

# SIX PIÈCES

POUR LE VIOLONCELLE

avec accompagnement de PIANO

Composées

par

# Anatole Brandoukoff

|   | Cop.      |
|---|-----------|
| N <sup>o</sup> 1. Nuit de printemps . . . . . | 40        |
| „ 2. Nocturne . . . . .                       | 50        |
| „ 3. Romance sans paroles . . . . .           | 50        |
| „ 4. Romance . . . . .                        | 50        |
| „ <u>5. Mazurka</u> . . . . .                 | <u>70</u> |
| „ 6. Gavotte . . . . .                        | 60        |

1900. Exposition univers.  
de Paris.



„Grand prix“  
et Médaille d'or.

1896

Propriété de l'éditeur

**P. Jurgenson,**

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

MOSCOU,

Neglinny pr., 14.



LEIPZIG,

Thalstrasse, 19.

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

Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.

À mon ami Edgar Jacot des Combes.

# MAZURKA

N<sup>o</sup> 25.

A. BRANDOUKOFF.

Tempo di Mazurka.

Violoncello.

Violoncello staff with musical notation. Dynamics include *p* and *p cresc.*

Tempo di Mazurka.

PIANO.

PIANO staff with musical notation. Dynamics include *p* and *p cresc.*

Violoncello staff with musical notation. Dynamics include *f ritard* and *mf*.

PIANO staff with musical notation. Dynamics include *mf* and *a tempo.*

Violoncello staff with musical notation. Dynamics include *mf*, *dim.*, and *ff*.

PIANO staff with musical notation.

pp p cresc.

*cresc.*

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a piano (*pp*) dynamic and includes fingerings (1, 2, 3, 4) and accents (*v*). The dynamic increases to *p* and then *cresc.* The lower staff is in bass clef with the same key signature and time signature, featuring chords and single notes with an accent (*v*) and a *cresc.* marking.

f ff p

*f*

This system contains the second two staves. The upper staff continues with dynamics *f*, *ff*, and *p*, including fingerings (1, 2, 3, 4, 5) and accents (*v*). The lower staff features chords and single notes with a dynamic of *f* and an accent (*v*).

p cresc. f

*p* *cresc.* *f*

This system contains the third two staves. The upper staff starts with *p*, *cresc.*, and *f* dynamics, including fingerings (1, 2, 3) and accents (*v*). The lower staff has a dynamic of *p* and a *cresc.* marking.

mf tr

*mf* *tr*

This system contains the final two staves. The upper staff begins with a dynamic of *mf* and includes a triplet (3) and trills (*tr*). The lower staff features chords and single notes with accents (*v*).

*p* *ritardando* *f* *a tempo*

*cresc.*

*cresc.* *ff* *f* *ritard.* *a tempo* *f*

*f* *ff* *f* *ff*

*dolce*  
*p* *mf*

*dolce*  
*p* *mf*

*p* *p* *f* *p*

*p* *p* *f* *p*

*dim.* *pp* *mf*

*pp* *cresc.* *mf cresc.*

*cresc.* *ppp*

*f* *ppp* *p*

System 1: Treble clef, 18/8 time signature. Dynamics: *ff*, *p*. Includes fingerings (1, 2, V) and slurs.

System 2: Grand staff (treble and bass clefs). Dynamics: *cresc.*, *ff*, *p*. Includes slurs and a repeat sign.

System 3: Treble clef, 18/8 time signature. Dynamics: *f*, *mf*. Includes slurs.

System 4: Grand staff (treble and bass clefs). Dynamics: *f*, *p*, *cresc.*, *mf*. Includes slurs and accents.

System 5: Treble clef, 18/8 time signature. Dynamics: *p*, *ritard.*. Includes fingerings (4, 1, 1, 4, 0) and slurs.

System 6: Grand staff (treble and bass clefs). Dynamics: *p*, *ritard.*, *p*. Includes slurs and accents.

System 7: Treble clef, 18/8 time signature. Dynamics: *p*, *ritard.*, *a tempo.*, *mf*. Includes fingerings (V, 0) and slurs.

System 8: Grand staff (treble and bass clefs). Dynamics: *p*, *cresc.*, *a tempo.*, *mf*. Includes slurs and accents.

First system of musical notation. The top staff is a single melodic line in 18/8 time, marked *mf* and *dim.*. The bottom two staves are piano accompaniment with chords and arpeggios.

Second system of musical notation. The top staff continues the melody with dynamic markings *ff*, *pp*, and *p*. The piano accompaniment continues with chords and arpeggios.

Third system of musical notation. The top staff features complex fingering (e.g., 2 1 1 3 1, 2 1 0 0 1 0 0 1 0 2 3) and dynamic markings *cresc.*, *f*, *ff*, and *p*. The piano accompaniment includes a *cresc.* marking and a *f* dynamic.

Fourth system of musical notation. The top staff has dynamic markings *p*, *cresc.*, and *f*. The piano accompaniment includes a *p* marking and a *cresc.* marking.

First system of musical notation. The upper staff features a melodic line with a triplet of eighth notes, followed by a series of trills. Dynamics include *f*, *dim.*, and *p spiccato*. The lower staff provides a piano accompaniment with chords and rhythmic patterns.

Second system of musical notation. The upper staff includes a *ritardando* section followed by a *cresc.* section and a *mf* section. The lower staff continues the piano accompaniment with sustained chords.

Third system of musical notation. The upper staff shows a *cresc.* section leading to a *ff* section, then a *ritard.* section, and finally an *a tempo* section. The lower staff features a *f* section with a long note in the bass line.

