

COMPOSITIONS FOR VIOLIN AND PIANOFORTE

<p>CH. ANCKERMANN, Romance, in G, 35</p> <p>J. S. BACH, Andante from "Italian Concert," arr. by L. Maas, 50</p> <p>G. BIZET, Habanera from "Carmen," arr. and fing. by Sam Franko, 50</p> <p>G. BOTTESINI, Reverie, in A, 50</p> <p>DUDLEY BUCK, Canzonetta and Bolero, 1 25</p> <p>HENRY L. CASE, Romance, in G, 50</p> <p>CH. DANCLA, Op. 50, Romance and Bolero, in A, 1 25</p> <p>— Hommage à l'Amitié, Rêverie, 75</p> <p>F. H. DANIELS, Barcarolle, in Am., 50</p> <p>REGINALD DE KOVEN, Op. 74, Nocturne, in Am., 50</p> <p>LÉO DELIBES, Barcarolle and Pizzicati, from Ballet "Sylvia," transcr. by M. Marsick, 75</p> <p>— Pas des Fleurs, Valse (Intermezzo), transcr. par E. Sauret, 1 25</p> <p>J. A. DEMUTH, Six Easy Pieces:</p> <p style="padding-left: 20px;">No. 1. Barcarole, in C, 50</p> <p style="padding-left: 20px;">No. 2. Ländler, in B\flat, 65</p> <p style="padding-left: 20px;">No. 3. Mazurka, in D, 50</p> <p style="padding-left: 20px;">No. 4. La Mélancholie, in B\flat, 50</p> <p style="padding-left: 20px;">No. 5. Minuet, in Bm., 50</p> <p style="padding-left: 20px;">No. 6. Valse lente, in Dm., 65</p> <p>GABRIEL FAURE, Berceuse (Cradle Song), 65</p> <p>AD. FISCHER, Op. 14, Barcarole, in G, 50</p> <p>GABRIEL-MARIE, La Cinquantaine, Air dans le Style ancien, 75</p> <p>— Pièces pittoresques:</p> <p style="padding-left: 20px;">No. 1. Vieille Histoire (An Old Fairy Tale), 65</p> <p style="padding-left: 20px;">No. 2. Chanson Capricieuse, A Fantastic Song, 1 25</p> <p>ERNEST GILLET, Loin du Bal, Intermezzo, 60</p> <p>B. GODARD, Berceuse (Cradle Song), in G, 50</p> <p>CH. GOUNOD, Dodelinette, Berceuse, 50</p> <p>— Marche funèbre d'une Marionette, 75</p> <p>— Vision of Jeanne d'Arc (Organ or Piano), 40</p> <p>EDVARD GRIEG, Op. 38, Berceuse, in G, Transcription by Wilh. Meister, 50</p> <p>ED. HERRMANN, Op. 3, Bolero, in G, 75</p> <p>— Op. 4, Five Easy Pieces, 75</p> <p>GUSTAV HOLLAENDER, Op. 15, Legend, in E, 75</p> <p>— Op. 20, Canzonetta, in D, 1 00</p> <p>S. JADASSOHN, Op. 108 b, Serenade:</p> <p style="padding-left: 20px;">No. 1. Intrata, 40</p> <p style="padding-left: 20px;">No. 2. Siciliano, 40</p> <p style="padding-left: 20px;">No. 3. Notturmo, 40</p> <p style="padding-left: 20px;">No. 4. Elegie, 40</p> <p style="padding-left: 20px;">No. 5. Intermezzo and Rondo Finale, 1 00</p> <p>E. JONAS, Romance, in D, 50</p> <p>BRUNO OSCAR KLEIN, Op. 32, No. 1. Le Secret d'Amour, Dialogue, 50</p> <p>GUST. LANGE, Flower Song (Blumenlied), arr. by Ed. Herrmann, 50</p>	<p>H. LEONARD, Op. 61, Scènes Humoristiques, Five Descriptive Pieces:</p> <p style="padding-left: 20px;">No. 1. Coq et Poules (Rooster and Hens), 75</p> <p style="padding-left: 20px;">No. 2. Au Fonds des Bois (In the Dark Woods), 75</p> <p style="padding-left: 20px;">No. 3. Chatte et Souris (Cat and Mice), 75</p> <p style="padding-left: 20px;">No. 4. L'Âne et l'Anier (Donkey and Driver), 90</p> <p style="padding-left: 20px;">No. 5. Sérénade du Lapin belliqueux (Serenade of the martial Rabbit), 90</p> <p>— Op. 62, Six Progressive Solos for Violin with Acc. of Piano:</p> <p style="padding-left: 20px;">No. 1. In E minor, 75</p> <p style="padding-left: 20px;">No. 2. In A minor, 75</p> <p style="padding-left: 20px;">No. 3. In B minor, 1 00</p> <p style="padding-left: 20px;">No. 4. In G major, 75</p> <p style="padding-left: 20px;">No. 5. In B\flat major, 75</p> <p style="padding-left: 20px;">No. 6. In C major, 75</p> <p>PIETRO MASCAGNI, Intermezzo sinfonico, from "Cavalleria Rusticana," Transcription by Sam Franko, 40</p> <p>E. MEYER-HELMUND, The Maiden's Song, Transcription by Max Vogrich, 50</p> <p>E. MOLLENHAUER, "Call me thine own," Romance from "L'Eclair," 75</p> <p>— "Home, sweet Home," Fantaisie brillante, 1 00</p> <p>— La Jolie Coquette, New Edition, 75</p> <p>— "Non è ver," de T. Mautei, Fantaisie, 75</p> <p>— "Old Folks at Home," Fantaisie, 75</p> <p>M. MOSZKOWSKI, Op. 10, No. 3, Mazurka, in G, 50</p> <p>M. OGAREW, Caprice, in Am., 1 00</p> <p>— Romance, in E, 75</p> <p>G. PIERNÉ, Serenade, 75</p> <p>F. RENARD, Berceuse, in G, 75</p> <p>FRANZ RIES, Op. 27, Suite II., in F, net, 1 50</p> <p>— Romance from Suite II., Op. 27, 50</p> <p>— Gondoliera from Suite III., Op. 34, 50</p> <p>M. ROSEN, Berceuse (Cradle Song), 50</p> <p>A. RUBINSTEIN, Barcarolle, in Gm., 50</p> <p>PABLO de SARASATE, Rueda, de Gounod. Nouvelle Fantaisie, 1 50</p> <p>H. SCHEUER, Les Mélodies des Alpes (Alpenlieder). Ländler, 75</p> <p>J. S. SVENDSEN, Op. 26, Romance, in G, 75</p> <p>E. THOME, Andante religioso, in D, 75</p> <p>VIOLIN-CLASSICS, Collection of Original Pieces and Arrangements, rev. and fing. by Phil. Mittell, Vols. I., II., each, net, 1 25</p> <p>MAX VOGRICH, Bridal Song, Andante and Intermezzo, 85</p> <p>— Greetings from Hungary, 1 00</p> <p>— La Mélodie, Transcription d'une Chanson par Rob. Schumann, 50</p> <p>RICH. WAGNER, March and Chorus from "Tannhäuser," arr. by F. Hillweck, 75</p> <p>H. WIENIAWSKI, Knyawiak, Polish National Dance, 50</p>
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NEW YORK

