THE PIANO-TEACHER'S GUIDE ...

A GRADED AND CLASSIFIED LIST OF PIANO MUSIC SELECTED FROM THE PUBLICATIONS AND IMPORTATIONS OF G. S C H I R M E R N E W Y O R K

ML 122 P35-

In likerneries

CONTENTS

EFACE—A STUDY OF PIANO STUDIES	Page 5
PIANO SOLO	•
ANO METHODS	35
ANO STUDIES:	33
A. Mechanical Exercises	36
B. Technical Studies	30
Easy Intermediate	37
Moderately Difficult	37 38
Advanced	40
Difficult	40
C. Studies for Phrasing, Expression and Rhythm	7-
Easy	41
Intermediate	42
Moderately Difficult	42
Advanced	43
Difficult	43
D. Special Studies	
Exercises for Touch	44
Studies in Velocity	44
Scales and Scale Exercises	45
Studies in Arpeggios	46
Trill Studies	47
Octave Studies Studies in Double Notes	48 48
Rhythmical Studies	
Studies for the Left Hand	49 50
E. Single Studies classified according to Subjects	5
Skips	50
Flexibility in Stretching and Drawing Together	30
of the Hand	50
Flexibility in Turning Under and Over in Pas-	3
sages Not Forming Scales	51
Exercises for the Thumb	51
Runs and Passages in Broken Chords	51
For Developing the Independence and Strength	
of the Fingers	52
Strengthening of Individual Fingers, Partic-	
ularly the Fourth and Fifth Stretches	52
Staccato Exercises	53
Exercises on Black Keys	53 53
Embellishments	53 54
Alternation of Hands	54 54
Interlacing of Fingers	54 54
Exercises in Chords	5 4
Repetition of the Same Note	55
Chromatic Exercises	55

CONTENTS—(Continued)

LIVIO 2010 LIECE2:	Pag
Grade I (Very Easy)	5
1-2	5
4	9
,, 2- 3	9
,, 3	Ç
" 3-4 " 4 (Modorately Difficult)	2
" 4 (Moderately Difficult)	566779
<u>" 4</u> -5	
" 5 " 5–6	9
" 5–6 " 6	IC
" ,	II
SPECIAL CLASSIFICATIONS:	
I. Easy Pieces without Octaves	II
2. Easy Sonatinas, Rondos, Variations and Other	
Pieces in the Classical Forms	II
3. Sonatas, Rondos, Variations, etc., of a Higher Grade	
4. Brilliant Pieces with Scale-, Arpeggio- and Pas-	* *
sage-Work	II
5. Melodious Pieces without Scale-, Arpeggio- and	
Passage-Work	12
6. Concert- and Exhibition-Pieces	12
7. Operatic Fantasias and Transcriptions	12
8. Music by the Early Writers (Clavecinists)	13
9. Drawing-room Pieces	13
10. Dance Music	13
II. For Sight-reading	14
12. Pieces for Left Hand alone	14
13. Concert-Pieces with Orchestral Accompaniment	14
14. Concertos with Orchestral Accompaniment	14
15. Albums and Collections for Piano Solo	14
•	
PIANO FOUR HANDS	
PIECES:	
Grade 1-2	15
" 2-3	15
" 3 -4	15
" 4-5	
" 5–ð	15 15 15
For Sight-reading	14
Albums and Collections for Four Hands	10
DIANO CIV HANDC	
PIANO SIX HANDS) For Com-	16
TWO PIANOS FOUR HANDS mencement	16
TWO PIANOS EIGHT HANDS Exhibition	
I WU FIRMUS EIGHT HANDS Exhibition	16
THEORETICAL WORKS AND MUSICAL LITERA-	
TURE with Reference to the Study of the Piano	17
WORKS ON MUSICAL THEORY	17
BIOGRAPHICAL DATA	-
DIOGRAFIIICAL DATA	17

A STUDY OF PIANO STUDIES

PREFACE

F the making of piano studies there is no end. The ambitious and progressive teacher is usually embarrassed, disheartened, and sometimes stunned, when confronted by the literature of this form. he does one of two things: either he discards all that suggests the old-fashioned routine, or else jumps to the conclusion that all studies are useless, that pieces will suffice. And in either case he will pursue an erroneous, futile course. Studies for the piano are not useless; they are very necessary, and from their very number, great as it is, may be demonstrated their value. The day has vanished when the pedagogue with a cast-iron system taught that all studies must be conquered to master the mysteries of the keyboard. In those times this meant all of Czerny, Herz, Kalkbrenner, Schmitt, Loeschhorn, Hummel, et cetera-a monstrous collection, working at which the student could reach manhood's estate, grow gray, and finally die without having compassed his task.

CONVERSE to this extreme proposition is that of the late Oskar Raif, who was a nihilist in the matter of studies, teaching that difficulties should be technically overcome as they are encountered in the regular curriculum. Thus, to master the tremendous coda to the F minor Ballade of Chopin, attacking it in various keys was recommended. This simplification of the Tausig system is doubtless admirable for advanced players; but how helpless it is to aid those with mediocre execution. Example for example, pattern for pattern, so nature works, and so has been the procedure of all the master pedagogues from Philipp Emanuel Bach to Theodor Kullak and Theodor Leschetizky. With the birth of modern piano technique-taking Muzio Clementi as a starting-pointwhat might be called a secondary literature of interpretation also came into being. Music was composed by Haydn, Mozart and Beethoven because of that inner necessity for ideal expression which marks the The Problem

An Alternative tirue, spontaneous artist. Immediately the commentator, the explainer, the critic, the pedagogue, appears. His task is one of exposition. He is reflective, not creative. Thus we find Scarlatti, Hummel and Clementi, all first-class artists, yet builders in other men's nests.

The Étude

THE birth of the étude lifted the piano from within the four walls of the study chamber and drawing-room to the vaster spaces of the concert hall. Technique advanced with giant strides after Clementi published his Gradus ad Parnassum—a work upon which the technics of Beethoven and the entire superstructure of Schumann, Chopin and Liszt are reared. Clementi is as truly the step-father of modern piano music as Bach is its father.

A Czerny Revival

FTER neglecting him for a quarter of a century. there is now a tendency towards a rehabilitation of Czerny's reputation, and surely this worthy and indefatigably industrious pedagogue has claims upon our generation. The pupil of Beethoven, and teacher of both Franz Liszt and Thalberg, must have been a man of rare merits. Even Hans von Bülow, who had an aversion to all that smacked of German routine and educational philistinism, even von Bülow recommends Czerny's School of the Legato and Staccato, and many celebrated latter-day virtuosi have built up their fleetfingered technics on such commonplace and well-worn collections as the School for the Virtuoso and the Fifty Grand Finishing Studies. The trouble is, that Czerny is too valuable a factor in the literature of piano studies to neglect. He is useful in the acquisition of certain qualities of technique and style, the Viennese School of graceful, rapid playing, a school much neglected by the exponents of the orchestral style. And this brings us to our main contention, the raison d'être of this little pamphlet.

Variety the Spice of Teaching THE real secret for the vast amount of publications dealing with the development of piano technique must be sought for in the diverse temperaments of

teachers and pupils. While in the principal current will always be found floating the three great étude collections—Clementi, Cramer and Chopin—there also exists a huge fleet of lighter, swifter and perhaps more commodious craft. Their existence is simply the result of mankind's eternal craving for variety. The studies of Stephen Heller are no better than and not unlike Ludwig Berger's in general cast. They were composed because Heller felt the desire for creation. He wished, too, to give his pupils something that was more individually representative of his own personality than, say, the Cramer Studies. Thousands of pupils play Heller who have never touched Cramer or Clementi, yet results have been about equal; and this is a typical case.

N putting before our patrons the study material of the G. Schirmer publications, we wish to enforce upon them the idea that variety is aimed at, variety and thoroughness. As there are a thousand pupils, each one exhibiting marked characteristics, it would be manifestly unjust and absurd to expect in each and every one a desire for Cramer, for Clementi, for Czerny, for Heller. If the Velocity Studies of Czerny prove too dry, certain pupils try those of Berens. Or, if these do not succeed in arousing interest, drop them and take up Bertini. The list is large enough to suit a legion of tasks and aptitudes. Remember that interest sympathetically induced is worth years of mechanical and tyrannical drilling. The classic étude writers furnish food perhaps too condensed for the American musical stomach. Very well; there is a wilderness of names to select from-a thousand ways of tempting the appetite, of sugar-coating the bitter pills of technique. The progressive piano teacher of the twentieth century must be something of an experimental psychologist in the divination of his pupils' needs.

FIRST PERIOD.

AS it is almost impossible to grade accurately the studies for a pupil's earlier years, there being so

The Schirmer Collection

The Start

many shades of muscular and mental talent, we prefer to group under the more elastic head of periods, the various compositions for beginners, for players of moderate attainments, for pianists with well-equipped fingers and heads, and finally for brilliant executants. Nor do we pretend to an absolute classification under these four captions. Some pupils, by reason of precociously developed emotions, are able to comprehend the meaning of music over which their fingers stumble. These are the pupils to whom should be given studies of rather severe technical outline. Their muscles need strict and strenuous exercising. The hald forms of technical material are for them-slow finger-trills, thumb-studies, scales in single and double notes, arpeggios, chord-passages and octaves may be safely taught, the pupils having a superabundance of musical sensibility and therefore needing the heavy harness of discipline.

?he Inmusical 'upil

OT so the unimaginative and colder pupil. one should be stimulated by the more flowery and graceful études. Muscular talent, it must not be forgotten, often exists in conjunction with musical obtuseness. Thus a pupil may be found playing the rondo of Weber's called Mouvement Perpétuel, who cannot execute the simplest Haydn Adagio or Field Nocturne. Hence arises the obvious difficulty of exact classification. A teacher must feel these differences. must have the tact to discern whether the pupil requires coaxing or is to be repressed. Piano studies may be roughly grouped into two classes, according as they exhibit muscular or musical characteristics. And just here arises the much discussed question of piano methods in book-form.

he ioneers SINCE the days of Dreyschock and his American imitator, Richardson, piano methods have multiplied at an overwhelming rate; some of them were useful, some of them are useful, but the majority are mere adjuncts to the piano stool—they are to be sat upon. Yet for certain pupils, teachers have employed the book method with good results. Taking for

granted that the child knows nothing of the elements of music, either the staff, or time, we do not hesitate to recommend such a complete volume as Gustav Damm's Piano School. The experience of practical teachers furnishes ample testimony to the value of this method, a method which embraces everything needful from the position at the keyboard to detailed instructions for preluding. Everything is explained, everything set clearly forth by means of illustrations, and the little musical excerpts are from approved masters.

CARL CZERNY'S Little Pianist [opus 823] is a comprehensive collection beginning at the elementary steps—whole and half tones. He guides the student through many simple, melodious exercises, ending with a specimen of the rondino and a study in crossing hands. The first thing that will recommend the collection to a teacher is the table of notes, a diagram representing the keyboard and its various octave divisions clearly presented. The rudiments of music are also compressed into four pages. An excellent little volume.

LE COUPPEY is a name that is venerated today in the Paris Conservatoire, where he was once a well-known teacher. Le Couppey had charge of the female classes, and this is perhaps reflected in his collection of studies, from which the Schirmer Library has culled the most salient. Here is the Alphabet, Twenty-five Very Easy Studies. five-finger exercises of the piano methods, these simple studies will afford an agreeable relief. In various keys, they are not mere scale examples, but tiny pieces, Under the title of L'Agilité, Le Couppey presents twenty-five progressive studies for mechanism and a light touch. Here the velocity element is more apparent, and in this connection it would not be amiss to take up the same writer's Preface to Czerny's Velocity Studies. These are fifteen, and easier than the preceding set. Although not of this technical period, Le Couppey's La Difficulté and The Virtuosity,

Czerny

Le Couppey

fifty Difficult Exercises, may be included—for this is a genuine Le Couppey School, a method complete in itself. The last-named volume contains annotations by Mr. Albert Ross Parsons. It might serve as an introduction to Tausig's daily studies. As a mere suggestion it might not be inadvisable to say that these Le Couppey exercises for beginners are really better adapted to make supple the refractory muscles of boys than the more pliant fingers of girls. This is on the paradoxical principle of opposites.

Infantile Steps

Louis Köhler HENRY LEMOINE'S Études Enfantines, in one book, will recommend themselves to many teachers. They are precisely what they are named, and possibly simpler and certainly less voluminous than Le Couppey's.

THE name of Louis Köhler needs no introduction to American piano teachers. Second only to Czerny in popularity, his method is almost as complete. It is certainly more modern. His Very Easiest and Easiest Studies are — we are tempted to say — about the neatest and best of the variety. They are in two books. The progression of difficulty is really stepwise. These might be followed by his First Studies [opus 50], simple movements which make for muscular improvement, for a light, delicate finger articulation. Elementary Studies in Piano Playing of Köhler's [opus 163] are just what the title implies. Commencing with the scale of C, they progress as far as little broken chords, never reaching beyond the octave. The left hand is treated on equal terms with the right. The editor prefixes some rules for practising. Twelve Easy Studies [opus 157] are a further development of staccato and legato playing. Album offers a relief after exercises, being pretty duos with appropriate titles. For baby-fingers are the Children's Exercises and Melodies, and the First Lessons in Finger Dexterity form a supplement to His Daily Repetitions are something like Czerny's Daily Studies, being technical and preparatory to the Twenty-five Studies in Scale- and ChordPassages: these, with the Studies in Easy Passage Playing, and Short School of Velocity, present plenty of material for the discriminating teacher. Köhler's Practical Method is as comprehensive as Damm's, and is in three books. It begins with the most rudimentary facts, and by an easy graded system of study-pieces carries the pupil well into our second period. The last few pages are devoted to little pieces by well-known masters, and form an attractive supplement.

ERMANN BERENS' Fifty Piano Pieces for First Beginners are without octaves. Here, if the teacher or pupil will have none of the preceding works, is a field of its own. The step is not great to the Twenty Studies for Children, and after these the hand will be prepared for the newest School of Velocity [opus 61], in four books. This familiar set needs no special commendation. More melodious, more modern in harmonic treatment and figuration, these studies were the first dangerous rival to Czerny's collection. There is a double-note Study - No. 27 - which will prove an excellent preparation for Czerny's immortal Toccata. Berens is also represented by The School of Scales. Chords and Embellishments. Gurlitt, like Berens and Köhler, has devoted much labor to the simplification of Child Technics. His First Steps of the Young Pianist, in two books, is sufficiently various and original to command attention; and the same may be said of The Easiest Studies in Velocity, which might be used as an introduction to the Berens set or to his own School of Velocity for Beginners. Twenty-four Melodious Studies is a collection with Schumann-like titles to pique the interest of the young. They are all pretty. Gurlitt has written Twenty-four Octave Studies, which belong in a later category. though the first half-dozen are well adapted for youthful wrists. Bertini, like Le Couppey, bears an enviable continental reputation. It is best to begin with his Twenty-five Easy Studies, opus 100, following with the Twelve Little Pieces and Preludes. These are

Berens' Velocity Studies

Gurlitt

Bertini

characteristically melodious. His Twenty-five Primary Études [opus 166] may follow the preludes. are not so dry as efforts of this sort. Take Exercise No. XIII, for example-chord skips of an octave in the several positions. This, like others in the volume. is intended for the cultivation of variety in Touch. Rhythms are also applied. Well adapted for its period. After this collection, Bertini's [opus 20 and opus 32] might be profitably explored. Both books have been revised, fingered and edited by two distinguished pianists, Max Vogrich and G. Buonamici. It is hardly necessary to add that these two volumes come under the head of the second, even the third periods, though we do not wish to press any arbitrary classification. But opus 32 contains technical and musical problems that relegate it to a position just this side of Czerny's Velocity Studies. Gurlitt's Thirty-five Easy Studieswithout octaves-with its taking titles, is well adapted for beginners in the first period; so also are the First Studies in Notes, by Anton Krause.

A Valuable Group

Enckhausen Ehmant

Wohlfahrt

Streabbog

Scales

NCKHAUSEN and EHMANT are two names not so familiar, perhaps, as Czerny and Köhler, and for that reason more provocative to the teacher. H. Enckhausen has composed four books of 64 Progressive Melodious Studies, and A. Ehmant's Petite École Mélodique consists of 36 melodic and rhythmical studies, also in four volumes. Here are two collections that offer to the perplexed teacher just the kind of study material required by a rebellious or lagging pupil. The pieces are tuneful, the various titles interesting. R. Wohlfahrt's Practice-pieces are valuable. Schmitt's Preparatory Exercises are very practical for the five fingers, while Streabbog's opus 64, Twelve Easy and Melodious Studies, and his Twelve Easy and Very Melodious Studies, offer distinctive features.

IF rock-bottom in the way of technical material must be touched, you have a wide choice. F. A. Schulz's Scales and Chords [volume 392, Schirmer's Library]. Of grateful simplicity is C. L. Doll's The

Pupil's Introduction to the Study of the Piano; and for those who desire cheap elementary instruction books there are Ferdinand Beyer's and E. D. Wagner's, the latter in two volumes. Wagner's contribution contains, in addition to selected pieces from the classics, a section devoted to Embellishments. The first book of Alexander Lambert's Systematic Course of Studies might be profitably examined at this time.

AND now, we ask, is there not a goodly choice above for even the most critical teacher? All styles are represented, all tastes and needs may be gratified. The dull-witted, the brilliant, the capricious, the industrious and the mediocre pupil may be gratified by a judicious selection. How long, will be asked, is the first Period of piano study? That is a question that may not be lightly or accurately answered. It depends on the age, the endowments, the ambition and concentrative powers of the student. Roughly speaking, not less than one and not more than two years should be devoted to any of the representative collections in this first Period.

SECOND PERIOD.

THE pupil has now emerged from darkest incompetency to a period of comparative muscular independence: the ice of the Kuhlau and Clementi Sonatinas has perhaps been broken. He or she has mastered the major and minor scales and the simpler forms of arpeggiation. Easy melody pieces have developed the singing touch—in a word, there is less stumbling, more fluency of style, and corresponding keener interest displayed. Now is the time to stimulate this interest, for it is generally conceded by teachers that the most trying period of pupilhood is after the technical wings have begun to sprout, and first flights are essayed. Distorted though it may be, the attempt to paint a musical picture is distinctly recog-Possibly the one or two years' ordeal has been peculiarly vexing; possibly progress has been unduly slow. Too many exercises make Jack a dull

Alex.
Lambert's
Systematic
Course

A Judicious Choice

The Dawn Begins The Melodic Study

boy. Try the melodic study, brief, but with a technical kernel, to urge the discouraged over the border into pleasanter pastures. It may be putting the dessert before the dinner; but in piano teaching all methods should be tested: children have been known to thrive, to wax healthy on candy and roast beef.

The Horn of Plenty

Biehl

Krause

Concone

DIEHL'S Twenty-five Easy and Progressive Studies [opus 44], and his Elements of Piano Playing. are three books in all. The first might prove, because of its agreeable content, an introduction to some of Heller: the latter is a miniature outline of Plaidy. much shorter, much easier, yet a pocket edition of the famous Leipsic studies—a worthy entrance to either Plaidy or Eggeling. Krause's Eighteen Practice-pieces and Ten Trill Studies both belong to the Second Period, yet may be considered as overlapping from the first. This particularly applies to the Practice-pieces. The Trill Studies are the first that we have thus far encountered that may be considered as special. are of value. Duvernoy's school has become a classic. It naturally begins with Twenty-five Elementary Studies-properly belonging to Period One-and the next step is the School of Mechanism, written expressly to precede Czerny's Velocity School. The figuration is ingenious, the difficulties moderate. Concone is another master whose studies lean toward the æsthetic side. His melodic Studies [opus 24] and those in style and expression [opus 25] are eminently suited to awaken the musical qualities of a pupil's touch and manner. The latter opus contains charming music, each number appropriately named. These Twenty-four Brilliant Preludes [opus 37] carry the pupil through all the keys and the modes major and minor. forms alone, they accustom the hands and eye to arpeggio, repeated notes, ingenious figures for both hands, separately and in unison. The F sharp minor is the only prelude of the twenty-four that is devoted There is melody and there entirely to double notes. are pleasing patterns in these tiny studies. They are commended to the use of pupils who lag on the side of

musical expression. His Twenty Studies for the Singing Touch could serve as a bridge to Thalberg's invaluable work on the same subject. It has been carefully edited by Louis Oesterle. At Burgmüller's name we hark back to an earlier period-or, as the case may be, begin the present one. The opus is 100, the title, Twenty-five Easy and Progressive Studies. These, too bear fanciful titles, such as "The Chatterbox," "Ave Maria," and so on. Eighteen Characteristic Studies, Études de Genre [opus 109], may be taken up here. They are dedicated to Stephen Heller, and one and all reveal his healthy influence. Like the preceding studies, they are variously named and discreetly. second, for instance, is called "The Pearls" and is, naturally, a scale study in the pearly manner dear to the school of Herz. "The Gypsy" is a pretty and picturesque number. "The Spring" is another. All have a Jefinite technical purpose. Some are not easy. "The Storm" requires considerable manual dexterity. "Parting" demands strong wrists and "The Spinning Wheel" endurance. The mechanical and musical are equally blended. The Twelve Brilliant and Melodious Studies [opus 105] are much more difficult and bolder than the above. They are given no titles, though it will not be an ungrateful task for the teacher to stimulate the pupil's imagination by asking for a little programme to each study. They are characteristic. Number three, by no great stretch of the imagination, can be named "The Storm," with its whistling chromatics and little melodic pauses. The next is very graceful. Number five might be a preparatory exercise for a Henselt study (the famous one in B-flat minor). Trills and tremolos occupy another of the set. There is a brilliant octave—repetitions—study in number nine. The last in the book is quite effective. They are musical rather than mechanical in their The latter quality will serve to describe Brauer's Development of Velocity, though the studies are effective enough. James H. Rogers in The Development of Velocity [opus 40] attacks his theme seriously, beginning with daily exercises in simple

Burgmüller

Brauer

Roger's Development of Velocity

arpeggios and at moderate tempi. The author sees his subject from many sides—all keys and figures are treated and elaborated; rhythms are applied tactfully and various positions of the chord analyzed. Part One is devoted to scales, Part Two to arpeggios. A melodious piece in the Barcarolle style finishes this interesting collection. Its rolling arpeggio figuration and cantabile should make it a favorite.

Loeschhorn

7ITH Albert Loeschhorn we enter into a small and complete technical territory of his own. His contributions to the pedagogic art are most copious, and each work deserves special mention. forte Technics aims at being as complete in its divisions and subdivisions as Plaidy's. It begins with the exercises with fixed hand, and, after traversing the usual scales, arpeggios, broken chords, double notes, chords and octaves, ends with interlocking octaves. This work alone poses the pupil's hand for the stiffest passage work of Cramer or Clementi. Of course, the rest of Loeschhorn is not so forbiddingly technical. The Sixty Melodious Practice-pieces [opus 84] are for beginners, like the Thirty Melodious Studies [opus 52], though the latter are more advanced. They are in three books, like the former. His opus 65, in three books, is also for beginners, and may be used at the end of Period One or at the beginning of Period Two. Opus 66, studies for the Intermediate Degree, is in The Universal Studies for the Medium three books. Grade [opus 169] are in three books. They are—if you purpose studying the Loeschhorn School in detailadmirably made for the purpose—a bridge, a transition to velocity and advanced studies. Each one contains a well worked-out problem. As specimens take the twenty-first in broken octaves, or the twenty-second, capital for the development of elasticity and freedom. All these are preceded by preparatory studies; the thirty-second is a forerunner to Chopin's study in arpeggiated chords. The Velocity Studies [opus 136] in three numbers are full of rapid, florid passage-work in various rhythms and figuration. Loeschhorn's opus

67, in three books, is more ambitious musically. It exhibits, for example, a set piece in G flat covering five pages. This would make a brilliant concert piece, and is the last of Book I. The first book of the Lambert Course of Studies should be finished in this period.

HE Ten Studies of Anton Krause [opus 5] are well advanced in the Second Period. There are some octave flights for both hands in the first book, and the unison study (number five) is difficult. Indeed, the five in the second book are not nearly so hard to over-Carl A. Preyer has boldly grappled with technical problems in his opus 35, called Twenty Melodious Pieces in the Form of Études. The scheme is a good one, music being made as the student employs his fingers. The sixteenth study in this series attracts attention as a study in accentuation. These Prever Studies should not be overlooked. Hans Schmitt is known for his investigations of the piano pedals and their artistic use. He has written many studies. The Daily Exercises are useful, and his Preludes and Exercises by Clementi and Hummel, freely adapted, are ingenious, to say the least. C. H. Döring's three books of Easy and Progressive Studies [opus 8] are meritorious and useful efforts; there is even a prelude and fugue in the third book. The same pedagogue's Exercises and Studies in Staccato Octave Playing [opus 24], two books complete in one volume, is a work that all teachers of the instrument are earnestly advised to examine. As the author truthfully says. in the many thousands of pianoforte studies there are really few entirely devoted to octave playing. Here is a set that can precede Kullak's unique system. entire preparatory ground is carefully gone over by Döring, from Studies in Touch to interlocking octaves. The Études which follow are valuable. The sixteenth, in B minor, contains as stiff work as may be found in the Kullak collection. A preface and two chapters prove that Döring had thought out carefully all the problems in this difficult branch of pianoforte playing. Aloys Schmitt's opus 114 consists of two volumes, studies in

Progress is Continuous

Krause

Preyer

Hans Schmitt

C. H. Döring

Aloys Schmitt Löw's Octave Studies

Julius Handrock's Mechanical Studies

August Spanuth's Exercises

progressive order. There are plenty of scale-passages, and the entire cast of the set suggests the technical rather than the æsthetic. Book I is the more difficult of the two. The same composer's Sixty-one Studies lopus 16] is presented in one volume complete. has earned a wide and deserved reputation. There is in this collection practically everything that a pianist has need of as far as Clementi's Gradus. And there are some studies in it more difficult than any of the great Italian's, notably the one in D flat, double sixths. If this be executed in tempo the pupil need not fear Chopin's in the same key and figuration, or Franz Bendel's Étude Héroique. But this study of Schmitt's is an exception to the average difficulty of the set. About this time the pupil's proficiency in octave playing might be exploited. Joseph's Löw's New Octave Studies will be sound training for Kullak's renowned school. Eight in number, these studies are melodious, brilliant, and technically admirable. Their careful study will undoubtedly produce accurate results. G. Bachmann's Art of Preluding is a series of pleasant experiments in various keys, of value in stimulating the tonal sense of the pupil. If the pupil has that quality so happily styled Sitzfleisch, patience, industry, Iulius Handrock's extensive Mechanical Studies should be gone through carefully; in its one hundred and fortythree pages may be found all that is needed to overcome the most difficult passages. It is another of those indispensable works made only by German pedagogues. Again we must emphasize the happy condensation. the reduction to the barest practical outline of technical necessities. Handrock not only saves time, but builds up muscular agility and leads to complete domination of the keyboard.

IN the preface to his valuable and practical Course of Preparatory Exercises for the Pianist's Daily Use, August Spanuth defines his collection as being in accord with the peculiarities of modern technique. This Course appeals to the brain as well as to the fingers of the student. One point among many others

the author makes—the employment of the same fingers simultaneously in both hands. Another and highly important point emphasized is the attention paid to the cultivation of the pupil's harmonic sense. These exercises are well adapted for the development of skill in modulation. Every key is attacked, and for lazy brains and lazy fingers this is an admirable corrective. The pupil must think while he is playing Mr. Spanuth's ingenious finger studies. devotes to a variety of five-finger exercises. digit is subjected to an exhaustive drilling, and all manners of touch are employed. In Part II the scales are considered, and the teacher wearied of the usual conventional treatment of this hackneved form will be pleased at the editor's fund of ingenuity in the avoidance of any patterning after average methods. Double notes also come in for careful treatment. Part III is devoted to Chords, Arpeggios, Extensions and Trills, It is most comprehensive and thorough. The number and variety of figures in this section make the volume an excellent preparation to the Tausig Daily Studies, and it is quite as modern. These Preparatory Studies offer material for the beginner, and the accomplished pianist may also find in them food for daily study.

THIRD PERIOD.

WHETHER the pupil has played three or four years—probably the latter—depends on mental calibre and muscular gifts. But he or she has now reached the more pleasant part of piano study. The purely technical becomes further divorced from the musical—the études begin to approach the emotional, the æsthetic side of the art; while the finger exercises, the muscular problems, are considered as special studies, and mainly in separate volumes. The third period may begin with Schmitt's opus 16 and cover the Cramer Studies—here not fingers but brains count; or the period may date from Clementi's Preludes to the third book of Lebert and Stark—if the rather harassing discipline be strictly pursued. But again

Light at Last

Schmitt

Cramer

A STUDY OF PIANO STUDIES

we emphasize our dislike for arbitrary measurements and codifications. It is sufficient if the teacher rigorously watches the temperament of the pupil and endeavors to discern its drift. If there is too great a tendency toward the modern romantic school, it should be sternly offset by a severe course of the classic. If the easier pieces of Chopin are given, they should be accompanied by Clementi and Bach in their most drastic forms. It is hardly necessary to suggest to the eclectic-minded teacher that Bach, Haydn, Mozart and Mendelssohn should go hand in hand with these various studies.

Clementi Preludes

AKE up the Clementi Preludes and Exercises so effectively edited by Max Vogrich. lection of little pieces was always on Chopin's piano. and Karasowski relates that the performance of one of them - in A flat - was the invariable test of a new pupil's ability. That they serve as a means of becoming acquainted with the Clementi of the Gradus, is not their only claim on our sympathies: they are a quite complete, if a brief, crystallization of Clementi's happy knack in figure and passage making. And their variety is great. This particular edition should be in the hands of every teacher and pupil. It is unique in its wav. The Moscheles Preludes are something of the same musical complexion as the Clementi, though much more modern in their musical health and generally solid style. It is needless to add, that Moscheles must be first approached in these Preludes. Follow these with the second volume of Lambert's Course of Studies. They form an easy transition to Heller.

Moscheles

Alex.
Lambert's
Systematic
Course

Heller

WE have now reached the Heller Studies, studies praised by generations of teachers, and studies that have proved an antidote to Teutonic scholastic dryness and Gallic frivolity in the domain of piano music. All pupils, sometime or other in their career, should study Stephen Heller. A contemporary of Chopin, an exquisite pianist, only the greater genius of the Pole overshadowed his delightful talents. He

was a man of inevitable taste, and his studies are marked by refinement, poetic feeling and much technical ingenuity; just at what opus to begin is a matter for the teacher's decision. The Art of Phrasing is celebrated. It is really a rosary of poetic imaginings, each an individual musical pearl. These twentysix studies should be minutely studied, so should opus 45, opus 46 and opus 47. There is no particular technical order observed in these various sets. are more difficult than others; but the chief thing is the musical idea. Interpretation, in the best sense, is now the aim of the student. Technical proficiency and its attainment should never be lost sight of; yet always as a medium, not as a finality. The studies for rhythm and expression, opus 125, are very helpful in their way.

TE have reserved the thirteen volumes of Czerny's Studies for this section, though several of them belong to the first and second Periods. It is convenient to deal with the school as an entirety, and then Czerny and Heller do not make such dissimilar running-mates as would appear at first sight. The dreaminess of Heller is corrected by the practical Czerny, who was a man absolutely devoid of musical moods. knew exactly what he wanted, and literally built his studies about the human hand, There may be too many of them in these days of condensation, yet the most prejudiced opponent of the Viennese teacher is fain to admit his genius in the construction of useful passages. Begin with the Practical Method for Beginners [opus 599], and proceed systematically until the last page of the School of the Virtuoso has been reached - the multiplicity of figures is bewildering, and always of value. This [opus 500] belongs to the second period; so does opus 802, Practical Five-finger Exercises. Buonamici of Florence has edited opus 821. 160 short exercises, that are invaluable. The preliminary School of Finger Dexterity [opus 636] and the new Studies [opus 840, Buonamici], as well as the One Recreations, One Hundred Progressive Studies [opus 139], Exercises in Passage-Playing [opus

The Czerny School

261 [Buonamici], are all witnesses to Czerny's unwearving patience. We will not dwell upon the School of Velocity [opus 200], which has been the bread and butter of countless pupils - not always relished, either. Max Vogrich has edited the Schirmer Library Edition. which is in one handy volume. Von Bülow - as we remarked before—recommends the Legato and Staccato Studies [opus 335], a sequel to the Velocity Studies. Buonamici edits this publication, and likewise the equally well-known Forty Daily Exercises [opus 337]. The Art of Finger Dexterity, probably the most valuable of the Czerny Studies, is edited by Max Vogrich, with a biographical sketch by Philip Hale. Mr. Hale calls Czerny the "Lope de la Vega of the pianofortehis works number over 1000, and many of them embrace 50 or more pieces." With the School of the Virtuoso [opus 365, Buonamici] and the Six Octave Studies consideration of this composer may cease for this Period. Certain it is that a Czerny technique puts a pianist in the saddle ready for a ride over the hilliest spots in modern piano music.

The Stuttgart School

If the teacher pins his trust to piano methods, we present for his edification the Theoretical and Practical Piano School of Lebert and Stark, in four parts - Elementary School: First degree, Exercises and Études: Second degree. Exercises and Études: Thirty-three Artist-Études by Liszt Third degree. and others: Part Fourth. These are all put forth in a new edition, published separately. To the value of the Lebert and Stark system many pupils now sound pianists can testify; though its tremendous thoroughness has sometimes been used as a critical weapon of offence against it. But to the student who does not believe in doing things by halves, this Stuttgart method remains a monument to its makers' synthetical powers. To master it is to master the piano.

The Great Trinity of Teachers

FOURTH PERIOD.

WITH how many periods do you propose to burden our memories? asks the patient reader. This is the last, so far as this catalogue is concerned. brings us to Cramer, Clementi, Moscheles and many others, and it touches the hem of Chopin. Von Bülow in his preface to the Cramer Studies makes seven periods complete the cycle of piano studies. But he accomplishes this by assigning to Henselt, Chopin, Liszt. Rubinstein and Alkan a separate place: whereas these composers with Schumann's symphonic studies and the more modern men should be grouped in a fifth Period - after Cramer and Clementi anything modern may be attacked. We therefore prefer our less complex system of five periods, four of which are under discussion in these pages-again reminding our readers that it may be four or forty-four if they so The simpler the scheme, the simpler its choose. realization. Select a few representative studies in each period and study them faithfully. That is the prime object of this exposition of names and studies.

DEFORE taking up Cramer we wish to touch upon the productions of a few specialists in technique. men who have isolated certain technical details and developed them to the highest degree. For example, there is the School of Arpeggios by the late Henri Falcke, a talented young Parisian pianist. No possible combination in this form has escaped the author's treatment. All the variants of the various arpeggios are set forth with absolute precision. It is quite complete. Then there is the culture of the left hand alone - Carl Czerny has written twenty-four Studies, opus 718, which are excellent for a beginning. These should be followed by Wilhelm Tappert's fifty The well-known Wagnerian authority of Berlin has not disdained to make some fruitful figures for the unruly hand. In fact, he has written a Scena with the left hand as prima donna. Ernst Haberbier's Études-Poésies, we all know, were praised by von Bülow. These studies [opus 53] are a sort of extension of Heller's essays in the same vein. They are fresh in sentiment, often full of rare charm and are always individual. In melodic pattern Haberbier reveals the

The Specialists

Falcke

Haberbier

Études-Poésies

influences of Mendelssohn, Schumann and Chopin, the former in particular. Several of these numbers are great favorites in European concert rooms. example - has there been written any study (outside of the masterworks) so exquisite and naive in sentiment as the Serenade, number five of this set? The technical problem, while it is kept well in view, is not allowed to obtrude itself. It lies in the bass-figure with the repeated note at the top of the arpeggio - the first is staccato - while the right hand sings the very tender melody, an evocation of a night in early Summer. And this is not the only interesting study. Prelude is admirable, technically speaking; The Gondola rather suggests Mendelssohn; the Spring Song is Mendelssohn-like; Ill-Humor is a mood-picture; Fleeting Time, an excellent exercise conducive to light wrists; Unrest, another mood effect; Song of the Bard. difficult and good for cultivating a broad, sonorous tone: Toccata is a capital study for fleet fingers: and so on to the end of the list. Anxiety is as characteristic as anything of Moscheles or Henselt's. minor it is difficult and Henselt-like in figuration. We also find much to admire in the feeling of Fragment, the nineteenth in order. These studies are too little known by teachers and pupils. It demonstrated the usual foresight of Dr. von Bülow when he recommended Haberbier in his preface to the Cramer Études. His contributions to piano technics are not to be overlooked. There are the Preludes in all Major and Minor Keys, the better-known Modern Finger Gymnastics. and the two books of Daily Studies. divers purposes, the gymnastics being genuine virtuoso bits, bold and brilliant. The daily studies lead up to modern development in technics.

Rhythmical Problems

Germer

Dreyschock

WHEN the pupil exhibits marked rhythmical weakness, Heinrich Germer's Rhythmical Problems will remedy all troubles of this sort. This volume is unique. If scales are deficient, take Dreyschock's School of Scales, single and double notes, or the Herz Scales. Then there is Hasert's Modern

School of Velocity-playing, which does not belie its title: Kühner's School of Études, which is a compendium of studies in six volumes. This set begins at the lowest grade and goes about as far as Cramer. More catholic still is Alexander Lambert's Systematic Course of Studies, selected from the works of the great writers and arranged in progressive order. Reference has been made to these in several periods. altogether admirable collection comprises the names of all the principal study composers from Biehl to Wolff, including many of the studies we have enumerated in Periods One. Two and Three. The course is multum in parvo. Its chief claim to consideration is its timesaving condensation. Buonamici has edited selections from Bertini's studies [opus 29, 32, 100 and 134], in one compact volume. It ranges from the easy grade to the Cramer technics. Between the Plaidy Technical Studies and Bruno Zwintscher's Technical Exercises it is difficult to make choice. The latter are fuller and more modern, and in several sections outstrip the former - notably in the divisions devoted to the treatment of the chord in all its changes. Zwintscher begins with elementary technics, and follows with exercises for touch, scales, chords, chords of the seventh. thirds, fourths, sixths, octaves, chromatic exercises and diminished seventh-chords and octaves.

WITH even more searching analysis has Isidor Philipp considered double notes. This volume is in three divisions—Exercises in Double Notes; Seven Studies in Double Notes by Alkan, Chopin, Cramer, Döhler, Kessler, Schumann and Seeling; and Passages in Double Notes selected from the works of the masters. The work should be on the piano of every student, every teacher, every virtuoso. In this latter section representative passages from Beethoven and Weber to Alkan, Liszt and Tschaikowsky are levied upon. Never before has there been such an amazing army of double thirds and sixths marshalled between covers. You may read the whole world of Doppelgriffen at your breakfast table. It is

Hasert

Alexander Lambert

Multum in Parvo

Plaidy

Zwintscher

Isidor Philipp

Double Notes

Chopin in Daily Harness

even more remarkable than the compiler's Daily Studies, built on passages from Chopin's works. Philipp is a sort of Parisian Tausig. The same teacher's exercises for the independence of the fingers furnish the very best preparatory course for the Philipp School. They are modern and are recommended by Paderewski.

Philipp: School of Octaveplaying

HIS same inexhaustible master of the piano has just published a remarkable "School of Octaveplaying," which merits more than mere passing mention. Of its three books, Part I contains rudimentary exercises; Part II, ten original studies by Alkan, Chopin, Czerny, Kessler, Kreutzer, Mathias, Mayer, de Méreaux, and Wolff; and Part III (in press), examples from very numerous masterworks. The studies in Part II are by no means confined to bare octaves; a free wrist-movement is better promoted by changing to other double-note forms, and we find, accordingly, long passages in thirds and sixths, with even occasional tenths. Such studies, perhaps alternating with some of Kullak's, furnish just that spice of variety for which many a pupil pines, and fully prepare him for the difficult excerpts from masterworks in Part III. Beethoven down to the most modern writers, all styles of composition are here represented. Such a compendious text-book of octaves was never before issued.

Von Bülow's Cramer

become a household classic. To play it with finish is to be a finished pianist. Beethoven praised the Cramer studies, Chopin taught them. Not to know them is to miss the essence of piano playing in its more intimate and elegant moods. But we waste time in praising these thrice bepraised studies. The entire eighty-four studies are in four volumes. Let us look at Dr. Theodore Baker's translation of Theodor Kullak's School of Octave Playing, so perfect a school that the captious von Bülow, prince of pedagogues, has nothing but admiration to express in its behalf. It is in two sec-

tions, the Preliminary School and the Seven Studies.

THE Fifty Studies of J. B. Cramer, selected and

fingered by von Bülow, form a volume that has

Dr. Baker's Kullak

To the first Dr. Baker has prefixed a biographical sketch of Kullak, a wonderful teacher and editor.

FTER Cramer, what? Clementi's Gradus ad Parnassum, of course. You may select Carl Tausig's edition with its twenty-nine studies; or there is the complete collection, newly edited, arranged in progressive order, fingered, revised and annotated by Max Vogrich. This is the first graded edition of the hundred studies. It is fingered quite in accord with modern notions. Mr. Vogrich appositely remarks in in his preface, "Let this stand as a symbol of the immortality of the Gradus ad Parnassum." If all that has gone before it in piano technics were but a preparation, it is not an exaggeration to assert that all that has followed is built upon its magnificent technical The Vogrich edition is recommended foundations. not alone because of its containing all the studies, but because of its modern fingering and its practical gradations of wrist-work.

TGNAZ MOSCHELES, while not a creative man of the first rank, compels respect for his devotion to Nourished on the masters, his own amiable personality modifies their sternness, and, it must be confessed, attenuates their reflection in this good man's The Twenty-four Studies [opus 70] and the Characteristic Studies [opus 95] are in the répertoire of all pianists and rank high in the curriculum of the world's conservatories. The reason is a patent one-Moscheles, without possessing the imagination of Chopin or the brilliancy of Liszt, knew his instrument and wrote for it in accordance with his sober, elevated ideals. All these études should be reverently studied. They form an excellent technical transition to the compositions of Henselt, Rubinstein and Chopin, and, besides, are worthy of consideration on their own account. As a pupil of Moscheles and an upholder of the sound traditions of pianoforte writing, Max Vogrich is nevertheless a modern among moderns in his Six Études de Concert. With the exception of two they

The Trip to Parnassus

Vogrich's Clementi

Moscheles

Vogrich : Études de Concert are without titles; nevertheless, they are not lacking in characteristic qualities. Above all, they are brilliant and effective for concert performance: and how brilliant and effective Vogrich can be may be recalled by his Staccato Caprice, that dazzling bit of virtuosity. The first of the present set is a study of spreading patterns and showy bravura. It is really the prelude, the florid entrance to the collection. Number two, in B major, plays about a difficult octave figure, which is very trying to the flexor and extensor muscles. The coda is a chromatic whirlwind. tique Orientale" is the next. It is a tremolo study and soon exhausts the endurance of the normal pianist. It is a melody full of oriental melancholy and languor, and very oriental in its persistency of rhythm and monotony of iteration—the true atmosphere of the East. It is holder and more modern in its harmonies. than Thalberg's Tremolo in his Concert Studies. The fourth is devoted to double thirds. It is pleasing and valuable. In E flat minor, number five is very tricky and offers good opportunities for the left hand. is sombre in coloring throughout. The last study is a brilliant Scherzo in E minor. Some unisono passages contain technical difficulties of an advanced character. These studies are decidedly in the Liszt style.

C. L. Hanon: Virtuosity

Neupert

L. HANON'S Virtuoso Pianist is a work purely devoted to the acquisition of agility, independence, strength and suppleness of the wrist, like Plaidy and Zwintscher. At the close it contains an extended study in tremolo, not unlike Thalberg's. The Seventy-seven Exercises by Edmund Neupert tax the hand, wrist and arm to the utmost. These exercises somewhat resemble Tausig's in their audacious treatment of the hand. Tausig's Daily Studies still remain the apex of technical striving. A judicious use of these studies, after the hand has been thoroughly prepared, is highly advisable. If the Clementi technique is the normal, then the Tausig may be called the super-normal, built as it is on the experimentings and discoveries of Chopin, Schumann, Liszt and Tausig

Tausig

A STUDY OF PIANO STUDIES

himself. This edition is the standard one, edited by Ehrlich, and contains three books.

THAT the famous system is that turns out so many successful and brilliant Leschetizky oupils, is a question that is answered for the first time by a volume entitled "The Groundwork of the Leschetizky Method," issued, with his approval, by his assistant. Malwine Brée. The text, which is translated from the German by Dr. Th. Baker, is copiously illustrated by forty-seven illustrative cuts of Leschetizky's hand. It is lithe, nervous, remarkably well developed as to fingers and the interdigital folds. If the progressive teacher is curious to learn how Leschetizky attacks every finger, wrist and forearm problem, in this volume will be found pictures almost life-size showing the various positions; also the normal position when not about to play, which in Leschetizky's case is the slightly arched or vaulted hand. Nor is this Every manner of technique is carefully considered: styles of touch, pedal, fingering, melody playing, arpeggios, tempo, rhythm, and a section entitled: "Who should devote himself to the piano?" There are many and valuable hints, suggestions on touch, shading and dynamics. Theodor Leschetizky declares the book to be "the sole authorized publication of his method." This method, as might be expected, created much interest and discussion on its appearance in Europe.

66 SCHOOL of Advanced Piano-Playing" is the title which Rafael Joseffy modestly gives to a unique volume of exercises and over which he has spent many years. Indeed, we may say without exaggeration that it was in the preparation of this work, and because of it, that Mr. Joseffy temporarily abandoned his career as a virtuoso. Knowing the Tausig system of technics as no one else, he nevertheless felt emboldened to work out the problems of study after his own method. The result now lies before the

The Leschetizky Method

Joseffy's School of Advanced Pianoplaying

Published but a short time, it has evoked a chorus of admiring tribute from amateurs and professional pianists, and has been adopted in the curriculum of the Vienna Conservatory. The thing that astonishes is the absolute freshness of mind which Mr. Joseffy brings to bear upon the simplest exercise. There is nothing cut and dried. All conventionality is abandoned, while the normal line of hand development is never deviated from. In the twenty-four divisions, beginning with five-finger exercises and ending with rhythmical studies, there is not one section that can be omitted, so closely woven is the technical web. Old familiar material is taken up and considered from a novel view-point-economy, economy of physical force, of mental force. Nothing is included that is unnecessary to the scheme—conservation of energy. By a system of accentuation and rhythms Mr. Joseffy gets an immense amount of work from the fingers in a short time. We emphasize this point of time and labor-saving. It is important. No one detests incessant finger drill more than this virtuoso; but he knows that it is necessary, so he proceeds to solve the question after his own fashion. We do not hesitate to pronounce the section devoted to rhythmic studies the most exhaustive and original ever conceived. the top of page 123, for instance; after playing the line B there are no problems in rhythm from which the fingers need refrain. Without going into detail, attention may be called to the double-note exercises, extraordinary in their securing of satisfactory results where hitherto months were needed to attain such precision and power and flexibility. Every department of technique is invaded by the penetrating intelligence of this master. His few lines of each figuration are little gems of harmony. In the rhythmic studies he also poses varied technical problems withal, keeps the brain intent, the ear satisfied. There are in C sharp minor and G sharp minor, to instance a few cases, bits of music, fragments of pure melody. Throughout the author pursues this plan of appealing to brain and the sense of euphony, as well as employing the fingers in intricate

polyphony. All styles of touch are illustrated; repetition of notes considered; slides, skips, embellishments, stretches, exercises in "piano" and "pianissimo"; scales in single and double notes, thirds, sixths, octaves and chromatic combinations; chords, octave interlacements and special studies for the thumb. There has never been such a complete and novel system of piano technics as this School of Advanced Piano-Playing by a great piano virtuoso, Rafael Joseffy.

TEARS of tutelage under the great Carl Tausig, as well as his own vast experience as pedagogue and virtuoso, have shown to Rafael Joseffy the value of the variant in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. result of some of his efforts in this field are now placed before the piano-playing world in a volume of wellknown études, edited for the use of pupil and teacher. Mr. Joseffy begins with the familiar Moscheles study in C from the first book of opus 70. Essentially a right-hand exercise, he has transformed it into a euphonious piece for two hands, the first figure starting in with the left hand a sixth below. The entire étude. without losing its Moscheles-like character, is nevertheless transformed. And it is also of more value, technically speaking. Paul de Schlözer's concert study in A flat is also subjected to the same sort of treatment. Adolph Henselt's study in B flat minor [opus 2, No. 12] contains some interesting and valuable variants; while we must praise without reserve the new technical light in which Mr. Joseffy has placed the D flat study of Chopin, the famous and difficult one [opus 25, No. 8]. This is eminently a practice edition, and makes smooth the knotty points of the work. Chopin's seldom heard A flat study [opus 10, No. 10], with its wealth of rhythmic detail, affords the editor ample opportunity to exercise his gift for useful variation. The same may be said of the G flat study on the black keys [opus 10, No. 5].

Joseffy's Edition of Some Classical Studies

OUT the crowning quality of the collection is the editing of the two celebrated Toccatas—Czerny's and Schumann's. It is easy to make the assertion that two such editions have never been excelled or even approached. For the first time these admirable studies in double notes - in which the pedagogic and poetic souls of Czerny and Schumann respectively are reflected as in a mirror - are given the consideration they deserve. Mr. Joseffy has technical imagination. He treats Czerny unlike Schumann - read that passage in contrary motion in double sixths on page 8 of the Czerny Toccata: and then see how completely the technical spirit of Schumann is grasped in the emendations on pages 17 and 21 of his Toccata. These Toccatas are masterpieces of editorial comment. no student, should confess to not having studied them, played them.

Bach

Busoni's Editions

ND to end this little study of piano studies, there is no better way than with the name of Johann Von Bülow long ago pointed out Sebastian Bach. that the proper way to study Bach was by Bach himself. Ferruccio Busoni, the greatest living Bach scholar and authority on his piano music, has spent years in unrayelling the secret of the mighty sphinx of Eisenach. Many are the names of those who have prepared the Well-tempered Clavichord, the Inventions, Partitas, Suites and miscellaneous works for the student and virtuoso, from Czerny and Kroll to Liszt, von Bülow and Tausig. But it has remained for Busoni to make an edition definitive of the Inventions and the Welltempered Clavichord, an edition that for reverent erudition, sympathetic interpretation and practical musicianship has no equal. What Tausig did for Clementi, von Bülow for Cramer, is child's play compared to the gigantic task set for himself by Busoni The Forty-eight Preludes and Fugues have been revised, annotated and provided with parallel examples and suggestions for the study of modern piano technique. The very soul of Bach is laid bare, and all

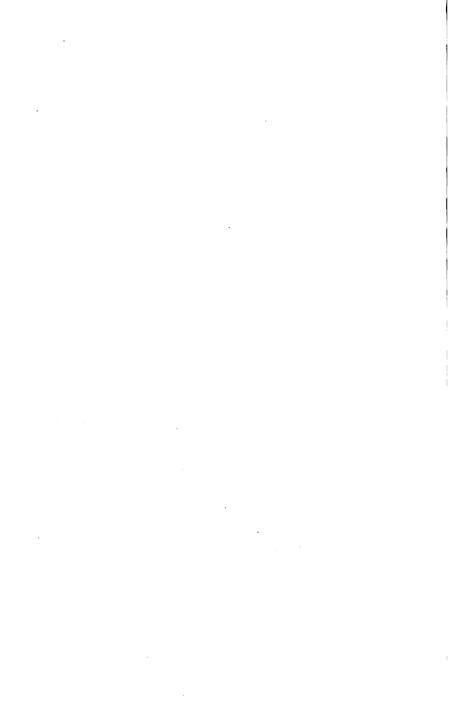
A STUDY OF PIANO STUDIES

the miracles of his counterpoint made clear. Volume One has thus far been issued. Including the first twenty-four preludes and fugues with the appendices, it makes a stout book of 112 pages.

ON this note of Bach we close. Of the editing, printing, binding, paper and general appearance of all the studies mentioned we may remark without undue self-appreciation that they are on the accustomed high plane of artistic excellence which has always characterized our publications.

Coda

G. SCHIRMER.



PIANO METHODS

	, F., Elementary Instruction Book net	75
1	The same, boards An elementary instruction book (English and German), containing the needful directions in abbreviated form, with exercises and little pieces interspersed.	I 25
Brée,	Malwine, The Groundwork of the Leschetizky Method. (With 47 illustrative cuts of Leschetizky's hand.) Flexible cloth	2 00
	"A brilliant exposition of my personal views" is what Theodor Leschetizky calls Mme. Brée's book. It is distinctly practical, yet has many acute, suggestive, witty remarks that help to maintain interest throughout. Mme. Brée treats of the attitude at the piano, the posture of the hand, and then proceeds to give practical exercises for various combinations of fingers and wrists, with scales, chords, octaves, arpeggios, etc., etc., including clear photographic reproductions of Leschetizky's hand in executing them. Styles of touch, the pedal, fingering, melody-playing, tempo, rhythm and arpeggioplaying, practice and study are treated, in an original manner. There are full illustrations in musical notation, quotations of passages from classical and modern pianoforte works, exemplifying some of the finer and subtler points of touch, shading, tempo and the numerous other details that enter into interpretation.	
Dami	n, G., Piano School. Boards net	2 00
	A well-known instruction book. It is especially valuable for the many instructive pieces it contains, carefully arranged in progressive order; many are for four hands, and all are good music, tending to cultivate good taste.	
Köhl	er, L., Op. 249. Practical Method. 3 Books (Library 467/469), each	75
	A comprehensive and thoroughly practical method for beginners. It begins with the most rudimentary facts, and by an easy graded system of study-pieces carries the pupil well into the second and third grades. The last few pages are devoted to little pieces by well-known masters, and form an attractive supplement.	
Lebe	rt and Stark, Theoretical and Practical Piano School. Parts I, II, III, boards, each net	2 00
	The most extensive piano school, familiarly known as the "Stuttgart Method." leading up from the first elements of technique to the highest demands of artistic proficiency. To the value of this system many pupils, now sound pianists, can testify.	
	ner, E. D., First Instruction Book. 2 Parts, each The same, boards, each net	I 00
	A well-tried introduction to the simplest elements of technique and performance. A good and reliable method for beginners on the piano.	

PIANO STUDIES

A. Mechanical Exercises

Bleni, A., Op. 30. The Elements of Plano Playing. (Library 530)	0
Clementi, M., Gradus ad Parnassum. Selected Studies, edited by	
Carl Tausig. (Library 780)	7
— The same, flexible cloth	1 5
- Gradus ad Parnassum. Complete Edition, arranged in pro-	
gressive order, fingered, revised and annotated by M.	
Vogrich. (Library 166)	3 0
The same, cloth	4 0
— The same in 3 Books (Library 167/169), each	I 2
The most famous of all collections of studies, Clementi's "Gradus ad Parnassum," is presented in Max Vogrich's edition in a form that makes it many times more valuable than the disorderly collection as Clementi left it. He has rearranged the studies in a carefully considered, progressive order, omitting none, and making the fingering conform to the best modern practice. Some valuable advice as to the use of them is given in his preface, and there are hints as to practising scattered through the whole.	
Czerny, C., Op. 337. Forty Daily Exercises (Buonamici). (Library	_
149) On off School of the Virtuage (Busyamesi) (Library 280)	50
— Op. 365. School of the Virtuoso (Buonamici). (Library 383) — Op. 802. Practical Finger Exercises. Complete. (Library 192)	1 25
The same in 3 Books (Library 193/195), each	90 50
Op. 849. Thirty New Studies in Technics (Buonamici).	20
(Library 272)	50
	3-
Haberbier, E., Op. 78. Forty-four Daily Studies. 2 Books: Book I	
Book I	I 25
- Modern Finger Gymnastics	1 50
•	75
Handrock, J., Mechanical Studies. (Library 299)	I 50
Hanon, C. L., The Virtuoso Pianist in 60 Exercises. Flexible cloth net	2 00
For the acquirement of agility, independence, strength and perfect evenness in the fingers, as well as suppleness of the wrist.	
Joseffy, R., School of Advanced Piano-playing (Exercises). Flex-	
ible cloth net	3 00
This book may be regarded as the very latest word on modern pianoforte technique. It will rank with the famous volume of studies by Tausig, but follows a path of its own.	
It is a work of marvellous ingenuity and thoroughness, and	
there is no difficulty that can be presented to the hand of the pianist upon the keyboard that is not here fully exploited in a manner that	
will lead to its complete mastery.	
Loeschhorn, A., Pianoforte Technics. (Library 254)	1 00
Plaidy, L., Technical Studies. (Library 304)	75
— The same, flexible cloth	I 25
Schmitt, A., Preparatory Exercises. (Library 434)	25
Schmitt, Hans, Op. 4. Daily Exercises	75

PIANO STUDIES. A. Mechanical Exercises—(Continued.)

