

Super Libron

Introduction et Tarantelle

pour

VIOLON

avec accompagnement

d'Orchestre
ou Piano

par

**PABLO
DE SARASATE.**

OP. 43.

Pour Violon avec Piano

Pour Violon avec Orchestre

Partition

Parties

MUSIK  VERLAG

WILHELM ZIMMERMANN · FRANKFURT AM MAIN

SOLE AGENTS FOR USA: C. F. PETERS CORP. NEW YORK

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vorbehalten.

Introduction et Tarentelle.

Pablo de Sarasate, Op. 43.

Caracol!

Moderato.

VIOLON.

PIANO.

3^{eme} 4^{es} corde.

dim.

dimin.

mf



First system of musical notation. The upper staff features a melodic line with a *p* (piano) dynamic marking. The lower staff provides harmonic accompaniment with chords and moving lines.



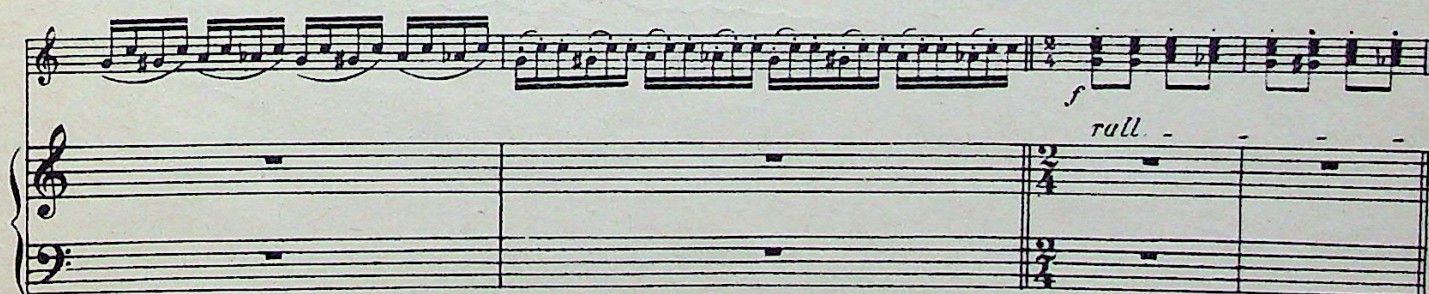
Second system of musical notation. The upper staff includes the marking *crpsc.* (crescendo). The lower staff features a *cresc.* (crescendo) marking and contains dense chordal textures.



Third system of musical notation. The upper staff begins with a *dim.* (diminuendo) marking, followed by a *p* (piano) marking. The lower staff also begins with a *dim.* marking and contains sustained chords.



Fourth system of musical notation. The upper staff starts with a *p* (piano) marking and features a melodic line with slurs. The lower staff provides accompaniment with chords.



Fifth system of musical notation. The upper staff includes a *f* (forte) marking and a *rall.* (rallentando) marking. The lower staff contains sustained chords.

4 Tarentelle
Allegro vivace.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. Markings: *p santillè*. Rehearsal mark 8. Section markers: 3eme, 2eme.

Second system of musical notation. Treble and bass staves. Dynamics: *p*. Rehearsal mark 8. Section markers: 3eme, 2eme.

Third system of musical notation. Treble and bass staves. Dynamics: *p*. Rehearsal mark 8.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*. Markings: *sur trois cordes.*, *p Santilla*, *tonjours santilli.*

2^a e corde

dim.

