*Dedicated to EFREM ZIMBALIST*

85568

# TSCHAIKOWSKY—ORNSTEIN

# BARCAROLLE

## VIOLIN and PIANO

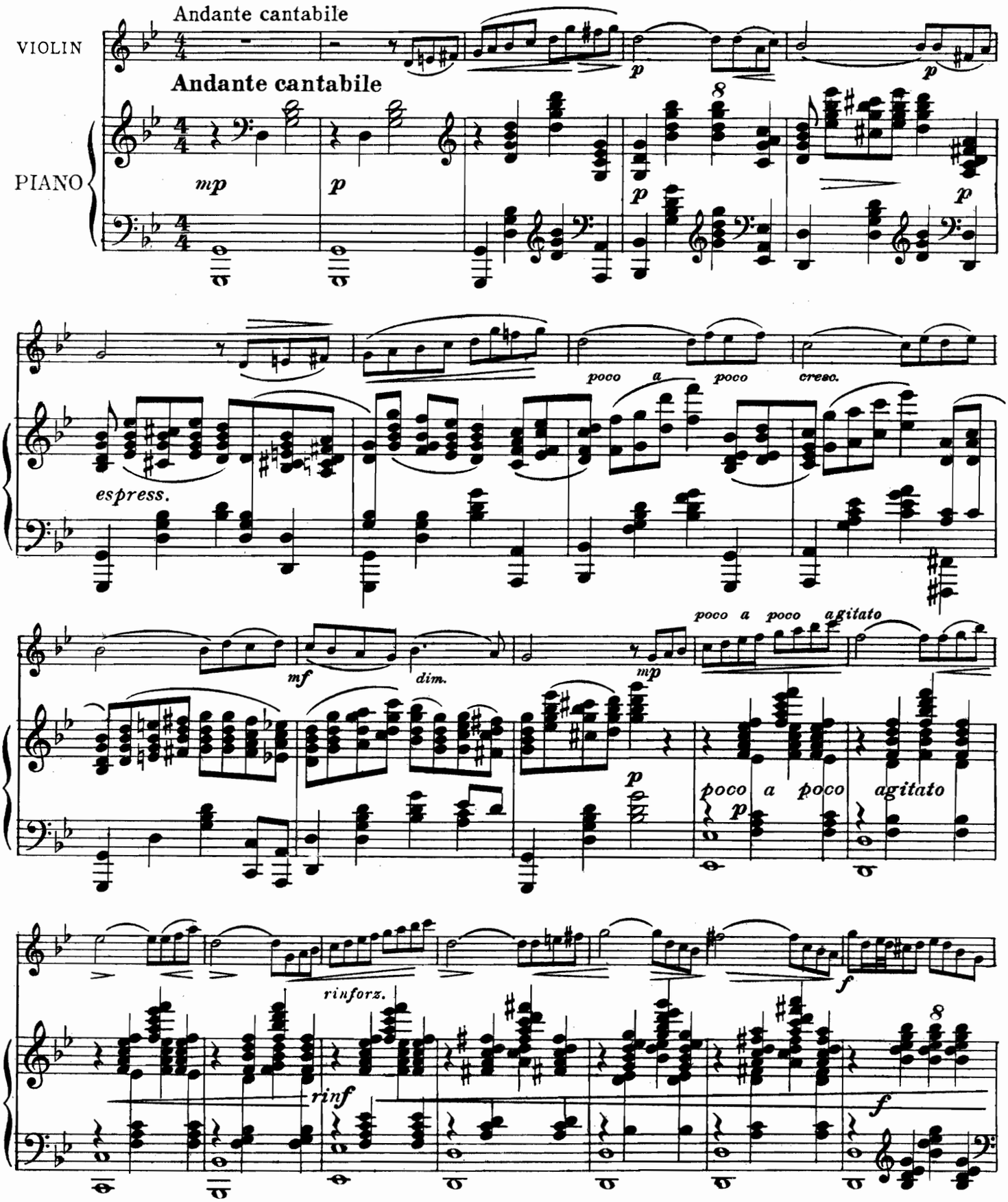
BREITKOPF & HARTEL, Inc.
NEW YORK

# BARCAROLLE

## June

*TSCHAIKOWSKY*

