№ 27757.

Dediée
à Madame Véra Siloti.

# Quatrième Suite

(Re ♭ maj)

pour

## deux Pianos

à 4 mains.

par

A. ARENSKY.

OP. 62.

№1. Prélude.
№2. Romance.
№3. Le Rêve.
№4. Finale.

Prix 5 Rbl.

1900. Exposition univers. de Paris.

Grand prix et Médaille d'or.

Propriété de l'éditeur
**P. JURGENSON,**
Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire de Moscou.
**MOSCOU,** Neglinny pr. 14.
**LEIPZIG.** Thalstrasse 19.
St.-Pétersbourg, J. Jurgenson. | Varsovie G. Sennewald.

Imprimerie de musique de P. Jurgenson à Moscou.

85978

*Dediée*

*à Madame Véra Siloti.*

# Quatrième Suite

(Re ♭ maj)

pour

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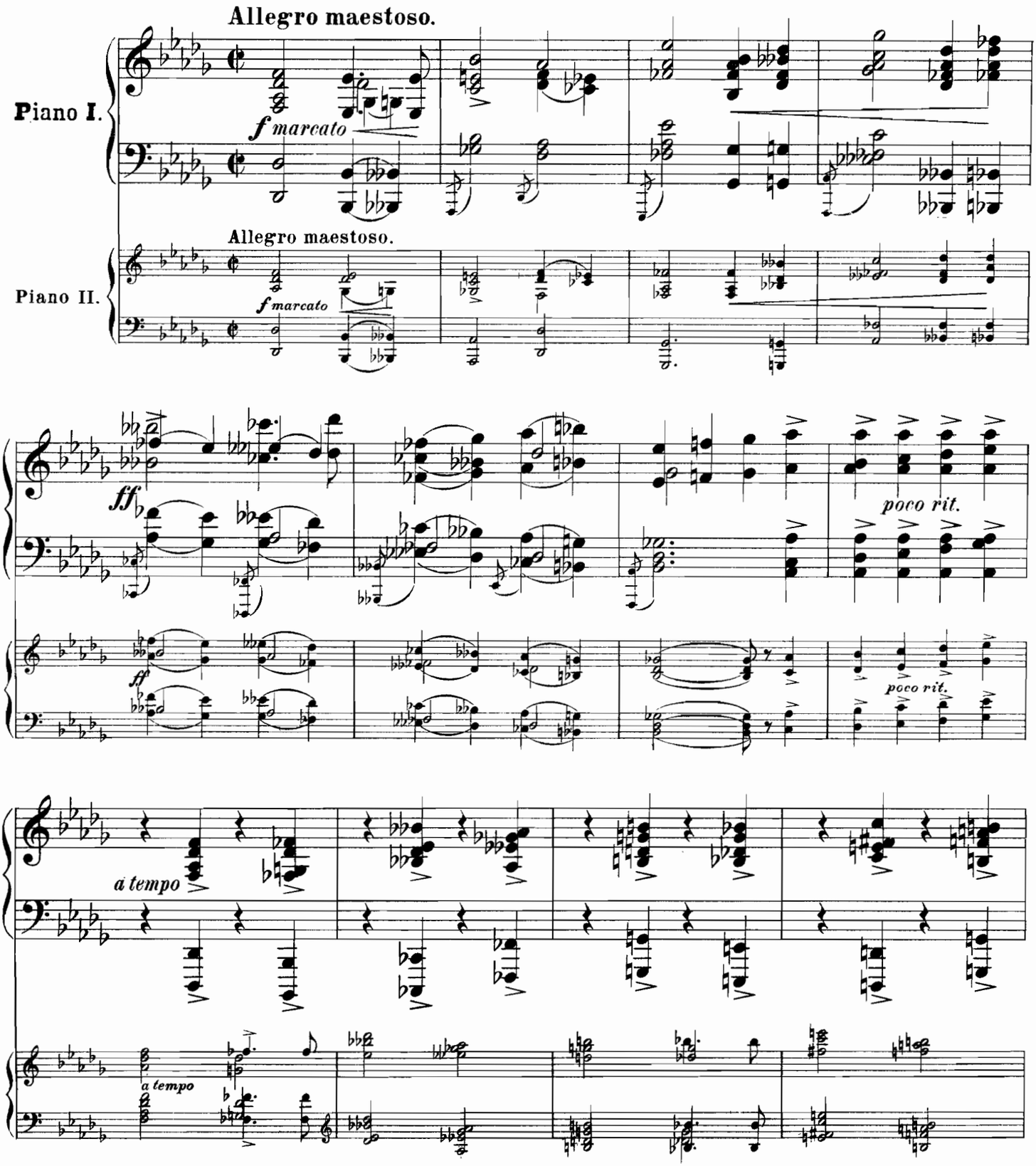
№ 1 - 1635.4

# 4me SUITE.

## No 1. Prélude.

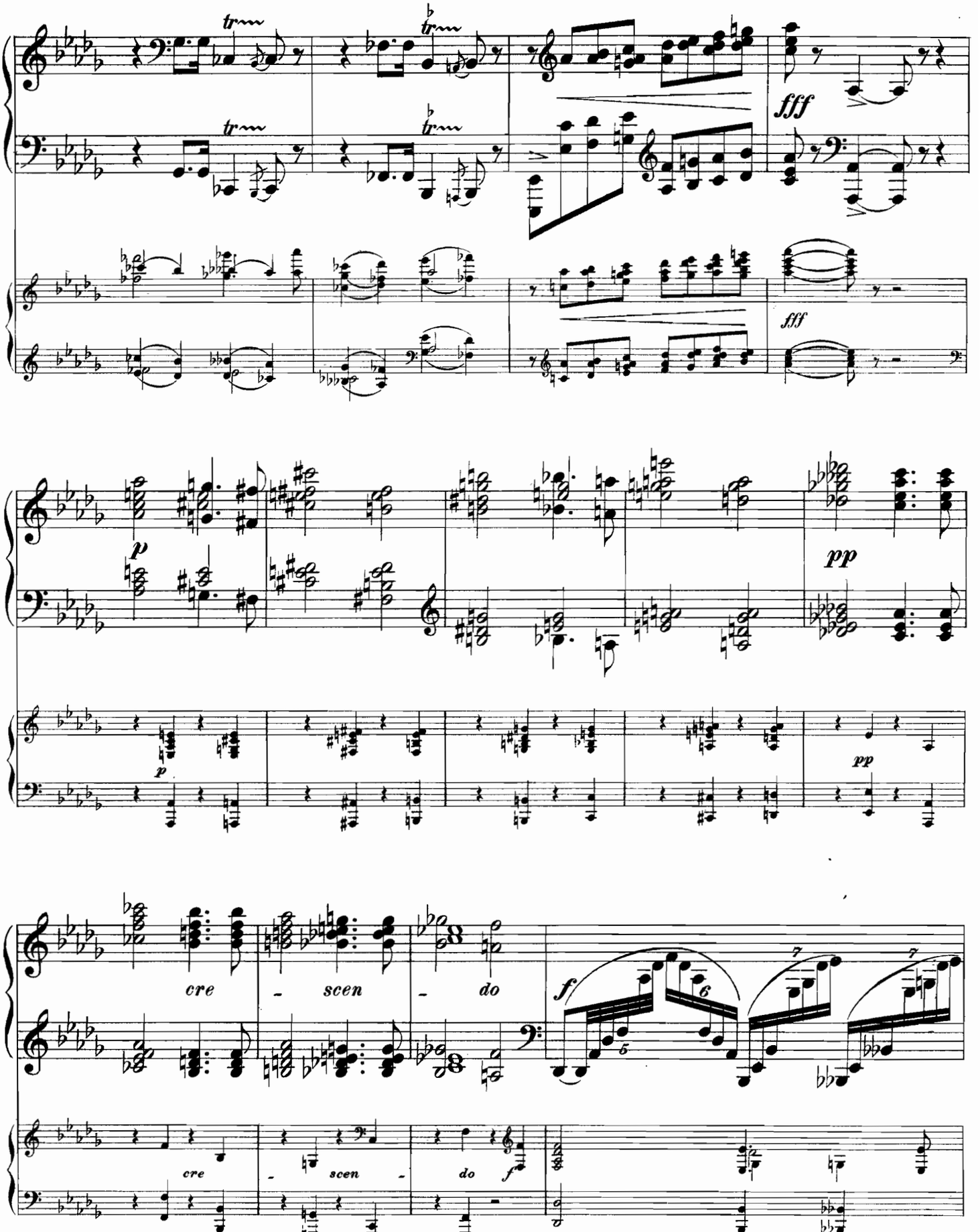
A. ARENSKY, Op. 62.

