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FRITZ KREISLER

Original Compositions for VIOLIN and PIANO

In simple and effective arrangements for Instructive Purposes

I

RONDINO

(on a theme by Beethoven)

**Simplified Edition in First Position*

(B 593) .75

II

CAPRICE VIENNOIS

**Simplified* [illegible] *tion*

Price $1.00 T

III

AUCASSIN AND NICOLETTE (Medieval Canzonetta)

**(First Position)*

(B 595) .65

IV

TOY SOLDIERS MARCH

**(First Position)*

(B 596) .65

Prices in U. S. A.

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*Also provided with fingering for Third Position

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FRITZ KREISLER

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Romance 75
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Caprice Viennois

FRITZ KREISLER
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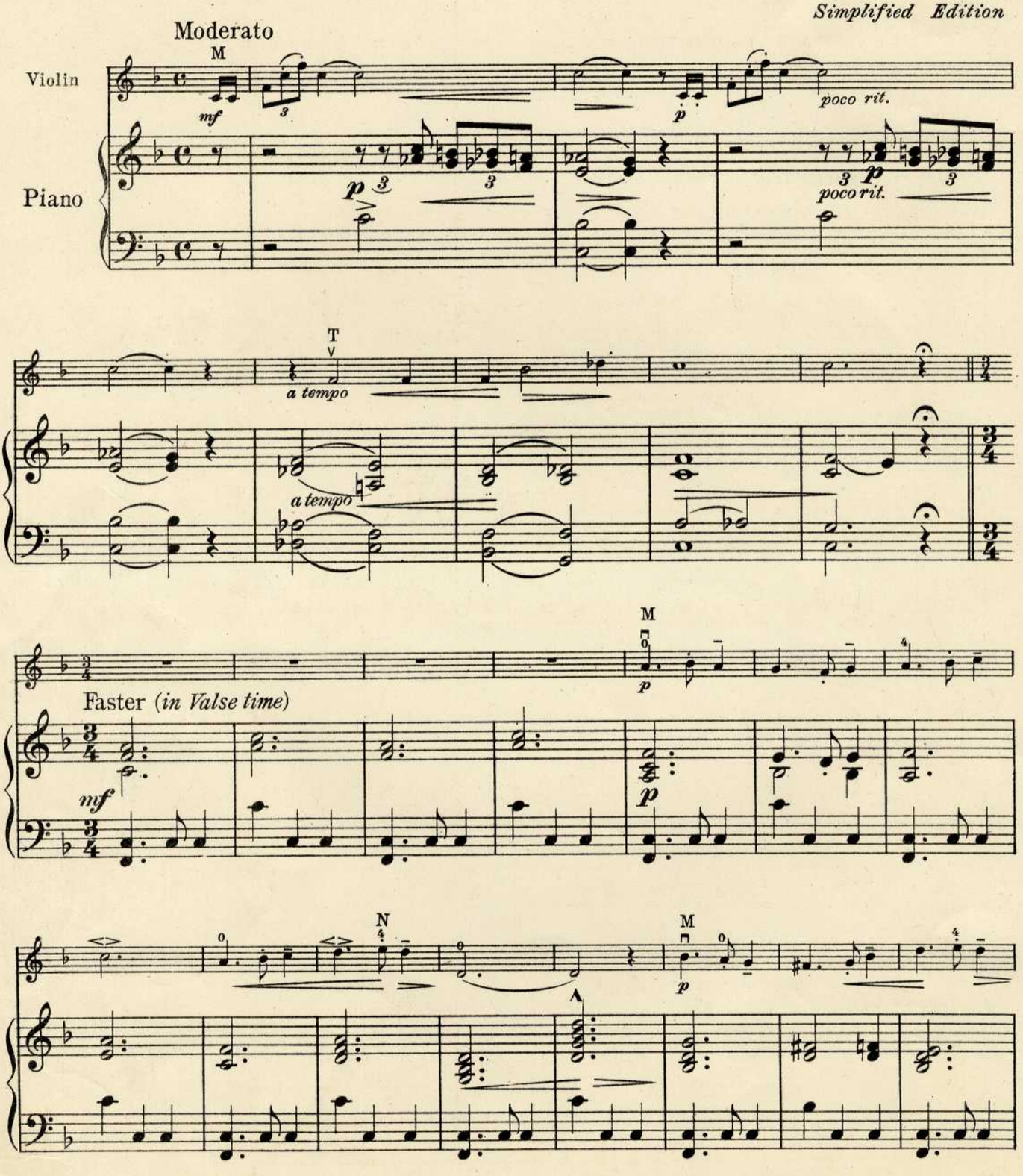

