

Nº 1.

Nº 2.

Pizzicati. Valse Lente.

FROM

SYLVIA

Ballet

BY

LÉO DELIBES.

Nº 1. Pr 35 ¢

Nº 2. Pr.

NEW YORK
G. SCHIRMER.
35 Union Square.

Copyright 1882 by G. Schirmer.

PIZZICATI.

(SCHERZETTINO.)

Revised and fingered by
W^m Scharfenberg.

SYLVIA BALLET

by LÉO DELIBES.

Andante.

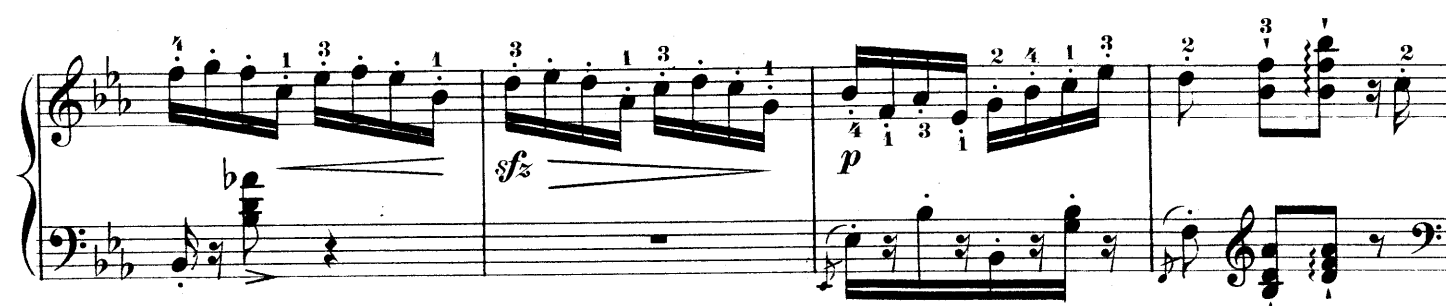
Allegretto ben moderato.



First system of musical notation. The treble clef staff contains a series of chords and single notes with fingerings (1, 2, 3, 4) and accents. The bass clef staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and accents. A *cresc.* marking is present above the bass staff.



Second system of musical notation. The treble clef staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and accents. The bass clef staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and accents. A *mf* marking is present above the bass staff, followed by a *p* marking. A *ten.* marking is present above the bass staff.



Third system of musical notation. The treble clef staff contains a series of chords and single notes with fingerings (1, 2, 3, 4) and accents. The bass clef staff contains a series of chords and single notes with fingerings (1, 2, 3, 4) and accents. A *sfz* marking is present above the bass staff, followed by a *p* marking.



Fourth system of musical notation. The treble clef staff contains a series of chords and single notes with fingerings (1, 2, 3, 4) and accents. The bass clef staff contains a series of chords and single notes with fingerings (1, 2, 3, 4) and accents.



Fifth system of musical notation. The treble clef staff contains a series of chords and single notes with fingerings (1, 2, 3, 4) and accents. The bass clef staff contains a series of chords and single notes with fingerings (1, 2, 3, 4) and accents. A *cresc.* marking is present above the bass staff, followed by a *mf* marking.

