



BASIL ALTHAUS.

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SELECTED

VIOLIN SOLOS
AND
HOW TO PLAY THEM

BY
BASIL ALTHAUS

AUTHOR OF
"Advice to Pupils and Teachers of the Violin"

With 283 Musical Examples

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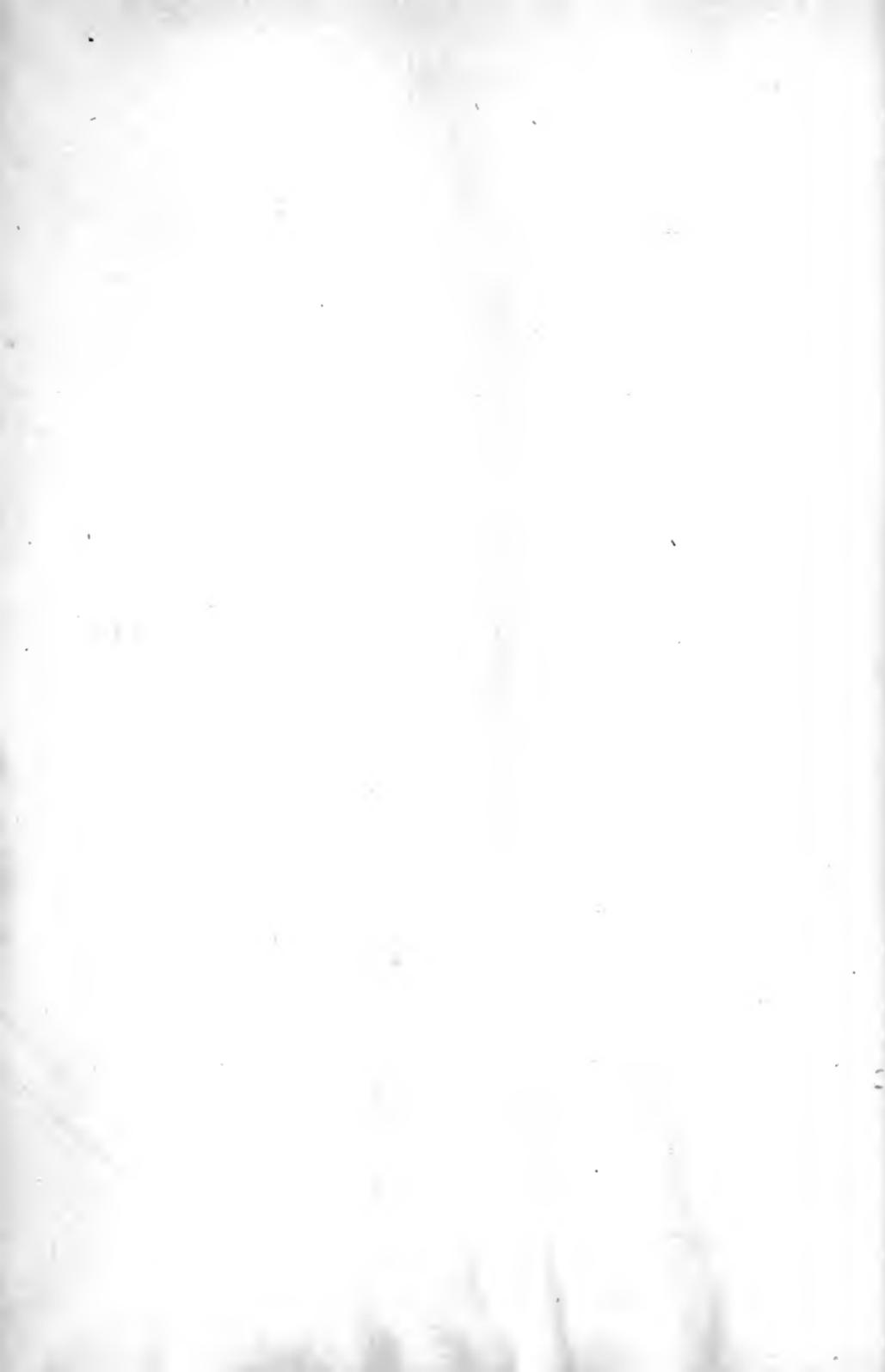
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PREFACE.

THE object of the following pages is to introduce and describe a number of solos for violin and piano in such a manner that all players will find easy access to an interesting repertoire.

The compositions enumerated are selected for merit only, from the catalogues of the various publishers who have so kindly assisted me.

I have taken care to place each piece in its proper grade of difficulty, and to record such parts in any one that requires special explanation, so that this volume, I hope, will be found to contain a brief but useful compendium of violin music.

BASIL ALTHAUS.

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SELECTED VIOLIN SOLOS

AND HOW TO PLAY THEM.

INTRODUCTION.

TWENTY or twenty-five years ago the amount of music for violin and piano was somewhat limited.

One cannot find fault at the present time with the quantity of violin music, which is daily increasing—the only difficulty is in making a judicious choice from the many catalogues.

Amongst such a quantity it is quite natural that there should be many pieces that have no musical value or interest, and at the same time there are many excellent excerpts, especially those of new composers, that fail to get known or appreciated.

Some of the works mentioned will be already known to the generality of players, and will only require a cursory comment as to the fingering and bowing of any difficult passage. As regards the scale of difficulty I propose using the following degrees :—

SECTION I.

GRADE A.—Elementary.

GRADE B.—Easy, not exceeding the first position.

GRADE C.—Easy, using first and third positions.

SECTION II.

GRADE D.—Moderately difficult, not exceeding the third position.

GRADE E.—Moderately difficult, as far as the fifth position.

GRADE F.—Difficult, especially as regards sentiment and expression.

SECTION III.

GRADE G.—Difficult, using all positions.

GRADE H.—Very difficult, including standard concertos and concert pieces.

GRADE I.—For virtuosi.

SECTION I.

GRADE A.

ELEMENTARY PIECES.

ALTHAUS, BASIL. "Simple Histoire" (Chanot and Sons, 3s.). A pleasing and very easy piece.

BLOCK, JOSEPH. "Capriccio," Op. 22, No. 6 (Laudy and Co., 4s.), is a piece with varied bowing. In difficulty it extends to the limit of elementary pieces, but it is quite worth the trouble of learning.

BOROWSKI, FELIX. "Chanson de Berceau" (Laudy and Co., 4s.), a very pretty little piece in F major, six-eight time, especially adaptable for children.

BOROWSKI, FELIX. "Danse Rustique" (Laudy and Co., 4s.), is a bright little two-page piece. There is always a freshness about this composer's work that is a charm in itself.

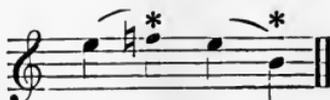
BOROWSKI, FELIX. "Ritournelle" (Laudy and Co., 4s.). A pretty piece in G, common time, which recommends itself as a good and easy piece on account of the set rhythm. Change of time and rhythm is always a difficult item to the young student, and one must avoid taxing their powers too far in these earlier stages of playing.

CAVE, W. R. "Romance," Op. 4 (Chanot and Sons, 3s.), makes a very useful first piece. It is simple and possesses a melody that juveniles can appreciate at once. It is very necessary when choosing a student's first piece that it should be something quite to their liking and understanding, so that it may be a genuine encouragement and enable them to see the benefit they have derived from scales and exercises.

CAVE, W. R. "Springtide" (Chanot and Sons, 3s.). A tuneful piece that can easily be understood. In the third bar:—



the first finger should be placed between the A and E strings so as to be able to play it smoothly. Six bars further on it will be necessary to move the finger on account of the diminished fifth:—



The young player invariably requires a special caution whenever these two notes occur.

HAAKMAN, J. J. "Mélodie" (Chanot and Sons, 3s.). One of the simplest pieces to be found. Though the violin part is only a matter of semibreves and minims, one can truly call this little piece a melody, and a melody that is further enhanced by the simple and interesting piano accompaniment.

HANDEL. "Menuet" from "Samson" (Bosworth and Co., 3s.), is a good piece for the beginner. There is a variety of plain bowing, such as two notes slurred and one bowed, that takes the pupil away from the regular groove of the instruction book. The key is G, and moreover this "Menuet" is tuneful and dainty.

HENDERSON, H. "Autumn Song" (Moore, Smith and Co., 3s.). A very easy and well-written piece, extremely useful for beginners. The notation is confined to minims and crotchets.

HENLEY, W. "Melody-Impromptu," Op. 3, No. 3 (Chanot and Sons, 3s.). A pretty little piece in two-four time. The frequent occurrence of the D sharp on the D string should be made a special study, and great care should be taken that it is the first finger which is placed back, and not the hand.

HENLEY, W. "Serenade" (Chanot and Sons, 3s.). Quite in the berceuse style, and written in the key of G, which always lends itself to an easy acquirement of these simple melodies.

HENRY, ALBAN. "Six Melodious Studies" (St. Cecilia Co., 1s. net). This little album is a gem of melody. The bowing and time are easy, and there is nothing left to be desired in the way of pleasing pieces for the young.

HOFMANN, RICHARD. "Sailor's Song" (Zimmermann, 2s.). A pretty six-eight movement in F major. In the sixth bar the three quavers:—



are better played with separate bows, and *not* staccato as written, for the young student who affects a piece of this kind would not be capable of playing these three notes lightly enough in one bow to give the proper effect. The usual attempts result in three scratches or digs, highly unmusical.

HUET, FELIX. "Serenade d'Arlequin" (Breitkopf and Härtel, 1s. 4d. net). A flowing waltz movement, with easy accompaniment in imitation of a guitar. The melody is one that will at once appeal to the beginner.

IVIMY, ROBT. "Berceuse" (Donajowski, 3s.). The only small difficulties in this taking little piece are the accidentals, which occur frequently, and are generally a trouble to the young player, who does not encounter them in the exercise book.

IVIMY, ROBT. "Gondellied" (Donajowski, 3s.), in six-eight time, F major, is quite plain sailing with the exception of the introduction of the appoggiatura in several bars. This can easily be omitted without any detriment to the piece. The time and bowing are very simple and the melody pleasing.

JACOBY, SIEGFRIED. "March" (Gould and Co., 2s. 6d.), is a very good and tuneful piece, and one that will be found very useful for class teaching: The notes

lie well under the fingers. This is the sort of piece that helps a student who does not possess too good an intonation.

JACOBY, SIEGFRIED. "Gavotte" (Gould and Co., 2s. 6d.). Two pages of effective violin music, with a melody that is at once pleasing to hear.

JACOBY, SIEGFRIED. "Perpetuo Mobile" (Gould and Co., 2s. 6d.). With the exception of the last three notes, the melody is devoted to quavers. This piece is especially good for giving freedom to the wrist. The notes are so extremely easy that the student can pretty well devote all his attention to the bow.

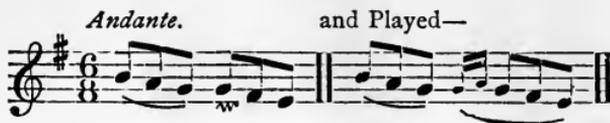
JACOBY, SIEGFRIED. "Scherzo" (Gould and Co., 2s. 6d.), possesses a variety of bowing that will be found useful.

JACOBY, SIEGFRIED. "Valse" (Gould and Co., 2s. 6d.), is an excellent "first piece."

JAMES, A. J. "Petite Romance" (Swan, 3s.), has a pleasing melody. There is a good variety of time, unlike the ordinary easy piece, which is set to one particular rhythm. The bowing is plainly marked.

JENSEN, GUSTAV. "Berceuse" (Cary and Co., 2s. net). This piece is in A major, common time, changing later to D major, six-eight time. There are examples of syncopation that will give trouble to the beginner, also a few accidentals. The piece is pretty and quite above the ordinary standard.

JOHNSON, NOEL. "Andante Grazioso" (Chas. Woolhouse, 3s.), a pretty six-eight movement in G. In the seventh bar of the violin part we have a mordent, as shown by the sign placed over or under the note thus:—



This mordent is more often written out, and it must be remembered that it only serves as an ornament, and in no other way affects the melody.

KAYSER, H. C. "Sonatina in C," Op. 58 (Ashdown, 3s.), is quite difficult as regards the time. The first movement *Allegro moderato*, common time, is a matter of minims and crotchets, followed by the *Allegretto* six eight in G, and the *Finale Poco Allegro* in C. In both these two movements there are bars to count, where the piano takes the melody. However, all is most pleasing.

KNIGHT, FRED. "Romance" (Chester, 4s.). An easy and effective *andante* in G major. The notes lie well under the fingers. The second part of the melody, in E minor, is better played with a slight accent thus:—



KÖHLER, MORITZ, "Gondellied" Op. 45, No. 1 (J. H. Zimmermann, 2s. 6d.), a simple melody in six-eight time, with easy bowing. The slurred notes with the line over them must be gently detached without changing the bow.

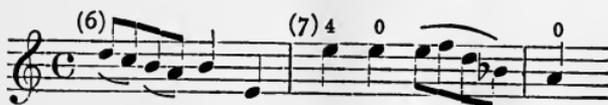
LE JEUNE, A. *Impromptu* (Donajowski, 3s.). An excellent piece for beginners, the time measure practically composed of crotchets and quavers, and the same rhythm being retained throughout. Each note is fingered, which is of great assistance to the juvenile performer. The great difficulty is the necessary amount of speed required.

MERKEL, Gustav. "Romance" (Ashdown, 2s. 6d.), being one of a set of ten pieces; it possesses a taking melody. The key is A minor. There is one item I should like to point out anent the use of the fourth finger in lieu of the open string. The young student invariably makes for all the open strings, for safety's sake no doubt, forgetting and ignoring the unequal effect produced in tone. In this little piece there happens to be plenty of examples of this necessary and particular use of the fourth finger, which occurs more especially in this first position. One can take as a general rule, that the fourth finger is to be used to avoid crossing the strings, but this only applies when the passage or phrase does not exceed the

limit of any one particular string ; for instance, the quotation of the first line of this piece will serve to illustrate more fully :—



In the first bar the E should be played with the fourth finger, as all the notes in the bar are on the A string. In the third bar both open A and E can be used, as the phrase necessitates crossing to the E string; but in the fourth bar the E must be played with the fourth finger, the succeeding bar being like the first. One more example occurs on the sixth and seventh bars :—



The fourth finger for E in the seventh bar is used on account of the preceding note being on the D string, to avoid skipping the A string.

MERKEL, GUSTAV. "Rustic Dance" (Gould, 2s. 6d.) is in the time of a gavotte. The key, B flat, presents one or two difficulties to the young player in finding the flats B and E. It is advisable to give pieces in other keys than the usual G and D, so much used for these easy pieces, though those keys are more suitable; yet each piece given should be both instructive and pleasing.

PAPINI, G. "Bluette," Op. 57 (Chanot, 3s.) is one of the best examples of this composer's easy and melodious pieces.

PAPINI, G. "Cantilène" Op. 57 (Chanot, 3s.). A charming melody in A minor; in fact, a piece to suit all tastes.

PAPINI, G. "Chanson" (Chanot, 3s.). Another little gem by the same composer in E minor. The only fault one could find is that it is too short.

PAPINI, G. "Dolly's Song," Op. 109 (Chanot, 4s.). Written in six-eight time in the key of D, it possesses that pleasing flow of melody so well known in this composer's writings which helps the pupil to a better sense of rhythm.

PAPINI, G. "Romance" (Chanot, 3s.). This is in F major, two-four time. There is a kind of "swing" which is accentuated by the flowing accompaniment. The notes marked with a small line over or under them, as in the first bar:—



are to be gently detached, just enough to articulate as two separate notes. Care must be taken that the young pupil does not make two jerks of it.

PAPINI, G. "Thème avec Variations," Op. 57, in G major (Chanot, 3s.). This is an excellent piece for beginners; the time is easy, and the progressive nature of the variations considerably adds to its value as a teaching piece.

PAPINI, G. "Twenty-four melodious Lessons" Op. 68 (Chanot, 3s. net). These are divided into two books, Nos. 1—16, and 17—24. The first twelve are devoted to the simplest melodies in semibreves and minims, with most interesting piano parts. In 13—17, crotchets are introduced, and the progression grows apace. The rest are considerably more difficult—for instance, No. 23—



is a continuous crossing of the strings and will exercise the

powers of the wrist. The whole twenty-four are in the key of G major, and will be found excellent encouragement for the young player.

POLONASKI, THERESE. "Six pieces" (Gould, 1s. net), are evidently written expressly for children. The six pieces are entitled:—1. "Melodie," an andante in G, composed of semibreves and minims. 2. "Au Revoir" in F major. 3. "Chant Villageois," allegro moderato, in C major. 4. "Endors-toi," andante in G. 5. "Regret," in F. 6. "Invocation," a waltz movement in D. Altogether a nice little book for the juvenile performer.

SCHNEIDER, F. L. "Berceuse Villageoise" (Schott, 3s.). This is a pretty, flowing melody in common time, and calculated to produce smoothness of tone. It is marked *con sordino*, but there is no necessity to use the mute; in fact it is not advisable to allow young players to do so.

SCHNEIDER, F. L. "Scènes Mignonnes," of which there are three separate pieces, "Prière," "Valse," and "Aubade," (Laudy, 3s. each). The "Prière" is of the simplest, being a matter of minims from commencement to finish. The "Valse" is only slightly more advanced, and the "Aubade," the prettiest of the three, is of about the same difficulty. All three pieces are in G major, and the notes are so arranged that the fingers fall into their places without any trouble, on account of all awkward intervals for young players being strictly avoided.

SITT, HANS. "Gavotte" in A minor, Op. 73, No. 8 (Jos. Williams, 3s.). A little piece that will be found encouraging to the beginner. The use of two detached notes in one bow thus:—



is adopted so as to have the down bow for the beginning of the next bar, and to keep an uniform bowing throughout. There is nothing difficult about it, but it should be understood that it really represents two up bows.

SITT, HANS. "Minuet" (Jos. Williams, 3s.) is a good piece and well written.

SITT, HANS. "Twelve pieces for the young," Op. 26 (published in two books by Ernest Eulenberg, 3s. net, London agents, Messrs. Breitkopf and Härtel). An album of good pieces written in musicianly style. In these pieces plenty of variety will be found, both as regards time measures and different easy bowings.

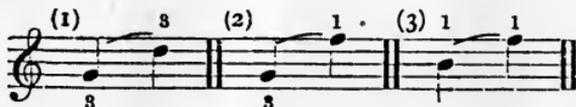
SUTCLIFFE, WALLACE. "Melody" (Alfred Lengnick, 3s.), a well written piece in C major, two-four time.

TOLHURST, H. "Angel's Whisper" (E. Donajowski, 2s.). Excellent for the beginner.

TOLHURST, H. "Dans les Tenebres" (Donajowski, 3s.). A very pretty little piece; the melody is simple, and such that a child of tender years can appreciate. The time and bowing are simplicity itself.

TOLHURST, H. "Dream Song" (E. Donajowski, 2s.). A most taking little piece.

TOLHURST, H. "Fern Leaves" (Donajowski, 2s.). A simple and pretty piece. It is no easy matter to write a good melody and at the same time confine oneself to the limited powers of the young violinist. There are two or three features that must be adhered to. In the first place, the melody must be good, and one that appeals to the untutored ear. Of keys, choice should be made from the more familiar ones such as G and D, or F and C major—minor keys are rarely advisable. Time signatures should be of the simplest. One of the most important items is the avoidance of all awkward intervals; by these I mean those where it is necessary to cross the strings with same finger, when a string has to be skipped, or in diminished fifths, as in the following examples:—



Of course the knowledge of the positions makes such as these simple.

TOLHURST, H. "Lullaby" (Swan and Co., 3s.). Though the fingering given is good, there is no need to leave the first position; all the notes are quite playable in that position. The use of the third position always gives a better effect, and this simple and attractive melody is quite worth a more advanced player's attention.

TOLHURST, H. "Romance" (Swan and Co., 3s.). A very pretty piece in A major. The notation is confined to semibreves, minims, and crotchets.

TOLHURST, H. "Rose Leaves" (Donajowski, 2s.). A pleasing melody in G major, in twelve-eight time. All is plain sailing.

TOLHURST, H. "Sunbeams" (Donajowski, 2s.). As a first piece nothing could be better. Henry Tolhurst is always happy in his ideas, and knows exactly what to write for the beginner.

TOLHURST, H. "Sweet Memories" (Donajowski, 2s.). A pretty piece in F major, common time, which does not present any of those stumbling blocks so terrifying to the beginner.

TROUSSELLE, JOSEPH. "Six easy Pieces" (Donajowski, 6d. net). An excellent album.

WESTALL, P. C. "Sunrise" (Swan and Co., 3s.), an easy little piece, most suitable for a beginner's first attempt at a solo.

GRADE II.

EASY, NOT EXCEEDING THE FIRST POSITION.

AERTS, F. "Deuxième Air Varié," (Cranz, 4s.), can be described as a show piece for beginners, and one that can be learnt very easily. Such pieces as these are of great assistance to both master and pupil in the case of a dilatory pupil, one that has no great love of his instrument, or rather one whose lessons have not been made interesting, with the usual result of everything being a trouble to him. Pupils are sometimes very extraordinary in their likes and dislikes of pieces, but they invariably like one with a good melody, and one they can soon master. This "Air Varié" is composed of a short introduction, the theme, two variations, and the finale, each part or portion being a little more difficult, in fact, an easy progression of difficulty from beginning to the end, which all helps to foster the student's interest in his violin.

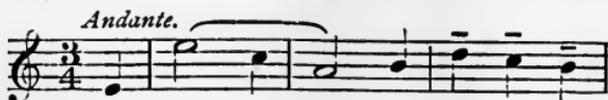
AERTS, F. "Petit Air Varié Facile" (Cranz and Co., 4s.). A most encouraging piece for the young student. A short introduction leads to a very pleasant Thème, followed by a variation in triplets, and the Finale. The notes lie well under the fingers, and the bowing is plain and easy.

ALTHAUS, BASIL. "Bourrée" (Bosworth, 3s.). A piece that requires a bright stroke of the bow. In the second part, where the open G is sustained and the melody is on the D string, care must be taken to keep the bow equally on the two strings and not force the tone.

ALTHAUS, BASIL. "March" Donajowski, 3s.). An excellent piece for children, especially boys. The

necessary bowing is plainly marked. As a piece for class-teaching, or for a quantity of violins together, as at school concerts, etc., it is to be recommended.

ARMAND, J. O. "Miniaturen," Op. 13 (Breitkopf, 2s. 8d. net). This is a delightful set of four pieces written in clever style; interesting though simple. No. 1. Nocturne in D major in common time. No. 2. Waltz, also in D. No. 3. Elegie in A minor. Here the bowing might be well altered; it is written:—



though it is easier to change the bow on the A and slur the B—this phrasing occurs many times. No. 4. Caprice, is full of fun and very jolly.

BACH. "Gavotte" in D, from the orchestral suite (Bosworth, 3s.). This arrangement makes a good piece, besides being of great assistance in gaining freedom with the bowing. The use of the whole bow for the chords, and the point and heel for the quavers, gives extra brilliancy, providing the bow does not drag on the strings.

BOHM, CARL. "Moto Perpetuo" (Alfred Lengnick, 3s.). A first-class piece to secure a freer use of the wrist.

BOHM, CARL. "Spanischer Tanz" (Lengnick, 3s.). Pretty and bright, with all the traits of a Spanish dance. The second part must be played with considerable force, using the lower part of the bow. The two down bows at the commencement:—



must be played with vigour, lifting the bow well after the first note.

BRADSKY. "Im Thal" from the "Standard Progressive Series" (Bosworth, 3s.). In this particular

series, the pieces are not only arranged in sections, but have remarks and preliminary exercises to help the execution of the piece. This particular selection is a pretty slow melody in common time.

CAVE, W. R. "Entr'acte Gavotte" (Gould and Co., 4s.). A very tuneful piece. The bars marked staccato in the second part, page two of violin part:—



can be played easier at the point with separate bows. The extension to the C on the E string also occurs, and care must be taken that the hand does not move out of the first position. For this reason this piece is not suitable to children with very small fingers.

DANBÉ, J. "Andante," and "Air de Ballet," Op. 21, No. 6 (Schott, 4s.) A very bright and original little piece. The first part is in three-four time, accompanied with sustained chords, and serves as an introduction to the two-four Allegro, the first bar of which will not only give an idea of the piece, but will serve to illustrate a small item in bowing, *i.e.*, that the bow must rest *on* the strings during the semiquaver rest:—



The middle is the best part of the bow to use.

DANBÉ, J. "Romance and Tyrolienne," Op. 2, (Schott and Co., 4s.). Quite in the Tyrolienne style, as the opening bars will show:—



This particular phrasing, that is, the slurs crossing the bars, has the effect of producing a better legato, which is necessary in this piece. There is a very pretty little staccato bit, in the middle of the bow, besides the introduction, which all helps to make this a very taking solo.

DIEHL, LOUIS. "Twilight Dreams, Reverie" (Chanot and Sons, 4s.), could almost be placed under the heading of letter A, but for the time being a little more complicated; nine-eight is not always so easy for the student to digest. This *Réverie* possesses a pleasing and flowing melody, and the accompaniment is tasteful.

DURET, CHAS. "Andante Religioso" (Chanot, 4s.). It is seldom one meets with a piece of such a pathetic nature so easy of execution, that is to say, as regards the actual fingering and bowing; the difficulty, of course, lies in the interpretation, and it is a piece which helps the professor to find out the musical capabilities and instincts of his pupil. It is quite worthy the attention of the more advanced player, and makes a good solo with organ accompaniment.

FIELDER, S. J. "Elegy" (St. Cecilia Co., 1s. net). An interesting composition, well worthy of the young violinist's attention. The change from G to E flat major is effective, though not so easy of fingering.

