

Concert Edition

Compositions FOR ORCHESTRA.

F.O. FULL ORCHESTRA. S.O. SMALL ORCHESTRA. P.S. PIANO SOLO. E.P. EXTRA PARTS. P.C. PIANO CONDUCTOR.

F.O. S.O. P.S. E.P. P.C.

Coleridge -	St. Agnes Eve, Suite from the Incidental Music								
Taylor, S.	I. "That Ancient Beadsman heard the Prelude soft"								
	II. "Her Maiden Eyes Divine"								
	III. Porphyro. "Now tell me where is Madeline"	6s	5s	3s	6d	1/6			
"	Scenes from an Imaginary Ballet, (five scenes)	10s	7/6	3s	10d	2s			
Berlioz, H.	The Damnation of Faust, Selection	7/6	6s	—	8d	2s			
Haydn	Oxford Symphony	7/6	6s	—	8d	2s			
Mozart	Symphony (No 40)	7/6	6s	—	8d	2s			
Wagner	Rienzi Overture	6s	5s	—	6d	1/6			
Keler Bela	Rakoczy Overture	4s	3s	—	4d	1s			
Rimsky - Korsakov	Chanson Indoue [Song of India] from "SADKO" For Strings, Wood Wind and Horns, Harmanium. Complete 3/4				4d	1s			
Haydn Wood	Three Famous Pictures	7/6	6s	3s	8d	2s			
	I. The Village Wedding.								
	II. The Doctor.								
	III. The Laughing Cavalier.								
Borodin	In the Steppes of Central Asia [EINE STEPPENSKIZZE AUS MITTEL-ASIEN]	5s	4s	—	6d	1/6			
Rimsky - Korsakov	Capriccio Espagnol	10s	7/6	—	10d	2s			
Foulds, J.H.	Suite Fantastique op. 72	7/6	6s	3s	8d	2s			
	I. Pierrette and Pierrot.								
	II. Chanson Plaintive.								
	III. The Wayside Cross.								
	IV. Carnival Procession.								
Liszt	Liebestraum (Notturmo No 3)	3/4	2/8	—	4d	8d			
Mozart	Symphony in Eb (No 39)	7/6	6s	—	8d	2s			



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(HUMORESKE FOR STRING QUARTET.)

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JULIUS HARRISON.

Op. 22.

M
477
H317w

Molto vivace. (The time is much quicker than that adapted in the singing of the song.)

1st Violin. *pizz.*
pp

2nd Violin. *pp stacc. sempre*
pizz.

Viola. *pp*
pizz.

Violoncello. *pp*
pizz.

arco

Sul G.

cresc. sempre

f

f

f

cresc. sempre

cresc. sempre

cresc. sempre

1

ff

f

f

f

pizz.

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5386.

First system of musical notation, measures 1-4. The score is in 4/4 time. The first three staves (treble, alto, and bass) contain melodic lines with various articulations and dynamics. The fourth staff (bass) contains a continuous bass line. Dynamics include *f*, *dimin.*, *mf*, *p*, and *mp*. The word *arco* is written above the fourth staff in measure 3.

2

Second system of musical notation, measures 5-8. The score continues with melodic and bass lines. Dynamics include *p*, *mf*, and *espress.*. The word *pizz.* (pizzicato) is written above the first staff in measures 6 and 7.

Third system of musical notation, measures 9-12. The score continues with melodic and bass lines. Dynamics include *mf*, *p*, and *cresc.* (crescendo). The word *arco* is written above the first staff in measure 10, and *pizz.* is written above the second staff in measure 10.

Fourth system of musical notation, measures 13-16. The score continues with melodic and bass lines. Dynamics include *poco a poco*, *f*, and *molto cresc.* (molto crescendo). The word *arco* is written above the first staff in measure 14.

3

4

Sul ponticello

Naturale

First system of musical notation. The top two staves (treble clef) are mostly empty. The third staff (alto clef) contains a melodic line starting with a half note G#4, followed by quarter notes A4, Bb4, and C5. The bottom staff (bass clef) contains a continuous eighth-note accompaniment. A dynamic marking *mp* is placed below the third staff.

Second system of musical notation. The top two staves begin with a *fp* (fortissimo piano) dynamic marking. The third staff begins with a *mf* (mezzo-forte) dynamic marking. The system includes various dynamic markings such as *cresc.* (crescendo), *f* (fortissimo), and *sempre cresc.* (always crescendo). The bottom staff continues the eighth-note accompaniment.

Third system of musical notation. The first measure of the top two staves is marked with a box containing the number 5. The system features a variety of dynamics including *ff* (fortissimo), *p subito* (piano subito), *f* (fortissimo), *fp stacc.* (fortissimo piano staccato), and *pizz.* (pizzicato). The bottom staff includes a *pizz.* marking and a *p subito* dynamic.

Fourth system of musical notation. The system continues with various dynamics including *f* (fortissimo), *ff* (fortissimo), *arco* (arco), and *pizz.* (pizzicato). The bottom staff includes a *ff* marking and an *arco* marking.

