

107828

Елизаветъ Фабіановнѣ Гнѣсиной-Витачекъ.

RM
(27)
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^o.
Kiew, chez L. Idzikowski.

1. Prélude.

R. GLIÈRE, Op. 45.

Tranquillo.

Violon. *p*

Piano. *p*

cresc.

p

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in a treble clef, marked *mf espr.* The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment continues with its intricate sixteenth-note texture. A *mf* dynamic marking is present in the piano part.

Third system of musical notation. The vocal line features a melodic phrase with a *cresc.* marking. The piano accompaniment continues with its sixteenth-note texture, also marked with *cresc.*

Fourth system of musical notation. The vocal line includes a *f* dynamic marking, followed by a *rit.* section and then *a tempo*. The piano accompaniment also includes a *f* dynamic marking, followed by a *rit.* section and then *a tempo*. The system concludes with a *mf* dynamic marking.

cresc.

cresc.

dim.

p

Ca.

p

*

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

	R. K.
Pabst, P. Mélodie	— 60
Pantschenko, S. Op. 4. Sonnet.	— 50
" " " " 13 № 1. Notturmo. G-dur.	— 60
" " " " " 2. Sonnet. A-moll.	— 60
Ratschinsky, T. Variations sur la chanson russe "Лучина-лучинушка"	— 30
Roubetz, A. Fantaisie sur des airs petits-russiens	— 50
" " " " Andante cantabile.	— 40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	— 70
Rutkowsky, A. Op. 4. Nocturne	— 70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1 —
Schubert, G. Op. 32. Mugnets. Rêverie russe	— 50
Seldeneck, J. Op. 5. Nocturne.	— 60
" " " " 8. Romance.	— 60
" " " " " 9 № 1. Méditation.	— 40
" " " " " " 2. Elégie.	— 60
" " " " " " 3. Scherzo	— 80
" " " " " " 10. Barcarolle.	— 80
Simon, A. 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 ^{to} , rédigée par W. Besekirsky	— 50
Slonow, M. Romance	— 50
" " " " Berceuse	— 50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1 50
" " " " " " d ^{to} № 1. Rhapsodie russe.	— 60
" " " " " " " 2. " italienne.	— 60
" " " " " " " 3. " russe	— 60
" " " " " " " 4. " bohème	— 60
" " " " " " " 5. " allemande	— 60
" " " " " " " 6. " hebraïque	— 60
Terestschenko, N. Op. 27. Expansion.	— 50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	— 75
" " " " 34. Valse Scherzo	1 70
" " " " " 35. Concerto.	4 50
" " " " " Op. 35 d ^{to} , 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
Villoing, G. Op. 8. Pastorale.	— 80
" " " " " 9. Chant-Fantaisie	1 —
Warlich, H. Rêverie.	— 50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie.	— 60
" " " " 2. Intermezzo.	1 —

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Douze pièces faciles

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- № 1. Prélude.
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" 5. Caprice.
" 6. Etude.



- № 7. Air.
" 8. Impromptu.
" 9. Mazurka.
" 10. Intermezzo.
" 11. Nocturne.
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P A R

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Russe et du Conservatoire à Moscou.

MOSCOU,

Neglinny pr., 14.



LEIPZIG,

Talstrasse, 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie & Kiew, chez L. Idzikowski.

London, Breitkopf & Härtel.

2. Valse.

R. GLIÈRE. Op. 45.

Grazioso.

Violon. *mf*

Piano. *mf*

poco cresc.

mf

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The top staff contains a melodic line with slurs and a crescendo hairpin leading to a forte (f) dynamic. The grand staff contains a piano accompaniment with chords and a bass line, also marked with a crescendo hairpin and a forte (f) dynamic.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps. The top staff features a melodic line with a decrescendo hairpin (dim.) and a fermata. The grand staff accompaniment also includes a decrescendo hairpin (dim.) and a section marked *espr.* (espressivo) in the bass line.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps. The top staff has a melodic line with slurs. The grand staff accompaniment features a complex texture with slurs and dynamic markings.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps. The top staff has a melodic line with slurs and a forte (f) dynamic. The grand staff accompaniment includes a piano line with slurs and a bass line with slurs and a forte (f) dynamic.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has three sharps (F#, C#, G#). The first staff contains a melodic line with a dynamic marking of *mf*. The grand staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has three sharps. The first staff contains a melodic line with a dynamic marking of *cresc.*. The grand staff contains a piano accompaniment with chords and moving lines.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has three sharps. The first staff contains a melodic line with a dynamic marking of *f*. The grand staff contains a piano accompaniment with chords and moving lines.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has three sharps. The first staff contains a melodic line with a dynamic marking of *dim.*. The grand staff contains a piano accompaniment with chords and moving lines.

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

	P. K.
Pabst, P. Mélodie	— 30
Pantschenko, S. Op. 4. Sonnet.	— 50
„ „ 13 № 1. Notturmo. G-dur	— 60
„ „ 2. Sonnet. A-moll.	— 60
Ratschinsky, T. Variations sur la chanson russe „Лучина-лучинутка“	— 30
Roubetz, A. Fantaisie sur des airs petits-russiens	— 50
„ Andante cantabile.	— 40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	— 70
Rutkowsky, A. Op. 4. Nocturne	— 70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1 —
Schubert, G. Op. 32. Muguets. Réverie russe	— 50
Seldeneck, J. Op. 5. Nocturne	— 60
„ „ 8. Romance	— 60
„ „ 9 № 1. Méditation	— 40
„ „ 2. Elégie.	— 60
„ „ 3. Scherzo	— 80
„ „ 10. Barcarolle.	— 80
Simon, A. 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 ^{to} , rédigée par W. Besekirsky	— 50
Slonow, M. Romance	— 50
„ Berceuse	— 50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1 50
„ d ^{to} № 1. Rhapsodie russe.	— 60
„ „ 2. „ italienne.	— 60
„ „ 3. „ russe	— 60
„ „ 4. „ bohème	— 60
„ „ 5. „ allemande	— 60
„ „ 6. „ hébraïque	— 60
Terestschenko, N. Op. 27. Expansion.	— 50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	— 75
„ 34. Valse Scherzo	1 70
„ 35. Concerto.	4 50
„ Op. 35 d ^{to} , 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
Villoing, G. Op. 8. Pastorale.	— 80
„ 9. Chant-Fantaisie	1 —
Warlich, H. Réverie.	— 50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novelletes: № 1. Elégie.	— 60
„ 2. Intermezzo.	1 —

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MOSCOU. † **LEIPZIG.**
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St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.
Kiew, chez L. Idzikowski.

