

# Arthur Seybold



## Vier Stücke für Violine und Pianoforte

- Op. 161. Morgenlied ( 1. Page ) M. 1.20  
Op. 162. Polonaise . . ( 3. Page ) M. 1.50  
Op. 163. Serenade . . . ( 5. Page ) M. 1.50  
Op. 164. Spanische Weisen ( 3. Page ) M. 1.50

VERLAG VON  
**ANTON J. BENJAMIN**  
KGL. SCHWED. HOFMUSIKALIENHANDLER  
HAMBURG



# Beliebte Compositionen für Violine und Klavier

Leichte, mittelschwere und schwerere Salon- und Vortragsstücke.

Arthur Seybold, Op. 81 No. 2.  
Ländler. — Valse champêtre. — Rustic Waltz. — Ballo rustico.

Moderato.  
p *cresc.*

Arthur Seybold, Op. 81 No. 4.  
Begegnung. — Le rencontre. — The meeting. — En cüentro.

Valse.  
mf

Arthur Seybold, Op. 80. Sonatine.

Allegro.  
mf

Adolf Weidig, Op. 5 No. 1. Romanze.

Andante.  
espressivo

N. Sokolowsky, Op. 3 No. 2. Serenade. — Sérénade.

Moderato.  
p

N. Sokolowsky, Op. 3 No. 4. Frage. — Question.

Moderato.  
mf

N. Sokolowsky, Op. 3 No. 5. Kleiner Walzer. — Valse miniature.

Moderato.  
p

N. Sokolowsky, Op. 3 No. 7. Scherzo.

Allegro.  
pp

Emil Krause, Op. 82 No. 2.  
Treues Gedenken. — Faithful remembrance.

Andante.  
p *dol.*

Emil Krause, Op. 82 No. 4.  
Andacht im Walde. — Devotion in forestgreen.

Adagio.  
p

Emil Krause, Op. 82 No. 5.  
Langsamer Walzer. — Slow tempered Waltz.

Adagio.  
p

Emil Krause, Op. 82 No. 8.  
Leichter Sinn. — Light winged sense.

Allegretto.  
mf

Louis Kron, Op. 105. Die Stimme eines Engels. — Angel's Voice.

Andante.  
p

Harry Schlooming, Op. 2 No. 3. Fantasiestück.

Moderato.  
p

Louis Kron, Op. 103. In's Stammbuch. — Albumleaf.

Adagio.  
p *dolce*

Otto Fleischmann, Op. 20. Nocturno.

Andante.  
p *legato*





Aufführungsrecht  
vorbehalten.

*† 9203*  
Spanische Weisen.

Arthur Seybold, Op. 164.

Tempo di Valse animato.

VIOLINE. *rit.* *a tempo* *mf* *leggiero*

PIANO. *f* *rit.* *a tempo* *mf*

*spiccato*

*ten.* *rit.*

*Nr. Okc. 54/0/91*



*a tempo*  
*f*

*rit.* *a tempo*

*f riten.* *a tempo* *a tempo* *rit.*

*a tempo*

*f*



*poco meno mosso*  
*mf dolce*  
*poco meno mosso*  
*p*

**Tempo I.**



The first system of music features a treble staff with a melodic line and a grand staff (treble and bass) with a rhythmic accompaniment. The key signature has three sharps (F#, C#, G#). Dynamics include *f* and *mf*. The system concludes with a double bar line.

The second system continues the piano accompaniment with a steady eighth-note pattern in the bass and chords in the treble. The key signature remains three sharps.

The third system includes tempo markings: *riten. ten.* and *a tempo*. Dynamics include *mf*. The system concludes with a double bar line.

The fourth system continues the piano accompaniment. It includes a *rit.* marking. The system concludes with a double bar line.

The fifth system includes tempo markings: *a tempo* and *rit.*. Dynamics include *f*. The system concludes with a double bar line.



