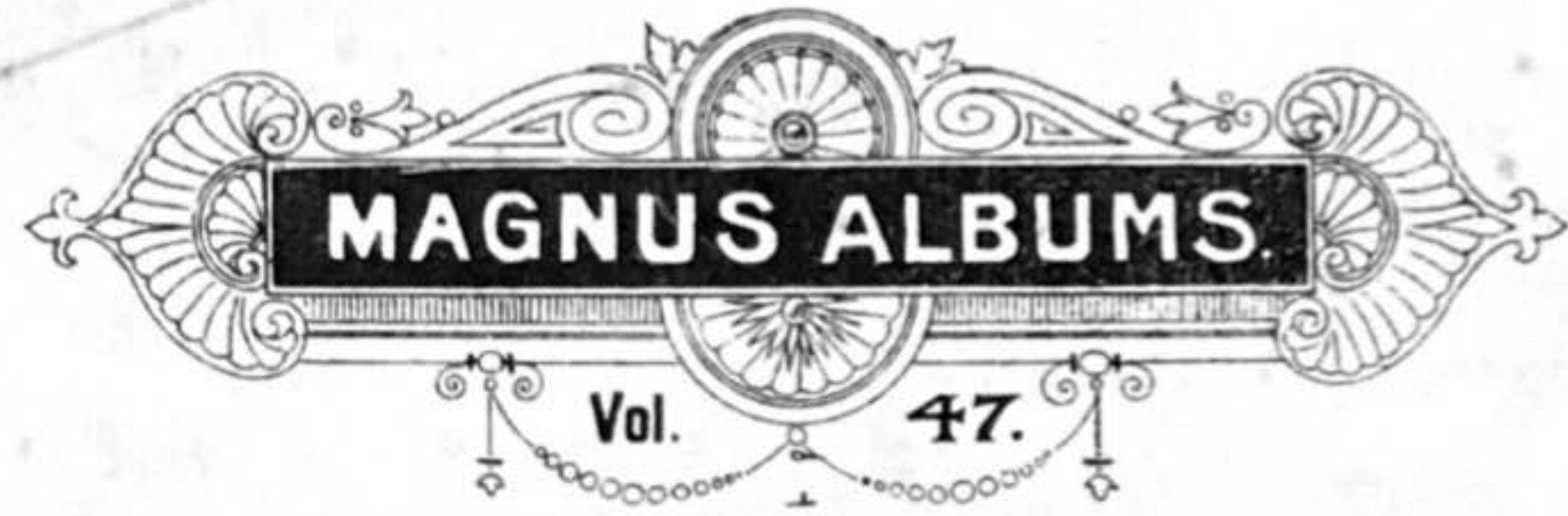


Lawrence Page 12
Chenodet

Gladys M. Dally
1938



Myachmay
Bullet
page 2

Character *War*
Joan Redman *Five Dervish*



Bantock



Lalla Rookh.
(Second Part)



SWAN

The MAGNUS PIANOFORTE ALBUMS.

Described by EDWARD ELDRIDGE.

Price 2/- each, net cash.

(E. English Fingering. C: Continental Fingering.
U: Unfingered.)

- 1. A ROSE GARDEN.** Stepán Esipoff
1. Morning Glories. 3. Dog Roses.
2. Moss Rose. 4. Christmas Roses.
5. Tuberose.

A clever composer and a clever title. Roses suggest melodies, and the suggestion has been well carried out. They are good teaching pieces, for they combine pleasure and industry, and are comparatively easy. These pieces well deserve their wide popularity. (C.)

- 2. MINIATURES.** Christian Schäfer
1. Bagatelle. 3. Valsette.
2. Humoreske. 4. Menuet.

This talented composer must have had great experience in teaching, for he knows the capacity of children's hands. The youngest pupil can easily learn to play "Miniatures" (especially No. 1): they are not only tuneful and instructive, but they have the advantage of sounding fit for the more advanced. (C.)

- 3. LOVE POEMS.** A. Christensen
1. Master-food of Human Life.
2. Semper Fidelis.
3. Helas! J'ai cru jusqu'à ce jour.

This Album has material for more advanced pupils than the preceding two. No. 1 is melodious, with under accompaniment and octaves; No. 2, melodies for the right hand and an effective Cadenza; and No. 3 contains fine work for the right hand in the Bravura style.

The three are rhythmic, the tempo being frequently changed. (U.)

- 4. TWELFTH NIGHT.** Frederic Mullen
1. Shadow Dance. 2. Twilight Dance.
3. Torchlight Dance.

