

ENSEMBLE PLAYERS REPERTOIRE

DUOS

Edition	A—Piano and Organ
"	B—Harp and Piano
"	C—Harp and Organ
"	D—Harp and Piano
"	E—Harp and <small>TRIPLE SOLO or FUGLE SOLO</small>
"	—Solo Violin <small>(WITH THE ACCOMPANIMENT PART OF PIANO</small>
"	—Solo Cello
"	—Solo Flute

TRIOS

Edition	F—Piano, Violin and Organ
"	G—Harp, Cello and Organ
"	H—Harp, Violin and Organ
"	I—Harp, Violin and Cello
"	J—Harp, Piano and Violin
"	K—Piano, Violin and Cello
"	L—Organ, Piano and Cello <small>(TRIO OF HARP)</small>
Edition	M—Two Violins and <small>(TRIO OF HARP)</small>
"	N

QUARTETS

"	O—Piano, Organ, Violin and Cello
"	P—Harp, Violin, Cello and Organ
"	Q—Harmonium, Violin, Cello & Piano
"	R—Harp, Piano, Violin and Cello
"	S—String Quartet and Harp
"	T—

1.	Serenade Capricciosa "Star of Hope"	Pinto
2.	Barcarolle "Vesuvian Echoes"	"
3.	Paraphrase "Cantique Noel"	Adams
4.	Paraphrase "Larghetto" <small>10 10</small>	Spohr
5.	Paraphrase "Nearer My God to Thee"	Mason
6.	Paraphrase "One Sweet Solemn Thought"	Ambrosio
7.	The Swan	Saint-Saens
8.	Berceuse	Pinto
9.	Reverie Pastorale	"
10.	Agitato e Serioso	Parkhurst
11.	Invocation	Snoer
12.	American Fantasia <small>(for 2 Harps or Harp and Piano)</small>	Pinto
13.	Pastorale	Pergolesi
14.	Solitudine	Sodero
15.	Le Soir	Di Stefano
16.	Rhapsody No. 1	Pinto
17.	Memories	Previn
18.	Meditazione Religiosa	Sodero
19.	Poem "The Rosemary"	Pinto
20.	Prelude "Sunset"	"
21.	Allegro Maestoso	Hoberg
22.	Intermezzo (Ideal)	Pinto
23.	"Ode to Spring"	Briglia
24.	"Impression Hebraique"	Shilkret
25.	Impression (Appel D'Amour)	Garqusi
26.	Melody "Reflective Mood"	Hartmann

TRANSCRIPTIONS BY ALBERTO BACHMANN

27.	Invocation	
28.	Valse Op. 69—No. 1 (Posthumous)	
29.	Fleurs D'Amour	
30.	Chanson Hebraique	
31.	Melodic Hebraique	
32.	"Danse Cubaine"	
33.	"Novelette"	
34.	"Vision" (Poem)	
35.	"Hymn to the Sun" (from Le Coq D'Or)	
36.	Humoreske	
37.	Poem (For Harp Ensemble)	
38.	Invocation	
39.		
40.		
41.		
42.		

TRANSCRIPTIONS BY ALBERTO BACHMANN

	Massenet
	Chopin
	Borodine
	Rimsky-Korsakoff
	Eli Eli Lono Asavtoni
	Fuentes
	Bird
	Verdalle
	Rimsky-Korsakoff
	Holy
	Pinto
	Paganucci

ON SALE

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Invocation

J. MASSENET
Transcription by
Alberto Bachmann

Andte Sostto (*Molto espressivo*)

Sul D
bien chanté, expressif et soutenu

bien chanté et très expressif

p *f* *p*

cresc. *cresc.* *pp*

Sostto

restes

mf

p

alleg.

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) begins with a fermata on a dotted quarter note, followed by a half note, a quarter note, and a half note. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked *alleg.* and dynamics range from *mf* to *p*. The bottom staff includes a *cresc.* marking.

a tempo

ff allarg.

ff

ff

ff

f

ff allarg.

ff

ff

ff 8^{va} Bass

Detailed description: This system contains measures 5 through 8. The vocal line (top staff) has a fermata on a dotted quarter note, followed by a half note, a quarter note, and a half note. The piano accompaniment (middle and bottom staves) continues with a similar rhythmic pattern. The tempo is marked *a tempo*. Dynamics include *ff allarg.*, *ff*, *f*, and *ff 8^{va} Bass*. The bottom staff includes a *cresc.* marking.