Spanuth, A., Preparatory Piano Technics net A course of fundamental exercises for the planist's daily use.	I 25
Tausig, Carl, Daily Studies (H. Ehrlich). Complete, flexible cloth net	2 50
The same in 3 Books:	- 50
Book I	2 00
Books 2 and 3, each	1 50
Wieck, Fr., Piano Studies. (Library 66)	75
Zwintscher, B., Technical Exercises. Complete, boards —— The same in 7 Parts:	4 00
Part I. Exercises for Touch Part II. Scales	75 1 25
Part III. Common Chords	I 50
Part IV. Chords of the Seventh Part V. Thirds and Fourths	75
Part V. Thirds and Fourths	2 00
Part VI. Sixths and Octaves	1 00
Part VII. Chromatic Exercises	1 50
B. Technical Exercises	
EASY	
Berens, H., Op. 70. Fifty Pieces for First Beginners. Complete.	
(Library 504)	75
The same in 3 Books (Library 505/507), each	40
Czerny, C., Op. 599. Practical Method for Beginners. (Library 146) — Op. 823. The Little Pianist. Book I. (Library 55)	50 50
Duvernoy, J. B., Op. 176. École primaire. 25 Elementary Studies. (<i>Library 50</i>)	50
Gurlitt, C., Op. 82. The First Steps of the Young Pianist. Book I.	
(Library 534)	75
Op. 117. The First Lessons. (Library 324)	50
Op. 141. School of Velocity for Beginners. (Library 326)	75
Köhler, L., Op. 151. The Easiest Studies. (Library 318)	50
— Op. 157. Twelve Easy Studies (K. Klauser). (Library 425)	50
Op. 103. Elementary Studies. (Library 190) Op. 100. The Very Easiest Studies. (Library 180)	50 50
— Op. 218. Children's Exercises and Melodies. (Library 400)	50
Op. 163. Elementary Studies. (Library 196) Op. 190. The Very Easiest Studies. (Library 480) Op. 218. Children's Exercises and Melodies. (Library 490) Op. 232. The First Lessons in Finger Dexterity. (Library 406)	50
Krause, A., Op. 25. The First Studies in Notes for Beginners. (Library 554)	75
INTERMEDIATE	
Berens, H., Op. 79. Twenty Children's Studies Without Octaves.	
Complete. (Library 508)	75
— The same in 2 Books (Library 509/510), each	50
Biehl, A., Op. 30. The Elements of Piano-Playing. (Library 530) Op. 44. Twenty-five Easy and Progressive Studies. 3 Books	60
(Library 407/400), each	50

PIANO STUDIES B. Technical Exercises—(Continued.)

Brauer, Fr., Op. 15. Twelve Studies for the Development of Velocity, preparatory to Czerny's School of Velocity. Com-	
plete. (Library 494) — The same in 2 Books (Library 495/496), each	75 50
 Czerny, C., Op. 261. 125 Exercises in Passage-Playing (Buonamici). (Library 378) — Op. 453. 110 Exercises (First half). (Library 740) — Op. 823. The Little Pianist. Book II. (Library 56) 	50 75 50
Döring, C. H., Op. 8. Twenty-five Easy and Progressive Studies. Book I	1 00
Duvernoy, J. B., Op. 120. The School of Mechanism (K. Klauser). (Library 316)	50
 Gurlitt, C., Op. 82. The First Steps of the Young Pianist. Book II. (Library 5.35) — Op. 83. The Easiest Studies in Velocity. Complete. (Library 5.36) — The same in 2 Books (Library 5.37/5.38), each 	75 60 40
— Op. 141. School of Velocity for Beginners. (Library 326)	75
 Köhler, L., Op. 50. First Studies. (Library 317) Op. 85. Studies in Easy Passage-Playing. Complete. (Library 540) The same in 2 Books (Library 541/542), each Op. 232. The First Lessons in Finger Dexterity. (Library 406) Op. 242. Short School of Velocity without Octaves. (Library 321) 	50 1 00 60 50
Krause, A., Op. 4. Eighteen Practice Pieces for Beginners. (Library 544)	75
Kunz, K. M., Op. 14. Two Hundred Short Two-part Canons (Bülow). Flexible cloth net	1 00
Lambert, A., A Systematic Course of Studies. Selected from the Works of the Great Pedagogical Writers. Book I A judicious selection of studies from the works of the great writers, compiled, arranged in progressive order and provided with fingering, phrasing and helpful annotations by one of the most distinguished New York teachers.	1 00
Lecouppey, F., Op. 26. Préface à la Vélocité de Czerny. 15 Studies. (Library 69)	I 00
Schmitt, A., Preparatory Exercises. (Library 434) Op. 114. Seventy Studies in Progressive Order. Book I (31 Studies)	25 I 00
Zwintscher, B., Technical Exercises. Part I. Exercises for Touch	7 5
MODERATELY DIFFICULT	
 Berens, H., Op. 61. Newest School of Velocity. 4 Books (Library 259/262), each Op. 88. The School of Scales, Chords and Embellishments. 	50
Complete. (<i>Library 526</i>) —— The same in 3 Books (<i>Library 527/529</i>), each	1 00 50

Clementi, M., Preludes and Exercises (Vogrich). (Library 376)	60
Czerny, C., Op. 299. The School of Velocity (Vogrich). Complete.	
(Library 161)	60
—— The same, cloth	1 60
The same in 4 Books (Library 162/165), each	25
Op. 453. 110 Exercises. (Second half.) (Library 749)	75
Op. 636. Preliminary School of Finger Dexterity (Buonamici). (Library 148)	50
—— Op. 802. Practical Finger Exercises. Complete. (Library 192)	90
The same in a Rooks (Library 102/105) each	50
— The same in 3 Books (Library 103/105), each — Op. 821. One Hundred and Sixty Short Eight-measure Exer-	3-
cises (Buonamici). (Library 147)	60
- Op. 849. Thirty New Studies in Technics, preparatory to	
School of Velocity (Buonamici). (Library 272)	50
Döring, C. H., Op. 8. Twenty-five Easy and Progressive Studies.	
Books II and III, each	1 00
Hanon, C. L., The Virtuoso Pianist in 60 Exercises. Flexible	
cloth net	2 00
Hasert, R., Op. 50. Modern School of Velocity. 2 Books (Library	
545/546), each	75
Herz, H., Collection of Scales and Exercises (Vogrich). (Library 170)	50
*Kessler, J. C., Op. 20. Études (Bussmeyer). Book I	1 00
, , , ,	1 00
Köhler, L., Op. 60. Twenty Studies in Scale- and Chord-passages.	60
(Library 543) — Op. 128. New School of Velocity. 2 Books (Library 746/747),	00
each	75
Lambert, A., A Systematic Course of Studies. Selected from the	73
Works of Great Pedagogical Writers. Books II and III, each	1 00
A judicious selection of studies from the works of the great	1 00
writers, compiled, arranged in progressive order and provided with	
fingering, phrasing and helpful annotations by one of the most distinguished New York teachers.	
Lecouppey, F., Op. 20. L'Agilité. 25 Progressive Studies. Book I (12 Studies)	I 25
	,
Loeschhorn, A., Op. 136. Modern School of Velocity. Books I and II, each	7 50
Pianoforte Technics. (Library 254)	I 50
Plaidy, L., Technical Studies. (Library 304) — The same, flexible cloth	75 I 25
·	1 25
Rogers, J. H., Op. 40. The Development of Velocity: Book I. Scales. Twenty-two Exercises and Studies	
Book II. Arpeggios	I 25 I 25
1 00	1 23
Schmitt, A., Op. 16. Sixty-one Studies. Book I (21 Studies). (Library 336)	50
Op. 114. Seventy Studies in Progressive Order. Book II (19	50
Studies)	I 00
Schmitt, Hans, Op. 15. Fifty-five Preludes and Exercises by	
Clementi and Hummel (freely adapted). 2 Books, each	1 00
Wieck, Fr., Piano Studies. (Library 66)	
	75
Zwintscher, B., Technical Exercises. Part III. Common Chords	I 50

ADVANCED

 Czerny, C., Op. 335. Legato and Staccato. Fifty Studies (Buonamici). Complete. (Library 150) The same in 2 Books (Library 151/152), each Op. 740. The Art of Finger Dexterity (Vogrich). Complete. 		75 50
_(Library 154)	I 2	25
— The same, cloth — The same in 6 Books (Library 155/160), each	2 2	25 30
Dreyschock, A., The School of Scales. Complete. (Library 5.31)	I 2	
— The same in 2 Parts (Library 532/533), each		75
Haberbier, E., Op. 78. Forty-four Daily Studies. 2 Books: Book I	1 2	
Book II		50
— Modern Finger Gymnastics	_	5
Handrock, J., Mechanical Studies. (Library 299)	I 5	О
*Kessler, J. C., Op. 20. Études (Bussmeyer). Books II and III, each	1 0	Ю
Köhler, L., Op. 60. Twenty Studies in Scale- and Chord-passages.		
(Library 543) —— Op. 150. Daily, Repetitions. (Library 319)	6	
Lecouppey, F., Op. 20. L'Agilité. 25 Progressive Studies. Book	5'	o
II (13 Studies)	I 2	5
Loeschhorn, A., Op. 136. Modern School of Velocity. Book III	I 50	o
Schmitt, A., Op. 16. Sixty-one Studies. Book II (25 Studies) and III (11 Studies with Fugue and Toccata). (Library 337/338), each	50	.
Zwintscher, B., Technical Exercises:	٠,	-
Part IV. Chords of the Seventh	75	
Part V. Thirds and Fourths Part VI. Sixths and Octaves	2 00 1 00	_
Tuit VI, Dixtus and Octaves		•
DIFFICULT		
Clementi, M., Gradus ad Parnassum. Selected Studies, edited by		
Carl Tausig. (Library 780) — The same, flexible cloth	75	
The same. Complete Edition, arranged in progressive order,	I 50	,
ingered, revised and annotated by M. Vogrich. (Library 166)	3 00	
— The same, cloth The same in 3 Books (Library 167/169), each	4 00 I 25	
Czerny, C., Op. 337. Forty Daily Exercises (Buonamici). (Library	,	
149)	50	
— Op. 365. School of the Virtuoso (Buonamici). (Library 383)	I 25	
Joseffy, R., School of Advanced Piano-playing. 'Flexible cloth, net	3 00	•
This book may be regarded as the very latest word on modern pianoforte technique. It will rank with the famous volume of stud-		
ies by Tausig, but follows a path of its own. It is a work of marvellous ingenuity and thoroughness, and		
there is no difficulty that can be presented to the hand of the pianist upon the keyboard that is not here fully exploited in a manner that will lead to its complete mastery.		

Lecouppey, F., Op. 25. La Difficulté. 15 Studies. (Library 68) — The Virtuosity. 50 Difficult Exercises. (Library 70)	1 00 75
Neupert, E., Seventy-seven Exercises for practising the various Hand Movements and Modes of Touch	I 50
Philipp, I., Exercises for Independence of the Fingers Ingenious and extremely valuable for their purpose, making use of the important modern method of transposing practice of all exercises, according to a table of modulation prefixed to each one. Through a series of intricate and complicated exercises the student is led up to unfailing results.	1 50
Tausig, Carl, Daily Studies (H. Ehrlich). Complete The same in 3 Books. Book I Books II and III, each	2 50 2 00 1 50
Zwintscher, B., Technical Exercises: Part VII. Chromatic Exercises	1 50
C. For Phrasing, Expression and Rhythm	
EASY	
Bertini, H., Op. 166. Twenty-five Primary Études (Oesterle). (Library 691) —— Twelve Little Pieces and Preludes (Vogrich). (Library 135)	75 40
Czerny, C., Op 139. One Hundred Progressive Studies Without Octaves (Vogrich). (Library 153) — One Hundred Recreations. (Library 445)	50 50
Doll, C. L., The Pupil's Introduction to the Study of the Piano Consists of simple reading-lessons and of popular melodies within the compass of five notes, and is intended for an introduction to Lebert and Stark's great "Method."	I 25
Ehmant, A., Petite École mélodique. 36 Studies: Books I and II, each	75
Enckhausen, H., Op. 63. First Elements of Pianoforte-playing. 64 Studies. 4 Books, each	75
Gurlitt, C., Op. 130. Thirty-five Easy Studies Without Octaves. (Library 339)	60
Krause, A., Op. 4. Eighteen Practice-pieces for Beginners. (Library 544)	75
Kühner, C., The School of Études. Book I. (Library 481)	7 5
Lecouppey, F., Op. 17. The Alphabet. 25 Very Easy Studies (Scharfenberg). (Library 430)	75
Loeschhorn, A., Op. 65. Studies for Beginners. Book I. (Library 310)	50
Op. 84. Sixty Melodious Practice-pieces. 3 Books (Library 501/503), each	50
Streabbog, L., Op. 63. Twelve Very Easy and Melodious Studies. (Library 478)	75
Wohlfahrt. R. One Hundred Melodious Practice-nieces	7 2 5

INTERMEDIATE

Bertini, H., Op. 100. Twenty-five Easy Studies Without Octaves. (Library 136)	40
Burgmüller, F., Op. 100. Twenty-five Easy and Progressive Studies, fingered expressly for small hands. (<i>Library 500</i>) — Op. 109. Eighteen Characteristic Studies (Oesterle). Complete.	1 00
(Library 752) —— The same in 2 Books (Library 753/754), each	1 00 60
Concone, J., Op. 24. Twenty-five Melodic Studies, Easy and Progressive. (Oesterle). (Library 139) Op. 37. Twenty-four Brilliant Preludes for Small Hands (Oesterle). (Library 226)	40 50
Ehmant, A., Petite École mélodique. 36 Studies. Books III and IV, each	75
Gurlitt, C., Op. 107. Buds and Blossoms. 12 Melodious Studies. (Library 323) Op. 131. Twenty-four Melodious Studies. (Library 206)	75 65
Heller, S., Op. 47. Twenty-five Studies. (Library 178) Op. 125. Twenty-four Studies. Book I (14 Studies)	I 00 I 50
Kühner, C., The School of Études. Book II. (Library 482)	75
Lemoine, H., Op. 37. Études enfantines (Scharfenberg). (Library 175)	60
Loeschhorn, A., Op. 52. Thirty Melodious Studies. 3 Books (Library 491/493), each Op. 65. Studies for Beginners. Books II and III. (Library	50
311/312), each Op. 66. Studies for the Intermediate Degree. 3 Books (Library 313/315), each	50 50
Streabbog, L., Op. 64. Twelve Easy and Melodious Studies. (Library 479)	75
MODERATELY DIFFICULT	
Bachmann, G., The Art of Preluding. 24 Short Improvisations	1 00
Bertini, H., Op. 29. Twenty-four Studies (Vogrich-Buonamici). (Library 137) On an Transfer four Studies (Vogrich Buonamici). (Library)	40
 Op. 32. Twenty-four Studies (Vogrich-Buonamici). (Library 133.) A Sequel to Op. 29 Fifty Selected Studies, progressively arranged (Buonamici). Preparatory to H. von Bülow's edition of Cramer's Studies. 	40
Complete net The same in 4 Parts, each	3 00 I 50
Burgmüller, F., Op. 105. Twelve Brilliant and Melodious Studies (Oesterle). Complete. (Library 755) — The same in 2 Books (Library 756/757), each	1 00 60
Concone, J., Op. 25. Fifteen Studies (Oesterle). (Library 141) Op. 30. Twenty Studies on the Singing Touch (Oesterle). (Li-	50
brary 140)	50

Heller, S., Op. 16. Twenty-six Melodious Studies. 2 Books (Library 179/180), each Op. 45. Twenty-five Melodious Studies. (Library 179) Op. 46. Thirty Progressive Studies. (Library 177) Op. 81. Twenty-four Preludes. (Library 1730) Op. 125. Twenty-four Studies. Book II (10 Studies) Krause, A., Op. 5. Ten Studies. 2 Books, each Kühner, C., The School of Études. Books III and IV (Library 483/484), each Loeschhorn, A., Op. 67. Studies for More Advanced Pupils. 3 Books (Library 731/733), each Thirty-three Universal Studies for the Medium Grade. 3 Books (Op. 169, 170, 171), each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each Fifty Selected Studies (Büllow). Complete. Flexible cloth net 20 complete, Flexible cloth net 20 complete, Flexible cloth net 21 complete, Flexible cloth net 22 complete, Flexible cloth net 23 complete, Flexible cloth net 24 complete, Flexible cloth net 25 complete, Flexible cloth net 25 complete, Flexible cloth net 26 complete, Flexible cloth net 27 complete, Flexible cloth net 27 complete, Flexible cloth net 28 complete, Flexible cloth net 29 complete, Flexible cloth net 29 complete, Flexible cloth net 20 complete, Flexibl		
Op. 45. Twenty-five Melodious Studies. (Library 176) I 00 Op. 46. Thirty Progressive Studies. (Library 177) I 00 Op. 81. Twenty-four Preludes. (Library 1730) 75 Op. 125. Twenty-four Studies. Book II (10 Studies) I 50 Krause, A., Op. 5. Ten Studies. Books III and IV (Library 483/ 484), each 75 Loeschhorn, A., Op. 67. Studies for More Advanced Pupils. 3 Books (Library 731/733), each 75 Loeschhorn, A., Op. 67. Studies for More Advanced Pupils. 3 Books (Library 731/733), each 76 Thirty-three Universal Studies for the Medium Grade. 3 Books (Op. 169, 170, 171), each 150 Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Etudes. 2 Books, each 150 The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each 150 Fifty Selected Studies (Bülow). Complete. Flexible cloth net 160 The same in 4 Parts, each 160 The same in 4 Parts, each 170 Preludes in all Major and Minor Keys 170 Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each 170 Kühner, C., The School of Études. Books V and VI (Library 485/ 486), each 175 DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) 75 The same, cloth 170 Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) 175 Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Bp. Moscheles, I., Op. 70, No. 12. Étude, Bp. Moscheles, I., Op. 70, No. 12. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap 175 Schumann, R., Op. 7. Toccata 175 Complete 175 Vears of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown 175 Richard International Raise Internation, have shown 175 Richard Internation, have shown 175 Richard Internation Internation, have shown 175 Richard International Raise Internation, have shown 175 Richard International Raise Internation, have	Heller, S., Op. 16. Twenty-six Melodious Studies. 2 Books (Li-	
Op. 45. Twenty-five Melodious Studies. (Library 176) I 00 Op. 40. Thirty Progressive Studies. (Library 177) I 00 Op. 81. Twenty-four Preludes. (Library 1730) 75 Op. 125. Twenty-four Studies. Book II (10 Studies) I 50 Krause, A., Op. 5. Ten Studies. Books III and IV (Library 483/ 484), each 75 Loeschhorn, A., Op. 67. Studies for More Advanced Pupils. 3 Books (Library 731/733), each 75 Intry-three Universal Studies for the Medium Grade. 3 Books (Op. 169, 170, 171), each 150 Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Études. 2 Books, each 150 The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each 160 The same in 4 Parts, each 170 The same in 4 Parts, each 170 The same in 4 Parts, each 170 The same, A., Op. 32. Twenty-five Studies. (Library 163/765). 3 Books, each 170 Kühner, C., The School of Études. Books V and VI (Library 485/ 486), each 175 DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) 75 The same, cloth 175 Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: 175 Chopin, F., Op. 10, No. 5. Étude, Bp. 175 Complete 175 Comp	<i>brary 179/180</i>), each	I 00
— Op. 81. Twenty-four Preludes. (Library 130) — Op. 125. Twenty-four Studies. Book II (10 Studies) Krause, A., Op. 5. Ten Studies. 2 Books, each Kühner, C., The School of Études. Books III and IV (Library 483/ 484), each Loeschhorn, A., Op. 67. Studies for More Advanced Pupils. 3 Books (Library 731/733), each — Thirty-three Universal Studies for the Medium Grade. 3 Books (Op. 169, 170, 171), each Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Études. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bilow). Complete. Flexible cloth net — The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 703/705). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/ 486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 20 Toccata Complete Vears of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the s	— Op. 45. Twenty-five Melodious Studies. (Library 176)	1 00
— Op. 81. Twenty-four Preludes. (Library 130) — Op. 125. Twenty-four Studies. Book II (10 Studies) Krause, A., Op. 5. Ten Studies. 2 Books, each Kühner, C., The School of Études. Books III and IV (Library 483/ 484), each Loeschhorn, A., Op. 67. Studies for More Advanced Pupils. 3 Books (Library 731/733), each — Thirty-three Universal Studies for the Medium Grade. 3 Books (Op. 169, 170, 171), each Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Études. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bilow). Complete. Flexible cloth net — The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 703/705). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/ 486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 20 Toccata Complete Vears of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the s	— Op. 46. Thirty Progressive Studies. (Library 177)	I 00
Krause, A., Op. 5. Ten Studies. 2 Books, each Kühner, C., The School of Études. Books III and IV (Library 483/ 484), each Loeschhorn, A., Op. 67. Studies for More Advanced Pupils. 3 Books (Library 731/733), each Thirty-three Universal Studies for the Medium Grade. 3 Books (Op. 169, 170, 171), each Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Etudes. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bülow). Complete. Flexible cloth net — The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 10, No. 10. Étude, Ab — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	— Op. 81. Twenty-four Preludes. (Library 120)	75
Krause, A., Op. 5. Ten Studies. 2 Books, each Kühner, C., The School of Études. Books III and IV (Library 483/484), each Loeschhorn, A., Op. 67. Studies for More Advanced Pupils. 3 Books (Library 731/733), each Thirty-three Universal Studies for the Medium Grade. 3 Books (Op. 169, 170, 171), each Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Études. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bülow). Complete. Flexible cloth net complete. The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 10, No. 10. Étude, Ab — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Op. 125. Twenty-four Studies. Book II (10 Studies)	I 50
Loeschhorn, A., Op. 67. Studies for More Advanced Pupils. 3 Books (Library 731/733), each — Thirty-three Universal Studies for the Medium Grade. 3 Books (Op. 169, 170, 171), each Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Etudes. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bülow). Complete. Flexible cloth net — The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 703/705). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 15, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Krause, A., Op. 5. Ten Studies. 2 Books, each	I 25
Loeschhorn, A., Op. 67. Studies for More Advanced Pupils. 3 Books (Library 731/733), each — Thirty-three Universal Studies for the Medium Grade. 3 Books (Op. 169, 170, 171), each Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Etudes. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bülow). Complete. Flexible cloth net — The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 703/705). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 15, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Kühner, C., The School of Études Books III and IV (Library 482)	
3 Books (Library 731/733), each Thirty-three Universal Studies for the Medium Grade. 3 Books (Op. 160, 170, 171), each Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Etudes. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each Fifty Selected Studies (Bülow). Complete. Flexible cloth net The same in 4 Parts, each The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each BIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb Op. 10, No. 10. Étude, Ab Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 15. Étude, Ab Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		75
3 Books (Library 731/733), each Thirty-three Universal Studies for the Medium Grade. 3 Books (Op. 160, 170, 171), each Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Etudes. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each Fifty Selected Studies (Bülow). Complete. Flexible cloth net The same in 4 Parts, each The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each BIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb Op. 10, No. 10. Étude, Ab Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 15. Étude, Ab Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Loeschhorn, A. On 67 Studies for More Advanced Punils	
Thirty-three Universal Studies for the Medium Grade. 3 Books (Op. 169, 170, 171), each Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Études. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each Fifty Selected Studies (Bülow). Complete. Flexible cloth net 2 00. The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gh Op. 25, No. 8. Étude, Dh Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful serutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	2 Books (Library 721/722) each	50
(Op. 169, 170, 171), each Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Études. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each Fifty Selected Studies (Bülow). Complete. Flexible cloth net 200. The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/480), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gh Op. 25, No. 8. Étude, Dh Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ah Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	— Thirty-three Universal Studies for the Medium Grade 2 Books	,,
Preyer, C. A., Op. 35. Twenty Melodious Pieces in the Form of Études. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each Fifty Selected Studies (Bülow). Complete. Flexible cloth net The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gh Op. 25, No. 8. Étude, Dh Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bþm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		T 50
Études. 2 Books, each The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bülow). Complete. Flexible cloth net 2 00. — The same in 4 Parts, each — Fitty Selected Studies (Bülow). Complete. Flexible cloth net 2 00. — The same in 4 Parts, each — Freludes in all Major and Minor Keys Jensen, A., Op. 53. Études-Poésies (Ruthardt). (Library 191) — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth — The same, cloth — The same, cloth — Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: — Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 10, No. 10. Étude, Ab — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude, Ab Schumann, R., Op. 7. Toccata Complete — Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		2 30
The characteristic feature of this work is to unite the cultivation of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bülow). Complete. Flexible cloth net — The same in 4 Parts, each — The same in 4 Parts, each — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 703/705). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/480), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 10, No. 10. Etude, Ab — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude Caract. Schlözer, P. de, Op. 1, No. 2. Etude, Ap Schumann, R., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Etude, Ap Schumann, R., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Etude, Ap Schumann, R., Op. 70, Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	2	
tion of the purely musical sense with the development of instrumental technique. ADVANCED Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bülow). Complete. Flexible cloth net — The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each DIFFICULT Chopin, F., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 10, No. 10. Étude, Ab — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Ap Schumann, R., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Vears of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		1 50
Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bülow). Complete. Flexible cloth net — The same in 4 Parts, each — The same in 4 Parts, each — Preludes in all Major and Minor Keys — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 10, No. 10. Étude, Ab — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		
Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bülow). Complete. Flexible cloth net — The same in 4 Parts, each — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 191) — 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gh — Op. 10, No. 10. Étude, Ah — Op. 25, No. 8. Étude, Dh Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		
Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each — Fifty Selected Studies (Bülow). Complete. Flexible cloth net — The same in 4 Parts, each — The same in 4 Parts, each — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 191) — 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth — Th		
— Fifty Selected Studies (Bülow). Complete. Flexible cloth net — The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 10, No. 10. Étude, Ab — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		
The same in 4 Parts, each Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb Op. 10, No. 10. Étude, Ab Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Cramer, J. B., Eighty-four Studies. 4 Books (Library 142/145), each	•
Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 191) — Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 703/705). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 10, No. 10. Étude, Ab — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		2 00
— Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 703/705). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb Op. 10, No. 10. Étude, Ab Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	—— The same in 4 Parts, each	1 00
— Preludes in all Major and Minor Keys Jensen, A., Op. 32. Twenty-five Studies. (Library 703/705). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb Op. 10, No. 10. Étude, Ab Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Haberbier, E., Op. 53. Études-Poésies (Ruthardt). (Library 101)	75
Jensen, A., Op. 32. Twenty-five Studies. (Library 763/765). 3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ab Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		
3 Books, each Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) — The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb — Op. 10, No. 10. Étude, Ab — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		
Kühner, C., The School of Études. Books V and VI (Library 485/486), each DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth Jonas). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb Op. 10, No. 10. Étude, Ab Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		75
DIFFICULT Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth The same, cloth Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb Op. 10, No. 10. Étude, Ab Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude, Ab Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		/5
Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth The same, cloth Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gp Op. 10, No. 10. Étude, Ap Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bpm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		
Chopin, F., Twenty-seven Studies (Mikuli). (Library 33) The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb Op. 10, No. 10. Étude, Ab Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	· · · ·	75
The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb Op. 10, No. 10. Étude, Ab Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	DIFFICULT	
— The same, cloth Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb Op. 10, No. 10. Étude, Ab Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Chopin, F., Twenty-seven Studies (Mikuli). (Library 33)	75
Henselt, A., Op. 2. Twelve Characteristic Concert Studies (A. Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gb —— Op. 10, No. 10. Étude, Ab —— Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		
Jonás). (Library 44) Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gp — Op. 10, No. 10. Étude, Ap — Op. 25, No. 8. Étude, Dp Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bpm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		
Joseffy, R., Études. Instructive Edition, edited with Directions for Practice: Chopin, F., Op. 10, No. 5. Étude, Gh Op. 10, No. 10. Étude, Ah Op. 25, No. 8. Étude, Dh Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		
for Practice: Chopin, F., Op. 10, No. 5. Étude, Gh — Op. 10, No. 10. Étude, Ah — Op. 25, No. 8. Étude, Dh Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		1 25
Chopin, F., Op. 10, No. 5. Étude, Gh Op. 10, No. 10. Étude, Ah Op. 25, No. 8. Étude, Dh Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		
— Op. 10, No. 10. Étude, Ab — Op. 25, No. 8. Étude, Db Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bbm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		
Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	- On to No to Ftude Ah	
Czerny, C., Op. 92. Toccata Henselt, A., Op. 2, No. 12. Étude, Bhm. Moscheles, I., Op. 70, No. 1. Étude caract. Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Op 25 No. 8 Etude Dh	
Henselt, A., Op. 2, No. 12. Etude, Bom. Moscheles, I., Op. 70, No. 1. Etude caract. Schlözer, P. de, Op. 1, No. 2. Etude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Czerny C. On oz. Torcata	
Moscheles, I., Op. 70, No. 1. Etude caract. Schlözer, P. de, Op. 1, No. 2. Etude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Henselt A On a No. 12 Ftude Rhm	
Schlözer, P. de, Op. 1, No. 2. Étude, Ap Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Moscheles I On to No. 1 Etude cornet	
Schumann, R., Op. 7. Toccata Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Schlözer P de Op I No a Ftude An	
Complete Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Schumonn D. On T. Toccata	
Years of tutelage under the great Carl Tausig, as well as his own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		0 50
own vast experience as a pedagogue and virtuoso, have shown Rafael Joseffy the value of the "variant" in the study of études. Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-		£ 50
Ceaselessly experimenting, he has subjected nearly all of the classical studies to the most careful scrutiny. The results of some of his efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	own vast experience as a pedagogue and virtuoso, have shown	
efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Rafael Joseffy the value of the "variant" in the study of études.	
efforts in this field are now placed before the piano-playing world in this volume, edited for the use of pupil and teacher. This is emi-	Ceaselessly experimenting, he has subjected nearly all of the clas-	
this volume, edited for the use of pupil and teacher. This is emi-	efforts in this field are now placed before the misno-playing world in	
nently a practice edition, and makes smooth the knotty points of the	this volume, edited for the use of pupil and teacher. This is emi-	
	nently a practice edition, and makes smooth the knotty points of the	

	1
PIANO STUDIES. C. For Phrasing, Expression and Rhythm—(C	oni d
Liszt, F., 12 Études d'exécution transcendante. Complete. (Li-	
brary 788)	2 50
- The same in 2 Books (Library 799/800), each	I 50
Moscheles, I., Op. 70. Twenty-four Studies in all the Major and Minor Keys. Complete. (Library 40?)	I 25
— The same in 2 Books (Library 404/405), each	75
- Op. 73. Celebrated Preludes in the various Major and Minor	••
Keys. Complete	2 00
— The same in 2 Books, each	1 00
— Op. 95. Twelve Celebrated Characteristic Studies	3 00
Rubinstein, A., Op. 23. Six Studies. (Library 801)	I 50
D. Special Studies	
N.B.—Several of the following classifications are supplemented by a list of <i>single studies</i> , selected from works which are not entirely devoted to the respective subject. These studies are not published in separate form.	
The numbers quoted in connection with Clementi's Gradus ad Parnassum and Cramer's Etudes refer to the respective editions published in <i>Schirmer's Library</i> .	
EXERCISES FOR TOUCH	
Concone, J., Op. 30. Twenty Studies on the Singing Touch (Oesterle). (Library 140)	50
Czerny, C., Op. 335. School of the Legato and Staccato. 50 Exercises	
(Buonamici). Complete. (Library 150)	75
— The same in 2 Books (Library 151/152), each	50
Döring C H On 8 Twenty five Facy and Progressive Studies	

50
75 50
100
4 00
1 50
1 00
75
50
75
50
60
I 60
25
,
60 40
75

PIANO STUDIES. D. Special Studies—(Continued.)

Hasert, R., Op. 50. Modern School of Velocity. 2 Books (Library 545/546), each	75
Köhler, L., Op. 128. New School of Velocity. 2 Books (Library 746/747), each Op. 242. Short School of Velocity Without Octaves. (Library 321) Lecouppey, F., Op. 26. Préface à la Vélocité de Czerny. 15 Studies. (Library 69) Loeschhorn, A., Op. 136. Modern School of Velocity. 3 Books, each *Mayer, Ch., Op. 168. New School of Velocity (Ruthardt) Rogers, J. H., Op. 40. The Development of Velocity: Book I. Scales. 22 Exercises and Studies	75 50 1 00 1 50 1 50
Book II. Arpeggios	I 25
Also	
Bertini, Op. 29. Nos. 1, 3, 5, 6, 7, 8, 17, 20. Op. 32. Nos. 25, 30, 31, 32, 34, 35, 37, 40, 41, 47, 48. Chopin, Op 10. Nos. 2, 4, 5, 7, 8, 12. Op. 25. Nos. 2, 8, 9, 11, 12. Clementi, Gradus. Nos. 5, 12, 13, 17, 18, 19, 21, 28, 31, 40, 43, 51, 5 Cramer, Études. Nos. 1, 2, 3, 12, 13, 22, 27, 31, 32, 43, 46, 62. Duvernoy, Op. 120. Nos. 1, 2, 3, 4, 5, 6, 10, 11, 13. Heller, Op. 16. Nos. 4, 13. Op. 45. Nos. 2, 13, 18. Op. 46. Nos. 1, 4, 5, 12, 18, 23, 24, 26, 29. Op. 47. Nos. 6, 8, 25. Henselt, Op. 2. No. 10. Loeschhorn, Op. 52. Nos. 3, 7, 8, 9, 13, 14, 16, 18, 20, 27, 29, 30. Op. 66. Nearly all. Moscheles, Op. 70. Nos. 1, 3, 19, 20, 22, 23. Op. 95. Nos. 1, 3. Schmidt, Op. 114. Nearly all. Op. 16. Nos. 3, 4, 6, 10, 12, 20.	6, 79.
SCALES AND SCALE EXERCISES	
Berens, H., Op. 88. The School of Scales, Chords and Embellishments. Complete. (Library 526) The same in 3 Books (Library 527/529), each	I 00 50
Clementi, M., Preludes and Exercises (Vogrich). (Library 376)	6 0
Dreyschock, A., The School of Scales. Complete (Library 531) —— The same in 2 Parts (Library 532/533), each	1 25 75
Herz, H., Collection of Scales and Exercises (Vogrich). (Library 170)	50
Jackson, S., Major and Minor Scales, with Cadences and Modula-	I 25
Köhler, L., Op. 60. Twenty Studies in Scale- and Chord-passages. (Library 543)	60
Krug, D., Scales in all Major and Minor Keys. (Extract from Technical School, Op. 75)	40

PIANO STUDIES. D. Special Studies—(Continued.)

Lebert and Stark, Theoretical and Practical Piano School. Part II: The 24 Diatonic Scales and the Chromatic Scale	: 1 50
*Loeschhorn, A., Op. 177. School of Scales	1 00
*Philipp, I., Gammes et Arpèges net	I 20
Plaidy, L., Technical Studies (Klauser): Part II Part IV	50 I 00
Rogers, J. H., Op. 40. The Development of Velocity. Book I. Scales. 22 Exercises and Studies — Scales and Chords in all the Major and Minor Keys: Part I. Minor Scales in Melodic Form	I 25 35
Part II. Minor Scales in Harmonic Form	50
Schulz, F. A. Scales and Chords. (Library 392)	25
Zwintscher, B., Technical Exercises:	
Part II. Scales	I 25
Also	
Bertini, Op. 100. Nos. 1, 2, 3, 5, 7, 8, 11, 18.	
— Op. 176. Nos. 11, 15. Czerny, Op. 299. Nos. 1, 2, 3, 5, 9, 25, 26, 15, 33. — Op. 365. No. 1. — Op. 740. No. 5. Duvernoy, Op. 120. Nos. 1, 2, 9. Heller, Op. 16. No. 13. — Op. 46. Nos. 5, 7, 18. — Op. 47. Nos. 1, 6, 8.	
Joseffy, School of Advanced Piano-playing. No. 3. Moscheles, Op. 70. No. 23. Schmidt, Op. 16. Nos. 3, 4, 19, 20. Op. 114. Nos. 4, 5, 10, 15, 16, 20, 25.	•
STUDIES IN ARPEGGIOS	
Falcke, H., School of Arpeggios net For more advanced pupils. It is a work which may be considered indispensable for a perfect mastery of arpeggio-playing.	1 25
*Gurlitt, C., Op. 144. Arpeggio Studies	1 15
Jackson, S., Broken Chords and Arpeggios	I 00
*Krause, A., Op. 9. Twelve Studies in Broken Chords: Part I Part II	I 15 I 25
Plaidy, L., Technical Studies (Klauser). Part III	65
Rogers, J. H., Op. 40. The Development of Velocity. Book II. Arpeggios	1 25
Zwintscher, B., Technical Exercises: Part III. Common Chords Part IV. Chords of the Seventh	I 5 0 75

Also CONCERT STUDIES	
*Kullak, Th., Op. 896is. Les Arpèges. Étude de Concert Liszt, F., Étude, Dp	1 00 75
Mayer, Ch., Op. 61, No. 3. Les Arpèges. Grande Étude, F# Moszkowski, M., Op. 24, No. 1. Concert Étude, Gh *Raff, J., Étude mélodique in A, Op. 130, No. 2 *Scharwenka, X., Op. 27, No. 5. Arpeggio Study *Thaiberg, S., Op. 26, No. 12. Les Arpèges. Étude	75 1 25 50 60 65
TRILL STUDIES	
*Baumfelder, F., Op. 241. Twenty-two Studies:	
Part I Part II Part III	90 90
*Czerny, C., Op. 355. Die Schule der Verzierungen, Vorschläge, Mordenten und Triller. Books IV and V, each	I 75
*Döring, C. H., Op. 33. Twenty Studies:	
Book I Book II	65 I 15
Book III	1 50
*Gurlitt, C., Op. 142. École du Trille : Book I Book II	I 15 I 25
Krause, A., Op. 2. Ten Trill Studies. (Library 553)	1 00
*Loeschhorn, A., Op. 165. The Trill. 14 Exercises. 2 Books, each	1 00
*Philipp, I., The Trill. Exercises, Studies and Examples net	2 40
*Ruthardt, A., Op. 40. Trill Studies. 2 Books, each	1 00
Also	
Chopin, Op. 25, No. 6 (in thirds). Clementi, Gradus. Nos. 23, 27, 83. Cramer, Études. Nos. 11, 25, 41, 45, 48, 69, 79. Czerny, Op. 365. Nos. 13, 14. — Op. 740. Nos. 22, 34, 48. Heller, Op. 45. No. 19. — Op. 46. No. 10. Joseffy, School of Advanced Piano-playing. No. 4. Loeschhorn, Op. 66. Nos. 26, 31. Moscheles, Op. 70. Nos. 7, 10. — Op. 95. No. 8.	

Also CONCERT STUDIES

*Döhler, Th., Op. 30, No. 12. Trill Study	50
*Schulhoff, J., Le Trille. Study	65
*Thalberg, S., Op. 35. Le Trille. Study	1 00

OCTAVE STUDIES

Döring, Ch., Op. 24. Exercises and Studies in Staccato Octave-	30
playing. Complete. (Library 651)	75
— The same in 2 Books (Library 652/653), each *— Op. 25. Eight Octave Studies	50
	190
Gurlitt, C., Op. 100. Twenty-four Octave Studies. (Library 539)	1 00
Köhler, L., Op. 290. School of Octaves. 2 Books, each	2 2
Kullak, Th., Op. 48. The School of Octave-playing:	
Part I. Preliminary School. (Exercises for Developing the	
Hands for Octave-playing.) (Library 475) Part II. Seven Octave Studies. (Library 476)	I 50
*Loeschhorn, A., Op. 176. School of Octaves	1 00
Löw, J., Op. 281. New Melodious and Brilliant Octave Studies	I 50
Pacher, J. A., Op. 11. Six Octave Exercises. (Library 181)	50
Philipp, I., School of Octave-playing. Complete. Boards net	3 0
— The same. Part I. Exercises	7
Part II. Ten Original Studies by Alkan, Chopin, Czerny, Kessler, etc.	I 50
Mr. Philipp has said the last word on the scientific development	- 5
of modern technique: his studies and examples cover all its details.	
and contain the potency of all technical mastery. In this wonderful "School of Octave-playing" there are, first, exercises, then ten studies, then examples culled from the masters' works, from Beethoven down	
then examples culled from the masters' works, from Beethoven down to the present day.	
Vogt, J., Op. 145. Octave Studies of Medium Difficulty. 2 Parts,	
each	I 25
STUDIES IN DOUBLE NOTES	
Döring, C. H., Op. 46. Eighteen Studies for Advanced Players:	
Part I (Nos. 1-6)	I 3
Part II ('' 7-11) Part III ('' 12-18)	I 20
*Moszkowski, M., Op. 64. School of Double Notes net	3 00
, , <u>.</u> .	5 0
Philipp, I., Exercises, Studies and Examples in Double Notes. Complete, Boards	3 00
The same. Part I. Exercises	75
Part II. Seven Studies by Alkan, Chopin, Cramer, Döhler,	•
Kessler, Schumann, Seeling	I 50
In these studies for double notes the author gives first all the technical combinations of thirds, fourths, sixths, etc., and then gives	
an immense selection of difficult double-note passages from the	
works of great masters—problems of actual fact that confront the pianist.	
Plaidy, L., Technical Studies (Klauser):	
Part IV	1 00
Zwintscher, B., Technical Exercises:	
Part V. Thirds and Fourths Part VI. Sixths and Octaves	2 00
and via diamid and octaves	

Also

Bertini, Op. 29. No. 19		
— Op. 32. Nos. 11, 12, 13, 15, 18, 19, 20. Chopin, Op. 10. No. 3.		
— Op. 25. No. 10.		
Clementi, Gradus. Nos. 24, 32, 33, 43, 44, 53, 60, 87, 88, 94.		
Cramer, Études. Nos. 8, 17, 19, 29, 35, 42, 54, 60, 61, 63, 69, 74, 78	•	
Czerny, Op. 365. Nos. 21, 35, 36, 53, 58, 59. Op. 740. Nos. 10, 30, 34, 39.		
Döhler, Op. 30. No. 1.		
Heller, Op. 45. Nos. 4, 12, 17, 20, 21.		
Op. 46. Nos. q, 15, 16, 19, 20, 21, 28.		
— Op. 47. Nos. 3, 4, 5, 7, 9, 10, 12, 13, 14, 16, 19, 20, 21, 22, 23, Op. 16. Nos. 17, 26.	24,	25.
Henselt, Op. 2. No. 8.		
Jensen, Op. 32. Nos. 6, 13.		
Joseffy, School of Advanced Piano-playing. Nos. 6, 7.		
Loeschhorn, Op. 67. No. 16. Moscheles, Op. 70. Nos. 3, 5, 6, 9, 13, 14, 18, 23.		
Moscheles, Op. 70. Nos. 3, 5, 6, 9, 13, 14, 18, 23.		
—— Op. 95. Nos. 2, 4, 6, 8, 9, 10, 11.		
Also CONCERT STUDIES		
*Brahms, Étude after Chopin (in Sixths)		75
*Bendel, F., Op. 27. Sexten-Etude Czerny, Ch., Op. 92. Toccata (arr. by Moszkowski)		90
Czerny, Ch., Op. 92. Toccata (arr. by Moszkowski)		50
The same (edited by Joseffy)	1	25
Leybach, J., La Diabolique *Saint-Saëns, Op. 111, No. 1. Étude en Tierces		75 50
*— Op. 111, No. 5. Étude en tierces majeurs chromatiques		50
*Schlözer, P., Op. 1, No. 1. Étude de Concert		65
RHYTHMICAL STUDIES		
*Döring, C. H., Op. 30. Rhythmical Studies and Exercises	1	50
Germer, H., Rhythmical Problems net	I	00
*Gurlitt, C., Op. 80. Rhythmical Studies. 24 Character-pieces.		
3 Parts, each		25
Heller, S., Op. 47. Twenty-five Studies. (Library 178)	1	00
— Op. 125. Twenty-four Studies. (Library 766)		00
*Hiller, F., Op. 52. Rhythmical Studies	2	00
— Op. 56. Rhythmical Studies and Sketches:		
Book I		50
Book II	I	7 5
Kunz, K. M., Op. 14. Two Hundred Easy Two-part Canons.		
Flexible cloth net	I	00
Also CONCERT STUDIES		
*Saint-Saëns, Op. 52, No. 4. Étude de Rythme net		60

STUDIES FOR THE LEFT HAND

*Berens, H., Op. 89. Die Pflege der linken Hand. 46 Practice- pieces and 25 Studies. 2 Parts, each	90
Biehl, A., Op. 44. Twenty-five Easy and Progressive Studies.	
3 Books (<i>Library 497/499</i>), each	50
*Czerny, C., Op. 399 Ten Studies	60
— Op. 718. Twenty-four Studies (Scharfenberg). (Library 60)	5 0
*Gurlitt, C., Op. 143. School for the Left Hand. 2 Parts, each	1 00
*Köhler, L., Op. 302. School of the Lett Hand	I 00
*Krause, A., Op. 15. Ten Studies	I 50
*Krause, Dr. E., Op. 80. School of the Left Hand. 2 Books,	
each net	2 25
*Philipp, I., Technical Exercises and Studies for the Left Hand net	2 40
Tappert, W., Fifty Studies for the Left Hand:	
Book I	I 00
Book II	I 25

E. Single Studies

(Selected from Works of the Masters)

Classified according to Subjects

Not published separately

N.B.—The numbers of Clementi's "Gradus" and Cramer's "Études" refer to the editions published in Schirmer's Library.

SKIPS

Chopin, Op. 10. No. 4.

—Op. 25. Nos. 4, 9.

Clementi, Gradus. Nos. 9, 17, 19, 20, 45, 76.

Cramer, Études. Nos. 5, 39, 40, 49, 64, 67, 70.

Czerny, Op. 365. No. 46.

— Op. 740. Nos. 9, 33.

Heller, Op. 46. Nos. 12, 15, 16.

— Op. 45. No. 15.

— Op. 16. Nos. 2, 3, 9, 10, 23.

Joseffy, School of Advanced Piano-playing. No. 19.

Moscheles, Op. 70. No. 6.

Schmidt, Op. 16. Nos. 7, 14, 18, 20.

*Schumann, Op. 3. Caprices.

FLEXIBILITY IN STRETCHING AND DRAWING TOGETHER OF THE HAND

Chopin, Op. 10. Nos. 1, 4, 5, 7, 8, 9.

Op. 25. Nos. 2, 11, 12.

Clementi, Gradus. Nos. 5, 13, 28, 31, 40.

Cramer, Études. Nos. 3, 5, 9, 12, 16, 17, 22, 24, 28, 29, 30, 31, 32, 33, 40, 44, 47, 48, 49, 51, 64, 65, 66, 67, 82, 84.

Czerny, Op. 365. No. 54.

Op. 740. No. 2.

```
Duvernoy, Op. 120. Nos. 1, 2, 3, 4, 7, 13.
Heller, Op. 16. No. 2.
   - Op. 45. Nos. 1, 3, 23, 24.
   - Op. 46. Nos. 1, 3, 5, 9, 12, 15, 16, 23, 26, 29, 30.
  - Op. 47. Nos. 2, 7, 21, 24.
Henselt, Op. 2. Nos. 1, 10.
Loeschhorn, Op. 66. Nos. 3, 9, 11, 17.
              No. 10.
 — Ор. 67
 — Op. 52.
              No 22.
Moscheles, Op. 70. Nos. 1, 9, 11, 15, 17, 21.
Schmidt, Op. 16. No. 12, 15, 20.
-- Op. 114. Nos. 4, 15, 16, 19, 23, 25, 30.
FLEXIBILITY IN TURNING
                                          UNDER
                                                       AND OVER IN
              PASSAGES NOT FORMING SCALES
Bertini, Op. 29. Nos. 6, 17.
— Op. 32. Nos 3, 10, 11, 16, 17. Chopin, Op. 10. Nos. 4, 8, 12.
  - Op. 25. Nos. 5, 7.
Clementi, Gradus. Nos. 12, 13, 16, 28, 31, 51, 82.
Cramer, Études. Nos. 8, 15, 24, 33, 30, 44, 60, 64, 65, 69, 70, 71, 72, 73,
74, 75, 76, 77, 78, 79. Czerny, Op. 299. Nos. 19, 30.
-- Op. 365. Nos. 10, 11.
 — Op. 740. No. 31.
Duvernoy, Op. 120. Nos. 7, 8. Heller, Op. 16. Nos. 5, 6, 13, 19.
— Op. 45. No. 23.
--- Op. 46. Nos. 4, 5, 9, 12, 13, 15, 16, 18, 24, 25, 26, 28, 30.
 — Op. 47. Nos. 1, 6, 8, 25.
Henselt, Op. 2. Nos. 7, 11.
Joseffy, School of Advanced Piano-playing. No. 3.
Loeschhorn, Op. 52. No. 3.
— Op. 66. No. 15.
Op. 67. No. 13.

Moscheles, Op. 70. Nos. 1, 4, 11, 14.
```

EXERCISES FOR THE THUMB

N.B.-To this classification belong also nearly all of the Studies mentioned in the one preceding.

Clementi, Gradus. Nos. 15, 30. Czerny, Op. 365. No. 2.

Schmidt, Op. 16. Nos. 8, 9, 16, 19, 20. *Schumann, Op. 3. Caprices. Nos. 1 to 6.

— Op. 740. No. 2.

Duvernoy, Op. 120. Nos. 10, 13.

Joseffy, School of Advanced Piano-playing. No. 16.

RUNS AND PASSAGES IN BROKEN CHORDS

Bertini, Op. 100. No. 13. — Op. 29. Nos. 7, 12.

— Op. 32. Nos. 5, 10, 11, 13, 17.

```
Chopin, Op. 10. Nos. 1, 3, 4, 5, 7, 10, 12.
    - Op. 25. Nos. 8, 12.
Clementi, Gradus. Nos. 7, 10, 28, 30, 31, 77.
Cramer, Études. Nos. 2, 15, 16, 18, 23, 27, 33, 38, 39, 56, 62, 65, 76, 78,
       79, 82.
Czerny, Op. 365. No. 8.
   - Op. 740. Nos. 6, 14, 26.
Duvernoy, Op 120. Nos. 4, 5, 7, 8.
Heller, Op. 16. Nos. 4, 6, 7, 10, 13, 19, 22, 26.
— Op. 45. Nos. 1, 8, 9, 10, 17, 20, 21, 24.
— Op. 46. Nos. 2, 3, 4, 5, 12, 14, 18, 20, 25, 26, 29, 30.
Op. 47. Nos. 2, 6, 9, 14, 15, 23, 25. Henselt, Op. 2. Nos. 1, 2, 3, 6, 7, 10, 12.
Krause, Op. 9. Complete.
Loeschhorn, Op. 52. No. 16.
— Op. 66. Nos. 8, 9, 10, 11, 13, 19, 27.

— Op. 67. Nos. 6, 14.

Moscheles, Op. 70. Nos. 4, 11, 14.
Schmidt, Op. 16. Nos. 1, 2, 5, 8, 9, 10, 12, 15, 16, 17, 18, 20.
*Schumann, Op. 3. Caprices. Nos. 1, 2, 4, 6.
```

FOR DEVELOPING THE INDEPENDENCE AND STRENGTH OF THE FINGERS

```
Chopin, Op. 10. Nos. 4, 8, 12.

— Op. 25. No. 11.

Clementi, Gradus. Nos. 2, 3, 15, 16, 21, 23, 24, 30, 33, 40, 43.

Cramer, Études. Nos. 19, 35, 39, 42, 49, 51, 54, 61, 63, 69, 73, 78.

Czerny, Op. 365. No. 21.

— Op. 740. No. 1.

Duvernoy, Op. 120. No. 5.

Heller, Op. 46. Nos. 5, 9.

— Op. 47. No. 6.

Joseffy, School of Advanced Piano-playing. No. 12.

Loeschhorn, Op. 52. No. 29.

Moscheles, Op. 70. Nos. 1, 2, 4, 23.

Philipp, Exercises for the Independence of the Fingers.

Schmidt, Op. 16. No. 6.

— Op. 114. Nos. 15, 17, 27.
```

STRENGTHENING OF INDIVIDUAL FINGERS, PARTICU-LARLY THE FOURTH AND FIFTH

```
Chopin, Op. 10. Nos. 1, 8, 12.
Clementi, Gradus. Nos. 21, 22, 24, 49, 82.
Cramer, Études. Nos. 5, 16, 26, 28, 35, 41, 44, 46, 51, 55, 61, 62.
Czerny, Op. 365. No. 52.
Duvernoy, Op. 120. Nos. 5, 13.
Henselt, Op. 2. Nos. 2, 5.
Heller, Op. 46. No. 9.
— Op. 47. No. 2.
Joseffy, School of Advanced Piano-playing. Nos. 1, 2.
Schmidt, Op. 114. Nos. 8, 27, 31.
```

STRETCHES

STACCATO EXERCISES

*Schumann, Caprices. Op. 3 and Op. 10.

Bertini, Op. 100. Nos. 21, 22.
Op. 29. No. 16.
Chopin, Op. 10. No. 10.
Clementi, Gradus. No. 76.
Cramer, Études. No. 34.
Czerny, Op. 335.
—— Op. 299. Nos. 39, 40.
—— Op. 740. No. 7.
Heller, Op. 16. Nos. 2, 3, 9, 16, 17, 18, 20, 23, 25.
—— Op. 45. Nos. 5, 12, 14, 21.
—— Op. 46. Nos. 2, 6, 9, 14, 16, 20, 24.
— Op. 47. Nos. 3, 5, 7, 12, 18, 22, 25.
Henselt, Op. 2. No. 9.
Loeschhorn, Op. 52. Nos. 19, 24.
Op. 66. Nos. 22, 28, 31.
—— Op. 67. No. 5
Moscheles, Op 70. Nos. 18, 22.
Op. 95. No. 10.
*Schumann, Op. 3. No. 1.

Also CONCERT STUDIES

*Bohm, Op. 272a. Staccato. Salon-Étude	75
*Miodé, J. L., Staccato Étude	50
Rubinstein, A., Op. 23, No. 2. Staccato Étude	75
Scharwenka, X., Op. 27, No. 3. Staccato Study	50
Vogrich, M., Staccato Caprice	75
— The same, simplified.	75

EXERCISES ON BLACK KEYS

Chopin, Op. 10. No. 5.
Clementi, Gradus. Nos. 12, 18, 39, 40, 52, 66.
Czerny, Op. 740. No. 24.
Heller, Op. 16. Nos. 7, 10, 13, 18, 24, 25, 26.
Joseffy, School of Advanced Piano-playing. No. 5. Section 4, Page 32.

Loeschhorn, Op. 67. Nos. 6, 14. Moscheles, Op. 70. Nos. 8, 12, 15, 17, 18, 20. — Op. 95. No. 3.