p



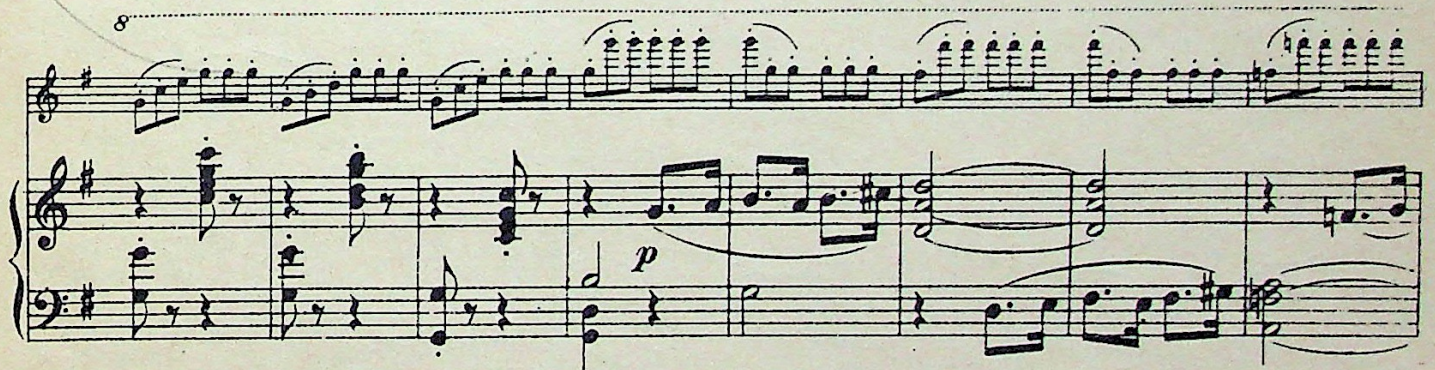
Più presto.

p

p



p

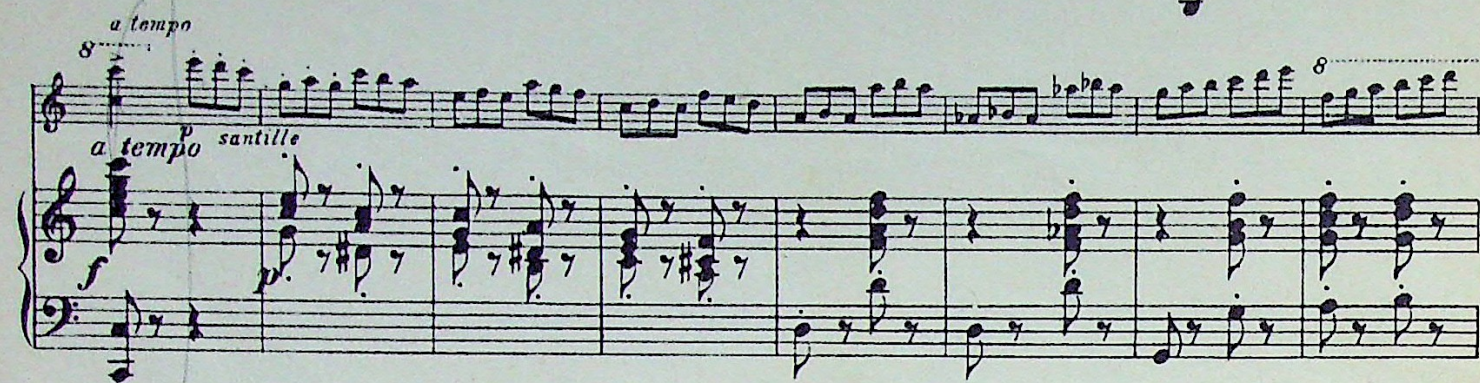


cresc.

