To Miss LILLIAN P. BLISS

FRANZ KNEISEL

Grande Etude de Concert

(Moto perpetuo)

FOR

VIOLIN

WITH PIANO ACCOMPANIMENT

$1.00

NEW YORK . G. SCHIRMER
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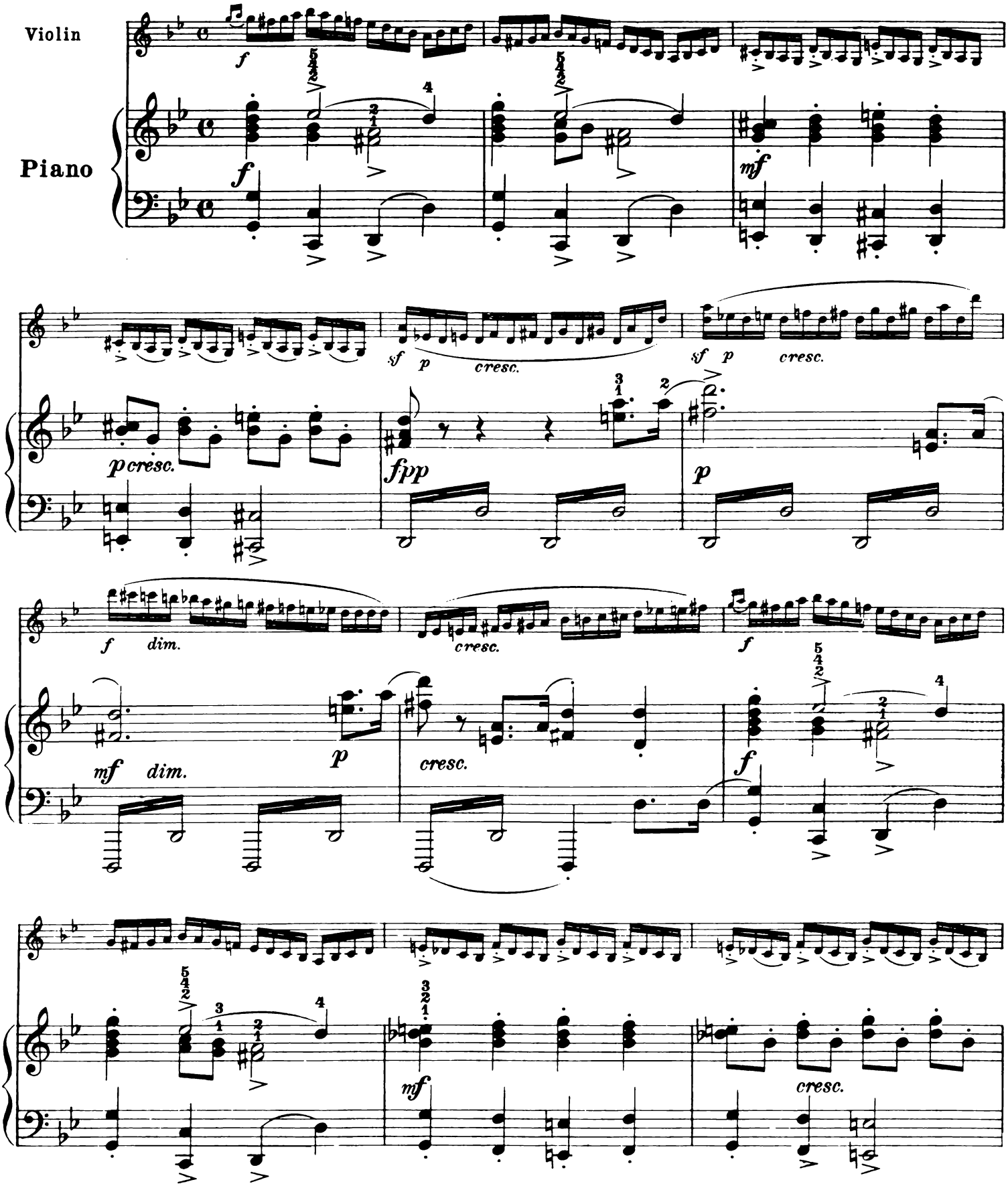
Allegro risoluto

