

# ARNOLD BAX

## PIANO SOLO

	NET
IN A VODKA SHOP - - - -	2/-
THE PRINCESS'S ROSE GARDEN (Nocturne) -	2/-
SLEEPYHEAD - - - - -	2/-
APPLE-BLOSSOM-TIME - - - -	2/-

---

## VIOLIN and PIANO

LEGEND - - - - -



AUGENER LTD.

63 CONDUIT STREET (Regent Street Corner), W.      16 NEWGATE STREET, E.C.  
57 HIGH STREET, MARYLEBONE & 18 GREAT MARLBOROUGH STREET, W.  
LONDON



# THE PRINCESS'S ROSE-GARDEN

## NOCTURNE

Arnold Bax

Drowsily rythmical and moderately slow (a)

PIANO

pp p pp

p pp

ppp p singing

singing sweetly p

poco più marcato

p morendo pp p

(a) This piece must be played as simply as the elaborateness of its detail will allow. No harmonic points should be made and the accompaniment figures generally should be kept wholly subservient to the melodic line.

*p singing*

*pp*

The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains a series of chords and melodic fragments. The lower staff begins with a bass clef and contains a more active melodic line with eighth and sixteenth notes. A dynamic marking of *pp* is placed above the first few notes of the lower staff. The system concludes with a *p singing* instruction above the right-hand staff.

*The arpeg. as close as possible*

The second system continues the piece. The upper staff features a complex texture with many beamed notes and chords, some of which are arpeggiated. The lower staff continues with a rhythmic accompaniment. A bracket above the upper staff spans the first two measures, with the instruction *The arpeg. as close as possible* written above it.

*piu f*

The third system shows a change in dynamics. The upper staff has a melodic line with some rests. The lower staff has a more active accompaniment. A dynamic marking of *piu f* is placed above the right-hand staff.

*p*

*cresc.*

*f*

The fourth system features a dynamic of *p* at the beginning. The upper staff has a melodic line with some rests. The lower staff has a more active accompaniment. A *cresc.* marking is placed below the lower staff, and an *f* marking is placed above the lower staff.

*ritenuto molto*

*p*

*cresc*

*dim*

The fifth system concludes the piece. It features a dynamic of *p* at the beginning. The upper staff has a melodic line with some rests. The lower staff has a more active accompaniment. A *cresc* marking is placed below the lower staff, and a *dim* marking is placed above the lower staff. The system concludes with a *ritenuto molto* instruction above the right-hand staff.

*a tempo* *simply*

*ppp* *pp*

*a tempo*

*rit. un poco* *poco f*

*dim.* *mf dolce*

*dim.* *p* *accelerando*

*dim* *pp* *ritenuto*

4 The melody played with a gentle swing  
and the accompaniment figures very lightly

First system of musical notation, measures 1-4. The music is in 3/4 time. The right hand features a melodic line with slurs and dynamic markings *p* and *f*. The left hand provides a rhythmic accompaniment with slurs and dynamic markings *p* and *rit.*.

Second system of musical notation, measures 5-8. The music continues with a tempo marking *a tempo*. The right hand has a melodic line with slurs and a triplet of eighth notes. The left hand has a rhythmic accompaniment with slurs and dynamic markings *p*.

Third system of musical notation, measures 9-12. The music continues with a tempo marking *a tempo*. The right hand has a melodic line with slurs and a triplet of eighth notes. The left hand has a rhythmic accompaniment with slurs and dynamic markings *f*, *p*, *cresc.*, and *f*. A *pp* marking with a triplet is also present in the left hand.

Fourth system of musical notation, measures 13-16. The music continues with a tempo marking *a tempo*. The right hand has a melodic line with slurs and a triplet of eighth notes. The left hand has a rhythmic accompaniment with slurs and dynamic markings *f*, *dim.*, and *p*. A *cresc.* marking is also present in the left hand.

Fifth system of musical notation, measures 17-20. The music continues with a tempo marking *a tempo*. The right hand has a melodic line with slurs and a triplet of eighth notes. The left hand has a rhythmic accompaniment with slurs and dynamic markings *p*, *cresc.*, *Rit.*, and *f*. The instruction *Broadly and passionately* is written above the right hand.

First system of musical notation. The upper staff (treble clef) features a melodic line with various dynamics: *p* (piano), *f* (forte), *fp* (fortissimo), and *pp* (pianissimo). The lower staff (bass clef) provides harmonic support with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic development with dynamics *p* and *f*. The lower staff shows a more active bass line with some chromatic movement.