3. Romance.

R. GLIÈRE. Op. 45.

Moderato.

Violon. *p*

Piano. *p*

cresc. *mf*

cresc. *mf*

dim.

dim.

First system of musical notation. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a dynamic marking *p* and features a melodic line with slurs and ties. The piano accompaniment also starts with a *p* dynamic and includes arpeggiated chords and moving bass lines.

Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal line has a few rests and then continues with the melody. The piano accompaniment maintains its rhythmic and harmonic accompaniment.

Third system of musical notation. The vocal line includes the lyrics "cre -" under a note. The piano accompaniment features a more active bass line with slurs and ties.

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

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has three staves: a grand staff (treble and bass clefs) and a separate bass line. The key signature is two flats (B-flat and E-flat). The vocal line starts with a half note G4, followed by a half note B-flat4, and then a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes with chords, and the bass line has a descending eighth-note scale.

Second system of musical notation. The vocal line begins with the dynamic marking *più f*. The piano accompaniment continues with similar rhythmic patterns, and the bass line has a few whole notes.

Third system of musical notation. The vocal line has a dynamic marking of *mf*. The piano accompaniment continues with its rhythmic accompaniment, and the bass line has a few whole notes.

Fourth system of musical notation. The vocal line has a dynamic marking of *dim.*. The piano accompaniment continues with its rhythmic accompaniment, and the bass line has a few whole notes. The system concludes with a *p* dynamic marking.

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

	R. K.
Pabst, P. Mélodie	— 60
Pantschenko, S. Op. 4. Sonnet.	— 50
" " 13 № 1. Notturmo. G-dur.	— 60
" " " 2. Sonnet. A-moll.	— 60
Ratschinsky, T. Variations sur la chanson russe "Лучина-лучинишка"	— 30
Roubetz, A. Fantaisie sur des airs petits-russiens	— 50
" Andante cantabile.	— 40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	— 70
Rutkowsky, A. Op. 4. Nocturne	— 70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1 —
Schubert, G. Op. 32. Muguet. Rêverie russe	— 50
Seldeneck, J. Op. 5. Nocturne.	— 60
" " 8. Romance.	— 60
" " 9 № 1. Méditation.	— 40
" " " 2. Elégie.	— 60
" " " 3. Scherzo	— 80
" " " 10. Barcarolle.	— 80
Simon, A. 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
" " <i>d^{to}, rédigée par W. Besekirsky</i>	— 50
Slonow, M. Romance.	— 50
" Berceuse	— 50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1 50
" <i>d^{to}</i> № 1. Rhapsodie russe.	— 60
" " " 2. " italienne.	— 60
" " " 3. " russe	— 60
" " " 4. " bohème	— 60
" " " 5. " allemande	— 60
" " " 6. " hebraïque	— 60
Terestschenko, N. Op. 27. Expansion.	— 50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	— 75
" " 34. Valse Scherzo	1 70
" " 35. Concerto.	4 50
" Op. 35 <i>d^{to}</i> , la partie du Violon-solo rédigée par <i>L. Auer</i>	1 50
" Op. 35. Canzonetta, tirée du Concerto	— 60
" " La même, revue par <i>J. Conus</i>	— 60
" Op. 42 № 1. Méditation.	— 90
" " " 2. Scherzo	1 —
" " " 3. Mélodie	— 50
" " " " " №№ 1—3. Complet.	2 20
Villoing, G. Op. 8. Pastorale.	— 80
" " 9. Chant-Fantaisie	1 —
Warlich, H. Rêverie.	— 50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie.	— 60
" 2. Intermezzo.	1 —

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.

Neglinny pr. 14.

LEIPZIG.

Thalstrasse 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

4. Chanson populaire.

R. GLIÈRE. Op.45.

Violon. *Andante.* *mf*

Piano. *Andante.* *mf*

p *cresc.*

p *cresc.*

p *f* *dim.* *p* cre - - - scen -

do *f* - do

mf *mf*

di - mi - nu - en - do *p*
di - mi - nu - en - do *p*

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

	R. K.
Pabst, P. Mélodie	— 60
Pantschenko, S. Op. 4. Sonnet.	— 50
” ” 13 № 1. Notturmo. G-dur.	— 60
” ” ” 2. Sonnet. A-moll.	— 60
Ratschinsky, T. Variations sur la chanson russe „Лучина-лучинька“	— 30
Roubetz, A. Fantaisie sur des airs petits-russiens	— 50
” Andante cantabile.	— 40
Rébi koff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	— 70
Rutkowsky, A. Op. 4. Nocturne	— 70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1 —
Schubert, G. Op. 32. Mugnets. Rêverie russe	— 50
Seldeneck, J. Op. 5. Nocturne.	— 60
” ” 8. Romance.	— 60
” ” 9 № 1. Méditation.	— 40
” ” ” 2. Elégie.	— 60
” ” ” 3. Scherzo	— 80
” ” ” 10. Barcarolle.	— 80
Simon, A. 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
” ” <i>d^{to}, rédigée par W. Besekirsky</i>	— 50
Slonow, M. Romance.	— 50
” Berceuse	— 50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1 50
” <i>d^{to}</i> № 1. Rhapsodie russe.	— 60
” ” 2. ” italienne.	— 60
” ” 3. ” russe	— 60
” ” 4. ” bohème	— 60
” ” 5. ” allemande	— 60
” ” 6. ” hébraïque	— 60
Terestschenko, N. Op. 27. Expansion.	— 50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	— 75
” ” 34. Valse Scherzo	1 70
” ” 35. Concerto.	4 50
” Op. 35 <i>d^{to}</i> , la partie du Violon-solo rédigée par <i>L. Auer</i>	1 50
” Op. 35. Canzonetta, tirée du Concerto	— 60
” La même, revue par <i>J. Conus</i>	— 60
” Op. 42 № 1. Méditation	— 90
” ” 2. Scherzo	1 —
” ” 3. Mélodie	— 50
” ” №№ 1—3. Complet.	2 20
Villoing, G. Op. 8. Pastorale.	— 80
” ” 9. Chant-Fantaisie	1 —
Warlich, H. Rêverie.	— 50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie.	— 60
” 2. Intermezzo.	1 —