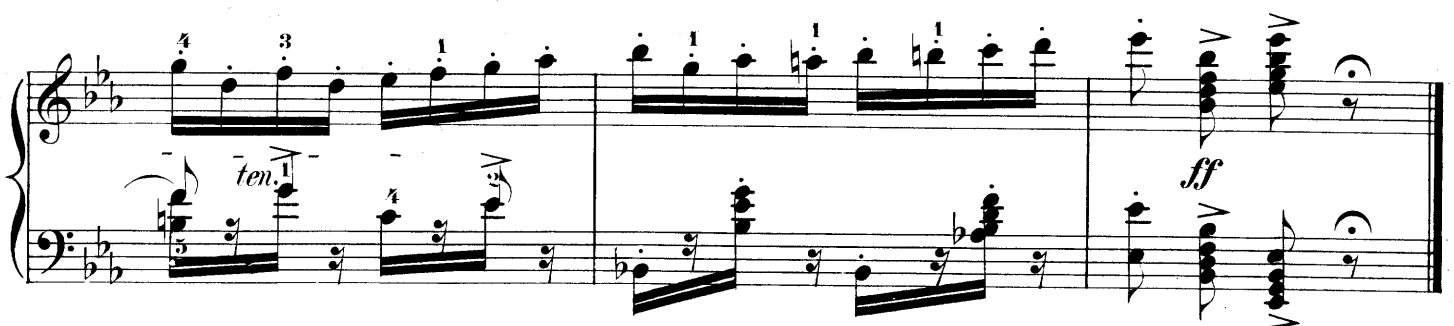
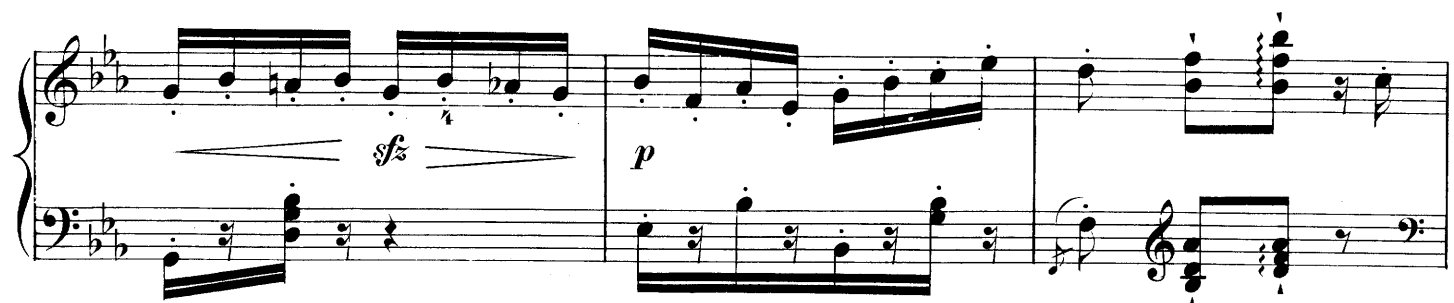
The first system of the musical score for 'L'Espresso' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo/mood marking is 'ben sostenuto.' The music begins with a piano (p) dynamic. The upper staff features a series of eighth and sixteenth notes, with fingerings 1, 2, 4, 1, 2 indicated. The lower staff provides a harmonic accompaniment with chords and single notes, including fingerings 5 and 7. The system concludes with a fermata over a final chord in both staves.

The image shows a musical score for a piece titled "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is written for piano and is in 3/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. The melody is marked with a "p" (piano) dynamic and includes a trill in the first measure. The bass line is marked with a "p" (piano) dynamic and includes a trill in the first measure. The score is in 3/4 time, key of B-flat major, and features a melody in the right hand and a bass line in the left hand. The melody is marked with a "p" (piano) dynamic and includes a trill in the first measure. The bass line is marked with a "p" (piano) dynamic and includes a trill in the first measure.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The melody consists of several measures, some with slurs and fingerings (1, 2, 3, 5) indicated. The piano accompaniment includes chords and single notes, with a 'ten.' (tension) marking above a note in the final measure.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody with a descending line, marked with a '5' and a slur. The bass staff has a single note marked 'ten.' with a slur. The second system continues the melody in the treble staff, marked with a '1' and a slur, and includes a double bar line. The bass staff continues with a single note marked 'ten.' with a slur.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff features a melody with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It includes a series of eighth and sixteenth notes, with some notes beamed together. The bass staff provides a harmonic accompaniment, primarily using quarter and eighth notes. The second system continues the melody and accompaniment, with the treble staff showing a more complex rhythmic pattern involving sixteenth notes. The bass staff continues with a steady accompaniment. The score concludes with a double bar line.

*più animato.**p*

Catalogue No. 5 of Vocal Music, Published by G. Schirmer, New York.

M.B.—e for English; i. for Italian; g. for German; f. for French; l. for Latin; m. for minor; M.-Sop. for Mezzo-Soprano; Bar. for Baritone.

SONGS FOR ONE VOICE

WITH PIANO ACCOMPANIMENT.

