


(SOUVENIR DE OGNÉVKA.)



# Walse

tirée de la Sérénade op. 48.

DE  
**P. TSCHAIKOWSKY.**

|  |            |
|--|------------|
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# VALSE DE P. TSCHAÏKOWSKY

(tirée de la Sérénade pour Orchestre)

transcrite pour Violon avec accomp. de Piano, par L. Auer.

Moderato Tempo di Valse. 4<sup>e</sup> Corde

Violon. *con suono*

PIANO. *p*

*sul D.* *p<sup>2</sup>*

*pp*

*sul G.*

The first system consists of a single melodic line in the treble clef, starting with a series of eighth notes and a triplet of eighth notes. The line concludes with a half note marked *p*. The grand staff below it contains rests in both the treble and bass clefs.

The second system features a melodic line in the treble clef with a string instruction *2<sup>e</sup> et 3<sup>e</sup> Corde* above it. The line includes various fingerings (1, 2, 3, 4) and a dynamic marking *p*. The grand staff below has a bass line marked *staccato* and *p*, consisting of eighth notes with stems pointing down.

The third system contains two staves. The upper staff has a melodic line with a dynamic change from *f* to *p*. The lower staff has a bass line with a dynamic marking *p* and a *cresc.* marking at the end.

The fourth system consists of two staves. The upper staff has a melodic line with a *f* dynamic marking. The lower staff has a bass line with a *f* dynamic marking and a descending melodic line.

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a melodic phrase marked with a fermata and a *tr* (trill) marking. The piano accompaniment starts with a *ff* (fortissimo) dynamic marking and includes a *V* (crescendo) marking. The key signature has one sharp (F#).

The second system continues the vocal and piano parts. The vocal line has a *f* (forte) dynamic marking and a *p* (piano) dynamic marking. The piano accompaniment features a *p* (piano) dynamic marking. The key signature remains one sharp.

The third system shows the vocal line with a *p* (piano) dynamic marking. The piano accompaniment continues with a *p* (piano) dynamic marking. The key signature remains one sharp.

The fourth system features a vocal line with a *p* (piano) dynamic marking and a piano accompaniment with a *pp* (pianissimo) dynamic marking. The key signature remains one sharp.

The musical score on page 6 consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. Dynamics include *f*, *p*, and *sf*. The key signature has one sharp (F#) and the time signature is 3/4. The score features various musical notations such as slurs, accents, and dynamic markings.

cre - scen - do

cre - scen - do *p*

This system contains the first two staves of music. The top staff is a vocal line with lyrics "cre - scen - do". The bottom staff is a piano accompaniment with lyrics "cre - scen - do" and a dynamic marking *p* (piano).

8- 0

8- 0

This system contains the next two staves of music. The top staff features a vocal line with a fermata over the final note, marked with "8- 0". The piano accompaniment continues with chords and moving lines.

This system contains the third and fourth staves of music. The top staff continues the vocal line with a melodic phrase. The piano accompaniment provides harmonic support with chords and a steady bass line.

2 2 2 4 4

This system contains the final two staves of music. The top staff features a complex, rapid melodic passage with a fermata, marked with fingerings "2 2 2 4 4". The piano accompaniment consists of two empty staves with a few notes, indicating a final chord or rest.

*a tempo*  
*con suono*

*a tempo*  
*p*

*f*



The first system of music features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, some with slurs and accents. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand has a few chords, and the left hand has a simple bass line. A dynamic marking of *p* (piano) is present at the end of the system. The word *staccato* is written above the piano accompaniment in the final measure.

The second system continues the vocal melody and piano accompaniment. The vocal line has more slurs and accents. The piano accompaniment features a more active bass line with eighth notes and chords. A dynamic marking of *p* is visible at the beginning of the system.

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a steady eighth-note bass line. A dynamic marking of *p* is at the start. The word *crescendo* is written at the end of the system.

The fourth system concludes the page. The vocal line has a slur over the first three measures. The piano accompaniment has a dynamic marking of *f* (forte) in the fourth measure. The lyrics "cre - scen - do" are written under the vocal line. The piano accompaniment ends with a dynamic marking of *f*.

A musical score for voice and piano, consisting of six systems of staves. The first system shows a vocal line with a long note and piano accompaniment. The second system continues the vocal line with a piano (*p*) dynamic. The third system features piano accompaniment with dynamics *p*, *pp*, and *p*. The fourth system has a vocal line with lyrics "cre - scen" and piano accompaniment with dynamics *cre - scen* and *p*. The fifth system continues the vocal line with lyrics "do" and piano accompaniment with dynamics *cresc.* and *cre - scen*. The sixth system shows the vocal line with lyrics "do" and piano accompaniment with dynamics *f*, *fp*, and *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. The upper staff contains a melodic line with slurs and a *dimin.* marking. The lower staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation. The upper staff includes markings for *riten.*, *pizz.*, and *arco*. The lower staff includes markings for *p*, *espress.*, and *a tempo ma tranquillo*.

Third system of musical notation. The upper staff includes markings for *pizz.*, *arco*, *pizz.*, and *arco*. The lower staff includes markings for *espress.* and *pp*.

Fourth system of musical notation. The upper staff includes markings for *p* and *pizz.*. The lower staff includes a marking for *pp*.

# Compositions Russes pour Violon et Piano.

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

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

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