

Modern Cello Music

Selected Solos for Cello & Piano

SERIES IV

HEGNER, A.—Continued

—Op. 34. Ten Transcriptions of Modern and Classical Compositions (Medium Difficulty).	
No. 1. Au Matin (Godard) (B 1441)	.75
No. 2. Le Soir (Gounod) (B 1446)	.50
No. 3. The Shepherd Boy (Wilson) (B 1609)	.50
No. 4. On Wings of Song (Mendelssohn) (B 1514)	.50
No. 5. Chant du Berger. (Schulhoff) (B 1564)	.50
No. 6. Death and the Maiden (Schubert) (B 1562)	.40
No. 7. Chanson d'Amour (Greig) (B 1449)	.40
No. 8. Slumber Song (Saenger) (B 1546)	.50
No. 9. Chant d'Amour (Zarzycki) (B 1611)	.50
No. 10. Good-Bye (Tosti) (S 4294)	.50
—Op. 40. New Transcriptions.	
Grieg, Marche Nuptiale (Bridal Procession) (B 1450)	.65
—Berceuse (B 1448)	.50
—Sailor's Song (B 1451)	.50
Pierné, Serenade (B 1522)	.60
Rodney, Calvary (B 1540)	.65
André, Cantilena (B 1404)	.50
Bohm, Italian Romance (B 1409)	.50
Chanson Finlandaise (B 1475)	.40
—Op. 53. The Music Master, Gavotte (B 1476)	.65
—The Maiden's Wish. Little Fantasia in the first position on Chopin's celebrated Song (S 4330)	.40
HERBERT, VICTOR	
—Serenade from Op. 3 (S 4340)	.60
HILL, W.	
—Das Herz am Rhein, Transcription (B 1477)	.40
JARNEFELT, ARMAS	
—Berceuse (S 4343)	.40
KNIGHT, J. P.	
—Rocked in the Cradle of the Deep (B 1415)	.40
KRAMER, A. W.	
—Op. 32. No. 2. In Elizabethan Days. Old English Dance (B 1478)	.75
KRATZER, K.	
—Polish Melody (Schulz) (B 1479)	.50

KREISLER, FRITZ

—Classical Manuscripts.	
Louis Couperin, Chanson Louis XIII and Pavane (B 1480)	.80
Padre Martini, Andantino (B 1481)	.80
Louis Couperin, La Precieuse (B 1482)	.80
Francoise Francoeur, Sicilienne and Rigaudon (B 1483)	.80
K. v. Dittersdorf, Scherzo (B 1484)	.80
Luigi Boccherini, Allegretto (B 1485)	.80
—Alt Wiener Tanzweisen.	
No. 1. Liebesfreud (B 1486)	.80
No. 2. Liebesleid (B 1487)	.80
No. 3. Schon Rosmarin (B 1488)	.80
KRIENS, CHRISTIAAN	
—Op. 87. No. 1. Chanson Marie Antoinette (Melody in the Old Style) (B 1489)	.50
—Villanelle, Shepherd Song (B 1490)	.65
KRONOLD, HANS	
—Op. 17. La Vision de ma mère (A Vision of My Mother) (B 1491)	.40
—Op. 18. Air Religieuse (B 1492)	.50
—Op. 22. Scene Elégiaque (B 1496)	.65
KUMMER, F. A.	
—Op. 119. No. 2. Song to the Evening Star, from Tannhäuser (S 4275)	.40
LACK, THEO.	
—Op. 134. Idilio. (Idyl) (B 1497)	.60
LALO, E.	
—Op. 14. Village Song (B 1498)	.50
—Chant Russes (Hegner) (B 1567)	.50
LANGE, G.	
—Flower Song (S 4345)	.60
LECLAIR, J. M.	
—Sarabande (Schulz) (B 1500)	.40
—Musette (Schulz) (B 1501)	.40
LISZT, FR.	
—Dreams of Love, Notturmo No. III. (S 4276)	.65
LOCATELLI	
—Cantabile (Schulz) (B 1502)	.40
—Sicilano (Schulz) (B 1503)	.40
LOTTI	
—Air (Schulz) (B 1504)	.50
LUBECK, L.	
—Op. 5. Novelette (B 1505)	.60
LULLY, J. B.	
—Tanz (Burmester-Moffat) (B 1269)	.65
—Melody. Transc. by Spalding (B 1780)	.50

CARL FISCHER INC., NEW YORK
COOPER SQUARE

BOSTON

CHICAGO

Ⓟ

“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.

System 1: Treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody features a triplet of eighth notes and a sixteenth note. The piano accompaniment consists of a steady stream of triplets in the left hand. Dynamics include *cresc.* in both staves.

System 2: Treble clef. The piano accompaniment continues with triplets. Dynamics include *ff* in the treble and *f* in the bass. A *V* (Vibrato) marking is present above the treble staff.

System 3: Treble clef. The piano accompaniment continues with triplets. Dynamics include *dim.* and *rit.* in both staves. The tempo marking *a tempo.* appears in the treble staff. A *V* marking is present above the treble staff.

System 4: Treble clef. The piano accompaniment continues with triplets. Dynamics include *mp dolce.* and *cresc.* in the treble, and *mp* and *cresc.* in the bass. A *V* marking is present above the treble staff.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part features a complex texture with many triplets in the right hand and chords in the left hand. Dynamics include *f*, *cresc.*, and *ff*. There are also markings for *V* (vibrato) and *tr* (trill).

Second system of musical notation. The vocal line is marked *longa.* and *rall.* with dynamics *p* and *pp*. The piano accompaniment continues with triplets and chords, marked *rall*, *fp*, *dim.*, and *pp*.

Third system of musical notation. The vocal line has dynamics *cresc.*, *mf*, *pp*, and *sempre.*. The piano accompaniment is marked *cresc.*, *mf*, and *pp*.

Fourth system of musical notation. The vocal line is marked *pp*, *pp*, *rit. pp dim.*, and *ppp lento.*. The piano accompaniment is marked *pp*, *pp*, *pp*, *pp*, and *ppp*. The system concludes with the marking *lento.*

Chants Russes.

Violoncello Solo. Lento du Concerto, Op. 29.

EDWARD LALO.

arr. by Anton Hegner, Op. 35, N° 8

Lento. (♩ = 44)
1st Violin.

Cello Solo.

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 dim.* *Bass.* *Cello Solo.*

plonga. *con sordino.* *p*

cresc - en - do. *mf*

pp *pp* *pp* *pp*

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