

MUSIC FOR VIOLONCELLO AND PIANOFORTE.

CANTO POPOLARE

ARRANGED FROM THE CONCERT-OVERTURE "IN THE SOUTH" (OP. 50) COMPOSED BY

EDWARD ELGAR.

Price Two Shillings.

CHANSON DE NUIT COMPOSED BY EDWARD ELGAR. (Op. 15, No. 1.)

Price One Shilling and Sixpence.

CHANSON DE MATIN COMPOSED BY EDWARD ELGAR. (OP. 15, No. 2.)

Price Two Shillings.

DEUXIÈME MAZURKA COMPOSED BY J. HOLLMAN. Price Two Shillings.

VIELLE CHANSON COMPOSED BY J. HOLLMAN.

Price Two Shillings.

TRISTESSE

J. HOLLMAN.

Price Two Shillings.

SIX MORCEAUX COMPOSED BY J. HOLLMAN.

J. 110121/11111.

Price. complete, Seven Shillings and Sixpence; or, separately:—

or, separately									
No.		•				s.	d.	ł	
I. LÉGENDE		•••				2	0		
2. PIZZICATI		•••				2	0		
•3. AUBADE	•••	•••		•••		2	0		
4. ANDANTE	•••		•••	•••		2	0	L	
5. PETITE VALSE	•••	•••	•••	•••	•••	2	0		
6. TARANTELLE	•••				•••	2	0		

LÉGENDE ESPAGNOLE

COMPOSED BY

Price Two Shillings and Sixpence.

CANTILÈNE

ARTHUR HERVEY.

Price One Shilling and Sixpence.

ELEGIE composed by H. WALDO WARNER.

Price One Shilling and Sixpence.

ROMANCE composed by H. HOFMANN. (Op. 48)

Price Two Shillings and Sixpence.

RUSSIAN ROMANCE FROM "PRAIRIE PICTURES" COMPOSED BY H. HOFMANN.

Price One Shilling.

ALLEGRETTO COMPOSED BY W. WOLSTENHOLME.

Price One Shilling and Sixpence

ROMANZA composed by W. WOLSTENHOLME.

Price One Shilling and Sixpence.

LONDON: NOVELLO AND COMPANY, LIMITED. New York: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



These Tunes are issued in connection with "The Morris Book," Part I. (New Edition) by the same authors, wherein will be found a full and clear description of the traditional way in which these Dances are performed by the Morris-men of England; together with a Notation, in which each step and figure is described in the fullest detail.

NOTES FOR MUSICIAN.

++-

A metronome figure will be found with each tune. These figures give the time of the dances, as taken by the Morris-men themselves, and may therefore be called the true time.

After playing the Once to Yourself, which precedes every dance without exception, the musician goes on without pause to play the dance music. Therefore, before starting, the player must see to it that the side is in its place and ready to begin.

Where hand-strokes occur in a dance, the beats whereon they fall are marked in the music, thus - - - O

Where sticks are tapped together in a dance, the beats whereon they occur are marked in the music, thus - - X

Where sticks are thumped on the floor, the beats whereon this action occurs are marked in the music, thus - - -

CONTENTS.

-

No.					PAGE.
1.	Blue-eyed Stranger (Handkerchief dance)	•••		•••	I
2.	The Maid of the Mill (Linked-Handkerchief dance)	•••			4
3.	The Old Woman Tossed Up (Handkerchief dance)			•••	6
4•	Shepherds' Hey (Stick, or Hand-clapping dance)			· • •	8
5.	The Cuckoo's Nest (Stick, or Hand-clapping dance)	•••		•••	10
6.	The Black Joke (Stick, or Hand-clapping dance)		•••	•••	12
7.	Tideswell Processional Morris	•••			14

BLUE-EYED STRANGER.

HANDKERCHIEF DANCE.











12468



















THE MAID OF THE MILL*

LINKED - HANDKERCHIEF DANCE.









^{*} See also Morris Dance Tunes, Set V, pp. 4-7. 12468











THE OLD WOMAN TOSSED UP.

HANDKERCHIEF DANCE.









Copyright, 1912, by Novello & Company, Limited. 12468











SHEPHERDS' HEY. STICK or HAND-CLAPPING DANCE.









































THE BLACK JOKE. STICK of HAND-CLAPPING DANCE.