Елизаветъ Фабиановнѣ 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.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.
Kiew, chez L. Idzikowski.

5. Caprice.

R. GLIÈRE. Op. 45.

Allegretto.

Violon. *p*

Piano. *Allegretto.* *p*

p *cresc.* *mf*

p *cresc.* *mf*

tranquillo *tranquillo*

First system of musical notation. The upper staff features a melodic line with dynamic markings *f* and *dim.*. The lower staff consists of two grand staves (treble and bass clef) with accompaniment.

Second system of musical notation. The upper staff continues the melodic line with a *mf* dynamic. The lower staff features a more active accompaniment with *mf* dynamics.

Third system of musical notation. The upper staff includes dynamic markings *f* and *dim.*. The lower staff includes a *cresc.* marking and a *f* dynamic.

Fourth system of musical notation. The upper staff includes a *p* dynamic. The lower staff includes a *p* dynamic and a triplet of notes.


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

	R. K.
Pabst, P. Mélodie	— 60
Pantschenko, S. Op. 4. Sonnet.	— 50
" " " " 13 № 1. Notturmo. G-dur.	— 60
" " " " 2. Sonnet. A-moll.	— 60
Ratschinsky, T. Variations sur la chanson russe „Лучина-лучинюшка“	— 30
Roubetz, A. Fantaisie sur des airs petits-russiens	— 50
" " " Andante cantabile.	— 40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	— 70
Rutkowsky, A. Op. 4. Nocturne	— 70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1 —
Schubert, G. Op. 32. Mugnets. Rêverie russe	— 50
Seldeneck, J. Op. 5. Nocturne.	— 60
" " " 8. Romance.	— 60
" " " " 9 № 1. Méditation.	— 40
" " " " 2. Elégie.	— 60
" " " " 3. Scherzo	— 80
" " " " 10. Barcarolle.	— 80
Simon, A. 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 ^{to} , <i>révisée par W. Besekirsky</i>	— 50
Slonow, M. Romance.	— 50
" " " Berceuse	— 50
Sokolowsky, N. 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. Mazurka. 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
Taborowsky, S. 6 Rhapsodies nationales	1 50
" " " d ^{to} № 1. Rhapsodie russe.	— 60
" " " " 2. " italienne.	— 60
" " " " 3. " russe	— 60
" " " " 4. " bohème	— 60
" " " " 5. " allemande	— 60
" " " " 6. " hebraïque	— 60
Terestschenko, N. Op. 27. Expansion.	— 50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	— 75
" " " " 34. Valse Scherzo	1 70
" " " " 35. Concerto.	4 50
" " " Op. 35 d ^{to} , la partie du Violon-solo révisée par <i>L. Auer</i>	1 50
" " " " Op. 35. Canzonetta, tirée du Concerto	— 60
" " " " " La même, revue par <i>J. Conus</i>	— 60
" " " " Op. 42 № 1. Méditation	— 90
" " " " " 2. Scherzo	1 —
" " " " " 3. Mélodie	— 50
" " " " " №№ 1—3. Complet.	2 20
Villoing, G. Op. 8. Pastorale.	— 80
" " " " 9. Chant-Fantaisie	1 —
Warlich, H. Rêverie.	— 50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie.	— 60
" " " " 2. Intermezzo.	1 —

Елизаветъ Фабіановнѣ Гнѣсиной-Витачекъ.

Douze pièces faciles

pour Violon et Piano

- | | | |
|----------------------------|------------------------------------------------------------------------------------|------------------------|
| N ^o 1. Prélude. |  | N ^o 7. Air. |
| „ 2. Valse. | | „ 8. Impromptu. |
| „ 3. Romance. | | „ 9. Mazurka. |
| „ 4. Chanson populaire. | | „ 10. Intermezzo. |
| „ 5. Caprice. | | „ 11. Nocturne. |
| „ <u>6. Etude.</u> | | „ 12. Scherzo. |

PAR

R. GLIÈRE.

Op. 45.

Chaque N^o 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.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.
Kiew, chez L. Idzikowski.

6. Etude.

R. GLIÈRE. Op. 45.

Violon. *Con moto.*
p *p leggiero*

Piano. *Con moto.*
p

First system of musical notation. The top staff is a single melodic line starting with a forte (*f*) dynamic. The bottom two staves are a piano accompaniment with chords and moving lines.

Second system of musical notation. The top staff features dynamics of *mf*, *dim.*, and *p*. The piano accompaniment in the bottom two staves includes a *dim.* dynamic marking.

Third system of musical notation. The top staff is marked *cantabile* and *mf*. The piano accompaniment in the bottom two staves includes a *mf* dynamic marking.

Fourth system of musical notation, continuing the piano accompaniment from the previous system.

First system of musical notation. The upper staff contains a melodic line with a *cresc.* marking. The lower staff is a grand staff with piano accompaniment, also featuring a *cresc.* marking.

