

*Hymne
à Sainte Cécile*

Charles Gounod

für
Violine und Piano

von

Arthur Seybold

Carl Zölling
* Musikalienhandlung *
MAINZ

VERLAG UND EIGENTUM
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Hymne à Sainte Cécile.

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Charles Gounod.

Neue Ausgabe für Violine und Klavier von
Arthur Seybold.

Andante sostenuto assai.

Violine.

Klavier.

First system of musical notation. It consists of a single treble clef staff at the top with a melodic line featuring long, sweeping phrases. Below it are two grand staff staves (treble and bass clefs) with a complex, rhythmic accompaniment of eighth and sixteenth notes.

Second system of musical notation. Similar to the first, it features a melodic line in the treble clef and a complex accompaniment in the grand staff. A dynamic marking *dim.* is present in the middle of the system.

Third system of musical notation. The melodic line in the treble clef begins with a dynamic marking *p*. The accompaniment in the grand staff continues with intricate rhythmic patterns.

Fourth system of musical notation. This system continues the melodic and accompanimental themes established in the previous systems.

Fifth system of musical notation. The melodic line in the treble clef features a dynamic marking *v* (accent) and a long, sweeping phrase. The accompaniment in the grand staff remains complex and rhythmic.

The musical score is presented in five systems, each with a right-hand and left-hand staff. The key signature is G major (one sharp) and the time signature is 3/4. The right-hand part consists of a melodic line with slurs and accents, while the left-hand part provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include a piano (*p*) marking in the second system and accents (*V*) in the first, third, and fifth systems. The notation includes various note values, rests, and phrasing slurs.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a *cresc.* marking. The lower staff (bass clef) contains a complex accompaniment of eighth and sixteenth notes. The key signature is one sharp (F#).

Second system of musical notation. The upper staff continues the melodic line with *f* and *dim.* markings. The lower staff continues the accompaniment. The key signature is one sharp (F#).

Third system of musical notation. The upper staff features a melodic line with a *p* marking. The lower staff continues the accompaniment. The key signature is one sharp (F#).

Fourth system of musical notation. The upper staff continues the melodic line with a *p* marking. The lower staff continues the accompaniment. The key signature is one sharp (F#).

Fifth system of musical notation. The upper staff features a melodic line with a *v* marking. The lower staff continues the accompaniment. The key signature is one sharp (F#).

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with various dynamics and performance instructions:

- System 1:** The vocal line begins with a *dim.* (diminuendo) marking, followed by a *p* (piano) marking. The piano accompaniment starts with a *p* marking.
- System 2:** Continuation of the previous system's musical material.
- System 3:** The vocal line is marked with *cresc.* (crescendo). The piano accompaniment also features a *cresc.* marking.
- System 4:** Continuation of the previous system's musical material.
- System 5:** The vocal line is marked with *ff* (fortissimo) and *ff tutta forza*. The piano accompaniment is marked with *ff*. This system includes a series of chords in the bass line, each preceded by a fermata and a '7' (likely indicating a seventh chord).

First system of musical notation, consisting of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a slur and a fermata. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment maintains the rhythmic pattern, with some chords changing.

Third system of musical notation. The vocal line has a melodic phrase with a slur. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand.

Fourth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment has a rhythmic pattern of eighth notes.

Fifth system of musical notation, the final system on the page. It includes dynamic markings such as *pp* (pianissimo) and *rit.* (ritardando). The vocal line has a melodic phrase with a slur and a fermata. The piano accompaniment features a rhythmic pattern of eighth notes.

Kompositionen für Violine und Klavier

Die Violinstimmen sind auch einzeln erhältlich (Nummer der hinteren Rubrik).

Sorgfältig revidierte Ausgaben der bekannten Violinpädagogen

Arthur Seybold, Friedr. Seitz u. a.

* = mit übergelegtem Text. Die eingeklammerten Nummern der Violinstimmen gelten zum kompletten Exemplar gehörig.

