

RECENT PUBLICATIONS  
FOR  
VIOLIN AND PIANOFORTE.

CRADLE SONG

COMPOSED BY  
W. H. BELL.

Price Two Shillings.

SONATA IN D MINOR

COMPOSED BY  
H. WALFORD DAVIES.

Price Four Shillings.

CHANSON DE NUIT

Price One Shilling and Sixpence.

CHANSON DE MATIN

Price Two Shillings.

MAZURKA

Price Two Shillings.

COMPOSED BY  
EDWARD ELGAR.

ROMANZA

Price Two Shillings.

POLONAISE IN A MINOR

Price Two Shillings.

COMPOSED BY  
HENRY E. GEEHL.

SUITE IN D

COMPOSED BY  
ARTHUR HINTON.

Price Five Shillings.

CHANT SANS PAROLES

COMPOSED BY  
EDWIN H. LEMARE.

Price Two Shillings.

SIX HIGHLAND DANCES

COMPOSED BY  
J. B. McEWEN.

Price Two Shillings each.

BAGATELLES

COMPOSED BY  
PERCY PITT.

Price Three Shillings and Sixpence.

Or, separately from above:—

AIR DE BALLET.	AMOROSO.
LAMENTO.	GAVOTTE.
ROMANCE.	MOTO PERPETUO.

Price One Shilling and Sixpence each.

BALLADE

FOR VIOLIN AND ORCHESTRA.

COMPOSED BY  
PERCY PITT.

Price Two Shillings and Sixpence.

SONATA IN E MINOR

Price Six Shillings.

SOUVENIR

Price Two Shillings.

SALTELLATO-CAPRICE

Price Two Shillings and Sixpence.

COMPOSED BY  
ALBERTO RANDEGGER, JUN.

FOUR NOVELLETTEN

COMPOSED BY  
S. COLERIDGE-TAYLOR.

Price Two Shillings each.

BALLADE

COMPOSED BY  
W. HANDEL THORLEY.

Price Two Shillings.

ELEGIE

Price One Shilling and Sixpence.

SCHERZO

Price Two Shillings.

COMPOSED BY  
H. WALDO WARNER.

NOVELLO AND COMPANY, LIMITED  
AND  
NOVELLO, EWER AND CO., NEW YORK.

# A NORTHERN CRADLE SONG.

VIOLA.

Otto Manns Jr, Op.11.

*Andantino*

3 1 *espress.*  
*mp*

*mf* *p* *cresc.*

*mf* *pp dolce*

LULLABY.  
*Allegretto.*  
*a tempo* *p* *cresc.* *mf*

*pp* *cresc.* *mf* *rall.*

*Tempo Iº*  
1 *mp* *mf*

*mf* *p* *cresc.* *mf*

*pp* *dolce*

*Allegretto.*  
*a tempo* *p* *cresc.* *mf* *pp*

*cresc.* *mf* *rall.* *p*



A  
NORTHERN  
CRADLE SONG  
for  
VIOLA AND PIANOFORTE  
composed by  
OTTO MANN'S, Jun.

PRICE  
ONE SHILLING AND SIXPENCE  
NET.

LONDON  
*Novello & Co., Ltd.*

# A NORTHERN CRADLE SONG.

Otto Manns Jr, Op. 11.

The musical score is written in 4/4 time with a key signature of one flat (B-flat major). It consists of three systems of piano and vocal staves.

**System 1:** The vocal line begins with a whole rest. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *p rall.*, and *mf*. A *ritto* marking is present in the lower right of the system.

**System 2:** The vocal line begins with a *sul G* marking and a *mp* dynamic. The piano accompaniment features a *dim.* (diminuendo) in the right hand and a *p* (piano) dynamic in the left hand.

**System 3:** The vocal line continues with a *mf* dynamic. The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand.

First system of musical notation. The upper staff (treble clef) contains a melodic line starting with a half note, followed by eighth notes, and ending with a quarter note. Dynamics include *p*, *cresc.*, and *mf*. The lower staff (piano accompaniment) features a series of chords and moving lines in both hands, with dynamics *p* and *cresc.*.