FIELDER, S. J. "Petite Suite in D" (St. Cecilia Music Publishing Co., 1s. net). The suite comprises four movements, as follows: No. 1, *Preludio*, requires to be played with a good firm bow, and though the time is "alla breve" it must be a very moderate two beats in a bar. No. 2, *Allemanda*, is very easy, with its melodious flow of quavers. In the legato bars do not cross the strings when it is possible to avoid doing so by using the fourth finger, as in the second bar:—



No. 3, *Sarabanda*, must be played with a full tone—not too loud, but the melody well sustained. No. 4,

Gigue, is very bright and lively and is the most difficult of execution, especially the bars in which the bow crosses the strings. The second bar:—

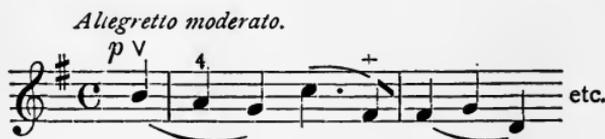


is easier thus:—



also all similar bars. It is better to keep the division of the bow more equal. The suite is highly to be recommended.

GÖTZ, H. "Rondo," Op. 2 (Breitkopf, 1s. 4d. net) is of a scholastic nature and cleverly written. In the opening subject:—



care must be taken either to move the second finger forward for the F sharp, or use the third finger the same as for G flat. The interest is equally divided between piano and violin, and the violin part can be quite well played in the first position.

GRIEG. "Lyrische Stücke," Op. 12, arranged by J. E. Newell (Donajowski, 1s. net). There are eight pieces contained in this album, including No. 1. Arietta. No. 2. Waltz. No. 3. "The Watchman's Song." No. 4. "Dance of the Elves." No. 5. "Folk Song." No. 6. "Norse." No. 7. "Album Leaf." No. 8. "Norwegian Song." Each one is charming, and, as the titles imply, there is plenty of variety. The chief difficulty the student will have to contend with is the different time

measures. For instance, in the Waltz, in the fifth, sixth and seventh bars of violin part:—

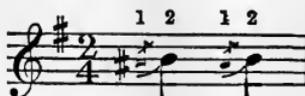


should be played in the middle of the bow. Great attention must be given to the quaver rest, also the accent on the minim and various tempos marked. No. 7 is Allegretto and dolce, and therefore must not be taken too fast. The first bar is better bowed:—



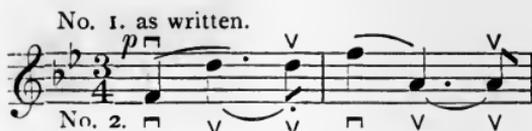
The grace note must be played very lightly and distinctly, and the whole piece free from all roughness. The Norwegian Song can be played with all one's available tone, the *sforzando* notes being well brought out and made prominent.

HARRIS, CUTHBERT. "Gipsy Dance," (Ashdown, 3s.), is a jolly piece; its one fault is that it is too short. In the fifth and sixth bars, and also later on, occurs the following, which must be played in what is known as the "half" or "back" position:—



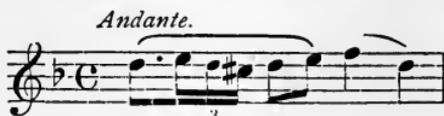
The hand must move up again so as to play the E that follows with the fourth finger and come back again into the ordinary first position.

HAYWARD, C. FLAVELL. "Phyllis," a Mazurka (Donajowski, 3s.). This is bright and taking as a short piece. In the second part the bowing can be either one of the following:—



No. 2 will be found easier and smoother.

HEDDEGHEM, F. VAN. "Second Sonatina in C major," Op. 50 (Chanot, 4s.), an excellent piece for teaching purposes, possessing those essentials, viz., pleasing melody, flowing passages and brilliancy, so dear to the taste of the amateur. The second movement in F is perhaps the most important. The grace notes in the fifth bar might very well have been written in full, thus:—



and so save unnecessary stumbling. The Rondo at the end is very jolly and spirited; a good free bow arm will give it all the brilliancy required.

HEINS, DONALD. "Allegro Marziale in E" (Weekes and Co., 4s.) is a March with a good swing. In the fourth bar the shakes:—



should be played:—



and to get them bright and clear they require slow and careful study.

HENDERSON, H. "Morceau" (Moore, Smith and Co.), is very bright and lively. There is a good flowing bass in the piano part that considerably enhances the effect. The time is very easy, and it only remains for the player to use his bow dexterously, with a bright stroke, giving

attention to the numerous *f*'s and *p*'s, and an excellent solo is obtained.

HENKEL, H. "Gavotte in G" (Chanot and Sons, 3s.), is quite a favourite amongst teachers and pupils, and is always received with favour. Bright and pretty pieces such as this do much to help the beginner.

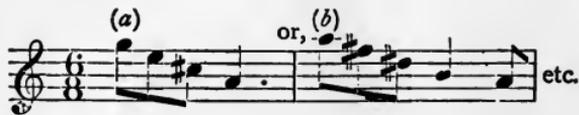
HENKEL, H. "Serenata," Op. 62 (Chanot and Sons, 3s.). Very easy to play, and with sufficient variety to make it charming. The high C occurs once, which can be played with the extension of the fourth finger.

HENLEY, J. "Contemplation" (Donajowski, 3s.). An interesting little piece of the romance type.

HENLEY, J. "Rustic Dance" (Chanot and Sons, 4s.). An easy and extremely tuneful piece. The pizzicato of the open strings with the left hand, which can be easily done either with the third or fourth finger, is very effective. It is a piece admirably suited to class teaching or playing.

HENRY, J. HAROLD. "Moto Perpetuo" (Laudy, 4s.), an excellent piece of its kind, the notes lie well under the fingers. This style of piece is most useful to attain freedom of the bow-arm.

HENRY, J. HAROLD. "Tarantella" (Laudy and Co., 4s.). Tarantellas are, as a rule, general favourites, and are hard to find in this early stage. This Tarantella just fits the case, the one difficulty being the speed. "Allegro quasi Presto" is a bit lively. However there is not one bar that cannot be mastered, and good, bright and clear rendering given, with an average amount of practice. Many of these Tarantellas, comparatively easy, and even not exceeding the first position, contain many awkward passages, or rather pitfalls, for the unwary, such as:—



The student either stumbles over such bars, or ignores.

the diminished fifth, and as at *a* forgets to either play the C sharp with the third finger, or push his second forward, the same happening at *b* with the D sharp, which could be taken with the fourth finger and so render it safe.

HERRMANN, TH. "Aragonese, Dance Espagnole" (Schott and Co., 4s.). This is quite the Spanish bolero, and most effective. The shake on the E at the bottom of the page can be omitted and the note simply sustained. The chief difficulty lies in the time, there being several bars syncopated.

HOLBROOKE, JOSEF. "Humoresque" (Alfred Lengnick, 4s.). Though there is plenty to do for the violin, the pianoforte accompaniment takes a prominent part, especially as regards the humour of this dainty solo, and a good effect can be obtained in the hands of two sympathetic players. The semiquaver passages in the violin part should be played in the middle of the bow.

JOHNSON, NOEL. "Song without words," and "Scherzetto" (Chas. Woolhouse, 4s.). The first of these two pieces is very easy, Andante in B flat—but the second, which is more of a dance movement, requires a little explanation. The first two bars will give a sample:—



Now these two bars played exactly as written would sound too heavy—but a Scherzo movement being of a light nature, one makes just a perceptible rest after *each slur*, and the bowing must be light throughout, with a swift stroke, using just so much bow as one can manage without effort. In the Cantabile part, care must be taken to keep the four quavers (second bar) quite equal, especially as there are six in the accompaniment.

KLASSERT, MARTIN. Three pieces, Op. 32 (Schott and Co., 5s.). The first of these three pieces, "Gisbet," is a Larghetto in A major that can be played with good

long bows and plenty of tone. The "Erinnerung an Tyrol" which follows is composed of an Andante in F. Here the extension of the fourth finger will be required for the C, to avoid moving out of the first position. This occurs in the fourteenth bar of violin part in the Andante, Tyrolienne and Variation.



This extension is very useful. A little separate study will be found beneficial. Either of the following is good, and in each one the third finger must be kept firmly down.



In the Variation, the succession of *down bows* in first bar must be played at the heel of the bow, lifting it after each one. The third piece is a graceful *Schlummerlied* in A major.

LE JEUNE, ARTHUR. "Dance des Marionnettes" (Donajowski, 3s.). A bright two-four movement in G major. The tied note at the commencement must be well accented, and the F sharp played with the third finger to avoid moving the second forward after the C thus:—



These tied notes occur frequently, and all require to be accented.

LOGÉ, HENRI. "Gavotte and Musette," arranged by Berthold Tours (J. and W. Chester, Brighton, 4s.). A taking piece in A minor, the clever piano part goes far

to enhance the effect. The "Musette" is in A major, and should be played very smoothly, quite in contrast to the first part, which is of a majestic style, requiring a bright stroke.

MARTINI. "Sonatine" arranged by A. Mistowski (Laudy, 4s.). Here is an excellent study for the earnest player, and even at this early stage it is good to introduce to the pupil music of a higher standard. The technical difficulties can be soon overcome, and these are confined to the changes of key that occur. This piece will be found of great service both to master and pupil.

MOFFATT, ALFRED. "Alte Weisen" Kleine Suite (Schott and Co., 5s.). A most interesting and clever set of four pieces, consisting of a Saraband, Bourrée, Minuet and Gavotte. There is quite an old-world flavour about them. Though they are intended to be played in the first position, the use of the third would greatly facilitate matters. For instance, in the Saraband in B flat, Largo, in the sixth bar we have :



not easy to get smooth and keep the same quality of tone. Again, in the Bourrée in G minor—a jolly little movement—the extension to the high C will require a little extra attention.

PAPINI, G. "Allegretto Varié," in G (Swan and Co., 4s.). A pretty piece from the pen of this facile writer. Here we have a variety of rhythm; in the first place the time is marked *alla breve* (to count two minims in a bar), and this will be found necessary in the second part, "L'istesso movimento," in which we have ordinary and triplet crotchets mixed; for example, the fourth and fifth bars:—



The piece is as pretty as it is original. Graces such as *mordents*, etc., are numerous, but in this case they are all written out, so quite easy to understand.

PAPINI, G. "Chanson" in E minor, Op. 57 (Chanot, 3s.), is one of this composer's happiest efforts. If fault could be found, it would be to demur as to the shortness of it.

PAPINI, G. "Dorine Gavotte," Op. 87 (Bosworth and Co., 1s. 6d. net), a very quaint and pretty little piece in A minor. In the eighth line of violin part occur crotchet triplets:—



which shows the necessity for counting two in a bar, as the *alla breve* sign at the commencement indicates. Similar bars occur frequently. The bowing throughout is simple and plainly marked.

PAPINI, G. "Mazurka," Op. 57 (Chanot and Sons, 3s.). Unlike other Mazurkas, the movement throughout is legato, which simplifies the bowing.

PAPINI, G. "Tema with Variations," in F major, Op. 59 (Chanot and Sons, 3s.). From a teaching point of view this Tema is excellent; the variations are progressive, the last one giving the student plenty of scope for some nimble fingering and acquiring a good legato, especially in such bars as:—



which need to be executed very smoothly.

PAPINI, G. "Thème avec Variations," Op. 59, No. 5 (Chanot and Sons, 3s.). There are four variations, arranged in progressive order, all of which are calculated

to improve the student's ideas of phrasing. The Thème and variations present a continuous flow of melody and the piano accompaniment is all that can be desired.

PAPINI, G. "Topsy, Dance Nègre" (Bosworth and Co., 1s. 6d. net). Not only is this a pretty piece, but it also affords an opportunity for the practice of the dotted note, separate bows. These dotted notes should be played quite at the point, and always short and crisp. The expression marks are few, but of great importance, especially the accents which occurs on the second beat.

PAPINI, G. "Valse" from Op. 68 (Chanot and Sons, 3s.), is always a favourite.

PLEYEL, IGNAZ. "Six Duos," Op. 8, either for violin and piano, 1s. 6d., or for two violins only, 1s. (Augener). This is one of the best sets of duets ever written. Both parts are interesting, and will always continue to be a great delight to young players.

POZNANSKI, I. B. "Sur la Moselle" (St. Cecilia Co., 4s.). This charming little Barcarolle is quite playable in the first position. The key is G, and the time is exceptionally easy.

RIEDING, OSKAR. "Impromptu in C" (Breitkopf, 2s. net). A tuneful piece, and one which will please those who prefer a pretty and simple melody.

ROECKEL, JOS. L. "Minuetto all' Antico" (Ashdown, 4s.). A most tuneful piece—the only point that arises for discussion is the interval of a perfect fifth being used several times; for instance on the seventh line of violin part:—



This is always one of those little difficulties that the young player finds awkward, unless he has a knowledge of the positions, and then, of course, by playing the higher note harmonic, the difficulty disappears—but when he is confined to the first position, it is necessary to place the finger (in this case the third) well *between* the

strings and *not* to move the finger from one string to the other as is generally attempted.

SAINT-GEORGE, G. "L'ancien Régime, Suite" (Augener, 1s. net). This charming suite reaches the full limit of difficulty in this grade, and is a considerable jump from Grade A.

SITT, HANS. "Arietta" (Bosworth, 3s.), can be recommended as a good and easy piece.

SITT, HANS. "Bagatelle" (Bosworth, 3s.). The key is G minor and time twelve-eight. It must be remembered that all these differences in time and key signatures are of great moment to the student, especially as the exercises found in most methods are confined to the most simple keys and times, so that any deviation from them creates food for new thought; and this is where these smaller pieces are so beneficial, and help to ensure a better and fuller knowledge of the elementary intricacies in music.

SITT, HANS. "Ländlicher Tanz" (Bosworth and Co., 3s.), a pretty flowing movement in three-four time. There is sufficient variety of bowing to make it good practice.

SUTCLIFFE, WALLACE. "Country Dance" (Lengnick, 4s.). A jolly and bright two-four movement in D major. There is nothing commonplace about it. In the second part, in G minor, it is better to slur thus:—



Separate bows would most probably result in inequality of tone.

TAYLOR, W. F. An album of four operatic pieces, including "Martha," "Lucia di Lammermoor," "La figlia del Reggimento," and "Robert le Diable" (Donajowski, 6d. net). The airs chosen are favourites, and the keys are easy. In this case there will be found some of those awkward intervals alluded to in other instances.

For example, we have in "Lucia," a diminished fifth, B to F, which necessitates moving the first finger forward for the B—all small details which are so often overlooked.

TROUSSELLE, J. "Saltarella" (Chanot, 4s.). There are not many pieces of this style written so easily and confined to the first position. This form of music is always popular, especially to those who like pieces of a bright character. In the opening bars the bowing, as marked, is very effective. The succession of the four up bows is practically one up bow divided into four parts, making a very short rest between each, without lifting the bow from the strings.

The high C, which frequently occurs, followed by F sharp (first finger on the E string), can easily be played with the extension of the fourth finger. The pizzicato chord:—



must be played quickly, with the right hand first finger, so that the effect is as if the three notes were played simultaneously.

VERME, G. "Ninna-Nanna" (Chanot, 3s.). A lullaby in G major. In one or two places the time will give trouble, especially the part with the rests, otherwise the notes are easy enough.

GRADE C.

EASY, USING FIRST AND THIRD POSITIONS.

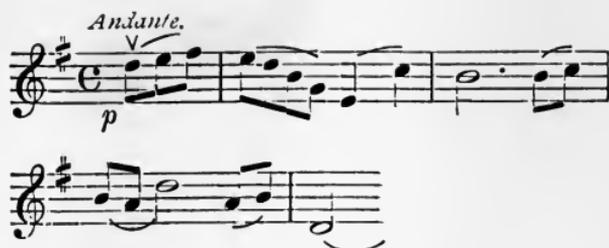
AERTS, F. "Troisième Air Varié" (Cranz, 5s.). A decidedly brilliant little solo, in which the promising pupil can shine. The Introduction, a short Saltarello movement, possesses one difficulty as regards bowing, and that is in the execution of the chord as in the first two bars:—



A powerful up bow stroke should be given to the chord, bringing the bow to the middle, and very little bow used for the semiquavers and quavers, then the half bow for the dotted crochets in the beginning of the second bar. In the "Theme" the accents on the third beat must be well observed, and the quavers played with a light and bright stroke. The two variations and finale can be played in the middle of the bow, and, as indicated, the speed gradually increased right up to the end.

ALETTER, W. "Plainte d'Amour" (Bosworth, 3s.). A pathetic melody which requires a lot of expression and purity of tone to give it the justice it deserves.

AUSTIN, HAROLD. "Pensées Tristes" (Ashdown, 3s.). A very pretty drawing room piece. In the commencement the phrasing is not quite clear, the bowing would be better thus:—



again in the second strain:—



In the Allegro assai, the B in following example is meant to be repeated and should be bowed:—



there are other small instances that can easily be rectified, and do not in the least detract from the value of the piece, which is well written.

BACH, WM. "Chant d'Amour" (Swan, 2s.), is a pleasing melody chiefly confined to the G string, and most useful for acquiring the use of the first and third positions.

BOCCHERINI. "Menuett," arranged by Richd. Hoffmann (Zimmermann, 3s.). This celebrated composition is known to most players, in fact, one might safely say to all. This particular arrangement is very good.

BORELLI, C. "Au Moulin" (Chanot, 4s.). A pretty and characteristic piece. The dotted notes are mostly to be played with separate bows, and should be kept well to the point of the bow. The first bar of violin part, and other similar bars that follow, should commence with the down bow, near the point. In the second part the melody is very effective on the G string, but there is no occasion to exceed the third position. Delicate play-

ing is required throughout, and all the staccato passages must be very light and neat.

BORELLI, C. "Jubilee March" (Chanot, 3s.). This spirited march, which was dedicated to her late Majesty, Queen Victoria, is also published for two violins and piano and three violins and piano, with 'cello and bass *ad lib.* All these arrangements are good. The march is melodious throughout, and easy to play.

CHESSI, VINCENZO. "Serenate Veneziana" (Breitkopf, 1s. 4d. net), is good for acquiring the practice of changing from first to third position.

DANCLA, CHAS. "Le Petit Papillon" (Gould and Co., 3s.). A graceful little movement in three-four time. The succession of down bows in the second part can be taken near the heel of the bow, and do not need to be too short; the quaver rest in between each note gives ample time to lift the bow. The last four bars of this part (page three, fourth line) are marked:—



but it is just as effective played with separate bows, slurring the first two notes as indicated in the *under* marking, and is considerably easier to play.

DAVID, FERDINAND. "Barcarolle" (Chanot, 3s.). This is a well-known piece, and is generally liked for its pleasant and flowing movement, besides being good practice for the first and third positions.

DAVID, FERDINAND. "Berceuse" (Chanot, 3s.), is one of those clinging melodies so liked by lovers of the violin, and requires plenty of expression. The notes are easy enough.

DIEHL, L. "Mazureska" (Chanot, 4s.). A bright little piece, with a variety of slurred bowings that will require special attention to play neatly. The dotted notes as:—



should be played in the middle of the bow. The long passage of slurred triplets must be commenced at the heel of the bow.

DUNCAN, EDMONDSTOUNE. Six pieces, Op. 45 (Breitkopf, 4s. net). The six pieces are published together and include:—No. 1. "Spring Song," a six-eight movement after the tarantella style. No. 2. "Rustic Dance," a dotted quaver movement. The second strain is better played thus:—



also the third bar of same strain. No. 3. "Boat Song," a graceful six-eight movement in B flat. Nos. 4 and 5. "Legende" and "Romance," two excellent slow pieces; and No. 6. a brilliant "Rondo" for the finale. In all six pieces the piano is well engaged, and is most interesting.

ELGAR, EDWARD. "Pastourelle" (Swan and Co., 4s.). There are not many pieces by this gifted composer that come within the reach of all players, therefore the charming simplicity of this pretty pastoral movement will be received with pleasure. As regards the difficulties, the "tied notes" present the chief of them. For better explanation I quote the first eight bars of violin part:—





In the first bar the whole bow should be used, and in the second half the bow for the first two notes—about two inches for the detached quaver, and the lower half for the dotted crotchet. The same applies for the third and fourth bars, with the exception that care must be taken at the fourth bar to have enough bow for the tied note. On the fifth bar commences a very important *crescendo*. Great attention must be paid to these tied notes, that they are not broken in any way, otherwise the effect is lost. The piano part is most clever and interesting throughout, and shows true musicianly skill; in fact, this piece might better be described as a *duet* for violin and piano.

ELGAR, EDWARD. "Virelai" (Swan and Co., 4s.), is quite out of the ordinary run of easy pieces. There is a solidity of construction that even the inexperienced player must appreciate; neither does it tax one's powers in the interpretation. The charm is with the composition, and requires no fancy colouring from the player. The piano accompaniment is quite simple, but contains that freshness so noted in this clever composer's work. No comment is necessary as regards the execution of the violin part. It speaks for itself.

FORSTER, ALBAN. "Musical Picture Book," Op. 9 (Breitkopf and Härtel, 3s., net). There are twenty-two pictures in the form of twenty-two short characteristic pieces. These pieces present a splendid variety, and are invaluable for sight reading and time generally. They are essentially duets for piano and violin, and though the piano takes a prominent part it is quite within the reach of the ordinary amateur.

GANN, C. M. "Gavotte" (Chanot, 4s.). A piece which will be found quite to the taste of those who like a piece with a "swing" to it.

GAUTIER, LÉONARD. "Caprice" (Donajowski, 3s.). One might style this a regular "boy's piece," something that he can go for, with an easy rhythm and plenty of tune. The chords are simple and effective, and withal it is not commonplace.

GILIS, ANT. "Fête Hongroise," Op. 118, in D (Breitkopf, 1s. 4d. net), can be described as a brilliant and easy fantasia. With its sixteen bars of pompous introduction, the *Tema-Andantino*, the variation and Finale *Allegro-Vivo*, it may be old-fashioned, but all the same there is plenty of life in it and a melody that any one can understand. One must always remember that there are a large percentage of students who have not been brought up in a musical atmosphere, and who find music of a deeper or more solid nature quite unpalatable, and it is only when they have obtained a certain mastery of the instrument, that one can commence a more decided development of the musical education. It is impossible, even unkind, to force it. Students must be made to love the instrument and be encouraged and helped in every way. Those who possess that natural musical ability will soon learn to appreciate good music, and though their taste for the lighter and commonplace kind may have deserted them, they must remember the old adage that they had to learn to walk before they could run, and that these pieces of simple construction were instrumental in helping them to obtain a mastery over their violin.

GILIS, ANT. "Fête Villageois," Op. 117 (Breitkopf, 1s. 4d. net), is a brilliant and easy fantasia and is an excellent piece of its kind. A short introduction, followed by the theme, one variation and finale, are all taking and written in a plain, straightforward manner. A piece that will be sure to give encouragement to pupils.

GRAENER, PAUL. "Petite Suite Italienne" (Donajowski, 1s. net). An interesting set of three pieces. The three movements comprise a Gondoliera, Chanson

Napolitaine, and Danse des Bersaglieri. This suite can best be recommended as a set of duets for violin and piano, for both parts are equally nice. The violin part can be played in the first position, but the fingering is for the first and third positions, and is much preferable.

GRAZIANI-WALTER. "Seguidilla," Op. 282 (Breitkopf, 1s. 4d. net). Short, bright, and merry.

GRITTON, J. W. "Bourrée" (F. W. Chantot and Sons, 4s.), an exceptionally well written piece. The bowing claims the player's minute attention, for the phrasing given does not allow of any alteration, and the various slurs and dotted notes must all be well accounted for.

GUARNIERI, F. DE. "Tarantelle Mignonne," Op. 7 (Chantot, 4s.). It is very brilliant and easy to play and is also good practice for acquiring the practical use of the third position. The groups of four quavers, which occur in the major "Tranquillo," are quite easily understood. In the practice of such pieces, care must always be taken to practice slowly, so as to acquire a sure rendering of all the notes. Quick practice will only result in untidy and slovenly playing.

GYDE, M. "Danse Antique" (Lengnick, 4s.). A pretty gavotte movement in G. The use of the third position in the trio is advisable, on account of the change of key to E flat.

HAAKMAN, J. JACQUES. "Berceuse" (Chas. Woolhouse, 4s.). A charming and artistic composition. As in all this composer's works, the bowing and fingering is most explicitly marked.

HAAKMAN, J. JACQUES. "Twelve Characteristic Pieces," Op. 10 (published in one album by Messrs. Novello, 2s. 6d. net). The pieces are all short and, one might add, sweet, each being one page violin part. The titles will give an idea of the fund of variety;— Oriental Song, Barcarolle, The Reveille, Pastorale, The Wave, Supplication, A Little Story, Even Song, Spring Song, Sacred Song, The Syren, Patriotic Hymn. The cleverness of their construction, together with the sweetness and freshness of the melodies, recommend this album in the

highest manner possible to all young players. The bowing and fingering throughout have been carefully attended to.

HANDEL. "Fantasia" (Bosworth, 3s.), is good practice for crossing the strings neatly and quickly, and the whole piece must be played with the upper part of the bow, making a smart stroke. It is the sort of piece to give a freer use of the bow.

HAYDN. "Gipsy Rondo," from first Trio (Bosworth and Co.). This celebrated piece, consisting chiefly of semiquavers, is better played more in the middle of the bow, and with a lighter stroke.

HAYWARD, C. FLAVELL. "A Summer Song" (Donajowski, 4s.), will suit those who like a good slow melody. The piano accompaniment is of the simplest.

HENRY, J. HAROLD. "Liebeslied" (St. Cecilia Co., 3s.) Very graceful and pretty. The bowing and fingering given are explicit enough. It is a piece that can be soon learned, and will be of great use to the amateur who has occasion to play to friends.

HERRMANN, TH. "Au Bal," a Valse Caprice, Op. 80 (Schott and Co., 4s.). Tuneful and bright. A light bow-arm is necessary; for instance, in the commencement of the valse the bow must be lifted off the string for the quaver rests:—



but need not be for the crotchet rests. This raising the bow will be found even more difficult with the chords in the second part.

JENSEN, G. "Mazurka" (Cary and Co., 2s. net). A good effect can be made with this piece, if played brightly. In the commencement:—



The crochet is better played as a quaver, lifting the bow and making a quaver rest before the G. In the fourth bar we have:—



which can either be played in the first position, putting the first finger between the A and E strings, or fingering the F in the third position and sliding down to the B with the *first* finger.

