

Z 73056/E

Künstler-Premlan  
An die Jugend.



in den drei ersten Lagen  
für Violine mit Klavierbegleitung

von

**TOR AULIN**

OP. 20.  
SERIE I

Nº 1. Albumblatt  
Nº 3. Giga

Nº 2. Scherzoso  
Nº 4. Walzer Elegie

Preis M. 2.50 netto.



Jul. Heinr. Zimmermann,  
Leipzig-S<sup>t</sup>. Petersburg-Moskau-Riga-London.

# I. Albumblatt.

Tor Aulin, Op. 20.

Andantino (♩ = 92).

Violine.

Klavier.

*p dolce*

*p*

*f*

*cresc.*

*f*

*p*

*cresc.*

*f*

*♭2*

*poco animando*

*mf*

*poco animando*

*p* *mf*

*poco rit.* *a tempo*

*mf* *dim.*

*poco rit.* *a tempo*

*mf* *mf* *mf*

*cresc.* *f* *dim.* *p* *cresc.*

*cresc.* *f* *dim.* *p* *cresc.*

*allarg.* *rall.* *a tempo*

*f* *ff* *p*

*f allarg.* *ff* *dim.* *p*

First system of musical notation. The upper staff features a melodic line with trills and slurs, marked with a piano (*p*) dynamic. The lower staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line with trills and slurs, marked with a piano (*p*) dynamic. The lower staff features a more active accompaniment with slurs and a piano (*p*) dynamic. A *cresc.* marking is present in the upper staff.

Third system of musical notation. The upper staff continues the melodic line with trills and slurs, marked with a piano (*p*) dynamic. The lower staff features a more active accompaniment with slurs and a piano (*p*) dynamic. A *cresc.* marking is present in the upper staff.

Fourth system of musical notation. The upper staff features a melodic line with slurs, marked with a piano (*p*) dynamic. The lower staff features a more active accompaniment with slurs and a piano (*p*) dynamic. A *sostenuto* marking is present in the upper staff, and a *dim. e rall.* marking is present in the lower staff. A *pp* marking is present in the upper staff.

## II. Scherzoso.

Allegretto grazioso (♩.80).

Violine.

Klavier.

*p*

*p*

*p poco marcato e staccato*

*cresc.*

*staccato sempre*

*cresc.*

*p*

*p*

*p*

*p*

*poco rall.* *a tempo*

*p* *pp* *p*

*poco rall.* *a tempo*

*p* *pp*

*poco rall.* *pp*

*poco rall.* *pp*

Un poco più tranquillo.

*mf* *cresc.* *f*

Un poco più tranquillo.

*mf* *cresc.* *f*

*mf* *cresc.* *f* *p*

*mf* *cresc.* *f* *p*

*mf espress.* *p*

*mf* *p*

*poco agitato*  
*cresc.* *p*

*poco agitato*  
*cresc.* *p*

*p* *cresc.* *f*

*p* *cresc.* *f*

*dim.* *poco rit.* 1. 2.

*dim.* *p* *poco rit.*

Tempo I.

*p* *cresc.*

Tempo I.

*p* *cresc.*

*p* *p* *cresc.*

*cresc.* *poco string.* *p* *cresc.*

*cresc.* *poco string.* *p* *cresc.*

*f* *dim.* *a tempo* *pizz.*

*f* *a tempo*



III.  
Giga.

Allegro giocoso (♩. = 80).

Violine.

Klavier.

The musical score is written for Violin and Piano. It begins with a piano introduction in the right hand of the piano, marked *ff*. The violin part enters with a simple melody. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score includes dynamic markings such as *ff*, *p*, *cresc.*, and *f*. The tempo is marked *Allegro giocoso* with a metronome marking of quarter note = 80.

First system of music. The top staff is a single melodic line in treble clef, starting with a series of eighth notes, followed by a first ending bracket and a second ending bracket. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring chords and moving lines. Dynamics include *p*, *cresc.*, and *f*.

