

№ 98. Andantino.

(Romeo.)

mf

p

cresc.

a tempo.

riten.

№ 99. FINGER-EXERCISE.

J. B. Cramer.

f

f

№ 100. Andantino. (Russian air.)

p

dimin.

p

*) Do not break the Thirds.

№101. FINGER EXERCISE.

J. B. Cramer.

№102. Andantino cantabile. ("To Alevis")

№103. FINGER EXERCISE. **)

J. B. Cramer.

*) The double tones exactly together!

a) The long appoggiatura is to be struck with the lower of the double notes, and has the full value of a Quarter-note, which is to be taken from the large note: See note to №. 96.

**) Take especial care (ascending and descending) with the correct position of the 4th finger, for which this exercise is expressly written.

№104. Andantino cantabile. ("Nel cor più")

5
3 4 5 4 3 2 1 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

4
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

№105. Allegretto.

(Zauberflöte.)

4
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

3
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

№106. Maestoso. (Russian National hymn.)

A. Lvoff.

4
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

№107. Allegretto. (Tyrolienne.)

Rossini.

2
3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

No. 108. Allegretto. (Romeo)

a) The two adjacent keys of this and the following chord, may both be struck with the thumb.

For the future, I recommend to the scholar to practise diligently and for a long time yet the several Major scales, and each one in four different ways, that is, in Unison, in Thirds, in Sixths and in contrary motion; also the chromatic scale in the same manner. In connection therewith the most important study is that of the common-chord positions with the Octave, which should be practised, not only striking the four tones together, but also in Arpeggio.

It is also especially useful to play these broken chords in different figures, giving passages like these:

A passage in Sixth-chords is added here as an Exercise for the wrist,

These sixth-chords furnish various other interesting passages, as:

Here follows a piece somewhat long though consisting of short strains, as a suitable introduction to the list of compositions denoted afterwards. 39

№.109. Allegretto con Variazioni.

The musical score is presented in seven systems, each containing a treble and bass clef staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into sections by double bar lines with repeat signs.

- System 1:** Main piece, starting with *pp* and ending with *f*.
- System 2:** VAR. I, starting with *p* and ending with *f*.
- System 3:** VAR. II, marked *p*.
- System 4:** VAR. III, marked *f*.
- System 5:** VAR. IV, marked *p* and *f*, with the tempo change *Piu lento*.
- System 6:** Final section, marked *dim.* and *rall. p*.

40 VAR. V. Tempo I.

A.) M. Clementi, 6 Sonatin. progress. (Op. 36.) №. 3.
III. Spiritoso.

Un poco Adagio.
dolce

Allegro.
mf

B.) F. Kuhlau, Var. upon 6 Austrian National Airs, (Op. 42.) Book II, №. 5.
V. Allegretto.

C.) F. Kuhlau, 6 Sonatin. progress. (Op. 55.) №. 1.
I. Allegro.

Vivace.
p

D.) Variationen and Scherzo by A. E. Müller. (Piec. instructiv. Cah. III.)
Allegretto con Var. Scherzo.

E.) F. Hünten, 4 Rondino, (Op. 21.) №. 2. 3.
II. Andante grazioso.

III. Allegro scherzoso.
mf

F.) F. Kuhlau, 6 Sonatin. progr. (Op. 55.) №. 2.
II. Allegretto.

dolce

Cantabile.
legato assai

Allegro.
p scherz. leggiero

G.) M. Clementi, 6 Sonatin progr. (Op. 36.) N^o. 4.

IV. Allegro con spirito. *etc.* Andante con espress. *etc.* Allegro vivace. *etc.*

To these may be added C. Czerny, 100 Pieces for practice, (Op. 139.) N^o. 70. 59. 60. 66. 61.

70. Molto Allegro. *p leggiero etc.* 59. Allegro. *p etc.*

Remark.
The above numbers should be played lightly, with a rapid and distinct touch.

