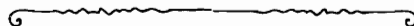


# Deux Pièces

pour

CONTREBASSE ET PIANO

(tirées de la Suite).



N<sup>o</sup> 1. Prélude . . . . . Rbl. — 60  
„ 2. Scherzo . . . . . „ 1.—

—:~: par ~:—

## R. GLIÈRE.

*Op. 32.*



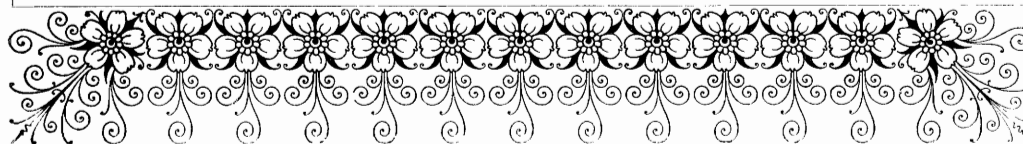
*Propriété de l'éditeur*

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St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.

Kiew, chez L. Idzikowski.





G. 32  
Op. 32  
v. 1

# Prélude.

R. GLIÈRE. Op. 32, N<sup>o</sup> 1.

Allegro.

Contrabasso. *f ad libitum.*

PIANO. *p*

*rit.*

*a tempo*

*p a tempo*

*mf* *dim.*

pp cresc.

pp cresc.

This system contains the first two measures of the piece. The upper staff features a melodic line with triplets and slurs, starting at a pianissimo (pp) dynamic and gradually increasing in volume (cresc.). The piano accompaniment in the lower staves consists of chords and arpeggiated figures, also starting at pp and marked with a crescendo (cresc.).

mf

mf

This system covers measures 3 and 4. The upper staff continues the melodic line with slurs and triplets, reaching a mezzo-forte (mf) dynamic. The piano accompaniment in the lower staves features chords and arpeggiated patterns, also marked with a mezzo-forte (mf) dynamic.

cresc.

cresc.

This system covers measures 5 and 6. The upper staff has a melodic line with slurs and triplets, marked with a crescendo (cresc.). The piano accompaniment in the lower staves consists of chords and arpeggiated figures, also marked with a crescendo (cresc.).

f dim. p

f dim. p

This system covers measures 7 and 8. The upper staff begins with a forte (f) dynamic, then gradually decreases (dim.) to a piano (p) dynamic. The piano accompaniment in the lower staves also starts with a forte (f) dynamic and decreases (dim.) to a piano (p) dynamic.

First system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff begins with a *cresc.* marking and contains a melodic line with slurs and ties. The grand staff contains accompaniment with chords and moving lines. A dynamic marking *f* appears in the grand staff.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top staff begins with a *pp* marking and contains a melodic line with slurs. The grand staff contains accompaniment with chords and moving lines. A dynamic marking *pp* appears in the grand staff.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top staff contains a melodic line with slurs. The grand staff contains accompaniment with chords and moving lines. A dynamic marking *sempre p* appears in the grand staff, and another *p* appears later in the system.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top staff contains a melodic line with slurs. The grand staff contains accompaniment with chords and moving lines. Dynamic markings *p cresc.* appear in both the grand staff and the bottom staff.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with slurs and a dynamic marking *p*. The grand staff contains harmonic accompaniment with chords and a dynamic marking *f* that tapers to *p*.

Second system of musical notation. It features a bass clef staff at the top and a grand staff below. The bass staff has a melodic line with slurs and a dynamic marking *p*. The grand staff provides harmonic support with chords and a dynamic marking *f* that tapers to *p*.

Third system of musical notation. It includes a bass clef staff at the top and a grand staff below. The bass staff has a melodic line with slurs, triplets, and dynamic markings *mf*, *dim.*, and *p*. The grand staff has a melodic line with slurs and dynamic markings *dim.*, *p*, and *cresc.*

Fourth system of musical notation. It features a bass clef staff at the top and a grand staff below. The bass staff has a melodic line with slurs, triplets, and a dynamic marking *m.g.*. The grand staff has a melodic line with slurs and a dynamic marking *m.g.*.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two sharps (F# and C#), and two lower staves for piano accompaniment. The piano part features a series of chords in the right hand and single notes in the left hand. Dynamics include *pp* (pianissimo) in both the top and piano staves.

Second system of musical notation. The top staff continues with melodic lines, including a *rit.* (ritardando) marking. The piano accompaniment continues with chords and notes, also marked with *rit.* in the right hand.

Third system of musical notation. The top staff begins with the tempo marking *a tempo*. The piano accompaniment also starts with *a tempo*. This system features more active melodic and harmonic movement in both parts.

Fourth system of musical notation. The top staff includes dynamics *p* (piano), *dim.* (diminuendo), and *rit.* (ritardando). The piano accompaniment also features *p*, *dim.*, and *rit.* markings. The system concludes with a double bar line.

