

**SIMROCK VOLKS-AUSGABE**

Nº 147.

# SPANISCHE TÄNZE

FÜR VIOLINE MIT BEGLEITUNG  
DES PIANOFORTE

VON  
**PABLO  
DE SARASATE**

ZWEITES HEFT  
(ROMANZE ANDALUZA-JOTA NAVARRA)

OP. 22.

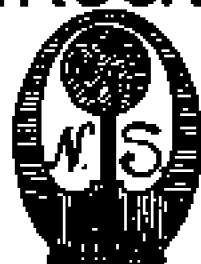
Aufführungsrecht vorbehalten.  
Verlag und Eigentum für alle Länder  
von

**N. SIMROCK G.M.B.H.**

BERLIN

LEIPZIG

LONDON W.  
Alfred Lengnick & Co  
14, Berners Street



PARIS  
Max Eschig,  
13, Rue Laffitte.

Copyright for the British Empire by Schott & Co London.

# IV.

## Jota Navarra.

Violine.

Allegro.

Pianoforte.

Allegro.

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The music is in 4/4 time and features a melodic line with several long, expressive slurs.

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

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

Fourth system of musical notation, featuring a *CRSC.* (Crescendo) marking in the bass staff.

Fifth system of musical notation, concluding the page with a final melodic flourish.

First system of musical notation, consisting of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, consisting of three staves. Similar to the first system, it features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are dynamic markings such as *p* and *ff* throughout the system.

Third system of musical notation, consisting of three staves. This system includes some chordal textures and rests in the upper staves. Dynamic markings include *ff* and *p*.

Fourth system of musical notation, consisting of three staves. It continues the complex rhythmic patterns from the previous systems.

Fifth system of musical notation, consisting of three staves. The top staff includes specific performance instructions: *pizz.*, *arco*, *pizz.*, *arco*, *pizz.*, and *arco*. A *pp* marking is also present. The bottom two staves show a simplified accompaniment with fewer notes.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. Dynamics include *p* and *f*.

Second system of musical notation, continuing the piece with various dynamics such as *f*, *p*, and *pp*. It includes a section with sixteenth-note patterns in the treble clef.

Third system of musical notation, featuring a long melodic line in the treble clef with a *pizz.* marking and the instruction *più tranquillo*. The grand staff accompaniment continues below.

Fourth system of musical notation, including dynamic markings *arco*, *pizz.*, *arco*, *pizz.*, *arco*, and *cresc.*. The *p espressivo* marking is also present. The system concludes with a final melodic flourish in the treble clef.

First system of musical notation. The top staff features a melodic line with dynamic markings *pizz.*, *arco*, *p*, *pizz.*, *arco*, *pizz.*, *arco*, and *p cresc.*. The piano accompaniment is shown in the two staves below.

Second system of musical notation. The top staff includes dynamic markings *p*, *pizz.*, *arco*, *pizz.*, and *arco*. The piano accompaniment continues in the two staves below.

Third system of musical notation. The top staff features a melodic line with a slur and a dynamic marking *p*. The piano accompaniment is shown in the two staves below.

Fourth system of musical notation. The top staff includes dynamic markings *poco rit.* and *Tempo I.*. The piano accompaniment is shown in the two staves below.

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 features a melodic line with slurs and a piano accompaniment with chords and eighth notes.

Second system of musical notation. Similar to the first system, it includes a single treble clef staff and a grand staff. A *cresc.* marking is present in the bass line of the grand staff.

Third system of musical notation. It continues the piece with a single treble clef staff and a grand staff. A *cresc.* marking is present in the bass line of the grand staff.

Fourth system of musical notation. It features a single treble clef staff and a grand staff. The tempo is marked *lento molto espressivo*. The lyrics *rite - nu - to* are written above the notes. Dynamic markings include *f dim.* and *p*.

Fifth system of musical notation. It features a single treble clef staff and a grand staff. The tempo is marked *Tempo I.* and *lento*. The lyrics *rite - nu - to* are written above the notes. Dynamic markings include *molto espressivo* and *p*.

*lento, molto espressivo*

*lento*

Tempo I.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a piano accompaniment with chords and moving lines. Performance markings include *lento, molto espressivo* at the beginning, *lento* above the upper staff, and *riten.* and *p* in the lower staff.

Tempo I.

*lento*

Tempo I.

