

# 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

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. Alfranzösisches 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. Scholting   |
| 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. Fielschmann  |
| 2. Reigen seliger Geister   | Ch. W. Gluck    |
| 3. Menuett                  | L. Boccherini   |
| 4. Lied des Drehorgelmannes | P. Tschaikowsky |
| 5. Trümerel                 | P. Tschaikowsky |
| 6. Stellanio                | 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 Mai                  | A. Seybold      |

### HEFT V. Schwer

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

### HEFT III. Mittelschwer, 1.—3. Lage

- |                                |                   |
|--------------------------------|-------------------|
| 1. Berceuse                    | L. Sinigaglia     |
| 2. Nur wer die Sehnsucht kennt | P. Tschaikowsky   |
| 3. Chanson triste              | P. Tschaikowsky   |
| 4. Imprompu                    | 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 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. Canzonetta              | P. Tschaikowsky |
| 4. Schupflatter            | A. Seybold      |
| 5. Chanson polonaise       | E. Pente        |
| 6. Romanze                 | L. v. Beethoven |
| 7. Berceuse                | S. Preßmann     |
| 8. Sarabande und Tambourin | Leclair-David   |
| 9. Oberliss                | H. Wieniawsky   |
| 10. Legende                | J. B. Singelee  |
| 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. Reunion                                 | Arthur Seybold, op. 173      |
| 8. Sonst spielt' ich mit Zepier            | A. Lortzing                  |
| 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. Erholungstunden, Romanze               | Franz Wohlfahrt, op. 50      |
| 14. Waldendacht                            | Franz Abt, op. 211 Nr. 3     |
| 15. Unter dem Lindenbaum                   | F. Eberle, op. 7             |
| 16. Ungeduld                               | Fr. Schubert, op. 25 Nr. 7   |
| 17. Gruß: Leise zieht durch mein Gemüt     | F. Mendelssohn-Bartholdy     |
| 18. Die Mutter an der Wiege                | C. Löwe                      |
| 19. Erholungstunden. 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

- |   |  |
|---|--|
| 1. O laß dich halten, goldne Stunde         | Adolf Jensen, op. 35 Nr. 3             |
| 2. Ich bete an die Macht der Liebe          | D. Bortniansky                         |
| 3. O Jugend, wie bist du so schön           | Franz Abt, op. 428 Nr. 3               |
| 4. Erholungstunden, Walzer                  | Franz Wohlfahrt, op. 50                |
| 5. Lo 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. Torgauer 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. Reiterstückchen                         | Alb. Biehl, op. 143 Nr. 10             |
| 17. Kleiner Zigeuner                        | Alb. Biehl, op. 143 Nr. 11             |
| 18. Kol Nidre. Hebräische Melodie           |  |
| 19. Drautlied 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

- |   |   |
|---|---|
| 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, ihr' wohl                              | Fr. Kücken, op. 52  |
| 5. Krönungsmarsch aus „Prophet“                       | G. Meyerbeer  |
| 6. Hoffmanns Erzählungen, Intermezzo und Barcarole    | J. Offenbach  |
| 7. Scira, Intermezzo                                  | Ludwig Siede, op. 47  |
| 8. Sehnsucht  | Arthur Seybold, op. 170   |
| 9. Ungarischer Tanz, G-moll                           | bei J. Brahms Bearbeitung                                       |
| 10. Ungarischer Tanz, D-dur                           | Ung. Tanz Nr. 5<br>bei J. Brahms Bearbeitung<br>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

