

3713

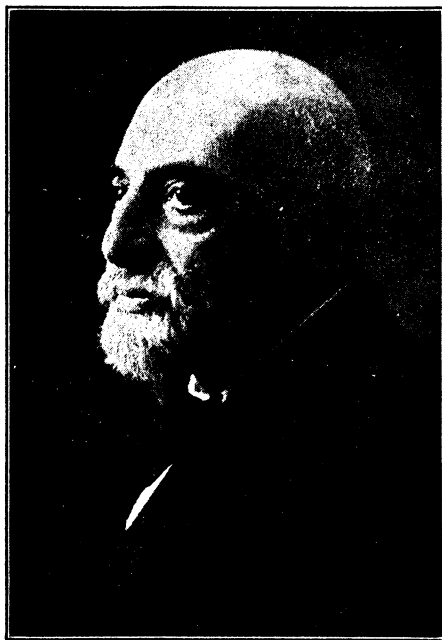
JOSEF KNITZER.

Univ. of Mich.
Music Library

KS-89
cop. 1

LEOPOLD AUER

Concert Transcriptions



JOSEF KNITZER

Violin and Piano

B 16.	THE WALNUT TREE (Der Nussbaum) (Robert Schumann).....	60
B 48.	TURKISH MARCH Scherzo (From Beethoven's "Ruins of Athens").....	75
B 49.	CHORUS OF DERVISHES Etude (From Beethoven's "Ruins of Athens").....	75
B 50.	ANDANTE CANTABILE (From T'schaikowsky's String Quartet, Op. 11).....	75
B 51.	THE LARK (L'Alouette) Romance (Glinka-Balakireff).....	75
B 99.	HEBREW LULLABY (Joseph Achron).....	60
S 3796.	SERENADE (From "Les Millions d'Arléquin," by R. Drigo).....	75
B 761.	SPINNING SONG (Spinnlied) Concert Etude (David Popper, Op. 55, No. 1).....	1.00
B 765.	NOCTURNE Op. 72 (Fr. Chopin).....	75
B 934.	VALSE (From T'schaikowsky's Serenade for Strings, Op. 48).....	1.00
B 1162.	ELI ZION ("God of Zion") (L. Zeitlin-Achron).....	60
B 1247.	ETINCELLES (Sparks) (Jac. Dont).....	75
B 1248.	AGITE (Unrest) (Jac. Dont).....	75
B 1257.	AIR DE LENSKY ("O Days of Youth") (From T'schaikowsky's "Eugene Onégin").....	75
B 1284.	FANTAISIE SUR DES THÈMES RUSSES (Rimsky-Korsakoff, Op. 33).....	1.25
B 1293.	HEBREW MELODY (Joseph Achron).....	75
L 877.	LA FOLIA Variations (Folies d'Espagne) (Arcangelo Coelli).....	1.00
B 1295.	DREAMS (Träume) (Richard Wagner).....	60
B 1312.	DEDICATION (Widmung) (Robert Schumann).....	60
S 3315.	MELODIE (T'schaikowsky Op. 42 No. 3).....	65
B 76.	CAPRICE No. 24 (Paganini).....	1.00
S 3222.	GAVOTTE No. 2 (Popper, Op. 23).....	60
S 3313.	MELODY in F (Rubenstein, Op. 3).....	50



CARL FISCHER
BOSTON

COOPER SQUARE

NEW YORK
CHICAGO

2. Chorus of Dervishes. Etude.

(From the Ruins of Athens.)

L. van BEETHOVEN.


Transcribed by Leopold Auer.

Allegro moderato.

Violin.



Piano.



VIOLIN.

The musical score consists of ten staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth-note patterns with various fingerings (e.g., 3, 1, 0, 4, 1, 4) and dynamic markings *f* and *p*. A *D* chord is indicated below the first staff. The second staff continues with similar patterns, marked *ff*. The third and fourth staves show more complex rhythmic figures with triplets and slurs. The fifth staff includes a *pp* marking and a *D* chord. The sixth staff features a *f* marking and a *ff* marking, with a *G* chord and a *D* chord indicated. The seventh staff has a *ff* marking and a *D* chord. The eighth staff includes a *loco* marking and a *p* marking. The ninth staff is marked *pp* and includes an *accelerando* instruction. The tenth staff is marked *ppp* and includes a *diminuendo* instruction. The score concludes with a *ppp* marking and a fermata over the final note.

JOSEF KNITZER.

JOSEPH KNITZER



2. Chorus of Dervishes.

Violin.

Etude.

(From the Ruins of Athens.)

L. van BEETHOVEN.

Transcribed by Leopold Auer.

Allegro moderato.

First staff of music, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro moderato'. The music begins with a piano (*p*) dynamic and features a series of eighth-note patterns.

