

FRITZ KREISLER

VIOLIN COMPOSITIONS

ORIGINAL COMPOSITIONS

Romance
 Caprice Viennois
 Tambourin Chinois
 Recitativo and Scherzo Caprice (*for Violin alone*)
 Berceuse Romantique
 Rondino on a Theme by Beethoven
 Polichinelle, Serenade
 La Gitana (*Arabo-Spanish Gipsy Song of the 18 Century*)

ORIGINAL COMPOSITIONS FOR INSTRUCTIVE PURPOSES

Simple, Effective Arrangements in the First Position
 Also Provided with Fingering in the Third Position

Rondino (*On a Theme by Beethoven*)
 Caprice Viennois
 Aucassin and Nicolette (*Medieval Canzonetta*)
 Toy Soldier's March

ANTON DVORÁK'S MASTERPIECES

Indian Lament, G minor (*Indianisches Lamento*)
 Slavonic Fantasia, B minor (*Slavische Fantasia, H Moll*)
 Slavonic Dances, G minor, No. 1 (*Slavische Tanzweisen, G, Moll*)
 Slavonic Dances, E minor, No. 2 (*Slavische Tanzweisen, E, Moll*)
 Slavonic Dances, G major, No. 3 (*Slavische Tanzweisen, G, Dur*)

CLASSICAL MANUSCRIPTS

Louis Couperin, Chanson Louis XIII and Pavane
 Padre Martini, Andantino
 Niccolo Porpora, Menuet
 Louis Couperin, La Precieuse
 Gaetano Pugnani, Praeludium and Allegro
 Francois Francoeur, Sicilienne and Rigaudon
 K.v. Dittersdorf, Scherzo
 Luigi Boccherini, Allegretto
 Giuseppe Tartini, Variations on a Theme by Corelli
 Alt-Wiener Tanzweisen:
 No. 1 Liebesfreud'
 No. 2 Liebesleid
 No. 3 Schoen Rosmarin
 Friedemann Bach, Grave
 Padre Martini, Preghiera
 Louis Couperin, Aubade Provençale
 Jean B. Cartier, La Chasse (*Caprice*)
 Gaetano Pugnani, Tempo di Minuetto

TRANSCRIPTIONS

Londonderry Air, Farewell to Cucullain (*Old Irish Air*)
 N. Rimsky-Korsakow,
 Two Sketches from "Scheherazade"
 No. 1 Danse Orientale
 No. 2 Chanson Arabe
 Hymn to the Sun (*Coq d'or*)
 Hindoo Chant (*Sadko*) (*Song of India*)
 A. Krakauer, Paradise
 C. Chaminade, Serenade Espagnole
 F. Chopin, Mazurka in A minor
 E. Granados, Spanish Dance
 F. Schubert, Ballet Music from "Rosamunde"
 I. Paderewski, Menuet

AUSTRIAN FOLK SONGS

Viennese Melody Gaertner-Kreisler
 Viennese Popular Song Kreisler
 Austrian Imperial Hymn, "Gott erhalte unser en Kaiser" (*God Save Our Emperor*)
 (*With Piano Accomp. ad lib.*) Kreisler

CLASSICAL MASTERPIECES

Joh. Seb. Bach, Prelude in E major
 Joh. Seb. Bach, Gavotte in E major
 Jean Marie Leclair, Tambourin
 Giuseppe Tartini, Fugue in A major
 Arcangelo Corelli, Sarabande and Allegretto
 J. Ph. Rameau, Tambourin
 W. A. Mozart, Rondo
 Chr. W. Gluck, Melodie
 Franz Schubert, Moment Musical
 Carl Maria v Weber, Larghetto
 F. Mendelssohn, Song without Words
 Niccolo Paganini, Caprice No. 13
 Niccolo Paganini, Caprice No. 20
 Niccolo Paganini, Caprice No. 24
 Niccolo Porpora, Allegretto in G minor
 Robert Schumann, Romance
 Henri Wieniawski, Caprice in E flat major
 Henri Wieniawski, Caprice in A minor

EDITOR'S NOTE: The present arrangements are the exclusive copyright property of the editor. Transcriptions which in any way imitate this edition will constitute an infringement and will be prosecuted in accordance with the Copyright Law. Mr. Kreisler's name must appear on all programs and whenever these transcriptions are played in public.

Close
M
222
K92.1

CARL FISCHER COOPER **NEW YORK**
 SQUARE

BOSTON CHICAGO
 380-382 Boylston Street 430-432 South Wabash Avenue
 Sole Agents for the United States, Canada and Mexico

Praeludium.

