IN THE GLOAMING

(EVAN MARSDEN)

ROMANCE

PIANO SOLO 2/- NET.

(FOR ARRANGEMENTS SEE INNER TITLE)
MILITARY AND BRASS
IN THE BOOSEY BAND JOURNAL

J. H. LARWAY.
14, WELLS ST., OXFORD ST., LONDON, W.1.
AGENTS FOR CANADA:- THE ANGLO CANADIAN MUSIC CO. TORONTO.

MADE & PRINTED IN ENGLAND.

IN THE GLOAMING

Romance

by

EVAN MARSDEN

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VIOLONCELLO & PIANO	2/- "
FULL ORCHESTRA	2/9 "
SMALL "	2/- "
EXTRA PARTS EACH	4d. "

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IN THE GLOAMING.

(Romance.)

There is a mystic attraction in that time of declining light when, after a glorious summer day the sun bids us a slow farewell in the Western Sky, and when the "glimmering landscape"- wrapped in a holy calm - slowly fades into the gathering twilight. Then, indeed, we realise the music and charm of the old-time phrase "IN THE GLOAMING." At that magic hour the restfulness in which nature is steeped makes a sweet appeal and calls out that poetic ecstacy of the soul which in us all is ever striving for utterance.

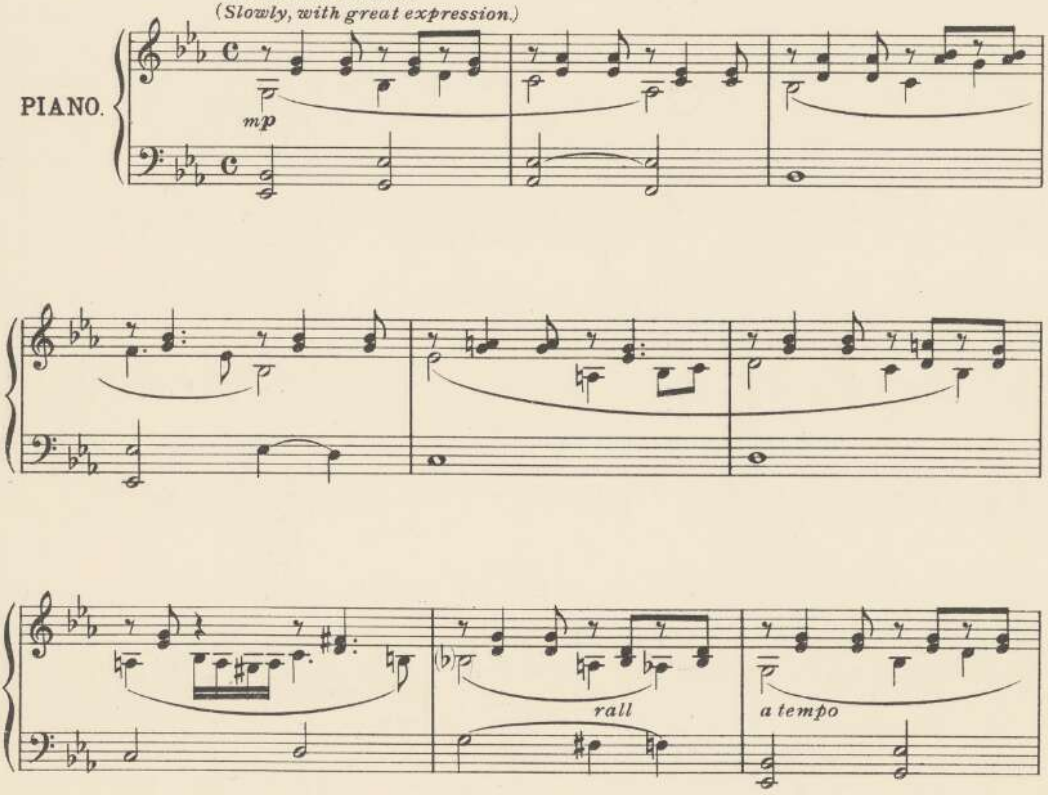
Without endeavouring to paint a definite picture may we not in this delightful little Tone-Poem, imagine the meeting after long separation, of tried and trusty friends who recall in the stillness of the fading day memories of an unforgettable past, and who weave their dreams of happy days to be, as hand in hand, they make life's pilgrimage down towards the golden sunset.