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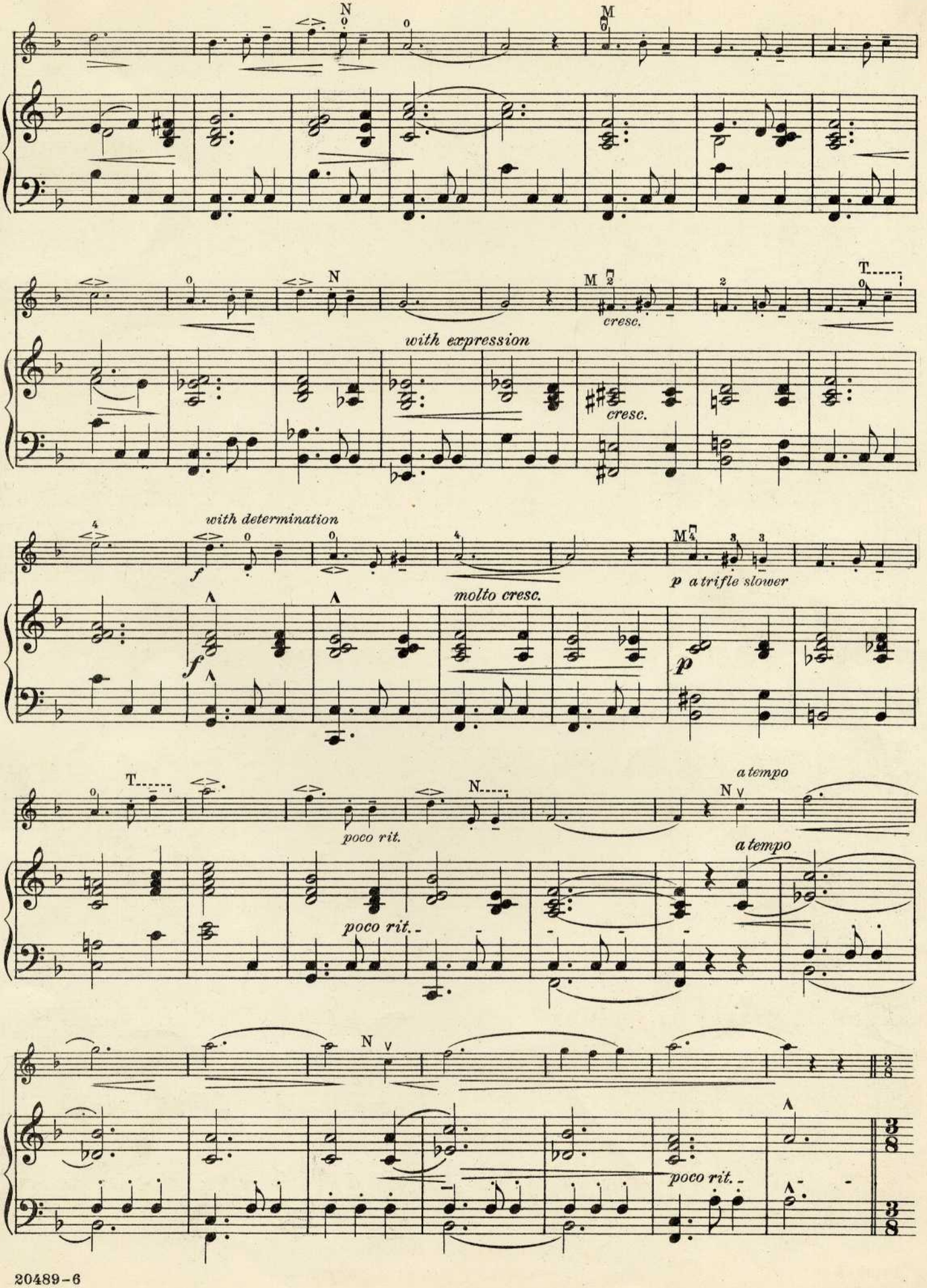
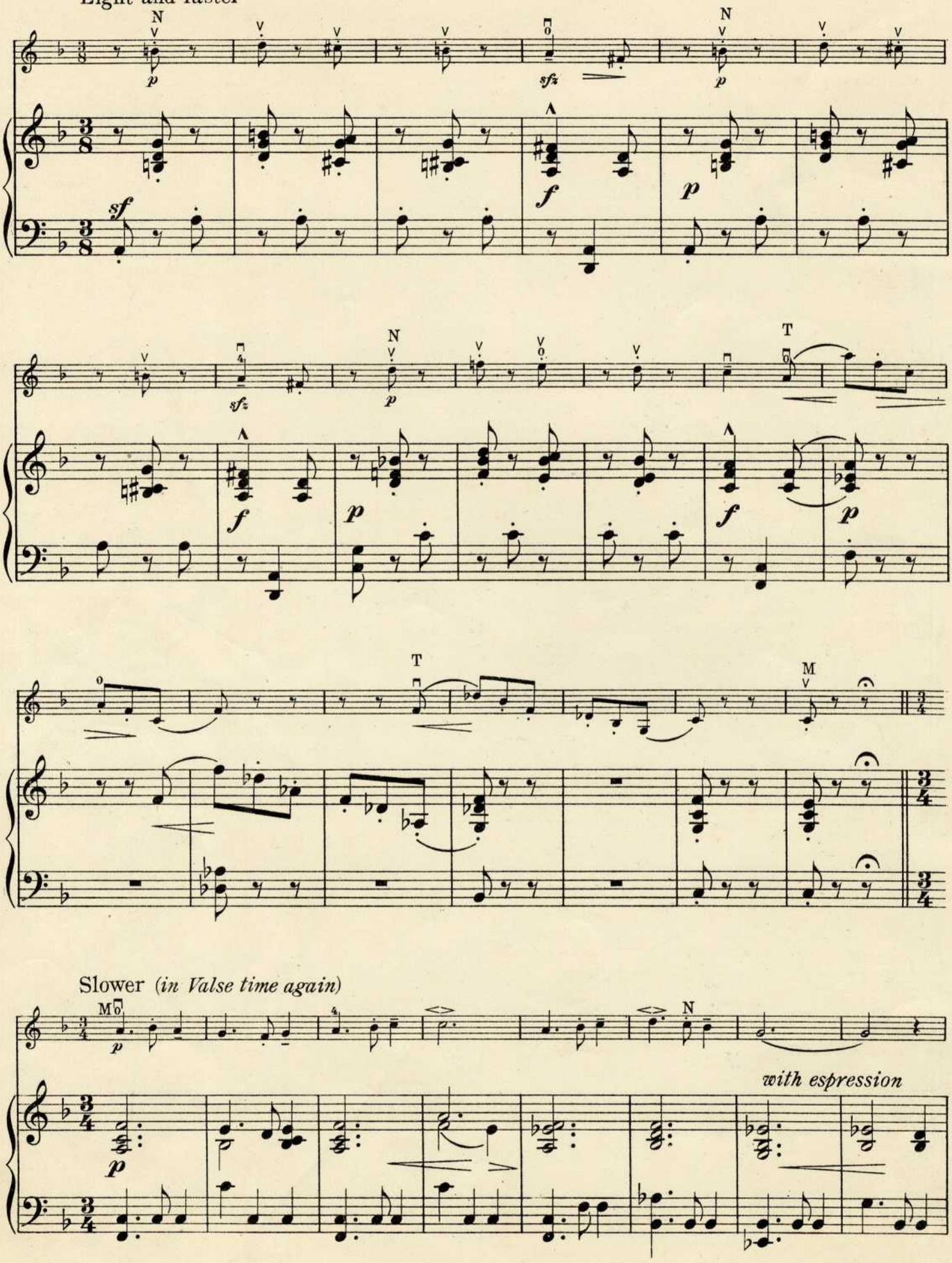