EMBELLISHMENTS

Chopin, Op. 25. No. 5.
Clementi, Gradus. Nos. 34, 47, 56.
Cramer, Études. Nos. 9, 25.
Czerny, Op. 365. No. 12.
— Op. 740. Nos. 9, 29, 42.
*Gurlitt, Op. 145. Vols. 1, 2, 3.
Heller, Op. 16. No. 16.
Joseffy, School of Advanced Piano-playing. No. 20.
Lebert-Stark, School of Embellishments.

ALTERNATION OF HANDS

Clementi, Gradus. Nos. 9, 17, 33, 82.
Cramer, Études. Nos. 10, 13, 33, 34, 35, 43, 47, 60.
Czerny, Op. 299. No. 32.
— Op. 365. Nos. 22, 35, 46.
— Op. 740. No. 18.
Heller, Op. 45. Nos. 2, 11, 12.
— Op. 46. Nos. 11, 23, 25, 26.
— Op. 47. Nos. 12, 18, 23, 25.
Henselt, Op. 2. Nos. 6, 7.
Joseffy, School of Advanced Piano-playing. No. 14.
Loeschhorn, Op. 52. Nos. 13, 23.
— Op. 66. No. 27.
Moscheles, Op. 70. No. 12.
Schmidt, Op. 114. Nos. 4, 6.
*Schumann, Op. 3. No. 2.

INTERLACING OF FINGERS

Cramer, Études. No. 34.

Heller, Op. 16. No. 8.

Op. 45. No. 14.

Op. 47. No. 18.

Joseffy, School of Advanced Piano-playing. No. 14.
Loeschhorn, Op. 66. No. 27.

Schmidt, Op. 114. No. 3.

EXERCISES IN CHORDS

Bertini, Op. 32, No. 11.
Chopin, Op. 2. Nos. 4, 12.
— Op. 25. No. 4.
Clementi, Gradus. No. 28.
Cramer, Études. Nos. 39, 66, 80, 82.
Czerny, Op. 365. Nos. 43, 44.
Heller, Op. 16. Nos. 9, 11.
— Op. 45. Nos. 15, 20, 23, 25.
— Op. 46. Nos. 7, 24.
— Op. 47. Nos. 4, 5, 10, 18, 22, 25.

Henselt, Op. 2. Nos. 5, 9.

Joseffy, School of Advanced Piano-playing. No. 76.

Moscheles, Op. 70. No. 2.

Op. 95. Bacchanal.

Schmidt, Op. 16. No. 11.

Bertini, Op. 175. No. 5.

REPETITION OF THE SAME NOTE

— Op. 176. No. 24.

Chopin, Op. 10. No. 7.

Clementi, Gradus. Nos. 1, 3, 14, 60, 76.

Cramer, Études. Nos. 52, 55, 70.

Czerny, Op. 365. No. 27.

— Op. 740. No. 32.

Duvernoy, Op. 120. No. 12.

Heller, Op. 45. Nos. 11, 14.

— Op. 46. Nos. 3, 7, 23.

— Op. 47. No. 12.

Henseit, Op. 2. No. 9.

Joseffy, School of Advanced Piano-playing. Nos. 10, 11.

Loeschhorn, Op. 66. No. 14.

Moscheles, Op. 70. Nos. 19, 22.

Schmidt, Op. 16. No. 7.

— Op. 114. Nos. 23, 24.

CHROMATIC EXERCISES

Czerny, Op. 365. No. 13.

Op. 299. Nos. 13, 15.

Duvernoy, Op. 120. Nos. 10, 12.

Heller, Op. 16. No. 13.

Op. 46. No. 12.

Op. 47. No. 25.

Joseffy, School of Advanced Piano-playing. No. 9.

Loeschhorn, Op. 66. No. 25.

Moscheles, Op. 70. Nos. 3, 23.

Op. 95. No. 1.

Schumann, Op. 3. No. 1.

Zwintscher, Chromatic Exercises.

Czerny, Op. 740. No. 19.

Henselt, Op. 2. No. 8.

Chopin, Op. 10. Nos. 2, 3, 4, 12.
Op. 25. Nos. 7, 8.

PIANO SOLO PIECES

Grade I. (Very Easy)

Letters following titles indicate the keys of pieces, m standing for minor

Armand, J. O., Op. 10. Forty Pieces for Beginners	7!
No. 1. A Friendly Talk. C 2. Spring Flowers. C 3. Valse favorite. C 4. The Little Musician. C 5. Sunrise. C 6. Minuet. F 7. May Morning. G 8. Andantino grazioso. F 10. Song of the Alps. D The object of these compositions is to entertain and instruct. The rhythm is well marked, and often quite a study by itself, but not too difficult; the melody is flowing and natural, and should teach the young aspirant to obtain a good singing tone.	2:
Gurlitt, C., Op. 101. Albumleaves for the Young: No. 1. March. D 1. 3. Serene Morning. G 1. 4. Northern Strains. Am. 1. 5. By the Spring. A 1. 10. Song without Words. G	25
Hackh, O., Op. 230. Six Easy Pieces: No. 1. Zephyr, Waltz. F 2. The Tin Soldier, March. 3. Message of the Flower, Melody. G 4. On the Meadow, Danse rustique. C 5. On the Sea, Barcarole. Am. 6. Rose d'Été, Mazurka. A The composer has caught the true spirit of these "Scenes of Childhood," and has wrought a series of charming pictures, bright in color and wholesome in tone, and so happily illustrating the subjects proposed by their respective titles, that they will assuredly promote zeal and zest for study.	25
Lichner, H., Little Leaves and Little Flowers. A Set of Easy Pieces	75
— Twelve Characteristic Pieces: No. 1. Entreaty. C '2. Contemplation. C '3. Longing. C '4. After School. G	25
Rohde, E., Stray Leaves. Twelve Easy Melodious Pieces: each No. 1. Think of Me. C " 2. Soldier's Song. C " 3. Before Mozart's Portrait. C	25

No. 4. Good Night. G " 5. Marionettes. F " 6. First Violets. F The same (1-6) in 1 Book	1 00
The making of the above "Stray Leaves" reveals the hand of an experienced teacher, who has made the teaching of children a special study. In these little musical portraits, which are "gems" of their kind, the aims of both teacher and pupil are carefully considered. (For balance of set see "Second Grade.")	
Schmoll, A., Op. 50. Twenty-five Melodious Pieces: No. I. Rose. Mazurka. C 2. Matilda. Schottische. C 3. Lily. Polka. C 4. Emma. Waltz. C 5. The Little Postilion. Galop. C 6. Song of the Miller Maid. C	25
One of the best sets of teaching material, covering the ordinary dance-tune, the simple melody, the short character sketch, scenes descriptive of nature, etc. While written in the main for purposes of instruction, each piece nevertheless possesses an individual charm, which makes it equally desirable as a recreation. (For balance of set see "Second Grade.")	
Smith, Hannah, Op. 8. Five-note Pieces. Twelve Little Melodies within the Compass of Five Consecutive Notes in Either Hand: No. I. Cradle Song. G 2. The Brook. C 3. Hunting Song. D 4. The Merry-go-round. G 5. Columbine Waltz. C 6. Melody. C 7. Cadets' March. D 8. Slumber Song. C 9. A Frolic. C 10. Pansy Gavotte. C 11. Sunday Morning. Bb 12. Catch me. C These tiny pieces, adapted for the veriest beginners, are written with great skill to meet the requirements of such little players; to interest and delight them and cultivate their taste and fancy, while offering only such difficulties as can be easily overcome. They are in line with the best and most modern principles of teaching.	25
Spindler, F., Trumpeter's Serenade. C	25
Streabbog, L., The Restless. Galop. C	35
Swift, N. E., Twelve Children's Pieces: No. 1. Mistress Mary, Quite Contrary. Ab '' 2. In the Bazaar. Am. '' 3. Jack-in-the-box. C '' 4. The North Wind Doth Blow. Am. '' 5. The Grasshopper. C	25

No. 6. The Bogie Man. Gm.

7. Down by the Frog Pond.

" 8. The Old Clock C

' 9. The Japanese Doll. Eb

" 10. Ding Dong Bell. C

" 11. The Owl. E

" 12. Little Bo-Peep. F

A round dozen of pretty sketchlets occupying a page apiece; just the thing for "first pieces" for beginners, after the initial difficulties of technique have been mastered. They are really characteristic pieces.

Watson, Mabel M., Little Two-voice Songs and Dances for Young Pianists:

A charming collection, full of imagination and hints for the musical fancy of the little people. Several of the pieces have little verses prefixed, to suggest the musical picture.

75

40

25

40

40

40

25

40

each

Webb, Fr., Op. 82. Miniature Dances:

No. 1. Waltz. C

" 2. Polka. G

" 3. Mazurka. C

' 4. Schottische. F
' 5. Galop. C

" 6. March. C

Six sprightly, very easy little pieces in dance-form, excellent "recreations" for pupils just beyond "the rudiments; especially recommended for their rhythmical swing and precision, which can hardly fail of beneficial effect on even the most laggard of small fingers.

--- Op. 87. The Puppet-Show. Six Easy Dances: each

No. 1. Waltz. F

2. Schottische. C

' 3. Galop. G

" 4. Polka-Mazurka. F

5. Polka, C

" 6. Military March. G

Six more charming little pieces, embracing the different styles and forms of the dance, which are so essential to the proper cultivation of the sense of rhythm. Their refined musical quality assures them a place in the hands of every conscientious teacher, and a grateful welcome in the hearts of all students.

— Op. 88. Six Characteristic Little Pieces:

No. 1. Minuet. C

" 2. The Mill. D

' 3. Song of the Boatman. Am.

" 4. Evening Song. By

" 5. The Cavalry Charge. C

6. Gaiety. C

Abounding in variety of mood, style and rhythm, exceedingly melodious and instructive, and particularly expressive of the character which the title of each number indicates. The essential musical quality of these pieces recommends their use for the cultivation of musical taste, and their diversified character discloses, in a primitive way, the possibilities in the expression of musical thought.

Piano Solo Pieces-Grade 1-2

Saumfelder, F., Op. 208, No. 5. Peasant Dance. G	35
Biedermann, A. J., Little Impromptus:	
Op. 85. The Cossack, C	25
Op. 86. Felicità. F	40
Op. 91. Twelve Nursery Songs: each	25
No. 1. Lavender's Blue. G	- 5
" 2. The Old Man in Leather. G	
" 3. Ye Frog and ye Crow. C	
" 4. Ding, dong, Bell. G	
" 5. Who liveth so merry. G	
" 6. The Northwind and the Robin. Bo	
" 7. When the snow is on the ground. F	
" 8. Now, O now, I needs must part. G	
" T1 " L D C "	
" 9. I love little Pussy. C " 10. The Little Cock-Sparrow. Eb	
" 11. Sir Simon de Montefort. Eb	
" 12. Lullaby. Bb.	
· · · · · · · · · · · · · · · · · · ·	
These nursery songs are familiar tunes that have found their way to the hearts of many a generation of young folk. In their new	
dress they have an added charm which will render the learner's task	
easier.	
Ellmenreich, A., Op. 14, No. 4. Spinning Song. F	25
Engel, S. C., Op. 31. The Children's Festival. Eight Easy Pieces:	
No. 1. Spanish Dance. D	20
	30
2. Topical Song and Dance. Am.3. The Juggler. D	
	•
o. March to Supper. A	
A series of two-page pieces in well marked and much-varied	
dance-rhythms, and with easy changes in the harmony. They form a very appropriate sequel to any set of "easiest pieces," and should	
prove an efficient aid in awakening and confirming the sense of	
rhythm.	
Gurlitt, C., Op. 62, No. 4. Supplication. A	20
— Op. 101. Albumleaves for the Young:	
No. 2. Morning Prayer. C	25
" 6. Slumber Song. D	25
" 7. Lament. F#m.	25
" 8. The Fair. C	35
" 9. Turkish March, E	25
" II. Waltz. C	35
" 17. Free Fancies. C	25
These pieces are so well and so favorably known as to make it	- 3
unnecessary to dwell upon their merits. Suffice it to call attention	
to the superiority of the present edition, which excels every other	
in the market.	
Op. 140, No. 7. Festive Dance, F	20

Visin P C Turalus Discon for Little Hands	
Klein, B. C., Twelve Pieces for Little Hands:	
No. 1. Child's Dream. F	
2. Skating. G	
" 3. Sans Souci (à la Gavotte). F	
" 4. Tyrolian Serenade. C	
4 ' 77' ' 75	
o. The Little Beggar. Am.	
7. Morning Wark. F	
" 8. The Little Coquette. G	
" q. Far from Home. F	
" 10. Greeting from Spain. C	
" 11. The Ballet Dancer. F	
" 12. Good-bye. D	
From a didactic point of view, nothing better in this grade can be found. The pieces are neither too easy nor too difficult; they possess sufficient variety in style, character and technique, and an artistic value on a par with the best instructive literature for the piano. A charming individuality distinguishes each piece. Each number possesses the element of popularity, which tends to lighten the pupil s labor.	
Tister II Mark Co. M. L. D	
Lichner, H., Mosaics. Six Melodious Dances, each	
No. 1. Polonaise. G	
" 2. Waltz. C	
" 3. Polka. C	
" 4. Galop. G	
" 5. Polka-Mazurka. F	
": 6. Mazurka, Am.	
F	I
Six dainty little dance-tunes, ranging between the first and second degrees of difficulty. They form a welcome change after the use of exercises and music of a more serious character.	
m 1 01 ! .! D!	
— Twelve Characteristic Pieces: each	
No. 5. To the Playground. G	
" 6. Solitude. G	
" 7. Elegy. F	
" 8. Scherzo. F	
" q. Polonaise. F	
7.	
Melodious in invention, graceful in construction, and instructive in purpose. Suitable alike for talented and indifferent pupils. (For balance of set see "Second Grade.")	
Meister, W., Leaves and Flowers. Twenty Short Pieces without Octaves:	
No. 1. Sunday Morning. C	
" 2. Morning Study. D	
" a Little Dunies Comm.)	
" 3. Little Russian Song. Am.	
4. Great Expectations.	
5. Thi Soldiers March. C	
" 6. Blind Man's Buff. F	
For the cultivation of free melody-playing, rhythmical inde-	
For the cultivation of free melody-playing, rhythmical inde- pendence and musical taste, no better teaching pieces could be	
found. As delightful instructive music, these pieces may be classed	
found. As delightful instructive music, these pieces may be classed with Schumann's "Album for Youth," or Kullak's "Scenes from Childhood." They have, in fact, the advantage of offering fewer	
technical difficulties, while aiming at the same results. (For bal-	
ance of set see "Second Grade.")	

Desten, Th., Op. 65, No. 1. The Hand-organ Man Plays. G	35
Orth, L. E., Op. 15. One Dozen and Three Pieces for Young Pianists:	
No. 1. Nimble Fingers. C	25
" 2. Jack Straws. F	25
" 3. A la Valse. G	40
" 4. Summer Time. C	40
" 5. Moonlight Dance. F	40
" 6. I'm Not Afraid. F	25
" 7. Recess. C	40
" 8. Tiddledywinks. G	25
" 9. Shake Hands. G	25
" 10 Four-leaved Clovers. Ep	25
" 11. Hop! skip! and jump! F	25
" 12. Hunt the Slipper. G	25
" 13. Dance With Me. G	25
" 14. Viola Polketta. G	40
" 15. On Tip Toe. Bb	40
Melodious little pieces for beginners, of just the sort that teachers like to find. They are fitted out with attractive titles—quite in the Schumann manner. All are carefully fingered.	
Op. 16. Five Little Sketches:	
No. 1. Brownies' Revel. G	25
" 2. Wild Flowers. G	40
" 3. Sleepy Time. G	25
" 4. Étude for the Fourth and Fifth Fingers. G	40
" 5. Moto frolico. G	25
In much the same style as the preceding.	
Op. 21. Ten Little Fingers. A Set of Easy Pieces without Octaves:	
No. 1. Sunny Morning. D	25
" 2. Little Maiden. F	35 25
" 3. Mary's Lamb. A	35
" 4. On the Mossy Bank. Ep	35
" 5. Over the Hill. D	50
" 6. Honey Bee. Am.	35
" 7. Merry Blue Eyes. G	50
" 8. Jack-a-Dandy. G	35
" q. Roll Call. Bb	35
"10. Melody Waltz. F	50
These ten merry little pieces are perhaps a shade beyond the most elementary stage. They are easy and offer no difficulties that careful preliminary training will not readily overcome; yet each piece has point and charm of melody and a picturesqueness that will interest the pupil and incite his ambition to study. They are all very carefully and fully fingered.	3-
Op. 22. Twelve Etude Pieces:	
No. 1. Little Waves. C	35
" 2. At the Farm. F	35
Reinecke, C., Op. 161, No. 5. Dancing under the Linden-tree. A	20

Rohde, E., Stray Leaves. Twelve Easy Melodious Pieces:	
No. 7. Homesickness. F	2
o. Butterny. G	2
Scharwenka, X., Op. 62, No. 7. Song without Words. G	2
Schmoll, A., Op. 50. Twenty-five Melodious Pieces: each No. 7. Childish Tenderness. C " 8. The Hunter's Horn. C " 9. Scherzetto. C " 10. Return of the Gondolier. C " 11. The Light Cavalry. C " 12. Remembrance. Song without Words. By	2
Schumann, R., Op. 68. Album for the Young (Vogrich): each	20
No. 1. Melody. C '' 2. Soldiers' March, G	
" 3. Ditty. C	
" 4. Choral. G	
" 5. Bagatelle. C	
Smith, Hannah, Op. 7. Little Tunes for Little Hands. 12 Pieces	
without Octaves:	٠.
Gypsy Dance. Am. Playtime. C	35 25
Spanish Dance, F	35
	35
Streabbog, L., Bell Rondo. G	35
Swift, N. E., Op. 10. Six Characteristic Little Pieces for Beginners:	or
No. 1. The Brook that ran into the Sea. C	25
" 2. The Donkey Ride. D	
" 3. The Minuet. C	
4. Tea-kettle Solig. G	
" 5. The Little Shadow Folk. C " 6. The Land of Nod. F	
Six little melodic gems, set in the neatest possible framing of harmonic figurations, these short figures being quite equally divided between the two hands, and excellently adapted for developing the true "balance of power" between these pianistic members.	
Webb, F. R., Op. 89. Fruits and Flowers. Eight Little Pieces:	
// D. 14	40
44 - X7 1 - 3 - B	30 30
(30
" 5. Gavotte. G	30
" - D 1 D	30
7. Darcarole. Em.	40 40
These eight little pieces are written with great skill to meet the	40
requirements of little players. They are in line with the best modern principles of pedagogy.	

20

Wilm, N. von, Op. 81, No. 1. Zum Anfang (To begin with). C

Piano Solo Pieces—Grade 2

Baumfelder, F., Op. 49. Rondo mignon ——— Good Humour	35 35
Beringer, O., A Village Holiday	35
Biedermann, A. J., Little Impromptus: Op. 83. Melody Op. 84. Hunting Scene Op. 86. Slumber Song	25 25 40
Duvernoy, J. B., Op. 255, No. 1. La Babillarde (The Gossip) — Op. 255, No. 3. On the Sea. Barcarolle — Op. 272, No. 1. Bluette. Waltz — Op. 272, No. 2. Barcarolle	35 25 35 35
Gade, N. W., Christmas Bells — The Christmas Tree. Entrance March	25 25
Gael, H. van, Poppies. Six Easy Pieces: each Op. 86. In Venice. Op. 87. Rope Dance. Op. 88. At the Fountain. Op. 89. Waltz-Lullaby. Op. 90. The Little Trumpeter. Op. 91. Minuet. Poppies! These pieces are not at all somnolent in character, but have a soothing, nerve-resting swing of rhythm and melody which is precisely what so many nervous little folk need to get good steady rhythm into their fingers.	50
Grünberger, L., La Gaîté	25
Gurlitt, C., Op. 62, No. 6. The Posthorn	25
— Op. 62, No. 10. The Chase	25
Op. 62, No. 11. Valse, Ab Op. 101. Albumleaves for the Young:	35
No. 12. The Little Wanderer	35
" 13. Grandfather's Birthday	25
" 14. Valse noble	25
15. LOSS	2 5
" 18. Sunday " 19. Hunting Song	25 35
" 20. Salto mortale	35
Op. 112, No. 3. Rustic Revels	35
— Op. 112, No. 8. Tarantella, Am.	35
Handrock, J., Op. 58, No. 1. Scherzino	50
Haydn, J., Minuetto giocoso	35
Huss, H. H., A Summer Sketch Book. Six Pieces for Young	
Players: each	40
No. 1. A May Morning. " 2. An Evening Song. " 4. Alla Zingara. Gipsy Dance. " 5. A Summer Sunset.	
Krug, D., Op. 110, No. 7. Rondo on a Tyrolian Air	35

PIANO SOLO PIECES. Grade 2-(Continued.)

Kullak, Th., Kinderleben (Scenes from Childhood):	
Book 1. Op. 62. Complete	I 25
No. 1. Once upon a Time)	_
" 2. The Clock	25
" 3. Sunday Morning)	
" 4. On the Playground \	25
" 5. Little Cradle Song	25
" 6. Dance on the Lawn	25
" 7. Barcarole	25
" 8. Grand Parade)	
" 9. The Birdie's Death	25
" 10. The Mill at the Brook	25
" II. Skating	25
" 12. Evening Bell	25
A collection famous in all countries. It has stood the test of years, and has delighted and benefited hundreds of thousands. Special attention is invited to the present edition, which is carefully fingered, phrased and edited by Karl Klauser, and presents a general neat appearance that makes it enjoyable even to the eye.	
Lange, G., Op. 139, No. 9. From Olden Times	25
— Cheerfulness	35
— Heather-rose	35
The Little Wanderer	35
— The Wanderer's Return	35
Lichner, H., Gipsy Dance	35
— Twelve Characteristic Pieces:	
No. 10. Rondo	25
11. Italian Komance	25
12. Alla	25
Mayer, C., Op. 121, No. 2. Tarantella	35
Meister, W., Leaves and Flowers. Twenty Short Pieces without	
Octaves:	
No. 7. Promenade	25
" 8. Friendship	2
" 9. Morning Prayer (
" 10. A Letter from Poland	25
" 11. Forget me not	25
" 12. Challenge	2
" 13. Conversation	3
" 14. Boating Party	2
" 15. Italian Gondolier Song	2
" 16. New Fashions	2
" 17. Jack the Giant-killer	2
18. Pussy's Love Song	25
" 19. The Organ Grinder	29
" 20. Good Night	25
For the cultivation of free melody-playing, rhythmical inde- pendence and musical taste, no better pieces could be found. As delightful instructive music, these pieces may be classed with Schumann's "Album for the Young," or Kullak's "Scenes from Childhood." They have, in fact, the advantage of offering fewer technical difficulties while aiming at the same results.	
Oesten, Th., Op. 65, No. 6. The Sleighride	35
Op. 202. No. 4. Dollie's Dream	35

Reinecke, C., Op. 77. Home Music. Eighteen Easy Pieces:	
No. 1. Grandmother's Story	20
" 2. The Secret	20
" 3. From the Olden Time	20
" 14. Peasants' March	25
17. Hunting Song	25
— Cavatine	25
Reinhold, H., Op. 39, No. 1. The March of Fingall's Men	25
—— Op. 39, No. 4. Waltz	25
Rohde, E., Stray Leaves. Twelve Easy Melodious Pieces:	
No. 10. Scherzo	25
11. Setenade	25
12. Tyronenne	25
Schmoll, H., Op. 50. Twenty-five Melodious Pieces: each	25
No. 13. Farandole.	
14. The Mocking Ecno.	
15. The Shephera's Repose, Tayr.	
io. March of the Recruits.	
17. Spring I noughts.	
16. The Bild's Nest.	
ig. Saltarello.	
20. Village l'estival.	
21. Flayer.	
22. Pastorale.	
23. Folonaise.	
24. Cymbais and Castagnettes.	
25. Kathinka, Vaisoviana.	
One of the very best sets of teaching material, covering the ordinary dance-tune, the simple melody, the short character-sketch,	
scenes descriptive of nature, etc. While written in the main for the purposes of instruction, each piece nevertheless possesses an indi-	
purposes of instruction, each piece nevertheless possesses an indi- vidual charm which makes it equally desirable as a recreation.	
Schumann, R., Op. 68. Album for the Young (Vogrich): each	20
No. 6. The Poor Orphan.	
7. Hunting Song.	
" 8. The Wild Horseman.	
10. The Merry Parmer.	
11. Sichleine.	
" 18. The Reaper's Song, " 24. Harvest Song.	
Smith, Hannah, Op. 7. Little Tunes for Little Hands. Twelve	
Pieces without Octaves:	
The Ballet Dancer	25
A Cloudy Morning	25
In the Woods	35
Morning Hymn	25
Sailor's Song	35
Tyrolean	25
These pieces are of very simple character, but pleasing and melodious, and with a certain picturesque charm that removes them	

These pieces are of very simple character, but pleasing and melodious, and with a certain picturesque charm that removes them far from the commonplace and that will be sure to find a place in the hearts of young players. Various technical problems in their most elementary form are suggested in a way that will stimulate ambition to overcome them.

Spindler, F., Op, 44. May Bells. Songs without Words. 2 Books each	50
Op. 93. Sylphs. Easy Dances: No. 1. Polonaise 2. Tyrolienne 3. Fairy Polka 4. Mazurka 5. Waltz 6. Galop Very melodious little dances, composed for use in teaching; of a good style and character, so that they may be used with talented pupils as well as backward ones. Splendid recreation after more serious study.	25 25 25 25 20 20
Stiehl, H., Op. 64. Gay Pictures. Ten Easy Pieces: each No. I. Catch Me! " 2. Come Along to the Dance. " 3. In Springtime. " 4. Untiring Search. " 5. Graziosa. " 6. Marching on Merrily. " 7. Fisherman's Song. " 8. German Dance. " 9. Folk-song. " 10. Romance.	25
Complete in I Book Ten melodious characteristic pieces, full of intelligence, life, cheerfulness and skilful workmanship; admirably suited for teaching purposes, and presenting a rich variety of technique, rhythm, form and mood.	1 00
Streabbog, L., Fantasy on Gounod's Faust — Maiden of Tyrol. (Tyrolese Waltz)	50 35
Tschaikowsky, P., Op. 39, No. 22. Song of the Lark. G —— Scenes of Youth. Polka	25 25
Wilm, N. von, Op. 81, No. 10. Gavotte. D Op. 81, No. 13. Cradle Song	20 20
Piano Solo Pieces—Grade 2-3	
Bachmann, G., Cinq petits Morceaux: No. 1. La Napolitaine. (Tarentelle) " 2. Petite Rêverie " 3. Scherzetto " 4. Petite Sérénade " 5. Polka-Ballet Coming from the hand of one of the most successful of modern French writers, these pieces possess the elements, so characteristic of the French school, of grace, vivacity and irresistible buoyancy. But their special merit lies in the fact that they are kept altogether within that peculiar and important "intermediate" degree of difficulty, for which there is such a scarcity of good music written.	40 25 50 25 40
Beethoven, L. v., Minuet from Sonata, Op. 49, No. 2	35

PIANO SOLO PIECES. Grade 2-3-(Continued.)

Gade, N. W., Boys' Merry-go-round —— Dance of the Little Girls	25 25
Giese, Th., Op. 160, No. 6. March Gaîté de Cœur (Cheerful Heart)	35 35
Goldner, W., Gavotte mignonne	35
Gurlitt, C., Op. 101. Albumleaves for the Young: No. 16. Scherzo	50
Heller, S., L'Avalanche Bluette No. 2. G Cradle Song Curious Story Lullaby Petite Tarentelle. Em. Huss, H. H., A Summer Sketch Book. Six Pieces for Young Players:	25 25 25 25 25 25 25
No. 3. Valse petite " 6. Alla Tarantella	75 75
Jadassohn, S., Spring Flowers. Eight Instructive Pieces: No. 1. Prelude	35 25 35 25 35 25 25 25
Of a refined musical character, and written by one of the fore- most pedagogues of modern times, no other proof is needed of their adaptability and usefulness for teaching purposes. They are models of style, grace and form.	
Jungmann, A., Will-o'-the-Wisp. Capriccietto	35
Klein, B. C., Eight Little Songs without Words: No. 1. You and I. (Love Song.) 2. Congratulation. 3. Spinning Wheel. 4. Gipsy Song. 5. Little Serenade. 6. Evening Song. 7. First Loss. 8. Meditation. Little studies in the form of pieces; they may be given to pupils who hate "studies" and continually wish for "pieces." They are	40
of a most excellent character, and tend to exercise technical skill as well as to cultivate the taste of the pupil.	
Kullak, Th., Kinderleben (Scenes from Childhood): Book 2. Op. 81. Complete No. 1. Child's Prayer '' 2. The Little Wanderer { '' 3. Grandmother Tells, etc. '' 4. Opening of the Children's Party {	1 25 25 25
5. Loving Soul and Pure Heart)6. The Race	25

No. 7. The Angel in the Dream	25
" 8. The Nightingale	25
" 9. Spinning Song	25
" 10. The Ghost in the Chimney	25
" II. The Little Hunters	25
12. The Little Rope Dancers	25
A collection famous in all countries. It has stood the test of years, and has delighted and benefited hundreds of thousands. Special attention is invited to the present edition, which is carefully fingered, phrased and edited by Karl Klauser, and presents a general neat appearance that makes it enjoyable even to the eye.	
Lichner, H., Op. 79. Fleur et Fleurette. Two Pieces each	50
Liebling, M., Three Tone-pictures:	
No. 1. Rainy Day	60
" 2. On the Lake	60
j. In the woods	60
Löw, J., March and Chorus from "Tannhäuser"	50
Merkel, G., Op. 61. Aquarelles:	
No. 1. Boatman's Song	35
" 2. Postillion's Morning Song	35
3. Fleasures of Spring	35
" 4. On Flowering Mead Complete in 1 Book	35 I 00
These picturesque and dainty pieces are among the most at-	1 00
tractive of Merkel's works for piano-players of the earlier grades. They have established their merit with judicious teachers because of their thoroughly musical quality and the instructive features concealed beneath their delightful exterior. They are for players of moderate proficiency, and are fully fingered and edited by William Scharfenberg.	
Meyer, L., Two Short Pieces without Octaves: No. 1. Gavotte	35
" 2. Barcarolle	35
Equal to the best of their kind. The Gavotte is of especial merit for the practice of strict rhythm and a light staccato, while the Barcarolle is a model of legato practice, possessing at the same time all the requisite qualities of melody, simplicity, grace and form to make it interesting, even from other points of view.	
Orth, L. E., Op. 22. Twelve Étude Pieces:	
No. 3. Little Joker	35
" 4. Hand over Hand	35
Reinecke, C., Op. 77. Home Music. Eighteen Easy Pieces:	
No. 4. March	25
7. Scherzo	25
" 8. Romance " 9. Canon	25
"10. Klage	25 25
" 12. Canzonetta	25 35
- Op. 154, No. 2. From the One Thousand and One Nights	<i>3</i> 5 2 0
— The Child and the Cuckoo The Evening Star	25
— La Reine. Gavotte	25
Reinhold, H., Op. 50, No. 7. Valse pittoresque	25

PIANO SOLO PIECES. Grade 2-3-(Continued.)

Scharwenka, X., Op. 62. Album for Young Pianists. Twelve	
Short Pieces: No. 1. March	25
" 2. Like a Folk-song)	_
" 3. Tale	25
" 8. Prelude	25
" 9. Lost Happiness)	25
11. Andante	-3
Schumann, R., Op. 68. Album for the Young (Vogrich):	
No. 9. Folk-song " 12. Knight Rupert	20
" 14. Little Study	20 20
" 16. First Loss	20
" 17. Roaming in the Morning	20
" 20. Rustic Song " 23. The Rider's Story " 29. The Strange Man	20
" 23. The Rider's Story	20
" 36. Italian Sailor's Song	30 20
Smith, Hannah, Op. 7. Little Tunes for Little Hands. Twelve	20
Pieces without Octaves:	
Evening	25
Peasant Dance	35
Thoma, R., Mignonne. Waltz	35
Tschaikowsky, P., Op. 39, No. 8. Valse. Ep	25
Voss, C., L'Innocence	35
Wilm, N. von, Op 8, No. 5. Intermezzo	25
— Op. 12, No. 5. Drolleries	25
Piano Solo Pieces—Grade 3	
Bartlett, H. N., Op. 165, No. 1. The Chase	65
Beethoven, L. v., Op 33. Bagatelles:	
No. 1, Eb	35
" 2, C	35
" 6, D — Op. 49. Two Easy Sonatas:	25
No. 1, Gm.	30
2, G	30
Albumblatt "für Elise"	35
Nouvelle Bagatelle. Gm.	25
Behr, F., Op. 303. Lachtäubchen (Turtle Dove). Scherz-Polka —— Une Perle. Bluette	50 60
Bohin, C., Op. 280. Dance in the Green	50
— Dance on the Lawn	35
— Dancing Spirits	50
May Has Come	35
Cooper, Wm., Alone	60
Cramer, J. B., Le petit Rien	50 30

Egghard, J., Op. 51. Le petit Babillard. Scherzino	40
Op. 207. Deux petits Morceaux: No. 1. La Blondine. Mélodie	
" 2. La Brunette. Valse	35 35
Op. 229. Les Soirées de Famille. Six Pieces in 2 Books: each	6 0
Gregh, L., Op. 13. Return of the Reapers. ("Pastorella")	50
Grieg, E., Op. 12, No. 4. Elfin Dance	25
— Albumleaf. Em.	25
Gurlitt, C., Op. 154, No. 1. Aquarelles Op. 173, No. 3. Wanderlied	35 35
Händel, G. F., Largo (A. R. Parsons). Without Octaves	35
Haydn, J., Gipsy Rondo	50
— Rondo. A	50
— Rondo. A — Sonata. C. (No. 5 Schirmer ed.)	30
Heller, S., Op. 45, No. 14. Sailor's Song	25
— Op. 45, No. 16. Il Penseroso — Brooklet	25
	25
— Coquetterie	25
—— Spring Song	25
Hitz, F., Bon Jour. Bluette — Joyeux Moulin (The Lively Mill)	50
— Joyeux Mouthi (The Lively Mill) — La Serenata (by G. Braga). Transcr.	35 35
Hoffmann, C., On the Heights. Romance	
	25
Jensen, A., Op. 33, No. 5. Reigen (Elfin Dance) —— The Mill	25 35
Minuet from "Lieder und Tänze," Op. 33	25
Kirchner, Th., Op. 7, No 2. Albumblatt	25
Klein, B. C., A Nosegay for Young Pianists. Six Pieces: each	35
No. 1. Violet.	33
" 2. Carnation Pink,	
" 3. Daisy.	
" 4. Mignonette.	
5. I allsy.	
o. Porget-me-not.	
Six delightful little parlor pieces. They are melodious, enter- taining, finely conceived tone pictures. From a technical point of	
view, they aim at a variety of purposes, which lends an additional value to them as model instructive pieces.	
Kullak, Th., Op. 105, No. 2. In the Forest Scherzo. F	35
	35
Lange, G., Op. 292. Maytime of Life. Six Easy Pieces: each	35
No. 1. Roguishness. " 2 In Ball Costume.	
" 3. At Twilight.	
" 4. Philopena.	
" 5. Rural Pleasures.	
" 6. True Happiness.	
Among the numerous compositions by this most prolific com-	

poser, the above set has enjoyed unequalled popularity. Written in a light vein, yet with a distinctly didactic aim, they are a source of pleasure to the teacher, and of delight to the pupil.

PIANO SOLO PIECES. Grade 3—(Continued.)

Lege, W., The Alpine Rose's Longing	35
Lichner, H., Op. 14, No. 1. Merry Mood	35
Op. 14, No. 2. Ball Scene	35
— Op. 14, No. 3. Souvenir	35
Op. 14. No. 5. Longing for Home	35
Op. 95, No. 2. On the Meadow	35
—— Devotion	25
Loeschhorn, A., Soldier's Song	25
Löw, J., Flowers of Melody. Forty Transcriptions of Favorite	
Songs and Opera Melodies without Octaves. Edited and	
fingered by W. Scharfenberg:	
No. 1. The Hour is Late, from "Faust"	35
2. On wings of song. (Mendelssonn)	25
" 3. Robert, Idol of My Heart, from "Robert der Teufel"	50
" 4. Lovely Flower, from "Faust"	35
" 5. Ye Merry Birds. (F. Gumbert)	35
" 6. Bridal Chorus, from "Lohengrin"	35
" 7. Ah, So Pure, from "Martha"	50
" 8. Daughters of Kings, from "L'Africaine"	35
" 9. Casta Diva, from "Norma"	50
" 10. In Childhood I Dallied, from "Czar und Zimmer-	•
mann" " Wild Flowers Will Soon Show Their Bloom from	35
"II. Wild Flowers Will Soon Show Their Bloom, from "Lucia"	50
" 12. Parigi, o cara, from "La Traviata"	50
" 13. Dost Thou Know that Land? from "Mignon."	,,
(Thomas)	50
" 14. The Fishermaiden. (Meyerbeer)	50
" 15. Hear Me, Norma, from "Norma"	50
" 16. March of Peace, from "Rienzi"	35
" 17. All Alone (Mutterseelenallein). (Braun) " 18. Hunter's Song, from "Martha"	35
" 18. Hunter's Song, from "Martha"	35
" 19. My Angel. (H. Esser)	35
" 20. Vale of Rest (Jeunes Beautés), from "Les Huguenots"	50
" 21. Drinking Song from "Lucrezia Borgia"	50
" 22. Si, fino all'ore estreme, from "Norma"	35
	35
	35
	35
25. The Alpine Holl. (II. Hoch)	35
	35
" 27. March from "Norma" " 28. Rarrarolle from "Masaniello"	35
20. Dalcatone nom Masameno	35
29. Make Me No Gaudy Chaplet, from Euclesia	
Borgia" " so Oue fois tu blanche Tourterelle 3 from "Poméo"	35
30. Que lais-tu, bianche l'outterene : nom Romeo	
(Gounod) " 31. To Spring (Au Printemps). (Ch. Gounod)	35
31. To Spring (At 1 Intemps). (Cir. Gounda)	50
	50
** 33. The Gipsy Boy in the North. (Reissiger)	50

No. 34. Thro' the Forests (Durch die Wälder), from "Der Freischütz"	50
" 35. Serenade. (F. Schubert)	50
" 36. What Noble Joys (Ein Schütz bin ich), from "Night Camp in Grenada"	50
" 37. Last Rose of Summer	50 50
" 38. Fierce Now the Flames, from "Il Trovatore"	50
" 39. Forest Worship. (F. Abt) " 40. March from "Carmen" (Bizet)	50
40. March Holli Carmen. (Bizet)	50
A veritable "flower-garden" of melody; the author has culled, from the literature of Song and Opera, gems of melody which are not only universally popular, but are endeared to every one by early association in school and home. These pieces are presented in skilful transcriptions, accessible to the amateur, and available for purposes of instruction and recreation. The arrangements are distinguished by the absence of technical difficulties, especially of octaves; their arrangement was made with special reference to the requirements of the "intermediate grade."	
— Spinning Song, from "Flying Dutchman" — To the Evening Star, from "Tannhäuser"	35 35
Merkel, G., Op. 18. Albumleaves:	
No. 1. Spring Song	50
" 2. Wanderer's Song	25
Mozart, W. A., Fantasia. Dm. (Klee)	20
Rondo à la Turque, from Sonata. A	35
— Sonata (No. 1, Schirmer ed.). C. (Lebert)	30
Munro, D. R., Hunting Song	75
Oesten, Th., Op. 366. In the Gondola Bridal Chorus, from "Lohengrin"	50 35
Orth, L. E., Op. 22. Twelve Étude Pieces:	
No. 5. Finger-tips	35
" 6. Hey-day " 7. Sweetly Singing	35 60
	00
Pacher, J. A., Op. 69, No. 1. Austrian Folk-song ("My Own Darling Maiden")	_
•	50
Ravina, H., Étude de Style	35
Reinecke, C., Op. 77. Home Music. Eighteen Easy Pieces:	
No. 5. Consolation in Loneliness	25
" 6. In Camp	25
" 11. Minuet" " 13. Ländler. (Slow Waltz)	35
" 15. Toccatina	25 50
Reinhold, H., Op. 52, No. 2. At the Fountain	35
Rendano, A., Chant du Paysan (Peasant's Lay)	35
Reynald, G., Op. 6, No. 1. La Fontaine	35
Op. 6. No. 7. La Chute du Jour. Nocturne	50

Rohde, E., Twelve Characteristic Pieces:	
Op. 50, No. 1. Barcarolle	35
" 2. Elfin Dance	35
" 3. Nixies' Song	35
" 4. Hunter's Return	35
Op. 62, No. 1. Glad Anticipation " 2. The Minstrel's Song	35
2. The Ministre's bong	35
5. The Nalau	35
Bright, cheerful melodies, strong rhythmical contrasts, and easy technical passages, render these pieces very useful to pupils at this stage of progress.	
Scharwenka, Ph., Bagatelle, Eh	25
— Divertimenti. Ten Short Melodious Pieces:	
Book I. 1. Allegretto grazioso; 2. Tempo di Minuetto;	
3. Risoluto; 4. Tempo di Valse Book II. 5. Allegretto grazioso; 6. Andantino con moto;	75
7. Moderato; 8. Lento	75
Book III. 9. Andantino con moto; 10. Vivace	60
— The same, singly: No. 2. Tempo di Minuetto	25
Scharwenka, X., Op. 62. Album for Young Pianists. Twelve Short Pieces:	
No. 4. Barcarolle	25
" 5. Minuetto	35
" 6. Gavotte	35
" 12. Tarantelle	50
Schmitt, J., Op. 201, No. 1. La Rose	35
Sidney, B., Scotch and English Ballads, transcribed:	
Annie Laurie	40
Auld Lang Syne	40
Bonnie Doon Home, Sweet Home	40
Mary of Argyle	40 40
Within a Mile of Edinboro'	40
Spindler, F., Hedge Roses. Three Tone-pictures:	
Nos. 1, 2, 3 each	35
Stiehl, H., Op. 79, No. 2. Ungarisch. (Hungarian Albumleaf)	35
Tschaikowsky, P., Chant sans Paroles. Am.	35
Wilm, N. von, Op. 8, No. 2. Mazurka	35
Wollenhaupt, H. A., Op. 29, No. 2. Feu follet (Will-o'-the-Wisp)	35
, , , , , , , , , , , , , , , , , , , ,	55
Piano Solo Pieces—Grade 3-4	
Ascher, J., Alice. Transcription de Salon	6 0
Bach, J. S., Prelude. Cm.	35
— Prélude célèbre. C	25
Bargiel, W., Albumleaf	35
Bartlett, H. N., Op. 107, No. 1. The Zephyr. Albumleaf	25

Beethoven, L. v., Op. 14, No. 1. Sonata. E Op. 14, No. 2. Sonata. G Andante from the same		40 60
On 51 No. 1. Rondo. C. (Lebert)		35 30
— Op. 51, No. 1. Rondo. C. (Lebert) — Op. 79. Sonata. G — Adieu to the Piano		55
Adieu to the Piano		35
Behr, F., Chagrin du Cœur (Heart-sorrow)		35
Gipsy Serenade Waldvöglein (Birdling in the Woods)		75
		50
Berwald, W., Serenata		40
Binet, F., Op. 33. Valse vive		75
Bohm, C., Op. 266. If Thou Thy Heart Wilt Give Me. Melody		35
— Farewell to the Alps — The Fountain. Capriccietto		50
- Little Sweetheart (Enfant chéri)		50 50
Brockway, H., Op. 26, No. 2. Étude		40
Broustet, E., Dream after the Ball. Scherzo		50
Crawford, Wm., Op. 40. The Sailor's Frolic. Polka caract.		50
Daquin, C., Le Coucou. Rondo		35
Dreyschock, A., Op. 92, No. 3. Un doux Entretien (A Tender		55
Colloquy)		50
Dubois, Th., Op. 20. Intermezzo		50
Dussek, J. L., Les Adieux. Rondo. (Lebert)		30
La Chasse. (Lebert)		30
Egghard, J., Op. 76. Le Jet d'Eau (The Fountain). Impromptu		50
— Op. 183. La Clochette d'Argent. Morceau brill.		60
Engel, S. C., Serenade		50
Erfolg, C., Impromptu		50
Fanchetti, G., J'y pense. Air de Ballet		35
Frey, A., Arioso		50
Gade, N. W., Op. 19. Aquarelles. Tone-pictures:		
Book I. Complete	I	00
No. 1. Elegy " 2. Scherzo, E		25
" 3. Canzonetta		25 25
" 4. Humoresque, G		35
" 5. Barcarole		35
Book II. No. 1. Caprice		35
" 2. Romance. D		25
3 Intermezzo		25
Gautier, L., Le Secret. Intermezzo pizzicato		65
Gille F. Rebiller Vergissmeinnicht		35
Gillet, E., Babillage Echoes of the Ball. Intermezzo		50 50
Denote of the Dail. Inferinces		20

nod, Ch., Marche pontificale	50
gh, L., Les Bergers-Watteau. Air de Danse, Louis XV	60
g, E., Op 12, No. 3. Watchman's Song	25
Op. 12, No. 8. Patriotic Song Op. 68, No. 2. Grandmother's Minuet	25 35
litt, C., Op. 104. Fleurs de Salon:	-
No. 1. Valse	35
" 6. Polonaise " 7. Tarentelle	35 50
" q. Zapateado	50
- Op. 148. Novelletten: No. 1. Morning Greeting	50
" a Fairy-tale	50
" 7. Rippling Waves " 8. Valse noble	50
	50
tydn, J., Sonata. G. (No. 11, Schirmer Ed.)	30
ins, C., Op. 171. Shepherd's Dream Op. 194. Elfin Dance	35 35
eller, S., Op. 81, No. 15. Slumber Song	25
- Morning Serenade	25
— Napoli. Petite Tarentelle No. 2	35
ennes, A., Op. 266, No. 3. Elfin Dance	50
itz, F., Bonne Nuit. Caprice de genre La Serenata (by G. Braga). Transcr.	50 35
lofmann, H., Maytime	35
fummel, J. N., Op. 11. Rondo. Eb	50
adassohn, S., Bridal Song from "Lohengrin"	• 25
ensen, A., Op. 33, Nos. 7 and 8. Two Waltzes	25
ungmann, A., Op. 314, No. 2. By Moonlight. Nocturne	25
— In the Forge	35
Kiel, F., Bolero	35
Crug, D., Op. 158. Fleurs de Mai	60
Op. 292. Swan Song from "Lohengrin"	50
Kuhe, Wm., Le Feu follet (Will-o'-the-Wisp)	50
Lack, Th., Op. 134. Idilio	35
Lange, G., Op. 277. When Two Hearts Drift Asunder	35
Lichner, H., Espérance. Nocturne — Myosotis. Nocturne	50 50
Liebling, E., Op. 38. Valse-Impromptu	75
Liebling, L. M., Op. 3. Petite Valse	40
Löw, J., Op. 228, No 8. Margaret at the Spinning-wheel	35
Luebert, G. H., Op. 36. Mirth and Frolic. Rondo	75

Maxson, F., Op. 7. Innocence	40
Merkel, G., Op. 18. Albumleaves:	
No. 3. Impromptu	35
" 4. Cradle Song	25
Morley, F., Blue-bells	6 0
Mozart, W. A., Sonata No. 2, in G. Schirmer Ed.	40
Sonata No. 3, in C. Schirmer Ed.	5 5
 Sonata No. 3, in C. Schirmer Ed. Sonata No. 4, in F. Schirmer Ed. Sonata No. 19, in Ep. Schirmer Ed. 	30 30
Neidlinger, W. H., Valse petite	40
Oesten, Th., Op. 175. Alpine Bells	50
— Op. 193. Sunset Glow on the Alps. Idyl	50
Orth, L. E., Op. 22. Twelve Étude Pieces:	
" o. Whirligig	35 50
No. 8. To and Fro " 9. Whirligig " 10. Finger-chase	35
Pacher, J. A., Op. 69, No. 3. Swiss Folk-song	50
Pieczonka, A., Hommage à la Pologne. Mazurka	50
Raff, J., Op. 75, No. 2. Fabliau	50
Rameau, J. P., Le Tambourin	2 5
Reinecke, C., Op. 77. Home Music. 18 Easy Pieces:	
No. 16. Capriccietto "18. My Sweetheart I Hear	25
•	35
Reynald, G., Op. 6, No. 6. La Gondole	35
Richards, B., Op. 26. Victoria. Nocturne Op. 71. The Birdlings' Evening Song	5 0 5 0
Rogers, J. H., Autrefois. Petite Suite:	50
No. 1. Allemande	3 5
" 2. Courante	3 5
" 3. Air varié " 4. Menuet	35
" 5. Gigue	35 35
Complete in 1 Book	I 25
Rohde, E., Twelve Characteristic Pieces:	
Op. 50, No. 5. Joyful	3 5
" 6. Sorrowful	35
Op. 62, "3. Greetings for Home "4. Sportive Waves	35 35
" 6. In the Twilight	35
Scharwenka, Ph., Bagatelle. D	35
Schmoll, A., Spinning-wheel. Étude-Polka	50
Schubert, F., Op. posth. Scherzo. By	25
Smith, B., Op. 23. Blue-bells	50

Spindler, F., Tone-pictures. Six Easy Pieces:	
No. 1. Alpine Rose ' 2. Forget-me-not	35 35
" 3. Bouquet of Violets 4. Blooming Meadow	35 35
" 5. Lily " 6. Fading Flower	35 35
Tours, B., A Little Story	50
—— By the Brookside	50
Tschaikowsky, P., Op. 9, No. 3. Mazurka de Salon. Dm. —— Chant sans Paroles. Am.	50 35
Watson, M., Marche des Pompiers	50
Westerhout, N. van, Ronde d'Amour	40
Wollenhaupt, H. A., Op. 29, No. 6. Scherzino. Dm.	35
Piano Solo Pieces—Grade 4. Moderately Diffic	1 <i>+</i>
	<u> </u>
Armstrong, Wm. D., Two Pieces: No. 1. Impromptu à la Valse " 2. Gondellied	50 40
Ascher, J., Op. 30. Danse and alouse. Caprice de Concert Op. 40. Fanfare militaire Op. 57. La Sylphide. Impromptu-Valse Op. 71. L'Éclair. Nocturne	1 00 75 60 60
Bach, J. S., Bourrée, C, from 'Cello Suite III. (A. Zimmermann) — Bourrée, G, from the 4th Sonata for 'Cello. (B. Tours) — Gavotte, Dm. (English Suite). (Büllow) — Gavotte, Gm. (English Suite). (Büllow) — Loure, G, from 'Cello Suite III. (S. Heinze) — Sarabande. D. (B Tours)	50 50 35 35 35 25
Bach, Ph. Em., Solfeggietto. Cm.	35
Bachmann, G., Echoes of Bygone Days	60
— The Gipsies. Air de Ballet — The Grasshopper. Valse-Ballet	35 50
Isabelle. Grande Valse	50
— La Rieuse. Valse de Salon — Six Dance-pieces :	50
No. 1. Across the Fields. Mazurka	40
" 2. Golden Wedding. Mazurka	40
" 3. Hungarian Polka " 4. Easter Eggs. Polka	50 50
" 5. Springtime. Waltz	50
" 6. The Coquette. Waltz	50
Song of the Ploughman The Swallows. Valse-Caprice	35 60
— Les Sylphes Impromptu-Valse	5 0
Bargiel, W., Op. 32, No. 1. Idylle. G	25

Bartlett, H. N., Op. 67. The Brooklet Op. 107, No. 2. Harlequin. Albumleaf Op. 125. Three Mazurkas:		50 40
No. 1, Am.; No. 2, A; No. 3, Cm. Op. 165, No. 2. Repose. A Lullaby	each	40 65
Baumann, Fr. C., Op. 5. Étude mélodique		50
Beethoven, L. v., Op. 2, No. 1. Sonata in Fm. (Lebert) Op. 2, No. 2. Sonata in A. (Lebert) Op. 2, No. 3. Sonata in C. (Lebert) Op. 8. Polonaise, from String Trio. (C. Delioux) Op. 10, No. 1. Sonata in Cm. (Lebert) Op. 10, No. 2. Sonata in F. (Lebert) Op. 51, No. 2. Rondo in G. (Lebert)		60 60 85 50 55 55 40
Behr, F., Dew-drops — Golden Dreams — In the Highlands — May Breezes — Mignonette — My dear Switzerland. Idyl — Tarantella		50 50 50 50 50 50 60
Bendel, F., Op. 14, No. 1. Mozart. Andante favori Op. 14, No. 2. Mozart. Menuet Op. 14, No. 3. Mozart. Adagio favori Op. 103. Idylle Op. 108. Polka de la Cour Diavolina. Étude-Galop		50 50 50 50 75 75
Bennett, W. S., Op. 10, No. 1. The Lake Op. 10, No. 3. The Fountain		35 3 5
Benoist, A., Op. 7. Star of Love. Romance Impromptu-Gavotte		35 50
Berton, F., Op. 6. Im Zillerthal. Sérénade tyrolienne Op. 7. Rosée du Matin. Valse brillante Op. 10. Gavotte Impératrice Op. 15. Bolero. Esquisse espagnole Op. 16. La Duchesse. Gavotte Moonlight on the Rigi. Idyl		75 75 75 65 60 60
Berwald, W., Barcarolle-Valse —— Valse-Impromptu		50 50
Billema, R., Op. 48. Twittering of the Birds		7 5
Binet, F., Op. 32. Le Retour des Gondoliers Op. 38. Valse ondulante Op. 46. Summer Night Op. 47. Lullaby		75 75 75 50
Bohm, C., Op. 153. Concert Polonaise (Mit Sang und Klang — Op. 270. Song of the Swallow — Op. 327, No. 18. Fair Ellen. Mazurka de Salon — By the Mountain Spring	;)	50 50 50

Bohm, C., In Switzerland. Mountain Idyl	50
—— Love Song —— Love's Oracle. Mazurka-Impromptu	25
—— Love's Oracle. Mazurka-Impromptu —— The Maiden's Dream. Fantasy	50
The Maiden's Dream. Frantasy Mandolin Serenade	35
— Mandolli Serenade The Market Maid	35
Murmuring Brook	50 50
My Treasure. Caprice	50
—— Polacca brillante, Ab	75
Seguidilla. Canzona española	50
	75
Staccato. Polka de Salon	50
Twinkling Star. Étude de Salon	50
Borowski, F., Mazurka No. 1. C	35
— Mazurka No. 2. Cm.	50
Boscovitz, F., Matin Song. Idyl	6 0
Braungardt, F., Woodland Whispers. Idyl	60
Brockway, H., Op 26. Suite of Small Pieces:	
No. 1. Idyl	50
" 3. Scherzo	60
" 4. Evening Song	40
" 5. Humoresque " 6. Marche	40
o. Watche	75
Cajani, A., Serenata. D	50
Chaminade, C., Op. 9, No. 1. Pièce romantique	25
— Op. 9, No. 2. Gavotte	35
Op. 23. Minuetto	50
Op. 24. Libellules	50
Op. 29. Serenade. D Op. 41. Pierrette. Air de Ballet	50 50
Op. 52 Arlequine	60
 Op. 53. Arlequine Op. 54. Lolita. Caprice espagnol Op. 67. La Morena. Caprice espagnol 	50
Op. 67. La Morena. Caprice espagnol	50
— Calirrhoë. Air de Ballet No 4	50
— Danse pastorale. Air de Ballet No. 5	60
— La Lisonjera (The Flatterer)	60
Pas des Amphores. Air de Ballet No. 2	50
Scarf Dance. Air de Ballet No. 3	35
Chopin, F., Op. 7, No. 1. Mazurka No. 5. Bb (Mikuli)	20
— Op. 9, No. 2. Nocturne No 2. Ep (Mikuli)	20
— Op. 17, No. 1. Mazurka No. 10. Bp (Mikuli)	30
— Op. 24, No. 3. Mazurka No. 16. Ab (Mikuli)	20
Op. 28, Nos. 6 and 7. Two Preludes (Bm., A) (Mikuli)	20
Op. 34, No. 2. Valse brillante. Am. (Mikuli)	40
Op. 64, No. 1. Valse. Db (Mikuli)	30
Op. 68, No. 3. Mazurka No. 48 (posthumous) (Mikuli)	20
Concone, J., Op. 33. Valse brillante en Octaves	35
Couperin, F., La Bandoline —— Sœur Monique	35 35

