

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

leggiro
mf
p
f
mf

mf
espr.
f
mf

a tempo
rit.
mf espr.
passionato
a tempo
f
rit.
mf

tranquillo
mf
espressivo
tranquillo

f
f

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

Second system of musical notation. The upper staff continues with a melodic line marked *cresc.* and *f*. The piano accompaniment includes chords and bass lines with dynamics *cresc.*, *mf*, and *p*.

Third system of musical notation. The upper staff features a melodic line with triplets and dynamics *mf* and *crescendo*. The piano accompaniment includes chords and bass lines with dynamics *mf* and *crescendo*.

Fourth system of musical notation. The upper staff features a melodic line with triplets and dynamics *f* and *mf*. The piano accompaniment includes chords and bass lines with dynamics *mf*.

Fifth system of musical notation. The upper staff features a melodic line with triplets and dynamics *f*. The piano accompaniment includes chords and bass lines.

First system of musical notation. The upper staff features a melodic line starting with a dynamic marking of *sf*. The lower staff is a piano accompaniment with a dynamic marking of *f* and a *mf* marking later in the system.

Second system of musical notation. The upper staff begins with a *crescendo* marking. The lower staff features a piano accompaniment with a dynamic marking of *f*.

Third system of musical notation. The upper staff ends with a *Prit.* marking. The lower staff includes dynamic markings of *cresc.*, *mf*, *p*, *tranquillo*, and *rit.*

Fourth system of musical notation. The upper staff includes markings for *a tempo*, *espressivo*, *tranq.*, *a tempo*, and *tranq.*. The lower staff includes markings for *a tempo*, *p*, *tranq.*, *a tempo*, and *tranq.*. Both staves feature triplet markings.

Fifth system of musical notation. The upper staff includes markings for *a tempo*, *f*, and *rit.*. The lower staff includes markings for *a tempo* and *rit.*. Both staves feature triplet markings.

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 both hands.

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 both hands.

ff *p*

f jubiloso

f

ff *p*

tranquillo *ritenuto*

Andante.

mf con ³espressione

p espr.

f

p

ritenuto

a tempo

mf

rit.

a tempo

f

mf

espressione

mf

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 a melodic line with triplets and a dynamic range from *mf* to *f*. The piano accompaniment includes chords and bass lines with triplets, starting at *p* and moving to *mf*.

Second system of musical notation. The vocal line continues with *f* dynamics and triplets, then moves to *mf*. The piano accompaniment features *mf* dynamics and triplets, with some passages marked *p* (piano).

Third system of musical notation. The vocal line begins with *p* (piano) dynamics, followed by *riten.* and *a tempo*. It includes *pp* (pianissimo) markings. The piano accompaniment has *mf* and *f* dynamics, with triplets and a final *p* marking.

Finale.

Introduction.

Moderato.

Recitativo.

Fourth system of musical notation, the finale. It features a vocal line with *sf* (sforzando) dynamics and a *Recitativo* section with repeated rhythmic patterns marked with the number 12. The piano accompaniment is marked *Moderato* and *f* (forte), with *sf* markings in the bass line.

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 top staff (treble clef) begins with a dynamic marking of *f* (forte) and later changes to *mf* (mezzo-forte). The piano accompaniment (grand staff) starts with *mf* and includes a *p* (piano) marking in the middle. The key signature has two sharps (F# and C#).

Second system of musical notation. The piano accompaniment continues with various rhythmic patterns and chordal textures. The key signature remains two sharps.

Third system of musical notation. The top staff features a dynamic marking of *f* and includes the instruction *accelerando*. The piano accompaniment starts with *mf* and also includes *accelerando*. The system concludes with a *riten.* (ritardando) marking and a *ten.* (tension) marking above the final notes.

