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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
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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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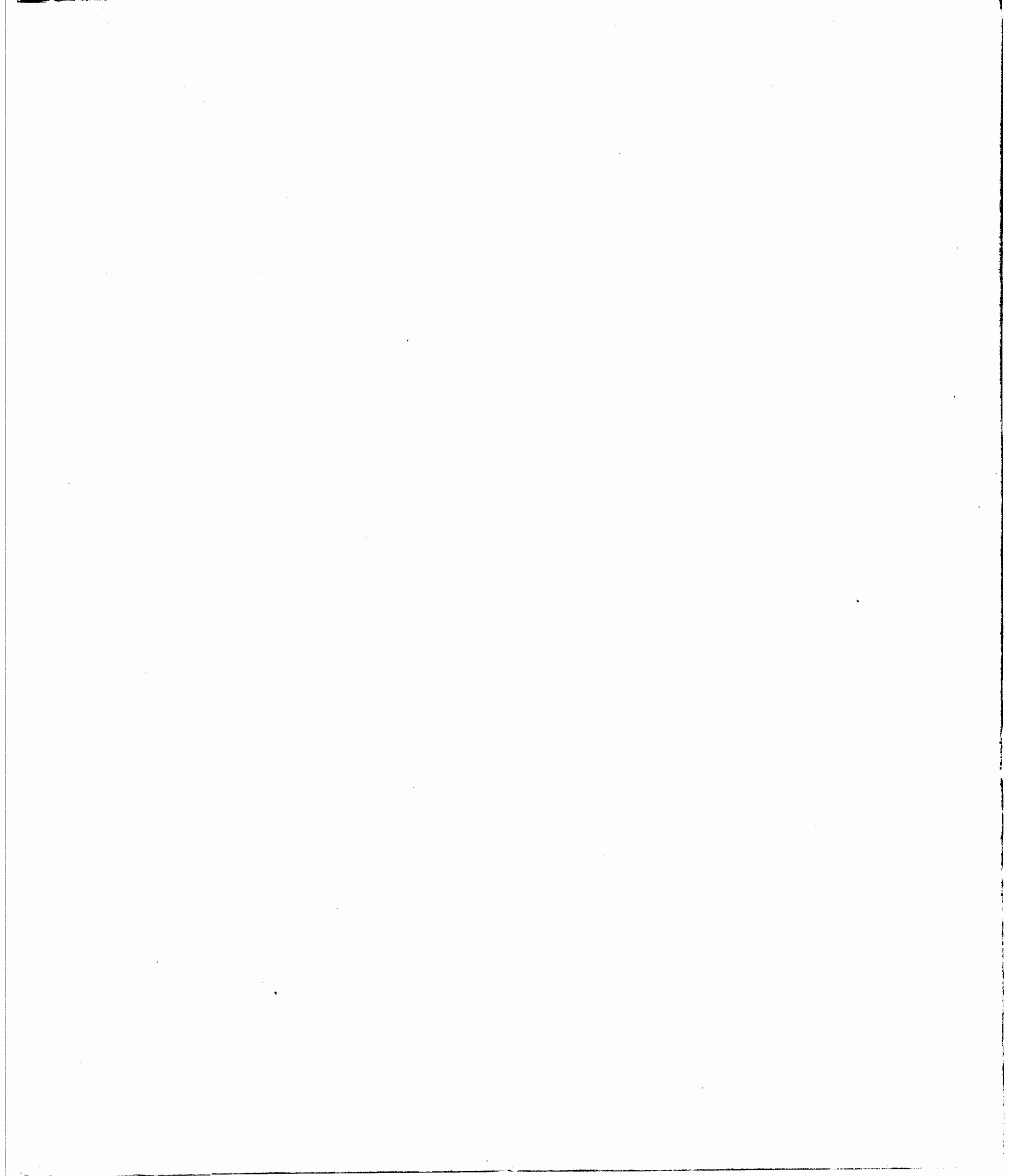
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Caprice Basque.

