

CHOIX de PIÈCES

Partie du Violon revue et doigtée
par le professeur

Partie de Violoncelle des numéros, qui sont marqués d'un
astérisque *, revue, doigtée et arrangée par le professeur

- * 1. **Blumenfeld St.** Au bord d'un ruisseau.
Romance — 50
- * 2. **Grisard Ch.** Le Lac. Rêverie — 40
- * 3. **Hollaender G.** Op. 48. N° 6. Valse — 75
- * 4. **Lissenko N.** Moment de désespoir. Feuille
d'album — 40
- * 5. **Neruda Fr.** Op. 11. Berceuse slave — 30
- * 6. **Tenaglia A. F.** Aria — 40
- * 7. **Fauré G.** Lamento. Mélodie — 30
- * 8. **Poznański I. B.** Romance sans paroles en Ré. — 40
- * 9. **Klengel P.** Op. 31. N° 5. Andante patetico. — 30
- * 10. **Thomas A.** Rêverie — 40

- 1. **Bohm Ch.** Op. 314. N° 4. Papillon. Capriccio — 60
- * 2. **Brühl A.** Berceuse — 40
- * 3. **Chaminade C.** Op. 29. Sérénade — 50
- * 4. **Fitzenhagen W.** Op. 36. Gavotte — 50
- * 5. **Gounod Ch.** Hymne à Sainte Cécile — 40
- * 6. **Mozart W. A.** Andante — 50
- * 7. **Nachez T.** Op. 17. Romance — 40
- 8. **Nesvadba E.** Etude staccato — 60
- * 9. **Piatyhorowicz C.** Barcarolle — 60
- * 10. **Raff J.** Op. 85. N° 3. Cavatine — 40
- * 11. **Sauret E.** Op. 22. N° 1. Gondoliera — 40
- * 12. **Schubert F.** Preghiera — 40
- * 13. **Schütt E.** Op. 52. N° 2. Sérénade — 50
- * 14. **Sitt H.** Op. 67. N° 2. Canzonetta — 40
- * 15. **Thomé F.** Op. 70. Andante religioso — 50
- 16. **Toutkowski N.** Op. 22. Rêverie — 60
- * 17. **Wormser A.** Op. 8. N° 2. Au bord du Danube. — 40
- * 18. **Ambrosio A.** Op. 9. Romance — 50
- * 19. — Op. 17. Aubade — 40
- * 20. — Op. 24. Orientale — 60
- * 21. **Bachmann A.** Op. 43. N° 1. Friska. 2-ème
Csarda — 40
- * 22. **Bohm Ch.** Seguidilla — 40
- 23. **Boisdeffre R. de.** Op. 38. N° 8. Canzonetta — 50
- * 24. **Brahms J.** Op. 49. N° 4. Berceuse — 30
- * 25. **Drdla Fr.** Souvenir — 40

- * 26. **Dubois Th.** Mélodie religieuse — 40
- * 27. **Godard B.** Op. 18. Sérénade — 60
- * 28. — Op. 83. Au matin — 50
- * 29. **Goltermann G.** Op. 14. Cantilena du Con-
certo de violoncelle — 30
- 30. **Hollaender G.** Op. 11. Sérénade — 75
- * 31. **Kahn R.** Op. 36. N° 4. Elégie — 60
- * 32. **Massenet J.** Entr'acte des Erinnyes — 40
- * 33. **Ortmans R.** Op. 16. Gavotte en Ré — 50
- * 34. **Palaschko J.** Op. 33. N° 2. Souvenir — 60
- * 35. **Thomé Fr.** Pizzicato — 60
- * 36. **Toutkowski N.** Op. 28. Berceuse — 60
- * 37. **Viardot P.** Le Montreur d'ours — 60
- * 38. **Dessau B.** Op. 39. Burlesque — 75
- 39. — Op. 32. Berceuse — 50
- * 40. — Op. 35. Menuet — 60
- 41. — Op. 38. Romance — 40

- * 1. **Hansen T.** Romance arr. par *G. Papini* — 50
- 2. **Paganini N.** Op. 11. Moto perpetuo — 60
- 3. **Raff J.** Op. 180. Aria tirée de la Suite — 50
- 4. **Sicard M. de.** Op. 61. Jadis. Adagio. B-dur. — 90
- 5. **Vieuxtemps H.** Op. 22. N° 3. Rêverie — 60
- 6. **Wieniawski H.** Op. 17. Légende — 60
- 7. **Bach J. S.** Fugue en Ré min de la 1-e Sonate — 60
- 8. — Gavotte Mi majeur de la VI Sonate — 40
- 9. — Menuetto Mi majeur de la VI Sonate — 30
- 10. — Prélude Mi majeur de la VI Sonate — 60
- * 11. **Dvorák A.** Op. 101. N° 7. Humoresque — 50
- * 12. **Hubay J.** Op. 87. N° 2. Troisième Nocturne. — 60
- * 13. **Ondricek Fr.** Op. 14. Souvenir. Vzpominani. — 40
- 14. **Toutkowski N.** Op. 22. N° 3. Danse féerique — 90

- 1. **Hüllweck F.** Op. 7. Etude pour l'archet avec
accomp. d'un 2-d Violon — 40
- 2. **Piatyhorowicz C.** Etude-caprice — 40
- 3. **Kořakowski A.** Trois études-caprices. — 40

Kreschtschatik № 29.

