

SONATE.

Violon.

V. Malichevsky, Op. 1.

Allegro cantabile. $\text{♩} = 108.$

Piano.
p *cresc.* *mf* *rit.* *a tempo* *p* *cresc.* *p* *mf* *p* *pp* *mf*

Violon.

mf *pp*

cre - - scen - - do poco a poco

cre - - - -

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

cresc.

ff p cresc.

f

f *mf*

pp

cre - - - - scen - - - - do

f *p* **9/4**

Violon.

cre - - - - - scen

do f

f pp cre

scen.

do

f ff 1 7

p

cresc.

mf cre - - - - - scen - - - - - do - - - - - f

dimin. p

1 pizz. 2 3

p mf

Violon.

f *Cantabile.* *arco* *mf* *mf* *mf* *cresc.* *p* *p* *cresc.* *mf* *cresc.* *f* *mf* *cresc.* *f* *f* *dimin.* *f*

2 3 1 1

Violon.

The score consists of ten staves of music in G major. The first staff begins with a *cresc.* marking. The second staff includes a *ff* dynamic and a *ca.* (crescendo) marking. The third staff features a *p* dynamic, a *rit.* (ritardando) instruction, and a *mf* dynamic, with the tempo marking *a tempo* appearing later. The fourth staff has a *cresc.* marking. The fifth staff is marked *f*. The sixth staff is marked *mf*. The seventh staff is marked *p* and *cresc.*. The eighth staff is marked *mf* and *cresc.*. The ninth staff is marked *f*. The tenth staff is marked *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Violon.

Violin score for page 6, measures 1-19. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics and articulations:

- Measures 1-4: *f* (forte), *p* (piano)
- Measures 5-8: *p* (piano)
- Measures 9-12: *mf* (mezzo-forte), *cresc.* (crescendo)
- Measures 13-16: *f* (forte)
- Measures 17-18: *f* (forte), *p* (piano), *cresc.* (crescendo)
- Measures 19-20: *pp* (pianissimo), *cresc.* (crescendo)
- Measures 21-22: *mf* (mezzo-forte), *cresc.* (crescendo)
- Measures 23-24: *f* (forte), *p* (piano)

The score includes first and second endings (marked 1 and 2) and a triplet (marked 3). The piece concludes with a double bar line and a 4/4 time signature.

Violon.

The image shows a page of a violin score, page 7. It consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- Staff 1: *cresc.*
- Staff 2: *cresc.*
- Staff 3: *f* (at the start), *pp* (at the end)
- Staff 4: *cresc.* (twice)
- Staff 5: *poco a poco*
- Staff 6: *f* (at the start), *cresc.*
- Staff 7: *ff* (at the start), *p* (at the start of the triplet), *cresc.*
- Staff 8: *cresc.*
- Staff 9: *f* (at the start), *dim.* (at the end)
- Staff 10: *pp* (four times), *pizz.* (at the start)

Violon.

Adagio molto.

12

Piano.

p

cresc. *mf* *f*

mf *p* *p*

dolcissimo
p

p *mf*

p *cresc.*

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

mf *crescen* *do* *f*

mf *pp espressivo*

pp

p

Violon.

The score consists of ten staves of music. The first staff begins with a dynamic of *mf*. The second staff starts with *p* and ends with *f*. The third staff has *mf*. The fourth staff includes the instruction *riten.* and *p a tempo*. The fifth staff has the lyrics *cre - - - scen - - - do* and a dynamic of *p*. The sixth staff has *cresc.* and *p*. The seventh staff has *mf espressivo* and *f*. The eighth staff has *p* and *pp*. The ninth staff has *ppp*. The tenth staff has *pp* and *ppp*. There are also some numerical markings like '6' and '3' above notes.

Tema con Variazioni.

Tema.

Violon.

Allegretto. $\text{♩} = 92$.

