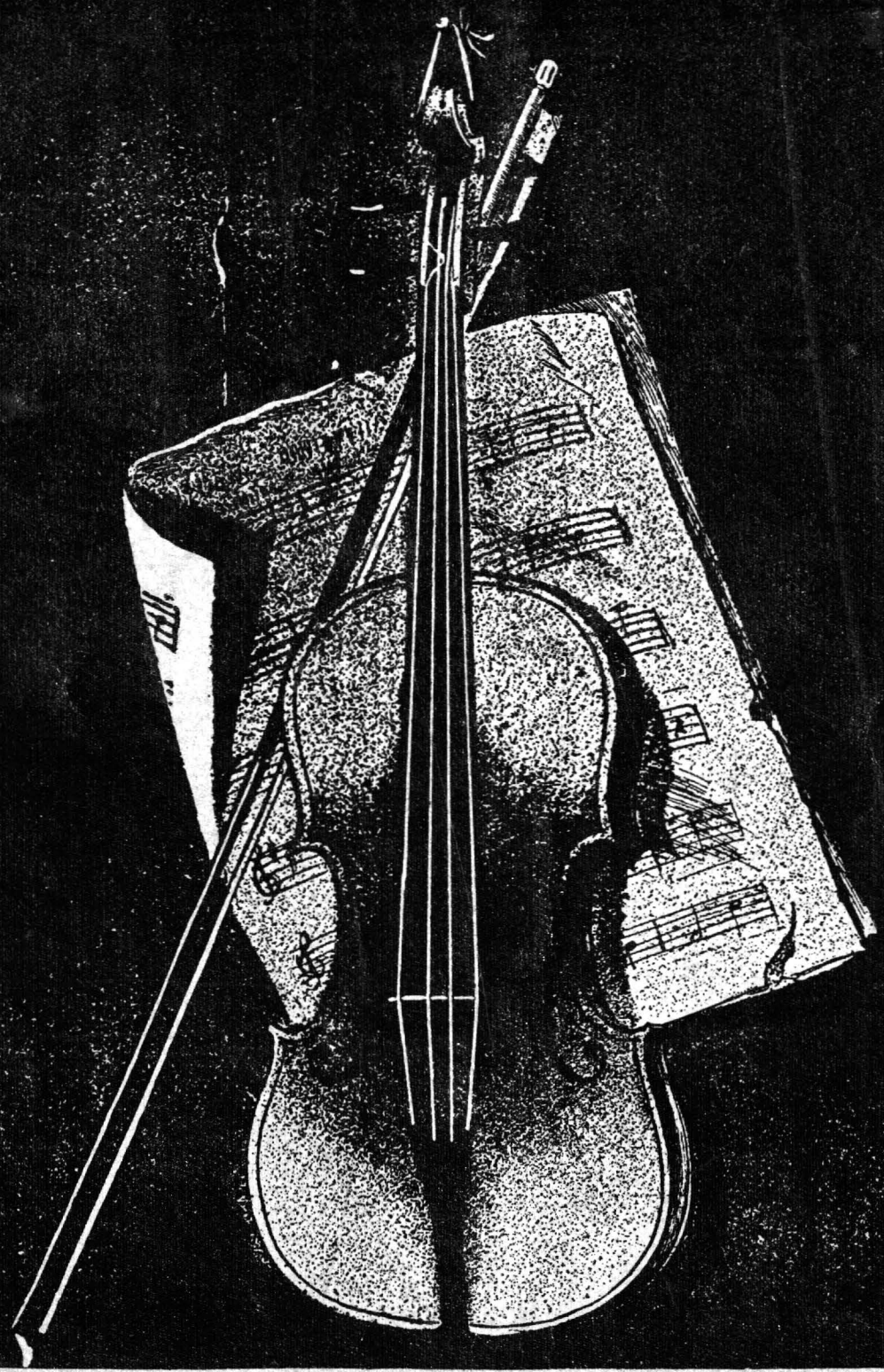
THE MOST POPULAR VIOLIN PIECES



HINDS, HAYDEN & ELDREDGE, Inc., PUBLISHERS
NEW YORK CITY

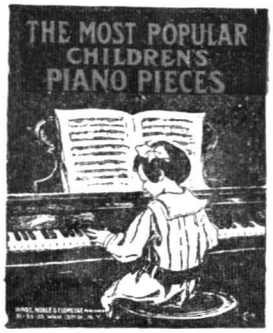
"THE MOST POPULAR" MUSIC BOOKS

Published by Hinds, Hayden & Eldredge, Inc., New York City

A happy inspiration seems to have guided the work of the compilers of the "Most Popular" music books. In no series of books does the choice from the great mass of material available betray such excellence of judgment and such nicety of distinction between what should be and what should not be included. ***All Prices Net. No Discount.***

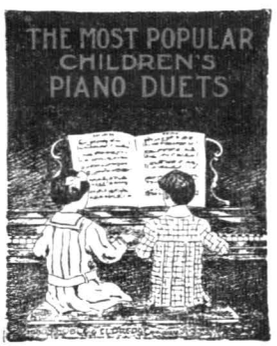
A collection of 35 standard piano pieces arranged and in some instances simplified by the famous American composer and musician George Rosey, intended especially for the use of second and third year piano students, and for the use of amateurs who wish to have good piano music which they can play without any great degree of technical ability. The contents includes a wide variety of compositions and is of such a nature as to appeal to every lover of piano music.

A collection of 19 piano classics arranged for four hands by the celebrated American composer and musician George Rosey. These arrangements while being in no sense of the word difficult are extremely effective and original, being different in the effect they produce upon the listener from any other published before. A wide variety has been carried out in the contents so that this folio will appeal to both lovers of semi-popular and strictly classical music.



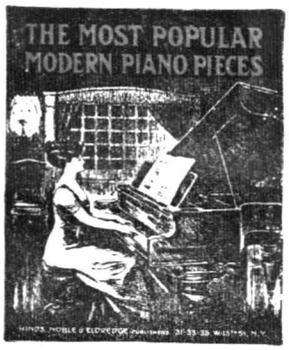
This high-class collection of standard pieces has been especially arranged and adapted for the use of first and second grade students.

The teacher will find this book of invaluable aid in the instruction of young students, as extreme care has been used in the selection and arrangement of each composition and a glance at the contents will prove that there is not a number in the book that will not help in cultivating the appreciation of good music.



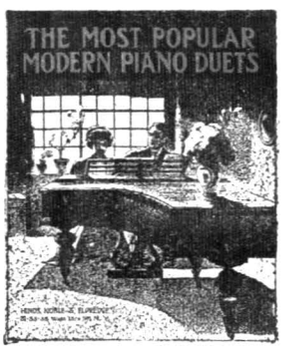
This collection of 35 world famous compositions, arranged and edited by E. R. Kroeger as easy four-hand pieces for general practice purposes and use at recitals of young pupils, admirably fulfils its mission.

The compositions are all within the first and second grades of difficulty and yet the standard of the contents list is such that every number might easily grace the programme of the world's greatest concert-pianist.



Here is a book that set about to overcome a prejudice and finds itself most strongly supported by the very class that proverbially looks askance at low-priced collections of music.

"The Most Popular Modern Piano Pieces" has found its way into the libraries of the musically educated. More than that, in satisfying the critic taste, our Modern Piano Pieces have not sacrificed in any instance the heart qualities that make the amateur love them not for any technical reason, but just because he must.

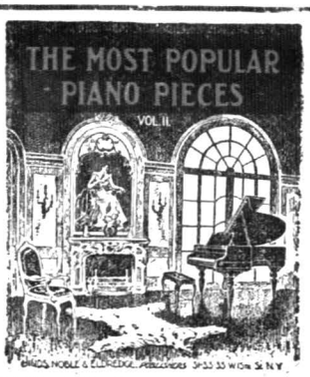


A glance at the contents list is all that is necessary to show why this book is "Most Popular." A collection containing the greatest masterpieces of the modern world's foremost composers will assuredly be enjoyed by teachers and students.

Many of the selections have been unobtainable heretofore as four-hand numbers. The editing and arranging is the work of E. R. Kroeger whose fame as a concert pianist and successful instructor is nation wide

Teachers will find in this book an instructor that not only will replace the old methods by presenting the elements of music in a manner to meet the requirements of modern conditions and modern teaching methods, but in doing so will interest even the most indifferent student.

The little compositions used as exercises throughout the book is a new departure that will act as an incentive to the student by making him feel that he is progressing.



The Most Popular Piano Pieces has set an example in contents and arrangements that has been closely adhered to in this volume. Compositions of the same style and character by the same composers have been arranged and edited in the same grade of difficulty by the same arranger. Those who have enjoyed its predecessor will surely welcome this companion volume.

Ad Lib parts for Cello, Flute and Cornet published for this book

The Most Popular Violin Pieces

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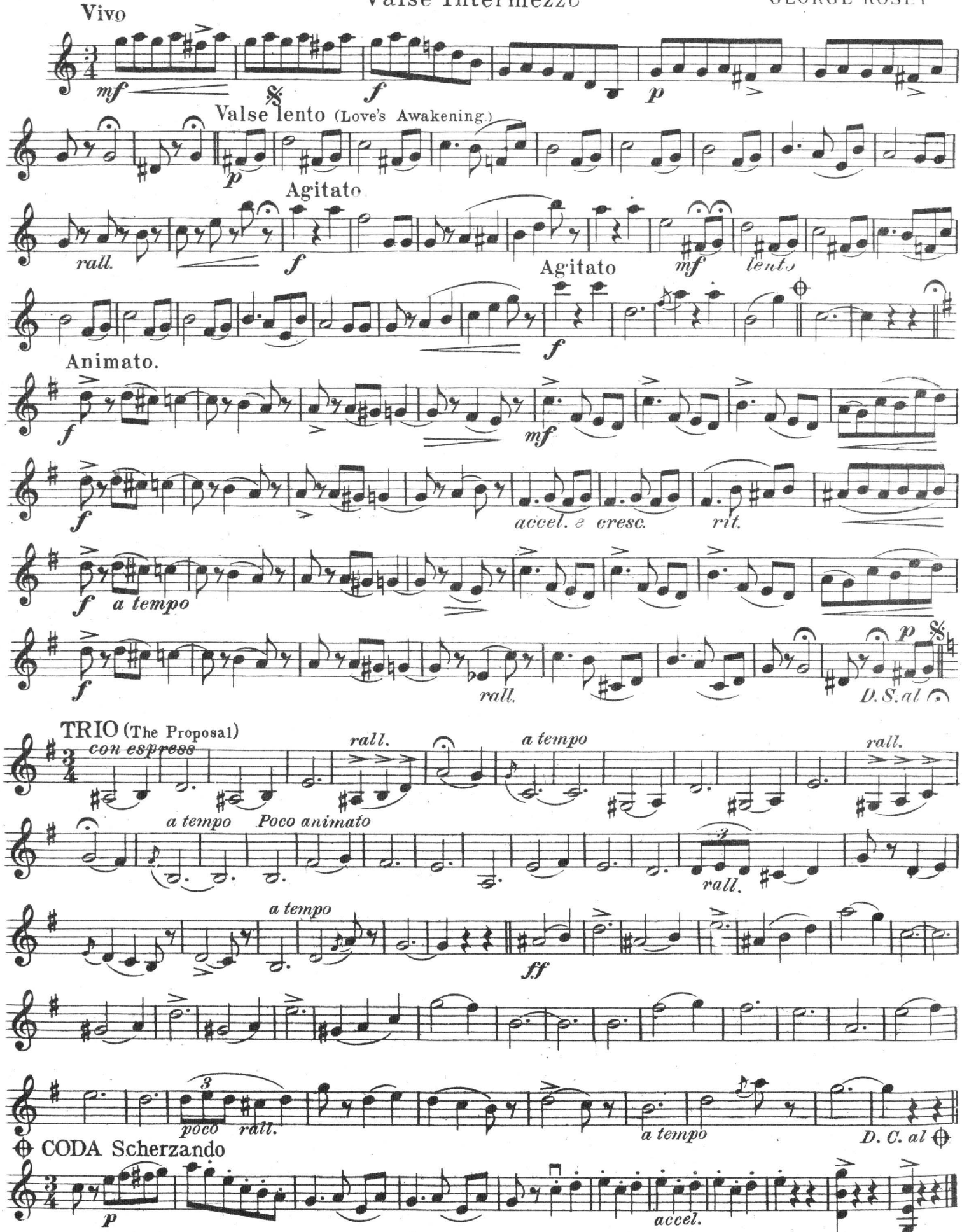
Wooing

Valse Intermezzo

GEORGE ROSEY



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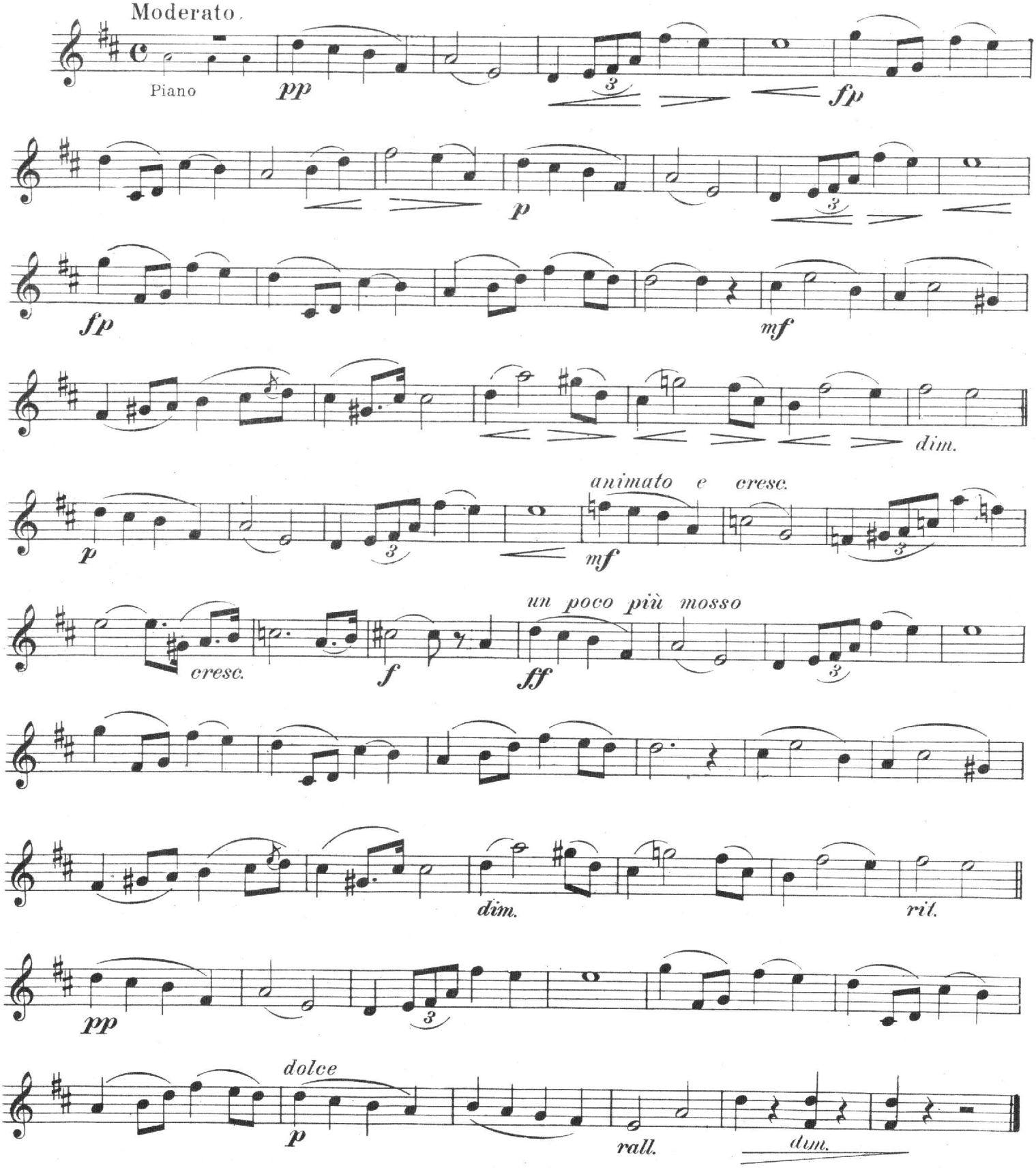
Simple Aveu

Romance

FRANCIS THOMÉ



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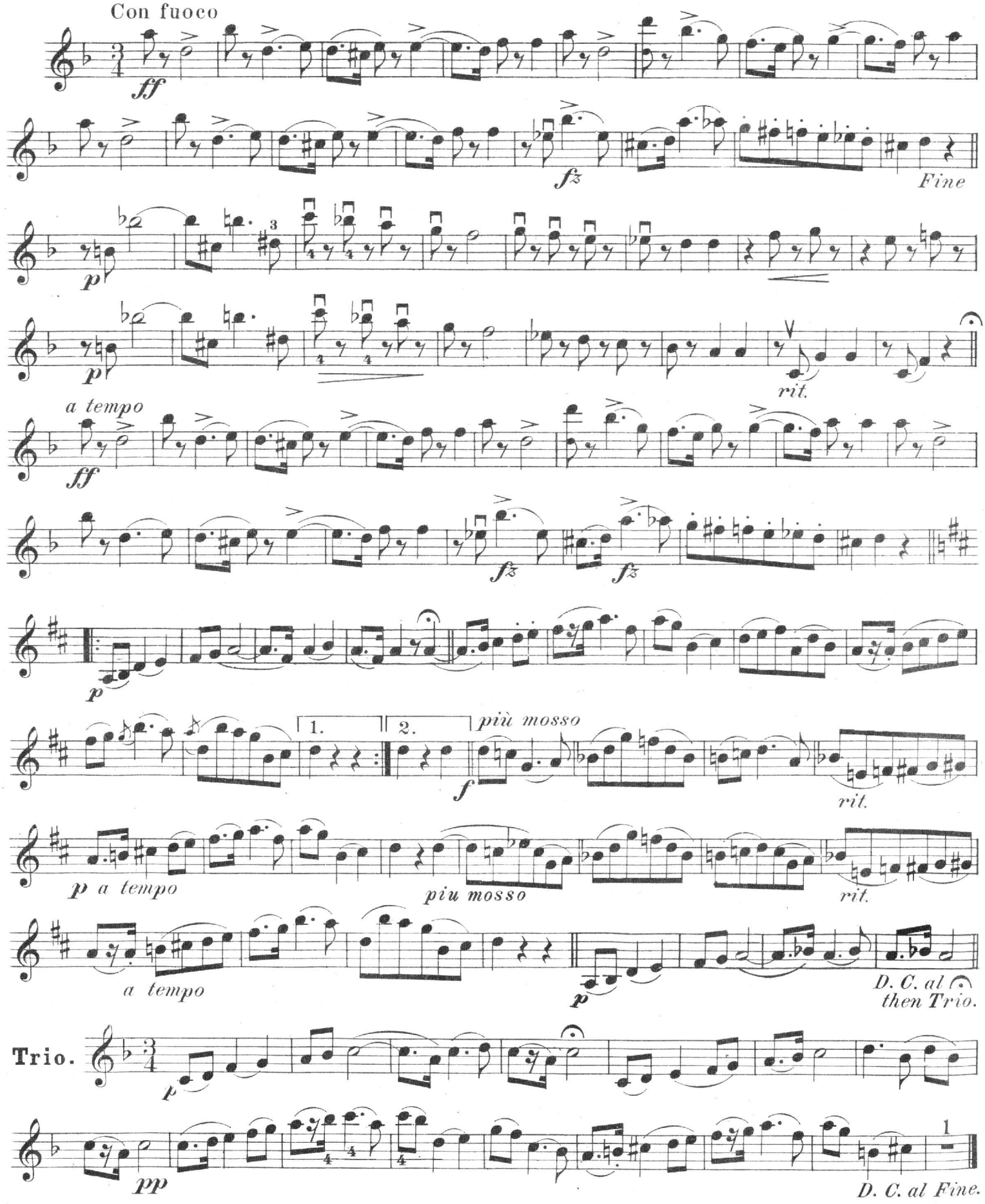
Polish Dance

XAVER SCHARWENKA



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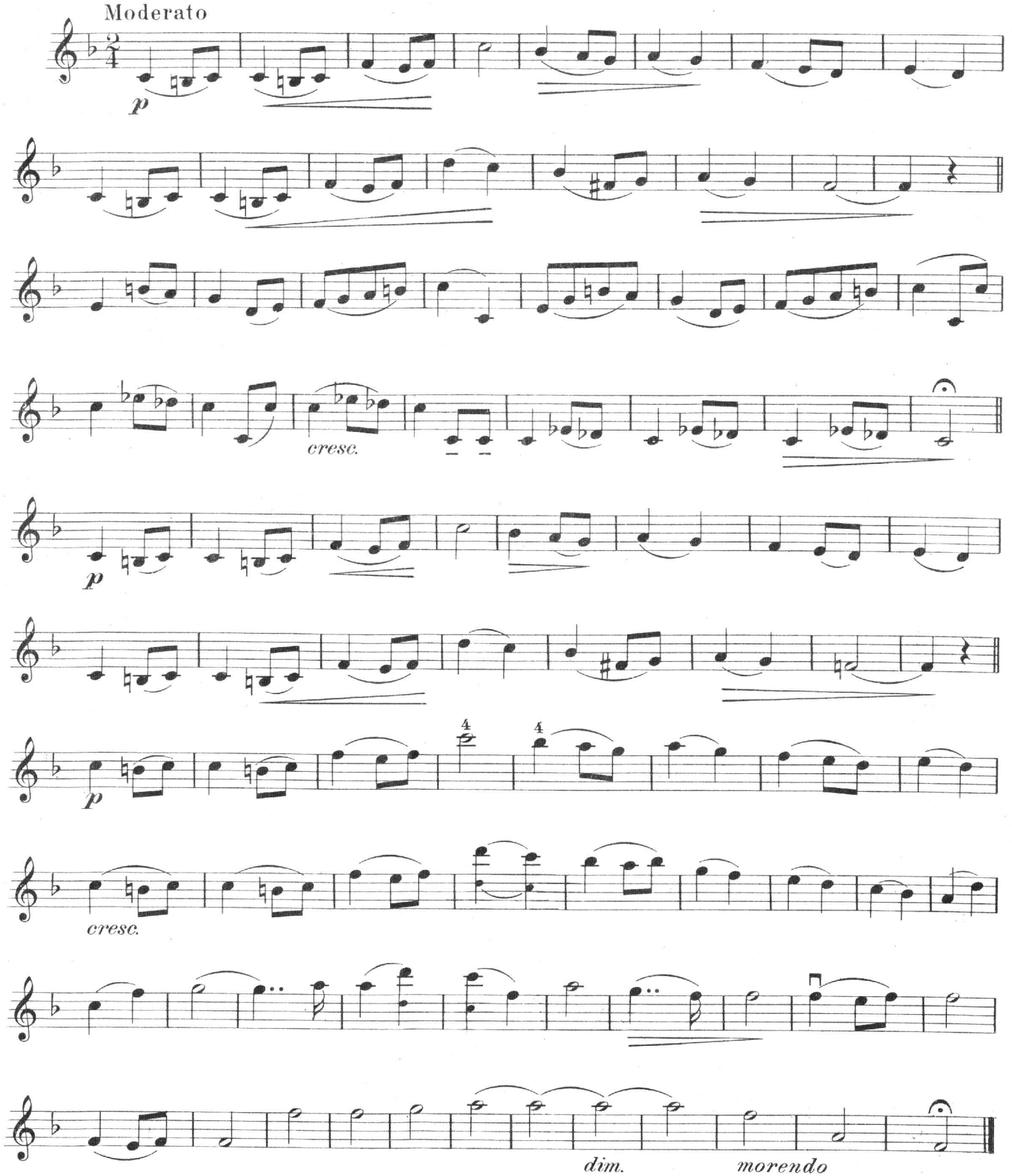
Melody in F

A. RUBINSTEIN



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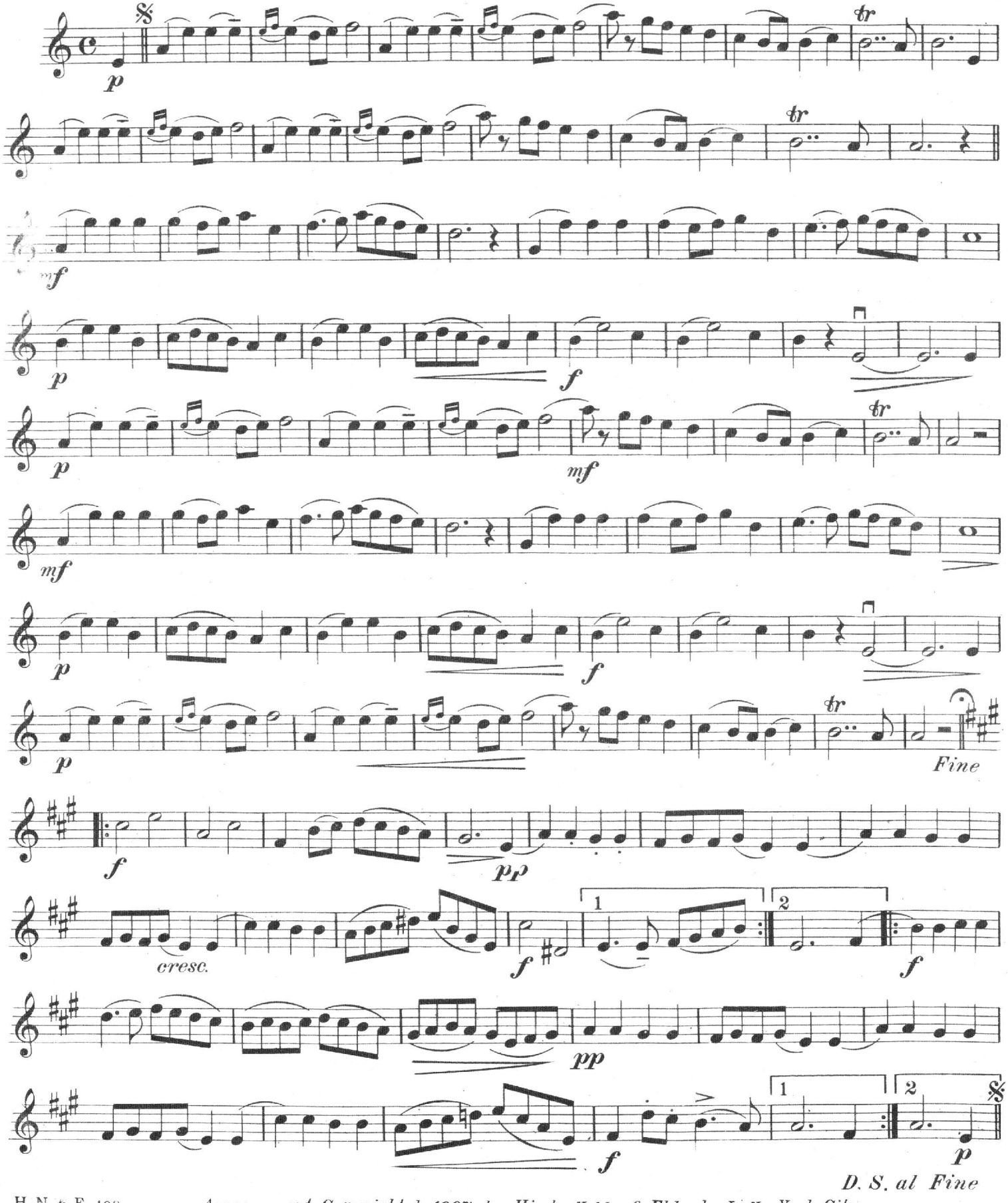
La Cinquantaine

Air à l'antique

GABRIEL-MARIE

Andantino



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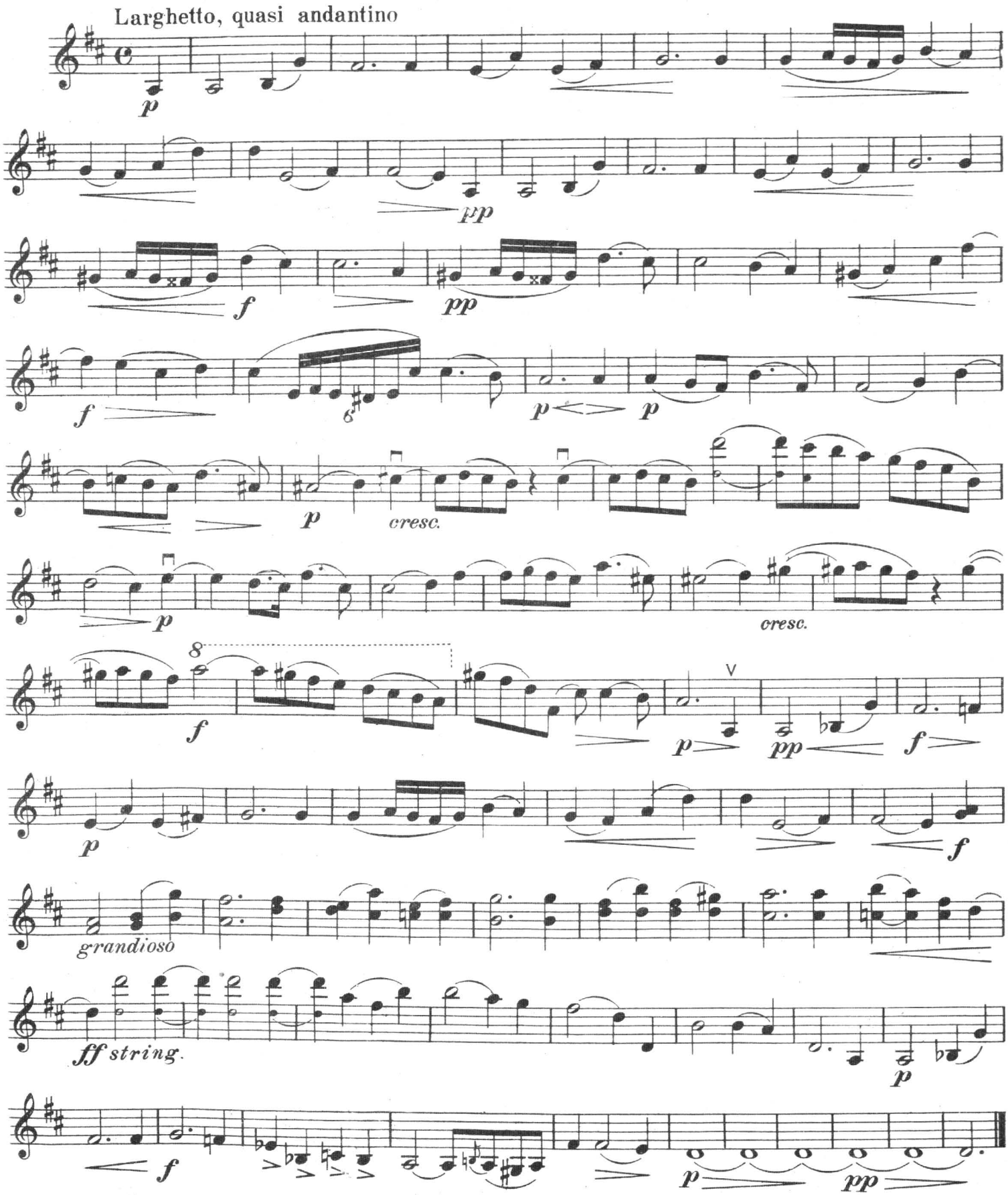
Cavatina

J. RAFF



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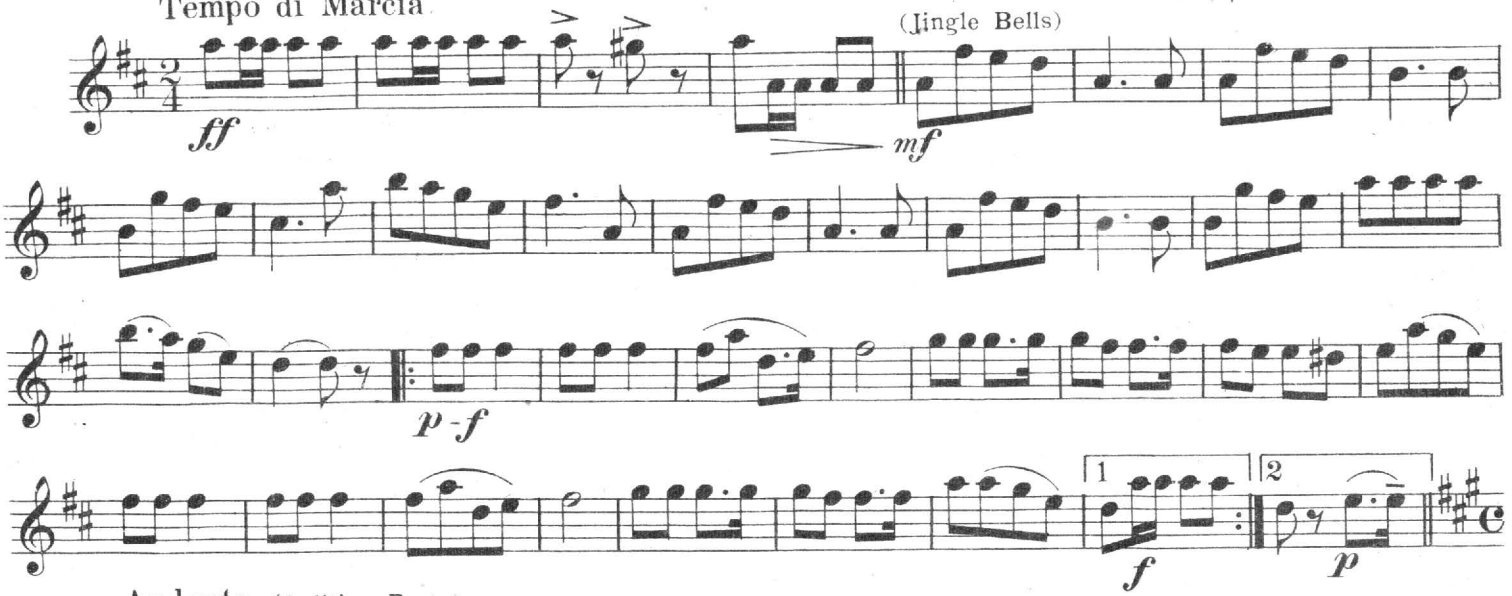
College Medley

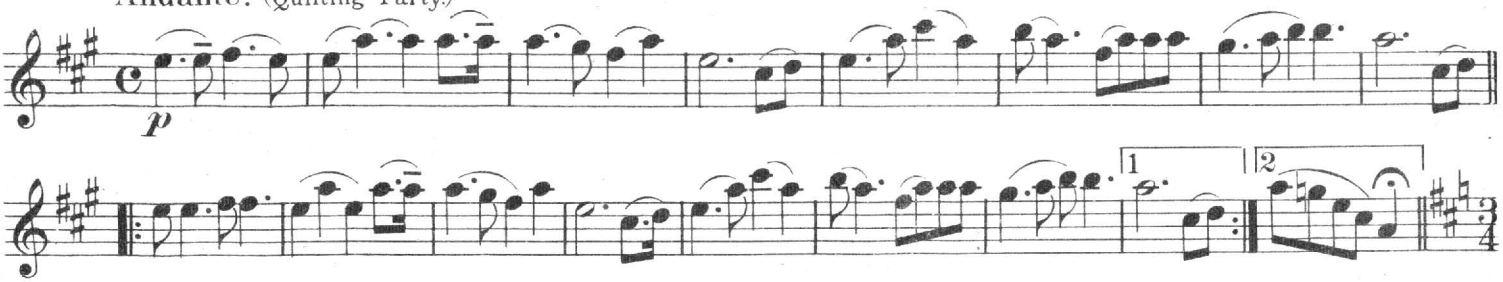
Compiled by A. E. WIER

Tempo di Marcia

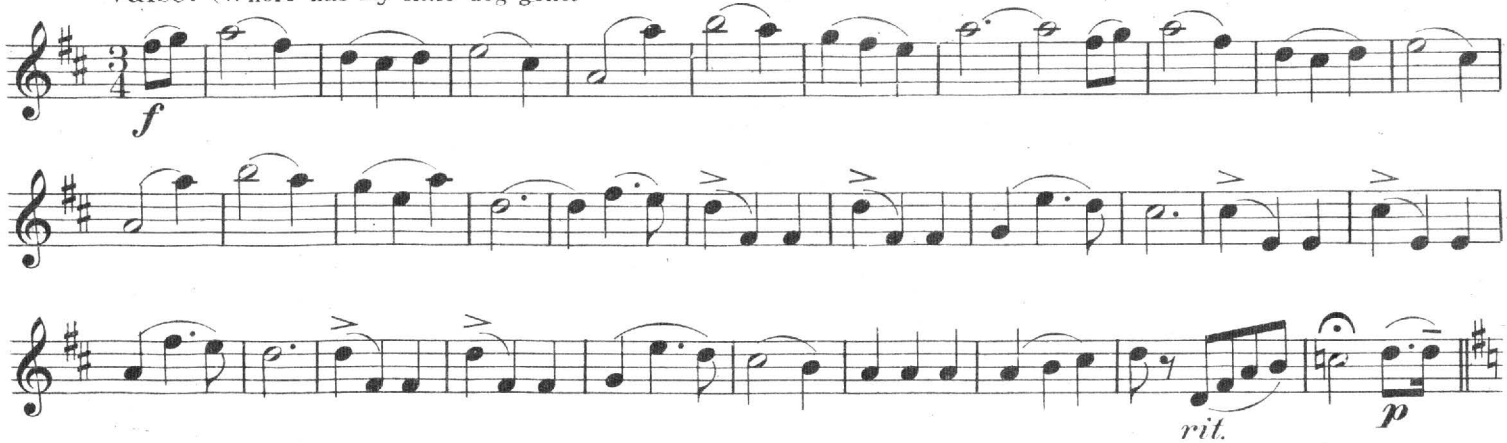
(Jingle Bells)



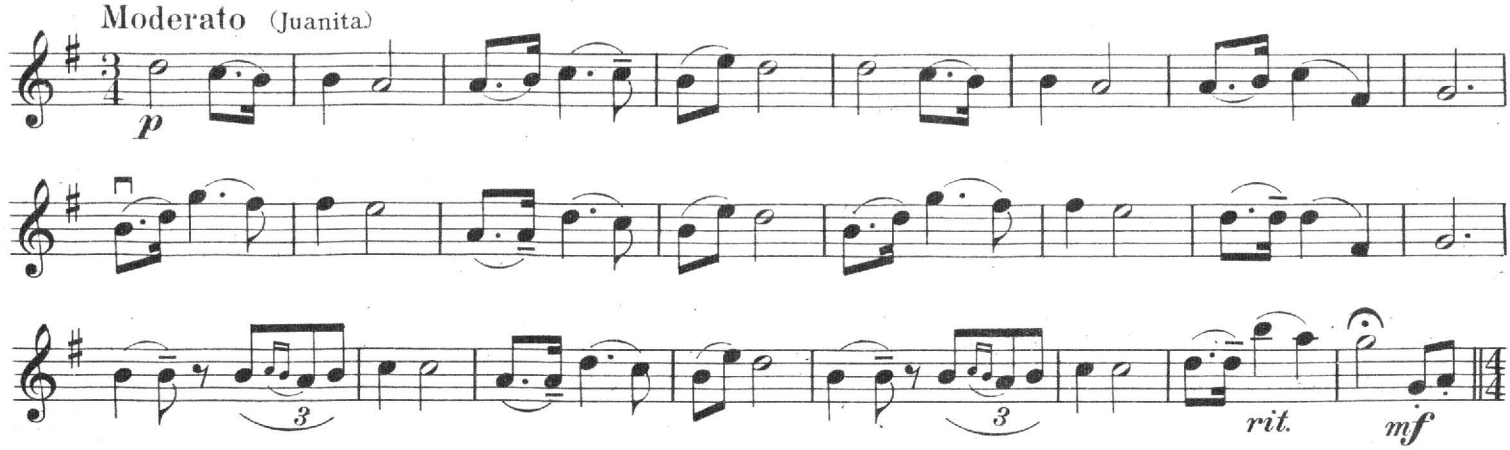
Andante. (Quilting Party.)



Valse. (Where has my little dog gone)



Moderato (Juanita)



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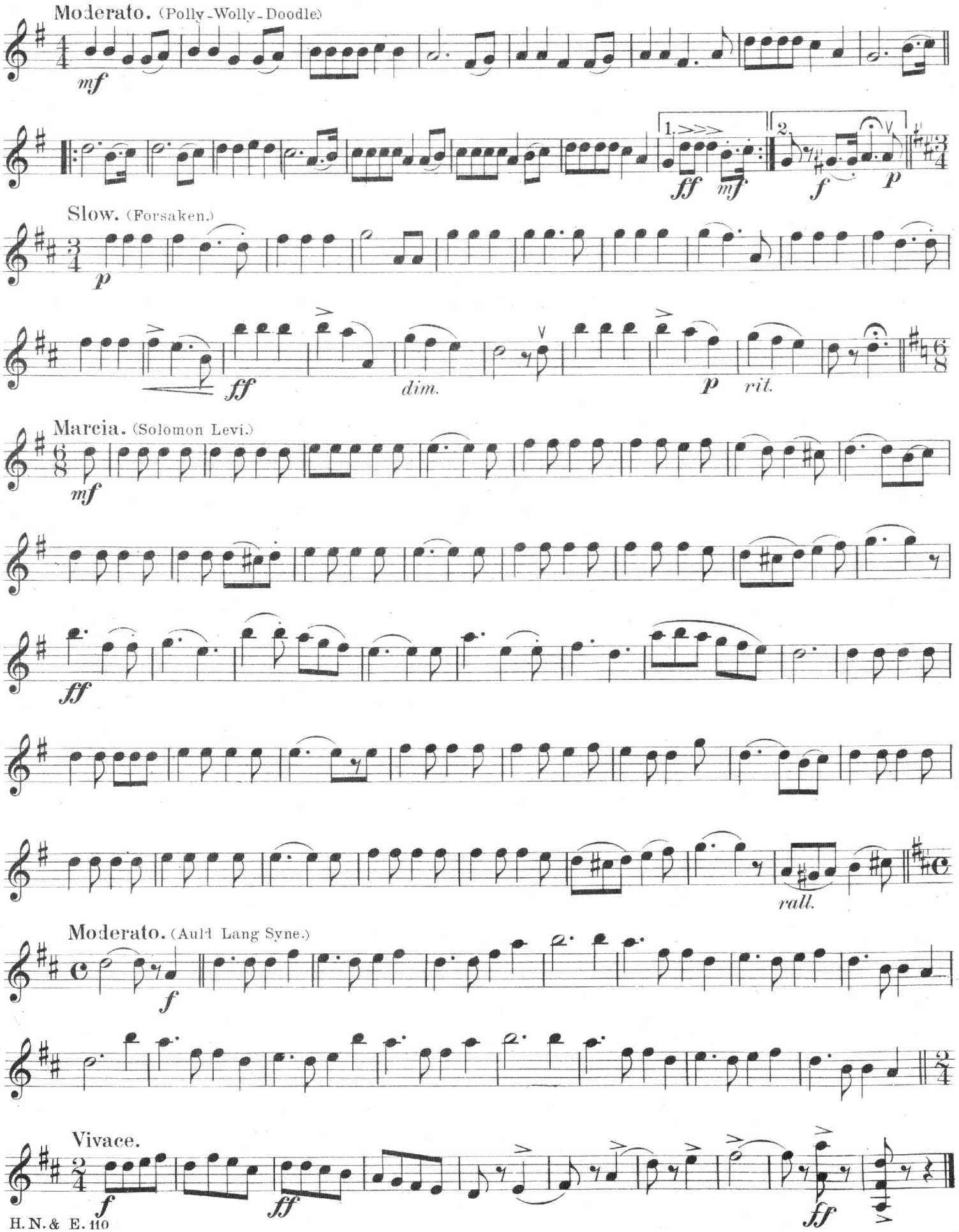
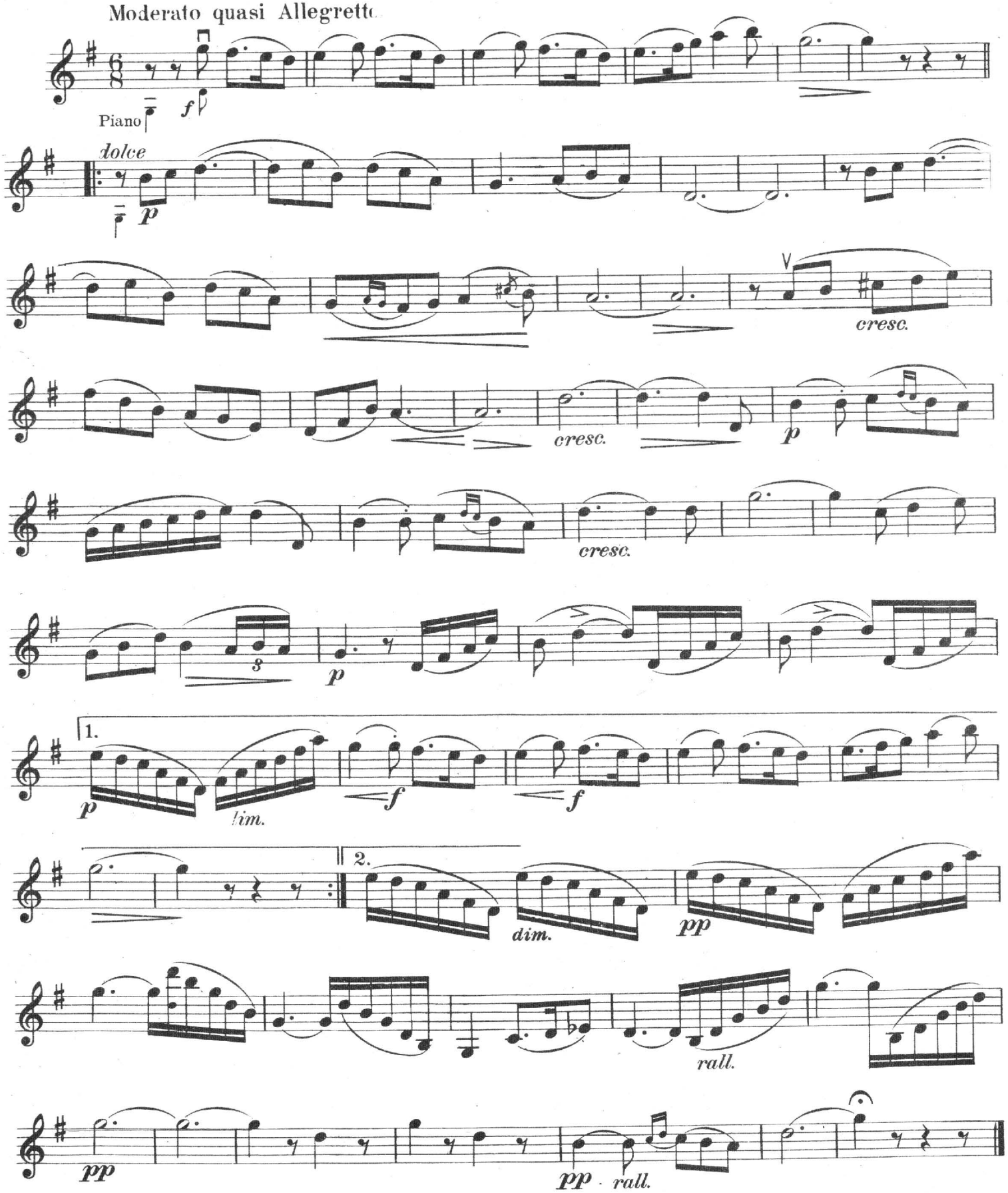

Moderato. (Polly-Wolly-Doodle)
mf
1.
2.
ff
mf
f
p
Slow. (Forsaken.)
p
ff
dim.
p
rit.
Marcia. (Solomon Levi.)
mf
ff
rall.
Moderato. (Auld Lang Syne.)
f
Vivace.
f
ff
ff

"Sing, Smile, Slumber"