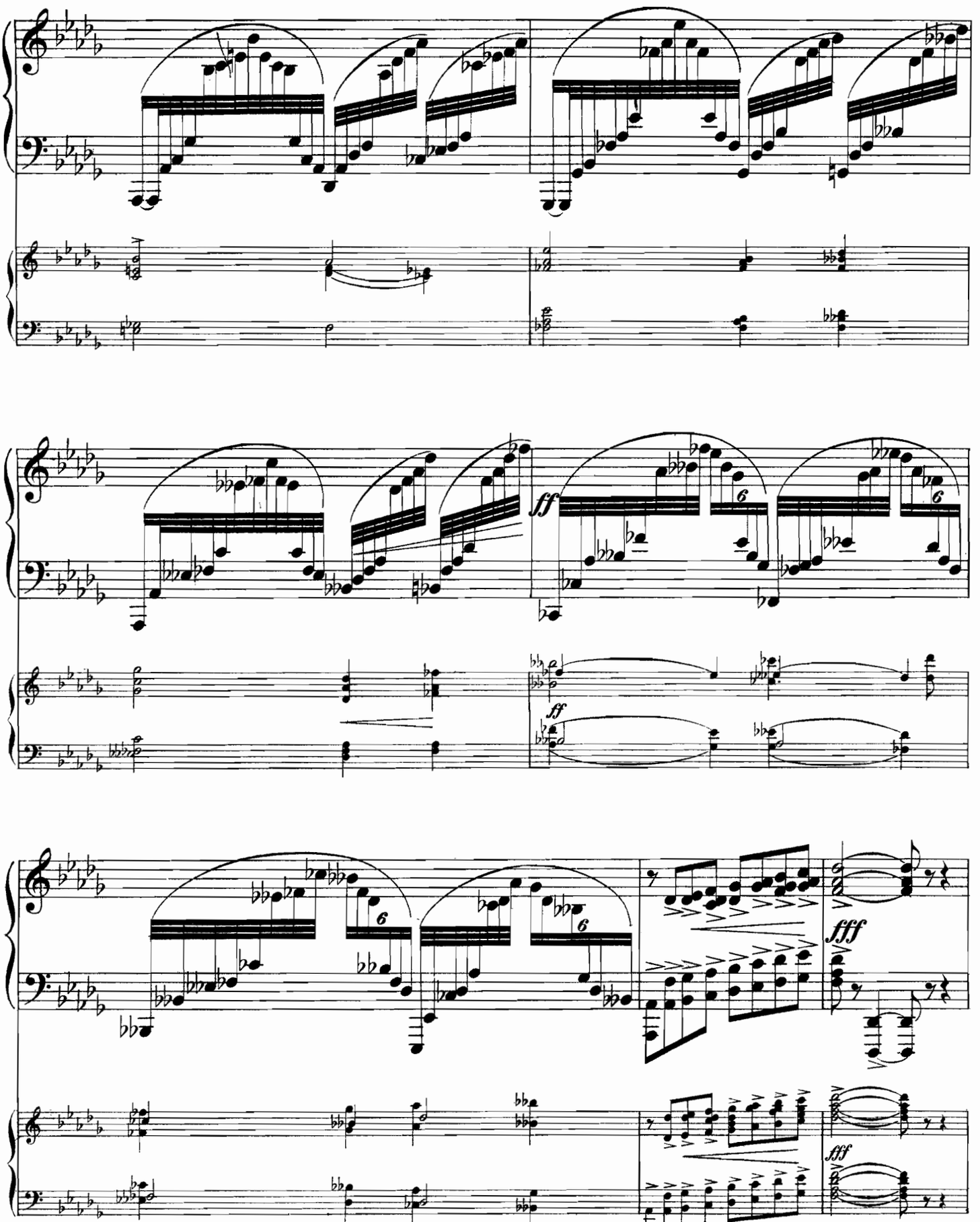


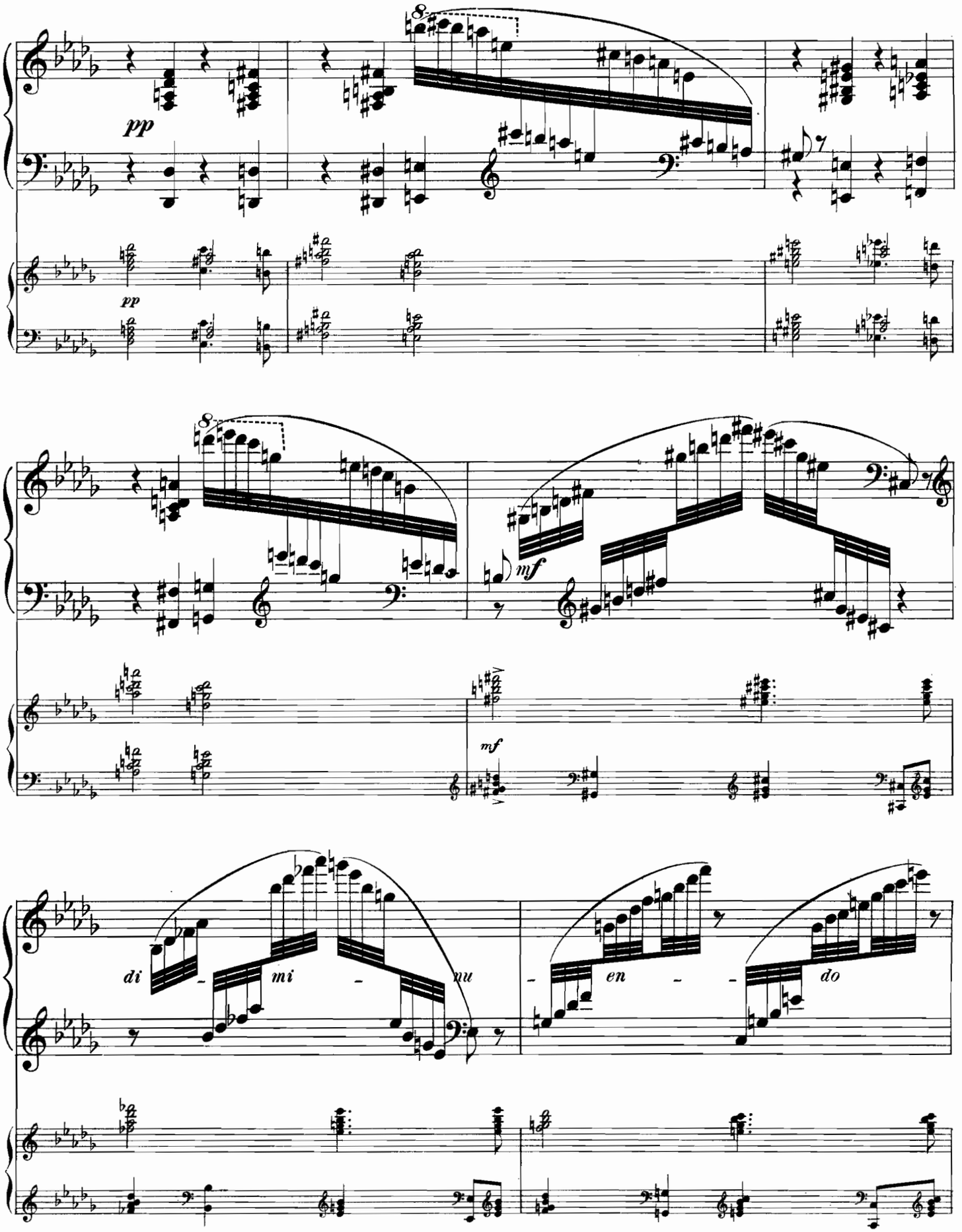

Propriété de l'éditeur

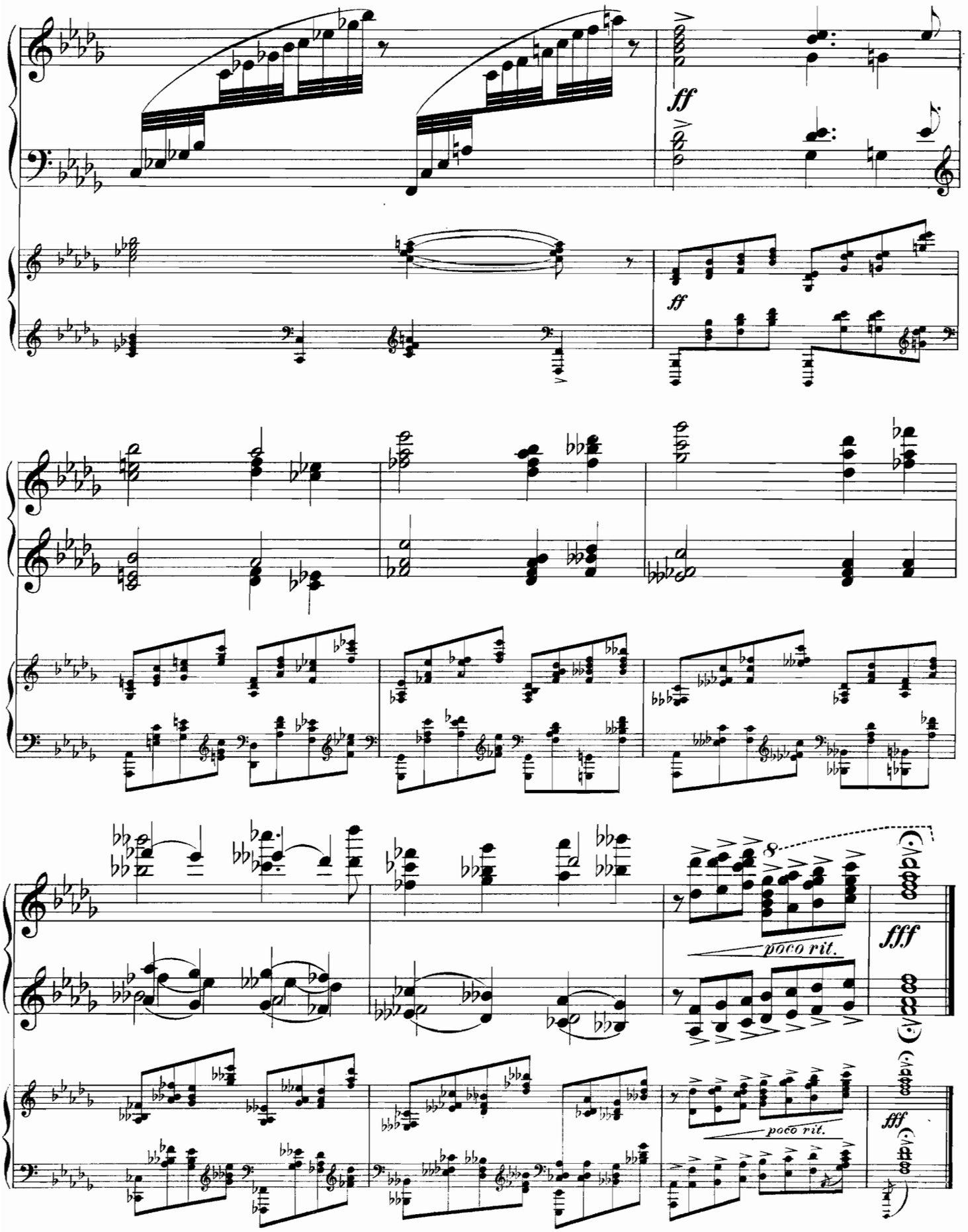


P. Jurgenson à Leipsic et Moscou.

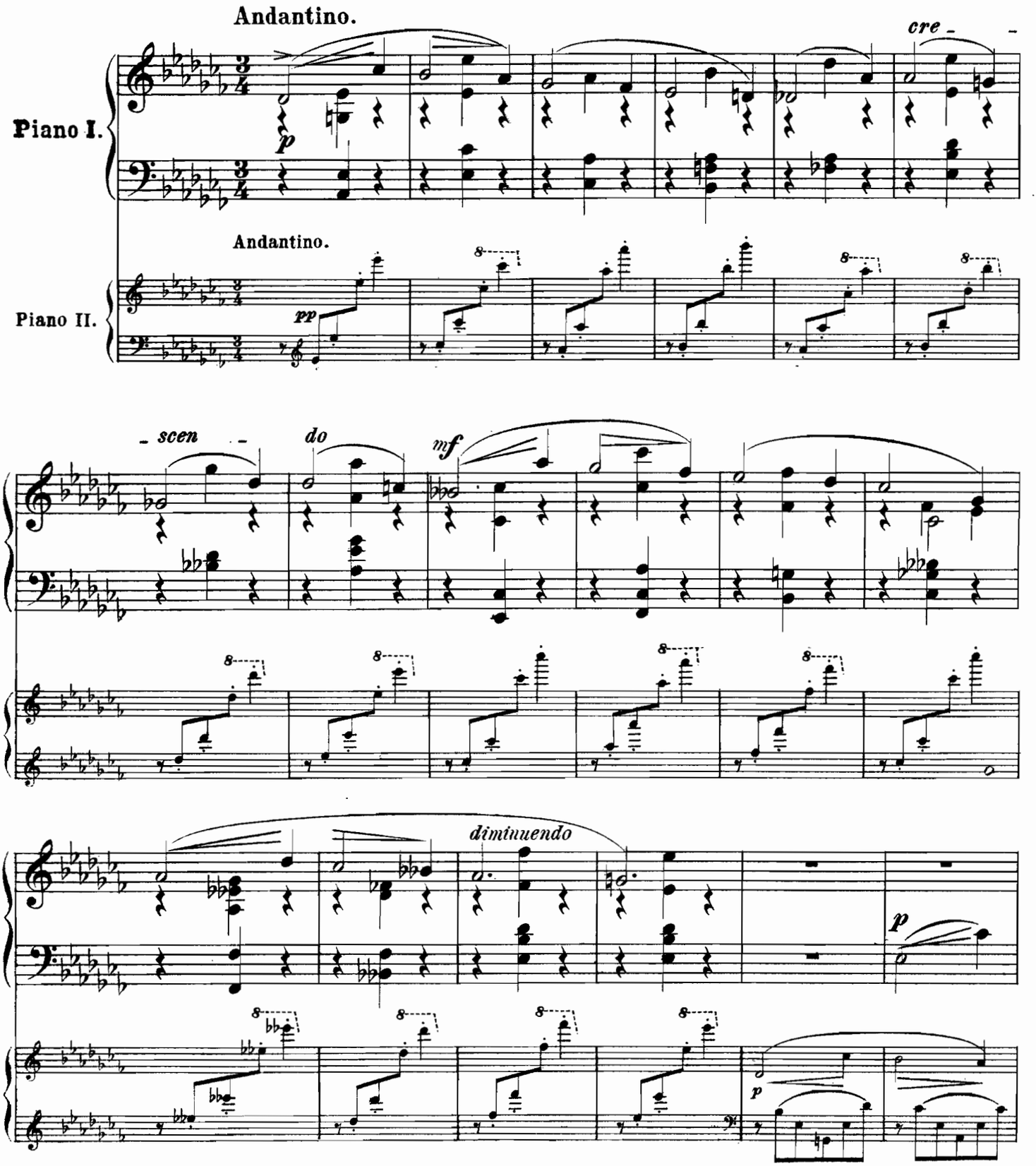

fff
fff
p
p
pp
pp
cre - scen - do
cre - scen - do
f
f

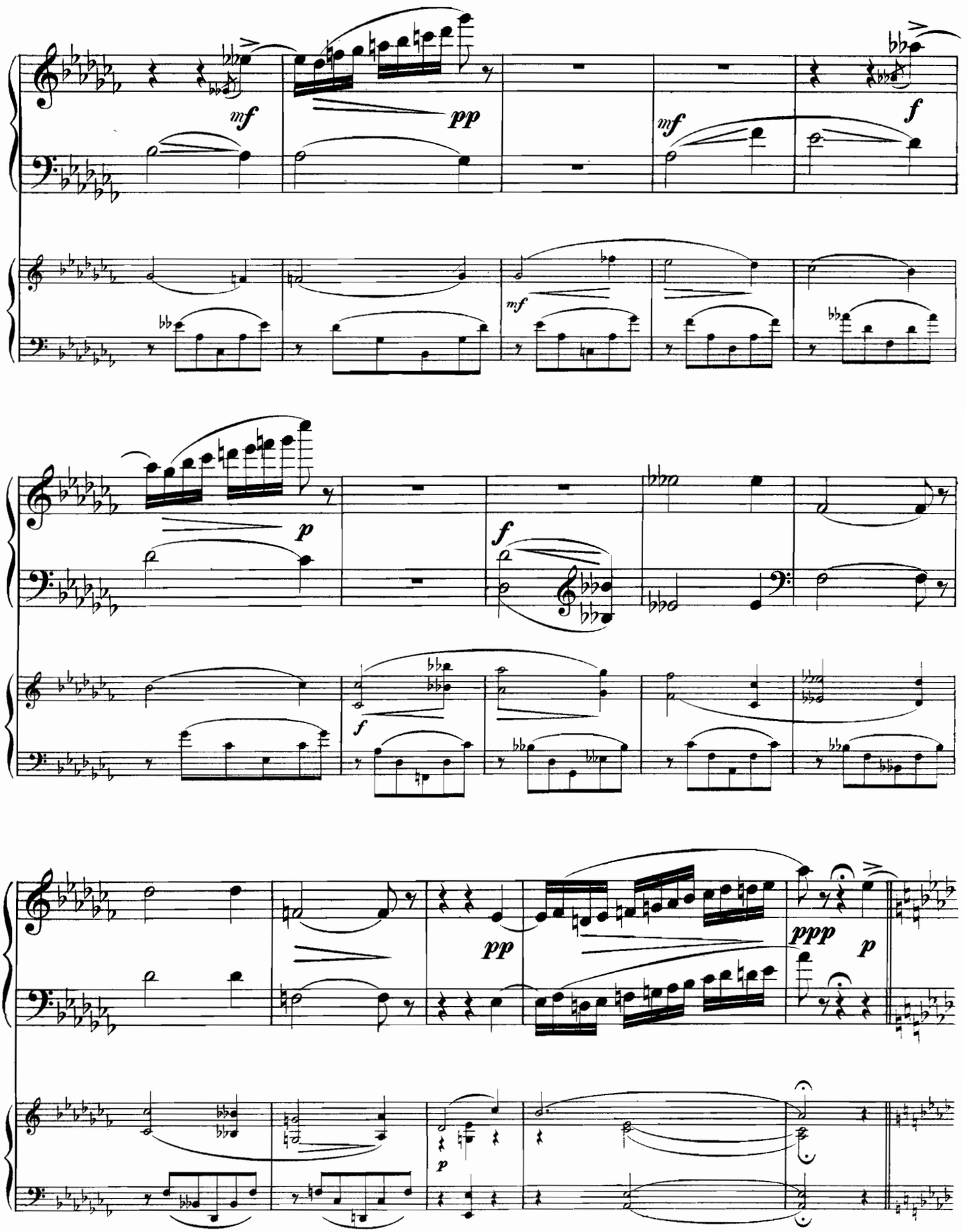

ff
ff
fff
fff


pp
pp
mf
mf
di
mi
mu
en
do

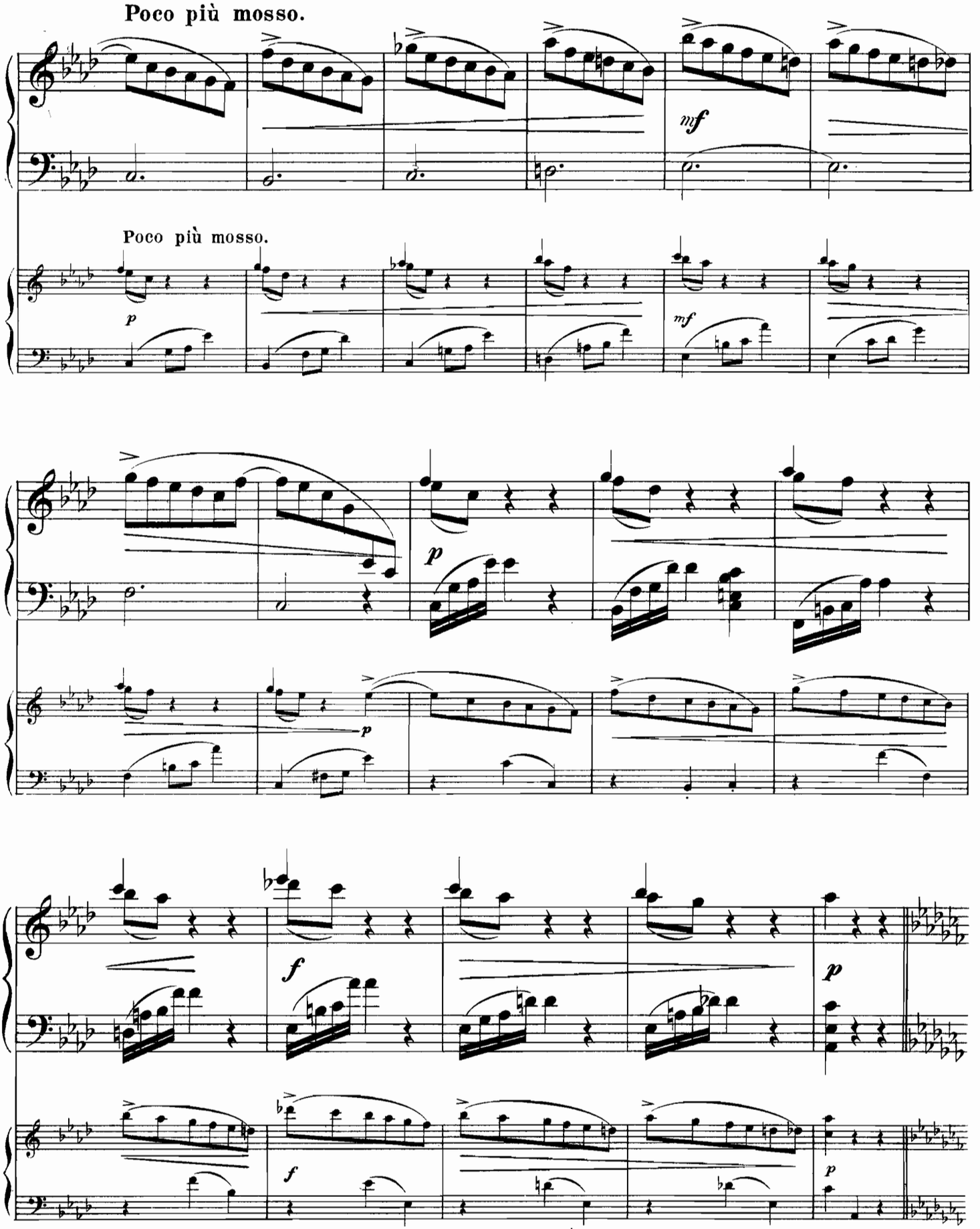

ff
ff
8
poco rit.
fff
poco rit.
fff

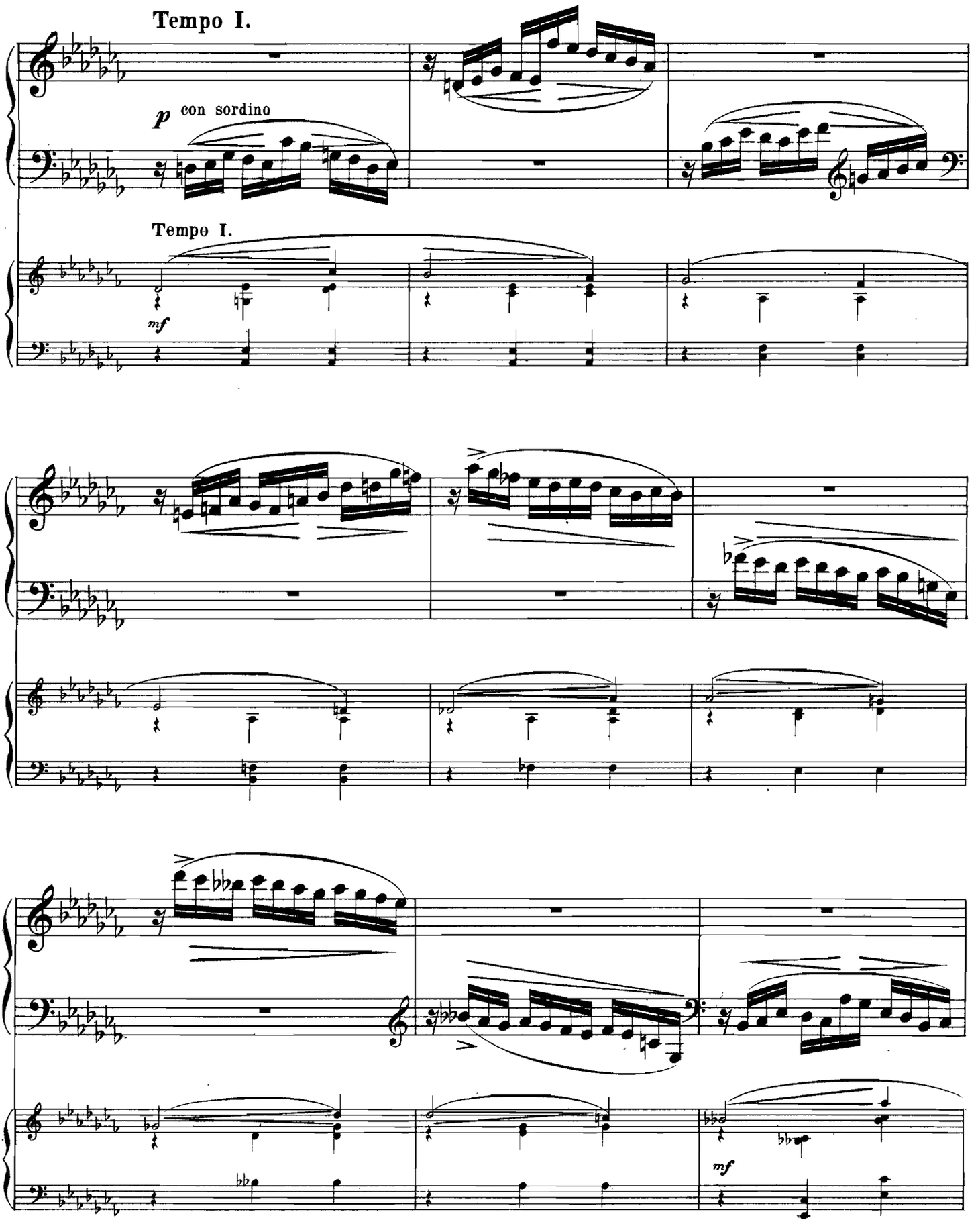
# № 2. Romance.

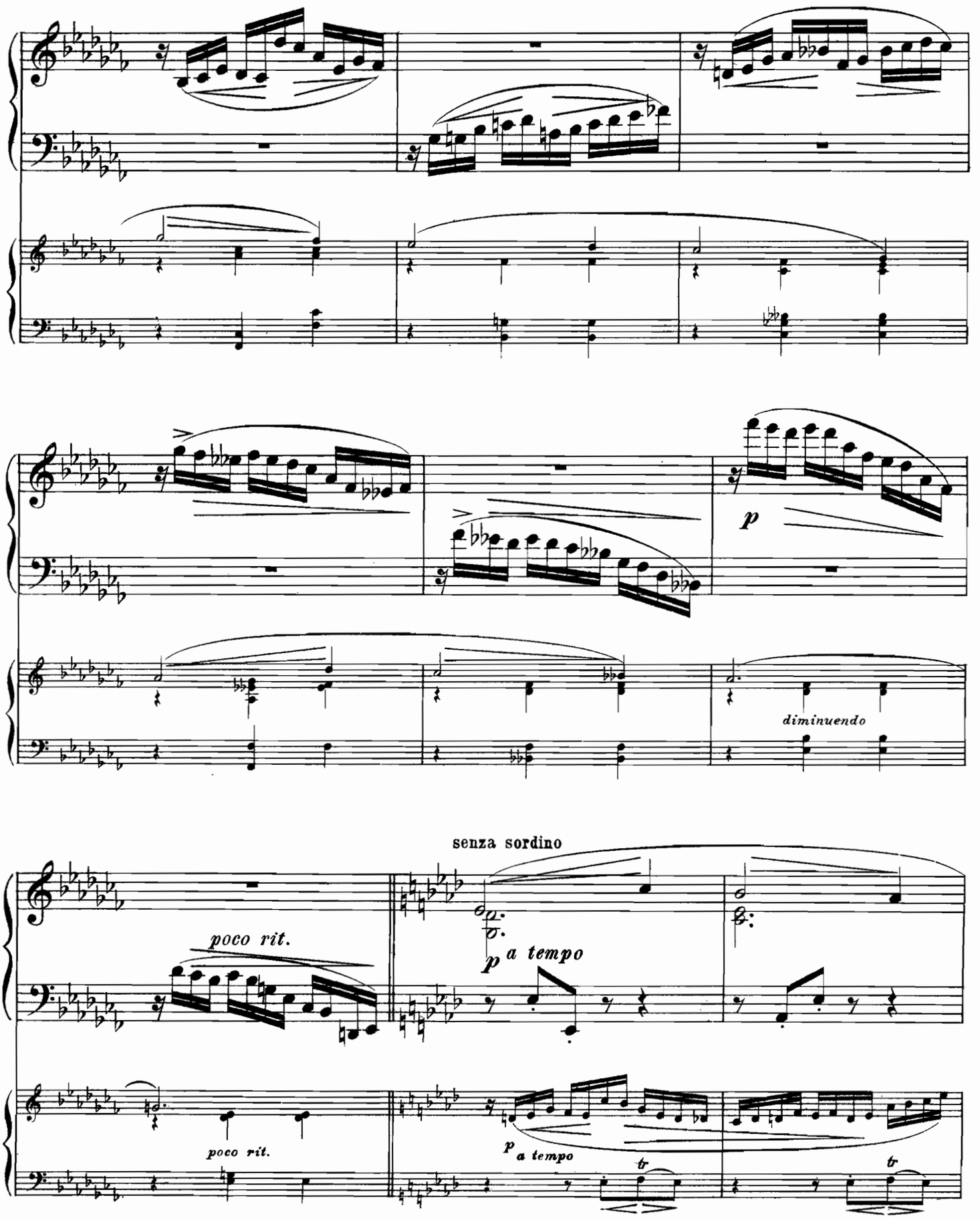

Andantino.
cre -
Piano I.
p
Andantino.
Piano II.
pp
- scen -
do
mf
diminuendo
p
p