Violine u. Klavier	Violinstimme	Violine u. Klavier	Violinstimme	Violine u. Klavier	Violinstimme
1101a/b Nardini, P., Larghetto aus einer Violinsonate	2663	805 Rosas, J., Über den Wellen	2676	1944/5 Tschairowsky, P., op. 6, Nur wer die Sehnsucht kennt	2700
1643a/b Nemerowski, A., op. 8, Médiation	2716	2261/2 Rossini, Barbier von Sevilla, Fantasie von Singelé (V. 2808)	2808	1635a/b — Aus op. 11, Andante cantabile	2655
710/1 Ocki-Albi, Rumän. Liebestraum	712	2267/8 — Wilhelm Tell, Fantasie von Singelé (V. 2811)	2811	1639a/b — op. 37 Nr. 4, Perceneige	2746
1106 Offenbach, J., Musette, Air de ballet du 17 ^{me} siècle	2717	776/7 Rubinstein, A., op. 3 Nr. 1, Melodie	2693	2982a/b — aus op. 35 (Violinkonzert): Canzonetta	—
1206a/b — Intermezzo und Barcarolle aus „Hoffmanns Erzählungen“	2570	917 Schäffer, H., Die Post im Walde	2611	1640a/b — op. 37 Nr. 6, Barcarolle	2734
1207a/b — Potpourri a. „Hoffmanns Erzählungen“ (V. 2579)	2579	1408a/b Schöpfung, H., op. 2 Nr. 1, Romanze	2612	1644a/b — op. 37 Nr. 10, Chant d'automne	2735
1209a/b — La Barcarolle a. „Hoffm. Erzähl.“	2743	1409a/b — op. 2 Nr. 2, Berceuse	2675	1646/7 — op. 37 Nr. 12, Noël (Weihnachten)	2825
Opern-Potpourris:		1410a/b — op. 2 Nr. 3, Fantasiestück	2674	1960/1 — op. 39 Nr. 16, Lied des Drehorgelmannes	2701
966a/b — Auber, Fra Diavolo	1224	1019a/b Schubert, F., op. 51, 3 Milit.-Märsche	2694	1942/3 — op. 39 Nr. 20, Träumerei	2669
967a/b — Die Stumme von Portici	1225	996 — op. 52 Nr. 6, Ave Maria	2651	1006a/b — op. 40 Nr. 2, Chanson triste	2732
957 — Bellini, Norma	1215	1103a/b — Andante aus der Sonate D-dur, op. 137 Nr. 1	2672	1451a/b Vieuxtemps, op. 8 Nr. 1, Hilarité	2396
975a/b — Bizet, Carmen	1233	1018 — Am Meer	2652	1452a/b — op. 8 Nr. 2, Innocence	2399
953 — Boieldieu, Weiße Dame	1211	1001 — Ständchen: Leise flehen meine Lieder	2653	1453a/b — op. 8 Nr. 3, Barcarolle	2398
961 — Donizetti, Lucia di Lammermoor	1219	1946/7 Schubert, François, op. 13 Nr. 1, Impromptu	2621	1454a/b — op. 8 Nr. 4, Air Savoyard	2433
959 — Lucrezia Borgia	1217	1948/9 — op. 13 Nr. 2, Allegretto grazioso	2683	1465/6a/b — op. 22 Nr. 2, Air varié	2600a/b
955 — Regimentstochter	1213	1950/1 — op. 13 Nr. 9, Die Biene	2826	1455a/b — op. 22 Nr. 3, Réverie	2597
965a/b — Halévy, Die Jüdin	1223	783 Schumann, R., op. 85 Nr. 12, Abendlied	2696	1462/3a/b — op. 22 Nr. 5, Tarantelle	2601a/b
963 — Herold, Zampa	1221	782 — op. 15 Nr. 7, 8, Träumerei und Am Kamin	2695	1456/8a/b — op. 35 Fantasia appassionata ..	—
962 — Kreutzer, Nachtlag. in Granada	1220	*Seybold, A., op. 137, Volkslieder-Album		1459/61a/b — op. 38 Ballade und Polonaise ..	—
