

Violino

TO W. HENRY HILL, ESQ.

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# SCHERZO

for

VIOLIN AND PIANOFORTE

Composed by

H. WALDO WARNER.

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# SCHERZO.

VIOLIN.

*Allegro.*

H. Waldo Warner.

The score is written for violin in G major (one sharp) and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Allegro*. The piece starts with a *p stacc.* dynamic and a first-measure rest. The first staff contains measures 1-4, with a first-measure rest and a 4-measure phrase. The second staff continues with measures 5-8, marked *mf*. The third staff contains measures 9-12, marked *cresc.* and *p*. The fourth staff contains measures 13-16, marked *mf*. The fifth staff contains measures 17-20, marked *dim.* and *p*. The sixth staff contains measures 21-24, marked *f*. The seventh staff contains measures 25-28, marked *mf*. The eighth staff contains measures 29-32, marked *p*. The ninth staff contains measures 33-36, marked *mf*. The tenth staff contains measures 37-40, marked *1 dim.*. The piece concludes with a final cadence in G major.

VIOLIN.

The first three staves of the violin part. The first staff begins with a *pp* dynamic and a *p* dynamic, followed by a *CRESC.* marking. The second staff continues with a *p* dynamic. The third staff features a *mf* dynamic. The music consists of sixteenth-note passages with various fingerings (1, 2, 3, 4) and accents.

The fourth staff of the violin part, starting with a *p* dynamic and ending with a *p<sub>1</sub>* dynamic. It includes first and second endings for a repeat section.

The TRIO section begins on the fifth staff with a *molto legato* instruction. The sixth staff continues with a *CRESC.* marking and ends with a *f* dynamic. The music features slurs and accents over sixteenth-note patterns.

The seventh staff of the violin part, starting with a *dim.* dynamic, followed by a *p* dynamic, and ending with another *dim.* dynamic. It contains four-fingered sixteenth-note runs.

The eighth staff of the violin part, beginning with a *pp* dynamic and a *CRESC.* marking, and ending with a *p* dynamic. It features slurs and accents over sixteenth-note passages.

The ninth staff of the violin part, starting with a *CRESC.* marking and ending with a *mf dim.* dynamic. It includes a *0 4* fingering and slurs over sixteenth-note patterns.

The tenth and final staff of the violin part, beginning with a *p* dynamic and ending with a *dim.* dynamic. It features a first ending and slurs over sixteenth-note passages.

VIOLIN.

2. *f*

*fz fz dim. p*

*p stacc.*

*mf*

*cresc.*

*p*

*mf dim. p*

*f mf*

A violin musical score consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings such as *f*, *mf*, *p*, *pp*, *dim.*, *cresc.*, and *ff*. It also features performance instructions like *v* (accents), *1* (fingerings), and *0* (open strings). The music is characterized by intricate melodic lines with many slurs and ties, and a final section with a *ff* dynamic.

# Compositions by Edward Elgar.

## CANTATAS.

### THE DREAM OF GERONTIUS

(Op. 38)

FOR MEZZO-SOPRANO, TENOR, AND BASS SOLI, CHORUS AND ORCHESTRA

PRICE 3s. 6d.

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String Parts, 10s. 6d.; Wind Parts and Full Score, MS.

### SACRED WORKS.

|   | s. | d. |
|---|----|----|
| <b>THE LIGHT OF LIFE</b> ("Lux Christi"). A Short Oratorio. For Soprano, Contralto, Tenor, and Baritone Soli, Chorus and Orchestra. (Op. 29)... | 2  | 6  |
| Words only, 10s. per 100; String Parts, 13s. 6d.; Wind Parts and Full Score, MS.  |    |    |
| <b>TE DEUM AND BENEDICTUS in F.</b> For Chorus (S.A.T.B.), Orchestra, and Organ. (Op. 34) ...   | 1  | 0  |
| String Parts, 4s. 6d.; Wind Parts and Full Score, MS.   |    |    |

### PART-SONGS & CHORUSES.

|   |   |    |
|---|---|----|
| <b>MY LOVE DWELT IN A NORTHERN LAND.</b> For S.A.T.B. ...   | 0 | 3  |
| Tonic Sol-fa, 1½d.  |   |    |
| <b>O HAPPY EYES.</b> For S.A.T.B. ...   | 0 | 1½ |
| <b>SPANISH SERENADE</b> ("Stars of the Summer night"). For Chorus (S.A.T.B.) and Orchestra (or Pianoforte) Full Score and Orchestral Parts, MS. | 0 | 3  |
| <b>THE CHALLENGE OF THOR</b> ("King Olaf") ...  | 0 | 4  |
| Tonic Sol-fa, 2d.; String Parts, 2s.; Wind Parts and Full Score, MS.  |   |    |
| <b>AS TORRENTS IN SUMMER</b> ("King Olaf") ...  | 0 | 2  |
| <b>IT COMES FROM THE MISTY AGES</b> ("Banner of St. George") ...  | 0 | 4  |
| Tonic Sol-fa, 2d.; String Parts, 2s.; Wind Parts and Full Score, MS.  |   |    |

