

Oxon

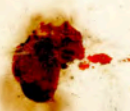
1926  
1

Bampton.

Morris Dances.

Music

Score.



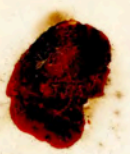
## NOTES FOR MUSICIAN.

---

The Metronome figure attached to each tune represents approximately the traditional tempo of the dance.

After playing the Introduction, Once-to-yourself, the accompanist should begin the dance without pause or hesitation.

The places in the dance where hands are clapped are shown by the symbols printed immediately above the notes on which they occur.



# THE FLOWERS OF EDINBURGH.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp and Herbert C. MacIlwaine.

## INTRODUCTION. (Once to yourself.)

*d = 100.*

Musical notation for the Introduction section, measures 1-4. The piece is in G major and 2/2 time. The tempo is marked *d = 100.* The notation includes a treble and bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The melody is in the treble clef, and the accompaniment is in the bass clef. There are dynamic markings *sfz* and *sf* throughout.

Musical notation for the Introduction section, measures 5-8. The notation continues from the previous system, showing the continuation of the melody and accompaniment.

## A1 DANCE.

*Play 3 times.* 1

Musical notation for the A1 Dance section, measures 1-4. The piece is in G major and 2/2 time. The notation includes a treble and bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The melody is in the treble clef, and the accompaniment is in the bass clef. There are dynamic markings *sfz* and *sf* throughout. The first measure is marked with a section symbol and the number 1.

Musical notation for the A1 Dance section, measures 5-8. The notation continues from the previous system, showing the continuation of the melody and accompaniment. Measures 5, 6, 7, and 8 are marked with their respective numbers.

## B1 *Più rall.*

*sfz* 1 *sfz* 2 *a tempo* 3 4

Musical notation for the B1 section, measures 1-4. The piece is in G major and 2/2 time. The notation includes a treble and bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The melody is in the treble clef, and the accompaniment is in the bass clef. There are dynamic markings *sfz* and *a tempo* throughout. The first measure is marked with a section symbol and the number 1, and the second measure with the number 2. The third and fourth measures are marked with the number 3 and 4 respectively.

5 6 7 8

B<sub>2</sub> *Più rall.* *a tempo*

1 2 3 4

5 6 7 8

Dal Segno ♯

A<sub>2</sub>

1 3 4

5 6 7 8 Fine.

# THE MAID OF THE MILL.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp and Herbert C. MacIlwaine.

## INTRODUCTION. (Once to yourself.)

*♩.* = 100.

## A1 DANCE.

*Play 3 times.*

## B1

First system of musical notation. The right hand (treble clef) plays a melodic line with slurs over measures 1-4. The left hand (bass clef) provides accompaniment with notes numbered 5, 6, 7, and 8.

B 2

Second system of musical notation. The right hand (treble clef) plays a melodic line with slurs and notes numbered 1, 2, 3, and 4. The left hand (bass clef) provides accompaniment with notes numbered 1, 2, 3, and 4. Dynamic markings *sfz* are present above measures 3 and 4.

Third system of musical notation. The right hand (treble clef) plays a melodic line with slurs and notes numbered 5, 6, 7, and 8. The left hand (bass clef) provides accompaniment with notes numbered 5, 6, 7, and 8. A *Segno* symbol is at the end of the system.

*D. C.*  
*dal Segno*

A 2

Fourth system of musical notation. The right hand (treble clef) plays a melodic line with slurs and notes numbered 1, 2, 3, and 4. The left hand (bass clef) provides accompaniment with notes numbered 1, 2, 3, and 4.

Fifth system of musical notation. The right hand (treble clef) plays a melodic line with slurs and notes numbered 5, 6, 7, and 8. The left hand (bass clef) provides accompaniment with notes numbered 5, 6, 7, and 8. The word *Fine.* is written at the end of the system.

# THE MAID OF THE MILL.

(Alternative version)

INTRODUCTION.  
(Once to yourself.)

Collected and arranged by  
Cecil J. Sharp and Herbert C. MacIlwaine.

♩. = 88

A1 DANCE.

Play 3 times.