Serenade

CHAS. GOUNOD

Moderato quasi Allegretto



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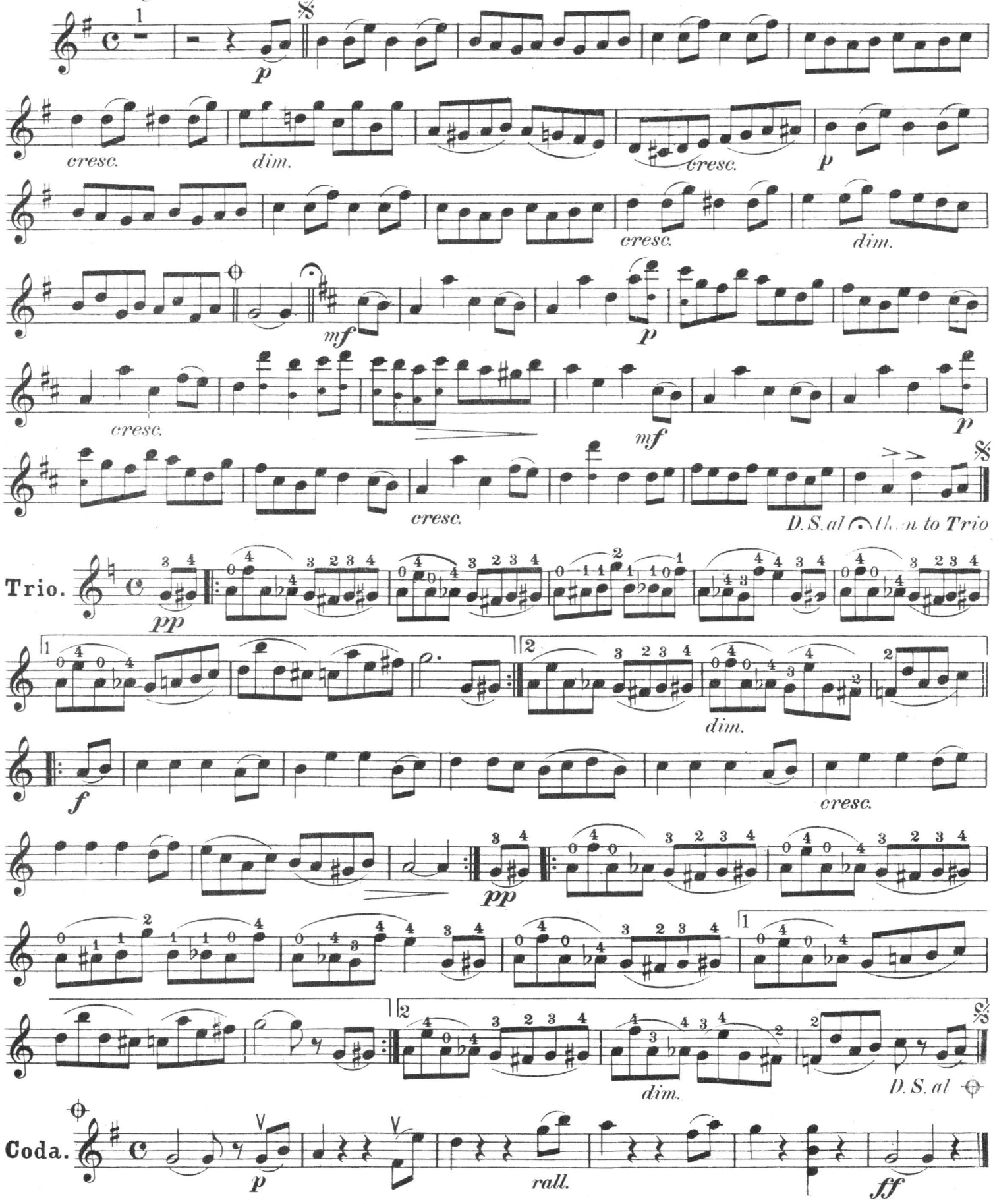
Le Secret

Intermezzo

L. GAUTHIER

Allegretto con moto



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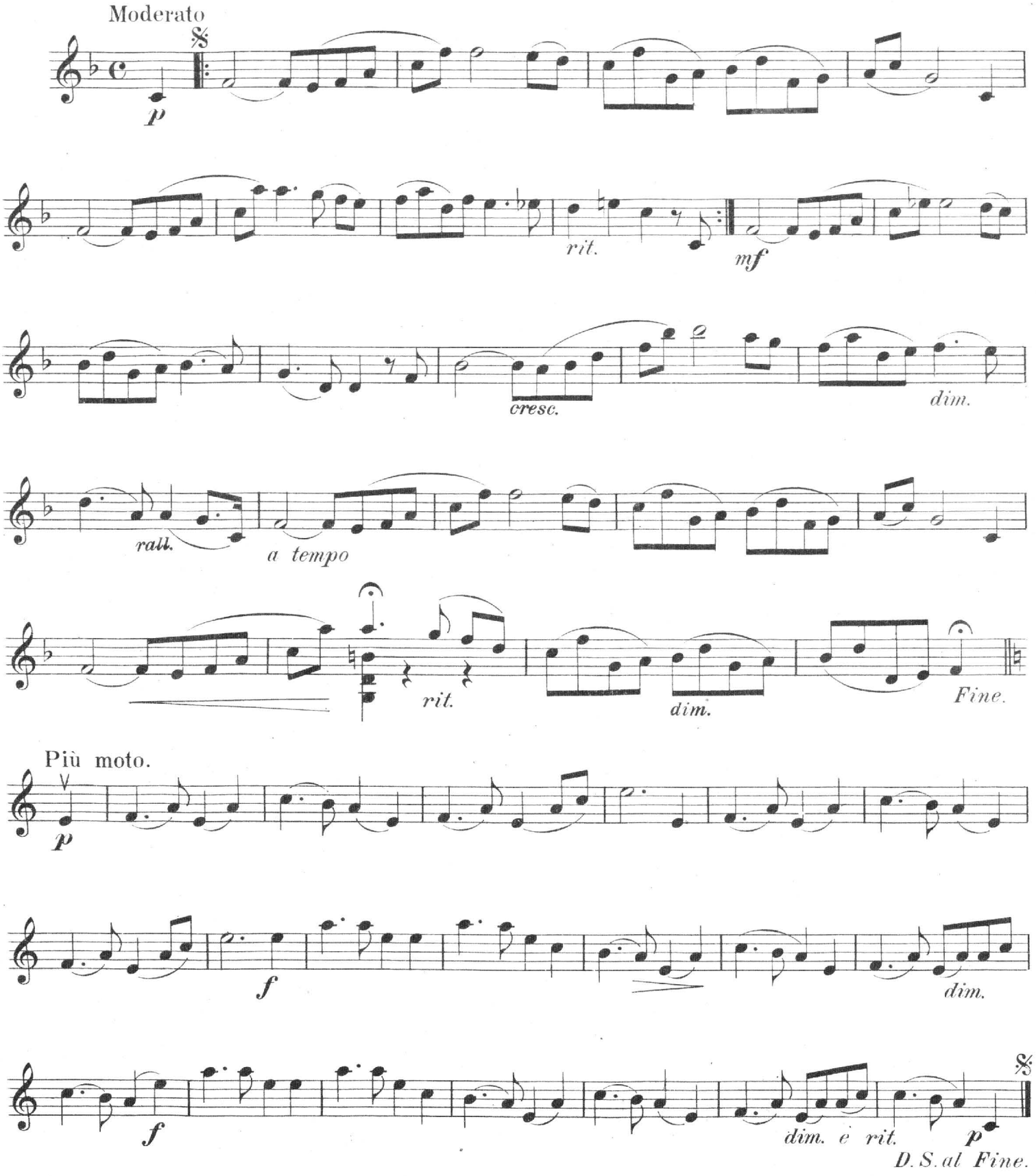
Träumerei

R. SCHUMANN.



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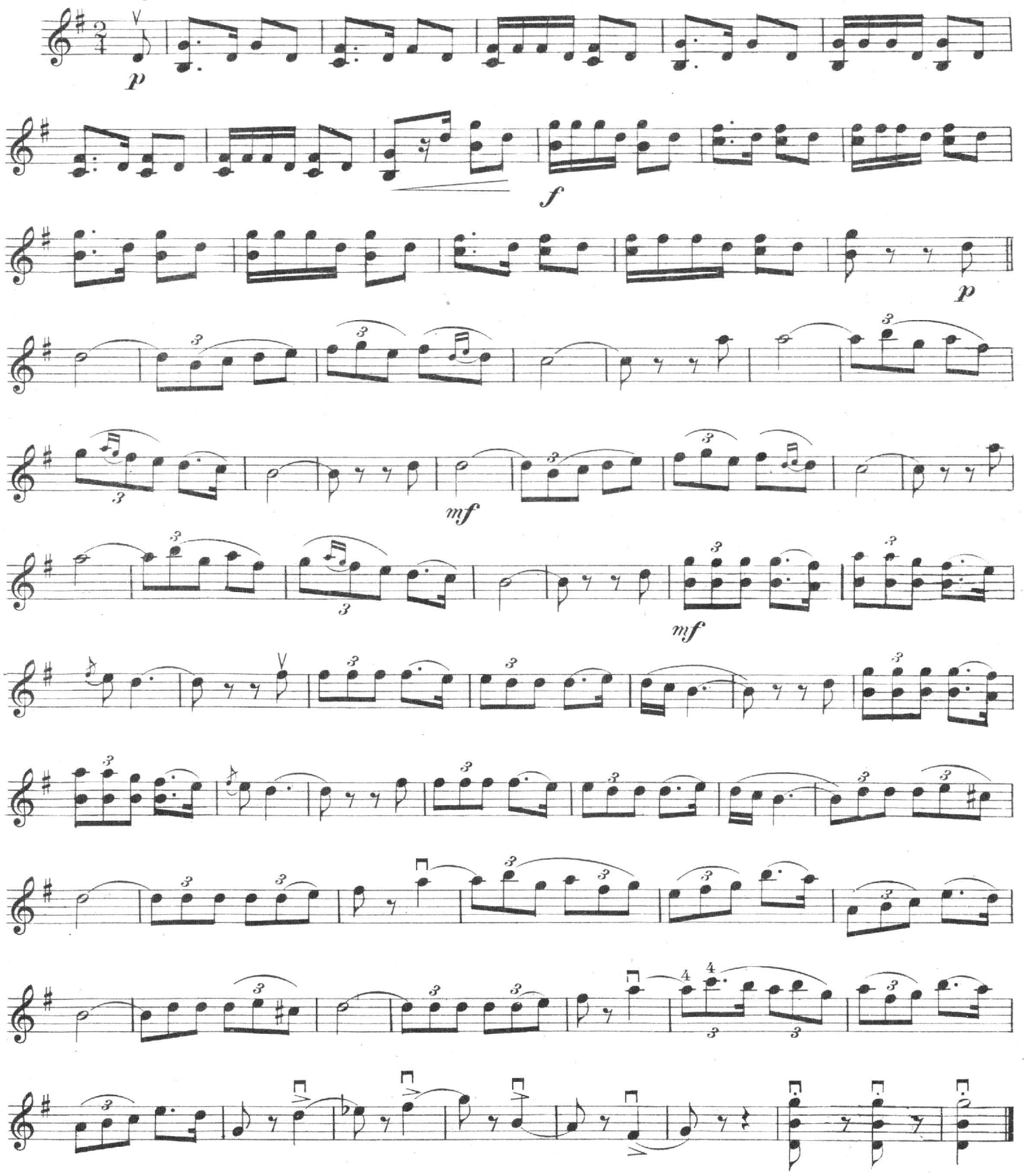
La Paloma

Mexican Serenade

YRADIER

Allegro moderato



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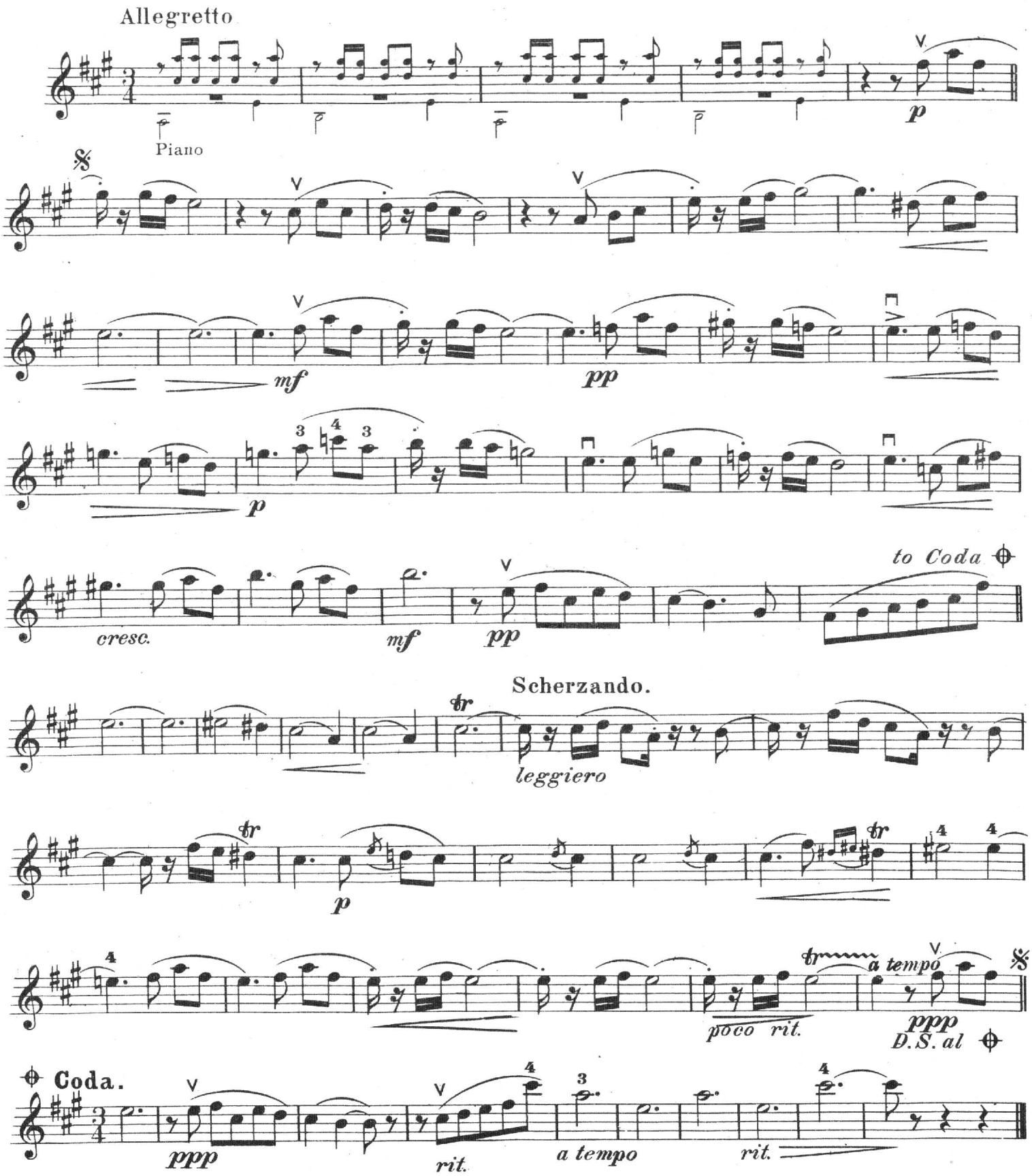
Sérénade

G. PIERNÉ



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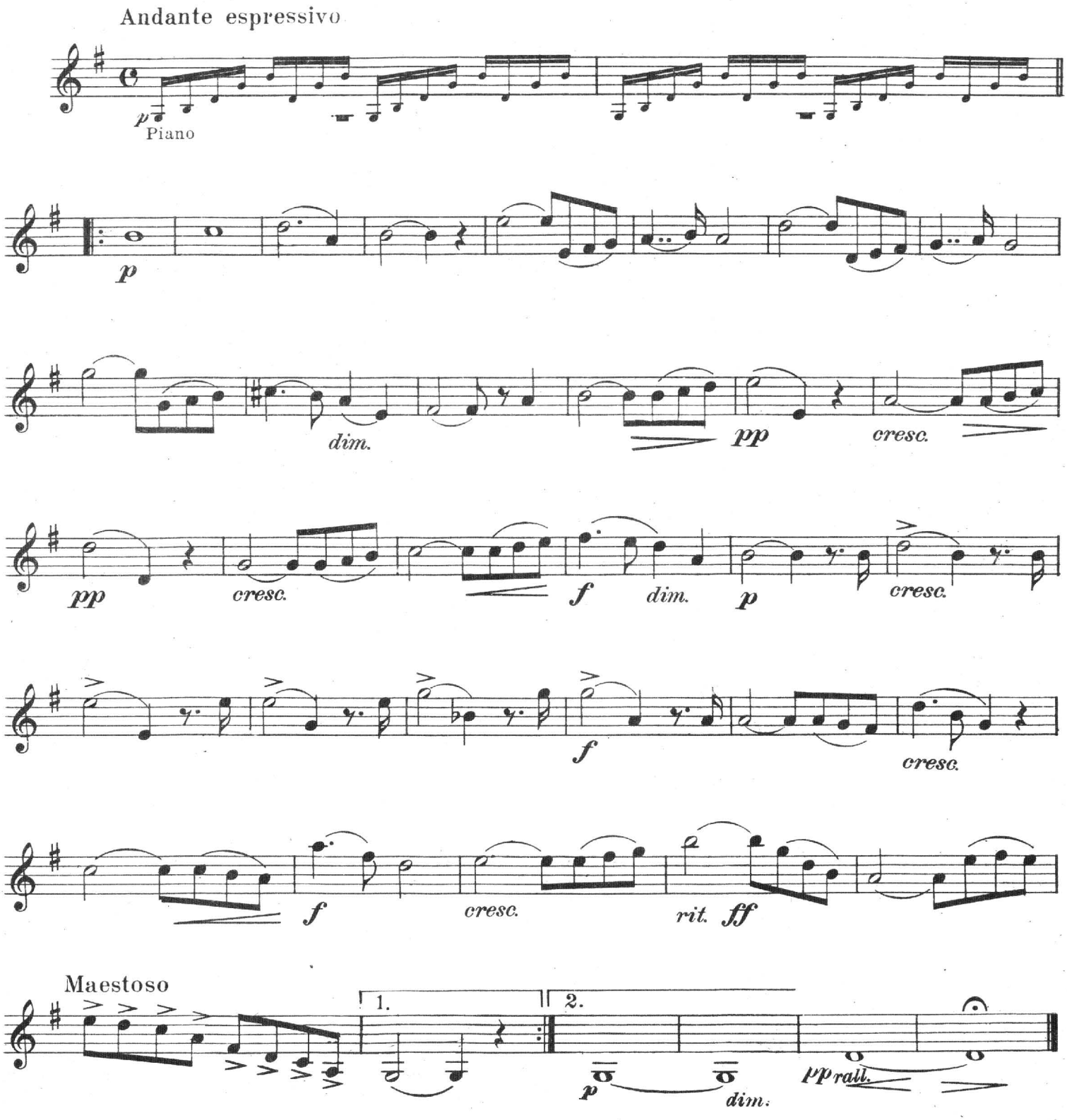
Ave Maria

BACH-GOUNOD



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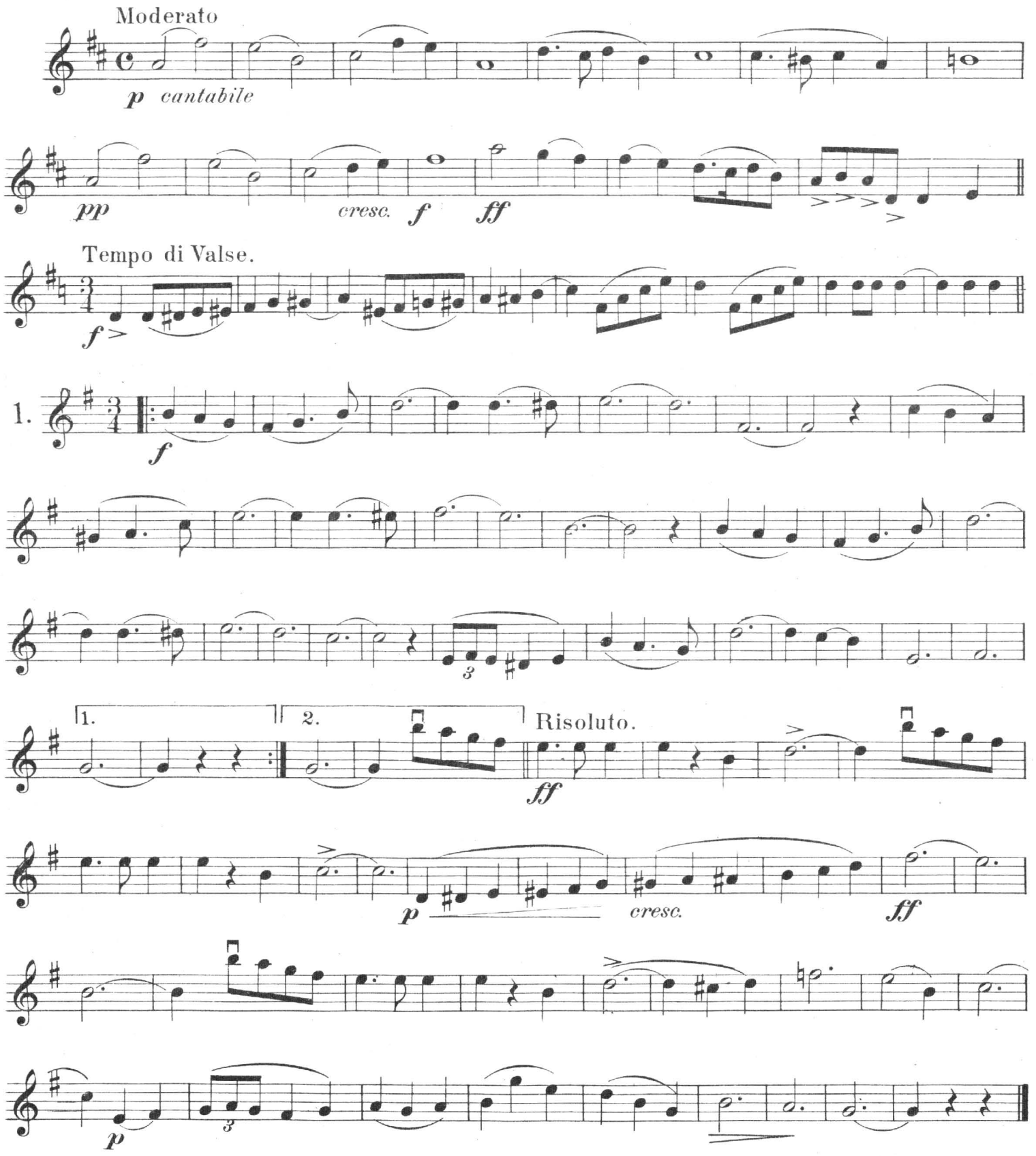
Enchantment

Waltzes.

ERNEST ALBERTI



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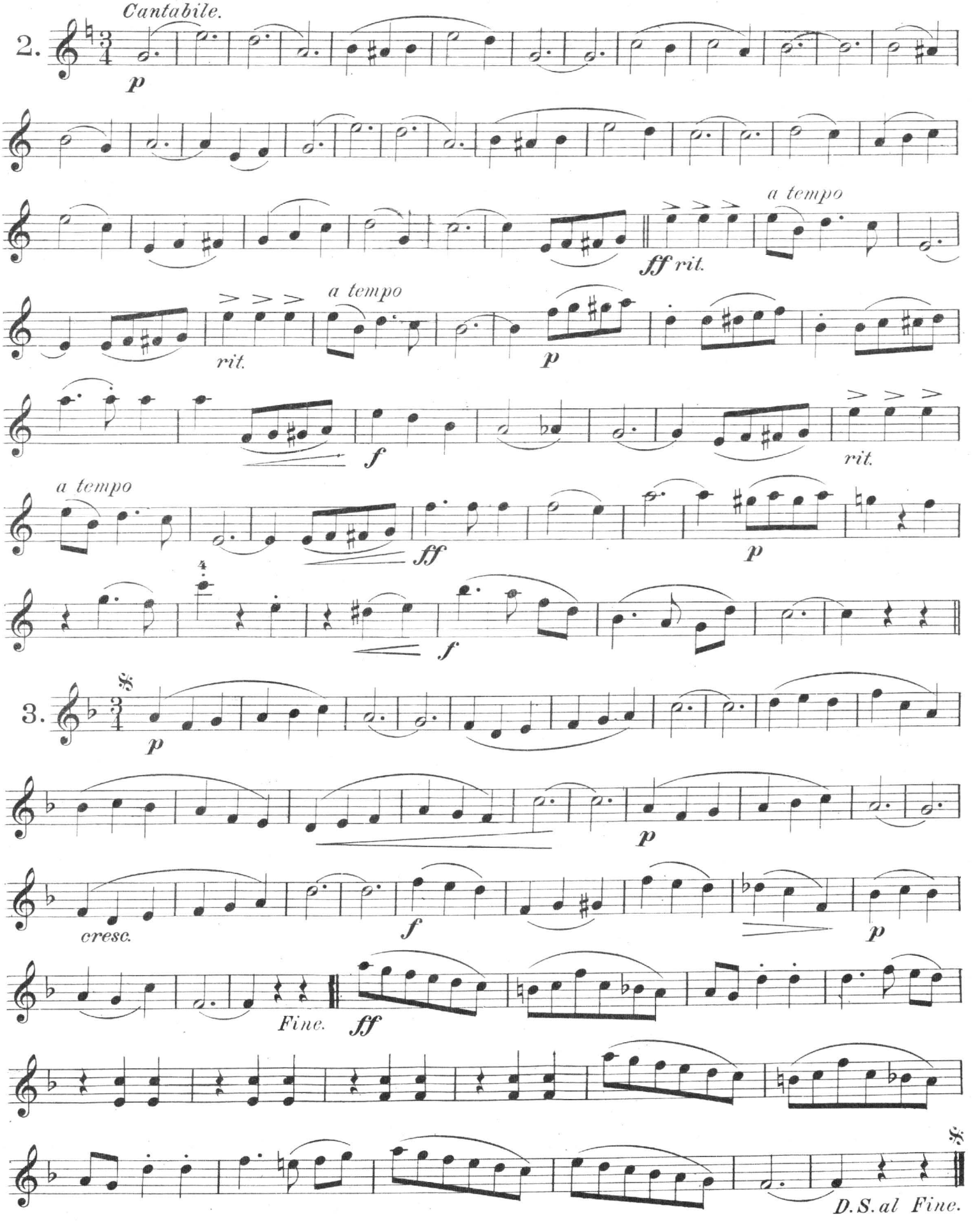
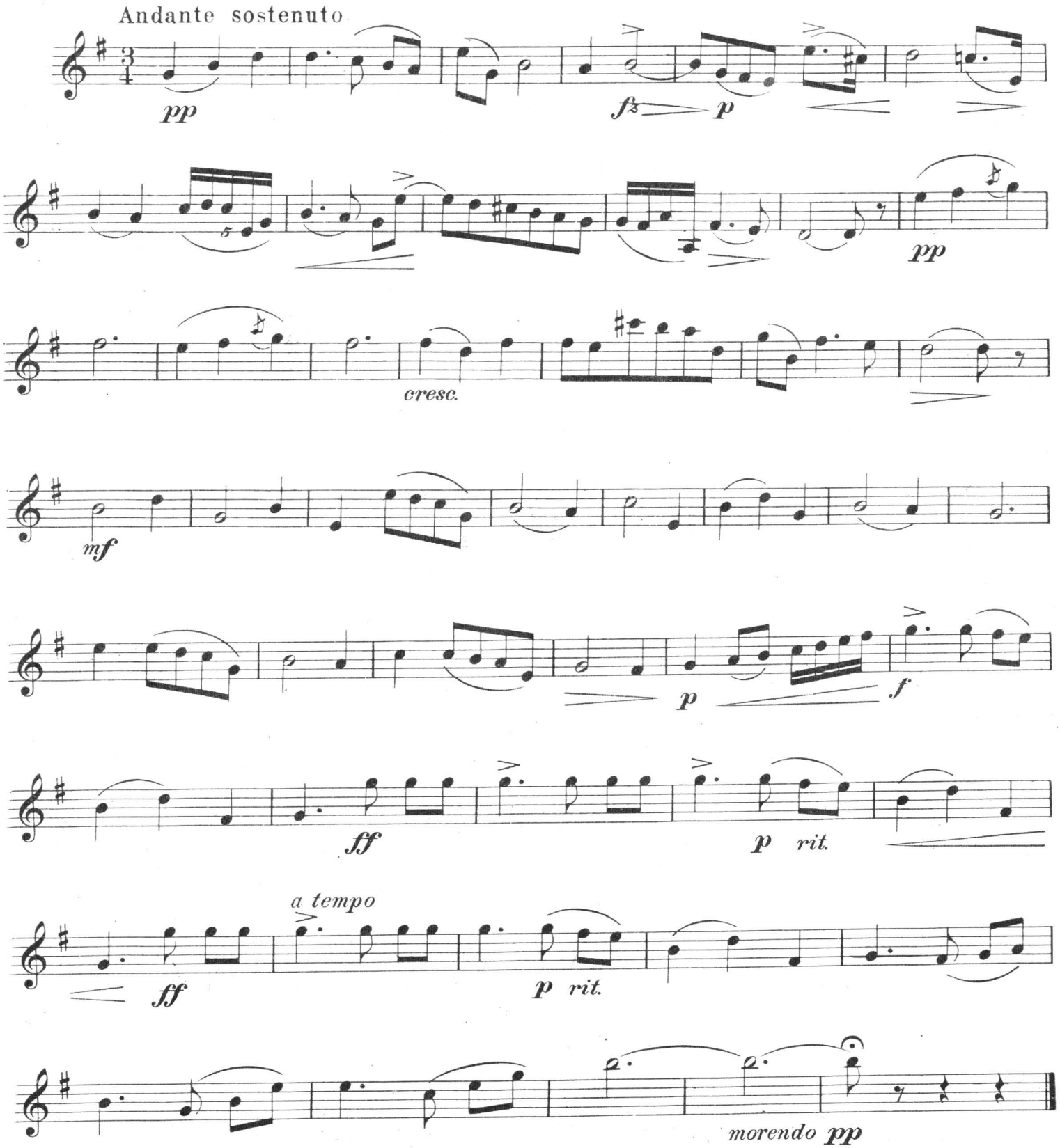

Cantabile.
2.
p
ff rit.
a tempo
rit.
a tempo
p
f
rit.
a tempo
ff
p
f
3.
p
p
cresc.
f
p
Fine.
ff
D.S. al Fine.

Cavalleria Rusticana

Intermezzo

P. MASCAGNI



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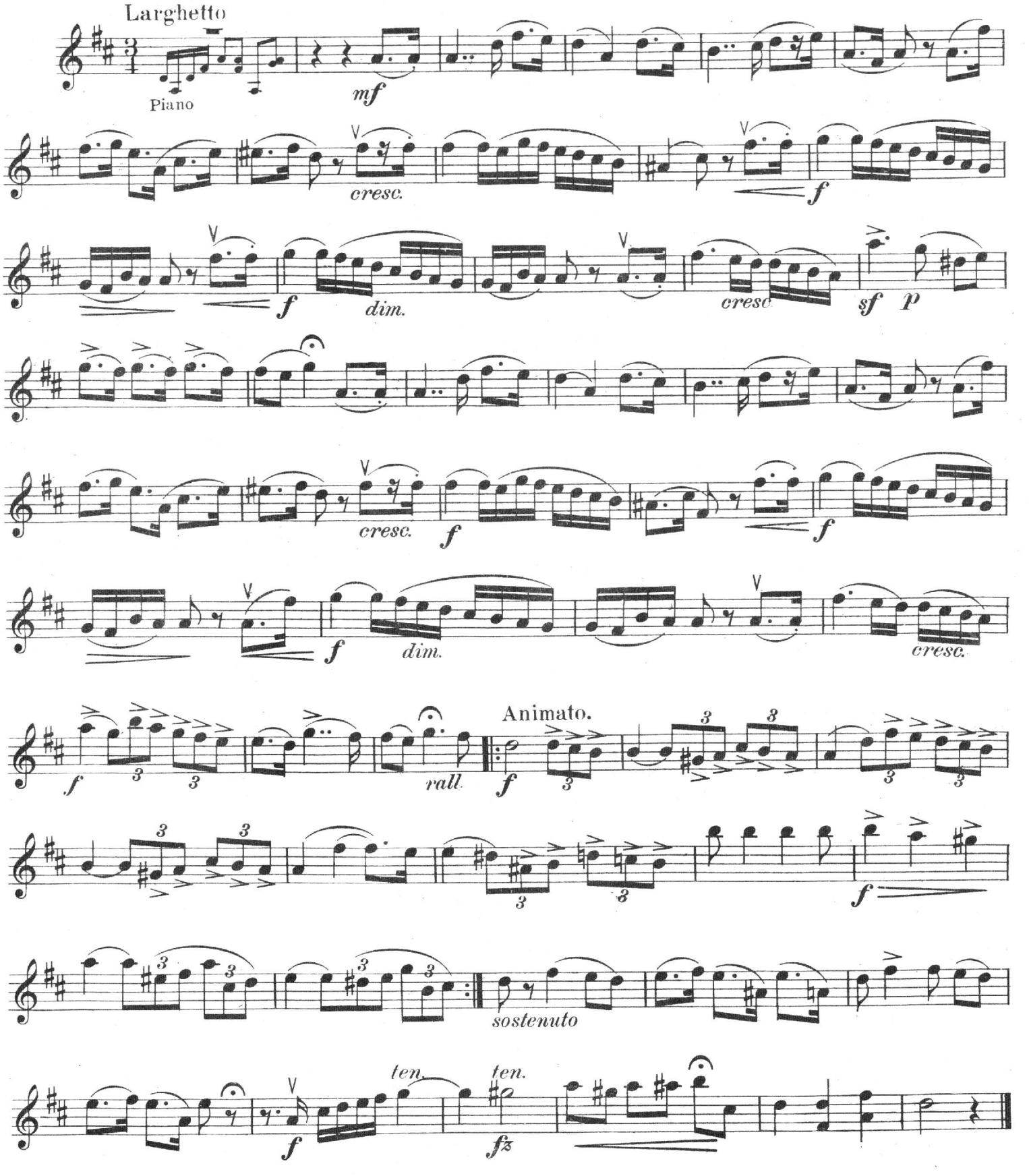
Sextet

from "Lucia di Lammermoor"

G. DONIZETTI



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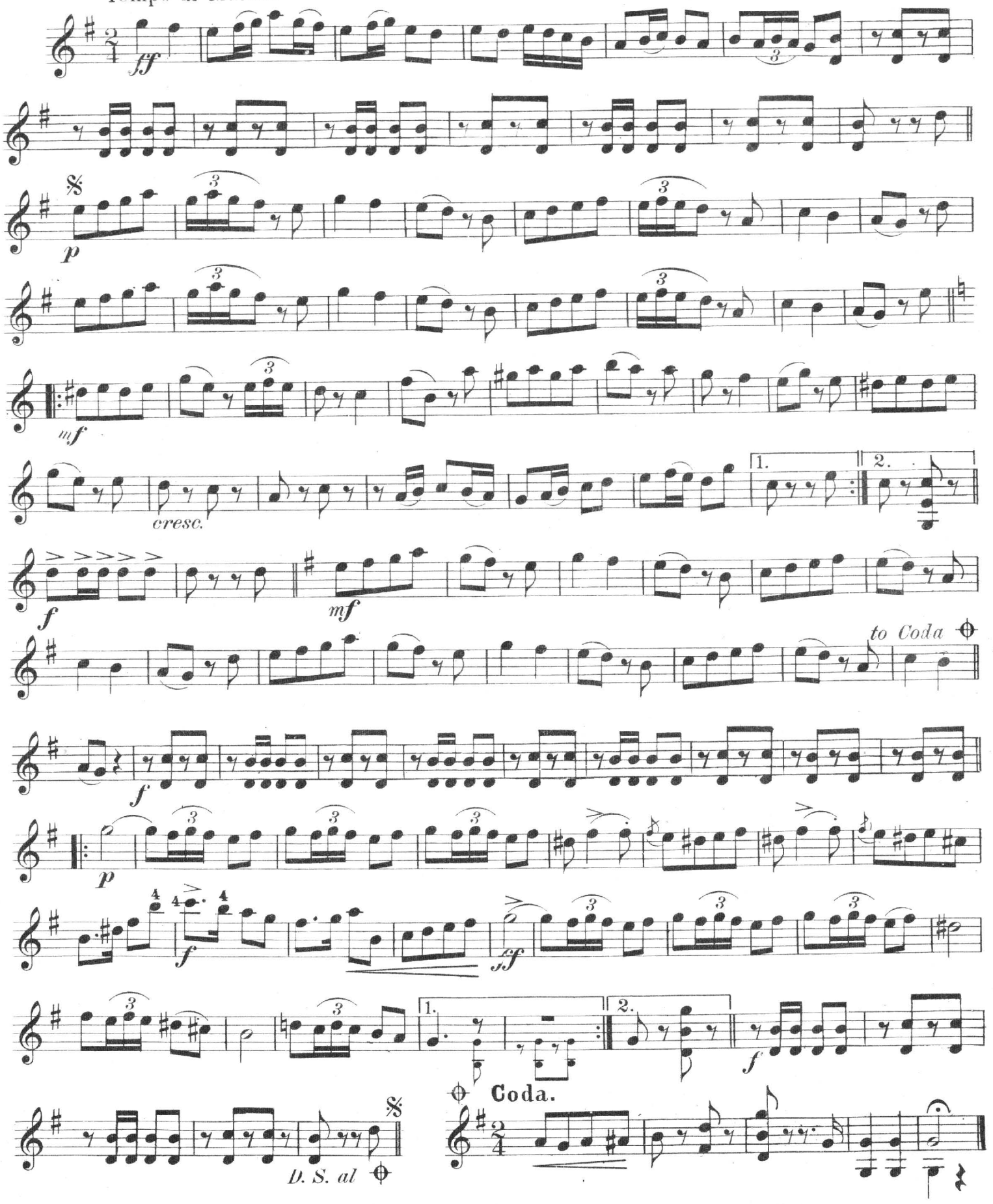
La Sorella

CH. BOREL-CLERC

Tempo di Marcia



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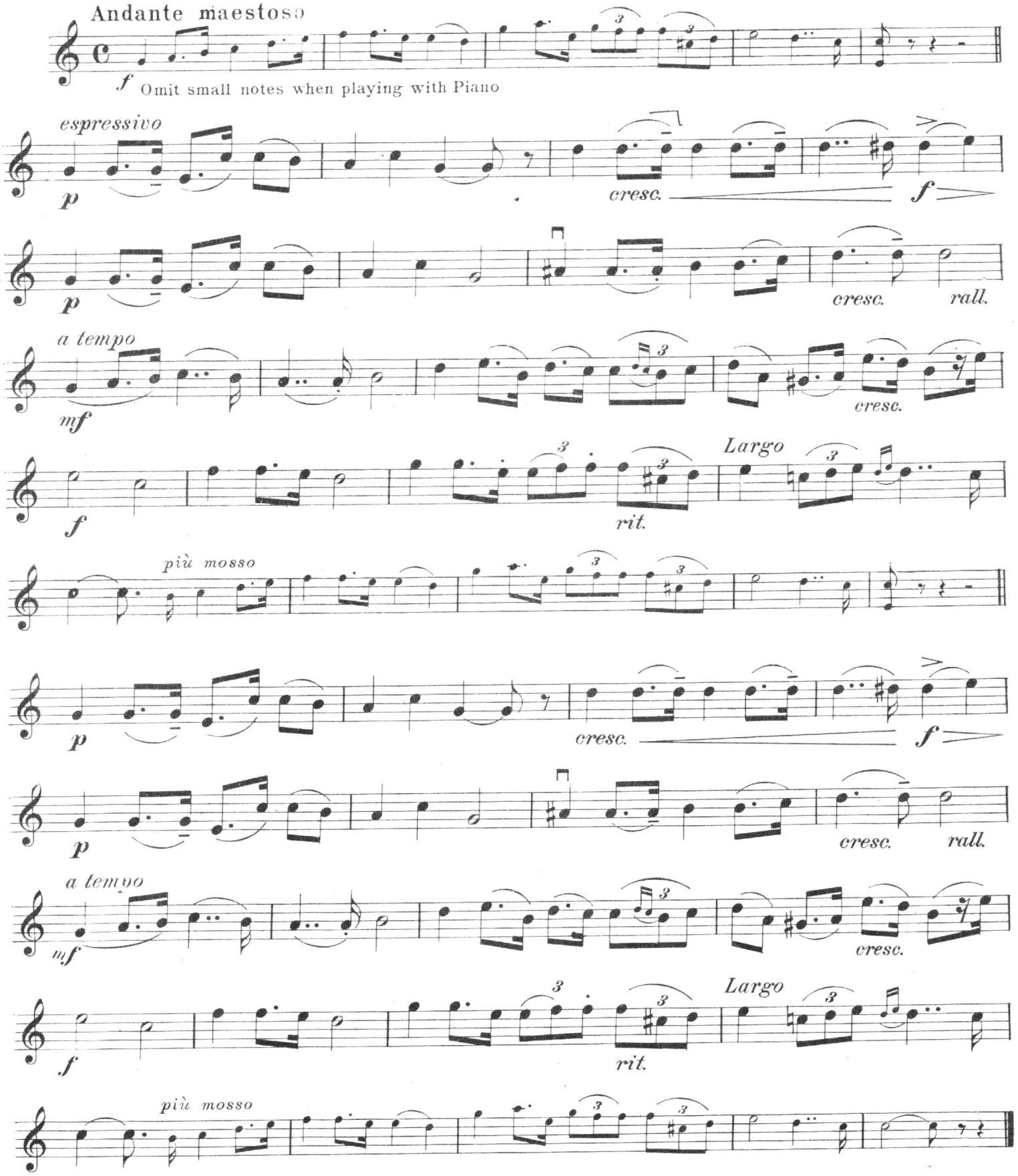
The Palms

J. FAURE



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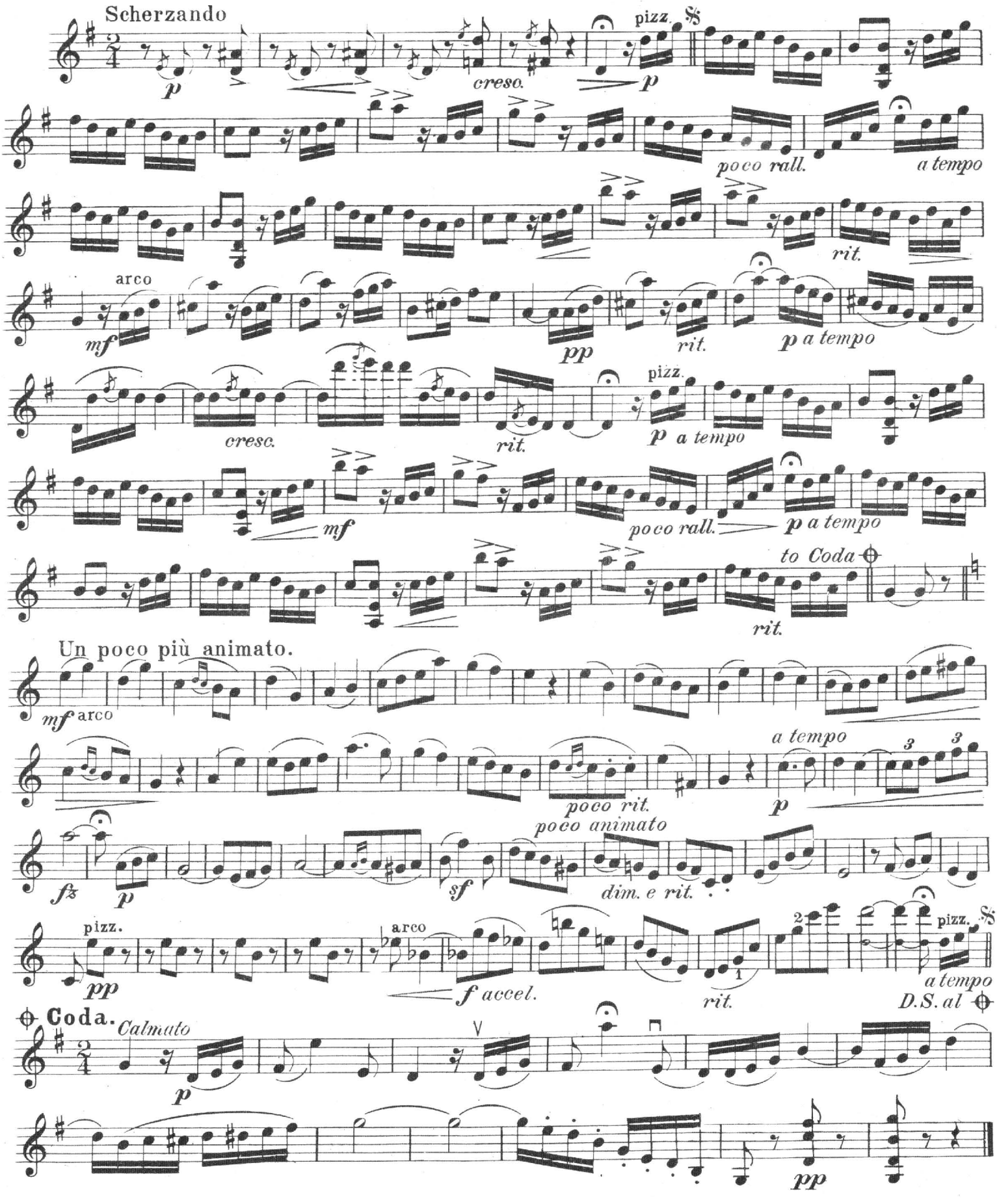
Sérénade Badine

GABRIEL-MARIE



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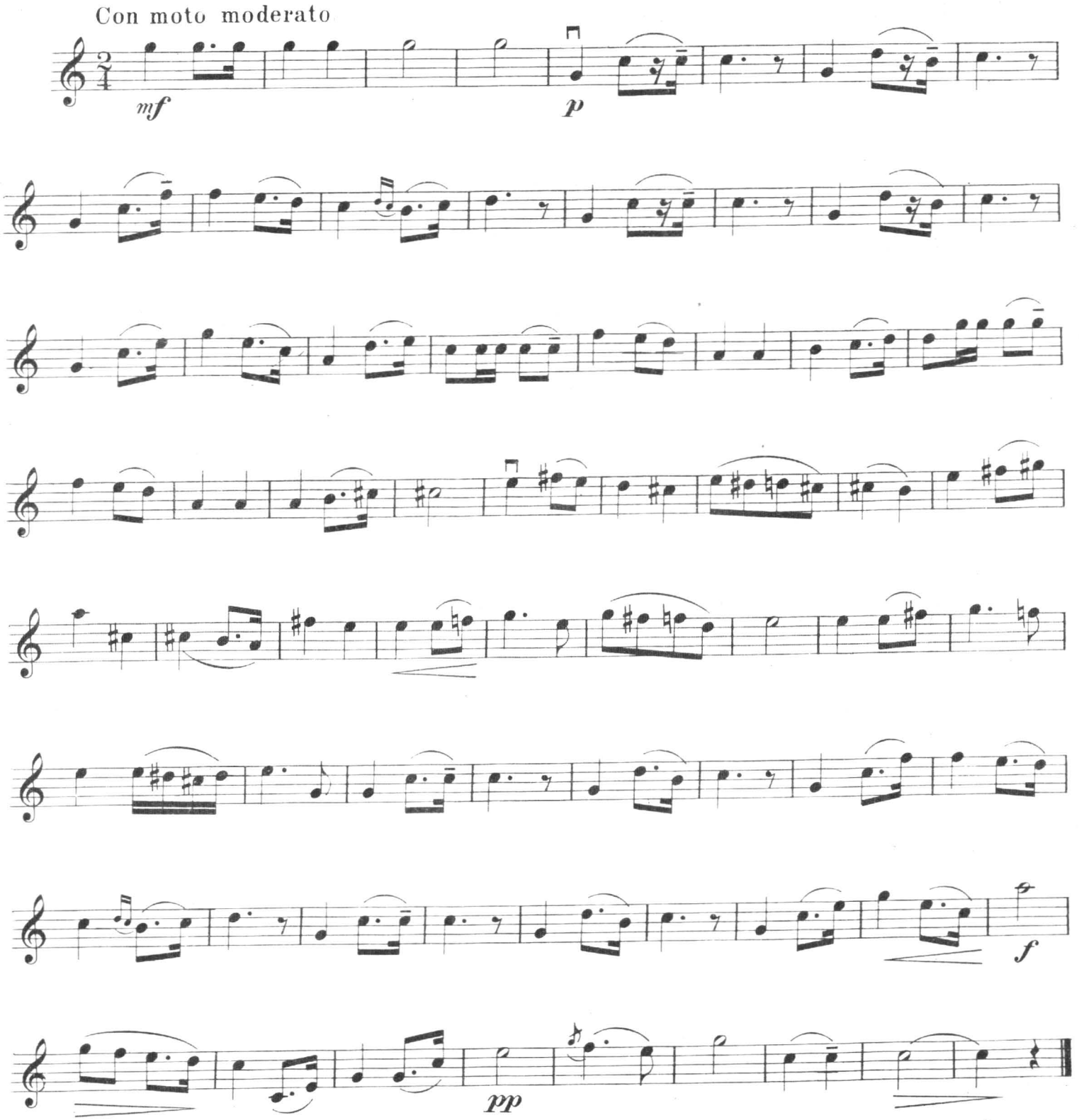
Bridal Chorus

From Lohengrin

RICHARD WAGNER



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Loin du Bal

Echoes of the Ball

E. GILLET

Tempo di Valse

pizz arco

pp

pp

cresc. *rit.* *a tempo*

pp

mf *p dolce*

cresc.

p *cresc.*

cresc. ed animato

rit.

