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1907
MUS-ETR

E MOST POPULAR CELLO SOLOS

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THE MOST POPULAR FOLK SONGS FOR VIOLIN AND PIANO

For Teacher, Student and Music Lover

An Ideal Collection

It is well known that the violin comes nearest of all musical instruments to approaching the tone of the human voice. And this probably accounts for the fondness of the average violinist for beautiful song melodies. Because every number is a world-wide favorite this collection will undoubtedly appeal to every violinist. And more especially because the arrangements in the first and easy third positions are within the technical limitations of the average amateur player.

COMPLETE CONTENTS

Alice, Where Art Thou?
America
Annie Laurie
Auld Lang Syne
Austrian National Hymn
Believe Me, If All Those Endearing Young Charms
Dixie's Land
Drink to Me Only with Thine Eyes
Echoes from the Alps
Had You Seen My Sweet Colleen
Holland's National Hymn
Home, Sweet Home
I Am a Wand'ring Minstrel Man
In the Sweet Bye and Bye
John Brown's Body
Juanita
Last Night
Last Rose of Summer, The
Love's Old Sweet Song
Marseillaise, The (French National Song)
Medley, A
My Love's the Fairest Creature
My Old Kentucky Home
Old Black Joe
Old Folks at Home
Potpourri, A (Maryland, My Maryland; Comin' thro' the Rye; A Hot Time in the Old Town and My Bonnie)
Sally in Our Alley
Santa Lucia
Sequence, A (Spanish Cavalier and On the Road to Mandalay)
Star-Spangled Banner, The
Sweet and Low
Then You'll Remember Me
Three Folk Songs (Germany and Norway)
Three Folk Songs (Tyrol, Sweden and Styria)
Three Lyric Songs (Ben Bolt; I Dreamt I Dwelt in Marble Halls; and In the Gloaming)
Three Patriotic Songs (Red, White and Blue; The Blue and the Gray; and The Minstrel Boy)
Watch on the Rhine, The (German National Song)
Wearing of the Green, The
When You and I Were Young

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PIANO PART.

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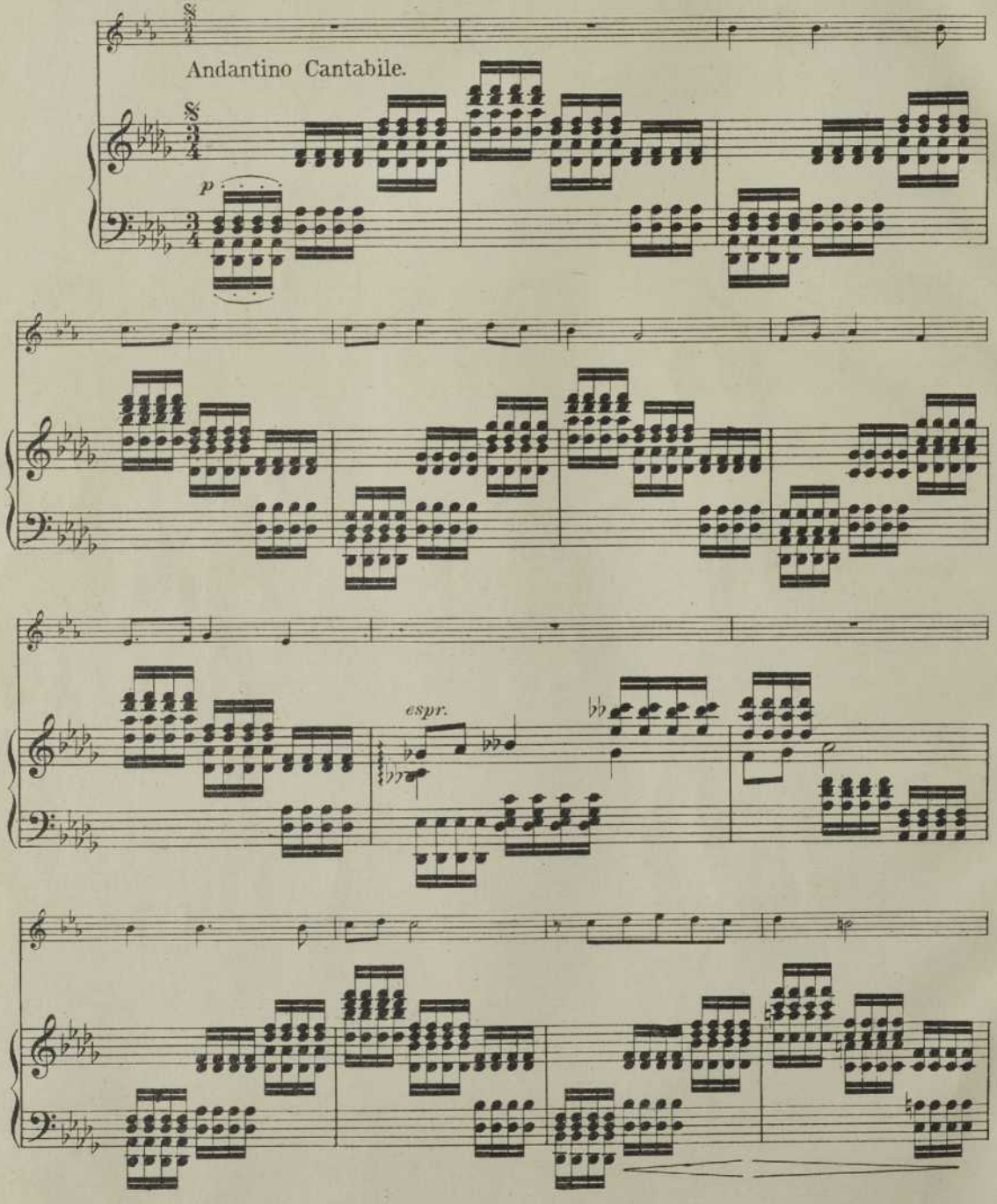
334

My Heart at Thy Sweet Voice.

(from "Samson et Dalila.")

C. SAINT-SAËNS.

Andantino Cantabile.



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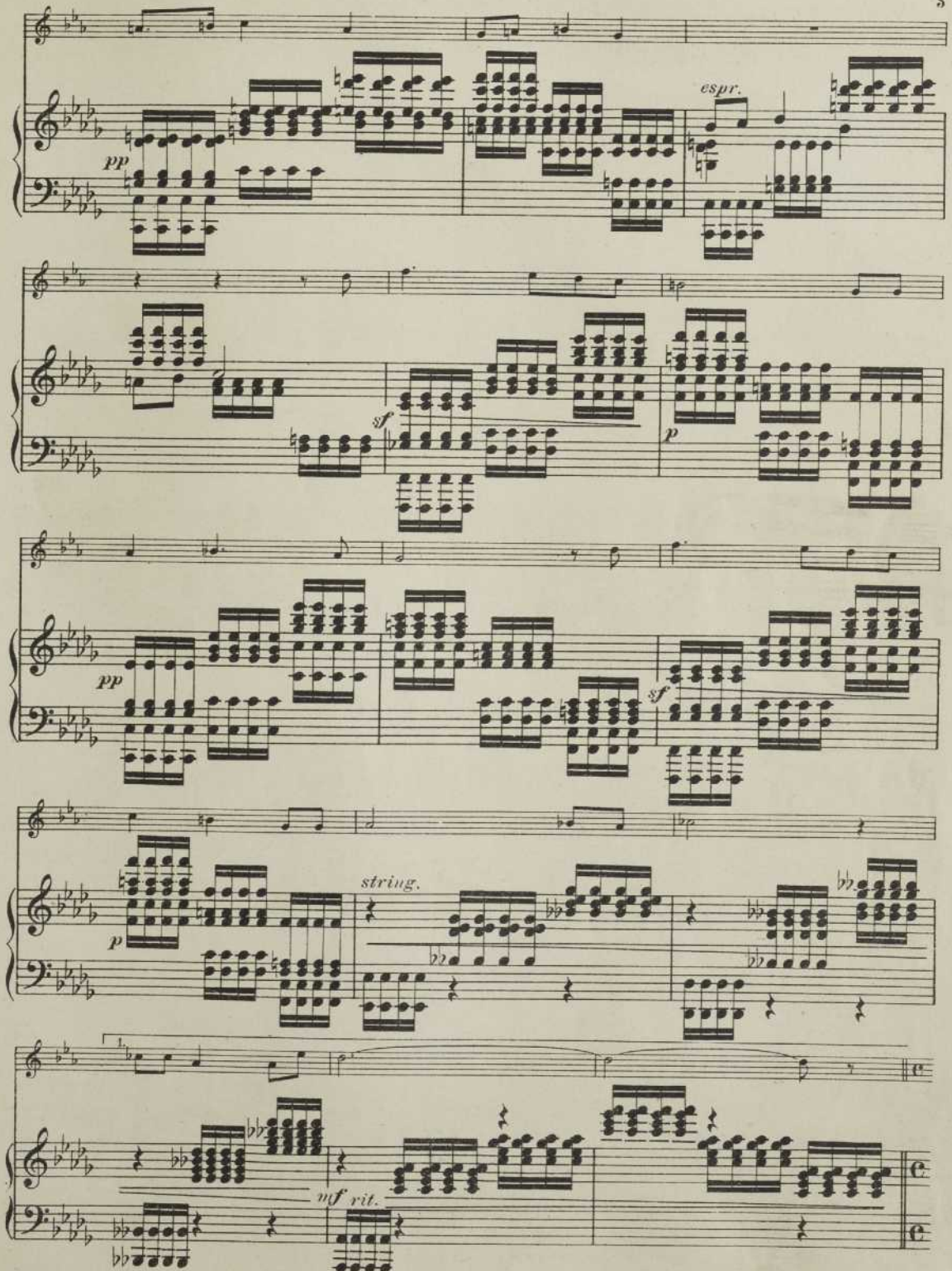
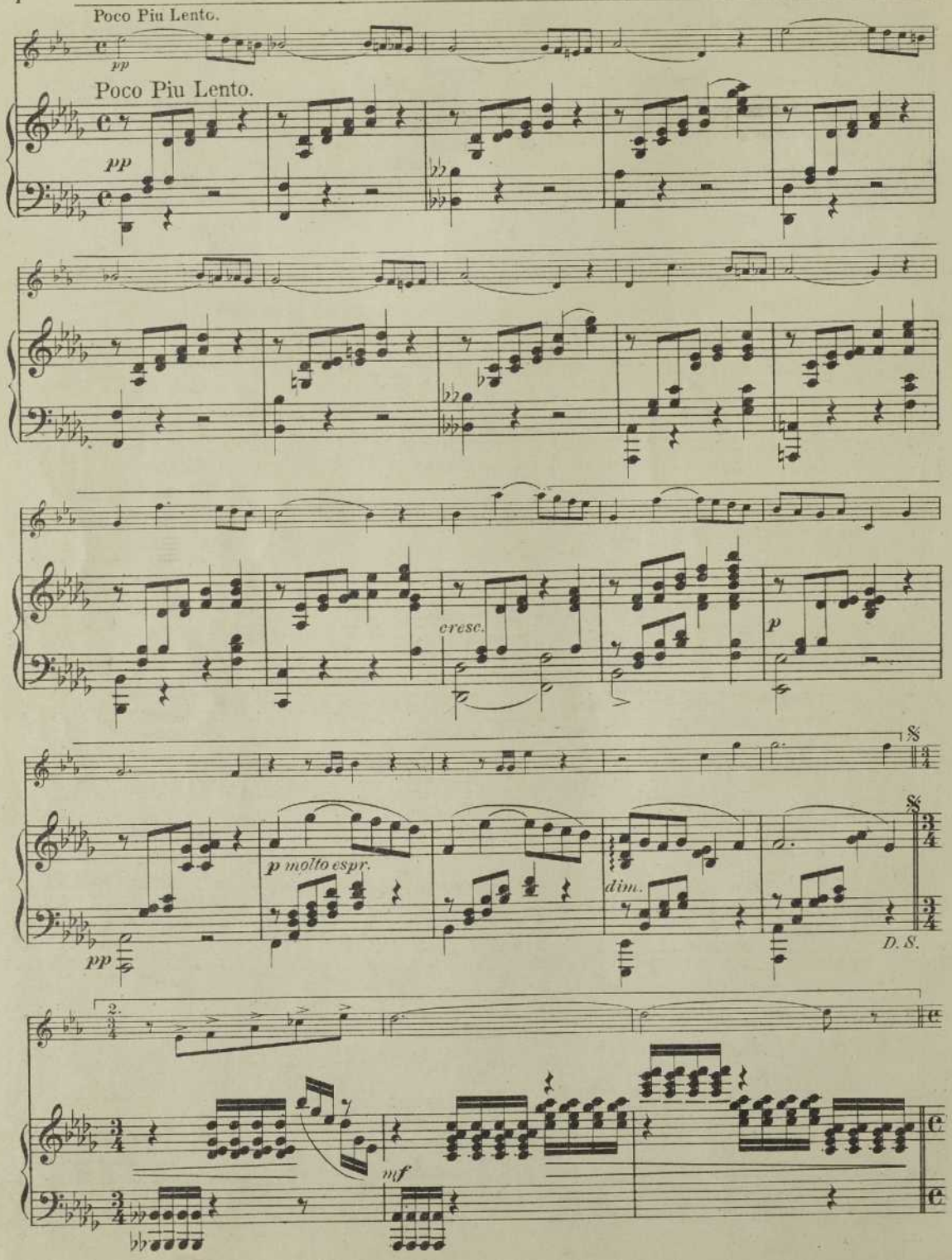
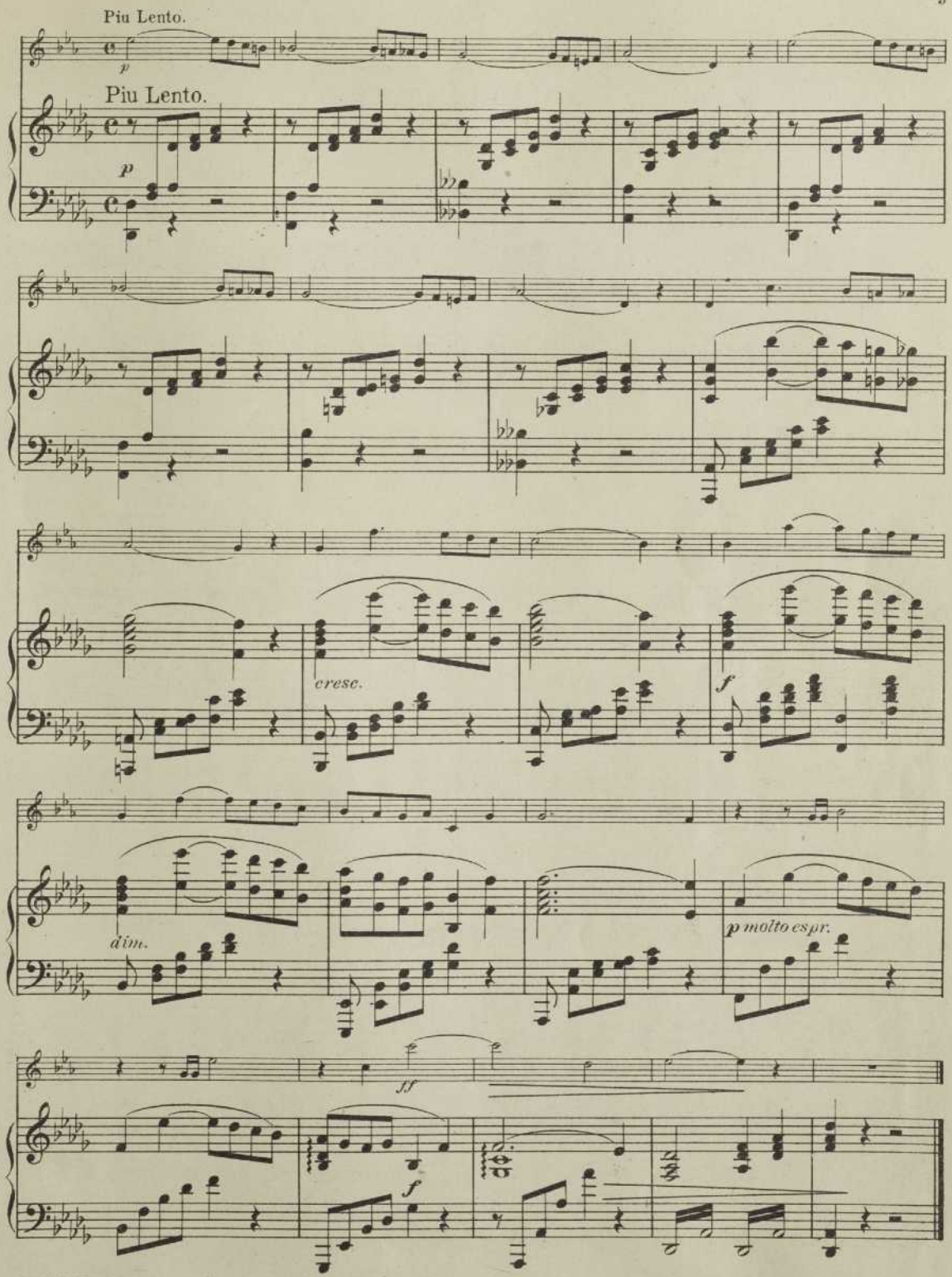

espr.
pp
sf
p
pp
sf
p
string.
mf rit.

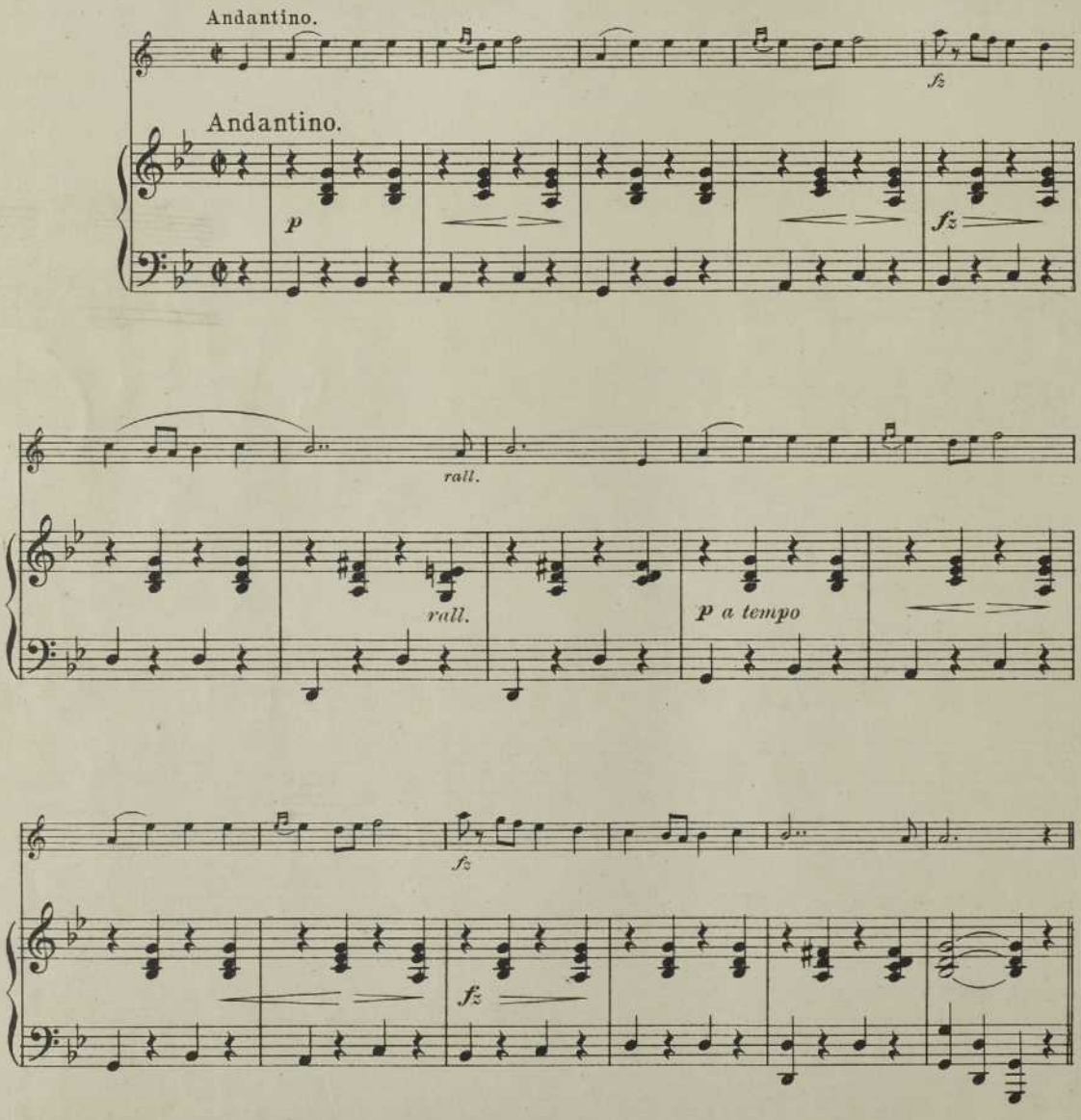

Poco Piu Lento.
pp
Poco Piu Lento.
pp
cresc.
p
p molto espr.
dim.
pp
D. S.
mf


Piu Lento.
p
Piu Lento.
p
cresc.
f
dim.
p molto espr.
ff
f

835

La Cinquantaine.

GABRIEL-MARIE.



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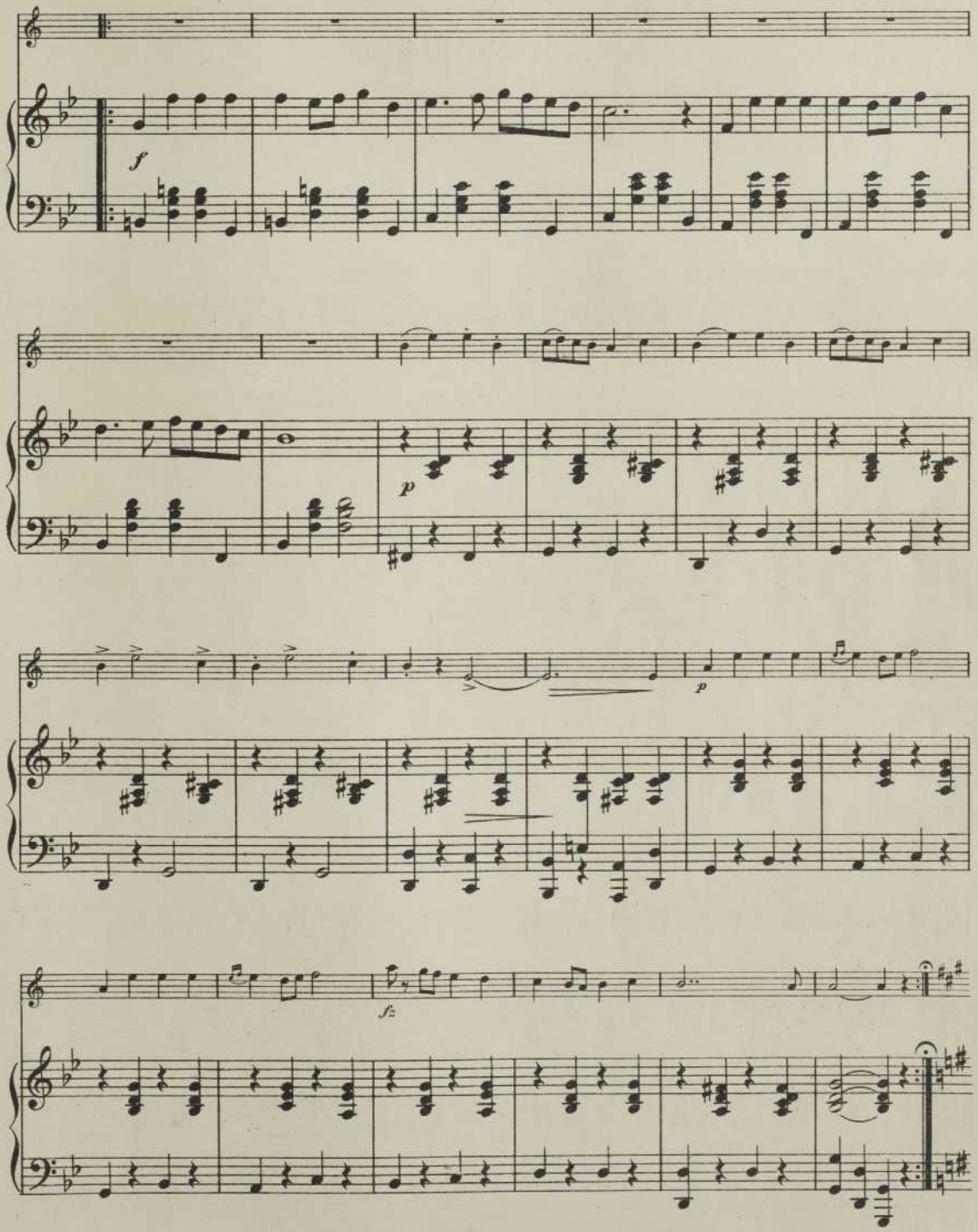
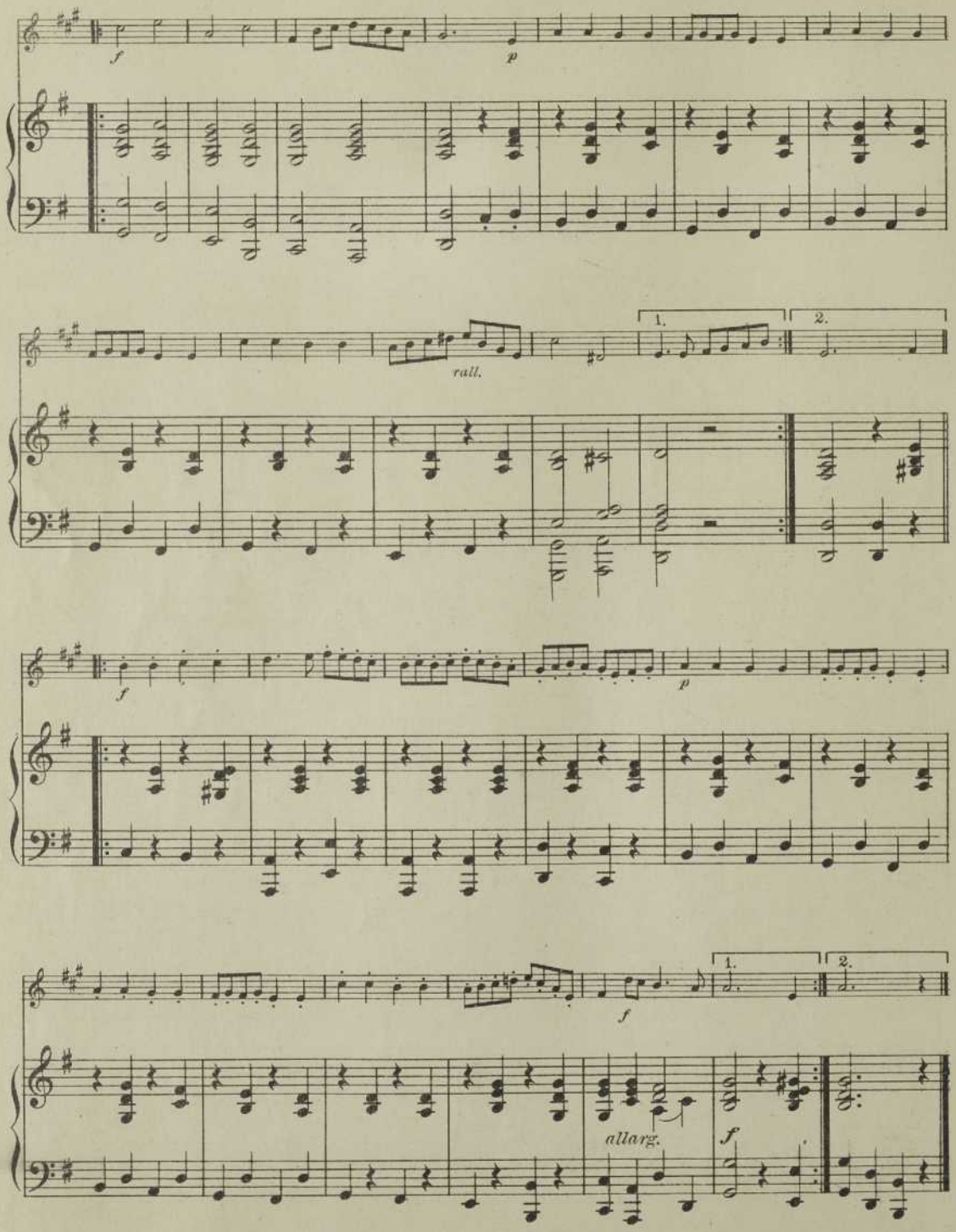

f
p
p
fz

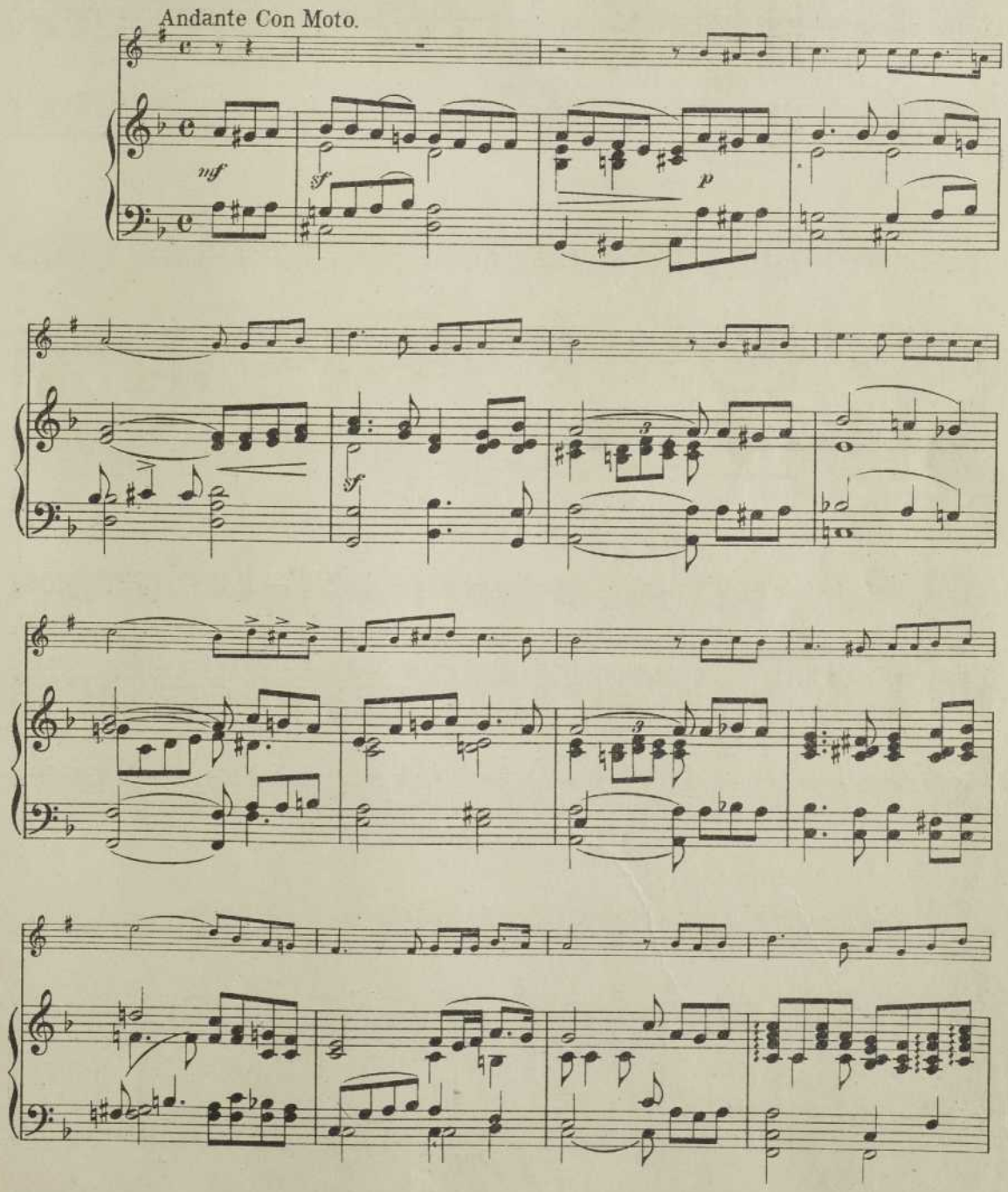

f
p
rall.
1.
2.
f
p
1.
2.
f
allarg.
f

B 36

Werner's Parting Song

(from "The Trumpeter of Säkkingen.")

NESSLER.



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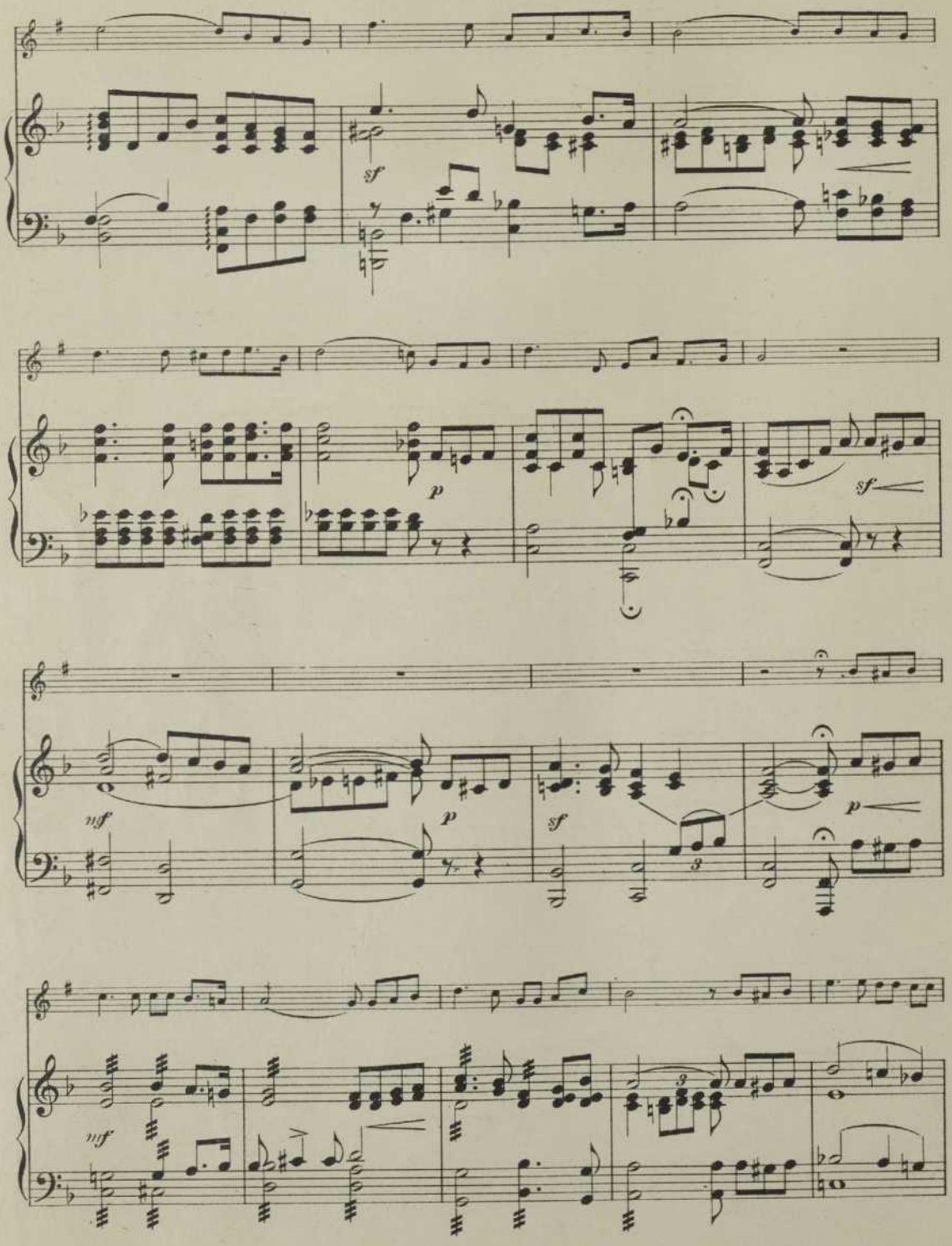
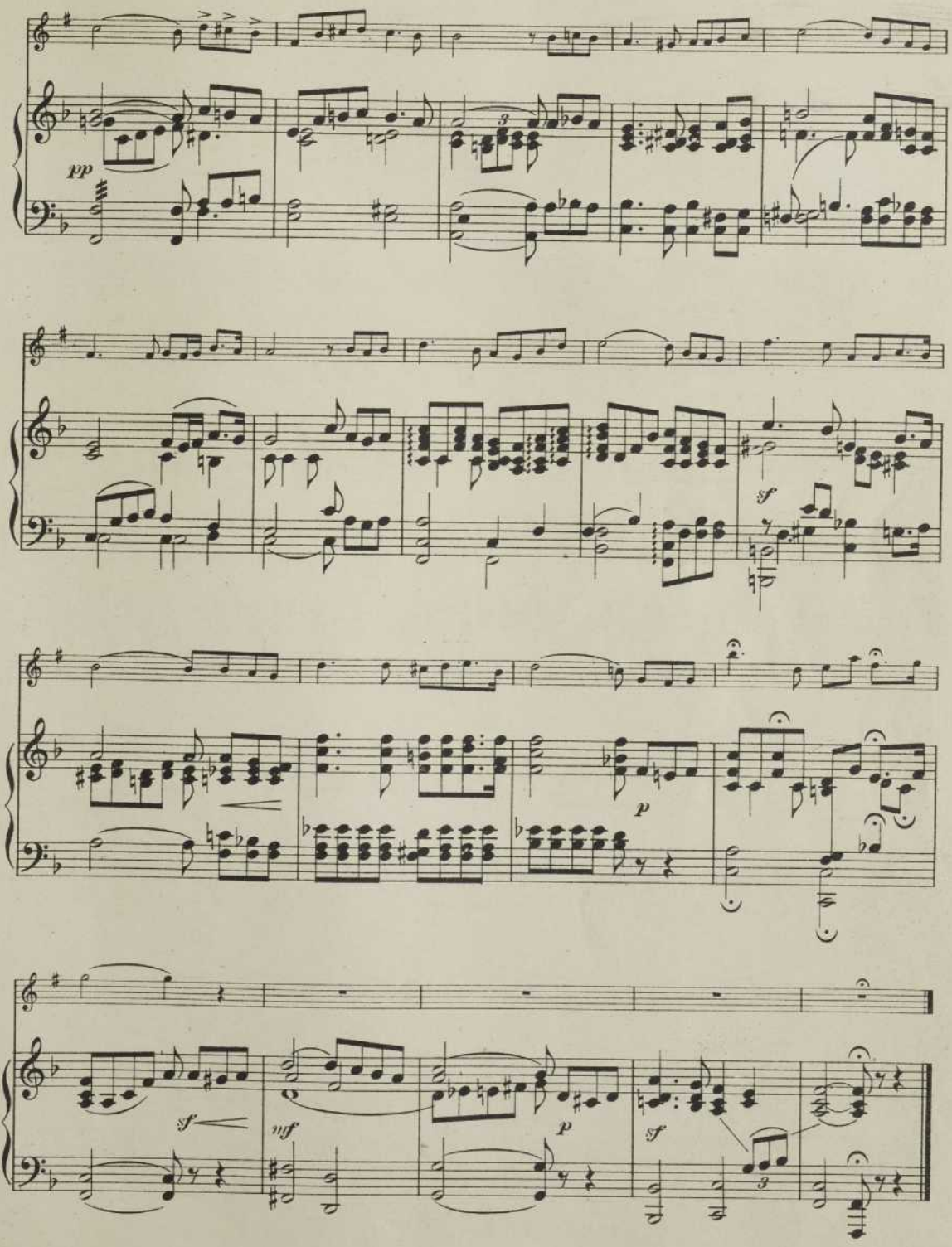

sf
p
sf
mf
p
sf
p
mf

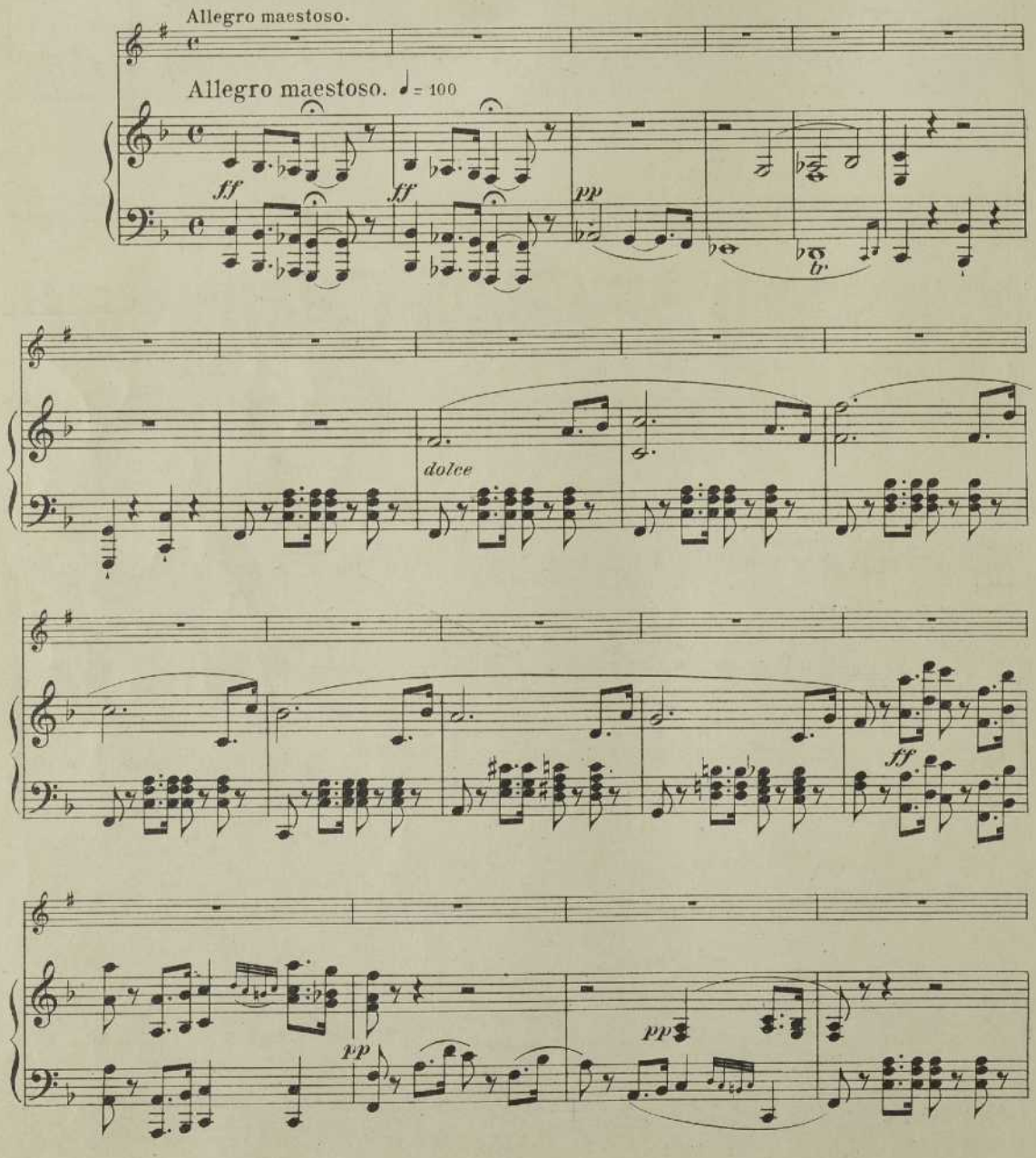

pp
sf
p
sf
mf
p
sf
3

837

Cujus Animam.

Stabat Mater.