Abt, Franz, Cuckoo Song. (Kukuk, wie alt.) e. g. f. Sop. D, Alto B, each. \$0.75	Blumenthal, J., Wedding Day. Sop. E, M.-Sop. C, Alto B, each. \$0.50
— How many thousand Flowers. (So viele tausend Blumen.) 50	Buck, Dudley, Five Songs for Tenor or Sop. 50
— There's never a Heart. 60	No. 1. Thou art mine I. 50
— The young Postillion. (Der kleine Postillon.) 25	No. 2. Shadow Land. 50
Arditi, L., Le Tortorelle. (The Dove.) Valse cantabile. Sung by ETELKA GERSTER. i. e. Sop. E, M.-Sop. D, each. 75	No. 3. I love thee! 50
Bizet, G., <i>Carmen</i> . Airs. f. i. e. No. 1. Habanera. "L'Amour est un Oiseau." ("Oh! this Love is a Bird so wild.") Sop. E, M.-Sop. D, each. 50	No. 4. The silent World is sleeping. 50
No. 2. Chanson Bohème. "Les Tringles des Sœurs tintaient." ("Hark! it is the Triangle's shrill sound.") M.-Sop. or Bar. 50	No. 5. Creole Lover's Song. 50
No. 3. Séquidille. "Près des Remparts de Séville." ("From Seville's Ramparts.") M.-Sop. D, Sop. G, each. 50	— The same transposed for Alto or Bar. 50
No. 4. Chanson du Torreador. "Voulez-vous, je peux vous le rendre." ("Thanks, Señors, the honor that you do me.") Bar. Fm., M.-Sop. Dm., each. 60	No. 1 to 5, each. 50
No. 5. Cavatine. "Je dis que rien ne m'épouvante." ("I say to the Dread that assails me.") Sop. E, M.-Sop. C, each. 50	— Where did you come from, Baby dear? M.-Sop. 35
Blumenthal, J., Wedding Day. Sop. E, M.-Sop. C, Alto B, each. 50	Jampuna, P., Alka. Canzone Araba. i. e. 35
Buck, Dudley, Five Songs for Tenor or Sop. 50	Jellier, A., My Love she is a Kissen and my Heart is a Ball of String. Sop. F, Alto D, each. 50
No. 1. Thou art mine I. 50	Dentemeri, P., The Day is past and gone. Hymn for Sop. or Tenor. 35
No. 2. Shadow Land. 50	— In Sic I wandered. Hymn. 35
No. 3. I love thee! 50	Clairaud, J., Janet's Choice. 30
No. 4. The silent World is sleeping. 50	Coltrai, T., L'Addio a Napoli. (Adieu to Naples.) e. i. 85
No. 5. Creole Lover's Song. 50	Aven, F. H., At Last. 60
— The same transposed for Alto or Bar. 50	— The Better Land. Sop. D, Alto A, each. 50
No. 1 to 5, each. 50	Bassauer, J., Ouvre. (Awake, Dear Maid.) Bolero. f. e. Sop., M.-Sop. or Alto, each. 50
— Where did you come from, Baby dear? M.-Sop. 35	Amerson, L., The Watcher at the Gate. 50
Jampuna, P., Alka. Canzone Araba. i. e. 35	Maure, J., Charity. 35
Jellier, A., My Love she is a Kissen and my Heart is a Ball of String. Sop. F, Alto D, each. 50	— Crucifix. Chant religieux. f. e. Sop. G, Alto E, each. 35
Dentemeri, P., The Day is past and gone. Hymn for Sop. or Tenor. 35	— Stella. (The Star.) Valse. i. f. e. Sop., M.-Sop. or Alto, each. 75
— In Sic I wandered. Hymn. 35	Filippi, F., Perché? (Why?) i. e. M.-Sop. 50
Clairaud, J., Janet's Choice. 30	Gluck, C., O Saviour, hear me. Offertory, arr. by DUDLEY BUCK. Sop. F, Alto D, each. 35
Coltrai, T., L'Addio a Napoli. (Adieu to Naples.) e. i. 85	Gounod, Ch., Faust. Quando a te lieta. (When to thy Vision.) i. f. e. Sop. A, Alto G, each. 85
Aven, F. H., At Last. 60	— Faust: Ah! è strano poter. (Ah! oh when in the Crystal clear.) Recit. and Air. i. e. Sop. New Edition. 75
— The Better Land. Sop. D, Alto A, each. 50	— Temple, ouvre-toi! (Open thy Gates.) i. e. Sop. C, Alto B, each. 50
Bassauer, J., Ouvre. (Awake, Dear Maid.) Bolero. f. e. Sop., M.-Sop. or Alto, each. 50	— When in the early Morn. Sop. D, each. 50
Amerson, L., The Watcher at the Gate. 50	Händel, G. F., Trust in the Lord. Adapted by DUDLEY BUCK. Sop. C, Alto E, each. 25
Maure, J., Charity. 35	Harrison, Annie Fortescue, In the Gloaming. 35
— Crucifix. Chant religieux. f. e. Sop. G, Alto E, each. 35	Hatton, J. L., The bright May-tide. Ballad. 50
— Stella. (The Star.) Valse. i. f. e. Sop., M.-Sop. or Alto, each. 75	— Oh, whither, whither speed the Stars! M.-Sop. 35
Filippi, F., Perché? (Why?) i. e. M.-Sop. 50	— Where'er thou art, 'tis Home to me. Ballad. 50
Gluck, C., O Saviour, hear me. Offertory, arr. by DUDLEY BUCK. Sop. F, Alto D, each. 35	— Which is Life's happiest Season? 50
Gounod, Ch., Faust. Quando a te lieta. (When to thy Vision.) i. f. e. Sop. A, Alto G, each. 85	Haydn, J., 12 Canzonets. e. 8vo. 50
— Faust: Ah! è strano poter. (Ah! oh when in the Crystal clear.) Recit. and Air. i. e. Sop. New Edition. 75	Hodges, Faustina Hesse, Rose-Bush. Alto C. With Accompaniment of Guitar. 35
— Temple, ouvre-toi! (Open thy Gates.) i. e. Sop. C, Alto B, each. 50	Hoffman, Rich., Boat-Song. 60
— When in the early Morn. Sop. D, each. 50	— Il m'aima (He loves me) e. 50
Händel, G. F., Trust in the Lord. Adapted by DUDLEY BUCK. Sop. C, Alto E, each. 25	Horn, A., Sweet Maiden mine. (Du wunder-süße Kind.) Sop. D, Alto B, each. 60
Harrison, Annie Fortescue, In the Gloaming. 35	Jensen, A., Favorite Songs: 50
Hatton, J. L., The bright May-tide. Ballad. 50	No. 1. Oh, my thy Check on mine. (Lehn' deine Wang' an meine Wang') Sop. F, Alto D, each. 5
— Oh, whither, whither speed the Stars! M.-Sop. 35	No. 2. Murmuring Zephyr. (Murmeln-des Lüftchen.) Sop. G, Alto E, each. 50
— Where'er thou art, 'tis Home to me. Ballad. 50	No. 3. Can you tell? (Weisst du noch?) Sop. D, Alto E, each. 35
— Which is Life's happiest Season? 50	Korby, F., N'est-ce pas l'Amour? Romance. f. e. Alto A, Sop. B, each. 85
Haydn, J., 12 Canzonets. e. 8vo. 50	Kreutzer, Contr., The Landlady's little Daughter. (Der Wirthin Töchterlein.) Sop. B, M.-Sop. A, Alto G, each. 50
Hodges, Faustina Hesse, Rose-Bush. Alto C. With Accompaniment of Guitar. 35	Lassen, E., Ah, 'tis a Dream. (Ich hatte einst ein schönes Vaterland.) Alto E, Sop. G, each. 25
Hoffman, Rich., Boat-Song. 60	Lee, L., Summer Serenade. Sop. F, M.-Sop. D, each. 50
— Il m'aima (He loves me) e. 50	
Horn, A., Sweet Maiden mine. (Du wunder-süße Kind.) Sop. D, Alto B, each. 60	
Jensen, A., Favorite Songs: 50	

