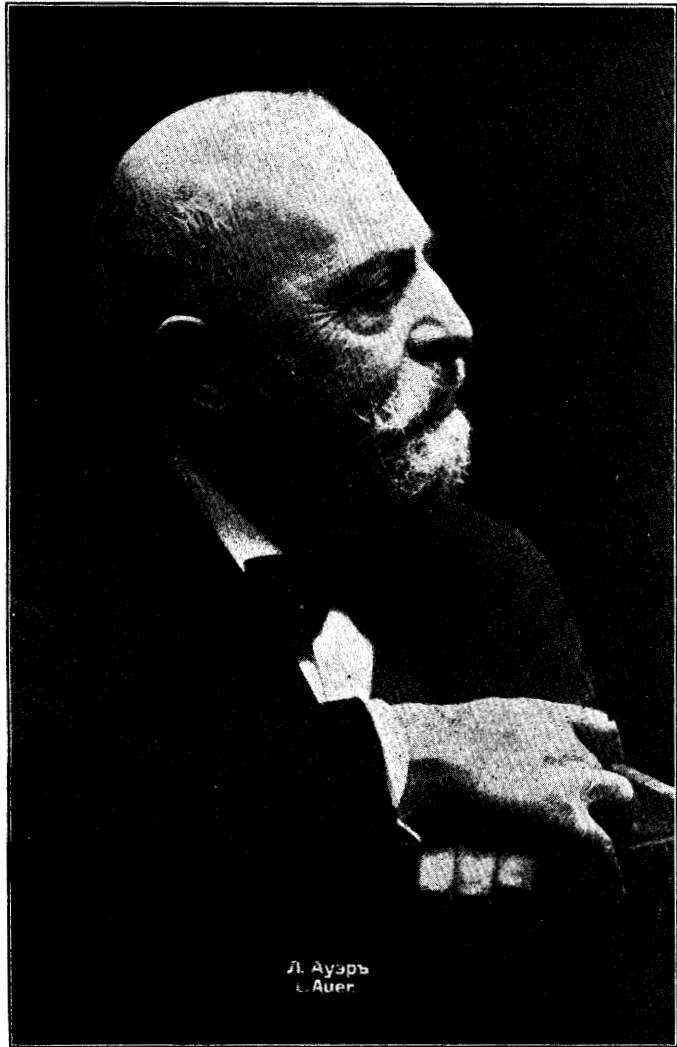


VIOLIN AND PIANO

LEOPOLD AUER



Л. Ауэръ
L. Auer

CONCERT TRANSCRIPTIONS

I	TURKISH MARCH	Scherzo (From Beethoven's "Ruins of Athens")	.60
II	CHORUS OF DERVISHES	Etude (From Beethoven's "Ruins of Athens")	.75
III	ANDANTE CANTABILE	(From Tschaikowsky's String Quartet, op. 11)	.60
IV	THE LARK (L'Alouette)	Romance (Glinka-Balakireff)	.75
V	HEBREW LULLABY	(Joseph Achron)	.50
VI	THE WALNUT TREE (Der Nussbaum)	(Robert Schumann)	.50
VII	DEDICATION (Widmung)	(Robert Schumann)	.50
VIII	NOCTURNE Op. 72	(Fr. Chopin)	.50

CARL FISCHER COOPER SQUARE NEW YORK
 BOSTON 380-382 BOYLSTON ST. CHICAGO 335-339 S. WABASH AVE.

L'Alouette (The Lark) ROMANCE

Edited by
GUSTAV SAENGER

Glinka-Balakireff

Transcribed by
LEOPOLD AUER

The musical score is presented in three systems, each with a Violin staff and a Piano grand staff. The key signature is E major (one sharp) and the time signature is common time (C). The tempo is marked "Adagio sostenuto".

- System 1:** The Violin part begins with a rest, followed by a series of eighth notes and sixteenth notes, including a triplet. The Piano part starts with a half note chord, followed by a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano).
- System 2:** The Violin part continues with a melodic line, featuring a triplet and a fermata. The Piano part provides harmonic support with chords and moving lines. Dynamics include *p* and *pp* (pianissimo).
- System 3:** The Violin part concludes with a melodic phrase, including a triplet and a fermata. The Piano part ends with a final chord. Dynamics include *p* and *ritenuto quasi Cadenza*.