Cui, C., Bagatelle italienne Berceuse Eb Canzonetta. Ab	25 25 25
Delahaye, L. L., Colombine. Minuet	50
Delbrück, G., Cradle Song	35
Delibes, L., Pas des Fleurs. Waltz from the Ballet "Naila" — Pizzicati. Scherzettino from the Ballet "Sylvia" — Valse de la Poupée, from the Ballet "Coppélia" — Valse lente, from the Ballet "Coppélia" — Valse lente, from the Ballet "Sylvia"	75 35 35 35 6 0
Diémer, L., Op. 9. Impromptu-Valse —— Sérénade	60 6 0
Dolmetsch, V., Op. 41. Barcarolle. Fm. Op. 52. Air de Ballet Op. 54. Au Crépuscule Op. 55. Mazurka mélodique	50 35 50 50
Dubois, Th., Op. 7. Chorus and Dance of the Elves Op. 18. Scherzo et Choral Op. 69. Chaconne moderne	50 85 50
Durand, A., Op. 62. Chaconne Op. 76. Gai Printemps. Idylle Op. 78. Sous les Bois (In the Forest). Caprice Op. 79. Annette et Lubin. Gavotte pastorale Op. 81. Babillage Esquisse Op. 83. Valse. Eb Op. 84. Gavotte. G Op. 86. Second Waltz. Ab Op. 94. Second Mazurka. Ab Op. 95. Bavarderie. Impromptu-Caprice Pomponnette. Air à danser. Style Louis XV	60 75 50 50 75 60 65 75 75 75
Dussek, J. L., Op. 62. Consolation (Lebert)	40
Echeverria, J. M., Op. 13. Second Mazurka. Ab	50
Egghard, J., Op. 187. Amorosa. Romance italienne	60
Ehrlich, G., Barcarole. G	50
Eisoldt, C. A., Serenade. Gb	50
Engel, S. C., Op. 30. Lydia. Air de Ballet Op. 32, No. 4. An Albumleaf To a Dance Rhythm	50 50 50
Favarger, R., Op. 18. L'Adieu. Nocturne	50
Field, J., Nocturne No. 5. Bh (Liszt) Nocturne No. 15. Song without Words. Dm. (Liszt)	20 15
Fint W On the Spring Showers	

Gabriel-Marie, La Cinquantaine —— Sérénade badine	50 50
Gade, N. W., Aquarelles:	3-
Book II. No. 4. Novellette	35
" 5. Scherzo. A	35
Book III. Complete	1 25
No. 1. Humoreske. Am.	35
" 2. Nocturne	35
3. Scherzo. Do	35
4. Romance. A	25
" 5. Capriccio —— Scherzino. Dm. (Aquarelle)	50
Gautier, L., Le Ruisseau (The Brook)	35 50
Gayrhos, E., Op. 35. Adieu. Meditation	50
Gillet, E., Au Moulin (In the Mill) Echoes from the Riviera:	50
Douce Caresse (Sweet Caress)	75
Passepied	75
Pizzicati	75
Sommeil d'Enfant (Child's Slumber)	6 0
Entr'acte-Gavotte	50
Sérénade-Impromptu	35
—— Sous l'Ombrage (În the Shadow)	35
Godard, B., Op. 14. Les Hirondelles (The Swallows)	3 5
—— Op. 16. Gavotte. B	5 0
Op. 26. Valse brillante. Ab	60
Op. 35, No. 3. Canzonetta. Bb	50
Op. 50, No. 2. Pan. Pastorale Op. 56. Seconde Valse brillante. By	50 50
— Op. 83. Au Matin	50 50
Berceuse from "Jocelyn"	35
Goldbeck, R., La Vibrante. Wrist-study	35
Goldner, Wm., Gavotte-Canzonette	65
	0,3
Goria, A., Op. 5. Olga. Mazurka	35
Gounod, Ch., Marche-Fanfare	60
Gregh, L., Op. 38. Aérienne. Fifth Waltz	6 0
— Op. 49. Saltarelle	50
— Op. 53. Quiétude. Song without Words — Op. 54. Joyeuse Aubade	35
Op. 54. Joyeuse Aubade Op. 56. Scherzo-Valse	35 5 0
Op. 57. Passacaille	50
—— Caprice-Gavotte. By	50
Élégie-Pastorale	50
—— Impatience. Song without Words	3 5
— The Mocking Bird. Souvenir créole	50
Morning Ride. Albumleaf The Shepherd's Pipe. Pastorale	50 60
—— THE SHEDHEIU STIDE. TASIDIAIC	00

Grieg, E., Op. 6, No. 3. Humoreske. C — Op. 28, No. 3. Dance-Caprice — Op. 38, No. 5. Springtanz — Op. 43, No. 2. Solitary Wanderer — Op. 46, No. 2. Ase's Death	25 35 25 25 25
Grützmacher, F., Op. 66. Albumblatt	35
Gurlitt, C., Op. 148. Novelletten: No. 6. Impromptu 9. Nocturne 10. Ländler 11. Polonaise 12. Elfin Dance Op. 158, No. 1. Butterflies Op. 162, No. 1. Beatrice. Valse-Caprice	50 50 50 35 50 50 60
Hackh, O., Op. 151. Trois Scènes de Ballet: No. 1. Valse des Fleurs 2. La Reine des Bayadères 3. La Nafade Sarabande. Am.	50 50 50 60
Händel, G. F., Hallelujah! From "The Messiah" —— Largo (A. R. Parsons)	35 35
Haydn. J., Ochsenmenuett — Sonatas. Edited and Fingered by L. Klee and S. Lebert: No. 1. Schirmer Ed. Ep. 45 No. 10. Schirmer Ed. G " 2. " " Em. 30 " 12. " " Ep. " 3. " " Ep. 40 " 16. " " G " 7. " " D 30 " 19. " " D " 8. " " Ap. 40 " 20. " " F Heller, S., Op. 85, No. 2. Tarantelle. Ap. — Op. 156. Capriccietto — Bluette — In Autumn — Songs by F. Schubert. Transcribed: No. 1. Serenade " 2. Erlking " 3. Barcarolle	35 30 40 40 50 40 50 35 50 35 50
" 4. Adieu " 5. Ave Maria	35 35
Henselt, E., Op. 5, No. 11. Love Song	35
Hill, J., Op. 28. Adagio	3 5
Hille, G., Op. 44. Ballet Music. Five Characteristic Pieces: No. 1. Allegretto. Bm. 2. Allegro con spirito. G 3. Allegro piacevole. C 4. Allegro non tanto. Gm. 5. Allegro feroce. C Hitz, F., Eureka. Mazurka de Salon Joy and Sorrow. Redowa	50 35 50 50 50 75
Pastorale. C	35

Hofmann, H., Op. 34, No. 3. Poëme du Souvenir. Rêverie	25
—— Leaves from My Diary. Twelve Compositions: Book I. Complete	۷-
No. I. Over the Waters	65
" 2. The Last Farewell	25
" 3. Along the Brook	25
" 4. Under the Village Linden-tree	35 25
Book II. Complete	65
No. 1. Discourse	25
" 2. Hunting Scene	35
" 3. The Nightingale Sings	25
" 4. Rustic Dance	35
Book III. Complete	65
No. 1. Parting	25
" 2. Snowflakes	35
" 3. In the Forest Inn	25
. " 4. Roving Birds	35
Hollaender, V., Canzonetta	25
—— Felicia. Gavotte	35
Hölzel, G., Song without Words	35
Hünten, F., Op. 26. La Rose. Thème allemand	1 00
Iljinsky, A., Op. 13. Berceuse	25
Jackson, R. C., Second Valse-Caprice	60
Jadassohn, S., Op. 25, No. 3. Valse. Db Op. 26. Airs de Ballet, from "Bal Masqué":	50
No. 1. C	35
2. Am.	25
3. A	25
Op. 35, No. 3. Scherzo (in Canon-form). F Op. 63, No. 5. Albumleaf	35
Op. 03, No. 5. Albumiear Cradle Song	35
— Dedication. B	35
— Dedication. B — Étude. Eh	35
—— Souvenir	25 35
— La Sylphide. Air de Ballet	35
Jeffery, J. A., Op. 4. Gavotte (Nineteenth Century)	35
— Op. 7. Hunting Song	50
— Op. 17. Marche joyeuse	50
Jensen, A., Barcarolle. Ab	35
Happy Wanderer	35
Serenade. E	35
—— Silent Love	2 5
Will-o'-the-Wisp (Irrlichter)	35
Joncières, V., Sérénade hongroise	75
Joseffy, R., Albumleaf No. 1	35
- Nina. Aria by Pergolese, transcr.	35
Jungmann, A., Brooklet's Tale	60

Karganoff, G., Op. 10, No. 1. Souvenir — Op. 20, No. 3. Valse. Ab — Op. 20, No. 11. Berceuse. Db	25 50 40
— Op. 22, No. 3. Berceuse. E	3 5
Ketten, H., Margaret at the Spinning-wheel	6 o
Ketterer, E., Op. 90. La Châtelaine. Valse de Salon Op. 116. Valse des Fleurs Op. 121. Boute en Train. Galop de Concert Op. 220. Défilé-Marche	75 75 60 60
Kjerulf, H., Op. 12, No. 1. Humoreske Op. 28, No. 5. Spring Song Berceuse	35 35 25
Klein, B. C., Album lyrique: No. 1. Blue-bells 2. The German Song 3. I Think of Thee 4. May Song 5. Polish Lament 6. At Twilight Album mélodique:	50 40 50 50 40 50
No. 1. The Orphan " 2. Good Humor " 3. A Jolly Sailor Boy " 4. From the Black Forest " 5. The Little Drummer " 6. In the Silent Forest	40 40 40 40 40 40
 La Graciosa Marietta. Romance Three Characteristic Pieces: No. 1. Philopæna 	65 50 50
" 3. Carmelita. Cuban Dance	50 50
Klein, B. O., Op. 55. Album for Young Pianists: No. 1. Tema con Variazioni 2. Valse dansante 3. Old Advent Hymn 4. Mazurka 5. A Sad Heart 6. Gigue 7. Minuetto grazioso 8. Petite Sérénade	25 50 25 50 25 25 50 50
Kopylow, A., Op. 13, No. 4. A Raindrop	2 5
Korestchenko, A., Op. 33, No. 3. Air de Ballet	35
Kradolfer, R., Melody	25
Kuhe, Wm., Op. 60. Graziella. Morceau de Salon Op. 76. Sul Mare (On the Sea). Barcarolla Op. 138. Scène bohémienne. Chanson à boire Au Printemps. Mélodie de Gounod, transcr.	65 60 60 65

Cullak, Th., From Flower to Flower. Octave-Study, from Op. 44Pastorale. G	35 60
ack, Th., Op. 20. Tarentelle	50
Op 27. Boléro Op. 46. Polonaise	50
— Op. 46. Polonaise	50
Op. 40. Polonaise Op. 58. Étude-Arabesque Op. 73. Pendant la Valse. Caprice Op. 82. Valse-Arabesque Op. 83. Cabaletta	75
— Op. 73. Pendant la Valse. Caprice	50
Op 82. Valse-Arabesque	75
Op. 83. Cabaletta	35
— Op. 92. Le Chant du Ruisseau — Op 96. Sorrentina	50
Op 96. Sorrentina	50
— Op. 97. Arietta — Op. 115. Berceuse-Rêverie	35 35
Op. 116. Sicilienne-Caprice	60
()n 117 Au Fil de l'Eau (Water-nymph)	35
Op. 118. Valse pour la main gauche Op. 130. Souvenir. Romance sans Paroles	60
Op. 130. Souvenir. Romance sans Paroles	35
Op. 152. Pizzicato-Bluette	50
Op. 153. Valse-Tyrolienne	50
Lacombe, L., Douces Pensées (Sweet Thoughts)	50
—— Le Torrent	75
Lange, G., Op. 229. Evening Repose. Meditation	75
— Op. 240. In the Alpine Hut	50
Op. 240. In the Alpine Hut Op. 278. The Highland Lass Op. 279. On the Flowery Alp	60
—— Op. 279. On the Flowery Alp	60
— Op. 290. A Day in Switzerland	60
— Op. 308. Brillantfeuer	60
Op. 310. Diavolina	5 0 6 0
Op. 426. Birds of Spring. Rêverie Alda, de Verdi. Fantaisie brillante	75
Edelweiss. Idyl.	75 50
Evening Chimes	50
Four Transcriptions from "Tannhäuser":	5-
No. 1. Pilgrims' Chorus	75
" 2. To the Evening Star	75
" 3. March and Chorus	75
" 4. Prayer of Elizabeth	50
— Habanera, from "Carmen"	5 0
Heart's Sorrow	50
Hortensia. Valse brillante	65
— In the Mountains	60
— New Spring	65
O, Happy Day! Song by Carl Götze, transcr.	75
— Perles et Diamants. Valse brillante — La Séduisante. Waltz	75 60
Serenade in G, by Ch. Gounod, transcr.	50
Silent Love	60
— Thine Own	50
Le Beau, A., Op. 107. To Spring, by Ch. Gounod, transcr.	50
Leybach, J., Op. 47. La Diabolique. Gr. Étude caract.	75
— Op. 256. Boléro brillant	50

Liadow, A., Op. 26. Petite Valse. G	05
Op. 32. The Musical Snuff-box. Valse-Badinage	35 35
Lichner, H., Op. 3. Valse brillante	75
— Op. 10. Le Lion du Jour	60
— Heart's Wishes	7 5
Liebling, E., Op. 34, No. 1. Serenade	75
— Op. 36. Valse-Étude	60
Liebling, L. M., Op. 1. Romance. G	25
Lille, G. de, Op. 120. Rêve charmant	35
Loeschhorn, A., Op. 37. Six Amusements élégants :	J.
No. 1. Valse	60
" 2. Nocturne	6 0
" 3. Polka	6 0
" 4. Impromptu " 5. Polko Mozurka	60
" 5. Polka-Mazurka " 6. Fantaisie sur "Lucrezia Borgia"	60 60
Loewe, C., An Indian Tale	35
Lomas, W., Tarantella. Em.	50
Luebert, G. H., Op. 28. Recollections of the Ball. Waltz-Rondo Op. 38. Maiden Meditation. Idyl	75 86
Op. 43. Valse brillante	85 1 00
Op. 45. Melodious Surges. Mazurka	65
Lully, J. B., Gavotte. Dm.	25
Martini, G., Gavotte. F	25
Martucci, G., Op. 17. Improvviso	50
Mason, Wm., Op. 21. Spring Flower. Impromptu	60
Massenet, J., Op. 10. Mélodie	25
	50
Mayer, C., Op. 121, No. 10. Valse sentimentale Op. 140, No. 13. Tarantella	50 50
Op. 341. Tyrolienne sentimentale	50
— A Frolic	50
Mendelssohn, F., A Fragment. Arr. by C. A. Caspar	50
Songs without Words (Th. Kullak):	
No. 3. (Hunting Song) 30 No. 14.	20
" 4. (Confidence) 20 " 18. (Duet) " 6. (Venetian Boat Song) 20 " 28.	40 2 0
" 8. 30 " 30. (Spring Song)	30
" q. (Consolation) 20 " 34. (Spinning Song)	40
" 12. (Venetian Boat Song) 20	•
Mengewein, H., Op. 6. Gnomentanz	60
Merkel, G., Op. 18, No. 3. Impromptu. A	35
—— Op. 22. Seconde Valse brillante	50
—— Op. 25. In the Lovely Mouth of May	50
Or 27. Spring's Message	50
Op. 28. Polonaise brillante	65 50
— Op. 29. May Blossom — Op. 63. Barcarolle	35
— Op. 108. Love Song	35
— Op. 157. Rondo grazioso	75
0.0	

Meyer, L. de, Chant bohémien	35
Meyer-Helmund, E., Ballet Music	50
—— The Daily Question (transcribed)	35
— Intermezzo	35
The Maiden's Song (transcribed)	50
— Of Thee I'm Thinking (transcribed)	35
Missler, B. T., Op. 66. Chant d'Amour. Mazurka	50
Moscheles, I., Op. 82a. Rondo sentimental	7 5
Moszkowski, M., Op. 10, No. 3. Mazurka. G	25
— Op. 12, No. 1. Spanish Dance	35
Op. 15, No. 1. Serenata. D	35
Op. 15, No. 5. Waltz. Db	25
— Op. 15, No. 1. Serenata. D — Op. 15, No. 5. Waltz. Dp — Op. 18, No. 1. Mélodie — Op. 18, No. 2. Scherzino	25 50
Op. 31, No. 3. Valse mélancolique	35
Mozart, W. A., Adagio, Bm., and Gigue, G (Klee)	30
— Fantasia. C (From Fantasia and Sonata) (Lebert) — Menuet, from Quartet. D (J. Schulhoff)	60 50
— Menuet, from Symphony. Ep (J. Schulhoff)	6 0
Romanza. An (Klee)	30
	40
Sonatas, Edited and revised by S. Lebert:	
No. 5. Schirmer Ed. C 40 No. 9. Schirmer Ed. A	55
" 6. " " F 40 " 10. " " Bb	60
" 7. " " F 55 " II. " " C	6 0
	_
Mulder, J., Op. 48. Mazurka No. 1	60
Op. 49. Valse de Salon No. 1 Op. 50, No. 1. Second Boléro	60 50
— Op. 53. First Bagatelle	50
Neidlinger, W. H., Joie d'Amour. Valse-Caprice	65
Mazurka. A	40
Menuet antique	40
Neustedt, C., Fête Bachique. Caprice caract.	50
— Gavotte favorite de Marie Antoinette	35
Nollet, E., Op. 88. Élégie. C#m.	35
Nuñez, J. de G., Mazurka. G	50
Oesten, Th., Op. 56. Gondellied	-
— Love in May	50 50
— Slumber Song, by Fr. Kücken, arr.	60
— Songs of the Alps	50
- Spinning Song, from "The Flying Dutchman"	35
Orth, J., Op. 8. Four Compositions:	
No. 1. Menuet-Fantaisie	50
" 2. Seconde Danse caractéristique	50
" 3. Seconde Polonaise	50
" 4. Staccato brillant	50
— Op. 22. Twelve Étude Pieces:	60
No. 11. The Haymakers "12. Brilliants	60
A. Diminit	30

Pacher, J. A., The Brooklet Tendresse. Morceau mélodieux	60 60
Papendieck, H., Romance from "Le Nozze di Figaro"	50
Paradies, P. T., Toccata. A	2:
Pieczonka, A., Tarantella. Am. —— Valse brillante. Ab	6c 75
Pierné, G., Op. 22. Improvvisata. G Op. 31. First Nocturne Op. 32. Sérénade à Colombine	50 50 50
Op. 34. Sérénade vénitienne Cache-cache (Hide and Seek) Sérénade. Ah	50 60 50
Porter, C. H., Love Song —— Song without Words	50 60
Raff, J., Op. 2, No. 2. Romance. D Op. 75, No. 5. After Sunset	35 35
Ravina, H., Op. 13. Nocturne	50
Reinhold, H., Concert Waltz. A	35
Rheinberger, J., Op. 1. Four Pieces:	
No. 1. Scherzo. Fm.	50
" 2. Menuetto. D " 3. Menuetto. D	25 25
" 4. Allegretto. A	3:
— The Chase. Impromptu	46
Richards, B., Op. 27. The Convent Chapel	50
Op. 47 The Wanderer's Dream	35 50
 Op. 67, No. 1. In Foreign Lands Her Bright Smile Haunts Me Still. (Song by W. T. Wrighton), arr. 	50 50
Ritter, Th., Le Chant du Braconnier — Les Courriers. Caprice	75 75
Rosellen, H., Tremolo. Rêverie	50
Rosenhain, J., Andante et Rondo	60
Roubier, H., Op. 52. Une Fête à Trianon. Gavotte caract. — Op. 59. Chacone — Marche des Troubadours	50 50 50
Rougnon, P., Op. 103. Ballerine. Air de Ballet — Op. 110. Valse des Fileuses — Valse-Caprice	50 50 60
Rubinstein, A., Op. 44, No. 1. Romance. En —— Melody. F	35 40
— Miniatures. Twelve Morceaux: No. 1. Près du Ruisseau	50
" 2. Le Menuet	35
" 3. Berceuse	35
" 4. Hallali " 7. Fl Dochtogen Oriental March	35 50
" 7. El Dachtaran. Oriental March	7-

paar, L. V., Op. 28. Four Pieces:	
No 1. Walzer " 2. Mélodie	60
	60
Schiller, F., La Princesse	50
Scharwenka, Ph., Op. 18, No. 2. Moment Musical. Ap —— Five Characteristic Pieces:	25
No. 1. Albumleaf	35
" 2. Mazurka " 3. Notturno	35
" 4. Capriccietto	35
" 5. Melody	50
— Moment Musical. A	35 35
Scholtz, H., Albumleaf. Db	35
Schubert, F., Op. 90. Impromptus:	
No. 1. Allegro molto moderato. C	60
2. Allegro, E5	75
3. Andante. G	50
" 4. Allegretto. Ab Op. 94. Moments Musicaux:	60
No. 1. Moderato. C	30
" 3. Allegro moderato. Fm.	20
Op. 142. Impromptus:	
No. 2. Allegretto. Ab —— Menuetto	30
	25
Schultze, C., Op. 20. Héliotrope	50
Schumann, R., Op. 12, No. 3. Warum? (Why?)	20
— Op. 15, No. 7. Träumerei, and Op. 68, No. 19. Romanze — Op. 124. Slumber Song	40
	35
Schytte, L., At Evening	25
Seeboeck, W. C. E., Gondoliera	75
Seiss, I., Op. 9, No. 1. Evening Song	25
Sharpe, H. F., Pavan	50
Silsby, S., Valse brillante	50
Simonetti, A., Madrigale	35
Smith, S., Dorothy. Old English Dance	50
- Lady Betty. Old English Dance	50
Smith, W. G., Op. 87. Two Pieces:	
No. 1. Spring's Witchery. Polka giocoso '2. Joyous Moments. Valse gracieuse	75
2. Joyous Moments. Valse gracieuse Op. 88. Two Pieces:	75
No. 1. Slumber Song	60
" 2. Valse pittoresque	60 60
Spindler, F., Op. 5. Frisches Grün	50
Op. 6. Wellenspiel (Rippling Waves) Op. 33. Frisches Leben (Fresh Life)	50
Op. 33. Frisches Leben (Fresh Life)	50
Op. 45. Valse gracieuse	60

Spindler, F., Op. 122, No. 1. Spinning Song from "The Flying	
Dutchman"	65
Chorus of Pilgrims from "Tannhäuser"	50
— Oh, Thou Sublime, Sweet Ev'ning Star, from "Tannhäuser"	50
Slumber Song. Serenade Spinning Wheel	50
"Tannhäuser" March	75 50
Steglich, H., Op. 7. Le Ruisseau (The Brook)	50 50
Tedesco, W., In the Mill. Impromptu.	50
Tellam, H., En Sourdine. Little Serenade	50 60
Thoma, R., Op. 52. Polish Dance	50
Thomas, A., Gavotte from "Mignon"	3 5
Thomé, Fr., Op. 25. Simple Aveu. Romance sans Paroles	50
Op. 29. Sous la Feuillée (Under the Leaves)	50
Op. 36, No. 1. Les Adieux. Valse	50
Op. 36, No. 2. La Sirène. Valse	75
Op. 36, No. 3. Déclaration. Valse	50
Op. 42. Crépuscule (Twilight)	35
Op. 43. Tarentelle. Am.	65
Op. 40 Berceuse. Eb	35
— Op 51. Badinage (Playfulness) — Op. 52. Chanson du Rouet (Spinning Song)	60
Op. 52. Chanson du Rouet (Spinning Song)	50
Op. 59, No. 2. Papillons roses. Impromptu	50
Op. 65. Mandoline. Sérénade espagnole	65
Op. 66. Pierrot. Air de Ballet	50 60
Op. 71. La Naïade. Valse Op. 72, No. 3. Alsacienne. Valse	60 60
— Op. 83. Impromptu-Polka	50
— Op. 89. Menuet de la Mariée	50
- Arlequin et Colombine. Air de Ballet	50 50
— Chanson de Mai	60
— Coquetterie. F	50
Papillons bleus. Caprice	50
— Scaramouche. Scène de Ballet	65
Sérénade d'Arlequin	75
Thouret, N., Barcarolle. Db	50
Tours, B., Op. 25. Gavotte moderne	60
Tschaikowsky, P., Op. 10, No. 3. Feuillet d'Album, D	25
Op. 37, No. 4. Perce-Neige (Snow-Bell). By	35
Op. 37, No. 6. Barcarolle. Gm.	50
— Op. 40, No. 2. Chanson triste. Gm.	25
— Chant sans Paroles. F	35
Wachs, P., Aujourd'hui, autrefois. Bluette	50
— Balancelle (In the Swing). Mazurka de Salon	60
La Capricieuse. Mazurka	6 0
Madrilèna. Fantaisie espagnole	60
Les Muscadins. Marche élégante	50
Les Myrtes. Valse de Salon	60
Les Oiseaux Voyageurs (Birds of Passage)	50
Valse mystique	35

Wallis, J. H., Marathon. Grand March		50
Ward, Th., Lullaby		35
Wolff, B., Allegretto scherzando		60
Wollenhaupt, H. A., Op. 22, No. 1. Morceau en Forme d'Étude. — Op. 22, No. 3. Morceau en Forme d'Étude. Am. — Op. 23, No. 2. La Gazelle. Polka de Salon — Op. 29, No. 7. L'Inquiétude. Am. — Op. 29, No. 9. Rhapsodie. Fm. — Op. 29, No. 10 Nocturne. Ep Wrangell, B., Op. 1, No. 3. Arabesque Zeldenrust, E., Old French Gavotte (Composer unknown)	Αþ	35 60 35 50 35 40 50
Piano Solo Pieces—Grade 4-5		
Aus der Ohe, Adele, Op. 4. Compositions: No. 1. Melody. F " 2. Slumber Song		50 40
Bach, J. S., Gavotte, E, from the Sixth Sonata for Violin, arr.	by	
B. Tours My Heart Ever Faithful. Aria, transcr. by A. Lavignac		35 35
Bargiel, W., Pensée fugitive		35
Bartlett, H. N., Op. 82. Berceuse. Dh Op. 87. Witch's Frolic. Concert-piece Op. 96, No. 2. A Love Song. Song without Words Op. 193. Rural Scenes:		75 75 60
No. 1. The Placid Lake 1. 3. The Wayside Flower 1. 4. The Woodland Path 1. 5. Twilight Murmurings		60 40 60 60
Beethoven, L. van, Op. 7. Sonata in Ep (Lebert) Op. 10, No. 3. Sonata in D (Lebert) Op. 22. Sonata in Bp (Lebert) Op. 31, No. 1 Sonata in G (Lebert) Andante. F (Lebert)		85 60 85 85 30
Bendel, Fr., Op. 103a. In the Gondola Op. 117. Sakontala. Valse brillante Op. 121, No. 2. Danse de Concert Op. 139, No. 3. By Moonlight Souvenir de Tyrol. Idylle pastorale	1	50 00 75 75 60
Bennett, W. S., Op. 10, No. 2. The Millstream		35
Bizet, G., Le Retour. Song without Words		60
— Les Rêves. Song without Words		35
Blumenthal, J., Les deux Anges (The Two Angels)		7 5
Borodin, A., Petite Suite: Rêverie. Do Sérénade. Do		25 25

Brockway, H., Op. 21, No. 1. Andante tranquillo	35
Bull, Dr. J., The King's Hunting Jigg	35
Buxtehude, D., Canzonetta. G	35
Byrde, W., The Carman's Whistle —— Sellenger's Round	35 50
Cajani, A., Barcarole —— Valzer	6 0 7 5
Cervantes, I., Six Cuban Dances	75
Chaminade, C., Op. 30. Air de Ballet No. 1. G Op. 32. Guitare. Caprice Op 33. Valse-Caprice. Db Op. 42. Les Willis (The Water Sprites). Caprice Op. 56. Scaramouche (The Clown). Caprice Op. 60. Les Sylvains (The Fauns) Op. 66. Étude. D	75 50 75 75 50 50
Chopin, F., Op. 6, No. 1. Mazurka. F#m. — Op. 17, No. 1. Mazurka. Bh — Op. 18. Grande Valse brillante. Eh — Op. 24, No. 1. Mazurka Gm. — Op. 37, No. 1. Nocturne. Gm. — Op. 64, No. 2. Valse. C#m. — Op. 68, No. 2. Mazurka. Am. — Op. 69, No. 1. Valse. Fm. (posthumous)	30 20 30 60 20 30 40 20 30
Claassen, A., Op. 37, No. 1. Romance Op. 37, No. 3. Valse lente	75 75
Couperin, F., La Bersan (The Hurricane) Les petits Moulins à Vent (The Little Windmills)	35 25
Cramer, H., Op. 74, No. 4. Fantasy on Weber's Letzter Gedanke (Last Idea)	75
Dibowski, M., Dreams at Twilight. Nocturne	40
Döhler, Th., Op. 24. Nocturne. Db	50
Egghard, J., Op. 2. La Campanella. Impromptu	60
Ehrlich, G., Op. 12. Barcarole No. 2	50
Engel, S. C., Op. 32, No. 1. At the Lake No. 2. To Spring " 3. Gesangsscene —— Pensée fugitive	50 50 50 50
Favarger, R., Op. 4. Fantasy on Themes by Weber —— Fantasy on Gounod's "Faust" —— Robin des Bois (Der Freischütz). Prière et Chœur	75 1 00 75
Field, J., Nocturne No. 1. Ep (Liszt) — Nocturne No. 6. F (Liszt) — Nocturne No. 12. E (Liszt) - Rondo Eb (Bülow)	30 25 40 60

rescobaldi, G., Corrente and Canzona	35
ade, N. W., Op. 41. In the Woods — Spring Flowers: No. 1, F; No. 2, Bb; No. 3, D each	50 35
ibbons, O., The Lord of Salisbury his Pavin	25
Hodard, B., Op. 25. First Mazurka. Dm. Op. 42, No. 1. Le Cavalier fantastique. Étude Op. 47. Novellozza. Bluette Op. 55, No. 4. Viennoise. Valse. Dh Op. 103, No. 3. Gigue. G	75 50 40 50 50
Foldner, W., Op. 47, No. 2. Causerie. Ab Op. 50. Three Pieces: No. 1. Intermezzo-Ballet 2. Romance 3. Valse brillante	65 50 75
Foria, A., Op. 7. Étude de Concert. Eh	50
ottschalk, L. M., Op. 11. West Indian Serenade (Le Mancenillier)	60
Fouvy, Th., Op. 79, No. 3. Impromptu	50
Graun, C. H., Gigue	35
Gregh, L., Op. 26. La Gaditana. Gr. Valse brillante Le Chant du Séraphin Gay Butterflies. Caprice Grande Valse romantique. Dh Les Phalènes. Caprice	75 60 50 75 60
3rieg, E., Op. 35, No. 2. Norwegian Dance — Op. 43, No. 3. At Home — Op. 43, No. 4. Birdling — Op. 46, No. 3. Dance of Anitra — Op. 54, No. 4. Notturno — Op. 54, No. 6. Ringing Bells (Klokkeklang)	35 25 25 35 35 25
Grodzky, B., Op. 1, No. 3. Barcarolle	50
Haberbier, E., Une Fleur printanière	25
Handel, G. F., Gavotte. By (J. de Sivrai)	50
Haydn, J., Andante con Variazioni. Fm. (Lebert)	40
— Sonatas, Edited and Fingered by L. Klee and S. Lebert): No. 4. Schirmer Ed. Gm. 40 No. 14. Schirmer Ed. D " 6. " " C \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	40 50 40 50
Heller, S., Op. 18. Improvisata Op. 77. Saltarello Op. 82. Flowers, Fruits and Thorns:	35 75
No. 9. Allegretto con grazia. E Hunting Song	35 60

Hill, Edw. Burlinghame, Country Idyls. Six Pieces for Pianoforte,	
Hoffman, R., Cascarilla. Cuban Dance	I 25
Hofmann, H., Barcarole, arr. by R. Thallon	75
Elegie, arr. by R. Thallon	35 50
— Gavotte from "Donna Diana"	35
Jadassohn, S., Op. 35. Scherzo. F#	25
Jaell, A., Two Transcriptions: No. 1. The Last Rose of Summer " 2. Comin' Thro' the Rye	60 აი
Jensen, A., In the Tavern	50
Joseffy, R., Aquarelle	50
Second Melody Serenade No. 2	50
	50
Karganoff, G., Op. 4. Tarentelle Op. 27. Près d'un Ruisseau (By the Brookside)	65 75
Ketten, H., Op. 10. Chasse au Papillon. Étude caract.	7 5
Ketterer, E., Au Printemps (To Spring). Song by Gounod, transcr.	75
— Op. 118. Caprice militaire — Op. 139. Le Chant du Bivouac (Camp Song)	75 50
— Valse brillante, from "Coppélia"	7 5
Kjerulf, H., Cradle Song	25
Klein, B. C., Passing Thoughts:	
No. 1. Remembrance 2. Restlessness	40
" 3. A Question	50 40
" 4. Frank and Free	50
Klein, B. O., Op. 51. Eight Pieces:	
No. 3. Valse triste "4. Valse lente	50 40
" 8. Vasantasena	40
Op. 54, No. 4. Chanson mélancolique No. 7. Valse fantastique	25 65
" 8. Sérénade américaine	50
Lambert, A., Op. 4, No. 2. Étude. G	35
— Bourrée. C	35
Lange, G., Siegmund's Love Song, from "Walkure"	60
Walther's Song, from "Meistersinger"	75
Lasson, P., Crescendo	35
Lavallée, C., Le Papillon (The Butterfly)	60
Lavignac, A., "Ask, if yon Damask Rose." Air from "Susanna" by Händel, transcr.	35
Lefébure-Wély, Titania. Fantaisie de Concert	75
Leschetizky, Th., Op. 24, No. 2. Mazurka. Ep Les Pêcheurs (The Fishers)	60 50

Leybach, J., Op. 27. "Sonnambula." Fantaisie Op. 35. "Faust." Fantaisie Op. 48. "I Puritani." Fantaisie Op. 65. "Norma." Fantaisie Op. 86. "Oberon." Fantaisie		00 75 80 00 80
—— Op. 103. "Carmen." Fantaisie	I	00
Liebling, E., Op. 34, No. 2. Elfin Dance Op. 35. Second Minuet		75 75
Liebling, L., Op. 2, No. 2. Rêverie poétique		40
Lucas, C., Barcarolle		60
Luebert, G. H., Op. 25. Ivanhoe. Mazurka de Salon Op. 40. By the Sea. Nocturne Op. 42. The Three Graces. Three Fantaisies:		75 75
No. 1. Faith " 2. Hope		75 75
" 3. Charity ,		60
Mason, W., Op. 20. Spring Dawn. Mazurka-Caprice Op. 23, No. 1. Polka-Caprice. Ep Op. 45. Two Albumleaves Gavotte, D, from the Sixth 'Cello Sonata by J. S. Bach, transcr.		75 75 40 50
Mathias, G., Op. 43. Tarentelle		60
Mayer, C., Grâce. Étude mélodique		50
Mendelssohn, F., Songs without Words (Kullak): No. 7. (Op. 30) 10. 20 10. 21. 11. (Op. 38) 20. 30 21. Folk-song 20. 30 30 30 30 30 30 30 30 30 30		40 30 30
Meyer-Helmund, E., Arabesque —— Nocturne		50 50
Miller, R. K., Op. 5. Scherzo-Valse		65
Moscheles, I., Op. 71. Rondeau expressif —— La Gaieté. Rondo brillante		75 75
Moszkowski, M., Op. 12, No. 5. Spanish Dance Op. 31, No. 1. Monologue Op. 31, No. 4. Scherzetto Op. 32, No. 1. In Tempo di Minuetto Op. 42, No. 3. Momento giojoso		35 50 60 35 50
Mozart, W. A., Pastorale variée —— Sonatas (S. Lebert):		65
No. 12. Schirmer Ed. Bb " 13. " " D " 14. " " D		60 60 60
Niemann, R., Murmuring Zephyrs (A. Jensen), transcr.		50
Pachulski, H., Op. 3, No. 1. Chant sans Paroles		40
Paderewski, I. J., Op. 14, No. 1. Menuet		50

Preyer, C. A., Op. 40. Three Pieces:	
No. 1. Norwegian Dance	7
" 2. Canzonetta" 3. Sérénade espagnole	6
Rameau, J. Ph., Le Rappel des Oiseaux	
Reinhold, H., Op. 28, No. 3. Impromptu. C#m.	3
	7
Rheinberger, J., Op. 7, No. 1. Ballade. Gm. Toccatina. F	51 41
Rubinstein, A., Op. 30, No. 1. Barcarolle. Fm.	50
— Op. 82, No. 7. Polka bohême, in G	4
Serenade, in Dm. (From "Miniatures")	50
Serenade, in Dm. (From "Miniatures") The Hermit (L'Hermite). (From "Miniatures") Valse, in F. (From "Miniatures")	3:
Cavalier and Maiden (Chevalier et Payse). (From "Minia-	51
tures") —— At the Window (A la Fenêtre). (From "Miniatures")	50
— To Meet Again (Revoir). (From "Miniatures")	3: 50
Morning Serenade (Aubade)	3:
Saar, Louis V., Op. 24, No. 1. Valse noble	50
Op. 24, No. 2. Gavotte moderne	5 C
Op. 24, No. 3. Serenade Op. 24, No. 4. Berceuse mignonne	65
— Op. 28, No. 3. Étude	50 5 0
— Op. 28, No. 4. Pezzo classico	7 5
Saint-Saëns, C., Song without Words. Romance	35
Sapellnikoff, W., Petite Mazurka	50
Scarlatti, D., Sonata in F	35
Scharwenka, X., Op. 9, No. 2. Polish Dance —— A l'Hongroise	35 65
Scholtz, H., Op. 71, No. 3. Burleske	6 0
— At the Spring	50
Schultze, C., At the Spinning Wheel (Am Spinnrädchen)	50
Schumann, R., Music at Twilight (Abendmusik) Nocturne No. 4, in F	40 25
Schütt, E., Valse lente	35
Schytte, L., Op. 15, No. 12. Étude	25
— Berceuse — Gavotte, in E	35
Nocturne, in Am.	35
Peasants' Dance	35 25
Seiss, I., Op. 9, No. 2. Intermezzo	35
Silas, E., Gavotte in Em.	35
Spindler, Fr., Op. 53. Polka brillante	50
Op. 348. Rippling Brooklet (Quellenrauschen)	75

•	
Strelezki, A., Op. 191, No. 4. Serenade —— Op. 194, No. 2. Mazurka	35 50
Thomé, F., Op. 57. Papillons — Babillage	75 60
— Babillage — Barcarolle	50
— Valse aragonaise	75
Toledo, F., Feuillets d'Album:	
No. 1. In Gondola "2. Étude	50 60
Tschaikowsky, P., Op. 5, Romance, in Fm.	50
Op. 37, No. 11. Trofka	50
Weber, C. M. v., Op. 62. Rondo brillant	60
Weber, G., Op. 7, No. 2. Butterflies (Schmetterlinge). Idyl	35
Whiting, Arthur, Albumleaf	50
Bagatelle Idyl	50
Scherzino	40 40
Widor, Ch. M., Op. 15, No. 4. Morceau de Salon, in G	35
Wieghorst, C., Étude	60
Wilm, N. v., Op. 47, No. 1. Romanze	60
—— Op. 47, No. 2. Humoreske	60
Spinning Wheel (Am Spinnrocken)	35
Wollenhaupt, H. A., Op. 22, No. 2. Morceau caractéristique en	
forme d'Étude. F‡m. Op. 22, No. 4. Morceau caractéristique en forme d'Étude. E	35
- Op. 22, No. 5. Morceau caractéristique en forme d'Étude Em	35 35
Op. 23, No. 1. L'Hirondelle	60
Op. 25. Le Ruisseau. Valse-Étude	50
Op. 31. Grande Marche militaire Op. 33. A Bord de l'Arago. Gr. Valse brillante	75 75
— Op. 54. Song of the Sirens. Valse brillante	i 00
— Fleurs de Paradis	50
Woodman, R. H., A Romance	50
Wrangell, Basile, Op. 1, No. 2. Chanson naïve	25
— Op. 1, No. 4. Romance — Op. 1, No. 5. Berceuse	40
Op. 1, No. 5. Berceuse Op. 1, No. 6. Petite Valse	40
, op. 1, 110, o. 1 cute valse	40
Piano Solo Pieces-Grade 5	
Ascher, J., Op. 17. Les Gouttes d'Eau. Caprice-Étude	75
Alice. Transcription de Concert	75 75
Aus der Ohe, Adele, Op. 4, No. 3. Rustic Dance	75
— Op. 10, No. 1. Melodie (No. 2) — Op. 10, No. 2. Berceuse	50
Op. 11. Mazurka	60 75

·	
Balakirew, M., The Lark (L'Alouette)	50
Bargiel, W., Op. 31, No. 3. Marcia fantastica	50 50 35
Bartlett, Homer N., Op. 1. Polka de Concert, in Gh Op. 61. Saltarelle, in Eh Op. 75. La Promenade Op. 77. Grand Marche militaire, in E Op. 84. Tendresse Op. 156. Rêverie poétique Op. 159. Grande Valse brillante Op. 193, No. 2. Dragonflies	7 00 75 60 75 60 75 75
Beethoven, L. v., Op. 26. Sonata in Ab (Bülow) Op. 28. Sonata in D (Pastorale). (Lebert) Op. 78. Sonata in F# (Bülow)	60 60 55
Bendel, F., Op. 52. L'Idéal d'amour. Mélodie Op. 114. La Cascade. Étude de Concert Op. 139, No. 4. Cascade du Chaudron Spinning Wheel (In Sentas Spinnstube) Thornrose (Dornröschen) Song Improvisations:	1 00 75 1 00 60 60
Bendel, F. Heart Throbs Brahms, Joh. The Little Dustman (Sandmännchen) Chopin, F. Lithuanian Song Franz, R. Dedication Jensen, Ad. By the River (Riberiegas del Rio) Rubinstein, A. The Dew Is Sparkling (Es blinkt der Thau) Wagner, Rich. By Silent Hearth (from "Die Meistersinger") —— Siegmund's Love Song (from "Walküre") —— Walther's Prize Song (from "Die Meistersinger")	60 75 75 60 75 75 75
Bizet, G., Menuet in Cm. de l'Arlésienne — Menuet in Eb de l'Arlésienne — Spring Song (Chanson d'Avril). (Transcribed by Buonamici) — Tarentelle. (Transcribed by Buonamici)	50 50 75 1 00
Blumenthal, J., Op. 1. La Source. Caprice	75
Borodin, A., Nocturne (Petite Suite)	25
Brockway, Howard, Op. 21, No. 3. Romance — Op. 21, No. 4. Valse-Caprice — Op. 25, No. 1. Capriccio — Op. 25, No. 2. March	50 50 60 75
Carreño, T., Mi Teresita. Waltz —— Spring (Le Printemps). Waltz	50 75
Chaminade, C., Op. 7. Barcarolle, in F Op. 35, No. 3. Spinning Wheel (Fileuse), in E Op. 43. Gigue, in D Op. 61. Arabesque, in Gm.	50 1 00 75 50

Chopin, F., Op. 26, No. 1 Polonaise, in C#m. (Mikuli)	50
—— Op. 27, No. 2. Nocturne, in Db —— Op. 28, No. 3. Prélude, in G	40 20
	30
Op. 28, No 20. Prélude, in Cm.)	30
Op. 28, No. 21. Prélude, in Bp (Op. 29. Impromptu, in Ap	_
—— Op. 32, No. 1. Nocturne, in B	50 30
Op. 33, No. 4. Mazurka, in Bm.	40
Op. 34, No. 1. Valse brillante, in Ah Op. 40, No. 1. Polonaise, in A Op. 55, No. 1. Nocturne, in Fm.	60
Op. 40, No. 1. Polonaise, in A	50
Op. 55, No. 1. Nocturne, in Fm.	30
Op. 64, No. 3. Valse, in Ab	40
— Op. 70, No. 1. Valse, in Gh — Valse, in Em. (posthumous)	30
	30
Claassen, Arthur, Op. 37, No. 2. Novellette	75
Op. 37, No. 4. Blessed Hour (Glückliche Stunde)	50
Couperin, F., La Fleurie (ou La tendre Nanette)	25
Cui, C., Intermezzo	60
Davidoff, Carl, At the Fountain. (Transcribed by Vogrich)	85
Döhler, Th., Op. 39. Tarantella	75
Durante, F., Studio	35
Engel, S. Camillo, Op. 24, No. 1. Novellette	1 00
Field, John, Nocturne, in Ab (Liszt)	
- Rêverie-Nocturne, in C (Liszt)	25 25
— Nocturne, in G (Liszt)	15
Godard, Benj., Op. 42, No. 12. La Chevaleresque. Étude	85
— Op. 53, No. 1. En Courant	75
— Op. 53, No. 6. En Valsant	85
Op. 54. Second Mazurka, in Bb	75
Op. 55, No. 6. Bergers et Bergères	50
— Op. 74. Third Mazurka, in Ep	85
Op. 75. Fourth Valse	6 0
Op. 80. Second Barcarolle, in F Op. 82. Renouveau. Étude	65
Op. 85. At the Spinning Wheel (Av. B. v. v.)	75
Op. 85. At the Spinning Wheel (Au Rouet) Op. 88. Valse chromatique (5me Valse), in G	75
Op. 103, No. 4. Fourth Mazurka, in Bh	75
— Op. 107, No. 3. Jugglery (Jonglerie). Étude	75 50
Op. 107, No. 11. Guirlandes. Étude	65
— Op. 110, No. 1. Française, Menuet	35
- Op. 110, No. 2. Vénitienne (4me Barcarolle)	50
Op. 110, No. 3. Espagnole. Boléro	75
Op. 110, No. 4. Indienne	75
— Op. 124. Valse à danser	75
Goldner, Wm., Op. 47, No. 2. Barcarolle	60
Op. 47, No. 3. Polonaise	75
Goria, A., Op. 27. Belisario. Fantasia on opera by Donizetti	1 00

Gottschalk, L. M., Op. 15. The Banjo. Fantaisie grotesque	I 00
Op. 16. The Last Hope. Meditation Op. 17. Marche du Nuit	75 75
Op. 21. The Spark (La Scintilla). Mazurka sentimentale	60
— Op. 24. Sospiro. Valse poétique	75
Op. 26. Ricordati. Nocturne	6 0
Grieg, Ed., Op. 19, No. 2. Norwegian Bridal Procession	35
Op. 19, No. 3. From the Carnival (Aus dem Carneval)	60
Op. 40, No. 5. Rigaudon Op. 41, No. 3. I Love Thee (Ich liebe dich). (Transcription)	35
Op. 43, No. 1. Papillon	35 35
— Op. 43, No. 5. Erotik	50
— Op. 43, No. 6. To Spring (An den Frühling)	50
Op. 54, No. 3. March of the Dwarfs (Zug der Zwerge) Op. 54, No. 5. Scherzo	50
Op. 54, No. 5. Scherzo Op. 68, No. 3. At Thy Feet (Zu deinen Füssen)	35 3 5
Grodzky, B., Op. 1, No. 2. Petite Sérénade	40
Haberbier, E., Op. 53, No. 6. Fleeting Time (Flüchtige Zeit)	25
Händel, G. F., Air and Variations, "Harmonious Blacksmith"	
(Bülow)	50
Haydn, J., Fantasia in C (Bülow)	75
Heller, S., Op. 33. The Trout (Die Forelle). (F. Schubert)	75
Op. 67. On Wings of Song (Auf Flügeln des Gesanges). (Mendelssohn)	1 25
Henselt, Ad., Op. 4. Rhapsodie, in Fm.	50
— Op. 15. Spring Song (Frühlingslied)	65
Hoffman, Rich., Caprice de Concert, sur des motifs de "Favorita,"	
"Huguenots" and "Traviata"	I 25
"Les Huguenots" "Rigoletto." Fantaisie-Caprice	I 50
Huber, H., Op. 14, No. 1. Gavotte, in Em.	I 25
Huss, Henry Holden, Op. 17, No. 2. Prelude, in D	50 60
Jaell, A., Op. 14. Fairies' Dance (Danse des Fées)	75
Jensen, Ad., Erotikon: No. 1. Cassandra	25
" 2. The Enchantress	35 50
" 4. Electra	35
John, H., Gavotte (from Glück's "Don Juan")	25
Joseffy, Rafael, Aria (Transcribed from Bach)	35
Ketten, H., Op. 94. La Castagnette	75
Klein, Bruno Oscar, Op. 50. Italian Suite, in Em. (Complete)	2 00
The same in separate numbers: No. 1. Preludio	50
" 2. Canzonetta	40
" 3. Minuetto	50
" 4. Alla Tarantella	75

Klein, Bruno Oscar, Op. 51, No. 1. Pensée poetique	25
— Op. 51, No. 2. Berceuse	40
— Op. 51, No. 2. Berceuse — Op. 51, No. 5. Longing — Op. 51, No. 6. Consolation	25
Op. 51, No. 6. Consolation	40
Op. 51, No. 7. Intermezzo Op. 54, No. 1. Deuxième Pensée poétique	50
Op. 54, No. 1. Deuxième Pensée poétique Op. 54, No. 2. Undine and Huldbrand. Idyl	50
Op. 54, No. 2. Undine and Huldbrand. Idyl Op. 54, No. 3. Undine's Bridal Song	50 50
Op. 54, No. 5. Troisième Pensée poétique	50 50
Op. 54, No. 6. Tempo di Polka	50 50
	_
Krüger, W., Op. 14. La Gazelle	75
Op. 25. Harpe éolienne. Rêverie	75
Kullak, Th., Op. 5. La Danse des Sylphides	1 00
— Op. 22. La Gazelle — Op. 37. Perles d'écume. Fantaisie-Étude	I 00
Op. 37. Perles d'écume. Fantaisie-Etude	75
Leschetizky, Th., Op. 11, No. 1. Sweet Dream (Le doux Rêve)	35
Op. 11, No. 4. Barcarolle napolitaine	35
Op. 24, No. 1. Mazurka, in Ém.	50
—— Op. 24, No. 1. Mazurka, in Ém. —— Op. 36, No. 4. The Spring (La Source)	75
—— The Two Larks (Les deux Alouettes)	50
Valse chromatique	60
Leybach, J., Op. 5. Fantaisie sur un thème allemand	1 00
Liadow, A., Op. 24, No. 2. Berceuse, in Gb	50
Liszt, F., Canzone napolitana. Notturno	50
— Consolations, No. 3, in Db	50
— Consolations, No. 5, in E	35
— Transcriptions of Songs, and Arrangements:	
Ave Maria (Arcadelt)	40
Maiden's Wish (Chopin)	50
Der Asra (Rubinstein)	50
Du bist die Ruh' (Schubert)	.50
Eulogy of Tears (Lob der Thränen). (Schubert)	35
Serenade (Leise flehen). (Schubert)	50
Serenade (Hark, Hark, the Lark). (Schubert)	60
Elsa's Bridal Procession, from "Lohengrin" (Wagner)	50
Elsa's Dream and Lohengrin's Reproof, from "Lohengrin"	
(Wagner) Song to the Evening Star, from "Tannhäuser" (Wagner)	75
	75
Litolff, H., Les Octaves	75
— Spinning Song (Spinnlied)	75
Lysberg, Ch. B., Op. 34. La Fontaine	50
Mason, Wm., Op. 47. Prélude mélodique	50
— Op. 48. Amourette	75
Mayer, Ch., Op. 61, No. 3. Grande Étude, in F# (Les Arpègés)	75
Mendelssohn, F., Op. 14. Rondo capriccioso	75
Songs without Words:	.,
Ño. 17.	40
" 18.	40
" 29. (Venetian Boat Song)	30
" 34. (Spinning Song)	40

Miller, Russell King, Op. 8. Ricordanza	75
Moszkowski, M., Op. 7, No. 2. Moment musical. C#m. Op. 31, No. 2. Mélodie Op. 45, No. 2. Guitagra	75 50 75
— Op. 45, No. 2. Guitarre — Gondoliera, in Gm. — Valse brillante, in Ab	75 85
Mozart, W. A., Sonata (Schirmer Ed. No. 15), in D —— Sonata (Schirmer Ed. No. 16), in Am.	60 60
Nápravník, E., Op. 48, No. 1. Notturno. (La Réminiscence de Chopin)	50
Op. 48, No. 3. Mélancolie	35
Nicodé, J. L., Op. 13, No. 3. Barcarolle Op. 28, No. 1. Walzer Canzonetta	35 75 35
Pabst, L., Op. 12. Gavotte and Musette	50
· · · · · · · · · · · · · · · · · · ·	50
Pachulski, H., Op. 3, No. 2. Spinning Song (La Fileuse) Op. 3, No. 3. Impromptu	50
Op. 8, No. 4. Prelude in F	25
Paderewski, I. J., Menuet (No. 2) —— Nocturne	75 75
Pape, Willie, Op. 26. Irish Melodies. (Believe Me, If All Those Endearing, and Garry Owen)	75
Op. 29. Irish Melodies. (The Minstrel Boy, and St. Patrick's Day)	75
—— Op. 30. Scotch Melodies. (Ye Banks and Braes, and Bonnie Dundee)	75
 Op. 34. The Brook. (Song by Dolores) Op. 40. The Valley Lay Smiling, and The Girl I Left Behind Me 	75 75
Pfeiffer, Geo., Op. 82. Inquiétude	75
Pirani, E., Gavotte	50
Rachmaninoff, S., Op. 3, No. 4. Polichinelle	65
— Op. 10, No. 2. Valse, in A	60
— Op. 10, No. 4. Mélodie, in Em.	50
Raff, J., Op. 94. Impromptu-Valse	75 60
— Op. 111, No. 1. Bolero — Op. 111, No. 2. Valse-Caprice	75
—— Op. 118. Valse favorite, in Db	7 5
Op, 130, No. 1. Étude mélodique, in Ab	50 50
— Op. 130, No. 2. Etude mélodique, in A — Op. 156. Valse brillante	1 00
Op. 157, No. 2. La Fileuse	75
— At Evening (Abends). Nocturne	3 5 50
— Eclogue, in Gh — Fantaisie brillante. "Lohengrin"	1 25
- Moto perpetuo. Étude	50
Rameau, J. P., Gavotte with Variations —— The Hen (La Poule)	60 50

