

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 Hugonotten
- 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

Anton J. Benjamin

1898

Imprimé en Allemagne

Beliebte Kompositionen für Violine und Klavier.

von
ARTHUR SEYBOLD.

Op.86. Polonaise. (1-3. Lage)
Allegro con fuoco.

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

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

Op.112. Konzertino in D-dur. (1-3. Lage)
Allegro.

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

Op.163. Serenade. (6. Lage)
Moderato quasi Allegretto.

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

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

Op.168. Rococo.
Tempo di Menuetto.

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

Op.177. Mexikanisches Ständchen.
Allegro moderato.

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

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

Op.200. Die Dorfschmiede.—La forge de village.
Allegro moderato. The Villagge Smithy.

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

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

Hoffmann's Erzählungen

Les Contes d'Hoffmann



Tales of Hoffmann

I Racconti d'Hoffmann

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

von Jacques Offenbach.

Potpourri.

Arthur Seybold, Op. 208. No 4.

Moderato. (Menuett.) Kein anderer Hausherr im Land.

Violino.

Piano.

p grazioso

p leggiero

cresc.

Largo. Wie süß sprichst du zu mir.

f *p* *espress.*

First system of a musical score. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has two sharps (F# and C#), and the time signature is 6/8. The vocal line begins with a melodic phrase, followed by a measure with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings include *mf* in the vocal line and *mf* in the piano part. A *sf* marking is present in the piano left hand.

Second system of the musical score. It continues the three-staff format. The vocal line features a triplet of eighth notes and a *cresc.* marking. The piano accompaniment is dense with chords and includes a *cresc.* marking. The system concludes with a *f grandioso* marking in the vocal line and a *f* marking in the piano part.

Allegro non troppo. Nun fülle bis zum Rand.

Third system of the musical score, starting with the tempo and mood instruction. It features three staves. The vocal line begins with a *f* dynamic marking and includes a fermata. The piano accompaniment is characterized by a steady eighth-note rhythm. The system ends with a *f* dynamic marking in the piano part.

Fourth system of the musical score. It continues the three-staff format. The vocal line includes a *cresc.* marking and a *ff* dynamic marking. The piano accompaniment also features a *cresc.* marking and a *ff* dynamic marking. The system concludes with a *ff* dynamic marking in the piano part.

Moderato. (Barcarole.) Schöne Nacht, du Liebesnacht.

p dolce

p

espr.

cresc.

mf cresc. *f*

mf cresc. *f*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *mf* dynamic and features a melodic line with some rests. The piano accompaniment also starts with *mf* and includes chords and moving lines in both hands. There are some markings above the vocal line, possibly indicating breath marks or phrasing.

Second system of musical notation. The vocal line begins with a *rit.* (ritardando) marking and a *p* (piano) dynamic. The piano accompaniment also starts with *rit.* and *p*. The texture is more active with many chords in the piano part.

Third system of musical notation. The vocal line has a *sf* (sforzando) dynamic followed by a *p* dynamic. The piano accompaniment features a *sf* dynamic. There are some markings above the vocal line, including a '2' and a '1'.

Fourth system of musical notation. The vocal line includes dynamics of *cresc.*, *f*, and *dim.*. The piano accompaniment also includes *cresc.* and *dim.*. There are some markings above the vocal line, including a '2' and a '3'.

Fifth system of musical notation. The vocal line starts with a *p* dynamic and ends with a *rit.* and *mf* dynamic. The piano accompaniment starts with a *pp* (pianissimo) dynamic and includes a *rit.* marking. There are some markings above the vocal line, including a '2' and a '1'.

Moderato, quasi Allegretto. Das sind ja des Liedes Klagen.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in G major, marked *a tempo*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo marking *rit.* (ritardando) is placed below the piano part.

Second system of the musical score. The vocal line continues with a melodic phrase, marked *f* (forte). The piano accompaniment continues with a rhythmic pattern, also marked *f*. The tempo marking *a tempo* is placed below the piano part.

Third system of the musical score. The vocal line continues with a melodic phrase, marked *rit.*. The piano accompaniment continues with a rhythmic pattern, also marked *rit.*. The tempo marking *rit.* is placed below the piano part.

Allegretto. Seligkeit, tief empfunden.

First system of the musical score for the second piece. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in G major, marked *p espress.* (piano, espressivo). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked *p* (piano).

Second system of the musical score for the second piece. The vocal line continues with a melodic phrase, marked *rit.*. The piano accompaniment continues with a rhythmic pattern, also marked *rit.*. The tempo marking *rit.* is placed below the piano part.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The first staff contains a melodic line with a 'V' marking above the first measure, followed by a 'rit.' marking above the second measure, and a 'piano' marking above the third measure. The grand staff contains a piano accompaniment with chords and arpeggiated figures. The first measure of the piano part has a 'V' marking above it. The second measure has a 'rit.' marking above it. The third measure has a 'piano' marking above it. The system ends with a fermata over the final note.

