

Sarasate, Pablo de
Adieux op. 9

PABLO DE SARASATE

COMPOSITIONS

for

VIOLIN and PIANO

LES ADIEUX, Melodie, Op. 9 (S 3011).....	\$.65
CAPRICE BASQUE, Op. 24 (L 644).....	.75
CARMEN, Fantaisie de Concert, Op. 25 (L 874).....	1.50
FAUST, Fantaisie (S 3203).....	1.00
INTRODUCTION AND TARANTELLE, Op. 43 (B 1256).....	1.25
ROMANCE AND GAVOTTE, from Mignon (S 3800).....	1.00

SPANISH DANCES

No. 1. MALAQUENA, Op. 21 (S 3824).....	.75
No. 2. HABANERA, Op. 21 (S 3825).....	.75
Nos. 1 and 2 (Op. 21) combined (S 3826).....	1.25
No. 3. ROMANZA ANDALUZA, Op. 22 (S 3795).....	.50
No. 4. JOTA NAVARRA, Op. 22 (S 3827).....	1.00
Nos. 3 and 4 (Op. 22) combined (S 3542).....	1.25
No. 5. PLAYERA, Op. 23 (S 3828).....	.40
No. 6. ZAPATEADO, Op. 23 (S 3794).....	.75
Nos. 5 and 6 (Op. 23) combined (S 3747).....	1.25
No. 7. SPANISH DANCE, Op. 26 (S 3755).....	.75
No. 8. SPANISH DANCE, Op. 26 (S 3569).....	1.25
Nos. 7 and 8 (Op. 26) combined (S 3465).....	1.50
ZIGEUNERWEISEN (Gipsy Airs), Op. 20 (S 3165).....	.60

CARL FISCHER, Inc. Cooper Square NEW YORK

LES ADIEUX. MÉLODIE.

PABLO de SARASATE, Op. 9.

VIOLIN. *Andante.* 2^{me} corde.

Piano. *Andante.* *p*

cresc. *f* *dim.* 2^{me} corde.

4^{me} corde. *f* 2 2 11 3 3 2

cresc. *f* *dim.* 8^{va}..... *mf* 2^{me} corde.

2^{me} corde

cresc. f dim. p mf

cresc. f dim. cresc. cresc. f ff

mf cresc. f

8^{va}

4^{me} corde.

dim. p

dim. p rit.

Più presto.

2^{me} corde.

mf cresc. f

mf

2^{me} corde

mf cresc. f

4^{me} corde. *f* *dim.* *f* *dim.* *cresc. f*

The first system consists of three staves. The top staff is a violin part with the instruction '4^{me} corde.' and dynamic markings *f*, *dim.*, *f*, *dim.*, and *cresc. f*. It includes first and second endings. The middle and bottom staves are piano accompaniment, with dynamic markings *dim.*, *f*, *dim.*, and *f*.

dim. *cresc.* *f*

dim. *cresc.* *f*

The second system continues the violin and piano parts. The violin part has dynamic markings *dim.*, *cresc.*, and *f*. The piano accompaniment has dynamic markings *dim.*, *cresc.*, and *f*.

dim. *mf*

mf

The third system features a violin part with a '4' marking and dynamic markings *dim.* and *mf*. The piano accompaniment has a dynamic marking of *mf*.

2^{me} corde. *cresc.* *f* *mf*

cresc. *f* *mf*

The fourth system features a violin part with the instruction '2^{me} corde.' and dynamic markings *cresc.*, *f*, and *mf*. The piano accompaniment has dynamic markings *cresc.*, *f*, and *mf*.

cresc. *f* *cresc.* *ff*

cresc. *f* *ff*

8va

The fifth system features a violin part with dynamic markings *cresc.*, *f*, *cresc.*, and *ff*, and an '8va' marking. The piano accompaniment has dynamic markings *cresc.*, *f*, and *ff*.

4^{me} corde.

