

Masterpieces for Violin and Piano.

Accolay, J. B. , Concerto No. 1. A minor.....	1 50	Musin, 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. 23. 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.....	@ 50	Saint-Lubin, L. de , Op. 44. Adagio religioso (rev. and fing.).....	65
No. 3. E major Op. 3. No. 4. B major Op. 5.....	@ 50	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.....	@ 50	— Op. 45. Prelude du Deluge, with Harmon. ad lib.....	75
No. 7. E major Op. 15. No. 8. D major Op. 42.....	@ 50	Sarasate, Pablo de , Op. 9. Les Adieux, Melodie.....	60
No. 9. D major Op. 52. No. 10. D major Op. 67.....	@ 50	— Op. 20. Zigeunerweisen (Gipsy Airs).....	75
No. 11. A major Op. 79. No. 12. G major Op. 88.....	@ 50	— 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		Spoehr, Louis , Barcarolle.....	30
No. 1. D major Op. 16.....	1 00	Svendseu, 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 1. & 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
Delibes, 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. 8. Souvenir de Posen. I. Mazurka caracteristique (rev. and fing.).....	60
— Op. 123. No. 3. Adagio pathetique, (rev. and fing.).....	75	— Op. 17. Legende (rev. and fing.).....	50
— Op. 123. No. 5. Serenade Andalouse, (rev. and fing.).....	1 00	— Op. 19. Two characteristic Mazurkas "Obertass" and "Dudziaz" (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, Miska , Op. 34. "Birdie in the Tree" (Das Voeglein im Baum.) Caprice Burlesque, (rev. and fing.).....	90	— Kuiawiak, 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.

"ZIGEUNERWEISEN."

Es ist nicht gut möglich, die Art und Weise der Ausführung dieses Stückes genau vorzuschreiben. Dasselbe soll ganz frei wiedergegeben werden, um dem Charakter einer improvisirten ZIGEUNER-MUSIK möglichst nahe zu kommen.

Il est impossible d'indiquer exactement l'interprétation de ce morceau. Il doit être exécuté très librement presque *ad libitum*, selon l'individualité de chacun, en se rapprochant toutefois le plus possible de la manière des "ZIGEUNER!"

Pablo de Sarasate, Op. 20.

Moderato.

VIOLIN.

PIANO.

ff *mf*

IV

II

f

pizz. Lento.

irrespassioné.

First system of musical notation. The upper staff features a melodic line with a *rall.* marking, a *p* dynamic, and a *rit. pp* ending. The lower staff provides harmonic accompaniment, also marked *rall.*

Second system of musical notation. The upper staff includes trills (*tr.*), a *f rit. espressivo.* marking, a *dim.* dynamic, and a *rit. presses. rit. pp* ending. The lower staff is marked *rit. espressivo.*

Third system of musical notation. The upper staff features a *rit.* marking, an *ad lib.* section, another *rit.* marking, a *vite.* marking, and a *molto rit.* ending. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff includes an *8va.* marking, a *pp* dynamic, and markings for *en glissant.*, *en retenant.*, and *dim.*. The lower staff includes the marking *suives.*

Fifth system of musical notation. The upper staff includes an *8va.* marking, a *rit.* marking, a *fa tempo.* marking, a *pp rit.* marking, and a *f* dynamic. The lower staff includes a *pp* dynamic.

First system of musical notation. The upper staff features a melodic line with trills and slurs, marked with *rit.* and *rit.*. The lower staff shows piano accompaniment with chords and single notes.

Second system of musical notation. The upper staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic, followed by a *p* dynamic. The lower staff continues the piano accompaniment.

Third system of musical notation. The upper staff is marked *frit. en mesure.* and features a complex melodic passage. The lower staff includes a *pp* dynamic marking.

Fourth system of musical notation. The upper staff includes markings for *rit.*, *colla parte.*, and *rit.*. The lower staff continues the piano accompaniment.

Fifth system of musical notation. The upper staff is marked *Un peu plus lento.* and *avec Sourdine.*. The lower staff is marked *avec beaucoup d'expression.* and *pp*. The system concludes with a series of chords in the piano part.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two flats. The music features a melodic line in the treble with accents and a piano (*pp*) dynamic marking. The grand staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two flats. The music includes a melodic line with a *PPP* dynamic marking and a *rit.* (ritardando) instruction. A first ending bracket is present, followed by a second ending. The grand staff accompaniment includes chords and a bass line.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two flats. The music features a melodic line with a *rit.* instruction followed by *a tempo.* and a sixteenth-note run. The grand staff accompaniment includes chords and a bass line.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps and the time signature is 3/4. The tempo is marked *Allegro molto vivace.* The music features a melodic line with a *ff* (fortissimo) dynamic marking and a *mf* (mezzo-forte) dynamic marking. The grand staff accompaniment includes chords and a bass line.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps and the time signature is 3/4. The music features a melodic line with a *f* (forte) dynamic marking and a *p* (piano) dynamic marking. The grand staff accompaniment includes chords and a bass line.

