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(Prices current 1.1.02)

# MERTON MUSIC

## ARENSKY

### String Quartet in A minor Op. 35

for Violin, Viola and Two Violoncelli

### VIOLIN

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4005

# QUARTETT

I.

VIOLINO.

A. ARENSKY. Op. 35.

Moderato. (♩ = 66.)  
con sordino

Un poco più mosso. (♩ = 88.)  
senza sordino

cre - scen - do

Più mosso. (♩ = 112.)

diminuendo crescendo

poco rit.

diminuendo e rit.

a tempo. (♩ = 88.)

cresc.

f

ff

VIOLINO.

17

trium trium

Più mosso.

fff

Più mosso.

cre - scen - do

fff



VIOLINO.

Violino score for measures 6-8. Measure 6 starts with *mf* and *ppp*, followed by *p* and *cresc.*. Measure 7 includes *f*, *ppressivo*, *ritenuto*, *ten.*, and *f*. Measure 8 includes *pp*, *ff*, and *ritard.*. The tempo changes to *a tempo. (♩ = 88.)* at the start of measure 7 and *Più mosso. (♩ = 132.)* at the start of measure 8. Performance markings include *ten.*, *cre*, *scen*, *do*, *f*, *p*, *f*, *pp*, and *ff*.

III.  
FINALE.

Andante sostenuto. VIOLINO.

Violino and Viola scores for measures 11-14. Measure 11 includes *con sordino* and *f marcato*. Measure 12 includes *p*. Measure 13 includes *f* and *pp*. Measure 14 includes *Allegro moderato. senza sordino*, *mf*, *f*, *mf*, *tr*, and *ff*. The Viola part includes *Viola* and *f*. Performance markings include *1*, *2*, *3*, *4*, *5*, and *1*.

VIOLINO.

Var. VII.

Andante con moto.  
con sordino

First system of musical notation for Var. VII. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts with a dynamic of *p* and includes markings for *pp* and *p*. The second staff continues the melody with a dynamic of *p*. The system concludes with a double bar line and the instruction *cre - scen - do* followed by *dim.* and first/second endings.

Coda.

Moderato.  
con sordino.

Coda section musical notation. It consists of seven staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a dynamic of *pp* and includes markings for *mf*, *p*, and *pp*. The second staff includes the instruction *pizz.* and *arco*, and the tempo marking *Poco più mosso.* The third staff has a dynamic of *p*. The fourth and fifth staves continue the melody with a dynamic of *p*. The sixth staff has a dynamic of *pp*. The seventh staff concludes with a double bar line and the instruction *poco a poco ritardando*.

VIOLINO.

Violino section musical notation. It consists of ten staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a dynamic of *p* and includes markings for *pp*, *p*, and *pp*. The second staff includes the instruction *tr* and a dynamic of *pp*. The third staff includes the instruction *tr* and a dynamic of *pp*. The fourth staff includes the instruction *tr* and a dynamic of *pp*. The fifth staff includes the instruction *tr* and a dynamic of *pp*. The sixth staff includes the instruction *tr* and a dynamic of *pp*. The seventh staff includes the instruction *tr* and a dynamic of *pp*. The eighth staff includes the instruction *tr* and a dynamic of *pp*. The ninth staff includes the instruction *tr* and a dynamic of *pp*. The tenth staff includes the instruction *tr* and a dynamic of *pp*. The system concludes with a double bar line and the instruction *dim. e rit.*

Poco meno mosso. (♩=80.)

*dolce*

1

*dolcissimo*

11

2 =

1 = 0

*cresc.*



VIOLINO.

Var. V.  
Andante.

mp pp mf pp mf pp mp pp p mp pp mf pp mp pp

Var. VI.  
Allegro con spirito.

ff p

VIOLINO.

cresc. Piu mosso. (♩=112.) cresc. 12 Piu mosso. (♩=132.) ff f p cre scen do f p cre scen do ff pp Adagio. (♩=52.) con sordino mf p mf Tempo I. (♩=66.) ppp mf ppp ppp

# III.

## VARIATIONS SUR UN THÈME DE P. TSCHAÏKOWSKY.

Thème.