Second system of music. The top staff continues the melodic line with sixteenth-note passages. The bottom staff continues the piano accompaniment. Dynamics include *p*, *cresc.*, and *f*.

Third system of music. The top staff features a complex melodic line with many sixteenth notes. The bottom staff continues the piano accompaniment. Dynamics include *f*, *p*, and *cresc.*.

Fourth system of music. The top staff begins with a *ff* dynamic and a *molto rall.* marking, followed by a first ending bracket and a second ending bracket. The bottom staff continues the piano accompaniment with *ff* and *molto rall.* markings. Dynamics include *ff*, *molto rall.*, and *f*.



First system of a musical score. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) plays a series of chords, starting with a piano (*p*) dynamic. The key signature has three sharps (F#, C#, G#).

Second system of the musical score. The right hand continues with eighth-note patterns. The left hand features chords and some melodic lines. The piano (*p*) dynamic is maintained.

Third system of the musical score. The right hand has a more complex eighth-note pattern. The left hand includes a forte (*f*) dynamic marking. The key signature remains three sharps.

Fourth system of the musical score. The right hand features a sixteenth-note pattern. The left hand has a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The piece concludes with a double bar line.

# IV. Walzer - Elegie.

Tempo di Valse (ma molto moderato) (♩ = 54).

Violine.

Klavier.

*p dolce*

*p espress.*

*p*

*f*

The musical score is written for Violin and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Tempo di Valse (ma molto moderato)' with a quarter note equal to 54 beats per minute. The score is divided into four systems. The first system shows the beginning of the piece, with the piano part starting with a piano introduction marked 'p dolce'. The second system features a more expressive piano section marked 'p espress.' and 'p'. The third and fourth systems continue the piano part with various dynamics including 'f'.

*rit.*  
*p*  
*rit.*  
*p*

*a tempo* *un poco più vivo*  
*a tempo*  
*mf* *f*

*f* *f* *f* *dim. e rall.*  
*f* *p* *f* *dim. e rall.*

*a tempo* *mf*  
*a tempo*  
*mf* *f* *f*

*rit.* *a tempo* *2.*  
*p* *f* *p* *f* *a tempo*

*poco sostenuto*  
*p espress.*

*cresc.* *rit.* *a tempo*

*cresc.* *rit.* *a tempo*

*ff* *p*

*ff* *p*

*risoluto*

1. 2.

*Tempo I.*

*Tempo I.*

*p*

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a minor key and 3/4 time. The treble staff features a melodic line with slurs and ties. The grand staff provides harmonic support with chords and bass lines.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The dynamics include *f* (forte) and *p* (piano). The bass line in the grand staff shows a steady rhythmic accompaniment.

Third system of musical notation. It includes dynamic markings *rit.* (ritardando), *a tempo*, and *mf* (mezzo-forte). The treble staff has a melodic line with a *mf* dynamic. The grand staff accompaniment includes *p* (piano) and *mf* markings.

Fourth system of musical notation. The treble staff features a more active melodic line with sixteenth notes, marked *mf*. The grand staff accompaniment consists of chords, also marked *mf*.

Fifth system of musical notation, the final system on the page. It includes dynamic markings *dim.* (diminuendo), *molto rit.* (molto ritardando), *f* (forte), *p* (piano), and *pp* (pianissimo). The treble staff ends with a *Flag. lento* (ritardando) marking. The grand staff accompaniment includes *f*, *dim.*, *p*, and *pp* markings.



