



Also published for Pianoforte Solo, price 2s.

VIRELAI.

EDWARD ELGAR.

Allegretto.

VIOLIN.

PIANO.

The musical score is written for Violin and Piano. It is in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Allegretto'. The score consists of three systems of music. The first system shows the beginning of the piece with a *mf* dynamic. The second system includes a *p* dynamic marking. The third system continues the piece. The piano part features a rhythmic accompaniment with eighth notes and rests, often marked with asterisks (*). The violin part has a melodic line with various ornaments and phrasing. There are some handwritten marks in the top right corner of the page, including a checkmark and an 'X'.

First system of a musical score in G major. The right hand features a melodic line with a fermata over a quarter note, followed by a half note, and then a quarter note with a fermata. The left hand provides a harmonic accompaniment. Performance markings include *cresc.* and fingerings 2, 4, and 3.

Second system of the musical score. The right hand continues the melodic line with a fermata, followed by a quarter note, and then a quarter note with a fermata. The left hand accompaniment continues. Performance markings include *dim.* and *p*.

Third system of the musical score. The right hand features a melodic line with a fermata, followed by a quarter note, and then a quarter note with a fermata. The left hand accompaniment continues. Performance markings include *dim.*, *mf*, and *dim.*.

Fourth system of the musical score. The right hand features a melodic line with a fermata, followed by a quarter note, and then a quarter note with a fermata. The left hand accompaniment continues. Performance markings include *dim.*, *f*, and *dim.*.

First system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (1, 1, 1, 4). The piano accompaniment is in the bass clef, featuring chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (2, 4). The piano accompaniment continues with chords and moving lines.

Third system of musical notation. The treble clef staff includes dynamics (*mf*) and slurs. The piano accompaniment also includes dynamics (*mf*) and slurs.

Fourth system of musical notation. The treble clef staff includes dynamics (*p*, *dim.*) and slurs. The piano accompaniment includes dynamics (*p*, *dim.*) and slurs. The system concludes with a double bar line, a fermata, and an asterisk.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and a slur over a series of notes, including a triplet of eighth notes. It concludes with a mezzo-forte (*mf*) dynamic. The lower staff (bass clef) features a piano (*p*) dynamic and a series of chords and single notes, with a mezzo-forte (*mf*) dynamic appearing later in the system.

Second system of musical notation. The upper staff (treble clef) contains a piano (*p*) dynamic and a triplet of eighth notes. The lower staff (bass clef) features a piano (*p*) dynamic and a series of chords and single notes.

Third system of musical notation. The upper staff (treble clef) includes dynamics *dim.*, *p*, and *rall. e dim.*. The lower staff (bass clef) includes dynamics *dim.*, *p*, and *rall. e dim.*. There are also some handwritten annotations like *ω* and *** in the lower staff.

Fourth system of musical notation. The upper staff (treble clef) features a piano piano (*pp*) dynamic. The lower staff (bass clef) also features a piano piano (*pp*) dynamic and includes a series of chords and single notes.

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature is two sharps (F# and C#). The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment starts with a half note G3 in the bass and a half note A3 in the treble. The word *Tempo* is written above the piano part. A *cresc.* marking is placed below the piano part. Fingerings are indicated: 0 for the first note, 3 and 3 for the second and third notes, and 2 for the fourth note.

The second system continues the piece. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of eighth notes in the treble and quarter notes in the bass. Fingerings 4 and 3 are shown for the second and third notes of the vocal line.

The third system includes dynamic markings. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a half note G3 and a half note A3. The word *cresc.* is written below the piano part, and *dim.* is written below the vocal part. Fingerings 4, 3, and 2 are indicated for the vocal line.

The fourth system features a piano dynamic marking. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment has a half note G3 and a half note A3. The word *p* is written below the piano part. A *cresc.* marking is placed above the piano part. Fingerings 4, 3, and 3 are indicated for the vocal line.

First system of musical notation. The top staff (treble clef) contains a melodic line with a slur and a fermata, marked *dim.*. The bottom staff (bass clef) contains a bass line with a slur and a fermata, marked *mf*. The system concludes with a *dim.* marking.

Second system of musical notation. The top staff (treble clef) contains a melodic line with a slur and a fermata, marked *cresc.*. The bottom staff (bass clef) contains a bass line with a slur and a fermata, marked *dim.*. The system concludes with a *dim.* marking.

