

Violoncello and Pianoforte

106730

Arensky, A.	Barcarolle. Op. 36, No. 11. Arranged by A. von Glehn . . . . .	.50
Bach, Johann Sebastian	Air from the Suite in D major . . . . .	.40
Bach-Gounod	Ave Maria. Transcribed by Gaston Borch . . . . .	.60
Braga, G.	Angel's Serenade. (<i>La Serenata</i>). Transcribed by Gaston Borch . . . . .	.50
Davidoff, Karl	Song without Words. (<i>Romance sans Paroles</i>). Op. 23 . . . . .	.50
Faure, J.	Palm Branches. (<i>Les Rameaux</i>). Transcribed by Gaston Borch . . . . .	.60
Gabriel-Marie	La Cinquantaine. (<i>Air dans le style ancien</i>) . . . . .	.50
Godard, Benjamin	Berceuse from "Jocelyn." Author's transcription . . . . .	.50
Händel, Georg F.	Largo from "Xerxes" . . . . .	.50
Hauser, Miska	Longing. (<i>Die Sehnsucht</i>) . . . . .	.50
Kjerulf, Halfdan	My Heart and my Lyre. (<i>Mon coeur et ma lyre</i>). Transcribed by Gaston Borch . . . . .	.40
do.	When you slept. (<i>Quand tu dors</i>). Transcribed by Gaston Borch . . . . .	.50
Massenet, Jules	Melody. (<i>Mélodie</i>). Op. 10, No. 5 . . . . .	.25
do.	Open thy Blue Eyes. (<i>Ouvre tes yeux bleus</i>). Romance. Transcribed by Gaston Borch . . . . .	.50
Pergolese, Giovanni B.	Nina. ("Tre Giorni"). Aria . . . . .	.50
Popper, David	Sarabande. Op. 10, No. 1 . . . . .	.40
Rehfeld, Fabian	Aria. Op. 67 . . . . .	.50
Reinecke, Carl	Evening Prayer. (<i>Abendgebet</i>)40
Scharwenka, Xaver	Nocturne50
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Stevenson, Frederick	Longing. (<i>Air pathétique</i>). Op. 1540
Thallon, Robert	Evening Song60
Thomé, Francis	Andante Religioso. Op. 70. Transcribed by Adolph Fischer60
do.	Simple Aveu. (Simple Confession). Op. 25. Transcribed by Gaston Borch50
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Wilkinson, Walter O.	Romance50

