

Masterpieces for Violin and Piano.

Accolay, J. B. , Concerto No. 1. A minor.....	1 50	Musil, Ovide , Op. 11. No. 3. Mazurka romantique.....	1 25
Alard, D. , Op. 37. Il Trovatore (Verdi), Fantasia (revised and fingered).....	1 25	— Op. 14. Mazurka de Bravoura No. 2.....	1 25
— Op. 42. L'Aragonesa. Valse de Concert.....	1 00	Prume, F. , Favorite pieces, Op. 1. La Melancolie. Op. 2. No. 6. Le petit Savoyard. Rev. and fing. by A. Gruenwald.....	50
— Op. 47. Faust, Fantaisie de Concert (rev. and fing.).....	1 25	Raff, J. , Op. 85. No. 3. Cavatina.....	50
— Op. 49. Morceaux de Salon.		Ries, Franz , Op. 26. Suite I. No. 5. Introduction and Gavotte.	75
No. 4. La Sevillana (rev. and fing.).....	75	— Op. 34. Suite III. In G major.....	1 00
No. 8. Berceuse and Tyrolienne (rev. and fing.).....	75	No. 1. Moderato.....	75
No. 10. Brindisi Waltz (rev. and fing.).....	75	No. 2. Bourree.....	65
Artot, J. , Op. 4. Souvenir de Bellini, Fantaisie brillante.....	75	No. 3. Adagio.....	50
Bach, Joh. Seb. , Celebrated Air, arr. by A. Wilhelmj.....	40	No. 4. Gondoliera.....	50
Bazzini, A. , Op. 25. La Ronde des Lutins (The Round of the Goblins), Scherzo fantastique. (rev. and fing.).....	1 25	No. 5. Perpetuum Mobile.....	75
Berlioz, Ch. de , Airs varies.		Rode, P. , Op. 10. Andante with variations in G, rev. by David.	50
No. 1. D minor Op. 1.	No. 2. D major Op. 2.....@	Saint-Lubin, L. de , Op. 44. Adagio religioso (rev. and fing.).....	65
No. 3. E major Op. 3.	No. 4. B major Op. 5.....@	Saint-Saens, C. , Op. 28. Introduction and Rondo capriccioso (rev. and fing.).....	1 50
No. 5. E major Op. 7.	No. 6. A major Op. 12.....@	— Op. 45. Prelude du Deluge, with Harmon. ad lib.....	75
No. 7. E major Op. 15.	No. 8. D major Op. 42.....@	Sarasate, Pablo de , Op. 9. Les Adieux, Melodie.....	60
No. 9. D major Op. 52.	No. 10. D major Op. 67.....@	— Op. 20. Zigeunerweisen (Gipsy Airs).....	75
No. 11. A major Op. 79.	No. 12. G major Op. 88.....@	— Op. 23. Spanish Dances. No. 5. Playera. No. 6. Zapateado.	1 00
No. 13. Bb major. Op. 121. No. 14. G major.....@	50	Scharwenka, Xaver , Op. 3. No. 1. Polish National Dance, arr. by G. Hollaender.....	60
— The same complete in 2 Volumes.....@	net 2 00	Sitt, Hans , Op. 31. Concertino in E minor.....	1 50
— Concertos		Spohr, Louis , Barcarolle.....	30
No. 1. D major Op. 16.....	1 00	Svendsen, Joh. S. , Op. 28. Romance (rev. and fing.).....	75
No. 2. B minor Op. 32.....	1 50	Tschalkowsky, P. , Op. 2. No. 3. Chant sans Paroles (Song without words).....	35
No. 7. G major Op. 76.....	1 00	— Op. 11. Andante cantabile from the Quartet.....	60
No. 9. A minor Op. 104.....	1 00	— Op. 40. No. 2. Chanson triste for Violin and Piano or Organ.....	35
— Op. 30. Le Tremolo. Caprice sur un theme de Beethoven.....	1 25	— Op. 40. No. 6. 2d Song without words for Violin and Piano or Organ.....	50
— Op. 32. Andante & Rondo Russe from the 2d Concerto. (rev. and fing.).....	1 00	— Op. 42. No. 3. Melodie.....	65
— Op. 100. Fantaisie, Scene de Ballet. (rev. and fing.).....	1 00	Vieuxtemps, Henry , Op. 11. Fantaisie Caprice.....	1 00
Brahms, Joh. , Hungarian Dances, arr. by F. Hermann. Book I. & II.....@	1 00	— Op. 22. No. 2. Air varie D minor.....	75
Bruch, Max , Op. 47. Kol Nidrei, Adagio.....	75	No. 3. Reverie (Adagio) (rev. fing.).....	50
Chopin, Fr. , Op. 9. No. 2. Notturmo, Arr. by A. Wilhelmj.....	40	— Op. 38. Ballade and Polonaise (rev. and fing.).....	75
David, Ferd. , Op. 5. Introduction et Variations sur le Theme "Je suis le petit Tambour." (rev. and fing.).....	1 00	Wagner, Richard , Albumleaf (Romance), transcr. by Aug. Wilhelmj (rev. and fing.).....	65
Dellbes, Leo , "Le Pas des Fleurs," Valse (Intermezzo) from the Ballet "Naila." Transcription by E. Sauret. (rev. and fing.).....	1 00	— The same simplified.....	50
Ernst, H. W. , Op. 10. Elegie with Introduction by L. Spohr.....	50	— Dreams.....	50
Godard, Benj. , Op. 35. Canzonetta from Concerto romantique.....	60	Wienlawski, H. , Op. 3. Souvenir de Posen. I. Mazurka caracteristique (rev. and fing.).....	60
— Op. 128. No. 3. Adagio pathetique, (rev. and fing.).....	75	— Op. 17. Legende (rev. and fing.).....	50
— Op. 128. No. 5. Serenade Andaleuse, (rev. and fing.).....	1 00	— Op. 19. Two characteristic Mazurkas "Obertass" and "Dudziarz" (Le Menetrier Mazurka) rev. and fing. by Pollitzer.....	1 00
— Berceuse from Jocelyn.....	50	— Op. 22. Second Concert in D minor (rev. and fing.).....	2 00
Grieg, Edvard , Op. 8. Sonata in F.....	90	— Romance from the same (rev. and fing.).....	60
— Op. 46. Peer Gynt Suite.....	90	— A la Zingara from the same (rev. and fing.).....	75
Hauser, Mlka , Op. 34. "Birdie in the Tree" (Das Voeglein im Baum.) Caprice Burlesque, (rev. and fing.).....	90	— Kuliawiak, Second Mazurka.....	50
— Op. 39. No. 3. Reverie. No. 4. Nocturne, (rev. and fing.).....	90	Wilhelmj, August , Op. 10. Romance.....	50
— Op. 43. Hungarian Rhapsody (rev. and fing.).....	90	— Paraphrase on Walther's Prize Song from "The Mastersingers".....	75
Hubay, Jenoe , Op. 32. Czardas Scene "Hejre Kati".....	85	— Swedish Melody.....	50
Leonard, H. , Op. 2. Souvenir de Haydn, Fantaisie.....	1 00	Zarsycki, Alex. , Op. 26. Mazurka.....	75
— Op. 30. Souvenir de Bade, Fantaisie.....	1 00		
— Op. 57. No. 3. Melancolie.....	50		

