

„Edition Chanot.“

à Mademoiselle Emily Chanot.

GIGA

pour

VIOLON

par

Guido Papini.

57.

Printed by C.G. Röder, Leipzig.

GIGA.

VIOLON.

Allegretto molto mosso.

Guido Papini.

The musical score is written for a single violin. It begins with a treble clef and a key signature of one sharp (F#). The tempo is 'Allegretto molto mosso'. The score is divided into ten staves. The first staff starts with a measure rest of 9 measures, followed by a measure rest of 2 measures, and then begins with a *mf* dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of triplets and slurs. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance markings include 'V' for vibrato and 'leggiere' for light playing. The score concludes with a *p* dynamic.

VIOLON.

The score consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of sixteenth-note runs, with dynamics *f* and *p*. The second staff continues with similar patterns, including a section marked *p stacc. e legg.*. The third and fourth staves show more complex rhythmic patterns with accents and slurs. The fifth staff features a *mf* dynamic and a *cresc.* marking. The sixth staff has a *p* dynamic and a *tr* (trill) marking. The seventh staff is marked *dolce*. The eighth staff has *a poco cresc.* and *f con rigore*. The ninth staff is marked *mp* and *cresc.*. The tenth staff has *f* and *ff* markings. The eleventh and twelfth staves conclude with *ff sempre* and *fff* markings.



À Mademoiselle EMILY CHANOT.

GIGA.

Allegretto molto mosso.

Guido Papini.

VIOLON.

PIANO.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Second system of musical notation. The piano part includes a *p* dynamic marking in the right hand.

Third system of musical notation. The vocal line includes dynamic markings: *cresc.*, *f*, *ten.*, and *mp leggiero*. The piano part includes *mf*, *f*, and *p staccato* markings.

Fourth system of musical notation. The piano part includes a *f* dynamic marking.

Fifth system of musical notation. The piano part includes *cresc.* and *mf* dynamic markings.

First system of musical notation. The treble clef part features a melodic line with slurs and ties. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of musical notation. The treble clef part begins with the instruction *p dolce*. The piano accompaniment includes the instruction *p* in the bass line.

Third system of musical notation. The treble clef part includes the instruction *cresc.*. The piano accompaniment includes the instruction *mf* in the bass line.

Fourth system of musical notation. The treble clef part features a melodic line with slurs. The piano accompaniment includes the instruction *f* in the bass line.

Fifth system of musical notation. The piano accompaniment includes the instruction *p stacc.* in the bass line.

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 treble staff contains a melodic line with dynamics *f* and *p*. The grand staff contains accompaniment with dynamics *f* and *p*. The system concludes with a double bar line.

Second system of musical notation, similar in structure to the first. It features a treble staff and a grand staff. Dynamics *f* and *p* are present. The system ends with a double bar line.

Third system of musical notation. The treble staff begins with the instruction *p stacc. e legg.*. The grand staff begins with *pp stacc.*. The system concludes with a double bar line.

Fourth system of musical notation, continuing the piece with a treble staff and a grand staff.

Fifth system of musical notation, the final system on the page. It includes a treble staff and a grand staff, ending with a double bar line.

mf *cresc.*

mf *cresc.*

p *dolce*

pp

a poco cresc.

con vigore

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

Second system of musical notation. The vocal line begins with a *mp* dynamic marking. The piano accompaniment also starts with *mp* and includes a *cresc.* marking in the right hand.

Third system of musical notation. The piano accompaniment features a *f* dynamic marking in the right hand.

Fourth system of musical notation. Both the vocal line and piano accompaniment are marked with a very forte *ff* dynamic.

Fifth system of musical notation. The vocal line is marked *ff sempre* and the piano accompaniment is marked *ff sempre*. The system concludes with a *ff* marking and the instruction *Calla*.

"Edition Chanoel"

COMPOSITIONS FAVORITES

pour

VIOLON

AVEC ACCOMPAGNEMENT DE PIANO.