Second system of musical notation. The upper staff features a melodic line with a *f* dynamic marking. The lower staff is a grand staff with piano accompaniment, including a *f* dynamic marking.

Third system of musical notation. The upper staff contains a melodic line with *p* and *mf* dynamic markings. The lower staff is a grand staff with piano accompaniment, including a *p* dynamic marking.

Fourth system of musical notation. The upper staff contains a melodic line with *rit.* and *p* dynamic markings. The lower staff is a grand staff with piano accompaniment, including a *rit. p* dynamic marking.

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

	R.	K.
Pabst, P. Mélodie	—	60
Pantschenko, S. Op. 4. Sonnet.	—	50
” ” 13 № 1. Notturmo. G-dur.	—	60
” ” ” 2. Sonnet. A-moll.	—	60
Ratschinsky, T. Variations sur la chanson russe „Лучина-лучинушка“	—	30
Roubetz, A. Fantaisie sur des airs petits-russiens . Andante cantabile.	—	50 40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	—	70 70
Rutkowsky, A. Op. 4. Nocturne	—	70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1	—
Schubert, G. Op. 32. Muguets. Rêverie russe	—	50
Seldeneck, J. Op. 5. Nocturne.	—	60
” ” 8. Romance.	—	60
” ” 9 № 1. Méditation.	—	40
” ” ” 2. Elégie.	—	60
” ” ” 3. Scherzo	—	80
” ” ” 10. Barcarolle.	—	80
Simon, A. 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 ^{to} , rédigée par W. Besekirsky	—	50
Slonow, M. Romance.	—	50
” Berceuse	—	50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1	50
” d ^{to} № 1. Rhapsodie russe.	—	60
” ” 2. ” italienne.	—	60
” ” 3. ” russe	—	60
” ” 4. ” bohème	—	60
” ” 5. ” allemande	—	60
” ” 6. ” hébraïque	—	60
Terestschenko, N. Op. 27. Expansion.	—	50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	—	75
” ” 34. Valse Scherzo	1	70
” ” 35. Concerto.	4	50
” Op. 35 d ^{to} , 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
Villoing, G. Op. 8. Pastorale.	—	80
” ” 9. Chant-Fantaisie	1	—
Warlich, H. Rêverie.	—	50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie.	—	60
” 2. Intermezzo.	1	—

107823

Елизаветъ Фабиановнѣ 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.




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P. JURGENSON,

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

MOSCOU.  **LEIPZIG.**

Neglinsky pr. 14.  Thalstrasse 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

7. Air.

R. GLIÈRE. Op. 45.

Violon. *Tranquillo.*
mf

Piano. *Tranquillo.*
p

cresc.

cresc.

dim. mf

dim. mf

di li è

This system contains the first two staves of music. The top staff is a single melodic line starting with a *dim.* dynamic and a hairpin crescendo leading to a *mf* dynamic. The bottom staff is a piano accompaniment with chords and a bass line, also marked *dim.* and *mf*. The key signature has two sharps (F# and C#).

di li è

This system contains the next two staves of music. The top staff continues the melodic line with various note values and rests. The bottom staff provides harmonic support with chords and a steady bass line.

f

f

di li è

di li è

di li è

This system contains the third and fourth staves of music. The top staff features a *f* dynamic marking. The bottom staff has a *f* dynamic marking and includes the text *di li è* written vertically below the notes.

dim. p

dim. p

di li è

di li è

di li è

This system contains the final two staves of music. The top staff starts with a *dim.* dynamic and ends with a *p* dynamic. The bottom staff also starts with a *dim.* dynamic and ends with a *p* dynamic. The text *di li è* is written vertically below the notes.

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

	R. K.
Pabst, P. Mélodie	— 60
Pantschenko, S. Op. 4. Sonnet.	— 50
" " " 13 № 1. Notturmo. G-dur.	— 60
" " " " 2. Sonnet. A-moll.	— 60
Ratschinsky, T. Variations sur la chanson russe „Лучина-лучинушка“	— 30
Roubetz, A. Fantaisie sur des airs petits-russiens	— 50
" Andante cantabile.	— 40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	— 70
Rutkowsky, A. Op. 4. Nocturne	— 70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1 —
Schubert, G. Op. 32. Muguet. Rêverie russe	— 50
Seldeneck, J. Op. 5. Nocturne.	— 60
" " " 8. Romance.	— 60
" " " 9 № 1. Méditation.	— 40
" " " " 2. Elégie.	— 60
" " " " 3. Scherzo	— 80
" " " " 10. Barcarolle.	— 80
Simon, A. 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 ^{to} , <i>rédigée par W. Besekirsky</i>	— 50
Slonow, M. Romance.	— 50
" Berceuse	— 50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1 50
" d ^{to} № 1. Rhapsodie russe.	— 60
" " " 2. " italienne.	— 60
" " " 3. " russe	— 60
" " " 4. " bohème	— 60
" " " 5. " allemande	— 60
" " " 6. " hebraïque	— 60
Terestschenko, N. Op. 27. Expansion.	— 50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	— 75
" " 34. Valse Scherzo	1 70
" " 35. Concerto.	4 50
" Op. 35 d ^{to} , la partie du Violon-solo rédigée par <i>L. Auer</i>	1 50
" Op. 35. Canzonetta, tirée du Concerto	— 60
" " La même, revue par <i>J. Conus</i>	— 60
" Op. 42 № 1. Méditation.	— 90
" " " 2. Scherzo	1 —
" " " 3. Mélodie	— 50
" " " №№ 1—3. Complet.	2 20
Villoing, G. Op. 8. Pastorale.	— 80
" " 9. Chant-Fantaisie	1 —
Warlich, H. Rêverie.	— 50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie.	— 60
" " 2. Intermezzo.	1 —

Елизаветъ Фабиановнѣ 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.




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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^o.

