



Respectueusement dédié  
à Son Excellence M<sup>e</sup> le Baron  
Constantin de Stackelberg.



# Cinq Morceaux

pour Violoncelle avec accompagnement de Piano

par

## Ladislas Aloïz.

Op 47.

- |   |  |
|---|--|
| N <sup>o</sup> 1. Mélodie . . . . . Rb. — 75 c. | N <sup>o</sup> 3. Elégie. . . . . Rb. — 75 c.  |
| N <sup>o</sup> 2. Sérénade espagnole . „ — 60 „ | N <sup>o</sup> 4. Mazurka de Concert. „ 1 50 „ |
| N <sup>o</sup> 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  
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**MOSCOU,**

Neglinny pr. 14.

**LEIPZIG.**

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# № 1. MÉLODIE.

L. ALOÏZ. Op. 47.

Andante espressivo.

Violoncello.

PIANO.

Violoncello contornatural, Minore, 54 corde

First system of musical notation. It consists of three staves: a vocal line at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/8. The vocal line features a melodic line with various ornaments and slurs. The grand staff contains accompaniment with chords and moving lines. Dynamics include *p* and *poco accentuato*.

Second system of musical notation, continuing the piece. It features the same three-staff structure. Dynamics include *pp*, *poco accentuato*, and *p*. The accompaniment includes triplet markings in the bass line.

Tempo I.

Third system of musical notation, starting with the tempo change. It features the same three-staff structure. Dynamics include *poco rit.* and *mf*. The grand staff accompaniment includes a triplet in the bass line and a *ped* (pedal) marking with a star symbol.

Fourth system of musical notation, continuing the piece. It features the same three-staff structure. The grand staff accompaniment includes a triplet in the bass line.

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 treble clef and a key signature of one sharp (F#). It contains several triplet markings over eighth notes. The piano accompaniment is in the lower staff with a bass clef and a key signature of one sharp. It begins with a piano (*p*) dynamic and a *sempre staccato* marking. The accompaniment consists of chords and single notes, primarily in the right hand.

The second system continues the musical piece. The vocal line has a melodic line with some slurs. The piano accompaniment includes a section with a *V* marking, possibly indicating a fingering or a specific articulation. The overall texture remains consistent with the first system.

The third system shows the continuation of the vocal and piano parts. The piano accompaniment features a more active bass line with eighth notes in the left hand and chords in the right hand. The vocal line continues with its melodic contour.

The fourth system concludes the piece. The piano accompaniment features a *cresc. molto* marking, indicating a significant increase in volume. The vocal line ends with a final melodic phrase. The piano accompaniment provides a strong harmonic and rhythmic foundation throughout.

musical notation system 1

*molto*

musical notation system 2

**Tempo I.**

*poco rit.*

*p*

*staccato*

*senza riten.*

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 slurs and articulation marks.

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 with chords and moving bass lines.

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, supporting the vocal line.

Fourth system of musical notation, the final system on this page. It concludes the section with a melodic phrase that ends on a sustained note. The accompaniment features some rhythmic patterns and chordal textures. The page ends with a double bar line.



*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

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