

FAVORITE ENCORES

For VIOLIN and PIANO

SERIES I

M. HAUSER

Scherzo, Op. 22 (S 3421)50
An ambitious solo for advanced players who are proficient in double-stop playing.

XAVER SCHARWENKA

Polish National Dance, Op. 3, No. 1 (S 3369)50
 (Arranged by G. Hollaender.)

One of the most popular compositions ever written in a very exceptional and brilliant concert arrangement. For advanced players only.

EDVARD GRIEG

Solvejg's Song from Per Gynt Suite, No. 11 (S 3449)40
 (Transcribed by E. Sauret.)

A fine concert transcription of what is acknowledged as one of Grieg's best-known songs.

AGNES TSCHETSCHULIN

Alla Zingaresca (S 3033)40
An impetuous short solo, thoroughly imbued with the impulsive and expressive character of the gipsy.

GABRIEL-MARIE

Tzigane, Mazurka n D (S 3485)75
Very brilliant, effective and strikingly original.

LOUIS VICTOR SAAR

Chanson d'Amour, Op. 60, No. 2 (B 863)65
The singular charm and inspired melodious character of this composition has made it a great favorite with many of our best known public players.

E. SANSONE

Bagatelle, Op. 5, No. 1 (B 945)75
Brilliant, dashing concert solo, necessitating excellent technical mastery of the left hand and bow

RICHARD STRAUSS

Reverie (Traumerei) Op. 9, No. 4 (B 294)40
 (Transcribed by Richard Czerwonky)

A fanciful, individual composition in a violin solo arrangement of exceptional merit. Representative of the great modern writer's most melodious vein and excellently adapted for the needs of very advanced concert players.

D. POPPER

Elfentanz, Op. 39 (Arranged by E. Sauret) (S 3187) 1.00
Acknowledged as one of the most brilliant solo numbers in the repertoire of modern violin music. Demands finished technic and splendid bowing.

ALB. RANDEGGER, JR.

Pierrot-Sérénade, Op. 33, No. 1 (B 830)80
The bewitching melody of this composition, its effective setting and general character have made it one of the most popular solos ever written.

FR. GUSTAV LANGE

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Very effective and characteristic.

JENOE HUBAY

The Butterfly, Op. 30, No. 3 (S 3113)60
A brilliant characteristic solo which has been added to the concert-repertoire of every representative artist.

JOSEPH NESVERA

Berceuse (S 3089)40
Kubelik's Favorite Encore.

“Solvejg’s Song”

Violin.

from Grieg’s “Peer Gynt Suite No II.”

Transcr. by
E. SAURET.

Un poco Andante. sul A.

A *espressivo*

B *sul D.* *cresc.* *pp*

C *Allegretto con moto.*

D *Tempo I.* *molto espressivo*

E *cresc.* *f*

F *Allegretto con moto.*

Tempo I. *p*

"Solvejg's Song"

from Grieg's "Peer Gynt Suite No. II"

E. SAURET.

Un poco Andante.

Violin.

Piano.

First system of musical notation. It consists of a single treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo marking *Allegretto con moto.* is located below the first staff. The first measure of the piano part includes the instruction *pp* and a circled *arco* marking.

Allegretto con moto.

Second system of musical notation. It features a single treble clef staff with a melodic line and a grand staff with a piano accompaniment. The key signature has two sharps, and the time signature is 4/4. The tempo marking *Allegretto con moto.* is positioned above the first staff. The piano part begins with the instruction *pp una corda.* and includes a series of chords marked with *ped.* and asterisks.

pp una corda.

Third system of musical notation. It consists of a single treble clef staff with a melodic line and a grand staff with a piano accompaniment. The key signature has two sharps, and the time signature is 4/4. The piano part continues with chords marked with *ped.* and asterisks.

Tempo I.

Fourth system of musical notation. It features a single treble clef staff with a melodic line and a grand staff with a piano accompaniment. The key signature has two sharps, and the time signature is 4/4. The tempo marking **Tempo I.** is located above the first staff. The piano part includes the instruction *pp* and *p tre corde*. The word *molto espressivo* is written above the final measure of the system.

molto espressivo

pp

p tre corde

Fifth system of musical notation. It consists of a single treble clef staff with a melodic line and a grand staff with a piano accompaniment. The key signature has two sharps, and the time signature is 4/4. The piano part includes chords marked with *ped.* and asterisks.

ped.

*

E

cresc.

poco cresc.

First system of musical notation. The top staff is a single treble clef with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment. Dynamic markings include *cresc.* and *poco cresc.*. There are also *ped.* and *p* markings.

Second system of musical notation. Similar to the first system, it features a single treble clef staff and a grand staff. The piano part includes chords and arpeggiated figures. Dynamic markings include *pp* and *p*.

Allegretto con moto.

Third system of musical notation. The top staff is a single treble clef with a melodic line. The bottom two staves are a grand staff with piano accompaniment. The tempo is marked **Allegretto con moto.** and the dynamic is *pp una corda*. There are *ped.* and *** markings.

Fourth system of musical notation. Similar to the third system, it features a single treble clef staff and a grand staff. The piano part includes chords and arpeggiated figures. Dynamic markings include *pp* and *p*.

Tempo I.

Fifth system of musical notation. The top staff is a single treble clef with a melodic line. The bottom two staves are a grand staff with piano accompaniment. The tempo is marked **Tempo I.** and the dynamic is *pp*. There are *ped.* and *** markings.

CARL FLESCH

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VIOLIN AND PIANO

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