Pablo de Sarasate, Op. 24.

Moderato.

Violino.

PIANO.

f

p

ff

2^{ème} 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.* is written above it.

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

Fourth system of musical notation, continuing the three-staff format. The grand staff continues with its accompaniment.

Fifth system of musical notation, continuing the three-staff format. The grand staff continues with its accompaniment.

First system of musical notation. It consists 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 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 is labeled "4^{ème} Corde" (4th string). This system introduces a new melodic line in the treble staff, while the grand staff accompaniment continues.

Fourth system of musical notation. The piece continues with the same three-staff layout and musical style.

Fifth system of musical notation, the final system on the page. It concludes the piece with the same three-staff structure.

First system of musical notation, consisting of three staves: a treble staff and two bass staves. The treble staff contains a melodic line with various note values and rests. The two bass staves contain a complex accompaniment with many beamed notes and rests.

Second system of musical notation, consisting of three staves: a treble staff and two bass staves. Similar to the first system, it features a melodic line in the treble and a dense accompaniment in the bass.

Third system of musical notation, consisting of three staves: a treble staff and two bass staves. This system includes dynamic markings: *mf* (mezzo-forte) in the treble staff and *rit.* (ritardando) in the right bass staff.

Fourth system of musical notation, consisting of three staves: a treble staff and two bass staves. The treble staff shows some changes in articulation and dynamics.

Fifth system of musical notation, consisting of three staves: a treble staff and two bass staves. The treble staff features long horizontal lines, possibly indicating sustained notes or a specific performance technique.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins with a piano (*p*) dynamic marking. The middle and bottom staves are in bass clef. The music features a complex texture with many beamed notes and slurs.

The second system of musical notation continues the piece with three staves in the same clefs and key signature as the first system. The notation is dense with many beamed notes and slurs.

The third system of musical notation continues the piece with three staves. A *sfz* (sforzando) dynamic marking is present in the top staff. The notation is dense with many beamed notes and slurs.

The fourth system of musical notation continues the piece with three staves. The notation is dense with many beamed notes and slurs.

The fifth system of musical notation continues the piece with three staves. The notation is dense with many beamed notes and slurs.

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, maintaining the intricate texture of the previous systems.

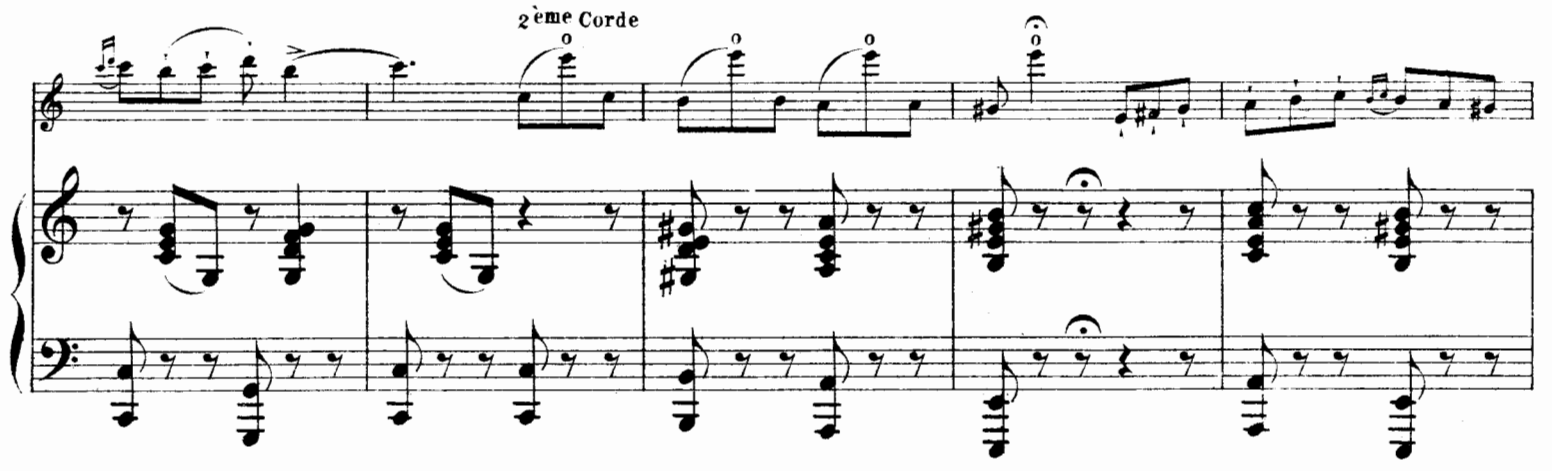
Fourth system of musical notation. The top staff is labeled "4eme Corde" and contains a simple melodic line. The grand staff below continues the complex accompaniment.