Lefort, G., Première Feuille. (First Leaf.) f. e. 35	Parsons, A. R., The Night has a thousand Eyes. 35
Masé, V., Paul et Virginie. Airs. f. i. e. No. 4. Chanson du Négrillon: "Ah! pauvre Nègre." ("Ah! wretched Slave.") Sop. Am., M.-Sop. Gm, Alto Fm., each. 50	Phelps, E. H., To stay at Home is best. 35
No. 6. Chanson du Tigre: "Parmi les Lianes." ("In the darksome Forest.") Sop. or Ten. 50	— Watching and Waiting. 50
No. 7. Romance: "Nous marchions cette Nuit." ("As we wander'd this Eve.") Sop. G. 50	Pinguti, C., Daschinka, or The Star of the North. 35
No. 8. Chanson: "L'Oiseau s'envole là bas." ("The Bird see yonder on its swift Track.") Bar. or M.-Sop. 35	— Fairer than Morning. (Beatrice.) 50
No. 13. Berceuse: "Dans le Bois." ("Softly Sleep.") 35	— Fly forth, O gentle Dove. Sop. B, Alto A, each. 35
Millard, H., After. Transposed for Alto. 35	— Heaven's Chorister. 40
Mollenhauer, Ed., Secret Love. e. g. New Edition. 40	— If. 80
Molloy, J. L., Darby and Joan. Sop. A, Alto G, each. 50	Potter, W. A., Love me. 35
— The Kerry Dance. Sop. F, Alto D, each. 40	— She to Heaven has passed. 35
— Two little Lives. 30	Raff, J., Serenade. (Ständchen.) 35
Mozart, 9 favorite Songs. e. g. 8vo. 50	Randegger, A., What are they to do? 50
Navarro, R., Dreams. 35	Roeckel, J. L., A little Mountain Lad. Sop. F, Alto E, each. 50
— My Life is like the Summer Rose. 35	Rossini, G., Separation. e. f. i. Sop. E, Alto D, each. 50
Parsons, A. R., The Night has a thousand Eyes. 35	Rubinstein, A., Favorite Songs: 35
Phelps, E. H., To stay at Home is best. 35	No. 1. Thou'rt like unto a Flower. (Du bist wie eine Blume.) Sop. F, Alto E, each. 35
— Watching and Waiting. 50	No. 2. Morning Song. (Morgenglied.) 35
Pinguti, C., Daschinka, or The Star of the North. 35	No. 3. The Asra. (Der Asra.) e. g. f. Sop. Gm, Alto Em, each. 35
— Fairer than Morning. (Beatrice.) 50	No. 4. Gold rolls here beneath me. (Gold rollt mir zu Füßen.) e. g. f. Sop. B, Alto A, each. 35
— Fly forth, O gentle Dove. Sop. B, Alto A, each. 35	No. 5. The Lark. (Die Lerche.) 35
— Heaven's Chorister. 40	No. 6. The Dew is sparkling. (Es blinkt der Thau.) Sop. F, Alto D, each. 35
— If. 80	No. 7. Longing. (Sehnsucht.) Sop. F, Alto E, each. 50
Potter, W. A., Love me. 35	No. 8. Spring Song No. 1. (Leise zieht durch mein Gemüth.) 35
— She to Heaven has passed. 35	No. 9. Spring Song No. 2. (Die blauen Frühlingsaugen.) 25
Raff, J., Serenade. (Ständchen.) 35	No. 10. A King grown old and feeble. (Es war ein alter König.) 35
Randegger, A., What are they to do? 50	No. 11. The Tear. (Die Thräne.) 35
Roeckel, J. L., A little Mountain Lad. Sop. F, Alto E, each. 50	No. 12. Good Night. (Gut Nacht.) 35
Rossini, G., Separation. e. f. i. Sop. E, Alto D, each. 50	Rudersdorf, E., Maying. 35
Rubinstein, A., Favorite Songs: 35	Rupes, G., Tout nous dit d'espérer. (All around bids us Hope) f. e. 50
No. 1. Thou'rt like unto a Flower. (Du bist wie eine Blume.) Sop. F, Alto E, each. 35	Schubert, Franz, Hedge Roses. (Halden-Röslein.) Sop. G, Alto E, each. 35
No. 2. Morning Song. (Morgenglied.) 35	— Album Vol. III. 43 Songs. e. g. Sop. or Ten. 8vo. 40