60. Andantino. *p dolce etc.* 66. Lento cantabile. *p espress. etc.* 61. Allegro. *p etc.*

Remark.

These two numbers must be played distinctly and connectedly, with a firm but gentle touch.

N^o. 60 is to be connected throughout in the upper part, as follows:

Remark.

This number contains an exercise in broken Thirds, and (in the fourth bar from the end) Fourth-passages.

N^o 110. Menuetto vivace.

TRIO.

N.B. For 4 hands:

C. Czerny, Rondeau mignon Op. 90, N^o. 2 in G.
C. Czerny, Gr. Valse Op. 111, N^o. 2 in C.
Chwatal, Op. 4.

Men. D.C. senza replica.

№ 111. Andante cantabile.

p legato

a)

№ 112. Moderato.

f

f

ff

a)

№ 113. Allegro.

p sempre staccato

sf

sf

a)

a) Gliding of the same finger from a black to a white key. A skilful mode of connecting.

43

№ 114. Allegretto à la Valse.

D.S. sin al Fine.

№ 115. Allegretto à la Valse.

*) 3 3

*) According to the above fingering the right hand in the first part, and the left throughout both parts of the piece, remain in an unchanged position.

44 №116. Andante.

(Don Juan.)

Musical score for No. 116, Andante. The score is in 2/4 time and consists of three systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system begins with a mezzo-forte (*mf*) dynamic. The third system begins with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5) above and below notes.

№117. Allegretto.

(Maaniello.)

Musical score for No. 117, Allegretto. The score is in 3/8 time and consists of three systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The second system begins with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5) above and below notes.

№118. Andantino cantabile. (Song.)

Musical score for No. 118, Andantino cantabile. The score is in 3/4 time and consists of one system of piano accompaniment. The score begins with a piano dolce (*p dolce*) dynamic. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5) above and below notes.

a) With reference to these Syncopations, see note to №. 129.

N.B. For 4 hands:

№119. Allegretto.

A. Diabelli, Favorite pieces, Nos. 1,4,24,26,28,32.

(Don Juan)

№120. Andantino.

a) For the method of playing this turn, see note to №. 125.

№121. WALTZ.

D.C. sin al Fine.

The compositions and smaller pieces denoted below can now be used to advantage.

A.) F. Hüntten, 4 Rondeaux (Op. 30.) Nos. 1, 2.

I. Allegretto.

II. Allegretto.

B.) F. Kuhlau, 6 Sonatin progress. (Op. 55.) №. 3.

III. Allegro con spirito.

Allegro grazioso.

C.) C. Czerny, 100 Pieces for practice. (Op. 139.) Nos. 53, 55, 58, 57.

53. Allegro.

55. Vivace.

58. Allegro.

57. Allegro vivace.

Remark to 58 & 57.

In these two exercises for rapid changing of the fingers upon repeated keys, keep the hand as quiet as possible.

N.B. For 4 hands:

A. Diabelli, Sonate, Op. 37, in C.
C.M. Weber; petites pieces Op. 3.10.

№122. Moderato. (ETUDE.)

№123. Andantino.

(Marie.)

mf p *cresc.* p *cresc.* pp

No. 124. Allegro. (Exercise in velocity.)

p scherzando Fine. mf sf leggiero

f dim.

No. 125: Allegretto cantabile. (Russian air)

p Fine.

mf D.S. sin al Fine.

a) The turn, coming between 2 Eighths and therefore to be made rapidly, must both begin and end with its note, making in all 5 equal tones:



№126. Moderato. (Exercise in double notes.)

№127. Allegro.

D. C. sin al Fine.

For more elaborate compositions, the following can now be used to advantage.

A.) M. Clementi, 6 Sonatin. progress. (Op. 36.) №. 5.

V. Presto.

Allegretto moderato.

Allegro di molto.

B.) M. Clementi, 6 Sonatin. progress. (Op. 36.) №. 6.

Allegro con spirito.

Allegretto spiritoso.

