



FOUR
NOVELLETTEN

VIOLIN AND PIANOFORTE.

No. 1.

S. Coleridge-Taylor.

LONDON
Novello & Co., Ltd.

Compositions by S. Coleridge-Taylor.

SCENES FROM LONGFELLOW'S

"SONG OF HIAWATHA"

FOR SOPRANO, TENOR, AND BARITONE SOLI, CHORUS, AND ORCHESTRA

(Op. 30).

Price, complete, 3s. 6d. Paper Boards, 4s. Cloth, gilt, 5s. Tonic Sol-fa, 2s. Book of Words, with Analyses by J. BENNETT and A. J. JAEGER, 1s. Words only, 10s. per 100. Full Score, 63s.

SEPARATELY, FROM THE ABOVE:—

(1) HIAWATHA'S WEDDING-FEAST

CANTATA FOR TENOR SOLO, CHORUS, AND ORCHESTRA

(Op. 30, No. 1).

Price 1s. 6d. Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 5s. per 100. String Parts, 8s. 6d. Wind Parts, 22s. Full Score, 25s.

(2) THE DEATH OF MINNEHAHA

CANTATA FOR SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

(Op. 30, No. 2).

Price 1s. 6d. Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 5s. per 100. String Parts, 7s. 6d. Wind Parts, 21s. 6d. Full Score, 25s.

(3) HIAWATHA'S DEPARTURE

CANTATA FOR SOPRANO, TENOR, AND BARITONE SOLI, CHORUS, AND ORCHESTRA

(Op. 30, No. 4).

Price 2s. Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 7s. 6d. per 100. String Parts, 12s. 6d. Wind Parts, 34s. 6d. Full Score, 30s.

THE BLIND GIRL OF CASTÉL-CUILLÉ

(Op. 43).

CANTATA FOR SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

The Poem translated from the Gascon of JASMIN, by H. W. LONGFELLOW. REVISED EDITION.

Price 2s. 6d. Paper boards, 3s. Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 7s. 6d. per 100. String Parts, 12s. Wind Parts and Full Score, MS.

MEG BLANE

(Op. 48).

A RHAPSODY OF THE SEA

FOR MEZZO-SOPRANO SOLO, CHORUS, AND ORCHESTRA

The Words written by ROBERT BUCHANAN.

Price 2s. Tonic Sol-fa, 9d. Vocal Parts (*In the Press*). String Parts, 7s. Wind Parts (*In the Press*). Full Score, MS.

OVERTURE

TO THE "SONG OF HIAWATHA"

FOR FULL ORCHESTRA

(Op. 30, No. 3).

String Parts, 5s. Wind Parts, 13s. 6d. Full Score, MS. Arrangement for Pianoforte Solo, 2s.

SOLEMN PRELUDE

FOR FULL ORCHESTRA

(Op. 40).

String Parts, 2s. 6d. Wind Parts and Full Score, MS. Arrangement for Pianoforte Solo, price 2s.

BALLADE IN A MINOR

FOR FULL ORCHESTRA

(Op. 33).

String Parts, 4s. 6d. Wind Parts, 10s. 6d. Full Score, 7s. 6d. Arrangement for Pianoforte Solo, 2s.

SCENES FROM AN EVERY-DAY ROMANCE

SUITE FOR FULL ORCHESTRA

String Parts, 9s. 6d. Wind Parts and Full Score, MS. Arrangement for Pianoforte Solo, 3s. 6d.

FOUR CHARACTERISTIC WALTZES

1. VALSE BOHÉMIENNE.
2. VALSE RUSTIQUE.
3. VALSE DE LA REINE.
4. VALSE MAURESQUE.

(Op. 22).

Pianoforte Solo	each	1s. 6d.
Violin and Pianoforte	1s. 6d.	
String Parts for Full or Small Orchestra	complete	6s. 6d.
Wind Parts for Small Orchestra	"	7s. 6d.
Ditto, for Full Orchestra	"	12s. 6d.
Full Score (Full Orchestra)	"	5s. 6d.

Full Score, complete (Small Orchestra), MS. Arrangements, as Quintets, for Pianoforte and Strings, each Number, price 2s. Separate String Parts, 6d. each.

Military Band Arrangement, by DAN GODFREY, Jun., 15s.

BALLADE IN D MINOR

FOR VIOLIN AND ORCHESTRA

(Op. 4).

String Parts, 2s. 6d. Full Score and Wind Parts, MS. Arranged for Violin and Pianoforte by the COMPOSER. Price 2s.