'Tis a little everyday Romance, but one of which the world will never tire. In this music there is some reflection of that spirit of peace and content which comes at the Gloaming-tide of our lives, when many hidden truths and inscrutable enigmas will be made clear by the sanctifying knowledge that comes of human companionship and affection.

EVAN MARSDEN.

Moderato molto.
(Slowly, with great expression.)

PIANO.



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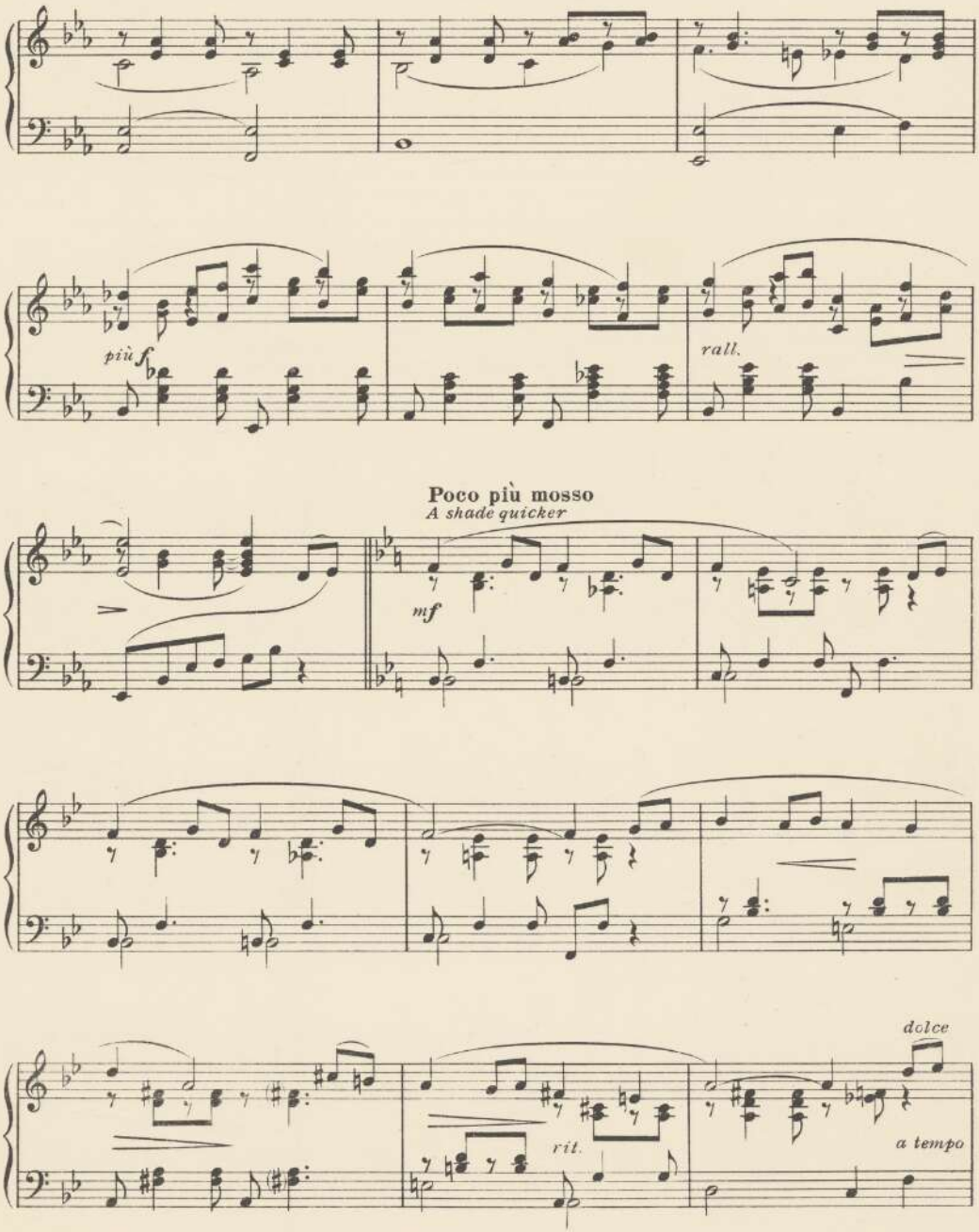
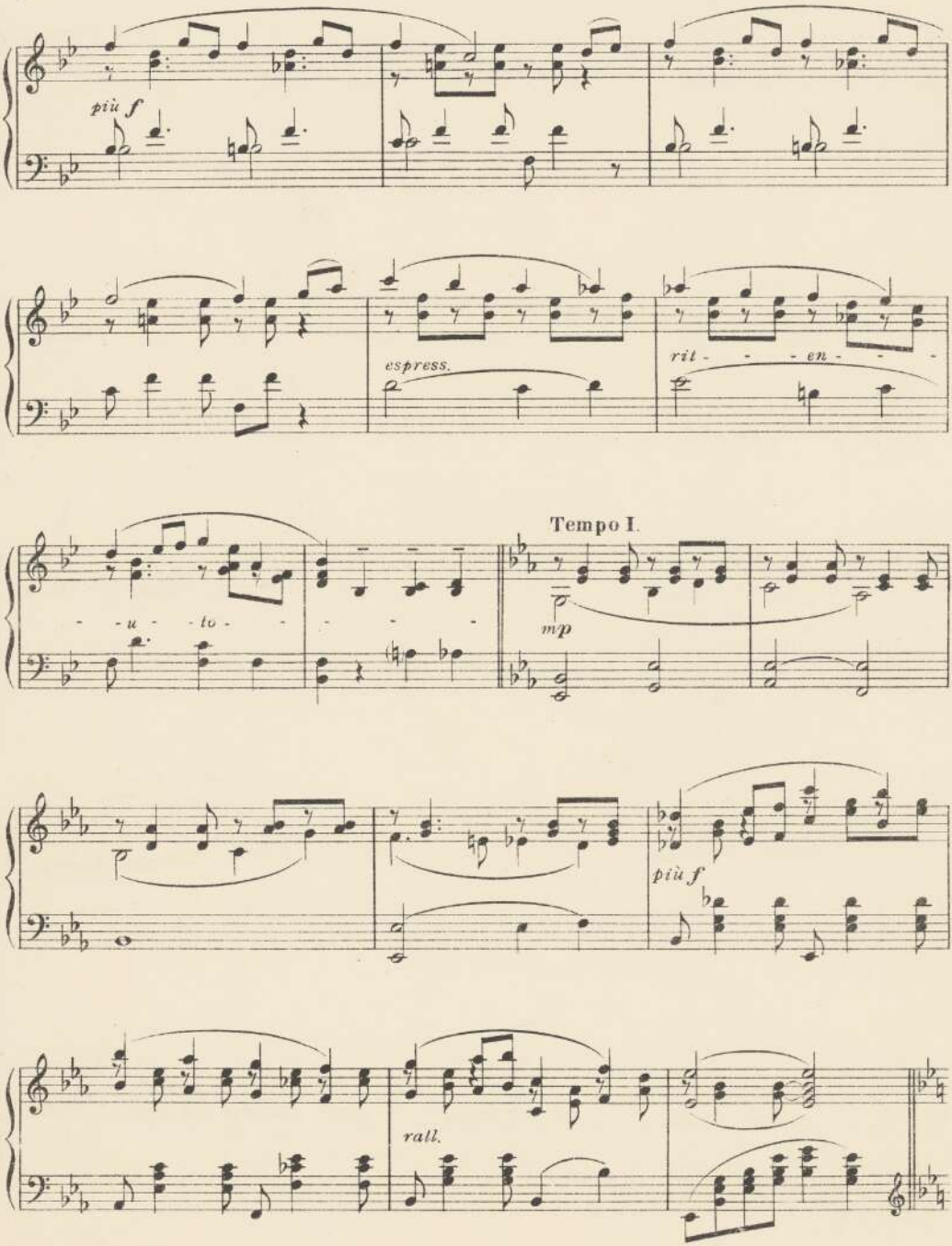
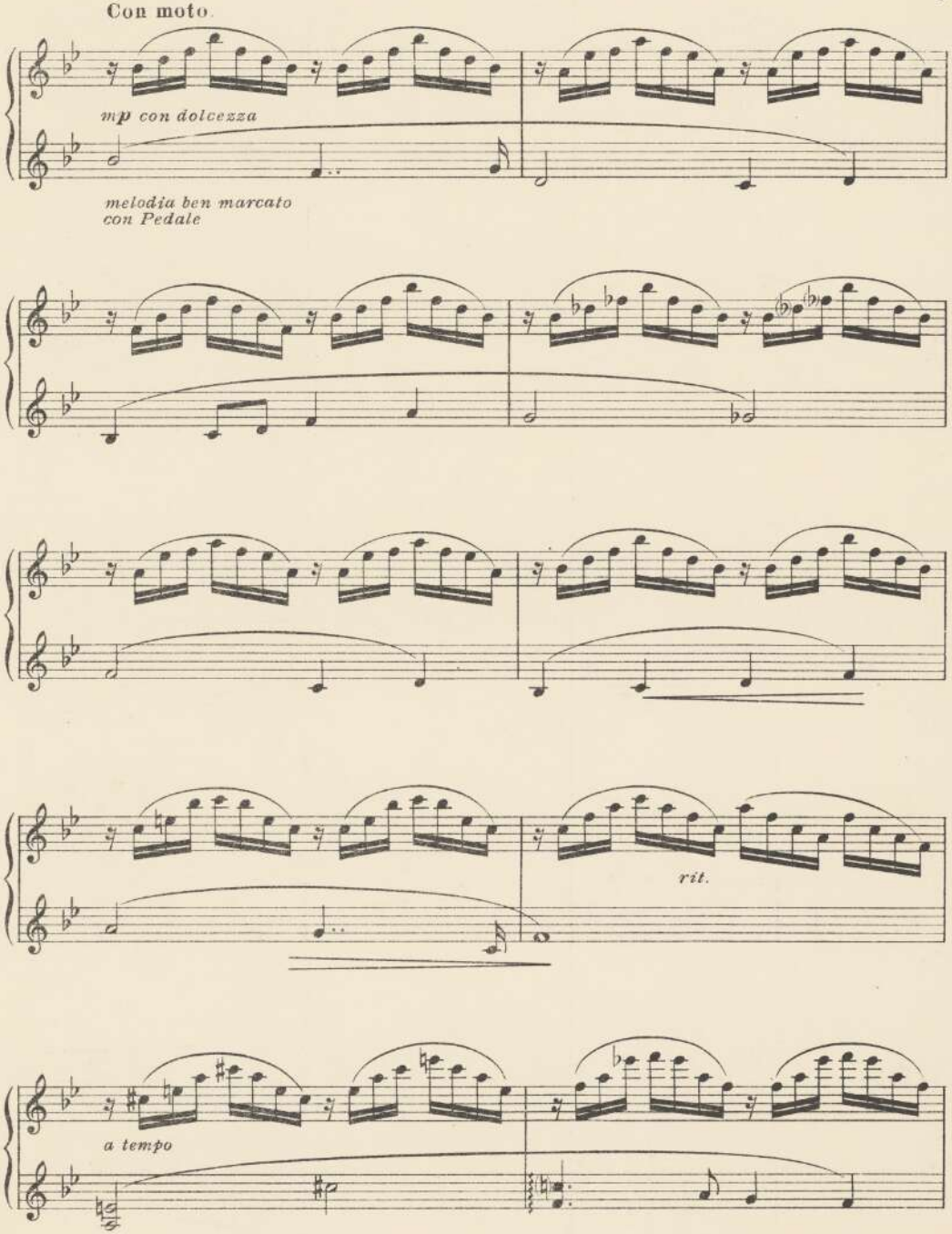
