

Dédiée à M^r F. von Mulert.

Suite miniature

pour

Violoncelle avec accompagnement de Piano

Composée par

A. Nemerowsky.

Prix Rb. 1.—



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.

MOSCOU,

Neglinny pr., 14.

LEIPZIG,

Thalstrasse, 19.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

Suite miniature.

A. NEMEROWSKY.

1. Impromptu.

Violoncelle. *Allegro non troppo.*

f

Piano. *Allegro non troppo.*

f sempre legato *p*

con pedal

92741 Impromptu Nemerowski

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 a bass staff at the bottom. The key signature has one sharp (F#). The top bass staff features a melodic line with slurs and fingerings 3 and 4. The middle grand staff contains a rhythmic accompaniment of eighth-note chords. The bottom bass staff provides a simple harmonic accompaniment.

Second system of musical notation. It follows the same three-staff layout. The top bass staff includes a dynamic marking *p* and fingerings 3 and 4. The middle grand staff has a dynamic marking *pp* and features slurs over the eighth-note accompaniment. The bottom bass staff continues with the harmonic accompaniment.

Third system of musical notation. The top bass staff includes a dynamic marking *cresc.* and the instruction *Sul A*. The middle grand staff continues with the eighth-note accompaniment. The bottom bass staff provides the harmonic accompaniment.

Fourth system of musical notation, continuing the three-staff layout. The top bass staff features a melodic line with slurs. The middle grand staff continues with the eighth-note accompaniment. The bottom bass staff provides the harmonic accompaniment.

1 2 1

f

sf *p*

This system contains the first two measures of the piece. The bass line features a melodic line with fingerings 1, 2, and 1. The piano accompaniment consists of a treble clef with a complex rhythmic pattern of chords and a bass clef with a steady eighth-note accompaniment. Dynamics include *f*, *sf*, and *p*.

4

This system contains measures 3 and 4. The bass line continues with a melodic line, including a fourth finger fingering (4). The piano accompaniment maintains its rhythmic pattern. Dynamics include *f* and *p*.

1 3

mf

This system contains measures 5 and 6. The bass line includes first (1) and third (3) fingerings. The piano accompaniment continues with its rhythmic pattern. Dynamics include *mf*.

2 4 4

pizz.

f

This system contains measures 7 and 8. The bass line includes second (2), fourth (4), and fourth (4) fingerings. The piano accompaniment concludes with a final chord marked *f* and a *pizz.* (pizzicato) instruction.

2. Sérénade.

Andante. *mf con espressione* *molto cresc.*

Andante. *pp una corda*

mf *pp*

un poco cresc.

Più mosso. *pp* *mf*

Più mosso. *mf*

cresc. *pesante*

a tempo mp
p a tempo

molto cresc.

3. Promenade.

Allegretto.

mp
sul D.

Allegretto.

p

rit.
sul D.

in tempo

Più mosso.
mf

Più mosso.
p

restez

Tempo I.
p

Tempo I.
p

cresc. *rit.* *f* *pp a tempo*
sul D.

rit. *pp*

rit.
Sul D.

a tempo

rit.

rit.

a tempo

rit.

4. Souvenir.

Andantino.

p

string.

f

Andantino.

p

Tempo I.

meno mosso

mf

mf

in tempo

rit.

mf

cresc.

meno mosso

2^{me} rit.

3^{me}

meno mosso

rit.

5. Intermezzo.

Allegro agitato.



Allegro agitato.



Meno mosso.



Meno mosso.



1 1 2 0

p a tempo

p a tempo

1 2 4 3 3 1

6. Alla Marcia.

Maestoso.

f

Maestoso.

f

pizz. arco

f


This page of a musical score contains four systems of staves. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-5. Some notes are marked with a 'V' above them, possibly indicating vibrato or a specific performance technique. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall structure shows a complex interplay of melodic and harmonic lines across the four systems.

The image displays a musical score for piano and bass, organized into six systems. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The score includes various musical notations such as dynamics (rit., f, p, pizz., ff), articulation (accents, slurs), and phrasing. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line and a final *ff* dynamic marking.