JENSEN, G. "Serenata" (Laudy, 4s.). A piece that can be highly recommended in this grade, it being of great assistance in acquiring a knowledge of the uses of the first and third positions. At the same time the pleasant flowing melody will be appreciated.

KAISER, WILHELM. "Der Schäfer und die Schäferin" (Schott and Co., 2s. net). The chief feature of this piece is the pizzicato with the left hand, which seems at first sight rather out of place in so easy a piece. However, the pizzicato in question only occurs on one note, *i.e.*, the third space, C on the A string, and can be easily played either with the third or fourth finger of the left hand. The effect produced will be highly appreciated by the juvenile performer.

LA TARGE, ANDRÉ. "Danse Villageoise," May Pole Dance (Cary, 2s. net). As the title implies, this piece is of the lively order. In the first four bars of violin part:—



the third and fourth bars are better played as marked.

in quotation, and not separate bows, as in copy. The bowing throughout must be light.

LA TARCHE, ANDRÉ. "The Village Piper," a rustic sketch (John Blockley, 4s.). A piece with a "catchy" melody very suitable for class teaching. The bowing is plainly marked, and is easy throughout.

LOCATELLI. "Sarabande and Allegro Scherzoso" (Schott, 4s.), though comparatively easy, is interesting, and quite above the average teaching piece.

MARCHISIO, G. B. "Aux Champs Elysées," Polka Galop (Ascherberg, 4s.). As the title implies, this is a piece of the light order, easy to play, and at the same time possessing a good swinging melody.

MLYNARSKI, E. "Berceuse Slave," Op. 4, No. 2 (Bosworth and Co, 4s.). A plaintive melody, easy of execution, and giving full scope to the expressive player. A piece that is very effective played with the mute.

MOFFATT, ALFRED. A charming arrangement of six old Scotch airs (Breitkopf, 1s. 4d. net). The six include 1. "Bonnie wee thing," 2. "The Flowers o' the Forest," 3. "Lord Gregory," 4. "Ye Banks and Braes," 5. "Lord Lovatt's Lament," 6. "Auld Robin Gray." The musicianly way in which they are treated recommend them highly. They are dear old melodies.

MOSZKOWSKI. "Passepied," arranged by Franz Ries (E. Hatzfeld, 2s.). A piece that is a general favourite.

MURDOCH, W. MACKENZIE. "Waverley," a Fantasia on Scotch airs (Reynolds and Co., 4s.). For an easy and effective Fantasia this is to be highly recommended. The solo comprises four pages violin part, and introduces four fairly well known favourite Scotch airs, besides a short introduction and a good *finale*. The natural harmonics on the second page, though playable in the first position, will be found difficult. Care must be taken to let the fingers fall lightly on the strings, and the crossing of the strings with the bow must be very easy and free, keeping the wrist supple; any stiffness in the bow arm would be fatal. The series of down bows in the two-four movement should be played near the heel of the

bow. The variation which constitutes the finale is best played in the middle of the bow, with a good broad tone.

PAPINI, G. "Historiette-Cantilène," Op. 75, No. 2 (Chanot and Sons, 4s.), can be described as a charming and melodious piece, a perfect delight to those who like a good slow melody.

PAPINI, G. "La Belle Napolitaine," Second Tarantella, Op. 108 (Chanot, 5s.). It is rarely one can find a tarantelle that does not exceed the third position, and is at the same time brilliant and pretty without being commonplace. The difficulty in this particular one lies in the bowing, which might well be described as "fanciful"—*piquante* is even a better description. Taking the commencement, a phrase which is repeated several times, we have:—



It is intended that the succession of up bows be played as if in one bow, divided into three parts: these three parts are not of equal length, as the natural crescendo that arises from an ascending passage entails the use and increase of more bow. Between each slur there is a decided rest, just sufficiently long to detach each up bow from the other. In the seventh line, page two of violin part, the syncopated time will want special attention, also the two successive down bows, which in this case require the bow to be lifted between each, so as to give the necessary force for the accent. The cantabile movement in A major on page three will be found difficult as regards time, owing to the counter rhythm in piano part. It is easier to count one in a bar. On the fourth and last page the accented notes are prominent features, and must be carefully adhered to. The finish is brilliant, if somewhat noisy.

PARTRIDGE, H. G. "Gavotte" (Ashdown, 4s.), is a

spirited composition. As regards the bowing given, it is a matter of opinion as to playing the four crotchets in the eighth bar (counting from commencement) all with down bows. Alternate down and up bows would be equally effective, providing a bright stroke is made.

PARTRIDGE, H. G. "Sarabande and Bourrée" (Ashdown, 4s.). Nothing could be better than this excellent composition for training and interesting the student. The "Sarabande" (adagio) gives scope for a good legato tone, and the "Bourrée" is in striking contrast, and requires good, bright bowing.

PEINIGER, OTTO. "Réminiscence de Bellaignes" (Bosworth, 4s.), is a pretty flowing waltz in B flat, and most useful for acquiring a use of the third position.

PEINIGER, OTTO. "Second Sonatina" (Ashdown, 4s.). All three movements are bright and interesting and quite playable in the first position. It is excellent as a forerunner to more difficult works of a similar style.

QUARTERMAN, PERCIVAL. "In the Twilight," *Réverie* (Swan and Co., 1s. 6d. net), possesses an easy and taking melody that is sure to please the student.

SAINT-GEORGE, G. "Confidence" (Woolhouse, 3s.). Fresh in melody, with a piquant style that is very charming. The middle of the bow can be used throughout, and the stroke must be light in order to produce a sweet and soft tone.

SARTORIO, ARNOLD. "Chanson sans Paroles," arranged by J. W. Slatter (Ashdown, 3s.). This sweet melody, requiring the continual use of the first and third positions, is a first-rate piece for the practice of same.

SCHNEIDER, F. L. "Silhouettes Hongroises," Op. 79 (Schott, 4s.). This is a most effective piece, and played by a student with any musical feeling, is sure to be a success. It has the true Hungarian ring about it, though so simple.

SENALLIÉ, J. B. "Ninth Sonata," edited by Alard (Schott, 5s.). The "Sonata" comprises an Adagio, Corrente (Allegro), Sarabanda (Adagio), and Allegretto. The four movements possess that purity of melody and

harmony belonging to this old world music that is very charming, and has done so much good in helping young students to appreciate a better class of music. Again, as a scholastic piece, nothing could be better chosen for the advancement of "plain bowing" and freedom of style.

SITT, HANS. "Gavotte" (Bosworth and Co., 4s.). This is a charming piece with a clever accompaniment.

SQUIRE, W. H. "Bourree," Op. 24, 4s. (Augener). This is quite a new piece, and written in this composer's well-known pleasing style; though originally written for the 'cello, it is equally effective for the violin, and contains that variety of melody so essential to the furtherance of the young student's progress. Taking the first two and a half bars of the violin part, there arises one of those little details in ordinary bowing that are so often misunderstood by students and amateurs who are unable to obtain the guidance of a professor, though the marking to most is quite obvious:—



The first chord should be commenced at the heel of the bow, lifting the bow off the strings for the rest, the quaver G being played in the middle of the bow, bringing it towards the heel ready for the next chord. The two notes at A and B must be played lightly, lifting the bow after each note. Four bars further on, care must be taken with the "sliding" from G to harmonic D, and again back to open D; in both cases this "glissando" is done with the fourth finger.

STERN, A. "Pensée Fugitive" (J. and W. Chester, 4s.). A sweet little drawing-room piece, that can be effectively played with the use of the third position, though a more advanced fingering is marked. The pathetic nature of the melody will appeal to all lovers of slow pieces.

THURN, GEO. "Tempo di Menuetto," Op. 12, No. 2 (Schott, 3s.). A very well written piece. The bars as:—



should be played in the middle of the bow, and it is not necessary for the bow to be lifted from the string.

TOLHURST, H. "A Fragment" (Swan and Co., 3s.). An andante movement in D major. Specially recommended for acquiring the proper uses of the first and third positions. The melody is easy and flowing.

TOLHURST, H. "An Album Leaf" (Donajowski, 3s.). This is one of those flowing melodies so popular with all, and one that helps the player to more confidence and conduces to a firmer and purer tone. No explanation is necessary, the bowing and fingering are of the simplest.

TOLHURST, H. "Dreamland" (Donajowski, 3s.), is an appropriate title for a charming melody; it is very easy, and might be placed under the heading of letter A, but for the necessity for using the third position.

TOLHURST, H. "March in D" (Swan and Co., 4s.). There is a good swinging melody to this March that can be well appreciated. The dotted notes must be played brightly, and the rest between strictly observed, in fact this rest is the means by which the brightness is obtained. The flat line covering the two notes is very often used for this bowing instead of the slur, and more fully represents that the two notes are played in one bow, though a decided stop is made between each, and moreover, that the bow is not to be lifted from the strings.

TOLHURST, H. "Parfait Amour" (Joseph Williams, 3s.), is to be recommended for its simplicity. The fingering, etc., is well indicated.

TREW, S. "Bluette" (Edwin Ashdown, 3s.). For such an easy piece it is an interesting composition. In the opening bars a slight alteration can be made with advantage. The violin part is as follows:—

SECTION II.

GRADE D.

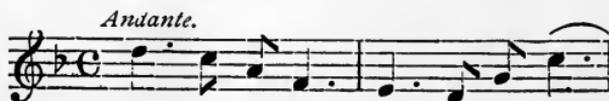
MODERATELY DIFFICULT, NOT EXCEEDING THE
THIRD POSITION.

ALETTER, W. "Auf Capri," Tarantella (Bosworth, 3s.), a bright little piece, and one that will create a good effect if played neatly. In the second bar of the violin part, the two D's should be detached with the up bow :—



This bowing also applies to other similar bars, and again in the Trio, the first bar should be played in the one bow, just detaching the quaver at the end.

BLOCK, JOSEPH. "Petite Fantaisie Hongroise," Op. 21 (Laudy and Co., 4s.). A first-rate solo, well within the bounds of the third position, but a composition that requires all those gradations of tone so necessary to a good interpretation of this particular kind of music. The introduction (*allegro*), which consists of three cadenzas, must be played very large and bold, decreasing the tone as the phrase descends, and making a slight *ritard* at the end. In the *Andante* which follows, the division of the bow will give some trouble. In the third and fourth bars we have :—



This can be arranged quite easily by taking the first note with the upper half of the bow, and the two quavers with about one-third at the point—or, even better, the whole two bars played in the middle of the bow, using half as much bow for the quavers as the dotted crotchets. The *moderato* must be played with a bright stroke, and not too fast. The *allegro moderato* requires lightness of bowing, and also especial attention to the *crescendos* and sudden *pianos*. The *allegro vivace*, in two-four time, requires plenty of spirited playing, and the time can be gradually accelerated right up to the finish.

BOGGETTI, E. "Pizzicato Romantique (Zimmermann, 4s.), is pretty and graceful, and as "light music" is good also for the practice of pizzicato.

BROWN, JAS. "Allemande" (Cary, 3s.). A bright and sparkling composition. It should be played with the upper part of the bow with a bright stroke—the staccato must not be too heavy in the slow part.

CIPOLLONE, ALFONSO. "Serenata Spagnolia" (Breitkopf, 1s. 4d. net). Those who like the Spanish style will find this piece pleasing, and with very little practice it makes an effective solo.

CORELLI. "Prelude" and "Gigue" from the Ninth Sonata (Chanot, 4s.), edited by Papini, requires more serious study. The "Prelude" demands a full breadth of tone; the general fault of amateurs is to play it much too quickly, and thereby lose the beautiful solemnity intended. Neither must the "Gigue" be taken too fast, but a good steady four beats to a bar. The phrasing is not easy, and will require careful practice to master the rather intricate bowings—slovenly bowing and an avoidance of the actual bowings marked is fatal to a good performance. Like the "Prelude," breadth is required, and the bow must not be stinted. The triplet passages, two notes slurred and one bowed, should be kept in the middle of the bow, the separate bow being played lightly, so as to avoid an unnatural accent. This is a standard piece, and well worth careful study.

DANCLA, CHAS. "Berceuse" (Chanot, 3s.), is a

graceful and pretty piece. At the end of the first part a good effect is made with the pizzicato with the left hand :—



In the second bar the F should be played on the E string, fifth position—the open D pizzicato is easiest with the first finger—the only difficulty is to keep the high F well sustained. This transgression to the fifth position only occurs once; all the other part can be played in the third, and is plainly marked.

DANCLA, CHAS. The third Suite, Op. 123 (Schott and Co., 8s.), comprising six pretty and graceful pieces. No. 1. "Petite Etude Melodique," commencing :—

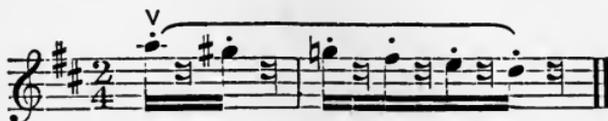


It will be seen that in the second bar the C sharp is taken with the *first finger*; this is known as the "back extension" and is used to avoid crossing the strings or moving out of the position. As in all extensions, great care must be taken not to move the hand, otherwise faulty intonation will surely be the result. In the second part of this melody we have :—



The bow must be well lifted during the crotchet rest, commencing each bow about four inches from the *heel*; do not *hit* the string, but rather stroke it; a very good

effect is obtained in this way. These consecutive down bows are used in the "Petite Polonaise," the second piece of this suite. The commencement of the third piece, "Petit Rondo,"



is practically a series of six up-bows. The above should be commenced at the lower half of the bow, raising it after each note and letting it travel as though it were on the string during the semiquaver rest. In the fourth piece, "Fragment de Sonate," the passage which occurs on the third line from the bottom of the page (violin part) should be in the second position, thus:—



No. 5. "Barcarolle," is quite plain sailing till the last line, when we have two bars of natural harmonics, which should be written thus:—



The effect produced by raising the finger lightly on these harmonic notes is as follows:—



If the finger is put in exactly the spot where these notes are usually found in the third position, no difficulty will be found in the production of the harmonics. No. 6.

"Gitana," by F. Behr, and "Gavotte," by J. H. Wallis. All six pieces are deservedly called popular, and the arranger has taken great pains to facilitate their execution by the explicit bowings and fingerings given.

ELLERTON, GUSTAV. "Zingaresca," Op. 15 (Bosworth, 4s.). This might be described as easy and brilliant. It is quite free from any difficulties or intricacies in bowing and fingering. The chords on page two:—



should be played with plenty of bow, lifting the bow well between each one—do not hit the strings but rather stroke them, letting the bow travel swiftly—this will avoid any scratching.

FAULKES, WILLIAM. "Polonaise" (Ashdown, 4s.). A dashing sort of piece, very easy to play.

FRANKE, HERMANN. An album of Six Characteristic Pieces, Op. 63 (Breitkopf, 3s. net). The six include—No. 1. "Scherzo and Intermezzo." No. 2. "Legende." No. 3. "Mazurka." No. 4. "Prelude and Fugue." No. 5. "Wedding March." No. 6. "Rhapsody." They are all most suitable to this grade, and are well calculated to please amateurs who like music of a more serious kind and not too difficult. Each piece is melodious and well worked out. They are better described as duets for piano and violin, as the part for piano is no ordinary accompaniment, though quite easy.

FOX, CHARLES. "Eastern Sérénade" (Gould and Co., 3s.), possesses a plaintive melody with easy piano accompaniment.

GERMAN, EDWARD. "Pastorale and Bourrée" (Chanot, 3s. each). Two clever pieces. They were originally intended for oboe, but are if anything better fitted for the violin; both possess that particular charm of brightness, so well-known to this composer's work.

GUARNIERI, F. DE. "La Sérénade d'Arlequin," (Chanot, 4s.), requires no particular suggestion as to the method of playing, with the exception of two bars which occur four separate times, and make their first appearance on the third line of violin part; they should be fingered:—



A graceful melody is retained throughout, and the easy chords at the end make a brilliant finish.

GURLITT, C. "Ländlicher Tanze" (Augener, 3s.). This little dance is good for acquiring or increasing speed. Both the fingers of the left hand and the bow arm require to be very nimble to give the desired effect to the semiquaver passages, though it is almost a fixed rule to practise all passages requiring brilliancy and speed very slowly at first, to get each phrase note perfect. Practising at high speed, especially anything new, will only lame and tire the fingers, with the result that the execution becomes slovenly.

HANN, LEWIS. "Sérénade Angélique (Laudy, 4s.). This piece lends itself to plenty of expression. In style it is like the well-known Intermezzo from "Cavalleria Rusticana" of Mascagni, and requires a good round tone. In the middle there occur eight bars that must be taken somewhat quicker, in fact, it would be better and more correct to say "Tempo Rubato." I give the first bar, as the bowing marked is rather misleading to the uninitiated:—



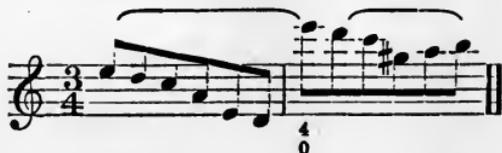
The two flat lines over the E and D signify that they are to be heavily detached in the same bow—not staccato. The last four are dotted, so the question arises as to

whether they are to be played staccato, and what kind must be used. In the ordinary way, these four notes would be played staccato, with the bow well to the string—known as *the staccato*, but the word “leggiero” qualifies this and makes it into the “flying staccato,” that is, though the four notes are played in the one bow the bow *leaves* the string after each note. In a piece of this character, such bowing requires neat handling, and it would be better to slur these notes than to splutter all over the strings. The effect of this bowing is good and, like all good things, worth acquiring. Separate practice of the one bar quoted, using about ten to twelve inches of the middle of the bow, will soon help to overcome the difficulty. In the third bar it is advisable to omit the dots entirely.

HAUSER, M. “Valse,” Op. 50, No. 5 (Cranz and Co., 4s.). This is a very dainty little piece, and much can be made of it in the hands of a player with artistic feeling. In the second strain we have:—



The under phrasing is the original, but it will be seen that in the upper I have omitted the shake in third bar, and in the second bar the jump from the low A to the G can be greatly facilitated by using the third position for the G and crossing the D string. Of course this is the easier way; the original intention is to play the G in second bar in the *fifth* position, then the shake is quite playable. Another awkward jump occurs between the twelfth and thirteenth bars of this part:—



in which the bow must cross the A string very dexterously; this will be found more difficult than usual on account of the jump coming at the end of a rather long slur.

HAYDN. "Moto Perpetuo," arranged by Guido Papini (Laudy, 4s.). Like most pieces in this style, it makes good practice for the wrist. In the introduction the high A can be played harmonic on the A string thus:—



In practising these moto perpetuos it is advisable to commence slowly, keeping a good even tone and time throughout, and acquiring the whole piece note perfect before attempting any speed whatever; unless one follows out this rule, the notes will be indistinct and get jumbled up together, and the practice do more harm than good.

HENRI, JACQUES. "Légende Amoureuse" (Schott, 4s.). The melody is very pleasant, and considerable effect can be made with this pretty piece. The flat line over the notes, A in first few bars, indicates that the notes must be gently detached one from another—in fact, in such a delicate phrase, the detaching of the notes should only be just perceptible.

HENRY, J. HAROLD. "Bolero" (Laudy, 4s.). This is a brilliant piece, and will suit the fancy of those who like music of a lighter style. All is plain sailing.

HENRY, J. HAROLD. "Deuxième Mazurka" (Chanot and Sons, 4s.). This composer has that rare gift of writing a pleasing and original melody, and in this piece we have one of his best efforts. The execution of this bright little piece is simple enough, and the bowing given is all that it should be. A passage of sixteen bars of open harmonics is very effective, and will be found most taking for small concerts.

HOFMANN, RICHD. "Polish Dance" (Zimmermann, 3s.). Bright and lively. The dotted notes must be played very neatly, not too short, but with just sufficient rest between the dotted semiquaver and the demisemiquaver that follows, to make it bright and distinct.

HOFMANN, RICHD. "Shadow Dance," from Meyerbeer's "Dinorah." The arrangement of this sweet and graceful melody leaves nothing to be desired. It always is, and always will be, fascinating.

JACOBY, SIEGFRIED. "Danse Cracovienne" (Zimmermann, 4s.), a taking little solo of the mazurka type and one that requires bright bowing. The dotted notes must be nice and crisp without any harshness, and to attain this the wrist must be quite free and the bow move lightly on the strings. A contrast can be made in the *piu lento* with the chord, which must be well sustained and a good full tone produced. It is one of those little solos that are so effective at small concerts.

JANZA, L. "Concertino," Op. 54 (Cranz and Co., 1s. 6d. net). Nothing can be better in the student's early training than compositions of this kind, especially when written so carefully, and with the evident purpose of furthering their progress. The three movements—Allegro moderato in D, Poco adagio in F, and the Rondo in D—are all melodious, and never once overstep the bounds of plain bowing and fingering; all tends to the enlargement of tone and style, and is in every way extremely helpful. It can be highly recommended for students' concerts. An orchestral accompaniment can be obtained.

KLASSERT, MARTIN. "Frohe Laune," Gavotte, Op. 39 (Schott and Co., 4s.), is not only melodious, but very well written, and makes a good piece where plain bowing only is required.

LEIDERITZ, FRANZ. "Romance," Barcarolle (Chanot and Sons, 4s.). This is one of those simple and flowing melodies so easily understood by all, and which are of great assistance to the young student.

LÉONCAVALLO, R. "Sérénade" (Cary and Co., 4s.). A

charming little piece which lends itself to plenty of expression. The only difficulty will be found in the changes of key.

MOFFAT, A. "Danse Paysanne" (Schott, 3s.). The first part, as marked, should be played at the heel of the bow, about five or six inches from the nut. Very little bow is required, but it must be light, though it is not necessary to lift it off the strings. The musette part must have the full length of the bow, and be soft and sweet. The chords are best with the lower part of the bow, *lifting it* after each one, so that they are produced brightly. It is a well written piece, and will well repay careful study, making a pretty and light solo.

MOFFAT, A. "Gavotte in D minor" (Schott, 4s.). Quite the ancient style of gavotte, and makes a very taking piece. The piano part is clever and musicianly, and adds greatly to the general effect.

MOSZKOWSKI. "Sarabande," arranged by Franz Ries (Hatzfeld, 2s. net). A piece that requires breadth of tone; the slow tempo gives plenty of scope to show the player's powers in this direction. It is in every way suitable for playing in church.

NARDINI, PIETRO. "Adagio in A major," edited by Guido Papini (Joseph Williams, 4s.). There is always something very satisfying about this old master, and this particular arrangement is undoubtedly the best. Papini has added additional charm to it by the excellent phrasing and clever piano accompaniment. As regards execution, the difficulty lies in the expression and the beauty of tone required, for it is essentially music that gives full scope to the player's artistic temperament.

PAPINI, G. Aria from "Elijah," "If with all your hearts" (Chanot, 3s.). Music suitable for Sunday playing is somewhat difficult to find. This beautiful arrangement is a gem to players who can produce a good tone. The piano accompaniment is even more effective for the organ or harmonium. This is also well arranged for 'cello and piano by Leo Stern.

PAPINI, G. An arrangement of "Le Rossignol," a

well-known Russian Air (Chanot, 3s.). The eight bars introduction, "Allegro con fuoco," for the piano, is immediately followed by an Andantino in the solo part which commences with two bars of semiquaver triplets. It must be understood that the whole effect of this piece would be marred by a too strict adherence to the time; for instance these two bars:—



are better commenced with an *accelerando* and finished with a *rallentando* on the last eight or nine notes, which lead to the plaintive melody, a matter of sixteen bars, and is followed by the *piu mosso*. This movement can be taken considerably faster, in fact the speed may be increased up to the *allegro*, which is a repetition of the introduction, accompanied by the violin. After this the melody occurs again on the G string. The Finale, or rather the last thirteen bars, should be bright and vigorous, finishing with a good *ff*.

PAPINI, G. "Les Violettes," Interlude (St. Cecilia Music Publishing Co., 4s.), is one of this composer's happy efforts; the execution is not difficult, the sweet flowing melody commands graceful bowing, and the flowing arpeggio accompaniment considerably helps. The tone must not be forced, and a light stroke of the bow used, letting it pass quickly over the strings. Slow and heavy bowing would at once spoil the effect.

PETHERICK, ADA F. "Barcarolle" (Ashdown, 4s.). A pretty drawing-room piece, cleverly written. In the first bar, and in all similar bars, very little bow should be used for the separate notes.

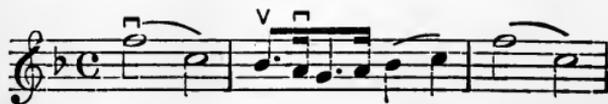
PURCELL, HENRY. "Ayres and Dances," Book II.,

edited and arranged with piano accompaniments by Alfred Moffat (Schott, 2s. net). This book contains: No. 10. Sarabande in A minor. No. 11. Allemand, a bright Allegro in D. No. 12. Two hornpipes in D and its tonic minor. These are two capital movements in three-four time. There is a particular charm in their rhythm. No. 13 is an Ayre, the harmonisation of which is most tastefully arranged, quite in the old world style. No. 14 is styled a jig in six-eight time. No. 15 another Hornpipe. No. 16. Canzonet in A minor. No. 17. Two Minuets, both graceful, tuneful and elegant. No. 18. Ayre and hornpipe. The whole set of pieces are excellent for interesting study, and will do much towards the acquirement of a broad and full tone.

QUARTERMAN, PERCIVAL. Gavotte from "Marionette Suite de Ballet" (Swan and Co., 4s.). This is quite uncommon in its way, as most of it is "pizzicato," and it makes a very pretty and taking piece of the en'tracte type. In all such pizzicato movements care must be taken not to hurry, the result is very untidy playing, the melody suffering on account of the many notes missed out.

REIDING, OSKAR. "Hungarian Melodies," Op. 4, No. 1 in B minor, 2s. net. No. 2. in G, 2s. 6d. net (Breitkopf). Arranged in the form of easy fantasias. Both are charming and written in the same style—introduction, theme, and variation; in all, just two pages of real delight to the young performer.

