

# 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

Carl Ebling, Musikverlag Leipzig

Imprimé en Allemagne

# Beliebte Kompositionen für Violine und Klavier.

von  
ARTHUR SEYBOLD.

Op.86. Polonaise. (1-8. Lage)  
Allegro con fuoco.

Musical score for Op.86 Polonaise, first movement. It features a violin part with a melodic line and a piano accompaniment with a rhythmic pattern. The tempo is Allegro con fuoco.

Op.90. Sonatine. (1. Lage)  
Allegro.

Musical score for Op.90 Sonatine, first movement. It consists of a violin melody and piano accompaniment. The tempo is Allegro.

Op.91. Im Mai.—En Mai.—In May. (1. Lage)  
Allegretto.

Musical score for Op.91 Im Mai, first movement. It features a violin melody and piano accompaniment. The tempo is Allegretto.

Op.112. Konzertino in D-dur. (1-8. Lage)  
Allegro.

Musical score for Op.112 Konzertino in D major, first movement. It features a violin melody and piano accompaniment. The tempo is Allegro.

Op.153, No.4. Bleisoldaten-Parade. (1. Lage)  
Tempo di marcia.

Musical score for Op.153, No.4 Bleisoldaten-Parade, first movement. It features a violin melody and piano accompaniment. The tempo is Tempo di marcia.

Op.163. Serenade. (5. Lage)  
Moderato quasi Allegretto.

Musical score for Op.163 Serenade, fifth movement. It features a violin melody and piano accompaniment. The tempo is Moderato quasi Allegretto.

Op.164. Spanische Weisen. (3. Lage)  
Tempo di Valse animato.

Musical score for Op.164 Spanische Weisen, third movement. It features a violin melody and piano accompaniment. The tempo is Tempo di Valse animato.

Op.166, No.4. Schlittenfahrt.—Course en traîneau.—Sleigh-ride.  
Vivo.

Musical score for Op.166, No.4 Schlittenfahrt, fourth movement. It features a violin melody and piano accompaniment. The tempo is Vivo.

Op.168. Rocco.  
Tempo di Menuetto.

Musical score for Op.168 Rocco. It features a violin melody and piano accompaniment. The tempo is Tempo di Menuetto.

Op.171. A la Gavotte.  
Tempo di Gavotta.

Musical score for Op.171 A la Gavotte. It features a violin melody and piano accompaniment. The tempo is Tempo di Gavotta.

Op.177. Mexikanisches Ständchen.  
Allegro moderato.

Musical score for Op.177 Mexikanisches Ständchen. It features a violin melody and piano accompaniment. The tempo is Allegro moderato.

Op.183, Heft II No.10. Blumenlied.—Chanson des Fleurs.  
Flower Song.

Musical score for Op.183, Heft II No.10 Blumenlied, first movement. It features a violin melody and piano accompaniment. The tempo is Andantino.

Op.185. Der Flieder.—Le Ménétrier.—The Fiddler.  
Tempo di Mazurka.

Musical score for Op.185 Der Flieder. It features a violin melody and piano accompaniment. The tempo is Tempo di Mazurka.

Op.200. Die Dorfschmiede.—La forge de village.  
The Village Smithy.

Musical score for Op.200 Die Dorfschmiede. It features a violin melody and piano accompaniment.

Op.202. Vöglein im Baum.—L'oiselet dans l'arbre.—Birdy in the Tree.  
Allegretto quasi Andantino.

Musical score for Op.202 Vöglein im Baum. It features a violin melody and piano accompaniment. The tempo is Allegretto quasi Andantino.

Op.209. Mondschein-Serenade.—Sérenade au clair de la lune.  
Moonlight Serenade.

Musical score for Op.209 Mondschein-Serenade. It features a violin melody and piano accompaniment.

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

# Faust

Cet arrangement ne se vend  
pas en France et Belgique.

von Charles Gounod.

## Potpourri.

Arthur Seybold, Op.206. N<sup>o</sup> 3.

Tempo marziale.

Violino.

Piano.

Hoch Ruhm und Ehre!