Marszałkowska № 119.

Commissionnaire de la Société IMPERIALE Musicale Russe.

Fournisseur de l'Institut Musical à Varsovie.



MOSCOU,
A. Gutheil.

MOSCOU,
P. Jurgenson.

ODESSA,
E. Ostrowski.

PETERSBOURG,
A. Johansen.

ROSTOW s/d.,
L. Adler.

MOSCOU.
J. H. Zimmermann.

IÉKATÉRINOSLAW,
A. Krygier.

KHARKOW,
A. F. Gerhard.

VARSOVIE.
Gebethner & Wolff.

VLADIVOSTOK,
S. Kraiewska.

VORONEGE,
W. Kastner.

WILNO,
J. Zawadzki.

HUMORESQUE.

A. Dvořák, Op. 101. N^o 7.

Poco lento e grazioso.

Violon.

p leggiero

Poco lento e grazioso.

Piano.

pp leggiero

Ped. * Ped. * Ped. *

dim. pp

dim. pp

Ped. * Ped. *

mf f dim. p

mf f dim. p

Ped. * Ped. *

pp sulla tastiera

ppp

3

This system contains the first two staves of music. The upper staff begins with a piano (*pp*) dynamic and includes the instruction *sulla tastiera*. It features a melodic line with a triplet of eighth notes. The lower staff is marked *ppp* and provides a harmonic accompaniment.

rit. a tempo pp

rit. fz a tempo pp

This system contains the third and fourth staves. The upper staff starts with a *rit.* (ritardando) and *pp* dynamic, then returns to *a tempo*. The lower staff begins with *rit. fz* (ritardando fortissimo) and *pp*, also returning to *a tempo*.

cresc. mf

cresc. mf

This system contains the fifth and sixth staves. Both staves feature a *cresc.* (crescendo) marking leading to a *mf* (mezzo-forte) dynamic.

rit. e dim. pp f

rit. e dim. pp f

This system contains the seventh and eighth staves. Both staves are marked with *rit. e dim.* (ritardando e diminuendo) leading to a *pp* dynamic, followed by a change to *f* (forte) in the final measures.

The first system of music consists of three staves. The top staff is a single melodic line in a treble clef with a key signature of two flats. The middle and bottom staves are a grand staff in a bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include a piano (*f*) marking in the top staff and a *dim.* (diminuendo) marking in the middle staff, followed by a forte (*f*) marking.

The second system of music consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the accompaniment. Dynamic markings include a *dim.* marking in the middle staff, followed by a forte (*f*) marking in the bottom staff.

The third system of music consists of three staves. The top staff features a melodic line with some slurs and accents. The middle and bottom staves provide harmonic support. Dynamic markings include a forte (*f*) marking in the top staff and another forte (*f*) marking in the bottom staff.

The fourth system of music consists of three staves. The top staff features a melodic line with slurs and accents. The middle and bottom staves provide harmonic support. Dynamic markings include a forte (*f*) marking in the top staff and another forte (*f*) marking in the bottom staff. Tempo markings include *largamente* (largely) and *rit.* (ritardando) in both the top and bottom staves.

a tempo
pp

a tempo
pp

rit. e dim. - - - pp

pp

rit. e dim. - - - pp

a tempo
f

f

dim. - - - p

dim. - - - p

pp sulla tastiera

pp

rit. e dim. - - - ppp

rit. e dim. - - - ppp

HUMORESQUE.

Arr. par F. v. Mulert.

Violoncello.

A. Dvořak, Op. 101. N^o 7.

Poco lento e grazioso.

p leggiero
dim. *pp* *mf*
f *dim.* *p* *pp sulla tastiera*
rit. *a tempo* *pp*
cresc. *mf* *III* *rit. e dim.* *pp*
f *f* *dim.*
III *f* *a tempo* *pp*
rit. *pp*
Flag. *pp* *f*
IV III
dim. *p* *pp* *rit e dim.* *ppp Flag.*

HUMORESQUE.

Violon.

A. Dvořák, Op. 101, No 7.

Poco lento e grazioso. II

p leggiero

dim. - pp

mf

f

p

pp sulla tastiera

rit.

pp

cresc. - mf

rit. e dim. - pp

f

dim. - f

f

a tempo

pp

largamente rit. p

pp

a tempo

pp

f

pp sulla tastiera

rit. e dim. - ppp