

M. J. HRIMALY.

# Quatre Pièces

pour VIOLON

avec accompagnement de PIANO

par

## A. ARENSKY.

OP. 30.

N° 1. Prélude	(C-moll)	Pr.	80	cop.
" 2. Sérénade	(G-dur)	"	50	"
" 3. Berceuse	(E-dur)	"	60	"
" 4. Scherzo	(E-moll)	"	80	"

N° 2 Sérénade arrangé pour Violon avec Orchestre      Partition 50 c.  
" " " "      Parties 80 "



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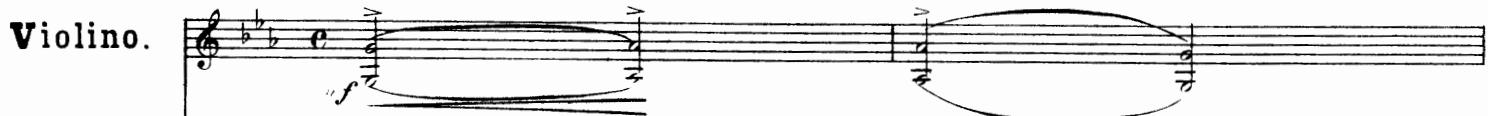
*À Monsieur J. HŘIMALY.*

# 4 MORCEAUX POUR LE VIOLON.

## N° 1. PRÉLUDE (C-moll.)

A. Arensky. Op. 30.

Allegro moderato.



Allegro moderato.

Piano.

Musical score for piano, page 4, featuring six staves of music. The score consists of two systems of three staves each. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one flat (B-flat). The tempo is indicated by a metronome mark of 120 BPM.

The first system begins with a dynamic of *mezzo-forte* (*mf*). The vocal line has lyrics: "en - do". The piano accompaniment features eighth-note chords. The second system begins with a dynamic of *pianissimo* (*p*). The piano accompaniment includes sustained notes and eighth-note chords.

The third system begins with a dynamic of *forte* (*f*). The piano accompaniment features eighth-note chords and sustained notes. The vocal line continues with lyrics: "en - do".

The fourth system begins with a dynamic of *pianissimo* (*p*). The piano accompaniment features eighth-note chords and sustained notes. The vocal line continues with lyrics: "en - do".

The fifth system begins with a dynamic of *forte* (*f*). The piano accompaniment features eighth-note chords and sustained notes. The vocal line continues with lyrics: "en - do".

The sixth system begins with a dynamic of *pianissimo* (*p*). The piano accompaniment features eighth-note chords and sustained notes. The vocal line continues with lyrics: "en - do".

Musical score for piano, page 5, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a bass clef, and a bass clef. The bottom system starts with a treble clef, a bass clef, and a bass clef. The music includes various note heads, stems, and bar lines. Measure numbers 10 and 11 are visible above the second staff of the first system. Measure numbers 10 and 11 are also visible above the first staff of the second system. Measure numbers 12 and 13 are visible above the second staff of the second system. Measure numbers 14 and 15 are visible above the first staff of the third system. Measure numbers 16 and 17 are visible above the second staff of the third system. Measure numbers 18 and 19 are visible above the first staff of the fourth system. Measure numbers 20 and 21 are visible above the second staff of the fourth system. Measure numbers 22 and 23 are visible above the first staff of the fifth system. Measure numbers 24 and 25 are visible above the second staff of the fifth system. Measure numbers 26 and 27 are visible above the first staff of the sixth system. Measure numbers 28 and 29 are visible above the second staff of the sixth system.

Musical score for piano, page 6, featuring four systems of music:

- System 1:** Treble clef, two flats (B-flat, D-flat). Dynamics: *p*, *v*, *p*. Measures show sustained notes and eighth-note patterns.
- System 2:** Treble clef, two flats (B-flat, D-flat). Measures show eighth-note patterns. Dynamics: *f*.
- System 3:** Treble clef, two flats (B-flat, D-flat). Measures show eighth-note patterns. Dynamics: *p*, *mf*.
- System 4:** Treble clef, one sharp (G-sharp). Measures show eighth-note patterns. Dynamics: *cresc.*, *f*. Measure 10 is indicated by a bracket and dynamic.

Musical score for piano and voice, page 7. The score consists of eight staves of music. The top two staves are for the piano, showing bass and treble clef staves with various dynamics like *p*, *f*, and *tr.* The bottom six staves are for the voice, with lyrics in Italian: "di - mi - nu - en - do". The vocal parts include dynamic markings such as *mf*, *p*, *f*, and *p*. The score is in common time and includes several fermatas and grace notes.

di - mi - nu - en - do

*mf*

*f*

*tr.*

ff

*tr* *tr* *tr* *v*

*ff*

*ff*

*ff*

*cre*

*p*

*cre*

*f*

*do*

*di - mi -*

*- cesen - do*

*f*

*nu - en - do*

*di - mi - nu - en - do*

Musical score for orchestra and piano, page 10. The score consists of eight staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The remaining six staves are for the orchestra, divided into three groups: strings (two staves), woodwinds (two staves), and brass/percussion (two staves). The music includes dynamic markings such as *p*, *pp*, *ff*, and *fff*. Vocal parts are present in the woodwind and brass staves, with lyrics like "cre - scen - do", "ri - tar - dan - do", and "ff". The score concludes with a forte dynamic followed by a piano dynamic and a repeat sign.