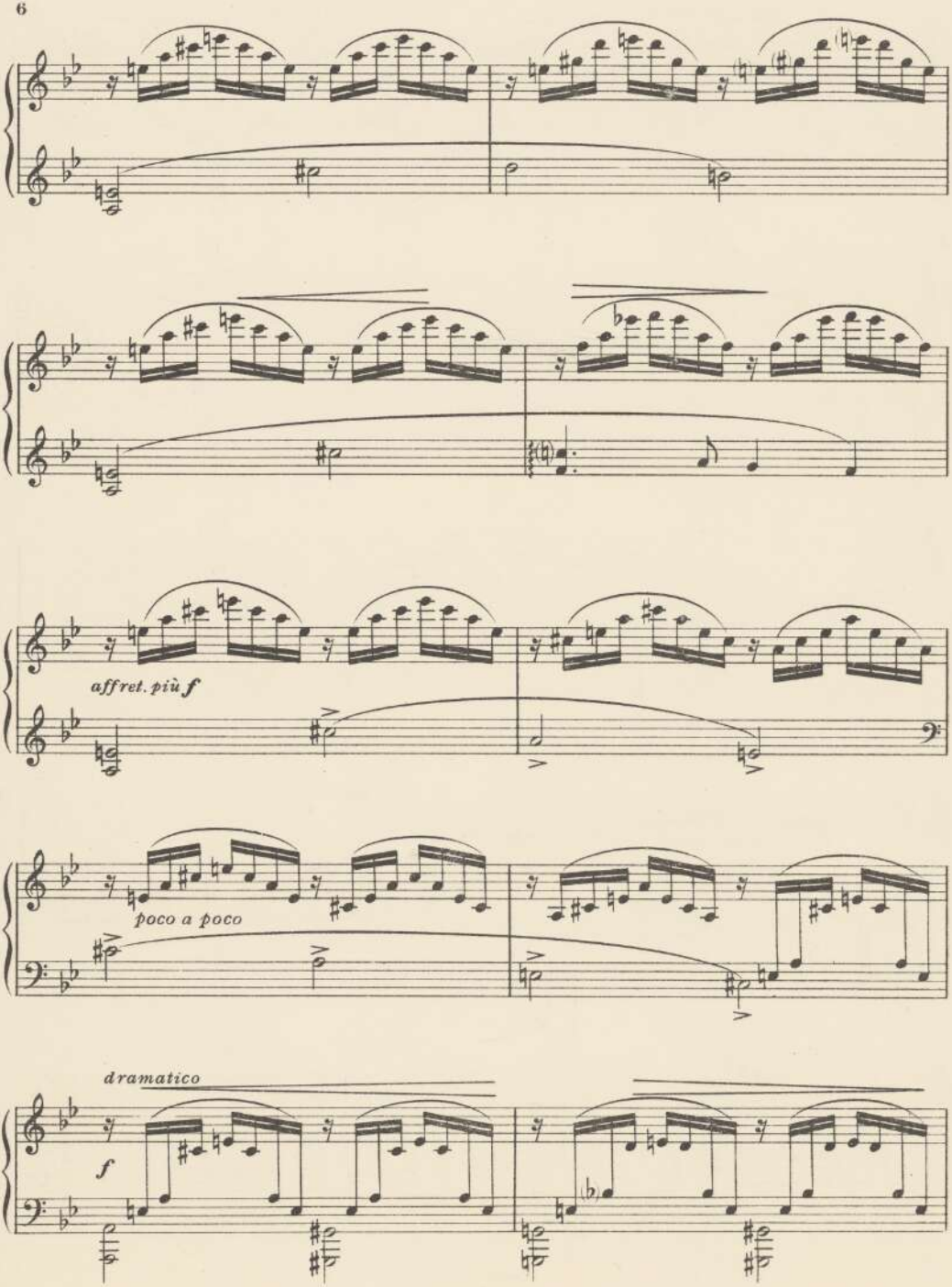
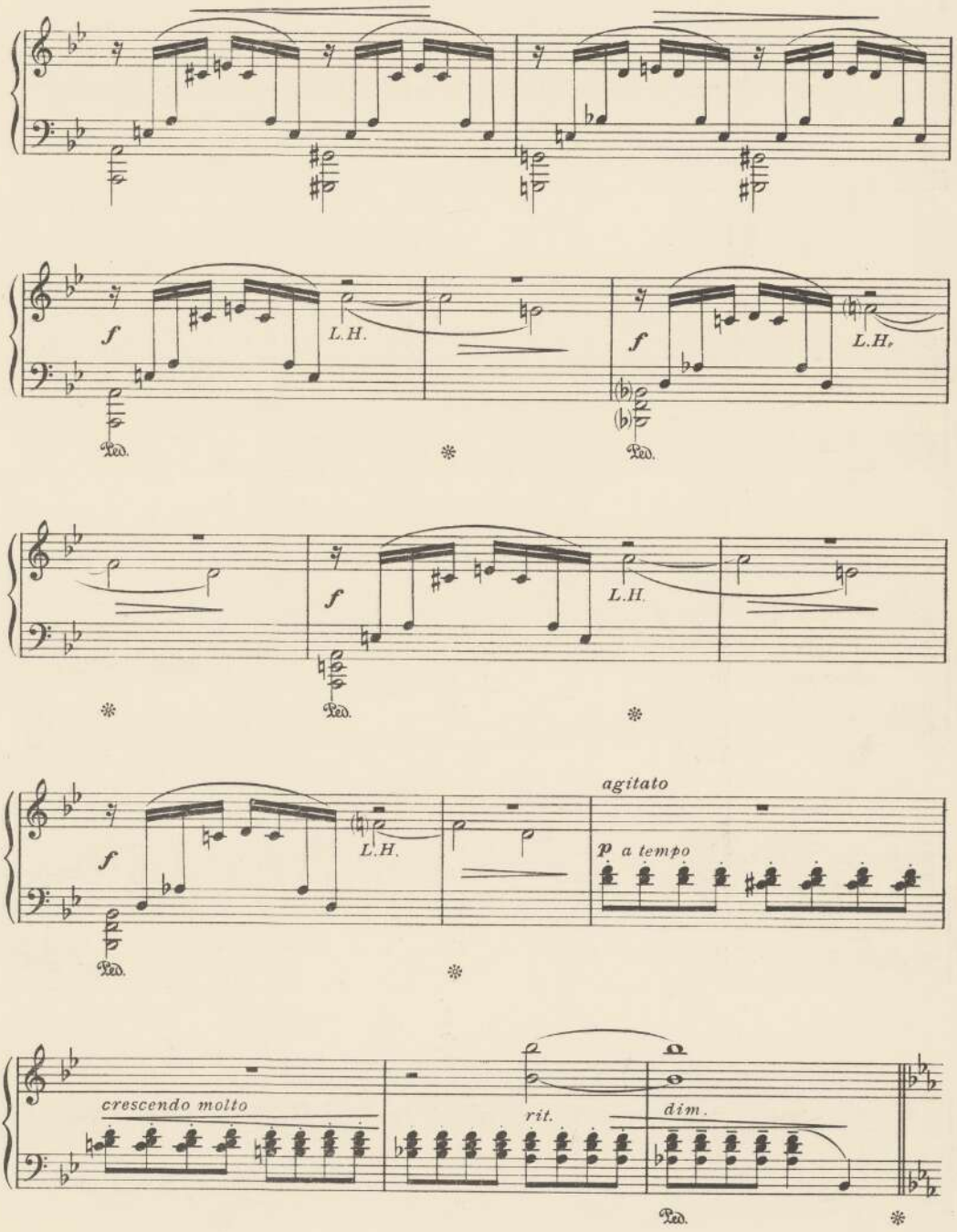
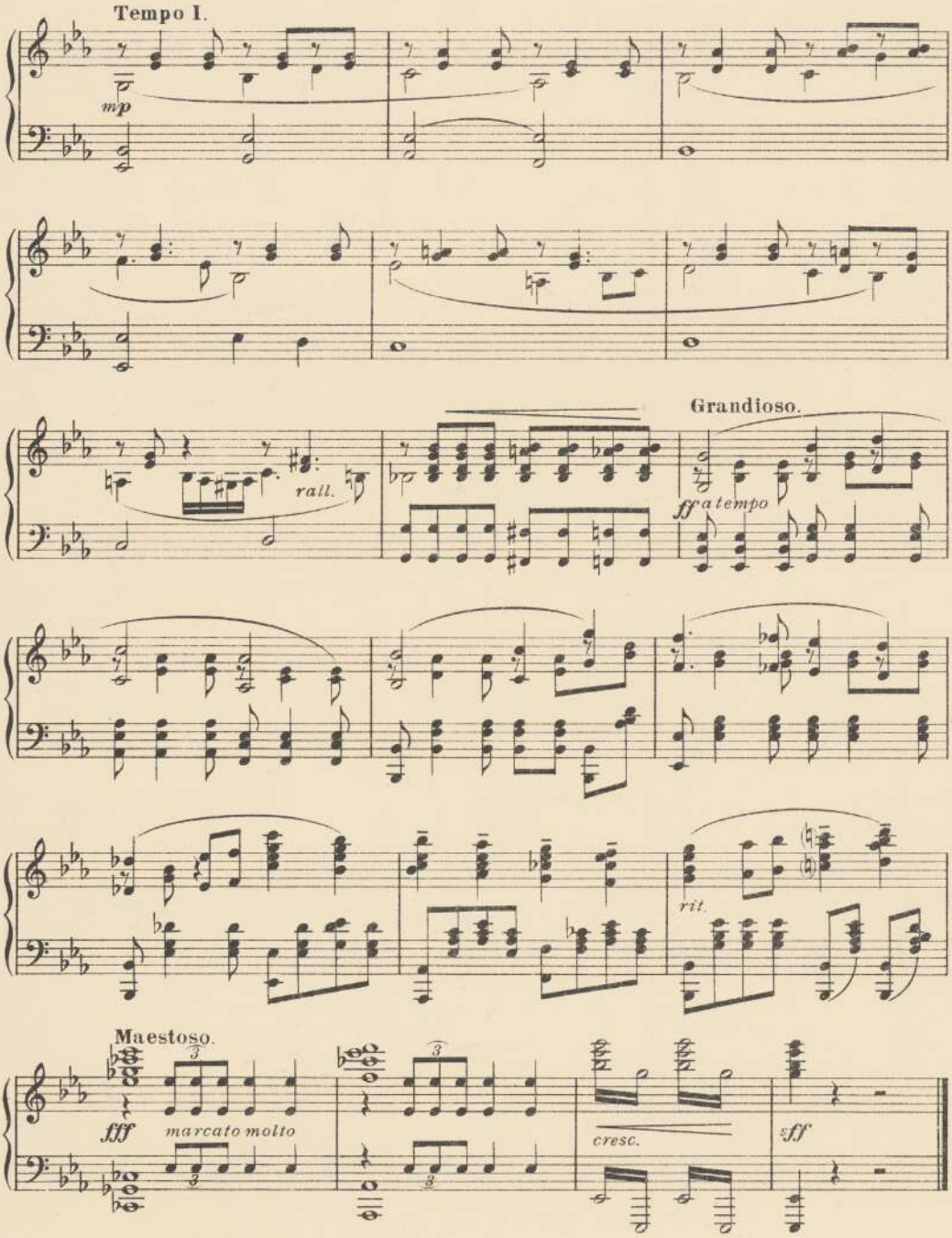

