



OLD ENGLISH
VIOLIN MUSIC

EDITED BY
ALFRED MOFFAT.

No. 6.

TRIO-SONATA
IN E MINOR

BY
T. A. Arne.

LONDON
Novello & Co., Ltd.

Old English Violin Music.

EDITED BY

ALFRED MOFFAT.

PREFATORY NOTE.

ALTHOUGH considerable attention has been given to the resuscitation of Church Music, Glees and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ; another favourite form was the *Concerto grosso*.

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

ALFRED MOFFAT.

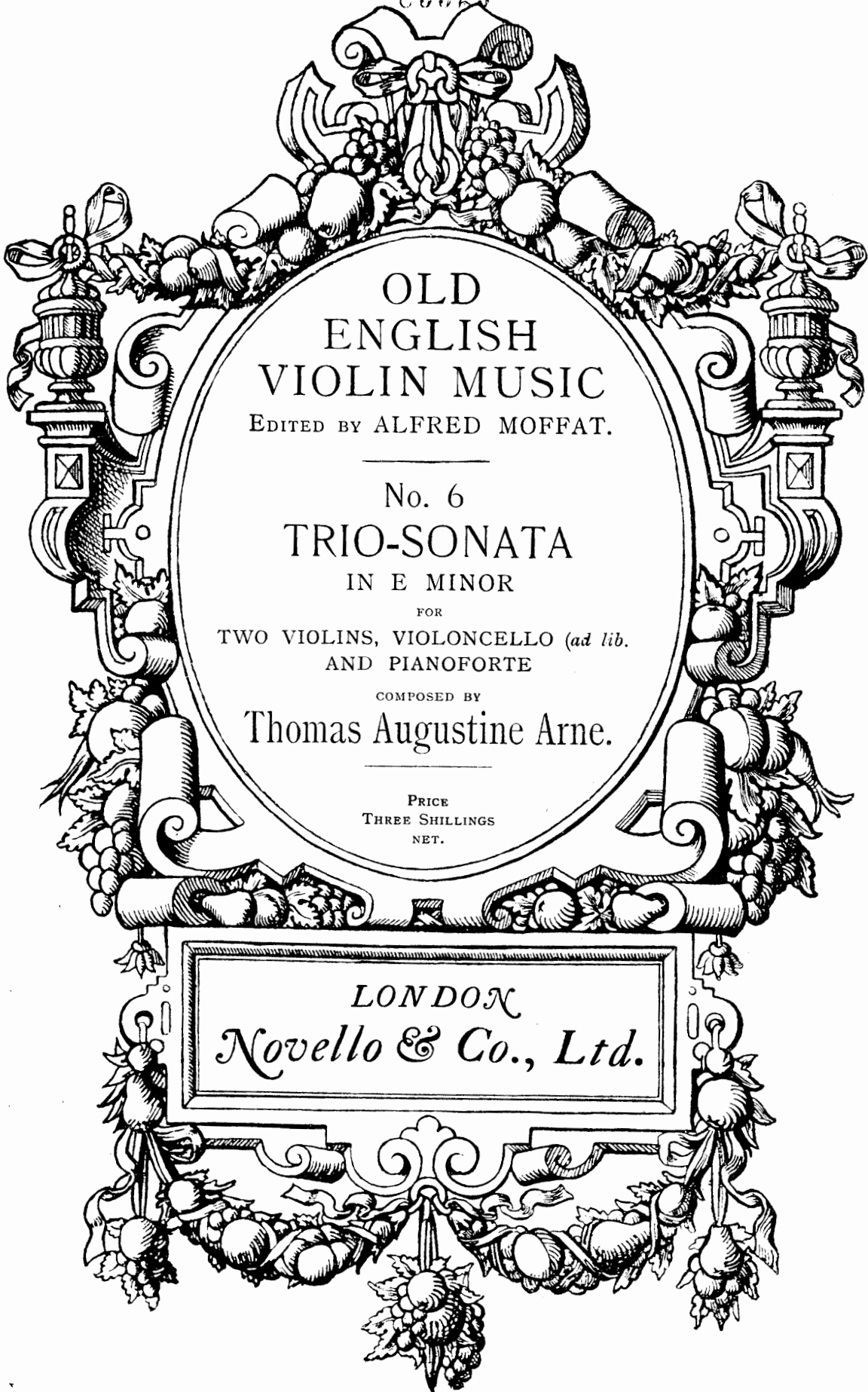
								<i>s.</i>	<i>d.</i>
No. 1.	SONATA in G major	....	....	....	....	....	JAMES LATES	2	0
„ 2.	SONATA in D minor	....	....	....	....	....	HENRY ECCLES	2	0
„ 3.	SONATA in B flat major	....	....	....	....	....	WILLIAM BABELL	2	0
„ 4.	SONATA in G minor	....	....	....	....	....	JOHN STANLEY	2	0
„ 5.	SONATA in A major	....	....	....	....	....	JOHN COLLETT	2	0
„ 6.	TRIO-SONATA in E minor	....	....	....	....	....	THOMAS AUGUSTINE ARNE	3	0