ROECKEL, J. L. "Trois Morceaux Melodiques" (Ashdown, 1s. 6d. net). No. 1. Aubade, is a graceful Andantino. In the *con anima* the succession of separate bows is better altered to two slurred. No. 2. Contredanse, a lively little piece that can be played in the middle of the bow. In the *piu moderato*, the bowing should be:—



so as to have the dotted notes commence with an up

SENALLIÉ, JEAN BAPTISTE. "Sarabande and Allemande," edited by A. Moffat (Schott, 4s.). Both movements are written in the old-world style. The Sarabande, which is in A minor, requires a good breadth of tone and will well repay one with careful study, especially as regards the shakes, which require great finish: for example, in the third bar we have:—



which should be played:—

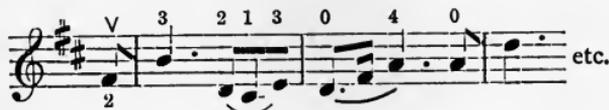


The Allemande must be played with plenty of spirit and with a good bright stroke of the bow—movement is required. A heavy bow arm will not do, there must always be life in each bow. To attain this, rather exaggerate the length of each bow used, and practice at a very moderate rate; by so doing the piece is invaluable not only as a solo, but for giving a better freedom and style to the bow.

SOMERVELL, ARTHUR. "Suite of four Pieces" (Joseph Williams, 2s. net). The first of these four movements is a Prelude in D major, *Molto Adagio*, and a large and full tone is required. There is no fingering marked, and to anyone well acquainted with the first and third positions, no difficulty would be found; but as these remarks are addressed to the student, there are one or two bars in which a hint as to the proper fingering will be useful. Commencing with the first two bars:—



The change to the first position in the second bar is made to facilitate the smoothness of the two notes that follow. As regards the bowing, a whole bow should be used for the first bow, and the two quavers played with the upper third part of the bow, three parts of the bow for each stroke in the second bar. In the second line of violin part we have :—



and again in the fourth line the fingering should be as follows :—



The whole movement, which is melodious, requires to be played in a majestic manner, with the tone well sustained. The second movement, "Scherzo," is a great contrast to the former, and is a pretty and light two-four movement in G minor, finishing in the tonic major.

The third movement, "Romance," is in D minor. All the dotted notes, as at the *poco agitato* :—

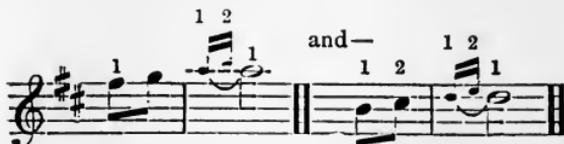


should be played in one bow, and, with very few exceptions, two bows should be used in each bar. For instance, on the sixth line we have the following, which should be bowed thus :—



Less sustaining power is required for this movement,

and the bowing should be considerably lighter and more flowing than in the first movement. The last movement is a spirited "Bourree" in D. In the major the mordents on the A and D are better in the third position:—



The bowing must be bright. All the four movements are well written, and will give pleasure to the student who prefers music of a classical nature.

TOLHURST, H. "Forget-me-not" (Donajowski, 3s.). A pleasing Andante, and very easy to play. Twice the third position is exceeded, but in each case there will not be found any difficulty.

TOLHURST, H. "L'Etoile d'Amour" (Donajowski, 3s.), is another of this composer's happy efforts, a simple melody simply treated, one that appeals to the ear of the young student, and does so much to further and encourage his advancement.

TOLHURST, H. "Sous le Balcon" (Donajowski, 3s.). A very pretty Andante in common time. Both the fingering and bowing are good. It is also a very good piece for the student to acquire a knowledge of the uses of the first and third positions.

TOLHURST, H. "Tarantella" (Ashdown, 4s.). A good little solo of the brilliant type. This is one in which the notes tumble under one's fingers, as it were, in the most comfortable manner. Such a piece as this does much to encourage the timid and nervous pupil.

TOLHURST, H. "Valse Caprice" (Donajowski, 3s.). This graceful and pretty waltz can be highly recommended; the bowing and fingering given are excellent.

TROUSSELLE, JOSEF. "The Bumble-Bee," a Caprice (St. Cecilia Music Publishing Co., 4s.). The title is appropriate. In the first two bars we have the shakes:—



A good effect is obtained by given the second note C a slight accent to show the summit of the crescendo. Throughout this piece the crescendos and diminuendos take an important part, and must be carefully studied. The arpeggios can be played legato with a light bow, and do not absolutely require to be played staccato as marked. The movement throughout, after the two bars quoted, is in semiquaver triplets, which require great equality. In the hands of a player of ordinary ability, and one who takes the trouble to observe *all* the expression marks, this is an excellent short solo.

TROUSSELLE, JOSEF. "Polacca," Op. 200 (John Blockley, 4s.). A capital little solo for small concerts. It is full of fire and spirit, and there are no awkward passages to contend with.

VERDI. Fantasia on "Traviata," arranged by Flavell Hayward (E. Donajowski, 4s.), contains the principal and favourite melodies most tastefully arranged, with a brilliant finale movement in semiquavers. The whole is well within the reach, and is just under the fingers. Considerable effect can be made with such a piece.

WAHL, STEFAN, JUNR. "Fantasia appassionata" (Zimmermann, 4s.). An excellent piece for encouraging the young player. It commences with a pretty pastoral movement in A major, followed by a graceful waltz, and then a bright semiquaver movement, leading into a few bars reminiscent of the pastoral introduction. The whole piece can be effectively played in the first and third positions, though more advanced fingering is given in some places. The bowing and time are easy.

WALENN, GERALD. "Chanson Tyrolienne" (Schott, 4s.). Melodious throughout. The legato passages all tend to help in the acquirement of a smooth tone.

GRADE E.

MODERATELY DIFFICULT, AS FAR AS THE FIFTH POSITION.

ACCOLAY. "Concertino" in A minor (Schott, 6s.). One of the most popular and brilliant concert pieces, and well within the grasp of the amateur. Not only is a continuous and flowing melody maintained throughout, but the variety of movements and different kinds of bowing enhance the value as a scholastic piece; in fact it is very difficult to find such an all-round good piece, one that is sure to give pleasure to all.

AERTS, F. "Fourth Air Varie" (Cranz and Co., 5s.). A showy little concert piece consisting of Introduction, Andante, a good broad solo, then Tema, with a precise melody that lends itself to variations and takes the ear at first hearing. The two variations, the first in triplets, and the second in the form of a polacca movement, then an Adagio in the tonic minor in twelve-eight time, followed by a brilliant finale, all go to make up the necessary ingredients of a brilliant concert piece of the type pleasing to the not too classical taste.

ALTHAUS, BASIL. "Première Concertino" (Laudy, 6s.). A very useful teaching piece.

ALTHAUS, BASIL. "Second Concertino," Op. 72 (Chanot, 6s.). One of those compositions so useful to both professor and pupil. The first movement, *allegro maestoso*, requires good breadth of tone. Commencing at the eighth line of the violin part there is a semiquaver movement. This is perhaps the most difficult part as regards the fingering, a good knowledge of the first four

playing the extension C. Unless this is adhered to, bad intonation will be the result.

BOHM, C. "Petit Rondeau Brillant," Op. 99 (Laudy, 4s.), makes a good study, and is built up in the following style throughout:—



with the exception of some twenty-eight bars in E flat which are in the style of a Moresque Dance.

BOSSI, M. ENRICO. Four pieces in the form of a Suite, Op. 99 (Breitkopf, 4s. net). No. 1. "Romance." No. 2. "Sur le Gazon." No. 3. "Berceuse." No. 4. "Scène bacchique." It is strictly a suite for violin and piano, the parts for both instruments being equally interesting. There is no striving after impossible effects. The freshness in all four movements is very fascinating to those who love music of a more classical standard. It is difficult to say which of the four one likes best, from the plaintive Romance (No. 1), to the rollicking bacchanalian dance at the end. They only require knowing to be admired.

BYFORD, FRANCIS G. "Vision d'Amour" (Bosworth, 4s.). This is an easy and taking andante, and suitable to this grade on account of the fifth position being required.

CLIFFE, FRANK H. "Cavatina" (Williams, 4s.), is a sweet and simple melody; the running arpeggio accompaniment is very effective if well played.

CORELLI, A. "Sonatas," Op. 5. Nothing could be finer for acquiring a pure tone than these Sonatas of Corelli. The best edition is that edited by Arnold Dolmetsch, and published by Messrs. Novello, in two

books, the first book containing six Sonatas, 3s. 6d. net. All six sonatas are not only excellent practice in every way, but are highly interesting from a musical point of view. Of course, to study the whole six sonatas one after the other would be a mistake in many ways. Moreover, the technical difficulties contained in each one are similar.

Careful study of at least one of these sonatas will convey to the student the purity of their construction, and open up a clearer view of musical expression. In all the *Grave* and *Adagio* movements great sonority of tone is required. In the *Allegro* and Fugues, in which chord passages are frequent, a careful avoidance of all coarseness must be observed—the three note chords, such as in the *Allegro* movement of the first Sonata :—



must be played with great breadth, the three notes being *played simultaneously* and not as arpeggios. This, of course, entails separate study, the best method being to take one chord at a time and try to sustain it the whole length of the bow. This is more easily acquired by keeping the bow near the fingerboard and using a good, firm and strong pressure. In the lighter movements, such as the *vivace* in the second Sonata :—



the spring bow should be used with the the greatest delicacy. In this edition these light movements are all carefully marked with the word "leggiero," therefore in other movements where this is not so, the ordinary bright staccato stroke may be used, and will be found in conformity with the character of the music.

CORELLI, A. "Three Suites" edited by David (Breit-

kopf and Härtel, 2s. net). This edition is the best of these well known pieces. For acquiring more tone and breadth they are excellent, and are specially recommended to those who are unable to obtain an accompanist. The marks of expression given, together with bowings and fingerings, are all that can be desired.

DANCLA, CHAS. "Petite Ecole de la Melodie," Op. 123 (Schott and Co., 8s). An album containing eight short pieces of a varied character. This prolific composer has done an enormous lot of pioneer work for the young violinist, and his music generally finds favour. The first of these pieces, "Petite Etude Mélodique," is a graceful legato movement in common time. On the ninth bar the two down bows are played with the lower half of the bow, lifting the bow during the crotchet rest. The harmonic E at the end can either be played on the A or E string; if the latter, the fourth finger should be used. No. 2. "Petite Polonaise." Again we have the succession of down bows which can be played near the heel. In the first bar the second note must be slightly accented. In the second part the following passage:—



The staccato bowing with the bow well to the string can be used, or what is known as the ricochet, or flying staccato. No. 3. "Petit Rondo." A very light stroke of the bow is required. The first six notes are played with the up bow, commencing about the middle of the bow, raising the bow after each note, and letting it travel in its upward motion during the rest the same amount of bow as required for the notes. No. 4. "Fragment de Sonate," a matter of plain bowing, also the pretty "Barcarolle," No. 5. No. 6. "Petit air Varié," makes a brilliant small solo. The bowing and fingering are easy to understand. No. 7 is a "Polka," in which the use of successive down bows is freely used. No. 8.

"Mazurka." These eight pieces will be found most encouraging to young players, and will give them a better insight to a freer use of the bow.

DONIZETTI. "La Fille du Regiment." Fantasie by J. B. Singelée (Schott and Co., 7s.). A brilliant solo of the old-fashioned type, suitable for small concerts.

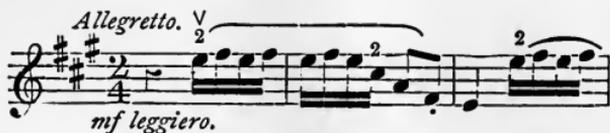
ELGAR, EDW. "Sursum Corda," Op. 11. Transcribed by F. L. Schneider (Schott and Co., 2s. net). This beautiful composition, which is taken from the original work for strings, brass, and organ, is also suitable for playing in church. Only players with more serious ideas should attempt to play it.

FRANKE, GUSTAV. "Offertoire," Op. 11 (Boosey and Co., 2s. net). A good Andante Religioso, effective either with piano or organ accompaniment. The first part is best on the G string as far as the eleventh bar. The fingering of the third, fourth, fifth and sixth bars are best:—



On the second page, the "grandioso" would be very effective played in octaves.

GANN, CECIL. "Caprice" (Woolhouse, 4s.). An extremely graceful piece. A little judicious management of the bow is required in the semiquaver passages. The commencement will give an idea of the form of melody in the first part:—



The bow may be lifted for the staccato note at the end of second bar, and must be made to flow easily, avoiding the heel and point. The crotchet, as in third bar of quota-

tion, must be in keeping with the preceding notes, and not over accented; for this reason a very light stroke must be given. In the *meno mosso, cantabile*, which is in F major, care must be taken not to break the syncopated bars by putting any accent on the beat.

GABRIELLI, L. "Gavotte des Demoiselles" (Schott and Co., 4s.), is of a light nature, and a piece quite above the average of this style of composition if due attention is paid to the marks of expression indicated. Beyond the passage which occurs on the third line and which should be fingered:—



and played with great force, the difficulties lie in the neatness of execution. It is a piece that must be played with great taste, or its intended pretty effect is quite lost.

GERMAN, E. "Bourrée and Gigue," from "Much Ado about Nothing" (Novello, 2s. 6d. net). The freshness and brilliancy so well known in this composer's music is to be found in these two delightful pieces, which are arranged for violin and piano by the composer himself.

GOUNOD, C. "Airs de Ballet," Book I., from "La Reine de Saba," transcribed for the violin by Berthold Tours (Metzler, 4s.). A splendid transcription of these delightful airs. In one or two cases the bowing is not quite clear: to begin with, in the introduction, fifth bar, we have:—



This can either be played with the "ricochet" bowing,

or, rather better, separate bows, very lightly in the middle of the bow. In the "Andante" that follows, on the fifth bar, occurs:—



Instead of the dot, a flat line should have been placed over the note, so as to indicate that the notes are to be detached one from another, but not staccato. In No. 2 we have the following graceful movement:—



which can be fingered as marked here, continuing in a similar style. No. 3:—



must be played with energy and fire, keeping towards the lower half of the bow.

HAACKMAN, J. JACQUES. "Romance in F." (Chanot, 4s.). This is a good solid composition. The execution of it will be found comparatively easy, and most interesting to study.

HADDOCK, E. "Bourrée" (Schott, 4s.), requires a

strong bow arm. In the repetition of the first strain we have:—

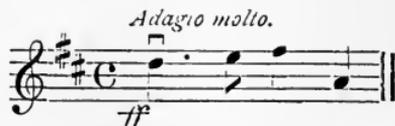


These chords must be played with a bright and swift stroke, gripping the strings well before attacking them. More difficult are the chords in the minor:—



which must be treated in a like manner, and played with repose.

HENLEY, WM. "Hungarian Rhapsody," No. 1. (The Willis Music Co., 5s.). It is indeed rare to find a piece of this kind written within the bounds of the first five positions, and also easy enough to be played with success by the ordinary player. The melodies chosen are general favourites, and are all well arranged. There is a good deal of pizzicato with the left hand, but, as this only occurs on open notes, this small difficulty can soon be mastered. There is plenty of variety from grave to gay. The former necessitates a good free bow arm, for instance, in such bars as:—



a full bow should be used for each note. The semiquaver passages must be light and distinct, and played in the middle of the bow, in fact, with the *sautillé* bowing. It is a clever solò, and will find favour in the concert room.

HERZFELD, VICTOR VON. "Hungarische Weisen"

(Breitkopf, 3s.) The tempo is *Andantino con moto*, and the piece is one of rich melody, and not of the tearing and rushing order, so usual with Hungarian dances. All depends on the intensity of expression and good round tone.

HEYDRICK, HERMANN. "Dance Espagnole" (Schott and Co., 4s.). A dainty and fantastic piece. In the second part, all such bars as :—



should be bowed alike ; never three separate bows.

HUBAY, JENO. "Sous les Arbres," Op. 49, No. 3. (Bosworth and Co., 3s.). A pretty little piece in six-eight time, which gives the executant scope to display some of that singing quality so greatly admired by all.

KETTENUS, ALOYS. "Elegia Appassionata" (Chanot, 3s.), is a piece that will repay serious study, and help to bring out the best qualities of the player, and give plenty of scope for good tone, not only in strength but in the various gradations. Throughout this piece the *pianos* and *fortes* must be strictly observed. All shades of expression are carefully marked : it rests entirely with the player to make or mar such a piece.

KREUTZER. The first movement of a sonata edited by Papini (Chanot, 4s.). The sonata is not only melodious and interesting, but the delicate phrasing will do much to help the amateur to a better idea of fingering and bowing other similar phrases which he will encounter. Needless to say, Papini's arrangement of the piano part is most tasteful.

LABALASTRIER, G. "Dance à la Watteau" (Schott and Co., 4s.), is quite in the light style of playing, and makes a pleasing trifle for after-dinner music. One might class it as Letter D, but the use of the fifth position forbids.

MASCHERONI, ANGELO. "Invocation," (Schott and Co., 2s. net), requires a good deal of sentiment infused into this simple melody. The notes and bowing are easy. As

a piece for Sunday playing, or for concerts, it is highly to be recommended, especially where an organ or harmonium are available as well as piano. The organ part is separate, and can be used *ad lib.* It commences at the fifty-second bar, on the *ff*, and the effect is very grand.

MENDELSSOHN. An arrangement of "The War March of the Priests" from "Athalie" (Bosworth and Co., 3s.). This is a good arrangement of this spirited march, and only requires a bright stroke and a good full tone.

MERKEL, GUSTAV. "Six Bagatelles," Op. 149, (Ashdown, 1s. 6d. net). A very useful set of six pieces. No. 1, "Serenade," presents some varied plain bowings, such as unequal divisions of the bow. No. 2, "Allemande," is very bright, and can be played in the middle of the bow. These first two pieces are quite playable in the first and third positions. The "Caprice," No. 3, is rather more difficult, especially as regards the speed, also the fifth position is brought into requisition. The fourth piece is a "Ballade," and the fifth, entitled "May Day," a pretty dance movement in two-four time—mostly semiquavers. The crescendo and decrescendo, which occurs in each eight bars, is of great importance. The first, third and fifth positions are freely used, but in an easy and straightforward manner. The last piece in this album is a "Thème" with one variation, about the easiest in the book. All six pieces are good and instructive, besides being pleasant and tuneful.

MLYNARSKI, E. "Mazar" (Bosworth and Co., 6s.), is a well-known solo, and has delighted many thousands of people—both listeners and players. It is a splendid solo, and is suitable for all classes of concert work. There is no occasion to exceed the third position, and the fingering does not call for any amount of technical skill—the difficulty lies in the brilliancy of execution and the quality and quantity of tone required.

MOFFAT, ALFRED. "Espérance," Mazurka (Schott, 3s.). A dainty little piece, suitable for encores.

MURDOCH, MACKENZIE. "Recitative and Polonaise" (Donajowski, 4s.), a melodious piece, easy to render and

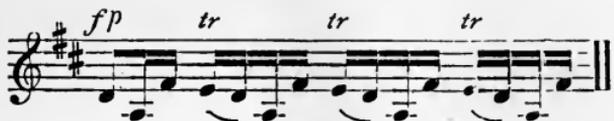
easy to understand. The opening recitative contains some effective cadenzas, which lie well under the fingers. It is a good solo for amateurs and for concerts where the taste of the audience is not very classical.

ORTMANS, RENÉ. "Concertino," Op. 12 (Schott and Co., 5s.). An excellent piece for students. It is bright and showy, without being vulgar. Explanation of the various passages is not necessary, for, from commencement to finish, it is such essentially violin music that the merest novice could understand it. Of technical difficulties there are few, the one exception being the thirds and ixths on page 3 of violin part.

ORTMANS, RENÉ. "Second Concertino" in D, Op. 14 (Schott, 5s.) is brilliant and effective, written in a plain, straightforward manner, quite within the reach of players having a knowledge of third, fourth and fifth positions. The opening phrase should be played in a bold style:—



The F at (1) is better played as a quaver, making a quaver rest after, in order to have time to lift the bow for the second down bow. The "shakes," which occur later,



are played:—



The octave passages in the minor part should be practised separately, and must in all cases not exceed two strings; for instance, the following will take us as far as the fifth position.



The effect intended would be lost if one crossed the strings for the A.

The chords commencing the *Piu Mosso* must be played with a good free bow and plenty of tone.

ORTMANS, RENÉ. "Third Concertino" (Laudy, 5s.). A useful teaching piece, which will considerably help towards producing a good broad tone.

PAPINI, GUIDO. Bourrée in G minor, Op. 110 (Chanot, 5s.), is one of those brilliant pieces that require a bright and light bow arm. It is not *speed* that creates an effect, but the brilliancy of the strokes, especially in such bars as the opening:—

Tempo giusto di Bourrée.



Use plenty of bow for the staccato notes at the end of the bar, so as to keep the bow towards the middle. The answering phrase on the third and fourth bars is most effective on the G string (as indicated), and should be played quite at the heel of the bow. The passage "on two strings" should be fingered:—



and a slight *accelerando* on the first three bars compensated by a *rallentando* on the fourth bar, which leads to the first subject. It is a composition well worthy of careful interpretation, and can be recommended to artists as an excellent encore piece, as well as a good solo for all players.

PAPINI, GUIDO. "Gavotte," Op. 50 (Chanot, 5s.). This piece is written in a freer style than the ordinary Gavotte, and a light bow is required. In the introduction the succession of six up bows are more easily played as though one up bow, commencing at the point, and travelling as far as the middle, lifting the bow between each note—(a fuller explanation, with illustration, will be found in my book "Advice to Pupils and Teachers of the Violin," STRAD Library). There is also another way of bowing this passage, and that is, using a series of up bows near the heel, lifting the bow between each, and commencing each bow in the same place or part of the bow. In the second subject, which is of the Musette style, there is plenty of opportunity to display good tone. The finale, *Piu Animato*, can be played in the middle of the bow, making a light stroke, but not staccato, and the effect is considerably increased by commencing *pianissimo* and gradually working it up with a grand crescendo to the noisy and easy chords at the finish. It is an effective and brilliant solo.

PAPINI, GUIDO. "Saltarella" (Chanot, 6s.). A piece in which so much depends on a light and dexterous bow arm, not forgetting a supple and obedient wrist. Success with this piece can easily be marred by an inferior or clumsy pianist, for though the piano part cannot be called difficult, it is far removed from the ordinary run of accompaniments to this style of piece, and requires neat handling.

PEINIGER, OTTO. "The Humming Bird" (Bosworth and Co., 4s.) is more of a study for the spring bow, or it might be described as a "moto perpetuo," for the whole piece is written in semiquavers. The chief difficulty beyond this difficult bowing is that the bow is incessantly crossing the strings, as in first bar:—

Allegro vivace.

It is very suitable as an encore piece, especially if played at a good speed and with brilliant bowing.

REIDING, OSKAR. "Ungarische Lieder," Op. 4, No. 3 (Breitkopf and Härtel, 4s.). This makes a very graceful little piece, with its introduction in D minor, followed by the Tema, a plaintive melody in six-eight. The variation is clever and not commonplace.

RENTSCH, ERNST. "Three Pieces," Op. 13 (Breitkopf, 1s. 4d. net), in the form of a suite. The first number is à la Mazourka, followed by an Adagio, in which the "imitations" in the piano part are clever. The third and last is perhaps the most interesting, in canon form. There occurs an awkward skip:—



Surety of intonation can easily be acquired by practising the skip from the octave, as shown above. 28779

ROSSINI. An operatic fantasia on "Il Barbier de Seville," by J. B. Singelée, Op. 69 (Schott and Co., 7s.). Always pleasing, even to the most uncultivated ear, and one has a brilliant and effective solo constructed on good melodies. The variations are most tasteful. As in most of these excellent fantasias, the fingering has been attended to by Pollitzer, who has made all passages quite clear.

SAURET, EMILE. "Mélodie," Op. 56, No. 2 (Ash-down, 4s.). A good sound melody that can easily be understood; the second time the *octavo* is effective, and entails the use of the first, third and fifth positions.

SAWYER, FRANK J. "Spanish Dance" (J. and W. Chester, 4s.). This solo might have been classed under

“D,” for the third position is never exceeded, but taking into consideration the speed, pizzicato chords, etc., a rather better player is required than one who has only reached the “D” stage. The time is three-eight, *Allegro Vivace*, key D minor. The pizzicato chords which occur frequently in similar bars to the opening phrase:—



should be played with the first finger of right hand, holding the bow with the remaining three fingers and thumb, without altering the position of the hand, so as to be immediately ready for the *arco*. In the first Trio, in which the piano takes the melody, the violin has an easy semiquaver accompaniment that can be made very effective, provided that the notes are kept perfectly equal and the marks of expression strictly adhered to.

SEITZ, FREDERICK. Fourth Concerto in D, Op. 15 (Laudy and Co., 8s.). One of the interesting and at the same time useful pieces. It abounds in good wholesome melody, and the difficulties, if such they may be called, could very well be classed under the “D” section, but, in consideration of its being a piece that requires brilliancy of playing and breadth of tone, it is better placed a stage higher. In the first movement the only quotation that it will be necessary to make is the chord passage towards the end of the first page:—



In playing such chords, one must be careful to avoid playing them too short; use plenty of bow—the lower third of the bow is the best. The last four chords in

above example should be given even more bow, and the bow well lifted between each. There are some effective staccato passages that will require separate attention, though fairly easy.

The slow movement, *Andante con moto* in F major, is very sweet, and gives opportunity to display a good singing tone, but will be found the easiest as regards technical skill required. The last movement, *Allegretto* in six-eight, D major, requires a light bow arm—in fact, all the staccato passages must be made with the springing bow (*sautillé*). The bowing throughout is explicitly marked, and there is no passage that requires further comment.

