

Concertino

(D-dur)

für

Violine und Pianoforte

für den Unterricht und Vortrag

komponiert
von

Arthur Seybold

Op. 121.

Preis M.350.

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C. F. KAHNT NACHFOLGER, LEIPZIG.

Herzogl. Anhalt. Hof-



Musikalienhandler.

CONCERTINO.

(D-Dur.)

Arthur Seybold, Op. 121.

Violine. *Allegro ma non troppo.*

PIANO. *Allegro ma non troppo.*

f energico

p tranquillo

espr.

mf

f

ff

f energico

mf

leggiero
mf

p
f
mf

This system contains the first two staves of music. The upper staff features a melodic line with a *leggiero* marking and a *mf* dynamic. The lower staff provides harmonic support with a *p* dynamic in the piano and *f* and *mf* dynamics in the bass.

espr.
mf

f
mf

This system continues the musical piece. The upper staff has an *espr.* marking and a *mf* dynamic. The lower staff features a *f* dynamic in the piano and *mf* in the bass.

a tempo
rit.
mf espr.

appassionato
a tempo

f
rit.
mf

This system includes tempo and performance markings. The upper staff has *a tempo*, *rit.*, and *mf espr.* markings. The lower staff has *appassionato*, *a tempo*, *f*, *rit.*, and *mf* markings.

tranquillo
mf

espressivo
tranquillo

f

This system features *tranquillo* markings in both staves. The upper staff has *mf* and *espressivo* markings, while the lower staff has *f* and *tranquillo* markings.

f

f

This system concludes the page with a *f* dynamic marking in both the upper and lower staves.

First system of musical notation. The upper staff features a melodic line with triplets and slurs, marked with *ritenuto*, *p*, and *mf*. The lower staff provides harmonic accompaniment, also marked with *ritenuto* and *a tempo*, with dynamics *p* and *mf*.

Second system of musical notation. The upper staff continues the melodic line with triplets, marked with *cresc.* and *f*. The lower staff features a rhythmic accompaniment of eighth notes, also marked with *cresc.*, and includes dynamics *mf* and *p*.

Third system of musical notation. The upper staff has a melodic line with triplets, marked with *mf* and *crescendo*. The lower staff has a rhythmic accompaniment, marked with *mf* and *crescendo*.

Fourth system of musical notation. The upper staff features a melodic line with triplets, marked with *f* and *crescendo*. The lower staff has a rhythmic accompaniment, marked with *mf* and *crescendo*.

Fifth system of musical notation. The upper staff features a melodic line with triplets and slurs, marked with *crescendo*. The lower staff has a rhythmic accompaniment, marked with *crescendo*.

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 top staff begins with a dynamic marking of *sf* and contains a melodic line with slurs and ties. The grand staff below begins with a dynamic marking of *f* and contains a complex accompaniment with many beamed notes and slurs. A dynamic marking of *mf* appears in the middle of the grand staff.

Second system of musical notation. It consists of three staves. The top staff is mostly empty with a *crescendo* marking. The grand staff below contains a dense accompaniment of chords and moving lines. A dynamic marking of *f* is present in the middle of the grand staff.

Third system of musical notation. It consists of three staves. The top staff has a *Prit.* marking at the end. The grand staff contains a complex accompaniment with various dynamics: *cresc.*, *mf*, *p*, *tranquillo*, and *rit.*

Fourth system of musical notation. It consists of three staves. The top staff features a melodic line with triplets and slurs, with dynamics *a tempo*, *espressivo*, *tranq.*, *mf*, and *tranq.*. The grand staff below features a bass line with triplets and slurs, with dynamics *p*, *a tempo*, *mf*, and *tranq.*

Fifth system of musical notation. It consists of three staves. The top staff features a melodic line with triplets and slurs, with dynamics *a tempo*, *f*, and *rit.*. The grand staff below features a bass line with triplets and slurs, with dynamics *a tempo* and *rit.*

a tempo
con espressione

a tempo
tranquillo

f *rit.*

mf *rit.*

a tempo *ten.* *a tempo*

ff rit. *p*

a tempo

a tempo *f rit.* *p*

mf *f* *p*

mf *mf*

First system of musical notation. The top staff features a melodic line with a dynamic marking of *f* and a tempo marking of *mf tranquillo*. The piano accompaniment consists of chords and rhythmic patterns in both the right and left hands.

