{ partitas, violin ; S. 1001–1006 }

SCHIRMER'S LIBRARY

Vol. 221

BACH

SONATAS

FOR

VIOLIN SOLO

(E. HERRMANN)

Pr. $1.00

DESIGN COPYRIGHTED 1906, BY G. SCHIRMER.

GIBBONS & STONE
Rochester N Y

Schirmer's Library of Musical Classics

Vol. 221

JOHANN SEBASTIAN BACH

SIX SONATAS

FOR

VIOLIN SOLO

No. 1 IN G MINOR	No. 4 IN D MINOR
" 2 " B MINOR	" 5 " C MAJOR
" 3 " A MINOR	" 6 " E MAJOR

EDITED BY

EDUARD HERRMANN

NEW YORK : G. SCHIRMER

BOSTON : BOSTON MUSIC CO.

COPYRIGHT, 1900, BY G. SCHIRMER

PREFACE.

JOHANN SEBASTIAN BACH, one of the greatest German musicians, was born in 1685, and died in 1750. His works are monuments of his art, unsurpassed masterworks in Counterpoint, Polyphony and Harmony, which not only merit general admiration, but also urge to ardent study; for it may well be said that Bach's compositions mark an era in the development of modern music.

Among them, the six Sonatas for Violin alone (or, to be more accurate, 3 Partitas and 3 Sonatas), take a prominent place, for in the whole literature of the violin we do not find anything resembling them. It has often been wondered at, how an artist, whose principal instrument was the organ, could have written compositions for the violin which are so extremely difficult, and, at the same time, highly adapted to that instrument. But Bach was an excellent violinist himself. In 1703 he held a position as such in the orchestra of Prince Johann Ernst of Saxe-Weimar, and the six Sonatas were probably written during that time.

In publishing this new edition, it was my endeavor to keep strictly in accord with the original; not to modernize the expression, not to change the underlying harmony, and as little as possible the bowings and signs, for only in this way can we get a true picture of Bach's intellectual greatness. In the celebrated Ciaconna, for instance, trills had to be omitted, chords completed, runs harmonically changed, the duration of notes prolonged, etc. All this may sound strange to those who do not know the original, but it is in exact correspondence with the manuscript on which the edition of the "Bach-Gesellschaft" is based.

With regard to the signs, a few explanations are necessary. The metronome ought not to be used for more than a few measures; the *spiccato* bowing is indicated by dots (.....), the legato by lines (— — — —) or not at all. The *ritardandos* at the close of a part are not to be observed when that part is repeated.

In conclusion, I dedicate this new edition to my friend, Mr. Maurice Sternberger, and to all sincere students who find an inexhaustible source of inspiration and enjoyment in the works of our great master, J. S. Bach.

EDUARD HERRMANN.

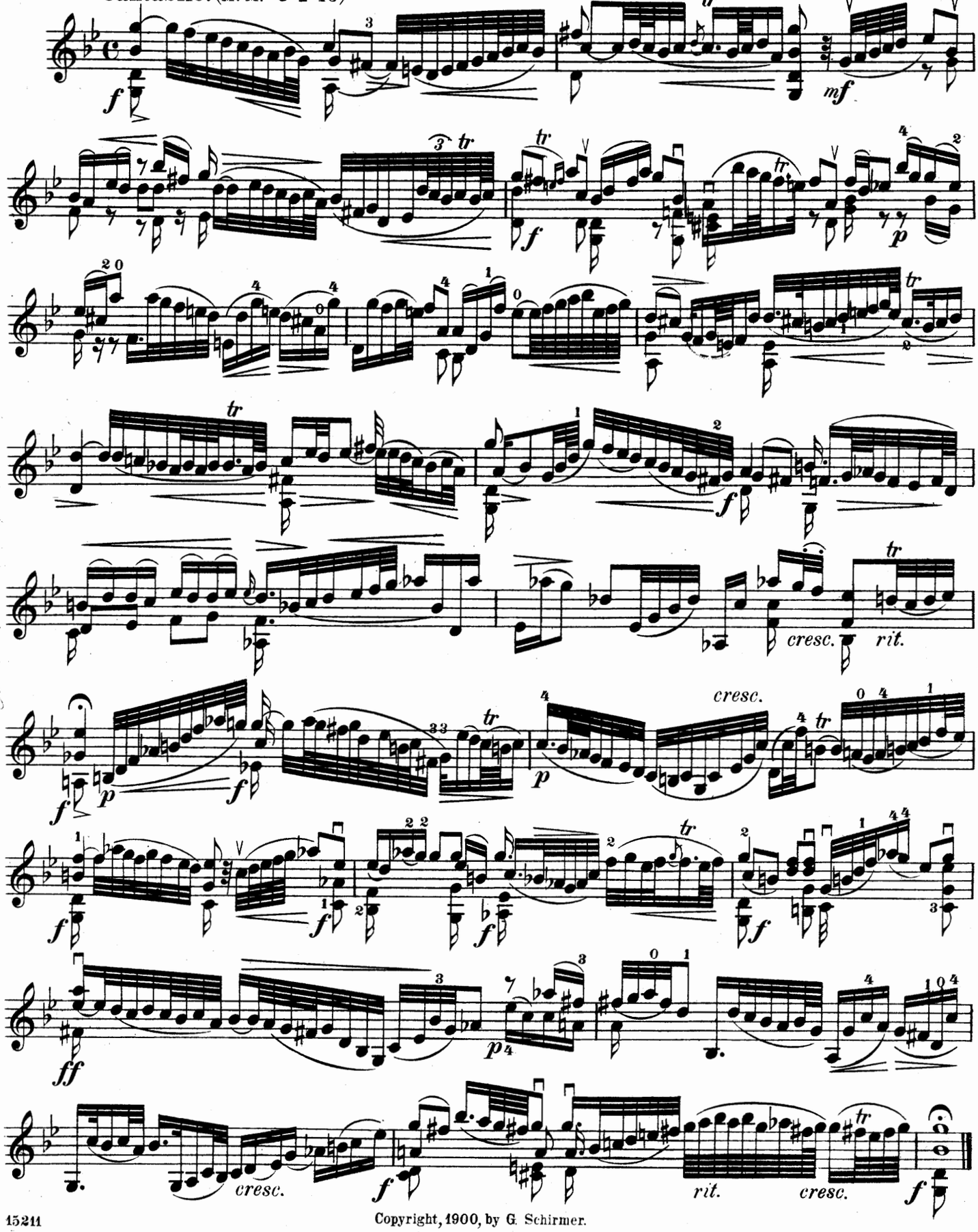
Edited and fingered by
Eduard Herrmann.

SONATA I.

1060596

Adagio.
Cantabile. (M. M. ♪ = 46)

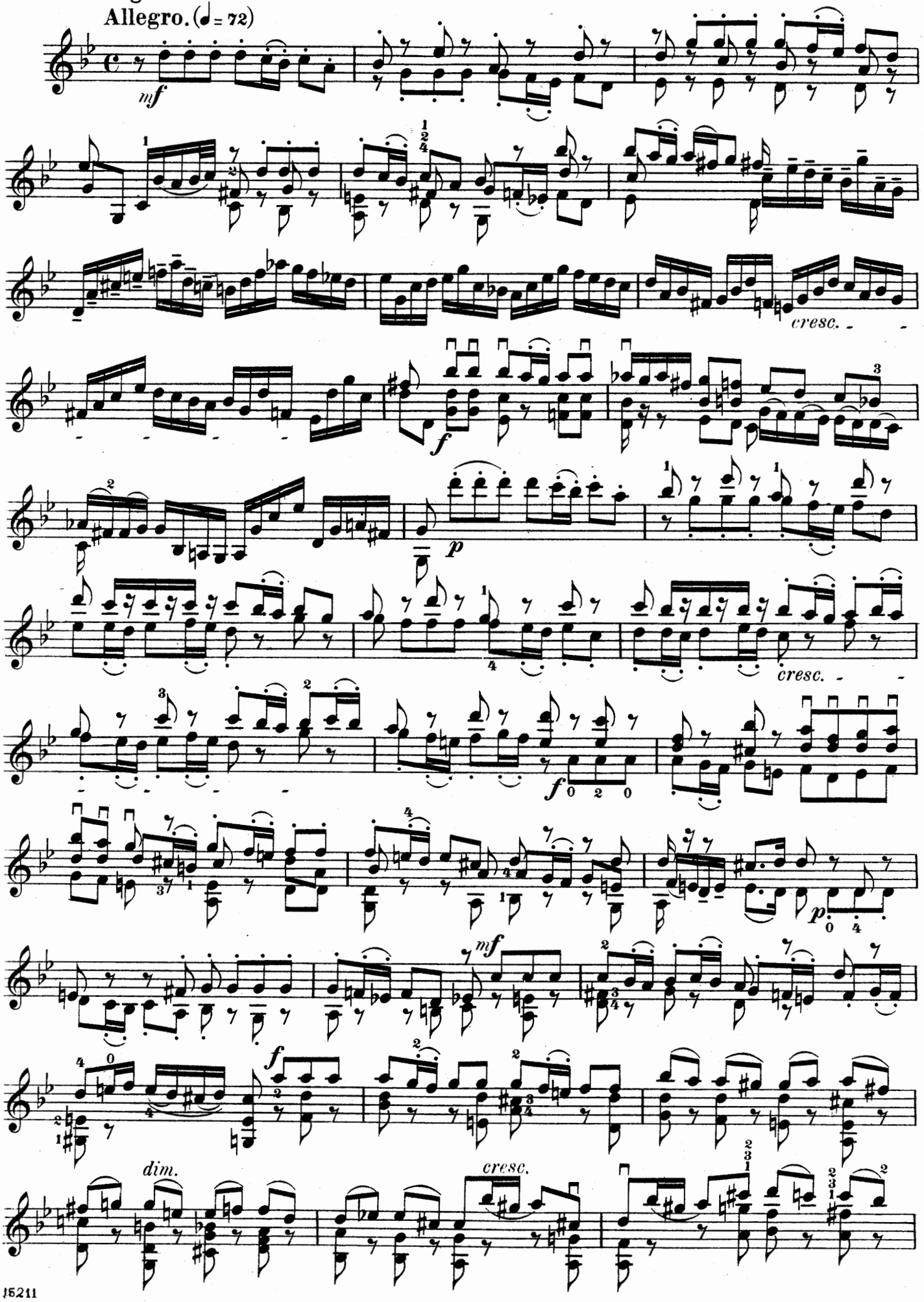
Johann Sebastian Bach.

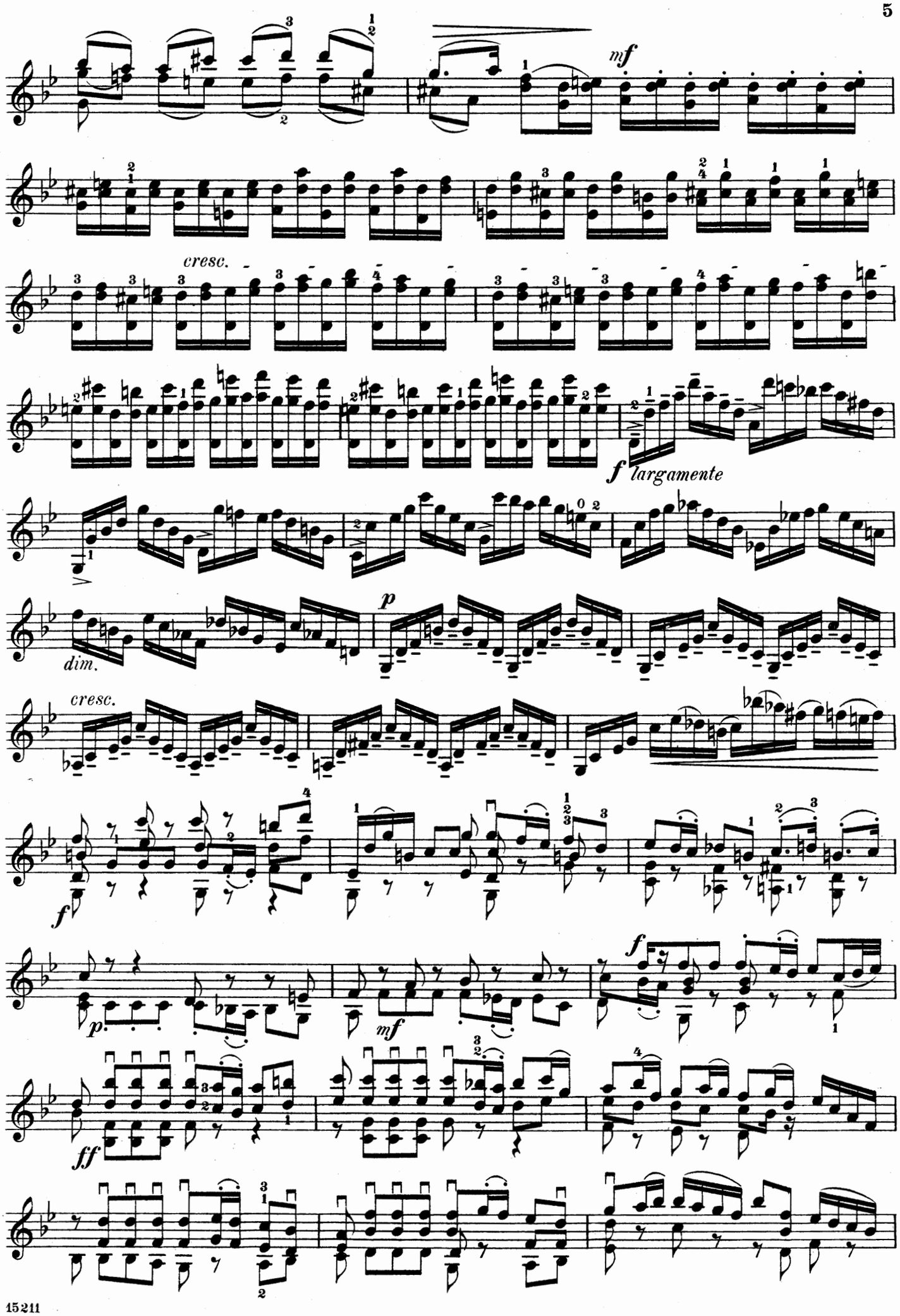


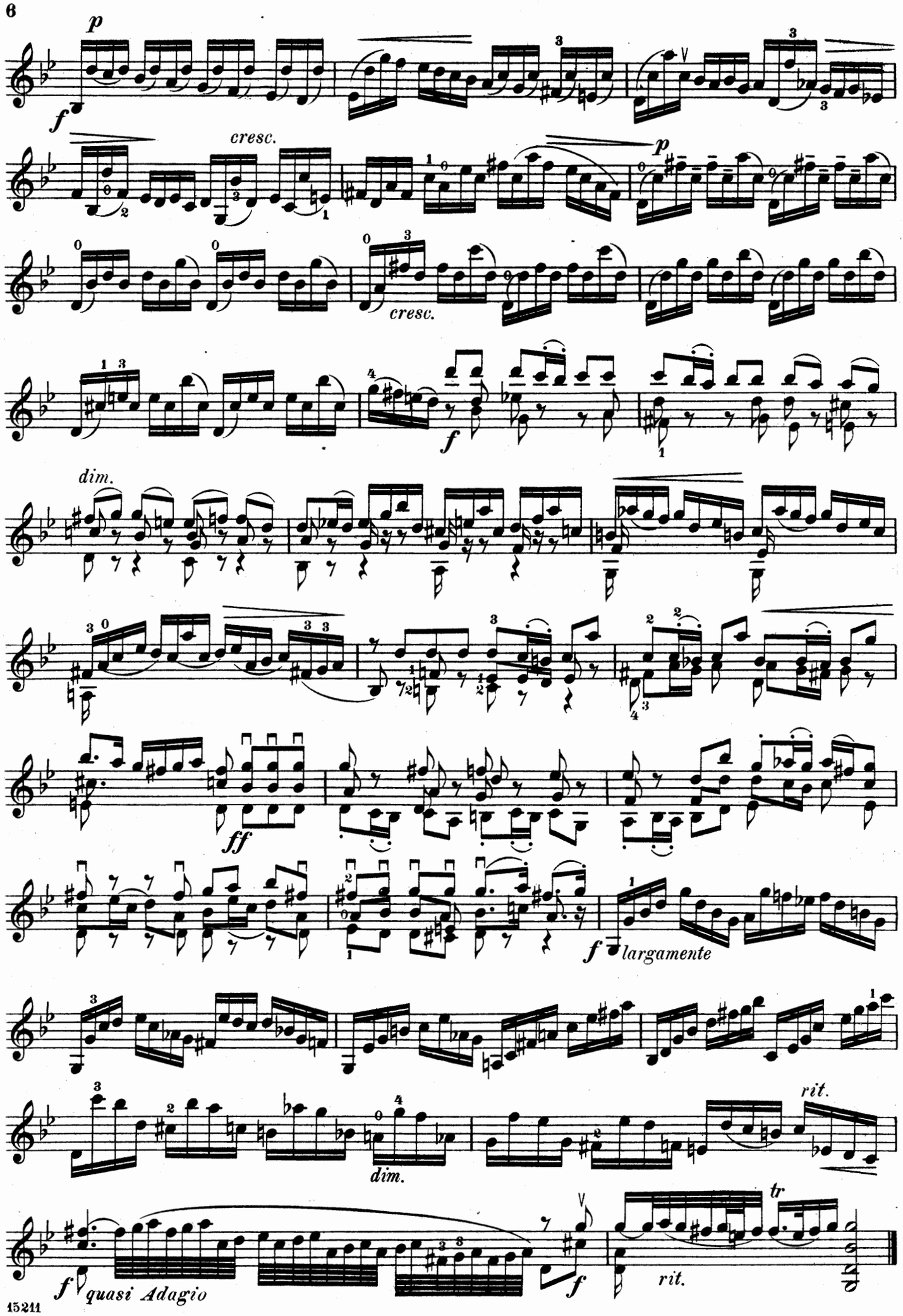
Copyright, 1900, by G. Schirmer.

Fuga.

Allegro. (♩ = 72)

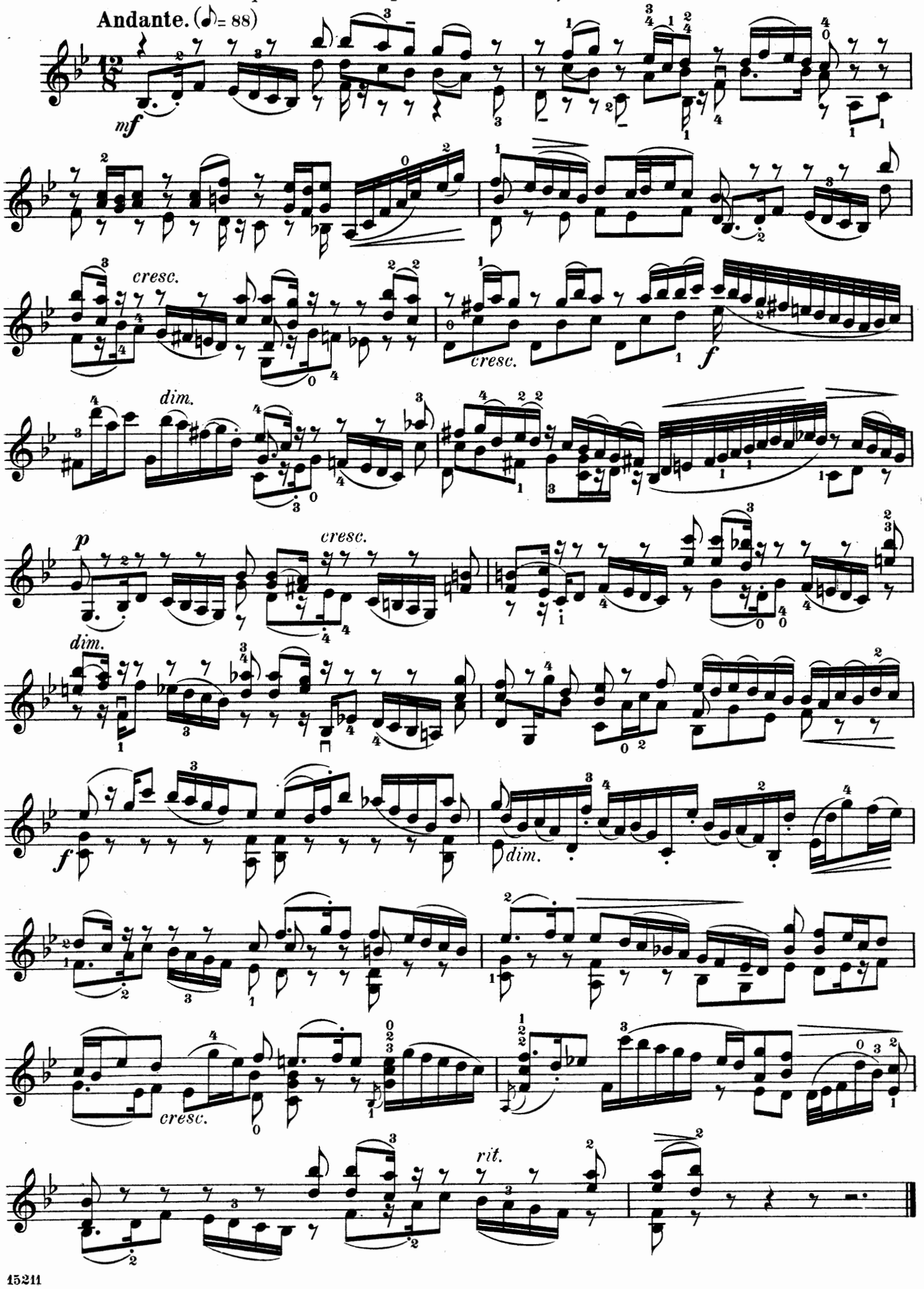



mf
cresc.
f largamente
dim.
p
cresc.
f
p
mf
f
ff

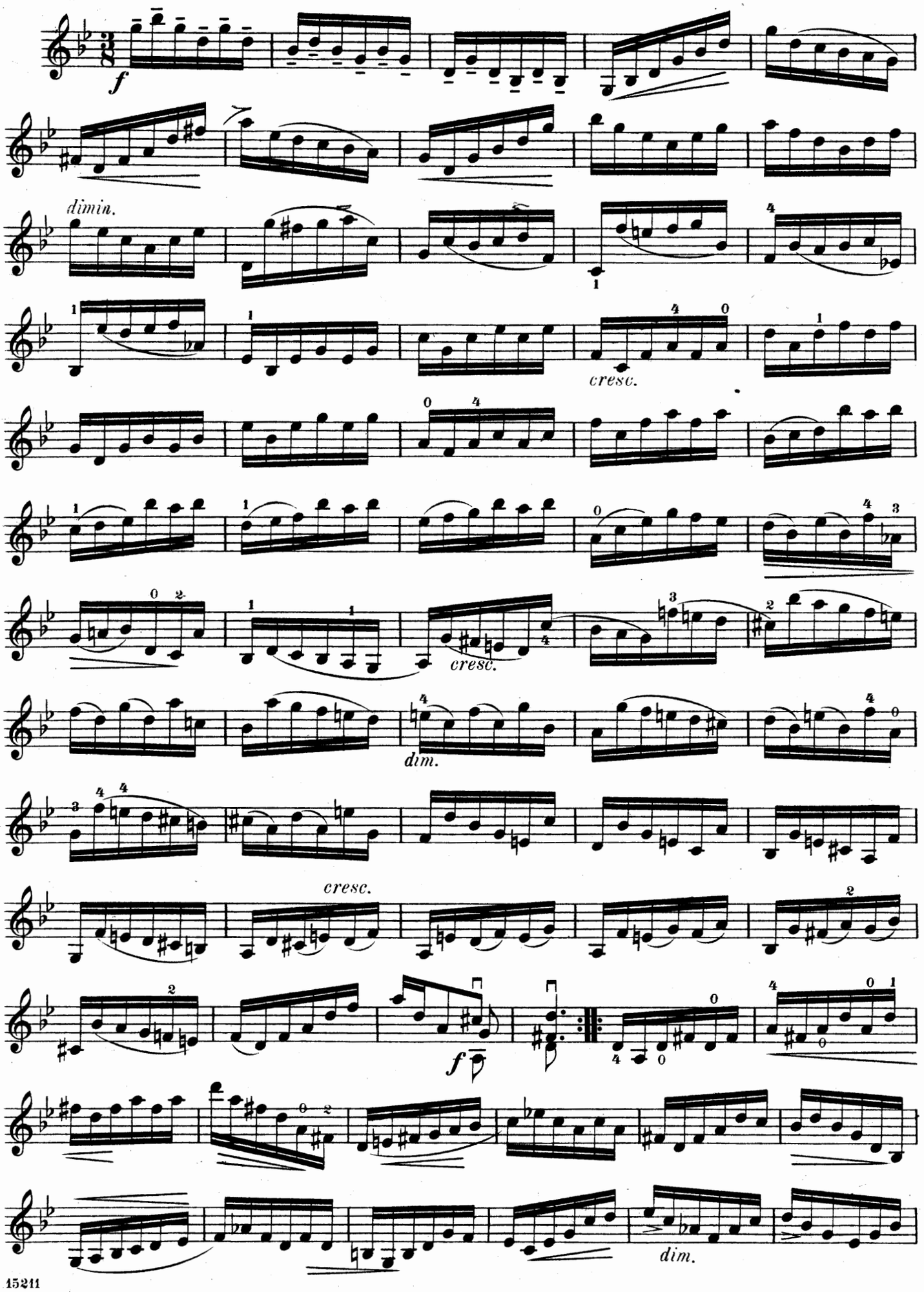

p
f
cresc.
p
cresc.
f
dim.
ff
f largamente
dim.
rit.
f quasi Adagio
f
tr
rit.

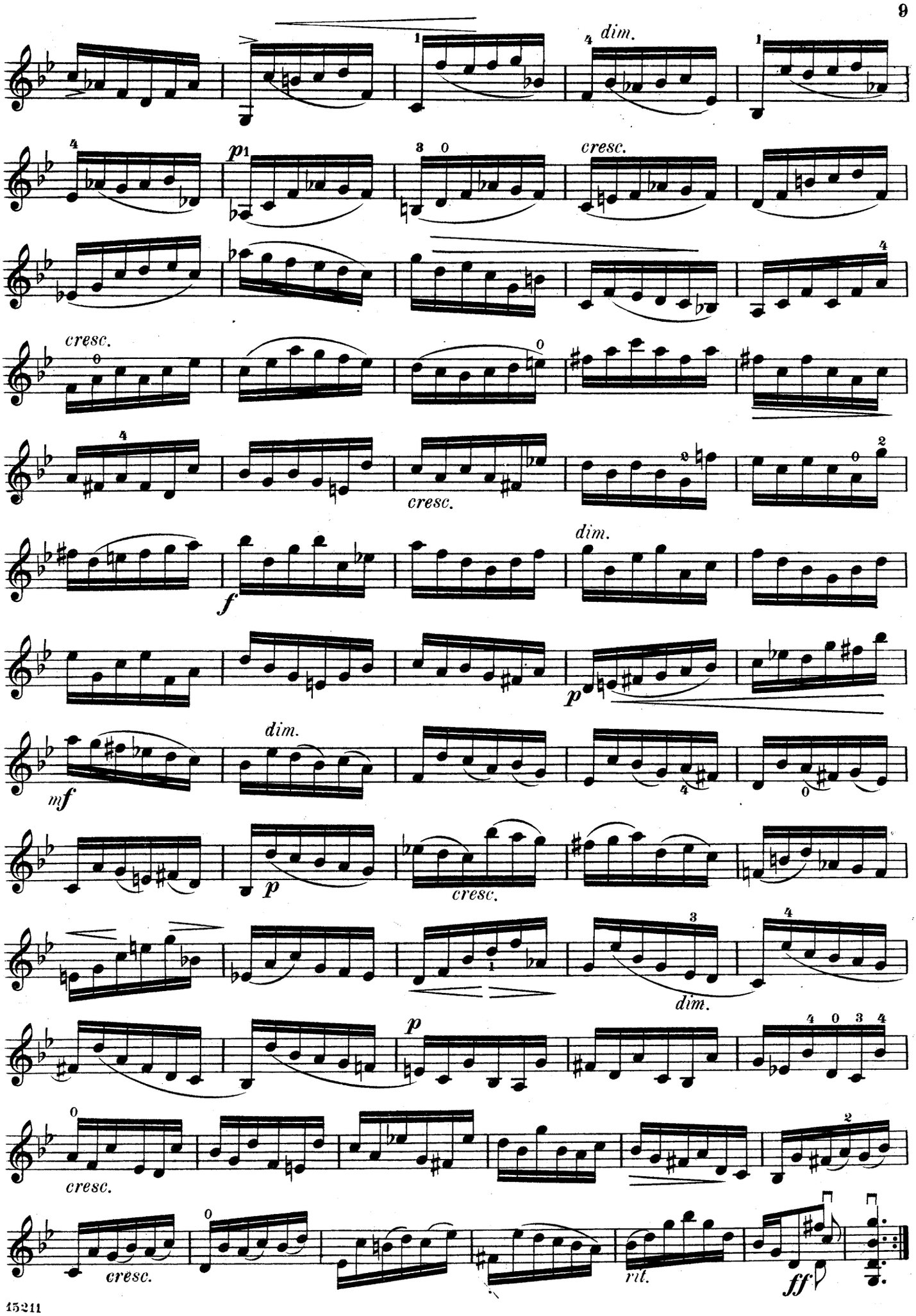
Siciliano. (Old quiet dance of a pastoral character.)

