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(Prices current 1.1.02)

# MERTON MUSIC

## ARENSKY

### String Quartet in A minor Op. 35

for Violin, Viola and Two Violoncelli

### VIOLIN

Merton Music  
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4005

# QUARTETT

I.

VIOLINO.

A. ARENSKY. Op. 35.

Moderato. (♩ = 66.)  
con sordino

Un poco più mosso. (♩ = 88.)  
senza sordino

Più mosso. (♩ = 112.)

a tempo. (♩ = 66.)

cre - scen - do

diminuendo

crescendo

poco rit.

diminuendo e rit.

cresc.

ff

VIOLINO.

17

trium

Più mosso.

Più mosso.

cre - scen - do

VIOLINO.

VIOLINO.

VIOLINO.

Violino score for measures 6-8. Measure 6 starts with *mf* and *ppp*, followed by *p* and *cresc.*. Measure 7 includes *f*, *p espressivo*, and *ritenuto*. Measure 8 begins with *pp* and *ff*, ending with *ritard.*. The tempo changes to *a tempo* (♩ = 88) for measure 7 and *Più mosso* (♩ = 132) for measure 8. Performance markings include *ten.*, *cre*, *scen*, and *franc.*

III.  
FINALE.

Andante sostenuto. VIOLINO.

Violino and Viola scores for measures 11-14. Measure 11 is marked *con sordino* and *f marcato*. Measure 12 includes *p*. Measure 13 starts with *f* and *pp*. Measure 14 includes *Allegro moderato, senza sordino*, *mf*, and *f*. The Viola part is marked *Viola*. Measure 14 ends with *tr* and *1*.

VIOLINO.

Var. VII.

Andante con moto.  
con sordino

First system of musical notation for Var. VII. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts with a quarter rest followed by a series of eighth and sixteenth notes. Dynamics include *p*, *pp*, and *p*. The second staff continues the melodic line with similar dynamics.

Coda.

Moderato.  
con sordino.

Coda section musical notation. It consists of seven staves. The first staff has a treble clef, key signature of one sharp, and a 2/4 time signature. It includes dynamics *pp*, *mf*, *p*, and *pp*. The second staff starts with a *pizz.* (pizzicato) instruction and a first ending bracket. The third staff has a *p* dynamic. The fourth and fifth staves continue the melodic line. The sixth staff has a *p* dynamic. The seventh staff is marked *Moderato.* and includes *pizz.* and *pp* dynamics, ending with the instruction *poco a poco ritardando*.

VIOLINO.

Violino section musical notation on page 5. It consists of ten staves. The first staff has a treble clef, key signature of one sharp, and a 4/4 time signature. It includes dynamics *cresc.* and *fff*. The second staff has a *ritard.* instruction. The third staff is marked *a tempo*. The fourth staff is marked *Tempo I. (♩=66.)* and includes *rit.* and *pp* dynamics. The fifth staff has a *mf* dynamic. The sixth staff has a *ff* dynamic. The seventh staff is marked *10 Più mosso. (♩=66.)* and includes *p* and *pp* dynamics. The eighth staff has a *cresc.* instruction. The ninth staff is marked *11 Più mosso. (♩=112.)* and includes *mf*, *diminuendo*, and *cresc.* dynamics. The tenth staff includes *ff*, *p*, *dim. e rit.* dynamics.

VIOLINO.

Poco meno mosso. (♩=80.)

*dolce*

1

*dolcissimo*

11

2 =

1 = 0

*cresc.*

VIOLINO.

VIOLINO.

Var. V.  
Andante.

mp pp mf pp mf pp mp pp mp pp

1. 2.

pp mf pp mf pp

mp pp pp

Var. VI.  
Allegro con spirito.

ff p

VIOLINO.

cresc. Piu mosso. (♩=112.) cresc. f

12 Piu mosso. (♩=132.) ff f p cre - scen - do f p cre - scen - do ff do pp

1 1 pp ppp

Adagio. (♩=52.) con sordino 2 mf p mf

Tempo I. (♩=66.) ppp mf 3 pp ppp pp ppp

# III.

## VARIATIONS SUR UN THÈME DE P. TSCHAÏKOWSKY.

Thème.

Moderato.

senza sordino

VIOLINO.

arco

Var. I. Un poco più mosso.

Var. II. Allegro non troppo.

Var. III.

Andantino tranquillo.

Var. IV. Vivace.

pizz.





VIOLA.

Poco meno mosso. (♩=80.)