Franz Kneisel



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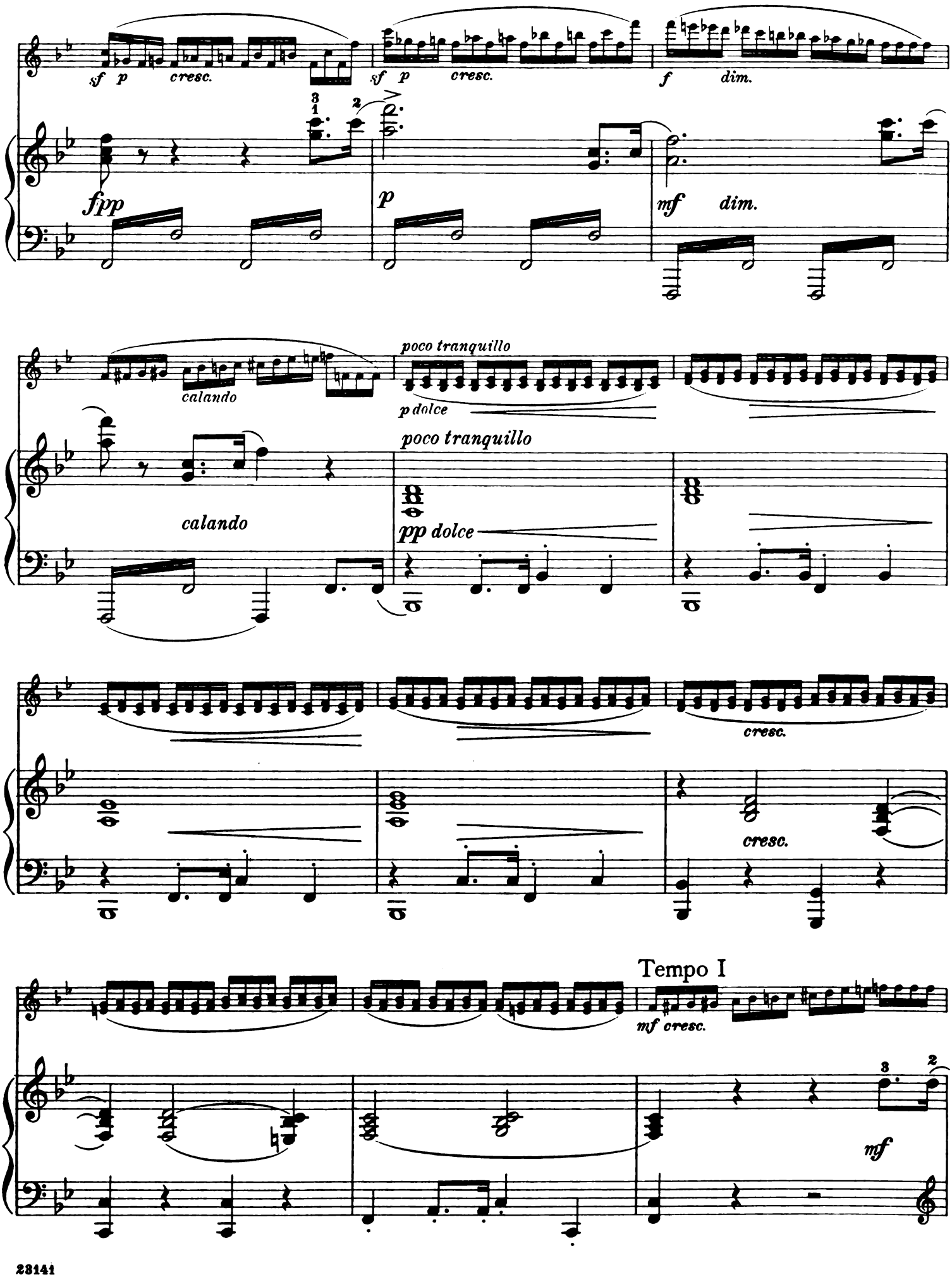
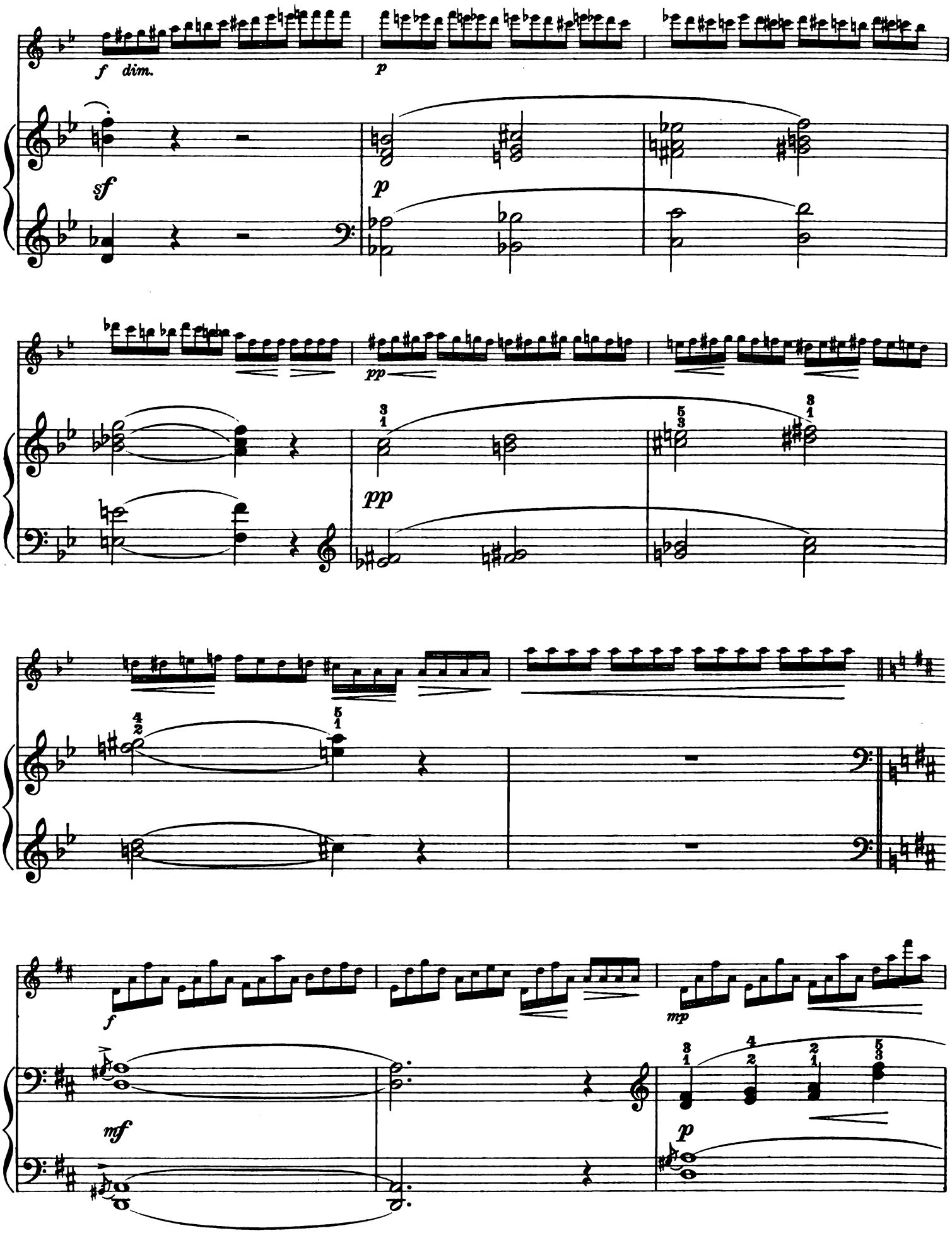