Andante. (♪ = 88)



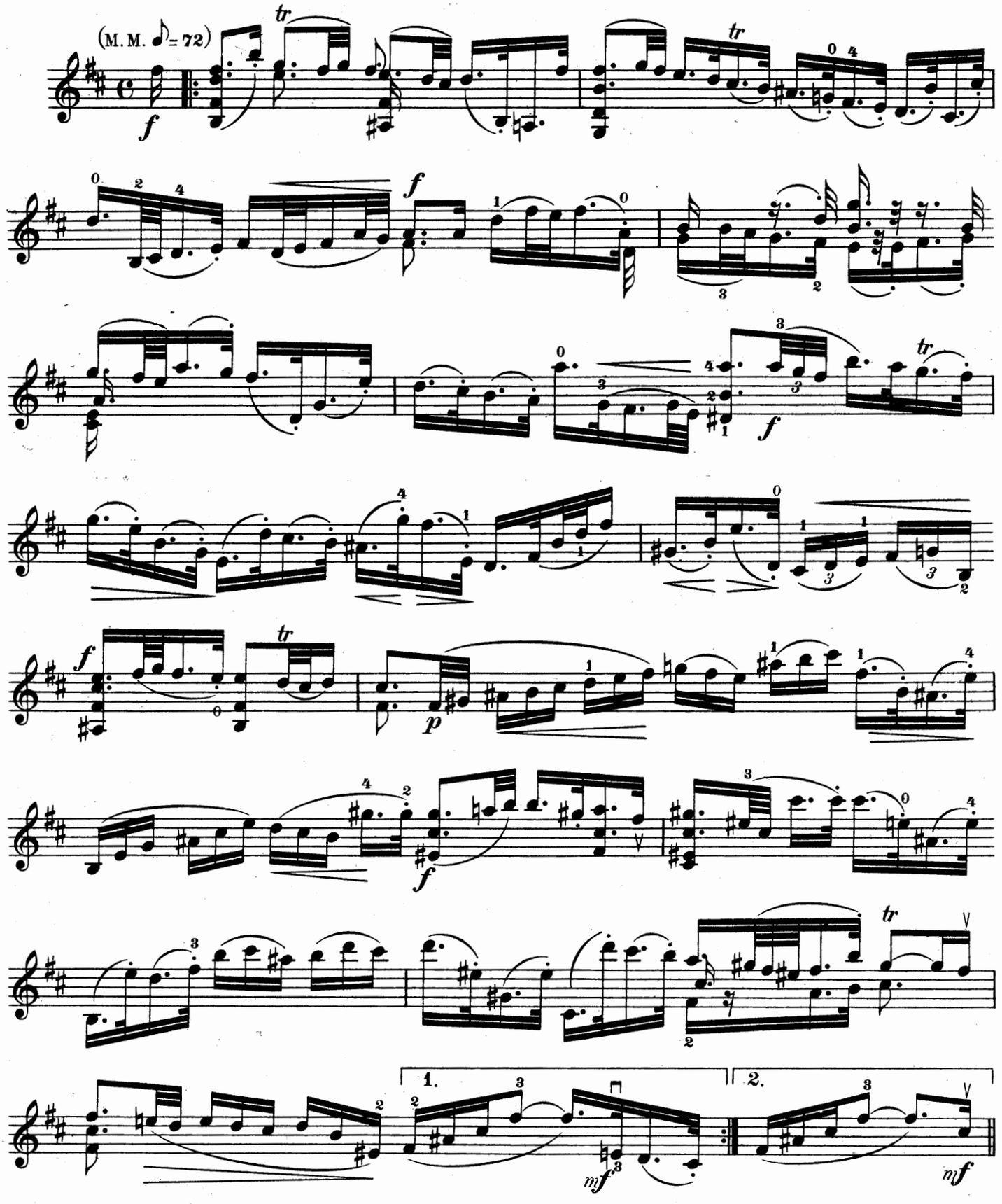
Presto. (♩.= 72)

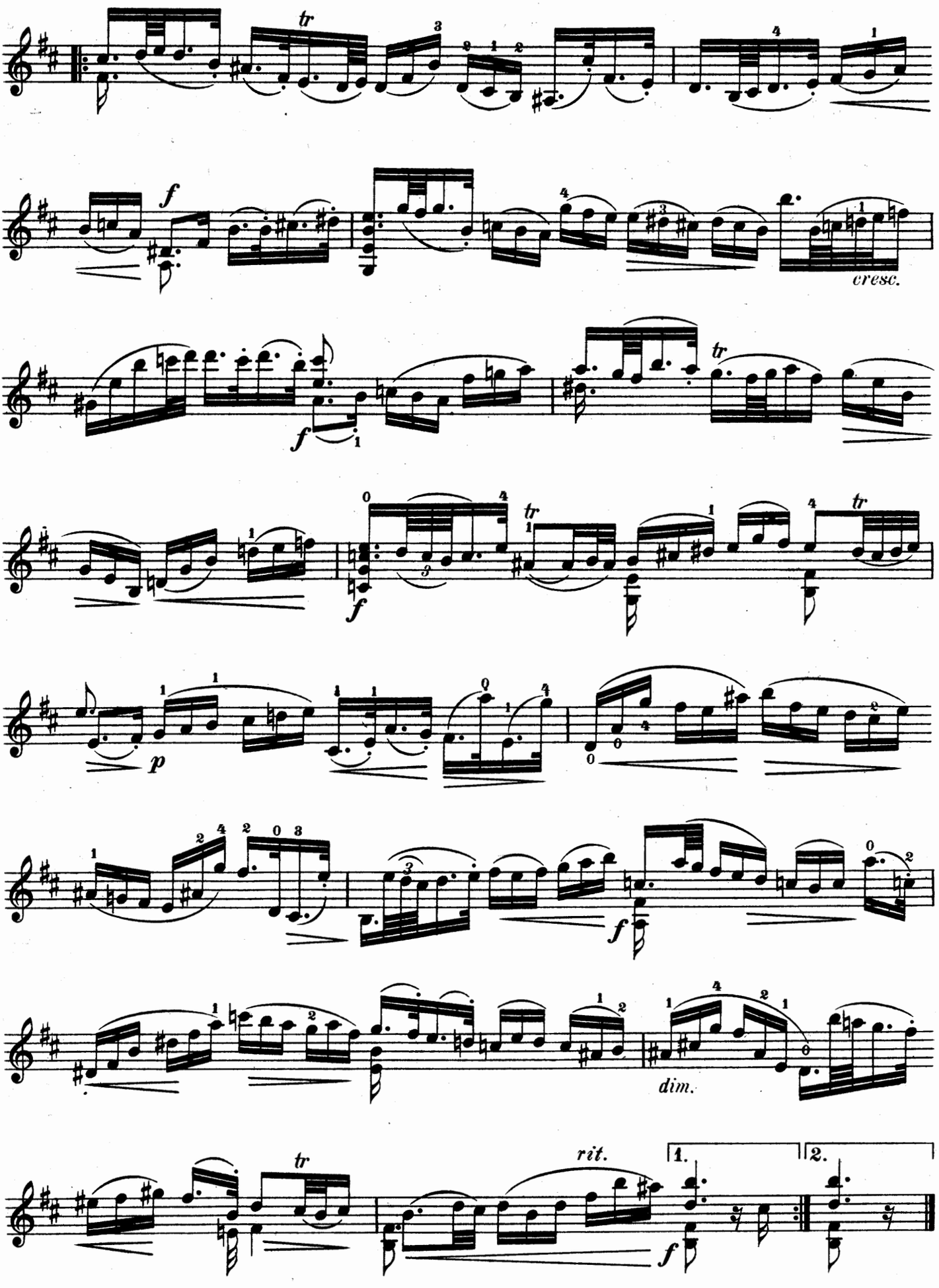



dim.
p
cresc.
cresc.
cresc.
dim.
f
p
dim.
mf
p
cresc.
dim.
p
cresc.
cresc.
rit.
ff

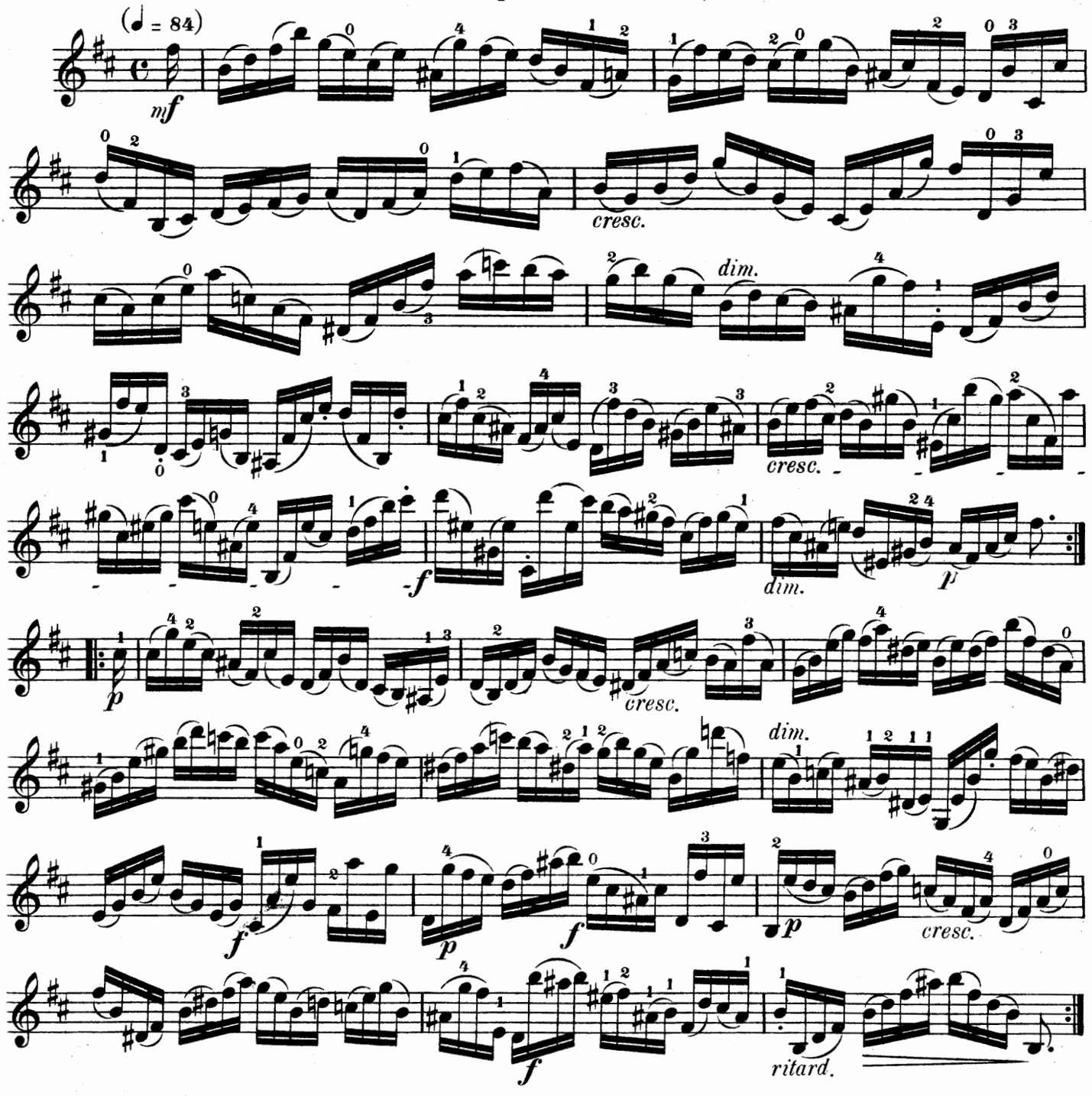
SONATA II.

Allemanda. (German dance of moderate movement.)

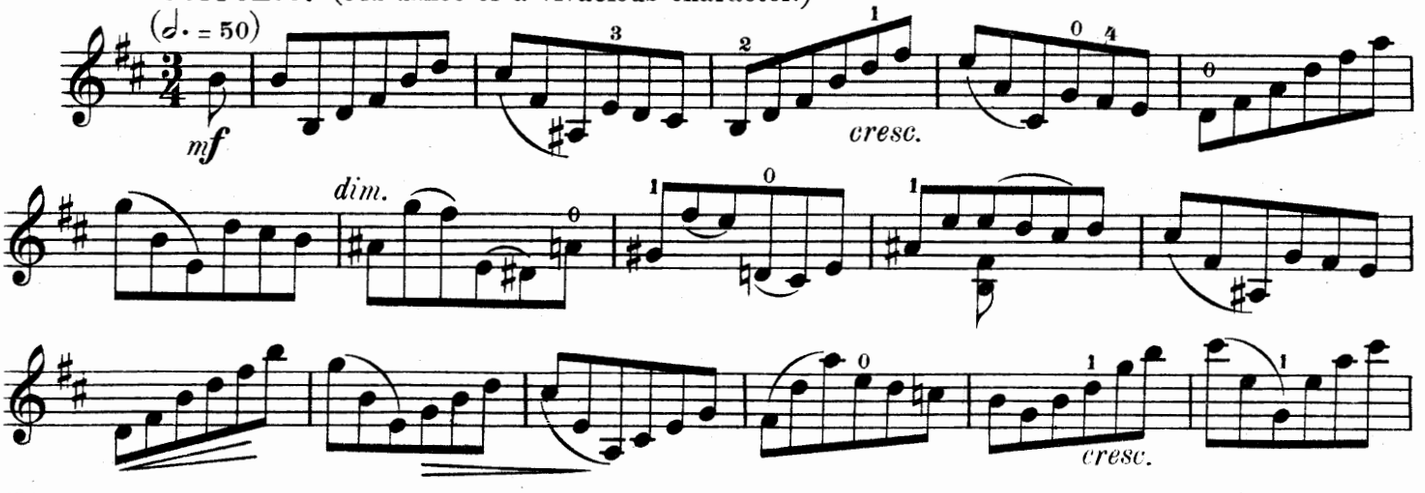


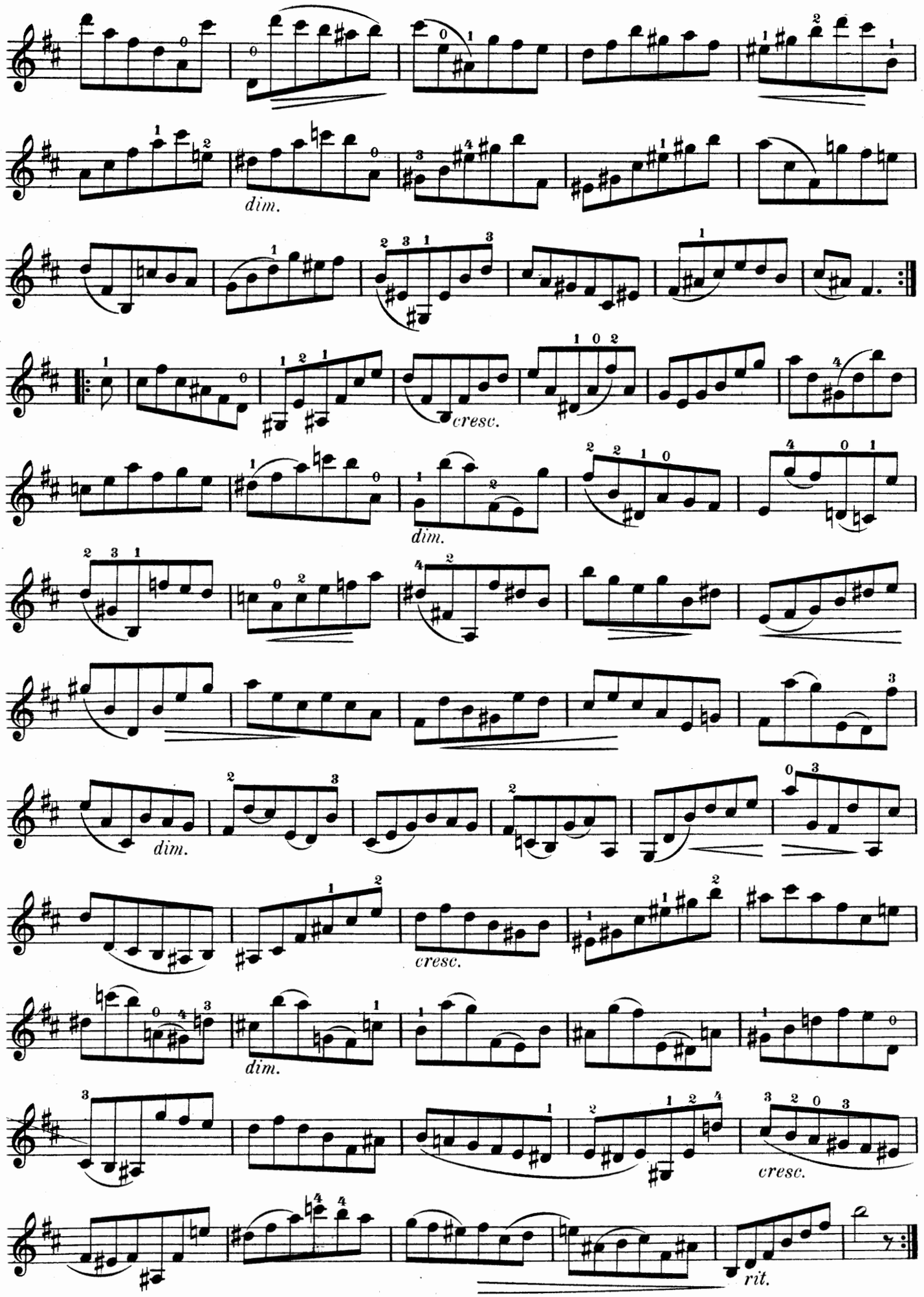

tr
f
cresc.
f
tr
f
tr
tr
p
f
dim.
tr
rit.
1.
2.
f

Double. (Varied and embellished repetitions of a theme.)



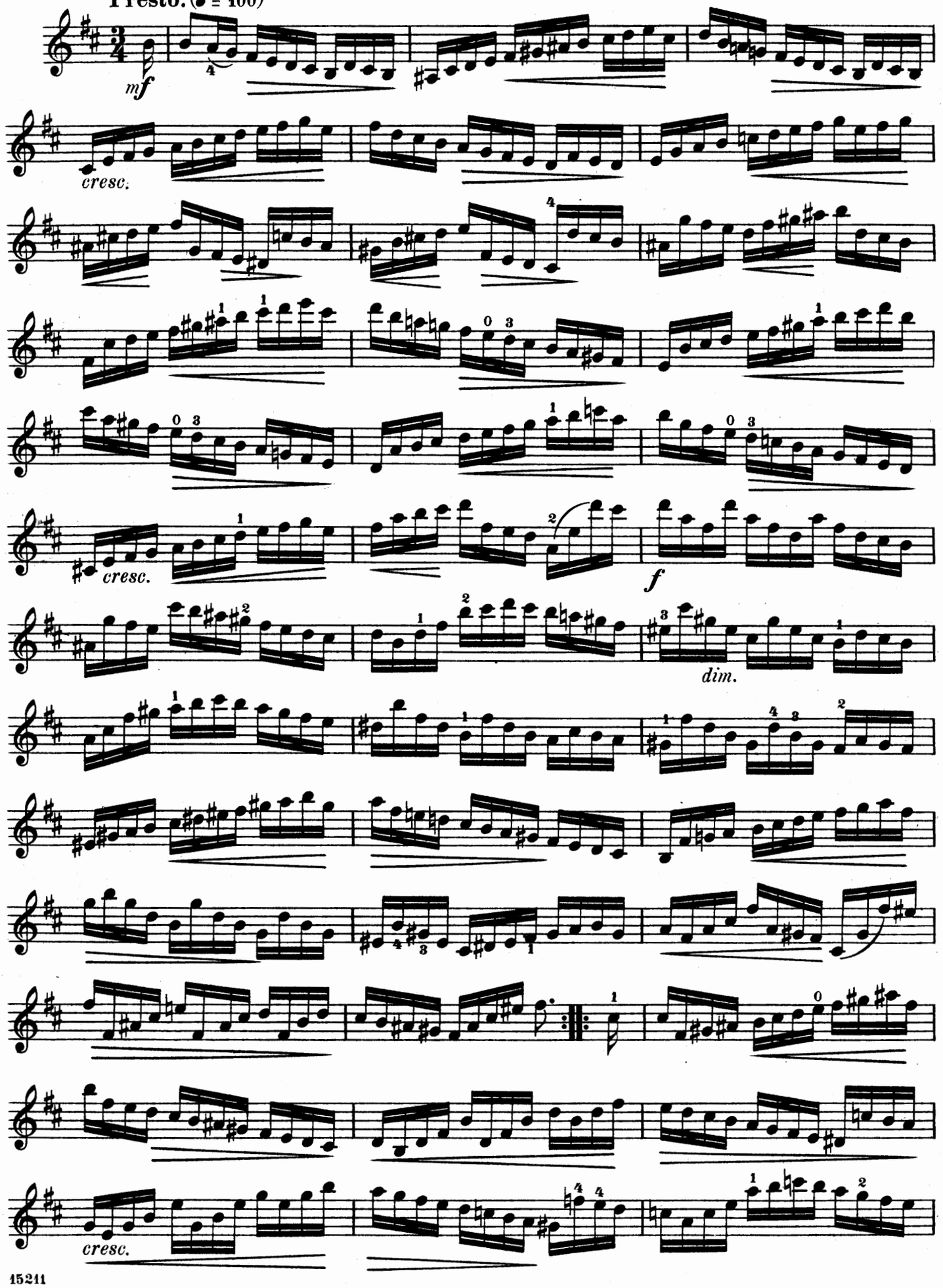
Corrente. (Old dance of a vivacious character.)

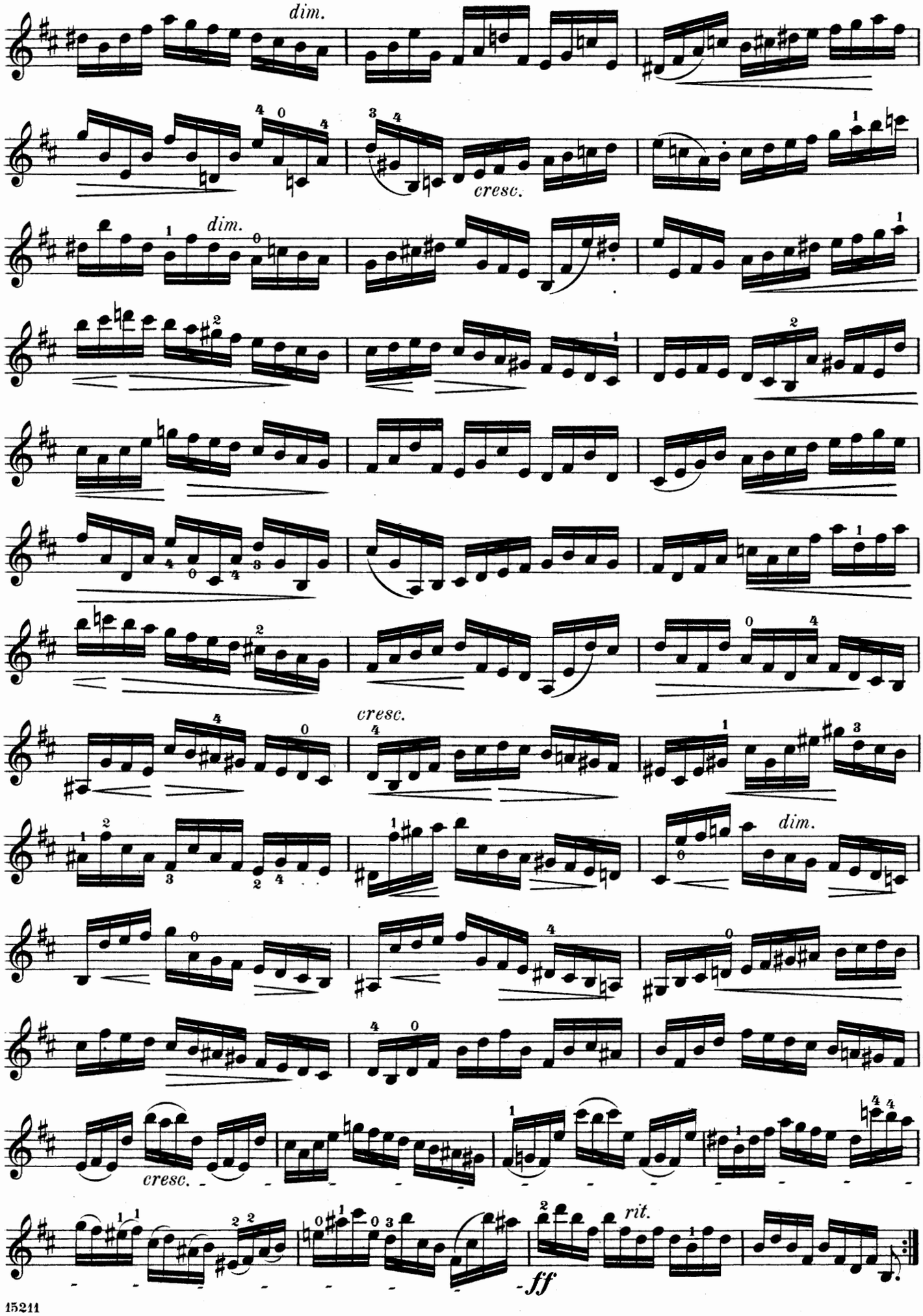



dim.
cresc.
dim.
dim.
cresc.
dim.
cresc.
rit.

Double.

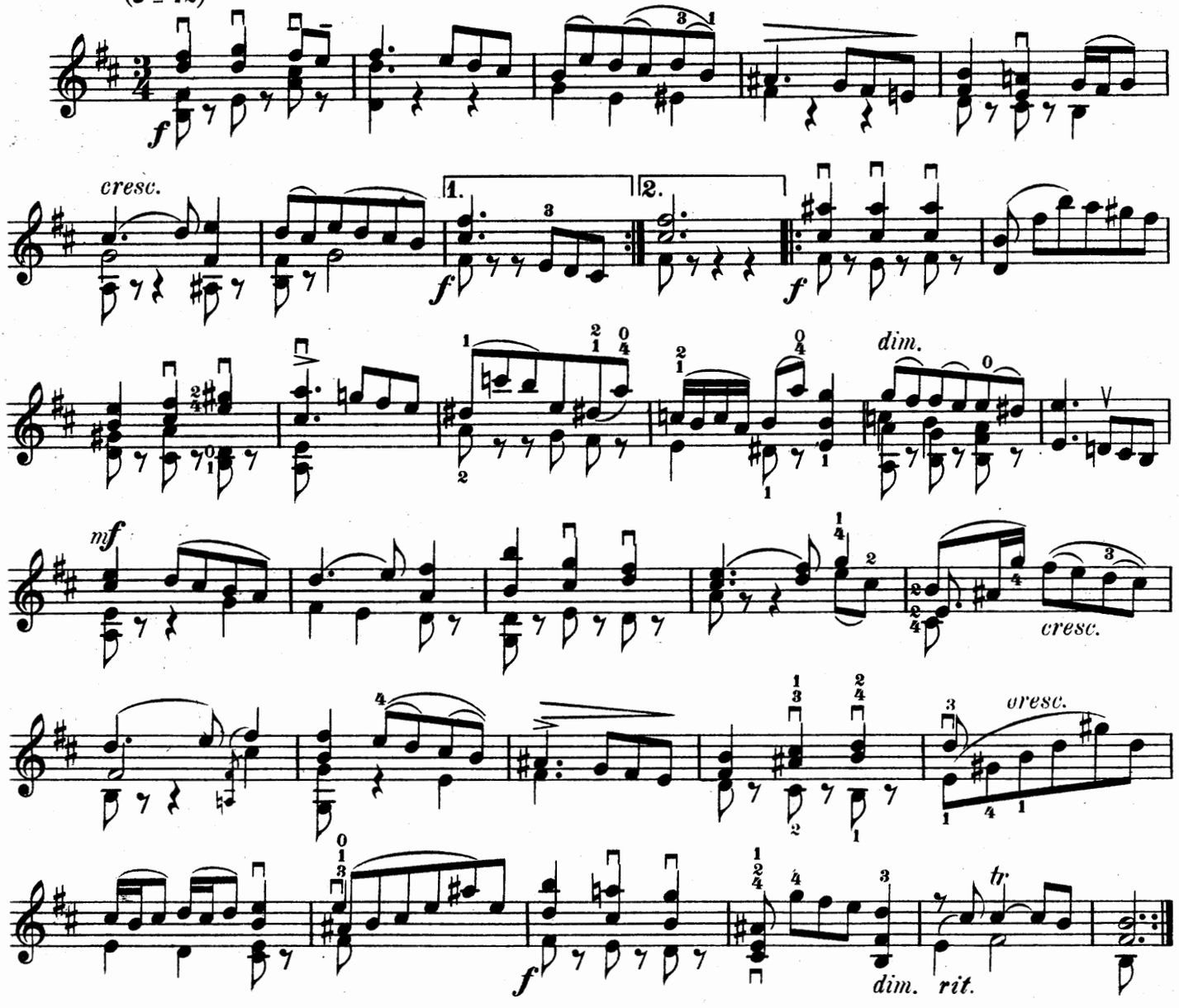
Presto. (♩ = 100)




dim.
cresc.
dim.
cresc.
dim.
cresc.
rit.
ff

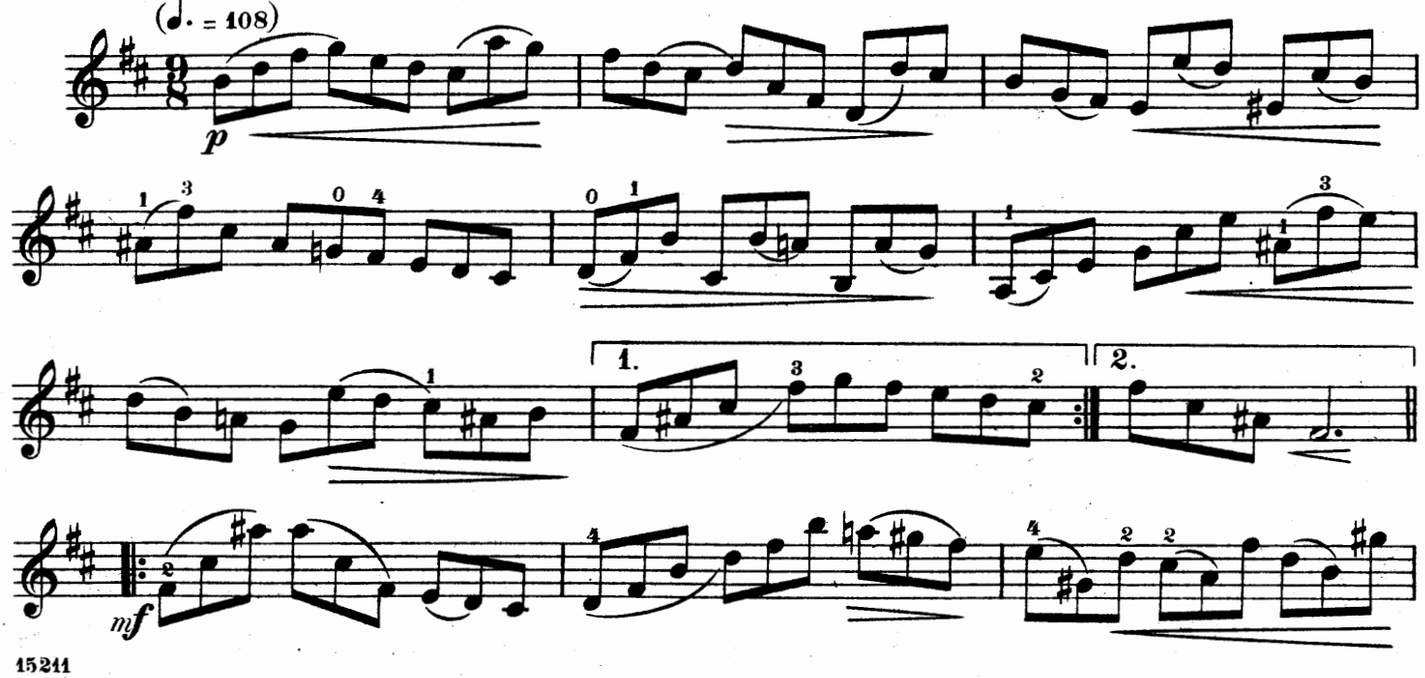
Sarabande. (Old Spanish dance of a grave character.)

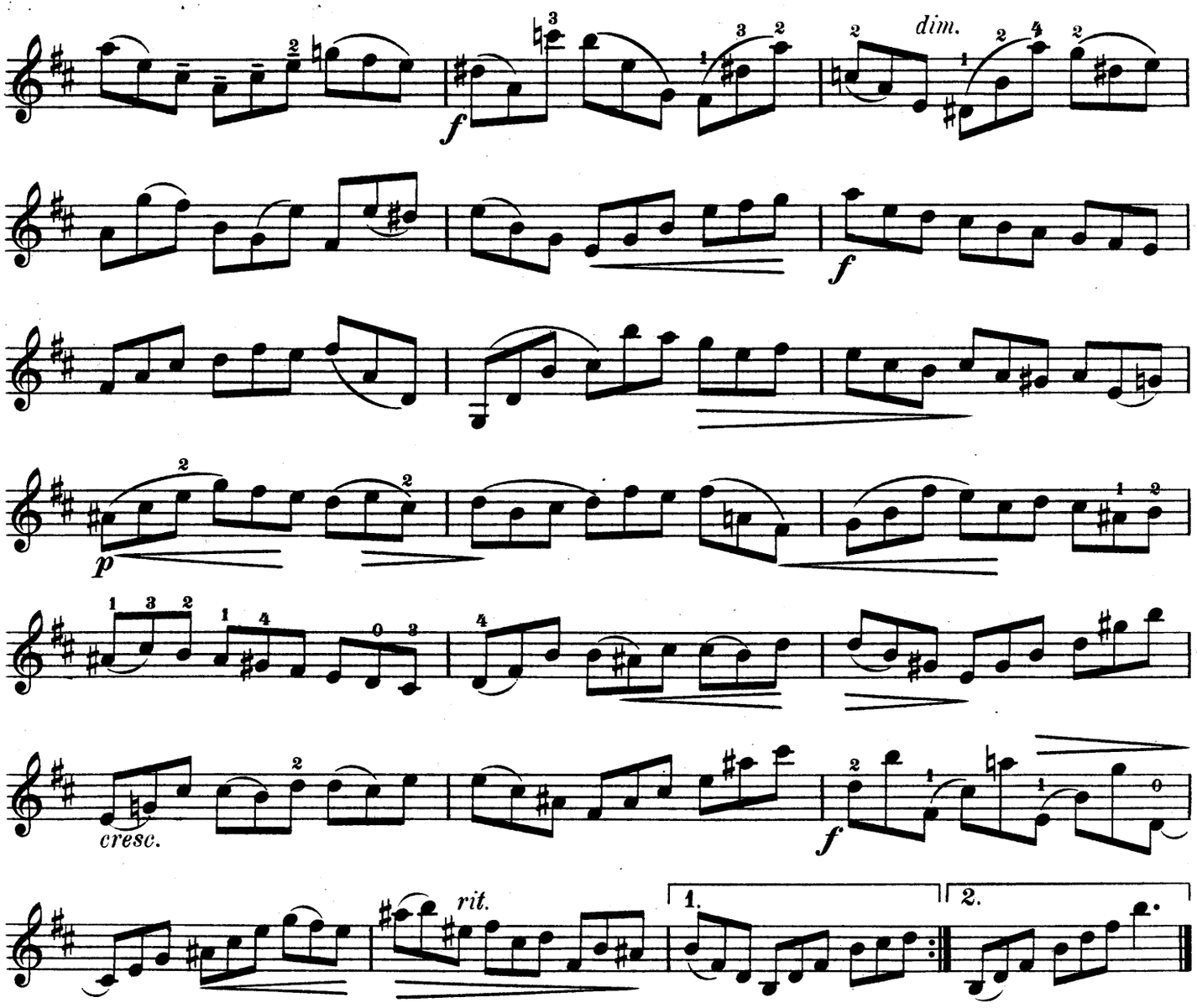
(♩ = 72)



Double.