# Compositions Russes pour Violon et Piano.

	R. K.		R. K.
Aloiz, L. Op. 8 № 1. Cantabile . . . . .	— 60	Pabst, P. Mélodie . . . . .	— 60
"        "    2. Perpetuum mobile . . . . .	— 80	Pantschenko, S. Op. 4. Sonnet . . . . .	— 50
"        "    9. Romance . . . . .	— 90	"    " 13 № 1. Notturno. G-dur . . . . .	— 60
Alpheraky, A. Op. 29. Impromptu . . . . .	— 60	"    " 2. Sonnet. A-moll . . . . .	— 60
Antzeff, M. Op. 9. Dix morceaux lyriques de salon:		Ratschinsky, T. Variations sur la chanson russe "Лучина-лучинушка" . . . . .	— 30
№ 1. Danse rustique. 2. Au berceau. 3. La chasse. 4. Danse orientale. 5. Elégie. 6. Souvenir de tristesse. 7. Alla Zingara. 8. Idylle. 9. Danse polonoise 10. Illusion. <i>Chaque № à Compositions:</i>	— 45	Roubetz, A. Fantaisie sur des airs petits-russes . . . . .	— 50
" 1. Berceuse. 2. Mazurka I. 3. Arietta. 4. Mazurka II. 5. Romance 6. Gavotte. 7. Gondoliera. 8. Mazurka. 9. Barcarola. <i>Chaque № à Compositions:</i>	— 45	Andante cantabile . . . . .	— 40
Arensky, A. Op. 30 № 1. Prélude. C-moll . . . . .	— 80	Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mélodie . . . . .	— 70
"        "    2. Sérenade. G-dur . . . . .	— 50	Rutkowsky, A. Op. 4. Nocturne . . . . .	— 70
"        "    3. Berceuse. E-dur . . . . .	— 60	Schreiner, A. Op. 16. 5 Lieder ohne Worte . . . . .	1 —
"        "    4. Scherzo. E-moll . . . . .	— 80	Schubert, G. Op. 32. Muguet. Rêverie russe . . . . .	— 50
"    Op. 54. Concerto. A-moll . . . . .	2 50	Seldeneck, J. Op. 5. Nocturne . . . . .	— 60
"        "    72. Quatre morceaux . . . . .	— —	"    " 8. Romance . . . . .	— 60
Ars, N. Polonoise . . . . .	1 —	"    " 9 № 1. Méditation . . . . .	— 40
Besekirsky, W. Op. 21. Rhapsodie finlandaise . . . . .	1 —	"    " 2. Elégie . . . . .	— 60
Bleichmann, J. Op. 6. Berceuse . . . . .	— 60	"    " 3. Scherzo . . . . .	— 80
"        "    15. Sonate . . . . .	3 50	"    " 10. Barcarolle . . . . .	— 80
Bukke, E. Romance. Cis-moll . . . . .	— 60	Simon, A. Op. 17 № 1. Presto humoristique . . . . .	— 70
Catoire, G. Op. 15. Sonate . . . . .	4 —	"    " 2. 2-me Berceuse . . . . .	— 50
Conus, G. Op. 2 № 1. Elégie . . . . .	— 70	"    " 3. Valse. <i>Edition de salon</i> . . . . .	— 70
"        "    15. Deux mélodies . . . . .	1 —	"    " 4. Valse. <i>Edition de concert</i> . . . . .	— 80
Conus, J. Concerto. E-moll . . . . .	2 25	"    Op. 28. Berceuse célèbre . . . . .	— 50
Danilewsky, M. Inspiration . . . . .	— 75	"    " d-to, rédigée par W. Besekirsky . . . . .	— 50
Douloff, G. Op. 4. Allegro de concert. D-dur . . . . .	1 75	Slonow, M. Romance . . . . .	— 50
"        "    Romance . . . . .	— 70	Berceuse . . . . .	— 50
Goedicke, A. Op. 10. Sonate. A-dur . . . . .	2 70	Sokolowsky, M. Op. 3. 24 pièces (1-re position):	
Gretschchaninoff, A. Op. 14. Méditation . . . . .	— 60	Cah. I. № 1. Romance. 2. Sérenade. 3. Chanson sans paroles. 4. Question . . . . .	— 75
Grodzki, B. Op. 34. Elégie . . . . .	— 75	Cah. II. № 5. Valse miniature. 6. Mélodie. 7. Scherzo. 8. Menuetto . . . . .	— 75
Hoth, G. Op. 3. Nocturne . . . . .	— 75	Cah. III. № 9—12. Quatre danses hongroises . . . . .	— 75
Ilynsky, A. Op. 6 № 1. Mazurka . . . . .	— 80	Cah. IV. № 13. Danse champêtre. 14. Mazourka. 15. Mélodie. 16. Canzonetta . . . . .	— 75
