

1119 1945

MUSIQUE D'ENSEMBLE

Музыка совместной игры.

Trios. Трио.

pour Piano, Violon et Violoncelle.

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

Pour 2 Violons et Piano.

Для 2-хъ скрипокъ и фортепiано.

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

Compositions pour Violoncelle et Piano.

Сочиненiя для виолончели и фортепiано.

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

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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 is arranged in six systems, each containing 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. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system features a *rit.* marking in both the vocal and piano parts. The second system includes a *f* marking in the vocal part. The fifth system has a *rit.* marking in the vocal part. The sixth system includes *ritard.* and *suivo* markings in the piano part.

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 marking *ff* is at the beginning, and *allargando* is written above the piano staff.

Piu mosso.

f

Piu mosso.

Piu mosso.

mf

The second system continues the piece. It features a key signature change to two flats (B-flat and E-flat) in the middle. The vocal line and piano accompaniment are shown. The dynamic marking *f* is present, and the tempo instruction *Piu mosso.* is repeated three times. The piano accompaniment includes triplet markings in the bass line.

The third system shows the continuation of the piano accompaniment. The upper staff has a melodic line with slurs, while the lower staff features a dense texture of chords and eighth notes. The key signature remains two flats.

The fourth system concludes the page with further piano accompaniment. The upper staff continues with a melodic line, and the lower staff maintains the dense chordal texture. The key signature remains two flats.

First system of musical notation, consisting of two staves (treble and bass clef) and a grand staff (treble and bass clef). The music features melodic lines with slurs and accents, and a piano accompaniment with chords and arpeggiated figures. The word "rit." is written above the second staff.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in both the upper and lower staves.

Fourth system of musical notation, concluding the piece. It includes performance instructions such as *ritard.*, *PIZZ.* (pizzicato), and *ARCO* (arco). The piano part features complex chordal textures and arpeggios.

ВЕРИТЬСЯ.

Торна.

VIOLONCELLE.

Муз. А. ДЕНЦА.
Арт. Г. Т. ШВАЧКИНА.

Andante sostenuto.

The first section of the score is written for cello in bass clef with a common time signature (C). It begins with a dynamic marking of *f* (forte) and concludes with *p* (piano). The tempo is marked *Andante sostenuto*. The music consists of six staves of notation, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. The section ends with a *ritard.* (ritardando) marking. The key signature changes to one flat (B-flat major or D minor) at the end of the section.

Più mosso.

The second section of the score is written for cello in bass clef with a 6/8 time signature. It begins with a dynamic marking of *f* (forte) and concludes with *pizz.* (pizzicato). The tempo is marked *Più mosso*. The music consists of four staves of notation, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. The section ends with a *ritard.* (ritardando) marking. The key signature changes to two flats (B-flat major or D minor) at the end of the section.

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 the tempo marking 'Andante sostenuto.' and the instrument designation 'Violoncello ou Violino II.' for the cello part. The violin part is labeled 'VIOLINO I.'. The composer is listed as 'Муз. Л. ДЕНЦА.' and the arranger as 'App. Г. Т. ШВАЧКИНА.'. The score contains ten staves of music. The first staff is for the Violino I, and the second staff is for the Cello. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. Performance instructions include 'allargando' (slowing down) and 'ritard.' (ritardando). Fingerings and articulation are indicated with numbers and 'pizz.' (pizzicato).