Conceived for Violin & Piano by
LEO ORNSTEIN, Op. 43, №1

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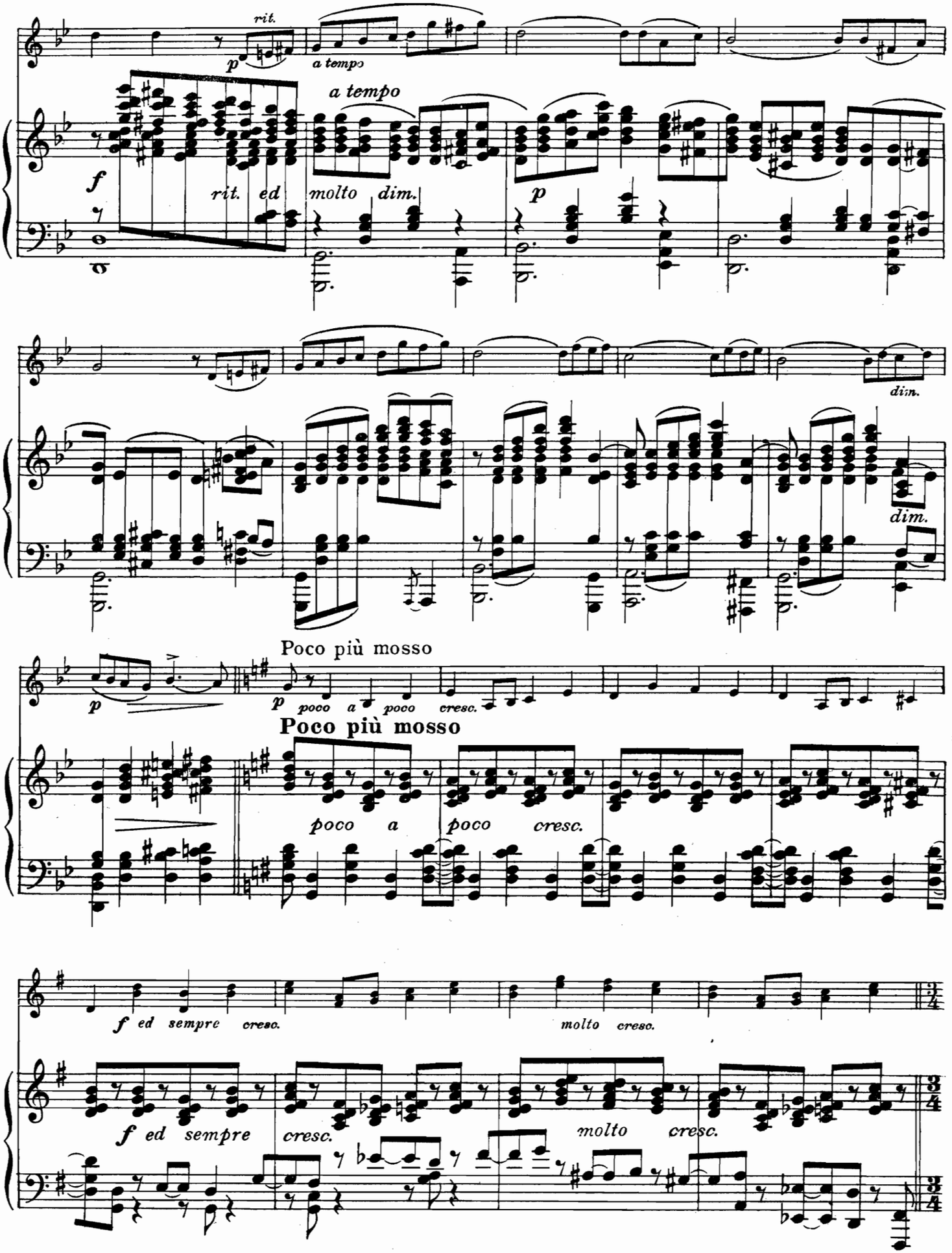
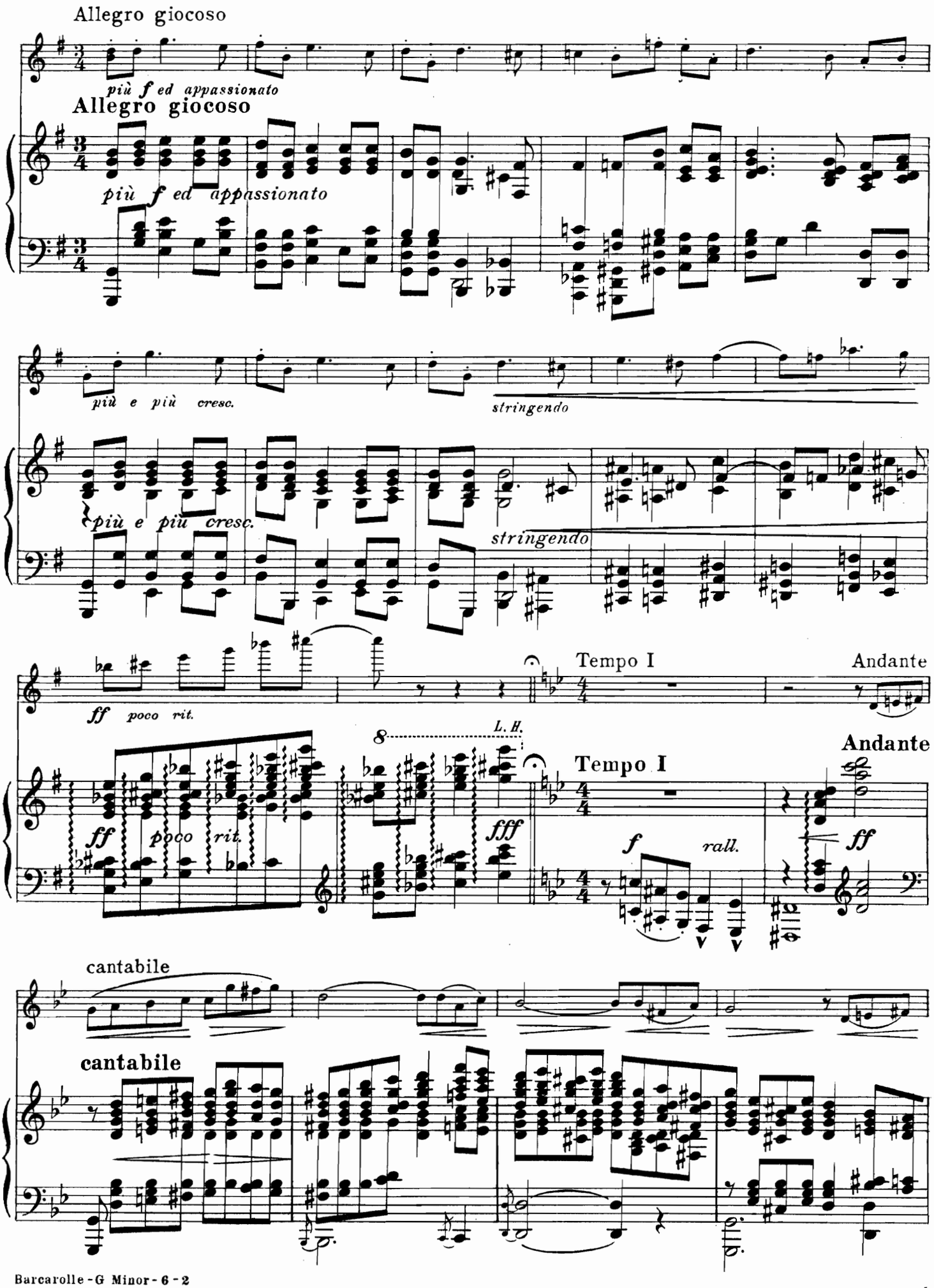
