

# ТРИО

ИЗБРАННЫЕ КОМПОЗИЦИИ В ПЕРЕЛОЖЕНИЯХ ДЛЯ СКРИПКИ, ВИОЛОНЧЕЛИ И ФОРТЕПИАНО

**В. КРЮКОВА**

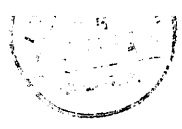
1. „Машди Ибад“. Азербайджанская народ. песня.
2. „Ой Долай“. Балкарская народная песня.
3. **Мясковский, Н.** Op. 6. Andante con elevazione из 1-й Сонаты.
5. **Рахманинов, С.** Соч. 3 № 1. Элегия.
6. „ „ Соч. 3 № 3. Мелодия.
7. „ „ Соч. 34 № 14. Вокализ.
8. **Ребиков, В.** Соч. 2 № 6. Характерный танец.
9. „ „ Соч. 29. Осенние листья № 2.
10. „ „ „ „ № 3.
11. „ „ „ „ № 6.
12. **Римский-Корсаков, Н.** Каватина Берендея из оп. „Снегурочка“.
13. „ Песнь Индийского гостя из оп. „Садко“.
14. „ Вступление к оп. „Ночь перед Рождеством“.
15. **Скрябин, А.** Соч. 9 № 1. Прелюдия (cis).
16. „ „ Соч. 9 № 2. Ноктюрн.
17. „ „ Соч. 32 № 1. Поэма.
18. „ „ Соч. 40 № 2. Мазурка.
19. **Чайковский, П.** Соч. 19 № 4. Ноктюрн.
20. „ „ Соч. 37<sup>bis</sup> № 10. Осенняя песня.
21. **Дебюсси, К.** Кэк-вок.
22. **Аренский, А.** Соч. 5 № 3. Романс.
23. **Лядов, А.** Соч. 11 № 1. Прелюдия (h).
24. „ „ Соч. 3 № 6. Экспромпт.
25. **Григ, Э.** Соч. 54 № 4. Ноктюрн (a).
26. **Аренский, А.** Соч. 38 № 3. „Не зажигай огня“.
27. **Рахманинов, С.** Соч. 23 № 10. Прелюдия.
28. **Скрябин, А.** Соч. 11 № 5. Прелюдия.
29. „ „ Соч. 27 № 1. Прелюдия.
30. **Лядов, А.** Соч. 15 № 2. Сельская мазурка.
31. **Римский-Корсаков, Н.** Ария Сервиллии из оп. „Сервиллия“.
32. **Рахманинов, С.** Соч. 33 № 5. Этюд-картинка.
33. **Скрябин, А.** Соч. 16 № 1. Прелюдия.
34. **Глиэр, Р.** Соч. 21 № 1. Грусть.
35. **Равель, М.** Павана.

# TRIOS

AUSGEWÄHLTE KOMPOSITIONEN, FÜR VIOLINE, CELLO UND KLAVIER ÜBERTRAGEN VON

**W. KRIUKOFF**

1. „Maschdi Ibad“. Aserbaidjanisches Volkslied.
2. „Oj Dolaj“. Balkarisches Volkslied.
3. **Miaskowsky, N.** Op. 6. Andante con elevazione aus der 1 Sonate.
5. **Rachmaninow, S.** Op. 3 № 1. Elegie.
6. „ „ Op. 3 № 3. Melodie.
7. „ „ Op. 34 № 14. Vocalise.
8. **Rebikow, Wl.** Op. 2 № 3. Danse caracteristique.
9. „ „ Op. 29. Feuille d'automne № 2.
10. „ „ „ „ № 3.
11. „ „ „ „ № 6.
12. **Rimsky-Korsakow, N.** Kavatine des Berendej aus der Oper „Schneewittchen“.
13. „ Lied des hindustanischen Kaufmanns aus der Oper „Ssadko“.
14. „ Vorspiel zu der Oper „Die Weihnachtsnacht“.
15. **Scriabine, A.** Op. 9 № 1. Prélude (cis).
16. „ „ Op. 9 № 2. Nocturne.
17. „ „ Op. 32 № 1. Poème.
18. „ „ Op. 40 № 2. Mazurka.
19. **Tschaikowsky, P.** Op. 19 № 4. Nocturne.
20. „ „ Op. 37<sup>bis</sup> № 10. Herbstlied.
21. **Debussy, Cl.** Cake-Walk.
22. **Arensky, A.** Op. 5 № 3. Romance.
23. **Liadow, A.** Op. 11 № 1. Prelude (h).
24. „ „ Op. 3 № 6. Impromptu.
25. **Grieg, E.** Op. 54 № 4. Nocturne (a).
26. **Arensky, A.** Op. 38 № 3. „Zünd'keine Kerze an“.
27. **Rachmaninow, S.** Op. 23 № 10. Prélude.
28. **Scriabine, A.** Op. 11 № 5. Prélude.
29. „ „ Op. 27 № 1. Prélude.
30. **Liadow, A.** Op. 15 № 2. Mazurka rustique
31. **Rimsky-Korsakow, N.** Arie der Servilia aus der Oper „Servilia“.
32. **Rachmaninow, S.** Op. 33 № 5. Etude-tableau.
33. **Scriabine, A.** Op. 16. № 1. Prélude.
34. **Glière, R.** Op. 21 № 1. Tristesse.
35. **Ravel, M.** Pavane.