IDYLL

FOR ORCHESTRA

String Parts, 2s. 6d. Full Score and Wind Parts, MS. Arrangement for Violin and Pianoforte, 2s.

TOUSSAINT L'OUVERTURE

FOR ORCHESTRA

String Parts, 5s. 6d. Full Score and Wind Parts, MS.

ROMANCE IN G

FOR VIOLIN AND ORCHESTRA

(Op. 39).

String Parts, 2s. 6d. Full Score and Wind Parts, MS. Arrangement for Violin and Pianoforte, 2s.

HEMO DANCE

SCHERZO FOR ORCHESTRA

String Parts, 5s. Full Score and Wind Parts, MS. Arrangement for Violin and Pianoforte, 2s. 6d.

FOUR NOVELLETTEN

FOR STRING ORCHESTRA

(*In the Press.*)

Arrangement for Violin and Pianoforte (*In the Press.*)

SONGS.

THE SOUL'S EXPRESSION. Four Sonnets by ELIZABETH BARRETT BROWNING:—

1. The Soul's Expression; 2. Tears; 3. Grief; 4. Comfort.

(Op. 42).

Price 2s. 6d. Full Score and Orchestral Parts, MS.

SIX AMERICAN LYRICS.

1. O THOU, MINE OTHER, STRONGER PART.
2. O PRAISE ME NOT.
3. HER LOVE.
4. THE DARK EYE HAS LEFT ME.
5. O SHIP THAT SAILETH.
6. BEAT, BEAT, DRUMS.

Price 2s. each.

YOU'LL LOVE ME YET. (ROBERT BROWNING.) Op. 37, No. 1. In G minor and B minor.

CANOE SONG. (ISABELLA CRAWFORD.) Op. 37, No. 2. In D flat and F.

A BLOOD-RED RING HUNG ROUND THE MOON. (BARRY DANE.) Op. 37, No. 3. (For Contralto).

SWEET EVENINGS COME AND GO, LOVE. (GEORGE ELIOT.) Op. 37, No. 4. In F and B flat.

AS THE MOON'S SOFT SPLENDOR. (SHELLEY.) Op. 37, No. 5. (For Contralto or Baritone.)

ELEANORE. (ERIC MACKEY.) Op. 37, No. 6. (For Tenor.)

ONAWAY! AWAKE, BELOVED! From "Hiawatha's Wedding-Feast." (For Tenor.) String Parts, 2s.; Wind Parts, 3s. 6d. Full Score, 5s.

HIAWATHA'S VISION. Dramatic Scene for Baritone. From "Hiawatha's Departure." (English and German words.) Full Score, 4s. Orchestral Parts, MS.

SPRING HAD COME. For Soprano. From "Hiawatha's Departure." (English and German words.) Full Score, 3s. 6d. Orchestral Parts, MS.

O SET THE SAILS. From "Ulysses." (For Tenor.)

GREAT IS HE WHO FUSED THE MIGHT. Drinking Song, from "Ulysses." (For Tenor.) Price 2s. each.

ANTHEMS AND SERVICE.

NOW LATE ON THE SABBATH DAY (Tonic Sol-fa, 1 $\frac{1}{2}$ d.)	...	3d.
BY THE WATERS OF BABYLON (Tonic Sol-fa, 1 $\frac{1}{2}$ d.)	...	3d.
IN THEE, O LORD, HAVE I PUT MY TRUST	...	3d.
THE LORD IS MY STRENGTH	...	3d.
LIFT UP YOUR HEADS (Tonic Sol-fa, 1d.)	...	3d.
BREAK FORTH INTO JOY	...	3d.
O YE THAT LOVE THE LORD (Tonic Sol-fa, 1d.)	...	1 $\frac{1}{2}$ d.

MORNING AND EVENING SERVICE IN F

(Op. 18).