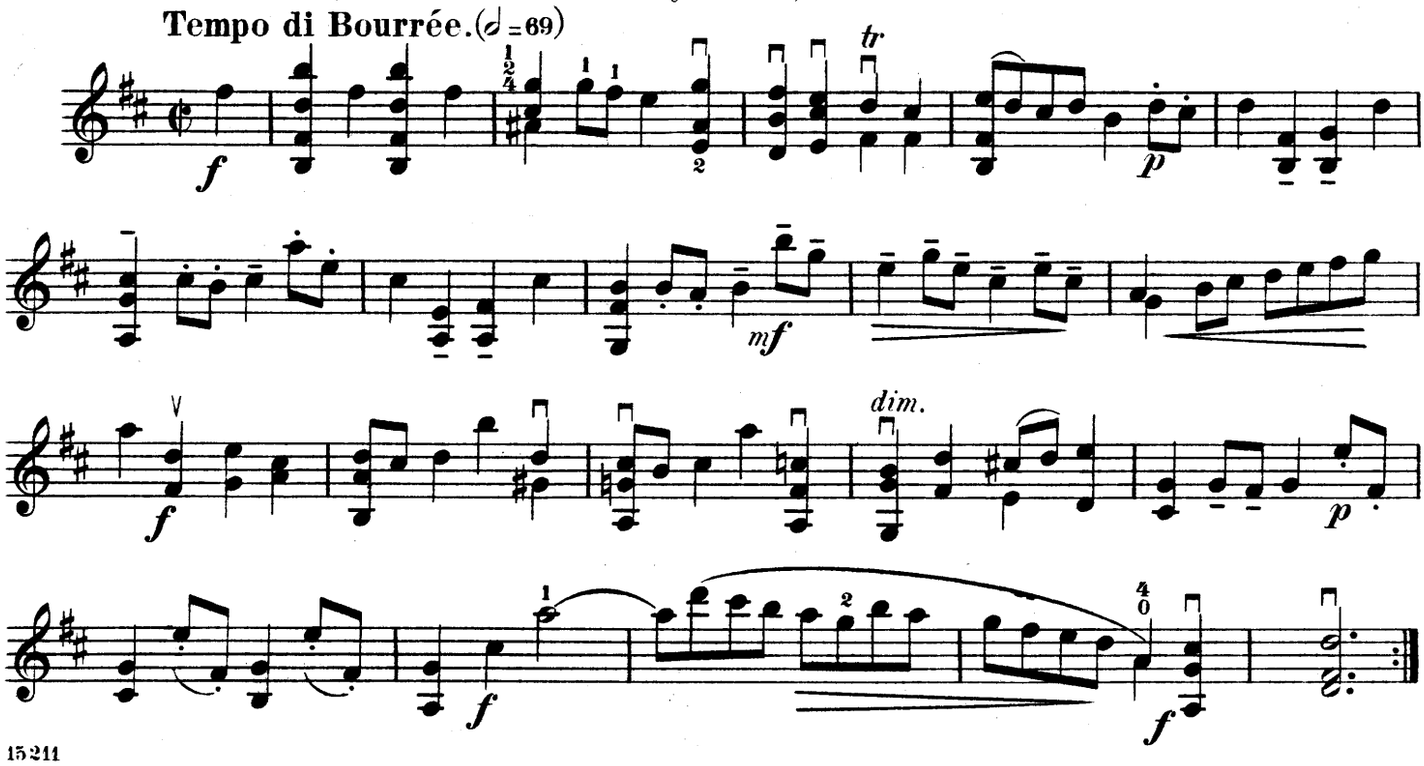
(♩. = 108)

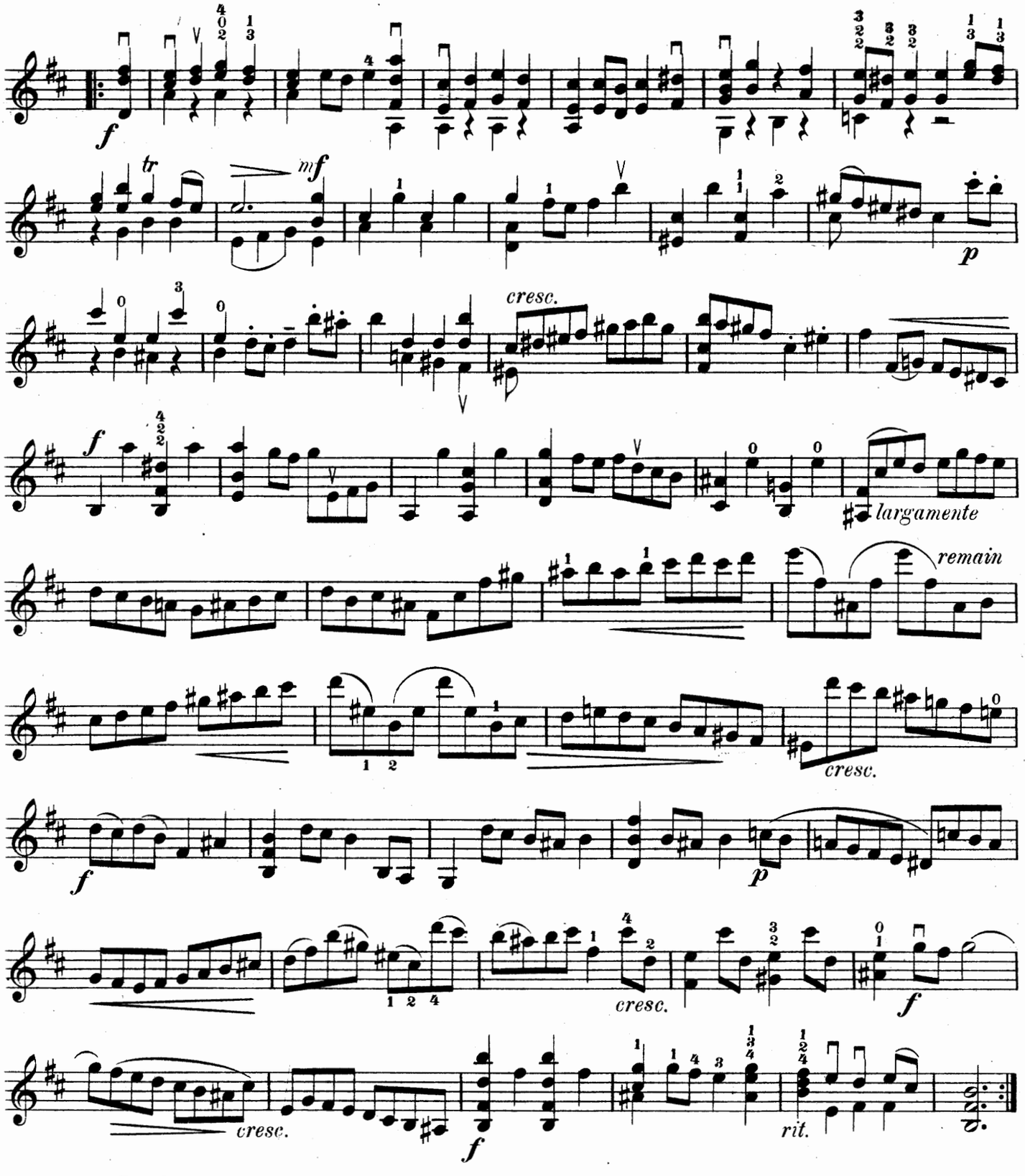




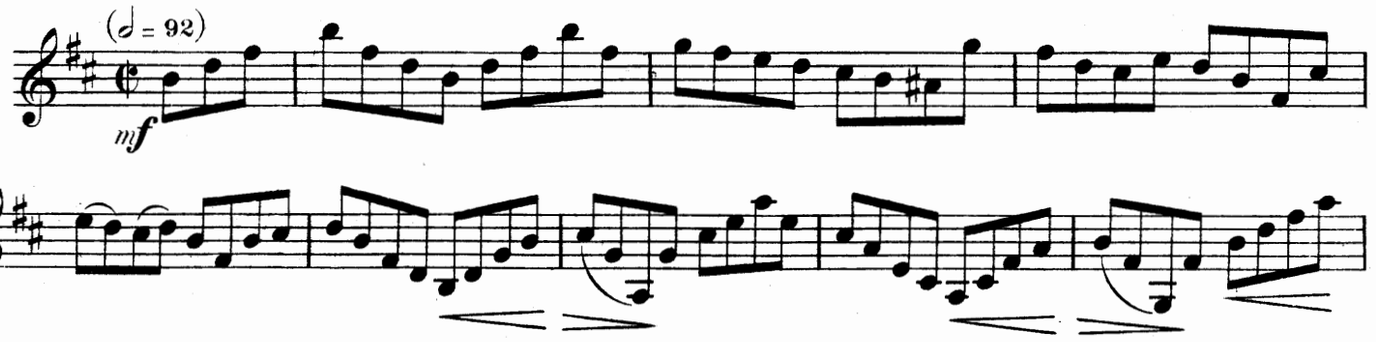
Bourrée. (Old French dance in lively motion.)

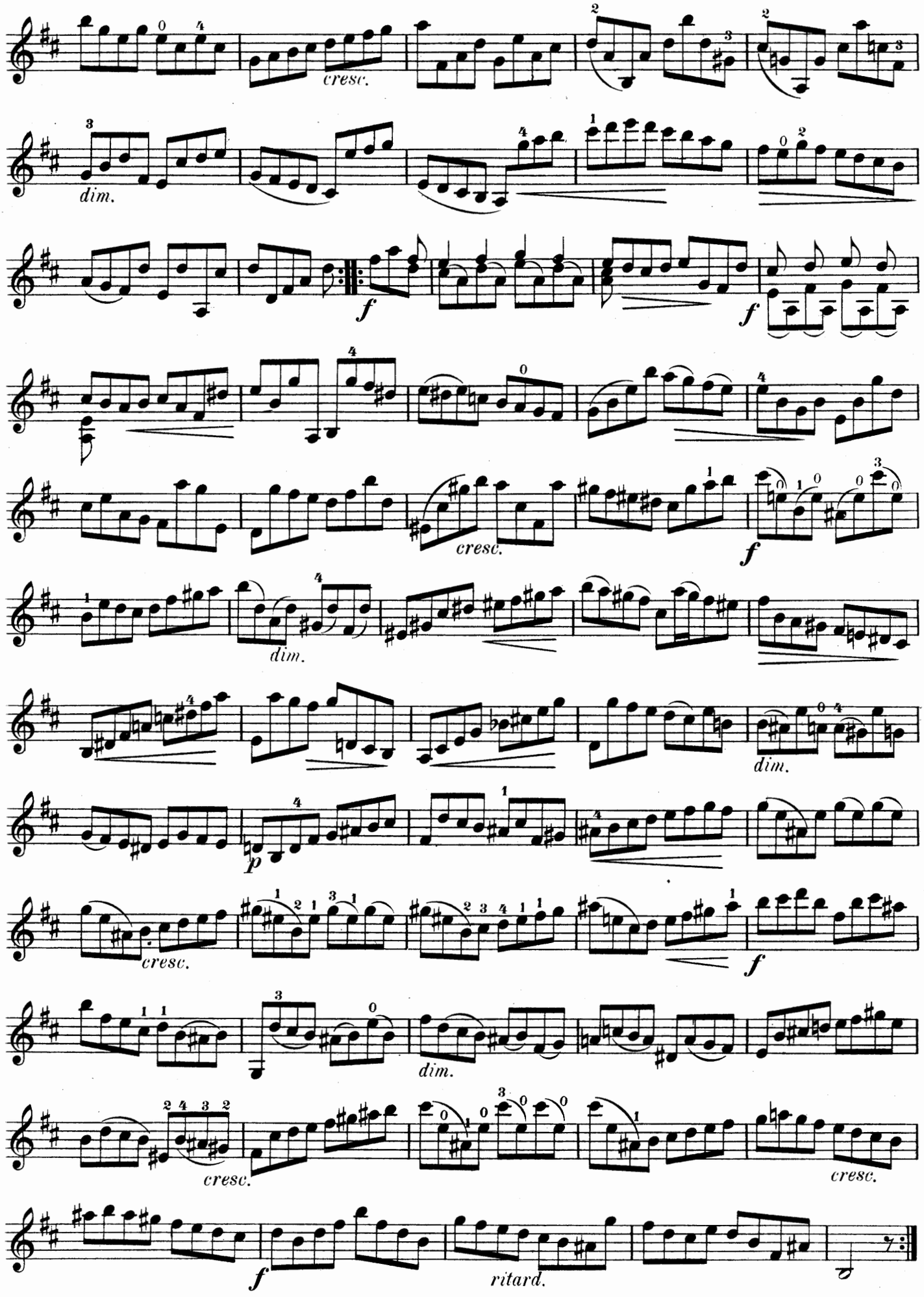
Tempo di Bourrée. (♩ = 69)




f
tr
mf
p
cresc.
f
largamente
remain
cresc.
f
p
cresc.
f
cresc.
f
rit.

Double.


(𝅗𝅥 = 92)
mf

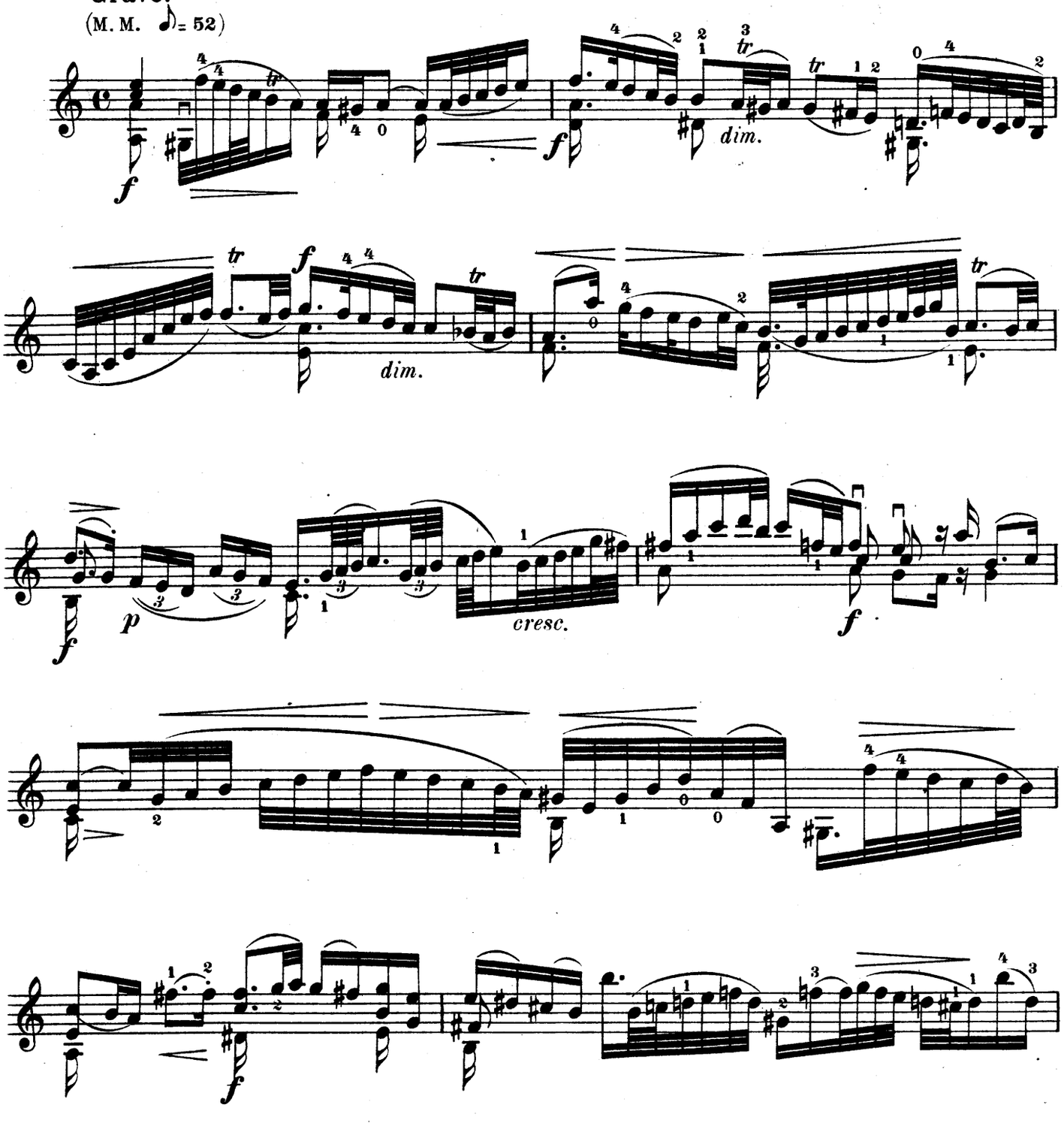

cresc.
dim.
f
f
cresc.
f
dim.
dim.
p
cresc.
f
dim.
cresc.
cresc.
f
ritard.

Edited and fingered by
Eduard Herrmann.

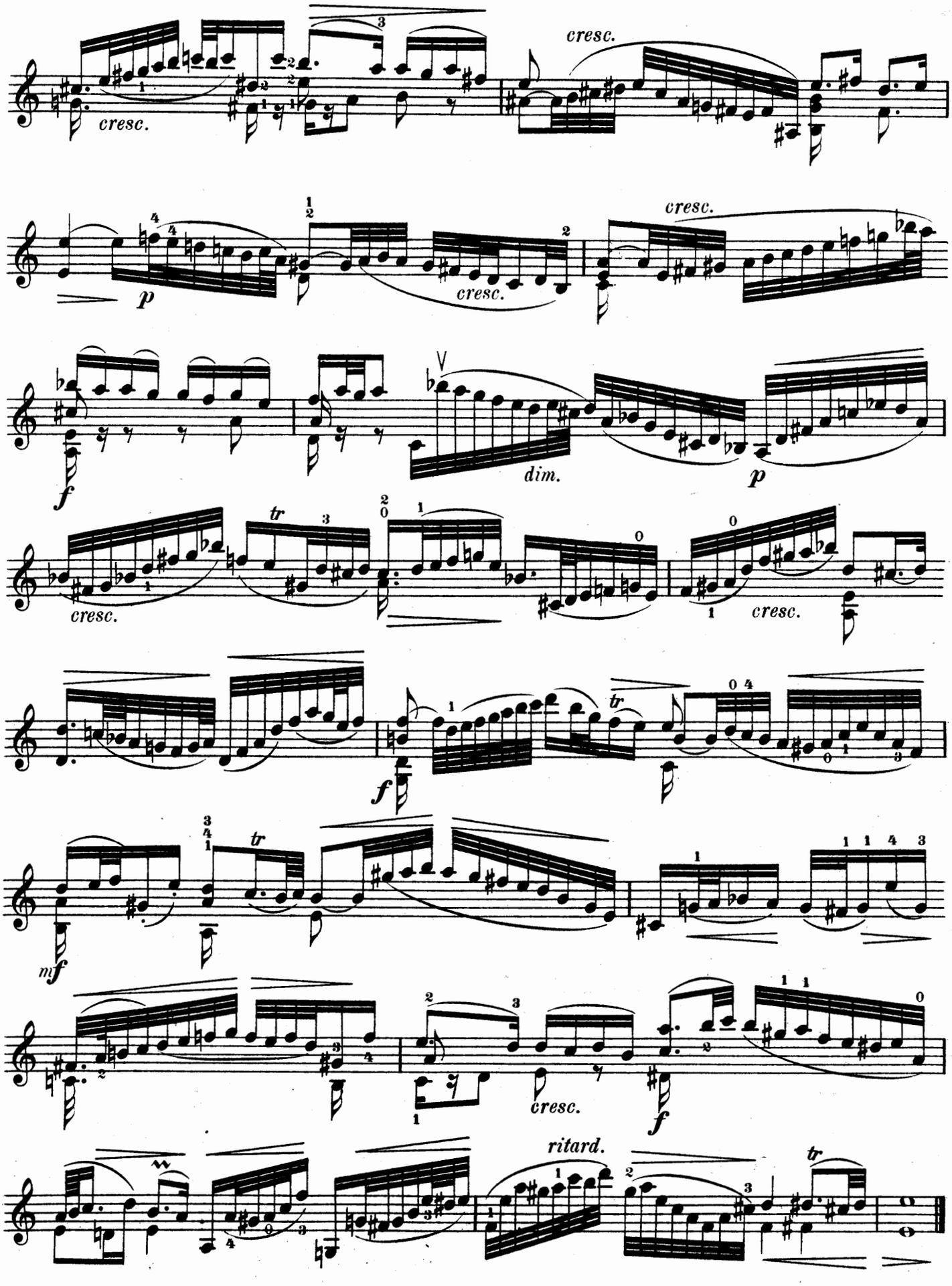
SONATA III.

Johann Sebastian Bach.

Grave.
(M. M. ♪ = 52)

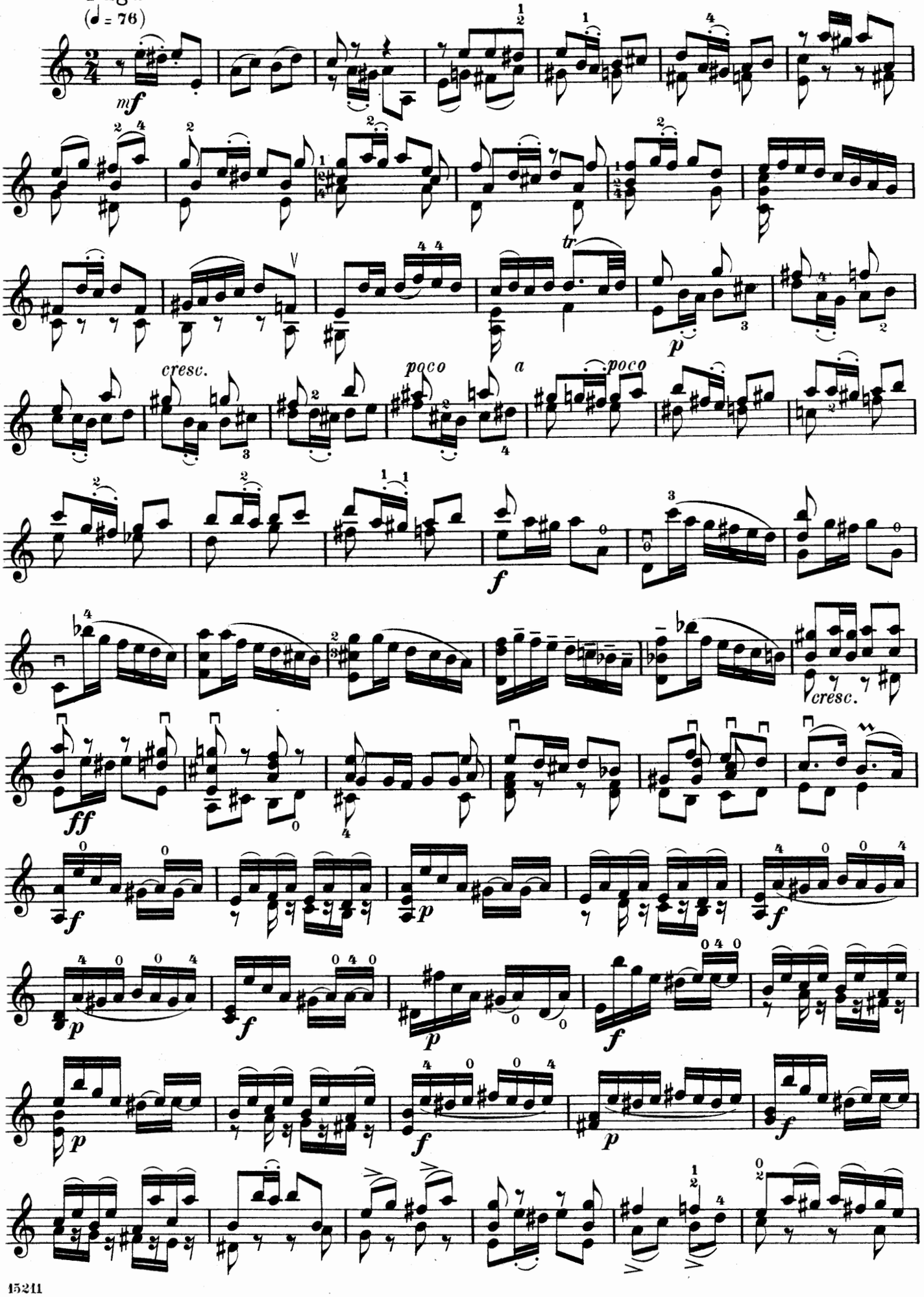


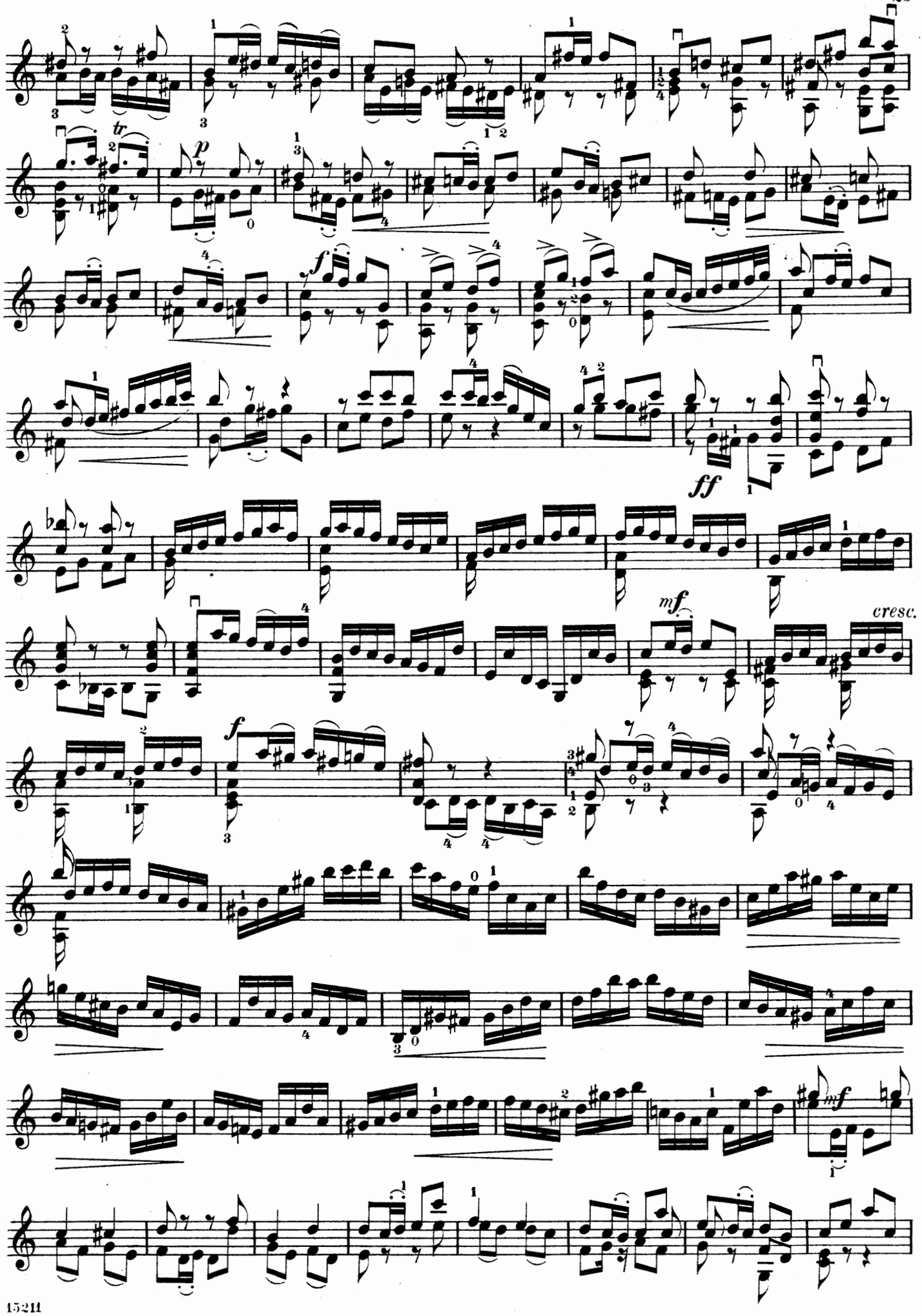
Copyright, 1900, by G. Schirmer.

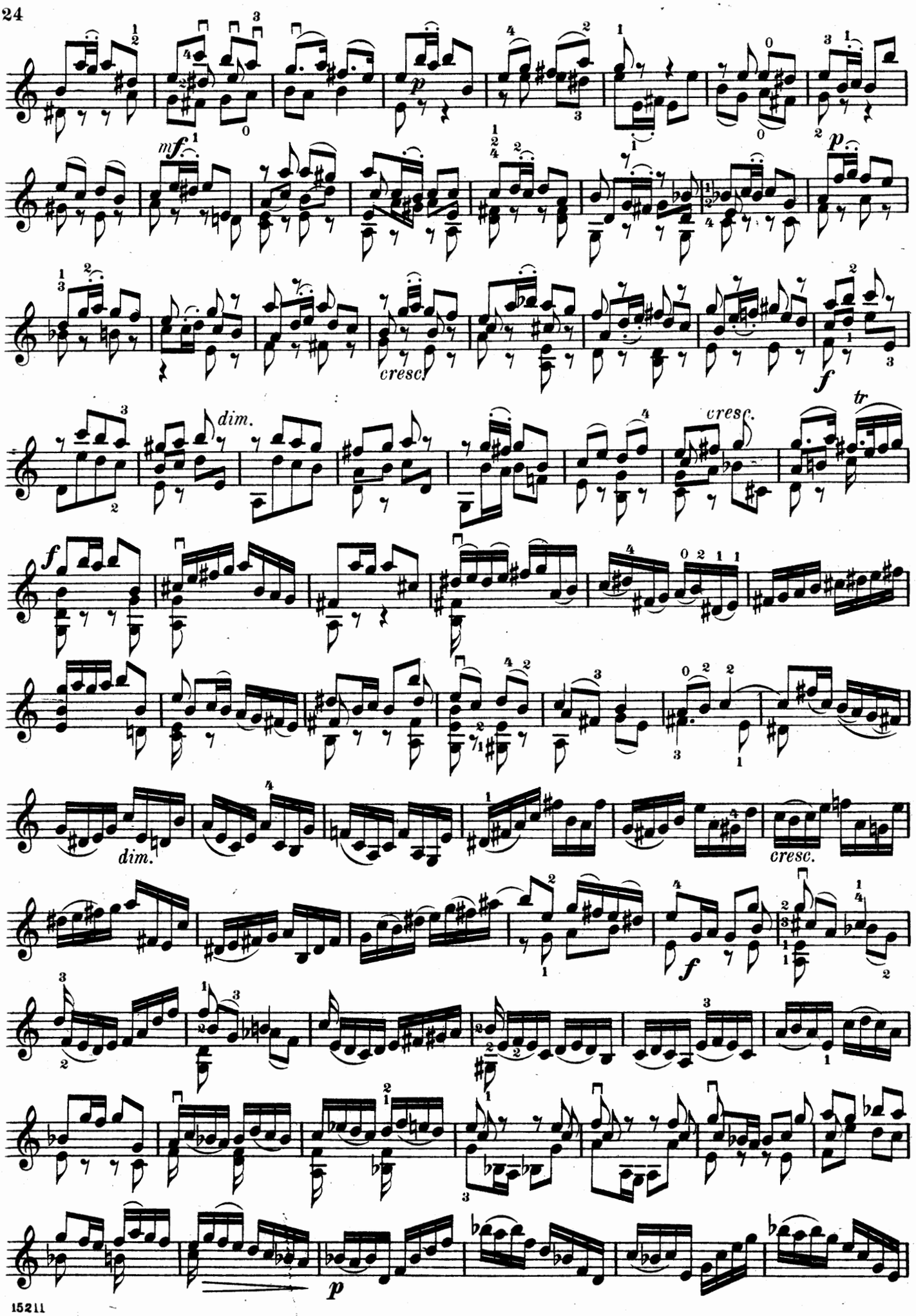

cresc.
cresc.
p
cresc.
cresc.
f
dim.
p
tr
cresc.
cresc.
f
tr
mf
tr
cresc.
f
ritard.
tr

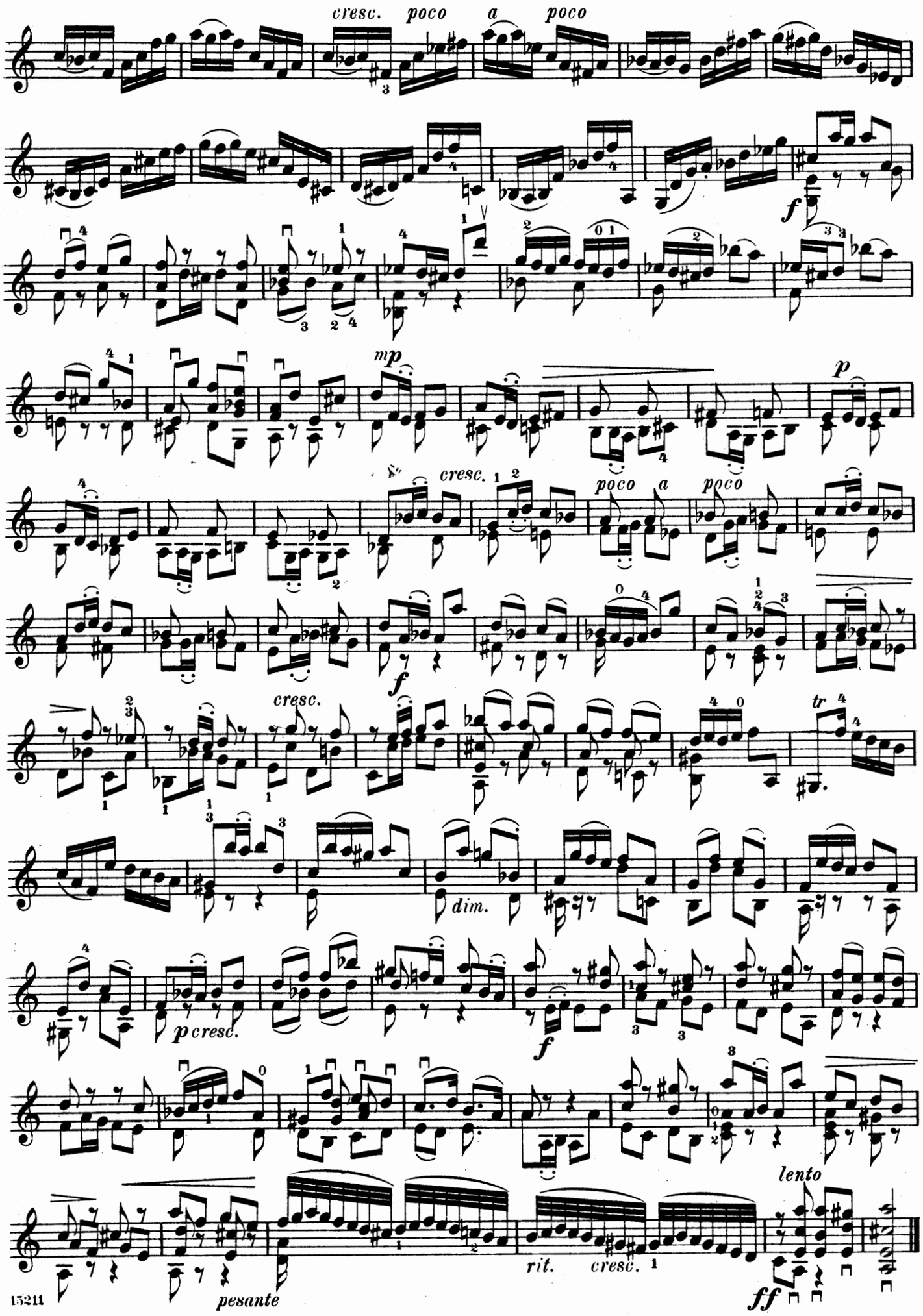
Fuga.

