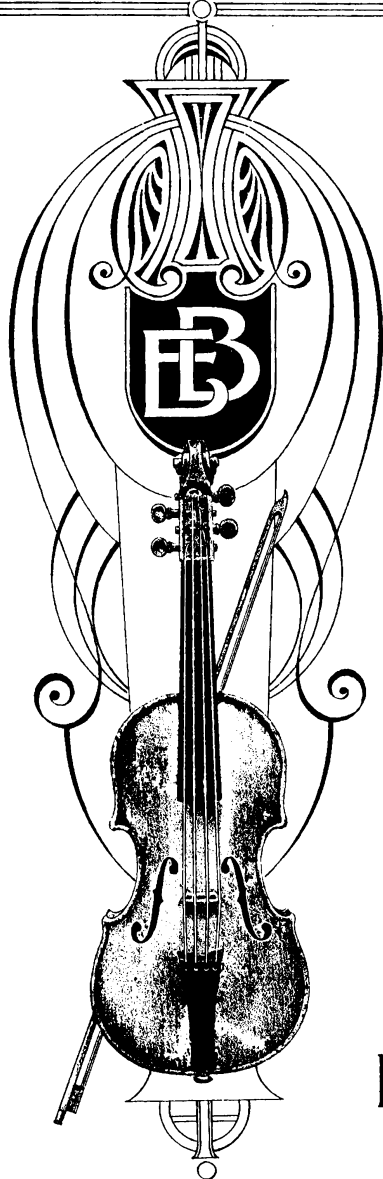


ETHEL BARNES



COMPOSITIONS POUR VIOLON ET PIANO



	M. Fr.
No. 1. Chant Elégiaque	2. —
2. Danse Caractéristique	2. —
3. Chanson Gracieuse	1. 50
4. Moto Perpetuo	2. —
5. Romance en Sol	2. —
6. 2 ^{me} Sonate en La, Op. 9	5. 50
7. Tarantella	3. —
8. Valse - Caprice	2. 50
9. L'Escarpolette (Swing Song)	1. 50
10. Légende	2. —
11. Hindoo Lament (Chanson indienne)	1. 50
12. Lullaby	1. 50
13. Petite Valse	1. 50
14. Sérénade	1. 50
15. Concertstück Op. 19	3. 50
16. Idylle Pastorale	2. 50
17. Andante (sur la Corde de Sol)	1. 50
18. Adagio appassionato	2. —
19. Canzonetta	1. 50
20. Danse nègre	2. —
21. Humoresque	1. 50
22. } 8 Pièces (1 ^{ere} Position) en 2 Cahiers	
23. } I. II. à 2.	

POUR PIANO, VIOLON ET VIOLONCELLE

Andante (du 2^{me} Trio) M. 2. 50

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<p>GROSSHERZOG HOFMUSIKVERLEGER Printed in Germany.</p>		

Chanson Gracieuse.

E. Barns.

Violin. *Andante.*
mp con sordini ad lib.

PIANO. *p*

cresc.

cresc.

poco rall.

M. 1.50.

Berceuse.

Ch. Dancla, Op. 131.

Violon. *Andante con moto.*
dolce
avec la sourdine
ten.

PIANO. *ten.*

cantante
espress.

mf dol. e cantante

molto sosten.

M. 1.50.

Salut d'Amour.

E. Elgar, Op. 12.

Violon. *Andantino.*
pp dolce legatis.

PIANO. *pp*

segue

ten. *cresc.*

cresc.

p

p dot. *dim.* *rit.*

M. 1.50.

Chanson Celtique.

