

# Drei leichte melodiose Vortragsstücke

für  
**VIOLINE**  
1<sup>te</sup> Lage  
mit  
**KLAVIERBEGLEITUNG**

componiert  
von

**ARTHUR  
SEYBOLD.**

OP. 120.

- |                  |          |
|------------------|----------|
| Nº 1. Erinnerung | Mk. 1,20 |
| . 2. Die Jagd    | Mk. 1,20 |
| . 3. Am Golf     | Mk. 1,20 |

Eigentum für alle Länder  
von

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# Die Jagd.

Violine.

Allegro.

Arthur Seybold, Op. 120 No 2.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The piece starts with a forte (*f*) dynamic. The first staff contains a series of eighth notes with slurs and fingerings (0, 1, 2, 3). The second staff introduces a piano (*piano*) section with a fortissimo (*ff*) dynamic and a triplet of eighth notes. The third staff features a 'Solo' section with a mezzo-forte (*mf*) dynamic. The score continues with various dynamics including *sf*, *mf*, and *f*, and concludes with a mezzo-forte (*mf*) *espressivo* marking. The piece ends with a double bar line and a key signature change to one sharp.

The image shows a page of a violin score, page 3, in G major. The music is written on ten staves. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *ff*, *p*, *mf*, and *più mosso*. There are also performance markings like *Piano*, *Solo*, and *0*. The music features a variety of note values, including eighth and sixteenth notes, often beamed together, and some slurs. There are also some rests and accents. The piece concludes with a double bar line.

Für den Unterricht und zum Vortrag.

# Beliebte Stücke für Violine und Pianoforte.

**BANCK, E.** *M. 8*  
Op. 8. Drei Vortragsstücke. *M. 8*  
No. 1. Lied . . . . . 1,20  
No. 2. Serenade . . . . . 1,50  
No. 3. Mazurka . . . . . 1,80

**BECKER, ALB.**

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No. 1. Am Abend . . . . . —,80  
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No. 3. Das Posthorn . . . . . —,80  
No. 4. Auf stiller See . . . . . —,80  
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merlied . . . . . —,80

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Op. 1. Stimmungen.  
No. 1. Idylle. No. 2. Mazurka . . . . . 1,30  
Op. 2. No. 3. Sinnen. No. 4. Träumen.  
No. 5. Sehnen . . . . . 1,30

**DOBZYNSKI, J. F.**

Op. 41. Les Larmes . . . . . 1,30

**EICHBERG, R. JOH.**

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**EILENBERG, R.**

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Op. 78. Die Wachtparade kommt . . . . . 1,50  
Op. 79. Waldvögels Morgenlied u.  
Nachtgesang . . . . . 1,50  
Op. 86. Kaiser Wilhelms I. Gruss  
an sein Volk . . . . . 1,80  
Op. 97. Backfischchens Ballerinne-  
rung . . . . . 1,30  
Op. 110. Ach bitte, noch einen Walzer! . . . . . 1,80

**FIELITZ, A. v.**

Op. 65. Romanze . . . . . 1,80

**FRANCKE, R.**

Op. 58. Romanze . . . . . 1,80

**FRIEDEMANN, C.**

Op. 66. Kaiser Friedrich-Marsch . . . . . 1,20  
Op. 74. Bayrisch Blau. Marsch . . . . . 1,20  
Op. 123. Unter der Kaiserstandarte.  
Marsch . . . . . 1,20

**GRELL, ED.**

Op. 6. Lorbeer und Rose, v. II. Urban . . . . . 1,50

**GRÜNWARD, A.**

Op. 7. Six Morceaux. Heft I, II à . . . . . 2,—  
Op. 8. Gruss an die kleinen Violin-  
spieler. Volkslieder,  
Arien etc. . . . . kplt. 5,—  
Heft I, II, III . . . . . à 2,—  
Op. 9. 12 Stücke, leicht u. instruktiv.  
Erste Lage. . . . .  
Heft I . . . . . 2,80  
Heft II . . . . . 2,50  
Heft III . . . . . 2,80  
Op. 10. Die Lagen (2. bis 7. Lage).  
Heft I (2. und 3. Lage) . . . . . 2,50  
Heft II (4. bis 7. Lage) . . . . . 2,—  
Heft III (2. bis 7. Lage) . . . . . 2,80  
Op. 12. Zehn Streichquartette v. Mozart  
für Violine u. Pianoforte  
engerichtet . . . . . à 1,50  
Op. 14. Sechs Kinderstücke . . . . . 2,—

**GRUSS, TH.**

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Fantasie . . . . . 1,50

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2 Violinstücke (aus Streichquartetten).  
No. 1. Adagio u. Cantabile. C moll . . . . . 1,20  
No. 2. Adagio (Serenade). G dur . . . . . 1,20

