

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*

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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.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.  
Kiew, chez L. Idzikowski.



# 11. Nocturne.

R. GLIÈRE. Op. 45.

Violon. *Andantino.*

Piano. *Andantino.*

The first system of the score shows the beginning of the piece. The violin part starts with a series of rests followed by a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *p* (piano) and *Andantino.*

The middle section of the score continues the musical themes. The violin part has a more active melodic line. The piano accompaniment maintains its rhythmic foundation with some harmonic changes. Dynamics include *p* (piano).

The final section of the score concludes the piece. The violin part features a melodic line that ends with a *cresc.* (crescendo) marking. The piano accompaniment also includes a *cresc.* marking. Dynamics include *p* (piano) and *cresc.*

dim. mf

dim. mf

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a melodic phrase marked *dim.* (diminuendo) and continues with a phrase marked *mf* (mezzo-forte). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat (Bb). It features chords and moving lines in both hands, with a *dim.* marking in the first measure and an *mf* marking in the fourth measure.

f

f

This system contains the third and fourth staves of music. The vocal line continues with a phrase marked *f* (forte). The piano accompaniment continues with chords and moving lines, also marked *f* in the fourth measure.

This system contains the fifth and sixth staves of music. The vocal line continues with a melodic phrase. The piano accompaniment continues with chords and moving lines.

di - mi - nu - en - do

This system contains the seventh and eighth staves of music. The vocal line has the lyrics "di - mi - nu - en - do" under the notes. The piano accompaniment continues with chords and moving lines.

*rit.* *a tempo*  
*mf*

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The tempo starts with a *rit.* (ritardando) marking and then returns to *a tempo*. The dynamic marking is *mf* (mezzo-forte). The piano accompaniment includes chords and moving lines in both hands.

*cresc.* *f*  
*cresc.*

The second system continues the piece. The vocal line shows a *cresc.* (crescendo) marking. The piano accompaniment also features a *cresc.* marking. The dynamic marking for the piano part is *f* (forte). The piano accompaniment includes chords and moving lines in both hands.

*mf*  
*mf*

The third system shows the vocal line and piano accompaniment. The dynamic marking for the vocal line is *mf*. The piano accompaniment also has a *mf* marking. The piano accompaniment includes chords and moving lines in both hands.

*dim.*  
*dim.*

The fourth system concludes the piece. Both the vocal line and piano accompaniment feature a *dim.* (diminuendo) marking. The piano accompaniment includes chords and moving lines in both hands.