8va.....

f *p*

This system contains the first two staves of music. The upper staff features a complex melodic line with many sixteenth notes and some grace notes. The lower staff is a piano accompaniment with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

p

This system contains the next two staves. The piano accompaniment continues with a steady rhythm. Dynamics include *p* (piano).

1 2 pizz. pizz. arco. *f* *p*

This system contains the third and fourth staves. It includes first and second endings for a melodic phrase. Performance instructions include *pizz.* (pizzicato) and *arco.* (arco). Dynamics include *f* (forte) and *p* (piano).

8va..... pizz. arco. *f* *p*

This system contains the fifth and sixth staves. The upper staff has a melodic line with an *8va* (octave) marking. Performance instructions include *pizz.* and *arco.* Dynamics include *f* and *p*.

8va.....

This system contains the final two staves of music on the page. The piano accompaniment concludes with a series of chords. Dynamics include *f* and *p*.

musical score system 1, first system. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *molto più. pp*. The system contains two measures of music, with a first ending bracket over the final two notes of the second measure and a second ending bracket over the final two notes of the second measure.

musical score system 2, second system. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps. The system contains two measures of music, with a first ending bracket over the final two notes of the second measure.

musical score system 3, third system. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps. The tempo/mood is marked *p*. The system contains two measures of music, with a first ending bracket over the final two notes of the second measure.

musical score system 4, fourth system. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps. The system contains two measures of music, with a first ending bracket over the final two notes of the second measure.

First system of musical notation. The upper staff features a melodic line with a *f^{8va}* dynamic marking. The piano accompaniment is marked *pp*.

Second system of musical notation. The upper staff includes markings for *pizz.* and *arco.*. The piano accompaniment is marked *f* and *p*.

Third system of musical notation. The upper staff has a *8va* marking. The piano accompaniment is marked *f animes.*.

Fourth system of musical notation. The upper staff includes markings for *arco.* and *8va*. The piano accompaniment is marked *plus animes.*.

Fifth system of musical notation. The upper staff has a *8va* marking. The piano accompaniment is marked *ff* and *pizz.*.



"ZIGEUNERWEISEN."

I
II } Strings.
III }
IV } **Violin.**

It is impossible to express in words the manner of performing this Composition. The interpretation is to be free and the Character of Zingara (Gipsy) Music improvised as much as the ability of the performer will admit.

Pablo de Sarasate, Op. 20.

Moderato.

f

f

f

pizz.

Lento. II
arco.

f *très passioné* *rall.*

p *rit.* *pp* *f rit. espressivo.*

dim. *rit.* *pressez.*

rit. *pp* *f a tempo.*

Violin.

The musical score consists of ten staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamics and performance instructions:

- Staff 1: *rit.*, *ad lib.*, *pp*, *rit.*, *rit.*, *molto rit.*
- Staff 2: *pp*, *en glissant.*, *en retenant.*
- Staff 3: *dim.*, *rit.*
- Staff 4: *f a tempo.*, *pp rit.*, *f*
- Staff 5: *rit.*, *rit.*, *p*
- Staff 6: *f*, *pp*
- Staff 7: *f rit.*, *en mesure.*
- Staff 8: *rit.*, *Gliding in chromatic scale.*
- Staff 9: *rit.*

Other markings include *ad lib.*, *en glissant.*, *en retenant.*, *dim.*, *f a tempo.*, *pp rit.*, *f*, *rit.*, *p*, *f*, *pp*, *f rit.*, *en mesure.*, *rit.*, *Gliding in chromatic scale.*, and *rit.*

Violin.

Un peu plus lent.

avec Sourdine.

avec beaucoup d'expression.

pp 1

pp

rit.

a tempo.

Allegro molto vivace.

ff

sva

pizz.

pizz.

pizz.

arco.

sva

pizz.

arco.

sva

Violin.

poco più. pp

1 2 3 2

1 2 2 1

IV *f* 0 0 + pizz. pizz. + arco

sva. Animez *f* + arco Plus animez

sva.

sva. *cresc.* *ff* pizz.