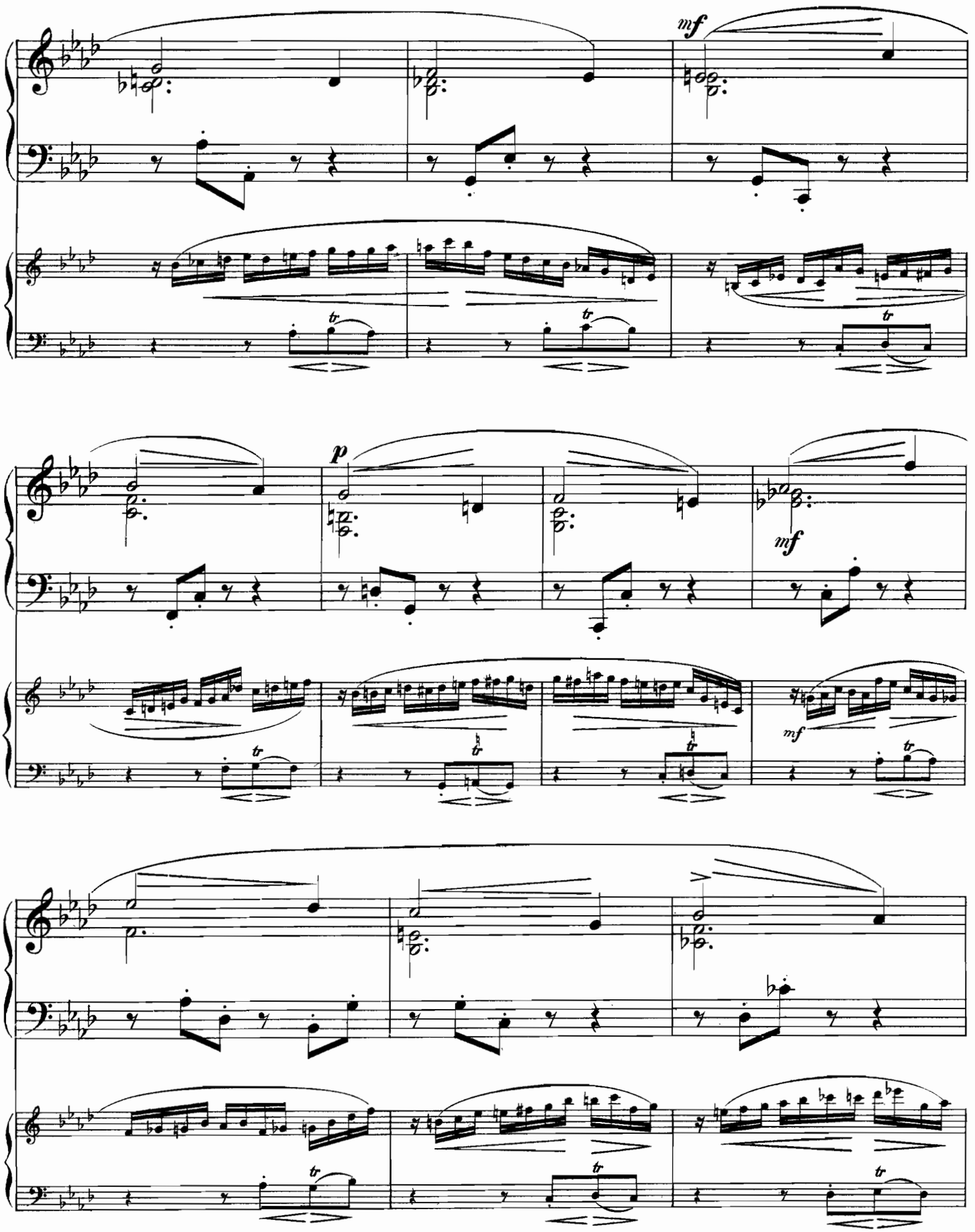

mf
pp
mf
f
mf
p
f
f
pp
ppp
p
p

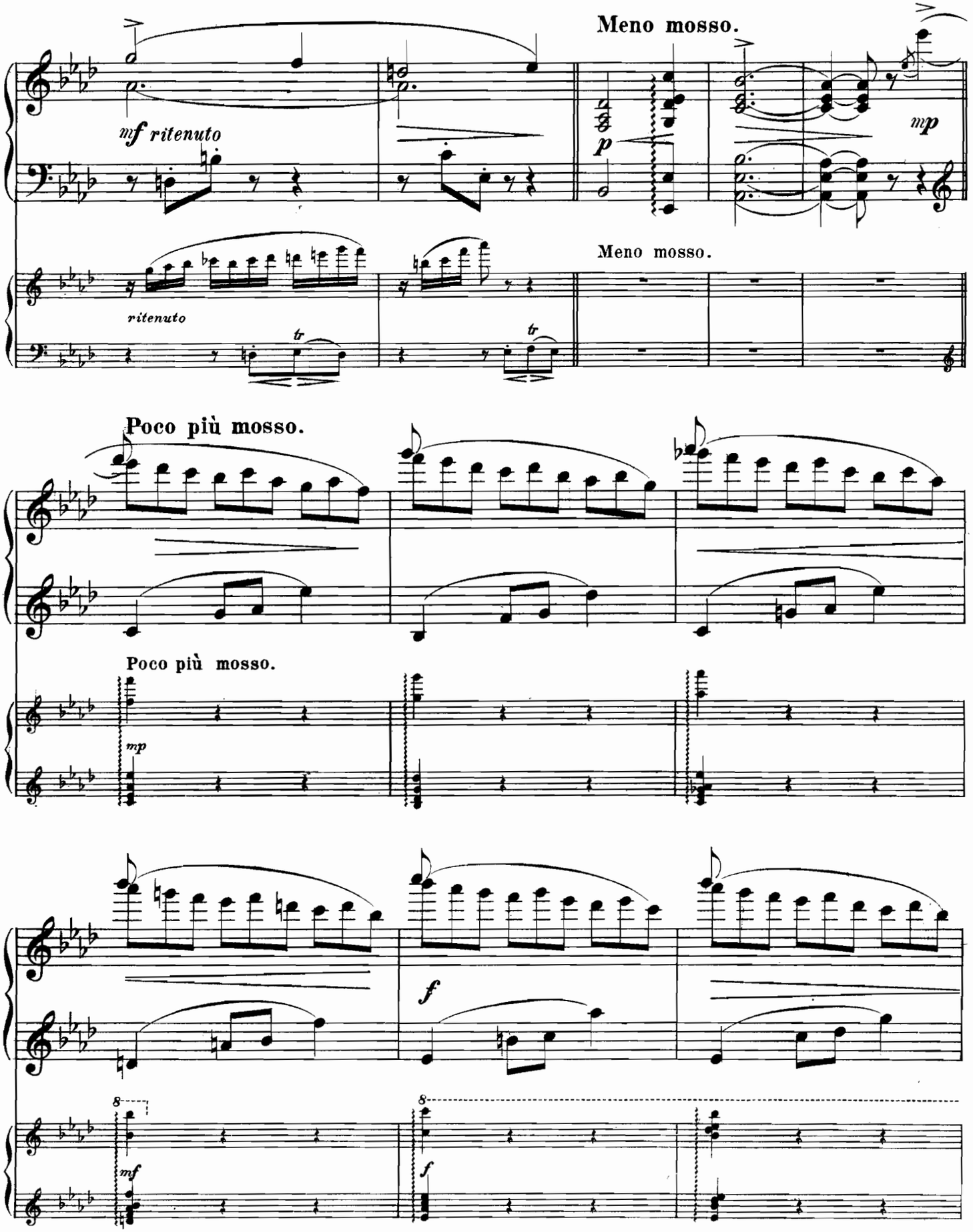
# Piano I.

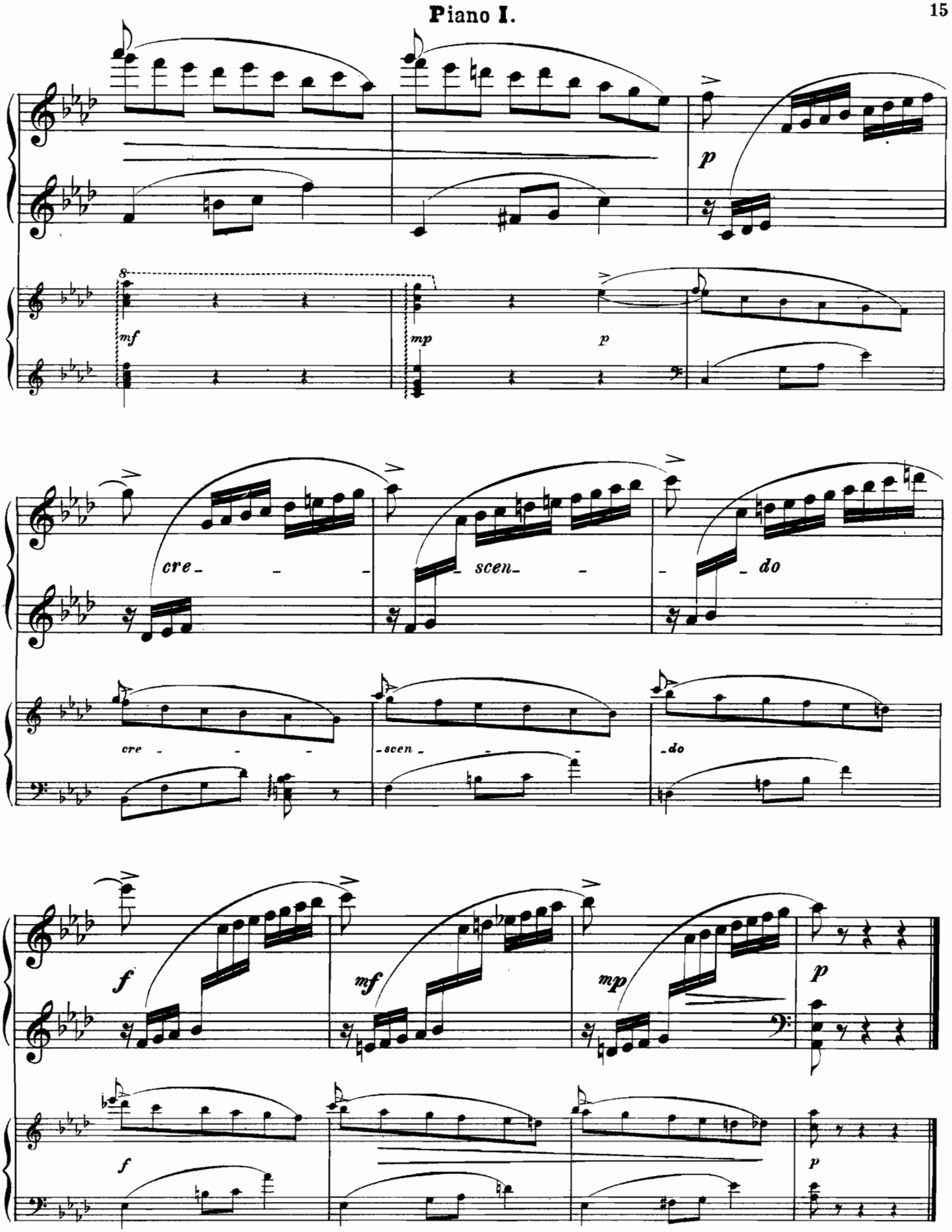



Tempo I.
p con sordino
Tempo I.
mf
mf

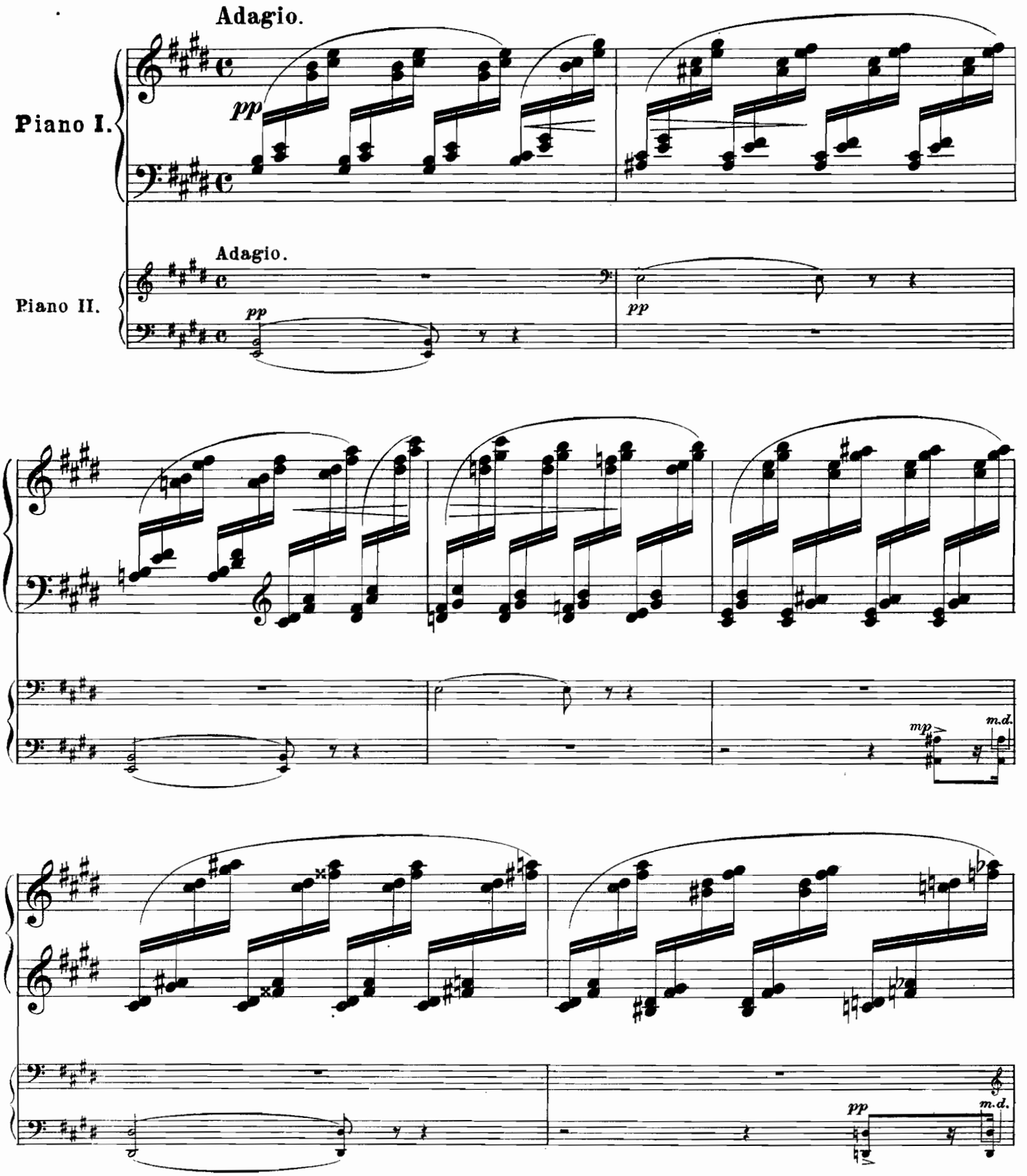

p
diminuendo
senza sordino
poco rit.
p a tempo
poco rit.
p a tempo
tr
tr

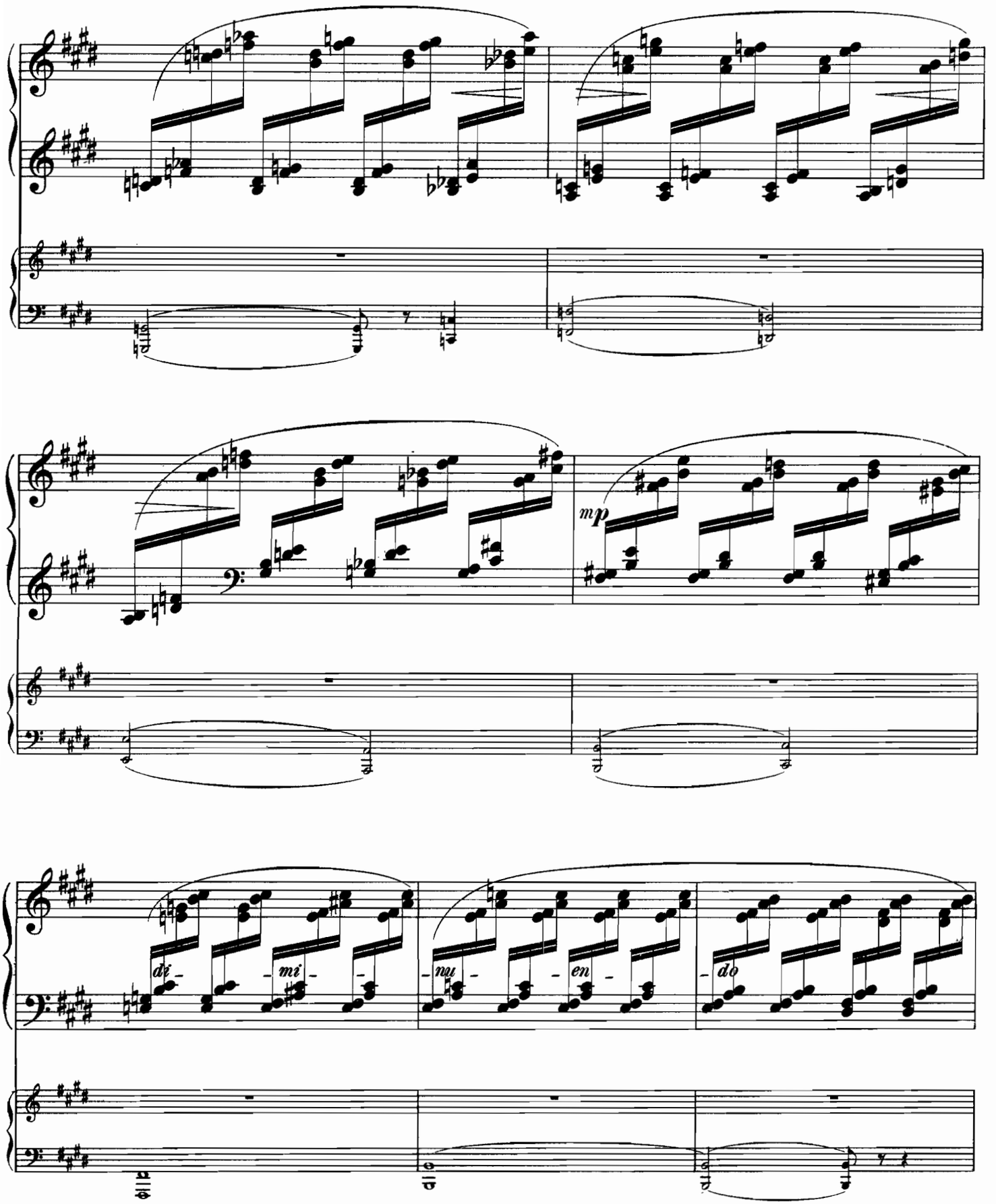

mf
p
mf
mf

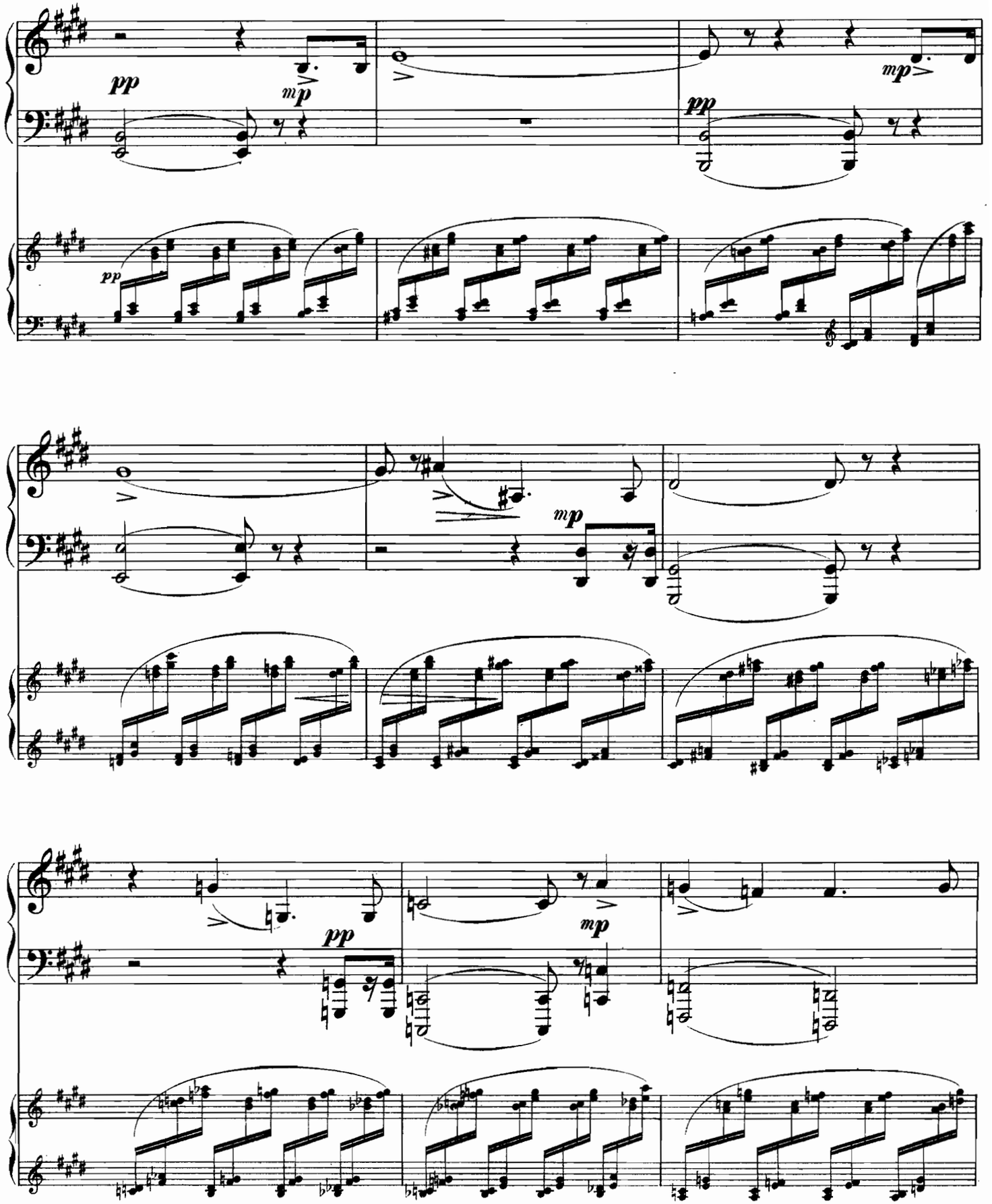

Meno mosso.
mf ritenuto
p
mp
Meno mosso.
ritenuto
tr
tr
Poco più mosso.
Poco più mosso.
mp
f
8
mf
8
f