G. SCHIRMER

Andante religioso.

FRANCIS THOMÉ.

VIOLIN. *Andante.*

PIANO. *Andante.*
p e sostenuto.

p

p rit. p

con due Pedali.

rit.

rit.

Tempo I.

p *cresc.* *rit.* *riten.*

p *cre - scen-do. sf*

Poco più mosso.

p *cresc.* *rit.*

Poco più mosso.

sempre dolce. *cresc.* *suivez.*

con anima. *cresc.*

sf con anima. *cresc.*

sans retarder. *molto rit. a tempo.*

sans re - tar - der. f *molto rit. f* *a tempo. sempre*

First system of the musical score. The vocal line begins with a piano (*p*) dynamic and concludes with a forte and with heat (*sf con calore*) dynamic. The piano accompaniment is marked *sostenuto* and features a *cresc.* (crescendo) dynamic.

Second system of the musical score. The vocal line is marked *non legato* and *rit - e -*. The piano accompaniment is marked *ed animato* and *ff* (fortissimo).

Third system of the musical score. The vocal line includes the syllable *- nu - to* and is marked *p*. The piano accompaniment is marked *rit.* and *p*. The system includes the dynamic markings *diminuendo*, *poco*, *a*, and *poco*.

Fourth system of the musical score. The vocal line includes the syllable *ri - te - nu - to* and is marked *rit.*. The piano accompaniment is marked *p*. The system includes the dynamic marking *diminuendo*.

Tempo I.

pp

pp quasi arpa.

segue.

Re. Re. *Re. *

cre - - scen - - do -

cresc.

poco a poco.

cre - scen - do poco a

Large.

ff

Large.

poco *ritenuto ff*

Tempo I.

Tempo I.

rit.

e - lar - gi-ses.

calmato

e

mf

dim.

pp

di - mi - nu - en - do.

p

tr

suivez.

pp

Red. * *Red.* *

rit.

rit.

pp

Red. * *Red.* * *Red.* *

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