Those who are fond of bright sparkling music and fairly easy to play will find it in this Album of pieces. No. 1 is moderately quick, requires light touch. No. 2 needs more sympathetic ment, and delicately played brings to one elves and fairies dancing. No. 3 is more boisterous, being quicker and spirited, and leads to a showy finale. (E.)

- 5. NORWAY REVISITED.** Three Dances. Frederic Mullen
1. Holmenkollen. 2. Lövstakken.
3. North Cape.

This versatile composer has caught the Norwegian spirit, and all who are acquainted with the best Norwegian music will recognise it in these dances. They, however, have not the arduous difficulties of, for instance, Grieg. (C.)

- 6. REVERIES.** Ivan Zouzoff
1. Miniature (To a Wild Rose).
2. Humoresque.
3. Première Valse Pöeme.

"Miniature." A dreamy melody with rich harmonies, suitably written for the medium player. "Humoresque" is considerably brighter, but just as easy as "Miniature." Music lovers will appreciate "Première Valse Pöeme" for its graceful flowing melody. (U.)

- 7. FEUILLES D'ALBUM.** Percy Godfrey
1. Invocation. 3. Legend.
2. Valse Sentimentale. 4. Clog Dance.

A set of pieces of an inspiring nature. No. 1 begins plaintively and works up to a fine climax. No. 2 has a soothing melody for the right hand in octaves. No. 3 is mournful, but it awakens enthusiasm and resumes its tranquillity. No. 4 is in a happy vein.

These pieces are not for beginners, but they are not difficult for those who can stretch complete common chords easily. (C.)

- 8. WANDERJAHRE (No. 1).** Percy Godfrey
1. Russia. "Sailor-man's Song."
2. Spain. "La Gitana."
3. Spain. "Hasta la Mañana."
4. France. "Au Café Chantant."

These pieces are so characteristic that even if they were not named their nationality would be easily recognised. No. 1, *Russia*: pronounced rhythm and quaint melody. No. 2, *Spain*: A typical Folk-Song in slow $\frac{3}{4}$ time, impressive and thoughtful. No. 3, *Spain*: another Folk-Song in a brighter mood. No. 4, *France*: "Au Café Chantant." Whilst playing this piece one's thoughts must turn to France.

All for moderate pianists. (C.)

- 9. WANDERJAHRE (No. 2).** Percy Godfrey
1. Zulu War Dance. 3. Indian Barcarole.
2. Creole Love Song. 4. Chinese Reverie.

Another set of characteristic pieces. No. 1, "Zulu War Dance": Sinister, working up to frenzy and subduing again. No. 2, "Creole Love Song": Plaintive and full of sentiment. No. 3, "Indian Barcarole": A peaceful movement. No. 4, "Chinese Reverie": Undoubtedly well named.

The set is fairly easy and suitable for imaginative pianists. (C.)

- 10. VILLAGE PICTURES.** A. Christensen
1. Serenade. 3. Lonely Flowers.
2. On the River. 4. Dance on the Village Green.

Here we have melody-playing for both hands, and will one, Dance the Village Green, is in this composer's best vein. (C.)

- 11. MEASURES AND MINUETS.** E. Jakobowski
1. In Stately Fashion. 3. Butterflies.
2. Bric-a-brac. 4. Miranda.
5. Minuet.

Numbers 1, 2 and 5 are in the old style, but modernised. Numbers 3 and 4 are quite up-to-date, the former light, with good technique in staccato, and the latter a pretty Valse de Salon. These are dainty pieces and present no unnecessary difficulties. Those who remember this clever composer's "Erminie," with its beautiful gavotte movements, will appreciate this delightful Album. (C.)

- 12. VENETIAN SUITE (No. 1).** Frederic Mullen
1. On the Grand Canal. 2. Serenade.
3. Tarantella.

This Venetian Suite comprises three very graceful melodies. No. 1 suggests the gliding movement of a gondola, and gives just a hint of the song of the gondolier. No. 2 is more romantic and should be played with expression. No. 3 is a lively Tarantelle, and, played with verve and abandon is a most effective and showy piece. All can be learned with a moderate amount of application. (U.)

- 13. VENETIAN SUITE (No. 2).** Frederic Mullen
1. Gondolieri. 2. Canzonetta.
3. The Doge of Venice.

The second Venetian Suite is more decidedly Italian, and carries one at once into an atmosphere of glowing skies and old-world palaces. No. 1 is a delightful gondolier song, and should be played in a graceful swinging style. No. 2 is a more stately measure, and gives the impression of Court life in the days of powder and patches. No. 3 is a lively dance, and should be played firmly and with spirit, and is an interesting finish to a charming suite. Can be easily learned. (U.)

