

SARASATE

OP. 20

Zigeunerweisen

Airs Bohémiens Aires gitanos Gipsy Airs

Violino & Piano



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MUSIKVERLAG

Zigeunerweisen

Airs Bohémiens / Aires gitanes / Gipsy Airs

Pablo de Sarasate, Op. 20

Moderato

Violino
(Violoncello)

Piano

ff *mf*

(con Ped.)

A

pp *f* *fp*

(con Ped.)

B

pp *pizz.*

Lento

arco *f con molto passione* *rall.*

ten. ten. ten. ten.

p ten. ten. ten. ten. rall.

p *rit.* **C** *pp* *f ritenuto espressivo*

pp *mf ritenuto espressivo*

(Ped. * Ped. * Ped. * Ped. *)

dim. *rit.* *string.* *pp* **D** *a tempo* *f*

senza Ped. *pp* *ten. ten.* *ten. ten.*

rit. *pp* *ad libitum* *rit.* *veloce* *molto riten.*

rit.

8

pp *glissando* *riten.*

8

dim. *rit.* **E** *a tempo* *f* *ten.* *ten.*

colla parte *pp* *ten.* *ten.*

rit. *a tempo* *pp* *f* *pp*

(Ped. *) (Ped. *)

F *rit.* *tr.* *rit.*

ten. *ten.* *ten.* *ten.*

G *a tempo*

p *f* *ten.* *ten.*

pp *f* *rit.* *misurato*

*(Ped.) ** ϕ

H *a tempo* *rit.* *gliss.*

pp *ten.* *ten.* *pp*

*(Ped.) **

colla parte *rit.*

colla parte *rit.*

$\frac{2}{4}$

Un poco più lento

*) con sordino

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings *pp* and *molto espressivo*. Fingerings are indicated with numbers 1-5. The tempo is marked *Un poco più lento*.

Second system of the musical score. It continues the vocal and piano parts. The piano part includes dynamic markings *pp* and *(poco marcato)*. Fingerings are indicated with numbers 1-5.

Third system of the musical score. It includes a *rit.* (ritardando) marking and dynamic markings *ppp* and *pp*. The piano part features a first ending (1.) and a second ending (2.). Fingerings are indicated with numbers 1-5.

Fourth system of the musical score. It includes a *ritard.* marking, a *a tempo* marking, and dynamic markings *ppp* and *(poco rit.)*. The piano part features a *ritard.* marking and a *ppp* marking.

*) Melodie von Scentirmay Elemir dala mit gütiger Erlaubnis des Komponisten benutzt

Mélodie de Elemér Szentirmay employée avec l'autorisation du Compositeur

Melody by Elemér Szentirmay used with the Composer's permission

Allegro molto vivace

ff

ff

mf

p (*leggiero*)

(*Ad.* *)

This system contains the first system of music. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment. The tempo is marked 'Allegro molto vivace'. Dynamics include fortissimo (ff), mezzo-forte (mf), and piano (p) with the instruction 'leggiero'. A first ending bracket is present at the end of the system.

f

p

(*Ad.* *)

This system contains the second system of music. It continues the melodic and accompanimental lines. Dynamics include fortissimo (f) and piano (p). A first ending bracket is present at the end of the system.

A

f

p (*leggierissimo*)

(*Ad.* *)

This system contains the third system of music, starting with a boxed section marker 'A'. Dynamics include fortissimo (f) and piano (p) with the instruction 'leggierissimo'. A first ending bracket is present at the end of the system.

B

p

p

(*poco marcato*)

This system contains the fourth system of music, starting with a boxed section marker 'B'. Dynamics include piano (p). The instruction 'poco marcato' is present. First ending brackets are present at the end of the system.

2. C pizz. pizz arco

f *p*

8. pizz. arco

f *p*

8.

poco più pp 1. 2.

poco più pp 1. 2.

D

1.

2.

p

2.

p

p

E

arco

f

leggierissimo e molto staccato

8

pp (una corda)

8

pizz. arco

f (tre corde) *p*

8: **F** *f animato* *p*

f animato *p*

arco *più animato* 8:

più animato

8: pizz. *f* *ff*

(cresc. - - - - -)

Pablo de Sarasate

Werke für Violine und Piano

Œuvres pour Violon et Piano

Works for Violin and Piano

- Op. 20. Zigeunerweisen — *Airs Bohémiens* — *Gipsy Airs* — *Aires Gitanos* (E. S. 1072)
- Op. 21. Malagueña — *Habanera* (E. S. 54)
- Op. 22. Romanza Andaluza — *Jota Navarra* (E. S. 147)
- Op. 23. *Playera* — *Zapateado* (E. S. 231)
- Op. 24. *Caprice Basque* (E. S. 716)
- Op. 26. *Allegretto* — *Allegro molto* (E. S. 252)
- Op. 27. *Jota Aragonesa* (E. S. 1018)
- Op. 28. *Serenata Andaluza* (E. S. 810)
- Op. 29. *Gesang der Nachtigall* — *Le Chant du Rossignol* — *The Song of the Nightingale* — *Il canto dell' Usignuolo* — *El canto del Ruiseñor* (E. S. 811)
- Op. 30. *Bolero* (E. S. 812)
- Op. 32. *Muiñera, Tema Montañesa Variada* — *Die Müllerin, Thema aus dem Hochlande mit Variationen* — *La Meunière, Thème Montagnard Varié* — *The Miller's Wife, Theme from the Mountains with Variations* (E. S. 813)
- Op. 33. *Navarra, Duo* (E. S. 813)
- Op. 34. *Schottische Melodien* — *Airs Eccossais* — *Scotch Aires* — *Aires Escoceces* (E. S. 814)
- Op. 35. *Peteneras, Caprice espagnol* (E. S. 815)
- Op. 36. *Jota de San Fermin* (E. S. 816)
- Op. 38. *Viva Sevilla!* (E. S. 817)
- Op. 39. *Zortzico d'Iparraguirre* (E. S. 818)
- Op. 40. *Introduction* & *Fandango* (E. S. 819)
- Op. 46. *Venezianisches Gondellied* — *Barcarolle Vénitienne* — *Venetian Boat Song* — *Gondola Veneziana* (E. S. 820)
- Op. 47. *Rumänische Melodie* — *Mélodie Roumaine* — *Roumanian Melody* — *Melodía Rumana* (E. S. 821)