Copyright, 1912, by Novello & Company, Limited. 12468











TIDESWELL PROCESSIONAL MORRIS.











Copyright, 1912, by Novello & Company, Limited. Novello & Company, 12d. Engravers & Printers. 12468



A Modern School for the Violin AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a large number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

SECTION A .- TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, and, and 3rd Positions; the Third Book (8A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached. Taken as a whole, this Section is intended to facilitate, and to insist on, a thorough, steady, and continuous progress in the

Taken as a whole, this Section is intended to facilitate, and to insist on, a thorough, steady, and continuous progress in the mastery of the Instrument, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

SECTION B .- STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the rat Position; the Second Book (2B) in the rst, and, and 3rd Positions; the Third Book (8B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 8A and 8B, and so on, and the appropriate pairs are now issued bound together in cloth (see Cloth Bindings below).

1A. 2A.	TECHNIC Ditto		CE (1st Position) nd 3rd Positions)		1		1	•	st Position) d Positions)		
	Ditto	• • •	t to 5th Position)		1		· ·		th Position)		
8a.	DITTO	(19	t to 5th Fosition)	38. Ou.	06.			• •			-
4 A .	Ditto		(All Positions)	2s. 6d.	4 B .	Ditto		(A)	l Positions)	•••	3s. od.
5л.	Ditto		do.	2s. 6d.	5в.	Ditto	•••	•••	do.	•••	3s. od.
6a.	DITTO		do.	3s. od.	6в.	Ditto	•••	••••	do.	•••	3s. od.
	CLOTH BINDINGS.										

Boo	k 1.	(1A and 1B, bound together) in	Cloth	•••	•••	•••	•••	5s. od.	
,,	2.	(2A and 2B, bound together)	Do.	•••	•••	•••	•••	5s. 6d.	
,,	8.	(3A and 3B, bound together)	Do.					7s. od.	
,,	4.	(4A and 4B, bound together)	Do.	•••	•••	•••	•••	6s. 6d.	
,,	5.	(5A and 5B, bound together)	Do.	•••			•••	6s. 6d.	
,,	6.	(6A and 6B, bound together)	Do.	•••	•••	•••	•••	7s. od.	

PIECES.

In completion of the scheme of "A Modern School" a number of *Pieces* are published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part is furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c. No. 21. CONCERTO IN A MINOR. J. S. BACH. (1st to 6th Position) 25. od. No. 13. TWELVE FOLK DANCES FROM DENMARK (1st Position) 2s. od. No. 14. SONATA IN G Minor. G. TARTIN No. 22. CONCERTO IN A MINOR. PIERRE RODE (All Positions) 2s. od. No. 15. OVERTURE TO SAMSON. G. F. HANDEL. .. (All Positions) 25. 6d. 26. od. No. 23. •• (1st, 2nd, and 3rd Positions) 25. od. No. 16. SONATINA IN D. FRANZ SCHUBERT. No. 24. SONATA IN A. W. A. MOZART. No. 24. SONATA IN A. W. A. MUZARI. (Ist to 5th Position) No. 25. RÉVERIE. HENRI VIEUXTEMPS. (Op. 22, No. 3) (Advanced) 2s. od. Ist, and and ard Positions) 2s. od. No. 17. EIGHT HYMN TUNES. VARIOUS COMPOSERS. (Ist Position) 1s. 6d. 2s. od. FOUR LITTLE PIECES. (From Op. 8.) No. 26. IGNAZ PLEVEL (rst Position) 2s. od. No. 27. SARABANDE AND TAMBOURIN. No. 15. STYRIAN DANCES (LÄNDLER). JOSEF LANDER (1st to 5th Position) 2s. od. No 19. PRELUDE AND FUGUE IN G MINOR. No. 27. SARADANDE AND TAMBOURIN. JEAN-MARIE LECLAIR. (1st to 5th Position) 2s. od. No. 28. BOURRÉE AND GIGUE. J. S. BACH. (1st and 3rd Positions) 1s. 6d. No. 29. BALLADE AND POLONAISE. J. S. Bach No. 20. SONATA IN G. JOSEPH HAYDN. (Advanced) 2s. od. (1st to 5th Position) 2s. od. HENRI VIEUXTEMPS. (Op. 38) 2s. od.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

NOVELLO'S ALBUMS FOR PIANOFORTE AND STRINGED INSTRUMENTS.

(TWO VIOLINS, VIOLA, AND VIOLONCELLO.)

