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Caprice Basque
par
Pablo de Sarasate
Op. 24.

Aufführungsrecht vorbehalten.

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COMPOSITIONEN FÜR VIOLINE MIT BEGLEITUNG DES PIANOFORTE VON ARTHUR SEYBOLD

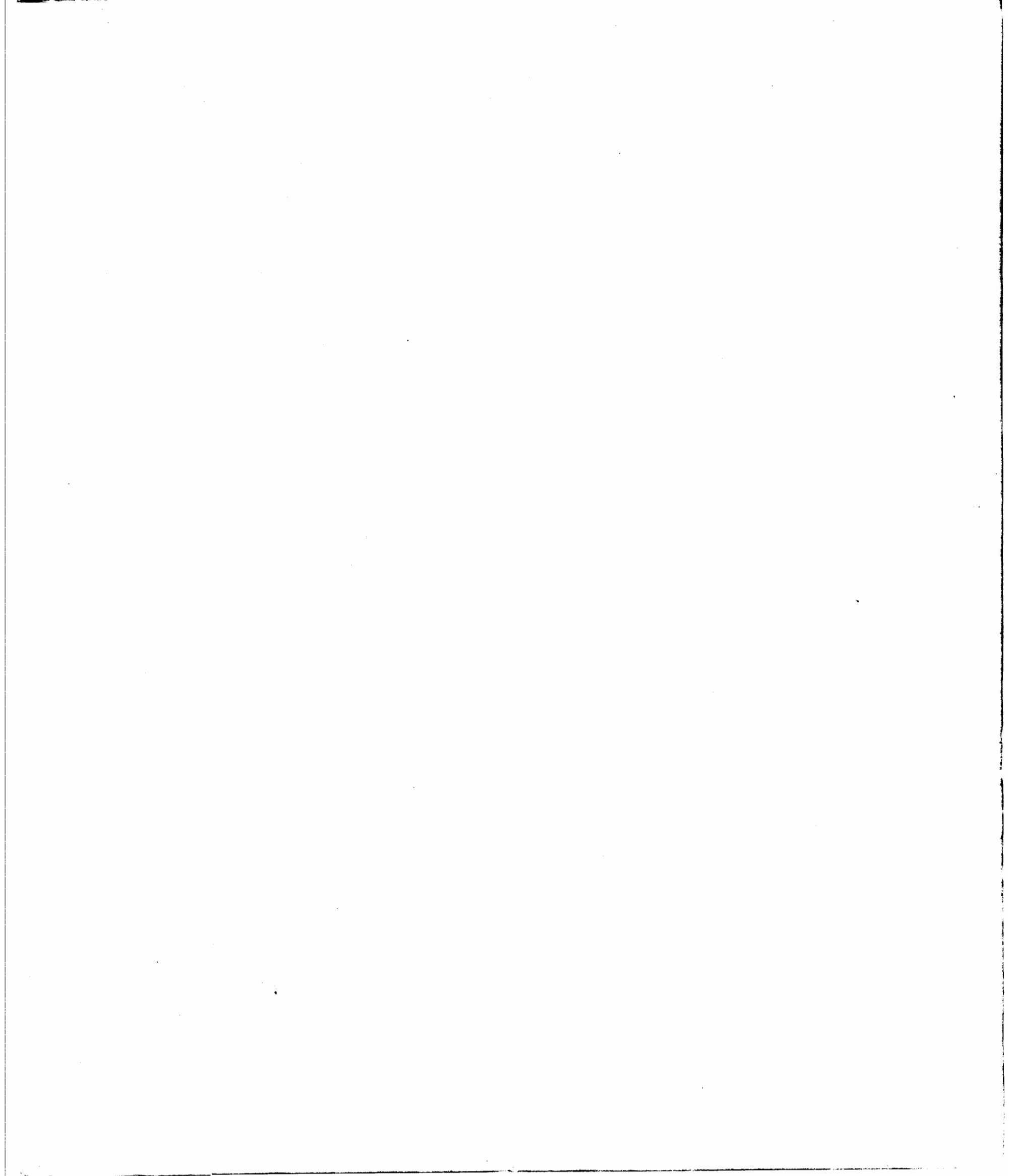
Alle nachstehenden Compositionen sind **sehr geeignet für den Unterricht** und bieten reiches Uebungs-Material vom ersten Anfang bis zu fortgeschrittenem Spiel.

