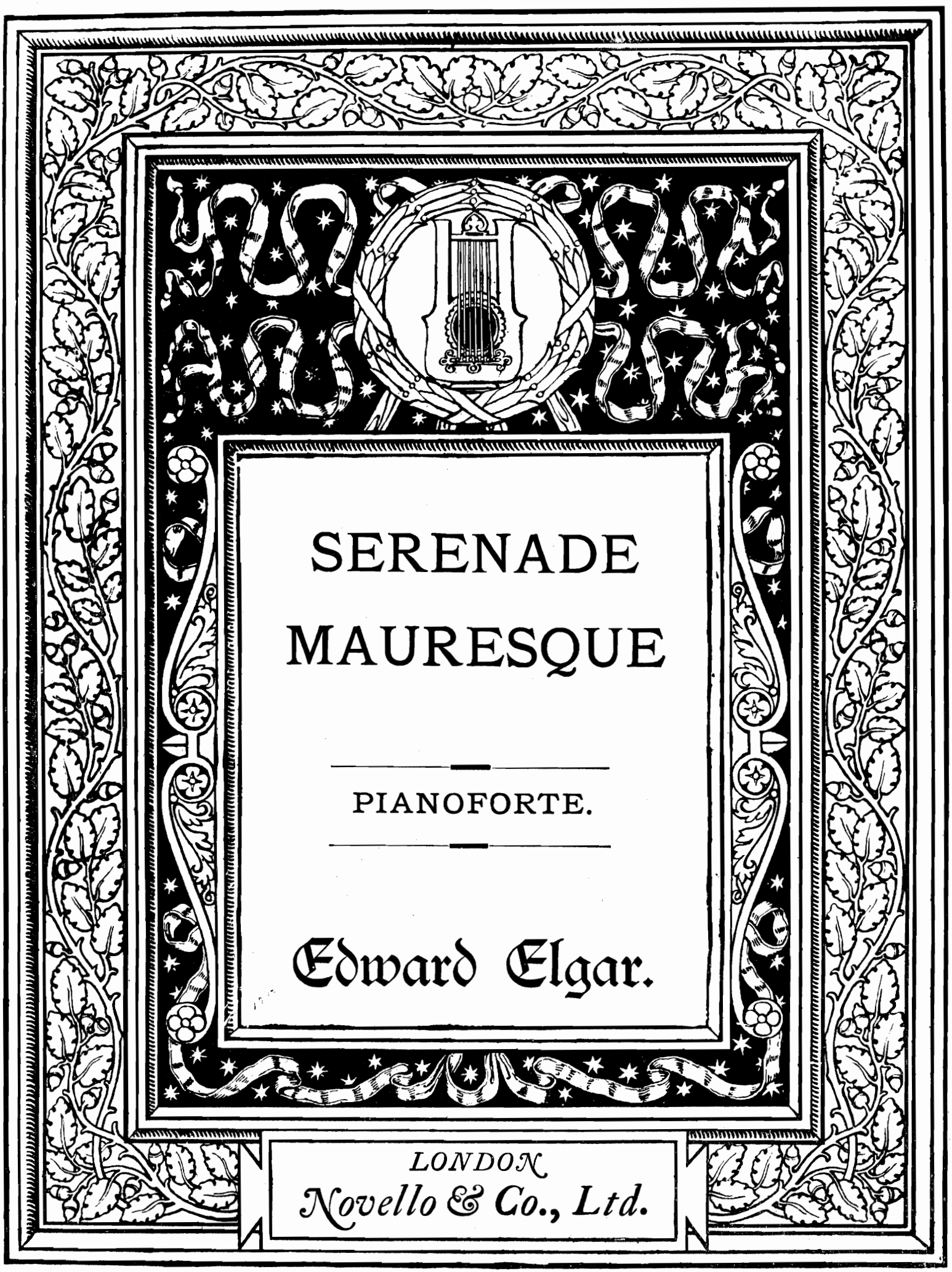

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| **TRIUMPHAL MARCH** ("Caractacus") .. .. .. | 2 | 0 |
| **PRELUDE AND ANGEL'S FAREWELL** ("Gerontius") | 2 | 0 |
| **FUNERAL MARCH** ("Grania and Diarmid"; Op. 42) .. | 2 | 0 |
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| | s. | d. |
|---|---|---|
| **IMPERIAL MARCH** (Op. 32) .. .. .. .. .. | 9 | 0 |
| **CHANSON DE NUIT** (Op. 15, No. 1) .. .. .. | 3 | 6 |
| **CHANSON DE MATIN** (Op. 15, No. 2) .. .. .. | 3 | 6 |
| **MAZURKA** (Op. 10, No. 1) .. .. .. .. .. | 5 | 0 |