G. ROSSINI.



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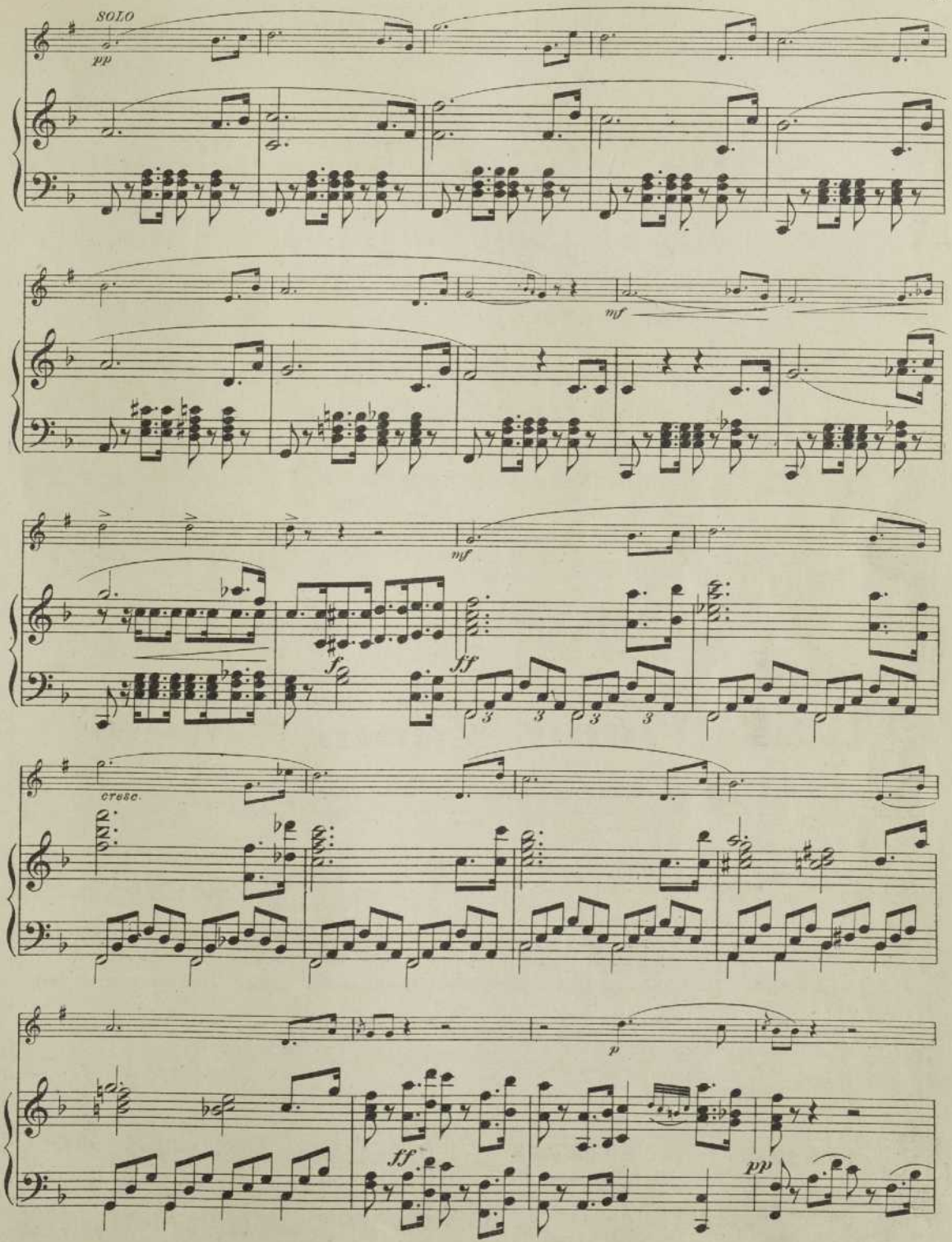
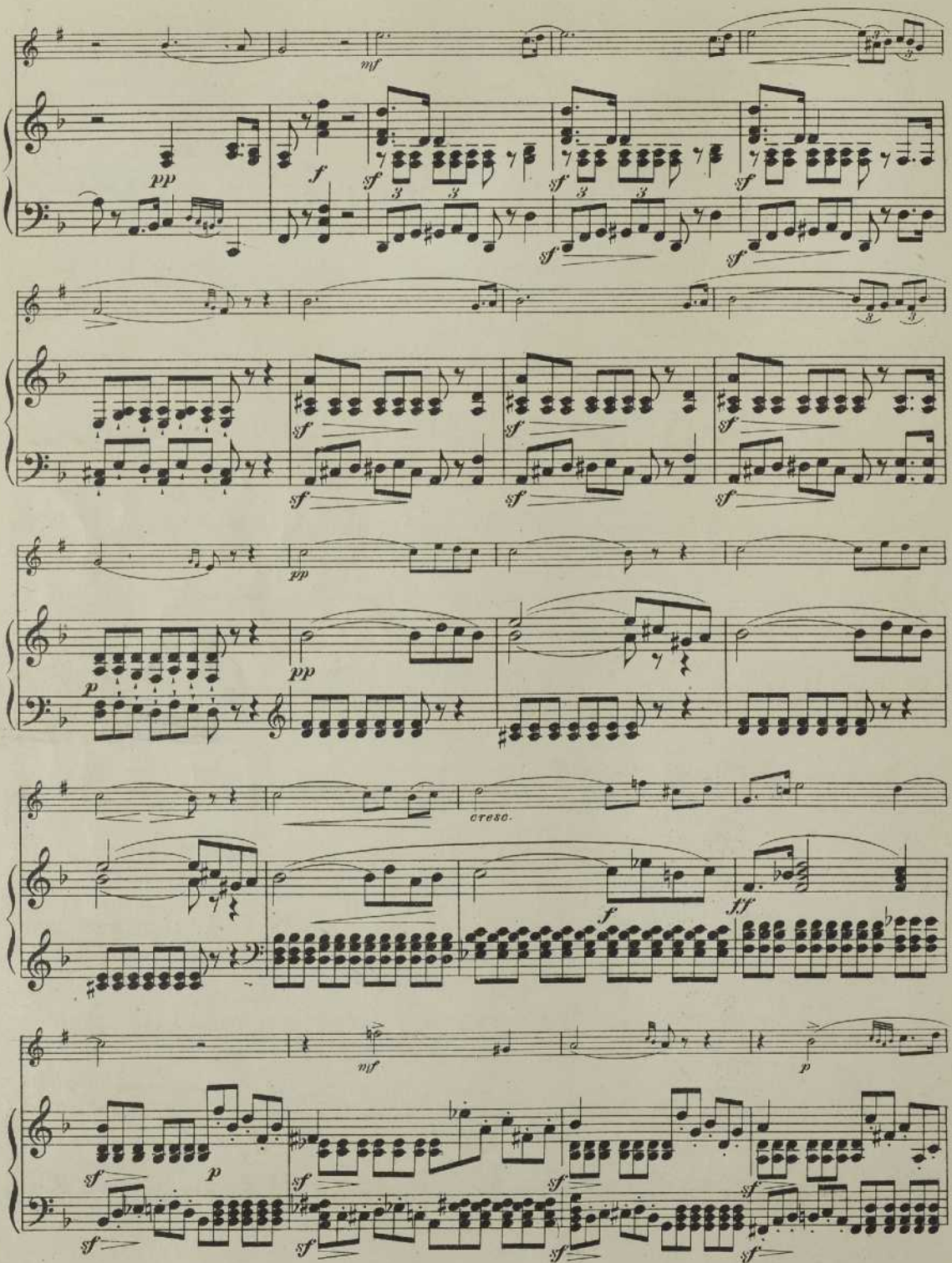
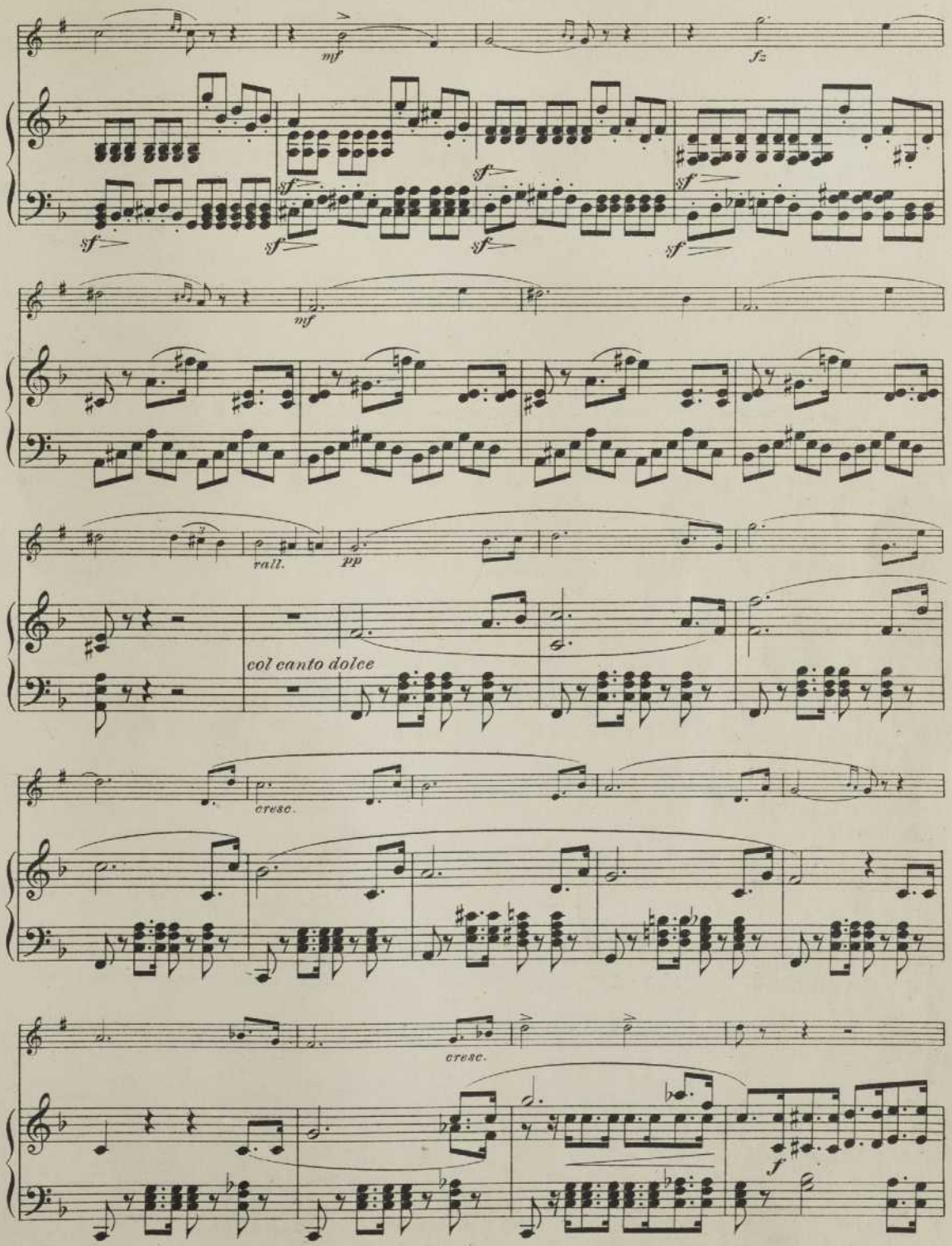
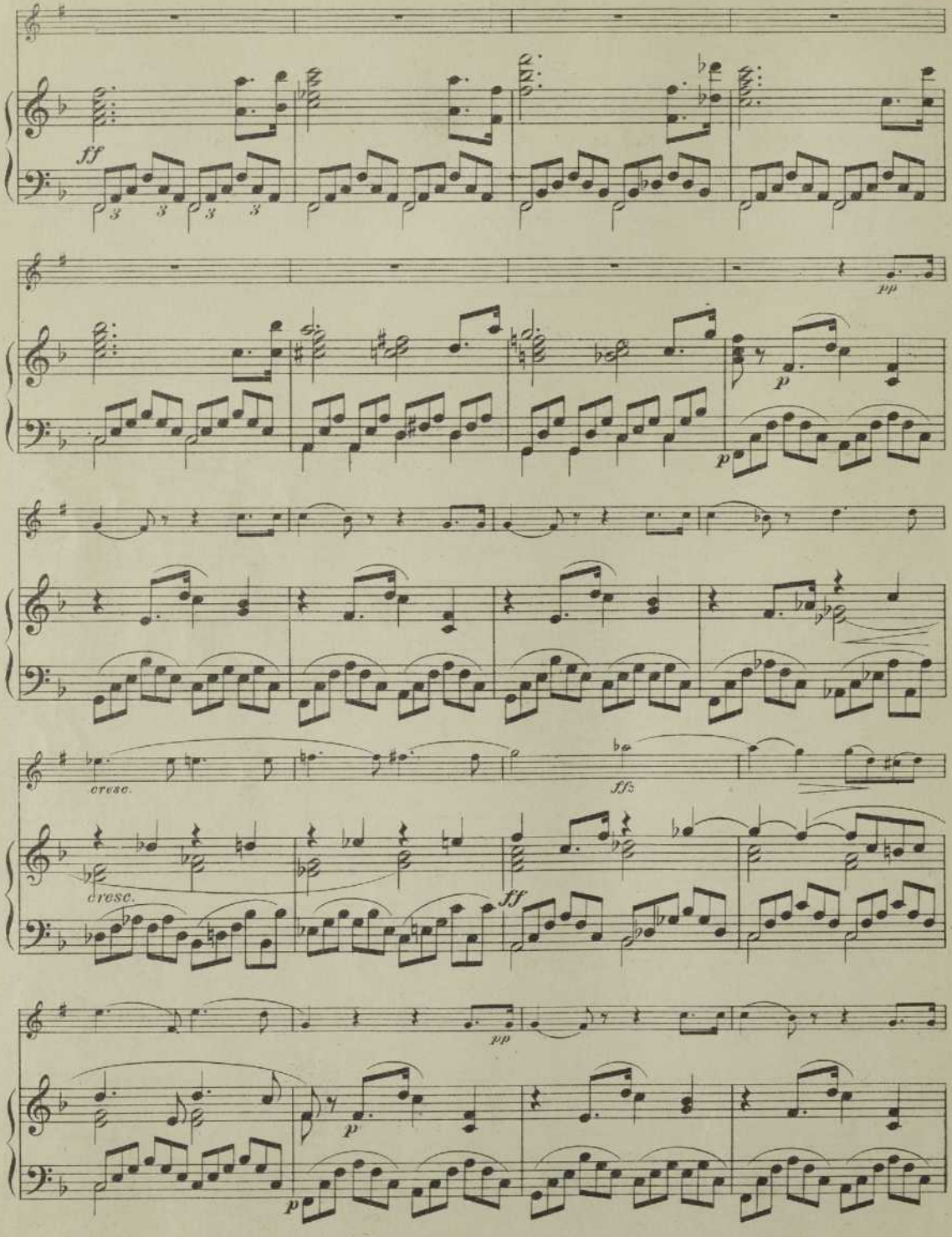
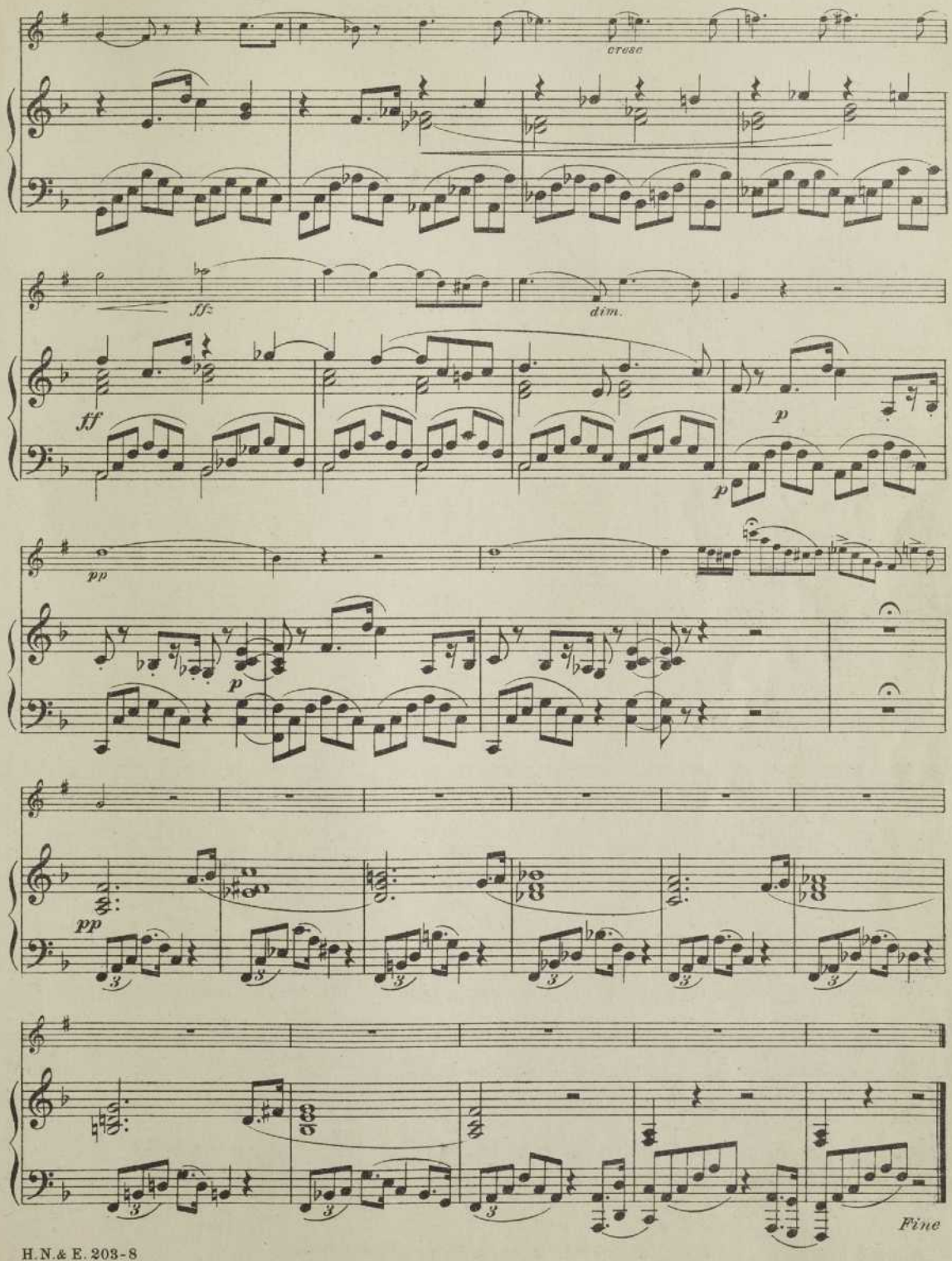

SOLO
pp
mf
mf
fz
ff
cresc.
p
ff
pp


mf
pp
f
sf
3
pp
p
cresc.
ff
mf
p

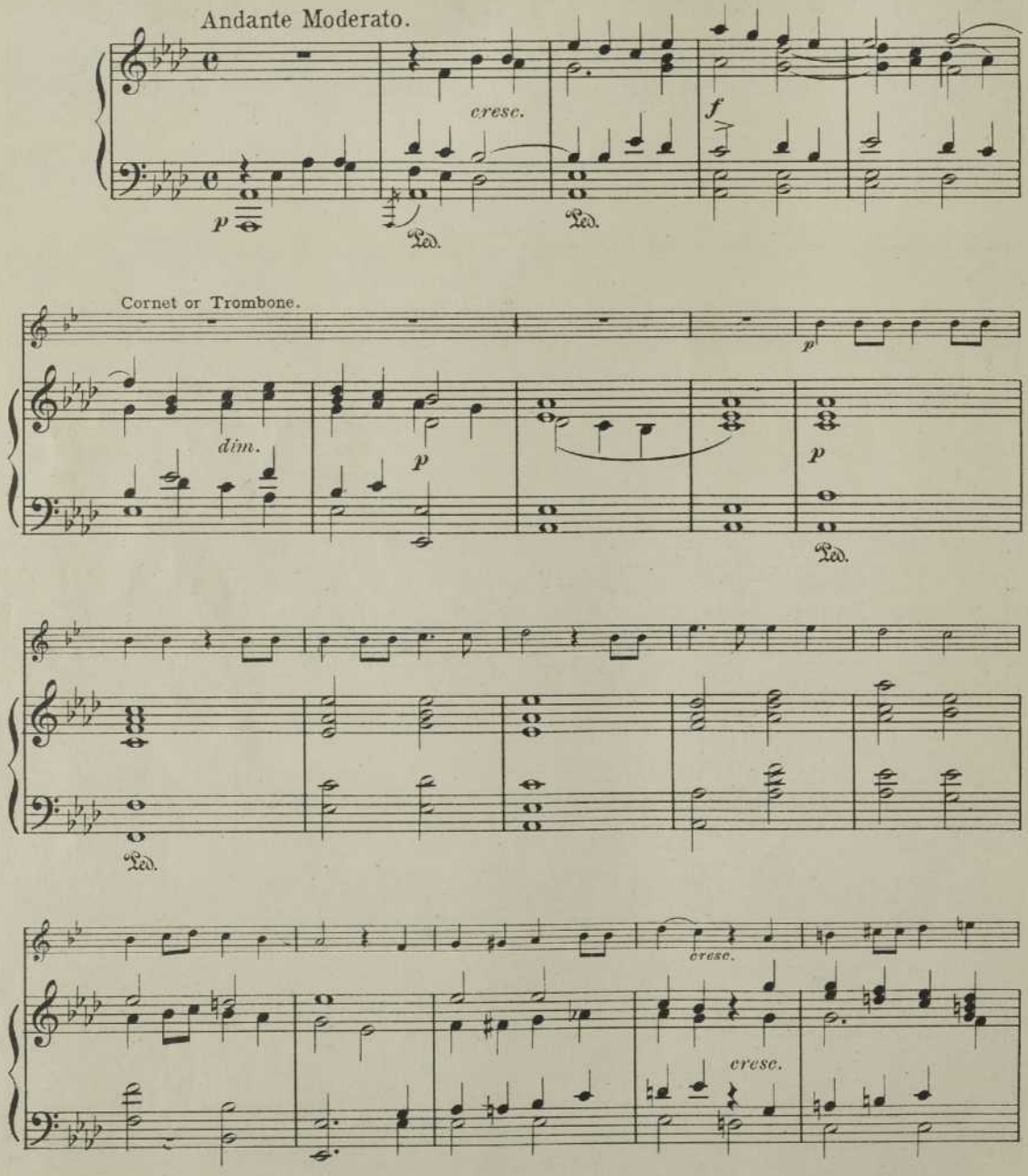

mf
fz
sf
sf
sf
sf
sf
sf
mf
rall.
pp
col canto dolce
cresc.
cresc.
f


ff
pp
p
cresc.
cresc.
fff
ff
pp
p
p


cresc
ff
ff
dim.
p
p
pp
p
pp
Fine

The Lost Chord.

Sir ARTHUR SULLIVAN.



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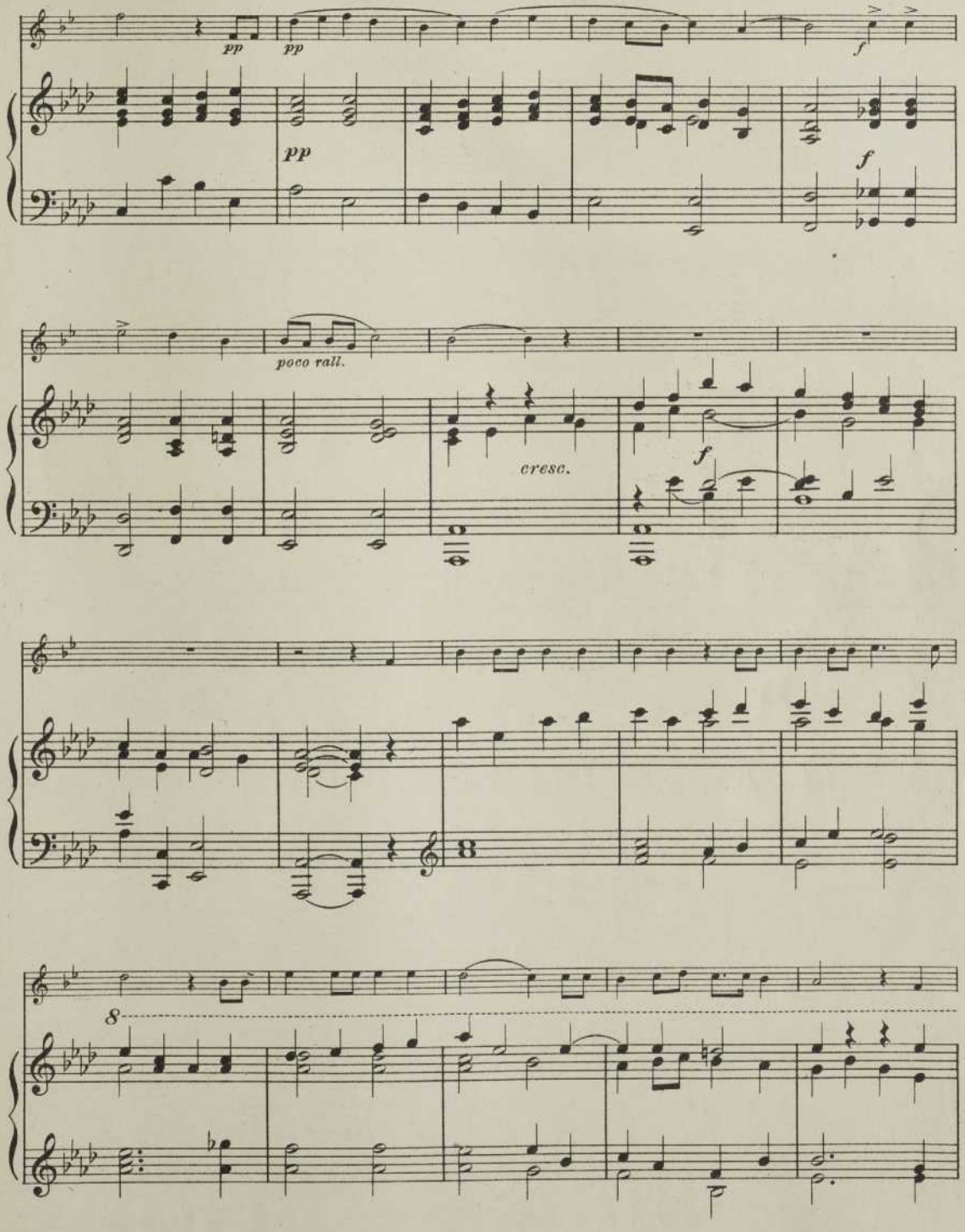
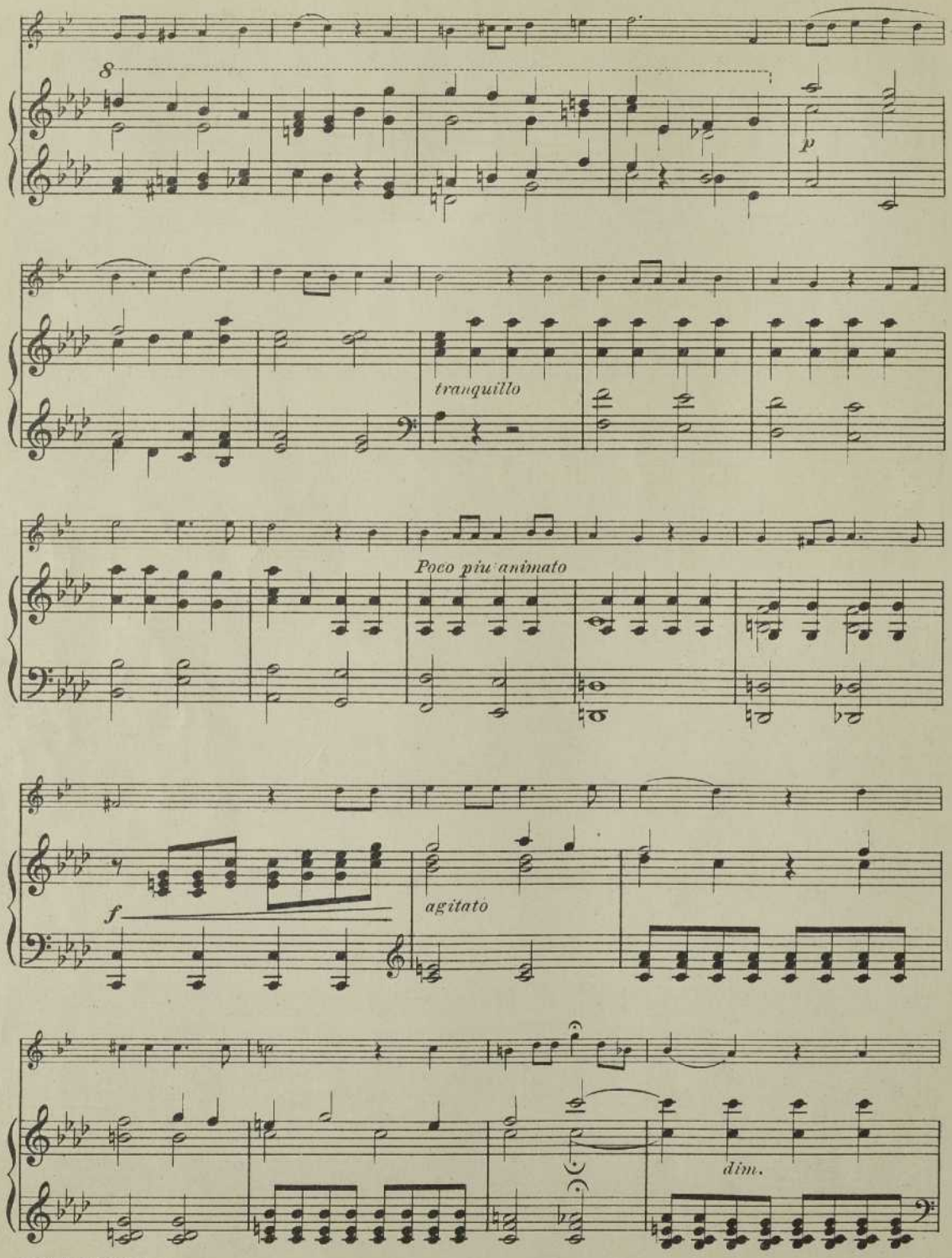
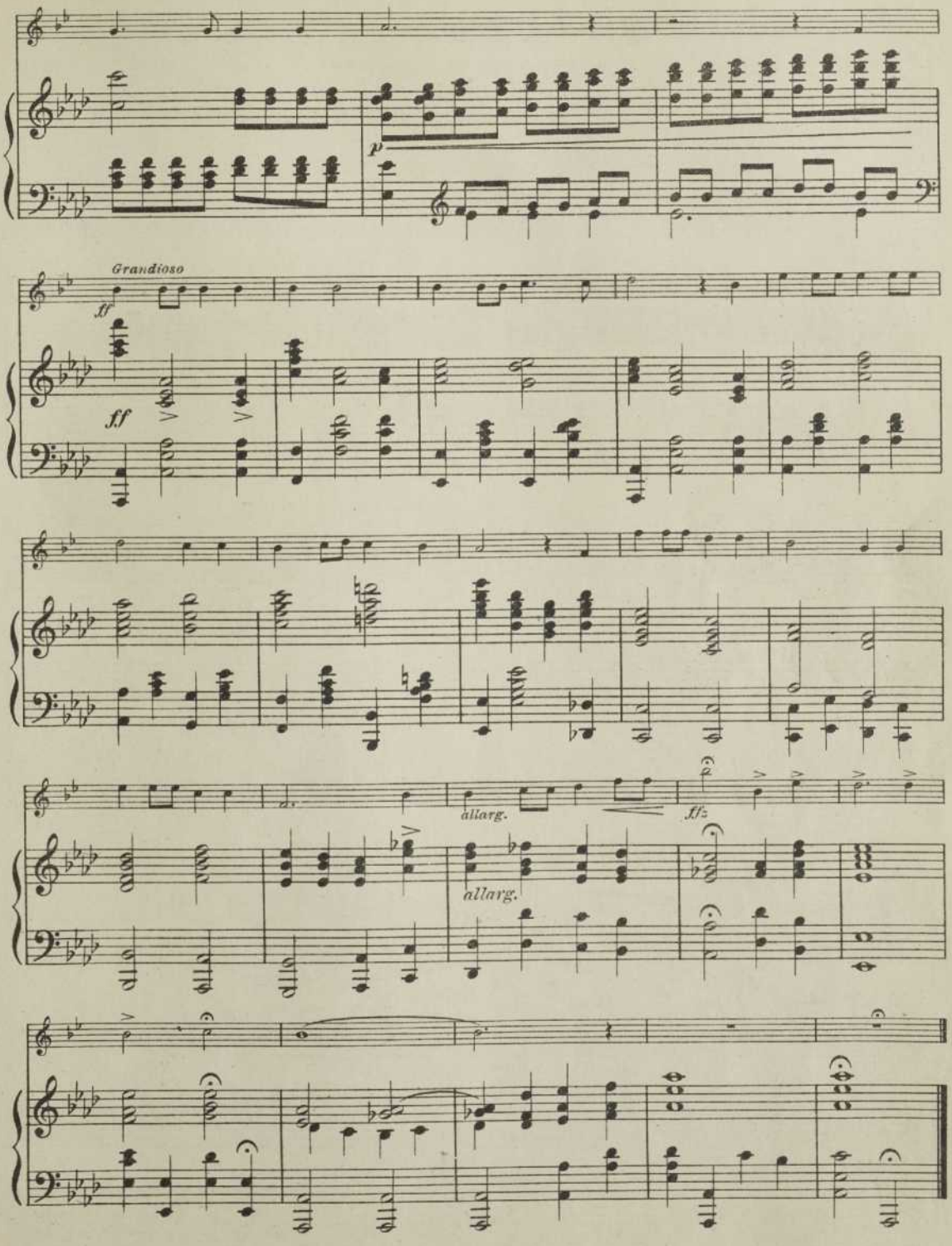

pp
pp
pp
f
f
poco rall.
cresc.
f
8


8
p
tranquillo
Poco più animato
f
agitato
dim.

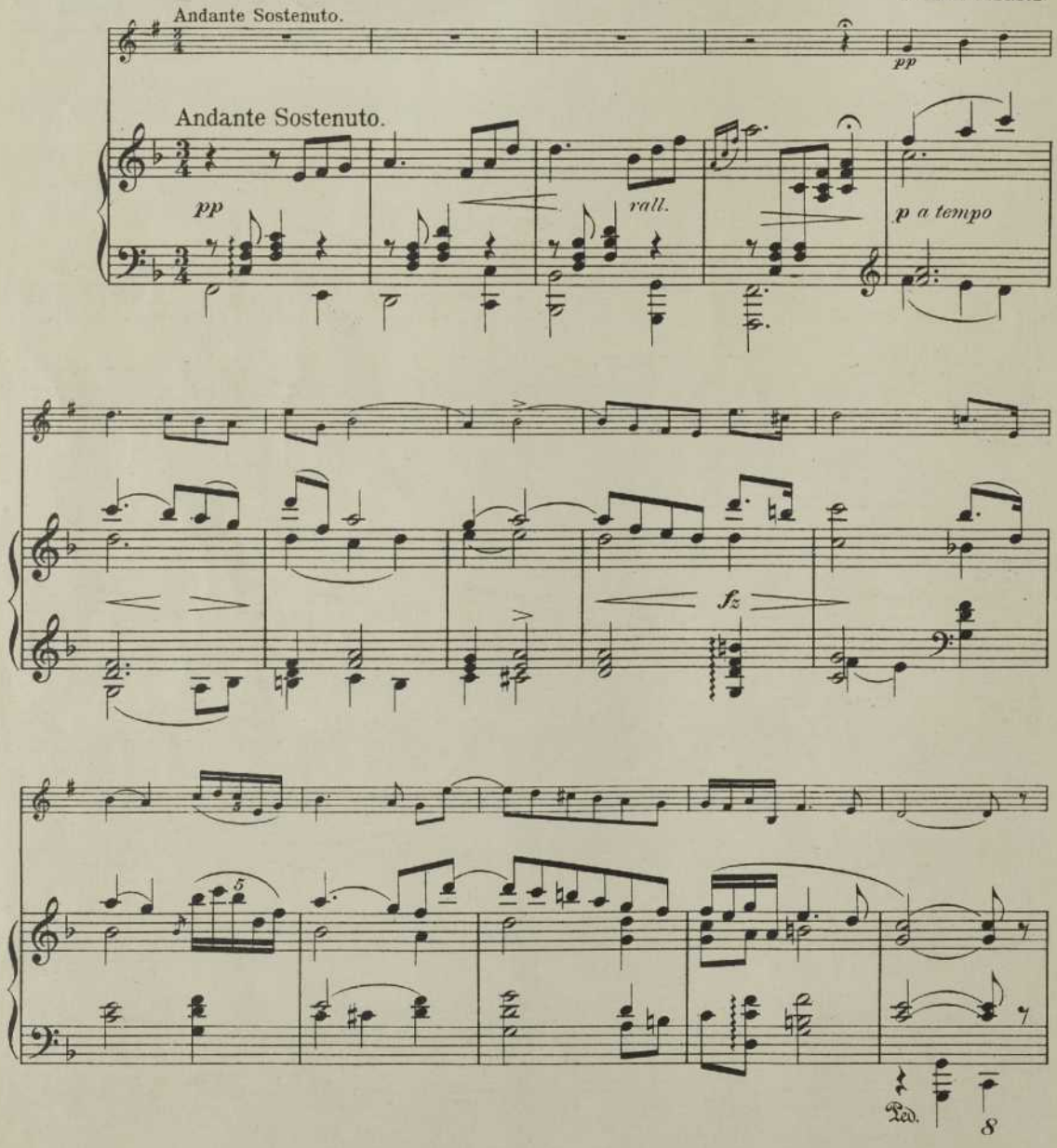

p
Grandioso
ff
ff
allarg.
ff
allarg.

839

Intermezzo

(Cavalleria Rusticana.)

P. MASCAGNI.



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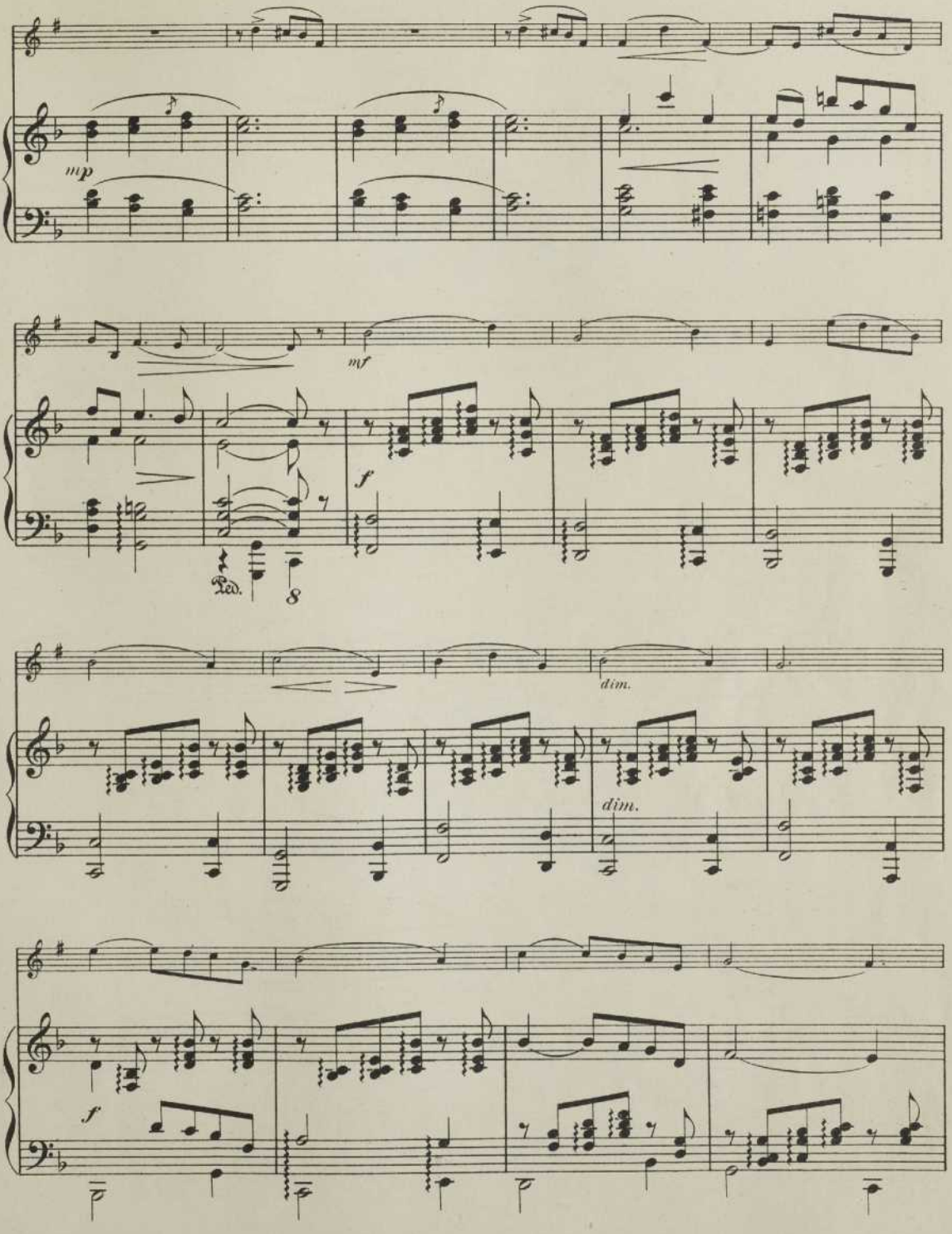
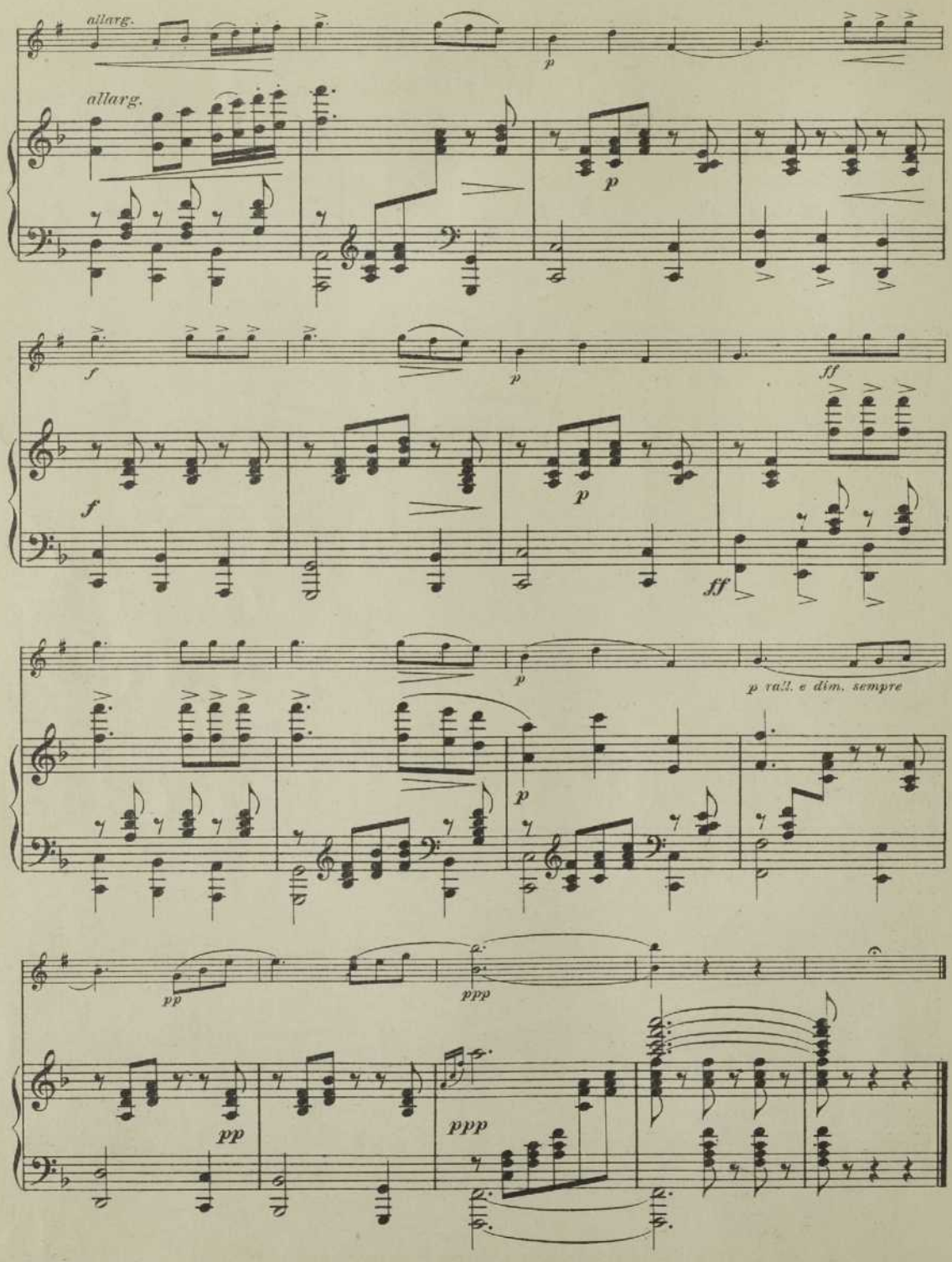
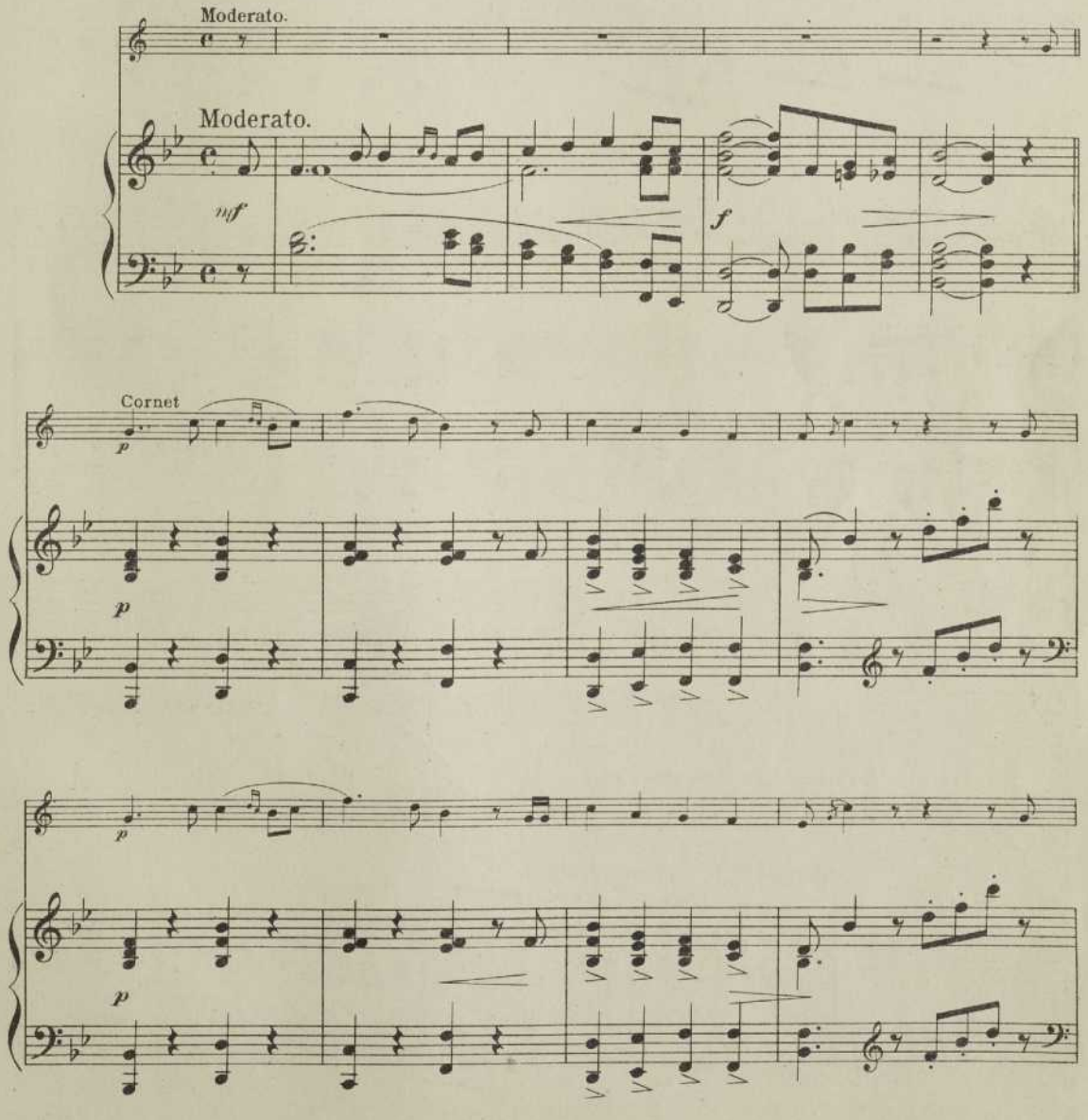

mp
mf
f
Ped.
8
dim.
dim.
f


allarg.
allarg.
p
p
f
f
p
p
ff
ff
p
p
p rall. e dim. sempre
pp
pp
ppp
ppp

840

Sally in Our Alley.