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a 4-measure rest, followed by a melodic line with a *cresc.* marking. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Second system of musical notation. The vocal line continues with a 3-measure rest, followed by a melodic line with a *f* marking. The piano accompaniment continues with a similar rhythmic pattern.

Third system of musical notation. The vocal line features a *ff* marking. The piano accompaniment continues with a similar rhythmic pattern.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment continues with a similar rhythmic pattern.

**Allegro ben marcato. O gib junges Blut.**

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *mf* marking. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

First system of musical notation. It consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line features a melodic line with slurs and accents, marked with a 'V' and a '1' above the final note. The piano accompaniment has a rhythmic pattern of chords and eighth notes. Both parts are marked with 'cresc.' (crescendo).

Second system of musical notation, continuing the piece. It features the same three-staff structure. The piano accompaniment includes a section marked 'f' (forte) in the right hand, while the left hand continues with its rhythmic accompaniment. The system concludes with a double bar line.

Andantino. Mein schönes Fräulein, darf ich's wagen?

Third system of musical notation, starting with the tempo and title. The key signature remains one sharp and the time signature is 3/4. The vocal line begins with a melodic phrase marked 'p espressivo'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Fourth system of musical notation. The vocal line includes a triplet of eighth notes and a quarter note. The piano accompaniment continues with its characteristic eighth-note texture, featuring some chordal changes in the right hand.

Fifth system of musical notation. The vocal line has a melodic line with slurs and accents, marked with 'V' and '3' above. The piano accompaniment includes a section marked 'p' (piano) in the right hand. The system concludes with a double bar line.

Allegretto agitato. Blümlein traut.

The first system of the score consists of three staves. The top staff is a single melodic line. The middle and bottom staves form a grand staff. The middle staff begins with a piano (*p*) dynamic and a *cresc.* marking. The bottom staff features a rhythmic accompaniment with eighth notes.

The second system continues the piece. The top staff has a *dolce* marking and includes fingering numbers 4 and 0. The middle staff starts with a forte (*f*) dynamic, then transitions to piano (*p*) and features a *cresc.* marking. The bottom staff continues the accompaniment.

The third system shows further development. The top staff includes a *cresc.* marking and fingering numbers 0, 4, and 1. The middle staff has a *cresc.* marking. The bottom staff continues the accompaniment.

The fourth system continues the musical progression. The top staff has a piano (*p*) dynamic and includes fingering numbers 0, 1, 4, and 0. The middle staff has a piano (*p*) dynamic. The bottom staff continues the accompaniment.

The fifth system concludes the piece. The top staff has a *cresc.* marking and includes fingering numbers 1 and 0. The middle staff has a *cresc.* marking. The bottom staff continues the accompaniment.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked with a first fingering (1) and a fourth fingering (4). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

**Allegro non troppo. Ach ich dich jetzt umfange.**

The second system continues the musical piece. The vocal line includes a *rit.* (ritardando) marking and a *mf espr.* (mezzo-forte, esprimo) marking. The piano accompaniment features a *p* (piano) marking and a *rit.* marking. The tempo is *Allegro non troppo*.

The third system of the score shows the vocal line and piano accompaniment. The vocal line has *cresc.* (crescendo) and *dim.* (diminuendo) markings. The piano accompaniment also features *cresc.* and *dim.* markings.

The fourth system continues the musical score. The vocal line begins with a *p* (piano) marking. The piano accompaniment features a *p* marking and includes a triplet of eighth notes in the right hand.

The fifth and final system of the score. The vocal line includes *cresc.*, *dim.*, and *p* markings. The piano accompaniment features *cresc.*, *dim.*, and *p* markings. The system concludes with a double bar line and a final chord.

Andante. Lasse mich in dein holdes Antlitz schauen.

The first system of the score features a vocal line in 3/4 time with a piano (*p*) dynamic. The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a simple bass line. The second system continues the piece, with the piano accompaniment becoming more complex, including chords and arpeggiated figures. The third system concludes the piece with a *rit.* (ritardando) marking and a key signature change to two sharps (D major).