Second system of musical notation. The top staff continues the melodic line with a dynamic marking of *mf*. The piano accompaniment features a steady rhythmic accompaniment in both hands.

Third system of musical notation. The top staff includes a dynamic marking of *f* and a *p* marking. The piano accompaniment features a *mf* dynamic and includes some sustained chords in the right hand.

Fourth system of musical notation. The top staff features a dynamic marking of *f energico* and *ff*. The piano accompaniment includes a *f* dynamic and features a dense, rhythmic accompaniment in the right hand.

Fifth system of musical notation. The top staff features a dynamic marking of *f energico*. The piano accompaniment includes a *f* dynamic and features a rhythmic accompaniment in the right hand.

ff p

First system of a piano score. The right hand features a rapid, ascending and descending chromatic scale. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from fortissimo (ff) to piano (p).

f jubiloso

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic is marked fortissimo (f) with the tempo instruction *jubiloso*.

f

Third system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment is active. The dynamic is marked fortissimo (f).

Fourth system of the piano score. The right hand continues with a melodic line. The left hand accompaniment is active. Dynamics are not explicitly marked in this system.

ff p

ff

3

Fifth system of the piano score. The right hand has a melodic line with a triplet of eighth notes. The left hand has a more active accompaniment. Dynamics range from fortissimo (ff) to piano (p).

tranquillo

ritenuto

Sixth system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment is active. The tempo is marked *tranquillo* and *ritenuto*.

Andante.

mf con ³espressione

Andante. *p espr.*

f

ritenuto *a tempo* *mf* *3* *3* *3*

ritenuto *a tempo* *p*

rit. a tempo *f* *mf* *espressione*

mf *p*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *riten.* (ritardando) marking, followed by *a tempo*. It features several triplet markings (3) and dynamic markings of *mf* and *f*. The piano accompaniment also begins with *riten.* and *a tempo*, with dynamics ranging from *p* (piano) to *mf* (mezzo-forte).

Second system of musical notation. The vocal line continues with dynamics of *f* and *mf*. The piano accompaniment features a prominent triplet in the right hand and various dynamics including *mf* and *p*.

Third system of musical notation. The vocal line includes *p*, *riten.*, *a tempo*, and *pp* markings. The piano accompaniment has dynamics of *mf*, *f*, and *p*, with triplet markings in the right hand.

Finale.

Introduction.

Moderato.

Recitativo.

Fourth system of musical notation, starting the 'Finale' section. It includes a vocal line with *sf* (sforzando) and *mf* markings, and a piano accompaniment with *f* (forte) dynamics. The piano part features large, sustained chords. The system concludes with the instruction *allegro* written vertically below the piano part.

f *accelerando ff f riten.* *ritenuto mf*
riten. *ritenuto*

Allegretto grazioso.

mf *Allegretto grazioso.*
p

p *mf*
p

mf *riten.* *a tempo* *ritenuto*
a tempo *p ritenuto*

a tempo *a tempo*

First system of musical notation. The upper staff features a melodic line with dynamics *f* and *mf*. The piano accompaniment in the lower staves includes chords and a bass line with dynamics *mf* and *p*.

Second system of musical notation. The upper staff continues the melodic line. The piano accompaniment features a more active bass line with dynamics *mf* and *p*.

Third system of musical notation. The upper staff includes dynamics *f*, *accelerando*, and *ff*, ending with a *ten.* marking. The piano accompaniment includes dynamics *mf*, *accelerando*, and *riten.*.

Fourth system of musical notation. The upper staff begins with *a tempo*, *riten.*, and *Tempo poco tranquillo.* markings, followed by *mf espressivo*. The piano accompaniment includes *a tempo*, *riten.*, and *Tempo poco tranquillo.* markings, along with a *mf* dynamic.