Technical markings include fingerings (1, 2, 3, 4), slurs, and accents. The score concludes with a double bar line.

più andante

p semplice

più andante

ped. ped. ped. ped. ped. ped. ped. ped.

espressivo

ped. ped. ped. ped. ped.

p

dim.

ped. ped. ped. ped. ped. ped. ped. ped.

9/10/18 No. 67

3 1 3 3 1 3 2 0 *tr*

cresc. *f*

p *cresc.* *f*

Teo. Teo. Teo. Teo. Teo. Teo. Teo. Teo. Teo.

lunga *p* *tr* *tr* *tr* *tr* *tr*

molto moderato dolce, espress.

molto moderato

stacc. p tranquillo

Teo.

Teo. 4 3 1 1 1 2 2 2

espressivo

0 1 1 1 1 1 1 1 3 *tr* 0 *tr* 0 *tr* 0 *tr*

p

First system of a musical score. The top staff is a single melodic line with various fingerings (1-4) and slurs. The piano accompaniment consists of two staves (treble and bass clef) with chords and rhythmic patterns. A dynamic marking *p* is present in the piano part.

Second system of a musical score. The top staff features a highly technical passage with many sixteenth notes and slurs, with fingerings like 1, 3, and 4. The piano accompaniment continues with chords. A dynamic marking *p* is present. The instruction *espress. la melodia* is written below the top staff.

Third system of a musical score. The top staff continues the melodic line with slurs and fingerings. The piano accompaniment has a steady rhythm. A dynamic marking *p* is present.

Fourth system of a musical score. The top staff has a more complex melodic line with slurs and fingerings (1, 4, 3). The piano accompaniment features a dynamic marking *f*. The system concludes with a final chord.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3). The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. Similar to the first, it features a treble staff and a grand staff. This system includes dynamic markings such as *p* (piano) and *f* (forte). The treble staff has a melodic line with slurs and fingerings. The grand staff accompaniment includes chords and moving lines, with some chords marked with a 'V'.

Third system of musical notation. It continues with a treble staff and a grand staff. The treble staff features a melodic line with a long slur and fingerings. The grand staff accompaniment includes chords and moving lines, with some chords marked with a 'V'.

Fourth system of musical notation. It features a treble staff and a grand staff. The treble staff has a melodic line with a long slur, fingerings, and dynamic markings *p*, *f*, *p*, *f*, and *molto rit.*. The word *loco* is written above the treble staff. The grand staff accompaniment includes chords and moving lines, with some chords marked with a 'V'. The system concludes with a double bar line and a fermata.

più lento

p

piu lento

pp

0 *3* *1* *2* *3* *1* *4* *2* *1*

accél.

p *accél.* *f*

V *tr* *IV*

molto lento

p *molto tranquillo*

molto lento

p

tr *tr* *tr* *tr*

3 *3* *3* *3*

p *ritenuto* *pp*

pp *ritenuto* *pp*

8 *tr* *z*

Date Due

JUL 24 1959

Romance
Andante (J. 101)
 Christian Kriens

Copyright 1932 by Carl Fischer, New York
 International Copyright Secured



FOR VIOLIN AND PIANO
 ROMANCE (Kriens)..... \$.90
 Following also Edited by Spiering
 VALSE SCHERZO (Tschai-kow-sky) C. F. Libr. 797..... 1.50
 SCHERZO-TARANTELE (Wieniawski) C. F. Libr. 806... .50
 CONCERTO No. 6 (Mozart) C. F. Libr. 785..... .75



FOR VIOLIN AND PIANO
 A LOVE SONG (Ein Liebesge-sang)..... \$.50
 VIENNESE SPIRIT (Weanag'-muth) Old Time Viennese Song .60
 CRADLE SONG (Wiegenlied) .50
 GAVOTTE..... .75
 MENUET IN ANCIENT STYLE (E Flat Major)..... 1.00
 ROMANCE (Romance)..... 1.00

Dedicated to Dr. Eduardo De Niglio
VIENNESE SPIRIT
 (Weanag' muth)
 Old Time Viennese Songs
 VIOLIN
Modero
 RICHARD CZECHOWICZ
Andante con moto
 Copyright 1927 by Carl Fischer, New York
 International Copyright Secured