Second system of musical notation. The upper staff features a triplet of eighth notes followed by a quarter note. Dynamics include *pp dolce*. The lower staff includes a *dim.* marking and a section of sixteenth-note chords. Dynamics include *pp dolce* and *pp*.

LULLABY.  
*Allegretto.*

Third system of musical notation, beginning the section titled "LULLABY." The upper staff starts with a half note and includes a *cresc.* marking. The lower staff is marked *Allegretto.* and *a tempo mp*, with dynamics *espress.* and *cresc.*.

Fourth system of musical notation. The upper staff begins with a *mf* dynamic and includes a *dolce pp* marking. The lower staff starts with a *mp* dynamic and includes a *pp dolce* marking.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* marking, followed by *mf* and *rall.* The piano accompaniment also features *cresc.*, *mp*, *rall.*, and *p* markings. The key signature has one flat and the time signature is 4/4.

Second system of musical notation. It features a vocal line and piano accompaniment. The vocal line is marked *Tempo I<sup>o</sup>* and *mp*. The piano accompaniment is marked *Tempo I<sup>o</sup>*, *mf*, *dim.*, and *p*. There are two *Ped.* markings under the piano part. The key signature has one flat and the time signature is 4/4.

Third system of musical notation. It features a vocal line and piano accompaniment. The vocal line is marked *sul G*, *mf*, *p*, and *cresc.*. The piano accompaniment is marked *cresc.*, *p*, and *cresc.*. The key signature has one flat and the time signature is 4/4.

Fourth system of musical notation. It features a vocal line and piano accompaniment. The vocal line is marked *mf* and *pp dolce*. The piano accompaniment is marked *mf* and *pp*. The key signature has one flat and the time signature is 4/4.

*Allegretto.*  
*p*  
*pp*  
*mp*  
*mp*  
*espress.*

*cresc.*  
*mf*  
*cresc.*  
*mp*

*dolce pp*  
*pp dolce*

*cresc.*  
*mf*  
*rall.*  
*p*  
*cresc.*  
*mf*  
*rall.*  
*dim.*  
*P*

Arrangements for P. F. Solo, Violin and P.F., Viola and P.F. & 'Cello and P.F., Price 1/6 each.  
Novello & Company, Ltd. Engravers & Printers.

# COMPOSITIONS BY PERCY PITT.

## ORCHESTRA.

### AIR DE BALLET

(Op. 1, No. 1)

For String Orchestra.

Full score, 2s. String parts, 2s. 6d.

Played by M. E. Ysaye.

### BALLADE

(Op. 17)

For Violin and Orchestra.

Full Score, 10s. 6d. String Parts, 2s. 6d.  
Wind Parts, 6s.

### CORONATION MARCH

(Op. 21)

For Full Orchestra.

Full Score, 5s. String Parts, 2s. 6d.  
Wind Parts, 15s.

### ORIENTAL RHAPSODY

(Op. 32A)

For Full Orchestra.

Full Score, 7s. 6d. String Parts, 3s.  
Wind Parts, 11s.

## PIANOFORTE.

### AIR DE BALLET

(Op. 1, No. 1)

Price 1s. 6d.

### CORONATION MARCH

(Op. 21)

Price 2s.

### ORIENTAL RHAPSODY

(Op. 32A)

Price 2s.

### HARMONIES D'AUTOMNE

(Op. 29)

	s.	d.
1. Promenade sentimentale ... ..	1	6
2. Valse melancolique ... ..	1	6
3. Crepuscule ... ..	1	6
4. Extase ... ..	2	0

## VIOLIN AND PIANOFORTE.

### BAGATELLES

(Op. 1)

Price, Eight Pieces complete, 3s. 6d.

Or, separately from above :—

	s.	d.
Air de Ballet ... ..	1	6
Lamento ... ..	1	6
Romance ... ..	1	6
Amoroso ... ..	1	6
Gavotte ... ..	1	6
Moto Perpetuo ... ..	1	6

Played by M. E. Ysaye.

### BALLADE

(Op. 17)

Price 2s. 6d.