Tempo I.

pp *pp*

fz *p*

Presto.

pizz. *dim.* arco

H.H.&E.124

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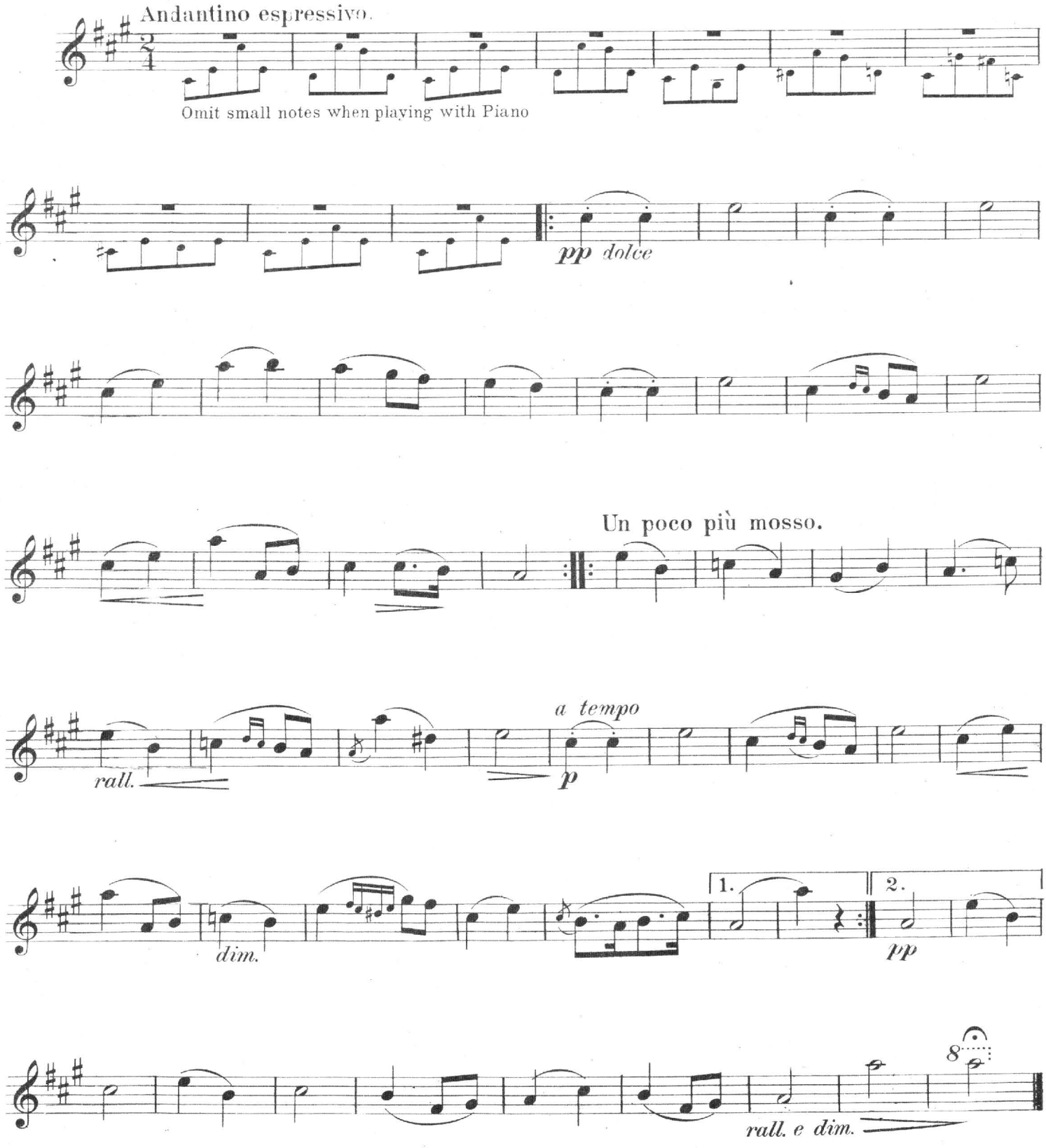
Cradle Song

M. HAUSER.



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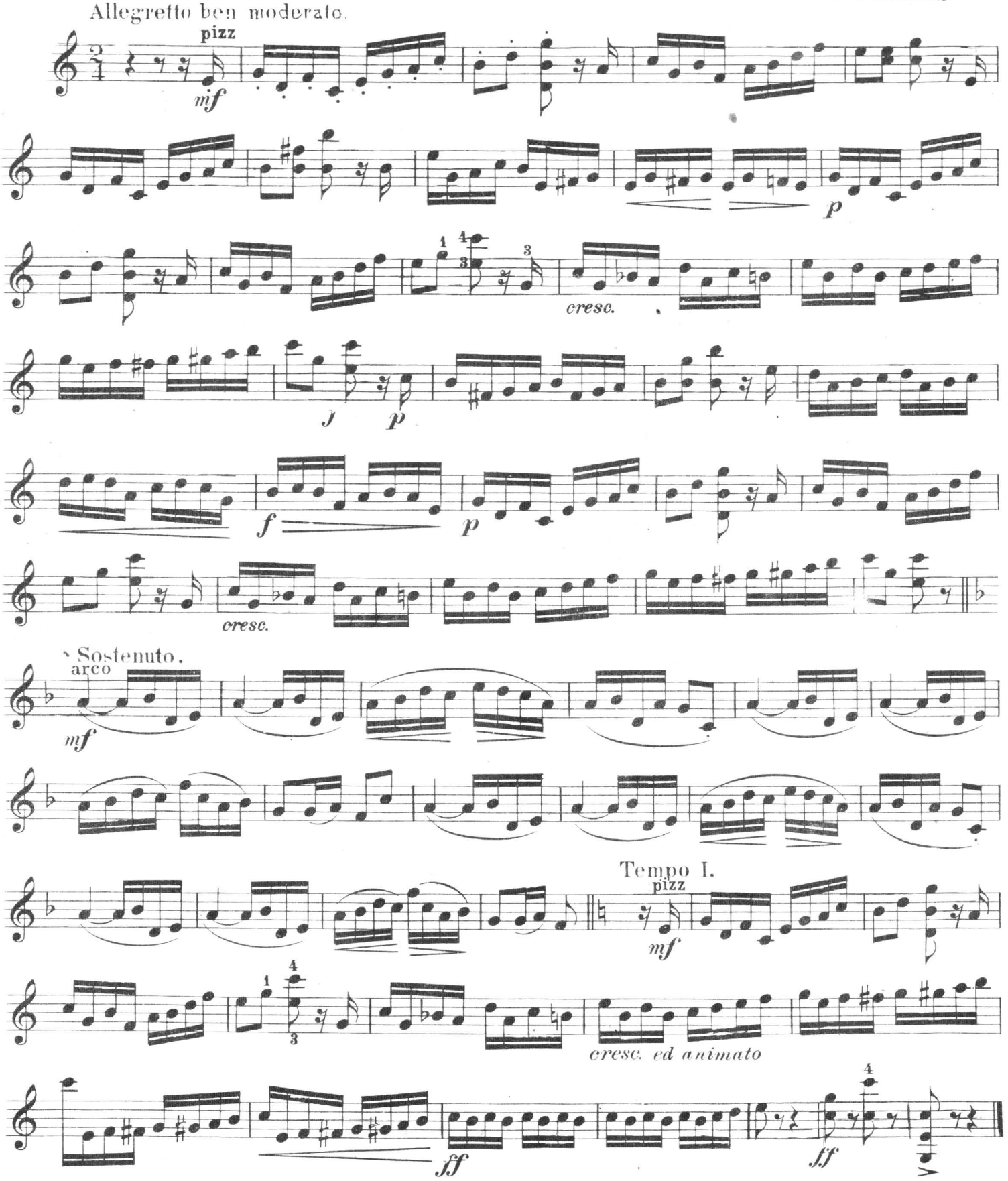
Pizzicato

from Ballet "SYLVIA"

L. DELIBES



H.H.&E. 126

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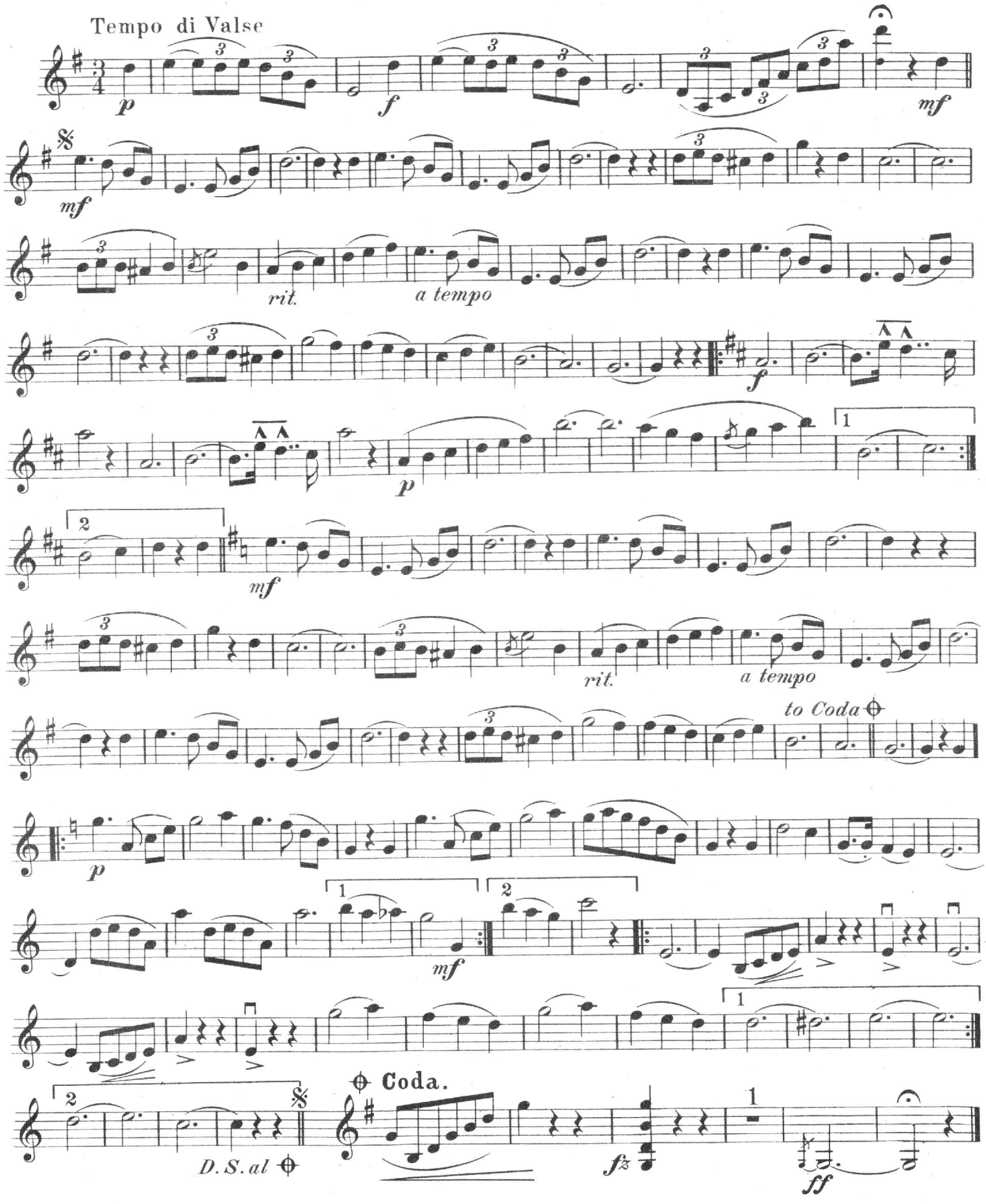
Valse Bleue

ALFRED MARGIS



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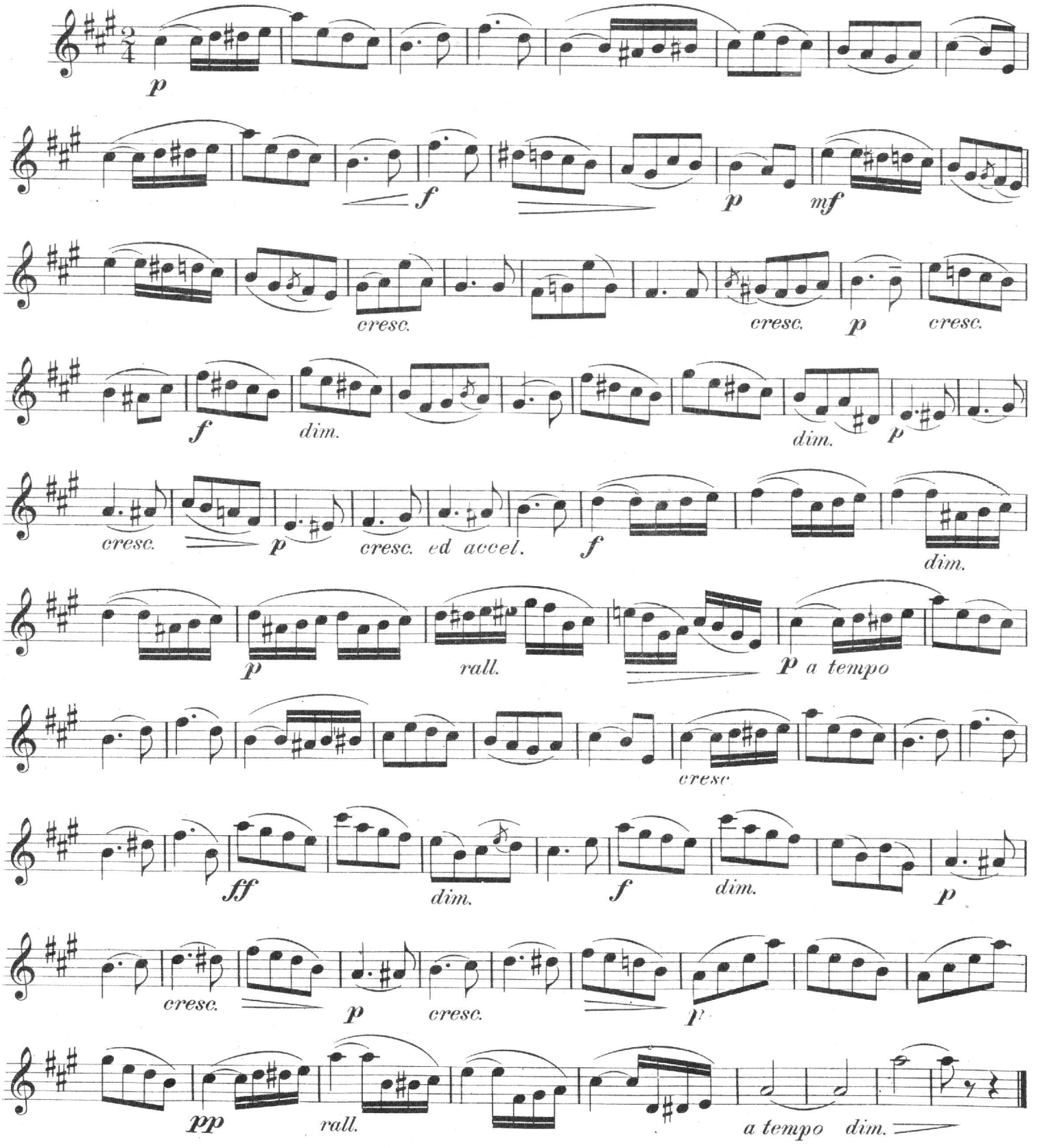
Spring Song

F. MENDELSSOHN-BARTHOLDY

Allegretto grazioso



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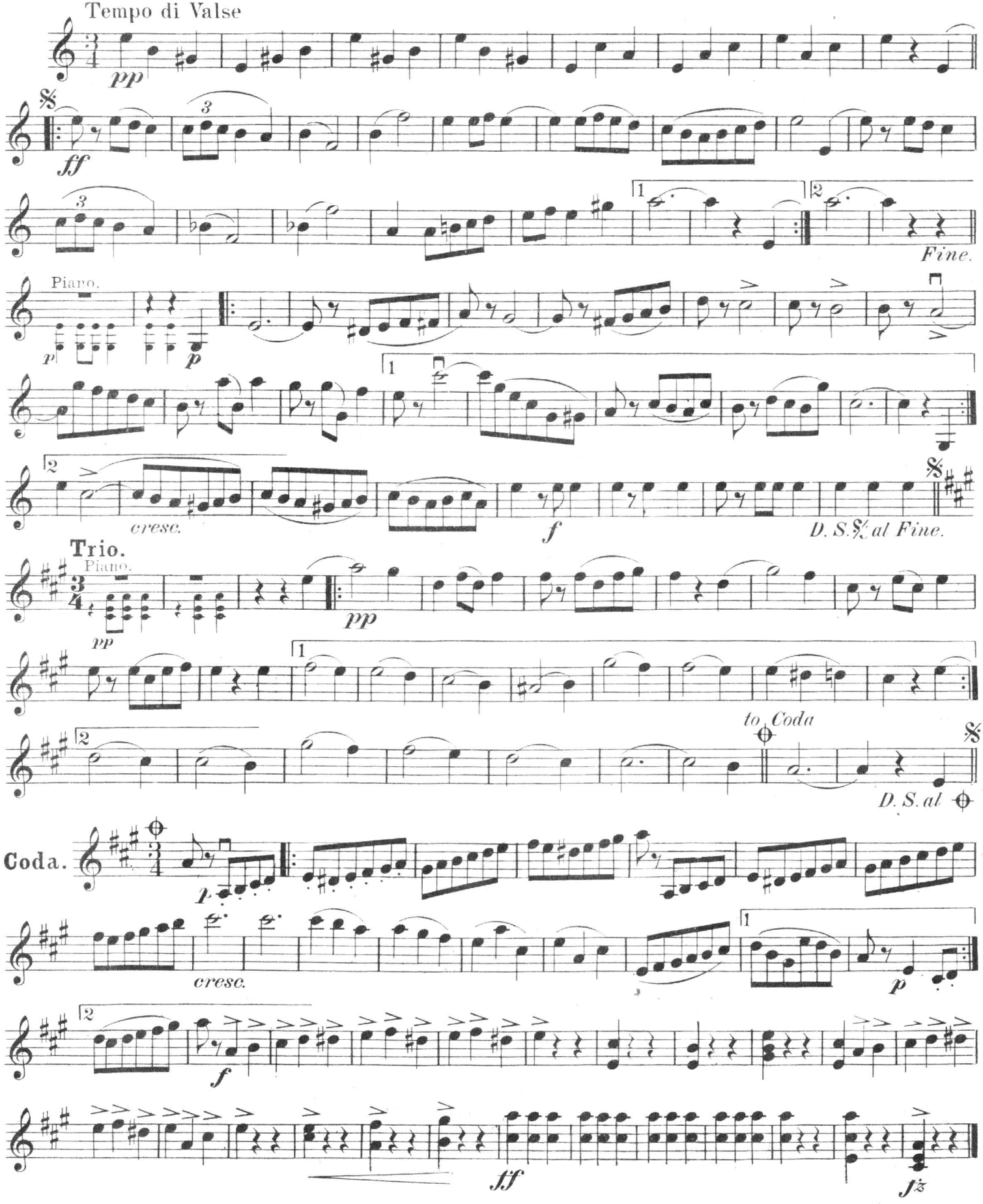
Santiago

Spanish Waltz

A. CORBIN



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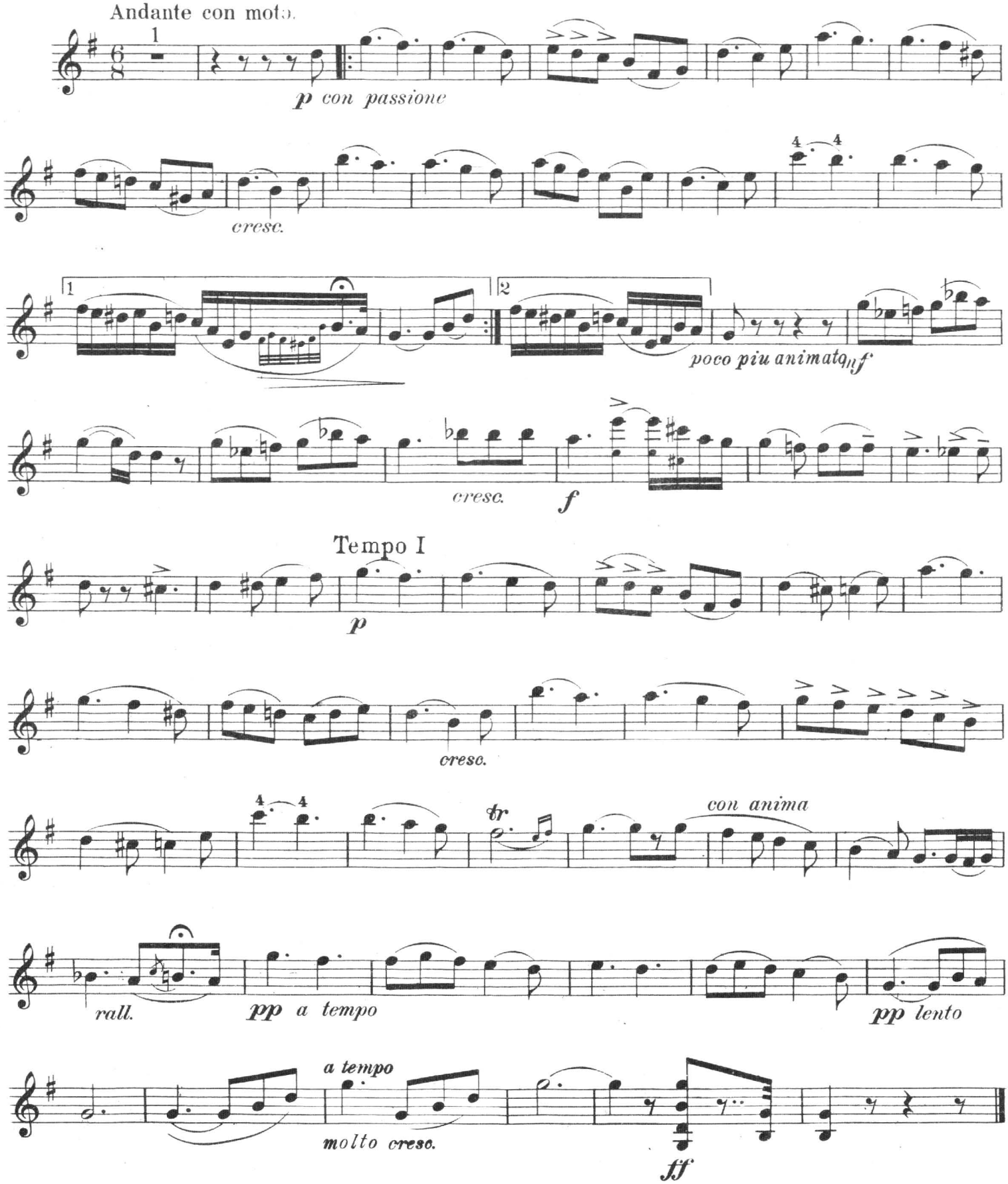
Angel's Serenade

G. BRAGA.



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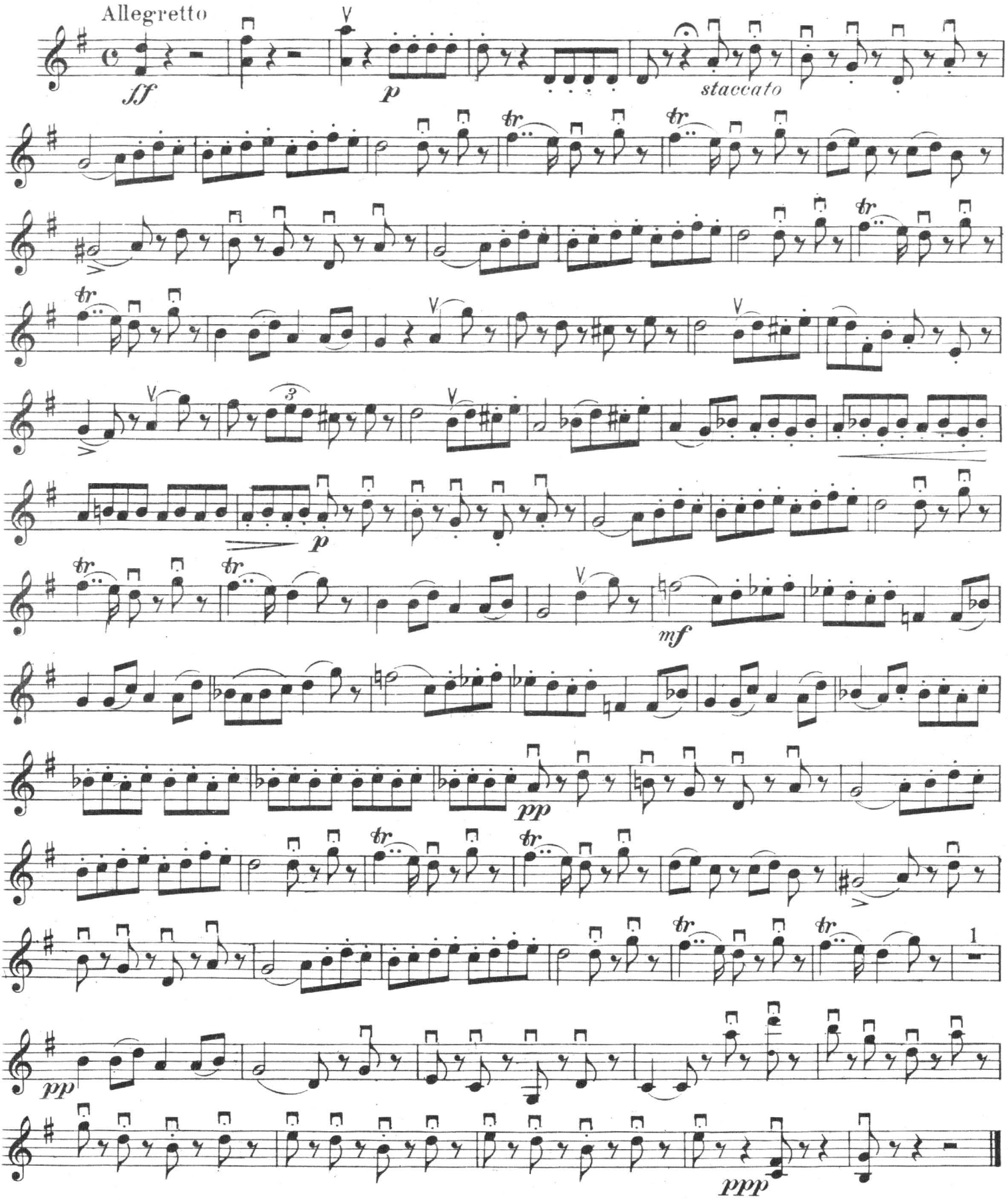
Gavotte "Mignon"

A. THOMAS



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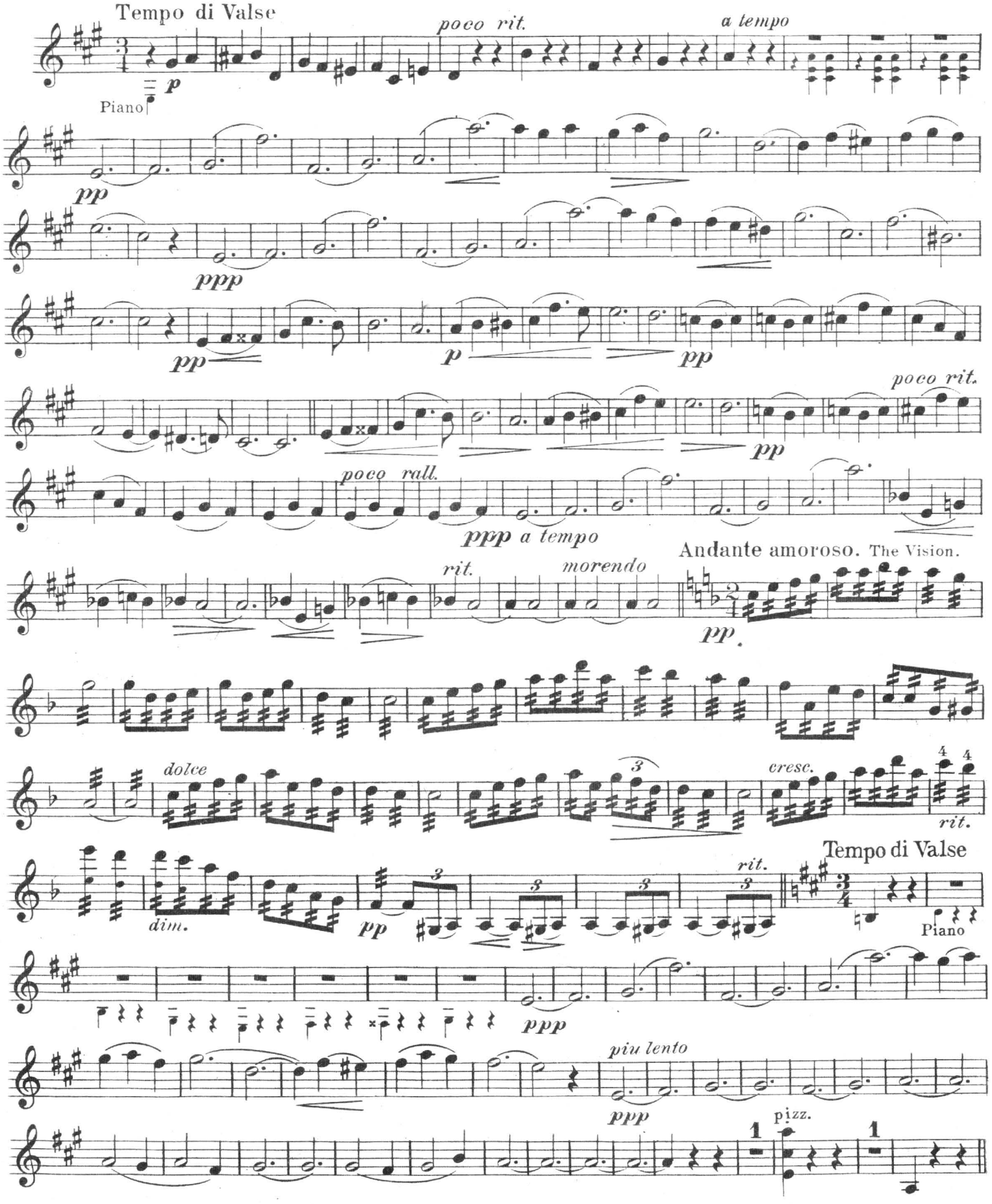
Love's Dream after the Ball

Intermezzo.

ALPHONSE CZIBULKA



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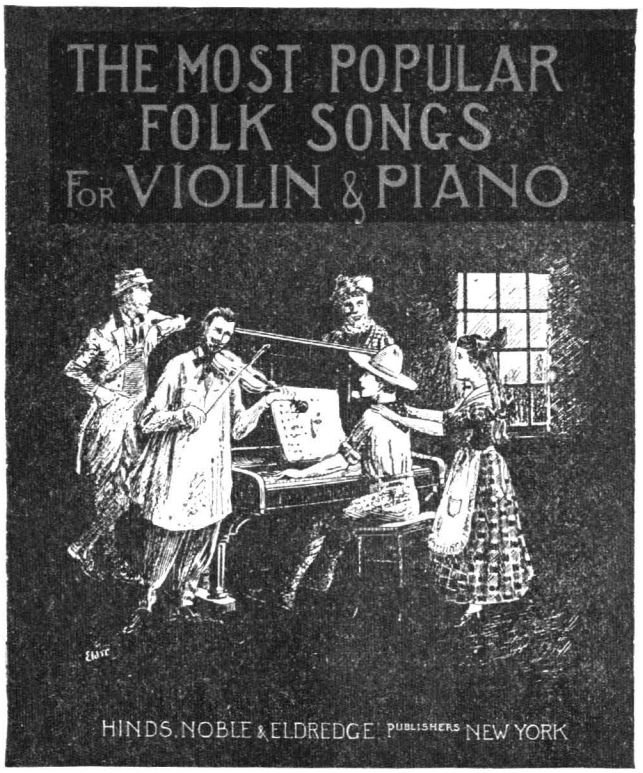

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COMPLETE CONTENTS

Alice, Where Art Thou?
America
Annie Laurie
Auld Lang Syne
Austrian National Hymn
Believe Me, If All Those Endearing Young Charms
Dixie's Land
Drink to Me Only with Thine Eyes
Echoes from the Alps
Had You Seen My Sweet Colleen
Holland's National Hymn
Home, Sweet Home
I Am a Wand'ring Minstrel Man
In the Sweet Bye and Bye
John Brown's Body
Juanita
Last Night
Last Rose of Summer, The
Love's Old Sweet Song
Marseillaise, The (French National Song)
Medley, A
My Love's the Fairest Creature
My Old Kentucky Home
Old Black Joe
Old Folks at Home
Potpourri, A (Maryland, My Maryland; Comin' thro' the Rye; A Hot Time in the Old Town and My Bonnie)
Sally in Our Alley
Santa Lucia
Sequence, A (Spanish Cavalier and On the Road to Mandalay)
Star-Spangled Banner, The
Sweet and Low
Then You'll Remember Me
Three Folk Songs (Germany and Norway)
Three Folk Songs (Tyrol, Sweden and Styria)
Three Lyric Songs (Ben Bolt; I Dreamt I Dwelt in Marble Halls; and In the Gloaming)
Three Patriotic Songs (Red, White and Blue; The Blue and the Gray; and The Minstrel Boy)
Watch on the Rhine, The (German National Song)
Wearing of the Green, The
When You and I Were Young

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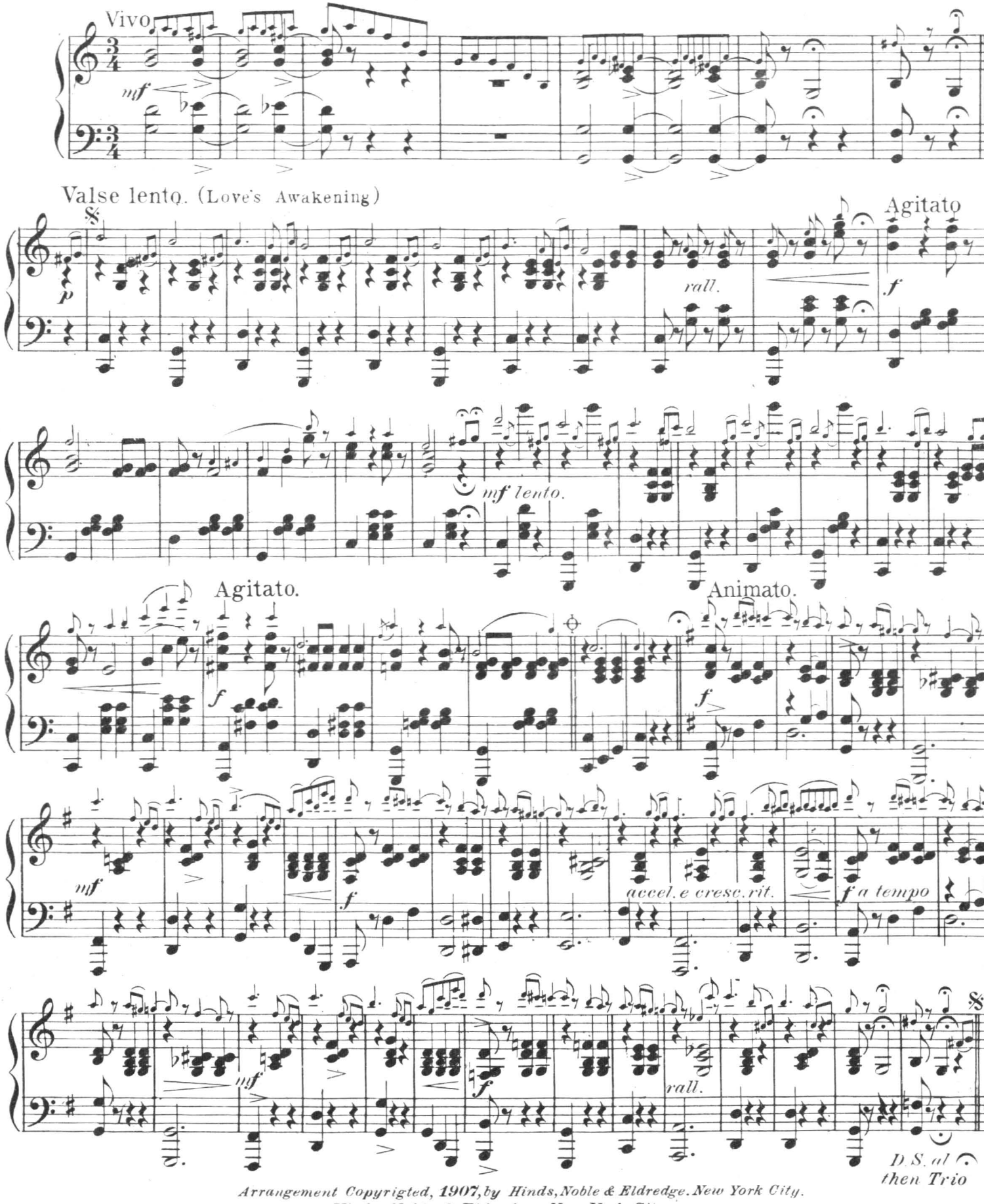
Wooing

Piano Accomp.

Valse Intermezzo

GEORGE ROSEY.



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H.N.& E. 61-5

Trio. (The Proposal)

con espress.

p *rall.* *a tempo*

Poco animato

rall. *a tempo*

rall. *a tempo*

ff

poco rall. *a tempo* *D. C. al* ⊕

Coda

Scherzando

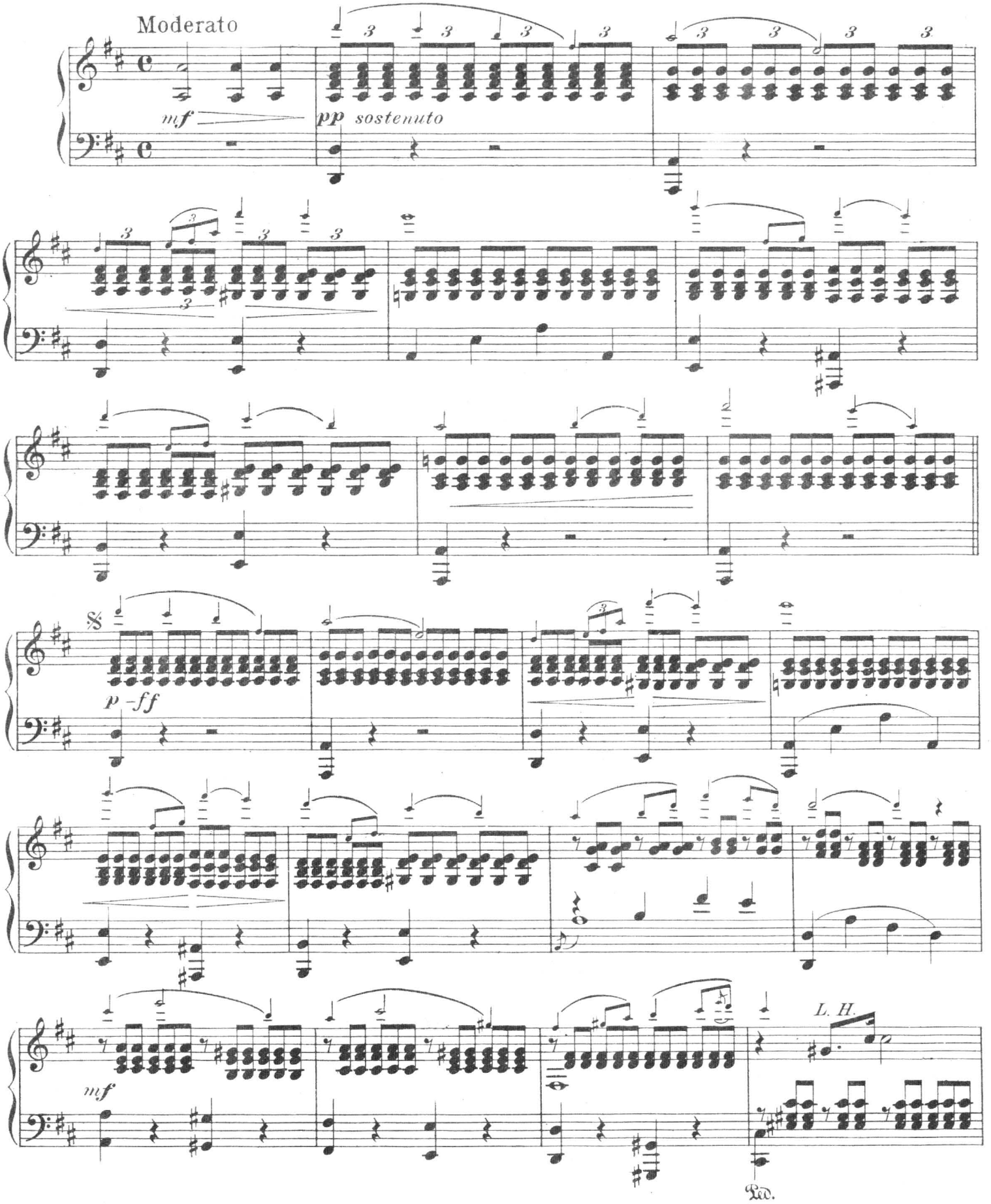
p *accel.* *ff*

Simple Aveu

Romance

Piano Acc.

FRANCIS THOMÉ



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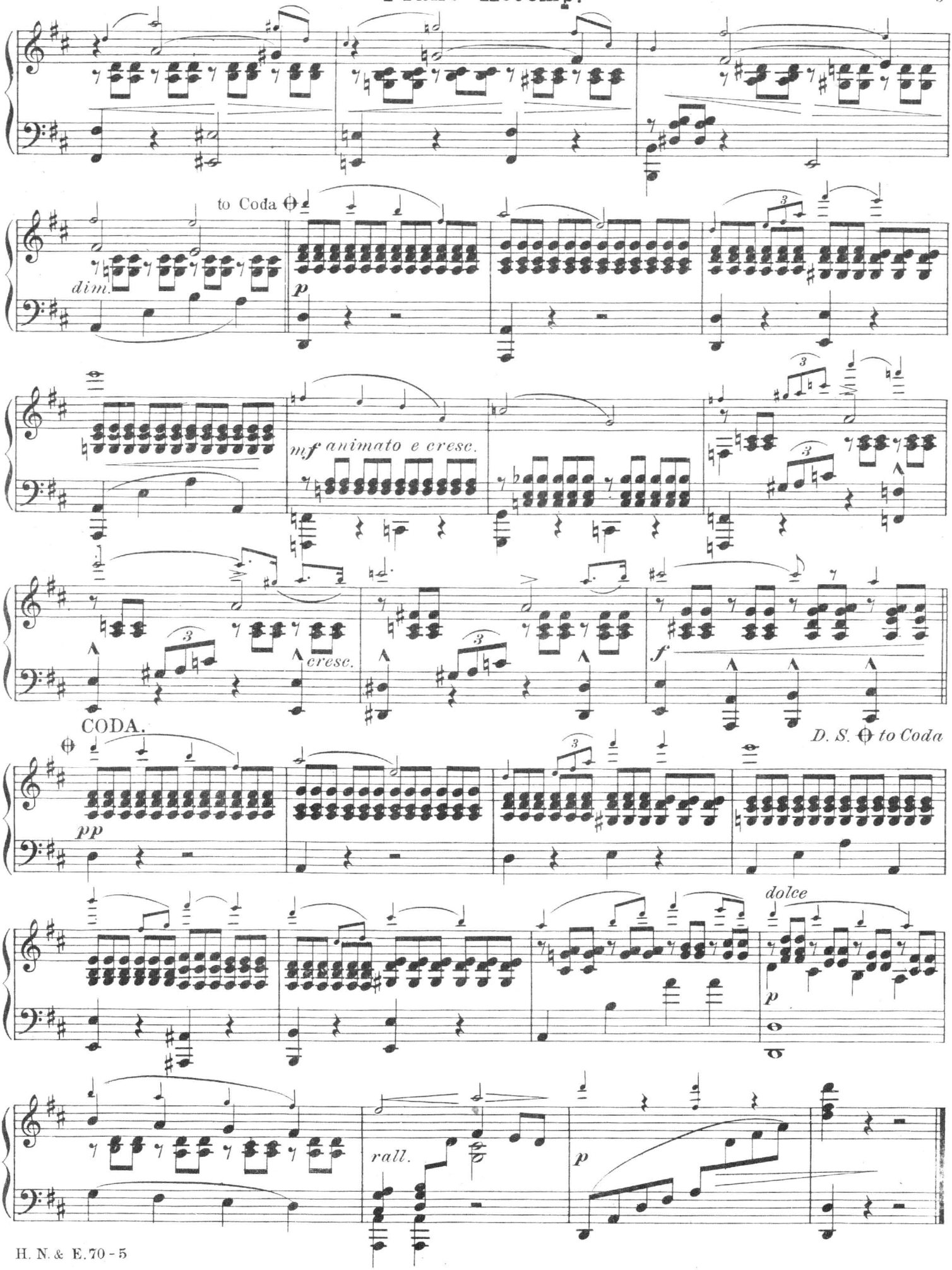
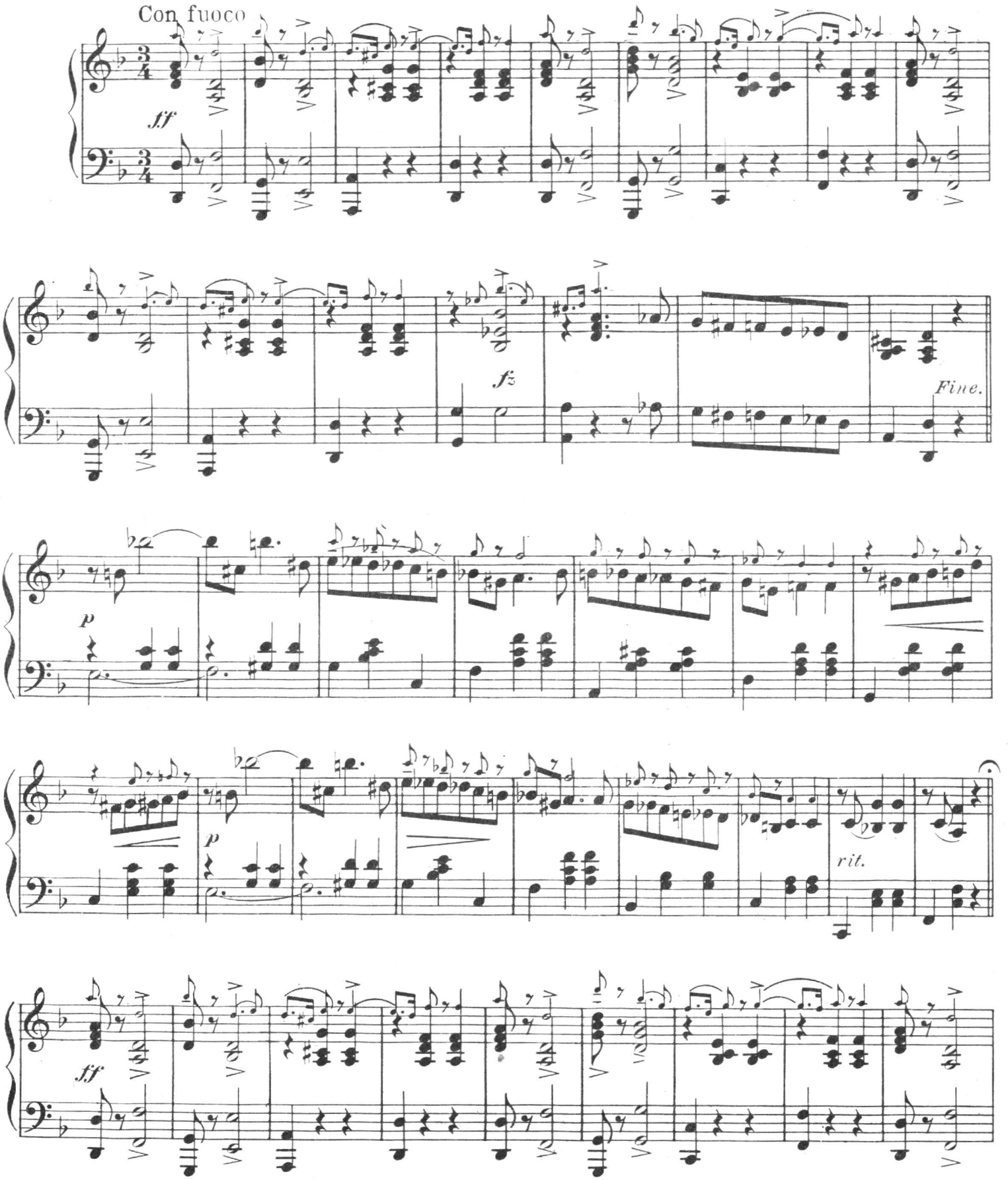

to Coda
dim.
p
mf animato e cresc.
cresc.
f
CODA.
D. S. to Coda
pp
dolce
p
rall.
p

Polish Dance

Piano acc.