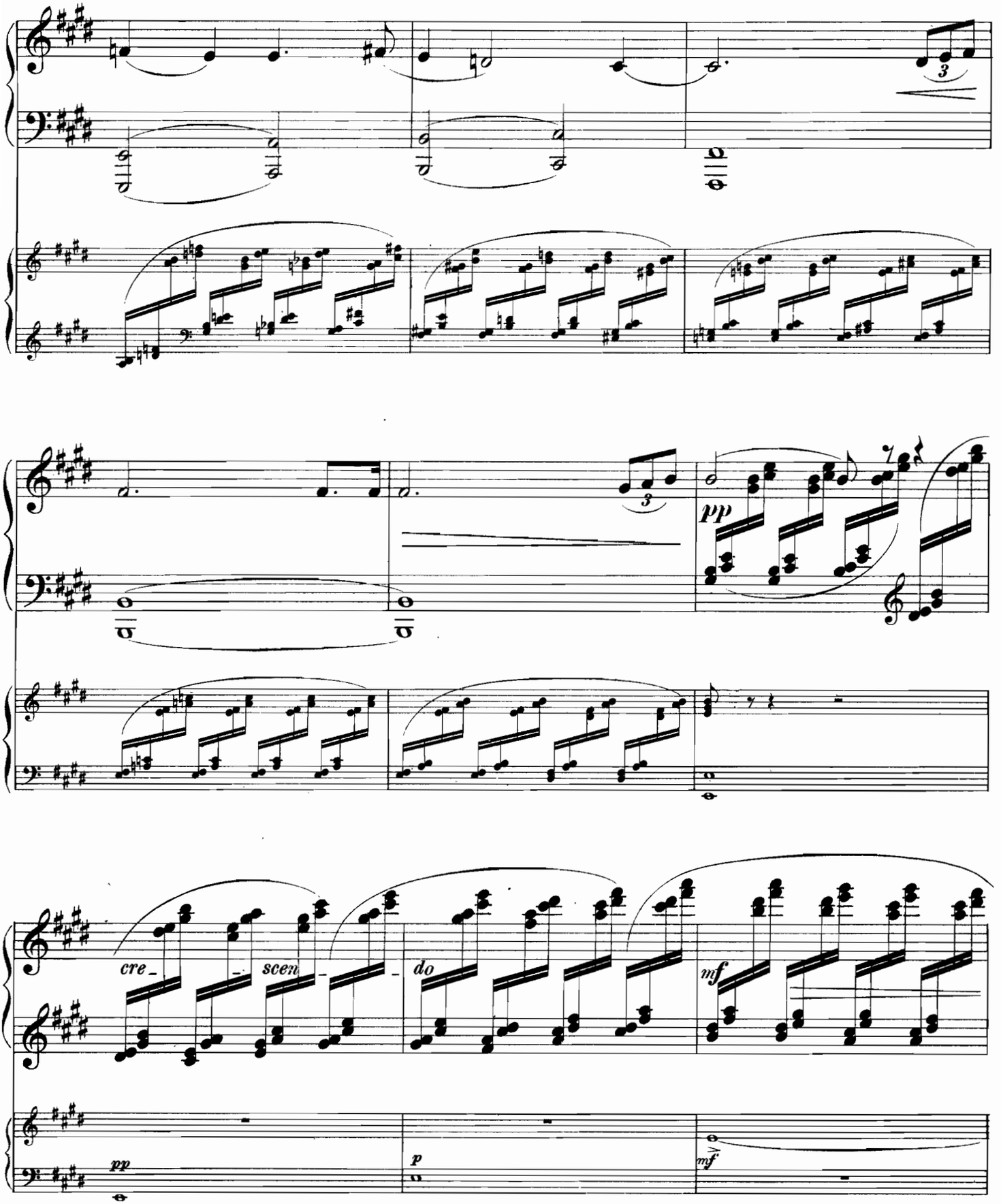

p
mf
mp
p
cre - - - scen - - - do
cre - - - scen - - - do
f
mf
mp
p
f
p

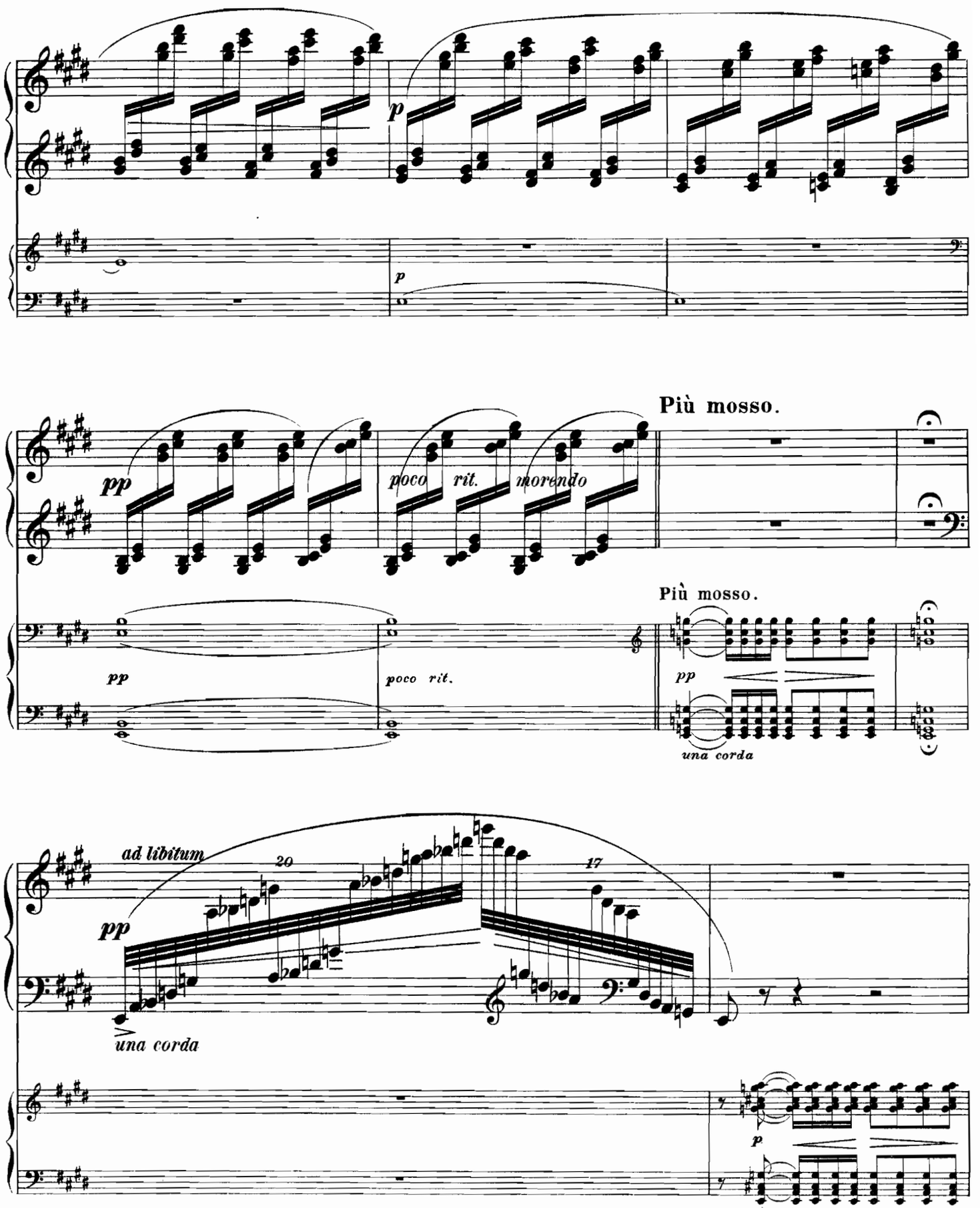
# Nº 3. Le rêve.

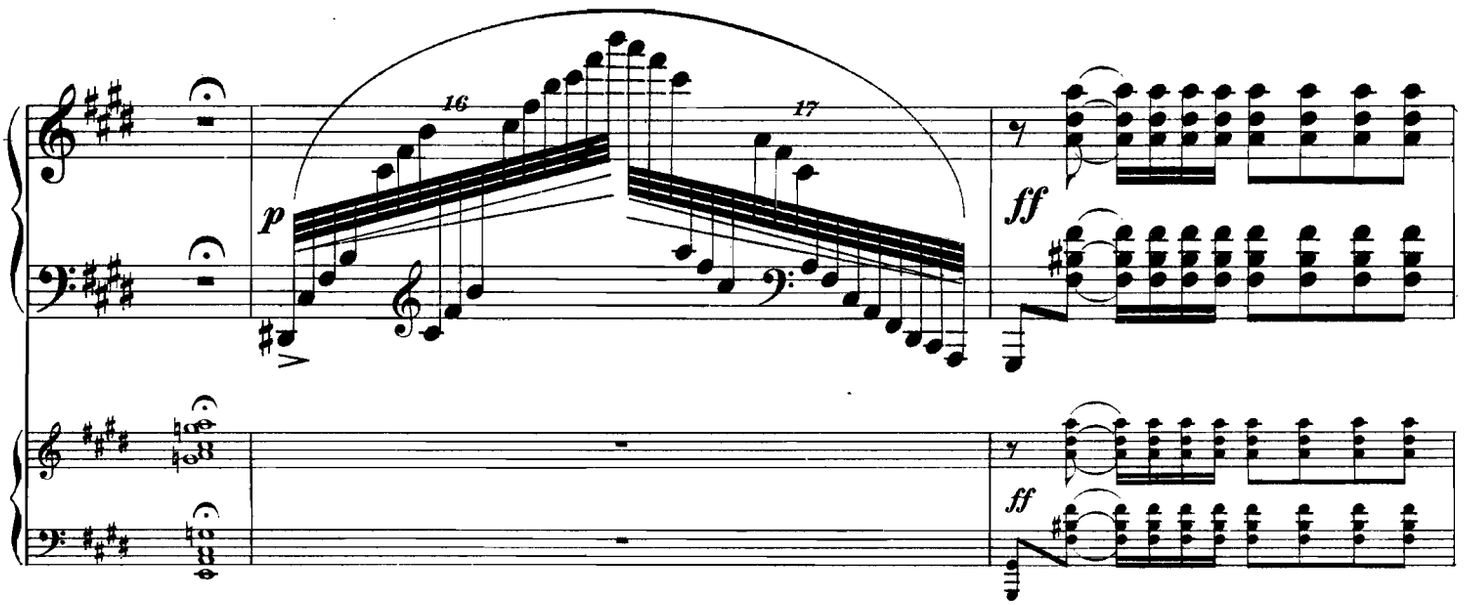


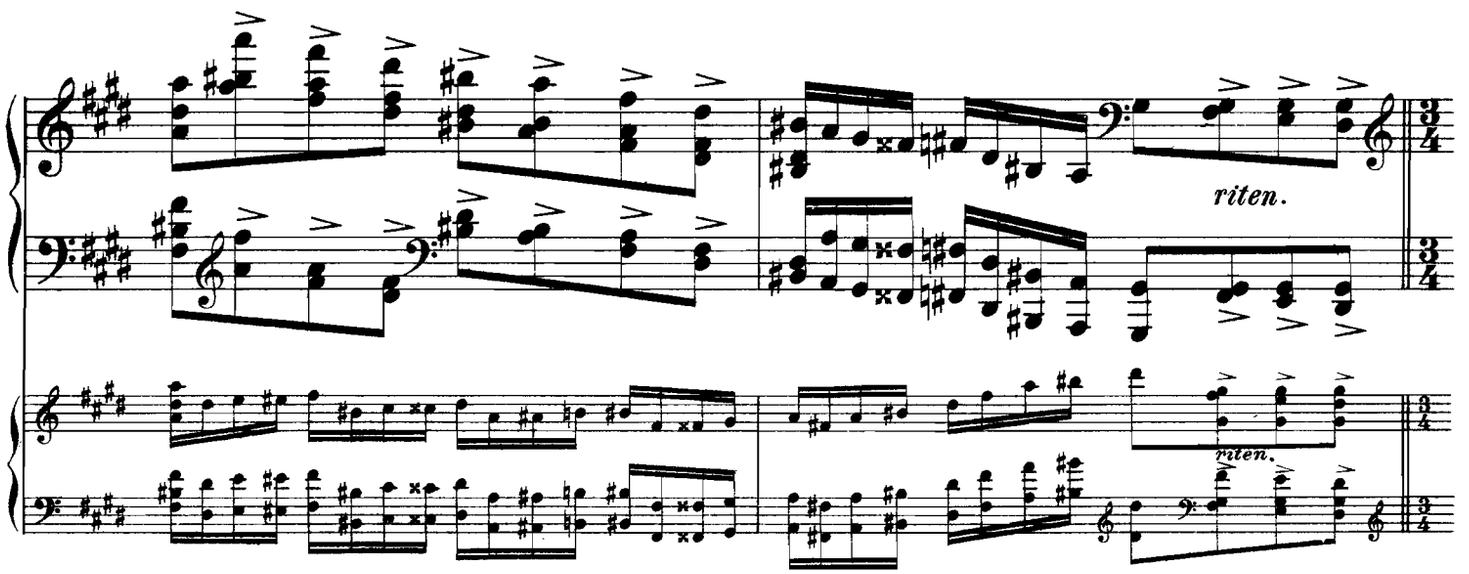

mp
di - mi - nu - en - do


pp
mp
mp
pp
pp
mp
mp
pp

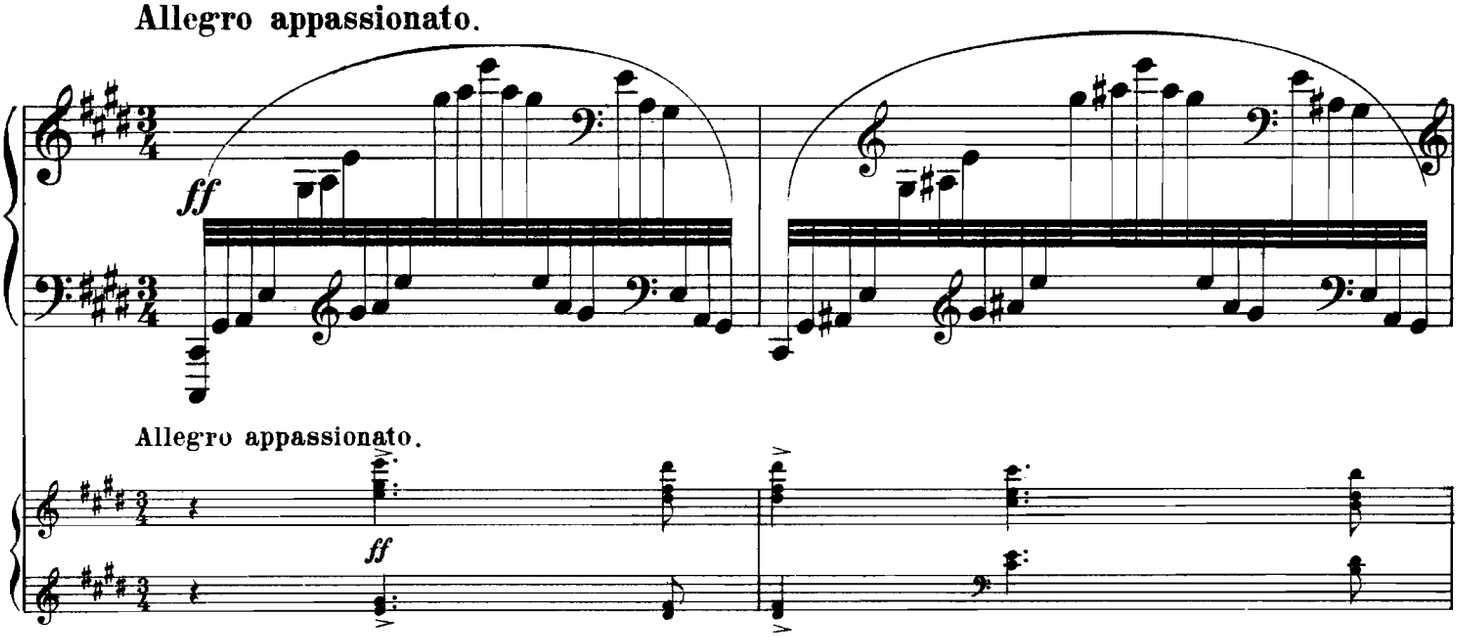

3
3
pp
cre - scen - do
mf
pp
p
mf

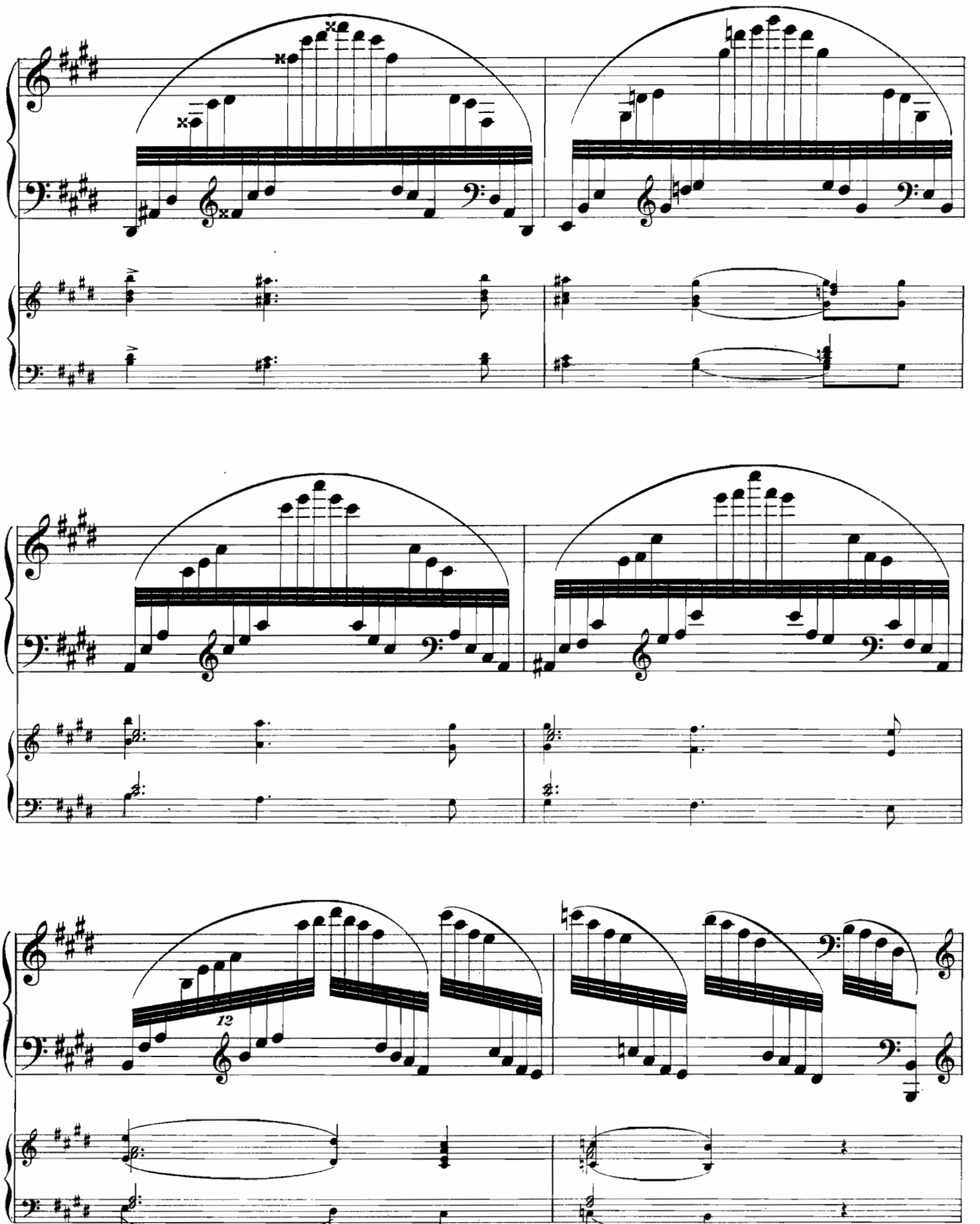

p
p
pp
poco rit. morendo
Più mosso.
pp
poco rit.
Più mosso.
pp
una corda
ad libitum
20
17
pp
una corda
p

