

THOMPSON & ODELL'S EDITION.



GEMS FOR

Violin AND Piano

Composed & arranged by

Henri Ernst.

Second Series.

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| 31. The Turkish Reveille. | (Die Turkische Schaarwache.) | MICHAELIS. 5 |
| 32. Air Varie. | (Theme de Paccini.) | DANCLA. 5 |
| 33. "Brightest Days" Gavotte. | (Aus Schöner Zeit.) | MICHAELIS. 4 |
| 34. Menuetto. | (From Septett, Op. 20.) | BEETHOVEN. 3 |
| 35. Air Varie. | (Theme de Bellini.) | DANCLA. 5 |
| 36. March from Fatinitza. | | SUPPÉ. 4 |
| 37. Norwegian Cradle Song. | | ERNST. 3 |
| 38. Air Varie. | (Theme de Donizetti.) | DANCLA. 5 |
| 39. Scherzo. | (From Septett, Op. 20.) | BEETHOVEN. 4 |
| 40. Flower Song. | (Blumenlied.) | LANGE. 4 |
| 41. Transcription. | (From Tannhauser.) | WAGNER. 7½ |
| 42. Air Varie. | (Theme de Rossini.) | DANCLA. 6 |
| 43. Andante. | (From Suite, Op. 115.) | LACHNER. 5 |
| 44. Home Sweet Home. | (Easy and Brilliant Variations.) | WICHTL. 6 |
| 45. Air. (For G String.) | (Played by Wilhelmj.) | BACH. 3 |
| 46. Elegie. | (Morceau de Salon.) | ERNST. 7½ |
| 47. Air Varie. | (Theme de Weigl.) | DANCLA. 7½ |
| 48. Swing Song. | (L'Escarpolette.) | FONTAINE. 4 |
| 49. Theme & Variations. | (Played by Thomas' Orchestra.) | BEETHOVEN. 8 |
| 50. Air Varie. | (Theme de Mercadante.) | DANCLA. 7½ |
| 51. Wings o' the Wind Galop. | | DAVENPORT. 4 |
| 52. Artist Life Waltzes. | | J. STRAUSS. 10 |
| 53. 1001 Nights Waltzes. | | " 7½ |
| 54. Blue Danube Waltzes. | | " 10 |
| 55. Operatic Selection. | (Sicilian Vespers.) | VERDI. 5 |
| 56. Dreams of Home Waltzes. | | A. E. WARREN. 6 |
| 57. L'Inspiration. | (Mazurka.) | CHOPIN. 3 |
| 58. The Convent Bell. | (La Clochette du Couvent.) | LUDOVIC. 4 |
| 59. Gavotte in D. | | BACH. 5 |
| 60. Operatic Selection. | (Tancredi.) | ROSSINI. 6 |

BOSTON

Thompson & Odell 86 Tremont St

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THE CONVENT BELL.

VIOLIN & PIANO.

G. LUDOVIC. Op. 48.

Arr. by HENRI ERNST.

Andante religioso.

PIANO.

R. H.

f *mf* *p*

mf

* Led. * Led. * Led. *

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mf cresc.

Ped. *

Ped. * Ped.

* Ped. * Ped.

L.H. R.H. L.H. mf ben cantando.

First system of musical notation, consisting of a treble and bass clef. The music includes eighth and quarter notes, with some notes beamed together. A fermata is placed over a note in the final measure of the system.

Second system of musical notation. The treble clef part features a melodic line with a long slur. The bass clef part has a steady accompaniment. The instruction *rall. poco a poco.* is written across the middle of the system.

Third system of musical notation. It begins with the instruction *a tempo.* and a dynamic marking of *p*. The treble clef part contains a series of chords, each with a fermata. The bass clef part has a rhythmic accompaniment. The instruction *Led.* appears at the beginning and ** Led.* at the end of the system.

Fourth system of musical notation, continuing the chordal pattern from the previous system. It features a series of chords with fermatas in the treble clef and a consistent accompaniment in the bass clef. The instruction ** Led.* is at the end of the system.

Fifth system of musical notation. It concludes with the instruction *CODA. Lento.* and a dynamic marking of *f*. A note in the treble clef is circled with the instruction *(May be repeated pp throughout.)*. The system ends with a double bar line and a fermata. The instruction *Led.* is at the beginning and ** Led.* is at the end.

THE CONVENT BELL.

VIOLIN & PIANO.

┌ Down Bow.
v Up. " "

G. LUDOVIC. Op. 48.
Arr. by HENRI ERNST.

Andante religioso.

VIOLINO. **Piano.** **p e sostenuto.**

3^a ad lib. **mf** **cresc.** **p**

ben cantando. **mf** **(sul G.)**

(G) **Piano.**

8^a **a tempo.** **p** **rall.**

CODA.
Lento. **f**

May be repeated **pp** with Mute.