

Aleksander Winkowski



# PABLO DE SARASATE

## Original-Ausgaben:

	Violine und Piano, orig. M.	Piano 4ms M.	Piano 2ms M.
Op. 20. Zigeunerweisen . . . . .	3,—	1,50	1,50
Op. 21. Spanische Tänze. Heft I: 1. Malagueña, 2. Habanera . . . . .	4,50	3,—	3,50
Op. 22. Spanische Tänze. Heft II: 3. Romanza Andaluza, 4. Jota Navarra . . . . .	4,50	3,—	3,50
Op. 23. Spanische Tänze. Heft III: 5. Playera, 6. Zapateado . . . . .	4,50	3,—	3,50
Op. 24. Caprice Basque . . . . .	3,—		1,50
Op. 26. Spanische Tänze. Heft IV: No. 7. Allegretto, No. 8. Allegro moderato . . . . .	4,50	3,—	3,50
Op. 27. Jota Aragonesa . . . . .	3,—		1,50
Op. 28. Spanische Tänze. Heft V: Serenata Andaluza . . . . .	4,50	3,—	3,—
Op. 29. Spanische Tänze. Heft VI: Le chant du rossignol . . . . .	4,50	3,—	3,—
Op. 30. Spanische Tänze. Heft VII: Bolero . . . . .	4,50	3,—	2,50
Op. 32. Muñeira (Die Müllerin), Thème montagnard varié . . . . .	3,—		
Op. 33. Spanische Tänze. Heft VIII: Navarra. Duo für 2 Violinen . . . . .	6,—	4,—	3,—
Op. 34. Spanische Tänze. Heft IX: Airs Ecossais . . . . .	4,50	3,—	3,—
Op. 35. Spanische Tänze. Heft X: Peteneras, Caprice espagnol . . . . .	5,—	3,—	3,—
Op. 36. Spanische Tänze. Heft XI: Jota de San Fermin . . . . .	4,50	3,—	2,50
Op. 38. Spanische Tänze. Heft XII: Viva Sevilla! . . . . .	5,—		
Op. 39. Spanische Tänze. Heft XIII: Zortzico (d'Iparaguire) . . . . .	2,—		
Op. 40. Spanische Tänze. Heft XIV: Introduction und Fandango . . . . .	4,50		
Op. 46. Barcarolle Vénitienne . . . . .	5,—		
Op. 47. Mélodie Roumaine . . . . .	3,—		

## Erleichterte Ausgabe von A. Moffat:

No. 1. Malagueña . . . . . (op. 21 No. 1)	No. 5. Playera . . . . . (op. 23 No. 1)	} à 1,50
No. 2. Habanera . . . . . (op. 21 No. 2)	No. 6. Zapateado . . . (op. 23 No. 2)	
No. 3. Romanza Andaluza (op. 22 No. 1)	No. 7. Spanisch. Tanz (op. 26 No. 1)	
No. 4. Jota Navarra . . . . . (op. 22 No. 2)	No. 8. Spanisch. Tanz (op. 26 No. 2)	

Ferner erschien: Mit Orchester: Op. 20, 32, 33, 34, 35, 36, 38  
 Violoncell und Klavier: Op. 20, 21, 23  
 2 Klaviere zu 4 Händen: Op. 33  
 Mandoline u. Gitarre: Op. 21, No. 1 Op. 22 No. 1, Op. 23 No. 1  
 Mandoline u. Klavier: Op. 21, No. 1 Op. 22 No. 1, Op. 23 No. 1  
 Salon-Orchester: Op. 26 No. 8, Op. 20, Op. 22 No. 3

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

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# Zigeunerweisen.

Secondo.

Pablo de Sarasate, Op. 20.

**Moderato.**

**Lento.**



# Zigeunerweisen.

Primo.

Pablo de Sarasate, Op. 20.

Moderato.

*ff* *f* 8 16 2 1 4 1

Lento.

1 *mf con molta passione*

*rallent.* 13 16 *p* *dimin. riten.* *pp* *fren. espressivo* tr tr tr

*dimin.* *riten.* *string.* *rit.* *pp*

*M. V. ...*

Secondo.

*a tempo*

*f* *riten.* *p* *p*

Red. \* Red. \*

*a tempo*

*dimin.* *pp* *riten.* *f* *rit.*

*f*

*f*

Red.

*a tempo*

*riten.* *p* *f*

Primo.

*a tempo*

*f* *riten.* *pp* *riten.*

8

*p* *dimin.* *pp*

*pritenuto*

8

*dimin.* *pp* *riten.*

*a tempo*

*f* *pp rit.* *f*

*riten.*

*a tempo*

*p* *f* *pp*

Secondo.

