

N^o 31573.

A M^r N. Rimsky-Korsakow.

ROMANCE

pour Violon avec accompagnement de Piano

(ou d'orchestre)

par

J. KRYJANOWSKY.

Op. 5.

Prix Rb. 1—



1900. Exposition univers.
de Paris.



„Grand prix“
et Médaille d'or.

1896

Propriété de l'éditeur

P. Jurgenson,

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

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Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.

Romance.

J. KRYJANOWSKY. Op. 5.

Violon. *Andantino.*

Piano. *Andantino.*

mf *p*

mf *p*

IV *a tempo*

cresc. *ritard. e dim.* *p*

4/10/11 International Music Company, 80 cents

The first system of music consists of three staves. The top staff is a single treble clef staff with a melodic line. The bottom two staves form a grand staff, with the upper staff in treble clef and the lower staff in bass clef. The music is in a minor key and features various rhythmic patterns and articulations.

The second system continues the musical piece with three staves. It features similar notation to the first system, with a single treble staff and a grand staff. The melodic line in the top staff includes some slurs and dynamic markings.

The third system of music consists of three staves. The top staff begins with a *mf* dynamic marking. The grand staff below it also has a *mf* marking. The music continues with complex rhythmic patterns and chordal textures.

The fourth system of music consists of three staves. The top staff includes dynamic markings for *cresc.*, *f*, and *p*. The grand staff below it also has a *cresc.* marking. The system concludes with a *p* dynamic marking. The music features a variety of rhythmic values and articulations.

Più mosso.

Più mosso.

mf

p

mf

mf

f

mf

f

stringendo

stringendo

cresc.

cresc.

sf

sostenuto

f *mf* *p* *pp*

Moderato.

pp *p*

mf *mf*

mf

First system of musical notation. It consists of 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), and the time signature is 3/4. The vocal line begins with a *p* dynamic marking. The piano accompaniment also starts with a *p* dynamic marking.

Second system of musical notation. The vocal line continues with a *cresc.* marking. The piano accompaniment includes *cresc.* and *poco a poco* markings. A *Voco* marking appears in the vocal line towards the end of the system.

Third system of musical notation. The vocal line features a *ff* dynamic marking and an 8-measure rest indicated by a dashed line. The piano accompaniment also has a *ff* dynamic marking.

Fourth system of musical notation. The vocal line includes an 8-measure rest, a *sf* dynamic marking, and a 5-measure rest. The piano accompaniment features a *sf* dynamic marking and a 3/4 time signature change.

First system of musical notation. It consists of a single melodic line in the upper staff and a piano accompaniment in the lower staff. The piano part features chords and some melodic fragments. Dynamics include *mf* and *p*.

Second system of musical notation. The upper staff has a melodic line with dynamics *p*, *poco ritardando*, and *f*. The lower staff has piano accompaniment with dynamics *mf* and an *8* (octave) marking. The tempo marking *a tempo* is present at the end of the system.

Third system of musical notation. The upper staff has a melodic line with an *8* (octave) marking. The lower staff has piano accompaniment with an *8* (octave) marking.

Fourth system of musical notation. The upper staff has a melodic line with an *8* (octave) marking. The lower staff has piano accompaniment with an *8* (octave) marking. The system concludes with a 3/4 time signature.

System 1: Treble clef, 3/4 time signature, key signature of two flats. The right hand features a melodic line with slurs and a dynamic marking of *mf*. The left hand provides a harmonic accompaniment with chords and moving lines.

System 2: Continuation of the piece. The right hand has a more active melodic line with slurs and a dynamic marking of *f*. The left hand continues with a steady accompaniment.

System 3: This system includes a key signature change to one flat. The right hand has a melodic line with slurs and a dynamic marking of *mf*, followed by a section marked *p*. The left hand has a melodic line with slurs and a dynamic marking of *mf*, followed by a section marked *p*. There are also *mf* markings in the left hand.

System 4: Continuation of the piece. The right hand has a melodic line with slurs and a dynamic marking of *p*, followed by a section marked *mf*. The left hand has a melodic line with slurs and a dynamic marking of *p*, followed by a section marked *mf*. There are also *pp* markings in the left hand.

Musical notation for the first system, featuring a treble clef staff with a melodic line and a grand staff with piano accompaniment. The treble staff includes a 'cresc.' marking and an 'mf' dynamic marking.

Musical notation for the second system, including a treble clef staff with a melodic line and a grand staff with piano accompaniment. Dynamics include 'mf', 'cresc.', and 'f'.

Musical notation for the third system, featuring a treble clef staff with a melodic line and a grand staff with piano accompaniment. An '8' marking is present above the treble staff.

Musical notation for the fourth system, consisting of a treble clef staff with a melodic line and a grand staff with piano accompaniment.

Tempo I.
sul G sonore

Musical notation for the fifth system, including a treble clef staff with a melodic line and a grand staff with piano accompaniment. The system is marked 'Tempo I.' and 'sul G sonore'.

The first system of music features a vocal line at the top with a melodic line and a fermata over the second measure. Below it is a piano accompaniment with a complex, fast-moving right-hand part and a steady left-hand bass line. The key signature has two flats, and the time signature is 4/4.

The second system continues the vocal and piano parts. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. The vocal line has a melodic contour with some grace notes.

The third system shows the vocal line with a melodic phrase. The piano accompaniment has a more active bass line with some chromatic movement. There are some markings like 'p' and 'f' in the bass line.

The fourth system concludes the page with a final vocal phrase and piano accompaniment. The piano part has a more relaxed feel in the right hand compared to the previous systems. The key signature remains two flats.

IV. III.

p

mf *f*

mf *f*

Più mosso.

Più mosso.

mf *f*

mf *f*

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The first system includes dynamic markings *p* and rehearsal marks IV. and III. The second system includes *mf* and *f*. The third system includes *mf* and *f*, and the instruction *Più mosso.*. The fourth system includes *mf* and *f*, and the instruction *Più mosso.*. The fifth system includes *mf* and *f*. The piano accompaniment features various textures, including arpeggiated chords and sustained chords.

poco stringendo *mf*²

poco stringendo *mf*

dimin. *poco a poco* *allargando*

dimin. *poco poco* *allargando*

p *molto espressivo* *ten.*

Andante.

ten. *diminuendo*

p *pp*

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
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. 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. 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. " 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. 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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