

106788

Masterpieces for Violin and Piano.

Accolay, J. B. , Concerto No. 1. A minor.....	1 50	Musini, 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'Aragonese. 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. 28. 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. Saint-Lubin, L. de, Op. 44. Adagio religioso (rev. and fing.).....	65
No. 1. D minor Op. 1. No. 2. D major Op. 2.....	@ 50	Saint-Saens, C. , Op. 28. Introduction and Rondo capriccioso (rev. and fing.).....	1 50
No. 3. E major Op. 3. No. 4. B major Op. 5.....	@ 50	— Op. 45. Prelude du Deluge, with Harmon. ad lib.....	75
No. 5. E major Op. 7. No. 6. A major Op. 12.....	@ 50	Sarasate, Pablo de , Op. 9. Les Adieux, Melodie.....	60
No. 7. E major Op. 15. No. 8. D major Op. 42.....	@ 50	— Op. 20. Zigeunerweisen (Gipsy Airs).....	75
No. 9. D major Op. 52. No. 10. D major Op. 67.....	@ 50	— Op. 23. Spanish Dances. No. 5. Playera. No. 6. Zapateado.....	1 00
No. 11. A major Op. 79. No. 12. G major Op. 88.....	@ 50	Scharwenka, Xaver , Op. 8. No. 1. Polish National Dance, arr. by G. Hollaender.....	60
No. 13. Bb major. Op. 121. No. 14. G major.....	@ 50	Sitt, Hans , Op. 31. Concertino in E minor.....	1 50
— The same complete in 2 Volumes.....	@net 2 00	Spohr, Louis , Barcarolle.....	60
— Concertos		Svendsen, Joh. S. , Op. 28. Romance (rev. and fing.).....	75
No. 1. D major Op. 16.....	1 00	Tchailkowsky, P. , Op. 2. No. 3. Chant sans Paroles (Song without words).....	35
No. 2. B minor Op. 32.....	1 50	— Op. 11. Andante cantabile from the Quartet.....	60
No. 7. G major Op. 76.....	1 00	— Op. 40. No. 2. Chanson triste for Violin and Piano or Organ.....	35
No. 9. A minor Op. 104.....	1 00	— Op. 40. No. 6. 2d Song without words for Violin and Piano or Organ.....	50
— Op. 30. Le Tremolo. Caprice sur un theme de Beethoven.....	1 25	— Op. 42. No. 3. Melodie.....	65
— Op. 32. Andante & Rondo Russe from the 2d Concerto. (rev. and fing.).....	1 00	Vieuxtemps, Henry , Op. 11. Fantaisie Caprice.....	1 00
— Op. 100. Fantaisie. Scene de Ballet. (rev. and fing.).....	1 00	— Op. 22. No. 2. Air variee D minor.....	75
Brahms, Joh. , Hungarian Dances, arr. by F. Hermann. Book I. & II.....	@ 1 00	No. 3. Reverie (Adagio) (rev. fing.).....	50
Bruch, Max , Op. 47. Kol Nidrei, Adagio.....	75	— Op. 38. Ballade and Polonaise (rev. and fing.).....	75
Chopin, Fr. , Op. 9. No. 2. Notturmo, Arr. by A. Wilhelmj.....	40	Wagner, Richard , Albumleaf (Romance), transcr. by Aug. Wilhelmj (rev. and fing.).....	65
David, Ferd. , Op. 5. Introduction et Variations sur le Theme "Je suis le petit Tambour." (rev. and fing.).....	1 00	— The same simplified.....	50
Delibes, Leo , "Le Pas des Fleurs," Valse (Intermezzo) from the Ballet "Naila." Transcription by E. Sauret. (rev. and fing.).....	1 00	— Dreams.....	50
Ernst, H. W. , Op. 10. Elegie with Introduction by L. Spohr... 50		Wieniawski, H. , Op. 8. Souvenir de Posen. I. Mazurka caracteristique (rev. and fing.).....	60
Godard, Benj. , Op. 35. Canzonetta from Concerto romantique..... 60		— Op. 17. Legende (rev. and fing.).....	50
— Op. 128. No. 3. Adagio pathetique, (rev. and fing.).....	75	— Op. 19. Two characteristic Mazurkas "Obertass" and "Dudziarz" (Le Menetrier Mazurka) rev. and fing. by Pollitzer.....	1 00
— Op. 128. No. 5. Serenade Andalouse, (rev. and fing.).....	1 00	— Op. 22. Second Concert in D minor (rev. and fing.).....	2 00
— Berceuse from Jocelyn.....	50	— Romance from the same (rev. and fing.).....	60
Grieg, Edvard , Op. 8. Sonata in F.....	90	— A la Zingara from the same (rev. and fing.).....	75
— Op. 46. Peer Gynt Suite.....	90	— Kuiaiwak, Second Mazurka.....	50
Hauser, Miska , Op. 34. "Birdie in the Tree" (Das Voeglein im Baum.) Caprice Burlesque, (rev. and fing.).....	90	Wilhelmj, August , Op. 10. Romance.....	50
— Op. 39. No. 3. Reverie. No. 4. Nocturne, (rev. and fing.)... 90		— Paraphrase on Walther's Prize Song from "The Mastersingers".....	75
— Op. 43. Hungarian Rhapsody (rev. and fing.).....	90	— Swedish Melody.....	50
Hubay, Jenoe , Op. 32. Czardas Scene "Hejre Kati".....	85	Zarsycki, Alex. , Op. 28. Mazurka.....	75
Leonard, H. , Op. 2. Souvenir de Haydn, Fantaisie.....	1 00		
— Op. 30. Souvenir de Bade, Fantaisie.....	1 00		
— Op. 57. No. 8. Melancolie.....	50		

Published by CARL FISCHER, New York.



