



MERTON MUSIC

AREN SKY

STRING QUARTET

in A minor Op.35a  
for Two Violins, Viola and Violoncello

VIOLIN I

From  
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A la mémoire de P. Tchaïkowsky.

A. ARENSKY, Op. 35<sup>a</sup>.

# QUATUOR.

Moderato. (♩=66.)

con sordino

First three staves of musical notation. Dynamics include *p*, *f*, *mf*, *pp*, and *ppp*. Includes a triplet of eighth notes.

Un poco più mosso. (♩=88.)

senza sordino

Fourth staff of musical notation. Dynamics include *p*, *crescendo*, and *mf*.

1 Più mosso. (♩=112.)

Fifth staff of musical notation. Dynamics include *dim.*, *cresc.*, and *f*.

poco rit.

a tempo (♩=88.)

Sixth staff of musical notation. Dynamics include *ff*, *p*, *dim e rit.*, *ppp*, and *p*.

cresc.

Seventh staff of musical notation. Dynamics include *cresc.* and *f*.

Eighth staff of musical notation. Dynamics include *f*. Includes triplet markings.

Ninth staff of musical notation. Dynamics include *ff*. Includes triplet markings.

VIOLINI

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. A *dim.* marking is present at the end of the staff.

3 **Poco meno mosso.** (♩=80.)

Musical staff 2: Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. A first ending bracket labeled '1' is shown. Dynamics include *p dolce*, *dim.*, and *pp*.

Musical staff 3: Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics include *mf*, *pp*, *p*, and *pp rit.*

4 **a tempo**

Musical staff 4: Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics include *p dolciss.*

Musical staff 5: Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics include *pp*, *cre*, *scen*, and *do f*.

**Più mosso.** (♩=112.)

Musical staff 6: Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics include *f*, *cresc.*, and *ff*.

5 **Più mosso.** (♩=132.)

Musical staff 7: Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics include *f*, *p*, *cresc.*, and *f*.

Musical staff 8: Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics include *p*, *cresc.*, and *ff*.

Musical staff 9: Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics include *dim.* and *p*.

Musical staff 10: Treble clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamics include *pp* and *ppp*. A first ending bracket labeled '1' is shown at the end.

VIOLINI

VIOLINI  
Tempo I.

### III. Finale.

VIOLINI I

**Andante sostenuto.**  
4 con sordino

**Allegro moderato.**  
5 senza sordino

**Adagio.**

VIOLINI I

**Tempo I.** (♩ = 66.)

**10 Un poco più mosso.** (♩ = 66.)

**Più mosso.** (♩ = 112.)

Poco meno mosso. (♩=80)

1  
p dolce dim.  
pp dolciss. mf  
pp mf p pp  
11 pp  
cresc.

p  
ff mp ff  
mp p f ff  
Var. VII. Andante con moto. con sordino.  
p pp p pp p  
p cresc. dimin.  
Coda. Moderato.  
pp mf p pp pizz. arco  
Poco più mosso.  
p  
Moderato.  
pp pizz. poco a poco ritardando

Var. V.  
Andante.

VIOLIN I

Var. VI.  
Allegro con spirito.

VIOLINI



II.

VIOLIN I

Thème.  
Moderato.  
senza sordino

Musical notation for the main theme, measures 1-8. It features a melody in G major, 2/4 time, with dynamics ranging from *mf* to *p*.

Var. I.  
Un poco più mosso.

Musical notation for Variation I, measures 9-16. It features a melody in G major, 2/4 time, with dynamics ranging from *mf* to *f*.

Var. II.  
Allegro non troppo.

Musical notation for Variation II, measures 17-24. It features a fast, rhythmic melody in G major, 2/4 time, with dynamics ranging from *f* to *mp*.

VIOLIN I

Musical notation for the continuation of the main theme, measures 1-4. It features a melody in G major, 2/4 time, with dynamics ranging from *mf* to *p*.

Var. III.  
Andantino tranquillo.

Musical notation for Variation III, measures 5-8. It features a slow, melodic line in G major, 2/4 time, with dynamics ranging from *mf* to *f*.

Var. IV.  
Vivace.

Musical notation for Variation IV, measures 9-16. It features a fast, rhythmic melody in G major, 2/4 time, with dynamics ranging from *f* to *pp*.



Adagio.

VIOLIN II

con sordino

*pp*

Tempo I.  
senza sordino

*ff*

17

18 Più mosso.

*fff*

*pre - scen - do* *fff*

*pre -*

19 Più mosso.

*scen - do* *fff*

VIOLIN II

A la mémoire de P. Tchaïkowsky.

A. ARENSKY, Op. 35<sup>a</sup>

Moderato. (♩=66.)

