

440

A M-me B. Doukhovskoy

Valse mélancolique

POUR CONCERTINO OU VIOLON

par

C. CUI.

Prix 50 cop.



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P. JURGENSON,

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MOSCOU,

Neglinny pr., 14.



LEIPZIG,

Talstrasse, 19.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie & Kiew, chez L. Idzikowski.

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Concertino
ou
Violon.

Moderato. (♩=120)

Piano.

Moderato. (♩=120)

The musical score is written for Violin and Piano. It consists of four systems of music. The Violin part is in the upper staff of each system, and the Piano part is in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The dynamics range from piano (p) to mezzo-forte (mf). The score includes various musical notations such as slurs, ties, and articulation marks.

First system of musical notation. The upper staff (treble clef) features a melodic line with a dynamic marking of *f* (forte) at the end. The lower staff (grand staff) provides harmonic accompaniment with a dynamic marking of *mf* (mezzo-forte).

Second system of musical notation. The upper staff begins with a dynamic marking of *p* (piano), moves to *mf* (mezzo-forte), and includes the markings *poco* and *riten.* (ritardando). The lower staff starts with *p* and ends with *pp* (pianissimo).

Third system of musical notation. The upper staff is marked *a tempo* and begins with a dynamic marking of *p*. The lower staff also begins with *p* and features a rhythmic accompaniment.

Fourth system of musical notation. Both the upper and lower staves feature a dynamic marking of *mf* (mezzo-forte).

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase marked *mf*. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line contains the lyrics "molto ri - te - nu - to" and ends with "a tempo". The dynamics range from *p* to *pp*. The piano accompaniment continues with a similar texture, featuring sustained chords and rhythmic patterns.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

Fourth system of musical notation. The vocal line includes a *riten.* (ritardando) marking. The dynamics range from *mf* to *f*. The piano accompaniment features a dense texture of chords and rhythmic figures, leading to a final cadence.

Compositions Russes pour Violon et Piano.

	R. K.
Aloiz, L. Op. 8 № 1. Cantabile	— 60
" " 2. Perpetuum mobile.	— 80
" " 9. Romance.	— 90
Alpheraky, A. Op. 29. Impromptu	— 60
Antzeff, M. 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
Arensky, A. 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	— —
Ars, N. Polonaise	1 —
Besekirsky, W. Op. 21. Rhapsodie finlandaise	1 —
Bleichmann, J. Op. 6. Berceuse.	— 60
" " 15. Sonate	3 50
Bukke, E. Romance. Cis-moll	— 60
Catoire, G. Op. 15. Sonate	4 —
Conus, G. Op. 2 № 1. Elégie	— 70
" " 15. Deux mélodies.	1 —
Conus, J. Concerto. E-moll.	2 25
Danilewsky, M. Inspiration	— 75
Douloff, G. Op. 4. Allegro de concert. D-dur.	1 75
" " Romance	— 70
Goedicke, A. Op. 10. Sonate. A-dur.	2 70
Gretschaninoff, A. Op. 14. Méditation.	— 60
Grodzki, B. Op. 34. Elégie	— 75
Hoth, G. Op. 3. Nocturne	— 75
Ilynsky, A. Op. 6 № 1. Mazurka	— 80
Kapry, J. Op. 30. Dans les steppes. Rêverie.	— 75
Köhler, M. Op. 28 № 1. Souvenir	— 60
" " 2. La capricieuse	— 60
" " 3. Nocturne	— 60
" " 4. Chanson villageoise.	— 40
" " 5. Barcarolle	— 60
" " 6. Mazurka.	— 50
Kosloff, H. Mélodie tartare.	— 45
" " Chant sans paroles.	— 45
Kleffel, A. № 1. Scherzo.	— 50
" " 2. Légende	— 50
" " 3. Rimprovero	— 50
" " 4. Folletti	— 70
" " 5. Cavatina.	— 40
" " 6. Rimembranza.	— 50
Krein, D. Mélodie	— 70
Ladoukhine, N. Romance	— 50
" " Mélodie	— 40
" " Op. 9. Petite Suite.	1 25
Malaschkine, L. Op. 7. Romance.	— 60
Malkoff. Mazurka.	— 30
" " Adieu. Mazurka.	— 50
Marsicani, M. Op. 35. Souvenir du Volga. Fantaisie russe	1 —
Maurer, W. Les adieux. Impromptu.	— 40
Messer, N. Barcarolle.	— 80
Minkus, L. Op. 10 № 1. Chant d'été.	— 50
" " 2. Schlummerlied.	— 40
Naprawnik, E. 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 —
Némérowsky, A. Op. 8. Méditation.	— 50
" " " 11. Pensée musicale	— 80

	R. K.
Pabst, P. Mélodie	— 60
Pantschenko, S. Op. 4. Sonnet.	— 50
" " 13 № 1. Notturmo. G-dur.	— 60
" " " 2. Sonnet. A-moll.	— 60
Ratschinsky, T. Variations sur la chanson russe „Лучина-лучинушка“	— 30
Roubetz, A. Fantaisie sur des airs petits-russiens	— 50
" " Andante cantabile.	— 40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	— 70
Rutkowsky, A. Op. 4. Nocturne	— 70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1 —
Schubert, G. Op. 32. Mugnets. Rêverie russe	— 50
Seldeneck, J. Op. 5. Nocturne	— 60
" " 8. Romance	— 60
" " 9 № 1. Méditation.	— 40
" " " 2. Elégie.	— 60
" " " 3. Scherzo	— 80
" " " 10. Barcarolle.	— 80
Simon, A. 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 ^{to} , rédigée par W. Besekirsky	— 50
Slonow, M. Romance	— 50
" " Berceuse	— 50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1 50
" " d ^{to} № 1. Rhapsodie russe.	— 60
" " " 2. " italienne.	— 60
" " " 3. " russe	— 60
" " " 4. " bohème	— 60
" " " 5. " allemande	— 60
" " " 6. " hébraïque	— 60
Terestschenko, N. Op. 27. Expansion.	— 50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	— 75
" " 34. Valse Scherzo	1 70
" " 35. Concerto.	4 50
Op. 35 d ^{to} , 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
Villoing, G. Op. 8. Pastorale.	— 80
" " 9. Chant-Fantaisie	1 —
Warlich, H. Rêverie.	— 50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie.	— 60
" " " 2. Intermezzo.	1 —