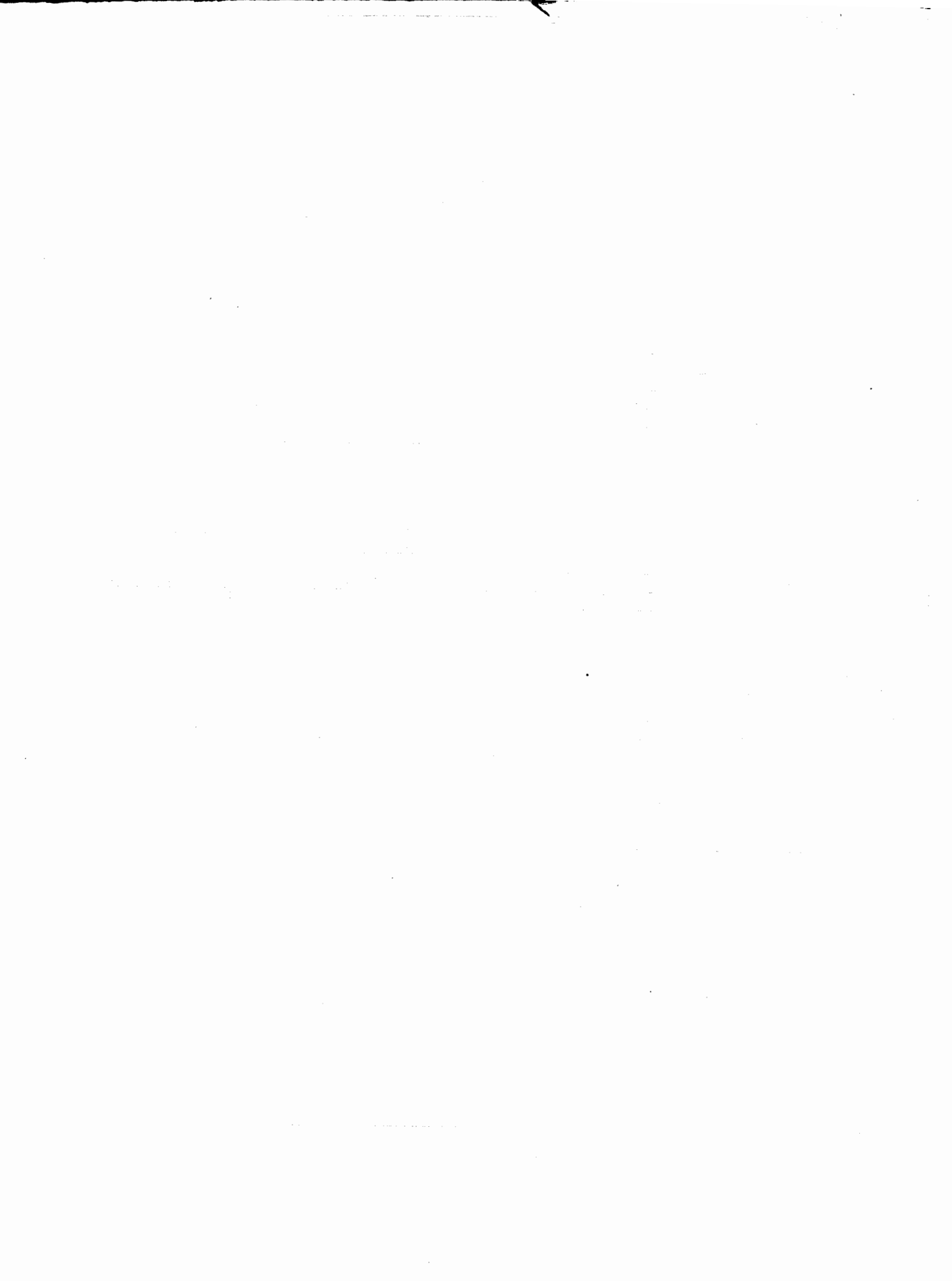
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WHEN YOU SLEPT

(QUAND TU DORS)

HALFDAN KJERULF
Transcribed by Gaston Borch

Andante tranquillo

CELLO

PIANO

p dolce

a due Ped.

mf

The musical score is written for Cello and Piano. It is in 2/4 time and consists of three systems. The Cello part is in the upper staff of each system, and the Piano part is in the lower staff. The tempo is 'Andante tranquillo'. The first system includes dynamics 'p' and 'p dolce', and the instruction 'a due Ped.'. The second system continues the piano accompaniment. The third system includes the dynamic 'mf'.

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line features a melodic line with slurs and ties. The piano accompaniment has a rhythmic pattern in the right hand and a bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment features a consistent rhythmic accompaniment.

Third system of musical notation. This system includes performance instructions: *pp rall.* above the vocal line, *pp* and *rall.* in the piano accompaniment, and *a tempo* above the piano accompaniment. The piano accompaniment has a more complex rhythmic texture in the right hand.

Fourth system of musical notation, concluding the page. It continues the vocal and piano parts with similar notation to the previous systems.

First system of musical notation. It consists of three staves: a vocal line in the alto clef at the top, and a grand staff (treble and bass clefs) below. The vocal line contains a melodic phrase with a slur. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Second system of musical notation. It begins with the dynamic marking *mf*. The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern, with some chromatic movement in the right hand.

Third system of musical notation. It includes dynamic markings *p* and *pp rall.*. The vocal line shows a descending melodic line. The piano accompaniment features a more complex rhythmic texture in the right hand, with some slurs.

Fourth system of musical notation. It includes the dynamic marking *dim.*. The vocal line concludes with a final melodic phrase. The piano accompaniment features a descending melodic line in the right hand and a bass line in the left hand.

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