(To be continued.)

LONDON: NOVELLO AND COMPANY, LIMITED.

New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

85529



LONDON
Novello & Co., Ltd.

Copyright, 1907, by Novello and Company, Limited.

N
412.4
A115.7

PREFATORY NOTE.

ALTHOUGH considerable attention has been given to the resuscitation of Church Music, Glees and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ; another favourite form was the *Concerto grosso*.

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

ALFRED MOFFAT.

THOMAS AUGUSTINE ARNE.

Born in King Street, Covent Garden, March 12, 1710. Son of an upholsterer. Educated at Eton College. Took up law at his father's desire, but abandoned it after three years for the study of music. Is known to have studied the violin under Michael Christian Festing, but who was his teacher in composition has not been ascertained; possibly the veteran Dr. Pepusch. Brought out his first important work, the opera *Rosamond* (words by Addison), in 1733, at Lincoln's Inn Fields Theatre, where his sister Susanna Maria, afterwards the wife of Theophilus Cibber, played the title-rôle with much success. His *Masque of Alfred*, which contains the immortal song "Rule, Britannia," was first given in 1740 at Cliveden, Bucks, by order of Frederic, Prince of Wales. In 1745 became composer to Drury Lane Theatre, and from that date was for many years director of the music at Vauxhall Gardens. Produced in 1762 his opera *Artaxerxes*; this work held the boards for more than half-a-century. Was created Mus. Doc., Oxford, in 1759. Died March 5, 1778, and was buried at St. Paul's, Covent Garden.

Arne composed many operas and masques, and the incidental music to a number of plays. He also wrote some oratorios, an "Ode to Shakspeare," and a very large number of songs, glees, catches, canons, etc. His instrumental works comprise orchestral overtures, organ concertos, and sonatas for the harpsichord. The work from which the present sonata has been taken bears the following title:—

VII Sonatas for two Violins with a Thorough Bass for the Harpsichord or Violoncello compos'd by Thomas Augustine Arne, opera terza. London.

Printed for I. Walsh in Catharine Street in the Strand. [folio.]

This work is undated, but was issued probably about 1739-40. The sonata reproduced here is the seventh of the set.

SONATA in E minor.

Edited by
Alfred Moffat.

Thomas Augustine Arne.
1710 - 1778.

SICILIANO.
Largo.

VIOLINO Iº
p espress.

VIOLINO IIº
p espress.

VIOLONCELLO.
(*ad lib.*)
p espress.

PIANO.
p espress.

First system of musical notation. It consists of two staves for a vocal line (treble and bass clefs) and a grand staff for piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The vocal line features trills (tr) and wavy lines (wavy) above notes. The piano accompaniment includes a section marked with a forte dynamic (*f*) and wavy lines above notes.

Second system of musical notation. It consists of two staves for a vocal line and a grand staff for piano accompaniment. The key signature is one sharp. The vocal line begins with a piano dynamic (*p*) and includes a section marked *cresc.* (crescendo). The piano accompaniment also begins with a piano dynamic (*p*) and includes a section marked *cresc.*.

Third system of musical notation. It consists of two staves for a vocal line and a grand staff for piano accompaniment. The key signature is one sharp. The vocal line features a section marked *dim.* (diminuendo). The piano accompaniment also features a section marked *dim.*.

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features melodic lines with trills (tr) and dynamic markings including *p cresc.* and *f*.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes trills (tr) and dynamic markings such as *p cresc.*, *f*, and *rit.*.

Third system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The tempo is marked *Molto moderato*. The music includes trills (tr) and dynamic markings such as *f*, *p*, and *cresc.*.