3 1 *p dolce* *dim.* *pp*

4 *a tempo* *pp rit.* *p*

*pp*

*cre* *scen*

*do*

*f*

Più mosso. (♩=112.) *f* *cresc.*

VIOLA.

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

17 *sf*

Più mosso. *fff*

*p* *cre*

Più mosso. *fff*

*scen* *do*

VIOLA.

1

15

16

1

*diminuendo*

Adagio.  
con sordino

pp

Tempo I.  
senza sordino

ff sf sf

sf sf sf sf sf

sf sf sf sf

VIOLA.

5 Più mosso. (♩=132)

p sfz cresc. sf sfz

f p sf cresc. sfz sfz

f

dim.

pp mp pp

1 6 mf p cresc.

f pp

f

pp mf ff

1 ritard.

VIOLA.

a tempo

7 *mf* *cresc.*

(♩ = 80.) *f* *p* *cresc.*

8 Più mosso. (♩ = 132.) *f* *p* *pp* *cresc.*

9 *fff* *ritard.* *a tempo* *dim.* *rit.* *pp*

III.  
FINALE.

VIOLA.

Andante sostenuto.  
con sordino.

*f marcato*

*p*

13 *f* *p* *pp*

Allegro moderato.  
senza sordino.

*mf* *mf*

14

1

VIOLA.

Var. VII.

Andante con moto.  
con sordino

pp

cre - scen - do

diminuendo

1. 2.

Coda.

Moderato.  
con sordino

pp

pizz.

arco

p

ppp

Poco più mosso.

p

Moderato.

pizz.

ppp

pp

poco a poco ritardando

VIOLA.

Tempo I. (♩ = 66.)

ff

f

mf

pp

10

Più mosso. (♩ = 88.)

pp

p

Più mosso. (♩ = 112.)

cresc.

f

ff

p

dim. e rit.

Poco meno mosso. (♩ = 80.)

f

p

mf

pp

p

11

p

pp

pp

pp cresc. p

cresc.

f

Più mosso. (♩ = 112.)

f cresc. ff

12

Più mosso. (♩ = 132.)

f p sfz

cresc. sfz

f p sfz

cre - sfz - scen - sf - do

sfz sf

pp sf pp mp pp

Var. VI. Allegro con spirito.

ff p

ff p

ff p

p

ff mp ff

mp

p ff 1. 2.

Var. IV.  
Vivace.  
pizz.

8 staves of musical notation for Var. IV, Vivace, pizzicato. Dynamics: *f*, *p*, *mf*, *dim.*, *f*, *p*, *f*, *p*. Includes first and second endings.

Var. V.  
Andante.  
arco

4 staves of musical notation for Var. V, Andante, arco. Dynamics: *pp*, *mp*, *pp*, *pp*, *mf*.

6 staves of musical notation. Dynamics: *f*, *p*, *pp*, *ppp*.

Adagio. (♩ = 52)

1 staff of musical notation. Dynamics: *mf*, *ten.*, *pp*, *f*, *ppp*.

Tempo I. (♩ = 66)

2 staves of musical notation. Dynamics: *ppp*, *mf*, *pp*, *ppp*.

### III.

## VARIATIONS SUR UN THÈME DE P. TSCHAÏKOWSKY.

VIOLA.

Thème.

Moderato.  
senza sordino  
pizz.

First staff of the Theme in 2/4 time, starting with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic.

Second staff of the Theme, marked *arco* and *p*, featuring first and second endings.

Third staff of the Theme, marked *mf*, featuring first and second endings.

Var. I. Un poco più mosso.

First staff of Variation I in 2/4 time, marked *mf* and *p*.

Second staff of Variation I, marked *p* and *mf*, featuring a triplet.

Third staff of Variation I, marked *pp*, *mf*, and *p*, ending with a double bar line and repeat sign.

Var. II. Allegro non troppo.

First staff of Variation II in 2/4 time, marked *f* and *p*.

Second staff of Variation II, marked *f* and *p*.

Third staff of Variation II, marked *f* and *p*.

VIOLA.

First staff of Variation I in 2/4 time, marked *f* and *p*.

Second staff of Variation I, marked *mf* and *mp*.

Third staff of Variation I, marked *mf* and *p*, featuring first and second endings.

Fourth staff of Variation I, marked *mf* and *p*.

Fifth staff of Variation I, marked *mf* and *p*.

Sixth staff of Variation I, marked *mf* and *p*.

