

COMPOSITIONS FAVORITES

pour

VIOLONCELLE

AVEC ACCOMPAGNEMENT DE PIANO.

No.	Barri, Odoardo. Six morceaux de Salon.	s. d.	No.	Gillet, Ernest. Trente transcriptions faciles de morceaux favoris.	s. d.
339	No. 1. Largo	3 —	562	No. 21. Berceuse <i>Giuseppe Contin</i>	3 —
340	No. 2. Pensiero	3 —	563	No. 22. Une Plainte	3 —
341	No. 3. Serenata	3 —	564	No. 23. Un Aveu	3 —
342	No. 4. Volkslied	3 —	565	No. 24. Maestoso	3 —
343	No. 5. Gondoliera	3 —	566	No. 25. Prière <i>Aloys Kettenus</i>	3 —
344	No. 6. Saltarello	3 —	567	No. 26. Bourrée	3 —
	Benkert, F. Album pour la Jeunesse, Op. 20. Quatre morceaux faciles.		568	No. 27. Rêverie	3 —
† 279	No. 1. Chant du Berceau	3 —	569	No. 28. Chant du Gondolier	3 —
† 280	No. 2. Chez Grand'maman	3 —	** 570	No. 29. Le Rouet (The Spinning Wheel) <i>Guido Papini</i>	4 —
† 281	No. 3. Le petit Tambour	3 —	571	No. 30. La Belle Napolitaine, deuxième Tarantelle, Op. 108 „	5 —
† 282	No. 4. L'Ange Gardien	3 —		— Douze morceaux faciles.	
498	Bourne, M. Berceuse, le doigté et les coups d'archets par Ernest Gillet.	3 —	640	No. 1. Andante quasi Adagio	3 —
	Cave, William R. Deux morceaux de Salon.		641	No. 2. Allegro Agitato	3 —
36	No. 1. Rêverie	3 —	642	No. 3. Andantino	3 —
37	No. 2. Cavatine	3 —	643	No. 4. Andante Moderato	3 —
	Gillet, Ernest. Trente transcriptions faciles de morceaux favoris.		644	No. 5. Andante con Moto	3 —
542	No. 1. Valsette, extraite de l'Op. 68 <i>Guido Papini</i>	3 —	645	No. 6. Allegro Assai	4 —
543	No. 2. "Hope March"	3 —	646	No. 7. Badinage	4 —
544	No. 3. Sérénade Mélancolique	3 —	647	No. 8. Tarantelle	4 —
545	No. 4. Menuet <i>Louis Nicole</i>	3 —	648	No. 9. Gavotte	4 —
546	No. 5. Berceuse	3 —	649	No. 10. Valse	4 —
547	No. 6. Gavotte <i>Charles Fowler</i>	3 —	650	No. 11. Allegretto	4 —
548	No. 7. "Turkish Rondo"	3 —	651	No. 12. Aveu	4 —
549	No. 8. Romance <i>Charles Dancla</i>	3 —		Hoby, Charles. Deux morceaux de Salon.	
550	No. 9. Petite Gavotte	3 —	348	No. 1. Rêverie	3 —
551	No. 10. The Last Rose of Summer <i>Guido Papini</i>	3 —	349	No. 2. Spanish Sketch	3 —
552	No. 11. Home, Sweet Home	3 —	314	Mauder, J. H. Espagnola	5 —
553	No. 12. Gavotte Mignonne	3 —	109	Papini, Guido. Barcarola	3 —
554	No. 13. La Joie	3 —	103	— Pensée fugitive	3 —
** 555	No. 14. "Toy March"	4 —	† 113	Popper, David. Nocturne	4 —
556	No. 15. Alla Marcia <i>Henri Henkel</i>	3 —	† 21	Raff, J. Cavatine, transcript, par Ernest Gillet	3 —
557	No. 16. Serenata	3 —	† 62	Reber. Berceuse	3 —
558	No. 17. Pastorale	3 —	431	Spohr, Louis. "Rose, softly blooming", transcription par Papini.	3 —
559	No. 18. Barcarolle	3 —	377	Tours, Berthold. Chant du Soldat	4 —
560	No. 19. Tarantelle	3 —	379	— Air à la Gavotte par Louis XIII. Transcription	4 —
561	No. 20. Gavotte	3 —	53	Veer mann, S. Prélude et Romance	4 —

† Ne se vendent pas en France et Belgique. — ** By arrangement with Mr. Harry Beresford.

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BERCEUSE.

H. Reber.

Andantino con moto. M. $\text{♩} = 116.$

Violon.

p Con Sordino

Andantino con moto. M. $\text{♩} = 116.$

Piano.

p dolce sotto voce

The first system of music features a Violon part on a single staff and a Piano part on a grand staff (treble and bass clefs). The Violon part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The Piano part has a treble clef with a melody of quarter notes G4, A4, B4, C5, B4, A4, G4, and a bass clef with a simple accompaniment of half notes G3 and B2.

The second system continues the Violon and Piano parts. The Violon part has a half note G4, quarter notes A4, B4, and C5, a half note B4, and a half note A4. The Piano part continues its melody and accompaniment. The system concludes with a *poco rit.* marking.

The third system continues the Violon and Piano parts. The Violon part has a half note G4, quarter notes A4, B4, and C5, a half note B4, and a half note A4. The Piano part continues its melody and accompaniment. The system concludes with a *pp a tempo* marking.

First system of musical notation. The upper staff (treble clef) begins with a melodic line marked *mf*. The lower staff (bass clef) provides a harmonic accompaniment, also marked *mf*. The key signature is one sharp (F#).

Second system of musical notation. The upper staff features a melodic line with a *dim.* (diminuendo) hairpin and concludes with the instruction *p dolce*. The lower staff has a more active accompaniment with a *dim.* hairpin and the instruction *P dolce una corda*. The key signature changes to one flat (Bb).

Third system of musical notation. The upper staff is marked *mf appassionato*. The lower staff is marked *mp*. The key signature changes to two flats (Bb, Eb).

Fourth system of musical notation. The upper staff is marked *espressivo*. The lower staff continues with a complex accompaniment. The key signature changes to two sharps (F#, C#).

First system of the musical score. The upper staff (treble clef) begins with a *p dolce* dynamic marking and ends with *mf*. The lower staff (bass clef) begins with a *p* dynamic marking and ends with *mf*. The music features a melody in the upper staff and accompaniment in the lower staff.

Second system of the musical score. The upper staff (treble clef) ends with an *espressivo* dynamic marking. The lower staff (bass clef) continues the accompaniment. The music features a melody in the upper staff and accompaniment in the lower staff.

Third system of the musical score. The upper staff (treble clef) ends with a *più p* dynamic marking. The lower staff (bass clef) also ends with a *più p* dynamic marking. The music features a melody in the upper staff and accompaniment in the lower staff.

Fourth system of the musical score. The upper staff (treble clef) begins with a *pp* dynamic marking, includes a *ritenendo* marking, and ends with a *ppp* dynamic marking. The lower staff (bass clef) begins with a *pp dolcissimo* dynamic marking, includes a *survez* marking, an *armonioso* marking, and ends with a *ppp* dynamic marking. The music features a melody in the upper staff and accompaniment in the lower staff.

BERCEUSE.

Violoncelle.

Henri Reber.

Andantino con moto.
con sordino

p

poco rit. - - pp a tempo

mf

dim. p dolce

mf appassionato

p dolce

mf

espressivo *più p*

pp *ritenuto - - - - ppp*