(♩ = 76)



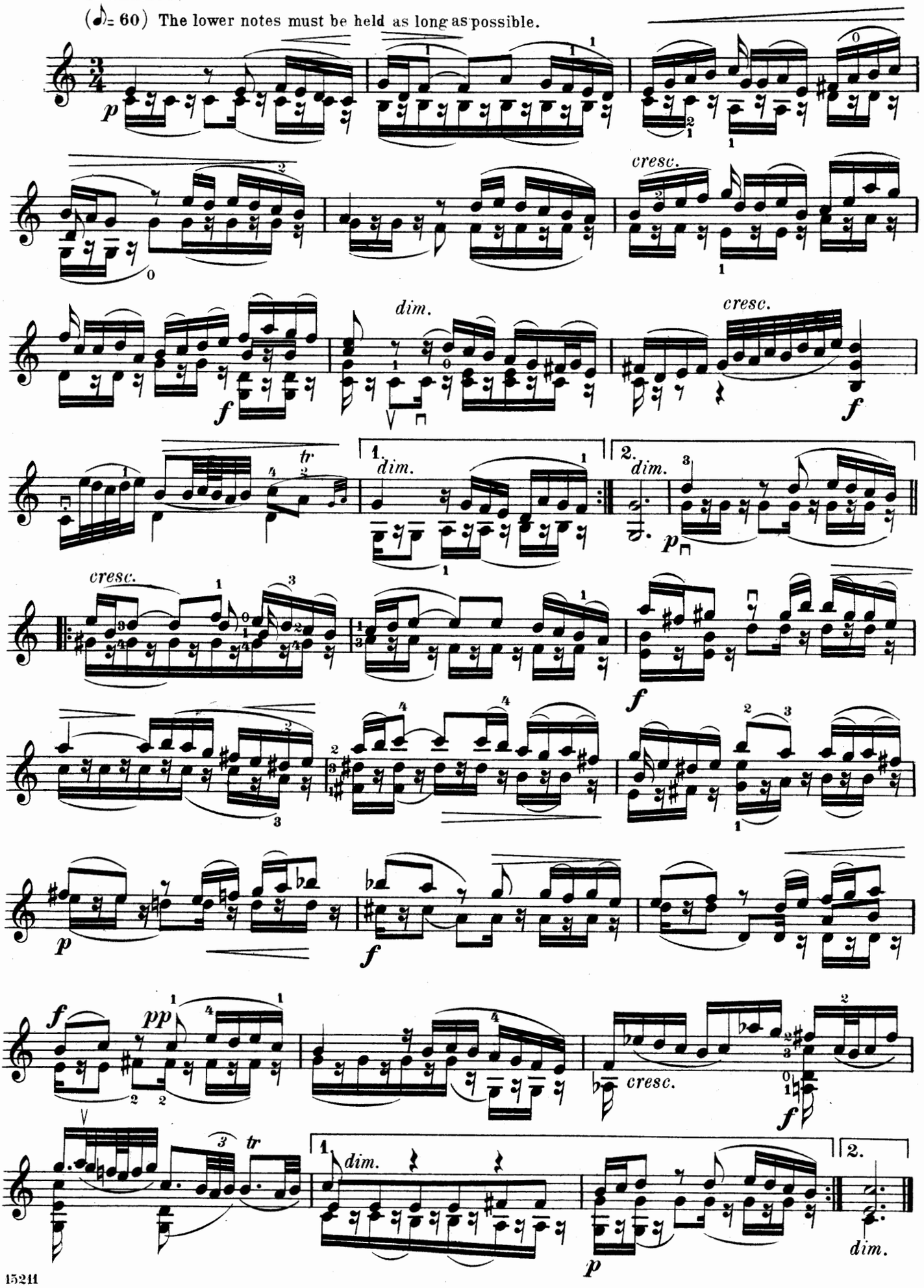

tr
p
f
ff
mf
cresc.
f
mf

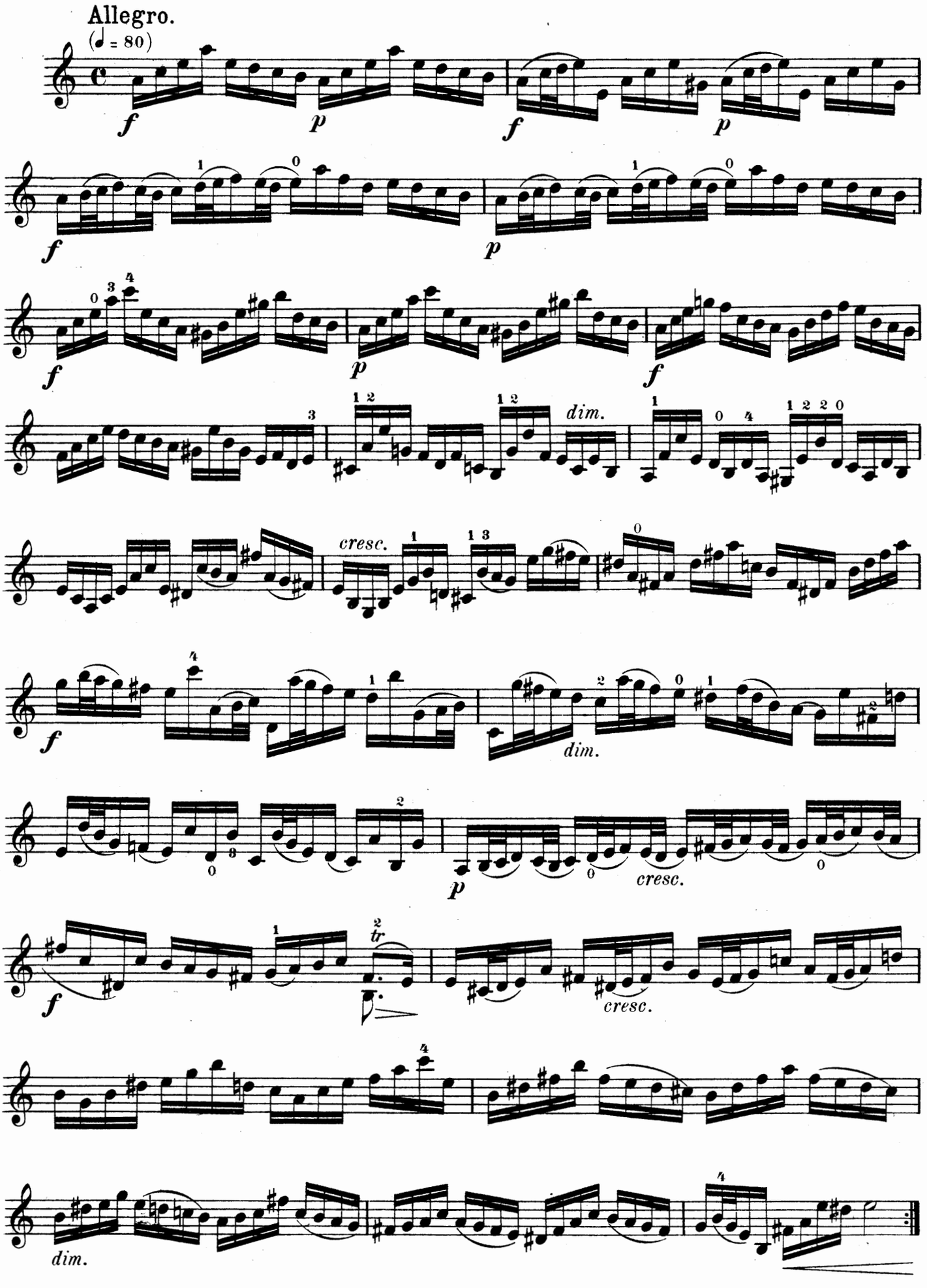

mf
p
cresc.
f
dim.
tr
cresc.
dim.
cresc.
f
p

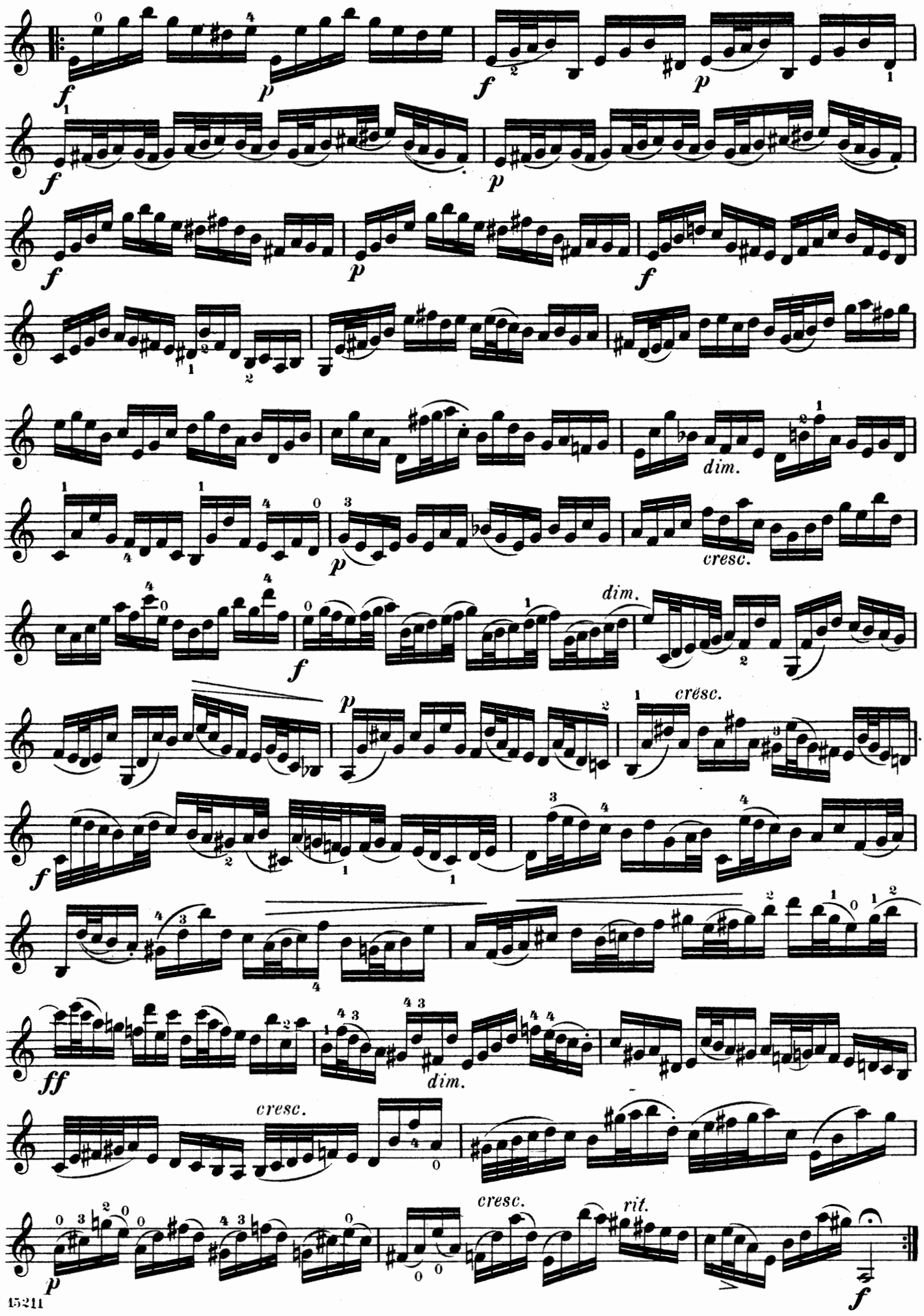

cresc. poco a poco
f
mp
p
cresc.
poco a poco
f
cresc.
tr
dim.
p cresc.
f
lento
rit. cresc.
ff
pesante

Andante.

(♪ = 60) The lower notes must be held as long as possible.



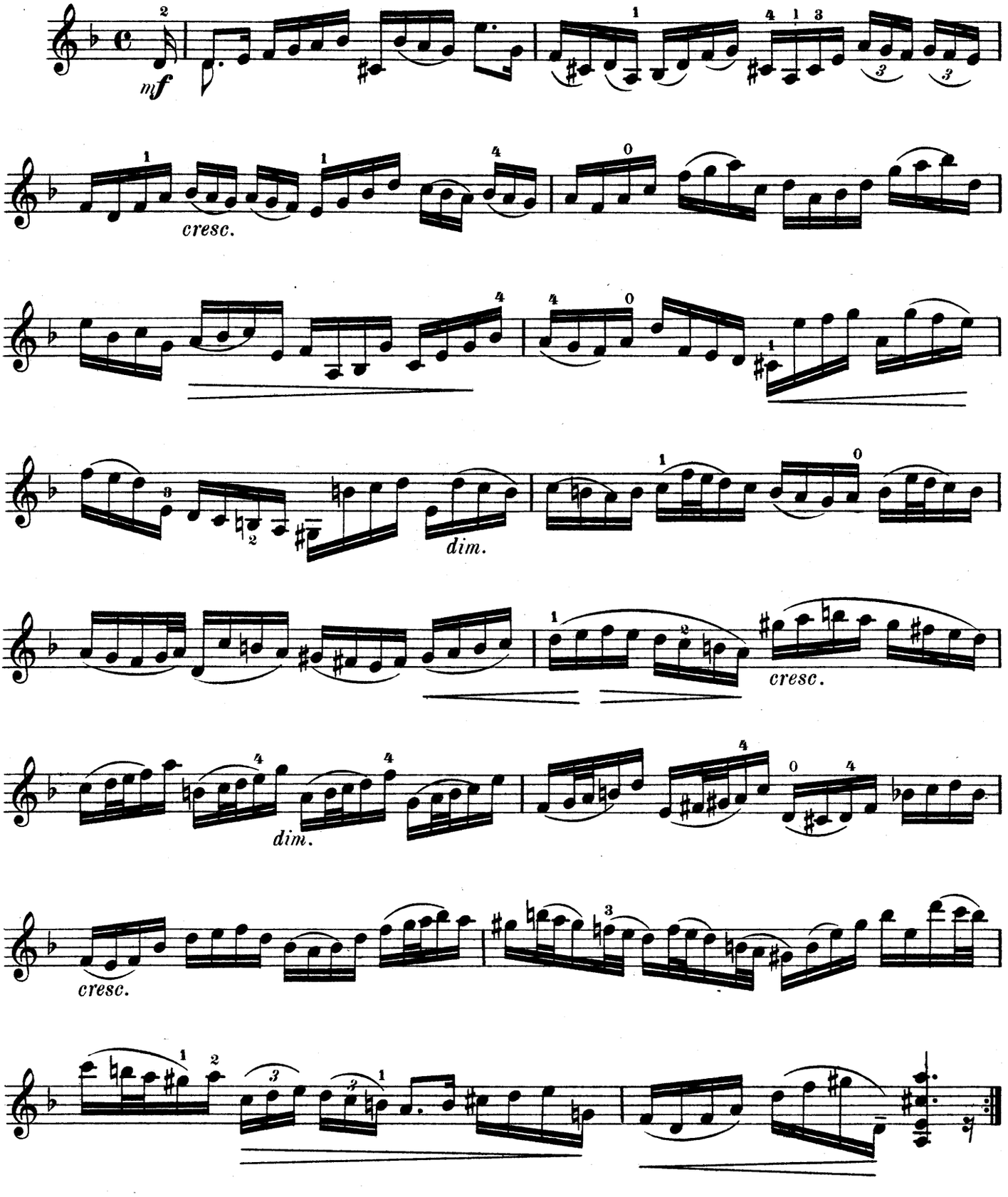

Allegro.
(♩ = 80)
f
p
f
p
f
p
f
p
f
dim.
cresc.
f
dim.
f
p
cresc.
f
cresc.
dim.

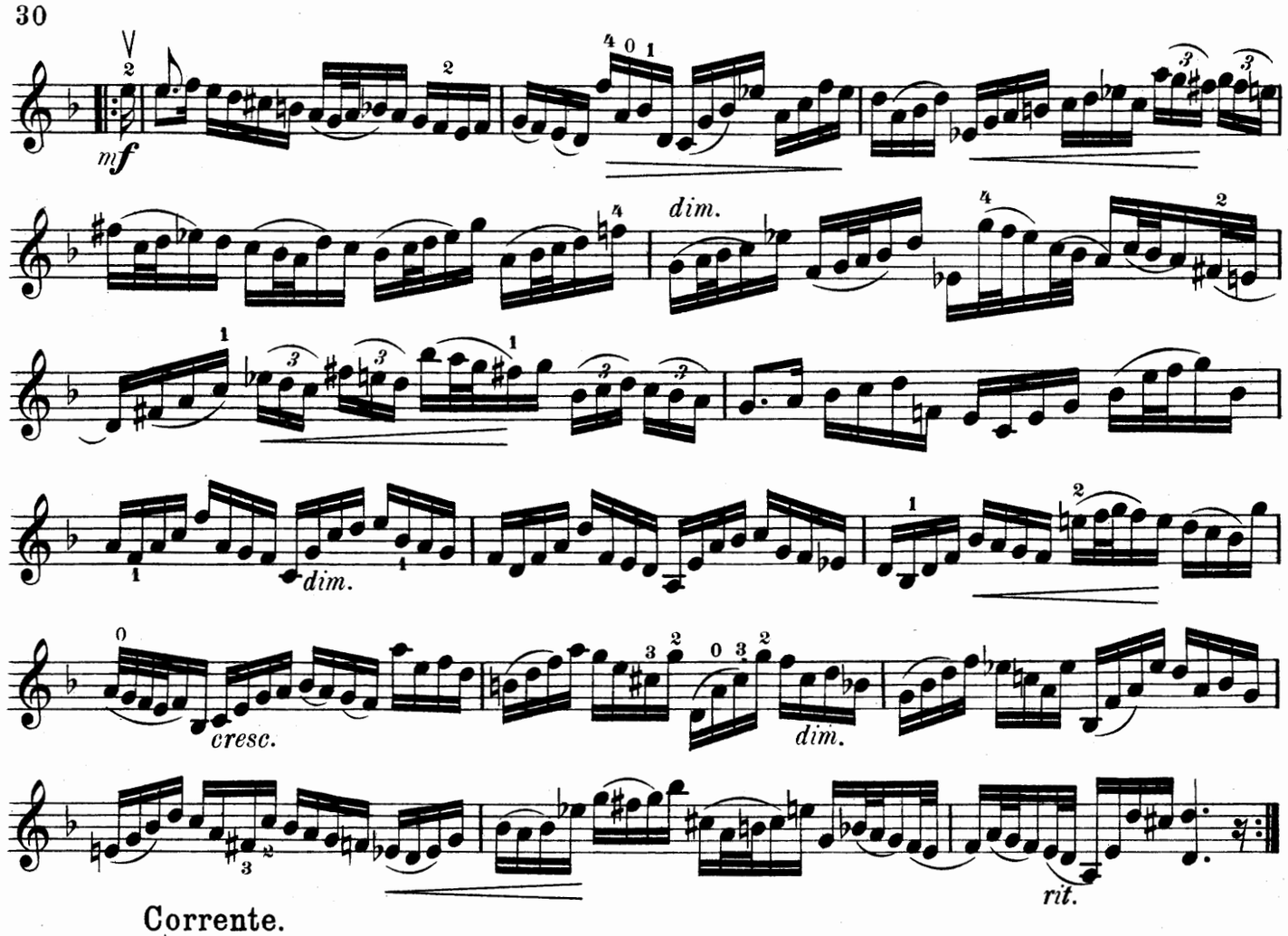

dim.
cresc.
dim.
cresc.
dim.
cresc.
rit.

SONATA IV.

Allemanda.

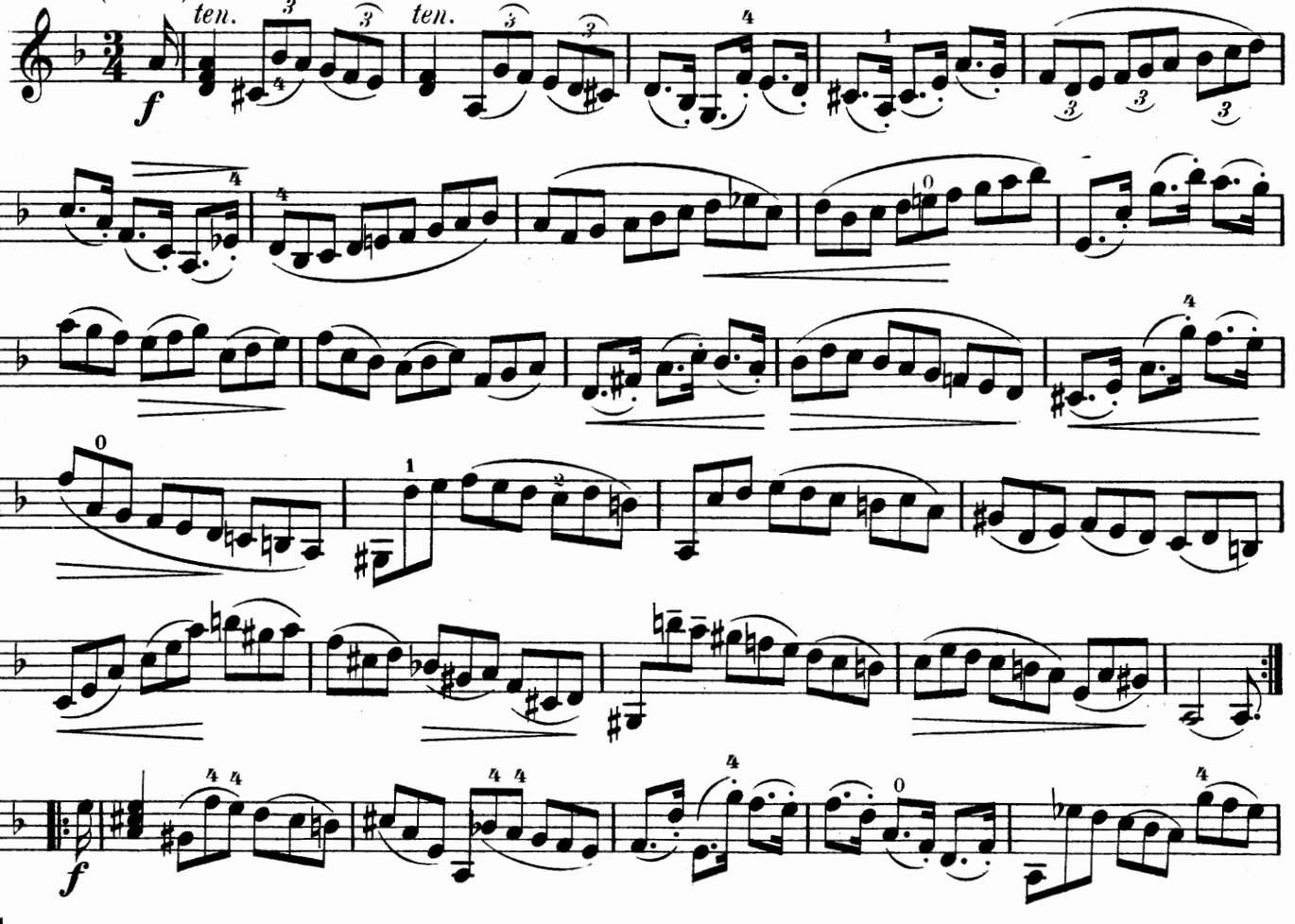
(M.M. ♩= 76)

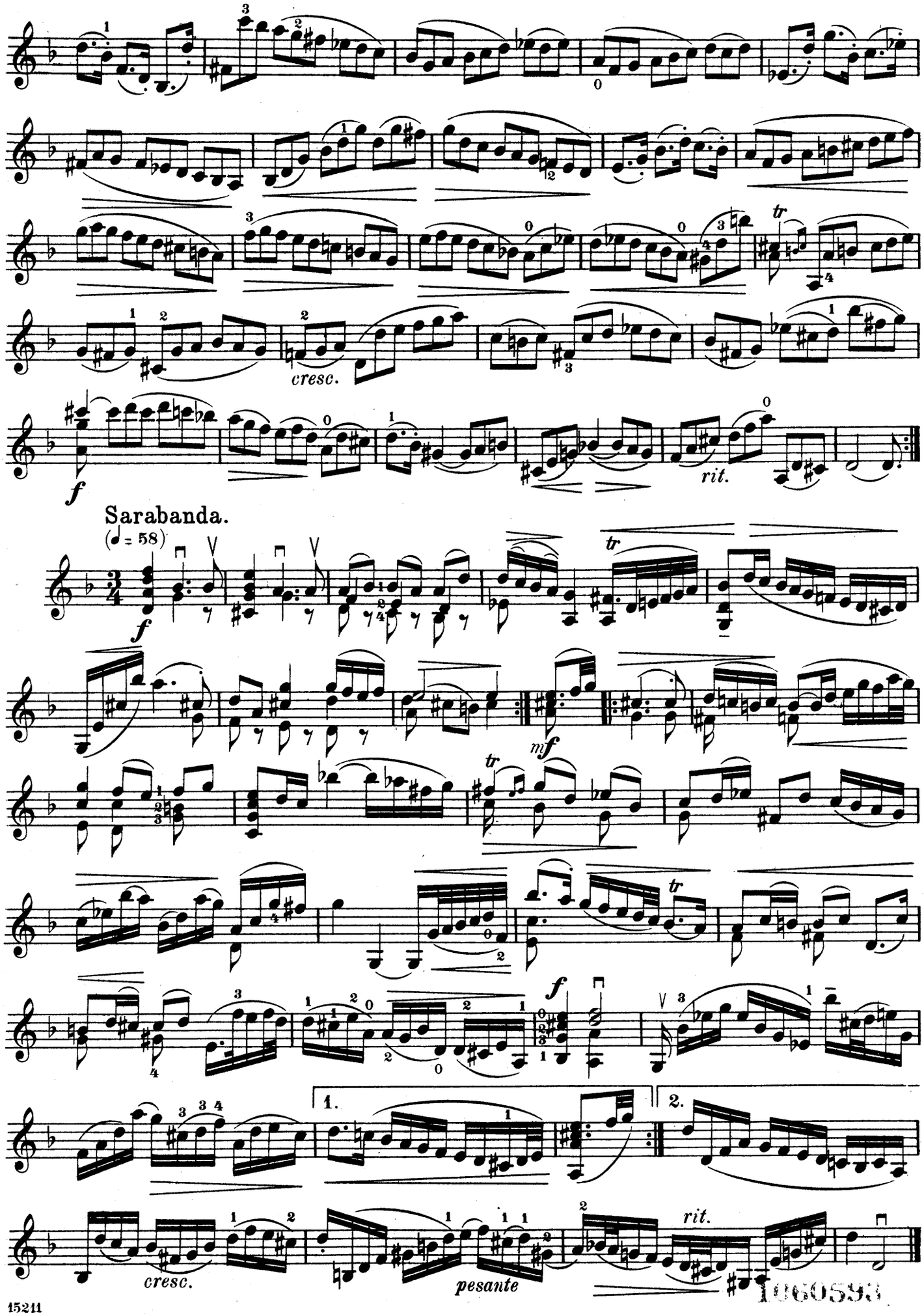




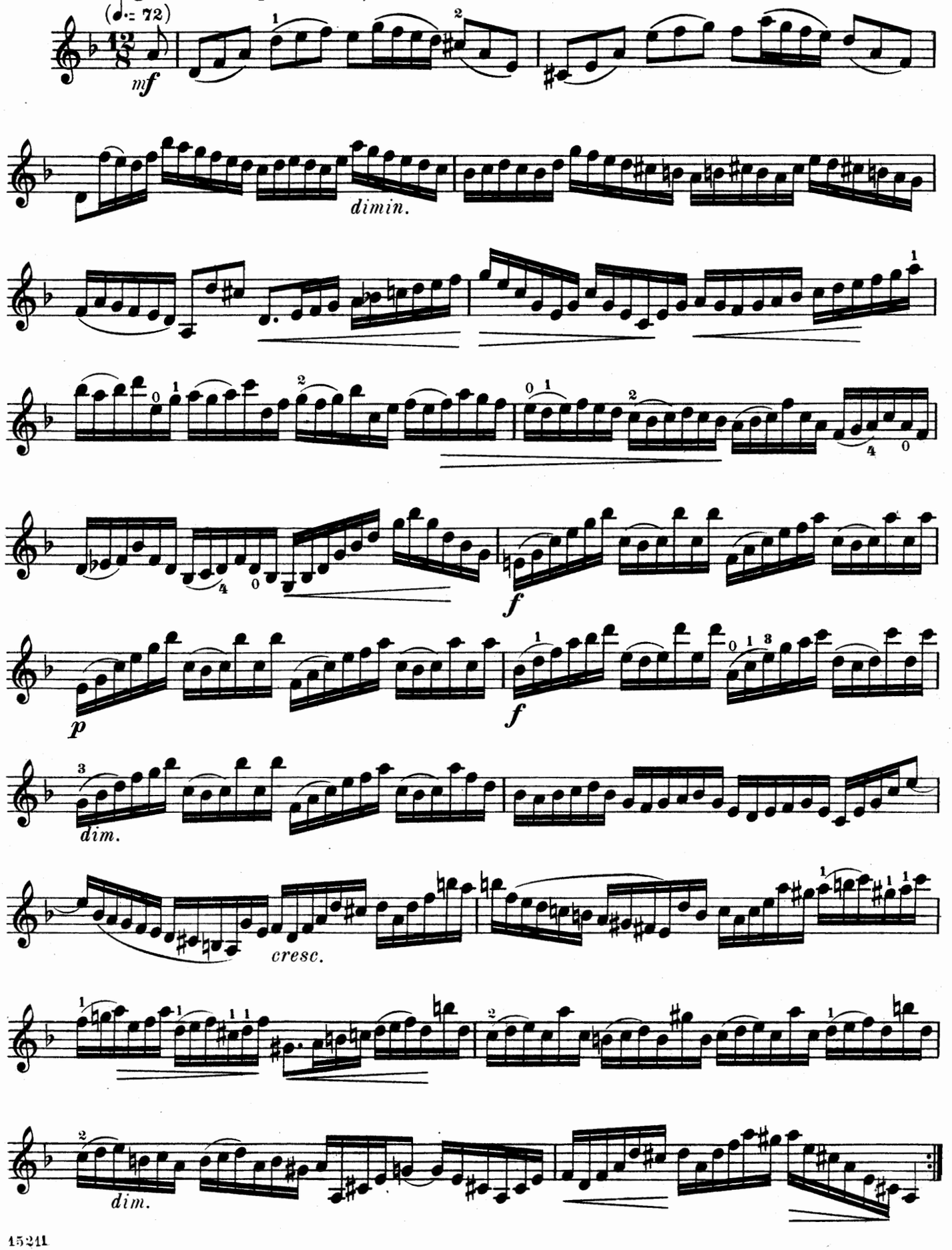
Corrente.

