# LEOPOLD AUER
## Concert Transcriptions

## Violin and Piano

<table>
<thead>
<tr>
<th>Piece</th>
<th>Transcription</th>
<th>Composer/Source</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE WALNUT TREE (Der Nussbaum)</td>
<td></td>
<td>(Robert Schumann) (B 16)</td>
<td>40</td>
</tr>
<tr>
<td>TURKISH MARCH Scherzo</td>
<td></td>
<td>(From Beethoven’s “Ruins of Athens”)</td>
<td>50</td>
</tr>
<tr>
<td>CHORUS OF DERIVISHES Etude</td>
<td></td>
<td>(From Beethoven’s “Ruins of Athens”)</td>
<td>50</td>
</tr>
<tr>
<td>ANDANTE-CANTABILE</td>
<td></td>
<td>(From Tchaikovsky’s String Quartet, Op. 11) (B 50)</td>
<td>50</td>
</tr>
<tr>
<td>THE LARK (L'Aloette) Romance</td>
<td></td>
<td>(Glinka-Balakireff) (B 51)</td>
<td>50</td>
</tr>
<tr>
<td>HEBREW LULLABY (Joseph Achron)</td>
<td></td>
<td>(B 99)</td>
<td>40</td>
</tr>
<tr>
<td>SERENADE (From “Les Millions d’Arlequin”)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPINNING SONG (Spinnlied) Concerto</td>
<td></td>
<td>(David Popper, Op. 55, No. 1) (B 761)</td>
<td>75</td>
</tr>
<tr>
<td>NOCTURNE Op. 72 (Fr. Chopin)</td>
<td></td>
<td>(B 765)</td>
<td>50</td>
</tr>
<tr>
<td>VALSE (From Tchaikovsky’s Serenade for Strings, Op. 48) (B 934)</td>
<td></td>
<td></td>
<td>75</td>
</tr>
</tbody>
</table>

*Prices Exempt Canada and Foreign*

---

**ELI ZION (“God of Zion”)** (L. Zeitlin-Achron) (B 1162) .................. 40
**ETINCELLES (Sparks) (Jac. Dem) (B 1247) .................................. 50
**AGITE (Unrest) (Jac. Dem) (B 1248) ...................................... 50
**AIR DE LENSKY (“O Days of Youth”)** (From Tchaikovsky’s “Eugene Onegin”) (B 1257) .... 50
**FANTAISIE SUR DES THEMES Russes** (Rimsky-Korsakov, Op. 33) (B 1284) .......... 85
**HEBREW MELODY (Joseph Achron) (B 1293) .................................. 50
**LA FOLIA Variations (Polye d’Espagne)** (Arcangelo Corelli) (L 877) .......... 85
**DREAMS (Traume) (Richard Wagner) (B 1295) .................................. 40
**DEDICATION (Widmung) (Robert Schumann) (B 1312) .......................... 40
**MELODIE (Tchaikovsky, Op. 42, No. 3) (S 3315) ............................ 40
**CAPRICE No. 21 (Paganini) (B 76) ........................................ 1.00
**GAVOTTE No. 2 (Popper, Op. 23) (S 3222) .................................. 35
**MELODY in F (Rubinstein Op. 3) (S 3313) .................................. 35
**HEART OF HARLEQUIN (Coeur d’Arlequin) Serenade, (R. Drigo) (B 1850) .50