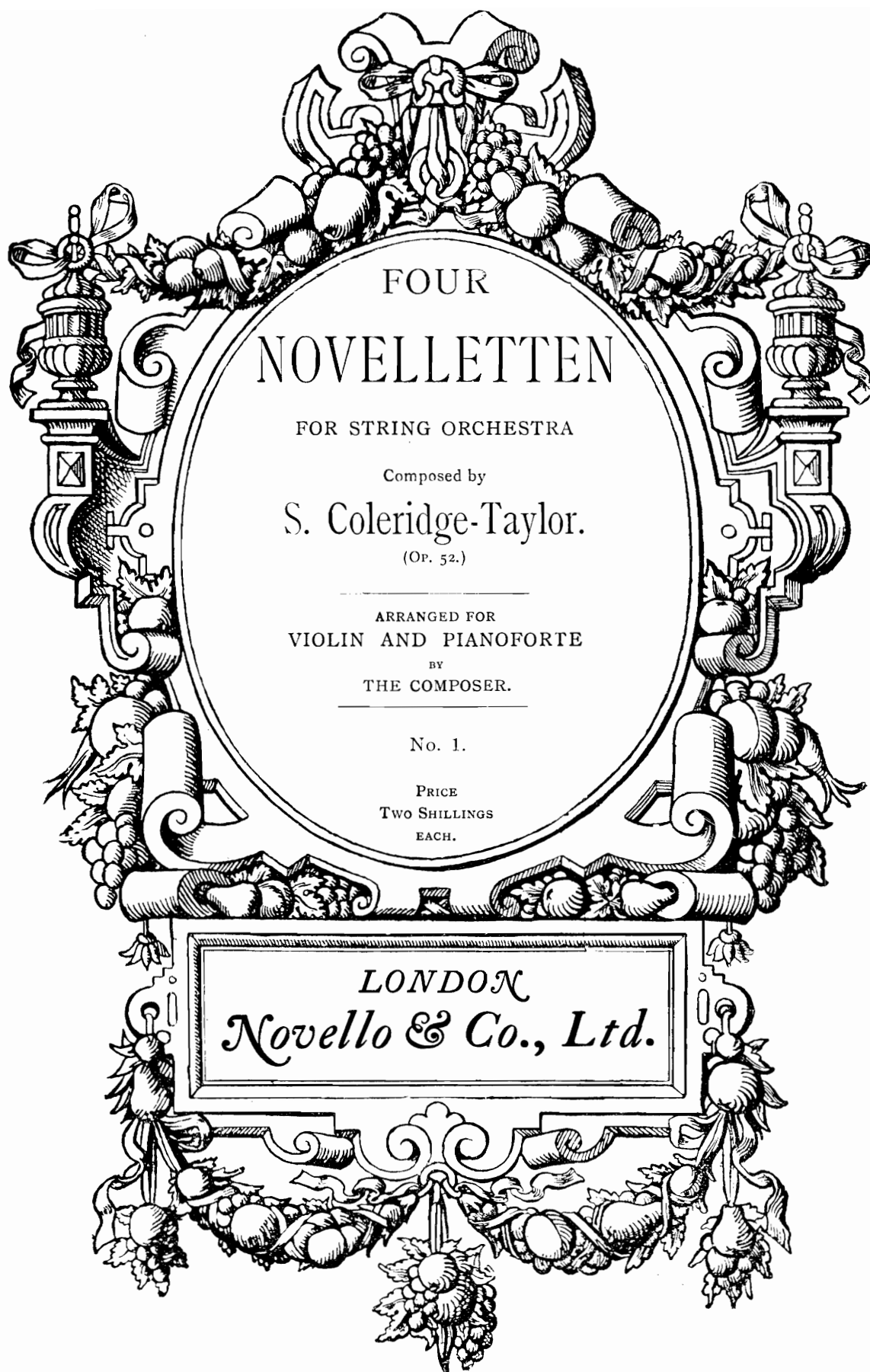
TE DEUM	...	4d.
BENEDICTUS	...	4d.
JUBILATE	...	3d.
MAGNIFICAT AND NUNC DIMITTIS	...	4d.

PART-SONGS.

BY THE LONE SEASHORE (s.a.t.b.). (Tonic Sol-fa, 1d.)	...	1 $\frac{1}{2}$ d.
FROM THE GREEN HEART OF THE WATERS. Nymphs' Song, from "Ulysses." (s.s.a.)	...	3d.

ORGAN.

MELODY ("The Village Organist." Book 12)	...	1s.
ELEGY ("The Village Organist." Book 15)	...	1s.
ARIETTA ("The Village Organist." Book 16)	...	1s.



Copyright, 1903, by Novello & Company, Limited.

NOVELLETTEN.

I.

S. Coleridge - Taylor.
Op. 52. I.

Allegro moderato.

p *cresc.*

Allegro moderato.

f *f*

pesante

a tempo

mp *mp* *a tempo*

First system of musical notation. It consists of a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody features a series of eighth and sixteenth notes, some with accents and slurs. There are also some rests and a fermata over a final note.