Fifth system of musical notation. The upper staff includes *grazioso*, *ten.*, and *riten. ten.* markings. The piano accompaniment includes *ten.* and *riten.* markings.

tranquillo a tempo
con espressione
tranquillo a tempo
p

riten. cresc. *a tempo* *accel.* *f*
riten. cresc. *a tempo* *accel.* *f*

poco più mosso *f* *mf* *f*
poco più mosso *mf*

mf

First system of musical notation. The upper staff features a melodic line with trills and slurs, marked with *cresc.* and *f*. The lower staff provides harmonic accompaniment with chords and moving lines, also marked with *cresc.* and *mf*.

Second system of musical notation. The upper staff continues the melodic line with *ff* and *f* dynamics. The lower staff features a more active accompaniment with *f* and *mf* dynamics.

Third system of musical notation. The upper staff begins with *riten.* and *Tempo I.* markings, with *mf* dynamics. The lower staff also begins with *riten.* and *Tempo I.* markings, with *p* dynamics.

Fourth system of musical notation. The upper staff features a melodic line with *mf* dynamics. The lower staff provides accompaniment with *p* dynamics.

Fifth system of musical notation. The upper staff features a melodic line with *riten.* markings. The lower staff provides accompaniment with *riten.* markings.

a tempo

p *f* *ff* *riten.* *a tempo*

a tempo *p* *f* *ff* *riten.* *f* *grazioso*

The first system of the musical score consists of two systems of staves. The upper system has a single treble clef staff with a melodic line starting with a piano (*p*) dynamic, moving through *f* and *ff* to a *riten.* section, and finally returning to *a tempo*. The lower system has a grand staff (treble and bass clefs) with a piano (*p*) dynamic, moving through *f* and *ff* to a *riten.* section, and finally returning to *a tempo* with a *f* dynamic and the instruction *grazioso*.

The second system of the musical score consists of two systems of staves. The upper system has a single treble clef staff with a melodic line starting with a piano (*p*) dynamic, moving through *f* and *ff* to a *riten.* section, and finally returning to *a tempo*. The lower system has a grand staff (treble and bass clefs) with a piano (*p*) dynamic, moving through *f* and *ff* to a *riten.* section, and finally returning to *a tempo* with a *f* dynamic and the instruction *grazioso*.

The third system of the musical score consists of two systems of staves. The upper system has a single treble clef staff with a melodic line starting with a piano (*p*) dynamic, moving through *f* and *ff* to a *riten.* section, and finally returning to *a tempo*. The lower system has a grand staff (treble and bass clefs) with a piano (*p*) dynamic, moving through *f* and *ff* to a *riten.* section, and finally returning to *a tempo* with a *f* dynamic and the instruction *grazioso*.

mf

The fourth system of the musical score consists of two systems of staves. The upper system has a single treble clef staff with a melodic line starting with a mezzo-forte (*mf*) dynamic, moving through *f* and *ff* to a *riten.* section, and finally returning to *a tempo*. The lower system has a grand staff (treble and bass clefs) with a mezzo-forte (*mf*) dynamic, moving through *f* and *ff* to a *riten.* section, and finally returning to *a tempo* with a *f* dynamic and the instruction *grazioso*.

The fifth system of the musical score consists of two systems of staves. The upper system has a single treble clef staff with a melodic line starting with a piano (*p*) dynamic, moving through *f* and *ff* to a *riten.* section, and finally returning to *a tempo*. The lower system has a grand staff (treble and bass clefs) with a piano (*p*) dynamic, moving through *f* and *ff* to a *riten.* section, and finally returning to *a tempo* with a *f* dynamic and the instruction *grazioso*.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a complex, fast-moving melodic line with many sixteenth notes. The grand staff provides harmonic support with chords and bass lines. A dynamic marking of *f* (forte) is present in the middle of the system.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line with various articulations like slurs and accents. The grand staff features block chords and a steady bass line. Dynamic markings include *mf* (mezzo-forte) and *f*.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff shows a melodic line with a *trill* marking. The grand staff has block chords and a rhythmic bass line. Dynamic markings include *mf* and *ff* (fortissimo). Performance instructions *accelerando* and *accel.* are present.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features a melodic line with a *trill* and a *ff* marking. The grand staff has block chords and a rhythmic bass line. Performance instructions *più mosso* (faster) are written above the treble staff. Dynamic markings include *f* and *ff*.