Second staff of music, continuing the eighth-note patterns from the first staff. It includes a piano (*p*) dynamic marking.

Third staff of music, featuring more complex eighth-note patterns with some slurs and accents. A second ending bracket labeled 'II' is present at the end of the staff.

Fourth staff of music, showing a crescendo (*cresc.*) and various fingering numbers (1, 2) and accents.

Fifth staff of music, continuing the crescendo and featuring a fortissimo (*f*) dynamic marking. It includes a 7-measure rest and a 7-measure phrase.

Sixth staff of music, marked *ff* (fortissimo) and containing a 'segue' instruction. It features dense sixteenth-note passages with fingering numbers 1, 2, 3, 4.

Seventh staff of music, continuing the dense sixteenth-note texture with various fingering numbers and slurs.

Eighth staff of music, featuring a 31-measure rest and a 4-measure phrase, with various fingering numbers and slurs.

Ninth staff of music, concluding the piece with a final flourish. It includes a 12-measure rest and a 4-measure phrase, with various fingering numbers and slurs.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and accents, marked with a '1' and a 'II' below it. The grand staff contains a rhythmic accompaniment. The word 'cresc.' is written below the treble staff.

Second system of musical notation, similar to the first. It features a treble staff with a melodic line and a grand staff with accompaniment. The word 'cresc.' is written below the treble staff.

Third system of musical notation. The treble staff features a melodic line with slurs and accents, including two measures with a '7' below them. The grand staff contains a rhythmic accompaniment. The word 'f' is written below the treble staff.

Fourth system of musical notation. The treble staff contains a complex melodic line with slurs and accents, marked with '3 4' and '1 2' below it. The word 'segue' is written below the treble staff. The grand staff contains a rhythmic accompaniment with the word 'ff' written below it.

System 1: Treble clef with a key signature of one sharp (F#). The right hand features a complex, rapid sixteenth-note pattern with many slurs. The left hand consists of a steady accompaniment of chords and single notes.

System 2: Treble clef with a key signature of one sharp (F#). The right hand continues with intricate sixteenth-note passages, including triplets and a section marked with a '3 I' and 'II' above the notes. The left hand provides harmonic support with chords and moving lines.

System 3: Treble clef with a key signature of one sharp (F#). The right hand has more sixteenth-note runs with slurs and fingering numbers (1, 2, 3, 4). The left hand features a section with a *ff* (fortissimo) dynamic marking, showing a shift in texture and volume.

System 4: Treble clef with a key signature of one sharp (F#). The right hand includes dynamic markings of *f* (forte) and *p* (piano). The left hand has a section with a *f* marking and a *p* marking, with some notes beamed together.

First system of musical notation. The top staff (treble clef) features a complex melodic line with triplets and a dynamic marking of *ff*. The piano accompaniment (grand staff) includes a *f* dynamic marking and *ff* markings in both the treble and bass staves.

Second system of musical notation. The top staff continues the melodic line with triplets. The piano accompaniment features a *ff* dynamic marking in the bass staff.

Third system of musical notation. The top staff contains intricate triplet patterns. The piano accompaniment includes a *f* dynamic marking in the bass staff.

Fourth system of musical notation. The top staff begins with a *pp* dynamic marking and features a melodic line with slurs. The piano accompaniment also starts with a *pp* dynamic marking and consists of rhythmic patterns.

First system of musical notation. The upper staff (treble clef) features a melodic line with slurs and accents, marked with *cresc.* and *f*. It includes fingerings 0, 3, and 2, and a section labeled 'IV'. The lower staff (bass clef) provides a harmonic accompaniment, also marked with *cresc.* and *f*.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents, marked with *ff*. The lower staff features a dense chordal accompaniment, also marked with *ff*.

Third system of musical notation. The upper staff continues the melodic line with slurs and accents, marked with *ff* and includes fingerings 3, 1, 1, and 2. The lower staff continues the chordal accompaniment.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and accents, marked with *ff* and includes fingerings 4, 3, 1, and 2. The lower staff continues the chordal accompaniment, marked with *ff*.

0

p

7

loco

pp

accelerando

diminuendo

p

accelerando

pp

ppp

diminuendo

ppp

ppp

ppp



3 9015 04631 9953

NEW VIOLIN PUBLICATIONS FOR THE CONCERT STAGE

BY REPRESENTATIVE AMERICAN AND EUROPEAN COMPOSERS

SERIES I

- D'AGOSTINO, A. "Villanelle (Shepherdmaid's Song)75
 The Flower of Italy75
 Souvenir de Venice (Barcarola) .65
 The Echo75

Three Characteristic Dances

- Op. 38. Campagnola Italian Dance75
 Op. 41. Sivigliana, Spanish Dance65
 Op. 42. Saltarelli, Andante e Scherzo \$1.00

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 Dance75
 Characteristic and genuinely effective violin solo music.