più f
rall.
Poco più mosso
A shade quicker
mf
rit.
dolce
a tempo


più f
espress.
rit - - - en - - -
- u - to - - - -
Tempo I.
mp
più f
rall.


Con moto.
mp con dolcezza
melodia ben marcato
con Pedale
rit.
a tempo


affret. più f
poco a poco
dramatico
f


f
L.H.
Ped.
agitato
p a tempo
crescendo molto
rit.
dim.



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NARRATIVE MUSIC FOR PIANO.

TREASURE ISLAND

(A MUSICAL IMPRESSION.)

AMBROISE FARMAN.

What visions this title invokes of coral reefs, sunken brigantines; of gaunt palm trees standing out in the white moonlight! The music opens with the "March of the Treasure Seekers" on the tropical island. This dies away into a dreamy, delicious "Home Melody" which haunts the memory of these wanderers, reminding them of bygone days in the smiling Valleys of Devon, or on the rugged Highlands of Scotland.

As they pass the "Still Lagoon," a sad melody is heard, which in its haunting serenity is like the spirit of the enchanted waters. A sudden change in the music transports us to the barbaric clatter and whirl of "The Slave Market," and this theme merges into the "Chant of Myama, the Slave Girl," whose passionate appeal blends with the monotonous undertones of the Islanders. In her song, memories of past happy days stir her soul, and her voice rises ever higher as she recalls the forest home from which she was rudely torn.

The Chant gives place to the clanging of "The Ship's Bell" summoning the crew, and this is followed by a return to the "Home Melody," which, with its haunting charm, brings this romantic piece to a melodious finish.

PIANO SOLO	2/- net	FULL ORCHESTRA	2/9 net
PIANO DUET	2/- net	SMALL ORCHESTRA	2/- net
VIOLIN AND PIANO	2/- net	EXTRA PARTS, each	4d. net

PUBLISHED FOR MILITARY AND BRASS IN THE BOOSEY BAND JOURNAL.

