

1119 1945

# MUSIQUE D'ENSEMBLE

## Музыка совместной игры.

### Trios. Trio.

pour Piano, Violon et Violoncelle.

<b>Braga, G.</b> Serenata (Schvatchkine) . . . . .	60
<b>Denza, L.</b> Si vous l'aviez compris Когда вы поняли меня (Швачкинъ) . . . . .	60
„ <b>Torna, Вернись</b> (Швачкинъ) . . . . .	75
<b>Fuchs, Berceuse, Колыб. пѣсня</b> (Швачкинъ) . . . . .	50
<b>Глинка, М.</b> Жаворонокъ (Швачкинъ) . . . . .	75
„ Не искушай меня (Швачкинъ) . . . . .	60
„ Сомнѣнiе (Швачкинъ) . . . . .	75
<b>Gounod, Ch.</b> Ave Maria, Méditation sur le 1-re prélude de Bach . . . . .	50
<b>Кадлецъ, А.</b> Грѣзы. Le rêve . . . . .	60
<b>Loewensohn, В.</b> Роѣте lyrique. Лирическая поэма . . . . .	1 50
<b>Steinberg, М.</b> Трiо изъ оп. Цыганка . . . . .	1 —
„ Элегiя . . . . .	75

### Pour 2 Violons et Piano.

Для 2-хъ скрипокъ и фортепiано.

<b>Braga, G.</b> Serenata . . . . .	60
<b>Денисьевъ, А.</b> Въ темной аллеѣ. Пѣсня . . . . .	40
<b>Denza, L.</b> Si tu m'aimais (Любила-бъ ты) . . . . .	50
„ Si vous l'aviez compris (Когда-бъ Вы поняли меня) . . . . .	50
„ <b>Torna (Вернись)</b> . . . . .	50
<b>Fuchs.</b> Berceuse (Колыб. пѣсня) . . . . .	50
<b>Глинка, М.</b> Жаворонокъ . . . . .	75
„ Не искушай меня . . . . .	60
„ Сомнѣнiе . . . . .	40
<b>Gounod, Ch.</b> Au printemps. Весною . . . . .	60
<b>Leoncavallo, R.</b> Arioso di Paiglazzi . . . . .	50
<b>Маловъ, В.</b> Баркаролла . . . . .	60
<b>Thomas, А.</b> Mignon: Connais tu le pays (Знаешь ли край) . . . . .	50

### Compositions pour Violoncelle et Piano.

Сочиненiя для виолончели и фортепiано.

<b>Burgmüller Ferd.</b> 3 Nocturnes. 3 ноктюрна . . . . .	70
<b>Dancla, Ch.</b> Op. 123 liv I. Petite école de la melodie (6 легкихъ пѣснь) . . . . .	75
„ do liv II (6 легкихъ пѣснь) . . . . .	90
„ do liv III (7 легкихъ пѣснь) . . . . .	1 15
<b>Denza, L.</b> Si vous l'aviez compris. (Когда Вы поняли меня) . . . . .	40
„ <b>Torna (Вернись)</b> . . . . .	50
<b>Faure, Gabriel.</b> Op. 16. Berceuse . . . . .	40
<b>Forberg, Fr.</b> Op. 7. Die Forelle v. Fr. Schubert . . . . .	40
<b>Gabriel-Marie.</b> La cinquantaine . . . . .	30
<b>Gillet, E.</b> Passe—Pied . . . . .	60
<b>Глинка, М.</b> Жаворонокъ . . . . .	60
„ Не искушай меня безъ нужды . . . . .	40
„ Сомнѣнiе . . . . .	40
<b>Godard, В.</b> Berceuse de Jocelyn. Колыб. пѣсня Жоселэна . . . . .	30
<b>Goltermann, G.</b> Op. 24 № 2. Capriccio . . . . .	75
„ Op. 53 № 4. Idylle . . . . .	40
<b>Gounod, Ch.</b> Ave Maria. Méditation sur la 1-re prélude de Bach . . . . .	50
<b>Grévé-Sobolewskaja, E.</b> Chanson triste. (Грустная пѣсенка) . . . . .	75
„ Romance . . . . .	60
„ Nocturne . . . . .	60
<b>Kadletz, А.</b> Sérénade . . . . .	50
<b>Lalo, Ed.</b> Op. 14. Chanson villageoise . . . . .	40
<b>Lee, S.</b> Op. 112. Gavotte . . . . .	50
<b>Leoncavallo, R.</b> Sérénade . . . . .	50
<b>Massenet, I.</b> Andante . . . . .	30
<b>Mincous, L.</b> Fiametta: Chanson à boire . . . . .	40
„ do Chanson à boire et allegro . . . . .	50
<b>Neruda, Fr.</b> Berceuse slave, Chanson polonaise . . . . .	30
<b>Popper, D.</b> Op. 50 № 3. Andacht . . . . .	40
„ Op. 50 № 5. Herbstblume . . . . .	30
„ Op. 62 № 1. Mémoire . . . . .	30
<b>Renard, F.</b> Berceuse (Колыб. пѣсня) . . . . .	30
<b>Schumann, R.</b> Rêverie (Träumerei) . . . . .	25
<b>Schvatchkine, G.</b> Romance D-dur . . . . .	50
„ Souvenir de Yourbourg, Romance . . . . .	50
„ Souvenir de Yourbourg, 2-me Version . . . . .	60
<b>Соколовъ, В.</b> Valse . . . . .	60
„ Tout pour toi . . . . .	60
<b>Zlobine, А.</b> (Злобинъ, А.) Superstition . . . . .	40