Ausgewählte Kompositionen

für das Pianoforte zu zwei Händen aus dem Verlage von

C. F. Kahnt Nachfolger, Leipzig.

	Mk.		Mk.		Mk.
Aggházy, C. Op. 6. Nocturno. H-dur	2.—	Liszt, Franz. Trois Chansons. Transcriptions pour Piano par August Horn.		Stradal, August. Bearbeitungen für Pianoforte zu zwei Händen.	
— Op. 8. Toquade. F-dur	2.—	No. 1. La Consolation	1.30	Bach, Joh. Seb. Präludium und Fuge für die Orgel. Emoll	2.—
— Op. 10. Fantasiestücke. No. 1. Eroica	2.—	No. 2. Avant la bataille	1.30	— Gdur	1.50
Idem No. 2. Idylle	2.—	No. 3. L'Espérance	1.30	Krebs, J. L. Große Fantasie und Fuge für die Orgel. Gdur	2.—
— Op. 11. Drei Ungarische Tänze. No. 1. Palotás	1.50	— Lieder und Gesänge für das Pianoforte übertragen von August Stradal.		Berlioz, H. Tanz der Irrrichter aus „Fausts Verdammung“	1.50
Idem No. 2. Torborzó	2.—	No. 6. Über allen Gipfeln ist Ruh'	1.—	— Chor der Sylphen und Gnomen und Sylphentanz aus „Fausts Verdammung“	1.50
„ No. 3. Munkácsy nota	1.50	No. 7. Der Fischerknabe	1.50	— Die Höllenfahrt aus „Fausts Verdammung“	1.50
— Op. 12. Kleine Rhapsodien. No. 1. A-moll	1.50	No. 13. Du bist wie eine Blume	1.—	Liszt, Franz. Das Rosenwunder aus der „Heiligen Elisabeth“	1.50
Idem No. 2. Cis-moll	1.50	No. 18. „Oh! quand je dors“	1.50	— Gewitter u. Sturm a. d. „Heiligen Elisabeth“	1.50
Beethoven, L. van. Für Elise. Leichtes Klavierstück	1.—	No. 23. Nimm einen Strahl der Sonne	1.—	— Das Wunder aus dem Oratorium „Christus“	1.50
Boschetti, Victor. Zwei Vierkreuzler Stücke. No. 1. Marciale. No. 2. Tempo di Valse	1.50	No. 24. Schweb, Schweb, blaues Auge	1.—	— Der Einzige in Jerusalem aus dem Oratorium „Christus“	1.50
Buchwald, Paul. Op. 17. Wieder an Land, Matrosentanz	1.—	No. 27. Kling leise, mein Lied. (Ständchen)	1.80	Straus, Oscar. Op. 106. Valse de Colombine	1.50
Busoni, F. B. Fantasie über Motive aus „Der Barbier von Bagdad“ von P. Cornelius	1.50	No. 34. Ich möchte hingehen	1.80	— Op. 107. Pirouettes. Walzer	1.50
Cipollone, Alfonso. Kompositionen.		No. 37. Wiedermöcht' ich dir begegnen	1.—	— Op. 122. Valse Réverie	1.50
No. 1. Valse lente	1.—	No. 40. Die stille Wasserrose	1.50	— Op. 123. Polka-Intermezzo	1.50
No. 2. Fantasia Moresca	1.—	No. 43. Die drei Zigeuner	1.80	Struth, A. Op. 32. Six Rondeaux mignons sur des thèmes favoris pour piano:	
No. 3. Al chiaro de la luna	1.—	No. 47. Bist du! „Mild wie ein Lufthauch“	1.50	No. 1. Ma Normandi, de Bérat	—75
No. 4. Gavotta	1.—	— Die Loreley „Ich weiß nicht, was soll es bedeuten“, von Heine. Für eine Singstimme mit Begleitung des Orchesters. Für das Pianoforte übertragen vom Komponisten	2.—	No. 2. La pastourelle des Alpes, de Rossini	—75