Fifth system of musical notation. The top 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 consistent rhythmic accompaniment of eighth notes in the bass clef and chords in the treble clef. The violin part has a melodic line with various articulations and dynamics. 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 double bar line.

2^{ème} Corde



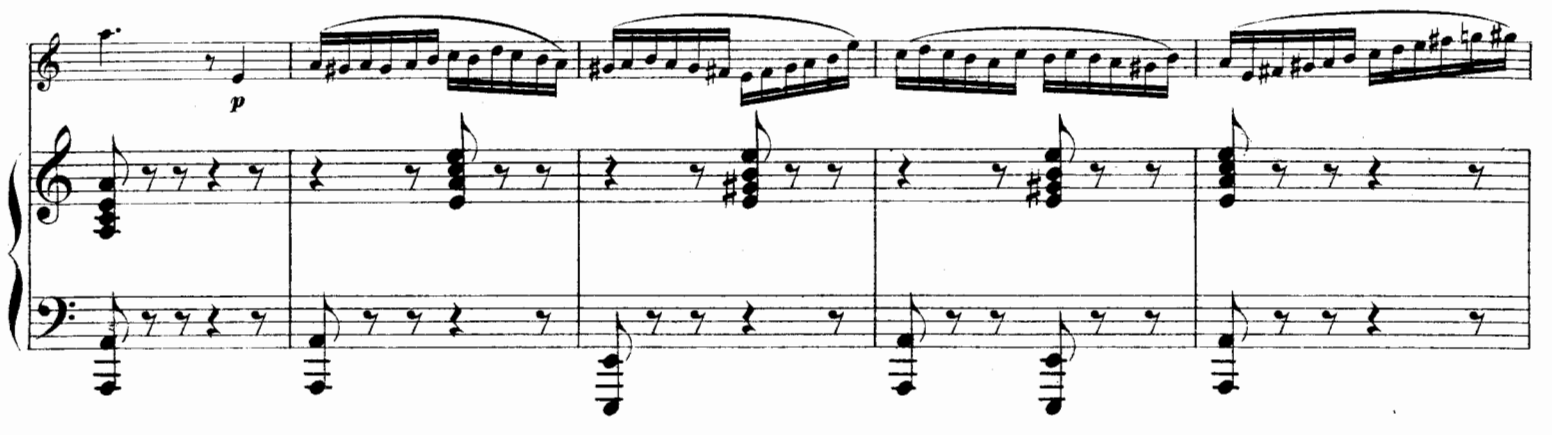
The first system of the musical score consists of three staves. The top staff is a single treble clef line for the second string, with a '2^{ème} Corde' label above it. It contains a melodic line with several slurs and accents. The middle and bottom staves are a grand staff (treble and bass clefs) for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

2^{ème} Corde



The second system continues the musical score. The top staff features a 'glissando' marking and a dynamic 'f' (forte) marking. A long, sweeping glissando is indicated by a dashed line and a curved arrow above the staff. The piano accompaniment remains consistent with the first system.

p



The third system begins with a dynamic marking of 'p' (piano). The top staff contains a series of slurred eighth-note passages. The piano accompaniment continues with its characteristic rhythmic pattern.