*lento*

Second system of musical notation. Similar to the first system, it features a melodic line and piano accompaniment. Performance markings include *rit.* and *p* in the lower staff, and *Tempo I.* and *lento* markings.

Tempo I.

Tempo I.

Third system of musical notation. The piano accompaniment in the lower staff is particularly active with chords and slurs. Performance markings include *Tempo I.* and *mf* in the lower staff.

Fourth system of musical notation. This system continues the melodic and piano accompaniment. Performance markings include *mf* in the lower staff.

Fifth system of musical notation. The final system on the page, showing the continuation of the melodic and piano accompaniment. Performance markings include *p* in the lower staff.



First system of musical notation, featuring a treble staff with a melodic line and a bass staff with piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part consists of chords and moving lines in both hands.

Second system of musical notation, continuing the piece. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

Third system of musical notation. The melodic line in the treble staff includes a *mf* dynamic marking. The piano accompaniment continues with its characteristic rhythmic accompaniment.

Fourth system of musical notation. The piano part includes a *p* dynamic marking. The melodic line features a *p espressivo* marking.

Fifth system of musical notation. The piano part includes a *p* dynamic marking. The melodic line features a *dim.* marking, followed by *espressivo rit.* and *p molto espressivo piu lento, quasi Andante.*

The first system of music consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff (treble and bass clefs) providing harmonic accompaniment. The music features a series of eighth and sixteenth notes, some with slurs and ties.

The second system continues the piece and includes performance instructions. The top staff has markings for *dim.* (diminuendo), *rit.* (ritardando), and *pp* (pianissimo). The bottom staff also has *pp* markings. The tempo is marked **Tempo I.** in two locations. The music features a mix of eighth and sixteenth notes, with some chords in the bass line.

The third system shows the continuation of the melodic line in the top staff and the accompaniment in the grand staff. The notation includes various rhythmic values and rests, maintaining the piece's texture.

The fourth system continues the musical development. The top staff has a melodic line with some slurs, while the grand staff provides a steady accompaniment with chords and moving lines.

The fifth system concludes the page. It features a final melodic phrase in the top staff and a corresponding accompaniment in the grand staff. The notation includes various rhythmic patterns and rests.

*energico*

*f sempre*

The first system of music features a treble staff with a complex, rhythmic chordal texture and a bass staff with a steady eighth-note accompaniment. The tempo is marked *energico* and the dynamics are *f sempre*.

The second system continues the musical texture established in the first system, with consistent rhythmic patterns in both staves.

The third system maintains the energetic and forceful character of the piece, with dense chordal structures in the treble and a driving bass line.

The fourth system introduces a vocal line in the treble staff, with the lyrics "strin - gen - do - al" written below the notes. The piano accompaniment continues to support the vocal melody.

The fifth system concludes the page with a *Pino* marking in the treble staff, indicating a change in dynamics or articulation. The music ends with sustained notes in both staves.

# IV.

## Jota Navarra.

### Violine.

Allegro.

15

The musical score is written for a single violin in 4/4 time, featuring a key signature of one sharp (F#). The tempo is marked 'Allegro.' and the piece is numbered '15'. The score is divided into ten staves of music. The first staff begins with a forte (*f*) dynamic and the instruction 'energico'. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and frequent use of triplets. The score includes various performance instructions such as *tr* (trills), *pizz.* (pizzicato), *arco* (arco), and *4me Corde* (fourth string). Dynamics range from forte (*f*) to pianissimo (*pp*). The piece concludes with a final *f* dynamic marking.

# Violine.

*meCorde*  
*f* *p* *pp*

*pizz.* *arco* *pizz.* *arco*  
*p* *piu tranquillo* *p* *espressivo*

*pizz.* *arco* *pizz.* *arco*  
*p* *cresc.* *p*

*pizz.* *arco* *pizz.* *arco* *p cresc.*

*f* *pizz.* *f* *arco* *pizz.* *p* *arco* *p*

*p* *f* *p* *f*

*poco rit.* *p*

**Tempo I.**

*f* *f* *f* *f*

# Violine.

*lento, molto espressivo* **Tempo I.** *lento*

*to* **Tempo I.** *lento, molto espressivo* **Tempo I.** *lento*

**Tempo I.** *lento*

**Tempo I.**

*3me Corde*

*3me Corde*

*p espressivo* *dim.*

# Violæe.

più lento, quasi Andante.

espressivo rit. p molto espressivo

dim.