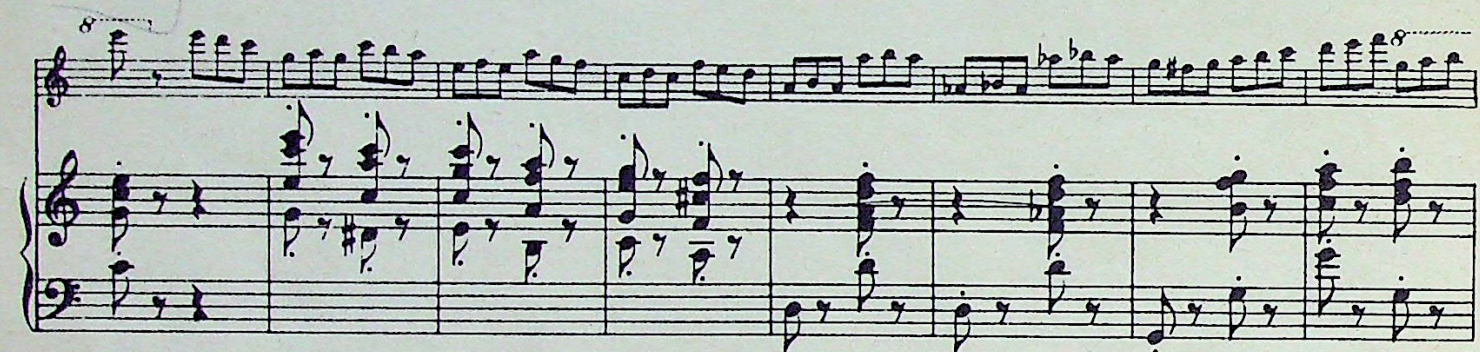




First system of musical notation. The upper staff (treble clef) begins with a melodic line, followed by a series of chords. The lower staff (bass clef) provides harmonic support with chords. Dynamics include *cresc.*, *f*, and *ff*. A fermata is placed over the final measure of the upper staff.



Second system of musical notation. The upper staff continues the melodic line. The lower staff features a more active bass line. Dynamics include *a tempo*, *p*, and *ff*. A fermata is placed over the final measure of the upper staff.



Third system of musical notation. The upper staff continues the melodic line. The lower staff features a more active bass line. Dynamics include *a tempo* and *p*. A fermata is placed over the final measure of the upper staff.



Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a more active bass line. Dynamics include *p*. A fermata is placed over the final measure of the upper staff.



Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a more active bass line. Dynamics include *p*. A fermata is placed over the final measure of the upper staff.

3^{me}

p *santilli*

p

f

p

f

sur deux cordes.

3^e corde. 4^e corde.

p

pizz. main gauche.

sempre pizz.

pizz. main gauche.

arco

brillante

dim.

First system of musical notation, measures 1-6. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 7-12. Measures 7-8 are marked *ff* (fortissimo). Measures 9-10 are marked *4ème* (fourth time). The right hand continues the melodic development, and the left hand maintains the accompaniment.

Third system of musical notation, measures 13-18. Measures 13-14 are marked *p* (piano). Measures 15-16 are marked *8* (octave). The right hand features a rapid sixteenth-note passage. The left hand continues with chords and single notes.

Fourth system of musical notation, measures 19-24. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. The music is in G major.

Fifth system of musical notation, measures 25-30. Measures 25-29 are marked *rall.* (rallentando). Measure 30 is marked *4^e corde.* (fourth string), *brillante* (brilliant), and *molto rall.* (very rallentando). The right hand features a melodic line, and the left hand provides a harmonic accompaniment.

a tempo

f

dim.

p *cresc.* *f*

cresc.

2eme

The musical score is written for piano and voice. It consists of five systems of staves. The first system has a vocal line and a piano accompaniment. The piano part features a strong bass line with triplets and chords. The second system continues the piano accompaniment with a 'dim.' marking. The third system shows the piano part with a 'p' marking and a 'cresc.' marking. The fourth system has a 'p' marking and a 'cresc.' marking. The fifth system is marked '2eme' and shows the piano part with a 'cresc.' marking. The score is in G major and 4/4 time.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a rhythmic pattern with eighth notes. Dynamics include *p* (piano) in the treble staff and *p* in the bass staff.

Third system of musical notation. The treble staff shows a melodic line with a crescendo marked *cresc.*. The bass staff features a rhythmic pattern with a crescendo marked *cresc.*.

Fourth system of musical notation. The treble staff shows a melodic line with a crescendo marked *cresc.*. The bass staff features a rhythmic pattern with a crescendo marked *cresc.*. Dynamics include *ff* (fortissimo) in the treble staff and *f* (forte) in the bass staff.

Fifth system of musical notation. The treble staff shows a melodic line with a crescendo marked *cresc.*. The bass staff features a rhythmic pattern with a crescendo marked *cresc.*. Dynamics include *ff* (fortissimo) in the treble staff and *ff* in the bass staff.

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Introduction et Tarentelle.

Violon.