# Воспоминание о Гапсале

# Souvenir de Hapsal

( ПЕСНЯ БЕЗ СЛОВ )

( CHANT SANS PAROLES )

соч. П. ЧАЙКОВСКОГО.

Op. 2 № 3.

de P. TSCHAÏKOWSKY.

Перелож. А. ШЕФЕРА.

Arr. par A. SCHAEFER.

*Allegretto grazioso e cantabile.*

**VIOLINO.**

**CELLO.**

*Allegretto grazioso e cantabile.*

**Piano.**

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The first system features a vocal line starting with a *mf* dynamic, followed by a *p* dynamic. The piano accompaniment also starts with *mf* and *p*. The second system continues with *mf* and *p* dynamics. The third system shows a *poco cresc.* marking in both parts, leading to a *f* dynamic. The fourth system features a *ff* dynamic in the vocal line and *poco rit.* markings in both parts. The fifth system concludes with a *f* dynamic in the piano part and *p poco rit.* in the vocal part.

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The vocal staves begin with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic. The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

Second system of musical notation. It continues the vocal and piano parts. The vocal staves show dynamics of *mf* and *f*, with the instruction *marcato* appearing above the final measure. The piano accompaniment also shows dynamics of *mf* and *f*, with *marcato* written above the final measure. The piano part features a mix of chords and moving lines.

Third system of musical notation. It continues the vocal and piano parts. The vocal staves end with a piano (*p*) dynamic. The piano accompaniment also ends with a piano (*p*) dynamic. The piano part features a mix of chords and moving lines, with dynamics of *mf* and *p* indicated.

*energico*  
*p*  
*poco cresc.*  
*ff*

*energico*  
*p*  
*poco cresc.*  
*ff*

*energico*  
*p*  
*poco cresc.*  
*mf*  
*ff*

*marcato*  
*p*  
*marcato*  
*f*

*marcato*  
*p*  
*marcato*  
*f*

*p*  
*f marcato*

*energico*  
*p*  
*poco cresc.*

*energico*  
*p*  
*poco cresc.*

*energico*  
*p*  
*poco cresc.*

*energico*  
*mf*  
*p*  
*poco cresc.*  
*mf*

The first system of the musical score consists of four staves. The top two staves are for a pair of violins, and the bottom two are for a piano. The key signature has one flat (B-flat), and the time signature is 3/4. The first measure is marked *ff* (fortissimo) in both the violin and piano parts. The second measure is marked *p* (piano) in both parts. The third measure is also marked *p*. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

The second system continues the piece with four staves. The top two staves are for a pair of violins, and the bottom two are for a piano. The key signature remains one flat. The first measure of this system is marked *pizz.* (pizzicato) in the violin parts. The second measure is marked *SOLO.* in the violin parts. The third measure is marked *poco dimin.* (poco diminuendo) in both the violin and piano parts. The piano part features a series of chords in the right hand and a melodic line in the left hand.

The third system consists of two staves, likely for a pair of violins. The key signature is one flat. The first measure is marked *pp* (pianissimo). The second measure is also marked *pp*. The music consists of eighth and sixteenth notes with some rests.

The fourth system consists of two staves, likely for a pair of violins. The key signature is one flat. The first measure is marked *pp*. The second measure is marked *ppp* (pianississimo). The music features a mix of eighth and sixteenth notes with some slurs.



# Souvenir de Hapsal.

CHANT SANS PAROLES

de P. TSCHAÏKOWSKY, Op. 2 №3

Arr. par A. SCHAEFER.

Cello.

Allegretto grazioso e cantabile.

*p*

*mf* *p*

*mf* *p*

*poco cresc.* *f* *poco rit.*

*ff* *p*

*marcat* *energico* *mf*

*f* *p* *marcat cresc.*

*ff* *energico* *p* *f* *p*

*poco cresc.* *ff* *p* *p*

*SOLO* *poco dimin.* *pp*

# Souvenir de Hapsal.

CHANT SANS PAROLES

de P. TSCHAÏKOWSKY, Op. 2 N<sup>o</sup> 3.

Violino.

Arr. par A. SCHAEFER.

Allegretto grazioso e cantabile.

The musical score is written for a violin and consists of ten staves. It begins in the key of B-flat major and 3/4 time. The tempo is marked 'Allegretto grazioso e cantabile'. The dynamics range from piano (*p*) to fortissimo (*ff*). The score includes various articulations such as *marcato*, *energico*, *marc.*, and *pizz.*. The piece concludes with a *poco dimin.* marking.