

# VIOLIN SOLOS UNACCOMPANIED

## ORIGINAL WORKS

- Engberg, Davenport M.** *Cradle Song*. (Duo for One Violin)..... .30  
A pleasing, effective little solo number of very moderate difficulty. Excellently suited for players of fair ability.
- Paganini, N.** *Merveille*. (Duo for One Violin)..... .25  
A clever solo in which the violinist plays a clever melody and a showy introduction, and accompanies himself with pizzicato chords with the unoccupied fingers of the left hand. Tricky, but very effective.
- Kreisler, Fritz.** *Recitativo and Scherzo-Caprice*..... *Net* .60  
The brilliancy and unusual effectiveness of this solo has placed it in rank with the foremost violin works of its class. Demands very experienced and finished players.

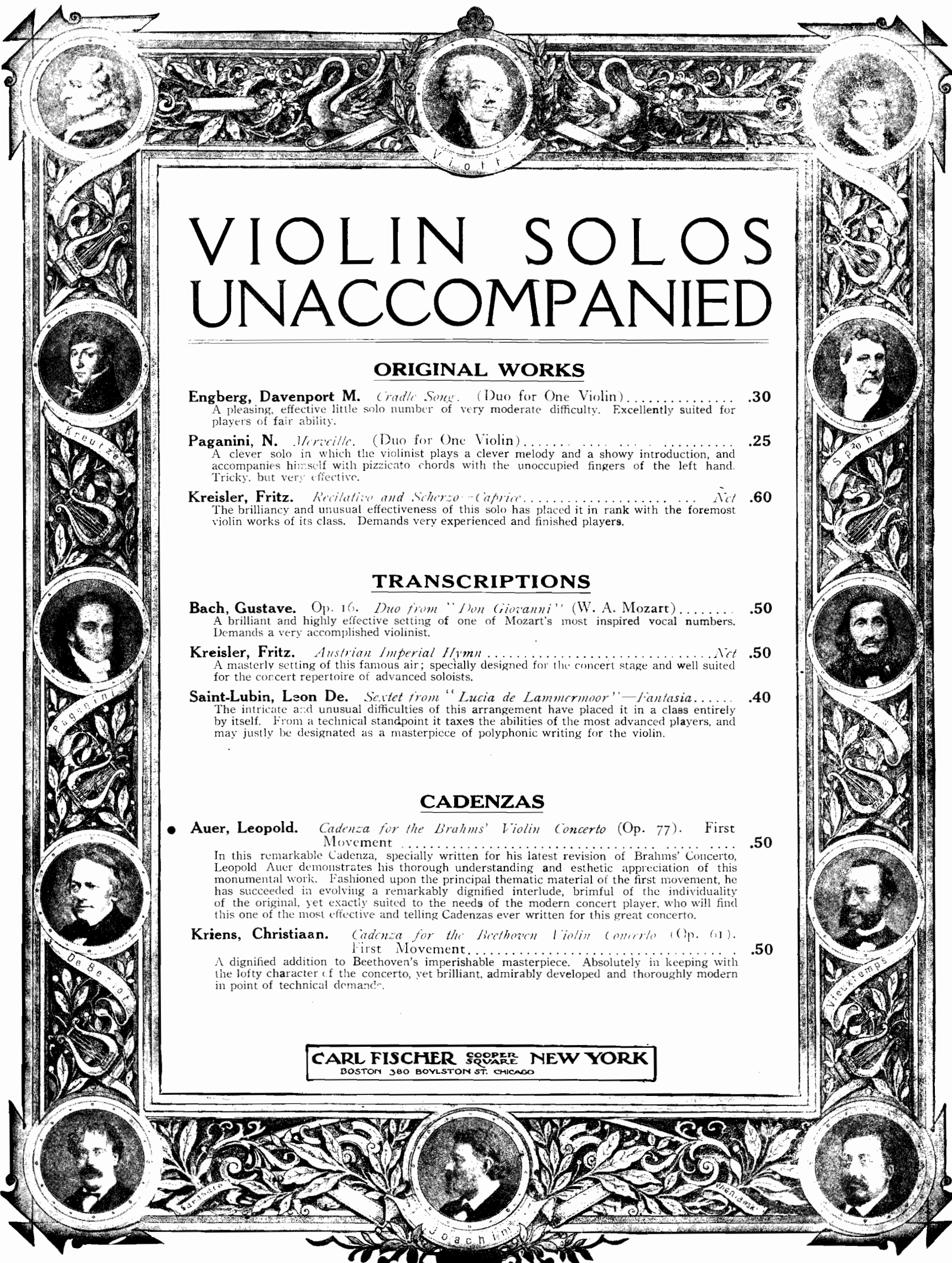
## TRANSCRIPTIONS

- Bach, Gustave.** Op. 16. *Duo from "Don Giovanni"* (W. A. Mozart)..... .50  
A brilliant and highly effective setting of one of Mozart's most inspired vocal numbers. Demands a very accomplished violinist.
- Kreisler, Fritz.** *Austrian Imperial Hymn*..... *Net* .50  
A masterly setting of this famous air; specially designed for the concert stage and well suited for the concert repertoire of advanced soloists.
- Saint-Lubin, Leon De.** *Sextet from "Lucia de Lammermoor"—Fantasia*..... .40  
The intricate and unusual difficulties of this arrangement have placed it in a class entirely by itself. From a technical standpoint it taxes the abilities of the most advanced players, and may justly be designated as a masterpiece of polyphonic writing for the violin.

## CADENZAS

- **Auer, Leopold.** *Cadenza for the Brahms' Violin Concerto* (Op. 77). First Movement..... .50  
