

# COMPOSITIONS

POUR

*Violon et Piano.*

*Violon et Piano.*

№ 1. Aleneff, E. Nocturne . . . . .	— 60	» 52. Muro, G. La danza dei gatti . . . . .	— 30
» 2. Chanson finoise . . . . .	— 60	» 53. Muro, G. Тоже для двухъ скрипокъ съ ак. фортепиано — 40	
» 3. Berceuse . . . . .	— 70	» 54. Mezzacapo, E. Bonita, Serenade—Bolero . . . . .	— 45
» 4. Aria . . . . .	— 60	» 55. Тоже для двухъ скрипокъ съ ак. фортепиано — 60	
» 5. Ivanovici, Разыграй ты со мной. Paraphrase. Romance de Zeiner . . . . .	— 125	» 56. Savioni, C. Sous le Balcon „Подъ балкономъ“. Valse. — 55	
» 6. „ Romance de Stephano. Ночь въ Римѣ . . . . .	— 50	» 57. Тоже для двухъ скрипокъ съ ак. фортепиано — 70	
» 6a. Тоже, для двухъ скрипокъ съ ак. фортепиано — 75		» 58. Ordila, F. Serenade (исполненная Я. Кубеликомъ) . . . . .	— 30
» 7. Faure, G. Op. 16 Berceuse . . . . .	— 25	» 59. Squire, W. H. Serenade . . . . .	— 60
» 7a. Тоже крупная печать . . . . .	— 40	» 60. Desormes, L. C. Sérénade de Mandolines „Серенада	
» 8. Шеферъ, А. Ария Джоконды изъ оперы Понкиелли . . . . .	— 60	Мандолинъ“ . . . . .	— 30
» 9. Gillet, E. Loin du bal „Вдали отъ бала“ . . . . .	— 30	» 61. Тоже, для двухъ скрипокъ съ ак. фортепиано — 50	
» 9a. Тоже, для двухъ скрипокъ съ ак. фортепиано — 50		» 62. Ancarani, G. Sérénade . . . . .	— 30
» 10. Розенбергъ, А. Op. 37. Невозвратное время. Армянский Вальсъ . . . . .	— 60	» 63. Тоже, для двухъ скрипокъ съ ак. фортепиано — 40	
» 11. „ Op. 26. Любовь и Весна. Вальсъ . . . . .	— 125	» 64. Cipollone, A. Barcarola Veneziana . . . . .	— 30
» 12. Gillet, E. Precieuse . . . . .	— 55	» 65. Тоже, для двухъ скрипокъ съ фортепиано . . . . .	— 40
» 13. Тидеманъ, К. Op. 4. Киселька. Вальсъ . . . . .	— 60	» 66. Grieg, E. Op. 38 № 1. Berceuse . . . . .	— 30
» 14. Lacombe, P. Aubade printanière . . . . .	— 40	» 67. Monti, V. Czardas . . . . .	— 40
» 15. Neruda, Fr. Op. 11. Berceuse slave . . . . .	— 30	» 68. Тоже, для двухъ скрипокъ съ ак. фортепиано — 45	
» 16. Зандеръ, А. Весенний грезы. Гавотъ . . . . .	— 70	» 69. Sivori, C. Romanza . . . . .	— 30
» 17. Braga, G. La Serenata. Légende Valaque p. Pollitzer. — 40		» 70. Тидеманъ, К. Op. 13. Одной тебѣ „Вальсъ“ . . . . .	— 60
» 17a. Тоже для двухъ скрипокъ съ ак. фортепиано — 60		» 71. Alléter, W. Rendez-vous. „Свиданіе Рококо“ . . . . .	— 40
» 18. Massenet, I. Op. 10 № 5. Mélodie (Elégie) . . . . .	— 25	» 72. Mezzacapo, E. Paris „Парижъ“ марша . . . . .	— 40
» 19. Czibulka, A. Op. 356. Songe d'amour après le bal. „Сонъ любви послѣ бала“ . . . . .	— 40	» 73. Тоже для двухъ скрипокъ съ ак. фортепиано — 45	
» 19a. Тоже для двухъ скрипокъ съ ак. фортепиано — 60		» 74. Silvestri. Serenata . . . . .	— 30
» 20. Vollstedt, R. Lustige Brüder. Веселые братья Walzer . . . . .	— 60		
» 21. Zeller, C. Vogelhändler Продавецъ птицъ Walzer . . . . .	— 60		
» 22. Fréderiks, «Marseillaise» . . . . .	— 60		
» 23. Moszkowski, M. Op. 12 Spanische Tänze „Испанс. танцы“ 1 35			
» 24. Graziani-Walter, C. «Ciao» «Привѣтъ» Walzer . . . . .	— 40		
» 25. Тоже для двухъ скрипокъ съ ак. фортепиано . . . . .	— 50		
» 26. Mascagni, P. Cavalleria rusticana, Сельская честь, Potpourri . . . . .	— 1		
*27. Венгерка „Ritka“ современный танецъ пер. А. Х. . . . .	— 30		
28. Gounod, Ch. Meditation «Ave Maria» . . . . .	— 45		
29. Тоже для двухъ скрипокъ съ ак. фортепиано . . . . .	— 50		
30. Wieniawski, N. Op. 17. Légende „Легенда“ . . . . .	— 60		
31. Лутцъ, М. Па-де-катръ (Pas-de-Quatre) . . . . .	— 30		
32. Морлей, О. Миньонъ (Mignon) . . . . .	— 30		
33. Цибульна, А. Шаконъ (Chaconne) . . . . .	— 30		
34. Венгерка. Соврем. танецъ (Ритка) . . . . .	— 30		
35. Модные танцы. Въ одной тетради № 31—34 . . . . .	— 75		
36. Hoffmann, H. «Rococo» Chaconne (Шаконъ) . . . . .	— 50		
37. Mezzacapo, E. Marche des Mandolinistes . . . . .	— 25		
37a. Тоже, Для двухъ скрипокъ съ ак. фортепиано — 30			
38. Toledo boléro . . . . .	— 30		
38a. Тоже, для двухъ скрипокъ съ ак. фортепиано — 40			
39. «Tristesse». Romance sans paroles . . . . .	— 45		
39a. Тоже, для двухъ скрипокъ съ ак. фортепиано — 55			
40. Кузнецова, С. Op. 8. Помпадур, салонный танецъ . . . . .	— 50		
41. Popper, D. Op. 64 № 1 «Wie einst in schöner'n Tagen», «Флерия» . . . . . ar. p. I Rosenthal — 40			
*42. Bach I. «Air» . . . . .	— 40		
43. Godard, B. Op. 35. Canzonetta . . . . .	— 40		
44. Goltermann, G. Op. 17. Romance . . . . .	— 60		
45. Op. 24. Capriccio (Amoll) . . . . .	— 75		
46. Op. 49. № 4. Capriccio (D moll) . . . . .	— 75		
*47. Guiraud, E. Au Temple . . . . . ar. p. I. Rosenthal. — 50			
*48. Händel, G. Largo . . . . .	— 30		
*49. Nachez, T. Op. 17. Romance . . . . .	— 45		
50. Schubert, F. Op. 13 № 9. L'abeille «Пчелка» . . . . .	— 30		
51. Thomé, T. Op. 70 Andante religioso . . . . .	— 40		