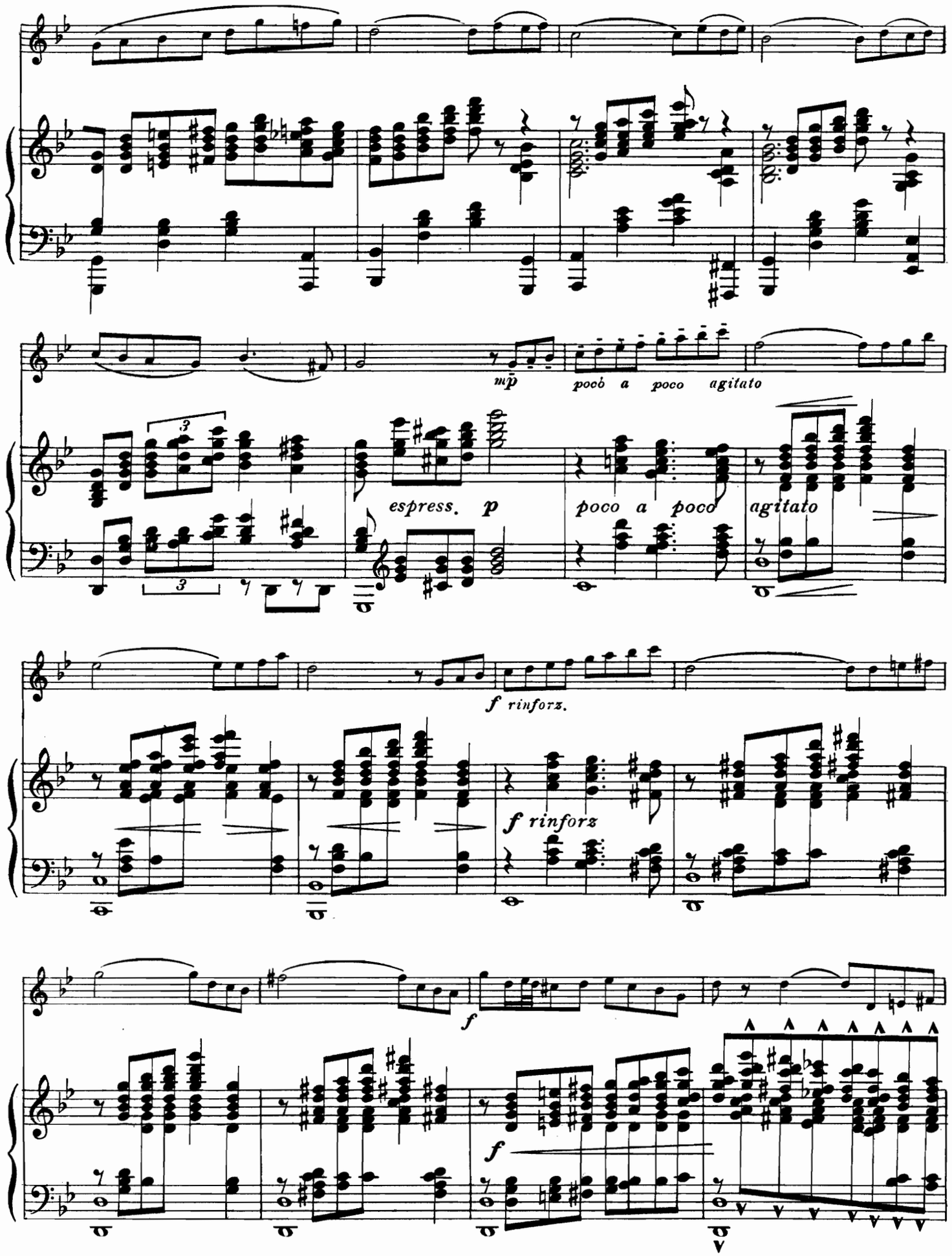
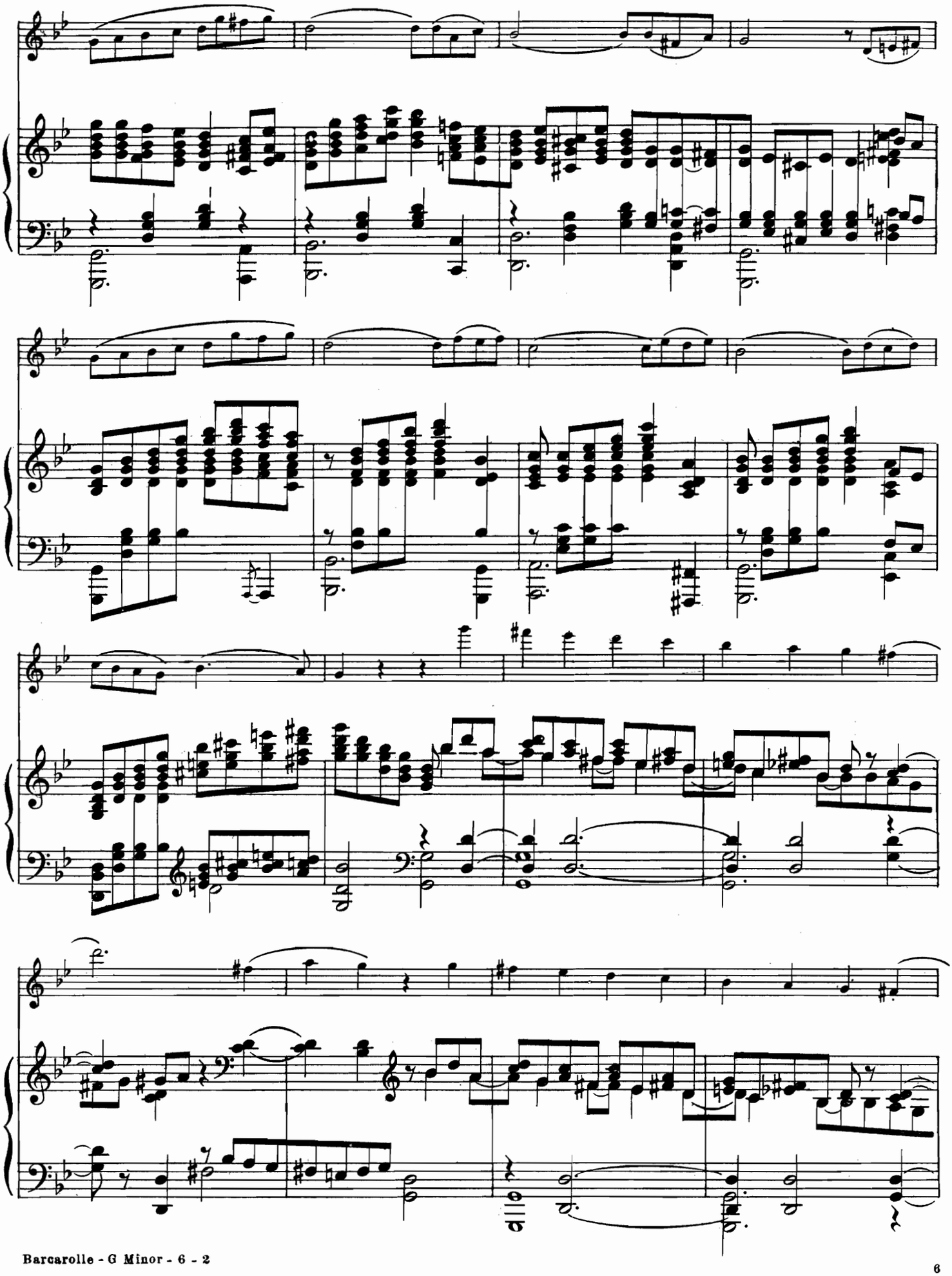
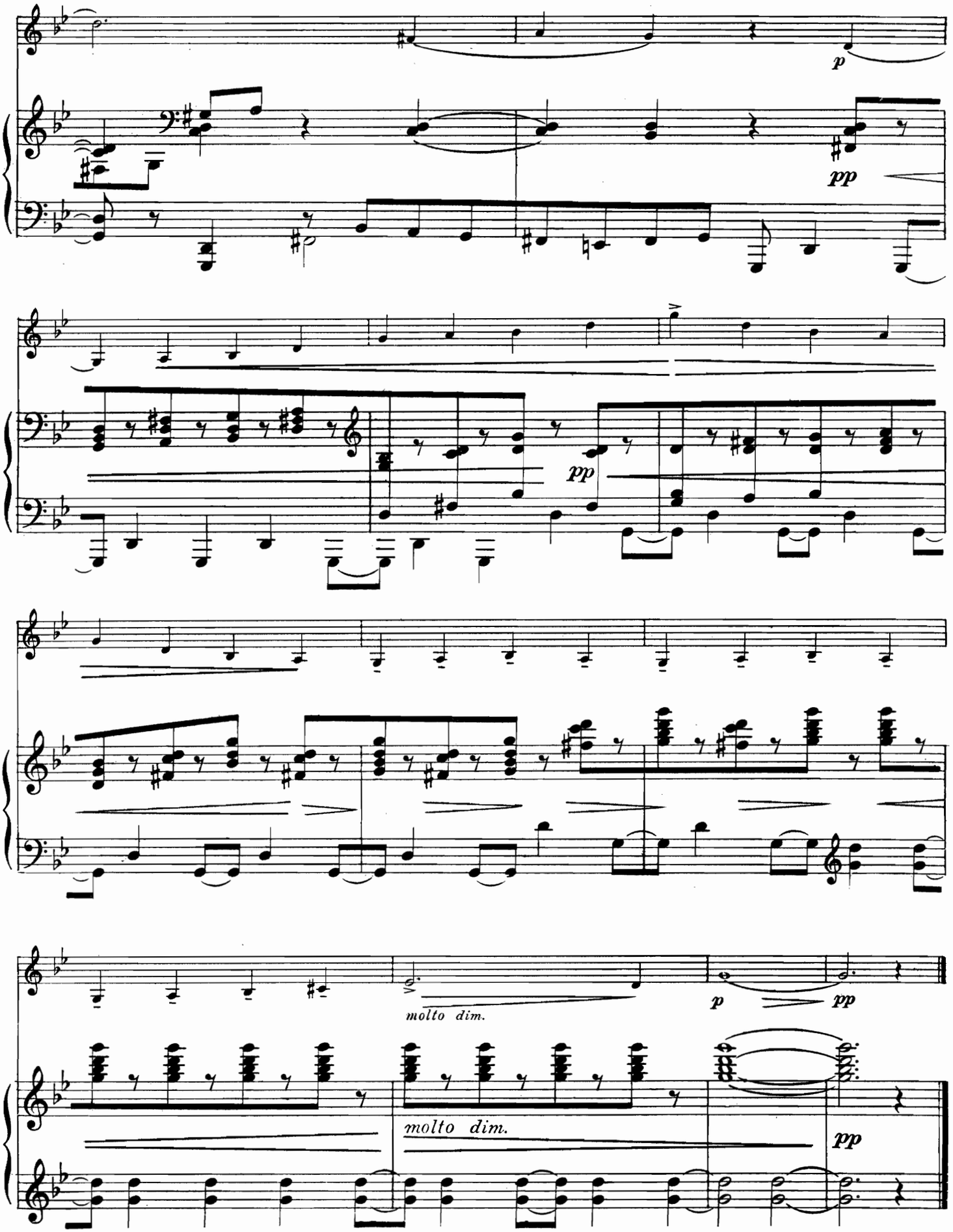

