

# 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

# Der Troubadour

Trouvère.                      ★                      Il Trovatore.

von Giuseppe Verdi.

Aufführungsrecht vorbehalten.  
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pas en France et Belgique.

## Potpourri.

Allegro assai sostenuto. Einleitung zum ersten Akt. Arthur Seybold, Op. 206, No 2.

Violino.

Piano.

ff

pp

tr

tr

pp

pp

pp

pp

Allegro. Daß noch einmal sie erschiene.

*mf cantabile*

*p*

1

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 two sharps (F# and C#). The top staff contains a melodic line with slurs and fingerings (3, 4). The grand staff features a dense, rhythmic accompaniment of chords in the right hand and a simple bass line in the left hand.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system, with a melodic line in the top staff and a grand staff accompaniment below. The accompaniment consists of chords in the right hand and a bass line in the left hand.

Third system of musical notation. The top staff includes the instruction *agitato* and contains melodic lines with slurs and fingerings (3, 2, 4). The grand staff accompaniment also includes the instruction *agitato* and features a more active bass line with eighth notes.

Fourth system of musical notation. The top staff continues the melodic line with slurs and fingerings (3, 2, 4). The grand staff accompaniment maintains the rhythmic pattern established in the previous systems.

Fifth system of musical notation, the final system on the page. The top staff includes dynamic markings *f* and *p*. The grand staff accompaniment also includes the *f* marking. The piece concludes with a final chord in the right hand and a bass line ending on a whole note.

## Largo. Ihres Auges himmlisch Strahlen.

The musical score is written for voice and piano. It consists of four systems of music. The key signature is two sharps (D major), and the time signature is common time (C). The tempo is marked 'Largo'.

**System 1:** The vocal line begins with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment features a steady stream of eighth notes in the right hand and a simple bass line in the left hand. The word *cantabile* is written below the first vocal staff.

**System 2:** The vocal line continues with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment continues with the same eighth-note pattern. The word *dolcissimo* is written below the second vocal staff.

**System 3:** The vocal line continues with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment continues with the same eighth-note pattern. The word *poco rit. a tempo* is written below the third vocal staff.

**System 4:** The vocal line concludes with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment continues with the same eighth-note pattern. The word *dolce* is written below the fourth vocal staff.



## Allegro. Ach! der Mutter Tränen fließen.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The vocal line has a melodic line with some grace notes and slurs. A dynamic marking of *p* (piano) is present in the piano part.

Second system of the musical score. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a more active melodic line with slurs and accents. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

Third system of the musical score. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a melodic line with slurs and accents. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

Fourth system of the musical score. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a melodic line with slurs and accents. A dynamic marking of *f* (forte) is present in the piano part.

Fifth system of the musical score. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a melodic line with slurs and accents. A dynamic marking of *f* (forte) is present in the piano part.

First system of musical notation, including a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes a 'rit.' marking.

**Andantino.** In uns're Heimat kehren wir wieder.

Second system of musical notation, marked **Andantino**. It features a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes a 'rit.' marking.

**Allegro.** Lodern zum Himmel seh' ich die Flammen.

Third system of musical notation, marked **Allegro**. It features a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes a 'p' marking.

Fourth system of musical notation, continuing the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

Fifth system of musical notation, continuing the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

*p dolce*

*Andante sostenuto.* O Himmell was hör'ich.



*dimin.* *ritard.*

*dimin.* *ritard.*

*espressa.*

*p*

*dim.*

*dim.*

*6* *6*

*f* *f* *f*

**Allegro moderato maestoso. Freudig ertönen die Kriegsgesänge.**

*grandioso*

First system of music, measures 1-4. The vocal line begins with a melodic phrase marked *grandioso*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of music, measures 5-8. The vocal line continues with a melodic line. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Third system of music, measures 9-12. The vocal line continues with a melodic line. The piano accompaniment features chords in the right hand and a bass line in the left hand.

**Allegro. O dürfte ich es glauben.**

*risoluto*

Fourth system of music, measures 13-16. The vocal line begins with a melodic phrase marked *risoluto*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Fifth system of music, measures 17-20. The vocal line continues with a melodic line. The piano accompaniment features chords in the right hand and a bass line in the left hand.

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part continues with its rhythmic accompaniment. There are some dynamic markings and phrasing slurs in the vocal line.

Third system of musical notation. The vocal line shows more melodic development with slurs and accents. The piano accompaniment remains consistent in its rhythmic pattern.

Fourth system of musical notation. This system includes dynamic markings such as *cresc.* (crescendo) and *rit.* (ritardando). The piano part has a *cresc.* marking in the right hand and a *rit.* marking in the left hand. The vocal line ends with a fermata.

Fifth system of musical notation. It features tempo markings *a tempo* and *accel.* (accelerando). The piano part has *sf* (sforzando) markings. The vocal line begins with a *ff* (fortissimo) marking and includes various phrasing slurs and accents.

# 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.**

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### Violino I.

Allegro assai sostenuto. Einleitung zum ersten Akt.

Arthur Seybold, Op. 206, No 2.

Allegro. Daß noch einmal sie erscheine.

Largo. Ihres Auges himmlisch Strahlen.

# Violino I.

*dolce* 6 3 3 3 3

*con espressione* *f* *dim. dolce*

*f*

*mf*

## Allegro. Ach! der Mutter Tränen fließen.

*f*

*mf*

*f*

*rit.*

## Andantino. In uns're Heimat kehren wir wieder.

*p* *rit.*

## Allegro. Lodern zum Himmel seh' ich die Flammen.

*f* *mf*

*f*

*p dolce*

Musical staff with notes and dynamics. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with accents. A dynamic marking of *f* (forte) is present.