Kiew, chez L. Idzikowski.

8. Impromptu.

R. GLIÈRE. Op. 45.

Violon. *Allegro ma non troppo.*
p *cresc.*

Piano. *Allegro ma non troppo.*
p *cresc.*

First system of musical notation. The upper staff (treble clef) contains a melodic line with a *cresc.* marking. The lower staff (grand staff) contains piano accompaniment with a *cresc.* marking. The key signature is one sharp (F#).

Second system of musical notation. The upper staff (treble clef) contains a melodic line with *dim.* and *mf* markings. The lower staff (grand staff) contains piano accompaniment with a *dim.* and *mf* marking. The key signature is one sharp (F#).

Third system of musical notation. The upper staff (treble clef) contains a melodic line with *cresc.*, *f*, and *mf* markings. The lower staff (grand staff) contains piano accompaniment with a *cresc.*, *f*, and *mf* marking. The key signature is one sharp (F#).

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with a *p* marking. The lower staff (grand staff) contains piano accompaniment with a *p* marking. The key signature is one sharp (F#).

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

	R. K.
Pabst, P. Mélodie	— 60
Pantschenko, S. Op. 4. Sonnet.	— 50
” ” 13 № 1. Notturmo. G-dur.	— 60
” ” 2. Sonnet. A-moll.	— 60
Ratschinsky, T. Variations sur la chanson russe „Лучина-лучинушка“	— 30
Roubetz, A. Fantaisie sur des airs petits-russiens	— 50
” Andante cantabile.	— 40
Rébiakoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	— 70
Rutkowsky, A. Op. 4. Nocturne	— 70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1 —
Schubert, G. Op. 32. Muguet. Rêverie russe	— 50
Seldeneck, J. Op. 5. Nocturne	— 60
” ” 8. Romance.	— 60
” ” 9 № 1. Méditation	— 40
” ” 2. Elégie.	— 60
” ” 3. Scherzo	— 80
” ” 10. Barcarolle.	— 80
Simon, A. 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 ^{to} , <i>révisée par W. Besekirsky</i>	— 50
Slonow, M. Romance	— 50
” Berceuse	— 50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1 50
” d ^{to} № 1. Rhapsodie russe.	— 60
” ” 2. ” italienne	— 60
” ” 3. ” russe	— 60
” ” 4. ” bohème	— 60
” ” 5. ” allemande	— 60
” ” 6. ” hébraïque	— 60
Terestschenko, N. Op. 27. Expansion.	— 50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	— 75
” ” 34. Valse Scherzo	1 70
” ” 35. Concerto.	4 50
” Op. 35 d ^{to} , la partie du Violon-solo révisée par <i>L. Auer</i>	1 50
” Op. 35. Canzonetta, tirée du Concerto	— 60
” La même, revue par <i>J. Conus</i>	— 60
” Op. 42 № 1. Méditation	— 90
” ” 2. Scherzo	1 —
” ” 3. Mélodie	— 50
” ” №№ 1—3. Complet.	2 20
Villoing, G. Op. 8. Pastorale.	— 80
” ” 9. Chant-Fantaisie	1 —
Warlich, H. Rêverie.	— 50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie.	— 60
” 2. Intermezzo.	1 —

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.**

Néglinny pr. 14. ✨ Thalstrasse 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

9. Mazurka.

R. GLIÈRE. Op.45.

Grazioso

Violon.

Grazioso.

Piano.

mf

mf

espr.

mf

poco cresc.

poco cresc.

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand.

Second system of musical notation with lyrics: *cre - scen - do*. It includes dynamic markings *f* and *mf*. The piano accompaniment continues with arpeggiated patterns.

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. It includes a *dim.* (diminuendo) marking. The piano part includes a prominent arpeggiated figure in the right hand.

	R. K.
Aloiz, L. Op. 8 № 1. Cantabile	— 60
” ” ” 2. Perpetuum mobile.	— 80
” ” ” 9. Romance.	— 90
Alpheraky, A. Op. 29. Impromptu	— 60
Antzeff, M. Op. 9. Dix morceaux lyriques de salon: № 1. Danse rustique. 2. Au berceau. 3. La chasse. 4. Danse orientale. 5. Élégie. 6. Sou- venir de tristesse. 7. Alla Zingara. 8. Idylle. 9. Danse polonaise 10. Illusion. <i>Chaque № à</i> <i>Compositions:</i> № 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	— 45
Arensky, A. 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	—
Ars, N. Polonaise	1 —
Besekirsky, W. Op. 21. Rhapsodie finlandaise	1 —
Bleichmann, J. Op. 6. Berceuse.	— 60
” ” 15. Sonate	3 50
Bukke, E. Romance. Cis-moll	— 60
Catoire, G. Op. 15. Sonate	4 —
Conus, G. Op. 2 № 1. Élégie	— 70
” ” 15. Deux mélodies	1 —
Conus, J. Concerto. E-moll.	2 25
Danilewsky, M. Inspiration	— 75
Douloff, G. Op. 4. Allegro de concert. D-dur.	1 75
” ” Romance	— 70
Goedicke, A. Op. 10. Sonate. A-dur.	2 70
Gretschaninoff, A. Op. 14. Méditation.	— 60
Grodzki, B. Op. 34. Élégie	— 75
Hoth, G. Op. 3. Nocturne	— 75
Ilynsky, A. Op. 6 № 1. Mazurka	— 80
Kapry, J. Op. 30. Dans les steppes. Réverie.	— 75
Köhler, M. Op. 28 № 1. Souvenir	— 60
” ” ” 2. La capricieuse	— 60
” ” ” 3. Nocturne	— 60
” ” ” 4. Chanson villageoise.	— 40
” ” ” 5. Barcarolle.	— 60
” ” ” 6. Mazurka.	— 50
Kosloff, H. Mélodie tartare.	— 45
” Chant sans paroles.	— 45
Kleffel, A. № 1. Scherzo.	— 50
” ” 2. Légende	— 50
” ” 3. Rimprovero.	— 50
” ” 4. Folletti	— 70
” ” 5. Cavatina.	— 40
” ” 6. Rimembranza.	— 50
Krein, D. Mélodie	— 70
Ladouxhine, N. Romance	— 50
” Mélodie	— 40
” Op. 9. Petite Suite.	1 25
Malaschkine, L. Op. 7. Romance.	— 60
Malkoff. Mazurka.	— 30
” Adieu. Mazurka.	— 50
Marsicani, M. Op. 35. Souvenir du Volga. Fantaisie russe	1 —
Maurer, W. Les adieux. Impromptu.	— 40
Messer, N. Barcarolle.	— 80
Minkus, L. Op. 10 № 1. Chant d'été.	— 50
” ” ” 2. Schlummerlied.	— 40
Naprawnik, E. 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 —
Némérowsky, A. Op. 8. Méditation.	— 50
” ” 11. Pensée musicale	— 30