CARL FLESCH == URSTUDIEN (BASIC STUDIES) THE WONDER BOOK OF THE TWENTIETH CENTURY
 FOR VIOLIN WITH ENGLISH, FRENCH AND GERMAN TEXT
 The last word in Violin Technic as applied to modern requirements. The studies provide a short infallible method for mastering every possible technical difficulty. Highly endorsed and enthusiastically recommended by the greatest modern soloists and felix, such as: FRITZ KREISLER, MISCHA ELMAN, JACQUES THIBAUD, ARRIGO SERATO, Prof. LEOPOLD von AUER, OTTOKAR SEVCIK, Prof. FELIX BERBER, Prof. ARNOLD ROSE and Prof. HUGO HEERMANN
PRICE \$1.00 NET
 Indispensable for Amateurs, Professionals, Students, Teachers and Soloists for upholding, improving and developing their Technical Control of the Violin.

SCALE TECHNIC
HOW ACQUIRED DEVELOPED AND MASTERED
 By Pavel L. Bytovsky
 Progressive Scale Studies for the Violin from First to Intermediate Stages. Specially designed to establish systematic Scale Practice from the earliest stages of instruction and to supply thoroughly tested material for the mastery of all problems involved in Scale Playing.
PRICE \$1.25 NET

ABSOLUTELY ESSENTIAL FOR VIOLIN-VIOLA AND CELLO PLAYERS
 Studies for the right hand, which are scattered throughout the literature of the Violin, are in this volume crystallized into a practical and complete System. The little book throws a new light upon the development of the right hand and opens a new and valuable field of work.—ANTON WITEK Concertmaster of the Boston Symphony Orchestra.
27 CENTS POST PAID
RIGHT-HAND CULTURE
 BY PAUL SCHWERLEY
 with 18 explanatory drawings by Florence L. Spaulding
27 CENTS POST PAID
 CARL FISCHER—COOPER SQUARE—NEW YORK
 For enclosed 27 cents, send "Right Hand Culture."
 NAME STREET
 CITY STATE

SCALE STUDIES
IN DOUBLE STOPS
 By Alexander Bloch
 A most important addition to the Technical Literature of the Violin. Contains numerous Scale Studies in various forms. It's most practical features are to be found in suggestions offered for studying the Scales to best advantage.
PRICE \$1.00 NET

MUNICIPAL LOOSE LEAF VIOLIN METHOD By Frederick W. Ortmann
 A course of systematic violin teaching for class or private instruction employed in the after school violin classes in public schools of New York and other cities. Sold in single sheets at the price of 5 cents net for two sheets. Each sheet consists of one lesson and is perforated so that any number of sheets can be tied together in a specially constructed reinforced manila tag board cover; price of cover 5 cents net. First year's course consists of 60 lessons. Second year's course in preparation.
BE INQUISITIVE ORDER THE FIRST EIGHT LESSONS WITH COVER AND LEARN THE NEW REVELATION IN VIOLIN TEACHING. MAILED UPON RECEIPT OF **25 CENTS**

written for and played by Nathan Milstein
Roses of Yesterday
 (Aria on the G string)
 VIOLIN
 Laste con tenera.
 FRANK A. BORNSCHIEIN
 P. 110
 Copyright 1937 by Carl Fischer, New York
 International Copyright Secured

BORNSCHIEIN

FOR VIOLIN AND PIANO
 RIVER LEGEND..... \$.65
 ROSES OF YESTERDAY (Aria on the G String)..... .75
 AMOURETTE, (Frauen-Laune) Valse Caprice..... .50

SEVERN

FOR VIOLIN AND PIANO
 THE JUGGLER..... \$1.00
 POLISH DANCE..... 1.00
 LA BRUNETTE, Valse de Concert..... .75
 CONCERTO IN D MINOR..... 3.00
 ITALIAN SUITE..... 2.50
 FROM OLD NEW ENGLAND, Suite in Four Parts... Net 1.25

By David Alexander
The Juggler
 Second Valse de Concert
 VIOLIN
 Allegro con spirito
 EDWARD SEVERN
 Modero
 P. 110
 Copyright 1927 by Carl Fischer, New York
 International Copyright Secured

CARL FISCHER COOPER SQUARE NEW YORK - 380-382 Boylston St. **BOSTON** - 335-339 So. Wabash Ave. **CHICAGO**