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ncerto for Violin
(auer)

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# MENDELSSOHN

Op. 64

## CONCERTO

for

VIOLIN and PIANO

(LEOP. AUER)

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# F. MENDELSSOHN

Op. 64

## Concerto

for

VIOLIN AND PIANO

Edited by
LEOPOLD AUER

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BOSTON 252 Tremont Street
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# Concerto

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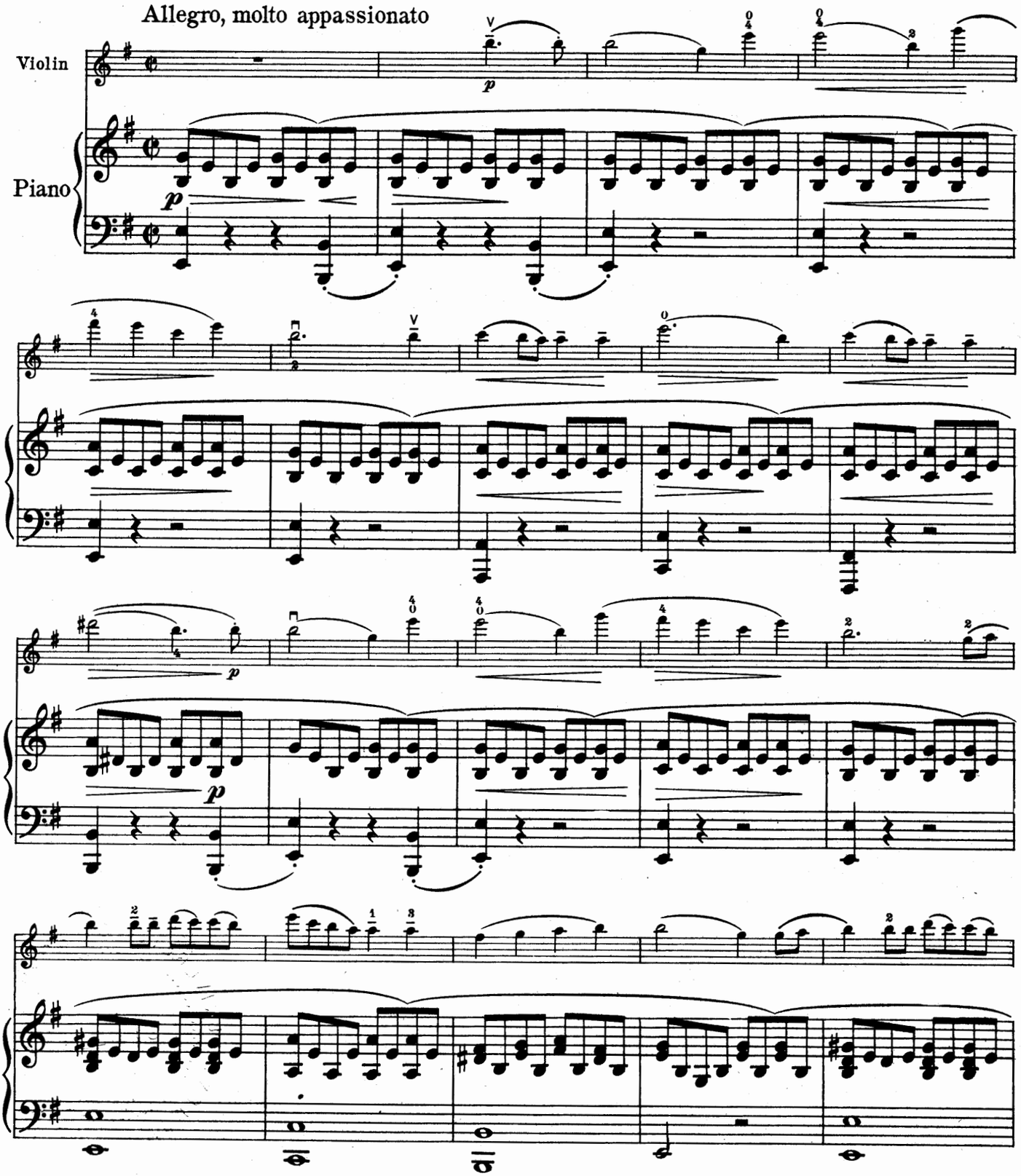
FELIX MENDELSSOHN-BARTHOLDY, Op. 64

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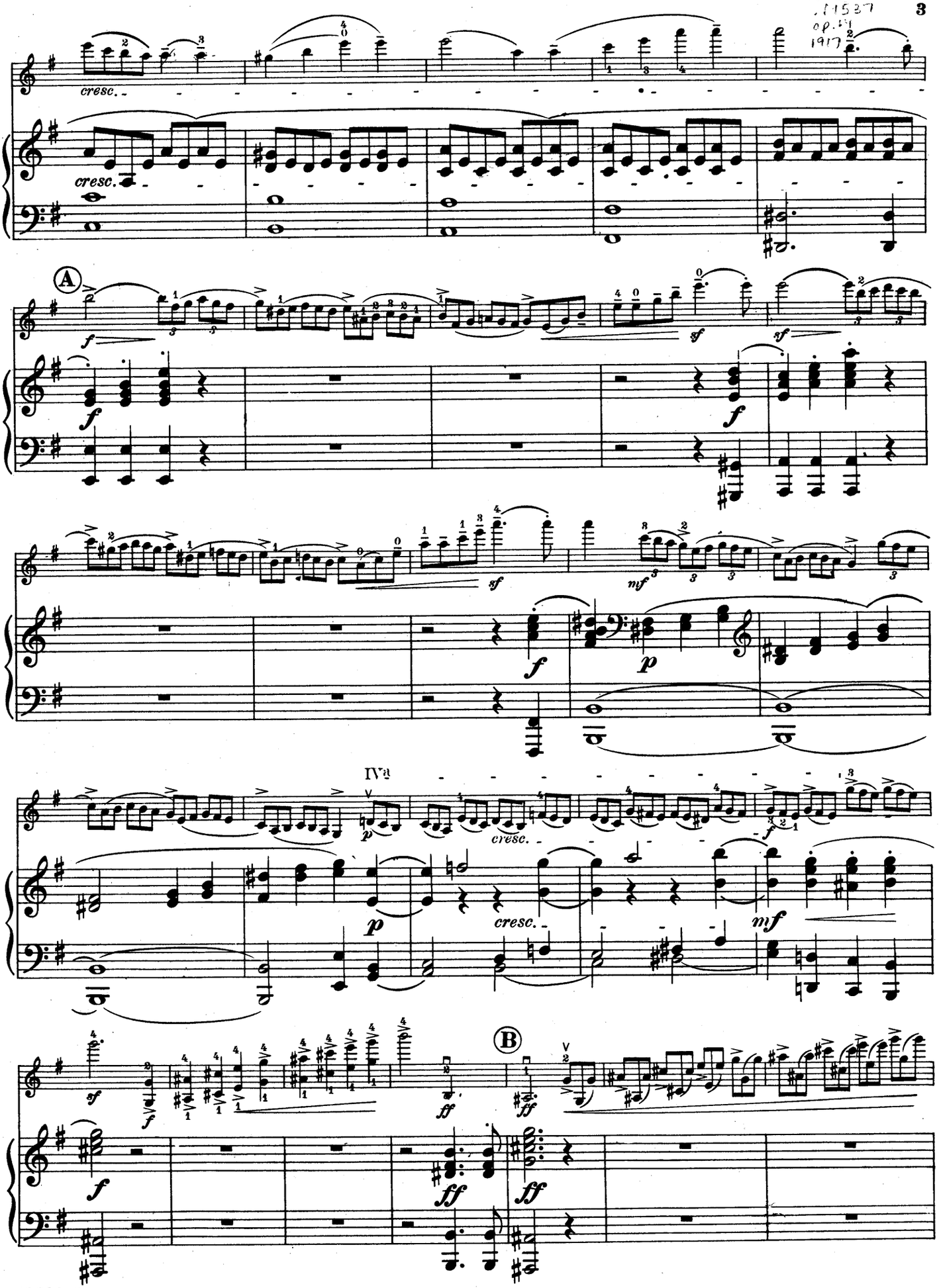
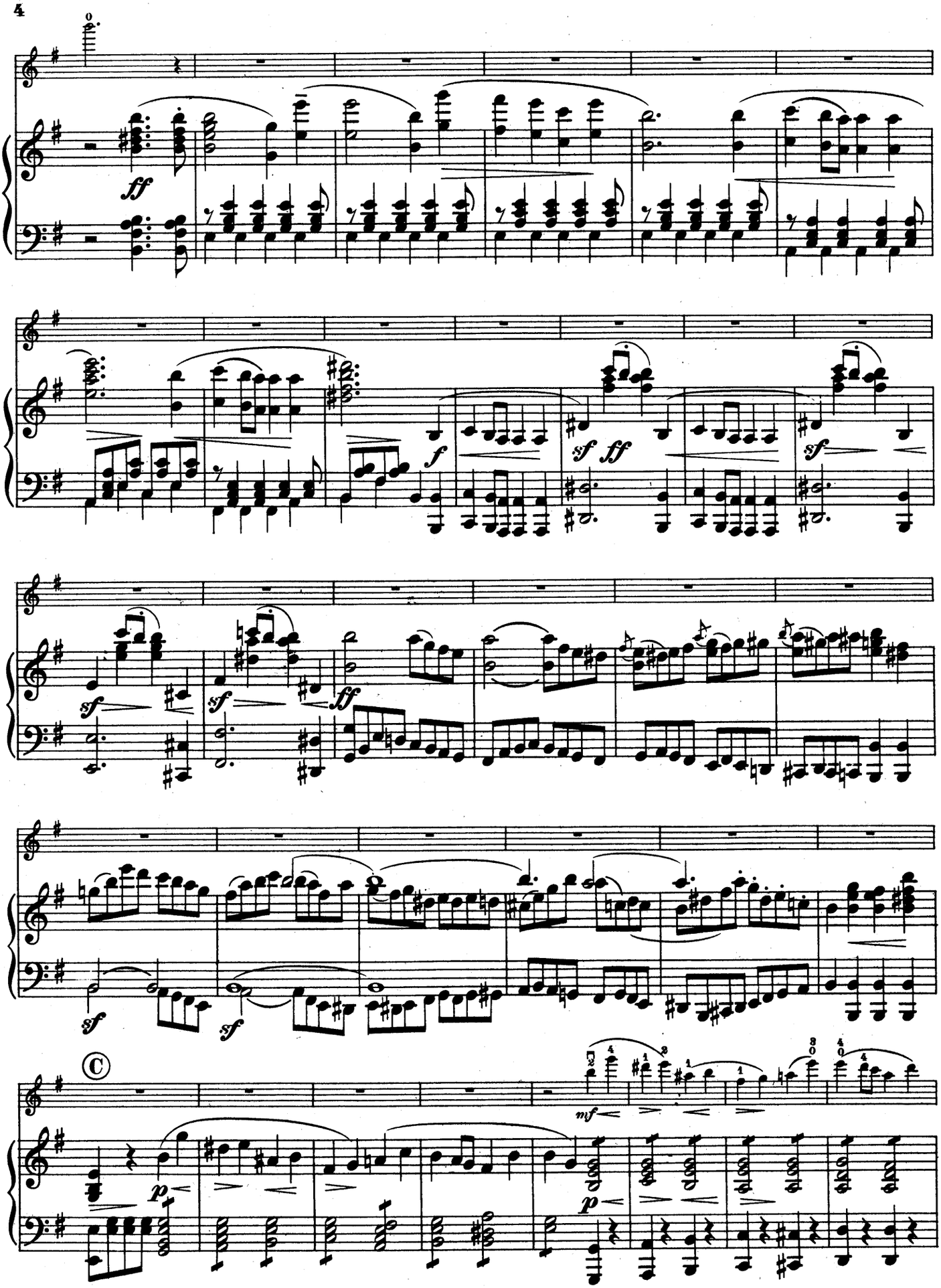
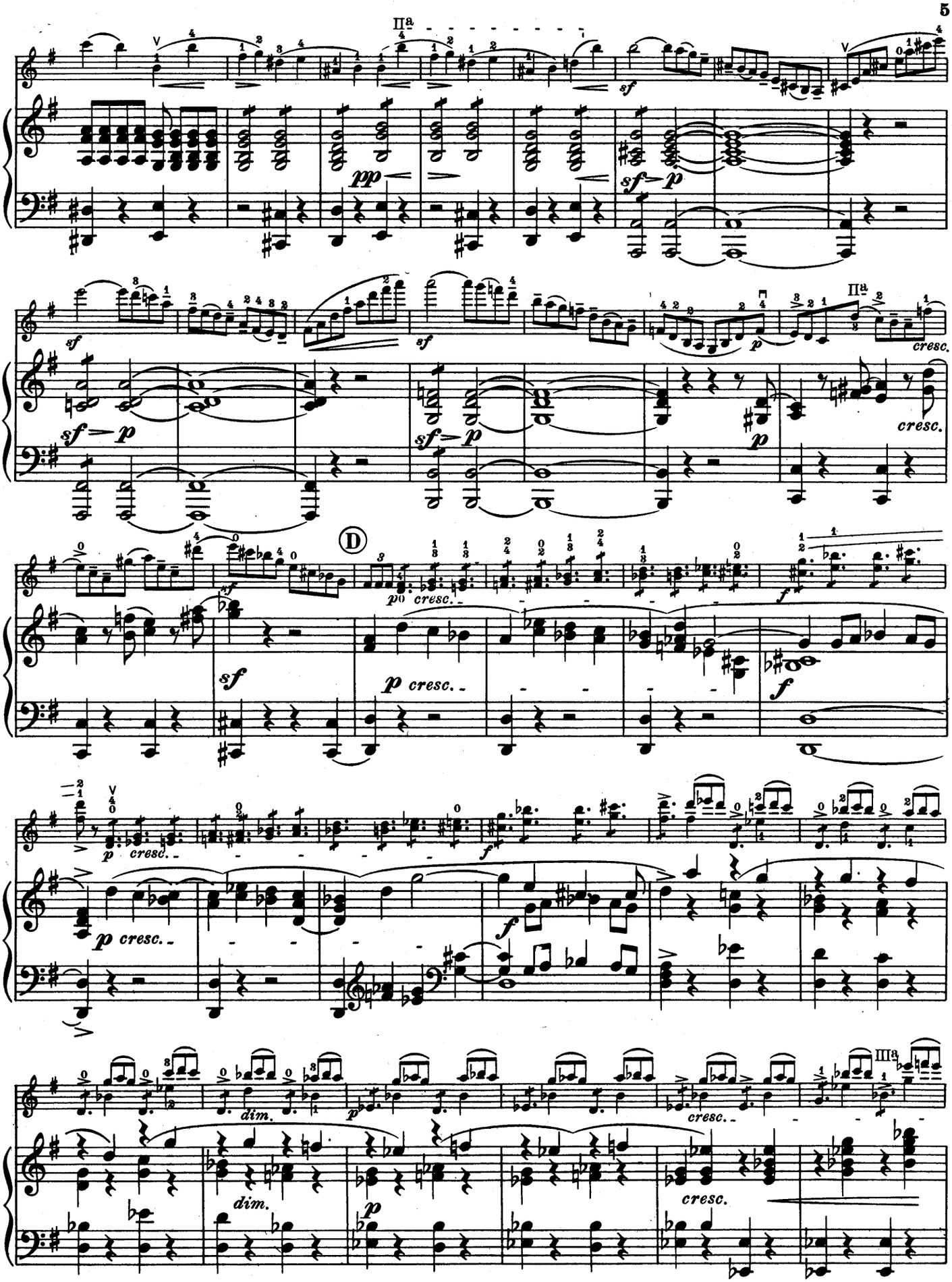
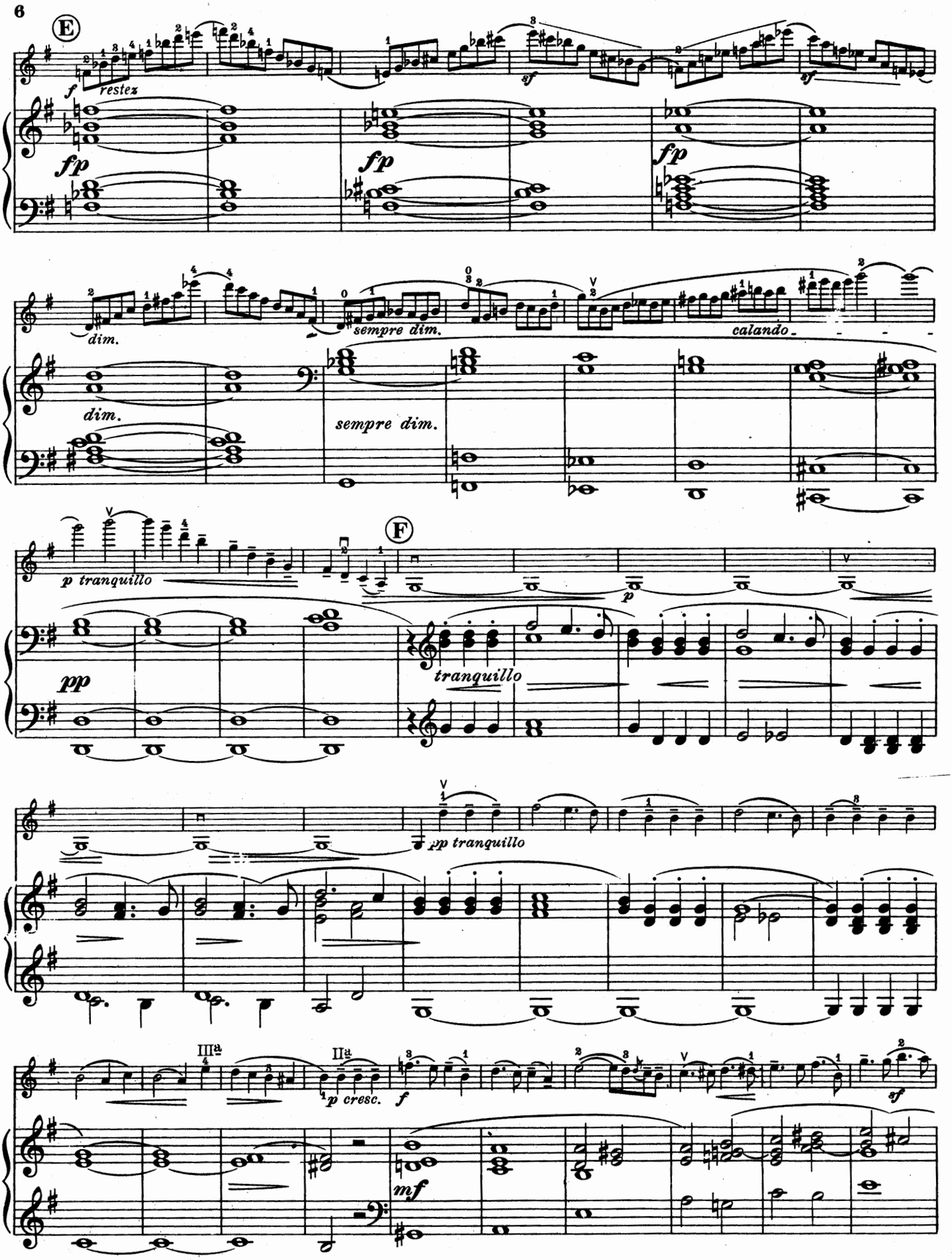
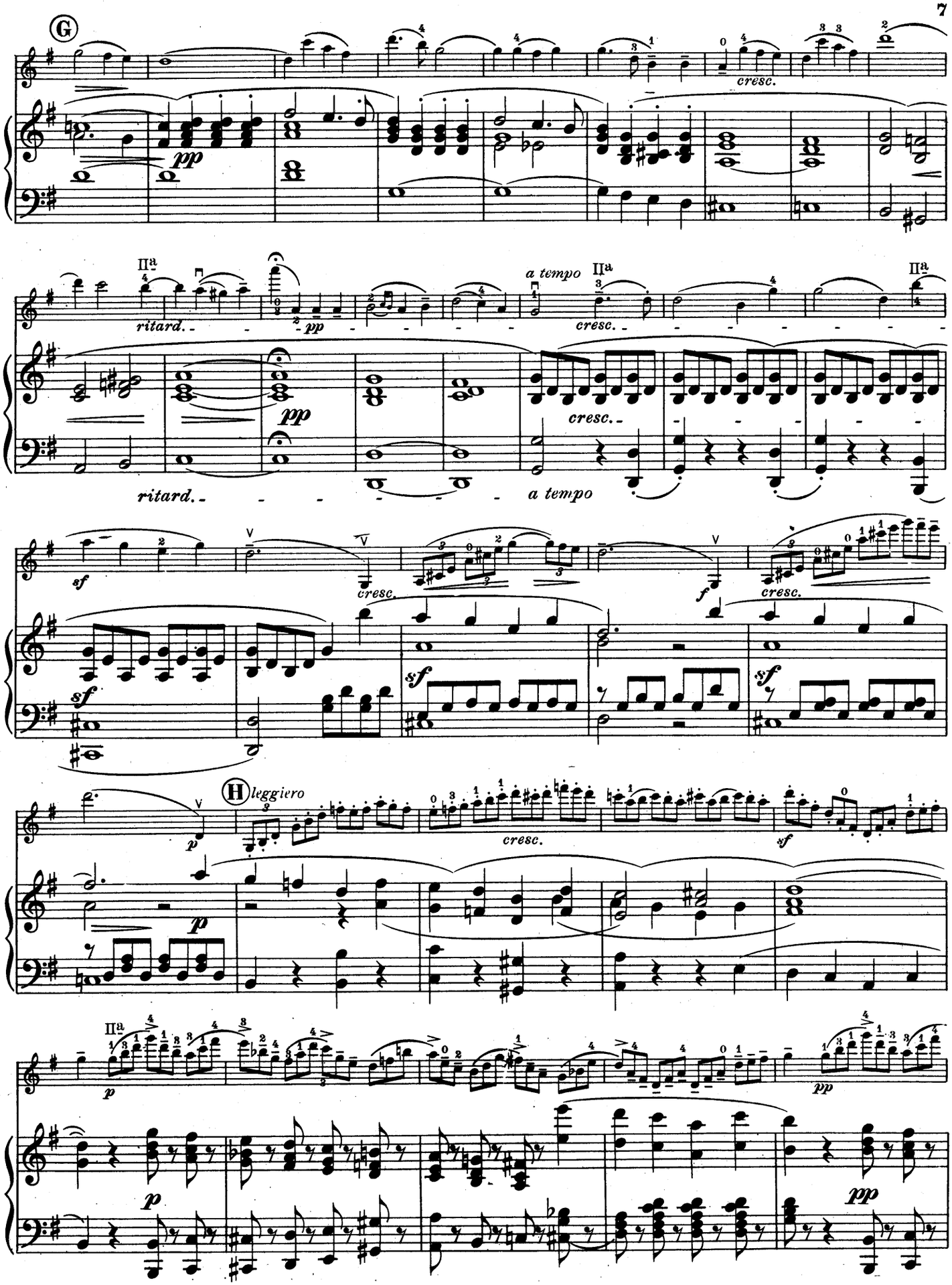
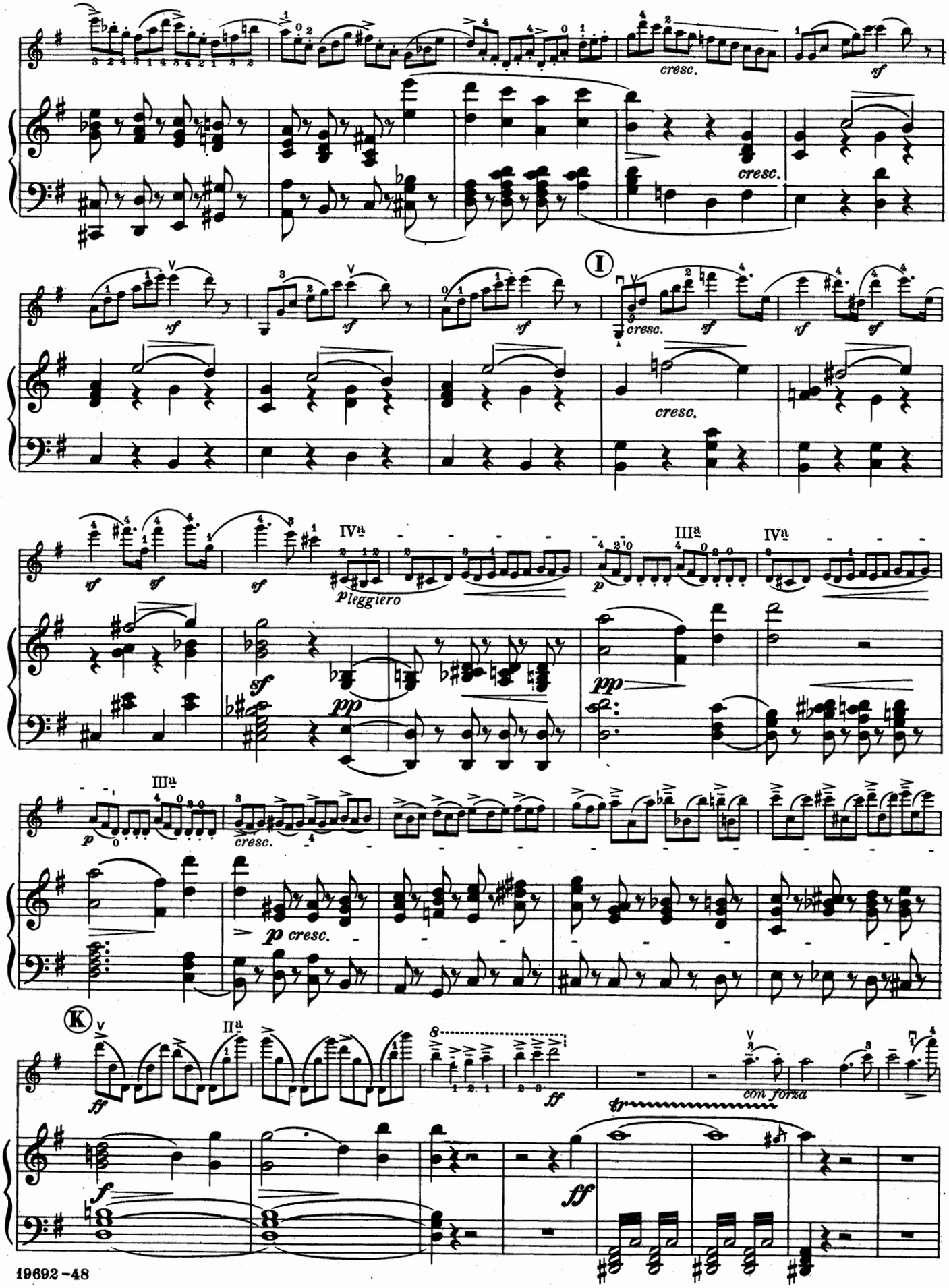