Kapry, J. Op. 30. Dans les steppes. Rêverie . . . . .	— 75	Cah. V. № 17. Andantino. 18. Etude. 19. Danse espagnole. 20. Danse espagnole . . . . .	— 75
Köhler, M. Op. 28 № 1. Souvenir . . . . .	— 60	Cah. VI. № 21. Polonoise. 22. Scherzo. 23. Valse. 24. Tarantelle . . . . .	— 75
"        "    2. La capricieuse . . . . .	— 60	Taborowsky, S. 6 Rhapsodies nationales . . . . .	1 50
"        "    3. Nocturne . . . . .	— 60	"    d-to № 1. Rhapsodie russe . . . . .	— 60
"        "    4. Chanson villageoise . . . . .	— 40	"    " 2. " italienne . . . . .	— 60
"        "    5. Barcarolle . . . . .	— 60	"    " 3. " russe . . . . .	— 60
"        "    6. Mazurka . . . . .	— 50	"    " 4. " bohème . . . . .	— 60
Kosloff, H. Mélodie tartare . . . . .	— 45	"    " 5. " allemande . . . . .	— 60
"        "    Chant sans paroles . . . . .	— 45	"    " 6. " hebraïque . . . . .	— 60
Kleffel, A. № 1. Scherzo . . . . .	— 50	Teretschkenko, N. Op. 27. Expansion . . . . .	— 50
"        "    2. Légende . . . . .	— 50	Tschaikowsky, P. Op. 26. Sérenade mélancolique . . . . .	— 75
"        "    3. Rimprovero . . . . .	— 50	"    " 34. Valse Scherzo . . . . .	1 70
"        "    4. Folletti . . . . .	— 70	"    " 35. Concerto . . . . .	4 50
"        "    5. Cavatina . . . . .	— 40	"    Op. 35 d-to, la partie du Violon-solo	
"        "    6. Rimembranza . . . . .	— 50	"    rédigée par L. Auer . . . . .	1 50
Krein, D. Mélodie . . . . .	— 70	"    Op. 35. Canzonetta, tirée du Concerto . . . . .	— 60
Ladoukhine, M. Romance . . . . .	— 50	"    La même, revue par J. Conus . . . . .	— 60
"        "    Mélodie . . . . .	— 40	"    Op. 42 № 1. Méditation . . . . .	— 90
"        "    Op. 9. Petite Suite . . . . .	1 25	"    " 2. Scherzo . . . . .	1 —
Malaschkine, L. Op. 7. Romance . . . . .	— 60	"    " 3. Mélodie . . . . .	— 50
Malkoff. Mazurka . . . . .	— 30	"    " № 1—3. Complet . . . . .	2 20
"        "    Adieu. Mazurka . . . . .	— 50	Villoing, G. Op. 8. Pastorale . . . . .	— 80
Marsican, M. Op. 35. Souvenir du Volga. Fantaisie russe . . . . .	1 —	"    " 9. Chant-Fantaisie . . . . .	1 —
Maurer, W. Les adieux. Impromptu . . . . .	— 40	Warlich, H. Rêverie . . . . .	— 50
Messer, M. Barearolle . . . . .	— 80	Wieniawski, H. Op. 3. Souvenir de Posen. 1-re Mazurka . . . . .	— 50
Minkus, L. Op. 10 № 1. Chant d'été . . . . .	— 50	"    Op. 4. Polonoise de concert . . . . .	1 —
"        "    2. Schlummerlied . . . . .	— 40	"    " 5. Adagio élégiaque . . . . .	— 80
Naprawnik, E. Op. 52. Sonate . . . . .	4 50	"    " 6. Souvenir de Moscou . . . . .	— 80
"        "    Op. 64 № 1. Nocturne . . . . .	— 60	"    " 17. Légende . . . . .	— 70
"        "    2. Valse-Caprice . . . . .	— 75	"    " 23. Gigue . . . . .	— 75
"        "    3. Mélodie russe . . . . .	— 60	"    " 24. Fantaisie orientale . . . . .	— 70
"        "    4. Scherzo espagnol . . . . .	— 75	"    Kujawiak. 2-e Mazurka . . . . .	— 50
"        "    № 1—4. Complet . . . . .	2 —	Zolotareff, B. Op. 11. Deux Novellettes:	
Némérovsky, A. Op. 8. Méditation . . . . .	— 50	"    " № 1. Elégie . . . . .	— 60
"        "    11. Pensée musicale . . . . .	— 30	"    " 2. Intermezzo . . . . .	1 —