C.) Variations by A. E. Müller. (Piec. instruct. Cah. IV.)

Allegretto con Var.

D.) F. Hünten, 4 Rondeaux, (Op. 30.) №. 3.

Introd. Moderato.

Rd. Allegretto.

E.) F. Hünten, Rondoletto. (Op. 15.)

Introd. Andantino.

Rdl. Allegro.

№ 128. Allegretto.*) (Exercise for the wrists.)

p staccato

№ 129. Un poco appassionato. (Sycopations.)**

f

p

*) Staccato double notes are played with the wrist, holding them loosely.

**) Notes falling upon an unaccented part of the measure and continuing through the accented part that follows, are said to be Sycopated, and are struck with a very marked accent, though contrary to the natural feeling.

№ 130. Andantino con moto.*) (Exercise for independence of the hands.)

p espress.

un poco rall.

a tempo.

№ 131. Allegro molto.

mf

pp

f

p

ff

№ 132. Allegretto un poco vivo.) (Staccato Exercise.)**

p

mf

*) See below the remark to C. Czerny, Op. 139, №. 54. (Page 54.)

***) Staccato single notes are played partly with the finger joint, aided by the wrist.

51

p

№.133. Allegro. *) (Octaves.)

f staccato

cresc. ff

N.B. For 4 hands:
A. Diabelli, Sonate Op. 38, in B flat.

№.134. Allegretto. F. Schubert.

p staccato

p *f* *p*


*) See note to №. 128.


№135. WALTZ.

№136. Adagio.

C. M. v. Weber

№137. Adagio. (The last Rose.)

a) The long appoggiatura is to be played:  (See notes to Nos. 96 and 102.)

b) The small note before the Trill denotes that it is to be begun with the auxiliary note: 

c) The hold must be prepared by slackening the time of the notes preceding it. The small notes following used as an ornament to the same, are called a Cadence, and are to be played ad libitum.

No. 138. Allegretto.

53

No. 139. Maestoso.

D.C. sin al Fine

a) The player must endeavor to disguise the jump from the 4th to the 5th finger as skilfully as possible, so that the tones may be apparently connected as if they were reached.

We now return for the last time to C. Czerny's 100 Pieces for practice, (Op.139.) recommending particularly Nos. 54. 68. 71. 67. 72.

54. Moderato.

Remark.
 N^o. 54 is an exercise for independence of the two hands. Take each hand separately several times without interruption, before attempting to play them together, which latter will succeed best if done rapidly, contrary to the general rule.

68. Allegro moderato.

Remark.
 N^o. 68 is a brilliant piece for practice in broken chord-passages, passing under and over.

71. Allegro vivo e scherz.

Remark.
 N^o. 71 is another exercise in rapid and distinct playing.

67. Allegro.

Remark.
 N^o. 67 teaches the fingering for the chromatic scale in minor thirds, and other double-note passages, which, however, may be here and there altered.

72. Moderato.

Remark.
 N^o. 72 is an exercise for the use of the Pedal. At every change in the harmony the dampers must be allowed to fall and raised again, but so quickly as to be done by a single motion of the foot. The remark of C. Czerny is not accurate enough.

Selections from works already used are here added.

A.) F. Kuhlau, 6 Sonatin. progress. (Op.55.) N^o. 4.
 IV. Allegro non tanto.

Andantino con espress.

Alla Polacca.

B.) Andante and Allegretto by A. E. Müller. (Pièce instr. Cah.III.)
 Andante con moto.

Allegretto.

C.) F. Hünten, 4 Rondeaux, (Op.30.) N^o. 4.
 IV. Allegretto moderato.

D.) F. Kuhlau, 6 Sonatin. progress. (Op.55.) N^o. 5.
 V. Tempo di Marcia.

Vivace assai.

E.) Andante and Allegro by A. E. Müller. (Pièce instr. Cah.IV.)
 Andante con moto.

Allegro.

N^o. 140. Andante. (ETUDE.)