The first system of music consists of two staves. The upper staff is in bass clef with a key signature of two flats and a 2/4 time signature. It contains several measures of chords and some melodic fragments. The lower staff is also in bass clef and contains a more active line with eighth and sixteenth notes. The markings 'rit.' and 'riten.' are placed above the lower staff in the fourth and fifth measures respectively.

Un poco più lento.

The second system of music consists of two staves. The upper staff is in bass clef with a key signature of two flats and a 2/4 time signature. It features a melodic line with eighth notes and some rests. The lower staff is in bass clef and provides a harmonic accompaniment with eighth notes. The dynamic marking 'pp' is placed above the first measure of the lower staff.

The third system of music consists of two staves. The upper staff is in bass clef with a key signature of two flats and a 2/4 time signature. It continues the melodic line from the previous system. The lower staff is in bass clef and continues the accompaniment. There are some slurs and ties across measures.

The fourth system of music consists of two staves. The upper staff is in bass clef with a key signature of two flats and a 2/4 time signature. It features a melodic line with eighth notes and some rests. The lower staff is in bass clef and provides a harmonic accompaniment. The markings 'ppp rit.' are placed above the lower staff in the fifth measure. The system concludes with two endings, labeled '1.' and '2.', in the upper staff.

The fifth system of music consists of two staves. The upper staff is in bass clef with a key signature of two flats and a 2/4 time signature. It features a melodic line with eighth notes and some rests. The lower staff is in bass clef and provides a harmonic accompaniment. The dynamic marking 'pp' is placed above the first measure of the lower staff. The marking 'ritard.' is placed above the lower staff in the fifth measure. The system concludes with a final cadence in the upper staff.

First system of musical notation. The upper staff features a complex melodic line with many sixteenth notes, marked *a tempo*. The lower staff has a bass line with some rests and notes, marked *f rit.* A fermata is placed over a measure in the upper staff.

Second system of musical notation. The upper staff continues the melodic line with a trill, marked *rit.* and *riten.* The lower staff has a bass line with a fermata. The system concludes with a double bar line and a 2/4 time signature.

Un poco più lento.

Third system of musical notation. The upper staff has a melodic line with slurs and accents, marked *pp con espressione*. The lower staff has a bass line with slurs and accents.

Fourth system of musical notation. The upper staff has a melodic line with slurs and accents, marked *pp*, *ppp*, and *rit.* The lower staff has a bass line with slurs and accents.

Fifth system of musical notation. The upper staff has a melodic line with slurs and accents, marked *pp*, *ritard.*, and *a tempo*. The lower staff has a bass line with slurs and accents. The system concludes with a double bar line and a fermata.

Allegro molto vivace.

The musical score is written for piano in 2/4 time. It consists of seven systems of staves. The first system is marked *ff* and features a series of chords and eighth-note patterns. The second system continues with similar textures. The third system includes a *ff* marking and a *p* marking. The fourth system has first and second endings, with a *f* marking. The fifth system is marked *mf*. The sixth system is also marked *mf*. The seventh system is marked *poco più pp* and includes first and second endings. The score is written in a key with two sharps (F# and C#).



Allegro molto vivace.

The musical score consists of eight systems of two staves each. The first system begins with a *ff* dynamic and includes the instruction *non legato*. The second system also features *ff*. The third system includes a *p* dynamic. The fourth system has first and second endings, with the second ending marked *f*. The fifth system starts with *mf* and includes *non legato*. The sixth system also starts with *mf* and includes *non legato*, ending with *non legato poco più pp*. The seventh system includes first and second endings. The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Secondo.



# Leichtere Kammermusik und Stücke zur Übung im Zusammenspiel



## Streichquartett

- (2 Violinen, Bratsche und Violoncell) M.
- Bohm, C., op. 151. Wiegenliedchen ..... 1.20
  - Brahms, Johs., 2 ungar. Tänze Nr. 5 u. 6 (Lederer) ..... 2.—
  - Dvořák, A., aus op. 54: 2 Walzer (mit Baß ad lib.) ..... Partitur mit Stimmen 4.—  
Stimmen allein ..... 2.50  
Einzelstimme ..... —.50
  - op. 101 Nr. 7. Berühmte Humoreske (Rihm) ..... 1.50
  - Eichhorn, M., Adagio F dur ... Partitur. 1.—  
Stimmen ..... —.60
  - Stange, M., op. 48 Nr. 2. Nachtgebet. Partitur u. Stimmen. 1.80  
Stimmen allein ..... 1.20

