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Caprice Basque
par
Pablo de Sarasate
Op. 24.

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COMPOSITIONEN FÜR VIOLINE MIT BEGLEITUNG DES PIANOFORTE VON ARTHUR SEYBOLD

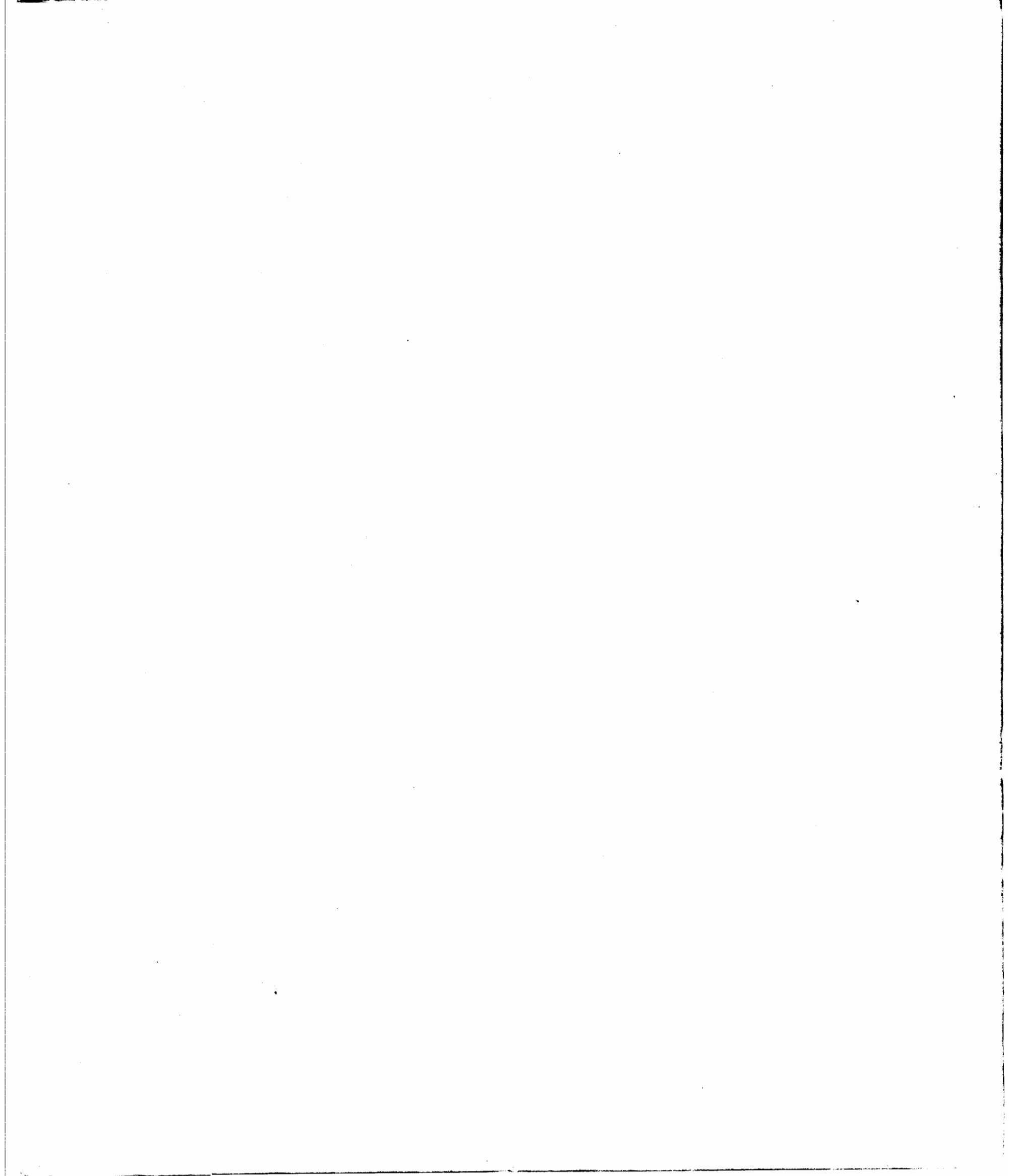
Alle nachstehenden Compositionen sind **sehr geeignet für den Unterricht** und bieten reiches Uebungs-Material vom ersten Anfang bis zu fortgeschrittenem Spiel.