First system of musical notation, featuring a treble and bass clef. The music includes various chords and melodic lines, with a dynamic marking of *f* (forte) in the bass line.

Second system of musical notation, ending with a *Fine.* marking and a *p dolce* instruction in the bass line.

Third system of musical notation, including a *cresc.* (crescendo) marking in the bass line and an *mf* (mezzo-forte) marking in the treble line.

№ 141. Allegretto. (ETUDE.)

D.S. sin al Fine. §

Fourth system of musical notation, starting with a *f legato* marking in the bass line.

Fifth system of musical notation, including a *p* (piano) marking in the bass line.

Sixth system of musical notation, including a *cresc.* marking in the bass line and a *dim.* (diminuendo) marking in the treble line.

Seventh system of musical notation, including a *f* marking in the bass line and an *ff* (fortissimo) marking in the treble line.

The minor scales.

which did not seem absolutely necessary for the pieces used hitherto, may now be studied, or the easier ones at least, for the sake of further improvements. They must be practised not only in the usual method of playing them, that is, with two accidentals ascending, and according to the signatures descending, but also in the other method, that is, with one accidental (before the leading-tone) both ascending and descending.

A. and
 D. and
 G. and
 C. and
 F. and
 E. and
 B. and

№ 142. Andante. *ten.* *ten.* *ten.* 31. 1. 2. Haydn.

p *ten.* *ten.* *ten.* 31. 1. 2. *f*

p *ten.* 2 3 4 2 1 4 2 5 4 5 4 1 a) 4 3 4 5 1

a) See note to №. 96. on the appoggiatura.

mf

p

No. 143. Allegro.

mf Haydn.

f

p *mf*

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and fingerings, with a dynamic marking of *p* (piano) in the final measure.

Second system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and fingerings, with dynamic markings of *p*, *mf*, *f*, and *ff* (fortissimo).

№ 144. Adagio cantabile.

Third system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and fingerings, with a dynamic marking of *p dolce* (piano dolce) and the composer's name "Haydn" in the upper right corner.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and fingerings, with first and second endings indicated by "1." and "2." above the staff.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and fingerings, continuing the piece.

№ 145. Presto ma non troppo.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and fingerings, with a dynamic marking of *p* (piano) and the composer's name "Haydn" in the upper right corner.

Two longer Sonatinas are here added. The quicker movements the scholar may try once to play as rapidly as he can without risk.

C. Czerny, 2 Sonatin. brill. (Op.49.) N^o.1.

C. Czerny, 2 Sonatin. brill. (Op.49.) N^o.2.

The following Sonatina is also not to be overlooked.

F. Kuhlau, 6 Sonatin. progress. (Op.55.) N^o.6.


N.B. For 4 hands:

- C. Czerny, Sonatin. brill. Op. 50. N^o. 2, in C.
- F. Kuhlau, Sonatin. Op. 44. N^o. 1, 2, 3, in G, C and F.
- A. Diabelli, Euterpe, Nos. 14. 27. 52. (Rossini.)
- A. Diabelli, Euterpe, Nos. 255. 259. 261. 263. (Auber.)
- A. Diabelli, Euterpe, N^o. 286. (F. Schubert.)

a) The 5th finger is repeated here by reason of the division of the slurs. (See also note to N^o. 54.)

No. 146. Allegretto. (Bavaroise)

Auber.

a) The appoggiatura must be played with the lower tone, on the last Eighth of the measure. It will have this effect: 

b) Play the appoggiatura exactly with the 4th quaver of the measure.

№ 147. Allegretto. (Barcarole.)

Auler.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is two sharps (F# and C#) and the time signature is 6/8. The piece begins with a forte (f) dynamic in the bass and piano (pp) in the treble. Dynamics vary throughout, including mezzo-forte (mf), piano (p), and fortissimo (ff). The score includes various musical notations such as slurs, accents, and fingerings. A 'staccato' marking is present in the third system. The piece concludes with a final forte (f) dynamic in the bass and piano (p) in the treble.

a) The strict fingering for these Sixths, though they are to be struck from the wrist.