Musical score for the first system, measures 1-3. The score is in G major and 4/4 time. It features a vocal line with trills and a piano accompaniment. Dynamics include *p* and *tr*.

Musical score for the second system, measures 4-6. The score is in G major and 4/4 time. It features a vocal line with trills and a piano accompaniment. Dynamics include *pp*, *piuf*, and *f*.

Musical score for the third system, measures 7-9. The score is in G major and 4/4 time. It features a vocal line with trills and a piano accompaniment. Dynamics include *poco cresc.* and *p*.

The first system of the musical score consists of four staves. The top two staves are for the violin and the bottom two for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The first measure of the violin part is marked *f*. The second measure is marked *poco rit.* and contains a triplet of eighth notes. The third measure is marked *mf* and features a trill. The piano part follows a similar dynamic progression, with *f* in the first measure, *poco rit.* in the second, and *mf* in the third. A double bar line is placed after the third measure.

The second system continues the musical piece with four staves. The violin part begins with a triplet of eighth notes marked *p*. It features several trills and slurs throughout the system. The piano part also begins with a triplet of eighth notes marked *p* and includes various chordal textures and slurs. The dynamic marking *p* is consistently used across both parts in this system.

The third system of the musical score consists of four staves. The violin part is characterized by a continuous, rapid sixteenth-note pattern marked *p*. The piano part features a similar sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand, also marked *p*. Trills are present in the violin part towards the end of the system.

First system of musical notation, consisting of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the vocal part and a rhythmic accompaniment in the piano part.

Second system of musical notation, consisting of four staves. It continues the piece with dynamic markings *f* (forte) in the vocal and piano parts. A trill (*tr*) is indicated in the vocal line. The piano accompaniment features a steady rhythmic pattern.

Third system of musical notation, consisting of four staves. It features dynamic markings *p* (piano) and *cresc.* (crescendo). The vocal line has a melodic flourish with a trill. The piano accompaniment provides a harmonic and rhythmic foundation.

First system of musical notation, featuring four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The first staff contains a melodic line with trills and slurs, marked with a piano (*p*) dynamic. The second staff continues the melodic line. The third and fourth staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation, featuring four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues in the same key and time signature. The first staff includes a *cresc.* (crescendo) marking. The second staff also features a *cresc.* marking. The third and fourth staves continue the accompaniment, with a *cresc.* marking in the third staff.

Third system of musical notation, featuring four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues in the same key and time signature. The first staff includes a *poco rit.* (poco ritardando) marking and a *f* (forte) dynamic. The second staff includes a *poco rit.* marking and a *f* dynamic. The third and fourth staves continue the accompaniment, with a *poco rit.* marking in the third staff and a *f* dynamic in the fourth staff.

Largo.
f *sostenuto* *p* *f* *p*
f *sostenuto* *p* *f* *p*
f *sostenuto* *p* *f* *p*

f *p* *f* *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p* *f* *p*

p *f* *p* *f* *p* *f* *p* *ritard.*
p *f* *p* *f* *p* *f* *p* *ritard.*
p *f* *p* *f* *p* *f* *p* *ritard.*

Allegro ma non troppo.

p
Allegro ma non troppo.

P

This system contains the first three measures of the piece. It features two vocal staves at the top, which are currently empty. Below them is a bass line for the vocal part, starting with a piano (*p*) dynamic. The piano accompaniment is shown in grand staff notation (treble and bass clefs), starting with a piano (*P*) dynamic. The key signature is one sharp (F#) and the time signature is 12/8.

cresc.

cresc.

This system contains measures 4 through 6. The piano accompaniment continues, with both the treble and bass staves marked with a *cresc.* (crescendo) dynamic. The vocal lines remain empty.

mf

mf

mf

This system contains measures 7 through 9. The piano accompaniment continues, with both the treble and bass staves marked with a *mf* (mezzo-forte) dynamic. The vocal lines remain empty.

This page of a musical score, numbered 10, features a piano accompaniment and a vocal line. The music is written in a key with one sharp (F#) and a 2/4 time signature. The piano part consists of two systems of staves (treble and bass clef). The vocal line is written in a single staff with a treble clef. The score includes dynamic markings such as *cresc.* (crescendo) and *f* (forte). The piano part features a rhythmic accompaniment with eighth and sixteenth notes, while the vocal line has a melodic line with various note values and rests. The score is divided into measures by vertical bar lines.