The fourth system features a dense, rapid eighth-note passage in the top staff, likely a tremolo or a fast scale. The piano accompaniment continues to provide a steady harmonic and rhythmic foundation.

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 begins with a dynamic marking of *ff* and contains a complex melodic line with many sixteenth notes and slurs. A *p* 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 a *pizz.* marking above the second ending. The grand staff below has corresponding accompaniment for both endings, with repeat signs at the end of each.

Third system of musical notation. The top staff features a melodic line with many notes marked with a "+" sign, possibly indicating fingerings or accents. The grand staff below provides accompaniment with chords and moving lines.

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

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with trills and grace notes. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), showing chords and some melodic fragments. A dynamic marking of *ff* (fortissimo) is present in the second measure of the vocal line.

The second system continues the piece with two staves. The vocal line (treble clef) features a series of chords and some melodic movement. The piano accompaniment (grand staff) has a consistent rhythmic pattern of eighth notes in the bass line and chords in the treble line.

The third system consists of two staves. The vocal line (treble clef) has a series of chords. The piano accompaniment (grand staff) includes a repeat sign in the first measure, followed by several measures of chords and eighth-note accompaniment.

The fourth system is the final one on the page, consisting of two staves. It features first and second endings for both the vocal line (treble clef) and the piano accompaniment (grand staff). The first ending leads back to an earlier section, while the second ending concludes the piece. The piano accompaniment has a steady eighth-note bass line.

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 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 features the same three-staff layout as the first system, with a melodic line in the top staff and piano accompaniment in the grand staff below. The piano part includes various chordal textures and moving lines.

Third system of musical notation. The melodic line in the top staff continues with a series of notes, some marked with '+'. The piano accompaniment in the grand staff provides harmonic support with chords and rhythmic patterns.

Fourth system of musical notation. This system shows a change in the piano accompaniment, with a new chordal texture in the grand staff. A dynamic marking 'p' is placed in the middle of the piano part. The melodic line in the top staff concludes with several notes.

System 1: Treble clef staff with a melodic line of eighth and sixteenth notes. Bass clef staff with a simple accompaniment of quarter notes and rests.

System 2: Treble clef staff with a melodic line of eighth and sixteenth notes. Bass clef staff with a simple accompaniment of quarter notes and rests.

System 3: Treble clef staff with a melodic line of eighth and sixteenth notes. Bass clef staff with a simple accompaniment of quarter notes and rests.

System 4: Treble clef staff with a melodic line of eighth and sixteenth notes. Bass clef staff with a simple accompaniment of quarter notes and rests.

The first system of musical notation consists of three staves. The top staff is a single melodic line with a piano (*p*) dynamic marking. The middle and bottom staves form a grand staff with a treble and bass clef, containing accompaniment for the piano. The music is in a key with one sharp (F#) and a 3/4 time signature.

The second system of musical notation continues the piece. It features a more complex melodic line in the top staff, including a sixteenth-note triplet marked with a '6' and a dotted line. The accompaniment in the grand staff remains consistent with the first system.

The third system of musical notation shows the continuation of the melodic and accompanimental parts. The top staff features a melodic line with a triplet marked with an '8' and a dotted line. The grand staff accompaniment provides a steady rhythmic foundation.

The fourth system of musical notation concludes the piece. The top staff features a melodic line with a triplet marked with a '5' and a dotted line. The grand staff accompaniment continues to support the melody.