Fourth system of musical notation. The top staff begins with *a tempo* and *riten.* markings, followed by *mf espressivo* and *Tempo poco tranquillo.* The piano accompaniment also starts with *a tempo* and *riten.*, followed by *mf* and *Tempo poco tranquillo.*

Fifth system of musical notation. The top staff includes the instruction *grazioso* and ends with *riten. ten.* markings. The piano accompaniment includes a *ten.* marking and ends with *riten.*

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.

a tempo

p *f* *ff*

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

This system contains the first two staves of music. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of sixteenth-note patterns, starting with a piano (*p*) dynamic and building up to fortissimo (*ff*). A *riten.* (ritardando) marking is present before a return to *a tempo*. The lower staff consists of two parts: a treble clef part with a melodic line and a bass clef part with a harmonic accompaniment. Dynamics include *p*, *f*, and *ff*. The system concludes with a *f* dynamic and the instruction *grazioso*.

f

This system contains the second and third staves. The upper staff continues the melodic line from the first system, marked with a forte (*f*) dynamic. The lower staff continues the harmonic accompaniment, featuring a steady eighth-note bass line and chords in the treble.

p

This system contains the fourth and fifth staves. The upper staff continues the melodic line, marked with a piano (*p*) dynamic. The lower staff continues the harmonic accompaniment, with a steady eighth-note bass line and chords in the treble.

mf

This system contains the sixth and seventh staves. The upper staff continues the melodic line, marked with mezzo-forte (*mf*) dynamics. The lower staff continues the harmonic accompaniment, with a steady eighth-note bass line and chords in the treble.

f

This system contains the eighth and ninth staves. The upper staff continues the melodic line, marked with a forte (*f*) dynamic. The lower staff continues the harmonic accompaniment, with a steady eighth-note bass line and chords in the treble.

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 music is in a key with two sharps (F# and C#). The top staff features a complex, rapid melodic line with many beamed notes. The grand staff provides harmonic support with chords and moving lines. A dynamic marking of *f* (forte) is present in the first measure of the top staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The top staff continues with intricate melodic patterns. The grand staff has a more active bass line. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

Third system of musical notation. The top staff shows a melodic line that begins to accelerate. The grand staff continues with harmonic accompaniment. Dynamic markings include *mf* and *ff* (fortissimo). Performance instructions *accelerando* and *accel.* are present.

Fourth system of musical notation, the final system on the page. It features the same three-staff layout. The top staff has a melodic line that concludes with a flourish. The grand staff provides a strong harmonic foundation. Dynamic markings include *f* and *ff*. Performance instructions *più mosso* (faster) are written above the top staff.

