

106667



ŒUVRES

pour

VIOLONCELLE et PIANO.

N ^o 23.	BACH, - GOWA. Arie in D-dur.	30
24.	BOCCHERINI, - SWERT. Célèbre Menuet.	30
25.	GOLTERMANN, G. Sandmännchen.	25
26.	" " " " Abendsegen.	25
27.	HÄNDEL, G. F. Largo.	25
* 28.	TSCHAIKOWSKY, P. Berceuse.	60
* 29.	RUBINSTEIN-FITZENHAGEN. Op. 34 Dämon-Fantaisie.	2r15
* 30.	RIMSKY-KORSAKOW, N. Chanson du Berger, (arr. par A. Poorten)	50
31.	SIMONETTI, A. Madrigale.	30
32.	SVENDSEN, J. S. op 26. Romance.	55
* 33.	RUBINSTEIN, A. Rêve Angélique. La Gondolière.	75
* 34.	" " " " Preghiera.	75
* 35.	" " " " Nocturne.	90
* 36.	BORODINE, A. Mazurka.	75
* 37.	" " " " Sérénade.	50
* 37 ^a	" " " " Edition pour Alto.	50
* 37 ^b	" " " " pour Violoncelle ou Alto avec Accompagnement.	
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* 38.	LIADOW, A. Prélude.	50
* 39.	" " " " Mazurka.	75

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639
E 73

SÉRÉNADE.

Transcription
pour VIOLONCELLE ou ALTO
avec Accompagnement de QUATUOR.

A. BORODINE.

PIANO-CONDUCTEUR

Allegretto. ♩ = 50.

The musical score is arranged in three systems. The top system features a single staff for the Violoncelle or Alto, with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 50 beats. The piano accompaniment is shown in two staves: the upper staff has a bass clef and a 6/8 time signature, with the tempo 'Allegretto' and dynamics 'pp leggiero'; the lower staff has a bass clef and a 6/8 time signature, with the dynamic 'pizz.'. The middle system includes a Violoncelle/Alto staff with the dynamic 'p espressivo, amoroso.', a piano staff with 'sempre pp e staccato.', and a Violin II staff labeled 'Viol. II.'. The bottom system features a Violin I staff labeled 'Viol. I.', a piano staff with 'Viol. II.', and another piano staff. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

First system of musical notation. The top staff (treble clef) contains a melodic line with dynamics *p* and *f*. The bottom two staves (bass clef) contain a piano accompaniment with dynamics *pp* and *mf*. The key signature has two sharps (F# and C#).

Second system of musical notation. The top staff (treble clef) continues the melodic line with dynamic *f*. The bottom two staves (bass clef) continue the piano accompaniment with dynamic *f*. A *Viol. II.* part is indicated in the middle of the system.

Third system of musical notation. The top staff (treble clef) has dynamics *dim.* and *p*. The middle staff (bass clef) has dynamics *dim.*, *Alto arco*, and *Viol. II. pizz.*. The bottom staff (bass clef) has dynamic *pp* and *V-c. e C-b. pizz.*. A hairpin crescendo is shown between the first and second measures.

Fourth system of musical notation. The top staff (bass clef) has dynamic *poco cresc.* and a triplet of eighth notes. The middle staff (bass clef) has dynamic *poco cresc.* and *Viol. I.*. The bottom staff (bass clef) continues the piano accompaniment with dynamic *poco cresc.*.

Viol. I e II. pizz. *mf* *dim.* *p*
Viol. I e II. arco *p*

System 1: Violin I and II (pizzicato), Violin I and II (arco), and Piano accompaniment. Dynamics include *mf*, *dim.*, and *p*. A triplet of eighth notes is marked with a '3'.

mf cresc. *mf cresc.*

System 2: Continuation of the previous system. Dynamics include *mf cresc.* and *mf cresc.*.

f *dim.* *poco rall.* *a tempo* *pizz.* *p*
f *poco rall.* *dim.* *V-le* *a tempo* *p pizz.* *pp*

System 3: Continuation of the previous system. Dynamics include *f*, *dim.*, *poco rall.*, *a tempo*, *pizz.*, *p*, *f*, *poco rall.*, *dim.*, *V-le*, *a tempo*, *p pizz.*, and *pp*.

ppp *ppp* *dim.*

System 4: Continuation of the previous system. Dynamics include *ppp*, *ppp*, and *dim.*.

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pour VIOLONCELLE ou ALTO
avec Accompagnement de QUATUOR.

A. BORODINE.

VIOLONCELLE SOLO.

Allegretto. (♩=50.)

5

P *ressivo, amoroso.*

f

f *dim.*

p

poco cresc. *mf*

p

mf cresc. *f* *dim.* *poco rall.*

a tempo *pizz.* *p* *p* *pp*