969 — Lortzing, Undine	1227	791/2 — Heft I	787	547a/b Vollstedt, Rob., Hamburg bleibt Hamburg, Marsch	1396
960 — Waffenschmied	1218	793/4 — Heft II	788	Wagner, R., Opern:	
956 — Zar und Zimmermann	1214	795/6 — Heft III	789	— „Fliegende Holländer“,	
968a/b — Maillart, Das Glöckchen des Eremiten	1226	639a/b Simon, A., Berceuse	2654	1780/1 — Ballade der Senta	2738
972a/b — Marschner, Hans Heiling	1230	Singelé, J. B., Fantasien über berühmte Opern.		1782/3 — Spinnerlied	2737
974a/b — Meyerbeer, Die Hugenotten	1232	2271/2kl. — Adam, Der Postillon von Longjumeau (V. 2813)	2813	1719/20 — Flieg. Holländer, Fantasie von Singelé (V. 2753)	2753
976a/b — — Prophet	1234	2269/70kl. — Auber, Fra Diavolo (V. 2812)	2812	— „Lohengrin“,	
970a/b — — Robert der Teufel	1228	2263/4kl. — — Die Stumme v. Portici (V. 2809)	2809	1860 — Brauthor	2650
964a/b — Mozart, Don Juan	1222	868/9kl. — Boieldieu, Die weiße Dame (V. 2752)	2752	1861 — Im fernen Land	2691
958 — — Figaros Hochzeit	1216	870/1kl. — Donizetti, Lucia di Lammermoor (V. 2751)	2751	1717/8 — Lohengrin, Fantasie v. Singelé (V. 2755)	2755
952 — — Zauberflöte	1210	872/3kl. — — Regimentstochter (V. 2750)	2750	1792/3 — Am stillen Herd	2726
971a/b — Nicolai, Die lustigen Weiber von Windsor	1229	1886/7kl. — Flotow, Alessandro Stradella (V. 2758)	2758	1794/5 — Walthers Preislied	2727
1207a/b — Offenbach, Hoffmanns Erzählg.	2579	1881/2kl. — — Martha (V. 2757)	2757	1715/6 — Meistersinger v. Nürnberg, Fant. von Singelé (V. 2756)	2756
973a/b — Rossini, Barbier von Sevilla	1231	874/5kl. — Meyerbeer, Hugenotten (V. 2749)	2749	— „Parsifal“,	
954 — Weber, Freischütz	1212	876/7kl. — — Prophet (V. 2748)	2748	1798/9 — Karfreitagszauber	2729
Ouverturen:		2265/6kl. — Mozart, Die Zauberflöte (V. 2810)	2810	— „Rienzi“,	
1737/8kl. — Adam, A., Si j'étais roi (V. 2769)	2769	2261/2kl. — Rossini, Der Barbier von Sevilla (V. 2808)	2808	1778/9 — Gebet des Rienzi	2736
1741/2kl. — Auber, D., Fra Diavolo (V. 2768)	2768	2267/8kl. — — Wilhelm Tell (V. 2811)	2811	— „Tannhäuser“,	
1727/8kl. — Beethoven, L. van, Fidelio (V. 2770)	2770	1719/20kl. — Wagner, Der fliegende Holländer (V. 2753)	2753	1784/5 — Arie der Elisabeth (Dich teure Halle)	2725
1739/40kl. — Boieldieu, Fr., Kalif v. Bagdad (V. 2771)	2771	1717/8kl. — — Lohengrin (V. 2755)	2755	1788/9 — Lied an den Abendstern	2723
1743/4kl. — — Die weiße Dame (V. 2766)	2766	1715/6kl. — — Die Meistersinger von Nürnberg (V. 2756)	2756	1786/7 — Marsch und Chor (Einzug der Gäste auf die Wartburg)	2724
