



CELEBRATED TRIOS
FOR
Violin, Cello and Piano

SERIES III.

Pieces marked: (a.) Published also as a Trio for 2 Violins & Piano, (b.) Violin, Flute and Piano, (c.) Flute, Cello & Piano, (d.) Violin, Viola & Piano. (Viola and 2nd Violin Parts may be had ad libitum to pieces marked †.)

| | |
|---|------|
| GANNE, L. Extase, Reverie. (a.b.c.)..... | .75 |
| (Organ and Harp-Part ad libit 25.) | |
| GOUNOD, CHAS. Faust, Selection arr. by E. Beyer(d)..... | 1.00 |
| LISZT, FR. Dreams of Love—Liebestraume, Nocturno III..... | 1.00 |
| MEYERBEER, G. Hugenots, Selection arr. by E. Beyer(d)..... | 1.00 |
| OFFENBACH, JAC. Belle Nuit, Barcarolle from Contes d'Hoffmann..... | .65 |
| ROSSINI, G. William Tell, Selection arr. by E. Beyer(d)..... | 1.00 |
| † SCHUBERT, FR. Op. 51 No. 1 Marche Militaire..... | .70 |
| TITL, A. E. Celebrated Serenade (a.b.c.)..... | .75 |
| † VERDI, G. Quartet from Rigoletto..... | .65 |
| — La Traviata, Selection arr. by E. Beyer(d)..... | |
| WOHLFAHRT, FR. Op. 66 Six Easy Trios, No. 1 G major..... | 1.00 |
| No. 2 C major..... | 1.00 |
| No. 3 A minor..... | 1.00 |
| No. 4 D major..... | 1.00 |
| No. 5 E minor..... | 1.00 |
| No. 6 F major..... | 1.00 |
| — In the Alps, Romance..... | |
| REISSIGER, C. G. Celebrated Andante..... | .75 |
| (As played by the Renard Trio) | |
| MASSENET, J. The Last Dream of the Virgin(a)..... | .60 |
| — Prelude from Herodiate (Act IV.)..... | |
| SCHUMANN, ROB. Evening Song (Alendlied) Op. 85 No. 12.(a)..... | .60 |

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CARL FISCHER



COOPER SQUARE NEW YORK 380-362 BOYLSTON ST. BOSTON
 LONDON PARIS LEIPZIG

Prelude

from
HÉRODIADE
(Act IV)

Revised and Edited
by W. F. Ambrosio

J. Massenet

Andante sostenuto (♩ = 84)

Violin

Violoncello

Piano

f *p* *pp*

8va bassa

pp

m.d. *dim.* *pp dolciss.*

1^a sca bassa *2^a sca*

f *ff* *sostenuto* *pp*

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line features melodic lines with slurs and dynamic markings *f* and *ff*. The piano accompaniment includes chords and moving lines, with dynamic markings *f* and *ff*. Below the piano staff, there are markings for *Ped.* (pedal) and a fermata.

Second system of musical notation. It consists of two staves for a vocal line and a grand staff for piano accompaniment. The key signature has three sharps. The vocal line includes dynamic markings *più fesspress.*, *poco rall.*, *dim. rall.*, and *a tempo*. The piano accompaniment includes dynamic markings *poco rall.* and *dolce rall. a tempo p*. There are also some performance instructions like *2* and *1* with slurs.

Third system of musical notation. It consists of two staves for a vocal line and a grand staff for piano accompaniment. The key signature has three sharps. The vocal line includes dynamic markings *pp*, *p*, and *a tempo pp*, along with the instruction *suivez*. The piano accompaniment includes dynamic markings *pp*, *p*, and *a tempo pp*, along with the instruction *rall.*. There are also markings for *Ped.* and a fermata.

Fourth system of musical notation. It consists of two staves for a vocal line and a grand staff for piano accompaniment. The key signature has three sharps. The vocal line includes dynamic markings *pp* and *f*. The piano accompaniment includes dynamic markings *p* and *pp*. There are also markings for *Ped.* and a fermata.