Third system of musical notation. The upper staff has dynamics *p* and *f*. The lower staff features a steady bass line with some rhythmic patterns.

Fourth system of musical notation. The upper staff starts with *p* and includes a *cresc.* (crescendo) marking, leading to *sf* (sforzando). The lower staff has a bass line with some rests and moving notes.

Fifth system of musical notation. The upper staff has dynamics *f* and *p*. The lower staff continues with a bass line that includes some chromatic passages.

*m.s.*  
*f*  
*dim*

This system contains two staves of music. The upper staff begins with a melodic line marked *m.s.* (mezzo-soprano) and *f* (forte). The lower staff provides a harmonic accompaniment. A dynamic marking of *dim* (diminuendo) is placed above the second measure of the upper staff.

*ppp*  
*p very delicate*  
*expressivo*

This system contains two staves of music. The upper staff features a melodic line starting with a dynamic marking of *ppp* (pianississimo) and a hairpin indicating a crescendo. The lower staff is marked *p very delicate* and *expressivo*. A dotted line above the upper staff indicates a phrasing slur.

*poco f*  
*dim.*

This system contains two staves of music. The lower staff begins with a dynamic marking of *poco f* (poco forte). The system concludes with a *dim.* (diminuendo) marking in the lower staff.

*p*  
*cresc.*

This system contains two staves of music. The upper staff begins with a dynamic marking of *p* (piano). The lower staff features a *cresc.* (crescendo) hairpin.

*f*  
*dim - - p*  
*rit.*  
*ppp*

This system contains two staves of music. The upper staff begins with a dynamic marking of *f* (forte) and includes a *dim - - p* (diminuendo to piano) hairpin. The system concludes with a *rit.* (ritardando) marking and a *ppp* (pianississimo) dynamic marking in the lower staff.



*p simply* *rit.*

*mf* *dim.*

*poco f* *dim - in - u - en - do p*

*cresc.* *f* *ped.* *simile*

*p* *rit. e dim.* *pp*

*p* *pp* *ppp*

# RUSSIAN MASTERS

## PIANOFORTE WORKS

(Revised, Phrased & Fingered by O. Thumer)



<b>ARENISKY, A.</b>		NET			NET
INTERMEZZO . . .	Op. 5, No. 2.	1/6	<b>PACHULSKI, H.</b>		
BASSO OSTINATO.	Op. 5, No. 5.	1/-	PHANTASTISCHE MÄRCHEN . . .		1/6
IMPROMPTU . . .	Op. 25, No. 1.	1/-	PRELUDE in C minor . . . . .		-/6
CONSOLATION . . .	Op. 36, No. 5.	1/-	PRELUDE in F minor . . . . .		1/-
INTERMEZZO CARACTÉRISTIQUE			FANTASIESTÜCK . . . . .		1/-
	Op. 36, No. 12.	1/6	CHANT SANS PAROLES . . . . .		1/-
ETUDE in F sharp . . .	Op. 36, No. 13.	1/6	<b>RACHMANINOFF, S.</b>		
LE RUISSEAU DANS LA FORÊT.			PRELUDE . . . . .		1/6
	Op. 36, No. 15.	1/6	VALSE . . . . .		1/6
<b>BORODINE, A.</b>			POLICHINELLE . . . . .		2/-
PETITE SUITE . . . . .		1/6	MÉLODIE . . . . .		1/6
MAZURKA . . . . .		1/-	<b>REBIKOFF, W.</b>		
AU COUVENT . . . . .		1/-	BERCEUSE . . . . .		1/-
<b>CUI, C.</b>			<b>SCRIABINE, A.</b>		
BERCEUSE . . . . .		1/-	MAZURKA in C sharp minor . . . . .		1/-
<b>GLINKA, M.</b>			MAZURKA in F sharp minor . . . . .		1/-
BARCAROLLE . . . . .		2/-	<b>WRANGELL, B.</b>		
TARANTELLE . . . . .		-/6	PETITE VALSE . . . . .		1/-
SOUVENIR D'UNE MAZURKA . . . . .		1/6	ROMANCE . . . . .		1/-
MAZOURKA RUSSE . . . . .		1/-	<b>ZARZYCKI, A.</b>		
<b>TLYNSKY, A.</b>			MAZURKA in G minor . . . . .		-/6
BERCEUSE . . . . .		1/-	MAZURKA in B flat . . . . .		1/6
<b>LIADOFF, A.</b>					
IMPROMPTU . . . . .		1/-			
<b>MOUSSORGSKY, M. P.</b>					
GOPAK (Dunhill) . . . . .		1/-			
SCHERZINO . . . . .		1/-			
INTERMEZZO . . . . .		1/-			

Augener Ltd.