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	4 50
Brahms, Johannes, Ungarische Tänze, bear-		— Op. 4 No. 1. Ballade	1 20	verkaufte Braut“)	2
beitet von Joseph Joachim. 4 Hefte	5	— Op. 4 No. 2. Polonaise	3	— Op. 10. Barcarole	1 50
— Ungarische Tänze, bearbeitet von Friedrich Her-		— Op. 5. Legende	2	— Op. 12. Romance	1 50
mann (leicht). 4 Hefte	3	— Op. 6. Rondeau burlesque	2	— Op. 13. A la Canzona. Morceau de Concert . . .	1 50
— Wiegenslied (Op. 49 No. 4)	1 30	Holländer, Gustav, Op. 59. Sonate (D moll)	8	— Op. 14. Klagendes Gedenken (aus den „Poeti-	
— Op. 52. Liebeslieder	4 50	Huber, Hans, Op. 123. Sonata lirica (No. 8 A dur)	9	schen Stimmungsbildern“, Op. 85, von	1 50
— Andante a. d. Streichquartett B dur, Op. 67 . . .	2	Joachim, Joseph, Op. 12. Notturmo	3	Anton Dvorák)	
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— Op. 78. Sonate (G dur)	7 50	No. 1. Andantino. — No. 2. Moderato. — No. 3. Alle-		gleichnamigen Tanz aus der Oper „Die ver-	2
— Op. 100. Zweite Sonate (A dur)	8	gretto. — No. 4. Andante. — No. 5. Allegro . . .	2	kaufte Braut“ von Friedr. Smetana)	4 50
— Op. 108. Dritte Sonate (D moll)	8	Kahn, Op. 36. „Tonbilder“.		— Op. 16. Pantaisie sur des motifs de l'Opéra „La	4 50
— Op. 115. Quintett als Sonate	8	No. 1. Canzone. — No. 2. Romanze. — No. 3. Intermezzo.		vie pour le Czar“ de Glinka	2
— aus Op. 116 No. 4. Intermezzo	1 50	— No. 4. Elegie. — No. 5. Capriccio	2	Paganini, N., 12 Sonatinen. Heft 1, 2 n.	2
— aus Op. 117 No. 1. Intermezzo	1 50	Karbulka, Jos., Op. 18. Berceuse	1 50	Persoglia, St., Sonate (ré mineur)	6
— aus Op. 118 No. 2. Intermezzo	1 50	— Op. 19. Perpetuum mobile	3	Posa, Op. 7. Sonate	9
— Op. 120. Zwei Sonaten für Clarinette und Piano-		— Op. 20. Chanson d'amour	1 50	Pressel, G., „An der Weser“, Lied einger. von	
forte, bearbeitet von Ktengel	8	— Op. 21. Deux feuillets d'Album. No. 1, 2 . . .	1	Carl Bohm	1 50
Bruch, Max, Op. 42. Romanze (A moll)	4	— Op. 22. Barcarole	2 50	Rabl, W., Op. 6. Sonate (D dur) n.	6
— Op. 44. Zweites Violin-Concert (D moll)	9	— Op. 23. 3 Morceaux.		Rehfeld, Fabian, Op. 85. Vier leichte Fantasie-	
— Op. 46. Schottische Fantasie	8	No. 1. Chanson du soir. No. 2. Melodie. No. 3. Gavotte à	1	stücke.	
— Op. 47. Kol Nidrel. Adagio	3	— Op. 24. Mazourka de Concert	3	No. 1, 2, 3	1
— Op. 56. Adagio nach Keltischen Melodien . . .	3	— Op. 25. Polonaise de Concert	3 50	— Op. 86. Andante pathétique	2
— Op. 57. Adagio appassionato	3	Klei, Friedrich, Op. 35. Zwei Sonaten.		Reissiger, C. G., Ouverture zur Oper „Die	
— Op. 58. Drittes Violin-Concert (D moll)	12	(No. 1 D moll. — No. 2. F dur)	4 50	Felsenmühle“	2
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— Op. 63. Schwedische Tänze. 2 Hefte	4 50	— Op. 54. Deutscher Reigen. 2 Hefte	4 50	Heft 1	4 50
— Op. 65. In Memoriam. Adagio	4	Kirchner, Theodor, Op. 59 No. 2 (aus den		— Op. 22. Spanische Tänze. Heft 2	4 50
— Op. 70 No. 1. Aria	2	Novelletten)	1	— Op. 23. Spanische Tänze. Heft 3	4 50
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Dessau, Bernhard, Op. 28. Fantasiestück	1 50	— Op. 22. Suite pour Violon et Piano concertantes . . .	9	— Op. 38. Viva Sevilla! Danse espagnole	5
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— Op. 38. Romanze	2	No. 1. Rondalla. — No. 2. Marina. — No. 3.		— Op. 47. Mélodie Roumaine	3
Dvořák, Anton, Op. 11. Romanze (F moll)	3	Olé. — No. 4. Dolora. — No. 5. Seguidillas . . .	1	Sauret, Emile, „Trois Morceaux“.	
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— Op. 72. Slavische Tänze. (Zweite Serie.) 2 Hefte à	5	No. 5. Giovanni Mossi. — No. 6. François Francoeur.		(F dur und B dur)	6
idem, zum Concert-Vortrag eingerichtet von		— No. 7. Pietro Locatelli. — No. 8. Georgio Melande.		Schütt, Eduard, Op. 44. Suite	8
Richard Barth, 2 Hefte	6	— No. 9. Louis Aubert. — No. 10. Antonio Vivaldi. —		— Op. 52. Quatre Morceaux: No. 1. Ariette M. 1.50.	
— Op. 75. Romantische Stücke	4 50	No. 11. Carlo Tessarini. — No. 12. Richard Jones. —		— No. 2. Serenata M. 1.50. — No. 3. Mélodie-	2
— Op. 85 No. 9. Serenade	1 50	No. 13. Arcangelo Corelli. — No. 14. Pietro Nardini. —		Berceuse M. 2.— — No. 4. Mazurka	2
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— aus Op. 95. Largo	2	No. 17. Robert Valentine. — No. 18. Giuseppe		— Op. 53 No. 2. Valse-Bluette	1 50
— aus Op. 98. Andante	1 50	Tartini. — No. 19. Emanuele Barbella. — No. 20.		— Op. 59 No. 2. A la bien-aimée Valse	2 50
Op. 100. Sonatine	6	J. B. Senallié. — No. 21. J. B. Locillet. — No. 22.		— Op. 61. Suite No. 2 (E dur)	8
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idem, Concert-Bearbeitung v. Auguste Wilhelmj		— No. 28. Evaristo Felice dall'Abato. — No. 1, 2,		No. 1. Larghetto. — No. 2. Agitato. — No. 3.	1 50
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8