XAVER SCHARWENKA



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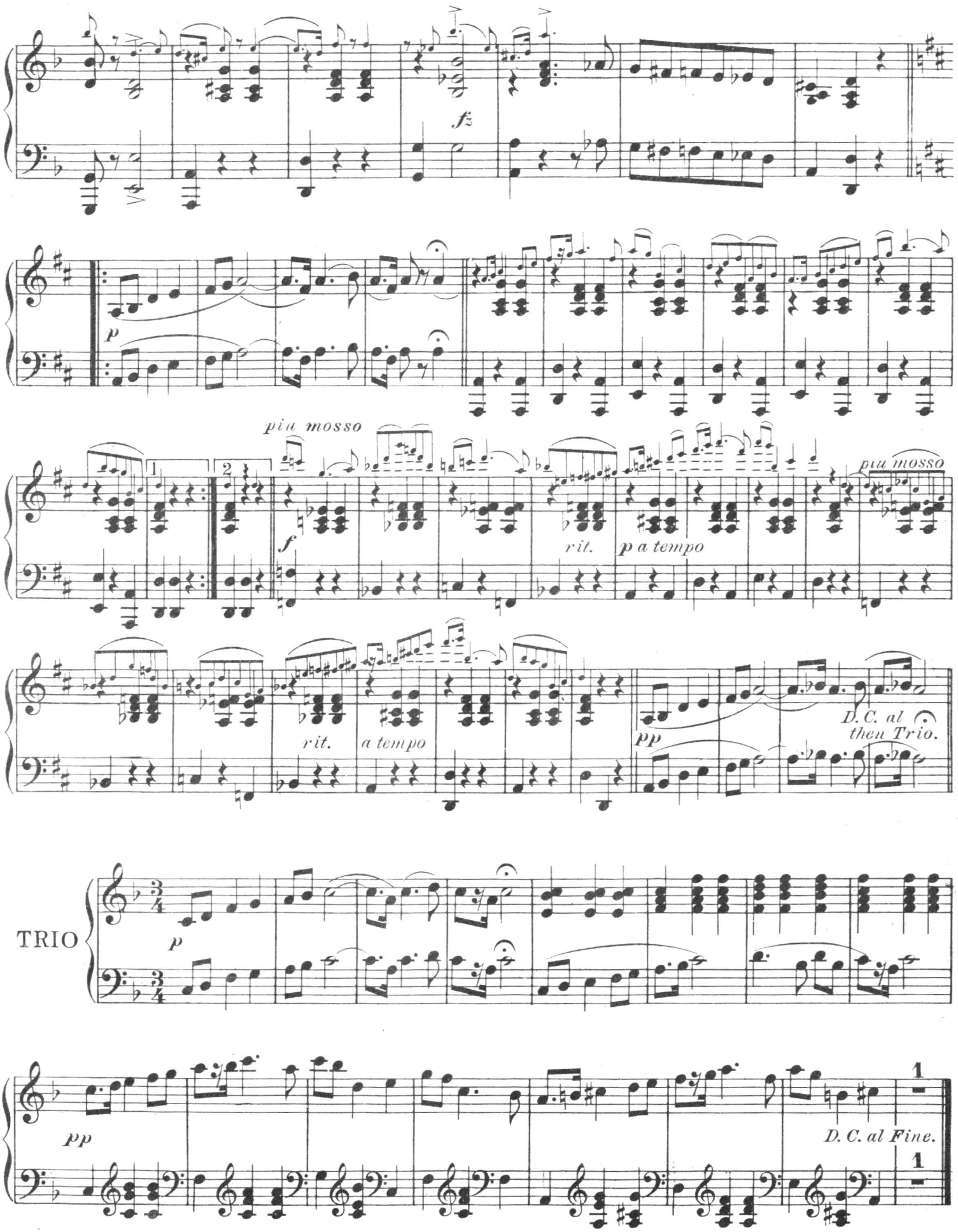
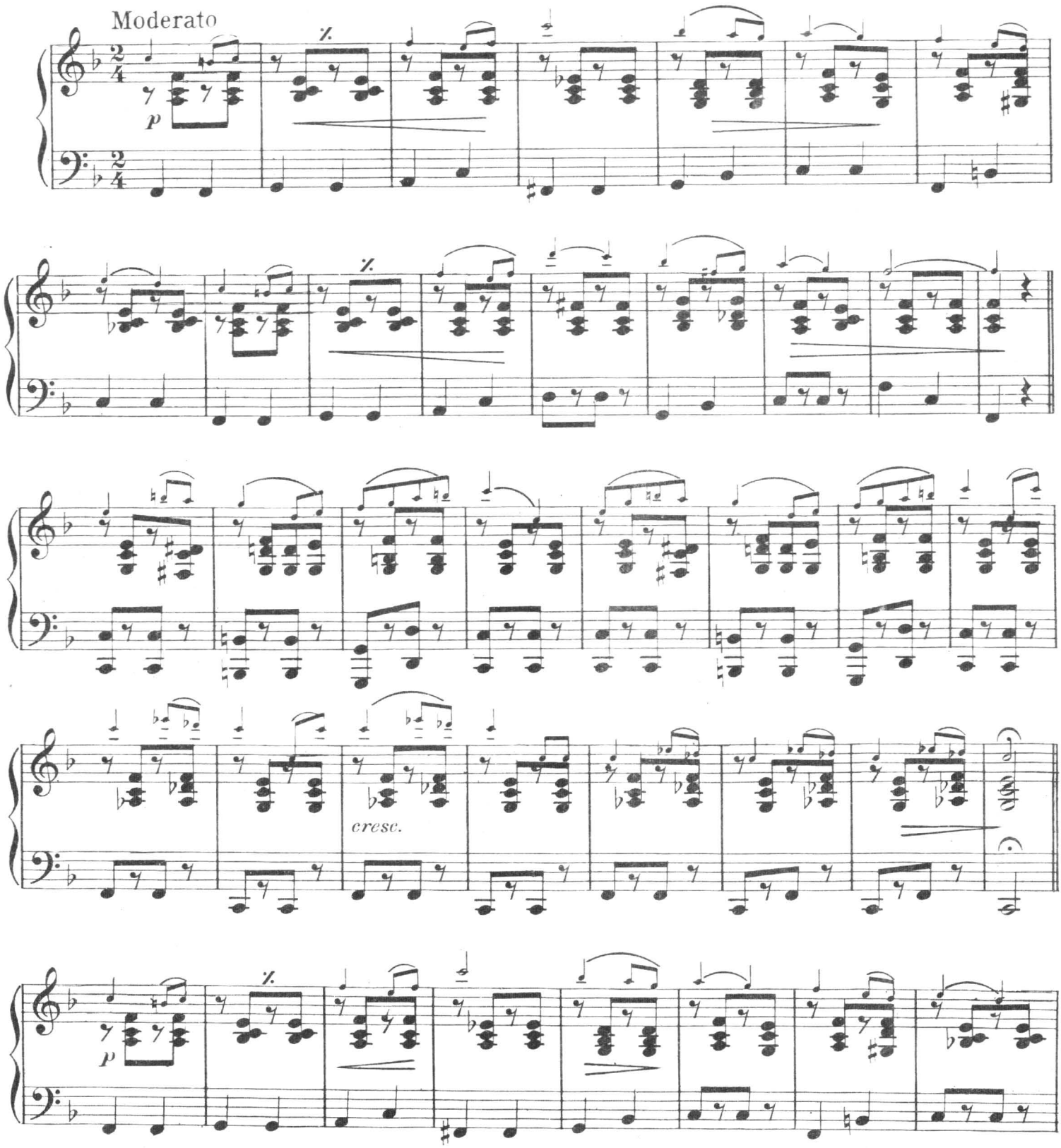

fz
p
più mosso
1
2
f
rit.
p a tempo
più mosso
rit.
a tempo
pp
D. C. al
then Trio.
TRIO
p
pp
D. C. al Fine.

Melody in F

Piano Acc.

A. RUBINSTEIN



H. N. & E. 69-5

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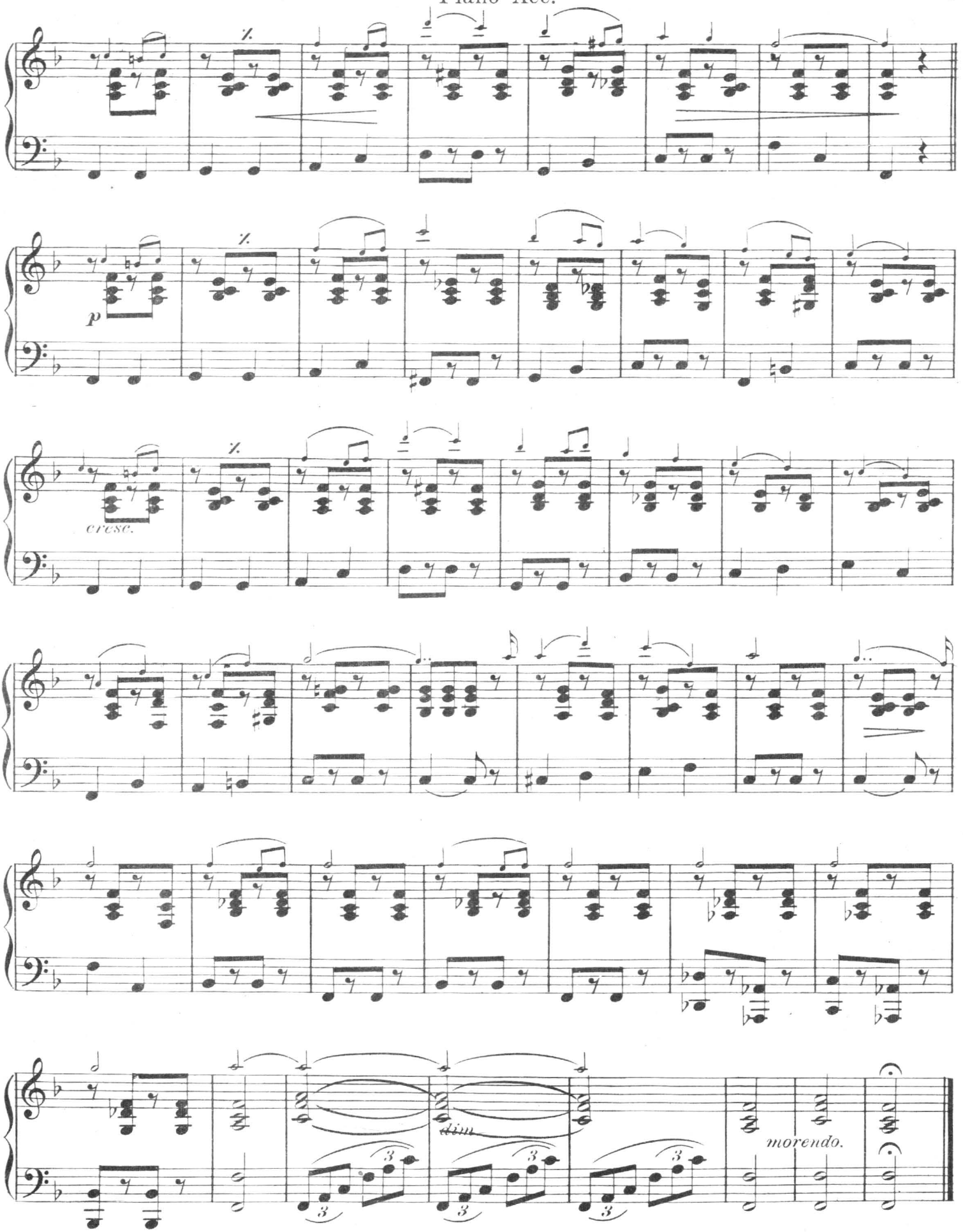

%
%
p
cresc.
%
dim.
morendo.

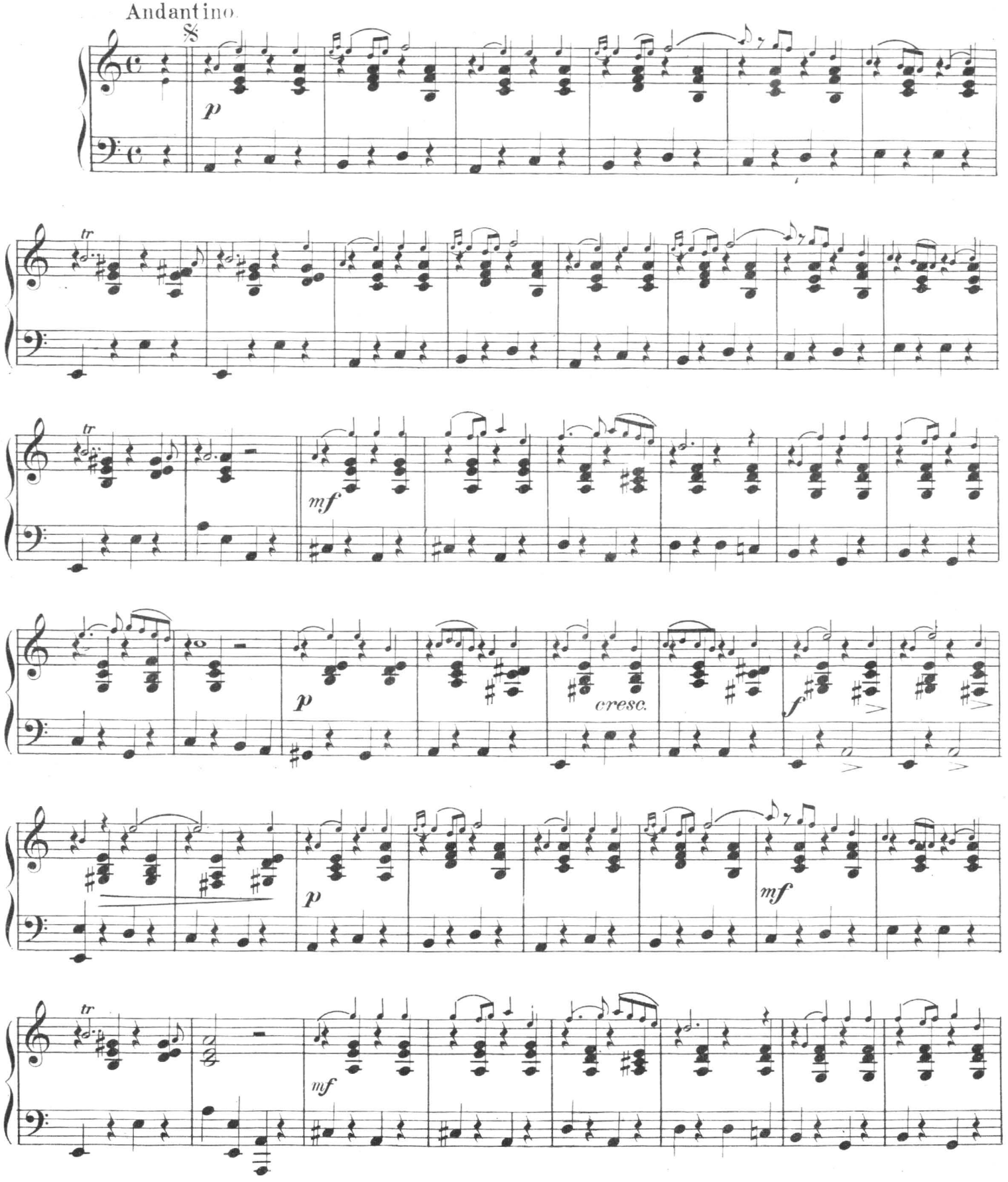
La Cinquantaine

Piano Accomp.

Air à l'antique

GABRIEL-MARIE

Andantino.



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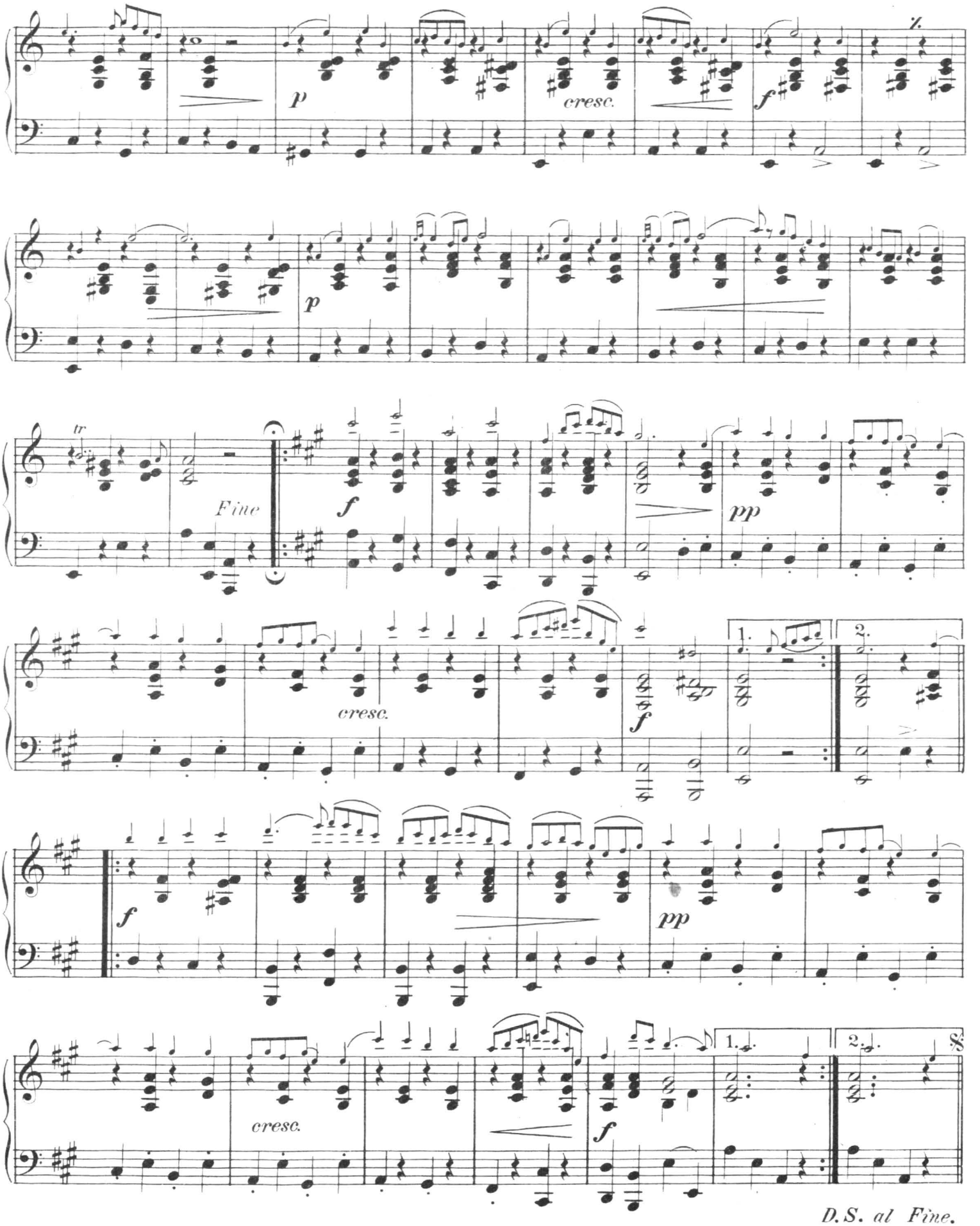
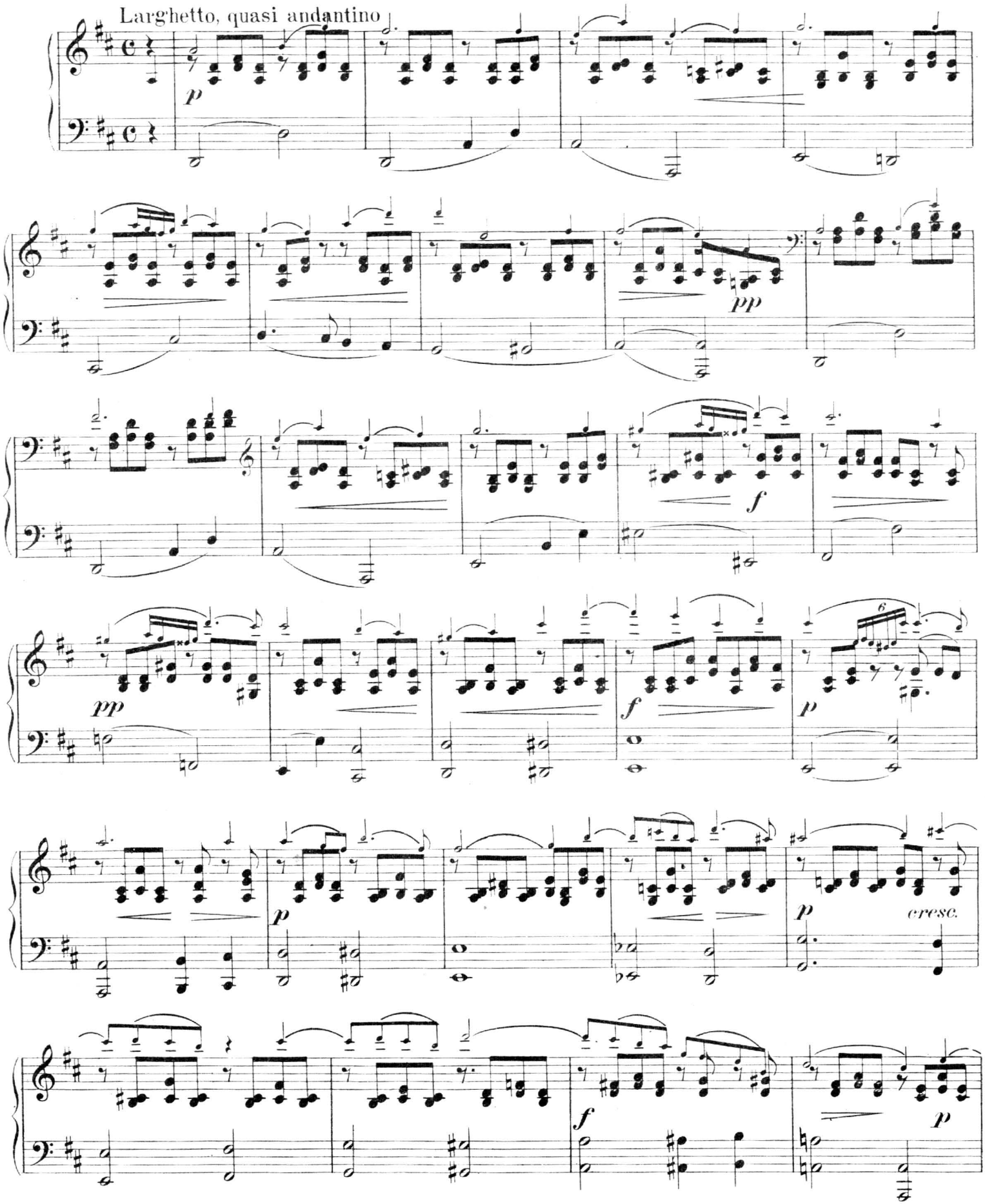

p
cresc.
f
tr
Fine
f
pp
cresc.
f
1.
2.
f
pp
cresc.
f
1.
2.
D.S. al Fine.

Piano Accomp.

Cavatina

J. RAFF



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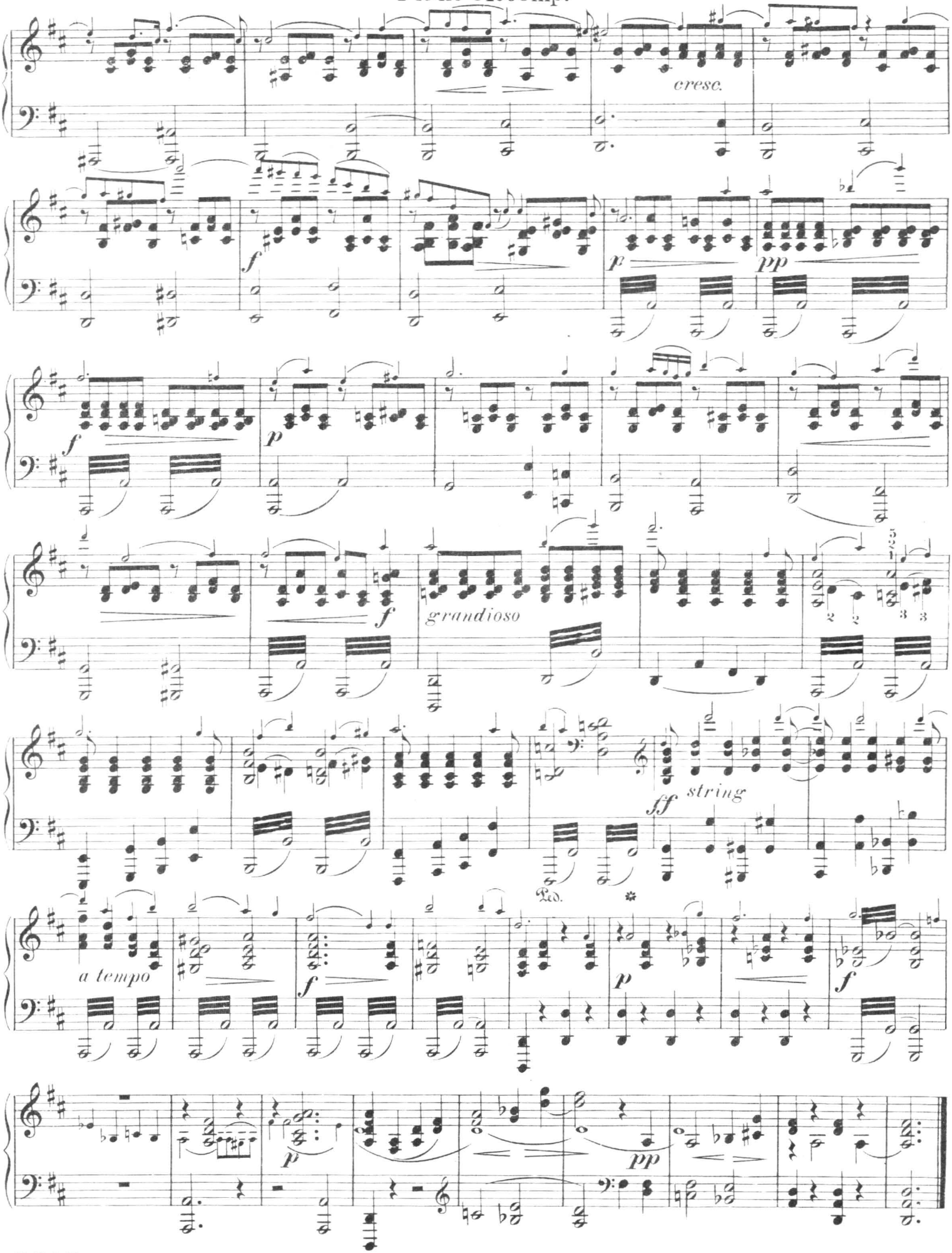
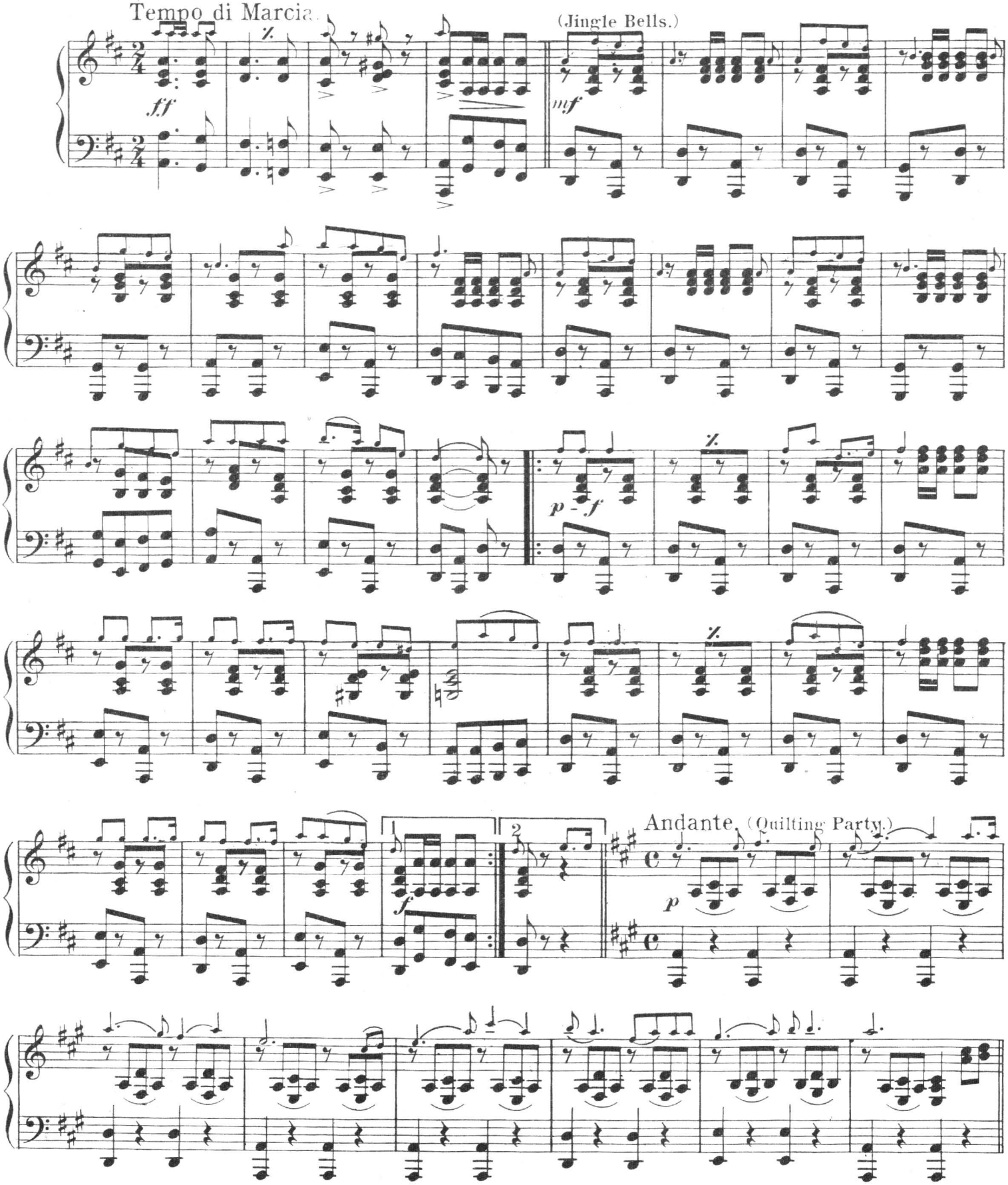

cresc.
f
p
pp
f
p
f
grandioso
ff string
Ped.
a tempo
f
p
f
p
pp

College Medley

Piano Acc.

Compiled by A. E. WIER



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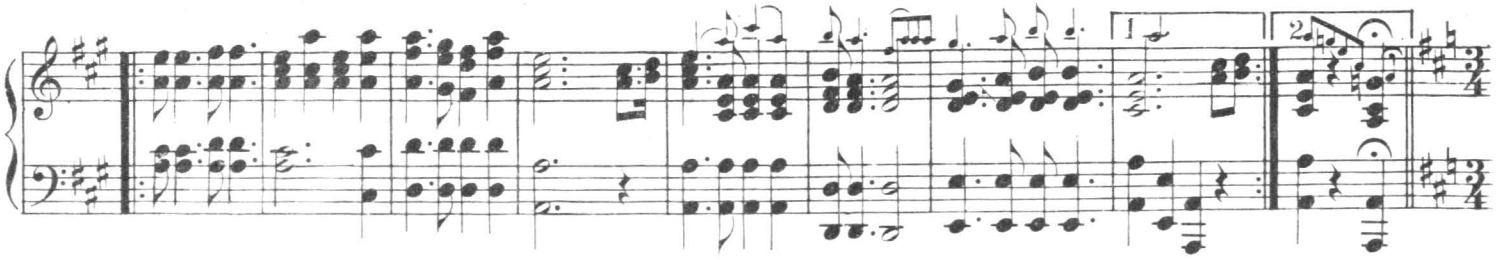
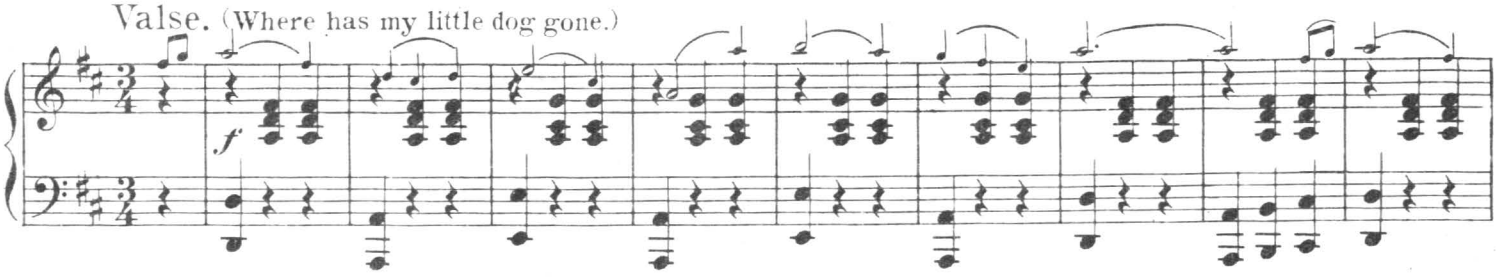
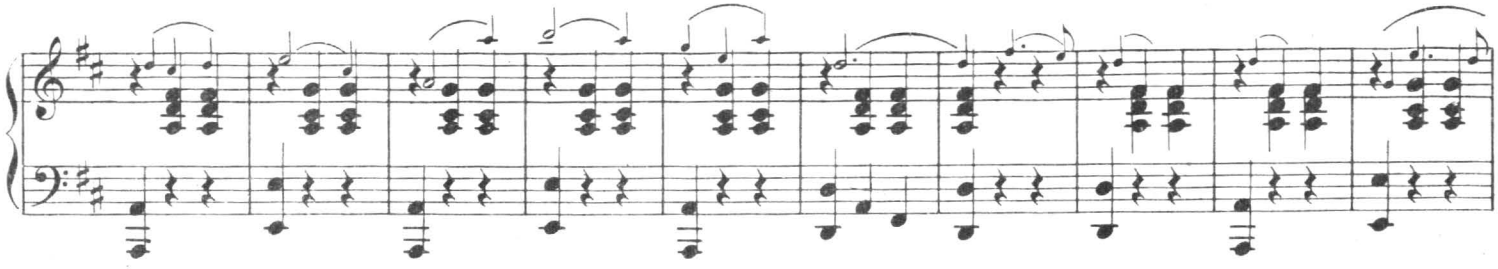
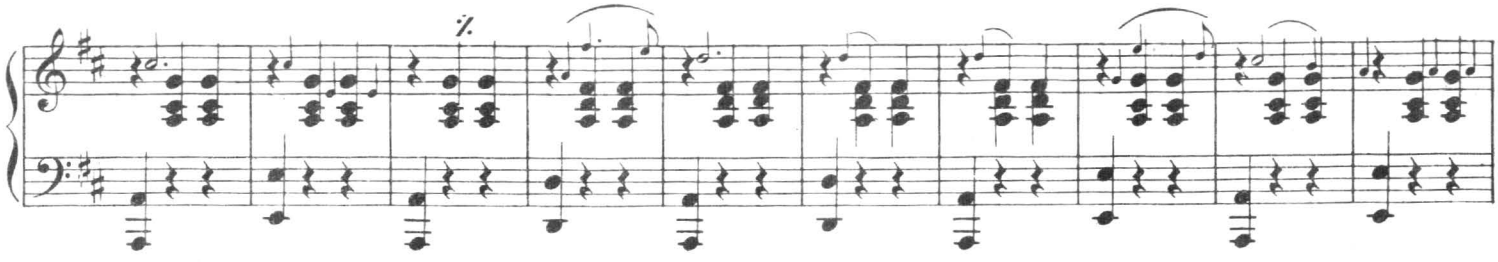


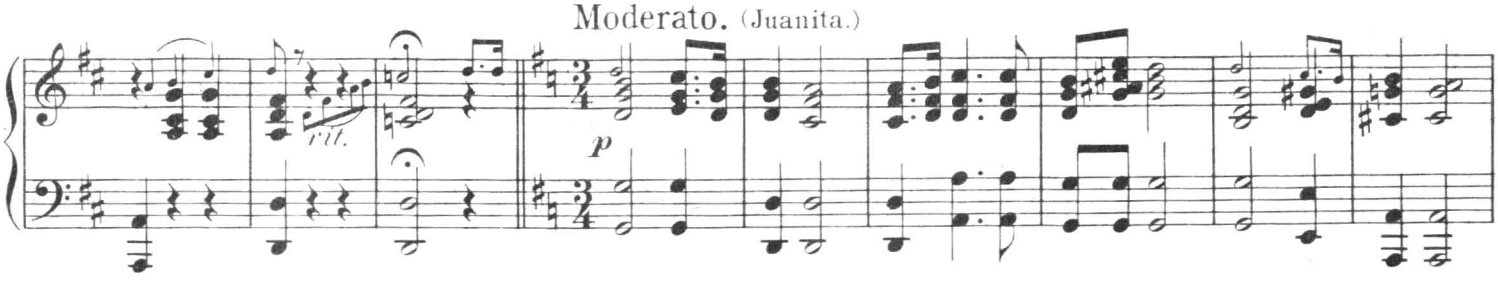
Valse. (Where has my little dog gone.)

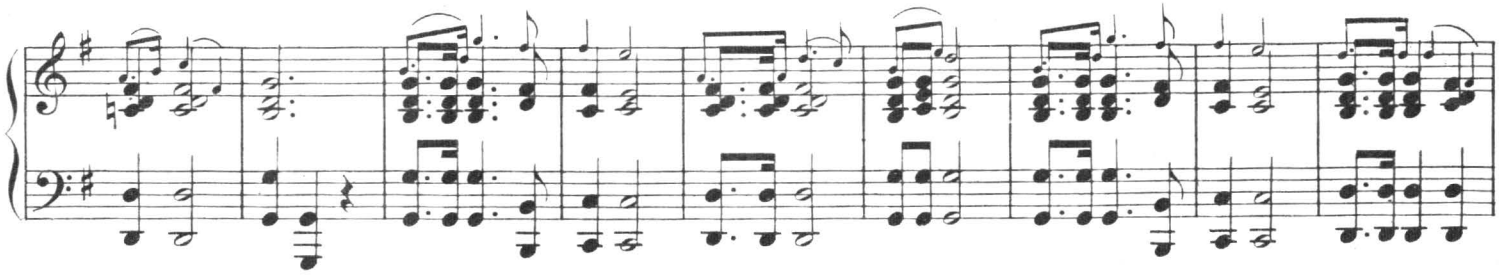


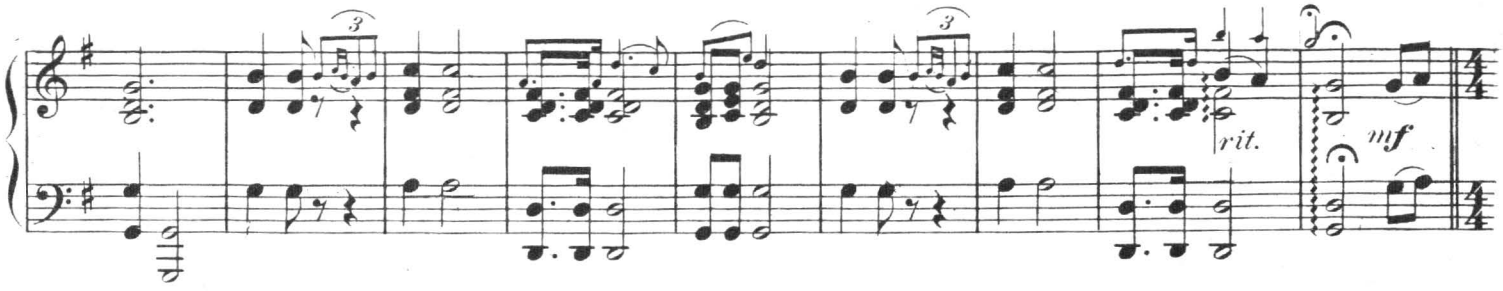




Moderato. (Juanita.)

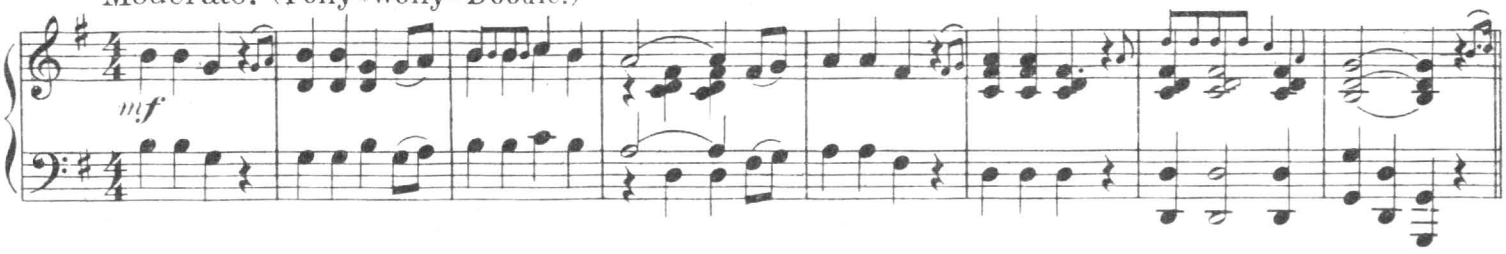


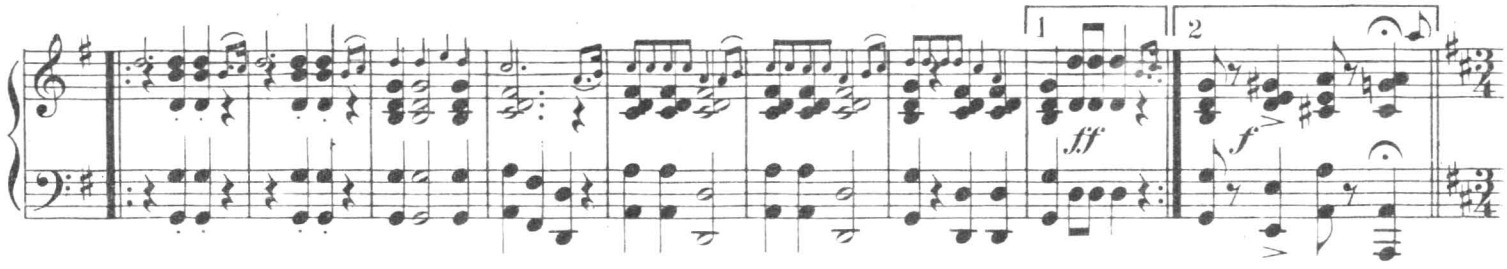




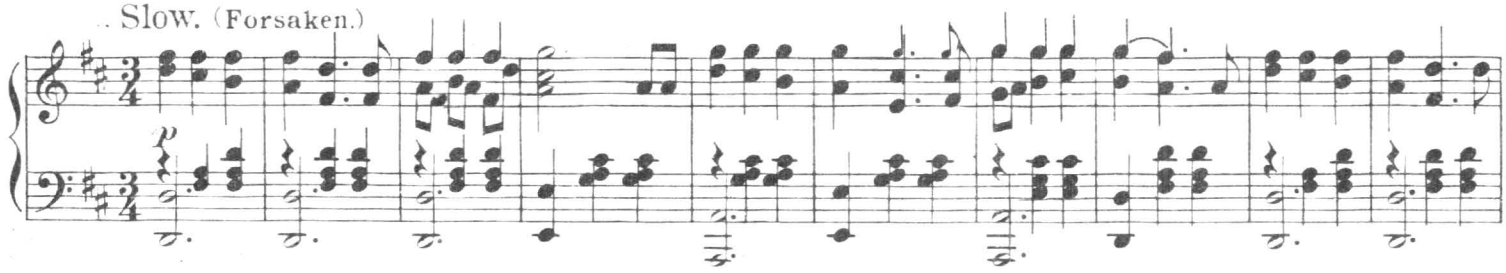
Piano Acc.

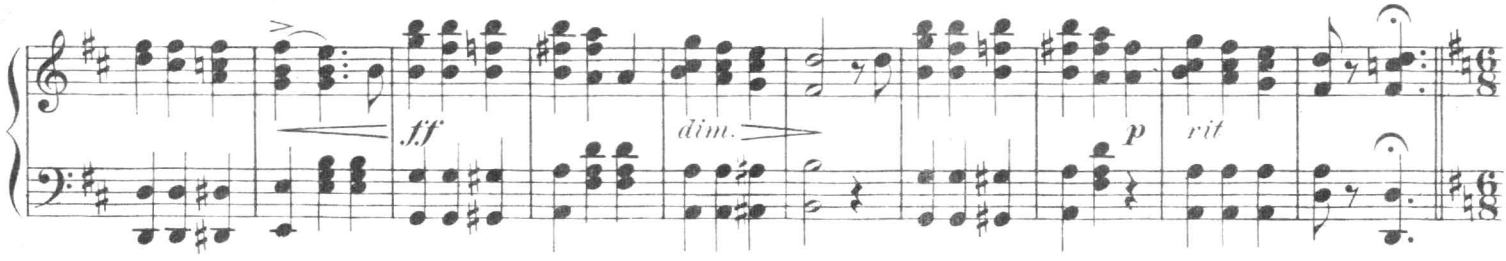
Moderato. (Polly-Wolly-Doodle.)