---

**Price $1.00 (T)**

---

**CARL FISCHER, Inc.**  **COOPER SQUARE**  **NEW YORK**  **CHICAGO**

Printed in the U. S. A.
LEOPOLD AUER
Concert Transcriptions

Violin and Piano

<table>
<thead>
<tr>
<th>Price</th>
<th>Title and Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>$1.00</td>
<td>Price $1.00(T)</td>
</tr>
<tr>
<td>.40</td>
<td>ELI ZION (&quot;God of Zion&quot;) (L. Zeltlin-Achron) (B 1162)</td>
</tr>
<tr>
<td>.50</td>
<td>ETINCELLES (Sparks) (Jac. Don) (B 1247)</td>
</tr>
<tr>
<td>.50</td>
<td>AGITÉ (Unrest) (Jac. Don) (B 1248)</td>
</tr>
<tr>
<td>.50</td>
<td>AIR DE LENSKY (&quot;O Days of Youth&quot;)</td>
</tr>
<tr>
<td>.50</td>
<td>(From Tchaikovsky's &quot;Eugene Onegin&quot;) (B 1257)</td>
</tr>
<tr>
<td>.85</td>
<td>FANTAISIE SUR DES THÈMES RUSSES</td>
</tr>
<tr>
<td>.50</td>
<td>HEBREW MELODY (Joseph Achron) (B 1293)</td>
</tr>
<tr>
<td>.40</td>
<td>LA FOLIA Variations (Folies d'Espagne)</td>
</tr>
<tr>
<td>.85</td>
<td>(Anzalone Corelli) (L. 877)</td>
</tr>
<tr>
<td>.40</td>
<td>DREAMS (Trikme) (Richard Wagner) (B 1295)</td>
</tr>
<tr>
<td>.40</td>
<td>DEDICATION (Widmung) (Robert Schumann) (B 1312)</td>
</tr>
<tr>
<td>.35</td>
<td>MELODIE (Tchaikovsky, Op. 42, No. 3) (S 3315)</td>
</tr>
<tr>
<td>.35</td>
<td>CAPRICE No. 24 (Paganini) (B 76)</td>
</tr>
<tr>
<td>.35</td>
<td>GAVOTTE No. 2 (Paganini, Op. 25) (S 3222)</td>
</tr>
<tr>
<td>.35</td>
<td>MELODY in F (Rubinstein Op. 3) (S 3313)</td>
</tr>
<tr>
<td>.35</td>
<td>HEART OF HARLEQUIN (Coeur d'Arlequin)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Price*</th>
<th>Title and Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>.40</td>
<td>THE WALNUT TREE (Der Nussbaum)</td>
</tr>
<tr>
<td>.40</td>
<td>TURKISH MARCH Scherzo</td>
</tr>
<tr>
<td>.50</td>
<td>(From Beethoven's &quot;Ruins of Athens&quot;)</td>
</tr>
<tr>
<td>.50</td>
<td>CHORUS OF DERVISHES Etude</td>
</tr>
<tr>
<td>.50</td>
<td>(From Beethoven's &quot;Ruins of Athens&quot;)</td>
</tr>
<tr>
<td>.50</td>
<td>ANDANTE CANTABILE (From Tchaikovsky's</td>
</tr>
<tr>
<td></td>
<td>String Quartet, Op. 11)</td>
</tr>
<tr>
<td>.50</td>
<td>THE LARK (L'Alouette) Romance</td>
</tr>
<tr>
<td>.50</td>
<td>(Gluck-Balakireff)</td>
</tr>
<tr>
<td>.50</td>
<td>HEBREW LULLABY (Joseph Achron) (B 99)</td>
</tr>
<tr>
<td>.50</td>
<td>SERENADE (From &quot;Les Millions d'Arlequin,&quot;</td>
</tr>
<tr>
<td></td>
<td>by R. Drigo (S 3796)</td>
</tr>
<tr>
<td>.50</td>
<td>SPINNING SONG (Spinnlira)</td>
</tr>
<tr>
<td>.75</td>
<td>NOCTURNE Op. 72 (Fr. Chopin) (B 765)</td>
</tr>
<tr>
<td>.75</td>
<td>VALSE (From Tchaikovsky's</td>
</tr>
<tr>
<td></td>
<td>SERENADE for Strings, Op. 48)</td>
</tr>
</tbody>
</table>

*Prices Except Canada and Foreign

CARL FISCHER, Inc.
BOSTON

COOPER SQUARE
NEW YORK

CHICAGO

Printed in the U. S. A.
Caprice de Paganini
(Caprice № 24, Variations)

Edited by
GUSTAV SAENGER

Arranged for Concert Use
with Piano Accompaniment
by LEOPOLD AUER

Allegro vivo

Violin

Allegro vivo

Piano

Copyright, MCMXXII, by Carl Fischer, New York
NEW VIOLIN PUBLICATIONS FOR THE CONCERT STAGE
BY REPRESENTATIVE AMERICAN AND EUROPEAN COMPOSERS
SERIES 1

D'AGOSTINO, A. "Villanelle (Shepherdmaidens' Song) .......... .50
The Flower of Italy ........... .50
Souvenir de Venice (Barcarola) .45
The Echo ..................... .50

Three Characteristic Dances
Op. 38. Campagnola Italian Dance ........... .50
Op. 41. Sivigliana, Spanish Dance ........... .45
Op. 42. Saltarella, Andante e Scherzo ....... .75
The above listed violin compositions provide a large amount of melodious and brilliant solo material. Proper execution and interpretation of these solos call for advanced technical ability and competent mastery of double-stops, harmonics and skill in all varieties of bowing.