Allegretto. Schlummernde Mägdlein.

The second piece begins in 6/8 time with a piano (*p*) dynamic. The piano accompaniment is characterized by a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The piece concludes with a *rit.* marking. The key signature is two sharps (D major).



First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The piano part includes a right-hand treble clef staff with eighth-note patterns and a left-hand bass clef staff with chords and bass notes.

Second system of musical notation, continuing the piece. It includes a vocal line and piano accompaniment. The piano part features a right-hand treble clef staff with eighth-note patterns and a left-hand bass clef staff with chords and bass notes. A *rit.* (ritardando) marking is present at the end of the system.

Larghetto. Gegrüßt sei mir, o heil'ge Stätte.

Third system of musical notation, starting with the tempo marking *Larghetto*. It includes a vocal line and piano accompaniment. The piano part features a right-hand treble clef staff with chords and a left-hand bass clef staff with chords. A *p* (piano) dynamic marking is present.

Fourth system of musical notation, continuing the piece. It includes a vocal line and piano accompaniment. The piano part features a right-hand treble clef staff with chords and a left-hand bass clef staff with chords.

Fifth system of musical notation, continuing the piece. It includes a vocal line and piano accompaniment. The piano part features a right-hand treble clef staff with chords and a left-hand bass clef staff with chords.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The top staff contains a melodic line with various ornaments, including a 4-measure grace note, a 3-measure grace note, and a 3-measure grace note. A dynamic marking of *p* (piano) is present. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. It follows the same three-staff layout. The top staff features a melodic line with a 4-measure grace note and a 3-measure grace note. A *crescendo* marking is placed below the staff. The grand staff continues the accompaniment.

Third system of musical notation. The top staff includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending concludes with a *p* (piano) dynamic, while the second ending concludes with a *f* (forte) dynamic. The grand staff accompaniment is marked with *f* in both hands.

Fourth system of musical notation. The top staff begins with a *ff* (fortissimo) dynamic marking and includes a *v* (accents) marking. The grand staff accompaniment features a *f* dynamic marking.

# 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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# Faust

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von Charles Gounod.

## Potpourri.

Tempo marciale.

Violine I.

Arthur Seybold, Op. 206. N° 3.

*f* 0

*sf* 0

*p* 0

*p* 0

*f* 0

*ff* 0

*mf* 0

*p* 0

*p* 0

0 3

# Violine I.

lein traut.

*dolce*

*cresc.*

*cresc.*

*rit.*

**Allegro non troppo.** Ach, ich dich jetzt umfange.

*mf con espress.*

*cresc.*

*p*

**Andante.** Laße mich in dein holdes Antlitz schauen.

*p*

*p*

Klav.

**Allegretto.** Schlummernde Mägdlein.

*p<sub>2</sub>*

*p*

*p*

# Violino I.

Larghetto. Gegrüßt sei mir, o heil'ge Stätte.

rit. *p espressivo*

This section consists of three staves of music in G major, 4/4 time. It begins with a *rit.* marking and a *p espressivo* dynamic. The first staff contains a melodic line with a *V* (violin) marking and a *rit.* marking. The second and third staves continue the melody with various fingering numbers (1, 2, 3, 4) and a *V* marking.

Tempo di Valse. Leichte Wölkchen sich erheben.

*f* *cresc.* *p* *f* *ff* *sf*

This section consists of ten staves of music in G major, 3/4 time. It begins with a *f* dynamic and a *cresc.* marking. The first staff contains a melodic line with a *f* dynamic and a *V* marking. The second and third staves continue the melody with various fingering numbers (1, 2, 3, 4) and a *V* marking. The fourth and fifth staves continue the melody with various fingering numbers (1, 2, 3, 4) and a *V* marking. The sixth and seventh staves continue the melody with various fingering numbers (1, 2, 3, 4) and a *V* marking. The eighth and ninth staves continue the melody with various fingering numbers (1, 2, 3, 4) and a *V* marking. The tenth and eleventh staves continue the melody with various fingering numbers (1, 2, 3, 4) and a *V* marking.