SINGELÉE, J. B. "Fantaisie Pastorale," Op. 56 (Schott and Co., 6s.). An excellent concert piece easy of execution. The Introduction in D major is in nine-eight time. The melody in natural harmonics is most effective. The *Thème* in B flat:—



is very taking. In the second bar and other similar bars that follow, it will be necessary to lift the bow during the semiquaver rest, commencing each down bow towards the heel. The variation which follows is very graceful. Then comes an *Andante* in G and the *Finale Allegretto*:—



The succession of down bows must be played short and crisp at the heel of the bow. This bright and lively movement works up to a splendid finish.

SINIGAGLIA, LEONE. "Saltarello," Op. 4 (Schott, 4s.). A brilliant piece; the fingering is fairly easy, though a knowledge of the first five positions is necessary; for

instance, on the third page of violin part, third line, fourth bar, we have:—

SITT, HANS. "Concertino in A minor" (Bosworth and Co., 9s.). Nine pages of good violin music. There are three distinct movements, 1. Allegretto, 2. Andante, nine-eighth time in E, and 3. Finale Allegretto. From beginning to end there is a plentiful flow of wholesome melody, and this composition is evidently intended as a stepping stone to the more important concertos by Rode and Viotti. As a solo for school concerts it is excellent; for the interpretation of the various themes is so palpably portrayed that the student can manage to get a good conception of the work, even from the short lessons and practice usually vouchsafed them during school time.

STRADELLA. "Pieta Signore" (Chanot, 4s.). This piece is perhaps too well known for further comment, but the present edition by Guido Papini is so artistically arranged that one would not like to feel that one had missed so beautiful a solo. As an Andante Religioso it stands supreme for the solemnity of melody, and one can seek far to find a better piece suitable as a voluntary; the accompaniment lends itself equally well for organ, the twenty bars introduction making a good solo for that instrument. As regards the violin part, there are no technical difficulties, in fact it is not necessary to exceed the third position, though the general effect is enhanced by a freer fingering and use of the other positions. Expression and good tone are the essentials to a good performance of this piece.

TEAGUE, HORACE. "Chanson d'Amour" (Lengnick, 3s.). A pretty drawing-room piece of the barcarolle type. The difficulties are few, and can soon be overcome.

TEN HAVE. "Allegro Brilliant" (Laudy, 6s.). This well-known and popular composition is an excellent piece for study and playing.

TEN HAVE. "Capriccio," Op. 24 (Laudy, 5s.). This is one of those pieces that lead to better things, and is excellent not only for gaining a good free tone and getting more breadth to one's playing, but also helps the student to an idea above the little romance and gavotte style. The difficulties are all such as can be overcome with a fair amount of practice.

TOLHURST, HENRY. "Air de Ballet" (Swan and Co., 4s.). A pretty little dance movement and very easy to play.

TOLHURST, HENRY. "Anna Boleyn Gavotte" (Donajowski, 3s.) This is more of a rustic dance, and is a pretty light piece. A light bow-arm is required, though the bow need not leave the strings as in the spring bow.

TSCHETSCHULIN, AGNES. "Alla Zingaresca" (Alfred Lengnick, 3s.). The first twelve bars are devoted to the usual *Grave*, and must be played with a full tone, though not hard or forced. Great attention should be given to the accents and the *ritardandos*. In the second part, *tempo poco più vivo*, the series of down bows are played near the heel of the bow, lifting the bow after each one. The chords in the finale are simple and effective, and bring this little piece to a brilliant finish. It can be well recommended as an encore piece.

WAGNER. Ten airs from "Lohengrin," arranged by A. Ritter (Breitkopf, 4s. net). The selection and arrangement leave nothing to be desired; the bowing and fingering are excellent throughout, and require no further explanation. One may say that the ten airs selected comprise all the favourites, given pure and simple, without any additions or variations.

WALLACE. "Maritana" (Chanot, 6s.). A good operatic fantasia is always pleasing, and one must remember that there are many audiences who prefer the

less classical style of piece; a good fantasia is not so easy to find amongst the hundreds of various arrangements of operatic melodies. The old style, with innumerable variations, is somewhat out of date and, to most, is fatiguing to play or listen to.

But there are some excellent arrangements to be had, and a very clever one is this Fantaisie on Wallace's "Maritana," by Guido Papini, Op. 79. The commencement is a series of graceful passages, more in the cadenza form, as it will be found that it is impossible to play any one bar in strict time. For instance, take the fourth and fifth bars of violin part:—



A repetition of a phrase, though with different notes, would be very insipid played in the same tempo throughout—moreover this particular one leads to the first climax, therefore the most natural thing required is an *accelerando*, which gives a sort of impetus to the run that follows:—



slackening the speed on the last five notes. After the introduction we have the well-known air, "Scenes that are brightest," in which the accompaniment is most effective, especially the second line of the melody, which

is played on the G string. The second part introduces another favourite :—



The repetition of the melody is taken by the piano, the violin part being a kind of obbligato, a series of flowing passages which one might almost call "embroidery."

The Finale :—



which requires plenty of "go," works up to the *Poco piu mosso* :—



and the effective sudden *piano* at :—



From here each of these descending passages should commence with the first finger. The arpeggio and chords at the end make a brilliant finish.

WEBER. A Fantasia on "Der Freischutz," by J. B. Singelée (Schott and Co., 7s.), makes a good solo for

popular concerts. It is built on the recit. and aria known as "Softly Sighs," and other favourite airs. The bowing and fingering have been cleverly attended to by Pollitzer. There are two graceful legato variations and an effective *Finale*.

GRADE F.

DIFFICULT, ESPECIALLY AS REGARDS SENTIMENT AND
EXPRESSION.

ADELMANN, G. "Cavatine" (Chanot, 4s.), a composition well worthy of careful study, that is to say, one that will repay work, apart from the ordinary gain of knowledge one expects from all compositions.

This piece makes a good study for expression, and there are one or two little points, as regards natural expression, that can be illustrated here with advantage. On the seventh line of violin part, the second theme is introduced, the first three bars of which are as follows:—

It will be noticed that each of these three bars contain exactly the same arrangement of notes as regards value, though the music itself is different. In such an instance as this, or in any similar progression of notes, it will be found that a natural crescendo is necessary; though it is not actually marked, it is an understood law. This crescendo reaches its climax on the fourth bar, which it will be seen is marked *f*:—



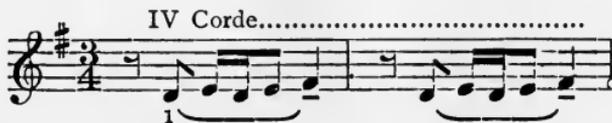
The "ritenuto" on this fourth bar must be preceded by a slight accelerando. This not only balances the time, but considerably adds to the musical taste and feeling of the piece. Further evidences of these two natural laws will be found later on.

The octaves and chords in the second part are best fingered:—



ALTHAUS, BASIL. "Petrovna" (Joseph Williams, 3s.), makes a pleasing little solo, both grave and gay; it is written after the Hungarian style, and rather easier than the general run of this kind of piece. The artificial harmonics are not difficult. Care must be taken to hold the first finger down firmly, and the fourth very lightly—the general fault is making the hand too rigid.

AMBROSIO, A., D'. "Aubade," Op. 17 (Bosworth, 4s.). One of the daintiest little pieces to be found, and naturally requires dainty playing. It is not a piece that one can play in exactly strict time. For instance, in the commencement:—





In the first two bars the time can be somewhat slower, the tempo followed by an accelerando for the next two bars. In both cases this alteration in time is very slight, and only sufficient to make a contrast. All throughout the tone must be allowed to flow freely—nothing strained or coarse. This solo can be highly recommended as an encore piece.

AMBROSIO, A., D'. "Berceuse," Op. 15 (Laudy and Co., 4s.). This is one of this composer's charming melodious pieces, possessing that freshness of style so welcome to all musical ears. It requires great delicacy of playing, and the fingering is not easy, for instance, the following:—



The pleasant melody lends itself to artistic expression.

AMBROSIO, A. D'. "Reverie" (Bosworth and Co., 4s.). A little gem in the hands of a sympathetic player. The difficulties lie in the delicacy of phrasing and the various fingerings. Though the whole piece can be played in the third position, the pretty effects gained by the use of the higher positions would be lost. For instance, the first and second bars are to be played on the D string, and can be fingered either of the two following ways:—



Most of these short phrases are confined to one string.

ANGELIS, G. DE. "Enfin Seuls," Op. 12 (Augener, 4s.). A dreamy kind of melody that requires playing with sentiment. It would also be very effective with organ accompaniment.

ARNOLD, MAURICE. "Amerikanisches Ständchen" (Minstrel Serenade), Op. 32 (Breitkopf and Härtel, 4s.), makes one of the sweetest little solos possible.

BOROWSKI, FELIX. "Adoration" (Chanot, 4s.) I have spoken before in admiration of this composer's work, and here again is another example in which he proves his genius for writing. "Adoration" is a composition of the impassioned type, similar to the "Andante Religioso" of Thomé. It gives players plenty of scope for displaying to the full their capacity for producing a fine tone.

It is not the tender order of piece, but one that requires a robust tone, though not rough. The sixteen bars of "*Allegro Agitato*" in the relative minor key, working up to a climax, before reverting to the first subject, are very fine, and will well repay the student or player for careful practice.

BOROWSKI, FELIX. "Ballet Féérique" (Laudy, 4s.). This graceful and charming composition requires very delicate fingering and bowing. A suspicion of coarseness would be fatal. In the first bar:—



the E can either be played "harmonic" or as fingered in quotation, but on the ninth bar and three bars following the fifth position must be used thus:—



The other parts are easy enough, but require that freedom of bowing that produces a continuous flow of tone in order to do them justice. Though the music is of a light nature there is that inspiration of melody that at once implies genius.

CARRODUS, BERNHARD M. "Scotch Rhapsody," Op. 6 (Chanot, 5s.). This is not the ordinary fantasia on well known and hackneyed airs, with the inevitable variations, but a rhapsody possessing the characteristics of Scotch music.

The idea is clever and well carried out, the result being a very good concert piece, and not too difficult. However, there are one or two places where sudden difficulties arise, which will be found very discomforting to the amateur, especially one who fights shy of high notes. For instance, in the last two lines on first page of violin part:—



This can be played in the seventh position as marked in top fingering, rather a safer method than descending to the third position for the last note. The short Finale in triplets is also placed high up on the fingerboard, but the fingering will be found straightforward.

CHAMINADE, C. "Chanson Espagnole" (Enoch, 2s. net). This transcription is by Dezsö Lederer, and the arrangement for violin is good. There are one or two difficult bars. In the fourth line we have:—





All the passages run easily under the fingers, so that one can rely on a brilliant solo without a great amount of study.

DAVID, FERDINAND. "Salonstücke," including Op. 24, 25, 28 and 36, published in one album, comprising in all twenty-six pieces (Breitkopf and Härtel, 7s. 6d.). Space will not permit me to enumerate each one of these good pieces; it is sufficient to extol the virtue of the David school, and mention that in this album we have a grand lesson on the natural beauties of violin playing. There is no striving after extraordinary effects; all is natural—what one might call real violin music. There is a singular simplicity in all the bowings, and a continual freshness and variety in all the melodies which cannot fail to be appreciated. The difficulties vary from Letter E to G, though most of the pieces can be placed under "F."

DE BERIOT. "Recreations" (Laudy, 2s. net), comprising an album of five pieces, entitled "Souvenir," in B flat, "Arioso," in G, "Capriccietto," in A, "Larghetto," in D, and "Duetto," in G, all of which have been carefully edited by J. Harold Henry. Like De Beriot's music, we find them all pretty and graceful, with always a pleasing melody, though it may not call for any especially deep feeling. De Beriot's music is always an assistance to the student in gaining a more artistic finish to his playing—the interpretation is easy, and the notes seem to tumble so comfortably under the fingers. The "Arioso," "Larghetto" and "Duetto" are excellent for the practice of chords. All is plain sailing; the difficulties can soon be overcome, and this album be a pleasing addition to one's musical library.

DVORAK, ANTONIN. "Ballade" (Joseph Williams, 5s.), is a solo that requires serious interpretation, and a player possessing that power to give the depth of feeling and expression necessary. The music is of a fine order. The opening bars have a dirge-like effect :—

Lento.

The image shows the opening of the first movement of Dvorak's 'Ballade'. It consists of two systems of music. The first system features a Violin part on a single staff and a Piano accompaniment on two staves. The Violin part begins with a *Lento* tempo marking and a series of descending eighth notes. The Piano accompaniment is marked *p molto cantabile* and *pp*, featuring a steady eighth-note accompaniment in the right hand and a more active eighth-note accompaniment in the left hand. The second system continues the Violin part with a *fz* (forzando) marking and a *w* (wide interval) marking, and the Piano accompaniment with *fp* (for piano) markings. The score concludes with 'etc.' in the piano part.

In the *Allegro agitato* which follows, plenty of relief and variety is found, the whole work making a fine solo for the concert room, and quite within the reach of the average player.

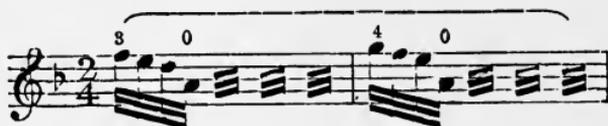
DVORAK, ANTONIN. "Humoreske." An arrangement by Fabian Rehfeld (Lengnick, 4s.). Nothing could be sweeter than this charming little piece in the hands of an artist. It is frequently played by that magnificent player Fritz Kreisler. It requires the most delicate playing,

especially in the first subject. The chords require fullness and breadth of tone, without being too heavy.

FIELD, JOHN. "Nocturne in B flat," of which there are several arrangements, one of the best being by Papini (Chanot, 4s.). The introduction of three or four cadenzas by this facile writer just puts the crown on, and makes this an excellent solo piece. The solemn nature of the melody appeals to the player with a good round tone, and the cadenzas make the necessary relief from a long sustained melody. The same tempo can be kept throughout, with the exception of the bars expressly marked slower, otherwise the twelve-eight movement in each bar should be adhered to.

FIELD, JOHN. The "Nocturne in D major" (Papini's arrangement) (Chanot, 5s.), is also an excellent concert piece in the hands of a player capable of playing with feeling. As in the one in B flat, already mentioned, Signor Papini has introduced some graceful cadenzas that are an enjoyment in themselves.

GADE, NIELS W. "Sonata in A," Op. 6 (Breitkopf and Härtel, 3s. net). This is a most interesting work for both piano and violin. In the andante the following continuous passage occurs:—



and care must be taken to play it equally, and at the same time *pianissimo*. In all three movements great delicacy is required.

GADE, NIELS W. "Second Sonata," Op. 21 (Breitkopf and Härtel, 2s.). To those who like good chamber music, this composition will satisfy their desires for something good, at the same time not too difficult, and, above all, melodious and interesting. There is no necessity for any quotations. Students as far advanced as this grade will have little difficulty in mastering the various passages contained. The same may be said of the pianoforte part.

GERMAN, EDWARD. "Bolero" (Ashdown, 6s.). A brilliant duet, in which the piano takes no mean part. It is full of fire, and the freshness of the melodies adds to its value as a first-rate composition.

HAAKMAN, J. JACQUES. A very effective and brilliant "Fantasia on Irish Airs," Op. 16 (Chas. Woolhouse, 5s.). The construction is of a high order, and the introduction is both clever and interesting, leading to one of the dear old tunes. The Finale, "On St. Patrick's Day," is well worked out, and makes a good, short and bright wind up. The whole solo is especially adapted for popular concerts. It is not one of those interminable fantasias so usual with this class of music, but just a bright solo of four pages. There is no need for any quotations or explanation. Both bowing and fingering are explicitly marked.

HAAKMAN, J. JACQUES. "Souvenir," Op. 7 (Chas. Woolhouse, 4s.). A good piece, written by a good violinist, and one that commands a full, rich tone. In the second part the piano accompaniment is very full, and a grand effect can be obtained by a player possessing that rather rare commodity, "tone."

HENLEY, WM. "Au Mois d'Avril," Melodie, Op. 16. A solo frequently played by the talented composer. It is a melody that is sure to please, and not too difficult. The chord passages, *furioso*, add the necessary movement to the piece.

HERMANN, F. A Potpourri from Wagner's "Lohengrin" (Breitkopf and Härtel) is all that can be desired. The seven pages of violin part contain all the principal subjects, and are beautifully arranged, both as regards choice of keys and the excellent fingering and bowing. One suggestion I might make, and that is, that in future editions the different tempos be printed with the usual Italian expressions, as well as the German.

HUBAY, JENO. "Barcarolle," Op. 49 (Bosworth and Co., 3s.). A piece with a singing melody, requiring a good free bow arm, that is capable of producing the flowing and liquid tone so essential to this style of piece.

HUBAY, JENO. "La Fuite," Op. 10, No. 3 (Bosworth and Co., 3s.). This is an excellent piece as an encore. There is a special charm about the apparent haste and restless movement: it requires very neat handling, and never-ceasing flowing movement of the bow, as the opening bars indicate:—



The expression, which mostly rests with the crescendos, must be decided but not exaggerated. Each phrase, it will be noticed, commences *piano*.

KINSEY, HAGUE. "Sonata in G" (Chanot, 4s. net). The music publisher of to-day has very little time to discuss the works of young composers, especially those of chamber music. Of manuscripts he has always a constant supply coming from all parts, and varying from the lively polka, or comic song, to the classical sonata or string quartet. Is it, therefore, to be wondered at that he cannot afford more than a cursory glance at anything quite new, and that a new name, above all, should have the least attention. It is unfortunate for the rising genius, and also for the public, as many a good composition gets *shelved*, if not for good, for many years, that might not only have been a pleasure to many, but helped the composer on his road to fame.

In this "Sonata" there is that spirit of freshness of style and melody that alone proclaims talent. The first movement, in G minor, is very brilliant and well worked out. The second, *Andante teneramente* in E flat, is very rich in flowing melody, with clever and pleasing harmonics. The *Doppio movimento*, supplying the scherzo part, is very neatly introduced. The last movement, *Allegro giocoso quasi Giga*, is original in construction. The time, fifteen-eight, is certainly of rare occurrence, and imparts a piquancy and "go" that is decidedly enjoyable. This

seven pages of violin part is rather a large order all at one sitting; but throughout the whole piece melody prevails, and there are still a large majority of people who like to hear the "dear old tunes" and the old-fashioned style of variations.

MISTOWSKI, ALFRED. "Concertino" (Laudy, 8s.), is a clever composition. The first of the three movements, in A minor, commencing:—



gives plenty of scope for good free bowing and breadth of tone. The fingering and bowings are carefully marked throughout, and can be easily understood. Perhaps the time and various rhythms will be found the most difficult part; however, minute attention to the marks of expression and indications of bowing will materially assist. The slow movement in F, which follows:—



is the best. As regards the different signs or marks used to express bowings, special attention must be paid to them. The composer is very careful in this respect. In the third bar of extract given, we have the flat line with a slur over, which denotes that the notes are to be gently detached one from another without changing the bow; also the flat line without slur, which is introduced both in the first and second movements. This means that each stroke of the bow should be broad and large. And again, we have the accent >, which occurs on the thirty-eighth bar:—



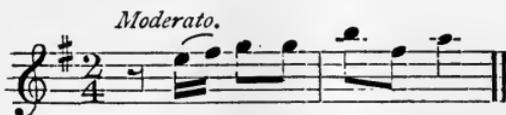
where all one's tone and force is required.

In the last movement, which reverts to A minor, we have a six-eight Presto, practically a Tarantella movement:—



Here the word *leggiero* signifies that the *sautillé* or springing bow should be used. The whole piece makes excellent study, besides being highly interesting, and what one might term real violin music.

MLYNARSKI, E. "Humoresque," Op. 4 (Bosworth, 5s.). The expression required in this brilliant solo is of the fantastical and piquant kind, as is also the management of the various and frequent changes of time. In the commencement the repetition of the phrase:—



which is first played moderato, then ritenuto, breaking away to vivace pianissimo, with a rapid crescendo to *ff*. This phrase is repeated six times. Each time it must be different. In the eight-bar vivace movement a sort of breakneck accelerando must be made. In the two bars, *meno mosso*, with the two bars vivace intervening, great contrast can be made. The melody on the G

string which follows is heavy, and should be played with a bold stroke with the lower half of the bow, and later at the "*p*," lighter in the middle. Played with the necessary amount of dash and fire, it makes a first-rate solo. Being short, it is also suitable as an encore piece.

NARDINI, PIETRO. "Larghetto," edited by Guido Papini (Joseph Williams, 4s.). The introduction to this beautiful Larghetto is written in Papini's well-known graceful style. The Larghetto itself is sublime in its purity of melody. Nothing could be better, for instance, for church music. Such music as this is only for players who can put soul into their playing.

PAPINI, GUIDO. "Berceuse Orientale," Op. 129, No. 1 (Joseph Williams, 3s.). There is a particular charm and fascination about this piece that appeals to one's poetic fancy. As a drawing room solo it is unique, more especially to those who prefer a not too solemn, slow movement.

PAPINI, GUIDO. "Nuit étoilée," Op. 63 (Schott, 3s. 6d.). The flowing nature of this graceful piece requires perfect freedom of the bow arm.

PAPINI, GUIDO. "Pensée Fugitive," Op. 55 (Chanoit, 3s.) Perhaps this is too well known to require further comment, though it is a fact worth knowing that it is a welcome addition to any soloist's repertoire of short, pathetic pieces.

QUARTERMAN, PERCIVAL. "Mazurka Caprice" (Swan and Co., 2s. net). Brilliancy of execution is absolutely necessary. The cadenza runs must be played with a firm bow, and strictly in time. The harmonic, such as:—



The second finger must glide the whole length of the

string swiftly, without any hesitation. In the second part the octaves may be omitted, but they are very effective, and will repay the practice they entail.

REHFELD, F. "Spanischer Tänz," Op. 47 (Laudy, 5s.). This is a different style of Spanish dance to the piece by Chaminade already noticed, and takes a livelier form. The first two bars will give an idea as to style:—



The dotted notes must be played "ricochet" with the up bow, commencing about six or seven inches from the point. In the slow movement all the notes with a flat line over them must be gently articulated. In the first part the bowing must be bright and energetic, making a good contrast to the slow movement.

RIES, FRANZ. "Præludium" from the Second Suite, Op. 27 (Bosworth and Co., 5s.), need only be mentioned for its beauty; the execution of it is not difficult. A good full and round tone is required to meet the breadth of the passages contained.

RIES, FRANZ. The loveliest of the lovely Romances is that belonging to the Second Suite, Op. 27, No. 4 (Bosworth and Co., 4s. 6d.). A composition that exacts the best and truest artistic feelings, both from the violinist and pianist, for it is essentially a duet, and it would be madness to trust the piano part to the hands of a mediocre player. The harmonies are most beautiful.

RIES, FRANZ. "Romance in F major," from Suite, Op. 27 (Schott, 4s.). This is a piece after the style of Wieniawski's "Legende," a piece in which the player must have the gift of true musical feeling. All one's powers of sentiment and expression are required. It is a beautiful composition, and needs good playing. With the exception of a short passage in octaves, the technical difficulties are nothing compared with the powers of

to by Emil Kross, and is so explicit that further comment is unnecessary.

WALL, ALFRED. "Romanesque" (Joseph Williams, 4s.), is a pretty little solo, easy of execution and interpretation.

WIENIAWSKI. Second Mazurka, "Kuyawiak" (Augener, 1s. net), in which the three and four note chords take a very prominent part. The general fault is to play them too quickly, and also too harshly. The first two bars will be sufficient to explain:—



Do not commence these chords too near the heel of the bow. Place the bow well on the strings, and make a quick and decided stroke with as much bow as you can comfortably manage. If too short a bow is used, the chords sound hard and dry. The semiquaver following the first chord should be short and distinct, with very little bow. In the *grazioso* movement it is advisable to slacken the time a little. The harmonics at the end, which make such an effective finish, should not be hurried until the chromatic scale, and the last chord is better played pizzicato.

SECTION III.

GRADE G.

DIFFICULT, USING ALL POSITIONS.

BAZZINI, "Preghiera" from Military Concerto, Op. 42 (Schott, 4s.). For those players who revel in double stopping the "Preghiera" will be very acceptable. The whole movement (two pages, violin part) is in chords, and very effective they are. There is plenty of scope for variety of expression. The fingering given, which is by A. Pollitzer, is first rate. The harmony is so rich that one could almost dispense with the pianoforte accompaniment.

BAZZINI. "Scherzo," Op. 41, No. 2 (Schott, 5s.). This is one of the least known of this composer's works, and is seldom heard in the concert room, and yet one cannot call it out of date, for it possesses all those elements so essential to a good solo, including melody and brilliancy, with plenty of scope for the pathetic tone. The one difficulty is the required neatness and lightness of bowing. It must be bright and distinct, and yet free from all hardness of tone. The legato parts are easy enough, and the fingering is in no way difficult. There is an orchestral accompaniment by J. Naret-Koning.

BESSEKIRSKY, GUILLAUME. "Souvenir de Varsovie," Deux Mazurkas (Schott, 4s. 6d.). Two melodious compositions. There are some effective passages in double stopping and harmonics in both Mazurkas.

BOHM, CARL. "Legende," Op. 314 (Lengnick, 5s.). Rich in beautiful melody, with effective chord passages, it is not too difficult, and makes a first-rate solo. The key is C minor, and the bowing and fingering are plainly marked.

BOROWSKI, FÉLIX. "Mazur" (Laudy, 5s.), can be described as one of those solos that is bound to be a favourite in the concert room. The bars marked *scherzando* must be played with the "ricochet" bowing, playing the quaver with an up bow. The third line from end of second page—violin part—is best fingered:—

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes several measures of music with various fingerings indicated by numbers 1-4 above the notes. A bracket above the first two measures is labeled "5th Pos.....". Below the staff, the text "Or—5th Pos." is written under the first measure, and "1st Pos. 2 1 2 2" is written under the subsequent measures, indicating the fingering for the first position.