\*) Вещи означенныя звѣздочкой \* можетъ аккомпанировать Harmonium.

Propriété de l'éditeur.

**MAGASIN DE MUSIQUE, „LA LYRE DU NORD“**

ST. PETERSBURG. Perspective de Wladimirskaja m. № 2.

1904 г.

Moscou,  
chez A. Seywang.

Rostow s/d,  
L. Adler.

Reval,  
R. von der Ley.

Kieff,  
L. Idzikowski.

Riga,  
P. Neldner.

Odessa,  
A. Gustavsohn  
E. Ostrowski.

N° 1.

Woronège, W. Kastner.

Wilna, A. A. Sirkin.

Государственная  
организация  
БИБЛИОТЕКА СССР  
им. В. И. ЛЕНИНА

3

# SÉRÉNADE.

W. H. SQUIRE

Allegro moderato.

PIANO.

The musical score for "SÉRÉNADE." by W. H. Squire is a piano solo piece. It begins with a dynamic marking of *p*. The music is in G major, indicated by two treble clef staves. The piano part consists of two bass clef staves. The score is divided into eight staves, each containing a different section of the musical composition. The piece starts with a section of eighth-note chords, followed by a section with sixteenth-note figures, and then returns to eighth-note chords. The dynamics change frequently, with markings for *f*, *p*, *cresc.*, and *dim.*. The tempo is *Allegro moderato*.