First system of musical notation, consisting of five staves. The top three staves are vocal parts (Soprano, Alto, Tenor) and the bottom two are piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. It features a melodic line in the vocal parts and a rhythmic accompaniment in the piano.

Second system of musical notation, consisting of five staves. This system includes dynamic markings: *p* (piano) is written in the vocal staves and the piano accompaniment. The musical notation continues with similar melodic and rhythmic patterns as the first system.

Third system of musical notation, consisting of five staves. This system includes dynamic markings: *cresc.* (crescendo) and *f* (forte) are written in the vocal staves and the piano accompaniment. The music builds in intensity towards the end of the system.

First system of musical notation, consisting of two systems of staves. The top system has three staves (treble, treble, and bass clefs) and the bottom system has two staves (treble and bass clefs). Dynamics include *p* and *cresc.*

Second system of musical notation, consisting of two systems of staves. The top system has three staves (treble, treble, and bass clefs) and the bottom system has two staves (treble and bass clefs). Dynamics include *f* and *p*.

Third system of musical notation, consisting of two systems of staves. The top system has three staves (treble, treble, and bass clefs) and the bottom system has two staves (treble and bass clefs). Dynamics include *p*.

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains three measures of music with various note values and rests. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves have rests in the first two measures and enter in the third measure.

The second system consists of two staves, both in treble clef. The top staff contains piano accompaniment with chords and moving lines. The bottom staff contains a melodic line with eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

The third system consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment. The word "cresc." is written above the vocal line in the second and third measures, and below the piano accompaniment in the third measure.

The fourth system consists of two staves, both in treble clef. The top staff contains piano accompaniment with chords. The bottom staff contains a melodic line. The word "cresc." is written below the piano accompaniment in the third measure.

The fifth system consists of three staves. The top staff is a vocal line in treble clef. The middle and bottom staves are piano accompaniment. The dynamic marking "p" (piano) is written below the vocal line in the third measure and below the piano accompaniment in the third measure.

The sixth system consists of two staves, both in treble clef. The top staff contains piano accompaniment with chords. The bottom staff contains a melodic line. The dynamic marking "p" is written below the piano accompaniment in the third measure.

This musical score is arranged in three systems, each containing three staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes treble and bass clefs, with various note values, rests, and articulation marks such as slurs and accents. The first system features a vocal line in the top staff and piano accompaniment in the bottom two staves. The second system continues the vocal and piano parts with more complex melodic lines. The third system concludes the piece with a final vocal phrase and piano accompaniment, including some fermatas and dynamic markings.

First system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#). The first staff begins with a piano (*p*) dynamic and a *cresc.* marking, transitioning to a forte (*f*) dynamic. The second staff also starts with *p* and *cresc.*, moving to *f*. The third staff starts with *p* and *cresc.*, moving to *f*. The fourth staff starts with *p* and *cresc.*, moving to *f*. The music features melodic lines with slurs and chords.

Second system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#). This system continues the melodic and harmonic development from the first system, with various rhythmic patterns and chordal textures.

Third system of musical notation, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#). This system concludes the piece with a final melodic flourish in the top staff and a steady bass line in the bottom staves.

First system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music features various notes, rests, and trills (tr.) in the upper staves. The bottom staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation, consisting of three staves. It continues the piece with similar notation. The word *cresc.* (crescendo) is written in the right margin of the top two staves and the bottom staff, indicating a gradual increase in volume.

Third system of musical notation, consisting of three staves. It concludes the piece. The word *poco rit.* (poco ritardando) is written above the top staff, and *ff* (fortissimo) is written below the top two staves and above the bottom staff, indicating a strong dynamic and a slight slowing down. The system ends with a double bar line.

NOVELLO'S ALBUMS FOR PIANOFORTE AND STRINGED INSTRUMENTS.

(TWO VIOLINS, VIOLA, AND VIOLONCELLO.)

The Pieces in the majority of these Albums are so arranged that if any Part, or combination of Parts, in addition to the First Violin and Pianoforte is used, they will sound complete.