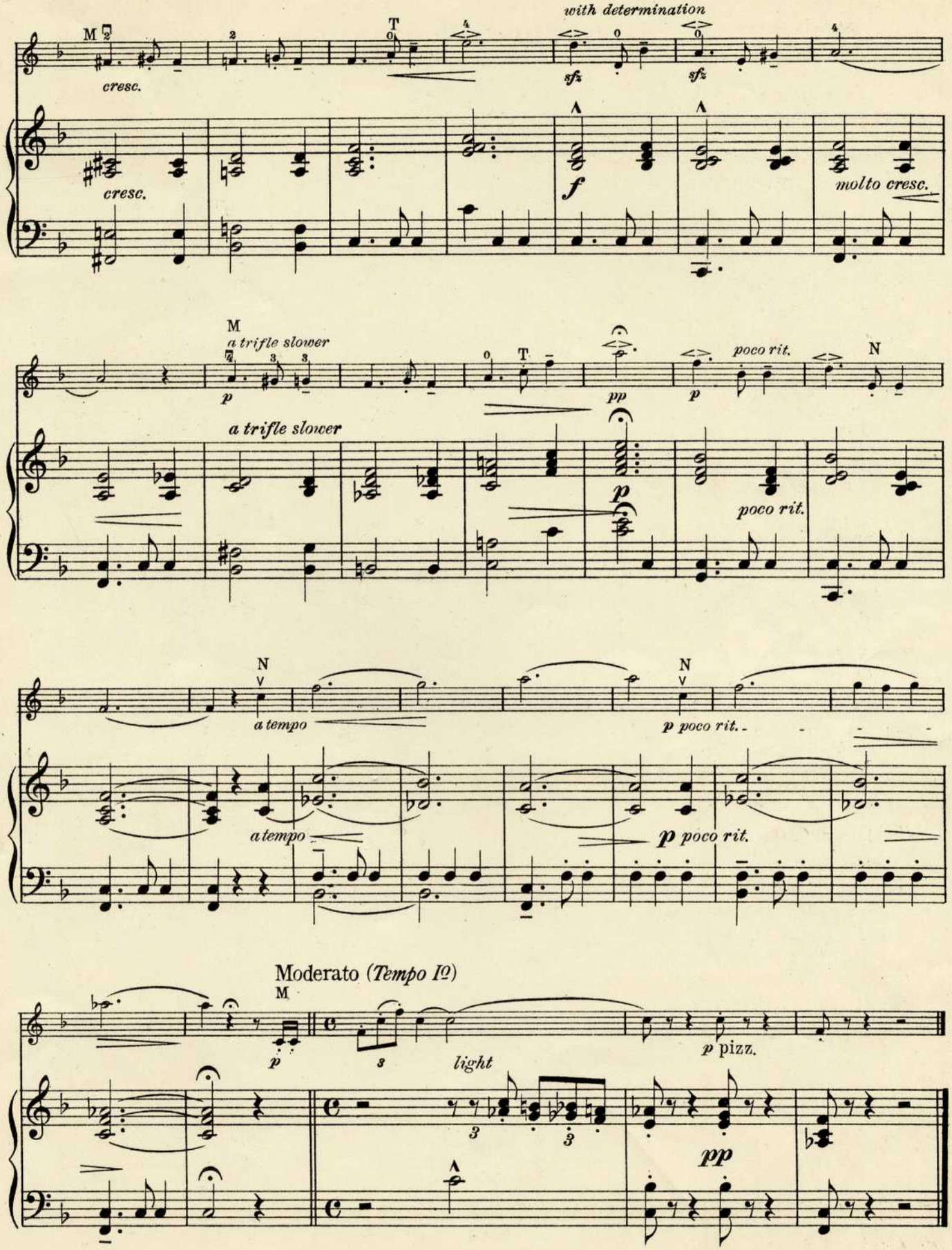