## 4 Violinen

- Bohm, C., Quartett in Form eines Sonatensatzes ..... 1.50
- Dvořák, A., op. 101 Nr. 7. Berühmte Humoreske ..... 1.50
- Kupfer, W., Adagio (von Pokorny). Partitur. 1.—  
Stimmen 1.—  
— Andante religioso (von Kinsky) Partitur 1.—  
Stimmen 1.—
- Petzold, E., op. 21. Introduction u. Polacca 3.—

## 3 Violinen und Violoncell

- Kupfer, W., Adagio (von Pokorny) Partitur. 1.—  
Stimmen 1.—
- Andante (von Pokorny) .... Partitur. 1.50  
Stimmen 1.—
- Jagdstück (von H. Kupfer) ... Partitur. 1.—  
Stimmen 1.—
- Weihnachtslieder ..... Partitur. 2.—  
Stimmen 3.—

## 3 Violinen

- Hermann, F., Capriccio A dur ..... 3.—
- Moffat, A., op. 41. Erste Übung im Ensemble-Spiel. 10 klassische Stücke, je 1. Gavotte (Gluck). 2. Menuett (Haydn). 3. Corrente (Corelli). 4. Menuetto pastorale (Blow). 5. Religioso (Beethoven). 6. Andante con grazia (Tartini). 7. Lied ohne Worte (Mendelssohn). 8. Largo cèlebre (Händel). 9. Sarabande und Gavotte (Corelli). 10. Ave verum (Mozart). 1.—

## 2 Violinen und Violoncell

- Kursch, Rich., op. 41. Zwei Kammertrios F dur und c moll. Partitur u. Stimmen je 3.—  
Einzelne Stimme —.50

## Violine, Bratsche und Violoncell

- Körte, O., Wanderstimmungen. Trio .... 5.—

## 2 Violinen

- Brahms, Johs., op. 52. Liebeslieder-Walzer (Fr. Hermann) ..... 3.—
- Ungar. Tänze (1—3, 5—8 der Orig.-Ausg.) (Fr. Hermann) ..... 4.—
- Brüning, E., op. 51. Plappermälchen, Scherzo im Fugensstil. .... 1.—
- op. 55. Schwarzwaldklänge ..... 1.—

## 2 Violinen (Fortsetzung)

- Derckum, Fr., Leichte Übungsstücke (Novotny) ..... n. 1.50
- Pressel, G., An der Weser. Lied ..... 1.—
- Täglichsbeck, T., op. 38. 2 Duette ..... 3.50

## Violine und Bratsche

- Mozart, W. A., op. 25. Zwei Duette (David) 3.—

## 3 Violinen und Klavier

- Moffat, A., op. 39. 6 leichte Stücke (1. Lage) je 1. Marsch. 2. Intermezzo. 3. Bauernfest. 4. Menuetto. 5. Elfenfantz. 6. Erinnerung. — Ausgabe in 2 Bdn. (VA 260a/b) je n. 2.—

## 2 Violinen, Violoncell u. Klavier

- Dvořák, A., op. 101 Nr. 7. Berühmte Humoreske (Moffat) ..... 1.50
- Moffat, A., Trio-Meisterschule m. Violoncell ad lib. (siehe: 2 Violinen u. Klavier) —.—

## 2 Violinen und Klavier

- Bohm, C., Hausmusik. 12 Stücke. .... je 1.50  
1. Vorspiel. 2. Loure. 3. Canon. 4. Im Fugensstil. 5. A la Mazurka. 6. Ständchen. 7. Gondoliera. 8. Invention. 9. A la marcia. 10. Im Sonatenstil. 11. Intermezzo. 12. Rondo finale.  
— Ausgabe in 2 Bdn. (VA 138. 149) je n. 3.—
- Bortz, A., op. 17. Intermezzo ..... 3.—
- Brüning, E., op. 51. Plappermälchen .. 1.50
- op. 55. Schwarzwaldklänge ..... 1.50
- Busch, Ad., op. 4. Präludium und Passacaglia ..... n. 6.—
- Corelli, A., 6 Sonaten (siehe: Moffat, Trio-Meisterschule Nr. 5—10) ..... —.—
- Křička, Jar., op. 9. Leichte Suite im alten Stil ..... 3.—
- Moffat, A., op. 35. Die erste Lage. 8 leichte Stücke ..... je 1.—  
1. Wiegenlied. 2. Menuett. 3. Gavotte. 4. Frühlingslied. 5. Siciliano pastorale. 6. Hochzeitstag. 7. Marsch. 8. Jagdlied.  
— Ausgabe in 2 Bdn. (VA 127. 128) je n. 1.50
- Trio-Meisterschule. Trio-Sonaten alter Meister (mit Violoncell ad lib.)  
1. Corelli (1653—1713), d moll. .... 2.—  
2. Locatelli (1693—1764), d moll. .. 2.50  
3. Telemann (1661—1747), emoll. .. 2.50  
4. Vivaldi (1743) d moll, ..... 2.—  
5. Corelli (1653—1713), D dur .... 2.—  
6. — d moll ..... 2.—  
7. — C dur ..... 2.—  
8. — emoll ..... 2.—  
9. — B dur ..... 2.—  
10. — gmoll ..... 2.—  
11. Gluck (1714—1787), F dur ..... 3.—  
12. Sammartini (1740), gmoll .... 3.50  
13. Boccherini (1740—1805), cmoll 3.50  
14. Vivaldi (1743), emoll ..... 3.—  
15. Pugnani (1731—1798), C dur ... 4.—  
16. Avison (1710—1770), emoll .... 3.—  
17. Händel (1685—1758), A dur .... 4.—  
18. Schickhard (geb. 1680), cmoll. 3.—  
19. Tassarini (1690—1762), G dur .. 3.—  
20. Valentini (geb. 1660), G dur .... 4.—