BOROWSKI, FÉLIX. "Deuxième Mazur" (Chanot, 5s.). I have already spoken of the cleverness of this composer, and of the freshness and originality of his works, and am glad to have another example. Violinists are ever on the look out for such solos as these, especially the teacher who has little or no time to search for new solos, or "work up" anything fresh that requires a deal of minute study; and though this Mazurka requires a player of no mean merit, yet it is one that any teacher or player possessing natural artistic feelings can soon master. There are one or two troublesome bars, such as:—

The image shows a musical staff in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The notation includes several measures of music with various fingerings indicated by numbers 1-4 above the notes. A bracket above the last two measures is labeled "etc.". Below the staff, the text "4 3 4 1 etc." is written under the notes, indicating the fingering for the final part of the passage.

The skip * from A to G is best from the first to the sixth position, with extension for the high A, and descending with the first finger *on the A string* for the B natural. The ascending passage on the G string (end of fourth line):



Use a good legato stroke alternately at the point and middle of bow, slightly increasing the speed, and then a *rallentando* on the harmonic D, sliding with the second finger down to the F sharp. Five bars later a similar passage occurs, but not on the G string:—



This can also be treated with an *accelerando* for the scale, making the *rallentando* on the harmonic A, which is played on the A string and then sliding down on the A string with the first finger.

BRUCH, MAX. "Romanze," Op. 42 (Alfred Lengnick, 8s.). This is accepted as one of the most beautiful Romances ever written. The grandeur of the melody, together with the richness of the harmony, are of the finest. There is no striving after effect. It is there in all its glory. Such a work is only for players of real musical ability and talent. It would be downright desecration to allow a mediocre player to even attempt it. The difficulties lie more in the interpretation of the work. The time will be found most intricate in many parts. The following bar is perhaps the most difficult as regards fingering:—

Adagio. $\text{♩} = 76.$

1 2 4 3 1 1 3 1 &c.

Either of the two fingerings given is good.

BUZIAU, VICTOR. "La Limpide," Etude de Vélodité (Chanot, 4s.). As a study for legato bowing and freedom of style, this composition is splendid. The second bar, which I now quote, will give an idea as to the style:—

Allegro moderato. 4th Pos.

pp etc.

4 1 8 1 2 4

In most cases it is advisable to rest in the same position—but the fingering is explicitly marked. On the twenty-seventh and twenty-ninth bars, the "back" position must be used, and on the thirty-seventh bar the sixth position. The piano part is interesting and clever.

CARRI, FERDINAND. "Elfentanz," Op. 8 (Breitkopf, 1s. 4d. net), a concert study in thirds, and as a study it is first-rate, but as a solo perhaps there is too much sameness in movement, for with the exception of sixteen bars *Meno Mosso* the whole piece is perpetual motion in triplets.

CENTOLA, E. "Capriccio," Op. 7 (Breitkopf and

Härtel, 2s. 8d. net). I am often asked for concert pieces with plenty of double stopping, so it is with pleasure I recommend this Capriccio, which contains six pages pretty well devoted to that branch of violin playing, and all class of intervals are to be found. Taken as a whole one finds a capital and brilliant solo, and quite within the reach of those who aspire to anything like concert solo playing. To give an idea, I quote the opening bars:—

Allegro con fuoco.

f e ben marcato.

The middle part, which is slower, is after the Musette style:—

There are two cadenzas, the first, more of a recitative, and the second, graceful arpeggio passages. The commencement of the finale in octaves will require special study, but it is wonderfully effective, and one might say "showy." The whole solo is somewhat fatiguing to play with the necessary "dash," and one wants to be in fine form to do it justice.

CENTOLA, E. The "Scherzo," Op. 3 (Breitkopf, 1s. 4d. net), makes a good solo piece, especially for those who like double stopping, the opening bars will give an idea of the style:—



which must be played with verve and brilliancy. The trio is a graceful legato movement in pleasing contrast to the first part. The fingering and bowing are well looked after, and little difficulty will be found in mastering this taking piece, which is sure to be a favourite.

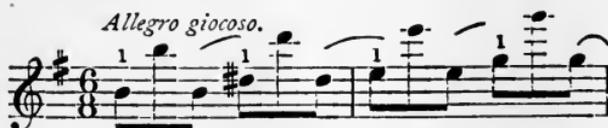
DANCLA, CHAS. A "Fantasie Caprice" on the airs from Gounod's "Faust," Op. 133 (Schott and Co., 9s.). There are quantities of arrangements of various kinds on this ever-popular opera; in fact, nearly all violinists have committed to paper a version of their own; so naturally there is a vast and varied choice. The present one recommends itself for its brilliancy, and withal the difficulties contained are not too much for the accomplished amateur; taken as a solo for smoking concerts, or where music in lighter vein is better appreciated, it is all that can be desired. The airs are chosen from the usual favourites, and the piano part is easy and quite readable at first sight by the ordinary pianist; this in itself will be found a great boon to many violinists, especially those young and budding artists who have occasion to play here, there and everywhere, and who often find themselves introduced to a pianist of meagre execution and capability. Quotations from this Fantasia are unnecessary, as the fingering and bowing have been well attended to. Like most of these operatic fantasias, the length—seven pages violin part—is somewhat too much for the concert of to-day, but "cuts" are quite practicable.

DANCLA, CHAS. "Tarantella," Op. 102 (Schott, 6s.). Of Tarantellas there are quantities and many are acceptable, for this particular form of music is generally

appreciated on the concert stage. This one I wish to recommend, as it meets as nearly as possible all the usual requirements desired by the young soloist. Firstly—It is melodious and brilliant. Secondly—It is difficult enough to be beyond the ordinary amateur. Thirdly—The piano part is easy enough to suit the capabilities of all who have a fair knowledge of the keyboard, and lastly, it is so essentially violin music. Of the difficulties, we have some eight bars of natural harmonics commencing (which should be written with the harmonic note):—



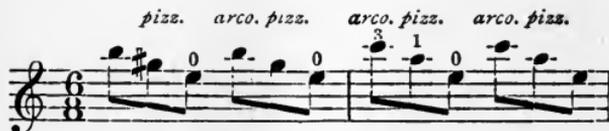
These are most effectively played at the heel of the bow, lifting the bow after each note, the third bar of ordinary notes being heavy, and played toward the point. The octave passage that follows:—



will require careful study to acquire the natural speed.

It is advisable to take the part in C major somewhat slower, making an *accelerando* at the *appassionato*.

A very showy part is the pizzicato with the left hand:—



This pizzicato is generally marked with a + over the note. The arco note should be touched very lightly, making the sound nearly the same as the pizzicato. In

the first bar, the G sharp will be "picked" with the fourth finger, and the open E with the second; and in the second bar the A is played with the third finger, and the open E with the first. In fact, the B in the first bar is simply pulled off the string after sounding the note with the bow, and the same method applies to all the others. The key now changes, and the triplet legato runs are fairly plain sailing. At the end of the chords, we have a change of time occurring thus:—



Care must be taken not to make any stop at the change (a very usual fault). A repetition of the first subject is followed by the Finale, which commences in E major, ending with the octave phrase in the minor. There is in all four pages of excellent fiddling.

DE BERIOT, CHAS. "Rêveuse," Op. 118, bowings and fingerings by Hans Sitt (Alfred Lengnick, 4s.). This is an excellent edition of this well-known and favourite composition. The sweetness and grace of this composer's work is fully exemplified in this simple melody. Ample scope is given for contrast of style in the second part, which must be played in the *bravura* style. A player with artistic feeling can always reckon on this solo as one of the most effective in his repertoire.

DELANY, PATRICK. "Three Irish Airs," published in one solo (Moore, Smith and Co., 4s.). The airs are known as "The Bright Lamp," "Lament for Owen Roe O'Neill," and "Avenging and Bright." The arrangement is excellent throughout. The natural harmonics in the first movement, together with some effective chords, make this an excellent and comparatively easy concert solo.

EBERHARDT, GOLEY. "Nordische Weisen," Op. 52 (Cranz, 4s.). A brilliant short solo. The chords in the first part are easy and effective, especially if the marks of

expression are carefully attended to. The long passage in harmonics should be played at the heel of the bow, but later, when like:—



in the middle of the bow. It is a showy solo.

GAAL, FRANÇOIS. "Rhapsodie Hongroise," Op. 92 (Breitkopf and Härtel, 6s.). This makes an effective solo for one who can enter into the true Hungarian spirit.

The commencement, *Andante* in A minor, with its solemn and traditional weirdness, followed by ever changing times, of moderate speed, finishes with the usual *Allegro* in the tonic major.

Of fingering, there is little indicated; for instance, the fourth line of violin part, second bar, should be fingered:



also the first cadenza.



In the "Poco Adagio," *con sordino*, the staccato runs:—



piu grave. etc.

can be very effectively played with the "flying staccato," that is, the bow to leave the string after each note and always travel in an upward direction. It is best accomplished by beginning about eight inches from the point.

The *Friss* movement for the finale, is, as usual in these pieces, very lively and makes a good finish to a good solo.

GALKIN, N. W. "Tarantelle" (Zimmermann, 4s.), a brilliant piece which requires the "spring bow" for all the staccato passages. The most difficult part is towards the end:—



in which it is necessary to keep in the seventh position, and the similar passage which commences on the high C, in the ninth position.

GERMAN, EDW. "Saltarelle" (Augener, 1s. net) is very bright and effective, and does not call for any great technical skill.

HAAKMAN, J. JACQUES. "Fantasia on Scotch Airs," (Charles Woolhouse, 8s.). This is indeed a brilliant fantasia and a well written one too. The melodies are chosen from the favourites. The graceful cadenzas in the introduction and the clever pianoforte part make this one of the best fantasias on Scotch Airs to be found. There are no superfluous variations, but there is plenty of variety in the various bowings, octaves and harmonics. If fault could be found, it will be in the extreme length. The violin part comprises some ten pages. For modern concert work a "cut" would be advisable. As regards the difficulties, there is nothing that requires any special mention. Judicious and careful study will soon help the student to master this excellent solo.

HADLEY, HOWARD. "Mazurka Impromptu," Op. 1

(Bosworth, 4s.). As a first work this composition shows promise, and as a solo it is brilliant and taking. The octave passages and high shakes are the chief difficulties.

HENLEY, WILLIAM. "Romance Religioso" (St. Cecilia Music Publishing Co., 4s.). A good solo for Sunday playing. On the second page of violin part we have the following jump:—



These so-called jumps require very sure fingering and a deal of practice to accomplish them neatly. This particular one should be practised separately from the G natural on the E string, first position, and after accuracy has been attained, from the low A sharp; the shift still remains from the G as aforesaid, though that note is not sounded.

HUBAY, JENO. "Bolero," Op. 51 (Bosworth, 4s.) is a piece requiring plenty of "verve." Played with the necessary amount of spirit, we have an excellent two-page concert piece—one that can either be used as an "encore" or played in conjunction with a slow piece.

HUBAY, JENO. "Der Schmetterling" (The Butterfly), Op. 30 (Bosworth, 4s.). As the title implies, this is a piece of the "light order," and one that requires a player well versed in the art of the *spring bow*; the slightest coarseness in the bowing would completely mar the effect. As a short solo (three pages) it is excellent.

HUBAY, JENO. "Les Fileuses," is one of those delightful fantastic pieces so well known to this composer; the Hungarian element is not so prevalent as in most of his other works. The first difficulty that presents itself is the bowing, which must be the spring bow (*sautillé*) throughout the first part, and the melody well brought out, as indicated with the accents, thus:



etc.

In the Andante movement in G minor, great attention must be given to the crescendos as in second bar, thus:—



There is a good deal of repetition of this phrase, and unless the expression is of an emotional kind, it is apt to get monotonous.

HUBAY, JENO. "Sous sa fenêtre," Serenade, (Schott 4s.). One of those pieces admirably suited for concert encores.

KOHLER, MORITZ. "Polonaise," Op. 45 (Zimmermann, 4s.), an effective small concert piece, which only requires brilliancy of execution.

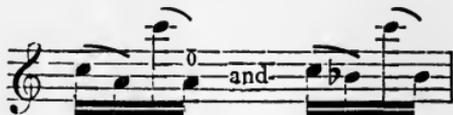
LÉONARD, H. "Tristezza e Marcia," Op. 31, No. 2 (Schott and Co., 5s.). The Tristezza, as the title implies, is of a solemn character, the key is C minor and lends dramatic power to the sad strain of melody. The fingering has been carefully attended to. Relief to this dirge-like melody comes at the *Piu Vivo*, which must be well sustained with plenty of broad tone, the speed being gradually accelerated up to the rallentando. Care must be taken at the *tempo primo* to revert to the solemnity of the melody, the accented chords being well brought out, making a dramatic crescendo of these special two bars. Between the movements there is a Recitative (*Allegro*), in the first four bars of which:—



an accelerando is advisable. The bar leading to the march must, after the pause, be kept well in time and rhythm, so as to make a good entry with the chords, which are bowed:—



The whole movement requires force and brilliancy, with the exception of some of the legato passages. Special attention is required for the bars:—



in which the fourth finger must be kept down on the high C. These bars make excellent studies for the left hand.

LEWINGER, MAX. "Mazurka," Op. 4, (Zimmermann, 4s.), is a solo that requires artistic playing. Much depends on the lights and shades and the delicacy with which the different phrases are handled. In character this "Mazurka" is written in the same style as those of Wieniawski, and will be a good addition to the violinist's repertoire. There is a great lack of good short pieces of this kind, so this one must surely find favour.

The bowing and fingering are all well marked and require no further explanation.

MOZKOWSKI, MORITZ. "Bolero" (Augener, 1s.). One must class this as a concert duet for piano and violin, one suitable not only for recitals but also as an excellent composition in which both instruments have full scope to shine, neither is it over-weighted in the piano part, so often the case in concertante pieces. The first subject on the G string :



must be played lightly at the heel of the bow. In the second part, the bowing is better thus :



in the middle of the bow. The chord passages are not out of the way difficult, and though they require to be played brightly, they must not be hurried—a general fault is playing them too quickly. Altogether one can recommend this duet in every way.

MOZART. "Fifth Concerto" in A, edited by Paul Graf. Waldersee (Breitkopf and Härtel, 2s. net). It is one of the easiest of Mozart's Concertos, the bowing and fingering in this splendid edition leaves nothing to be desired or explained.

For improvement in tone and style this concerto is to be recommended to all students. Needless to say the whole work is melodious and interesting.

MURDOCH, MACKENZIE. "Moss Giel," Grand Scotch Fantasia on Favourite Melodies of Burns (Donajowski, 4s.). This might be termed the old-fashioned fantasia

up-to-date. The melodies are well chosen and arranged. A brilliant cadenza for the opening leads to the plaintive old melody, "My Nannie O!" followed by a variation on same in harmonics, and, later, arpeggios—more cadenza, then the melody "Duncan Gray," and "Auld Lang Syne" to finish. It is very brilliant, and just the sort to play at a Scotch gathering. Another good point is that it is not too long. Pieces with variations, as a rule, always seem interminable.

NACHEZ, TIVADAR. "Danse Tziganes," No. 1 in A minor (Donajowski, 4s.). Most of these pieces in the Hungarian style of any note are far beyond the capabilities of the average amateur, and, as a lady once remarked, "it's the speed that kills," and it is true in this respect, that the dance part is generally a Presto movement.

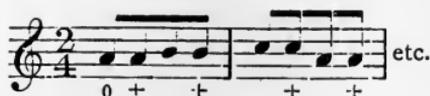
The introduction to this particular one has that voluptuous melody common to this class of music. It is mostly on the E string, and though, therefore, rather high up on the finger board, is quite rational and straightforward playing. In the dance that follows there are one or two rather intricate passages, the inevitable semiquaver phrase:—



and then the harmonics, which should be played with a firm stroke at the heel of the bow, taking a down bow for each note, and lifting the bow well off the strings after each one:—

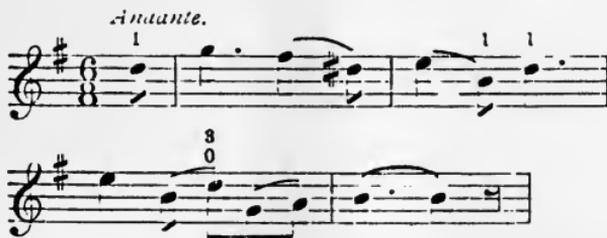


and then the pizzicato with the left hand:—



best done with the third finger. All the semiquaver passages must be done with the *sautillé* bowing and as light as possible—they must veritably sparkle in order to keep to the character of the piece—a heavy bow would ruin all. In attaining all these passages note-perfect, it is advisable to practise very slowly, and there is no harm in playing the *sautillé* parts with a good full bow at the point, in order to hear more distinctly that the intonation is exact. This solo is one of the most effective of its kind. The piano part is not difficult, but is what a good many would call “catchy,” and it will require a nimble player to manage the necessary speed.

PALMER, GEORGE. “Romance and Mazurka” (Chanot, 6s.). A good concert piece, and one within the capabilities of the aspiring soloist. It is a piece that one might say combines all the requisites of a good solo. It is grave, gay, piquant, brilliant, and possesses the proper amount of technical display. The eight bars introduction are solemn enough and rich in harmony and lead us to the “Romance,” which commences:—



and the tone must be full and large. This subject is repeated later, an octave lower, and played on the G string, the arpeggio accompaniment being very effective. The “Romance” is followed by an introduction in martial style, which makes a good opening for the “Mazurka” in E major. There is a striking originality in the commencing bars—



which can be seen at a glance, are at once taking and interesting. On the seventh and eighth bars one might point out the advantage of making an *accelerando* on the run :—



making a slight pause on the chord which follows and a *rallentando* on the last four notes of the staccato passage.

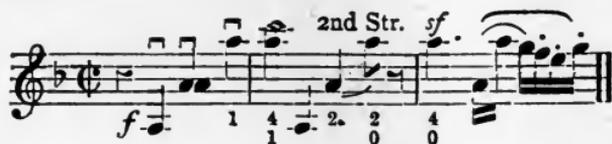
► Great attention must be given to the sign $\langle \rangle$ used so frequently in the second subject :



and the notes on which this sign occurs must be well brought out. Here the piano takes an important part and the working out of this subject is very clever ; in fact, throughout the piano has plenty to do and though not out of the way difficult, will require a proficient pianist. A pretty change is made by the triplet movement in A major which is very graceful, and the first subject and brilliant coda follow.

There is much to be learnt in such a solo, and a good rendering will well repay.

PAPINI, GUIDO. "Capriccio alla Gavotte" (Chanot 6s.), is light and fantastic. Quoting the first three bar of violin part:—



the first bar with the down bows in which the bow should be well lifted between each one, commencing each time near the heel of the bow; the second bar, last half, must be played on the A string, sliding the second finger for the harmonic A, and changing it to fourth finger for the A commencing the third bar, the three dotted notes to be played with the *flying staccato*—that is, as if they were three successive up bows played while the bow is travelling in an "up" direction. The middle part on the G string is most effective, and the piano part leaves nothing to be desired.

PAPINI, GUIDO. "Moto Perpetuo" Op. 120 (Chanot, 5s.). Like all the music from the pen of this writer, it is melodious; the first part is confined to the first and third positions. The first two bars will give an idea:—



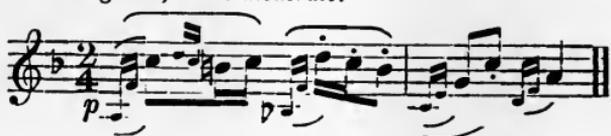
PAPINI, G. "Saudade" ("Larme d'amour"), Op. 40 (Chanot, 4s.), makes a beautiful drawing-room piece. The plaintive melody appeals to the emotional player, and the working up to the grand climax, which occurs some sixteen bars before the end of the piece, is very fine.

With study and proper attention to the excellent fingering and phrasing given, the player can count on this as one of his most effective solos.

PORTER, WALTER. "Tarantella" in A minor (Alfred Lengnick, 4s.), is a good solo. Though the fingering runs rather high, it is easy to understand, especially if the player has not neglected scale study. As a rule Tarantellas are always acceptable both to player and audience. The bowing throughout in this one is *legato*.

RIES, FRANZ. "Burleske," from the second Suite in F, Op. 27 (Bosworth, 5s.). Music of the fantastic order, requiring a player who can enter into the humour of the piece. The introduction, some forty bars in all, is for violin alone, and naturally takes the form of a cadenza, which also serves to give the principal subject. The grace notes must be played very neatly. The dotted notes are to be *ricochet*. The seventh and eighth bars will give an example:—

Allegretto, molto moderato.



The chords, of which there are some ten bars, as:—



must be large, using plenty of bow to each one, and towards the end of this sequence of chords, alternate bows can be used, gradually getting heavier and broader. The whole solo comprises four pages (violin part), just a nice length for ordinary concert playing.

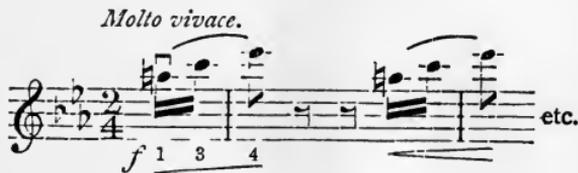
RIES, FRANZ. The "Moto Perpetuo" from the Third Suite in G, Op. 34 (Bosworth, 5s.). Not only is this

Moto Perpetuo excellent practice for the *sautillé* bowing, but also for the knowledge of positions and the help it gives to a player to acquire a clean fingering. In the following quotation it will be seen that one must keep in the fourth position.



The bars where the notes have a small flat line over them can be bowed out—plain and large.

RIES, FRANZ. "Scherzo," from the Suite in F, Op. 27 (Bosworth, 6s.). A splendid solo, especially for those possessing a nimble finger and a light bow-arm, or rather, a supple wrist. The general fault of amateurs is to play this piece too slowly and with too heavy a stroke. The opening subject:



should be played with a quick and decided stroke of the bow, and the fingering be firm. The semiquaver passage that follows must be played *sautillé*, with great attention to the crescendos and decrescendos marked. All such phrases as the opening bars quoted must have a crescendo, and the more the phrase is repeated so must there be more crescendo. The chords near the end can be played best near the heel of the bow, lifting the bow after each one.

RODE. Concerto in A minor (Augener and Co.), generally recognised as the first concerto to learn. The easy interpretation of it makes a splendid stepping stone to more intricate and difficult concertos.

SAINT-GEORGE, G. "Rondo Brilliant," Op. 45 (Schott, 5s.). A most taking piece, with an exhilarating strain of melody that at once captivates the ear, and for this reason alone it is excellent for concert purposes. The technical difficulties can soon be mastered. The fingering and bowing indicated are of the best.

SAURET, EMILE. "Capriccietto" Op. 45 (Schott and Co., 5s.), is full of graceful melody. The first four bars will give an idea of the light character of this piece:—



The bow is always and ever on the move in this first part, and must be as light and delicate as possible. The contrast in the legato movement that follows gives greater effect. In the *Resoluto* the first two bars should be played at the heel of the bow, rather roughly and quite *tempo rubato*. Then follow two bars ordinary, and again a similar subject.

SAURET, EMILE. "La Capricieuse," valse, Op. 41 (Chanot, 5s.). One of those dainty pieces that require delicacy of playing. Much can be made of the few opening bars syncopation:—



the two successive down bows considerably assisting the affected character. The bow should be lifted after each one, commencing each at the heel of the bow; this must be observed at all these syncopated phrases, which occur frequently throughout the piece. The down bow following the staccato passages such as:—



need not be lifted, but should be drawn well to the middle of the bow. The *Piu Tranquillo* which follows must be taken much slower, and great attention paid to all the lights and shades. In all cases the fingering is most carefully marked. In lighter vein this is one of the best of this celebrated violinist's works.

SITT, HANS. "Scherzo Tarantelle," Op. 71 (Augener and Co., 5s.). A good concert piece, well written. The fingering and bowing are most explicitly marked. In fact, all is plain sailing, and only requires diligent study to give the brilliancy and verve necessary.

STERN, A. "Andante Appassionata," Op. 3 (J. and W. Chester, Brighton, 4s.), is a good solo, requiring intensity of expression and good tone. It is of the romantic type, and gives a player plenty of freedom to display his quality of tone.

STUTELEY, GORDON E. "Romance" Op. 15 (Joseph Williams, 4s.). This is an interesting composition. The chief difficulty lies in the breadth of tone required. Most of the melody is in the higher positions.

TAYLOR, S. COLERIDGE. "Danse Nègre," from the "African Suite," Op. 35 (Augener, 1s. 6d. net). The chief difficulty in this fascinating composition lies in the interpretation of the accents. As a rule, when such

marks of expression are observed by the student they are overdone, in some cases they are entirely omitted and the effect intended is lost. The piano part requires musicianly skill, though one's executive powers are not by any means overtaxed.

TÉN HAVE, W. "Morceau de Salon," Op. 7 (Laudy, 5s.). This composer is well known for several good pieces for the violin especially adapted for teaching purposes; this Morceau, however is more fit for the concert room. The commencement, *Andante*, is after the style of Raff's celebrated Cavatina, the first eight bars being on the G string, and very effective they are; also the working up to the *forte*, which should be fingered:—



and played very large, with plenty of bow, making a splendid climax followed by the *Allegretto*, six-eight in B minor, a graceful movement, commencing:—



In the seventh bar the shifting should be made on the A string:—



as shown by small notes.*

The *finale* reverts to the first subject, and is treated more elaborately and well carried out to the end.

VIEUXTEMPS, HENRI. "Air Varié," Op. 22 (Chanut and Sons, 5s.). There are several editions of this well known solo. This one is recommended on account of the excellent fingerings given. The introduction in D minor is of a very solemn character, and the tone needs to be broad. At the appassionata a rapid crescendo must be made, and from the descending passage in demisemiquavers, an equally rapid decrescendo. From this part the speed may be slightly increased, leading to the tempo of the eight bars, *allegretto*. At the *poco piu mosso* the general tendency of students is to play too fast. The first variation must be played very lightly. The *forzando* in the arpeggio movement should be distinct, but not coarse or hard. The second variation, the scale on the G string, is best played at the heel of the bow, and the bow well to the string, in the third bar, the notes with a flat line over them, towards the point. The three-note chords must be large, and the three struck simultaneously. The *finale* depends a good deal on the quality of the player's staccato. In the coda the lower half of the bow may be used.