# Compositions Russes pour Violon et Piano.

	R. K.
<b>Aloiz, L.</b> Op. 8 № 1. Cantabile . . . . .	— 60
"  "  "  "  2. Perpetuum mobile. . . . .	— 80
"  "  "  "  9. Romance. . . . .	— 90
<b>Alpheraky, A.</b> Op. 29. Impromptu . . . . .	— 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
"  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>Arensky, A.</b> Op. 30 № 1. Prélude. C-moll. . . . .	— 80
"  "  "  "  2. Sérénade. G-dur. . . . .	— 50
"  "  "  "  3. Berceuse. E-dur. . . . .	— 60
"  "  "  "  4. Scherzo. E-moll . . . . .	— 80
"  Op. 54. Concerto. A-moll . . . . .	2 50
"  "  72. Quatre morceaux . . . . .	— —
<b>Ars, N.</b> Polonaise . . . . .	1 —
<b>Besekirsky, W.</b> Op. 21. Rhapsodie finlandaise . . . . .	1 —
<b>Bleichmann, J.</b> Op. 6. Berceuse. . . . .	— 60
"  "  "  15. Sonate . . . . .	3 50
<b>Bukke, E.</b> Romance. Cis-moll . . . . .	— 60
<b>Catoire, G.</b> Op. 15. Sonate . . . . .	4 —
<b>Conus, G.</b> Op. 2 № 1. Elégie . . . . .	— 70
"  "  "  15. Deux mélodies . . . . .	1 —
<b>Conus, J.</b> Concerto. E-moll. . . . .	2 25
<b>Danilewsky, M.</b> Inspiration . . . . .	— 75
<b>Douloff, G.</b> Op. 4. Allegro de concert. D-dur. . . . .	1 75
"  "  "  Romance . . . . .	— 70
<b>Gedicke, A.</b> Op. 10. Sonate. A-dur. . . . .	2 70
<b>Gretschaninoff, A.</b> Op. 14. Méditation. . . . .	— 60
<b>Grodzki, B.</b> Op. 34. Elégie . . . . .	— 75
<b>Hoth, G.</b> Op. 3. Nocturne. . . . .	— 75
<b>Ilynsky, A.</b> Op. 6 № 1. Mazurka . . . . .	— 80
<b>Kapry, J.</b> Op. 30. Dans les steppes. Rêverie . . . . .	— 75
<b>Köhler, M.</b> Op. 28 № 1. Souvenir . . . . .	— 60
"  "  "  2. La capricieuse . . . . .	— 60
"  "  "  3. Nocturne . . . . .	— 60
"  "  "  4. Chanson villageoise. . . . .	— 40
"  "  "  5. Barcarolle. . . . .	— 60
"  "  "  6. Mazurka. . . . .	— 50
<b>Kosloff, H.</b> Mélodie tartare. . . . .	— 45
"  "  "  Chant sans paroles. . . . .	— 45
<b>Kleffel, A.</b> № 1. Scherzo. . . . .	— 50
"  "  "  2. Légende . . . . .	— 50
"  "  "  3. Rimprovero . . . . .	— 50
"  "  "  4. Folletti . . . . .	— 70
"  "  "  5. Cavatina . . . . .	— 40
"  "  "  6. Rimembranza . . . . .	— 50
<b>Krein, D.</b> Mélodie . . . . .	— 70
<b>Ladoukhine, N.</b> Romance . . . . .	— 50
"  "  "  Mélodie . . . . .	— 40
"  "  "  Op. 9. Petite Suite. . . . .	1 25
<b>Malaschkine, L.</b> Op. 7. Romance. . . . .	— 60
<b>Malkoff.</b> Mazurka. . . . .	— 30
"  "  "  Adieu. Mazurka. . . . .	— 50
<b>Marsicani, M.</b> Op. 35. Souvenir du Volga. Fantaisie russe . . . . .	1 —
<b>Maurer, W.</b> Les adieux. Impromptu. . . . .	— 40
<b>Messer, N.</b> Barcarolle. . . . .	— 80
<b>Minkus, L.</b> Op. 10 № 1. Chant d'été . . . . .	— 50
"  "  "  "  2. Schlummerlied . . . . .	— 40
<b>Naprawnik, E.</b> Op. 52. Sonate . . . . .	4 50
"  "  "  Op. 64 № 1. Nocturne. . . . .	— 60
"  "  "  "  2. Valse-Caprice. . . . .	— 75
"  "  "  "  3. Mélodie russe. . . . .	— 60
"  "  "  "  4. Scherzo espagnol . . . . .	— 75
"  "  "  "  №№ 1—4. Complet . . . . .	2 —
<b>Némérowsky, A.</b> Op. 8. Méditation. . . . .	— 50
"  "  "  11. Pensée musicale . . . . .	— 30