## 2 Violinen und Klavier

- Moffat, A., Trio-Meisterschule. Trio-Sonaten alter Meister (mit Violoncell ad lib.)  
21. Bonporti (1700), C dur ..... 3.—  
22. Locatelli (1693—1764), G dur .. 4.—  
23. Händel (1685—1759), B dur .... 4.—  
24. Boyce (1710—1779), c moll .... 4.—  
25. Stamitz (1717—1757), G dur ... 4.—  
26. Campioni (um 1750), gmoll ... 4.—  
27. Valentini (geb. 1660), D dur („La Sampogna“) ..... 3.50  
28. Boccherini, (1743—1805) Es dur 4.—
- Suite im alten Stil ..... 4.—

## Violine, Violoncell und Klavier (andere Besetzung ist angegeben).

- Bohm, C., op. 330 Nr. 1. D dur ..... 2.50  
Nr. 2. G dur ..... 2.50
- op. 352. Ensemble. 6 Trios.  
Nr. 1. D—2. C—3. A—4. F—5. G—6 A je 3.—
- Brahms, Johs., Ungarische Tänze (Fr. Hermann)  
1. gmoll (Original 1) ..... 2.—  
2. dmoll (Original 2) ..... 2.—  
3. F dur (Original 3) ..... 2.—  
4. fmoll (Original 4) ..... 2.—  
5. fis moll (Original 5) ..... 2.—  
6. Des dur (Original 6) ..... 2.—  
7. Adur (Original 7) ..... 1.50  
8. amoll (Original 8) ..... 2.—  
9. D dur (Original 13) ..... 1.50  
10. B dur (Original 15) ..... 2.—  
11. fmoll (Original 17) ..... 2.—  
12. D dur (Original 18) ..... 2.—  
13. emoll (Original 20) ..... 2.—  
14. emoll (Original 21) ..... 2.—
- Dvořák, Ant., Slavisch. Tänze (Fr. Hermann)  
1. C dur (Original 1) ..... 3.—  
2. emoll (Original 2) ..... 2.50  
3. F dur (Original 4) ..... 3.—  
4. As dur (Original 6) ..... 3.—  
5. gmoll (Original 8) ..... 3.—  
6. H dur (Original 9) ..... 3.—  
7. emoll (Original 10) ..... 2.50  
8. F dur (Original 11) ..... 3.—  
9. bmoll (Original 13) ..... 2.50  
10. B dur (Original 14) ..... 2.50  
11. amoll (Original 15) ..... 3.—  
12. Adur (Original 16) ..... 2.50
- Berühmtes Largo aus op. 95 (Sinfonie Nr. 5) ..... 2.50
- Berühmte Humoreske, op. 101 Nr. 7 (Himmel) ..... 1.50
- Edele, J., op. 2. 4 Lieder ohne Worte für Oboe (oder Violine), Bratsche u. Klavier  
— op. 3. 3 Lieder ohne Worte ..... 3.50
- Kirchner, Th., op. 15. Ein Gedenkblatt, H dur ..... 1.50
- op. 58. Kindertrios. Heft I. II. .... je 4.50
- Kreutzer, Conradin, op. 23. Zwei leichte Trios. 1. B—2. G ..... je 4.50
- Kupfer, W., Zwei leichte Trios. Nr. 1. Zum Geburtstag ..... 3.—  
— Nr. 2. Erinnerung an die Heimat ..... 3.—
- Lago, N., op. 50. Sérénade. Trio ..... 2.—
- Schütt, Ed., op. 54. Walzermärchen ... 8.—
- Walzermomente: 1. Nach Lanner .... 3.—  
2. Nach Strauß .... 3.—
- Zilcher, Paul, op. 28. Lieder und Tänze 4.—

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