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Елизаветъ Фабіановнѣ Гнѣсиной-Витачекъ.

# Douze pièces faciles

pour Violon et Piano

- № 1. Prélude.  
„ 2. Valse.  
„ 3. Romance.  
„ 4. Chanson populaire.  
„ 5. Caprice.  
„ 6. Etude.



- № 7. Air.  
„ 8. Impromptu.  
„ 9. Mazurka.  
„ 10. Intermezzo.  
„ 11. Nocturne.  
„ 12. Scherzo.

PAR

## R. GLIÈRE.

Op. 45.

Chaque № à 45 cop.



*Propriété de l'éditeur*

**P. JURGENSON,**

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire de Moscou.

**MOSCOU.** † **LEIPZIG.**

Neglinny pr. 14. † Thalstrasse 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.

Kiew, chez L. Idzikowski.



# 3. Romance.

R. GLIÈRE. Op. 45.

**Moderato.**

Violon.

Piano.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The vocal line begins with a *p* dynamic marking. The piano accompaniment also starts with a *p* dynamic marking. The music features a mix of eighth and quarter notes, with some melodic lines spanning across bar lines.

Second system of musical notation. It continues the vocal line and piano accompaniment from the first system. The vocal line has a few rests, and the piano accompaniment continues with flowing eighth-note patterns. The dynamics remain consistent with the previous system.

Third system of musical notation. The vocal line includes the lyrics "cre -" at the end of the phrase. The piano accompaniment features a prominent melodic line in the bass clef. The dynamics are still *p*.

Fourth system of musical notation. The vocal line includes the lyrics "scen - do" and ends with a *f* dynamic marking. The piano accompaniment also features a *f* dynamic marking in the final measure, with a more complex chordal texture. The lyrics "scen -" and "do" are spread across the vocal line.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The vocal line features a melodic phrase with a slur and dynamic markings *p* and *bbp*. The piano accompaniment is in a 3/4 time signature, with the right hand playing chords and the left hand playing a bass line with slurs.

Second system of musical notation. The vocal line continues with a melodic phrase, marked *più f*. The piano accompaniment features a more active right hand with chords and a steady bass line. Dynamic markings *più f* are present in both parts.

Third system of musical notation. The vocal line has a melodic phrase marked *mf*. The piano accompaniment continues with chords and a bass line, also marked *mf*.

Fourth system of musical notation. The vocal line concludes with a melodic phrase marked *dim.*. The piano accompaniment features a final chord marked *dim.* and *p*.

# Compositions Russes pour Violon et Piano.

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

# 3. Romance.

R. GLIÈRE. Op. 45.

Moderato.

VIOLON.

1

*p*

*cresc. mf*

*dim.*

*p*

*v*

*cre - - - - - scu - - -*

*do f*

*più f*

*mf*

*dim.*