63 CONDUIT STREET (Regent Street Corner), W.  
16 NEWGATE STREET, E. C.

57 HIGH STREET, MARYLEBONE, W.  
18 GREAT MARLBOROUGH STREET, W.

London

Classie

# S. Coleridge-Taylor

## COMPOSITIONS

Edition No.	PIANOFORTE	NET s. d.
6101	Moorish Tone-Pictures. (Andalla & Zarifa). Op. 19. <i>Separately</i> :—No. 1. Andalla 2. Zarifa	1 6
6102	Three Humoresques ... Op. 31. <i>Separately</i> :—No. 1. in D 3. in A	1 6
6103	African Suite ... Op. 35. (No. 1, Introduction; 2, A Negro Love-Song; 3, Valse; 4, Danse nègre). <i>Separately</i> :—No. 2. A Negro Love-Song 4. Danse nègre	2 -
6104	Nourmahal's Song and Dance. Op. 41. <i>Separately</i> :—No. 1. Nourmahal's Song. Incidental Music to "Herod." Op. 47: (No. 1, Processional; 2, Breeze-scene; 3, Dance; 4, Finale).	1 6
6105	For Pianoforte Solo ...	2 6
6880	For Pianoforte Duet ... <i>Separately for Pianoforte Solo</i> :— No. 2. Breeze-Scene 3. Dance "Ethiopia Saluting the Colours." Concert March. Op. 51.	2 6
6106a	For Pianoforte Solo ...	1 6
6106b	For Pianoforte Duet ...	2 -
6107	Moorish Dance ... Op. 55.	1 6
6099	Cameos. 3 Pieces ... Op. 56.	2 -
6098	Scènes de Ballet ... Op. 61.	2 -
6097	Forest Scenes. 5 Characteristic <i>Separately</i> :— No. 3. The Phantom tells his tale of longing.	2 -
6073	Three-fours. Valse Suite. Op. 71.	2 -
6096	Papillon ... Op. 71.	1 6
	Two Impromptus: No. 1, in A major... Op. 71. 2, in B minor... Op. 71.	1 6 1 6

### ORGAN

6106d	"Ethiopia Saluting the Colours." Op. 51 Concert March. (Arranged by E. Duncan).	2 -
-------	--	-----

### VIOLIN & PIANO

7352	2 Romantic Pieces ... Op. 9. (Lament and Merry-making).	2 -
7353	Legend from the "Concertstück." Op. 14.	1 6
7356	Hiawathan Sketches ... Op. 16.	2 -
11340	Gipsy Suite ... Op. 20.	3 -
7358	Valse-Caprice ... Op. 23.	1 6
7359b	A Negro Love-Song. Op. 35, No. 2.	1 6
6100d	Danse nègre ... Op. 35, No. 4.	1 6
11342	4 African Dances ... Op. 58.	2 -
11341	Romance ... Op. 59.	1 6
11343	Ballade in C minor ... Op. 73.	2 -

Edition No.	VIOLONCELLO & PIANO	NET s. d.
	A Gipsy Dance. Op. 20, No. 2.	

### QUARTET

7207	Fantasiestücke ... Op. 5.	2 6
------	---------------------------	-----

### ORCHESTRA

6100a	Danse nègre. Op. 35, No. 4. Score.	5 -
6100b	The same ... Parts.	10 -
	"Ethiopia Saluting the Colours." Concert March. Op. 51:—	
6106c	String Parts ... each (Score and Wind Parts to be had on hire)	1 -
	"Cameos" In G minor. Op. 56, No. 3. (For Full and Small Orchestra)	

### VOCAL SONGS

8819	Southern Love Songs ... Op. 12.	2 -
8817	African Romances ... Op. 17. <i>Separately</i> :—Over the Hills In D & B How shall I woo thee? In G flat, F & D	2 -
8868	In Memoriam ... Op. 24.	1 -
8869	Three Songs (Lucy, Mary, Jessy) Op. 29.	1 6
8870	6 Sorrow Songs ... Op. 57.	3 -
	<i>Separately</i> :— O what comes over the sea In D & E min. 2 - When I am dead, my dearest In F & G. 2 - Unmindful of the Roses In D & E ... 2 - Song of the Nubian Girl ... 2 - Tell, O tell me In F & D ... 2 - An Explanation In B flat & D ... 2 - Low Breathing Winds In E flat & C ... 2 - Life and Death In D flat & A flat ... 2 - The Guest ... 2 -	