HENRY CAREY.



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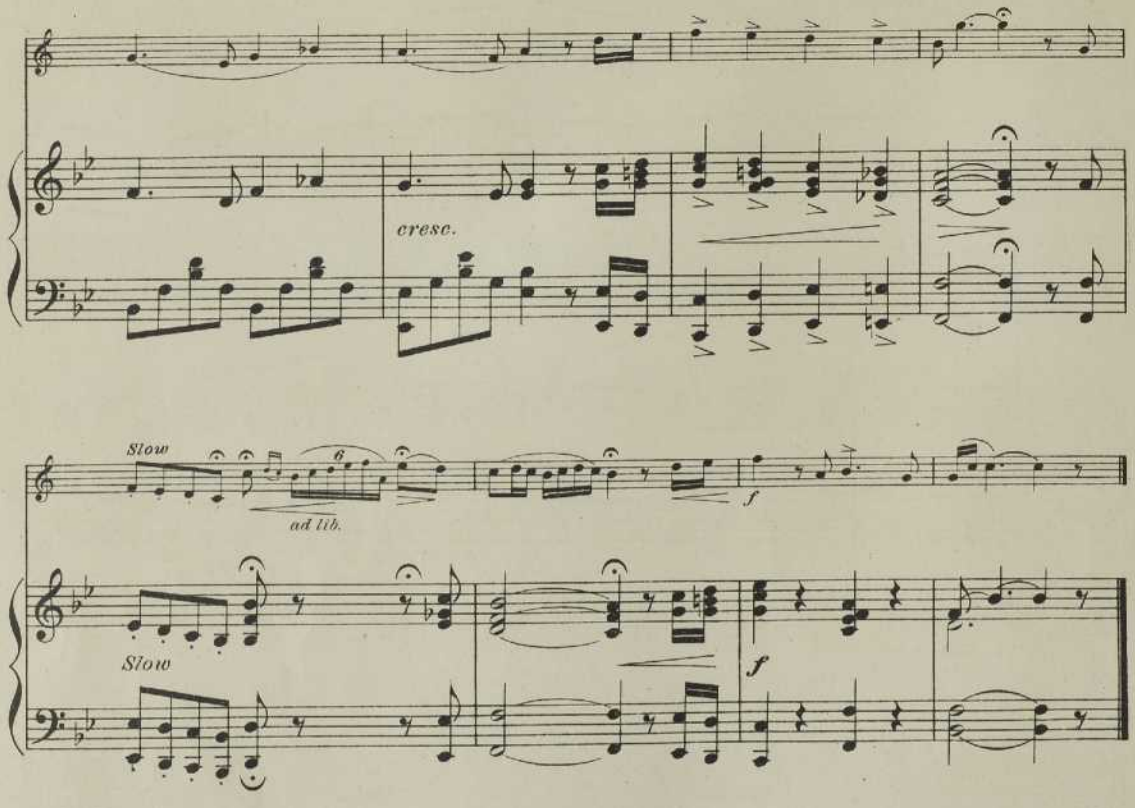
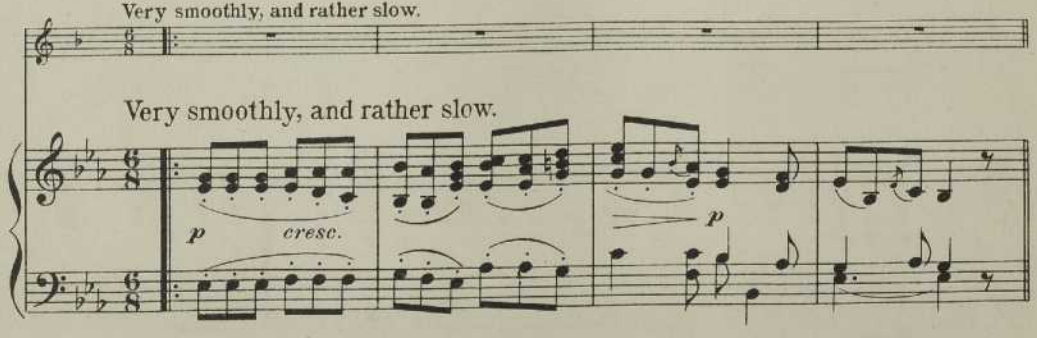


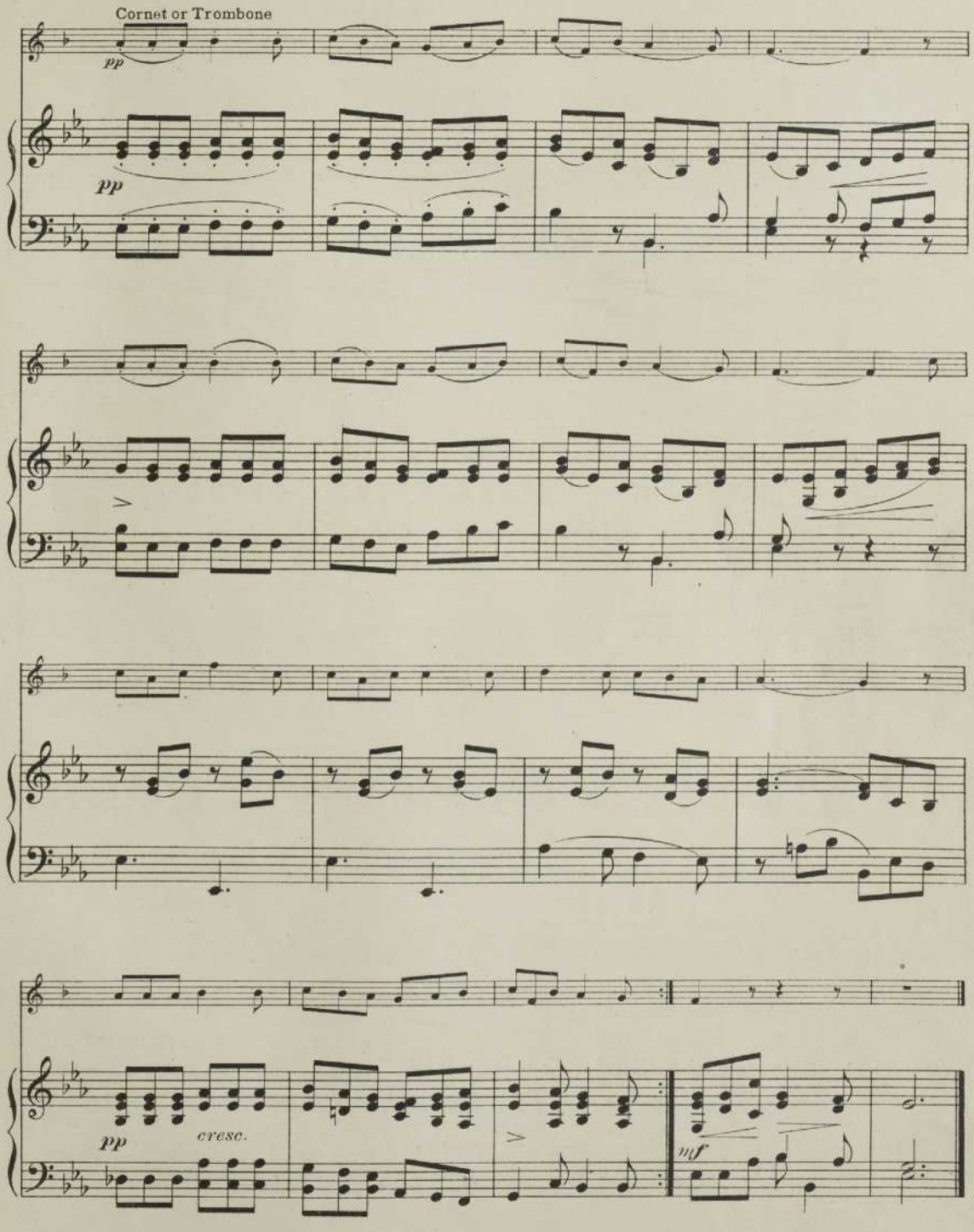
Drink to me only with thine Eyes.

841

Old Cheshire Cheese Song.

OLD ENGLISH AIR.

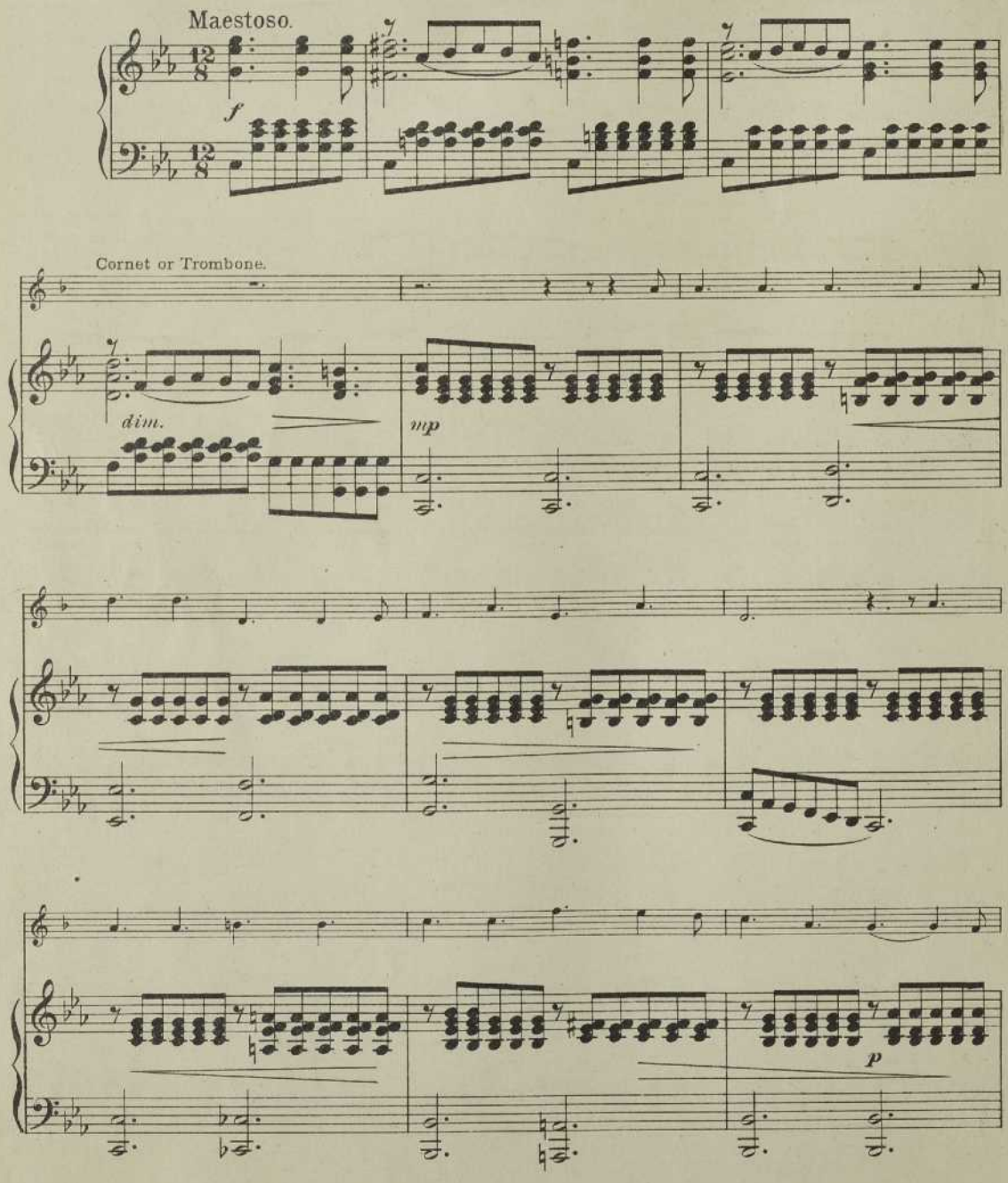



Cornet or Trombone
pp
pp
pp
cresc.
mf

842

Calvary.

P. RODNEY.



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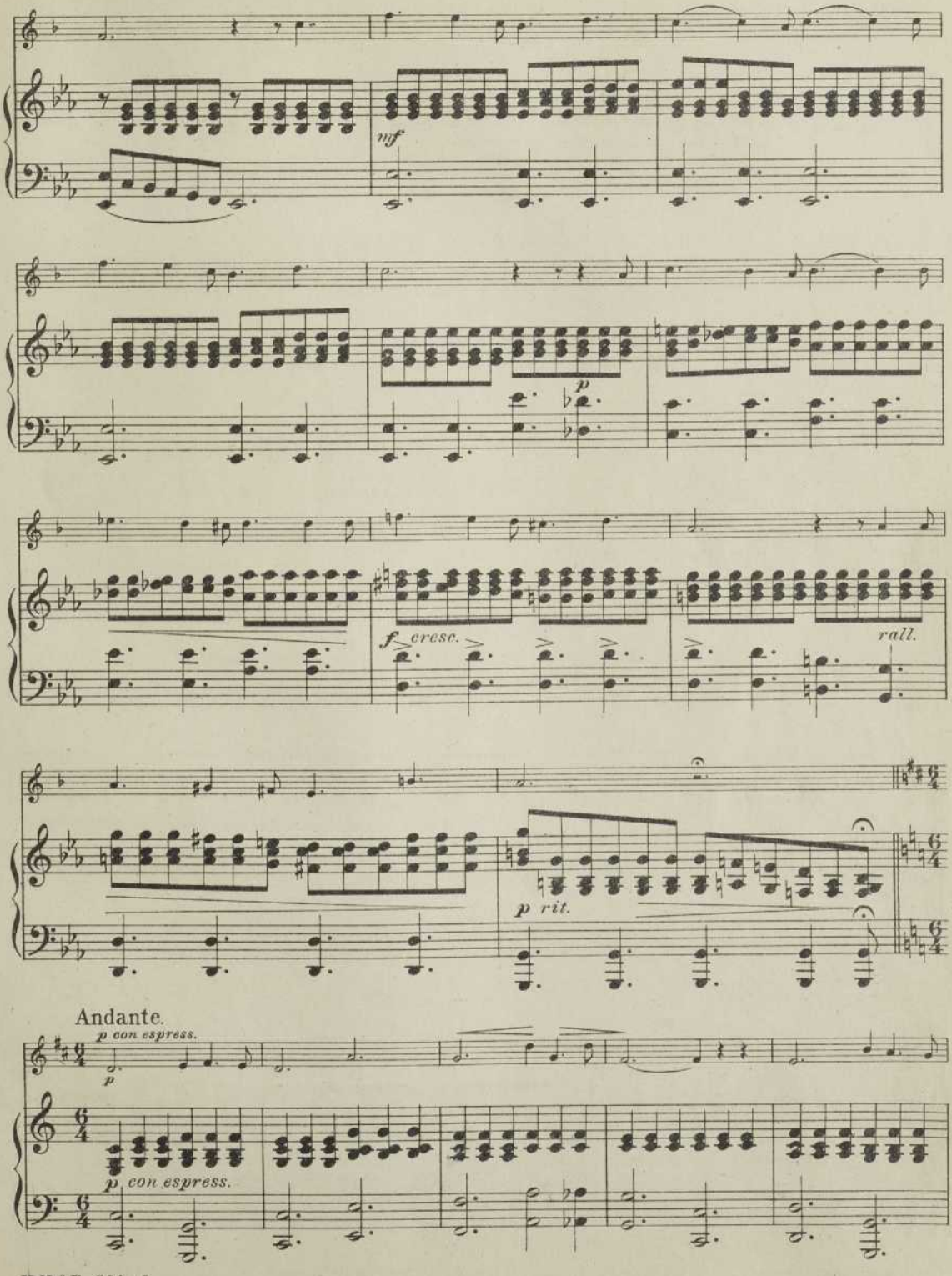
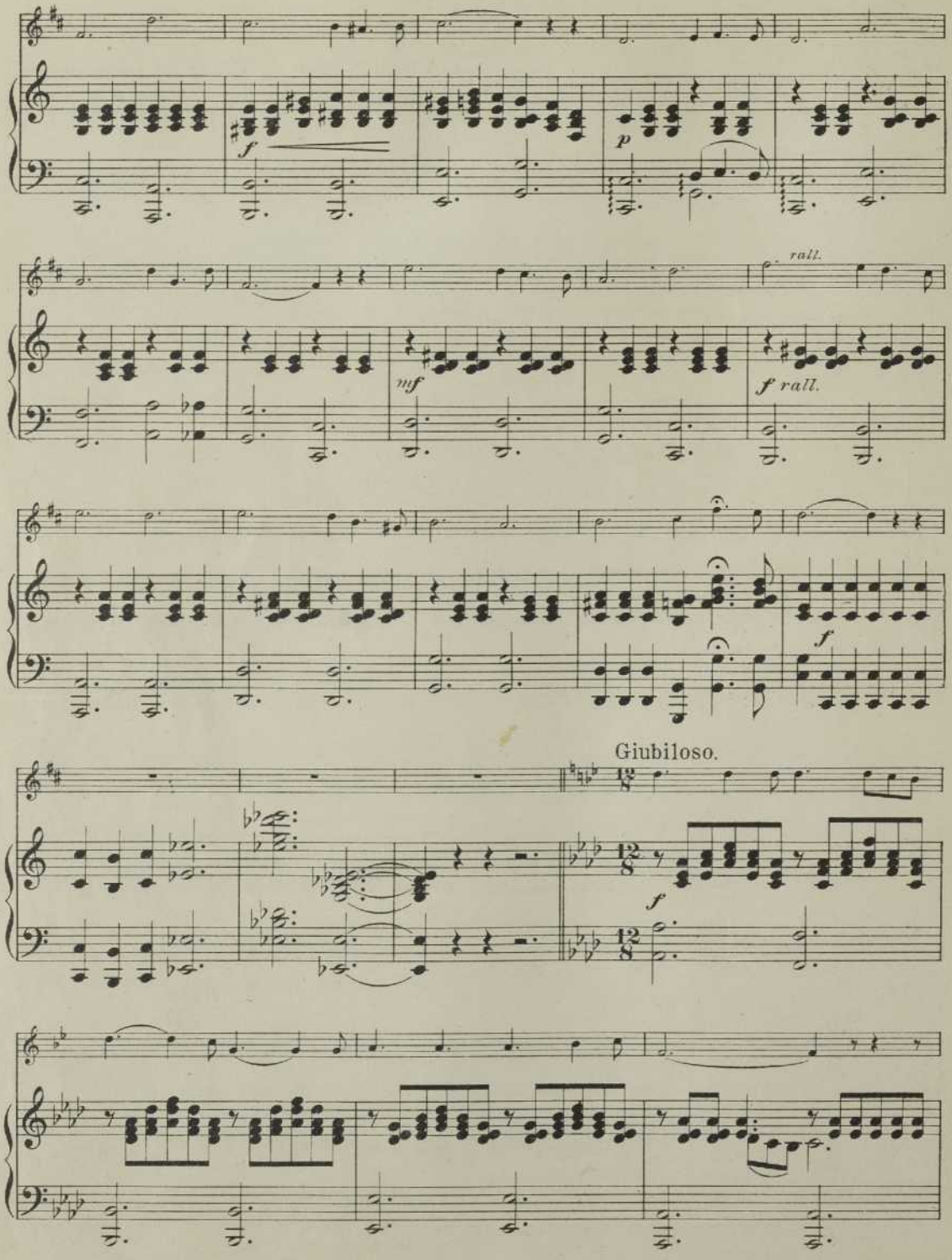
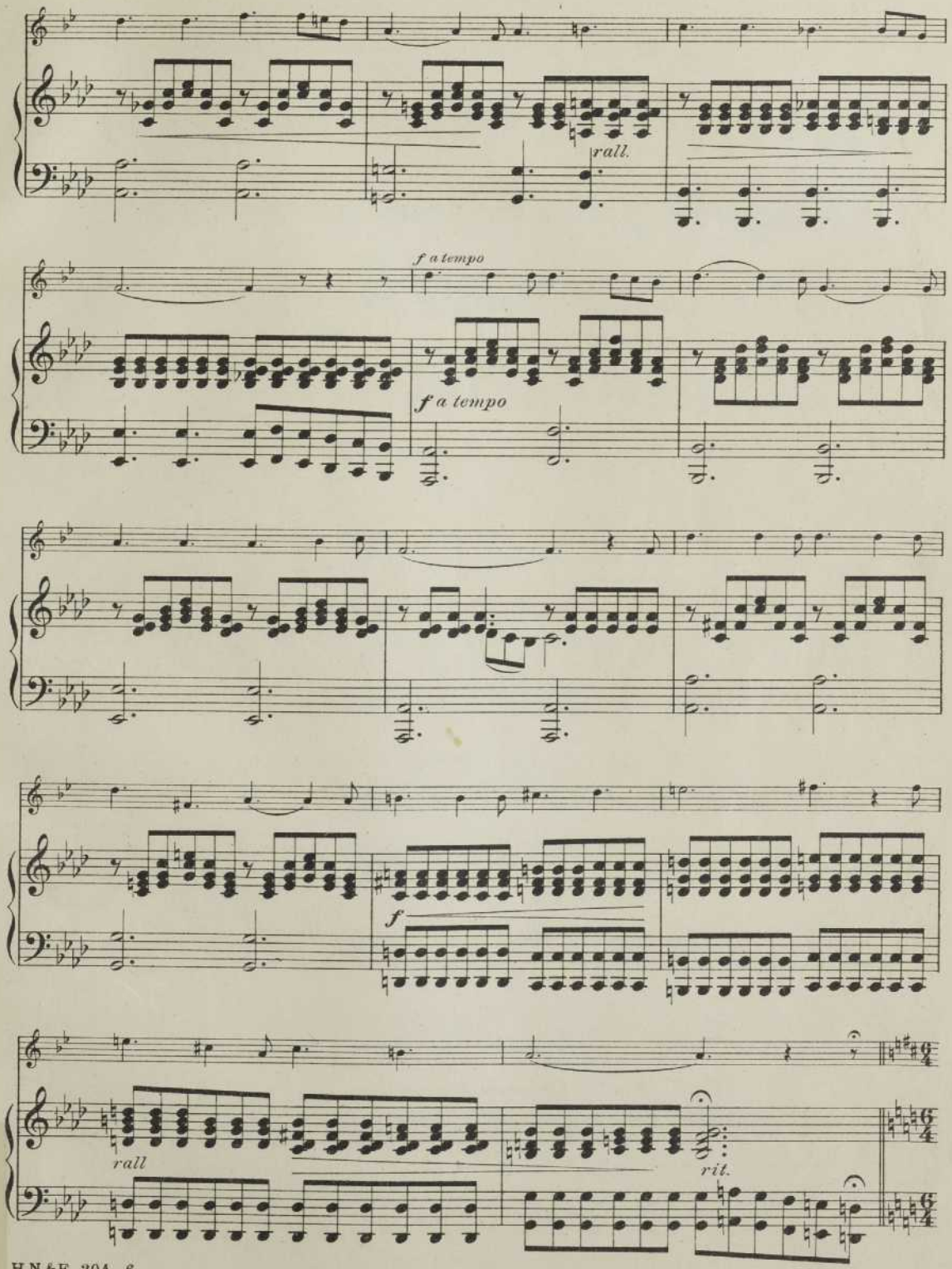
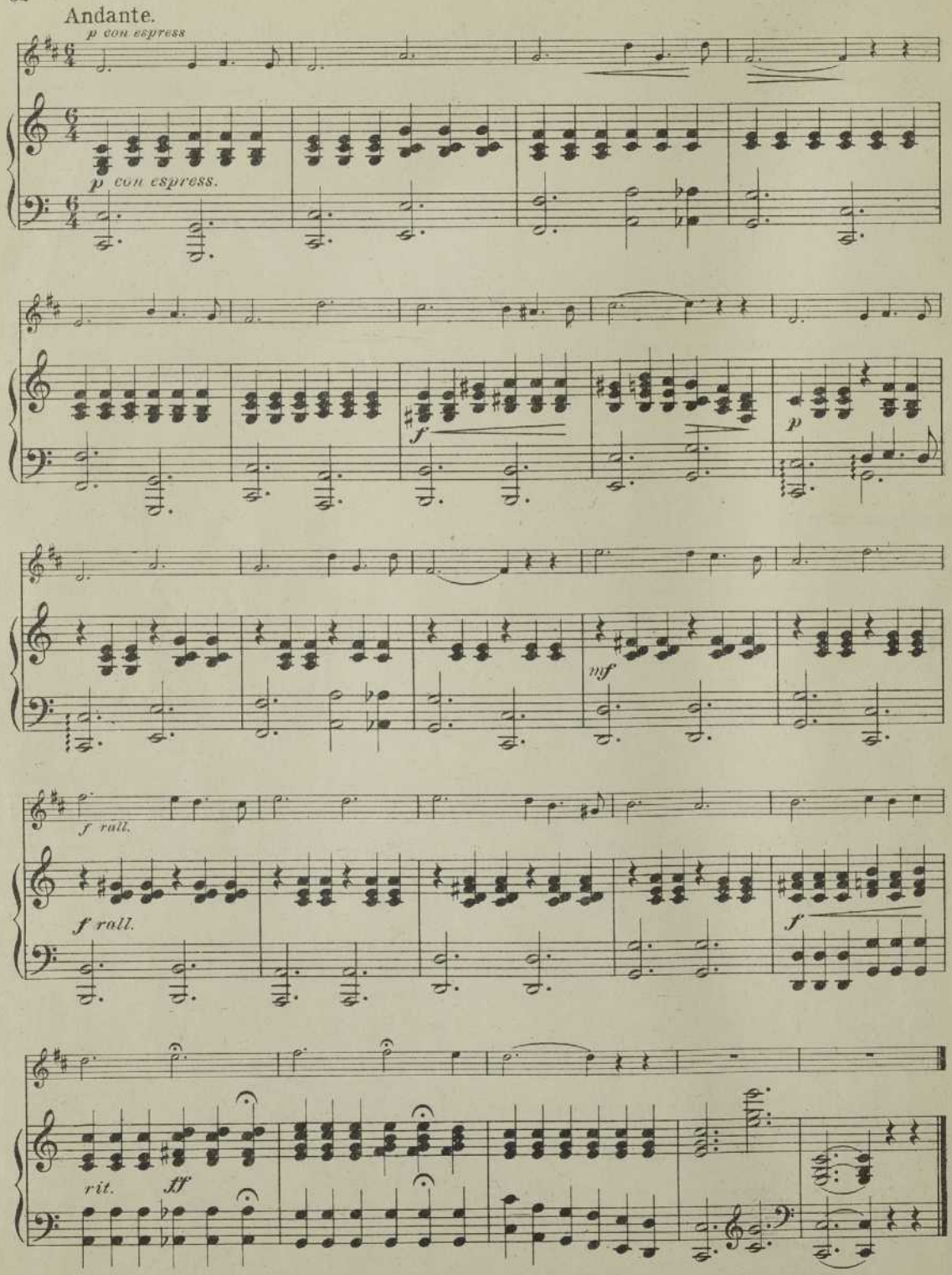

mf
p
f cresc.
rall.
p rit.
Andante.
p con espress.
p
p con espress.


f
p
rall.
mf
f rall.
f
Giubiloso.
f


rall.
f a tempo
f a tempo
f
rall
rit.

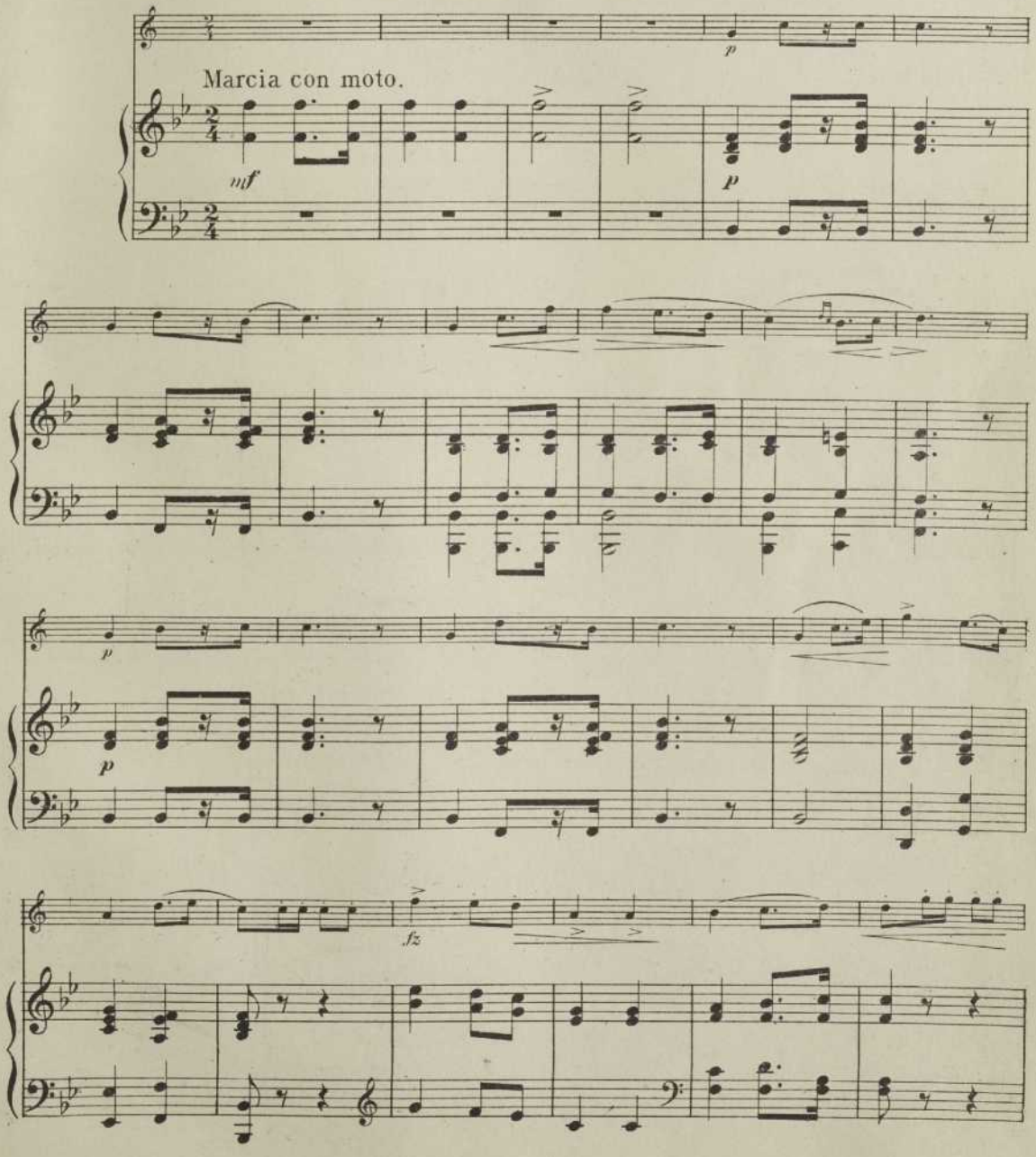

Andante.
p con espress
p con espress.
f
p
mf
f rall.
f rall.
f
rit.
ff

843

Bridal Chorus.

(from "Lohengrin.")

R. WAGNER.



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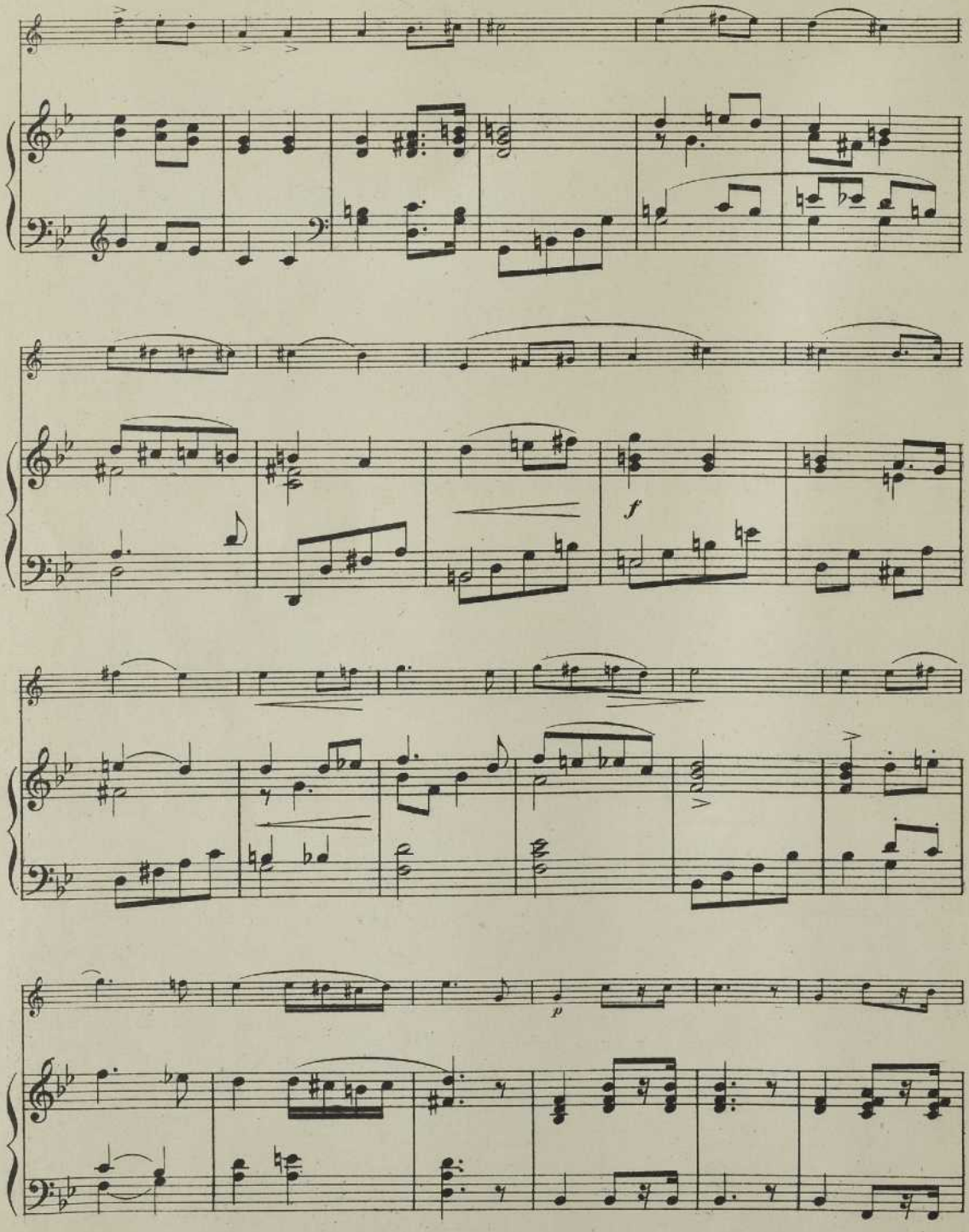
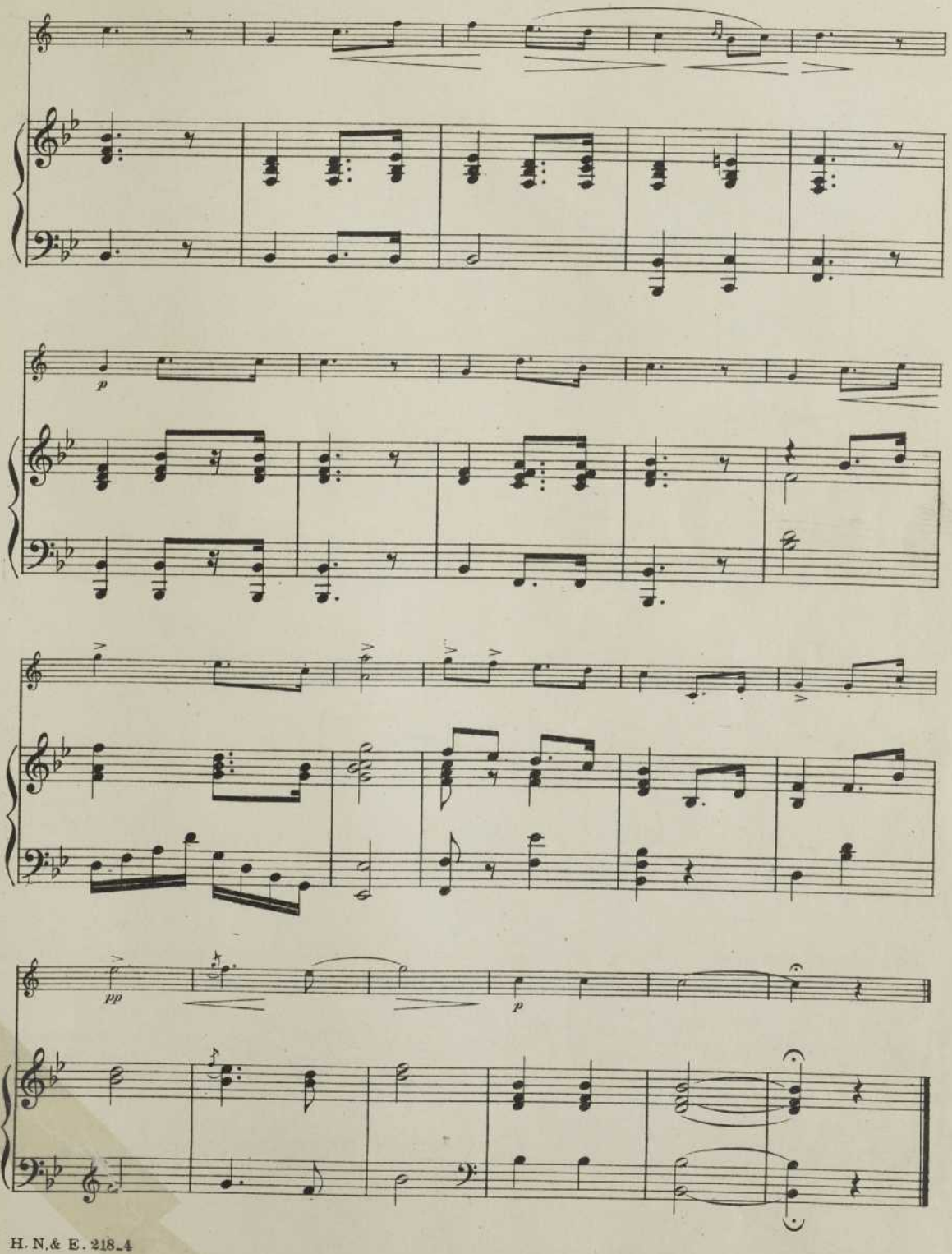

f
p


p
pp
p

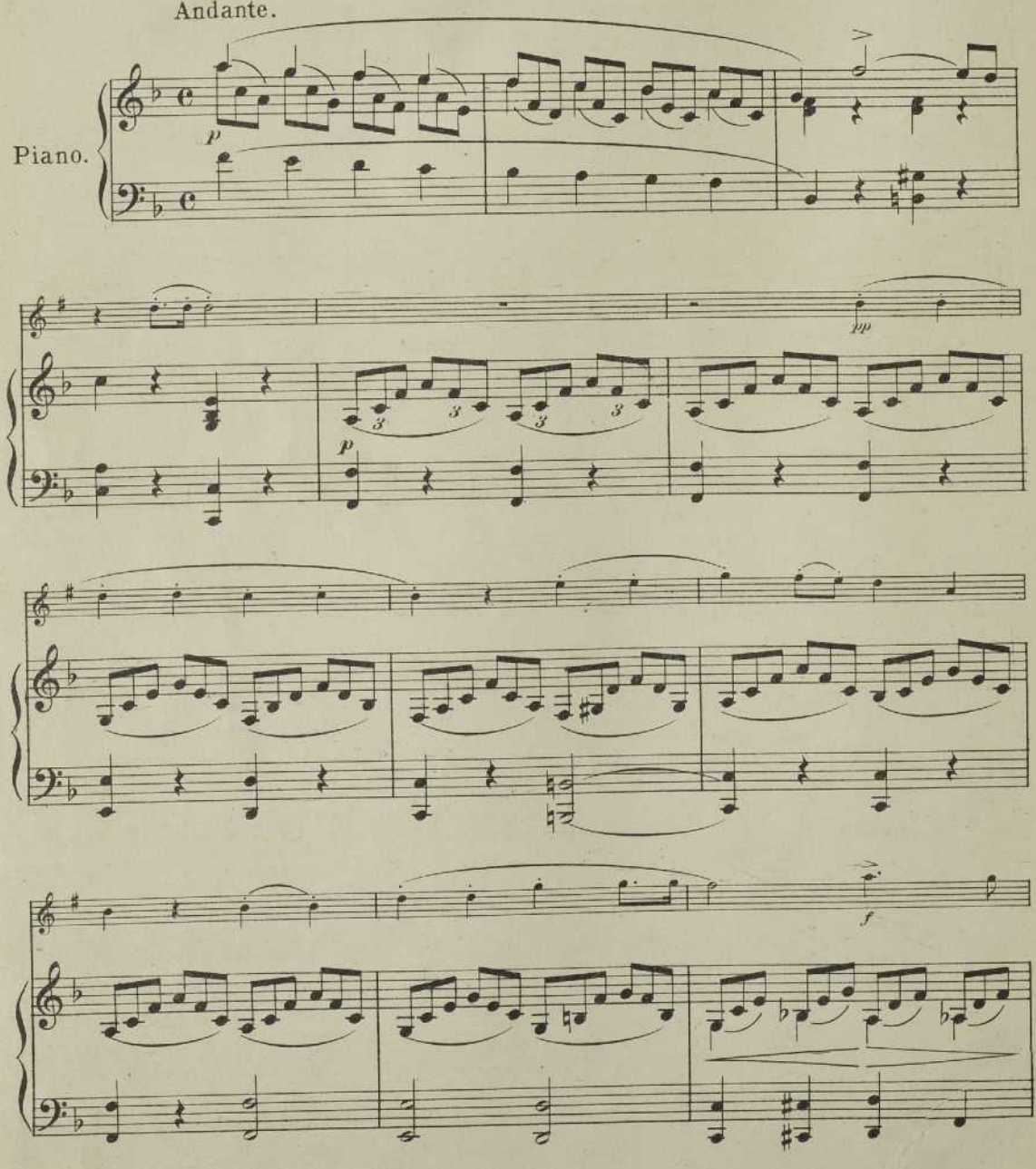
844

Non é Ver.

(Romanza.)

T. MATTEI.

Andante.



