



Music Department.

Second Series.

GEMS FOR

Violin AND Piano

Composed & arranged by

Henri Ernst.

31. The Turkish Reveille.	(Die Turkische Schaarwache.)	MICHAELIS. 5
32. Air Varie.	(Theme de Paccini.)	DANCLA. 5
33. "Brightest Days" Gavotto.	(Aus Schöner Zeit.)	MICHAELIS. 4
34. Menuetto.	(From Septett, Op. 20.)	BEETHOVEN. 3
35. Air Varie.	(Theme de Bellini.)	DANCLA. 5
36. March from Fatinitza.		SUPPÉ. 4
37. Norwegian Cradle Song.		ERNST. 3
38. Air Varie.	(Theme de Donizetti.)	DANCLA. 5
39. Scherzo.	(From Septett, Op. 20.)	BEETHOVEN. 4
40. Flower Song.	(Blumenlied.)	LANGE. 4
41.		
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BOSTON

Thompson & Odell 86 Tremont St

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"BRIGHTEST DAYS" GAVOTTE.

(AUS SCHÖNER ZEIT.)

VIOLIN & PIANO.

TH. MICHAELIS.

Arr. by HENRI ERNST.

Moderato.

VIOLINO. *p*

PIANO. **Moderato.** *p*

poco a poco cresc. *sfz* *mf*

poco a poco cresc. *mf*

ff *rit.*

ff *p* *ff* *rit. p*

atempo.
 pizz.
 p
 atempo.
 arco.

10
 20
 8
 10
 20
 mf
 p

poco a poco cresc.
 poco a poco cresc.
 mf
 mf

First system of musical notation, measures 1-8. The system consists of a single melodic line and a grand staff (treble and bass clef). The melodic line begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and then returns to piano (*p*). The grand staff provides harmonic support with chords and moving lines. A repeat sign with a first ending bracket is shown above measure 8.

Second system of musical notation, measures 9-16. This system continues the musical piece. The melodic line features a fortissimo (*f*) section followed by a piano (*p*) section. The grand staff continues with harmonic accompaniment. A repeat sign with a first ending bracket is shown above measure 16.

Third system of musical notation, measures 17-24. The melodic line continues with various rhythmic patterns and dynamics. The grand staff provides a steady harmonic accompaniment. The system concludes with a double bar line and repeat dots.

Fourth system of musical notation, measures 25-32, labeled CODA. The system begins with the word "CODA." in large letters. Both the melodic line and the grand staff include a crescendo (*cresc.*) and fortissimo (*ff*) section. The system concludes with a final double bar line.

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(AUS SCHÖNER ZEIT.)

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TH. MICHAELIS.

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Moderato.

VIOLINO.

The musical score is written for Violin and Piano. The Violin part is on a single staff, and the Piano part is on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo is marked 'Moderato'. The score is divided into sections by repeat signs and includes a 'CODA' section at the end. The piano part features a 'Bassi' section in the middle. The score is marked with various dynamics including *p*, *ff*, *sfz*, *mf*, *pizz.*, *arco.*, and *cresc.*. The score also includes fingerings and bowings for the violin and piano parts.

Violino. *p* *poco a poco cresc.* *sfz* *a tempo. mf* *ff* *pizz.* *rit.* *p* *arco.* *ff* *(Bassi.)* *f* *p* *poco cresc.* *sfz* *f* *p* *cresc.* *ff*