

# TRIOS RUSSES.

Compositions modernes russes, transcrites  
pour Violon, Violoncelle et Piano.

PAR

## Alex. Krein.

№	R. K.	№	R. K.
1.	<b>Balakirew, M.</b> „Lorsque les blés dorés“. Mélodie. „Когда волнуется жел- тѣющая нива“ . . . . . —60	12.	<b>Rachmaninoff, S.</b> Op. 16 № 3. Moment musical. . . . . —60
2.	<b>Borodine, A.</b> „Mon chant est amer et sauvage“. „Отравой полны мои пѣсни“ . . . . . —40	13.	<b>Rébikow, Wl.</b> Op. 21. Valse. Вальсъ . . . —60
3.	<b>Rimsky-Korsakow, N.</b> Romance orientale. Восточный романсъ . . . . . —60	14.	<b>Tschérépnine, N.</b> Op. 2 № 1. Mélodie. „Случалось-ли тебѣ“ . . . . . —60
4.	— Chez la reine de Chémakhâ. У Ше- маханской царицы. . . . . —60	15.	<b>Glière, R.</b> Op. 31 № 2. Nocturne. Ноктюрнь.—60
5.	<b>Moussorgsky, M.</b> Une larme. Слеза. . . —60	16.	<b>Engel, J.</b> Op. 2 № 2. Duo „Oh non, pour ma beauté“. Дуэтъ. „О нѣтъ, за красоту“ . . . . . —60
6.	<b>Tschaikowsky, P.</b> Op. 48 № 3. Elégie. Элегія. . . . . 1 —	17.	<b>Nicolaiew, Leonidas.</b> „Calme est la nuit“. „Тихой ночью“ . . . . . —40
7.	— Op. 48 № 2. Valse. Вальсъ . . . 1 —	18.	<b>Pachulski, H.</b> Op. 21 № 3. Prélude . . . —60
8.	— „ 46 „ 3. Les larmes. Слезы. . —60	19.	<b>Catoire, G.</b> Op. 2 № 1. Chant intime. . . —60
9.	— „ 6 „ 2. „Pourquoi tant de plaintes“. „Ни слова, о другъ мой“.—60	20.	<b>Medtner, N.</b> Op. 9. Conte № 2. Сказка. —75
10.	— Op. 37 <sup>bis</sup> № 4. Chant de l'alouette. Пѣснь жаворонка . . . . . —60	21.	<b>Sabanéiew, L.</b> Op. 5. Prélude . . . . . —60
11.	<b>Arensky, A.</b> Op. 30 № 2. Sérénade. Се- ренада . . . . . —60	22.	<b>Strawinsky, I.</b> Berceuse (L'oiseau de feu“). Колыбельная („Жаръ-птица“). . . —60
		23.	— Corovod (ronde des princesses). Хо- роводъ царевенъ („Жаръ птица“).—75
		24.	<b>Scriabine, A.</b> Op. 2 № 1. Etude. Этюдъ . —60
		25.	— Op. 5. Nocturne. Ноктюрнь. . . . —75

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**MOSCOU,**

Neglinny pr., 14.

**LEIPZIG,**

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

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# Nocturne (№ 1)

A. SCRIBINE. Op. 5.

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Transcr. par A. KREIN.

№ 25.

Violon. *mf*

Violoncelle.

PIANO. *p*

Andante.

*pp*

*stringendo*

3

First system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment. The key signature has two sharps (F# and C#). The tempo marking *rit.* is present at the beginning of the vocal line.

Second system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment. The tempo marking **Allegro agitato.** is present above the vocal line. The piano part includes a *p* (piano) dynamic marking.

Third system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment. The tempo marking **Allegro agitato.** is present above the vocal line. The piano part includes a *p* (piano) dynamic marking.

Fourth system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment. The piano part includes a *p* (piano) dynamic marking.

