

3314

COMPOSITIONS

for the

Organ

BY

DUDLEY BUCK.

- ✓ No. 1 Grand Sonata in E^b Op. 22. Pr. \$1.50
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Home, same then
Transcription

NEW YORK
G. SCHIRMER 701 BROADWAY.

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~~test~~
m
6
B922c
v.1

GRAND SONATA

(in E flat.)

Composed for the ORGAN by

DUDLEY BUCK, Jr. op. 22.

I.

Allegro con brio. $\text{♩} = 112$

MANUAL.

PEDAL.

(Grt. Org. coupled with Swell Diapasons and Reeds throughout)

3 4 5

3 4 5

4 5

5

dim.

mf

cresc.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *f* and *p*. A double bar line with a '2' below it indicates a second ending.

Second system of musical notation. It includes a section marked *(Su.)* and *f*. A performance instruction *(Gr. and Ped. Coupler off.)* is written below the staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *p* and *f*, and a section marked with a '3' and a '2' below it.

Fourth system of musical notation. It includes performance instructions *(Ch. Org. with Flute.)* and *(Su)*. The notation shows complex rhythmic patterns in the bass clef.

Fifth system of musical notation. It includes performance instructions *(Gr. Org. both hands.)* and *(Ped. Coupler.)*. The notation shows complex rhythmic patterns in the bass clef.

* This passage may be executed upon Organs whose pedal compass extends only to C, by playing C# - D in octaves upon the Manual with the left hand; the pedal resuming its proper part at A

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key. Dynamics include *f* (forte) and *cresc.* (crescendo). The notation features complex rhythmic patterns with many sixteenth and thirty-second notes.

Second system of musical notation. It consists of three staves. Dynamics include *dim.* (diminuendo) and *f* (forte). The notation continues with intricate rhythmic figures and some slurs.

Third system of musical notation. It consists of three staves. The dynamic marking *cresc - - cen - do.* (crescendo) is present. The music shows a steady increase in volume and intensity.

Fourth system of musical notation. It consists of three staves. It features first and second endings, marked "1." and "2.". The dynamic marking *mf* (mezzo-forte) is used. The notation includes repeat signs and a measure number "54" written above the staff.

Fifth system of musical notation. It consists of three staves. The music continues with complex rhythmic patterns. At the bottom right, there are handwritten annotations: "3 2" and "2 1 2" above some notes.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains melodic lines with slurs and dynamic markings including *mf*, *(Su.)*, and *f*. The separate bass staff contains a bass line with some rests.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains melodic lines with slurs and dynamic markings including *dim.* and *(Su.)*. The separate bass staff contains a bass line.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains melodic lines with slurs and dynamic markings including *cresc.* and *(Gr.)*. The separate bass staff contains a bass line with the marking *(Cr.)*.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains melodic lines with slurs and dynamic markings including *cresc.*, *f*, and *dim.*. The separate bass staff contains a bass line.

Fifth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains melodic lines with slurs and dynamic markings including *cresc.*. The separate bass staff contains a bass line.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with various notes, rests, and phrasing marks.

Second system of musical notation, continuing the piece with three staves and similar notation.

Third system of musical notation, featuring more complex rhythmic patterns and phrasing across three staves.

Fourth system of musical notation, including a section marked *(Ch.) (both hands.)* in the middle staff.

(Gr. and Ped. coupler off.)

Fifth system of musical notation, featuring a section marked *(Str.)* in the middle staff and *(add Clarinet to Choir.)* below the staves.

(Ch.) *mf*

(Su.) *cresc.* (Gr. Org. both hands.) *f*

(Ped. Coupler.)

(add Trumpet 8 ft.)

The first system of the score consists of three staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature. It contains a series of chords and some melodic fragments. The middle and bottom staves are grand staff notation (treble and bass clefs). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are several dynamic markings such as *mf* and *f*.

Andante espressivo. $\text{♩} = 92$. II.

MANUAL I. (Su.)
Open and Stop Diapason with reed.

MANUAL II. (Ch.)
St. Diap. Salicional or Keraulophon.