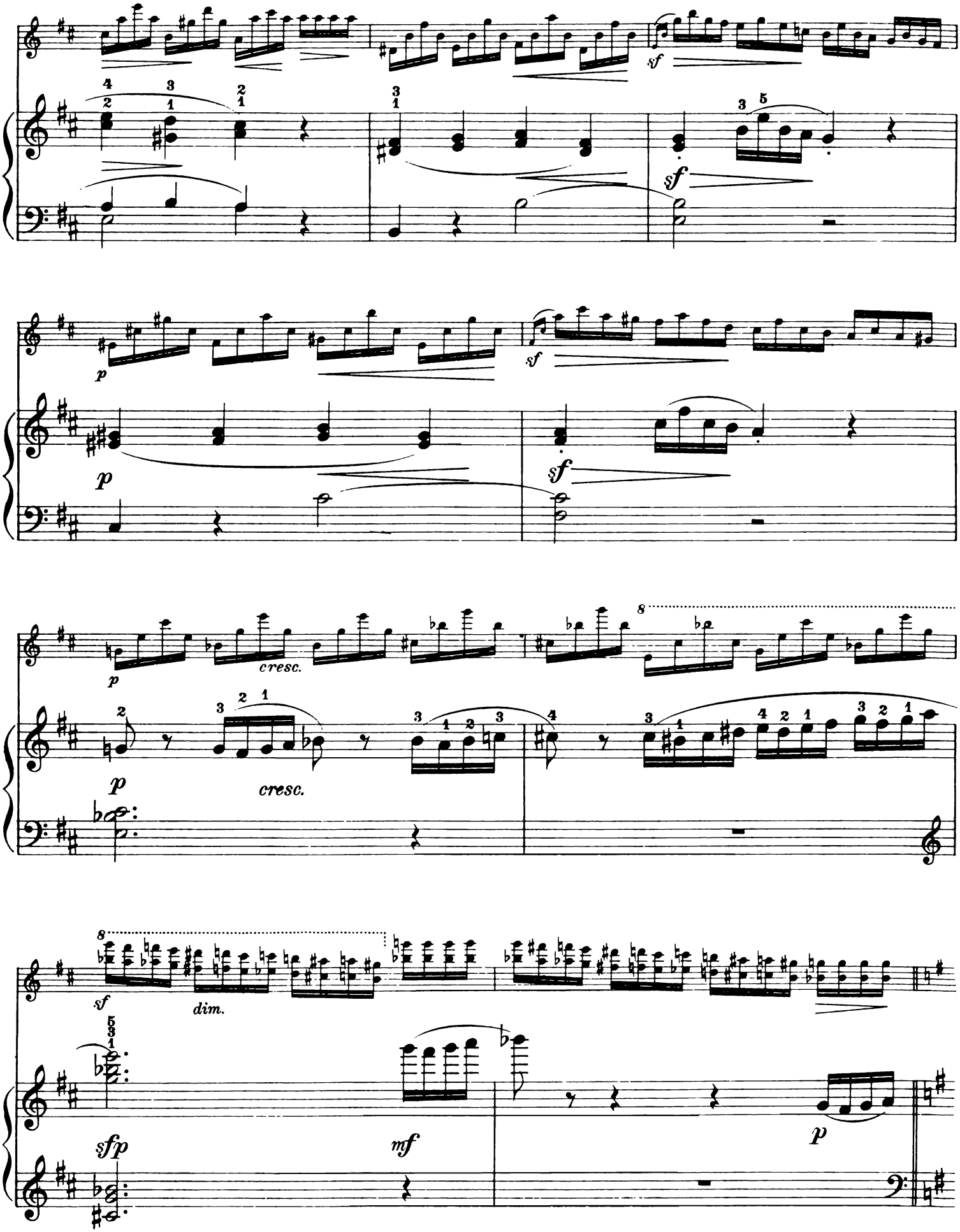