# Konzertstücke für Violine

## mit Klavierbegleitung.

<b>Achron, Joseph.</b>	m.	<b>Lewinger, Max.</b>	m.
Op. 13. <i>Prélude</i> . . . . .	1.50	Op. 4 Nr. 2. <i>Mazurka</i> . . . . .	2.—
Op. 15. <i>Coquette</i> . . . . .	2.—	Op. 5 Nr. 1. <i>Berceuse</i> . . . . .	2.—
Op. 18. <i>Les Sylphides (Conte musical)</i> . . . . .	2.—	Op. 5 Nr. 2. <i>Chant polonais</i> . . . . .	2.—
Op. 20. <i>2<sup>me</sup> Berceuse</i> . . . . .	1.50	Op. 6 Nr. 1. <i>Dumka</i> . . . . .	2.—
<b>Auer, Leopold. Deuxième Réverie</b>	2.50	Op. 6 Nr. 2. <i>Cracovienne</i> . . . . .	2.—
— <i>Sérénade tirée du Ballet „Les Millions d'Arlequin“</i> de Rich. Drigo . . . . .	1.50	Op. 7. <i>Capriccio</i> . . . . .	3.—
— <i>Valse bluette, Air de Ballet</i> de Rich. Drigo . . . . .	2.—	Op. 8 Nr. 1. <i>Märchen (Conte)</i> . . . . .	2.—
— <i>Sicilienne tirée de la 2<sup>me</sup> Sonate pour Cembale et Flûte</i> de Joh. Seb. Bach transcrité . . . . .	1.20	Op. 8 Nr. 2. <i>Sérénade</i> . . . . .	2.—
<b>Aulin, Tor.</b> Op. 14. <i>Konzert Nr. 3. C-moll netto</i> Für Violine mit Orchester Partitur netto . . . . .	8.—	Op. 9. <i>Legende</i> . . . . .	3.—
Stimmen netto . . . . .	20.—	Für Violine mit Orchester Partitur und Stimmen netto . . . . .	6.—
— Op. 15. <i>Vier Stücke in Form einer Suite.</i>		<b>Manén, Joan.</b> Op. 27. <i>Bohero. Morceau de Concert</i> . . . . .	2.50
Nr. 1. <i>Toccata</i> . . . . .	2.50	Op. 28. <i>Scherzo fantastique.</i> Für Violine mit Orchester Partitur netto . . . . .	4.—
Nr. 2. <i>Menuet</i> . . . . .	2.—	Stimmen netto . . . . .	8.—
Nr. 3. <i>Air</i> . . . . .	2.—	<b>Meyer-Helmund, Erik.</b> Op. 160. <i>Canzonetta</i>	1.50
Nr. 4. <i>Gavotte</i> . . . . .	2.50	<b>Paganini, N.</b> <i>Moise de Rossini. Variations de bravoure pour Violon sur la 4<sup>ime</sup> corde, redigées et l'accompagnement refait par W. Bessikrsky</i> . . . . .	2.50
— Op. 16. <i>Vier Vortragsstücke.</i>		<b>Sarasate, Pablo de.</b>	
Nr. 1. <i>Barcarole</i> . . . . .	2.—	Op. 41. <i>Introduction et Caprice Jota</i> . . . . .	4.—
Nr. 2. <i>Impromptu</i> . . . . .	2.50	Für Violine mit Orchester Partitur netto . . . . .	4.—
Nr. 3. <i>Märchen (Nocturne)</i> . . . . .	2.—	Stimmen netto . . . . .	8.—
Nr. 4. <i>Etude</i> . . . . .	2.50	Op. 42. <i>Miramar. Zortzico</i> . . . . .	2.50
— Op. 18. <i>Mdsommar-dans. Nordischer Tanz.</i>	4.—	Für Violine mit Orchester Partitur netto . . . . .	3.—
<b>Bach, Joh. Seb.</b> <i>Sicilienne tirée de la 2<sup>me</sup> Sonate pour Cembale et Flûte transcrité par Leopold Auer</i> . . . . .	1.20	Stimmen netto . . . . .	6.—
— <i>Aria extrait de la Suite d'Orchestre en ré transcrité par Pablo de Sarasate</i> . . . . .	1.50	Op. 43. <i>Introduction et Tarantelle</i> . . . . .	4.—