Andante sostenuto. O Himmel! was hör ich.

Musical staff with notes and dynamics. It features a slower tempo with a mix of eighth and sixteenth notes. Fingerings (1, 2, 3) and a dynamic marking of *f* are visible.

Musical staff with notes and dynamics. It contains sixteenth-note passages with a *dim.* (diminuendo) marking.

Musical staff with notes and dynamics. It features triplet markings and a dynamic marking of *espr.* (espressivo).

Musical staff with notes and dynamics. It includes a *dim.* marking and various rhythmic patterns.

Musical staff with notes and dynamics. It features a *f* marking and a key signature change to two sharps (F# and C#).

Allegro moderato maestoso. Freudig ertönen die Kriegsgesänge.

Musical staff with notes and dynamics. It features a *grandioso* marking and a *f* dynamic.

Musical staff with notes and dynamics. It includes a *sf* (sforzando) marking.

Musical staff with notes and dynamics. It features a *sf* marking and a *risoluto* (resolute) marking.

Musical staff with notes and dynamics. It includes a *sf* marking and a *rit.* (ritardando) marking.

Musical staff with notes and dynamics. It features a *cresc. f* (crescendo forte) marking and a *rit.* marking.

Musical staff with notes and dynamics. It includes a *a tempo* marking, a *ff* (fortissimo) marking, and an *accel.* (accelerando) 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. Tschaikowsky
2. Altfranzösisches 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	C. 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. Schlooming
5. Träume	R. Schumann
6. Allegretto grazioso	Fr. Schubert
7. A torto ti lagno	Winter
8. Gavotte	Fr. J. Gossec
9. Serenade	J. Haydn
10. Fantaisie pastorale	J. B. Singelee
11. Polonaise	A. Seybold
12. Spanische Weisen	A. Seybold

### HEFT II. Leicht, 1. Lage

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

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

1. Berceuse	L. Sinigaglia
2. Nur wer die Sehnsucht kennt	P. Tschaikowsky
3. Chanson triste	Fr. Schubert
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. Anzette
10. Fantaisie elegante	J. B. Singelee
11. Traumlied	A. Seybold
12. Weihnacht	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. Romanze	E. Pente
11. Die Biene	Fr. Schubert
12. Dudelsack	H. Wieniawsky

### HEFT VI. Schwer

1. Air	J. S. Bach
2. Barcarole	P. Tschaikowsky
3. Canzonetta	P. Tschaikowsky
4. Schupplattler	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	H. Wieniawsky
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. Altliedländisches Dankgebet	
2. Spina, spina	
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. Sonat spielt' ich mit Zepfer	A. Loritzing
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. 5
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. Erholungsstunden, Andante	Franz Wohlfahrt, op. 50
20. Moment musical	Franz Schubert
21. Auf Flügeln des Gesanges	F. Mendelssohn-Bartholdy
22. Gute Nacht, du mein herziges Kind	Franz Abt, op. 137 Nr. 2
23. Kavatine aus „Der Freischütz“	C. M. von Weber
24. Weihnachtsraum	Arthur Seybold, op. 88

### BAND II. Leicht, 1. Lage

1. O laß dich halten, goldne Stunde	Adolf Jensen, op. 35 Nr. 3
2. Ich bete an die Macht der Liebe	D. Boriniensky
3. O Jugend, wie bist du so schön	Franz Abt, op. 428 Nr. 5
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. Ketsertanderte	Arthur Seybold, op. 174
13. Abendständchen	August Härtel
14. Lieblingsplätzchen	F. Mendelssohn-Bartholdy, op. 99 Nr. 5
15. Kriegsmarsch der Priester aus „Athalie“	F. Mendelssohn-Bartholdy
16. Reiterstückchen	Alb. Biehl, op. 145 Nr. 10
17. Kleiner Zigeuner	Alb. Biehl, op. 145 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. Cizuka, 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. Sefira, Intermezzo	Ludwig Siede, op. 47
8. Sehnsucht	Arthur Seybold, op. 170
9. Ungarischer Tanz, G-moll	bei J. Brahms Bearbeitung Ung. Tanz Nr. 5
10. Ungarischer Tanz, D-dur	bei J. Brahms Bearbeitung Ung. Tanz Nr. 6
11. Abendlied	R. Schumann
12. Nocturne	Fr. Chopin, op. 9 Nr. 2
13. Sigmunds Liebesgesang aus: Walküre	Richard Wagner
14. „Am stillen Herd“ aus: Meistersinger von Nürnberg	Richard Wagner

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

1. Klänge aus der Heimat, Oberländler	Jos. Gungl
2. Blumenlied	G. Lange, op. 39
3. Bröllops-Marsch	H. Södermann, op. 15
4. Elegie	Franz Drla, op. 135 Nr. 1
5. Leuchtkäferchens Stelldichein, 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

1. Frühlings Erwachen, Romanze	E. Dach
2. Drautglocken, Gavotte	Léon Jessel, op. 107
3. Narcissus	E. Nevin
4. Träume, Lied	Richard Wagner
5. Die Heineleinchen	Richard Ellenberg, op. 29
6. Vielliechen, Intermezzo	Ludwig Siede, op. 80
7. Parafel, Karfreitagssauber	Richard Wagner
8. Bollgeflüster, Walzer-Intermezzo	Erik Meyer-Helmund
9. Ungarische Rhapsodie Nr. 2	Franz Liszt
10. Mazurka	Fr. Chopin, op. 7 Nr. 1

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