Bach-Kreisler.

Allegro giusto.

Violino.

Piano.

The musical score is written for Violino and Piano. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The tempo is marked "Allegro giusto". The piano part starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a *cantando* section. The violin part features a melodic line with various ornaments and dynamics, including *p* and *cresc.*. The piano part includes several *pp* (pianissimo) sections and *cresc.* markings. The score is divided into four systems, each with a violin staff and a piano grand staff. The piece concludes with a final cadence in the piano part.

Handwritten notes on the left margin: *1-5*, *7-13*

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The first system features a vocal line with eighth-note patterns and a piano accompaniment with chords and a *dim.* marking. The second system continues the vocal melody and piano accompaniment. The third system includes dynamic markings *mf* and *p*, and features more complex piano accompaniment with slurs and accents. The fourth system continues the vocal line and piano accompaniment. The fifth system concludes the piece with a final vocal phrase and piano accompaniment.

System 1: Treble clef with a melodic line of eighth notes. Bass clef with a piano accompaniment of chords and eighth notes. Dynamics include *f* and *p*. Slurs are present over the piano accompaniment.

System 2: Treble clef with a melodic line. Bass clef with piano accompaniment. Dynamics include *f* and *p*. Slurs are present over the piano accompaniment.

System 3: Treble clef with a melodic line. Bass clef with piano accompaniment. Dynamics include *f* and *p*. Slurs are present over the piano accompaniment.

System 4: Treble clef with a melodic line. Bass clef with piano accompaniment. Dynamics include *f*. Slurs are present over the piano accompaniment.

System 5: Treble clef with a melodic line. Bass clef with piano accompaniment. Dynamics include *f*. Slurs are present over the piano accompaniment.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a continuous eighth-note melody. The grand staff contains a piano accompaniment with chords and moving lines. A *pp* dynamic marking is present in both staves.

Second system of musical notation. The treble staff continues the eighth-note melody. The grand staff features a more active accompaniment with chords and moving lines. A *cresc.* marking is in the bass staff, and a *dim.* marking is in the treble staff.

Third system of musical notation. The treble staff continues the eighth-note melody. The grand staff accompaniment continues with chords and moving lines.

Fourth system of musical notation. The treble staff continues the eighth-note melody. The grand staff accompaniment continues with chords and moving lines.

Fifth system of musical notation. The treble staff continues the eighth-note melody. The grand staff accompaniment continues with chords and moving lines.

First system of musical notation. The top staff is a single melodic line with a *cresc.* marking. The bottom two staves are a grand staff with piano accompaniment. A *rit.* marking is present in the right hand of the piano part.

Second system of musical notation. The top staff continues the melodic line. The piano accompaniment in the bottom two staves features a *rit.* marking.

Third system of musical notation. The top staff has a *cresc.* marking. The piano accompaniment in the bottom two staves includes *v* (accents) over several notes.

Fourth system of musical notation. The top staff has a *cresc.* marking. The piano accompaniment in the bottom two staves includes *rit.* markings.

Fifth system of musical notation. The top staff has a *poco cresc.* marking. The piano accompaniment in the bottom two staves includes a *p* (piano) marking.

The first system of musical notation consists of three staves. The top staff is a single melodic line with eighth-note patterns. The middle and bottom staves are a piano accompaniment, with the middle staff playing chords and the bottom staff playing a bass line with eighth notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff has the instruction *sempre piu cresc.* written above it. The bottom staff continues the piano accompaniment.

The third system of musical notation consists of three staves, continuing the melodic and piano accompaniment from the previous systems.

The fourth system of musical notation consists of three staves. The top staff has the instruction *sempre più* written above it. The middle and bottom staves continue the piano accompaniment, with the bottom staff showing a series of eighth-note patterns.

The fifth system of musical notation consists of three staves. The top staff has the instruction *poco allarg.* written above it. The middle staff has the instruction *grandioso* written below it. The bottom staff has the instruction *sf* written below it. The system concludes with a double bar line and the instruction *arr* written below it.