Pablo de Sarasate, Op. 43

Moderato.

Handwritten annotations include: 'mf', 'p', 'cresc.', 'dim.', '3eme', '4e corde', '1 1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.

Tarentelle.

Allo vivace.

Handwritten annotations include: 'f', 'p', '3eme', '2eme', '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.

Violon.

3

sur trois cordes.

p *santillé*

tonjours *santillé*

3eme

p *santillé*

f

sur deux cordes

ff

3eme corde *4e corde*

pizz. main gauche

sempre pizz.

pizz. main gauche

p

ff

arco

g *p* *g* *g*

Violon.

brillante

dim

8

4eme

ff

4eme

8

4e corde.

brillante

f

dim.

p

cresc.

f

2eme corde

2eme

dim.

Più presto.

p

f

p¹

8

1

Violon.

5

This page of musical notation is a complex score for a piano piece, likely a study or a short composition. It consists of 12 staves of music, written in a single system. The notation is dense, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and accidentals. The key signature is one sharp (F#), and the time signature is 4/4. The score includes several dynamic markings: *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), and *a tempo*. There are also articulation markings such as *p santille* (pizzicato staccatissimo). The notation is written in a clear, professional style, with a focus on technical precision and musical expression. The page is numbered 2. 2999 at the bottom.

KONZERTSTÜCKE FÜR VIOLINE

MIT KLAVIERBEGLEITUNG

Aulin, Tor

- Op. 12. Sonate d moll
- Op. 14. Konzert No. 3 (c moll)
- Op. 15. Vier Stücke in Form einer Suite
 - No. 1. Toccata
 - No. 2. Menuett
 - No. 3. Air
 - No. 4. Gavotte und Musette
- Op. 16. Vier Vortragsstücke
 - No. 1. Barcarole
 - No. 2. Impromptu
 - No. 3. Märchen (Nocturne)
 - No. 4. Etude
- Op. 18. Midsommar-dans. Nordischer Tanz
- Op. 21. Lyrisches Gedicht
- Op. 23. Gotländische Tänze
- Op. 30. Schwedische Tänze, frei bearbeitet

Berwald, Fr.

- Op. 2. Konzert cis moll (komp. 1820) Revidiert v. Henri Marteau

Besekirsky, W.

- Op. 20. Legende
- Op. 22. Impromptu
- Pagantini. Variationen über Motive aus der Oper Moses von Rossini auf der G-Saite

Buttykay, Akos v.

- Op. 10. Sonate a moll

Drdla, Franz

- Op. 90. Colombine (Gavotte)
- Op. 92. La Poupée (Menuett)
- Op. 93. Temps passés
- Op. 143. Ballerinnenerung
- Op. 145. Hirtenidyll
- Op. 146. Neckerei
 - a) Orig.-Ausgabe Des dur
 - b) Ausgabe in D dur
- Op. 153. 2. Rhapsodie v. Franz Liszt
- Op. 154. Bilder a. Ungarn v. Fr. Liszt Ungarische Volkslieder
- Op. 155. No. 1. Années de Pèlerinages von Franz Liszt
No. 2. Es muß ein Wunderbares sein v. Franz Liszt

Galkin, N.

- Op. 5. Drei Violinstücke in Form von Nationaltänzen
 - No. 1. Czardas
 - No. 2. Mazurka
 - No. 3. Tarantelle

Gavriloff, Const.

- Op. 15. Das Leben für den Zar. Fantasie über Motive d. Oper von Glinka

Gavriloff, Const.

