

ME J. HRIMALY.

# Quatre Morceaux

POUR VIOLON

avec accompagnement de PIANO

par

## A. ARENSKY.

OP. 30.

N <sup>o</sup> 1. Prélude	( C-moll )	Pr.	80 cop.
.. 2. Sérénade	( G-dur )	..	50 "
.. 3. Berceuse	( E-dur )	..	60 "
.. 4. Scherzo	( E-moll )	..	80 "
N <sup>o</sup> 2 Sérénade arrangé pour Violon avec Orchestre		Partition	50 c.
" " " "		Parties	80 "



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# 4 MORCEAUX POUR LE VIOLON.

## Nº 1. PRÉLUDE (C-moll.)

A. Arensky. Op. 30.

**Violino.** *Allegro moderato.*

**Piano.** *Allegro moderato.*

*mf* *simile*

*cre - scen - do* *f*

*di - mi - nu - en - do*

- tu - en - do

*p*

*p*

This system contains the first two measures of the piece. The vocal line is in a soprano register, with lyrics '- tu - en - do' under the notes. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with sustained chords. Dynamics include a piano (*p*) marking in the vocal line and another in the piano accompaniment.

*f*

This system covers measures three and four. The vocal line continues with a melodic line, and the piano accompaniment features more active eighth-note patterns. A forte (*f*) dynamic marking is present in the vocal line.

*5*

This system contains measures five and six. The vocal line has a melodic phrase with a fermata. The piano accompaniment features a complex, rapid sixteenth-note passage in the right hand, marked with a fingering '5' and an accent (>).

*5*

This system contains the final two measures of the page. It features similar piano textures to the previous system, with a complex sixteenth-note passage in the right hand of the piano accompaniment, marked with a fingering '5' and an accent (>).

The first system of music features a single melodic line in the upper staff with a series of eighth-note patterns, some beamed together and others with slurs. The lower staff contains a piano accompaniment with chords and a bass line.

The second system continues the melodic line with a more complex rhythmic pattern, including a rapid sixteenth-note run. The piano accompaniment features chords and a bass line with some eighth-note movement.

The third system shows a melodic line with a long rest followed by a phrase starting with a piano (*p*) dynamic. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The fourth system features a melodic line with a long rest and a phrase starting with a forte (*f*) dynamic. The piano accompaniment consists of eighth-note patterns in the right hand and chords in the left hand.

The musical score consists of four systems, each with three staves. The top staff is for the voice, and the bottom two are for the piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The fourth system contains performance markings '10' and '11' above the voice staff, indicating fingerings or breath marks. The score includes various musical notations such as slurs, ties, and articulation marks.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line features a melodic line with slurs and a dynamic marking of *p*. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a sustained bass note. A dynamic marking of *f* is present in the piano part, and a trill is indicated in the vocal line.

Second system of musical notation. The vocal line continues with a melodic line, featuring a dynamic marking of *mf* and the lyrics "di - ni - nu -". The piano accompaniment continues with chords in both staves.

Third system of musical notation. The vocal line includes the lyrics "- en - do" and features a trill. The piano accompaniment continues with chords. A dynamic marking of *f* is present in the piano part.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment includes a trill in the treble staff and a dynamic marking of *p*.

mf di - mi - nu - en - do *tr*

This system contains the first staff of music, which is a vocal line. It begins with a dynamic marking of *mf* and the lyrics "di - mi - nu - en - do". The melody features a series of sixteenth-note runs, with a trill indicated by a "tr" marking. Below the vocal staff are two staves for piano accompaniment, showing chords and arpeggiated figures.

*f*

This system contains the second staff of music, which is a piano accompaniment. It begins with a dynamic marking of *f*. The right hand features chords and arpeggiated figures, while the left hand has a more active melodic line with eighth-note patterns.

This system contains the third staff of music, which is a piano accompaniment. It continues the musical texture from the previous system, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

This system contains the fourth staff of music, which is a piano accompaniment. It features a complex melodic line in the right hand with fingerings 1, 2, 4, and 2 indicated, and a rhythmic accompaniment in the left hand.