No.	S. D.	No.	S. D.
1. DOLMETSCH, ARNOLD—Suite of Four Pieces	2 6	15. COWEN, FREDERIC H. — Four English Dances. No. 2. Rustic Dance ...	2 6
Extra String Parts, 6d. each.		Extra String Parts, 6d. each.	
2. PURCELL, HENRY—Suite of Five Pieces	2 6	16. COWEN, FREDERIC H. — Four English Dances. No. 3. Graceful Dance	2 6
Extra String Parts, 6d. each.		Extra String Parts, 6d. each.	
3. GERMAN, EDWARD — Three Dances, from the Music to "Henry VIII."	5 0	17. COWEN, FREDERIC H. — Four English Dances. No. 4. Country Dance ...	2 6
Extra String Parts, 1s. each.		Extra String Parts, 6d. each.	
4. RAMEAU—Gavotte in D	2 6	18. COLERIDGE-TAYLOR, S. — Four Characteristic Waltzes. No. 1. Valse Bohemienne	2 0
Extra String Parts, 6d. each.		Extra String Parts, 6d. each.	
5. HANDEL, G. F.—Six Pieces from the Water Music. 1. Bourrée in F; 2. Air in F; 3. Minuet in F; 4. Hornpipe in F; 5. Aria in G; 6. Allegro in D	3 6	19. COLERIDGE-TAYLOR, S. — Four Characteristic Waltzes. No. 2. Valse Rustique	2 0
Extra String Parts, 6d. each.		Extra String Parts, 6d. each.	
6. HANDEL, G. F.—Two Bourrées	2 0	20. COLERIDGE-TAYLOR, S. — Four Characteristic Waltzes. No. 3. Valse de la Reine	2 0
Extra String Parts, 6d. each.		Extra String Parts, 6d. each.	
7. MACKENZIE, A. C. — Benedictus, from Six Pieces for the Violin	3 0	21. COLERIDGE-TAYLOR, S. — Four Characteristic Waltzes. No. 4. Valse Mauresque	2 0
Extra String Parts, 6d. each.		Extra String Parts, 6d. each.	
8. GOUNOD, CHARLES—Judex, from "Mors et Vita"	3 0	22. SPOHR, L. — Andantino, from the Symphony "The Consecration of Sound" ...	3 0
Extra String Parts, 6d. each.		Extra String Parts, 6d. each.	
9. MENDELSSOHN—Wedding March	2 6	23. LANNER, JOSEF — Five Styrian Dances (Ländler)	3 0
Extra String Parts, 6d. each.		Extra String Parts, 6d. each.	
10. MENDELSSOHN — War March ("Athalie")	2 6	24. TOURS, BERTHOLD—March in G	1 6
Extra String Parts, 6d. each.		Extra String Parts, 3d. each.	
11. MENDELSSOHN—Cornelius March	2 6	25. MACFARREN, W.—Bourrée in C	2 0
Extra String Parts, 6d. each.		Extra String Parts, 6d. each.	
12. MENDELSSOHN—Funeral March	2 6	26. COWEN, FREDERIC H. — Minuet d'Amour, from A Suite of Old English Dances (Second Set)	2 6
Extra String Parts, 6d. each.		Extra String Parts, 6d. each.	
13. ELVEY, GEORGE — Gavotte (à la mode ancienne)	2 0		
Extra String Parts, 6d. each.			
14. COWEN, FREDERIC H. — Four English Dances. No. 1. Stately Dance	2 6		
Extra String Parts, 6d. each.			