2^{ème} Corde

p

cresc. *sf* *p* *cresc.*

4^{ème} Corde

rit.

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. The first nine staves are for the Violino. The first staff begins with a dynamic marking of *p*. The third staff has a dynamic marking of *f p*. The seventh staff has a dynamic marking of *f p*. The tenth staff has a dynamic marking of *ff*. The fourth and eighth staves are labeled "4^{ème} Corde". The music features complex rhythmic patterns with many beamed notes and rests.

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 piano (*p*), fortissimo (*ff*), and forte (*f*). There are several instances of slurs and accents. The fifth staff includes the instruction '2ème Corde' (second string) and 'glissando' (gliding). The sixth staff has a 'glissando' instruction and a forte (*f*) dynamic. The seventh and eighth staves feature continuous sixteenth-note passages with slurs. The ninth staff has a fortissimo (*ff*) dynamic. The tenth staff concludes with two endings, labeled '1.' and '2.', with the first ending leading back to an earlier section. The page number '1580' is printed at the bottom center.

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 bar line. The sixth and seventh staves are in a treble clef and feature a dense texture of chords and sixteenth notes, marked with a forte dynamic '*ff*'. The eighth staff is a double bar line. The ninth and tenth staves are in a treble clef and feature a melodic line with slurs and accents, marked with a piano dynamic '*p*'. The eleventh and twelfth staves are in a treble clef and feature a dense texture of chords and sixteenth notes, marked with a piano dynamic '*p*'. The score includes first and second endings (1. and 2.) and a key signature change to 6/8 time indicated by a '6/8' symbol.

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. Dynamic markings include *f* (forte), *p* (piano), *f* (forte), *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.