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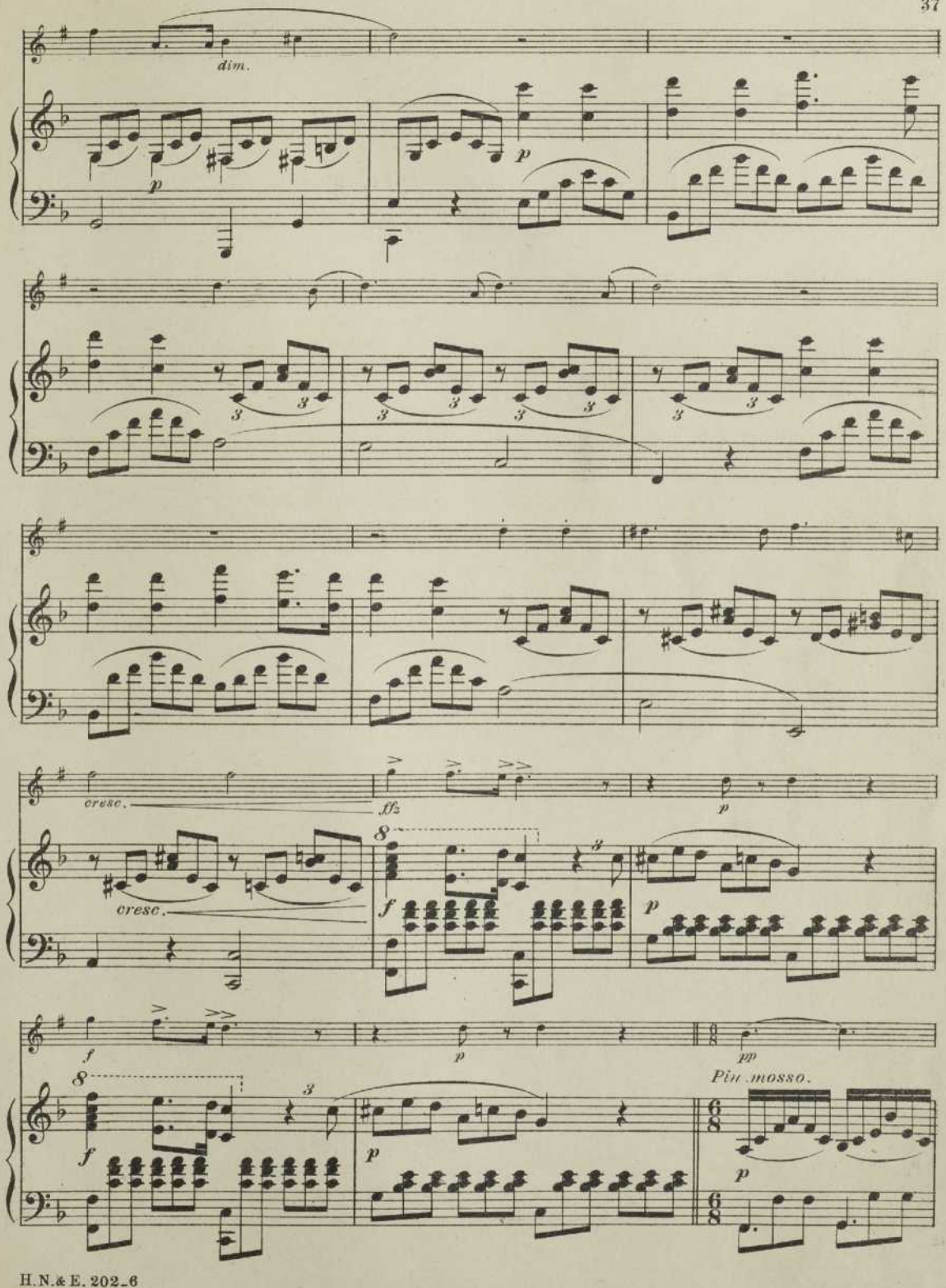
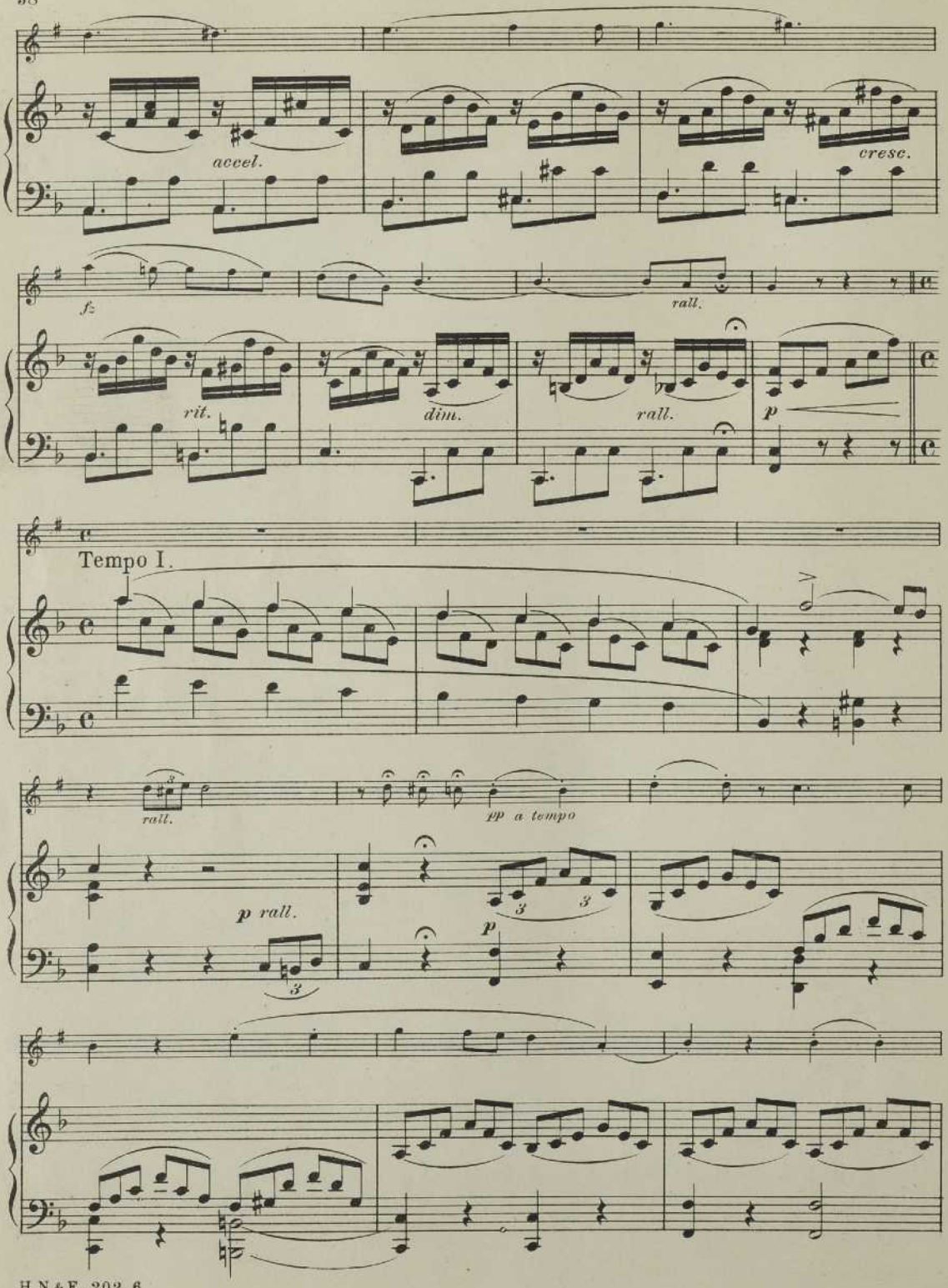
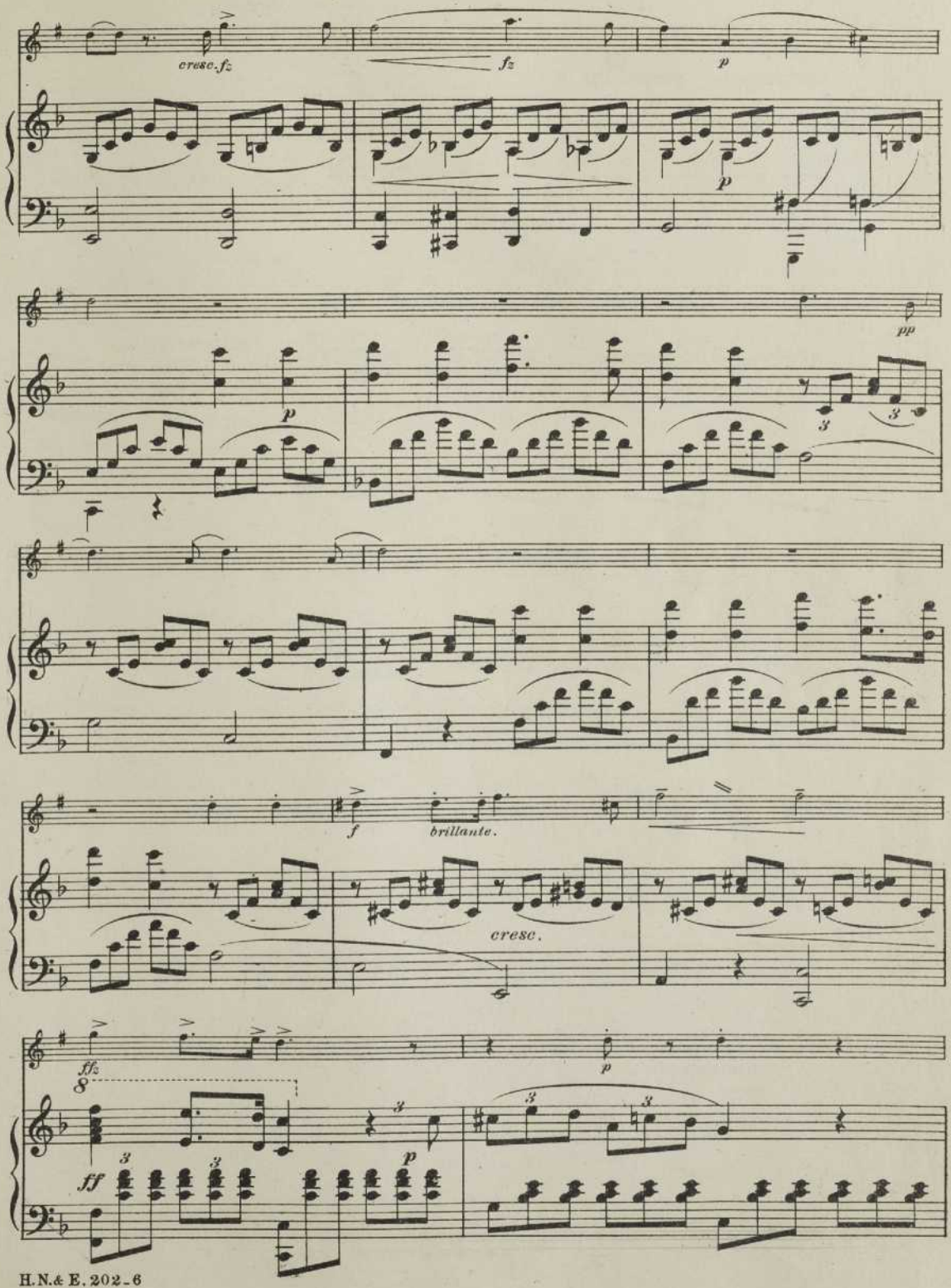
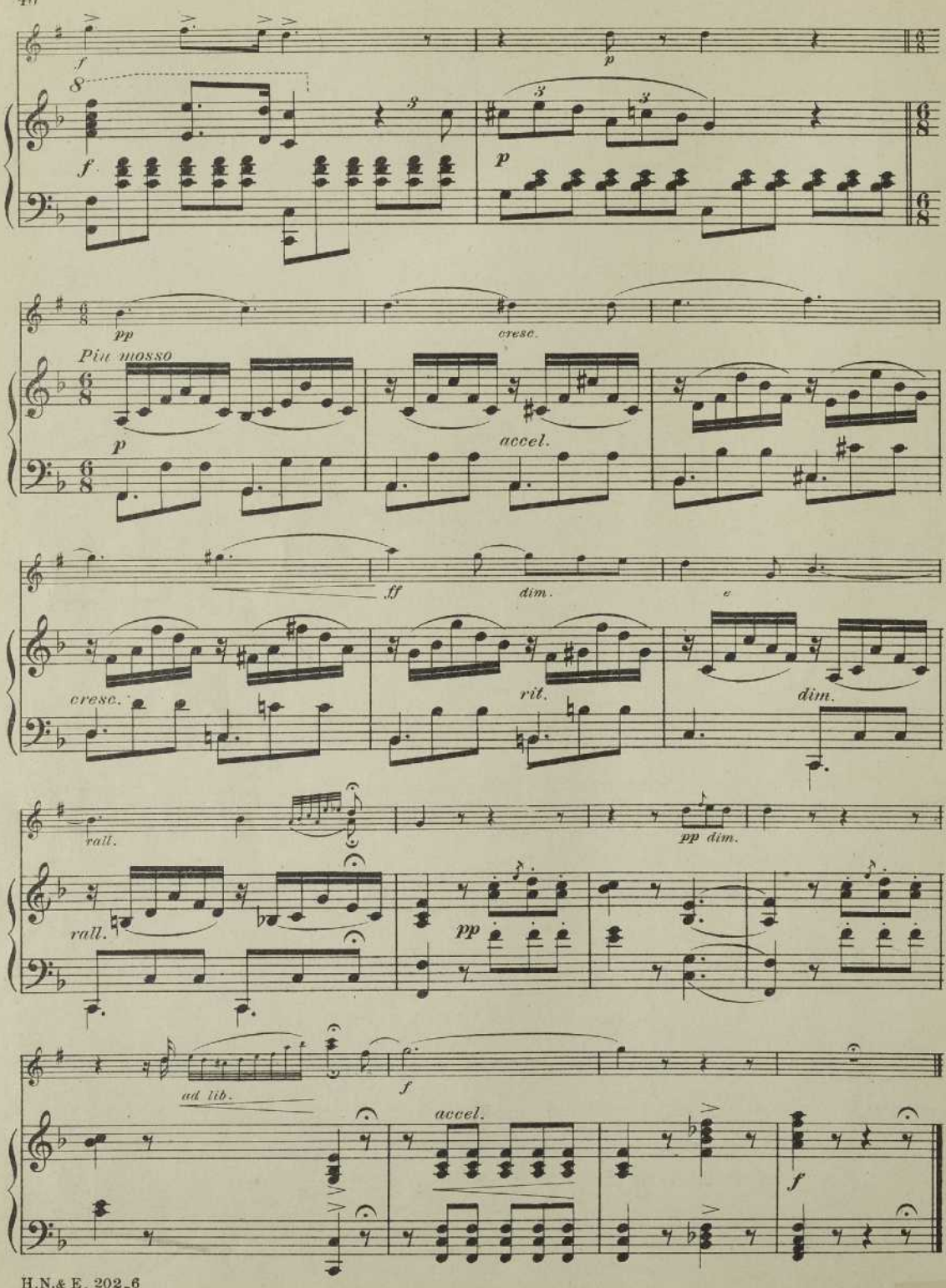

dim.
p
p
3
cresc.
ff
p
cresc.
8
f
p
f
p
pp
Più mosso.
8
f
3
p
6/8
p
6/8


accel.
cresc.
fz
rall.
rit.
dim.
rall.
p
Tempo I.
rall.
pp a tempo
p rall.
p


cresc. fz
fz
p
p
pp
p
3
3
f
brillante.
cresc.
ff
8
ff
3
3
p
3
3

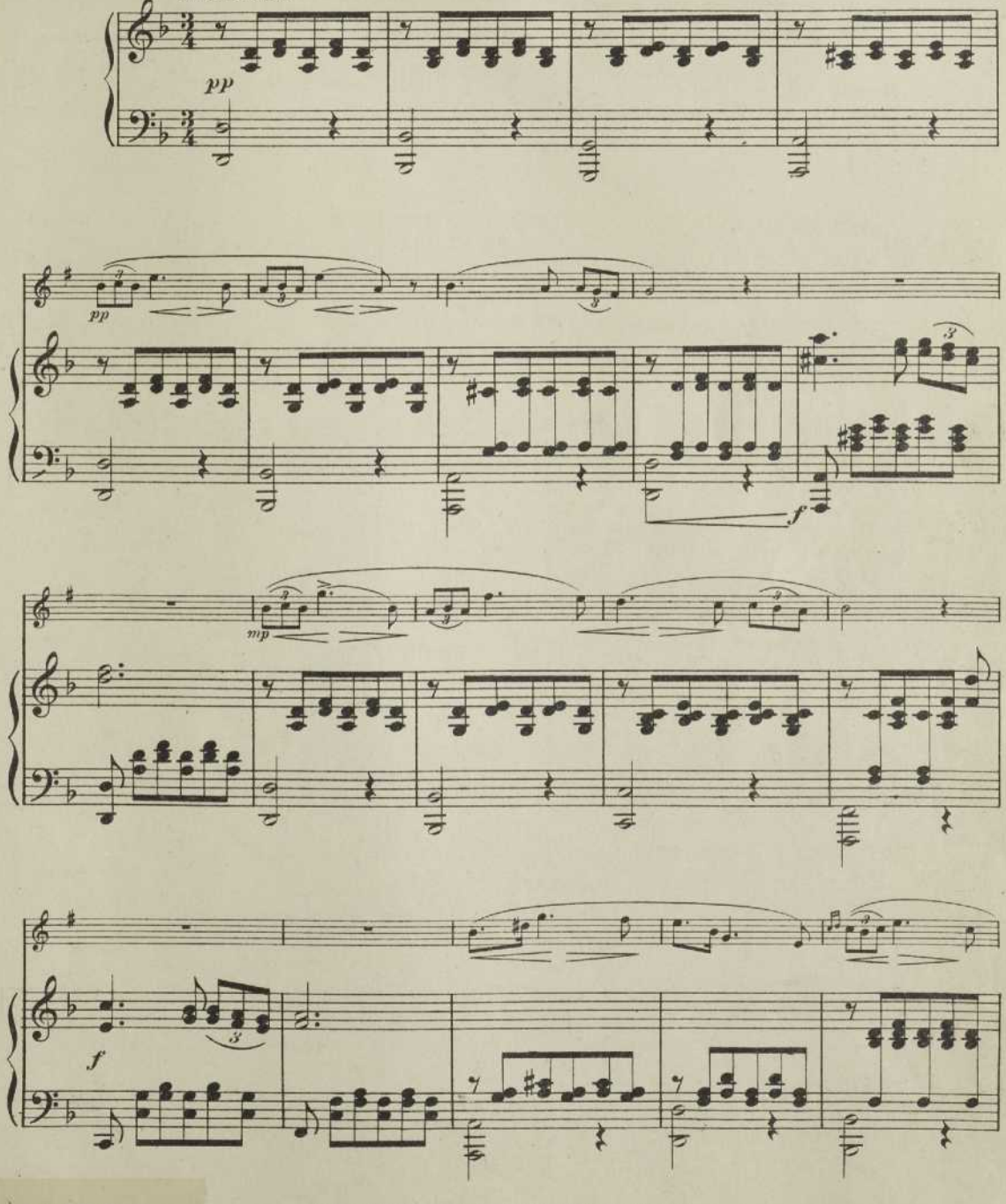

f
p
8
f
3
3
3
p
pp
cresc.
Più mosso
p
accel.
ff
dim.
e
cresc.
rit.
dim.
rall.
pp dim.
rall.
pp
ad lib.
f
accel.
f

845

Serenade.

FR. SCHUBERT.

Moderato.



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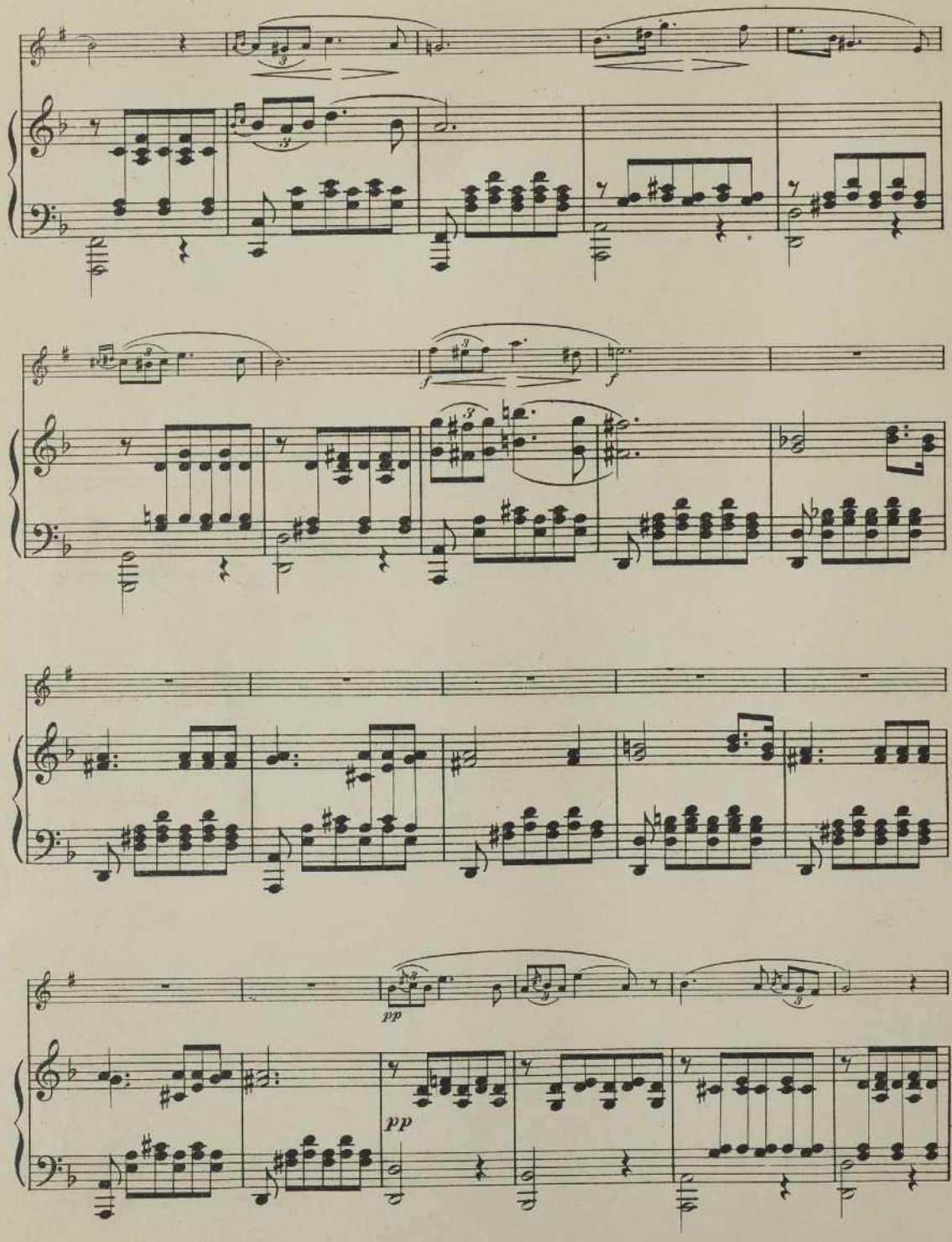
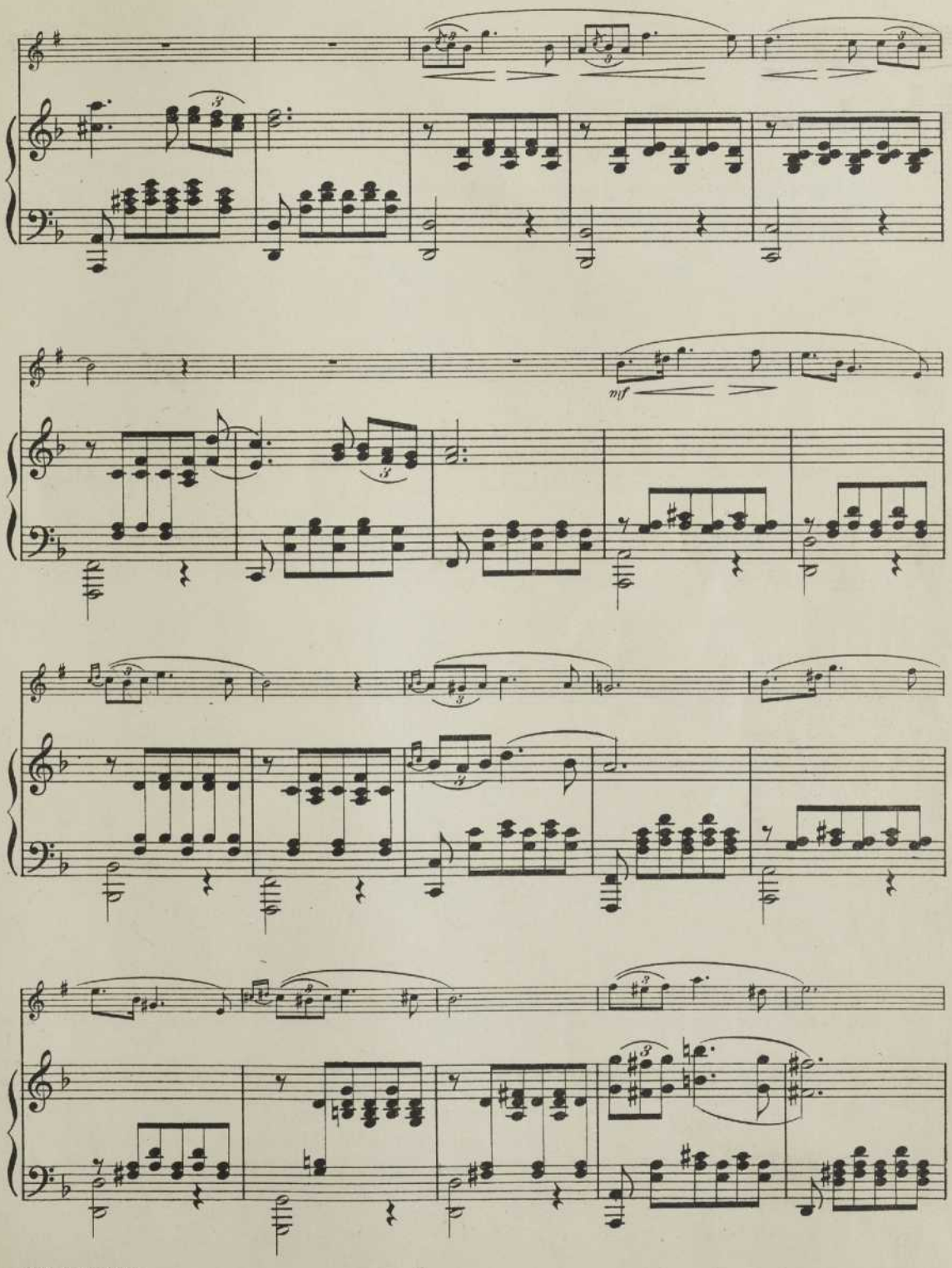
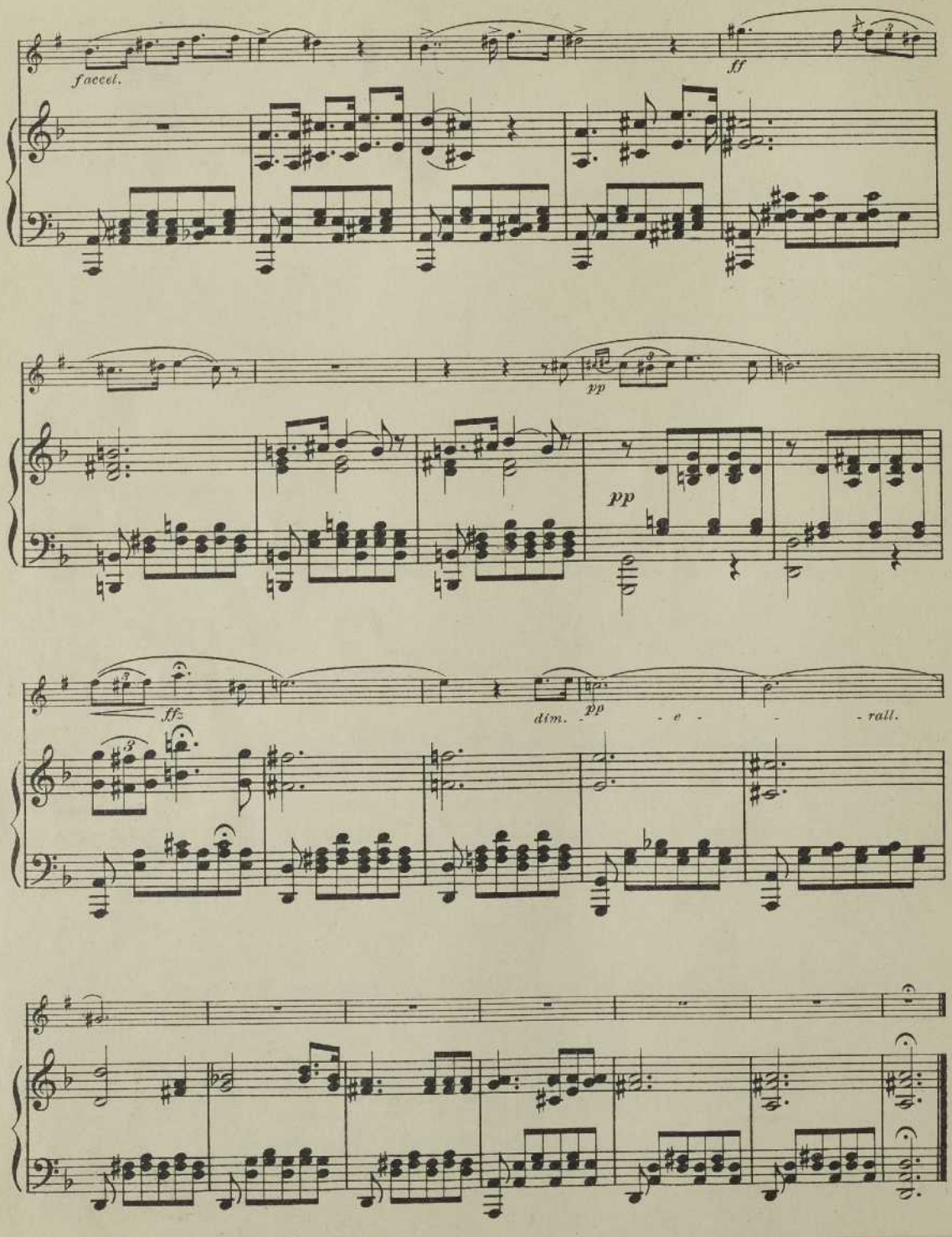

pp
pp


mf

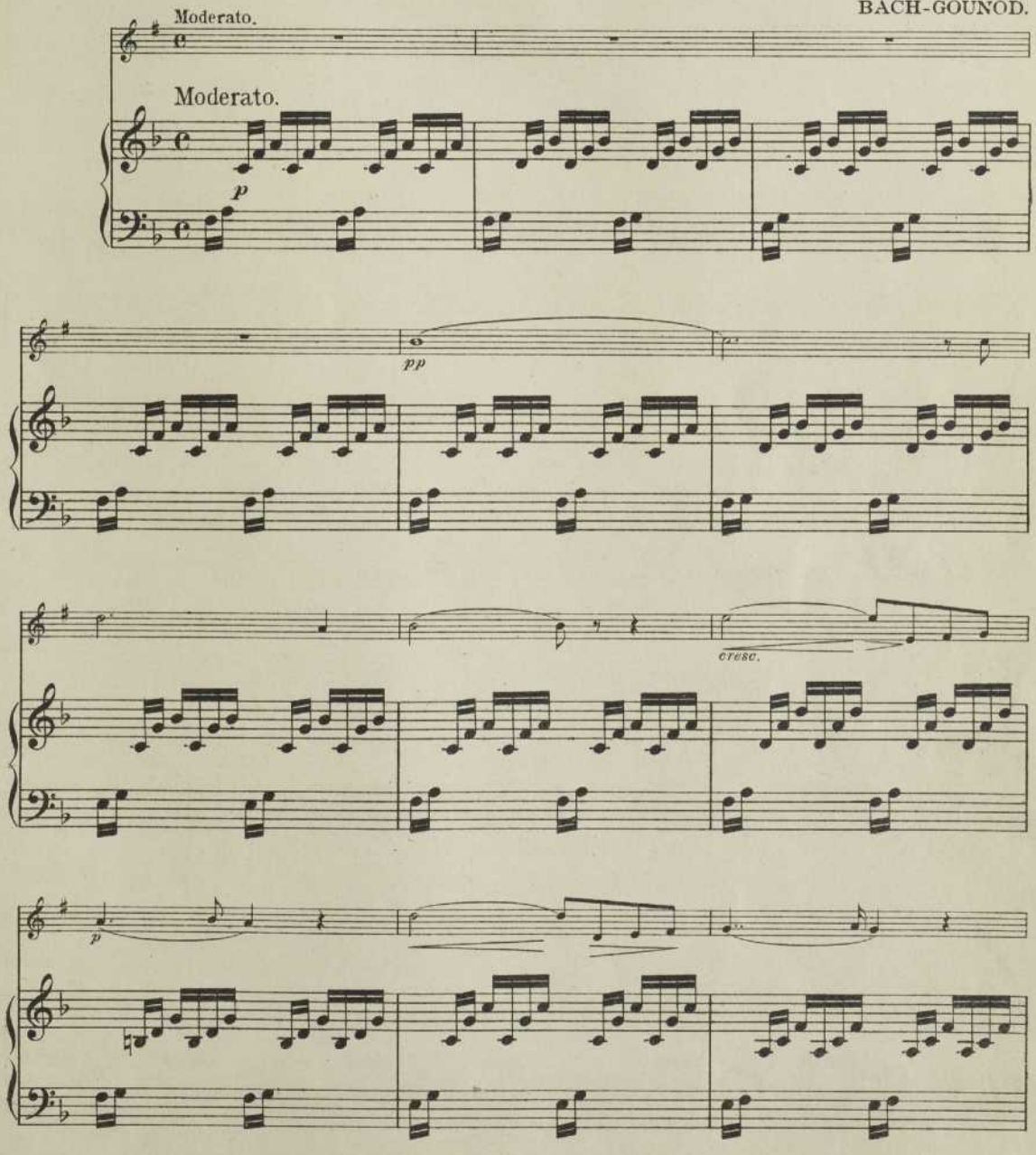

facced.
ff
pp
pp
ffz
dim.
pp
- e -
- rall.

846

Ave Maria

(Adapted from 1st Prelude.)

BACH-GOUNOD.



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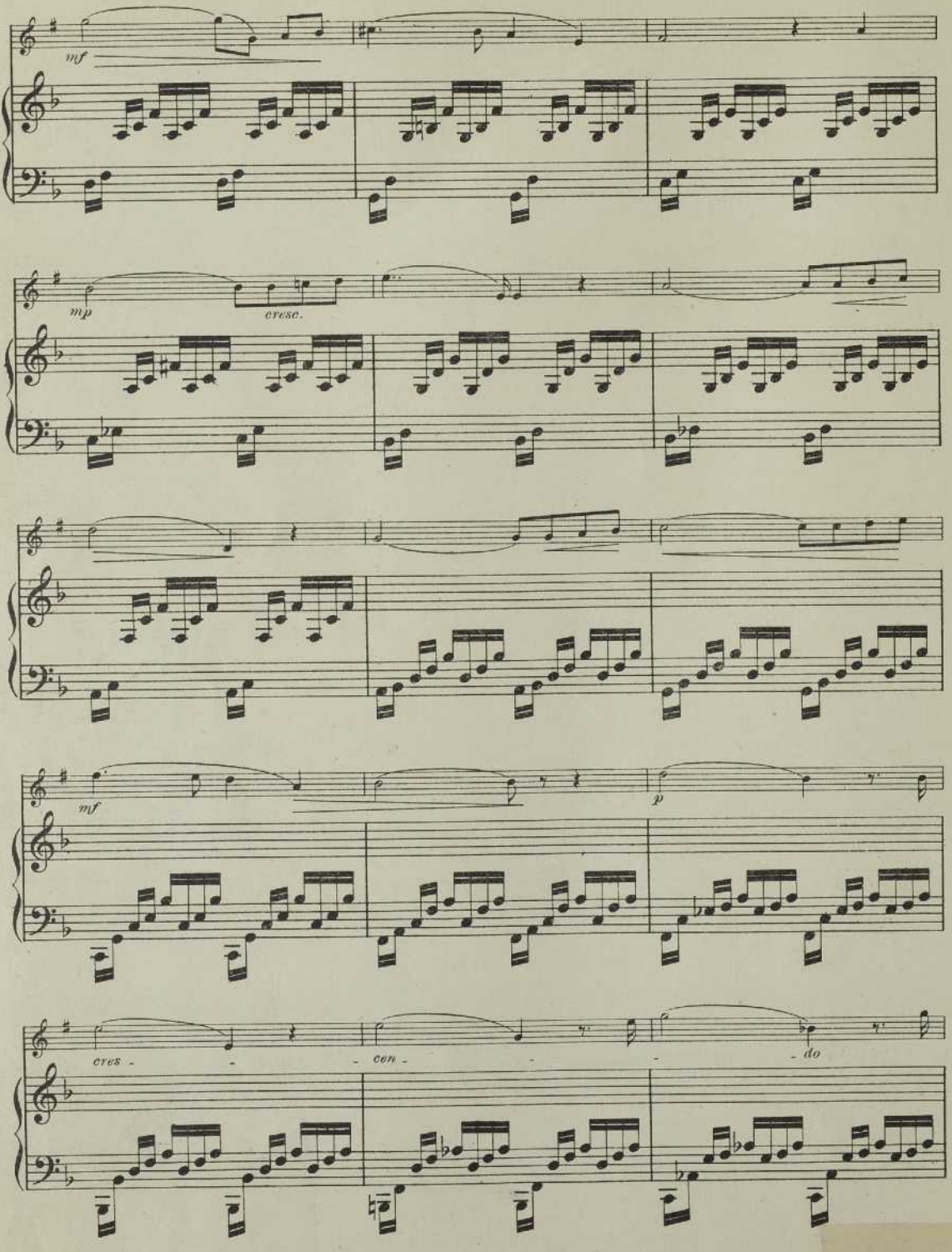
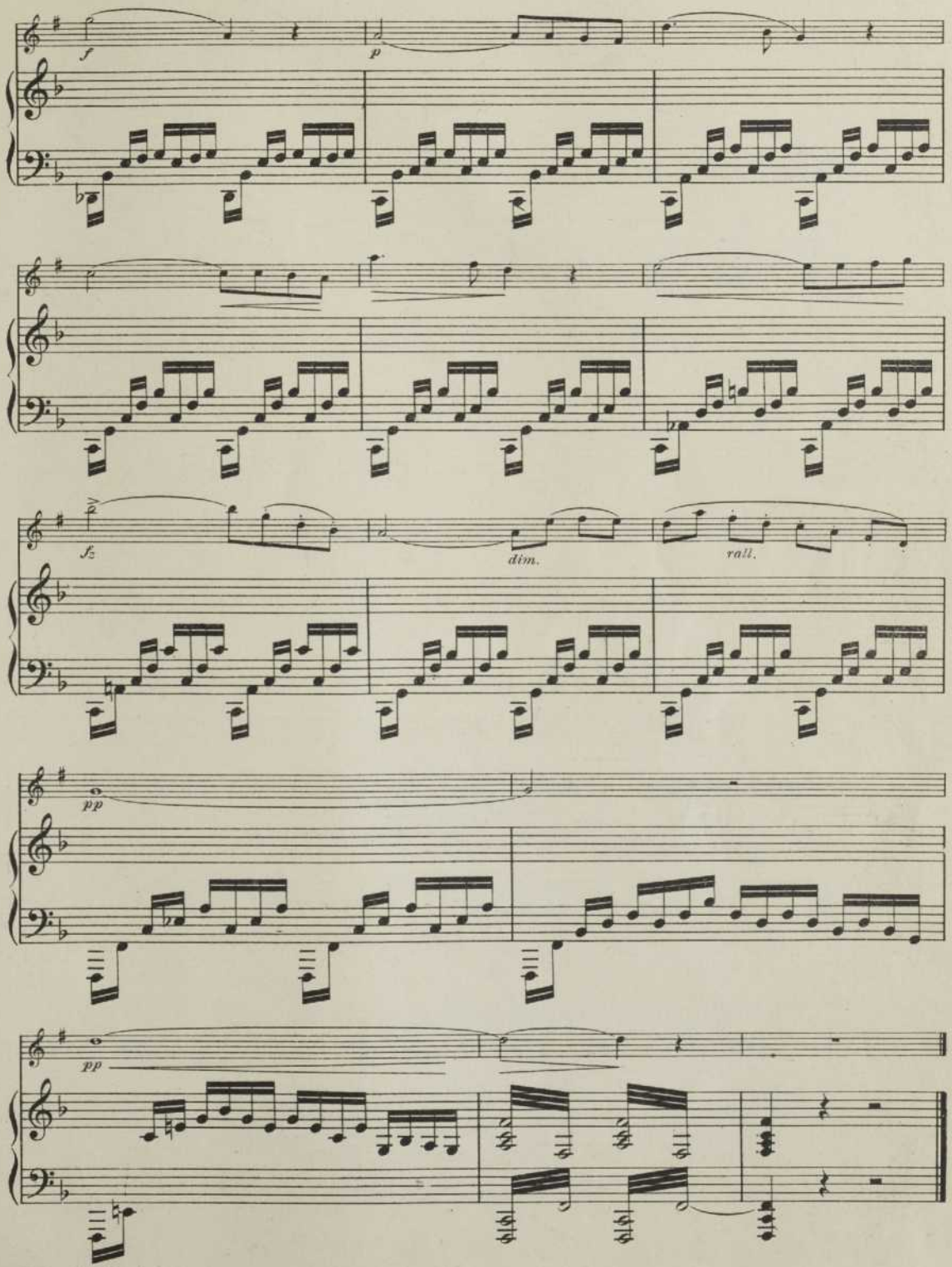

mf
mp
cresc.
mf
p
cres - - - cen - - - do


f
p
fz
dim.
rall.
pp
pp

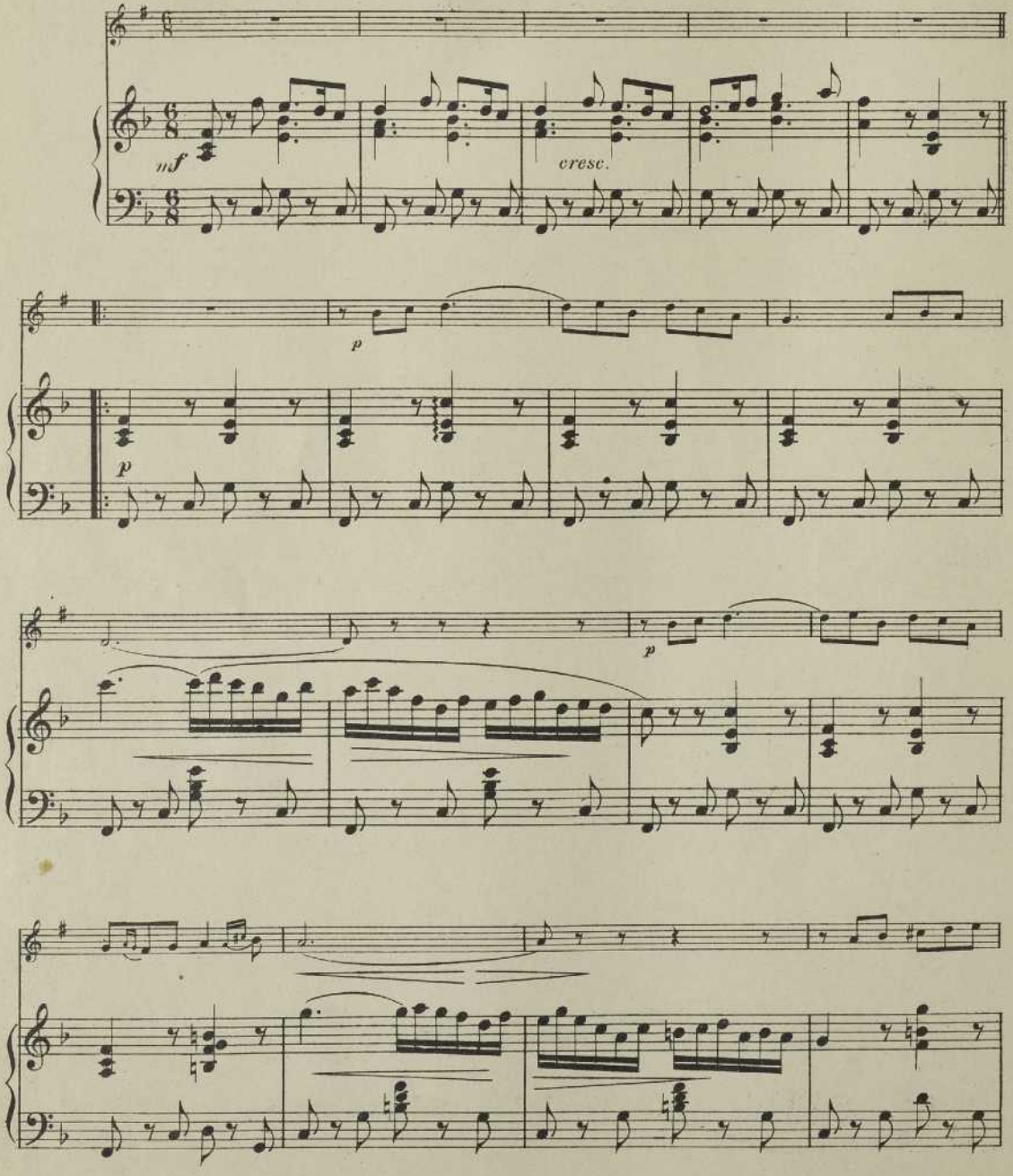
847

Sing, Smile, Slumber.