Seventh staff of Variation I, marked *pizz.* and *p*, featuring first and second endings with *arco* markings.

Var. III. Andantino. tranquillo.

First staff of Variation III in 2/4 time, marked *mf* and *p*.

Second staff of Variation III, marked *mp* and *mp*.

Third staff of Variation III, marked *f* and *rit.*, featuring first and second endings.



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## ARENSKY

### String Quartet in A minor Op. 35

for Violin, Viola and Two Violoncelli

### VIOLONCELLO I

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4005

# QUARTETT

## VIOLONCELLO I.

A. ARENSKY. Op. 35.

Moderato. (♩ = 66)

con sord.

First system of musical notation for the cello part. It begins with a dynamic of *p* and includes various articulations such as slurs and accents. The dynamics progress through *f* and *pp* to *ppp*.

Un poco più mosso. (♩ = 88)

senza sord.

Second system of musical notation. It begins with a dynamic of *pp* and features a *crescendo* leading to *p*, followed by a *diminuendo* and another *cresc.* section.

Più mosso. (♩ = 112)

Third system of musical notation. It begins with a dynamic of *f* and includes a *dim. e rit.* section.

a tempo. (♩ = 88)

Fourth system of musical notation. It begins with a dynamic of *poco rit. ppp* and includes a *cresc.* section.

Fifth system of musical notation. It begins with a dynamic of *f* and includes various articulations and dynamics.

## VIOLONCELLO I.

Tempo I.

First system of musical notation on the second page. It begins with a dynamic of *p* and includes a *Tempo I.* marking.

senza sordino

Second system of musical notation. It begins with a dynamic of *ff* and includes various articulations.

17

Third system of musical notation. It begins with a dynamic of *p* and includes various articulations.

Fourth system of musical notation. It begins with a dynamic of *p* and includes various articulations.

Più mosso.

Fifth system of musical notation. It begins with a dynamic of *fff* and includes various articulations.

Sixth system of musical notation. It begins with a dynamic of *p* and includes the lyrics "cre - scen - do".

Più mosso.

Seventh system of musical notation. It begins with a dynamic of *fff* and includes various articulations.

Eighth system of musical notation. It begins with a dynamic of *p* and includes various articulations.

Ninth system of musical notation. It begins with a dynamic of *p* and includes various articulations.

VIOLONCELLO I.

14 *f*

15

16

*diminuendo*

Adagio.  
con sordino

*pp*

VIOLONCELLO I.

Poco meno mosso. (♩=80)

*diminuendo* *p* *p dolce*

3 1

*dim.* *pp*

4 a tempo

*mf* *pp* *p* *pp rit.* *p*

*pp* *cre - scen - do* *f*

Più mosso. (♩=112)

*f* *ff* *f* *cresc.* *ff*

5 Più mosso. (♩=132)

*f* *p* *sfz* *cresc. sfz* *sfz*

*f* *p* *sfz* *cresc. sfz* *sfz*

*f* *dim.*

VIOLONCELLO I.

Musical score for Violoncello I, measures 1-13. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features various dynamics including *ppp*, *pp*, *mp*, *f*, *ppp*, *p*, *cresc.*, *f*, *pp*, *f*, *pp*, *pp*, *ff*, *ritard.*, *a tempo*, *p*, *cresc.*, *mf*, *p*, *mf*, *Più mosso. (♩=132)*, *f*, *p*, *pp*, and *cresc.*. Measure numbers 6, 7, and 8 are indicated in boxes.

III.

FINALE.

VIOLONCELLO I.

Andante sostenuto.

Musical score for Violoncello I, measures 14-27. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It includes dynamics such as *con sordino*, *Violoncello II.*, *f*, *marcato*, *p*, *mf*, *p*, *f*, *p*, *pp*, *Allegro moderato.*, *senza sordino*, *mf*, and *4*. Measure numbers 13 and 14 are indicated in boxes.

VIOLONCELLO I.

Var. VII.

Andante con moto.  
con sordino

*p*

*pp* cre - scen -

*diminuendo*

1. 2.

- do

Coda.

Moderato.  
con sordino

*pp*

*pp* arco

Poco più mosso.

*p*

*pizz.*

*pp*

*ppp* poco a poco ri - tardan *p* do *pp*

VIOLONCELLO I.