B1

5 6 7 8

B 2

1 2 3 4

5 6 7 8

*Dal Segno*  $\text{S}$

A 2

1 2 3 4

5 6 7 8

*Fine.*



# BOBBING JOE.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp and Herbert C. MacIlwaine.

## INTRODUCTION. (Once to yourself.)

*♩. = 96.*

## A1 DANCE.

*Play 3 times.* 1 2 3 4

5 6 7 8

## B1

1 2 3 4

5 6 7 8

B<sub>2</sub>

1 2 3 4

5 6 7 8

*Dal Segno* §

A<sub>2</sub>

1 2 3 4

5 6 7 8 *Fine.*

## SHEPHERD'S HEY.

(BAMPTON TRADITION)

INTRODUCTION.  
(Once to yourself.)Collected and arranged by  
Cecil J. Sharp and Herbert C. MacIlwaine.

*d* = 88.

A 1 DANCE.

*Play 3 times.* 1 2 3 4

5 6 7 8

B 1

*Play 3 times.* 1 2 3 4

5 6 7 8

A 2

1 2 3 4

5 6 7 8

*Dal Segno*  $\text{\textcircled{S}}$   
*with repeats.*

B 2

*Play 3 times.*

1 2 3 4

5 6 7 8

A 3

1 2 3 4

5 6 7 8

*Fine.*

# GLORISHEARS.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp and Herbert C. MacIlwaine.

## INTRODUCTION. (Once to yourself.)

*d* = 96.

### A 1 DANCE.

Play 3 times. 1 2 3 4

5 6 7 8

### B 1

1 2 3 4

First system of musical notation, measures 5-8. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a triplet in measure 7. The left hand provides a harmonic accompaniment. Measure numbers 5, 6, 7, and 8 are printed below the staff.

B 2

Second system of musical notation, measures 1-4. Treble clef, key signature of two sharps. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. Measure numbers 1, 2, 3, and 4 are printed below the staff.

Third system of musical notation, measures 5-8. Treble clef, key signature of two sharps. The right hand features a melodic line with a triplet in measure 7. The left hand provides a harmonic accompaniment. Measure numbers 5, 6, 7, and 8 are printed below the staff. The system concludes with a double bar line and a repeat sign.

*Dal Segno*  $\text{S}$

A 2

Fourth system of musical notation, measures 1-4. Treble clef, key signature of two sharps. The right hand has a melodic line with a triplet in measure 3. The left hand has a rhythmic accompaniment. Measure numbers 1, 2, 3, and 4 are printed below the staff.

Fifth system of musical notation, measures 5-8. Treble clef, key signature of two sharps. The right hand features a melodic line with a triplet in measure 7. The left hand provides a harmonic accompaniment. Measure numbers 5, 6, 7, and 8 are printed below the staff. The system concludes with a double bar line and the word "Fine."

# HIGHLAND MARY.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp.

## INTRODUCTION. (Once to yourself.)

*d = 96*

Musical notation for the Introduction section, measures 1-4. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked *d = 96*. The notation features a treble and bass clef with a grand staff. A triplet of eighth notes is marked with a '3' above it in the first measure. The melody is primarily in the treble clef, with accompaniment in the bass clef.

Musical notation for the Introduction section, measures 5-8. The notation continues from the previous system, maintaining the 4/4 time and three-sharp key signature. The melody and accompaniment are clearly defined with slurs and articulation marks.

## A1 DANCE.

Musical notation for the A1 Dance section, measures 1-4. The section begins with a repeat sign and a '3' above the first measure, indicating a triplet. The instruction *Play 3 times* is written below the first measure. The notation includes a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure of the melody is marked with a '3' above it.

Musical notation for the A1 Dance section, measures 5-8. The notation continues from the previous system. The melody in the treble clef is marked with numbers 4, 5, 6, and 7 above the notes, likely indicating fingerings. The accompaniment in the bass clef continues with a steady rhythm.

## B1

Musical notation for the B1 section, measures 1-4. The section begins with a repeat sign and a '3' above the first measure, indicating a triplet. The notation includes a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The first measure of the melody is marked with a '3' above it.

Musical notation for the first system, measures 4-7. The system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. Measures 4, 5, 6, and 7 are indicated by numbers 4, 5, 6, and 7 respectively.

Musical notation for the second system, measures 8-11, labeled **B 2**. The system consists of two staves. Measure 8 is indicated by the number 8. Measures 9, 10, and 11 are indicated by numbers 1, 2, and 3 respectively.

Musical notation for the third system, measures 4-8, ending with *Dal Segno* ♯. The system consists of two staves. Measures 4, 5, 6, 7, and 8 are indicated by numbers 4, 5, 6, 7, and 8 respectively. The system concludes with a double bar line and a *Dal Segno* symbol.

Musical notation for the fourth system, measures 3-7, labeled **A 2**. The system consists of two staves. Measures 3, 4, 5, 6, and 7 are indicated by numbers 3, 1, 2, 3, and 4 respectively.

