

Nº 2 6 1 7 9.

A Madame
Marie Theophile Tchaplinska.



Romance

pour

VIOLONCELLE OU VIOLON

avec accompagnement de Piano

par

LOUIS ALBRECHT.

Prix 50c.

1900. Exposition univers.
de Paris.



Grand prix
et Médaille d'or.

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,

LEIPZIG.

Neglinny pr. 14.

Thalstrasse 19

St.-Petersbourg, J. Jurgenson. | Varsovie G. Sennewald.

Imprimerie de musique P. Jurgenson à Moscou.

ROMANCE.

L. Albrecht.

Violoncelle. *Andante.*

p

PIANO. *Andante.*

pp

First system of musical notation. It consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and another bass staff at the bottom. The key signature has two flats. The tempo marking **Animato.** is placed above the grand staff. A dynamic marking *p* is placed below the grand staff.

Second system of musical notation, continuing the three-staff format. It includes an *accel.* marking in the grand staff.

Third system of musical notation. It includes a *cresc.* marking in the grand staff and a triplet of eighth notes in the bottom bass staff.

Fourth system of musical notation. It includes *rit.* and *f* markings in the top bass staff, and *cresc.*, *ff trem.*, and *trem.* markings in the grand staff. A *col. 8* marking is at the bottom left.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a trill (tr) and a forte (f) dynamic. The piano accompaniment features a tremolo (trem.) in the right hand and a piano (p) dynamic in the left hand. The key signature has two flats, and the time signature is 4/4.

Second system of the musical score. It begins with a forte (f) dynamic in the vocal line. The piano accompaniment is marked **Piu mosso.** and *mf*. The right hand of the piano has a complex rhythmic pattern with many sixteenth notes. The left hand has a simpler bass line. There are markings *Da.* and an asterisk (*) in the bass line.

Third system of the musical score. The vocal line has a triplet (3) and a piano (p) dynamic. The piano accompaniment is marked *p tranquil.* and features a complex rhythmic pattern in the right hand. The left hand has a simple bass line.

Fourth system of the musical score. The piano accompaniment is marked *decresc.* and *p*. The right hand has a complex rhythmic pattern, while the left hand has a simple bass line. The system concludes with a final chord in the bass line.

First system of musical notation. It consists of a vocal line (soprano clef) and a piano accompaniment (treble and bass clefs). The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *p* and *pp*. A tempo marking **Tempo I.** is present. A rehearsal mark *col. 8* is indicated with a dashed line.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with its rhythmic pattern. Dynamics include *pp*.

Third system of musical notation. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. Dynamics include *pp* and *accel.* (accelerando). A rehearsal mark *col. 8* is indicated with a dashed line. A double bar line with a repeat sign and an asterisk *** is present.

Fourth system of musical notation, concluding the piece. The piano accompaniment features a final rhythmic pattern. Dynamics include *decresc.* (decrescendo), *p*, and *pp*. A tempo marking **Tempo I.** is present. The system ends with a double bar line and a fermata over the final note.

ROMANCE.

VIOLONCELLO.

L. Albrecht.

Andante.

p

p

p

cresc.

Animato

p dolce

accel.

cresc.

rit.

tr

f

f

Piu mosso.

f

tranquil.

decresc.

p

Tempo I.

p

p

p

accel.

Tempo I.

decresc.

p

pp

ROMANCE.

VIOLON.

L. Albrecht.

Andante.

sul D.
p

sul A.
cresc.

animato. dolce
p
sul D.

accel.

rit.
cresc.
ff

tr.
sul A.
f
Piu mosso.

sul A.
f

decresc.
p tranquil.

Tempo I.
pp
p

Tempo I.
accel.
decresc.
p pp

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. Tchaïkowsky	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, Н. Невозвратное время. Вальс	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. Élégie	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	Tschaïkowsky, P. Op. 2. № 3. Chant sans paroles, arr. par Fitzenhagen	70
Фридерикс, Н. 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
Kadlec, 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
Klotzer, 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 Кочубея	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	Wienlawsky, 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		
		Rébikoff, W. Feuillet d'album	25
		Waghalter, H. Op. 12. Gavotte	60

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