Reinecke, C., Op. 21. Polonaise —— Jagdstück (La Chasse) —— Rigodon	75 75 75
Rheinberger, J., Fuge	50
Rimsky-Korsakoff, N., Op. 11, No. 2. Novellette, in Bm.	50
Rubinstein, A., Op. 1. Ondine Op. 10, No. 22. Kamennoi Ostrow, in F# Op. 50, No. 3. Barcarolle, in Gm. Marcia alla Turca, from "Die Ruinen von Athen" (Beethoven) The Procession (Le Cortège). (No. 12 of "Miniatures") Valse-Caprice, in Ep	35 75 35 35 50 75
Rubinstein, Nicolas, Op. 11, No. 2. Mazurka	50
Sapellnikoff, W., Op. 3. Danse des Elfes	1 00
Satter, G., Belles de New York. Valse brillante	1 00
Scarlatti, D., Capriccio. (Tausig) —— Pastorale. (Tausig)	50 35
Scharwenka, X., Op. 3, No. 1. Polish Dance. Epm. Op. 11. Tarentelle Op. 13. First Valse-Caprice Op. 27, No. 3. Staccato Study Op. 43, No. 1. Minuet, in C Rêverie (Phantasiestück)	35 75 75 50 50 35
Schubert, Fr., Op. 94. Moments Musicaux (Edited by Buonamici) No. 2. Andante, in Ab " 4. Moderato, in C#m. " 5. Allegro vivace, in Fm. " 6. Allegretto, in Ab — Op. 142. Impromptus (Edited by Buonamici): No. 1. Allegro moderato, in Fm. " 3. Andante, in Bb " 4. Allegro scherzando, in Fm. — Adagio, in E. (Vogrich)	: 30 40 35 20 75 50 60
Schumann, G., Op. 11. Tarantelle	75
Schumann, Rob., Op. 12, No. 1. In the Evening (Des Abends) — Op. 12, No. 4. Whims (Grillen) — Op. 12, No. 6. Fable — Op. 12, No. 8. Epilogue (Ende vom Lied) — Op. 18. Arabesque — Scherzo, in Bp, from Faschingsschwank	30 30 30 30 75
Schütt, Ed., Canzonetta, in D —— Étude mignonne —— Humoresque	35 35 35
Schytte, L., Op. 34, No. 7. Étude mélodique, in G — Spring Flowers (Frühlingsblumen)	50 35
Seeling, H., The Dance of the Gnomes (Gnomenreigen)	3
Sieveking, M., Introduction et Valse lente	50

Silas, E., Op. 104. Rigaudon	50
— Bourrée, in Gm.	50
— Gavotte, in Am. — Gigue, in Am.	60
Tarentelle, in Dy	5 0 75
Sinding, Chr., Op. 32, No. 3. Voices of Spring (Frühlingsrauschen)	60
Stavenhagen, B., Op. 2, No. 3. Caprice	35
Tausig, C., L'Espérance. Nocturne varié	60
Tedesco, I., Loreley (Paraphrase)	75
Thalberg, S., Op. 72. Home, Sweet Home (Simplified)	1 00
Tschaikowsky, P., Op. 7. Valse-Scherzo, in A	60
Op. 9, No. 2. Polka de Salon, in By	50
— Op. 9, No. 2. Polka de Salon, in By Op. 10, No. 1. Nocturne, in F	35
Op. 10, No. 2. Humoresque, in G	35
Op. 19, No. 1. Rêverie du Soir, in Gm.	35
Op. 19, No. 2. Scherzo humoristique, in D Op. 72, No. 3. Tendres Reproches Op. 72. No. 9. Un Poco di Schumann	60
Op. 72, No. 9. Un Poco di Schumann	50 40
- Op. 72, No. 11. Valse-Bluette	50
—— Op. 72, No. 15. Un Poco di Chopin	50
—- Op. 72, No. 17. Passé lointain	50
Vogrich, Max, Spring Night (Frühlingsnacht). (Adolf Jensen)	50
— Old Heidelberg. (Adolf Jensen)	65
Wallace, Wm. Vincent, Grande Polka de Concert	75
Witches' Dance. (Paganini)	75
Weber, C. M. v., Op. 65. Invitation to the Dance	60
Mouvement perpétuel	75
Westerhout, N. v., Bal d'enfants	35
Badinerie	50
— Fantaisia	50
— Gavotta, in A — Gavotta, in Gm.	50
— Ma belle qui danse	35
Menuetto	50 50
Momento capriccioso	35
Whiting, Arthur, Op. 14, No. 1. Valse-Improvisation	6 0
— Op. 14, No. 2. Valse-Caprice	60
Op. 14, No. 3. Valse sentimentale	6 0
— Bagatelles:	
Caprice Humoreske	50
Widor, Ch. M., Op. 15, No. 6. Morceau de Salon, in Dh	40
Wilm, N. von, Valse-Impromptu, in Ah	3 5
Wollenhaupt, H. A., Op. 16. La Campanella. Étude de Concert	50
- Op. 27. No. 2. Valse styrienne, in B	50 65
- Op. 38. The Whispering Wind, Mazurka-Caprice	75
 Op. 38. The Whispering Wind. Mazurka-Caprice Op. 53. Sparkling Diamonds. Mazurka brillante 	1 00
— Op. 54. Song of the Sirens. Valse brillante	1 00
— Op. 60. Star-spangled Banner. Paraphrase brillante	75

Wrangell, Basile, Op. 1, No. 1. Pièce et Fugue	40
Op. 13, No. 1. Une Vision d'Amour	50
Op. 13, No. 2. Inquiétude	40
Op. 13, No. 3. Réveil joyeux des Songes	50
Youferoff, Serge, Op. 1, No. 6. Fileuse, in G	50
Piano Solo PiecesGrade 5-6	
Arensky, A., Op. 5, No. 5. Basso ostinato	35
Op. 8. Scherzo Op. 24. Three Sketches:	50
No. 1, in F	65
" 2, in Ab	65
" 3, in Fm.	65
— Op. 36, No. 5. Consolation	35
—— Op. 36, No. 7. Valse, in Eb	60
Bach, J. S., Fantaisia, in Cm. (Bülow)	35
Gavotte, in E (Saint-Saëns)	35
Beethoven, L. v., Op. 13. Sonata (Pathétique), in Cm. (Bülow)	60
— Op. 27, No. 1. Sonata, in Ep (Lebert)	60
Op. 27, No. 2. Sonata (Moonlight), in C#m. (Bülow)	55
Op. 31, No. 2. Sonata, in Dm (Lebert)	60
Op. 31, No. 3. Sonata, in Eb (Bülow)	60
Op. 90. Sonata, in Em. (Bülow)	60
Op. 129 Rondo a Capriccio (Bülow)	55
Bendel, Fr., Grande Fantaisie de Concert. "L'Africaine"	1 25
Brahms, J., Op. 10, No. 1. Ballade in D	50
— Gavotte, by C. W. Glück (Transcribed)	35
Brockway, Howard, Op. 19, No. 4. Dance of the Sylphs	50
Chaminade, C., Op. 5. Menuet, in G#m.	75
Op. 8. Chaconne, in Db	50
— Op. 28. Étude symphonique, in Bh — Op. 35, No. 1. Scherzo, in C	75 60
— Op. 35, No. 4. Appassionato, in Cm.	60
— Op. 35, No. 5. Impromptu, in F	60
Op. 35, No. 6. Tarentelle, in D	75
Chopin, F., Op. 9, No. 1. Nocturne, in Bom. (Mikuli)	40
Op. 15, No. 1. Nocturne, in F	30
— Op. 15, No. 2. Nocturne, in F#	30
— Op. 28, No. 1. Prélude, in C	20
— Op. 28, No. 2. Prélude, in Am. 5	
— Op. 28, No. 13. Prélude, in F# — Op. 37, No. 2. Nocturne, in G	20
— Op. 37, No. 2. Nocturne, in G — Op. 40, No 2. Polonaise, in Cm.	40 50
— Op. 42. Valse, in Ap	60
— Op. 66. Fantaisie-Impromptu, in C#m.	60
Engel, S. Camillo, Op. 18. Carnaval viennois	1 00
— Op. 24, No. 2. Ballade	75
— Fantaisie	1 00

Gallico, Paolo, Gavotte and Musette	50
— Mazurka-Caprice — Suite mignonne. (Menuet, Sarabande and Bourrée) — Valse de Salon	65 I 00 I 00
Godard, Benj., Op. 107, No. 9. Divertissement. Étude artistique — Op. 107, No. 12. En Route. Étude	50 85
Grieg, Ed., Op. 7. Menuet, in Em. Op. 19, No. 1. On the Mountains (Auf den Bergen)	35 50
Haberbier, E., Op. 54. Norwegian Peasant Dance — Magic Bells	75 25
Hambourg, Mark, Gavotte moderne	75
Händel, G. F., Aria and Variations, from Suite in Dm. (Bülow)	60
Henselt, Ad., Op. 3. Poëme d'Amour	85
— Op. 13, No. 2. La Gondola	50
Cradle Song (Wiegenlied)	35
Huss, Henry Holden, Op. 17. No. 1. Prelude, in Db	75
Op. 17, No. 3. Prelude, in E	60
— Op. 17, No. 4. Prelude, in Ah — Op. 18, No. 1. Menuet	75 75
— Op. 18, No. 2. Gavotte capricieuse	60
Janotha, J., Gavotte	50
Jensen, Ad., Erotikon:	
No. 3. Galatea	35
" 5. The Complaint of Adonis	60
" 6. Eros	60
" 7. Cypris	60
Joseffy, Rafael, Csárdás. (Danse hongroise)	65
Menuet by Boccherini (Transcription)	50
 — Pizzicati (from "Sylvia," Ballet by Delibes) — Spinning Song (Spinnlied) 	75
	75
Klein, Bruno Oscar, Op. 51, No. 2. Berceuse	40
Liszt, F., Gondoliera. (Venezia e Napoli, No. 1)	75
Love-dreams (Liebesträume). Nocturnes:	
No. 1, in Ab " 2, in E	60
— Transcriptions of Songs, and Arrangements:	50
The Nightingale Mélodie russe (Alabieff)	50
Die Loreley (Liszt)	75
Auf Flügeln des Gesanges (Mendelssohn)	50
O! Wenn es doch immer so bliebe (Rubinstein)	75
Auf dem Wasser zu singen (Schubert)	75
Ave Maria (Schubert) Soirées de Vienne, No. 6. Valse-Caprice (Schubert)	1 00
The Wanderer (Schubert)	60 60
Dedication (Widmung). (Schumann)	75
Paraphrase. "Rigoletto" (Verdi)	I 00
Festal Music and Bridal Song. "Lohengrin" (Wagner)	I 25
Pilgrims' Chorus. "Tannhäuser" (Wagner)	75
Valse d'Adèle (Zichy)	75

Mason, Wm., Op. 48. Amourette —— Op. 49. Mazurka brillante —— Op. 50. Capriccio fantastico		75 85 75
Moszkowski, M., Op. 37. Caprice espagnol —— Valse de Concert, in E	I	75 00
Mozart, W. A., Fantasia, in Cm. (Bülow) —— Fantasia and Fuga, in C (Klee) —— Sonata, in F. (Schirmer Ed. No. 17) (Lebert) —— Sonata, in Cm. (Schirmer Ed. No. 18) (Lebert)		75 40 60 85
Nápravník, E., Op. 48, No. 2. Scherzo		65
Paderewski, I. J., Légende (No. 2)		90
Pauer, E., Op. 37. Cascade. Morceau de Concert		75
Rachmaninoff, S., Op. 3, No. 2. Prelude, in C#m.		50
Raff, J., Op. 61. Fantaisie-Caprice. "Tannhäuser" Op. 72. Suite, in Em. (Complete) The same in separate numbers:		25 50
No. 1. Prelude " 2. Minuet " 3. Toccata " 4. Romance " 5. Fugue		35 35 35 35 50
 Op. 79. Cachoucha, Caprice Op. 95. Polka de la Reine Op. 134, No. 3. Am Loreley-Fels Op. 204, No. 3. Rigaudon La Grande Scène du Mancenillier (from "L'Africaine," by Meyerbeer) Minuet, in G 	I	00 00 75 60 50
Rubinstein, A., Op. 93. Nouvelle Mélodie		60
— Two Sérénades russes: No. 1, in Dm.; No. 2, in Am. each Trot de Cavallerie		75 50
Schubert-Tausig, Military March	1	00
Schumann, R., Op. 3, No. 2. Paganini, Caprice célèbre, in E Op. 12, No. 2. Soaring (Aufschwung) Op. 12, No. 7. Dream Visions (Traumeswirren) Op. 21, No. 1. Novellette, in F Op. 21, No. 2. Novellette, in D Op. 21, No. 4. Novellette, in D Op. 21, No. 5. Novellette, in D Op. 21, No. 8. Novellette, in F#m. Op. 28, No. 2. Romance, in F#		50 40 50 65 40 60 90 20
Schytte, L., Spring Flowers (Frühlingsblumen)		35
Seeling, H., Loreley ("Lurline")		75
Strolazki A Valse arabesque, d'anrès Waldteufel	1	00

riANO SULO PIECES. Grade 5-6-(Continued.)

Tschaikowsky, P., Op. 72, No. 2. Berceuse Op. 72, No. 4. Danse caractéristique Op. 72, No. 5. Méditation Op. 72, No. 6. Mazurque pour danser Op. 72, No. 12. L'Espiègle Op. 72, No. 13. Écho rustique	50 65 50 65 50 50
Vogrich, Max, Valse brillante	85
Weber, C. M. v., Op. 7. Seven Variations on the Air "Vien' qua, Dorina bella." Op. 21. Grande Polonaise Op. 72. Polacca brillante Op. 81. Les Adieux	1 00 75 60 75
Westerhout, N. v., Agitazione — Menuet et Musette — Musette — Rêverie	35 50 50 35
 Whiting, Arthur, Op. 15. Suite moderne. (Prélude, Chansonnette, Rhapsodie, Danse, Intermède, Romance, Caprice, Mélodie et Arabesque, Finale) Op. 15, No. 1. Prélude (from Suite moderne) Valse brillante 	2 50 60 I 00
Wollenhaupt, H. A., Op. 46. Fantaisie brillante. "Il Trovatore"	I 50
Piano Solo Pieces—Grade 6 Arensky, A., Op. 5, No. 1. Nocturne, in Epm. Op. 36, No. 13. Étude, in F#	50 60
Aus der Ohe, Adele, Op. 2, No. 1. Bourrée Op. 2, No. 2. Sarabande Op. 2, No. 3. Menuet Op. 2, No. 4. Gavotte Op. 3. Étude de Concert. (Simplified Edition)	40 40 40 50 75
Bach, J. S., Bourrée. (Transcribed by Joseffy) — Overture. (Transcribed by Joseffy) — Prelude and Fugue, in Am. (Vogrich)	50 75 90
Beethoven, L. v., Op. 53. Sonata, in C (Waldstein) (Bülow) Op. 54. Sonata, in F Op. 57. Sonata, in Fm. (Appassionata) Op. 81a. Sonata, in Eb (Les Adieux)	I 20 55 I 20 60
Brockway, Howard, Op. 21, No. 2. Scherzino	50
Chopin, F., Op. 10, No. 5. Étude, in Gh. (Practice Edition, edited by Joseffy) Op. 10, No. 10. Étude, in Ah. (Practice Edition, edited by	75
Joseffy) Op. 23. First Ballade, in Gm. Op. 25, No. 8. Étude, in Dp. (Practice Edition, edited by Joseffy)	75 80
1000-11	75

PIANO SOLO PIECES. Grade 6-(Continued.)

Chopin, F., Op. 26, No. 2. Polonaise, in Ehm. (Mikuli)	60
On 27 No. 1 Nocturns in Cam	40
—— Op. 28. No. 10. Prelude, in C#m.)	20
— Op. 27, No. 1. Nocturne, in C#m. — Op. 28, No. 10. Prelude, in C#m.) — Op. 28, No. 11. Prelude, in B	
Op. 28. No. 16. Prelude, in Bhm.	30
— Op. 28, No. 17. Prelude, in Ah — Op. 36. Impromptu, in F#	30 50
Op. 38. Second Ballade, in F Op. 47. Third Ballade, in Ab	60
—— Op. 30. Second Ballade, in A	70
Op. 51. Impromptu, in Ab	40
Czerny, C., Op. 92. Toccata. (Practice Edition, edited by Joseffy)	I 25
— The same. (Edited by Moszkowski)	50
Glazounow, A., Op. 31, No. 3. La Nuit. Étude	50
Godowsky, L., Op. 12, No. 1. Sarabande	65
— Op. 12, No. 2. Menuet	75
— Op. 12, No. 2. Menuet — Op. 12, No. 3. Courante	75
Op. 14, No. 1. Twilight Musing (Ein Dämmerungsbild)	75 75
Op. 12, No. 3. Courante Op. 14, No. 1. Twilight Musing (Ein Dämmerungsbild) Op. 14, No. 3. Valse-Idylle Op. 14, No. 4. Scherzino	1 00
— Op. 14, No. 4. Scherzmo	40
Grodzky, B., Op. 1, No. 1. Étude	
Händel, G. F., Gigue, in G (Bülow)	60
Henselt, A., Op. 2, No. 12. Étude in Bom. (Practice Edition,	
edited by Joseffy)	1 00
Op. 5, No. 4. Ave Maria. Étude	25
Heymann, C., Op. 7. Fairies at Play (Elfenspiel)	75
Joseffy, Rafael, Chanson d'amour	50
— Mazurka-Fantaisie	1 00
Souvenir d'Amérique	1 25
Liadoff, Anatole, Op. 5. Étude, in Ah	50
Liszt, Franz, Étude, in Dh	75
— Liebesträume. Nocturnes:	
No. 2, in E	50
" 3, in Ab Rhapsodie hongroise, No. 6. (Edited by Joseffy)	50 1 00
— Transcriptions of Songs, and Arrangements:	
Gounod. "Faust" Valse	1 50
Liszt. Mélodie polonaise, in Ab, from Glanes de	
Woronince"	50
Mendelssohn. Wedding March and Elfin Chorus, from "Midsummer Night's Dream"	1 50
Schubert. Der Lindenbaum	60
Schumann, Spring Night (Frühlingsnacht)	60
Wagner. "Flying Dutchman." Senta's Ballad	90
- "Flying Dutchman." Spinning Song	1 00
Mason, Wm., Op. 24. Rêverie poétique, in Dh — Op. 51. Improvisation	75 75
Moscheles, I., Op. 70, No. 1. Étude, in C. (Practice Edition, edited by Joseffy)	75

PIANO SOLO PIECES. Grade 6-(Continued.)

Moszkowski, M., Op. 32, No. 2. Étude	5	50
Nicodé, L., Op. 13. Tarantelle Op. 21, No. 1. Alla Tarantella	1 0	75 00
Pachulski, H., Op. 1. Variations Op. 8, No. 2. Prelude, in Fm.	I 2	25 40
Rubinstein, A., Op. 14, No. 2. Le Bal, Polonaise, in Engage Op. 14, No. 4. Le Bal, Valse de Concert, in Angage Op. 14, No. 9. Le Bal, Galop de Concert, in Boundary Op. 75, No. 8. Nocturne, in Gop. 5me Barcarolle, in Gop. 5me Barcarolle, in Am. Op. 1mpromptu, in Angage Op		25 75 50 75 75 60
Saar, Louis V., Op. 18, No. 1. Ballad, in Dm. Op. 18, No. 2. Ballad, in F	:	75 75
· ·	ach i	00
Scarlatti, D., Cat's Fugue (Bülow)	!	50
Scharwenka, X., Menuet, in By	,	75
Schumann, Robert, Op. 2. Papillons — Op. 12, No. 5. In the Night (In der Nacht) — Op. 20. Humoreske. (Library 102) — Op. 21, No. 3. Novellette, in D — Op. 21, No. 6. Novellette, in A — Op. 21, No. 7. Novellette, in E — Op. 22. Sonata, in Gm. (Vogrich). (Library 105) — Op. 28, No. 1. Romance, in Bpm. — Op. 28, No. 3. Romance, in B	! !	50 50 50 50 50 50 65
Sieveking, M., L'Angelus	(60
Strelezki, A., Dream Visions. Étude	:	75
Thalberg, S., Op. 72. Home, Sweet Home Op. 73. The Last Rose of Summer (Air irlandais)	I 5	_
Tschaikowsky, P., Op. 72, No. 1. Impromptu Op, 72, No. 2. Berceuse Op. 72, No. 4. Danse caractéristique Op. 72, No. 7. Polacca de Concert Op. 72, No. 8. Dialogue Op. 72, No. 14. Chant élégiaque Op. 72, No. 16. Valse à cinq temps Op. 72, No. 18. Invitation au Trépak. Scène dansante	5 7 5 5	55 55 75 75 75 75
Vogrich, Max, Staccato Caprice	7	75
Weber, C. M. v., Op. 12. Momento capriccioso Op. 37. Variations on a Russian Air, "Lovely Minka"	5	50 90
Wieniawski, J., Op. 3. Valse de Concert, No. 1 Op. 30. Valse de Concert, No. 2	I 0	

Piano Solo Pieces-Grade 7

Alkan, C. V., Op. 15, No. 3. Etude à mouvement semblable et pérpetuel	I 25
Aus der Ohe, Adele, Op. 3. Étude de Concert	75
Beethoven, L. v., Op. 101. Sonata, in A (Bülow) Op. 106. Sonata, in Bp (Hammer-Klavier). (Bülow) Op. 109. Sonata, in E Op. 110. Sonata, in Ab Op. 111. Sonata, in Cm.	60 1 80 85 85 85
Brassin, L., Magic Fire Scene from "Walkure," by Wagner	75
Chopin, F. { Op. 28, No. 8. Prelude, in F#m. } (Mikuli) —— Op. 44. Polonaise, in F#m.	30 90
Op. 52. Fourth Ballade, in Fm. Op. 53. Polonaise, in Ab	1 00
Op. 53. Polonaise, in Ah Op. 61. Polonaise-Fantaisie, in Ah	70 1 00
Godowsky, Leopold, Op. 11, No. 1. Concert Study, in C Op. 11, No. 3. Concert Study, in Ep Selected Studies by Chopin, Arranged for the Left Hand: Op. 10, No. 1, in C Op. 10, No. 2, in Am. Op. 10, No. 5, in Gb Op. 10, No. 7, in C Op. 25, No. 2, in Fm. Op. 25, No. 4, in Am. Op. 25, No. 5, in Em. Op. 25, No. 6, in G#m. Op. 25, No. 9, in Gb Badinage (Op. 10, No. 5 and Op. 25, No. 9 combined in	85 85 75 75 65 65 75 1 00 75
one study) Liszt, Franz, At the Spring (Au Bord d'une Source)	75 75
 Légendes: No. 1. The Bird Sermon. St. François d'Assise. La prédication aux oiseaux No. 2. Walking on the Waves. St. François de Paule, marchant sur les flots 	I 00
Polonaise No. 2, in E (Joseffy) Rhapsodie hongroise No. 2 (Joseffy)	I 25
	I 25
	I 25
— Rhapsodie hongroise No. 15 (Rákoczy March). (Joseffy) — Transcriptions of Songs, and Arrangements:	1 25
Wagner. "Tannhäuser": March	1 00
"Tristan and Isolde": Isolde's Love-Death	75
Moszkowski, M., Op. 27, No. 2. Tarentelle Philipp I. Valse Caprice (Wein, Weih and Gesand) (Strauss)	1 00
Philipp, I., Valse-Caprice (Wein, Weib und Gesang). (Strauss)	I 25
Rubinstein, A., Grande Étude No. 1, in Dm.	I 25

PIANO SOLO PIECES. Grade 7-(Continued.)

Schlözer, Paul de, Op. 1, No. 2. Étude in Ap. (Practice Edition, edited by Joseffy)	I 25
Schubert, F., Op. 15. Fantasia (Wanderer). (Buonamici)	1 50
Schumann, R., Op. 7. Toccata. (Practice Edition, edited by Joseffy) Op. 9. Carnaval (Vogrich). (Library 89) Op. 11. Sonata, in F#m. (Vogrich). (Library 103) Op. 13. Symphonic Studies (Vogrich). (Library 99) Op. 14. Sonata, in Fm. (Vogrich) (Library 104) Op. 16. Kreisleriana (Vogrich). (Library 95)	I 50 50 50 75
Sieveking, M., Valse de Concert	I 25
Strelezki, A., Op. 8. 5 Concert Studies. (Complete) The same in separate numbers: No. 1, in C 2, in E 3, in F 4, in F#m. 5, in F	2 00 75 65 75 75
Tschaikowsky, P., Op. 72, No. 10. Scherzo-Fantaisie	I 40
Vogrich, Max, Six Études de Concert: No. 1, in Db 2, in B 3, in Am. (Cantique orientale) 4, in Gm. (Tierces) 5, in Ebm. 6, in Em. (Scherzo)	75 50 50 40 85
Piano Solo—Easy Pieces without Octaves	
The grade is indicated by a numeral following the title	
Bachmann, G., Cinq Petits Morceaux pour Piano: No. 1. La Napolitaine. 2-3 2. Petite Rêverie. 2-3 3. Scherzetto. 2-3 4. Petite Sérénade. 2-3 5. Polka-Ballet. 2-3 Baumfelder, F., Good Humor. 2	25 50 25 40 35
-— Peasant Dance. 1-2	35
Beethoven, L. v., Minuet from Sonata Op. 49, No. 2. 2-3	35
Beringer, O., A Village Holiday. 2	35
Biedermann, A. Julius, Little Impromptus for the Piano: Op. 83. Melody. 2 Op. 84. Hunting Scene. 2 Op. 85. The Cossack. I-2 Op. 86. Slumber Song. 2 Op. 87. Felicità. I-2	25 25 25 40 40

PIANO SOLO. Easy Pieces without Octaves—(Continued.)

Bohm, C., Dancing Spirits. 3	50
Dussek, J. L., La Matinée (Lebert). 3	30
Duvernoy, J. B., Op. 255, No. 1. La Babillarde (The Gossip). 2 — Op. 272, No. 1. Bluette. Waltz. 2 — Op. 272, No. 2. Barcarolle. 2	35 35 35
Gade, N. W., Good Night. 2-3 — Christmas Bells. 2 — Dance of the Little Girls. 2-3 — Christmastree March. 2 — Boys' Merry-go-round. 2-3	25 25 25 25 25
Giese, Th., Op. 160, No. 6. March. 2-3	35
Goldner, W., Gavotte mignonne. 2-3	35
Grieg, Edv., Albumblatt (Albumleaf). Em. 3	25
Gurlitt, C., Op. 62, No. 4. Supplication. 1-2 — Op. 62, No. 6. The Posthorn, 2 — Op. 62, No. 11. Valse, in Ab. 2 — Op. 140, No. 7. Festive Dance. 1-2	20 25 35 20
Handrock, J., Scherzino. 2	50
Heller, St., Serena. 2	25
Hitz, F., Bon Jour (Good Morning). Bluette. 3 — Joyeux Moulin (The Lively Mill). 3	50 35
Huss, Henry Holden, Valse petite. 2-3 —— Alla Tarantella. 2-3	75 75
Jadassohn, S., Children's Round. 2-3 —— Elegy. 2-3 —— A Tale. 2-3	35 25 25
Jungmann, A., Feu Follet (Will-o'-the-Wisp). Capriccietto. 2-3	35
Kirchner, Theo., Op. 7, No. 2. Albumblatt. 3	25
Klein, B. Cecil, A Nosegay for Young Pianists: No. I. Violet. 3 " 2. Carnation Pink. 3 " 3. Daisy. 3 " 4. Mignonnette. 3 " 5. Pansy. 3 " 6. Forget-me-not. 3 — You and I (Love Song). 2-3 — Little Serenade. 2-3	35 35 35 35 35 35 40
Krug, D., Rondo on a Tyrolian Air. 2	35
Kuhlau, Fried., Op. 41, No. 1. Rondo Allegretto. 3 Op. 41, No. 2. Rondo Allegro Scherzando. 3	20 30
Lange, G., Cheerfulness (Frohsinn). 2 — Heather-Rose. 2 — The Little Wanderer. 2 The Wooderer's Perupa 2	35 35 35

Lange, G., Op. 292. Maytime of Life. Six Easy Pieces for Piano	:
No. 1. Roguishness. 3	35
" 2. Philopœna. 3	35
" 3. In Ball Costume. 3	3
" 4. Rural Pleasures. 3	35
" 5. At Twilight. 3	35
" 6. True Happiness. 3	3
Lichner, H., Gipsy Dance. 2	3
— Op. 95, No. 2. On the Meadow. 3	3
Twelve Characteristic Pieces for the Pianoforte:	
Book I. Complete	10
No. 1. Entreaty. 1	2
" 2. Contemplation, 1	2
" 3. Longing. 1	2
" 4. After School. 1	2
" 5. To the Playground, 1-2	2
" 6. Solitude. I-2	2
Book II. Complete	1 0
No. 7. Elegy. 1-2	2
" 8. Scherzo. 1-2	2
9. 1 010Haise. 1-2	2
"io. Rondo. 2	2
"II. Italian Romance, 2	2
" 12. Aria. 2	2
Liebling, Max, Three Tone-Pictures:	
No. 1. Rainy Day. 2-3	6
" 2. On the Lake. 2-3	6
" 3. In the Woods. 2-3	6
Löw, J., March and Chorus, from "Tannhäuser." 2	59
—— Spinning Song, from "Flying Dutchman." 3	3
— To the Evening Star ("Tannhäuser"). 3	3
— March, from the opera "Carmen." 3.	59
Mayer, C., Op. 121, No. 2. Tarantella. 2	3.
	3
Merkel, Gustav, Postillion's Morning Song. 2-3	
Meyer, Louis, Gavotte. 2-3	3
Oesten, Th., Dollie's Dream. 2	3
— Op. 65, No. 1. The Hand-organ Man Plays. 1-2	3:
—— Op. 65, No. 6. The Sleighride. 2	3
Reinecke, C., Cavatine. 2	2
— La Reine Gavotte 2-3	2
Op. 154, No. 2. From the One Thousand and One Nights.	2-3 2
— Op. 161, No. 5. Dancing under the Linden-tree. 1-2	20
— Op. 77, No. 5. Consolation in Loneliness. 3	2
— Op. 77, No. 9. Canon, 2-3	2
—— Op. 77, No. 14. Peasants' March. 2	2
— Op. 77, No. 15. Toccatina. 3	56
— Op. 77, No. 15. Toccatina. 3 — Op. 77, No. 17. Hunting-Song. 2	2
Rohde, Eduard, Op. 62, No. 2. The Minstrel's Song. 3	3
— Op. 62, No. 3. Greetings from Home. 3-4	3!
— Op. 62, No. 5. The Naiad. 3	3

Scharwenka, Ph., Bagatelle, in D. 3-4	3 5
Scharwenka, Xaver, Op. 62, No. 10. Scherzino. 3	2 5
Schumann, Rob., Op. 68, No. 8. The Wild Horseman. 2	20
Op. 68, No. 10. The Merry Farmer. 2	20
— Op. 68. No. 12. Knight Rupert. 2-3	20 20
— Op. 68, No. 14. Little Study. 2	20
Op. 68, No. 11. Sicilienne. 2 Op. 68, No. 12. Knight Rupert. 2-3 Op. 68, No. 14. Little Study. 2 Op. 68, No. 16. First Loss. 2 Op. 68, No. 18. The Reaper's Song. 2	20
— Op. 68, No. 36. Italian Sailors' Song. 2 — Op. 68, No. 36. Italian Sailors' Song. 2-3	20 20
Spindler, Fritz, Op. 93. Sylphs. Easy Dances. No. 1. Polonaise. 2 " 2. Tyrolienne. 2 " 3. Fairy Polka. 2 " 4. Mazurka. 2 " 5. Waltz. 2 " 6. Galop. 2 Stiehl, Heinrich, Marching on Merrily. 2 Tschaikowsky, P., Scenes of Youth. Polka. 2	75 25 25 25 20 20 25 25
— Op. 39, No. 22. Song of the Lark, in G. 2 — Op. 39, No. 8. Valse, in Ep. 2-3	25 25
Wilm, N. von, Op. 81, No. 1. Zum Anfang (To Begin With). 1-2	20
Wollenhaupt, H. A., Op. 29, No. 2. Will-o'-the-Wisp. 3	35
— Op. 29, No. 6. Scherzino, in Dm. 3-4	35
Piano Solo-Easy Sonatinas, Rondos, Variation	s
and Other Pieces in Classical Forms	
The grade is indicated by a numeral following the title	
Bachmann, G., Four Sonatinas:	
No. 1, in F. 2-3 40 No. 3, in G. 2-3	50
" 2, in C. 2-3 40 " 4, in D. 2-3	40
Beethoven, L. v., Two Sonatinas:	
No. 1, in G. 1-2 " 2, in F. 1-2	25 35
Clementi, M., Op. 36. Six Easy Sonatinas:	33
No. 1, in C. 2 30 No. 4, in F. 2-3	30
" 2, in G. 2 30 " 5, in G. 2-3	30
" 3, in C. 2 30 " 6, in D. 2-3 — Op. 36, 37, 38. Twelve Sonatinas. Complete. (Library 40.) 2-3	30 50
Cramer, J. B., Le petit Rien. 3.	50
Diabelli, Anton, Op. 151, 168. Eleven Sonatinas. (Library 266.) 3	50
Dussek, J. L., Les Adieux. Rondo. (Lebert.) 3-4	-
La Chasse (Lebert). 3-4	30 30
— La Matinée (Lebert). 3	30

```
Gurlitt, C., Op. 54. Six Sonatinas. Two Books. (Library 422/423.)
                                                                    each
                                                                               75
       2-3
Handrock, Jul., Sonatina, in D. 2-3
                                                                               75
Haydn, Jos., Gipsy Rondo. 3
                                                                               50
   Rondo, in A. 3
                                                                               50
Hummel, J. N., Op. 11. Rondo, in Ep.
                                                                               50
Hünten, F., Op. 21, 30, 48. Rondos. (Library 271.) 3
                                                                               50
Krause, A., Op. 1. Three Easy Sonatas:
         No. 1, in C. 2-3
                                                                               75
          " 2, in D. 2-3
                                                                               75
 " 3, in Bo. 2-3
— Op. 12. Three Sonatinas:
                                                                               75
         No. 1, in D. 3
                                                                              50
          " 2, in Gm. 3
                                                                              75
          " 3, in F. 3
                                                                              75
Kuhlau, Fr., Sonatinas:
                                             Op. 59, No. 1, in A. Op. 59, No. 2, in F.
         Op. 20, No. 1, in C.
                                        50 |
                                                                              60
                                2-3
         Op. 20, No. 2, in G. 2-3
                                        50
                                                                      3
                                                                              60
         Op. 20, No. 3, in F.
                                             Op. 59, No. 3, in C.
                                                                              60
                                2-3
                                        50
                                                                      3
                                             Op. 88, No. 1, in C.
                                                                              40
         Op. 55, No. 1, in C.
                                3
                                        25
                                                                      3
         Op. 55, No. 2, in G.
                                             Op. 88, No. 2, in G.
                                3
                                        25
                                                                      3
                                                                              40
         Op. 55, No. 3, in C.
                                             Op. 88, No. 3, in Am.
                                3
                                        25
                                                                      3
                                                                              40
         Op. 55, No. 4, in F.
                                3
                                        25
                                             Op 88, No. 4, in F.
                                                                      3
                                                                              40
         Op. 55, No. 5, in D. 3
                                             Op. 60, No. 1, in F.
                                                                              60
                                        25
                                                                      3
         Op. 55, No. 6, in C.
                                             Op. 60, No. 2, in A. Op. 60, No. 3, in C.
                                                                              60
                                        25
                                                                      3
                                                                              60
                                                                      3
 — Rondos :
                        Op. 31, No. 1. Theme "Don Giovanni."
         No. 1, in C.
                                                                              30
                        Op. 31, No. 2. Theme "Nozze di Figaro."
Op. 56, No. 1. Theme "Nozze di Figaro."
Op. 56, No. 3. Theme "Nozze di Figaro."
            2, in G.
                                                                              40
              3, in C.
                                                                              40
             4, in F.
                                                                              50
              5, in G.
                        Op. 41, No. 1. Allegretto. 3
                                                                              20
                        Op. 41, No. 2. Allegro Scherzando.
Op. 41, No. 3. Allegro. 3
             6, in F.
                                                                              30
             7, in C.
                                                                              30
             8, in A.
                        Op. 41, No. 4. Allegro Scherzando.
                                                                              30
Lange, G., Op. 114.
                        Five Sonatinas:
         No. 1, in C.
                        2-3
                                        50 | No. 4, in C.
                                                                              50
          " 2, in G.
                                        50
                                              " 5, in G. 2-3
                        2-3
                                                                              50
          " 3, in F.
                        2-3
Lichner, H., Op. 4.
                        Three Sonatinas:
         No. 1, in C.
                        2
                                                                              50
            2, in F.
                        2
                                                                              50
              3, in G.
                        2
                                                                              50
   - Op. 66, No. 1. Sonatina, in C. 2-3
                                                                              50
Loeschhorn, A., Op. 178, No. 1. Sonatina, in C. 3
                                                                              75
Mozart, W. A., Rondo in Am. (Klee). 4
                                                                              40
--- Rondo in D (Klee). 3
                                                                              30
```

Prox, C., Sonatina, in G. 3	40
Reinecke, C., Op. 47. Three Sonatinas: No. I, in C. 3 2, in D. 3 3, in B ₀ . 3	75 75 75
Seiss, Isidor, Op. 8, No. 1. Sonatina, in D. 3	75
Steibelt, Daniel, Two Rondos and Seven Sonatinas. (Library 398.) 3	
Sterbert, Danier, I wo Rondos and Seven Sonatinas. (Library 390.) 3	50
Piano Solo — Sonatas, Rondos, Variations, etc.	
	2
of a Higher Grade	
The grade is indicated by a numeral following the title	
Beethoven, L. van, Sonatas (Revised and fingered by von Bülow and Lebert):	
Op. 2, No. 1, in Fm. 4 60 Op. 31, No. 2, in Dm. 5-6	60
Op. 2, No. 2, in A. 4 60 Op. 31, No. 3, in Ep. 5-6	60
Op. 2, No. 3, in C. 4 85 Op. 49, No. 1, in Gm. 3	30
Op. 7, in Ep. 4-5 85 Op. 49, No. 2, in G. 3	30
Op. 10, No. 1, in Cm. 4 55 Op. 53, in C. 6	I 20
Op. 10, No. 2, in F. 4 55 Op. 54, in F. 6 Op. 10, No. 3, in D. 4-5 60 Op. 57, in Fm. 6	55 1 20
Op. 10, No. 3, in D. 4-5 60 Op. 57, in Fm. 6 Op. 13, in Cm. 5-6 60 Op. 78, in F#. 5	55
Op. 14, No. 1, in E. 3-4 40 Op. 79, in G. 3-4	55
Op. 14, No. 2, in G. 3-4 60 Op. 81a, in Ep. 6	60
Op. 22, in Bp. 4-5 85 Op. 90, in Em. 5-6	60
Op. 26, in Ab. 5 60 Op. 101, in A. 7	60
Op. 27, No. 1, in Ep. 5-6 60 Op. 106, in Bp. 7	1 80
Op. 27, No. 2, in C#m. 5-6 55 Op. 109, in E. 7	85
Op. 28, in D. 5 60 Op. 110, in Ab. 7 Op. 31, No. 1, in G. 4-5 85 Op. 111, in Cm. 7	85 85
— Op. 51, No. 1. Rondo, in C (Lebert). 3-4	30
— Op. 51, No. 2. Rondo, in G (Lebert). 4	40
- Op. 129. Rondo a Capriccio (Bülow). 5-6	55
- Variations (Bülow and Lebert). In two books (Library 6/7),	
each	1 00
Chopin's Three Sonatas. Complete in one Volume (Mikuli).	
(Library 35.) 7	75
	1 00
Clementi, M., Op. 2, No. 1. Sonata, in C. 4 — Op. 12, No. 4. Sonata, in Ep. 4	75
- Sonata, in D (La Chasse). 4	65
Twelve Sonatas. In two books (Buonamici). (Library 385/386)	- 3
4-5, each	75
Dussek, J. L., Op. 9, No. 1. Sonata, in Bh. 4	65
— Op. 62. Consolation (Lebert). 4	40
•	60
Field, J., Rondo, in Ep (Bülow). 4-5 Händel, G. F., Air and Var." Harmonious Blacksmith" (Bülow). 5	50
Aria con Variazioni from Suite in Dm. (Bülow). 5-6	60

```
(The numbers refer to the G. Schirmer
Haydn, Jos., Sonatas.
      Edition of Haydn's Sonatas):
        No. 1, in Eb.
                                     45 | No. 11, in G.
                                                         3-4
                                                                           30
             2, in Em.
                                              12, in Ep.
                                                                           40
                                     30
                                                          4
                                           ..
             3, in Ep.
                                              13, in F.
                                     40
                                                         4-5
                                                                           50
                        4
             4, in Gm.
                                     40
                                              14, in D.
                                                                           40
                                                          4-5
                                                                           50
             5, in C.
                                     30
                                              15. in C.
                       3
                                                         4-5
                                           "
             6, in C#m.
                                     30
                                              16, in G.
                                                         4
                                                                           40
             7, in D.
                       4
                                     30
                                              17, in E.
                                                         4-5
                                                                           40
                                           . .
             8, in Ab.
                                     40
                                              18, in B<sub>2</sub>.
                                                          4-5
                                                                           56
                                           4 4
            9, in D. 4-5
                                     40
                                              19, in D.
                                                         4
                                                                           50
          " 10, in G.
                                           "
                                              20, in F.
                                                                           40
                                     30
    - Haydn's Sonatas Classified Progressively According to Difficulty:
         No.
             5, in C
                                          No. 17, in E
             10, in G
                                              13, in F
                                           ..
             16, in G
                                               6, in C#m.
              2, in Em.
                                               7, in D
             11, in G
                                           ..
                                               9, in D
                                           ..
             20, in F
                                               3, in Eb
                                           ..
             10, in D
                                               8, in Ap
                                           "
             14, in D
                                              12, in Eb
                                           ..
             15, in C
                                               4, in Gm.
             18, in Bb
                                               I, in Eb
   - Andante con Variazioni, in Fm. (Lebert).
                                                                           40
                                                 4-5
Hummel, J. N., Selected Compositions (Sonatas and Pieces).
                                                                  Two
      books (Library 45/46). 4-5, each
                                                                           75
Mendelssohn, F., Op. 14. Rondo capriccioso.
                                                                           75
Moscheles, I., Op. 82a. Rondo sentimental. 4-5
                                                                           75
--- Op. 71. Rondeau expressif. 4-5
                                                                           75
--- La Gaieté. Rondo brillant.
                                    4-5
                                                                           75
Mozart, W. A., Sonatas (Edited and revised by Lebert). (The num-
      bers refer to the G. Schirmer Edition of Mozart's Sonatas);
         No. 1, in C.
                       3
                                     30
                                               No. 11, in C.
                                                                           60
            2, in G.
                       3-4
                                     40
                                                    12, in Bp.
                                                                4-5
                                                                           60
                                                "
             3, in C.
                       3-4
                                     55
                                                   13, in D. 4-5
                                                                           60
                                                ..
             4, in F.
                                                    14, in D.
                                                                           60
                       3-4
                                     30
                                                               4-5
                                                "
             5, in C.
                                                    15, in D.
                                                                           60
                                     40
                                                               5
                       4
                                                "
            6, in F.
                                     40
                                                   16, in Am.
                                                                           60
                       4
             7, in F.
                                                "
                                                   17, in F.
                                                               5-6
                                                                           60
                                     55
                       4
             8, in B<sub>2</sub>.
                                                    18, Fantasia and Son-
                                     55
            9, in A.
                                                       ata, in Cm.
                                     55
                                                                      5-6 85
          " 10, in Bb.
                                     60
                                                    19, in Eb.
                                                                           30
Schumann, R., Op. 11. Sonata, in F#m. (Library 103.) 7
                                                                           50
  — Op. 14. Sonata, in Fm. (Library 104.) 6-7
                                                                           75
   – Op. 22.
              Sonata, in Gm. (Library 105.) 6-7
                                                                           50
              Symphonic Studies. (Library 96.) 7
                                                                           50
   – Op. 13.
Weber, C. M. v., Op. 7. Seven Variations on the Air "Vien qua,
      Dorina bella."
                                                                         1 00
              Variations on a Russian Air, " Lovely Minka."
   -- Op. 37.
                                                                           Q0
   - Op. 62.
              Rondo brillant, in Ep. 4-5
                                                                           60
```

Piano Solo—Brilliant Pieces with Scale-, Arpeggio-

and Passage-Work

The grade is indicated by a numeral following the title

Ascher, J., Op. 17. Les Gouttes d'Eau. Caprice-Étude. 5 —— Alice. Transcription de Concert. 5	75 75
Barnett, Jas. G., Barcarolle, from "Oberon." 4	30
Bartlett, Homer N., Op. 1. Polka de Concert, in Gp. 5 Op. 67. Le Ruissellet (The Brooklet). 4	I 00
Baumann, Fr. C., Op. 5. Étude mélodique. 4	50
Behr, F., Zéphyrs de Mai (May Breezes). 4	50
Bendel, Franz, Op. 52. L'Idéal d'amour. Mélodie. 5 —— Thornrose (Dornröschen). 5 —— Op. 139, No. 4. Cascade du Chaudron. 5 —— Spinning Wheel (In Sentas Spinnstube). 5	1 00 60 1 00 60
Bennett, W. S., The Millstream. 4-5 —— The Fountain. 4	35 35
Blumenthal, J., Op. 1. La Source (The Spring). Caprice. 5 —— Op. 8. Les deux Anges (The Two Angels). 4-5	75 75
Bohm, C., By the Mountain Spring. 4 — The Fountain. Capriccietto. 3-4 — Murmuring Brook. Characteristic Sketch. 4 — Twinkling Star. Étude de Salon. 4	50 50 50 50
Braungardt, Fr., Op. 6. Woodland Whispers. 4	60
Chaminade, C., Op. 61. Arabesque, in Gm. 5 Op. 35, No. 3. Spinning Wheel (Fileuse), in E. 5 Op. 35, No. 4. Appassionato, in Cm. 5-6 Op. 39. Toccata, in Cm. 5-6	50 1 00 60 75
Cramer, H., Op. 74, No. 4. Last Idea (theme by C. M. von Weber).	75
Davidoff, Carl, At the Fountain (Vogrich). 5	85
Döhler, Th., Op. 24. Nocturne, in Db. 4-5	50
Egghard, J., Op. 2. La Campanella. Impromptu. 4-5	60
Ehrlich, Gustav, Barcarole, in G. 4 — Op. 12. Barcarole No. 2. 4-5	50 50
Favarger, R., Op. 4. Fantasy on Themes by Weber. 4-5	75
Field, J., Rondo, in E ₂ (Bülow). 4-5	60
Fink, W., Op. 174. Frühlingsregen (Spring Showers). 4	50
Gautier, L., Le Ruisseau (The Brook). 4	50

PIANO SOLO. Brill. Pieces with Scale-, Arpeggio- and Passage-Work-(Cont'd.)

Godard, Benj., Op. 53, No. 1. En Courant. 5 Op. 56. Second Valse brillante, in Bp. 4 Op. 85. Au Rouet (At the Spinning Wheel). 5	75 50 75
— Op. 88. Valse chromatique (5me Valse), in G. 5 — Op. 107, No. 11. Guirlandes. Étude. 5	75 65
Goria, A., Op. 7. Étude, in Eb. 4-5 Op. 27. Belisario. Fantasia on opera by Donizetti. 5	50 1 00
Gottschalk, L. M., Op. 16. The Last Hope. Meditation. 5 — Op. 21. La Scintilla (The Spark). Mazurka sentimentale. 5 — Op. 24. Sospiro. Valse poétique. 5	75 6 0 75
Gregh, L., Le Chant du Séraphin. 4-5 — Gay Butterflies. Caprice. 4-5	60 50
Grieg, Edv., Papillon. 5	35
Gurlitt, C., Op. 148, No. 7. Rippling Waves. 3-4 — Op. 148, No. 12. Elfin Dance. 4 — Op. 158, No. 1. Schmetterlinge (Butterflies). 4	50 50 50
Haberbier, Ernst, Op. 54. Norwegian Peasant Dance (Saltarelle). 5-6	7 5
Heller, St., Op. 33. Die Forelle (La Truite) (Schubert). 5 — Op. 37. Fantaisie sur la Romance de Charles VI (Halévy). 5–6 — Auf Flügeln des Gesanges (On Wings of Song). 5	75 1 00 1 25
Heymann, Carl, Op. 7. Elfenspiel (Fairies at Play). 6	75
Hitz, F., Joyeux Moulin (The Lively Mill). 3	35
Hoffman, Richard, Cascarilla. Cuban Dance. 4-5	75
Hofmann, Heinrich, Along the Brook. 4	35
Hünten, Fr., Op. 26. La Rose. Thème allemand.	1 00
Jadassohn, S., Étude, in Ep. 4	25
Jaell, A., Op. 14. Danse des Fées (Fairies' Dance). 5	75
Jungmann, A., Brooklet's Tale (Was sich Waldbächlein erzählt). 4	60
Karganoff, Génari, Près d'un Ruisseau (By the Brookside). 4-5	75
Ketten, H., Op. 94. La Castagnette, 5	75
— Op 10. Chasse au Papillon. Etude caractéristique. 4-5	75
— Marguerite au Rouet (Margaret at the Spinning Wheel). 5	60
Krüger, W., Op. 25. Harpe éolienne. Rêverie. 5	75
Kullak, Th., Op. 22. La Gazelle. 5 Op. 5. La Danse des Sylphides. 5 Op. 37. Perles d'Écume. Fantaisie-Étude. 5	1 00 1 00 75
Lack, Théo., Op. 58. Étude-Arabesque. 4 — Op. 82. Valse-Arabesque. 4 — Op. 92. Le Chant du Ruisseau. 4	75 75 50
Lacombe, L., Le Torrent (Mountain Stream). 4	75
Lange, G., New Spring. 4	73 65
— On 208 Brillantfeuer. 4	60

Lavallée, C., Le Papillon (The Butterfly). 4-5	60
Lebeau, A., To Spring (Au Printemps) (Gounod). 4	50
Lefébure-Wély, L., Titania. Fantaisie de Concert. 4-5	75
Leschetizky, Th., La Source (The Spring). 5	75
Leybach, J., Op. 5. Fantaisie sur un thème allemand. 5	1 00
Litolff, H., Spinnlied (Spinning Song). 5	75
Löw, J., Op. 228, No. 8. Gretchen am Spinnrad (Margaret at the Spinning Wheel). 3-4	35
Lucas, Clarence, Barcarolle (Auf dem Wasser). 4-5	60
Lysberg, Ch. B., Op. 34. La Fontaine. 5	50
Mayer, Ch., A Frolic (Une Folie). 4	50
Grâce. Étude mélodique. 4-5	50
— Op. 61, No. 3. Grande Étude, in F# (Les Arpèges). 5 Mengewein, C., Op. 6. Gnomentanz. 4	75 60
Merkel, Gustav, Op. 63. Barcarolle. 4	
Niemann, R., Murmuring Zephyrs (Jensen). 5	35 50
Pacher, J. A., Le Ruisseau (The Brooklet). 4	60
— La Danse des Patineurs (The Skaters' Dance). 4	75
Pape, Willie, Op. 26. Irish Melodies. (Believe Me, If All Those Endearing, and Garry Owen.) 5	75
—— Op. 29. Irish Melodies. (The Minstrel Boy, and St. Patrick's Day.) 5	75
Op. 30. Scotch Melodies. (Ye Banks and Braes, and Bonnie Dundee.) 5	75
 Op. 34. The Brook. (Song by Dolores.) Op. 40. The Valley Lay Smiling, and The Girl I Left Behind Me. 	75
Pauer, E., Op. 37. Cascade. Morceau de Concert. 5	75 75
Philipp, I., Valse-Caprice. (Wein, Weib und Gesang) (J. Strauss). 6	1 25
Pierné, G., Cache-cache (Hide-and-Seek). 4	60
Raff. L. Op. 04. Impromptu-Valse. 5	75
Op. 118. Valse favorite, in Db. 5	75
— Op. 134, No. 3. Am Loreley-Fels. 5-6 — Op. 157, No. 2. La Fileuse (Mason). 5	7 5 75
Ravina, Henri, Étude de Style. 3	35
Reynald, G., La Gondole. 3-4	35
La Chùte du Jour (Idyllischer Abend). 3 La Fontaine. 3	50 35
Ritter, Th., Le Chant du Braconnier.	75
— Le Tourbillon (Whirlwind). Édition de Concert. 5 Rougnon, P., Op. 110. Valse des Fileuses. 4	7 5
Rubinstein, A., Ondine. 5	50
Sanalinikoff W. On a Dance des Elfes	35

Schiller, Fr., La Princesse. 4	5	c
Scholtz, H., At the Spring. 4-5	5	50
Schubert, Fr., Op. 90, No. 4. Impromptu, in Ab. 4	6	x
—— Op. 142, No. 3. Impromptu, in Bb. 5	5	50
Schultze, Cl., Am Spinnrädchen (At the Spinning Wheel). 4-5		50
— Op. 20. Héliotrope. 4	5	50
Schütt, Ed., Étude mignonne. 5	3	3
Seeling, H., Lurline (Loreley). 5		7
Smith, Boyton, Blue-bells (Glockenblumen). 3-4	9	50
Spindler, Fr., Spinning Wheel (Spinnrädchen). 4		7:
Spinning Song from "Flying Dutchman." 4 Op. 348. Quellenrauschen (Rippling Brooklet). 4-5		
Op. 348. Quellenrauschen (Rippling Brooklet). 4-5		7
Steglich, H., Op. 7. Le Ruisseau (The Brook). 4	:	59
Thalberg, S., Op. 72. Home, Sweet Home. 6	Ι :	50
— The same, simplified. 5	1 (
— Op. 73. The Last Rose of Summer. Air irlandais. 6 — Op. 74. Lilly Dale. Air américain. 6	I	
op. 74. —	1 2	-
Thomé, F., Op. 52. Chanson du Rouet (Spinning Song). 4		51
Vogrich, Max, At the Fountain (by Carl Davidoff. Transcription). 5		8
Wachs, P., Les Oiseaux voyageurs (Birds of Passage). 4 —— Balancelle (In the Swing). 4		50 (s)
The state of the s		
Wallace, Wm. Vincent, Grande Polka de Concert. 5 —— Witches' Dance (Paganini). 5		7: 7:
Weber, C. M. v., Op. 62. Rondo brillant, in Ep. 4-5		1: 60
Wieghorst, C., Étude. 4-5		ĺχ
Wilm, N. v., Op. 47, No. 1. Romance. 4-5 -— Am Spinnrocken (Spinning Wheel). 4-5		50 35
Wollenhaupt, H. A., Op. 22, No. 1. Morceau en forme d'étude,	-):
in Ab. 4	,	35
— Op. 25. Le Ruisseau. Valse-Étude, 4-5		50
— Op. 33. A Bord de l'Arago. Grande Valse brillante. 4-5		7
Op. 38. The Whispering Wind. Mazurka-Caprice. 5	- 7	7
	1 (
		i
Youferoff, Serge, Op. 1, No. 6. Fileuse, in G. 5	:	50
Piano Solo—Melodious Pieces without Scale-		

Arpeggio- and Passage-Work

The grade is indicated by a numeral following the title	
Aus der Ohe, Adele, Op. 4, No. 1. Melody, in F. 4-5	5
Bartlett, Homer N., Op. 96, No. 2. Love Song. Song without	
Words. 4-5	60
Benoist, André, Étoile d'Amour (Star of Love). 4	35
Bohm, C., Love Song. 4	2
Boscovitz, F., Chant du Matin (Matin Song). 4	60

PIANO SOLO. Melodious Pieces without Scale-, Arpeggio- and Passage-Work—(Continued.)