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 over the first measure and a *rit.* marking. The grand staff contains a piano accompaniment with chords and moving lines. A *rit.* marking is also present in the grand staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The treble staff has a *f p* dynamic marking. The piano accompaniment continues with complex chordal textures.

Third system of musical notation. The treble staff has a *f p* dynamic marking and a *4^{ème} Corde rit.* instruction. The piano accompaniment includes a *rit.* marking in the lower register.

Fourth system of musical notation. This system continues the piano accompaniment with dense chordal patterns and moving bass lines.

Fifth system of musical notation, the final system on the page. It concludes the piano accompaniment with sustained chords and rhythmic patterns.

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 key with one flat (B-flat) and a 3/4 time signature. The treble staff contains a melodic line with slurs and accents. The grand staff contains a complex accompaniment with many chords and moving lines.

Second system of musical notation, continuing the piece from the first system. It maintains the same three-staff structure and musical characteristics.

Third system of musical notation. The first staff of this system is labeled "4^{ème} Corde" (4th string). It features a melodic line with a long slur. The grand staff continues with the accompaniment.

Fourth system of musical notation. The first staff shows a change in key signature to two flats (B-flat and E-flat). The melodic line continues with slurs and accents.

Fifth system of musical notation. The first staff shows a change in key signature to one sharp (F-sharp). The melodic line continues with slurs and accents.

First system of musical notation, consisting of three staves: a treble staff and two bass staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The treble staff contains a melodic line with various note values and rests. The two bass staves provide harmonic support with chords and rhythmic patterns. The system concludes with a fermata over the final notes.

Second system of musical notation, consisting of three staves. It continues the piece with similar melodic and harmonic development. The treble staff features a melodic line with some slurs. The bass staves continue with rhythmic accompaniment. The system ends with a fermata.

Third system of musical notation, consisting of three staves. This system includes performance markings: a *rit.* (ritardando) marking in the right hand of the treble staff and a *rit.* marking in the left hand of the bass staff. The music shows a gradual slowing down. The system concludes with a fermata.

Fourth system of musical notation, consisting of three staves. The tempo appears to return to the original pace. The treble staff has a melodic line with some rests. The bass staves continue with rhythmic accompaniment. The system ends with a fermata.

Fifth system of musical notation, consisting of three staves. This system features a large fermata spanning across the treble and bass staves, indicating a significant pause or a change in the piece. The music resumes after the fermata with a melodic line in the treble and accompaniment in the bass.

First system of musical notation, featuring a treble clef staff with a piano (*p*) dynamic marking, a grand staff with a bass clef, and a separate bass clef staff. The music is in a minor key and includes various rhythmic patterns and articulation marks.

Second system of musical notation, continuing the piece with similar notation and dynamics as the first system.

Third system of musical notation, featuring a treble clef staff with a piano (*p*) dynamic marking, a grand staff with a bass clef, and a separate bass clef staff.

Fourth system of musical notation, continuing the piece with similar notation and dynamics as the first system.

Fifth system of musical notation, concluding the piece with similar notation and dynamics as the first system.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (bass and tenor clefs) with a complex accompaniment. The key signature has one flat, and the time signature is 3/4. The music includes various articulations such as accents and slurs.

Second system of musical notation, continuing the piece with similar notation and articulation as the first system.

Third system of musical notation, continuing the piece with similar notation and articulation as the first system.

4^{eme} Corde

Fourth system of musical notation, featuring a treble clef staff with a melodic line and a grand staff with accompaniment. The label "4^{eme} Corde" is positioned above the treble staff. The music includes various articulations such as accents and slurs.