Op. 77.	Elvira. Mazurka (erste bis dritte Lage— <i>1st to 3rd position</i>)	1—
Op. 82.	Aller Anfang ist schwer—<i>All beginnings are hard.</i> 3 kleine Charakterstücke (erste Lage— <i>first position</i>)	1—
Op. 84.	Tanzskizzen—<i>Dance sketches.</i> 4 Vortragsstücke (erste bis dritte Lage— <i>1st to 3rd position</i>). Heft I	1—
	Heft II	1—
Op. 85.	Leicht und gefällig—<i>Lightly and pleasingly.</i> 5 kleine ganz leichte Vortragsstücke mit eingerichteter Violinstimme (für den allerersten Anfang—<i>for the first beginning</i>)	1—
Op. 87.	Kleine Romanze—<i>Little Romance</i> (in den ersten 3 Lagen ausführbar— <i>1st to 3rd position</i>)	1—
Op. 92.	Hexentanz—<i>Witches Dance.</i> Capriccio (erste bis dritte Lage)	1—
Op. 93.	Jugend—<i>Youth.</i> 5 melodiose Charakterstücke in leichter Spielart. No. 1. Märchen— <i>Fairy story</i>	1—
	No. 2. Resignation	1—
	No. 3. Intermezzo	1—
	No. 4. Italienische Romanze	1—
	No. 5. Perpetuum mobile	1—
Op. 94.	Impromptu—<i>La Bergere.</i> (Erste Lage— <i>first position</i>)	1—
Op. 95.	Für kleine Leute—<i>For little people.</i> 6 kleine leichte Charakterstücke (erste Lage). Heft I	1.50
	Heft II	1.50
Op. 96.	Erstes Schülerconcert—<i>Concertino (for pupils)</i>	4—
Op. 97.	Polonaise (erste bis dritte Lage)	2—
Op. 98.	Frühling—<i>Spring.</i> 3 lyrische Stücke (erste bis dritte Lage). No. 1. Keimen und Erspriessen	1—
	No. 2. Ein Frühlingslied	1—
	No. 3. Lenz und Liebe	1—
Op. 99.	Zweites Schülerconcert—<i>Second Concertino for pupils.</i> Historische Fantasie	4—
Op. 101.	Wenn Kinder spielen—<i>Child's play.</i> 10 ganz leichte Stückchen (erste Lage)	Heft I 1—
	Heft II	1—
Op. 111.	Jugendfreund—<i>Friend of youth.</i> 6 leichte und melodiose Charakterstücke (erste Lage). No. 1. Federball. <i>Petite valse</i>	1—
	No. 2. Husarenstückchen. <i>Rondeau militaire</i>	1—
	No. 3. Lieb' Mütterchen	1—
	No. 4. Gavotte	1—
	No. 5. Eine Fabel	1—
	No. 6. Ein Spässchen	1—
Op. 113.	Vier leichte Vortragsstücke. No. 1. Froh und frei	1—
	No. 2. Abendfeier	1—
	No. 3. Pfingstreigen	1—
	No. 4. Fackelzug	1—
Op. 114.	„Für's Erste.“ Zwei kleine Stückchen. No. 1. Albumblatt. No. 2. Nestküchlein tanzt	à —60



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Caprice Basque.

Pablo de Sarasate, Op. 24.

Moderato.

Violino.

PIANO.

2ème Corde

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with a fermata and a dynamic marking of *p*. The grand staff contains a complex accompaniment with chords and moving lines. The word *rit.* is written above the treble staff.

Second system of musical notation, continuing the three-staff format. The treble staff has a dynamic marking of *f p* and the word *rit.* above it. The accompaniment in the grand staff continues with similar rhythmic patterns.

Third system of musical notation. The treble staff has a dynamic marking of *f p* and the word *rit.* above it. A specific instruction *4^{ème} Corde rit.* is written above the treble staff, indicating a ritardando for the fourth string. The accompaniment in the grand staff continues.