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. Trans- | | Stradal, August. Bearbeitungen für Piano- | |
| — Op. 8. Toquade. F-dur | 2.— | scriptions pour Piano par August Horn. | | forte zu zwei Händen. | |
| — Op. 10. Fantasiestücke. No. 1. Eroica | 2.— | No. 1. La Consolation | 1.30 | Bach, Joh. Seb. Präludium und Fuge für | |
| Idem No. 2. Idylle | 2.— | No. 2. Avant la bataille | 1.30 | die Orgel. Emoll | 2.— |
| — Op. 11. Drei Ungarische Tänze. No. 1. | | No. 3. L'Espérance | 1.30 | — Gdur | 1.50 |
| Palotás | 1.50 | — Lieder und Gesänge für das Pianoforte | | Krebs, J. L. Große Fantasie und Fuge für | |
| Idem No. 2. Torborzó | 2.— | übertragen von August Stradal. | | die Orgel. Gdur | 2.— |
| — „ No. 3. Munkácsy nota | 1.50 | No. 6. Über allen Gipfeln ist Ruh' | 1.— | Berlioz, H. Tanz der Irrrichter aus „Fausts | |
| — Op. 12. Kleine Rhapsodien. No. 1. A-moll | 1.50 | No. 7. Der Fischerknaube | 1.50 | Verdammung“ | 1.50 |
| Idem No. 2. Cis-moll | 1.50 | No. 13. Du bist wie eine Blume | 1.— | — Chor der Sylphen und Gnomen und Syl- | |
| Beethoven, L. van. Für Elise. Leichtes | | No. 18. „Oh! quand je dors“ | 1.50 | phentanz aus „Fausts Verdammung“ | 1.50 |
| Klavierstück | 1.— | No. 23. Nimm einen Strahl der Sonne | 1.— | — Die Höllenfahrt aus „Fausts Verdammung“ | 1.50 |
| Boschetti, Victor. Zwei Vierkreuzler | | No. 24. Schweb, Schweb, blaues Auge | 1.— | Liszt, Franz. Das Rosenwunder aus der | |
| Stücke. No. 1. Marciale. No. 2. Tempo | | No. 27. Kling leise, mein Lied. | | „Heiligen Elisabeth“ | 1.50 |
| di Valse | 1.50 | (Ständchen) | 1.80 | — Gewitter u. Sturm a. d. „Heiligen Elisabeth“ | 1.50 |
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| Matrosentanz | 1.— | No. 37. Wiedermöcht' ich dir begegnen | 1.— | — Der Einzug in Jerusalem aus dem Ora- | |
| Busoni, F. B. Fantasie über Motive aus | | No. 40. Die stille Wasserrose | 1.50 | torium „Christus“ | 1.50 |
| „Der Barbier von Bagdad“ | | No. 43. Die drei Zigeuner | 1.80 | Straus, Oscar. Op. 106. Valse de Colom- | |
| von P. Cornelius | 1.50 | No. 47. Bist du! „Mild wie ein Luft- | | bine | 1.50 |
| Cipollone, Alfonso. Kompositionen. | | hauch“ | 1.50 | — Op. 107. Pirouettes. Walzer | 1.50 |
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| No. 2. Fantasia Moresca | 1.— | deuten“, von Heine. Für eine Singstimme | | — Op. 123. Polka-Intermezzo | 1.50 |
| No. 3. Al chiaro de la luna | 1.— | mit Begleitung des Orchesters. Für das | | Struth, A. Op. 32. Six Rondeaux mig- | |
| No. 4. Gavotta | 1.— | Pianoforte übertragen vom Komponisten | 2.— | nonns sur des thèmes favoris pour piano: | |
| No. 5. Harmonies du Soir | 1.— | — Trois Morceaux Suisses, pour Piano. | | No. 1. Ma Normandi, de Bérat | —75 |
| No. 6. Echi del Gran Sassa | 1.— | No. 1. Ranz de Vaches. Mélodie de Ferd. | | No. 2. Lapastourelle des Alpes, de Rossini | —75 |
| No. 7. La Colomba | 1.— | Huber avec Variations. | 3.— | No. 3. Air suisse | —75 |
| No. 8. Carina | 1.— | — Idem No. 2. Un Soir dans la Montagne. | | No. 4. Thème de W. A. Mozart | —75 |
| Cornelius, Peter. Der Barbier von Bag- | | Mélodie d'Ermete Knop. Nocturne | 2.— | No. 5. Valse dernière d'un fou | —75 |
| dad. Kom. Oper. Overture von H. Behn | 1.— | — Idem No. 3. Ranz de Chèvres. Mélodie de | | No. 6. Berceuse de W. Taubert | —75 |
| Darcole, C. Lygie Valse | 1.20 | Ferd. Huber. Rondeau. | 2.50 | Szántó, Th. Op. 1. Études Orientales. | |
| Döring, Carl Heinrich. Op. 260. Ernstes | | Mac-Dowell, E. A. Op. 19. Wald-Idyllen. | | No. 1. Ges-dur | 1.20 |
| und Heiteres. Vier Klavierstücke für | | Vier Stücke für Pianoforte | 3.— | No. 2. C-dur | 1.80 |
| den Unterrichtsgebrauch. | | Meyer, L. H. Op. 208. Winzerfest, Neue | | — Op. 2. Ballade für Piano | 3.— |
| No. 1. Aus vergangenen Tagen | 1.— | Ausgabe | 1.50 | — Bearbeitungen für Pianoforte zu zwei Händen. | |
| No. 2. Trag still dein Leid | 1.— | Mikorey, Franz. Fünf kleinere | | Bach, Joh. Seb. Vier Orgel-Choralvorspiele. | |
| No. 3. Dorle (Walzer) | 1.— | Charakterstücke. | | No. 1. Aus der Tiefe rufe ich. No. 2. | |
| No. 4. Schwarzblättchen | 1.20 | No. 1. Elegischer Walzer | 1.20 | Ach bleib bei uns, Herr Jesu Christ. | |
| Eder, Arthur. Op. 12. Walzer As-dur | 1.50 | No. 2. Humoreske | 1.— | No. 3. Jesu Leiden, Pein und Tod. No. 4. | |
| Fielitz, Alexander v. Op. 79. Mazurka- | | No. 3. Morgengruß an die Berge | 1.50 | Allein Gott in der Höh' sei Ehr' | 2.— |
| Impromptu für Klavier | 1.50 | No. 4. Holpriger Weg | 1.— | Bach, Joh. Seb. Präludium und Fuge für | |
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| übertragen | 1.— | Suite | | No. 3. Scherzo Es dur | 1.50 |
| Kaun, Hugo. Op. 56. Drei Stücke. | | Rochlich, Edm. Op. 12. Erinnerungen. | | Viole, Rudolf. Op. 50. Hundert Etuden | |
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| | | Nachen. No. 8. Johannisnacht | 2.— | (G-dur. No. 5) | 2.— |
| | | Speidel, Wilhelm. Op. 82. Drei Klavier- | | Wüllner, Franz. Op. 3. Zwölf Stücke f. | |
| | | stücke | 2.— | d. Piano. Heft 1. (No. 1—6) | 2.50 |
| | | No. 1. Agitato. No. 2. Menuett. No. 3. Gavotte. | | Idem Heft 2 (No. 7—12) | 2.50 |