PEDAL.
Soft 16 and 8 feet.

The second system includes three staves. The top staff is for Manual I (Su.), the middle for Manual II (Ch.), and the bottom for the Pedal. The Manual I part is mostly rests. The Manual II part features a melodic line with a dynamic marking of *p* and includes fingering numbers: 3 2 1 4, 1 3, and 5-3 1 2 3 2 3. The Pedal part has a simple accompaniment. The system concludes with a *dim.* marking.

The third system continues the musical development. It features three staves with complex rhythmic patterns and dynamic markings. The top staff has a melodic line with a dynamic marking of *p* and includes fingering numbers: 4, 2, 2, 2, 1, 2, 3. The middle and bottom staves provide harmonic support. The system ends with a *dim.* marking.

cres - cen - do.

MAN. II.

The fourth system features a crescendo marked *cres - cen - do.* It includes three staves. The top staff has a melodic line with a dynamic marking of *c*. The middle and bottom staves provide harmonic support. The system concludes with a *MAN. II.* marking.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff begins with a piano (*p*) dynamic. The first staff of the grand staff contains a melodic line with slurs and ties. The second staff of the grand staff contains a bass line with a *MAN. I.* marking and some fingerings (2, 1, 2, 1). The third staff contains a bass line with a *mf* dynamic.

Second system of musical notation. It consists of three staves. The grand staff continues with a piano (*p*) dynamic. The second staff of the grand staff has a *dim.* marking. The third staff has a *MAN. II.* marking.

Third system of musical notation. It consists of three staves. The grand staff begins with a piano (*p*) dynamic. The second staff of the grand staff has a *MAN. I.* marking and a *cresc.* marking. The third staff has a *dim.* marking.

Fourth system of musical notation. It consists of three staves. The grand staff begins with a piano (*p*) dynamic. The second staff of the grand staff has a *MAN. III. (Clarinella or Melodia.)* marking. The third staff has a *MAN. I.* marking.

Fifth system of musical notation. It consists of three staves. The grand staff begins with a piano (*p*) dynamic. The second staff of the grand staff has a *MAN. I.* marking. The third staff has a *MAN. II.* marking.

Musical score system 1, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The system includes dynamic markings *mf*, *MAN. I.*, and *MAN. II.*, and a *dim.* instruction.

Musical score system 2, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The system includes the marking *MAN. I.*

Musical score system 3, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The system includes the marking *MAN. II.*

Musical score system 4, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The system includes the marking *MAN. I.*

Musical score system 5, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef.

MAN. I. R.H. sfz

MAN. III. R.H. (Reduce Choir Organ to Dulciana only.) sfz dim.

MAN. I. (both hands.)

Adagio.

(Ch.)

(Sw) ppp

(Ch. both hands.) pp

(Viol di Gamba.) ppp

III. Scherzo. Vivace non troppo.

MANUAL I. (Ch.)
St. Diap. Dulciana.
Flute and Clarinet

MANUAL II. (Sw.)
Diapasons and
Reeds. 8 ft.

PEDAL.
16 and 8 ft.

mf

pp

(Gr. Org. Diapasons Coupled with Sw)

3 2 1 3 2 5 4 3 2

3 2 1 4 3 2

Handwritten fingerings: 1 2 4 (4) 1 2 4 3 1 4 2 1 3

trmm

(su.) p

This system contains the first system of a musical score. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) for accompaniment. The treble staff has several slurs and handwritten fingerings (1, 2, 4, 4, 1, 2, 4, 3, 1, 4, 2, 1, 3). The grand staff accompaniment includes chords and a dynamic marking '(su.) p'. The word 'trmm' is written above the treble staff.

(Ch.)

(su.) 3

(su.) dim.

This system contains the second system of the musical score. The treble staff has a slur and handwritten fingerings (2, 5 4 3, 1 2 3 4, 1 3 2 3 1, 4 2). The grand staff accompaniment includes a dynamic marking '(su.) dim.' and a slur with a handwritten '3'.

Gr. f

(su.) cresc.

p

This system contains the third system of the musical score. The treble staff has a slur and handwritten fingerings (3, 5). The grand staff accompaniment includes a dynamic marking '(su.) cresc.', a piano marking 'p', and a 'Gr. f' marking.

