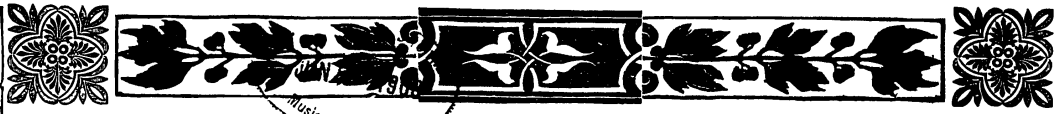


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Music Department

SPECIAL EDITION

OF THE

Best Songs of the Great Composers

Prepared with Easy Accompaniments and in Medium Vocal Compass, together with a singable adaptation of Words, by

Frederic W. Root.



NOTE.—This edition is designed to bring within the average capabilities of Singers, songs of the greatest value, which, in their original form, are not available because of their too difficult accompaniments, or too extended compass, or awkward setting of words, or faulty printing. The songs of this collection, therefore, are all transposed, or selected, to be within medium compass, the melodies remaining unaltered; most of them lie between C (first line below) and E (fourth space), and none run higher than F (fifth line). The accompaniments are simplified as much as possible and yet retain the characteristics of the originals, and in the other respects they are prepared with unusual care. The original, unaltered editions of these songs can be obtained of the publishers. Where this edition is desired it should be described as Root's Special Edition.



1 HARK! HARK! THE LARK, Schubert 3	2 LOV'ST THOU FOR BEAUTY, Schumann 2½
3 SONG OF SPRING, Mendelssohn 3½	4 TRY BLUE EYES, Lassen 2½
5 AVE MARIA, Bach-Gounod 3	6 THE DREAM, Rubinstein 3
7 O, PRESS THY CHEEK TO MINE, Jensen 2½	8 MORNING SONG, Rubinstein 3
9 MABLE, Jensen 1½	10 SPRING TIME, Becker 3½
11 THE LOST CHORD, Sullivan 3½	12 THOU'RT LIKE A LOVELY FLOWER, Rubinstein 2½
13 THERE IS A GREEN HILL FAR AWAY, Gounod 3½	14 IN MY GARDEN, Schumann 3
15 MY HEART EVER FAITHFUL, Bach 3½	16 WITHIN THE TOMB, Beethoven 3
17 WEEPING FOREVER (Lascia Che'o Pianga), Handel 3	18 GOOD MORNING, Grieg 3
19 IN DREAMS I'VE HEARD THE ANGELS, Faure 3½	20 O, STAR OF EVE, Wagner 3

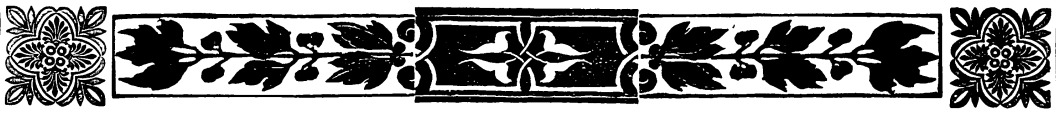
Cincinnati:

Published by The John Church Co. 74 W. Fourth St.

Chicago:
 Root & Sons Music Co.
 200 Wabash Avenue.



New York:
 J. Church & Co.
 55 E. 13th Street.



5022e
7mo



1ST COPY.

VIOLIN & PIANO

CHOICE PIECES

Arranged by

HENRI ERNST.

Traumerei	Schumann 4	Night Song	Jean Vogt 4
Serenade	Haydn 4	Rondo (<i>in G</i>)	Beethoven 7 1/2
Mennetto	Mozart 4	Notturmo & Intermezzo	Mendelssohn 4
Romance (<i>L'Eclair</i>)	Halevy 4	La Priere	Ernst 4
Harp-Sounds	Jungmann 5	Serenade	Tittl 4

Boston, WHITE & GOULLAUD 86 Tremont St.

Entered according to Act of Congress, in 1870, by Henri Ernst, in the Clerk's Office of the Dist. Court of Mass.

H. Greene, Eng.

LA PRIÈRE.

(for Violin & Piano.)

HENRI ERNST.

Andante religioso.

VIOLIN.

Andante religioso.

PIANO.

p *mf*

Cantabile.

45

Entered according to act of Congress, in the year 1871, by White & Goulland, in the office of the Librarian of Congress, at Washington.

97

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a *p* dynamic marking. The piano accompaniment starts with a *p* dynamic and includes a *mf* dynamic marking with a hairpin crescendo symbol.

The second system continues the musical piece. The vocal line has a *mf* dynamic marking. The piano accompaniment features a *f* dynamic marking in the left hand and a *mf* dynamic marking in the right hand.

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a *mf* dynamic marking in the left hand and a *p* dynamic marking in the right hand.

The fourth system concludes the page. The vocal line has a *p* dynamic marking and a *colla parte.* instruction. The piano accompaniment includes a *p* dynamic marking and a *colla parte.* instruction. The system ends with a *rit.* (ritardando) marking and a *tempo.* (tempo) marking.

First system of musical notation. The upper staff contains a melodic line with a *rit.* marking and a fermata. The lower staff contains piano accompaniment with a *p* dynamic and a *rit.* marking.

Second system of musical notation. The upper staff begins with *a tempo.* and ends with *rall^o*. The lower staff begins with *P a tempo.* and includes dynamics *sf*, *f*, and *rall^o*.

Third system of musical notation. The upper staff features a melodic line with *sf* dynamics. The lower staff includes *a tempo.*, *p*, and *p* dynamics.

Fourth system of musical notation, labeled *Cadenza ad lib:*. The upper staff includes *pizz.* and *arco.* markings. The lower staff includes *p*, *rall^o*, *p*, and *pp* dynamics. The system concludes with a double bar line and the word *edile* written vertically.

LA PRIÈRE.

(for Violin & Piano.)

HENRI ERNST.

VIOLIN.

Andante religioso.

8 *p*

mf

p

a tempo

rit. *a tempo*

rall.

Cadenza ad lib.

pizz. *arco.*

p *pp*

45

The image shows the violin part of the musical score for 'La Prière' by Henri Ernst. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante religioso'. The first measure contains a fermata over an eighth rest, followed by a piano (*p*) dynamic. The second staff continues the melody. The third staff features a mezzo-forte (*mf*) dynamic and a 4-measure rest. The fourth staff has a piano (*p*) dynamic and a 4-measure rest. The fifth staff is marked 'a tempo' and includes a ritardando (*rit.*) section followed by a return to 'a tempo'. The sixth staff is marked 'rall.' (rallentando). The seventh staff is marked 'Cadenza ad lib.' and includes dynamics of piano (*p*), pizzicato (*pizz.*), and arco (*arco.*), ending with a piano (*pp*) dynamic. A page number '45' is located at the bottom left of the page.