

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 specific procedures and protocols that must be followed when conducting financial transactions. It details the steps involved in the approval process, from initial request to final execution, and highlights the roles and responsibilities of various departments and individuals involved.

3. The third part of the document addresses the issue of budget management and cost control. It provides guidance on how to effectively allocate resources, monitor expenses, and identify areas where costs can be reduced without compromising the quality of services or the organization's strategic goals.

4. The fourth part of the document discusses the importance of regular financial reporting and analysis. It explains how these reports can be used to track performance, identify trends, and make informed decisions about the organization's financial future.

5. The fifth part of the document covers the topic of risk management and internal controls. It describes the various risks that can arise in a financial context and provides strategies for identifying, assessing, and mitigating these risks to protect the organization's assets and reputation.

6. The sixth part of the document discusses the importance of staying up-to-date on changes in financial regulations and industry best practices. It emphasizes the need for ongoing education and training for all employees involved in financial operations to ensure compliance and maintain the highest standards of performance.

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* marking. 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 dense, chordal texture.

Third system of musical notation. It features a first ending (1.) and a second ending (2.) in the vocal line. The piano part includes the instruction *colla parte* and *espressivo una corda*. The piano accompaniment has a more rhythmic and chordal character.

Fourth system of musical notation. It concludes the piece with a *morendo* instruction. The piano part features a final, expressive melodic line in the right hand and a supporting bass line.

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 treble clef line with a melodic line. The bottom staff is a grand staff (treble and bass clefs) with a more complex accompaniment. A first ending bracket labeled '1.' spans the final two measures of the system.

2.

pp staccato

This system contains the next two staves. The top staff continues the melodic line. The bottom staff features a more rhythmic accompaniment. A second ending bracket labeled '2.' spans the final two measures of the system.

mf *p*

This system contains two staves. The top staff continues the melodic line. The bottom staff has a complex accompaniment with some dynamic markings.

1.

p

This system contains the final two staves of music on the page. The top staff continues the melodic line. The bottom staff has a complex accompaniment. A first ending bracket labeled '1.' spans the final two measures of the system.

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

pp

f

*Re. **

ff

TRIO. *dolce*

TRIO. *dolce et pp*

pp

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

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a *pp* dynamic marking. There are two *Ad.* markings with asterisks in the bass line.

Second system of musical notation. The piano part features a *p* dynamic marking and includes fingering numbers (5, 2, 4, 1, 3, 1, 2, 4) for the left hand.

Third system of musical notation. The piano part includes *mf* and *mfp* dynamic markings and has fingering numbers (1, 3, 4) for the right hand.

Fourth system of musical notation. It includes *rit.* and *longa* markings. The piano part has a *rit.* marking and a *longa* marking. There is a *Ad.* marking with an asterisk at the end.

COLLECTION DE PIÈCES

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	Tschaiikowsky, 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		

Tschaiikowsky, 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.