- 14. FAIRIES IN THE GARDEN.** Carlyon de Lyle
1. The Moth. 4. The Cricket.
2. The Fly. 5. The Spider.
3. The Bumble-bee. 6. The Grasshopper.

Quite a new idea. To represent insects on the pianoforte must have been a difficult task, yet they are most realistic, quite within the capacity of the moderate pianist, and present good technic for both hands. One can quite understand and appreciate the instantaneous success of these cleverly written numbers. (C.)

- 15. IMPRESSIONS.** Sydney Baynes
1. La Locomotive. 2. Retrospect.
3. Vain Glory (Valse Brillante).

Three characteristic pieces. All well written. A little more difficult than the preceding Albums, but well worth careful study. The famous composer of "Destiny" and "Ecstasy" here shows himself in quite a new and brilliant vein. (U.)

- 16. EXPRESSIONS.** Sydney Baynes
1. Mysticism. 2. Repose.
3. Tumult.

This suite is typically Eastern, the minor key predominating throughout. No. 1 is haunting and insidious. No. 2 recalls the minuet, but is something above the ordinary dance. The melody is very beautiful. No. 3 agrees with its title from beginning to end. Tumult reigns, but the composer does not allow the main theme to become incoherent. This Album is especially suitable for the average player. (U.)

- 17. PHANTASMION.** Anton Lemieux
1. Devotion. 3. Siesta.
2. Springtime. 4. The Wilding Bee.
5. Adieu.

These five impressions were composed by M. Anton Lemieux on reading Sara Coleridge's Fairy Book of the same name. No. 1 is what its title implies—devotional. The melody is in a reverent strain throughout, and is very impressive. No. 2 is delightfully dainty. No. 3 sets you dreaming of Arcadies, Meadows, and Pastorals. No. 4 is a study of the wilding bee, passing from flower to flower, and is quite the best of its kind I have met with. No. 5 is sad and sombre. It will bring a mist in your eyes, and when the last note has died away you will do as I did—start the whole Album over again. Suitable for moderate players. (C.)

N.B.—New Magnus Albums will be issued from time to time.

To Joseph Holbrooke.

MAGNUS ALBUMS

VOL. 47.



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for

PIANOFORTE

by

GRANVILLE BANTOCK.

SECOND PART.

- 4. The Fire-Worshippers.....
- 5. The Light of the Harêm. .
- 6. The Feast of Roses.....

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Delicato. **Soave.**

pp *p espress.*

*Tea * Tea * Tea * Tea * Tea * Tea **

2 Leggiero. *all flying down* **Soave.**

pp *p espress.*

*Tea * Tea * Tea **

Cantabile grazioso. *espress.*

mp

*Tea * Tea * Tea **

espress. *p* *più p*

*Tea **

3 *p*

*Tea **

Animando.

mf *cresc.* *f p*

Leggiero.

dim. *pp* *face in lines*

Poco allegretto.

4 *mp sostenuto*

mp

5 *p espress.* *cresc.*

dim. *poco rall.* *pp*

p

A tempo primo.

mp espress.

Leo *

Leo *

Leo *

Leo *

dim.

rall. poco a poco

p sost.

L.H. 5 *R.H. 5* *L.H. 5*

Leo *

R.H. 5 *L.H. 5* *R.H. 5*

dim.

L.H. 5 *R.H. 5*

L.H. 5

L.H. 5

Leo *

V.

THE LIGHT OF THE HARÊM.

GRANVILLE BANTOCK.

Andantino e lusingando. ♩=120.

p *mp* *dolce espress.* *p* *sost.* *dim.* *mp*

ten. *dim.* *mf* *espress.*

sost. *dim.* *piu f*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a *dim.* marking. Bass staff has a rhythmic accompaniment with *Tea* markings and asterisks. Dynamics include *dim.*, *poco*, and *mp espress.*