	R. K.
<b>Pabst, P.</b> Mélodie . . . . .	— 60
<b>Pantschenko, S.</b> Op. 4. Sonnet. . . . .	— 50
"  "  "  "  13 № 1. Notturmo. G-dur. . . . .	— 60
"  "  "  "  2. Sonnet. A-moll. . . . .	— 60
<b>Ratschinsky, T.</b> Variations sur la chanson russe "Лучина-лучинька" . . . . .	— 30
<b>Roubetz, A.</b> Fantaisie sur des airs petits-russiens . . . . .	— 50
"  "  "  "  Andante cantabile. . . . .	— 40
<b>Rébikoff, W.</b> Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur . . . . .	— 70
<b>Rutkowsky, A.</b> Op. 4. Nocturne . . . . .	— 70
<b>Schreiner, A.</b> Op. 16. 5 Lieder ohne Worte . . . . .	1 —
<b>Schubert, G.</b> Op. 32. Muguets. Rêverie russe . . . . .	— 50
<b>Seldeneck, J.</b> Op. 5. Nocturne. . . . .	— 60
"  "  "  8. Romance. . . . .	— 60
"  "  "  "  9 № 1. Méditation . . . . .	— 40
"  "  "  "  "  2. Elégie. . . . .	— 60
"  "  "  "  "  3. Scherzo . . . . .	— 80
"  "  "  "  "  10. Barcarolle. . . . .	— 80
<b>Simon, A.</b> Op. 17 № 1. Presto humoristique. . . . .	— 70
"  "  "  "  2. 2-me Berceuse . . . . .	— 50
"  "  "  "  3. Valse. <i>Edition de salon.</i> . . . .	— 70
"  "  "  "  4. Valse. <i>Edition de concert.</i> . . . .	— 80
"  Op. 28. Berceuse célèbre. . . . .	— 50
"  "  "  "  d <sup>to</sup> , rédigée par W. Besekirsky . . . . .	— 50
<b>Slonow, M.</b> Romance . . . . .	— 50
"  "  "  "  Berceuse . . . . .	— 50
<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
Cah. II. № 5. Valse miniature. 6. Mélodie. 7. Scherzo. 8. Menuetto. . . . .	— 75
Cah. III. № 9—12. Quatre danses hongroises . . . . .	— 75
Cah. IV. № 13. Danse champêtre. 14. Mazourka. 15. Mélodie. 16. Canzonetta. . . . .	— 75
Cah. V. № 17. Andantino. 18. Etude. 19. Danse espagnole. 20. Danse espagnole. . . . .	— 75
Cah. VI. № 21. Polonaise. 22. Scherzo. 23. Valse. 24. Tarantelle . . . . .	— 75
<b>Taborowsky, S.</b> 6 Rhapsodies nationales . . . . .	1 50
"  "  "  "  d <sup>to</sup> № 1. Rhapsodie russe. . . . .	— 60
"  "  "  "  2. "  italienne. . . . .	— 60
"  "  "  "  3. "  russe . . . . .	— 60
"  "  "  "  4. "  bohème . . . . .	— 60
"  "  "  "  5. "  allemande . . . . .	— 60
"  "  "  "  6. "  hebraïque . . . . .	— 60
<b>Terestschenko, N.</b> Op. 27. Expansion. . . . .	— 50
<b>Tschaikowsky, P.</b> Op. 26. Sérénade mélancolique. . . . .	— 75
"  "  "  "  34. Valse Scherzo . . . . .	1 70
"  "  "  "  35. Concerto. . . . .	4 50
"  Op. 35 d <sup>to</sup> , la partie du Violon-solo rédigée par L. Auer. . . . .	1 50
"  Op. 35. Canzonetta, tirée du Concerto . . . . .	— 60
"  "  "  "  La même, revue par J. Conus . . . . .	— 60
"  Op. 42 № 1. Méditation . . . . .	— 90
"  "  "  "  2. Scherzo . . . . .	1 —
"  "  "  "  3. Mélodie . . . . .	— 50
"  "  "  "  №№ 1—3. Complet. . . . .	2 20
<b>Villoing, G.</b> Op. 8. Pastorale. . . . .	— 80
"  "  "  "  9. Chant-Fantaisie . . . . .	1 —
<b>Warlich, H.</b> Rêverie. . . . .	— 50
<b>Wieniawski, H.</b> Op. 3. Souvenir de Posen. 1-re Mazurka. . . . .	— 50
"  "  "  "  Op. 4. Polonaise de concert . . . . .	1 —
"  "  "  "  "  5. Adagio élégiaque. . . . .	— 80
"  "  "  "  "  6. Souvenir de Moscou . . . . .	— 80
"  "  "  "  "  17. Légende . . . . .	— 70
"  "  "  "  "  23. Gigue. . . . .	— 75
"  "  "  "  "  24. Fantaisie orientale . . . . .	— 70
"  "  "  "  "  Kujawiak. 2-e Mazurka. . . . .	— 50
<b>Zolotareff, B.</b> Op. 11. Deux Novellettes: № 1. Elégie. . . . .	— 60
"  "  "  "  2. Intermezzo. . . . .	1 —

# 11. Nocturne.

R. GLIÈRE. Op. 45.

## Violon.

Andantino.

*p*

*cresc.*

*dim.*

*mf*

*f*

*rit.*

*a tempo*

*mf*

*cresc.*

*f*

*mf*

*dim.*

di - mi - nu - en - do