C. Forsyth.

Violon. *Un poco sostenuto.*
Ancien Air irlandais
p

PIANO. *p*

colla parte
pp

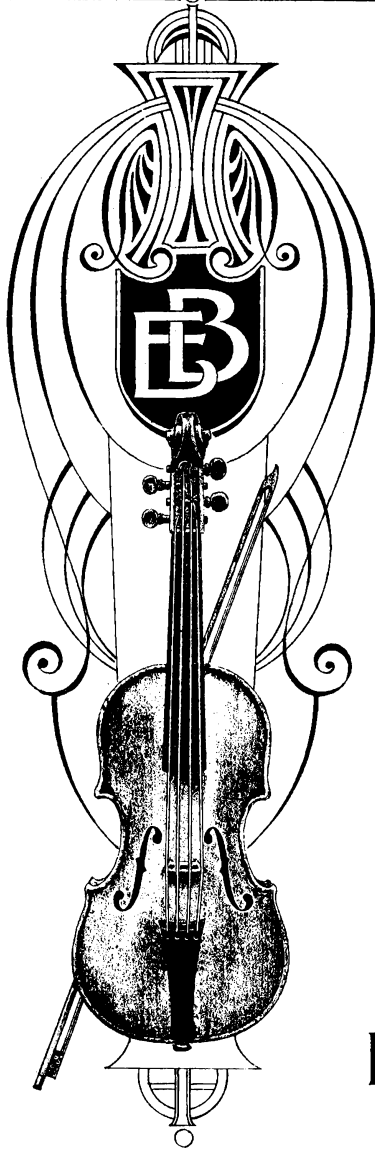
Mk. 2. —

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COMPOSITIONS POUR VIOLON ET PIANO



	M. Pr.
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CHANSON D'AMOUR

Ethel BARNES

VIOLON

PIANO

Andante

mf

cresc.

f

First system of musical notation. The vocal line (top staff) features a melodic line with a *rall.* marking. The piano accompaniment (bottom two staves) includes a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. A *cresc.* marking is present in the piano part.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. *rit.* and *a tempo* markings are present in the piano part.

LE FAUN

Ethel BARNES

VIOLON

Musical notation for the Violin part, starting with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some triplets.

Allegretto ma grazioso

PIANO

Musical notation for the Piano part, starting with a grand staff (treble and bass clefs), a key signature of one sharp (F#), and a 3/8 time signature. The accompaniment features chords and single notes, with a dynamic marking of *p* (piano).Continuation of the Violin part, featuring a series of eighth notes and some slurs. A dynamic marking of *f* (forte) is present at the beginning, and *cresc.* (crescendo) is at the end.Continuation of the Piano part, showing chords and single notes. Dynamic markings include *rall.* (rallentando) and *a tempo*.A system containing both the Violin and Piano parts. The Violin part continues with eighth notes and slurs. The Piano part features chords and single notes, with a dynamic marking of *sf* (sforzando).A system containing both the Violin and Piano parts. The Violin part continues with eighth notes and slurs. The Piano part features chords and single notes, with dynamic markings of *f*, *mf*, *p*, and *p*.

First system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part features a 'rall.' (rallentando) marking. The melodic line includes slurs and ties.

Second system of musical notation. It continues the melodic and piano parts from the first system. The piano part includes a 'rall.' marking. The melodic line features slurs and ties.

Third system of musical notation. The piano part begins with a 'cresc.' (crescendo) marking. The tempo marking 'a tempo' is placed at the start of the piano part. The piano part includes a 'f' (forte) dynamic marking. The melodic line features slurs and ties.

Fourth system of musical notation. The piano part includes 'p' (piano) and 'f' (forte) dynamic markings. The melodic line features slurs and ties.

ARIA

Ethel BARNES

VIOLON

Violin staff with notes and dynamics. The staff begins with a rest, followed by notes with a forte (*f*) dynamic marking.

Adagio

PIANO

Piano accompaniment staff with notes and dynamics. The staff includes a mezzo-forte (*mf*) dynamic marking.

Violin staff with notes and dynamics. The staff includes a forte (*f*) dynamic marking and a piano (*p*) dynamic marking.

Piano accompaniment staff with notes and dynamics.

Violin staff with notes and dynamics. The staff includes a *cresc.* (crescendo) marking and a forte (*f*) dynamic marking.

Piano accompaniment staff with notes and dynamics. The staff includes a forte (*f*) dynamic marking.

First system of musical notation. The top staff is a single melodic line with dynamics *dolce* and *cresc.*. The bottom part is a grand staff with piano accompaniment, starting with a *p* dynamic and including a *cresc.* marking.

Second system of musical notation. The top staff features dynamics *ff* and *dim.*. The piano accompaniment continues with various chordal textures.

Third system of musical notation. The top staff begins with a *mf* dynamic. The piano accompaniment consists of steady chordal patterns.

Fourth system of musical notation. The top staff includes dynamics *ff rit.* and features triplets. The piano accompaniment includes a *rit.* marking.

VALSETTE

Ethel BARNES

VIOLON

Tempo di Valse

PIANO

The first system of the score features a Violin part on a single staff and a Piano part on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The piano part begins with a forte (*f*) dynamic. The violin part starts with a mezzo-forte (*mf*) dynamic. The piano part consists of a steady bass line of quarter notes, while the violin part has a melodic line with some slurs.

