

COLLECTION DE PIÈCES

POUR LE VIOLONCELLE

avec accompagnement de Piano.

SUITE II.

Aloiz, I. 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 —
Hussla, V. Op. 3. Berceuse, arr. par A. von Glehn	— 40
Ипполитовъ-Ивановъ, М. Op. 19 Признанье. Романсъ	— 40
Rébikoff, W. Feuillet d'album.	— 25
„ Chant sans paroles.	— 50
Slonow, M. Chanson russe	— 50
Tschaïkowsky, P. 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-Israel. —	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



Propriété de l'éditeur.

Moscou chez P. Jurgenson,

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

Dépôts.

St.-Pétersbourg chez J. Jurgenson. * Varsovie chez G. Sennewald.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for a systematic approach to data collection, ensuring that all relevant information is captured and stored in a secure and accessible manner.

3. The third part of the document focuses on the analysis and interpretation of the collected data. It discusses the various statistical and analytical techniques used to identify trends, patterns, and insights from the data. This part also emphasizes the importance of presenting the results in a clear and concise manner, using appropriate visual aids and charts.

4. The fourth part of the document discusses the implications of the findings and the recommendations for future actions. It highlights the need for a continuous process of monitoring and evaluation, ensuring that the organization remains up-to-date with the latest developments and trends in its field.

AIR ET GAVOTTE.

Nº 1. AIR.

LADISLAS ALOÏZ, Op. 26.

Cello. *Maestoso.*
f

Piano. *Maestoso.*
p *m. d.*
m. g.

mf

espressivo *mf*

Autograph of the composer. 27 cents

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The bass clef part starts with a *p* dynamic marking. The vocal line has a melodic line with some grace notes.

Second system of musical notation. The piano part features a *p* dynamic marking. The vocal line includes a *meno. tr* marking and a *pp* dynamic marking. The piano part has a *colla parte pp* instruction. There are various fingerings and articulations throughout.

Third system of musical notation. The piano part has a *dolce* marking. The vocal line also has a *dolce* marking. The piano part includes a *dolce* marking. There are various fingerings and articulations throughout.

Fourth system of musical notation. The piano part has a *sul G* marking. The piano part includes a *sul G* marking. There are various fingerings and articulations throughout.

First system of musical notation. It consists of a vocal line in G major and a piano accompaniment in G major. The piano part features a complex texture with many chords and moving lines in both hands. A dynamic marking *p* is present at the end of the system.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment has a prominent bass line with many chords. A dynamic marking *p* is present at the end of the system.

Third system of musical notation. It features a vocal line with a trill and two first/second endings. The piano accompaniment includes the instruction *colla parte* and *espressivo una corda*. The system concludes with a double bar line.

Fourth system of musical notation. It continues the piano accompaniment from the previous system. The piano part features a bass line with chords and moving lines. The instruction *sempre* is present, followed by *morendo* at the end of the system.

Nº2 „GAVOTTE“

Grazioso

mf leggiero

Grazioso

p leggieramente e sempre staccato

3 1 4 3 2 4 2 4

sf p colla parte pp

1 2 # 0

Red. *

1.

mf

This system contains the first two staves of music. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in bass clef. A first ending bracket labeled '1.' spans the final two measures of the system.

2.

pp staccato

This system contains the next two staves of music. The top staff continues the melodic line. The bottom staff provides the piano accompaniment. A second ending bracket labeled '2.' spans the final two measures of the system. The dynamic marking *pp staccato* is present in the bottom staff.

mf *p*

This system contains the next two staves of music. The top staff continues the melodic line. The bottom staff provides the piano accompaniment. Dynamic markings *mf* and *p* are present in the bottom staff.

1.

p

This system contains the final two staves of music. The top staff continues the melodic line. The bottom staff provides the piano accompaniment. A first ending bracket labeled '1.' spans the final two measures of the system. The dynamic marking *p* is present in the bottom staff.

2.

mf

This system contains the first two staves of music. The top staff is a single melodic line with a second ending bracket over the first two measures. The bottom staff is a piano accompaniment with chords and some melodic fragments. The dynamic marking *mf* is placed at the beginning of the piano part.

p

This system contains the next two staves. The piano part features a series of chords in the right hand and a more active bass line. The dynamic marking *p* is placed in the middle of the system.

Poco animato.

Poco animato.

mf

p

This system contains two systems of music. The top system is a single melodic line with a *Poco animato.* marking. The bottom system is a piano accompaniment with a *mf* marking at the start and a *p* marking later in the system.

poco

cresc.

mf

This system contains the final two staves. The piano part has a *mf* marking. The top staff has a *poco* marking and a *cresc.* marking. The system concludes with a final chord in the piano part.

Tempo I.

mp

Tempo I.

colla parte *p* *mp*

risoluto

meno *rit.* *Im tempo* *con fuoco*

meno *pp* *rit.* *Im tempo* *con fuoco*

Credo

f

*Re. **

ff

TRIO. *dolce*

TRIO. *dolce et pp*

pp

And. * *And.* * *And.* *

The musical score is arranged in four systems. The first system shows the vocal line (TRIO) and the piano accompaniment (TRIO). The vocal line is in treble clef with a soprano range, and the piano part is in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The first system includes the dynamic marking *dolce* for the vocal line and *dolce et pp* for the piano. The piano part features several slurs and fingerings (1, 3, 4, 2, 1, 4, 2, 1, 1, 2, 1, 2). The second system continues the vocal and piano parts. The third system includes the dynamic marking *pp* in the piano part. The fourth system features the tempo marking *And.* (Andante) with asterisks indicating specific measures. The piano part in this system includes the markings *And.* and *And.* with slurs and accents.