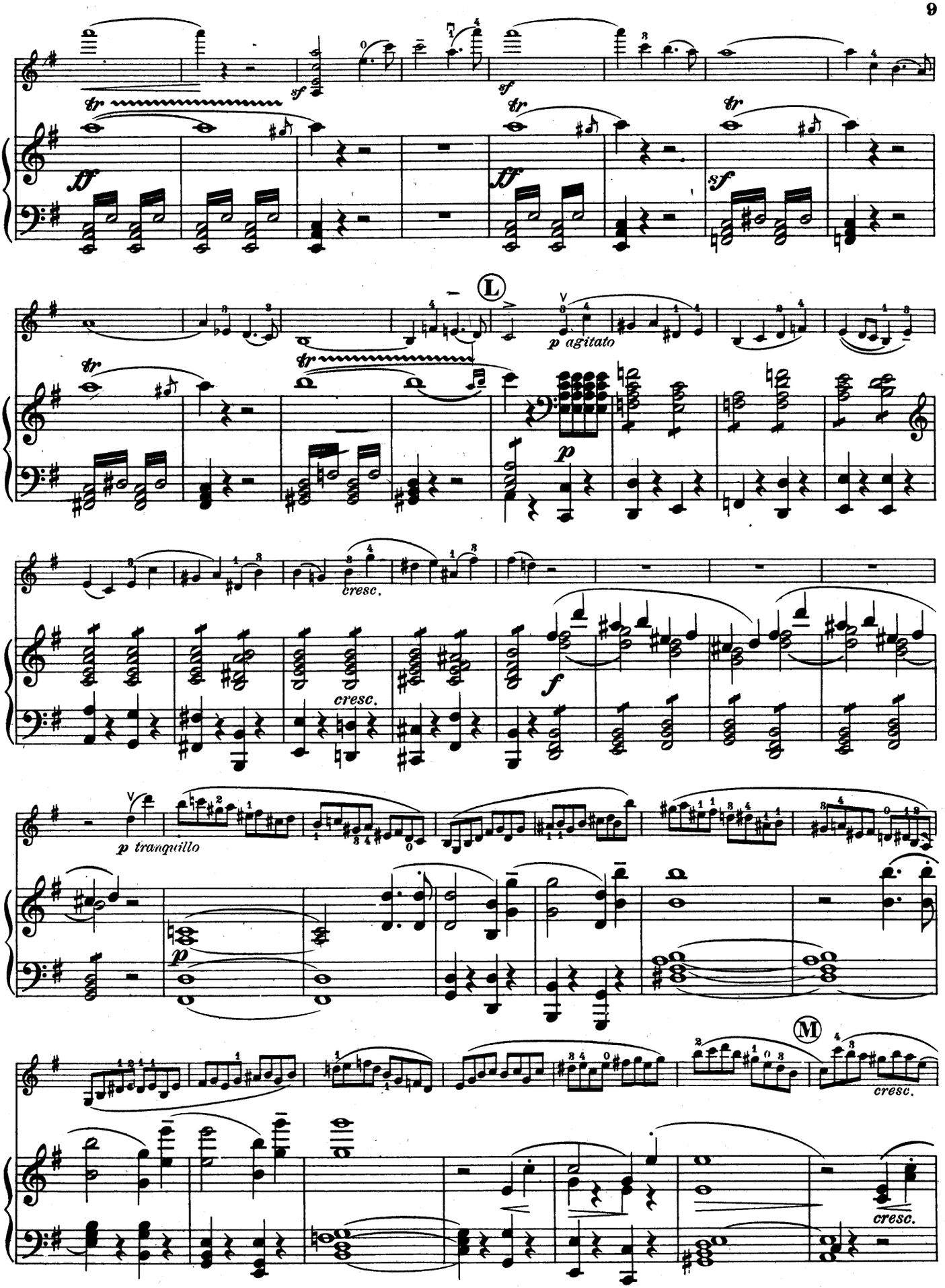

ff
f
sf ff
sf
sf
sf
ff
sf
sf
C
mf
p
p

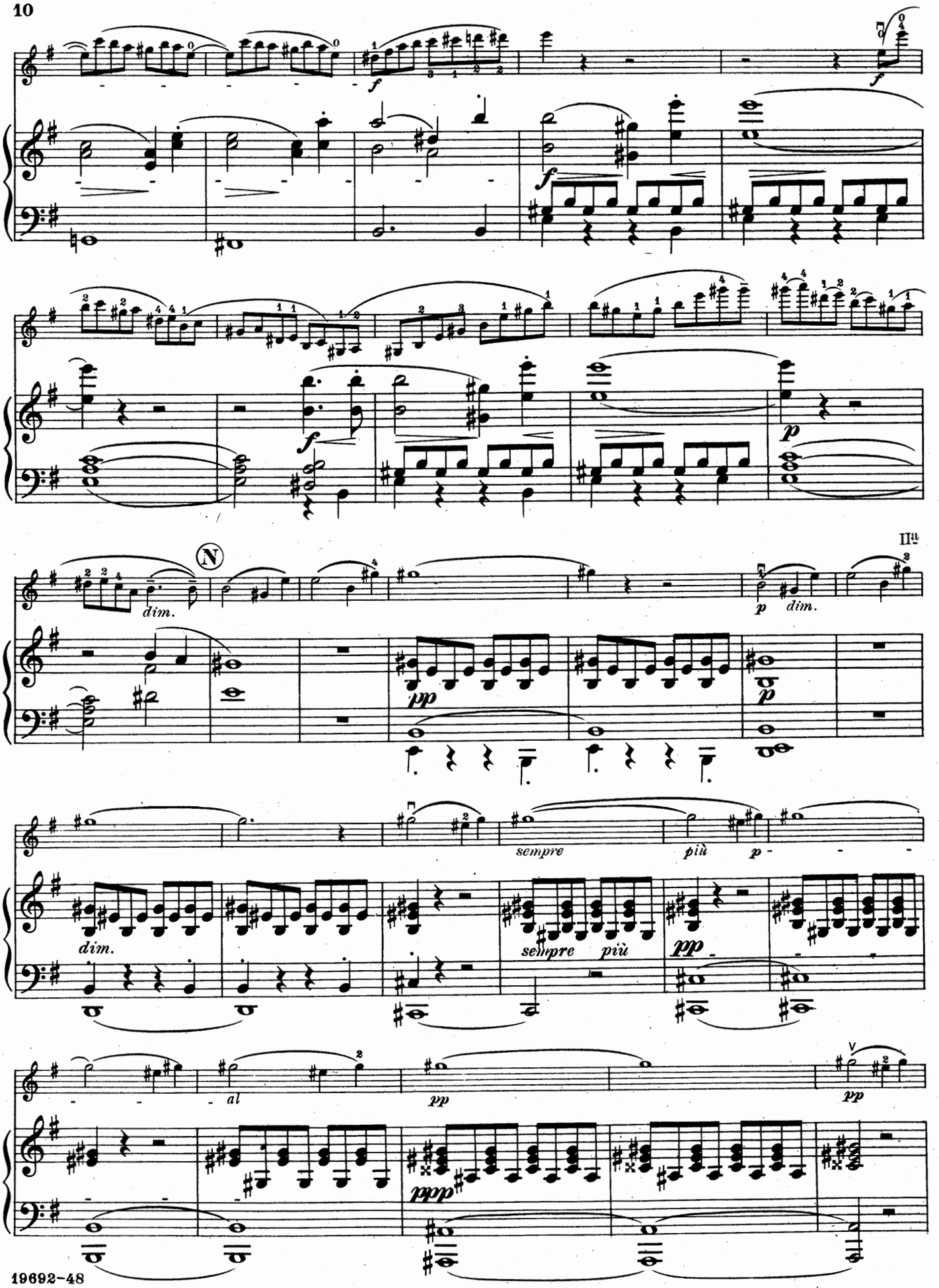

IIa
sf
pp
sf
p
cresc.
D
p cresc.
f
dim.
IIIa

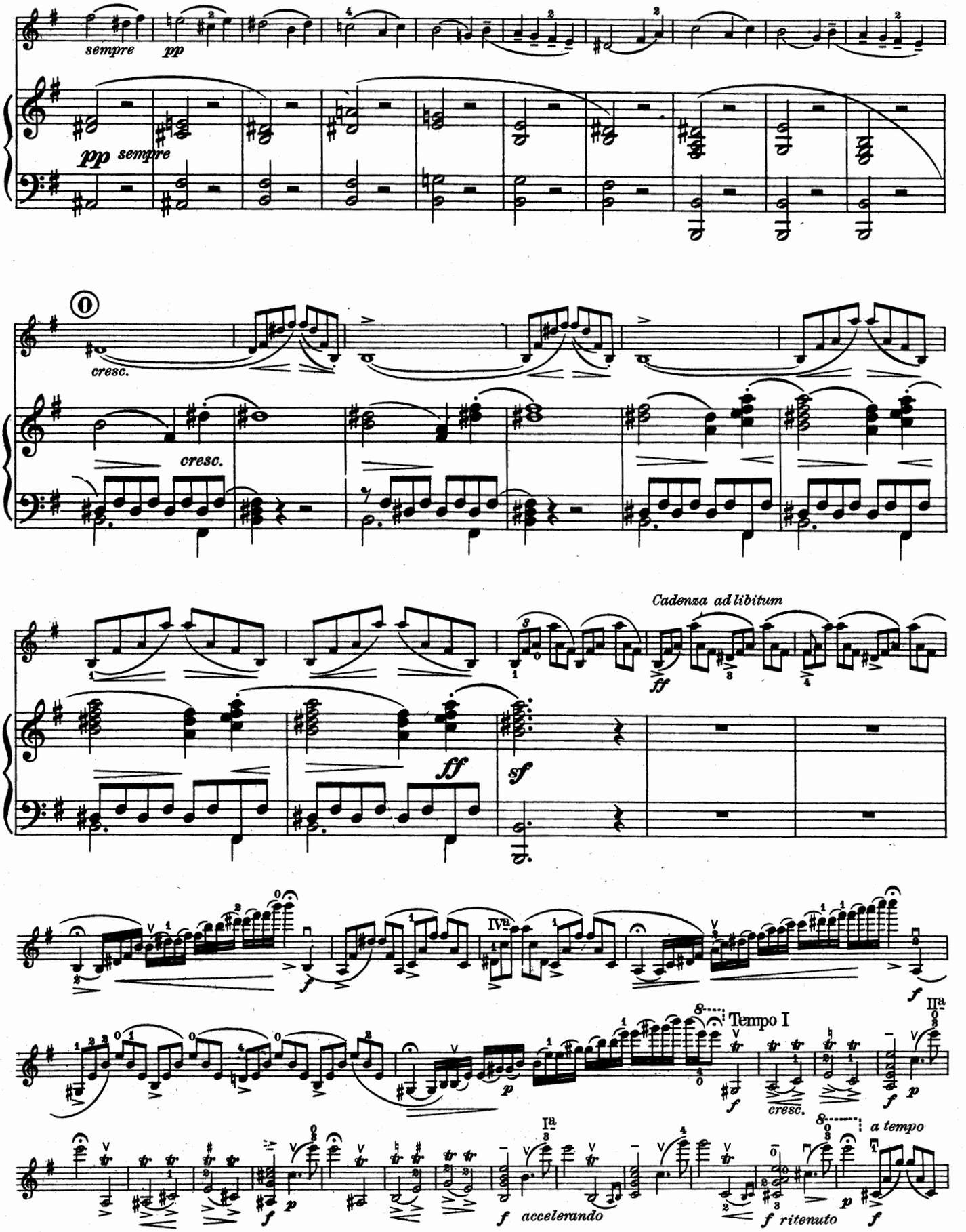

E
f
restez
fp
fp
fp
sf
sf
dim.
dim.
sempre dim.
sempre dim.
calando
F
p tranquillo
p
pp
tranquillo
pp tranquillo
IIIa
IIa
p cresc.
f
mf
sf

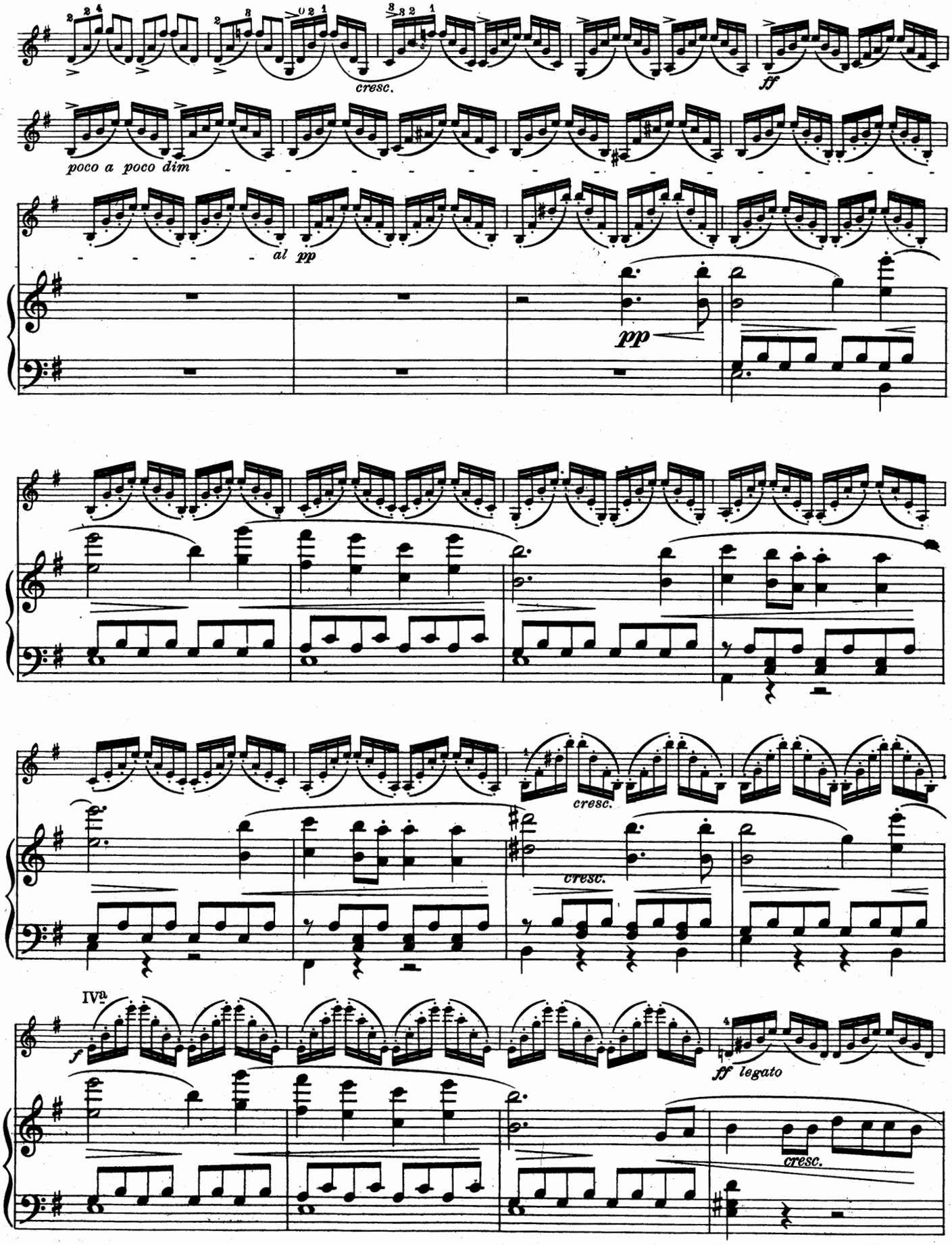

G
cresc.
ritard.
a tempo
cresc.
H leggiero
cresc.

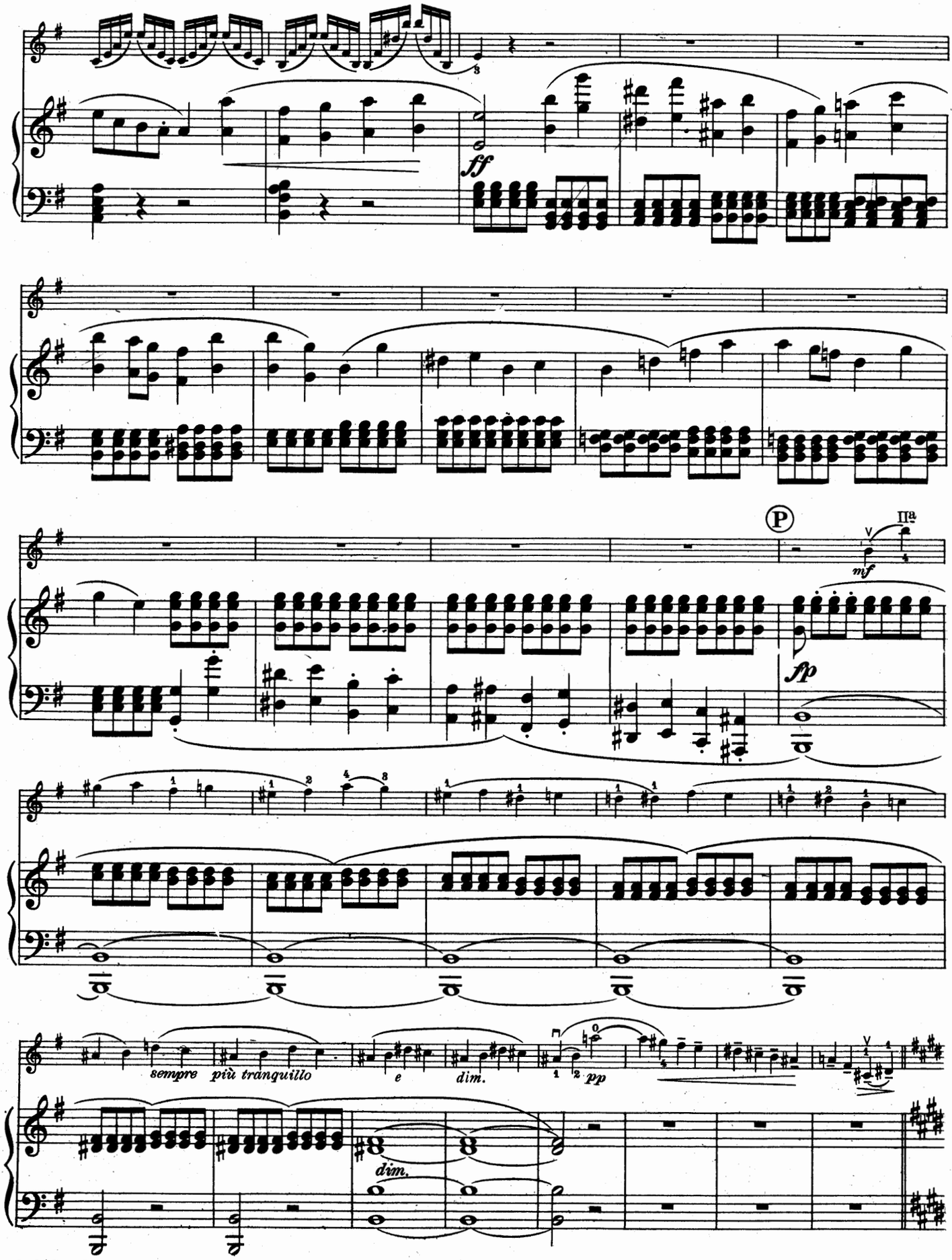

cresc.
sf
I
IVa
IIIa
p leggiero
pp
p cresc.
K
IIa
ff
f
con forza

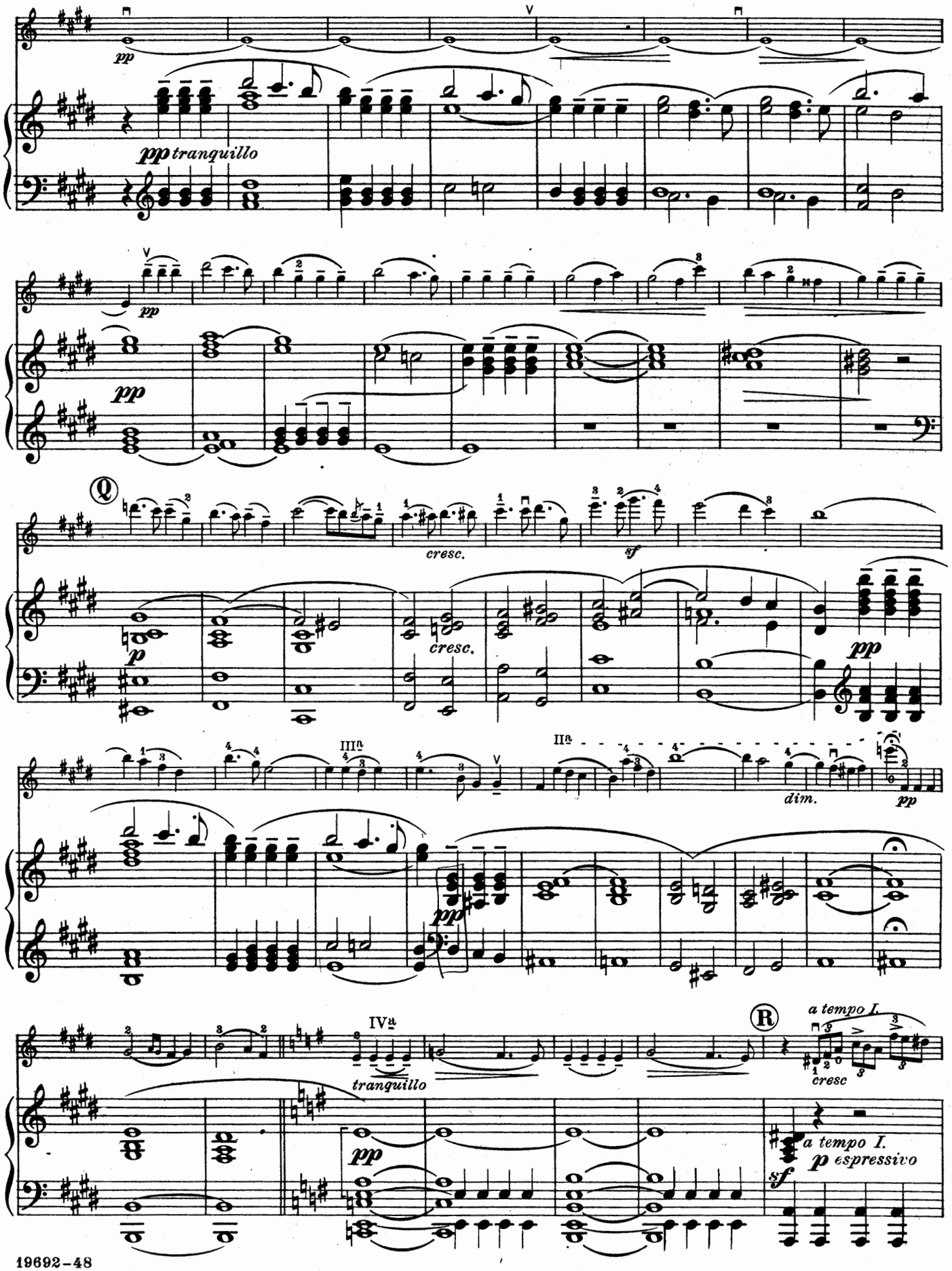

sf
tr
ff
sf
tr
ff
tr
sf
L
tr
tr
p agitato
p
cresc.
cresc.
f
p tranquillo
p
M
cresc.
cresc.