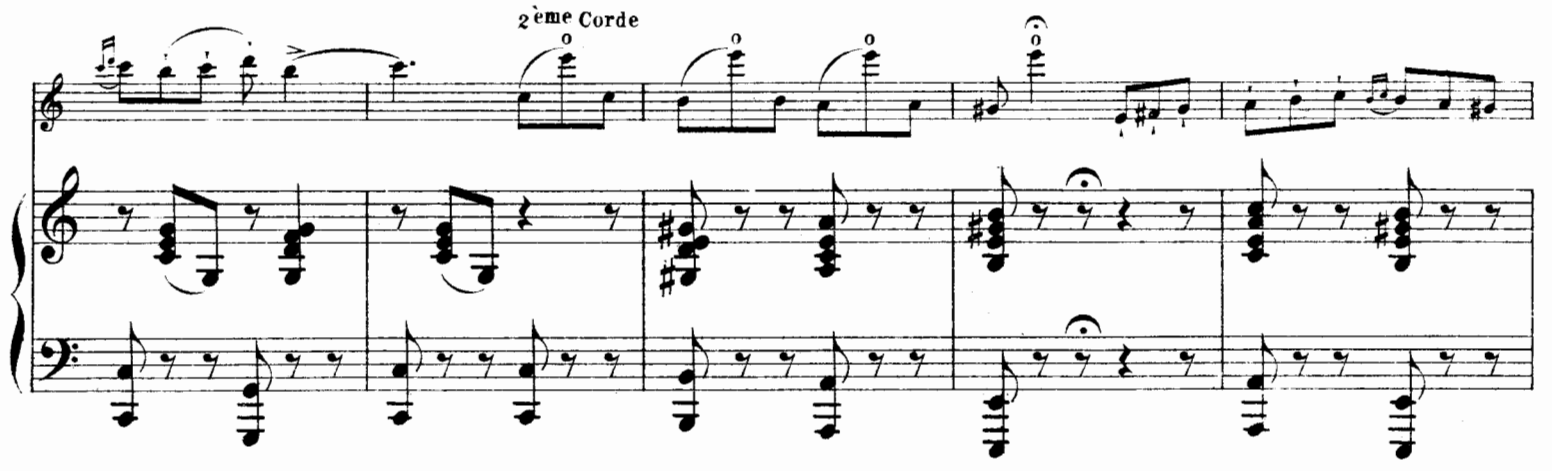
4^{eme} Corde

Fifth system of musical notation, featuring a treble clef staff with a melodic line and a grand staff with accompaniment. The label "4^{eme} Corde" is positioned above the treble staff. The system concludes with a double bar line and includes dynamic markings such as *ff* (fortissimo).

Allegro moderato.


The musical score is arranged in five systems. Each system consists of a single treble clef staff (likely for violin) and a grand staff (treble and bass clefs) for piano. The tempo is marked 'Allegro moderato.' at the beginning. The piano part features a rhythmic accompaniment of eighth notes, often in pairs, with various chordal textures. The violin part contains melodic lines with slurs and accents. 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