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. Tschalkowsky |
| 2. Ailfranzösisches Lied | P. Tschalkowsky |
| 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. 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 IV. Mittelschwer, 1.—5. Lage

- |                         |                |
|-------------------------|----------------|
| 1. Muette               | J. Offenbach   |
| 2. Quel suono           | Mozart         |
| 3. Resignation          | L. Sinigaglia  |
| 4. Berceuse             | H. Schiöming   |
| 5. Träume               | R. Schumann    |
| 6. Allegretto grazioso  | Fr. Schubert   |
| 7. A torto ti lagno     | Wintner        |
| 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. Feischmann   |
| 2. Reigen seliger Geister   | Ch. W. Gluck    |
| 3. Menuett                  | L. Boccherini   |
| 4. Lied des Drehorgelmannes | P. Tschalkowsky |
| 5. Träumerel                | P. Tschalkowsky |
| 6. Siciliano                | G. B. Pergolesi |
| 7. Barcarole                | A. Weidig       |
| 8. Melodie                  | N. Sokolowsky   |
| 9. Scherzo                  | N. Sokolowsky   |
| 10. Sinföndchen             | Fr. Schubert    |
| 11. Ins Stammbuch           | L. Kron         |
| 12. Largo                   | G. F. Händel    |
| 13. Träumerel               | 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 Regimentssochter | Donizetti-Singelee |
| 6. Melodie              | A. Rubinstein      |
| 7. Chant sans paroles   | P. Tschalkowsky    |
| 8. Berceuse             | A. Arensky         |
| 9. Cavatine             | J. Raff            |
| 10. Romanze             | E. Pente           |
| 11. Die Diene           | Fr. Schubert       |
| 12. Dudelsack           | H. Wienlowsky      |

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

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

### HEFT VI. Schwer

- |                            |                 |
|----------------------------|-----------------|
| 1. Air                     | J. S. Bach      |
| 2. Barcarole               | P. Tschalkowsky |
| 3. Canzonetta              | P. Tschalkowsky |
| 4. Schupplattler           | A. Seybold      |
| 5. Chanson polonaise       | E. Pente        |
| 6. Romanze                 | L. v. Beethoven |
| 7. Berceuse                | S. Preßmann     |
| 8. Barcarole und Tambourin | Leclair-David   |
| 9. Oberlass                | H. Wienlowsky   |
| 10. Legende                | H. Wienlowsky   |
| 11. Romanze                | N. Paganini     |
| 12. Réverie                | H. Viextemps    |