The main theme is written in G major, 2/4 time, with a tempo of Allegretto (♩ = 92). It consists of four staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The second staff continues with piano (*p*) and mezzo-forte (*mf*) dynamics. The third staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by mezzo-forte (*mf*). The fourth staff concludes with piano (*p*), pianissimo (*pp*), and pianississimo (*ppp*) dynamics.

Var. I.

Allegro scherzando. $\text{♩} = 120$.

Variation I is in 3/4 time with a tempo of Allegro scherzando (♩ = 120). It consists of eight staves of music. The first staff starts with piano pizzicato (*pizz.*) and sfzando (*sf*) dynamics, then moves to arco and mezzo-forte (*mf*). The second staff continues with mezzo-forte (*mf*) pizzicato (*pizz.*) and sfzando (*sf*) arco dynamics. The third staff features mezzo-forte (*mf*) pizzicato (*pizz.*) and piano (*p*) arco dynamics. The fourth staff has mezzo-forte (*mf*) pizzicato (*pizz.*) and crescendo (*cresc.*) leading to forte (*f*) arco dynamics. The fifth staff shows piano (*p*) and mezzo-forte (*mf*) crescendo (*cresc.*) dynamics. The sixth staff continues with mezzo-forte (*mf*) and first ending (*1*) dynamics. The seventh staff features mezzo-forte (*mf*) dynamics. The eighth staff concludes with piano (*p*) dynamics.

Violon.

pizz.
f

Var. II. Andantino grazioso. ♩ = 66.

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

Var. III. Romance. Andante cantabile. ♩ = 60.

arco
mf *cresc.*
p *cresc.*
p

Violon.

mf cresc. f
dimin. p

Var. IV.
Allegro. ♩ = 138.

pizz. riten. pp p
mf f p cresc.
mf p cresc. arco p mf
cresc. f

First staff of music, treble clef, key signature of two flats (B-flat, E-flat). The music begins with a series of eighth notes, followed by a half note. A dynamic marking of *p cresc.* is present.

Second staff of music, treble clef, key signature of two flats. It features a series of chords with a dynamic marking of *f*. The section concludes with a *pizz.* (pizzicato) instruction and a *f* dynamic marking.

Var. V.
Allegro grave. $\text{♩} = 69.$

Third staff of music, treble clef, key signature of three sharps (F-sharp, C-sharp, G-sharp). It begins with a *mf* dynamic marking and a *cresc.* instruction.

Fourth staff of music, treble clef, key signature of three sharps. It features a *f* dynamic marking and a *tr* (trill) instruction.

Fifth staff of music, treble clef, key signature of three sharps. It features a *f* dynamic marking and a *tr* instruction.

Sixth staff of music, treble clef, key signature of three sharps. It features a *mf* dynamic marking and a *p* dynamic marking.

Seventh staff of music, treble clef, key signature of three sharps. It features a *tr* instruction.

Eighth staff of music, treble clef, key signature of three sharps. It features a *f* dynamic marking and a *p* dynamic marking.

Ninth staff of music, treble clef, key signature of three sharps. It features a *cresc.* instruction.

Tenth staff of music, treble clef, key signature of three sharps. It features a *f* dynamic marking, a *mf* dynamic marking, and a *p cresc.* instruction.

Eleventh staff of music, treble clef, key signature of three sharps. It features a *f* dynamic marking, a *rit.* (ritardando) instruction, and a *6* measure rest.

Violon.

Var. VI. Berceuse.

Andante.

con sordini

1 *mf* *p cresc.*

f *dimin.* *rit.*

a tempo *mf* *mf* *f*

rit. *a tempo* *p* *p*

p *cresc.* *f*

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

dim. *mf*

Più mosso.
senza sord. *mf*

cresc. *f* *drum roll* *tr* *tr* *tr* *tr*

accelerando *p* *e* *cresc.*

Violon.

Var. VII. Finale. Carnaval.
Allegro giocoso. ♩ = 120.