No.		s.	d.	No.		s.	d.
	Kettenus, Aloys. Quatre morceaux de Salon.				Papini, Guido. Accompagnement de Piano à la première		
392	No. 1. Prière	3	—	*112 ^A	partie de la Méthode pour Violon, Op. 57 . . . net	6	—
393	No. 2. Bourrée	3	—		— Douze Études mélodiques extraites de sa Méthode		
394	No. 3. Réverie	3	—		pour Violon.		
395	No. 4. Chant du Gondolier	3	—	*170	No. 1. En Do Majeur	3	—
17	Kreutzer, R. Sonate (Premier mouvement) transcription			*171	No. 2. En La Mineur	3	—
	par Papini	4	—	*172	No. 3. En Fa Majeur	3	—
446	Longhurst, W. H. Romance et Tarantelle	6	—	*173	No. 4. En Ré Mineur	3	—
446 ^A	— Romance séparément	3	—	*174	No. 5. En Si Bémol Majeur	3	—
	Mallandaine, J. E. Six morceaux, transcriptions de			*175	No. 6. En Sol Mineur	3	—
	Mélodies Anglaises.			*176	No. 7. En Sol Majeur	3	—
385	No. 1. Sally in our Alley, and The Vicar of Bray	3	—	*177	No. 8. En Mi Mineur	3	—
386	No. 2. Bid me discourse	4	—	*178	No. 9. En Ré Majeur	3	—
387	No. 3. The Pilgrim of Love, and Down among			*179	No. 10. En Do Mineur	3	—
	the Dead Men	4	—	*180	No. 11. En La Majeur	3	—
388	No. 4. Tell me, Mary, how to woo thee, and Be-			*181	No. 12. En Fa Dièse Majeur	3	—
	gone, Dull Care	4	—		En deux cahiers, chaque	8	—
389	No. 5. The Thorn, and Early one morning	4	—	5	— Gavotte, Op. 50	5	—
390	No. 6. The Chough and Crow	4	—	6	— Allegro Cantabile, Op. 50	6	—
	Mander, Henry. Six morceaux choisis, transcriptions			7	— Petite Sérénade Mélancolique	3	—
	des vieux maîtres.			8	— Cracovienne (Romance sans paroles)	3	—
459	No. 1. Gavotte en Sol (Bach)	3	—	19	— Marche Nuptiale	5	—
460	No. 2. Corrente en Fa (Corelli)	3	—	57	— Giga	4	—
461	No. 3. Madrigal, "Since first I saw your face" (Ford)				— Deux morceaux de Salon, Op. 53.		
462	No. 4. Where the Bee sucks (Arne)	3	—	38	No. 1. Barcarolle	4	—
463	No. 5. As when the Dove, Acis and Galatea (Handel)			39	No. 2. Dans une Prairie (mouvement de Valse)		
464	No. 6. A Reminiscence of the olden time (Allen)				— Deux morceaux de Salon, Op. 55.		
† 16	Marsellaise, La. Transcription brillante (Cello ad			42	No. 1. Pensée Fugitive	3	—
	lib.) par Charles Dancla	4	—	43	No. 2. Saltarella (Souvenir de Sorrento)	5	—
380	Matthay, Tobias. A Pamphlet	4	—		— Trois morceaux lyriques, Op. 58.		
313	Mauder, J. H. Espagnola	5	—	64	No. 1. Romance en Fa	3	—
259 ^A	Mendelssohn. Concerto pour Violon (partie de Violon			65	No. 2. La Joie	3	—
	seulement), doigté et les coups d'archet par Papini			66	No. 3. Valse Mélodique	4	—
232	— Romance sans paroles, transcription par Guido Papini				Les trois réunis	7	—
232 ^A	— La même en Sol Majeur	3	—		— Suite de huit morceaux faciles dans la première posi-		
465	Méo, Luigi. Mélodie en Ré Majeur	3	—		tion, Op. 57. Bis.		
452	Museat, H. A. Thème et Variations	4	—	*22	No. 1. Thème et variations	3	—
445	Newton, Walter F. Morceau de Salon	3	—	*23	No. 2. Chanson	3	—
	Nicole, Louis. Quatre morceaux faciles, Op. 79.			*24	No. 3. Cantilène	3	—
*316	No. 1. Prière	3	—	*25	No. 4. Romance	3	—
*317	No. 2. Improptu	3	—	*26	No. 5. Bluette	3	—
*318	No. 3. Menuet	3	—	*27	No. 6. Conte d'Enfant (Petite Marche)	3	—
*319	No. 4. Berceuse	3	—	*28	No. 7. Mazurka	3	—
80	Niedzielski, J. "Souvenir de Varsovie", Réverie	3	—	*29	No. 8. Gavotte Mignonne	3	—
238	Paganini, Nicolo. Canto Spianato, l'accompagnement				Les huit réunis	12	—
	de Piano par Victor Buzian	4	—		— Six Thèmes et Variations, Op. 59.		
				*46	No. 1. En Sol Majeur	3	—
				*47	No. 2. En Mi Mineur	3	—
				*48	No. 3. En Ré Majeur	3	—
				*49	No. 4. En Fa Majeur	3	—
				*50	No. 5. En La Majeur	3	—
				51	No. 6. En Mi Majeur	3	—
					En deux Cahiers, chaque	6	—

* In the first Position. — * Dans la première position. — * In der ersten Lage.