	R. K.
Pabst, P. Mélodie	— 60
Pantschenko, S. Op. 4. Sonnet.	— 50
” ” 13 № 1. Notturmo. G-dur.	— 60
” ” ” 2. Sonnet. A-moll.	— 60
Ratschinsky, T. Variations sur la chanson russe „Лучина-лучинюшка“	— 30
Roubetz, A. Fantaisie sur des airs petits-russiens	— 50
” Andante cantabile.	— 40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	— 70
Rutkowsky, A. Op. 4. Nocturne	— 70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1 —
Schubert, G. Op. 32. Mugnets. Réverie russe	— 50
Seldeneck, J. Op. 5. Nocturne.	— 60
” ” 8. Romance.	— 60
” ” 9 № 1. Méditation.	— 40
” ” ” 2. Élégie.	— 60
” ” ” 3. Scherzo	— 80
” ” ” 10. Barcarolle.	— 80
Simon, A. 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
” ” <i>d^{to}, rédigée par W. Besekirsky</i>	— 50
Slonow, M. Romance.	— 50
” Berceuse	— 50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1 50
” <i>d^{to}</i> № 1. Rhapsodie russe.	— 60
” ” 2. ” italienne.	— 60
” ” 3. ” russe	— 60
” ” 4. ” bohème	— 60
” ” 5. ” allemande	— 60
” ” 6. ” hébraïque	— 60
Terestschenko, N. Op. 27. Expansion.	— 50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	— 75
” ” 34. Valse Scherzo	1 70
” ” 35. Concerto.	4 50
” Op. 35 <i>d^{to}</i> , la partie du Violon-solo rédigée par <i>L. Auer</i>	1 50
” Op. 35. Canzonetta, tirée du Concerto	— 60
” ” La même, revue par <i>J. Conus</i>	— 60
” Op. 42 № 1. Méditation	— 90
” ” 2. Scherzo	1 —
” ” 3. Mélodie	— 50
” ” №№ 1—3. Complet.	2 20
Villoing, G. Op. 8. Pastorale.	— 80
” ” 9. Chant-Fantaisie	1 —
Warlich, H. Réverie.	— 50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Élégie.	— 60
” 2. Intermezzo.	1 —

107804

Елизаветъ Фабиановнѣ Гнѣсиной-Витачекъ.

Douze pièces faciles

pour Violon et Piano

- | | | |
|----------------------------|------------------------------------------------------------------------------------|------------------------|
| N ^o 1. Prélude. |  | N ^o 7. Air. |
| „ 2. Valse. | | „ 8. Impromptu. |
| „ 3. Romance. | | „ 9. Mazurka. |
| „ 4. Chanson populaire. | | „ 10. Intermezzo |
| „ 5. Caprice. | | „ 11. Nocturne. |
| „ 6. Etude. | | „ 12. Scherzo. |

PAR

R. GLIÈRE.

Op. 45.

Chaque N^o 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.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

10. Intermezzo.

R. GLIÈRE. Op. 45.

Andante.

Violon.

Musical notation for the Violin part, starting with a dynamic marking of *mf*. The staff shows a melodic line in D major, 2/4 time, with a tempo of Andante.

Andante.

Piano.

Musical notation for the Piano accompaniment, starting with a dynamic marking of *mf*. The piano part features chords and arpeggiated figures in the right hand and a bass line in the left hand, all in D major, 2/4 time.

Second system of musical notation for the Violin and Piano parts, continuing the melodic and harmonic development.

Third system of musical notation for the Violin and Piano parts, concluding the piece.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The music features a melodic line in the upper treble staff and a more rhythmic accompaniment in the grand staff. A triplet of eighth notes is marked in the first measure of the upper staff.

Second system of musical notation. It consists of three staves. The upper staff continues the melodic line with a triplet. The grand staff below features a bass line with a dynamic marking of *f* (forte) and a *cresc.* (crescendo) marking. The music includes various chordal textures and melodic fragments.

Third system of musical notation. It consists of three staves. The upper staff has a melodic line with a *rit.* (ritardando) marking. The grand staff below features a bass line with a *rit.* marking. The music includes various chordal textures and melodic fragments.

Fourth system of musical notation. It consists of three staves. The upper staff has a melodic line with a *espr.* (espressivo) marking. The grand staff below features a bass line with a *mf* (mezzo-forte) marking. The music includes various chordal textures and melodic fragments.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The first staff contains a melodic line with a triplet of eighth notes. The grand staff contains a piano accompaniment with a similar triplet. The word *cresc.* is written above the first staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is two sharps. The first staff contains a melodic line starting with a forte *f* dynamic. The grand staff contains a piano accompaniment. The word *f* is written above the first staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is two sharps. The first staff contains a melodic line with a *dim.* dynamic marking. The grand staff contains a piano accompaniment. The word *dim.* is written above the first staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is two sharps. The first staff contains a melodic line with a *mf* dynamic marking and a *rit.* marking. The grand staff contains a piano accompaniment. The words *mf* and *rit.* are written above the first staff.