The image shows a single-staff violin score for the piece 'Var. VII. Finale. Carnaval.' The music is in 2/4 time with a tempo of 120 beats per minute. The key signature has one sharp (F#). The score consists of ten staves of music. The first staff begins with a dynamic of *sf* (sforzando), followed by *mf* (mezzo-forte). The second staff has *mf* and *sf*. The third staff has *sf* and *p* (piano). The fourth staff has *mf*. The fifth staff has *mf*, *sf*, and *cresc.* (crescendo). The sixth staff has *f* (forte) and *sf*. The seventh staff has *f*, *tr* (trills), and *mf*. The eighth staff has *tr* and *p* (piano). The ninth staff has *tr* and *mf*. The tenth staff has *f* and includes first, second, and third endings. The piece concludes with a final *f* dynamic.

Violon.

p cresc.
p
p cresc.
f pesante pp cresc. poco
a poco pizz. arco pizz. arco mf
cresc. poco a poco
f
cresc.
ff f

1

1 2 15

f *f* *f* *f* *f* *p*

p *p*

dim. *pp* *pp*

pp *cresc.*

mf *f* *pp*

cresc. e acceler. *cresc.*

ff *sf* *sf*

mf *sf* *sf* *sf*

sf *p* *mf* *sf* *sf*

mf *sf* *sf* *cresc.*

f *sf* *cresc.* *f* *tr*

mf *tr* *p* *tr*

mf *cresc.* 2 3

Tempo I. (Meno mosso.)

Violon.

The image displays a page of a violin score, numbered 18. The music is written in treble clef with a key signature of one sharp (F#). The score is divided into several systems, each containing one or more staves. The notation includes various rhythmic values, slurs, and dynamic markings. Key performance instructions include *pizz.* (pizzicato), *arco* (arco), *f* (forte), *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), *poco cresc.* (poco crescendo), and *poco a* (poco a tempo). The score features a variety of textures, including melodic lines, arpeggiated figures, and dense chordal passages. The dynamics range from *f* to *pp*, and the tempo markings include *poco a*. The piece concludes with a final cadence.

ff molto riten.

Molto meno mosso e maestoso. ♩ = 80.

ff

Presto. ♩ = 148.

cresc.

f

f

f

f

f

Prestissimo. ♩ = 160.

f

f

f

ff

f

* * * * * Musique pour Instruments d'archets.

Violon.	M.	R.
Akimenko (Th.). Op. 9. 2 Morceaux pour Violon et Piano. Complet . . .	2.—	—70
Séparément.		
No. 1. Romance	1.40	—50
No. 2. Mazurka	1.40	—50
— Op. 12. Eclogue pour Violon et Piano	1.40	—50
— Op. 15. Berceuse pour Violon et Piano	1.20	—45
Aleneff (E.). Op. 12. 6 Morceaux pour Violon et Piano. Complet	4.50	1.60
Séparément.		
No. 1. Serenata	1.—	—35
No. 2. Alla Marcia funebre	1.40	—50
No. 3. Scherzo	1.40	—50
No. 4. Canzonetta	—80	—30
No. 5. Feuillet d'Album	—80	—30
No. 6. Quasi Valse	1.40	—50
Borodine (A.). Potpourri de l'Opéra „Le Prince Igor“ pour Violon et Piano	3.—	1.05
— Fantaisie pour Violon et Piano sur des thèmes de l'Opéra „Le Prince Igor“ (A. Kadlec)	1.60	—60
Cui (César). Op. 25. Suite concertante pour le Violon avec accompagnement d'Orchestre ou de Piano. (I. Intermezzo scherzando. II. Canzonetta. III. Cavatina. IV. Finale-Tarantella.)		
Partition d'orchestre	9.—	3.15
Parties d'orchestre	13.—	4.55
Parties supplémentaires	à —80	—30
Violon principal	1.60	—60
Pour Violon avec accompagnement de Piano. Complet	4.50	1.60
Séparément.		
No. 1. Intermezzo scherzando	1.60	—60
No. 2. Canzonetta	1.40	—50
No. 3. Cavatina	1.40	—50
No. 4. Tarantella	2.—	—70
Glazounow (Alexandre). Op. 32. Méditation pour Violon avec accompagnement de Piano	—80	—30
Gretchaninow (A.). Op. 9. Regrets, pour Violon et Piano	1.40	—50
Grodzki (B.). Op. 21. Romance pour Violon avec accompagnement de Piano	—80	—30
— Op. 32. Eclogue pour Violon avec accompagnement de Piano	—80	—30
— Op. 39. Canzonetta pour Violon avec accompagnement de Piano	—80	—30
— Op. 48. Méditation pour Violon avec accompagnement de Piano	—80	—30
Kopylow (A.). Op. 29. Souvenir de Peterhof, pour Violon avec accompagnement de Piano	1.60	—60
Malichevsky (W.). Op. 1. Sonate pour Violon et Piano	5.50	1.95
Rimsky-Korsakow (Nicolas). Op. 33. Fantaisie de concert pour Violon et Orchestre sur des thèmes russes.		
Partition d'orchestre	4.50	1.60
Parties d'orchestre	6.—	2.10
Parties supplémentaires	à —40	—15
Violon principal	—60	—25
Pour Violon et Piano	2.50	—90
— Potpourri de l'Opéra „La Nuit de Mai“ pour Violon et Piano	3.—	1.05
Sokolow (Nicolas). Op. 17. Elégie pour Violon avec accompagnement de Piano	—80	—30
— Op. 18. 4 Morceaux pour Violon avec accompagnement de Piano. Complet	1.60	—60
Séparément.		
No. 1. Prélude	—80	—30
No. 2. Nocturne	—80	—30
No. 3. Aveu	—80	—30
No. 4. Bagatelle	—80	—30