| **SÉRÉNADE MAURESQUE** (Op. 10, No. 2) .. .. | 5 | 0 |
| **CONTRASTS** (The Gavotte, A.D. 1700 and 1900) (Op. 10, No. 3) .. .. .. .. .. .. .. .. | 5 | 0 |
| **MEDITATION**, from "The Light of Life" .. .. .. | 5 | 0 |

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| | | |
|---|---|---|
| **IN THE SOUTH** ("Alassio"). Concert-Overture (Op. 50) | 3 | 0 |
| **CANTO POPOLARE** (In Moonlight), arranged from above | 2 | 0 |
| **VARIATIONS ON AN ORIGINAL THEME** (Op. 36) | 3 | 6 |
| **INTERMEZZO** ("Dorabella") from the above .. .. | 2 | 0 |
| **FROISSART** (Op. 19). Concert-Overture .. .. .. | 2 | 6 |
| **THREE PIECES** (Op. 10):— | | |
| 1. Mazurka .. .. .. .. .. .. .. | 2 | 0 |
| 2. Sérénade Mauresque .. .. .. .. .. | 2 | 0 |
| 3. Contrasts (The Gavotte, A.D. 1700 and 1900) .. | 2 | 0 |
| **MEDITATION** ("The Light of Life") .. .. .. .. | 2 | 0 |
| **IMPERIAL MARCH** (Op. 32) .. .. .. .. .. | 2 | 0 |
| **CHANSON DE NUIT** (Op. 15, No. 1) .. .. .. | 1 | 6 |
| **CHANSON DE MATIN** (Op. 15, No. 2) .. .. .. | 1 | 6 |