No. 3. The Asra. (Der Asra.) e. g. f. Sop. Gm, Alto Em, each. 35	Schumann, R., Dedication. (Widmung.) Sop. A, Alto G, each. 35
No. 4. Gold rolls here beneath me. (Gold rollt mir zu Füßen.) e. g. f. Sop. B, Alto A, each. 35	— Moonlight. (Mondnacht.) 50
No. 5. The Lark. (Die Lerche.) 35	Scott, Lady John, Douglas I tender and true. 20
No. 6. The Dew is sparkling. (Es blinkt der Thau.) Sop. F, Alto D, each. 35	Shepherd, Ch. H., Only a Pair of blue Eyes. 50
No. 7. Longing. (Sehnsucht.) Sop. F, Alto E, each. 50	Smart, H., Blow, softest Wind. 50
No. 8. Spring Song No. 1. (Leise zieht durch mein Gemüth.) 35	— The Fate of a Rose. 10
No. 9. Spring Song No. 2. (Die blauen Frühlingsaugen.) 25	— The Sailor's Good-by. 50
No. 10. A King grown old and feeble. (Es war ein alter König.) 35	— Serenade. 85
No. 11. The Tear. (Die Thräne.) 35	— Two more Words. 50
No. 12. Good Night. (Gut Nacht.) 35	— When Evening Shades are falling. 60
Rudersdorf, E., Maying. 35	Sullivan, A., The Chorister. Sop. G, Alto E, each. 40
Rupes, G., Tout nous dit d'espérer. (All around bids us Hope) f. e. 50	— Thou art weary. Sop. Fm, Alto Dm, each. 50
Schubert, Franz, Hedge Roses. (Halden-Röslein.) Sop. G, Alto E, each. 35	Taubert, W., In a March-Night. (In der Märznacht.) Sop. G, Alto E, each. 50
— Album Vol. III. 43 Songs. e. g. Sop. or Ten. 8vo. 40	— Slumber Song. (Wiegenglied.) Sop. or Alto, each. 25
Schumann, R., Dedication. (Widmung.) Sop. A, Alto G, each. 35	Tosti, F., Amore. (Love.) Valse. i. e. With Illustrated Title. 50
— Moonlight. (Mondnacht.) 50	— Ti rapirei. (I'd fly with thee.) Barcarola. e. i. f. Sop. G, Tenor A, Alto F, each. 50
Scott, Lady John, Douglas I tender and true. 20	— Vorrei morir. (I'd wish to die.) i. e. 50
Shepherd, Ch. H., Only a Pair of blue Eyes. 50	Verdi, G., Don Carlo. O Don fatale. (Oh, fatal Gift.) i. e. Tenor or Sop. 60
Smart, H., Blow, softest Wind. 50	Visetti, Diva, 85
— The Fate of a Rose. 10	Wekerlin, J. B., Le Réveil. (Sunrise.) Sop. 85
— The Sailor's Good-by. 50	Whitney, H. B., The Mountaineer. 60
— Serenade. 85	Widor, C. M., Nuit d'Etoiles. (Starlit Eve.) Sop. or Alto, each. 35
— Two more Words. 50	Wollenhaupt, H. A., Deceitful Birds. Sop. or Alto, each. 35
— When Evening Shades are falling. 60	— Wanderer's Musings. Sop. or Alto, each. 85
Sullivan, A., The Chorister. Sop. G, Alto E, each. 40	
— Thou art weary. Sop. Fm, Alto Dm, each. 50	
Taubert, W., In a March-Night. (In der Märznacht.) Sop. G, Alto E, each. 50	
— Slumber Song. (Wiegenglied.) Sop. or Alto, each. 25	
Tosti, F., Amore. (Love.) Valse. i. e. With Illustrated Title. 50	
— Ti rapirei. (I'd fly with thee.) Barcarola. e. i. f. Sop. G, Tenor A, Alto F, each. 50	
— Vorrei morir. (I'd wish to die.) i. e. 50	
Verdi, G., Don Carlo. O Don fatale. (Oh, fatal Gift.) i. e. Tenor or Sop. 60	
Visetti, Diva, 85	
Wekerlin, J. B., Le Réveil. (Sunrise.) Sop. 85	
Whitney, H. B., The Mountaineer. 60	
Widor, C. M., Nuit d'Etoiles. (Starlit Eve.) Sop. or Alto, each. 35	
Wollenhaupt, H. A., Deceitful Birds. Sop. or Alto, each. 35	
— Wanderer's Musings. Sop. or Alto, each. 85	