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
 Musical notation with triplets and dynamics *p* and *mf*.
 Fingerings: 3, 3, 3, 1, 0, 2, 1, 4, 0, 2, 3

cre - - - scen - do
 Musical notation with triplets and dynamics *mf*.
 Fingerings: 3, 2, 2

f *p* *mf*
 Musical notation with triplets and dynamics *f*, *p*, *mf*.
 Fingerings: 3, 4, 3, 3, 3, 3

Musical notation with triplets and dynamics *mf*.
 Fingerings: 1, 0, 2, 1, 4, 0, 3, 1, 2

do - - - - -
 Musical notation with triplets and dynamics *f*.
 Fingerings: 2, 3, 3, 3, 3, 3, 3, 4

f
 Musical notation with triplets and dynamics *f*.
 Fingerings: 3, 3, 3, 3, 3, 3, 3, 3

Musical notation with triplets and dynamics *f*.
 Fingerings: 3, 3, 3, 3, 3, 3, 3, 3

crescendo *ff*
 Musical notation with triplets and dynamics *crescendo*, *ff*.
 Fingerings: 4, 4, 0, 1, 4

Piano. *cresc.* *f*
 Musical notation with triplets and dynamics *cresc.*, *f*.
 Fingerings: 1, 2, 3, 4, 5

Solo sul D. Viol. *a tempo* *p espressivo*
 Musical notation with triplets and dynamics *p*, *p espressivo*.
 Fingerings: 6, 7, 8, 9, 10, 1, 3, 3

sul D. *a tempo* *tranq.* *a tempo*
 Musical notation with triplets and dynamics *tranq.*, *mf*, *f*.
 Fingerings: 4, 2, 2, 1, 4, 3, 1, 4, 3, 4, 3, 4, 3

The score consists of ten staves of music. The first staff begins with a triplet of eighth notes, followed by a slur over a quarter note and an eighth note. A *riten.* marking is placed above the staff. The second staff contains a triplet of eighth notes, a slur over a quarter note and an eighth note, and a *riten.* marking. The tempo is marked *a tempo*. The dynamic is *mf* with the instruction *con espressione*. The third staff features a triplet of eighth notes, a slur over a quarter note and an eighth note, and a *riten.* marking. The dynamic is *f*. The fourth staff has a *ten.* marking, a slur over a quarter note and an eighth note, and a *riten.* marking. The dynamic is *ff*. The fifth staff begins with a *mf* dynamic. The sixth staff has a *f* dynamic. The seventh staff is marked *tranquillo* and *mf*. The eighth staff has a *f* dynamic. The ninth staff has a *mf* dynamic. The tenth staff has a *ff* dynamic and is marked *energico*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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 # 0 0 0 1 3 *ritenuto* *a tempo* *mf*

mf *f*

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

Facilité.

f

mf *a tempo* *f*

f *mf*

sul G

p *riten.* *a tempo* *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

poco più mosso

f

mf

mf

f

mf

crescendo

f

ff

Tempo I.

riten.

f

mf

mf

Violine.

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