To be continued.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

VIOLIN MUSIC

	s.	d.		s.	d.
ADAMS, THOMAS—Rêverie d'Amour	2	0	KING, OLIVER—Morceaux de Salon. Twelve Pièces		
BABELL, WILLIAM—Sonata in B flat major	2	0	Caractéristiques (Op. 91)	3	6
BACH, J. S.—Aria for the Fourth String	1	0	1. Romance	7	
— Bo urrée and Gigue	1	6	2. Albumblatt	8	
— Chaconne, with Variations (Pianoforte Accompaniment			3. Nocturne	9	
by MENDELSSOHN)	2	6	4. Chant d'Espoir	10	
— Concerto in A minor	2	0	5. Sérénade Orientale	11	
— Prelude and Fugue in G minor	2	0	6. Impromptu	12	
BELL, W. H.—Cradle Song	2	0	— Sonata in D minor (Op. 40)	7	6
BERGER, F.—Cavatina	1	6	LATES, JAMES—Sonata in G major	2	0
BOHM, CARL—Six Morceaux de Salon each	1	6	LEMARE, E. H.—Chant sans paroles. Arranged by		
1. Rigaudon			E. F. R.	2	0
2. Bourrée			— Andantino in D flat. Arranged for Two Violins and		
3. Gavotte			Pianoforte, in D	2	0
4. Sarabande			LLOYD, C. H.—Duo Concertante, for Pianoforte and Violin,		
5. Valse Etude			or Clarinet, or Viola	3	0
6. Capriccio Finale			MACFARREN, W.—First Sonata	6	0
BOYCE, ETHEL M.—Eight Pieces	2	6	— Second Sonata	6	0
COLERIDGE-TAYLOR, S.—Ballade in D minor (Op. 4)	2	0	MACKENZIE, A. C.—Concerto (Op. 32)—		
— Four Characteristic Waltzes (Op. 22)	3	0	Full Score, 21s.; Orchestral Parts, 16s. 9d.; Pianoforte		
1. Valse Bohémienne	1	6	and Violin, 6s.		
2. Valse Rustique	1	6	— Highland Ballad (Op. 47, No. 1)	3	6
3. Valse de la Reine	1	6	— Pibroch, Suite (Op. 42)	6	0
4. Valse Mauresque	1	6	— Pieces, Six (Op. 37)	5	0
— Hemo Dance (Op. 47, No. 2), Scherzo	2	6	1. Gavotte	4	
— Idyll	2	0	2. Berceuse	5	
— Nero, Incidental Music to:—			3. Benedictus, 2s.	6	
Prelude	2	0	4. Zingaresca, 2s.		
Entr'acte, No. I. ("Nero")	2	0	5. Saltarello		
No. II. ("Poppæa")	2	0	6. Tema con Variazioni		
Intermezzo (Singing Girls' Chorus)	2	0	— Pieces, Two, Barcarola and Villanella (Op. 47, No. 2) ...	3	6
Eastern Dance	2	0	MANN, OTTO, Jun.—A Northern Cradle Song (Op. 11) ...	1	6
— Novelletten, Four (Op. 52) each	2	0	McEWEN, JOHN B.—Six Highland Dances each	2	0
— Romance in G (Op. 39)	2	0	NEŠVARA, JOSEF—Berceuse Bohémienne (Op. 48, No. 4) ...	1	0
COLLETT, JOHN.—Sonata in A major	2	0	— Ten Pieces, Zehn Eklogen (Op. 48)	6	0
CORELLI, ARCANGELO—Twelve Sonatas. Two			PARRY, C. HUBERT H.—Suite in D	3	6
Books each	3	6	— Suite in F	3	6
COWEN, F. H.—Reverie	2	0	— Twelve Short Pieces in Three Sets each	2	6
— Minuet d'Amour (from "A Suite of Old English			FIRST SET.		
Dances")	2	0	No. 1. Idyll		
DAVID, F.—Barcarolle	1	0	" 2. Romance		
— Bunte Reihe. Twenty-four Pieces for Violin and Piano-			" 3. Capriccio		
forte. Edited by EMILE SAURET. In Four Books each	2	0	" 4. Lullaby		
— Five Pieces	2	6	PITT, PERCY—Bagatelles (Op. 1)	3	6
— Lullaby	1	0	Air de Ballet		
— Menuet in G, from "Bunte Reihe"	1	0	Lamento		
— Romance	1	0	Romance		
DAVIES, H. WALFORD—Sonata (No. 1) in E minor			Souvenir		
(Op. 5)	2	6	March		
— Sonata (No. 2) in D minor (Op. 7)	4	0	Amoroso		
DVOŘÁK, ANTONIN—Allegretto grazioso, from the			— Ballade (Op. 17)	2	6