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

# DER HIMMEL VOLLER GEIGEN

### BAND I. Leicht, 1. Lage

- |                                            |                              |
|--------------------------------------------|------------------------------|
| 1. Altniederländisches Dankgebet           |                              |
| 2. Spinn, spinn                            |                              |
| 3. Melodie                                 | Robert Schumann, op. 68      |
| 4. Fröhlicher Landmann                     | Robert Schumann, op. 68      |
| 5. Lied an den Abendstern aus „Tannhäuser“ | Richard Wagner               |
| 6. Hohenfriedberger Marsch                 | Friedrich der Große          |
| 7. Réunion                                 | Arthur Seybold, op. 173      |
| 8. Sonst spielt' ich mit Zepier            | A. Lorzing                   |
| 9. Largo                                   | G. F. Händel                 |
| 10. Ave verum                              | W. A. Mozart                 |
| 11. Lehn' deine Wang' an meine Wang'       | A. Jensen, op. 1b Nr. 1      |
| 12. Wiegenlied                             | Franz Schubert, op. 96/Nr. 2 |
| 13. Erholungsstunden, Romanze              | Franz Wohlfahrt, op. 50      |
| 14. Waldandacht                            | Franz Abt, op. 211 Nr. 3     |
| 15. Unter dem Lindenbaum                   | F. Eberle, op. 7             |
| 16. Ungeduld                               | Fr. Schubert, op. 25 Nr. 7   |
| 17. Gruß: Laise zieht durch mein Gemüt     | F. Mendelssohn-Bertholdy     |
| 18. Die Mutter an der Wiege                | C. Löwe                      |
| 19. Erholungsstunden, Andante              | Franz Wohlfahrt, op. 50      |
| 20. Moment musical                         | Franz Schubert               |
| 21. Auf Flügeln des Gesanges               | F. Mendelssohn-Bertholdy     |
| 22. Gute Nacht, du mein herzliches Kind    | Franz Abt, op. 197/Nr. 2     |
| 23. Kavatine aus „Der Freischütz“          | C. M. von Weber              |
| 24. Weihnachtstraum                        | 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. Borjani                             |
| 3. O Jugend, wie bist du so schön           | Franz Abt, op. 428 Nr. 3               |
| 4. Erholungsstunden, Walzer                 | Franz Wohlfahrt, op. 50                |
| 5. La Poloma                                | S. de Yradier                          |
| 6. Der Letermann 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. Kaiserstandorte                         | Arthur Seybold, op. 174                |
| 13. Abendstündchen                          | August Härtel                          |
| 14. Lieblingsplätzchen                      | F. Mendelssohn-Bertholdy, op. 99 Nr. 3 |
| 15. Kriegsmarsch der Priester aus „Athalie“ | F. Mendelssohn-Bertholdy               |
| 16. Reiterstückchen                         | Alb. Biehl, op. 143 Nr. 10             |
| 17. Kleiner Zigeuner                        | Alb. Biehl, op. 143 Nr. 11             |
| 18. Kol Nidre, Hebräische Melodie           |                                        |
| 19. Brautlied aus „Lohengrin“               | Richard Wagner                         |
| 20. Unter dem Tannenbaum                    | Arthur Seybold, op. 78                 |

Sammlung  
musikalischer Erfolge  
älterer u. neuerer  
Komponisten

für

## VIOLINE UND KLAVIER

5 HEFTE

Weitere Ausgaben dieser  
Sammlung:

für Violine solo  
als TRIO:  
Violine, Cello, Klavier

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

- |                                                       |                                              |
|-------------------------------------------------------|----------------------------------------------|
| 1. Großmütterchen                                     | Gust. Langer, op. 20                         |
| 2. Souvenir de Mona Lisa                              | J. Schebeck, op. 25                          |
| 3. Stephanie-Gavotte                                  | A. Czibulka, op. 312                         |
| 4. Gute Nacht, fahr' wohl                             | Fr. Kücken, op. 52                           |
| 5. Krönungsmarsch aus „Prophet“                       | G. Meyerbeer                                 |
| 6. Hoffmanns Erzählungen, Intermezzo und Barcarole    | J. Offenbach                                 |
| 7. Sefra, Intermezzo                                  | Ludwig Siede, op. 47                         |
| 8. Sehnsucht                                          | Arthur Seybold, op. 170                      |
| 9. Ungarischer Tanz, G-moll                           | bel J. Brahms Bearbeitung<br>Ung. Tanz Nr. 5 |
| 10. Ungarischer Tanz, D-dur                           | bel 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, Oberländler                 | Jos. Gungl                |
| 2. Blumenlied                                         | G. Lange, op. 39          |
| 3. Bröllops-Marsch                                    | H. Södermann, op. 13      |
| 4. Elegie                                             | Franz Drla, op. 135 Nr. 1 |
| 5. Leuchtkäferchens Steldichein, Serenade             | Ludwig Siede, op. 70      |
| 6. Die Träne                                          | Fr. Kücken, op. 52        |
| 7. Tannhäuser (Pilgerchor)                            | Richard Wagner            |
| 8. Die Meistersinger von Nürnberg: Walthers Preislied | Richard Wagner            |
| 9. Türkischer Marsch                                  | W. A. Mozart              |
| 10. Der Rose Hochzeitszug                             | Léon Jessel, op. 216      |
| 11. Traumbilder                                       | H. C. Lumbye              |
| 12. Wiegenlied a. d. Oper „Der Kuß“                   | Fr. Smetana               |

### BAND V. Mittelschwer, 1.—7. Lage

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

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