

Recent Publications

for Violin and Piano.

ARENSKY, A., Op. 30. No. 4. Scherzo.....	75
CUI, CESAR, Op. 20. No. 12. Scherzo rustique	50
— Op. 20. No. 1. Expansion naive.....	35
DAVIDOFF, CH., Op. 22. Romance.....	50
DOULOFF, G., Op. 1. Berceuse.....	50
GRODSKI, B., Op. 32. Eglogue.....	50
— Op. 39. Canzonetta.....	40
— Op. 21. Romance.....	50
— Op. 48. Meditation.....	50
GRETCHANINOW, A., Op. 9. Regrets.....	60
KOSLOFF, H., Chant sans paroles (Melodie Tartare).....	50
NEMERAWSKY, R., Op. 8. Meditation.....	50
OGAREW, M., Romance.....	65
SOKOLOV, N., Op. 17. Elegie.....	50
— Op. 18. No. 4. Bagatelle.....	50
TASKINE, A., Petite Ballade.....	65
— Mazurka.....	75
TSCHAIKOWSKY, P., Op. 35. Canzonetta from Violin Concerto.....	50
SINDING, C., Chant sans Paroles.....	50
SAENGER, G., Dance Fantastique.....	40
STREABBOG, L., Morning Prayer (Prière du Matin).....	50
RAFF, J., Mignonne, Valse.....	50
ORE, ADAM, Romance, in F.....	35
SAENGER, G., Adoration, Romance.....	50
BEAUMONT, PAUL, Slumber Sweetly (Chanson de Noël).....	50
VIEUXTEMPS, H., Op. 40. No. 1. Romance...	65
SINGER, EDMUND, Romance sans Paroles (Au- dante).....	65
WILM., N. v., Melody.....	50
— Mazurka.....	50
BERINGER, O., A Village Holiday.....	50
FOURVIERES, PAUL, Méditation Religieuse, Offertoire.....	50
GASTALDON, S., Forbidden Music (Musica Proibita) Melody.....	40
KROMER, CARL, Greetings to My Native Land, Paraphrase facile.....	40
WILM., N. v., Berceuse.....	35
TEN HAVE, W., Allegro Brillant.....	75
MASSART, R., Words from the Heart, Fantasy	65
SCHNEIDER, F. LOUIS, Op. 79. Silhouettes Hongroises No. 1.....	65
— Op. 79. Silhouettes Hongroises No. 2.....	65
— Op. 79. Silhouettes Hongroises No. 3.....	65

JUNGMANN, A., Op. 271. Harpsounds (Harfen- klänge).....	40
MAZZACABO, F., Le Chant du Gondolier, Bar- carolle.....	40
NICOLAO, Ave Maria (Look Down, Oh, Lord) For flute and piano.....	50
SEVERN, EDMUND, Bacchanal.....	1 00
— The Blessed Damozel, Melody.....	75
— La Brunnette, Valse de Concert.....	75
— Gavotte Moderne.....	60
— Idyl.....	50
— Neapolitan Serenade.....	60
— Nocturne.....	50
PATERSON, FRANK, Andante Religioso....	65
VIEUXTEMPS, H., Adagio Religioso (from 4th Concerto).....	60
OEHMLER, LEO., Saltarella.....	65
KUNITZ, LUIGI von, Romance.....	40
— Scotch Lullaby.....	40
BERTON, ROLAND de, Six Airs Varies.	
No. 1. La Vera Sorrentina, Neapolitan Folk Song.....	65
No. 2. Will ye Gang, Scotch Folk Song.	65
No. 3. The Minstrel, Modern Greek Folk Song.....	65
No. 4. Tell Me Now, My Little Darling, Polish Folk Song.....	65
No. 5. Yearnings of Love, Finnish Folk Song.....	65
No. 6. Partant Pour la Syrie, French Folk Song.....	65
LE JEUNE, ARTHUR, Melody.....	40
— Cavatina.....	50
— Evening Song.....	50
TAYLOR, MELVIN ARTHUR, Melodie in D....	50
LANGE, GUSTAV FR., Norwegian Humoreske.	75
— Norwegian Song.....	50
— Chanson.....	65
— Albumleaf.....	50
ROWELL, WM., Contemplation.....	50
BERTON, ROLAND de, The Mocking Bird, Con- cert Variations.....	1 20
BLON, F. v., Whispering Flowers, Characteristic	75
D'AGOSTINO, A., Villanelle.....	75
— Op. 9. Souvenir de Venice, Barcarole.....	65
— Op. 10. A Flower of Italy, Mazurka Brillante	75
SERRADELL, La Golondrina (Mexican "Home Sweet Home").....	40

Scherzo.