Fifth system of musical notation. It consists of two staves for a vocal line and two staves for a piano accompaniment.

pp pp pizz. pizz. pp

This system contains the first two systems of music. The first system has two staves: the top staff begins with a *pp* dynamic and ends with *pp pizz.*; the bottom staff begins with a slur and ends with *pizz.*. The second system is a grand staff with four staves. The top two staves (treble and bass clefs) both begin with a *pp* dynamic. The bottom two staves (piano left and right hands) also begin with a *pp* dynamic.

arco arco cresc.

This system contains the third and fourth systems of music. The third system has two staves: the top staff is marked *arco* and the bottom staff is also marked *arco*. The fourth system is a grand staff with four staves. The top two staves (treble and bass clefs) end with a *cresc.* dynamic. The bottom two staves (piano left and right hands) also end with a *cresc.* dynamic.

pizz. pp pizz. pp

This system contains the fifth and sixth systems of music. The fifth system has two staves: the top staff is marked *pizz.* and *pp*; the bottom staff is marked *pizz.*. The sixth system is a grand staff with four staves. The top two staves (treble and bass clefs) both begin with a *pp* dynamic. The bottom two staves (piano left and right hands) also begin with a *pp* dynamic.

arco sf

arco

*sf*

This system contains the first two systems of music. The first system features a violin part with a slur over a series of notes and a dynamic marking of *sf*. The second system features a cello part with a slur and a dynamic marking of *arco*. The piano accompaniment consists of two staves with complex rhythmic patterns and a dynamic marking of *sf* at the end.

*sf*

*molto ritenuto*

*sf* *mf* *dim.* *m. g.*

This system contains the third and fourth systems of music. The third system features a violin part with a dynamic marking of *sf*. The fourth system features a cello part with a dynamic marking of *sf* and a tempo marking of *molto ritenuto* in a cloud. The piano accompaniment includes dynamic markings of *mf*, *dim.*, and *m. g.*

*cresc.*

This system contains the fifth and sixth systems of music. The fifth system features a violin part with a slur. The sixth system features a cello part with a slur. The piano accompaniment includes a dynamic marking of *cresc.*

First system of musical notation. It consists of two vocal staves (Soprano and Alto) and a grand staff (piano). The vocal staves have treble clefs and a key signature of two sharps (F# and C#). The piano part has a treble clef and a bass clef. The piano part features a steady eighth-note accompaniment in the bass. Dynamics include *f* and *cresc.*

Second system of musical notation. It consists of two vocal staves and a grand staff. The vocal staves have treble clefs and a key signature of two sharps. The piano part has a treble clef and a bass clef. The piano part features a steady eighth-note accompaniment in the bass. Dynamics include *ff*.

Third system of musical notation. It consists of two vocal staves and a grand staff. The vocal staves have treble clefs and a key signature of two sharps. The piano part has a treble clef and a bass clef. The piano part features a steady eighth-note accompaniment in the bass. Dynamics include *mf*. The tempo/mood marking *dolce tranquillo* is present at the beginning of the system.

musical score system 1, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The tempo marking *molto rit.* is present. The piano part includes a *rit.* marking. Dynamics include *p*.

musical score system 2, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). Dynamics include *pp*.

musical score system 3, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). Dynamics include *p*.

First system of musical notation, consisting of two vocal staves (treble and bass clef) and a grand piano accompaniment (treble and bass clef). The key signature is two sharps (F# and C#). The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' above the notes.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment continues with chords and moving lines in both hands.

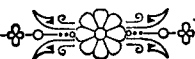
Third system of musical notation, concluding the piece. The piano part features a final cadence with sustained chords in the right hand and a melodic line in the left hand.



# Musique de chambre.

Trios, Quatuors, Quintettes etc.