The Pieces in the majority of these Albums are so arranged that if any Part, or combination of Parts, in addition to the First Violin and Pianoforte is used, they will sound complete.

No. 1.	DOLMETSCH, ARNOLD—Suite of Four Pieces	s. 1 2		No. 17.	COWEN, FREDERIC H. — Four English Dances. No. 4. Country Dance	s. 2	
	Extra String Parts, 6d. each.	2	Ŭ	_ 0	Extra String Parts, 6d. each.	-	Ĵ
2.	PURCELL, HENRY—Suite of Five Pieces Extra String Parts, 6d. each.	2	6	18.	COLERIDGE-TAYLOR, S. — Four Characteristic Waltzes. No. 1. Valse Bohemienne	2	о
3.	GERMAN, EDWARD — Three Dances, from the Music to "Henry VIII." Extra String Parts, 1s. each.	5	0	19.	Extra String Parts, 6d. each. COLERIDGE-TAYLOR, S. — Four Characteristic Waltzes. No. 2. Valse		
4.	RAMEAU—Gavotte in D	2	6		Rustique Extra String Parts, 6d. each.	2	0
۶.	Extra String Parts, 6d. each. HANDEL, G. F.—Six Pieces from the Water Music. 1. Bourrée in F; 2. Air in F; 3. Minuet in F; 4. Hornpipe in F;			20.	COLERIDGE-TAYLOR, S. — Four Characteristic Waltzes. No. 3. Valse de la Reine	2	0
	5. Aria in G; 6. Allegro in D Extra String Parts, 6d. each.	3	6	21.	COLERIDGE-TAYLOR, S. – Four Characteristic Waltzes. No. 4. Valse		
6.	HANDEL, G. F.—Two Bourrées Extra String Parts, 6d. each.	2	0		Mauresque Extra String Parts, 6d. each.	2	0
7.	MACKENZIE, A. C. — Benedictus, from Six Pieces for the Violin Extra String Parts, 6d. each.	3	0	22.	SPOHR, L. — Andantino, from the Symphony "The Consecration of Sound" Extra String Parts, 6d. each.	3	0
8.	GOUNOD, CHARLES—Judex, from "Mors et Vita"	3	ο	23.	LANNER, JOSEF — Five Styrian Dances (Ländler) Extra String Parts, 6d. each.	3	0
9.	Extra String Parts, 6d. each. MENDELSSOHN—Wedding March	2	6	24.	TOURS, BERTHOLD—March in G Extra String Parts, 3d. each.	I	6
10	Extra String Parts, 6d. each. MENDELSSOHN — War March			25.	MACFARREN, W.—Bourrée in C Extra String Parts, 6d. each.	2	0
	("Athalie") Extra String Parts, 6d. each.	2	6	26.	COWEN, FREDERIC H Minuet		
11.	MENDELSSOHN—Cornelius March Extra String Parts, 6d. each.	2	6		d'Amour, from A Suite of Old English Dances (Second Set) Extra String Parts, 6d. each.	2	6
I 2.	MENDELSSOHN—Funeral March Extra String Parts, 6d. each.	2	6	27.	WEST, JOHN E.—Intermezzo (from "Seedtime and Harvest") Extra String Parts, 3d. each.	2	6
13.	ELVEY, GEORGE — Gavotte (à la mode ancienne) Extra String Parts, 6d. each.	2	0	28.	HOLST, GUSTAV VON – Seven Scottish Airs Extra String Parts, 6d each.	3	0
14.	COWEN, FREDERIC H. — Four English Dances. No. I. Stately Dance Extra String Parts, 6d. each.	2	6	29.	LEMARE, E. H.—Andantino in D flat Extra String Parts, 3d. each.	2	5
15	COWEN, FREDERIC H Four English Dances. No. 2. Rustic Dance	2	6	30.	BREWER, A. H.—Auf Wiedersehen Extra String Parts, 6d. each.	2	Ó
1 6.	Extra String Parts, 6d. each. COWEN, FREDERIC H. — Four English Dances. No. 3. Graceful Dance Extra String Parts, 6d. each.	2	6	31.	ELGAR, EDWARD—Wand of Youth, The, Serenade from (First Suite, Op. 1a) Extra String Parts, 3d. each. To be continued.	2	- G

LONDON: NOVELLO AND COMPANY, LIMITED