VIOLIN.

Revised and Edited.
by EDITH L. WINN.

A. ARENSKY.
Op. 30, No. 4.

Presto.

f *spiccato* *p*

restez.

cresc.

restez. *f* *restez.*

dim.

dim.

VIOLIN.

The first system of the violin score consists of six staves. The first staff contains the melodic line with a trill in the final measure. The second staff shows fingering (1, 3, 1, 3, 1, 4, 2, 2, 1, 4) and dynamics *f* and *mf*. The third staff has dynamics *dim.* and accents. The fourth staff includes a *cresc.* marking. The fifth and sixth staves continue the melodic and fingering patterns.

Meno mosso.

2 sul G. *espress. e cantabile* 3

The second system of the violin score consists of three staves. The first staff is marked *mf* and includes the tempo change *Meno mosso.* and the instruction *2 sul G. espress. e cantabile*. The second staff is marked *p* and includes the instruction *1 sul D.*. The third staff includes a *cresc.* marking and fingering (2, 3, 2, 1).

VIOLIN.

3
cresc.

f dim. D str.

rit. a tempo p ten.

p

ten. dim.

pp D str. ritard.

Tempo I. p

p

p

p

VIOLIN.

The image shows a page of a violin score, page 5. It consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by rapid sixteenth-note passages and slurs. Dynamics include *cresc.*, *f*, *ff*, *mf*, *dim.*, and *pizz.*. There are also articulation marks like accents and slurs. The score includes some technical markings such as '4' and '8' above notes, and '1' and '2' below notes. The bottom staff ends with a *pizz.* instruction.

Violin Studies

With a view to aid the teacher and student in selecting proper material, the following carefully selected and graded list of violin studies is offered.

In ordering ask for the Carl Fischer Edition and state number where indicated

1-5. Positions.

GRADE III. (Difficult).

- | | | | |
|---|----|---|------|
| 276 DONT, J., Op. 37. 24 Exercises..... | 50 | 140 SEVCIK, O., Op. 8. Exercises for the Change of Positions..... | 75 |
| (Sound and thorough Studies of acknowledged merit. Demand players of quite some accomplishment. Of inestimable value as preparatory Studies to those of Kreutzer and Rode). | | (The most ingenious Exercises for this special object ever written). | |
| 100 MAZAS, F., Op. 36. Book I. Etudes Speciales..... | 50 | 283 — School of Violin Technic. Part II. Exercises in the 2nd to 7th Position..... | 1 50 |
| (Already classed among the "Classics of Violin Literature." For players acquainted with positions, who wish to acquire elegance of Style and fluency of Bowing. Gradual progression of technical difficulties). | | (A master Work conceived by a Master Mind. An inexhaustive array of Finger Exercises for Players desiring the highest possible proficiency of the left hand). | |
| 101 — Op. 36. Book II. Etudes brillantes..... | 50 | 403-404 SITT, H., Op. 80. 24 Studies in different Keys. Books I, II..... | 1 00 |
| (Melodious and brilliant, for advanced players, specially good for the acquisition of style and elegant bowing). | | (A new set of Studies by this celebrated pedagogue, to be used as preparatory Studies to Rode's Caprices). | |
| 349 SINGER, E., Daily Studies for Developing Flexibility and Independence in Fingering..... | 75 | 498 TARTINI, J., The Art of Bowing (Theme and Variations) | 50 |
| (Of acknowledged excellence. Demand a previous knowledge of Positions and Double-Stops. For advanced players). | | (The publisher takes pride in presenting this well-known work in a new augmented edition. The explanations of the different Styles of Bowings with every Variation will be welcome to every player) | |

1-7. Position.

GRADE I.