- |   |                            |
|---|----------------------------|
| 1. Klänge aus der Heimat. Oberländer                  | Jos. Gungl                 |
| 2. Blumenlied   | G. Lange, op. 99           |
| 3. Bröllops-Marsch                                    | H. Södermann, op. 13       |
| 4. Elegie   | Franz Drdla, op. 135 Nr. 1 |
| 5. Leuchtkäferchens Stelldichein, Serenade            | Ludwig Siede, op. 70       |
| 6. Die Träne  | Fr. Kücken, op. 52         |
| 7. Tannhäuser (Pülgchor)                              | Richard Wagner             |
| 8. Die Meistersinger von Nürnberg: Walthers Preislied | Richard Wagner             |
| 9. Türkischer Marsch                                  | W. A. Mozart               |
| 10. Der Rose Hochzeitszug                             | Léon 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            | Léon Jessel, op. 107      |
| 5. Narcissus                        | E. Nevin                  |
| 4. Träume, Lied                     | Richard Wagner            |
| 5. Die Heinzelmännchen              | Richard Ellenberg, op. 29 |
| 6. Vielleichen, Intermezzo          | Ludwig Siede, op. 80      |
| 7. Parstfal, Karfreitagssauber      | Richard Wagner            |
| 8. Ballgeflüster, Walzer-Intermezzo | Erik Meyer-Helmund        |
| 9. Ungarische Rhapsodie Nr. 2       | Franz Liszt               |
| 10. Mazurka                         | Fr. Chopin, op. 7 Nr. 1   |

In jeder Musikalien-, Instrumenten- und Buchhandlung zu haben oder vom  
**VERLAG ANTON J. BENJAMIN \* LEIPZIG - MILANO**

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Droits d'exécution réservés.

von Friedrich Smetana.

## Potpourri.

Arthur Seybold, Op. 206. No 12.

Allegro vivo. (♩.=104) Kommen wir gerne, so kommen wir gleich.

Violino.

Piano.

*f*

*ff*

*mf*

*dim.*

*rit.*

## Moderato assai. (♩ = 80) Gern ja will ich dir vertrauen.

*con anima*  
*p espress.*

*p* *pp*

*sf* *p*

*p* *sf* *p* *rit.*

*mf* *p* *mf* *p*

*f* *mf* *p*

The musical score is written for voice and piano. It consists of six systems of staves. The first system includes a vocal line with a 'con anima' marking and a piano accompaniment starting with 'p espress.'. The second system continues the vocal line with a 'sf' dynamic and piano accompaniment with 'p' and 'pp' dynamics. The third system features a vocal line with 'sf espress.' and 'rit.' markings, and piano accompaniment with 'p', 'sf', and 'p' dynamics. The fourth system shows a vocal line with 'mf' and piano accompaniment with 'p', 'mf', and 'p' dynamics. The fifth system has a vocal line with 'f' and 'mf' markings, and piano accompaniment with 'f' and 'p' dynamics. The sixth system concludes with a vocal line and piano accompaniment with 'f' and 'p' dynamics.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings *p*, *poco accel.*, *mf*, and *rit.*. The violin part includes *poco accel.*, *f*, and *rit.*. The system concludes with a double bar line.

Moderato. Alles geht am Schnürchen.

Musical score for the second system, starting with the tempo and mood instruction "Moderato. Alles geht am Schnürchen." The piano part begins with *p legg.* and *<sf*. The violin part begins with *p*. The system concludes with a double bar line.

Musical score for the third system, featuring piano and violin parts. The piano part includes the marking *p legato*. The violin part includes the marking *legato*. The system concludes with a double bar line.

Musical score for the fourth system, featuring piano and violin parts. Both parts include the marking *dolce*. The system concludes with a double bar line.

Musical score for the fifth system, featuring piano and violin parts. The system concludes with a double bar line.

## Allegro vivace. (♩=120) Seht am Strauch die Knospen springen.

The image displays a musical score for a piece titled "Allegro vivace. (♩=120) Seht am Strauch die Knospen springen." The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegro vivace" with a metronome marking of ♩=120. The piece begins with a mezzo-forte (mf) dynamic. The piano accompaniment features a steady eighth-note bass line. The melodic line includes various ornaments such as mordents and grace notes, and is marked with accents. The score is divided into five systems, each with a vocal line and a piano accompaniment. The final system concludes with a key signature change to three sharps (F#, C#, G#) and a piano (p) dynamic marking.

Andante amoroso. (♩=60) Ich weiß Euch einen lieben Schatz.

The first system of the musical score for 'Andante amoroso' features a vocal line and piano accompaniment. The vocal line begins with a melodic phrase marked 'dolce espress.' and includes fingerings such as '2' and '0'. The piano accompaniment consists of chords and moving lines in both hands. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Andante amoroso' with a quarter note equal to 60 beats per minute.