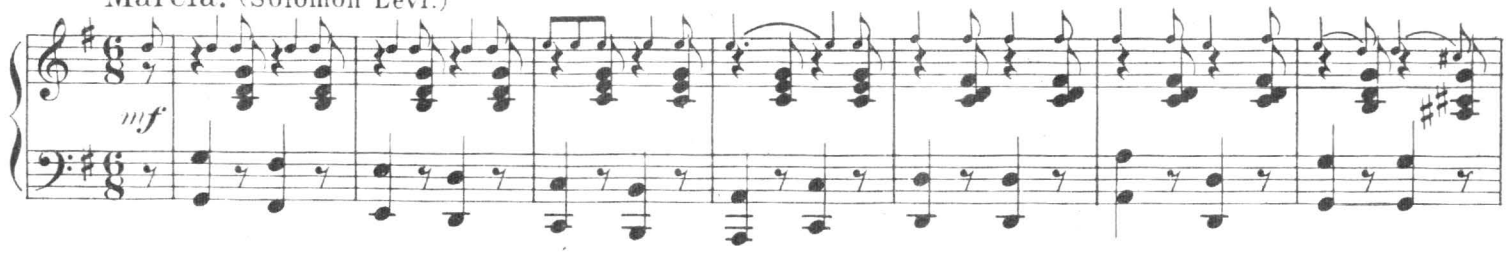


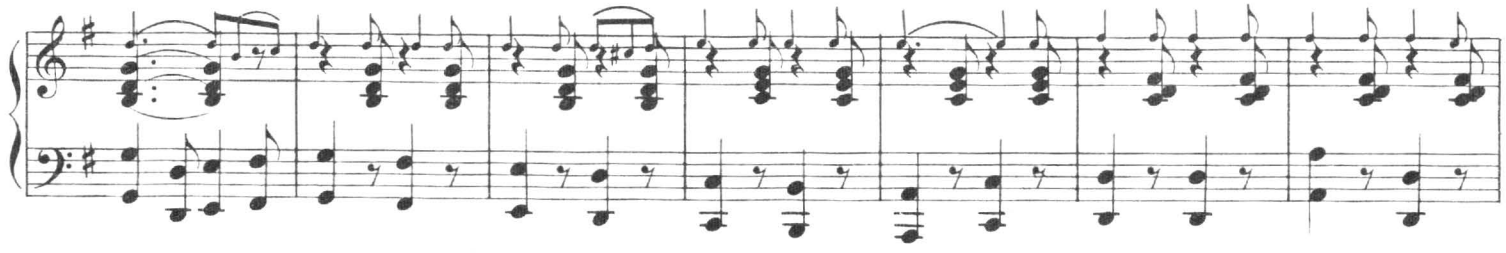
Slow. (Forsaken.)

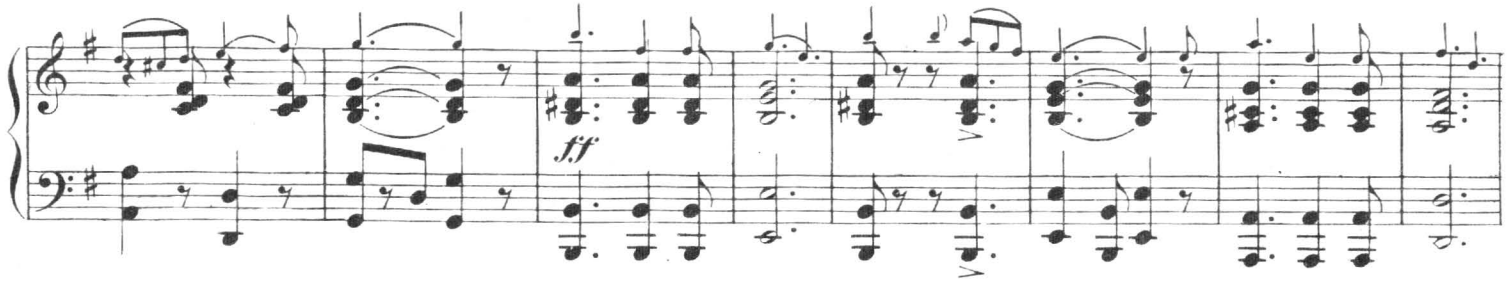


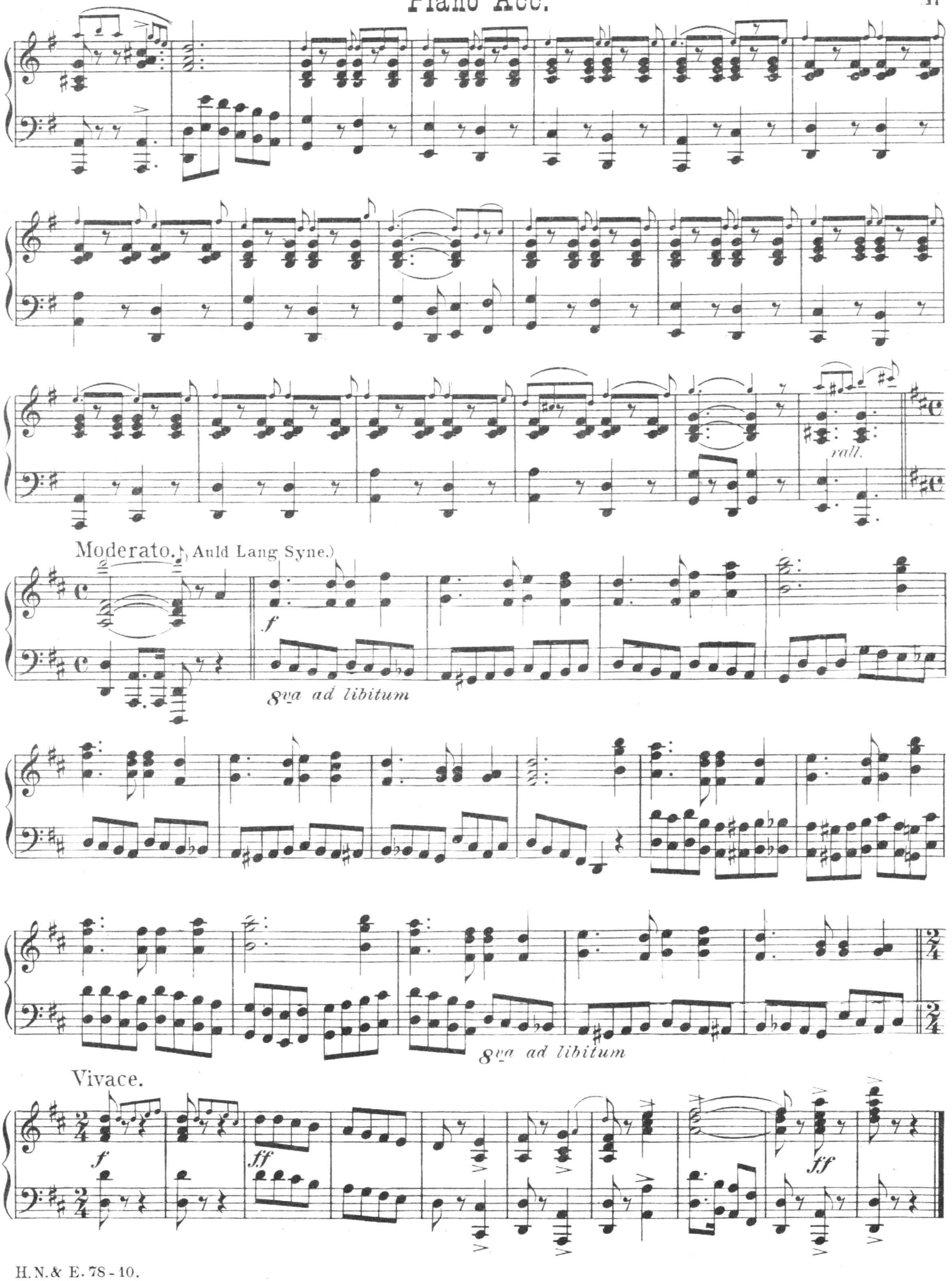


Marcia. (Solomon Levi.)








rall.
Moderato. (Auld Lang Syne.)
f
8va ad libitum
8va ad libitum
Vivace.
f
ff
ff

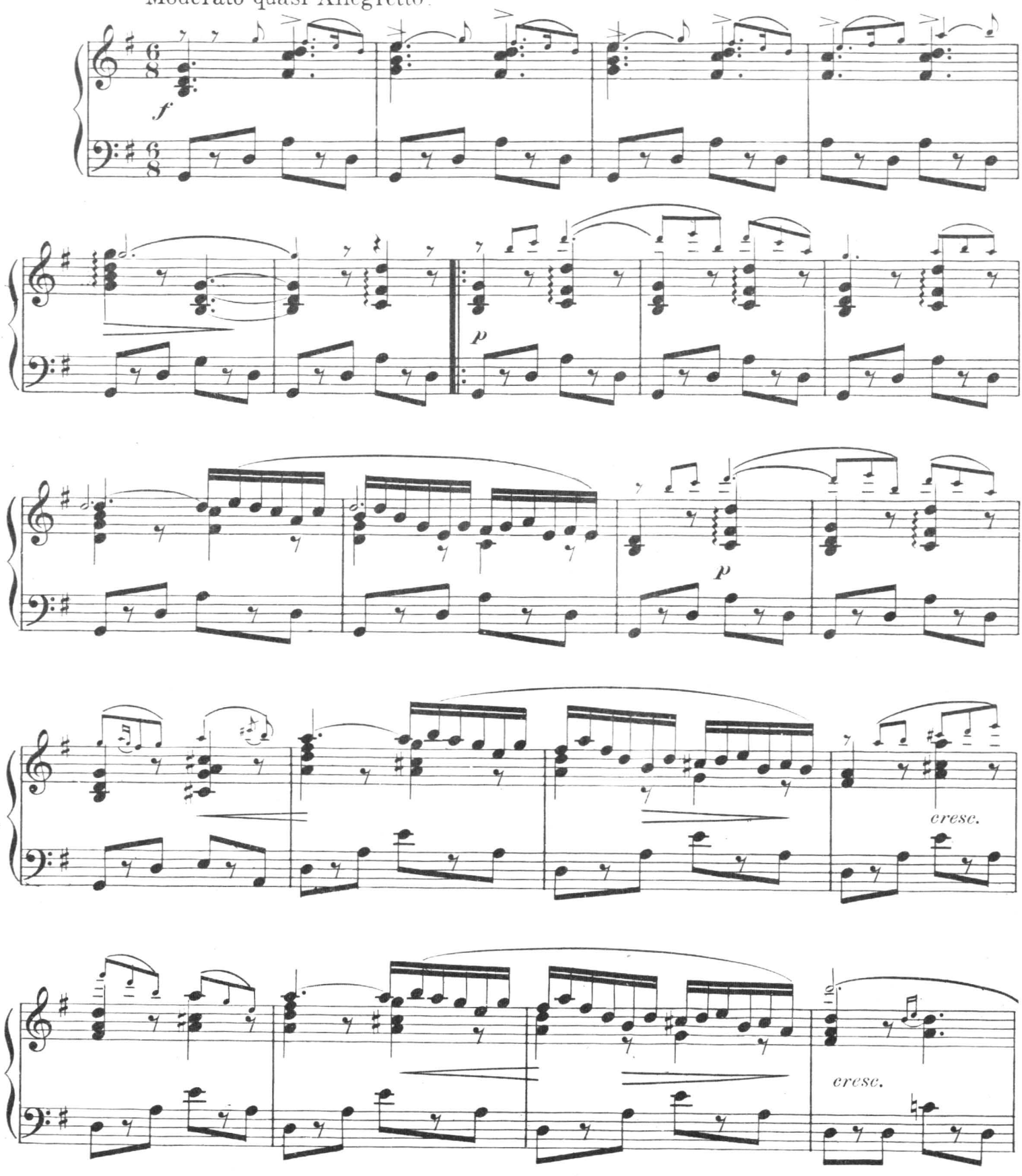
"Sing, Smile, Slumber"

Serenade

Piano Acc.

CHAS. GOUNOD.

Moderato quasi Allegretto.



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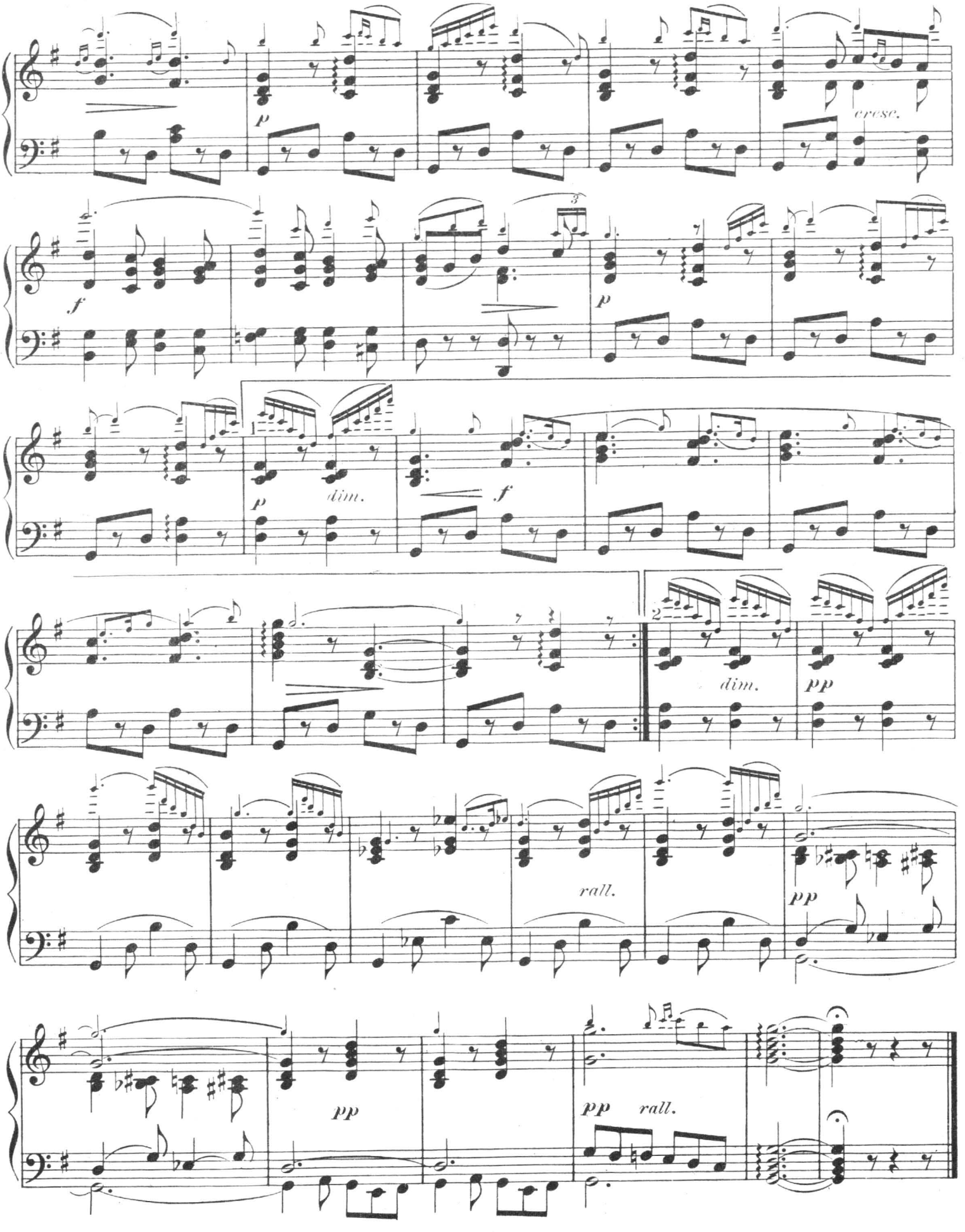

p
cresc.
f
3
p
1
p
dim.
f
2
dim.
pp
rall.
pp
pp
pp
rall.

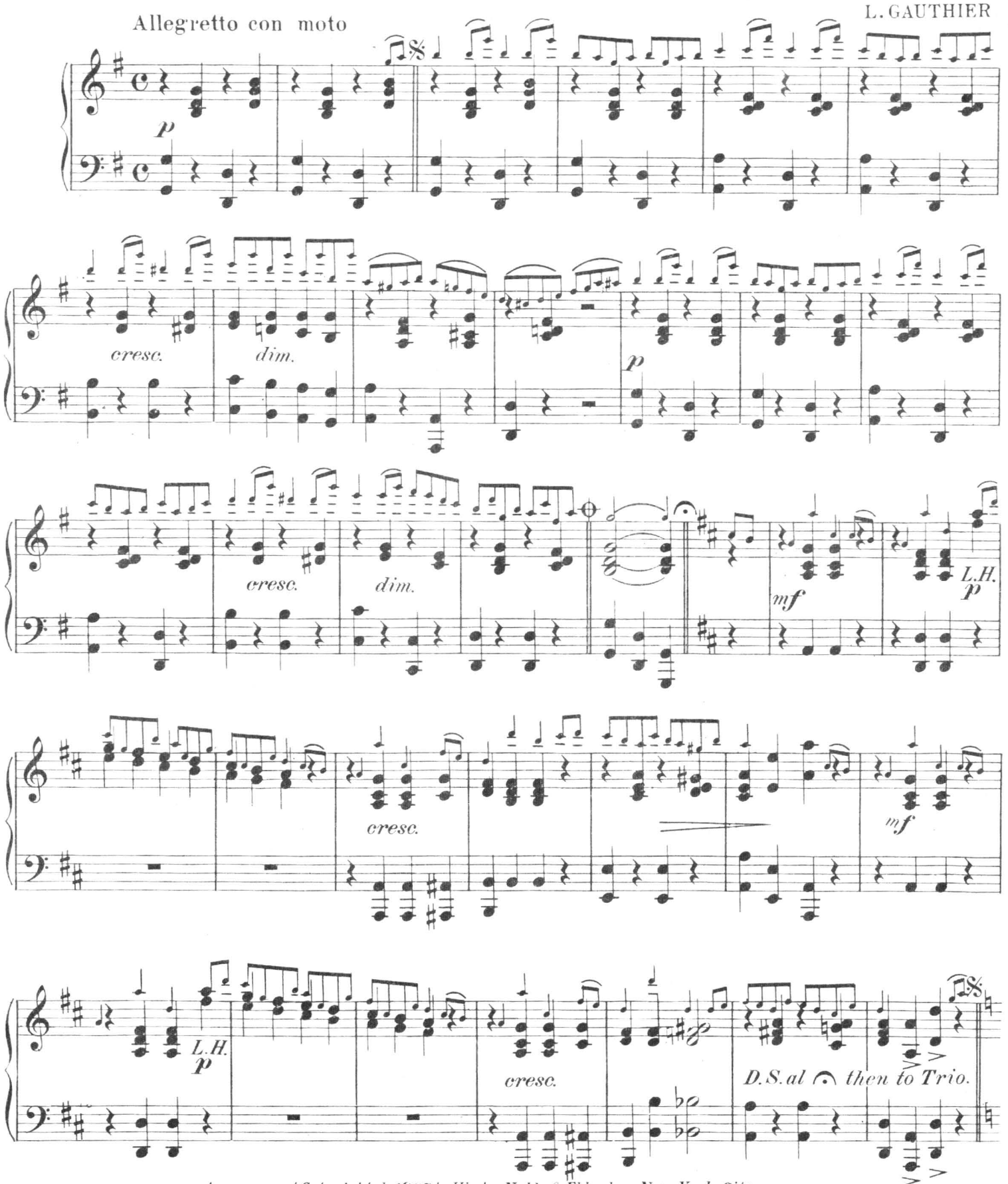
Le Secret

Intermezzo

Piano Accomp.

L. GAUTHIER

Allegretto con moto



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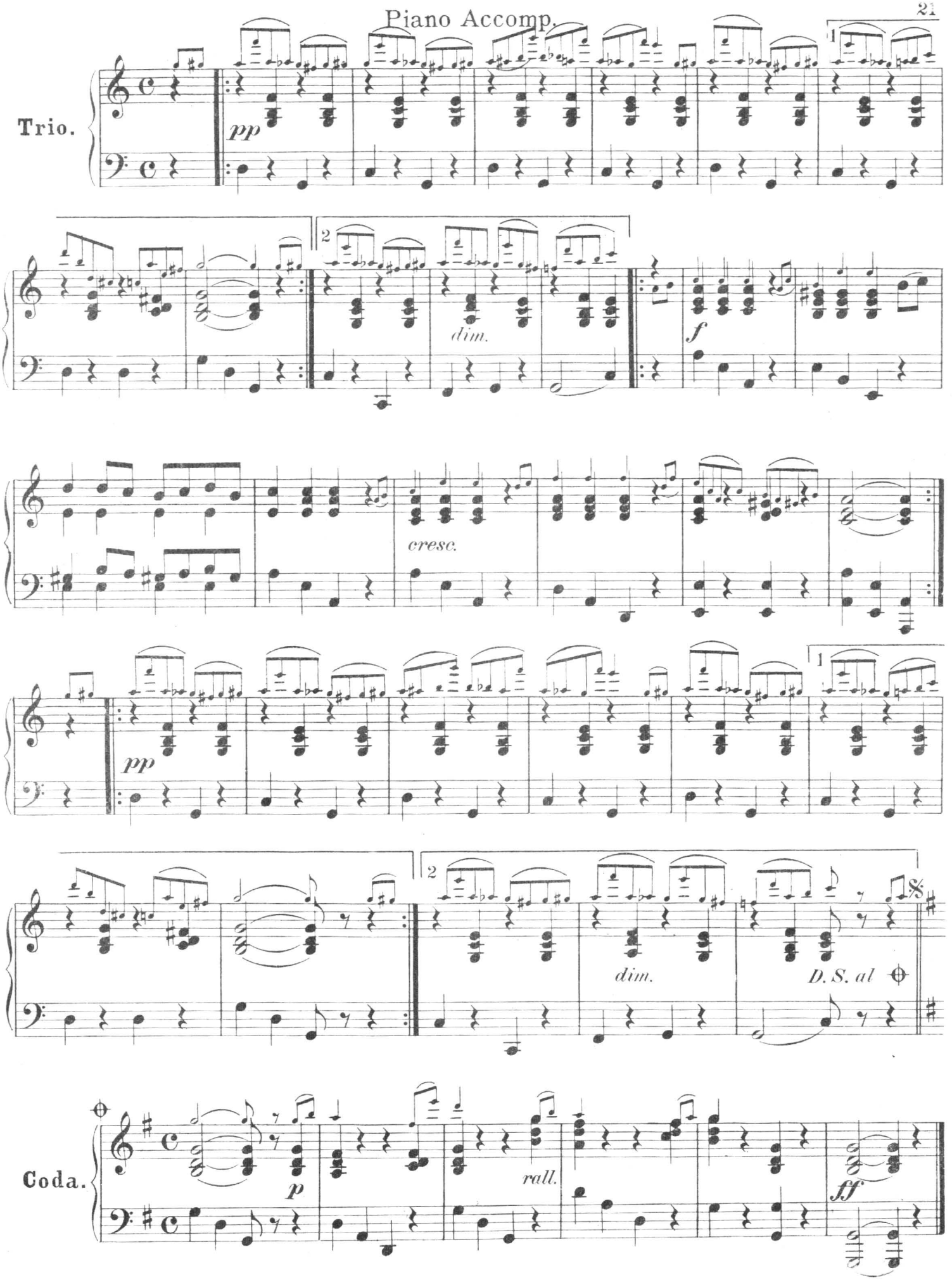
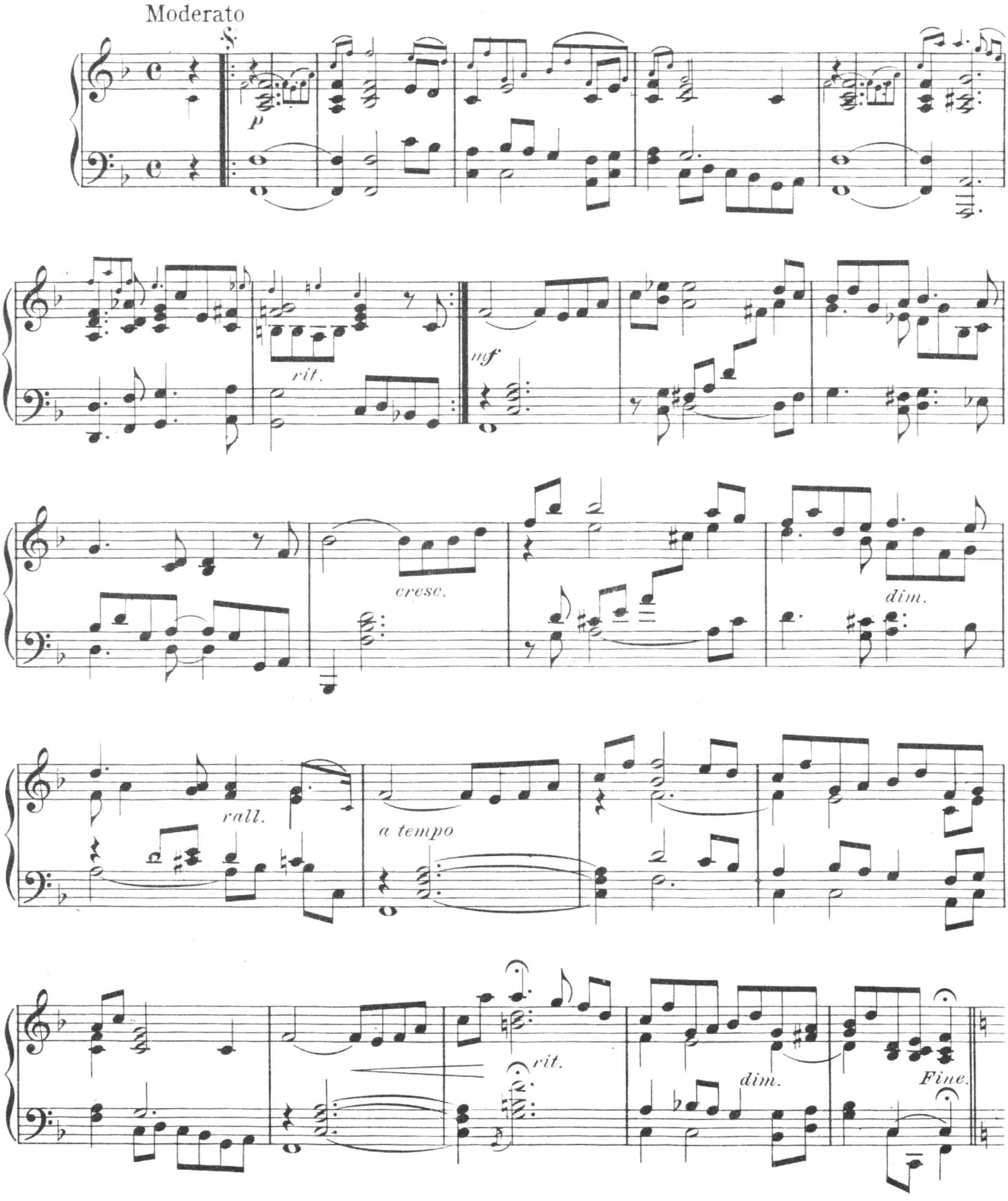

Trio.
pp
1
2
dim.
f
cresc.
pp
1
2
dim.
D. S. al
Coda.
p
rall.
ff

Träumerei

Piano Acc.

R. SCHUMANN



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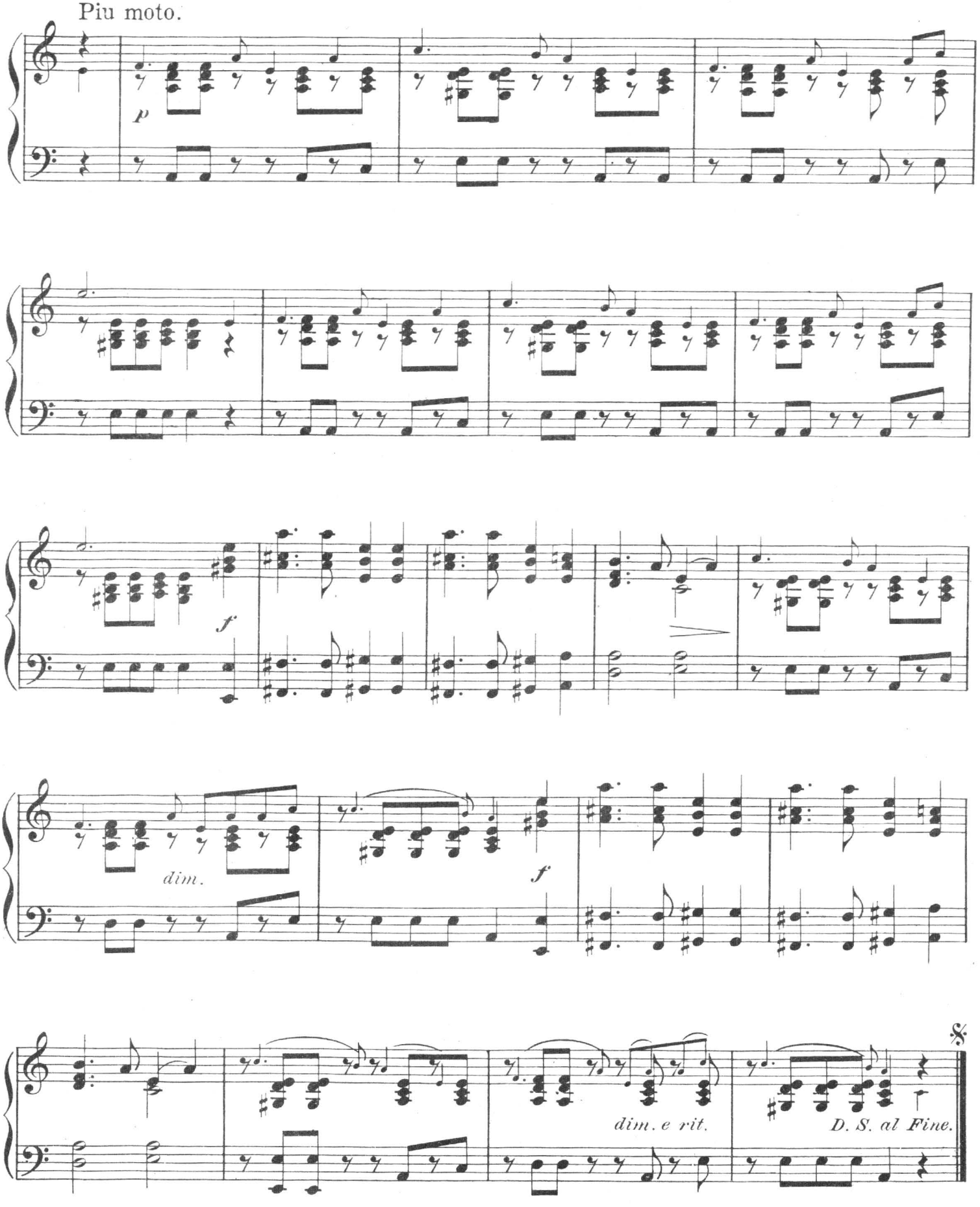

Piu moto.
p
f
dim.
f
dim. e rit.
D. S. al Fine.

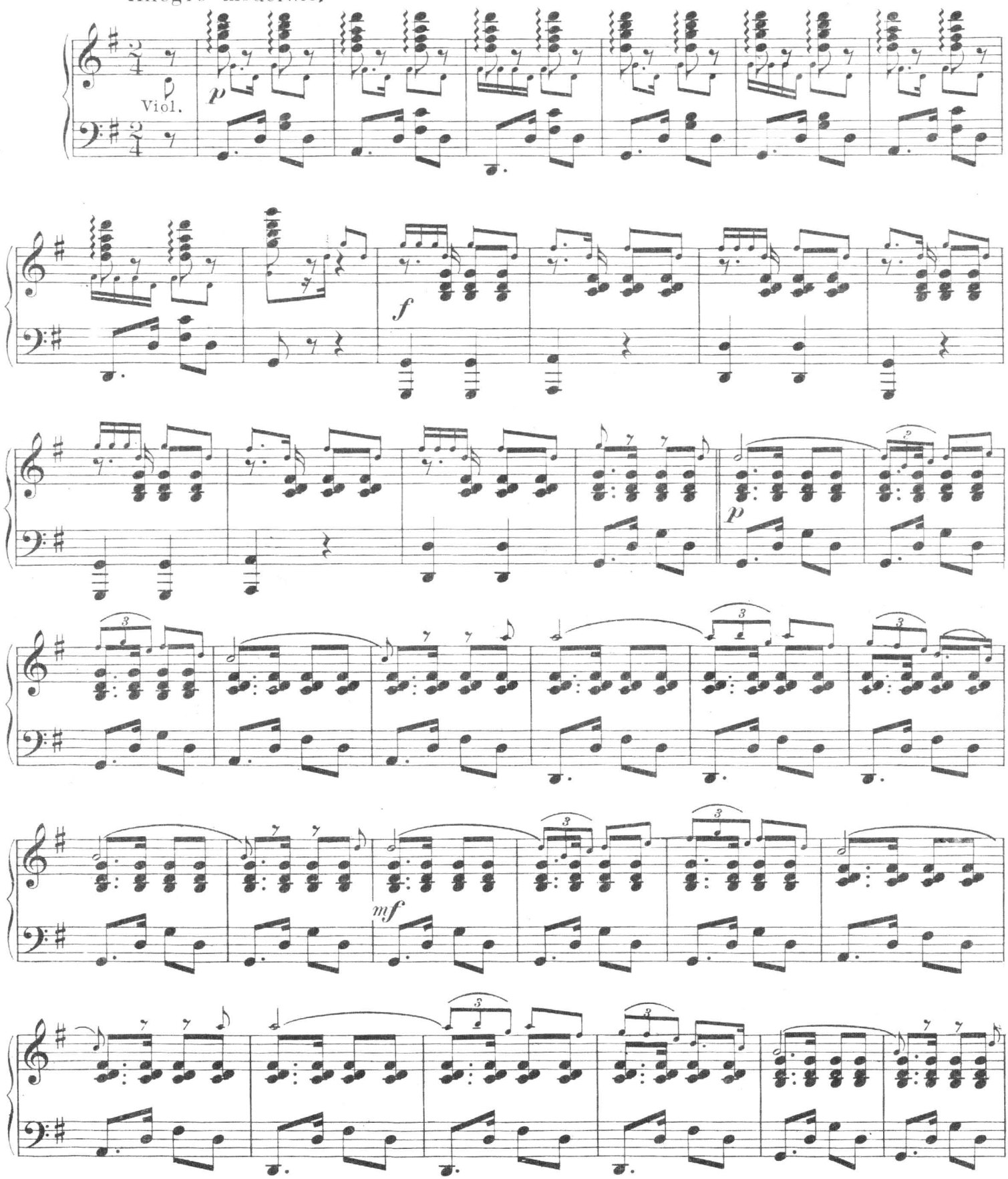
Piano Accomp.

La Paloma

Mexican Serenade

YRADIER

Allegro moderato.



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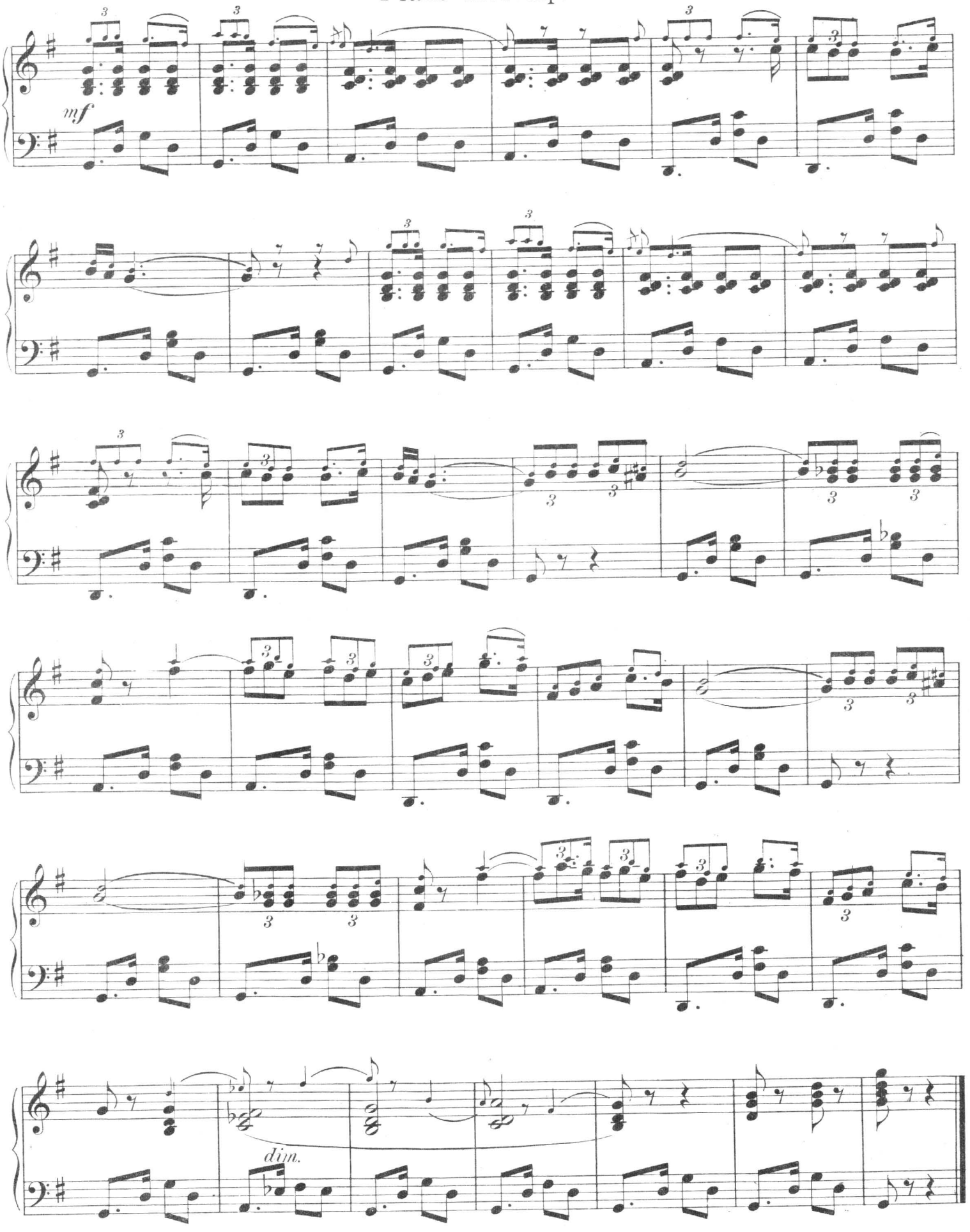
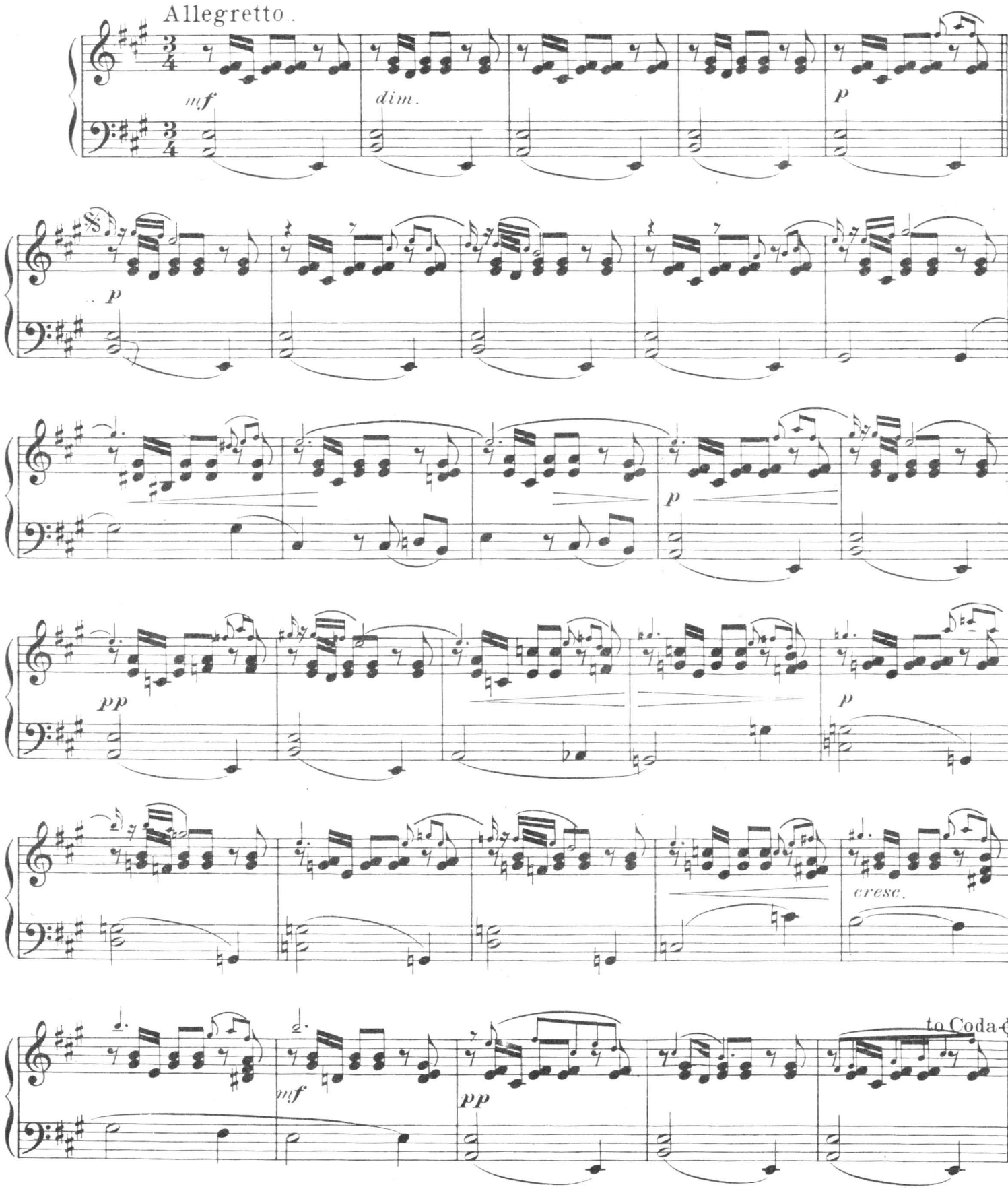

mf
dim.

Sérénade

Piano Acc.

G. PIERNÉ



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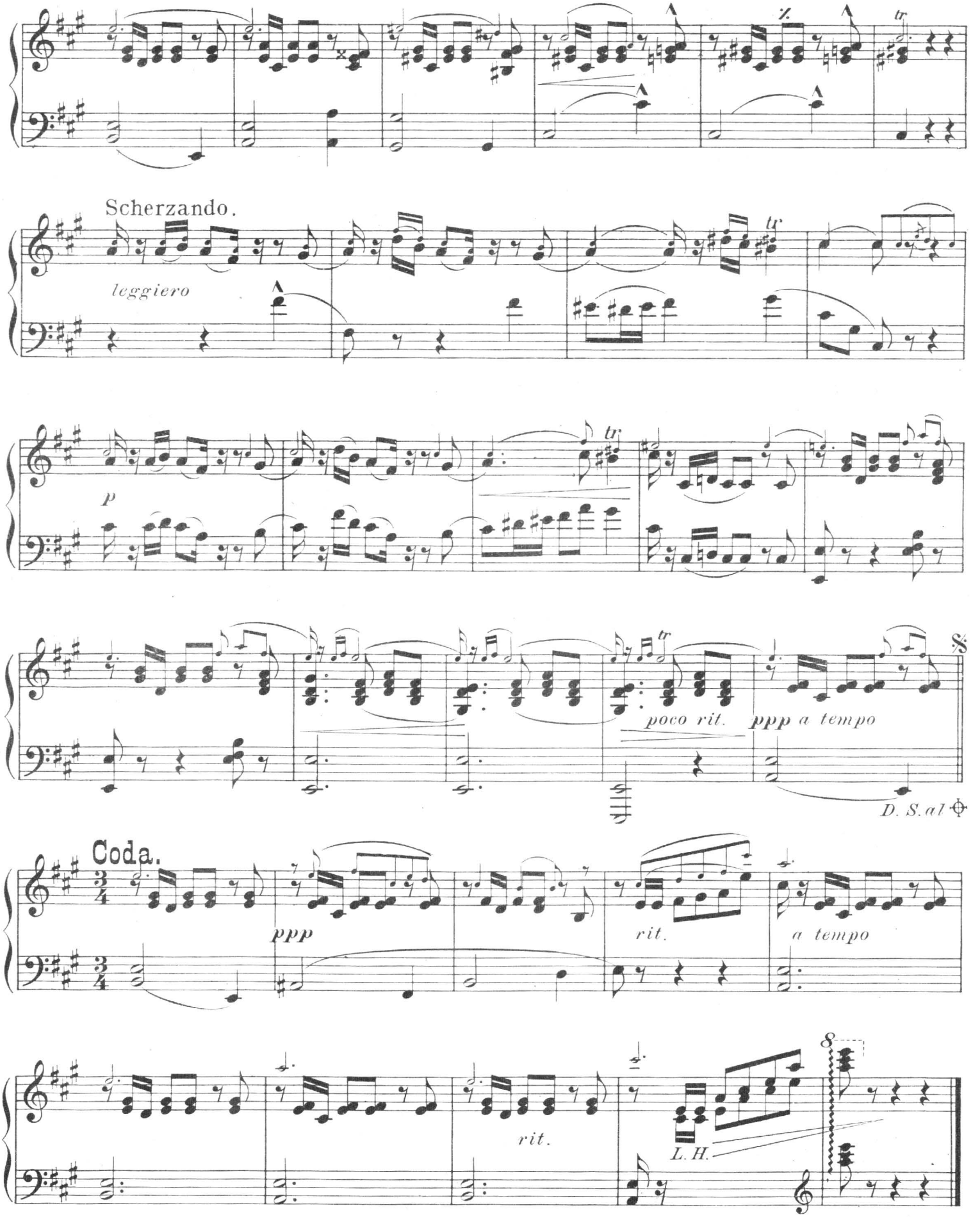
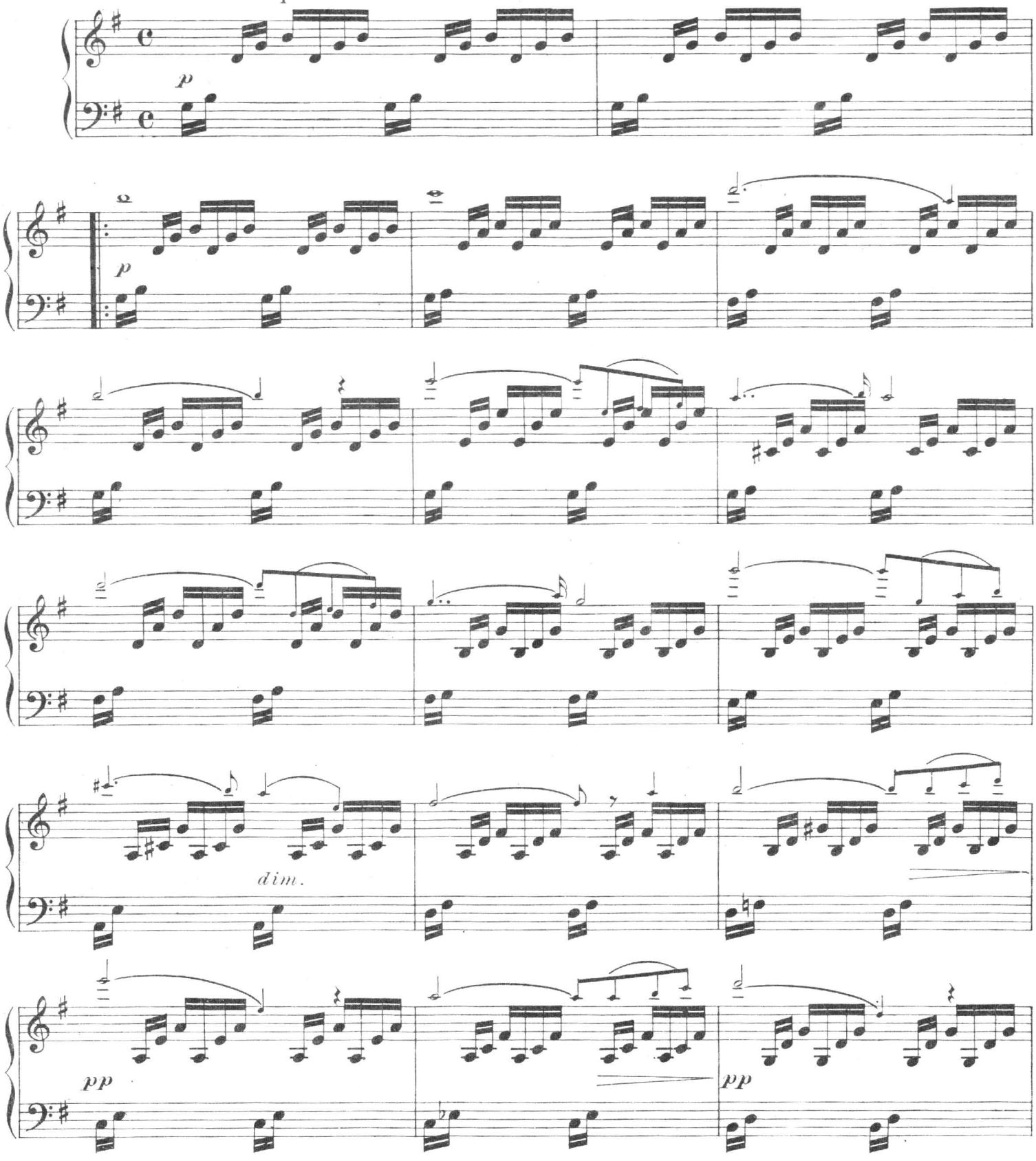

Scherzando.
leggiero
p
poco rit.
ppp a tempo
D. S. al
Coda.
ppp
rit.
a tempo
rit.
L. H.
8

Ave Maria

Piano Acc.