† Ne se vendent pas en France et Belgique.

FRANCE et BELGIQUE
MACKAR & NOEL
22 Passage des Panoramas, PARIS.

MANCHESTER
G. A. CHANOT
48 Gt. Ducie Street.

LONDON

FREDERICK W. CHANOT

73 Berners Street, W.

LEIPZIG

3 Rabenstein-Platz,

ARTHUR P. SCHMIDT.

BOSTON U. S. A.

15 West Street,

MELBOURNE

LEOPOLD F. COLLIN

187 & 189 Swanston Street.

"EDITION CHANOT."

F. W. CHANOT. PROPRIETOR AND PUBLISHER, 116 OXFORD STREET AND 73 BERNERS STREET, LONDON. W.

<p>Papini, Guido. (Transcriptions)</p> <p>41 Romance, Celebrated Air of the 16th Century 3</p> <p>42 Santissima Vergine. Celebrated Melody by L. Cordigliani 3</p> <p>43 Pista Signore. Celebrated Melody by Stradella 4</p> <p>44 Gavotte by Bach 3</p> <p>45 Romance without words by Mendelssohn 3</p> <p>46 Chanson Villageoise by Rameau 3</p> <p>47 Moment musical by Schubert, two Violin Parts, one easy, the other difficult 4</p> <p>48 Two Nocturnes by John Field 4</p> <p>49 No. 1. In D major 5</p> <p>50 No. 2. In B flat major 4</p> <p>51 Rose softly Blooming, by L. Spohr 3</p> <p>52 Home, Sweet Home 3</p> <p>53 Last Rose of Summer 3</p> <p>54 Haydn's Serenade 3</p> <p>55 PARRY, C. H. Hubert. Parfaite in D Minor 5</p> <p>56 Polonowski, E.</p> <p>57 "Les premiers pas du jeune Violoncelle". Ten easy studies and pieces 4</p> <p>58 Three Drawing-rooms 3</p> <p>59 No. 1. Fughetta 3</p> <p>60 No. 2. Sérénade 3</p> <p>61 No. 3. Pensée fugitive 4</p> <p>62 Two Album Leaves 3</p> <p>63 No. 1. Andante Canabile 3</p> <p>64 No. 2. Allegro Cox Moto 3</p> <p>65 Chanson du Nord, Romance Sans Paroles 5</p> <p>66 Popper, David. Nocturne, transcribed by Franz Liszt 3</p> <p>67 Raff, J. A. Cavatine, edited and fingered by Papini 3</p> <p>68 Rameau. Chanson Villageoise, transcription by Papini 3</p> <p>69 Reber, Henri. Berceuse 3</p> <p>70 Reich, C. Sérénade 3</p> <p>71 Rode. La Biondine, first Air and Variations in G, edited and fingered by Papini 3</p> <p>72 Romanesco, Lu. Celebrated Air of the 16th Century, transcription by Papini 5</p> <p>73 Rose, The Last of Summer. Easy transcription by Guido Papini 5</p> <p>74 Schubert. Moment Musical, transcription by Papini, two Violin Parts, one easy, the other difficult 4</p> <p>75 Sérénade 4</p> <p>76 Ave Maria, transcriptions by Papini 3</p> <p>77 Schumann, Robert.</p> <p>78 Abendlied (Evening Song). Op. 85, No. 12 5</p> <p>79 Petite Valse. Op. 95, No. 1, transcription by Papini 5</p> <p>80 Smallwood, William. Two easy Drawing-room Pieces 5</p> <p>81 No. 1. Andante 5</p> <p>82 No. 2. La Clarine 5</p> <p>83 Spohr, Louis. Barcarolle 5</p> <p>84 Rose softly Blooming, transcription by Guido Papini 5</p> <p>85 Stradella. Pista Signore, transcription by Papini 5</p> <p>86 Tourneur, J. B. Regret à Romance sans Paroles 5</p> <p>87 Les Moissonneurs 5</p> <p>88 Tours, Berthold.</p> <p>89 Chant de Soldat 5</p> <p>90 Air à la Gavotte by Louis XIII. Transcription 4</p> <p>91 Trousselle, J. Barcarolle 4</p> <p>92 Sérénade by Gounod, transcription 5</p> <p>93 Truslove, Walter. Romance 5</p> <p>94 Veerman, N. Romance, Op. 1 5</p> <p>95 Verné, G. Première Sonatine 4</p> <p>96 Vieuxtemps, Henri. Réverie 4</p> <p>97 Air Varié 5</p> <p>98 Wagner, Richard. March from "Tristan und Isolde", transcription by Charles Dancla 5</p> <p>99 Woycke, Eugen. Sonate Fantastique 5</p> <p>100 Young, Harrington. La Rivière d'une Filleuse 4</p>	<p>101 Tours, Berthold. Eight Dots for song, words by Thomas H. Bayly. (This song is adapted from the Violin Romance by Frank L. Mott) 5</p> <p>VIOLIN, VIOLA, AND PIANO.