Fourth system of musical notation. The treble staff has a dynamic marking of *f p* and the word *rit.* above it. The accompaniment in the grand staff continues.

Fifth system of musical notation. The treble staff has a dynamic marking of *f p* and the word *rit.* above it. The accompaniment in the grand staff continues.

First system of musical notation, consisting of three staves: a single treble clef staff at the top, and a grand staff (bass and alto clefs) below. The music is in a minor key and features complex rhythmic patterns with many beamed notes and slurs.

Second system of musical notation, continuing the piece with the same three-staff structure and complex rhythmic patterns.

Third system of musical notation, featuring a label "4^{ème} Corde" above the treble staff. The notation continues with complex rhythmic patterns.

Fourth system of musical notation, continuing the complex rhythmic and melodic development.

Fifth system of musical notation, concluding the page with complex rhythmic patterns.

First system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff contains two parts: the upper part is a piano accompaniment with chords and eighth notes, and the lower part is a bass line with eighth notes. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *mf* and *p*. The piano accompaniment features complex chordal textures, while the bass line maintains a steady eighth-note pattern.

Third system of musical notation, featuring a *rit.* (ritardando) marking. The piano accompaniment shows a gradual change in texture, and the bass line continues its rhythmic pattern. The system ends with a fermata.

Fourth system of musical notation, continuing the piano accompaniment and bass line. The piano part consists of sustained chords and rhythmic patterns, while the bass line provides a consistent eighth-note accompaniment.

Fifth system of musical notation, featuring a long melodic line in the treble clef staff that spans across the system. The piano accompaniment and bass line continue their respective parts, with the piano part showing some chromatic movement in the final measures.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The music features complex chordal textures and melodic lines. A dynamic marking of *p* is present at the beginning.

Second system of musical notation, consisting of three staves. The notation continues with similar complex textures and melodic patterns as the first system.

Third system of musical notation, consisting of three staves. The music continues with intricate harmonic and melodic development.

Fourth system of musical notation, consisting of three staves. The notation shows further progression of the musical piece.

Fifth system of musical notation, consisting of three staves. This system concludes the page's musical content.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key and features complex rhythmic patterns with many beamed notes and slurs.

Second system of musical notation, continuing the piece with similar complex rhythmic and melodic structures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation. The first staff is labeled "4eme Corde" and contains a simple melodic line. The grand staff below continues the complex accompaniment.

Fifth system of musical notation. The first staff is labeled "4eme Corde" and includes a fermata over a note. The grand staff below features dynamic markings such as *ff* (fortissimo) and *f* (forte).

Allegro moderato.

The musical score is arranged in five systems. Each system consists of a single staff for the violin and a grand staff (treble and bass clefs) for the piano. The tempo is marked 'Allegro moderato.' at the beginning. The piano part features a rhythmic accompaniment of eighth notes, often with slurs and accents. The violin part has a melodic line with various articulations. Dynamic markings include *p* (piano) at the start of the first system, *ff* (fortissimo) in the third system, and *p* again at the end of the fifth system. The score concludes with a final cadence in the piano part.

2^{ème} Corde

The first system of the musical score consists of three staves. The top staff is a single treble clef line for the second string, with a '2^{ème} Corde' label above it. It contains a melodic line with several slurs and accents. The middle and bottom staves are grand staff notation (treble and bass clefs) for the piano accompaniment, featuring chords and rhythmic patterns.

2^{ème} Corde

glissando *f*

The second system continues the musical score. The top staff features a prominent glissando effect, indicated by a dashed line and the word 'glissando' below it, leading to a fortissimo (*f*) section. The piano accompaniment continues with similar harmonic support.

p

The third system shows a piano (*p*) section in the top staff, characterized by a series of slurs over a melodic line. The piano accompaniment remains consistent with the previous systems.

The fourth system features a highly technical passage in the top staff with rapid sixteenth-note runs under a long slur. The piano accompaniment provides a steady harmonic foundation.