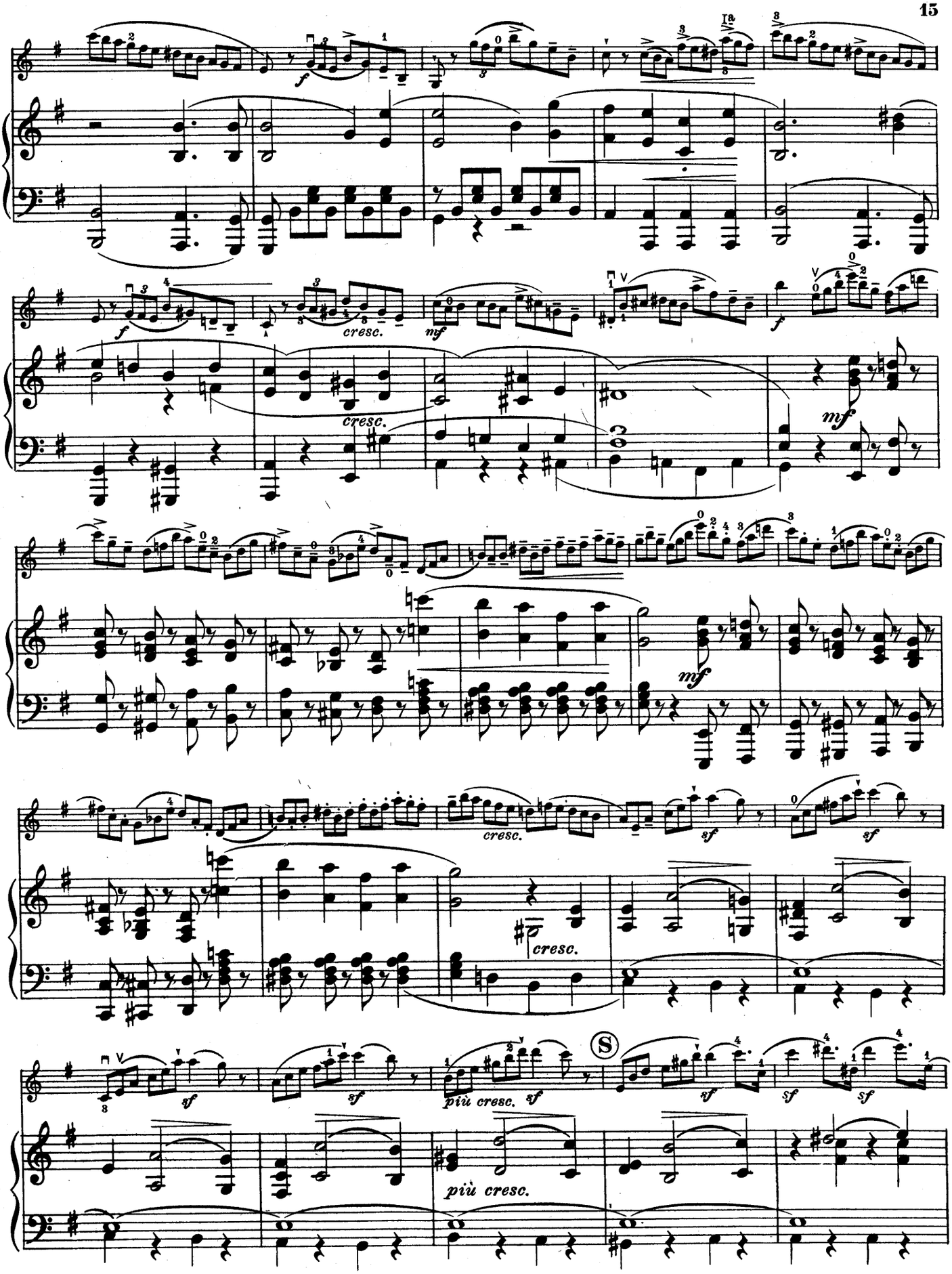

N
dim.
p
dim.
IIa
sempre
più
p
dim.
sempre
più
pp
al
pp
ppp
pp

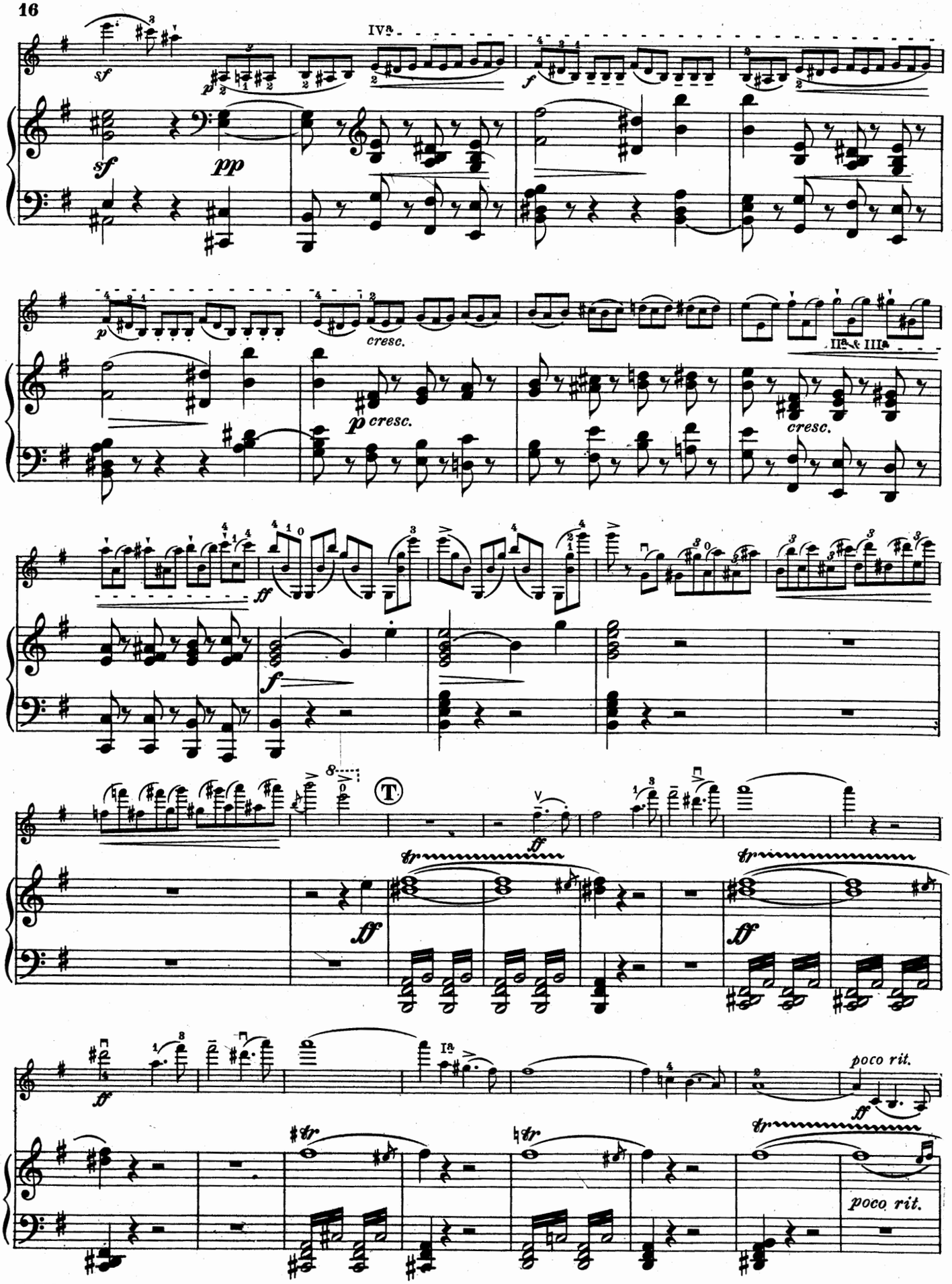

sempre
pp
pp sempre
cresc.
cresc.
Cadenza ad libitum
ff
ff
sf
f
Tempo I
p
f
cresc.
a tempo
f accelerando
f ritenuto
f


cresc.
ff
poco a poco dim
al pp
pp
cresc.
cresc.
IVª
f
ff legato
cresc.

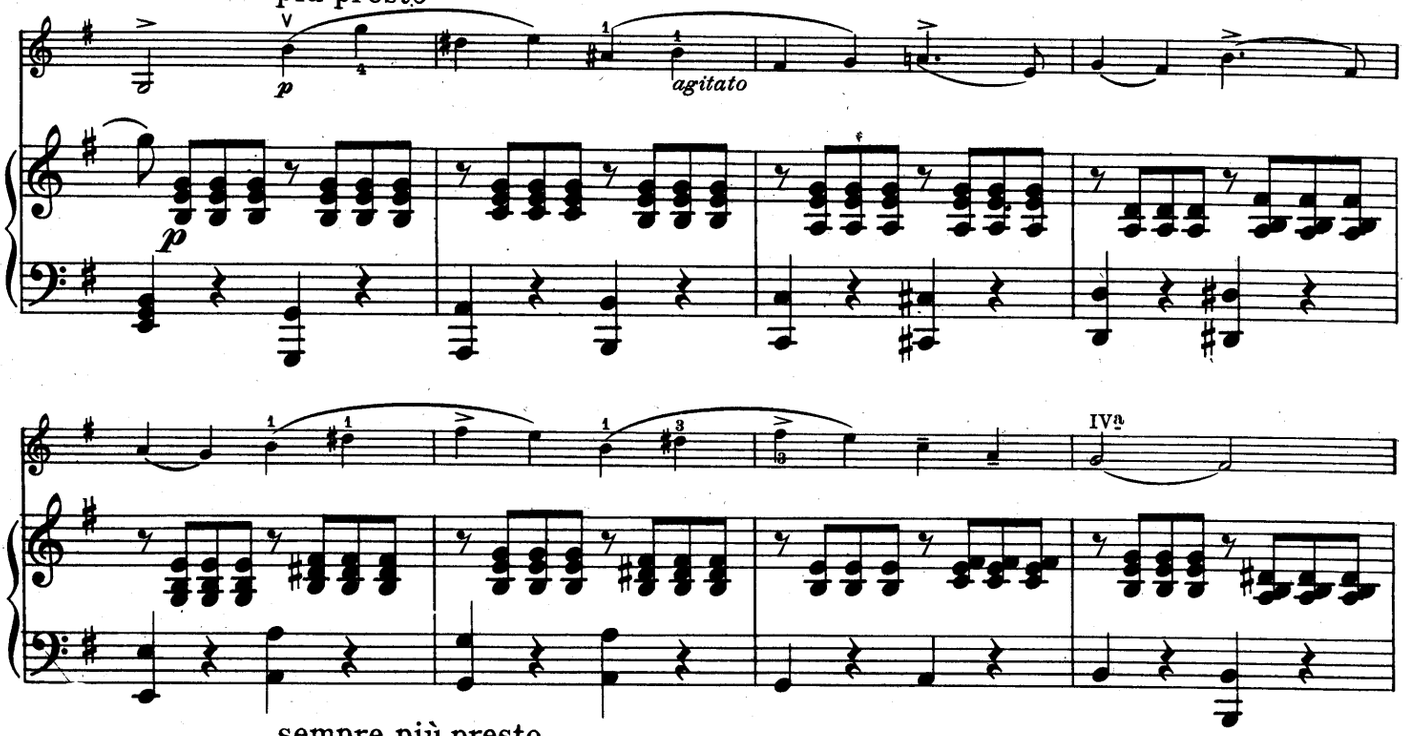

ff
P
mf
fp
sempre più tranquillo
e
dim.
pp
dim.


pp
pp tranquillo
pp
pp
Q
cresc.
sf
cresc.
p
pp
IIIa
IIa
dim.
pp
pp
IVa
tranquillo
pp
R
a tempo I.
cresc
a tempo I.
p espressivo
sf

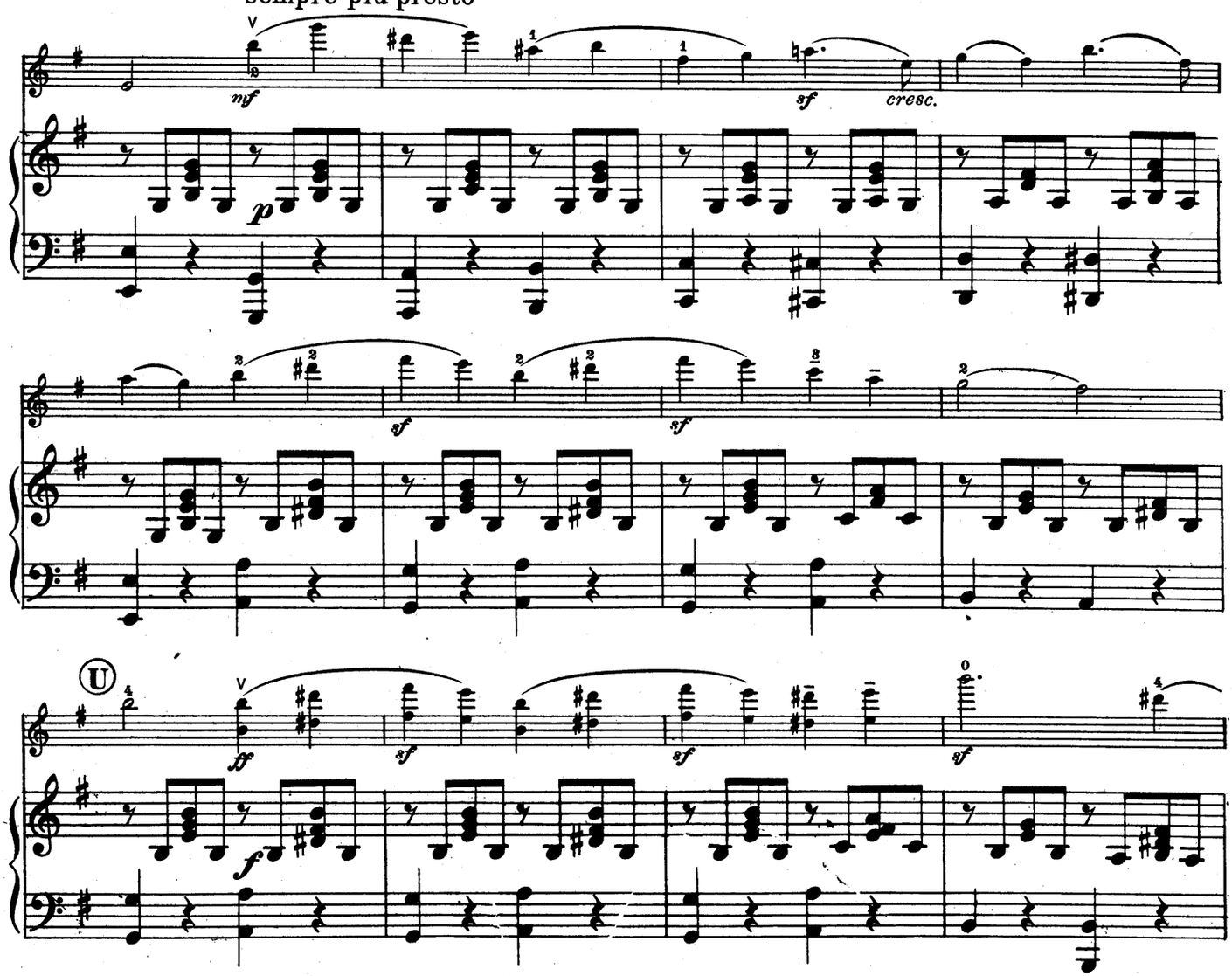

cresc.
cresc.
cresc.
cresc.
più cresc.
più cresc.
S

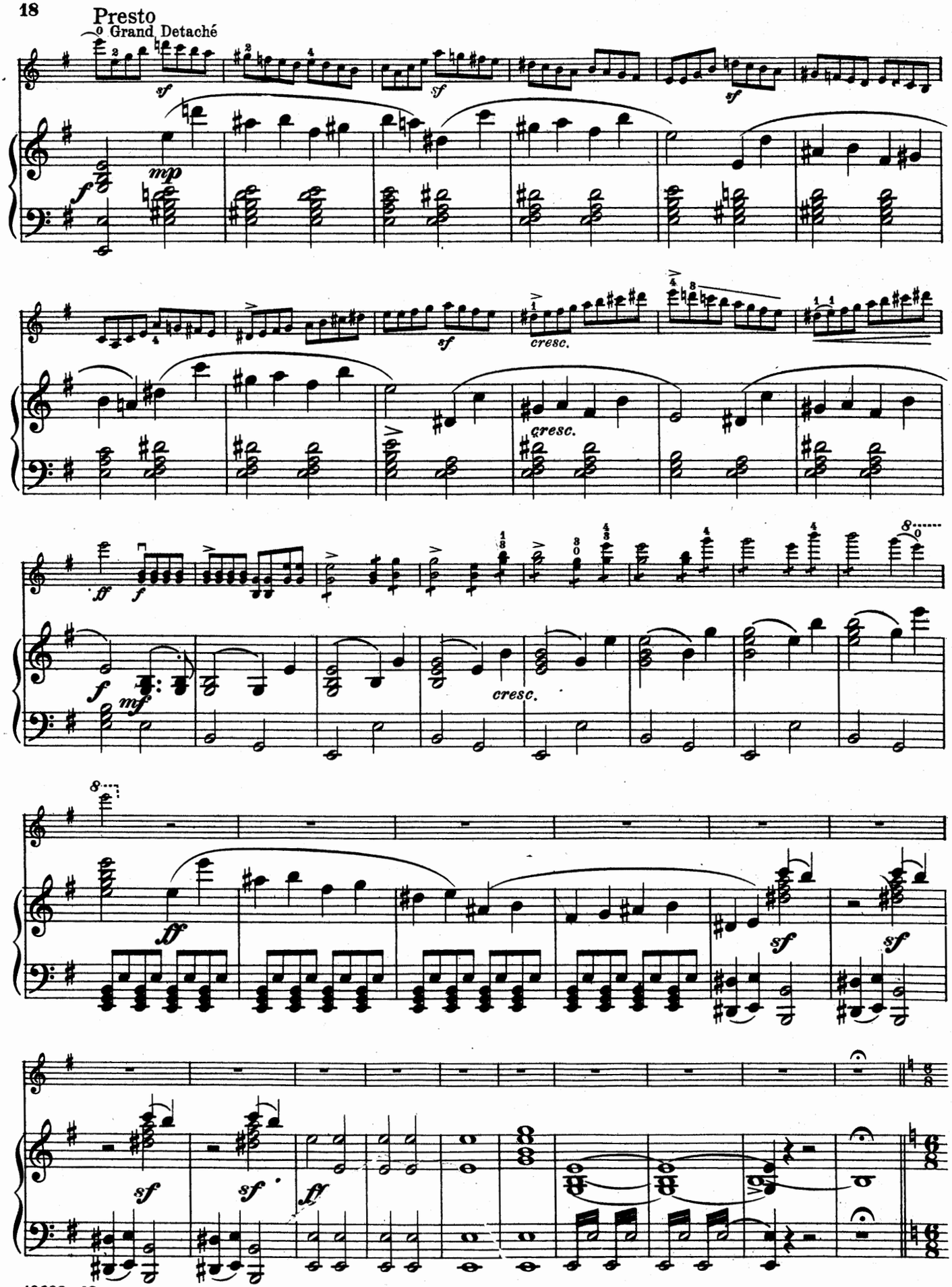

IVa
sf
p
pp
f
cresc.
p cresc.
IIa & IIIa
ff
T
tr
Ia
poco rit.