NEW CONCERT WORKS *for* VIOLIN

with PIANO ACCOMPANIMENT *by*

AMERICAN COMPOSERS



BALL, R. E. Creole Serenade .....	.65
BURLEIGH, CECIL A Cradle Song .....	.50
Impromptu and Scherzo .....	.90
Nature Studies, Op. 23.	
No. 1. Fragrance .....	.50
No. 2. Clouds .....	.50
No. 3. Maying .....	.60
No. 4. Fairyland .....	.50
No. 5. Hour of Nine .....	.50
No. 6. Heave Ho .....	.60
Complete	1.00
Six Pictures, Op. 30.	
No. 1. Distance .....	.50
No. 2. Rocks .....	.50
No. 3. Ripples .....	.60
No. 4. Hills .....	.60
No. 5. A Mirage .....	.60
No. 6. Murmurings .....	.75
Plantation Sketches, Op. 36.	
No. 1. In Cotton Fields .....	.50
No. 2. Pickaninnies .....	.60
No. 3. A Log Cabin .....	.50
No. 4. Uncle Rastus .....	.60
No. 5. Mammy's Lullaby .....	.60
No. 6. Minstrel .....	.60
Scherzando Fantastique, Op. 12 .....	.75
Second Concerto, Op. 43	2.00
Sonata from the Life of St. Paul, Op. 29	2.50
CARDIN, FRED Cree War Dance (On an Indian Mel- ody) .....	.90
CRIST, BAINBRIDGE Abhisarika, Oriental Poem	1.25
Intermezzo from Pregiwa's Marriage ..	.60
DEPPEN, J. L. Joli Bleu .....	.75
DRAKE, EARL, R. An Alpine Farewell, Transcription ..	.60
DUTTON, THEODORA Chant Sans Paroles .....	.50
Fantasia-Mazurka .....	.75
ENGBERG, DAVENPORT, M. No. 1. Folk Song and Dance .....	.60
Op. 20 .....	.50
No. 2. The Butterfly, Op. 21 .....	.50
FARWELL, A. Song Flight, Op. 61 .....	.75
GARDNER, SAMUEL Night in the Rockies, Op. 8 .....	.60
Old Folks at Home (Swanee River), Op. 3 .....	.60
Jazzeto, Op. 24	1.00
Romance in F, Op. 4, No. 1 .....	.75
Slovak, Op. 5, No. 1	1.00
GOLDMARK, RUBIN Four Compositions.	
No. 1. The Call of the Plains .....	.75
No. 2. Plaintive Air .....	.60
No. 3. Witches' Sabbath	1.25
No. 4. Song of the Troubadour .....	.75
GRASSE, EDWIN Song without Words in G .....	.50
In a Row Boat	1.00
Polonaise No. 1 in C	1.00
GRUENBERG, LOUIS Sonata, Op. 9	3.00
HADLEY, HENRY A Prayer .....	.65
October Twilight .....	.50
Ballet of the Flowers. Transcribed by Andre Polah:	
Mignonette .....	.50
Red Rose .....	.50
Heath .....	.65
Violets .....	.50
Marguerites .....	.50
Suite Ancienne, Op. 101:	
No. 1. Prelude .....	.65
No. 2. Menuetto .....	.65
No. 3. Air Plaintif .....	.65
No. 4. Gigue .....	.85



HERBERT, VICTOR Serenade from Suite, Op. 3 .....	.50
JACOBY, FREDERICK Three Preludes:	
No. 1. Lento Non Troppo .....	.60
No. 2. Furioso .....	.60
No. 3. Con Movimento Dolce .....	.60
KRAMER, A. WALTER Like a Cradle Song "The Little Wood- en Chair" Op. 46, No. 3 .....	.65
Scherzo, Op. 46, No. 5	1.00
Tango, Op. 46, No. 4 .....	.75
Entr'acte, Op. 46, No. 2 .....	.75
Gavotte, Op. 8, No. 1 .....	.40
In Elizabethan Days, Old English Dance, Op. 32, No. 2 .....	.65
LEACH, ROWLAND Impromptu .....	.90
LOESSER, ARTHUR California, Humoresque on a Tune by Paladilhe	1.25
MACDOWELL, E. A. Scotch Poem, Op. 31, No. 2 (Saenger) ..	.65
MACMILLEN, FRANCIS Causerie (Prairie Flower) Concert Edition .....	.75
Barcarole .....	.60
Gavotte des Ecoliers by Chantrelle ..	.50
Hunting Song by Mendelssohn .....	.75
Hymn of Love .....	.60
Maiden's Wish, Waltz, by Chopin .....	.50
Nijinsky Mazurka .....	.50
Serenade Nègre	1.00
OWEN, ELWYN Invocation (Kreisler) .....	.60
PILZER, MAXIMILIAN Caprice Valse	1.00
Etude by Chopin, Op. 25, No. 2 .....	.75
Kol Nidre .....	.60
Love Song (Liebeslied) .....	.65
Meditation .....	.50
Novelette .....	.50
Orientele .....	.60
POWELL, MAUD Plantation Melodies, Introducing My Old Kentucky Home—Old Black Joe—Shine On—Kingdom Comin' ..	.75
RISSLAND, K. Reverie, Improvisation on L. D. Red- way's Prelude in D _b for Violin with Harp (or Piano) and Organ ad. lib. The same arrangement in D .....	.75
Tarantella, Op. 12	1.25
SAENGER, GUSTAV Intermezzo Scherzo .....	.90
Souvenir Intime .....	.65
Three Concert Miniatures, Op. 100.	
No. 1. Bichette, Serenade Capri- cieuse .....	.50
No. 2. Scotch Pastorale .....	.50
The same (elaborated ed. for Con- cert use) .....	.75
Improvisation	1.00
Two Concert Solos, Op. 129. (In Spanish Style.)	
No. 1. Caprice Espagnole	1.25
No. 2. Serenade de Novia (Sere- nade of the Lovers)	1.00
SIMON, EDWARD G. Evening Lullaby .....	.50
Tango Serenade .....	.50
SKILTON, CHARLES SANFORD Deer Dance (Rogue River Indians) (Czerwonky) .....	.75
Sioux Flute Serenade (Sioux Indians) (Czerwonky) .....	.60