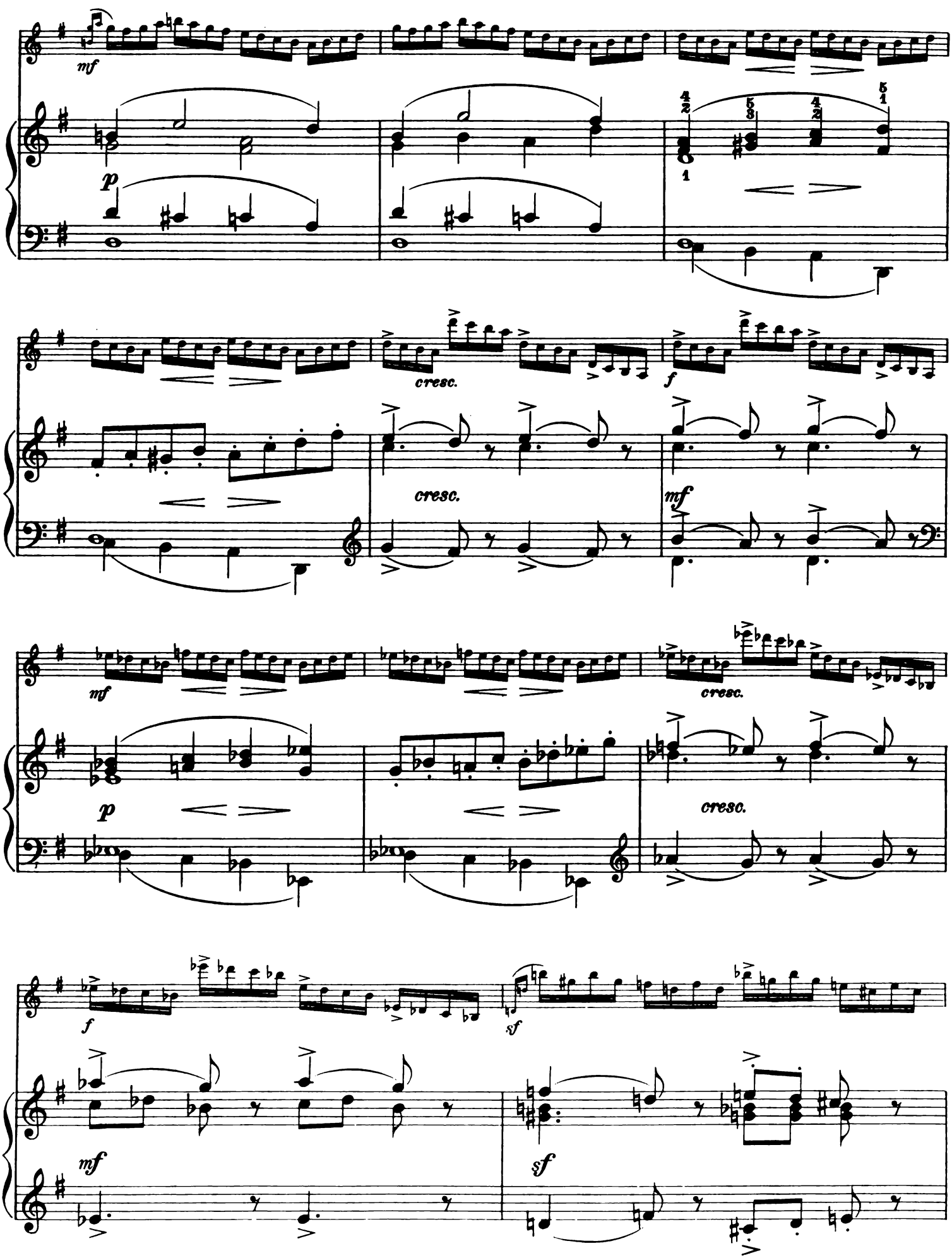
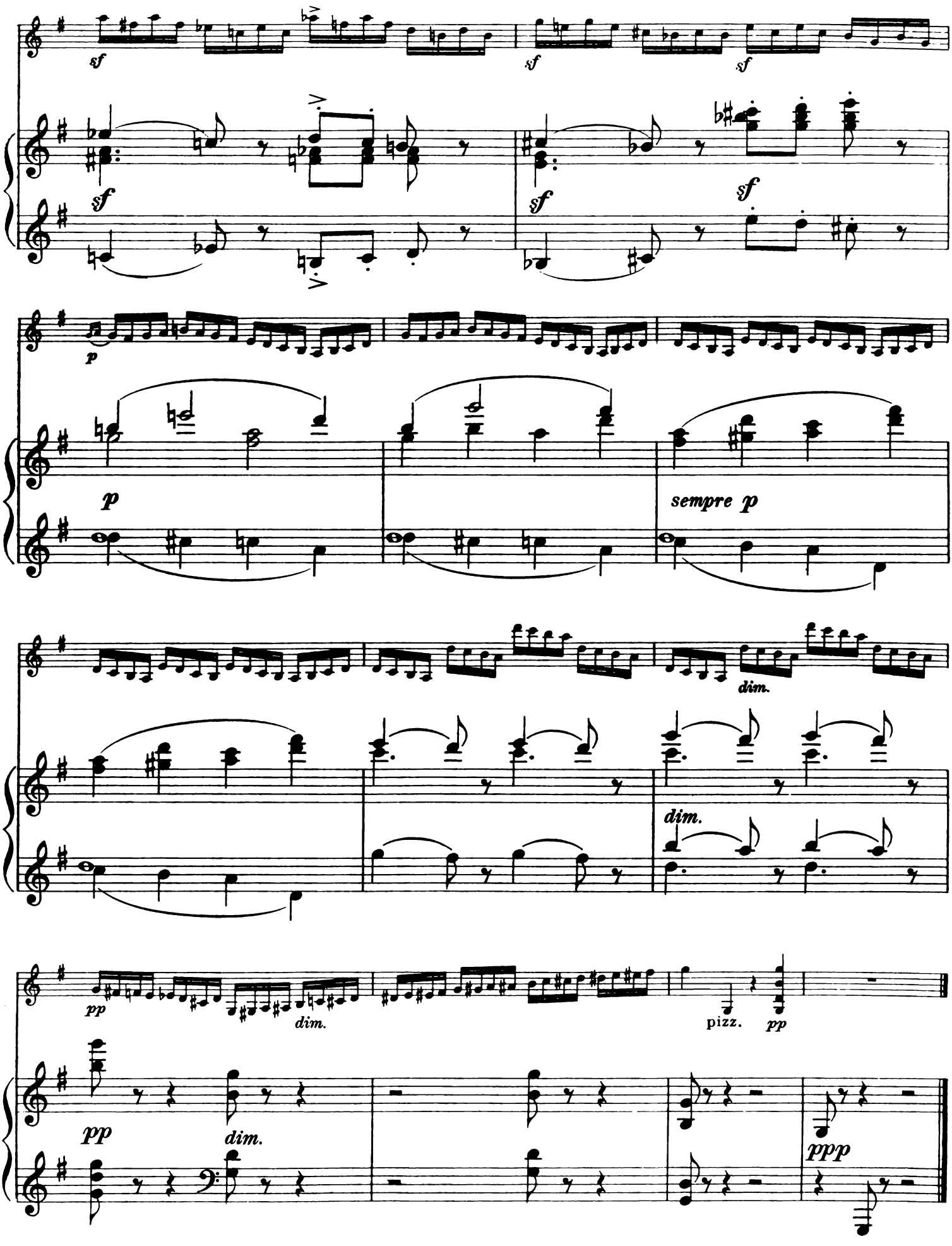

