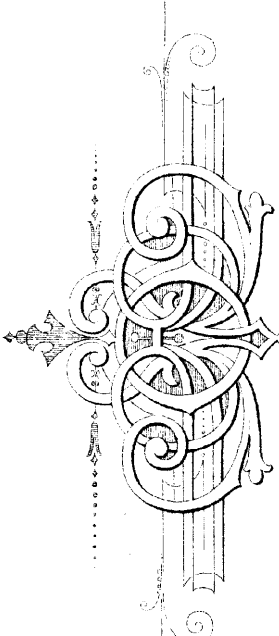
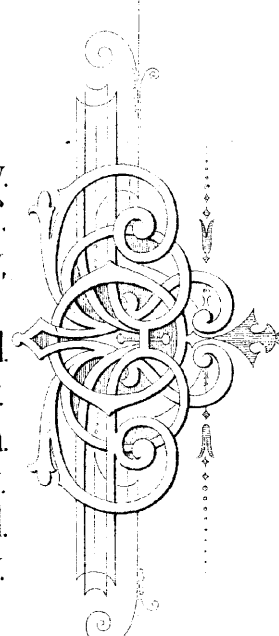


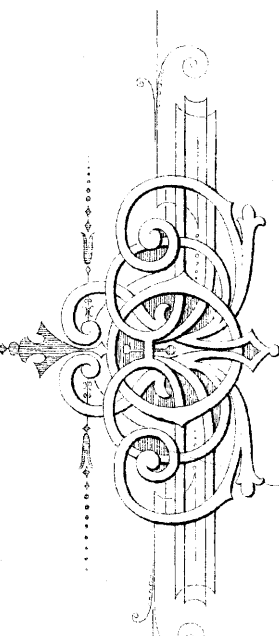
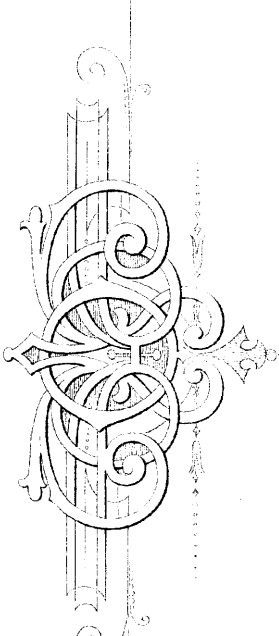
VIOLONCELLO

"LES VENDREDIS" for STRING QUARTET

Cahier I.

- 
- 
- № 1. Preludio e Fuga, RE mineur, par A. Glazounow.
№ 2. Sérénade, LA majeur, par N. Artciboucheff.
№ 3. „Les Vendredis“ Polka, RE majeur, par N. Sokolow,
Alexandre Glazounow et Anatole Liadow.
№ 4. Menuet, SI-bémol majeur, par Joseph Wihtol.
№ 5. Canon, RE majeur, par Nicolas Sokolow.
№ 6. Berceuse, SI mineur, par M d'Osten-Sacken.
№ 7. Mazurka, RE majeur, par Anatole Liadow.
№ 8. Sarabande, SOL mineur, par Félix Blumenfeld.
№ 9. Scherzo, RE mineur, par Nicolas Sokolow.
-

Cahier II.

- 
- 
- № 1. Allegro, SI-bémol majeur, par N. Rimsky Korsakow.
№ 2. Sarabande, SOL mineur, par Anatole Liadow.
№ 3. Scherzo, RE majeur, par Alexandre Borodine.
№ 4. Fuga, RE mineur, par Anatole Liadow.
№ 5. Mazurka, LA mineur, par Nicolas Sokolow.
№ 6. Courante, SOL majeur, par Alexandre Glazounow.
№ 7. Polka, UT majeur, par Alexandre Kopylow.
-

Preludio e Fuga.

Violoncello.

Alexandre Glazounow.
Cah. I. N°1.

Preludio.

Adagio. M.M. ♩ = 88.

The musical score is written for Cello in bass clef, 4/4 time, with a key signature of one flat (B-flat). It begins with a dynamic of *f* and includes various articulations and dynamics throughout. Key markings include *f*, *p*, *mf*, *cresc.*, *dim.*, *Solo.*, and *attacca.*. The score is divided into sections marked with numbers 1 through 6. Section 1 starts at the beginning and ends with a *mf cresc.* dynamic. Section 2 begins with a *p* dynamic. Section 3 starts with a *p cresc.* dynamic. Section 4 begins with a *f dim.* dynamic. Section 5 starts with a *f = p* dynamic. Section 6 begins with a *mf = p* dynamic. The piece concludes with an *attacca.* marking.