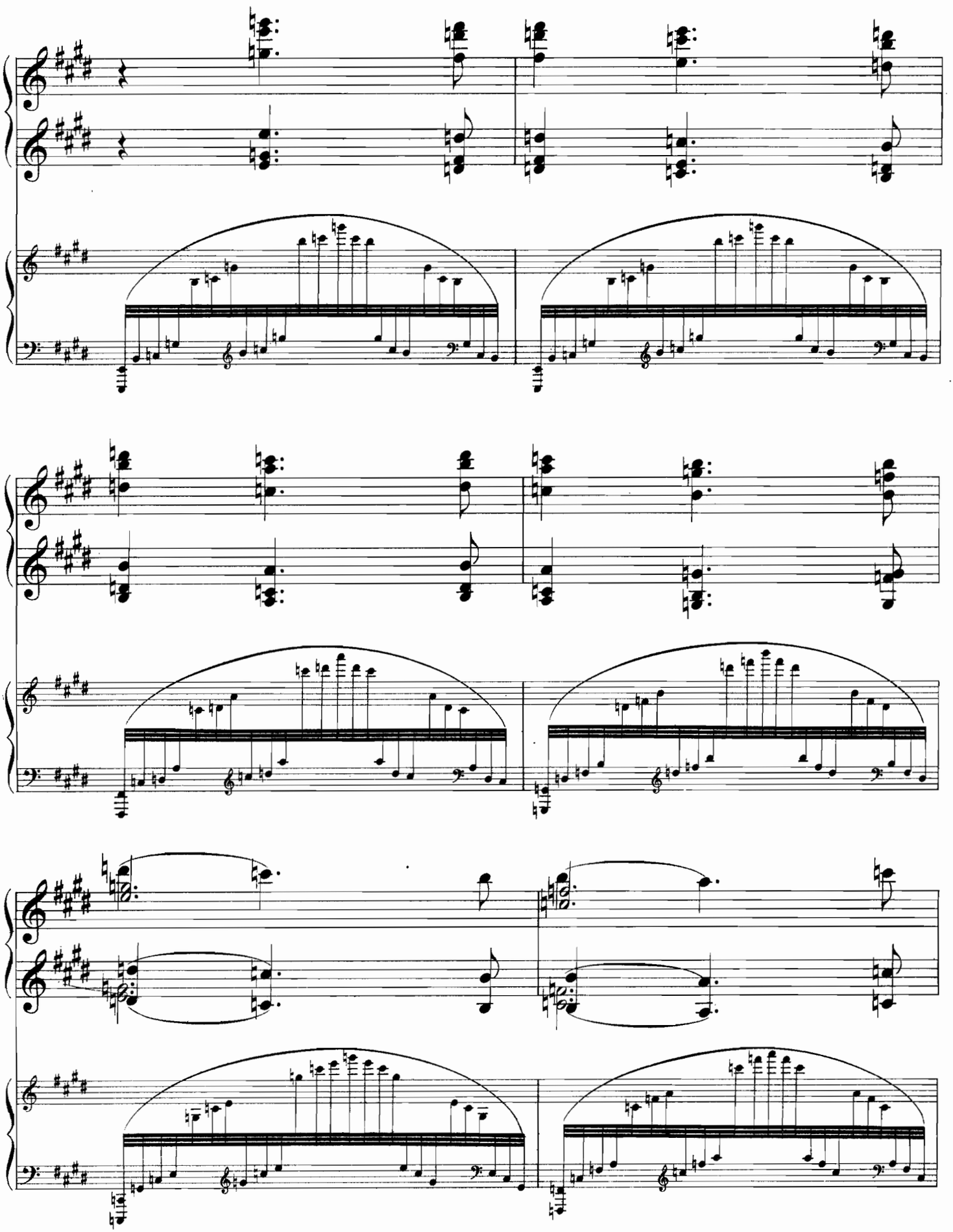


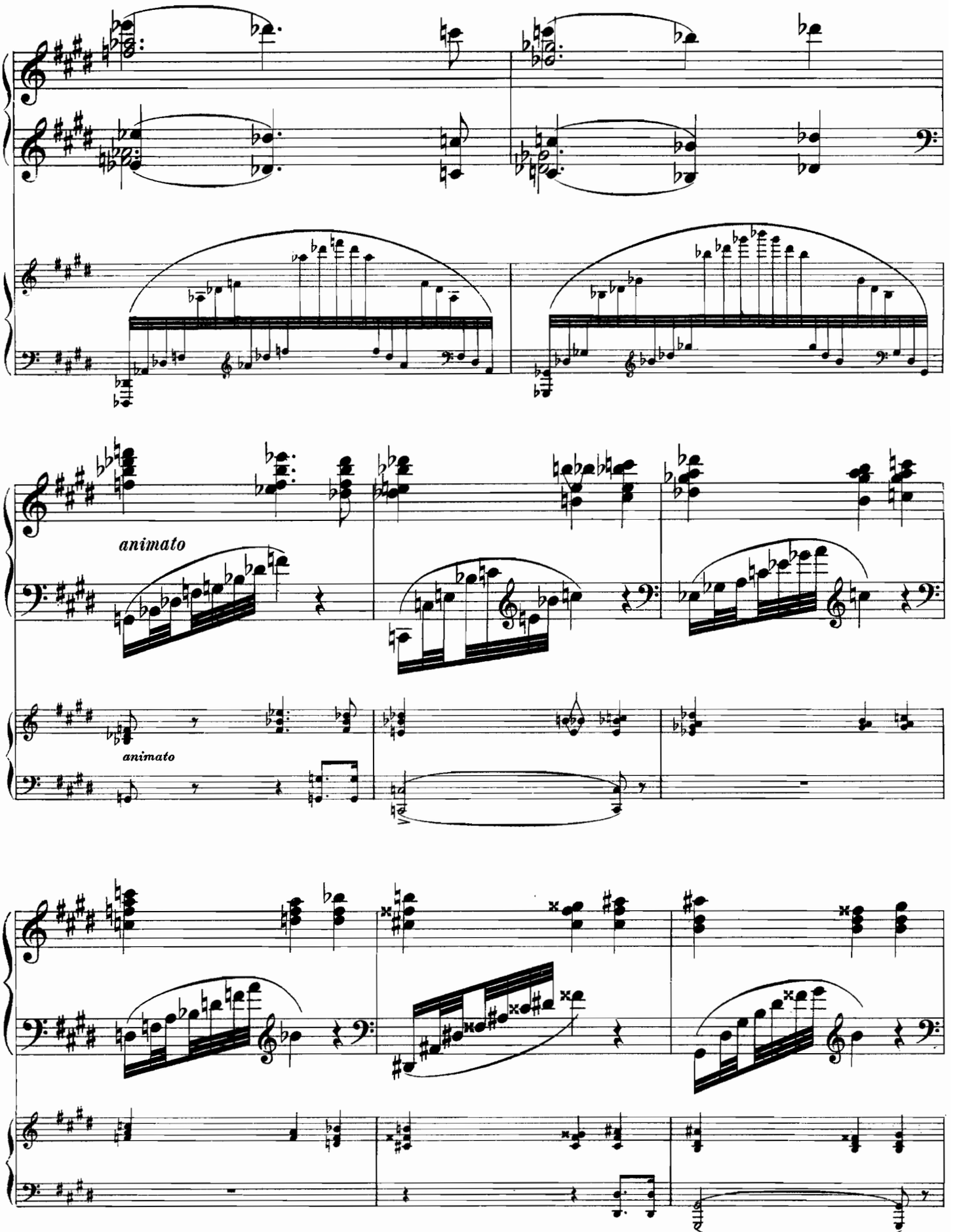



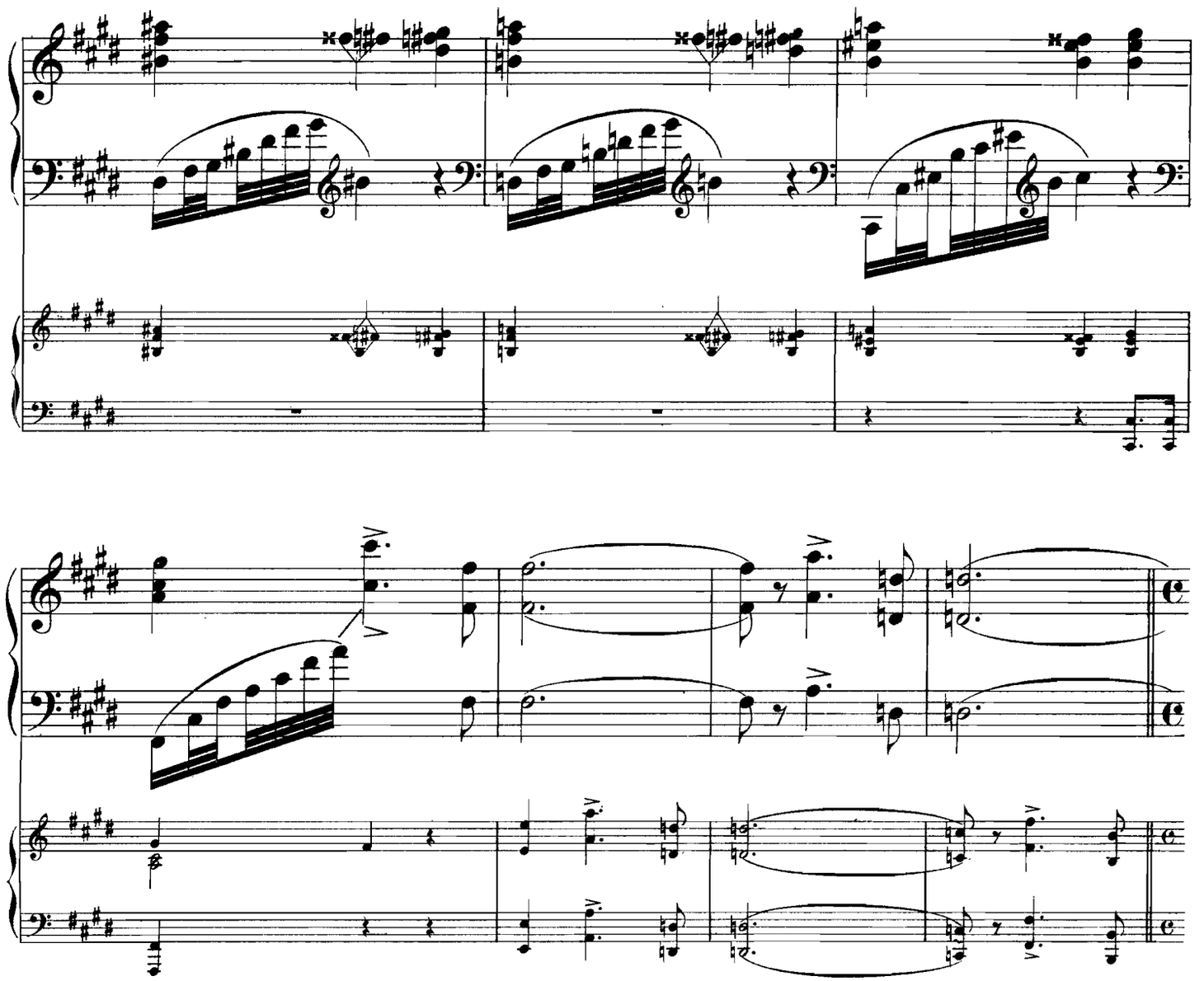

Allegro appassionato.



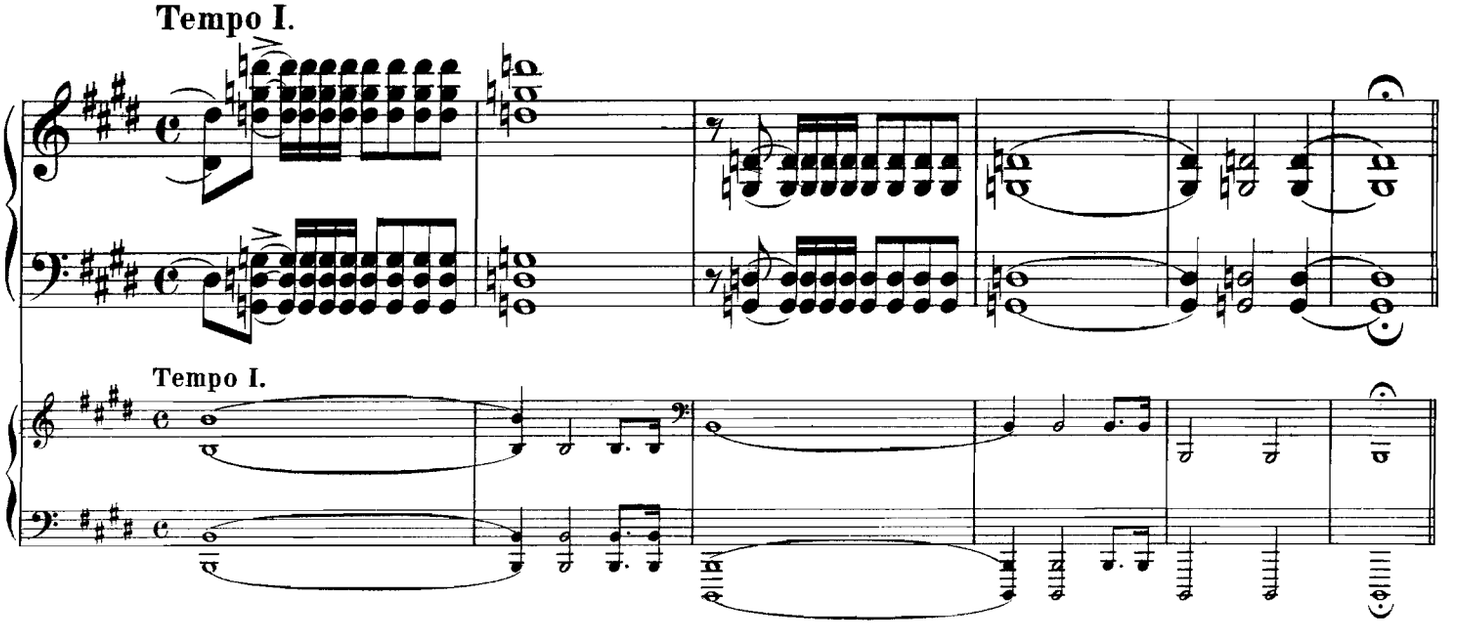

12



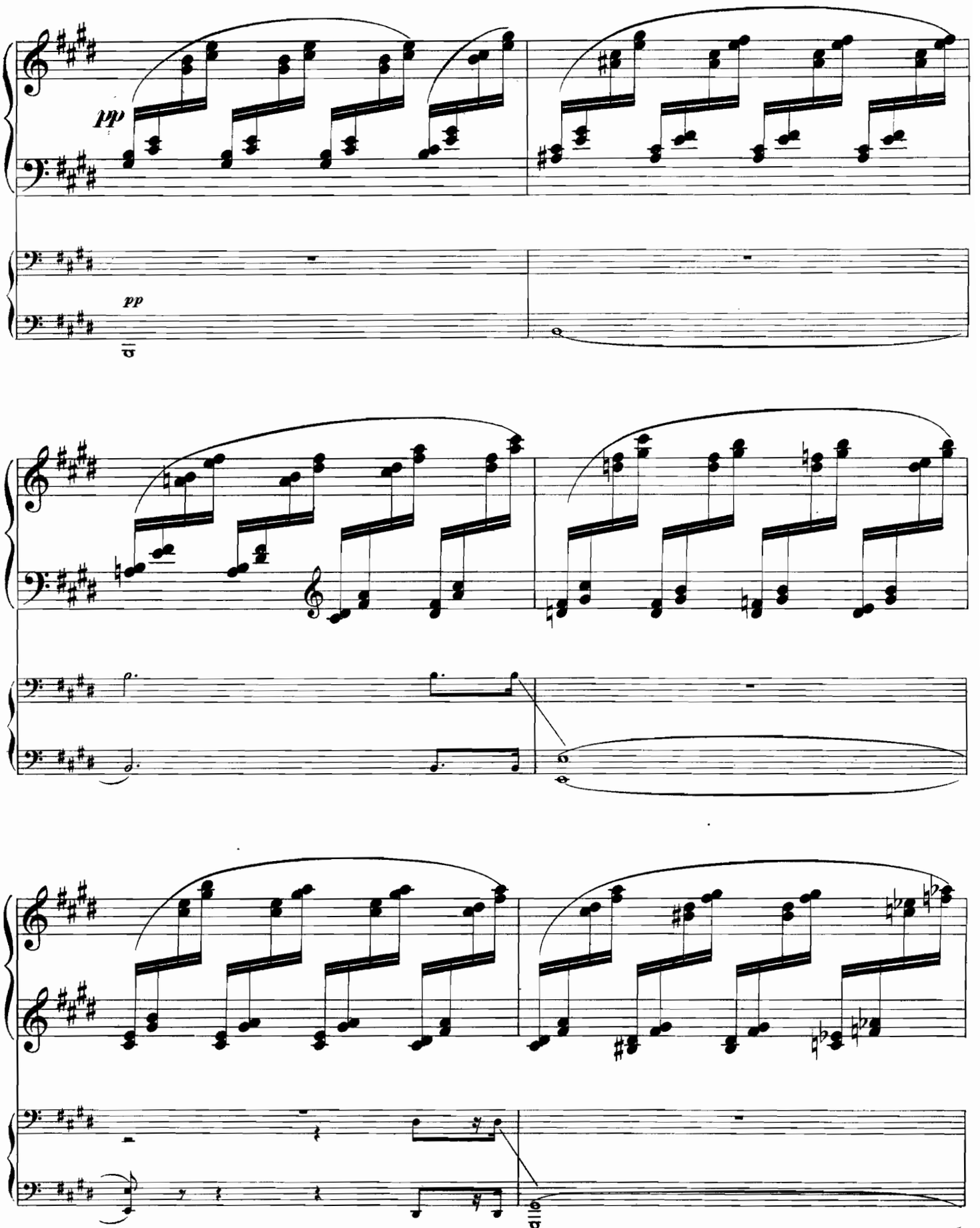

animato
animato

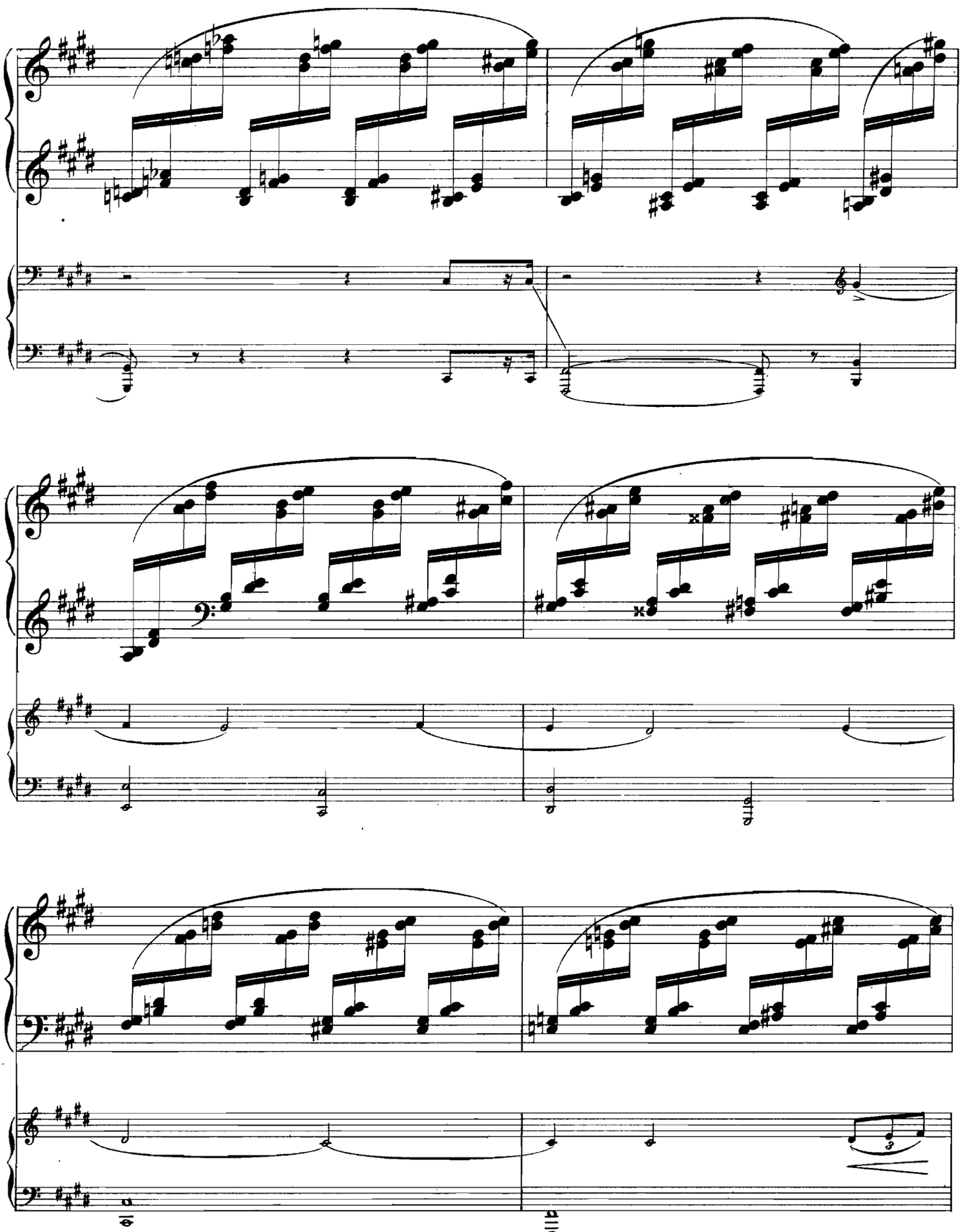


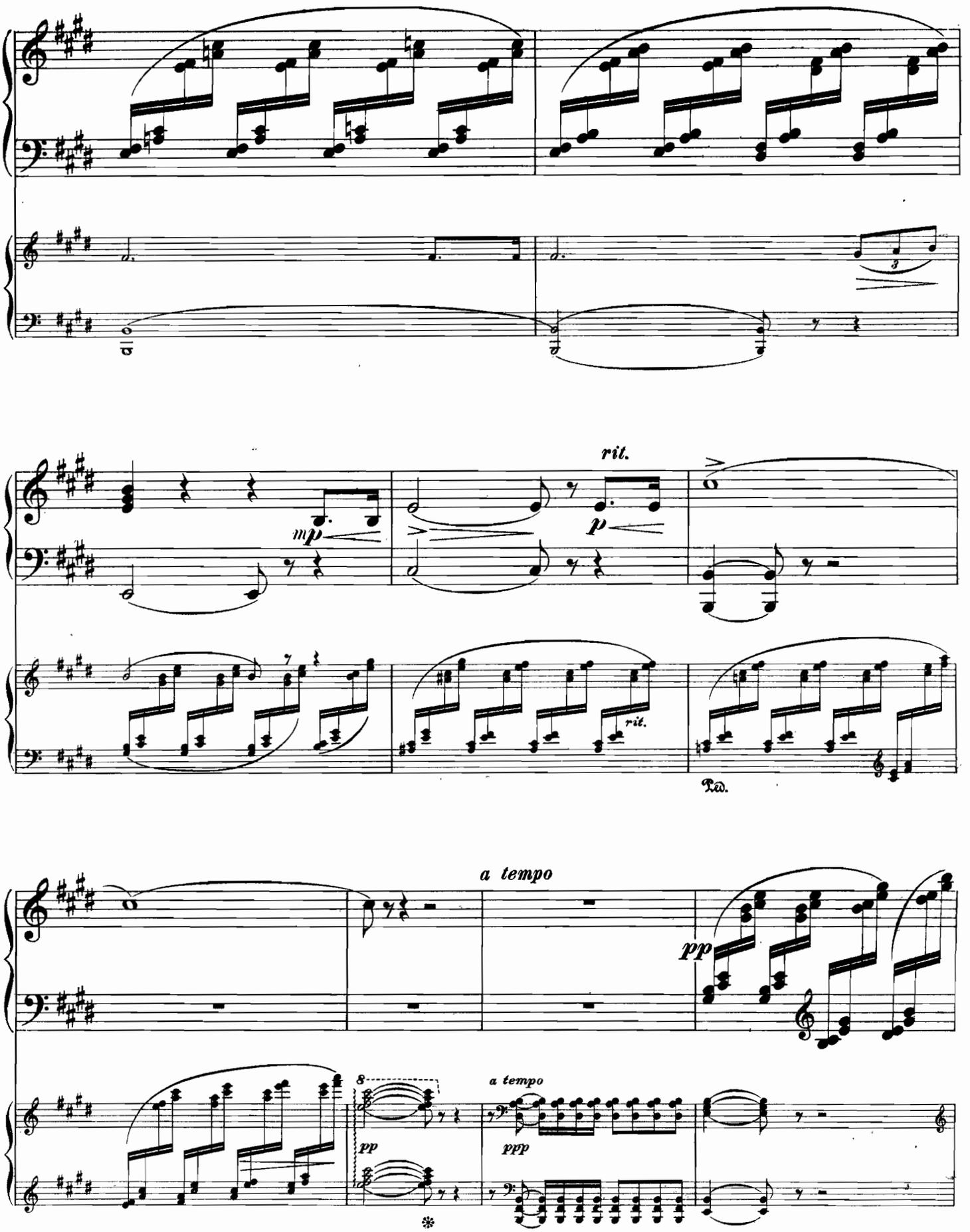
Tempo I.