Sul D

p

p

Detailed description: This system contains measures 9 through 12. The vocal line (top staff) begins with a fermata on a dotted quarter note, followed by a half note, a quarter note, and a half note. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked *Sul D*. Dynamics range from *p*. The bottom staff includes a *cresc.* marking.

passionato

restes

più f

Detailed description: This system contains the final three measures of the piece. The vocal line (top staff) begins with a fermata on a dotted quarter note, followed by a half note, a quarter note, and a half note. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked *passionato*. Dynamics include *più f*. The bottom staff includes a *cresc.* marking.

Sul D Sul G
a tempo

ritard.

First system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line with a trill and a descending scale, and a piano accompaniment with chords and moving bass lines. Dynamic markings include *mf* and *f*. Performance instructions include *a tempo* and *ritard.*

a tempo

più appassionato

ritard.

Second system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a melodic line and piano accompaniment. Dynamic markings include *pp*, *mf*, and *cresc.*. Performance instructions include *a tempo* and *più appassionato*.

animato

cresc.

più f

Third system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line with a trill and a descending scale, and a piano accompaniment with chords and moving bass lines. Dynamic markings include *f* and *cresc.*. Performance instructions include *animato* and *più f*.

molto appassionato

poco rall.

molto appassionato

(Play at optional)

segue

Fourth system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line with a trill and a descending scale, and a piano accompaniment with chords and moving bass lines. Dynamic markings include *ff*, *fff*, and *fff*. Performance instructions include *molto appassionato*, *poco rall.*, and *segue*.

Tempo I

pp *dol.* pp

Sul A

cresc. *tr.* *cresc.*

p *mf appassionato* *pp* *mf*

sempre cresc. *più f* *cresc.*

a tempo *f* *allarg.* *ff*

dim. *f a tempo* *p*

cresc. *pp* *f*

rit. *resaca* *p* *allargando* *pp*

Violin

Invocation

J. MASSENET
 Transcription by
 Alberto Bachmann

And^{te} Sost^o (Molto espressivo)
 bien chanté, expressif et soutenu

p *cresc.* *mf* *f* *ff* *allarg.*

a tempo *ff* *ff* *ff* *restez*

Sul D *mf* *f* *expressif* *rilard.*

a tempo *pp subito* *mf* *più appassionato* *f* *cresc.* *più f* *animato*

ff *sost.* *sfz* *sfz* *sfz* *poco rall.* *Tempo I* *pp* *dol.*

Sul A *cresc.* *p* *mf* *passionato*

scmpre cresc. *a tempo* *f* *ff* *a tempo* *dim.*

cresc. *restez* *allarg.* *p*

Cello Solo

To William L. Feder
Invocation

J. MASSENET

Revised by

A. Bachmann

Andte Sostto (*Molto espressivo*)

bien chanté, expressif et soutenu

p *cresc.*

p *mf* *a tempo* *f* *ff allarg.* *ff* *ff* *ff* *p*

passionato *f*

a tempo *f* *expressif* *più appassionato* *ritard.* *a tempo* *pp subito*

mf *f* *cresc.* *animato* *più f* *ff sost.*

molto appassionato *poco rall.* *Tempo I* *pp* *dol.*

cresc. *a tempo* *passionato* *allarg.* *a tempo dim.*

scempre cresc. *f* *ff* *f*

p *cresc.* *f* *p* *pp*

Ossia

Cello
for Trio

Invocation

J. MASSENET

Andte Sost^o (*Molto espressivo*)

The score consists of nine staves of music. The first staff begins with a dynamic of *p* and includes fingerings (1, 2, 3, 4) and slurs. The second staff continues with similar phrasing. The third staff features a *mf* dynamic and a *p* dynamic. The fourth staff includes a *rit.* marking and a *a tempo* marking with a *ff* dynamic. The fifth staff is marked *f* and *(ad lib)*. The sixth staff is marked *Tempo I* and *p*. The seventh staff includes a *f* dynamic and a *ff* dynamic. The eighth staff features a *p* dynamic and a *f* dynamic. The ninth staff includes a *pizz* marking and a *arco* marking with a *pp* dynamic.

p *mf* *p* *rit.* *a tempo* *ff* *f* *(ad lib)* *Tempo I* *p* *f* *ff* *p* *f* *pizz* *arco* *pp*