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| **FUNERAL MARCH** ("Grania and Diarmid") .. .. | 2 | 0 |

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| | | |
|---|---|---|
| **IN THE SOUTH** ("Alassio"). Concert-Overture (Op. 50). | 5 | 0 |
| **VARIATIONS ON AN ORIGINAL THEME** (Op. 36). | 6 | 0 |
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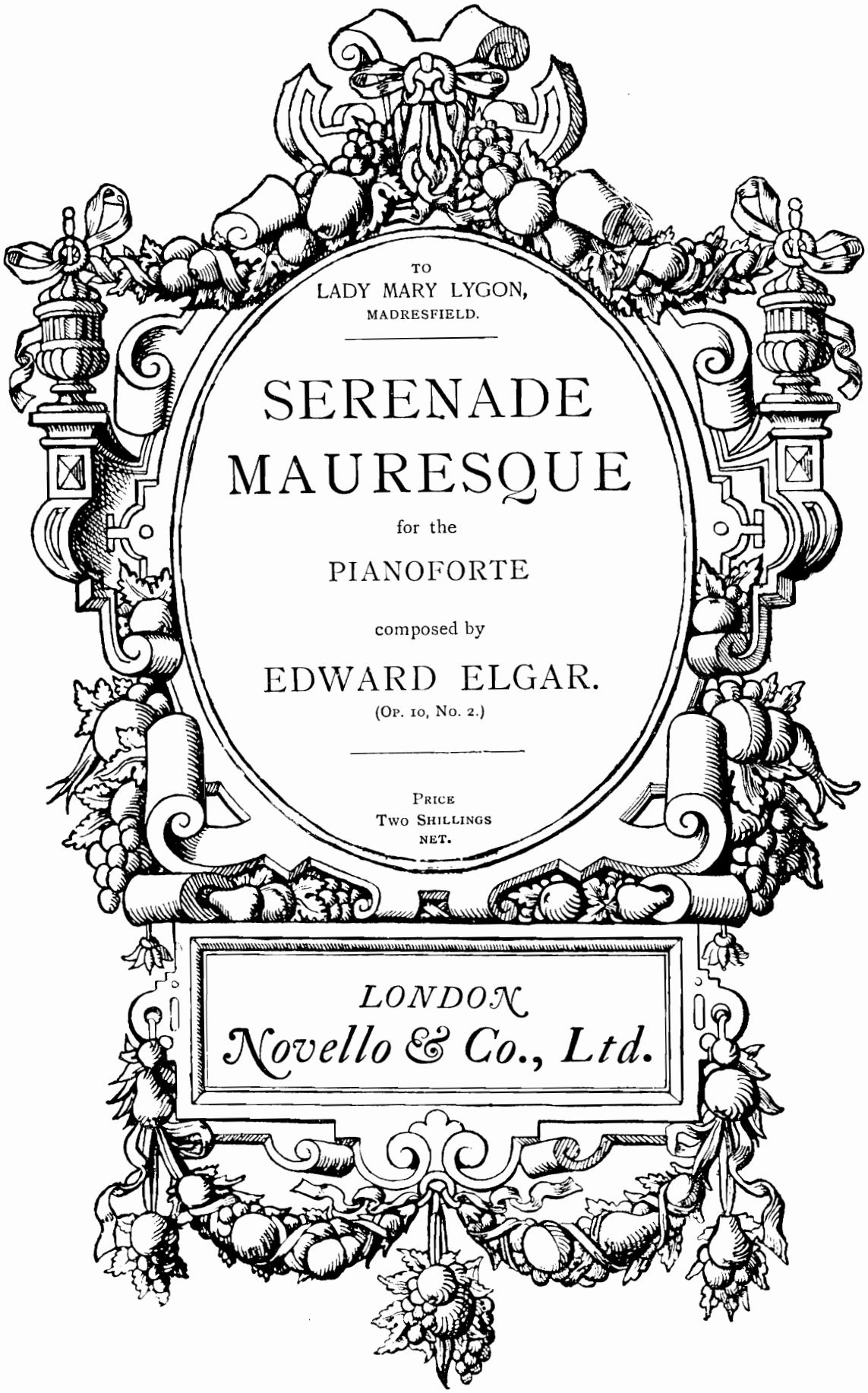


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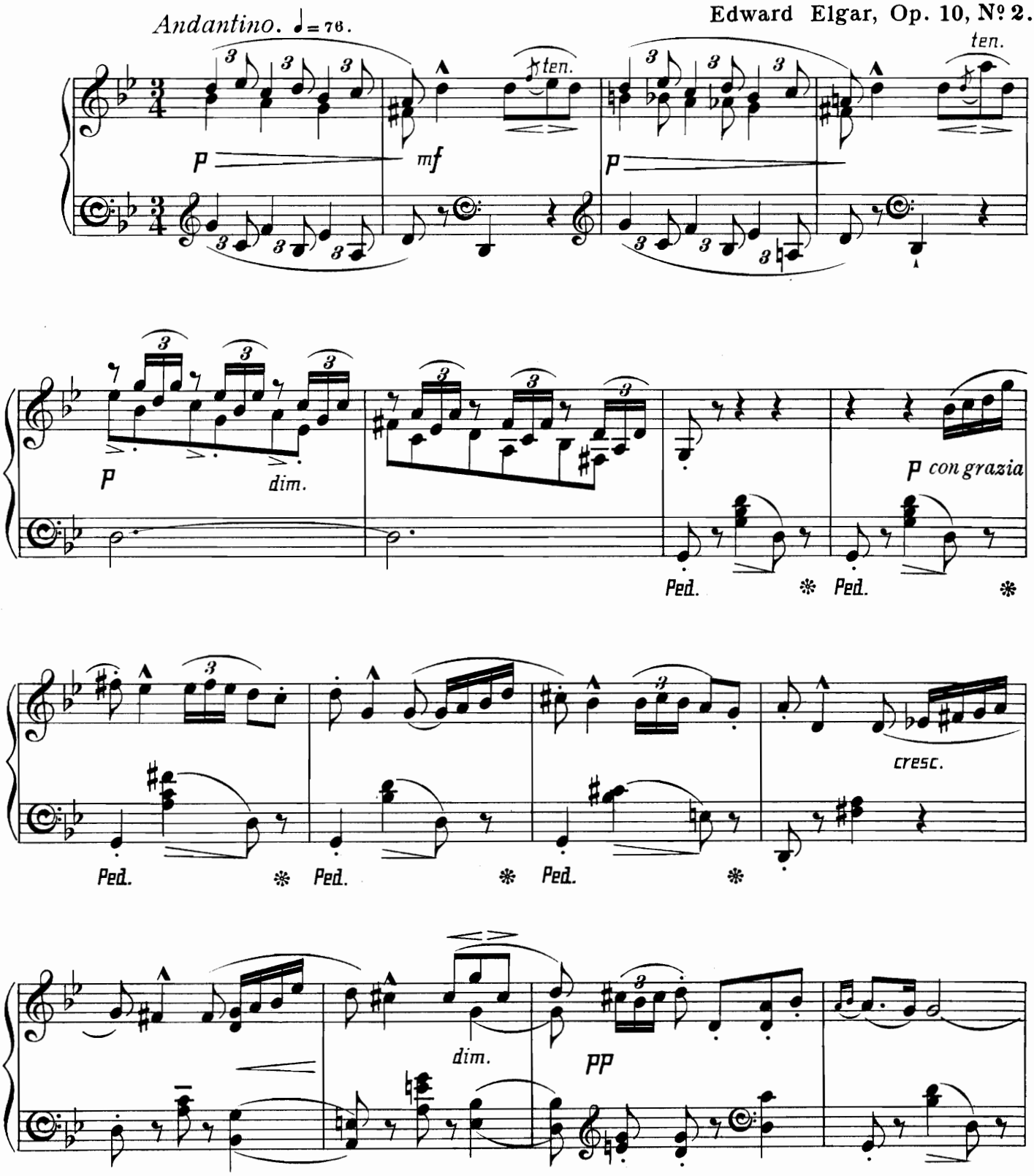


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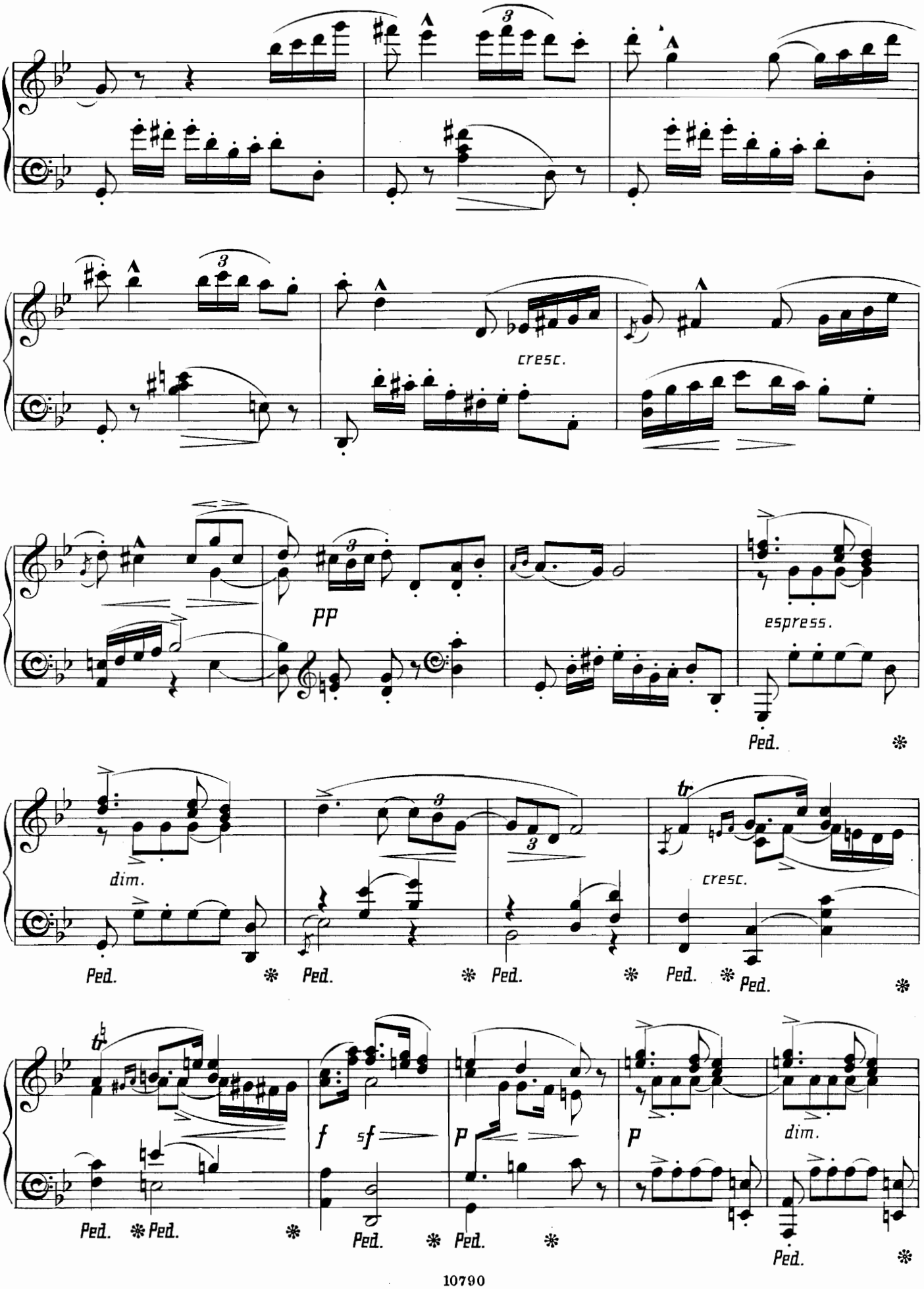
cresc.
