



Respectueusement dédié
à Son Excellence M^e le Baron
Constantin de Stackelberg.



Cinq Morceaux

pour Violoncelle avec accompagnement de Piano

par

Ladislas Aloïz.

Op 47.

- | | |
|---|--|
| N ^o 1. Mélodie Rb. — 75 c. | N ^o 3. Elégie. Rb. — 75 c. |
| N ^o 2. Sérénade espagnole . „ — 60 „ | N ^o 4. Mazurka de Concert. „ 1 50 „ |
| N ^o 5. Aveu. . . Rb. — 75 c. | |

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,

Neglinny pr. 14.

LEIPZIG.

Thalstrasse 19.

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

Imprimerie de musique de P. Jurgenson à Moscou.

Respectueusement dédié
à Son Excellence, M^r le Baron Constantin de Stackelberg.

№ 1. MÉLODIE.

L. ALOÏZ. Op. 47.

Andante espressivo.

Violoncello.

PIANO.

Violoncello contornatural, Minore, 54 corde

The musical score is written for Violoncello and Piano. It is in G major (one sharp) and 3/4 time. The tempo is 'Andante espressivo'. The Violoncello part begins with a mezzo-forte (mf) dynamic and features a melodic line with slurs and accents. The Piano part is marked 'PIANO' and starts with a mezzo-forte (mf) dynamic, providing harmonic support with chords and arpeggios. The score is divided into three systems. The final system includes the instruction 'p con passione' (piano with passion) for the piano part.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano part features a complex texture with many beamed sixteenth notes and triplets. Dynamic markings include *p* and *poco accentuato*.

Second system of musical notation, continuing the piece. It features similar complex piano accompaniment with triplets and beamed notes. Dynamic markings include *pp* and *poco accentuato*. A *p* marking appears at the end of the system.

Tempo I.

Third system of musical notation, starting with the tempo change. The vocal line begins with *poco rit.* and *mf*. The piano accompaniment features a rhythmic pattern of chords with wavy lines, and includes a triplet in the bass line. A *ped* (pedal) marking is present.

Fourth system of musical notation, continuing the piano accompaniment with complex rhythmic patterns and chords.

musical score system 1, featuring a vocal line and piano accompaniment. The tempo is marked *molto* and the mood is *poco appassionato*. The key signature has two sharps (F# and C#).

musical score system 2, continuing the vocal and piano parts. It includes dynamic markings *f* and *p*.

musical score system 3, featuring piano accompaniment with a dynamic marking of *p*. The instruction *p poco accentuato il canto* is present.

musical score system 4, concluding the page with piano accompaniment and a dynamic marking of *pp*.

Tempo più vivo. (d-d)

The first system of music features a vocal line in the upper staff with a series of triplets and slurs. The piano accompaniment is in the lower staves, marked *p sempre staccato*. The key signature has one sharp (F#) and the time signature is common time (C).

The second system continues the musical piece. The vocal line has slurs and some notes with accents. The piano accompaniment includes markings for *V.* (Vivace) in both the treble and bass staves. The key signature and time signature remain the same.

The third system shows the vocal line with slurs and the piano accompaniment with various chordal textures. The key signature and time signature are consistent with the previous systems.

The fourth system concludes the piece. The vocal line features a long slur. The piano accompaniment is marked *cresc. molto* (crescendo molto). The key signature and time signature are consistent with the previous systems.

musical notation system 1, including bass and piano staves with notes and dynamics.

musical notation system 2, including bass and piano staves with notes and dynamics.

musical notation system 3, including bass and piano staves with notes and dynamics.

musical notation system 4, including bass and piano staves with notes and dynamics.

Tempo I.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked "Tempo I." and the dynamics are "mf". The music features a melodic line in the upper treble staff and a more complex accompaniment in the grand staff, with various articulations and slurs.

Second system of musical notation, continuing the piece. It maintains the same three-staff structure and key signature. The dynamics are marked "mf ben cantabile". The melodic line continues with flowing eighth and sixteenth notes, while the accompaniment provides a steady harmonic foundation.

Third system of musical notation. The dynamics are marked "con passione". This system shows a shift in the melodic line, with more expressive phrasing and some chromatic movement. The accompaniment remains consistent in style.

Fourth system of musical notation, the final system on this page. It concludes the section with a melodic flourish and a final cadence in the accompaniment. The dynamics are not explicitly marked in this system but follow the previous system.

sempre acellerando

sempre acellerando

sempre più crescendo

ff con tutto sentimento

ff grandioso

col Ped.

Tempo I.

tranquillo

p

col Ped.

fp

col Ped.

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
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Fitzenhagen, W. Op. 32. Trauer-Marsch	1—	„ „ „ „ 2. Danse russe	60
„ „ „ 61. Sérénade	60	„ „ „ „ 3. Chant d'amour	60
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„ „ Nachtstück de R. Schumann.	40	Tschaikowsky, P. Op. 2. № 3. Chant sans paroles, arr. par Fitzenhagen.	70
Фридерикъ, 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 Sweit. — 70	
„ „ Какъ сладко съ тобою мнѣ быть.	50	„ „ 11. d-to arr. pour Contrebasse av. Piano arr. par Rambousek	70
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Kletzer, F. Тучки небесныя. Romance de Dargomijsky. — 50		„ „ 37bis № 10. Chant d'automne, arr. p. Touchmaloff. — 50	
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„ „ Mélodie de Stigelli	40	„ „ 62. Pezzo capriccioso. Morceau de concert	1—
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„ „ Скажите ей. Романсъ Кочубя	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	Vienxtemps, H. Op. 24. № 4. Бывало, avec Violon (ad libitum).	1—
„ „ Mélodie de Schulhoff	60	Wieniawsky, H. Kujawiak. 2-e Mazurka. arr. p. Fitzenhagen. — 50	
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„ „ 14 № 1. 2-e Nocturne B-dur	60		
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Popper, D. Op. 22. Nocturne.	60		
„ „ 23. 2-me Gavotte	70		
Rébiokoff, W. Feuillet d'album	25		
Waghalter, H. Op. 12. Gavotte	60		

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