No. 5. Harmonies du Soir	1.—	— Trois Morceaux Suisses, pour Piano.		No. 3. Air suisse	—75
No. 6. Echi del Gran Sassa	1.—	No. 1. Ranz de Vaches. Mélodie de Ferd. Huber avec Variations.	3.—	No. 4. Thème de W. A. Mozart	—75
No. 7. La Colomba	1.—	— Idem No. 2. Un Soir dans la Montagne. Mélodie d'Ermete Knop. Nocturne	2.—	No. 5. Valse dernière d'un fou	—75
No. 8. Carina	1.—	— Idem No. 3. Ranz de Chèvres. Mélodie de Ferd. Huber. Rondeau.	2.50	No. 6. Berceuse de W. Taubert	—75
Cornelius, Peter. Der Barbier von Bagdad. Kom. Oper. Overture von H. Behn	1.—	Mac-Dowell, E. A. Op. 19. Wald-Idyllen. Vier Stücke für Pianoforte	3.—	Szántó, Th. Op. 1. Études Orientales.	
Darcole, C. Lygie Valse	1.20	Meyer, L. H. Op. 208. Winzerfest, Neue Ausgabe	1.50	No. 1. Ges-dur	1.20
Döring, Carl Heinrich. Op. 260. Ernstes und Heiteres. Vier Klavierstücke für den Unterrichtsgebrauch.		Mikorey, Franz. Fünf kleinere Charakterstücke.		No. 2. C-dur	1.80
No. 1. Aus vergangenen Tagen	1.—	No. 1. Elegischer Walzer	1.20	— Op. 2. Ballade für Piano	3.—
No. 2. Trag still dein Leid	1.—	No. 2. Humoreske	1.—	— Bearbeitungen für Pianoforte zu zwei Händen.	
No. 3. Dorle (Walzer)	1.—	No. 3. Morgengruß an die Berge	1.50	Bach, Joh. Seb. Vier Orgel-Choralvorspiele.	
No. 4. Schwarzblättchen	1.20	No. 4. Holpriger Weg	1.—	No. 1. Aus der Tiefe rufe ich. No. 2. Ach bleib bei uns, Herr Jesu Christ. No. 3. Jesu Leiden, Pein und Tod. No. 4. Allein Gott in der Höh' sei Ehr'	2.—
Eder, Arthur. Op. 12. Walzer As-dur	1.50	No. 5. Heldentotenklage	1.20	Bach, Joh. Seb. Präludium und Fuge für Orgel	2.—
Fielitz, Alexander v. Op. 79. Mazurka-Impromptu für Klavier	1.50	Noskowski, Sieg. Op. 2. Cracoviennes. Polnische Lieder und Tänze für Pianoforte. Heft I und II	2.50	Taubert, Ernst Eduard. Op. 65. Allerlei Heiteres. Acht Klavierstücke f. kl. Hände.	
Gade, Niels W. Drei Albumblätter	1.80	Platzbecker, Heinr. Op. 50. Deutscher Städte-Marsch	1.—	Heft I. Rondo. Walzer	1.20
Glanz, Sigd. Op. 10. La Fontaine. Capriccio für Klavier	1.20	Raff, Joachim. Die Mühle, für Pianoforte aus dem Streichquartett „Die schöne Müllerin“	1.50	„ II. Perpetuum mobile. Menuett	1.50
Gounod, Ch. Frühlingslied für Pianoforte von G. Leitert	1.50	Reuß, Prinz Heinrich XXIV. Op. 8. Suite	3.—	„ III. Abendlied. Polonaise	1.20
Harthan, Hans. Op. 7. Strand-Idyllen. Vier Charakterstücke	3.—	Rochlich, Edm. Op. 12. Erinnerungen. Fünf Dichtungen. No. 1. Ave Maria. No. 2. Cornamusa. No. 3. Elegia. No. 4. Tarantella. No. 5. Epilogo	2.50	„ IV. Ständchen. Spinnrädchen	1.20