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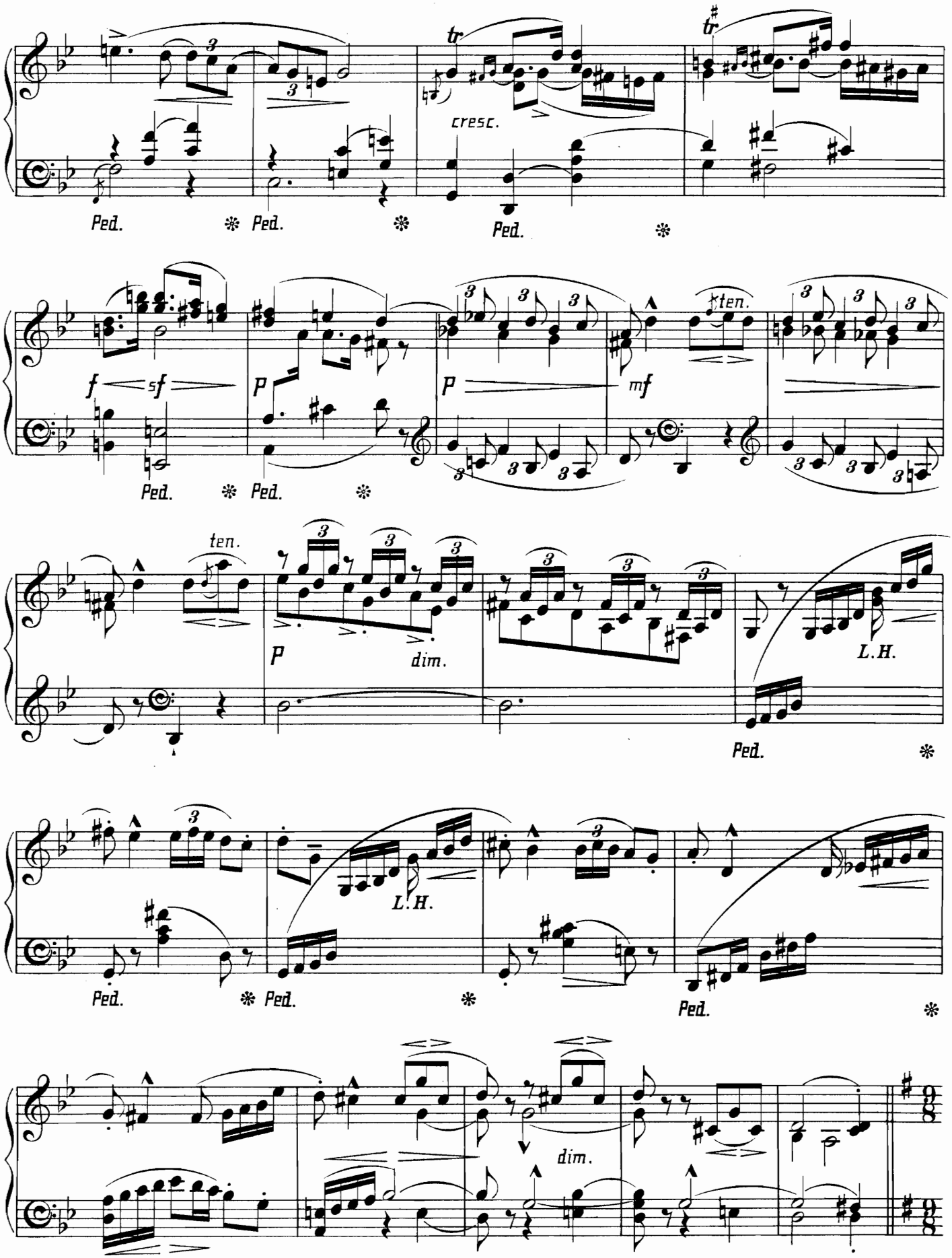
cresc.
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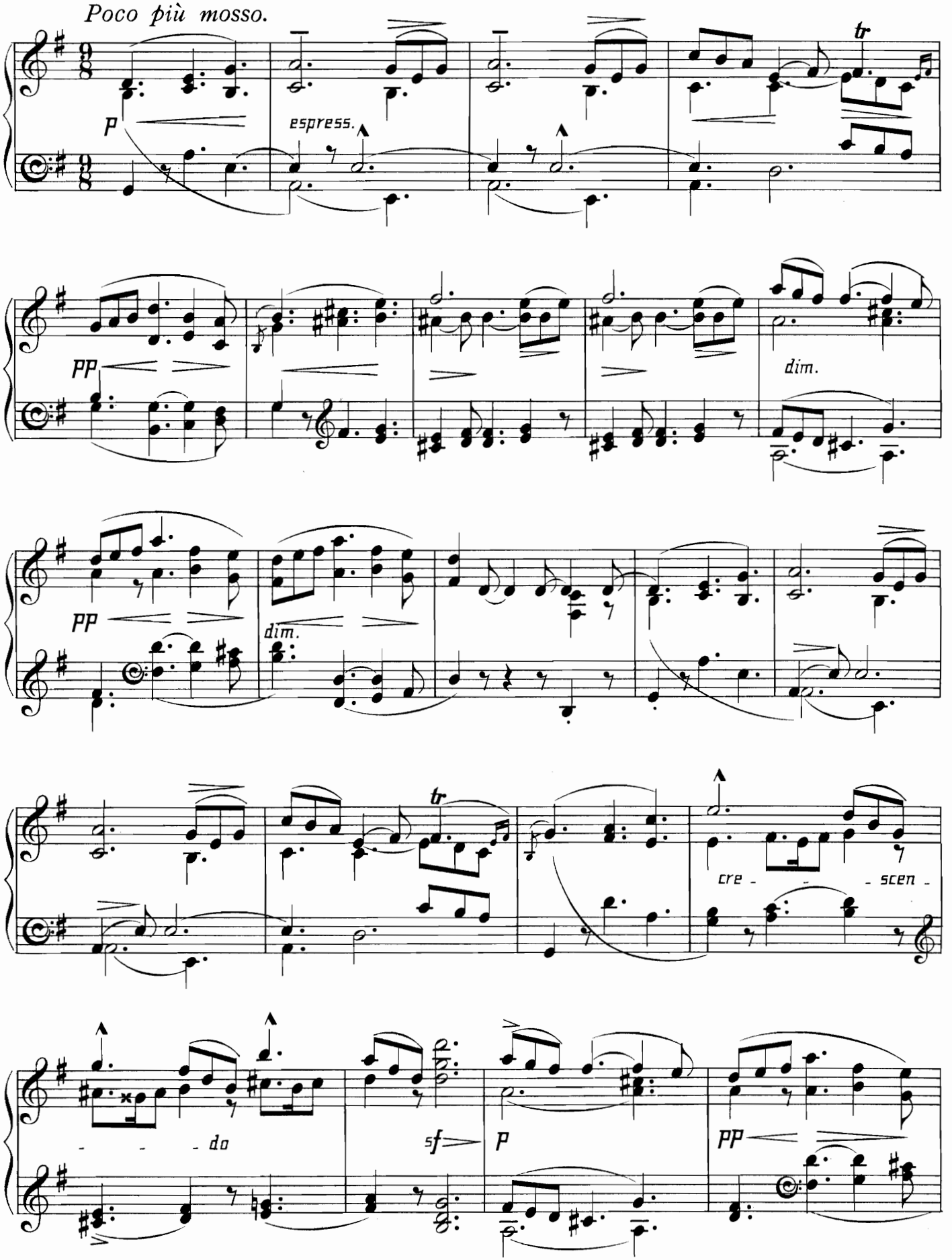
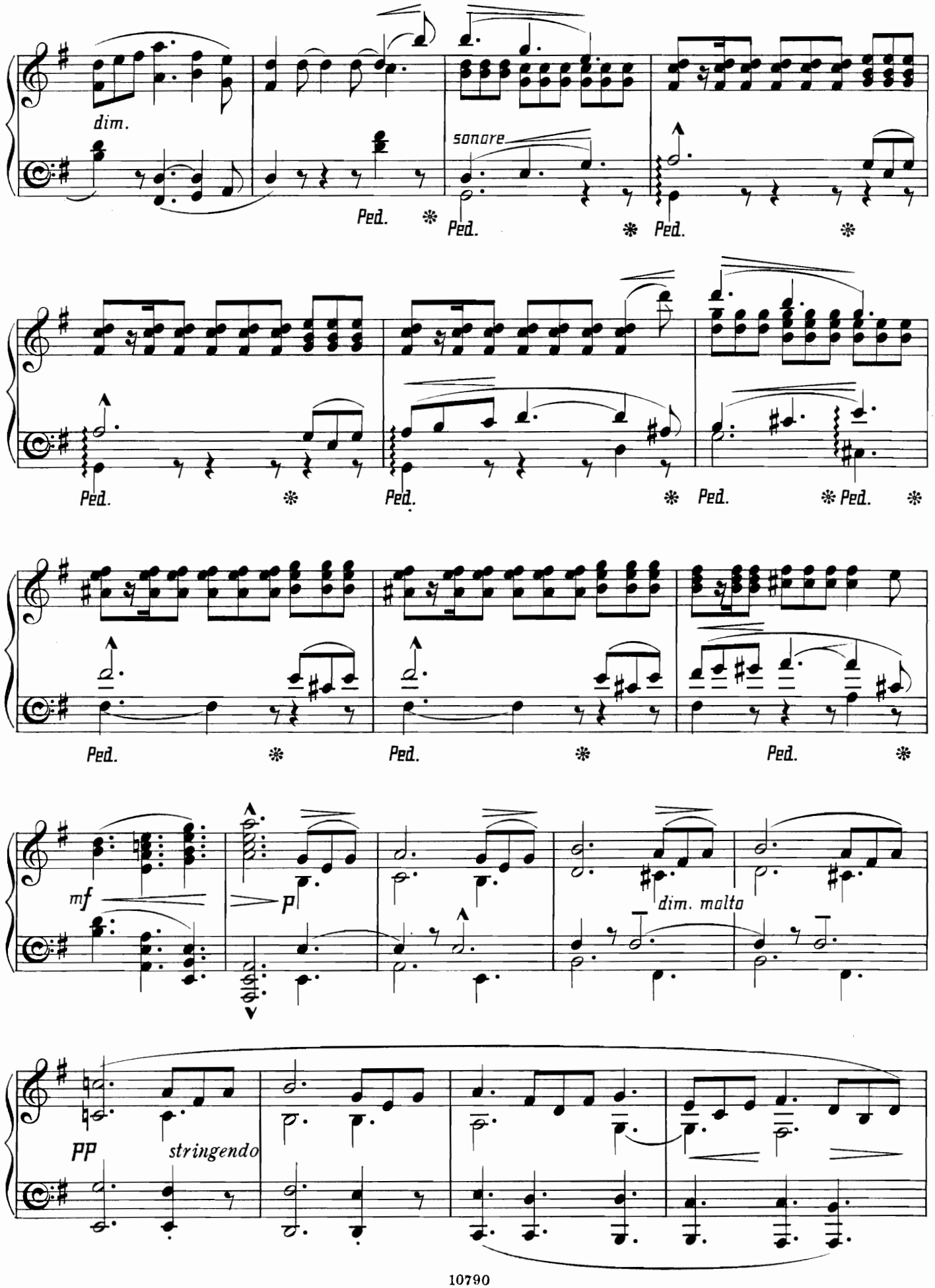