RECORDS BY THE GRAMOPHONE (H.M.V.) CO.

THE NEVER-NEVER LAND

(NARRATIVE POEM.)

ERNEST AUSTIN.

The narrative transports us to the enchanted shores of the NEVER-NEVER LAND where we listen to the ravishing MELODY OF THE DAWN as it comes echoing over the waters of the dark blue lagoon.

The Little People are heard singing their happy MORNING SONG as they prepare for another day of marvellous adventure in their pixey-haunted forests. Now we hear the MARCH OF THE SILVER WARRIORS who, bedecked in shining armour, reflect the dazzling sunlight as they line the towering ramparts of BEL-BEL CASTLE, and this is followed by the terrific spectacle of the DANCE OF THE GIANT GORILLAS—those strange aboriginal inhabitants of this unfathomable wonderland.

As the QUEEN OF NIGHT slowly draws her veil of shadow across the Eastern sky the Little Islanders are again heard singing their fairy-like melody, while the narrative reaches a glorious climax in the uplifting harmonies of the NATIONAL ANTHEM of NEVER-NEVER LAND.

PIANO SOLO	2/- net	FULL ORCHESTRA	2/9 net
VIOLIN AND PIANO	2/- net	SMALL ORCHESTRA	2/- net
		EXTRA PARTS, each	4d. net

PUBLISHED FOR MILITARY AND BRASS IN THE BOOSEY BAND JOURNAL.

LBW No. 104

J. H. LARWAY, 14, Wells Street, Oxford St., London, W.1.

IN THE CLOISTERS

(DESCRIPTIVE FANTASY)

LEO TORRANCE.

The piece opens with the majestic tones of the organ echoing through the shadowy spaces of the Abbey Chapel, and is immediately followed by an ethereal melody, descriptive of the kneeling monks' devotional reverie. This melody develops into music of a more strident, strenuous character, suggesting the throb and turmoil of the outer world, and breaking into the monks' devotions with a surging flood of memories.

A calmness steals over the troubled atmosphere as the voices of the Brothers are heard chanting the sacred strains of the AGNUS DEI. The voices at times give place to the organ's solemn tones, and this vocal section dies slowly away into silence with the final MISERERE NOBIS.

The strains of the original devotional melody once again take up the story, to be followed by a few massive chords on the great organ—bringing the composition to a majestic finale, and presenting to the mind vivid reflections on that higher life inevitably associated with the Cloister.

PIANO SOLO	2/- net	FULL ORCHESTRA	2/9 net
VIOLIN & PIANO	2/- net	SMALL ORCHESTRA	2/- net
(Arr: Evan Marsden)		EXTRA PARTS, each	4d. net
GRAND ORGAN	2/- net	CINEMA ORCHESTRA Complete ...	2/- net
(Arr: Arthur Meale)		(Piano, Violin, Violin Obb. & 'Cello)	

PUBLISHED FOR MILITARY AND BRASS IN THE BOOSEY BAND JOURNAL.
RECORDS BY THE ZONOPHONE CO.

In a Monastery Garden

(CHARACTERISTIC INTERMEZZO)

ALBERT W KETÈLBEY

The first theme represents a poet's reverie in the quietude of the monastery garden amidst beatific surroundings—the calm serene atmosphere—the leafy trees, and the singing birds. The second theme in the minor, expresses the more "personal" note of sadness, of appeal and contrition. Presently the monks are heart chanting the "Kyrie Eleison" (which should be sung by the orchestra) with the organ playing and the chapel-bell ringing. The first theme is now heard in a quicter manner as if it had become more ethereal and distant; the singing of the monks is again heard—it becomes louder and more insistent, bringing the piece to a conclusion in a glow of exultation.

PIANO SOLO	2/- net	FULL ORCHESTRA	2/9 net
VIOLIN & PIANO	2/- net	SMALL ORCHESTRA	2/- net
(Eugene Goossens, Jnr.)		EXTRA PARTS, each	4d. net
VIOLONCELLO & PIANO	2/- net		
(Warwick Evans)			
GRAND ORGAN	2/- net		
(Hugh Ward)			

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