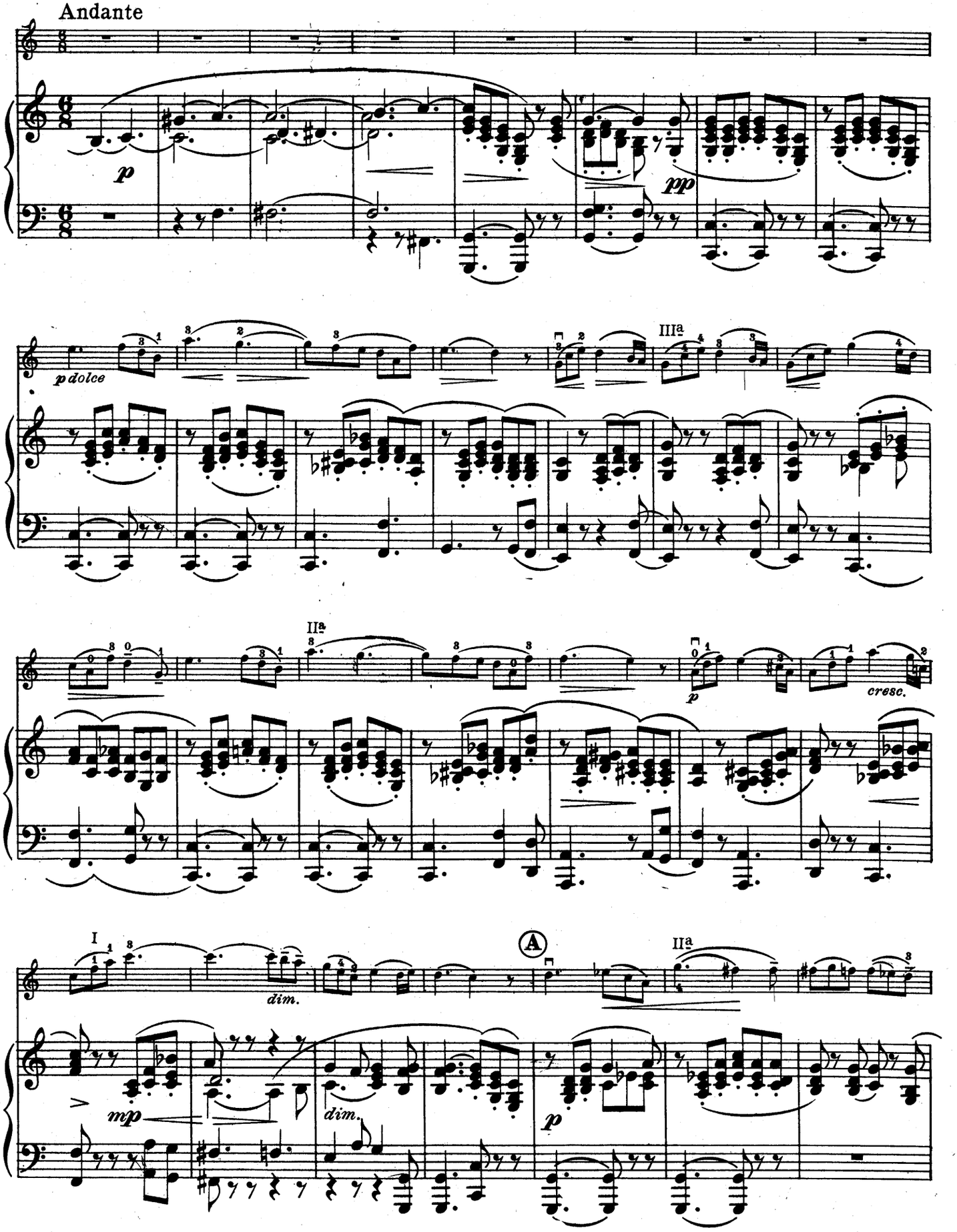
più presto

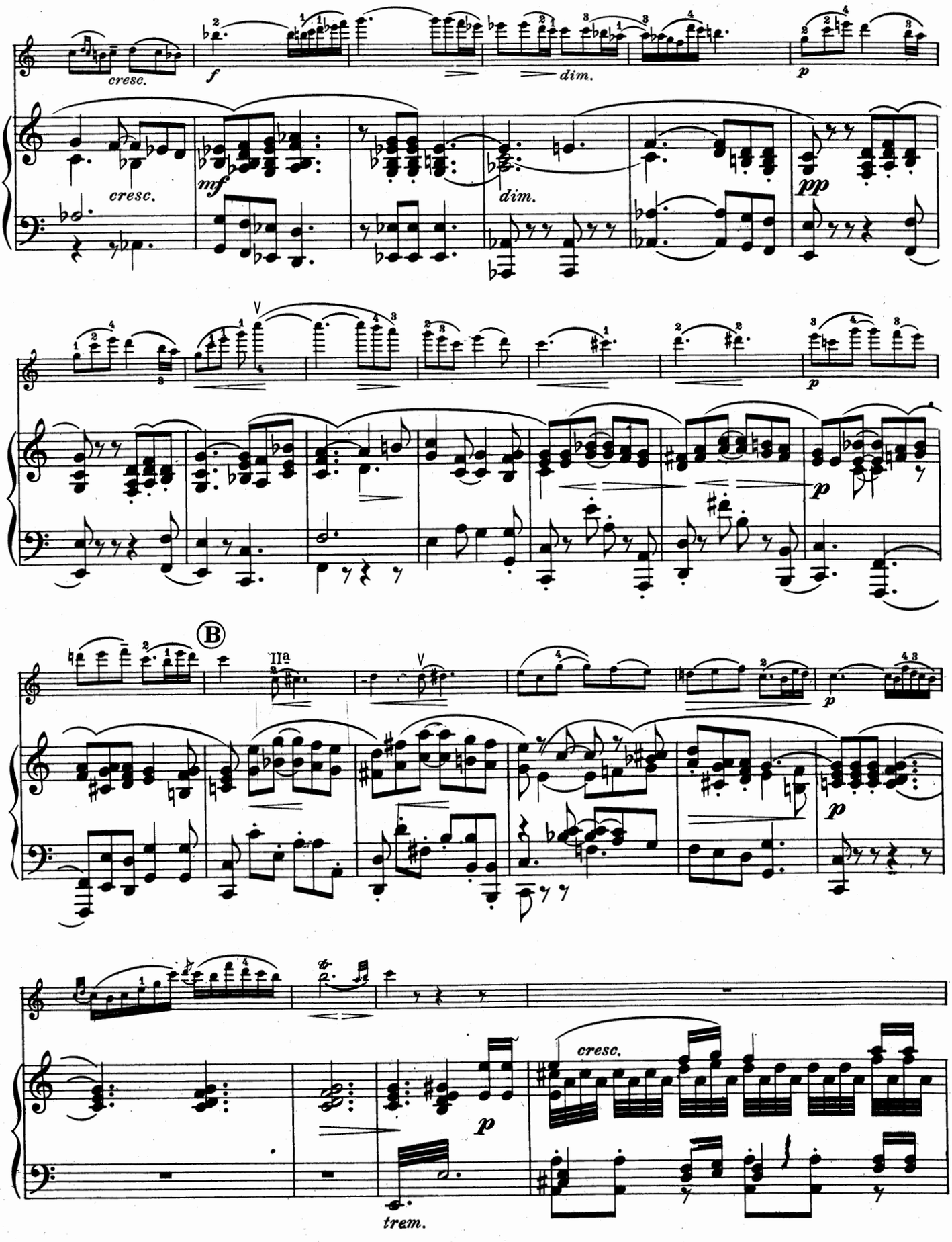


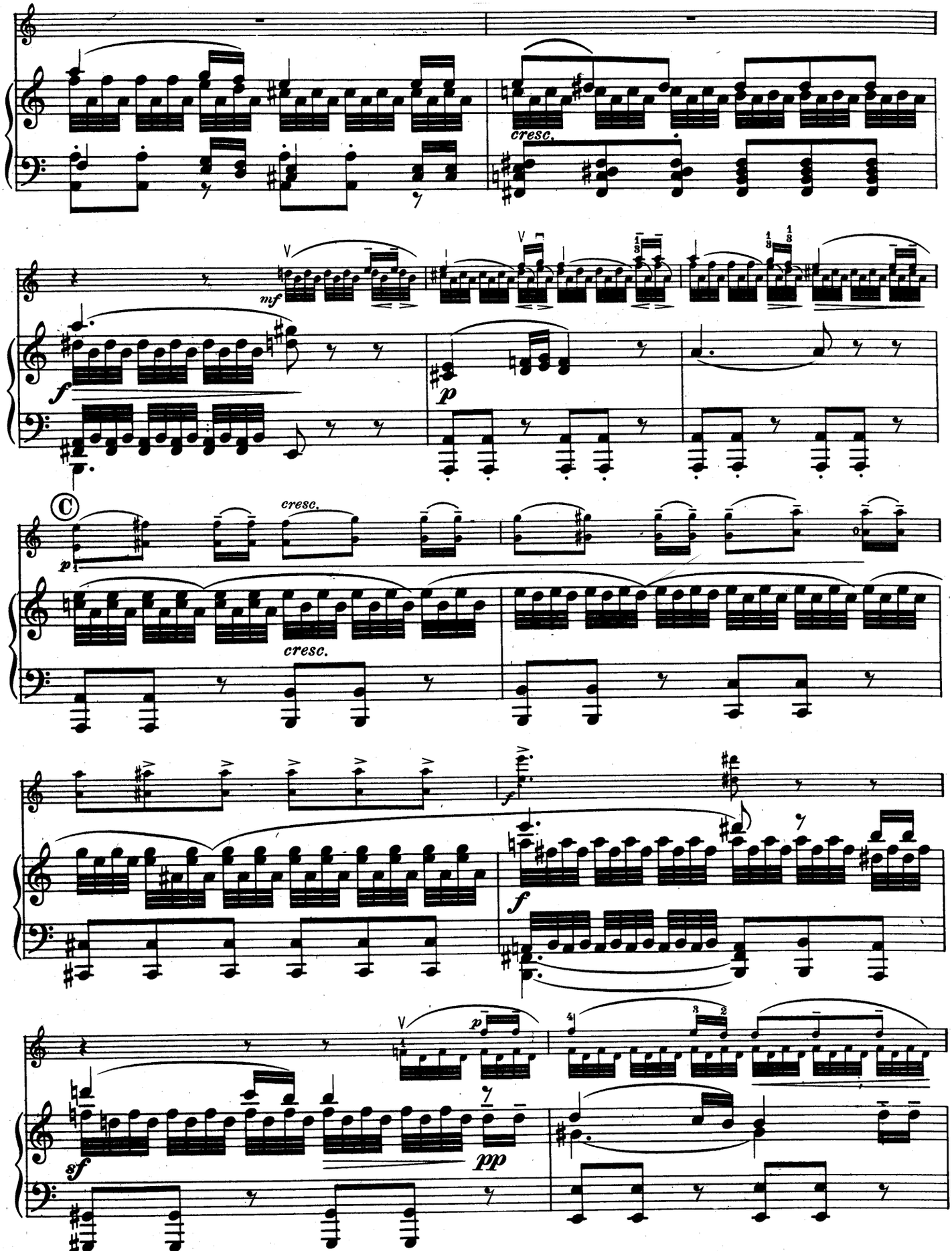

sempre più presto

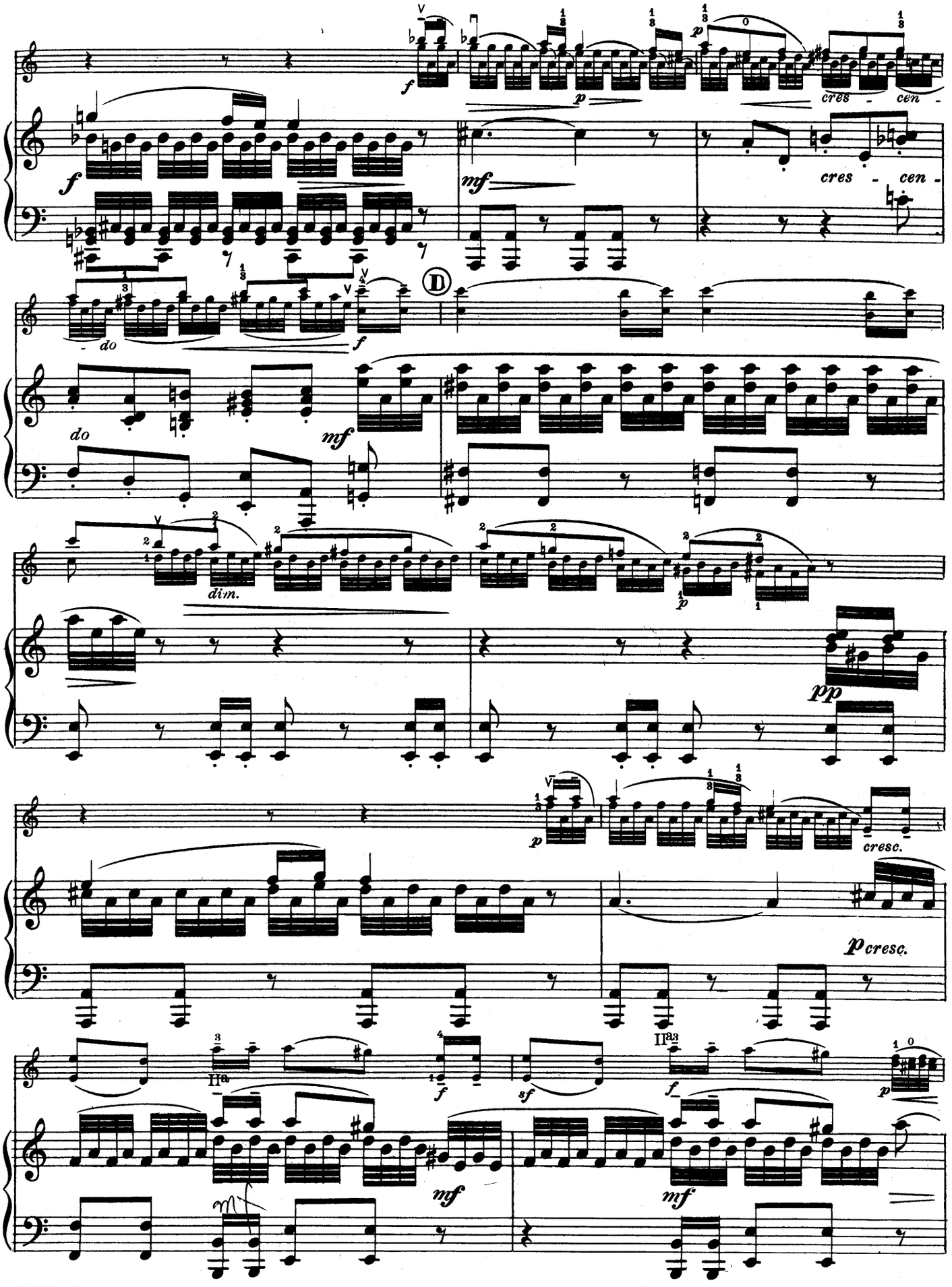


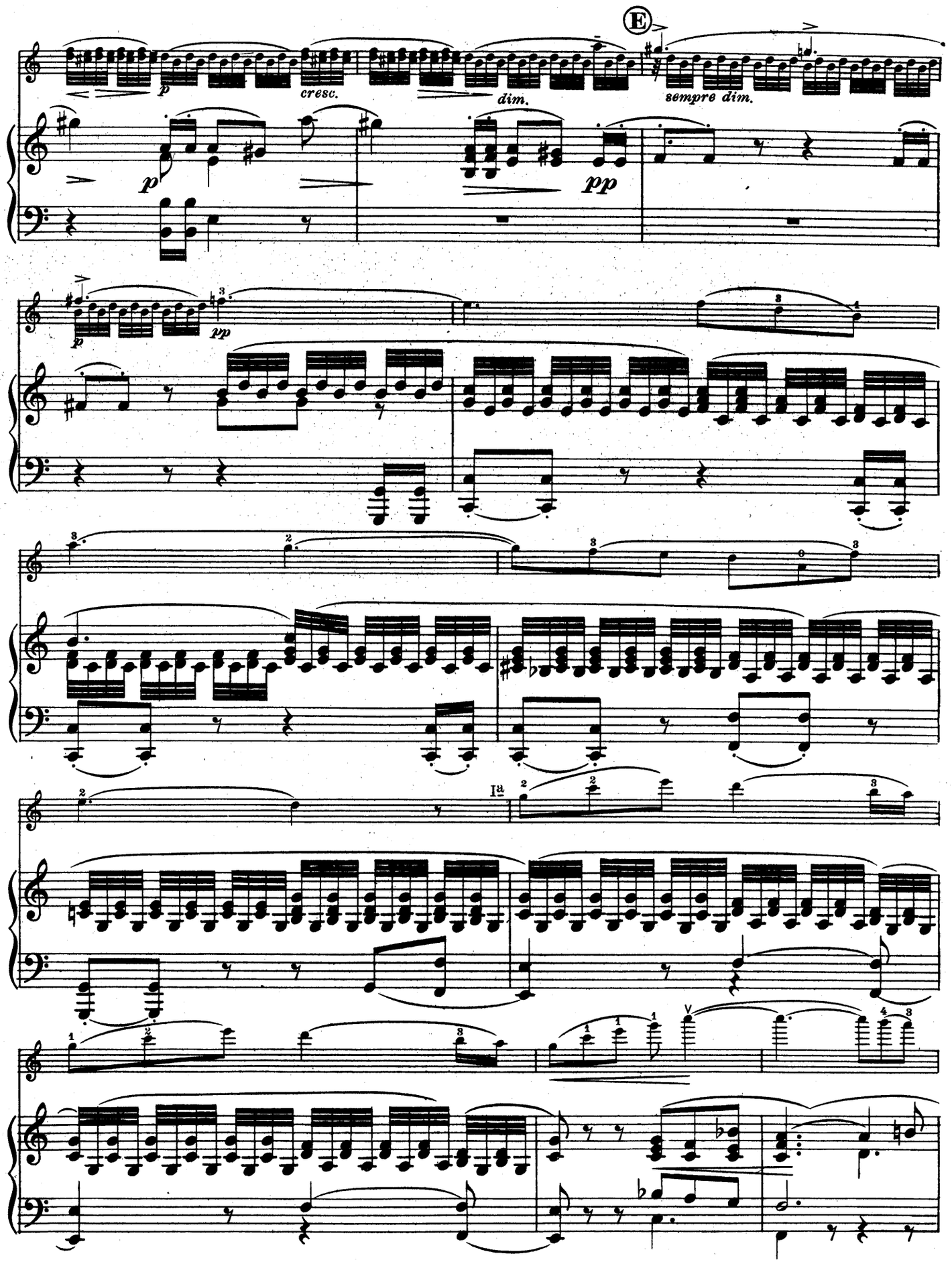

Presto
Grand Detaché
sf
mp
f
sf
cresc.
cresc.
sf
f
mf
cresc.
ff
sf
sf
sf
sf
ff

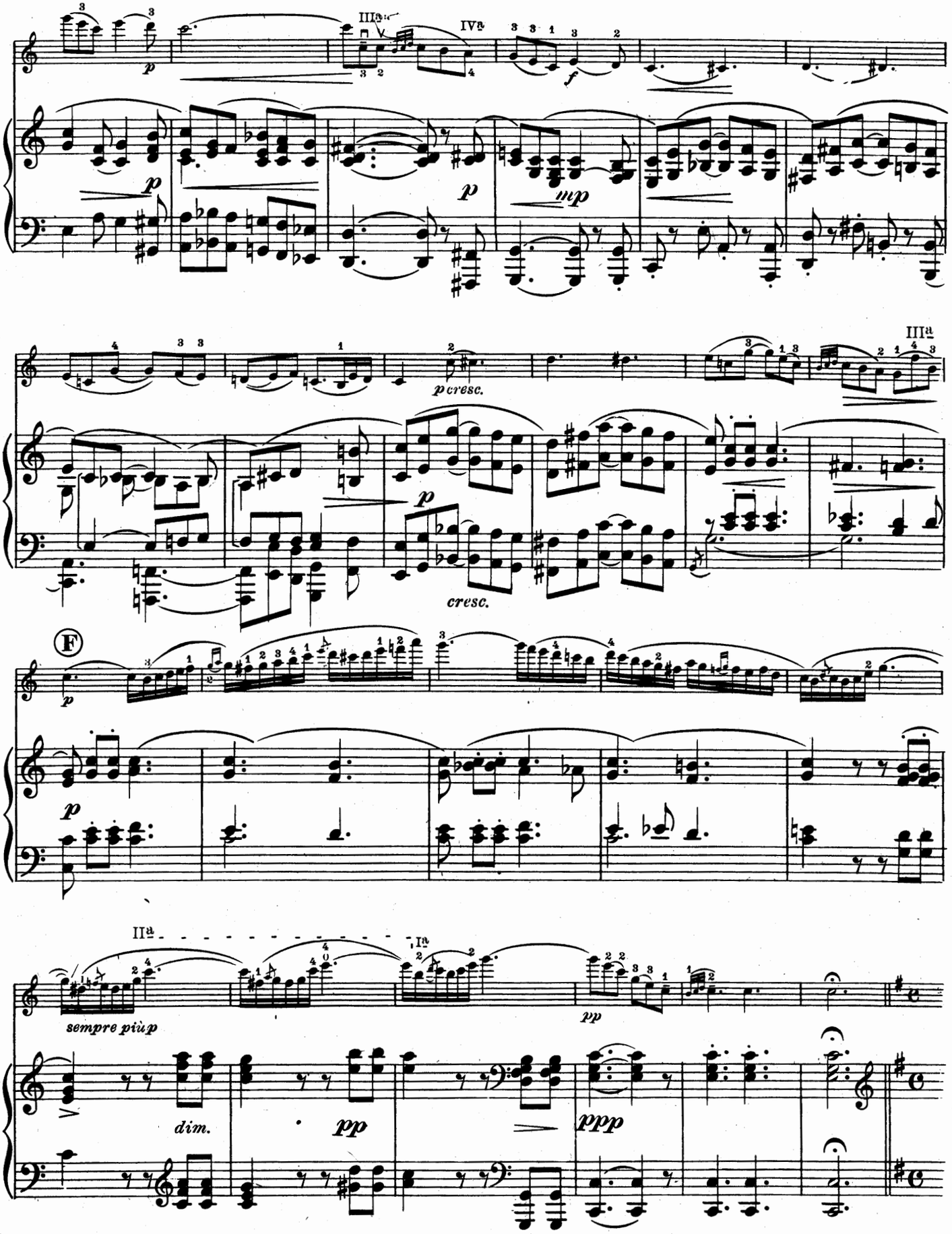

Andante
p
pp
p dolce
IIIa
IIa
p
cresc.
I
dim.
A
IIa
mp
dim.
p


cresc.
f
dim.
p
cresc.
mf
dim.
pp
V
p
B
IIa
V
p
p
cresc.
p
trem.


cresc.
mf
f
p
C
cresc.
p
cresc.
f
f
p
sf
pp


f
p
cres - cen -
mf
cres - cen -
D
f
do
mf
dim.
p
pp
p
cresc.
p cresc.
IIa
f
sf
IIa
f
p
mf
mf