<b>Bessikrsky, W.</b> Op. 20. <i>Legende</i> . . . . .	2.—	Für Violine mit Orchester Partitur netto . . . . .	4.—
Op. 22. <i>Impromptu</i> . . . . .	2.—	Stimmen netto . . . . .	8.—
— <i>Moise de Rossini. Variations de bravoure pour Violon sur la 4<sup>ime</sup> corde par N. Paganini</i> . . . . .	2.50	Op. 44. <i>La Chasse</i> . . . . .	4.—
<b>Galkin, N.</b> Op. 5. <i>Drei Stücke in Form von Nationaltänzen.</i>		Für Violine mit Orchester Partitur netto . . . . .	4.—
Nr. 1. <i>Czardas</i> . . . . .	1.50	Stimmen netto . . . . .	8.—
Nr. 2. <i>Mazurka</i> . . . . .	1.50	Op. 45. <i>Nocturne Sérénade</i> . . . . .	2.50
Nr. 3. <i>Tarantelle</i> . . . . .	1.50	Für Violine mit Orchester Partitur netto . . . . .	3.—
<b>Goepfert, O.</b> Op. 22. <i>Andante religioso</i> . . . . .	1.50	Stimmen netto . . . . .	6.—
<b>Hofmann, Rich.</b> Op. 120. <i>Drei Tonstücke.</i>		Op. 48. <i>L'Esprit Follet</i> . . . . .	4.—
Nr. 1. <i>Intermezzo</i> . . . . .	1.50	Für Violine mit Orchester Partitur netto . . . . .	4.—
Nr. 2. <i>Canzonetta</i> . . . . .	1.50	Stimmen netto . . . . .	8.—
Nr. 3. <i>Scherzo</i> . . . . .	1.50	Op. 49. <i>Chansons Russes.</i> Für Violine mit Orchester Partitur netto . . . . .	4.—
<b>Holländer, Gustav.</b> Op. 60b. <i>Andante cantabile</i>	2.—	Stimmen netto . . . . .	4.—
<b>Kopylov, A.</b> Op. 45. <i>Feuille d'Album</i> . . . . .	2.—	Op. 50. <i>Jota de Pamplona</i> . . . . .	4.—
<b>Kozá, Victor.</b>		Für Violine mit Orchester Partitur netto . . . . .	4.—
Op. 10. <i>La Dormeuse. Chant de Sommeil</i> . . . . .	1.50	Stimmen netto . . . . .	8.—
Op. 11. <i>Mazurka Capriciosa</i> . . . . .	1.50	Op. 52. <i>Jota de Pablo.</i> Für Violine mit Orchester Partitur netto . . . . .	3.—
Op. 12. <i>Niagara-Réverie</i> . . . . .	1.50	Stimmen netto . . . . .	6.—
<b>Lewinger, Max.</b>		<i>Aria extrait de la Suite d'Orchestre en ré de Joh. Seb. Bach transcrité</i> . . . . .	1.50
Op. 1. <i>Tarantelle</i> . . . . .	3.—	<b>Tanéev, A. S.</b> Op. 23. <i>Réverie</i> . . . . .	2.50
Op. 2. <i>Capriccio</i> . . . . .	3.—	Für Violine mit Orchester Partitur netto . . . . .	3.—
Op. 3. <i>Polonaise</i> . . . . .	3.—	Stimmen netto . . . . .	6.—
Op. 4 Nr. 1. <i>Chant polonais</i> . . . . .	2.—	<b>Verhey, Theod. H. H.</b> Op. 54. <i>Konzert A-moll no.</i> Für Violine mit Orchester Partitur netto . . . . .	8.—
		Stimmen netto . . . . .	20.—
		<b>Villa, Ricardo.</b> <i>Rapsodia Asturiana (Rhapsodie Asturienne)</i> . . . . .	5.—
		Für Violine mit Orchester Partitur netto . . . . .	6.—
		Stimmen netto . . . . .	12.—

Verlag von Jul. Heinr. Zimmermann in Leipzig,  
St. Petersburg, Moskau, Riga, London.