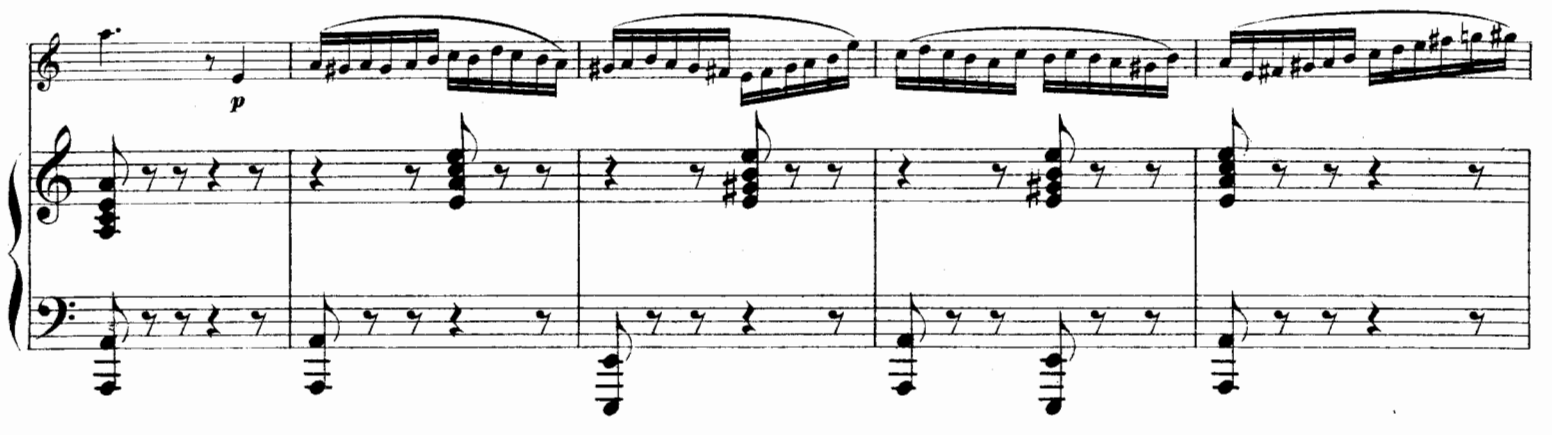


This system contains the first system of music. It features a single treble clef staff at the top with the instruction "2^{ème} Corde" above it. Below this are two staves for a grand piano, with a treble clef on the left and a bass clef on the right. The piano part consists of chords and single notes in both hands.

2^{ème} Corde



This system contains the second system of music. It features a single treble clef staff at the top with the instruction "2^{ème} Corde" above it. Below this are two staves for a grand piano. A long, sweeping glissando is indicated in the treble staff, starting with a circled "8" and ending with a circled "0". The word "glissando" is written below the staff, and a dynamic marking "f" is placed at the end of the glissando.



This system contains the third system of music. It features a single treble clef staff at the top with a dynamic marking "p" below it. Below this are two staves for a grand piano. The treble staff contains a series of sixteenth-note runs, while the piano part continues with chords and single notes.



This system contains the fourth system of music. It features a single treble clef staff at the top. Below this are two staves for a grand piano. The treble staff contains a series of sixteenth-note runs, while the piano part continues with chords and single notes.

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 with chords and moving lines in both hands.

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 with chords and moving lines in both hands.

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 at the end of the system.

The second system continues the musical piece. The vocal line in the upper staff has a more active melodic line with various note values. The piano accompaniment in the lower staff provides a steady harmonic support with a consistent rhythmic pattern.

The third system shows further development of the vocal melody and piano accompaniment. The vocal line includes some rests and longer note values. The piano accompaniment maintains its harmonic structure.

The fourth system concludes the page with first and second endings for both the vocal and piano parts. The first ending leads back to an earlier section, while the second ending provides an alternative conclusion. 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 features a steady accompaniment pattern.

Third system of musical notation. The melodic line continues with various intervals and some accidentals. The piano accompaniment provides harmonic support with chords and moving bass lines.

Fourth system of musical notation. This system includes a key signature change to G major, indicated by a 'G' with a sharp sign. The piano part has a dynamic marking 'p' and shows some rests in the bass line.

First system of musical notation. The top staff is a single melodic line with eighth and sixteenth notes. The middle staff is a grand staff with a treble clef, containing chords and eighth notes. The bottom staff is a grand staff with a bass clef, containing whole notes.

Second system of musical notation. The top staff continues the melodic line. The middle staff continues the chordal accompaniment. The bottom staff continues the bass line.

Third system of musical notation. The top staff continues the melodic line. The middle staff continues the chordal accompaniment. The bottom staff continues the bass line.

Fourth system of musical notation. The top staff continues the melodic line. The middle staff continues the chordal accompaniment. The bottom staff continues the bass line.

The first system of musical notation consists of three staves. The top staff is a single treble clef staff containing a complex, fast-moving melodic line with many beamed notes. The middle and bottom staves are a grand staff (treble and bass clefs) containing a piano accompaniment with chords and rhythmic patterns. A dynamic marking 'p' is present at the beginning of the system.

The second system of musical notation consists of three staves, continuing the piece from the first system. It features the same complex melodic line in the top staff and piano accompaniment in the grand staff below.

The third system of musical notation consists of three staves. The top staff has a measure with a dotted line and the number '8' above it, indicating an eighth-note rest. The rest of the system continues with the complex melodic line and piano accompaniment.