Symphony in G minor (No. 4). Arranged by			PURCELL, HENRY—Fourteen Pieces	2	6
S. COLERIDGE-TAYLOR	2	0	RANDEGGER, ALBERTO, Jun.—Saltellato-Caprice		
ECCLES, HENRY—Sonata in D minor	2	0	(Op. 17, No. 2)	2	6
ELGAR, EDWARD—Canto Popolare ("In Moonlight")			— Sonata in E minor (Op. 15)	6	0
Chanson de Nuit (Op. 15, No. 1)	1	6	— Souvenir (Op. 17, No. 1)	2	0
Chanson de Matin (Op. 15, No. 2)	2	0	REED, W. H.—A la Campagne (Morceau de genre)	2	0
Mazurka (Op. 10, No. 1)	2	0	— Chanson sérieuse	2	0
GEEHL, HENRY E.—Polonaise in A minor	2	0	— Mazurka brillante	2	0
— Romanza	2	0	RODE, P.—Concerto in A minor (Op. 9)	2	6
GERMAN, EDWARD—Suite	3	0	SAURET, EMILE—Élégie et Rondo (Op. 48)	4	0
1. Valse. 2. Souvenir. 3. Gipsy Dance.			— Pensées Intimes. Six Morceaux de Salon (Op. 39) each	2	0
GIBSON, HENRY—Ballata	1	6	1. Aria		
HANDEL, G. F.—Six Sonatas for the Violin	3	6	2. Gondoliera		
HAYDN, J.—Serenade	1	0	3. Melodie		
— Sonata in G	2	0	4. Capriccetto		
HAYNES, BATTISON—Idyll	2	0	5. Tristesse		
— Three Dances in Canon throughout	3	0	6. Valse gracieuse		
— Twelve Sketches (Op. 15)	2	6	SELBY, B. LUARD—Sonata in B minor	6	0
— "Westwood" Gavotte	2	0	SHAW, MARTIN FALLAS—Reverie	2	0
HINTON, ARTHUR—Suite (Op. 20)	5	0	SITT, HANS—Bunte Blätter (Op. 84). Twelve Easy		
HOFMANN, H.—Adagio (Op. 31)	2	0	Pieces (in the First Position). In Four Books each	2	0
— Italian Love Tale (Op. 19)	7	0	Book I.		
— Prairie Pictures. Three Pieces on original Russian			Book II.		
Melodies (Op. 39)	3	0	Book III.		
No. 1. Vivace in A minor	1	6	Book IV.		
" 2. Romance in A	1	0	Canzone		
" 3. Allegro in D	1	6	Menuett		
— Romance (Op. 48)	2	6	Gondoliera		
— Silhouettes from Hungary	2	0	Capriccio		
HOLBROOKE, JOSEPH—Berceuse (Op. 12, No. 7)	2	0	Elegie		
— Valse-Sérénade (Op. 12, No. 8)	2	0	Tarantelle		
— Caprice (Op. 12, No. 9)	2	0	Arietta		
— Souvenir de Printemps (Op. 23, No. 6)	2	0	— Six Lyric Pieces (Op. 96)		
HOLST, GUSTAV VON—Greeting	2	0	1. Cavatine		
— Maya, Romance	1	6	2. Gondoliera		
KING, OLIVER—Twelve Pieces (Op. 25)	2	6	3. Canzonetta		
			4. Romanze		
			5. Intermezzo		
			6. Serenade		
			STANFORD, C. VILLIERS—Intermezzi, Three (Op. 13).		
			For Pianoforte and Violin, or Violoncello, or Clarinet	4	0
			— Suite for Violin Solo and Orchestra (Op. 32)	7	6
			STANLEY, JOHN—Sonata in G minor	2	0
			TARTINI, GIUSEPPE—Sonata in G minor	2	0
			THORLEY, W. HANDEL—Ballade	2	0
			WARNER, H. WALDO—Elegie	1	6
			— Scherzo	2	0
			WENDT, THEO.—Air de Ballet, with Intermezzo (Op. 11)	2	0
			— Deux Morceaux (Op. 18, Nos. 1 and 2)	2	0
			1. Petit Madrigal 2. Petit Sérénade		
			WEST, JOHN E.—In the Spring	2	0
			— Maypole Dance	2	0
			WOLSTENHOLME, W.—Allegretto in E flat	1	6
			— Idyll	1	6
			— Meditation	1	6
			— Polonaise	2	0

Violino Primo.

85529

27
3

OLD
ENGLISH
VIOLIN MUSIC
EDITED BY ALFRED MOFFAT.

No. 6
TRIO-SONATA
IN E MINOR
FOR
TWO VIOLINS, VIOLONCELLO (*ad lib.*)
AND PIANOFORTE

COMPOSED BY
Thomas Augustine Arne.

LONDON:
NOVELLO AND COMPANY, LIMITED.