N
M
N
M
cresc.
T.
with expression
cresc.
with determination
f
M
p a trifle slower
molto cresc.
f
p
T.
N.
poco rit.
N
a tempo
a tempo
poco rit.
N
poco rit.


Light and faster
N
sf
f
p
sfz
T
M
Slower (in Valse time again)
with espression


with determination
cresc.
cresc.
sfz
sfz
f
molto cresc.
a trifle slower
a trifle slower
poco rit.
poco rit.
a tempo
a tempo
p poco rit.
p poco rit.
Moderato (Tempo I♀)
light
p pizz.
pp

NEW VIOLIN SOLO MUSIC

By AUTHORITATINE AMERICAN and EUROPEAN COMPOSERS

Medium Grade of Difficulty

CONCERT STAGE FOR STUDIO OR

SERIES I

First to Fourth Position

KRAMER, A. WALTER. Op. 8 No. 1. **Gavotte.** (G)..... .40

An effective little solo, abounding in graceful 8th note passages, and containing effective chord progressions and pizzicato effects.

KRIENS, CHRISTIAAN, from **Suite for the Violin.**

Happy Spring. (Printemps Heureaux) (A, F, D & B). .75

A Sad Story. (Histoire Douloreuse) (D Min. D Maj. & F) .40

Madrigale. (Madrigale) (G & E) .60

Holland Country Dance. (C).. .50
(Danse Pastorale Hollandaise)

Advanced and artistic material, all of which presents a large variety of moods in attractive musical forms. The Holland Country Dance in particular is serviceable material for preparatory work in easy double-stops.

KRONOLD, HANS. Op. 20. **Spinning Wheel.** (A Min. & F).. .90

Op. 21. **Witches' Dance.** (B Min. & F)..... .65

Brilliant and very effective modern concert solos. Equally serviceable for the studio or for public performance.

McCOY, W. J., Op. 36. **Meditation.** Melodies (F)..... .60

Expressive and very suitable for developing a player's singing quality of tone.

TOBANI, THEO. M. Hearts and Flowers. (Coeurs et Fleurs.) (E Min. & G)..... .65

Fine solo arrangement of this universal favorite. Specially prepared for the use of players of this grade.

PRICE, STELLA. Valse Petite. (C) ..... .65

Graceful and very melodious.

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1. Glory, Glory, Hallelujah
2. Star Spangled Banner
3. Hail Columbia

(C, F, D & B Flat)

Op. 67, No. 1. **Little Fantasia on American Melodies**..... 1.00

1. Uncle Ned
2. Old Folks at Home
3. Poor Old Slave

(D, G & B Flat)

Op. 68, No. 11. **Little Fantasia on American Melodies**..... 1.00

1. Melinda May
2. My Old Kentucky Home
3. Rosa Lee

(A Min., F, C, & A)

Op. 73, N. 1. **Little Fantasia on College Songs**..... 1.00

1. Bingo
2. Graudeamas Igitur
3. Crambambuli

(G, F, D & B flat)

Op. 74, No. II. **Little Fantasia on American College Songs**.. 1.00

1. Upidee
2. It's a Way We Have at Old Harvard
3. A-Roving

(C, D & F)

Op. 75, No. III. **Little Fantasia on American College Songs**.. 1.00

1. Mary Had a Little Lamb
2. Good Night, Ladies
3. Funiculi, Funicula

(G, C & D)