Third system of musical notation. The top staff (treble clef) contains a melodic line with a slur and a fermata, marked *piu lento.*. The bottom staff (bass clef) contains a bass line with a slur and a fermata, marked *pp*. The system concludes with a *pp* marking.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a slur and a fermata, marked *rit: al fine*. The bottom staff (bass clef) contains a bass line with a slur and a fermata, marked *rit: al fine*. The system concludes with a *dim.* marking.

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

NOVELLO'S PIANOFORTE ALBUMS.

EDITED BY BERTHOLD TOURS.

In Numbers, each One Shilling; or, Cloth Volumes, each Four Shillings.

- No. 1.**—Bach. Twenty Pieces from Petits Preludes, Suites Anglaises. Partita Nos. 1 to 3, &c.
- No. 2.**—Bach. Twenty Pieces from Suites Anglaises, Suites Françaises. Partita Nos. 4 and 5, &c.
- No. 3.**—Bach. Twenty Pieces from Petits Preludes, Concertos, Suites Anglaises, &c.
Nos. 1, 2, and 3, in One Vol., cloth, 4s.
- No. 4.**—Handel. Twenty-four Pieces from Suites 1 to 7, Sonatas, "Harmonious Blacksmith," &c.
- No. 5.**—Handel. Twenty-four Pieces from Suites 8 to 12, Gavottes, &c.
- No. 6.**—Handel. Twenty-four Pieces from Suites 13 to 16, Water Music, &c.
Nos. 4, 5, and 6, in One Vol., cloth, 4s.
- No. 7.**—Marches. Fifteen Pieces, including Mendelssohn's "Hero's March," Rakoczy March, Bridal March "Lohengrin," &c.
- No. 8.**—Marches. Fifteen Pieces, including Meyerbeer's Coronation March, Cornelius March, Pilgrim's March, &c.
- No. 9.**—Marches. Fifteen Pieces, including Mendelssohn's Wedding March, March "Tannhäuser," &c.
Nos. 7, 8, and 9, in One Vol., cloth, 4s.
- No. 10.**—Gavottes, Minuets, &c. Sixteen Pieces, including Rameau's Gavotte, Zimmermann's Gavotte, Calkin's Minuet, Silas's Bourrée, &c.
- No. 11.**—Gavottes, Minuets, &c. Sixteen Pieces, including Gluck's Gavotte, W. Macfarren's Bourrée, Bach's Bourrée, &c.
- No. 12.**—Gavottes, Minuets, &c. Sixteen Pieces, including W. Macfarren's 2nd Gavotte, Sir J. Benedict's Gavotte, Mozart's Minuet, &c.
Nos. 10, 11, and 12, in One Vol., cloth, 4s.
- No. 13.**—Wollenhaupt, J. Ten Pieces, including Marche Hongroise, Scherzo Brillant, &c.
- No. 14.**—Wollenhaupt, J. Ten Pieces, including "La Gazelle," "Mazepa Galop," &c.
- No. 15.**—Wollenhaupt, J. Ten Pieces, including "Les Clochettes," "Feu Follet," &c.
Nos. 13, 14, and 15, in One Vol., cloth, 4s.
- No. 16.**—Schweizer, Otto. Eight Scottish Airs (arranged for four hands).
- No. 17.**—Spindler, Fritz. Nine Pieces, including "Murmuring Rivulet," The Pilgrims' Chorus ("Tannhäuser"), &c.
- No. 18.**—Spindler, Fritz. Nine Pieces, including "L'Oisillon," "Le Carillon," "The Evening Star" ("Tannhäuser"), &c.
- No. 19.**—Spindler, Fritz. Ten Pieces, including "Jeu des Ondes," Valse Mélodieuse, Spinning Song ("Flying Dutchman"), &c.
Nos. 17, 18, and 19, in One Vol., cloth, 4s.
- No. 20.**—Goetz Hermann. Five Compositions.
- No. 21.**—Goetz Hermann. Four Compositions.