SONGS

with Accompaniment of Piano in Connection with other Instruments.

Adam, A., Noël. (Christmas Song.) i. f. e. M.-Sop. or Bar. with Accomp. of Piano and Violin, or Cello, or Flute, each. \$0.50	Gluck, C., O Saviour, hear me. Sop. with Acc. of Piano and Violin, or Flute, or Cello. Arr. by DUDLEY BUCK. Each. 50
Arditi, L., Le Tortorelle. (The Dove.) Valse cantabile. Sung by ETELKA GERSTER. i. e. Sop. With Accomp. of Piano and Violin, or Flute, each. 75	Gounod, Ch., Ave Maria. i. f. g. M.-Sop. With Flute, Organ, and Piano Accomp. 1.00
Braga, G., Serenade. (Angel's Serenade.) i. e. Sop. With Accompaniment of Piano and Violin, or Cello, or Flute, each. 75	— Noël. (Christmas Song.) f. i. e. Sop. With Accompaniment of Piano and Violin, or Cello, or Flute, each. 60
Gluck, C., O Saviour, hear me. Sop. with Acc. of Piano and Violin, or Flute, or Cello. Arr. by DUDLEY BUCK. Each. 50	Luzzi, L., Ave Maria. i. e. With Accomp. of Piano and Violin. Sop. or Alto, each. 50
Gounod, Ch., Ave Maria. i. f. g. M.-Sop. With Flute, Organ, and Piano Accomp. 1.00	Millard, H., Ave Maria. i. e. Sop. or Ten. With Acc. of Piano and Violin. 60
— Noël. (Christmas Song.) f. i. e. Sop. With Accompaniment of Piano and Violin, or Cello, or Flute, each. 60	Sullivan, A., The Chorister. With Accompaniment of Piano and Organ (or Harmonium.) Sop. G, Alto E, each. 50
Luzzi, L., Ave Maria. i. e. With Accomp. of Piano and Violin. Sop. or Alto, each. 50	

VOCAL DUETS

with Piano Accompaniment.