Moderato.

senza sordino

VIOLINO.

arco

Var. I. Un poco più mosso.

Var. II. Allegro non troppo.

VIOLINO.

Var. III.

Andantino tranquillo.

Var. IV. Vivace.

pizz.





VIOLA.

Poco meno mosso. (♩=80.)

3 1

*p dolce* *dim.* *pp*

*mf* *pp* *mf*

4 *a tempo*

*pp rit.* *p*

*pp*

*cre* *scen*

*do*

*f*

Più mosso. (♩=112.)

*f* *cresc.*

VIOLA.

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

17

*sf*

Più mosso.

*fff*

*p* *cre*

Più mosso.

*fff*

*scen* *do*

VIOLA.

1 *f* *f*

15

16

*diminuendo*

Adagio.  
con sordino

*pp*

Tempo I.  
senza sordino

*ff sf sf*

*sf sf sf sf sf sf sf sf sf sf*

*sf sf sf sf sf sf sf sf sf sf*

VIOLA.

5 Più mosso. (♩ = 132)

*ff* *f*

*p sfz cresc. sf sfz*

*f p sf cresc. sfz sfz*

*f*

*dim.*

*ppp mp pp*

1 6 *mf ppp p cresc.*

*f pp*

*pp mf ff ritard.*

VIOLA.

a tempo

7 *mf* *cresc.*

(♩ = 80.) *f* *p*

*cresc.*

8 Più mosso. (♩ = 132.) *f* *p* *pp*

*cresc.*

*ff* *cresc.*

9 *fff* *ritard.* *a tempo*

*dim.* *rit.* *pp*

III.  
FINALE.

VIOLA.

Andante sostenuto.  
con sordino.

*f marcato*

*p*

13 *f* *p* *pp*

Allegro moderato.  
senza sordino.

*mf* *mf*

14

1

VIOLA.

Var. VII.

Andante con moto.  
con sordino

pp

pp

pp

cre - scen - do

diminuendo

Coda.

Moderato.  
con sordino

pp

pizz.

arco

p

ppp

Poco più mosso.

p

Moderato.

pizz.

ppp

pp

poco a poco ritardando

VIOLA.

Tempo I. (♩ = 66.)

ff

f

mf

pp

10

Più mosso. (♩ = 88.)

pp

p

Più mosso. (♩ = 112.)

cresc.

f

ff

p

dim. e rit.

p

Poco meno mosso. (♩ = 80.)

f

p

mf

pp

p

11

p

pp

pp

pp cresc. p

cresc.

f

Più mosso. (♩ = 112.)

f cresc. ff

12

Più mosso. (♩ = 132.)

f p sfz

cresc. sfz

f p sfz

cre - sfz - scen - sf - do

sfz sf

pp sf pp mp pp

Var. VI. Allegro con spirito.

ff p

ff p

ff p

ff p

p

p

ff mp ff

mp

p ff 1. 2.



Var. IV.  
Vivace.  
pizz.

Musical score for Var. IV, starting with a forte (*f*) dynamic and ending with a forte (*f*) dynamic. The piece is in 2/4 time and features a series of chords and eighth notes. Dynamics include *f*, *p*, *mf*, *dim.*, and *p*. There are first and second endings marked with '1.' and '2.'

Var. V.  
Andante.  
arco

Musical score for Var. V, starting with a pianissimo (*pp*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The piece is in common time and features a series of chords and sixteenth notes. Dynamics include *pp*, *mp*, and *mf*. There is a first ending marked with '1.'

Musical score for the first section of the right page, starting with a forte (*f*) dynamic and ending with a pianissimo (*ppp*) dynamic. The piece is in 2/4 time and features a series of chords and eighth notes. Dynamics include *f*, *pp*, and *ppp*. There are first and second endings marked with '1.' and '2.'