BACH-GOUNOD

Andante espressivo



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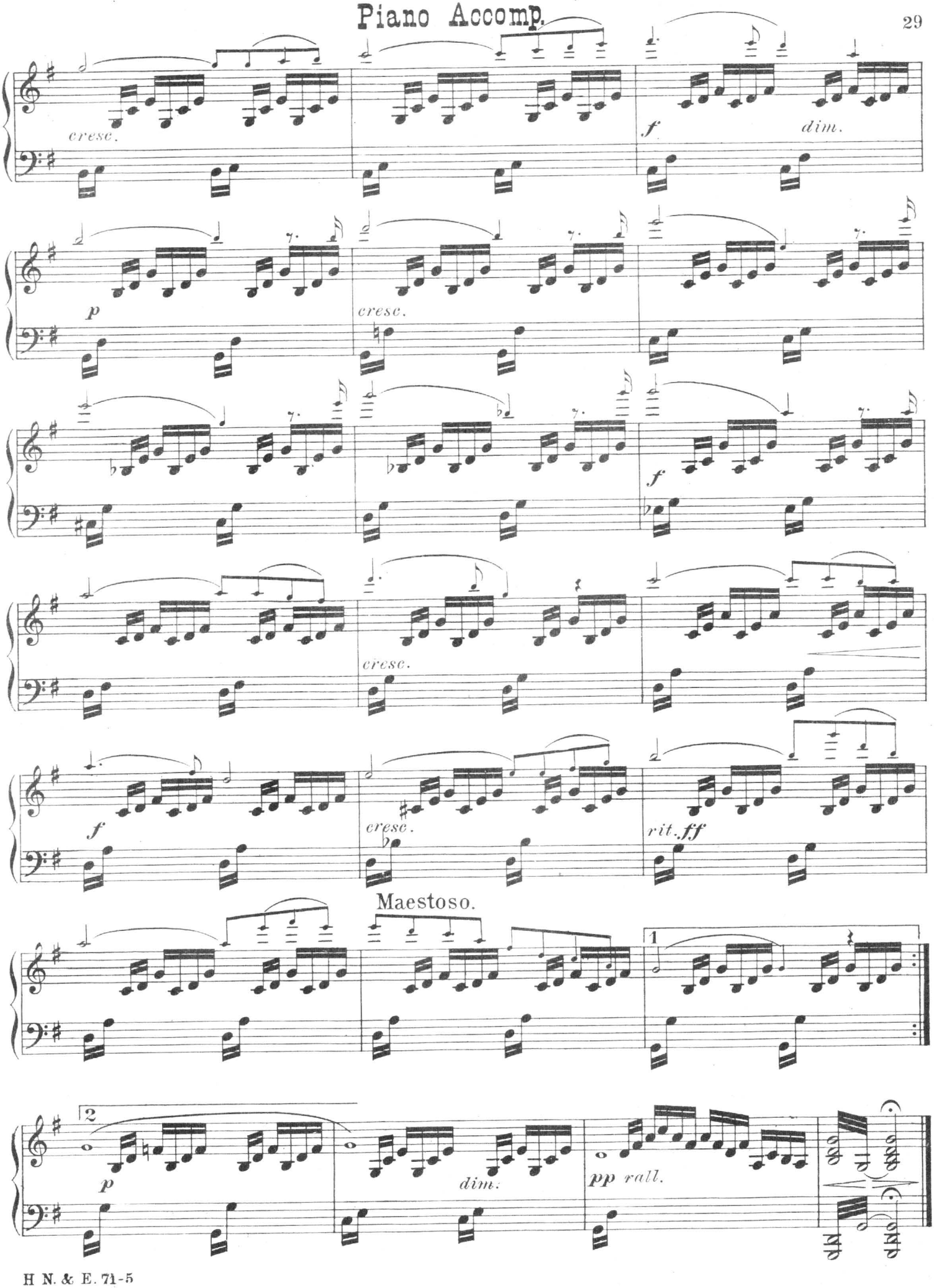
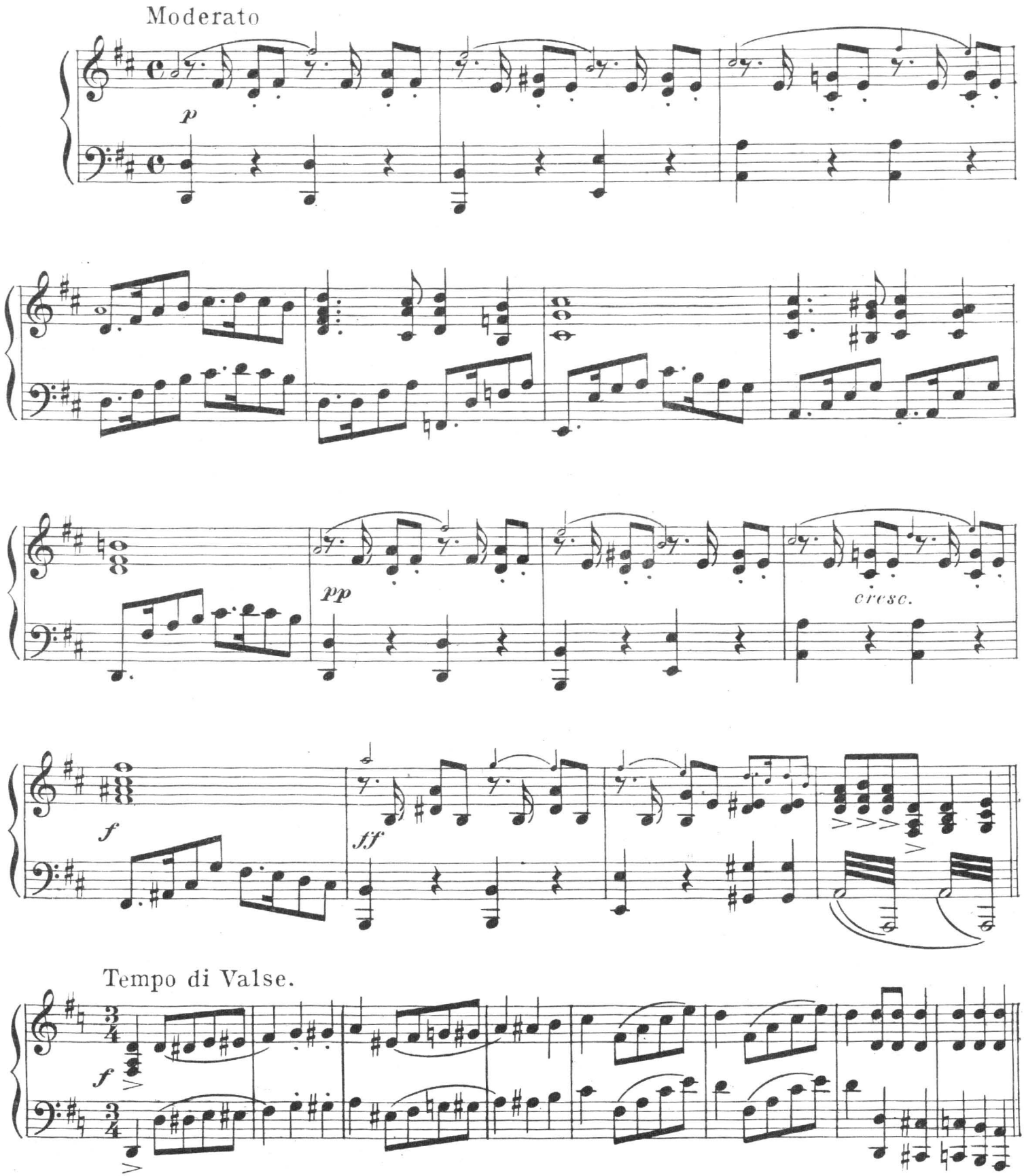

cresc.
f
dim.
p
cresc.
f
cresc.
f
cresc.
rit. ff
Maestoso.
1
2
p
dim.
pp rall.

Enchantment

Waltzes

Piano Acc.

ERNEST ALBERTI



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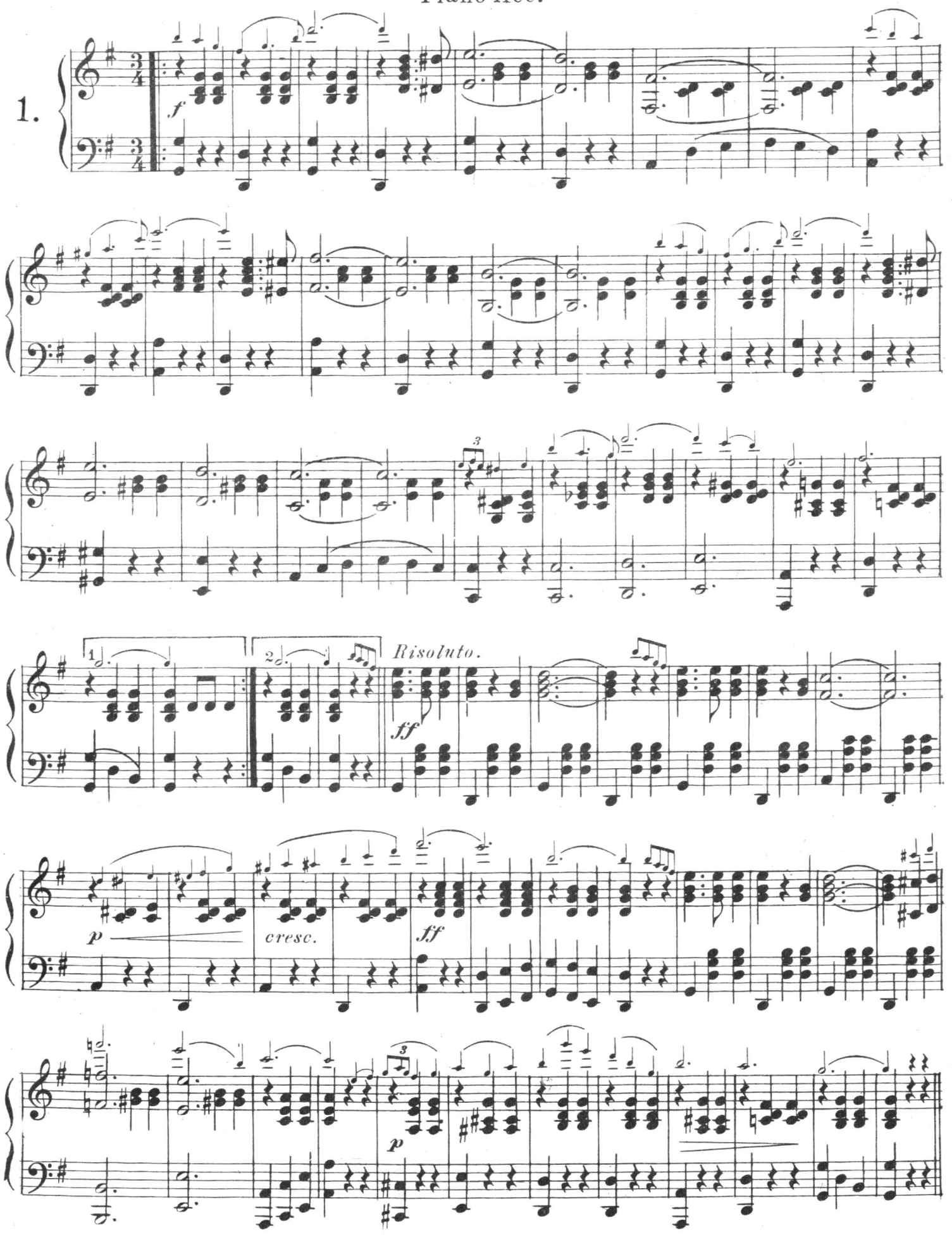
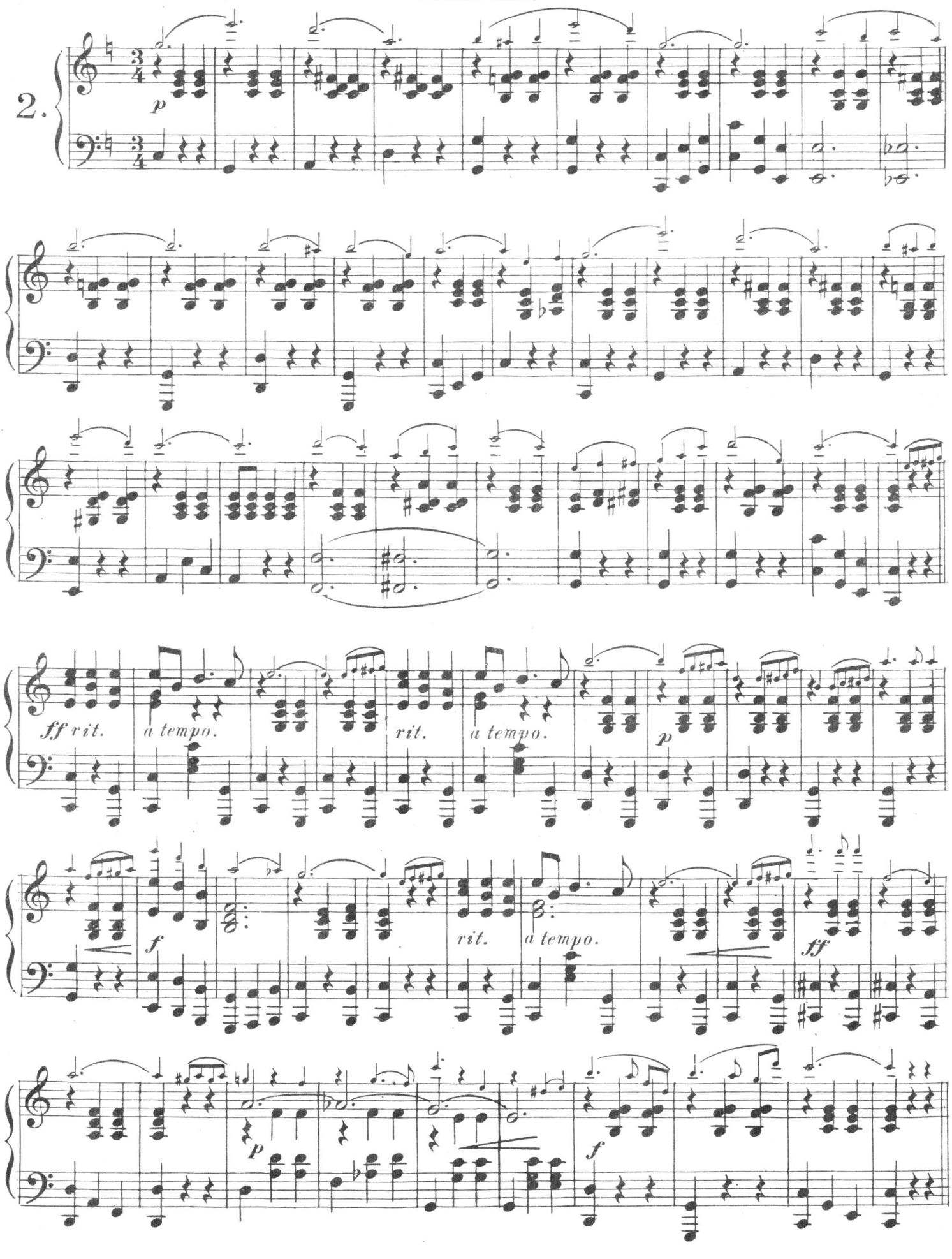
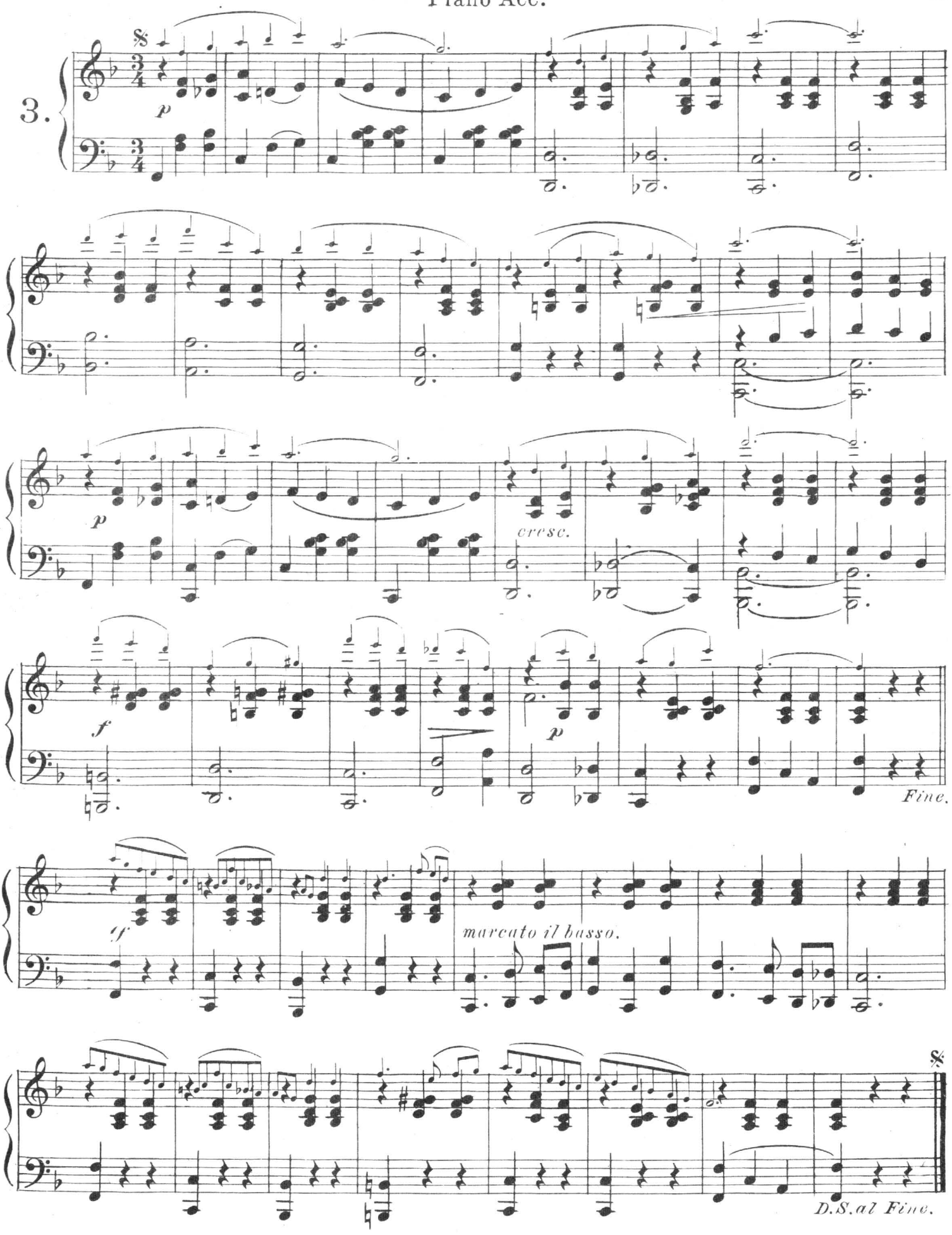

1.
f
Risoluto.
ff
p
cresc.
ff
p


2.
p
ff rit.
a tempo.
rit.
a tempo.
p
f
rit.
a tempo.
ff
p
f

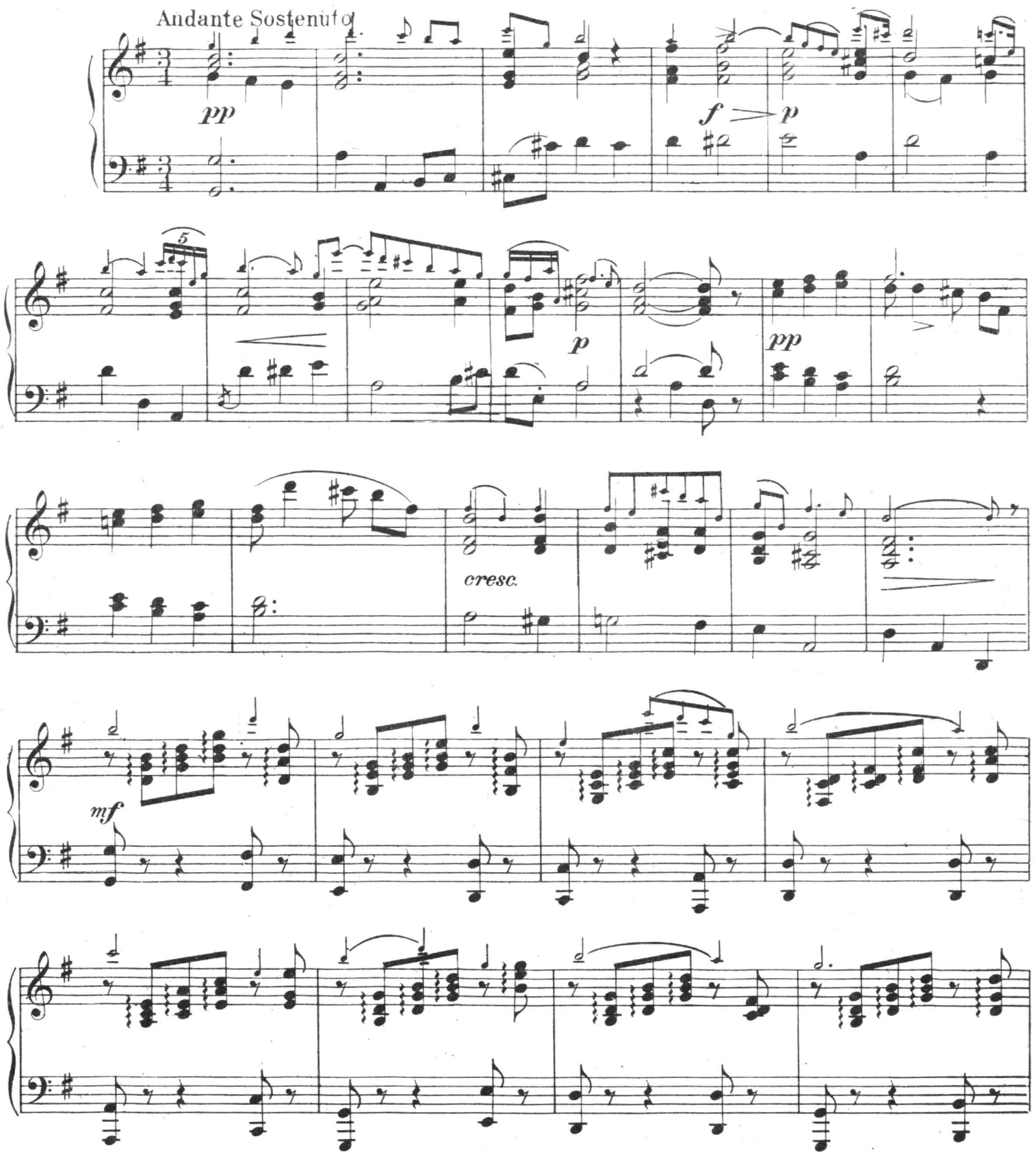

3.
p
cresc.
f
p
Fine.
sf
marcato il basso.
D.S. al Fine.

Piano Accomp.

Cavalleria Rusticana

Intermezzo.

P. MASCAGNI



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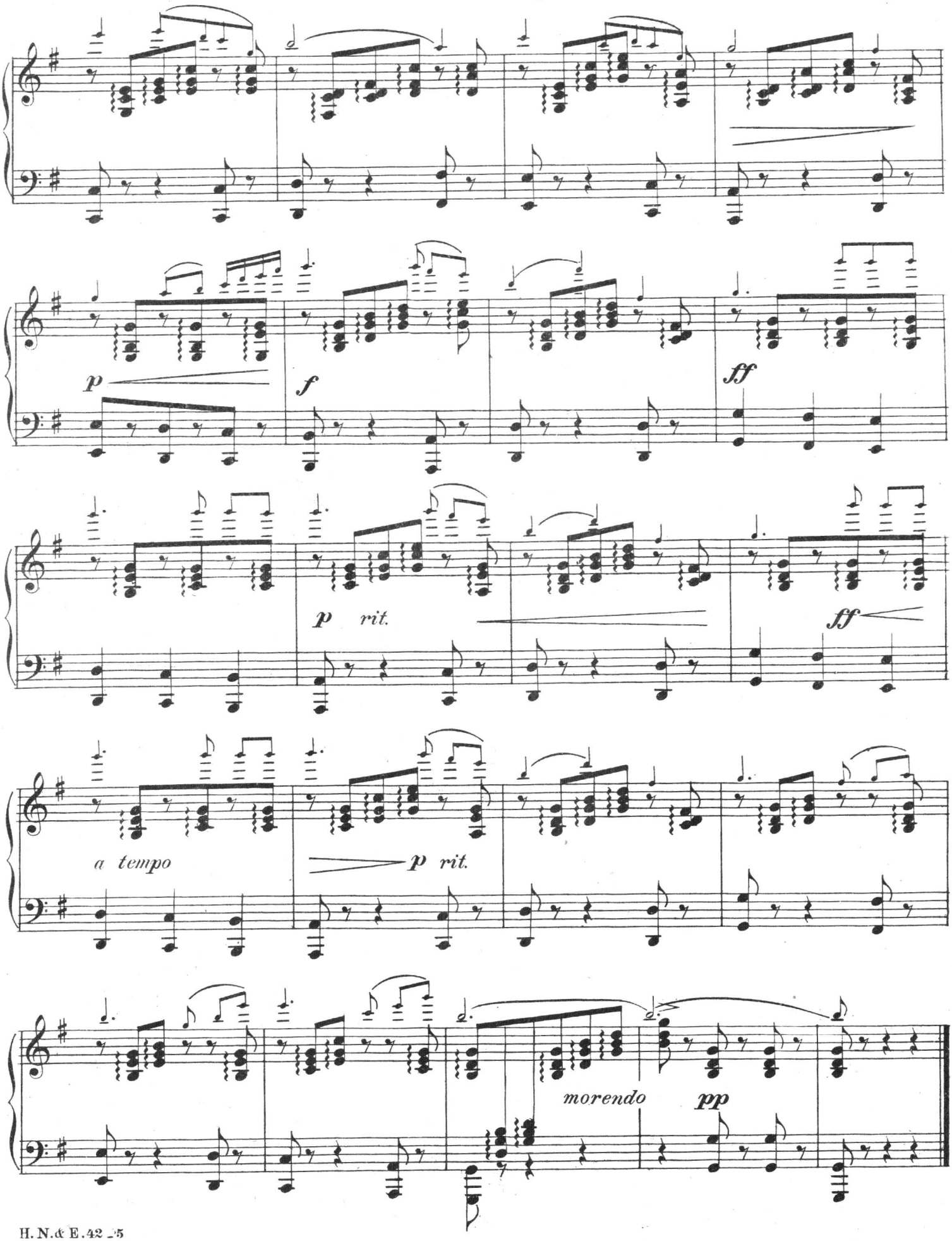
Piano Accomp.

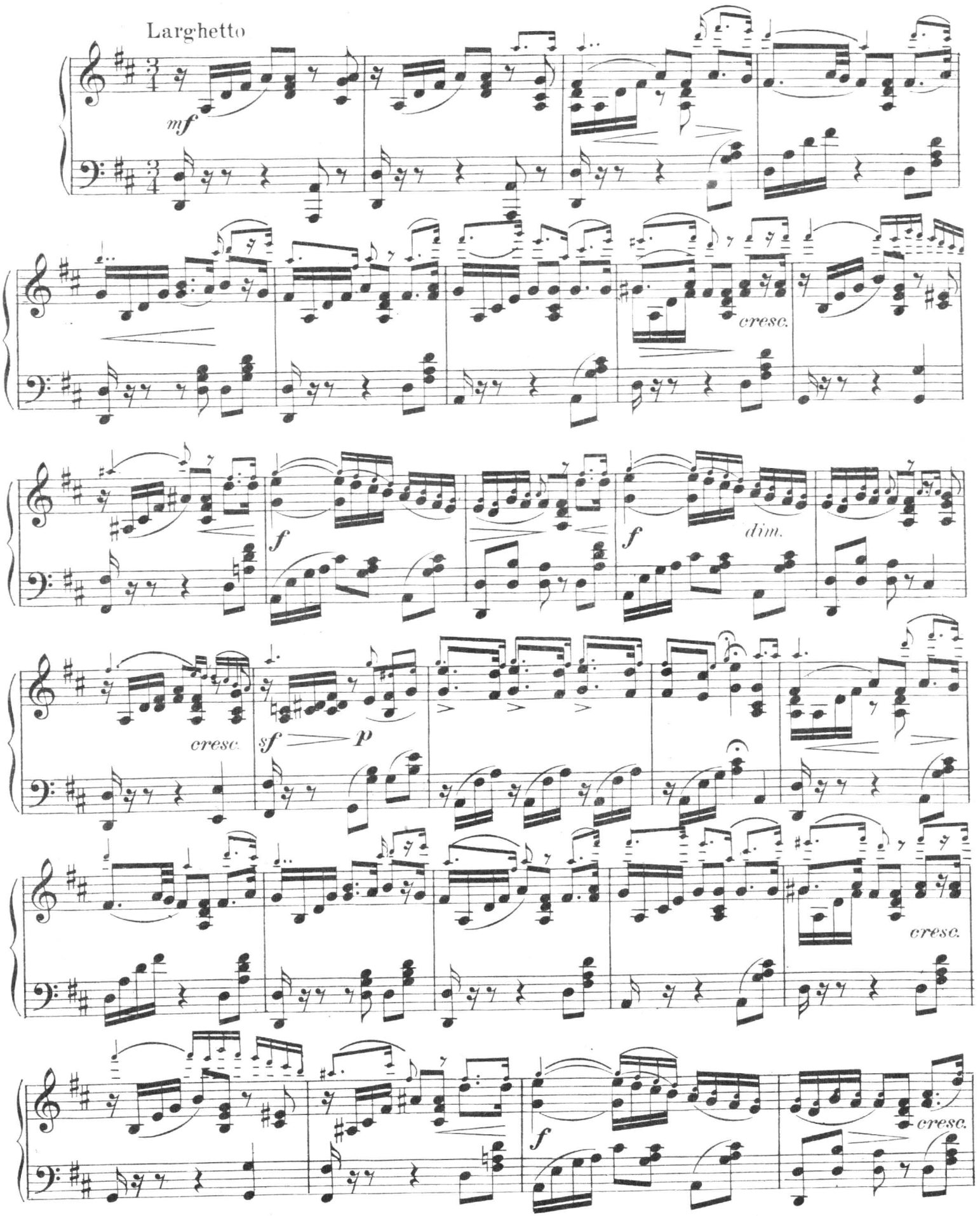


Piano Accomp.

Sextet

from "Lucia di Lammermoor"

DONIZETTI



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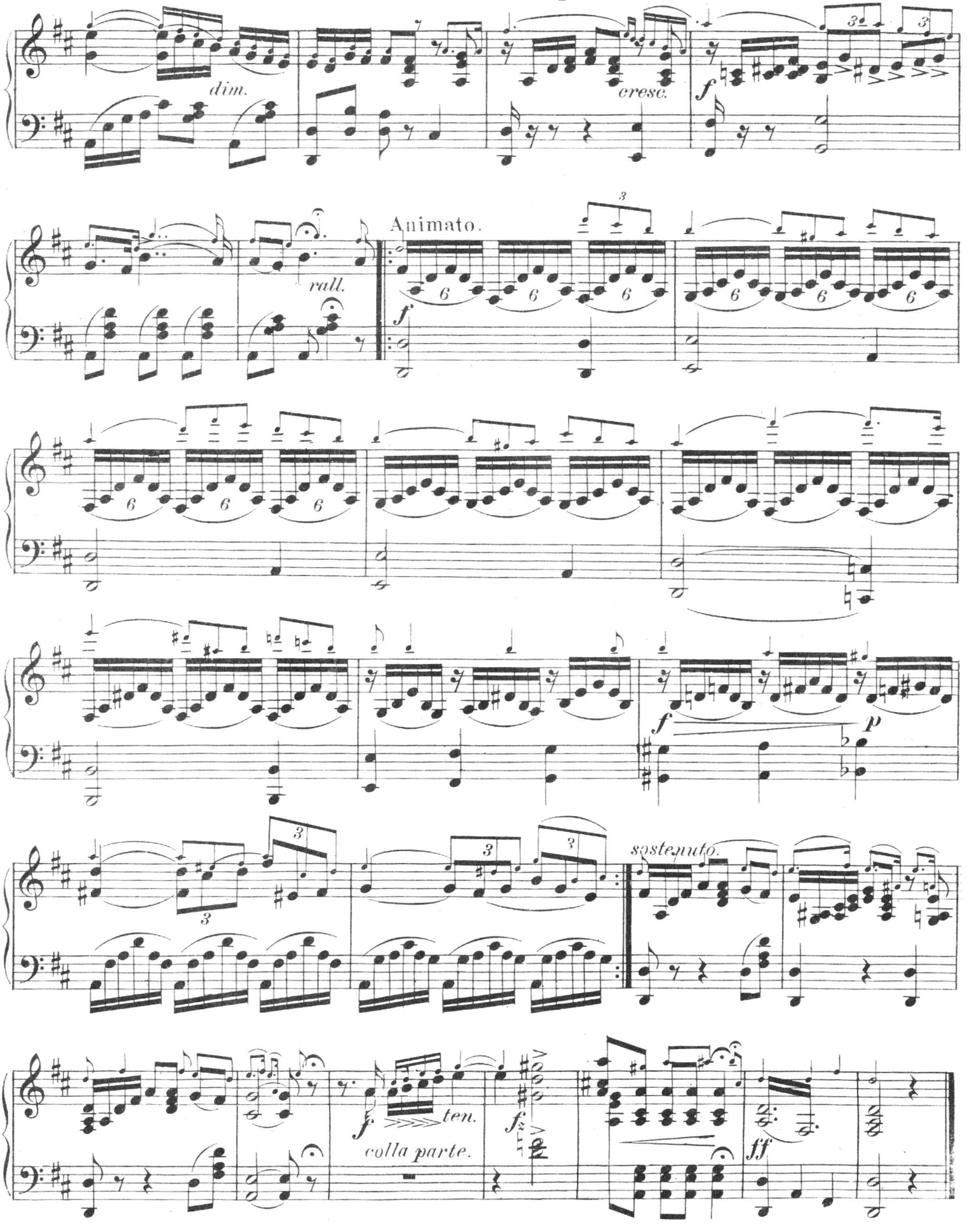
Piano Accomp.

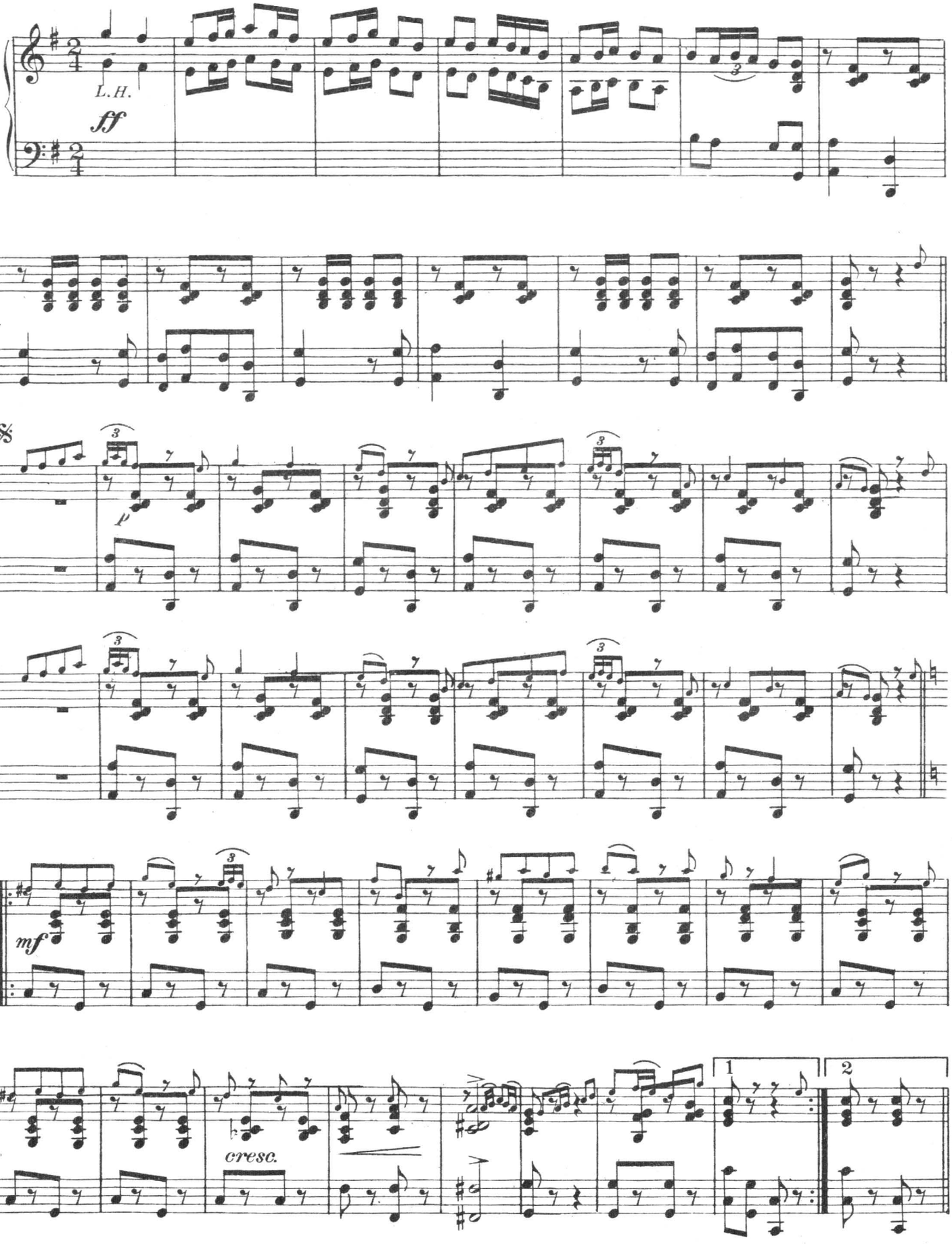


Piano Accomp.

La Sorella

CH. BOREL-CLERC

Tempo di Marcia



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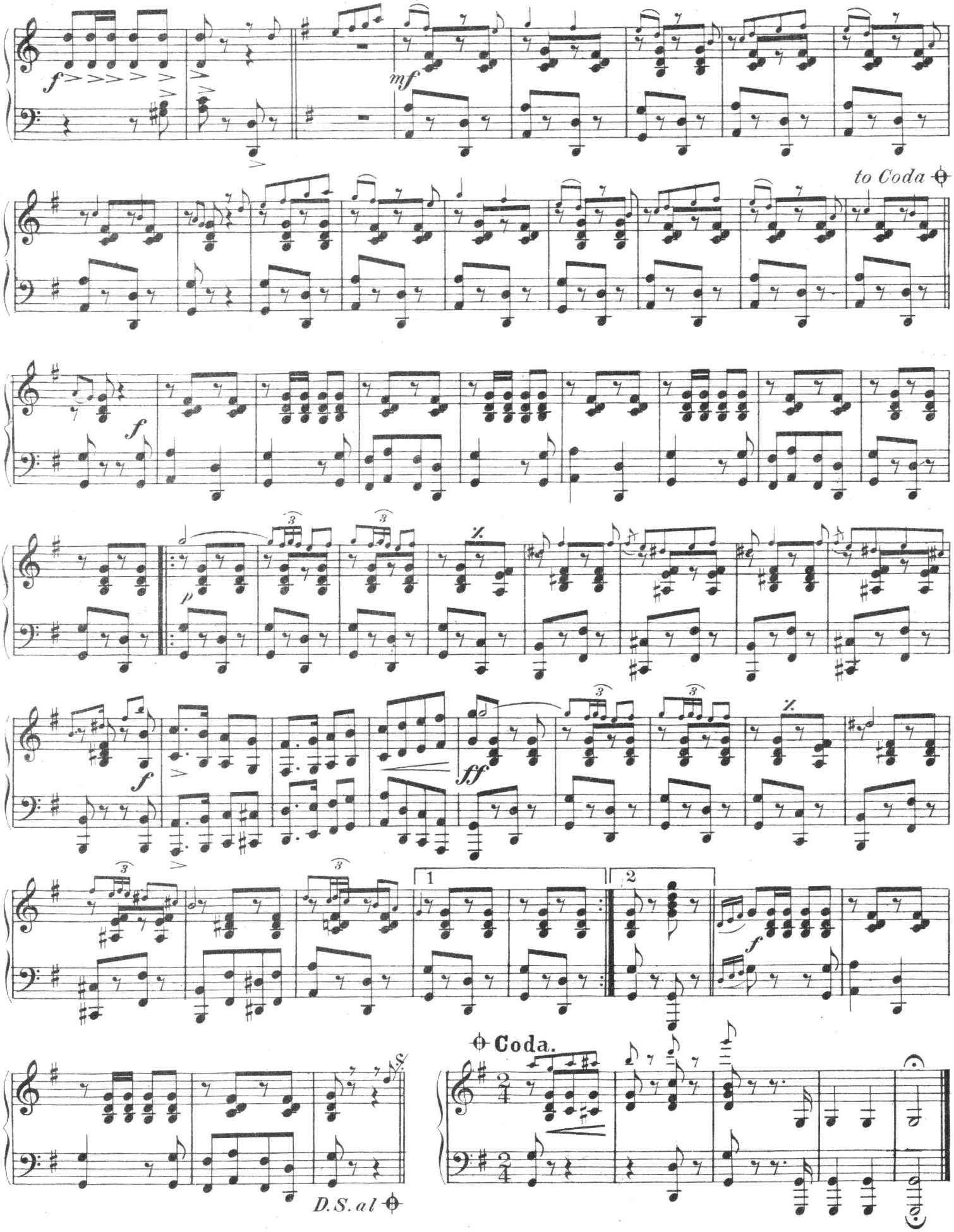
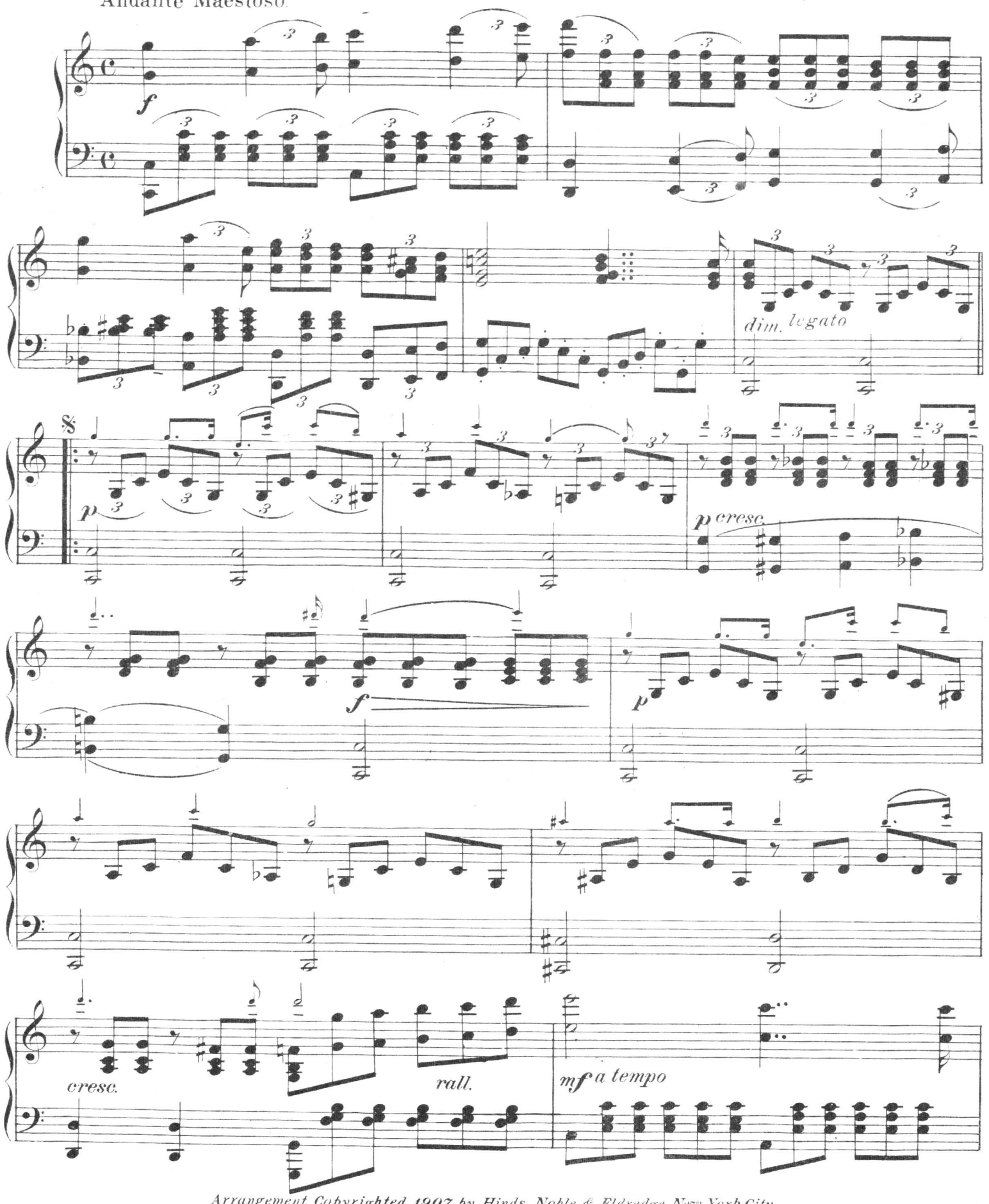

f
mf
to Coda
f
p
f
ff
1
2
f
Coda.
D.S. al

Piano Accomp.

The Palms

J. FAURE

Andante Maestoso.



