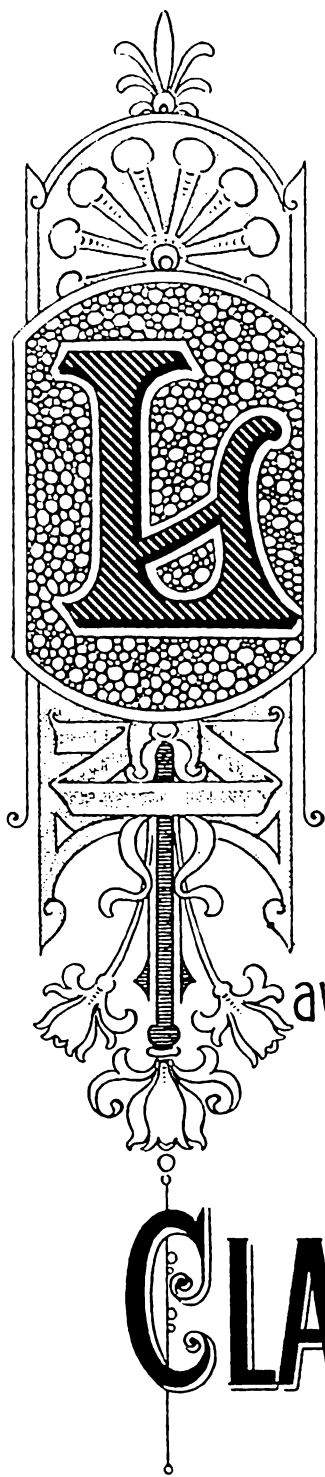


à Miss AUDREY HOWARD.



LÉGENDE

* pour *

VIOLON

avec accompagnement de Piano

par

CLARENCE LUCAS

OP. 42.

N^o 27301.

PR.

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Printed in Germany.

LÉGENDE.

Clarence LUCAS, Op. 42.

VIOLON.

Andante ♩ = 60.

PIANO.

cantando

p *mf*

sempre col da.

mf

p *f* *ff*

First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line features a melodic line with slurs and a dynamic marking of *mf* at the end. The piano accompaniment includes chords and a bass line with a dynamic marking of *p*.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a dynamic marking of *f* and ends with a *ff* marking. The piano accompaniment features a series of chords and a bass line with a dynamic marking of *f*.

Third system of musical notation. The vocal line begins with the instruction *Poco più mosso.* and *mf ma dolce velouté*. The piano accompaniment starts with a dynamic marking of *mf* and includes a section with wavy lines indicating tremolos or rapid oscillations in the bass line.

Fourth system of musical notation. The vocal line has a dynamic marking of *f* and ends with a *ff* marking. The piano accompaniment features a series of chords and a bass line with a dynamic marking of *f*.

First system of musical notation. The upper staff features a melodic line with several accents (v) and a fermata. The lower staff is a grand staff with a forte (ff) dynamic marking. The key signature has two sharps (F# and C#).

Second system of musical notation. The upper staff begins with the instruction *marcato*. The lower staff continues with complex chordal textures. The key signature remains two sharps.

Third system of musical notation. The upper staff contains a melodic line with accents and slurs. The lower staff features a grand staff with a forte (ff) dynamic marking and dense chordal accompaniment. The key signature is two sharps.

Fourth system of musical notation. The upper staff concludes with a melodic phrase and a forte (ff) dynamic marking. The lower staff features a grand staff with complex textures and accents. The key signature is two sharps.

musical score system 1, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#). The tempo marking *molto espress.* is present. Dynamics include *f* and *mf*. There are various musical notations such as slurs, accents, and phrasing slurs.

musical score system 2, continuing the piece. It features a treble clef staff and a grand staff. The tempo marking *ff appassionata* is present at the beginning, and *a tempo* appears later. Dynamics include *ff* and *f*. The marking *poco rit.* is also present. The system includes complex piano textures and melodic lines.

musical score system 3, featuring a treble clef staff and a grand staff. The dynamics include *mf*. The piano accompaniment is particularly dense in this system, with many chords and moving lines in both hands.

musical score system 4, featuring a treble clef staff and a grand staff. The tempo marking *Tempo I.* is present. Dynamics include *ff*. The system concludes with a series of chords and melodic fragments.

First system of musical notation. It consists of 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#). The music features a melodic line in the treble staff and a complex accompaniment in the grand staff, including chords and arpeggiated figures.

Second system of musical notation. It includes a treble clef staff and a grand staff. The treble staff contains a melodic line with a fermata. The grand staff features a complex accompaniment with a section marked *mf dolce* and *f* in the bass line.

Third system of musical notation. It includes a treble clef staff and a grand staff. The treble staff has a melodic line with a fermata and a section marked *ff*. The grand staff features a complex accompaniment with a section marked *ff* in the bass line.