BACHMANN, ALBERTO. Slavonic Dance ............ .50
Characteristic and genuinely effective violin solo music.

LABATE, BRUNO. Dall' Oriente ............. .60
Charming melodious solo number, attractive for fairly advanced players. Original and quaint traits.

BERGH, ARTHUR. Twilight Musin... .45
Alla Zingara ................. .60
Two well-contrasted solos for advanced concert players demanding considerable interpretative ability also technical skill of a high order.

BORNINHEIM, FRANZ. Reflection .............. .45
Serenade-Caprice ............ .50
Advanced modern violin music demanding players of very advanced technical ability.

Amourette ................... .35
A charming concert number of unusual spirit and grace. Demands very advanced players.

BURLEIGH, CECIL. Cradle Song .............. .35
Impromptu and Scherzo ........ .60
Advanced concert material for skilled violinists.

SIX PICTURES

Op. 30, No. 1. Distance ........... .35
Op. 30, No. 2. Rocks .............. .35

Op. 30, No. 3. Ripples .............. .40
Op. 30, No. 4. Hula .............. .40
Op. 30, No. 5. A Mirage ........... .40
Extremely interesting modern solos, the principal appeal of which is to be sought in the vitality and emotional force of the composer's themes. The numbers are concise and entirely unconventional in treatment and development. They present manifold new and unusual technical difficulties and demand players of very advanced abilities.

DELLERS, WALTER. Serenade-Espanyole ........... .40
A characteristic solo excellently suited for the demands of advanced players.

DONNER, MAX
Op. 42. Humoreske .............. .50
Op. 57. La Chasse .............. .50
Artistic violin solos especially designed for the concert stage and providing material of attractive and original design.

ELENUSHEIM, N. J. Mennet a la Mozart ........... .35
Dainty and very melodious.

FIBICH, ZDENKO. Poem ............. .30
(Transcribed by Roland de Berton)
A fine, emotional composition in an admirable new solo arrangement.

GRASSE, E. Song Without Words.
(G Major) ................. .35
A short solo of intense feeling and unusual harmonies; construction not difficult in a technical sense but demanding advanced interpretative ability.

In a Row Boat. (Im Ruderboat) .............. .75
A distinctive and brilliant modern violin solo calling for exceptional technical mastery in double-stops, intricate passage-work in harmonics, as well as for more than original interpretative abilities.

KRIEN, CHRISTIANA. Sons du Soir (Evening Sounds from Suite "In Holland") ........... .35
A dainty solo of unusual originality and artistic merit. Very melodious and effective.

Villanelle. (Shepherd Song) ........ .45
A catchy solo number demanding considerable technical ability and artistic taste.

Prices in U. S. A.

Op. 77, No. 1. Reverie Dans Les Montagnes ........... .50
For very advanced players with good command of the finger-board and advanced bowing ability.

Romance ................. .60
A modern concerto demanding the advanced technical and interpretative abilities of finished players.

Souvenir de San Sebastian (a L'Espanyole) ........ .50
A brilliant and effective concert solo in Spanish style.

Masurka Hollandaise ........... .75
For very advanced players with brilliant technical ability.

Op. 82, No. 3. Serenade Basque ........... .50
A sparkling, vivacious concert number especially designed for advanced violinists.

Op. 82, No. 4. La Mouches. (The Fly) ........... .75
A brilliant concert solo very graceful and particularly suitable for the concert stage.

Op. 87, No. 1. Chanson Marie Antoinette ........... .35
Charming melody demanding expressive and artistic interpretation of a high order.

Op. 87, No. 2. Second Masurka de Concert ........... .60
Brilliant and particularly suitable for advanced concert players.

KUNITZ, LUIGI VON. Scotch Lullaby ........... .30
A delightful lullaby in which all the originality and characteristics of the Scotch musical idiom seem to have been incorporated.

Romance ................. .30
A fine concert solo demanding considerable expressive ability.

PILZER, MAXIMILLAN. Love Song. (Liebeslied) ........ .45
Caprice Values .............. .75
Two modern concert solos of exceptionally musically and artistic worth; demand very accomplished players.

PIRANI, MAX. Adantino. (After Leonardo Leo) ........ .35
A dignified solo of sustained character and expressive nobility. Demands poetic interpretation and emotional warmth.

SIMON, EDWARD, G.
Tango Serenade .............. .50
A fine concert solo, of semi-popular character.

CARL FISCHER, INC.
BOSTON

COOPER SQUARE
CHICAGO

NEW YORK

Printed in U. S. A.

free-scores.com