COMPOSITIONS RUSSES

pour Violoncelle et Piano.

	P. F.				
Albrecht, L. Romance	—	50	⊗	Korestschenko, A. Op. 34 № 1. Sonnet d'amour	—60
" Epicédien, à la mémoire de Ch. Davidoff. —40				" " 2. Barcarolle.	—80
Aloiz, L. Op. 9. Romance	—	90	⊗	Kühner, W. Op. 7. Suite G-dur: №№ 1. Sonate. 2. Scherzo. 3. Romance. 4. Intermezzo. 5. Rondo-Finale	2 50
" Op. 22 № 1. Sérénade orientale	—	60		" 4. Intermezzo	—35
" " 2. Souvenir de Kieff	—	70	" die	—40	
" Op. 26. Air et Gavotte			Date Due		
" Op. 47 № 1. Mélodie			p. 18. Huit pièces mélodiques		
" " 2. Sérénade és			" t instructives	1 —	
" " 3. Elégie			№ 2. Menuet. G-dur	—60	
" " 4. Mazurka de			№ 1. 2-me Nocturne. B-dur	—60	
" " 5. Aveu			7 № 1. Elégie	—75	
Arensky, A. Op. 12 № 1. Petite b			" 2. Valse	—75	
" " 2. Danse c			" 3. Berceuse	—75	
" Op. 56 № 1. Oriental			" 4. Allegro giocoso	—75	
" " 2. Romanc			46. Mazurka	—40	
" " 3. Chant t			Trois morceaux: №№ 1. Mélodie.		
" " 4. Humores			2. Fantasiestück. 3. Chanson triste. 1 —		
Bernard, M. Réverie			ans paroles	—50	
Bleichmann, J. Op. 28 № 1. Crépu			d'album	—25	
" Op. 28 № 4. In modo			cantabile	—40	
Brandoukoff, A. № 1. Nuit de pri			Nocturne	—60	
" 2. Nocturne			3. Fünf Lieder ohne Worte	1 —	
" 3. Romance sa			Fantaisie-Sonate	2 25	
" 4. Romance			Muguets. Réverie russe	—50	
" 5. Mazurka			24. Mirage	—45	
" 6. Gavotte			Songerie	—90	
Bukke, E. Op. 5. Elégie			Plainte d'une âme	—45	
Cabella, E. Op. 83. Mélodie			Episode romantique	—45	
Davidoff, A. Op. 6. Romance			La tristesse	—30	
" Op. 11. Fantaisie			Gavotte-Badinage	—70	
Fitzenhagen, W. Op. 32. Trauerma			Ma divinité (Melodie № 3)	—60	
" Op. 65. Sérénade			Le revoir. Tempo di Valse	—90	
Glazounow, A. 2 Études de Fr. Ch			1. Causerie à la veillée	—60	
" Op. 25 № 7)			2. Danse russe	—60	
Grodzki, B. Op. 44. Réverie			3. Chant d'amour	—60	
Hoth, G. Op. 1. Cantabile			antaisie de concert	1 50	
" Op. 2. Solitude			russe	—50	
" Op. 18. Aria			45		
" Romance		⊗	—75		
Ippolitow-Iwanow, M. Op. 19. L'aveu. Romance			⊗	Terestschenko, N. Op. 31. Sonate. A-moll	3 50
Kadlec, A. Op. 31. Souvenir de Ch. Davidoff				Tschaikowsky, P. Op. 33. Variations sur un thème	
Kleffel, A. № 1. Chanson sans paroles				Rococo	1 80
" 2. Barcarolle				" Op. 62. Pezzo capriccioso. Morceau	
" 3. Ballade				de concert	1 —
" 4. Légende				" Solo de Violoncelle, tiré du ballet "La	
Köhler, M. Op. 48 № 1. Feuille d'album				Belle au bois dormant" (<i>Kleinecke</i>)	—50
" 2. Gavotte				Waghalter, H. Op. 12. Gavotte	—60
				Weymarn, P. Op. 7 № 1. Romance	—40


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