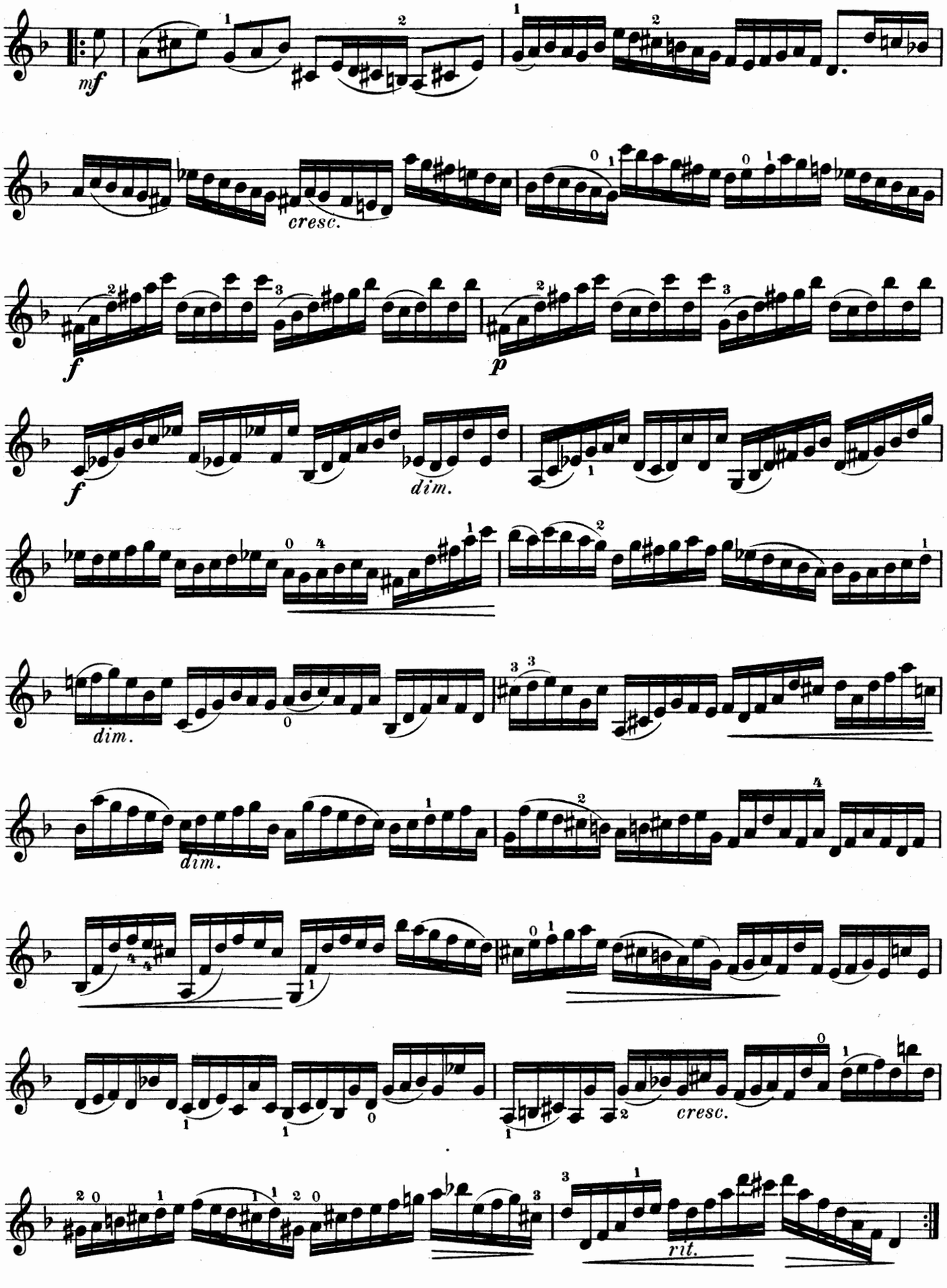
(♩ = 88)



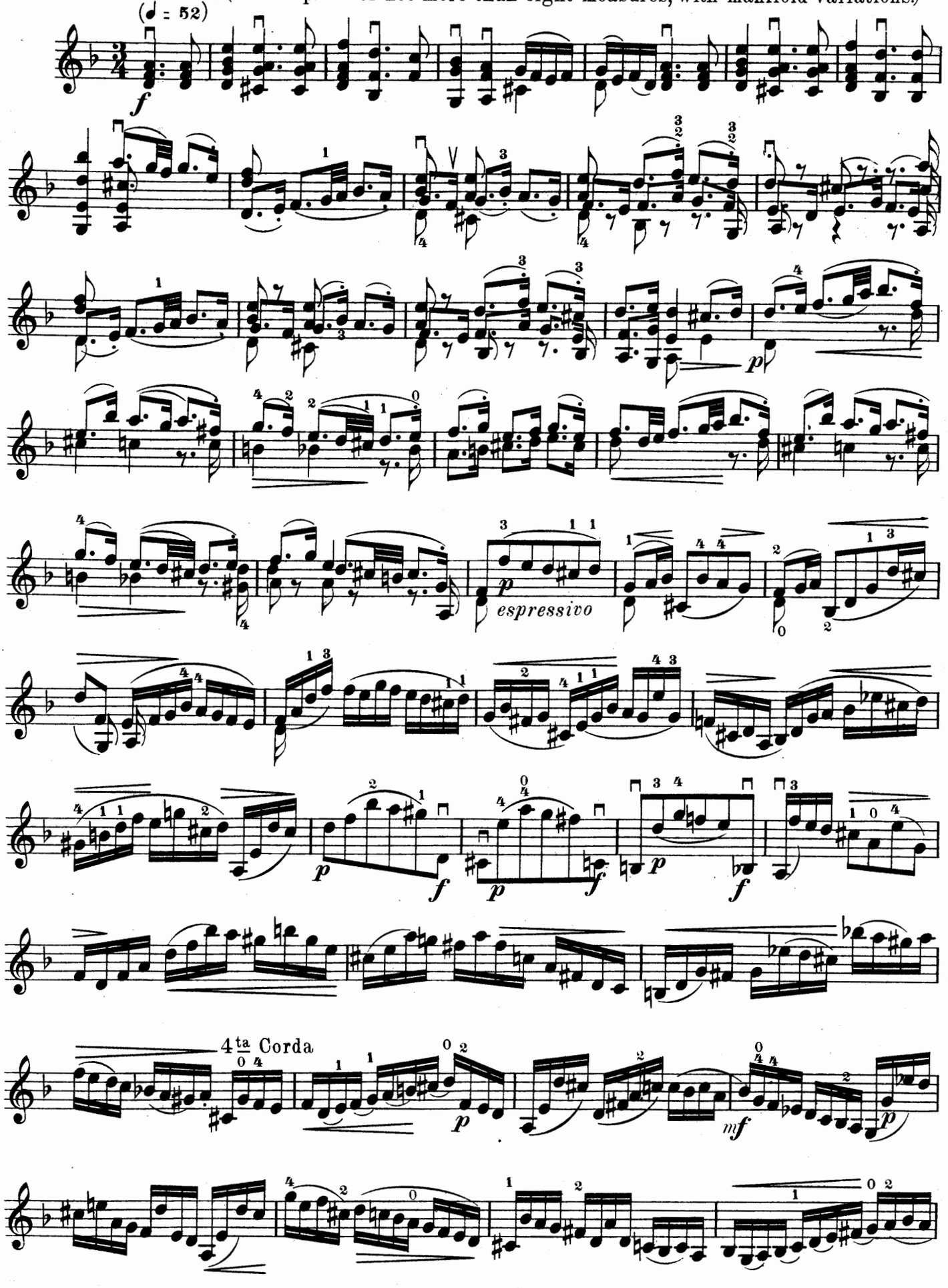

cresc.
rit.
Sarabanda.
(♩ = 58)
tr
mf
f
1.
2.
cresc.
pesante
rit.

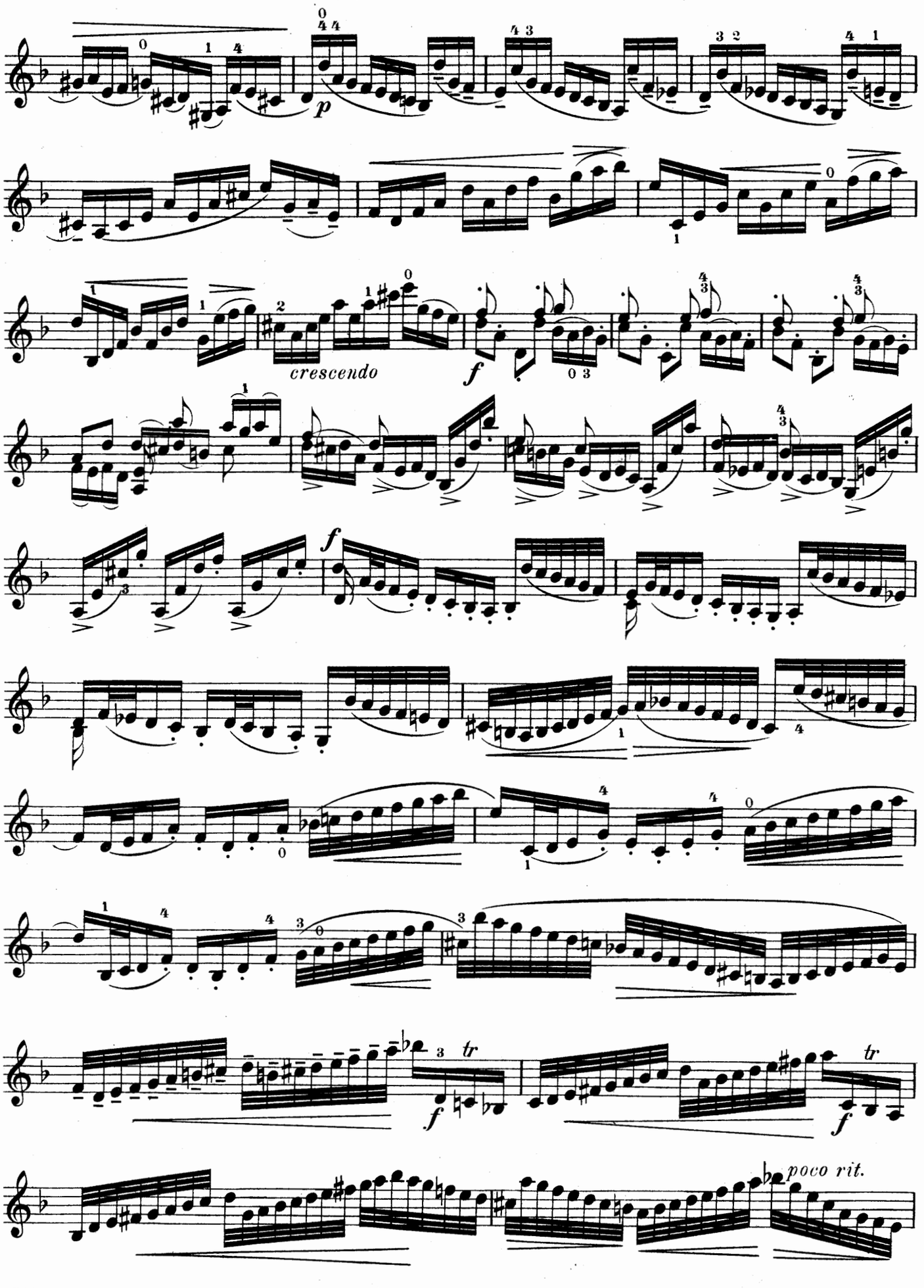
Giga. (An old quick dance).

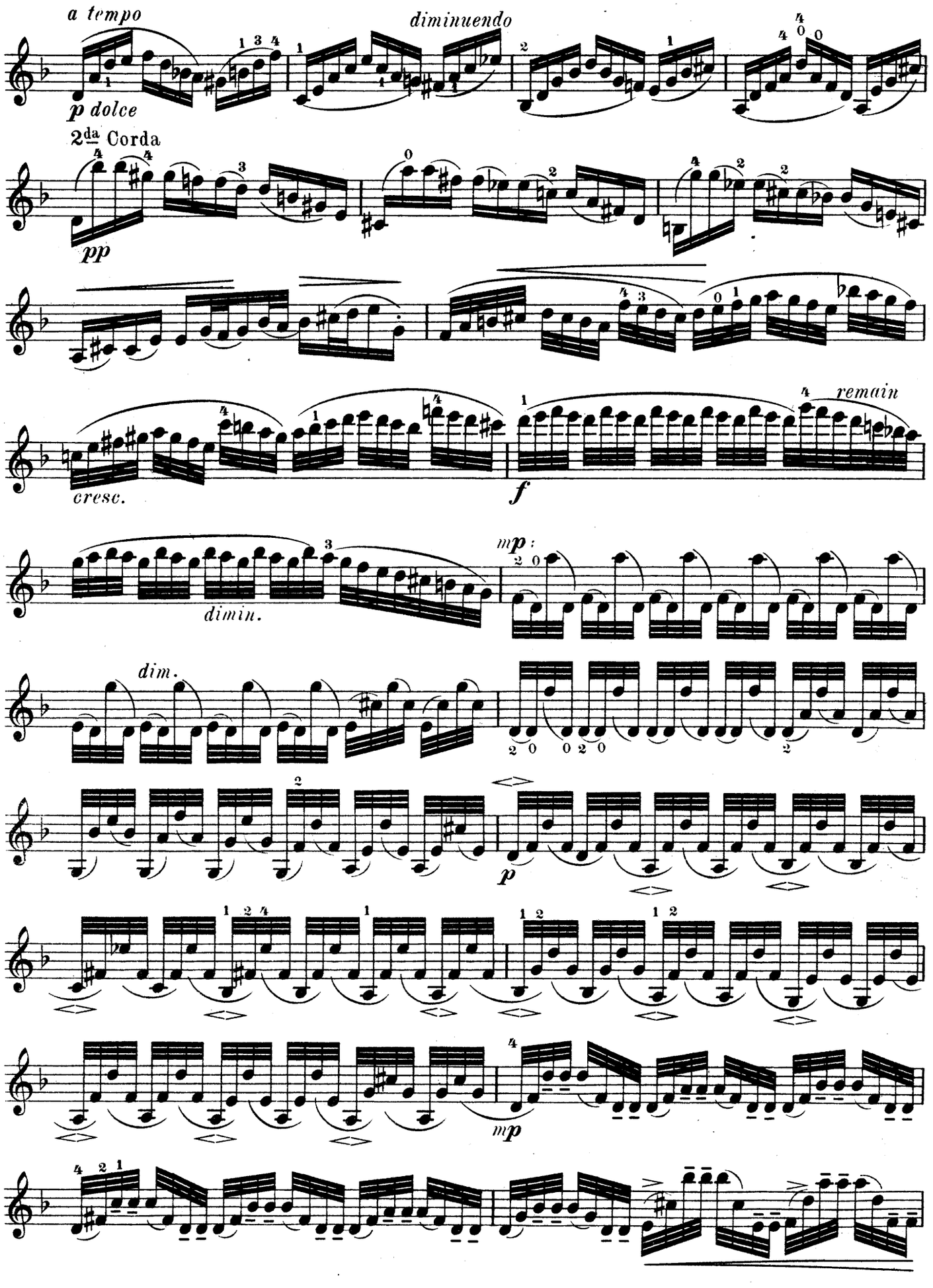


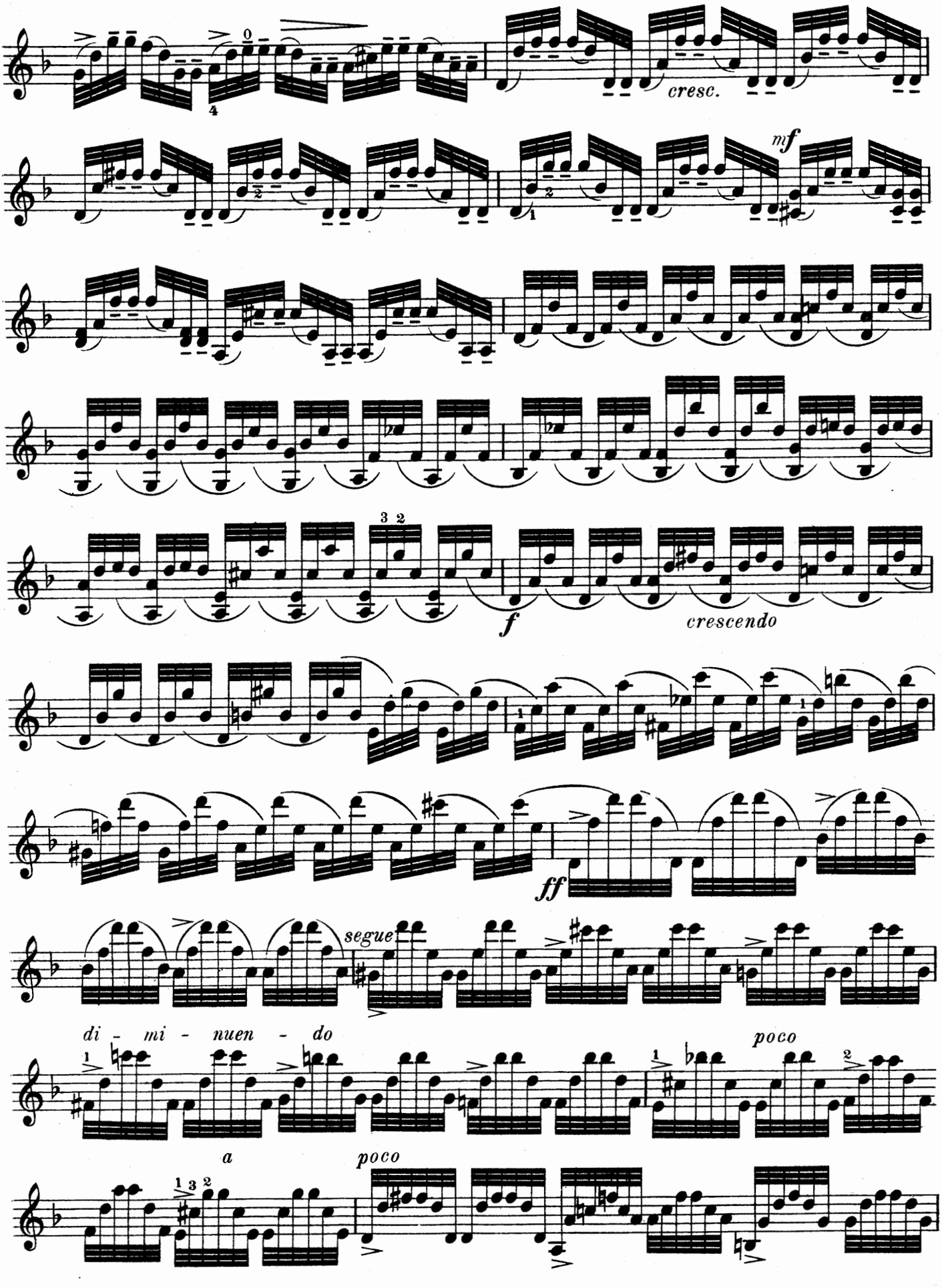

mf
cresc.
f
p
f
dim.
dim.
dim.
cresc.
rit.

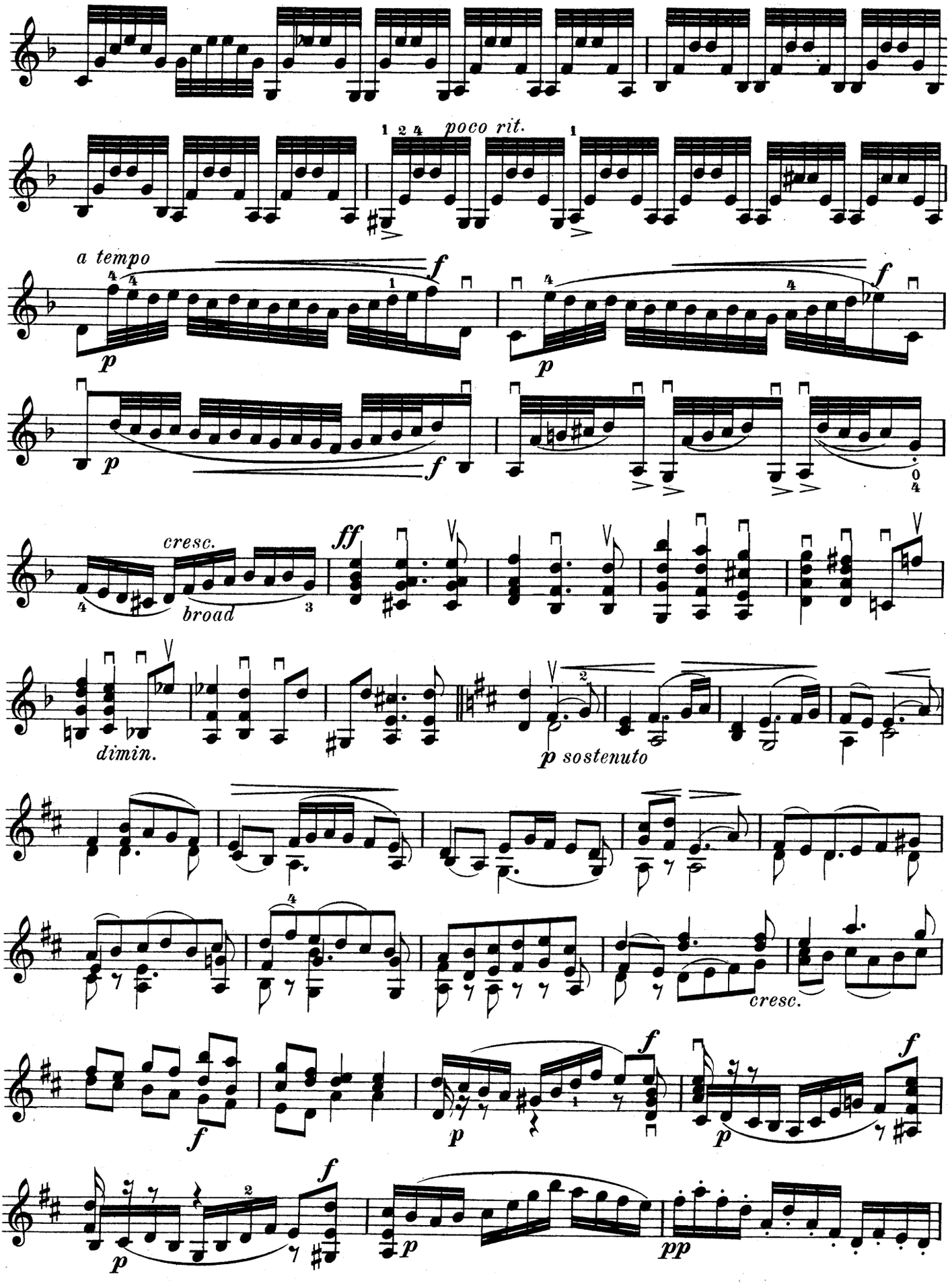
Ciaccona. (A slow piece of not more than eight measures, with manifold variations.)

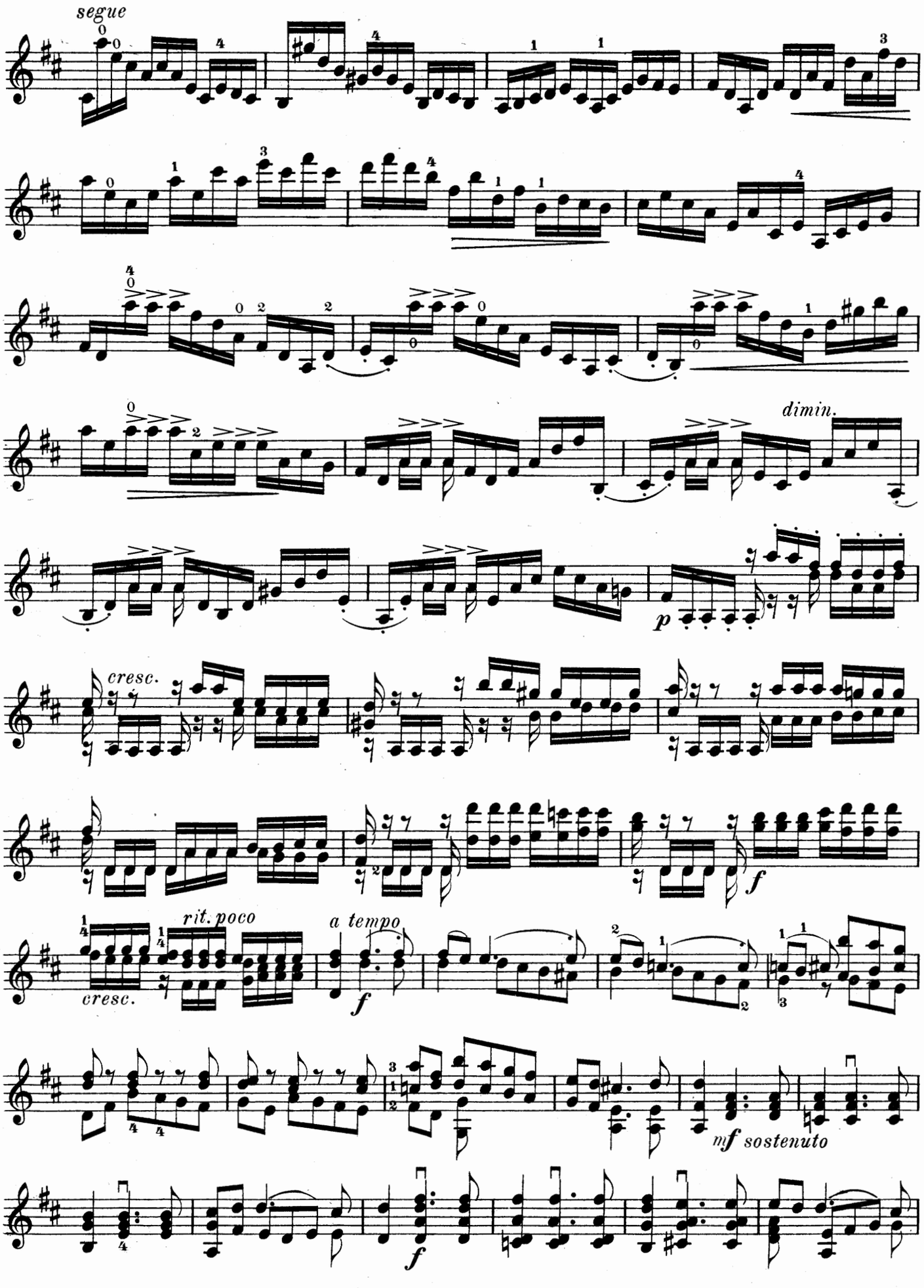


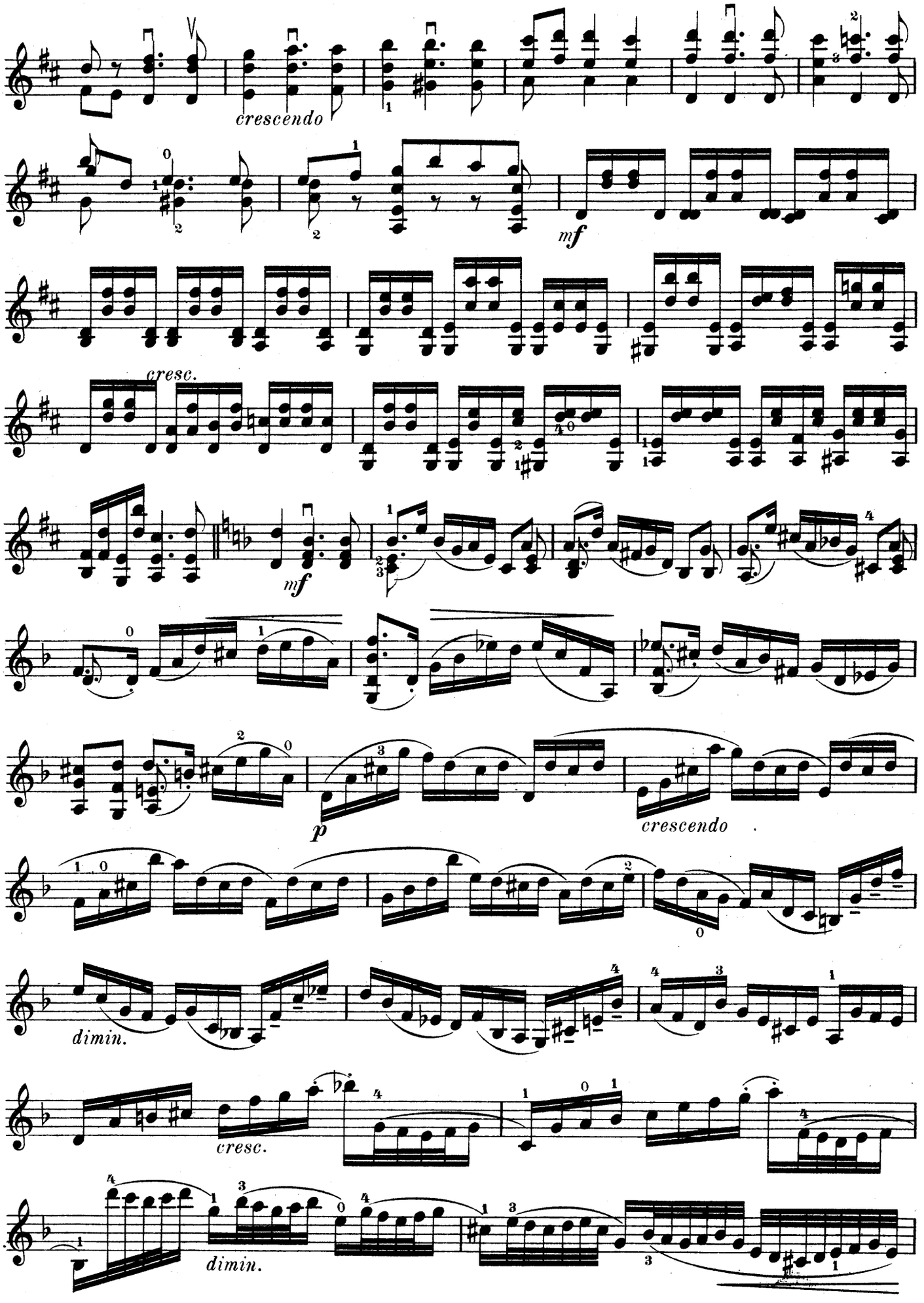

p
crescendo
f
f
f
tr
f
tr
poco rit.

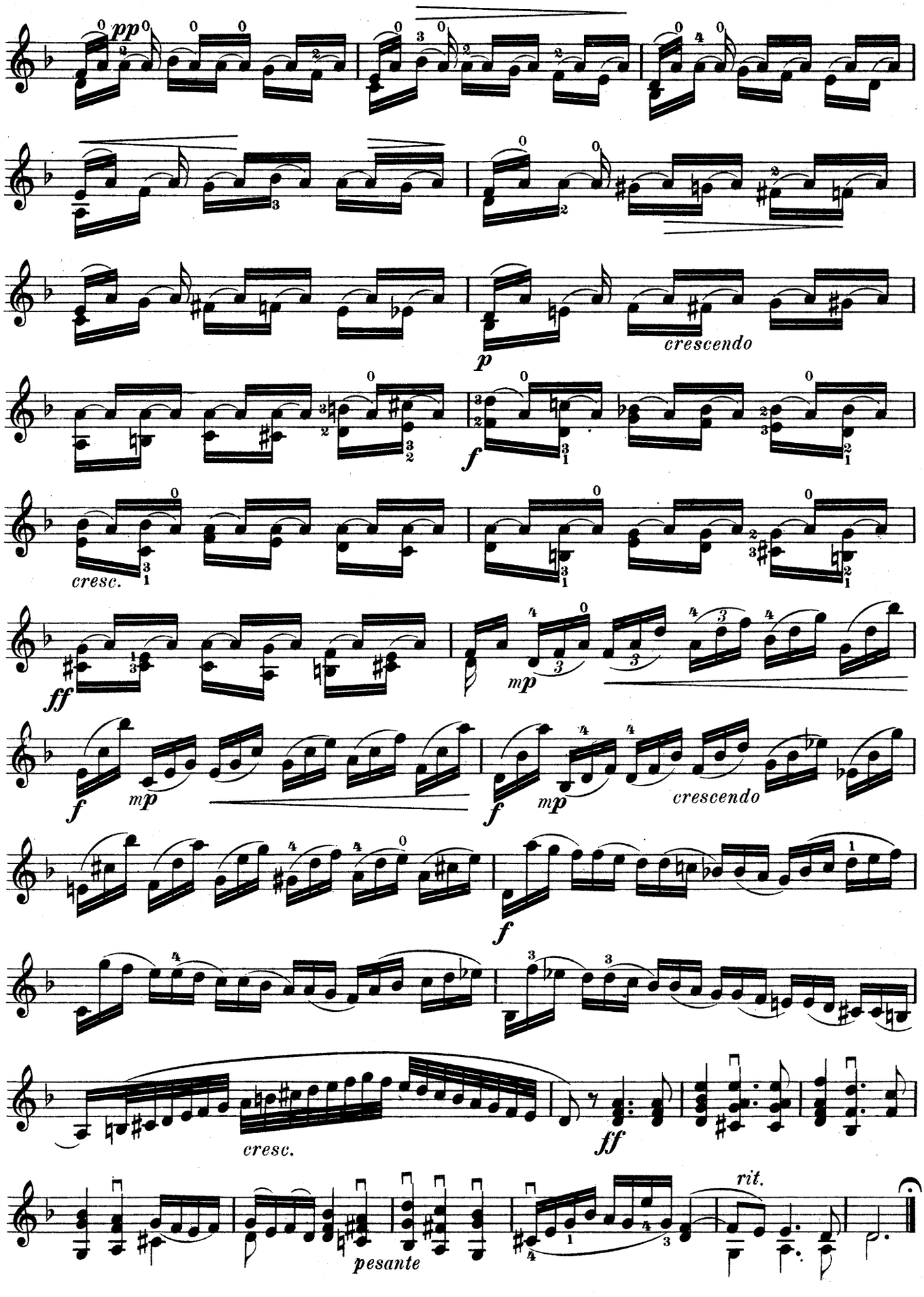

a tempo
diminuendo
p dolce
2da Corda
pp
cresc.
f
remain
dimin.
mp
dim.
p
mp


cresc.
mf
f
crescendo
ff
segue
di - mi - nuen - do
poco
a
poco


poco rit.
a tempo
cresc.
broad
dimin.
p sostenuto
cresc.


segue
dimin.
p
cresc.
f
rit. poco
a tempo
cresc.
f
mf sostenuto
f

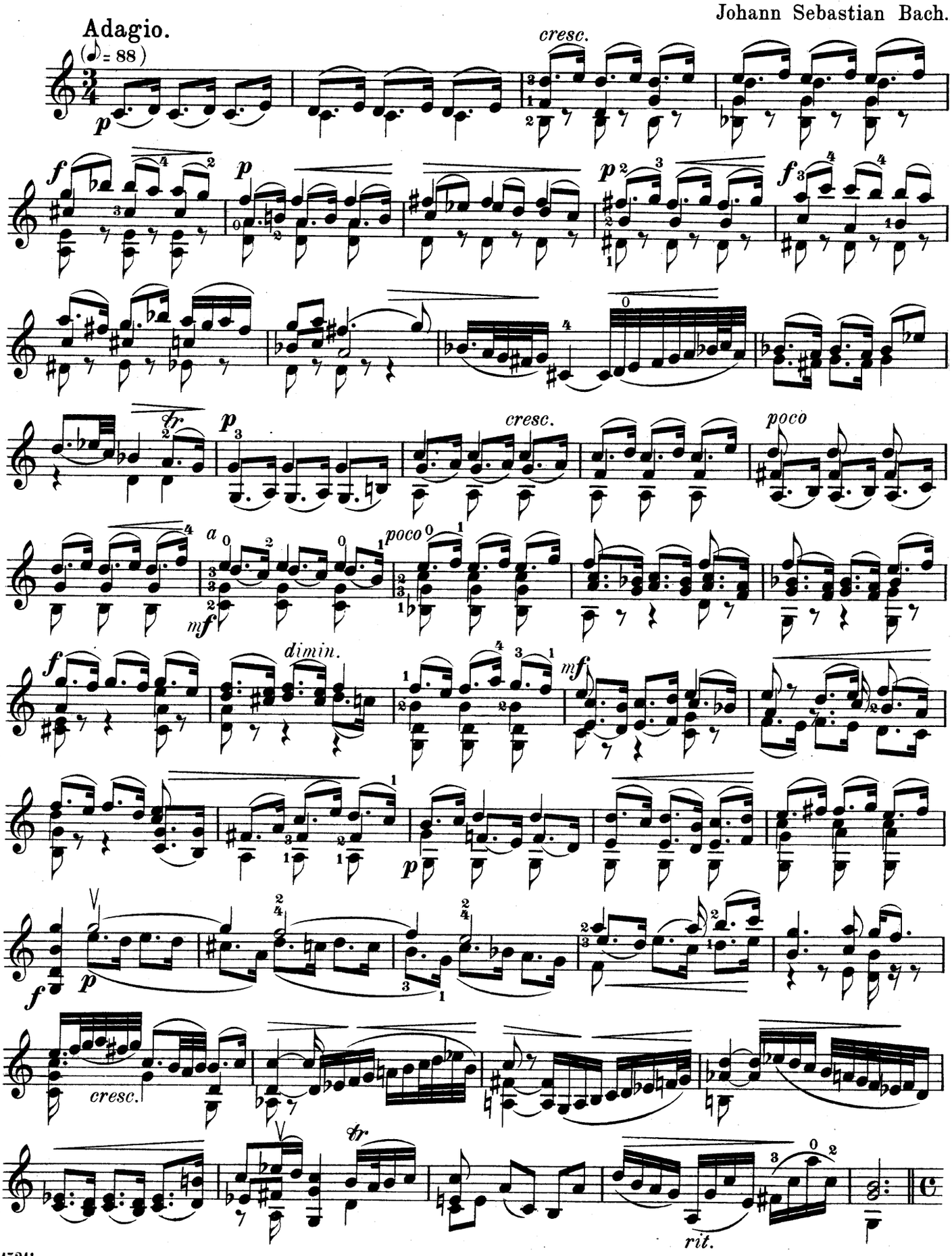

crescendo
mf
cresc.
mf
p
crescendo
dimin.
cresc.
dimin.


pp
p
crescendo
f
cresc.
ff
mp
f
mp
crescendo
f
cresc.
ff
pesante
rit.