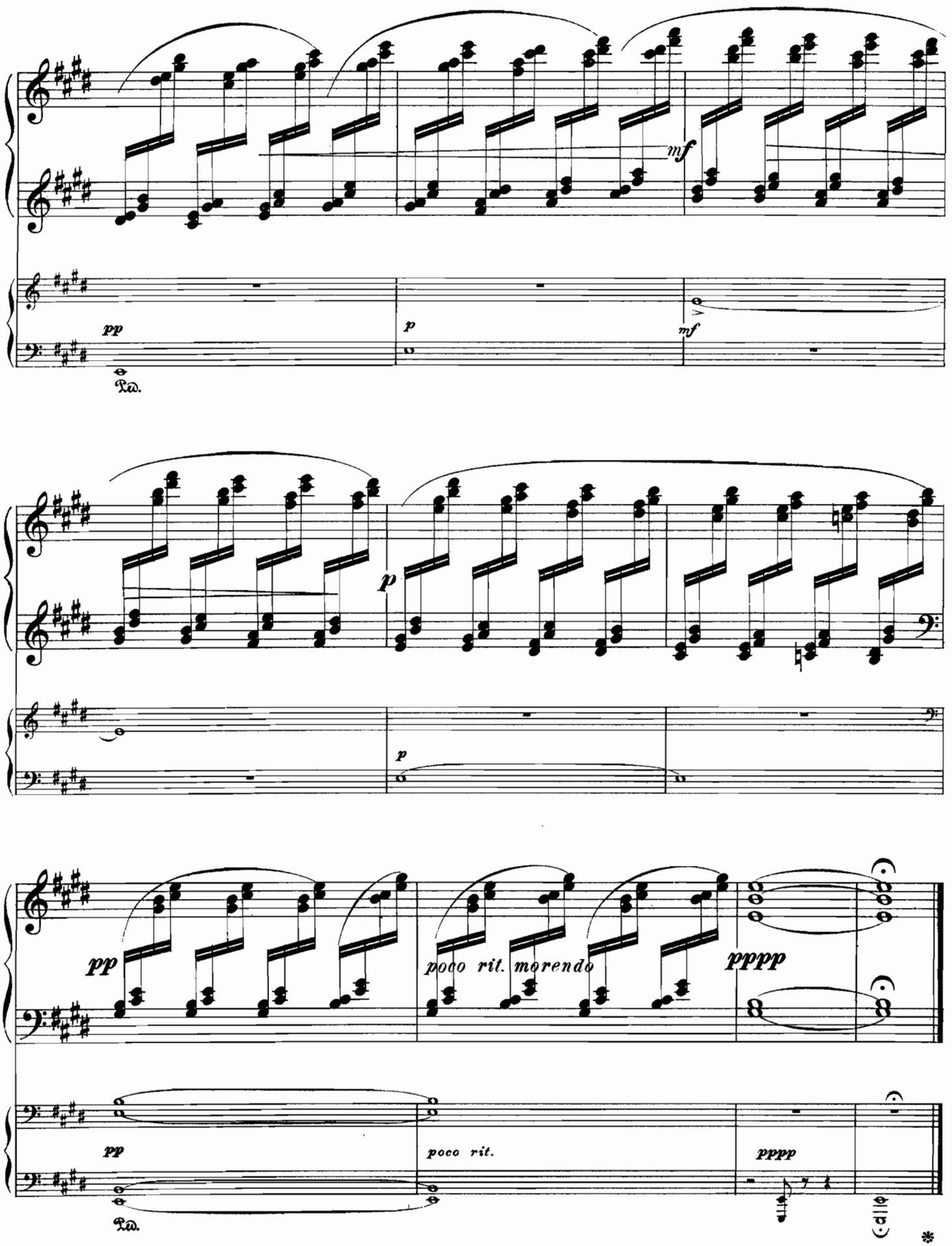


Tempo I.

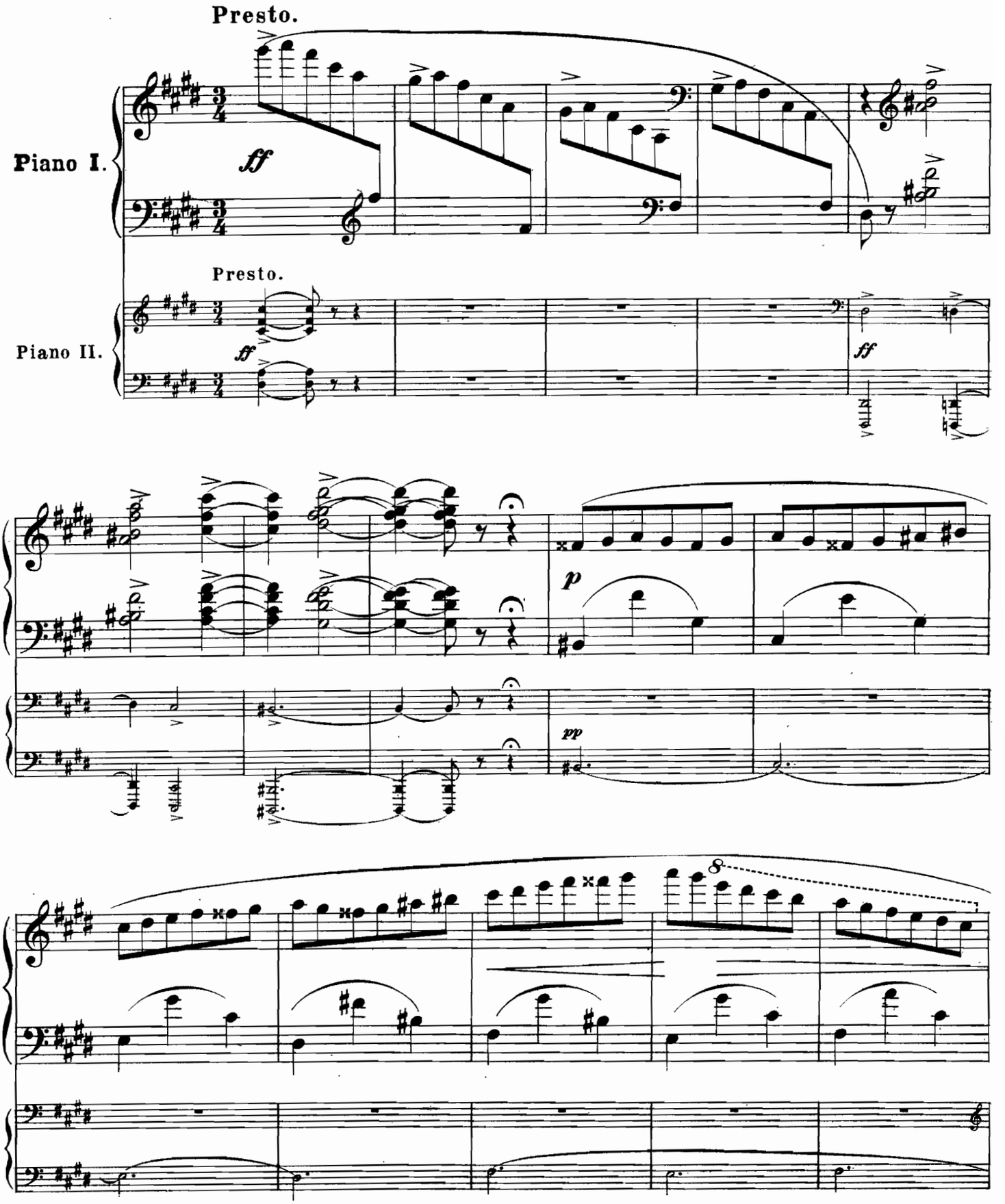

pp
pp

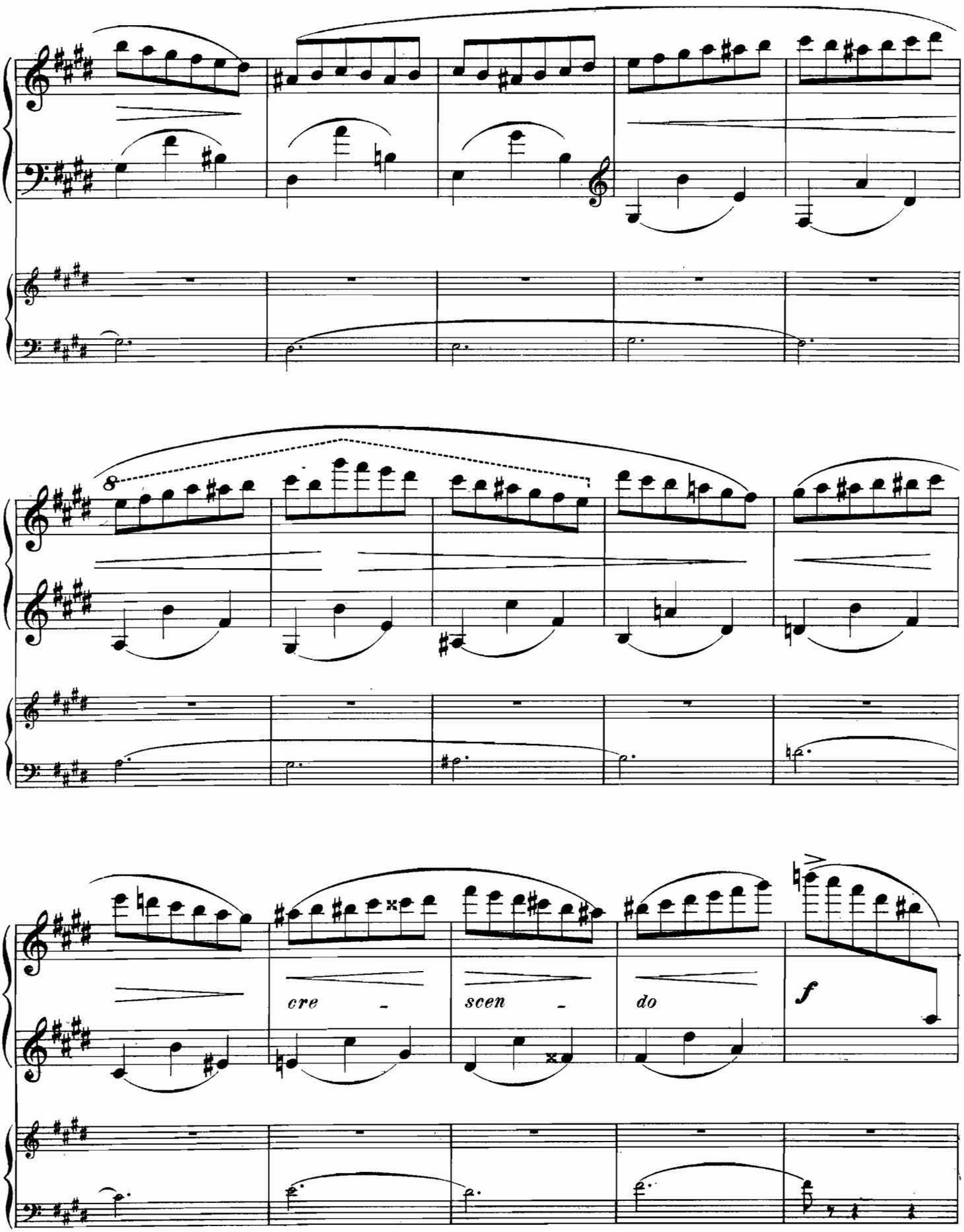



rit.
mp
p
rit.
Ped.
a tempo
pp
8
a tempo
pp
ppp

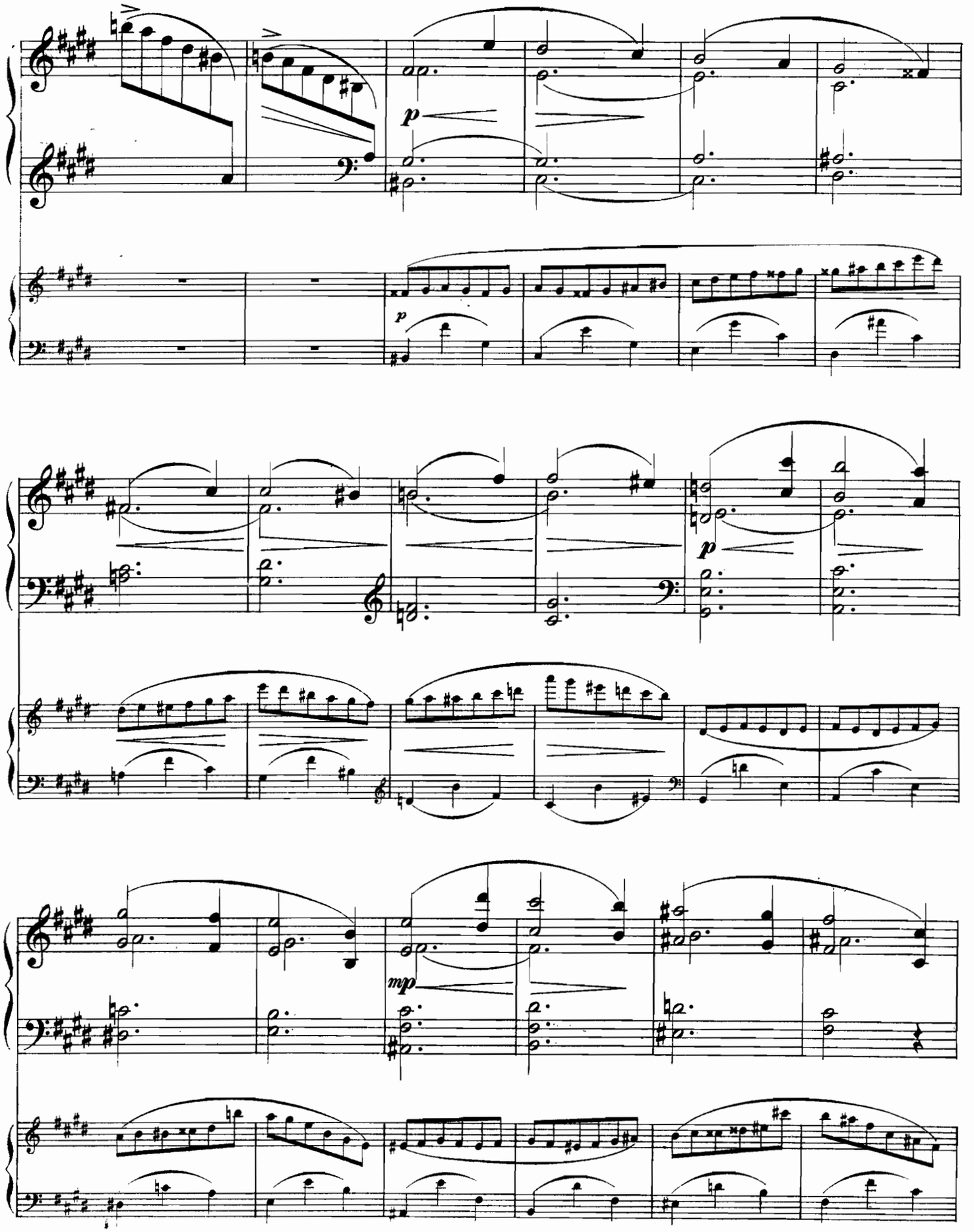

mf
pp
p
mf
Ped.
p
p
pp
poco rit. morendo
pppp
pp
poco rit.
pppp
Ped.

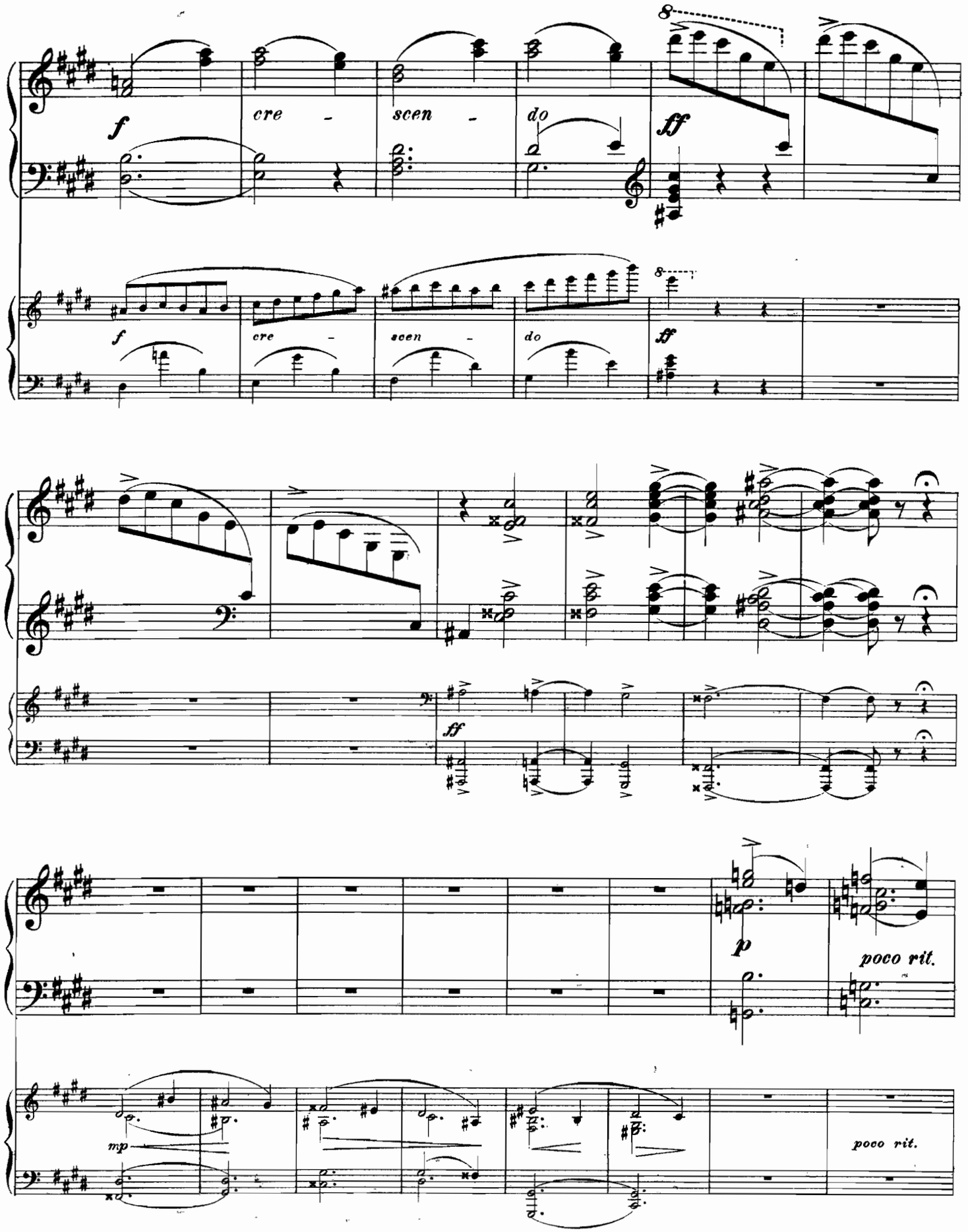
# № 4. Finale.