VIEUXTEMPS, HENRI. "Bohémienne," Op. 40. One of the solos by this celebrated composer that has not been played to death. As a solo it can well be recommended. In the opening *Lento* in D minor there is every opportunity to display good tone and expression, and the *presto* which follows thus:—



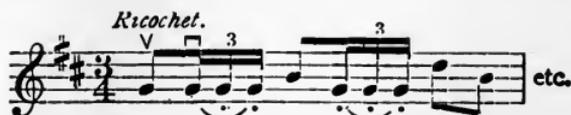
supplies the brilliant element necessary for a concert solo.

VIEUXTEMPS, HENRI. "Rêverie" (Chanut, 3s.). This has always been a favourite with both amateur and professional players. A solo that requires a good round tone. The *animato* should not be taken too fast.

VOLTI, A. MAURICE. "Bolero and Finale Brillante"

(John Blockley, 4s.). As a popular solo, or rather a solo for popular concerts, this Bolero will be found acceptable. The melody possesses those traits that an audience who like a jolly piece can appreciate.

The *ricochet* bowing is freely used, as on page two, violin part, we have :—



and again later in the Finale we have the same form of three notes *ricochet*. This will be found easy to do, providing it is kept well in the middle of the bow, and the wrist free. If played too near the point, the notes become too hard and dry.

WIENIAWSKI. "Legende" (Augener, 1s. net). One of the finest solos ever written, requiring a depth of expression that only a player of real musical instincts can give.

WIENIAWSKI. "Romance sans paroles et Rondo Elegant" (Schott, 2s. 6d. net). The "Romance" is easy enough and the charm of melody so well-known in this composer's work pervades throughout. In the *Rondo Allegro giojoso*, brilliant execution is necessary. The staccato runs form one of the chief difficulties. The chord passages lie well under the fingers, and the player conversant with the positions will have little difficulty in mastering them.

GRADE H.

VERY DIFFICULT, INCLUDING STANDARD CONCERTOS
AND CONCERT PIECES.

ARTOT, J. "Souvenir de Bellini," Op. 4 (Schott, 8s.), is an excellent solo, suitable for smoking concerts or concerts where the lighter kind of music is preferred. In its present form it is rather too long—seven pages violin part—but satisfactory "cuts" can easily be made. The Introduction, a matter of four effective cadenzas, leads us to the Lento in D minor:—



a good melody, full of pathos. The Thema is the well known air:—



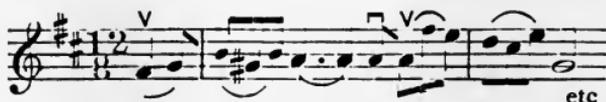
and upon this foundation three *good* variations are written, and though as I have said before, I myself am not a lover of this style of music, there are variations that appeal to the violinist and cannot be put under the heading of "cheap effects." It is here at this part of the

piece where a "cut" can easily be made by missing the third variation. The first variation is as follows:—



the triplets played with the *ricochet* bowing make them very bright and sparkling. The second variation comes as a good contrast, being on double stopping *Lento Sostenuto*. The third, the least interesting, is in semi-quavers, mixed bowings.

The beautiful air from "Sonnambula":—



is followed by a noisy Finale which is sure to "take." In this movement a "cut" is already indicated which it is advisable to observe; the long solo is out of date, especially at smoking concerts.

BARNES, ETHEL. "Mazurka" (Laudy, 5s.). Original in construction. The chords on the last page can be played at the heel of the bow, but care must be taken not to play them too hard and dry. The sudden *pp* after the octaves is very effective, and from this point the general work, up to the finish, must be crescendo.

BAZZINI, A. "Boléro" (Schott, 6s.). A first-rate solo, suitable for all kinds of concerts, in fact the soloist is sure of a success, always providing that a fair and conscientious rendering is given. It is considerably easier than this composer's more celebrated "Rondes des Lutins," but is very much after the same style. Brilliancy of execution is the chief requirement, together with complete control over the various staccato bowings, of which there are three distinct varieties. Commencing with the *sautillé* as in opening bars, thus:

It is certain that ordinary amateurs would find it considerably beyond their powers. The chief difficulties lie in the extreme speed and the delicacy of the bowing. In the first part—



the “*ricochet*,” or flying staccato, is used, and the bow must rebound freely—the slightest stiffness spoils all. Another essential to the proper performance of this solo, is that you strongly impress on your accompanist the absolute necessity of playing lightly and softly, with the exception of two or three bars specially marked *forte*.

In the second part there is some awkward and intricate fingering, such as :—



And again in playing the F's, one on each string :—



which creates such a fine effect—like chasing the notes. The double harmonics, tenths and pizzicato with the left hand, give the soloist plenty of scope for technical display.

It is not a solo that would suit all players; there is very little for the player who possesses and wishes to display a big tone. Rapidity, neatness and plenty of fire are the requisites, and with these, exercised to their



are best played near the heel of the bow, making this expression fall on the first of each three notes as marked \diamond

In the part commencing :



the semiquavers must be played very lightly, and at the same time the tone in the melody must be good and round. Do not let the semiquavers, which form part of the accompaniment, be too prominent.

In the part:—



the five staccato notes should be played *ricochet*.

The chromatic descending scale from the high E can be fingered with the fourth finger as far as the D, third position.

No. 5, "Concert Variations," Op. 18, and No. 6, "Introduction and Variations," are of the same type as those already mentioned, and are excellent.

DE BERIOT, C. "Scène de Ballet." Possesses a fund of fascinating themes, admirably suited to the violin in every way. It will ever remain one of the delights of the amateur's repertoire.

ELGAR, EDW. "Gavotte" (Schott, 4s.). There are very

few gavottes written suitable for concert use, yet this form of music is generally acceptable to all.

A piece of a light character, not too long and not commonplace, is not easy to find, so violinists will hail with delight such an one as this, for it certainly contains all the requirements of a light and effective solo. The first part:—



should be played nice and crisp, the pizzicato with the left hand, indicated by the + is best with the third finger. The staccato notes in the fifth and seventh bars should be quite light, the bow being lifted after each note (known as the *ricochet* or flying staccato). The repetition of the first part, marked *ff* and *largamente*, must be played very large, using considerably more than half the bow for each stroke. Following this are eight bars in the relative minor in which occur one or two awkward shifts, the first one:—



the shift from the A to the octave must be made with the third finger sliding as far as F sharp, simultaneously putting the fourth finger down for the A. Two bars further on occurs:—



the shifts are indicated by the dart, and in each case the shifting must be done with the finger one arrives on, for instance, at numbers one, three and five with the third finger on the A string, and at numbers two and four with the second finger on the D string. The chromatic run, descending from the high A harmonic on the A string, is another example of the "flying staccato" with the down bow and is really not at all difficult. Though at the outset it looks very alarming, it is more of a trick than legitimate playing. The best way to its attainment is to slide from the high A harmonic with the third finger well to the string as far as the first position; the one difficulty is, that it must travel at an *uniform rate* from commencement to finish. As soon as this is accomplished, the bow is thrown on the string (*jetez l'archet*) lightly, and allowed to bounce freely, and provided that the left hand begins to move at the exact moment when the bow is "thrown" this effective "trick" is soon learnt. A few bars from the end this bowing again occurs, this time with a short ascending scale, which can be accomplished in a similar manner to the descending scale.

ERNST, W. H. "Nocturne, Op. 8 (Schott and Co., 4s.). This edition is edited by H. Heerman, who is responsible for the excellent fingering given. There are plenty of technical difficulties to master, including the cadenzas, and the third and sixth passages, and when these are mastered we have a good pure solo.

HENLEY, WILLIAM. "Chanson Russes," Op. 20 (Boosey and Co., 3s. net) is a good *showy* solo; the melody, "Sarafan Rouge," is always welcome. The Finale is mostly composed of semiquaver passages, which need to be taken at a considerable speed to create effect.

HUBAY, JENO. "Fantaisie Tziganesque" No. 1, Op.

55 (Bosworth, 5s.). A good and brilliant solo. The chromatic descending scale is marked *sautillé* (spiccato). The introduction, *Andante con moto*, must be played with a good full tone, in a majestic style. The *allegro*, two-four, commences with sixteen bars shake, the piano part giving an inkling of the coming subject. This shake can be made more effective by making a long crescendo as far as the tenth bar, and then a decrescendo to the remaining six bars. This solo has not been played so much, nor is it known so well as some of the other works of this composer, so it will be even more acceptable to the soloist, who is ever on the look out for something fresh.

HUBAY, JENO. "Fantaisie Tziganesque," No. 2 (Bosworth and Co., 5s.). The commencement, *Andante con moto espressione* in G minor, is more in the form of a recitative with its cadenzas interspersed with bars of plaintive melody—so dear to the heart and taste of the violinist. The difficulties are many, and not only lie in attaining the piece note perfect, but in the general neatness of execution. On page 2 of violin part we have the long chromatic scale from the high E. This can either be done legato—articulating each note with the fourth finger as far as the B in the first position; or it can be taken *sautillé*, the fourth finger simply gliding at an even speed down the two octaves, and again fingering from the B as in legato method. All the semiquaver passages must be played as lightly as possible, so that they veritably sparkle.

HUBAY, JENO. "Scènes de la Czardas" (Cranz and Co., 7s.). A fund of fiddler's delights, and as a show piece of high order it is to be recommended. There is plenty of variety, from the flowing cadenzas on the first page, the pretty andantino chord movement, second page, the pizzicato alternatively with the bow on the third page, the legato arpeggios pizzicato with the left hand on the fourth page, and the rollicking presto on fifth and sixth pages. A splendid solo for nimble fingers.

HUBAY, JENO. "Six pieces," Op. 57 (Breitkopf and

Härtel, 8s.). No. 1, "Kék nefelejts," an *allegro ma non tanto*. No. 2, "Nem kell a szöke," *allegro* with very effective chord passages. No. 3 "Páros élet," is a beautiful voluptuous melody that calls forth all one's artistic feeling. No. 4, "Hm! Hm!" a quick two-four movement. The harmonics, chords and semiquaver finale all combine to make up an extremely lively solo. No. 5, "Minek is van szerelem a vitagon" is of the more serious order, with its weird kind of melody so pleasantly interspersed with those graceful and flowing passages that seem to come so easily from the pen of this talented composer. No. 6, "O More, More," is perhaps less attractive than the others, but still is endowed with that particular charm so noticeable in these gipsy dances. Any two of this set of pieces are suitable for concert playing, and in this country, at least, they have not been played everywhere and by everybody. The technical difficulties are very few. It is the artistic playing and temperament that is required. The phlegmatic player could neither play them nor appreciate them. They must be in the hands of one who can infuse the necessary fire wanted for their just and proper interpretation.

HUBAY, JENO. "Spanisch," Op. 58, No. 3 (Bosworth, 4s.). A delightful short solo, suitable for all kinds of concerts. The first page deals with an expressive melody in six-eight time, but turning over leaf we are not allowed to take things quite so easily and we are confronted with the following:—

The image shows two systems of musical notation for a piece in 6/8 time. The first system starts with a treble clef, a 6/8 time signature, and a 'pizz.' (pizzicato) instruction. It features a 4-measure rest, followed by a melodic line with a 'arco.' (arco) instruction. The notation includes various fingerings (4, 3, 2, 0, 2) and articulation marks. The second system continues the melodic line with a 3-measure rest.

The pizzicato chords are made with the right hand, the bow being held with the first finger and thumb only, leaving the fourth, third and second free, these in quick succession each play one of the chords. There is also another effective way of playing these chords, with the *first finger* backwards and forwards, *i.e.*, the first chord being played from the G string, the second from the E string, and the third the same as first, the second one is done with the back of the finger. Of course neatness of execution is essential, and when this is attained the effect is startling. It occurs in this piece six times in all. The *staccato* descending runs and the thirds and sixths will also require special attention.

KARBULKA, J. "Mazourka de Concert," (Lengnick, 6s.). A quotation of the first few bars will give an idea of the style, which will be seen at a glance is after Wieniawski:—



It is brilliant throughout, and requires a good strong bow arm. The middle part is more effective when played somewhat slower.

KREUTZER. "Concerto in E flat" (Augener). This is perhaps the most popular of all the concertos by this composer. There is a particular charm attached to the continual flow of graceful melody.

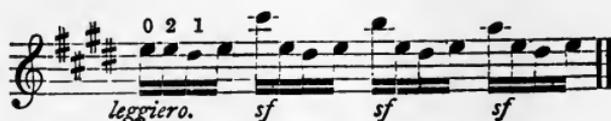
KREUTZER. "19th Concerto in D minor," edited by Ad. Grünwald (Enoch and Sons, 1s. 6d. net). Little comment is necessary on so well-known a work. The interpretation is easy, and it is a concerto that can be studied more from a technical point of view. In this particular edition the fingering and bowing is so explicit that the student of fair capabilities, and one that has already studied one of the Concertos of Rode or Viotti, could very well study this without the aid of a master.

LEHAR, FRANZ. "Ungarische Fantasie, Magyar d'Obrand," Op. 45 (Mozarthaus, Wien). A bright solo in the true Hungarian style. ✓

LÉONARD, H. "Grand Fantasie Militaire," Op. 15 (Schott and Co., 8s.). Though somewhat out of date, this is a good Fantasie of the old-fashioned style. The thirds, sixths and octaves in the andante are very effective, also the chords in the March, which commence:—



and require plenty of breadth of tone. Two good variations follow this theme, dealing principally with thirds and octaves; then a long cadenza, which leads to an *andante espressivo* in E minor and the Finale in E major, which is chiefly semiquavers in this style:—



MESSAGER, ANDRE. "Mazurka," (Metzler, 4s.). A good solo of the brilliant kind. In the fifth bar of violin part it is better to slur the following passage, *not* separate bows, as marked in copy:— ✓



and similar bars that occur; they should also be played *piano*. The slow movement is effective, and gives scope for a singing tone.

MOSZKOWSKI, MORITZ. "The Ballade," (Augener, 1s. 6d. net.). Music of a serious character that only the true artist can appreciate. As a matter of fact it is a concertante duet for violin and piano, and its just interpretation depends on two artists. The variety of expression is enormous, and goes from the plaintive, as in the commencement, to the *bravura* in the *animato*. There are one or two evident misprints in the fingering—the bar on the fifth line of violin part, page 3, should be—



The other fingerings are given where necessary. As a concert piece, especially suitable for classical performances, recitals, etc., this composition is unique.

NACHEZ, TIVADAR. "Poème de la Puzsta," Op. 33. No. 1, "Pantlika's Kalapom," (Joseph Williams, 5s.). A solo of great beauty, and one that not only requires technical skill, but the individuality of the player. The introduction, *Lento*, is full of rich harmony, and the melody, sweet in its simplicity, gives plenty of opportunity to produce that sympathetic tone that the violin is so capable of. The *Piu Mosso* which follows in the usual gipsy style:—



lends itself to all whims and poetic fancies of the player, enabling him to display his artistic capabilities to their fullest extent. In the *Allegro ma non troppo* in G minor, the chords:—



must be played very large, especially those that are slurred, the detached ones at the heel of the bow somewhat lighter. The semiquaver passages should be all with the spring-bow. Be careful to use the two strings at the part in the finale *Piu mosso* commencing:—



and—



The sixths in the *Presto* should be fingered:—



and played at heel of the bow. From these extracts it will be seen that there is plenty to do in this excellent solo, besides long passages of harmonics and octaves not

quoted in these pages. This solo for ordinary ballad concerts is just the right length—four pages violin part. The piano accompaniment is not by any means difficult, and in some parts very interesting.

PAPINI, GUIDO. "Andante Romantico," Op. 60 (Chanut and Sons, 5s.). This solo is one that appeals to the player's poetic fancy—in the hands of the prosaic and purely technical musician it would be a sorry affair. It is full of dramatic power and depth, and its value as a concert solo is considerably enhanced by the splendid piano accompaniment. It is a work for artists—only artists could give it its proper interpretation.

PAPINI, G. "Caprice à l'Espagnole," Op. 110 (F. W. Chanut and Sons, 6s.). As its title implies, we have and expect the Spanish element and our expectations are fully realized. The principal subject:—]



is well worked out in four pages of the violin part, introducing a variety of staccato bowings of the light order, which will help to make this Caprice a brilliant and delightful solo.

PAPINI, G. "Le Carnival de Venise" (F. W. Chanut and Sons, 6s.). As a popular solo the well-known air of "Le Carnival de Venise" of Paganini has been a favourite for many years. Of all the different sets of variations one of the most "up to date" and well within the reach of the ordinary soloist, is that by Guido Papini. There are eight variations and the Finale. The variations are all graceful and pleasing. Both natural and artificial harmonics play a prominent part. The following quotations will serve to show the various styles. In

what might be termed the *third* variation, which commences on the second page of the violin part, eighth line, we have :—



these down bows being played quite at the heel of the bow, with the exception of the one before the harmonic **x**, which will come in the middle of the bow. In the fifth variation :—

(1) As written :



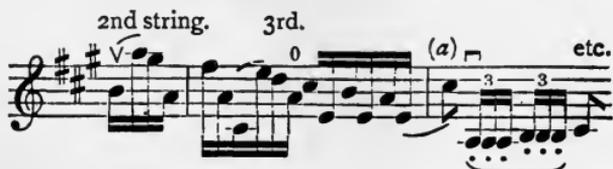
Commencing each phrase with the up bow will be found somewhat difficult, so the second way is advised. The Finale is chiefly legato arpeggios with very effective piano accompaniment. Altogether a capital solo for country concerts. !!

PAPINI, G. "Feu Follet" (F. W. Chanut and Sons, 7s.). A brilliant solo piece, chiefly double chords. The vivacity with which this piece requires to be played, and the lightness of bow, makes it extremely difficult to produce the effect that the title designates. ✓

PAPINI, G. "Garry Owen," Op. 70 (F. W. Chanut and Sons, 7s.). There are plenty of violinists who love the elaborate fantasia *with* variations. So "here goes" for a good one—one with every kind of "fancy work" for nimble fingers. The introduction, which occupies just seven lines, is devoted to a series of effective cadenzas, in the style of recitative and then the well-known melody :—



to a simple accompaniment. The first variation, which is very graceful, takes this form:—



and must be played with freedom; the triplets at A are played *vicochet*. In the second variation the melody is brought out with long and easy descending runs. The *Piu vivo* which follows is considerably more difficult, and the chord passages, though straightforward, will require firm handling, for instance, this one:—



Also the sequence of fingering being continued in the descending arpeggios:—



The next variation leading to the finale (which is rather noisy) commences in harmonics, and the fingering from this point is explicit enough. It will be seen from

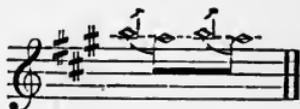
these extracts that a strong finger is necessary, and that it is only a solo for a brilliant player.

PAPINI, G. "White Rose," Op. 40 (F. W. Chanot and Sons, 4s.). There is a lot in this piece to admire, especially the melody, which is in this composer's most pleasing vein, and appeals to one's artistic fancy.

POLIAKIN, F. "La Canari" (Cranz and Co., 3s.), can be described as a "trick polka," similar to the cornet or piccolo polkas played by military bands, etc. However, as a "tricky solo" it is good and quite capable of "bringing down the house." There is an introduction, commencing with eight bars melody in three-four time, and then a series of cadenzas, followed by the "Polka," which goes:—



These harmonics can be played:—



The next part is rather more difficult, and can be fingered thus:—



In the last bar the fourth finger should slide backward and forward. The "Trio" is half in natural harmonics and pizzicato with the left hand:—



REIDING, OSKAR. "Concerto," Op. 7 (Breitkopf and Härtel, 4s. net). This is evidently intended for a student's concerto. All the passages lie well under the fingers. The octaves will require special attention, but all is easy to understand, and excellent for the technique in every way.

REIDING, OSKAR. "Polonaise de Concert," Op. 10 (Breitkopf and Härtel), a most brilliant piece, and one that is easy of interpretation, the difficulty being with the fingering. There are several passages in thirds and sixths that will require separate practice, for instance, on the fifth line of violin part, page 1, we have:—



which can soon be mastered by practising in this form:—



using the whole of the bow and making a good firm stroke ; it is also advisable to practise the sixths in a similar way, using the fingering given in the copy. There are other difficulties to be overcome, such as artificial and natural harmonics, staccato passages and arpeggios. The chromatic run on page 3, line 2, should be played with the *sautillé* bowing, gliding the fourth finger all the way down as far as the B flat. All other technical difficulties are most plainly marked and quite easy to understand.

RODE. "Concerto No. 4 (Ascherberg, 1s. 6d.). Of the Concertos of Rode, No. 7 is generally recognised as the favourite, but the others are equally worthy of attention. Not only are they artistic, but there is a charm in their straightforwardness of style, together with their being such essentially violin music. Taking No. 4 in A major, edited by Hellmesberger, which is an excellent edition in every way, one can safely say that here is a work that a violinist of any pretension to technique can master. There are no awkward passages, no doubt as to the bowing intended ; all is good plain fiddling calculated to give breadth of tone to one's playing, and requires that largeness of style so characteristic of Rode. An excellent work for students to study during the vacation, or when unable to procure lessons. The Adagio in E is rather short and is followed by a lively Rondo in A in six-eight.

SARASATE, PABLO DE. "Spanische Tänze," Op. 21, Book I. (Alfred Lengnick, 9s.). This book (one of fourteen), contains two dances. No. 1, "Malaguena," and No. 2, "Habanera." In No. 1 the repetition of the melody on the G string is varied by the constant change of expression. This is followed by a pizzicato movement with the left hand, interspersed with arco, thus :—



finishing with a graceful legato movement. The

eight bars in all, must be played firmly, and the bow not stunted, otherwise they become too hard and dry. Neither is it necessary to play them in strict time, but more in cadenza style—*tempo rubato*. The “dance” requires fingering and is best thus:—

Con spirito. $\frac{3}{4}$ $\frac{2}{4}$ 2nd Pos..... 3rd Pos.....

sempre con grazia.

..... 2nd Pos..... etc.

and—

6th Pos..... 5th Pos.....

..... 4th Pos..... etc.

The third number is a “Nocturne” in E major, of average difficulty and a good piece. No. 4, “Danse Berichonne,” is most taking, bright and lively and the difficulties are those that can soon be mastered, although it is a little solo quite worthy of its place under “H,” for it requires neat execution, and there are one or two bars that require separate attention, such as the skips, which occur on the eighth line:

the four quavers must be played lightly, in fact *ricochet* well in the middle of the bow. No. 5, "Chanson sans paroles," in E minor, is a piece of the pathetic and sentimental order, and requires gentle treatment. No. 6, the "Capriccietto," is perhaps the most difficult to play. So much depends on the interpretation of the various tempos, which, though capricious, still require the rhythmic measure to be strictly adhered to. It is fantastic throughout, and the passages free and graceful.

This suite, or rather set of six pieces, will be found most useful for concert use. Each piece can be obtained separately, the prices being, "Aria," 3s. "Danse Bretonne," 4s. "Nocturne," 4s. "Danse Berichonne," 5s. "Chanson sans paroles," 4s., and "Capriccietto," 5s.

SCHUBERT, F. "Tarantelle" (Cranz, 5s.). There is a short Cantabile introduction before the Tarantella, which is as lively and brilliant as this form of music should be. It is breathless movement almost from beginning to end. The speed can be slightly slackened at the major. The passages lie well under the fingers; the great difficulty is the speed and surety of intonation. As a concert solo it is excellent in every way.

TEN HAVE, W. "Concerto," Op. 30 (Laudy and Co., 10s.), is capital study besides being pleasing and melodious throughout the three movements. In most cases the fingering has been indicated by the composer, but there are one or two places where it has been omitted, for instance, in the opening bars:—

Allegro moderato.

The image shows two staves of musical notation for the opening of Schubert's Tarantelle. The key signature is E major (one sharp) and the time signature is common time (C). The first staff begins with a forte (f) dynamic. Fingerings are indicated by numbers 1, 2, 1, 3, 4, and 1 above the notes. The second staff continues the melody with fingerings 1, 2, 3, 4, 4, 0, 4, 2, 1, and 1 below the notes. The notation includes slurs and accents over the notes.

the top fingering is the easiest. Again, the following short chord passages, in which great care must be taken to keep all the fingers down when shifting.



The bowing throughout this first movement should be free. The passages give plenty of scope for *tone*. The slow movement is in G, six-eight time, and is very nice. The last movement is in two-four, D major, and is bright and jolly. In the second bar take the high G with extension, and keep in the fifth position for the five succeeding notes. The whole work is well written and can be recommended as a standard piece for students.

TCHAIKOVSKY, P. "Sérénade mélancolique," Op. 26 (Bosworth, 4s.). There are very few violinists who are not acquainted with this beautiful solo. B flat minor is not a usual key for violin music and the amateur might shake his head a bit when confronted with five flats, but it is a key in every way suitable to the sublimity and solemnity of this beautiful melody. The technical difficulties are nothing compared with the musical feeling and musicianly skill required for its proper interpretation.

VIEUXTEMPS, H. "Fantaisie Caprice," Op. 11 (Schott and Co., 8s.), is perhaps too widely known to need comment, though it is seldom heard nowadays in the concert room. It is a beautiful solo and a magnificent study. The recitative introduction is dramatic, and appeals to all one's finer instincts of solo playing.

The first two bars of the Recit. I have often heard marred by a misunderstanding in the bowing, viz., it is marked staccato, whereas a flat line — over the note would indicate the style; it is certainly better legato, and the articulation of the notes should only be very slight.

The passage in the fourth bar is most effective played with the down staccato. The Tema and two variations are quite clearly marked. In the commencement of the *Finale* the accent on the semiquavers—



makes a capital effect against the flowing accompaniment, but here is another point so often left out, or the accent put in the wrong place. Perhaps the following illustration will explain better :—

and show how easy it is to fall into the habit of playing the accented note with the quaver in the piano part.

The octaves at the end are more effective played together, and *not* one note after the other.

Nine pages of violin part is rather too much for a concert solo, and though it is all good, we know that people can even have too much of a good thing, therefore it is advisable to "cut" a bit. The best "cuts" are (1) from the seventh bar to two bars before solo, (2) the first part of second Tutti to five bars before Tema, (3) the first fifty-two bars of the *Piu Mosso* in *Finale*. These cuts make it more suited to the modern taste.

