

106750

COLLECTION DE PIÈCES

POUR LE VIOLONCELLE

avec accompagnement de Piano.

SUITE II.

Aloiz, L. Op. 9. Romance, pour Violon ou Violoncelle avec Piano	— 90
„ „ 22. Deux pièces. № 1. Sérénade orientale.	— 60
„ „ „ 2. Souvenir de Kieff.	— 70
„ „ 26. Air et Gavotte.	— 80
Arensky, A. Op. 36 № 11. Barcarolle, arr. par A. von Glehn.	— 40
Becker, H. Op. 8. Deux morceaux.	1 —
Danilewsky, W. Inspiration	— 75
Hoth, G. Op. 1. Cantabile	— 60
„ „ 2. Solitude.	— 75
„ „ 18. Aria.	— 40
Hussla, V. Op. 3. Berceuse, arr. par A. von Glehn	— 40
Ишполитовъ-Ивановъ, М. Op. 19 Признание. Романс	— 40
Korestchenko, A. Op. 34 № 1. Sonnet d'amour	— 60
„ „ 2. Barcarolle	— 80
Kühner, W. Op. 7. Suite Sol-majeur	2 50
Lalo, E. Op. 14. Chanson villageoise.	— 30
Mascagni, P. Intermezzo de l'opéra <i>Cavalleria Rusticana</i>	— 30
Neruda, F. Op. 11. Berceuse slave.	— 30
Raff, J. Op. 85 № 3. Cavatine.	— 30
Rébikoff, W. Feuillet d'album.	— 25
„ Chant sans paroles.	— 50
Schumann, R. Rêverie.	— 25
Slonow, M. Chanson russe	— 50
Tschaïkowsky, P. Op. 5. Romance, arr. par A. von Glehn.	— 60
„ 40 № 2. Chanson triste, arr. par D. Popper	— 40
„ Arioso de l'opéra <i>La Dame de Pique</i> , arr. par A. Schaefer.	— 40
„ Romance de Lise de l'opéra <i>La Dame de Pique</i> , arr. par E. Wolff-Israël.	— 50
„ Romance de Pauline de l'opéra <i>La Dame de Pique</i> , arr. par A. von Glehn.	— 40
Waghalter, H. Op. 12. Gavotte.	— 60
Weymarn, R. Op. 7 № 1. Romance.	— 40
Wolf, B. Op. 155. Feuille d'album.	— 40
Rubinstein, A. Op. 103 № 7. Toreador et Andolouse.	— 50
Ladoukhine, N. Mélodie	— 40
Wagner, R. Walthers Preislied aus <i>Die Meistersinger</i> , arr. von G. Goltermann	— 40
Bubeck, Th. Op. 11. Herbstlied	— 50
Némérowski, A. Op. 46. Mazurka	— 40
Pantschenko, S. Op. 38 № 1. Canzonetta	— 40
„ „ № 2. Sonnet.	— 60



Propriété de l'éditeur

P. JURGENSON à MOSCOU,

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

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

Canzonetta.

S. PANTSCHENKO. Op. 38, № 1.

Moderato assai.

Violoncello. *mf*

Piano. *mf* *p*

rit. *mf a tempo*

rit. *p a tempo*

rit.

mf a tempo

a tempo

This system contains the first two staves of music. The upper staff is in bass clef and the lower staff is in treble clef. The music is in 7/8 time and features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The tempo is marked 'a tempo' and the dynamic is 'mf'.

tr

This system contains the next two staves of music. The upper staff continues the melodic line, and the lower staff provides accompaniment. A trill is indicated in the upper staff. The tempo remains 'a tempo' and the dynamic is 'mf'.

rit.

mf a tempo

mf a tempo

rit.

This system contains the third and fourth staves of music. It features a ritardando (rit.) in the upper staff and a mezzo-forte (mf) dynamic. The tempo is 'a tempo'. The lower staff also has a ritardando and mezzo-forte dynamic.

frescendo

f cresc.

This system contains the final two staves of music. It features a crescendo in the upper staff and a fortissimo (f) dynamic with a crescendo marking. The tempo remains 'a tempo'.

First system of musical notation. It includes a bass line with a *tr* marking and a *ff* dynamic. The piano part features a treble and bass staff with complex chordal textures and a *ff* dynamic. Fingerings 3 and 5 are indicated in the bass line.

Second system of musical notation. The bass line has a *fff* dynamic. The piano part continues with dense textures and a *fff* dynamic. A *tr* marking is present in the bass line.

Third system of musical notation. The piano part begins with a *mf* dynamic. The bass line has a *tr* marking and a *mf* dynamic. The word *espressivo* is written above the bass line. Fingerings 2 and 3 are indicated.

Fourth system of musical notation. The piano part starts with a *p* dynamic. The bass line has a *mf* dynamic. The word *espressivo* is written above the bass line.

System 1: Bass clef, 4/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *sf*, *sf*, *tr*.

System 2: Bass clef, 4/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *f*, *f*, *f*.

System 3: Bass clef, 4/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *crescendo*, *f*, *pp*, *crescendo*, *f*.

System 4: Bass clef, 4/4 time. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *diminuendo*, *p*, *pp*, *dimin.*, *p*, *pp*.

pour Violoncelle et Piano.