# COMPOSITIONS RUSSES

## pour Violoncelle et Piano.

	F. R.		R. R.
<b>Albrecht, L.</b> Romance . . . . .	—50	<b>Koretschenko, A.</b> Op. 34 № 1. Sonnet d'amour . . .	—60
" Epicédien, à la mémoire de Ch. Davidoff.	—40	" " 2. Barcarolle. . . . .	—80
<b>Aloiz, L.</b> Op. 9. Romance . . . . .	—90	<b>Kühner, W.</b> Op. 7. Suite G-dur: №№ 1. Sonate. 2. Scherzo. 3. Romance. 4. Intermezzo. 5. Rondo-Finale . . . . .	2 50
" Op. 22 № 1. Sérénade orientale . . . . .	—60	" Op. 7. № 4. Intermezzo . . . . .	—35
" " 2. Souvenir de Kieff . . . . .	—70	<b>Ladoukhine, N.</b> Mélodie . . . . .	—40
" Op. 26. Air et Gavotte . . . . .	—80	<b>Marx-Markus, Ch.</b> Op. 18. Huit pièces mélodiques et instructives. . . . .	1 —
" Op. 47 № 1. Mélodie. . . . .	—75	<b>Mulert, F. v.</b> Op. 13 № 2. Menuet. G-dur . . . . .	—60
" " 2. Sérénade espagnole. . . . .	—60	" Op. 14 № 1. 2-me Nocturne. B-dur . . . . .	—60
" " 3. Elégie. . . . .	—75	<b>Naprawnik, E.</b> Op. 67 № 1. Elégie . . . . .	—75
" " 4. Mazurka de concert. . . . .	1 50	" " 2. Valse . . . . .	—75
" " 5. Aveu. . . . .	—75	" " 3. Berceuse. . . . .	—75
<b>Arensky, A.</b> Op. 12 № 1. Petite ballade. . . . .	—50	" " 4. Allegro giocoso. . . . .	—75
" " 2. Danse capricieuse. . . . .	1 —	<b>Némérowsky, A.</b> Op. 46. Mazurka. . . . .	—40
" Op. 56 № 1. Orientale. . . . .	—60	<b>Pachulski, H.</b> Op. 4. Trois morceaux: №№ 1. Mélodie. 2. Fantasiestück. 3. Chanson triste. 1 —	
" " 2. Romance. . . . .	—60	<b>Rébikoff, W.</b> Chant sans paroles . . . . .	—50
" " 3. Chant triste . . . . .	—60	" Feuillet d'album. . . . .	—25
" " 4. Humoresque . . . . .	—60	<b>Roubetz, A.</b> Andante cantabile. . . . .	—40
<b>Bernard, M.</b> Rêverie . . . . .	—50	<b>Rutkowski, Op. 4.</b> Nocturne. . . . .	—60
<b>Bleichmann, J.</b> Op. 28 № 1. Crépuscule. . . . .	—50	<b>Schreiner, A.</b> Op. 16. Fünf Lieder ohne Worte. . . . .	1 —
" Op. 28 № 4. In modo d'una Serenata. . . . .	—60	<b>Schroen, B.</b> Op. 40. Fantaisie-Sonate. . . . .	2 25
<b>Brandoukoff, A.</b> № 1. Nuit de printemps . . . . .	—40	<b>Schubert, G.</b> Op. 32. Muguets. Rêverie russe. . . . .	—50
" 2. Nocturne . . . . .	—50	<b>Schulz-Evler, H.</b> Op. 24. Mirage . . . . .	—45
" 3. Romance sans paroles. . . . .	—50	" Op. 25. Songerie . . . . .	—90
" 4. Romance . . . . .	—50	" 26. Plainte d'une âme. . . . .	—45
" 5. Mazurka. . . . .	—70	" 27. Episode romantique. . . . .	—45
" 6. Gavotte. . . . .	—60	" 28. La tristesse. . . . .	—30
<b>Bukke, E.</b> Op. 5. Elégie. . . . .	—75	" 29. Gavotte-Badinage. . . . .	—70
<b>Cabella, E.</b> Op. 83. Mélodie . . . . .	—60	" 30. Ma divinité (Mélodie № 3). . . . .	—60
<b>Davidoff, A.</b> Op. 6. Romance. . . . .	—60	" 31. Le revoir. Tempo di Valse. . . . .	—90
" Op. 11. Fantaisie. . . . .	2 50	<b>Simon, A.</b> Op. 18 № 1. Causerie à la veillée. . . . .	—60
<b>Fitzenhagen, W.</b> Op. 32. Trauermarsch. . . . .	1 —	" " 2. Danse russe . . . . .	—60
" Op. 65. Sérénade. . . . .	—60	" " 3. Chant d'amour. . . . .	—60
<b>Glazounow, A.</b> 2 Etudes de Fr. Chopin (Op. 10 № 6 et Op. 25 № 7). . . . .	—80	" Op. 42. Fantaisie de concert . . . . .	1 50
<b>Grodzki, B.</b> Op. 44. Rêverie . . . . .	—60	<b>Slonow, M.</b> Chanson russe. . . . .	—50
<b>Hoth, G.</b> Op. 1. Cantabile. . . . .	—60	<b>Stadler, J.</b> Berceuse. . . . .	—45
" Op. 2. Solitude. . . . .	—75	<b>Terestschenko, N.</b> Op. 31. Sonate. A-moll. . . . .	3 50
" Op. 18. Aria . . . . .	—40	<b>Tschaikowsky, P.</b> Op. 33. Variations sur un thème Rococo. . . . .	1 80
" Romance. . . . .	—75	" Op. 62. Pezzo capriccioso. Morceau de concert. . . . .	1 —
<b>Ippolitow-Iwanow, M.</b> Op. 19. L'aveu. Romance. . . . .	—40	" Solo de Violoncelle, tiré du ballet „La Belle au bois dormant“ ( <i>Kleinecke</i> ) . . . . .	—50
<b>Kadlec, A.</b> Op. 31. Souvenir de Ch. Davidoff. . . . .	—50	<b>Waghalter, H.</b> Op. 12. Gavotte. . . . .	—60
<b>Kleffel, A.</b> № 1. Chanson sans paroles. . . . .	—40	<b>Weymarn, P.</b> Op. 7 № 1. Romance. . . . .	—40
" 2. Barcarolle. . . . .	—40		
" 3. Ballade. . . . .	—40		
" 4. Légende . . . . .	—40		
<b>Köhler, M.</b> Op. 48 № 1. Feuille d'album . . . . .	—40		
" 2. Gavotte. . . . .	—60		



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