Henselt, Ad. Morgenlied von Müller: „Noch ähnt man kaum der Sonne Licht,“ in Musik gesetzt und für das Pianoforte übertragen	1.—	Rubinstein, A. Op. 44. Soirées à St. Pétersbourg. Sechs Stücke für Pffe. Heft I. Romanze, Es-dur, Scherzo	1.50	— Op. 66. Drei Klavierstücke:	
Kaun, Hugo. Op. 56. Drei Stücke.		Heft II. Preghiera, Impromptu	1.50	No. 1. Walzer Es dur	1.50
No. 1. Humoreske	1.50	Heft III. Nocturne, Apassionato	2.50	No. 2. Walzer G moll	1.50
No. 2. Präludium	1.20	— Op. 50, No. 3. Barcarole G-moll	1.50	No. 3. Scherzo Es dur	1.50
No. 3. Nocturne	1.—	Neuausgaben von Robert Teichmüller.		Viole, Rudolf. Op. 50. Hundert Etuden f. d. Pianoforte. Herausgegeben u. m. Vortragsbezeichnungen, Fingersatz etc. versehen v. Franz Liszt. Neue Ausg. 10 Hefte à	2.—
Kirchner, Fritz. Op. 139. Zwei Klavierstücke. No. 1. Ländler. No. 2. Tyrolenne	—80	Samara, Spiro. Six Sérénades.		Weiß, Josef. Op. 23. 6 kleinere Klavierstücke.	
— Op. 140. Sechs Genrestücke für Klavier	1.80	Cah. I. No. 1. Sérénade Française. No. 2. Sérénade Havanaise. No. 3. Poupée Sérénade	2.—	No. 1. Arietta. No. 2. Mazurka triste. No. 3. Chant français. No. 4. Serenade. No. 5. Air anglais. No. 6. Valse stipude	2.—
— Natur- und Stimmungsbilder. Heft I. Waldvöglein. Frühlingslied. Bächlein im Tale	1.50	Cah. II. No. 4. Sérénade Napolitaine. No. 5. Sérénade d'Autrefois. No. 6. Sérénade d'Arlequin	2.—	— Op. 25. Lebenswogen. Konzert-Etude	1.50
— Heft II. Freudvoll und leidvoll. Air suisse	1.30	Savenau, Carl Maria von. Op. 38. 3 Charakterstücke. „Düstere Bilder“ für das Klavier	2.50	— Op. 26. Zwei Intermezzi.	
Klammer, George. Op. 8. Scène hongroise	1.—	— Op. 43. Zwei Klavierstücke. No. 1. In der Barke. No. 2. Gavotte	1.—	No. 1. I. Intermezzo (Marienkapelle)	1.—
Krug, Arnold. Op. 123. Rusticana. Ländliche Bilder für Klavier.		Schneider, Bernhard. Op. 6. Aus wendischen Gauen. No. 1. Reigen. No. 2. Zwiegespräch. No. 3. Der Störenfried. No. 4. Erinnerung. No. 5. Morgens im Felde. No. 6. Frohe Laune. No. 7. Im Nachen. No. 8. Johannisnacht	2.—	No. 2. II. Intermezzo	1.20
Heft I: No. 1. Frühmorgens, wenn die Hähne krähen. No. 2. Sonnige Landschaft. No. 3. Am Wiesenbach. No. 4. Bauernhochzeit	2.—	— Op. 27. Zwei Charakterstücke.		No. 1. Idylle	1.—
Heft II: No. 5. Beim Blumenpflücken. No. 6. Fremde Gäste. No. 7. Auf dem Jahrmarkt. No. 8. Heimkehr der Kühe. No. 9. Abends	2.50	No. 1. Spanische Serenade	1.—	— Op. 28. Sturmarsch. Studie	1.50
Krug, D. Op. 314. Ungarische Walzer-Caprice	1.50	Speidel, Wilhelm. Op. 82. Drei Klavierstücke		— Op. 29. Variationen und Fuge	2.50
Kwast, James. Op. 11. Capriccio	1.50	No. 1. Agitato. No. 2. Menuett. No. 3. Gavotte	2.—	— Op. 32. Fünf Klavierstücke.	
— Op. 12. 2me. Gavotte	1.50			No. 1. Romanze	1.—
Lewin, Gustav. Humoreske	1.—			No. 2. Legende	1.20