## CANTATA.

### HOHENLINDEN

(Op. 5)

Cantata for Chorus of Men's Voices (T.T.B.B.)  
and Orchestra. Poem by THOMAS CAMPBELL.  
Vocal Score ... .. 1 6  
Full Score and Orchestral Parts, M.S.

## SONGS.

### TROIS POÉSIES

(Op. 34)

1. Je ne veux pas autre chose (I desire one only pleasure) ... .. *Victor Hugo*.
2. Partir (Parting) ... .. *Edmond Haraucourt*.
3. Sérénade (My darling, my darling, April is here) ... .. *François Coppée*.  
English Words by PAUL ENGLAND.  
Price 2s. complete.

## ANTHEMS, PART-SONGS, &c.

Behold, the name of the Lord (Christmas Anthem) ... ..	4d.
Sweete was the sonnge the vergin sange. (Christmas Carol) ... ..	1½d.
A Love Symphony. Part-Song. S.A.T.B. ... ..	1½d.
To Night. Part-Song. S.A.T.B. ... ..	1½d.
Laugh at loving if you will. Part-Song. S.A.T.B. ... ..	1½d.
Shepherds and all maidens fair. Part-Song. S.A.T.B. ... ..	2d.
O Nightingale. Part-Song. S.A.T.B.B. ... ..	3d.
A Cavalier's Song. A.T.B.B. ... ..	3d.
Sunset. A.T.B.B. ... ..	3d.
While my lady sleepeth. A.T.B.B. ... ..	3d.

LONDON: NOVELLO AND COMPANY, LIMITED.



# THE JUNIOR VIOLINIST

EDITED BY C. EGERTON LOWE.

## CONTENTS.

### BOOK I.—SEVENTEEN MELODIES. Price 1s. 6d.

Arranged for the Violin in the 1st Position, with Pianoforte Accompaniment.

1. GREETING ... .. Mendelssohn.	10. CRADLE SONG ... .. Schubert.
2. MY LITTLE TREE ... .. Randegger.	11. STARS THAT ON YOUR WONDROUS WAY Stainer.
3. A SOLDIER'S LIFE ... .. Stainer.	12. AUTUMN SONG ... .. Mendelssohn.
4. CHILDREN AT PLAY ... .. Mozart.	13. A CHILD'S EVENSONG ... .. Stainer.
5. STARS ... .. Randegger.	14. GOLDEN SLUMBERS KISS YOUR EYES 17th Century.
6. LONGING FOR THE SPRING ... .. Mozart.	15. FATHER, WHATE'ER OF EARTHLY BLISS Barnby.
7. THE MILLER'S FLOWERS ... .. Schubert.	16. SONG OF THE ZEPHYR ... .. Pearson.
8. LAZY SHEEP ... .. Moffat.	17. CONTENTMENT ... .. Mozart.
9. A RIDDLE ... .. Moffat.	

### BOOK II.—TWELVE MELODIES. Price 1s. 6d.

Arranged for the Violin in the 1st Position, with Pianoforte Accompaniment.

18. SLEEP, BABY DEAR ... .. Gatty.	24. HOUR BY HOUR ... .. Stainer.
19. THE WHITE DOVE ... .. Barnby.	25. THE BELLS OF CHRISTMAS ... .. Legge.
20. THE SWING ... .. Pearson.	26. LAND TO THE LEeward, HO! ... .. Parry.
21. THE FOUR SEASONS ... .. Clay.	27. UNDER THE GREENWOOD TREE temp. Charles I.
22. THE RIVER ... .. Sullivan.	28. JOAN, TO THE MAYPOLE ... .. temp. Charles II.
23. A MAY SONG ... .. Mendelssohn.	29. SAFELY THROUGH ANOTHER WEEK ... .. Clay.

### BOOK III.—TEN MELODIES. Price 1s. 6d.

Arranged for the Violin in the 1st Position, with Pianoforte Accompaniment.