The second system continues the 'Andante amoroso' piece. The vocal line features a melodic phrase marked 'mf' and includes fingerings like '4', '2', and '1'. The piano accompaniment continues with chords and moving lines. The key signature and time signature remain the same as in the first system.

Moderato assai quasi Andante. (♩=60) Mein

The third system begins the 'Moderato assai quasi Andante' section. The vocal line starts with a melodic phrase marked 'riten.' and 'p', followed by 'mf leggiero'. The piano accompaniment includes chords and moving lines, with 'p leggiero' marked in the right hand. The key signature changes to one sharp (F#), and the time signature changes to 2/4. The tempo is marked 'Moderato assai quasi Andante' with a quarter note equal to 60 beats per minute.

lieber Schatz, nun aufgepaßt.

The fourth system continues the 'Moderato assai quasi Andante' section. The vocal line features a melodic phrase marked 'dolce' and 'rit.', followed by 'mf'. The piano accompaniment includes chords and moving lines, with 'mf rit.' marked in the right hand. The key signature and time signature remain the same as in the third system.

a tempo

The fifth system concludes the 'Moderato assai quasi Andante' section. The vocal line features a melodic phrase marked 'rit.'. The piano accompaniment includes chords and moving lines, with 'p a tempo' marked in the left hand and 'rit.' in the right hand. The key signature and time signature remain the same as in the previous systems.

Andante. (♩ = 58) Es muß gelingen.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part is written in 3/4 time and includes various textures such as chords, arpeggios, and moving lines in both hands. Performance markings include *mf con espressione*, *p*, and *espress.*. The score is in G major and 3/4 time, with a tempo of Andante (♩ = 58). The piece is titled "Es muß gelingen" and is from Schubert's "Die Schöne Müllerin".



Allegretto.

First system of the musical score for 'Allegretto'. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in 2/4 time. The top staff begins with a treble clef and a key signature of one sharp (F#). The grand staff begins with a bass clef and the same key signature. The piece starts with a piano (*p*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Moderato. Polka.

First system of the musical score for 'Moderato. Polka'. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in 2/4 time. The top staff begins with a treble clef and a key signature of one sharp (F#). The grand staff begins with a bass clef and the same key signature. The piece starts with a piano (*p*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of the musical score for 'Moderato. Polka'. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in 2/4 time. The top staff begins with a treble clef and a key signature of one sharp (F#). The grand staff begins with a bass clef and the same key signature. The piece continues with a mezzo-forte (*mf*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Third system of the musical score for 'Moderato. Polka'. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in 2/4 time. The top staff begins with a treble clef and a key signature of one sharp (F#). The grand staff begins with a bass clef and the same key signature. The piece concludes with a fortissimo (*ff*) dynamic and a ritardando (*rit.*) marking. The first staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

## Allegro. (♩ = 72) Tanz. (Furiant.)

First system of musical notation for the 'Allegro' section. The treble staff contains a melodic line with eighth-note patterns and slurs. The piano accompaniment in the bass and treble staves consists of chords and eighth-note figures. A first ending bracket is marked above the treble staff.

Second system of musical notation. The treble staff continues the melodic line with slurs and accents. The piano accompaniment maintains a steady eighth-note rhythm. A second ending bracket is marked above the treble staff.

Third system of musical notation. The treble staff features a melodic line with slurs and accents. The piano accompaniment continues with chords and eighth notes. The system concludes with a double bar line.

## Meno vivo.

First system of musical notation for the 'Meno vivo' section. The tempo is marked 'Meno vivo'. The treble staff begins with a melodic line marked 'mf espressivo'. The piano accompaniment in the bass and treble staves features chords and eighth-note patterns, also marked 'mf espressivo'.

Second system of musical notation. The treble staff continues the melodic line with slurs and accents. The piano accompaniment consists of chords and eighth notes. The system concludes with a double bar line.

Tempo I.

First system of musical notation. The treble staff begins with a piano marking *p* and a triplet of eighth notes marked *p<sup>3</sup>*. The bass staff begins with a piano marking *p*. The key signature has one flat (B-flat).

Second system of musical notation. The treble staff features a forte marking *fz*. The bass staff features a mezzo-forte marking *mf*. The key signature changes to two flats (B-flat and E-flat).