Musical notation for the fifth system, measures 5-8, ending with *Fine*. The system consists of two staves. Measures 5, 6, 7, and 8 are indicated by numbers 5, 6, 7, and 8 respectively. The system concludes with a double bar line and the word *Fine*.



# CONSTANT BILLY.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp.

## INTRODUCTION. (Once to yourself.)

$\text{♩} = 96$

1 2 3 4

## A 1 DANCE.

1 2 3 4

*Play 3 times*

5 6 7 8

## B 1

1 2 3 4

5 6 7 8

B 2

1 2 3 4

5 6 7 8

*Dal Segno* §

A 2

1 2 3 4

5 6 7 8 *Fine*

# BONNY GREEN GARTERS.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp.

## INTRODUCTION. (Once to yourself.)

♩. = 100

1 2 3

The first system of the introduction consists of three measures. The treble clef part features a melody of eighth notes with slurs. The bass clef part provides a simple accompaniment with quarter notes and rests. Measure numbers 1, 2, and 3 are printed below the bass staff.

4 5 6 7 8

The second system of the introduction consists of five measures. The treble clef part continues the melody with slurs. The bass clef part continues the accompaniment. Measure numbers 4, 5, 6, 7, and 8 are printed below the bass staff.

## A 1 DANCE.

1 2 3 4

The first system of the dance section consists of four measures. It begins with a repeat sign and a first ending bracket. The treble clef part features a melody of eighth notes with slurs. The bass clef part provides a simple accompaniment with quarter notes and rests. Measure numbers 1, 2, 3, and 4 are printed below the bass staff.

5 6 7 8

The second system of the dance section consists of four measures. The treble clef part continues the melody with slurs. The bass clef part continues the accompaniment. Measure numbers 5, 6, 7, and 8 are printed below the bass staff.

A 2

Musical notation for section A 2, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Measures 1, 2, 3, and 4 are indicated by numbers below the staff.

Musical notation for section A 2, measures 5-8. The notation continues with the same melodic and accompaniment patterns as the previous measures. Measures 5, 6, 7, and 8 are indicated by numbers below the staff.

A 3

Musical notation for section A 3, measures 1-4. The right hand continues with the melodic line, and the left hand accompaniment changes to a pattern of quarter notes. Measures 1, 2, 3, and 4 are indicated by numbers below the staff.

Musical notation for section A 3, measures 5-8. The notation concludes with the same accompaniment pattern. Measures 5, 6, 7, and 8 are indicated by numbers below the staff. The section ends with a double bar line and a Segno symbol (S).

*Dal Segno S  
ad lib.*

# BONNY GREEN GARTERS.

(ALTERNATIVE VERSION)

Collected and arranged by  
Cecil J. Sharp and Herbert C. MacIlwaine.

## INTRODUCTION. (Once to yourself.)

*♩* = 100.

## A DANCE.

## B

*Dal Segno  
ad lib.*

PRINCESS ROYAL.  
(BAMPTON TRADITION)

# PRINCESS ROYAL.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp and Herbert C. MacIlwaine.

## INTRODUCTION. (Once to yourself.)

$\text{♩} = 92$

The first system of the introduction consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the introduction. The upper staff shows a continuation of the melodic line, while the lower staff provides accompaniment. The system concludes with a double bar line.

### A DANCE. Foot-up.

Section A begins with a double bar line. The upper staff continues the melodic theme, and the lower staff provides accompaniment. The system ends with a double bar line.

### B1 Jig.

Section B1 is marked 'Jig' and begins with a double bar line. The upper staff features a more rhythmic melodic line. The lower staff provides accompaniment. The system ends with a double bar line.

The second system of section B1 continues the jig melody and accompaniment. It concludes with a double bar line.

*twice*

*twice*

C. *Piu lento.*  
Capers.

twice

*a tempo*

Dal Segno

B 2 Jig.

twice  
1 more

Fine.



# LUMPS OF PLUM PUDDING.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp and Herbert C. MacIlwaine.

## INTRODUCTION. (Once to yourself.)

♩. = 100.

## A 1 DANCE. Foot-up and Half Capers.

B Jig.



*twice*



*Dal Segno* ♯

A 2 (second time Presto.)



*3 times*



*Fine.*

# THE FOOL'S JIG.

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp and Herbert C. MacIlwaine.