The fourth system of musical notation consists of three staves. The top staff has a measure with a dotted line and the number '5' above it, indicating a fifth-note rest. The rest of the system continues with the complex melodic line and piano accompaniment.

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.



	Mk.		Mk.		Mk.
Barth, Richard , Op. 20. Sonate (H moll)	8	Hegar, Friedrich , Op. 14. Walzer. 2 Hefte . . .	5	Ondříček, Franz , Op. 3. Danses Bohèmes No. 1 . . .	3
Besekirsky, N. , 24 ^{te} Caprice de Paganini . . .	2 50	Heyssig, Alfred , Op. 1. Aïrs slaves. 2 Hefte à . . .	4	— Op. 9. Fantasia über Motive von Smetana („Die verkaufte Braut“)	4 50
Brahms, Johannes , Ungarische Tänze, bearbeitet von Joseph Joachim. 4 Hefte	5	— Op. 4 No. 1. Ballade	1 20	— Op. 10. Barcarole	2
— Ungarische Tänze, bearbeitet von Friedrich Hermann (leicht). 4 Hefte	3	— Op. 4 No. 2. Polonaise	3	— Op. 12. Romance	1 50
— Wiegand (Op. 49 No. 4)	1 30	— Op. 5. Legende	2	— Op. 13. A la Canzona. Morceau de Concert . . .	1 50
— Op. 52. Liebeslieder	4 50	— Op. 6. Rondeau burlesque	2	— Op. 14. Klagendes Gedenken (aus den „Poetischen Stimmungsbildern“, Op. 85, von Anton Dvorák)	1 50
— Andante a. d. Streichquartett B dur, Op. 67	2	Holländer, Gustav , Op. 59. Sonate (D moll)	8	— Op. 15. Škocna — Böhmischer Tanz — (nach dem gleichnamigen Tanz aus der Oper „Die verkaufte Braut“ von Friedr. Smetana)	2
— Op. 77. Violin-Concert (D dur)	10	Huber, Hans , Op. 123. Sonata lirica (No. 8 A dur)	9	— Op. 16. Pantomime sur des motifs de l'Opéra „La vie pour le Czar“ de Glinka	4 50
— Op. 78. Sonate (G dur)	7 50	Joachim, Joseph , Op. 12. Notturmo	3	Paganini, N. , 12 Sonatinen. Heft 1, 2	2
— Op. 100. Zweite Sonate (A dur)	8	Kahn, Robert , Tonskizzen.	8	Persoglia, St. , Sonate (ré mineur)	6
— Op. 108. Dritte Sonate (D moll)	8	— No. 1. Andantino. — No. 2. Moderato. — No. 3. Allegretto. — No. 4. Andante. — No. 5. Allegro	2	Posa, Op. 7. Sonate	9
— Op. 115. Quintett als Sonate	8	Kahn, Op. 36. „Tonbilder“.	2	Pressel, G. , „An der Weser“, Lied einge. von Carl Bohm	1 50
— aus Op. 116 No. 4. Intermezzo	1 50	— No. 1. Canzone. — No. 2. Romanze. — No. 3. Intermezzo. — No. 4. Elegie. — No. 5. Capriccio	2	Rabl, W. , Op. 6. Sonate (D dur)	6
— aus Op. 117 No. 1. Intermezzo	1 50	Karbulka, Jos. , Op. 18. Berceuse	1 50	Rehfeld, Fabian , Op. 85. Vier leichte Fantasiestücke.	2
— aus Op. 118 No. 2. Intermezzo	1 50	— Op. 19. Perpetuum mobile	3	— No. 1, 2, 3	1
— Op. 120. Zwei Sonaten für Clarinette und Pianoforte, bearbeitet von Kienzel	8	— Op. 20. Chanson d'amour	1 50	— Op. 86. Andante pathétique	2
Bruch, Max , Op. 42. Romanze (A moll)	4	— Op. 21. Deux feuillets d'Album. No. 1, 2	1	Reissiger, C. G. , Ouverture zur Oper „Die Feisenmühle“	2
— Op. 44. Zweites Violin-Concert (D moll)	9	— Op. 22. Barcarole	2 50	Sarasate, Pablo de , Op. 21. Spanische Tänze. Heft 1	4 50
— Op. 46. Schottische Fantasie	8	— Op. 23. 3 Morceaux.	3	— Op. 22. Spanische Tänze. Heft 2	4 50