Animato.

Second system of musical notation, starting with the tempo marking 'Animato.'. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. The first staff contains a melodic line with a 'V' marking above the first measure, followed by a 'f' marking above the second measure. The grand staff contains a piano accompaniment with a rhythmic pattern of eighth notes. The first measure of the piano part has a 'V' marking above it. The second measure has a 'f' marking above it. The system ends with a fermata over the final note.

Third system of musical notation, consisting of a single treble clef staff and a grand staff. The key signature has two sharps. The first staff contains a melodic line with a 'V' marking above the first measure. The grand staff contains a piano accompaniment with a rhythmic pattern of eighth notes. The first measure of the piano part has a 'V' marking above it. The system ends with a fermata over the final note.

Fourth system of musical notation, consisting of a single treble clef staff and a grand staff. The key signature has two sharps. The first staff contains a melodic line with a 'V' marking above the first measure. The grand staff contains a piano accompaniment with a rhythmic pattern of eighth notes. The first measure of the piano part has a 'V' marking above it. The system ends with a fermata over the final note.

Fifth system of musical notation, consisting of a single treble clef staff and a grand staff. The key signature has two sharps. The first staff contains a melodic line with a 'V' marking above the first measure, followed by a 'rit.' marking above the second measure, and a 'f' marking above the third measure. The grand staff contains a piano accompaniment with a rhythmic pattern of eighth notes. The first measure of the piano part has a 'V' marking above it. The second measure has a 'rit.' marking above it. The third measure has a 'f' marking above it. The system ends with a fermata over the final note.

Tempo di Valse. Da höret schon den Schnalzer.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, featuring a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a sequence of notes: G4 (fingered 0), A4 (fingered 4), B4 (fingered 1), and C5 (fingered 4), followed by a series of eighth and sixteenth notes with various fingerings (0, 1, 2, 3, 1) and slurs. The middle and bottom staves are piano accompaniment. The middle staff (treble clef) plays chords and arpeggiated figures, while the bottom staff (bass clef) provides a steady bass line with chords.

The second system continues the piece with three staves. The top staff continues the melodic line with similar rhythmic patterns and fingerings (0, 4, 4, 0, 1, 3, 1, 0, 0, 0, 4, 0). The piano accompaniment in the middle and bottom staves maintains the harmonic structure established in the first system.

Wie sie zierlich sich, manierlich im Tanze dreht.

The third system features a more expressive melodic line in the top staff, marked *f espr.* (forte, esprimo). The notes are: G4 (fingered 3), A4 (fingered 2), B4 (fingered 4), C5 (fingered 2), B4 (fingered 3), A4 (fingered 2), G4 (fingered 2), and F#4 (fingered 2). The piano accompaniment in the middle and bottom staves continues with chords and arpeggios.

The fourth system concludes the piece with three staves. The top staff continues the melodic line with notes: G4 (fingered 1), A4 (fingered 2), B4 (fingered 2), C5 (fingered 2), B4 (fingered 2), A4 (fingered 2), G4 (fingered 2), and F#4 (fingered 2). The piano accompaniment in the middle and bottom staves provides the final harmonic support.

Musical notation for the first system, featuring a treble clef with a melodic line and a grand staff with a piano accompaniment. The treble clef line includes fingerings 3, 2, 4, and 2. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical notation for the second system, continuing the piece. It features a treble clef with a melodic line and a grand staff with a piano accompaniment. The piano accompaniment includes a crescendo and a fortissimo (ff) dynamic marking.

Allegro. Finale.

Musical notation for the third system, starting with the tempo marking "Allegro. Finale." and the instruction "f leggiero". It features a treble clef with a melodic line and a grand staff with a piano accompaniment.

Musical notation for the fourth system, featuring a treble clef with a melodic line and a grand staff with a piano accompaniment. It includes a crescendo (cresc.) and a fortissimo (ff) 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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Imprimé en Allemagne

Hoffmann's Erzählungen

Les Contes d'Hoffmann

Tales of Hoffmann

I Racconti d'Hoffmann

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

von Jaques Offenbach.

Potpourri.

Violino I.

Arthur Seybold, Op. 206. No 4.

Moderato. (Menuett.) Kein anderer Hausherr im Land.