The second system continues the musical piece. The piano part features a variety of chords and some slurs. The violin part continues its melodic line with slurs and ties. The dynamics remain consistent with the first system.

The third system shows the piano part with a 'cresc.' (crescendo) marking. The violin part has a more active melodic line with slurs and ties. The piano part provides harmonic support with chords and a steady bass line.

The fourth system concludes the piece. It includes markings for 'dim.' (diminuendo) and 'poco rall.' (poco rallentando). The piano part features a 'p' (piano) dynamic. The violin part has a melodic line with slurs and ties. The piano part has a steady bass line with some slurs.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The top staff contains a melodic line with long, sweeping phrases and slurs. The grand staff contains a piano accompaniment with chords and moving lines. Dynamic markings include *p.* and *ff.*.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line continues with similar phrasing. The piano accompaniment provides harmonic support. Dynamic markings include *p.* and *ff.*.

Third system of musical notation. The top staff begins with the marking *cresc.* (crescendo). The melodic line shows a gradual increase in volume. The piano accompaniment also features dynamic markings such as *p.* and *f.*.

Fourth system of musical notation. The melodic line continues with long, flowing phrases. The piano accompaniment consists of chords and moving bass lines. Dynamic markings include *p.* and *ff.*.

Fifth system of musical notation. The top staff begins with the marking *rall.* (rallentando), indicating a slowing down of the tempo. The melodic line becomes more spacious. The piano accompaniment also reflects this tempo change. Dynamic markings include *f.* and *ff.*.

First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a dynamic marking of *p*. The bottom two staves are a grand staff in treble and bass clefs with the same key signature. The piano part includes dynamic markings *rall.* and *a tempo*.

Second system of musical notation, continuing the piece with similar melodic and piano accompaniment.

Third system of musical notation, featuring dynamic markings *mf* and *cresc.* in both the melodic and piano parts.

Fourth system of musical notation, concluding the page with dynamic markings *p* and *cresc.* in the piano part.

Willy Burmester

Alte Weisen

für

Violine mit Klavierbegleitung

- | | |
|---------------------------|-------------------------------------|
| 1. Händel, Sarabande | 9. Lully, Tanz |
| 2. Beethoven, Menuet | 10. Cramer, Walzer |
| 3. Méhul, Gavotte | 11. Haydn, Menuet |
| 4. Mozart, Menuet | 12. Mozart, Deutscher Tanz |
| 5. Beethoven, Contre-Tanz | 13. Französisches Lied (18. Jahrh.) |
| 6. Dussek, Menuet | 14. Steibelt, Walzer |
| 7. Haydn, Capriccio | 15. Couperin, Sœur Monique |
| 8. Milandre, Menuetto | |

Konzert-Bearbeitungen

Schumann, Warum!

Schubert, Moment musical No. 5



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Ausgabe für Violoncello mit Klavierbegleitung von Alfred Moffat

Ausgabe für Flöte mit Klavierbegleitung von Emil Prill

ALFRED MOFFAT

COMPOSITIONS

Violon et Piano.

- Op. 14. *Händel*-Album. 18 Morceaux.
Cah. 1 à 3, chaque n.
- Op. 17. Klassische Stücke.
No. 1. *Bach*. Sarabanda (G-moll)
2. *Mendelssohn*. Venetianisches
Gondellied (Fis-moll)
3. *Mozart*. Ave verum
4. *Rameau*. 2 Menuette
5. *Chopin*. Cantabile (aus Op. 66)
6. *Francoeur*. Sarabanda (D)
7. *Mozart*. Cantabile (F)
8. *Mendelssohn*. Lied ohne
Worte (Op. 19, No. 2)
9. *Rossini*. Larghetto (C)
10. *Leclair*. Sarabanda (D-moll)
11. *Gluck*. Arie aus „Orpheus“
12. *Mozart*. Minuet (aus der
Haffner-Serenade)
13. *Mendelssohn*. Melodie aus
„Elias“
14. *Corelli*. Sarabanda (D-moll)
15. *Mendelssohn*. Arioso aus
„Elias“
16. *Mendelssohn*. Religioso aus
„Paulus“
17. *Schubert*. Ständchen, „Leise
fliehen“
18. *Händel*. Aria, „Verdi prati“
- Op. 18. 3 Sonates de *G. F. Händel*, arr.
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2. G-dur (en Sol)
3. F-dur (en Fa)
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No. 1. Sarabande und Bourrée.
2. Minuetto pastorale.
3. Gavotte.
- 3 leichte Orig.-Compositionen (1. Lage). Compl.
No. 1. Hochzeitsmarsch.
2. Sommerzeit.
3. Serenade.
- 12 leichte Unterrichtsstücke (Erste Lage).
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No. 1. *Gluck*. Minuetto.
2. *Mendelssohn*. Volkslied.
3. *Marcello*. Largo
4. *Schumann*. Lied.
5. *Moffat*. Schlummerlied.
6. *Mendelssohn*. Lied ohne Worte.
Heft II
No. 7. *Travers*. Siciliano.
8. *Schubert*. Adagio.
9. Schlaflied, engl. Volkslied.
10. Irische Volksweise.
11. Melodie, alt-engl. Volkslied.
12. *Bach*. Lied.