Fourth system of musical notation. The upper staff includes a *f* section with a double bar line and a *ff* section. The lower staff continues with a *f* section and a *ff* section, ending with a final chord.



# COMPOSITIONS RUSSES

## pour Violoncelle et Piano.

|   | B. K. |  | B. K. |
|---|-------|--|-------|
| <b>Albrecht, L.</b> Romance . . . . .   | —50   | <b>Korestschenko, A.</b> Op. 34 № 1. Sonnet d'amour . . . . .  | —60   |
| " Epicédion, 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 —                 | —50   |
| " " 2. Romance. . . . .   | —60   | <b>Rébikoff, W.</b> Chant sans paroles . . . . .   | —25   |
| " " 3. Chant triste . . . . .   | —60   | " Feuille d'album. . . . .   | —40   |
| " " 4. Humoresque . . . . .   | —60   | <b>Roubetz, A.</b> Andante cantabile. . . . .  | —60   |
| <b>Bernard, M.</b> Rêverie . . . . .  | —50   | <b>Rutkowsky.</b> Op. 4. Nocturne. . . . .   | —60   |
| <b>Bleichmann, J.</b> Op. 28 № 1. Crépuseule. . . . .                           | —50   | <b>Schreiner, A.</b> Op. 16. Fünf Lieder ohne Worte. . . . .   | 2 25  |
| " Op. 28 № 4. In modo d'una Serenata. . . . .                                   | —60   | <b>Schroen, B.</b> Op. 40. Fantaisie-Sonate. . . . .   | —50   |
| <b>Brandoukoff, A.</b> № 1. Nuit de printemps . . . . .                         | —40   | <b>Schubert, G.</b> Op. 32. Muguets. Rêverie russe. . . . .  | —45   |
| " 2. Nocturne . . . . .   | —50   | <b>Schulz-Evler, H.</b> Op. 24. Mirage . . . . .   | —90   |
| " 3. Romance sans paroles. . . . .  | —50   | " Op. 25. Songerie . . . . .   | —45   |
| " 4. Romance . . . . .  | —50   | " 26. Plainte d'une âme. . . . .   | —45   |
| " 5. Mazurka. . . . .   | —70   | " 27. Episode romantique. . . . .  | —30   |
| " 6. Gavotte. . . . .   | —60   | " 28. La tristesse. . . . .  | —70   |
| <b>Bukke, E.</b> Op. 5. Elégie. . . . .   | —75   | " 29. Gavotte-Badinage. . . . .  | —60   |
| <b>Cabella, E.</b> Op. 83. Mélodie . . . . .                                    | —60   | " 30. Ma divinité (Mélodie № 3). . . . .   | —90   |
| <b>Davidoff, A.</b> Op. 6. Romance. . . . .                                     | —60   | " 31. Le revoir. Tempo di Valse. . . . .   | —60   |
| " 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. . . . .   | 8 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" (Kleinecke) . . . . .                             | —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   |  |       |



Propriété de l'éditeur

**P. JURGENSON à MOSCOU,**

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

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

Kiew, chez L. Idzikowski.

# MAZURKA

VIOLONCELLE.

A. BRANDOUKOFF.

N°5.

Tempo di Mazurka.

The musical score is written for a single instrument, Violoncelle. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece is marked 'Tempo di Mazurka'. The score is divided into ten staves. The first staff starts with a dynamic of *p* and a *cresc.* marking. The second staff includes *f ritard* and *mf* markings, with a tempo change to *a tempo*. The third staff features *mf* and *dim.* markings. The fourth staff has *ff*, *pp*, and *p* markings, with a *subito* instruction. The fifth staff includes *cresc.*, *f*, and *ff* markings. The sixth staff starts with *p rubato* and *cresc.* markings. The seventh staff has *f*, *mf*, and *dim.* markings, with trills (*tr*) indicated. The eighth staff includes *tr*, *p spicato*, and *ri - tar - dan - do cresc.* markings. The ninth staff is marked *a tempo* and *mf*. The final staff concludes with a *cresc.* marking.

VIOLONCELLE.

The musical score for Violoncelle consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a *cresc.* marking followed by *ff* and *f* dynamics. The second staff includes a *f* dynamic, a *ff* dynamic, and a *(harm.)* marking. The third staff starts with a *dolce* marking and a *p* dynamic, followed by a *mf* dynamic. The fourth staff contains *p* and *f* dynamics. The fifth staff includes a *dim.* marking and a *pp* dynamic. The sixth staff features a *mf* dynamic, a *cresc* marking, and a *ppp* dynamic. The seventh staff has a *ff* dynamic. The eighth staff includes a *p* dynamic and a *f* dynamic. The ninth staff contains a *p* dynamic. The tenth staff begins with a *mf* dynamic, a *p* dynamic, and a *ritar.* marking. The score is filled with various musical notations, including slurs, accents, and fingering numbers (1, 2, 3, 4, 0).

VIOLONCELLE.

Musical score for Violoncelle, consisting of ten staves of music. The score includes various dynamics such as *p*, *cresc.*, *f*, *ritard.*, *mf*, *dim.*, *ff*, *pp*, *f*, *ff*, *p subito*, *cresc.*, *tr*, *dim.*, *p*, *ri*, *mf*, *cresc.*, *ff*, *f*, *f*, *ff*, and *(harm.)*. Performance instructions include *a tempo*, *subito*, and *ritard.*. Fingerings and bowings are indicated throughout the score.