Second system of musical notation. It consists of a grand staff with treble and bass clefs. The key signature remains three sharps. The right hand continues the melodic line, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics markings include *mf* and *f*.

Third system of musical notation. It consists of a grand staff. The right hand features a more active melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamics markings include *dim.* and *f*. The tempo marking *Animato.* is present above the right hand staff.

Fourth system of musical notation. It consists of a grand staff. The right hand continues with a melodic line, ending with a *dim.* marking. The left hand accompaniment includes chords and moving lines, also ending with a *dim.* marking. Dynamics markings include *f* and *dim.*.

poco rit. *a tempo*

p

poco rit. *a tempo*

p

dim. *pp* *molto leggiero*

pp *p*

dim. *pp* *molto leggiero*

pp *p*

mf *mf*

mf *mf*

dim. *f*

dim. *p* *f*

dim. *f*

dim. *p* *f*

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *sf* (sforzando piano) and transitions to *mf* (mezzo-forte). It features a melodic line with a trill (*tr*) and a fermata. The lower staff (bass clef) provides harmonic accompaniment with chords and a dynamic marking of *p* (piano) transitioning to *mf*.

Second system of musical notation. The upper staff continues the melodic line with a trill (*tr*) and a dynamic marking of *dim.* (diminuendo). The lower staff continues the accompaniment with a dynamic marking of *dim.*.

Third system of musical notation. The upper staff features a melodic line with a dynamic marking of *p* (piano). The lower staff continues the accompaniment with a dynamic marking of *p*.

Fourth system of musical notation. The upper staff features a melodic line with a dynamic marking of *mf* (mezzo-forte) transitioning to *f* (forte) with a *cresc.* (crescendo) marking. The lower staff continues the accompaniment with a dynamic marking of *mf* transitioning to *f*.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The music features a melodic line in the treble staff with slurs and accents, and a piano accompaniment in the grand staff. A dynamic marking of *mf* is present in both the treble and bass staves.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is two sharps. The music includes slurs and accents. Dynamic markings include *cresc.* and *poco a poco* in both the treble and bass staves.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is two sharps. The music features slurs and accents. A dynamic marking of *f* is present in both the treble and bass staves.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is two sharps. The music includes slurs and accents. Dynamic markings include *dim.* and *p sempre p* in both the treble and bass staves.

System 1: Treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of quarter notes with slurs and accents. The piano accompaniment features chords and eighth-note patterns in both hands, with accents and a dynamic marking of *ff* in the final measure.

System 2: Treble clef. The melody is marked *ff* and features a series of eighth-note runs. The piano accompaniment continues with chords and eighth-note patterns, including a measure with a fermata.

System 3: Treble clef. The melody begins with a *pizz.* (pizzicato) marking and a dynamic of *sf* (sforzando). It then changes to a dynamic of *mp* (mezzo-piano). The piano accompaniment includes chords with a wavy line indicating tremolo and a dynamic of *pp* (pianissimo).

System 4: Treble clef. The melody is marked *mf* (mezzo-forte) and features a long slur. The piano accompaniment consists of chords with a dynamic of *mf*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the upper staff with slurs and accents, and a piano accompaniment in the lower staves with chords and rhythmic patterns.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents. The piano accompaniment includes a section with a tremolo effect, indicated by a wavy line and the dynamic marking *f*.

Third system of musical notation. The upper staff features a trill, marked with a wavy line and the dynamic marking *f*. The piano accompaniment continues with chords and rhythmic patterns.

Fourth system of musical notation. The upper staff includes a trill and a dynamic marking of *mp*. The piano accompaniment concludes with a melodic line in the bass clef staff.

mp

First system of musical notation, featuring a treble clef with a melodic line and a grand staff with piano accompaniment. The piano part consists of chords and arpeggiated figures. The dynamic marking *mp* is present.

Second system of musical notation, continuing the melodic and piano accompaniment. The piano part features more complex chordal textures and arpeggios.

cresc. - - *cresc. - - ff*

cresc. - - *ff*

Third system of musical notation, showing a dynamic increase. The piano part includes a section marked *ff* with a second ending bracket. The dynamic markings *cresc. - -* and *ff* are clearly visible.