Third system of musical notation. The treble staff includes a piano marking *p* and a *poco a poco cresc.* instruction. The bass staff includes a *poco a poco cresc.* instruction and a forte marking *f*. The key signature remains two flats.

Fourth system of musical notation. The treble staff features a fortissimo marking *ff*. The bass staff features a fortissimo marking *ff*. The key signature changes to three flats (B-flat, E-flat, and A-flat).

Fifth system of musical notation. The treble staff includes a *dim.* marking, a mezzo-forte marking *mf*, and a *molto riten.* instruction. The bass staff includes a *dim.* marking, a mezzo-forte marking *mf*, and a *molto riten. p* instruction. The key signature changes to four flats (B-flat, E-flat, A-flat, and D-flat).

## Moderato. (♩ = 52) Nun in Lust und Leide.

First system of the score. The vocal line is marked *p dolce amoroso*. The piano accompaniment is marked *p dolce*. The music is in 2/4 time and features a melodic line with a trill-like figure in the vocal part.

Second system of the score, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the bass line.

Third system of the score. The vocal line ends with a fermata. The piano accompaniment continues with the eighth-note pattern, marked with a forte (*f*) dynamic.

## Allegro commodo. Wie schäumst du in den Gläsern.

First system of the second piece. The tempo is *Allegro commodo*. The music is in 2/4 time. The vocal line starts with a *rit.* (ritardando) marking, followed by a *f* (forte) dynamic. The piano accompaniment also begins with a *rit.* marking.

Second system of the second piece. The piano accompaniment features a triplet pattern in the bass line. Dynamics include *f*, *mf*, *cresc.*, *f*, and *ff*. The system concludes with a *rit.* marking.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex, rapid arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. Dynamics include *f* and *ff*. There are markings for *V* and *ff*.

Second system of musical notation. The vocal line continues with melodic phrases. The piano accompaniment maintains the arpeggiated texture. Dynamics include *ff* and *f*. There are markings for *V* and *ff*.

Third system of musical notation. The piano accompaniment becomes more chordal and rhythmic. Dynamics include *ff*.

Fourth system of musical notation. The piano accompaniment features a dense, rhythmic chordal texture. Dynamics include *ff*.

Fifth system of musical notation. The piano accompaniment features a dense, rhythmic chordal texture. Dynamics include *ff* and *fff rit.*. There are markings for *V* and *fff rit.*.

# 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**

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# Die verkaufte Braut.

La fiancée vendue. \* La Sposa venduta. \* The sold Bride.

von Friedrich Smetana.

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## Potpourri.

### Violino I.

Arthur Seybold, Op. 206, No 12.

Allegro vivo. (♩=104) Kommen wir gerne, so kommen wir gleich.

Moderato assai. (♩=80) Gern' ja will ich Dir vertrauen.

*con anima*  
*p*  
*espress.*

## Violino I.

Moderato. Alles geht am Schnürchen.

*p legg.* *sf* *f*

*legato* *p*

*dolce* *f*

Allegro vivace. (♩=120) Seht am Strauch die Knospen springen!

*mf* *f*

*mf*

*f* *p*

Andante amoroso. (♩=60) Ich weiß Euch einen lieben Schatz.

*dolce espress.* *sul D*

*mf* *sul D*

*mf* *riten.* *p*

Moderato assai, quasi Andante. (♩=60) Mein lieber Schatz, nun aufgepaßt.

*mf leggiero*



# Violino I.

*dolce* *f rit.* *a tempo*

*rit.*

## Andante. (♩=58) Es muß gelingen!

*f con espressione*

*espress.*

*f*

## Allegretto.

*p* *riten.* *p*

## Moderato. Polka.

*legg. e grazioso*

*mf*

*ff* *rit.* *ff*

## Allegro. (♩=72) Tanz (Furiante.)

*f*

*V* *2*

*sf* *f*

# Violino I.

Meno vivo.

*mf espressivo*

Tempo I.

*p*

*fz*

*poco a poco cresc.*

*f ff*

*dimin. mf molto riten. p*

Moderato. (♩=52) Nun in Lust und Leide.

*p dolce amoroso*

*rit.*

Allegro commodo. Wie schäumst du in den Gläsern.

*f*

*cresc. 3 f ff 3 f*

*sf sf ff*

*f*

*ff rit.*