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 forte (*ff*) dynamic and contains a complex melodic line with many sixteenth notes and slurs. A piano (*p*) dynamic marking appears later in the system. The grand staff below provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation, featuring first and second endings. The top staff has two measures labeled "1." and "2." with first and second endings. The second ending includes a *pizz.* (pizzicato) marking. The grand staff below continues the accompaniment, with repeat signs in both hands corresponding to the first and second endings.

Third system of musical notation. The top staff features a melodic line with many notes marked with a "+" sign, possibly indicating grace notes or specific articulation. The grand staff below continues the accompaniment.

Fourth system of musical notation. Similar to the third system, the top staff has notes marked with "+" signs. The grand staff below continues the accompaniment.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, featuring a melodic line with several trills marked with a '+' sign. The lower staff is a piano accompaniment in bass clef, with a simple harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is placed below the vocal line towards the end of the system.

The second system continues the piece. The vocal line (treble clef) has a more active melodic line with eighth and sixteenth notes. The piano accompaniment (bass clef) features a steady, rhythmic bass line with eighth notes, providing a solid harmonic foundation.

The third system shows the vocal line (treble clef) with a melodic line that includes some rests. The piano accompaniment (bass clef) maintains the steady eighth-note bass line, with some chordal changes in the upper register.

The fourth system concludes the piece. It features first and second endings for both the vocal line (treble clef) and the piano accompaniment (bass clef). The first ending leads back to an earlier section, while the second ending provides a final resolution. The system ends with a double bar line and repeat signs.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with many notes, some marked with a '+' sign. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking 'p' is present at the beginning of the piano part.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system, with a melodic line on top and piano accompaniment below. The piano part continues with similar chordal textures and moving lines.

Third system of musical notation. The melodic line continues with a similar rhythmic and melodic pattern. The piano accompaniment provides harmonic support with chords and moving lines.

Fourth system of musical notation. This system shows a change in the piano accompaniment, with a new chordal texture. A dynamic marking 'p' is present in the piano part. The melodic line continues with some chromatic movement.

First system of musical notation. The top staff is a single melodic line with eighth and sixteenth notes. The bottom two staves are a grand staff with a treble clef and a bass clef. The right hand has a simple accompaniment of quarter notes, while the left hand has a bass line with some rests.

Second system of musical notation. Similar to the first system, it features a single melodic line on top and a grand staff accompaniment below. The melodic line continues with various rhythmic patterns.

Third system of musical notation. The melodic line shows more complex rhythmic figures. The grand staff accompaniment includes some chords with accidentals in the right hand.

Fourth system of musical notation. The melodic line concludes with a series of notes. The grand staff accompaniment continues with similar rhythmic patterns.

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a complex melodic line featuring many sixteenth notes and some slurs. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment consisting of chords and simple rhythmic patterns.

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system, with a dotted line and the number '6' above it indicating a measure repeat. The piano accompaniment in the grand staff continues with similar chordal and rhythmic structures.

The third system of the musical score consists of three staves. The top staff continues the melodic line, with a dotted line and the number '8' above it indicating a measure repeat. The piano accompaniment in the grand staff continues with similar chordal and rhythmic structures.

The fourth system of the musical score consists of three staves. The top staff continues the melodic line, with a dotted line and the number '5' above it indicating a measure repeat. The piano accompaniment in the grand staff continues with similar chordal and rhythmic structures.

8

First system of musical notation, featuring a treble clef staff with a complex melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment. A dotted line with the number 8 spans the first two measures of the treble staff.

5

cresc. -

Second system of musical notation, continuing the piece. It includes a treble clef staff and a grand staff. A dotted line with the number 5 spans the first two measures of the treble staff. The word *cresc. -* appears in both the treble and bass staves of the grand staff.

f

Third system of musical notation, featuring a treble clef staff and a grand staff. The dynamic marking *f* is present in both the treble and bass staves.

8

ff

Fourth system of musical notation, concluding the page. It includes a treble clef staff and a grand staff. A dotted line with the number 8 spans the first two measures of the treble staff. The dynamic marking *ff* is present in both the treble and bass staves.



Neue Compositionen

für Violine mit Begleitung des Pianoforte.