Zu beziehen durch jede Musikalienhandlung

N. SIMROCK · LEIPZIG
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Zigeunerweisen

Airs Bohémiens / Aires gitanes / Gipsy Airs

VIOLINO

Pablo de Sarasate, Op.20

Moderato
ff Tutti Solo

ff Tutti Solo

IV

A

IV

B

pizz.

Lento *con molto passione* arco *rall.* *rit.*

II

II

p *f* *p* *pp*

Es ist nicht gut möglich, die Art und Weise der Ausführung dieses Stückes genau vorzuschreiben. Dasselbe soll ganz frei wiedergegeben werden, um dem Charakter einer improvisierten Zigeunermusik möglichst nahe zu kommen.

Il est impossible d'indiquer exactement l'interprétation de ce morceau. Il doit être exécuté très librement presque ad libitum, selon l'individualité de chacun, en se rapprochant toutefois le plus possible de la manière des „Zigeuner“.

It is impossible to indicate exactly the interpretation of this work. It must be performed in an independent way, nearly „ad libitum“ in order to obtain the character of a Gipsy improvisation.

VIOLINO

C *f* *ritenuto espressivo*

II.

gliss.. rit.

string. *rit..*

pp

III

a tempo

D *f*

rit. *ad libitum.* *rit.*

pp

veloce *molto riten.* *pp* *glissando*

riten.

dim. gliss..

II.

rit..

E *a tempo*

f II *pp*

a tempo

f

F

II I III

rit. *(legg.)* *rit.* *p*

Musical staff 1: Violin part. It begins with a trill on a sharp note, followed by a triplet of eighth notes. The tempo is marked *rit.* and the dynamics are *(legg.)* and *p*. There are fingerings for positions II and III.

G *a tempo* *f* *pp*

Musical staff 2: Violin part. It starts with a forte (*f*) dynamic and *a tempo* marking. The piece concludes with a piano piano (*pp*) dynamic. There are fingerings for positions III and IV.

f *rit.* *ben misurato* (I) (II) (III) (IV) (IV)

Musical staff 3: Violin part. It features a forte (*f*) dynamic and a *rit.* marking. A section is labeled *ben misurato* with fingerings for positions I, II, III, and IV.

H *a tempo* *rit.* *gliss.*

Musical staff 4: Violin part. It starts with a forte (*f*) dynamic and *a tempo* marking. It includes a *rit.* marking and a glissando (*gliss.*) at the end. There are fingerings for positions I and II.

rit. *III*

Musical staff 5: Violin part. It features a *rit.* marking and a triplet of eighth notes. The position is indicated as III.

Un poco più lento con sord. *pp* *p* *molto espressivo* *II*

Musical staff 6: Violin part. The tempo changes to *Un poco più lento*. It includes a *con sord.* marking and dynamics of *pp* and *p*. The phrase *molto espressivo* is written below the staff. There are fingerings for positions II and III.

pp *ppp* *riten.*

Musical staff 7: Violin part. It features dynamics of *pp* and *ppp*, along with a *riten.* marking. There are fingerings for positions I and II.

pp *ritard.*

Musical staff 8: Violin part. It starts with a *pp* dynamic and a *ritard.* marking. There are fingerings for positions I and II.

a tempo *(poco rit.)*

Musical staff 9: Violin part. It starts with *a tempo* marking and ends with a *(poco rit.)* marking. There are fingerings for positions I and II.

Allegro molto vivace

senza sord.

ff

ff

(1)

2)

A

B

C pizz.

arco

pizz.

arco

poco più pp

The musical score consists of ten staves of music. The first staff begins with a boxed letter 'D' and contains a sequence of notes with fingerings (2, 1, 3) and a repeat sign. The second staff continues with similar notation and fingerings (1, 2, 1, 2, 1, 0). The third staff features a '4' above the staff and various rhythmic markings. The fourth staff includes a 'V' marking and a 'pizz.' marking. The fifth staff starts with a boxed letter 'E' and includes 'arco' and 'f' markings. The sixth staff has 'pizz.' and 'arco' markings. The seventh staff contains a boxed letter 'F' and 'f animato' markings. The eighth staff continues with 'f animato' and 'più animato' markings. The ninth staff includes 'cresc.' and 'ff' markings. The tenth staff concludes with 'pizz.' and 'ff' markings.

*) Anmerkung des Herausgebers: event. bei Repet. statt Bogen Pizz.

*) Note de l'éditeur: Dans la reprise, le cas échéant, pizzicato au lieu de liaison

*) Editor's Note: In repeating, if required, play pizzicato instead of binding