№148. À la marcia.

H. Marschner.

First system of musical notation for No. 148. It consists of a piano (right) staff and a bass (left) staff. The piano staff begins with a dynamic marking of *f* and includes various fingering numbers (1-5) above the notes. The bass staff provides harmonic support with chords and single notes.

Second system of musical notation for No. 148, continuing the piano and bass staves with similar notation and dynamics.

Third system of musical notation for No. 148, concluding the piece with a final cadence in both staves.


№149. Allegretto.

First system of musical notation for No. 149. It features a piano (right) staff and a bass (left) staff. The piano staff starts with a dynamic marking of *mf* and includes first and second endings. The bass staff has a steady eighth-note accompaniment.

Second system of musical notation for No. 149. The piano staff includes a *trem.* marking and a dynamic marking of *p*. It continues with first and second endings.

Third system of musical notation for No. 149. The piano staff includes a *simili.* marking. The piece concludes with a final cadence in both staves.

a) See note to No. 146.

b) The figure thus denoted may for the sake of greater ease be divided into two parts and played like a trill:  &c.

№ 150. POLONAISE.

f

1. 2. $\frac{4}{5}$

1. 2. $\frac{4}{5}$ $\frac{4}{5}$

TRIO.

p dolce

cresce. *mf*

dim. *mf*

№151. Allegretto. (Witches Dance.)

The musical score is written for piano and bass. It consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/8. The piece is marked 'Allegretto' and 'Witches Dance'. The score includes various dynamics such as *p*, *staccato*, *mf*, *legato*, *pp*, *f*, *ff*, *poco riten.*, *dimin.*, and *pp*. There are numerous fingerings and articulations throughout, including slurs, accents, and slurs with 'poco riten.'. The piece concludes with a final cadence in the bass staff.

№ 152. Vivace. (FUGUE)

A. F. Müller.

mezzo

legato

tr

Conclusion of the Minor Scales. *)

The image shows five pairs of musical staves, each pair representing a different minor scale. Each pair consists of an ascending scale on the left and a descending scale on the right. The keys are F# (top row), C# (second row), Bb (third row), Eb (fourth row), and Ab (bottom row). Each scale is written in treble clef with a 3/4 time signature. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below the notes. The scales are: F# minor (F#-G-A-B-A-G-F#), C# minor (C#-D-E-F-E-D-C#), Bb minor (Bb-A-G-F-G-A-Bb), Eb minor (Eb-D-C-B-B-A-Eb), and Ab minor (Ab-G-F-E-F-G-Ab).

APPENDIX.

I give here simply the titles of several useful compositions, by means of which the scholar will arrive at difficulties of medium degree, and refer him to pages 47 & 48 of my "Methodical Guide."

- C. Mayer, Valse in E flat. (by Breitkopf & Härtel.)
- F. A. Reissiger, Feenreigen N^o. 1.
- F. Schubert, Op. 94, (moments musicaux,) last N^o. in F minor.
- C. Mayer, Var. Op. 41, on a Russian air, in F.
- Ch. Voss, Op. 94, N^o. 1. (Cavatina in G.)
- L. v. Beethoven, 6 Var. N^o. 3 (Nel cor piu.) in G.
- J. Pleyel, Rond. fav. N^o. 1, 2 in A & E flat.
- F. A. Gressler, Op. 18, N^o. 3, 6. (2 Impromptus)
- G. Liekl, Rondin. Op. 34, 35, in E flat & A.
- F. Burgmüller, Op. 73. (Pensees expressives.)
- Th. Kullak, Op. 62, 81.
- St. Heller, Op. 47, Cah. I. (Études.)
- St. Heller, Op. 45, Cah. I, II. (Melodious pieces for practice.)
- St. Heller, Op. 22, Liv. 1, 2. (4 Rondos from "Traviata")
- St. Heller, Op. 23, Liv. 1, 2. (4 Rondos from "Guitarro")
- St. Heller, Op. 12, Rondoletto in E.