(Ch.)

This system contains the fourth system of the musical score. The grand staff accompaniment includes a slur and a dynamic marking '(Ch.)'.

(su.) 4

3

5-

2

4

p

This system contains the fifth system of the musical score. The grand staff accompaniment includes slurs with handwritten fingerings (4, 3, 5-, 2, 4) and a piano marking 'p'.

3 2 1 3 2 1

System 1: Treble clef with a whole note chord, bass clef with a whole note chord, and a piano accompaniment of eighth notes with 'x' marks. A handwritten '3 2 1 3 2 1' is above the treble staff. A '(Ch.) R.H.' instruction is in the right margin.

System 2: Treble clef with a melodic line starting with a triplet '3 2 1 3 2' and a slur. Bass clef with piano accompaniment. A '(Sw.)' instruction is in the left margin. A dashed line with a '3' above it spans across the system.

System 3: Treble clef with a melodic line. Bass clef with piano accompaniment. '(Sw.)' instructions are in both margins. A '(Clarinete off.)' instruction is in the center, and '(Ch.)' is in the right margin.

System 4: Treble clef with a melodic line. Bass clef with piano accompaniment. A 'tr...mm' instruction is in the right margin.

System 5: Treble clef with a melodic line. Bass clef with piano accompaniment. A 'dim.....' instruction is in the left margin. The system ends with 'Fine.' in the right margin.

TRIO.

(Su.)
p

mf

Ch.

2)

poco rall.

1.

2.

rall. molto.

(add Clarinet to Ch.)

D.C. Scherzo senza ripetizione.

IV.

Allegro Maestoso. ♩=72.

FINALE.

(Full Org.)

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music consists of complex rhythmic patterns and melodic lines.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The text *FUGA. "HAIL COLUMBIA"* is centered between the staves. The music continues with complex rhythmic patterns.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns.

Fifth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It contains complex rhythmic patterns with many beamed notes and rests.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It continues the complex rhythmic patterns from the first system.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The notation is dense with many beamed notes.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It features a mix of rhythmic patterns and rests.

The fifth system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The notation is dense with many beamed notes.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with various notes and rests.

Second system of musical notation, consisting of three staves with various notes and rests.

Third system of musical notation, consisting of three staves with various notes and rests.

Fourth system of musical notation, consisting of three staves with various notes and rests.

Fifth system of musical notation, consisting of three staves with various notes and rests. The word *poco* is written above the right-hand staff.

a tempo.

rall.



This system contains the first three staves of the piece. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 3/4 time and features a complex texture with many sixteenth and thirty-second notes. The tempo marking 'a tempo.' is at the top, and 'rall.' is written in the first measure of the top staff.



This system contains the next three staves of the piece, continuing the intricate rhythmic patterns from the first system.



This system contains the next three staves of the piece, showing further development of the musical themes.

accelerando con bravoure.



This system contains the next three staves of the piece. The tempo marking 'accelerando con bravoure.' is placed in the middle of the system. The music becomes more rhythmic and driving.

rall.

molto ritard.



This system contains the final three staves of the piece. The tempo markings 'rall.' and 'molto ritard.' are present. The music concludes with a series of sustained chords and a final cadence.

PIANO SOLOS.