Violon.	M.	R.
Sokolow (Nicolas). Op. 22. Rêverie pour Violon et Piano	1.20	—45
— Op. 35. Berceuse pour Violon avec accompagnement de Piano	1.—	—35
— Op. 37. Rêverie pour Violon et Piano	1.40	—50
Tschérépnine (Nicolas). Op. 9. Poème lyrique pour Violon avec accompagnement de Piano	2.—	—70
— Op. 13. Rêverie pour Violon avec accompagnement de Piano	1.20	—45
Wihlto (Joseph). Op. 2. Mélodie et Mazurka pour Violon et Piano. Complet	1.60	—60
Séparément.		
No. 1. Mélodie	1.—	—35
No. 2. Mazurka	1.40	—50
— Op. 15. Romance pour Violon avec accompagnement de Piano	1.40	—50
Winkler (Alexandre). Op. 10. Sonate pour Piano et Alto (ou Violon)	4.50	1.60
Zolotareff (B.). Op. 2. Suite en forme de Variations pour Violon et Piano	3.—	1.05

Flûte et Violon.

Cui (César). Op. 56. 5 petits Duos pour Flûte et Violon avec accompagnement de Piano. No. 1. Badinage. No. 2. Berceuse. No. 3. Scherzino. No. 4. Nocturne. No. 5. Valse	3.—	1.05
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Alto.

Akimenko (Th.). Op. 12. Eclogue pour Alto avec accompagnement de Piano	1.40	—50
— Op. 13. Romance pour Alto avec accompagnement de Piano	1.40	—50
Ewald (V.). Op. 2. Romance pour Violoncelle ou pour Alto avec accompagnement de Piano	1.40	—50
Glazounow (Alexandre). Op. 44. Elégie pour Alto avec accompagnement de Piano	1.40	—50
Wihlto (Joseph). Op. 14. Récit pour Alto ou Violoncelle avec accompagnement de Piano	1.60	—60
Winkler (Alexandre). Op. 10. Sonate pour Piano et Alto (ou Violon)	4.50	1.60

Violoncelle.