<p>Barth, Richard, Op. 20. Sonate (H moll) 8 Mk.</p> <p>Besekirsky, N., 24^{te} Caprice de Paganini 2 50</p> <p>Brahms, Johannes, Ungarische Tänze, bearbeitet von <i>Joseph Joachim</i>. 4 Hefte 5 —</p> <p>— Ungarische Tänze, bearbeitet von <i>Friedrich Hermann</i> (leicht). 4 Hefte 3 —</p> <p>— Wiegand (Op. 49 No. 4) 1 30</p> <p>— Op. 52. Liebeslieder 4 50</p> <p>— Andante a. d. Streichquartett B dur, Op. 67 2 —</p> <p>— Op. 77. Violin-Concert (D dur) 10 —</p> <p>— Op. 78. Sonate (G dur) 7 50</p> <p>— Op. 100. Zweite Sonate (A dur) 8 —</p> <p>— Op. 108. Dritte Sonate (D moll) 8 —</p> <p>— Op. 115. Quintett als Sonate 8 —</p> <p>— aus Op. 116 No. 4. Intermezzo 1 50</p> <p>— aus Op. 117 No. 1. Intermezzo 1 50</p> <p>— aus Op. 118 No. 2. Intermezzo 1 50</p> <p>— Op. 120. Zwei Sonaten für Clarinette und Pianoforte, bearbeitet von <i>Klengel</i> 8 —</p> <p>Bruch, Max, Op. 42. Romanze (A moll) 4 —</p> <p>— Op. 44. Zweites Violin-Concert (D moll) 9 —</p> <p>— Op. 46. 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Hadlock</i> 1 50</p> <p>— Walderuhe. Klüd. Adagio 1 50</p> <p>Fuchs, Robert, Op. 40. Fünf Intermezzi. 2 Hefte 4 —</p> <p>Gernsheim, Fr., Op. 33. Fantasiestück 3 —</p> <p>Godard, Benjamin, Op. 145. En plein Air. Suite de cinq morceaux. No. 1. à l'ombre. — No. 2. Sous la charmille. — No. 3. En regardant le ciel. — No. 4. Danse rustique. — No. 5. La fée du Hallier. No. 1 und 3 à Mark 1,50, No. 2, 4, 5 2 —</p> <p>Goldmark, Carl, Op. 43. Zweite Suite (Es dur) n. 9 —</p> <p>Grünfeld, Alfred, Op. 48. Albumblatt 2 —</p>	<p>Hegar, Friedrich, Op. 14. Walzer. 2 Hefte 5 —</p> <p>Heyssig, Alfred, Op. 1. Alrs slaves. 2 Hefte à 4 —</p> <p>— Op. 4 No. 1. Ballade 1 20</p> <p>— Op. 4 No. 2. Polonaise 3 —</p> <p>— Op. 5. Legende 2 —</p> <p>— Op. 6. Rondeau burlesque 2 —</p> <p>Holländer, Gustav, Op. 59. Sonate (D moll) 8 —</p> <p>Huber, Hans, Op. 123. Sonata lirica (No. 8 A dur) 9 —</p> <p>Joachim, Joseph, Op. 12. Notturmo 3 —</p> <p>Kahn, Robert, Tonskizzen. No. 1. Andantino. — No. 2. Moderato. — No. 3. Allegretto. — No. 4. Andante. — No. 5. Allegro 2 —</p> <p>Kahn, Op. 36. „Tonbilder“. No. 1. Canzone. — No. 2. Romanze. — No. 3. Intermezzo. — No. 4. Elegie. — No. 5. Capriccio 2 —</p> <p>Karbulka, Jos., Op. 18. Berceuse 1 50</p> <p>— Op. 19. Perpetuum mobile 3 —</p> <p>— Op. 20. Chanson d'amour 1 50</p> <p>— Op. 21. Deux feuillets d'Album. No. 1, 2 1 —</p> <p>— Op. 22. Barcarole 2 50</p> <p>— Op. 23. 3 Morceaux. No. 1. Chanson du soir. No. 2. Melodie. No. 3. Gavotte 1 —</p> <p>— Op. 24. Mazourka de Concert 3 —</p> <p>— Op. 25. Polonaise de Concert 3 50</p> <p>Klei, Friedrich, Op. 35. Zwei Sonaten. (No. 1 D moll. — No. 2. F dur) 4 50</p> <p>— Op. 51. Sonate (E moll) 8 —</p> <p>— Op. 54. Deutscher Reigen. 2 Hefte 4 50</p> <p>Kirchner, Theodor, Op. 59 No. 2 (aus den Novelletten) 1 —</p> <p>— Op. 90. 12 Fantasiestücke. 2 Hefte 4 50</p> <p>Klein, Bruno Oscar, Op. 31. Sonate (No. 2) H moll 9 —</p> <p>Kreutzer, R., 19 Etudes, rev. p. C. Flesch (p. Violon solo) n.</p> <p>Manén, Joan, Op. 7. Romancita 1 —</p> <p>— Op. 10. Studio di Concerto 1 50</p> <p>— Op. 13. Anyoransa. I. Caprice Catalane 1 50</p> <p>— Op. 14. Serenata 1 —</p> <p>— Op. 18. Concerto espagnol 8 —</p> <p>— Op. 20. Apléch. II. Caprice Catalane 4 —</p> <p>— Op. 22. Suite pour Violon et Piano concertantes 9 —</p> <p>— Op. 23. Plaintes et Joles. III. Caprice Catalane 3 —</p> <p>— Op. 24. Strophes d'amour. IV. Caprice Catalane 3 —</p> <p>— Op. 25. Elégie 1 50</p> <p>— Op. 26. Petite Suite espagnole. No. 1. Rondalla. — No. 2. Marina. — No. 3. Oïé. — No. 4. Dolora. — No. 5. Seguidillas 1 —</p> <p>Meister-Schule der alten Zeit. Sammlung klassischer Violin-Sonaten berühmter Componisten des 17. und 18. Jahrhunderts. No. 1. Henry Purcell. — No. 2. G. Fr. Händel. — No. 3. Fr. Maria Veracini. — No. 4. J. M. Leclair. — No. 5. Giovanni Mossi. — No. 6. François Francoeur. — No. 7. Pietro Locatelli. — No. 8. Georgio Melande. — No. 9. Louis Aubert. — No. 10. 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Moderato.