QUATUOR.

con sordino

*p*

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

*mp* *pp* *p* *ppp*

Un poco più mosso. (♩=88.)

senza sordino

*pp*

*crescendo* *p* *dim.* *cresc.*

1 Più mosso. (♩=112.)

*f* *ff* *p* *dim. e rit.* *poco rit.* *ppp*

a tempo (♩=88.)

*mp* *cresc.* *f*

2

*ff*

*dim.*

24632

Poco meno mosso. (♩=86.)

3 1

*p dolce* *dim.* *pp*

*mf* *pp* *mf*

**A** *a tempo*

*pp rit.* *p*

*pp*

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

*- do* *f*

Più mosso. (♩=112.)

*f* *cresc.* *ff*

**14**

**15**

**16**

*diminuendo*

### III. Finale.

Andante sostenuto.  
con sordino

Musical notation for the first section of the finale, measures 1-12. The music is in 3/4 time with a key signature of two sharps (D major). It begins with a dynamic of *f* and includes a first ending bracket over measures 2-3. The dynamics transition to *p* and then *pp* by measure 13.

13

Allegro moderato.  
senza sordino

Musical notation for the second section of the finale, measures 13-20. The tempo changes to Allegro moderato and the sordino is removed. The music starts with a dynamic of *f* and features a series of sixteenth-note passages. The dynamics fluctuate between *mf* and *f*.

5 Più mosso. (♩=132.)

Musical notation for the third section of the finale, measures 21-30. The tempo is Più mosso with a quarter note equal to 132 beats per minute. The music is in 3/4 time with a key signature of two sharps. It begins with a dynamic of *f* and includes a first ending bracket over measures 25-26. The dynamics range from *ppp* to *ff*, with various accents and crescendos. The section concludes with a *ritard.* marking.

7 *a tempo*  $(\text{♩} = 80.)$   
*mf* *cresc.* *f* *p*

8 *Piu mosso.*  $(\text{♩} = 132.)$   
*pp* *crescendo*

9 *ff* *cresc.* *ritard.* *a tempo* *rit.*  
*mf* *dim.* *pp*

Tempo I.  $(\text{♩} = 66.)$   
*ff* *f*

10 *Un poco piu mosso.*  $(\text{♩} = 88.)$   
*p* *pp* *pp* *crescendo* *p* *dim.* *cresc.*

*Piu mosso.*  $(\text{♩} = 112.)$   
*f* *ff* *p* *ritard.*

*ff* *mp* *ff*  
*mp* *p* *f* *ff*

Var. VII.  
*Andante con moto*  
*con sordino*  
*pp* *cresc.* *dimin.*

Coda.  
*Moderato.* *pizz.* *arco*  
*pp* *p* *p*

*Poco piu mosso.*  
*pp* *p*

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

Var. V.  
Andante.

Var. VI.  
Allegro con spirito.

VIOLIN II  
Poco meno mosso. (♩ = 80.)



Thème.  
Moderato.  
-senza sordino  
pizz.

II.

arco

Var. I.  
Un poco più mosso.

Var. II.  
Allegro non troppo.

pizz. 1. arco 2. arco

Var. III.  
Andantino tranquillo.

Var. IV.  
Vivace.

pizz.<sup>1</sup>



16

*dim.*

**Adagio.**  
con sordino  
*pp*

**Tempo I. senza sordino**

17

*ff*

18 **Piu mosso.**  
*fff*

*p* cre - - - scen - - - do *fff*

*p* cre - - - scen - - - do

19 **Piu mosso.**  
*fff*

# MERTON MUSIC

## ARENSKY

### STRING QUARTET

in A minor Op.35a  
for Two Violins, Viola and Violoncello

### VIOLA

From  
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A la mémoire de P. Tchaïkowsky.

# QUATUOR.

A. ARENSKY, Op. 35a.

**Moderato.** (♩ = 66.)  
con sordino

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

**1 Più mosso.** (♩ = 112.)

*poco rit.* **a tempo** (♩ = 88.)

**2**

# III. Finale.

**Andante sostenuto.**  
con sordino

**Allegro moderato.**  
senza sordino

**14**

**15**

Var. VII.

Andante con moto.  
con sordino

VIOLA

First section of musical notation for the Viola part, measures 1-16. The music is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and features a series of eighth-note patterns. The dynamics progress to *pp* and *cresc.* by measure 10. The section concludes with a *dim.* marking and two first/second endings.

Coda.  
Moderato.

Coda section of musical notation for the Viola part, measures 17-24. It is in 2/4 time and marked *Moderato*. The music starts with *pp* dynamics and includes *pizz.* (pizzicato) and *arco* (arco) markings. The tempo is marked *Poco più mosso*. The section ends with a *ppp* dynamic and the instruction *poco à poco ritardando*.