1721/2kl. — Flotow, Fr. v., Martha (V. 2775)	2775	1713/4kl. — — Tannhäuser (V. 2754)	2754	1790/1 — Pilgerchor	2722
1723 4kl. — — Aless. Stradella (V. 2774) ..	2774	880/1kl. — Weber, Freischütz (V. 2747)	2747	1713/4 — Tannhäuser-Fantasie von Singelé (V. 2754)	2754
1747/8kl. — Herold, F., Zampa (V. 2773) ..	2773	2273/4kl. — Oberon (V. 2814)	2814	— „Tristan und Isolde“,	
1753a/b — Kéler Béla, Lustspiel-Ouvert.	2772	878/9kl. — Singelé, J. B., op. 56, Fantaisie pastorale (V. 2606) ..	2606	1821/2 — Vorspiel	2822
1735/6kl. — Mozart, W. A., Zauberflöte (V. 2767) ..	2767	1954/5kl. — — op. 98, Fantaisie élégante (V. 2690)	2690	— „Die Walküre“,	
1725/6kl. — Nicolai, O., Die lust. Weiber (V. 2761) ..	2761	2057/8 Smetana, Aus der Heimat, Heft 1	2815	1796/7 — Siegmunds Liebeslied	2728
1751/2kl. — Reissiger, K., Die Felsenmühle (V. 2765)	2765	2059/60 — Aus der Heimat, Heft 2	2816	1698a/b — Albumblatt	2730
1745/6kl. — Rossini, G., Der Barbier von Sevilla (V. 2764)	2764	2088/9 — Wiegenlied a. d. Oper „Der Kuß“	2817	1802/3 — Der Engel	2823
1731/2kl. — — Die diebische Elster (V. 2763)	2763	348 Sousa, J. Ph., Kadetten-Marsch ..	541	1800/1 — Träume	2731
1749/50kl. — — Wilhelm Tell (V. 2762) ..	2762	546 — Washington-Post	1375	1016a/b Weber, C. M. von, op. 65, Aufforderung zum Tanz	2671
1821/2 — Wagner, R., Tristan u. Isolde	2822	806 Spohr, L., Polonaise	2604	880/1 — Freischütz, Fantasie von Singelé (V. 2747)	2747
1733/4kl. — Weber, C. M. v., Freischütz (V. 2759) ..	2759	780a/b Stradella, A., Kirchenarie ..	2602	2273/4 — Oberon, Fantasie von Singelé (V. 2814)	2814
1729/30kl. — — Jubel-Ouverture (V. 2760) ..	2760	809 Strauß, Joh., Donaulieder-Walzer ..	2605	1151/2 Wieniawski, J., op. 17, Legende ..	2704
630a/b Paganini, N., Romanze	2608	643 Strauß, Jos., op. 166, Frauenherz Mazurka ..	2745	1154a/b — op. 19 Nr. 1, Mazurka Nr. 1 ..	2705
1011 Pergolesi, G. B., Siciliano	2707	1924 Stwertka, Berthold, Wiegenlied ..	2620	1155a/b — op. 19 Nr. 2, Mazurka Nr. 2 ..	2603
1637a/b Pressmann, S., op. 3, Berceuse ..	2607	1641a/b Tschalkowsky, P., op. 2 Nr. 3, Chant sans paroles	2733	1153a/b — Kuyawiak (2. Mazurka) ..	2706
1544a/b Raff, J., op. 85 Nr. 3, Kavatine. Orig.	2709			Wohlfahrt, F., op. 50, Erholungsstunden.	
1602a/b — op. 85 Nr. 5, Canzona	2708			2175a/b — Nr. 1, Andante	2818
1009/10 Rameau, J. P., Gavotte m. 6 Variat.	2703			2176a/b — Nr. 2, Moderato	2819
Rebikoff, W., op. 8, Insouciance				2177a/b — Nr. 3, Romanze	2820
1634a/b — Souvenir douloureux	2610			2178a/b — Nr. 4, Walzer	2821
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