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Music Department

SPECIAL EDITION

OF THE

Best Songs of the Great Composers

Prepared with Easy Accompaniments and in Medium Vocal Compass, together with a singable adaptation of Words, by

Frederic W. Root.



NOTE.—This edition is designed to bring within the average capabilities of Singers, songs of the greatest value, which, in their original form, are not available because of their too difficult accompaniments, or too extended compass, or awkward setting of words, or faulty printing. The songs of this collection, therefore, are all transposed, or selected, to be within medium compass, the melodies remaining unaltered; most of them lie between C (first line below) and E (fourth space), and none run higher than F (fifth line). The accompaniments are simplified as much as possible and yet retain the characteristics of the originals, and in the other respects they are prepared with unusual care. The original, unaltered editions of these songs can be obtained of the publishers. Where this edition is desired it should be described as Root's Special Edition.



1 HARK! HARK! THE LARK, Schubert	3	2 LOV'ST THOU FOR BEAUTY, Schumann	2½
3 SONG OF SPRING, Mendelssohn	3½	4 TRY BLUE EYES, Lassen	2½
5 AVE MARIA, Bach-Gounod	3	6 THE DREAM, Rubinstein	3
7 O, PRESS THY CHEEK TO MINE, Jensen	2½	8 MORNING SONG, Rubinstein	3
9 MABLE, Jensen	1½	10 SPRING TIME, Becker	3½
11 THE LOST CHORD, Sullivan	3½	12 THOU'RT LIKE A LOVELY FLOWER, Rubinstein	2½
13 THERE IS A GREEN HILL FAR AWAY, Gounod	3½	14 IN MY GARDEN, Schumann	3
15 MY HEART EVER FAITHFUL, Bach	3½	16 WITHIN THE TOMB, Beethoven	3
17 WEEPING FOREVER (Lascia Che'o Pianga), Handel	3	18 GOOD MORNING, Grieg	3
19 IN DREAMS I'VE HEARD THE ANGELS, Faure	3½	20 O, STAR OF EVE, Wagner	3

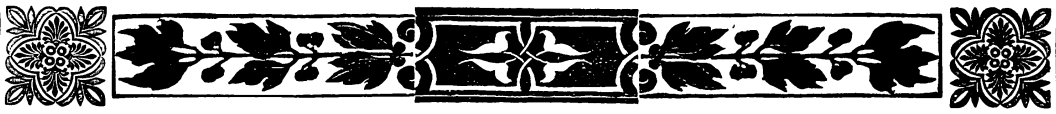
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1ST COPY.

VIOLIN & PIANO

CHOICE PIECES

Arranged by

HENRI ERNST.

Traumerei	Schumann 4	Night Song	Jean Vogt 4
Serenade	Haydn 4	Rondo (<i>in G</i>)	Beethoven 7 1/2
Mennetto	Mozart 4	Notturmo & Intermezzo	Mendelssohn 4
Romance (<i>L'Eclair</i>)	Halevy 4	La Priere	Ernst 4
Harp-Sounds	Jungmann 5	Serenade	Tittl 4

Boston, WHITE & GOULLAUD 86 Tremont St.

Entered according to Act of Congress, in 1870, by Henri Ernst, in the Clerk's Office of the Dist. Court of Mass.

H. Greene, Eng.

LA PRIÈRE.

(for Violin & Piano.)

HENRI ERNST.

Andante religioso.

VIOLIN.

Andante religioso.

PIANO.

p *mf*

Cantabile.

p

p *fz*

45

Entered according to act of Congress, in the year 1871, by White & Goulland, in the office of the Librarian of Congress, at Washington.

97

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 treble staff begins with a piano (*p*) dynamic marking. The grand staff begins with a piano (*p*) dynamic marking. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The grand staff begins with a forte (*f*) dynamic marking. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The grand staff begins with a mezzo-forte (*mf*) dynamic marking. The system concludes with a piano (*p*) dynamic marking.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff begins with a piano (*p*) dynamic marking and includes the instruction *a tempo.* The grand staff begins with a piano (*p*) dynamic marking and includes the instruction *colla parte.* The system concludes with a piano (*p*) dynamic marking and the instruction *a tempo.*

First system of musical notation. The upper staff contains a melodic line with a *rit.* marking and a fermata. The lower staff contains piano accompaniment with a *p* dynamic and a *rit.* marking.

Second system of musical notation. The upper staff begins with *a tempo.* and ends with *rall^o*. The lower staff begins with *P a tempo.* and includes dynamics *sf*, *f*, and *rall^o*.

Third system of musical notation. The upper staff features a melodic line with *sf* dynamics. The lower staff includes *a tempo.*, *p*, and *p* dynamics.

Fourth system of musical notation, labeled *Cadenza ad lib:*. The upper staff includes *pizz.* and *arco.* markings. The lower staff includes *p*, *rall^o*, *p*, and *pp* dynamics. The system concludes with a double bar line and the word *edile* written vertically.

LA PRIÈRE.

(for Violin & Piano.)

HENRI ERNST.

VIOLIN.

Andante religioso.

8 *p*

mf

p

a tempo

rit. *a tempo*

rall.

Cadenza ad lib:

p *pizz.* *arco.*

pp

45

Detailed description: This is a single-staff violin score for the piece 'La Prière' by Henri Ernst. The music is written in G major (one sharp) and common time. It begins with a tempo marking of 'Andante religioso' and a dynamic of 'p'. The score consists of seven lines of music. The first line starts with a fermata over an eighth rest, followed by a melodic line. The second line continues the melody. The third line features a dynamic change to 'mf' and a 4-measure rest. The fourth line has a dynamic change to 'p' and a 4-measure rest. The fifth line is marked 'a tempo' and includes a 'rit.' (ritardando) section followed by 'a tempo'. The sixth line is marked 'rall.' (rallentando). The seventh line contains a 'Cadenza ad lib.' section, ending with a 'pizz.' (pizzicato) section and an 'arco.' (arco) section. Dynamics range from 'p' to 'pp'. The page number '45' is located at the bottom left.