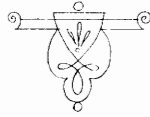
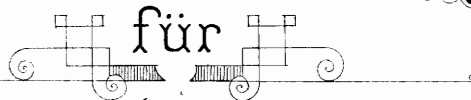


AN MISCHA ELMAN.



Tor Aulin

Vier Stücke



Violine mit Klavierbegleitung.

OP. 16.

- N^o1. Barcarole..... M. 2, —
N^o2. Impromptu..... M. 2, 50.
N^o3. Märchen (Nocturno) M. 2, —
N^o4. Etude..... M. 2, 50.



Jul. Heinr. Zimmermann.

LEIPZIG. ST. PETERSBURG. MOSKAU. RIGA. LONDON.

Im gleichen Verlage erschien:

- Tor Aulin. Op. 14. Violin-Concert N^o3. C moll..... no. M. 8, —
" Op. 15. Vier Stücke in Form einer Suite für Violine & Klavier
N^o1. Toccata M. 2, 50 N^o3. Air..... M. 2, —
N^o2. Menuett M. 2, — N^o4. Gavotte et Musette M. 2, 50.

I. Barcarole.

Tor Aulin, Op.16. N° 1.

Andante grazioso, quasi Allegretto.

Violine.

p e dolce

Klavier.

p e dolce

due pedale

The musical score is arranged in four systems. Each system contains a Violin staff and a Piano grand staff. The Violin part begins with a 6/8 time signature and a key signature of two flats. The Piano part is in 2/4 time with the same key signature. The tempo is 'Andante grazioso, quasi Allegretto'. The score includes performance markings such as 'p e dolce' and 'due pedale'. The piano accompaniment features a consistent eighth-note pattern, while the violin part provides a melodic counterpoint.

sul D

sul A

mf

poco rubato *poco sostenuto* *a tempo*

pp *cresc.* *dim.* *pp*

pp *cresc.* *poco sostenuto* *pp a tempo*

dim.

sul D

rall. *sul D* *a tempo* *ritard.*

p *pp* *pp* *mf*

rall. *pp a tempo* *ritard.*

Poco agitato.

sul D

musical score system 1

Violin: *mf* sul G

Piano: *mf* due corde

musical score system 2

Violin: *poco f* sul A

Piano: *poco f*

musical score system 3

Violin: *pp* *p poco a*

Piano: *pp* *p poco a*

musical score system 4

Violin: *poco cresc.* *animando*

Piano: *poco cresc.* *animando*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *rall.* marking, followed by *a tempo appassionato*. The piano accompaniment has a *rall.* marking and a *f* dynamic. The system concludes with *a tempo* and *f marc.* markings.

Second system of musical notation. The vocal line features a *poco sost.* marking. The piano accompaniment also includes a *poco sost.* marking.

Third system of musical notation. The vocal line begins with *a tempo* and *ff*, then includes *sul A* and *p e tranquillo*. The piano accompaniment starts with *ff* and *a tempo*, followed by *p tranquillo*.

Fourth system of musical notation. The vocal line concludes with an *espressivo* marking. The piano accompaniment continues with rhythmic patterns.

First system of a musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The top staff begins with a melodic line marked *mf*, followed by a *p* dynamic, and ends with a *cresc.* marking. The grand staff features a rhythmic accompaniment of eighth notes in the bass and chords in the treble, with dynamics *mf* and *p* and a *cresc.* marking.

Second system of the musical score. The top staff continues the melodic line with *mf* and *dim.* markings, and includes triplet markings (3) and a *rall.* marking. The grand staff continues the accompaniment with *mf* and *dim.* markings, and a *rall.* marking.

Tempo I.

Third system of the musical score, starting with the tempo marking *Tempo I.* The top staff has a melodic line marked *mp*. The grand staff has a rhythmic accompaniment marked *pp*. The instruction *due pedale* is written below the bass staff.

Fourth system of the musical score, continuing the melodic and accompaniment lines from the previous system.

cresc. un poco animando

cresc. un poco animando

a tempo

pp

pp a tempo

sul D

molto rall.

molto rall.

pp

sostenuto

Flag.

rit.

morendo

pp

pp sostenuto

ppp rit.

Konzertstücke für Violine

mit Klavierbegleitung.

	Mark.
Auer, Leopold, <i>Deuxième Réverie</i>	2.50
— <i>Sérénade tirée du Ballet „Les Millions d'Arlequin“ de Rich. Drigo</i>	1.50
— <i>Sicilienne tirée de la 2ème Sonate pour Cembale et Flûte de Joh. Seb. Bach transcrit</i>	1.20
Aulin, Cor. Op. 14. <i>Konzert No. 3. C moll</i> netto	8.—
<i>Für Violine mit Orchester Partitur netto M. 10.—, Stimmen netto M. 20.—.</i>	
— Op. 15. <i>Vier Stücke in Form einer Suite.</i>	
No. 1. <i>Toccata</i>	2.50
No. 2. <i>Menuett</i>	2.—
No. 3. <i>Air</i>	2.—
No. 4. <i>Cavotte</i>	2.50
Bach, Joh. Seb., <i>Sicilienne tirée de la 2ème Sonate pour Cembale et Flûte transcrit par Leopold Auer</i>	1.20
— <i>Aria extrait de la Suite d'Orchestre en ré Edition Pablo de Sarasate</i>	1.50
Besekirsky, W., Op. 20. <i>Legende</i> 2.— Op. 22. <i>Impromptu</i>	2.—
Galkin, N., Op. 5. <i>Drei Stücke in Form von Nationaltänzen.</i>	
No. 1. <i>Czardas</i>	1.50
No. 2. <i>Mazurka</i>	1.50
No. 3. <i>Tarantelle</i>	1.80
Goepfert, O., Op. 22. <i>Andante religioso</i>	1.50
Grodzki, B., Op. 63.	
No. 1. <i>Cavatine</i>	1.20
No. 2. <i>Bagatelle</i>	1.—
Hofmann, Rich., Op. 120. <i>Drei Tonstücke.</i>	
No. 1. <i>Intermezzo</i>	1.50
No. 2. <i>Canzonetta</i>	1.50
No. 3. <i>Scherzo</i>	1.50
Holländer, Gustav, Op. 60 ^b . <i>Andante cantabile</i>	2.—
Kopylow, A., Op. 45. <i>Feuille d'Album</i>	2.—
Lewinger, Max,	
— Op. 1. <i>Tarantelle</i> 3.—	— Op. 6. No. 1. <i>Dumka</i> 2.—
— Op. 2. <i>Capriccio</i> 3.—	— Op. 6. No. 2. <i>Cracovienne</i> 2.—
— Op. 3. <i>Polonaise</i> 3.—	— Op. 7. <i>Capriccio</i> 3.—
— Op. 4. No. 1. <i>Chant polonais</i> 2.—	— Op. 8. No. 1. <i>Märchen (Gonté)</i> 2.—
— Op. 4. No. 2. <i>Mazurka</i> 2.—	— Op. 8. No. 2. <i>Sérénade</i> 2.—
— Op. 5. No. 1. <i>Berceuse</i> 2.—	— Op. 9. <i>Legende</i> 3.—
— Op. 5. No. 2. <i>Chant polonais</i> 2.—	<i>Für Violine mit Orchester Partitur und Stimmen . . . netto 6.—.</i>

Verlag von Jul. Heinr. Zimmermann in Leipzig,

St. Petersburg, Moskau, London.