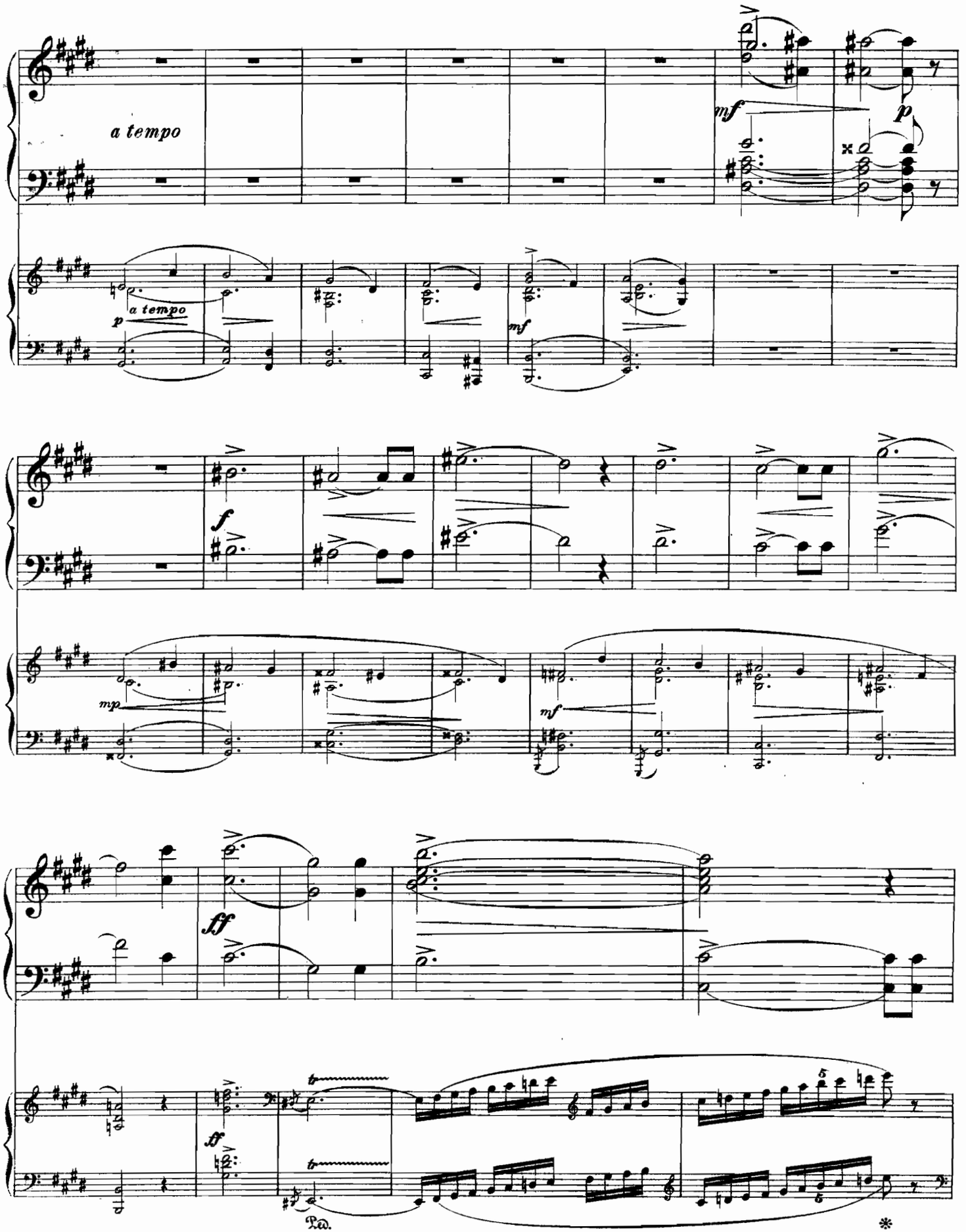


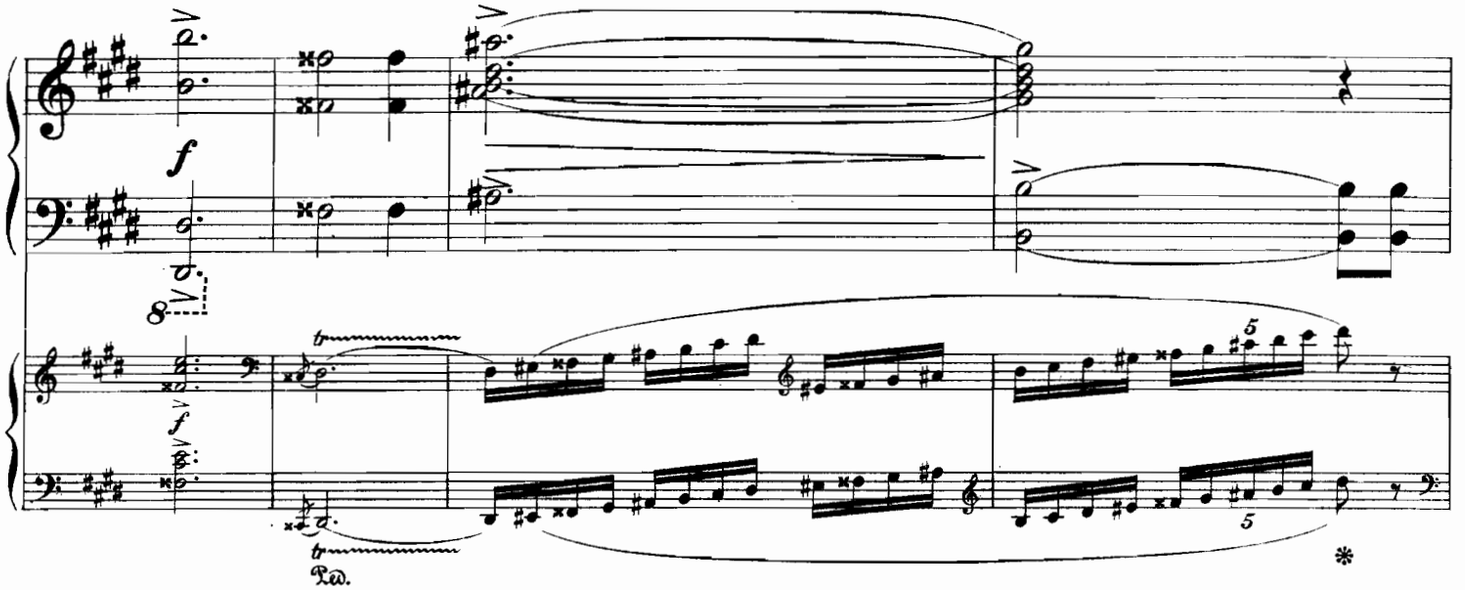

cre - scen - do
f

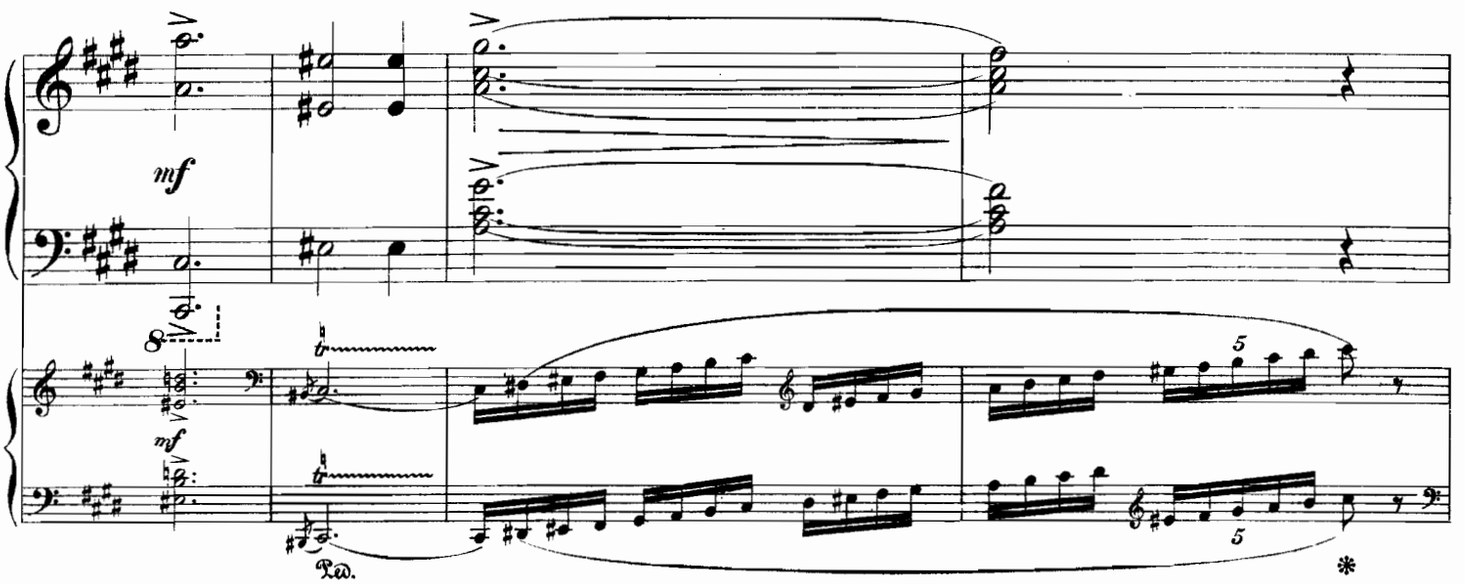
# Piano I.

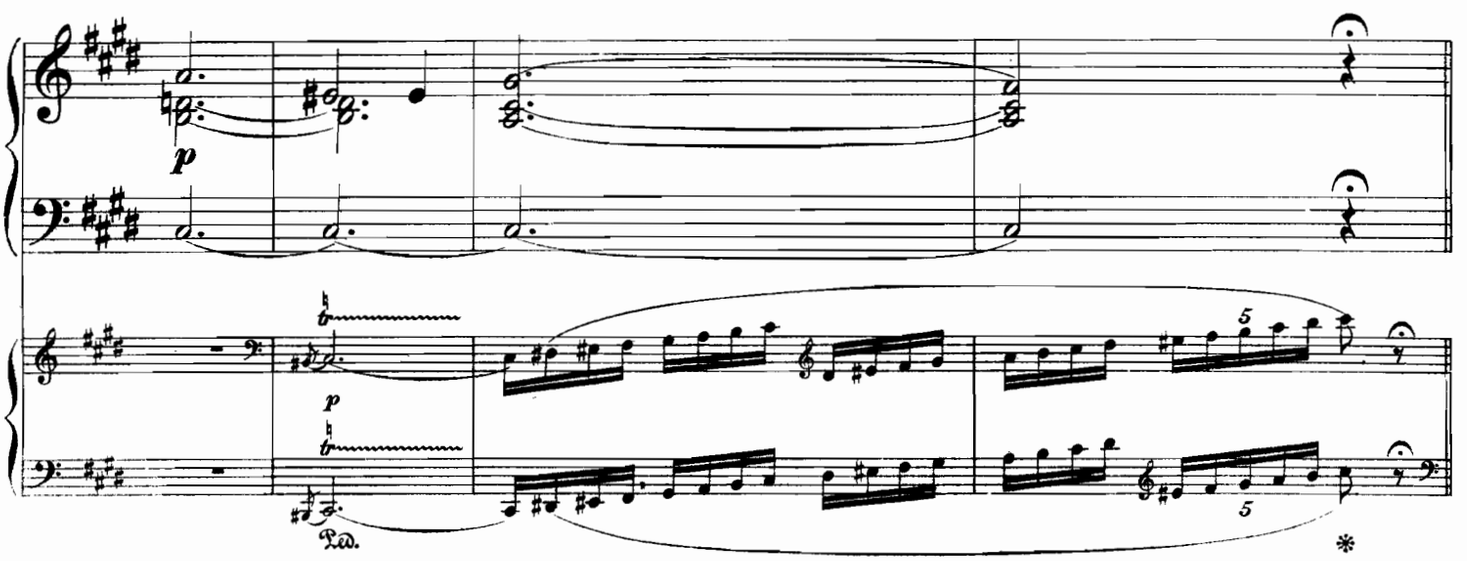



f
cre - scen - do
ff
8
f
cre - scen - do
ff
8
ff
p
poco rit.
mp
poco rit.