— Op. 47. Kol Nidrel. Adagio	3	— No. 1. Chanson du soir. No. 2. Melodie. No. 3. Gavotte à	1	— Op. 23. Spanische Tänze. Heft 3	4 50
— Op. 56. Adagio nach Keltischen Melodien	3	— Op. 24. Mazourka de Concert	3	— Op. 26. Spanische Tänze. Heft 4	4 50
— Op. 57. Adagio appassionato	3	— Op. 25. Polonaise de Concert	3 50	— Op. 28. Sérénade andalouse (Heft 5 der Spanischen Tänze)	4 50
— Op. 58. Drittes Violin-Concert (D moll)	12	Klei, Friedrich , Op. 35. Zwei Sonaten.	4 50	— Op. 29. Le Chant du Rossignol (Heft 6 der Spanischen Tänze)	4 50
— Op. 61. Ave Maria. Concertstück	3	— (No. 1 D moll. — No. 2. F dur)	4 50	— Op. 30. Bolero (Heft 7 der Spanischen Tänze)	4 50
— Op. 63. Schwedische Tänze. 2 Hefte	4 50	— Op. 51. Sonate (E moll)	8	— Op. 33. Navarra, für zwei Violinen mit Pffe.	6
— Op. 65. In Memoriam. Adagio	4	— Op. 54. Deutscher Reigen. 2 Hefte	4 50	— Op. 34. Aïrs écossais	4 50
— Op. 70 No. 1. Aria	4	Kirchner, Theodor , Op. 59 No. 2 (aus den Novelletten)	1	— Op. 35. Peteneras. Caprice espagnole	5
— Op. 75. Serenade (A moll)	12	— Op. 90. 12 Fantasiestücke. 2 Hefte	4 50	— Op. 36. Jota de San Fermín	4 50
— Op. 79. Lieder und Tänze nach russischen und schwedischen Volksmelodien. 2 Hefte	4	Klein, Bruno Oscar , Op. 31. Sonate (No. 2) H moll	9	— Op. 38. Viva Sevilla! Danse espagnole	5
Brüll, Ignaz , Op. 81. Sonate (E moll)	6	Kreutzer, R. , 19 Etudes, rev. p. C. Flesch (p. Violon solo)	3	— Op. 39. Zortzico. Danse espagnole	2
Carri, Herm. , Op. 34. Vier lyrische Stücke.	1 50	Manén, Joan , Op. 7. Romancita	1	— Op. 40. Introduction et Pandango. Danse espagnole	4 50
— No. 1. Romanze. No. 2. Canzone. No. 3. Ballade. No. 4. Cavatine	1 50	— Op. 10. Studio di Concerto	1 50	— Op. 46. Gondollera Veneziana	5
Chopin, Fr. , Deux Mazourkas (de l'Op. 33) No. 1 und 2	1 50	— Op. 13. Anyoransa. I. Caprice Catalane	1 50	— Op. 47. Mélodie Roumaine	3
Clairet, Arnold , Op. 28 No. 1. Au Bord du Rhin	1 50	— Op. 14. Serenata	1	Sauret, Emile , „Trois Morceaux“.	3
Dessau, Bernhard , Op. 28. Fantasiestück	1 50	— Op. 18. Concerto espagnol	8	— No. 1. „Chanson sans paroles“	3
— Op. 30. Capriccio	2	— Op. 20. Apléch. II. Caprice Catalane	4	— No. 2. „Vision“	3
— Op. 35. Menuett	2 50	— Op. 22. Suite pour Violon et Piano concertantes	9	— No. 3. „Souvenir de Pologne“	6
— Op. 36. Mazurka	2 50	— Op. 23. Plaintes et Joles. III. Caprice Catalane	3	Schoenefeld, Henry , Op. 53. Sonate	8
— Op. 37. Orientalischer Tanz	2 50	— Op. 24. Strophes d'amour. IV. Caprice Catalane	3	Schrattenholz, Leo , Op. 37. Zwei Sonaten. (F dur und B dur)	6
— Op. 38. Romanze	2	— Op. 25. Elégie	1 50	Schütt, Eduard , Op. 44. Suite	8
Dvořák, Anton , Op. 11. Romanze (F moll)	3	— Op. 26. Petite Suite espagnole.	1	— Op. 52. Quatre Morceaux: No. 1. Ariette M. 1.50. — No. 2. Serenata M. 1.50. — No. 3. Mélodie-Berceuse M. 2.—. — No. 4. Mazurka	2
— Op. 46. Slavische Tänze. (Erste Serie.) 2 Hefte à	5	Meister-Schule der alten Zeit. Sammlung klassischer Violin-Sonaten berühmter Componisten des 17. und 18. Jahrhunderts.	1 50	— Op. 53 No. 1. Elégie slave	1 50