*ff*

*ff*

*ff*

*cre* - - - - -

*p* *p* *cre* - - - - -

*f* *di* - *mi* -

*scen* - - - *do*

*csen* - - - *do* *f*

*nu* - *en* - *do*

*di* - *mi* - *nu* - *en* - *do*

First system of the musical score. It features a vocal line with a complex, repetitive melodic pattern of eighth notes. The piano accompaniment consists of a few chords in the right hand and a single note in the left hand.

Second system of the musical score. The vocal line continues with the same melodic pattern. The piano accompaniment includes chords and a melodic line in the right hand. Dynamics include *pp* and *p*. The lyrics "cre - - - scen - - - do" are written below the vocal line.

Third system of the musical score. The vocal line features a more complex melodic pattern with some grace notes. The piano accompaniment includes chords and a melodic line in the right hand. Dynamics include *ff*.

Fourth system of the musical score. The vocal line continues with the melodic pattern. The piano accompaniment includes chords and a melodic line in the right hand. Dynamics include *fff* and *p*. The lyrics "ri - tar - dan - do" are written below the vocal line.



# Compositions Russes pour Violon et Piano.

	R.	K.
<b>Aloiz, L.</b> Op. 8 № 1. Cantabile . . . . .	—	60
"    "    "    "    2. Perpetuum mobile. . . . .	—	80
"    "    "    "    9. Romance. . . . .	—	90
<b>Alpheraky, A.</b> Op. 29. Impromptu . . . . .	—	60
<b>Antzeff, M.</b> Op. 9. Dix morceaux lyriques de salon: № 1. Danse rustique. 2. Au berceau. 3. La chasse. 4. Danse orientale. 5. Elégie. 6. Sou- venir de tristesse. 7. Alla Zingara. 8. Idylle. 9. Danse polonaise 10. Illusion. <i>Chaque № à</i>	—	45
"    "    "    "    Compositions: № 1. Berceuse. 2. Mazurka I. 3. Arietta. 4. Mazurka II. 5. Romance 6. Gavotte. 7. Gondo- liera. 8. Mazurka. 9. Barcarola. <i>Chaque № à</i>	—	45
<b>Arensky, A.</b> Op. 30 № 1. Prélude. C-moll. . . . .	—	80
"    "    "    "    2. Sérénade. G-dur. . . . .	—	50
"    "    "    "    3. Berceuse. E-dur. . . . .	—	60
"    "    "    "    4. Scherzo. E-moll . . . . .	—	80
"    "    "    "    Op. 54. Concerto. A-moll . . . . .	2	50
"    "    "    "    72. Quatre morceaux . . . . .	—	—
<b>Ars, N.</b> Polonaise . . . . .	1	—
<b>Besekirsky, W.</b> Op. 21. Rhapsodie finlandaise . . . . .	1	—
<b>Bleichmann, J.</b> Op. 6. Berceuse. . . . .	—	60
"    "    "    "    15. Sonate . . . . .	3	50
<b>Bukke, E.</b> Romance. Cis-moll . . . . .	—	60
<b>Catoire, G.</b> Op. 15. Sonate . . . . .	4	—
<b>Conus, G.</b> Op. 2 № 1. Elégie . . . . .	—	70
"    "    "    "    15. Deux mélodies . . . . .	1	—
<b>Conus, J.</b> Concerto. E-moll. . . . .	2	25
<b>Danilewsky, M.</b> Inspiration . . . . .	—	75
<b>Douloff, G.</b> Op. 4. Allegro de concert. D-dur. . . . .	1	75
"    "    "    "    Romance . . . . .	—	70
<b>Goedicke, A.</b> Op. 10. Sonate. A-dur. . . . .	2	70
<b>Gretschaninoff, A.</b> Op. 14. Méditation. . . . .	—	60