Violoncello.

Fuga a 4 voci.
Moderato.

Alexandre Glazounow.

10

p

trm

mf

cresc.

f

p

f

mf

p

f

mf

f

mf

f

dim.

f

trm

f

trm

f

p

f

p

f

p

Violoncello.

f *dim.* *p* *cresc.*

5 *pizz.* *f* *mf*

arco *p* *mf* *mf* *f* *dim.*

6 *p* *f* *p* *f* *ff*

f *dim.* *p* *mf* *f*

7 *a tempo* *mf* *p* *pp* *5* *p* *mf*

tr *cresc.*

8 *sf* *p* *cresc.* *f* *mf*

2 3 4 5 6 7 8 9 10 9 *dim.* *p* *molto*

pizz. *f* *p* *p* *arco* *p* *cresc.* *ff*

Serenade.

Violoncello.

N. Artëboucheff.
Cah. I. N°2.

Allegro moderato.

The musical score for Violoncello is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with the tempo marking "Allegro moderato." and includes various dynamics and articulations:

- Staff 1: *pizz.*, *f*, *dim.*, *p*
- Staff 2: *arco pizz.*, *arco*
- Staff 3: *mf*, *f*, *animato*
- Staff 4: *f*, *a tempo*
- Staff 5: *mf*, *p*
- Staff 6: *mf*, *1 pizz.*, *f*
- Staff 7: *arco*, *animato*, *f*, *arco*
- Staff 8: *a tempo*, *mf*, *f*
- Staff 9: *pizz.*, *1*, *Poco meno mosso (Allegretto.)*, *arco*, *p*
- Staff 10: *cantabile*
- Staff 11: *Più mosso.*, *f*, *p*, *pizz.*

Violoncello.

arco
f
1
a tempo
mf

riten.
p
string.
pizz.
arco

riten. 3
f
Tempo I.
pizz.
p

arco pizz.
arco
mf

animato
f

tr
a tempo
mf

più mosso
p *f* *ff*

stringendo
Allegro.
pizz.
dim. p

arco
mf

f

pizz. 3
più f.

Les Vendredis. Polka.

Violoncello.

N. Sokolow.

Cah. I. N° 3.

Allegretto.

pizz

p

f *sf*

p

1

f *mf*

A. Glazounow.

f *mf*

f *mf*

f *mf*

p dolce

2

3

poco rit.

Violoncello.

a tempo
p

a tempo
pizz.
f *mf* *f* *mf*

arco **4** *pizz.*
sf *p*

sf
Fine.

5 Trio. A. Liadow.
pizz.
mf
a tempo

p *cresc.*

rit. **6** *a tempo*
p *f*

p *cresc.* *rit.*

a tempo
f

D. C. § al Fine.

à Victor Ewald.

Menuet.

Violoncello.

J. Wihtol.
Cah.I.Nº4.

Con moto moderato.

à Monsieur Alexandre Gelbcke.

Canon a 3 voci all' 8va col parte libera nel Violino I.

N. Sokolow.
Cah.I.Nº5.

Adagio assai.

Berceuse.

(Variation sur un thème populaire russe.)

Molto lento. $\text{♩} = 69.$
con sordino

Maximilien d'Osten-Sacken.
Cah. I. N° 6.

Mazurka.

Violoncello.

A. Liadow.
Cah. I. N° 7.

Allegro moderato.

p *f* *animato*

Tempo I. *p*

Fine. *f* *sf*

p *cresc.* *rit.* *a tempo*

cresc. *rit.* *a tempo* *pizz.* *f* *p*

f *arco*

rit. *a tempo* *p* *cresc.*

rit. *a tempo* *p* *cresc.* *D.C. al Fine.*

Sarabande.

Violoncello.

Felix Blumenfeld.
Cah.I.Nº8.

Andante semplice.

p

mf *dim.* *p*

p *mp*

f *mf* *cresc.*

dim. poco a poco

p

pizz. *pp*

arco *mf cresc.*

f *p*

La secunda volta cresc. e rallent.

1. *2.* *ff*

Scherzo.

(Les thèmes tirés des „Trente mélodies populaires de Basse-Bretagne.“)

Violoncello.