— Op. 49. Mazurek (E moll)	3	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. Antonio Vivaldi. — No. 11. Carlo Tessarini. — No. 12. Richard Jones. — No. 13. Arcangelo Corelli. — No. 14. Pietro Nardini. — No. 15. Niccolò Porpora. — No. 16. Lorenzo Somis. — No. 17. Robert Valentine. — No. 18. Giuseppe Tartini. — No. 19. Emanuele Barbella. — No. 20. J. B. Senallié. — No. 21. J. B. Locillet. — No. 22. Franz Beada. — No. 23. Francesco Geminiani. — No. 24. Michele Mascitti. — No. 25. Pietro Nardini. — No. 26. J. B. Senallié. — No. 27. Niccolò Porpora. — No. 28. Evaristo Felice dall'Abato. — No. 1, 2, 3, 10, 13, 16, 17, 21, 24, 28	1 50	— Op. 53 No. 2. Valse-Bluette	1 50
— Op. 53. Violin-Concert (A moll)	10	— No. 3—7, 9, 11, 12, 14, 15, 18, 19, 20, 22, 23, 26 à	2 50	— Op. 59 No. 2. A la bien-aimée Valse	2 50
— Op. 54 No. 7. Walzer	1 50	— No. 25	3	— Op. 61. Suite No. 2 (E dur)	8
— Op. 57. Sonate (F dur)	7 50	— No. 27	3	— Op. 70. Deux Mélodies. No. 1. Solitude. No. 2. Cantique d'amour	1 50
— Op. 72. Slavische Tänze. (Zweite Serie.) 2 Hefte à idem, zum Concert-Vortrag eingerichtet von Richard Barth, 2 Hefte	6	Melville, M. , Op. 6. Sonate (G moll)	6	Sinigaglia, L. , Op. 12. Drei lyrische Stücke: No. 1. Larghetto. — No. 2. Agitato. — No. 3. Adagio	1 50
— Op. 75. Romantische Stücke	4 50	— Op. 7. Morceau Fantastique	1 50	Suk, Jos. , Op. 17. Vier Stücke.	4
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Moderato.

8

2^{ème} Corde

p

cresc. *sf p*

4^{ème} Corde *rit.*

sf p

4^{ème} Corde

sf p

rit.

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 score consists of ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a first ending bracket. Dynamics include *p* and *ff*. The second staff continues the melody with *p* dynamics. The third staff features a *ff* dynamic. The fourth staff includes the instruction "2ème Corde" and *ff* dynamics. The fifth staff has a *glissando* instruction and *f* dynamics. The sixth and seventh staves show dense sixteenth-note passages. The eighth staff has a *ff* dynamic. The ninth and tenth staves conclude the piece with first and second endings, ending with a *p* dynamic.

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 music consists of eighth and sixteenth notes, some with accents. The first four staves are in a treble clef. The fifth staff is a double bass clef, containing a dense texture of chords and arpeggiated figures. The sixth and seventh staves continue this texture. The eighth staff is a treble clef with a key signature change to one flat and a time signature change to 2/4. The ninth and tenth staves are treble clef, with a key signature change to two flats and a time signature change to 6/8. The score includes various musical notations such as slurs, accents, and dynamic markings like 'ff' and 'p'. There are also first and second endings marked '1.' and '2.'.

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 is written in a complex, multi-measure style. Dynamics 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.

