

# Mischa Elman



## Concert Transcriptions for Violin & Piano

- |   |                      |                    |     |
|---|----------------------|--------------------|-----|
| 1 | Tango.....           | I. Albeniz.        | .60 |
| 2 | Oriente.....         | N. Amani.          | .60 |
| 3 | Serenade.....        | S.V. Rachmaninoff. | .75 |
| 4 | Deep River.....      | Old Negro Melody.  | .50 |
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CARL FISCHER COOPER SQUARE NEW YORK 380-382 BOSTON 335-339 CHICAGO SWABASH AVE.

# Tango

ALBENIZ - ELMAN

Violin *Andante grazioso* *p espressivo* III<sup>a</sup> II<sup>a</sup>

Piano *mf* *p* *mf* *p*

Red

rit. p a tempo

rit. p

mf

10

f con fuoco

rit.

p

con fuoco

poco meno mosso

delicatamente

pp poco meno mosso

rit.

rit.

mf

f

rit.

p

con fuoco

poco meno mosso

delicatamente

pp poco meno mosso

First system of musical notation. The upper staff contains a melodic line with various ornaments and fingerings (e.g., 4 3 2, 3 1 2, 4 2 3, 4 0). It includes markings for *a tempo*, *rit.*, and *pp a tempo*. The lower staff shows piano accompaniment with chords and triplets.

Second system of musical notation. The upper staff continues the melodic line with ornaments and fingerings (e.g., 1 3, 1 3 0 2, 1 2, 1 3 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4). The lower staff features a steady piano accompaniment with chords and triplets.

Third system of musical notation. The upper staff includes markings for *espressivo* and *rit.*. The lower staff continues the piano accompaniment with chords and triplets.

Fourth system of musical notation. The upper staff includes markings for *rit.*, *piu rit.*, and *a tempo*. The lower staff includes markings for *rit.*, *piu rit.*, and *a tempo*. The system concludes with a double bar line and a star symbol.

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# Tango

## Violin

ALBENIZ - ELMAN

Andante grazioso

First line of musical notation in G minor, 2/4 time. It begins with a *mf* dynamic and a fermata. The melody features a triplet of eighth notes and is marked *p espressivo*. Fingerings include 2, 3, and 1. Technical markings include  $\text{III}^a$  and  $\text{II}^a$ .

Second line of musical notation. The melody continues with a *mf* dynamic. It features a triplet of eighth notes and is marked *p espressivo*. Fingerings include 1, 2, 3, and 3. Technical markings include  $\text{II}^a$ .

Third line of musical notation. The melody continues with a *p* dynamic. It features a triplet of eighth notes and is marked *p*. Fingerings include 2, 3, 3, 4, 3, 4, and 1. Technical markings include  $\text{II}^a$ .

Fourth line of musical notation. The melody continues with a *p* dynamic. It features a triplet of eighth notes and is marked *rit.* and *p a tempo*. Fingerings include 2, 3, 3, 3, 3, 2, 1, 2, and 3. Technical markings include  $\text{II}^a$ .

Fifth line of musical notation. The melody continues with a *mf* dynamic. It features a triplet of eighth notes and is marked *mf*. Fingerings include 1, 1, 4, 1, 3, 0, 4, and 3. Technical markings include  $\text{II}^a$ .

Sixth line of musical notation. The melody continues with a *p* dynamic. It features a triplet of eighth notes and is marked *p*. Fingerings include 2, 1, 2, 1, 3, 0, 3, and 3. Technical markings include  $\text{II}^a$  and  $\text{III}^a$ . The line ends with *f con fuoco*.