Serenade.

CH. GOUNOD.

Moderato Cantabile.



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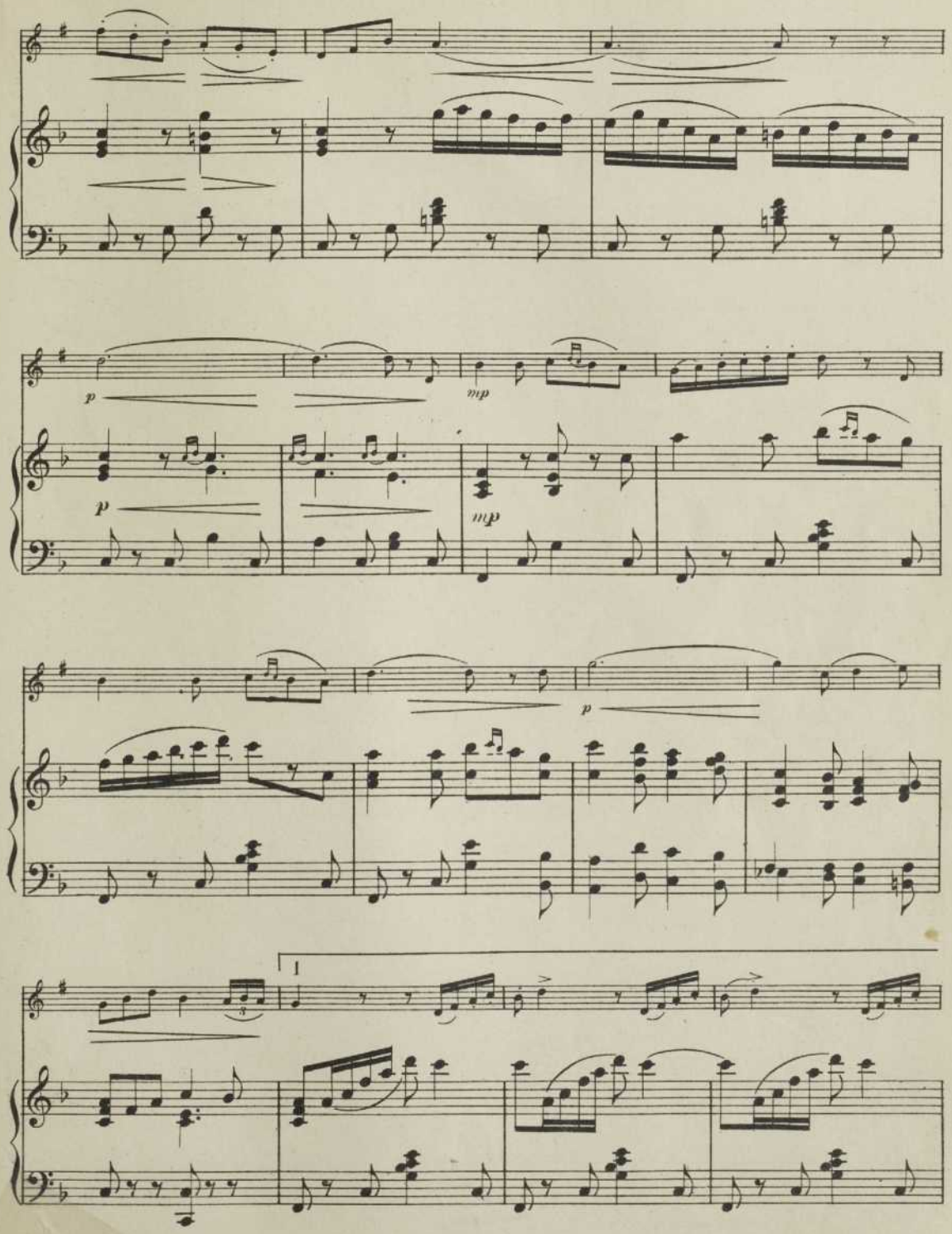
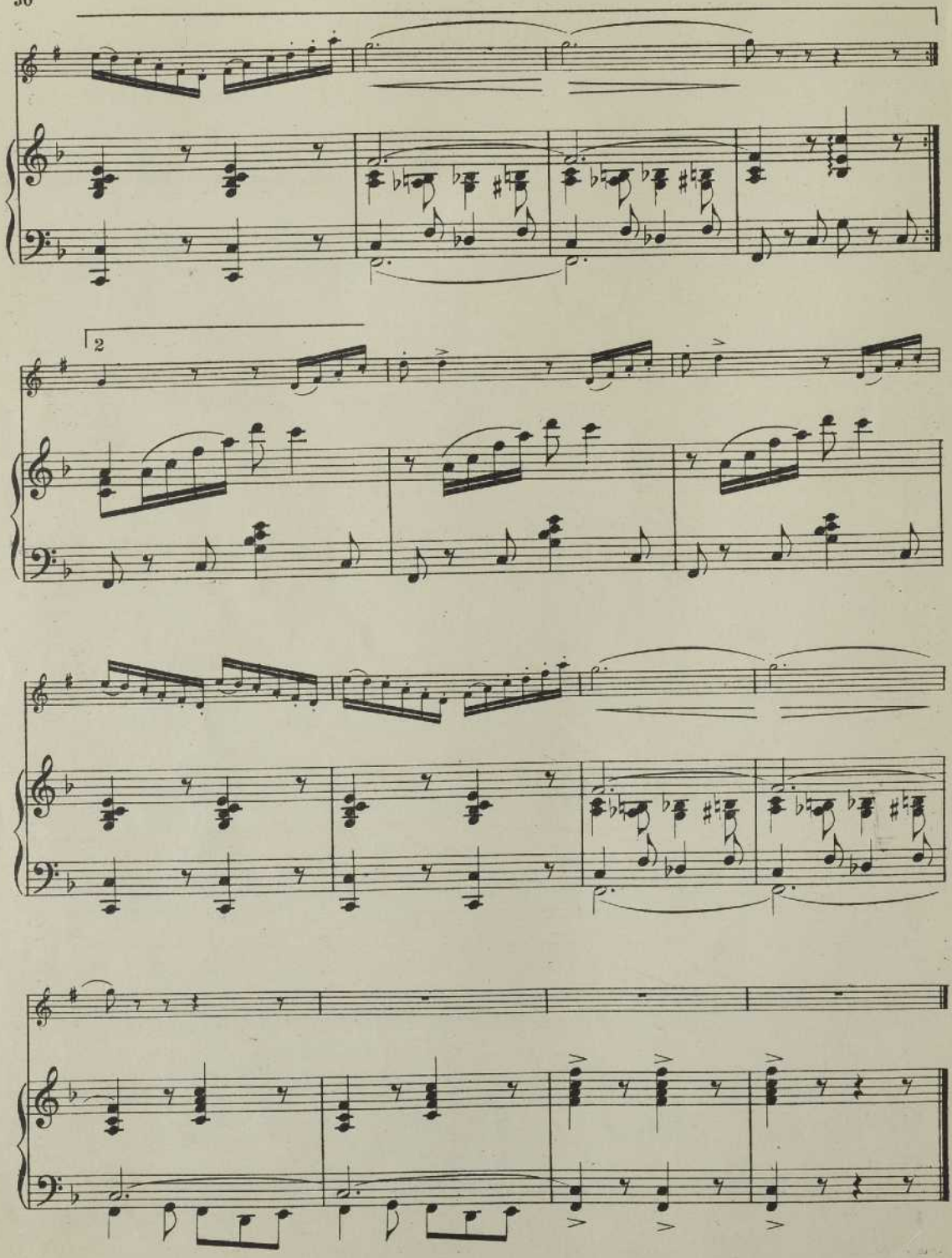
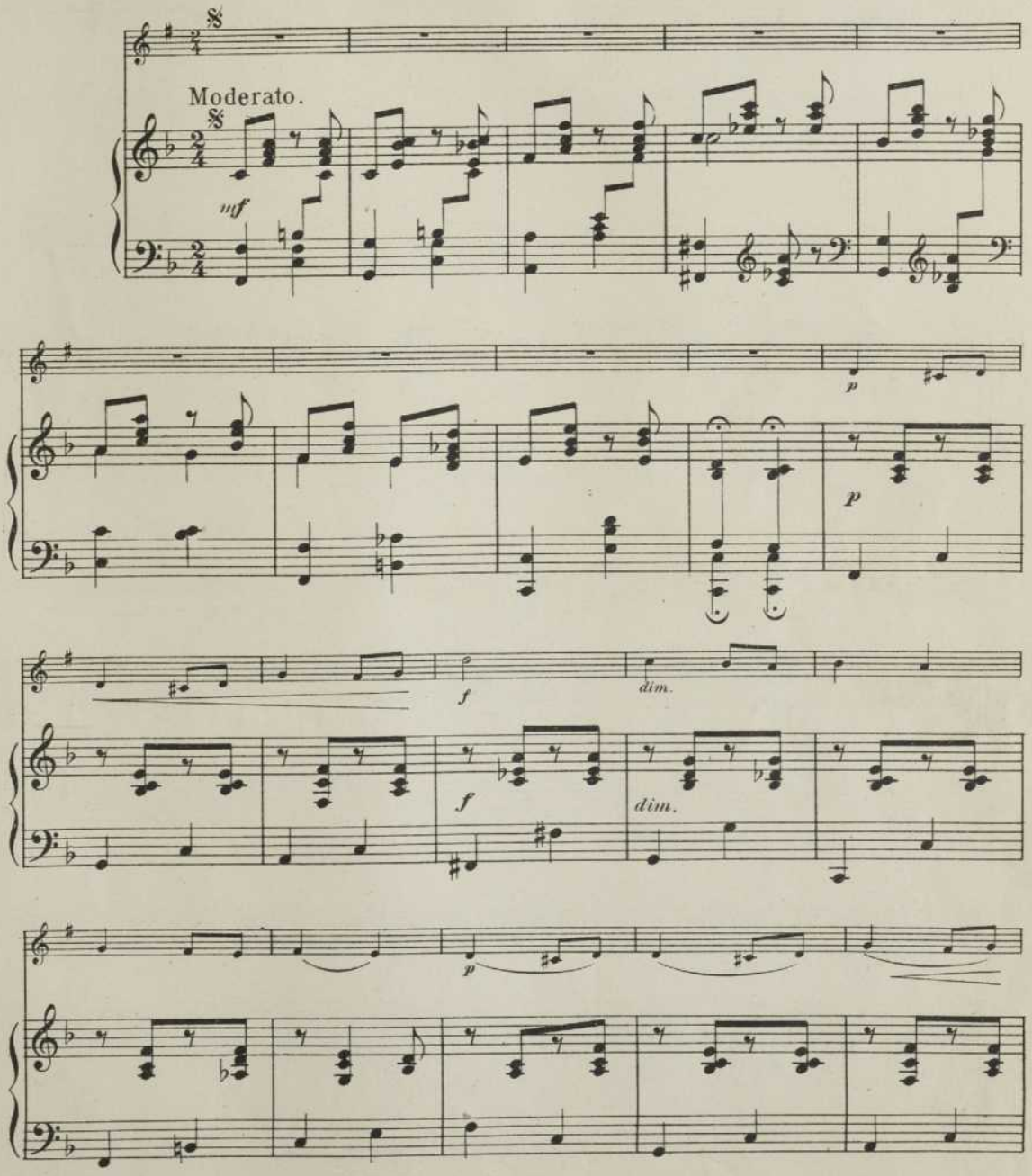

p
mp
p
mp
p
1



848

Melody in F.

A. RUBINSTEIN.



H.N.& E. 215-5

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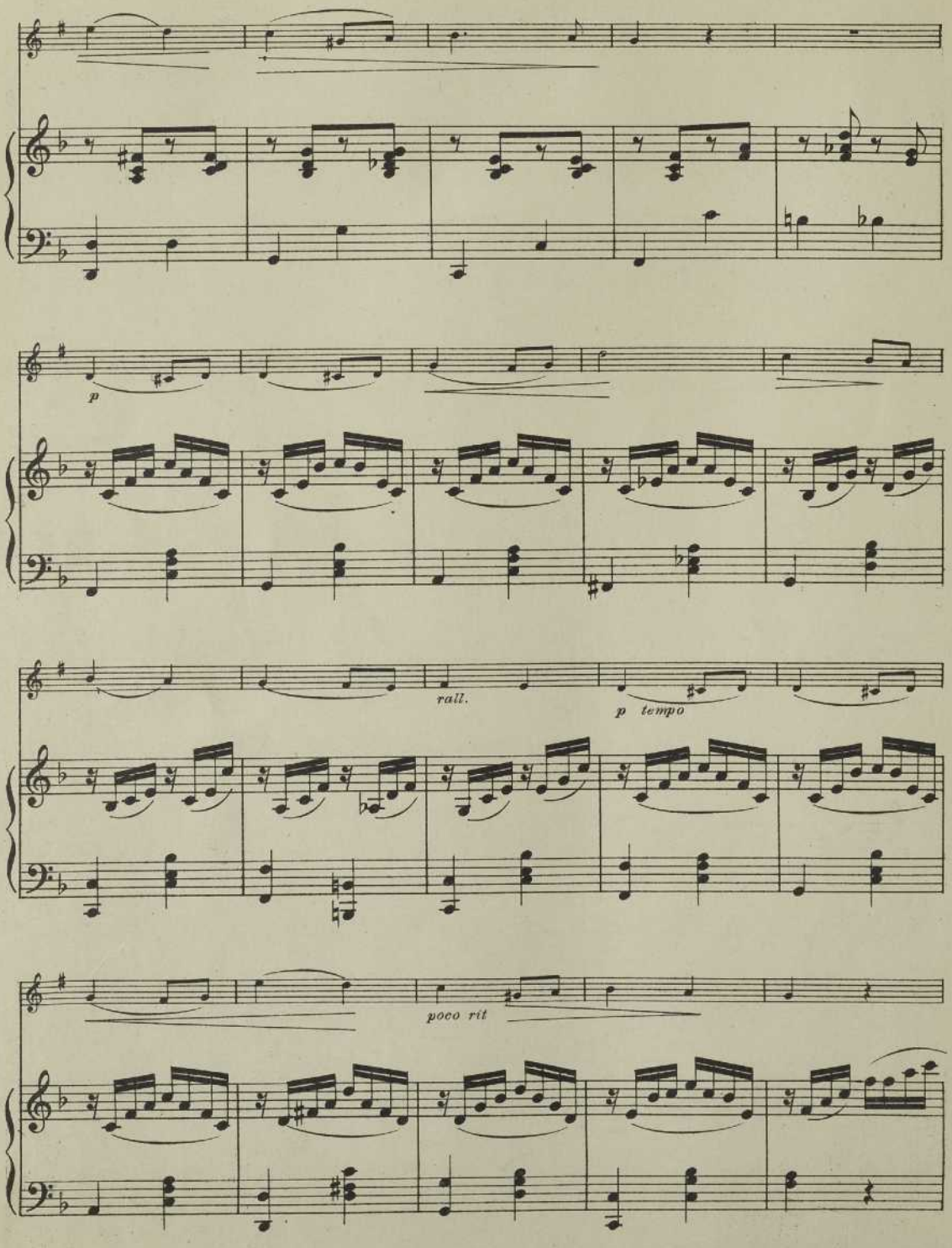
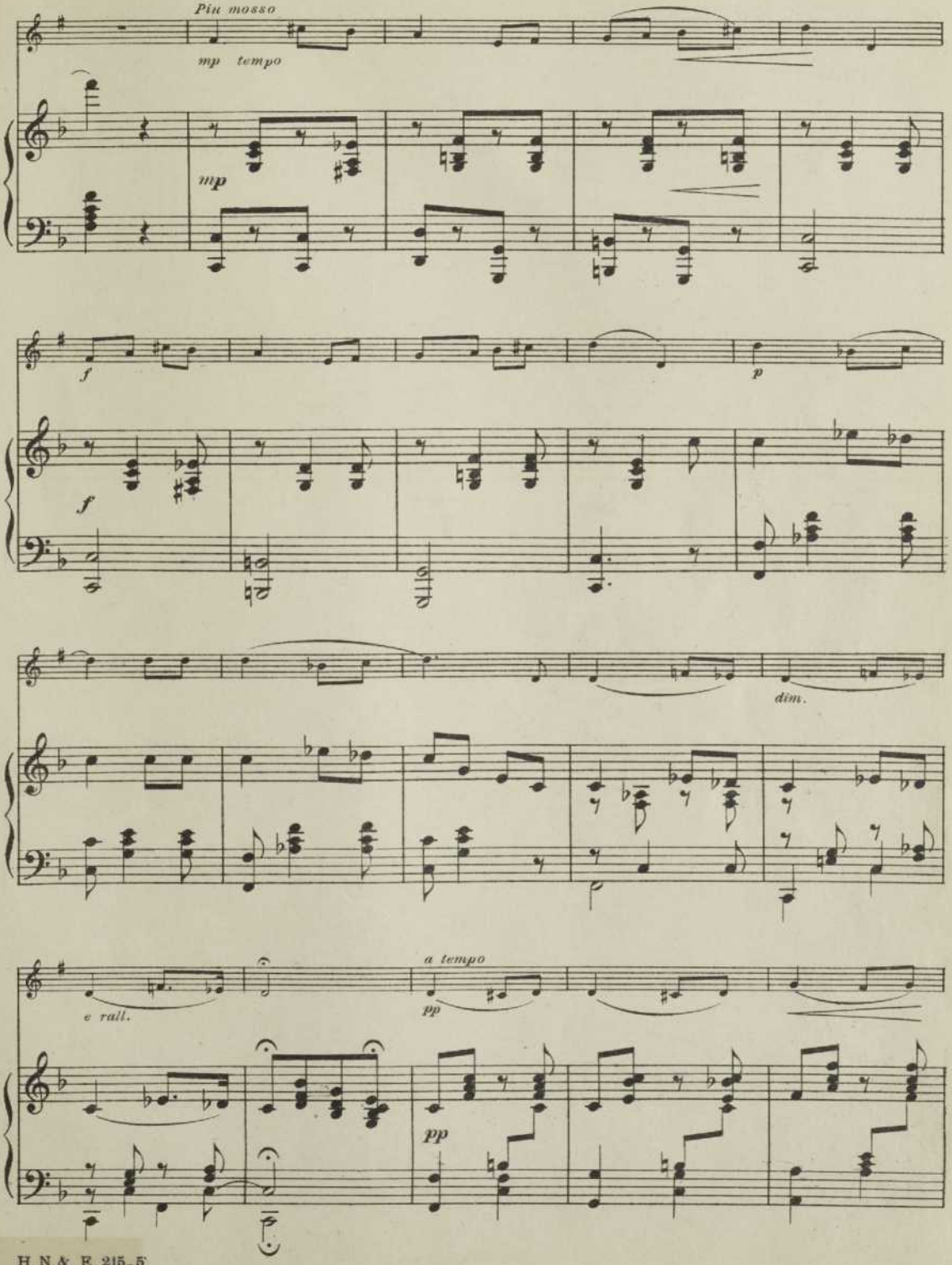
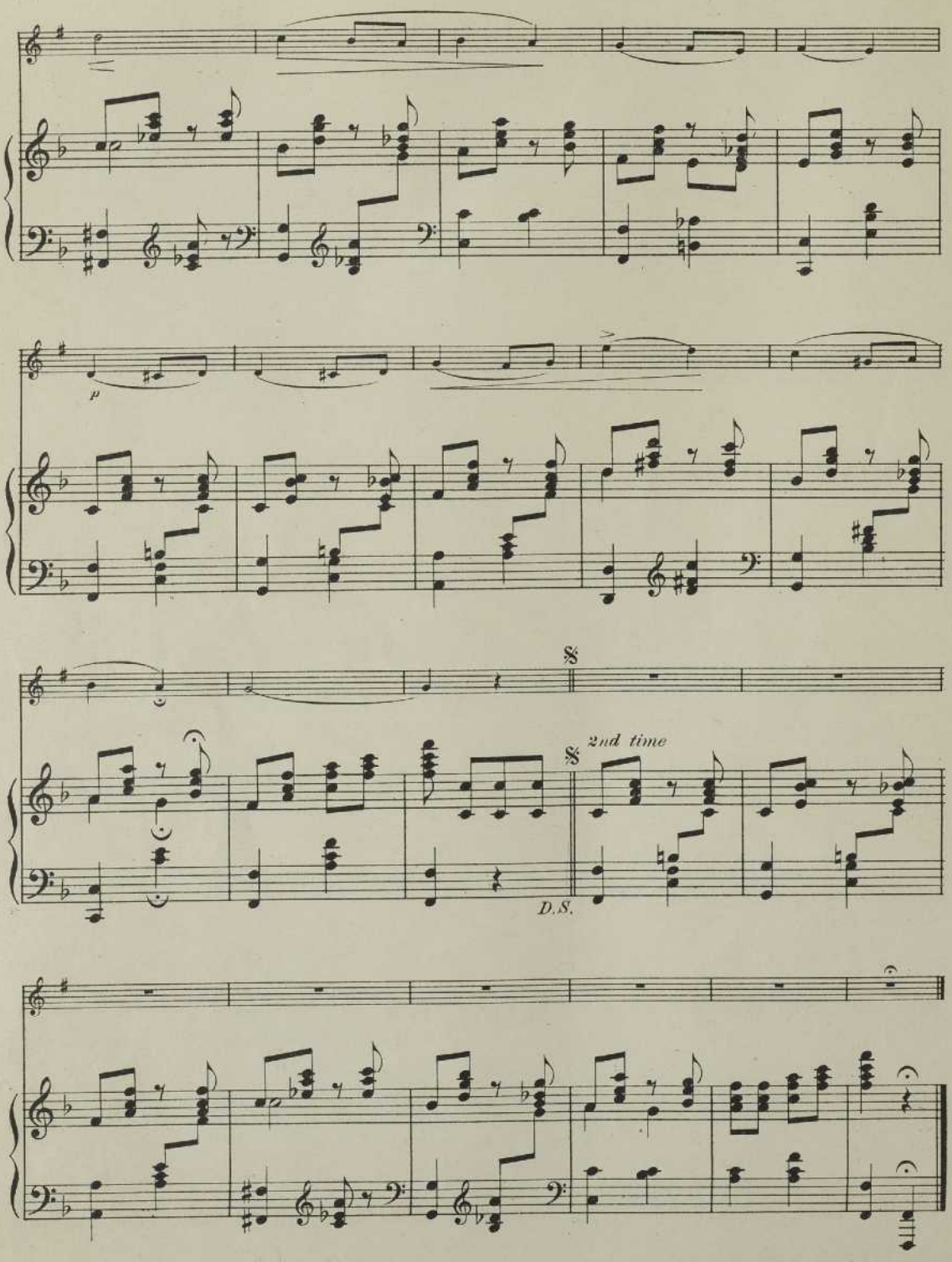

p
rall.
p tempo
poco rit


Più mosso
mp tempo
mp
f
f
p
dim.
e rall.
a tempo
pp
pp

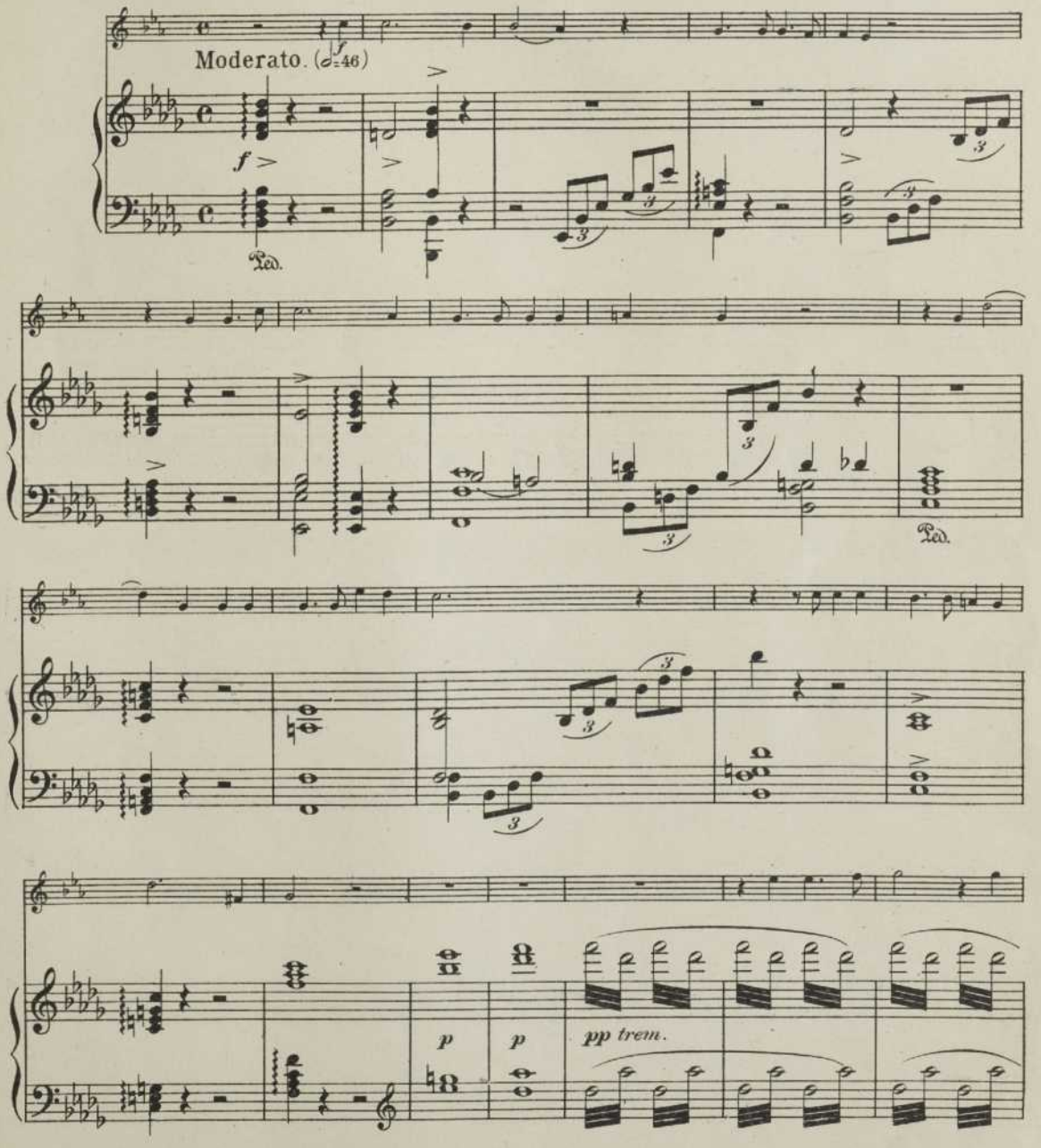

p
8
8
2nd time
D.S.

849

Evening Star.

(O du mein holder Abendstern.)

R. WAGNER.



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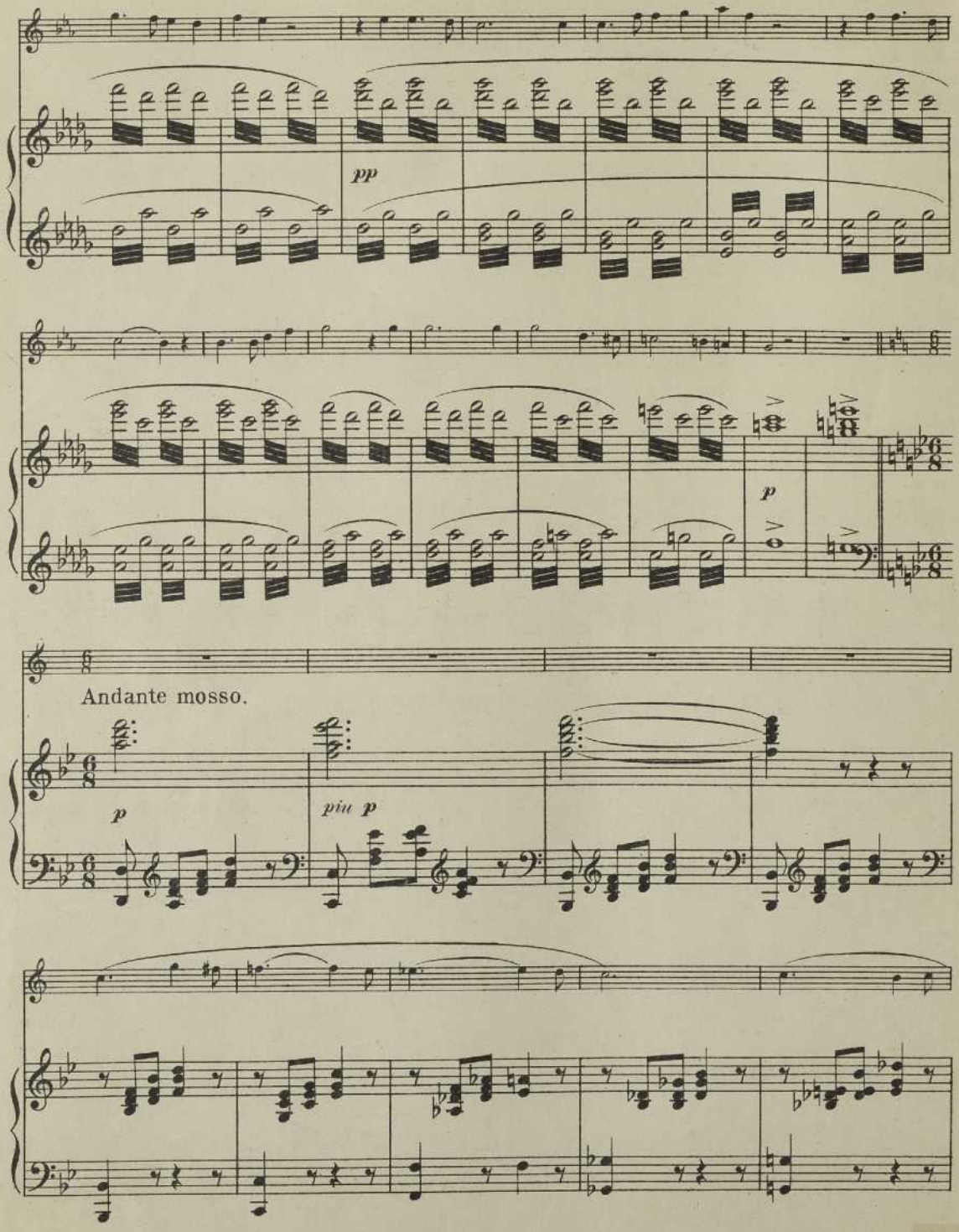
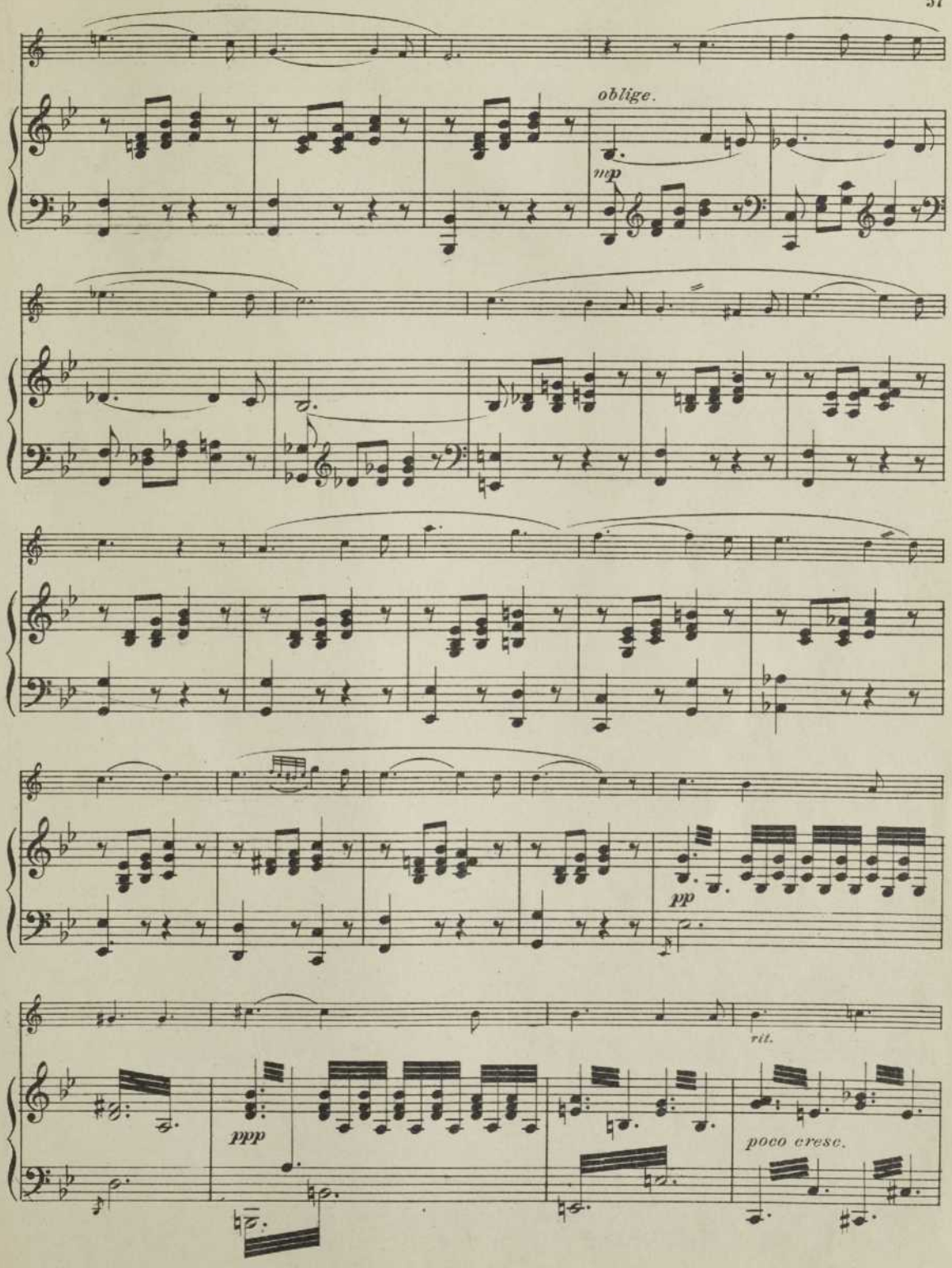
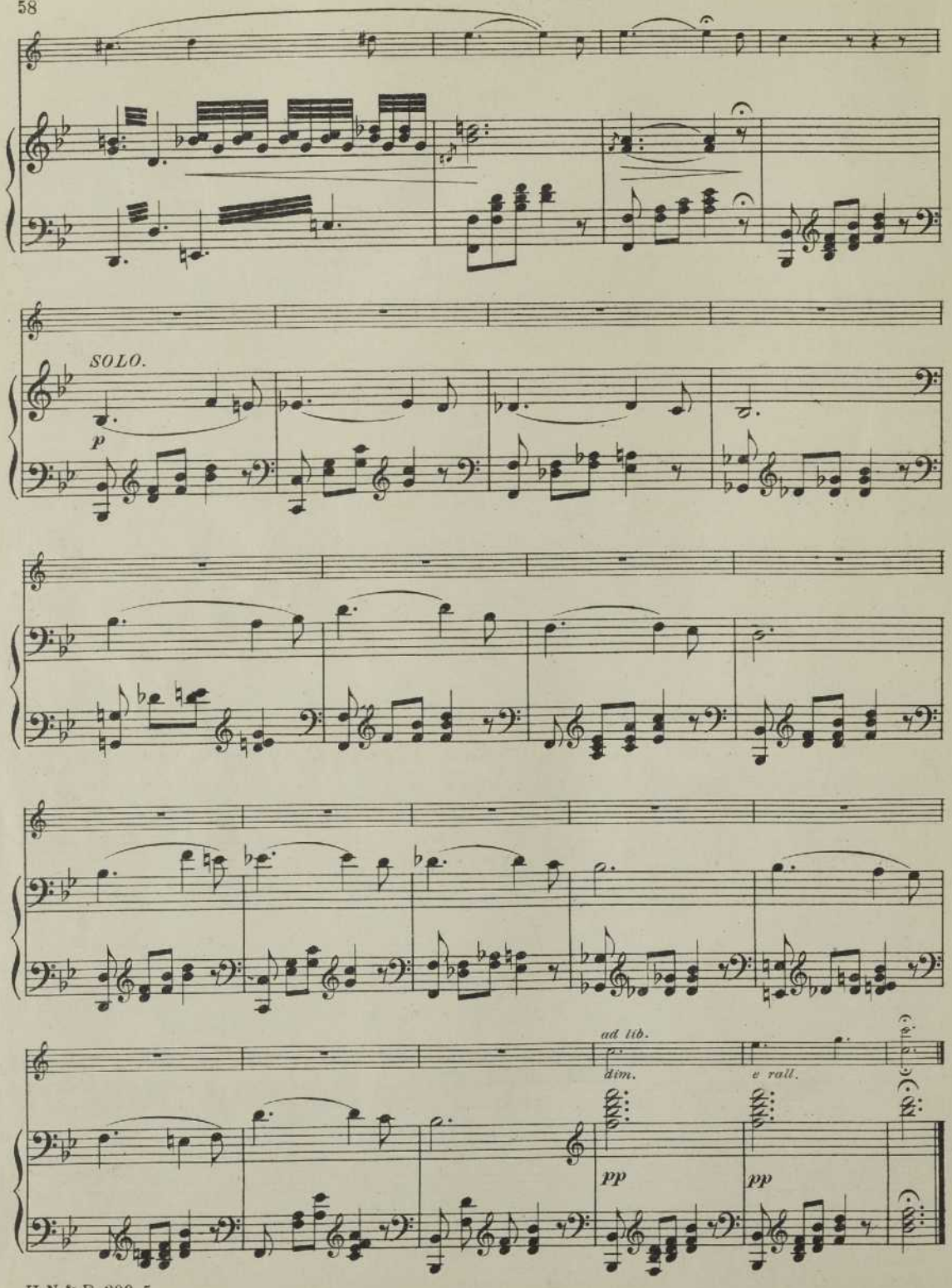

pp
p
Andante mosso.
p
più p


oblige.
mp
pp
rit.
ppp
poco cresc.

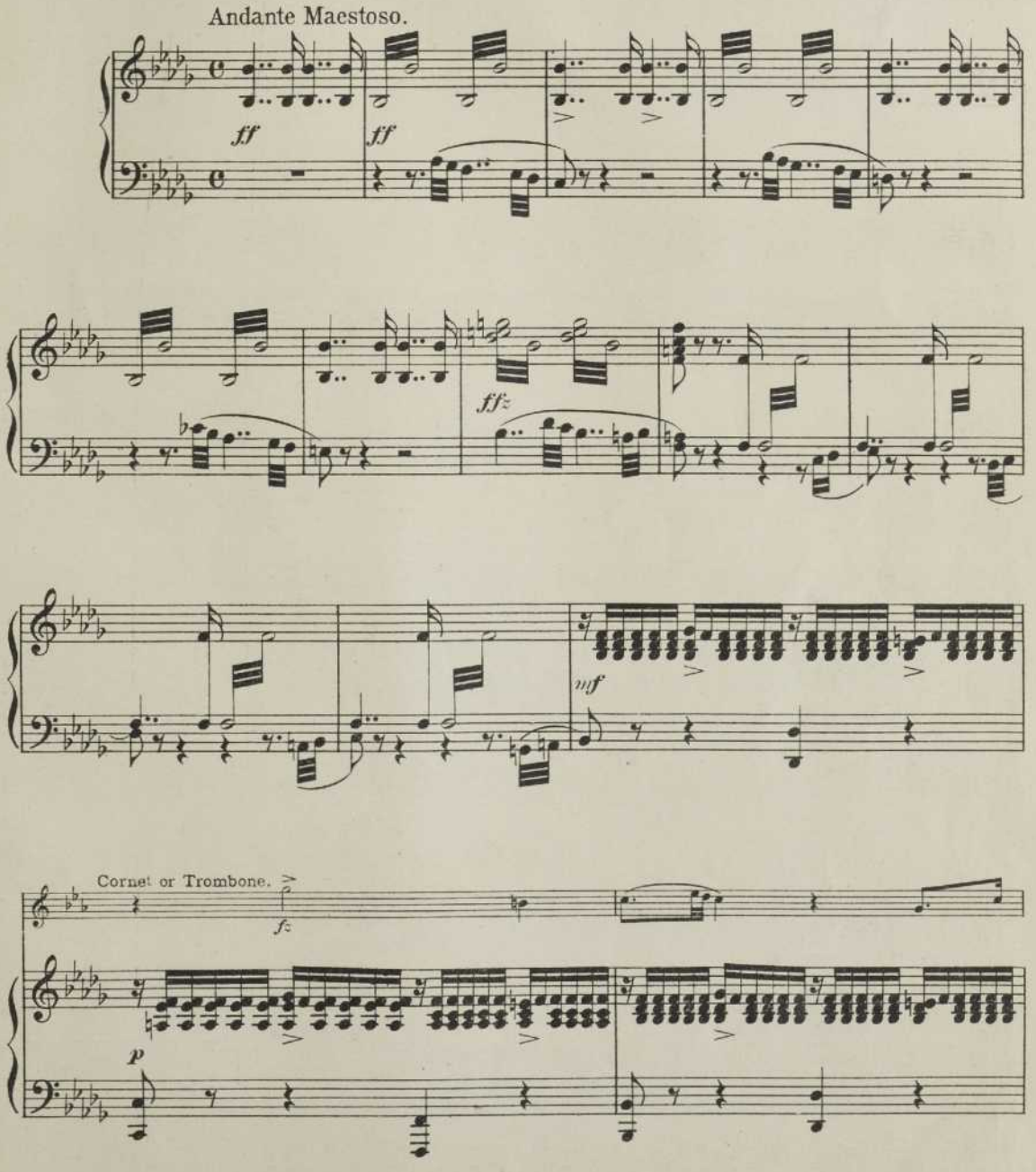

SOLO.
p
ad lib.
dim.
e rall.
pp
pp

850

Inflammatus.

(Stabat Mater.)