Abt, F., 12 Two part Songs. (Easy.) e. Sop. and M. Sop. 8vo. 50	Graben-Hoffmann, My Boat o'er the Tide is speeding. (Gondelied.) Sop. and M.-Sop. 35
Brahms, J., 3 Duets. e. g. Sop. and Alto. 8vo. 50	— The same for Alto and Bar. 35
— 4 Duets. e. g. Alto and Bar. 8vo. 50	Kücken, F., 12 Duets, e. Sop. and M.-Sop. or Alto. 8vo. 1.00
Faure, G., Crucifix. Chant religieux. f. e. Sop. and Alto. 35	Rubinstein, A., 18 Duets, e. g. Sop. and M.-Sop. or Alto. 8vo. 1.25
Graben-Hoffmann, My Boat o'er the Tide is speeding. (Gondelied.) Sop. and M.-Sop. 35	Schäfer, A. Mrs. Doctor and Mrs. Proctor. (Frau Doctorin und Frau Inspectorin.) Comic Duet for 2 Sop. 1.00
— The same for Alto and Bar. 35	Smart, H., The Fairies' Revel. Sop. and Alto. 60
Kücken, F., 12 Duets, e. Sop. and M.-Sop. or Alto. 8vo. 1.00	Widor, Ch. M., J'étais seul près des Flots. (Once I stood on the Shore.) f. e. Sop. and Alto. 35
Rubinstein, A., 18 Duets, e. g. Sop. and M.-Sop. or Alto. 8vo. 1.25	— Je ne croyais pas au Bonheur. (I had lost all Faith.) f. e. Sop. and Alto. 35
Schäfer, A. Mrs. Doctor and Mrs. Proctor. (Frau Doctorin und Frau Inspectorin.) Comic Duet for 2 Sop. 1.00	
Smart, H., The Fairies' Revel. Sop. and Alto. 60	
Widor, Ch. M., J'étais seul près des Flots. (Once I stood on the Shore.) f. e. Sop. and Alto. 35	
— Je ne croyais pas au Bonheur. (I had lost all Faith.) f. e. Sop. and Alto. 35	

TRIOS AND CHORUSES FOR FEMALE VOICES,

with Piano Accompaniment.

Abt, Fr., Cinderella. Fairy Cantata. e. 8vo. 1.50	Goldbeck, R., Autumn Song. Trio or Chorus. 35
— Little Red Ridinghood. Fairy Cantata. e. 8vo. 1.50	Lachner, Franz, Ephemer. (Libellen-tanz.) Trio or Chorus. 75
Cortada, A., Infant, slumber. Lullaby. Trio. 35	Reinecke, C., Little Rosebud. Fairy Cantata. e. 8vo. 1.50
Faure, J., Crucifix. Chant religieux. f. e. Trio. 50	— Cinderella. Fairy Cantata. e. 8vo. 1.50
Gade, N. W., Songs of the Seasons: 60	Rheinberger, J., The Daughter of Jairus. Cantata. e. 8vo. 50
No. 1. Summer Night. (Sommernacht.) Chorus. 2 Sop., 2 Altos, and Piano four Hands. 35	— Poor Henry. Comic Operetta. 85
No. 2. Autumn. (Im Herbst.) Trio. Sop., Alto, Tenor, and Piano four Hands. 35	Richter, E. F., The Elves. (Die Elfen.) Solo and Chorus. 85
No. 3. Christmas Eve. (Weihnachtsabend.) Trio. 8 p., Alto, Tenor, and Piano four Hands. 35	— Spring's Approach. (Frühlingsglaube.) Solo and Chorus. 50
No. 4. Approach of Spring. (Frühlings-nahen.) Chorus. 2 Sop., 2 Altos, and Piano four Hands. 35	Smart, H., Let us meet the Spring. Trio or Chorus. 75
For Nos. 1 and 2, see <i>Trios for Mixed Voices</i> .	
Goldbeck, R., Autumn Song. Trio or Chorus. 35	
— Evening. Trio or Chorus. 35	
Lachner, Franz, Ephemer. (Libellen-tanz.) Trio or Chorus. 75	
Reinecke, C., Little Rosebud. Fairy Cantata. e. 8vo. 1.50	
— Cinderella. Fairy Cantata. e. 8vo. 1.50	
Rheinberger, J., The Daughter of Jairus. Cantata. e. 8vo. 50	
— Poor Henry. Comic Operetta. 85	
Richter, E. F., The Elves. (Die Elfen.) Solo and Chorus. 85	
— Spring's Approach. (Frühlingsglaube.) Solo and Chorus. 50	
Smart, H., Let us meet the Spring. Trio or Chorus. 75	

TRIOS, QUARTETS, AND CHORUSES FOR MIXED VOICES.