**HEINS, C.** *M. 8*  
Op. 160. Unter dem Weihnachtsstern . . . . . 1,50  
Op. 210. Vier leichte Vortragsstücke.

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No. 2. Rondolletto. G dur . . . . . 1,—  
No. 3. Cavatine. F dur . . . . . 1,—  
No. 4. Scherzo. D dur . . . . . 1,—  
Op. 253. Im Tanzsalon. 12 leichte  
Tänze und Märsche. n. . . . . 2,50

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Berceuse (Wiegenlied) . . . . . 1,80

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Feuerwehr-Galopp aus: Flick u. Flock . . . . . 1,30  
Herzklopf-Polka aus: Flick und Flock . . . . . —,80

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No. 1. Petite Valse lente . . . . . 1,20  
No. 2. Barcarolle mignonne . . . . . 1,20  
No. 3. Petite Berceuse . . . . . 1,20  
No. 4. Polka gracieuse . . . . . 1,20

**HOFFMANN, H. L.**

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**KAROLY, H.**

Op. 24. Das Christglöckchen . . . . . 1,30  
Op. 26. Flotte Geister. Marsch . . . . . 1,—  
Op. 27. Kuckuck-Rheinländer . . . . . 1,—

**KLEFFEL, A.**

Op. 34. Romanze . . . . . 1,80

**KÜHN, A.**

Op. 1. Leichte Fantasien . . . . . 1,—

**KULLAK, TH.**

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Heft I, II, III . . . . . à 2,—  
Op. 81. Kinderleben. 12 kleine Stücke.  
Heft I, II, III . . . . . à 2,—

**MATTHIÄ, A.**

Gavotte . . . . . 1,80

**MEYER, L.**

Op. 4. Der kleine Solist . . . . . 1,20  
Op. 7. Introduction und Variationen . . . . . 1,30  
Op. 8a. Der kleine Konzertist . . . . . 1,60  
Op. 10. Der kleine Operngeiger . . . . . 1,50  
Op. 11. Die jungen Tanzspieler . . . . . 1,—  
Op. 13. Der Postillon von Lonjumeau.  
I. Potpourri . . . . . 1,30  
Op. 14. Dasselbe. II. Potpourri . . . . . 1,80

**MOZART, W. A.**

Adagio in D (aus einem Klarinetten-Konz.) . . . . . —,80

**OERTEL, A.**

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No. 1. Maienliebe . . . . . 1,50  
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No. 6. Alpenlieder . . . . . 1,30  
Op. 65. Kinderträume . . . . . kplt. 3,—  
Lieferung I, II . . . . . à 2,—  
No. 1. Der Leiermann . . . . . 1,—  
No. 2. Der Schmetterlingsjäger . . . . . 1,—  
No. 3. Die Wachtparade . . . . . 1,—  
No. 4. Der Hirtenknabe . . . . . 1,—  
No. 5. Der Seiltänzer . . . . . 1,—  
No. 6. Die Schlittenfahrt . . . . . 1,—

**OSTERMAYER, E.**

Op. 15. Introduction und Scherzo  
capriccioso . . . . . 2,50

**PALME, R.** *M. 8*  
Op. 71. Album vorzogl. Vortragsstücke. n. . . . . 2,—

No. 1. Adagio von Corelli. No. 2. Arie von Lotti. No. 3. Sarabande von Bach. No. 4. Largo von Händel. No. 5. Bourée v. Händel. No. 6. Sarabande von Händel. No. 7. Arie von Tartini. No. 8. Adagio von Tartini. No. 9. Sarabande von Leclair. No. 10. Andante von Gluck. No. 11. Adagio von Mozart. No. 12. Cavatine von Beethoven. No. 13. Abendlied von Schumann. No. 14. Adagio von Becker.

**REBLING, G.**

Op. 49. No. 1. Romanze in G dur . . . . . 1,80  
No. 2. Ballade in D moll . . . . . 1,80

**REHBAUM, TH.**

Hauskonzert. Leicht ausführb. Stücke.  
No. 1. Wasserfahrt . . . . . 1,—  
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No. 3. Stilles Sehnen . . . . . 1,—  
No. 4. Allerlei Geister. Scherzo . . . . . 1,—  
No. 5. Ballade . . . . . 1,—  
No. 6. Reiterlied . . . . . 1,—

**REHFELD, F.**

Op. 72. Mazurka caractéristique . . . . . 2,—  
Op. 73. Drei leichte Vortragsstücke.  
No. 1. Festklänge . . . . . 1,20  
No. 2. Das musikalische ABC . . . . . 1,20  
No. 3. Der kleine Rekrut . . . . . 1,80  
Op. 74. Drei Salonstücke.  
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No. 2. Plappermäulchen . . . . . 1,50  
No. 3. Valse Impromptu . . . . . 2,—