G. ROSSINI.



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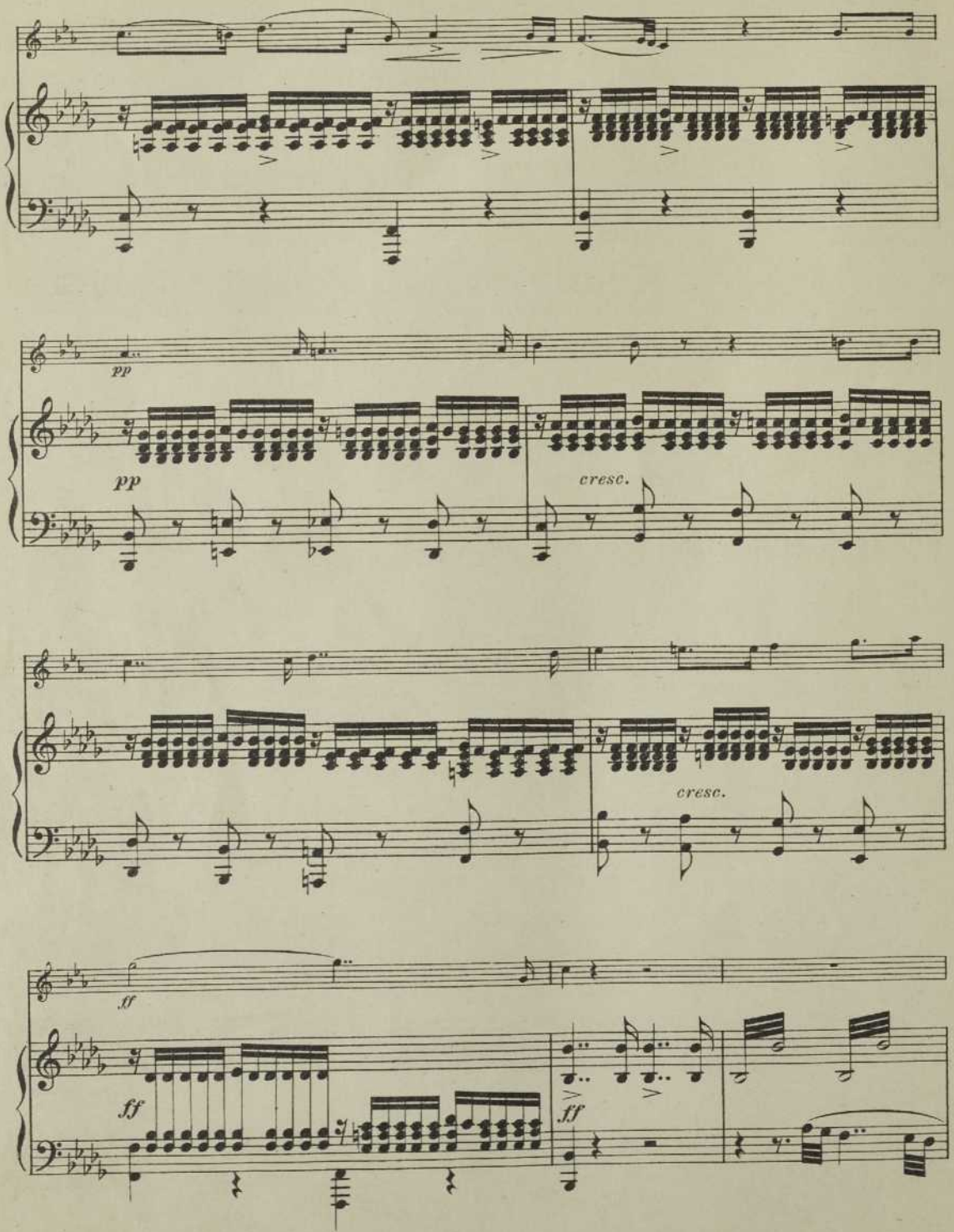
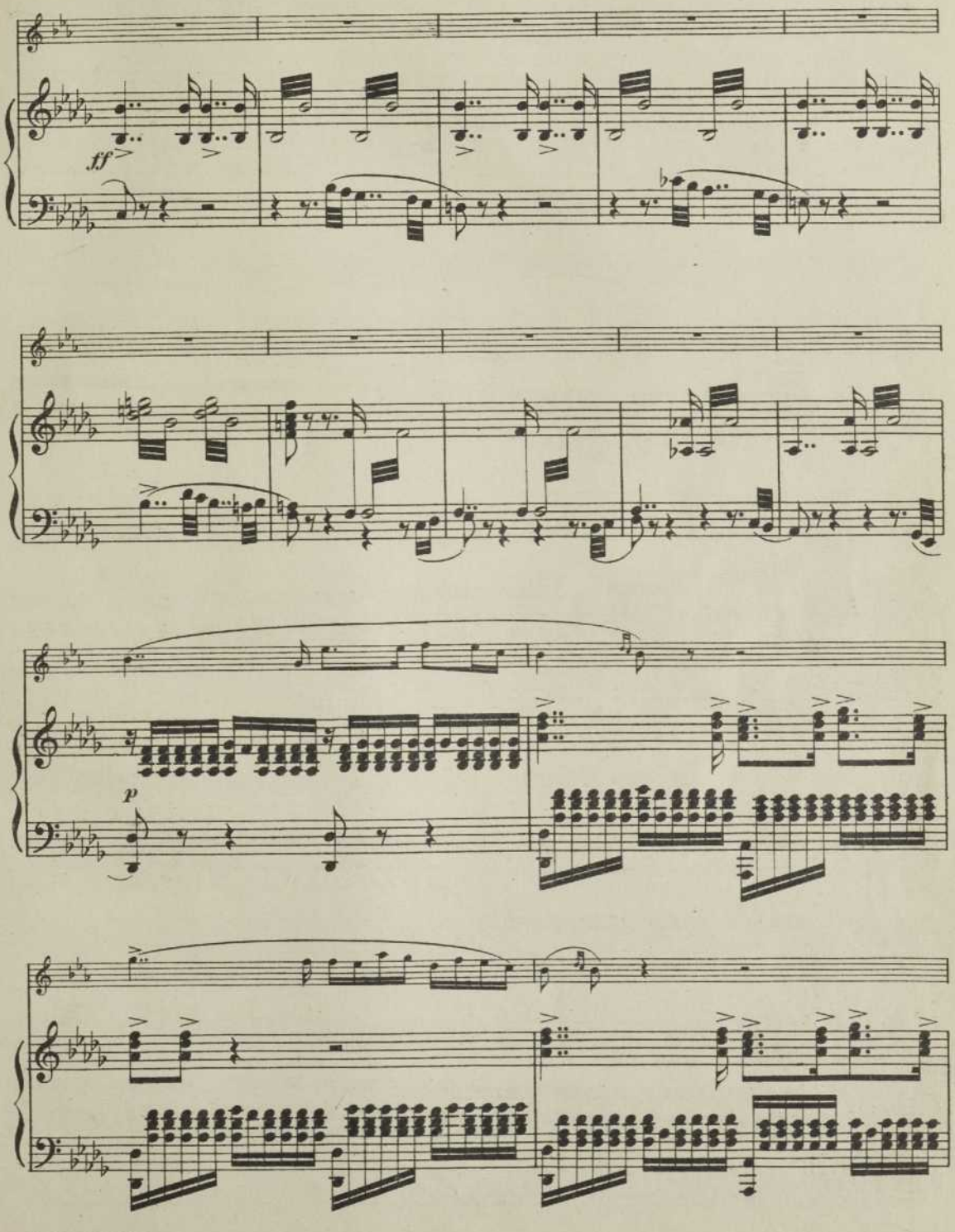
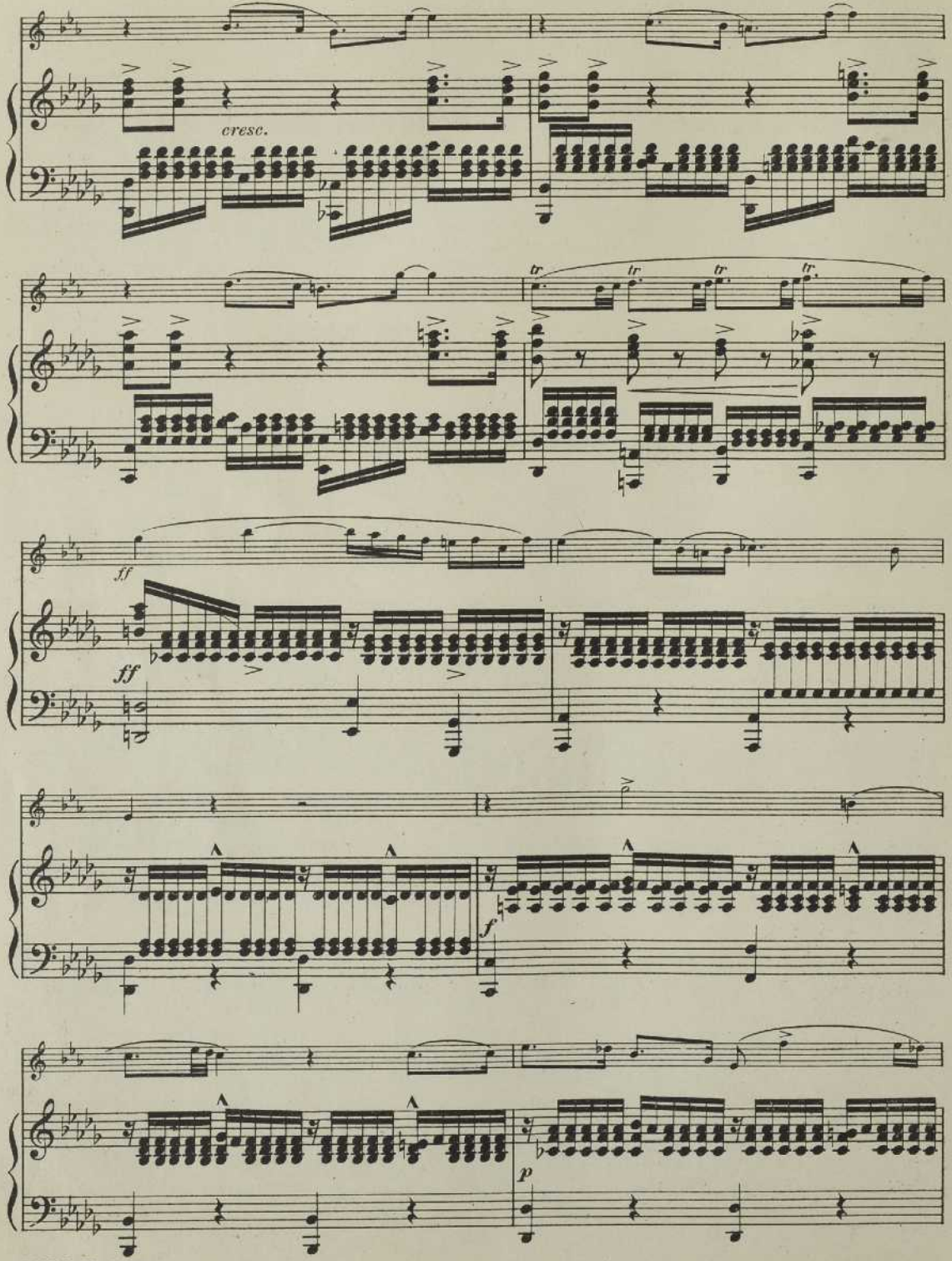
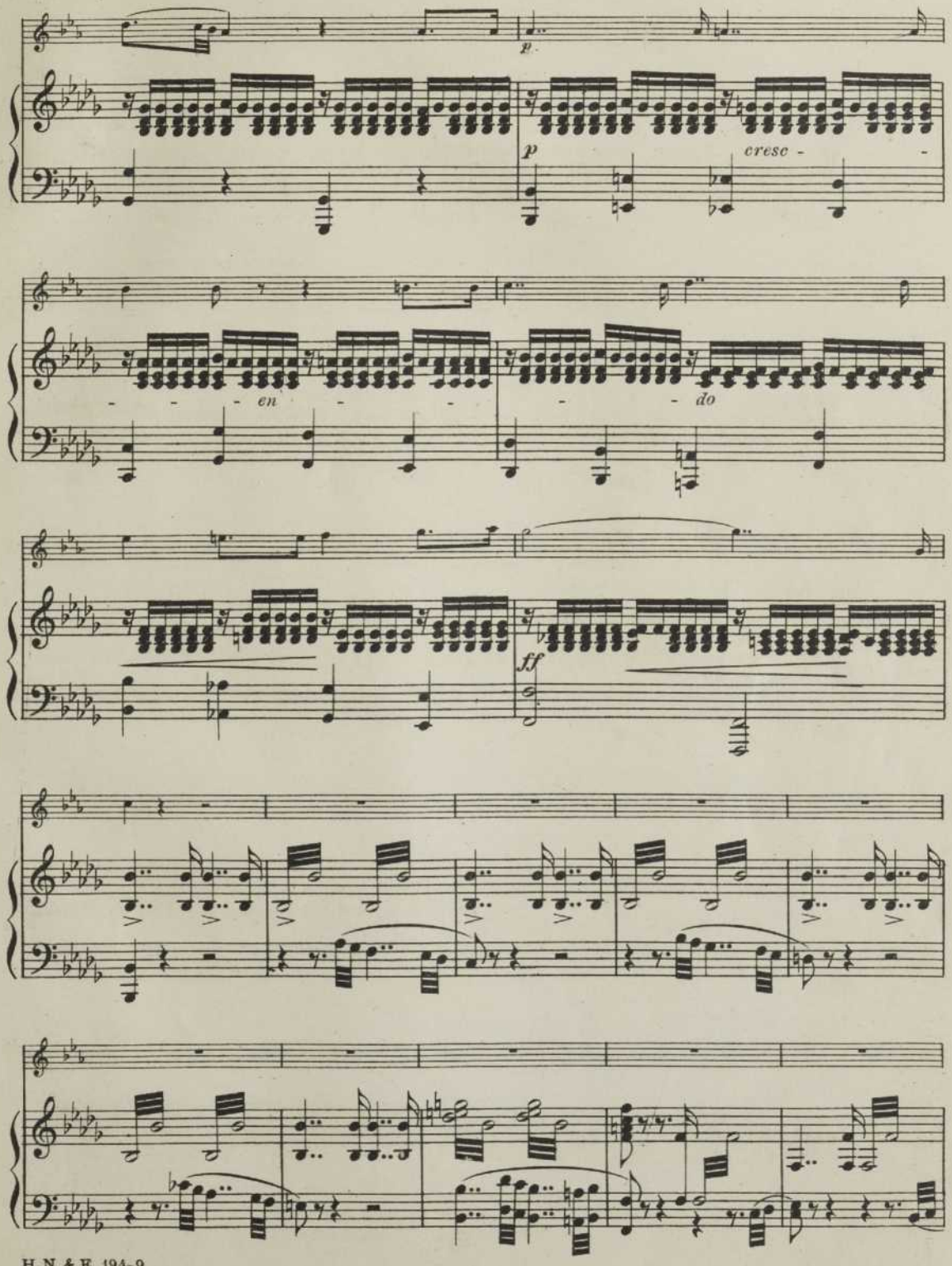
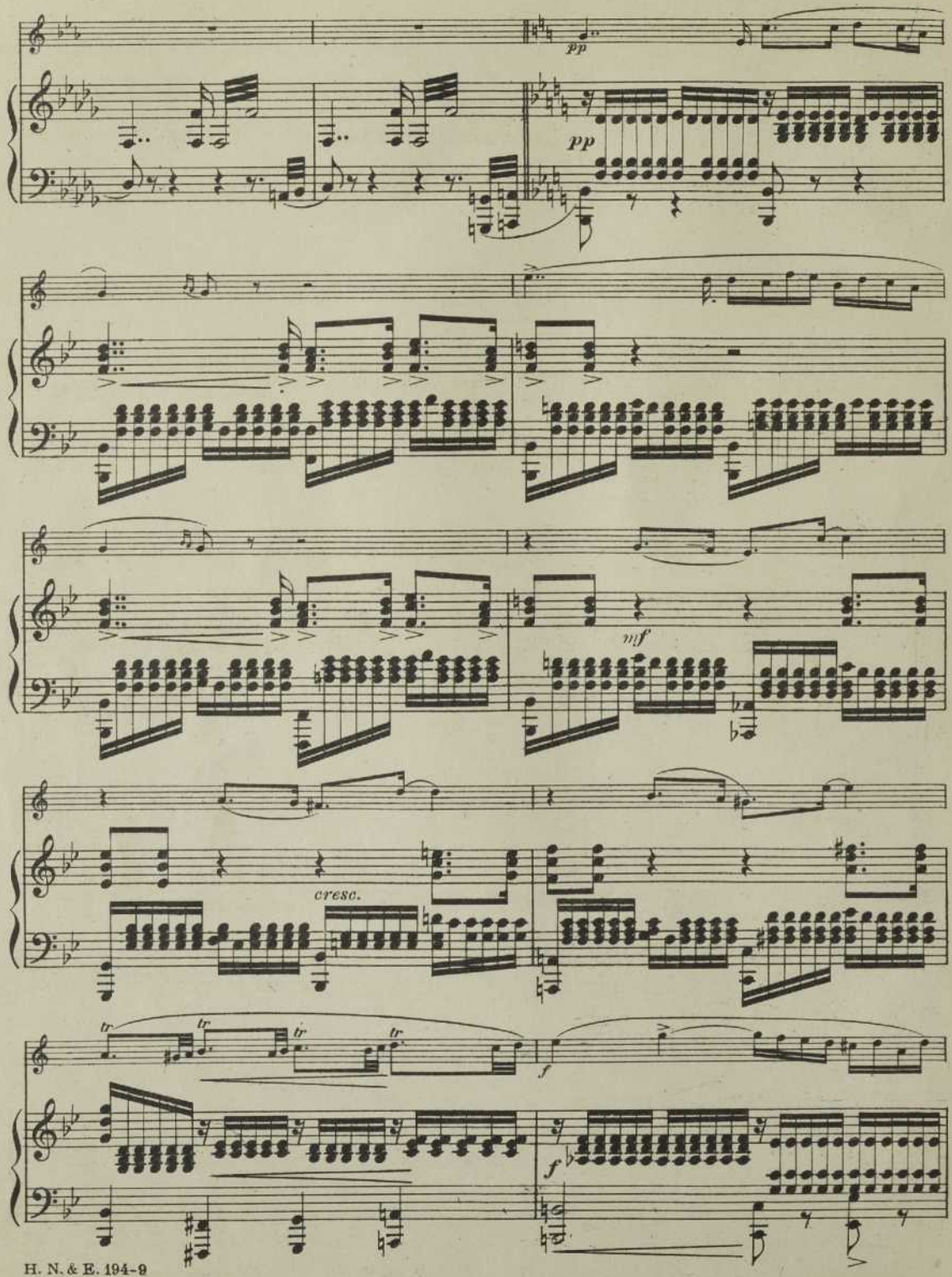
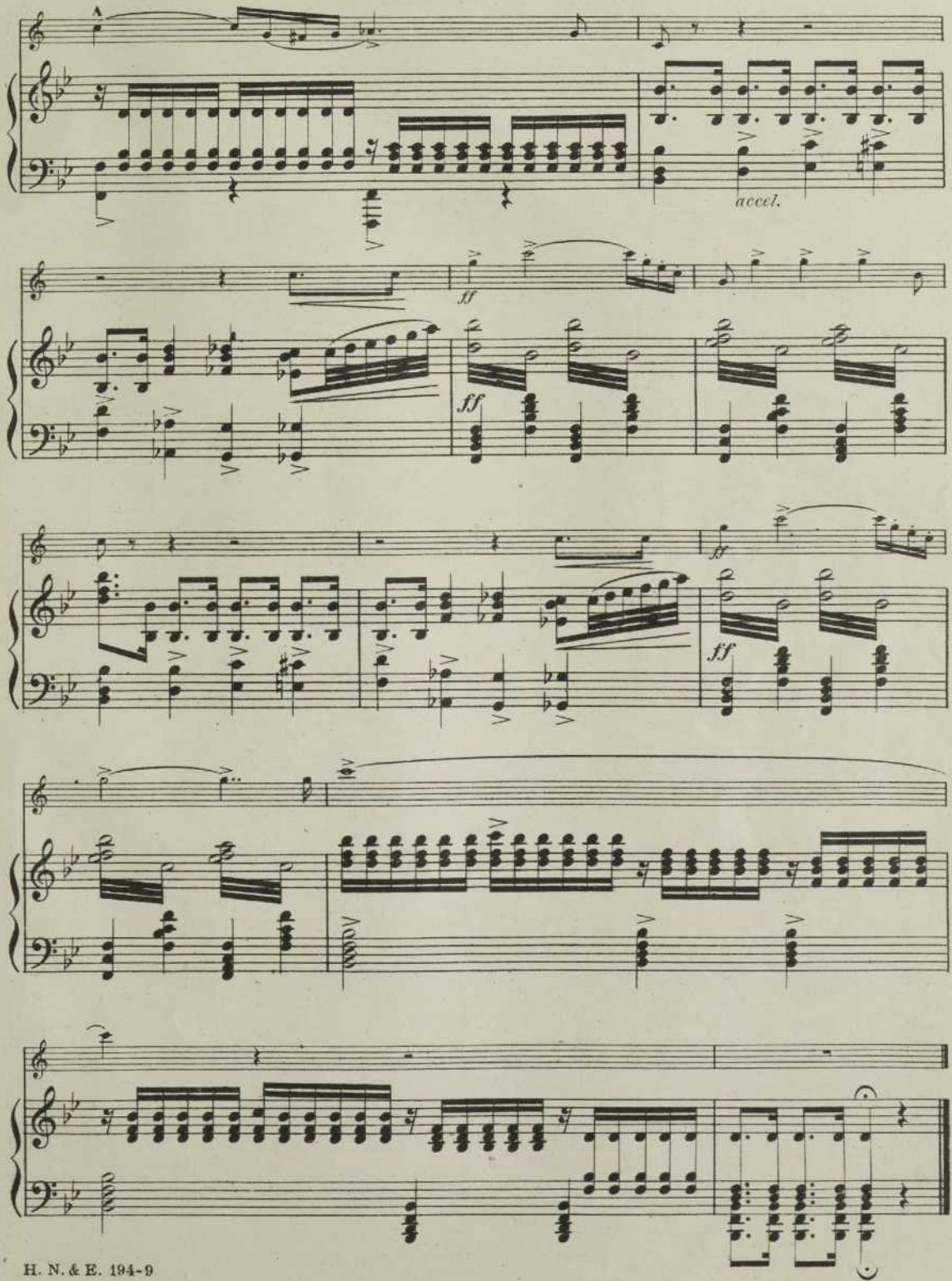

pp
pp
cresc.
cresc.
ff
ff
ff


ff
p


cresc.
tr
tr
tr
tr
ff
ff
f
p


p
p
cresc -
- - - en - - -
- - - do
ff


pp
pp
mf
cresc.
tr
tr
tr
tr
f
f

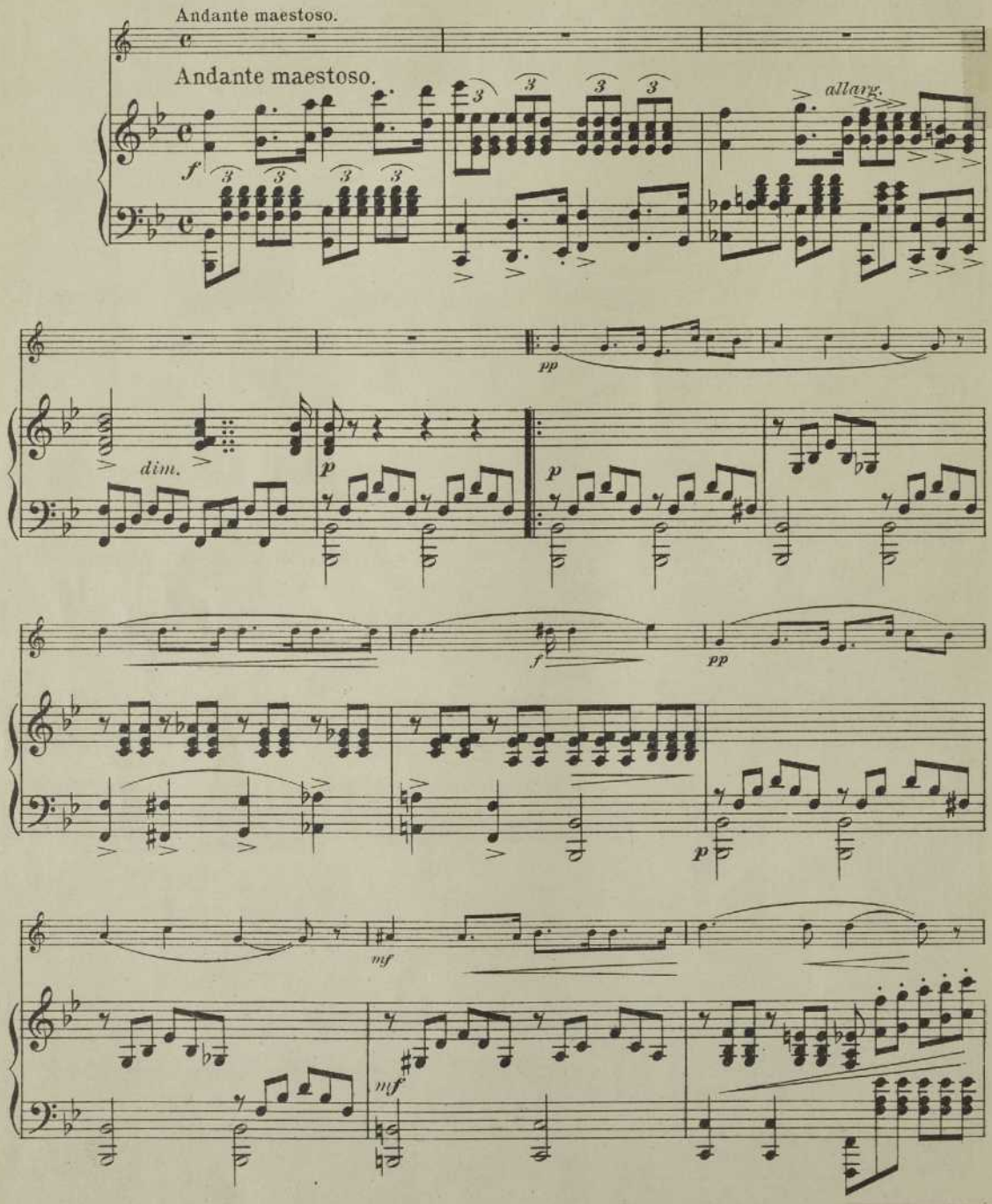

accel.
ff
ff
ff
ff

851

The Palms.

(Les Rameaux.)

J. FAURE.



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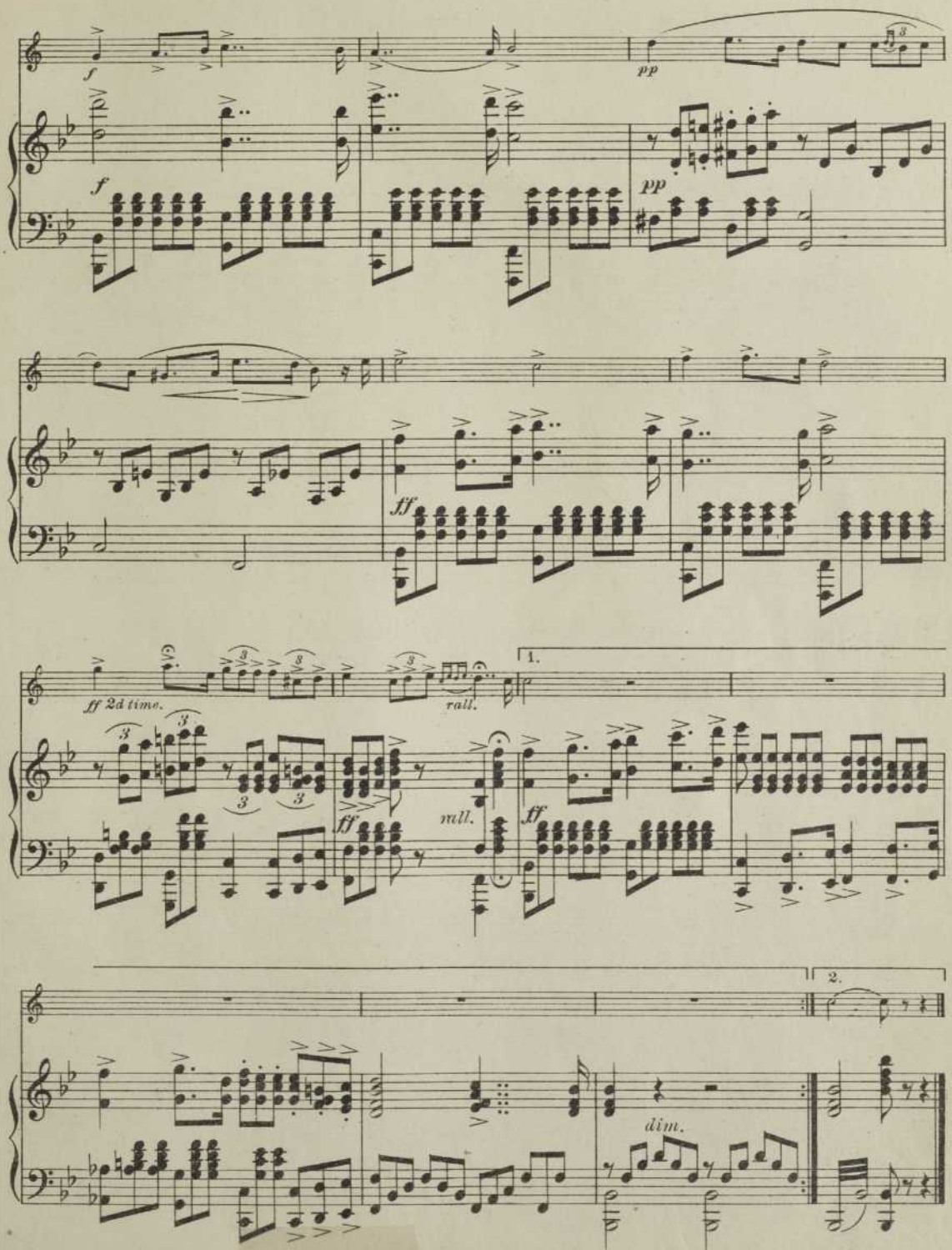
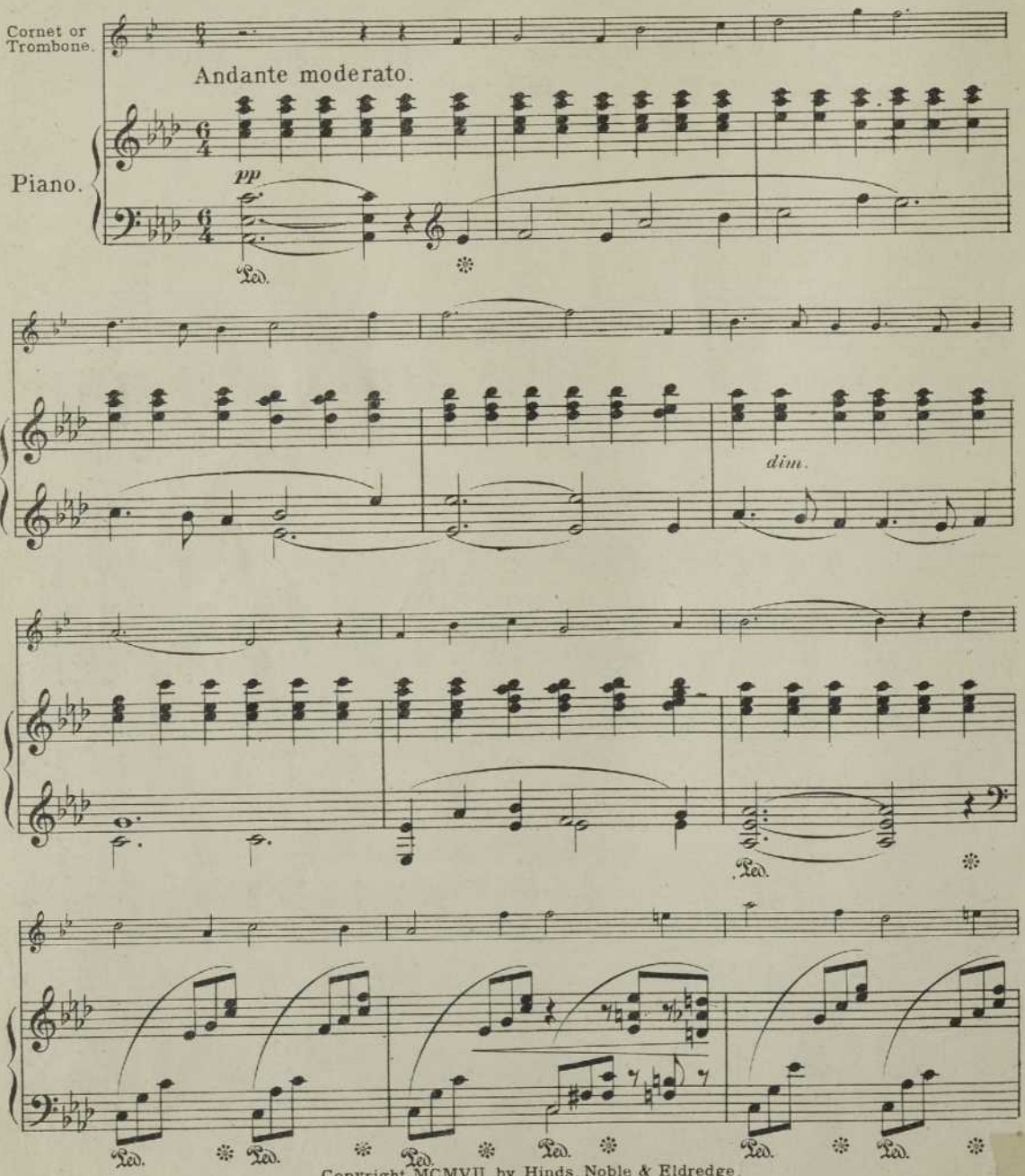

f
pp
ff
ff 2d time.
rall.
1.
mll.
2.
dim.

857

Thine eyes so blue and tender.

E. LASSEN.



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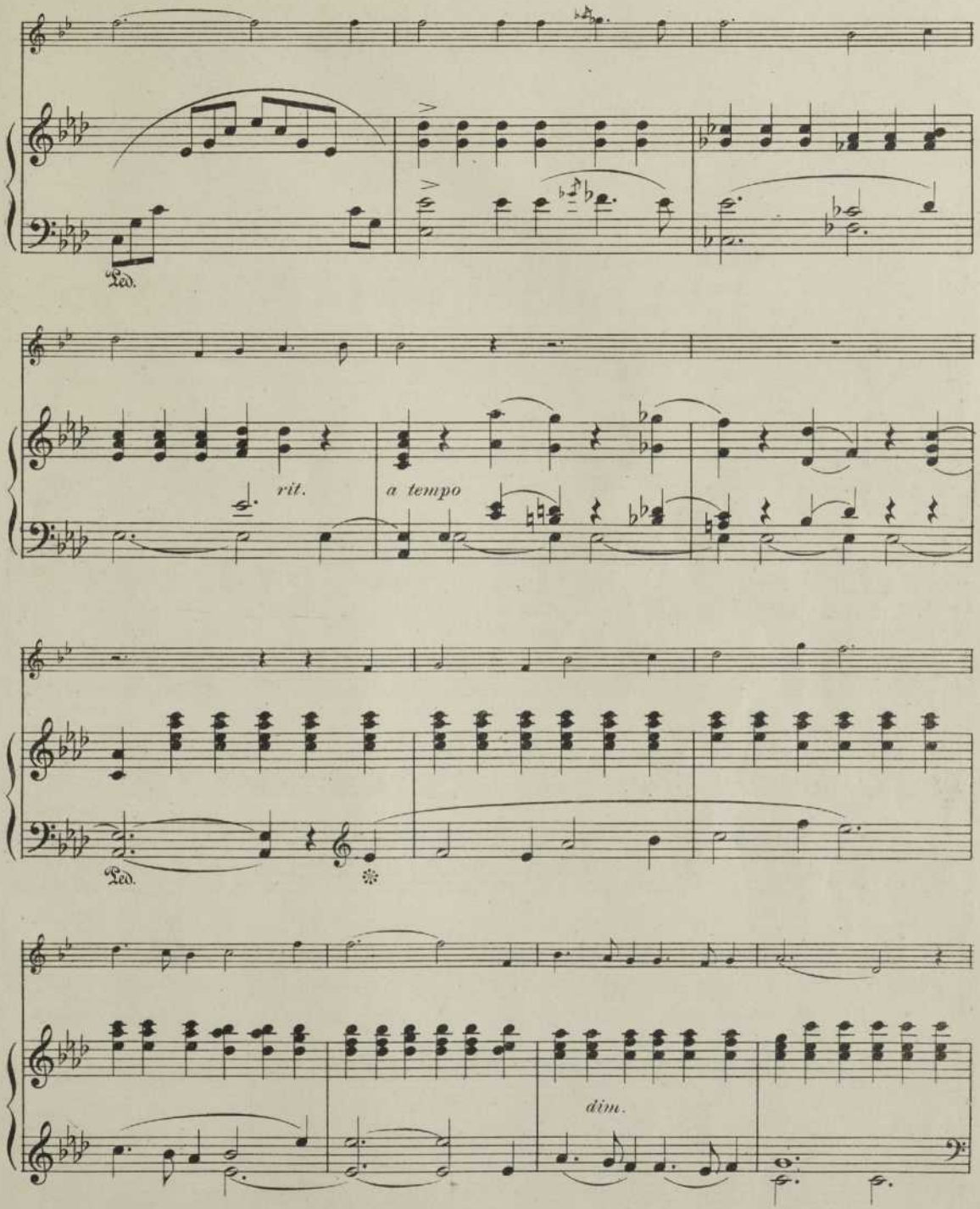
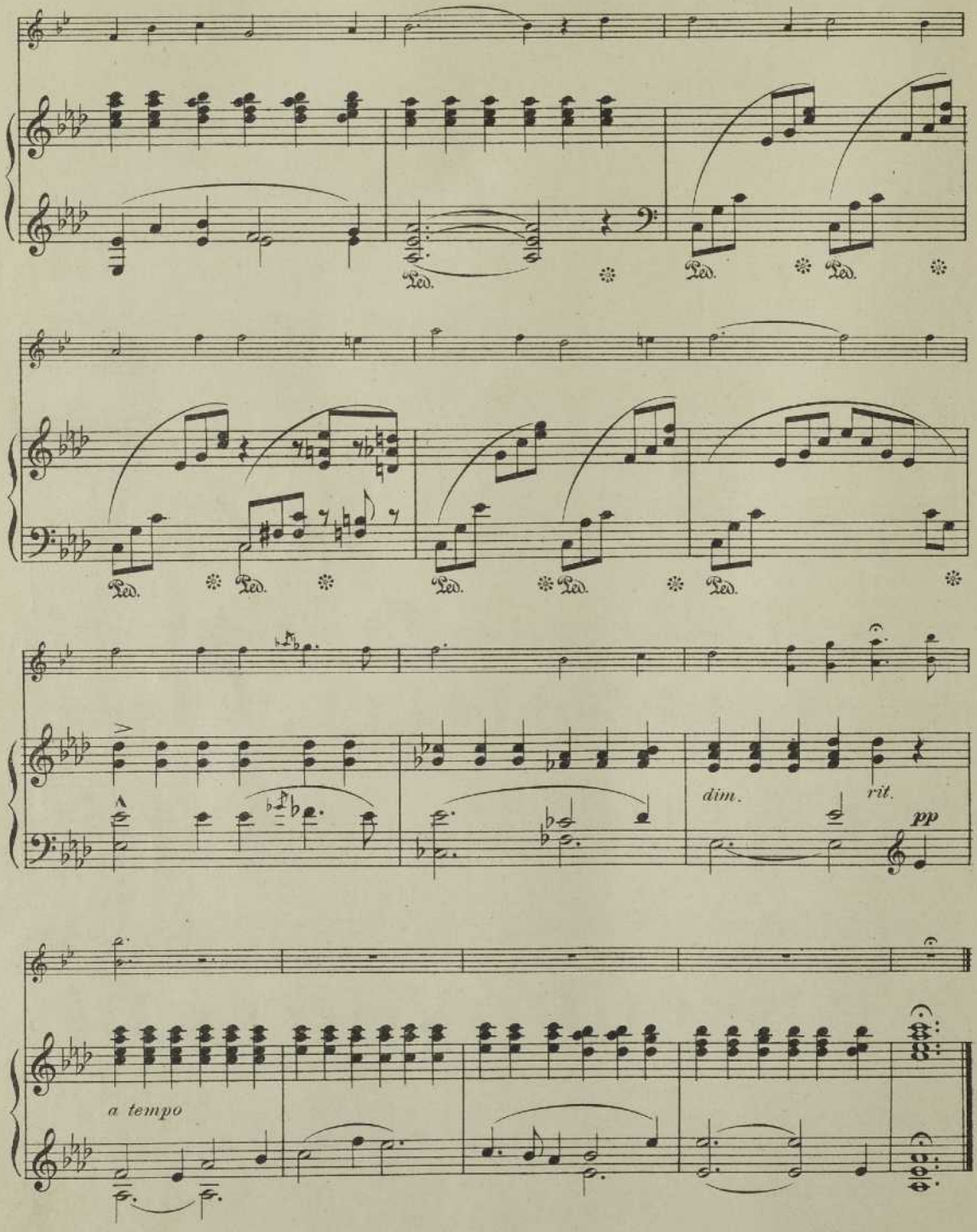
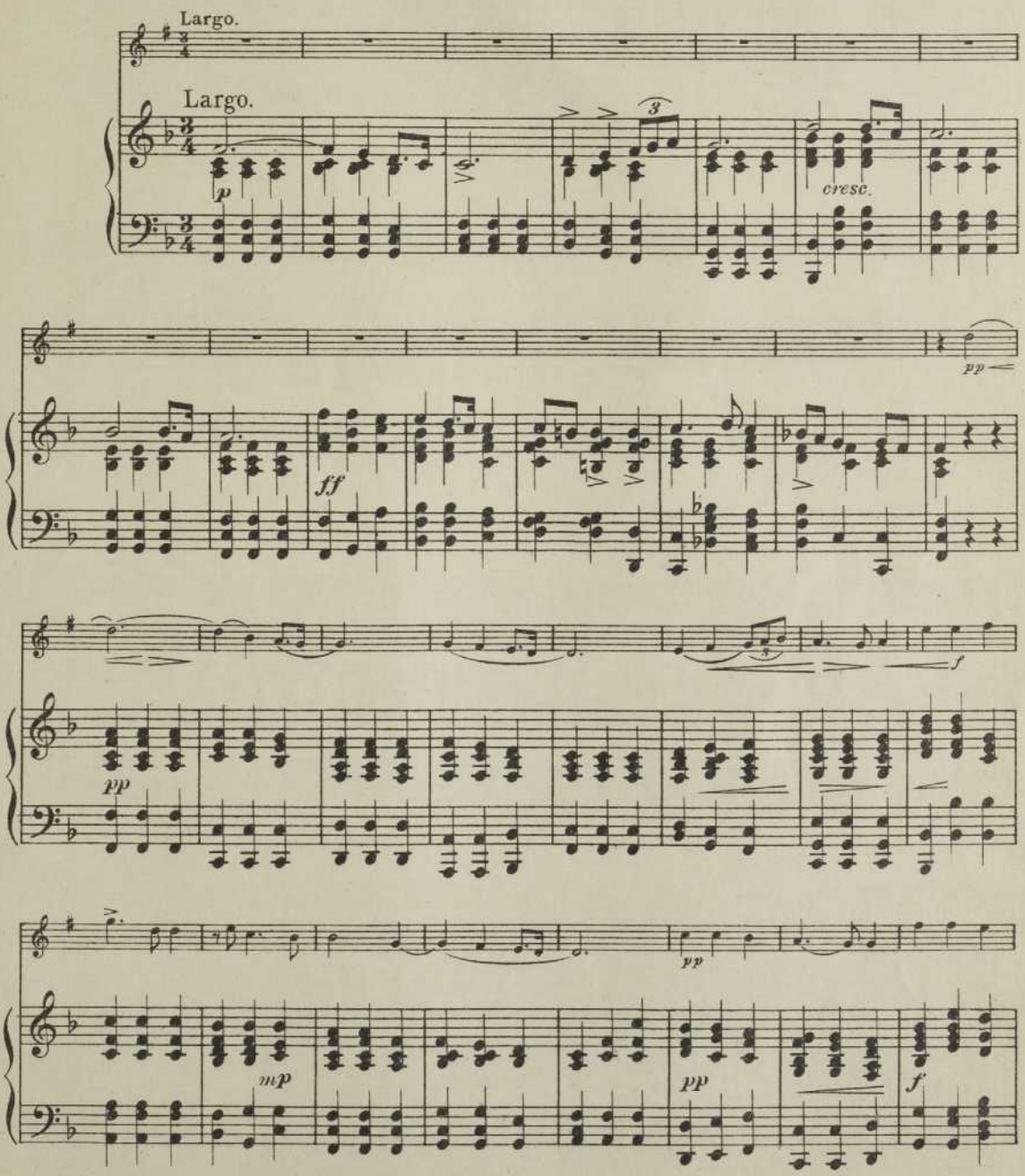

Ped.
rit.
a tempo
Ped.
dim.


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
dim.
rit.
pp
a tempo

853

Largo.

