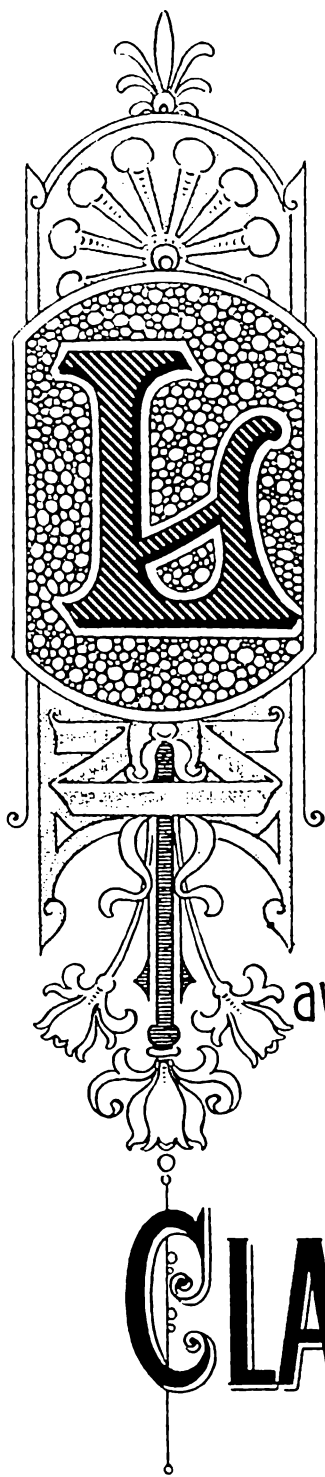


à Miss AUDREY HOWARD.



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 and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *mf* and *p*.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. Dynamics include *f* and *ff*.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line includes the instruction *mf ma dolce velouté*. The piano accompaniment includes the instruction *Poco più mosso.* and the dynamic *mf*.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. Dynamics include *f* and *ff*.

First system of musical notation. The upper staff features a melodic line with several accents (v) and a dynamic marking of *f*. The lower staff is a grand staff with a *ff* dynamic marking, showing complex chordal textures in both hands.

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

Third system of musical notation. The upper staff features a melodic line with accents and a dynamic marking of *f*. The lower staff continues with complex chordal textures.

Fourth system of musical notation. The upper staff features a melodic line with accents and a dynamic marking of *ff*. The lower staff continues with complex chordal textures.

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 ties.

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 rhythmic patterns and slurs.

musical score system 3, featuring a treble clef staff and a grand staff. The key signature remains two sharps. The dynamic marking *mf* is present. The system contains intricate piano accompaniment with many chords and a melodic line in the treble staff.

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 shows a return to a more regular tempo with a complex piano accompaniment.

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 key signature remains two sharps. The music continues with melodic and harmonic development. A dynamic marking of *mf dolce* is present in the treble staff. The grand staff accompaniment features a prominent wavy line in the bass clef.

Third system of musical notation. It consists of a treble clef staff and a grand staff. The key signature is two sharps. The music shows further melodic and harmonic progression. A dynamic marking of *ff* is visible in the grand staff.

Fourth system of musical notation. It includes a treble clef staff and a grand staff. The key signature is two sharps. The music concludes with a melodic line in the treble staff and a grand staff accompaniment. A dynamic marking of *poco allargando* is present in the treble staff.

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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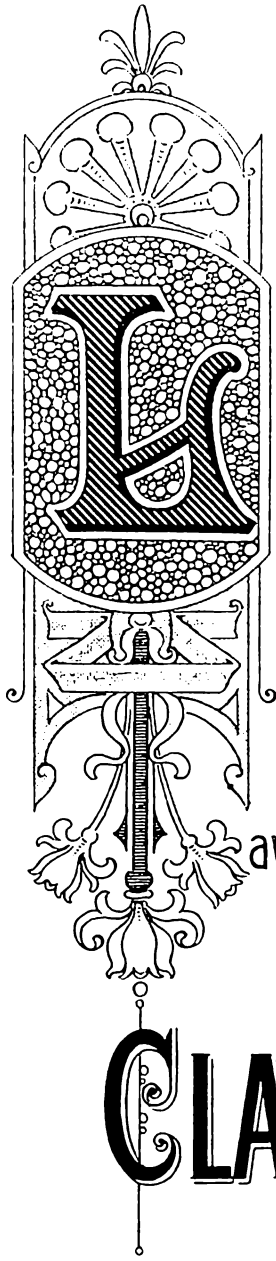
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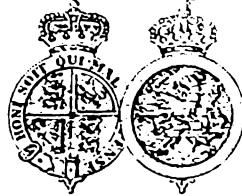
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LÉGENDE.

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

f

marcato

IV^{me} Corde

VIOLON.

ff *molto espress.*

ff appassionata *poco rit.* 6

mf *ff* Tem-

mf

mf dolce *f*

mf dolce *f*

ff

f molto espress. *Poco più lento.*

p dolce *pp* *mp*

p *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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