РОССИЙСКАЯ  
ГОСУДАРСТВЕННАЯ  
БИБЛИОТЕКА

4699-96

# ВЕРНИСЬ.

## Торна.

Муз. А. ДЕНЦА.  
Апп. Г. Т. ШВАЧКИНА

Andante sostenuto.

VIOLON.

Andante sostenuto.

VIOLONCELLE.

Andante sostenuto.

PIANO.

*f* *p* *ritard.* *p*

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single staff. Performance markings include 'rit.' (ritardando) in the first system, 'f' (forte) in the second system, 'ritard.' (ritardando) in the fifth system, and 'suivre' (follow) in the sixth system. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

*ff*

*allargando*

*f*

The first system consists of two staves. The upper staff is a vocal line with a melody of eighth and sixteenth notes, some with slurs. The lower staff is a piano accompaniment with a rhythmic pattern of eighth notes in the bass and chords in the treble. The dynamic *ff* is written above the vocal staff. The tempo marking *allargando* is written above the piano staff, and the dynamic *f* is written below the piano staff.

*Piu mosso.*

*Piu mosso.*

*Piu mosso.*

*mf*

The second system continues the vocal and piano parts. The key signature changes to two flats (B-flat and E-flat) in the middle of the system. The tempo marking *Piu mosso.* appears three times, once above each staff. The dynamic *mf* is written below the piano staff. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

The third system features a vocal line with a melodic line and a piano accompaniment with a dense, rhythmic texture. The piano part consists of many chords and sixteenth-note patterns in both hands.

The fourth system continues the piano accompaniment with a consistent rhythmic pattern of chords and sixteenth notes. The vocal line is also present, with a melodic line.

First system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The key signature has two flats. The word "rit." is written above the first staff.

Second system of musical notation, continuing the piece. It features similar melodic and accompaniment parts. The word "rit." is written above the first staff.

Third system of musical notation. It includes dynamic markings such as *f* (forte) and *ritard.* (ritardando). The accompaniment consists of dense chordal textures.

Fourth system of musical notation, the final system on the page. It includes performance instructions such as *ritard.*, *PIZZ.* (pizzicato), and *ARCO* (arco). The music concludes with a final cadence.

# ВЕРИТЬСЯ.

Торна.

VIOLONCELLE.

Муз. А. ДЕНЦА.  
Арт. Г. Т. ШВАЧКИНА.

Andante sostenuto.

The first section of the score is in bass clef with a common time signature (C). It begins with a dynamic marking of *f* (forte) and a *p* (piano) marking later. The music consists of several lines of eighth and sixteenth notes, often beamed together. A *ritard.* (ritardando) marking appears towards the end of the section. A triplet of eighth notes is indicated with a '3' above it. The section concludes with a *ritard.* and *allargando* marking.

Più mosso.

The second section of the score is in bass clef with a 6/8 time signature. It begins with a dynamic marking of *f* (forte). The music features a mix of eighth and sixteenth notes. A *ritard.* (ritardando) marking is present near the end of the section. The section concludes with a *pizz.* (pizzicato) marking.

# ВЕРНИСЬ.

Torna.

Andante sostenuto.  
Violoncello ou Violino II.

VIOLINO I.

Муз. Л. ДЕНЦА.  
App. Г. Т. ШВАЧКИНА.

The musical score is written for Violino I and Cello. It begins with a treble clef and a 3/4 time signature. The first staff (Violino I) starts with a dynamic of *p* and includes a triplet of eighth notes. The second staff (Cello) starts with a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings like *allargando* and *ritard.*. The piece concludes with a *pizz.* (pizzicato) marking.