

Dédié à M^r S. Koussevitzky.

Fantaisie

pour

Violoncelle et Contrebasse

par

M. Boukinik.

Op. 11.

Prix 1 Rb.

Propriété de l'éditeur

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FANTAISIE.

M. BOUKINIK, Op. 11.

Contrabasso.

Allegro risoluto.

First section of the Fantaisie, starting with *Allegro risoluto.* The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a forte (*f*) dynamic and features rapid sixteenth-note passages. The section concludes with a *rit.* (ritardando) and a *a tempo* marking.

Tempo giusto.

Second section of the Fantaisie, starting with *Tempo giusto.* The music is written in bass clef with a key signature of two flats. It begins with a mezzo-piano (*mp*) dynamic and a *al piacere* (ad libitum) marking. The section features a *tr* (trill) and a *p* (*pianissimo*) dynamic with a *legatissimo* (legatissimo) marking. The music is characterized by long, flowing lines and includes a *espress.* (espressivo) marking. The section ends with a *mf* (*mezzo-forte*) *espress.* marking.

calando

il tempo
f

Imitando.

Third section of the Fantaisie, starting with *calando* (diminuendo). The music is written in bass clef with a key signature of two flats. It begins with a forte (*f*) dynamic and a *il tempo* marking. The section features a *mp* (*mezzo-piano*) dynamic and a *Imitando.* (imitation) marking. The music is characterized by a *6* (sixteenth-note) figure and includes a *6* (sixteenth-note) figure.

Contrabasso.

Andante con moto.

Impetuoso.

Feroce.

Farioso.

Contrabasso.

Lento misterioso.

pp legatissimo

pp

This section consists of four staves of music in bass clef with one flat. The notes are connected by long slurs, indicating a legato performance. The dynamics start at *pp legatissimo* and become *pp* in the third staff.

Largo Accordando.

p

This section consists of one staff of music in bass clef with one flat. It begins with a *p* dynamic and features a crescendo leading to a *mf* dynamic. The notes are connected by slurs.

Con moto.

mf

cresc.

p

This section consists of four staves of music in bass clef with two sharps. It begins with a *mf* dynamic and includes a *cresc.* marking. The third staff starts with a *p* dynamic and features a series of chords with slurs. The fourth staff continues with similar chordal textures.

Contrabasso.

First musical staff in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes with slurs and ties, starting with a dynamic marking of *cresc.*

Second musical staff in bass clef with a key signature of one sharp (F#). It continues the eighth-note pattern with slurs and ties, marked with a dynamic of *f*.

Third musical staff in bass clef with a key signature of one sharp (F#). It continues the eighth-note pattern with slurs and ties.

Fourth musical staff in bass clef with a key signature of one sharp (F#). It features a change in dynamics from *ff* *allargando* to *p* and includes the instruction *Tempo I.*

Fifth musical staff in bass clef with a key signature of one flat (Bb). It contains a series of eighth notes with slurs and ties.

Sixth musical staff in bass clef with a key signature of one flat (Bb). It continues the eighth-note pattern with slurs and ties.

Seventh musical staff in bass clef with a key signature of one flat (Bb). It features a series of eighth notes with triplets and slurs, marked with a dynamic of *p espressivo*.

Eighth musical staff in bass clef with a key signature of one flat (Bb). It includes the instruction *Listesso tempo.* and a time signature change to 3/4.

Ninth musical staff in bass clef with a key signature of one flat (Bb). It features a series of eighth notes with slurs and ties, marked with a dynamic of *dim.* and ending with a 4-measure rest.

Contrabasso.

Moderato assai.

*p dolce bien chanté*

Andante con moto.

*Fine.*

COMPOSITIONS RUSSES

pour Violoncelle et Piano.