- Op. 36. Rußlan und Ludmilla. Fantasie über Motive d. Oper von Glinka

Hubay, Jenő

- Op. 99. No. 3. Concerto g moll
- Op. 101. Concerto all'antica (No. 4)
- Op. 104. No. 1. Ballade
No. 2. Humoreske
- Op. 105. Walzer-Paraphrase
- Op. 108. No. 1. Im Sonnenschein. Romanze
No. 2. Im Mondenschein. Gitarre
- Op. 109. Fliederbusch. Alter Wiener Walzer
- Liebestraum. Fantasie für Pianoforte (linke Hand allein) von Graf Géza Zichy. Bearbeitung
- Larghetto von Georg Fr. Handel. Neue Bearbeitung (auch für Violine mit Streichquintett)

Juon, Paul

- Op. 64. Acht Stücke
 - No. 1. Ballade
 - No. 2. Wiegenlied
 - No. 3. Burleske
 - No. 4. Melodie
 - No. 5. Ländler
 - No. 6. Canzonetta
 - No. 7. Elegie
 - No. 8. Mazurka

Karg-Elert, Sigfrid

- Op. 68. Kleine Sonate C dur in einem Satz
- Op. 112. Acht Stücke
 - No. 1. Wiegenlied
 - No. 2. Nenia
 - No. 3. Burleske Serenade
 - No. 4. Venezianische Serenade
 - No. 5. Valse languende
 - No. 6. Canzone
 - No. 7. Legende
 - No. 8. Moto perpetuo

Kaun, Hugo

- Op. 95. Aus Italien
 - No. 1. Am Garda-See. Nocturne
 - No. 2. Capri. In den Grotten
 - No. 3. Venedig. Auf den Lagunen
 - No. 4. Genua. Straßenbild
 - No. 5. Neapel. Tarantelle

Kazacsay, Tibor von

- Op. 24. Zwei Impressionen
 - No. 1. Traumbild. Rêverie
 - No. 2. Parfums

Klughardt, August

- Op. 83. Romanze G dur

Kornauth, E.

- Op. 5b. Zwei Vortragsstücke: Scherzo und Andante

Kryjanowsky, J.

- Op. 8. Romanze
- Op. 10. Konzert
- Op. 11. Ballade
- Fünf Stücke
 - No. 1. Chanson triste
 - No. 2. Valse lente
 - No. 3. Melancholie
 - No. 4. Berceuse
 - No. 5. Andacht

Medtner, N.

- Op. 43. Zwei Canzonen mit Tänzen
 - No. I. Canzona Danza } C dur
 - No. II. Canzona Danza } h moll
- Op. 44. Sonate G dur

Pembaur, Joseph, d. J.

- Sonate A dur

Sarasate, Pablo de

- Op. 41. Introduction et Caprice Jota
- Op. 42. Miramar. Zortzico
- Op. 43. Introduction et Tarantelle
- Op. 44. La Chasse
- Op. 45. Nocturne-Serenade
- Op. 48. L'Esprit-Follet
- Op. 49. Chansons Russes
- Op. 50. Jota de Pamplona
- Op. 52. Jota de Pablo
- Op. 53. Le Rêve
- Op. 54. Fantaisie sur La Flûte enchantée de Mozart
- Aria extrait de la Suite d'Orchestre en ré de Joh. Seb. Bach

Sauret, Emile

- Op. 67. Andante et Caprice de Concert

Schimmer, Roman

- Puppentanz
- Allegretto grazioso
- Spanische Serenade

Veracini, F. M.

- Largo und Allegro
- Allegro
- Aria
- Capriccio
- Bearbeitet von Fürst N. G. Dulow

Verhey, Th. H. H.

- Op. 54. Konzert a moll

Villa, Ricardo

- Rapsodia Asturiana (Rhapsodie Asturienne)

Zilcher, Hermann

- Op. 18. Skizzen aus dem Orient
 - No. 1. Gesang eines Muezzin
 - No. 2. Tanz der Derwische
- Vorspiel zu Strindbergs Gespenster-sonate (mit Violine II ad libitum)



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Introduktion und Caprice-Jota op. 41

Miramar op. 42

Introduktion und Tarantella op. 43 ✓

La Chasse op. 44

Nocturne-Sérénade op. 45

L' esprit follet op. 48

Chansons Russes (Variationen) op. 49

Jota de Pamplona op. 50

Jota de Pablo op. 52

Le Rêve op. 53

Fantasie über Melodien aus der „Zauberflöte“
von Mozart op. 54

JENŐ HUBAY

Konzert G-moll op. 99

Concerto all' antica op. 101

RICARDO VILLA

Rapsodia Asturiana

EMILE SAURET

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