E
p
cresc.
dim.
sempre dim.
pp
Ia


IIIa
IVa
p
f
mp
p cresc.
cresc.
F
IIa
Ia
sempre più p
dim.
pp
ppp

Allegretto non troppo

*mf espress.* *p* *cresc.* *p*

*mf* *p* *p*

*molto cresc.* *f* *dim.* *pp*

*f* *pp*

Allegro molto vivace

*p scherzando* *cresc.*

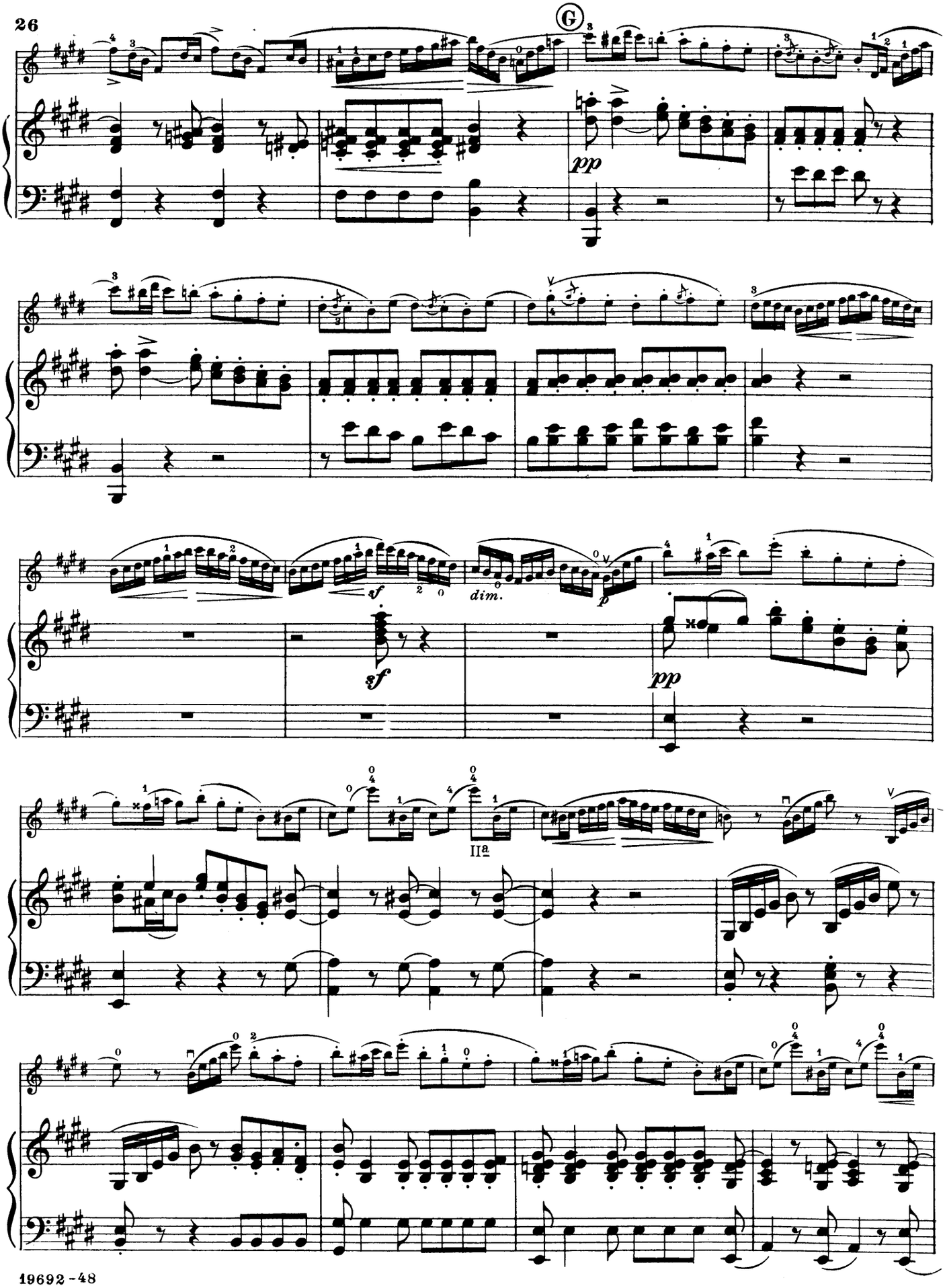
*ff* *p*

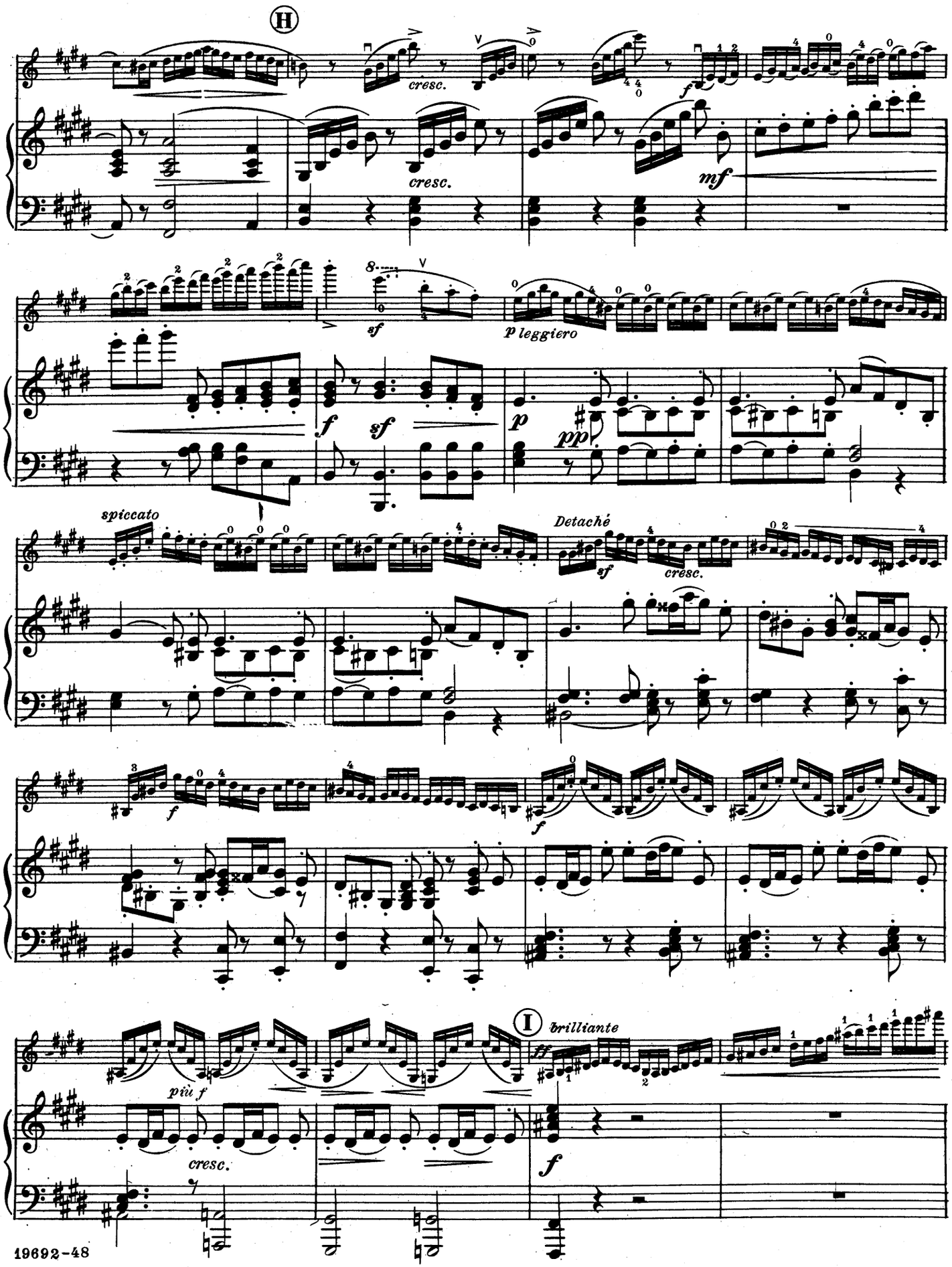
*f* *pp leggiero*

