

# BALLADE

pour

## Violon

avec accompagnement d'Orchestre

ou de Piano

composée et dédiée à

### Monsieur Pablo de Sarasate

par

# GEORG HENSCHEL.

OP. 39.

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# BALLADE.

Georg Henschel, Op. 39.

**Allegro un poco agitato.**

Violon.

PIANO.

The musical score is arranged in four systems, each with a Violin staff on top and a Piano staff on the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *riten.* (ritardando), and *trem.* (tremolo). Performance instructions include *a tempo* and *pp tranquillo*. The score features complex piano accompaniment with arpeggiated figures and sustained chords, and a violin part with melodic lines and some tremolo passages. There are several asterisks (\*) and 'Led.' markings at the bottom of the piano staff, likely indicating editorial changes or specific performance techniques.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line features a melodic line with various note values and rests. The piano accompaniment includes chords and arpeggiated figures.

Second system of musical notation. The vocal line begins with a fermata and is marked with *lunga*. It then includes markings for *rallentando*, *f*, *sp*, and *molto*. The piano accompaniment features sustained chords and moving bass lines.

Third system of musical notation. The tempo marking **Andantino grazioso.** is centered above the system. The vocal line is marked *rallentando* and *p semplice*. The piano accompaniment includes a *pp* dynamic marking and a *ten.* (tension) marking. The system concludes with a double bar line.

Fourth system of musical notation. This system continues the piano accompaniment from the previous system, showing a series of chords and arpeggiated patterns in both the right and left hands.

Fifth system of musical notation. The vocal line resumes with a *ten.* marking. The piano accompaniment features a *pp* dynamic marking and a *ten.* marking. The system ends with a double bar line.

**A**

mf ten. pp

p

poco rit. pp a. t.

**B**

pp cresc.

mf p m.s. m.d.

dim. *pp* trem.

This system contains the first two staves of music. The upper staff features a melodic line with a *dim.* marking. The lower staff has a piano accompaniment with a *pp* dynamic and a *trem.* marking over a chord.

*ben marc.* *mf*

This system contains the next two staves. The upper staff begins with a *ben marc.* marking. The lower staff has a *mf* dynamic.

*mf* *mf*

This system contains the third and fourth staves. Both the upper and lower staves have a *mf* dynamic. The lower staff includes a *sed.* marking and an asterisk.

*mf* *mf*

This system contains the fifth and sixth staves. Both the upper and lower staves have a *mf* dynamic. The lower staff includes a *sed.* marking and an asterisk.

*dim.* *pp*

This system contains the final two staves. The upper staff has a *dim.* marking. The lower staff has a *pp* dynamic.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase, followed by a *rall.* (rallentando) section. The piano accompaniment features a *ppp* (pianississimo) dynamic and includes a *trem.* (tremolo) effect. The system concludes with a *p* (piano) dynamic and a *rit.* (ritardando) marking.

Second system of the musical score. The vocal line is mostly silent, with a few notes. The piano accompaniment begins with the instruction *Un poco più mosso.* (A little more moving) and a *pp* (pianissimo) dynamic. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

Third system of the musical score. The vocal line is silent. The piano accompaniment continues with a *cresc.* (crescendo) instruction, showing a gradual increase in volume. The rhythmic pattern remains consistent with the previous system.

Fourth system of the musical score. The vocal line begins with a melodic phrase, marked with a *f* (forte) dynamic. The piano accompaniment also features a *f* dynamic. The system includes a *p* (piano) dynamic marking and a *D* (D major) chord symbol.

Fifth system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a *p* (piano) dynamic. The system concludes with a *f* (forte) dynamic marking.

8<sup>va</sup> *ff* *p* *mf* *p*

*f* *mf* *ff* *p* *sempre p*

8<sup>va</sup> *f* *mf*

*led.* \* **F** *dolce* *mf* **Un poco agitato.**



First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes chords and arpeggiated figures.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern.

Third system of musical notation, including a key signature change to A major. The piano part has a more complex texture with some chords marked with 'x'.

Fourth system of musical notation, marked with a forte 'f' dynamic and the instruction 'con passione, ma sostenuto'. It includes a 'ritenuto' marking and a 'm.d.' (mezza-dita) instruction.

Fifth system of musical notation, concluding the page with a melodic line in the vocal part and a piano accompaniment.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a *dolce* marking. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The system includes triplets in the vocal line.

Second system of musical notation. The piano part includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic marking. The system shows a transition in the piano accompaniment.

Third system of musical notation. This system features a complex piano accompaniment with many sixteenth notes and triplets in both the vocal and piano parts.

Fourth system of musical notation. The piano part includes a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) dynamic marking. The system shows a steady increase in volume.

Fifth system of musical notation. The piano part includes a *cresc.* (crescendo) marking. The system features a dense piano accompaniment with many sixteenth notes and a final sixteenth-note flourish.

First system of musical notation. The vocal line (top staff) begins with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment (bottom two staves) is in a similar key signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Second system of musical notation. The vocal line continues with a treble clef. The piano accompaniment consists of chords and moving lines in both hands. There are some fermatas and dynamic markings throughout the system.

Third system of musical notation. The vocal line is marked *Andante. Più mosso.* and *mf*. The piano accompaniment features a prominent chordal texture with a *dim.* marking and a *trem.* (tremolo) effect on a chord. The system ends with a *pp* (pianissimo) dynamic marking.

Fourth system of musical notation. The vocal line is marked *Andante. Più mosso.* and *p*. The piano accompaniment includes a *pp* (pianissimo) marking and a *trem.* (tremolo) effect. The system concludes with a *>* (accent) marking.

Fifth system of musical notation. The vocal line is marked *Andante.* and *p*. The piano accompaniment is marked *pp dolce* and features a *rallent.* (ritardando) marking. The system ends with a *rallent.* marking.

Tempo di Andantino.

*p molto espressivo*  
*ten. ten.*  
*p*  
*ppp*  
*red.*

*pp*  
*p*

*mf*  
*molto espress.*  
*p*

**I**  
*mf*  
*p*

*poco rit.* *a. t.*  
*pp*

This system contains the first two staves of music. The upper staff features a melodic line with a fermata over the final measure. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The key signature has two sharps (F# and C#).

*p*

This system contains the next two staves. The upper staff continues the melodic line with a fermata. The lower staff features a more active accompaniment with eighth-note patterns in the bass. The key signature remains two sharps.

*pp* *crese.*

This system contains the third and fourth staves. The upper staff has a melodic line with a fermata. The lower staff shows a dynamic increase from *pp* to *crese.* with more rhythmic activity in the bass. The key signature is two sharps.

*mf* *p*  
*m. s.* *m. d.*

This system contains the fifth and sixth staves. The upper staff has a melodic line with a fermata. The lower staff features a complex accompaniment with chords and moving lines. The key signature is two sharps.

*dim.* *pp*

This system contains the seventh and eighth staves. The upper staff has a melodic line with a fermata. The lower staff features a dynamic decrease from *dim.* to *pp* with sustained chords in the bass. The key signature is two sharps.

*ben marcato*  
*trem.*

*mf*

*cresc.* *ff* *ben marcato*  
*f*

*dimin.* **L**  
*pp*

sul G.

pp

mf

ppp

trem.

rallent.

p a tempo

rallent.

molto cresc.

f

M

p

pp

rallentando e dim.

pp

poco

poco rallent.

rallentando

Red.

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