Chaminade, C., Op. 29. Sérénade, in D. 4	50
Delbrück, G., Berceuse (Cradle Song). 4	35
Durand, Auguste, Op. 76. Gai Printemps (Joyful Spring). 4	75
Goldner, Wm., Op. 47, No. 2. Causerie. 4-5 —— Op. 50. Romance. 4-5	60 50
Gregh, Louis, Impatience. Song without Words. 4	35
Grieg, E., Op. 43, No. 6. An den Frühling (To Spring). 5	50
Gurlitt, C., Op. 148, No. 3. Fairy-tale. 3-4	50
Henselt, Ad., Op. 5, No. 11. Liebeslied (Love Song). 4	35
Hölzel, G., Song without Words (Lied ohne Worte). 4	35
Iljinsky, Alex., Op. 13. Berceuse (Lullaby). 4	25
Kradolfer, R., Melody (Lied). 4	25
Lack, Théo., Op. 134. Idilio. 3-4	35
Lacombe, L., Douces Pensées (Sweet Thoughts). 4	50
Massenet, J., Op. 10. Mélodie. 4	25
Meyer-Helmund, E., Nocturne. 4-5	50
Moszkowski, M., Op. 18, No. 1. Melodie. 4 —— Op. 23, No. 2. From Foreign Parts: Germany. 5	25 50
Nápravník, E., Op. 48, No. 3. Mélancolie. 5	35
Rachmaninoff, S., Op. 3, No. 2. Prelude, C#m. 5-6	50
Raff, J., Op. 130, No. 1. Étude mélodique, in Ab. 5 —— Cavatine in D (Transcribed by E. Pauer). 4	50 35
Rendano, Alf., Chant du Paysan (Peasant's Lay). 3	35
Rubinstein, A., Melodie, in F. 4	40
Saint-Saëns, C.; Song without Words. Romance. 5 — Twilight (Rêverie du Soir). 4-5	35 35
Scharwenka, P., Melody (No. 5 of "Five Characteristic Pieces"). 4	35
Scholtz, H., Albumleaf, in Db. 4-5	35
Schumann, Rob., Op. 28, No. 2. Romance, in F#. 5-6	20
Seiss, Isidor, Op. 9, No. 1. Evensong. 4	25
Thomé, F., Op. 25. Simple Aveu, Romance sans Paroles. 4 — Op. 29. Sous la Feuillée (Under the Leaves). 4	50 50
Tschaikowsky, P., Chant sans Paroles, in F. 4	35
Westerhout, N. v., Ronde d'Amour. 3-4	40
Wollenhaupt, H. A., Op. 22, No. 4. Étude, in E. 4	35
Wrangell, Basile, Op. 1, No. 2. Chanson naive. 4-5	25

Piano Solo-Concert and Exhibition Pieces

The grade is indicated by a numeral following the title

35
60
75
35
50
50
00 75 75
50
00 75 60 60 25 75
75 75
50
75
50 75 75 50
75
50
50 75
75 50 75 60 50 50

PIANO SOLO. Concert and Exhibition Pieces—(Continued.)

```
Chopin, F., Op. 18. Grande Valse brillante, in Ep. 4-5
                                                                                         60
— Op. 23. Ballade, in Gm. 6
— Op. 26, No. 1. Polonaise, in C#m. 5
                                                                                         80
                                                                                         50
— Op. 29, No. 1. Folialise, in Chin. 5

— Op. 29. Impromptu, in Ab. 5

— Op. 34, No. 1. Valse brillante, in Ab. 5

— Op. 40, No. 1. Polonaise, in A. 5

— Op. 42. Valse, in Ab. 5

— Op. 47. Ballade, in Ab. 6

— Op. 53. Polonaise, in Ab. 7
                                                                                         50
                                                                                         60
                                                                                         50
                                                                                         60
                                                                                         70
                                                                                         70
— Op. 66. Fantaisie-Impromptu_in C#m. (posthumous). 5-6
— Valse, in Em. (posthumous). 5
                                                                                         60
                                                                                         30
Claassen, Arthur, Op. 37, No. 4. Blessed Hour (Glückliche
         Stunde). 5
                                                                                         50
Davidoff, Carl, At the Fountain (Vogrich). 5
                                                                                         85
Döhler, Th., Op. 39. Tarantella. 5
                                                                                         75
Durand, A., Op. 83. Valse, in Eq. 4
                                                                                         75
 - Op. 86. Second Valse. 4
                                                                                         65
— Op. 94. Second Mazurka. 4
— Op. 95. Bavarderie (Gossip). Impromptu-Caprice. 4
                                                                                         75
                                                                                         75
 Gallico, Paolo, Mazurka-Caprice. 5-6
                                                                                         65
 - Valse de Salon. 5-6
                                                                                      1 00
 Godard, Benj., Op. 14. Les Hirondelles (The Swallows). 4
                                                                                         35
 — Op. 54. Second Mazurka, in Bo. 5

— Op. 55, No. 4. Viennoise. Valse, in Do. 4-5

— Op. 55, No. 6. Bergers et Bergères. 5
                                                                                         75
                                                                                         50
                                                                                         50
  - Op. 56. Second Valse brillante, in Bp. 4
                                                                                         50
 - Op. 75. Fourth Valse. 5
                                                                                        60
 - Op. 85. Au Rouet (At the Spinning Wheel).
                                                                                        75

Op. 88. Valse chromatique (5me Valse), in G. 5
Op. 103, No. 4. Fourth Mazurka, in Bb. 5
Op. 107, No. 11. Guirlandes. Étude. 5

                                                                                        75
                                                                                        75
                                                                                        65
 — Op. 110, No. 1. Française, Menuet. 5
                                                                                         35
 — Op. 110, No. 2. Vénitienne (4me Barcarolle). 5
— Op. 110, No. 3. Espagnole, Boléro. 5
                                                                                         50
                                                                                         75
 - Op. 124. Valse à danser. 5
                                                                                         75
 Goldner, Wm., Op. 47, No. 3. Polonaise. 5
                                                                                         75
 - Op. 50, No. 3. Valse brillante. 4-5
                                                                                         75
 Gottschalk, L. M., Op. 15. The Banjo. Fantaisie grotesque.
— Op. 16. The Last Hope. Meditation. 5
                                                                                  5 I 00
                                                                                         75
  - Op. 21. La Scintilla (The Spark). Mazurka sentimentale. 5
                                                                                         60
 - Op. 24. Sospiro. Valse poétique. 5
                                                                                         75
  Gouvy, Théo., Op. 79, No. 3. Impromptu. 4-5
                                                                                         50
  Gregh, L., Le Chant du Séraphin. 4-5
                                                                                        60
 Op. 26. La Gaditana. Gr. Valse brillante. 4-5
Op. 49. Saltarelle. 4
                                                                                         75
                                                                                         50
 Grieg, E., Op. 54, No. 3. March of the Dwarfs (Zug der Zwerge). 5
                                                                                        50
  --- Menuet in Em. 5-6
                                                                                         35
  --- Norwegian Bridal Procession. 5
                                                                                        35
  - Papillon. 5
                                                                                         35
  — Op. 40, No. 5. Rigandon. 5
— Op. 54, No. 5. Scherzo. 5
                                                                                        35
                                                                                        35
```

PIANO SOLO. Concert and Exhibition Pieces-(Continued.)

Gurlitt, C., Op. 158, No. 1. Schmetterlinge (Butterflies). 4 — Op. 162, No. 1. Béatrice. Valse-Caprice. 4	50 60
Haberbier, E., Op. 54. Norwegian Peasant Dance (Saltarelle).	75
Hambourg, Mark, Gavotte moderne. 5-6	
<u> </u>	75
Heins, Carl, Op. 194. Elfin Dance (Elfenreigen). 3-4	35
Heller, St., Op. 29. La Chasse. Étude. 5 — On Wings of Song (Auf Flügeln des Gesanges). 5	65
— Die Forelle (La Truite) (F. Schubert). 5	I 25 75
	1 00
Henselt, Ad., Op. 15. Spring Song (Frühlingslied). 5	65
Heymann, Carl, Op. 7. Fairies at Play (Elfenspiel). 6	75
Huss, Henry Holden, Op. 17, No. 2. Prelude, in D. 4-5	60
Jackson, Ralph C., Second Valse-Caprice. 4-5	60
Jaell, A., Op. 129. Waltz, from Gounod's "Faust." 5	75
Jensen, Ad., Erotikon, No. 2, The Enchantress. 5	50
— Erotikon, No. 3, Galatea. 5-6	3
" 4, Electra. 5	3
Will-o'-the-Wisp (Irrlichter). 4-5	3
Jonás, Alberto, Op. 15. Concert Mazurka. 6	1 0
Joseffy, Rafael, Pizzicati (from "Sylvia," Ballet by Delibes) 5-6	7
Ketten, H., La Castagnette. 5	7
Ketterer, E., Op. 116. Valse des Fleurs. 4-5	7:
Kowalski, H., Salut à Pesth. Marche hongroise de Concert. 5	1 0
Kullak, Th., Op. 37. Perles d'Écume. Fantaisie-Étude. 5	7
Lack, Th., Op. 46. Polonaise. 4	50
Op. 58. Etude-Arabesque. 4	7
— Op. 82. Valse-Arabesque. 4 — Op. 92. Le Chant du Ruisseau. 4	7: 50
Lasson, P., Crescendo. 4-5	
Leschetizky, Th., Mazurka, in Ep. 4-5	3: 6
Leybach, J., Op. 5. Fantaisie sur un thème allemand. 5	10
Tindam A O. as The Musical Court has Wales Dadingson	3
Liebling, Emil, Op. 34, No. 2. Elfin Dance (Elfentanz). 4-5	-
- Op. 36. Valse-Étude. 4	7: 6:
Liszt, Franz, Dreams of Love (Liebesträume), No. 3, in Ab. 6	5
Polonaise No. 2, in E. Edited by Joseffy. 7	I 2
Rhapsodie hongroise No. 2. Edited by Joseffy. 7	I 2
" " 13. " " 7	I 0
" " 14. " " 7	I 2
" " 15. " " (Rakoczy	
March). 7 —— The Linden-tree (Der Lindenhaum) (Schuhert). 6	I 2

PIANO SOLO. Concert and Exhibition Pieces—(Continued.)

Liszt, Franz, Soirées de Vienne No. 6. Valse-Caprice (Schubert).	_
5-6 — Faust Valse (Gounod). 6 — Spinning Song, from "Flying Dutchman" (Wagner). 6 — Tannhäuser March (Wagner). 7 — Rigoletto. Paraphrase. 5-6 — Wedding March and Elfin Chorus, from "Midsummer Night's	60 1 50 1 00 1 00 1 00
Wedding March and Elfin Chorus, from "Midsummer Night's Dream" (Mendelssohn). 6-7	1 50
Mason, Wm., Op. 20. Spring Dawn. Mazurka-Caprice. 4-5 —— Op. 49. Mazurka brillante. 5-6 —— Op. 50. Capriccio fantastico. 5-6	75 85 75
Mathias, G., Op. 43. Tarentelle. 4-5	60
Mayer, Ch., A Frolic (Une Folie). 4 —— Op. 61, No. 3. Grande Étude, in F# (Les Arpèges). 5	50 75
Mendelssohn, F., Op. 14. Rondo capriccioso. 5	75
Merkel, Gustav, Op. 28. Polonaise brillante. 4	65
Miller, Russell King, Op. 8. Ricordanza. 5	75
Moor, Emanuel, Valse brillante. 6	75
Moszkowski, M., Op. 37. Caprice espagnol. 5-6 — Gondoliera, in Gm. 5 — Op. 45, No. 2. Guitarre. 5 — Op. 27, No. 2. Tarentelle. 7 — Valse brillante, in Ab. 5	75 75 75 1 00
•	85
Nicodé, L., Op. 13. Tarantelle. 6	75
Niemann, R., Murmuring Zephyrs (Jensen). 4-5	50
Pauer, E., Op. 37. Cascade. Morceau de Concert. 5-6	75
Philipp, I., Valse-Caprice. (Wein, Weib und Gesang) (J. Strauss). 6	1 25
Pfeiffer, Geo., Op. 82. Inquiétude. 5	75
Rachmaninoff, S., Op. 3, No. 2. Prelude, in C#m. 5-6	50
Raff, J., Op. 79. Cachoucha. Caprice. 5-6 — Op. 94. Impromptu-Valse. 5 — Op. 95. Polka de la Reine. 5-6 — Op. 134, No. 3. Am Loreley-Fels. 5-6 — Op. 157, No. 2. La Fileuse (Mason). 5 — Valse-Étude, in Ap. 6	1 00 75 1 00 75 75 1 00
Ravina, Henri, Étude de Style. 3-4	35
Reinecke, C., Op. 21. Polonaise. 5	75
Reinhold, H., Concert Waltz. 4 Op. 28, No. 3. Impromptu, in C#m. 4-5	35 7 5
Rheinberger, Jos., The Chase (Die Jagd). 4	40
Ritter, Th., Whirlwind (Le Tourbillon). Édition de Concert. 5	75
Rougnon, P., Op. 110. Valse des Fileuses. 4	50

Rubinstein, Anton, Op. 10, No. 22. Kamennoi Ostrow. Portrait,	
in F#. 5	7
Op. 14, No. 2. Polonaise, in Ep. 6	I 0
— Op. 14. No. 4. Valse de Concert, in Ab. 6 — Op. 30, No. 1. Barcarolle, in Fm. 4-5	5
— Fourth Barcarolle, in G. 6	5
- Fifth Barcarolle, in Am. 6	7:
— Fifth Barcarolle, in Am. 6 — Marche à la Turque, from "Ruines d'Athènes" (Beethoven). 5	3
Valse-Caprice, in Eb. 5	75
Saar, Louis V., Op. 18, No. 1. Ballad, in Dm. 6 ——Op. 24, No. 2. Gavotte moderne. 6	7: 50
Saint-Saëns, C., Kermesse ("Faust") (Gounod). 6	1 0
Valse ("Faust") (Gounod). 6	1 0
Sapellnikoff, W., Op. 3. Danse des Elfes. 5	1 0
Scharwenka, Xaver, Op. 11. Tarentelle. 5	7:
Op. 13. First Valse-Caprice. 5	7:
Op. 27, No. 3. Staccato Study. 5	59
Schubert, Fr., Op. 90, No. 2. Impromptu, in Ep. 4	6
— Op. 90, No. 4. Impromptu, in Ab. 4 — Op. 94, No. 4. Moment musical, in C♯m. 5	60
Op. 94, No. 4. Moment musical, in Cam. 5	40
—— Op. 142, No. 3. Impromptu, in Bp. 5	50
Schubert-Tausig, Military March. 5-6	1 00
Schumann, Rob., Op. 12, No. 2. Soaring (Aufschwung). 5-6 Op. 21, No. 1. Novellette, in F. 5-6	40 50
Sieveking, Martinus, L'Angelus (Millet). 6	60
Valse de Concert. 6-7	I 25
Sinding, Ch., Op. 32, No. 3. Voices of Spring (Frühlingsrauschen). $_5$	60
Stavenhagen, B., Op. 2, No. 3. Caprice. 5	35
Strelezki, Anton, Dream Visions (Traumeswirren). 5	75
Op 191, No. 4. Serenade. 4-5	35
— Op 191, No. 4. Serenade. 4-5 — Valse-Arabesque (Waldteufel). 5-6	100
Tausig, Carl, Military March (Schubert). 5-6	1 00
Tschaikowsky, P., Op. 7. Valse-Scherzo, in A. 5	60
— Op. 37, No. 11. Troika. 4-5	50
Vogrich, Max, At the Fountain (by Carl Davidoff. Transcrip-	•
tion). 5	85
— Staccato Caprice. 6	75
Valse brillante. 5-6	85
Wachs, P., In the Swing (Balancelle). Mazurka de Salon. 4	60
— Madrilèna. Fantaisie espagnole. 4	60
Wallace, Wm. V., Grande Polka de Concert. 5	75
Witches' Dance (Paganini). 5	75
Weber, C. M. v., Op. 12. Momento capriccioso. 6	40
— Op. 21. Grande Polonaise. 5-6	75
Op. 24. Mouvement perpétuel. 5	75
Op. 62. Rondo brillante, in Ep. 4-5 Op. 72. Polacca brillante. 5-6	60
Op. 72. I Glacca Dilliante. 5-0	60

PIANO SOLO. Concert and Exhibition Pieces—(Continued.)

Weber, G., Op. 7, No. 2. Butterflies (Schmetterlinge). Idyl. 4-5	35
Westerhout, N. v., Badinerie. 5	50
—— Bal d'enfants. 5	35
—— Gavotta, in A. 5 —— Ma belle qui danse. 5	50 50
Wieniawski, J., Op. 3. Valse de Concert No. 1. 6 Op. 30. Valse de Concert No. 2. 6	I 00 I 00
Wilm, N. v., Valse-Impromptu, in Ab. 5	50
Wollenhaupt, H. A., Op. 24. Galop de Bravura. 4 Op. 29, No. 6. Scherzino, in Dm. 3-4 Op. 31. Gr. Marche militaire. 4-5 Op. 33. A Bord de l'Arago. Grande Valse brillante. 4-5 Op. 38. The Whispering Wind. Mazurka-Caprice. 5	75 35 75 75 75
Piano Solo—Operatic Fantasias and Transcript	ions
The grade is indicated by a numeral following the title	
Barnett, Jas. G., Barcarolle, from Weber's "Oberon." 4	30
Bendel, Fr., Grande Fantaisie de Concert, from Meyerbeer's	
"l'Africaine." 5 —— By Silent Hearth in Wintertide (Am stillen Herd), from Wag-	1 25
ner's "Die Meistersinger." 5	75
— Walther's Prize Song, from "Die Meistersinger." 5 — Siegmund's Love Song, from Wagner's "Walküre." 5	75 75
Bizet, G., Toreador's Song, from "Carmen." 4	60
Brahms, J., Gavotte, from Gluck's "Iphigénie en Aulide." 6	3 5
Brassin, L., Magic Fire Scene (Feuer-Zauber), from "Walkure," Wagner. 7	75
Cornell, J. H., Potpourri, "Mefistofele," Boito. 4	75
Dorn, Ed., Fantaisie, "Il Trovatore," Verdi. 3-4	50
Favarger, R., Fantaisie, from "Faust," Gounod. 4 — Prayer and Huntsmen's Chorus, from "Der Freischütz," v. Weber. 4	1 00 75
Goria, A., Op. 27. "Belisario," Fantasia on opera, Donizetti. 4-5	1 00
Hoffman, Richard, Caprice de Concert, from "Crispino e la	
Comare," Ricci. 4-5 — "Hamlet," Transcription from the opera, Thomas. 4-5 — Grand Duo dramatique, from "Les Huguenots," Meyerbeer.	I 50 I 25
4-5	I 50
— Fantaisie-Potpourri, from "La Périchole," Offenbach. 4 — Fantaisie-Caprice, from "Rigoletto," Verdi. 4-5	I 00 I 25
— Fantaisie de Salon, from Gounod's "Roméo et Juliette." 4-5	1 50
Jadassohn, S., Bridal Song, from "Lohengrin," Wagner. 3	25
Jaell, A., Op. 129. Waltz, from Gounod's "Faust." 5	75

John,	H., G	avott	e, from	Gluck's "Don Juan." 5	25
Kette	rer, E	., Fa	ntaisie	élégante, "Crispino e la Comare," Ricci.	
F	4–5 antais p. 128 antais p. 216	ie br . F ie de . F	illante, antaisie Salon, antaisie	"Don Carlos," Verdi. 4-5 brillante, "Faust," Gounod. 4-5 "La Grande Duchesse," Offenbach 4-5 de Salon, "Roméo et Juliette," Gounod.	75 1 00 75 75
	4-5				I 00
	B. C scagni		, Selecti	on from "Cavalleria Rusticana," by Ma-	1 00
Klein, —— F	E., F antais	anta ie-Po	isie-Pot otpourri,	pourri, "La Gioconda," Ponchielli. 4 "Lakmé," Delibes. 4	I 00 I 00
Konts	ki, A.	đe.	Souven	ir de Faust (Gounod). 5	I 50
	D., F	leurs	mélodi No. 1. " 2.	ques d'Opéras favoris : each Verdi, "La Traviata "2-3 Meyerbeer, "Les Huguenots." 2-3	35
	"	"	" 3.	Meyerbeer, "Robert le Diable." 2-3	
	44	"	4.	Flotow, "Martha." 2-3	
	"		5. " 6.	Rossini, "Barbier de Séville." 2-3 Wagner, "Tannhäuser." 2-3	
	**	"	" 7.	Wagner, "Tannhäuser." 2-3 Verdi, "Nabucodonosor." 2-3	
	44	"	" 8.	Donizetti, "Lucia di Lammermoor." 2-3	
		"	" 9.	Bellini, "Norma." 2-3	
	4.6	"	" 10.	Verdi "Trovatore" 2-2	
	4.6	"	" 11.	Weber, "Freischütz." 2-3 Mozart, "Don Juan." 2-3	
		4.6	" I2.	Mozart, "Don Juan." 2-3	
	"	"	" 13.	Bellini, "La Sonnambula." 2-3	
	* *	"	" 14.	Beethoven, "Fidelio." 2-3	
		"	" I5.	Kreutzer, "Nachtlager von Granada." 2-	3
		"	" 16.	Mozart, "Figaro's Hochzeit" 2-3	,
	**	"	' 17 .	Donizetti "Lucrezia Borgia" 2-3	
	"	"	" 18.	Mozart, "Zauberflöte." 2-3	
	• •	"	" 19.	Weber, "Oberon." 2-3	
	**	•	" 20.	Mozart, "Zauberflöte." 2-3 Weber, "Oberon." 2-3 Flotow, "Stradella." 2-3	
	"	"	" 21.	Meyerbeer, "Dinorah, ou le Pardon de Ploërmel." 2-3	
	**	"	" 22.	Donizetti, "La Fille du Régiment," 2-3	
	**	"	" 23.	Auber, "Fra Diavolo." 2-3	
	"	"	" 24 .	Auber, "Fra Diavolo." 2-3 Auber, "La Muette de Portici." 2-3	
		"	" 25.	Verdi, "Un Ballo in Maschera." 2-3 Verdi, "Rigoletto." 2-3 Verdi, "Ernani." 2-3	
	"	"	" 2 6.	Verdi, "Rigoletto." 2-3	
	6.6	"	" 27.	Verdi, "Ernani." 2-3	
	**	**	" 2 8.	Bellini, "Les Puritains." 2-3	
	"	"	" 2 9.	Bellini, "I Montechi ed I Capuleti." 2-3	
	"	"	" 3ó.	Donizetti, "Elisir d'Amore." 2-3	
	"	"	" 31.	Donizetti, "La Favorita." 2-3 Boieldieu, "La Dame blanche." 2-3	
	••		:: 3 2 .	Boleidieu, "La Dame blanche," 2-3	
	"	"		Hérold, "Zampa," 2-3 Rossini, "Guillaume Tell." 2-3	
	"	"	" 34. " 27	Kossini, Guillaume I ell. 2–3	
	44		" 35. " 26	Lortzing, "Czar und Zimmermann." 2-3	

PIANO SOLO. Operatic Fantasias and Transcriptions—(Continued.)

Lange, G., Fantaisie brillante, "Aida," Verdi. 4	•	75
—— Habanera, from "Carmen," Bizet. 4 —— Walther's Song, from "Meistersinger," Wagner. 4		50
— Walther's Song, from "Meistersinger," Wagner. 4		75
—— Siegmund's Love Song, from "Walkure, Wagner, A		60
—— Fantaisie on Motives from "Tannhäuser," Wagner. 4 —— Pilgrims' Chorus, "Tannhäuser," Wagner 4	1 (00
—— Pilgrims' Chorus, "Tannhäuser," Wagner 4	•	75
—— To the Evening Star (Lied an den Abendstern), from "Tann-		
häuser," Wagner. 4	•	75
— March and Chorus, from "Tannhäuser," Wagner. 4	•	75
Prayer of Elizabeth, from "Tannhäuser," Wagner. 4	!	50
Leybach, J., Fantaisie, "Un Ballo in Maschera," Verdi. 4-5 — Fantaisie brillante, "Carmen," Bizet. 4-5 — Fantaisie élégante, "Faust," Gounod. 4-5 — Fantaisie brillante, "Norma," Bellini. 4-5 — Fantaisie brillante, "Oberon," Weber. 4-5 — Fantaisie brillante, "I Puritani," Bellini. 4-5 — Fantaisie brillante, "La Sonnambula," Bellini. 4-5		.
Fantaisie brillante "Carmen" Rizet 4-5	I	
Fantaisie élégante "Fanst" Gound 4-7	I	
Fantaisie brillante "Norma" Rellini		75
Fantaisie brillante "Oberon" Weber 4-	I	80
Fontaisie brillante "I Duritani" Rollini		80 80
Fantaisie brillante "La Sonnambula " Rellini 4-5		
I antaisie billiante, La Sonnambula, Bellini. 4-5	1 (00
Liszt, Fr., Valse, from "Faust," by Gounod. 6	1	50
Paraphrase, "Rigoletto," Verdi. 6	1 0	
Senta's Ballad, "Flying Dutchman," Wagner. 6	(90
- Spinning Song. "Flying Dutchman," Wagner. 6	1 (
Senta's Ballad, "Flying Dutchman," Wagner. 6 —— Spinning Song. "Flying Dutchman," Wagner. 6 —— Elsa's Bridal Procession, "Lohengrin," Wagner. 5		50
Elsa's Dream and Lohengrin's Reproof, "Lohengrin," Wag-	•	•
ner. 5		75
Festal Music and Bridal Song, "Lohengrin," Wagner. 5-6	1 2	
—— March from "Tannhäuser." Wagner. 7	1 (
—— Song to the Evening Star, "Tannhäuser," Wagner, 5		75
Pilgrims' Chorus, "Tannhäuser," Wagner. 6		75
Isolde's Love-Death, "Tristan and Isolde," Wagner. 7		7 5
Litti, Oscar, Grande Valse de Concert, from Gounod's "Faust." 4	(60
Loeschhorn, A., Op. 37, No. 6. Fantasie on "Lucrezia Borgia,"		
Donizetti. 4		60
20112ctii. 4	`	00
Löw, Joseph, Daughters of Kings, from "l'Africaine," Meyer-		
beer. 3		35
— March from "Carmen," Bizet. 3 — In Childhood I Dallied, from "Czar und Zimmermann,"	:	50
In Childhood I Dailled, from "Czar und Zimmermann,"		
Lortzing. 3		35
— Ernani, Fly With Me. Cavatina from "Ernani," Verdi. 3		35
— The Hour Is Late, from "Faust," Gounod. 3		35
Lovely Flower, from "Faust," Gounod. 3	:	35
Thro' the Forests, thro' the Meadows, from "Der Freischütz,"		
Weber. 3		50
Vale of Rest, from "Les Huguenots," Meyerbeer. 3.		50
Bridal Chorus, from "Lohengrin," Wagner. 3		35
— Air from "Lucia di Lammermoor," Donizetti. 3	:	35
Wild Flowers Will Soon Show Their Bloom, from "Lucia di		.
Lammermoor," Donizetti. 3		50
—— Drinking Song, from "Lucrezia Borgia," Donizetti. 3 —— Finale from "Lucrezia Borgia," Donizetti. 3		35
rinale from Lucrezia Borgia, Donizetti, 3	•	35

Löw, Joseph, Make Me No Gaudy Chaplet, from "Lucrezia	
Borgia," Donizetti. 3	35
— Ah, So Pure, from "Martha," Flotow. 3	50
— Hunter's Song, from "Martha," Flotow. 3	35
Barcarolle, from "Masaniello," Auber. 3	35
"Merry Wives of Windsor," Nicolai. 3	50
— Dost Thou Know That Land? from "Mignon," Thomas. 3 — What Noble Joys, "Das Nachtlager in Granada," Kreutzer. 3	50
— What Noble Joys, "Das Nachtlager in Granada," Kreutzer. 3 — Casta Diva, from "Norma," Bellini. 3	50
— Hear Me, Norma, from "Norma," Bellini. 3	50 50
March from "Norma," Bellini. 3	35
	3 5
— March of Peace, from "Rienzi," Wagner. 3	35
Robert, Idol of My Heart, from "Robert le Diable," Meyer-	•
beer. 3	50
— Que fais-tu, blanche tourterelle, from "Roméo et Juliette,"	
Gounod. 3	35
—— Parigi, o cara, from "La Traviata," Verdi. 3 —— Fierce Now the Flames, from "Il Trovatore," Verdi. 3	50
Fierce Now the Flames, from "Il Trovatore," Verdi. 3	50
— March and Chorus, from "Tannhäuser," Wagner. 3 — To the Evening Star, from "Tannhäuser," Wagner. 3	50 35
Spinning Song, from "Flying Dutchman," Wagner. 3	35
Mascagni, P., Intermezzo sinfonico, from "Cavalleria Rusticana." 4	
— Intermezzo from "Friend Fritz." 4	35 50
Oesten, Theo., Spinning Song, from "Flying Dutchman,"	
Wagner. 3	35
	35 50
Raff, J., Fantaisie de Concert, "l'Africaine" (La grande scène du	50
3.6 '11' \ 3.6 '	
Fantaisie brillante, "Lohengrin," Wagner. 5	I 50 I 25
Op. 81, No. 1. Sicilienne, "Les Vêpres siciliennes," Verdi. 5	1 00
Fantaisie-Caprice, "Tannhäuser," Wagner. 5-6	I 25
Rosellen, H., Fantaisie, "l'Africaine," Meyerbeer. 4-5	75
Saint-Saëns, C., Kermesse, from "Faust," Gounod. 6	1 00
— Valse, from "Faust," Gounod. 6	1 00
Smith, Sidney, Grande Fantaisie, from "Lohengrin," Wagner. 5	I 00
((T) ! !))	1 00
—— "Tannhäuser," Wagner. 5	1 00
Spindler, Fr., Chorus of Pilgrims, from "Tannhäuser," Wagner. 4	50
— March from "Tannhäuser," Wagner. 4	50
Oh, Thou Sublime, Sweet Evening Star, from "Tann-	
häuser," Wagner. 4 —— Spinning Song, from "Flying Dutchman," Wagner. 4	50
	65
Streabbog, D., Fantaisie from Gounod's "Faust." 2	50
Vilanova, R., "Un Ballo in Maschera," Verdi. 4	65
Voss, Charles, Shadow Song, from "Dinorah," Meyerbeer. 4	75
Wagner, Rich., Wedding March, from "Lohengrin." 4	1 00
Wollenhaupt, H. A., Fantaisie brillante, "Il Trovatore," Verdi. 5	I 50

Piano Solo-Music by the Early Writers (Clavecinists)

The grade is indicated by a numeral following the title	
Bull, Dr. John (1563-1628), The King's Hunting Jigg. 4-5	35
Buxtehude, Dietrich (1637-1707), Canzonetta. 4-5	35
Byrde, Wm. (1546-1623), The Carman's Whistle. 4-5 —— Sellenger's Round. 4-5	35 50
Couperin, François (1668-1733). Sœur Monique. 4 The Hurricane (La Bersan). 4-5 La Bandoline. 4 The Little Windmills (Les petits Moulins à Vent). 4-5 La Fleurie (ou La tendre Nanette). 5	35 35 35 25 25
Daquin, Claude (1694-1772), Le Coucou. 3	35
Durante, Francesco (1684-1755), Studio. 5	35
Frescobaldi, Girolamo (1591-1640), Corrente and Canzona. 4-5	35
Gibbons, Orlando (1583-1625), The Lord of Salisbury his Pavin. 4-5	25
Graun, Carl Heinrich (1701-1759), Gigue, in Bhm. 4-5	35
Rameau, Jean-Philippe (1683-1764), Roll-Call of the Birds (Le Rappel des Oiseaux). 4-5 — The Hen (La Poule). 5 — Gavotte with Variations. 5 — Le Tambourin. 3 — The Whirlwind (Les Tourbillons). 5	35 50 60 25 35
Scarlatti, D. (1683-1757), Cat's Fugue. (Bülow.) 6 — Sonata, in F. 4 — Capriccio. (Tausig.) 4-5 — Pastorale. (Tausig.) 4-5 — Twenty-two Piano Pieces (Buonamici). (Library 73.) 4-5	50 35 50 35 1 00
Piano Solo – Drawing-Room Pieces (for Recreat	tion
and Amusement)	
The grade is indicated by a numeral following the title	
Ascher, J., Op. 40. Fanfare militaire. 4 —The same, simplified. 3	75 60
Bachmann, G., Song of the Ploughman (Le Chant du Laboureur). 4	35
Behr, Fr., Op. 215. L'Alerte. Fansare militaire. 3 — Op. 303. Turtle Dove (Lachtäubchen). 3	60 50
Bendel, Franz, Op. 139, No. 3. By Moonlight. 4-5	75

PIANO SOLO. Drawing-room Pieces (for Recreation, etc.)—(Continued.)

Benoist, André, Impromptu-Gavotte. 4	50
Berlioz, H., Hungarian March, from "Damnation of Faust." (Rakoczy.) 4	75
Berwald, W., Serenata. 3-4	40
Binet, Frédéric, Op. 32. Return of the Gondoliers (Le Retour des Gondoliers). 4	75
Bizet, G., Dreams (Les Rêves). 4-5 The Return (Le Retour). Song without Words. 4-5	35 60
Bohm, C., Military Galop. Attaque des Ulans. 4 — The Gipsy. Hungarian Dance. 4 — Little Sweetheart (Enfant chéri). 3 — Love's Oracle. Mazurka-Impromptu. 4 — Silver Stars. Mazurka. 4 — Song of the Swallow. Melody. 4	50 50 50 50 75 50
Broustet, Ed., Dream after the Ball. 4	50
Carreño, T., Mi Teresita. 5 —— Spring (Le Printemps). 5	50 75
Cervantes, Ignazio, Six Cuban Dances. 4-5	75
Chaminade, C., Op. 30. Air de Ballet No. 1, in G. 4-5 The Flatterer (La Lisonjera). 4 Scarf Dance. Air de Ballet No. 3. 4 Op. 29. Sérénade, in D. 4	75 60 35 50
Cramer, Henri, Le Désir. Pensée romantique. 3-4	40
De Koven, Reginald, Ballet Music. Fireflies' Ballet. Japanese Ballet. 4-5 net	1 00
Delahaye, L. L., Columbine. Menuet. 4	50
Deibrück, G., Cradle Song (Berceuse). 4	35
Delibes, Léo, Pizzicati. "Sylvia" Ballet. 3-4 — Valse lente. "Sylvia" Ballet. 4 — Valse lente. "Coppélia" Ballet. 4 — Valse de la Poupée. "Coppélia" Ballet. 4 — Pas des Fleurs. Waltz from Ballet "Naila." 4-5	35 60 35 35 75
Depret, M., April Smile (Sourire d'Avril). Waltz. 4	50
Diémer, L., Serenade. 4	60
Fanchetti, G., I Think of Thee (J'y pense). 3-4	35
Frey, Adolf, Arioso. 3-4	50
Gabriel-Marie, La Cinquantaine. 4	50
Ganne, Louis, Lorraine March. 4 —— La Czarine. Mazurka russe. 4 —— The Gipsy (La Tzigane). Mazurka hongroise. 4	50 50 50
Gautier, Léonard, Le Secret. Intermezzo pizzicato, 3-4	65

Giese, Th., Op. 270. Flow'ret Forget-me-not (Blumlein Vergiss-	
meinnicht). 3–4	35
Gillet, Ernest, In the Mill (Au Moulin). 4	50
—— Babillage. 3-4	50
Bluette. 4	35
—— Echoes of the Ball (Loin du Bal). 3-4	50
— Entr'acte-Gavotte. 4	50
In the Shadow (Sous l'Ombrage). 4	35
— Serenade-Impromptu. 4	35
Sweet Caress (Douce Caresse). 4	75
—— Passepied. 4 —— Pizzicati. 4	75
—— Pizzicati. 4 —— Child's Slumber (Sommeil d'Enfant). 4	75 60
O tot Book O of Bird or i B	
Op. 35, No. 3. Canzonetta, in Bb. 4	50 50
—— Op. 50, No. 2. Pan. Pastorale. 4	50
— Op. 53, No. 6. En Valsant. 5	85
Op. 54. Second Mazurka, in Bb. 5	75
—— Op. 83. Au Matin. 4	50
— Op. 83. Au Matin. 4 — Berceuse from "Jocelyn." 4	35
Gounod, Ch., Funeral March of a Marionette. 3-4 — March and Soldiers' Chorus, from "Faust." 4	50 60
Gottschalk, L. M., Op. 15. The Banjo. Fantaisie grotesque. 5—Op. 16. The Last Hope. Meditation. 5	I 00 75
Gregh, Louis, Ball-room Whispers. 4 — Shepherds' Dance (Les Bergers-Watteau). Air de danse Louis XV. 3-4 — Op. 53. Quiétude. Song without Words. 4 — Op. 57. Passacaille. 4 — Return of the Reapers. Rural Scene. 3.	50 60 35 50 50
Grieg, Edv., Op. 41, No. 3. I Love Thee (Transcription). 5 Op. 43, No. 5. Erotik. 5	35 50
—— Op. 43, No. 6. To Spring (An den Frühling). 5 —— Op. 46, No. 3. Dance of Anitra (Anitra's Tanz). 4-5	50
— Op. 46, No. 3. Dance of Anitra (Anitra's Tanz). 4-5	35
Op. 54, No. 3. March of the Dwarfs (Zug der Zwerge). 5	50
Norwegian Bridal Procession. 5	35
—— Papillon. 5	35
Grützmacher, Fr., Op. 66. Albumblatt. 4	35
Guy, T. J., Twilight (Le Crépuscule). Rêverie. 3-4	60
Haberbier, E., Une Fleur printanière. 4-5	25
Haydn, Jos., Largo, from String Quartet in Gm. 4 — Ochsenmenuett. 4	25 35
Henselt, Ad., Op. 5, No. 11. Love Song (Liebeslied). 4	35
Hill, Edward Burlingame, Op. 10. Country Idyls. Six Pieces for Piano. (A Spring Morning, A Starlit Night, An Autumn Hunting Song, An August Lullaby, In a Garden by Moonlight, A Summer Evening.) 4	

Hitz, F., Eureka. Mazurka de Salon. 4	7 5
Hollaender, V., Canzonetta. 4	25
Hölzel, G., Song without Words. 4	3 5
Howell, C. R., Rustic Dance. 3	3 5
Iljinsky, Alex., Op. 13. Berceuse. 4	25
Jeffery, J. A., Gavotte (19th Century). 4	35
Joncières, V., Sérénade hongroise. 4	75
Karganoff, G., Op. 20, No. 11. Berceuse. 4	40
Kéler-Béla, On the Beautiful Rhine. Waltz. 4	7 5
Ketterer, E., Op. 220. Parade March (Défilé Marche). 4	60
Kjerulf, H., Cradle Song (Wiegenlied). 4-5 —— Spring Song (Frühlingslied). 4	25 35
Klengel, P., Op. 5, No. 1. Phantasiestück. 4-5	25
Kopylow, A., Op. 13, No. 4. A Raindrop (Une goutte de pluie). 4	25
Korestchenko, A., Op. 33, No. 3. Air de Ballet. 4	35
Kotlar, Istvan, Monte Cristo. Celebrated Hungarian Waltz. 4	50
Kowalski, H., Salut à Pesth. Marche hongroise. 4-5	1 0 0
Kradolfer, R., Melody (Lied). 4	25
Lack, Théo., Op. 73. Pendant la Valse. Caprice. 4 —— Op. 134. Idilio. 3-4	50 35
Lacombe, Paul, Spring Serenade (Aubade printanière). 4	50
La Fontaine, The Daisies (Les Marguerites). Polka-Mazurka. 2-3	35
Langey, O., Mandolina (Mexican Serenade). 3	35
Liadow, A., Op. 32. The Musical Snuff-box. Valse-Badinage. 4	35
Liebling, Emil, Op. 34, No. 1. Serenade. 4	75
Macbeth, Allan, Forget-me-not. Intermezzo. 3-4	35
Margis, Alfred, Valse Bleue. 4	50
Mascagni, P., Intermezzo sinfonico from "Cavalleria Rusticana." 4 — Intermezzo from "Friend Fritz." 4	35 50
Mason, Wm., Op. 20. Spring Dawn. Mazurka-Caprice. 4-5	75
Massenet, J., Aragonaise, from the Ballet "Le Cid." 3-4 Last Dream of the Virgin. 4 Op. 10. Mélodie. 4	35 35 25
Meyer, I équald de Chant hohémien 2-4	

PIANO SOLO. Drawing-room Pieces (for Recreation, etc.)—(Continued.)

Meyer-Helmund, E., Ballet Music (Tanzweise). 4 —— The Daily Question. 4 —— The Maiden's Song. 4	50 35 50
Michiels, G., Love's Wish. Intermezzo-Waltz. 4	50
Moszkowski, M., Op. 12, No. 1. Spanish Dance. 4 — Op. 12, No. 5. Spanish Dance (Bolero). 4 — Op. 15, No. 1. Serenata. 4 — Op. 23, No. 2. From Foreign Parts: Germany. 5 — Op. 23, No. 6. From Foreign Parts: Hungary. 5 — Op. 45, No. 2. Guitarre. 5	35 35 35 50 50 75
Neustedt, Ch., Gavotte Marie Antoinette. 4	35
Nicodé, J. L., Op. 22, No. 2. Ardent Longing (Lied der Sehnsucht). 5—— Canzonetta. 5	25 35
Northrup, Theo. H., From Foreign Parts. No. 1. Spanish Danza, in Eb. 4 2. Habanera. 4 3. Romanza. 4 4. Danza Mexicana. 4 5. Spanish Danza, in Cm. 4 6. Danza Montezumiana. 4	25 25 35 35 25 25
Paderewski, I. J., Op. 14, No. 1. Menuet. 4-5	50
Pierné, G., Sérénade, in Ab. 4	50
Rachmaninoff, S., Op. 3, No. 2. Prelude, in C#m. 5-6	50
Richards, Brinley, Op. 26. Victoria. Nocturne. 3-4 Op. 27. The Convent Chapel (Die Klosterkirche). 4 Op. 47. The Wanderer's Dream (Des Wanderers Traum). 4 Op. 67, No. 1. In Foreign Lands (In der Fremde). 4 Op. 71. The Birdlings' Evening Song (Der Vöglein Abendlied). 3-4	50 50 35 50
Roubier, Henri, Op. 59. Chacone. 4 —— Marche des Troubadours. 4 —— Op. 52. Une Fête à Trianon. Gavotte caractéristique. 4	50 50 50
Rossini, G., "William Tell." Overture. 4-5	75
Rubinstein, A., Melodie, in F. 4 —— Serenade. (From "12 Miniatures.") 4-5	40 50
Scharwenka, X., A l'Hongroise. 4-5 — Op. 3, No. 1. Polish Dance, in Ehm. 5	65 35
Schubert, F., Op. 51, No. 1. Military March, in D. 3-4	35
Schumann, R., Music at Twilight (Abendmusik). 4-5 — Nocturne No. 4, in F. 4-5 — Slumber Song (Schlummerlied). 4 — "Träumerei" und "Romanze." 4 — Op. 12, No. 3. Why (Warum?) 4	40 25 35 40 20
Seiss, Isidor, Op. 9, No. 1. Evensong. 4 —— Op. 9, No. 2. Intermezzo. 4-5	25 35

Selections from Favorite Operas. These are arrangements of twenty-seven favorite operas. They are not in the form of potpourris, but partake more of the nature of a condensed score. All the principal numbers have been transcribed, not arranged for piano solo. A pianist of moderate proficiency can play them. They will prove a source of the greatest enjoyment to lovers of operatic music. No. I. G. Bizet, "Carmen." 4-5 " 2. C. Gounod, "Faust." 4-5 " 3. C. Gounod, "Romeo and Juliet." 4-5 " 4. R. Wagner, "Tannhäuser." 4-5 " 5. R. Wagner, "Lohengrin." 4-5 " 6. R. Wagner, "Tristan and Isolde." 4-5 " 7. G. Verdi, "Alda." 4-5 " 8. G. Verdi, "Rigoletto." 4-5 " 10. G. Verdi, "Il Trovatore." 4-5 " 11. G. Rossini, "Barber of Seville." 4-5 " 12. G. Donizetti, "Lucia di Lammermoor." 4-5 " 13. F. von Flotom, "Martha." 4-5 " 14. W. A. Mozart, "Don Giovanni." 4-5 " 15. G. Meyerbeer, "Les Huguenots." 4-5 " 16. P. Mascagni, "Cavalleria Rusticana." 4-5 " 17. A. Thomas, "Mignon." 4-5 " 18. M. W. Balfe, "The Bohemian Girl." 4-5 " 19. V. Bellini, "La Sonnambula." 4-5 " 20. C. M. von Weber, "Der Freischütz." 4-5 " 21. W. A. Mozart, "Le Nozze di Figaro." 4-5 " 22. L. van Beethoven, "Fidelio." 4-5 " 23. V. Bellini, "Norma." 4-5 " 24. W. A. Mozart, "Die Zauberflöte." 4-5 " 25. R. Wagner, "Der fliegende Holländer." 4-5 " 26. G. Rossini, "Guillaume Tell." 4-5 " 27. C. W. von Glück, "Orphée." 4-5 " 27. C. W. von Glück, "Orphée." 4-5	50
Sharpe, Herbert F., Pavan. 3-4	50
Sieveking, M., Introduction et Valse lente. 5	50
Simonetti, A., Madrigale. 4	35
Sinding, Chr., Op. 32, No. 3. Voices of Spring (Frühlingsrau-	
schen). 5	60
Smith, Seymour, Dorothy. Old English Dance. 4 — Lady Betty. Old English Dance. 4	50
·	50
Södermann, A., Swedish Wedding March. No. 1, in F. 3-4 —— Swedish Wedding March. No. 2, in D. 3-4	35 35
Steck, P. A., Flirtation. 3-4	50
Strelezki, A., Op. 191, No. 4. Serenade. 4-5	35
Suppé, F. v., Poet and Peasant. Overture. 4-5	75
Tellam, Henri, Little Serenade (En Sourdine). 4	60
Tempest. Robert, Polka de Salon. 4	90

PIANO SOLO. Drawing-room Pieces (for Recreation, etc.)—(Continued.)

Thomas, A., Gavotte from "Mignon." 3-4 —— Overture. "Mignon." 4-5	35 75
Thomé, Francis, Op. 25. Simple Aveu. Romance sans Paroles. 4	50
Op. 29. Under the Leaves (Sous la Feuillée). 4	50
Op. 29. Under the Leaves (Sous la Feuillée). 4 Op. 42. Twilight (Crépuscule). 4	35
Tschaikowsky, P., Op. 2, No. 3. Chant sans Paroles, in F. 4	
—— Op. 5. Romance, in Fm. 4-5	35 50
Op. 11. Andante cantabile. (From String Quartet.) 4	50
Op. 37, No. 6. Barcarolle, in Gm. 4	50
—— Op. 51, No. 5. Romance, in F. 5	50
Verdi, G., Triumphal March, from "AIda." 4	60
Wachs, P., Madrilèna. Fantaisie espagnole. 4	60
Les Muscadins. Marche élégante. 4	50
Wagner, R., Prelude. "Lohengrin." 4-5	25
—— Overture. "Tannhäuser." 5	I 25
Prelude. "Tristan und Isolde." 4-5	50
Weber, C. M. v., Op. 65. Invitation to the Dance. 4-5	60
Westerhout, N. v., Ronde d'Amour. 3-4	40
Wilson, G. D., The Shepherd Boy. 3-4	40
Wyman, A. P., Silvery Waves. 4	-
	75
Zeldenrust, E., Old French Gavotte. 4	50
Piano Solo—Dance Music	
The grade is indicated by a numeral following the title	
Audran, E., Mascotte Waltzes. 3-4	65
Bucalossi, E., A Dream of Summer. Waltz. 4	7 5
— Gitana Waltz. 4	75
Capitani, G. C., Illusioni Waltz. 4	
• •	75
Coote, Ch., Bric-a-brac Polka. 3-4	50
De Koven, Reginald, In Dreamland. Waltzes. 4	75
— Magnolia Blossoms. Waltzes. 4	75
National Guard March. 4	50
Valse espagnole. 4	75
"The Algerian" Lancers. 4 "The Algerian" Polka céleste. 4	50 40
The Mandarin "Waltzes. 4	75
- "Rob Roy" Lancers. 4	75 75
"Rob Roy" March. 4	50
"Rob Roy" Waltzes. 4	75
"The Fencing Master" Waltzes. 4	50
—— "The Fencing Master" Lancers. 4	50
—— "The Knickerbockers" Lancers. 4	50
- "The Knickerbockers" Waltzes. 4	75
"Robin Hood" Lancers. 4	50
- "Robin Hood 'Waltzes. 4	75
Dellinger, R., Lorraine Waltzes. 4	75
Depret. M., April Smile Waltz (Sourire d'Avril) 4	40

PIANO SOLO. Dance Music-(Continued.)

Ganue, Louis, La Czarine. Mazurka russe. 4 Lorraine March. 4	50 50
— The Gipsy (La Tzigane). Mazurka hongroise. 4	50
Godfrey, D., Guards Waltz. 4	60
Ivanovici, J., Waves of the Danube. Waltzes. 4	65
Kéler-Béla, On the Beautiful Rhine (Am schönen Rhein gedenk' ich dein). Waltzes. 4	75
Kotlar, Istvan, Monte Cristo. Celebrated Hungarian Waltz. 4	50
LeThiere, C., Andalucia. Spanish Waltz. 4	75
Meissler, J., In Old Madrid. Waltz. 4	75
Métra, O., Serenade-Waltz. 4	50
Planquette, R., Cloches de Corneville. Waltz. 4	75
Roeder, O., Love's Dreamland, Waltzes. 4	60
Rosas, J., On the Crest of the Waves (Sobre las Olas). Waltz. 4	75
Schilling, Fred., The Wilnelmina Schottisch. 3-4	40
Schubert, Camille, Les Lanciers. Quadrille anglais. 4	50
Strauss, Fred., Hungarian Polka. 4	_
Strauss, Joh. (Father), Radetzky March. 3-4	50
	35
Strauss, Joh., Artists' Life (Künstler-Leben). 4 — Illustrationen. 4 — Morning Journal Waltz. 4 — On the Beautiful Blue Danube. Waltzes. 4 — Sounds from the Vienna Woods (Geschichten aus dem Wiener-	75 75 50 50
Wald). 4 — Royal Songs (Königslieder). 4 — Telegramme Waltzer. 4 — Wiener Bon-Bon. Waltzes. 4 — Wine, Woman and Song (Wein, Weib und Gesang). Waltz. 4	75 75 60 75 75
Strauss, Josef, Recollections of Marie (Marien-Klänge). 4	60
Village Swallows (Dorfschwalben). 4	60
— Wedding Festival (Hochzeitklänge). 4	75
Suppé, F. v., Boccaccio March. 3-4	50
Waldteufel, E., Estudiantina. Waltzes. 4 —— Très-Jolie. Waltzes. 4	60 60
Piano Solo—For Sight-reading	
The grade is indicated by a numeral following the title	
Beethoven, L. v., Easy Compositions. (Rondos, Bagatelles, Variations, Sonatas.). (Library 5.) 3-4	50
Bertini, Op. 101. Twenty-four Melodious Pieces. (Library 758.) 2-3	75
Bizet, G., L'Arlésienne. Suites. (Library 357.) 5-6	I 00

Czerny, C., One Hundred Recreations. (Library 445.) 2-3	50
De Koven, Reginald, Gems from "Robin Hood." 4-5 net	1 00
—— Gems from "Rob Roy." 4-5	1 00
—— Gems from "The Knickerbockers." 4-5	1 00
Diabelli, A. , Op. 151, 168. Sonatinas. (<i>Library 266.</i>) 3-4	50
Dussek, J. L., Op. 20. Sonatinas. (Library 41.) 3-4	50
Elliot, G. Emil, Collection of Favorite Dances. (By Fahrbach, Métra, Ganne, Waldteufel, Strauss and others.) 4-5 net	1 00
Gade, N. W., Op. 36. The Children's Christmas Eve. (Library 552.) 3	50
Gurlitt, C., Op. 54. Six Sonatinas. In two Books. (Library 422/	
—— Op. 101. Albumleaves for the Young. (Library 309.) 2-3 —— Op. 107. Buds and Blossoms. Melodious Studies. (Library	75 60
323.) 3	75
— Op. 113. Mimosen. Twelve Characteristic Pieces. (Library	
601.) 3-4 Op. 140. Album for the Young. (Library 325.) 3	1 00 75
Hofmann, Heinrich, Leaves from my Dairy (Aus meinem Tage-	,,
buch). Twelve Piano Compositions, in three Books. 4-5 each Hummel, J. N., Selected Compositions. Vol. I. Op. 11, 13, 18. 20, 55.	65
(Library 45.) 4-5-6	75
— Selected Compositions. Vol. II. Op. 42, 49, 67, 107 (Nos. 3 and 6),	~-
120. (Library 46.) 4-5-6	75
Hünten, F., Rondos. Op. 21, 30, 48. (Library 271.) 3-4	50
Jensen, Ad., Op. 17. Scenes of Travel (Wanderbilder). (Library 692.) 4-5	75
—— Op. 33. Songs and Dances. (Library 359.) 4	75 50
Köhler, L., Children's Album. (Library 436.) 2-3	75
Op. 243. The Children's Friend (Kinderfreund). Sixty Easy	,,
Pieces for Children. (Library 768.) 2-3 — The same, in two Books. (Library 769/770.) 2-3 each	1 00
	50
Kühner, C., Album of Instructive Pieces. In two Books. (Library 441/442.) 2-3 each	75
Krug, D., Fleurs mélodiques d'Opéras favoris. Op. 114. A Col-	,,
lection of Thirty-six Arrangements from the Operas. For titles refer to "Operatic Fantasias and Transcriptions," Page 130. 3	25
	35
Kullak, Th., Scenes from Childhood. (Op. 62 and 81.) (Library 365.) 3	1 00
Lichner, Henry, Little Leaves and Little Flowers. 2	75
— Twelve Characteristic Pieces. In two Books. 2-3 each — Mosaics. Six Melodious Dances. 3. Complete	I 00
Löw, Joseph, Flowers of Melody. Forty Transcriptions of Favorite Songs and Opera Melodies. For titles of the pieces refer to the classification Grade 3, on page 71.	
the classification Grade 3, on page 71.	

PIANO SOLO. For Sight-reading-(Continued.)