Violino.

p

f p

f p

4^{ème} Corde

4^{ème} Corde

ff

The musical score consists of ten staves of music for a violin. The first staff begins with a dynamic marking of *p*. The second and third staves have a dynamic marking of *f p*. The fourth and fifth staves have a dynamic marking of *f p*. The sixth and seventh staves have a dynamic marking of *f p*. The eighth staff is labeled "4^{ème} Corde". The ninth staff is labeled "4^{ème} Corde" and has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *ff*. The music features complex rhythmic patterns with many beamed notes and rests, and various articulations such as slurs and accents.

Violino.

Allegro moderato.

The image shows a page of a violin score, page 5, in 6/8 time. The tempo is marked 'Allegro moderato.' The score consists of ten staves of music. The first staff begins with a first ending bracket labeled '1'. The music features various dynamics including *p* (piano), *ff* (fortissimo), and *f* (forte). There are several instances of *glissando* and specific fingering instructions for the second string, labeled '2ème Corde'. The score includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Violino.

pizz. pizz.

ff

p

p

1.

2.

6/8

Detailed description: This is a page of a violin score. It begins with two staves of music marked 'pizz.' (pizzicato). The first four staves feature a melodic line with various ornaments (circles with a plus sign) and slurs. The fifth staff is a dense, rhythmic accompaniment of chords, marked with a forte dynamic '*ff*'. The sixth and seventh staves continue this accompaniment. The eighth staff has a first ending marked '1.' and a second ending marked '2.'. The ninth staff is marked with a piano dynamic '*p*' and features a melodic line with ornaments. The tenth and eleventh staves continue this melodic line, with the tenth staff also marked '*p*'. The score concludes with a 6/8 time signature change in the eleventh staff.

Violino.

A musical score for a violin, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). There are also markings for slurs and accents. The score concludes with a double bar line and a final note.