	R. C.		R. C.
<b>Aloïz, L.</b> Op. 40. Trio (en Fa), pour Piano, Violon et Violoncelle . . . . .	4 50	<b>Ladoukine, N.</b> Quatuor (F-dur) (Tempora vetusta), pour 2 Violons, Viola et Violoncelle . . . . .	2 50
<b>Aremsky, A.</b> Op. 11. Quatuor (G-dur) pour 2 Violons, Alto et Violoncelle. . . . .	1 —	<b>Náprawnik, E.</b> Op. 28. Quatuor № 2. (La-majeur) pour 2 Violons, Alto et Violoncelle . . . . .	16°—50
— d-to . . . . .	16°—50	— Op. 65. 3-me Quatuor (C-dur) pour 2 Violons, Alto et Violoncelle. . . . .	16°—50
— Op. 11. Andante, tiré du Quatuor . . . . .	2 —	— Parties in 4° . . . . .	4 —
— " 32. Trio (D-moll) pour Piano, Violon et Violoncelle . . . . .	40	— Parties in 4° . . . . .	5 —
— " 35. Quatuor (A-moll), pour Violon, Alto et deux Violoncelles. . . . .	5 —	<b>Ratschinsky, J.</b> Op. 17. Quatuor pour 2 Violons, Alto et Violoncelle . . . . .	16°—50
— Parties. . . . .	1 50	— Parties in 4° . . . . .	4 50
— " 35 <sup>a</sup> Quatuor (A-moll) pour 2 Violons, Alto et Violoncelle. . . . .	3 —	<b>Rimsky-Korsakow, N.</b> Op. 12. Quatuor № 1. (F-dur) pour 2 Violons, Alto et Violoncelle. . . . .	16°—50
— Parties in 4° . . . . .	50	— Parties in 4° . . . . .	3 —
— " 51. Quintuor, pour Piano, 2 Violons, Alto et Violoncelle. . . . .	6 —	<b>Simon, A.</b> Op. 16. Trio. pour Piano, Violon et Violoncelle . . . . .	4 —
— " 73. Trio № 2, pour Piano, Violon et Violoncelle . . . . .	5 —	— Op. 23 № 1. Quatuor en forme de Sonatine, pour deux Pistons, Alto et Trombone . . . . .	2 —
<b>Böhme, O.</b> Op. 10. Scherzo, pour 2 Cornets à pistons avec Piano . . . . .	90	— " 24. Quatuor, pour 2 Violons, Alto et Violoncelle . . . . .	3 50
— Op. 28. 2 Dreistimmige Fugen für Trompete, Althorn und Baryton ((Trombone) oder Cornet, Waldhorn und Tenorhorn (Trombone):		— " 25. 2-me Trio, pour Piano, Violon et Violoncelle. . . . .	4 —
— № 1. Präludium und Fuge (Es-dur) . . . . .	40	— " 26. № 1—8. Quatuors, pour 2 Cornets-à-Pistons, Alto et Trombone. . . . .	1 70
— № 2. Präludium und Fuge (E-moll) . . . . .	40	— " 26. 9—14. Quintettes, pour 2 Cornets-à-Pistons, 2 Altos et Trombone . . . . .	1 30
<b>Brandt, W.</b> Suite in 3 Sätzen für 4 Trompeten, 4 Waldhörner oder Posaunen: № 1. In der Kirche. № 2. Unter der Linde. Tanzlied. № 3. Beim Schmaus . . . . .	50	— " 26. № 15—18. Sextettes, pour 2 Cornets-à-Pistons, 2 Altos et 2 Trombones . . . . .	80
<b>Catoire, G.</b> Op. 14. Trio pour Piano, Violon et Violoncelle . . . . .	6 —	— " 26. № 19—22. Septettes, pour 3 Cornet-à-Pistons, 2 Altos et 2 Trombones. . . . .	1 —
<b>Cui, C.</b> Op. 68. 2-me Quatuor pour 2 Violons, Alto et Violoncelle. . . . .	16°—50	— d-to. Compl. (№№ 1—22) . . . . .	4 —
— Parties in 4° . . . . .	3 —	— " 38. № 1. Plainte élégiaque pour 2 Violons, Viola, Vlle avec Contrebasse (ad libitum). . . . .	50