<b>Grodzki, B.</b> Op. 34. Elégie . . . . .	—	75
<b>Hoth, G.</b> Op. 3. Nocturne . . . . .	—	75
<b>Ilynsky, A.</b> Op. 6 № 1. Mazurka . . . . .	—	80
<b>Kapry, J.</b> Op. 30. Dans les steppes. Réverie. . . . .	—	75
<b>Köhler, M.</b> Op. 28 № 1. Souvenir . . . . .	—	60
"    "    "    "    2. La capricieuse . . . . .	—	60
"    "    "    "    3. Nocturne . . . . .	—	60
"    "    "    "    4. Chanson villageoise. . . . .	—	40
"    "    "    "    5. Barcarolle . . . . .	—	60
"    "    "    "    6. Mazurka. . . . .	—	50
<b>Kosloff, H.</b> Mélodie tartare. . . . .	—	45
"    "    "    "    Chant sans paroles. . . . .	—	45
<b>Kleffel, A.</b> № 1. Scherzo . . . . .	—	50
"    "    "    "    2. Légende . . . . .	—	50
"    "    "    "    3. Rimprovero . . . . .	—	50
"    "    "    "    4. Folletti . . . . .	—	70
"    "    "    "    5. Cavatina . . . . .	—	40
"    "    "    "    6. Rimembranza . . . . .	—	50
<b>Krein, D.</b> Mélodie . . . . .	—	70
<b>Ladoukhine, N.</b> Romance . . . . .	—	50
"    "    "    "    Mélodie . . . . .	—	40
"    "    "    "    Op. 9. Petite Suite. . . . .	1	25
<b>Malaschkine, L.</b> Op. 7. Romance. . . . .	—	60
<b>Malkoff.</b> Mazurka. . . . .	—	30
"    "    "    "    Adieu. Mazurka. . . . .	—	50
<b>Marsicani, M.</b> Op. 35. Souvenir du Volga. Fantaisie russe . . . . .	1	—
<b>Maurer, W.</b> Les adieux. Impromptu. . . . .	—	40
<b>Messer, N.</b> Barcarolle. . . . .	—	80
<b>Minkus, L.</b> Op. 10 № 1. Chant d'été. . . . .	—	50
"    "    "    "    2. Schlummerlied . . . . .	—	40
<b>Naprawnik, E.</b> Op. 52. Sonate . . . . .	4	50
"    "    "    "    Op. 64 № 1. Nocturne. . . . .	—	60
"    "    "    "    "    2. Valse-Caprice. . . . .	—	75
"    "    "    "    "    3. Mélodie russe. . . . .	—	60
"    "    "    "    "    4. Scherzo espagnol . . . . .	—	75
"    "    "    "    "    №№ 1—4. Complet. . . . .	2	—
<b>Némérowsky, A.</b> Op. 8. Méditation. . . . .	—	50
"    "    "    "    11. Pensée musicale . . . . .	—	30
<b>Pabst, P.</b> Mélodie . . . . .	—	60
<b>Pantschenko, S.</b> Op. 4. Sonnet. . . . .	—	50
"    "    "    "    13 № 1. Notturmo. G-dur. . . . .	—	60
"    "    "    "    "    2. Sonnet. A-moll. . . . .	—	60
<b>Ratschinsky, T.</b> Variations sur la chanson russe "Лучина-лучинушка" . . . . .	—	30
<b>Roubetz, A.</b> Fantaisie sur des airs petits-russiens . Andante cantabile. . . . .	—	50
<b>Rébikoff, W.</b> Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur . . . . .	—	70
<b>Rutkowsky, A.</b> Op. 4. Nocturne . . . . .	—	70
<b>Schreiner, A.</b> Op. 16. 5 Lieder ohne Worte . . . . .	1	—
<b>Schubert, G.</b> Op. 32. Mugnets. Réverie russe . . . . .	—	50
<b>Seldeneck, J.</b> Op. 5. Nocturne. . . . .	—	60
"    "    "    "    8. Romance. . . . .	—	60
"    "    "    "    9 № 1. Méditation . . . . .	—	40
"    "    "    "    "    2. Elégie. . . . .	—	60
"    "    "    "    "    3. Scherzo . . . . .	—	80
"    "    "    "    "    10. Barcarolle. . . . .	—	80