Op. 76. **Little Fantasia on American Children's Songs**..... 1.00

1. Here Stands a Lovely Creature
2. Water, Water, Wild-flower
3. London Bridge

(D, B flat & A)

Op. 77. **Little Fantasia on Scotch Melodies** 1.00

1. Comin' Through the Rye
2. Auld Lang Syne
3. Blue Bells of Scotland

(G, C & D)

The immediate object of the above little solo arrangements has been to provide players of this grade with pleasing, attractive and progressive material, incorporating well-known national, folk and college-songs. The fantasias have all been arranged with a special view to meeting the demands of medium advanced players. All passage work variations, double-stops, harmonics, bowings, etc., have been carried out with a view to supplying material well within the range of difficulty necessary for young players in need of ambitious first and third position solo material; and nothing has been spared in point of careful editing and effective harmonic setting, to make these fantasias representative teaching and solo material in every particular.

Op. 85. **Six Compositions for Advanced Players**..... 2.00

1. March (D & B flat)..... .65
2. Ballade (B flat)..... .50
3. Canzonetta (D & B flat).. .75
4. Chant d'amour (G)..... .50
5. Gavotte (G Min. & G Maj.) .50
6. Minuet (G Maj. & G Min.) .65

Ambitious and advanced solo material, demanding well-developed technic, bowing, and musicianly understanding. With exception of the third number, "Canzonetta," all are written within range of the first three positions, and the third number probably the most difficult of the set, touches as high as the 7th position in two short cadenza-like passages.

Op. 107, No. 4. **Valse Gracieuse.** (A Min. & F)..... .65

Brilliant and demanding advanced ability as to left-hand passages and the lighter styles of bowing.

SCHLOMING, HARRY. Op. 19. **Rhapsodie Hongroise.** (G Min. & G Maj.) 1.25

A very brilliant and effective concert number for advanced players. Excellent for the development of precise rhythmic feeling and rapid bowing.

Op. 21, No. 6. **Russian Folk-Song and Variation.** (E Min.) .50

Effective setting of a well-known Russian folk-song with a brilliant variation for the development of detached and slurred bowings.

Op. 24. **Fantasy on Irish Airs.** (G, D & A)..... 1.25

Like the Rhapsodie Hongroise (Op. 19) the present number is intended for advanced, ambitious players of this grade. Demands good taste, musicianly understanding and a fair command of the principal varieties of shorter bowings, with well-developed rhythmic sense as well.

Op. 25, No. 1. **Bavarian Peasant Dance.** (Schuhplattler) (G & & E flat)..... .75

Op. 25, No. 2. **Bridal Waltz.** (B flat & E flat)..... .75

Characteristic old German waltzes, particularly serviceable for the development of vigorous bowing and decided accents. Demands advanced players whose intonation, rhythmic surety and bowing ability are somewhat beyond the ordinary.

SEVERN, EDMUND. La Brunette. (A & D)..... .75
(Valse de Concert)

A spirited waltz movement very suitable for recital programs. It is of medium difficulty and particularly well-adapted for this grade.

Liebeslied. (G) ..... .50
(Transcription on his song Darling).

Pleasing, very effective, and introducing easy chords, and double-stops.

Neapolitan Serenade. (F)..... .60

Very dainty and imbued with genuine South-Italian characteristics. Moderately difficult in its technical and bowing demands.

TERRY, FRANCES. Op. 7. **Berceuse** (D) ..... .65

Elegant and graceful in style, this number is admirably suited for the needs of young players who are in need of more advanced rhythmic and position material.