N. Sokolow.
Cah. I. N°9.

Allegro. $\text{♩} = 80$

Solo.

The score is written for Cello in bass clef, 3/8 time, and B-flat major. It begins with a *mf* dynamic. Measures 1-7 are marked with numbers 1-7 above the notes. Measure 15 is marked with a *p* dynamic. Measures 18-27 are marked with numbers 18-27 above the notes. Measure 30 is marked with a *mf* dynamic. Section A begins at measure 31 and ends at measure 39. Section B begins at measure 40 and ends at measure 47. The score concludes with a *f* dynamic in measure 46 and a *p* dynamic in measure 47.

Violoncello.

cresc.

1 2 3 4 5 6
7 8 9 *mf*

cresc.

ff

p

f

mp

mf

f

Violoncello.

The musical score for the Violoncello part consists of 14 staves. The first two staves are in a 2/4 time signature, while the third staff changes to 3/8. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various dynamics: *pp*, *f*, *mf*, *ff*, *dim.*, *p*, *p cresc.*, and *mf*. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and a fermata over the final note.

The musical score is written for a cello and consists of 15 staves. The key signature is one flat (B-flat major or D minor). The piece begins with a melodic line in the first staff, followed by a series of sixteenth-note patterns in the second through sixth staves. The seventh staff features a *cresc.* marking and a sequence of notes numbered 1 through 7. The eighth staff continues this sequence with notes numbered 8 through 15, marked with *f*. The ninth and tenth staves show a change in texture with sustained notes and a *p* dynamic. The eleventh and twelfth staves feature a *ff* dynamic and a *pizz.* (pizzicato) instruction. The final two staves conclude the piece with a series of notes numbered 4 through 8.

Allegro.

Violoncello.

N. Rimsky-Korsakow.
Cah. II. N° 1.

Allegro commodo. $\text{♩} = 54.$

The score consists of ten staves of music for the cello. It begins with a dynamic of *p*. The first staff includes a *cresc.* marking leading to a *f* dynamic. Section A starts with a *f* dynamic and ends with a *dim.* marking. The second staff continues with *p*, *mf*, *dim.*, and *mf* dynamics. Section B begins with a *f* dynamic, followed by *pizz.* and *arco* markings, and ends with a *p* dynamic. The third staff features *pp* dynamics and a *cresc.* marking. Section C starts with a *cresc.* marking, followed by *mf* and *mf cantabile* dynamics. The fourth staff includes a *poco cresc.* marking. Section D begins with a *f* dynamic, followed by *dim.*, *p*, and *mf* dynamics. The fifth staff includes *f*, *cresc.*, and *ff* dynamics. Section E starts with a *dim. e poco rit.* marking, followed by *E Animato.* and a *p* dynamic.

Violoncello.

The musical score consists of ten staves of music in bass clef with a key signature of one flat (B-flat). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff shows a melodic line with eighth and sixteenth notes. The second and third staves feature a first ending bracketed with a '1.' and a second ending with a '2.'. The fourth staff includes a section marked 'Tempo I.' with a '2' above it, and dynamics of *p*, *pp*, *f*, and *lunga p*. The fifth staff has a '2' above it and a 'G' above the first measure. The sixth staff is marked *cresc. poco a poco* and *f*. The seventh staff is marked *ff*. The eighth staff is marked *Hrisoluto* and *f*. The ninth staff is marked *f* and *K*. The tenth staff is marked *cresc. poco a poco* and *f*. The score concludes with a final measure marked '4'.

Violoncello.

L a. *ε*. a. *ε*. a. *ε*. a. *b* a. *s*. *b* a. *b* a

pp *cresc. poco a poco* *f*

ff *p*

1 2 3 4 5 *N* sul D. *pp*

pp *colla parte*

cresc. *fp*

mf *mf* *f* *pizz.*

arco *f* *dim.* *pp*

cresc.

cresc. *mf* *p* *pizz.* *P 1*

cresc. *dim.*

arco *pp* *mf*

cresc.

ff

Violoncello.

poco rit. **R** *Animato.*
dim. *p*

a tempo *lunga* *lunga* **S** *Tempo animato* *f* *f* *p*

rit. **T** *a tempo* *p* *3* *p*

rit. - - - *a tempo* *f* *p*

U *mf* *f* *p* *cresc.*

V *a tempo* *rit.* *p* *pp* *3* *p* *f* *dim.*

rit. - - - *a tempo* *p* *cresc.* *f*

W *Piu mosso.*

ff

à Monsieur Alexandre Gelbcke.