Adagio. (♩ = 52.)

Musical score for the Adagio section, starting with a mezzo-forte (*mf*) dynamic and ending with a pianissimo (*ppp*) dynamic. The piece is in common time and features a series of chords and eighth notes. Dynamics include *mf*, *pp*, *f*, and *ppp*. There is a first ending marked with '1.' and the instruction 'con sordino'.

Tempo I. (♩ = 66.)

Musical score for the Tempo I section, starting with a pianissimo (*ppp*) dynamic and ending with a pianissimo (*ppp*) dynamic. The piece is in common time and features a series of chords and eighth notes. Dynamics include *ppp*, *mf*, and *pp*. There are triplets marked with '3.'

### III.

## VARIATIONS SUR UN THÈME DE P. TSCHAÏKOWSKY.

VIOLA.

Thème.

Moderato.  
senza sordino  
pizz.

First staff of the Theme in 2/4 time, starting with a mezzo-forte (mp) dynamic and moving to piano (p).

Second staff of the Theme, marked 'arco' and 'p'.

Third staff of the Theme, featuring first and second endings, marked 'mf'.

Var. I. Un poco più mosso.

First staff of Variation I, marked 'mf' and 'p'.

Second staff of Variation I, marked 'p' and 'mf'.

Third staff of Variation I, marked 'pp', 'mf', and 'p'.

Var. II. Allegro non troppo.

First staff of Variation II, marked 'f' and 'p'.

Second staff of Variation II, marked 'f' and 'p'.

Third staff of Variation II.

VIOLA.

First staff of Variation I on page 9, marked 'f' and 'p'.

Second staff of Variation I on page 9, marked 'mf' and 'mp'.

Third staff of Variation I on page 9, marked '1.' and '2.'.

Fourth staff of Variation I on page 9, marked 'mf' and 'p'.

Fifth staff of Variation I on page 9.

Sixth staff of Variation I on page 9, marked 'mf' and 'p'.

Seventh staff of Variation I on page 9, marked 'pizz.', '1. arco', and '2. arco'.

Var. III. Andantino. tranquillo.

First staff of Variation III, marked 'mf' and 'p'.

Second staff of Variation III, marked 'mp'.

Third staff of Variation III, marked 'f', 'dim. e rit.', and 'mp'.

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### String Quartet in A minor Op. 35

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4005

# QUARTETT

## VIOLONCELLO I.

A. ARENSKY. Op. 35.

Moderato. (♩ = 66)

con sord.

*p* *f* *p*

*mf* *pp* *pp*

*mp* *pp* *p* *ppp* *pp*

Un poco più mosso. (♩ = 88)

senza sord.

*pp*

*crescendo* *p* *diminuendo* *cresc.*

*f* *ff* *p* *dim. e rit.*

Più mosso. (♩ = 112)

*f* *ff* *p* *dim. e rit.*

*a tempo.* (♩ = 88)

*poco rit.* *ppp* *pp* *p* *cresc.*

a tempo. (♩ = 88)

poco rit.

*f* *ff*

## VIOLONCELLO I.

Tempo I.

*ff*

17

*ff*

*fff*

*p* *cre* *scen* *do*

*fff*

*ff*

VIOLONCELLO I.

14 *f*

15

16

*diminuendo*

Adagio.  
con sordino

*pp*

VIOLONCELLO I.

Poco meno mosso. (♩=80)

*diminuendo* *p* *p dolce*

3 1

*dim.* *pp*

4 a tempo

*mf* *pp* *p* *pp rit.* *p*

*pp* *cre - scen - do* *f*

Più mosso. (♩=112)

*f* *ff* *f* *cresc.* *ff*

5 Più mosso. (♩=132)

*f* *p* *sfz* *cresc. sfz* *sfz*

*f* *p* *sfz* *cresc. sfz* *sfz*

*f* *dim.*





VIOLONCELLO I.

Var. VII.

