textures in both hands.

The third system of musical notation. The melodic line includes some chromatic movement. The piano accompaniment maintains its rhythmic pattern, with some changes in chord voicings.

The fourth system of musical notation. The piano part features a *p* dynamic marking in the right hand and a *p* dynamic marking in the left hand. The melodic line continues with its characteristic eighth-note accompaniment.

The fifth system of musical notation, which concludes the piece. The melodic line ends with a final cadence. The piano accompaniment also concludes with a final chord. Dynamics include *f* in the left hand and *p* in the right hand.

Allegretto. Erblickt auf Felsenhö'n.

First system of the musical score. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto'. The first measure of the vocal line is marked 'mf espr.'. The piano accompaniment begins with a piano 'p' dynamic.

Second system of the musical score, continuing the vocal and piano parts from the first system.

Third system of the musical score. The piano accompaniment features a dynamic change to 'f' (forte) in the final measure of this system.

Fourth system of the musical score. The piano accompaniment features a dynamic change to 'p' (piano) in the first measure of this system.

Fifth system of the musical score, concluding the piece. The piano accompaniment features a dynamic change to 'p' (piano) in the first measure of this system.

Allegro non troppo. Ewig will ich dir gehören.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic and features a melodic line with several slurs and ornaments. The piano accompaniment is in bass clef with a common time signature (C) and a mezzo-forte (*mf*) dynamic. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system continues the vocal and piano parts. The vocal line maintains its melodic flow with slurs and ornaments. The piano accompaniment continues with its rhythmic eighth-note pattern, showing some harmonic changes in the right hand.

The third system includes a key signature change from one sharp to two sharps (F# and C#). The piano accompaniment features a section with a forte (*f*) dynamic, characterized by a dense texture of chords and a more active bass line.

The fourth system is marked with *espr.* (espressivo) and *non legato*. The vocal line has a more expressive quality with slurs and accents. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

The fifth system concludes the piece with a ritardando (*rit.*) marking. The piano accompaniment features a complex texture with chords and a bass line. The system ends with a key signature change to three sharps (F#, C#, and G#).

Andantino con moto. Dorina, jene Kleine.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. A dynamic marking of *mf* is placed below the first note. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand features a rhythmic pattern of eighth notes, often in pairs, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is placed below the first measure of the piano part.

The second system continues the musical piece. The vocal line features a triplet of eighth notes and a dynamic marking of *p*. The piano accompaniment includes a dynamic marking of *pp* in the bass line towards the end of the system.

The third system shows the vocal line with a dynamic marking of *p*. The piano accompaniment features a prominent melodic line in the right hand with a dynamic marking of *p*.

The fourth system continues the piano accompaniment with complex rhythmic patterns in both hands, including triplets and sixteenth-note runs.

The fifth system concludes the piece. The vocal line has a dynamic marking of *p* and a tempo change instruction *piu mosso*. The piano accompaniment also has a dynamic marking of *p* and ends with a final chord in the right hand.

Allegro. Höret doch! Welch ein Marsch.

First system of musical notation. The top staff is a single melodic line in treble clef, marked *leggiero*. The bottom part is a grand staff (treble and bass clefs) with a piano accompaniment, also marked *leggiero*. The key signature is two sharps (F# and C#) and the time signature is 6/8.

Second system of musical notation. The top staff continues the melody, marked *mf*. The piano accompaniment in the grand staff continues with a steady rhythmic pattern.

Third system of musical notation. The top staff features a dynamic change to *p* and the marking *leggiero*. A *V^o* (ritardando) marking is present above the staff. The piano accompaniment continues.

Fourth system of musical notation. This system continues the piano accompaniment and melodic lines from the previous systems, maintaining the *leggiero* character.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#) and the time signature is 4/4. The top staff begins with a dynamic marking of *mf* and contains a melodic line with slurs and accents. The grand staff begins with a dynamic marking of *mf* and contains a piano accompaniment with chords and moving lines. Both the top and grand staves end with a *cresc.* marking and a fermata over a final chord.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The top staff has a dynamic marking of *ff* and contains a melodic line with slurs and accents. The grand staff also has a dynamic marking of *ff* and contains a piano accompaniment. The system concludes with a fermata over the final chord.

Third system of musical notation. The top staff includes dynamic markings of *accel.* and *animato*. The grand staff also includes *accel.* and *animato* markings. The system ends with a fermata over the final chord.

Fourth system of musical notation. The top staff includes dynamic markings of *accel.* and *ff*. The grand staff includes *accel.* and *ff* markings. The system concludes with a fermata over the final chord.

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 M. 0,75 / Violine u. Klavier à M. 2,— / 2 Violinen u. Klavier à M. 2,50
Klavier, Violine und Cello à M. 2,50 / Klavier, 2 Violinen und Cello à M. 3,—

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Made in Germany

Imprimé en Allemagne

Fra Diavolo.