30. THE QUIET MIND ... .. Smart.	35. HEY BALOO ... .. Schumann.
31. SWING SONG ... .. Foster.	36. WOODLAND VOICES ... .. A. Richards.
32. THE GOOD SHEPHERD ... .. Stainer.	37. HEY-HO-HEY ... .. A. Richards.
33. SPRING ... .. Arne.	38. THE LILY OF THE VALLEY ... .. Tours.
34. A SONG OF PEACE ... .. Smart.	39. RIDE A COCK-HORSE ... .. Facer.

### BOOK IV.—ELEVEN MELODIES. Price 1s. 6d.

Arranged for the Violin in the 1st Position, with Pianoforte Accompaniment.

40. CHRISTMAS BELLS ... .. Gade.	46. WELCOME TO SPRING ... .. Mendelssohn.
41. TO A VIOLET ... .. Stainer.	47. THE LIGHT IS FADING ... .. Foster.
42. MAY SONG ... .. Mendelssohn.	48. EVENING SONG ... .. Mendelssohn.
43. ALONE ... .. Mendelssohn.	49. THE ARETHUSA ... .. Shield.
44. OUR SHIP AT SEA ... .. Button.	50. LET THE HILLS RESOUND ... .. B. Richards.
45. CARO MIO BEN ... .. Giordani.	

BOOK V.—SONATA IN C MAJOR. For Violin (First to Third Position) and Pianoforte	Mozart	1s. 6d.
VI.—EIGHT SONGS WITHOUT WORDS. Arranged for Violin (First to Third Position) and Pianoforte	Mendelssohn	2s. 0d.
VII.—SONATA IN F MAJOR. For Violin (First to Third Position) and Pianoforte	Mozart	1s. 6d.
VIII.—PHANTASIESTÜCKE, Op. 73. For Violin (First to Third Position) and Pianoforte	Schumann	1s. 6d.
IX.—SONATA IN E MINOR. For Violin (First to Third Position) and Pianoforte	Mozart	1s. 6d.
X.—THREE PIECES (Funeral March, Prelude in E minor, and Waltz in B minor). Arranged for Violin (First to Fifth Position) and Pianoforte	Chopin	1s. 6d.
XI.—THREE ROMANCES, Op. 94. For Violin (First to Third Position) and Pianoforte	Schumann	1s. 6d.
XII.—SIX DUETS FOR TWO VIOLINS, Op. 8. (First Position)	Pleyel	1s. 6d.
XIII.—SIX DUETS FOR TWO VIOLINS, Op. 48. (First to Third Position)	Pleyel	1s. 6d.
XIV.—SCALES AND ARPEGGI	C. Egerton Lowe	1s. 6d.
XV.—SIX SONATINAS FOR VIOLIN (First to Fourth Position) AND P.F. Nos. 1 to 3	Weber	1s. 6d.
XVI.—SIX SONATINAS FOR VIOLIN (First to Fourth Position) AND P.F. Nos. 4 to 6	Weber	1s. 6d.
XVII.—Nos. I.—IV. of EIGHT MOVEMENTS, from the String Quartets. Arranged for Violin (First to Third Position) and Pianoforte (with 2nd Violin <i>ad lib.</i> )	Mozart	2s. 0d.
XVIII.—Nos. V.—VIII. of EIGHT MOVEMENTS, from the String Quartets. Arranged for Violin (First to Third Position) and Pianoforte (with 2nd Violin <i>ad lib.</i> )	Mozart	2s. 0d.
XIX.—SONATA IN F MAJOR (Köchel, No. 376). For Violin (First to Third Position) and Pianoforte	Mozart	2s. 0d.
XX.—RONDO IN G MAJOR. For Violin (First to Third Position) and Pianoforte	Beethoven	1s. 6d.
XXI.—FIVE CELEBRATED PIECES (Schumann: Lonely Floweret. Handel: Largo. Handel: Sarabande. Clementi: Adagio. Schumann: Slumber Song). Arranged for Violin (First to Third Position) and Pianoforte		2s. 0d.
XXII.—FOUR CELEBRATED PIECES (Tschaikowsky: Chanson Triste. Haydn: Menuet and Trio. Rubinstein: Melody in F, Haydn: Gipsy Rondo). Arranged for Violin (First to Third Position) and Pianoforte		2s. 0d.
XXIII.—SONATA IN C MAJOR (Köchel, No. 296). For Violin (First to Third Position) and Pianoforte	Mozart	2s. 0d.