Published by **CARL FISCHER**, New York.

MAZOURKA.

A. Zarzycki, Op. 26.

VIOLIN. *Vivo.*

PIANO. *ff sf f*

dim.

p cresc. f

p cresc. f

pp

First system of musical notation. The top staff is a single melodic line starting with a *pizz.* (pizzicato) marking, followed by an *arco* (arco) marking. The bottom staff is a grand staff (treble and bass clefs) with dynamic markings *f* and *sf*. The key signature has one sharp (F#).

Second system of musical notation. The top staff continues the melodic line with various articulations. The bottom staff continues the accompaniment with dynamic markings *f* and *sf*. The key signature has one sharp (F#).

Third system of musical notation. The top staff features a *f* dynamic marking and sixteenth-note passages with a '6' (sextuplet) marking. The bottom staff continues the accompaniment with a *f* dynamic marking. The key signature has one sharp (F#).

Fourth system of musical notation. The top staff includes *pizz.* and *arco* markings, along with a *p* (piano) dynamic marking and a triplet marking. The bottom staff includes a *pp* (pianissimo) dynamic marking. The key signature has one sharp (F#).

First system of musical notation. The upper staff contains a melodic line with a fermata and a dynamic marking of *f* with a triplet. The lower staff contains a piano accompaniment with a dynamic marking of *mf* and a triplet.

Second system of musical notation. The upper staff features a triplet and a dynamic marking of *dim.*. The lower staff also features a triplet and a dynamic marking of *dim.*.

Third system of musical notation. The upper staff includes a dynamic marking of *cresc.*, a fermata, and a dynamic marking of *sf*. The lower staff includes a dynamic marking of *cresc.* and a dynamic marking of *f*.