### THREE-PART SONGS (for Female Voices)

4247	We strew these opiate flowers ...	- 2
4248	How they so softly rest ...	- 3
4249	A June rose bloomed ...	- 3
4249a	Tonic Sol-fa Notation ...	- 2

### FOUR-PART SONGS (for Mixed Voices, unaccompanied)

4658	All my stars forsake me ...	- 4
4659	Dead in the Sierras ...	- 4
4659a	Tonic Sol-fa Notation ...	- 3
4660	The Fair of Almachara ...	- 8
4661	The Land of the Sun ...	- 4

### CANTATA (for Female Voices)

9088	The Gitanos ... Op. 26.	2 -
9088b	Tonic Sol-fa Notation ...	- 6
9088a	Words only ...	- 6

AUGENER LTD.

63 CONDUIT STREET (Regent Street Corner), W. : 16 NEWGATE STREET, E.C. ;  
57 HIGH STREET, MARYLEBONE, W. & 18 GREAT MARLBOROUGH STREET, W.

LONDON

# HARRY FARJEON

<i>Edition No.</i>	<b>PIANOFORTE SOLOS</b>	<i>PRICE NET</i>
5163	Night Music. Op. 11. 7 Pieces.....	2/-
	<i>Separately:—</i>	
	No. 2. Slumber Song, net 1/6; No. 7. At Parting.....net 1/6	
	Ein Schwanengesang. (A Swan Song).....net 2/-	
5164	Miniature Sonata in B flat. Op. 12.....	1/6
5165	Pictures from Greece. Op. 13. 6 Pieces.....	2/-
	<i>Separately:—</i>	
	No. 2. The Fates.....net 1/6; No. 3. The Muses.....net 1/6	
	6. The Naiades. Study in Double Notes.....net 1/6	
	Two Bohemian Sketches. Op. 16.	
	No. 1. Folk Song, net 2/-; 2. Gipsy Dance.....net 2/-	
5167	The Four Winds. Four Impression Studies. Op. 18.....	2/-
	<i>Separately:—</i>	
	No. 4. North Wind.....net 1/6	
5168	Tone-Pictures. Book I. 5 Pieces. Op. 19.....	2/-
	<i>Separately:—</i>	
	No. 5. To the Skylark.....net 1/6	
5169	Three Venetian Idylls. Op. 20.....	2/-
5170	Tone-Pictures. Book II. Op. 23.....	2/-
5151	Musical Sketch Book.....	2/-
5152	A Summer Suite. Op. 21.....	2/-
5153	Trois Moments Musicaux. Op. 24.....	1/6
5154	Tone-Pictures. Book III. Op. 29.....	2/-
5155	From the Three-Cornered Kingdom. Op. 30.....	2/-
	Prelude from the Forest of Andaine. Op. 27.....net 1/6	
	Chant sans paroles.....net 1/6	
	Two Old-fashioned Pcs. (No. 1, Air; 2, To a Harpsichord) net 2/-	
	Minuet.....net 1/6	
	Barcarolle.....net 1/6	
	Two Pastorals. (No. 1, Evening in the Harvest Field;	
	2, Moonlight on the Harvest Field) net 2/-	
	Melody in E flat. No. 2 of "Musical Sketch Book," net 1/6	
5156	Tone-Pictures. Book IV. Op. 31.....	2/-
	Aubade. Morning Serenade.....	1/6
	Spring Song.....	2/-
	<b>PIANOFORTE DUET</b>	
6912	Three Album Leaves. Op. 24.....	1/6
	<b>VIOLIN &amp; PIANOFORTE</b>	
5166a	Chant d'Eté (Summer Song). Op. 14, No. 1.....	1/6
5166b	Berceuse. Op. 14, No. 2.....	1/6
	<b>VOCAL</b>	
	Recitation with Pianoforte Accompaniment	
8907	La Belle Dame sans Merci. Op. 17, No. 1.....	2/-
	Christ's Eve. Op. 17, No. 2.....	2/-
	<b>SONGS</b>	
4705	Child Songs.....	1/6
	Thou art the Flower of Flowers, in B flat & F.....each	2/-
	<b>TWO-PART SONGS</b>	
	9005 Changes of the Moon.....	-/4
	9006 The Rock-away boat.....	-/4
	9007 Cherry Bloom.....	-/4