

# MASTERPIECES

For VIOLIN and PIANO

## Series VII

- |   | Prices* |
|---|---------|
| ROMANCE, Op. 40, No. 1 (S 3404).....H. Vieuxtemps   | .45     |
| Expressive beauty and dramatic climaxes make this a most admirable solo. Extreme technical difficulties such as are found in so many of this composer's works are entirely lacking, making it an admirable composition for gifted, medium-advanced players.             |         |
| LES ADIEUX, MELODIE, Op. 9 (S 3011).....Pablo de Sarasate   | .50     |
| In none of his other violin solos has Sarasate given such proofs of genuine melodic inspiration, nor has he surpassed the elegance of style or tuneful originality of this one. Demands fine, broad tone production and considerable, well-developed left-hand agility. |         |
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| A stirring concert waltz offering manifold opportunities for brilliant technical display; demands considerable surety in all the lighter varieties of spiccato and staccato bowing and advanced ability in position playing.  |         |
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| H. Wieniawski   | .60     |
| Two of this composer's best-known shorter concert solos, in a fine new edition, carefully revised and provided with every conceivable suggestion for guidance of either soloist or student.   |         |
| ADAGIO RELIGIOSO, from 4th Concerto, D Minor, Op. 31 (S 3009).....H. Vieuxtemps   | .40     |
| One of Vieuxtemps' most inspired master compositions, in which he voices a song of tender and religious appeal rarely, if ever, equalled in any of his other works for the violin.  |         |
| SPANISH DANCE, No. 7 (S 3755).....Pablo de Sarasate   | .60     |
| Representative example of this writer's most brilliant concert solos. Demands very advanced players.  |         |
| SPANISH DANCE, Op. 58, No. 1 (S 3464).....F. Rehfeld  | .50     |
| Strikingly original and brilliant, this solo offers captivating opportunities for advanced concert Players.   |         |
| AIR VARIE, Op. 22, No. 2 (S 3020).....H. Vieuxtemps   | .50     |
| A fine concert number for the display of difficult double-stop passages and brilliant bowing. For advanced players only.  |         |
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| Brilliant concert arrangement of this strikingly original composition. Highly suitable for advanced soloists of the virtuoso type.  |         |
| SPANISH DANCE, No. 3 (Romanza Andaluza) Op. 22 (S 3795).....Pablo de Sarasate   | .40     |
| One of the most effective solo numbers of a set which made this composer famous.  |         |
| ARIA AND GAVOTTE from the Suite Op. 43 (S 3512).....H. Vieuxtemps   | .50     |
| Brilliant concert numbers in style and form of the classic writers.   |         |
| I LOMBARDI (Jerusalem) Fantaisie (S 3801).....H. Vieuxtemps   | .60     |
| An Operatic arrangement for advanced players.   |         |
| SPANISH DANCE, No. 8 (S 3569).....Pablo de Sarasate   | .60     |
| One of the most melodious of the set of dances by this composer.  |         |

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R BOSTON

CARL FISCHER, Inc., NEW YORK  
COOPER SQUARE

CHICAGO

# "SPANISH DANCES." III.

Violin.

## ROMANZA ANDALUZA.

PABLO de SARASATE, Op. 22.

**Andantino.** IV.

*molto espress.*

III.

*p* *espressivo.*

IV.

*p* *f*

*dim.* *p* *p*

IV.

*p*

IV.

*p* *pp* *cresc.* *poco a*

Violin.

1551512

*poco* *f*

*appassionato.*  
*mf e molto espressivo.*

*f* *poco più lento, espressivo.*  
*p* *molto espressivo.*

*poco rit.* *mf* **Tempo I.**

*poco animato.*

*poco animato.*

*energico. pesante.*  
*f*

*f*

*p* *tranquillo.* **II.**

**IV.**

**II.** *tr* *tr* *tr* *sua...*  
*p* *p* *pp*

# NEW VIOLIN SOLO MUSIC

By AUTHORITATIVE AMERICAN  
and EUROPEAN COMPOSERS

Medium Grade  
of Difficulty

FOR STUDIO OR  
CONCERT STAGE  
SERIES I

First to Fourth  
Position

**AMBROSIO, W. F.** Op. 18, No. 5.  
Air de Ballet (D & G)..... .60  
No. 6. Danse Grotesque. (B  
Minor) ..... .75

Brilliant and very melodious. Demand players of rhythmic surety and rather advanced experience in the lightest styles of bowing.

**Celebrated Fantasias on Popular Folk-songs and Airs with Variations.**

Op. 30, No. 2. Rocked in the Cradle of the Deep. (B flat) .75  
Op. 30, No. 3. Auld Lang Syne. (A) ..... .75  
Op. 30, No. 4. Alice, Where Art Thou? (D Min. & D Maj.) .75  
Op. 30, No. 6. Wearing of the Green. (G)..... .75  
Op. 30, No. 7. Annie Laurie. (D Maj. & D Min.)..... .75  
Op. 30, No. 12. Believe Me, If All Those Endearing Young Charms. Old Irish Song. (A, D Min. & D Maj.) .75  
Op. 30, No. 14. Dixie Land. (A, D Maj. & D Min.)..... .75

These fantasias are all devised for the special use of advanced players of this grade. They have been provided with a large variety of violinistic effects, and bowings. On the whole, they represent a very serviceable class of instructive violin music.

**BACHMAN, ALBERTO.** Tempo di Minuetto. (D & G)..... .65

A pleasing melodious composition which presents little difficulties for players of this grade.

**BENDIX, THEO.** The Dawn of Love. (Morceau Characteristic) (A & E) (Arranged by Gustav Saenger) ..... .50

A catchy, semi-popular violin solo. Excellently suited for young players of fairly advanced ability. Demands good command of the bow.