Fourth system of musical notation. The upper staff includes a dynamic marking of *sf*, a dynamic marking of *sf cresc.*, a dynamic marking of *sf*, and a dynamic marking of *sf*. The lower staff includes a dynamic marking of *ff* and a fermata with the number 10 below it.

First system of musical notation. The upper staff features a melodic line with triplets and a *dim.* marking. The piano accompaniment in the lower staves begins with a forte (*f*) dynamic and includes a *dim.* marking.

Second system of musical notation. The upper staff starts with a piano (*p*) dynamic, includes a *cresc.* marking, and ends with a forte (*f*) dynamic. The piano accompaniment also starts with *p*, includes a *cresc.* marking, and ends with *f*.

Third system of musical notation. The upper staff includes a *pizz.* marking and a forte (*f*) dynamic. A large slur with the number 18 spans across the system. The piano accompaniment features a *pp* dynamic and a forte (*f*) dynamic.

Molto meno mosso.

Fourth system of musical notation. The upper staff is marked *arco* and starts with a forte (*f*) dynamic. The piano accompaniment is marked *ff pesante.* and features a series of chords with downward-pointing stems. Dynamics include *f* and *sf*.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff is a piano accompaniment with chords and single notes. Dynamics include *sf* (sforzando) and *meno f* (meno forte).

Second system of musical notation. The upper staff features a rapid sixteenth-note passage marked *pizz.* (pizzicato) and *p* (piano), followed by a section marked *arco* (arco). The lower staff continues the piano accompaniment with a *pp* (pianissimo) dynamic.

Third system of musical notation. The upper staff has a melodic line with a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The lower staff includes a *cresc.* marking and a *f espressivo.* (f marcato) dynamic. A *C* (Coda) symbol is present at the end of the system.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with chords and moving lines.

mp sf cresc. mp sf cresc. accel.

Tempo I.

f ff

pizz. arco ff pp leggiero.

ff pizz. arco ff pizz. arco

System 1: Treble clef with a dotted line and '8' above it, indicating an eighth-note pattern. Dynamics include *p* and *pp*. The piano accompaniment starts with *pp* and features a descending line in the right hand and a steady bass line in the left hand.

System 2: Treble clef with a fermata over a note. Dynamics include *f*, *ff*, and *f*. The piano accompaniment features a series of chords in the right hand and a rhythmic bass line in the left hand. A *stip.* (staccato) marking is present at the end of the system.

System 3: Treble clef with a fermata over a note. Dynamics include *dim.* and *p*. The piano accompaniment features a series of chords in the right hand and a rhythmic bass line in the left hand. A *stip.* (staccato) marking is present at the beginning of the system.

System 4: Treble clef with a fermata over a note. Dynamics include *cresc.*, *f*, and *18*. The piano accompaniment features a series of chords in the right hand and a rhythmic bass line in the left hand. A *stip.* (staccato) marking is present at the beginning of the system.

First system of musical notation. The upper staff is marked *pizz. arco* and *cresc.* with a dynamic of *f*. The lower staff is marked *p legg.* and *cresc.* with a dynamic of *f*. The key signature has one sharp (F#) and the time signature is 3/4. The system contains six measures.

Second system of musical notation. The upper staff features a sixteenth-note pattern with dynamics *ff* and *f*. The lower staff features a similar pattern with dynamics *ff* and *f*. The system contains six measures.

Third system of musical notation. The upper staff is marked *molto dim.* and *rubato.* with dynamics *molto dim.* and *p*. The lower staff is marked *molto dim.* and *p*. The system contains six measures.

Fourth system of musical notation. The upper staff is marked *Più lento.* with dynamics *pp* and *p*. The lower staff is marked *pp* and *mf* with dynamics *pp* and *pp*. The system contains six measures.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a *cresc.* marking and a triplet of eighth notes. The lower staff (bass clef) contains a bass line with a triplet of eighth notes and a *p* marking.

Second system of musical notation. The upper staff features a melodic line with a *f* marking and a triplet, followed by a long, sweeping melodic phrase. A dashed line with the number '8' above it spans the first part of this phrase. The text *Tempo I.* is written above the end of the phrase. The lower staff contains a bass line with a *mf* marking and a *f* marking.

Third system of musical notation. The upper staff features a complex, rhythmic melodic line with a *ff* marking and accents. The lower staff contains a bass line with a *ff* marking and a triplet of eighth notes.

Fourth system of musical notation. The upper staff features a complex, rhythmic melodic line with a *ff* marking and accents, ending with a *pizz.* marking. The lower staff contains a bass line with a *ff* marking and accents.