Second system of musical notation. Treble and bass staves. Treble staff has a sustained chord with *sostenuto* and *p* markings. Bass staff has a rhythmic accompaniment. Dynamics include *p*, *sostenuto*, *dim.*, and *poco*. A box with the number 2 is present.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a *ten.* marking. Bass staff has a rhythmic accompaniment with *Tea* markings and asterisks. Dynamics include *più p*, *espress.*, and *dim.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with *ten.* and *mp espress.* markings. Bass staff has a rhythmic accompaniment with *Tea* markings and asterisks. Dynamics include *ten.*, *pp*, *sostenuto*, and *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a *ten.* marking. Bass staff has a rhythmic accompaniment with *Tea* markings and asterisks. Dynamics include *dim.* and *mp*. A box with the number 3 is present.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a right-hand (R.H.) section with a *dim.* (diminuendo) instruction. The left hand has a *ten.* (tension) marking.
- System 2:** The left hand begins with *p dolce.* (piano dolce). The right hand has a *ten.* marking. The system concludes with *mf espress.* (mezzo-forte espressivo) and *ten. p* (tension piano).
- System 3:** The left hand has a *mf* (mezzo-forte) marking. The right hand has a *sost.* (sostenuto) marking. The system concludes with *dim.* (diminuendo) and *p* (piano).
- System 4:** Marked with a box containing the number **4**. The left hand has a *cresc.* (crescendo) marking. The right hand has a *mf espress.* (mezzo-forte espressivo) marking. The system concludes with *ten.* (tension) and *mf* (mezzo-forte).
- System 5:** The left hand has a *dim.* (diminuendo) marking. The right hand has a *sost.* (sostenuto) marking. The system concludes with *p* (piano).

Throughout the score, there are various musical notations including notes, rests, and dynamic markings. The piece concludes with a *ten.* (tension) marking.

ten.
dim. *poco*

Tempo Andantino.

5
piu p
sost.
dim.
espress.

mp
dim.
p

Poco allegretto.

6
dolcemente.
espress.

sempre p
ten.

First system of the musical score. The treble clef contains a melodic line with eighth-note patterns and a long slur. The bass clef contains a supporting line with chords and eighth notes. Dynamics include *mp* and *espress.*. There are two measures marked with a double bar line and an asterisk.

Second system of the musical score. The treble clef continues the melodic line. The bass clef has a more active line. Dynamics include *p*. There are four measures marked with a double bar line and an asterisk.

Third system of the musical score. The treble clef features a melodic line with a *ten.* marking. The bass clef has a supporting line. Dynamics include *mp* and *espress.*. There are four measures marked with a double bar line and an asterisk.

Fourth system of the musical score. The treble clef has a melodic line with a *dim.* marking. The bass clef has a supporting line. Dynamics include *p*, *cresc.*, and *f espress.*. There are two measures marked with a double bar line and an asterisk.

Poco Largamente.

Fifth system of the musical score, marked *Poco Largamente.* The treble clef has a melodic line with a *ten.* marking. The bass clef has a supporting line. Dynamics include *sostenuto*. There are four measures marked with a double bar line and an asterisk.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment and a vocal line. The piano part is in the upper staff, featuring a melody with many beamed eighth and sixteenth notes, and a bass line with chords and single notes. The vocal line is in the lower staff, consisting of a single melody line. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *mf* (mezzo-forte) and *dim.* (diminuendo). The lyrics "The Rose Tree" are written below the vocal line, with asterisks indicating the placement of the vocal notes.

Meno Mosso .

9

ten. dim. p dolce espress.

Tea * Tea * Tea * Tea * Tea * Tea *

Allargando.

10

The musical score for 'The Song of the Lark' is presented in a two-staff format. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'The Song of the Lark' are written below the bass staff, with asterisks indicating specific musical phrases. The score is divided into measures by vertical bar lines, and the overall structure is framed by a decorative border.

rall. molto.

rall. molto.

f *p* *dim.* *pp*

espress. *pizz.*

VI. THE FEAST OF ROSES.

GRANVILLE BANTOCK.

Largamente.

First system of the musical score for 'The Feast of Roses'. It is in 3/4 time and B-flat major. The tempo is 'Largamente'. The score features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *espress.*, *sost.*, *marc.*, *f*, and *dim.*. The system ends with a double bar line and a repeat sign.

Allegro con brio.

Second system of the musical score. The tempo changes to 'Allegro con brio'. The melody in the right hand features triplets. The left hand has a steady bass line. Dynamics include *mp* and *cresc.*. A first ending bracket labeled '1' spans the final two measures of the system.

Third system of the musical score. The melody continues with triplets. Dynamics include *espress.* and *mf*. The system ends with a double bar line and a repeat sign.

Fourth system of the musical score. The melody features a triplet and a 'ten.' (tension) mark. Dynamics include *cresc.*, *poco*, and *a*. A second ending bracket labeled '2' spans the final two measures of the system.