- First Meditation of Joh. Seb. Bach's First Prelude50

- Second Meditation of Joh. Seb. Bach's Fifth Prelude50

Two inspired melodies written on two of the best-known Preludes of this great master.

- Cracowiak65
 Brilliant and particularly well-suited for advanced solo players

- BERGH, ARTHUR. Twilight Musing65
 Alla Zingara90

Two well-contrasted solos for advanced concert players demanding considerable interpretative ability also technical skill of a high order.

- BORNSCHEIN, FRANZ. Reflection. .65
 Serenade-Caprice75

Advanced modern violin music demanding players of very advanced technical ability.

- Amourette50
 A charming concert number of unusual spirit and grace. Demands very advanced players.

- BURLEIGH, CECIL. Cradle Song. .50
 Impromptu and Scherzo90

Advanced concert material for skilled violinists.

SIX PICTURES

- Op. 30, No. 1. Distance40
 Op. 30, No. 2. Rocks40

- Op. 30, No. 3. Ripples50
 Op. 30, No. 4. Hills50
 Op. 30, No. 5. A Mirage50
 Op. 30, No. 6. Murmurings65

Extremely interesting modern solos, the principal appeal of which is to be sought in the virility and descriptive force of the composer's themes. The numbers are concise and entirely unconventional in treatment and development. They present manifold and unusual technical difficulties and demand players of very advanced abilities.

- DELLERS, WALTER. Serenade-Espagnole60

A characteristic solo excellently suited for the demands of advanced players.

- DONNER, MAX. Op. 41. Poème \$1.00

- Op. 42. Humoreske75
 Op. 43. Reverie60
 Op. 53. Danse Fantastique60
 Op. 56. Chanson au Rouet65
 Op. 57. La Chasse75
 Op. 58. Gavotte Scintillante75

Artistic violin solo music especially designed for the concert stage and providing material of attractive and original design.

- ELSENHEIMER, N. J. Menuet a la Mozart50

Dainty and very melodious.

- FIBICH, ZDENKO. Poem40
 (Transcribed by Roland de Berton)

A fine, emotional composition in an admirable new solo arrangement.

- GRASSE, E. Song Without Words. (G Major)50

A short solo of intense feeling and unusual harmonics; conception not difficult in a technical sense but demanding advanced interpretative ability.

- In a Row Boat. (Im Ruderboot) \$1.00

A distinctive and brilliant modern violin solo calling for exceptional technical surety in double-stops, intricate passage-work in harmonics, as well as for more than original interpretative abilities.

- KRIENS, CHRISTIAAN. Sons du Soir (Evening Sounds from Suite "In Holland")50

A dainty solo of unusual originality and artistic merit. Very melodious and effective.

- Villanelle. (Shepherd Song) .. .65

A catchy solo number demanding considerable technical ability and artistic taste.

- Op. 77, No. 1. Rêverie Dans Les Montagues75

For very advanced players with good command of the finger-board and advanced bowing ability.

- Romance90

A modern concert solo demanding the advanced technical and interpretative abilities of finished players.

- Souvenir de San Sebastian (a L'Espagnole)75

A brilliant and effective concert solo in Spanish style.

- Mazourka Hollandaise \$1.00

For very advanced players with brilliant technical ability.

- Op. 82, No. 3. Serenade Basque .75

A sparkling, vivacious concert number especially designed for advanced soloists.

- Op. 82, No. 4. La Mouche. (The Fly) \$1.00

A brilliant concert solo very showy and particularly suitable for the concert stage.

- Op. 87, No. 1. Chanson Marie Antoinette50

Charming melody demanding expressive and artistic interpretation of a high order.

- Op. 87, No. 2. Second Mazurka de Concert90

Brilliant and particularly suitable for advanced concert players.

- KUNITZ, LUIGI VON. Scotch Lullaby40

A delightful lullaby in which all the originality and characteristics of the Scotch musical idiom seem to have been incorporated.

- Romance40

A fine concert solo demanding considerable expressive ability.

- PILZER, MAXIMILIAN. Love Song. (Liebeslied)65

- Caprice Valse \$1.00

Two modern concert solos of exceptionally musicianly and artistic worth; demand very accomplished players.

- PIRANI, MAX. Andantino. (After Leonardo Leo)50

A dignified solo of sustained character and expressive nobility. Demands poetic interpretation and emotional warmth.

- PRUTTING, R. H. Legende60
 Pastel75

Two effective modern solos particularly suitable for advanced concert players in search of new and unconventional material.

CARL FISCHER
BOSTON

COOPER SQUARE

NEW YORK
CHICAGO