Edited and fingered by
Eduard Herrmann.

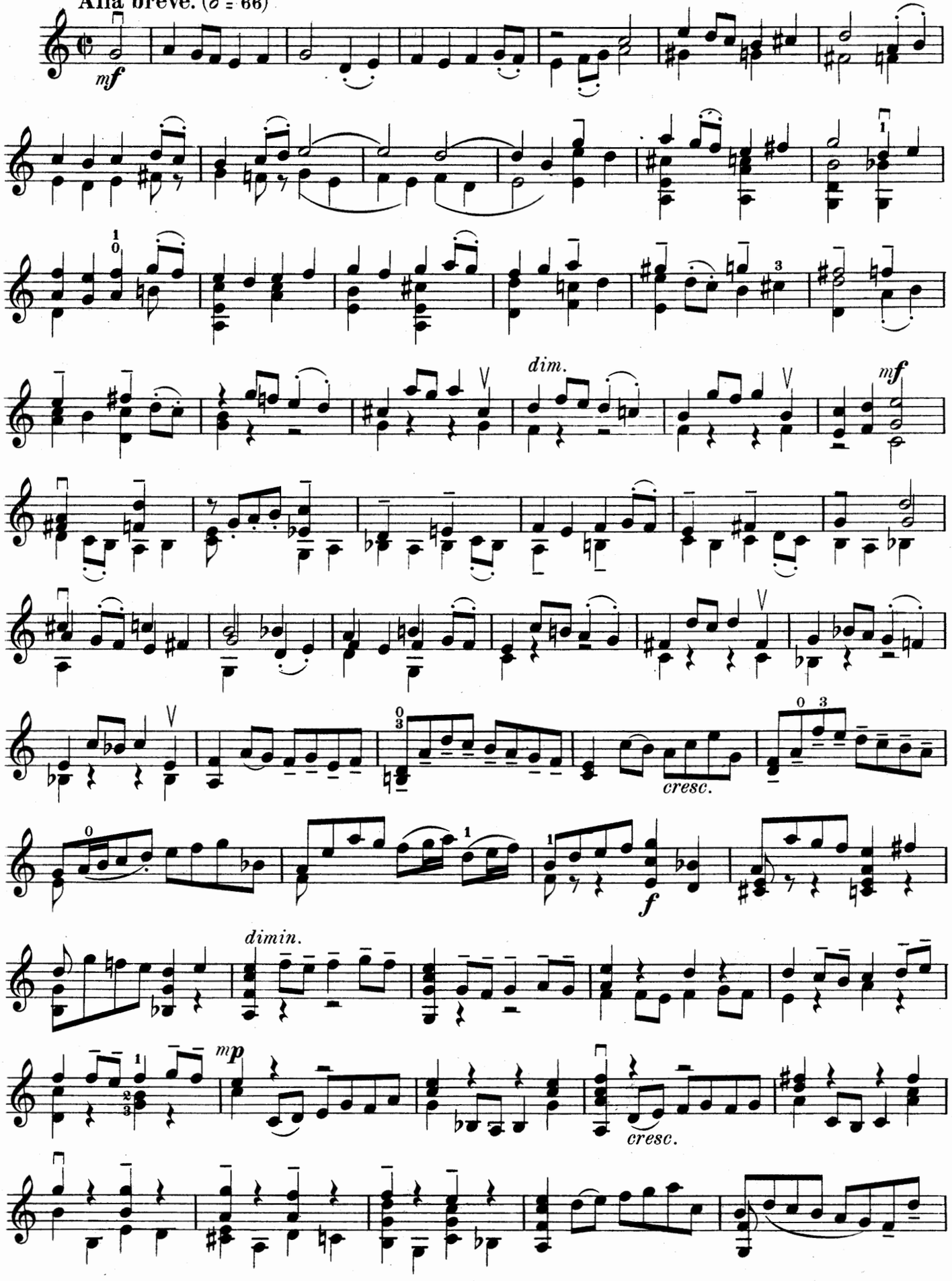
SONATA V.

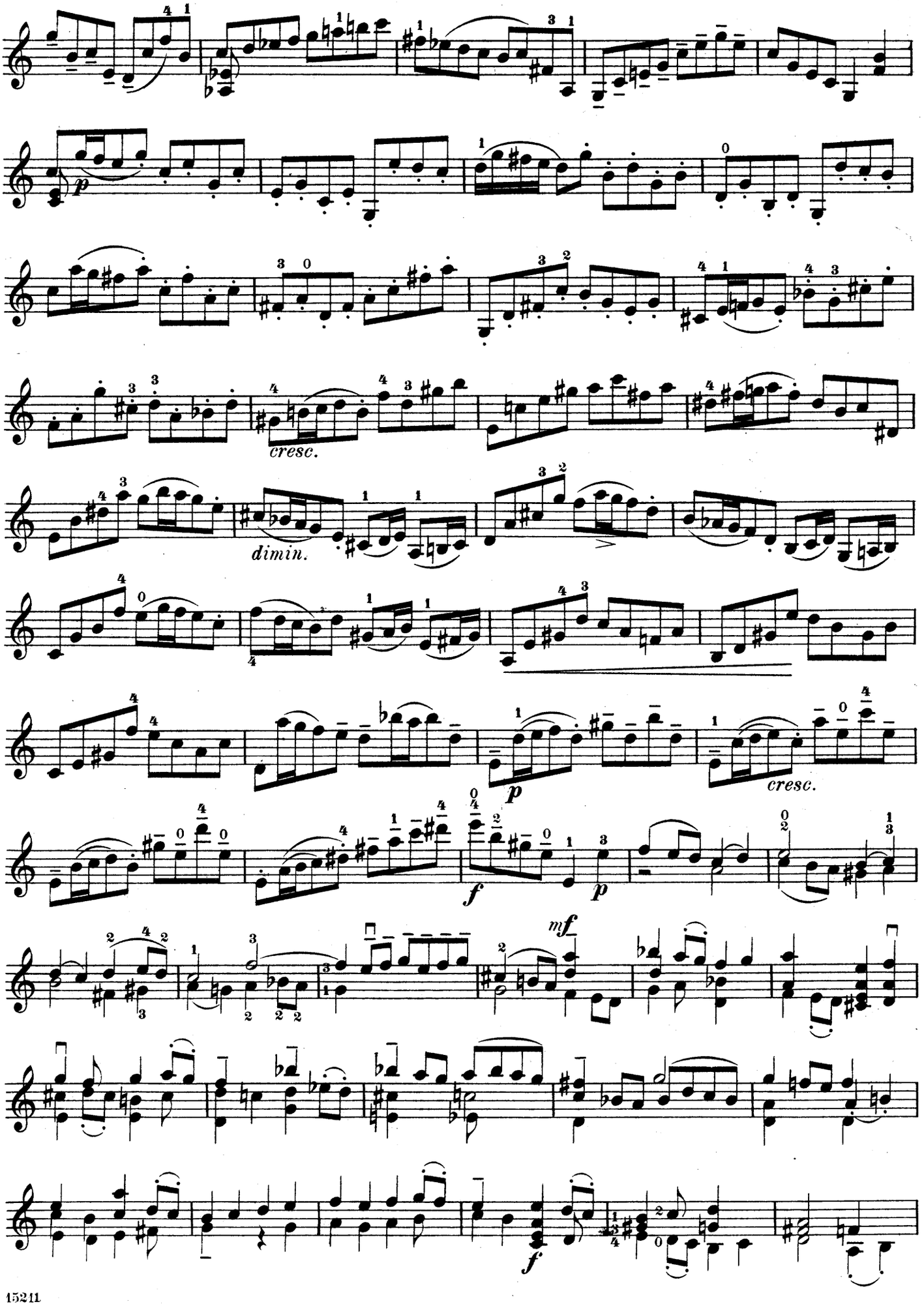
Johann Sebastian Bach.

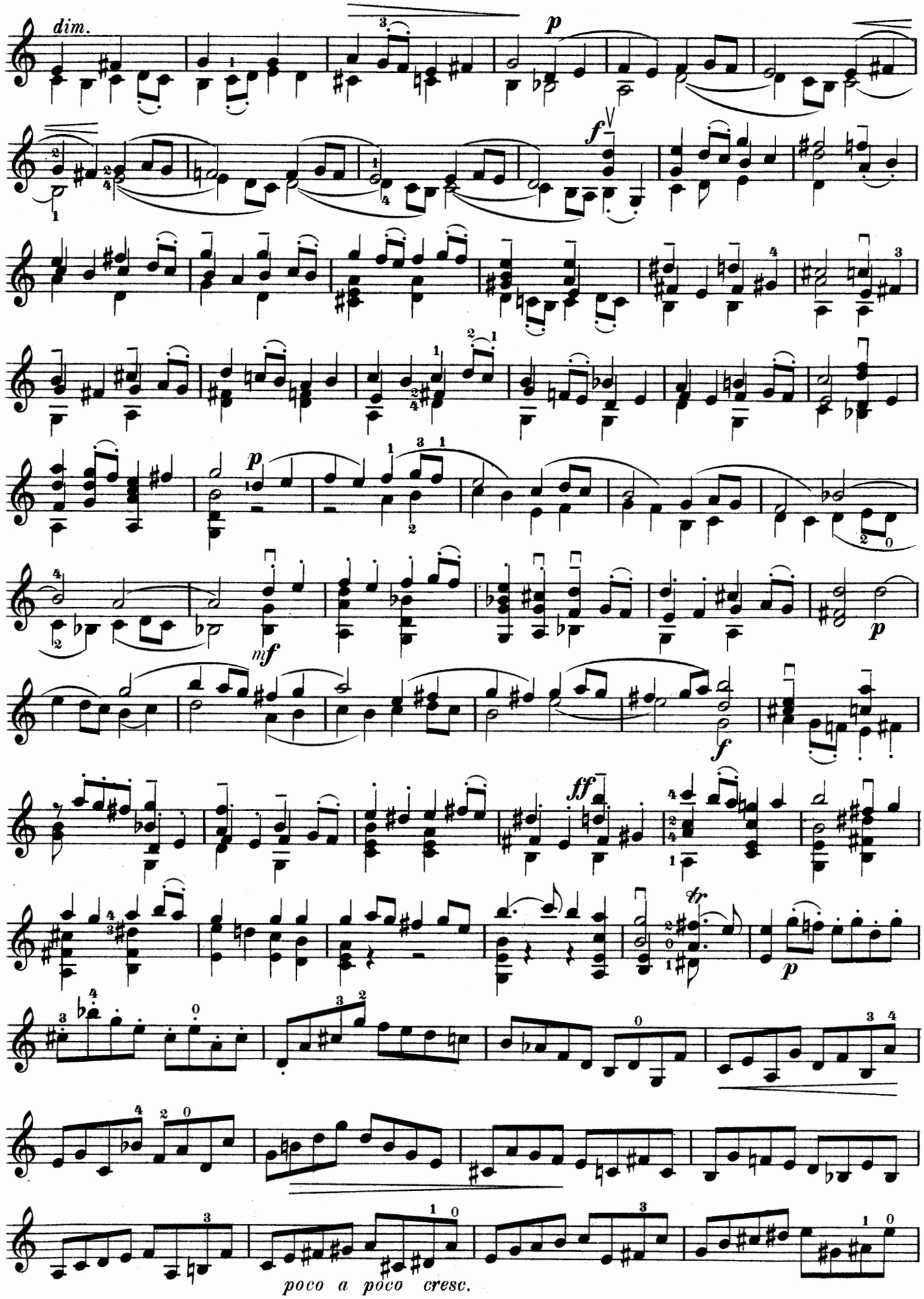


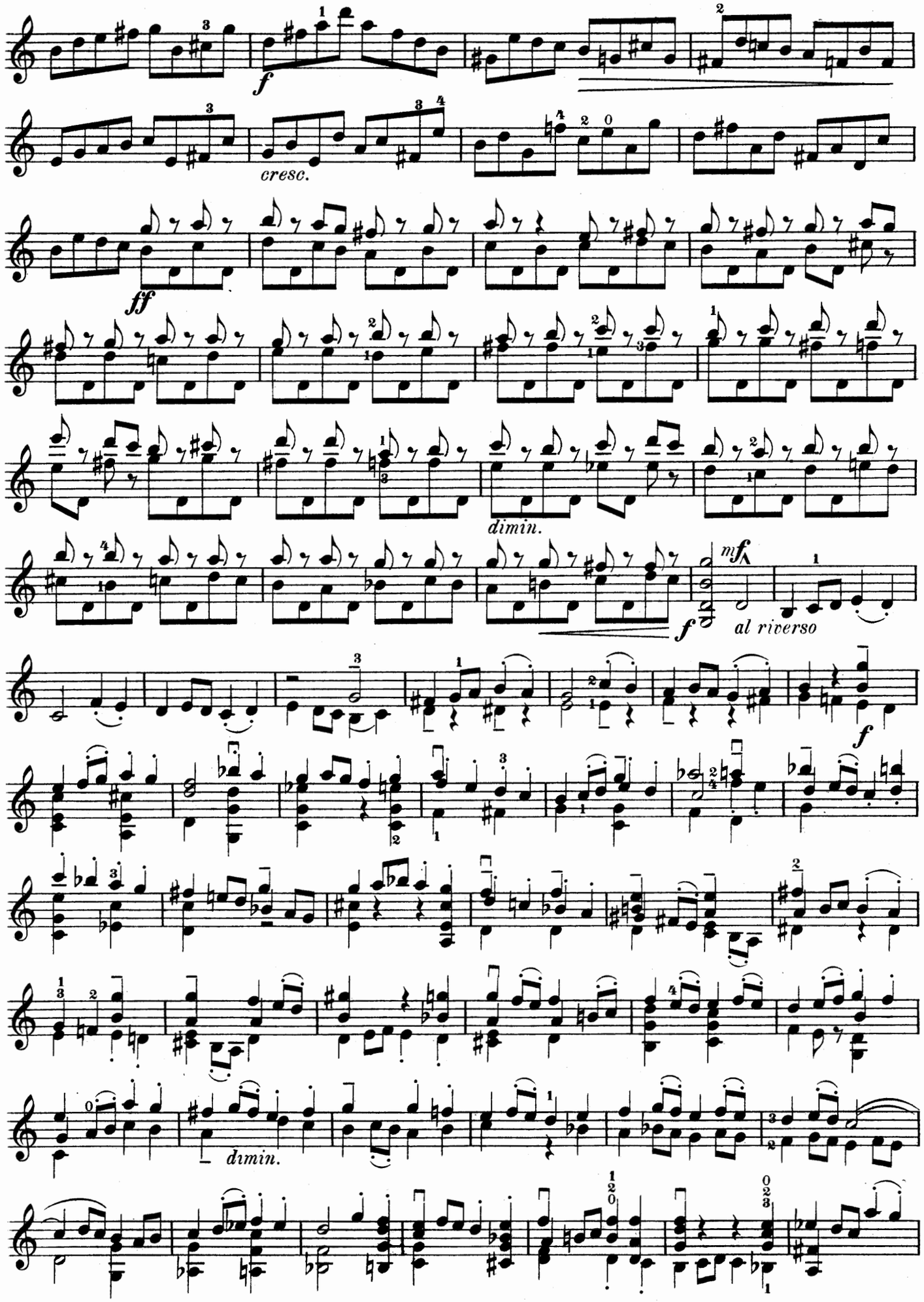
Copyright, 1900, by G. Schirmer.

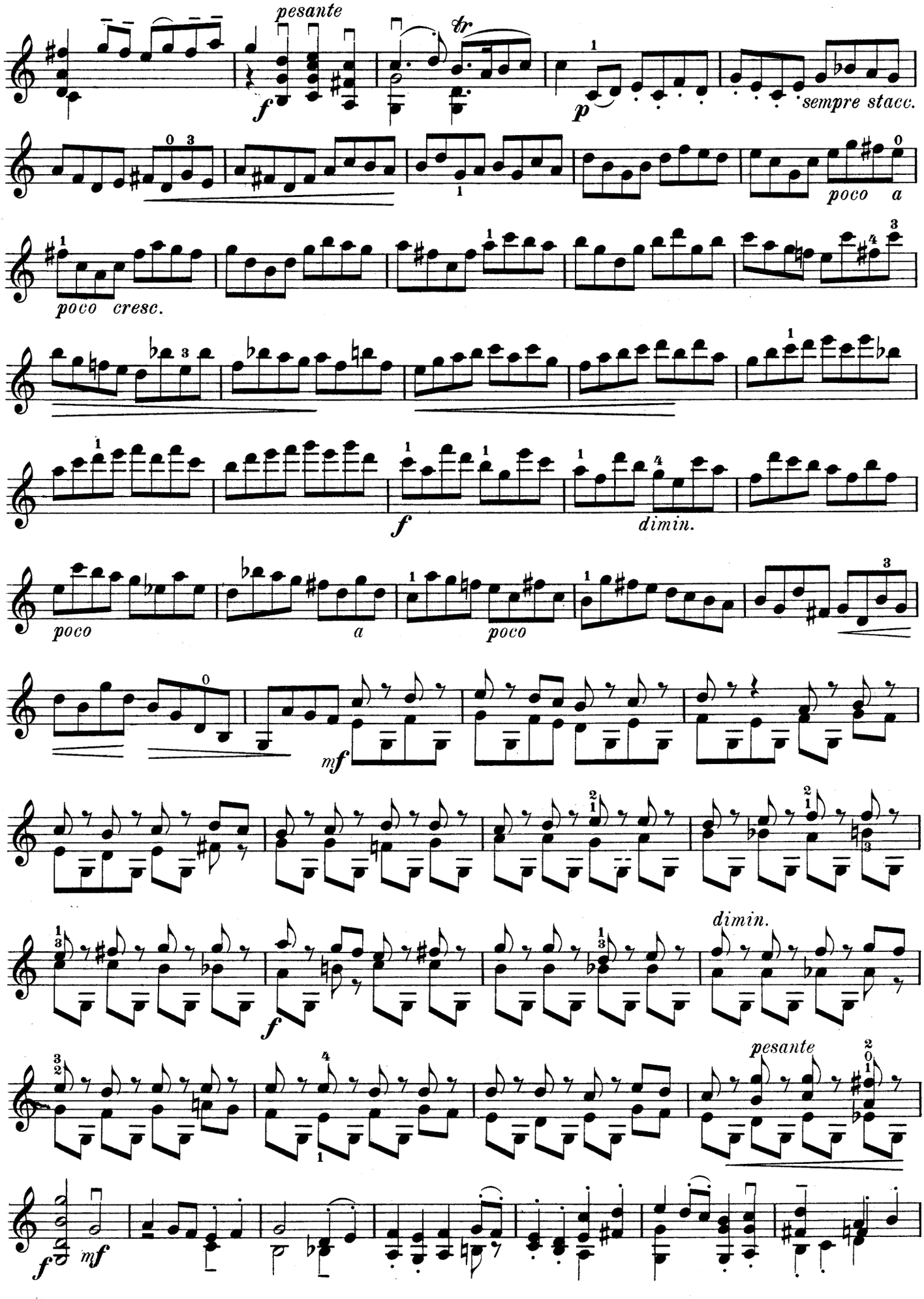
Fuga.
Alla breve. (𝅗𝅥 = 66)

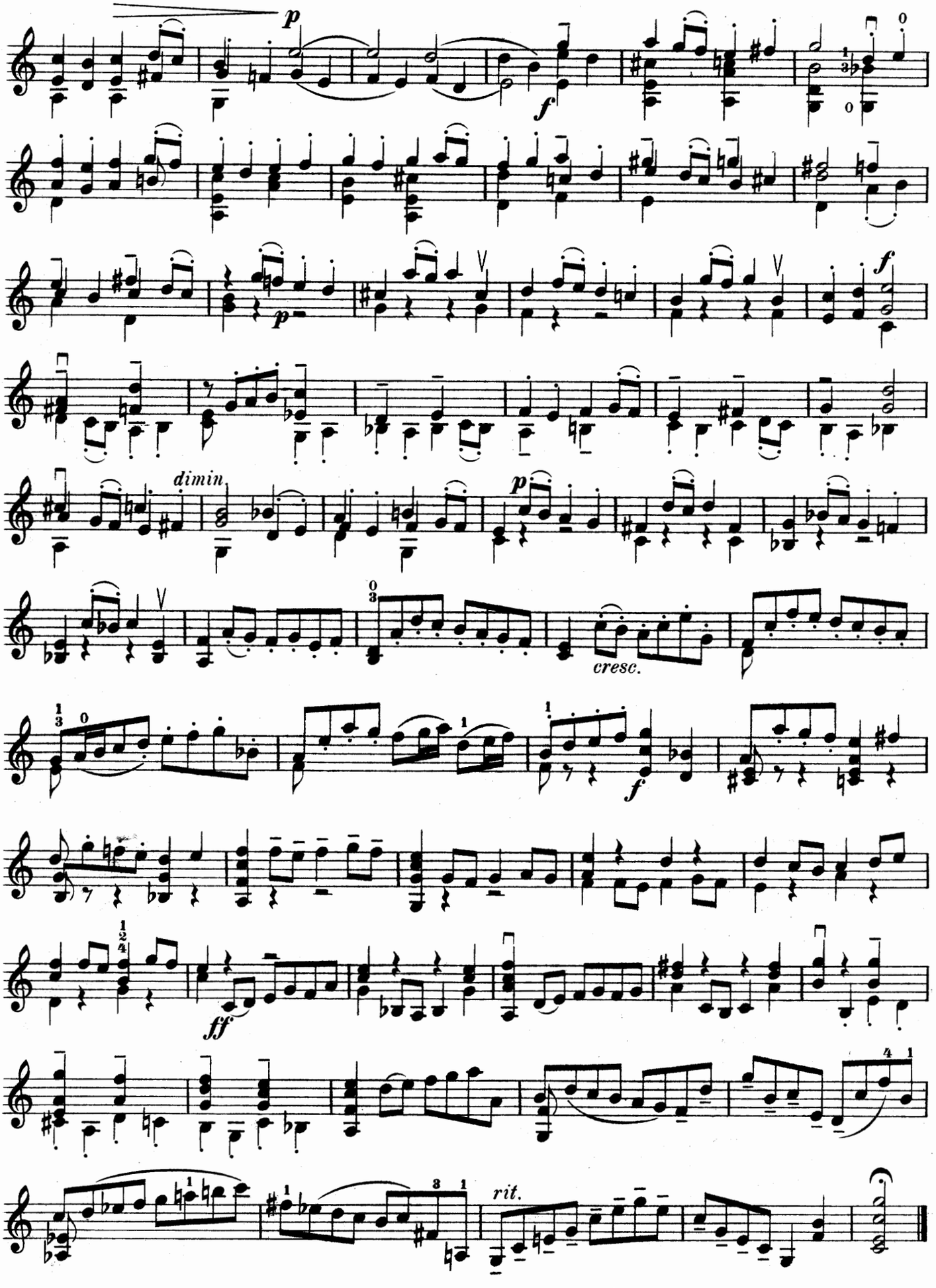


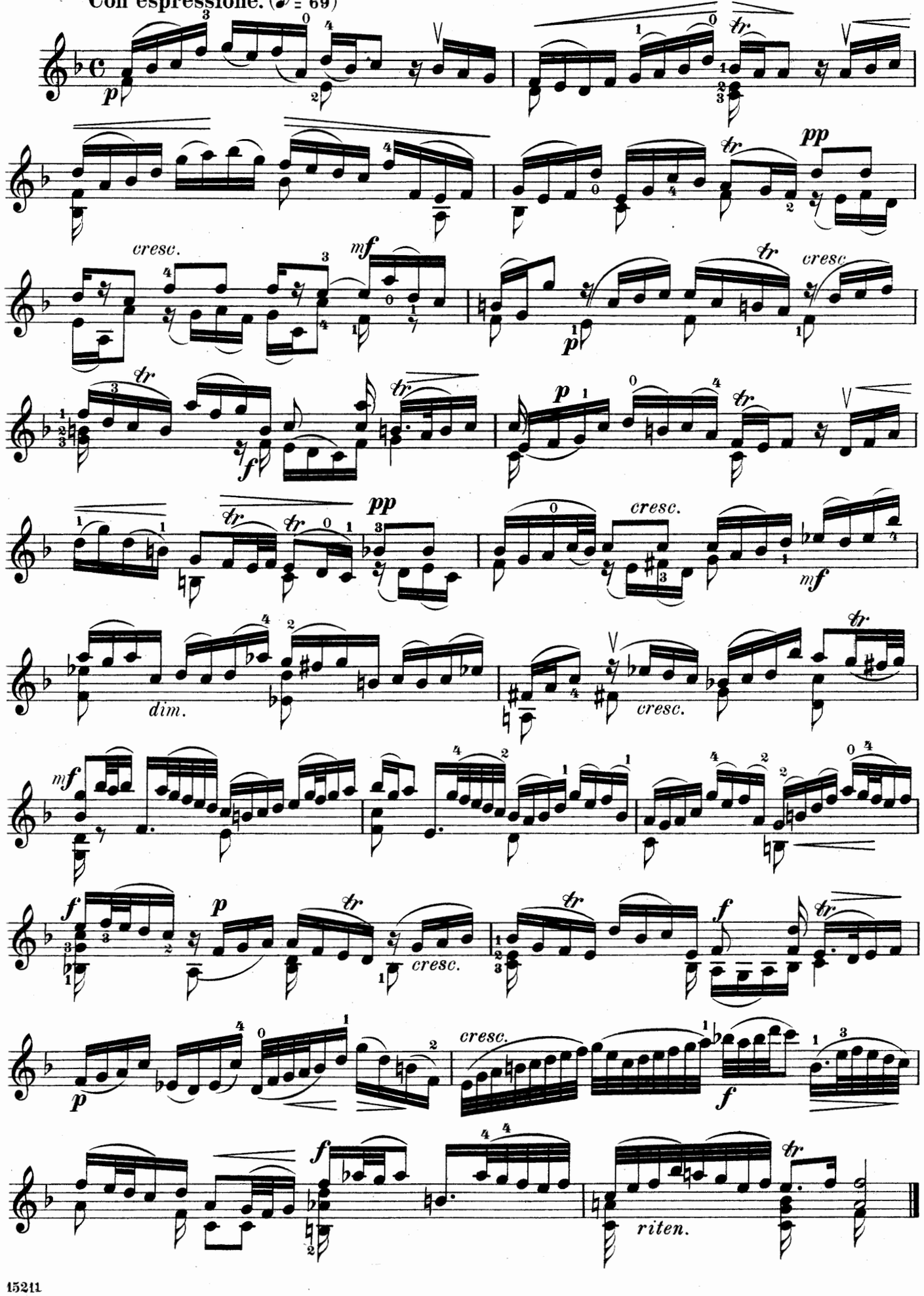

p
cresc.
dimin.
p
cresc.
f
p
mf
f

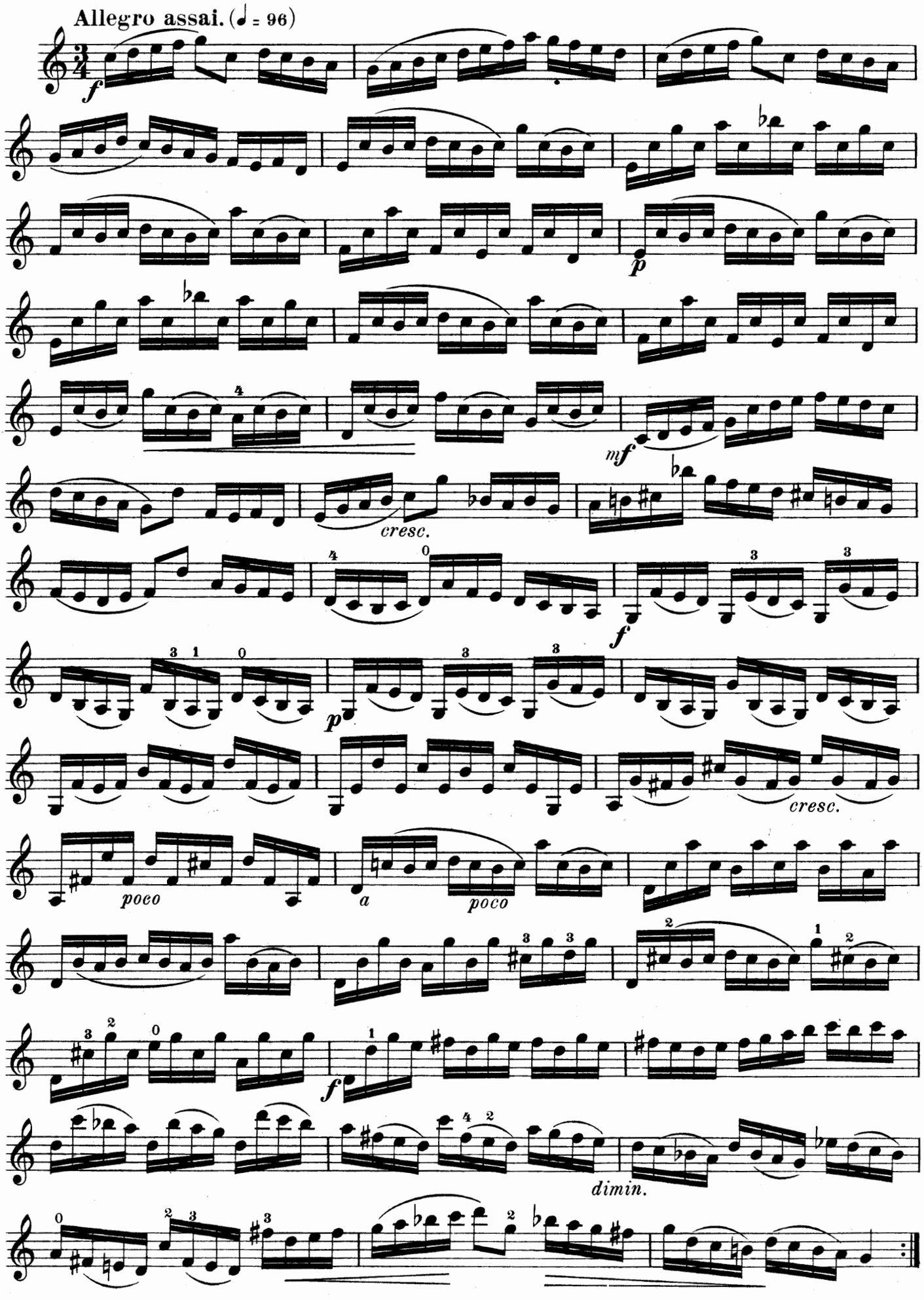

dim.
p
f
p
mf
f
ff
tr
p
poco a poco cresc.