First system of musical notation. The treble staff features a melodic line with triplets and a tenuto mark (*ten.*). The bass staff provides harmonic support with chords and a *più f* dynamic marking. A *cresc. molto* instruction is placed between the staves. Below the bass staff, there are four measures of a repeating bass line, each marked with a treble clef and an asterisk.

Con anima.

Second system of musical notation. The treble staff continues the melodic line with triplets and a *più f* dynamic marking. The bass staff features a repeating bass line with treble clefs and asterisks. A box containing the number 3 is located above the treble staff in the fourth measure.

Third system of musical notation. The treble staff continues the melodic line. The bass staff features a repeating bass line with treble clefs and asterisks. A *mf* dynamic marking is present in the fourth measure of the bass staff.

Fourth system of musical notation. The treble staff continues the melodic line with triplets. The bass staff features a repeating bass line with treble clefs and asterisks. A *cresc.* instruction is in the first measure, and a *p espress.* instruction is in the fourth measure. A box containing the number 4 is located above the treble staff in the fourth measure.

Fifth system of musical notation. The treble staff continues the melodic line with triplets. The bass staff features a repeating bass line with treble clefs and asterisks.

Gajamente.

5

cresc.

mf

poco a poco

cresc.

più f

3 energico

6

sempre cresc.

poco a poco

rall. *poco*

7 *A tempo I, con brio.*

f espress.

espress.

più f

espress.

sostenuto

8

mp espress.

più p

Poco animando.

mf espress.

cresc. molto

Affrettando.

9

sf

Poco largamente.

ff

n e

- pesante.

sen f

allargando.

dim.

10 *Lentamente.*

p dolce espress.

sostenuto

più p

sostenuto.

Tea *

dim. *molto*

Tea *

Più lento sostenuto.

11

pp *L.H.*

dim.

Tea * *Tea* * *Tea* * *Tea* * *Tea* *

morendo

Tea * *Tea* * *Tea* * *Tea* * *Tea* *

Largamente. *espress.*

ff pesante

sost. *accel.* *f marc.* *rall. molto*

L.H. *fff sost.*

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1. Outward Bound. 3. Halcyon Days.
2. A Sea Lullaby. 4. Told in the Dog Watch.
5. Among the Enchanted Isles.

A charming and very interesting suite by the part-compiler of the world-famed "Songs of Sea Labour." Mr. Arnold gives us here a succession of sea breezes. No. 1 is founded on an old chanty, beloved of old salts. In No. 2 you can hear the summer wind quietly flapping in the sails, lulling the sailor-men to rest. No. 3 opens in hornpipe fashion, passes to a meditative mood, and returns to the first movement with a vim that sets you longing for the dance. No. 4 is a little gem, and is just such a piece as Grieg might have written. No. 5 will probably rank as one of the finest tone pictures in the "Magnus" series. This Album is only moderately difficult. (C.)

19. BEFORE THE MIZZEN-MAST.

Henry E. Geehl

1. Sailing at Dawn.
2. The Message of the Waves.
3. Scudding before the Wind.
4. Night — and Rest.

Four exquisite poems of the sea. No. 1 speaks directly of the majesty of the sea. Towards its close you hear the clangs and rattle of the anchor-chains as the old-time mariner sets sail in the splendour of a summer dawn. In No. 2 we have a melody full of poetry and charm. No. 3 is a picture of white-flecked foam tossed here and there, and is delightfully fresh and original. In No. 4 the mysterious—one may almost say, monotonous—peacefulness is aptly conveyed by the clever use of an undulating left-hand quaver figure against a sustained and subdued melody, which, ending in a succession of dim-sounding and tranquil harmonies, brings the suite to a restful conclusion. Moderately difficult. (C.)

20. FIVE OLD-FASHIONED DANCES.

H. J. Taylor

1. Gavotte—Dame Marjory.
2. Minuet—My Lady Nancy.
3. Maid Marion—Pouree and Musette.
4. Sarabande—My Lady Rosalind.
5. Gigue—Maid Dorothy.

These pieces are all easy, written practically without octaves, yet by no means sounding thin or easy. They will be found useful for teaching purposes and attractive to the pupil. The instructive character of the series is enhanced by a brief historical and descriptive note to each.

The dances are varied in style and melodious, and, while the old-world rhythm is maintained, there are features of modern treatment in most of the numbers. (C.)

21. THREE SKETCHES.

York Bowen

1. Andante con moto. 2. Andantino grazioso.
3. Andante semplice.

This Album is of interest to advanced players. No. 1 has its chief interest in the modern progressions of harmony and ever-present bell-like figure of three descending notes. No. 2 is simpler harmonically, and has almost an Arabesque character with gentle running figuration. No. 3 is a slower movement, in which the chord progressions have much interest, and should prove useful in teaching a pupil to see length of phrase and climax. (C.)