Fifth system of musical notation. It consists of two staves for a vocal line and a grand staff for piano accompaniment. The key signature has three sharps. The vocal line includes dynamic markings *pp*. The piano accompaniment includes dynamic markings *pp* and the instruction *suivez*. There are also markings for *Ped.* and a fermata.

System 1: Two staves (treble and bass clef). The treble staff begins with a forte (*ff*) dynamic and a piano (*pp*) dynamic. The bass staff begins with a forte (*f*) dynamic and a piano (*pp*) dynamic. The system concludes with a first ending bracket labeled "1".

System 2: Two staves (treble and bass clef). The treble staff features dynamics *ppp*, *più f espress.*, *f*, *p*, and *rall. assai a tempo*. The bass staff features dynamics *f*, *rall.*, *mf*, *p*, and *pp sempre dolci.*. The system concludes with a first ending bracket labeled "2 Red.".

System 3: Two staves (treble and bass clef). The treble staff begins with *pp sempre dolci.*. The bass staff features dynamics *ppp* and *rall.*. The system concludes with a first ending bracket labeled "5".

System 4: Two staves (treble and bass clef). The treble staff features dynamics *ppp* and *rall.*. The bass staff features dynamics *ppp* and *rall.*. The system concludes with a first ending bracket labeled "8".

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| | |
|---|------|
| BRAHMS, J. , Hungarian Dance No. 5 | .65 |
| — — — — — No. 6 | .65 |
| DVORAK, ANT. , Slavonic Dance No. 2 (E minor)..... | 1.00 |
| ELGAR, EDW. , Op. 12. Salut d'Amour (a)..... | .65 |
| EPPINGER, S. , Slumber Song..... | .75 |
| ERSFELD, C. , Slumber Song..... | .60 |
| FAURE, J. , Les Rameaux (The Palms) (a)..... | .75 |
| GODARD, BENJ. , Berceuse from Jocelyn (a)..... | .75 |
| GRIEG, EDW. , Anitra's Dance from Peer Gynt-Suite..... | .65 |
| HAENDEL, G. F. , Largo (a)..... | .65 |
| HERBERT, V. , Op. 3. Serenade..... | .65 |
| MENDELSSOHN, F. , Spring Song (a)..... | .75 |
| MORSE, THEO. F. , By the River, Romance (a)..... | .60 |
| RAFF, J. , Cavatine..... | .65 |
| SCHUBERT, F. , Op. 94, No. 3..... | .65 |
| — — — — — Serenade (a)..... | .75 |
| SCHUMANN, R. , Op. 12, No. 3. Why? (Warum?)..... | .50 |
| — — — — — Op. 15, No. 7. Träumerei (Reverie) and Romance..... | .60 |
| TOBANI, THEO. M. , Hearts and Flowers..... | .75 |
| TREMAIN, H. E. , Lake George Idyl..... | .65 |
| WAGNER, R. , Bridal Chorus from Lohengrin..... | .75 |
| THOME, FR. , Op. 29. Sous La Feuillée (Under the Sheltering Leaves) (a)..... | .75 |

Revised and Edited
by W. F. Ambrosio

Violin

▣ Down-Bow

∨ Up-Bow

Prelude
from
HÉRODIADE
(Act IV)

J. Massenet

Andante sostenuto (♩ = 84)

pp

f

ff

pp

sostenuto

f

ff

pp

più *f* espress.

poco rall.

dim. rall.

a tempo

pp

Cello

p

f

ff

pp

più *f* espress.

f

p rall.

dim.

p rall. assai

a tempo

ppp

pp

pp sempre dolciss.

ppp

rall.

Revised and fingered
by Alvin Buechner

Violoncello

▣ Down - Bow
▽ Up - Bow

Prelude from HÉRODIADE (Act IV)

J. Massenet

Andante sostenuto (♩ = 84)

Musical score for Cello, Act IV Prelude from Herodias by Massenet. The score consists of ten staves of music in G major, 12/8 time. It includes various dynamics (pp, ff, f, p, rit., a tempo), articulation (accents, slurs), and performance instructions like "sul D." and "Harm.". Fingerings and bowings are indicated throughout.