### ORCHESTRA.

|  |  |  |
|--|--|--|
| <b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36):—  |  |  |
| Full Score, 25s.; String Parts, 10s.; Wind Parts, 22s.   |  |  |
| <b>IMPERIAL MARCH</b> (Op. 32):—   |  |  |
| String Parts, 2s.; Wind Parts, 7s.; Full Score, MS.  |  |  |
| <b>MEDITATION</b> ("The Light of Life"):—  |  |  |
| String Parts, 2s.; Wind Parts, 5s. 6d.; Full Score, MS.  |  |  |
| <b>FROISSART</b> (Op. 19). Concert-Overture:—  |  |  |
| String Parts, 4s. 6d.; Wind Parts and Full Score, MS.  |  |  |
| <b>TRIUMPHAL MARCH</b> ("Caractacus"):—  |  |  |
| String Parts, 2s. 6d.; Wind Parts, 10s. 6d.; Full Score, MS.   |  |  |
| <b>THREE PIECES</b> (Op. 10):—   |  |  |
| 1. <b>Mazurka.</b> Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s.   |  |  |
| 2. <b>Sérénade Mauresque.</b> Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 4s. 3d.                          |  |  |
| 3. <b>Contrasts (The Gavotte, A.D. 1700 and 1900).</b> Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s. 3d. |  |  |

NOTE.—These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.

### THREE-PART SONGS.

|  | s. | d. |
|--|----|----|
| <b>THE SNOW.</b> For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte          | 0  | 6  |
| Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.  |    |    |
| <b>FLY, SINGING BIRD.</b> For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte | 0  | 6  |
| Tonic Sol-fa, 1½d.; Violin Parts, 6d. each.  |    |    |

### SONGS.

|   |   |   |
|---|---|---|
| <b>THE SWORD SONG</b> ("Caractacus"). For Baritone  | 2 | 0 |
| <b>THE ANGEL'S SONG: "My work is done"</b> ("Gerontius"). For Mezzo-Soprano                           | 1 | 6 |
| <b>ANTHEMS.</b>   |   |   |
| <b>LIGHT OF THE WORLD</b> ("The Light of Life"). S.A.T.B.   | 0 | 3 |
| <b>SEEK HIM THAT MAKETH THE SEVEN STARS</b> ("The Light of Life"). Tenor Solo and Chorus for T.T.B.B. | 0 | 6 |
| <b>DOUBT NOT THY FATHER'S CARE</b> ("The Light of Life"). Duet, s. and c.                             | 0 | 2 |

### ORGAN.

|  |   |   |
|--|---|---|
| <b>SOLEMN MARCH.</b> From "The Black Knight" | 1 | 0 |
| <b>IMPERIAL MARCH</b>                        | 2 | 0 |
| <b>TRIUMPHAL MARCH</b> ("Caractacus")        | 2 | 0 |
| <b>MEDITATION.</b> From "The Light of Life"  | 1 | 0 |

### MILITARY BAND.

|                       |   |   |
|-----------------------|---|---|
| <b>IMPERIAL MARCH</b> | 9 | 0 |
|-----------------------|---|---|

### PIANOFORTE.

|   |   |   |
|---|---|---|
| <b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36) | 3 | 6 |
| <b>THREE PIECES</b> (Op. 10):                   |   |   |
| 1. Mazurka                                      | 2 | 0 |
| 2. Sérénade Mauresque                           | 2 | 0 |
| 3. Contrasts (The Gavotte, A.D. 1700 and 1900)  | 2 | 0 |
| <b>MEDITATION</b> ("The Light of Life")         | 2 | 0 |
| <b>IMPERIAL MARCH</b> (Op. 32)                  | 2 | 0 |

### VIOLIN.

|   |   |   |
|---|---|---|
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1)  | 1 | 6 |
| <b>CHANSON DE MATIN</b> (Op. 15, No. 2) | 2 | 0 |

### VIOLONCELLO.

|   |   |   |
|---|---|---|
| <b>CHANSON DE NUIT</b> (Op. 15, No. 1)  | 1 | 6 |
| <b>CHANSON DE MATIN</b> (Op. 15, No. 2) | 2 | 0 |

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