Musical score for the Moderato section, consisting of five staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins with a forte (*f*) dynamic and includes trills (*trm*). The tempo is marked Moderato. The first staff ends with a sfz dynamic. The second staff continues with trills and a forte dynamic. The third staff is marked *p grazioso*. The fourth staff includes a piano (*p*) dynamic. The fifth staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, ending with a piano (*p*) dynamic and a first ending bracket.

Largo. Wie süß sprichst du zu mir.

Musical score for the Largo section, consisting of three staves. The key signature is two sharps (F# and C#), and the time signature is 12/8. The piece begins with an *espr.* (espressivo) dynamic. The first staff includes a first ending bracket. The second staff continues with a first ending bracket. The third staff is marked *mf* and includes a crescendo (*cresc.*) leading to a first ending bracket.

Allegro non troppo. Nun fülle bis zum Rand.

Musical score for the Allegro non troppo section, consisting of two staves. The key signature is two sharps (F# and C#), and the time signature is 6/8. The piece begins with a *f grandioso* dynamic. The first staff includes a forte (*f*) dynamic. The second staff features a crescendo (*cresc.*) leading to fortissimo (*ff*) dynamics.

Violino I.

Moderato. (Barcarole.) Schöne Nacht, du Liebesnacht.

p dolce

cresc.

mf cresc. f

mf rit.

p

sf p cresc. f dim.

p rit. mf

Moderato, quasi Allegretto. Das sind ja des Liedes Klagen.

rit.

a tempo f

rit.

Allegretto. Seligkeit, tief empfunden.

Tempo di Valse. Da höret schon den Schnalzer.

Wie sie zierlich sich, manierlich im Tanze dreht.

Allegro. Finale.

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. Altfranzösisches 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. Weihnachtstänze | A. Seybold |

HEFT IV. Mittelschwer, 1.—5. Lage

- | | |
|-------------------------|----------------|
| 1. Musette | J. Offenbach |
| 2. Quel suono | Mozart |
| 3. Resignation | L. Sinigaglia |
| 4. Berceuse | H. Schliming |
| 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. Fleischmann |
| 2. Reigen seliger Geister | Ch. W. Gluck |
| 3. Menuett | L. Boccherini |
| 4. Lied des Drehorgelmannes | P. Tschalkowsky |
| 5. Träumerei | P. Tschalkowsky |
| 6. Siciliano | G. B. Pergolesi |
| 7. Barcarole | A. Weidig |
| 8. Melodie | N. Sokolowsky |
| 9. Scherzo | N. Sokolowsky |
| 10. Sündenchen | Fr. Schubert |
| 11. Ins Stammbuch | L. Kron |
| 12. Largo | G. F. Händel |
| 13. Träumerei | 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. Tschalkowsky |
| 3. Chanson triste | Fr. Schubert |
| 4. Improptiu | G. B. Martini |
| 5. Gavotte | Donizetti |
| 6. Dehl non voler constringere | G. Lange |
| 7. Blumenlied | K. v. Dittersdorf |
| 8. Andante cantabile | M. Antzoff |
| 9. La Chasse | J. B. Singelee |
| 10. Fantaisie elegante | A. Seybold |
| 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. Tschalkowsky |
| 8. Berceuse | A. Arensky |
| 9. Cavatine | J. Raff |
| 10. Romanze | E. Pente |
| 11. Die Blene | Fr. Schubert |
| 12. Dudlerz | H. Wienlowsky |

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. Sarabande und Tambourin | Leclair-David |
| 9. Oberlass | H. Wienlowsky |
| 10. Legende | H. Wienlowsky |
| 11. Romanze | N. Paganini |
| 12. Réverte | 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. Altmiedländisches 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 Zepfer | 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. Erholungsstunden, 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. Grub: 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 Frelschütz“ | 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. Boriniansky |
| 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 Leiermann spielt | Th. Oesten, op. 65 Nr. 1 |
| 7. Armes Weisenkind | 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. Diehl, op. 143 Nr. 10 |
| 17. Kleiner Zigeuner | Alb. Diehl, 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. Scifra, Intermezzo | Ludwig Stede, 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, 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 Steildichten, Serenade | Ludwig Stede, 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. Bach |
| 2. Brautglocken, Gavotte | Léon Jessel, op. 107 |
| 3. Narcissus | E. Nevin |
| 4. Träume, Lied | Richard Wagner |
| 5. Die Heineleinchen | Richard Ellenberg, op. 29 |
| 6. Viellebchen, Intermezzo | Ludwig Stede, op. 80 |
| 7. Parafel, Karfreitagssauber | Richard Wagner |
| 8. Ballgeföhster, Walzer-Intermezzo | Erik Meyer-Helmund |
| 9. Ungarische Rhapsodie Nr. 2 | Franz Liszt |
| 10. Mazurka | Fr. Chopin, op. 7 Nr. 1 |

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