CARL FISCHER
BOSTON
COOPER SQUARE
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787.2
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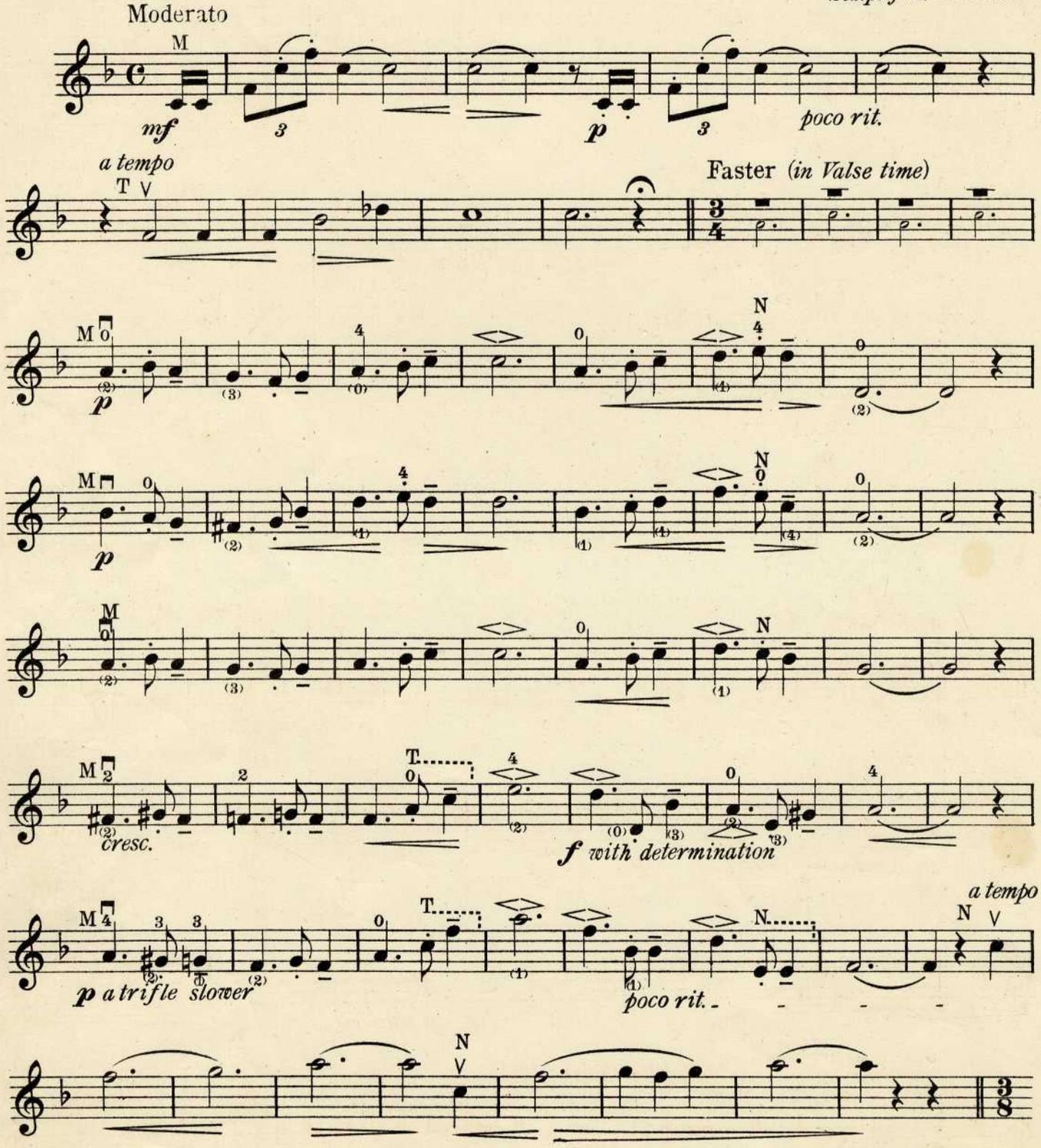
1917
Acc. 1
MUS-ETR

Violin

⊓ = Down Bow
V = Up Bow
T = Tip of the Bow
M = Middle of the Bow
N = Nut of the Bow
( ) = Fingering and bowing indications in brackets for use of more advanced (Third Position) players