Potpourri.

Daniel Fr. E Auber.

Arthur Seybold, Op. 205 N^o 10.

Violine I.

Fra Diavolo.

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Potpourri. Daniel Fr. E. Auber.

Violine I.

Arthur Seybold, Op. 205 No 10.

Allegro maestoso. Marsch. (Ouvverture.)

Musical score for the first section, 'Allegro maestoso. Marsch. (Ouvverture.)'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are 'Allegro maestoso. Marsch. (Ouvverture.)'. The first staff includes dynamics *pp* and *cresc. poco a poco*, and features a *trm* (trill) marking. The second staff continues with dynamics *p* and *cresc.*. The third staff has dynamics *pp* and *poco cresc.*. The fourth staff has dynamics *pp* and *poco cresc.*. The fifth staff has dynamics *mp* and *p*, and includes triplet markings.

Allegro. Nur aufgestanden in dem Wirtshaus.

Musical score for the second section, 'Allegro. Nur aufgestanden in dem Wirtshaus.'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are 'Allegro. Nur aufgestanden in dem Wirtshaus.'. The first staff includes dynamics *pp*, *mf*, and *mf*. The second staff has dynamics *mf*. The third staff has dynamics *f*.

Allegretto. Erblickt auf Felsenhöhn.

Musical score for the third section, 'Allegretto. Erblickt auf Felsenhöhn.'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo and mood are 'Allegretto. Erblickt auf Felsenhöhn.'. The first staff includes dynamics *mf espr.*. The second staff has dynamics *p*. The third staff has dynamics *f* and *p*. The fourth staff has dynamics *f* and *p*.

Violine I.

Allegro non troppo. Ewig will ich dir gehören.

Andantino con moto. Dorina, jene Kleine.

Allegro. Höret doch! Welch ein Marsch.

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

DIE WUNDERGEIGE

VIOLINE SOLO

Sammlung berühmter Kompositionen

Bearbeitungen alter und neuer Meister

HEFT I. Leicht, 1. Lage.

- | | |
|--------------------------|-----------------|
| 1. Morgengebet | P. Tschalkowsky |
| 2. Altfranzösisches Lied | P. Tschalkowsky |
| 3. Morgenstille | E. Krause |
| 4. Der kleine Geiger | J. E. Humm 1 |
| 5. Romanze | A. Weidig |
| 6. An die Rose | M. Dahma |
| 7. Menuett | G. B. Lully |
| 8. Arle | 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 II. Leicht, 1. Lage.

- | | |
|------------------------------|-----------------|
| 1. Nocturno | O. Fleischmann |
| 2. Reigen seliger Geister | Ch. W. Gluck |
| 5. Menuett | L. Dodererini |
| 4. Lied des Drehorgelmannes. | P. Tschalkowsky |
| 5. Trübsmet | P. Tschalkowsky |
| 6. Siciliano | G. D. Pergolesi |
| 7. Barcarole | A. Weidig |
| 8. Melodie | N. Sokolowsky |
| 9. Scherzo | N. Sokolowsky |
| 10. Ständchen | Fr. Schubert |
| 11. Im Stammbuch | L. Kron |
| 12. Largo | G. F. Händel |
| 13. Trübsmet | A. Seybold |
| 14. Feiernabend | A. Seybold |
| 15. Im Mai | A. Seybold |

HEFT III. Mittelschwer, 1.-3. Lage.

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

HEFT IV. Mittelschwer, 1.-5. Lage.

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

HEFT V. Schwer.

- | | |
|-------------------------|--------------------|
| 1. Prendimi teco | Vaccini |
| 2. Berceuse | A. Simon |
| 3. Dudelsack | A. Seybold |
| 4. Larghetto | P. Martini |
| 5. Die Regimentstochter | Donizetti-Singelee |
| 6. Melodie | A. Rubinstein |
| 7. Chant sans paroles | P. Tschalkowsky |
| 8. Berceuse | A. Arensky |
| 9. Cavatine | J. Raff |
| 10. Romanse | E. Feste |
| 11. Die Bläse | Fr. Schubert |
| 12. Dudelsack | H. Wieniawsky |

HEFT VI. Schwer.

- | | |
|---------------------------|-----------------|
| 1. Air | J. S. Bach |
| 2. Barcarole | P. Tschalkowsky |
| 3. Canzonetta | P. Tschalkowsky |
| 4. Schupfspiel | A. Seybold |
| 5. Chanson polonaise | E. Feste |
| 6. Romanse | L. v. Beethoven |
| 7. Berceuse | S. Prokofjew |
| 8. Serenade und Tambourin | Leclair-David |
| 9. Oberlaus | H. Wieniawsky |
| 10. Légende | H. Wieniawsky |
| 11. Romanse | N. Paganini |
| 12. Réverie | H. Wieniawsky |

WEITERE AUSGABEN DIESER SAMMLUNG.