Aoher, Jos., Les Fives de la Garde. 2e Polka militaire,.....\$0 60
 La Victoire. 2e Galop Militaire,..... 65
Badarzewski, Theola, La Prière d'une Vierge,..... 35
Baumfelder, F., Rondo mignon,..... 35
Becker, J. H., "Christabel." Nocturne,..... 40
Behr, Franz, Une Perle. Bluette,..... 60
Bendel, Fr., Polka de la Cour. Morceau de Salon,..... 75
 Invitation à la Polka. Morceau élégant,..... 75
Buok, Dudley, Jr., Midsummer Fancies. 3 Charact. Pieces, each, 50
 No. 1. In the Woods. No. 2. By the Brookside.
 No. 3. On the Seashore.
 Winter Pictures. 8 Character Pieces.
 No. 1. The Woods in Winter,..... 60
 " 2. Sleigh-bells,..... 60
 " 3. Echoes of the Ballroom,..... 75
 Scherzo-Caprice in B-flat minor,..... 1 00
Cramer, Henri, Op. 14. Le Désir. Pensée romantique,..... 40
Chopin, Fred., Op. 47. Ballade in A flat,..... 1 00
 Fantaisie-Impromptu. F# m. Op. 66 (Oeuvre posth.)
 Tarantella. Ab.,..... 75
Ozeriloky, A., Joli-Coeur. (Pretty Heart.) Morceaux gracieux,
Daniels, O. F., Impromptu,..... 50
Doehler, Th., Nocturne. D^b, Op. 24,..... 40
Dreyschook, Alex., Op. 16. Nocturne in F,..... 30
Durand, Aug., Chaconne,..... 60
Egghard, Jules, Elle est charmante. Morc. de Salon,..... 60
 Chanson de Chaudronnier, (Song of the Tinker.) Morc.
 caract.,..... 75
 Feuille d'or. (Gold leaves.) Morceaux brill.,..... 60
 Il m' aime tant! (He loves me.) Romance,..... 75
 Amorosa. Romance Italienne,..... 60
 Blondine et Brunette. 2 pet. Morceaux,..... 75
 Clochette d'Argent. Morc. de Salon,..... 60
 O ma chère Styria, (Des Steyerer's Heimweh.) Mélodie,
 Cher enfant! Mélodie Allemande,..... 75
 Les soirées de famille. Six morceaux:
 Book 1. Tender fleur, La Gracieuse, La Gaieté,..... 60
 " 2. La pet. Tyrolienne, L'Innocence, Le papil
 lon du Soir,..... 60
 Les Bijoux de Salon. Six morceaux, élégants book, 1
 and 2. In separate numbers.
 No. 1. Romance,..... 35 | No. 4. Valse,..... 35
 " 2. Impromptu,..... 35 | " 5. Réverie,..... 55
 " 3. Nocturne,..... 35 | " 6. Caprice,..... 55
Floher, Ferd., Jone, Fantaisie en forme de Potpourri,..... 1 00
Fradel, C., La mia letizia. In tears I pine for thee. Cavatine variée,
 Pomposa. Improvisation à la Polka,..... 50
 Souvenir heureux. Valse brillante,..... 75
 Rataplan, de l'Opéra Forza del Destino,..... 50
 Mirrella. Gr. Vaise sur des thèmes de l'Opéra Mirrella,..... 75
Ganz, Wilhelm, Souviens-toi. Mélodie Chantante,..... 60
 Paroles d'Armour, (Words of Love.) Romance sans paroles,
Gockel, A., Une Nuit sur l'Océan. Nocturne sentimentale,..... 60
Goldbeck, Robt., Dernière Fleur. Contemplation,..... 60
 Fleur d'Hiver. Valse de Salon,..... 75
