

à son ami MAURICE VIEUX
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Arioso et Allegro de Concert

pour Alto et Piano

ALTO

STAN GOLESTAN

(1932)

$\text{♩} = 70$

Lento

f

Cadenza ad lib.

Arioso in Tempo lento

A

espress.

Poco rall. // Tempo

Animato

p sub.

Poco a poco più agitato. Riten. //

B

espress.

p → *più p* → *f*

Rit. // a Tempo

Poco a poco agitando

Insistendo

Accelerando

sf

più f

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ALTO

Piu lento

*Pressez
un peu*

Musical staff with notes and rests, including a fermata and dynamic markings.

Poco riten.

Riten.

Musical staff with notes, rests, and dynamic markings like *mp* and *p*.

C *Allegro scherzando*

Musical staff with notes, rests, and dynamic marking *f*.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes, rests, and dynamic marking *piu f*.

Musical staff with notes, rests, and dynamic marking *p*.

Musical staff with notes, rests, and dynamic marking *f*.

D

pizz.

Musical staff with notes, rests, and dynamic markings *p* and *f*.

ALTO

arco

mp

(cresc)

pizz.

f

(pno)

arco *trp*

trp

simile

E

p

Piano

F

p

p poco

u

poco

ALTO

cre scen do

1 2

cresc.

molto

G a Tempo 1^o
legato

p subito

2 1 3 2 1 3 3 2 1 3 2 1 2 1

mf

cresc. *p*

Rit. **H** Poco lento (non troppo)

f > p *f sprass.*

2 0 1 3 1 3 1 2 1

ALTO

strong

mf

breathy

espress.

Riten. Poco più lento

p

espress.

Agitando

stentato

Cadenza ad lib.

f

tr

tr

longa

ALTO

I Allegro (Tempo 1^o poco più mosso)

Riten.

The musical score consists of seven staves. The first staff begins with a *Riten.* marking and a *p* dynamic, followed by a *f* dynamic. The second staff contains a series of eighth notes with slurs and accents. The third staff features a *v* marking and fingerings 2, 1, 3, 2, 1. The fourth staff has a *v* marking and a fermata. The fifth staff includes a *v* marking and a fermata. The sixth staff has a *v* marking and a fermata. The seventh staff concludes with *ff*, *sfz*, and *sfz* markings, and a final chord.

(Paris Décembre) 1932