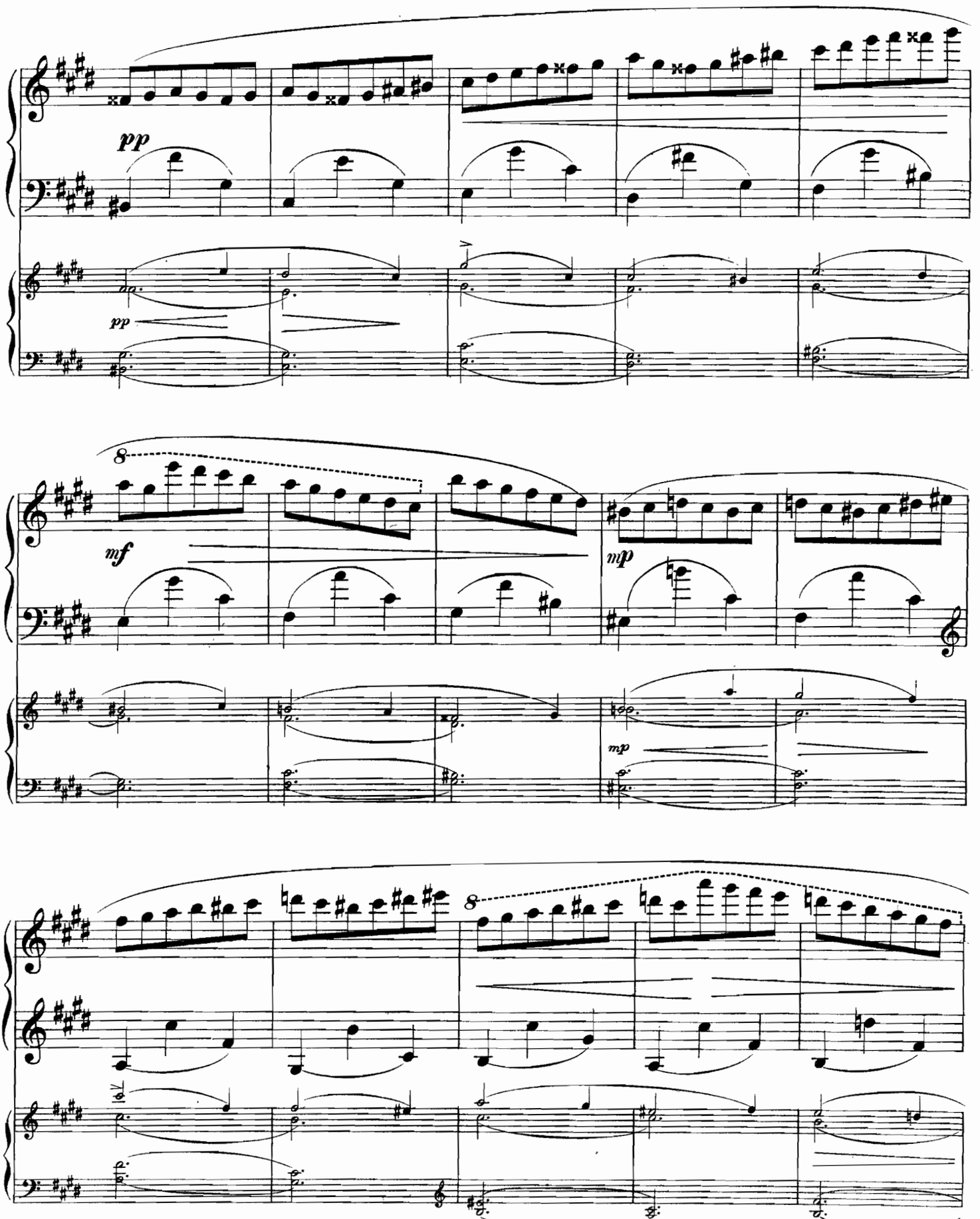

a tempo
mf
p
a tempo
p
mf
f
mp
mf
ff
ff
Ped.
*

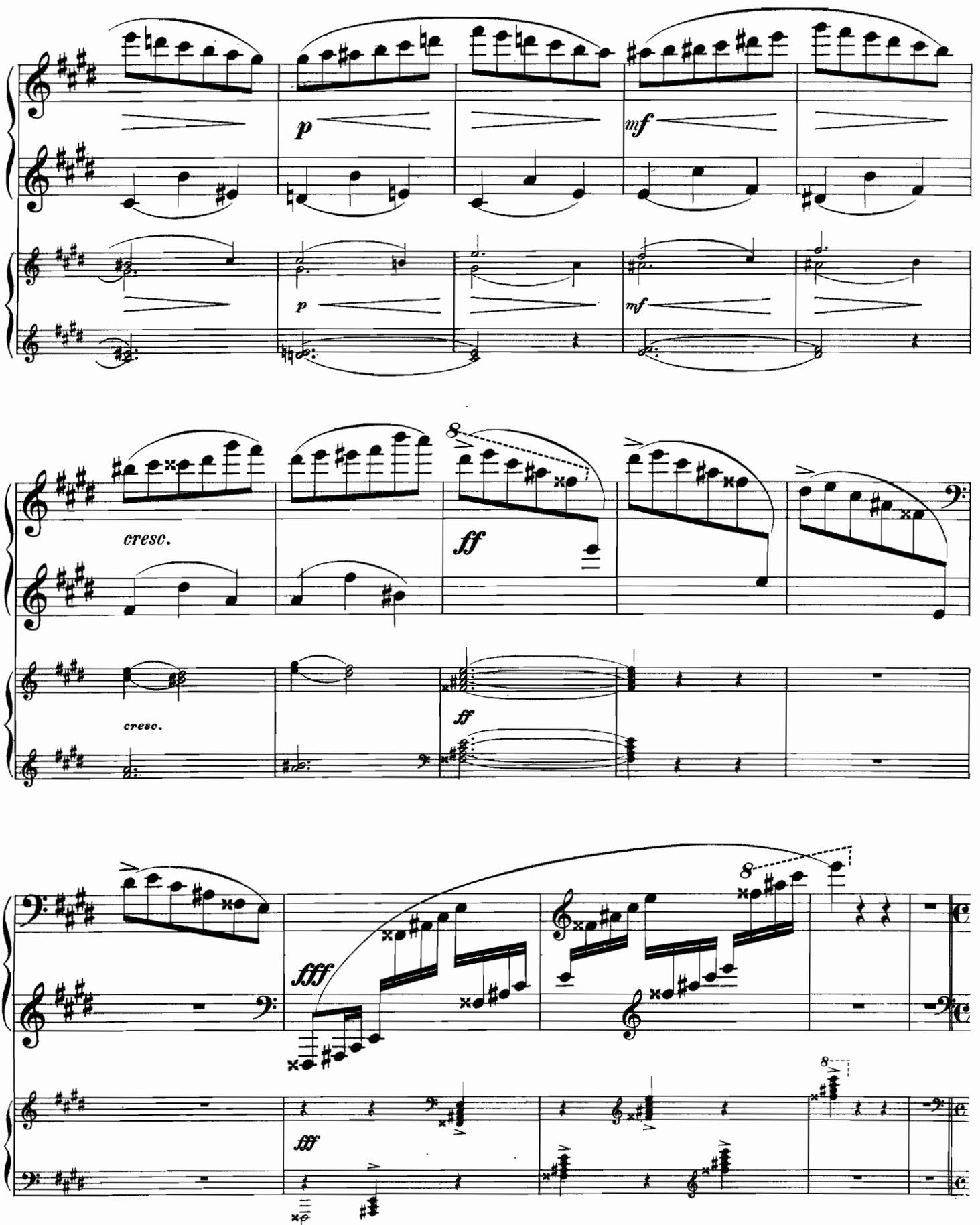

f
8
f
Ped.
*


mf
8
mf
Ped.
*

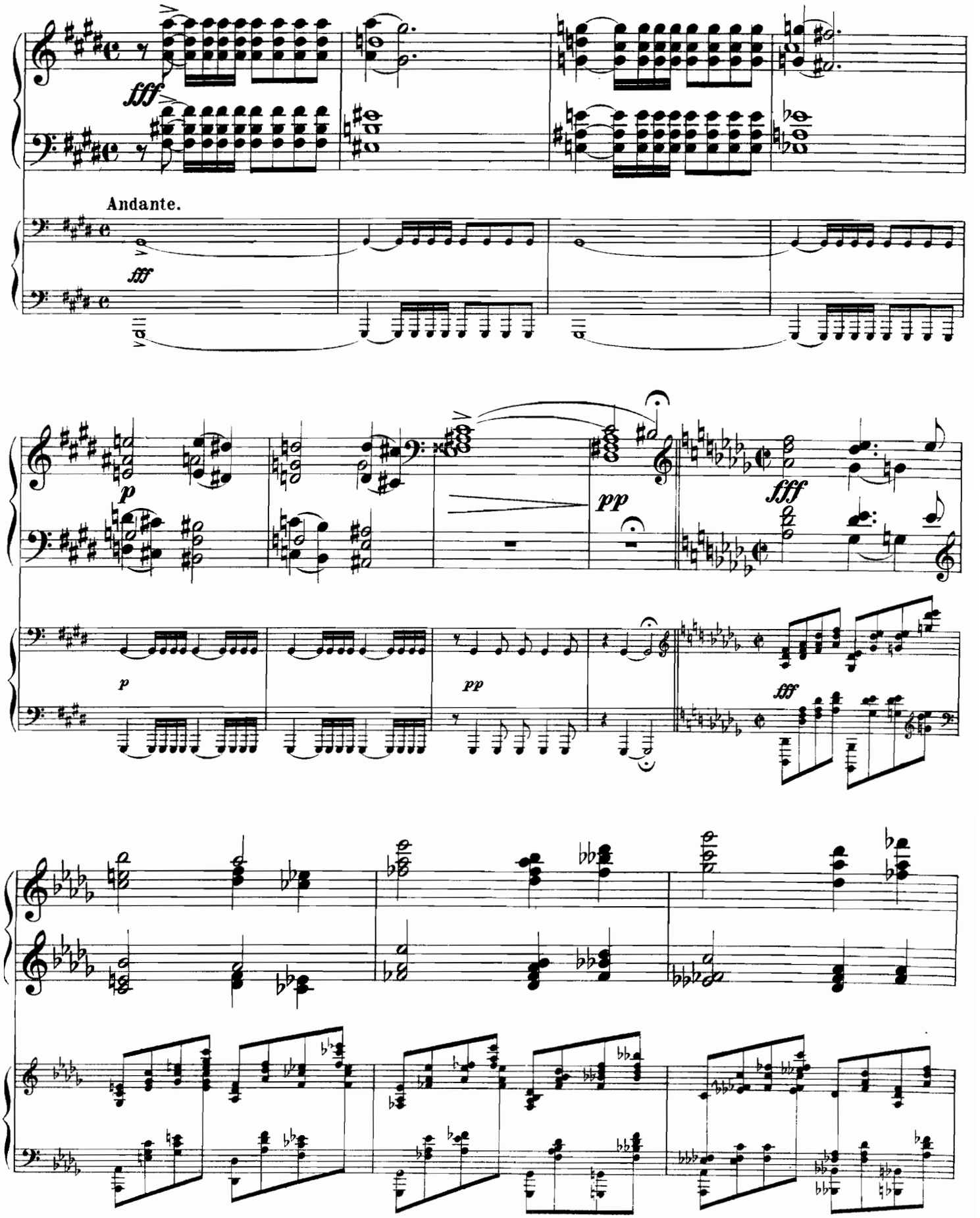

p
p
Ped.
*

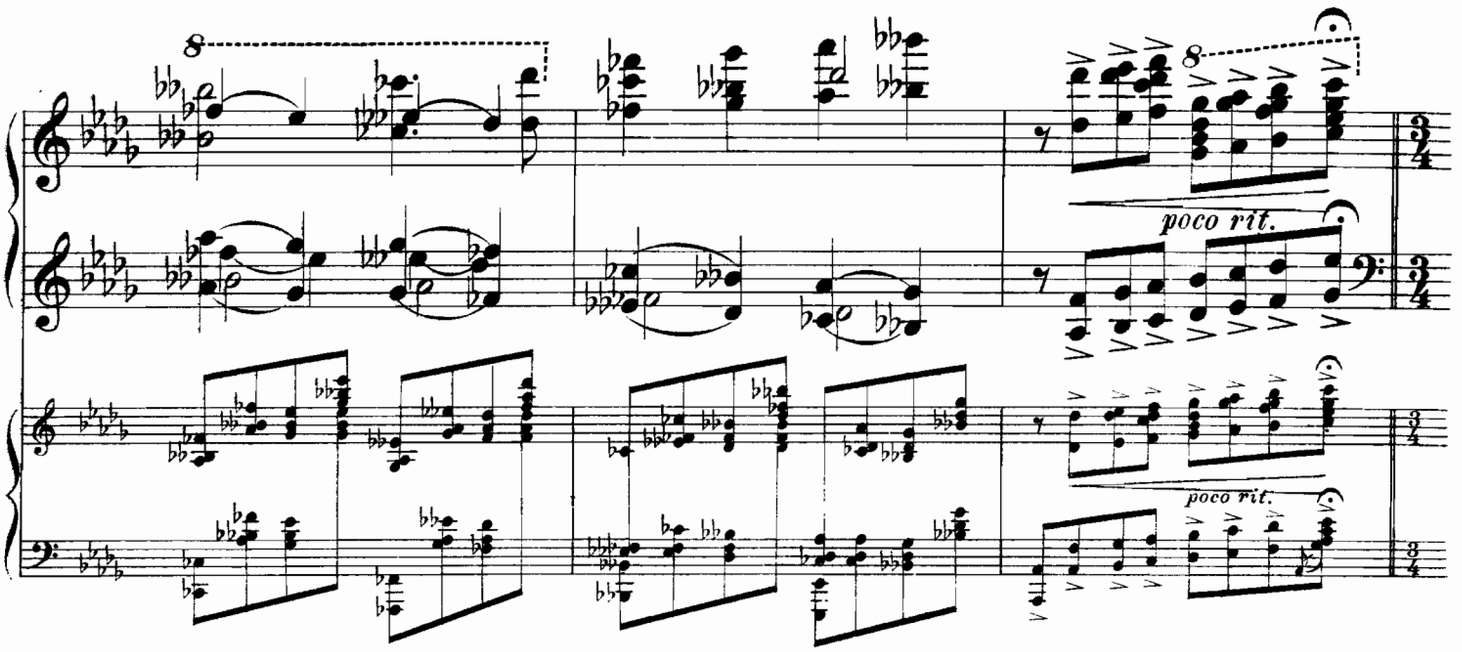
# Piano I.

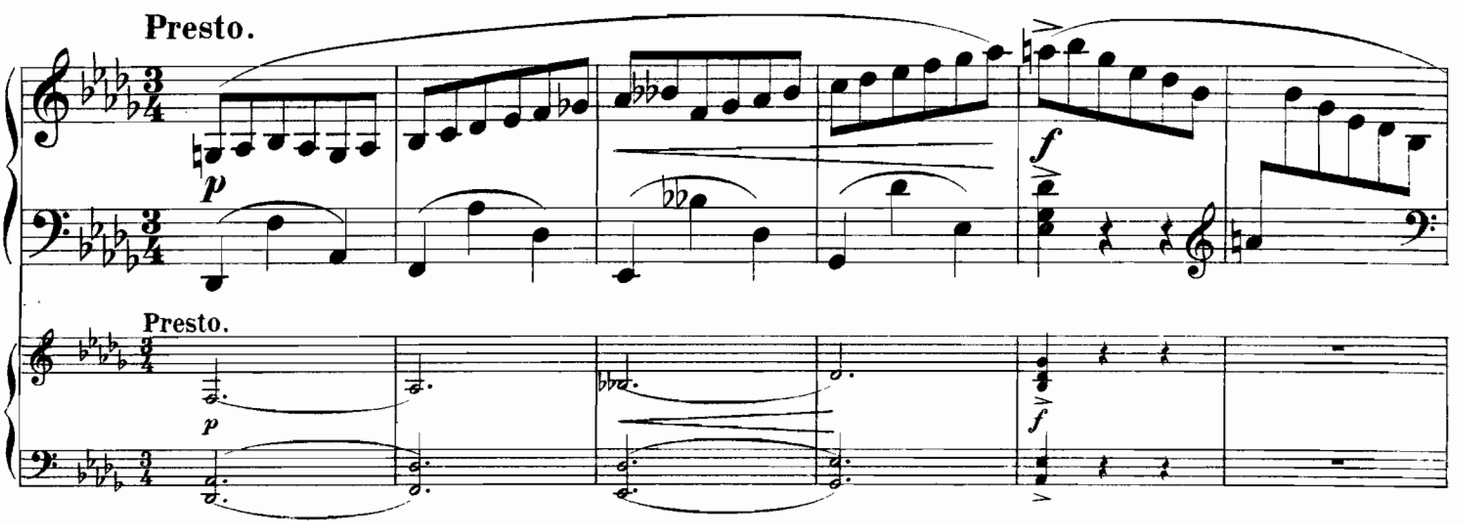


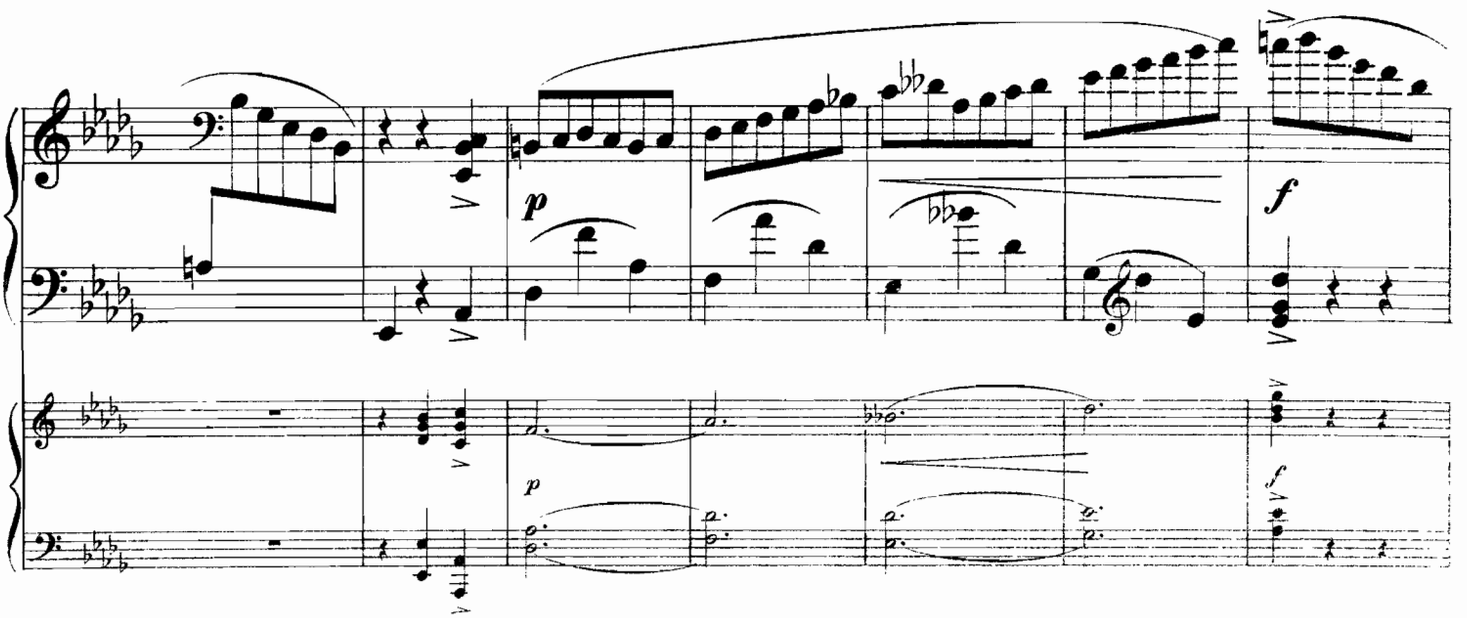

p
mf
p
mf
cresc.
ff
cresc.
ff
fff
fff

Andante.

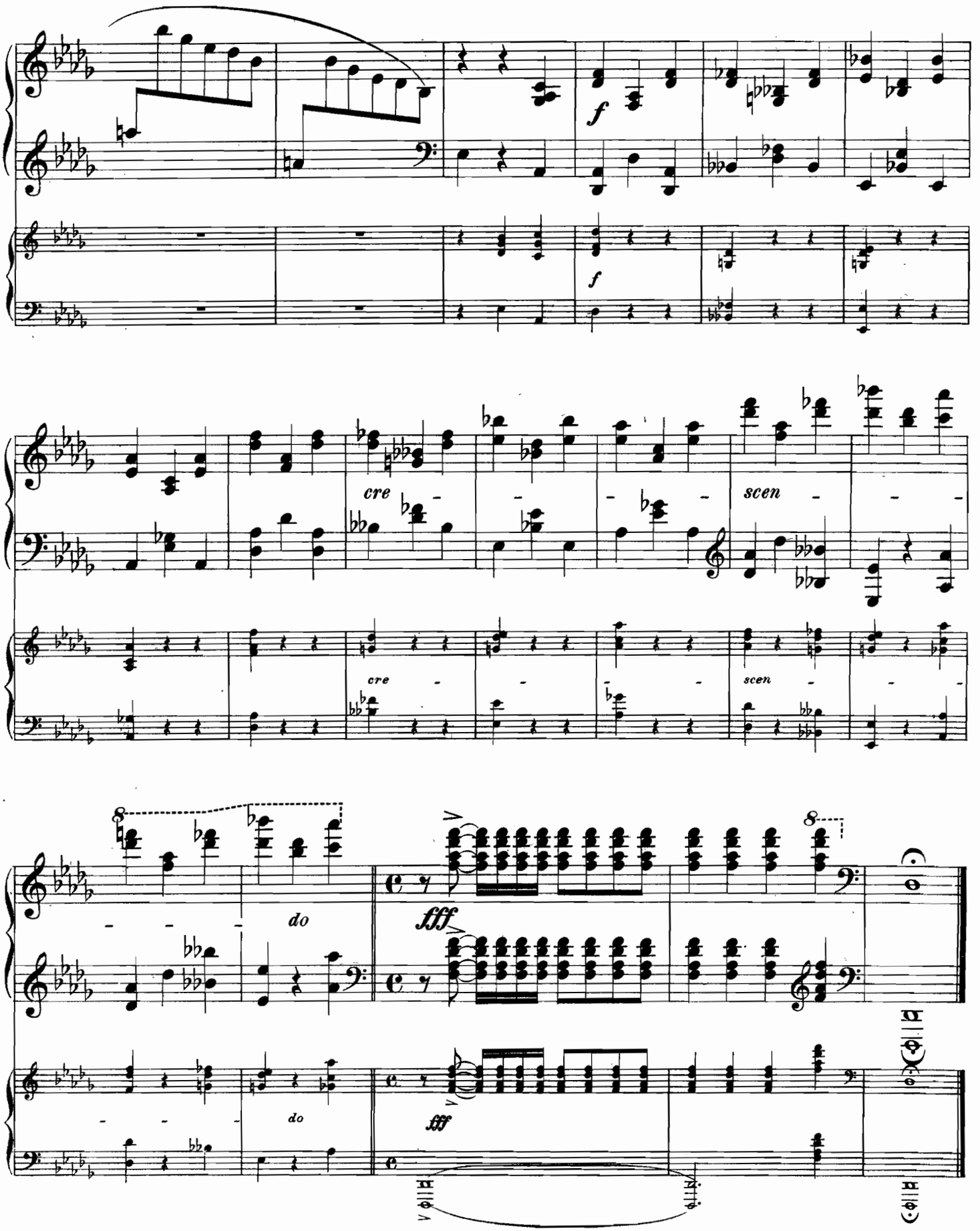



poco rit.
poco rit.


Presto.
Presto.



# Piano I.






Gravé et Impr. chez P. Jurgenson à Moscou.

# Compositions célèbres

## POUR DEUX PIANOS à 4/ms.

| № | | | R. C. | Mk. |
|---|---|---|---|---|
| 1. | **Aloïz, L.** Op. 28. 9 Variations, *Finale et Fugue* | | 2 50 | 5 50 |
| 2. | **Arensky, A.** Op. 23. Silhouettes, 2-me Suite, *pour 2 Pianos* | | 2 — | 4 50 |
| 3. | „ „ 33. Troisième Suite, *pour 2 Pianos* | | 2 50 | 5 50 |
| 4. | **Bertini, H.** Op. 29. Quarante-huit études. Cah. 1, 2 | (*A. Henselt*). *à* | — 90 | 2 — |
| 5. | „ „ 32. „ „ „ „ 1, 2 | „ *à* | — 90 | 2 — |
| 6. | „ „ 100. Vingt-cinq études faciles. Cah. 1, 2 | „ *à* | 1 50 | 3 30 |
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| 16. | **Simon, A.** Op. 19. Concerto, *pour Piano avec acc. d'un 2-d Piano* (pour jouer il faut 2 Ex.) | *à* | 3 — | 6 60 |
| 17. | **Tschaïkowsky, P.** Op. 23. Concerto, *pour Piano avec acc. d'un 2-d Piano* (pour jouer il faut 2 Ex.) | *à* | 4 — | 8 80 |
| 18. | „ „ 37a № 2. Carnaval. *Масляница* | (*A. Schaefer*). | — 70 | 1 50 |
| 19. | „ „ „ „ 6. Barcarolle. *Баркарола* | „ | — 75 | 1 50 |
| 20. | „ „ „ „ 11. En Traîneau. *На тройкѣ* | | — 50 | 1 10 |
| 21. | „ „ „ „ 12. Noël. *Святки*. Вальсъ | (*A. Schaefer*). | — 75 | 1 50 |
| 22. | „ „ 44. Second Concerto, *pour Piano avec acc. d'un 2-d Piano* (pour jouer il faut 2 Ex.) | *à* | 5 — | 11 — |
| 23. | „ „ 45. Grand duo arr. d'après le Capriccio italien | (*E. Langer*) 2 Ex.). *à* | 2 50 | 5 50 |
| 24. | „ „ 48. Valse tirée de la Sérénade | (*D. Platonoff*) | — 90 | 2 — |
| 25. | „ „ 50. Trio, *pour Piano, Violon et Violoncelle, pour 2 Pianos par P. Zapolsky* | | 6 — | 13 20 |
| 26. | „ „ *d-to d-to 2-d Piano séparé* | | 3 — | 6 60 |
| 27. | „ „ 56. Fantaisie de Concert, *pour Piano avec acc. d'un 2-d Piano* | 2 Ex. *à* | 3 — | 6 60 |
| 28. | „ „ 75. 3-me Concerto, *pour Piano avec acc. d'un 2-d Piano* | 2 Ex. *à* | 2 50 | 5 50 |
| 29. | „ Divertimento tiré de la Suite op. 43 | (*A. Schaefer*). | 1 — | 2 20 |
| 30. | „ Fantaisie sur les motifs de l'opéra **Eugène Onéguine** | „ | 1 50 | 3 30 |
| 31. | „ Danse cosaque de l'opéra **Mazeppa** | „ | 1 — | 2 20 |
| 32. | „ Fantaisie sur les motifs de l'opéra **La Dame de pique** | „ | 1 20 | 2 70 |
| 33. | „ Valse du ballet **La belle au bois dormant** | „ | — 80 | 1 85 |
| 34. | „ Valse de l'opéra **Eugène Onéguine** | „ | 1 40 | 3 20 |
| 35. | „ **Eugène Onéguine**. Paraphrase de Concert | (*A. Jaroszewsky*). | 2 — | 4 40 |
| 36. | „ Op. 2. № 3. Chant sans paroles | (*A. Schaefer*). | — 50 | 1 10 |
| 37. | „ Intermède de l'opéra **La Dame de pique** | „ | 1 60 | 3 50 |
| 38. | **Rubinstein, A.** Op. 103. № 7. Toréador et Espagnole | „ | — 70 | 1 50 |
| 39. | **Tschaïkowsky, P.** Op. 74. Symphonie № 6. (Pathétique) | „ | 8 — | 17 60 |
| 40. | „ Polonaise de l'opéra **Eugène Onéguine** | „ | 1 — | 2 20 |
| 41. | **Ilynsky, A.** Introduction, Choral et fugue (de la 1-re Suite d'orchestre) | „ | 1 40 | 3 20 |
| 42. | **Händel, F.** 4-me Concerto, *transcrit pour Deux Pianos (ou Orgue-Harmonium et Piano) par A. Némérowsky* (pour jouer il faut 2 exempl.) *à* | | 1 — | — |

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Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire de Moscou.

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