4

4  
*cresc.*      ***f***  
***p***      *cresc.*      ***f***  
*mf*  
***mf***  
***p***  
***p***  
*cresc.*      ***f***      ***p***

Musical score for piano, featuring four staves of music with various dynamics and performance instructions:

- Staff 1 (Bass):** Consists of two systems of measures. The first system starts with eighth-note patterns at *pp*, followed by sixteenth-note patterns at *mf*, and concludes with eighth-note patterns at *p*. The second system begins with eighth-note pairs at *rall.*, followed by sixteenth-note patterns at *pp*, *mf*, and *p*.
- Staff 2 (Treble):** Consists of two systems of measures. The first system starts with eighth-note pairs at *rall.*, followed by sixteenth-note patterns at *pp*, *mf*, and *p*. The second system begins with eighth-note pairs at *f*, followed by sixteenth-note patterns at *f*.
- Staff 3 (Treble):** Consists of two systems of measures. The first system starts with eighth-note pairs at *rall.*, followed by sixteenth-note patterns at *pp*, *mf*, and *p*. The second system begins with eighth-note pairs at *f*, followed by sixteenth-note patterns at *p*.
- Staff 4 (Bass):** Consists of two systems of measures. The first system starts with eighth-note pairs at *p*, followed by sixteenth-note patterns at *p*. The second system begins with eighth-note pairs at *p*, followed by sixteenth-note patterns at *cresc.*, *f*, and *p*.
- Adagio section:** This section begins with a system of measures starting with eighth-note pairs at *p*, followed by sixteenth-note patterns at *pp* and *dim.* The next system begins with eighth-note pairs at *rall.*, followed by sixteenth-note patterns at *pp*, *f*, and *dim.*

## **Tempo I.** (Mettez la sourdine.)

Tempo I. Mettez la scordino.

*p*

*mf*

*pp*

*una corde*

*cresc.*

*f*

*p*

*cresc.*

*f*

*dim.*

*p*

*dim.*

*pp*

Musical score for string quartet, page 7, featuring four systems of music:

- System 1:** Bassoon part starts with eighth-note patterns. Dynamics: *p*, *pp*.
- System 2:** Bassoon part starts with eighth-note patterns. Dynamics: *cresc.*, *f*.
- System 3:** Bassoon part starts with eighth-note patterns. Dynamics: *mf*, *mf*.
- System 4:** Bassoon part starts with eighth-note patterns. Dynamics: *rall.*, *p*, *pp*, *a tempo*, *p*, *pp*, *pizz.*, *rall.*, *ff*, *pizz.*

# SÉRÉNADE.

W. H. SQUIRE.

Библиотека  
Государственной  
Следственной  
Службы СССР  
им. В. И. Ленина  
4630-47.

1

Allegro moderato.

VIOOLIN.

(\*) Arrangé par J. ROSENTHAL.

The sheet music for Violin (Viool) starts with a dynamic of *f* and includes performance markings such as *p*, *cresc.*, *dim.*, and *f*. The music is arranged in ten staves, each starting with a different measure number (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The notation includes various note values and rests, with some notes having circled numbers (1, 2, 3, 4) above them, likely indicating fingerings or specific playing techniques.

## VIOLINO.

Violin part:

Measure 11: Treble clef, key signature of A major (two sharps). Fingerings: 3, 1, 1, 1, 3. Dynamics: *f*.

Measure 12: Fingerings: 1, 1, 1, 1, 3. Dynamics: *p*.

Measure 13: Fingerings: 3, 2, 3, 2, 1. Dynamics: *p*, *f*.

Measure 14: Fingerings: 1, 1, 1, 1, 4. Dynamics: *p*.

Measure 15: Fingerings: 1, 1, 1, 1, 4. Dynamics: *ad lib.*, *f*, *p*.

Piano part:

Measure 11: Treble clef, key signature of A major (two sharps).

Measure 12: Treble clef, key signature of A major (two sharps).

Measure 13: Treble clef, key signature of A major (two sharps).

Measure 14: Treble clef, key signature of A major (two sharps).

Measure 15: Treble clef, key signature of A major (two sharps).

### **Adagio.**

The image shows a page of sheet music for a string quartet. The music is in E major (two sharps) and 2/4 time. It consists of six staves of musical notation, each with a treble clef and a key signature of two sharps. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes or dots. Measure numbers 1 through 6 are visible above the staves. The first staff begins with a sixteenth-note pattern. The second staff starts with a eighth-note followed by a sixteenth-note. The third staff begins with a eighth-note followed by a sixteenth-note. The fourth staff begins with a eighth-note followed by a sixteenth-note. The fifth staff begins with a eighth-note followed by a sixteenth-note. The sixth staff begins with a eighth-note followed by a sixteenth-note.