</p> <p>102 Fowler, Charles. First Duet for Violin and Alto-Viola with Pianoforte accompaniment 4</p> <p>VIOLIN, VIOLONCELLO, AND PIANO.</p> <p>103 Dancla, Charles. Minuet from the 18th Quartet, Op. 160 5</p> <p>104 March from Wagner's "Tannhäuser" — "Souvenir de Mozart" — Six Dots for Violin and Violoncello, with Piano Accompaniment, from the Operas: —</p> <p>74 No. 1. Les Noces de Pizarro 5</p> <p>75 No. 2. Don Juan 5</p> <p>76 No. 3. Don Juan 5</p> <p>77 No. 4. La Fille Euchariste 5</p> <p>78 No. 5. Don Juan 5</p> <p>79 No. 6. La Fille Euchariste 5</p> <p>80 "La Marcelline". Brilliant transcription 4</p> <p>81 Haydn, Joseph. Serenade, edited and fingered by Papini 3</p> <p>TWO VIOLINS AND PIANO.</p> <p>105 Borelli, Calisto. "Jubilee March" — Trois Divertissements, Op. 53. (Cells ad lib.) 4</p> <p>425 No. 1. Pastorale 5</p> <p>426 No. 2. Tempo di Minuetto 5</p> <p>427 No. 3. Capriccio 5</p> <p>10 Fowler, Charles. Easy and Melodious Duet 5</p> <p>73 Second easy and melodious Duet 4</p> <p>254 Turkish Rondo 5</p> <p>447 Fifth Duet 4</p> <p>441 First Sonata 5</p> <p>Heddeghem, F. Van. Twelve easy Duets (Violoncello ad lib.) 4</p> <p>308 No. 1. Andante 3</p> <p>309 No. 2. Petite Valse 3</p> <p>310 No. 3. La Vierge 3</p> <p>311 No. 4. Le Brevoyeur 3</p> <p>312 No. 5. Mazurka 3</p> <p>313 No. 6. Allemande 3</p> <p>314 No. 7. Petite Marche 3</p> <p>315 No. 8. Mignonne 3</p> <p>316 No. 9. Le Mignonne 3</p> <p>317 No. 10. Le Duet 3</p> <p>318 No. 11. Sicilienne 3</p> <p>319 No. 12. Les Proscrits 3</p> <p>428 First Sonata in A minor, Op. 35 5</p> <p>429 Second Sonata in G major, Op. 37 5</p> <p>430 Third Sonata in D minor, Op. 49 5</p> <p>Henkel, Henri.</p> <p>431 Solo, Op. 68 6</p> <p>40 Papini, Guido. "The Last Rose of Summer." Irish melody, easy transcription 4</p> <p>424 Home, Sweet Home, transcription 5</p> <p>145 No. 1. Romance (Mazze) 5</p> <p>146 No. 2. Petite Valse (Mazze) 5</p> <p>147 No. 3. Allegro Melodico (Mazze) 5</p> <p>148 No. 4. Rondo alla Turca (Mazze) 5</p> <p>149 No. 5. Sicilienne (Playal) 5</p> <p>150 No. 6. Rondo Appassionato (Violin) 4</p> <p>285 Cinderella March 5</p> <p>34 "Hops March" 5</p> <p>374 Petit, C. J. Sonata in G major, the Piano Accompaniment by R. A. de Saxé 5</p> <p>286 Polonowski, E. Sérénade (Violoncello ad lib.) 4</p> <p>Taylor, W. F. Suite en Sol 5</p> <p>321 No. 1. Allemande 5</p> <p>322 No. 2. Contasse 5</p> <p>323 No. 3. Barabande 5</p> <p>324 No. 4. Gavotte 5</p> <p>325 No. 5. Gigue 5</p> <p>326 No. 6. Chaconne 5</p> <p>327 No. 7. The four together 10</p> <p>300 Sentinelle in G 4</p> <p>THREE VIOLINS AND PIANO.</p> <p>301 Borelli, Calisto. "Jubilee March" 4</p> <p>302 Cello e Basso, ad lib. 1</p> <p>303 "Air de Ballet" Cello e Basso ad lib. 6</p> <p>304 Carter, William. Three very easy Trios 6</p> <p>305 Dancla, Charles. Petite Gavotte 5</p> <p>255A Cello e Basso, ad lib. 1</p> <p>30 Fowler, Charles. First Trio, "Three Esquimaux Fiddlers" (Violoncello, Tenor, and Double Bass ad lib.) 4</p> <p>30A Tenor, ad lib. 6</p> <p>30B Violoncello and Double Bass ad lib. 1</p> <p>31 Second Trio, "Three Merry Fiddlers" 6</p> <p>32 Third