G. F HANDEL.



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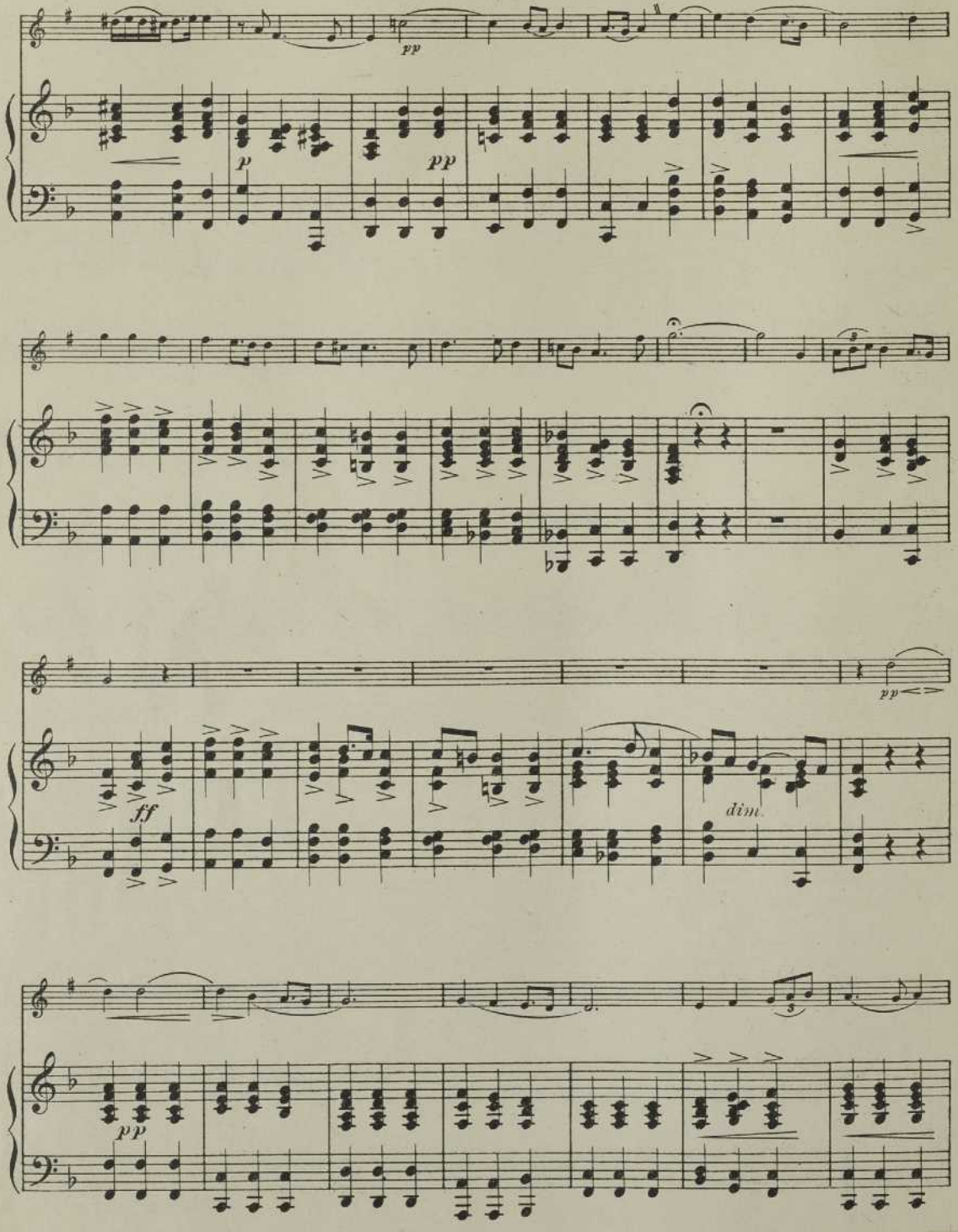
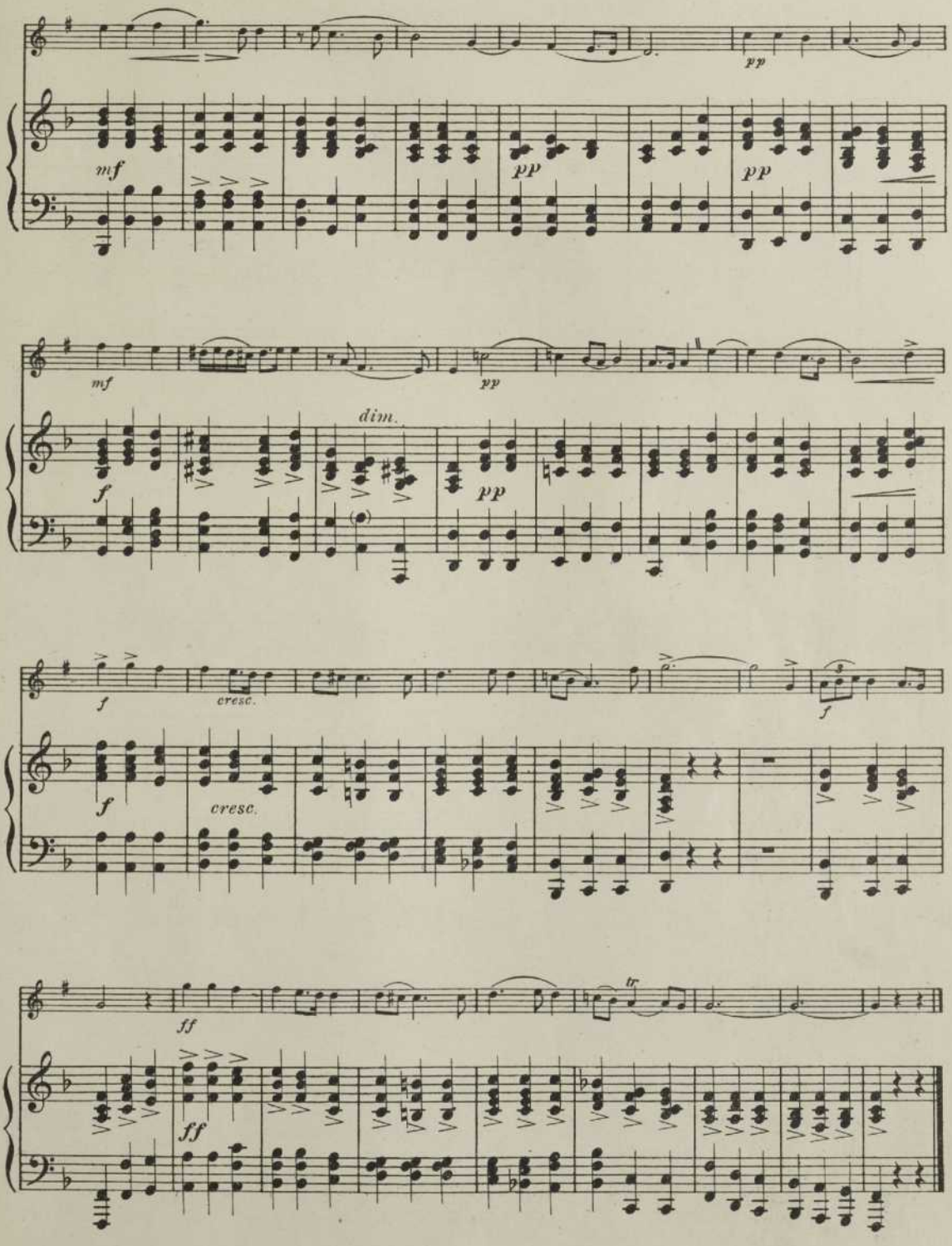

pp
p
pp
ff
dim.
pp

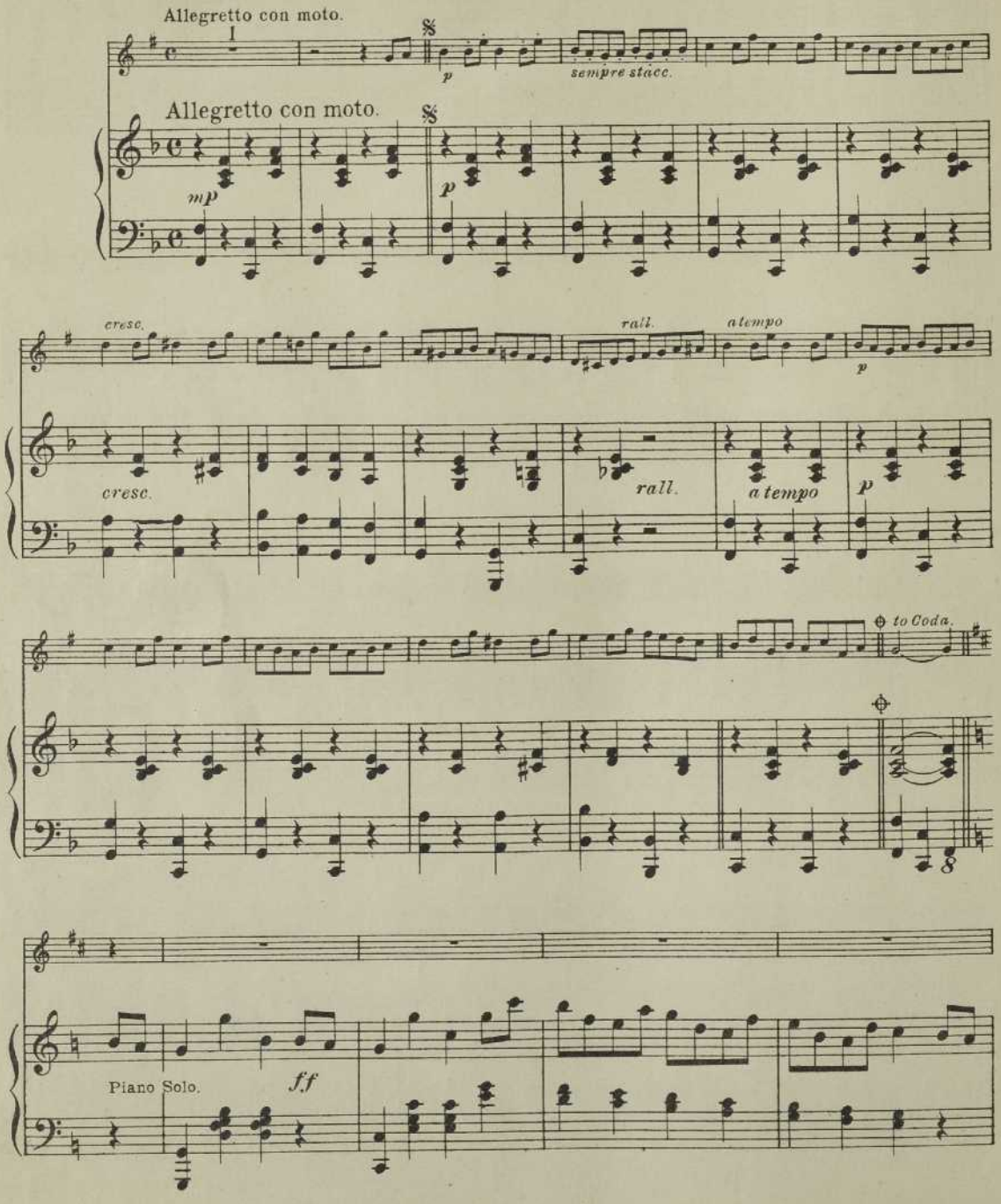

mf
pp
pp
pp
mf
pp
dim.
pp
f
f
cresc.
f
cresc.
ff
tr
ff

854

"Le Secret."

Intermezzo.

L. GAUTHIER.



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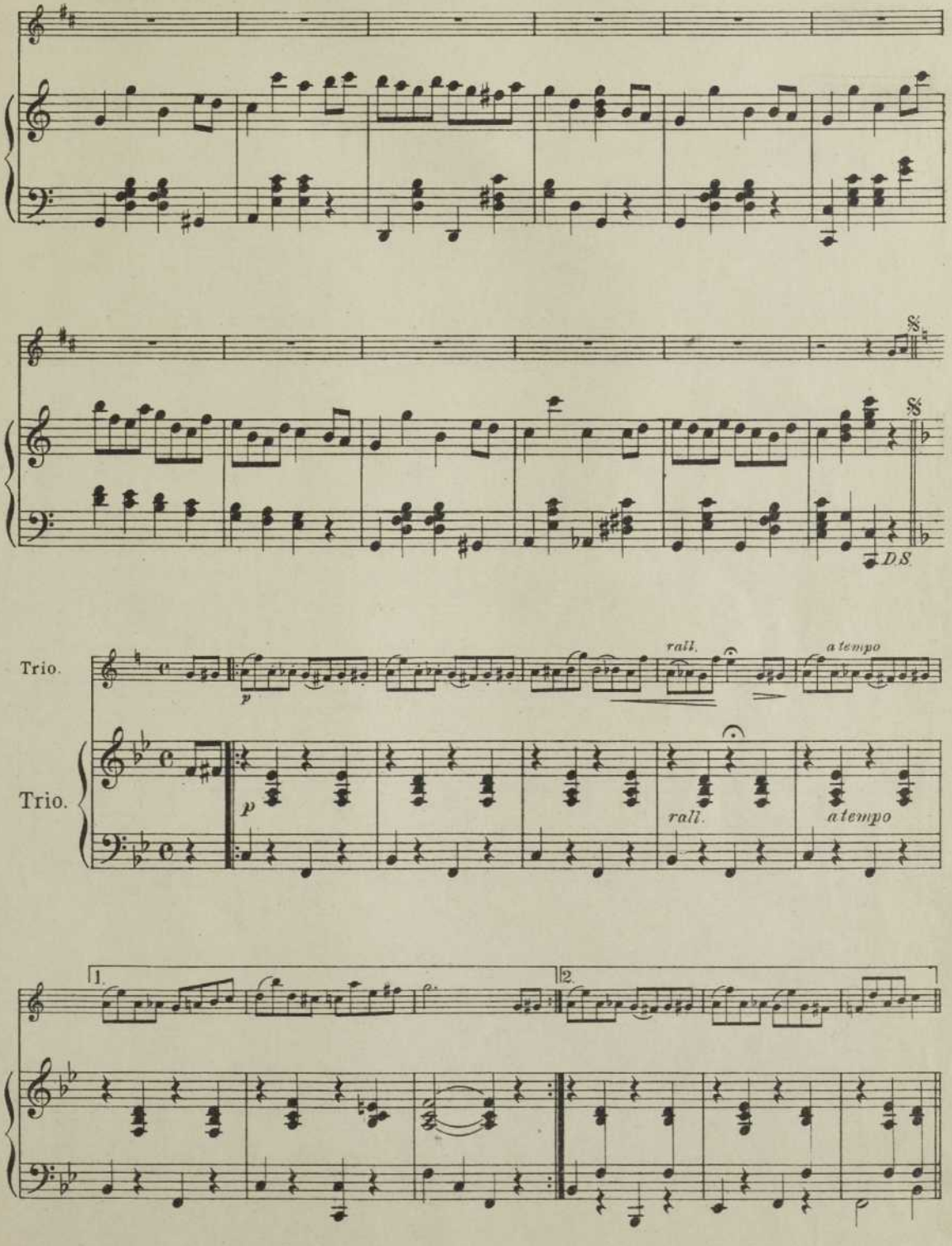
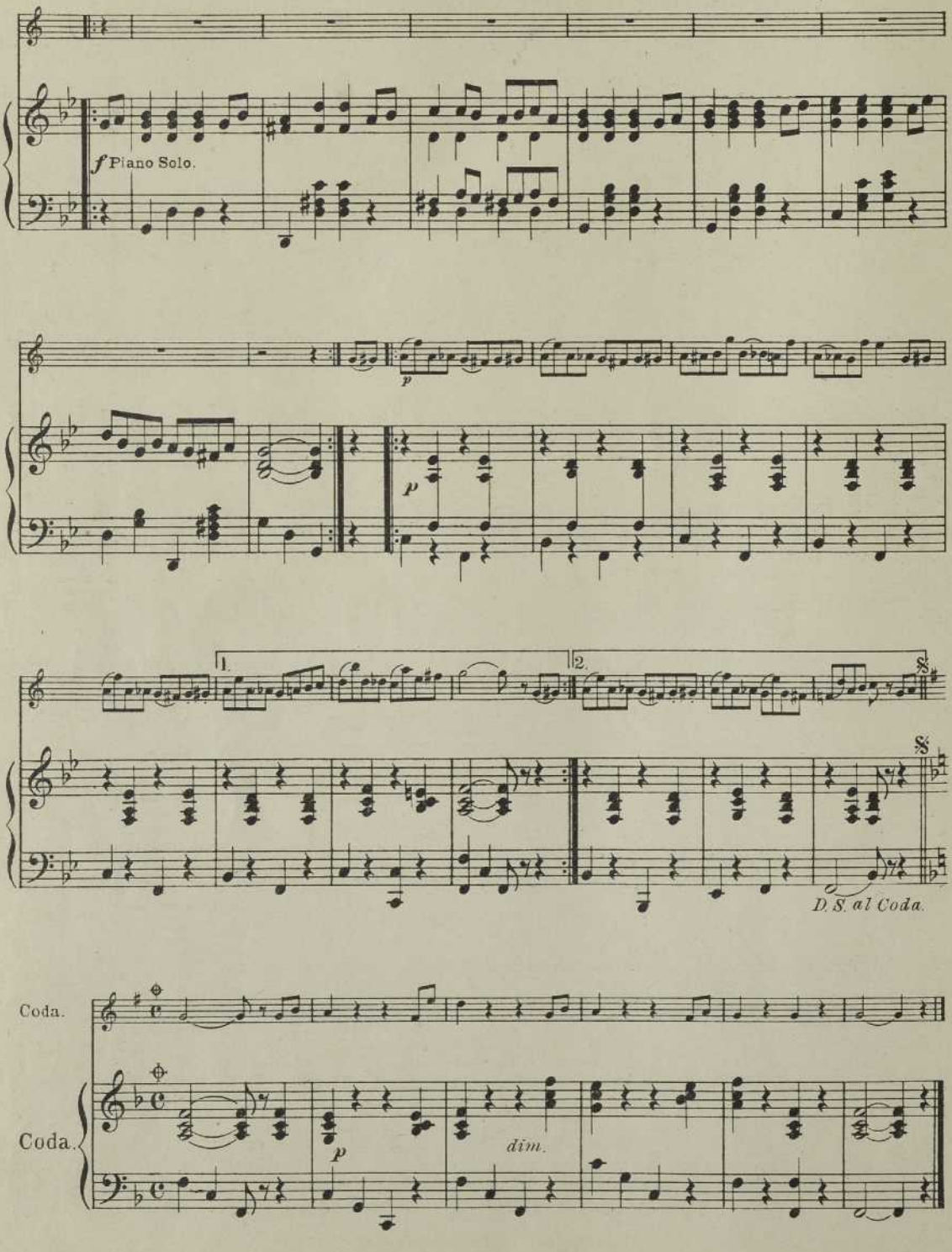
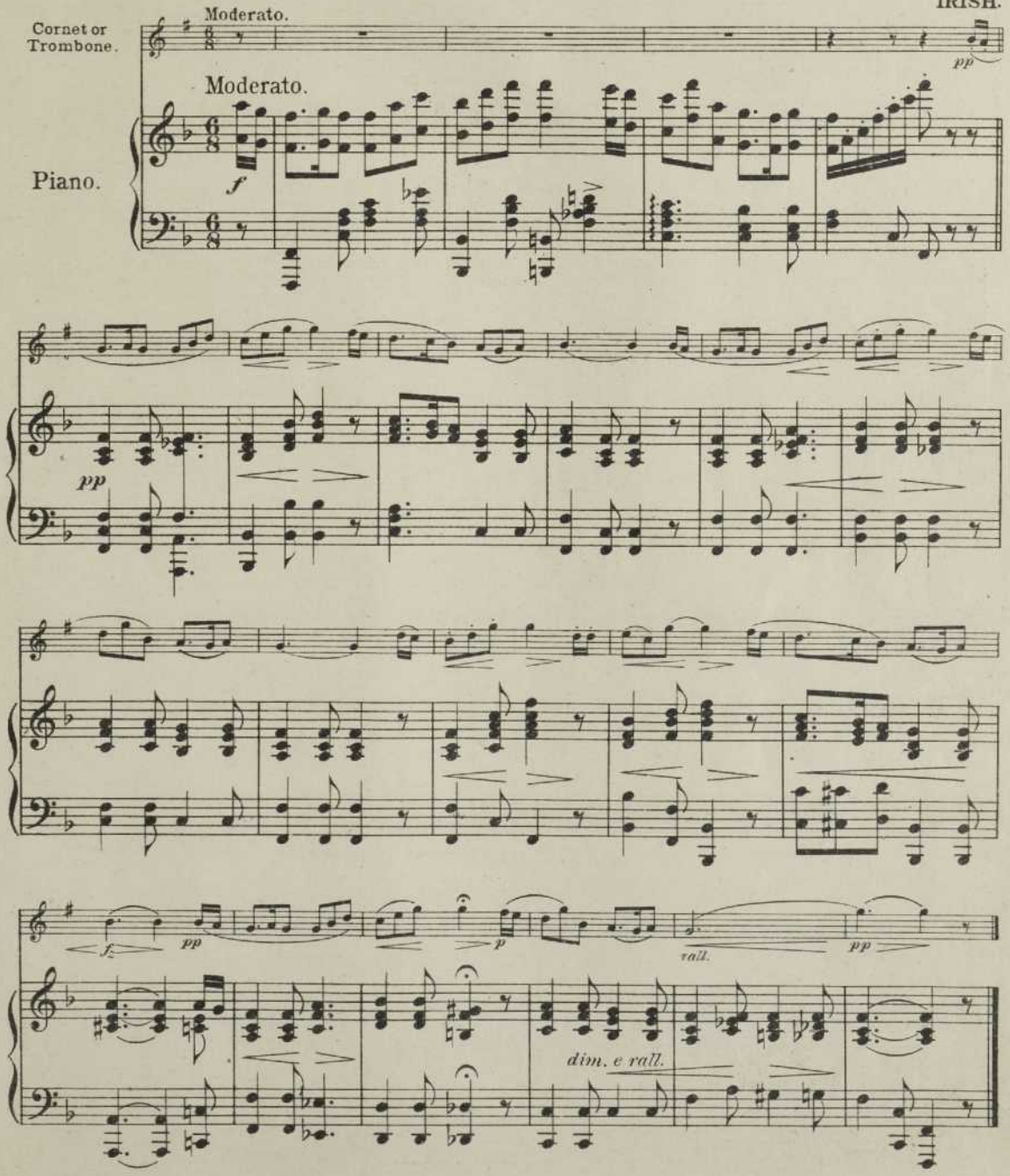

D.S.
Trio.
p
rall.
a tempo
Trio.
p
rall.
a tempo
1.
2.


f Piano Solo.
p
p
1.
2.
D.S. al Coda.
Coda.
Coda.
p
dim.

855

Believe me if all those endearing young Charms.

IRISH.



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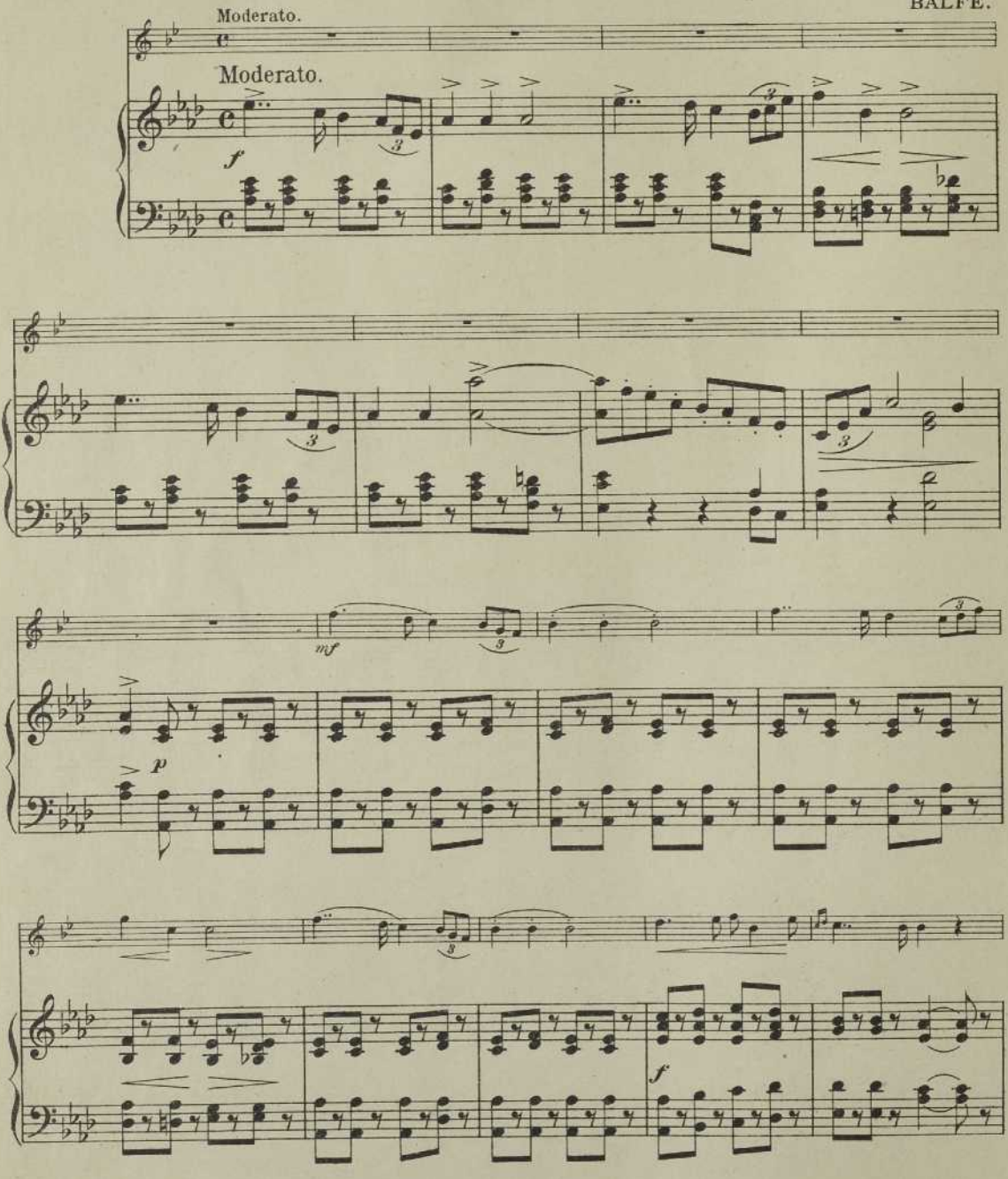
B56

Killarney.

BALFE.



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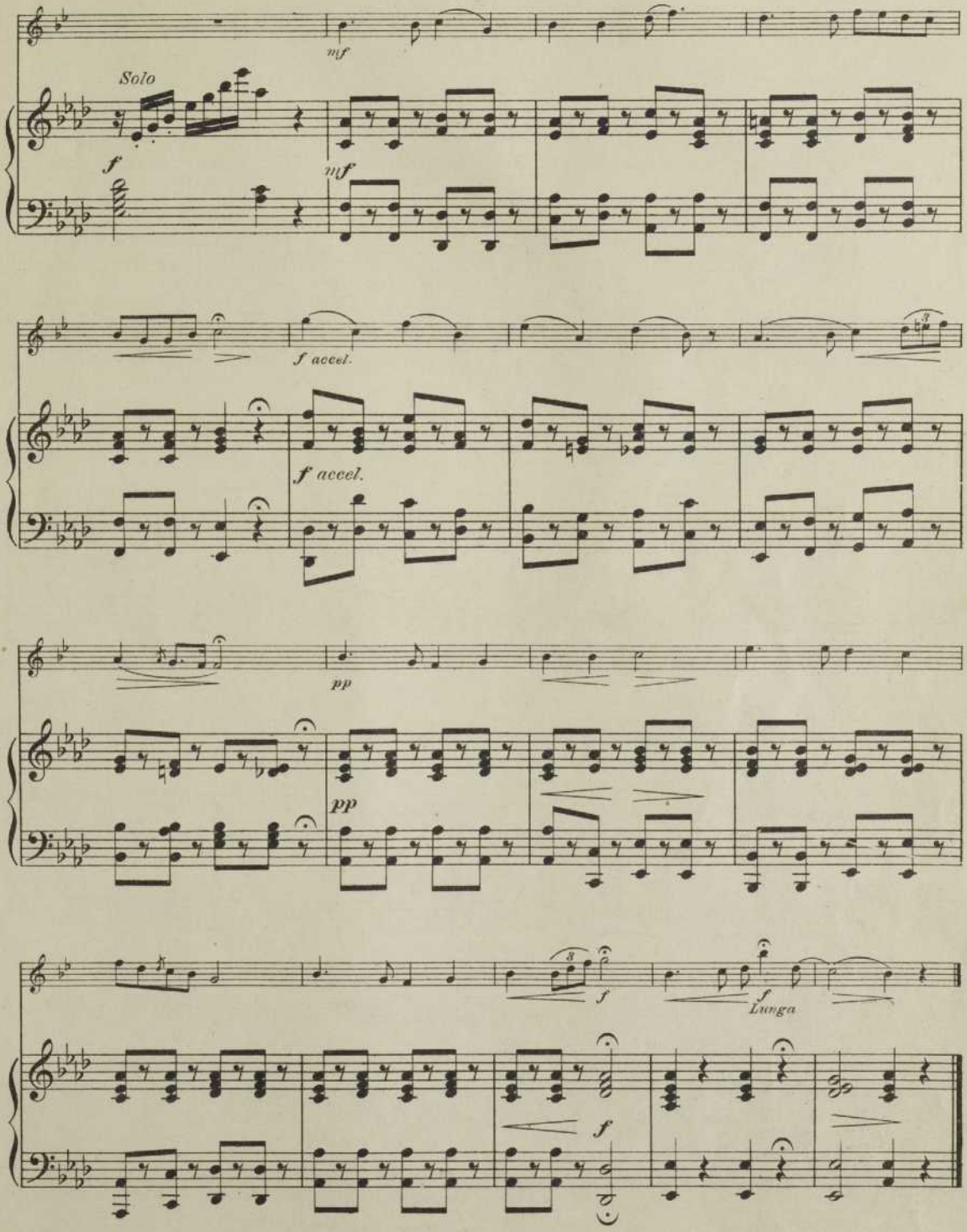
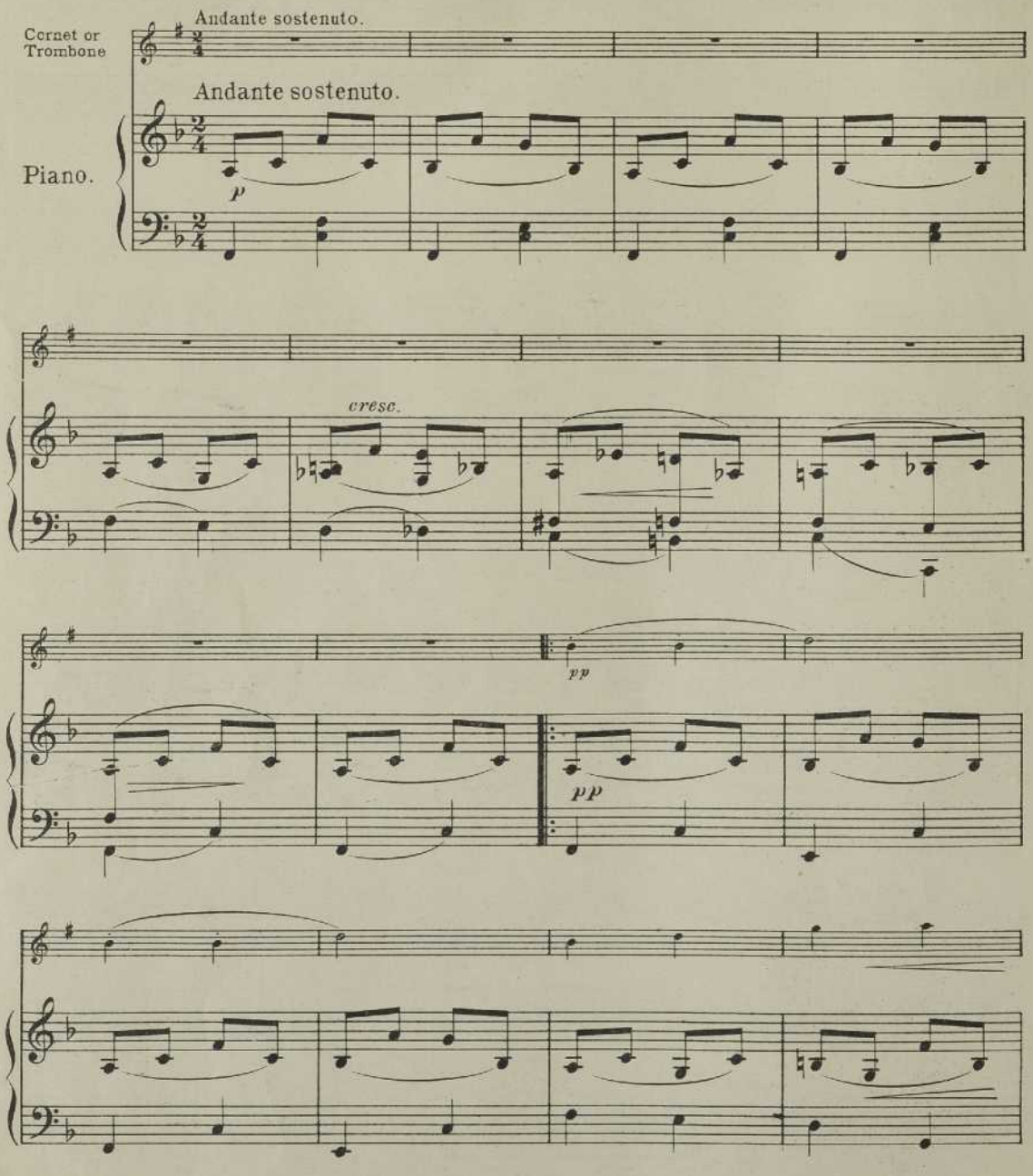

Solo
f
mf
mf
f accel.
f accel.
pp
pp
f
f
Lunga
f

857

"Cradle Song."

(Berceuse)

M. HAUSER.



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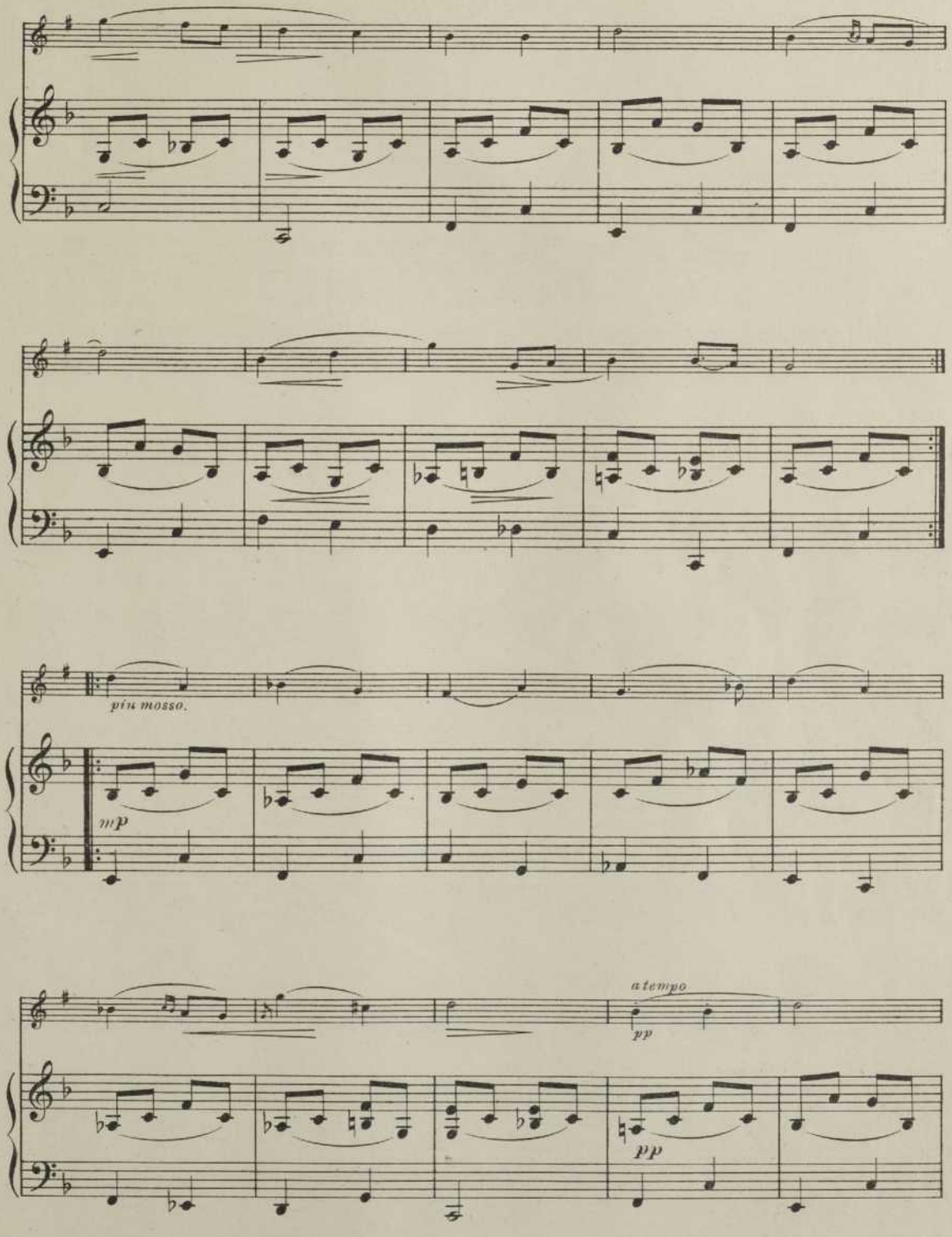
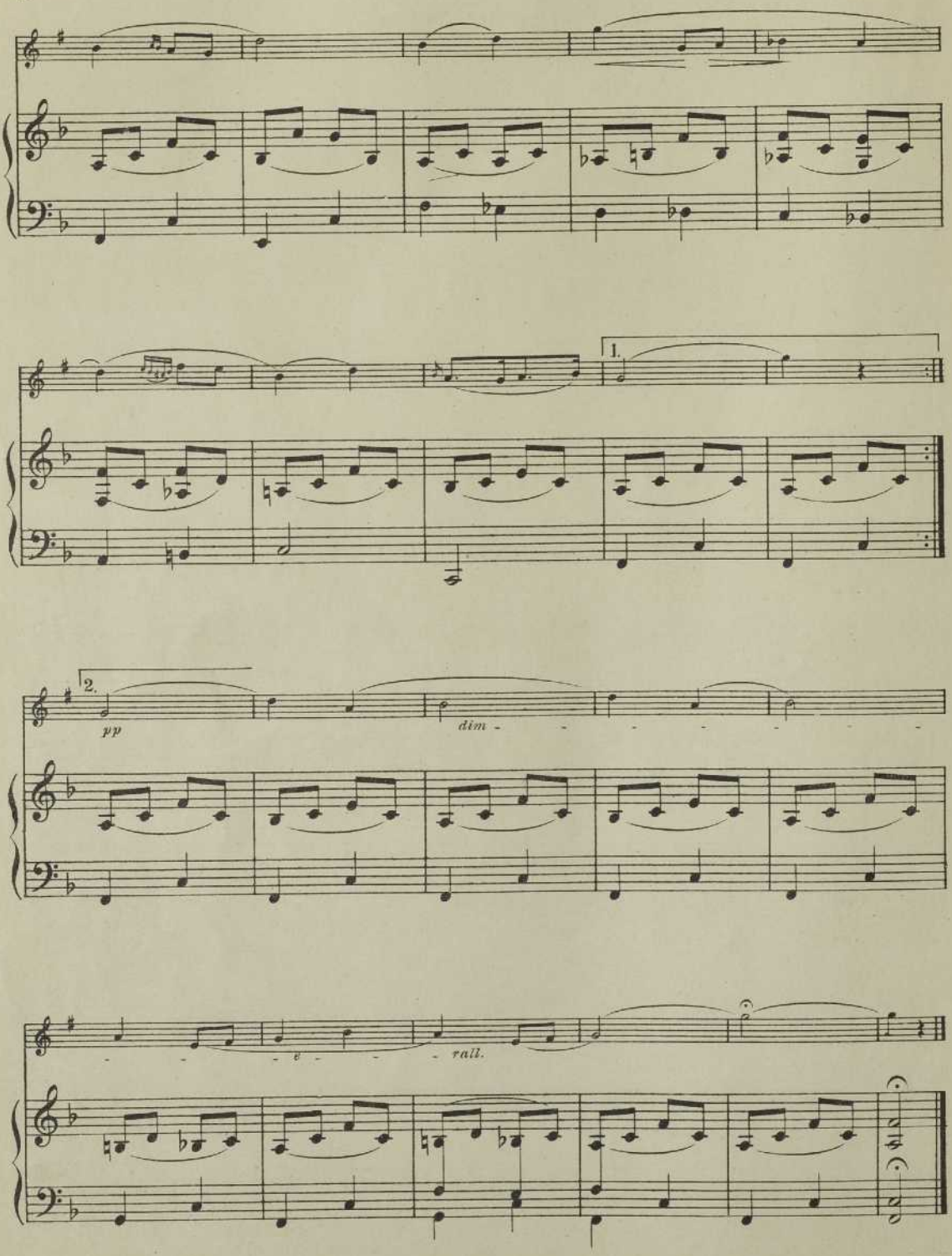

più mosso.
mp
a tempo
pp
pp

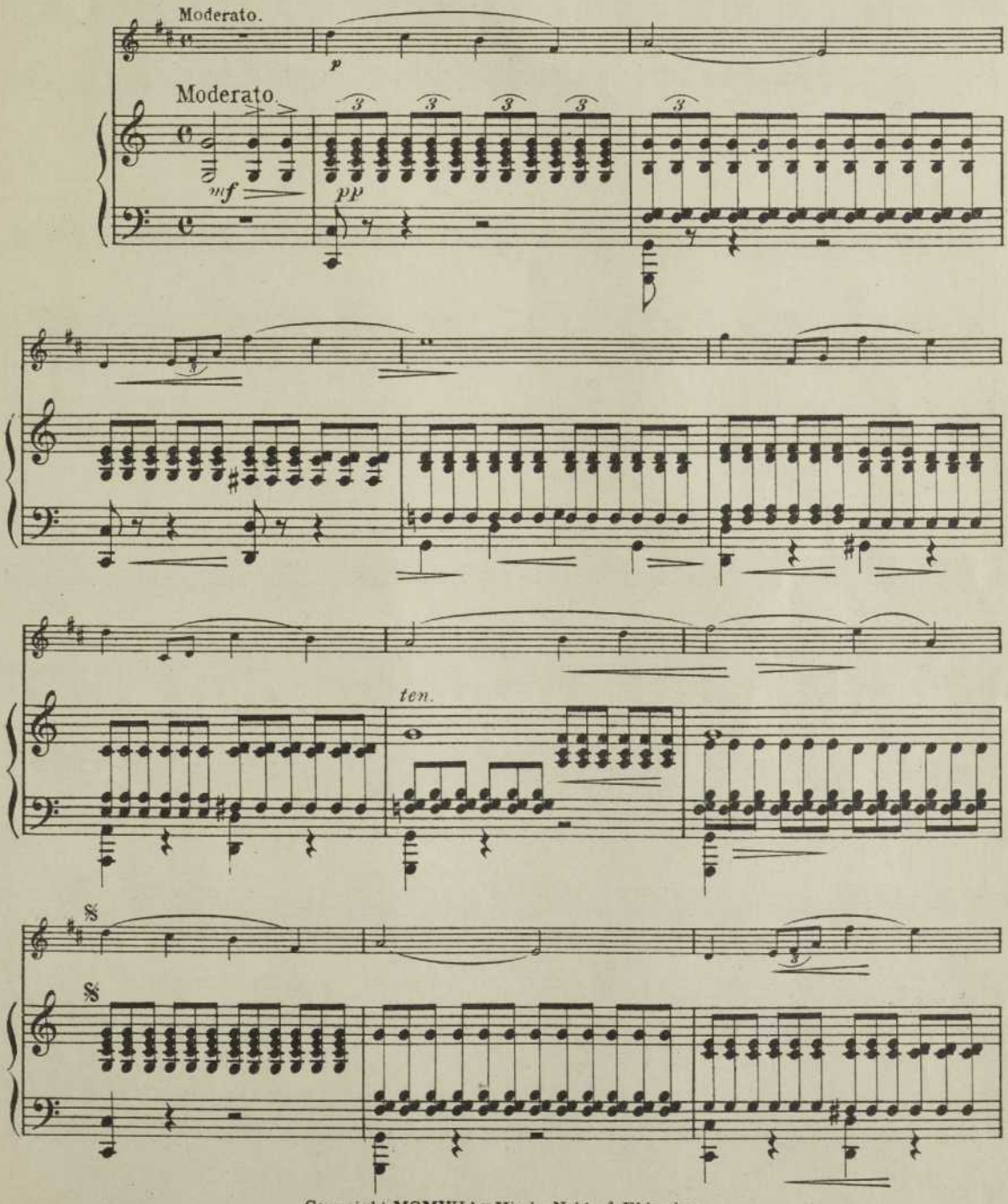

1.
2.
pp
dim
rall.

858

"Simple Aveu."

Romance sans paroles.

FR. THOME.