Mendelssohn, F., Op. 72. Six Pieces for Children. (Library 558.) 4	25
Merkel, Gustav, Op. 61. Aquarelles. 3-4 —— Op. 18. Albumleaves. 4	I 00 I 00
Moscheles, I., Selected Compositions. In two Books. (Library 182/183.) 5 each	1 00
Moszkowski, M., Op. 12. Spanish Dances. (Library 280.) 4-5	1 00
Mozart, W. A., Twelve Selected Piano Pieces. (Library 382.) 4-5	50
Oesten, Th., Op. 61. Mayflowers. (Library 726.) 3	30
Old Ball-Room Favorites. A Collection of Dances by d'Albert, Gungl, Labitzky, Lanner, Strauss, and others in vogue during the early part of the 19th century. Selected by G. Emil Elliot. 5	1 00
Paderewski, I. J., "Manru." Selections for the Piano. (Spanuth)	1 00
Reinecke, C., Op. 77. Home Music. (<i>Library 204.</i>) 3-4 — Op. 88. Maiden Songs. (<i>Library 435.</i>) 4 Reinhold, H., Op. 39. Miniatures. (<i>Library 700.</i>) 3	1 00 75
	60
Rohde, E., Stray Leaves. Twelve Easy Melodious Pieces. In two Books. 2-3 each	1 00
Scharwenka, Philipp, Divertimento. Ten Short Melodious Piano Pieces. In three Books:	
Book I. 4 Book II. 4 Book III. 4	75 75 60
Scharwenka, X., Op. 62. Album for Young Pianists. (Library 599.) 3	1 00
Selections from Favorite Operas, for the Piano. For the names of each opera, see the classification "Drawing-room Pieces," on page 138. 4-5 each net	50
Sonatina Album. A Collection of favorite Sonatinas, Rondos and Pieces. (Library 51.) 3-4	75
Thirty-two Sonatinas and Rondos. (By Clementi, Kuhlau, Beethoven and others.) (Library 693.) 3-4	1 00
Modern Sonatina Album. In two Books. (Library 305/630.) 3-4 each	1 00
Spindler, F., Op. 93. Sylphs. Six Easy Dances. 3. Complete Op. 44. May-Bells. Songs without Words, in two Books. 3 each	75
Steibelt, D., Two Rondos and Seven Sonatinas. (Library 308.) 3-4	50
	50
Stiehl, Heinrich, Gay Pictures. 10 Easy Pieces 3. Complete	I 00
Strauss Album. In three Volumes. (Library 131/132/133.) 4-5 each	I 00
Volkmann, R., Grandmother's Songs. (Library 127.) 3	50

Piano Solo Pieces-For the Left Hand Alone

The grade is indicated by a numeral following the title

Andreoli, G., Étude de Concert. Barcarolle du "Marino Faliero."	50
Bach, Ph. Em., Solfeggietto, arr. for Left Hand Solo by A. R. Parsons. 4	35
Bach, J. S.—Brahms, Chaconne. 7	1 00
Bach, J. SJoseffy, Gavotte, in E, from Violin Sonata. 6	75
Bach, J. S.—Zichy, Chaconne. 7	I 50
Döhler, Th., Op. 30, No. 7. Étude pour la main gauche. 6	50
Dreyschock, A., Op. 22. Variations pour la main gauche. 5 —— Op. 129. Variations on "God Save the Queen." 6	1 00
Eyken, H. van, Op. 8. Romance. 5	40
Fink, W., Op. 200. Two Romances: No. 1, in Dp. 4 "2, in Ep. 4	50 65
Godowsky, L., Selected Studies from Chopin, arr. for Left Hand: — Op. 10, No. 1, in C. 7 — Op. 10, No. 2, in Am. 7 — Op. 10, No. 5, in Gh. 7 — Op. 10, No. 7, in C. 7 — Op. 25, No. 2, in Fm. 7 — Op. 25, No. 4, in Am. 7 — Op. 25, No. 5, in Em. 7 — Op. 25, No. 6, in G#m. 7 — Op. 25, No. 9, in Gh. 7 — Badinage (Op. 10, No. 5, and Op. 25, No. 9, combined in one study). 7	75 50 75 65 65 75 1 00 75
Goria, A., Op. 9. Sérénade et Variation finale. 5	65
Grau, D. de, Ange si pur, Romance de l'opéra "La Favorita." 5	6
Herz, Henri, Op. 176. Transcription de "Sonnambula." 5	1 00
Hollaender, Alexis, Op. 31. Intermezzi. Complete. 4 No. 1. Abendlied 25 No. 4. Walzer 26 5. Perpetuum Mobile 27 6. Jagdlied	1 50 25 65 50
Op. 52. Six Pieces for the Left Hand (Second Series of Op. 31). Complete. 4 No. 1. Lied 50 No. 4. Menuetto 1. Scherzino 50 1. Romance 1. Studie 50 1. Canon	2 00 50 50 30
Hummel, Ferd., Op. 43. Five Pieces, two Vols. 4 each	65
Köhler, L., Op. 86. Chant des vagues. 5	75
Leschetizky, Th., Op. 13. Andante Finale de "Lucia di Lammermoor." 6	75

Lichner, H., Op. 267. Three Romances: No. 1, in C; No. 2, in G; No. 3, in Eb. 4	65
Lysberg, Ch. B., Op. 20. Étude pour la main gauche. 5	50
Niemann, R., Op. 40, No. 1. Romance. 5 — Op. 40, No. 2. Alla Gavotte. 5 — Op. 40, No. 3. Presto. 5	7 5 75 75
Ravina, H., Op. 92. Isolée. Rêverie. 4	90
Rheinberger, J., Op. 113. Three Studies for the Left Hand. (Capriccio, Fm. Menuetto, Dp. Fughetta, F.) 5 Op. 113. Second Series. Three Studies for the Left Hand (Mazurek, F. Romance, A. Gavotte, Fm.) 5	I 25
— Menuetto from Op. 113. 5	35
Rolling, H., Op. 3. Grand Caprice. 6	1 00
Smith, Sydney, Com' è gentil. 5	60
 Spindler, Fr., Op. 156. Three Romances: No. 1, in Ab; No. 2, in G; No. 3, in B. 4 — Three Brilliant Pieces for Left Hand alone: No. 1. Ländler. 4 2. Trauermarsch. 4 	65 50 50
" 3. Serenade, 4	50
Taubert, Wm., Op. 40, No. 2. Canzonetta. 6	50
Thibault, A. C., Op. 8. L'Ora Santa. Étude. 5 Op. 9. L'Invocazione. Étude. 5	75 75
Tschaikowsky, P., Perpetuum Mobile, by Weber, arr. for Left Hand. 7	90
Vantyn, S., Op. 16, Vol. 2. Five Caprices. 6	1 00
Zichy, G., Valse d'Adèle. 5 —— Sonata for the Left Hand alone. 6	60 1 25
Concert Pieces-With Orchestral Accompanime	nt
(Where the works are printed in score, two copies are required for perform	ance.)
Brüll, I., Op. 65. Rhapsody. (In Score)	2 25
Chaminade, C., Op. 40. Concertstück. C#m. net	2 00
Chopin, F., Op. 2. La ci darem la mano Op. 13. Grande Fantaisie in A Op. 14. Krakowiak. Rondo de Concert. Op. 22. Grande Polonaise in Eb	1 90 1 65 2 15 1 50
Franck, César, Les Djinns. Poëme symphonique net	2 00
— Les Éolides. Poëme symphonique net	2 00
— Variations symphoniques net	1 60
Godard, B., Op. 49. Introduction et Allegro in Dm. net	4 00

CONCERT PIECES. With Orchestral Accompaniment—(Continued.)

Hummel, J. N., Op. 56. Rondo brill. in A	1 70
Lacombe, P., Op. 52. Suite for Piano and Orchestra net	3 20
La Tombelle, F. de, Fantaisie pour Piano et Orchestre. (In Score) net	4 00
 Liszt, F., Spanish Rhapsody (Folies d'Espagne and Jota Aragonesa). Arr. by F. B. Busoni. (In Score) Hungarian Fantasy. (In Score) Fantasy on Motifs from Beethoven's "Ruins of Athens" 	2 50 I 50 4 25
Mendelssohn, F., Op. 22. Capriccio brill. in Bm. Op. 29. Rondo brill. in Eb Op. 43. Serenade and Allegro giojoso, in D	I 25 I 50 I 25
Nápravník, Ed., Op. 39. Fantaisie russe. (In Score)	2 00
Paderewski, I. J., Fantaisie polonaise. (In Score) net	2 50
Pierné, Gabriel, Op. 6. Fantaisie-Ballet net	2 40
Pirani, E., Op. 44. Scènes Venezianes. (In Score)	3 00
Raff, J., Op. 76. Ode au Printemps —— Op. 200. Suite for Piano and Orchestra	2 65 7 00
Reinecke, C., Op. 33. Concertstück in Gm.	3 00
Reinhold, H., Op. 7. Suite in Ep for Piano and String Orchestra	3 75
Rubinstein, A., Op. 113. Concertstück in Ab. (In Score) — Hungarian Fantasy. (In Score)	3 00 2 00
Saint-Saëns, C., Op. 73. Rhapsodie d'Auvergne net Op. 89. Africa. Fantaisie in Gm. net	_
Schumann, R., Op. 92. Introduction and Allegro appassionato, Concertstick, in G —— Op. 134. Concert Allegro in Dm. (In Score)	2 50 1 00
Tausig, C., Ungarische Zigeunerweisen. (In Score)	2 50
Volkmann, R., Op. 42. Concertstück in C. (In Score)	3 00
Weber, C. M. v., Op. 72. Polonaise brill. (with Orchestra by Liszt)	2 25
Whiting, A., Fantasy. (In Score) net	2 50
Widor, Ch., Op. 62. Fantaisie in Ah net	3 20
Concertos with Orchestral Accompaniment	
(Where the works are printed in score, two copies are required for perform	nance.)
d'Albert, E., Op. 2. Concerto in Bm (In Score) — Op. 12. Concerto in E. (In Score)	5 00 5 00
Beethoven, Concerto No. 1, in C (Kullak). (In Score) — Concerto No. 2, in Bp (Kullak). (In Score) — Concerto No. 3, in Cm. (Kullak). (In Score) — Concerto No. 4, in G (Kullak). (In Score) — Concerto No. 5, in Ep (Kullak). (In Score)	75 75 75 75 75

Concertos with Orchestral Accompaniment—(Continued.)

	'
Brahms, J., Op. 15. Concerto in Dm. (In Score) Op. 83. Concerto in Bp. (In Score)	4 50 10 00
Chopin, F., Op. 11. Concerto in Em. (In Score) Op. 21. Concerto in Fm. (In Score)	60 60
Dupont, A., Op. 49. Concerto in Fm. (In Score)	4 25
Dussek, J. L., Concerto in Gm. (First Movement), arr. by L. Maas	2 25
Dvořák, A., Op. 33. Concerto in Gm. (In Score)	4 00
Field, J., Concerto No. 2, in Ab (First Movement), arr. by L. Maas	2 25
Grieg, Edv., Op. 16. Concerto in Am. Original Part Op. 16. Concerto in Am. Second Piano Part	2 00 2 00
Haydn, J., Concerto in D (Second Piano by H. Henkel)	2 75
Henselt, A., Op. 16. Concerto in Fm.	4 50
Hiller, F., Op. 69. Concerto in F#m.	3 50
Hummel, J. N., Op. 85. Concerto in Am.	4 00
— Op. 89. Concerto in Bm.	5 00
Huss, H. Holden, Concerto in B. (In Score) net	3 00
Liszt, F., Concerto No. 1, in Eb. (In Score) — Concerto No. 2, in A. (In Score)	3 oo 3 65
MacDowell, E., Op. 15. Concerto in Am. (In Score) Op 23. Concerto in Dm. (In Score)	3 75 3 00
Mendelssohn, F., Op. 25. Concerto in Gm. (In Score) —— Op. 40. Concerto in Dm. (In Score)	60 60
Moscheles, I., Op. 56. Concerto No. 2, in Ep Op. 58. Concerto No. 3, in Gm.	3 50 3 50
Moszkowski, M., Op. 59. Concerto in E. (In Score)	2 00
Mozart, Concerto in D (Coronation). (Rehberg.) (In Score) — Concerto in Dm. (Fr. Kullak). (In Score) — Concerto in C (Bischoff). (In Score) — Concerto in Eb (Bischoff). (In Score) — Concerto in Cm. (Bischoff). (In Score)	75 75 75 75 75
Paderewski, I. J., Op. 17. Concerto in Am. (In Score)	5 00
Pierné, Gabriel, Op. 12. Concerto in Cm. (In Score) net	4 80
Raff, J., Op. 185. Concerto in Cm.	5 50
Reinecke, C., Op. 72. Concerto in F#m. Op. 120. Concerto in Em.	4 25 3 50
Ries, F., Op. 55. Concerto in C#m. (L. Maas)	4 00
Rubinstein, A., Op. 25. Concerto No. 1, in E. (In Score) — Op. 35. Concerto No. 2, in F. (In Score) — Op. 45. Concerto No. 3, in G. (In Score) — Op. 70. Concerto No. 4, in Dm. (In Score)	1 50 4 50 6 00 4 50

Concertos with Orchestral Accompaniment—(Continued.)

Saint-Saens, C., Op. 17. Concerto No. 1, in D. (In Score) net	2 80
— Op. 22. Concerto No. 2, in Gm. (In Score) net	3 20
—— Op. 29. Concerto No. 3, in Ep. (In Score) net	2 80
—— Op. 44. Concerto No. 4, in Cm. (In Score) net	3 20
Op. 103. Concerto No. 5, in F. (In Score)	3 20
Sauer, E., Concerto in Em. (In Score) net	5 00
Scharwenka, X., Op. 32. Concerto in Bom. (In Score)	5 00
Schumann, R., Op. 54. Concerto in Am. (In Score)	60
Schütt, E., Op. 7. Concerto in Gm. (In Score)	2 50
Schytte, L., Op. 28. Concerto. (In Score)	4 50
Sgambati, G., Op. 15. Concerto in Gm. (In Score)	4 75
Sinding, Ch., Concerto in Db. (In Score)	5 00
Tschaikowsky, P. I., Op. 23. Concerto No. 1, in Bhm. (In Score)	6 00
Op. 44. Concerto No. 2, in G. (In Score)	7 50
Vogrich; M., Concerto in Em. (In Score) net	5 00
Weber, C. M. v., Op. 11. Concerto No. 1, in C net	I 50
—— Op. 32. Concerto No. 2. in Eo	I 50

ALBUMS AND COLLECTIONS FOR PIANO SOLO

A Descriptive Catalogue giving the Contents of each of these Albums is to be had on application

Album of Popular Piano Music. Twenty-nine Selected Pieces, net — The same, in cloth net	I 00 2 00
Album of Russian Piano Music. Sixty-eight Pieces, selected, edited and fingered by Louis Oesterle. In two Volumes, each net The same, in cloth, each net	I 00 2 00
Album of Scandinavian Piano Music. Forty-two Pieces by Danish, Norwegian and Swedish Composers, selected, edited and fingered by Louis Oesterle net The same, in cloth	I 00 2 00
Bach Album. A Collection of Twenty-one Favorite Pieces. (Heinze.) (Library 12) The same, in cloth	75 1 75
Bennett Album. Nineteen Selected Pieces. Two Vols. (Library 400/401) each The same, in cloth, two volumes bound in one	50 2 00
Chaminade Album. Seventeen Pieces. Two Vols. (Library 211/212) each — The same, in cloth, two volumes bound in one	75 2 50
Chopin Album. Thirty-two Favorite Compositions. (Mikuli.) (Library 30) The same in cloth	1 00 2 00
Elliot's Collection of Favorite Dances. net — The same, in cloth net	I 00 2 00
Godard Album. Eighteen Pieces, two Volumes. (Library 213/214) each —— The same, in cloth, two volumes bound in one	75 2 50
Grieg Album. Forty-five Pieces. (L. Oesterle.) Two Volumes (Library 106/107) each — The same, in cloth, two volumes bound in one	75 2 50
Händel Album. Twenty-two Favorite Pieces. (Buonamici.) (Library 43) — The same, in cloth	60 1 60
Henselt Album. Eleven Selected Pieces. (Library 173) —— The same, in cloth	50 I 50
Jensen Album. Twenty-five Selected Pieces. (Spanuth.) In two Volumes. (Library 627/628) each — The same, in cloth, two volumes bound in one	75 2 50

ALBUMS AND COLLECTIONS FOR PIANO SOLO-(Continued.)

Kjerulf Album. Thirty Selected Pieces. (Klauser.) In two Volumes. (Library 393/394) each —— The same, in cloth, two volumes bound in one	50 2 00
Liszt Album. Fifteen Pieces. (Spanuth.) Two Volumes. (Library 598/599) each —— The same, in cloth, two volumes bound in one	75 2 50
Liszt-Schubert. Songs Transcribed for the Piano. Two Volumes. (Library 128/129) each The same, in cloth, two volumes bound in one	1 00 3 00
Liszt-Wagner Album. Nine Transcriptions from Wagner's Operas. (Library 57) —— The same, in cloth	I 00 2 00
Moscheles, I. Selected Compositions. Two Volumes. (Library each	1 00
Moszkowski Album. Twenty-six Pieces. (Oesterle.) Two Volumes. (Library 614/615) each —— The same, in cloth, two volumes bound in one	75 2 50
Old Ball-room Favorites. A Collection of Dances by famous authors, selected by G. Emil Elliot net The same, in cloth	I 00 2 00
The Pianist's Anthology. A Collection of Twenty-eight Favorite Pieces, selected and edited by Louis Oesterle net The same, in cloth net **CONTENTS**	I 00 2 00
Borodin, A., Sérénade Chaminade, C., Pas des Amphores Godard, B., Berceuse from "Jocelyn" Grieg, E., Papillon — Op. 38, No. 1. Berceuse Grodsky, B., Petite Sérénade Grütz macher, F., Op. 66. Albumblatt Jadassohn, S., Souvenir Joncières, V., Sérénade hongroise Karganoff, G., Op. 20, No. 11. Berceuse Lack, Théodore, Idilio Liebling, L. M., Romance Lully, J. B., Gavotte Massenet, J., Dernier Sommeil de la Vierge Nollet, E., Op. 88. Élégie Paderewski, I. J., Op. 8, No. 3. Mélodie — Op. 10, No. 1. Au Soir Roeckel, Joseph L., Air du Dauphin Saint-Saëns, C., Rêve du Soir — Romance sans Paroles Schmidt, O., Op. 33. Gavotte pastorale Scholtz, H., Albumleaf Schubert, F., Scherzo No. 1 — Scherzo No. 2 Schytte, L., Berceuse Westerhout, N. van, Ronde d'Amour Widor, Ch. M., Op. 15, No. 6. Morceau de Salon Wrangell, B., Op. 1, No. 6.	
The Pianist's First and Second Year. A Collection of Forty- seven Carefully Graded and Fingered Pieces, edited by Louis Oesterle net	I 00

- The same, in cloth

net 2 00

The Pianist's First and Second Year.—(Continued.)

CONTENTS

CONT	ENTS
Bach, J. S., Prelude in C Beethoven, L. van, Menuet in C — Sonatina No. I, in G Behr, F., Op. 575, No. I. Child's Song — Op. 575, No. 2. In the Month of May — Op. 575, No. 3. Child's Play — Op. 575, No. 6. Shepherd's Song Biedermann, A. J., Spring Flowers — Op. 91, No. 2. The Old Man in Leather Gurlitt, C., Op. 101, No. 7. The Festive Dance Hackh, Otto, Op. 230, No. 2. The Tin Soldier — Op. 230, No. 5. On the Sea Haydn, Jos., Andantino, un poco allegretto Hiller, Ferd., Op. 117, No. 13. Serenade Hiller, Paul, Op. 61, No. 10. Butterfly-Chase — Op. 61, No. 11. Farewell, Dear Home! Hummel, J. N., Scherzo Karganoff, G., Op. 25, No. 4. Grandfather's Dance Köhler, L., Op. 243. Going to Church Lange, G., Op. 243, No. 4. Harvest-tide Lichner, H., A Short Story Loeschhorn, A., Op. 138, No. 7. In the Twilight	Löw, Jos., Cavatina
D: : : : : : : : : : : : : : : : : : :	

The Pianist's Second and Third Year. A Collection of Fortyone Pieces, carefully graded and fingered by Louis Oesterle

— The same, in cloth

net 1 00 net 2 00

ne bame, in ciota	
CONT	ENTS
Bach, C. Ph. Em., Allegro	Chop
Bach, C. Ph. Em., Allegro Bach, J. S., The Lute (Oesterle)	Ì
Beethoven, Allemande	
Beethoven, Allemande Behr, Op. 300, No. 2. Album- leaf	Cui,
leaf	Ellm
Chopin, Op.63, No.2. Mazurka	

Chopin, Op. 28, No. 7. Prélude
— Op. 28, No. 20. Prélude
Cui, C., Bagatelle italienne
Ellmenreich, A., Sorrow and
Consolation

The Pianist's Second and Third Year.

CONTENTS-(Continued.)

Exaudet, J., Gavotte Field, J., Cavatina. "Reviens, reviens!" Förster, A., At Play on the Meadow Gregh, L., Quiétude Händel, G. F., Air Hartmann, J. P. E., Sunrise Jensen, A., Op. 33, No. 7. Waltz – Op. 33, No. 8. Waltz Karganoff, G., Op. 21, No. 5. Ländler - Op. 10, No. 2. Petite Valse Kienzl, W., Old Vienna Kienzl, W., Styrian Dance Löw, J., Op. 303. No. 5. Rondo - At the Brook Maxson, F., Innocence Mayer, Ch., Tarantelle

Mendelssohn, By the Cradle

Merkel, G., Delights of May Northrup, T. H., Spanish Danza Raff, J., Op. 75, No. 1. Fleurette Reinhold, H., At the Wedding Reynald, G., Pearly Dew Scharwenka, X., Op. 62, No. 4. Barcarolle Schubert. F., Allegretto Schubert-Heller, "Ever near" Schumann, R., Norse Song

Schytte, L., Op. 74. Witches'
Dance
— Soldier's Patrol
Stiehl, H., Hungarian Albumleaf
Vogt, J., Nocturne
Weber, C. M. v., Sonatina
Wilm, N. v., Op. 16, No. 8.
At the Mill

The Pianist's Treasury. A Collection of Moderately Difficult
Pieces for the Piano, selected and fingered by Wm. Scharfenberg net

- The same, in cloth

net I 00 net 2 00

CONTENTS

Delbrück, G., Berceuse Dolmetsch, V., Op. 20. Petite Berceuse Mazurka mélo-- Op. 55. dique Duvernoy, J. B., Op. 255, No. 3. Barcarolle Gabriel-Marie, La Cinquantaine Ganne, L., Menuet Rose Giese, Theo, Op. 215, No. 1. Out into Field and Wood Giuliana, A., Barcarolle Gregh, L., Impatience. Song without Words Gurlitt, C., Op. 62, No. 11. Valse Jadassohn, S., Bridal Song from "Lohengrin" Lange, G., Op. 87, No. 4. Song of the Wandering Brook Lemoine, H., Op. 44, No. 1. Les Riens Short Rondo - Op. 44, No. 2. Les Riens. Short Rondo

Lichner, H., Op. 95, No. 2. On the Meadow Mendelssohn, F., Op. 72, No. 2. Six Pieces Merkel, G., Op. 63 Barcarolle Meyer, G., Op. 20. Chanson nouvelle - Gavotte Neustedt, C., Souvenir de Marie-Thérèse. Gavotte Schmoll, A., Lily Polka (25) Melodious Pieces, No. 3) · The Hunter's Horn (ditto No. 8) The Shepherd's Repose (ditto No. 15) Schubert, F., Three Waltzes - Serenade (arr. by Stephen Heller) Spindler, F., Op. 221, No. 2. Staccato Étude Stiehl, H., Op. 64, No. 4. Untiring Search Thoma, G., Mignonne, Waltz Tschaikowsky, P., Waltz

ALBUMS AND COLLECTIONS FOR PIANO SOLO—(Continued.)

Raff Album. Sixteen Selected Pieces, in two Volumes. (Library 369/370) each — The same, in cloth, two volumes bound in one	2	5
Rubinstein Album. Fifteen Selected Pieces, in two Volumes. (Library 367/368) each The same, in cloth, two volumes bound in one		50
School Marches, for Piano. Collected and Arranged by Thos G. Shepard net The same, in cloth net	-	00
Schumann Album. Twenty-two Compositions. (M. Vogrich.) (Library 100) — The same, in cloth	I	7 ! 7 !
Sonata-Album. A Collection of Favorite Sonatas in two Volumes. (Haydn, Mozart, Beethoven.) (Library 329) each — The same, in cloth each	I	75 75
 Sonatina-Album. Thirty Sonatinas, Rondos and Pieces by Bach, Beethoven, Clementi, Dussek, Haydn, Kuhlau, Mendelssohn, Mozart, Schubert, Weber. (Köhler-Klee.) (Library 51.) The same, in cloth 	I	75 75
Thirty-two Sonatinas and Rondos, for Piano. (Kleinmichel.) (Library 693)	1	oc
Sonatina-Album, Modern. A Collection of Sonatinas and Miscellaneous Pieces in progressive order. (W. Scharfenberg.) Two Volumes. (Library 305/630) each The same, in cloth each		00
Strauss Album. Twenty-eight Favorite Dances by Johann Strauss (Sen.). Three Volumes. (Library 131/132/133) each — The same, in cloth, three volumes bound in one		00
Tschaikowsky Album. Seventeen Selected Pieces, in two Volumes. (Library 361/362) each The same, in cloth, two volumes bound in one	2	50 0 0

PIANO FOUR HANDS

Grade 1-2

Beni, F., Commencement March	75
Biedermann, A. Julius, Op. 79. A Dream	50
— Op. 80. The Village Blacksmith	50
— Op. 81. Impromptu	50
Op. 82. Dancing Waves	50
Diabelli, A., Op. 149. Melodious Pieces. (Library 186) — Op. 163. Pleasures of Youth. Six Sonatinas. (Library 188)	50 50
Enckhausen, Heinrich, Op. 72. Twenty Progressive and Instructive Pieces, in three Books	75
Enke, H., Op. 6. Recreations for the Young. (Library 123)	50
Grenzebach, E., Twelve Pieces on Five Notes for Beginners. (Library 387)	60
Gurlitt, C., Op. 102. Grateful Tasks. Twenty-six Original Pieces.	
(Library 322) —— Op. 147, No. 1. March	75
— Op. 147, No. 2. Sailors' Song	40 35
•	
Löw, J., Op. 41. Wild Roses. Vol. I. (Library 548) — Teacher and Pupil. Vol. I. (Library 472)	60
	75
Maylath, H., Jolly Little Players. Waltz	50
Reinecke, C., Op. 54. Twelve Pieces for Piano Four Hands. (Library 327)	50
Schwalm, O., Young Musicians. (Library 174)	75
Spindler, F., Op. 90. Book I. Immortelles	75
Terschak, A., Op. 99. Children's Ball. (Waltz, Mazurka, Quadrille, Polka.) (Library 125)	75
Piano Four Hands-Grade 2-3	
Biedermann, A. Julius, Op. 49. Novellette	50
Op. 87. A Little Jewel	50
Op. 88. La Gondola	50
— Op. 90. Alla Marcia	50
Diabelli, A., Op. 24, 54, 58, 60. Sonatinas for Piano Four Hands. (Library 187)	50
— Op. 150. Short Sonatas; also, Military Rondo. (Library 277)	50
Enke, H., Op. 8. Recreations for the Young. (Library 124)	50
Faust, C., Arion's Carnival March	40
Gurlitt, C., Op. 147, No. 5. Danse nègre	40
— Op. 147, No. 7. Scherzo	40
Op. 147. No. 8. At the Circus	50

PIANO FOUR HANDS, Grade 2-3-(Continued.)

Klein, B. Cecil, Six Melodious Duets: No. 1. First Meeting 2. Valse lente 3. Polka-Rondo 4. Flower Song 5. Spanish Serenade 6. Parting	5¢ 5¢ 5¢ 5¢ 5¢ 5¢
Loeschhorn, A., Op. 51. Tone-Pictures. (Library 171)	75
Löw, J., Op. 41. Wild Roses. Vol. II. (Library 549) — Teacher and Pupil. Vol. II. (Library 473) — Op. 323, No 6. Parade-Marsch	60 75 35
Spindler, F., Op. 90, Book II. Immortelles	65
Piano Four Hands—Grade 3-4	
Behr, F., Op. 512. L'Alerte. Fanfare militaire Op. 221, No. 2. Le Postillon d'Amour. Galop élégant Victoire. Polka élégante	75 50 75
Bohm, C., Attaque des Ulans. Gr. Military Galop Op. 84, No. 1. Sonata in D Op. 84, No. 2. Sonata in G	75 1 00 1 25
Clark, Scotson, Torchlight March	75
Dessaux, L., Bucéphale. Galop	75
Diabelli, A., Op. 32, 33, 37. Sonatas. (Library 273) — Op. 38, 73. Sonatas. (Library 274) — Op. 33. Sonata in D	50 50 50
Dorn, Ed., Op. 40. Sunbeam (Rayon du Soleil). (Arr. by Jackson)	75
Erfolg, C., Scène de Ballet	60
Gillet, Ernest, Loin du Bal. Intermezzo	50
Gounod, Ch., Danse des Bacchantes — Funeral March of a Marionette — Lullaby (Dodelinette) — Marche-Fanfare — Marche pontificale	75 75 50 60 50
Gregh, Louis, Les Bergers-Watteau. Air de danse Louis XV	6 0
Gurlitt, C., Op. 163, No. 6. Idylle — Op. 163, No. 7. Burlesca	50 60
Haydn, Jos., Gipsy Rondo in G	7 5
Hofmann, H., Op. 46. Leaves from My Journal. (Library 659)	1 00
Jackson, S., La Ballerina. Mazurka elegante (Ganz)	1 00
Lichner, H., To Arms (Aux Armes). Military Galop	85
Löw, J., Op. 429, No. 1. Rondo à la Polka	50

PIANO FOUR HANDS. Grade 3-4-(Continued.)

Maurer, H., Charge of the Ulans. Caprice militaire	1 00
l'Ourville, L., Soirées Musicales. Eighteen Pieces for Piano Four	1 00
Hands, in two Books. (Library 470/471) each	65
Schubert, F., Op. 51, No. 1. Military March in D	50
Spindler, F., Op. 90, No. 1. Pilgrims' Chorus from "Tannhäuser"	
(Wagner) — Op. 90, No. 2. To the Evening Star, from "Tannhäuser"	50
(Wagner)	50
Sponholtz, A. H., Op. 19. Scherzo brillante	85
Strauss, Joh. (Sen.), Radetzky March	50
Tours, B., Suite de Pièces, for Piano Four Hands. (Prélude, Marche, Menuet, Romance, Tarentelle.) (Library 251) — The same separately:	1 00
No. 1. Prélude "2. Marche	40
" 3. Menuet	50 50
" 4. Romance	40
" 5. Tarentelle	50
Piano Four Hands-Grade 4-5	
Bachmann, G., Les Sylphes. Caprice-Valse	1 00
Bartlett, Homer N., Hector. Galop brillant	85
Bendel, F., Op. 104. Invitation au Galop. (Arr. by Jackson)	1 00
Bizet, G., Two Menuets from the Suite "l'Arlésienne": No. 1, in Cm.; No. 2, in Eb each	50
Boscovitz, F., Op. 60. Fanfare des Dragons. Esquisse militaire — Sleighbells (Les Grelots). Galop brillant	I 25 I 00
Chaminade, C., Op. 55, No. 6. Rigaudon	50
Delahaye, L. L., Colombine. Menuet	75
Delibes, Léo, Pas des Fleurs. Intermezzo from "Naila"	60
— Ballet "Sylvia": No. 1. Pizzicati " 2. Valse lente	50 85
Etterlen, A., Op. 5. At Long Strides (A Grandes Guides)	_
Flotow, F. v., "Martha." Overture	1 00
Ganz, W., Op. 12. Challenge (Qui vive). Grand Galop de Concert	1 00
	I 25
Godard, Benj., Canzonetta. (Arr. by de Vilbac)	75
Gounod, Ch., La Colombe. Entr'acte	60
Grau, D. de, The Race (Il Corricolo). (Arr. by Jackson)	I 25
Grieg, Edv., Op. 35, No. 3. Norwegian Dance, in G	35
Jackson, S., High Pressure (A toute Vapeur). Galop de Concert Twinkling Stars (Étoiles brillantes). Valse de Concert	I 50

PIANO FOUR HANDS. Grade 4-5-(Con:inued.)

Jeffery, J. A., Op. 17. Marche joyeuse		60
Jensen, Ad., Op. 45. Wedding Music. (Library 751)	1	25
Klein, B. O., Op. 32, No. 1. Secret d'Amour		40
Koelling, Ch., La Chasse infernale. Gr. Galop brillant. (S. Jackson) Op. 217. Polka brillante. (S. Jackson) Op. 218. Gr. Galop brillant. (S. Jackson)	1	25 00 25
Kontski, A. de, Op. 318. La Sultana. Valse brillante	I	00
 Kowalski, H., At Full Speed (Ventre à Terre). Galop de bravoure (S. Jackson) Les Roses de Bohème. Valse brillante Salut à Pesth. Marche hongroise de Concert. (S. Jackson) 	1	25 00 25
Lacombe, P., Spring Serenade (Aubade printanière)		60
Lange, G., Perles et Diamants. Valse brillante. (S. Jackson)	I	25
Lefébure-Wély, L., Op. 170. Titania. Grande Fantaisie de Concert. (Arr. by Rummel)	1	00
Leybach, J., Fête militaire. Marche brillante. (S. Jackson) Rose Pompon. Valse brillante. (S. Jackson)		25 00
Massenet, J., Aragonaise, from the Ballet "Le Cid"		50
Mendelssohn, F., Wedding March from "Midsummer Night's Dream —— War March of the Priests, from "Athalia"	"	50 60
Meyerbeer, G., Coronation March from "Le Prophète"		75
Moszkowski, M., Op. 12. Spanish Dances. (Library 255) Op. 12, No. 1, in C Op. 12, No. 5, in D. Bolero	I	50 35 60
Rubinstein, A., Op. 82, No. 7. Polka bohème		60
Sellenick, A., Marche indienne		6 0
Shelley, Harry Rowe, Dance of Egyptian Maidens		75
 Smith, Sydney, Op. 42. The Fairy Queen (La Reine des Fées). Galop de Concert. (S. Jackson) Golden Youth (Jeunesse dorée). Galop de Concert (S. Jackson) Who Goes There? (Qui-va-là?) Grand Galop militaire. (S. (Jackson) 	I :	50
Spindler, F., The Conquerors (Les Vainqueurs). Marche hérosque. (S. Jackson) Op. 94, No. 5. March and Chorus from "Tannhäuser." (Wagner)	1 3	50 75
—— Op. 140, No. 3. Trot du Cavalier. Caprice martial. (S. Jackson)	1 (ю
Suppé, F. v., "Poet and Peasant." Overture	1 (00
Thomas, A., Entr'acte Gavotte de "Mignon"	:	50
Wachs, P., Madrilèna. Fantaisie espagnole. (Arr. by d'Aubel)	;	75
Wollenhaupt, H. A., Op. 43. Mazeppa. Gr. Galop de Concert	1 5	;o

156

Piano Four Hands-Grade 5-6

Sargiei, VV., Marcia fantastica	/5
Bendel, Fr., Sakontala. Valse brillante	1 50
Berlioz, H., Hungarian March (Rakoczy), from the "Damnation of Faust"	75
Bizet, G., "L'Arlésienne." (Suites.) (Library 358) — Marche funèbre	I 50
Brahms, J., Hungarian Dances. Two Vols. (Library 257/439) each	1 50
Godard, B., Op. 46, No. 4. Au Village	75
Gounod, Ch., "Faust." Ballet net	I 50
"Reine de Saba." Ballet net	I 00
Grieg, E., Norwegian Bridal Procession. (Arr. by Parsons) Op. 34, No. 2. Last Spring (Varen) Op. 37, No. 2. Valse-Caprice	75 35 60
Hérold, F., "Zampa." Overture	1 00
Hofmann, H., Op. 19. Italian Love Story. (Library 605) Op. 19, No. 3. Serenade (Ständchen)	I 00
Keith, Edson (Jr.), A Spanish Suite	I 50
Klein, B. Cecil, The Hungarian Band — Venetian Serenade	75 85
Liszt, F., Les Préludes. Poëme symphonique. (Library 783)	75
Moszkowski, M., Op. 8, Five Waltzes; Op. 23, From Foreign	
Parts. (Library 330)	I 25
Op. 11, No. 3. Hungarian Dance Op. 23, No. 2. From Foreign Parts: Germany	75 50
— Op. 23, No. 5. From Foreign Parts: Italy	1 00
Valse brillante, in Ab	I 25
Nicolai, O., "The Merry Wives of Windsor." Overture	I 25
Raff, J., Parting March from Lenore Symphony Op. 82, No. 12. Tarantelle. The Fishermaidens of Procida (Les Pêcheuses de Procida)	I 25
Rossini, G., "William Tell." Overture	1 00
Rubinstein, A., Trot de Cavalerie	1 00
Saar, Louis V., Op. 27. Suite. (Préambule, Contredanse, Scène	. 00
d'Amour, Devise noble, Marche et Polonaise)	2 50
Scharwenka, X., Op. 3, No. 1. Polish Dance	60
Scherz, Ernst, After Celebrated Models (Nach berühmten Mustern)	1 50
Schubert, F., Rosamunde. Overture Op. 51, No. 1. Military March (for Concert Use by Carl Tausig). Arr. by Max Vogrich	I 25
Silas, E., Gavotte in C	75
Strelezki, A., Danses valaques (Original Wallachian Dances):	
Book I Book II	I 50

PIANO FOUR HANDS. Grade 5-6-(Continued.)

Thomas, A., "Mignon." Overture	1 00
Vogrich, Max, Minuetto della Regina	75
Wagner, R., "Der fliegende Holländer." Overture "Lohengrin." Prelude "Rienzi." Overture "Tannhäuser." Overture "Tristan and Isolde." Prelude Wedding March from "Lohengrin"	I 50 50 I 50 2 00 75 I 00
Weber, C. M. v., Op. 65. Invitation à la Valse	75
 Wollenhaupt, H. A., Op. 33. A Bord de l'Arago. Grande Valse brillante. (Arr. by S. Jackson) — Op. 48. Stories of Nocomis. (4 Morceaux caractéristiques) 	I 50 2 00
Piano Four Hands—For Sight-reading	
The grade is indicated by a numeral following the title	
A Book of Piano Duets, for Two Equally Advanced Players. Selected, edited and fingered by Louis Oesterle. 4 net Album for Piano Four Hands. Twelve Original Pieces by Haydn, Mozart, Beethoven, Clementi, Kuhlau, Weber. (Library	1 00
371.) 4	75
Album for Piano Four Hands. Eighteen Pieces by Modern Composers. (Gade, Jensen, Moszkowski, Rubinstein and others.) Two Volumes. (Library 372/373.) 4-5 each Album for Piano Four Hands. Forty-seven Easy Pieces in Pro-	6 0
gressive Order. Two Volumes. (Library 374/375.) 3 each Album of Transcriptions. Twenty-four Pieces, selected, edited	I 00
and fingered by Louis Oesterle. 4-5 net	1 00
Beethoven Symphonies. In two Volumes. (Library 10/11.) 5-6 each	1 50
Bizet, G., "L'Arlésienne." (2 Suites.) (Library 358.) 5 Brahms, J., Hungarian Dances. In two Volumes. (Library 257/	1 50
439.) 5 —— Symphonies: I, II, III and IV. (Library 258.) 6	1 50 2 50
Diabelli, A., Op. 149. Melodious Pieces. (Library 186.) 2	50
— Sonatinas. Op. 24, 54, 58, 60. (Library 187.) 3-4 — Op. 163. Pleasures of Youth. (Library 188.) 2-3	50 50
 Sonatas. Vol. I: Op. 32, 33, 37. Vol. II: Op. 38, 73. (Library 273/274.) 4 Two Short Sonatas (Op. 150) and Military Rondo (Op. 152). 	50
(Library 277.) 3-4	50
Enke, H., Op. 6. Recreations for the Young. (Library 123.) 3 — Op. 8. Recreations for the Young. (Library 124.) 3	50 50
Flotow, F. v., "Martha." Overture. 5	1 00
Gounod, Ch., "Faust." Ballet. 5	
— "Reine de Saba." Ballet. 5 net — "Mireille." Overture. 5	I 50 I 00
Grenzebach, E., Twelve Pieces for Beginners. (Library 387.) 2	60

PIANO FOUR HANDS. For Sight-reading—(Continued.)

Grieg, E., Op. 14. Two Symphonic Pieces. (Library 202.) 5 — Op. 46. Peer Gynt Suite I. (Library 203.) 5	I	75 00
Gurlitt, C., Op. 102. Grateful Tasks. Twenty-six Original Pieces. (Library 322.) 2-3		75
Haydn, J., Symphonies. In two Volumes. (<i>Library 189/190.</i>) 4-5 each	т	25
Hérold, F., "Zampa." Overture. 4-5		00
Hofmann, H., Op. 19. Italian Love Story. (Library 605.) 5	τ	00
—— Op. 46. Leaves from My Journal. (Library 596.) 4-5	I	00
Jensen, Ad., Op. 45. Wedding Music. (Library 751.) 5	1	25
Keith, Edson (Jr.), A Spanish Suite. 5	1	50
Klein, B. Cecil, The Hungarian Band. 5 —— Venetian Serenade. 4-5		75 85
Liszt, F., Les Préludes. Poëme symphonique. (Library 783.) 6		75
Loeschhorn, A., Op. 51. Tone-Pictures. Twelve Pieces for Beginners. (Library 171.) 3		75
Löw, J., Op. 41. Wild Roses. Twelve Characteristic Pieces, in		_
two Books. (Library 548/549.) 2 each —— Teacher and Pupil. Two Volumes. (Library 472/473.) 2 each		60
		75
Moszkowski, M., Op. 12. Spanish Dances. (Library 255.) 4 —— Op. 8, Five Waltzes; Op. 23, From Foreign Parts. (Library 330.) 5		50 25
Mozart, W. A., Six Celebrated Symphonies. (Library 71.) 4-5		25
Nicolai, O., "The Merry Wives of Windsor," Overture. 5		25
d'Ourville, L., Soirées musicales. Eighteen Pieces, in two Books. (Library 470/471.) 2-4 each	_	65
Overture-Album, Italian. (Bellini, Donizetti, Rossini, Spontini, Verdi.) Two Volumes. (Library 207/208.) 4-5 each		75
Raff, J., Op. 177. Lenore Symphony. (Library 440.) 6	2	00
Recital Pieces. Original Pieces for Two Performers on One Piano. Selected, edited and fingered by Louis Oesterle. 4-5 net	. I	00
Reinecke, C., Op. 54. Twelve Pieces for Piano Four Hands.		
(Library 327.) 2		50
Rossini, G., "William Tell." Overture. 4-5	I	00
Saar, Louis V., Op. 27. Suite. (Préambule, Contredanse, Scène d'Amour, Devise noble, Marche et Polonaise.) 5	2	50
Schubert, F., "Rosamunde." Overture. 4-5	I	25
Schumann, R., Four Symphonies. (Library 84.) 5-6	1	50
Schwalm, O., Young Musicians. The Very Easiest Children's Pieces. (Library 174.) 2		75
Shelley, Harry Rowe, Souvenir de Baden-Baden. Suite. 5	2	50
Spindler, F., Op. 90. Immortelles. Short Pieces:		
Book I. 3		75
Book II. 3		65
Strelezki, A., Danses valaques. (Original Wallachian Dances): Book I. 5	T	50
Book II. 5		35

Suppé, F. v., "Poet and Peasant." Terschak, A., Op. 99. Children's	· -	1 00
drille, Polka.) (Library 125.) 2		75
Thomas, A., "Mignon." Overture.		1 00
Tours, B., Suite de Pièces. (Prélud	· · · · · · · · · · · · · · · · · · ·	
Tarentelle.) (Library 251.) 4	,,,	1 00
Tschaikowsky, P. I., Sixth Symi	phony (Pathétique). (Library	
784.) 6		1 50
Wagner, Rich., "Der fliegende Hol	länder." Overture. 5	I 50
"Lohengrin." Prelude. 5		50
"Rienzi." Overture. 5	4	1 50
— "Tannhäuser." Overture. 5-(— "Tristan und Isolde." Prelude	o e. 5	2 00 75
Wollenhaupt, H. A., Stories of N	ocemia A Morsecuy caracté	/3
ristiques. 5	ocomis. 4 Morceaux caracte-	2 00
Piano Four Hands-A	lbums and Collections	
A Pools of Pierre Duete for Two	Family Advanced Players	
A Book of Piano Duets, for Two Selected, edited and fingered b		1 00
The same, in cloth	net	
•	TENTS	
Behr, Fr., Op. 221, No. 2.		
Love's Messenger	Dance	
Bizet, G., Op. 22. The Doll.	Link, Emil, Op. 13. Taran-	
Berceuse	tella	
Bohm, C., Op. 250, No. 1.	Löw, Josef, Op. 323, No. 6.	
Birthday March	Parade-Marsch	
Op. 270, No. 1. Bridal Waltz	— Op. 429, No. 1. Rondo	
Chaminade, C., Op. 55, No. 3.	à la Polka	
Idylle arabe	Massenet, J., Menuet from the	
Op 55, No. 6. Rigaudon	opera "Nanon"	
Grieg, Edv., Op. 34, No. 2.	Raff, J., Op 82, No. 3. Les Batelières de Brienz	
Last Spring	Schubert, F., Op. 61, No. 1.	
—— Op. 35, No. 3. Norwe-	Polonaise	
gian Dance Henselt, A., Ma Patrie (Ro-	Wilm. N. von, Op. 76, No. 8.	
mance by Viardot-Garcia)	Russian Melody	
Hofmann, H., Op. 19, No. 3.	Wrede, F., Op. 30, No. 4	
Serenade	Mazurka	i
Album of Twelve Original Pieces. — The same, in cloth	(Library 371)	75 1 75
•	ENTS	
Haydn, Il Maestro: lo Scolare	Beethoven, Sonata, D	
tasia, Fm.	Weber, Sonatina, C; Roman- za; Menuet; Mazurka;	
Clementi, Sonata, C	Adagio	
Kuhlau, Sonatina, G		İ

Album of Eighteen Original Pieces and Arrangements by Modern Composers. Two Volumes. (Library 372/373.) each

The same, in cloth, two vols, bound in one

2 20

CONTENTS OF VOL. I

Bendel, Menuet favori (Mo- | Rubinstein, Barcarole, Gm. zart) Mayer, Galop militaire Mendelssohn, Canzonetta Moszkowski, Folk-song d'Ourville, Chant des Chasseurs

Schumann, Evensong Volkmann, The Knights Wagner, Friedensmarsch (Rienzi)

CONTENTS OF VOL. II

Gade, Nordische Tonbilder, 2 | Rubinstein, Nocturne, E Händel, Largo Hiller, Huntsman's Chorus Iensen, Scherzo Reinecke, Fragment from "Nutcracker and Mouseking"

Scharwenka, X., Gavotte, F. Schubert, Marche militaire, D Volkmann, Under the Linden-

Album of Forty-seven Easy Pieces in Progressive Order. Volumes. (*Library* 374/375.)

Two each 1 00

- The same, in cloth,

each 2 00

CONTENTS OF VOL. I

Hiller, Christmas Eve Krause, Choral; Andante espressivo (Op. 8)

Loeschhorn, Tarantelle; Rê-verie; Marcia; Allegro vivo (Op. 51)

Löw, Prompt Resolve d'Ourville, Soirées: Rustic Song, Polonaise, Reap-Rustic ers' Song, Slumber Song,

Spinning Song

Reinecke, Cradle Song, Tarantella (Op. 54)

Schmitt, Sonatina (Op. 209, No. 1) Spindler, Immortelles, Nos. 1, 4, 7 Terschak, Le Bal d'Enfants: Mazurka, Polka Vogt, Rain and Sunshine Volkmann, The Mill, The Postilion, On the Lake (Op.

Weber, Sonatina, Andante con Variazioni

CONTENTS OF VOL. II Krause, Marcia, Slumber | Schmitt, Sonatina (Op. 208,

II)

Song (Op. 8) Loeschhorn, Scherzo, The Hunt, Polonaise (Op. 51) d'Ourville, Soirées: In the

Garden, The Lake, Hunting Song, Gavotte, Hungarian

Scharwenka, X., Nordisches, Nos. 1, 2

No. 2) Tours, Menuet, Prélude, Romance

Volkmann, Die Russen kommen: The Cuckoo and the Wanderer

Weber, Alla Siciliana, Tema variato

CONTENTS

Bach-Gounod, Meditation on the First Prelude (Well-tempered Clavichord)
Bach-Jensen, Pastoral Music

Massenet, J., Aragonaise from "Le Cid"
Mendelssohn, F., Notturno from "Midsummer

Beethoven-Rubinstein, Mar- Mozart-Schulhoff. Minuet

Night's Dream "

net

net 2 00

1 00

2 50

Album of Transcriptions. Twenty-four Pieces, selected, edited and

fingered by Louis Oesterle

from Christmas Oratorio

- The same, in cloth

cia alla turca from "Ruins of Athens" Beethoven-Seiss, German Dance Bizet, G., Minuet No. 1 from "l'Arlésienne" Boccherini-Brissler, Minuet	from Symphony in Ep Saint-Saëns-Fauré Rêverie du Soir, from Suite algéri- enne Schubert, Fr., Death and the Maiden, from String Quartet, Dm.
from String Quintet Chopin, F., Marche funèbre from Sonata (Op. 35) Gluck, C. W. von, Ballet No. 1 from "Orpheus and Eu-	Schumann, R., Calling of the Witch of the Alps, from "Manfred" Thomas, A., Entr'acte Ga- votte from "Mignon"
rydice" Gluck-Brahms, Gavotte from "Paris and Helena" Händel, G. F., Hornpipe from Water-music — Aria from Fire-music Händel-Zellner, Largo Haydn, J., Gipsy Rondo	Tschaikowsky, P., Andante cantabile, from String Quartet (Op. 11) Volkmann, R., Waltz from Serenade for Strings (Op. 63) Wagner-Jadassohn, Bridal Chorus, from "Lohengrin"
Overture-Album, Italian. Two Volume. The same, in cloth, two vols. be	ound in one
*****	S OF VOL. I
	vertures:
Bellini, "Norma" "I Montechi e Capu- leti" ("Romeo and Ju- liet") Rossini, "Otello" "L'Italiana in Algeri"	Rossini, "Il Barbiere" "Tancred" "La Gazza ladra" "Semiramis" "Guglielmo Tell"
CONTENTS	G OF VOL. II
Eight O	vertures :
Bellini, "Il Pirata" —— "I Puritani" Donizetti, "Don Pasquale" —— "La Figlia del Reggi- mento"	Donizetti, "Lucia di Lammer- moor" Spontini, "Ferdinand Cortez" —— "La Vestale" Verdi, "Nabucodonosor"

Recital Pieces. Original Pieces for Two Performers on One Piano. Selected, edited and fingered by Louis Oesterle, net I 00 The same, in cloth, 2 00

CONTENTS

Ländler Dvořák, A., Op. 72, No. 10, Slavonic Dance Fuchs, R., Op. 48, No. 4, Dream-visions Gade, N. W., Op. 18, No. 1, Piano Piece in March Form Godard, B., Op. 46, No. 4, Au Village Grieg, Edv., Op. 37, No. 2, Valse-Caprice Jensen, A., Op. 45, No. 4, Notturno Moscheles, I., Op. 142, No. 1,

The Little Gossip

Bargiel, W., Op. 24, No. 1, Moszkowski, M., Op. 11, No. 3, Hungarian Dance Mozart, W. A., Andante with Five Variations Onslow, G., Op. 43, Adagio (from String Quintet, No. Paderewski, I. J., Op. 12, No. 2, Polish Melody Rubinstein, A., Op. 103, No. 7, Toréador et Andalouse Schumann, R., Op. 85, No. 9, Am Springbrunnen Wilm, N. von, Op. 30, No. 3, Gavotte

PIANO SIX HANDS

(Complete Catalogue of Music for Six Hands will be sent free on application)

The following is a list of a few selected pieces that are particularly suitable for Exhibition and Commencement Exercises

The grade is indicated by a numeral following the title

André, Jul., Amusement en forme d'un Rondeau. 3	1 50
Ascher, Jos., Op. 40. Fanfare militaire. 4	1 40
Auber, D., Overture. "La Muette de Portici." (C. Burchard.) 4	1 50
Bach, E., Frühlings Erwachen. Romanze. 4	75
Beethoven, L. v., Op. 113. Turkish March from "Ruins of Athens." (W. Kramer.) 3 —— The same, arranged by L. Streabbog. (Easy.) 2	75 65
Behr, F., Festival March. 1-2 Op. 295, No. 3. Maifest-Marsch. (W. Kramer.) 2-3 Op. 375. Leuchtkugeln-Mazurka. 2 Op. 377. Spatz am Dach. Zwitscher-Polka. 2-3 Op. 451, No. 1. Schneeglöckchen. Walzer. 2 Op. 451, No. 2. Schneeglöckchen. Polka. 2 Op. 451, No. 3. Schneeglöckchen. Polka. 2 Op. 451, No. 4. Schneeglöckchen. Galop. 2	90 75 75 1 00 90 75 75 75
Billema, R., Op. 68. Concert enfantin. Valse très facile. 2	I 35
Boieldieu, A., Overture. "Le Calife de Bagdad." (Th. Herbert.) 3-4 Overture. La Dame blanche. (Th. Herbert.) 4 Chwatal, F. X., Op. 221. Le Succès. Divertissements sur des	1 25 1 65
Motifs d'Opéras. Two Books. 2-3 each	1 15
Croisez, A., Les trois Tyroliennes. Morceau brillant. 3 net	I 15
Czerny, C., Air de Chasse. (Arr. by Gurlitt.) 2	50
Dessaux, L., Bucéphale. Galop. 3 net	I 35
Dietrich, M., Op. 38. Polonaise brillante, in C. 4	75
Gobbaerts, L., Op. 83. Marche triomphale. 3	65
Gregh, Louis, Op. 13. Le Retour des Moissonneurs. 3 net	I 35
Gautier, L., Le Secret. Intermezzo. (Gurlitt.) 2-3	75
Gurlitt, C., Husaren-Marsch. 2-3	50
Haydn, J., Minuet from Symphony No. 1 in Bb. (Th. Herbert.) 3 — Rondo all' Ungherese. (W. Kramer.) 3-4 Zwei Menuetten. (Th. Herbert.) 3-4	60 I 00 I 15
Krug, D., Op. 349, No. 3. "Freischütz" Fantaisie. (Weber.) 3-4 Op. 349, No. 5. "Barber of Seville" Fantaisie. (Rossini.) 3-4	75 1 15
Liba, Carl, Serenade by F. Schubert. 3	25

PIANO SIX HANDS-(Continued.)

Mayer, Ch., Op. 117. Galop militaire. (Arr. by Herbert.) 3	
• • • • • • • • • • • • • • • • • • • •	1 15
Mendelssohn, F., Wedding March from "Midsummer Night's Dream." (Arr. by Herbert.) 4	1 00
Micheuz, G., Célèbre Menuet de Boccherini. 3-4 net	I 15
Moszkowski, M., Walzer in Am. (Arr by Gurlitt.) 3-4	50
Mozart, W. A., Menuet from Symphony in Ep. (Arr. by Th. Herbert.) 3-4	90
Herbert.) 3-4 Overture, "Don Juan." (Th. Herbert.) 4 Overture, "Figaro." (Th. Herbert.) 4-5	I 40 I 50
Oesten, Th., Op. 175. Alpenglöckchen. Tyrolienne. 3-4 Op. 193. Alpenglühen. Idylle. 3-4 Op. 267. Fest-Marsch in C. 3-4 Op. 305. Les trois Sœurs. Amusement tyrolien. 3 Op. 319. Frühlings Einzug. 3-4	75 90 1 00 1 00 1 00
Rakoczy-Marsch. (Arranged by Th. Herbert.) 4	1 00
Ravina, H., Op. 69. Tyrolienne variée. 4	1 65
Scharwenka, X., Gavotte. (Arranged by Gurlitt) 3-4	50
Schubert, F., Op. 27, No. 1. March in Bm. (Th. Herbert.) 2-3 — Op. 27, No. 3. March in D. (Th. Herbert.) 3	65 90
Schuster, W., Op. 5. Gavotte, Wie könnt' ich Dein vergessen. 4	75
Siewert, H., Op. 67. Maiglöckchens Läuten. 3-4	75
Spindler, F., Op. 110. Glockentöne. 4	65
Spohr, L., Polonaise from "Faust." (W. Kramer.) 3	50
Streabbog, L., Op. 100. Les jeunes Virtuoses. Twelve Easy Pieces. 2	60
No. 1. Pas redoublé " 2. Valse " 3. Galop " 4. Rondo " 5. Polonaise " 6. Boléro Aux Pensionnats, 3 Morceaux brillants et non difficiles. 2-3. (Gobbaerts):	
No. 1. Marche " 2. Valse	65 65
" 3. Boléro Thuillier, Ed., Feast of the Rose. March. 3	75 75
Tutscheck, F., Op. 36. Kinder-Quadrille. 2-3	1 00
Op. 37. Frühlingsmarsch. 3	75
Voyé, W., Op. 24. Flatterröschen. Salon-Polka. (W. Kramer.) 3	90
Weber, C. M. v., Mazurka. (Arr. by Gurlitt.) 2-3 Op. 65. Invitation to the Dance. (Th. Herbert.) 4-5 Overture "Oberon." (Th. Herbert.) 5	65 1 65 1 75
Zauhitzer A I Kinderfest Marsch (with two Violine ad lih) and	

TWO PIANOS FOUR HANDS

(Complete Catalogue of Music for Two Pianos Four Hands will be sent free on application)

The following is a list of a few Selected Pieces that are particularly suitable for Exhibition and Commencement Exercises

(Where the works are printed in score, two copies are required for performance)

The grading is indicated by a numeral following the title

Behr, F., Op. 443. Mitzi-Kätzchen. Scherz-Polka. 2-3	90
Bonawitz, J. H., "Faust," Gounod. 4-5 —— Selections from Wagner's "Lohengrin." 4-5	3 00 3 00
Brüll, I., Op. 6. Tarantella, in Am. 4-5	1 80
Chopin, F., Op. 73. Rondo, in C. 6	75
Durand, A., Op. 62. Chacone. 3-4 net — Op. 83. Valse in Eb. 4 net	I 00 I 20
Duvernoy, J. B., Op. 256. Feu roulant. 4	90
Glinka, M., Kamarinskaja Fantaisie. 5	I 25
Godard, Benj., Op. 49. Introduction et Allegro. 6 net Op. 56. Valse. 4	4 00 1 00
Goria, A., Op. 91 Marche triomphale. 5	1 65
Gouvy, Th., Op. 62. Lilli Bulléro. Variations sur un air anglais. 5-6	2 25
Gregh, Louis, Op. 49. Saltarelle. 3-4 net	I 35
Gutmann, Ad., Op. 37. Le Tourbillon. Galop brillant. 4	I 25
Händel, G. F., Hallelujah, from "Messiah" (M. Scharf). 4	90
Haydn, J., Scherzo, arranged by Duvernoy. 3 net	90
Henselt, Ad., Op. 2, No. 6. Étude. Si oiseau j'étais. 5-6 Op. 2, No. 9. Étude in F. 5	1 00 00
Hiller, Ferd., Op. 108. Duett über Lützow's wilde Jagd, von Weber. 5	2 25
Hollaender, Alexis, Op. 15. Theme and Variations, in Ep. 5-6	1 75
Jensen, Ad., Op. 45. Hochzeitsmusik. (Festzug, Brautgesang, Reigen, Nocturne.) 5	3 00
Kirchner, Th., Polonaise in F. 4 net	1 50
Kowalski, H., Salut à Pesth. Marche hongroise de Concert. 4-5	1 50
Lack, Th., Op. 100. Finale-Valse, Ap. 4-5 net	1 60
Lahee, H., Stabat Mater (Rossini). Duo brillante. 4-5	1 75

TWO PIANOS FOUR HANDS—(Continued.)