The first system consists of a single melodic line for the 4th string and piano accompaniment. The melodic line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

The second system continues the melodic and piano parts. The melodic line includes a triplet of eighth notes (G2, A2, B2) and ends with a *dim.* marking. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

Tempo 1.

mf

Tempo I.

mf

The third system is marked with a tempo change to *Tempo 1.* and a dynamic marking of *mf*. It features a melodic line with a half note and a piano accompaniment with a more active eighth-note pattern.

The fourth system continues the piece with a complex piano accompaniment featuring dense chordal textures and rhythmic patterns. The melodic line is less prominent, appearing in the upper register.

2me corde.

3

The first system of music features a treble clef staff with a melodic line starting with a half note, followed by quarter notes, and ending with a triplet of eighth notes. A dynamic marking of *f* is present. Below it is a grand staff with piano accompaniment, consisting of a treble and bass clef staff. The piano part includes chords and moving lines in both hands.

The second system continues the musical piece. The treble clef staff has a melodic line with some rests and a triplet of eighth notes. The piano accompaniment in the grand staff below features a rhythmic pattern of chords and moving lines in both hands.

The third system shows the continuation of the melody and piano accompaniment. The treble clef staff includes a dynamic marking of *ff*. The piano accompaniment in the grand staff below maintains its rhythmic and harmonic structure.

The fourth system concludes the page. The treble clef staff features a melodic line with trills and dynamic markings of *dim.* and *rit. mf*. The piano accompaniment in the grand staff below includes a dynamic marking of *ff* and *dim.*, and ends with a *rit.* marking. The system concludes with a double bar line and a repeat sign.

CARL FLESCHE

Instructive Works, Concert Transcriptions and Revisions for VIOLIN

THE ART OF VIOLIN PLAYING

- Book One. Technique in General—Applied Technique \$6.00
 Book Two. Artistic Realization and Instruction \$6.00
 English Text by Frederick H. Martens

The most comprehensive and authoritative of all modern works on violin playing. Covers every conceivable phase of the art and offers exhaustive information on every subject connected with the study of violin playing. Illustrated with photographic poses in Book One and music examples in both books selected from master works of the entire literature.

SCALE SYSTEM

\$2.50

Scale exercises in all major and minor keys for daily study. A supplement to Book One of "The Art of Violin Playing."

PROBLEMS OF TONE-PRODUCTION IN VIOLIN PLAYING

\$1.25

English Text by Gustav Saenger

Tone-production, one of the essential factors of artistic violin playing has been singled out in this book, for the most exhaustive discussion and analysis ever attempted. Every conceivable problem of tone-production as affected by mechanical requirements, left-hand technic, bowing technic, dynamics, etc., has been taken up and solved in nine chapters, profusely illustrated with music examples and provided with a special appendix of fifty-four studies for tone-production.

The book constitutes still another out-standing contribution to instructive violin literature by one of the foremost pedagogs of our time, on a subject which, up till now, has not been accorded the serious attention it deserves.

URSTUDIEN (Basic Studies)

\$1.00

With English, German and French Text

The most famous of all modern instructive works for gaining technical mastery. The studies provide a short infallible method for expert left-hand proficiency.

VIOLIN AND PIANO

Johannes Brahms

Three Sonatas

Edited by Carl Flesch and Arthur Schnabel

- No. 1 in G, op. 78 (L 909) \$1.50
 No. 2 in A, op. 100 (L 910) \$1.50
 No. 3 in d min., op. 108 (L 911) \$1.50

Johannes Brahms

- Concerto in D, op. 77 (L 900) \$2.00

Edited by Carl Flesch and Arthur Schnabel

Haendel-Flesch

Six Transcriptions of Famous Arias

(Piano Accompaniments by Bruno Eisner)

- Prayer (Vouchsafe O Lord) from the "Te Deum" (B 2054) \$.50
 Pastorale (Beneath the Vine) from "Solomon" (B 2055)50
 Lamento (Who Calls my Parting Soul) from "Esther" (B 2056)65
 Aria (O Had I Jubal's Lyre) from "Joshua" (B 2057)65
 Aria (He Shall Feed His Flock) from the "Messiah" (B 2058)65
 Marcia (There the Brisk Sparkling Nectar Drain) from "The Choice of
 Hercules" (B 2059)75