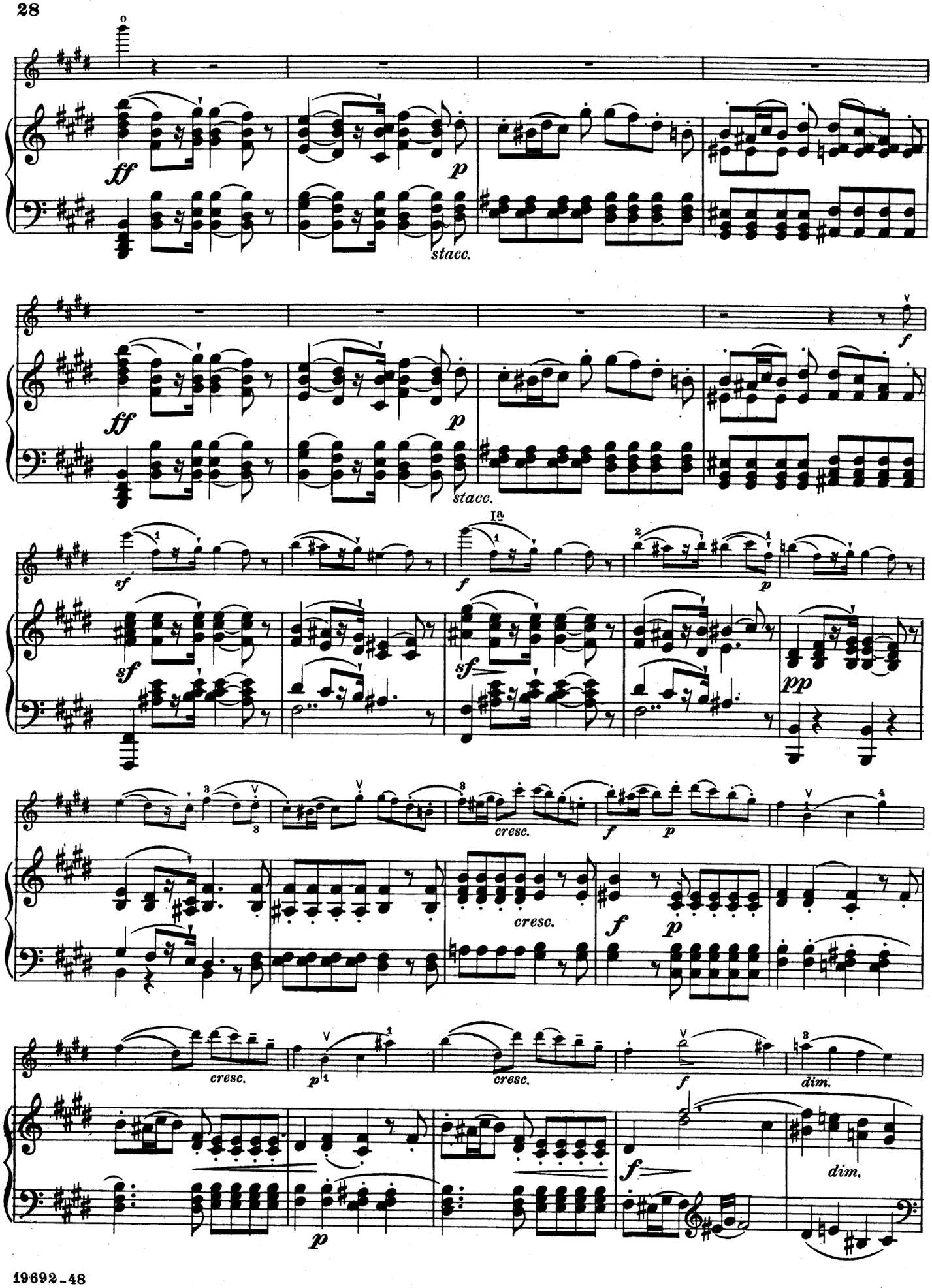
*cresc.* *f* *pp leggiero*

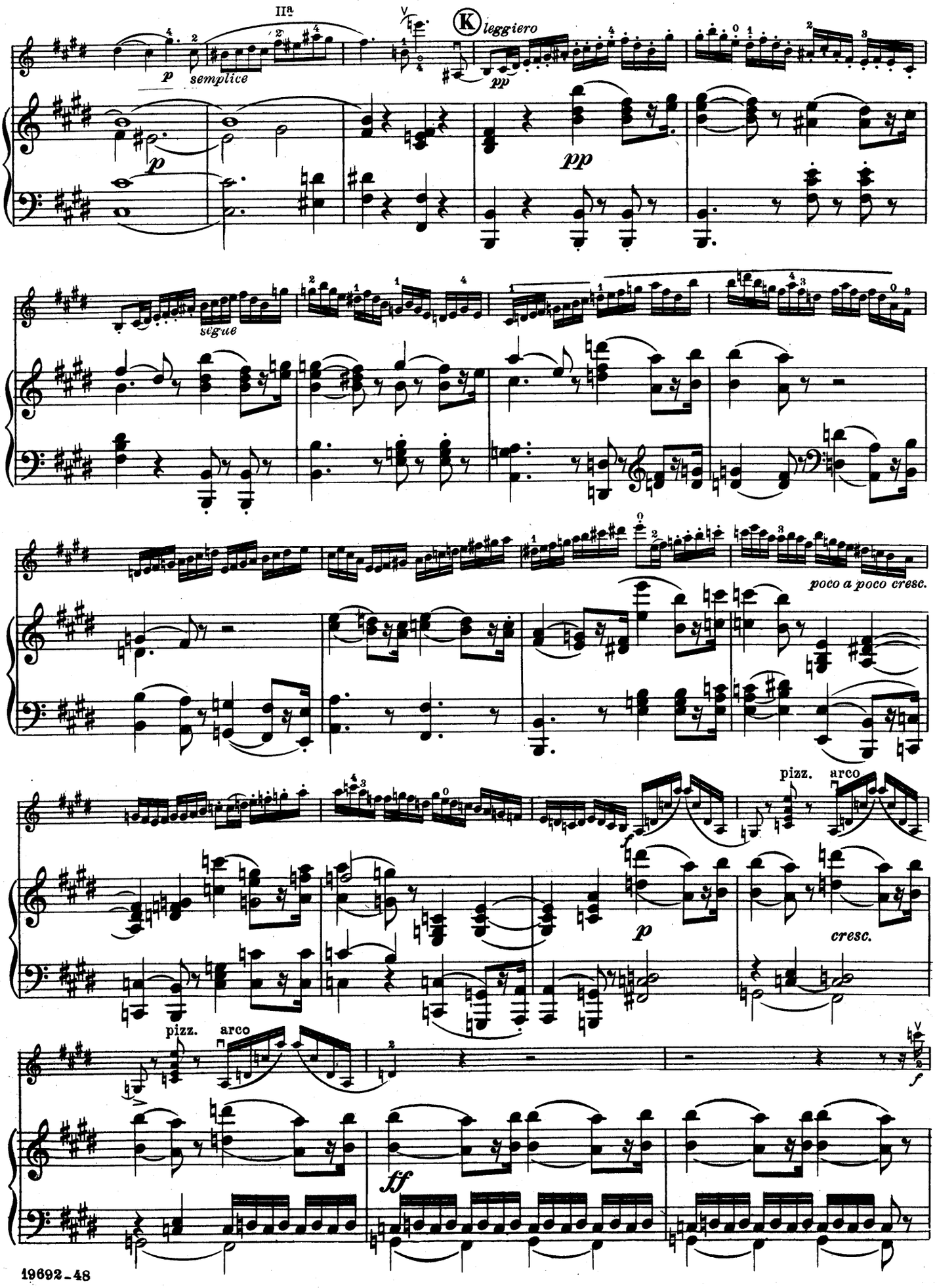
*sempre pp leggiero*

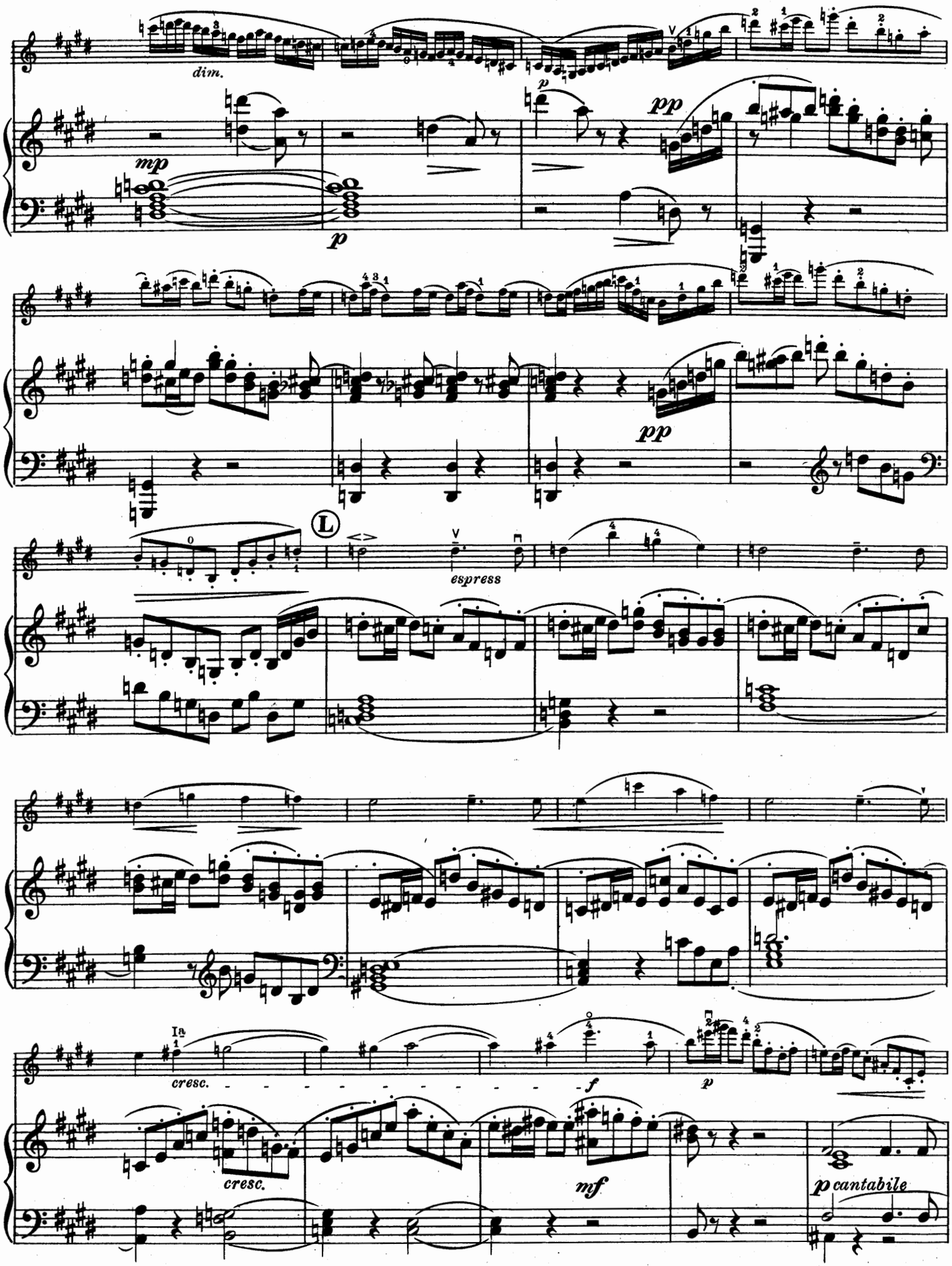
*sempre pp leggiero*

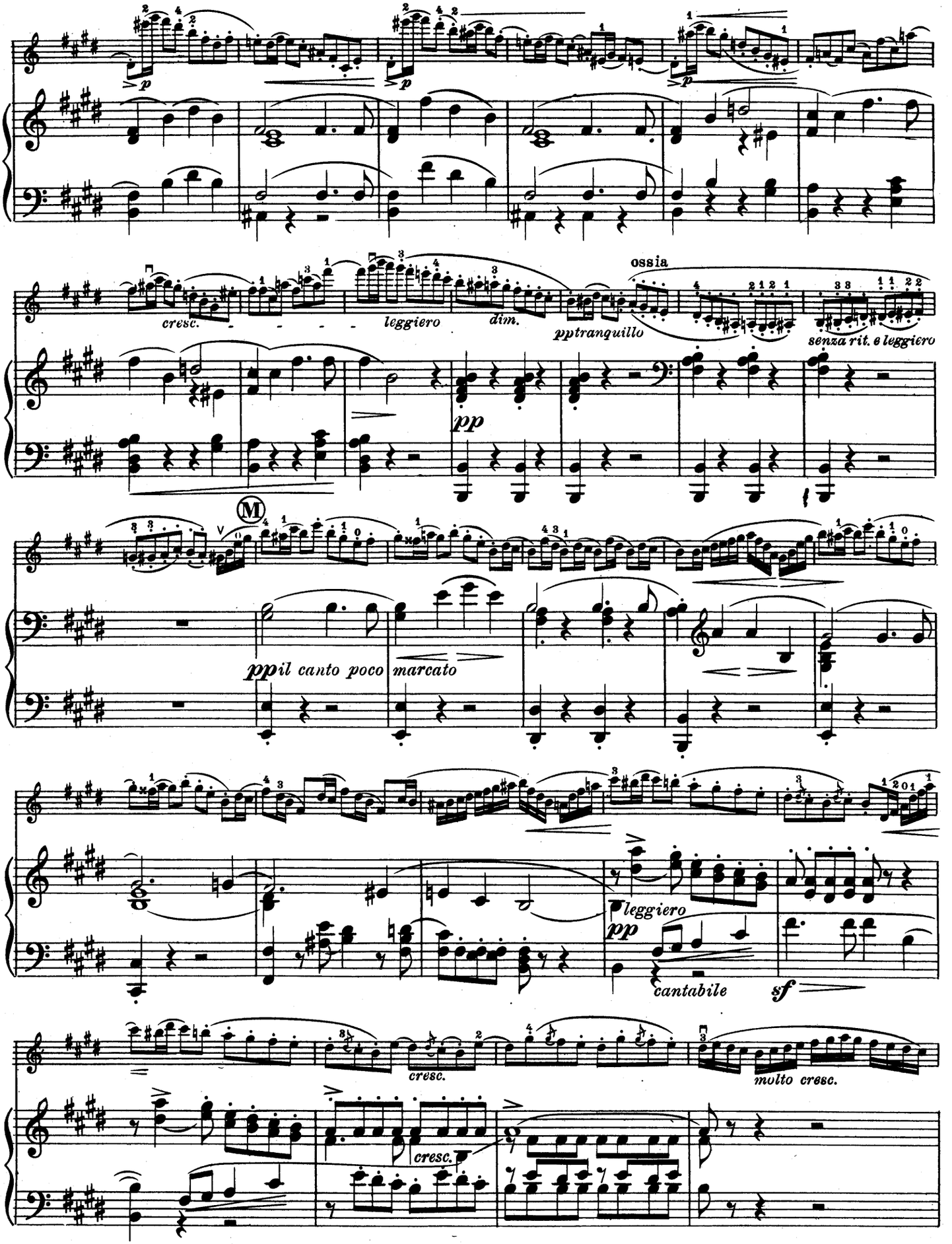

G
pp
sf
dim.
p
sf
pp
IIa

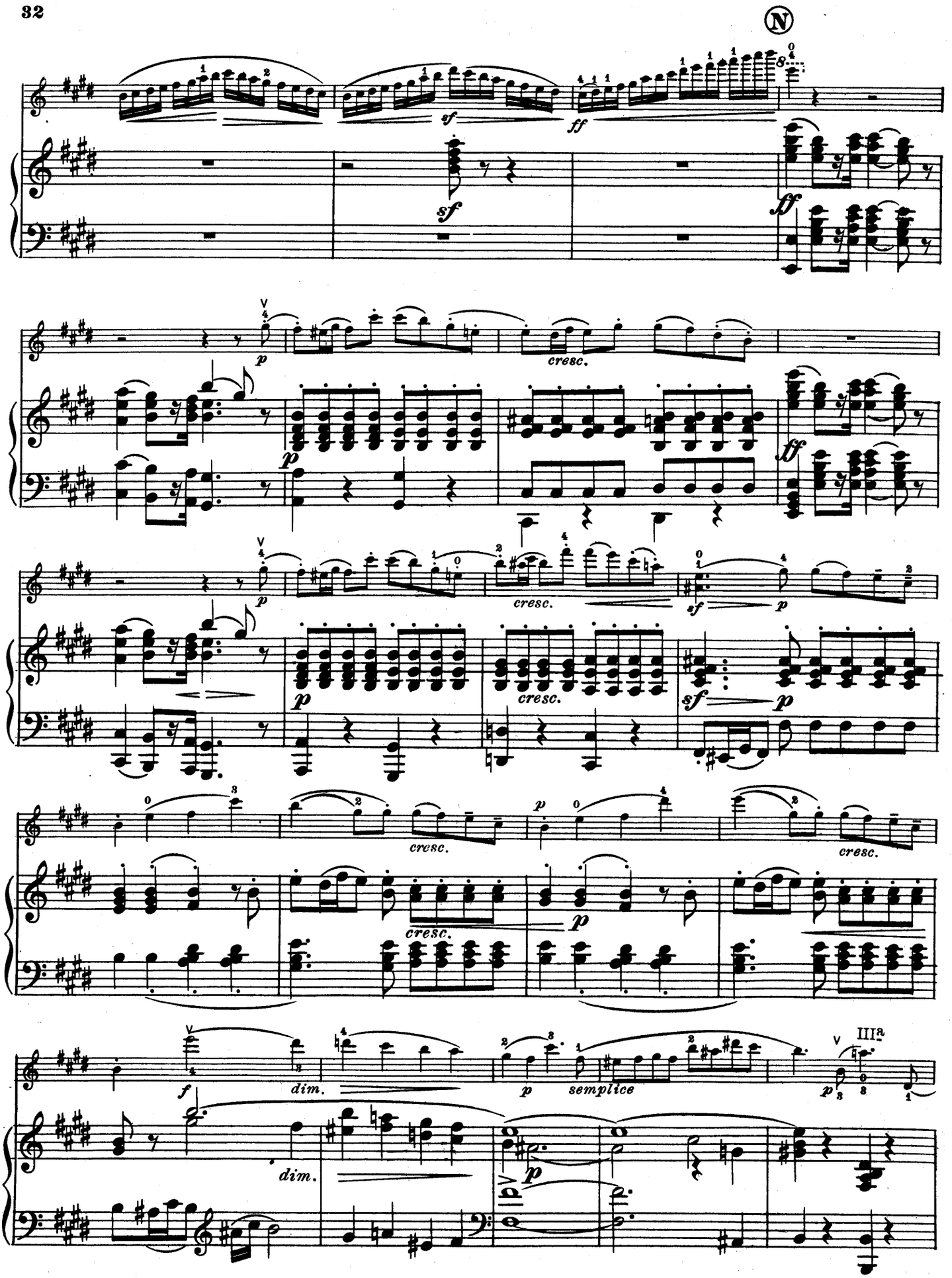

H
cresc.
cresc.
mf
sf
p leggiero
f
sf
p
pp
spiccato
Detaché
sf
cresc.
f
f
I
brilliante
ff
più f
cresc.
f