Caprice Viennois

FRITZ KREISLER
Simplified Edition



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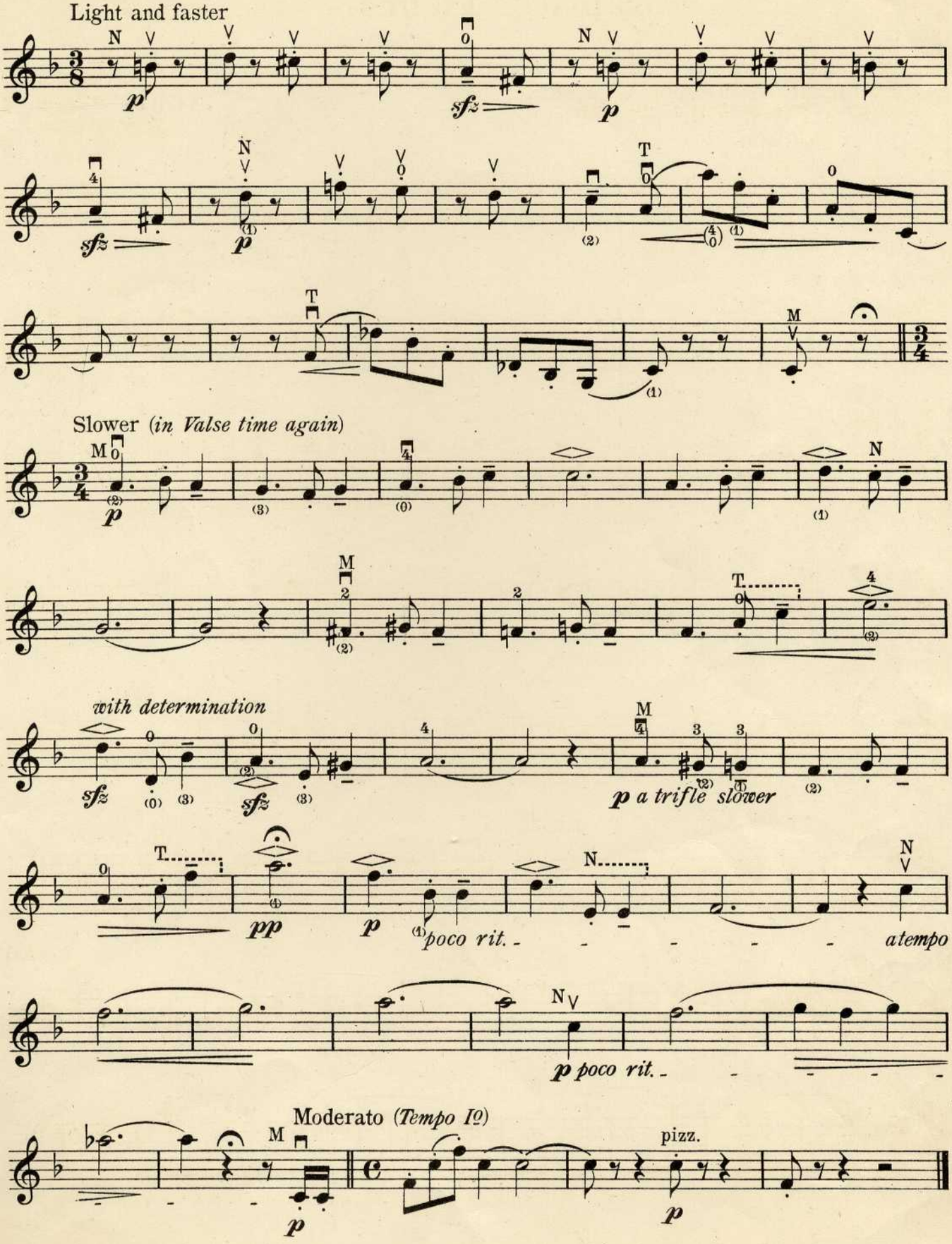
Light and faster
Slower (in Valse time again)
with determination
a trifle slower
poco rit.
atempo
Moderato (Tempo I°)
pizz.