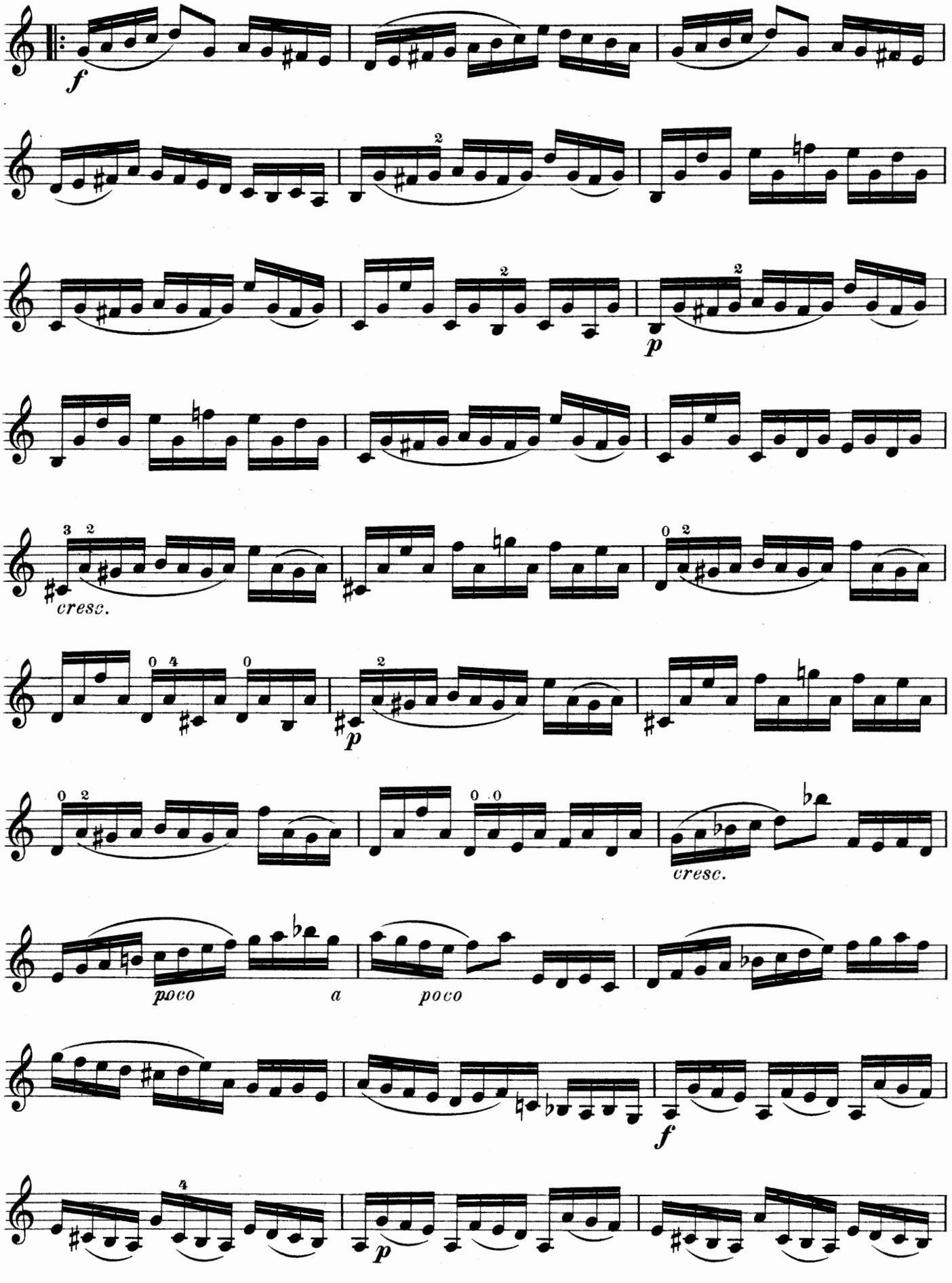

f
cresc.
ff
dimin.
mf
f
al riverso
f
dimin.

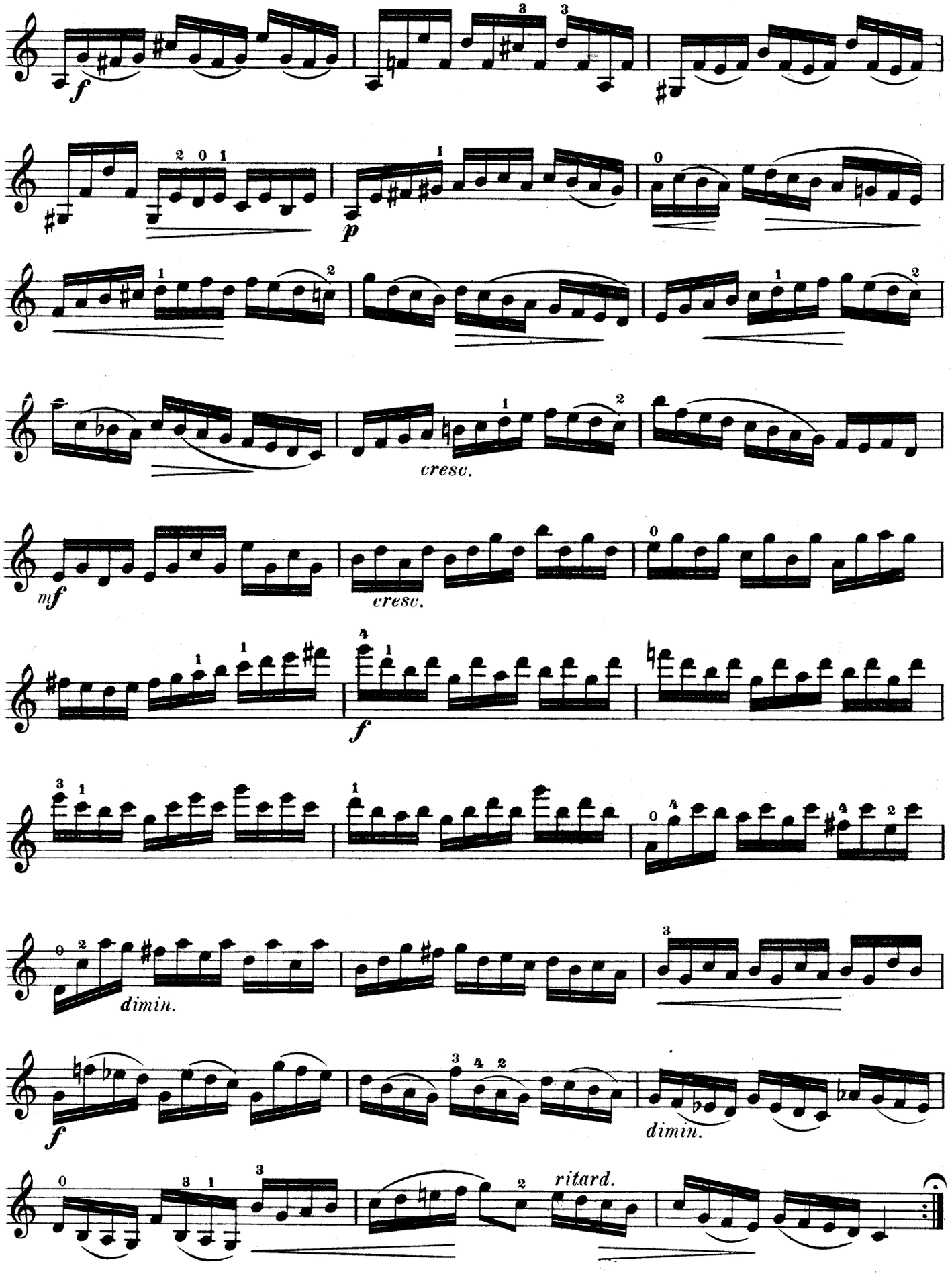

pesante
tr
sempre stacc.
poco a
poco cresc.
f
dimin.
poco
a
poco
mf
dimin.
pesante
f
mf


p
f
p
f
dimin
p
cresc.
f
ff
rit.


Largo.
Con espressione. (♪ = 69)
p
cresc.
mf
tr
cresc
pp
f
dim.
riten.


Allegro assai. (♩ = 96)
f
p
mf
cresc.
f
p
cresc.
poco
a
poco
f
dimin.

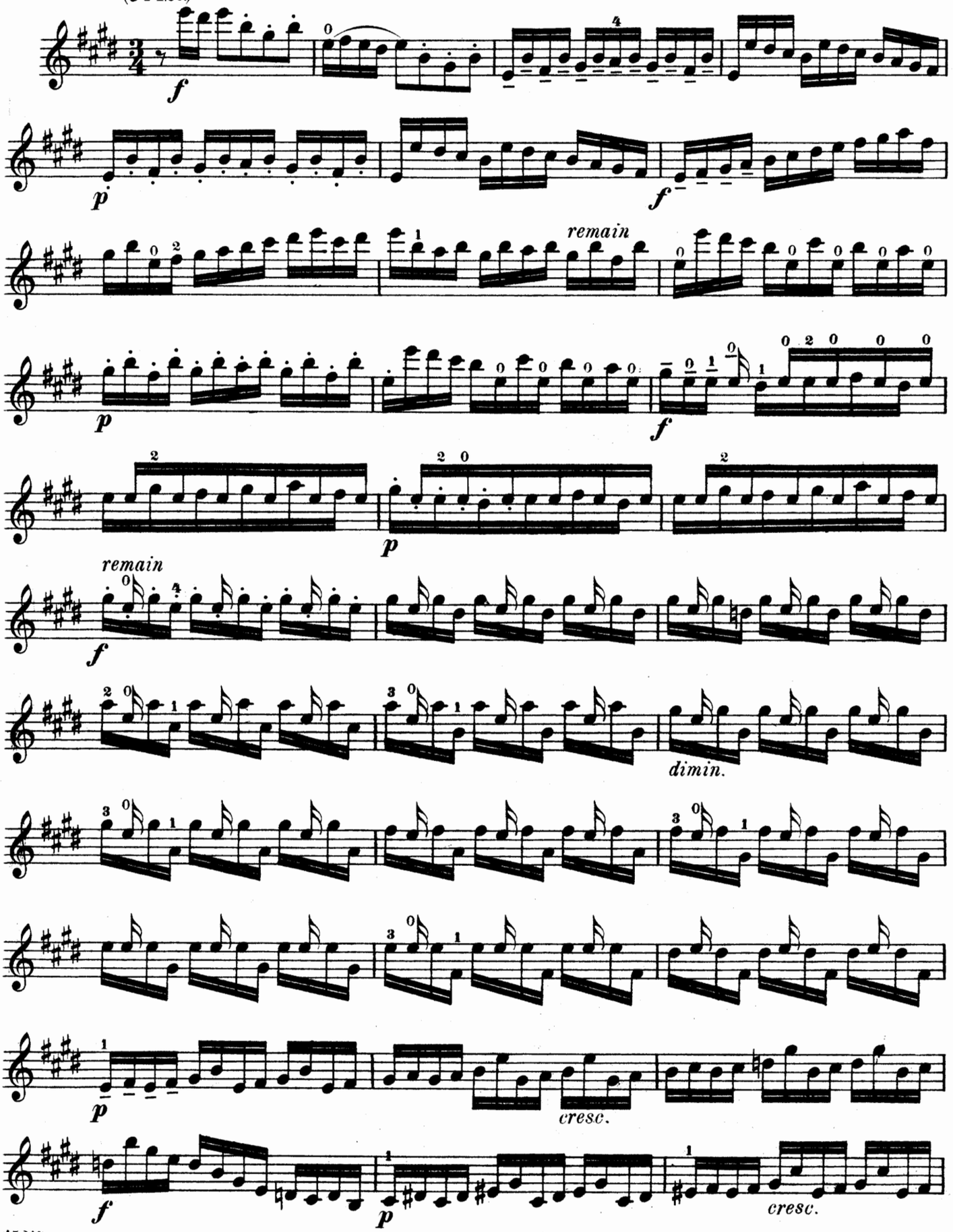

f
p
cresc.
p
cresc.
poco
a
poco
f
p

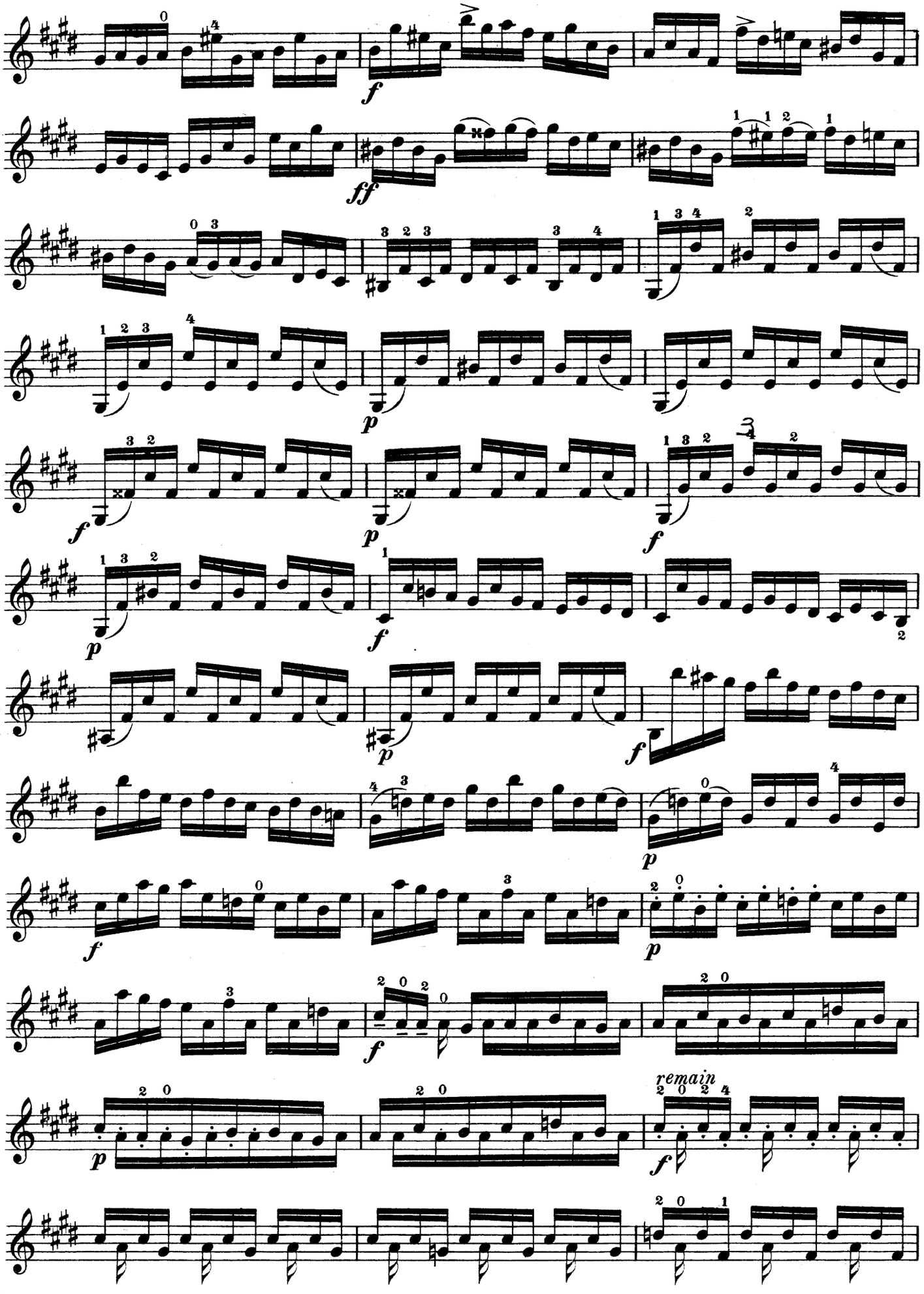

f
p
cresc.
mf
cresc.
f
dimin.
f
dimin.
ritard.

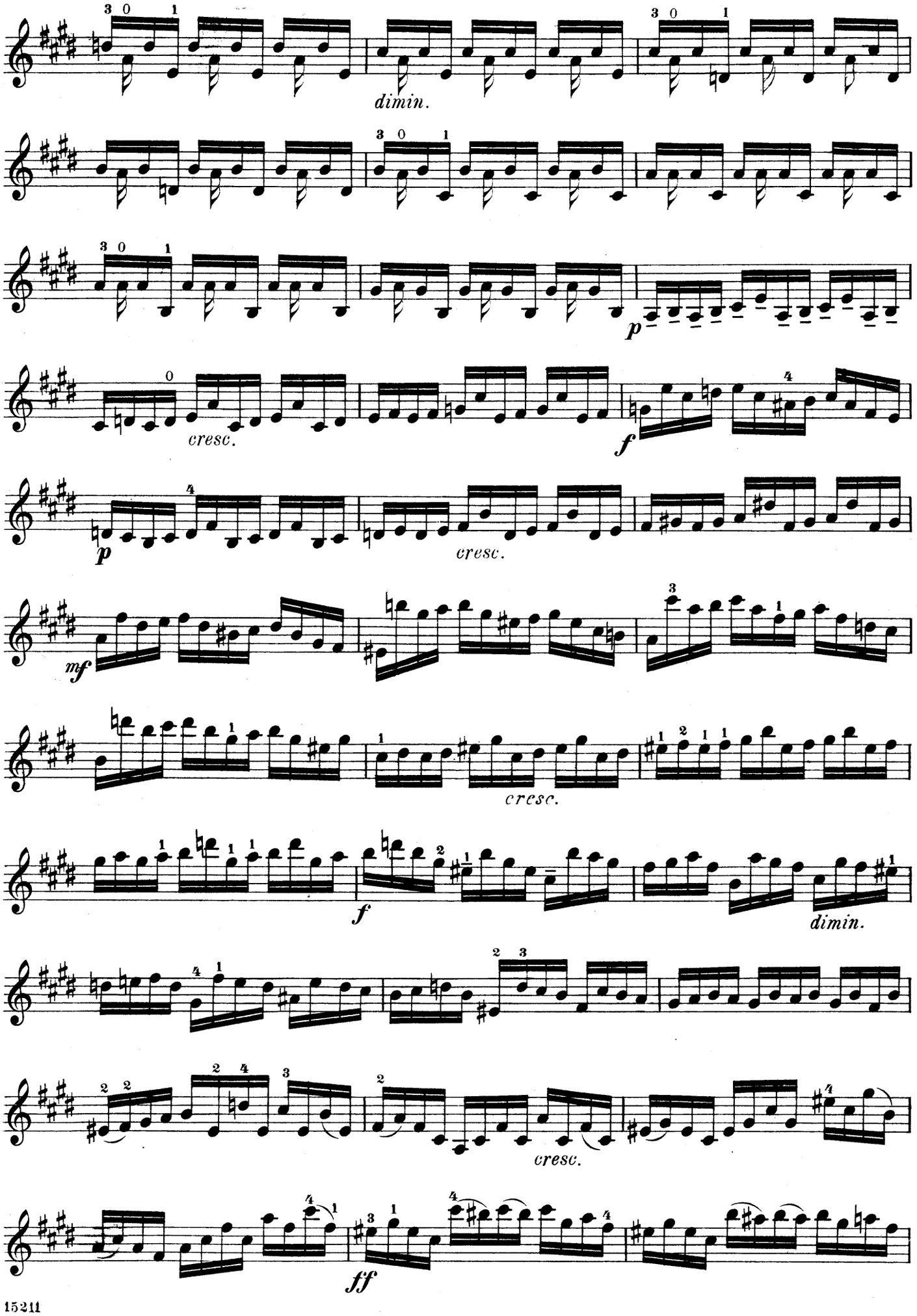
SONATA VI.

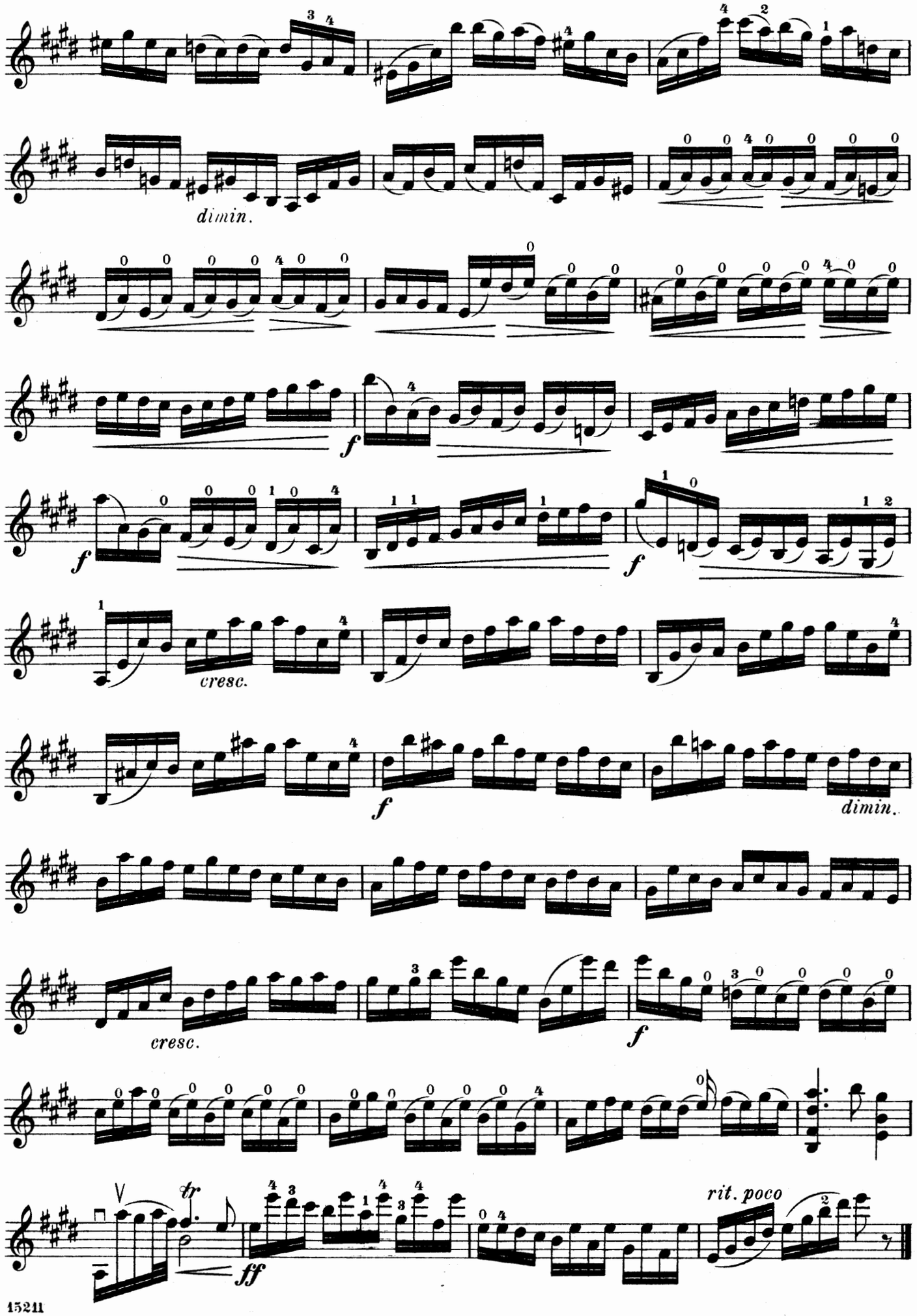
Preludio.

(♩ = 120.)



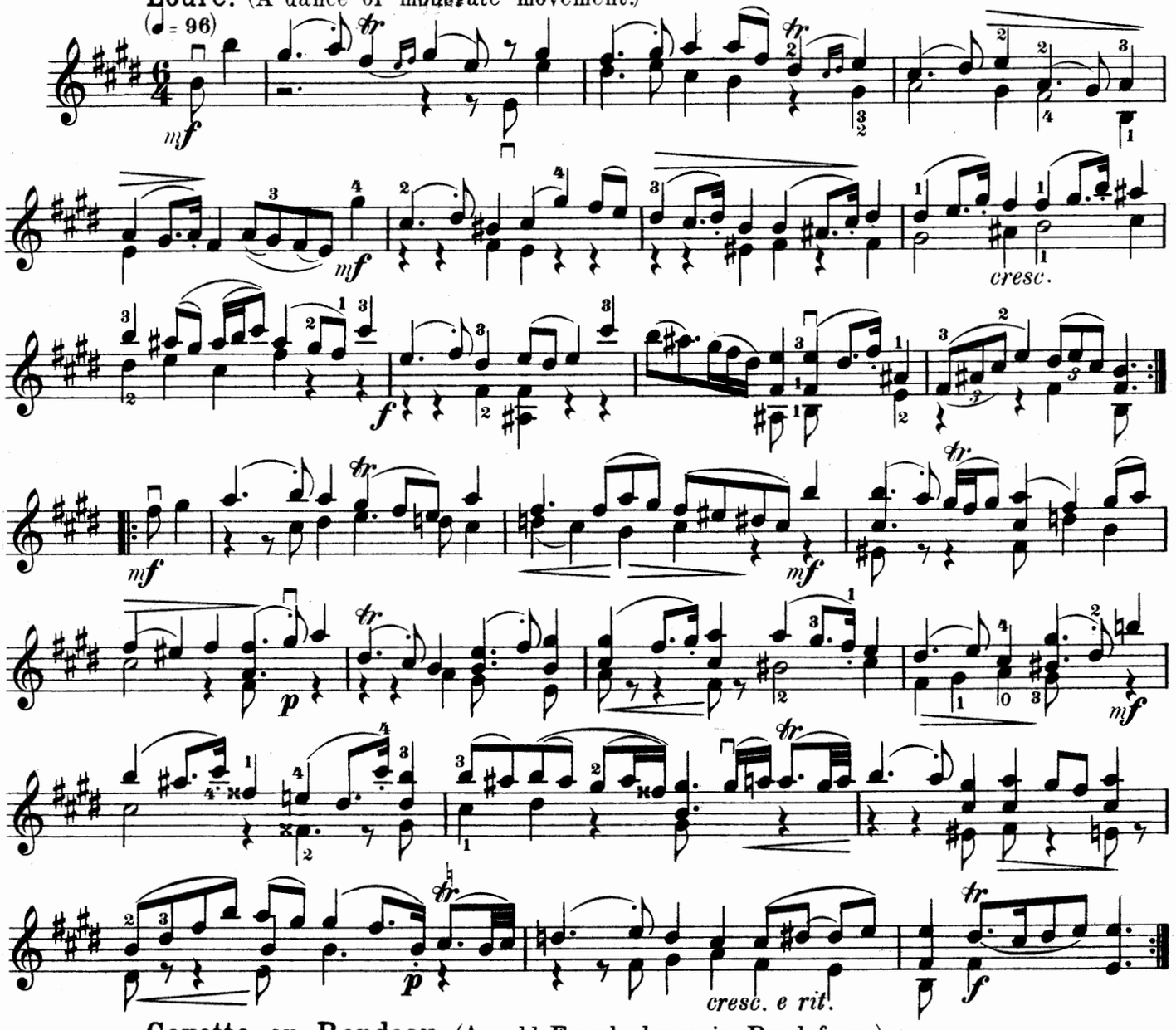

f
ff
p
f
p
f
p
f
p
f
p
f
p
remain
f


dimin.
cresc.
p
f
p
cresc.
mf
cresc.
f
dimin.
cresc.
ff


dimin.
f
f
f
cresc.
f
dimin.
cresc.
f
tr
ff
rit. poco

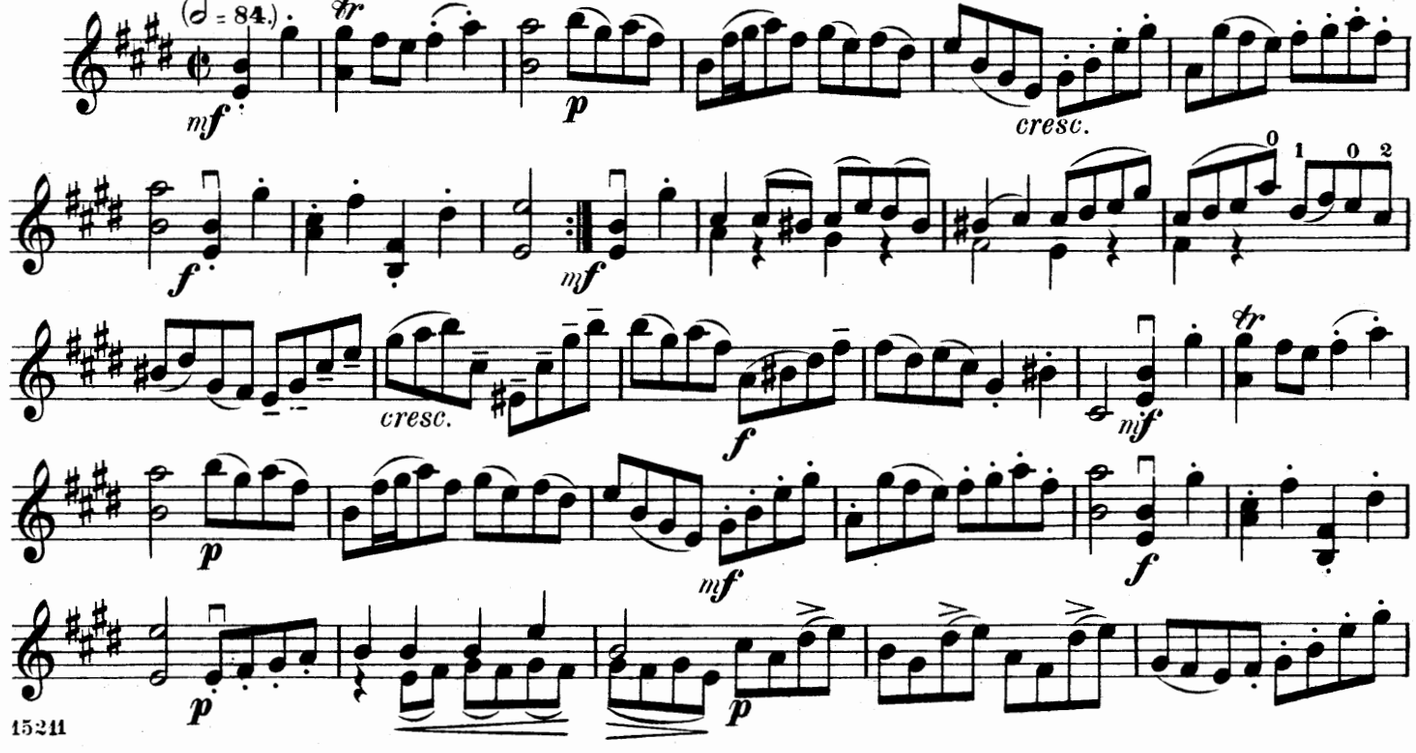
Loure. (A dance of moderate movement.)

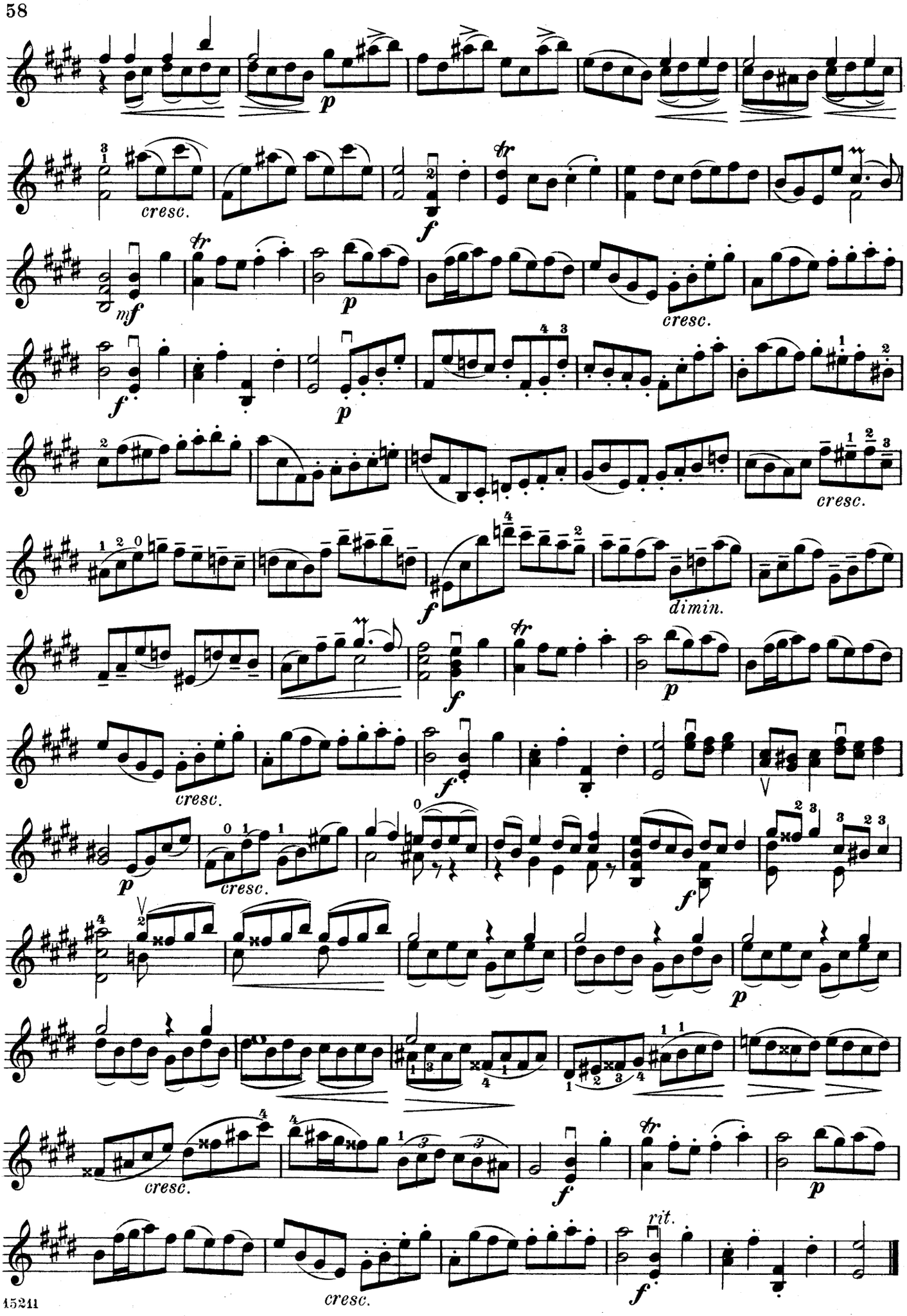
(♩ = 96)



Gavotte en Rondeau. (An old French dance in Rondoform.)

