

Feuillet d'Album.

Andante sostenuto.

Violino.

A. TANÉIEW, Op. 33^a.

5

p

f

p

mf molto tranquillo

rit. *accel.*

cresc. *p subito poco a poco cresc.*

f

riten.

Tempo I.

p

pochin. rit.

cresc. e string. *f*

dolce

pp

p dimin.

Aloiz, L. Op. 8 № 1. Cantabile	n. n.	— 60
" " " 2. Perpetuum mobile.		— 80
" " " 9. Romance.		— 90
Alpheraky, A. Op. 29. Impromptu		— 60
Antzoff, 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		
Besekirsky, W. Op. 21. Rhapsodie finlandaise		
Bleichmann, J. Op. 6. Berceuse.		— ()
" " " 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
Hynsky, 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. Fölletti		— 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		— 80
" " " 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

Date Due

Pabst, P. Mélodie	n. n.	— 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
Rutkowski, 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. Elégie.		— 60
" " " 3. Scherzo		— 80
" " " 0. Barcarolle.		— 80
" " " 1. № 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, M. 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.		
" " " 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 —

A. M. H. Warlich.

Feuille d'Album

pour

Viola avec accompagnement de Piano

par

A. Tanéïew.

Op. 33.

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Feuillet d'Album.

A. TANÉIEW, Op. 33^a.

Violino. *Andante sostenuto.*

Piano. *Andante sostenuto.*

p *cresc.* *dim.*

First system of musical notation. The upper staff (treble clef) begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The lower staff (bass clef) starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The key signature is two sharps (F# and C#).

Second system of musical notation. The upper staff is marked *mf molto tranquillo*. The lower staff is marked *p 3 molto tranq.* and features several triplet markings (indicated by a '3' above the notes).

Third system of musical notation. The upper staff includes a fermata and a 7-measure rest. The lower staff is marked *espr.* and contains complex rhythmic patterns, including triplets and sixteenth-note runs.

Fourth system of musical notation. The upper staff includes a 7-measure rest and a *cresc.* marking. The lower staff includes *cresc.* and *riten.* markings, along with triplet markings. The system concludes with a final cadence.

accel.
p subito poco a poco cresc.

p accel. poco a poco cresc.

f

cresc. f

Tempo I.

riten. p

Tempo I.

pp 6

6

6 1 3 2

6 1 3 2

Y
pochin. rit.
pochin. rit.

This system contains the first two staves of music. The top staff features a melodic line with a 'Y' breath mark above it. The piano accompaniment consists of arpeggiated chords. Both staves are marked with 'pochin. rit.' (poco a poco ritardando).

This system contains the next two staves of music. The piano accompaniment continues with arpeggiated chords, and the melodic line in the upper staff has a fermata over the final note.

cresc. e string.
cresc e string.
f

This system contains the third and fourth staves. The piano accompaniment includes a dynamic marking of *f* (forte) at the end. The melodic line in the upper staff has a fermata and a first ending bracket. The piano part has a first ending bracket and a dynamic marking of *f*.

f

This system contains the final two staves of music. The piano accompaniment continues with arpeggiated chords, and the melodic line in the upper staff has a first ending bracket and a dynamic marking of *f*.

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 top staff begins with a dynamic marking of *f* and contains a long, sustained note. The grand staff below features a melody in the treble clef with slurs and accents, and a bass line with slurs. A dynamic marking of *f* is placed at the beginning of the grand staff, and *dimin.* appears later in the system.

Second system of musical notation. It consists of three staves. The top staff begins with a dynamic marking of *dolce* and contains a melodic line with slurs. The grand staff below features a piano accompaniment with chords and moving lines. A dynamic marking of *p* is placed at the beginning of the grand staff.

Third system of musical notation. It consists of three staves. The top staff contains a melodic line with slurs. The grand staff below features a piano accompaniment with chords and moving lines. A dynamic marking of *pp* is placed at the end of the system.

Fourth system of musical notation. It consists of three staves. The top staff contains a melodic line with slurs and a dynamic marking of *p* *dimin.*. The grand staff below features a piano accompaniment with chords and moving lines. A dynamic marking of *pp* is placed in the middle of the system.