Trio, "Three Gentle Fiddlers" 6</p> <p>327 Fourth Trio, "Three Melodious Fiddlers" 4</p>	<p>80 Haydn, Joseph. Andante from the sixth Symphony, "Surprise" (Violoncello and Double Bass ad lib.) Transcription by Guido Papini 6</p> <p>89A Violoncello and Double Bass ad lib. 2</p> <p>107 Henkel, Henri. March (Violoncello and Double Bass ad lib.) 4</p> <p>157A Violoncello and Double Bass ad lib. 1</p> <p>109 Ketevans, Aloys. March (Violoncello and Double Bass ad lib.) 4</p> <p>109A Violoncello and Double Bass ad lib. 1</p> <p>41 Papini, Guido. "Hops March." (Violoncello and Double Bass ad lib.) 4</p> <p>41A Violoncello and Double Bass ad lib. 1</p> <p>42 Violoncello and Double Bass ad lib. 6</p> <p>94B Violoncello and Double Bass ad lib. 6</p> <p>329 Marche Nuptiale 6</p> <p>329A Violoncello and Double Bass ad lib. 2</p> <p>283 Saxé, R. A. de. Ecosse, Easy Valse (Violoncello and Double Bass ad lib.) 6</p> <p>283A Violoncello and Double Bass ad lib. 2</p> <p>FOUR VIOLINS AND PIANO.</p> <p>391 Fowler, Charles. Grand Sextet Concertino and Double Bass ad lib. 20</p> <p>1st Movement separate 8</p> <p>TENOR AND PIANO.</p> <p>Barri, Odoardo. Six Drawing-room Pieces 8</p> <p>338 No. 1. Largo 8</p> <p>339 No. 2. Pastorale 8</p> <p>340 No. 3. Sérénade 8</p> <p>341 No. 4. Valse 8</p> <p>342 No. 5. Gavotte 8</p> <p>343 No. 6. Sallierello 8</p> <p>Benkert, F. "Album for the Young." Op. 20. Four easy Pieces 8</p> <p>370 No. 1. Cradle Song 8</p> <p>371 No. 2. At Grandmother's 8</p> <p>372 No. 3. The Little Troubadour 8</p> <p>373 No. 4. The Guardian Angel 8</p> <p>374 The four together 6</p> <p>283 Papini, Guido. Sérénade Mignonne 5</p> <p>284 Cavatine. Romance without words 5</p> <p>Eight easy Pieces (same as 22 to 29 for Violin) 5</p> <p>354 No. 1. Toms with Variations 5</p> <p>355 No. 2. Chanson 5</p> <p>356 No. 3. Cantilène 5</p> <p>357 No. 4. Romance 5</p> <p>358 No. 5. Bliesse 5</p> <p>359 No. 6. Canto d'Enfant (easy March) 5</p> <p>360 No. 7. Mazurka 5</p> <p>361 No. 8. Gavotte Mignonne 5</p> <p>The eight together 12</p> <p>289 Reich, C. Sérénade 5</p> <p>432 Spohr, Louis. "Rose softly Blooming", transcription by Papini 5</p> <p>VIOLONCELLO SOLO.</p> <p>310 Reinagle, J. Elementary and progressive School, including a short and easy Treatise on Music, followed by six Duets 4</p> <p>VIOLONCELLO AND PIANO.</p> <p>Barri, Odoardo. Six Drawing-room Pieces 8</p> <p>359 No. 1. Largo 8</p> <p>360 No. 2. Pastorale 8</p> <p>361 No. 3. Sérénade 8</p> <p>362 No. 4. Valse 8</p> <p>363 No. 5. Gavotte 8</p> <p>364 No. 6. Sallierello 8</p> <p>Benkert, F. "Album for the Young." Op. 20. Four easy Pieces 8</p> <p>370 No. 1. Cradle Song 8</p> <p>371 No. 2. At Grandmother's 8</p> <p>372 No. 3. The Little Troubadour 8</p> <p>373 No. 4. The Guardian Angel 8</p> <p>374 The four together 6</p> <p>Cave, William B. Two Drawing-room Pieces 8</p> <p>26 No. 1. Romance 8</p> <p>27 No. 2. Cavatina 8</p> <p>Davies, Edward. Mazurka 5</p> <p>Sérénade 5</p> <p>(Both Author's Copyright.)</p> <p>Holy, Charles. Two Drawing-room Pieces 8</p> <p>345 No. 1. Spanish 8</p> <p>346 No. 2. Spanish Sketch 8</p> <p>Maunder, J. H.</p> <p>314 Espagnole 5</p> <p>109 Papini, Guido. Barcarolle 3</p> <p>103 Petite Fugitive 3</p> <p>113 Popper, David. Nocturne 4</p> <p>21 Raff, J. Cavatine, transcription by Ernest Göbel 3</p> <p>62 Reber, Berceuse. 