

Yanushinon

# A. Janchinoff.

DANSE ESPAGNOLE

POUR VIOLON ET PIANO.

Op. 24.

Aufführungsrecht vorbehalten.



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**P. JURGENSON.**

MOSCOU—LEIPZIG. □ □ □ □ □

St.-Pétersbourg, chez J. Jurgenson.

Varsovie & Kiew, chez L. Idzikowski.

**Prix 75 cop.**

# Danse Espagnole.

Aufführungsrecht vorbehalten.

A. JANCHINOFF. Op. 24.

**Allegro.**

Violon. *f*

**Allegro.**

Piano. *f*

*p* *pp* *tr* *p*

*con affezione* <sup>4</sup>

**Moderato.** *p*

9/24/44 International Music Company, No. 2012

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with various ornaments like grace notes and slurs. Below it is a piano accompaniment with two staves (treble and bass clefs). The right hand plays chords and moving lines, while the left hand provides a steady bass line.

The second system continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the right hand. The vocal line has a long, sweeping slur over several notes.

The third system shows the vocal line and piano accompaniment. The piano part features a complex texture with many beamed eighth notes in the right hand, creating a rhythmic accompaniment.

The fourth system concludes the page with the vocal line and piano accompaniment. It includes dynamic markings of *p* (piano) and *poco agitato* (a little more agitated). The piano part continues with its rhythmic accompaniment.

Sul G - -

First system of a musical score. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff begins with a piano (*p*) dynamic and a breath mark (*v*). The grand staff also begins with a piano (*p*) dynamic. The system concludes with a *f* dynamic marking.

Second system of the musical score. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has one sharp (F#). The top staff features a triplet of eighth notes. The grand staff begins with a piano (*p*) dynamic. The system concludes with a *f* dynamic marking.

Third system of the musical score. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has one sharp (F#). The grand staff begins with a piano (*p*) dynamic. The system concludes with a *f* dynamic marking.

Fourth system of the musical score. It consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has one sharp (F#). The grand staff begins with a piano (*p*) dynamic. The system concludes with a *f* dynamic marking.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#). The top staff contains a melodic line with slurs and a dynamic marking *f*. The grand staff contains accompaniment with chords and moving lines.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The music continues in the same key. The grand staff features a dynamic marking *mf* in the middle of the system.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The music continues in the same key. A dynamic marking *f* is present in the top staff of this system.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The music continues in the same key. Dynamic markings *meno* and *p* are used throughout the system. An 8-measure rest is indicated in the top staff.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic marking. The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex texture with many beamed notes and chords.

The second system continues the musical piece. It features a vocal line and piano accompaniment. The piano accompaniment includes a piano (*p*) dynamic marking and an 8-measure rest indicated by a dashed line with the number 8 above it.

The third system shows a vocal line with a *poco rit.* (ritardando) marking. The piano accompaniment also includes a piano (*p*) dynamic marking and a *poco rit.* marking. The piano part features several chords and some beamed notes.

The fourth system concludes the page with a vocal line and piano accompaniment. It features a *Tempo I.* (ritardando) marking and a forte (*f*) dynamic marking. The piano accompaniment has a steady rhythmic pattern in the bass line.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff features a melodic line with a long, sweeping slur and a trill (tr) in the final measure. The piano dynamic *p* is indicated. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. The top staff is mostly empty, with the instruction *con affezione* written above it. The grand staff continues the accompaniment. The piano dynamic *p* is marked at the beginning of the system.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is one sharp (F#). The top staff has a melodic line with slurs and a fermata. The grand staff continues the accompaniment.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is one sharp (F#). The top staff has a melodic line with slurs and a fermata. The grand staff continues the accompaniment.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#). The music features a vocal line with slurs and a piano accompaniment with arpeggiated chords and a bass line.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system, with a vocal line and piano accompaniment.

Third system of musical notation. It begins with a vocal line marked *poco ral.* and *p*. The piano accompaniment is also marked *poco ral.* and *p*. The system includes a section with trills and a 2/4 time signature change. The text *poco a poco cre - scen - do* is written below the vocal line. The system concludes with a section labeled *cadenza* in 2/4 time, where the piano accompaniment is marked *poco ral.* and *p*.

Fourth system of musical notation. It features a grand staff with a treble staff above and a bass staff below. The music is marked *rapide* and includes a section with sixteenth-note runs and slurs.



Tempo primo.

First system of the musical score. The vocal line (top staff) begins with a forte (*f*) dynamic, followed by a piano (*p*) section with trills (*tr*). The piano accompaniment (bottom two staves) starts with a mezzo-forte (*mf*) dynamic and includes the instruction *con tenerezza* (with tenderness) in the right hand.

Second system of the musical score. The vocal line continues with trills and melodic lines. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Third system of the musical score. The vocal line includes a section marked with an 8-measure rest (*8*) and continues with trills. The piano accompaniment maintains its rhythmic accompaniment.

Fourth system of the musical score. The vocal line concludes with a section marked with an 8-measure rest (*8*) and ends with a piano (*pp*) pizzicato (*pizz.*) instruction. The piano accompaniment ends with a *pp* *morendo* (diminuendo) instruction.

	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. Rêverie. . . . .	— 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 . . . . .	— 80

	R. K.
<b>Pabst, P.</b> Mélodie . . . . .	— 30
<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 . . . . .	— 50
Andante cantabile. . . . .	— 40
<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. Rêverie 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 <i>W. Besekirsky</i> . . . . .	— 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. Mazourka.	
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 <i>L. Auer</i> . . . . .	1 50
"    Op. 35. Canzonetta, tirée du Concerto . . . . .	— 60
"    "    "    "    La même, revue par <i>J. Conus</i> . . . . .	— 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> Rêverie. . . . .	— 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 —