*a tempo* *rit.* *a tempo* *mf*

*a tempo* *rit.* *mf*

*leggiere* *cresc.*

*cresc.*

*più mosso* *f accel.* *mf* *più mosso*

*accel.* *mf*

*f*

*f*

*accel.* *accel.*

*accel.*





# Empfehlenswerte Unterrichtswerke und Vortragsstücke für Violine

von  
**ARTHUR SEYBOLD.**

BIBLIOTEKA  
Akademia Muzyczna im. F. Chopina  
w Warszawie Filia w Białymstoku  
N 4975

Op. 78. Unter dem Tannenbaum. (2 Weihnachts-Fantasien) 1. Lage Mk:150

Allegretto  
*mf* *p* *cresc.*

Op. 81. Heft I N°1. Träumerei. (1. Lage) N°1.2. zusammen Mk: 120

Moderato.  
*espressivo*  
*mf*

Op. 81. Heft I N°2. Ländler. (1. Lage.)

Moderato.  
*espr.*  
*mf*

Op. 81. Heft II N°1. Süßes Erinnern. (1. Lage) N°1 u. 2 zusammen Mk: 1.20

Moderato.  
*espressivo*  
*mf*

Op. 81. Heft II N°2. Begegnung (1. Lage.)

Valse.  
*mf*

Op. 86. Polonaise (1-3. Lage) Mk: 1.50

Allegro con fuoco.

Op. 88. Weihnachtstraum. (1. Lage) Mk: 1.-

Moderato.  
*mf*

Op. 89. Weihnachts-Fantasie. (1. Lage) Mk: 1.20

Moderato.  
*p* *mf* *f*

Op. 90. Sonatine. (C dur 1. Lage) Mk: 2.-

Allegro.  
*mf* *p*

Op. 91. Im Mai. Leichte Fantasie (1. Lage) Mk: 1.50

Allegretto.  
*mf*

Op. 161. Morgenlied. (1. Lage) Mk: 1.20

Allegretto.  
*mf* *p*

Op. 162. Polonaise. (1-3. Lage) Mk: 1.50

Tempo di Polacca.  
*mf*

Op. 163. Serenade. (1-5. Lage) Mk: 1.50

Moderato quasi Allegretto.  
*mf con espr.* *dolce* *poco*

Op. 164. Spanische Weisen (1-3. Lage) Mk: 1.50

Tempo di Valse animato.  
*mf legg.* *mf*

**Volkslieder-Album**

55 beliebte Melodien für Violine und Klavier,  
(und zweiter Violine ad libitum)  
für den Unterricht bearbeitet und mit Fingersatz und Stricharten versehen von  
Arthur Seybold, Op.137.

Ausgabe für Piano und Violine Mk:1.50 n. Ausgabe für Violine solo Mk: .60  
Ausgabe für Piano und 2 Violinen Mk: 2.- n. Ausgabe für 2 Violinen Mk: 1.-



# Spanische Weisen.



## Violine.

Tempo di Valse animato.

Arthur Seybold, Op. 164.

*f* *Piano.* *riten.* *a tempo* *leggiere*  
*spicato* *ten.* *riten.* *a tempo* *riten.* *a tempo* *riten.* *a tempo* *1.* *a tempo* *2a tempo* *riten.* *rit.* *a tempo* *spicato*  
*f* *poco meno mosso* *mf dolce* *E3* *mf*



Violine.

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains several measures with slurs and fingerings (1, 2, 3, 4). A dynamic marking of *f* is present. The second staff is marked *Tempo I.* and continues the melodic line. The third staff includes a double bar line and a change in key signature to two sharps (F#, C#). The fourth staff has a *ten.* marking above a measure. The fifth staff includes *riten.* and *mf* markings. The sixth staff has *rit.* and *a tempo* markings. The seventh staff has *rit.* and *a tempo* markings. The eighth staff has *rit.* and *a tempo* markings. The ninth staff has *giero*, *creso.*, and *f accel.* markings. The tenth staff has *più mosso*, *mf*, and *f* markings. The final staff ends with a *ff* marking and a double bar line.