CONCERTINO.

(D-Dur.)

Arthur Seybold, Op. 121.

Allegro ma non troppo.

f Piano. *p* tranquillo *mf* espr.

f *ff* *energico* Viol. Solo.

mf

mf leggiero

mf *espr.* *riten.* *passionato* sul G....;

a tempo *mf* *espressivo* tranquillo

f *ritenuto*

Violine.

a tempo
 3 3 3 1
p *mf*

cre - - - scen - do
 2 2

f *p* *mf*

1 0 2 1 4 0 3 1 2
 cre - - - scen -

do - - - - - *f*

f

crescendo *ff*

crescendo *ff*

6 *cresc.* 7 8 *mf* 9 10 *tranq.* *p* *ff*
 Piano. *cresc.*

Solo sul D...
 Viol. *a tempo* *p espressivo*

sul D... *a tempo* *tranq.* *a tempo*
 4 2 2 *tranq.* *mf* 3 1 *tranq.* *a tempo* *f*

Violine.

The score consists of ten staves of music. The first staff begins with a *riten.* marking and includes fingerings 2 and 4. The second staff features *a tempo*, *riten.*, and *mf con espressione* markings, with fingerings 2, 3, 2, 2, 4, 2, 2, 4, 3, 3, 3, 3, 3, 2, 4. The third staff includes *a tempo*, *ten.*, *a tempo*, and *ff riten. p* markings, with fingerings 1, 2, 3, 3, 1, 1, 2, 3, 4, 3, 4, 3, 2, 4. The fourth staff starts with *mf* and ends with *f* and *p* markings, with fingerings 1, 4, 1, 4. The fifth staff begins with *f* and ends with *f* and a fermata, with fingerings 1, 4, 1, 4. The sixth staff is marked *tranquillo* and *mf*, with fingerings 2, 4, 2, 4, 4, 0, 4, 4, 4. The seventh staff includes *f* and *p* markings, with fingerings 4, 1, 1. The eighth staff features *mf*, *f energico*, and *ff* markings, with fingerings 4, 1, 2, 4, 4, 1, 3, 2, 2, 3, 2, 2, 4, 4. The ninth staff is marked *Piano.* and *ff*, with fingerings 1, 2, 3, 4, 5. The tenth staff includes *p* and *ff* markings, with fingerings 6, 7, 8, 9, 10.

Violine.

11 *f* 12 13 14 15 *ff* 16

17 *mf* 18 19 *p* 20 *tranq.* 21 22 23 *risen.*

Andante. *Piano.* *p espr.* **Solo Violine.** *con espressione*

crescendo - - - *f*

p 0 2 0 1 *ritenuto* 2 3 *a tempo* 3 *mf* 3

mf 3 2 3 1 2 4 1 2 4

f 0 4 2 *rit.* *a tempo* *mf* *espr.* 4

Facilité.

f

mf *a tempo* 3 3 3 1 2 4 3 3 *f*

f 3 4 3 3 3 2 2 *mf*

sul G

p 4 2 3 4 *riten.* *a tempo* 1 1 1 1 *pp*

Finale.
Introduction.
Moderato.

Recit.
sf

sf

cresc.
accel.
ff

rit. *V*

riten. *sul A.* *V* *mf*

Allegretto grazioso.

mf

mf

riten. *a tempo*

riten. *a tempo*

f *mf*

Facilité.

acceler.

ff *ten.*

riten. *a tempo* *riten.* *V* *mf*

Violine.

Tempo poco tranquillo.

espressivo

grazioso

ten.

a tempo tranquillo

ritenuto

p con espressione

rit.

a tempo

acceler.

f

cresc.

poco più mosso

f

mf

f

mf

crescendo

ff

Tempo I.

riten.

f

mf

mf

The score consists of 13 staves of music. It begins with a tempo marking of 'Tempo poco tranquillo' and an 'espressivo' instruction. The first staff contains a melodic line with slurs and fingerings (e.g., 2, 1, 4, 1, 4, 1, 4, 0, 3, 1, 4, 1, 4). The second staff continues the melody with a 'ten.' (tension) marking and a 'ritenuto' section. The third staff shows a 'rit.' (ritardando) and a 'cresc.' (crescendo) marking. The fourth staff is marked 'a tempo' and 'acceler.' (accelerando), leading to a forte 'f' dynamic. The fifth staff is marked 'poco più mosso' and features a 'f' dynamic. The sixth and seventh staves continue the melodic development with 'mf' dynamics. The eighth staff is marked 'crescendo' and 'ff' (fortissimo). The ninth staff marks the beginning of 'Tempo I.' with a 'riten.' marking. The final three staves (tenth, eleventh, and twelfth) continue the piece with 'mf' dynamics and various slurs and fingerings.

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