- | | | | |
|--|------|---|------|
| 345 CASORTI, A., Op. 50. Technic of the Bow..... | 1 00 | 384 DANCLA, CH., Op. 73. 20 Brilliant and Characteristic Studies..... | 60 |
| (An excellent work on bowing, of equal value to beginners and advanced players). | | (For advanced Players). | |
| 129 DANCLA, CH., Op. 74. School of Velocity..... | 50 | 175 FIORILLO, F., 36 Etudes or Caprices..... | 50 |
| (Daily Studies of Medium Difficulty, mostly in 1st to 5th Position). | | (Classic Studies of the highest importance to every Student). | |
| HENNING, Th., Practical Scale Exercises..... | 50 | 120 KREUTZER, R., 42 Studies. (Singer)..... | 50 |
| (Practical and excellent for the Perfection of Position Playing. Embraces every Position possible upon the Violin. Short, concise and practical). | | (The Daily Bread of every Violinist, young or old. The very foundation upon which the modern School of Violin Playing has been built, in a superior revised edition). | |
| 114 HRIMALY, I., Scale Studies..... | 1 00 | — 12th Etude with descending Chords..... | 30 |
| (Modern Studies intended as a aid to both beginners and advanced players of the highest proficiency). | | (One of the celebrated Kreutzer Etudes extended in a practical and instructive manner by Henry Lambert). | |
| 316-317 HUELLWECK, F., 25 Studies. Books I, II..... | 60 | 162 MASSART, L., The Art of studying Kreutzer's Etudes | 60 |
| (For advanced players with innumerable changed Bowings for use in the Scales. The 2nd Book contains the Scales in Triplets through all Positions and in endless variety of Bowings). | | (An authentic and thoroughly reliable key of how to play and study the incomparable exercises of R. Kreutzer). | |
| 117 KAYSER, H. E., Op. 20. Elementary Exercises. Book III..... | 40 | 138 SCHRADIECK, H., Chord Studies..... | 50 |
| (Slightly more difficult than Book II, with use of all the higher Positions. (A 2nd Violin Part may be had at 50c). | | (Equally as well-known as this Author's Scale Studies). | |
| 106 — Op. 67. Study of the Positions..... | 75 | 139 — Scale Studies..... | 50 |
| (Scales and Melodious Exercises of medium difficulty, from ½ to 7th Position. Excellent for use in connection with any Violin School. A 2nd Violin part may be had at 50c.) | | (Best known of all Scale Studies embracing every conceivable scale in Single and Double Stops). | |
| MAYSEDER, J., Six Studies..... | 75 | 284 SEVCIK, O., School of Violin Technic. Part III. Exercises for the Change of Positions..... | 1 00 |
| (Thoroughly musical Studies for ambitious advanced players). | | (Contains every possible modern idea in connection with the Change of Position). | |
| MOLLENHAUER, E., Daily Studies..... | 40 | 346 SITT, H., Scale Studies. (Appendix to Schradieck's Scales)..... | 1 00 |
| (Daily Finger and Scale Studies for advanced Players. Concise and practical). | | (Partially for Beginners. (Scales through two Octaves). Further on for very advanced Players). | |
| MOLLENHAUER, LOUIS, Perfect Method of Major and Minor Scales. Treating of different Positions, Bowings and Broken Chords..... | 1 50 | | |
| (A complete and exhaustive work of equal value for Beginners and advanced Players). | | | |
| 177 SCHRADIECK, H., Technical Violin School. Part I. Exercises in different Positions..... | 60 | | |
| 178 — Part II. Double Stops..... | 40 | | |
| 179 — Part III. Bowing. (Specially devoted to the development of the right Arm)..... | 60 | | |
| (Concise, thorough and embracing everything necessary for the technical equipment of a Violinist). | | | |

GRADE II.

GRADE III.

- | | |
|---|----------|
| KROSS, EMIL, The Art of Bowing. A practical, theoretical Guide for Developing the Technique of the Bow and for acquiring a fine Tone..... | net 1 25 |
| (The most practical and thorough Guide of this kind. Contains a wealth of instructions for Beginners advanced players. Teachers and Artists). | |

PUBLISHED BY

Carl Fischer, 6-10 Fourth Ave. (Cooper Sq.), New York