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**RÖDER, O.**

Gondolier-Walzer . . . . . 1,80

**RÖSLER, O.**

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**SCHRÖDER, H.**

50 Volksmelodien für Anfänger . . . . . 2,—

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**SEITZ, FR.**

Op. 29. Kleine Suite von 6 leichten  
Vortragsstücken.  
No. 1. Marsch . . . . . 1,—  
No. 2. Cavatine . . . . . 1,—  
No. 3. Menuetto . . . . . 1,—  
No. 4. Humoreske . . . . . 1,—  
No. 5. Andante sostenuto . . . . . 1,—  
No. 6. Gavotte . . . . . 1,—

**SIMON, E.**

Op. 62. Alpenröslein . . . . . 1,—  
Op. 63. Ich liebe dich . . . . . 1,30  
Op. 230. Das Weihnachtsglöckchen . . . . . 1,80

**WILHELMJ, M.**

Andante . . . . . 1,50

**WOLFF, G.**

Op. 6. Trois Morceaux.  
No. 1. Vénitienne . . . . . 1,50  
No. 2. Napolitaine . . . . . 2,—  
No. 3. Larghetto . . . . . 1,50

**WURM, M.**

Op. 43. No. 1. Berceuse . . . . . 1,50  
No. 2. Canzonetta . . . . . 2,—

**WUERST, R.**

Op. 25. Zwei Romanzen . . . . . 2,—

# Die Jagd.

Arthur Seybold, Op.120 N<sup>o</sup> 2.

Allegro.

VIOLINE.

Musical notation for the Violin part, starting with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 8/8. The first measure begins with a dynamic marking of *f* (forte).

Allegro.

PIANO.

Musical notation for the Piano part, starting with a grand staff (treble and bass clefs), a key signature of two sharps, and a time signature of 8/8. The first measure begins with a dynamic marking of *f* (forte).

Musical notation for the Piano part, continuing from the previous system. It features a treble and bass clef, a key signature of two sharps, and a time signature of 8/8. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

Musical notation for the Piano part, continuing from the previous system. It features a grand staff, a key signature of two sharps, and a time signature of 8/8. Dynamics include *ff* (fortissimo) and *f* (forte).

Musical notation for the Piano part, continuing from the previous system. It features a grand staff, a key signature of two sharps, and a time signature of 8/8. Dynamics include *mf* (mezzo-forte) and *p* (piano).

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *f* and later changes to *mf*. The middle and bottom staves are a grand staff in treble and bass clefs, respectively, with the same key signature. The middle staff starts with a dynamic marking of *mf*. The bottom staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The top staff maintains its melodic line with various phrasing slurs and accents. The middle and bottom staves continue their accompaniment, with the middle staff showing some chordal textures and the bottom staff providing a steady bass line.

The third system features a change in dynamics. The top staff starts with *f* and ends with *mf*. The middle staff begins with a dynamic marking of *f* and later changes to *p*. The bottom staff continues with its accompaniment, showing some rhythmic patterns.

The fourth system continues the musical piece. The top staff has a melodic line with slurs and accents. The middle and bottom staves provide accompaniment with chords and moving lines.

The fifth system concludes the piece. The top staff has a dynamic marking of *mf espressivo*. The middle staff has a dynamic marking of *mf*. The bottom staff continues with its accompaniment.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. A dynamic marking of *f* (forte) is present in the piano part.

Third system of musical notation. It continues the piece with a vocal line and piano accompaniment. A dynamic marking of *ff* (fortissimo) is present in the piano part.

Fourth system of musical notation. It features a vocal line and piano accompaniment. Dynamic markings of *f* and *p* (piano) are present in the piano part.

Fifth system of musical notation. It concludes the piece with a vocal line and piano accompaniment. A dynamic marking of *p* (piano) is present in the piano part.

First system of musical notation. The upper staff (treble clef) features a melodic line with slurs and dynamic markings of *f* and *mf*. The lower staff (bass clef) provides a harmonic accompaniment with chords and slurs, marked with *f* and *p*.

Second system of musical notation. The upper staff continues the melodic line with slurs and dynamic markings of *p* and *f*. The lower staff continues the harmonic accompaniment with chords and slurs, marked with *f*.

Third system of musical notation. The upper staff includes dynamic markings of *p* and *ff*, and the instruction *più mosso*. The lower staff includes the instruction *più mosso*.

Fourth system of musical notation. The upper staff includes dynamic markings of *ff*. The lower staff includes dynamic markings of *ff* and *fff*.