VIOLA

Second section of musical notation for the Viola part, measures 1-24. It begins with a fortissimo (*ff*) dynamic and includes *dim.*, *p*, and *mp* markings. The section is divided into five numbered measures:
 

- Measure 3: *Poco meno mosso*. ( $\text{♩} = 80$ ). Dynamics include *f* and *p*.
- Measure 4: *a tempo*. Dynamics include *p*, *pp*, and *cre*.
- Measure 5: *Più mosso*. ( $\text{♩} = 112$ ). Dynamics include *f*, *ff*, *f*, and *cresc.*.
- Measure 5 (continued): *Più mosso*. ( $\text{♩} = 132$ ). Dynamics include *f*, *p*, *sfz*, *cresc.*, *sfz*, and *sfz*.

 The section concludes with *ppp*, *mp*, and *pp* dynamics.

6

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

*f* *pp* *p*

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

7 *a tempo*

*ritard.* *p* *cresc.*

*mf* *p* ( $\text{♩} = 80.$ )

*mf* *cresc.* *f* *p*

8 *Più mosso.* ( $\text{♩} = 132.$ )

*pp* *crescendo*

*ff*

9

*cresc.* *fff* *ritard.*

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

*mp* *pp*

*pp* *mp* *mf*

**Var. VI.**  
**Allegro con spirito.**

*ff*

*p* *ff*

*ff* *mp* *ff*

*mp*

*mp* *f* *ff*

*p* *f* *ff*

1  
*p* *mp* *p*  
*mf* *dim. e rit.*

**Var. IV.**  
**Vivace.**  
 arco

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

**Var. V.**  
**Andante.**

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

*a tempo*  
*mf* *dim.* *rit.* *pp*

**Tempo I.** (*♩ = 66.*)

*ff* *f*  
*mf* *pp* *pp*

**10** **Un poco più mosso.** (*♩ = 88.*)

*crescendo*

**Più mosso.** (*♩ = 112.*)

*p* *dim.* *cresc.* *f*  
*ff* *p* *ritard.* *p*

**Poco meno mosso.** (*♩ = 80.*)

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

**11**

*p*

pp *cresc.* *f*

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

**12** *Più mosso.* (♩ = 132.) *f* *p* *sf* *cresc.* *mf*

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

*f* *dim.*

*p* *pp*

*pp* *ppp*

*Adagio.* (♩ = 52.) *mf* *pp* *mf*

con sordino *f* *ppp* *f* *p*

*mf* *pp* *ppp*

**Theme.**  
**Moderato.**  
senza sordino. arco

*mp* *p* *mp* *p* *p*

1. 2. *p* *mf*

**Var. I.**  
**Un poco più mosso.**

*p* *mf* *p*

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

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

**Var. II.**  
**Allegro non troppo.**

*f* *p* *mf*

*p* *mf molto cantabile*

*p* *cresc.* *mf*

**Var. III.**  
**Andantino tranquillo.**

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



Moderato. (♩ = 66.)  
con sordino

# QUATTUOR

The musical score is written for a single cello. It begins with a tempo of Moderato (♩ = 66) and is marked 'con sordino'. The first two staves feature a melodic line with dynamics ranging from *p* to *f*, including triplet markings. The third staff introduces a new tempo, 'Un poco più mosso' (♩ = 66), and is marked 'senza sordino'. This section includes dynamics from *ppp* to *pp*. The fourth staff continues with a *crescendo* leading to *p*, followed by a *dim.* marking. The fifth staff is marked '1 Più mosso' (♩ = 112) and features dynamics from *cresc.* to *ff*. The sixth staff is marked 'poco rit.' and 'a tempo' (♩ = 66), with dynamics from *dim e rit.* to *mp*. The seventh staff is marked '2' and includes a *cresc.* marking. The eighth staff features a *ff* dynamic. The final two staves conclude the piece with a *dim.* marking and a final *p* dynamic.

Poco meno mosso. (♩ = 80.)

3 1

*p dolce* *dim.*

*pp* *mf* *pp*

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

*pp*

*arco*

*cre* *scen* *do* *f* *f* *ff*

Più mosso. (♩ = 112.)

*f* *cresc.* *ff*

Più mosso. (♩ = 132.)

5

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

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

*f* *dim.*

*diminuendo*

Adagio.  
con sordino

*pp*

Tempo I. senza sordino

3

*ff*

17

Più mosso.

18

*fff* *p* *cre-scen-do*

*fff* *p* *cre-scen-do*

Più mosso.