5</p>	<p>431 Spohr, Louis. "Rose softly Blooming", transcription by Papini 5</p> <p>Tours, Berthold.</p> <p>377 Chant de Soldat 4</p> <p>379 Air à la Gavotte by Louis XIII. Transcription 4</p> <p>28 Veerman, N. Première and Romance, Op. 1 4</p> <p>TWO VIOLINS, TENOR, AND VIOLONCELLO.</p> <p>100 Dancla, Charles.</p> <p>Thirteenth Quartet, Op. 160 12</p> <p>Price of the score, Quarto size 3</p> <p>100A Bie. Price of the score, Octavo size 2</p> <p>102 Minuet from the Quartet (Double Bass ad lib.) 4</p> <p>†This Quartet obtained the only Prize at the competition of the "Société des Compositeurs de Musique de Paris in 1832."</p> <p>TWO VIOLINS, VIOLONCELLO, AND PIANO.</p> <p>302 Borelli, Calisto. "Jubilee March" 4</p> <p>Trois Divertissements, Op. 53 5</p> <p>425 No. 1. Pastorale 5</p> <p>426 No. 2. Tempo di Minuetto 5</p> <p>427 No. 3. Capriccio 5</p> <p>Heddeghem, F. Van. Twelve easy Pieces 5</p> <p>208 No. 1. Andante 3</p> <p>209 No. 2. Petite Valse 3</p> <p>210 No. 3. La Vierge 3</p> <p>211 No. 4. La Brevoyeur 3</p> <p>212 No. 5. Mazurka 3</p> <p>213 No. 6. Allemande 3</p> <p>214 No. 7. Petite Marche 3</p> <p>215 No. 8. Mignonne 3</p> <p>216 No. 9. Le Mignonne 3</p> <p>217 No. 10. Le Duet 3</p> <p>218 No. 11. Sicilienne 3</p> <p>219 No. 12. Les Proscrits 3</p> <p>Jacobini, G. Two Drawing-room quartets, a Viola part to replace second Violin ad lib. 6</p> <p>483 No. 1. L'Orléans 6</p> <p>484 No. 2. Herze Bay 6</p> <p>Papini, Guido. Bassini of six Pieces 5</p> <p>145 No. 1. Romance (Mazze) 5</p> <p>146 No. 2. Petite Valse (Mazze) 5</p> <p>147 No. 3. Allegro Melodico (Mazze) 5</p> <p>148 No. 4. Rondo alla Turca (Mazze) 5</p> <p>149 No. 5. Sicilienne (Playal) 5</p> <p>150 No. 6. Rondo Appassionato (Violin) 4</p> <p>285 Polonowski, E. Sérénade 4</p> <p>VIOLIN, VIOLONCELLO, PIANO, HARMONIUM, AND DOUBLE BASS (AD LIB.).</p> <p>306 Dancla, Charles. Fantaisie sur le charme de Norme, et l'Air de Sennal de la Muetto de Foutal 10</p> <p>PIANO SOLO.</p> <p>304 Borelli, Calisto. "Jubilee March" 5</p> <p>Brocce, D. 5</p> <p>258 Fragments favoris de la célèbre Chaconne de St. B. Bach. Transcription 3</p> <p>Cave, William B.</p> <p>470 Gavotte 3</p> <p>Fowler, Charles. Three grand Concert-Studies 4</p> <p>410 No. 1. In D flat Major 4</p> <p>411 No. 2. In B flat Major (Octave Study) 4</p> <p>412 No. 3. In G Minor 4</p> <p>Graziani-Walter, C.</p> <p>413 Ochia di Fusco (Fiery Eye). Grand Valse 4</p> <p>Hausser, M.</p> <p>414 Cradle Song 3</p> <p>342 Henkel, Henri. Gavotte Favorite 3</p> <p>343 Mattel, Tito. Transcription of Papini's Celebrated Sallierello, Op. 15 4</p> <p>Maunder, J. H.</p> <p>315 Espagnole, Capriccio 5</p> <p>81 Palamidoni, F. Transcription of the "Petite Fugitive" by Guido Papini 3</p> <p>4 Papini, Guido. Gavotte, Op. 50 4</p> <p>52 Gavotte Mignonne 4</p> <p>508 Roberts, H. S. Grand Memorial March, composed in honour of Dr. Harvey, of Folkestone 3</p> <p>Smallwood, William. Two easy and pretty drawing-room pieces 5</p> <p>216 No. 1. Evening Glow 3</p> <p>217 No. 2. Stills 3</p> <p>PIANO DUET.</p> <p>309 Roberts, H. S. Grand Memorial March 4</p> <p>Tours, Berthold.</p> <p>311 Tarentelle Brillante 4</p> <p>MUSICAL LITERATURE.</p> <p>Phispen, Dr. T. L. "Guido Papini," and the Italian School of Violinists. Net 6</p>
---	---	---	---