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

	R.	K.
Pabst, P. Mélodie	—	60
Pantschenko, S. Op. 4. Sonnet.	—	50
" " " 13 № 1. Notturmo. G-dur.	—	60
" " " " 2. Sonnet. A-moll.	—	60
Ratschinsky, T. Variations sur la chanson russe "Лучина-лучинушка"	—	30
Roubetz, A. Fantaisie sur des airs petits-russiens	—	50
" " " Andante cantabile.	—	40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	—	70
Rutkowsky, A. Op. 4. Nocturne	—	70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1	—
Schubert, G. Op. 32. Mugnets. Rêverie russe	—	50
Seldeneck, J. Op. 5. Nocturne	—	60
" " " 8. Romance	—	60
" " " " 9 № 1. Méditation.	—	40
" " " " 2. Elégie.	—	60
" " " " 3. Scherzo	—	80
" " " " 10. Barcarolle.	—	80
Simon, A. 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 ^{to} , <i>révisée par W. Besekirsky</i>	—	50
Slonow, M. Romance	—	50
" " " Berceuse	—	50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1	50
" " " d ^{to} № 1. Rhapsodie russe.	—	60
" " " " 2. " italienne.	—	60
" " " " 3. " russe	—	60
" " " " 4. " bohème	—	60
" " " " 5. " allemande	—	60
" " " " 6. " hebraïque	—	60
Terestschenko, N. Op. 27. Expansion.	—	50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	—	75
" " " 34. Valse Scherzo	1	70
" " " " 35. Concerto.	4	50
" " " " Op. 35 d ^{to} , la partie du Violon-solo révisée par <i>L. Auer</i>	1	50
" " " " Op. 35. Canzonetta, tirée du Concerto	—	60
" " " " La même, revue par <i>J. Conus</i>	—	60
" " " " Op. 42 № 1. Méditation.	—	90
" " " " " 2. Scherzo	1	—
" " " " " 3. Mélodie	—	50
" " " " " №№ 1—3. Complet.	2	20
Villoing, G. Op. 8. Pastorale.	—	80
" " " 9. Chant-Fantaisie	1	—
Warlich, H. Rêverie.	—	50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie.	—	60
" " " 2. Intermezzo.	1	—

Елизаветъ Фабиановнѣ 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.**

Neglinsky pr. 14. † Thalstrasse 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.
Kiew, chez L. Idzikowski.

11. Nocturne.

R. GLIÈRE. Op. 45.

Violon. *Andantino.*

Piano. *Andantino.*

First system of musical notation. The upper 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 *mf* (mezzo-forte). The lower staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature, featuring chords and a bass line.

Second system of musical notation. The vocal line continues with a melodic phrase marked *f* (forte). The piano accompaniment provides harmonic support with chords and a bass line.

Third system of musical notation. The vocal line continues with a melodic phrase marked *f* (forte). The piano accompaniment provides harmonic support with chords and a bass line.

Fourth system of musical notation. The vocal line includes the lyrics "di - mi - nu - en - do" under a melodic phrase marked *f* (forte). The piano accompaniment provides harmonic support with chords and a bass line.

rit. *a tempo*
mf

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#). The tempo markings are *rit.* (ritardando) and *a tempo*. The dynamic marking is *mf* (mezzo-forte). The piano accompaniment includes chords and moving lines in both the right and left hands.

cresc. *f*
cresc. *f*

The second system continues the piece. The vocal line shows a melodic line with some chromaticism. The piano accompaniment features a *cresc.* (crescendo) marking and a dynamic of *f* (forte). The piano part has a more active bass line with moving chords.

mf
mf

The third system shows a continuation of the melodic and harmonic material. The dynamic marking is *mf* (mezzo-forte) in both the vocal and piano parts. The piano accompaniment has a more static, chordal texture in the right hand.

dim.
dim.

The fourth system concludes the piece with a *dim.* (diminuendo) marking. The vocal line ends with a sustained note, and the piano accompaniment provides harmonic support with chords and moving lines.

Compositions Russes pour Violon et Piano.

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

	R. K.
Pabst, P. Mélodie	— 60
Pantschenko, S. Op. 4. Sonnet.	— 50
" " 13 № 1. Notturmo. G-dur.	— 60
" " " 2. Sonnet. A-moll.	— 60
Ratschinsky, T. Variations sur la chanson russe „Лучина-лучинушка“	— 30
Roubetz, A. Fantaisie sur des airs petits-russiens .	— 50
" " Andante cantabile.	— 40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	— 70
Rutkowsky, A. Op. 4. Nocturne	— 70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1 —
Schubert, G. Op. 32. Muguets. Rêverie russe . . .	— 50
Seldeneck, J. Op. 5. Nocturne	— 60
" " 8. Romance.	— 60
" " " 9 № 1. Méditation.	— 40
" " " " 2. Elégie.	— 60
" " " " 3. Scherzo	— 80
" " " " 10. Barcarolle.	— 80
Simon, A. 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 ^{to} , rédigée par W. Besekirsky	— 50
Slonow, M. Romance	— 50
" " Berceuse	— 50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1 50
" " d ^{to} № 1. Rhapsodie russe.	— 60
" " " 2. " italienne.	— 60
" " " 3. " russe	— 60
" " " 4. " bohème	— 60
" " " 5. " allemande	— 60
" " " 6. " hebraïque	— 60
Terestschenko, N. Op. 27. Expansion.	— 50
Tschaikowsky, P. Op. 26. Sérénade mélancolique. .	— 75
" " 34. Valse Scherzo	1 70
" " 35. Concerto.	4 50
" Op. 35 d ^{to} , 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
Villoing, G. Op. 8. Pastorale.	— 80
" " 9. Chant-Fantaisie	1 —
Warlich, H. Rêverie.	— 50
Wieniawski, H. Op. 3. Souvenir de Posen. 1-re Mazurka. " 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie.	— 60
" " 2. Intermezzo.	1 —

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.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.
Kiew, chez L. Idzikowski.

