

# FRITZ KREISLER

## VIOLIN COMPOSITIONS

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# Old Folks At Home

(SWANEE RIVER)

Stephen C. Foster  
Transcribed by  
FRITZ KREISLER

970009

Moderato

Violin

*Softly, but full toned*

Piano

*mf* *p* *pp*

Solo *molto espress.* IVa<sub>3</sub>

*più cresc.*

*p (very softly)*  
*pp*

*con sentimento*

*III<sup>a</sup>*

*più cresc.*

*cresc.*

*IV<sup>a</sup>*

*poco dim.*

*l.h.*  
*p*

*dr*

*p*

*mf*

*espress.*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes and slurs. A *dim* (diminuendo) marking is present in the piano part.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment has large slurs and a *p* (piano) dynamic marking.

Third system of musical notation. The vocal line begins with the instruction *p dolce, ma ben vibrato*. The piano part has a *pp* (pianissimo) dynamic marking. The system includes first and second endings for the vocal line, labeled *IIIa* and *IIa*.

Fourth system of musical notation. It continues the piano accompaniment. The system includes a first ending for the piano part, labeled *IIIa*.

II<sup>a</sup>  
3

This system contains a single melodic line for the second violin (II<sup>a</sup>) and piano accompaniment. The violin part begins with a triplet of eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and sixteenth notes in the left hand.

III<sup>a</sup>  
cresc.  
cresc.

This system contains a single melodic line for the third violin (III<sup>a</sup>) and piano accompaniment. The violin part features a melodic line with a crescendo. The piano accompaniment includes a triplet of eighth notes in the right hand and sixteenth notes in the left hand.

This system contains a single melodic line for the first violin and piano accompaniment. The violin part features a melodic line with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and sixteenth notes in the left hand.

maestoso  
ff allarg. -  
nobilmente  
IV<sup>a</sup>  
più tranquillo -  
p

This system contains a single melodic line for the fourth violin (IV<sup>a</sup>) and piano accompaniment. The violin part is marked *maestoso* and *nobilmente*. The piano accompaniment is marked *ff allarg.* and *p più tranquillo*. The system includes a triplet of eighth notes in the violin part and a triplet of eighth notes in the piano accompaniment.

# NEW VIOLIN SOLO MUSIC

By AUTHORITY AMERICAN  
and EUROPEAN COMPOSERS

Medium Grade  
of Difficulty

CONCERT STAGE  
FOR STUDIO OR  
SERIES I

First to Fourth  
Position

**KRAMER, A. WALTER.** Op. 8  
No. 1. Gavotte. (G)..... .40

An effective little solo, abounding in graceful 8th note passages, and containing effective chord progressions and pizzicato effects.

**KRIENS, CHRISTIAAN,** from Suite for the Violin.

Happy Spring. (Printemps Heureaux) (A, F, D & B).. .75

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Madrigale. (Madrigale) (G & E) .60

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Advanced and artistic material, all of which presents a large variety of moods in attractive musical forms. The Holland Country Dance in particular is serviceable material for preparatory work in easy double-stops.

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Brilliant and very effective modern concert solos. Equally serviceable for the studio or for public performance.

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Fine solo arrangement of this universal favorite. Specially prepared for the use of players of this grade.

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Graceful and very melodious.

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2. Star Spangled Banner
3. Hail Columbia  
(C, F, D & B Flat)

Op. 67, No. 1. Little Fantasia on American Melodies..... 1.00

1. Uncle Ned
2. Old Folks at Home
3. Poor Old Slave  
(D, G & B Flat)

Op. 68, No. 11. Little Fantasia on American Melodies..... 1.00

1. Melinda May
2. My Old Kentucky Home
3. Rosa Lee  
(A Min., F, C, & A)

Op. 73, N. 1. Little Fantasia on College Songs..... 1.00

1. Bingo
2. Graudeamas Igitur
3. Crambambuli  
(G, F, D & B flat)

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1. Upidee
2. It's a Way We Have at Old Harvard
3. A-Roving  
(C, D & F)

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1. Mary Had a Little Lamb
2. Good Night, Ladies
3. Funiculi, Funicula  
(G, C & D)

Op. 76. Little Fantasia on American Children's Songs..... 1.00

1. Here Stands a Lovely Creature
2. Water, Water, Wild-flower
3. London Bridge  
(D, B flat & A)

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1. Comin' Through the Rye
2. Auld Lang Syne
3. Blue Bells of Scotland  
(G, C & D)

The immediate object of the above little solo arrangements has been to provide players of this grade with pleasing, attractive and progressive material, incorporating well-known national, folk and college-songs. The fantasias have all been arranged with a special view to meeting the demands of medium advanced players. All passage work variations, double-stops, harmonics, bowings, etc., have been carried out with a view to supplying material well within the range of difficulty necessary for young players in need of ambitious first and third position solo material; and nothing has been spared in point of careful editing and effective harmonic setting, to make these fantasias representative teaching and solo material in every particular.

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5. Gavotte (G Min. & G Maj.) .50
6. Minuet (G Maj. & G Min.) .65

Ambitious and advanced solo material, demanding well-developed technic, bowing, and musicianly understanding. With exception of the third number, "Canzonetta," all are written within range of the first three positions, and the third number probably the most difficult of the set, touches as high as the 7th position in two short cadenza-like passages.

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Brilliant and demanding advanced ability as to left-hand passages and the lighter styles of bowing.

**SCHLOMING, HARRY.** Op. 19. Rhapsodie Hongroise. (G Min. & G Maj.) ..... 1.25

A very brilliant and effective concert number for advanced players. Excellent for the development of precise rhythmic feeling and rapid bowing.

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Effective setting of a well-known Russian folk-song with a brilliant variation for the development of detached and slurred bowings.

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Like the Rhapsodie Hongroise (Op. 19) the present number is intended for advanced, ambitious players of this grade. Demands good taste, musicianly understanding and a fair command of the principal varieties of shorter bowings, with well-developed rhythmic sense as well.

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Characteristic old German waltzes, particularly serviceable for the development of vigorous bowing and decided accents. Demands advanced players whose intonation, rhythmic surety and bowing ability are somewhat beyond the ordinary.

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(Valse de Concert)

A spirited waltz movement very suitable for recital programs. It is of medium difficulty and particularly well-adapted for this grade.

Liebeslied. (G)..... .50

(Transcription on his song Darling).

Pleasing, very effective, and introducing easy chords, and double-stops.

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Very dainty and imbued with genuine South-Italian characteristics. Moderately difficult in its technical and bowing demands.

**TERRY, FRANCES.** Op. 7. Berceuse (D) ..... .65

Elegant and graceful in style, this number is admirably suited for the needs of young players who are in need of more advanced rhythmic and position material.

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