19

*fff*

### III. Finale.

Andante sostenuto.  
con sordino

Musical notation for the first section of the finale, measures 1-13. The music is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a forte (f) dynamic and includes a piano (p) dynamic. Measure 13 is marked with a box containing the number 13.

Allegro moderato.  
10 senza sordino

Musical notation for the second section of the finale, measures 14-16. The tempo changes to Allegro moderato. The music is in 3/4 time with a key signature of two sharps. It begins with a forte (f) dynamic and includes a mezzo-forte (mf) dynamic. Measure 14 is marked with a box containing the number 14, and measure 16 is marked with a box containing the number 16.

Musical notation for the first section of the finale, measures 1-9. The music is in 3/4 time with a key signature of two sharps. It begins with a pianissimo (ppp) dynamic and includes a mezzo-piano (mp) dynamic. Measure 6 is marked with a box containing the number 6. Measure 7 is marked with a box containing the number 7 and the tempo change 'a tempo'. Measure 8 is marked with a box containing the number 8 and the tempo change 'Più mosso. (♩ = 132.)'. Measure 9 is marked with a box containing the number 9. The section includes dynamics such as forte (f), piano (p), and fortissimo (ff), as well as markings for 'ritard.' and 'cresc.'.

VIOLONCELLO

dim. rit. pp

Tempo I. (♩ = 66.)

ff f

mf pp

10 Un poco più mosso. (♩ = 88.)

crescendo

Più mosso. (♩ = 112.)

p dim. cresc. f

ff > p ritard.

Poco meno mosso. (♩ = 80.)

p dolce dim. pp

mf pp p p < mf

11 pizz.

p

VIOLONCELLO

p

p

pizz. p

ff mp ff

mp

p f ff

Var. VII. Andante con moto. con sordino

pp

pp cresc. dimin.

Coda. Moderato.

p pizz. pp

arco p Poco più mosso. mf

Moderato. ppp poco a poco ritardando p pizz. pp

VIOLONCELLO

First section of the cello part, measures 1-11. The music is in bass clef with a key signature of one sharp (F#). It features dynamic markings of *f*, *p*, *mf*, and *f*. There are first endings marked with '1' and a *dim.* marking. The section concludes with a *pizz.* marking.

Var. V.  
Andante.

Second section of the cello part, measures 12-18. It is marked *Andante*. The music is in bass clef with a key signature of one sharp. It features dynamic markings of *p* and *pp*. There are first and second endings marked with '1.' and '2.'.

Var. VI.  
Allegro con spirito.

Third section of the cello part, measures 19-25. It is marked *Allegro con spirito*. The music is in bass clef with a key signature of one sharp and a 2/4 time signature. It features dynamic markings of *ff* and *p*, and includes triplet markings.

VIOLONCELLO

First section of the cello part on page 5, measures 1-6. It is in bass clef with a key signature of two sharps (F# and C#). It features dynamic markings of *pp*, *cresc.*, and *f*. The section is marked *arco* and *Più mosso* with a tempo of quarter note = 112.

[12] Più mosso. (♩ = 132.)

Second section of the cello part on page 5, measures 7-12. It is marked *Più mosso* with a tempo of quarter note = 132. The music is in bass clef with a key signature of two sharps. It features dynamic markings of *f*, *p*, *sf*, and *cresc.*.

Third section of the cello part on page 5, measures 13-18. It is in bass clef with a key signature of two sharps. It features dynamic markings of *f*, *dim.*, *pp*, *p*, *mf*, *pp*, and *p*.

Adagio. (♩ = 52.)

Fourth section of the cello part on page 5, measures 19-24. It is marked *Adagio* with a tempo of quarter note = 52. The music is in bass clef with a key signature of two sharps. It features dynamic markings of *mf*, *ppp*, *p*, *mf*, *p*, and *mf*. It includes markings for *con sordino*, *pizz.*, and *arco*.

Fifth section of the cello part on page 5, measures 25-30. It is in bass clef with a key signature of two sharps. It features dynamic markings of *f*, *ppp*, *f*, and *p*. It includes triplet markings.

Sixth section of the cello part on page 5, measures 31-36. It is in bass clef with a key signature of two sharps. It features dynamic markings of *mf*, *pp*, and *ppp*.

Thème.  
Moderato.  
senza sordino  
pizz.

II.

arco

Var. I.  
Un poco più mosso.

Var. II.  
Allegro non troppo.

pizz. arco

Var. III.  
Andantino tranquillo.

arco

Var. IV.  
Vivace.

pizz. arco



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 the version we now publish. Compared with the original it loses something in sonority but remains a deeply-felt and moving work.

# MERTON MUSIC

## ARENSKY

### STRING QUARTET

In A minor

Opus 35a

### PARTS

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