Sarabande.

Violoncello.

A. Liadow.
Cah. II. N° 2.

Adagio.

Scherzo.

A. Borodine.
Cah. II. N° 3.

Vivo. $\text{♩} = 66.$

Viol. II.

Violoncello.

f *p*

B
mf

p

f *p*

f *p*

f *p*

f *mf* *cresc.*

18 D **1** **2** **3**
ff *ff*

4 **5** **6** **7**
fp cresc.

fp cresc.

sostenuto e pesante *a tempo* **8**

ff

Violoncello.

E
p

TRIO.

F Moderato. $\text{♩} = 72$. sul G.

Violoncello.

Violoncello musical score, measures 1-14. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various dynamics: *f* (forte), *dim.* (diminuendo), *poco rit.* (poco ritardando), *pp* (pianissimo), and *pizz.* (pizzicato). The tempo is marked *a tempo*. The score features a mix of eighth and sixteenth notes, often beamed together, and includes some slurs and accents. A double bar line with repeat dots appears at the end of measure 14.

Tempo di Scherzo.

Violoncello musical score, measures 15-22. The tempo is marked *Tempo di Scherzo*. The key signature changes to two sharps (F# and C#). The notation includes dynamics: *f* (forte), *p* (piano), *cresc.* (crescendo), *fp* (fortissimo), and *ff* (fortissimo). The tempo is marked *a tempo*. The score features a mix of eighth and sixteenth notes, often beamed together, and includes some slurs and accents. A double bar line with repeat dots appears at the end of measure 22.

Violoncello.

K
p

cresc.

ff sostenuto e pesante

a tempo

f

L
mf

f p

f p f p

f

M
p

f mf cresc.

Violoncello.

18 N

ff *ff* *fp* *cresc.* *sostenuto e pesante* *fp* *cresc.*

a tempo *ff* *p*

cresc. *f* *dim.*

sostenuto e pesante *p* *mf* *a tempo*

ff *p* *pp*

3 P 1 2 3 4 5 6 7 8 9 10 11

cresc. 12 13 14 15 16 17 18 19 20 21 22 23

cresc. 24 *mf* 1 2 3 4 5 6

sf *p* *p* *f*

Fuga.

Violoncello.

A. Liadow.
Cah. II. N° 4.

Moderato.
con sord.

p

p cresc.

mf *mf*

pp *f*

cresc. *rit.* *a tempo* *rit.*

f *p* *cresc.* *f*

Mazurka.

N. Sokolow. (1891)
Cah. II. N° 5.

Moderato.

p

f *p*

The first section of the score consists of four staves of music. The first staff is in bass clef, the second in treble clef, and the third and fourth in bass clef. Dynamics include *f*, *p*, *rit.*, and *a tempo*. The fourth staff ends with a *pizz.* marking.

à Monsieur Nicolas Hesehus.

Courante.

A. Glazounow.
Cah. II. N° 6.

Andante sostenuto. ♩ = 68.

The Courante section consists of seven staves of music, all in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *p*, *mf*, *p*, *mf*, *dim.*, *p*, *cresc.*, *f*, *p*, *mf*, *f*, *p*, *mf*, *f*, *p*, and *riten. dim* . The piece concludes with a *f* dynamic.

Polka.

Violoncello.

A. Kopylow.
Cah. II. N° 7.

The score is written for Cello in 2/4 time. It begins with a *pizz.* instruction and a dynamic of *f*. The first staff contains measures 1-4, with measure numbers 1, 2, and 3 indicated above the staff. The second staff continues with *arco* and *rit.* markings. The third staff starts with *a tempo pizz.* and *p*. The fourth staff has *arco*, *mf*, and *p*. The fifth staff is marked *a tempo*. The sixth staff has *a tempo pizz.* and *p*. The seventh staff begins with *arco* and *Meno mosso.*. The eighth staff has *rit.* and *a tempo*. The ninth staff has *rit.*, *a tempo più mosso*, and *pizz.*. The final measure of the ninth staff has a dynamic of *mf*.

Violoncello.

arco

rit.

a tempo

p rit.

pizz. Tempo I.

p arco

rit. pizz.

p

arco

f

Più mosso.

pizz.

arco

p

pizz. rit. a tempo 1 pizz.