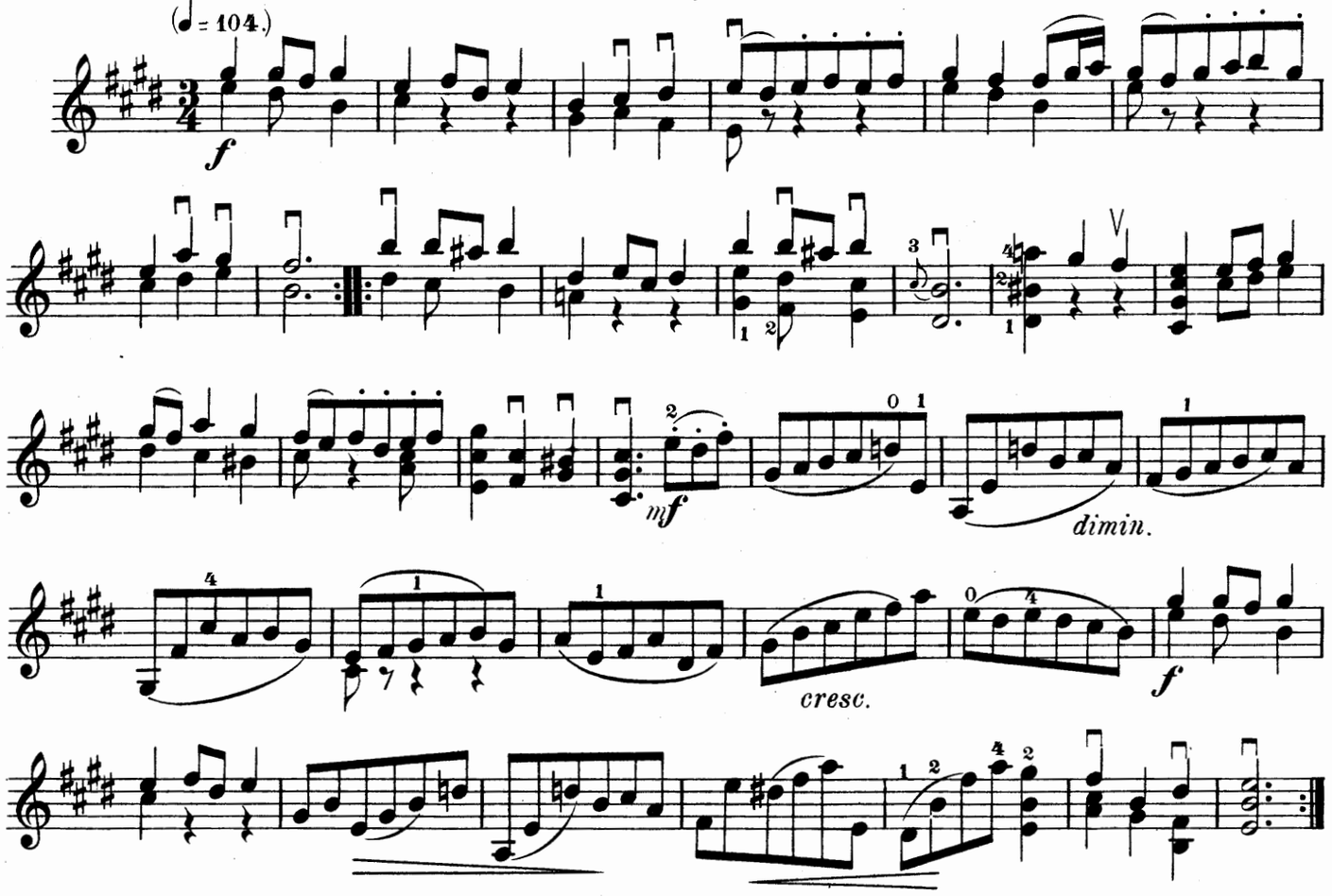
(𝅗𝅥 = 84.)



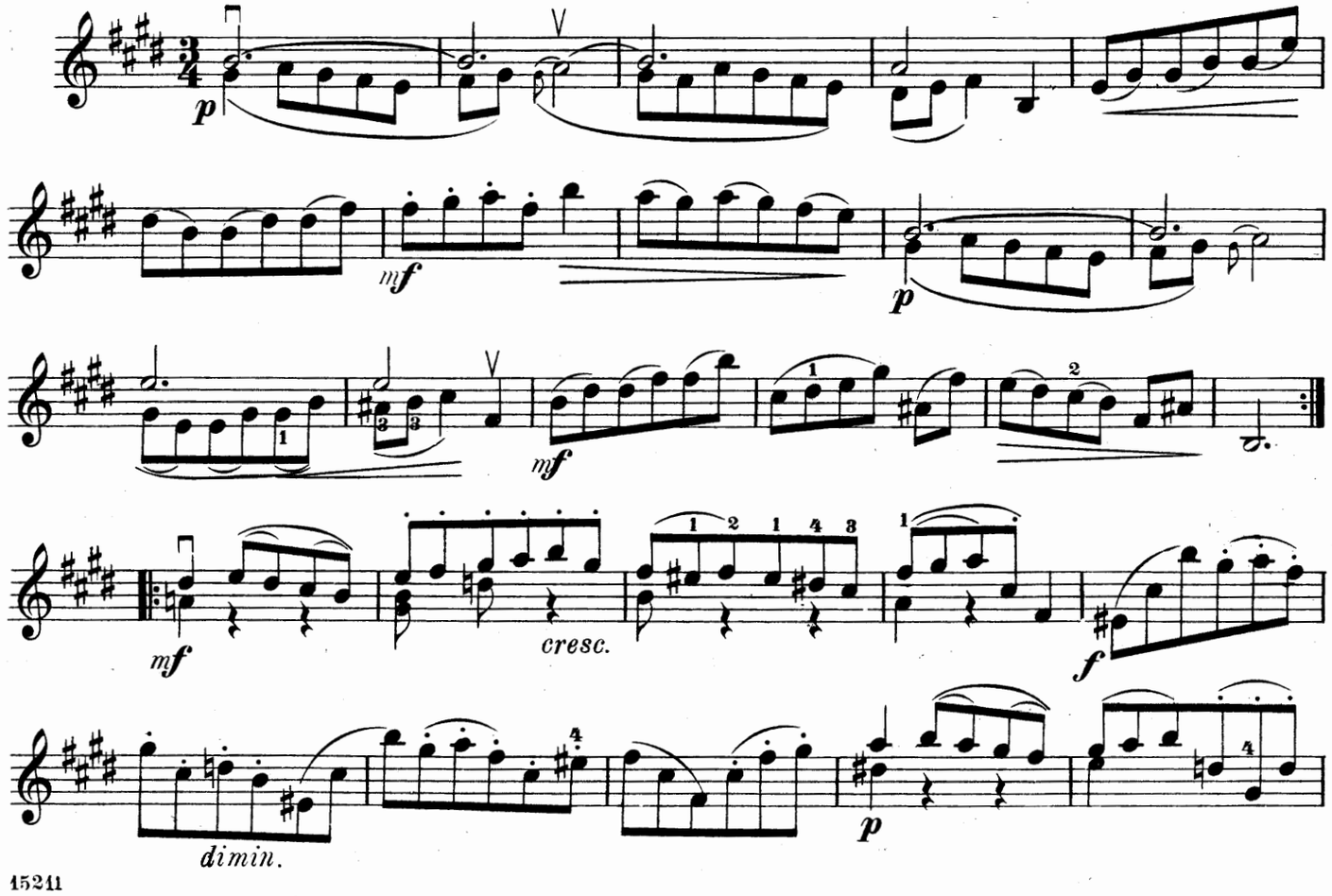

p
cresc.
f
tr
mf
p
cresc.
f
p
cresc.
f
dimin.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
tr
p
cresc.
f
rit.

Menuetto I. (A French dance of very moderate movement.)

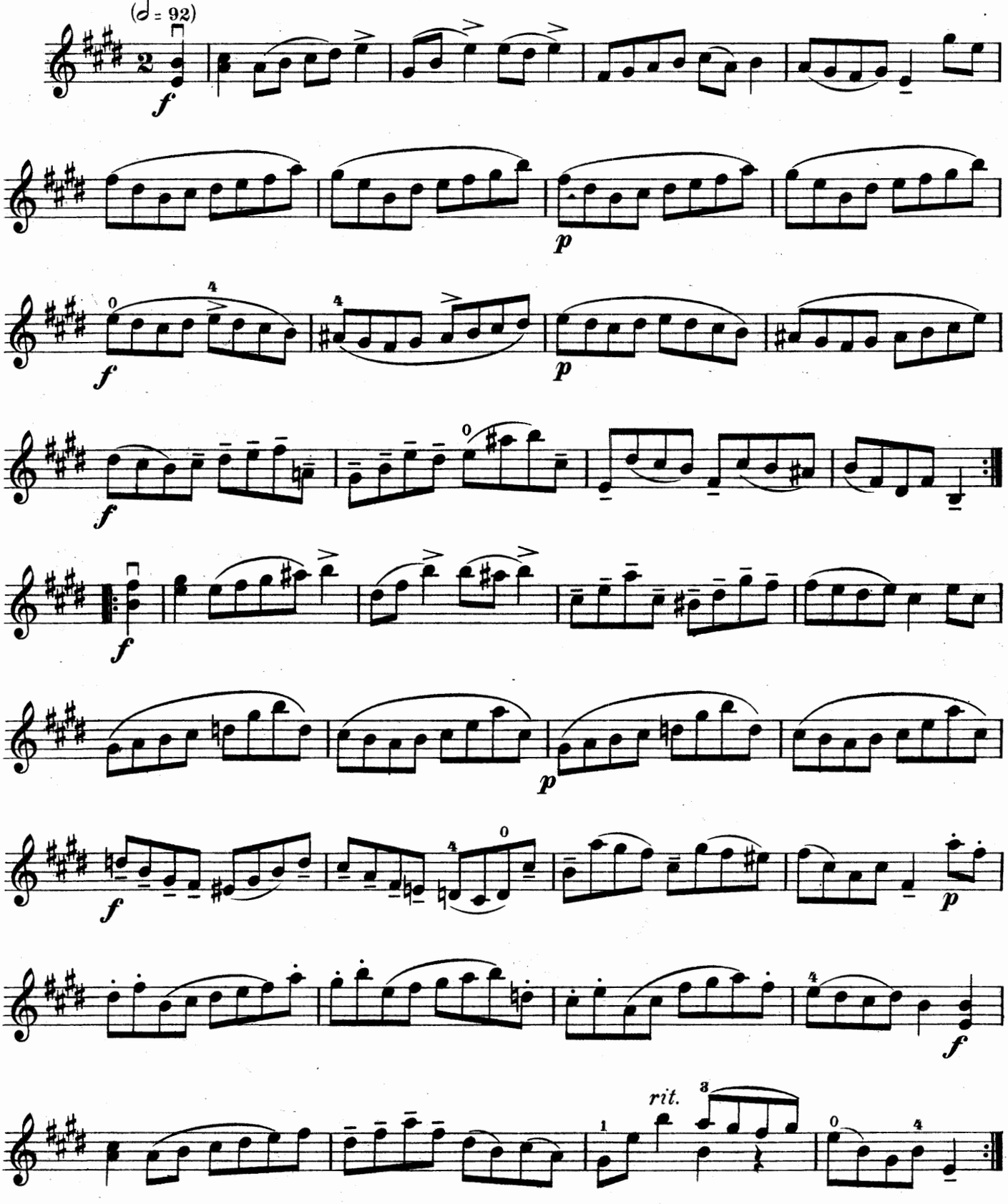
(♩ = 104.)



Menuetto II.

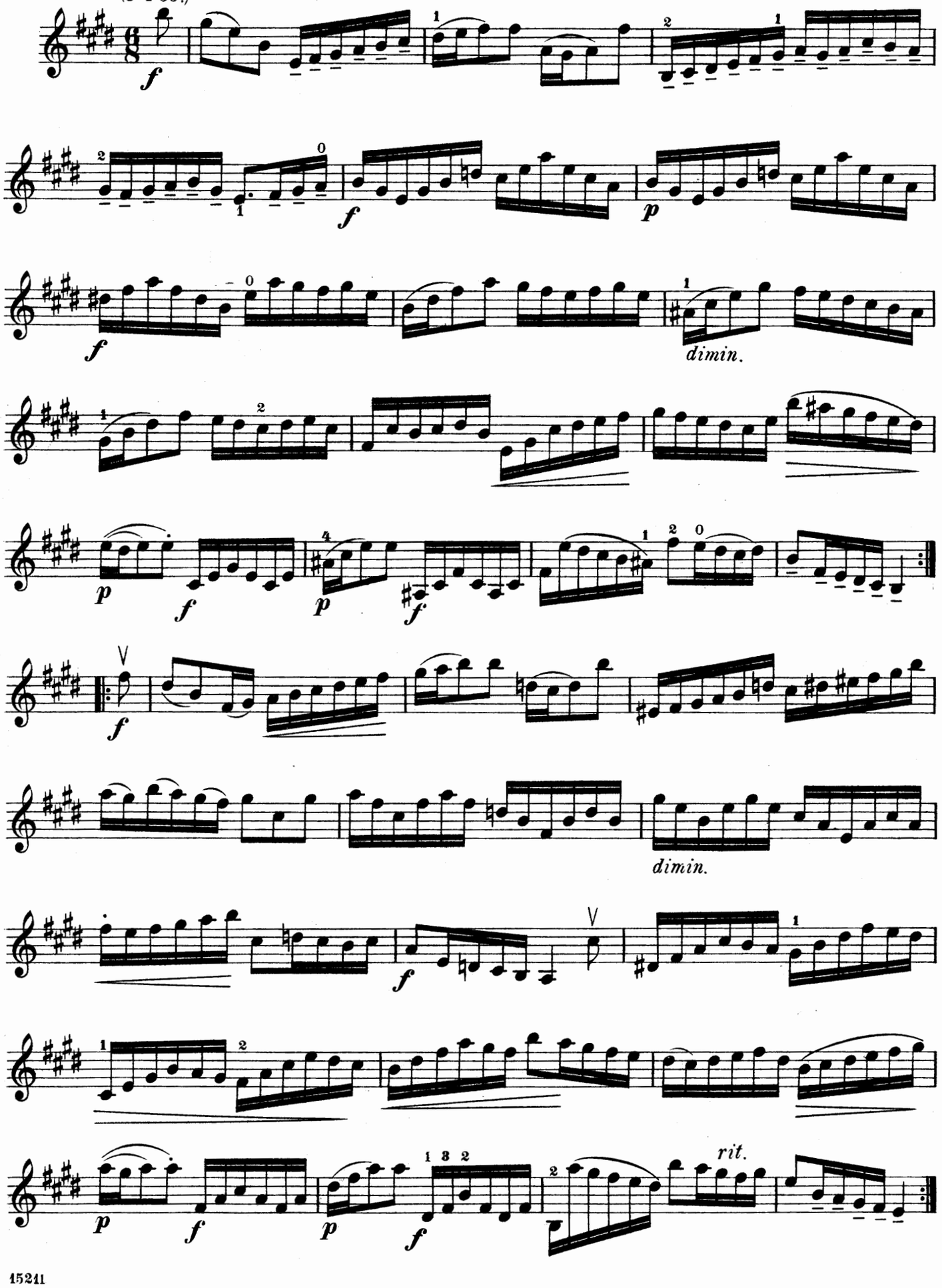


Bourrée. A gay and lively dance, which originated in Auvergne (France).



Giga. (An old and very fast dance.)

(♩. = 69.)



SCHIRMER'S SCHOLASTIC SERIES

Material for Vocal and Instrumental Study —"from the very easiest to the most difficult."

VOCAL

		net
	Buzzi-Peccia, A.	
78	Italian diction. A practical course	$2 00
	Graveure, Louis and **Treharne, Bryceson**	
53	Super-diction. High voice	2 00
54	The same. Low voice	2 00
	Hein, Carl	
62	31 Daily exercises for the voice	50
	Mabon, Charles B.	
	The art of recitative, as applied to oratorio and opera. A complete course, theoretical and practical	
56	Women's voices. High	1 50
57	Women's voices. Low	1 50
58	Men's voices. High	1 50
59	Men's voices. Low	1 50
	Marchesi, Mathilde	
61	18 Nouvelles etudes de style for soprano or mezzo-soprano. Op. 36. Medium difficulty	1 00
	Neidlinger, W. H.	
23	25 Early vocalises for the medium voice	60
24	30 Vocalises in 2 books. Book I. High	50
25	The same. Book II. High	50
26	The same. Book I. Low	50
27	The same. Book II. Low	50
	Powell, Alma Webster	
75	Advanced school of vocal art	2 00
	Vannini, Vincenzo	
28	Vocalises. In chiave di sol. Translations by Dr. Th. Baker	75

ORGAN

	Buck, Dudley	
11	Studies in pedal phrasing. Op. 28	1 25
	Koch, Caspar P.	
34	Book of scales	1 50
	Nilson, L.	
29	A system of technical studies in pedal-playing. Translated from the Swedish by J. E. Barkworth	1 50
	Pfitzner, Heinrich	
21	The art of pedalling	1 00

GUITAR

	Roch, Pascual	
85	Modern method. Vol. I.	2 50

VIOLIN

	Fyffe, Elizabeth	
64	The Three R's. A music primer for the violin student	1 25
	Hermann, Eduard	
	39 Etudes for the systematic study of double-stops. In three books:	
35	Book I	75
36	Book II	75
37	Book III	75
	Kneisel, Franz	
22	Advanced exercises. Part I	1 25
	Laoureux, Nicolas	
	A practical method. 4 Parts:	
90	Part I. Elements of bowing and left-hand technique	$1 50
91	Part II. The five positions and their employment —practical study of the demanche	1 50
92	Part II. (Supplement) Twenty-eight progressive studies preceded by preparatory exercises	1 50
93	Part III. School of bowing. Preparatory studies to the Kreutzer, Fiorello and Rode studies	1 50
94	Part IV. Virtuosity of the left hand. Exercises in the form of legato scales, arpeggio, double-stops, etc.	1 50
	Levenson, Charles	
32	First exercises in bowing	75
	Lichtenberg, Leopold	
8	Scale studies	1 00
	Schradieck, Henry	
77	The first position. An elementary instruction book	1 50
102	Six staccato studies.	75
	Stoeving, Paul	
	The systematic development of the bow-arm. Progressive studies for class-teaching or private use of violin students:	
81	Book I. Elementary	1 00
82	Book II. Medium difficulty	1 00
	Strutt, Arturo, E.	
	First steps of the violinist. 4 books:	
44	Book I	60
45	Book II	60
46	Book III	60
47	Book IV	60
	White, Grace	
88	Studies, scales and pieces in the first position	1 50
	Wilhelmj, August	
4	Exercises in thirds	1 25
	Witek, Anton	
101	Fingered octaves	1 50
	Zimbalist, Efrem	
40	One hour's daily exercises	1 00

VIOLA

	Svecenski, Louis	
2	25 Technical exercises	1 00

VIOLONCELLO

	Otis, Edith	
76	First book of study pieces	1 50
	Schulz, Leo	
3	Technical studies. With 26 studies in the thumb position by W. Fitzenhagen	1 25

VIOLIN, PIANO AND 'CELLO

	Loth, L. Leslie	
33	5 Poetic sketches for trio study	1 50

HARP

	Salzedo, Carlos	
55	L'Etude Moderne de la Harpe (Modern study of the harp) *net*	3 00

PUBLISHED BY

3 East 43d St. G. SCHIRMER · New York

A 557

Compositions by the Old Masters

Arranged and Edited for Violin and Piano by Famous Artists

Pieces by Old Masters

Arr. by WILLY BURMESTER

The works of the old French, German and Italian masters are in many cases inaccessible, because written in the old clefs and provided with figured bass accompaniments. In these arrangements Mr. Burmester has put within the reach of violinists beautiful music, new because unknown; and he has transcribed his selections with a true appreciation of the originals, written for clavecin, viola d'amour or hammer clavier.

		Net
BACH	La Complaisante	.40
COUPERIN	Le Bavolet flottant	.40
RAMEAU	Gavotte	.40
MARTINI	Gavotte	.40
MOZART	Menuett in D, No.1	.40
HÄNDEL	Menuett	.50
BEETHOVEN	Menuett in E♭, No. 1.	.40
HÄNDEL	Arioso	.50
BACH	Gavotte	.60
BACH	Air on the G String	.40
HAYDN	Menuett	.40
BEETHOVEN	Menuett in G, No. 2	.40
MOZART	Menuett in E♭, No. 2	.40
PERGOLESI	Aria (Siciliana)	.40
LOEILLET	Menuett	.40
DITTERSDORF	German Dance	.50
MATTHESON	Air on the G String	.40
BACH	Menuett	.40
HÄNDEL	Bourrée	.40
RAMEAU	Rigaudon	.40
MOZART	German Dance	.40
KUHLAU	Menuett	.40
LULLY	Gavotte	.40
GLUCK	Menuett	.40
HÄNDEL	Prelude	.40
GOSSEC	Gavotte	.40
GRAZIOLI	Menuett	.40
GOSSEC	Tambourine	.50
HÄNDEL	Minuet in Thirds	.50
HÄNDEL	Gigue	.40

Published complete in five volumes

Price $1.00 *net* each

Succès Classiques

Arr. by MISCHA ELMAN

Of these arrangements it is enough to say that they have been made by Mr. Elman for use on his own recital programmes: their musical effectiveness is assured. The compositions are practically all of the *rococo* period,—the picturesque 18th century.

GOSSEC	Gavotte en Ré
VERACINI	Giga all' antico
TARTINI	Allegro animosamente
GLUCK	Air de Ballet
LULLY	Gavotte en Rondeau
D'AUVERGNE	Allegro appassionato
MASCITTI	Allemanda
CORELLI	Sarabanda e Giga
LOLLI	Adagio e Allegro
MOURET	Deux Bourrées
LECLAIR	Gigue
ROUSSEAU	Deux Menuets
HELLENDAAL	Gavotte en Ré-Mineur
GIARDINI	Gigue
GIARDINI	Musette
SAMMARTINI	Canto amoroso

Each 50c.

The Classic Masters

Arr. by SAM FRANKO

These arrangements of music of 150 years ago add to the repertory of the violin pieces delightfully piquant and playable. They consist of dainty dances, airs and ballet-numbers written by the greatest masters of a former generation and are every bit as fascinating in this twentieth century as they were in the seventeenth.

		Net
GRÉTRY	Entr'acte	.60
GRÉTRY	Danse légère (from "Panurge")	.75
GRÉTRY	Gavotte in D min.	.50
HASSE	Tambourin (from the Opera "Piramo e Tisbe")	.75
SACCHINI	Air de Dardanus	.60
SACCHINI	Gavotte de Renaud	.60
VIOTTI	Andante sostenuto (from the Concerto No. 28 in A min.)	.60
MOZART	Gavotte (from "Les petits riens")	.75
MOZART	Pantomine (from "Les petits riens")	.75

Old English Composers

Arr. by ALFRED MOFFAT

This group of ten arrangements from the figured basses of olden manuscripts covers a period extending from 1670 to 1786, and comprises some of the most characteristic pieces written by the 17th and 18th century English composers of fiddle music. The numbers selected show much variety of form, style, and interest in the handling of their pleasing themes.

		Net
COLLETT	Largo cantabile	.50
DUBOURG	Jigg and Menuet	.60
ECCLES	Adagio and Corrente	60
FREAKE	Intermedio	.50
JACKSON	Tambourin	.60
JONES	Corrente	.60
OSWALD	Lento affettuoso and Giga	.60
RAVENSCROFT	Two Hornpipes a l'Inglese	.50
STANLEY	Gavot and Menuet	.60
VALENTINE	Allegro vivace	.60

Complete in one volume

(SCHIRMER'S LIBRARY, Vol. 1088)

Price $1.50

Old Masters of the Violin

Arr. by ALFRED MOFFAT

The arranger of these pieces, Alfred Moffat, has here collected music that illustrates well the clarity of melodic outline and fine sonority which characterize the music of the period in which they were composed. Old in point of time they are ever fresh and inspiring.

SENAILLÉ	Sarabande et Gigue	.75
LOEILLET	Air et Allegro Vivamente	.60
CORELLI	Sarabanda et Corrente	.60
ARNE	Gavotta	.60
PORPORA	Branle	.60
GIARDINI	La Chasse	.75
MASCITTI	Preludio et Corrente	.75

G. SCHIRMER : NEW YORK

BOSTON : THE BOSTON MUSIC CO.

A 609

SCHIRMER'S LIBRARY

of MUSICAL CLASSICS

COMPOSITIONS FOR VIOLIN

VIOLIN SOLO

Solos, Methods and Exercises

ALARD, D.

VOL. NO.		PRICE
48/49	Op. 10. 10 melodious studies, with acc. of a second violin in score (Lichtenberg). 2 vols. Each	75

BACH, J. S.

221	6 Sonatas. G m., B m., A m., D m., C, E. (E. Herrmann)	1 00

BÉRIOT, C. de.

	Method. 2 vols. Vol. I	1 25
	Vol. II	1 50
*1086	Método par apprender el violín. Ia parte (Lehmann). Spanish ed.	1 25

BLUMENSTENGEL, A.

1032	Op. 33. 24 Studies	1 00
603	Scale- and Arpeggio-studies. Book I. In the first position	50
604	The same. Book II. In the first three positions	50

BÖHMER, C.

744/745	Op. 54. 75 Studies in Intonation. 2 vols. Each	1 00

CASORTI, A.

932	Op. 50. The Technics of Bowing	75

DANCLA, C.

986	Op. 52. Elementary and Progressive Method	3 00
987	The same. Vol. I	1 25
988	The same. Vol. II	1 75
602	Op. 68. 15 Studies, with acc. of a second violin in score	60
626	Op. 73. 20 Brilliant and Characteristic Etudes	75
219	Op. 74. School of Mechanism. 50 daily exercises (Lehmann)	75

DONT, J.

1179	Op. 35. 24 Etudes and Caprices	1 00
328	Op. 37. 24 Exercises preparatory to the studies of R. Kreutzer and P. Rode	75
429	Op. 38. 20 Progressive Exercises, with acc. of a second violin in score	75

FIORILLO, F.

228	36 Studies or Caprices (Schradieck)	1 00

GAVINIÉS, P.

929	24 Studies (Matinées)	1 00

HERMANN, FR.

952/953	Op. 20. 100 Violin Studies. Part I (for the beginning of tuition); Part II (for the development of finger and bow technics) Each	75
742/743	Violin-school. 2 vols. Vol. I	75
	Vol. II	1 00

HOFMANN, R.

863	Op. 25. The First Studies in the First Position. Vol. I. The beginner	60
864	Vol. II. The progressive pupil	60
865	Vol. III. The more advanced student	60
884/886	Op. 51. 24 Studies. Continuation of the preced' g. introducing various positions. 3 vols. Each	75
887/888	Op. 66. 22 Studies for the Use of Advanced Players, employing the second, third and fourth positions. 2 vols. Each	1 00
1076/77	Op. 107. Technic and Melody. 50 studies in the first position and in all keys. 2 vols. Each	1 00

HOHMANN, C. H.

560	Practical Method. A systematically arranged course of exercises for a thorough grounding in violin-playing (Mittell). Complete Flex. linen	1 50
*561	The same. Vol. I. Exercises for the first position	50
*562	Vol. II. Exercises in the keys most used	50
*563	Vol. III. Advanced exercises in the keys most used.	50
*564	Vol. IV. Exercises in the higher positions	50
*565	Vol. V. Advanced exercises in the higher positions	50

HŘIMALY, J.

842	Scale-studies	1 00

KAYSER, H. E.

750	Op. 20. 36 Elementary and Progressive Studies. Introductory to the celebrated studies by R. Kreutzer. Complete	1 00
306/308	The same, in 3 vols. Each	50
513	Op. 44. 50 Short Exercises	60
867	Op. 67. The Study of the Positions. 34 short pieces for the study of the second, third, fourth, fifth and seventh positions, and the half-positions	75

KÖHLER, M.

1078/79	Op. 51. 30 Little Studies for the study of the second, third, fourth and fifth positions. 2 vols. Each	1 00

KREUTZER, R.

230	42 Studies or Caprices (Singer)	75

KROSS, E.

937	Op. 40. The Art of Bowing	1 00

MAZAS, F.

487	Op. 36. 75 Melodious and Progressive Studies (F. Hermann.) Vol. I. 30 special studies	75
488	Vol. II. 27 brilliant studies	75
489	Vol. III. artists' studies	75

RIES, H.

449	Op. 28. 30 Elementary Studies in the first, second, and third positions	60

RODE, P.

231	24 Caprices (Studies), in the 24 major and minor scales (David)	1 00

ROVELLI, P.

759	Op. 3, 5, 12 Caprices (Lichtenberg)	50

SCHOEN, M.

109/110	Op. 22. First Steps in Practical Violin-playing. Scales and lessons in the first position. 2 vols. Each	50
108	Op. 32. The A-B-C of Violin-playing	50

SCHRADIECK, H.

364	Scale-studies	60
515	The School of Violin-technics. Vol. I. Exercises for promoting dexterity in the various positions	60
516	Vol. II. Exercises in double-stops	60
517	Vol. III. Exercises in the different modes of bowing	60

SCHUBERT, L.

396/397	Op. 50. Violin-method. 2 vols. Each	1 00

ŠEVČÍK, O.

844	Op. 1. School of Violin Technics. Edited by Philipp Mittell. Vol. I. Exercises in the first position	1 50
845	Vol. II. Exercises in the second to seventh positions	1 50
846	Vol. III. Shifting (changing the position)	1 00
847	Vol. IV. Exercises in double-stops	1 50
848	Op. 8. Shifting (changing the position), and Preparatory Scale-studies (Mittell)	75
849	Op. 9. Preparatory Exercises in Double-stopping in thirds, sixths, octaves, and tenths (Mittell)	75

SITT, H.

	Op. 32. Etudes:	
871	Vol. I. 20 Etudes (1st position)	75
872	Vol. II. 20 Etudes (2d-5th position)	75
873	Vol. III. 20 Etudes (change of position)	75
1084	Scale Studies (Mittell)	1 00

WIENIAWSKI, H.

184/185	Op. 18. 8 Etudes-caprices, with a second violin in score (Lichtenberg). 2 vols. Each	1 25

WOHLFAHRT, F.

	Op. 45. 60 Studies (Gaston Blay):	
838	Vol. I. First position	60
839	Vol. II. Third position	60
926	Op. 54. 40 Elementary Exercises	75
927/928	Op. 74. 50 Easy Melodious Studies in Progressive Order. 2 vols. Part I (first position); Part II (third position). Each	50

VIOLIN DUETS

ALARD, D.

48/49	Op. 10. 10 Melodious Studies, with acc. of a second violin in score (Lichtenberg). 2 vols. Each	75

BÉRIOT, C. de.

957	Op. 57. 3 Duos Concertants	75
946	Op. 87. 12 Short Easy Duos	50

DANCLA, C.

602	Op. 68. 15 Studies, with acc. of second violin in score	60

DONT, J.

429	Op. 38. 20 Progressive Exercises, with acc. of second violin in score	75

GEBAUER, M.

956	Op. 10. Duos	75

KAYSER, H. E.

868	Op. 67. The Study of the Positions. 34 short pieces for the study of the second, third, fourth, fifth and seventh positions and the half-position. With a second violin ad. lib.	1 25

MAZAS, F.

331/332	Op. 38. 12 Little Duets (Schradieck). 2 vols. Each	60
333/334	Op. 39. 6 Duets (Schradieck). 2 vols. Each	60
446/447	Op. 70. 12 Little Duets (F. Hermann). 2 vols. Each	75

PLEYEL, I.

297	Op. 8. 6 Little Duets	60
298	Op. 48. 6 Little Duets	60
448	Op. 59. 6 Little Duets	60

VIOTTI, G. B.

520	Op. 9. 3 Duets (B♭, G m., E)	60
519	Op. 20. 6 Duets (B♭, C, G, D, A m., D m.) (Lichtenberg)	60
518	Op. 29. 3 Duets (D, A, C m.) (Lichtenberg)	60

WIENIAWSKI, H.

184/185	Op. 18. 8 Etudes caprices, with second violin part in score (Lichtenberg). 2 vols. Each	1 25

Volumes marked • are no longer published in Schirmer's Library but appear as separate editions.

In ordering please mention Schirmer's Library and give number
Complete Catalog of Schirmer's Library mailed free upon request

A 573

Published by G. SCHIRMER New York