22. THREE MINIATURES.

York Bowen

1. Prelude. 2. Intermezzo. 3. Scherzo.

Also for advanced players. No. 1 has a good length of melody for the left hand with soft right-hand accompaniment, and is generally legato and expressive in character. No. 2 is a lighter movement, with a certain quaint playfulness. No. 3 is a vivacious scherzo, requiring deftness of finger and delicacy of style. Mr. York Bowen has undoubtedly given us of his best in these two scholarly Albums. (C.)

23. GOBLINS IN THE WOOD. Carlyon de Lyle

1. Dancing in the Glade.
2. The Woodman.
3. The Tree's Lament.
4. The Goblins are Angry.
5. The Goblins' Good-Night.

A novel feature in this charming Woodland Suite lies in the fact that it is in the key of A—major and minor—throughout, and is yet full of variety. No. 1 is full of sparkle and life. No. 2 contains interesting modern harmonies, and suggests the rhythmic stroke of the woodman's axe. No. 3 is a tender little lament. No. 4 is a clever piece of descriptive composition; and No. 5 is just a sweet little poem replete with melody and tranquil charm. All are easy to play and of real educational value. (C.)

24. THOUGHTS IN MY GARDEN (No. 1).

Ernest A. Dicks

1. Cowslip. 3. Forget-me-not.
2. Lily of the Valley. 4. Mimosa.

These pieces are lyrical in character and essentially designed for teaching purposes. Of only moderate difficulty, they can be safely undertaken by pupils in the intermediate state of progress. "Cowslip" is a smooth and flowing movement, while "Lily of the Valley" is sparkling and delicate. In "Forget-me-not" the melody is given to the thumb of the right hand, thus providing excellent practice. "Mimosa" is a dreamy and tender movement in $\frac{3}{4}$ time. (C.)

25. THOUGHTS IN MY GARDEN (No. 2).

Ernest A. Dicks

1. Narcissus. 3. Rose.
2. Snowdrop. 4. Violet.

"Narcissus" is a trifle more difficult than the preceding numbers, and is of the Nocturne type. "Snowdrop," in G major, has a well-contrasted middle section in E minor. "Rose" is a charming piece of the Minuet order; while "Violet," in A major, opens quaintly with eight bars over a Tonic Pedal, followed by vigorous chords and a middle section in D of a *Cantabile* type. Both these books are far above the average in expression, phrasing and rhythm, and should prove excellent for educational purposes. (C.)

26. THREE COMPOSITIONS. Landon Ronald

1. Scherzo. 2. In the Forest.
3. Novelette.

In these three pieces a high grade of musicianship is reached, and though they are not easy to perform they will repay by their intrinsic musical value all the effort that the capable pianist can give to them. The first, aptly named "Scherzo," is full of light and fanciful touches and novel harmonies. In No.

2 the impetuosity of the opening movement gives the suggestion of Nature in a variable mood. The second movement suggests the gleam of sunlight through foliage. The composition ends with a brilliant Coda based on the initial thematic material. No. 3, "Novelette," which is almost Schumannesque in its melodic charm, will to many make the strongest appeal. The tenderness which permeates "Novelette" has something exquisitely gentle about it. The three compositions go to make up a suite admirably adapted for solo concert work. (U.)

27. AU CARNAVAL.

Frederic Mullen

1. Danse des Bergères.
2. Danse des Pierrots.
3. Danse des Bachantes.

The pastoral character of No. 1 is cleverly suggested by the employment of a Double-Pedal Bass against a simple and melodic pipe tune aptly portraying the shepherdess. No. 2 is more vigorous in character than the preceding number, and will attract attention by its sharply contrasted rhythmic and harmonic devices. In No. 3 the revelry usually associated with the Festival of Bacchus is cleverly defined. The number ends with a whirling passage that should be played *accelerando* and *crescendo* to the finish. Moderately difficult. (U.)