Akimenko (Th.). Op. 11. 2 Morceaux pour Violoncelle avec accompagnement de Piano. Complet	2.—	1.60
Séparément.		
No. 1. Valse mélancolique	1.20	—45
No. 2. Intermezzo	1.60	—60
Aleneff (E.). Op. 11. 10 Morceaux pour Violoncelle et Piano. Complet	5.—	1.75
Séparément.		
No. 1. Berceuse	—80	—30
No. 2. Scherzo	1.40	—50
No. 3. Impromptu	—80	—30
No. 4. Romance	—80	—30
No. 5. Barcarolle	—80	—30
No. 6. Gavotte	1.—	—35
No. 7. Canzonetta	—60	—25
No. 8. Tarentelle	1.40	—50
No. 9. Sérénade	1.—	—35
No. 10. Bagatelle	—60	—25

Violoncelle.	M.	R.
Blumenfeld (Félix). Op. 19. 2 Morceaux pour Violoncelle avec accompagnement de Piano. Complet	1.40	—50
Séparément.		
No. 1. Elégie	—80	—30
No. 2. Capriccioso	1.—	—35
Cui (César). Op. 25. No. 3. Cavatina pour Violoncelle et Piano	1.40	—50
Ewald (V.). Op. 2. Romance pour Violoncelle avec accompagnement de Piano	1.40	—50
— Op. 3. 2 Morceaux pour Violoncelle avec accompagnement de Piano. Complet	1.40	—50
Séparément.		
No. 1. si	—80	—30
No. 2. Si	1.20	—45
Glazounow (Alexandre). Op. 17. Une pensée à François Liszt. Elégie pour Violoncelle et Piano	1.80	—65
— Op. 20. 2 Morceaux pour Violoncelle avec accompagnement d'Orchestre.		
Partition d'orchestre	4.—	1.40
Violoncelle principal	—40	—15
Parties d'orchestre	5.50	1.95
Parties supplémentaires	à —40	—15
Réduction pour Violoncelle et Piano par l'auteur. Complet	2.—	—70
Séparément.		
No. 1. Mélodie	1.60	—60
No. 2. Sérénade espagnole	1.40	—50
— Op. 71. Chant du ménestrel . Morceau pour Violoncelle avec accompagnement d'Orchestre ou de Piano.		
Partition d'orchestre	1.40	—50
Violoncelle principal	—30	—10
Parties d'orchestre	3.—	1.05
Parties supplémentaires	à —30	—10
Pour Violoncelle et Piano	1.—	—35
Grodzki (B.). Op. 20. Mélodie pour Violoncelle avec accompagnement de Piano	—80	—30
— Op. 24. Feuille d'album pour Violoncelle avec accompagnement de Piano	—60	—25
— Op. 25. Valse pour Violoncelle avec accompagnement de Piano	1.40	—50
— Op. 27. Barcarolle pour Violoncelle avec accompagnement de Piano	1.40	—50
— Op. 30. Sérénade pour Violoncelle avec accompagnement de Piano	—80	—30
— Op. 38. Fragment pour Violoncelle avec accompagnement de Piano	—60	—25
Rimsky-Korsakow (Nicolas). Op. 37. Sérénade pour Violoncelle avec accompagnement de Piano	1.40	—50
Sokolow (Nicolas). Op. 13. Elégie et Barcarolle pour Violoncelle et Piano. Complet	1.60	—60
Séparément.		
No. 1. Elégie	1.—	—35
No. 2. Barcarolle	1.—	—35
— Op. 16. Mélodie pour Violoncelle avec accompagnement de Piano	—80	—30
— Op. 19. Romance pour Violoncelle avec accompagnement de Piano	1.20	—45
— Op. 26. Suite pour Violoncelle et Piano. Complet	2.50	—90
Séparément.		
No. 1. Prélude	—80	—30
No. 2. Nocturne	1.—	—35
No. 3. Scherzo	1.60	—60
Wihlto (Joseph). Op. 12. Esquisse pour Violoncelle avec accompagnement de Piano	1.40	—50
— Op. 14. Récit pour Alto ou Violoncelle avec accompagnement de Piano	1.60	—60