LONDON: NOVELLO AND COMPANY, LIMITED.

# STRING QUARTET

IN A MINOR

COMPOSED BY

JOHN B. McEWEN.

1st Violin, 2s. ; 2nd Violin, 2s. ; Viola, 2s. ; Violoncello, 2s. ; Score, 5s.

## THE TIMES.

On the present occasion, however, the quartet gained enormously in impressiveness by the superior performance, and, indeed, the beautiful slow movement created a very unusual impression.

## DAILY NEWS.

A second hearing certainly gave me a different idea of the composition, possibly because the performance was better in every respect . . . The slow movement, with its Scottish first subject and its really beautiful second subject, is music in the best sense of the word. Mr. McEwen has the gift of thematic invention, and he knows how to develop his themes in an interesting manner. So many modern composers of chamber music allow us to see that the development sections of their works are the merest music-makings; Mr. McEwen is not of those musical manufacturers. The quartet should be in the *répertoire* of chamber concerts, and we ought to hear others of the composer's works.

## DAILY TELEGRAPH.

Its merits are such that a second hearing serves to increase regard and admiration. The *Andante quasi Adagio*, with its characteristic Scottish folk-tune theme and beautiful second subject, is, indeed, admirably written and exceedingly interesting, while the *Vivace*, in which—as also in the *Finale*—the composer makes special and very effective use of the viola, is scarcely less taking.

## STANDARD.

The first and second movements are built up with themes possessing character expressed in Scottish musical idiom and treated with pronounced skill. Of the two the second is the better. This is an *Andante quasi Adagio*, which shows that the composer has the power to express depth of sentiment. The succeeding movement, headed *Vivace*, is bright and vigorous, these attributes being heightened by a central section in slow *tempo* containing some charming passages for the viola. In the *Finale*, reference is made to the principal themes of the preceding movements, and an effective climax closes an interesting and scholarly composition.

## OBSERVER.

The work is a masterly composition, strong and fresh in thematic material,—Scottish musical idioms are freely used—and ingenious, free, and picturesque in treatment.

## SUNDAY TIMES.

The part-writing is always interesting and scholarly, and in the second number—an *Andante quasi Adagio*, built up with an expressive melody—there are several passages of great beauty. The *Vivace*, containing a charming slow section, is a captivating movement and the *Finale* will probably improve on intimacy.

## PALL MALL GAZETTE.

The work, to begin with, is cast according to a true and rightly classical mode; it is throughout clever, and perhaps the most telling criticism upon it lies in the obvious fact that too often its liveliness does duty for life. Scottish it is in every detail of its being; and Mr. McEwen has without any question adapted the Scottish manner of musical thought to his really good sense of harmony, counterpoint, and instrumental combination.

## MORNING ADVERTISER.

The succeeding quartet—one in A minor, by Mr. John B. McEwen—touched the mainspring of modern development, so far as the term can be applied to music that is necessarily limited in its power of expression. There were moments when it seemed almost as if the composer were writing for a quartet of strings, with the sound of the orchestra in his ear. Full justice, however, must be rendered him for the admirable manner in which he caught the peculiar glow of Scotland's pathetic minstrelsy.

## THE WORLD.

It was a work well worth listening to, for it has great freshness of feeling and shows no little skill. It is Scotch, and is not ashamed of its nationality, nor does it attempt to hide its origin beneath the thin disguise of an English accent. Mr. McEwen's themes are mostly in the nature of Scotch folk-songs, and their varied expression gives him all the musical contrasts he needs. He uses them discreetly and does not get beyond the limits of chamber music, as so many modern writers do in their most expressive moments. . . . There is a refreshing natural note in the whole, and in the slow movement we have moments of real beauty, while in the trio of the *Scherzo* there is an impressive and cleverly used viola solo.

LONDON: NOVELLO AND COMPANY, LIMITED,

AND

NOVELLO, EWER AND CO., NEW YORK.