

440

A M-me B. Doukhovskoy

Valse mélancolique

POUR CONCERTINO OU VIOLON

par

C. CUI.

Prix 50 cop.



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P. JURGENSON,

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MOSCOU,

Neglinny pr., 14.



LEIPZIG,

Talstrasse, 19.

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

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Concertino
ou
Violon.

Moderato. (♩=120)

Piano.

Moderato. (♩=120)

The musical score is written for Violin and Piano. It consists of four systems of music. The Violin part is in the upper staff of each system, and the Piano part is in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The dynamics range from piano (p) to mezzo-forte (mf). The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note, followed by a series of eighth notes. The piano accompaniment features chords and moving lines in both hands. A dynamic marking of *f* is present in the vocal line, and *mf* is present in the piano accompaniment.

Second system of musical notation. The vocal line starts with a half note, followed by eighth notes, and ends with a phrase marked *poco riten.*. Dynamic markings include *p* in the vocal line, *mf* in the piano accompaniment, and *pp* in the piano accompaniment.

Third system of musical notation. The vocal line is marked *a tempo* and begins with a half note. The piano accompaniment features a rhythmic pattern of eighth notes. A dynamic marking of *p* is present in the piano accompaniment.

Fourth system of musical notation. The vocal line starts with a half note, followed by eighth notes. The piano accompaniment features chords and moving lines. Dynamic markings include *mf* in the vocal line and *mf* in the piano accompaniment.

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase marked *mf*. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line continues with the lyrics "molto ri - te - nu - to" and ends with "a tempo". The dynamics range from *p* to *pp*. The piano accompaniment provides a harmonic and rhythmic foundation, with some sustained chords in the right hand.

Third system of musical notation. This system shows the piano accompaniment continuing from the previous system. The right hand has a more active melodic line, while the left hand maintains a steady accompaniment.

Fourth system of musical notation. The vocal line resumes with dynamics *mf* and *f*, followed by a *riten.* (ritardando) marking. The piano accompaniment concludes with a final cadence, featuring a *mf* dynamic.

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	— 80

	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. " 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 —