N.B. For 4 hands:

- F. Hünten, Op. 12, 28, 31, 32, 40.
- W. Plachy, Op. 1.
- J. Schmitt, Op. 62.
- C. Czerny, Op. 111, N^o. 3, 4.

*) The fingering is so applied, as to remain the same both ascending and descending.

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No.	English Text	Italian Text	Composer	Composer	Composer	Net Price
No. 1.	AH CON LUI MI FU RAPITA.	He forsook me.	Cavatina	SAFFO	Pacini	50.
" 2.	AH MORIR POTESSI.	Thus to die.	Duetto	ERNANI	Verdi	20.
" 3.	AL MIO CANTAR NON CREDERE.	I'm saddest when I sing.	Aria		Paggi	35.
" 4.	AH COSI SANTO AFFETTO.	Ah, such dear affection.	Duetto	MARIA DI ROHAN	Donizetti	25.
" 5.	AH FIERA SORTE.	Ah, fate unhappy.	Duetto	SAFFO	Pacini	75.
" 6.	AH! DOVE SEL MIO CARO.		Duetto	TANCREDI	Lacy	25.
" 7.	AH! SE DE'MALI MEI.		Cavatina	NORMA	Bellini	25.
" 8.	AH BELLO A ME RITORNA.	Ah, once again.	Aria	LEONORA	Mercadante	15.
" 9.	SPENTO ANCOR RITORNERO.	Still for thee.	Aria	IL BRAVO	Mercadante	25.
" 10.	A TE MIO SUOLO LIGURE.	Still for thee my native land.	Aria		Ricci	25.
" 11.	ALFIN BRILLAR.	Ah, my child.	Aria	PROFETE	Meyerbeer	20.
" 12.	AH! SI BEN MIO COLL' ESSERE.	Ah love were I my life.	Aria	IL TROVATORE	Verdi	25.
" 13.	BUONA NOTTE.		Romanza		NORMA	50.
" 14.	BEI RAGGI LUCENTI.	Radiance of morn.	Terzetto	LA FAVORITA	Donizetti	60.
" 15.	COME UNO SPIRITO.	Pure as an angel.	Cavatina	ROBERTO DEVEREAUX	Donizetti	25.
" 16.	COME PER ME SERENO.	Oh, love for me thy power.	Cavatina	SONNAMBULA	Bellini	50.
" 17.	COME E BELLO.	Oh, as fair as poets dreaming.	Cavatina	LUCREZIA BORGIA	Donizetti	35.
" 18.	CHI MI FRENA.	What withholds.	Terzetto	LUCIA DI LAMMERMOOR	Donizetti	25.
" 19.	GASTA DIVA.	Gentle Goddess.	Cavatina	NORMA	Bellini	50.
" 20.	COM' E GENTIL.	Oh, Summer night.	Aria	DON PASQUALE	Donizetti	25.
" 21.	COME RUGGIADA AL CESPITE.	As in the eve.	Aria	ERNANI	Verdi	50.
" 22.	CUIUS ANIMAM.	Thro' her gentle spirit.	Aria	STABAT MATER	Rossini	35.
" 23.	CARTA LA (CHARITY).	Strength of the holy Virtue.	Terzetto		Rossini	35.
" 24.	CHE FARO SENZA EURIDICE.	How to find my Euridice.	Cavatina		Gluck	25.
" 25.	DI PESCATORE IGNOBILE.	Make me no gaudy Chaplet.	Aria	LUCREZIA BORGIA	Donizetti	25.
" 26.	DOLCE CONFORTO.	Sweet Tears.	Duetto	IL GUIRAMENTO	Mercadante	25.
" 27.	D'UN PENSIERO.	Do not spur me.	Terzetto	SONNAMBULA	Bellini	50.