- No. 22.**—Goetz Hermann. Six Compositions.
Nos. 20, 21, and 22, in One Vol., cloth, 4s.
- No. 23.**—Rheinberger, Josef. Seven Compositions.
- No. 24.**—Rheinberger, Josef. Eleven Compositions.
- No. 25.**—Rheinberger, Josef. Seven Compositions.
Nos. 23, 24, and 25, in One Vol., cloth, 4s.
- No. 26.**—Tours, Berthold. Juvenile Album. Eight Characteristic Pieces (Duets), 2s.
- Nos. 27 and 28.**—Moscheles, J. "Domestic Life." Twelve Characteristic Duets, Two Books, each 2s.
The Two Books, in One Vol., cloth, 4s.
- No. 29.**—Kjerulf, Halfdan. Nine Pieces. Op. 4, Nos. 1 to 3; Op. 12, Nos. 1 to 6.
- No. 30.**—Kjerulf, Halfdan. Ten Pieces. Op. 24, Nos. 1 to 4; Op. 27, Nos. 1 and 2; Op. 28, Nos. 1 to 4.
- No. 31.**—Kjerulf, Halfdan. Op. 28, Nos. 5 and 6; Op. 29; and Twenty Songs arranged for the Pianoforte by the Composer.
Nos. 29, 30, and 31, in One Vol., cloth, 4s.
- Nos. 32, 33, and 34.** The National Dance Music of Scotland. Arranged for the Pianoforte by Alexander Mackenzie: with additions by his son, Dr. A. C. Mackenzie.
Nos. 32, 33, and 34, in One Vol., cloth, 4s.
- No. 35.**—Mackenzie, Dr. A. C. Eight Pieces. Op. 13 Nos. 1 to 5; Op. 15, Nos. 1 to 3.
- No. 36.**—Mackenzie, Dr. A. C. Nine Pieces. Op. 20, Nos. 1 to 6; Op. 23, Nos. 1 to 3.
- No. 37.**—Mackenzie, Dr. A. C. Six Songs. Transcribed for the Pianoforte by Giuseppe Buonamici.
Nos. 35, 36, and 37, in One Vol., cloth, 4s.
- No. 38.**—Altschul, Rudolf. Fifty Hungarian National Songs.
- No. 41.**—Liadoff, Anatole. Twenty-one Pieces. Op. 2, Nos. 1 to 14; Op. 3, Nos. 1, 3, 4, and 6; Op. 6; Op. 15, Nos. 1 and 2.
- No. 42.**—Liadoff, Anatole. Seven Pieces. Op. 4, Nos. 1 to 4; Op. 7, Nos. 1 and 2; Op. 11.
- No. 43.**—Liadoff, Anatole. Ten Pieces. Op. 8; Op. 9, Nos. 1 and 2; Op. 10, Nos. 1, 2, and 3; Op. 13, Nos. 1 to 4.
Nos. 41, 42, and 43, in One Vol., cloth, 4s.
- No. 44.**—Cui, César. Thirteen Pieces. Op. 20, Nos. 1 to 12; Op. 21, No. 3.
- No. 45.**—Cui, César. Eleven Pieces. Op. 21, No. 4; Op. 22, Nos. 1, 2, and 3; Op. 31, No. 2; Op. 39, Nos. 1 to 6.
- No. 46.**—Cui, César. Seven Pieces. Op. 22, No. 4; Op. 29, No. 1; Op. 30, No. 1; Op. 35, Nos. 1 and 2; Op. 40, Nos. 2 and 4.
Nos. 44, 45, and 46, in One Vol., cloth, 4s.
- No. 47.**—Schubert, Franz. Four Impromptus. Op. 90.
- No. 48.**—Schubert, Franz. Four Impromptus. Op. 142.
- No. 49.**—Schubert, Franz. Moments Musicaux (Op. 94), and Adagio and Rondo (Op. 145).
Nos. 47, 48, and 49, in One Vol., cloth, 4s.
- No. 50.**—Schubert, Franz. Three Sets of Variations, Andante, and Klavierstück.
- No. 51.**—Schubert, Franz. Adagio, Allegretto, and March in E major, &c.
- No. 52.**—Schubert, Franz. Five Klavierstücke and Two Scherzi.
Nos. 50, 51, and 52, in One Vol., cloth, 4s.
- No. 53.**—Hofmann, H. "The Trumpeter of Säckingen" (Op. 52) and Two Valses Caprices (Op. 2).
- No. 54.**—Hofmann, H. "Italian Love Tale" (Op. 19) and Five other Pieces.
- No. 55.**—Hofmann, H. Fourteen Pieces.
Nos. 53, 54, and 55, in One Vol., cloth 4s.

LONDON: NOVELLO AND COMPANY, LIMITED.