*ff* *cresc.*

*fff* ritard. a tempo

*dim.* rit. *pp*

Tempo I. (♩=66)

*ff* *f*

*p* *pp* *pp*

10 Più mosso. (♩=88.)

*cresc.* *p*

11 Più mosso. (♩=112.)

*cresc.* *f*

*ff* *p* *dim. e rit.*

VIOLONCELLO I.

Poco meno mosso. (♩=80.)

1 *p dolce* *dim.*

*pp*

*mf* *pp* *p* *p* *pp*

11 *p*

*pp* *cresc.*

*cresc.* *f* *f*

Più mosso. (♩=112.)

*f* *cresc.* *ff*

12 Più mosso. (♩=132.)

*f* *p* *sfz* *cresc. sfz* *sfz*

*f* *p* *sfz*

VIOLONCELLO I.

2. *pp* *mf* *mp* *pp* *pp*

*pp* *mp* *mf*

Var. VI. Allegro con spirito.

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*mp*

*ff* *mp*

*ff* *mp*

*ff* *mp*

*ff* *mp*

1. 2. *p* *ff*

VIOLONCELLO I.

*p*  
*mf*  
*dim. e rit.*

Var. IV.  
Vivace.

*f* arco *p* *f* *p* *pizz.*  
*f* *p* *f* *pizz.* arco *f* *p*  
*pizz.* arco *pizz.* arco *pizz.*  
*p* *mf* *mf* *f* *f*  
*dim.* *p*  
*f* arco *f* arco  
*p* *f* *p* *f*

Var. V.  
Andante.

arco *pp* *mp* *pp* *mf*  
*mp* *pp* *pp* *pp* *mf*

VIOLONCELLO I.

cre - *sfz* - scen - *sfz* - do *f*

*pp*

*pp*

*ppp*

Adagio. (♩ = 52)

arco *p* con sordino *mf* *ppp*

Tempo I. (♩ = 66)

*mf* *pp*

*ppp* *mp* *ppp*

III.

VARIATIONS SUR UN THÈME DE P. TSCHAÏKOWSKY.

VIOLONCELLO I.

Thème.  
Moderato.  
senza sordino  
pizz.

mp p mp p

arco p

1. 2. p

mf

1. 2.

Var. I.  
Un poco più mosso.

2 p mf

p mf

2 mp

p mf p

Var. II.  
Allegro non troppo.  
pizz.

f p arco

VIOLONCELLO I.

pizz.

arco

pizz. p

1. 2. mf

arco cresc. mf

pizz. 1. 2. p

Var. III.  
Andantino tranquillo.

p mp mf

p

1 1



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for Violin, Viola and Two Violoncelli

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4005

# QUARTETT

## II.

A. ARENSKY. OP. 35.

Moderato. (♩ = 66)  
con sordino

VIOLONCELLO II.

The musical score for Violoncello II consists of ten staves of music. The first staff begins with the tempo marking 'Moderato. (♩ = 66) con sordino' and a dynamic of *p*. The second staff has dynamics of *mf* and *pp*. The third staff has dynamics of *mp* and *pp*. The fourth staff is marked 'senza sord. Un poco più mosso. (♩ = 66)' and starts with dynamics of *p* and *ppp*. The fifth staff includes 'crescendo', *p*, and 'diminuendo'. The sixth staff is marked '1 Più mosso. (♩ = 112)' and includes 'crescendo', *f*, and *ff* - *p*. The seventh staff is marked 'poco rit.' and 'a tempo (♩ = 66)', with dynamics of 'dim. e rit.', *mp*, *pp*, and *p*. The eighth staff is marked '2' and includes 'cresc.' and *f*. The final two staves continue the melodic and harmonic development with various articulations and dynamics.

*ff*

*dim.* *p* *mp* **3** Poco meno mosso. (♩ = 80.)

*f* *p* *mf*

*pp* *p* *mf* *rit.* **4** *a tempo* *pizz.* *p*

*pp*

*cre - scen - do* *f* *f* *ff* *arco*

*Più mosso.* (♩ = 112.) *f* *cresc.* *ff* **5** *Più mosso.* *f*

*p* *sfz* *cresc. sfz* *sf* *f* *p* *sfz*

*cresc. sfz* *sfz* *f* *dim.*

*ppp* *diminuendo* **1**

6

*mf* *ppp* *p* *cresc.*

*f* *pp* *p*

*f* *pp* *ritard. p*

7 *a tempo*

*cre - - - - - scen - - - - -*

*do mf* *p* *cresc.*

8 *Più mosso. (♩ = 132.)*

*f* *p* *pp* *cresc.*

*cresc.*

*diminuendo*

*Adagio. con sordino*

*pp*

*Tempo I. senza sordino*

1 *ff* 2

17

*Più mosso. fff*

*Più mosso. P crescendo fff*

III.