 La Danse des Dryades, Morceau de Concert,..... 75
 Le Zéphyr. Pensée fugitive,..... 50
Goide, A., Danse des Elfes. Morceau de Concert,..... 1 25
Gounod, Cha., Fanfare et Choeur, de l'Opéra Faust, transcrite,
 Ave Maria, d'après Bach. Transcrite,..... 35
Guy, T. J., Crépuscule (Twilight) Réverie,..... 40
Haydn, Jos., Rondo in A, (Remember me.) Morc. de Salon,..... 60
Held, Aug., Pensez à moi. (Remember me.) Morc. de Salon,..... 30
Heller, St., La Truite, (Die Forelle.) Improvisation,..... 75
Hodges, Faustina Hasse, Song of "Little May." Transcr.,..... 30
 Marigena. Three Reveries by the waterside:
 No. 1. Moonlight on the River,..... 40
 " 2. Sea-Shore Dream,..... 40
 " 3. By the Lake-Shore,..... 40
 Réveries du Soir. (Evening Thoughts.) 2 Mélodies,..... 40
Hoffman, Edward, Jupiter. Gr. Polka brill.,..... 75
Hoffman, Rich., Caprice de Concert sur les Opéras Favorita, Hu
 guenots et Traviata,..... 1 25
 La Perichole, Opéra de Offenbach. Reminiscence,..... 1 00
 Hamlet, Opéra de A. Thomas. Transcription,..... 1 25
 Recollections of the Mendelssohn Glee Club." (Valse
 et Marche),..... 75
 Robin Adair, air ecoss. Improvisation,..... 1 00
 Sonata-Bouffe,..... 1 00
 March from Spohr's Symphony "Consecration of
 Tones." Transc.,..... 75
 "Meyerbeer et Donizetti." Fant. de Salon, (sur Afri
 caine et Don Pasquale),..... 1 00
 Romeo e Giulietta. Op. de Gounod. Fant. de Salon,..... 1 50
 Crispino e la Comare. Caprice de Concert,..... 1 50
 Rigoletto, Fantaisie,..... 1 25
 Christmas Polka. Polka de Concert,..... 75
 Dead March from Saul, by Handel, Transcr.,..... 40
 Les Huguenots, gr. duo dramatique, transcrit,..... 1 50
 Valse d'Adieu,..... 75
Huss, G. J., Jouisances de la Jeunesse. Bluette,..... 50
 Le Papillon. Impromptu,..... 50
 Capricciotto alla Militaire,..... 75
Jackson, Sam'l, "Barbe-Bleue," Op. d'Offenbach. Fant. Pot
 pourri. Parts 1 and 2, each,..... 1 00
 "Grande Duchesse," Op. d'Offenbach. Fant. Potpourri,
 "Belle Hélène," do., do.,..... 1 00
 Genéviève de Brabant. Fantaisie Potpourri,..... 1 00
Jungmann, Alb., Sérénade d'Adieu. Romance,..... 50
 Heimweh, Melodie,..... 50
 Feu follet, (Irrlicht.) Will-o'-the-wisp,..... 60
 Retour au Pays. (Rückkehr in die Heimath.)..... 40
Kafka, Joh., Souvenir de Steinbach. Idylle,..... 60
Ketterer, E., Op. 21. L'Argentine. Fantaisie Mazurka,..... 65
 Op. 97. Il Bacio, (d'Arditi.) Valse de Salon,..... 75
 Op. 118. Caprice militaire,..... 75
 Op. 128. Faust. Fantaisie brillante,..... 75
 Op. 169. Crispino e la Comare. Fant. brill.,..... 75
 Sorrente. Mazurka élégante,..... 75
 Flick, Flock. Galop brillant,..... 75