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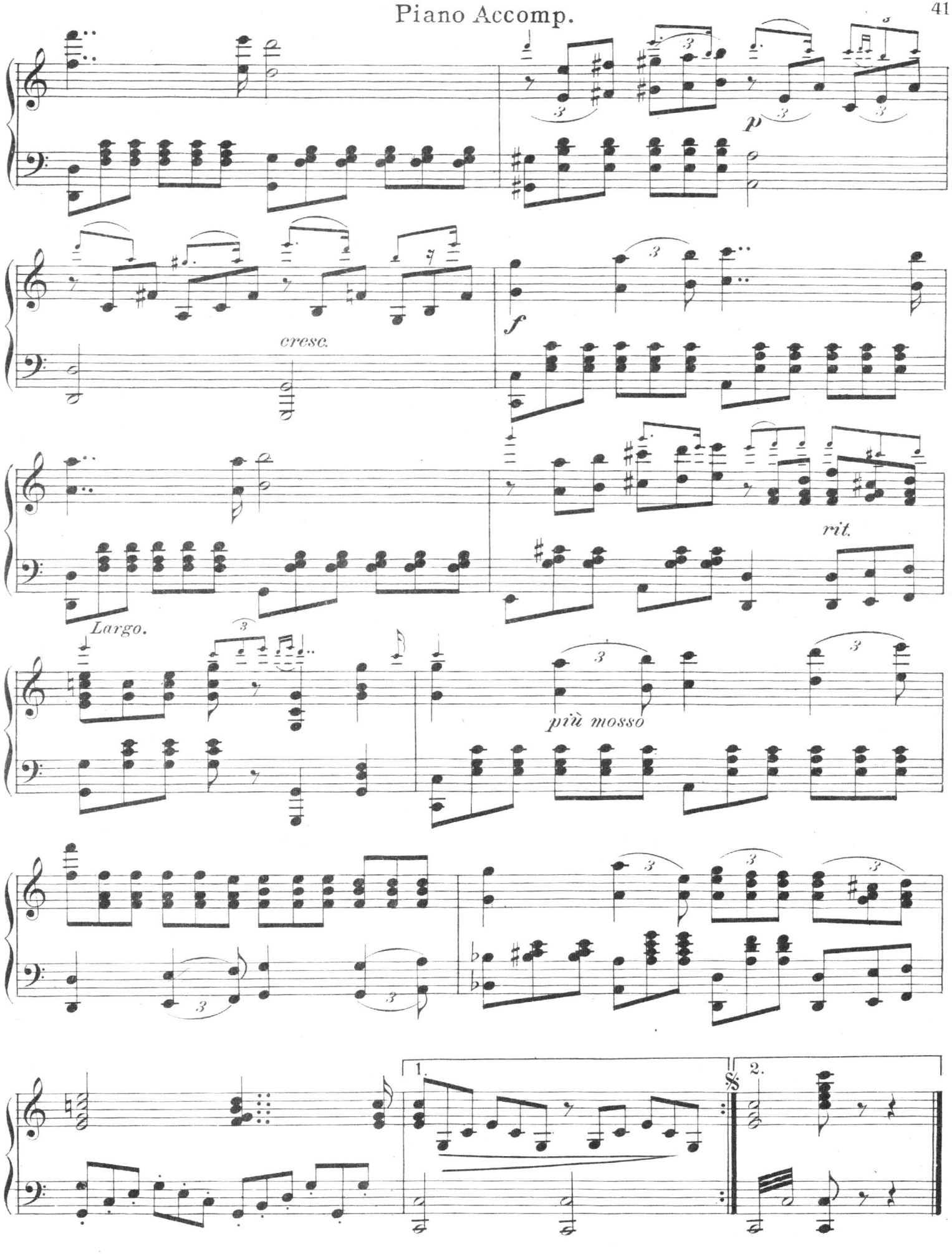
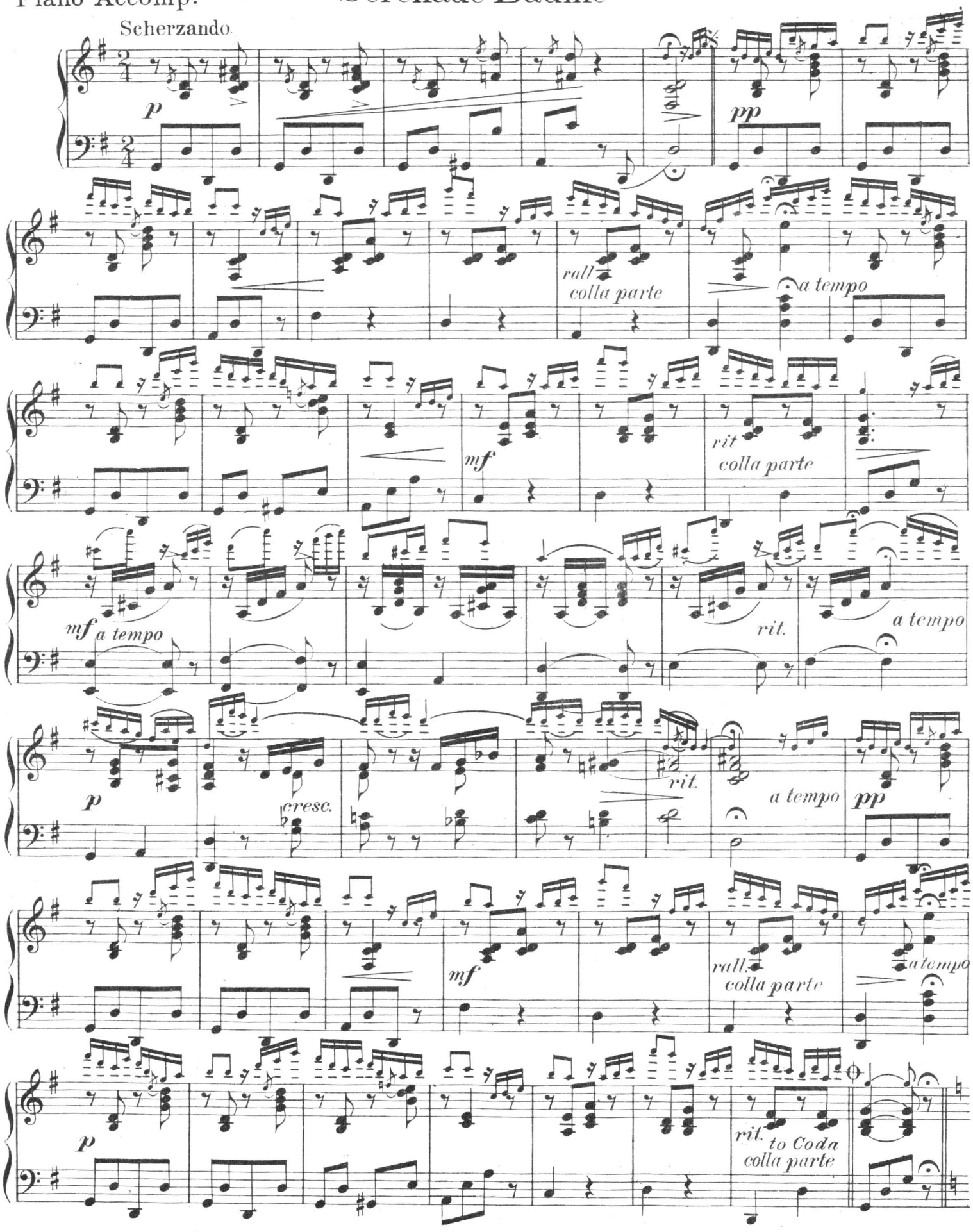

p
cresc.
f
rit.
Largo.
più mosso
1.
2.

Piano Accomp.

Sérénade Badine

GABRIEL-MARIE

Scherzando



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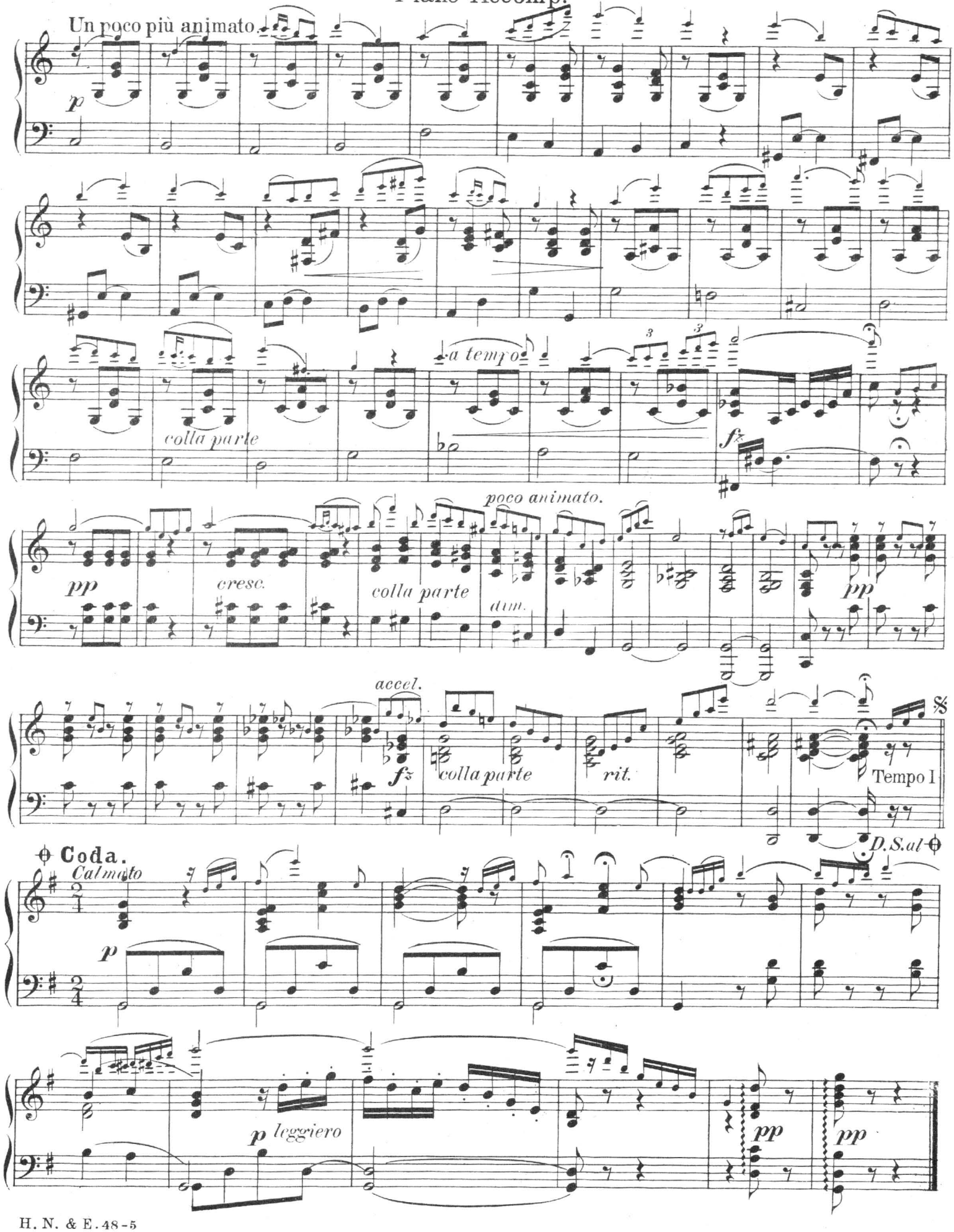
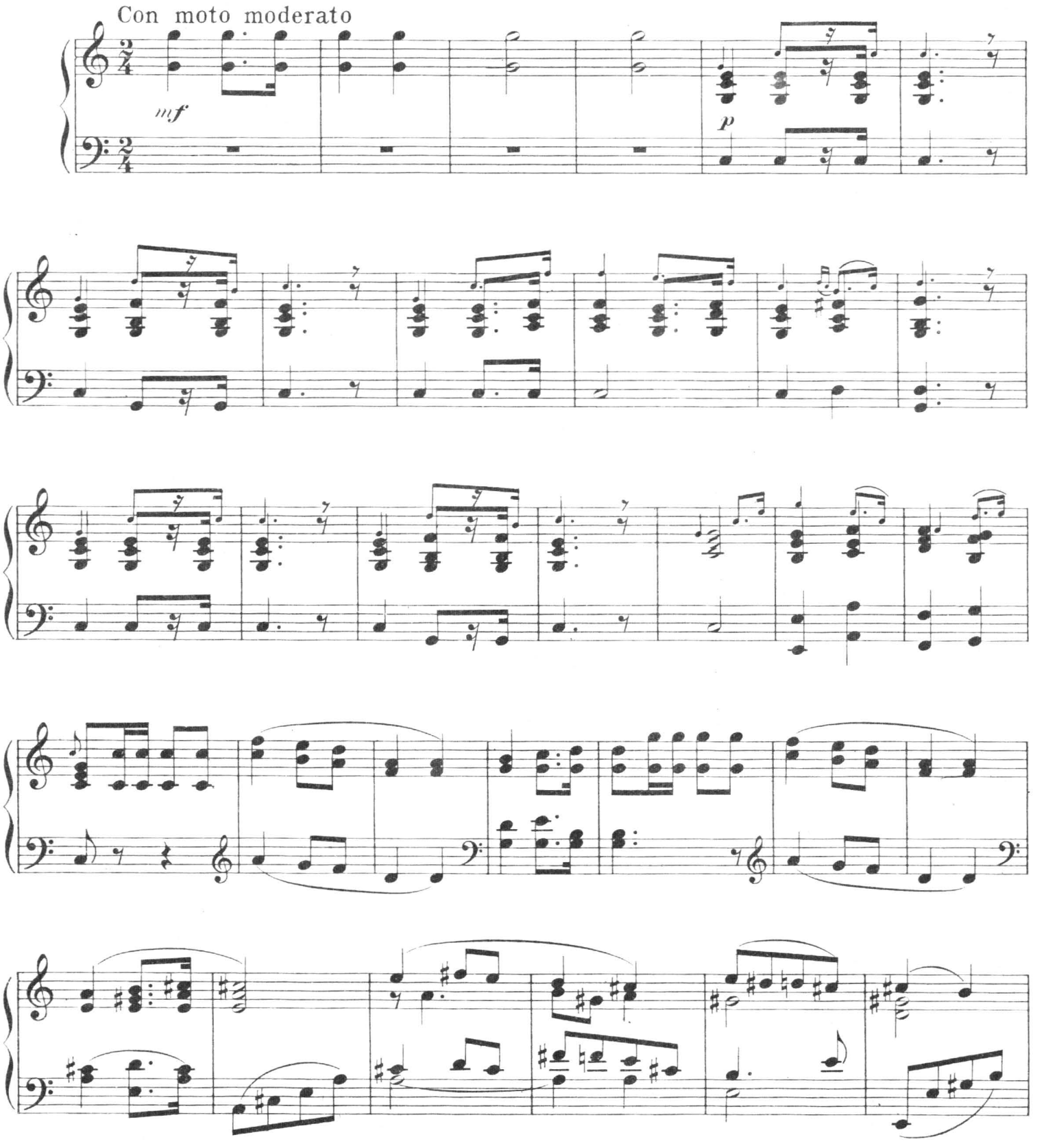

Un poco più animato.
p
colla parte
a tempo
fz
poco animato.
pp
cresc.
colla parte
dim.
pp
accel.
fz
colla parte
rit.
Tempo I
D.S.al
Coda.
Calmato
p
p leggiero
pp
pp

Bridal Chorus

Piano Acc.

From Lohengrin

RICHARD WAGNER



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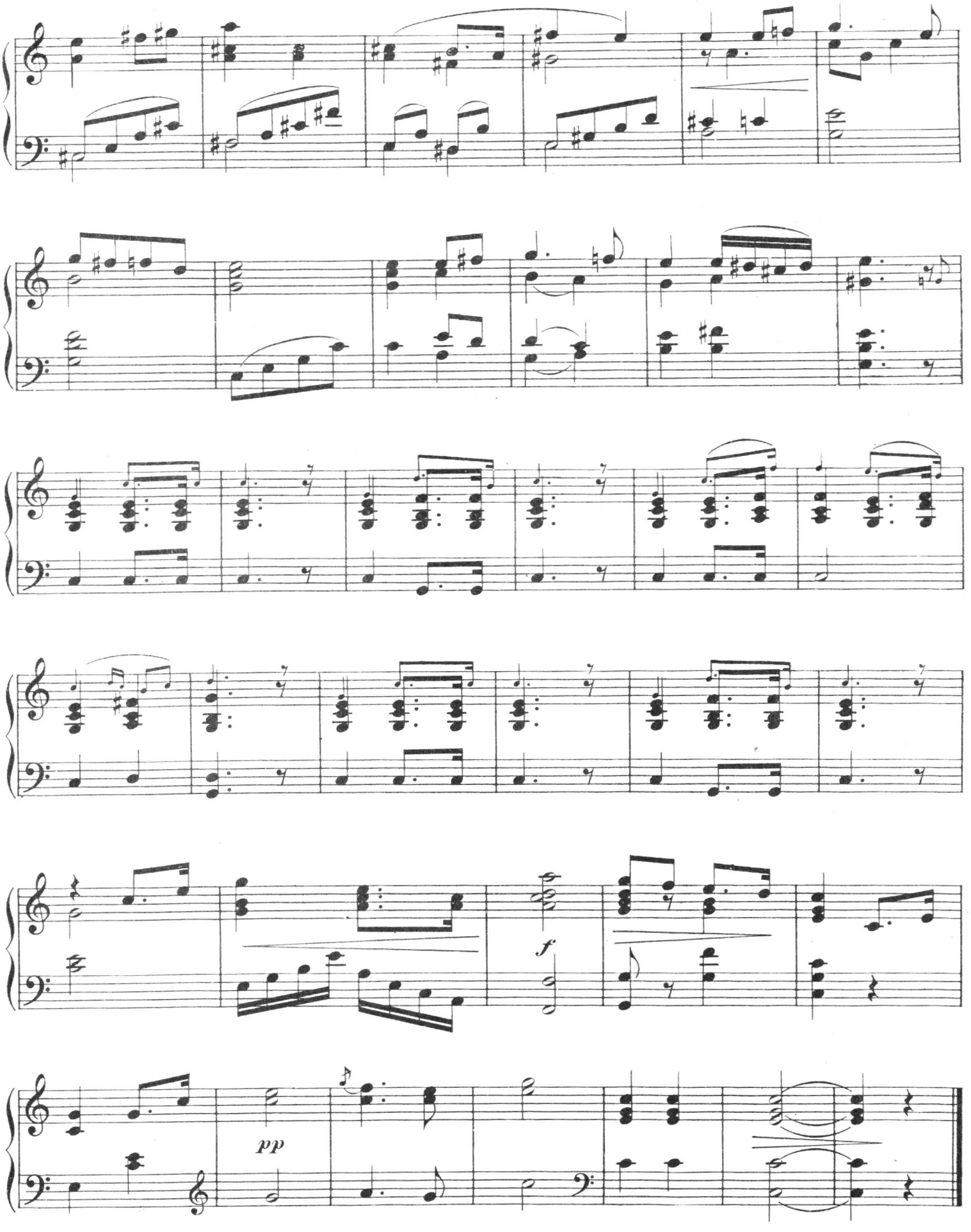
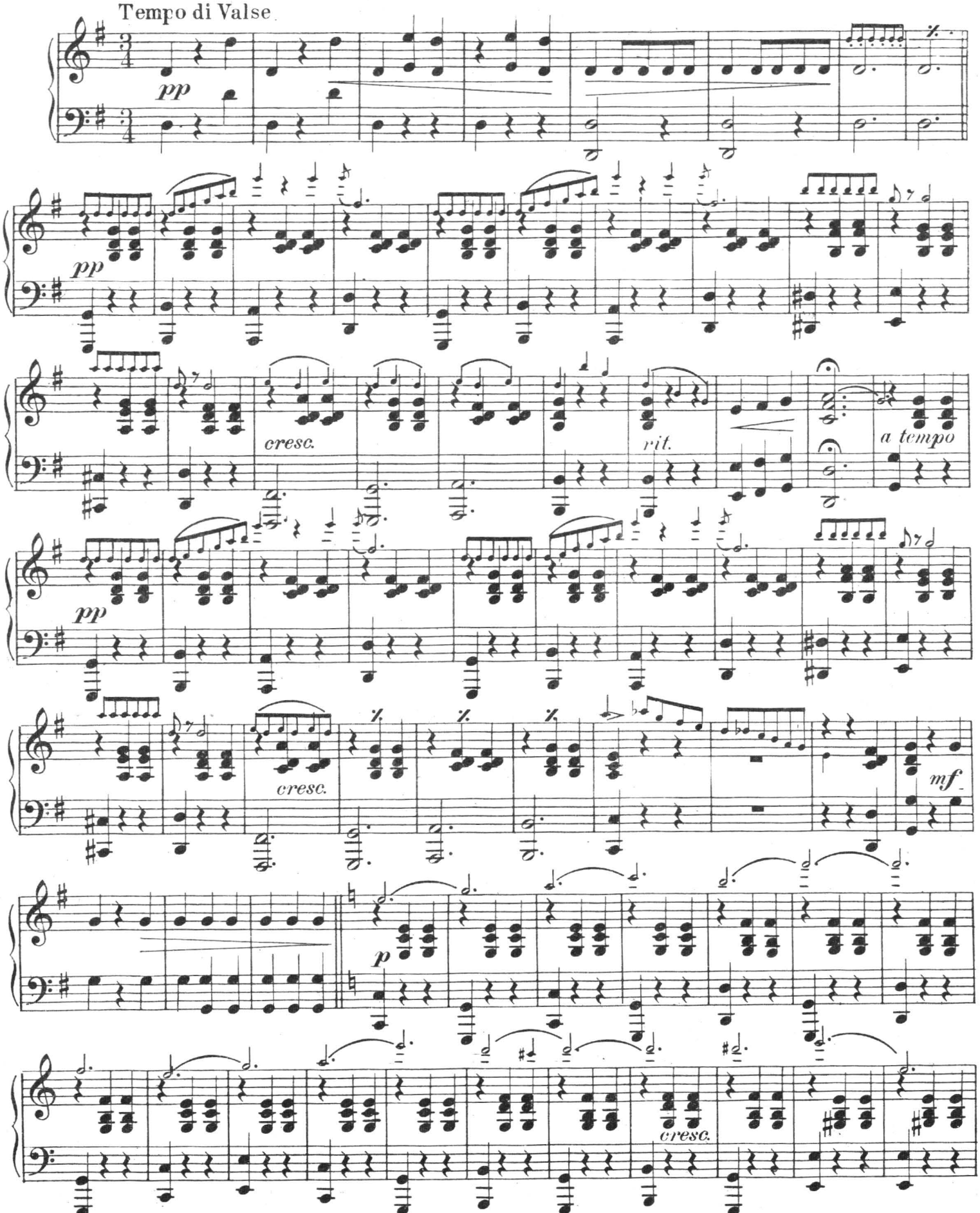

f
pp

Piano Accomp.

Loin du Bal

Echoes of the Ball

E. GILLET



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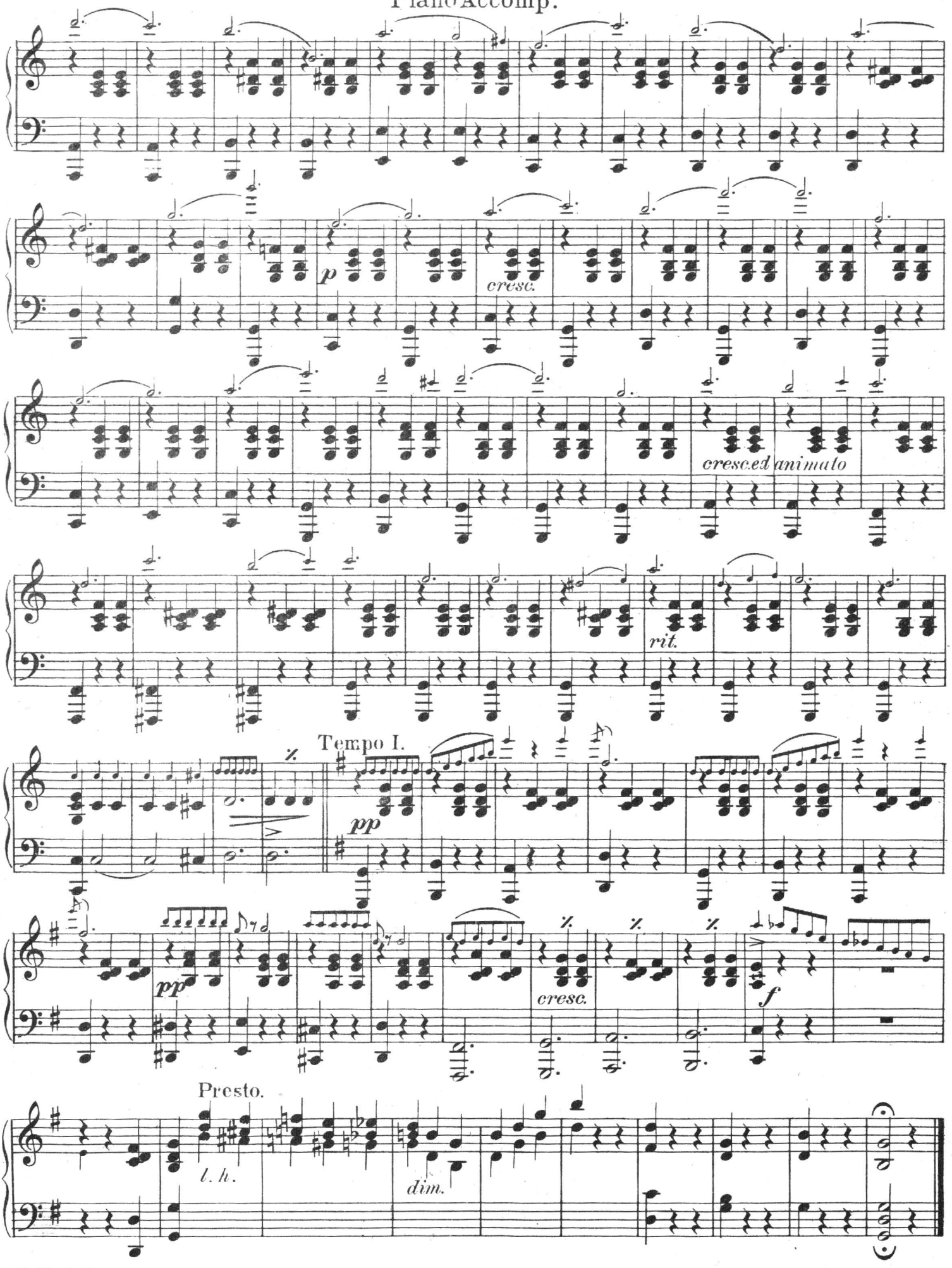
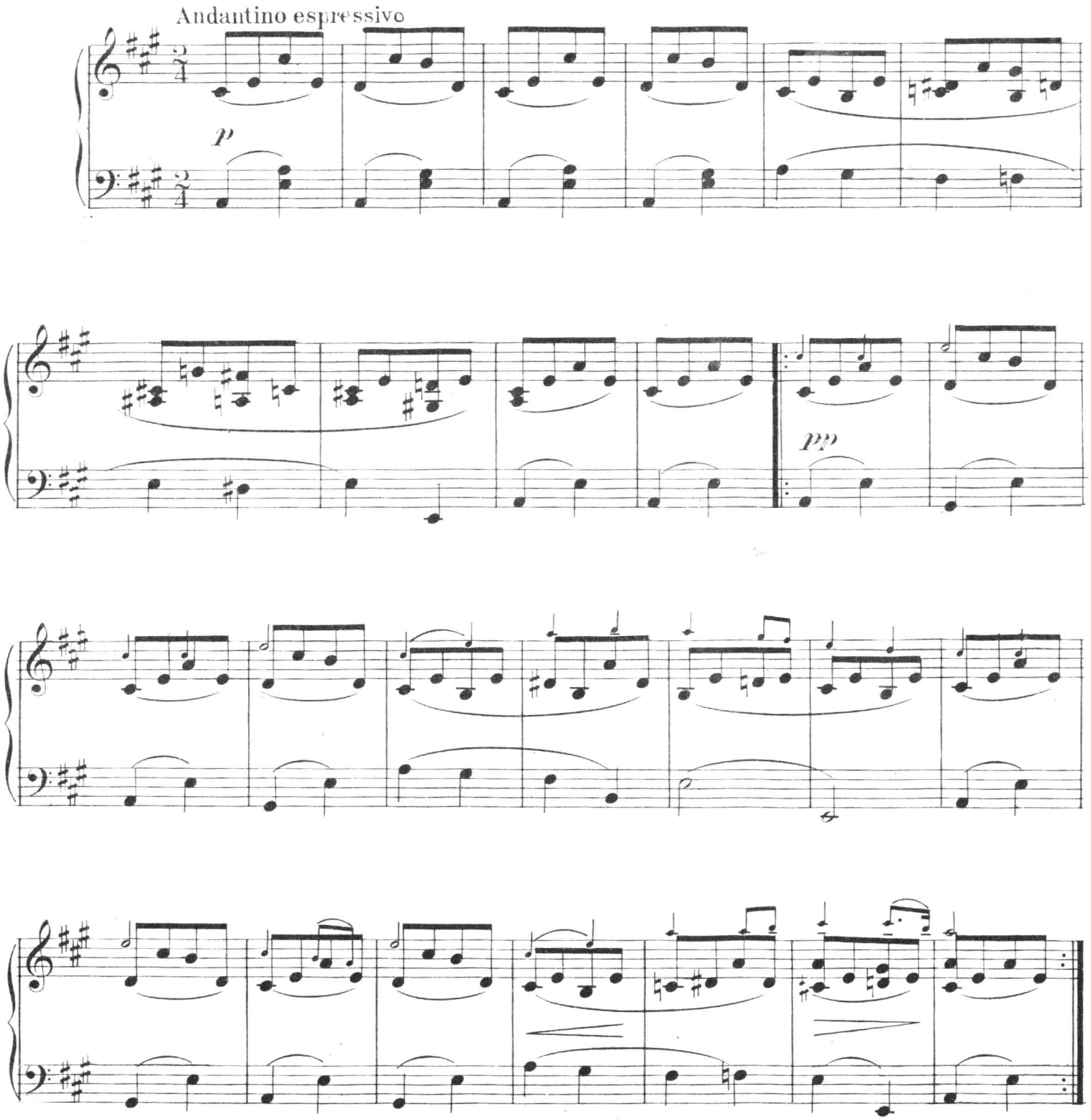

p
cresc.
cresc.ed animato
rit.
Tempo I.
pp
pp
cresc.
f
Presto.
l. h.
dim.

Piano Accomp.

Cradle Song

M. HAUSER



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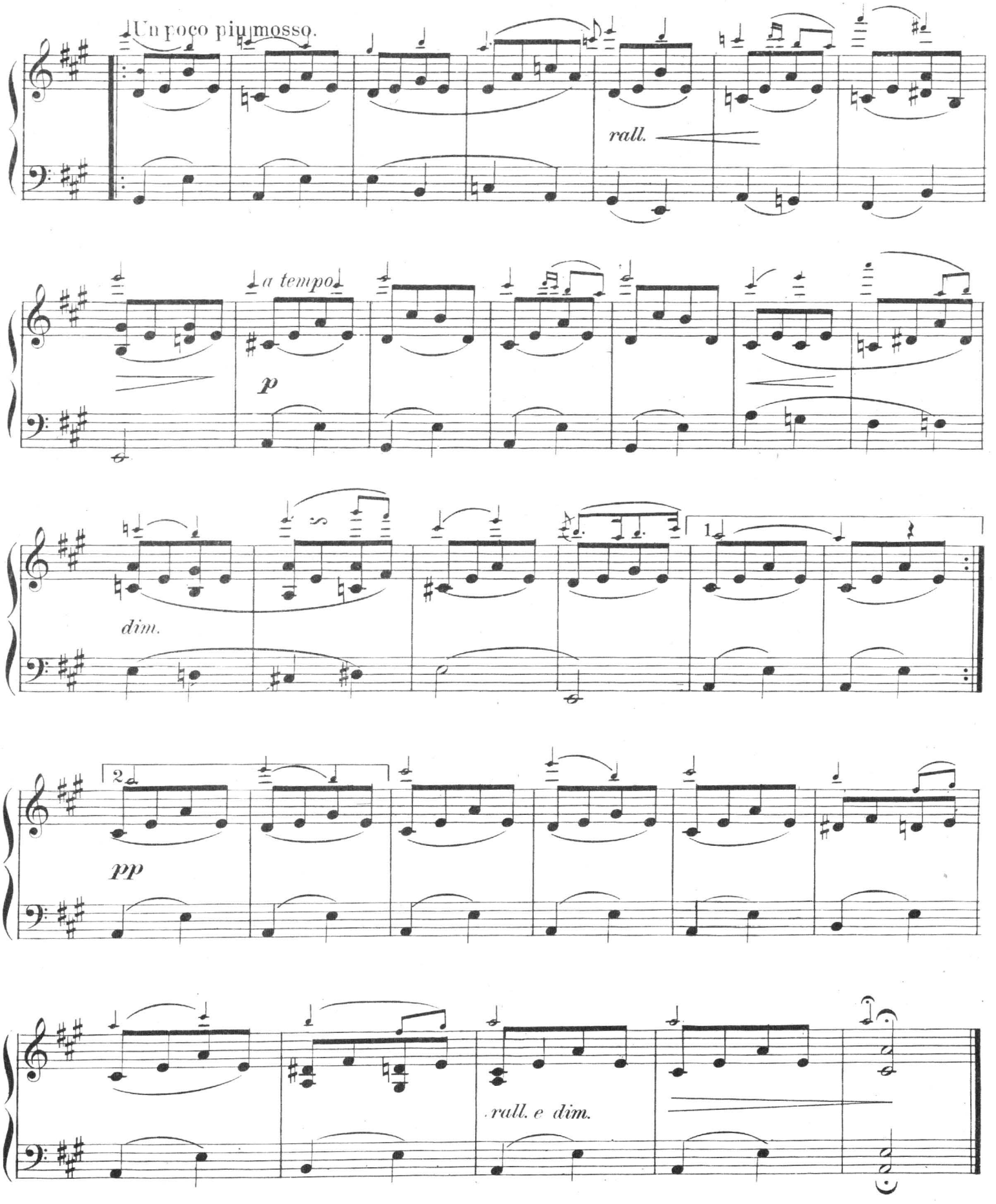
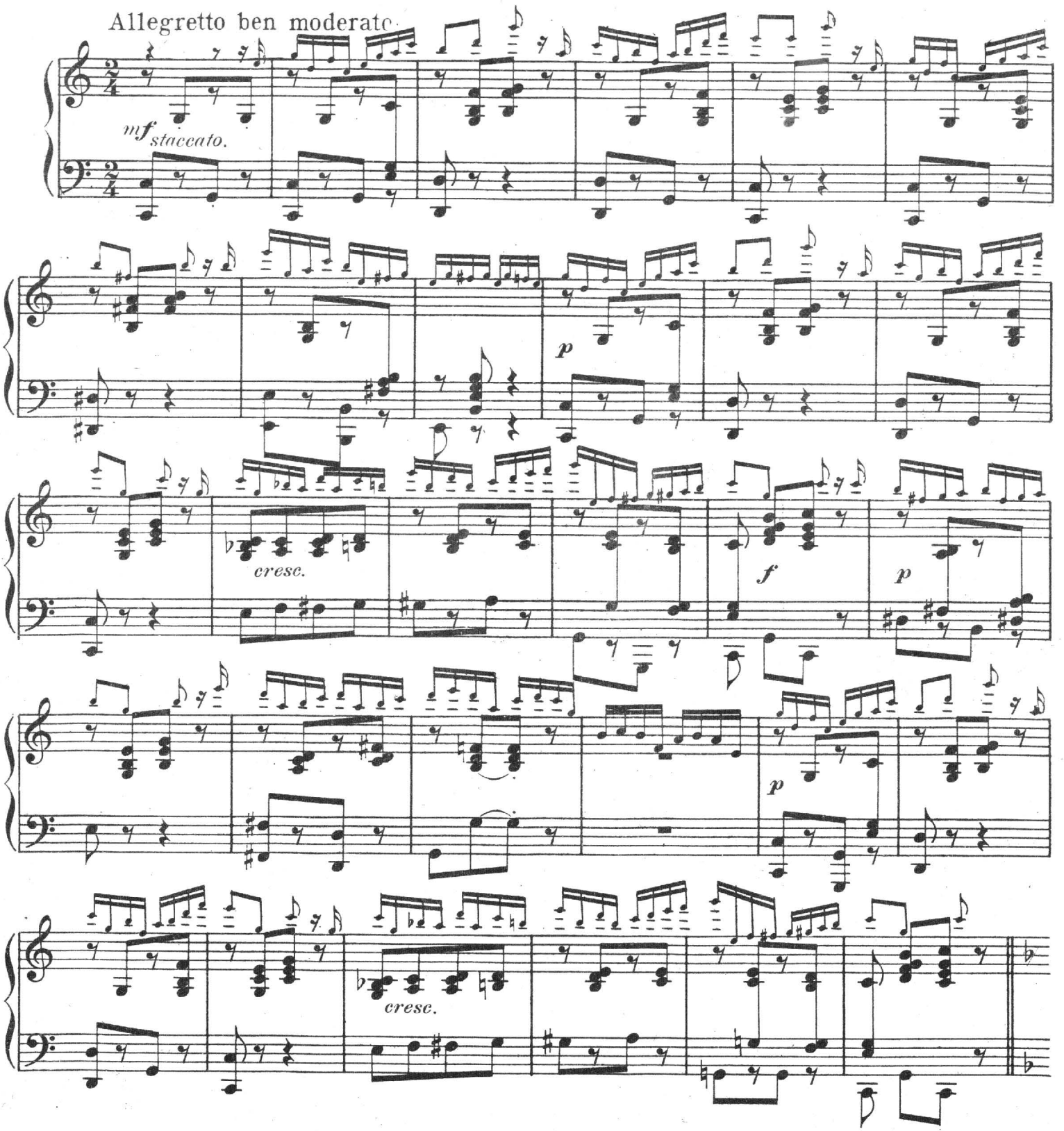

Un poco più mosso.
rall.
a tempo
p
dim.
1
2
pp
rall. e dim.

Pizzicato

from Ballet "SYLVIA"

Piano Acc.

L. DELIBES.



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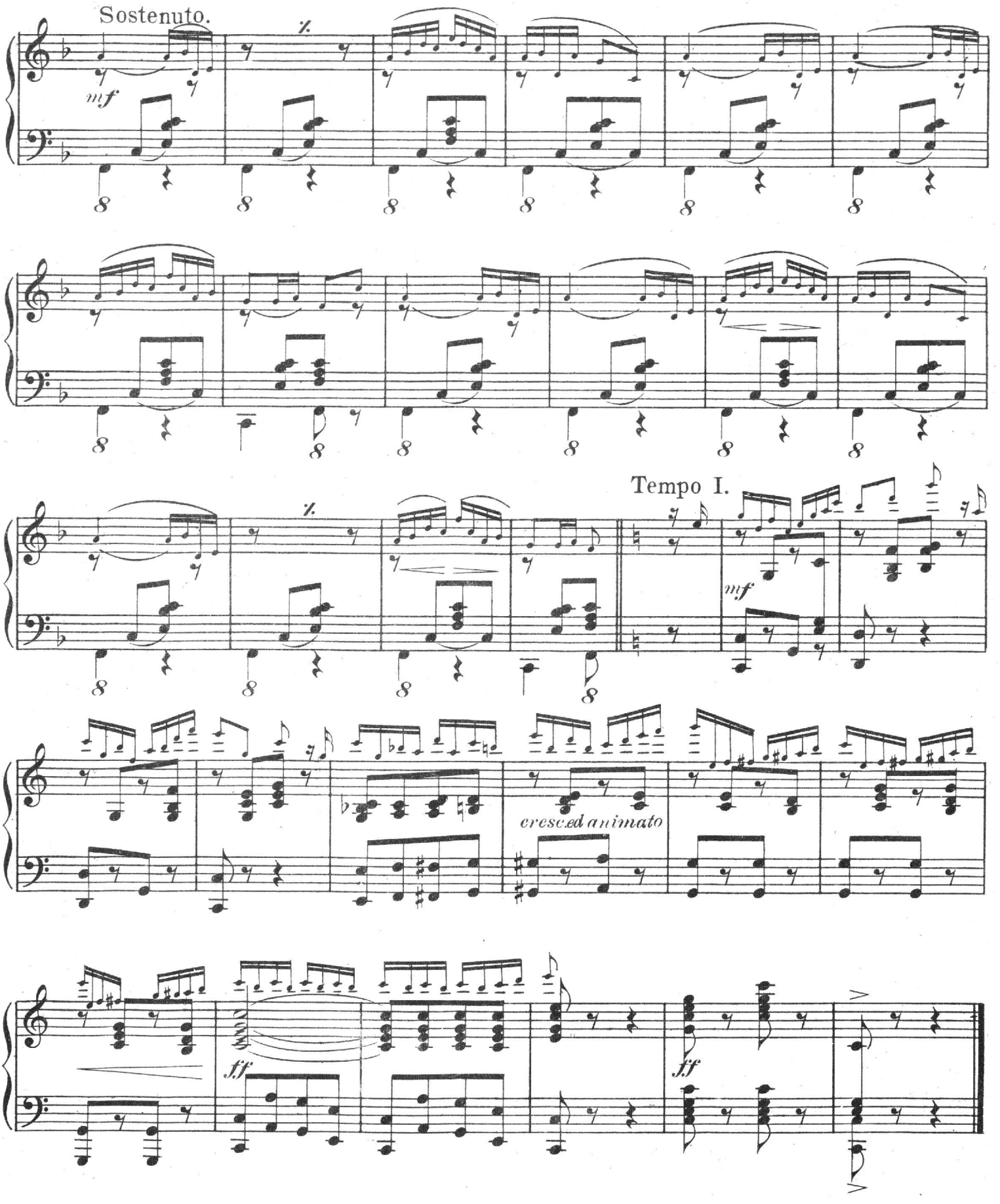
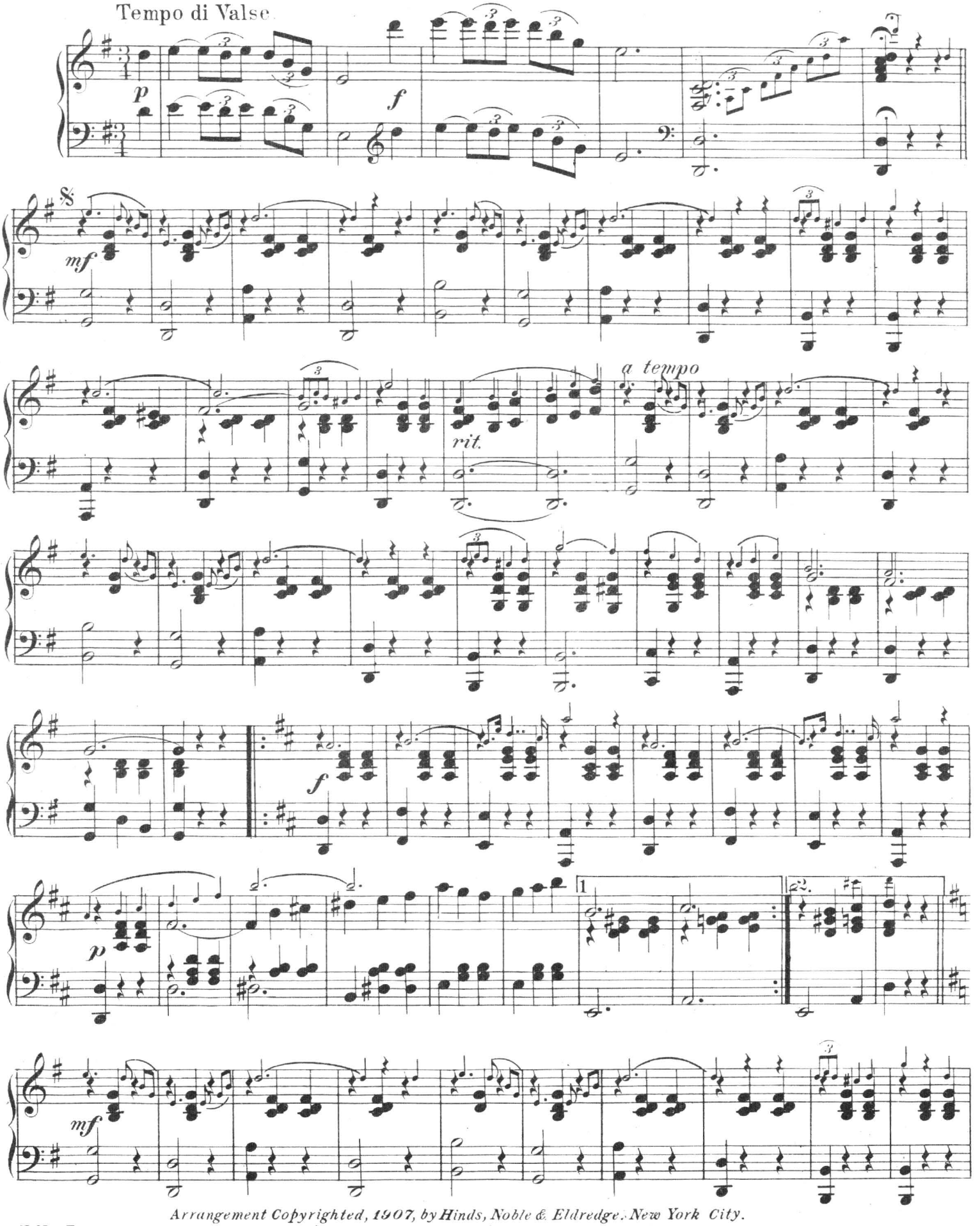

Sostenuto.
mf
Tempo I.
mf
cresc.ed animato
ff
ff

Valse Bleue

Piano Accomp.