VIOTTI. "Concerto No. 22" (Augener, 2s. 6d.). This is practically the favourite of all this composer's concertos.

It is a highly instructive work, and one that should be studied by all students.

VIOTTI. "Twenty-third Concerto" (Ascherberg, 1s. 3d.). This special edition, which is edited by Jos. Hellmesberger, is highly to be recommended on account of the careful way in which it is edited, together with the clearness and style of printing. The first movement in G major is bright, with plenty of solid violin passages, all easy to understand, and the Andante in E major that follows is of that plaintive type so well known in the work of this composer. The Rondo, or rather last movement, is perhaps the least interesting, but will be well appreciated for its cheerful and piquant liveliness.

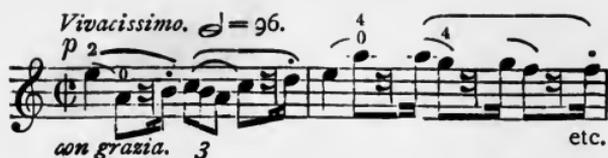
WILHELMJ, AUG. "Fantasiestücke," Ballade (Schott, 3s. net). A classical work for serious students.

GRADE I.

FOR VIRTUOSI.

BACH, J. S. "Concertos" Nos. 1, 2 and 3 (Breitkopf and Härtel, 1s. 6d. each). For serious study and study that will always be fresh, and always instructive, take the concertos of J. S. Bach. No. 1 in A minor, No. 2 in E major, and No. 3 in D major. The edition edited by August Saran is the best, and these concertos should belong to every violinist's library, and the more "airing" they get the better for the player. No better study could be found. At first glance the technical difficulties may seem few. Play on and you will find plenty to occupy your brain in every way.

BAZZINI. "Calabrese," Op. 34 (F. Hoffmeister, obtainable at Messrs. Schott, 7s.). The name of Bazzini is invariably connected with his celebrated "Ronde des Lutins," which is played by all eminent artists. For some unknown reason the "Calabrese" is rarely heard, and yet violinists are always seeking solos of this calibre. It is an extremely brilliant solo and well worth the learning, like anything else that is good. It is not out of the way difficult, but requires an artist to do it justice. Brilliancy and a nimble bow-arm are the chief requirements, besides some octave passages which tax the left hand. The opening subject is simple enough, and these two following bars:—



will serve to show the style of piece; this is soon followed by an octave passage ascending by diatonic degrees to the high E, in this style:—



and descending chromatically as far as the fourth position, thus:—



Clean fingering will be required for the “skips” some twelve bars further on:



the A harmonic, of course, being taken on the A string. There are many other such “skips” that will want special attention to acquire the requisite decision and neatness. The chromatic passage commencing:—



Sul A.

Grave. ♩ = 54. $\frac{4}{4}$

5th Pos.
espress.

The first movement, *Adagio cantabile* ♩ = 88. The chord passages should be confined to two strings, for instance:—

G & D Strings. $\frac{3}{4}$

&c.

or

The second movement *Allegro* three-two ♩ = 116, is very bright and lively, the staccato notes and chords must be light and crisp, and free from all harshness. In the arpeggio movement the fingers must be kept firmly down, using plenty of the bow. The third movement, *Andante Sostenuto* four-four ♩ = 66 in A flat, requires richness and breadth of tone, the flowing legato passages being played with much expression. There is plenty of movement throughout, a delightful change occurring at the *Piu animato* in five sharps. The Finale, *Allegro guerriero*, common time ♩ = 100, opens very boldly with *ff* chords of three notes, which can be played with alternate down and up bows, except where otherwise marked. The whole movement is extremely brilliant and exacts faultless execution; the subject is well worked out and the interest maintained to the end.

BRUCH, MAX. "Second Concerto," Op. 44 (Alfred Lengnick, 8s. net.). Truly a magnificent work, as most

violinists are aware, though it is seldom heard, for the simple reason that the publishers only grant permission of public performance to those who purchase the orchestral score, solo and orchestral parts, including extra parts, direct from the publishers, but there are no restrictions as to the study of it, and for that our thanks. The first movement, *Adagio ma non Troppo*, commencing in D minor, and finishing in the tonic major, is of that dramatic nature that calls forth our best musical instincts, and seems to aid us in our aspiration for pure music.

In the opening subject:—



the majestic style enforces all one's best and purest tone; introduces the second part of the subject with graceful, syncopated phrases, as:—



After these subjects have been duly worked out, the introduction of some brilliant chord passages occur and then an enchanting slow melody. The second movement takes the form of a recitative, giving ample scope to the player for the display of artistic feelings and technical brilliancy combined. The last movement *Allegro Molto*, is most exhilarating in its brilliance, and, with the exception of one or two passages, is not so difficult as the first two movements. Quotations are unnecessary, as the

fingerings and bowings given are most explicit. It is a work that requires ardent and assiduous study, and will ever remain one of the gems of any violinist's stock of solos.

BRUCH, MAX. "Third Concerto," Op. 58 (Alfred Lengnick, 12s. net). A fine work indeed, though it is hard to say whether it will ever be as popular as this composer's first concerto in G minor, Op. 26. In the first place it is not so easy to understand, and in the second it is considerably more difficult, and the difficulties are not those that at a first hearing give such a grateful return for one's labour, though they undoubtedly improve one's playing all round, and by degrees fascinate us by their beauty. To the player who has mastered the concertos of De Beriot and similar works, this kind of music is unfamiliar and therefore difficult to understand. The first movement, *Allegro energico*, commences with a fairly long *tutti* introducing the principal subjects. The first eight bars of the solo are devoted to cadenza passages and then comes the first subject:—

The musical score is presented in two staves. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of chords and triplets, with fingerings indicated by numbers 0, 1, 2, and 3. The second staff continues the piece with similar chordal textures and includes the marking 'rfz' (ritardando forzando) and '&c.' (and so on).

the chords are played with alternate down and up bows (the bracket is to mark the triplet) making a bright and decided stroke. The semiquaver passages that follow need to be strictly in time, more especially those of groups of notes of unequal value. The *Adagio*, like all this



which can be fingered, and I think produces a more brilliant effect, thus:—



It is what one might call a cleaner fingering; the introduction of the appoggiatura to the second and third chords is apt to produce indecision, though it is perfectly correct.

My next point is, at the end of the first cadenza, where it is marked on the G string (see top fingering)—



I give another version, also equally effective (see under fingering and bowing).

The graceful movement which follows this cadenza, in which the melody must be made prominent and yet so smooth, is not so easy, and requires a real "singing tone." Sixteen bars farther on in this edition, marked "14," we have—



which is repeated two bars later, and marked staccato.

An improvement is to play them in fours, bringing the "run" down to A :—



Again, five bars ahead it is better to slur two notes in a bow :—



All these little suggestions are a matter of individual taste, and are not necessary alterations. At "6" we have the chord passage :—



which should be played with the lower part of the bow, and the slurred chords which follow towards the point. At 7, commencing :—



it is necessary to lift the bow and let it travel for the two up bows. This passage leads to the brilliant finale of the first movement.

The slow movement in B minor is all plain sailing, and the pathetic beauty of it will be much enjoyed.

The chief difficulty in the last movement—*Allegro moderato* in G—is the staccato, which frequently occurs as in the first bar:—



The staccato arpeggios at "18," and the *ricochet* three notes which follow, should be practised accenting the first of every three notes.

As I have said before, this concerto is a brilliant and excellent composition, and there is still a very large percentage of music lovers that prefer something not *too heavy*.

Referring to the reference numbers in this edition, which are placed at the beginning of any new phrases—though not a new idea—I wish that it would be adopted universally, more especially in chamber and concerted music. It would save a lot of time, and avoid the trouble and annoyance of counting so many bars back. *all this about De Berwt. N.B. Bach. Brahms*

DVORAK, ANTON. "Concerto," Op. 53 (Alfred Lengnick, 10s. net). A colossal work, twenty pages violin part, and throughout these twenty pages the interest is kept keenly alive by the absorbing beauty and charm of the various themes. It is in the slow movement that the uninitiated begin to find these beauties revealed to them, and acquire an appetite for more. A work of this magnitude and grandeur requires a cultured ear to understand and appreciate it at its full value. It is a work in which the student needs the guidance of an experienced teacher and musician. For a concerto of this kind the difficulties are normal.

ERNST. "Airs Hongrois." An excellent edition is

that of Messrs. Breitkopf and Härtel. This well-known solo exacts a powerful technique, and at the same time demands that pathos of tone so essential to good violin playing. As a good all-round show piece it is first rate. The difficulties are numerous, and samples of them are given in the brilliant variations that follow the *Second Tema*. It is a bright solo that might very well be termed the father of most of this style of concert pieces. The study of it will well repay any amount of work, for it is the best of its kind.

ERNST. For good hard study take the "Concerto in F sharp minor," Op. 23, edited and fingered by August Wilhelmj (Schott and Co., 3s. net). Many have been lucky enough to have heard Miss Marie Hall's performance of this work. It is a concerto teeming with technical difficulties and one that requires most assiduous study. All earnest workers will find endless interest in mastering this beautiful concerto.

GOLDMARK, CARL. "Suite," Op. 11 (Schott, 6s. net). This magnificent "Suite" is divided into five movements, and requires all the artistic skill and temperament of virtuosi to give it its proper and just rendering. It is a great favourite with Madame Berthe Marx and Senor Pablo Sarasate. Such a rendering as theirs is not likely ever to be forgotten, and yet with all our numerous piano and violin recitals, this lovely work is sorely neglected; it may be that the length has something to do with it, a matter of ten pages violin part, the whole occupying over half an hour, and the modern soloist is more anxious to shine in purely technical skill. Be that as it may, there is plenty in both piano and violin part in which both artists can demonstrate their powers in every way. The first movement is a brilliant *Allegro* in three-four time, E major, followed by a very solemn *Andante Sostenuto* in C sharp minor, a movement full of dramatic fervour. The third movement, *Allegro ma non Troppo*, E major, is of light character, coming in pleasing contrast to the preceding one. Still more variety of form and colouring is given in the fourth movement, which is in A major,

six-four time, and the romping, rollicking Finale, *Presto, Allegro Vivace*, makes a splendid climax.

As regards the technical difficulties, they are those that require the player to be thoroughly versed in all kinds of fingerings, positions and bowings. There are no intricate chord, harmonic or cadenza passages, though there are numerous extremely awkward phrases to encounter, all quite playable and well written for the instrument. The same can be said of the piano part.

HUBAY, JENO. "Scherzo Diabolique," Op. 55, No. 5 (Bosworth and Co., 5s.). This is one of those brilliant and showy pieces that takes an audience by storm, provided the player's technique is equal to it. One or two quotations will give an idea of the difficulties to be contended with. For instance, after two bars rest:—



Also a chromatic scale in sixths detached immediately follows:—



which requires great delicacy and neatness of execution.

LEWINGER, MAX. "Tarantelle" (J. H. Zimmermann, 6s.), a talented composition, the violin part contains some good solid work, especially for the left hand. For instance, on page 4 of violin part, an awkward piece of fingering occurs:—

Allegro.

Or— II.

etc.

It is a very difficult Tarantelle and makes a brilliant solo, moreover there is an originality of construction that is very charming.

LIPINSKI, CHARLES. "Concerto," Op. 21 (Breitkopf and Härtel, 1s. 6d. net). This concerto is known as the "Military." Though rarely heard in the concert-room nowadays, it is an interesting work and excellent study, especially for advanced technical difficulties, such as double harmonics. In this edition all necessary fingerings are plainly marked.

MACKENZIE, A. C. "Pibroch Suite," Op. 42 (Novello, 6s. net). This beautiful composition—which was played for the first time at the Leeds Musical Festival in 1889 by that great violinist, Pablo de Sarasate—has been added to the *répertoire* of most of our celebrated players. There is a fresh element about the whole work that makes it stand alone as a solo of distinct beauties. Throughout the three movements it is imbued with a strong flavour of Scotch melody that adds to the fantastical and dramatic style. The first movement, "Rhapsody"—*Lento*, $\text{♩} = 58$ —is taken up with a series of graceful cadenzas, interspersed with delightful and fresh melody, followed by recitative. In all these passages there is ample scope for displaying to the full the violinist's technical and artistic skill. The fingering and phrasing of the whole work is first-rate and most explicit. The second movement, Caprice, is exceedingly dainty, the theme commencing:—



This, of course, is played very firmly in the middle of the bow, the bow being lifted for the staccato notes with the slur over them. This subject is followed by a series of six short variations. No. 2, with the harmonics and pizzicato with left and right hand, is most effective; also No. 4, with the legato arpeggios. After the sixth variation, we have the *Piu Tranquillo*, a lovely cantabile movement, followed by a short scherzando.

Every little detail in bowing and fingering has been well looked after, and in the more difficult variations an easier way is given. For instance, the eighth variation can be played in single notes instead of in octaves, and the ninth variation, the pizzicato with the left hand, thus:—



can be played bowed :



but of course the pizzicato is far more effective.

The third movement, Dance—*allegro vivace*, three-four, time $\text{♩} = 84$ —is full of spirit and fire, and lends itself to breadth and extreme variation of tone.

The solo, taken as a whole, is a most fascinating work, and all players of ability can thoroughly enjoy the study of it. It must rank as a standard work that it is the duty of all violinists to attempt, when sufficiently advanced.

MENDELSSOHN. No other composition could better grace this collection of pieces than Mendelssohn's beautiful Concerto in E minor, Op. 64, and though I think comment on it here would be unnecessary, I do not intend to go further without recommending the best edition of this work, viz., that edited by Herr Wilhelmj (Schott, 3s. net.)

MOLIQUE, BERNHARD. "Third Concerto," in D minor, Op. 10 (Breitkopf and Härtel, 1s. 6d. net). The present edition has been edited by Henri Petri, and leaves nothing unexplained as regards the phrasing. It is a fine work, and well worthy the attention of all artists. It will be remembered that the composer was the master of the late J. T. Carrodus. From a technical point of view it is not so difficult. Its purity of construction commands the finest instincts of players.

NACHEZ, TIVADAR. "Danse Tziganes," No. 3 in G (Donajowski, 4s.). Hungarian dances are ever to the fore in the estimation and appreciation of the violin soloist

See
De Bériot
& Carrodus
notes

and are generally liked by most audiences ; there is that something that excites even the most phlegmatic of musical ears, and when played by such artists as the great Sarasate the excitement knows no bounds and a regular *furore* is the result, but it is easily understood that the particular selection of "airs," or the arrangement of same, takes a very prominent part, and since the above-named artist played and introduced his celebrated Spanish Dances, the appetite for this kind of music has been on the increase, making it no easy matter to find a good selection that has not been "played to death," and so hackneyed that one has doubts as to the advisability of inflicting it on an audience. I therefore introduce one that, in this country, is comparatively new, the "Danse Tziganes," No. 3 in G, by Tivadar Nachez. One of the principal things to remember and attain is the extreme neatness and delicacy of execution.

The first two bars, which are for violin alone with the exception of the first quaver chord, are as follows :—



and as the cross over these chords indicates, they are to be played *pizzicato* with the left hand. For this purpose either the third or fourth finger may be used, the first and second fingers being held firmly down for the chords, or the third and fourth fingers can be used together to give more strength to the *pizzicato*, providing that they both touch the strings simultaneously. The three semiquaver chords must be very heavy, with the bow well to the strings, making a strong "vibrato" and a decided *rallentando*. The next bar is the commencement of the dance and must be as light and delicate as possible: the notes with the line over them must be quite legato, and it will be seen from the following (being the third, fourth,

and fifth bars), that they add considerably to the style and rhythm:—

D & A strings..... ..

The first staff shows a sequence of chords and notes in 4/4 time, with fingerings: 1 3, 2 1, 1 3, 2 1, 1 3. A dotted line indicates continuation. The second staff continues with fingerings: 2 4, 1 3, 1 3, 2 4, 1 3, 4 0.

All the dotted notes must be as light and crisp as possible, and the legato ones must be smooth as well as light, therefore the bow must be allowed to travel freely and without a particle of stiffness. The next difficulty occurs on the ninth bar:—

The notation shows a long slide on the D string, starting with a triplet of notes (D, E, F) marked with a '3' above and a '0' below, followed by a long slide to a higher note, also marked with a '3' above and a '0' below.

the harmonic D is on the D string, and though it could be produced by simply raising the third finger (G), the effect of the long slide would be lost. In making this long shift, the finger should touch the string all the way—a jump to the note is not only unsafe, but inartistic. If this slide is practised slowly, always travelling at an equal speed and gradually quickening the pace, it is soon obtained. Five bars further on we have an octave and a half descending chromatic scale from the high A harmonic on the A string. This can be accomplished with the third finger, and here again slow practice is the best, articulating each note with the shifting of the finger—not the bow. Speed and accuracy will only

come with careful study. A similar passage occurs at the end of the first page, which must have the same attention. The *Vivace* movement contains some very awkward semiquaver passages, in which a first class knowledge of the positions is imperative, not only as regards the fingering of each, but the exact location of the left hand. There are several "jumps" from one position to another, that must be done without any perceptible glide.

The *pizzicato* with the left hand should be played with the finger used for the preceding note.

SAINT-SAENS, CAMILLE. "Third Concerto," Op. 61, in B minor (Durand et fils), obtainable at Messrs. Schott and Co., 8s. net. One of the finest of modern concertos. The first subject:—

Allegro non troppo ($\text{♩} = 92$). (*Animent tremolando.*)

Appassionato.

is played on the G string, in a bold style, towards the heel of the bow. Throughout the first movement great breadth of tone is requisite, even in the *tranquillo* passages. The slow part in E major must be slurred:—

Dolce espressivo.

3rd String. ———
1 1 etc.

The legato semiquaver passages that follow are somewhat awkward to finger. I give a few extracts:—

The image displays four staves of musical notation for violin solos, each with specific fingering and position markings:

- Staff 1:** Features a melodic line with a slur over the first four notes. Fingerings are indicated as 1, 3, 2, 4. The position is marked as "5th Pos.".
- Staff 2:** Shows a melodic line with a slur over the first four notes. The position is marked as "1st Pos." and the fingering is 1 2 4.
- Staff 3:** Shows a melodic line with a slur over the first four notes. Fingerings are indicated as 1, 3, 2, 2. The position is marked as "1st Pos." and the fingering is 1 2 3 4.
- Staff 4:** Shows a melodic line with a slur over the first four notes. The position is marked as "1st Pos." and the fingering is 1 2 3 4 0 1 2 3.

They are all passages that require careful fingering. The slow movement in B flat—*Andantino quasi Allegretto* ($\text{♩} = 56$) is simplicity itself. The last ten or eleven bars of harmonics are extremely effective.

The last movement, commencing *Molto Moderato e Maestro* ($\text{♩} = 66$), leading to *Allegro non troppo* ($\text{♩} = 96$) is perhaps the easier as regards interpretation. It is a brilliant finish to a magnificent work. There is plenty for the soloist to do, and it is all so delightfully fresh and full of interest. As in the first movement, there are difficult passages that will require most careful study to enable one to play them with anywhere near the neatness they claim. This Concerto is only for those students who mean serious study. There is not a particle of cheap or showy music about it—all good, solid, and sound—and an infinite source of pleasure to an earnest violinist.

G string.

etc.

Another awkward piece of fingering on the G string occurs in the second part (F major):

Animato.

f

and again the *leggiero* passage :

Sva.....

p leggiero.

Sva.....

The chords that follow, together with the pizzicato with the left hand, octaves, harmonics, etc., do not require any further assistance than good hard study. The extracts I have given are merely to show the kind of difficulties one has to contend with in this charming piece, which should be more largely introduced into our concert programmes. The piano part is quite easy.

SEVCIK, OTOKAR. For difficulties of the Paganini order, let me recommend the Bohemian Dance, "Holka Modrooká," Op. 10 (Bosworth, 3s. net), and by the same composer, "Bohemian Fantasia" (Bosworth, 3s. net). Both pieces are played by Kocian and Kubelik. The first named commences with the melody in double harmonics and pizzicato with the left hand, and the melody which follows, pure and simple as regards notation, is full of fire. The second is constructed on a melody (in octaves) followed by five variations and a finale, and is also of the same order as the previous solo. Great technique is required for both, and with a good, strong, and sure finger, together with brilliancy of bowing, we have two splendid solos, capable of showing off to the full the technical powers of the virtuoso. Both solos are melodious and distinctly up to date.

SPOHR, LOUIS. "Seventh Concerto" in E minor, edited by H. Petri (Ascherberg, 1s. 6d.). This is an excellent edition, the phrasing, bowing and fingering being most carefully shown. The study of Spohr's Concertos is a work in itself; there is a completeness and exactness about them which, together with the purity of their construction, makes them as a rock of musical learning on which the student can rely. This particular concerto compared with the celebrated "Dramatic" is considerably easier as regards interpretation, neither are the technical difficulties so very formidable. Throughout it is one grand and noble lesson, and the study of such a work commands the pupil to a more serious style of playing, and is bound to improve the breadth and sonority of one's tone. I strongly advise the student to seek the aid of a competent master in any such work as this.

SPOHR, LOUIS. "Eighth Concerto" (Bosworth and Co., 3s. net), known as the "Dramatic Concerto." It is in such a work that the true artist finds scope for talent. The first recitative is quite sufficient to give one an idea as to the player interpreting it. All one's powers are brought into play. Breadth of tone, sweetness, delicacy, fire, etc., are all required in quick succession. To become

note-perfect in such a concerto is the least difficulty one has. It is in the management of expression and poetic feeling that the difficulty lies. The avoidance of extremes, either in the loud or soft passages, the vibrato, a too hasty crescendo, or decrescendo. In fact a good interpretation of it stamps at once the true artist.

SPOHR, LOUIS. "Ninth Concerto," edited by Hans Sitt (Breitkopf and Härtel, 2s. net), is an excellent edition. One cannot impress too much on the rising player the immense benefit derived from the study of this great master. The pureness of construction and melodious themes all tend to give a wider and better idea of really good music.

VIEUXTEMPS, HENRI. "Ballade and Polonaise," Op. 38 (Augener, 2s. net). This particular edition has been revised by Fr. Hermann, and his fingerings are both good and explicit, and only leave a few odd bars on which special comment is necessary. In the allegro preceding the Polacca movement—the graceful little runs:—



are all played better with an up bow; they are difficult to get crisp and neat, each one must be firmer than the former, so that at the fifth and last they lead well to the continuous run, and the crescendo must be maintained to the end of the eight bars' shakes. The first bars of the next movement—the Polonaise:—



the bow must be lifted between the first two notes, the chord being played with the lower half of the bow, the

second note well accented, brings the bow to the middle again, the next two separate bows in the middle, with very little bow, so as to have plenty of force left for the high F. Either fingering in quotation is good. The two separate bows after the F are to be played at the heel of the bow. Another point arises as to the fingering of the passages commencing :—

(1) 1 1 1

(2) 2 1 2 3 4 3

both bad

1 1 1 *sf* *sf* 2 1 1 *sf*

2 1 2 3 3 3

A string.....

Either is practicable, the under one being preferable in both cases, as it ensures a purer intonation.

In the second part of the solo (at letter H), great lightness and delicacy must be employed, the sixths (at letter I) should be full and very legato. The long chromatic run (at letter N), followed by the arpeggios, will want special attention, also the passage :—

3 2 1 1 3

3 3 3

etc.

0

This is easier played towards the heel of the bow ; the difficulty, of course, is to strike the three strings at once without making any unpleasant scraping. This solo is one that will repay the soloist to study well—it is real fiddle music, and all the difficulties contained are legitimate.

WIENIAWSKI. "Capriccio Valse," Op. 7, edited by Wilhelmj (Schott, 2s. net). To most violinists this piquant composition is well known, as in fact most of these gems usually are. And it is only by artists that such solos should be played. It is not the extreme technical difficulty that presents itself, but the finish and delicacy required. Take, for instance, the opening bars:—

Allegretto.

p

A string. $\frac{3}{0}$ $\frac{3}{0}$

V etc.

The skip from the C to the high A harmonic requires the greatest neatness possible, besides a light and easy bowing. Then again, the seven bars (semiquavers) descending staccato passage is another technical feat that requires an accomplished player. Further on we have—

1 *arco.* *arco.*

p *Con grazia.*

Of course the chords marked with a cross are pizzicato, and (can) be played with the *right hand*, and the arco chord that follows with the lower part of the bow. The harmonics should be played "ricochet" *not* "staccato," and, to add to these difficulties, a good rhythmical time

must

must be kept up. The pizzicato chords should be light, and not "clawed" off the strings, and the arco chords also in keeping with the sonority of tone of the pizzicato. It is a beautiful solo, and is worth any amount of hard study and careful and conscientious work.

WIENIAWSKI. "Original Theme, with Variations," Op. 15 (Breitkopf and Härtel). The Theme with variations is somewhat out of date, but as a solo there are few to compare with this one. It is a favourite solo of Kubelik, and it is only in the hands of great artists that the intended effects can be produced. Only a player with the command of a first-class technique can attempt such a solo as this. The first sixteen bars are for violin alone. The opening bars must be full, and played with a good broad tone; this applies to the whole of the introduction. The "Theme" also requires a good tone; though it is marked *p*, the tone must be full and pure. The first variation requires special attention; the melody, which is on the A string, must be well brought out, and for this purpose it is well to practise accenting it in the following manner:—



The same applies to the second part of this variation:—



so that the melody is prominent. The melody occurring on the A string is really the chief difficulty, for it must be produced without any inequality of tone; it is for this reason that the accents are advised in practising, but they must not be noticeable in playing.

The second variation presents a new difficulty, in the shape of the melody being played pizzicato with the *left hand*, and the accompaniment *arco* :—



The pizzicato is best played with the fourth finger of the left hand, and the accompaniment with the bow must be as light as possible. More legitimate difficulties are to be found in the third variation, which commences :—



and the staccato in the Finale requires very neat handling. It is a fine solo, and most fascinating to practise, even to those players whose ambition soars above "Variations."

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