## Tempo I.

p p

p

ff

energico sempre

ff

ff

strin gen do al

Fine ff



N. SIMROCK G.m.b.H.  
Berlin,  
Leipzig, London, Paris.

# SIMROCK VOLKS-AUSGABE

BRAHMS

BRUCH

DVOŘÁK

LISZT

RUBINSTEIN

SCHÜTT u. a.

NB. Wir bitten nur nach Nummern zu bestellen; keinesfalls darf die Bezeichnung „D. A.“ fehlen, da sonst die Originalausgabe geliefert wird.

No.	M	No.	M	No.	M
<b>Klavier zu 2 Händen.</b>		<b>2 Klaviere zu 4 Händen.</b>		<b>Lieder für eine Singstimme und Klavier.</b>	
132	Bach, J. Seb., Chromatische Fantasie (Buzoni) . . . . . 2.-	67	Brahms, Op. 68. Sinfonie No. 1, C moll 10.- (Pfts. I u. II)	73ab	Bohm-Album I (Der Schwar, Waldteufel u. a.) h. u. t. . . . . 1.25
1	Brahms, Op. 1. Sonate, C dur . . . . . 2.50	148	- Tänze, Band I . . . . . 4.-	74ab	- II (Verbot. Weg, Im Grase tanzt u. a.) h. u. t. . . . . 1.25
2	- Op. 2. Sonate, F# moll . . . . . 2.50	<b>2 Klaviere zu 8 Händen.</b>		75ab	- III (Übers. fahr, Die Antwort u. a.) h. u. t. . . . . 1.25
101	- Op. 4. Scherzo, Es moll . . . . . 1.50	68	Brahms, Op. 73. Sinfonie No. 2, D dur 9.-	76ab	Brahms, Op. 3. 6 Gesänge (Liebestreu u. a.) h. u. t. . . . . 2.-
3	- Op. 5. Sonate, F moll . . . . . 2.50	<b>Violine und Klavier.</b>		110ab	- Op. 6. 6 Gesänge, h. u. t. . . . . 2.-
4	- Op. 9. Variationen über ein Thema von Schumann . . . . . 1.50	41	Bohm, Albumblätter, Heft I (No. 1-6) . . . . . 2.50	120ab	- Op. 19. 5 Gedichte, h. u. t. . . . . 2.-
102	- Op. 10. Ballade . . . . . 2.-	42	- Albumblätter, Heft II (No. 7-12) . . . . . 2.50	136ab	- Op. 46. Vier Gesänge, h. u. t. . . . . 2.-
111	- Op. 21. Variationen (eigense Thema - ungarisches Thema) . . . . . 2.-	125	Brahms, Op. 49 No. 4. Wiegenlied . . . . . 1.-	77ab	- Op. 49. 5 Lieder (Wiegenlied, An ein Veilchen u. a.) h. u. t. . . . . 2.-
112	- Op. 24. Variationen und Fuge über ein Thema von Händel . . . . . 2.-	43	- Op. 77. Violinkonzert, D dur . . . . . 5.-	78ab	- Op. 84. Romanzen und Lieder (Vergelt. Ständchen, Sommerabend u. a.) h. u. t. . . . . 2.-
141	- Op. 49 No. 4. Wiegenlied (Keller) . . . . . 1.-	44	- Op. 78. Sonate No. 1, G dur . . . . . 4.-	79ab	- Op. 105. 3 Lieder (Wie Melodien, Immer leiser u. a.) h. u. t. . . . . 2.-
5	- Op. 68. Sinfonie No. 1, C moll . . . . . 4.-	115	- Op. 100. Sonate No. 2, A dur . . . . . 4.-	130ab	- Volklieder, Band I, h. u. t. . . . . 2.50
191	- Op. 73. Sinfonie No. 2, D dur . . . . . 4.-	45	Bruch, Op. 42. Romanze, A moll . . . . . 2.-	80ab	Dvořák, Op. 53. Zigeunermelodien (Als die alte Mutter u. a.) h. u. t. . . . . 2.-
67	- Op. 76. Klavierstücke, 2 Hefte . . . . . 2.-	46	- Op. 44. Konzert No. 2, D moll . . . . . 4.50	81ab	Goldmark, Op. 37. 5 Lieder, h. u. t. . . . . 3.-