HEFT I-VI Violine u. Klavier/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. Frühlicher Landmann | Robert Schumann, op. 68 |
| 5. Lied an den Abendstern aus „Tannhäuser“ | Richard Wagner |
| 6. Hohenriedberger Marsch | Friedrich der Große |
| 7. Reunion | Arthur Seybold, op. 173 |
| 8. Sonst spielt' ich mit Zepher | A. Lortzing |
| 9. Largo | G. F. Händel |
| 10. Ave verum | W. A. Mozart |
| 11. Lehn' deine Wang' an meine Wang | A. Jensen, op. 1 b Nr. 1 |
| 12. Wegenleid | Fr. Schubert, op. 98 Nr. 2 |
| 13. Erholungsstunden. Romanze | Franz Wohlfahrt, op. 50 |
| 14. Waldnacht | Franz Abt, op. 211 Nr. 3 |
| 15. Unter dem Lindenbaum | F. Eberle, op. 7 |
| 16. Ungeduld | Fr. Schubert, op. 25 Nr. 7 |
| 17. Gruß. Liebe zieht durch mein Gemü | F. Mendelssohn-Darholdy |
| 18. Die Mutter an der Wiege | C. Loewe |
| 19. Erholungsstunden. Andante | Franz Wohlfahrt, op. 50 |
| 20. Moment musical | Franz Schubert |
| 21. Auf Flügeln des Gesanges | F. Mendelssohn-Darholdy |
| 22. Gute Nacht, du mein herabtes Kind | Franz Abt, op. 157 Nr. 2 |
| 23. Kavatine aus „Der Freischütz“ | C. M. von Weber |
| 24. Weihnachtsraum | Arthur Seybold, op. 88 |

BAND II. Leicht, 1. Lage.

- | | |
|---|---------------------------------------|
| 1. O laß dich halten, goldne Stunde | Adolf Jensen, op. 95 Nr. 3 |
| 2. Ich bete an die Macht der Liebe | D. Bortolanaky |
| 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 Leitermann 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. Torqueter Marsch | |
| 11. Schlaf wohl, du süßer Engel du | Franz Abt, op. 213 Nr. 3 |
| 12. Kaiserstodarte | Arthur Seybold, op. 174 |
| 13. Abendständchen | August Härtel |
| 14. Lieblingsplätzchen | F. Mendelssohn-Darholdy, op. 99 Nr. 3 |
| 15. Kriegsmarsch der Priester aus „Athalie“ | F. Mendelssohn-Darholdy |
| 16. Reiterständchen | Alb. Diehl, op. 149 Nr. 10 |
| 17. Kleiner Zigeuner | Alb. Diehl, op. 149 Nr. 11 |
| 18. Kol Nidra, Hebräische Melodie | |
| 19. Brautlied aus „Lohengrin“ | Richard Wagner |
| 20. Unter dem Tannenbaum | Arthur Seybold, op. 78 |

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

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| 1. Großmütterchen | Gust. Linger, op. 20 |
| 2. Souvenir de Mona Lisa | J. Schebeck, op. 25 |
| 3. Stephenie-Gavotte | A. Czibulka, op. 312 |
| 4. Gute Nacht, fahr' wohl | Fr. Köcken, op. 52 |
| 5. Krönungsmarsch aus „Prophet“ | G. Meyerbeer |
| 6. Hoffmanns Erählungen, Intermezzo und Barcarole | J. Offenbach |
| 7. Soße, 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. Siegmunds Liebesgesang aus „Walküre“ | Richard Wagner |
| 14. Am stillen Herd aus „Meisterstinger von Nürnberg“ | Richard Wagner |

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

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| 1. Klänge aus der Heimat, Oberländler | Jos. Gungl |
| 2. Blumenlied | G. Lange, op. 39 |
| 3. Bröllops-Marsch | A. Sndermann, op. 13 |
| 4. Elegie | Franz Drdlo, op. 156 Nr. 1 |
| 5. Leuchtkäferchens Ständchen, Serenade | Ludwig Siede, op. 70 |
| 6. Die Träne | Fr. Köcken, op. 52 |
| 7. Tannhäuser (Pflgerchor) | Richard Wagner |
| 8. Die Meisterstinger von Nürnberg, Wehlers Preislied | Richard Wagner |
| 9. Türkischer Marsch | W. A. Mozart |
| 10. Der Ross Hochachtung | Leon Jessel, op. 216 |
| 11. Traumbilder | H. C. Lumbye |
| 12. Wegenlied aus der Oper „Der Kuß“ | Fr. Smetana |

BAND V. Mittelschwer, 1.-7. Lage.

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

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