OBERTASS.

Mazurka.

Revised & fingered by
A. POLLITZER.

H. WIENIAWSKI, Op. 19.

I.

Violin.

Piano.

Violin part: *ff*, *sf*, *sf*, *sf*, *sf*, *vibrato*, *p*

Piano part: *ff*, *p*

Piano part: *p*

Violin part: *ff*, *f*, *mf*, *p*, *pp*, *glissée.*

Piano part: *p*

con grazia.

rit.
rit. p

dolce.
rit.
sul. A -

f ff
f
p

First system of musical notation. The top staff is a single melodic line with various ornaments and fingerings (0, 1, 2). The bottom two staves are a grand staff with chords and bass lines. Dynamics include *ff*.

Second system of musical notation. The top staff features a melodic line with ornaments and fingerings (1, 2, 3, 4, 1). The bottom two staves are a grand staff with chords and bass lines. Dynamics include *p*.

Third system of musical notation. The top staff continues the melodic line with ornaments and fingerings (3). The bottom two staves are a grand staff with chords and bass lines.

Fourth system of musical notation. The top staff features a melodic line with ornaments and fingerings, marked with *vibrato* and *p*. The bottom two staves are a grand staff with chords and bass lines, marked with *ff* and *p*.

The first system of music consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various ornaments and dynamics, including a forte (f) dynamic. The grand staff below it consists of a treble clef staff and a bass clef staff, both with a key signature of one sharp. The bass staff contains a bass line with chords and single notes, also marked with a forte (f) dynamic.

The second system continues the musical piece. The top staff features a melodic line with a dynamic range from fortissimo (ff) to pianissimo (pp), including a glissando (glissez.) marking. The grand staff below it shows a bass line with chords and rests, marked with a piano (p) dynamic.

The third system shows the continuation of the melody in the top staff and the bass line in the grand staff. The dynamics are marked with piano (p) and pianissimo (ppp).

The fourth system concludes the piece. The top staff includes markings for crescendo (cres.) and decrescendo (cendo.), followed by a fortissimo (ff) dynamic. The grand staff below it also features a fortissimo (ff) dynamic. The system ends with the word "Fine." written in the bottom right corner.

DUDZIARZ.

Le Ménétrier-Mazurka.

Revised & fingered by
A. POLLITZER.

II.

H. WIENIAWSKI, Op. 19.

Allegro tempo di Mazurka.

molto vigoroso.

Violin.

Piano.

The musical score is written for Violin and Piano. The Violin part begins with a *pizz.* (pizzicato) instruction and a *m.g.* (marcato) marking. It then transitions to *arco.* (arco) and features a *ff* (fortissimo) dynamic. The Piano part provides harmonic support with chords and rhythmic patterns. The score includes various musical notations such as accents, slurs, and trills. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a *ff* dynamic and a *talon.* (tutti) marking.

First system of musical notation. The upper staff is a single melodic line with various ornaments and fingerings. The lower staff is a grand staff with treble and bass clefs. The tempo/mood is marked *p con grazia.* and includes performance instructions *sul. A.* and *sul. D.*

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, featuring more complex melodic passages and accompaniment.

Fourth system of musical notation, concluding the page with final melodic and accompanimental phrases.

First system of musical notation. The upper staff is a single melodic line with a dynamic marking of *ff*. The lower staff is a grand staff with treble and bass clefs, containing accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation. The upper staff continues the melodic line with dynamic markings of *f* and *ff*. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff continues the melodic line with dynamic markings of *f* and *ff*. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff begins with the tempo marking *con melancolia.* and dynamic marking *p*. It includes fingerings (1, 2, 3, 4, 0, 1) and a *sul. A* marking. The system concludes with a dynamic marking of *pp*. The lower staff continues the accompaniment with a dynamic marking of *p*.

First system of musical notation. The top staff is a single melodic line with a trill marked '3 0 4' and a grace note marked '4 0'. The piano accompaniment consists of two staves with chords and sustained notes. The dynamic marking *pp* is present.

Second system of musical notation. The top staff features a melodic line with a trill marked '8' and a grace note marked '1 3'. The piano accompaniment includes chords and moving lines. The dynamic marking *espress.* is present.

Third system of musical notation. The top staff has a melodic line with a trill marked '3' and a grace note marked '8 0'. The piano accompaniment features chords and moving lines. The dynamic marking *mf* is present.

Fourth system of musical notation. The top staff has a melodic line with a trill marked '3 0' and a grace note marked '1 4'. The piano accompaniment includes chords and moving lines. The dynamic marking *mf* is present, and the instruction *piu riten.* is written below the piano part.

First system of musical notation. The top staff is a single melodic line with a *pizz.* marking. The bottom two staves are a grand staff with long, flowing lines.

Second system of musical notation. The top staff is marked *arco.* and *ff*. The bottom two staves are a grand staff with a *f* marking.

Third system of musical notation. The top staff continues the melodic line. The bottom two staves are a grand staff with a *mf* marking.

Fourth system of musical notation. The top staff continues the melodic line. The bottom two staves are a grand staff with *rit.* and *a tempo.* markings, and a *ff* marking.