<b>Simon, A.</b> Op. 17 № 1. Presto humoristique. . . . .	—	70
"    "    "    "    "    2. 2-me Berceuse . . . . .	—	50
"    "    "    "    "    3. Valse. <i>Edition de salon.</i> . . . .	—	70
"    "    "    "    "    4. Valse. <i>Edition de concert.</i> . . . .	—	80
"    "    "    "    "    Op. 28. Berceuse célèbre. . . . .	—	50
"    "    "    "    "    d <sup>to</sup> , rédigée par W. Besekirsky . . . . .	—	50
<b>Slonow, M.</b> Romance . . . . .	—	50
"    "    "    "    Berceuse . . . . .	—	50
<b>Sokolowsky, N.</b> Op. 3. 24 pièces (1-re position): Cah. I. № 1. Romance. 2. Sérénade. 3. Chan- son sans paroles. 4. Question. . . . .	—	75
Cah. II. № 5. Valse miniature. 6. Mélodie. 7. Scherzo. 8. Menuetto. . . . .	—	75
Cah. III. № 9—12. Quatre danses hongroises . . . . .	—	75
Cah. IV. № 13. Danse champêtre. 14. Mazurka. 15. Mélodie. 16. Canzonetta. . . . .	—	75
Cah. V. № 17. Andantino. 18. Etude. 19. Danse espagnole. 20. Danse espagnole. . . . .	—	75
Cah. VI. № 21. Polonaise. 22. Scherzo. 23. Valse. 24. Tarantelle . . . . .	—	75
<b>Taborowsky, S.</b> 6 Rhapsodies nationales . . . . .	1	50
"    "    "    "    d <sup>to</sup> № 1. Rhapsodie russe. . . . .	—	60
"    "    "    "    "    2. "    italienne. . . . .	—	60
"    "    "    "    "    3. "    russe . . . . .	—	60
"    "    "    "    "    4. "    bohème . . . . .	—	60
"    "    "    "    "    5. "    allemande . . . . .	—	60
"    "    "    "    "    6. "    hebraïque . . . . .	—	60
<b>Terestschenko, N.</b> Op. 27. Expansion. . . . .	—	50
<b>Tschaikowsky, P.</b> Op. 26. Sérénade mélancolique. . . . .	—	75
"    "    "    "    34. Valse Scherzo . . . . .	1	70
"    "    "    "    35. Concerto. . . . .	4	50
"    "    "    "    Op. 35 d <sup>to</sup> , la partie du Violon-solo rédigée par L. Auer. . . . .	1	50
"    "    "    "    Op. 35. Canzonetta, tirée du Concerto . . . . .	—	60
"    "    "    "    "    La même, revue par J. Conus . . . . .	—	60
"    "    "    "    Op. 42 № 1. Méditation . . . . .	—	90
"    "    "    "    "    2. Scherzo . . . . .	1	—
"    "    "    "    "    3. Mélodie . . . . .	—	50
"    "    "    "    "    №№ 1—3. Complet. . . . .	2	20
<b>Villoing, G.</b> Op. 8. Pastorale. . . . .	—	80
"    "    "    "    9. Chant-Fantaisie . . . . .	—	1
<b>Warlich, H.</b> Réverie. . . . .	—	50
<b>Wieniawski, H.</b> Op. 3. Souvenir de Posen. 1-re Mazurka. . . . .	—	50
"    "    "    "    Op. 4. Polonaise de concert . . . . .	—	1
"    "    "    "    "    5. Adagio élégiaque. . . . .	—	80
"    "    "    "    "    6. Souvenir de Moscou . . . . .	—	80
"    "    "    "    "    17. Légende . . . . .	—	70
"    "    "    "    "    23. Gigue. . . . .	—	75
"    "    "    "    "    24. Fantaisie orientale. . . . .	—	70
"    "    "    "    "    Kujawiak. 2-e Mazurka. . . . .	—	50
<b>Zolotareff, B.</b> Op. 11. Deux Novellettes: № 1. Elégie. . . . .	—	60
"    "    "    "    "    2. Intermezzo. . . . .	—	1