	R. K.		R. K.
Albrecht, L. Romance	—50	Korestschenko, A. Op. 34 № 1. Sonnet d'amour . . .	—60
			2. Barcarolle —80
		Kühner, W. Op. 7. Suite G-dur: № 1. Sonate. 2. Scherzo. 3. Romance. 4. Intermezzo. 5. Rondo-Finale	2 50
Aloiz, L. Op. 9. Romance	—90		Op. 7. № 4. Intermezzo —35
" Op. 22 № 1. Sérénade orientale	—60	Ladoukhine, N. Mélodie	—40
" " 2. Souvenir de Kieff	—70	Marx-Markus, Ch. Op. 18. Huit pièces mélodiques et instructives	1 —
" Op. 26. Air et Gavotte	—80	Mulert, F. v. Op. 13 № 2. Menuet. G-dur	—60
" Op. 47 № 1. Mélodie	—75	" Op. 14 № 1. 2-me Nocturne. B-dur	—60
" " 2. Sérénade espagnole	—60	Naprawnik, E. Op. 67 № 1. Elégie	—75
" " 3. Elégie	—75	" " " 2. Valse	—75
" " 4. Mazurka de concert	1 50	" " " 3. Berceuse	—75
" " 5. Aveu	—75	" " " 4. Allegro giocoso	—75
Arensky, A. Op. 12 № 1. Petite ballade	—50	Némérowsky, A. Op. 46. Mazurka	—40
" " " 2. Danse capricieuse	1 —	Pachulski, H. Op. 4. Trois morceaux: № 1. Mélodie. 2. Fantasiestück. 3. Chanson triste. 1 —	
" Op. 56 № 1. Orientale	—60	Rébikoff, W. Chant sans paroles	—50
" " " 2. Romance	—60	" Feuillet d'album	—25
" " " 3. Chant triste	—60	Roubetz, A. Andante cantabile	—40
" " " 4. Humoresque	—60	Rutkowsky. Op. 4. Nocturne	—60
Bernard, M. Rêverie	—50	Schreiner, A. Op. 16. Fünf Lieder ohne Worte	1 —
Bleichmann, J. Op. 28 № 1. Crépuscule	—50	Schroen, B. Op. 40. Fantaisie-Sonate	2 25
" Op. 28 № 4. In modo d'una Serenata	—60	Schubert, G. Op. 32. Muguets. Rêverie russe	—50
Brandoukoff, A. № 1. Nuit de printemps	—40	Schulz-Evler, H. Op. 24. Mirage	—45
" " 2. Nocturne	—50	" Op. 25. Songerie	—90
" " 3. Romance sans paroles	—50	" " 26. Plainte d'une âme	—45
" " 4. Romance	—50	" " 27. Episode romantique	—45
" " 5. Mazurka	—70	" " 28. La tristesse	—30
" " 6. Gavotte	—60	" " 29. Gavotte-Badinage	—70
Bukke, E. Op. 5. Elégie	—75	" " 30. Ma divinité (Mélodie № 3)	—60
Cabella, E. Op. 83. Mélodie	—60	" " 31. Le revoir. Tempo di Valse	—90
Davidoff, A. Op. 6. Romance	—60	Simon, A. Op. 18 № 1. Causerie à la veillée	—60
" Op. 11. Fantaisie	2 50	" " " 2. Danse russe	—60
Fitzenhagen, W. Op. 32. Trauermarsch	1 —	" " " 3. Chant d'amour	—60
" Op. 65. Sérénade	—60	" Op. 42. Fantaisie de concert	1 50
Glazounow, A. 2 Études de Fr. Chopin (Op. 10 № 6 et Op. 25 № 7)	—80	Slonow, M. Chanson russe	—50
Grodzki, B. Op. 44. Rêverie	—60	Stadler, J. Berceuse	—45
Hoth, G. Op. 1. Cantabile	—60	Terestschenko, N. Op. 31. Sonate. A-moll	8 50
" Op. 2. Solitude	—75	Tschaikowsky, P. Op. 33. Variations sur un thème Rococo	1 80
" Op. 18. Aria	—40	" Op. 62. Pezzo capriccioso. Morceau de concert	1 —
" Romance	—75	" Solo de Violoncelle, tiré du ballet "La Belle au bois dormant" (<i>Kleinecke</i>)	—50
Ippolitow-Iwanow, M. Op. 19. L'aveu. Romance	—40	Waghalter, H. Op. 12. Gavotte	—60
Kadlec, A. Op. 31. Souvenir de Ch. Davidoff	—50	Weymarn, P. Op. 7 № 1. Romance	—40
Kleffel, A. № 1. Chanson sans paroles	—40		
" " 2. Barcarolle	—40		
" " 3. Ballade	—40		
" " 4. Légende	—40		
Köhler, M. Op. 48 № 1. Feuille d'album	—40		
" " 2. Gavotte	—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.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & Co

Kiew, chez L. Idzikowski.