28. HARLEQUIN AND COLUMBINE.

Henry E. Geehl

1. The Meeting.
2. Harlequin's Serenade.
3. Columbine's Answer.
4. The Sorrow of Harlequin.
5. Re-union.

A vivacious opening theme aptly describes the impetuosity of Harlequin, who would have Columbine fly with him instantaneously. The chromatic treatment of Columbine's theme gives the clue to her changeable nature, the piece ending with a *stretto* based on the initial theme, in which Columbine seeks to evade Harlequin by flight. The second number, "Harlequin's Serenade," makes an irresistible appeal to the listener, being full of "colour" and poetic charm. "Columbine's Answer" is a scherzo-like tune in waltz time. To render it well a certain degree of finger dexterity is required—a very "novel" composition, well worth extra study. "The Sorrow of Harlequin" is a plaintive little subject, with clever harmonies—the *Tierce-de-Picardie* suggesting a "long-drawn sigh." "Re-union," the last number, is full of happiness and wedding bells, showing that Columbine has relented. Altogether a brilliant suite by a brilliant composer. (C.)

29. AN OLD STORY.

Sydney Baynes

1. The Tryst. 2. Mizpah.
3. Home through the Woods.

Three very tuneful pieces by one of the most popular composers of to-day. Sydney Baynes here re-writes "the old story," but in delightful melody. It is difficult to place this Album in its proper grade. The first number is not too difficult, the second decidedly difficult, and the third comparatively easy. Yet the third, "Home through the Woods," will probably rank highest in popularity. Its simple opening theme and its "Glimpse of Fairyland" will always be valued by the devotees of this favourite composer. (U.)

N.B.—New Magnus Albums will be issued from time to time.

MAGNUS PIANOFORTE ALBUMS—continued.

80. **SIGHT-READING.** Dr. Arthur Somervell
Grade 1.
81. **SIGHT-READING.** Dr. Arthur Somervell
Grade 2.
82. **SIGHT-READING.** Dr. Arthur Somervell
Grade 3.
83. **SIGHT-READING.** Dr. Arthur Somervell
Grade 4.

These four books are certain to command a large sale. Grade 1 contains 24 short pieces for very young students; Grade 2, 20 pieces of a greater degree of difficulty than those in Grade 1; Grade 3, 20 pieces suitable for pupils just leaving the intermediate stage; Grade 4 also contains 20 pieces, but for more advanced students. Each book has a short preface by the composer, giving some valuable rules for Sight-reading. It should be noted that all the compositions are original, and entirely away from the "exercise" line. There is not, in fact, an "exercise" in any of the grades. Each piece is perfect in itself, and has its own descriptive title. In Grade 1 we find such titles as "The Fretful Child," "A Gray Day," "The Lame Frog," "Follow my Leader," and "The Labyrinth." In Grade 2, "The Bird in the Snow," "The Spider's Walk," "The Fussy Man," and "The Chimney Corner." In Grade 3, "A Sailor's Dance," "Early Morning," "The Harvest Moon," "Restless Night," and "Study in Syncopated Accompaniment." In Grade 4 we find "An Autumn Day," "The Broad Meadow," "A Lament," "At Cross Purposes," "Pirouette," and "A Conversation." It would be impossible in the short space here allotted to adequately review the eighty-odd pieces that go to make up these four charming volumes. The compilation has doubtless been a labour of love to the composer, who deserves the thanks of all musical educationists. (C.)

84. **THE HOUR OF PLAY.** Ernest A. Dicks
1. March.
 2. Tarantelle.
 3. Melodie.
 4. Valse.
 5. Morning Song.
 6. Evening Song.

These six pieces will be welcomed by teachers who are responsible for the musical culture of young children. They are designed for pupils in the earliest stage of progress, are very melodious, and without octaves or discords. The Morning and Evening Songs are especially interesting, the former being perhaps the most difficult of the series. (C.)

85. **MINIATURE BALLET** Sydney Baynes
(The Wooing of the Lily).
1. The Birth of the Lily.
 2. The Butterfly's Wooing.
 3. The Buzzing Bee.
 4. The Trial.
 5. The Choice.

"The Wooing of the Lily" is Harold Simpson's story, specially written to the music of Sydney Baynes. The latter, a past-master in the composition of Dance Music, is here found at his best. The music is "cued" throughout to correspond with a special pamphlet, now ready, giving the story and the whole of Harold Simpson's instructions for the

production of the ballet. This pamphlet, issued at 2d. net, can be had on application. Mr. Sydney Baynes has also scored the work for full and small orchestras. Dance producers will thus be able to borrow the autographed parts on payment of a small fee. The Pianoforte Album should be in the hands of every pianist. Suitable for average players. (U.)

36. **ROMANCE.** Anton Lemieux
1. Sweet Seventeen.
 2. Love's Awakening.
 3. The Day of Happiness.
 4. The Cloister.