Fourth system of musical notation, concluding the piece with a trill and final chords. The piano part features a trill in the right hand and sustained chords in the left hand.

ff

tr

This system contains the first two staves of music. The upper staff features a melodic line with a series of sixteenth-note chords, starting with a forte (*ff*) dynamic. The lower staff provides a harmonic accompaniment with chords and some melodic fragments. A trill is indicated in the upper staff towards the end of the system.

mp

mp

This system contains the next two staves. The upper staff continues the melodic line with a mezzo-piano (*mp*) dynamic. The lower staff continues the accompaniment with a similar *mp* dynamic.

pp

pp

This system contains the third and fourth staves. The upper staff continues the melodic line with a piano-piano (*pp*) dynamic. The lower staff continues the accompaniment with a similar *pp* dynamic.

dim. - - - poco - a - poco - - - ppp

rall. -

dim. - - - poco - a - poco - - - ppp

rall. -

This system contains the final two staves. The upper staff includes dynamic markings: *dim.*, *poco - a - poco*, and *ppp*, along with a *rall.* (rallentando) instruction. The lower staff also includes these dynamic markings and a *rall.* instruction.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The tempo is marked *a tempo*. The first part of the system features a melodic line in the treble staff with a slur and a fermata, and a piano accompaniment in the grand staff. The second part of the system begins with a dynamic marking of *p* and the tempo *a tempo*. The piano accompaniment in the grand staff has a dynamic marking of *p*.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature has two sharps. The first part of the system features a melodic line in the treble staff with a slur and a fermata, and a piano accompaniment in the grand staff. The dynamic marking is *cresc.*. The second part of the system features a melodic line in the treble staff with a slur and a fermata, and a piano accompaniment in the grand staff. The dynamic marking is *f*.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature has two sharps. The first part of the system features a melodic line in the treble staff with a slur and a fermata, and a piano accompaniment in the grand staff. The dynamic marking is *rall.*. The second part of the system features a melodic line in the treble staff with a slur and a fermata, and a piano accompaniment in the grand staff. The dynamic marking is *rall.*.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature has two sharps. The first part of the system features a melodic line in the treble staff with a slur and a fermata, and a piano accompaniment in the grand staff. The dynamic marking is *mp*. The second part of the system features a melodic line in the treble staff with a slur and a fermata, and a piano accompaniment in the grand staff. The dynamic marking is *mp*. The tempo is marked *a tempo*.

First system of musical notation. The right-hand part (treble clef) features a melodic line with slurs and accents, including a triplet of eighth notes. The left-hand part (bass clef) provides harmonic support with chords and single notes. The dynamic marking *mf* is present in both parts.

Second system of musical notation. The right-hand part begins with a *f* dynamic and concludes with a *dim.* marking. The left-hand part also starts with *f* and ends with *dim.*

Third system of musical notation. Both the right-hand and left-hand parts are marked *Animato* and *f*. The right-hand part contains a series of eighth-note patterns, while the left-hand part features a steady accompaniment of chords.

Fourth system of musical notation. The right-hand part starts with *f* and ends with *dim. e rit. - - - p a tempo*. The left-hand part also starts with *f* and ends with *dim. e rit. - - - P a tempo*.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The first staff contains a melodic line with a *cresc.* marking and several slurs. The grand staff contains a piano accompaniment with chords and some melodic fragments. The system concludes with a fermata over the final notes.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature remains two sharps. The first staff features a melodic line with *ff* dynamics, *accel.* markings, and *Più Allegro.* tempo changes. The grand staff provides a piano accompaniment with *ff* dynamics and *accel.* markings. The system ends with a fermata.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is two sharps. The first staff contains a melodic line with slurs and accents. The grand staff contains a piano accompaniment with chords and some melodic lines. The system concludes with a fermata over the final notes.

THREE DANCES

(IN CANON THROUGHOUT)

1. GAVOTTE (Canon in the octave).
2. MINUET (Canon at the 4th below, and, in the Trio, at the 5th above).
3. WALTZ (Canon in the octave).

For Violin and Pianoforte.

COMPOSED BY

BATTISON HAYNES.

Price, complete, 3/- net.

Or, separately, price, each, 1/6 net.

Arrangement for Two Violins and Pianoforte:—

No. 1. GAVOTTE, Price 2/- net.

No. 2. MINUET, Price 2/- net.

No. 3. WALTZ, Price 2/- net.

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

SONGS

BY

GRAHAM P. MOORE.

(OP. 40.)

No. 1.

NO ANSWER.

POEM BY REINICK.

No. 2.

WANDERER'S NIGHT SONG.

POEM BY EICHENDORFF.

No. 3.

TO THE ABSENT ONE.

POEM BY GOETHE.

No. 4.