**BERTON, ROLAND de.** Op. 10, No.

1. La Vera Sorrentina. (Air Varié) (On a Neopolitan Folk Song) (G & C)..... .65  
No. 3. The Minstrel. (Air Varié) (On a Scotch Folk Song) (C, A Min. & A Maj.)..... .65  
No. 4. Tell Me Now, My Little Darling. (Air Varié) (On a Polish Folk Song) (D & G)..... .65  
No. 6. Partant Pour la Syrie. (Air Varié) (On a French Song) (C & D) ..... .65

These Air Variés are of ambitious character. They supply material for well-advanced players of this grade in which opportunity is given for the display of bowing dexterity, well-developed left-hand technic, and a more artistic understanding of the essentials of solo playing.

**CZERWONKY, R.** Gavotte. (G & E Flat) ..... .75

Catchy and very melodious; provided with effective double-stops for more advanced players and simplified readings for less advanced violinists.

**CARLETON, HARRY.** Hungarian Fantasia. (C & F)..... .65

Pretty and very suitable for young players of this grade.

**DONNER, MAX.** Op. 51. Chanson des Sauterelles. (A Min.)... .90

Effective little concert number in style of a *mote perpetuo*. Very brilliant and excellently suited for instructive purposes.

**ENGELMANN, H.** Polish Dance. (B Min. & D Maj.) (Transcribed by Gustav Saenger)..... .65

Spanish Dance. (E Min. & G) (Transcribed by Gustav Saenger) .75

Two spirited melodious dances of national character, which are specially suitable for players of this grade. (Also published for two violins and piano.)

**HARTMANN, ARTHUR.** Seven O'Clock. A Cradle Song. (G) .50

Dainty and very melodious, introducing a very effective close for the simultaneous production of sustained notes with the bow, accompanied by left-hand pizzicati on the open strings.

**KRAMER, A. WALTER.** Op. 32, No. 2. In Elizabethan Days. (Old English Dance) (A & D).... .75

A charming concert solo equally effective in its melodic and harmonic qualities. Contains few difficulties for players of this grade, and offers opportunities for the display of graceful bowing and easy double-stops.

**KRIENS, CHRISTIAAN.** Op. 59, No. 4. Romantic Waltz. (G & D) .60

Melodious and very pleasing with careful and complete indication for fingering, bowing and phrasing.

**MACBETH, ALLAN.** Love in Idleness. Serenata. (C & F) (Arranged by Richard Hofman) .75

Love in Idleness. Serenata (C & F) (Arranged by Basil Althaus) .65  
Simplified Edition.

Two effective concert arrangements of this well-known composition, the first transcribed for players of more advanced technical ability and the second for advanced first position players or such who have already gained a fair knowledge of the first and third positions. The simplified edition contains a double set of fingering, one for position playing, and another for first position only, and is provided with numerous simplified readings of some of the more difficult passages.

**MUSIN, OVIDE.** Op. 22. Berceuse et Piere. (G & E Flat)..... .75

Particularly suitable for the development of legato playing and providing exceptionally effective material for more advanced double-stop playing.

**POTSTOCK, WM. H.** Op. 15. Souvenir de Sarasate. Fantasia Espagnole. (D, G & G Min.)... .65

Very showy and catchy. Provided with rapid passages, double stops, harmonics and left-hand pizzicati. All very effective and brilliant, but easy.

**SAENGER, GUSTAV.** Op. 66. Little Fantasia on Patriotic Airs. (D & G) ..... 1.00

A very effective little fantasia in which such old-time favorites as "Oh, Willie, We Have Missed You," "Hail to the Chief," and "The Girl I Left Behind Me," have been combined with great skill. Particularly designed for the use of players of this grade.

Op. 70, No. 1. Fantaisie Americaine. (D, C & B Flat)..... 1.00

1. Massa's in de Cold Ground.  
2. Oh! Susannah.  
3. Lilly Dale.

4. Tom Big Bee River.  
A fantasia similar in style to those by Singelee, and differing only in the selection of melodic material. In this particular fantasia well-known American songs have been used to excellent advantage for both instructive and solo purposes.

Op. 85, No. 6. Minuet. (G & G Min.) ..... .65

Very melodious and offering manifold opportunities for effective double-stopping.

**SCHERMANN, LEO.** Premiere Petite Fantaisie Hongroise. (D & D Min.) ..... .75

Deuxieme Petite Fantaisie Hongroise. (E, A & A Min.).... .75  
Brilliant and catchy solo material specially designed for young players of this grade and presenting only the easiest styles of bowing grace notes and open harmonics.

**SCHLOMING, HARRY.** Op. 21, No. 1. Festival March. (C & F) ..... .60

Op. 21, No. 2. Valse Lente. (D Min. & D Maj.)..... .50

Op. 21, No. 3. Pizzicato-Caprice. (A & D)..... .50

Op. 21, No. 4. Intermezzo (E Flat) ..... .50

Excellent solo material, all of which demands rather advanced musical understanding and left-hand technical development. The pieces, moreover, demand considerable rhythmic surety and well-developed skill in bowing.

**SEVERN, EDMUND.** Nocturne. (G) .50

A pleasing and effective solo which offers no difficulties for players of this grade.

**Gavotte Moderne.** (D & G)... .60

Very melodious. Calls for good command of the bow in order to insure the precise, rhythmic interpretation demanded by the composition.

**SUDDS, W. F.** Op. 316. In a Garden of Melody. Intermezzo. (G & C) .90

Pretty and rather popular in style. Contains effective, easy double-stop and 8th note passages. Exceedingly well suited for this grade.

Op. 340. Sunshine & Shadow. (A & D) ..... .60

Melodious and semi-popular in character.

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