## INTRODUCTION. (Once to yourself.)

*d = 108.*

## A 1 DANCE. Foot-up.

*Play 4 times.*

## B (Jig and Capers.)

First system of musical notation for section B. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes with various phrasings and slurs.

Second system of musical notation for section B. It consists of two staves. The key signature remains two sharps. The music concludes with a double bar line and repeat signs. To the right of the second staff, the text "Dal Segno" is written with a Segno symbol (a stylized 'S' with a crossbar).

*Dal Segno* ♯

## A 2

First system of musical notation for section A 2. It consists of two staves. The key signature is two sharps. The music features a rhythmic pattern of eighth and sixteenth notes with various phrasings and slurs.

Second system of musical notation for section A 2. It consists of two staves. The key signature remains two sharps. The music concludes with a double bar line and repeat signs. To the right of the second staff, the text "Fine." is written.

*Fine.*

# BACCA PIPES JIG.

(Green Sleeves)

(BAMPTON TRADITION)

Collected and arranged by  
Cecil J. Sharp.

INTRODUCTION.  
(Once to yourself.)

♩. = 132

A 1 Foot-up.

B DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, some beamed together, and a long slur spanning across several measures. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. It features similar notation to the first system. At the end of the system, there is a double bar line followed by a 'S' symbol and the text 'Dal Segno S'.

*Dal Segno S*

A 2

The third system of musical notation is marked 'A 2'. It consists of two staves. The upper staff has a melodic line with notes numbered 1 through 5. The lower staff has a harmonic accompaniment with notes numbered 1 through 5.

The fourth system of musical notation continues the piece. It features similar notation to the previous systems. The upper staff has a melodic line with notes numbered 6 and 7. The lower staff has a harmonic accompaniment.

The fifth and final system of musical notation on the page. It features similar notation to the previous systems. The system concludes with a double bar line and the word 'Fine' written in italics.

*Fine*

# SELECTED PIANOFORTE STUDIES

PROGRESSIVELY ARRANGED BY

## FRANKLIN TAYLOR.

### EDITOR'S PREFACE.

THE present collection of Studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs of the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most beneficial.

The Studies are grouped in two Sets, and are so arranged that the different Books in which they are contained may be taken in consecutive order, but pupils who are already farther advanced than the elementary stage represented by Set I. may commence at once with Set II., which will be found to be complete in itself, and to illustrate all the essential elements of technique.

Where additional studies are desired, or studies on certain subjects which are not touched upon in this series, the larger collection, published under the title of "Progressive Studies" (from which the present examples have been selected), is of course available.

### IN TWO SETS (EIGHT BOOKS).

*Price Two Shillings and Sixpence each Book.*

#### SET I.

##### BOOK I.

	Op.	No.	KEY.		Op.	No.	KEY.		Op.	No.	KEY.
CZERNY ...	599	18	C	DUVERNOY ...	120	2	C	BERTINI ...	100	15	G minor
" ...	599	33	C	CZERNY ...	599	41	G	CZERNY ...	599	85	D
LOESCHHORN ...	181	17	G	BERTINI ...	137	40	G minor	LOESCHHORN ...	181	18	G
CZERNY ...	139	15	C	LOESCHHORN ...	181	29	G	KÖHLER ...	256	2	C
" ...	139	42	D	BERTINI ...	29	1	C	CZERNY ...	636	5	D
DUVERNOY ...	61	4	A minor	CZERNY ...	139	70	C	BERTINI ...	100	21	G

##### II.

CZERNY ...	599	98	C	CZERNY ...	8	18	A minor	CZERNY ...	821	58	A minor
DUVERNOY ...	120	4	C	" ...	8	9	E	TAYLOR ...	—	—	G
LEMOINE ...	37	16	G	LEMOINE ...	37	20	F	BERTINI ...	100	5	C
CZERNY ...	599	92	C	BERTINI ...	100	13	C	CZERNY ...	299	14	F
" ...	599	84	C	CZERNY ...	139	36	D	" ...	849	11	G
" ...	849	14	A	BERENS ...	88	24	G	" ...	139	53	C
" ...	299	3	C	CZERNY ...	821	18	G	DUVERNOY ...	120	8	C

##### BOOK III.

CZERNY ...	636	21	C	CZERNY ...	821	33	E	HANDEL ...	Moderato (Fuga)	—	C
" ...	748	25	C	" ...	821	35	E	CZERNY ...	834	6	A
DUVERNOY ...	120	3	C	" ...	849	8	C	BERTINI ...	137	36	C
CZERNY ...	139	28	C	BERTINI ...	29	20	B flat	CZERNY ...	821	68	C minor
" ...	636	23	D	" ...	137	42	A minor	RINK ...	Andante	—	G
BERTINI ...	137	29	G	" ...	—	—	C minor	DUVERNOY ...	120	1	C
CZERNY ...	849	20	F								

