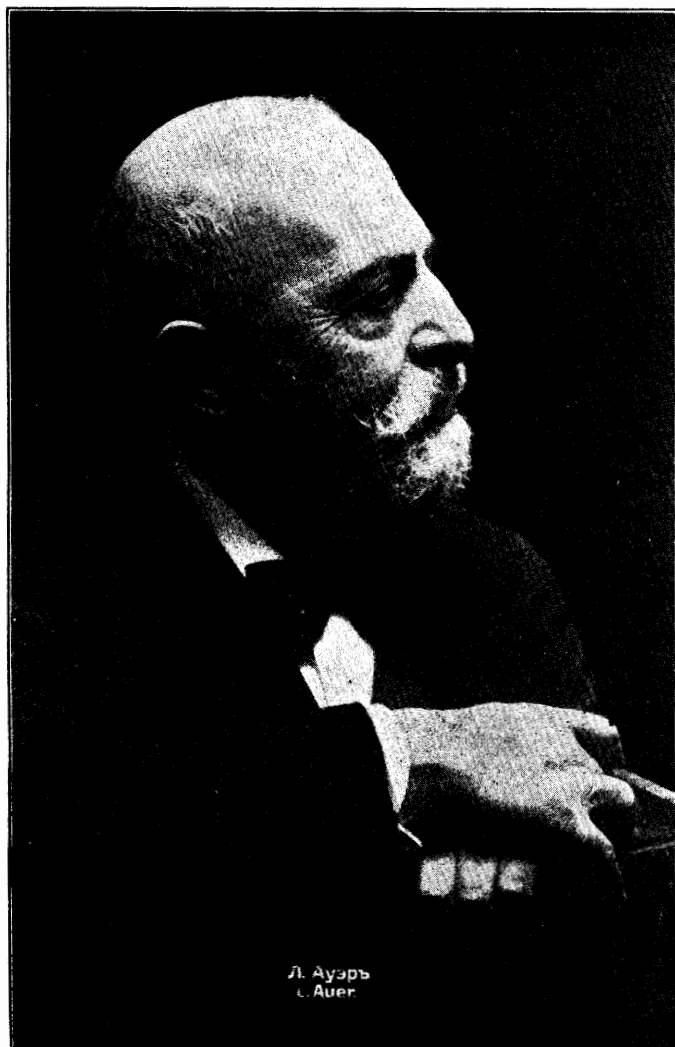


VIOLIN AND PIANO

LEOPOLD AUER



CONCERT TRANSCRIPTIONS

I	TURKISH MARCH	Scherzo (From Beethoven's "Ruins of Athens")	60
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L'Alouette (The Lark) ROMANCE

Edited by
GUSTAV SAENGER

Glinka-Balakireff

Transcribed by
LEOPOLD AUER

Violin *Adagio sostenuto*

Piano *Adagio sostenuto*

p

p

pp

p

*ritenuto
quasi Cadenza*

più andante

p semplice

più andante

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

3

cresc.

p *cresc.* *f*

molto moderato dolce, espress.

molto moderato

stacc. p tranquillo

espressivo

p



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and slurs. The middle and bottom staves are a grand staff in treble and bass clefs, providing harmonic support with chords and moving lines. A piano (*p*) dynamic marking is present in the middle staff.



The second system continues the musical piece. The top staff features more complex melodic passages with many beamed sixteenth notes and slurs. The middle and bottom staves continue the harmonic accompaniment. The instruction *espress. la melodia* is written below the top staff, indicating a more expressive and melodic approach to the upper line.



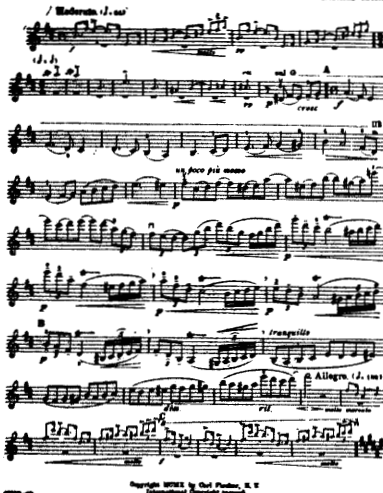
The third system shows further development of the musical themes. The top staff has a melodic line with some rests and slurs. The middle and bottom staves provide a steady harmonic foundation. A piano (*p*) dynamic marking is visible in the middle staff.



The fourth system concludes the page. The top staff features a more active melodic line with slurs and fingerings. The middle and bottom staves continue the accompaniment. A forte (*f*) dynamic marking is present in the middle staff.

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(Romance)
Christian Kriens



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