A RED, RED ROSE.

POEM BY BURNS.

No. 5.

THE DREAM OF YOUTH.

POEM BY OELBERMANN.

No. 6.

HOW WONDROUS FAIR THOU ART.

POEM BY STRACHWITZ.

Price Two Shillings each net.

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

SIX HIGHLAND DANCES

FOR
VIOLIN AND PIANOFORTE

No.

1. In D minor. $\frac{4}{4}$, Adagio; Vivace; Poco meno mosso.
 2. In F. $\frac{2}{4}$, Allegretto; $\frac{3}{8}$, Poco Adagio.
 3. In D minor. $\frac{6}{8}$, Allegro con molto moto; $\frac{3}{4}$, Meno mosso, un poco rubato.
 4. In D. $\frac{3}{4}$, Andante con molto espressione; $\frac{2}{2}$, Allegro di molto.
 5. In D minor. $\frac{4}{4}$, Allegro molto marcato; Largamente, con gran espressione.
 6. In D. $\frac{4}{4}$, Con moto; Meno mosso, molto espressivo.
-

COMPOSED BY

JOHN B. MCEWEN.

PRICE TWO SHILLINGS EACH.

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

A Modern School for the Violin

BY

AUGUST WILHELM J

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" will consist 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, 2nd, and 3rd Positions; the Third Book (3A) 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 *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 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the Third Book (3B) 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, 3A and 3B, and so on.

1A. TECHNICAL PRACTICE (1st Position)	2s. od.	1B. STUDIES (1st Position)	2s. od.
2A. DITTO (1st, 2nd, and 3rd Positions)	2s. od.	2B. DITTO (1st, 2nd, and 3rd Positions)	2s. 6d.
3A. DITTO (1st to 5th Position)	3s. od.	3B. DITTO (1st to 5th Position)	3s. od.
4A. DITTO (All Positions)	2s. 6d.	4B. DITTO (<i>In the Press</i>) ... ..	...
5A. DITTO ... ..	...	5B. ... ..	...
6A. DITTO ... ..	...	6B. ... ..	...
Books 1A, 2A, 3A, and 4A now ready.		Books 1B, 2B, and 3B now ready.	

PIECES.

In completion of the scheme of "A Modern School" a large number of *Pieces* will be published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part will be furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

Now Ready.

No. 13. TWELVE FOLK DANCES FROM DENMARK. (1st Position)	...	...	2s. od.
No. 14. SONATA IN G MINOR. G. TARTINI. (All Positions)	...	...	2s. od.
No. 15. OVERTURE TO SAMSON. G. F. HANDEL. (1st, 2nd, and 3rd Positions)	...	...	2s. od.
No. 16. SONATINA IN D. FRANZ SCHUBERT. (1st, 2nd, and 3rd Positions)	...	...	2s. od.
No. 17. EIGHT HYMN-TUNES. VARIOUS COMPOSERS. (1st Position)	...	...	1s. 6d.
No. 18. STYRIAN DANCES (LÄNDLER). JOSEF LANNER. (1st to 5th Position)	...	...	2s. od.
No. 19. PRELUDE AND FUGUE IN G MINOR. J. S. BACH. (Advanced)	...	...	2s. od.
No. 20. SONATA IN G. JOSEPH HAYDN. (1st to 6th Position)	...	...	2s. od.
No. 21. CONCERTO IN A MINOR. J. S. BACH. (1st to 6th Position)	...	...	2s. od.
No. 22. CONCERTO IN A MINOR. PIERRE RODE. (Op. 9.) (All Positions)	...	...	2s. 6d.
No. 23. TWELVE CAROLS. (1st Position)	...	...	2s. od.
No. 24. SONATA IN A. W. A. MOZART. (1st to 5th Position)	...	...	2s. od.
No. 25. RÉVERIE. HENRI VIEUXTEMPS. (Op. 22, No. 3.) (Advanced)	...	...	2s. od.
No. 26. FOUR LITTLE PIECES. (From Op. 8.) IGNAZ PLEYEL. (1st Position)	...	...	2s. od.
No. 27. SARABANDE AND TAMBOURIN. JEAN-MARIE LÉCLAIR. (1st to 5th Position)	...	...	2s. od.
No. 28. BOURREE AND GIGUE. J. S. BACH. (1st and 3rd Positions)	...	...	1s. 6d.
No. 29. BALLADE AND POLONAISE. HENRI VIEUXTEMPS. (Advanced)	...	...	2s. od.

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