rit.
a tempo
a tempo
rit. ed molto dim.
dim.
dim.
Poco più mosso
poco a poco cresc.
Poco più mosso
poco a poco cresc.
f ed sempre cresc.
molto cresc.
f ed sempre cresc.
molto cresc.


Allegro giocoso
più f ed appassionato
Allegro giocoso
più f ed appassionato
più e più cresc.
stringendo
più e più cresc.
stringendo
ff poco rit.
Tempo I
Andante
L. H.
8
ff poco rit.
fff
Tempo I
Andante
f rall.
ff
cantabile
cantabile


mp
poco a poco agitato
espress. p
poco a poco
agitato
f rinforz.
f rinforz
f
f




p
pp
pp
molto dim.
p
pp
molto dim.
pp

# Arrangements by

Maud Powell

**Price $1.00 Each**

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## LOVE'S DELIGHT (Martini)

One wonders why this old Song was not played on the violin long ago, so naturally does the instrument sing its pensive beauties. (The key is F major, the key that Träumerei made famous.) Although the burden of the song: "The joys of love last but a day, the sorrows of love last alway" is sad enough, the character of the music suggests but melancholy in retrospect, a melancholy tinged with sweet recollection.

## SONGS MY MOTHER SANG (Dvořák)

Maud Powell uses the following note on her programs when playing this beautiful song:

The melody of "Songs My Mother Sang" is one of haunting beauty, and to the musician quite one of the loveliest in all song literature. Truth to tell, it tugs at his heart strings as presumably, the old melody of "Silver Threads Among the Gold," stirs the emotions of the layman. The words of the song speak the thoughts of an old-man who sits before the fire dreaming of his youth. He recalls, one by one the little songs which his mother, long since dead, used to sing to him in her low, sweet voice. As the songs flit ghostlike through his memory, he loses all sense of the present and lives for the moment completely in the past. The gentle presence of his mother, the sound of her voice, pervade the room and become once more a living reality. Tears of sad-sweet recollection trinkle down the withered cheek and through the grizzled beard, silent, unnoticed.

Madam Powell has fingered and phrased the violin version carefully, so that the full vocal effect is achieved. The double stopping at the close of the second verse is particulary satisfying.

## MUSETTE (Sibelius)

Maud Powell heard Jean Sibelius conduct the Musette at the Norfolk, Conn., Festival three years ago. So charmed was she with the dainty trifle that she straightway bought the orchestral score and set about reducing it to a violin and piano version. The piece lends itself gracefully to violin treatment, 'though the melody runs at a quicker tempo under the bow than when played by the woodwind instruments as in the original setting. The humorous and unexpected pauses, while the piece is at full tilt, are characteristic of the Finish composer. (Note his long impressive pauses, so fraught with eloquence, in Valse Triste.) The Musette has been a successful number in Madam Powell's repertoire. The melody is sufficiently obvious to make a direct appeal, yet so delicately handled that it cannot fall into banality.