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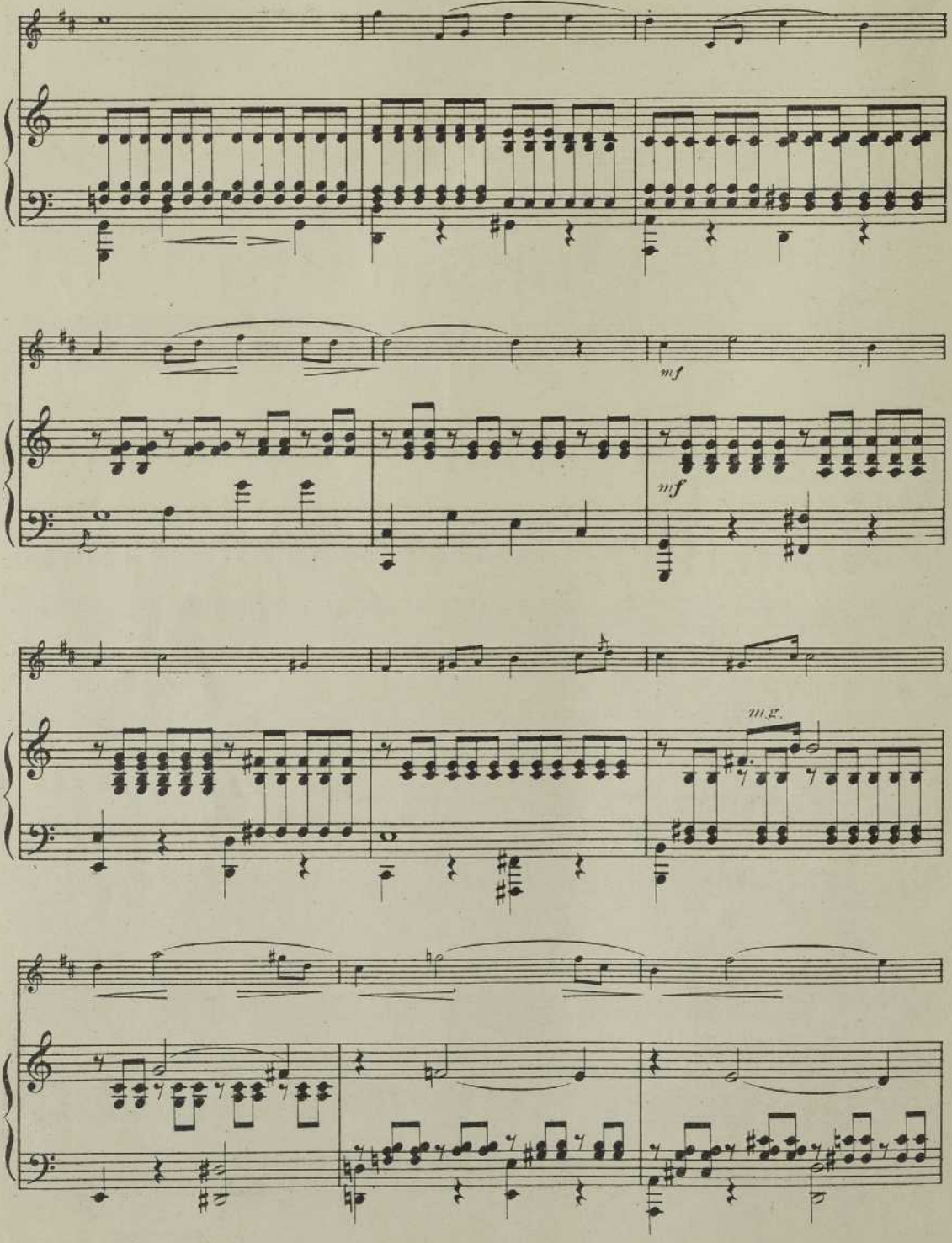
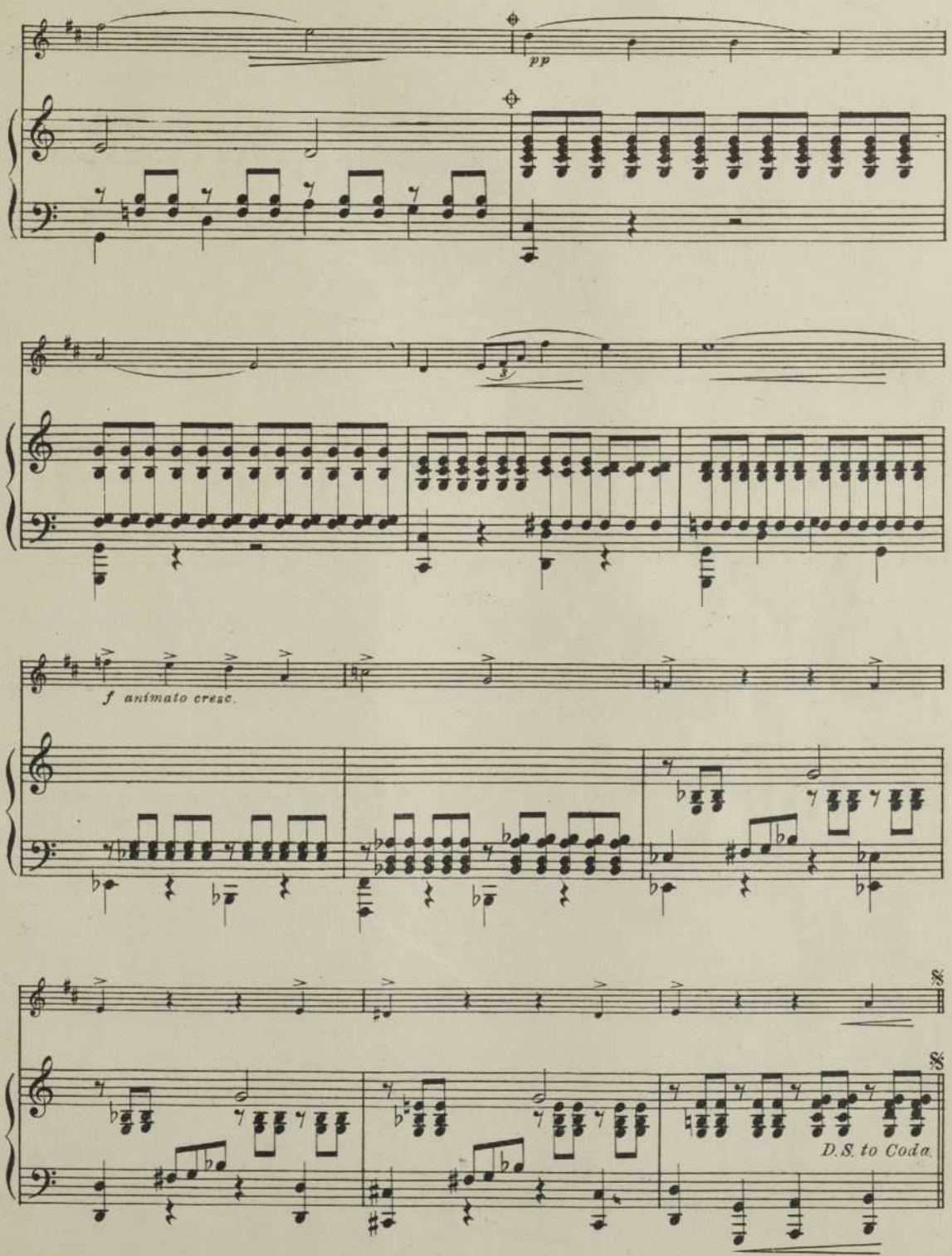
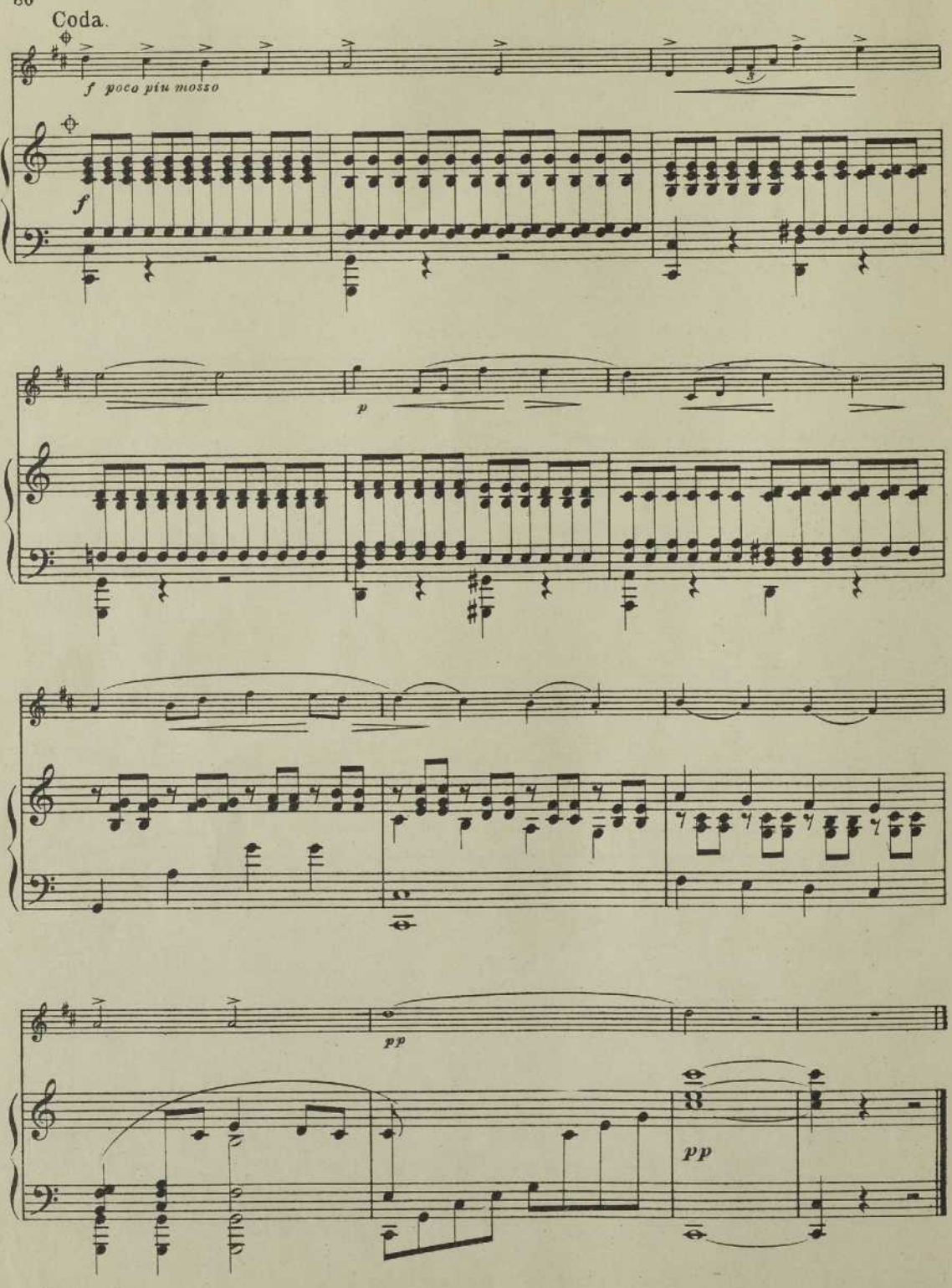

mf
mf
m.g.


pp
f animato cresc.
D.S. to Coda

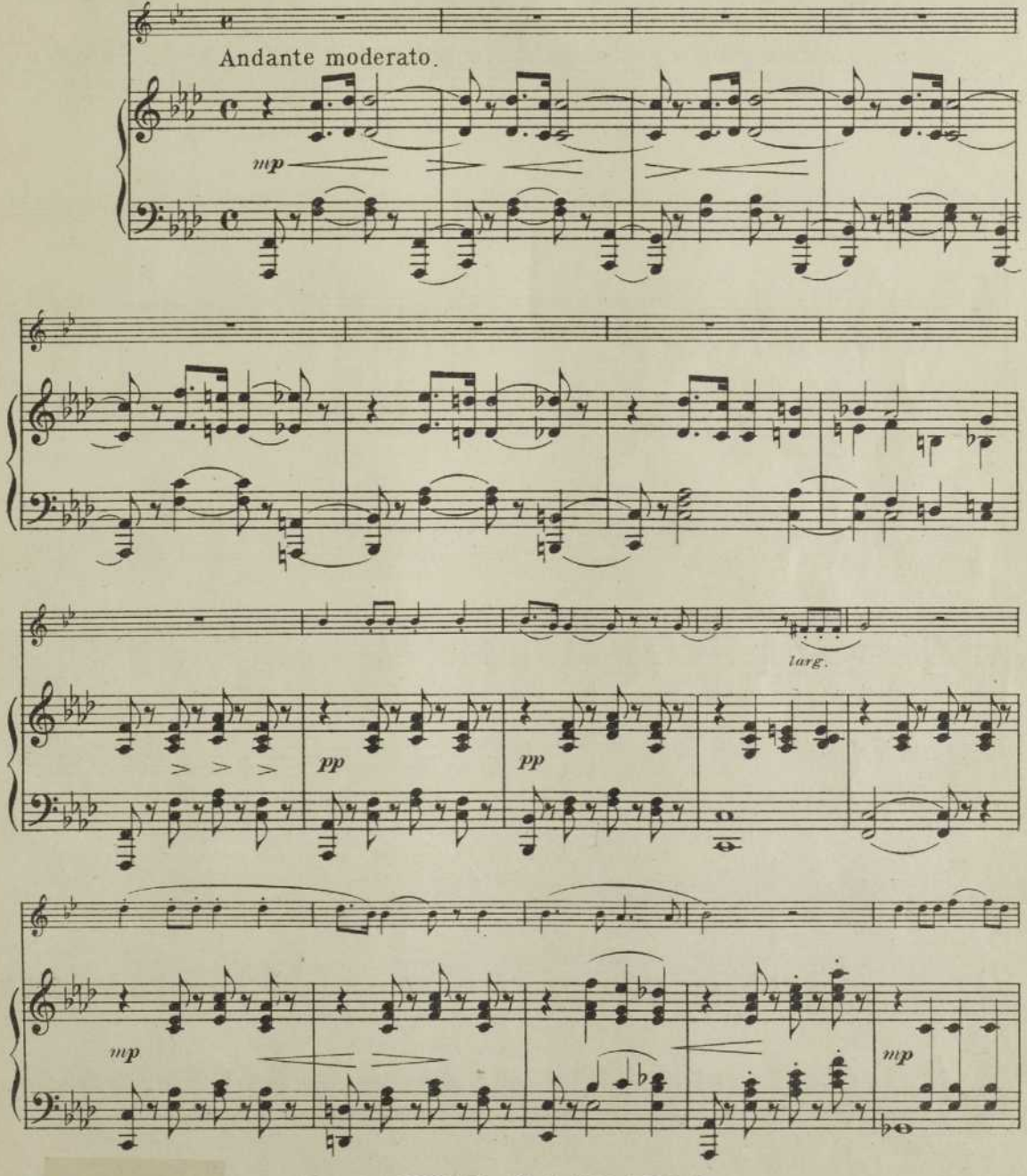

Coda.
f poco più mosso
f
p
pp
pp

859

"There is a green hill far away."

(Le Calvaire.)

CH. GOUNOD.



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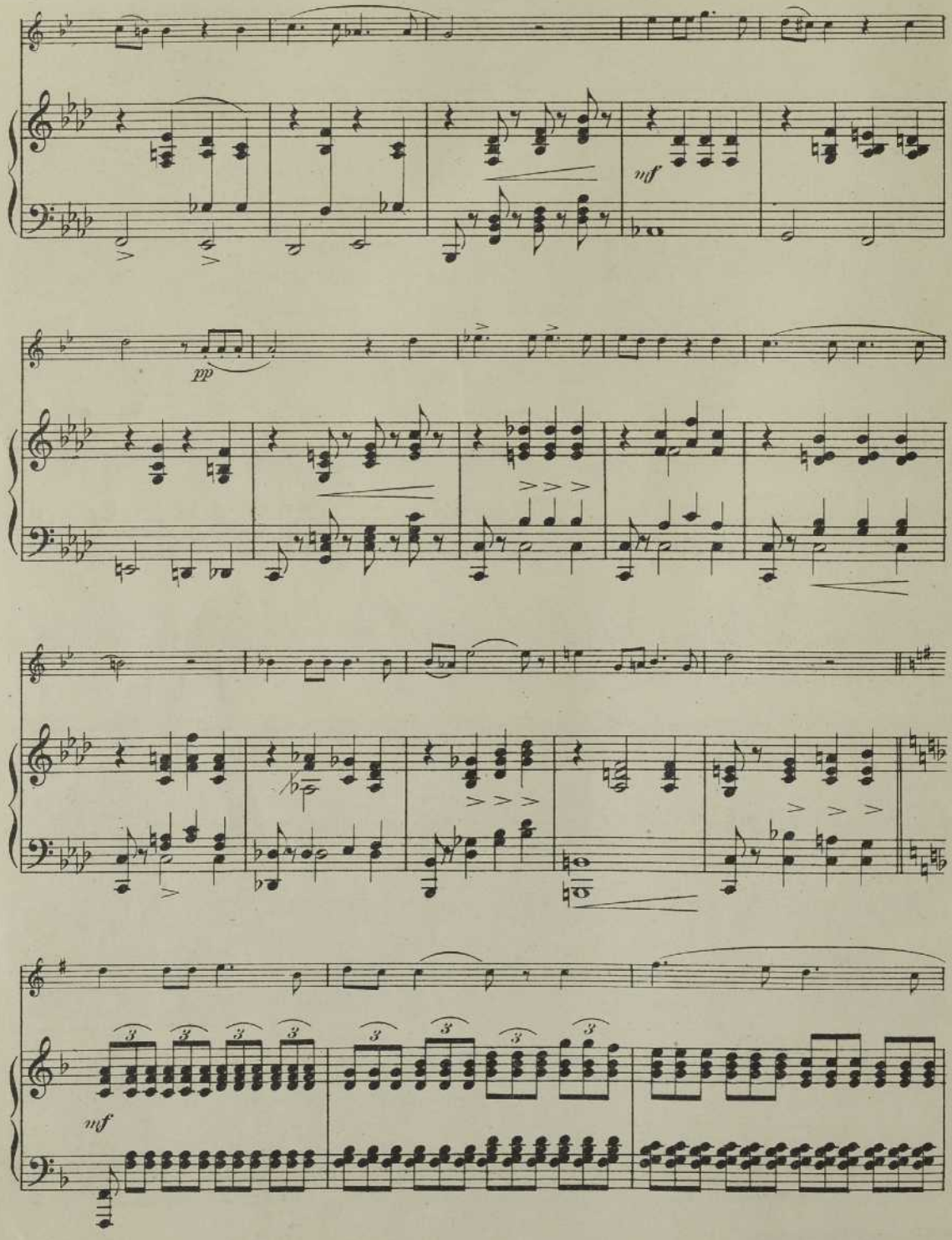
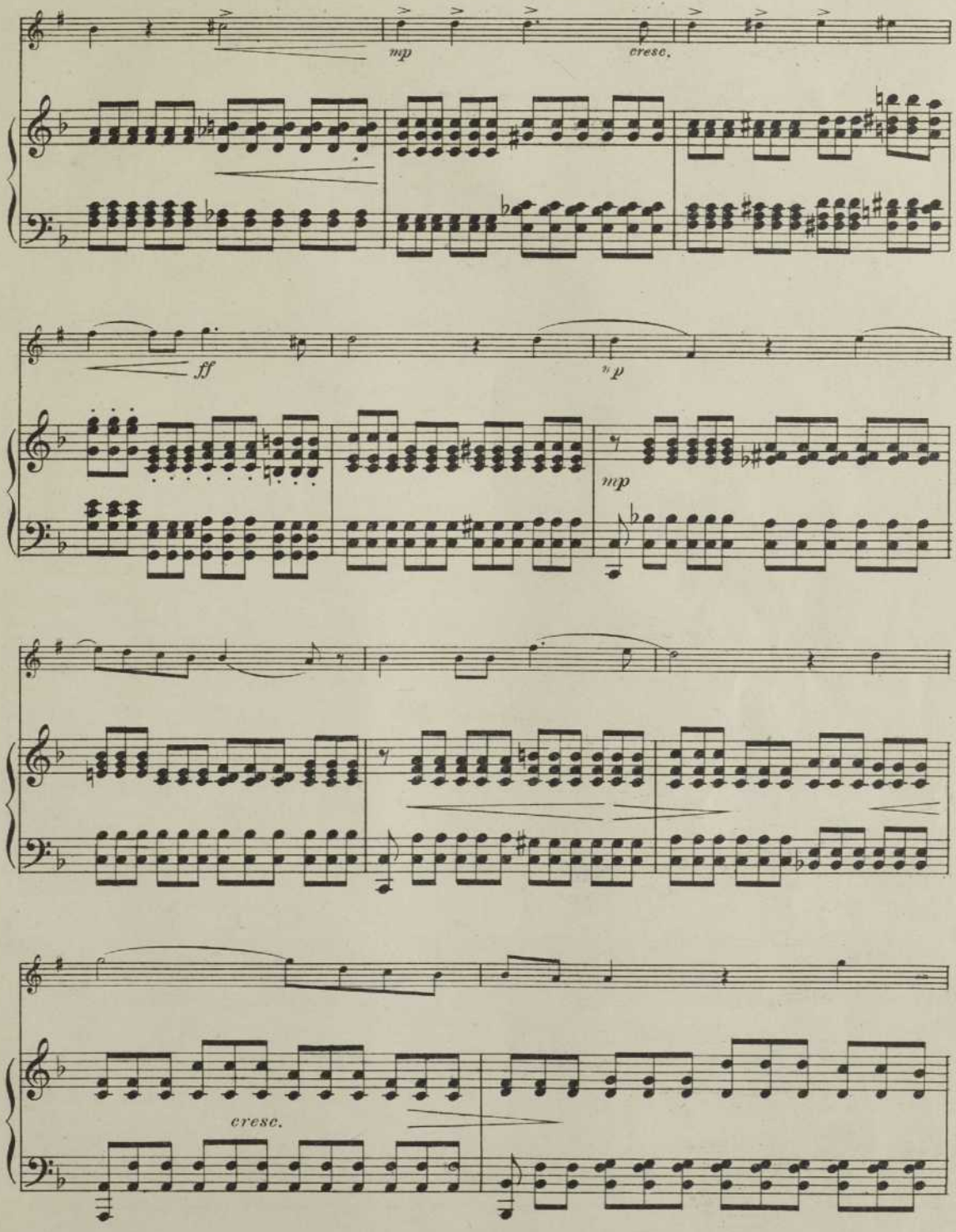
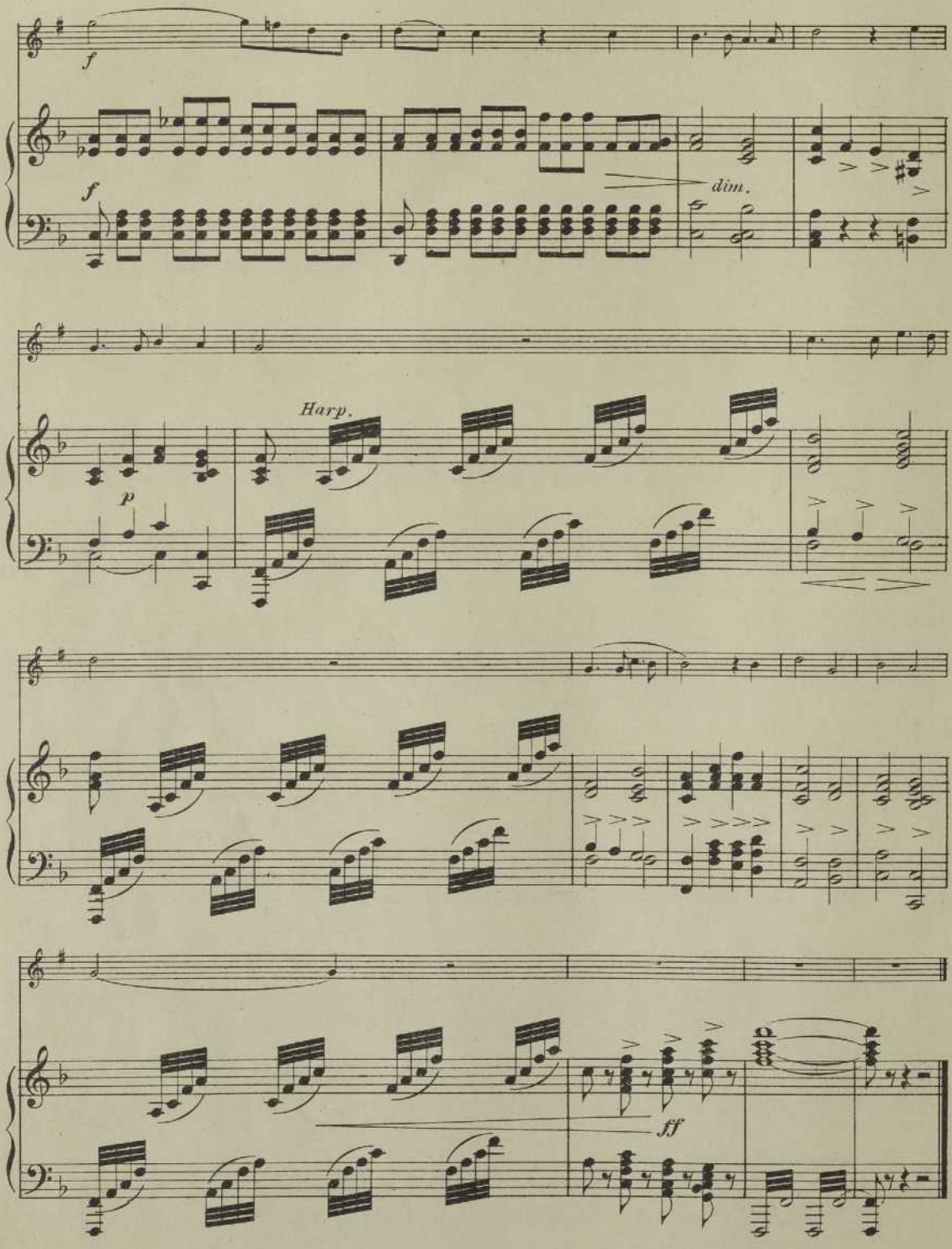

mf
pp
mf

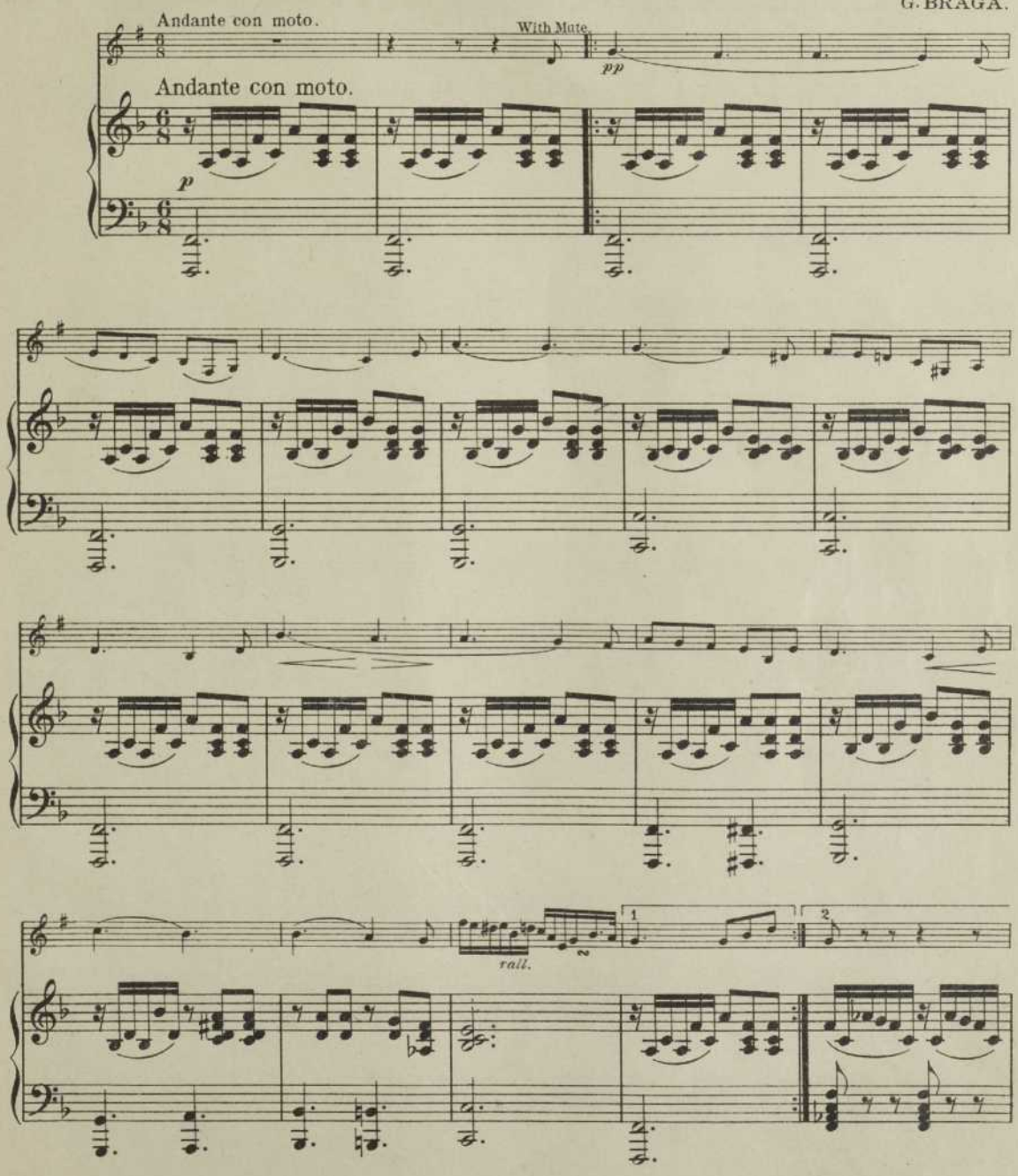

mp
cresc.
ff
p
mp
cresc.


f
f
dim.
Harp.
p
ff

860

Angel's Serenade.

G. BRAGA.



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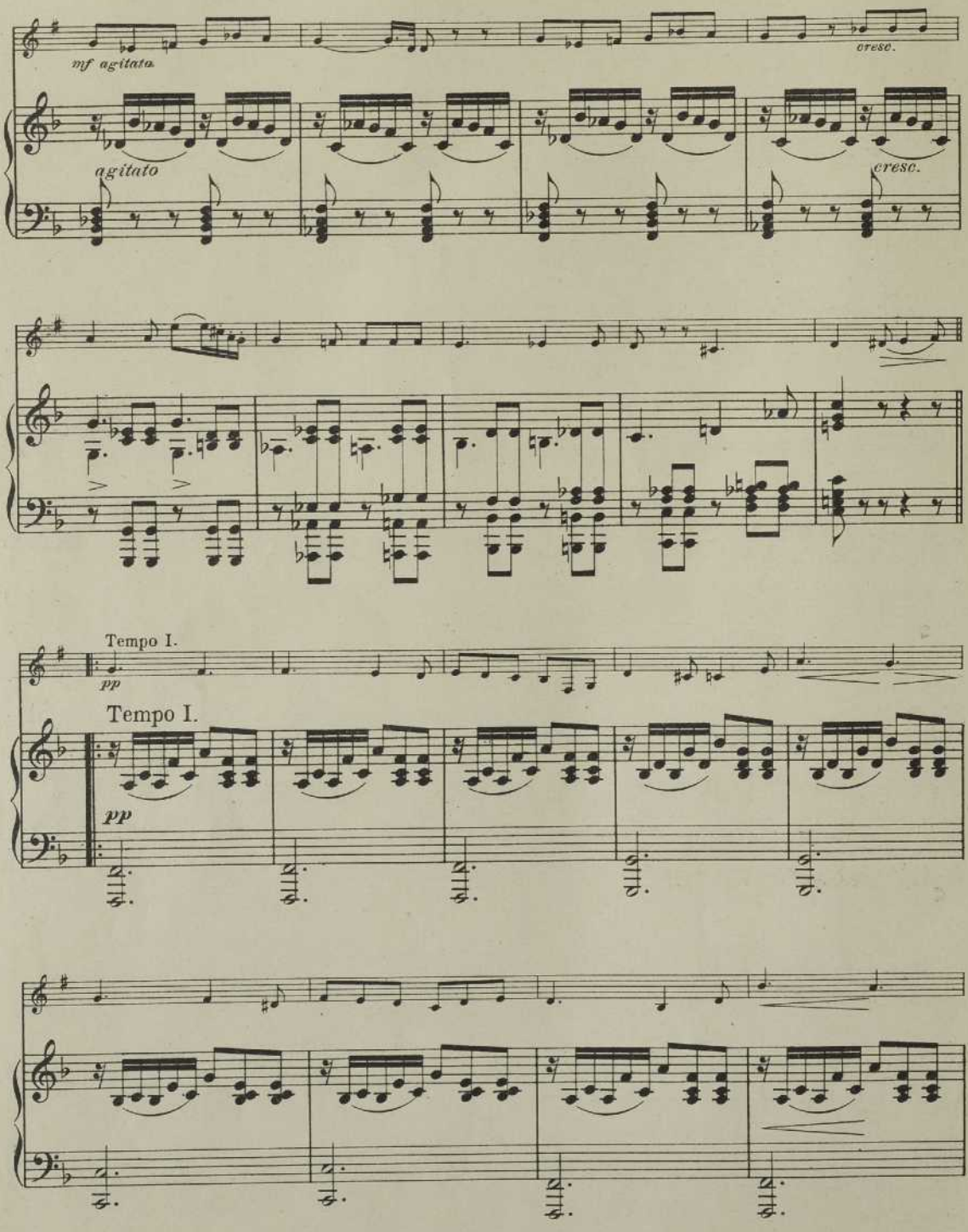
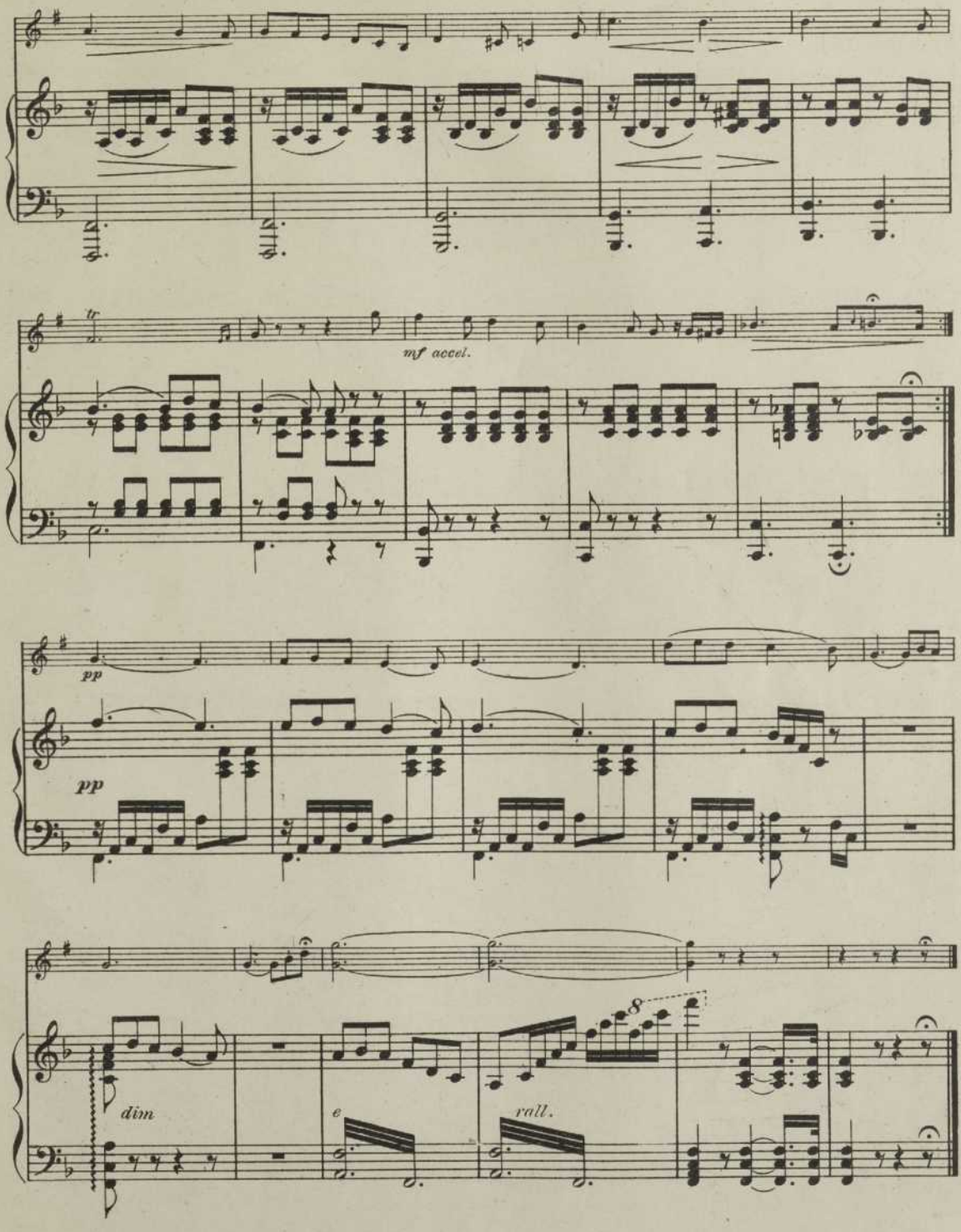
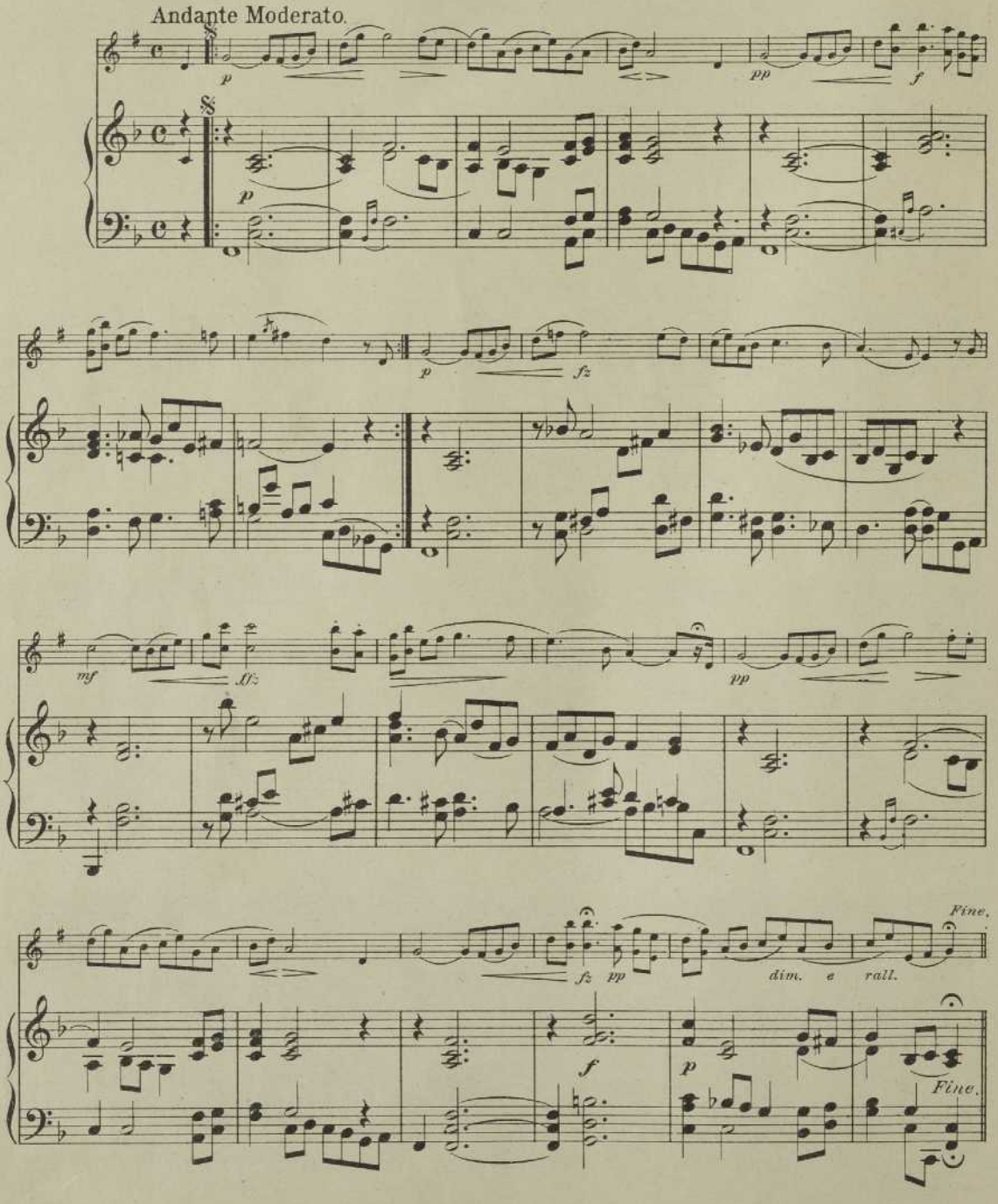

mf agitato
agitato
cresc.
cresc.
Tempo I.
pp
Tempo I.
pp


mf accel.
pp
pp
dim
e
rall.

861

Träumerei.

ROBT. SCHUMANN.



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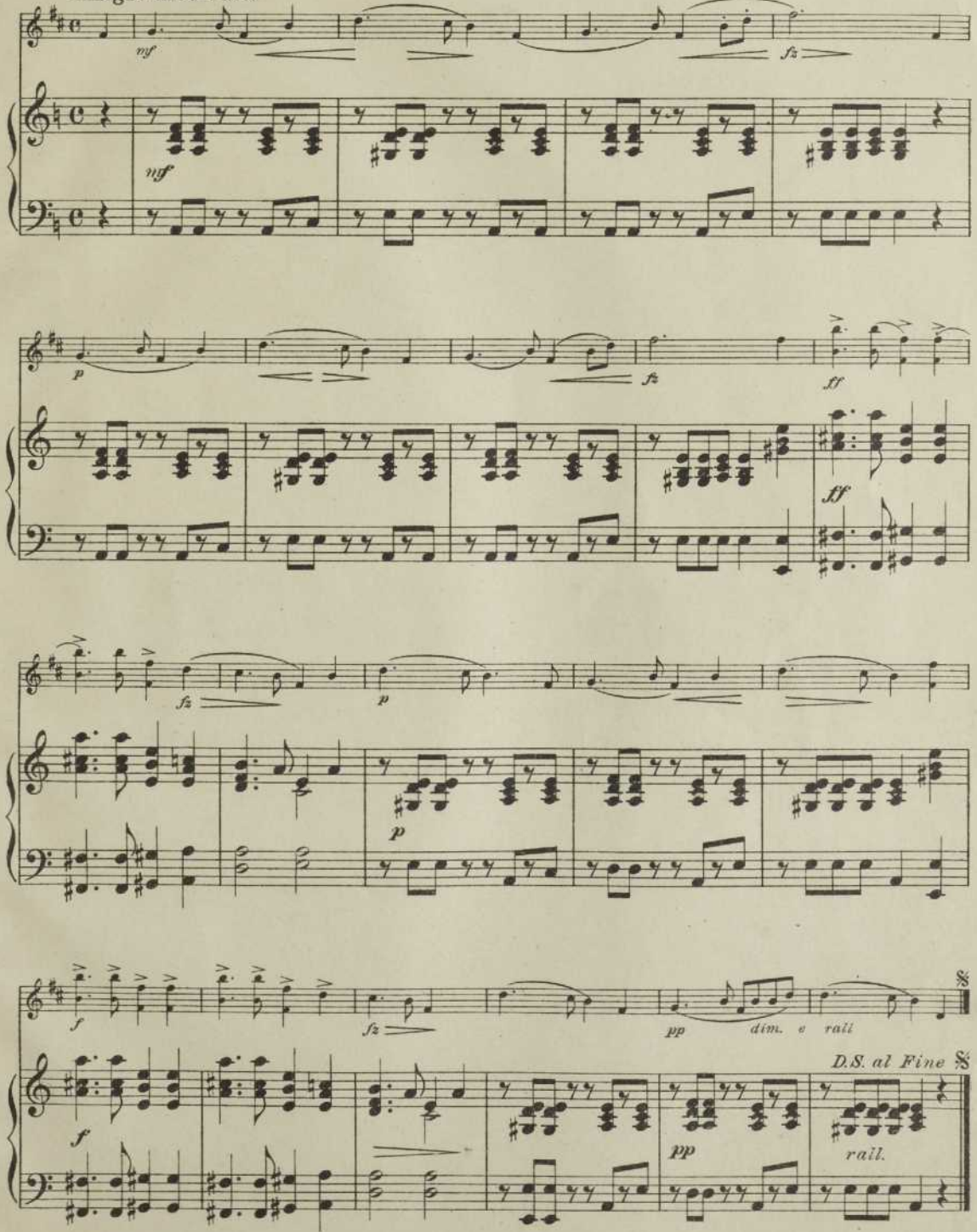
ROMANZA.

Allegro Moderato.



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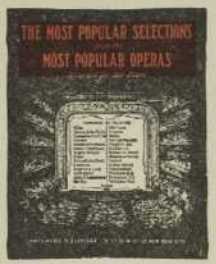
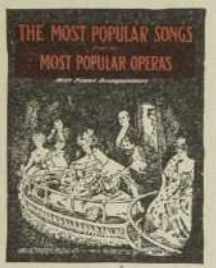


This collection will appeal most to lovers of gems from the operas through the fact that it is complete in every respect, and includes all the favorite standard operas. The melodies selected are the ones with which everybody is familiar and the arrangements and modern fingering are special features which will appeal to the intelligent lover of the piano.



This collection, containing 24 arias from as many of the Standard Operas that are universally popular, is undoubtedly without a peer in the realm of Operatic Music. Each song has been especially arranged for medium voice, with piano accompaniment, and simplified so that it is within the reach of every singer of average ability. At the same time the beauty and force of the melody has been retained intact. The words are in English as well as in the original text.

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Contrasts in different tone qualities.
Practice in swelling and diminishing.
Rendering a melody within florid runs.
Playing a melody gracefully.
Etc., etc., etc.

The "Most Popular Songs for the Guitar" contains about 125 of the old familiar songs—Plantation, Patriotic, Sentimental, Humorous, and Sacred — that everybody knows and everybody loves. They are arranged with an easy guitar accompaniment that even the mediocre players can carry.

A collection which cannot fail to call forth unqualified approval from players of the Mandolin because it is the first attempt on the part of any publisher to give Mandolinists a collection of standard music carefully arranged and adapted to the Mandolin. The arrangements are ideal, in that they are strictly in the 1st position and therefore within the grasp of every amateur. 1st Mandolin, 2nd Mandolin, Guitar Acc. Piano Acc., Tenor Mandola, Mando-Cello, Piccolo Mando and Mando Bass, Harp Acc.

This is without doubt the most complete and carefully selected collection of operatic numbers ever published for the Mandolin family. The book contains 43 selections, each one peculiarly adaptable for Mandolin and arranged in the 1st position. 1st Mandolin, 2nd Mandolin, Guitar Acc., Piano Acc., Tenor Mandola and Mando-Cello, Flute, Cello and Cornet Ad Lib Parts, Harp Acc.