First system of musical notation. The top staff contains a melodic line with slurs and ties. The bottom two staves (treble and bass clef) contain a piano accompaniment. The piano part features chords with slurs and ties, and includes the dynamic marking *pp*. There are two instances of the marking *Ad.* with an asterisk below the bass staff.

Second system of musical notation. The top staff continues the melody. The piano accompaniment in the bottom two staves includes chords with slurs and ties, and features the dynamic marking *mf* above the treble staff and *p* above the bass staff.

Third system of musical notation. The top staff continues the melody. The piano accompaniment in the bottom two staves includes chords with slurs and ties, and features the dynamic markings *mf* and *mfp* above the bass staff.

Fourth system of musical notation. The top staff continues the melody and ends with a fermata. The piano accompaniment in the bottom two staves includes chords with slurs and ties, and features the dynamic marking *rit.* above the bass staff. The system concludes with the marking *longa* above the treble staff and *Ad.* with an asterisk below the bass staff.

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POUR LE VIOLONCELLE

AVEC ACCOMPAGNEMENT DE PIANO.



	r. c.		r. c.
Albrecht, C. 4 Menuets, tirés des Quatuors de Haydn	80	Popper, D. Op. 42. 3-me Nocturne	70
„ Trois pièces de P. Tschaiikowsky	75	Reber, H. Berceuse	30
Arensky, A. Op. 12. № 1. Petite Ballade	50	Rubinstein, A. Op. 3. № 1. Mélodie, arr. par D. Popper	50
„ „ 12. „ 2. Danse capricieuse	1—	„ „ 30. № 1. Barcarolle, arr. par Henriques	60
„ Berceuse de l'opéra Un Songe sur le Volga, arr. par Fitzenhagen	50	„ „ 44. № 1. Romance, arr. par Grützmacher	50
Арсь, П. Невозвратное время. Вальсъ	60	Rutkowsky, Op. 4. Nocturne	60
Bernard, A. Rêverie	50	Schubert, G. Op. 32. Ландышки. Rêverie russe,	50
Durand, A. Op. 62. Chaconne, arr. par Fitzenhagen	75	Seifert, J. Reminiscence sur l'opéra Faust	1—
Ernst, H. Op. 10. Elégie	50	Simon, A. Op. 18. Trois morceaux: № 1. Causerie à la Veillée. — 60	
Fitzenhagen, W. Op. 32. Trauer-Marsch	1—	„ „ „ „ 2. Danse russe	60
„ „ 61. Sérénade	60	„ „ „ „ 3. Chant d'amour	60
„ „ Aria de A. Lotti. (1660—1740)	50	„ „ 28. Berceuse, arr. par Fitzenhagen	50
„ „ Nachtstück de R. Schumann	40	Tschaikowsky, P. Op. 2. № 3. Chant sans paroles, arr. par Fitzenhagen	70
Фридериксъ, П. Что такъ сильно, сердце, бьешься	40	„ Op. 2. № 3. Chant sans paroles, arr. par D. Popper. — 50	
„ „ Я помню чудное мгновенье	50	„ „ 11. Andante cantabile, arr. par Fitzenhagen	50
„ „ Зачѣмъ стоите предо мною	50	„ „ 11. d-to arr. pour Violoncelle avec Piano (ou Harmonium) par J. de Swett. — 70	
„ „ Какъ сладко съ тобою мнѣ быть	50	„ „ 11. d-to arr. pour Contrebasse av. Piano arr. par Rambousek	70
Gounod, Ch. Méditation sur le 1-r prélude de J. S. Bach. — 50		„ „ 19. № 4. Nocturne, arr. par Fitzenhagen	60
Kadlee, A. Op. 31. Souvenir de Ch. Davidoff	50	„ „ 33. Variations sur un thème Rococo	1 80
Кажинскій, В. Думка. Малороссійская пѣсня	75	„ „ 37bis № 6. Barcarolle, arr. par Fitzenhagen	70
Kletzer, F. Тучки небесныя. Romance de Dargomijsky	50	„ „ 37bis № 10. Chant d'automne, arr. p. Touchmaloff. — 50	
„ „ Romance de S. A. R. Gustave de Suède	40	„ „ 40. № 2. Chanson triste, arr. par Wierzbilowicz. — 40	
„ „ Mélodie de Stigelli	40	„ „ 62. Pezzo capriccioso. Morceau de concert	1—
Marks-Markus, Ch. Op. 18. Huit pièces mélodiques	1—	„ „ Elégie pour orchestre à cordes, arr. par A. Kleinecke. — 80	
„ „ Скажите ей. Романсъ Коубелъ	40	„ „ Romance de Pauline, de l'opéra La dame de pique, arr. par A. Kleinecke	40
„ „ La donna è mobile, de l'opéra Rigoletto	40	Vieuxtemps, H. Op. 24. № 4. Бывало, avec Violon (ad libitum)	1—
„ „ Mélodie de Schulhoff	60	Wieniawsky, H. Kujawiak. 2-e Mazurka, arr. p. Fitzenhagen. — 50	
Mullert, F. Op. 13 № 2. Menuet G-dur	60	Wilhelmj, A. Air de J. S. Bach pour Violon (ou Violoncelle) et Piano	70
„ „ 14 № 1. 2-e Nocturne B-dur	60		
Pachulski, H. Op. 4. Trois morceaux: № 1. Mélodie. № 2. Fan- tasiestück. № 3. Chanson triste	1—		
Popper, D. Op. 22. Nocturne	60		
„ „ 23. 2-me Gavotte	70		

Tschaikowsky, P. Arioso de l'opéra La Dame de Pique, arr. par A. Schaefer. . 40 к.
Waghalter, H. Op. 12. Gavotte 60 „

*Propriété de l'éditeur.

MOSCOU CHEZ P. JURGENSON.

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.