FINALE.

VIOLONCELLO II.

Andante sostenuto.

con sordino

*f marcato*

*p*

*f*

13

*p*

Allegro moderato,  
senza sordino

8

*f*

14

*mf*

*f*

15

16

VIOLONCELLO II.

*ff*

*cresc.*

9

*a tempo*

*fff*

*ritard.*

Tempo I. (♩ = 66)

*dim.*

*rit.*

*pp*

*ff*

*f*

*mf*

*pp*

10 Più mosso. (♩ = 58.)

*pp*

*cresc.*

*p*

Più mosso. (♩ = 112.)

*cresc.*

*f*

*ff* → *p*

*dim. e rit.*

Poco meno mosso. (♩=80.)

1 *p dolce* *dim.*

*pp* *mf*

*pp* *p* *p* *mf*

11 *pizz.*

*p*

*pp* *cre*

*arco*

*scen - - - do* *f* *f* *f*

Più mosso. (♩=112.)

*f* *cresc.* *ff*

12 *f* *p* *sfz* *cresc.* *sfz* *sfz*

*p* *ff*

Var. VII.  
Andante con moto.  
con sordino

1 2 3 4 5 6 7 8 9

*pp*

10 11 12

1. 2.

*pp* *cre - scen - do* *dim.*

Coda.  
Moderato.  
con sordino

*pp* *pizz.* *p*

Poco più mosso.

2 1 *arco*

*pp* *ppp*

*mf*

Moderato.

*ppp* *poco a poco* *ritardando* *p* *pizz.* *pp*

Var. V.  
Andante.

Var. VI.  
Allegro con spirito.

# III.

## VARIATIONS SUR UN THÈME DE P. TSCHAÏKOWSKY.

### VIOLONCELLO II.

#### Thème.

Moderato. senza sordino

*pizz.*  
*mp* *p* *mp* *p*

*arco* *p* 1. *pizz.* 2. *p*

*mf* 1. 2.

#### Var. I.

Un poco più mosso.

*mf* *p* *mf*

*p*

*pp* *mf* *p*

#### Var. II.

Allegro non troppo.

*mf* *p* *mf* *p* *p*

1. 2. *p* *cresc.* *mf* 1. 2.

#### Var. III.

Andantino. tranquillo.

### VIOLONCELLO II.

*mf* *p*

*pp*

*mp*

*p* *mf*

*dim. rit.* 1. 2.

#### Var. IV.

Vivace.

*f* *p* *p*

1. *pizz.* 2. *pizz.* 1. *f* *p* 1.

*mf* *f* *dim.* *p* *arco* *f*

*p* *mf* *pizz.* *f*



Anton Arensky (1861 - 1906) studied composition under Rimsky-Korsakov at the St.Petersburg Conservatory and on graduating went as professor of harmony and counterpoint to the Moscow Conservatory where his pupils included Rachmaninov, Scriabin and Gliere. In 1895 he succeeded Balakirev as director of the court chapel at St.Petersburg.

His string quartet Op.35 dedicated to the memory of Tchaikovsky was written in 1894, immediately after Tchaikovsky's death (by suicide as is now generally accepted) in the previous November. Tchaikovsky himself had introduced the memorial concept in his third quartet dedicated to the memory of his violinist friend Ferdinand Laub where the *Andante funebre e doloroso* contains a poignant passage suggesting the intoning of a chant. Arensky introduces his first movement with the direct quotation of a Russian liturgical chant, and begins the last movement with a theme from the Russian requiem mass - and then goes on to use the folk-song "Slava!" which Beethoven had also used in his Op.59 No.2.

The second movement is a set of variations on Tchaikovsky's beautiful children's song (Op.54 No.5) "When Jesus Christ was yet a child". Arensky arranged these variations for orchestra, in which form they are much better known than the quartet, and are, along with the piano trio Op.32, almost the only works of his which have escaped neglect.

The neglect of the quartet is perhaps understandable because it is written for violin, viola and two cellos and thus outside the repertoire of any professional quartet. Arensky himself however wrote a version for standard string quartet (Op.35a) which is also in the Merton Music catalogue at No.4345.

# MERTON MUSIC

## ARENSKY

### String Quartet in A minor Op. 35

for Violin, Viola and Two Violoncelli

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