ALFRED MARGIS

Tempo di Valse



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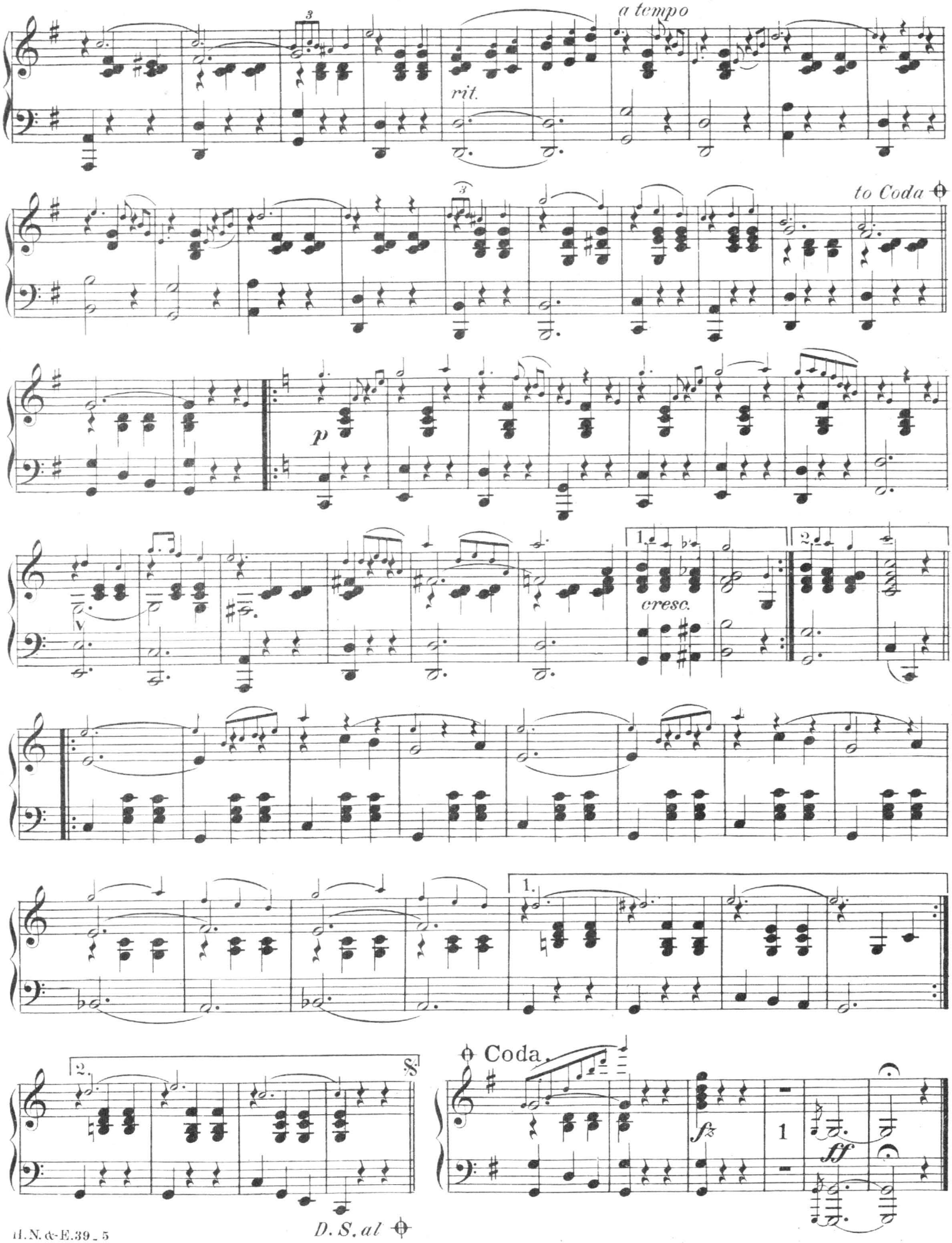
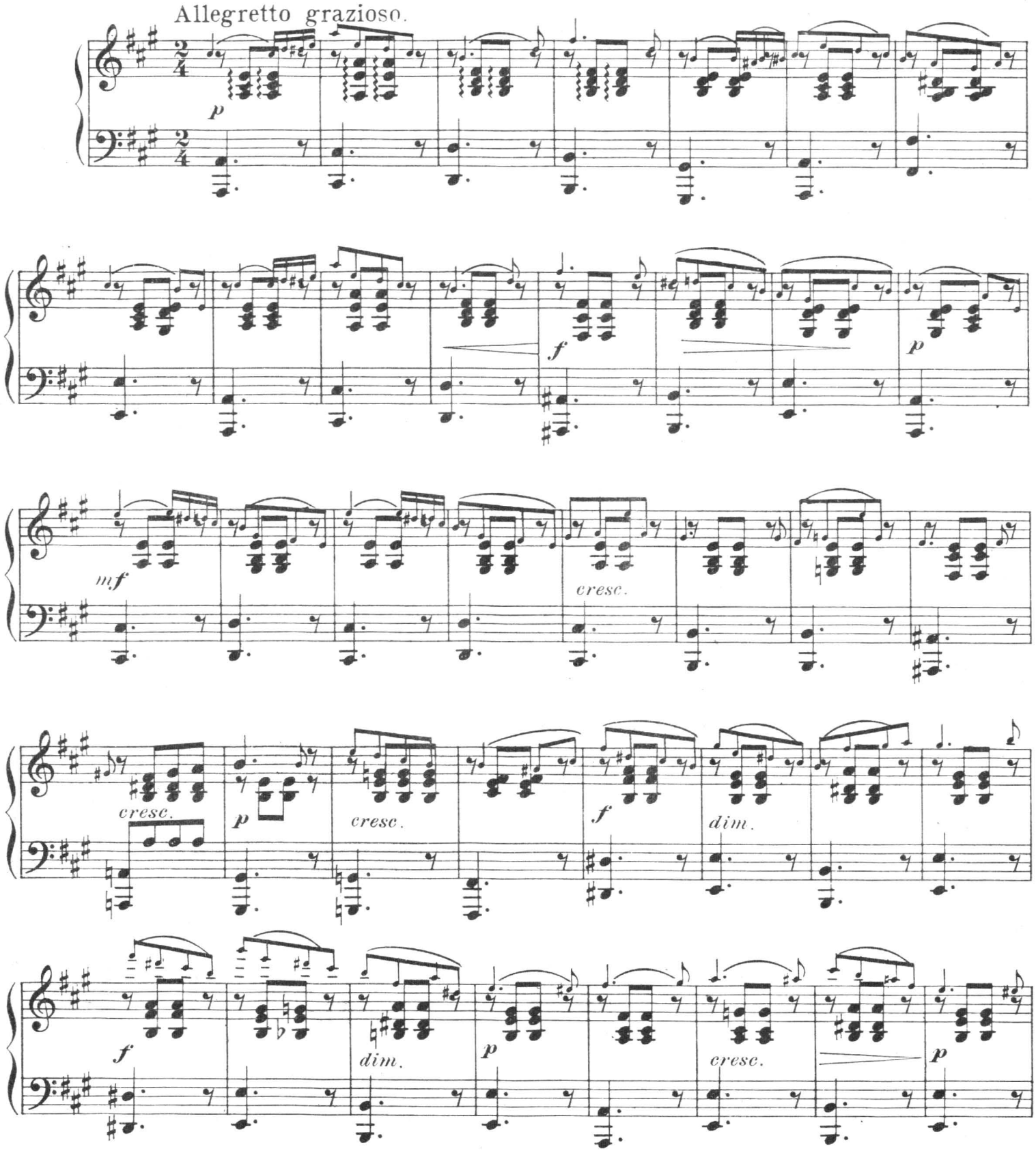

a tempo
rit.
to Coda
p
cresc.
1.
2.
Coda
fz
ff
D.S. al

Spring Song

Piano Acc.

F. MENDELSSOHN-BARTHOLDY



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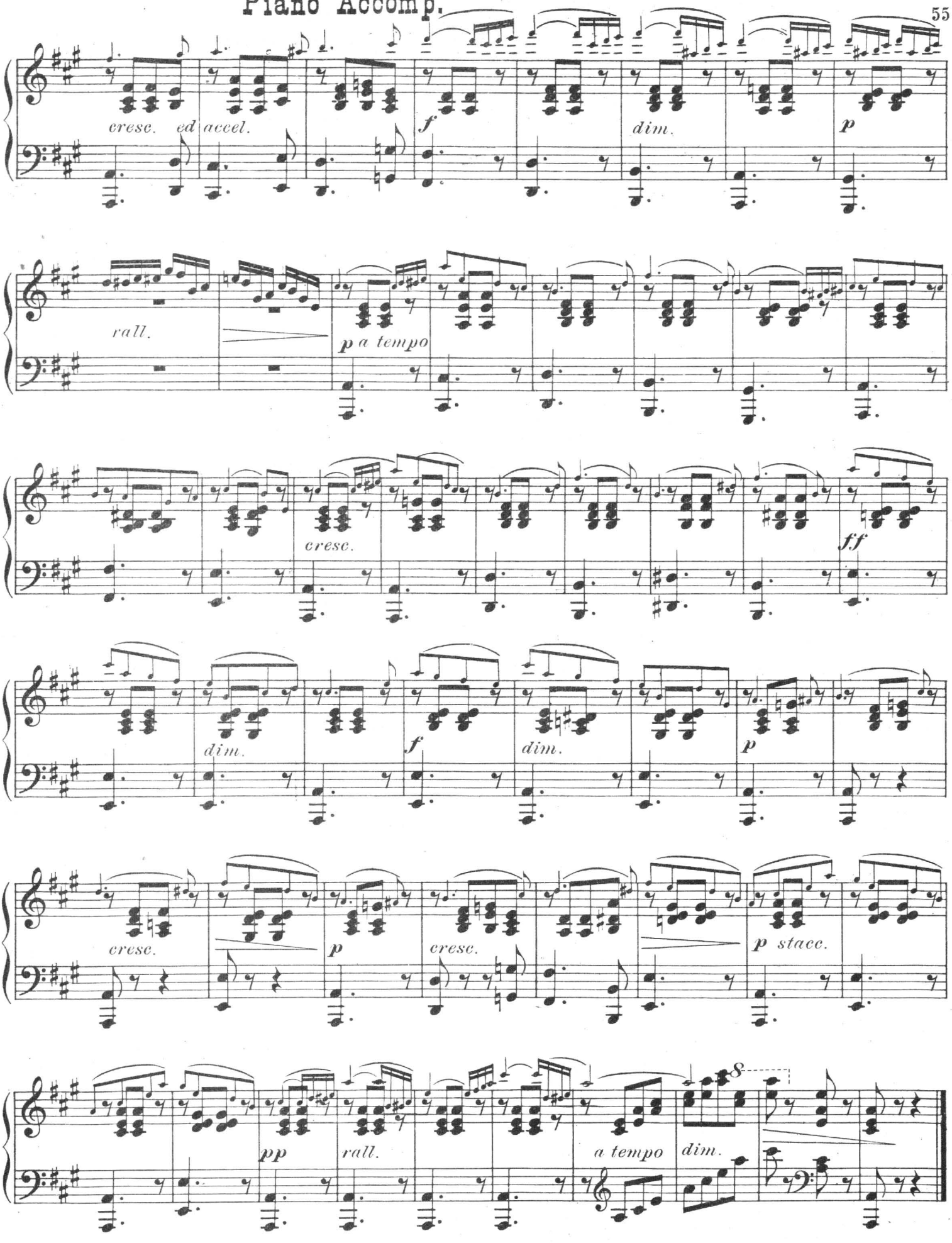
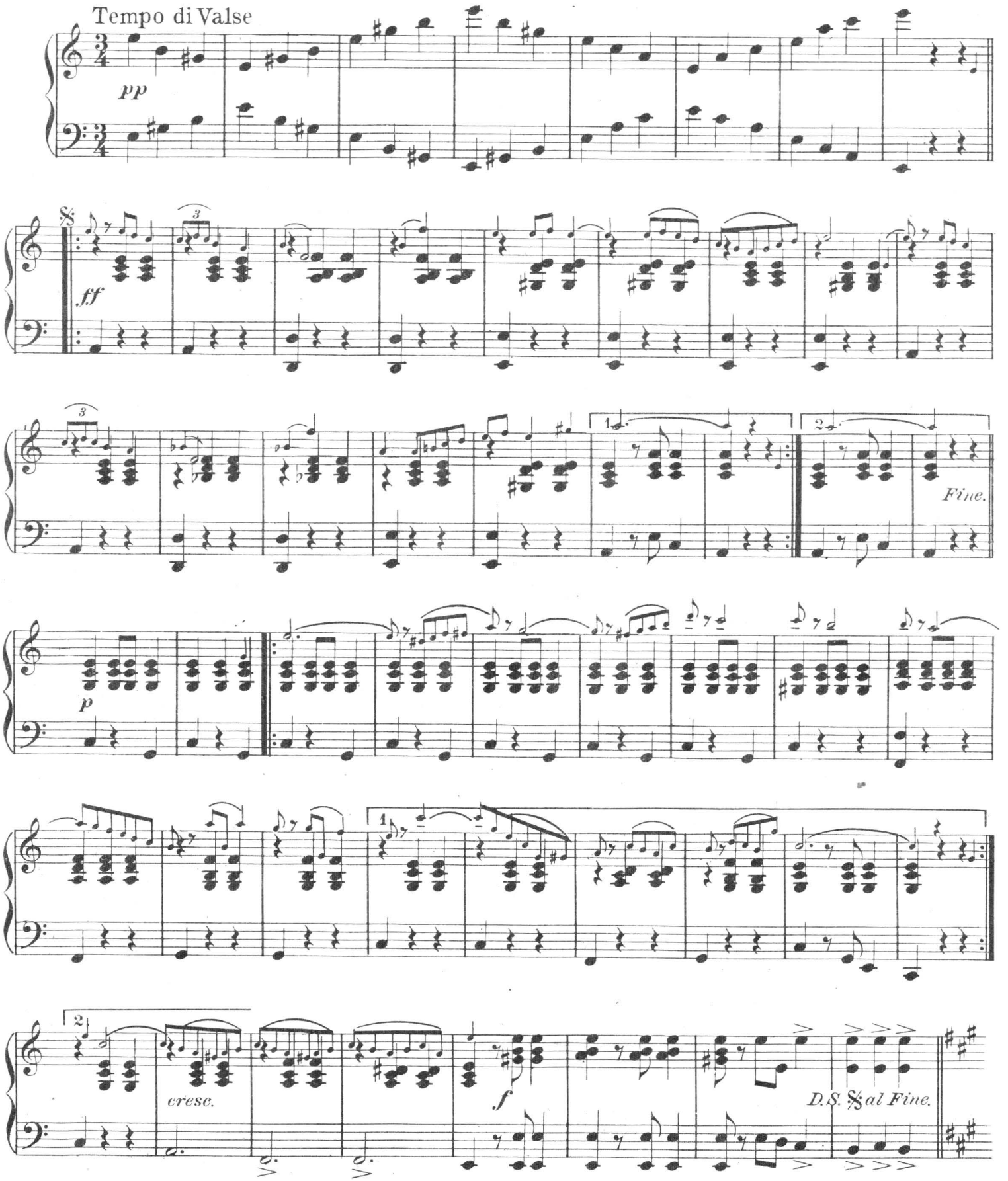

cresc. ed accel.
f
dim.
p
rall.
p a tempo
cresc.
ff
dim.
f
dim.
p
cresc.
p
cresc.
p stacc.
pp
rall.
a tempo
dim.
8

Santiago

Spanish Waltz.

Piano Acc.

A. CORBIN



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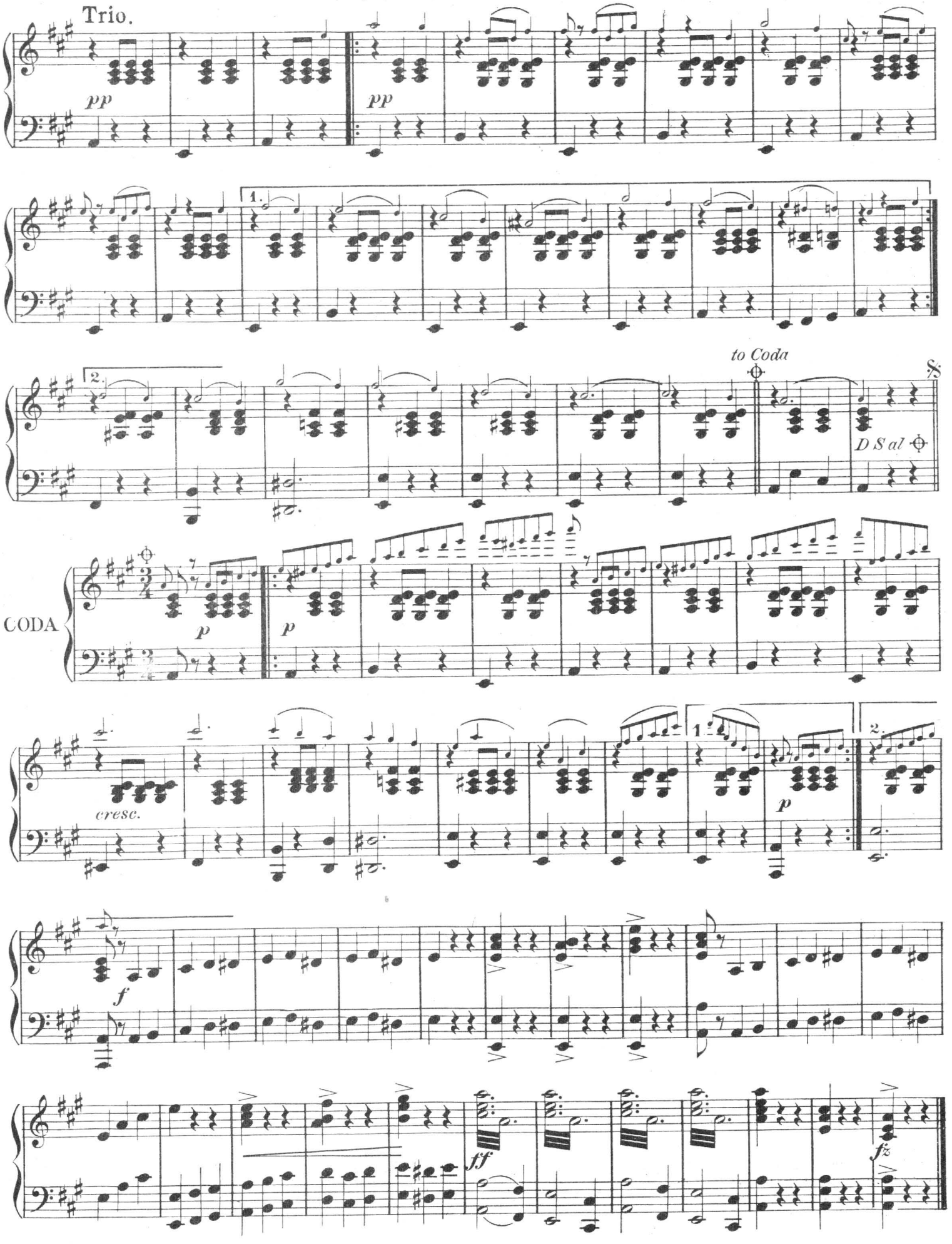
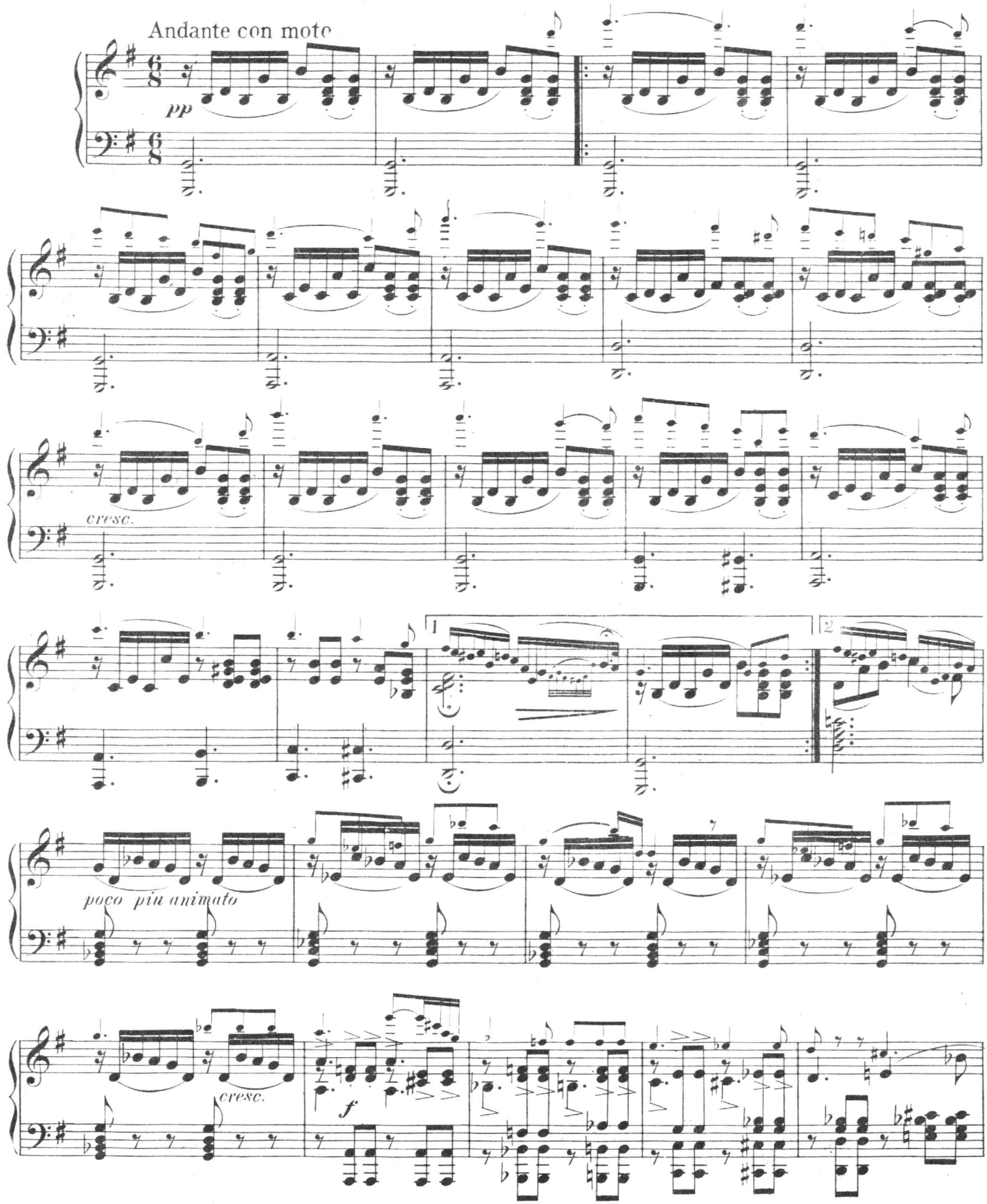

Trio.
pp
pp
1.
2.
to Coda
D.S. al
CODA
p
p
cresc.
1.
2.
p
f
ff
fz

Angel's Serenade.

Piano Accomp.

G. BRAGA



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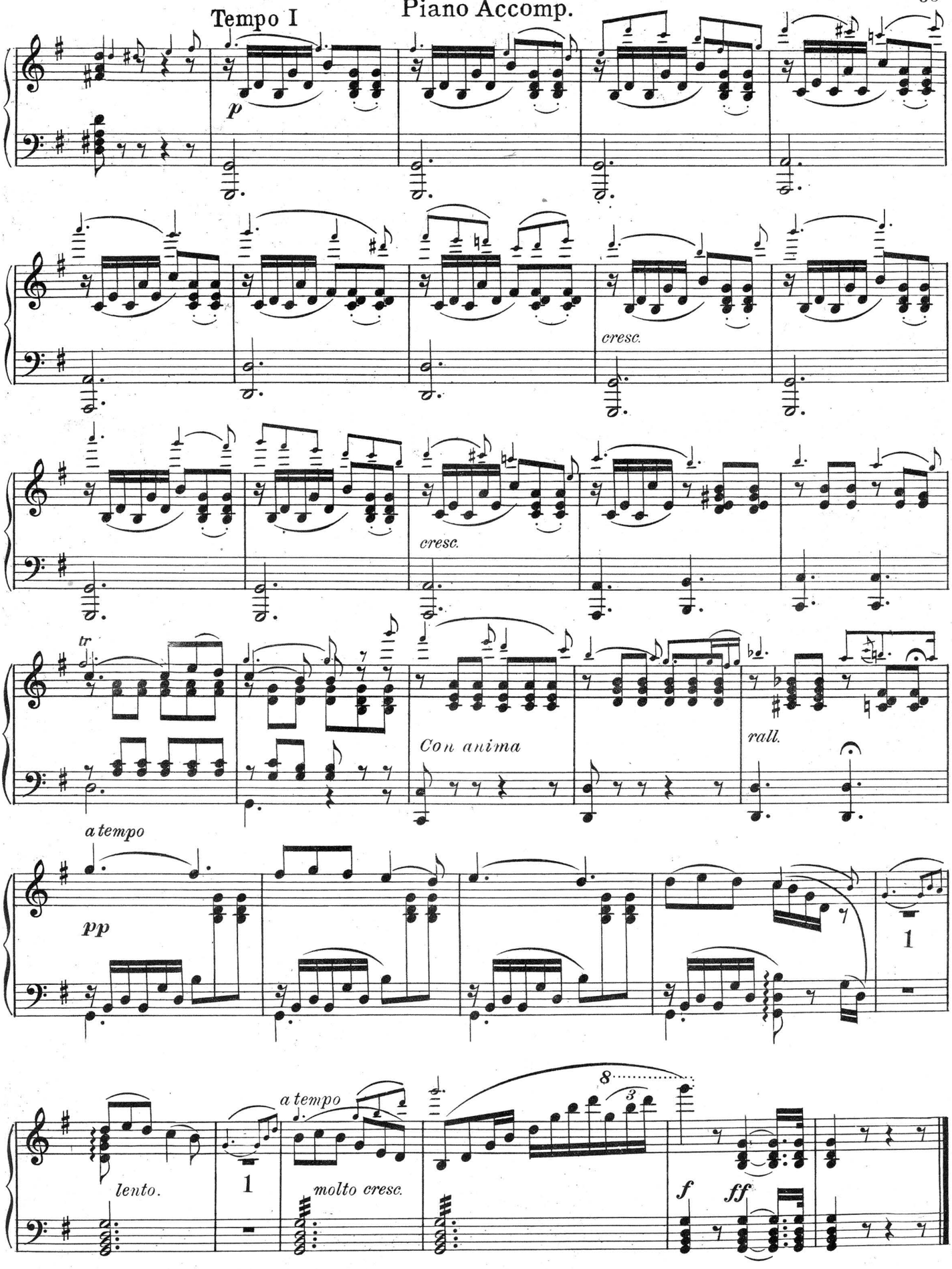
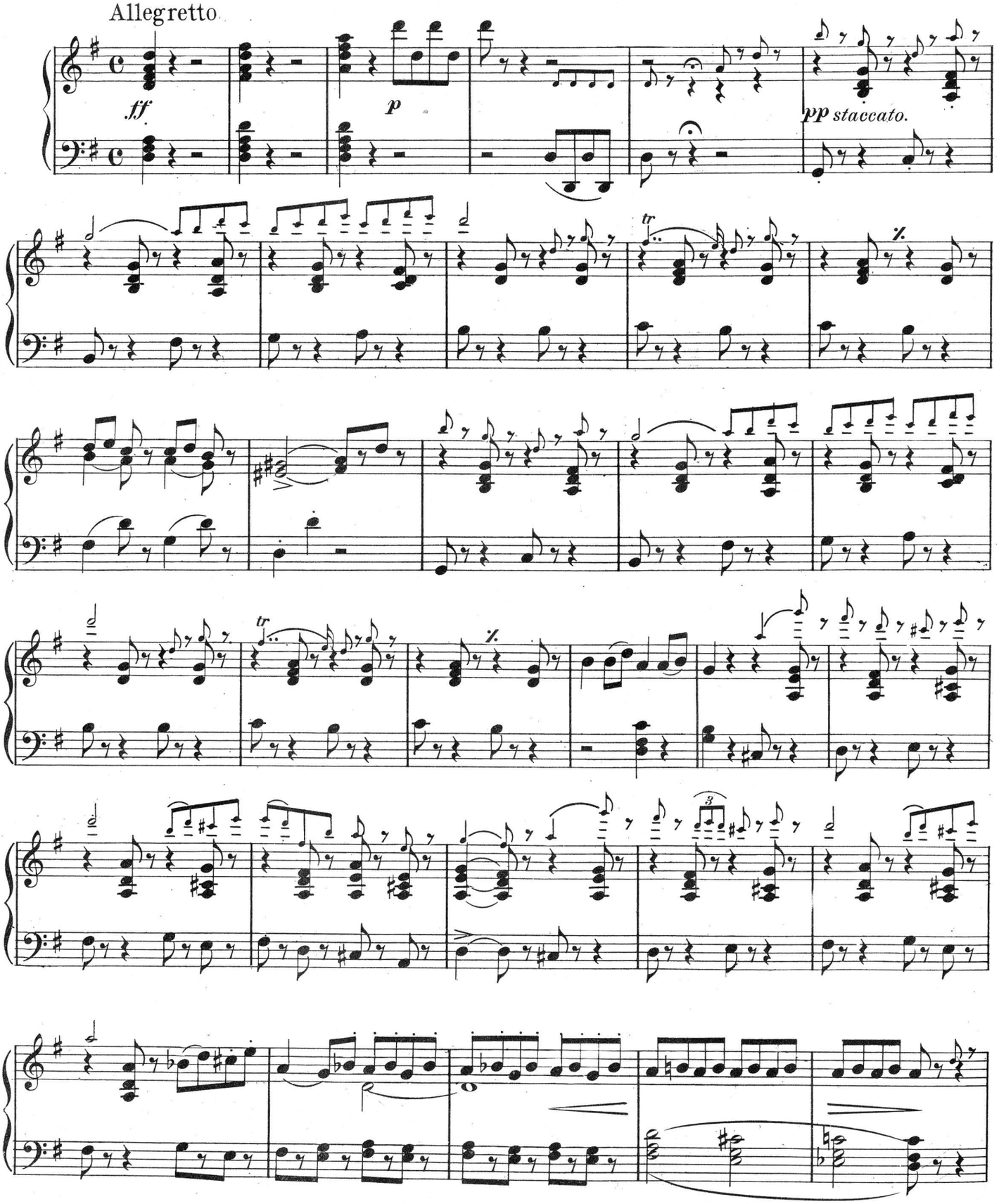

Tempo I
Piano Accomp.
p
cresc.
cresc.
tr
Con anima
rall.
a tempo
pp
1
lento.
1
a tempo
molto cresc.
8
3
f
ff

Gavotte "Mignon"

Piano Acc.

A. THOMAS



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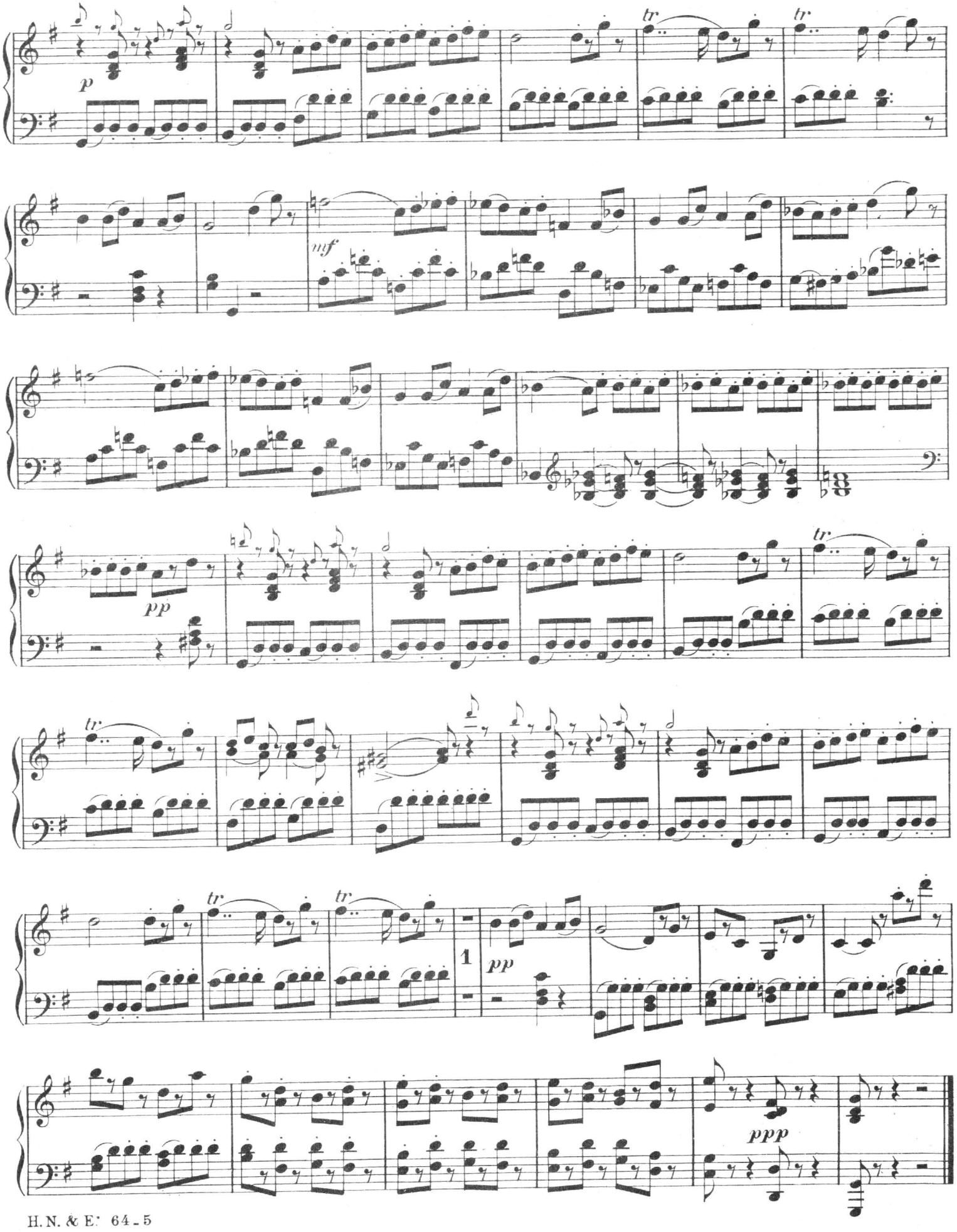

p
tr
tr
mf
pp
tr
tr
tr
1
pp
ppp

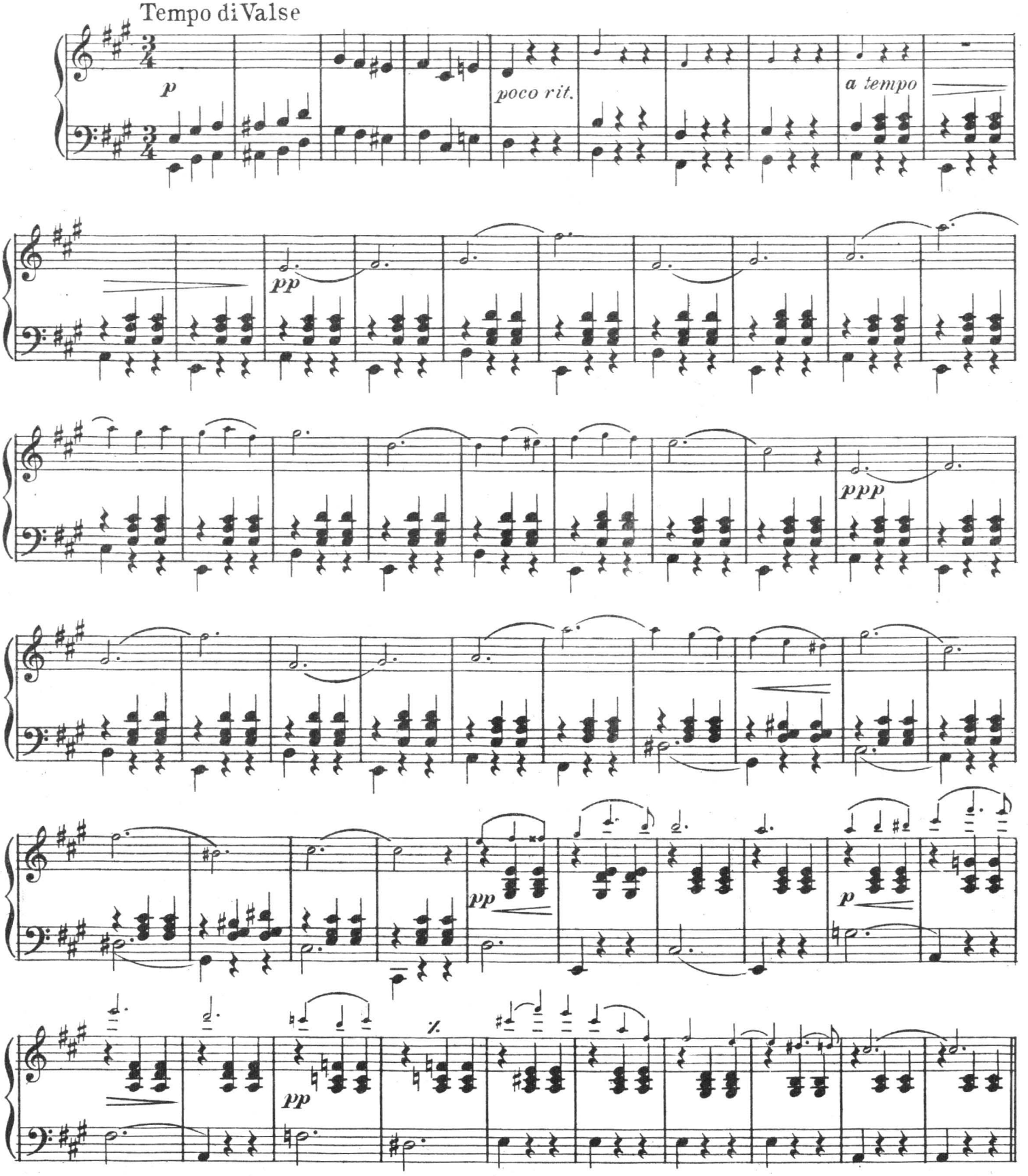
Love's Dream after the Ball

Intermezzo.

Piano Accomp.

ALPHONSE CZIBULKA

Tempo di Valse



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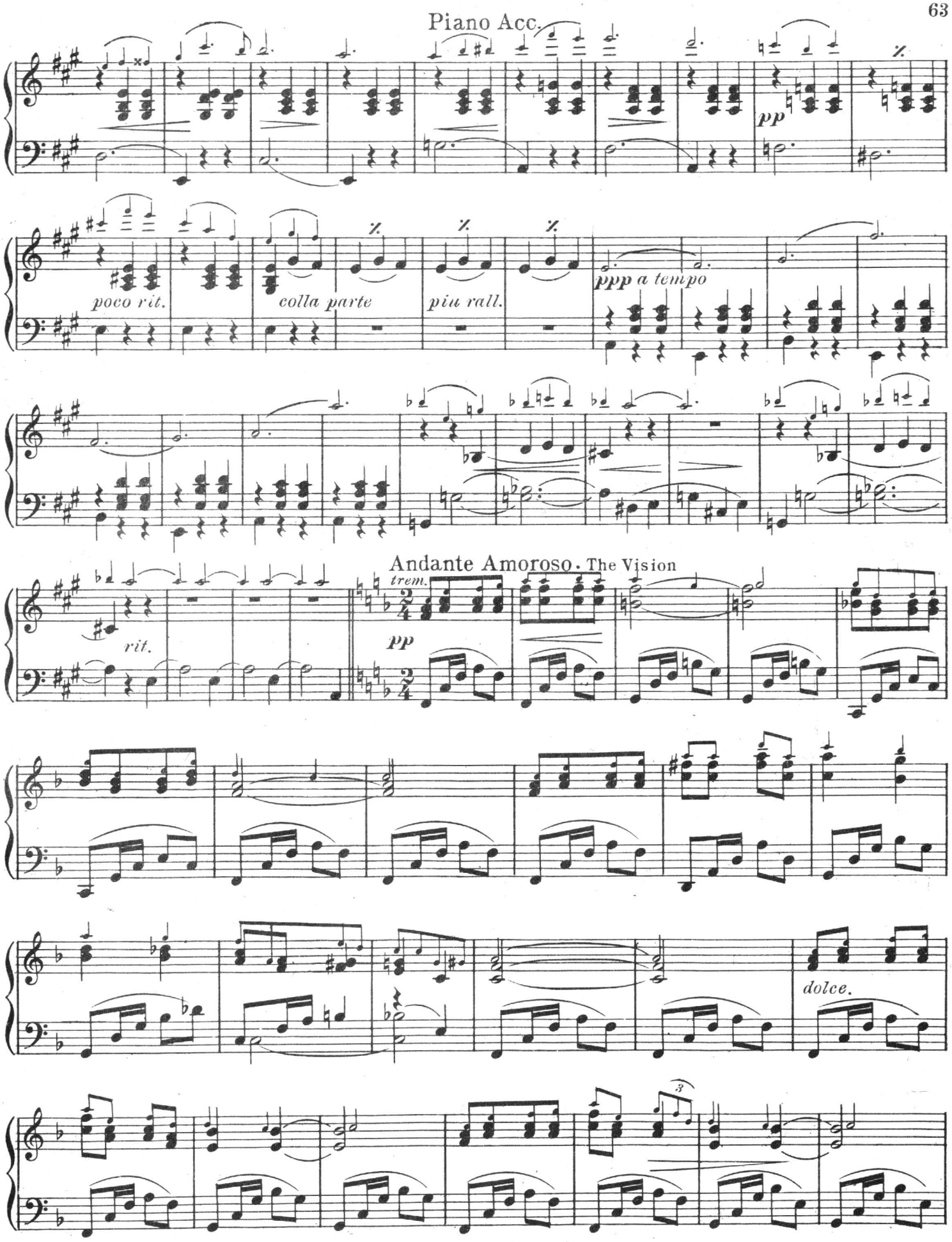
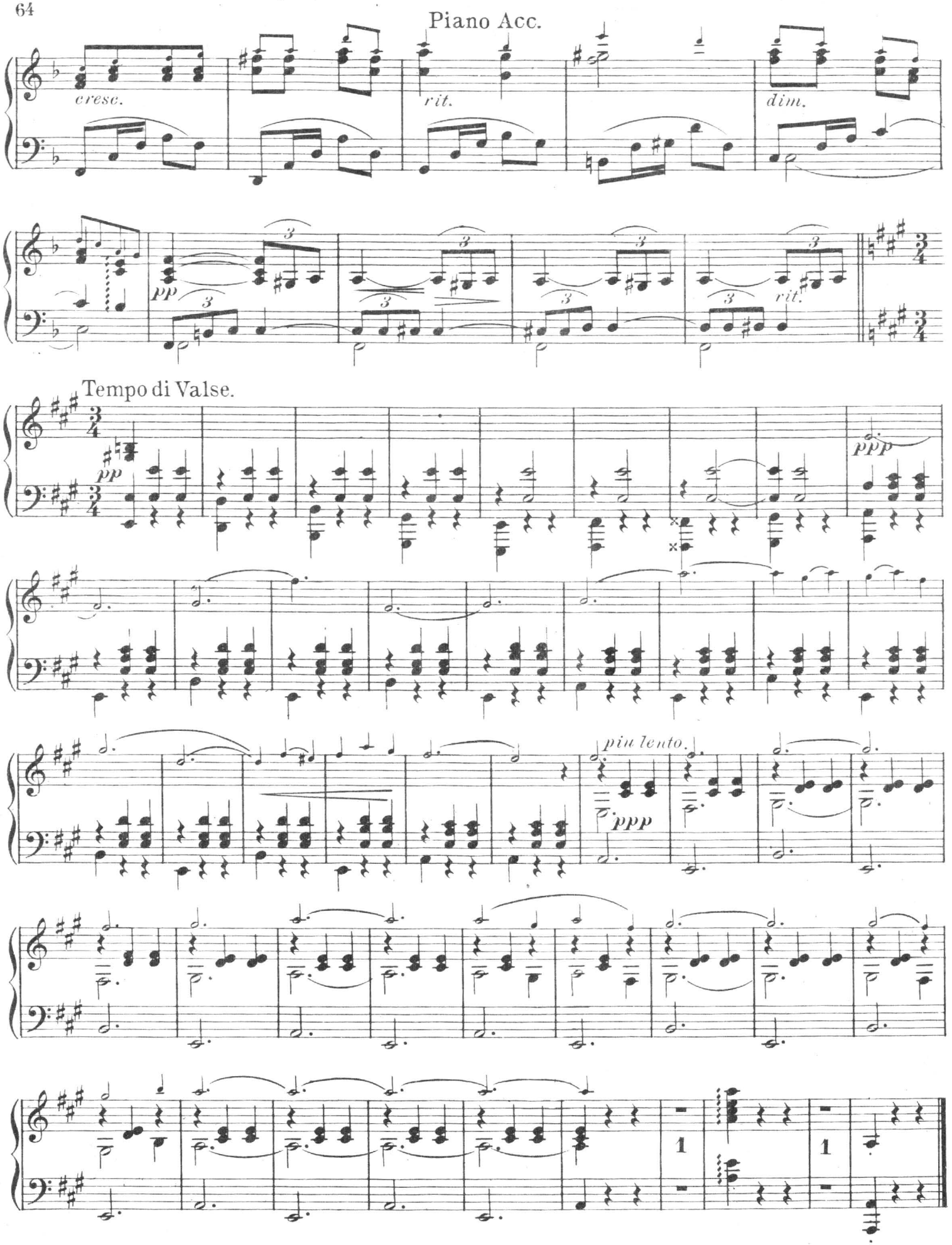

Piano Acc.
pp
poco rit.
colla parte
piu rall.
ppp a tempo
rit.
Andante Amoroso. The Vision
trem.
pp
dolce.

Piano Acc.



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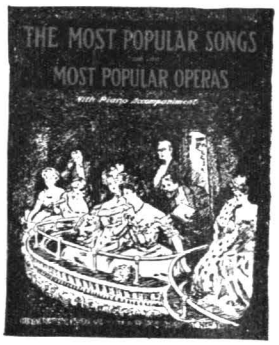

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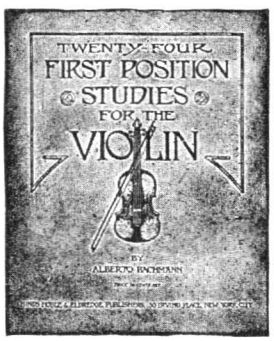
Nineteen wonderful sacred songs for two voices—in most instances high and low—that have been carefully chosen from the best sacred music of all ages and all nations. The editing and arrangements of both voice parts and piano accompaniment by Dr. E. J. Biedermann bring every number within the ability of the average performers.

This collection, containing 23 world famous songs, some of them published for the first time for two voices, will undoubtedly appeal to all music lovers. New translations have been made for the foreign songs and the arrangements are almost without exception for high and low voices of average range. The piano accompaniment is also within the grasp of the average performer.



A collection of New and Original Violin Studies by Alberto Bachmann, each in the form of an interesting melody that the student will enjoy. There are studies for:
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This is without doubt the most complete and carefully selected collection of operatic numbers ever published for the Mandolin family. The book contains 43 selections, each one peculiarly adaptable for Mandolin and arranged in the 1st position. 1st Mandolin, 2nd Mandolin, Guitar Acc., Piano Acc., Tenor Mandola and Mando-Cello, Flute, Cello and Cornet Ad Lib Parts, Harp Acc.

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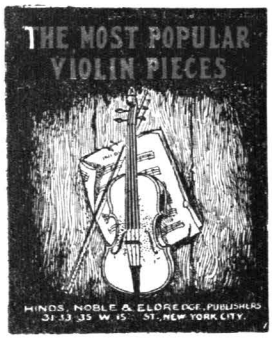
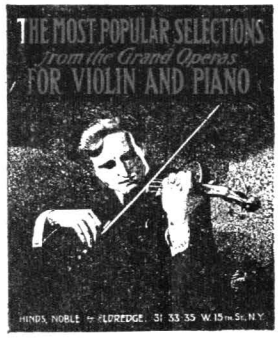


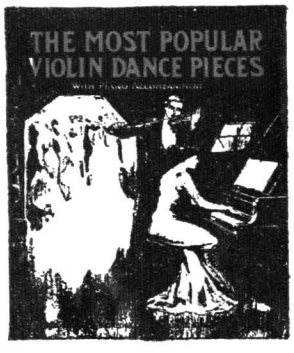
This is a collection of 29 pieces for Violin, selected from numbers which are regarded by violin teachers and students as being universally popular. While it is an admirable solo collection for any violinist, it has been made specially inviting to those whose musical attainments are moderate, by the fact that the violin part is written entirely in the 1st position. The entire collection is carefully bowed and fingered. Violin with Piano Acc..



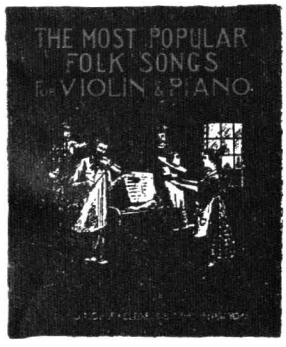
The 43 selections from the 24 standard operas contained in this collection have been culled from the world's masterpieces of grand and light opera, and every selection is particularly suited to the violin. What will appeal most strongly to the amateur, however, is the fact that every number is arranged in the 1st position.

Arranged by Eugene Gruenberg in two volumes. The numbers are carefully graded, Volume II being slightly more difficult than Vol. I. Mr. Gruenberg has expended, perhaps, more time and pains in arranging, editing and revising the numbers in these two collections to meet the requirements of the beginner and the slightly advanced player (the numbers are limited in difficulty to the first five positions) than has ever been given to any similar work.

The 17 pieces in this book are mainly arrangements of famous piano compositions by celebrated composers, although there are three entirely new and original compositions contained in same. Both the Violin and Piano parts are moderately difficult, but will be found within the range of every advanced player. Violin with Piano Accompaniment.



This is without doubt the first high-grade collection of standard dances of this nature ever published for Violin and Piano, and will undoubtedly be much appreciated by violinists, not only because of the superiority of its contents but also because every number has been especially arranged and placed in the first position so that it is within the grasp of the average player.



It is well known that the violin comes nearest of all musical instruments to approaching the tone of the human voice. And this probably accounts for the fondness of the average violinist for beautiful song melodies. Because every number is a world-wide favorite this collection will undoubtedly appeal to every violinist. And more especially because the arrangements in the first and easy third positions are within the technical limitations of the amateur.

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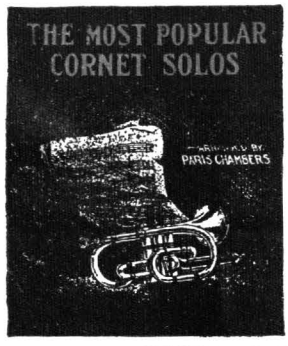

This is a collection of twenty-eight beautiful compositions, especially adapted and arranged for cornet solo with piano accompaniment by W. Paris Chambers. The very fact that Mr. Chambers, famous as a virtuoso and musician, has arranged the selections will be a sufficient guarantee to any cornetist of the excellence and practical usefulness of this book. Particular attention is drawn to the infinitely great variety of the contents, making the collection one that will be useful on every occasion. (Cornet with Piano Accom.)

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