<b>Davidoff, A.</b> Op. 12. Sextuor, pour 2 Violons, 2 Altos et 2 Violoncelles. . . . .	16°—75	<b>Tanéïew, S.</b> Op. 4. Quatuor (B-moll), pour 2 Violons, Viola et Violoncelle . . . . .	8° 1 50
— Parties in 4° . . . . .	4 —	— Parties in 16° . . . . .	50
<b>Glinka, M.</b> Quatuor (F-dur), pour 2 Violons, Alto et Violoncelle. Nouvelle édition, revue p. M. Balakirew. . . . .	16°—35	— Parties. . . . .	4 —
— Parties in 4° . . . . .	1 50	— Op. 21. Trio, pour 2 Violons et Alto . . . . .	2 50
— Menuetto, tiré du Quatuor . . . . .	30	— " 22. Trio (D-dur), pour Piano, Violon et Violoncelle . . . . .	6 —
— Sextetto. pour Piano, 2 Violons, Alto, Violoncelle et Basse. Partition et Parties . . . . .	3 50	<b>Tschaïkowsky, P.</b> Op. 11. Quatuor, pour 2 Violons, Alto et Violoncelle. . . . .	16°—50
— Trio parthétique, pour Piano, Clarinette et Basson . . . . .	1 50	— Parties . . . . .	3 —
— Trio parthétique, arr. pour Violon, V-elle et Piano, par Hrimaly . . . . .	1 50	— Andante, tiré de l'op. 11. . . . .	80
<b>Goedicke, A.</b> Op. 14. Trio pour Piano, Violon et Violoncelle. 4 50		— Op. 22. 2-d Quatuor, pour 2 Violons, Alto et Violoncelle. . . . .	16°—50
<b>Ippolitow-Iwanoff, M.</b> Op. 9. Quatuor, pour Violon, Viola, Violoncelle et Piano . . . . .	5 —	— Parties. . . . .	4 —
— Op. 13. Quatuor (A-moll), pour 2 Violons, Viola et Violoncelle. . . . .	50	— " 30. 3-me Quatuor, pour 2 Violons, Alto et Violoncelle. . . . .	16°—50
— Parties. . . . .	2 75	— Parties. . . . .	4 —
<b>Kalinnikow, Vict.</b> Deux miniatures, p. 2 Violons Alto, Violoncelle et Contrebasse (ad libitum), . . . . .	50	— " 48. Sérénade, pour 2 Violons, Alto, Violoncelle et Contrebasse. . . . .	3 —
<b>Kouznétzoff, A.</b> Op. 13. Suite en cinq parties, pour 4 Violoncelles. . . . .	1 50	— Parties. . . . .	3 —
— Parties. . . . .	3 25	— " 50. "A la mémoire d'un grand artiste". Trio, pour Violon, Violoncelle et Piano. Partition & Parties. 6 —	
— Andantino, tiré de la Suite Op. 13. Partition et Parties. 1 50		— d-to. . . . .	16° 1 20
— Op. 17. Quatuor pour 2 Violons, Alto et Violoncelle. . . . .	16°—50	— " 70. Souvenir de Florence. Sextuor, pour 2 Violons, 2 Altos et 2 Violoncelles. . . . .	2 —
— Parties in 4° . . . . .	2 50	— Parties. . . . .	6 50
— " 28. 3-me Suite, pour 4 Violoncelles. Partition in 16° . . . . .	50	<b>Zolotareff, B.</b> Op. 25. 3-me Quatuor, pour 2 Violons, Alto et Violoncelle. . . . .	3 50
— Parties. . . . .	1 50		



**P. JURGENSON à MOSCOU,**

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

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

108448  
Nocturne (№ 1)

A. Scriabine. Op. 5.

№ 25.

Violoncelle.

Transcr. par A. Krein.

Andante.

Allegro agitato.

# Nocturne (N<sup>o</sup> 1.)

A. Scriabine. Op. 5.

N<sup>o</sup> 25.

## Violon.

Transcr. par A. Krein.

*Andante.*

*mf* *pp* *string.* *rit.*

*Allegro agitato.*

*pp* *pp* *arco* *pizz.* *arco* *pp* *sf* *f* *ff* *dolce tranquillo* *molto rit.*

1 *pizz.* 2 3 1 2 3 7 *v*