* The pieces thus marked are in the first position.

LONDON 73 Berners St. PARIS 19 Rue Neuve des Petits Champs. BRUXELLES 92 Rue Montagne de la Cour. MANCHESTER 48 Gt. Ducie Street. MELBOURNE 117 Swanton Street.

N.B. It is not necessary when ordering to give either the title or composer's name, simply write: "Edition Chanot" No. 43 or 104, whichever is wanted, or if a book of six: "Edition Chanot" 170 to 175, and so on.

MUS. N.
mba
787.2
P217

GUIDO PAPINI'S COMPOSITIONS.

VIOLIN SOLO.

"*Le Mécanisme du jeune Violoniste.*" A complete and progressive course of instruction for the Violin, Op. 57, divided into four parts. Dedicated by permission to H. R. H. the Duke of Edinburgh.

*11	Part 1. Elementary Exercises and Studies in the First Position	6	—
11*	Pianoforte Accompaniment to the above	12	—
12	Part 2. Exercises and Studies in all the different positions	8	—
13	Part 3. Exercises and Studies for all the various kinds of bowing	8	—
14	Part 4. Exercises and Studies especially for developing the Mechanism of the left hand	8	—
	The four parts complete	net 10	6
	Bound in cloth	net 12	—
72	Thirty-six Daily Exercises. Op. 34	7	—

TWO VIOLINS.

Three elegant Duets. Op. 50.

1	No. 1. In F major	5	—
2	No. 2. In A major	5	—
3	No. 3. In E major	5	—
	The three together	12	—

VOICE, VIOLIN AND PIANO.

405	Morire! Romansa. The words by Cesare Lisei, in G major	7	—
404	Ditto, in F major	7	—
406	Réverie-Romance	6	—

VIOLIN AND PIANO.

Twelve Melodious Studies (from his Violin School).

*170	No. 1. In C major	3	—
*171	No. 2. In A minor	3	—
*172	No. 3. In F major	3	—
*173	No. 4. In D minor	3	—
*174	No. 5. In B-flat major	3	—
*175	No. 6. In G minor	3	—
*176	No. 7. In G major	3	—
*177	No. 8. In E minor	3	—
*178	No. 9. In D major	3	—
*179	No. 10. In B minor	3	—
*180	No. 11. In A major	3	—
*181	No. 12. In F-sharp major	3	—
	United in two books, each book	6	—
5	Gavotte, Op. 50	5	—
6	Allegro Cantabile. Op. 50	6	—
7	Petite Sérénade Mélancolique	3	—
8	Cracovienne (Romance without words)	3	—
19	Marche Nuptiale	5	—
57	Giga	4	—
284	A Une Fleur! Melody	4	—
	Two Drawing-room Pieces. Op. 53.		
33	No. 1. Barcarolle	4	—
39	No. 2. Dans une Prairie (valse movement).	5	—
	Two Drawing-room Pieces. Op. 55.		
42	No. 1. Pensée Fugitive	3	—
43	No. 2. Saltarella (Souvenir de Sorrente)	5	—
	Suite of Eight Easy Pieces. Op. 57 bis. (From his Violin School.)		
*22	No. 1. Tema with variations	3	—
*23	No. 2. Chanson	3	—
*24	No. 3. Cantilène	3	—
*25	No. 4. Romance	3	—
*26	No. 5. Bluette	3	—
*27	No. 6. Conte d'Enfant (easy march)	3	—
*28	No. 7. Mazurka	3	—
*29	No. 8. Gavotte Mignonne	3	—
	The eight together	12	—
	Three Lyrical Pieces. Op. 58.		
64	No. 1. Romance in F	3	—
65	No. 2. La Joie	3	—
66	No. 3. Valse Mélodique	4	—
	The three together	7	—
	Six Temas with variations. Op. 53.		
*46	No. 1. In G major	3	—
*47	No. 2. In E minor	3	—
*48	No. 3. In D major	3	—
*49	No. 4. In F major	3	—

VIOLIN AND PIANO.