Ketterer, E., Chant de Bivouac, (Camp Song,) de Kücken.
 Transcription militaire,.....\$ 50
 Romeo e Giulietta, de Gounod. Fant. brill.,..... 1 00
 Toast, Chanson à boire. Op. 196,..... 75
 Don Carlos, Op. de Verdi. Fant. brillante. Op. 218,..... 1 00
 Grande Duchesse. Fant. de Salon,..... 75
 Le Triomphe. Gr. Valse brillante,..... 80
 Défilé, Marche. Transcription militaire,..... 75
King, W. A., La Gracieuse. Valse Styrienne. Morceau de Salon, 75
Kleber, Henry, Songe de Bonheur. Pensée musicale,..... 65
Krug, D., Fleur de Mai. Morceau,..... 60
 Op. 114. Fleurs mélodiques d'Opéras favoris. Each... 35
 1. Verdi, La Traviata. 20. Flotow, Stradella.
 2. Meyerbeer, Les Huguenots. 21. Meyerbeer, Dinorah, ou le
 3. Meyerbeer, Robert le Diabl. Pardon de Floërmel.
 4. Flotow, Martha. 22. Donizetti, La Fille du Régiment.
 5. Rossini, Barbier de Séville. 23. Auber, Fra Diavolo.
 6. Wagner, Tannhäuser. 24. Auber, La Muette de Portici.
 7. Verdi, Nabuccodonosor. 25. Verdi, Un Ballo in Maschera
 8. Donizetti, Lucia di Lammer moor. 26. Verdi, Rigoletto.
 9. Bellini, Norma. 27. Verdi, Ernani
 10. Verdi, Trovatore. 28. Bellini, Les Puritains.
 11. Weber, Freischütz. 29. Bellini, I Montechi ed I Ca
 puleti.
 12. Mozart, Don Juan. 30. Donizetti, Elisir d'Amore.
 13. Bellini, La Sonnambula. 31. Donizetti, La Favorita.
 14. Beethoven, Fidelio. 32. Boieldieu, La Dame blanche.
 15. Kreutzer, Nachtlager in Granada. 33. Herold, Zampa.
 16. Mozart, Figaro's Hochzeit. 34. Rossini, Guillaume Tell.
 17. Donizetti, Lucrezia Borgia. 35. Lortzing, Ozaar und Zimmer
 18. Mozart, Zauberflöte. mann.
 19. Weber, Oberon. 36. Gounod, Faust.
Kuhs, W., Op. 60. Graziella. Morceau de Salon,..... 60
 Op. 76. Sul mare. (On the sea.) Barcarolle,..... 50
 Scène Bohémienne. Chanson à boire,..... 75
Lacey, "Lily of the Valley," Valse de Salon,..... 50
Lebeau, E., La Perichole. Fantaisie Potpourri,..... 1 00
Léfébure-Wely, Op. 54. Les Cloches du Monastère. Nocturne, 0 50
 Titania. Fant. de Concert,..... 75
Leybach, J., La Sonnambula. Fantaisie brillante. Op. 27,..... 1 00
 Faust. Fantaisie élégante. Op. 35,..... 75
 I Puritani, Fantaisie brill. Op. 48,..... 80
 Norma, Grande Fantaisie brillante,..... 1 00
 Un Ballo in Maschera. Fant. brill.,..... 1 00
 Oberon, Fant. brill.,..... 80
 Diabolique. 2d gr. Etude caractéristique,..... 75
 Souvenirs d'Enfance. (Recollections of Childhood.)
 Baladine,..... 75
Liszt, Fr., La Sérénade, de Fr. Schubert. Transcr.,..... 50
 Ave Maria d'Arcadelet. Transcrit,..... 50
Litti, Oscar, Faust, Valse brillante de Concert,..... 60
Mason, Wm., Op. 20. Spring-Dawn. Mazurka Caprice,..... 60
Mendelssohn, F., Spring Song, (Frühlingssong.) Lied ohne Worte, 35
Mayer, Chas., Fleur de Salon. Nocturne, D^b,..... 75
Mercier, Chas., Souvenir de Fête. Mazurka de Salon,..... 60
Moelling, Theod., Solitude. Morceau de Salon,..... 1 00
Mills, S. B., Polka Caprice,..... 75
Neldy, A. B., Andante de Mozart. Transcrit,..... 60
 Ne l'éveillez pas! Berceuse,..... 75
 La Voix du Ciel. Réverie,..... 50
Neustedt, Chas., L'Africaine. Fant. Transcription,..... 40
Pacher, J., La Tendresse. Morceau mélodieux,..... 60
Paine, John K., Funeral March in Memory of President Lincoln,
Raff, J., Tannhäuser, Fant., Caprice de Concert,..... 1 25
Richards, B., Marie. Nocturne,..... 40
Rosselin, H., L'Africaine. Fantaisie brillante,..... 35
Rubinstein, A., Türk, Marsch Ruinen v. Athen Beethoven. Trans. 35
Saar, D., "Reine des fées." Galop brillant..... 50
 Marche nuptiale, (Wedding March),..... 35
Schmeisser, Wm., L'Eclair. Gr. Galop brillant,..... 75
Schulhoff, Jul., Menuet de Mozart, E^b,..... 60
Schumann, Rob., Kinderscenen, (Leichte Stücke),..... 1 30
 Op. 68. Album, 48 easy pieces,..... 1 50
Soonola, Olivia, El Arroyo. (Le Ruisseau.) Poème musical,..... 30
 La Perle de Séville. Valse,..... 30
 Le dernier Adieu. Marche funèbre,..... 28
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