SEVERN EDMUND Russian Dance No. 1. (Katinka)	1.50
Russian Dance No. 2. (Jolly Fellows) ..	1.25
Danza Siciliano. (Introduction and Tarantella)	1.75
Bacchanal	1.00
Concerto in Dm	3.00
Pregiera (Prayer) Air Religioso .....	.60
Puck and Titania, Scherzo	1.00
Romance in B _b .....	.65
Two Romances:	
An Oriental Romance (After a poem from the Turkish—16th Century— A Venetian Romance) .....	.60
Song Celestial (with organ ad lib) ..	.65
Spanish Dance	1.50
Mazurka de Concert in G .....	.90
Minstrel Memories .....	.60
SPALDING, ALBERT Prelude from Suite	1.00
Etchings	2.00
Gavotte Pompadour .....	.50
Menuet Watteau .....	.50
Pond Lily .....	.60
Ye Olde Troubadour Song .....	.50
Suite for Violin and Piano.	
I. Prelude; II. Aria, III, Vivace; IV. Fantasia	2.50
STOESSEL, ALBERT Five Transcriptions.	
No. 1. La Media Noche, Spanish Dance by J. Aviles .....	.60
No. 2. Languir me Fais, Chanson XIII by G. Enesco .....	.50
No. 3. Pavans by Benedetto Mar- cello .....	.60
No. 4. Gymnopedie, Ancient Gre- cian Dance by Eric Satie .....	.50
No. 5. Anoranza, Spanish Dance by Granados .....	.65
WARE, HELEN Caprice Gennett .....	.50
Cinka Panna, Hungarian Fantasia, Op. 4	1.00
WHITE, CLARENCE CAMERON Scotch Idyl, Op. 26 .....	.65
Two Traditional Negro Songs.	
Camp Song (Water Boy) .....	.60
Levee Dance	1.00
Bandana Sketches (Four Negro Spirit- uals).	
No. 1. Chant. (Nobody Knows de Trouble I've Seen) .....	.50
No. 2. Lament. (I'm Troubled in Mind) .....	.50
No. 3. Slave Song. (Many Thou- sand Gone) .....	.50
No. 4. Negro Dance. (Sometimes I Feel Like a Motherless Child) From the Cotton Fields, Op. 18.	.65
No. 1. Cabin Song .....	.60
No. 2. On the Bayou .....	.60
No. 3. Spiritual .....	.60
WHITE, RODERICK Spanish Serenade .....	.60
Mazurka in C (Chopin) .....	.60
WILLIAMS, CHAS. EDWIN Night Song .....	.50
Shepherd's Carnival Novelette .....	.60
WILSON, MORTIMER Petite Suite, Op. 57. No. 1.—Terpsi- chorean. No. 2.—Variationette. No. 3.—Intermezzo. No. 4.—Humoresque. No. 5.—Dervishes	1.25
Suwanee Sketches, Op. 39. No. 1. Art- lessness. No. 2.—From An Old Cabin. No. 3.—Divertissement. No. 4.—While the Cotton Blooms. No. 5.—On the River. No. 6.— Freedom's Fancies	1.25
YOST, GAYLORD Reverie .....	.50
Serenade .....	.60
Novelette, Op. 2 .....	.65
American Rhapsody, Op. 3 .....	.65