*50	No. 5. In A major	3	—
51	No. 6. In E major	3	—
	United in two books, each book	6	—
	Three Concert Pieces. Op. 60.		
250	No. 1. Andante Romantico	5	—
251	No. 2. Mazurka	4	—
252	No. 3. Feu-Follet	7	—
339	Garry Owen, Grand Fantasia. Op. 70.	7	—
400	"Les Abeilles" (d'après les Abeilles de Bazzini)	7	—
397	Introduction and Variations on the Carnival of Venice. Op. 71	6	—
*253	Twenty-four Elementary Melodious Studies in the First Position. Op. 63.	6	—
*95	"Hope March"	3	—
241	No. 1. John Anderson, my Jo, Auld Lang Syne, and Caller Havin'	4	—
242	No. 2. The Rowan Tree, and Kelvin Grove	4	—
243	No. 3. Comin' through the Rye, Auld Robin Gray, and My Love she's but a Lassie yet.	4	—
401	Capriccio Alla Calabrese. Op. 84	7	—
402	Grand Scotch Fantasia. Op. 73	10	—
403	Un Soir à Portici, Tarantella. Op. 85	5	—
413	Folle Avoine, Valse de Salon. Op. 82	5	—
	Six morceaux caractéristiques. Op. 83		
417	No. 1. Le Petit Tambourin	3	—
418	No. 2. Menuet Sentimental	4	—
419	No. 3. La Capricieuse	4	—
420	No. 4. Après le Ball (Sketch)	4	—
421	No. 5. Selma (Mazurka)	4	—
422	No. 6. Dolly Varden	5	—

TRANSCRIPTIONS.

67	La Romanesca. Celebrated Air of the 15th Century	3	—
68	Santissima Vergine. Celebrated Melody by L. Gardigiani	3	—
202	Pieta Signore. Celebrated Melody by Stradella	4	—
54	Gavotte by Bach	3	—
232	Romance without words by Mendelssohn	3	—
56	Chanson Villageoise by Rameau	3	—
220	Moment musical by Schubert, two Violin Parts, one easy, the other difficult	4	—
	Two Nocturnes by John Field.		
44	No. 1. In D major	5	—
45	No. 2. In B-flat major	4	—
221	Rose Softly Blooming, by L. Spohr	3	—
415	Home, Sweet Home	3	—
414	Last Rose of Summer	3	—
59	Haydn's Serenade	3	—

TWO VIOLINS AND PIANO.

40	"The Last Rose of Summer." Irish melody, easy transcription	4	—
42	Home, Sweet Home, transcription	5	—
	"Recueil de six Duos," Violoncello ad lib.		
145	No. 1. Romance (Mazas)	3	—
146	No. 2. Petite Valse (Mazas)	3	—
147	No. 3. Allegro Melodico (Mazas)	4	—
148	No. 4. Rondo alla Turca (Mazas)	3	—
149	No. 5. Sicilienne (Floyel)	3	—
150	No. 6. Rondo Appassionato (Viotti)	4	—
*285	Cinderella March	5	—
*94	"Hope March"	4	—

THREE VIOLINS AND PIANO.

*41	"Hope March" (Violoncello and Double Bass ad lib.)	4	—
41*	Violoncello and Double Bass ad lib.	1	—
60	Ballata	6	—
60*	Violoncello and Double Bass ad lib.	2	—
*96	Cinderella March	6	—
96*	Violoncello and Double Bass ad lib.	2	—
320	Marche Nuptiale	6	—
320*	Violoncello and Double Bass ad lib.	2	—

TENOR AND PIANO.

233	Sérénade Mélancolique	3	—
234	Cracovienne. Romance without words	3	—
	Eight easy Pieces (same as 22 to 29 for Violin).		
362	No. 1. Tema with Variations	3	—
363	No. 2. Chanson	3	—
364	No. 3. Cantilène	3	—
365	No. 4. Romance	3	—
366	No. 5. Bluette	3	—
367	No. 6. Conte d'Enfant (easy March)	3	—
368	No. 7. Mazurka	3	—
369	No. 8. Gavotte Mignonne	3	—
	The eight together	12	—

VIOLONCELLO AND PIANO.

109	Barcarola	3	—
108	Pensée Fugitive	3	—

PIANO SOLO.

4	Gavotte, Op. 50.	4	—
52	Gavotte Mignonne	3	—
81	Pensée Fugitive	3	—

* The pieces thus marked are in the first position.

"EDITION CHANOT" 116 OXFORD STREET AND 73 BERNERS STREET, LONDON. W. F. W. CHANOT, PUBLISHER.