Andante con moto.  
con sordino

*p*

*pp* cre - scen -

*pp* *diminuendo*

**Coda.**  
Moderato.  
con sordino

*pp* *pizz.* *p*

*pp* *arco* *Poco più mosso.* *p*

*p*

Moderato.

*ppp* *pizz.* *pp*

poco a poco ri - tardan *p* do

VIOLONCELLO I.

*ff* *cresc.*

*fff* *ritard.* *a tempo*

*pp* *dim.* *rit.*

Tempo I. (♩=66)

*ff* *f*

*p* *pp* *pp*

10 Più mosso. (♩=88)

*p*

*cresc.* *p*

Più mosso. (♩=112)

*cresc.* *f*

*ff* *p* *dim. e rit.*

VIOLONCELLO I.

Poco meno mosso. (♩=80.)

1 *p dolce* *dim.*

*pp*

*mf* *pp* *p* *p* *pp*

11 *p*

*pp* *cresc.*

*cresc.* *f* *f*

Più mosso. (♩=112.)

*f* *cresc.* *ff*

12 Più mosso. (♩=132.)

*f* *p* *sfz* *cresc. sfz* *sfz*

*f* *p* *sfz*

VIOLONCELLO I.

2. *pp* *mf* *mp* *pp* *pp*

*pp* *mp* *mf*

Var. VI.  
Allegro con spirito.

*ff* *p*

*ff* *p*

*mp*

*ff* *mp*

*ff* *mp*

1. 2. *p* *ff*

VIOLONCELLO I.

*p*

*mf*

*dim. e rit.*

Var. IV.  
Vivace.

*f* arco

*p* *f* *p*

*pizz.*

*f* *p*

*pizz.* arco

*p* *mf* *mf* *f* *f*

*dim.* *p*

*f* arco

*pizz.*

*p* *f* *p* *f*

Var. V.  
Andante.

arco

*pp* *mp* *pp* *mf*

*mp* *pp* *pp* *pp* *mf*

VIOLONCELLO I.

cre - *sfz* - scen - *sfz* - do *f*

*pp*

*pp*

*ppp*

Adagio. (♩ = 52)

1 *pizz.* arco

*p con sordino* *mf* *ppp*

Tempo I. (♩ = 66)

*mf* *pp*

*ppp* *mp* *ppp*

### III.

## VARIATIONS SUR UN THÈME DE P. TSCHAÏKOWSKY.

### VIOLONCELLO I.

Thème.  
Moderato.  
senza sordino  
pizz.

mp p mp p

arco p

mf

1. 2.

1. 2.

Var. I.  
Un poco più mosso.

p mf

p mf

mp

p mf p

Var. II.  
Allegro non troppo.  
pizz.

f p arco

### VIOLONCELLO I.

pizz.

arco

pizz. p

mf

cresc. arco mf

pizz. p

1. 2.

1. 2.

Var. III.  
Andantino tranquillo.

p mp mf

p

1. 1.

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## ARENSKY

### String Quartet in A minor Op. 35

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4005





*ff*

*dim.* *p* *mp* **3** Poco meno mosso. (♩ = 80.)

*f* *p* *mf*

*pp* *p* *mf* *p* *pizz.* *rit.* **4** *a tempo*

*pp*

*cre - scen - do* *f* *f* *ff* *arco*

*f* *cresc.* *ff* **5** *Più mosso.*

*p* *sfz* *cresc. sfz* *sf* *f* *p* *sfz*

*cresc. sfz* *sfz* *f* *dim.*

*ppp* *diminuendo* **1**

6

*mf* *ppp* *p* *cresc.*

*f* *pp* *p*

*f*

*pp* *ff* *ritard. p*

7 *a tempo*

*cre - - - - - scen - - - - -*

*do mf* *p* *cresc.*

8 *Più mosso. (♩ = 132.)*

*f* *p* *pp* *cresc.*

*cresc.*

*diminuendo*

*Adagio. con sordino*

*pp*

*Tempo I. senza sordino*

*ff*

17

*Più mosso. fff*

*Più mosso. P crescendo fff*

III.