12. Scherzo.

R. GLIÈRE. Op. 45.

Allegro.

Violon. *p*

Piano. *p*

mf

cresc.

f

p cresc.

cresc.

First system of musical notation. The top staff is a single melodic line in treble clef, starting with a series of eighth notes and a half note, marked with a forte *f* dynamic. The bottom part consists of two staves (treble and bass clefs) for piano accompaniment, featuring chords and rhythmic patterns.

Second system of musical notation. The top staff continues the melodic line, ending with a *dim.* (diminuendo) marking. The piano accompaniment in the bottom two staves includes chords and a bass line with a *dim.* marking.

Third system of musical notation. The top staff features a melodic line with a *mf* (mezzo-forte) dynamic. The piano accompaniment in the bottom two staves includes chords and a bass line with a *mf* marking.

Fourth system of musical notation. The top staff features a melodic line with a *cresc.* (crescendo) marking. The piano accompaniment in the bottom two staves includes chords and a bass line with a *cresc.* marking.

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The treble staff contains a melodic line with slurs and ties. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of the musical score. It features a treble clef staff and a grand staff. The treble staff begins with a *p* dynamic marking and later changes to *mf*. The grand staff continues the accompaniment, with a *mf* dynamic marking appearing in the middle of the system.

Third system of the musical score. The treble staff starts with a *p* dynamic and includes a *cresc.* marking. The grand staff begins with a *p* dynamic and also features a *cresc.* marking, indicating a gradual increase in volume.

Fourth system of the musical score. The treble staff continues the melodic line. The grand staff accompaniment includes some rests and concludes with a final chord in the bass clef.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff begins with a dynamic marking of *f* and contains a melodic line with eighth and quarter notes. The grand staff provides harmonic support with chords and bass notes.

Second system of musical notation. Similar to the first system, it features a treble staff and a grand staff. The treble staff continues the melodic line with some slurs and ties. The grand staff shows more complex chordal textures and bass line movement.

Third system of musical notation. The treble staff includes a dynamic marking of *mf*. The grand staff continues with intricate harmonic patterns and bass line development.

Fourth system of musical notation. This system includes dynamic markings of *cresc.* and *f*. The treble staff shows a melodic line that rises in intensity. The grand staff features dense chordal accompaniment and a bass line that supports the overall texture.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It features a melodic line with some grace notes and dynamic markings of *p* and *mf*. The piano accompaniment has a treble and bass clef, with chords and some melodic fragments. A dynamic marking of *p* is present in the piano part.

Second system of musical notation. The vocal line continues with a melodic line featuring a *cresc.* marking. The piano accompaniment consists of chords in both hands, with a *cresc.* marking in the bass line.

Third system of musical notation. The vocal line features a more active melodic line with a *f* dynamic marking. The piano accompaniment has chords in both hands, with a *f* dynamic marking in the bass line.

Fourth system of musical notation, which includes lyrics. The vocal line has the lyrics "cres - cen - do" and a *ff* dynamic marking. The piano accompaniment has chords in both hands, with a *f* dynamic marking and the lyrics "cres - cen - do" written below the bass line.

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

	R.	K.
Pabst, P. Mélodie	—	60
Pantschenko, S. Op. 4. Sonnet.	—	50
” ” 13 № 1. Notturmo. G-dur.	—	60
” ” ” 2. Sonnet. A-moll.	—	60
Ratschinsky, T. Variations sur la chanson russe „Лучина-лучинушка“	—	30
Roubetz, A. Fantaisie sur des airs petits-russiens	—	50
” Andante cantabile.	—	40
Rébikoff, W. Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur	—	70
Rutkowsky, A. Op. 4. Nocturne	—	70
Schreiner, A. Op. 16. 5 Lieder ohne Worte	1	—
Schubert, G. Op. 32. Muguet. Rêverie russe	—	50
Seldeneck, J. Op. 5. Nocturne.	—	60
” ” 8. Romance.	—	60
” ” 9 № 1. Méditation.	—	40
” ” ” 2. Elégie.	—	60
” ” ” 3. Scherzo	—	80
” ” ” 10. Barcarolle.	—	80
Simon, A. 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
” ” <i>d^{to}, rédigée par W. Besekirsky.</i>	—	50
Slonow, M. Romance.	—	50
” Berceuse	—	50
Sokolowsky, N. 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
Taborowsky, S. 6 Rhapsodies nationales	1	50
” <i>d^{to}</i> № 1. Rhapsodie russe.	—	60
” ” 2. ” italienne.	—	60
” ” 3. ” russe	—	60
” ” 4. ” bohème	—	60
” ” 5. ” allemande	—	60
” ” 6. ” hébraïque	—	60
Terestschenko, N. Op. 27. Expansion.	—	50
Tschaikowsky, P. Op. 26. Sérénade mélancolique.	—	75
” ” 34. Valse Scherzo	1	70
” ” 35. Concerto.	4	50
” Op. 35 <i>d^{to}</i> , la partie du Violon-solo rédigée par <i>L. Auer.</i>	1	50
” Op. 35. Canzonetta, tirée du Concerto	—	60
” ” La même, revue par <i>J. Conus.</i>	—	60
” Op. 42 № 1. Méditation.	—	90
” ” 2. Scherzo	1	—
” ” 3. Mélodie	—	50
” ” №№ 1—3. Complet.	2	20
Villoing, G. Op. 8. Pastorale.	—	80
” ” 9. Chant-Fantaisie	1	—
Warlich, H. Rêverie.	—	50
Wieniawski, H. 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
Zolotareff, B. Op. 11. Deux Novellettes: № 1. Elégie.	—	60
” 2. Intermezzo.	1	—