sf p cresc.
sf p cresc.
f dim.
fpp
p
mf dim.
poco tranquillo
calando
p dolce
poco tranquillo
calando
pp dolce
cresc.
cresc.
Tempo I
mf cresc.
mf


f dim.
p
sf
p
pp
pp
f
mp
mf
p


sf
sf
p
p
sf
p
cresc.
p
cresc.
8
8
sf
dim.
sfp
mf
p


mf
p
cresc.
f
cresc.
mf
mf
cresc.
p
cresc.
f
sf
mf
sf


sf
sf
sf
sf
sf
p
p
sempre p
dim.
dim.
pp
dim.
pizz.
pp
pp
dim.
ppp

THREE TRANSCRIPTIONS FOR VIOLIN AND PIANO

BY

MISCHA ELMAN

1. F. SCHUBERT. Ständchen (*Serenade*) .90
2. F. SCHUBERT. Wiegenlied (*Cradle-Song*) .60
3. P. TSCHAIKOWSKY. Nur, wer die Sehnsucht kennt (*None but the Weary Heart*) .75

THESE three transcriptions have an interest for violinists which might, at the first glance, seem out of proportion in view of the fact that arrangements of the same compositions already exist for the violin. In this case, however, more is involved than the mere transfer of two vocal melodies to the strings. One of the greatest virtuosos on the violin, and one who has charmed thousands with the magic of his art, presents these numbers in that individual conception of them which he has made his own—just as he plays them himself—and it is this that lends them an added value and a very special appeal.

TWO ARRANGEMENTS FOR VIOLIN AND PIANO

BY

MAUD POWELL

1. FREDERIC CHOPIN. Op. 64, No. 1. Waltz .75
2. CHR. W. VON GLUCK. Melody from Orfeo .60

THESE two transcriptions will make a pleasing addition to many a violinist's repertoire. The distinguished virtuoso who has arranged them has given particular and detailed attention to all the details of phrasing and interpretation, and her indications, if carefully followed, will permit, approximately, of a reproduction of her own inimitable rendering of the numbers in question

From the Repertoire of Mischa Elman

EMILIO PENTE

Op. 12, No. 2. LES FARFADETS (*Will-o'-the-wisp*). Scherzo

A favorite number on the programs of Mischa Elman, this uncommonly taking *Scherzoso* dances lightly and gracefully along in musical emulation of the traditional marsh-fire which gives it its name. It is one of those compositions that are inimitable on the violin and which seem to be written for it alone.

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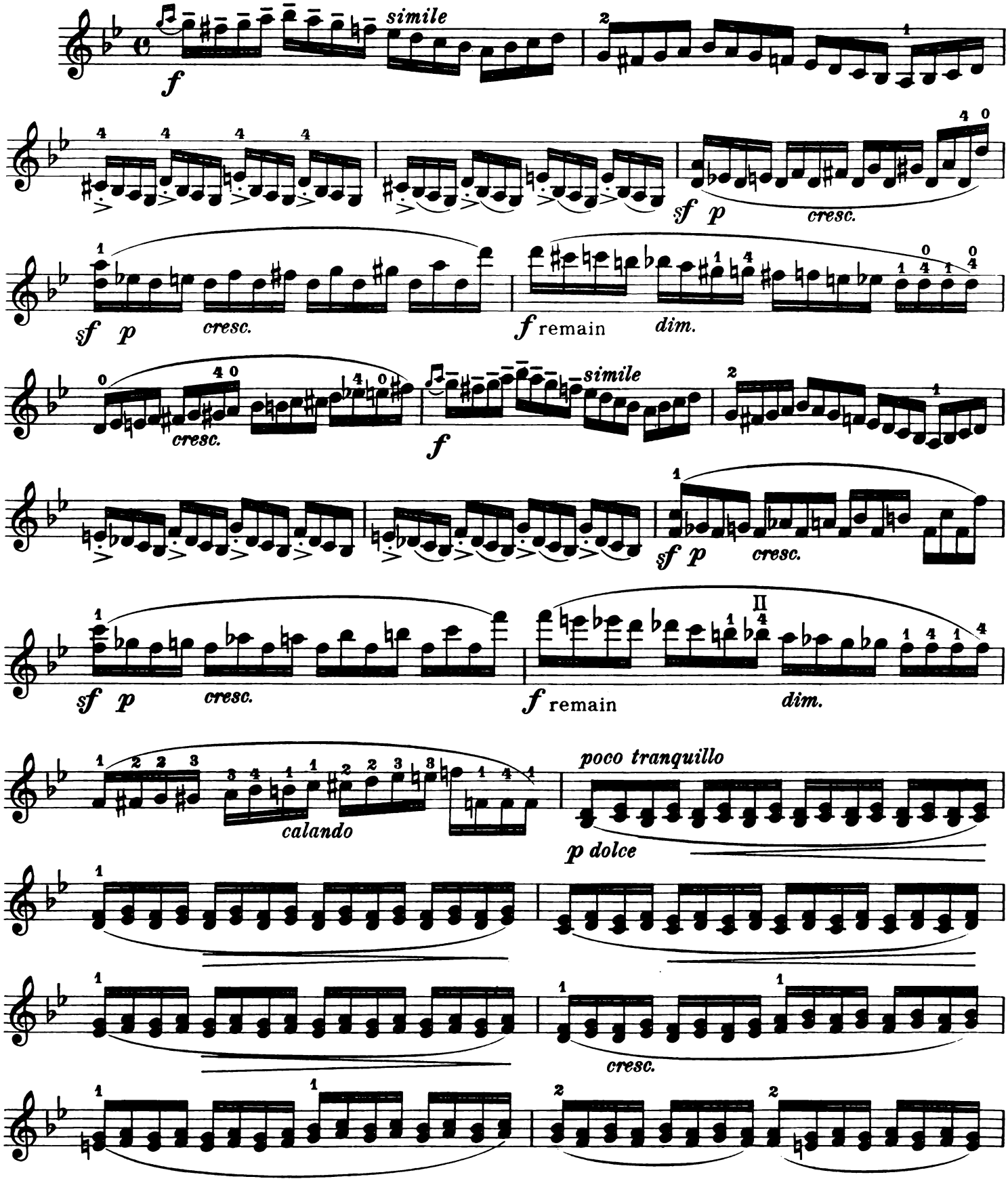