FINALE.

VIOLONCELLO II.

Andante sostenuto.

con sordino

*f marcato*

Allegro moderato, senza sordino

8

VIOLONCELLO II.

Poco meno mosso. (♩=80.)

1 *p dolce* *dim.*

*pp* *mf*

*pp* *p* *p* *mf*

11 *pizz.* *p*

*pp* *cre*

*arco* *f* *f* *f*

*scen - - - do*

Più mosso. (♩=112.)

*f* *cresc.* *ff*

12 Più mosso. (♩=132.)

*f* *p* *sfz* *cresc.* *sfz* *sfz*

*p* *ff*

Var. VII.  
Andante con moto.  
con sordino

1 2 3 4 5 6 7 8 9

*pp*

10 11 12

1. 2.

*pp* *cre - scen - do* *dim.*

Coda.  
Moderato.  
con sordino

*pp* *pizz.* *p*

Poco più mosso.

2 1 *arco* *ppp*

*pp* *mf*

Moderato.

*ppp* *poco a poco* *ritardando* *p* *pizz.* *pp*

Var. V.  
Andante.

Var. VI.  
Allegro con spirito.

# III.

## VARIATIONS SUR UN THÈME DE P. TSCHAÏKOWSKY.

### VIOLONCELLO II.

#### Thème.

Moderato. senza sordino

*pizz.*  
*mp* *p* *mp* *p*

*arco* *p* 1. *pizz.* 2. *p*

*mf* 1. 2.

#### Var. I.

Un poco più mosso.

*mf* *p* *mf*

*p*

*pp* *mf* *p*

#### Var. II.

Allegro non troppo.

*mf* *p* *mf* *p* *p*

1. 2. *p* *cresc.* *mf* 1. 2.

#### Var. III.

Andantino. tranquillo.

### VIOLONCELLO II.

*mf* *p*

*pp*

*mp*

*p* *mf*

*dim. rit.* 1. 2.

#### Var. IV.

Vivace.

*f* *p* *p*

1. *pizz.* 2. *pizz.* 1. *f* *p* 1.

*mf* *f* *dim.* *p* *arco*

*p* *mf* *f* *pizz.* 1. 2.



Anton Arensky (1861 - 1906) studied composition under Rimsky-Korsakov at the St.Petersburg Conservatory and on graduating went as professor of harmony and counterpoint to the Moscow Conservatory where his pupils included Rachmaninov, Scriabin and Gliere. In 1895 he succeeded Balakirev as director of the court chapel at St.Petersburg.

His string quartet Op.35 dedicated to the memory of Tchaikovsky was written in 1894, immediately after Tchaikovsky's death (by suicide as is now generally accepted) in the previous November. Tchaikovsky himself had introduced the memorial concept in his third quartet dedicated to the memory of his violinist friend Ferdinand Laub where the *Andante funebre e doloroso* contains a poignant passage suggesting the intoning of a chant. Arensky introduces his first movement with the direct quotation of a Russian liturgical chant, and begins the last movement with a theme from the Russian requiem mass - and then goes on to use the folk-song "Slava!" which Beethoven had also used in his Op.59 No.2.

The second movement is a set of variations on Tchaikovsky's beautiful children's song (Op.54 No.5) "When Jesus Christ was yet a child". Arensky arranged these variations for orchestra, in which form they are much better known than the quartet, and are, along with the piano trio Op.32, almost the only works of his which have escaped neglect.

The neglect of the quartet is perhaps understandable because it is written for violin, viola and two cellos and thus outside the repertoire of any professional quartet. Arensky himself however wrote a version for standard string quartet (Op.35a) which is also in the Merton Music catalogue at No.4345.

# MERTON MUSIC

## ARENSKY

### String Quartet in A minor Op. 35

for Violin, Viola and Two Violoncelli

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