" 28.	DALLA GIOIA E DAL PIACERE.		Cavatina	ELISA E CLAUDIO	Bellini	35.
" 29.	DEH CALMA OH CIEL.		Aria	ORELLI	Rossini	10.
" 30.	DI QUA! SOAVE LAGRIME.	Sweet Tears.	Duetto		Pacini	75.
" 31.	DESERTO SULLA TERRA.	Alone on earth I wander.	Aria	IL TROVATORE	Verdi	25.
" 32.	D'AMOR SULL' ALI ROSEE.	Go love, and spread thy pinions	Aria	IL TROVATORE	Verdi	25.
" 33.	ERNANI INVOLAMI.	Ernani fly with me.	Cavatina	ERNANI	Verdi	15.
" 34.	FRA POCO A ME.	My woes at last shall find an end.	Aria	LUCIA DI LAMMERMOOR	Donizetti	50.
" 35.	FERMA CRUDELE.	Stay thee I pray.	Terzetto	ERNANI	Verdi	50.
" 36.	GUALI SE TI SFUGGE UN MOTO.	Stay, thou shalt obey me.	Terzetto	LUCREZIA BORGIA	Donizetti	25.
" 37.	IL SILFO.	Oh, how sweet.	Canzonetta		Mad. Caradon Allan	10.
" 38.	IL SEGRETO.	It is better to laugh than be sighing.	Cavatina	LUCREZIA BORGIA	Donizetti	25.
" 39.	IL MIO TESORO.	To her so fondly beloved.	Aria	DON GIOVANNI	Mozart	25.
" 40.	IDOLE DE MA VIE.	O bravest, ever dearest.	Cavatina	ROBERT LE DIABLE	Meyerbeer	25.
" 41.	IN TERRA SOLO.	What thoughts so heavenly.	Aria	DON SEBASTIANO	Donizetti	25.
" 42.	LUNGI DAL CARO BEN.		Canzona	ELISA E CLAUDIO	Mercadante	50.
" 43.	LA PROMESSA.	Promise.	Canzonetta	No. 1. SOIREEES MUSICALES.	Rossini	25.
" 44.	IL RIMPROVERO.	Reproof.	Canzonetta	" 2. SOIREEES MUSICALES.	Rossini	25.
" 45.	LA PARTENZA.	Parting.	Canzonetta	" 3. SOIREEES MUSICALES.	Rossini	25.
" 46.	L' ORGIA.	Drinking Song.	Canzonetta	" 4. SOIREEES MUSICALES.	Rossini	25.
" 47.	L' INVITO.	Invitation.	Canzonetta	" 5. SOIREEES MUSICALES.	Rossini	25.
" 48.	LA PASTORELLA.	Swiss Song.	Tyrolese	" 6. SOIREEES MUSICALES.	Rossini	25.
" 49.	LA GONDOLA.	Boat Song.		" 7. SOIREEES MUSICALES.	Rossini	25.
" 50.	LA DANZA.	Dance.	Napolitana	" 8. SOIREEES MUSICALES.	Rossini	25.
" 51.	LA BEGATA.	Begatta.	Duetto	" 9. SOIREEES MUSICALES.	Rossini	25.
" 52.	LA PESCA.	Evening Song.		" 10. SOIREEES MUSICALES.	Rossini	25.
" 53.	LA SERENATA.	Serenade.	Duetto	" 11. SOIREEES MUSICALES.	Rossini	35.
" 54.	LI MARINARI.	Mariners.	Duetto	" 12. SOIREEES MUSICALES.	Rossini	50.
" 55.	MA RENDA PUR CONTENTO.		Aria		Bellini	15.
" 56.	MIRA O NORMA.	Hear me Norma.	Duetto	NORMA	Bellini	35.
" 57.	NON FU SOGNO.	'Twas no vision.	Cavatina	I. LOMBARDI	Verdi	25.
" 58.	NON GIOVA IL SOSPIRAR.		Canzonet		Venetian	10.
" 59.	NON TI SCORDAR DI ME.	Parting.	Aria	Orelli	Verdi	25.