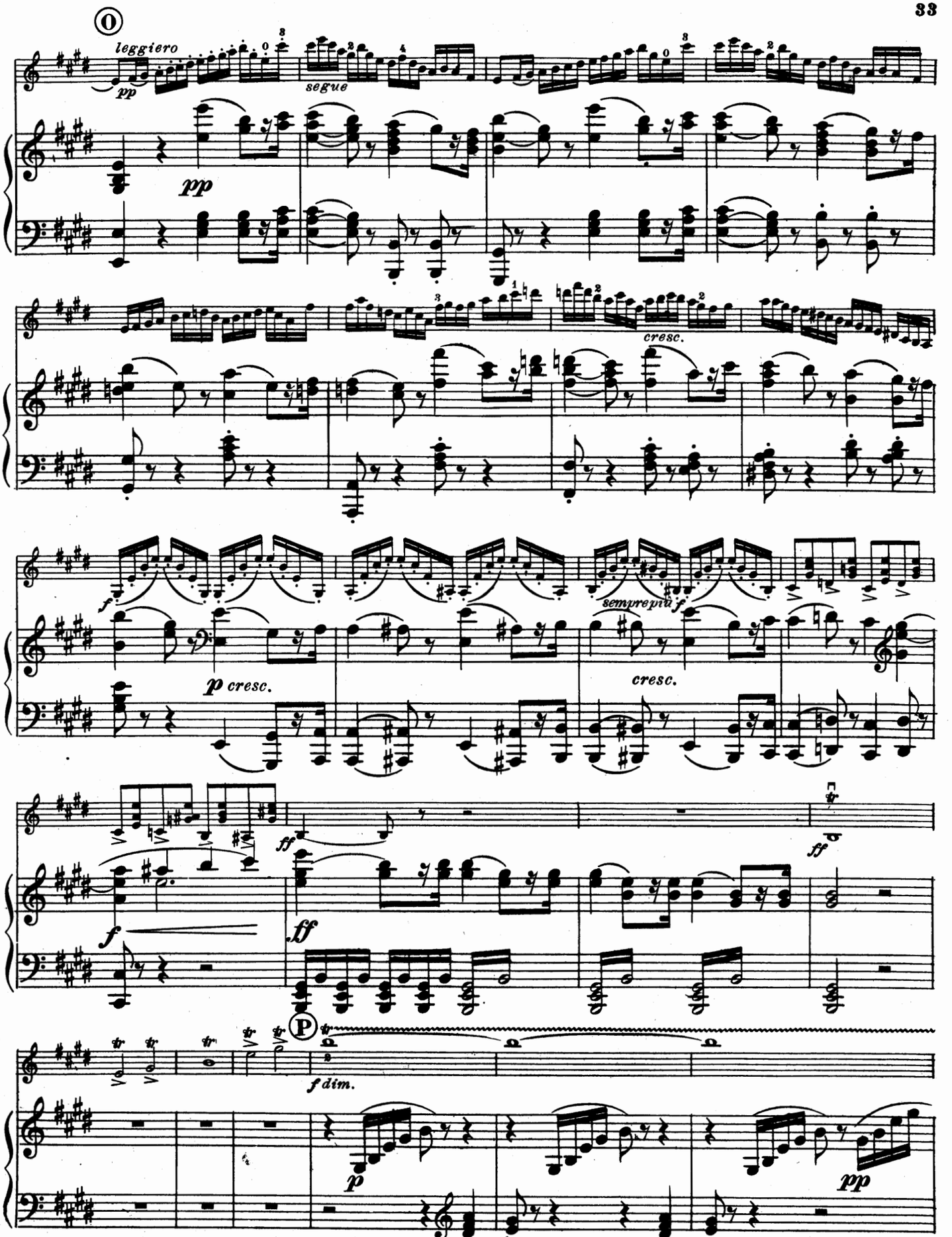

ff
p
stacc.
ff
p
stacc.
f
sf
sf
f
Ia
p
sf
sf
pp
cresc.
f
p
cresc.
f
p
cresc.
p
cresc.
f
dim.
f
dim.
p

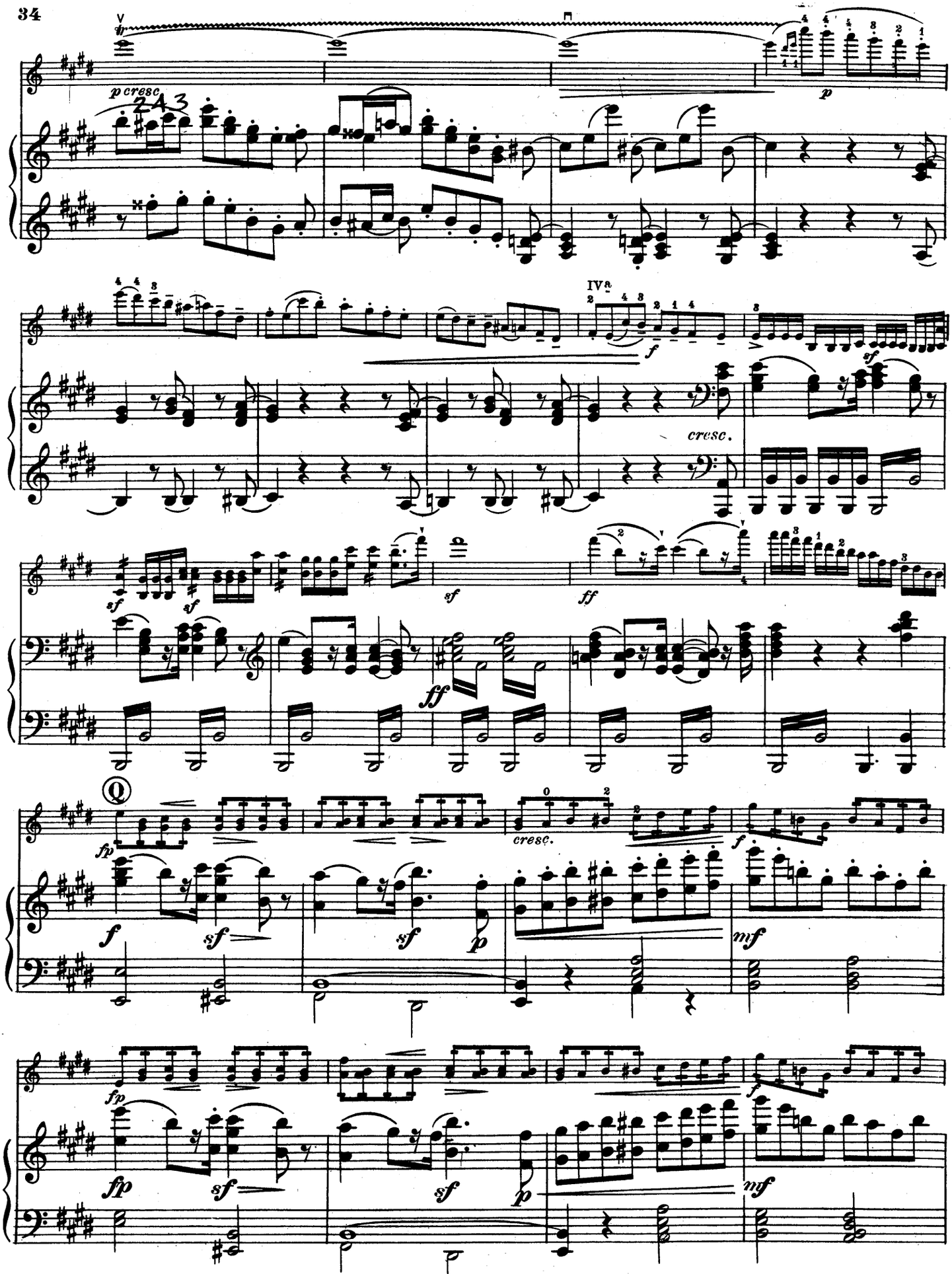

IIª
K leggiero
p semplice
pp
segue
poco a poco cresc.
pizz.
arco
cresc.
ff

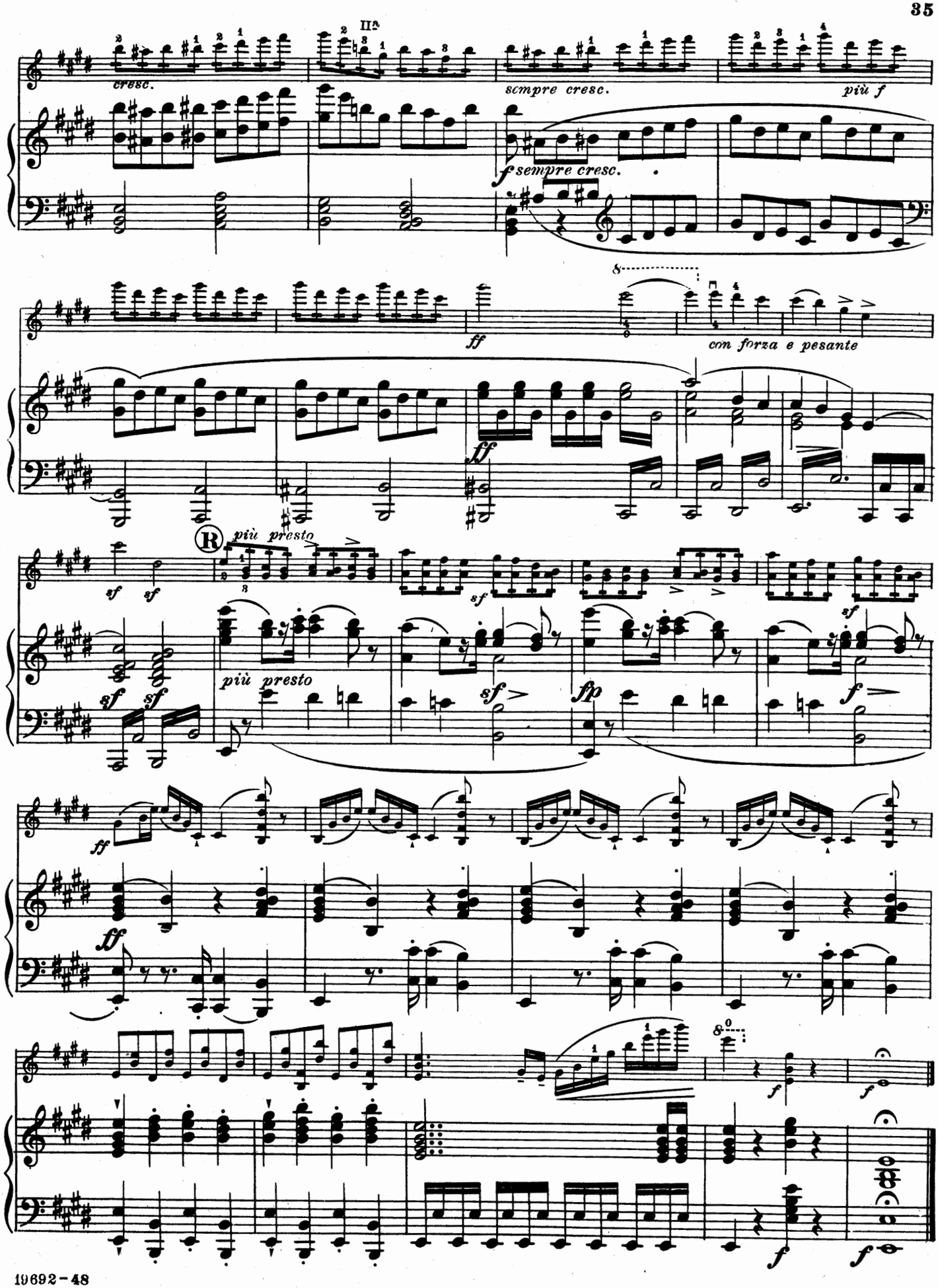

dim.
mp
p
p
pp
pp
L
espress
Ia
cresc.
cresc.
f
p
mf
p cantabile


p
p
p
cresc.
leggiero
dim.
ossia
pptranquillo
senza rit. e leggiero
pp
M
ppil canto poco marcato
leggiero
pp
cantabile
sf
cresc.
molto cresc.
cresc.


N
sf
ff
p
cresc.
sf
dim.
semplice
III a


leggiero
pp
segue
pp
cresc.
f
p cresc.
sempre più f
cresc.
ff
ff
f
ff
P
f dim.
p
pp


p cresc.
p
IV
f
sf
cresc.
sf
sf
ff
ff
Q
fp
f
sf
sf
p
cresc.
f
mf
fp
f
ffp
sf
sf
p
mf


cresc.
sempre cresc.
più f
f sempre cresc.
ff
con forza e pesante
più presto
più presto
sf
fp
f

# Jascha Heifetz

*New*

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*for*

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4. **On Wings of Song,** Op. 34, No. 2 Mendelssohn-Achron
5. **Prophetic Bird,** Op. 82, No. 7..Schumann
6. **Hungarian Dance,** No. 7..Brahms-Joachim
7. **Fileuse** (Spinning Song).....Popper
8. **Valse Bluette** (Air de Ballet).....Drigo
9. **Zapateado** (Spanish Dance).....Sarasate
10. **Malagueña** (Spanish Dance)....Sarasate
11. **Intermezzo Scherzoso**.....Saenger
12. **Meditation,** Op. 32.....Glazounow
13. **La Capricieuse** (Morceau de Genre), Op. 17.....Elgar
14. **Hebrew Melody,** Op. 33.....Achron
15. **Guitarre,** Op. 45, No. 2 Moszkowski-Sarasate

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**Jascha Heifetz**

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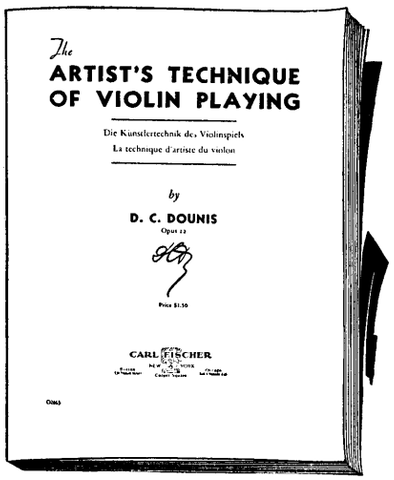
# ARTIST'S TECHNIQUE OF VIOLIN PLAYING

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**Op. 12**

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"The Artist's Technique of Violin Playing" is intended to supplant the traditional method of acquiring technic. Dr. Dounis felt that the old idea that technic could be arrived at only after long, daily repetition of various finger exercises, scales, arpeggios, bow exercises, etc., could be improved upon, and constructed his work according to an economy of time and effort. He aimed at producing results with his exercises and built them with the solution of specific technical problems in mind.

The object of this work is to indicate a method of solving all the problems of higher technic of both hands, with the least possible expenditure of time and energy, and to provide definite suggestions for mastering all technical difficulties. In other words, this book aims to teach *the true method of practicing.*

How well Dr. Dounis has succeeded in his purpose is indicated by the acclaim of those who have looked into his book.

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*Etude*

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