We all know Anton Lemieux's "Phantasmion," that mine of sweet melody. We expected he would follow it up with something just as good, and he has not disappointed us. Lemieux revels in the dramatic and the poetic. As you play "Romance" you feel you are listening to a story by a master of fiction. The first number, "Sweet Seventeen," is tom-boyish and irresponsible, and in startling contrast to "Love's Awakening," a very beautiful piece of melody. "The Day of Happiness" is a little paean of gladness. "The Cloister" is dramatic in the extreme, vividly suggesting the end of the story Lemieux had in mind. An exceptional suite, suitable for average players. (C.)

37. **THE GATE OF REMEMBRANCE.** Carlyon de Lyle
1. Johannes goes a-Fishing.
 2. The Boat-Song.
 3. The Waters of the Mere.
 4. Evensong.
 5. The Myriad Voices of the Rain.
 6. The Cloisters.
 7. "Vac Mihi!"

The composer, so far as we know, does not suggest that these compositions are "psychic," though each was undoubtedly suggested by Frederick Bligh Bond's "Gate of Remembrance," a book decidedly psychic in character. We would refer the reader to John Allyn's interesting foreword, to be found facing the first music page of "Johannes goes a-Fishing," in which he tells us that some of this music was written within the ruined Abbey of Glastonbury. We ourselves are concerned only with the music as music, and in this connection we can promise the performer a very pleasant half-hour. From the first number, where "Johannes goes a-Fishing," to the last, where he wails "Vac Mihi, that it is departed! and the voices are heard no more," all is in Carlyon de Lyle's best vein. Suitable for average players. (U.)

38. **THE BEGINNER BOOK.** Percy Godfrey
- This Album is perhaps sufficiently described by its title. Mr. Godfrey, who is a well-known musical educationist, being Music Master of King's School, Canterbury, besides being a very popular composer, has written this book mainly to simplify the work of the teacher. All the tunes are original, and there are a number of very interesting exercises. The work has been included in the Magnus Series to meet the request of a large number of teachers of the pianoforte for a book suitable for the *beginner* in the strict sense of the word. As such we can thoroughly recommend it. (C.)

39. **AL FRESCO DANCES.** Frederic Mullen
1. The Fairy Dell.
 2. 'Neath the Stars.
 3. Jack o' Lantern.

Three characteristic Dances which are very popular with moderate players. Each is exceedingly tuneful, original, and interesting. We can recommend these dances as being quite up to the standard of this composer's other contributions to the Magnus Series. (U.)

40. **"1745."** Henry E. Geehl
1. The Gathering of the Clans.
 2. Homage—and Holyrood.
 3. Over the Sea to Skye.
 4. Flora Macdonald.
 5. Memories—at Versailles.

Five impressions, suggested by the story of "Bonnie Prince Charlie." In No. 1 we see the clans appearing out of the morning mists. The Great Adventure has begun. No. 2 shows Charles at Holyrood receiving the homage of his adherents. No. 3 will rank high among this composer's works. We see the boat setting out in an almost perfect calm. Later, a storm arises, the wind gusting "wi' angry sigh." Then, out of the storm, Charles hears the voices of his Highlanders singing "Wha'll fight for Charlie?" The sea again calms, sun glints on foam-flecked waves, and the little party lands in safety. No. 4 is a tender and contemplative lament in true Gaelic idiom. Short—but too short—but very beautiful. No. 5 portrays the exiled Charles at Versailles. Winter twilight and a sombre room. He is "thinking of his Highlanders again," and once more lives through "1745." The work fittingly ends with an echo of the Flora Macdonald theme.

Suitable for the average good player. (C.)

41. **THREE SCOTTISH SCENES.** Granville Bantock
1. Quickstep, The Cameron Highlanders.
 2. Pibroch, The Gathering of Clan Chattan.
 3. Reel, Timour the Tartar.

For sheer rush of tumultuous life, vivid and throbbing, and with the salt and savour of living upon the tongue, these Scenes would be difficult to beat. As one hears the swirl of the first, with its throbbing rhythm, one sees those Sons of Nature—the Cameron Highlanders—come marching down from Edinburgh Castle in all the pride of strength and young manhood, while their pipers peal out the stirring, barbaric melody. No. 2, the Pibroch, is frequently used to recall battle-scenes. The present specimen is a vivid transcript, for piano, of an ancient melody connected with Clan Chattan. No. 3. Those who have witnessed a Highland Gathering at Braemar or Blair Athole will be able to picture the scene as the Reel "Timour the Tartar" skirls through its eddying torrent of wild music. The close is an exciting climax recalling the tumultuous life of the mountains and glens of "Caledonia stern and wild." (H.O.A.)

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