" 60.	O TU CHE L'ALMA ADORA.	Oh, thou for whom.	Cavatina	ERNANI	Verdi	50.
" 61.	OMBRE CHE A ME.		Cavatina	GABRIELLE DE VERGY	Caraffa	15.
" 62.	O TU CHE DORMI.		Romanza	ROMEO E GIULIETTA	Taccari	15.
" 63.	OMBRA ADORATA ASPETTA.	O, my Fernando.	Scena a Ronda	LA FAVORITA	Zingarelli	25.
" 64.	O MIO FERNANDO.	See those looks.	Cavatina	SONNAMBULA	Potesini	50.
" 65.	PASCE IL GUARDO.	Thy aid oh grant me.	Cavatina	SONNAMBULA	Bellini	50.
" 66.	PROTEGGA IL GIUSTO.	Pity O Saviour.	Trio	DON GIOVANNI	Mozart	15.
" 67.	PIETA' SIGNORE.	Guard with a constant eye.	Prayer		Stradella	35.
" 68.	VEILLE SUR EUX TOUJOURS.	No look! no word!	Prayer and Barcarolle	L'ETOILE DU NORD	Meyerbeer	35.
" 69.	PARLAR NON VUOI.		Terzetto	IL TROVATORE	Verdi	40.
" 70.	QUESTO COR TI GIURA AMORE.	When I bade Normandy adieu.	Duetto	DEMETRIO E POLIBIO	Rossini	20.
" 71.	QUAND JE QUITTAI LA NORMANDIE.	Star of morning.	Cavatina	ROBERT LE DIABLE	Meyerbeer	25.
" 72.	QUI QUI SOSTIAMO.	Robert, oh my beloved.	Cavatina	ATTILA	Verdi	25.
" 73.	ROBERT TOI QUE J'AIME.		Cavatina	ROBERT LE DIABLE	Meyerbeer	25.
" 74.	SUL MARGINE D'UN RIO.		Cavatina		Venetian	10.
" 75.	SPARGI DAMARO.	I'll pray for thee.	Cavatina	LUCIA DI LAMMERMOOR	Donizetti	25.
" 76.	SERENI VAGHI.	Let hope and joy	Cavatina	SEMIRANDE	Rossini	60.
" 77.	SE IL FRATEL.	Life has no power.	Solo with Chorus	BELISARIO	Donizetti	25.
" 78.	SON VERGIN VEZZOSA.	A maid young and lovely.	Terzetto	PURTANI	Bellini	75.
" 79.	TE SOL QUEST' ANIMA.		Solo with Chorus		Donizetti	10.
" 80.	TACEA LA NOTTE PLACIDA.	Cup is mantling.	Aria	MACBETH	Verdi	25.
" 81.	UNA VERGINE.	What maiden so joyous.	Aria	LEONORA	Mercadante	25.
" 82.	VERRANNO LA SULL' AURE.	How near I came to slumber.	Scena and Prayer	DER FREISCHUTZ	Von Weber	50.
" 83.	ZITTI ZITTI.		Cavatina	L'AMBASSADRICE	Auber	25.
" 84.		Roaring the fire gleams.	Aria	IL TROVATORE	Verdi	25.
" 85.		Say once again.	Duetto	DON PASQUALE	Donizetti	25.
" 86.		Believe me.	Terzetto	ATTILA	Verdi	75.
" 87.		Night sweetly and silently	Cavatina	IL TROVATORE	Verdi	25.
" 88.		Angel of heaven.	Aria	LA FAVORITA	Donizetti	25.
" 89.		Gentle breeze.	Aria	LUCIA DI LAMMERMOOR	Donizetti	35.
" 90.		Waken my injured honor	Duetto	LUCREZIA BORGIA	Donizetti	35.
" 91.			Aria	IL TROVATORE	Rossini	20.
" 92.			Trio	IL BARBIERE DI SIVIGLIA	Rossini	20.
" 93.						