250413

Compositions ^{AND} Arrangements FOR VIOLIN and PIANO BY GUSTAV SAENGER.

Op. 84. Paraphrase on Sigmund's Love Song
(from R. Wagner's "Walküre"). 1.15

Op. 83. Concertino No. I. (G Minor). 1.45

Op. 5. Six little Pieces. (1st Position)
1-2. Romance and Minuet 75
3. Gavotte. 50
4. Capriccio. 75
5. Barcarole. 65
6. Berceuse. 50
(Complete in one Book). 2.00

Op. 93. Select Concert Pieces (Chaminade)
1. La Lisonjera. (The Flatterer). 65
2. Danse pastorale. 90
3. Barcarole. 65
4. La Morena. (Caprice). 75
5. Serenade. 50
6. Guitare. (Caprice). 65
7. Valse Caprice 1.15

Op. 85. Six Compositions (For advanced Players)
1. March. 65
2. Ballade. 50
3. Canzonetta. 75
4. Chant d'amour. 50
5. Gavotte. 50
6. Minuet. 65
(Complete in one Book). 2.00

Twelve Solos (Medium difficulty).
1. The Shepherd's Pipe. Pastoral L. Gregh 65
2. Sailor's Song . . . Op. 68 N° 1. Edvard Grieg 40
3. Grandmother's Minuet "2. Edvard Grieg 50
4. At the Cradle . . . Op. 68 N° 5. Edvard Grieg 40
5. Berceuse Op. 22 N° 3. G. Karganoff 50
6. Escamilla. . . Habanera . . . Ernesto Redla 65
7. Chacone. A Durand 65
8. Petite Mazurka . . . Op. 2. W. Sapellnikoff 65
9. Dorothy. . . Old Eng. Dance. Seymour Smith 50
10. Mazurka. . . Op. 9. Cah I. N° 2. J. J. Paderewski 50
11. La Vivandière Carl Bohm 65
12. Polka Bohème Op. 82 N° 7 Anton Rubinstein 65

Four easy Dances by Franz Behr.
Waltz 65
Polka 50
Mazurka 40
Galop 50

Little Fantasias (1st and 3d Position).
Op. 64-66. On Patriotic Airs, No. I. II. III. a 1.00
Op. 67-69. On American Melodies, No. I. II. III. a 1.00
Op. 73-75. On College Songs, No. I. II. III. a 1.00
Op. 76. . . . On Children Songs. 1.00
Op. 77. . . . On Scotch Melodies 1.00
Op. 78. . . . On Irish Melodies. 1.00
Op. 79. . . . On German Melodies. 1.00

American Fantasias (1st Position).
Op. 87. . . . On Children Songs. 90
Op. 88. . . . On Patriotic Songs 90
Op. 89. . . . On Old American Songs. 90
Op. 90. . . . On Minstrel Songs. 90
Op. 91. . . . On Religious Airs. 90
Op. 92. . . . On College Songs 1.00

Op. 94. Select Modern Ballet Music.
1. Pas des Echarpes 90
from C. Chaminade's Ballet: "Callirhoë"
2. Pas des Amphores " " " " 90
3. Callirhoë " " " " 50
4. Valse. " " " " 75
5. Danse Orientale " " " " 65
6. Mazurka. . . . from L. Delibes' Ballet: "La Source" 75
7. Danse Circassienne " " " " 90
8. Pas de Naila " " " " 65
9. Pas des Voiles. " " " " 90
10. Valse. from " " " "Coppélia" 75
11. Mazurka. " " " " 90
12. Czardas " " " " 75
13. Rustic Dance. E. Meyer-Helmond. 1.00
14. Czárdás. . . . from Rubinstein's Ballet: "La Vigne" . 90
15. Vins d'Italie. " " " " 90
16. Laendler. " " " " 90
17. Dance of the Bayadères " " Opera "Feramors" 75
18. Torchlight Dance. " " " " 1.00
19. Ballet Music No. I. . . . from Gounod's Opera "Faust" 75
20. Ballet Music No. II " " " " 65
21. Ballet Music No. III. " " " " 65
22. Ballet Music No. IV. " " " " 65
23. Ballet Music No. V " " " " 75
24. Marche de la Cloche from Delibes' Ballet "Coppélia". 75

Op. 97. Four Airs de Ballet. (1st Position).
1. Air de Ballet fr. Gounod's Opera "Faust". 50
2. Valse de la Poupée fr. Delibes' Ballet "Coppélia" 50
3. Danse de la Gipsy from Saint-Saëns'.
Opera: "Henry VIII". 65
4. Danse de Fête fr. Delibes' Ballet "Coppélia". . . 50