

Modern Cello Music

Selected Solos for Cello & Piano

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COOPER SQUARE

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Ⓣ

“Chants Russes.”

Lento du Concerto, Op.29.

Edward Lalo.

arr. with string-orchestra
accompaniment
by Anton Hegner, Op.35. N^o8.

Violoncello. *Lento. (♩=44.)*

Piano. *Lento. (♩=44.)*

Poco più mosso.

f appassionato.

Poco più mosso.

First system of musical notation. It consists of three staves: a vocal line in treble clef and two piano staves (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/8. The vocal line features a melodic line with triplets and a fermata. The piano accompaniment is primarily based on triplets in the right hand and single notes in the left hand. Dynamics include *cresc.* in both the vocal and piano parts. A *V* (Vibrato) marking is present above the vocal line.

Second system of musical notation. It consists of three staves: a vocal line in treble clef and two piano staves (treble and bass clefs). The piano part features a dense texture of triplets in the right hand. Dynamics include *ff* (fortissimo) in the piano part and *f* (forte) in the bass line. A *V* marking is present above the vocal line.

Third system of musical notation. It consists of three staves: a vocal line in treble clef and two piano staves (treble and bass clefs). The piano part continues with triplets. Dynamics include *dim.* (diminuendo) in both parts, *rit.* (ritardando) in the piano part, and *p* (piano) in the bass line. The system concludes with *a tempo.* markings in both parts and a *V* marking above the vocal line.

Fourth system of musical notation. It consists of three staves: a vocal line in treble clef and two piano staves (treble and bass clefs). The piano part features a dense texture of triplets. Dynamics include *mp* (mezzo-piano) in both parts, *mp dolce* (mezzo-piano dolce) in the vocal part, and *cresc.* (crescendo) in both parts. A *V* marking is present above the vocal line.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The vocal line starts with a dynamic marking of *f*, followed by *cresc.* and *ff*. The piano accompaniment features several triplet patterns in the right hand and chords in the left hand.

Second system of musical notation. The vocal line begins with the instruction *larga.* and *rall.*, with dynamics *p* and *pp*. The piano accompaniment includes a *rall* marking and dynamic markings of *fp*, *dim.*, and *pp*. It features triplet patterns in the right hand and sustained chords in the left hand.

Third system of musical notation. The vocal line has dynamic markings of *cresc.*, *mf*, *pp*, and *sempre.*. The piano accompaniment includes a *cresc.* marking and dynamic markings of *mf* and *pp*. It consists of chords and some melodic fragments in both hands.

Fourth system of musical notation. The vocal line includes dynamic markings of *pp*, *pp*, *rit. pp dim.*, and *ppp lento.*. The piano accompaniment features dynamic markings of *pp*, *pp*, and *ppp*, along with the instruction *lento.* at the bottom right. It shows a gradual decrease in volume and tempo.

Chants Russes.

Violoncello Solo. Lento du Concerto, Op. 29.

EDWARD LALO.

arr. by Anton Hegner, Op. 35, N° 8

Lento. (♩ = 44)
1st Violin.

f *p* *dolce.*

pp *mf*

p *cresc.* *mf*

pp *accel.*

poco piu mosso.
f appassionato.

cresc - en - do. *ff* *dim.* *ritard.*

a tempo. *mp dolciss.* *cresc.* *f cresc.* *ff*

Tempo I. *Cello Solo.* *dim.* *Bass.*

plonga. *con sordino.* *p*

cresc - en - do. *mf*

pp *pp* *pp* *harmonique.* *pp*

rit. *pp* *Sul D* *Sul A* *ppplento.*