8	- Gavotte (von Bloch) . . . . . 1.-	47	Dvořák, Op. 11. Romanze, F moll . . . . . 1.50	82ab	Henschel, Op. 25. Werner's Lieder aus Weichland, h. u. t. . . . . 2.-
9ab	- Ungarische Tänze, leicht. 2 Bde. . . . . 3.50	106	- Op. 53. Konzert, A moll . . . . . 6.-	83-86	Reinmann, Das deutsche Lied. 4 Bde. . . . . 3.-
121/22	Dvořák, Op. 46. Slavische Tänze, 2 Hefte . . . . . 2.-	48	- Op. 100. Sonatine . . . . . 3.-	87ab	Rubinstein, Op. 8. 6 Lieder (Schnaucht u. a.) h. u. t. . . . . 2.-
10/11	- Op. 54. Walzer, 2 Hefte . . . . . 2.-	49	Goldmark, Op. 43. Suite No. 2, Es dur . . . . . 6.-	88ab	- Gesangskompositionen I, h. u. t. . . . . 2.-
12/14	- Op. 65. Post-Schlammgebild, 3 Hefte . . . . . 2.-	50	Jochim, Op. 12. Hottarso . . . . . 1.50	139/40	- Gesangskompositionen II, h. u. t. . . . . 2.-
13/16	Pucka, Op. 47. Jugendalbum, 2 Hefte . . . . . 1.25	51	Meisterschule (Sammlung klass. Violin-Sonaten) von Mozart . . . . . 3.50	129/30	Schütt, Op. 57. Lieb' und Tren, h. u. t. . . . . 2.50
113	Gedard-Album . . . . . 1.50	52	I (No. 1-4) . . . . . 3.50		
14/144	Heffer, Op. 138. Notenbuch für Klein und Groß. 2 Bände . . . . . 2.-	146	II (No. 5-8) . . . . . 3.50		
20	Liszt, Polonaise No. 1, C moll . . . . . 1.50	116	III (No. 9-12) . . . . . 3.50		
21	- Polonaise No. 2, Es dur . . . . . 1.50	53	Ondricek, Op. 10. Barcarole . . . . . 1.25		
133	- Mazurka brillant, A dur . . . . . 1.25	54	Sarasate, Op. 20. Zigeunerweisen . . . . . 1.50		
24	Rubinstein-Album, (Neu) (Nocturne, Mälancollie, Sérénade, Étude, Près du ruisseau.) (Ed. Schütt) . . . . . 2.50	147	- Op. 21. Spanische Tänze, Heft I . . . . . 2.-		
25	- Op. 70. Klavier-Konzert, D moll . . . . . 5.-	55	- Op. 22. Spanische Tänze, Heft II . . . . . 2.-		
143	- Valse caprice, Es dur . . . . . 1.25	107	Schütt, Op. 44. Suite No. 1 . . . . . 4.-		
26	Salon-Album, Neues, Bd. I (Neu) (Bohm, Clairie, Gedard u. a.) . . . . . 1.50		Seybold-Album . . . . . 1.50		
123	Schütt, Op. 43. Treis morceaux, op. . . . . 2.-				
27	- Op. 48. Carnaval niquen . . . . . 2.-				
28/29	- Op. 60. Pour tous les âges, 2 Hefte . . . . . 1.50				
30	Strassé, Joh., Op. 437. Kaiser-Walzer . . . . . 1.-				
<b>Studien u. Unterrichtswerke.</b>		<b>Violoncell und Klavier.</b>		<b>Duette mit Klavier.</b>	
17	Köhler, Op. 50. Die ersten Etüden . . . . . 1.80	56	Brahms, Op. 38. Sonate No. 1, E moll . . . . . 3.-	89	Bohm, 4 Duette (Still wie die Nacht, Übers Jahr u. a.) Komplet . . . . . 3.-
18/19	- Op. 128. Neue Gelfähigkeitschule, 2 Hefte . . . . . 2.50	135	- Op. 99. Sonate No. 2, F dur . . . . . 3.50	90	Brahms, Op. 20. 3 Duette (Weg der Liebe, Die Meere u. a.) . . . . . 1.50
103	- Op. 151. Die leichtesten Etüden . . . . . 1.50	57	Bruch, Op. 47. Kel' aldrei . . . . . 1.50	91	- Op. 61. 4 Duette (Die Schwestern, Boten der Liebe u. a.) . . . . . 1.50