##### BOOK

BERTINI ...	32	8	F	BERTINI ...	29	22	C minor	CZERNY ...	748	23	C
CZERNY ...	636	14	A minor	CZERNY ...	748	16	E flat	BERTINI ...	137	45	C
" ...	636	7	C	BERTINI ...	32	1	G	CZERNY ...	636	13	C
BERTINI ...	29	12	E minor	CRAMER ...	—	23	A	" ...	834	1	C
CZERNY ...	849	30	C	CZERNY ...	299	24	D				

#### SET II.

##### BOOK I.

KÖHLER ...	173	21	E flat	BERTINI ...	32	25	C	KÖHLER ...	173	17	C
CLEMENTI ...	Prel. et Et.	—	C	CZERNY ...	355	34	F	CZERNY ...	718	17	C
" ...	Ditto	—	A minor	TAYLOR ...	—	—	E flat	CRAMER ...	—	18	D minor
CZERNY ...	299	18	G	CRAMER ...	—	43	C	BERTINI ...	29	18	C
DUVERNOY ...	120	10	C	TAYLOR ...	—	—	F				

##### BOOK II.

CZERNY ...	849	22	E	CZERNY ...	740	2	G	CZERNY ...	834	13	A
LOESCHHORN ...	52	28	C	" ...	748	10	B flat	" ...	740	14	G minor
CRAMER ...	—	13	A	CRAMER ...	—	21	G	SCHMITT (J.) ...	301	—	C
RINK ...	Allegro maestoso	—	C	CZERNY ...	748	19	A	BERTINI ...	134	10	A flat

##### BOOK III.

CZERNY ...	821	120	B flat	CZERNY ...	834	12	G	CZERNY ...	139	19	F
TAYLOR ...	—	—	G	CRAMER ...	—	16	F minor	" ...	636	12	E flat
CZERNY ...	335	3	C	CZERNY ...	355	32	A flat	" ...	740	10	C
" ...	355	4	A flat	" ...	355	33	E flat	" ...	636	18	C
" ...	834	25	E	SCHMITT (J.) ...	301	12	F	KALKBRENNER ...	169	28	C
CRAMER ...	—	41	E								

##### BOOK IV.

SCHMITT (A.) ...	16	12	C	CZERNY ...	740	28	B minor	TAYLOR ...	—	—	C
CLEMENTI ...	Gradus	65	F	" ...	335	7	B flat	CLEMENTI ...	Gradus	68	A
CZERNY ...	355	18	C	DÖHLER ...	42	27	C sharp	BERENS ...	66	21	D
STEIBELT ...	78	11	E flat				minor	SCHMITT (A.) ...	16	56	B

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

# NOVELLO'S SCHOOL BAND MUSIC.

EDITED BY W. G. McNAUGHT.

*This Series, as its title suggests, is intended to meet the needs of School String Bands now growing up all over the country. It will include arrangements and original pieces of every suitable description. The first seven numbers are included in the book of songs issued, at 2s. 6d. net, for use in the schools of the GIRLS' PUBLIC DAY-SCHOOL TRUST.*

