

ME J. HRIMALY.

# Quatre Morceaux

POUR VIOLON

avec accompagnement de PIANO

par

## A. ARENSKY.

OP. 30.

N <sup>o</sup> 1. Prélude	( C-moll )	Pr.	80 cop.
.. 2. Sérénade	( G-dur )	..	50 "
.. 3. Berceuse	( E-dur )	..	60 "
.. 4. Scherzo	( E-moll )	..	80 "
N <sup>o</sup> 2 Sérénade arrangé pour Violon avec Orchestre		Partition	50 c.
" " " "		Parties	80 "



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Musicale russe et du Conservatoire de Moscou.

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# 4 MORCEAUX POUR LE VIOLON.

## Nº 1. PRÉLUDE (C-moll.)

A. Arensky. Op. 30.

**Violino.** *Allegro moderato.*

**Piano.** *Allegro moderato.*

*mf* *simile*

*cre - scen - do* *f*

*di - mi - nu - en - do*

- tu - en - do *p*

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 two flats (B-flat and E-flat). It features a melodic line with lyrics "- tu - en - do" and a dynamic marking of *p* (piano). The piano accompaniment is in a grand staff (treble and bass clefs) and includes a complex rhythmic pattern in the right hand and a simpler bass line in the left hand.

The second system continues the musical piece. The vocal line features a melodic phrase with a dynamic marking of *f* (forte). The piano accompaniment continues with its characteristic rhythmic patterns in both hands.

The third system shows a more complex piano accompaniment. The right hand features a dense, rapid sixteenth-note passage, while the left hand provides a steady bass line. The vocal line is not present in this system.

The fourth system concludes the piece. It features a complex piano accompaniment with a dense, rapid sixteenth-note passage in the right hand and a steady bass line in the left hand. The vocal line is not present in this system.

The first system of music consists of a single treble staff at the top and a grand staff (treble and bass) below it. The treble staff contains a melodic line with slurs and accents. The grand staff features a piano accompaniment with chords and moving lines in both hands.

The second system continues the musical piece. The single treble staff features a complex melodic passage with slurs and accents, ending with a flourish marked with the number 10. The grand staff provides a harmonic and rhythmic foundation.

The third system shows a change in texture. The single treble staff has a more sparse melodic line with a dynamic marking of *p*. The grand staff features a more active piano accompaniment with slurs and dynamic markings.

The fourth system concludes the page. The single treble staff has a melodic line with a dynamic marking of *f*. The grand staff continues with a piano accompaniment, featuring slurs and dynamic markings.

The image displays a musical score for piano and voice, organized into four systems. Each system consists of three staves: a vocal line at the top, a piano right-hand line in the middle, and a piano left-hand line at the bottom. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The fourth system contains performance markings '10' and '11' above the piano right-hand line, indicating specific measures or techniques. The piano accompaniment is characterized by intricate rhythmic patterns, often using sixteenth and thirty-second notes, while the vocal line consists of longer, more melodic phrases.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and includes a trill (*tr*) in the right hand.

Second system of musical notation. The vocal line continues with a mezzo-forte (*mf*) dynamic and includes the lyrics "di - ni - nu -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Third system of musical notation. The vocal line includes the lyrics "- en - do" and features a trill (*tr*). The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, ending with a forte (*f*) dynamic.

Fourth system of musical notation. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, ending with a piano (*p*) dynamic and a trill (*tr*) in the right hand.

mf di - mi - nu - en - do *tr*

This system contains the first staff of music, which is a vocal line. It begins with a dynamic marking of *mf* and the lyrics "di - mi - nu - en - do". The melody features a series of sixteenth-note runs, with a trill indicated by a "tr" symbol. Below the vocal staff are two staves for piano accompaniment, showing chords and arpeggiated figures.

*f*

This system contains the second staff of music, which is a piano accompaniment. It begins with a dynamic marking of *f*. The right hand features chords and arpeggiated figures, while the left hand has a more active melodic line with eighth-note patterns.

This system contains the third staff of music, which is a piano accompaniment. It continues the musical texture from the previous system, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

This system contains the fourth staff of music, which is a piano accompaniment. It features a complex melodic line in the right hand with fingerings 1, 2, 4, and 2 indicated, and a rhythmic accompaniment in the left hand.



*ff*

*ff*

*ff*

*cre* - - - - -

*p* *p* *cre* - - - - -

*f* *di* - *mi* -

*scen* - - - *do*

*csen* - - - *do* *f*

*nu* - *en* - *do*

*di* - *mi* - *nu* - *en* - *do*

First system of musical notation. It consists of three staves: a vocal line at the top with a complex melodic line featuring many slurs and ties, and a piano accompaniment below with a simple harmonic structure.

Second system of musical notation. The vocal line continues with the lyrics "cre - - - scen - - - do". The piano accompaniment includes dynamic markings *pp* and *p*.

Third system of musical notation. The vocal line features a melodic line with a *ff* dynamic marking. The piano accompaniment also has a *ff* dynamic marking and includes a large, sustained chord in the right hand.

Fourth system of musical notation. The vocal line continues with the lyrics "ri - tar - dan - do". The piano accompaniment includes dynamic markings *ff* and *p*.



# Compositions Russes pour Violon et Piano.

	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. Réverie. . . . .	—	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 . . . . .	—	30
<b>Pabst, P.</b> Mélodie . . . . .	—	60
<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 . 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. Réverie 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 W. Besekirsky . . . . .	—	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. Mazurka. 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 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
<b>Villoing, G.</b> Op. 8. Pastorale. . . . .	—	80
"    "    "    "    9. Chant-Fantaisie . . . . .	—	1
<b>Warlich, H.</b> Réverie. . . . .	—	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