22/23	Reincke, Op. 127. Sonatinen, 2 Hefte . . . . . 1.-	58	Dvořák, Op. 94. Ronde . . . . . 2.-	92	- Zigeunerlied (Viardot) . . . . . 1.50
<b>Klavier zu 4 Händen.</b>		59	Marcelle, 2 Sonaten (Piañti) . . . . . 1.50	93	Dvořák, Op. 38. 4 Duette (Der Kranz u. a.) . . . . . 1.50
31	Brahms, Op. 25. Klavierquartett No. 1, G moll . . . . . 6.-	60	Popper, Op. 11. Drei Stücke (Widmung) . . . . . 2.50	94	Henschel, Op. 28. 3 Duette . . . . . 1.50
32	- Op. 26. Klavierquartett No. 2, A dur . . . . . 6.-	117	- Op. 14. Polonaise . . . . . 1.25	95	Rubinstein, Op. 48 u. 67. Duette (Der Engel, Wanderers Nachtlied u. a.) . . . . . 4.-
124	- Op. 51 No. 1. Streichquartett, C moll . . . . . 4.-				
134	- Op. 51 No. 2. Streichquartett, A moll . . . . . 4.-				
33	- Op. 60. Klavierquartett No. 3, C moll . . . . . 5.-				
104	- Op. 60. Akademische Festouvertüre . . . . . 3.-				
34/35	Dvořák, Op. 46. Slavische Tänze, 2 Hefte . . . . . 3.-				
145	- Op. 90. Danke, Trio . . . . . 4.-				
36	- Op. 95. Sinfonie No. 5 (Aus der neuen Welt) . . . . . 6.-				
37/38	Pucka, Op. 42. Wiener Walzer, 2 Hefte . . . . . 2.-				
105	Liszt, Rhapsodie No. 1, E dur . . . . . 2.-				
114	- Rhapsodie No. 2, F# dur . . . . . 2.-				
39	Rubinstein, Ballettmusik aus Perouera . . . . . 3.-				
40	Schütt, Op. 54. Walzermärchen . . . . . 3.-				
			<b>Kammer-Musik.</b>		<b>Klavierauszüge m. Text.</b>
		61/62	Bohm, Op. 330. Leichte Trios für Kl., V. u. C. No. 1, 2 . . . . . 1.50	96	Liszt, Djamilah, Oper . . . . . 5.-
		138	- Kammermusik I (2 Viol. u. Piano) . . . . . 3.-	97	Brahms, Op. 53. Rhapsodie . . . . . 1.50
		149	- Kammermusik II (2 Viol. u. Piano) . . . . . 3.-	98	Bruch, Op. 45. Lied von der Glocke . . . . . 5.-
		63	Brahms, Op. 8. Trio H dur. Zweite Ausg. . . . . 6.-	99	Dvořák, Op. 58. Stabat mater . . . . . 4.-
		108	- Op. 16. Erstes Sertett, B dur . . . . . 6.-	100	Rubinstein, Der Dämon, Oper . . . . . 9.-
		64	- Op. 25. Klavierquartett No. 1, G moll . . . . . 9.-		
		118	- Op. 26. Klavierquartett No. 2, A dur . . . . . 9.-		
		126	- Op. 40. Horntrio, Es dur . . . . . 5.-		
		65/66	- Op. 51. Zwei Streichquartette, C moll und A moll (in Stimmen) . . . . . 4.-		
		119	Dvořák, Op. 51. Streichquartett, Es dur . . . . . 4.-		
		69	- Op. 81. Klavierquintett, A dur . . . . . 9.-		
		70	- Op. 96. Streichquartett, F dur (Stimm.) . . . . . 4.-		
		127/28	Mozart, Die erste Lage. (2 Viol. u. Kl.) Trios, 2 Bände . . . . . 1.50		
		71/72	Schütt, Walker-Momente. 2 Trios für Kl., V. u. C., nach Lanner und Strauß, No. 1 u. 2 . . . . . 1.50		
		109	- Op. 54. Walzermärchen, Trio . . . . . 4.-		
		137	Smetana, Streichquartett . . . . . 3.-		