Fourth system of musical notation. It includes a treble clef staff and a grand staff. The treble staff has a melodic line with a fermata and a section marked *poco allargando*. The grand staff features a complex accompaniment with a section marked *poco allargando* in the bass line.

mf molto espress.
Poco più lento.

mf

mf * *mf* * *mf* * *mf* *

p dolce

p

p * *p* * *p* * *p*

pp *mp* *p* *rit.*

rit. *p*

pp *p*

pp
Tempo I.

p *poco marcato* *rit.* *pp*

pp *

F. L. SCHNEIDER

COMPOSITIONS

pour

Violon avec accomp. de Piano:

	M. Pf.
Solitude, Rêverie	1. 50
Trois Pièces mignonnes (dans la 1 ^{re} Position).	
No. 1. Menuet	1. 25
2. Gavotte	1. 50
3. Berceuse villageoise	1. 50
2 ^{me} Menuet (en La-min.)	1. 25
2 ^{me} Gavotte (en Sol)	1. 50
Tendre Mélodie	1. 50
Op. 48. Andante et Boléro	1. 50
Op. 49. Trois Prières, No. 1. Dans la Chapelle, Adagio religioso	1. 75
Op. 50. id. 2. L'Heure du Couvre-Feu	1. 75
Op. 51. id. 3. Chant du Soir	1. 75
Op. 53. Scènes Hongroises	2. —
Op. 79. Quatre Silhouettes Hongroises:	
No. 1, en Sol	2. —
2, en Si-b mineur	2. —
3, en La-mineur	2. —
4, en Sol-mineur	2. —

Pour 2 Violons avec accomp. de Piano:

Sur le Lac, Sérénade (Violoncelle ad lib.)	1. 75
Arlequin et Colombine, Duo mélodique	1. 75
Barcarolle	1. 50
Op. 39. Gondoliera (Violoncelle ad lib.)	1. 75
Op. 78. Saltarello	2. 50

Pour Viole d'Amour ou Alto avec accomp. de Piano:

Sur le Lac, Sérénade	1. 50
Solitude, Rêverie	1. 50
Deux Morceaux lyriques	2. —

Pour Violoncelle avec acc. de Piano.

Tendre Mélodie	1. 50
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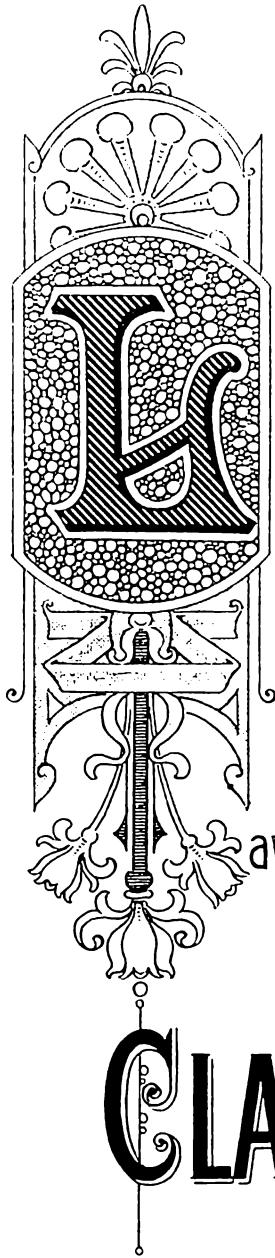
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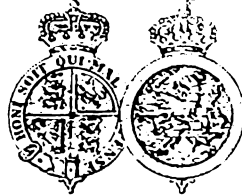
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LÉGENDE.

VIOLON.

Clarence LUCAS, Op. 42.

Andante ♩ = 60.

IV^{me} Corde

f cantando

p

ff

III^{me} Corde

mf

f

II^{me} Corde

Poco più mosso.

sf

mf ma dolce (velouté)

ff

f

ff

marcato

IV^{me} Corde

VIOLON.

ff *molto espress.*

ff appassionata *poco rit.* 6

mf *Tem-* 6

ff *po I.*

mf dolce *f*

ff *poco allargando*

p dolce *f molto espress.*

pp *Tempo I.*

p *rit.*

pp *Tempo I.*

L. GABRIELLI

COMPOSITIONS

POUR

VIOLON AVEC ACCOMP. DE PIANO

Huit Morceaux, très faciles:

- Cah. I. 1. Mélodie.
2. Berceuse.
3. Canzonetta.
4. Chanson du Laboureur.

- Cah. II. 1. Le Carillon.
2. Romanesca.
3. Marche Militaire.
4. Piccola Serenata.

Deux Morceaux faciles:

Musette et Scherzo.

Trois Sérénades:

1. Sérénade Italienne.
2. Sérénade de Bébé.
3. Sérénade Espagnole.

Trois Morceaux lyriques (non difficiles):

1. Marguerite, Chant de la Fileuse.
2. Mignon.
3. Dernière Chanson du Roi de Thulé.

Trois Morceaux:

1. Elle dort! (Notturmino).
2. Gavotte des Demoiselles.
3. Pierrot et Pierrette.

Trois Trios

pour deux Violons et Piano

Id. pour deux Violons et Alto

Id. pour deux Violons et Violoncelle.

No. I. (Ut). No. II. (Ré). No. III. (Sol).

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