- |     |                                                          |           |               |
|-----|----------------------------------------------------------|-----------|---------------|
| 1.  | WHERE THE BEE SUCKS                                      | - - - - - | ARNE.         |
| 2.  | THE GOLDEN VANITY                                        | - - - - - | ENGLISH AIR.  |
| 3.  | THE BAY OF BISCAY                                        | - - - - - | JOHN DAVY.    |
|     | O WERT THOU IN THE CAULD BLAST                           | - - - - - | MENDELSSOHN.  |
| 4.  | GOOD MORROW, GOSSIP JOAN                                 | - - - - - | ENGLISH AIR.  |
|     | AULD LANG SYNE                                           | - - - - - | SCOTCH AIR.   |
| 5.  | THE ASH GROVE                                            | - - - - - | WELSH AIR.    |
|     | MARCH OF THE MEN OF HARLECH                              | - - - - - | WELSH AIR.    |
| 6.  | THE ARETHUSA                                             | - - - - - | SHIELD.       |
|     | THE MINSTREL BOY                                         | - - - - - | IRISH AIR.    |
| 7.  | FAIREST ISLE                                             | - - - - - | PURCELL.      |
|     | WELCOME THOU WHOSE DEEDS CONSPIRE (from <i>Jephtha</i> ) | - - - - - | HANDEL.       |
| 8.  | HEART OF OAK                                             | - - - - - | Dr. W. BOYCE. |
|     | THE HARP THAT ONCE IN TARA'S HALLS                       | - - - - - | IRISH AIR.    |
| 9.  |                                                          |           |               |
| 10. | See below.                                               |           |               |
| 11. |                                                          |           |               |
| 12. | BONNIE DUNDEE                                            | - - - - - | SCOTCH AIR.   |
| 13. | CALLER HERRIN'                                           | - - - - - | SCOTCH AIR.   |
| 14. | WITH JOCKEY TO THE FAIR                                  | - - - - - | ENGLISH AIR.  |
| 15. | COMP, LASSES AND LADS                                    | - - - - - | ENGLISH AIR.  |
| 16. | JOAN TO THE MAYPOLE                                      | - - - - - | ENGLISH AIR.  |
|     | THE MERMAID                                              | - - - - - | ENGLISH AIR.  |
| 17. | THE LAST ROSE OF SUMMER                                  | - - - - - | IRISH AIR.    |
| 18. | ALL THROUGH THE NIGHT                                    | - - - - - | WELSH AIR.    |
|     | THE FLIGHT OF THE EARLS                                  | - - - - - | IRISH AIR.    |
| 19. | LET ERIN REMEMBER                                        | - - - - - | IRISH AIR.    |
| 20. | THE OAK AND THE ASH                                      | - - - - - | ENGLISH AIR.  |
| 21. |                                                          |           |               |
| 22. | See below.                                               |           |               |
| 23. |                                                          |           |               |

The above are all very simply arranged by Percy E. Fletcher. The 1st Violin parts do not go beyond the third position, and they are often written *divisi* in order to fill out the harmony. The Viola parts are *ad lib.*, the actual notes being written as the second of the *divisi* parts for the second violin. The bowing is all carefully marked. The arrangements are complete in themselves, with or without the vocal parts, and they can also be used as accompaniments to Novello's School Song edition of the pieces.

1st Violin, 2nd Violin, Viola, Violoncello and Bass Parts, each number and part in a separate cover, price 4d. Pianoforte Parts can be obtained of each of the above pieces, price 1½d. to 3d.

- |     |                                                              |                               |                 |
|-----|--------------------------------------------------------------|-------------------------------|-----------------|
| 9.  | MARCH                                                        | - - - - -                     | CHARLES JESSOP. |
| 10. | GAVOTTE                                                      | - - - - -                     | CHARLES JESSOP. |
| 11. | MINUET and TRIO from the Octet (arranged by Isabella Jaeger) | - - - - -                     | FRANZ SCHUBERT. |
| 22. | RIGAUDON DE DARDANUS (arranged by J. W. Slatter)             | - - - - -                     | J. PH. RAMEAU.  |
| 23. | BIRTHDAY MARCH (GEBURTSTAGSMARSCH)                           | - - - - -                     |                 |
|     |                                                              | (arranged by C. Egerton Lowe) | R. SCHUMANN.    |

Pianoforte, 1s. 6d.; 1st Violin, 4d.; 2nd Violin, 4d.; (Viola (*ad lib.*) to No. 23 only); Violoncello (*ad lib.*), 4d. each part of each of the last five numbers.

- |     |                                                           |                        |                          |                   |
|-----|-----------------------------------------------------------|------------------------|--------------------------|-------------------|
| 21. | A GARLAND OF SONGS, SET I (arranged by Percy E. Fletcher) |                        |                          |                   |
|     | The songs our fathers loved                               | .. .. Irish Air        | Good-morrow, gossip Joan | .. .. Old English |
|     | Let the hills resound                                     | .. .. Brinley Richards | All through the night    | .. .. Welsh Air   |
|     | Long, long ago                                            | .. .. T. H. Bayley     | With Jockey to the fair  | .. .. Old English |
|     | The Lass of Richmond Hill                                 | .. .. J. Hook          | Auld Lang Syne           | .. .. Scotch Air  |
|     |                                                           |                        | God save the King.       |                   |

This arrangement is complete in itself (with or without vocal parts) and the band parts can also be used as accompaniment to this set of songs.

1st Violin, 2nd Violin, Viola, Violoncello and Bass Parts, 1s. each part. Pianoforte, 8d. Wind Parts MS.

(JULY, 1923.)

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