See also: Sacred Quartets.

Gade, N. W., Songs of the Seasons: 60	— Princess and Gardener. Quintet or Chorus. 2 Sop., 2 Altos and Bass, with Bar. Solo. Score. 75
No. 2. In Autumn. (Im Herbst.) Trio. Sop., Alto, Tenor, and Piano four Hands. 35	— Spring is coming. Quartet. Piano Score 4 Voice Parts, each. 10
No. 3. Christmas Eve. (Weihnachtsabend.) Trio. 8 p., Alto, Tenor, and Piano four Hands. 35	
For Nos. 1 and 4, see <i>Female Choruses</i> .	
Goldbeck, R., Morning. 2 Sop., 2 Ten., and 2 Basses, with Piano Accompaniment. Score. 85	
— The same, arranged as a Trio. Sop., Tenor, and Bass. 65	
— Oh, how can I ever forget thee? Quintet or Chorus. 2 Sop., Alto, Tenor, and Bass. Score. 65	
— Princess and Gardener. Quintet or Chorus. 2 Sop., 2 Altos and Bass, with Bar. Solo. Score. 75	
— Spring is coming. Quartet. Piano Score 4 Voice Parts, each. 10	

Goldbeck, R., Sunset. Quartet. Piano Score. 85	Romberg, Lay of the Bell. Vocal Score with Piano Accomp. e. 8vo. 75
4 Voice Parts, each. 10	Rossini, G. Ave Maria. e. i. Chorus, with Piano or Organ Accompaniment. Score. 50
Romberg, Lay of the Bell. Vocal Score with Piano Accomp. e. 8vo. 75	Smart, H., Run up the Sail. Trio. Sop., Alto, and Bass. 75

QUARTETS AND CHORUSES FOR MALE VOICES.

Bohn, E., "In Vino Veritas." Translated and arranged by DUDLEY BUCK. Score. 25	Weynurm, R., Slavonic Love Song. Chorus, with Piano Accomp. Translated and arranged by DUDLEY BUCK. Score. 25
Parts, each. 10	
Buck, Dudley, The Nun of Nidaros. For male Chorus and Ten. Solo, with obligation to Piano Accomp. and Reed Organ and lib. Score. 1.25	
Chorus Parts, each. 15	
Goldbeck, R., The Sands of Dee. Score. 35	
— Three Fishers. Score. 35	
Mason, D. J. J., The young Musicians. Quartet with Piano Accompaniment. Score. 1.50	
Mosenthal, J., Blessed Pair of Sirens. (Holde Sirenen.) Score. 35	
Weinurm, R., Slavonic Love Song. Chorus, with Piano Accomp. Translated and arranged by DUDLEY BUCK. Score. 25	
Parts, each. 10	

VOCAL METHODS, VOCALISES AND EXERCISES.

Cornell, J. H. The Practice of Sight Singing. In two Parts: PART I.—Doctrine of Tonality, Scales, Intervals, etc., followed by copious vocal Exercises on Intervals. PART II.—Doctrine of Rhythm, etc., followed by Rhythmical Exercises on the Scales, Intervals, etc. The whole forming a complete practical Course of Study for all who wish to acquire facility in reading Musical Sight. Large 8vo, net. 1.00	Panofka H. Op. 81bis. 24 Vocalises for Alto or Bar. Complete. 4.00
Piano Accompaniments to the <i>Rhythmical Exercises</i> in the above Work published separately in Sheet-Music Form. Sop. or Alto, each. 75	— The same in 2 Books, each. 2.00
Panofka H. Op. 81bis. 24 Vocalises for Alto or Bar. Complete. 4.00	— Vocal A B C. First Lessons in Singing, and 24 Vocalises. English Words. 8vo. Complete. 1.50
— The same in 2 Books, each. 2.00	— The same in 2 Books, each. 1.00

SACRED SONGS, DUETS, and TRIOS

See also: Songs with Accompaniment of Piano in Connection with other Instruments.

Centemeri, P., The Day is past and gone. Hymn. Sop. or Tenor. 35	Goldbeck, R., My Faith looks up to Thee. Duet for Sop. and Alto. 60
— In Sic I wandered. Hymn. Sop. or Tenor. 35	— The same for Sop. Solo. e. g. 50
Faure, J., Crucifix. f. e. Duet. Sop. and Alto, or Tenor and Bass. 35	Händ