Sonaten-Studien mit beziffertem Bass.

- No. 1. *Nardini*. Adagio et Allegro.
2. *Veracini*. Il Postiglione.
3. *Vivaldi*. Preludio u. Allemanda.
4. *Locatelli*. Sarabanda u. Allegro
scherzoso.
5. *Benda*. Affetuoso u. Minuetto.
6. *Francoeur*. Sarabanda u. Corrente.

Mazurka
Gavotte
La Zingara, Danse caractéristique
Henry Purcell-Album, Airs et Danses pour
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Partie II

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No. 1. *Mendelssohn*. Ventianisches
Gondellied
2. *Schubert*. Wiegenlied
3. *Bach*. Minuetto
4. *Gluck*. Ballet
5. *Corelli*. Corrente
6. *Mozart*. Minuetto
7. *Gluck*. Amabile
8. *Schubert*. Frühlingsglaube
9. *Händel*. Affetuoso
10. *Bach*. Sarabande
11. *Rameau*. 2 Menuette
12. *Händel*. Gavotte
13. *Spohr*. Larghetto
14. *Händel*. Arioso
15. *Bach*. Sarabande
16. *Tartini*. Larghetto
17. *Händel*. Menuett
18. *Schubert*. Lied
19. *Händel*. Largo
20. *Himmel*. Marsch
21. *Mozart*. Ave verum
22. *Haydn*. Arie
23. *Mendelssohn*. Lied ohne Worte
24. *Händel*. Menuett
25. *Mendelssohn*. Adagio
26. *Händel*. Sarabande
27. *Mendelssohn*. Adagio tranquillo
28. *Händel*. Bourrée
29. *Bach*. Fughetta
30. *Mendelssohn*. Andante religioso
31. *Purcell*. Golden Sonata
- Op. 31. Petit Duo symphonique (en Sol),
(avec Violoncelle ad libit.)

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Canzonetta

Franz Drdla, Op. 67.

Andantino.

Violon. *con sord.* *pp* *colla parte*

PIANO. *pp* *tenuto* *a tempo* *colla parte* *cresc. mf* *tenuto* *ritard.*

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Pr. M. 1.50.

Nocturne.

A. d'Ambrosio, Op. 35. N. 2.

Andante.

Violin. *rit.* *a tempo*

PIANO. *p* *poco a poco cresc.* *poco a poco cresc.*

Mk. 2. —

Ronde Champêtre.

Guido Papini Op. 66.

Quasi Allegro con spirito.

Violin. *mp legg. con spirito*

PIANO. *p stacc. e legg.*

Mk. 2. —

Swing Song.

L'Escarpolette.

Ethel Barns.

Allegretto grazioso.

Violon. *p*

PIANO. *p* *rall.* *rall.* *a tempo* *a tempo*

Mk. 2.50.

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La Promesse.

Charles Dancla, Op. 223.

Violin. *Andante cantabile.*
dolce e mf *a tempo*

PIANO. *p* *fienuto* *rall. poco* *a poco* *a tempo*

Mk. 2. —

Allegro

par Fiocco d'Anvers.

Bent-O'Neill.

Violin. *Allegro.*

PIANO. *f* *p* *stacc.* *p cresc.* *cresc.* *f* *p* *mf*

Mk. 2. —

Menuet.

Maurice Moszkowski, Op. 77, No. 10.

Violon. *Molto moderato.*
pizz. *p* *sourdine*

PIANO. *m.s.* *molto p* *arco* *pp* *un poco*

Extase d'amour.

(Love's Ecstasy)

R. Rôze.

Violon. *Andantino con grazia.*

PIANO. *p* *poco cresc.* *poco cresc.* *rit. dim.* *rit. dim.*

Mk. 2. —

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