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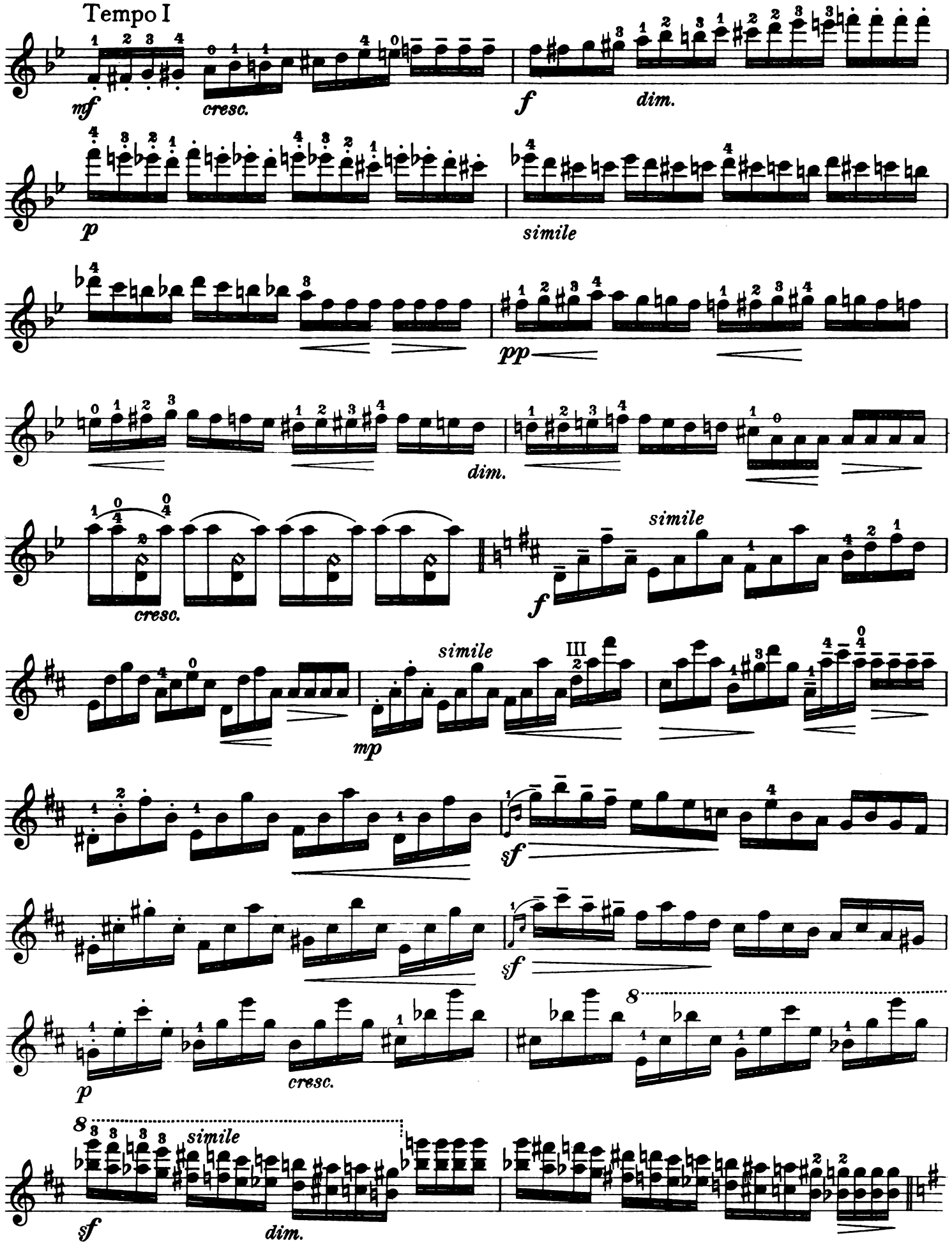
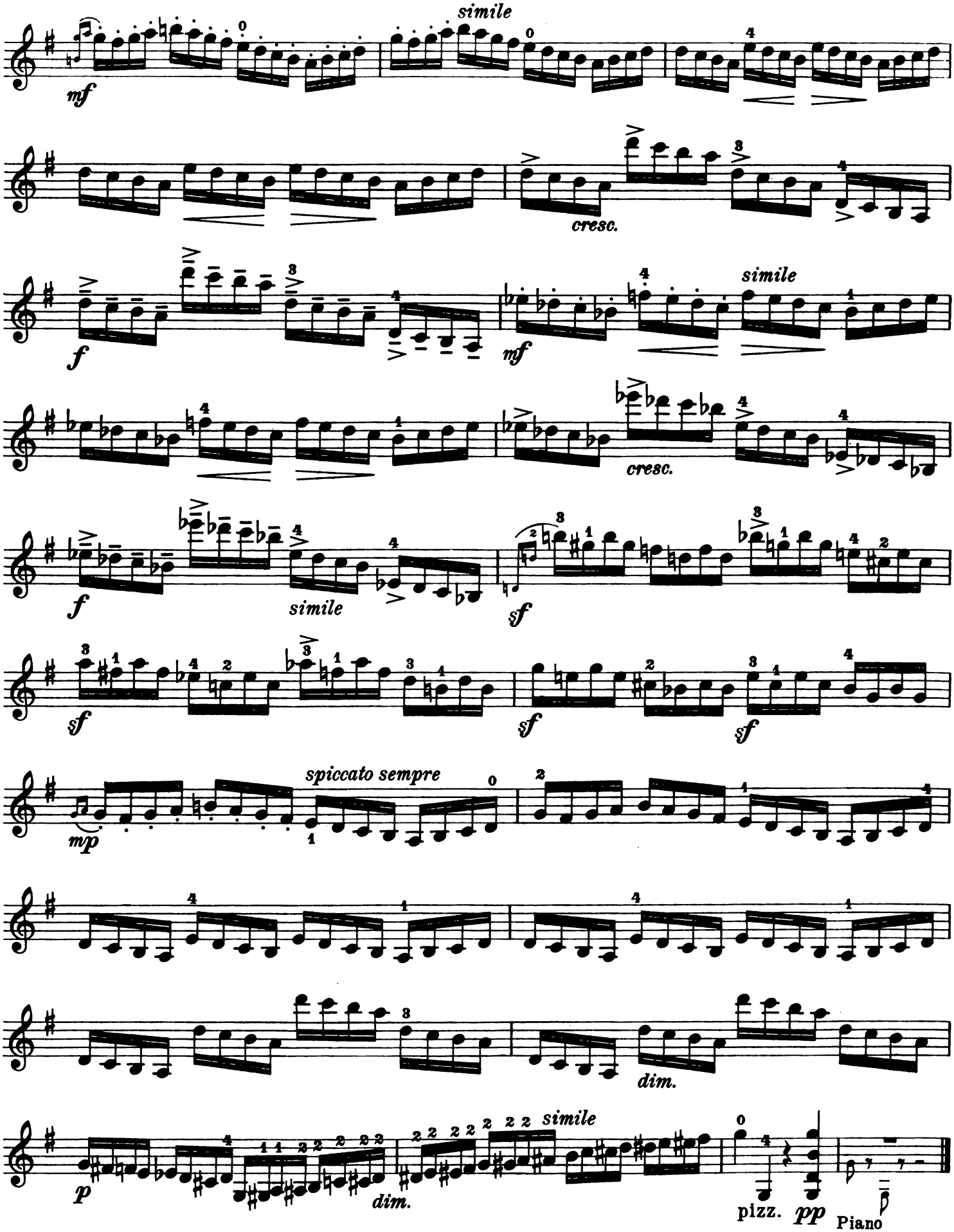

Tempo I
mf
cresc.
f
dim.
p
simile
pp
dim.
cresc.
f
simile
mp
simile
sf
sf
p
cresc.
8
8
simile
sf
dim.


simile
mf
cresc.
f
mf
simile
cresc.
f
simile
sf
sf
sf
sf
spiccato sempre
mp
dim.
p
dim.
simile
pizz.
pp
Piano