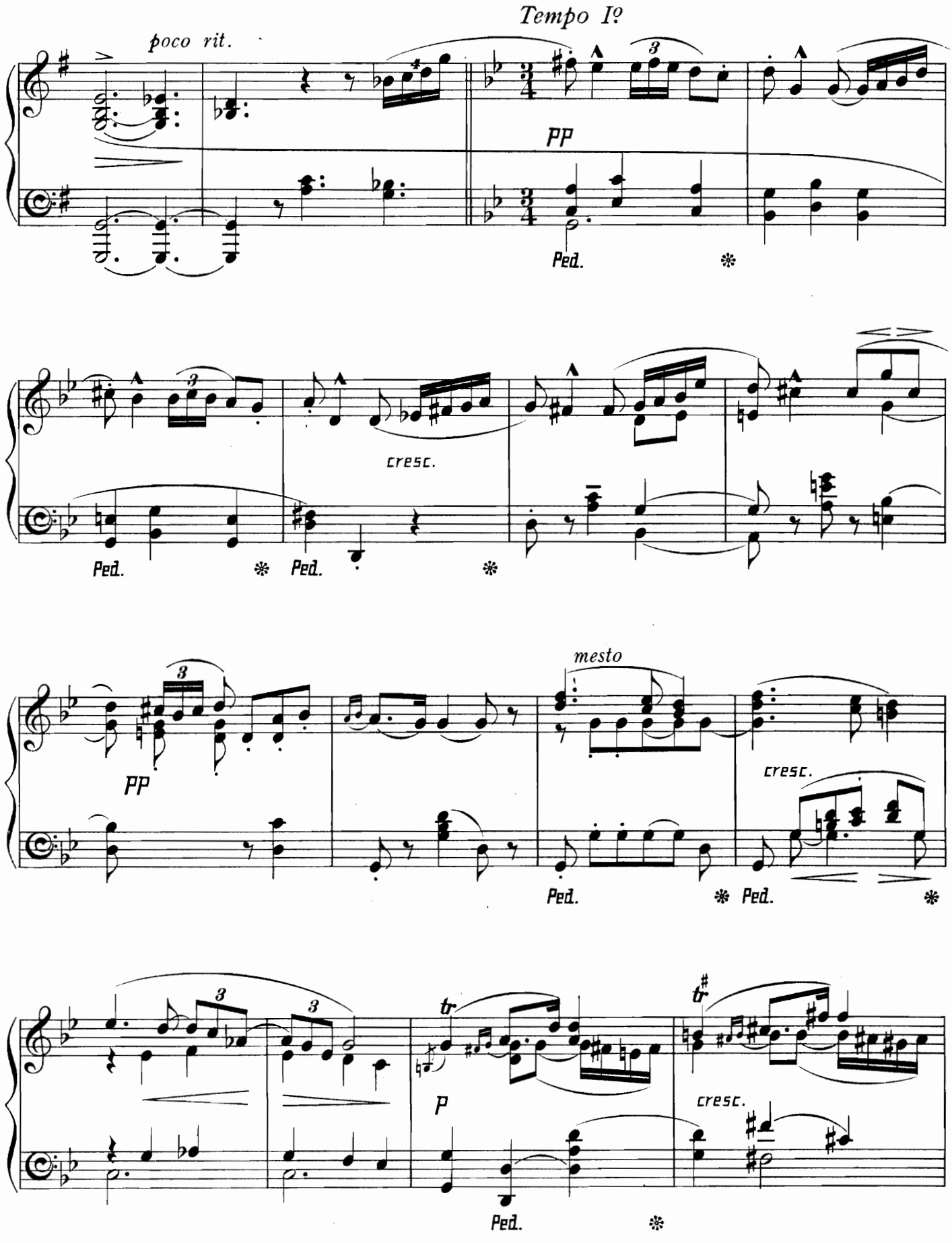
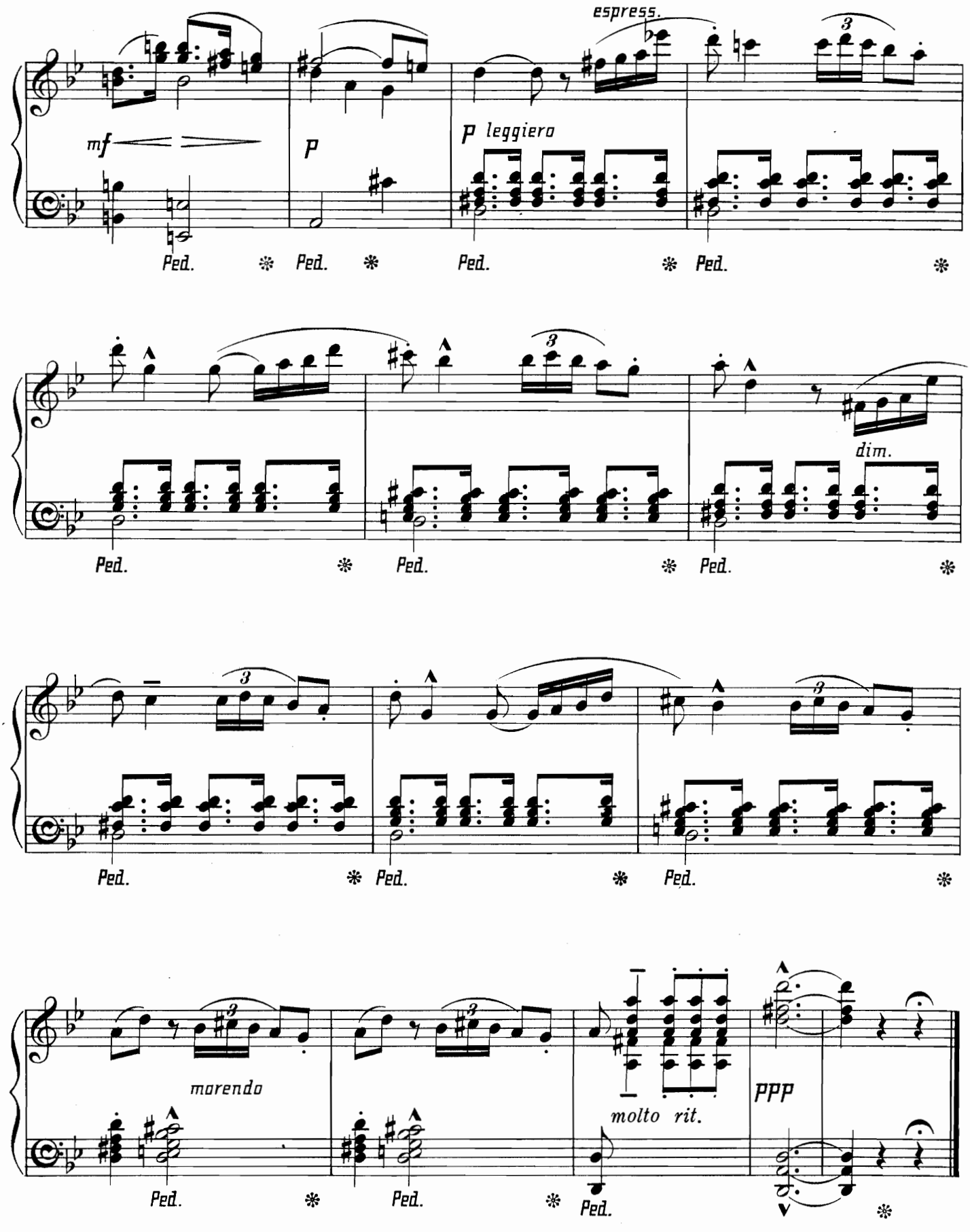
L.H.


Poco più mosso.
p
espress.
tr
pp
dim.
pp
dim.
tr
cre - - - scen -
- - - do
sf
p
pp


dim.
sonore
Ped.
mf
p
dim. molto
pp
stringendo


Tempo Iº
poco rit.
pp
Ped.
cresc.
Ped.
Ped.
mesto
pp
Ped.
Ped.
cresc.
tr
p
Ped.
tr
cresc.



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EXTRACT FROM PREFACE.

In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express more clearly that which I desire my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte-playing, or, briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the *means* of expression, includes rhythm, phrasing, variety and gradation of tone, the use of the pedals, *et cætera*.

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