In this remarkable Cadenza, specially written for his latest revision of Brahms' Concerto, Leopold Auer demonstrates his thorough understanding and esthetic appreciation of this monumental work. Fashioned upon the principal thematic material of the first movement, he has succeeded in evolving a remarkably dignified interlude, brimful of the individuality of the original, yet exactly suited to the needs of the modern concert player, who will find this one of the most effective and telling Cadenzas ever written for this great concerto.
- Kriens, Christiaan.** *Cadenza for the Beethoven Violin Concerto* (Op. 61). First Movement..... .50  
A dignified addition to Beethoven's imperishable masterpiece. Absolutely in keeping with the lofty character of the concerto, yet brilliant, admirably developed and thoroughly modern in point of technical demand.

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# Cadenza

for the Brahms Concerto, Op.77

Solo Violin.

by LEOPOLD AUER

Moderato

*f* *energico*

*p* *espress.*

*riten.* *a tempo* *riten.*

*cres - cen - do*

*ff*

*diminuendo*

*ritenuto* *p* *tranquillo* *riten.*

*Allegro*

SOLO VIOLIN

diminuendo

ritenuto

Moderato assai  
molto espressivo  
crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

crescendo

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**PIANO** *p*

*pp* *p* *mf*

*tenuto* *a tempo* *a tempo*

*tenuto* *p* *rit.* *tenuto* *rit.* *Etto.*

Stich u. Druck von B. Schott's Söhne in Mainz.

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**Solo** *Allegro con grazia*

**Piano** *p*

*p*

*poco rit.* *a tempo*

*colla parte*

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CHRISTIAAN KRIENS.

**VIOLIN.** *Andante con espressione.* *Sol G.*

**Piano.** *p*

*pp* *mf*

*stringendo* *stringendo*

*rall.* *a tempo* *delicato* *pp* *rall.* *delicato* *pp* *a tempo* *a tempo*

11820 - A

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**VIOLIN.** *Molto moderato.* *sul D.*

**Piano.** *Molto moderato.* *p* *molto espress.* *pp*

*con Pedale*

*p molto dolce*

*rit.* *Etto.*

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