	R. K.		R. K.
Albrecht, L. Romance	—50	Koretschenko, A. Op. 34 № 1. Sonnet d'amour . . .	—60
" " Epicédien. à la mémoire de Ch. Davidoff.	—40	" " 2. Barcarolle.	—80
Aloiz, L. Op. 9. Romance	—90	Kühner, W. Op. 7. Suite G-dur: №№ 1. Sonate. 2. Scher-	
" " Op. 22 № 1. Sérénade orientale	—60	zo. 3. Romance. 4. Intermezzo. 5.	
" " " 2. Souvenir de Kieff	—70	Rondo-Finale	2 50
" " Op. 26. Air et Gavotte	—80	" " Op. 7. № 4. Intermezzo	—35
" " Op. 47 № 1. Mélodie	—75	Ladoukhine, N. Mélodie	—40
" " " 2. Sérénade espagnole.	—60	Marx-Markus, Ch. Op. 18. Huit pièces mélodiques	
" " " 3. Elégie.	—75	et instructives.	1 —
" " " 4. Mazurka de concert.	1 50	Mulert, F. v. Op. 13 № 2. Menuet. G-dur	—60
" " " 5. Aveu.	—75	" " Op. 14 № 1. 2-me Nocturne. B-dur	—60
Arensky, A. Op. 12 № 1. Petite ballade.	—50	Naprawnik, E. Op. 67 № 1. Elégie	—75
" " " 2. Danse capricieuse.	1 —	" " " 2. Valse	—75
" " Op. 56 № 1. Orientale.	—60	" " " 3. Berceuse.	—75
" " " 2. Romance.	—60	" " " 4. Allegro giocoso	—75
" " " 3. Chant triste	—60	Némérowsky, A. Op. 46. Mazurka.	—40
" " " 4. Humoresque	—60	Pachulski, H. Op. 4. Trois morceaux: №№ 1. Mélodie.	
Bernard, M. Rêverie	—50	2. Fantasiestück. 3. Chanson triste. 1 —	
Bleichmann, J. Op. 28 № 1. Crépuscule.	—50	Rébikoff, W. Chant sans paroles	—50
" " Op. 28 № 4. In modo d'una Serenata.	—60	" " Feuillet d'album.	—25
Brandoukoff, A. № 1. Nuit de printemps	—40	" " Andante cantabile.	—40
" " " 2. Nocturne	—50	Rutowsky. Op. 4. Nocturne.	—60
" " " 3. Romance sans paroles.	—50	Schreiner, A. Op. 16. Fünf Lieder ohne Worte.	1 —
" " " 4. Romance	—50	Schroen, B. Op. 40. Fantaisie-Sonate	2 25
" " " 5. Mazurka.	—70	Schubert, G. Op. 32. Muguets. Rêverie russe.	—50
" " " 6. Gavotte.	—60	Schulz-Evler, H. Op. 24. Mirage	—45
Bukke, E. Op. 5. Elégie.	—75	" " Op. 25. Songerie	—90
Cabella, E. Op. 83. Mélodie	—60	" " " 26. Plainte d'une âme.	—45
Davidoff, A. Op. 6. Romance.	—60	" " " 27. Episode romantique.	—45
" " Op. 11. Fantaisie.	2 50	" " " 28. La tristesse.	—30
Fitzenhagen, W. Op. 32. Trauermarsch.	1 —	" " " 29. Gavotte-Badinage.	—70
" " Op. 65. Sérénade.	—60	" " " 30. Ma divinité (Mélodie № 3).	—60
Glazounow, A. 2 Études de Fr. Chopin (Op. 10 № 6		" " " 31. Le revoir. Tempo di Valse.	—90
и Op. 25 № 7).	—80	Simon, A. Op. 18 № 1. Causerie à la veillée.	—60
Grodzki, B. Op. 44. Rêverie	—60	" " " 2. Danse russe	—60
Hoth, G. Op. 1. Cantabile.	—60	" " " 3. Chant d'amour.	—60
" " Op. 2. Solitude.	—75	" " Op. 42. Fantaisie de concert	1 50
" " Op. 18. Aria	—40	Slonow, M. Chanson russe.	—50
" " Romance.	—75	Stadler, J. Berceuse.	—45
Ippolitow-Iwanow, M. Op. 19. L'aveu. Romance.	—40	Terestschenko, N. Op. 31. Sonate. A-moll.	3 50
Kadlec, A. Op. 31. Souvenir de Ch. Davidoff.	—50	Tschaikowsky, P. Op. 33. Variations sur un thème	
Kieffel, A. № 1. Chanson sans paroles.	—40	Rococo.	1 80
" " 2. Barcarolle.	—40	" " Op. 62. Pezzo capriccioso. Morceau	
" " 3. Ballade.	—40	de concert.	1 —
" " 4. Légende	—40	" " Solo de Violoncelle, tiré du ballet „La	
Köhler, M. Op. 48 № 1. Feuille d'album	—40	Belle au bois dormant“ (<i>Kleinecke</i>)	—50
" " " 2. Gavotte.	—60	Waghalter, H. Op. 12. Gavotte.	—60
		Weymarn, P. Op. 7 № 1. Romance.	—40

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P. Jurgenson,

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

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LEIPZIG,

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St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & Co.

Kiew, chez L. Idzikowski