Liszt, F., La Danza. Tarantella de Rossini. 5-6 — Fantaisie on Motifs from Beethoven's "Ruins of Athens." 6-7 — Op. 12. Grand Galop chromatique (R. Burmeister). (In	I 40 4 25
Score.) 5 Mephisto-Walzer (Der Tanz in der Dorfschenke). 7 La Regata veneziana. Notturno. 5 Spanish Rhapsody, for Piano with Orchestra, arranged by F. Busoni. (In Score.) 7	I 50 5 25 I 25 2 50
Löw, Josef, Op. 325. Allegro brillant. 4 Op. 337. Reminiscence of Mendelssohn. Allegro, Em. 4 Op. 344. Hungaria Rhapsodie, in Am. 4 Op. 491. Two Stücke: No. 1. Brillant-Walzer. 5	65 90 1 00
"2. Tarantella. 4-5 Lysberg, Ch. B., Op. 51. La Baladine. Caprice. 4-5 Op. 79. "Don Juan," de Mozart. Morceau de Concert. 5 Op. 92. 2me Duo, sur "Oberon," "Preciosa," "Freischütz," de Weber. 5-6 Op. 121. 3me Morceau de Concert, sur "La Flûte enchantée," de Mozart. 5	1 00 1 50 2 25 3 00 2 00
Mendelssohn, F., Scherzo du Songe d'une Nuit d'Été. (Arr. by Kufferath.) (In Score.) 5	1 50
Moscheles, I., Op. 92. Hommage à Händel. Grand Duo. 5-6 Op. 115. Les Contrastes (Horn). 6	1 80 1 90 2 75
Moszkowski, M., Op. 17. Polonaise de Concert. 5 Op. 12. Danses espagnoles: Book I (Nos. 1 and 2). 4 Book II (Nos. 3 and 4). 4 Book III (No. 5, Bolero). 4	I 90 2 00 2 00 I 50
Mozart, W. A., Célèbre Menuet, arranged by L. Gobbaerts. 3 — Turkish March, arranged by C. Burchard. 3 net	1 00 60
Nürnberg, H., Festival Sounds. Little Overture. 2-3	75
Pirani, Eug., Op. 34. Gavotte, in D. 4-5 — Op. 35. Airs bohémiens. 4-5	I 00 I 50
Raff, J., Op. 82, No. 12. Les Pêcheuses de Procida. Tarentelle (C. Thern.) 4-5 net Op. 95. Polka de la Reine (Th. Lack). 5-6 net Op. 200, No. 3. Gavotte und Musette from Suite. 5-6 Reinecke, C., Op. 66. Impromptu on a Motive from Schumann's	1 60 1 35 2 00
"Manfred." 5 — Op. 86B. Bilder aus dem Süden:	2 00
No. 1. Gondoliera. Ah. 5 " 2. Unter Cypressen. Cm. 5 " 3. Bolero. Gm. 5 " 4. Neapolitanischer Mandolinenspieler. Am. 5	75 1 25 1 00
Rubinstein, A., Célèbre Valse-Caprice, in Eb. 5 net Op. 103, No. 7. Toréador et Espagnole. 5	I 50 I 00

TWO PIANOS FOUR HANDS-(Continued.)

Saint-Saëns, C., Op. 31. Le Rouet d'Omphale. 5-6 net Op. 35. Variations sur un Thème de Beethoven. 5-6 net Op. 40. Danse macabre. Poëme symphonique. 5 net Op. 65. Menuet et Gavotte du Septuor. 5	3 20 3 20 2 00 I 20
Scharwenka, X., Op. 32. Scherzo from Concerto in Bhm. 6	2 00
Schubert, F., Marche hérolque, arranged by Gobbaerts. 3-4 — Op. 142, No. 3. Variations. (Impromptu). Bb (Müller-	90
Reuter). 5	2 00
Schulhoff, J., Op. 20. 2me Valse brillante. 4-5	1 8o
Schultz, Edwin, Op. 162. Three Rondos. 3: No. 1, in F; No. 2, in G; No. 3, in Am. Op. 203, No. 1. Ballet-scene, in B. 3 Op. 203, No. 2. Reiterstückchen, in Dm. 3	90 75 75
Schumacher, P., Op. 25. Easy Variations on a Popular Song. 2-3	1 00
Schumann, R., Op. 46. Andante und Variationen. 5-6	1 00
Schütt, E., Op. 58, No. 1. Valse-Paraphrase (d'après Chopin). (In Score.) 5-6 Op. 58, No. 2. Impromptu-Rocco. (In Score.) 5-6	2 00 1 75
Schytte, L., Op. 115, No. 1. Carneval. 5 — Op 115, No. 2. Festmarsch. 5	2 00 1 50
Sinding, C., Op. 2. Variations. Ehm. 6-7	4 50
Tschaikowsky, P., Op. 43. Divertimento aus der Suite (A. Schaefer). 5 —— Op. 66. Walzer aus dem Ballet "Dornröschen" (A. Schae-	1 50
fer). 5 — Op. 68. Schäferspiel aus der Oper "Pique-Dame" (A. Schae-	1 20
fer). 5-6 —— Op. 24. Walzer aus der Oper "Eugen Onegin" (A. Schae-	2 00
fer). 5	2 00
Weber, C. M. v., Op. 62. Rondo brillante. Ep (C. Kraegen). 5 Op. 65. Invitation à la Danse (Brauer). 4-5 Op. 72. Polonaise brillante (C. Kraegen). 5	I 50 I 50 I 50
Wilm, Nicolai v., Op. 72. Walzer. Bp. 5 Op. 94. Easy Variations (without Octaves) on the Popular Song "So viel Stern' am Himmel stehen." 3	2 25 I 25
Wollenhaupt, H. A., Op. 72. Scherzo brillant. (Arr. by Th. Lack.) 5	1 50

TWO PIANOS EIGHT HANDS

(Complete Catalogue of Music for Two Pianos Eight Hands will be sent free on application)

The following is a list of a few selected pieces that are particularly suitable for Exhibition and Commencement Exercises

The grade is indicated by a numeral following the title

Ascher, J., Op. 83. Sans Souci. Galop de Bravoure. 4 —— Concordantia. Andante et Allegro marziale. 4	1 75 2 65
Auber, D. F. E., Ouverture, "Fra Diavolo." 4	2 65
Bach, E., Frühlings Erwachen. Romance. 3-4	1 00
Beethoven, L. v., Op. 62. Ouverture zu "Coriolan." 4-5 Op. 84. Ouverture, "Egmont." 4	2 00 2 25
Behr, Franz, Op. 443. Mitzi-Kätzchen. Scherz-Polka. 2-3	1 50
Berlioz, H., Op. 9. Le Carnaval Romain. Ouverture caractéristique. (Arr. by F. G. Jansen.) 5	3 00
Bey, Ad., Die ersten Versuche im Ensemblespiel. 8 leichte Stücke aus klassischen Meistern. 3 Book I. Händel, Trauermarsch (Saul) und Chor (Judas Maccabaeus). Mozart, Priester-Marsch (Zauberflöte) und Duett (Così fan tutte). Weber, Chor (Preciosa) Book II. Mendelssohn, Elfenmarsch (Sommernachtstraum) und Chor (Walpurgisnacht). Beethoven, Quartett-Canon (Fidelio)	1 90
Bizet, G., Habanera from "Carmen." 3 —— Toreador's Song from "Carmen." 3-4 —— rer Menuet de "l'Arlésienne." 4-5 net	75 1 00 1 80
Boccherini, L., Menuett, arr. by C. Burchard. 4	1 00
Boieldieu, A., Ouverture, "Dame blanche." 4 net	I 40
Chevallier, H., Op. 27. Kinderfest-Marsch. 3	75
Chopin, F., Op. 40. Polonaise in A. (E. D. Wagner.) 5	1 00
Chwatal, F. X., Op. 128. Les quatre Amis. Morceaux agréables et non difficiles. 3-4	
Livr. I. Divertissement original Livr. II. La Promenade. Divertissement sur des Chansons	75
Nationales Americaines	1 40
Dessaux, L., Bucéphale. Galop. 3-4 net	1 8 0
Deutsch, W., Frohe Töne. Walzer. 4	2 00
Duroc, J. B., Op. 10. Hommage à Verdi. Gr. Fantaisie sur des thèmes des opéras: "Les Vêpres siciliennes," "Il Trovatore" et "La Traviata." 4	2 20

TWO PIANOS EIGHT HANDS-(Continued.)

Flotow, F. v., Ouverture, "Alessandro Stradella." 4	I	50
Gade, N.W., Op. 1. Nachklänge von Ossian. Concert-Ouverture. 4-5	2	50
Glinka, M., Souvenir d'une Nuit d'Été à Madrid. Fantaisie sur des thèmes espagnoles. 5 net —— Polonaise. (E. Messer) 4-5		40 50
Gobbaerts, L., Op. 115. Polonaise, in C. 3-4 Op. 126. A Toute Vapeur. Galop brillant. 2-3		50 60
Goldmark, C., Op. 13. Ouverture, "Sakuntala." 5 net	2	65
Gounod, C., Waltz and Chorus from "Faust." 4-5 La Regina di Saba. Marcia-Corteggio. 4-5		၀၀ 8၀
Händel, G. F., Hallelujah from "Messiah." (C. Burchard.) 4	I	00
Henselt, A., Nicolai-Marche. 4	I	50
Hérold, F., Ouverture, "Zampa." 4 net	1	20
Jankewitz, G., Kaisergruss. Grosser Festmarsch. 4-5	1	50
Jensen, A., Op. 45. Wedding Music (Hochzeitsmusik). (H. C. Timm.) 4-5. Complete The same, singly:	4	00
No. I. Festival Procession. 4-5		00
" II. Bridal Song. 4-5 " III. Round Dance. 4-5		25 50
" IV. Notturno. 4-5		50
Kafka, Joh., Op. 81. Waldfräulein's Hochzeitsmarsch. 3	I	00
Kéler-Béla, Op. 73. Lustspiel-Ouverture. 4	1	75
Kleffel, A., Op. 6, No. 10. Marsch der Wichtelmänner. 3	I	25
Kowalski, H., At Full Speed (Ventre à Terre). Galop de Bravoure. 4	I	50
Kramer, W., Op. 7. Jubelfeier-Polonaise. 3	I	15
Kücken, Fr., Op. 4. Grosse Polonaise. 4-5	2	00
Lachner, F., Op. 113. Marche célèbre de la 1re Suite. 3-4	1	65
Léonard, Rafael, Op. 16. King's Hussars. Marche brillante. 4	2	00
Leutner, Albert, Op. 42. Festival Overture. 4-5	3	00
Liszt, Fr., Op. 12. Grand Galop chromatique, Ep. 5 La Regata Veneziana. Notturno. 5		00 50
Mayer, C., Op. 117. Galop militaire. 3	I	75
Mendelssohn, F., Op.74. Kriegsmarsch der Priester, aus "Athalia." (Arr. by Jansen.) 4	I	25
Meyerbeer, G., Fackeltanz, in Bb. 5 —— Struensee Polonaise. 4-5		25 00
Milde I On to Galon de Concert in Ah	•	50

TWO PIANOS EIGHT HANDS—(Continued.)

Mohr, Herm., Op. 29. Three Easy Compositions:	
No. 1. Sonatina, in G. 3	1 00
" 2. March, in C. 3	1 00
" 3. Rondo allegro, in G. 3	1 25
— Op. 47. Rondo mignon, in G. 3-4	I 50
— Op. 48. Polacca, in D. 4	I 50
— Op. 57. Marche hérosque, in Bb. 4	1 20
Moszkowsky, M., Op. 12. Danses espagnoles:	
Book I. (Nos. I and 2.) 4	2 25
Book II. (Nos. 3 and 4.) 4	2 25
Book III. (No. 5, Boléro.) 4	I 50
— Valse brillante. (Arr. by Gurlitt.) (Library 197.) 4-5	I 25
Mozart, W. A., Ouverture, "Figaro's Hochzeit." 4-5 — Ouverture, "Zauberflöte." 4-5 — Serenade, "Don Giovanni." 4 — Turkischer Marsch. 3 net	2 00
— Ouverture, "Zauberflöte." 4-5	2 00
Serenade, "Don Giovanni." 4	75
— Turkischer Marsch. 3 net	I co
Raff, J., Danza delle Driadi. Frammento della Sinfonia "Im	
Walde." 5 net	3 00
—— Parting March from "Lenore" Symphony. (Burchard.) 4-5	2 50
Reinecke, C., Ballet Music from "König Manfred." 5	4 00
Reissiger, C. G., Ouverture zur "Felsenmühle." 4	3 00
Riedel, Aug., Op. 10, No. 1. Am Weihnachtsabend. Alte	
Melodien. 3-4	75
Op. 10, No. 2. Variationen über ein Mozart'sches Geburtstags-	
lied. 3-4	I 75
Op. 13. Variationen über Robert Schumann's "Fröhlicher Landmann." 3	I 50
	1 30
Rubinstein, A., Airs de ballet et Cortège de noce de l'opéra "Feramors":	
No. 1. Danse des bayadères, I. 4-5	1 90
" 2. Danse des fiancées de Cachemir. 4-5	1 90
" 3. Danse des bayadères, II. 4-5	I 90
" 4. Cortège de noce. 4-5	1 90
Op. 103. Bal Costumé. Suite de Morceaux caractéristiques, arr. by F. Brissler:	
Introduction. 4-5	I 50
Pêcheur napolitain et Napolitaine. 4-5	I 50
Toréador et Andalouse. 4-5	I 00
Pélerin et Fantaisie (Étoile du Soir). 4-5	1 00
Polonais et Polonaise. 4-5	I 50
Cosaque et petite Russienne. 4-5	2 50
Royal Tambour et Vivandière. 4-5	2 00
Saint-Saëns, C., Op. 34. Marche hérolque. 4-5	•
Op. 40. Danse macabre. (Poème symphonique.) 4-5 net	2 40
Scharwenka, Phil., Op. 54, No. 6. Menuett, in D. 4	I 25
Schmidt, O., Op. 9. 1re Polonaise. 3	1 00
UD 22 2Me Polonaise 4	T 40

TWO PIANOS EIGHT HANDS-(Continued.)

```
Schubert, F., Op. 26. Balletmusik, "Rosamunde." (Burchard.) 4
                                                                  I 75
Op. 26. Ouverture, "Rosamunde." (F. G. Jansen.) 4-5
Op. 27. Trois Marches hérolques. (C. T. Brunner.) 3-4
                                                                  3 00
                                                                  2 00
             Six Grandes Marches et Trios. (C. T. Brunner.)
 — Op. 40.
      Cah. I and II. 4
                                                          each
                                                                 2 75
             Trois Marches militaires. (C. T. Brunner.) 3-4
  - Op. 51.
                                                                 I 75
- Op. 51, No. 1. Marche militaire, in D. 3-4
                                                                  1 00
   - Op. 54. Kinder-Marsch, in G. (C. Burchard.) 3
                                                                    QO.
---- Op. 54.
             Ungarischer Marsch. (C. Burchard.) 3
                                                                 I 15
Schulhoff, J., Op. 17. Galop di Bravura. 4
                                                                 2 00
   - Op. 20, 2me Valse brillante. 4-5
                                                                 2 25
Schultz, Edwin, Op. 84, No. 1. Rondino. 2-3
                                                            net
                                                                 1 00
— Op. 84, No. 2. Marsch. 2-3
                                                                    75
— Op. 182, No. 1.
                    Kleiner Festmarsch, in C. 3
                                                                 1 00
                                                                 1 00
— Op. 182, No. 2.
                    Menuett, in G. 3
   – Op. 198, No. 1.
                    Matrosentanz, in C.
                                                                 1 00
— Op. 198, No. 2.
                    Lustige Musikanten, in D.
                                                                 1 00
Schumacher, Paul, Op. 20. Am Rhein. Easy Waltzes. 3-4
                                                                 I 75
Schumann, R., Op. 29. Zigeunerleben. (Fr. Hermann.) 4
                                                                   75
- Op. 68. Drei kleine Stücke aus dem Jugend-Album.
                                                                 1 00
   - Op. 85, No. 1. Geburtstagmarsch. (C. Burchard.) 2-3 net
                                                                 I 25
— Op. 130. Ringelreihe, aus dem "Kinderball." (I. Knorr.) 2-3
                                                                 1 00
Söderman, Aug., Op. 12. Swedish Wedding March, in F. 4
                                                                 I 25
- Op. 13. Swedish Wedding March, in D. 4
                                                                 I 25
Spindler, F., Op. 140, No. 3. Husarenritt. 4
                                                                 I 50
Spohr, L., Op. 34. Notturno. (H. C. Timm.) 5
                                                                 4 00
Thomas, A., Ouverture, "Raymond." 4-5
                                                                 2 50
Trenkler, A., Op. 108. Jubel-Polonaise. (Arr. by Burchard.) 4
                                                                 2 25
Tschaikowsky, P., Op. 31. Slavischer Marsch. (E. Langer.) 5
                                                                 3 00
Op. 66, No. 6. Walzer aus dem Ballet "Dornröschen." (E. Langer.)
                                                                 4 00
      Langer.) 5
                                                                 2 50
  - Walzer aus der Oper "Eugen Onegin." 5
                                                                 3 00
Wagner, Richard, "Die Meistersinger von Nürnberg." Vorspiel.
     (Deprosse.) 5-6
                                                                 2 40
   - "Rienzi." Ouverture. (Roques.)
                                                                2 40
- "Rheingold." Einzug der Götter in Walhall. (A. Horn.) 5-6
                                                                3 25
 — "Walküre." Der Ritt der Walküren. (Chevillard.) 5
                                                            net 2 25
Weber, C. M. v., Op. 72. Polacca. (F. G. Jansen.) 5
                                                                 I 75
Zillmann, E., Op. 38. 4 Quartettinos:
               Sonntagsfrühe. 3
       No. 1.
                                                                  75
        " 2.
               Erinnerung. 3
                                                                  75
        " 3·
4·
               Kling-Klang-Gloria.
                                                                1 00
               Durch Flur und Hain. 3.
                                                                I 25
 — Op. 44. 2 Quartettinos:
No. 1. Pastorello. 3
                                                                I 25
               Romanze. 3
                                                                  75
```

THEORETICAL WORKS AND MUSICAL LITERATURE

WITH REFERENCE TO THE STUDY OF THE PIANO

(G. Schirmer's Complete Catalogue of Musical Literature and Theoretical	Works
will be sent free on application)	Net
Belcher, K. H., Musical Spelling Book	25
Bie, Oscar, A History of the Pianoforte and Pianoforte Players Translated and revised from the German. With numerous portraits, illustrations and facsimiles. Cloth. Gilt top.	6 00
Burrowes, J. F., Pianoforte Primer. Ed. by Austen Pearce. Cloth	3 0
Christiani, A. F., The Principles of Expression in Pianoforte-Playing. Cloth	3 00
Czerny, C., Letters to a Young Lady on the Art of Playing the Pianoforte. Cloth	50
Ehrenfechter, C. A., Delivery in the Art of Pianoforte-Playing. On Rhythm, Measure, Phrasing, Tempo. Cloth	75
Ehrlich, A., Celebrated Pianists of the Past and Present. Collection of 139 biographies, with portraits. Cloth	2 00
Ehrlich, H., How to Practise on the Piano. Bds.	25
Elterlein, E. von, Beethoven's Pianoforte Sonatas Explained. Cloth	I 50
Fay, Amy, Music Study in Germany. Cloth	I 25
Fillmore, J. C., Pianoforte Music. Its History, with Biographical Sketches and Critical Estimates. Cloth	1 50
Goodwin, A., Practical Hints on the Technique and Touch of Pianoforte-Playing. Cloth	1 00
Gottschalk, L. M., Notes of a Pianist. Cloth	I 50
Hipkins, A. J., A Description and History of the Pianoforte and of the Older Keyboard Stringed Instruments. Bds.	1 25
Hoffmann, C., Habit in Pianoforte-Playing	25
Klauwell, Dr. Otto, On Musical Execution. Cloth	75
Kleczyuski, J., How to Play Chopin. Cloth	I 50
Knoor, J., Methodical Guide for Teachers of Music on the Pianoforte. Cloth	75
Kullak, Dr. A., The Æsthetics of Pianoforte-Playing. Cloth	2 00
Kullak, Franz, Beethoven's Piano-Playing, with an Essay on the Execution of the Trill. Bds.	1 00
Lahee, H. C., Famous Pianists of To-day and Yesterday. Illustrated with 10 portraits. Cloth	I įO
Leng W was The Great Piano Virtuosos of Our Time Cloth	T 05

THEORETICAL WORKS AND MUSICAL LITERATURE—(Cont'd.)

McArthur, A., Pianoforte Study. Hints on Piano-Playing. Cloth	I 25
Marchant, A. W., Phrasing, as Applied to Piano-Playing	40
Marx, Dr. A. B., Introduction to the Interpretation of the Beethoven Piano Works. Cloth	1 50
Parent, H., The Study of the Piano. Student's Manual. Practical Counsels. Cloth	1 00
Peterson, F., Pianist's Handbook. Two Parts. Cloth. Each	75
Prentice, Ridley, Hand Gymnastics. For the Scientific Development of the Muscles Used in Pianoforte-Playing. Bds.	85
Reinecke, C., The Beethoven Pianoforte Sonatas. Letters to a Lady. Detailed Directions for the Playing of the Sonatas	1 00
Riemann, Dr. Hugo, Analysis of J. S. Bach's "Wohltemperirtes Clavier." Two Books. Cloth. Each —— Catechism of Pianoforte-Playing. Cloth	1 00
Rimbault, Edw. F., The Pianoforte, Its Origin, Progress and Construction Cloth	3 75
Rubinstein, Anton, Guide to the Proper Use of the Pedals	1 00
Schmitt, Hans, The Pedals of the Pianoforte and Their Relation to Pianoforte-Playing. Cloth	1 00
Shedlock, J. S., The Pianoforte Sonata, Its Origin and Development. Cloth	2 00
Smith, Fanny Morris, A Noble Art. Three Lectures on the Evolution and Construction of the Piano	1 00
Spencer, Ch. C., The Rudiments of the Art of Playing the Pianoforte. Cloth	75
Taylor, Franklin, Primer of Pianoforte-Playing. Cloth	35
Tufts, J. W., Technic and Notation as Applied to the Pianoforte.	1 25
Venino, A. F., A Pedal Method for the Piano. Cloth	1 00
Vining, H. S., Primer for the Pianoforte. Cloth	75
Ward-Jackson, E., Gymnastics for the Fingers and Wrists Cloth	40
Weitzmann, C. F., History of Pianoforte-Playing. Cloth	2 50
Wieck, Fr., Piano and Song. Cloth	I 25
Zeper, M. E. P., The Reading of Music. Cloth	60

WORKS ON MUSICAL THEORY

(G. Schirmer's Complete Catalogue of Theoretical Works will be sent free on application)

Baker, Th., Manual of Counterpoint. Cloth		00
— Dictionary of Musical Terms. Cloth	I	00
Belcher, K. H., Musical Spelling Book		25
Boise, O. B., Harmony made Practical. Cloth	I	25
Burrowes, J. F., Thorough-bass Primer with Key to Exercises — Companion to the Thorough-bass Primer, with Key by Jackson — Pianoforte Primer. Edited by Austen Pearce. Cloth		50 50 30
Bussler, L., Elements of Notation and Harmony. Cloth		75
— Elementary Harmony. Cloth — Harmonic Exercises at the Pianoforte. Cloth	I	00
	_	75
Cornell, J. H., Easy Method of Modulation. Cloth Musical Form (on the basis of L. Bussler's Formenlehre). Cloth		50
Primer of Tonality. Cloth	2	00 75
— Tables of the Twenty-four Major and Minor Keys		40
Goetschius, Percy, Applied Counterpoint. Cloth	2	00
- Exercises in Melody-Writing. Cloth		25
— The Homophonic Forms of Musical Composition. Cloth	2	00
— Material Used in Musical Composition. Cloth		50
The Theory and Practice of Tone-Relations. Cloth		50
Gow, Geo. C., The Structure of Music. Cloth	I	25
Harmony Tablets (Schirmer's). With Aids for the Student by Max Vogrich		
	_	25
Haupt, A., Theory of Counterpoint. Cloth		50
Jadassohn, S., Manual of Harmony. Cloth Manual of Single, Double, Triple and Quadruple Counterpoint. Cloth		75
Jousse, J., A Catechism of Music		25
Klauwell, Dr. Otto, On Musical Execution. Cloth		75
Lobe, J. C., Catechism of Music — Catechism of Composition. Cloth	I	50 25
Mozart, W. A., Practical Elements of Thorough-bass		75
Müller, C. C., Tables for the Writing of Elementary Exercises in the Study of Harmony:		,,
First Series. Elementary Exercises Second Series. Harmonization of Melodies Supplement to Series One and Two: Guide to Chord		50 50
Succession and Harmonization Third Series. Modulation and Chromatic Alteration	I	50 00
Paul, Oscar, Manual of Harmony. Cloth	2	00
Peterson, F., Catechism of Music. Cloth	1	00
— Elements of Music. Cloth — Introduction to the Study of Theory. Cloth		50 75

WORKS ON MUSICAL THEORY—(Continued.)

Prout, Ebenezer, Applied Forms: A Sequel to "Musical Form."	
Cloth	2 00
Analytical Index to "Applied Forms"	25
Counterpoint: Strict and Free. Cloth	2 00
— Analytical Index to "Counterpoint"	25
— Additional Exercises to "Counterpoint." Cloth	IOC
—— Double Counterpoint and Canon. Cloth	2 00
Analytical Index to "Double Counterpoint"	2 00
Analytical Index to "Fugue"	25
— Analytical Index to "Fugue" Fugal Analysis: A Companion to "Fugue." Cloth	2 00
- Harmony: Its Theory and Practice. Cloth	2 00
Analytical Index to "Harmony"	25
— Key to the Exercises in "Harmony." Cloth	80
Additional Exercises to "Harmony." Cloth	60
— Key to "Additional Exercises." Cloth	1 00
Musical Form. Cloth	2 00
Analytical Index to "Musical Form"	25
— Orchestra (The). Vol. I. Technique of the Instruments. Cloth The same. Vol. II. Orchestral Combination. Cloth	2 00
	2 00
Prout, Louis B., Harmonic Analysis	80
— Time, Rhythm and Expression	25
Richter, Alfred, Additional Exercises to E. F. Richter's "Manual	=-
of Harmony" —— Supplement to E. F. Richter's "Manual of Counterpoint"	50
	1 00
Richter, E. F., Manual of Harmony. Cloth	2 00
— Manual of Counterpoint. Cloth	2 00
Riemann, Dr. Hugo, Analysis of J. S. Bach's "Wohltemperintes	
Clavier." Two Parts. Cloth each — Dictionary of Music. Cloth	1 00
— Harmony Simplified. Cloth	4 50
Musical Æsthetics, Catechism of. Cloth	I 75
— Musical History, Catechism of:	- 00
Part I. History of Musical Instruments and of Tone	
Systems and Notations. Cloth	1 00
Part II. History of Musical Forms, with Biographical	
Notices. Cloth	1 00
— Musical Instruments, Catechism of (Guide to Instrumentation).	
Cloth	1 00
Pianoforte-Playing, Catechism of, Cloth	1 00
Riemann, Dr. H., and Dr. C. Fuchs, Practical Guide to the Art of	
Phrasing. Flex. cloth	75
Schroeder, Carl, Handbook of Conducting. Cloth	1 00
Sechter, S., Fundamental Harmonies. Cloth	2 00
Shepard, F. H., Keyboard Diagram	30
— Double Keyboard Diagram	40
— Harmony Simplified	1 25
Children's Harmony	75
— How to Modulate. Flex. cloth	1 00
Vining, H. S., Primer for the Pianoforte. Cloth	75
Ward-Jackson, E., Gymnastics for the Fingers and Wrist. Cloth	40

BIOGRAPHICAL DATA

Alard, Jean-Delphin, violinist; b. Bayonne, 1815; d. 1856. Alkan, Charles-Henri-Valentin, pianist; b. Paris, 1818; d. 1888. Ambros, August Wilhelm, historian; b. Mauth, near Prague, 1816; d. 1876. Archer, Frederick, organist; b. Oxford, England, 1838; d. 1901. Arditi, Luigi, composer; b. Crescentino, 1822; d. 1903. Arensky, Anton, pianist, composer; b. Novgorod, 1862. Ascher, Joseph, pianist, composer; b. Groningen, Holland, 1829; d. 1869. Aus der Ohe, Adele, contemporary German pianist. Bach, Carl Philipp Emanuel, organist, composer; b. Weimar, 1714; d. 1788. Bach, Johann Sebastian, organist, composer; b. Eisenach, 1685; d. 1750. Balakireff, Mily, pianist, composer; b. Novgorod, 1836. Balfe, Michael William, opera-composer; b. Dublin, 1808; d. 1870. Bargiel, Woldemar, composer; b. Berlin, 1828; d. 1897. Bartlett, Homer N., pianist, composer; b. Olive, N. Y., 1845. Batiste, Antoine-Edouard, organist; b. Paris, 1820; d. 1876. Becker, Jean, violinist; b. Mannheim, 1833; d. 1884. Beethoven, Ludwig van, composer; b. Bonn, 1770; d. 1827. Behr, Franz, composer; b. Lübtheen, Mecklenburg, 1837. Bellini, Vincenzo, opera-composer; b. Catania, Sicily, 1801; d. 1835. Bemberg, Henri, composer; b. Paris, 1861. Bendel, Franz, pianist; b. Schönlinde, Bohemia, 1833; d. 1874. Bennett, Sir William Sterndale, composer; b. Sheffield, 1816; d. 1875. Berens, Hermann, pianist; b. Hamburg, 1825 (?); d. 1880. Beringer, Oscar, pianist; b. Furtwangen, 1844. Bériot, Charles de, violinist, composer; b. Louvain, 1802; d. 1870. Bertini, Henri-Jérôme, pianist, composer; b. London, 1798; d. 1876. Biedermann, Edward Julius, organist, composer; b. Milwaukee, 1849. Biehl, Albert, pianist; b. Rudolstadt, 1833. Bird, Arthur, composer; b. Cambridge, Mass., 1856. Bizet, Georges, composer; b. Paris, 1838; d. 1875. Boccherini, Luigi, composer; b. Lucca, Italy, 1743; d. 1805. Boëly, Alex.-Pierre-Franc., composer; b. Versailles, 1785; d. 1858. Bohm, Carl, pianist; b. Berlin, 1844. Böhm, Theobald, flutist, inventor; b. Munich, 1794; d. 1881. Boise, Otis Bardwell, organist; b. Oberlin, Ohio, 1845. Bonawitz, Johann Heinrich, pianist; b. Dürkheim-on-Rhein, 1839. Boito, Arrigo, opera-composer; b. Padua, 1842. Bordogni, Giulio Marco, dramatic tenor; b. Gazzaniga, 1788; d. 1856. Borodin, Alexander, composer; b. St. Petersburg, 1834; d. 1887.

Bottesini, Giovanni, double-bass player; b. Crema, 1823; d. 1889. Braga, Gaetano, violoncellist; b. Giulianova, Abruzzi, 1829. Brahms, Johannes, composer; b. Hamburg, 1833; d. 1897. Brambach, Caspar Joseph, composer; b. Bonn, 1833; d. 1902. Brassin, Louis, pianist; b. Aix-la-Chapelle, 1840; d. 1884.

Bossi, Marco Enrico, composer; b. Salò, 1861.

```
Brisson, Frédéric, pianist; b. Angoulême, 1821; d. 1900.
Bristow, George Frederick, composer; b. Brooklyn, N. Y., 1825; d. 1898.
Brockway, Howard A., composer; b. Brooklyn, N. Y., 1870.
Bronsart, Hans von, composer; b. Berlin, 1830.
Bruch, Max, composer; b. Cologne, 1838.
Buck, Dudley, organist, composer; b. Hartford, Conn., 1839.
Bull, John, organist, composer; b. Somersetshire, 1563; d. 1628.
Bull, Ole, violinist; b. Bergen, Norway, 1810; d. 1880.
Bülow, Hans Guido von, pianist, conductor; b. Dresden, 1830; d. 1894.
Buonamici, Giuseppe, pianist; b. Florence, 1846.
Burgmein, J., pen-name of GIULIO RICORDI.
Burgmüller, Friedrich, composer; b. Ratisbon, 1806; d. 1874.
Burrowes, John Freckleton, composer; b. London, 1787; d. 1852.
Bussler, Ludwig, theorist; b. Berlin, 1838; d. 1900.
Buxtehude, Dietrich, organist; b. Helsingör, Denmark, 1639; d. 1707.
Byrde, William, organist, composer; b. London, about 1538; d. 1623.
Callaerts, Joseph, composer; b. Antwerp, 1838.
Carreño, Teresa, pianist; b. Caracas, Venezuela, 1853.
Chaminade, Cécile, pianist, composer; b. Paris, 1861.
Chopin, François-Frédéric, pianist, composer; b. Zelazowa Wola, n.
      Warsaw, 1810; d. 1849.
Christiani, Adolf Friedrich, pianist; b. Kassel, 1836; d. 1885.
Claasen, Arthur, composer, conductor; b. Stargard, Prussia, 1859.
Clark, Rev. F. Scotson, organist, composer; b. London, 1840; d. 1883.
Clementi, Muzio, pianist, composer; b. Rome, 1752; d. 1832.
Concone, Giuseppe, singing-teacher, composer; b. Turin, about 1810;
     d. 1861.
Corelli, Arcangelo, violinist, composer; b. Fusignano, 1653; d. 1713.
Cornell, John Henry, organist, writer; b. New York, 1828; d. 1894.
Costa, Michael, composer, conductor; b. Naples, 1810; d. 1884.
Couperin, François, composer; b. Paris, 1668; d. 1733.
Courvoisier, Carl, violinist; b. Basel, 1846.
Cramer, Johann Baptist, pianist; b. Mannheim, 1771; d. 1858.
Cui, César, composer; b. Vilna, Poland, 1835.
Czerny, Carl, pianist; b. Vienna, 1791; d. 1857.
Czibulka, Alphons, pianist, composer; b. Szepes-Várallya, Hungary,
      1842; d. 1894.
                                  178
```

```
Dancla, Charles, violinist; b. Bagnières, 1818.
Daquin, Claude, organist; b. Paris, 1694; d. 1772.
David, Ferdinand, violinist; b. Hamburg, 1810; d. 1873.
Davidoff, Carl, violoncellist; b. Goldingen, Kurland, 1838; d. 1889.
DeKoven, Reginald, operetta-composer; b. Middletown, Conn., 1859.
Delibes, Léo, opera-composer; b. St.-Germain-du-Val, 1836; d. 1891.
Diabelli, Antonio, composer; b. Mattsee, 1781; d. 1858.
Diémer, Louis, pianist; b. Paris, 1843.
Döhler, Theodor, pianist; b. Naples, 1814; d. 1856.
Donizetti, Gaetano, opera-composer; b. Bergamo, 1797; d. 1848.
Dont, Jacob, violinist; b. Vienna, 1815; d. 1888.
Döring, Carl Heinrich, pianist, composer; b. Dresden, 1834.
Dorn, Edward, pen-name of J. L. ROECKEL.
Dreyschock, Alexander, pianist; b. Zack, Bohemia, 1818; d. 1869.
Dubois, Théodore, composer; b. Rosnay, France, 1834.
Durand, Marie-Auguste, organist; b. Paris, 1830.
Durante, Francesco, composer; b. Fratta Maggiore, Naples, 1684;
       d. 1755.
Dussek, Johann Ladislaus, pianist; b. Tschaslau, Bohemia, 1761;
       d. 1812.
Duvernoy, Jean-Baptiste, piano-teacher in Paris from 1825 (?)
Dvořák, Antonin, composer; b. Mühlhausen, Bohemia, 1841.
Egghard, Julius (Count Hardegen), pianist; b. Vienna, 1834; d. 1867.
Ehmant, Anselm, pianist; b. 1832; d. Paris, 1895.
Ehrlich, Heinrich, pianist, writer; b. Vienna, 1822; d. 1899.
Enckhausen, Heinrich Friedrich, pianist; b. Celle, Germany, 1799;
       d. 1885.
 Enna, August, composer; b. Nakskov, Denmark, 1860.
 Erkel, Franz, opera-composer; b. Gyula, Hungary, 1810; d. 1893.
 Ernst, Heinrich Wilhelm, violinist; b. Brünn, 1814; d. 1865.
 Eyken, Jan Albert van, organist; b. Amersfoort, Holland, 1822; d. 1868.
 Fahrbach, Philipp, dance-composer; b. Vienna, 1815; d. 1885.
 Falcke, Henri, pianist; b. Paris, 1866; d. 1901.
 Fauré, Gabriel, composer; b. Pamiers, Ariège, France, 1845.
 Faust, Carl, bandmaster; b. Neisse, Silesia, 1825; d. 1892.
 Favarger, René, pianist; b. Paris, 1815; d. 1868.
 Field, John, pianist, composer; b. Dublin, 1782; d. 1837.
 Fielitz, Alexander von, composer; b. Leipzig, 1860.
 Fiorillo, Federigo, violinist; b. Brunswick, 1743; d. 1812.
 Fischer, Adolf, organist; b. Uckermünde, Pomerania, 1827; d. 1893.
 Flotow, Friedrich von, opera-composer; b. Teutendorf, 1812; d. 1883.
 Franz, Robert, song-composer; b. Halle, 1815; d. 1892.
 Frescobaldi, Girolamo, organist; b. Ferrara, 1583; d. 1644.
```

Gade, Niels Wilhelm, composer; b. Copenhagen, 1817; d. 1890.

Fumagalli, Polibio, pianist; b. Inzago, Italy, 1830.

```
Gallico, Paolo, pianist; b. Trieste, 1868.
Ganne, Louis-Gaston, composer, conductor; b. Buxières-les-Mines,
      Allier, 1862.
Ganz, Wilhelm, pianist; b. Mayence, 1833.
Germer, Heinrich, piano-teacher; b. Sommersdorf, Prov. of Saxony, 1837.
Gibbons, Orlando, composer; b. Cambridge, England, 1583; d. 1625.
Gillet, Ernest, violoncellist; b Paris, 1856.
Gilmore, Patrick Sarsfield, bandmaster; b. near Dublin, 1829; d. 1892.
Glazounow, Alexander, composer; b. St. Petersburg, 1865.
Gluck, Christoph Willibald von, opera-composer; b. Weidenwang, 1714;
      d. 1787.
Gobbaerts, Jean-Louis, pianist; b. Antwerp, 1835; d. 1886.
Godard, Benjamin, opera-composer; b. Paris, 1849; d. 1895.
Goddard, Arabella, pianist; b. St. Servan, Brittany, 1838.
Godowski, Leopold, pianist; b. Vilna, Poland, 1870.
Goetschius, Percy, theorist; b. Paterson, N. J., 1853.
Goldbeck, Robert, pianist; b. Potsdam, 1839.
Goldner, Wilhelm, pianist; b. Hamburg, 1839.
Goltermann, Eduard, violoncellist; b. Hanover, 1824; d. 1898.
Goodrich, Alfred Joseph, theorist; b. Chilo, Ohio, 1847.
Goria, Alex.-Édouard, pianist; b. Paris, 1823; d. 1860.
Gottschalk, Louis Moreau, pianist; b. New Orleans, 1829; d. 1869.
Gounod, Charles, opera-composer; b. Paris, 1818; d. 1293.
Gouvy, Louis-Théodore, composer; b. Goffontaine, 1819; d. 1898
Gow, George Coleman, teacher; b. Ayer Junction, Mass.; 1860.
Graun, Carl Heinrich, composer; b. Wahrenbrück, Prov. of Saxony.
      1701; d. 1759.
Gregh, Louis, operetta-composer; contemporary (Paris).
Grieg, Edvard Hagerup, composer; b. Bergen, 1843.
Grünberger, Ludwig, pianist; b. Prague, 1839; d. 1896.
Grützmacher, Friedrich, violoncellist; b. Dessau, 1832; d. 1903.
Guilmant, Alexandre, organist, composer; b. Boulogne, 1837.
Gungl, Joseph, dance-composer; b. Zsámbék, Hungary, 1810; d. 1896.
Gurlitt, Cornelius, composer; b. Altona, Germany, 1820; d. 1901.
Haberbier, Ernst, pianist; b. Königsberg, 1813; d. 1869.
Hambourg, Max, contemporary pianist.
Händel, Georg Friedrich, composer; b. Halle, 1685; d. 1759.
Handrock, Julius, teacher; b. Naumburg, 1830; d. 1894.
Harriss, Charles A. E., composer; b. London, 1862.
Hasert, Rudolf, pianist; b. Greifswald, 1826; d. 1877.
Haupt, Carl August, organist; b. Kunern, Silesia, 1810; d. 1891.
```

```
Hauptmann, Moritz, theorist; b. Dresden, 1792; d. 1868.
Hauser, Miska, violinist; b. Pressburg, 1822; d. 1887.
Haydn, Josef, composer; b. Rohrau, Austria, 1732; d. 1800.
Heller, Stephen, pianist, composer; b. Pesth, 1815; d. 1888.
Henselt, Adolf von, pianist, composer; b. Schwabach, Bavaria, 1814;
       d. 1889.
Hérold, Louis, opera-composer; b. Paris, 1791; d. 1833.
Herz, Henri, pianist; b. Vienna, 1806; d. 1888.
Heymann, Carl, pianist; b. Filehne, Posen, 1854.
Hiller, Ferdinand von, composer; b. Frankfort, 1811; d. 1885.
Hoffman, Richard, pianist; b. Manchester, Eng., 1831.
Hofmann, Heinrich, opera-composer; b. Berlin, 1842.
Holländer, Gustav, violinist; b. Leobschütz, Silesia, 1855.
Holländer, Victor, pianist; b. Leobschütz, Silesia, 1866.
Holten, Carl von, pianist; b. Hamburg, 1836.
Hölzel, Gustav, opera-singer (bass); b. Pesth, 1813; d. Vienna, 1883.
Hopekirk, Helen, pianist; b Edinburgh (contemporary).
Huber, Hans, composer; b. Schönewerd, Switzerland, 1852.
Hummel, Johann Nepomuk, pianist; b. Pressburg, 1778; d. 1837.
Hünten, Franz, composer; b Koblenz, 1793; d. 1878.
Huss, Henry Holden, pianist; b. Newark, N. J., 1862.
Hyllested, August, pianist; b Stockholm, 1858.
Ilinski, Jan Stanislaw, composer; b. Castle Romanov, Poland, 1795;
       d. (?).
Jackson, Samuel P., organist; b. Manchester, England, 1818; d. 1885.
Jadassohn, Salomon, composer, theorist; b. Breslau, 1831; d. 1902.
Jaell, Alfred, pianist; b. Trieste, 1832; d. 1882.
Jonás, Alberto, pianist; b. Madrid, 1868.
Jonas, Émile, composer; b. Paris, 1827.
 Joncières, Victorin de, opera-composer; b. Paris, 1839.
Joseffy, Rafael, pianist; b. Hunfalu, Hungary, 1853.
 Jousse, J., teacher; b. Orléans, France, 1760; d. 1837.
 Jungmann, Albert, composer; b. Langensalza, 1824; d. 1892.
 Kafka, Johann Nepomuk, pianist; b. Neustadt, Bohemia, 1819; d. 1886.
 Karganoff, Genari, pianist; b. Kashetin, Caucasus, 1858; d. 1890.
 Kauffmann, Fritz, composer; b. Berlin, 1855.
 Kéler-Béla, Albert, dance-composer; b. Bartfeld, Hungary, 1820; d. 1882.
 Kelley, Edgar Stillmann, writer, composer; b. Sparta, Wis., 1857.
 Ketten, Henri, pianist; b. Baja, Hungary, 1848; d. 1883.
 Ketterer, Eugène, pianist; b. Rouen, 1831; d. 1870.
 Kiel, Friedrich, composer; b. Puderbach, 1821; d. 1885.
 Kienzl, Wilhelm, pianist, composer; b. Waizenkirchen, Upper Austria, 1857.
 Kirchner, Fritz, pianist; b. Potsdam, 1840.
```

```
Kirchner, Theodor, composer; b. Chemnitz, 1824.
Kjerulf, Halfdan, composer; b. Christiania, Norway, 1818; d. 1868.
Klauwell, Otto, theorist; b. Langensalza, 1851.
Kleffel, Arno, composer; b. Pössneck, Thuringia, 1840.
Klein, Bernhard, composer; b. Cologne, 1793; d. 1832.
Klein, Bruno Oscar, organist, composer; b. Osnabrück, 1858.
Klengel, Paul K., pianist, violinist; b. Leipzig, 1854.
Köhler, Louis, pianist, composer; b. Brunswick, 1820; d. 1866.
Kölling, Carl, composer; b. Hamburg, 1831.
Kontski, Antoine de, pianist; b. Cracow, 1817.
Kopylow, Alexander, composer; b. St. Petersburg, 1854.
Kowalski, Henri, pianist; b. Paris, 1841.
Krause, Anton, composer; b. Geithain, Saxony, 1834.
Kreutzer, Rodolphe, violinist; b. Versailles, 1766; d. 1831.
Krug, Dietrich, pianist; b. Hamburg, 1821; d. 1880.
Krüger, Wilhelm, composer; b. Stuttgart, 1820; d. 1883.
Kücken, Friedrich Wm., song-composer; b. Bleckede. Hanover, 1810:
      d. 1882.
Kuhe, Wilhelm, pianist; b. Prague, 1823.
Kuhlau, Friedrich, composer; b. Uelzen, 1786; d. 1832.
Kühner, Konrad, pianist; b. Marktstreufdorf, Meiningen, 1851.
Kullak, Adolf, writer; b. Meseritz, 1823; d. Berlin, 1862.
Kullak, Franz, composer; b. Berlin, 1842.
Kullak, Theodor, pianist; b. Krotoschin, Posen, 1818; d. Berlin, 1882.
Kummer, Friedrich August, violoncellist; b. Erlau, 1795; d 1870.
Kunz, Konrad Max, composer; b. Schwandorf, Bav. Palat., 1812; d. 1875.
Lachner, Franz, composer; b. Rain, Bavaria, 1804; d. 1890.
Lachner, Ignaz, composer; b. Rain, 1807; d. 1895.
Lack, Théodore, pianist; b. Quimper, Finisterre, France, 1846.
Lacombe, Louis, composer; b. Bourges, France, 1818; d. 1884.
Lacombe, Paul, composer; b. Carcassonne, Oude, France, 1837.
La Mara. See Lipsius, Marie.
Lambert, Alexander, pianist; b. Warsaw, 1862.
Lamperti, Francesco, singing-teacher; b. Savona, 1813; d. Como, 1892.
Lange, Gustav, pianist; b. Schwerstedt, near Erfurt, 1830; d. 1889.
Langhans, Friedrich Wilhelm, violinist; b. Hamburg, 1832; d. 1892.
Lassen, Eduard, composer; b. Copenhagen, 1830.
La Tombelle, Fernand de, composer; b. Paris, 1854.
Laub, Ferdinand, violinist; b. Prague, 1832; d. 1875.
Lavignac, Albert, theorist; France (contemporary).
Lebert, Siegmund, teacher; b. Ludwigsburg, n. Stuttgart, 1822; d. 1884.
Leclair, Jean-Marie, violinist; b. Lyons, 1697; d. 1764.
Le Couppey, Félix, theorist; b. Paris, 1814; d. 1887.
```

```
Lefébure-Wély, Louis, composer; b. Paris, 1817; d. 1869.
Lemmens, Jacques-Nicolas, organist; b. Zoerle-Parwys, Belgium, 1823;
      J. 1881.
Lemoine, Henri, theorist; b. Paris, 1786; d. 1854.
Lenz, Wilhelm von, writer; b. Russia, 1804; d. 1883.
Leo, Leonardo, composer; b. near Brindisi, 1694; d. 1746.
Léonard Hubert, violinist; b. near Liège, Belgium, 1819; d. 1890.
Leschetizky, Theodor, pianist, teacher; b. Lancut, Austrian Poland,
      1830.
Lessmann, Otto, teacher; b. Rüdersdorf, n. Berlin, 1844.
Leybach, Ignace, pianist; b. Gambsheim, Alsatia, 1817; d. 1801.
Liadow, Anatole, composer; b. St Petersburg, 1855.
Lichner, Heinrich, composer; b. Harpersdorf, Silesia, 1829; d. 1898.
Liebling, Emil, pianist; b. Pless, Silesia, 1851.
Lipsius, Marie (" La Mara"), writer; b. Leipzig, 1837.
Liszt, Franz, pianist, composer; b. Raiding, Hungary, 1811; d. 1886.
Litolff, Henry Charles, composer; b. London, 1818; d. 1891.
Lobe, Johann Christian, theorist; b. Weimar, 1797; d. 1881.
Loeschhorn, Albert, pianist; b. Berlin, 1819.
Loewe, Carl, composer; b. Löbejün, n. Halle, 1796; d 1869.
Löw, Joseph, pianist; b. Prague, 1834; d. 1886.
Lully, Jean-Baptiste, opera-composer; b. Florence, 1633; d 1687.
Maas, Louis, pianist; b. Wiesbaden, 1852; d. 1889.
MacDowell, Edward Alexander, composer; b. New York, 1861.
Marchesi, Salvatore, baritone, teacher; b. Palermo, 1822.
Marchesi, Mathilde, vocal teacher; b. Frankfort-on-Main, 1826.
Martini, Giambattista, composer; b. Bologna, 1706; d. 1784.
Martucci, Giuseppe, composer; b. Capua, 1856.
Mascagni, Pietro, composer; b. Leghorn, 1863.
Mason, William, pianist; b. Boston, Mass., 1829.
Massenet, Jules, opera-composer; b. Monteaux, 1842.
Mattei, Tito, pianist; b. Campobasso, near Naples, 1841.
Mayer, Charles, pianist; b. Königsberg, 1799; d. 1862.
Mazas, Jacques-Féréol, violinist; b. Béziers, France, 1782; d. 1849.
Mendelssohn, Felix, composer; b. Hamburg, 1809; d. 1847.
Merkel, Gustav, organist; b. Oberoderwitz, Saxony, 1827; d. 1885.
Métra, Ollivier, composer; b. Rheims, 1830; d. 1889.
Mever, Leopold von, pianist; b. Baden, near Vienna, 1816; d. 1883.
Meyerbeer, Giacomo, opera-composer; b. Berlin, 1791; d. 1864.
Meyer-Helmund, Erik, composer; b. St. Petersburg, 1861.
Mills, Sebastian Bach, pianist; b. Cirencester, England, 1838; d. 1898.
Molique, Wilhelm Bernhard, violinist; b. Nuremberg, 1803; d. 1869.
Morse, Charles Henry, organist; b. Bradford, Mass., 1853.
```

Moscheles, Ignaz, pianist, composer; b. Prague, 1794; d. 1870. Moszkowski, Moritz, pianist, composer; b. Breslau, 1854.

```
Mozart, Wolfgang Amadeus, composer; b. Salzburg, 1756; d. 1791.
Müller, August Eberhard, composer; b. Nordheim, 1767; d. 1817.
Müller, Carl Christian, theorist; b. Saxe-Meiningen, 1831.
Nápravník, Edouard, composer; b. Bejšt, near Königgrätz, 1839.
Nardini, Pietro, violinist; b. Fibiana, Tuscany, 1722; d. 1793.
Nava, Gaetano, singing-master; b. Milan, 1802; d. 1875.
Neidlinger, Wm. Harold, composer; b. Brooklyn, N. Y., 1863.
Neruda, Franz, violoncellist (Austrian, contemporary).
Neupert, Edmund, b. Christiania, 1842; d. 1888.
Nicodé, Jean-Louis, pianist; b. Jerczik, near Posen, 1853.
Nicolai, Otto, opera-composer; b. Königsberg, 1810; d. 1849.
Niecks, Frederick, theorist; b. Düsseldorf, 1845.
Niemann, Rudolf, pianist; b. Wesselburen, Holstein, 1838; d. 1898.
Nordraak, Rikard, composer; b. Christiania, 1842; d. 1866.
Oesten, Theodor, pianist; b. Berlin, 1813; d. 1870.
Olsen, Ole, composer; b. Hammerfest, Norway, 1851.
Pabst, Louis, pianist; b. Königsberg, 1846.
Pacher, Joseph Adalbert, composer; b. Daubrawitz, Moravia, 1816;
Paderewski, Ignace Jan, pianist; b. Podolia, Poland, 1859.
Paganini, Niccolò, violinist; b. Genoa, 1782; d. 1840.
Panofka, Heinrich, violinist; b. Breslau, 1807; d. 1887.
Panseron, Auguste-Mathieu, vocal teacher; b. Paris, 1796; d. 1859.
Paradies, Pietro Domenico, composer; b. Naples, 1710; d. 1792.
Parker, Horatio W., composer; b. Auburndale, Mass., 1863.
Parsons, Albert Ross, organist; b. Sandusky, Ohio, 1847.
Patti, Adelina, soprano (opera); b. Madrid, 1843.
Paul, Oscar, theorist; b. Freiwaldau, Silesia, 1836; d. 1898.
Pauer, Ernst, writer, composer; b. Vienna, 1826.
Perabo, Ernst, pianist; b. Wiesbaden, 1845.
Pergolesi, Giovanni Battista, opera-composer; b. Jesi (Rome), 1710;
      d. 1736.
Philipp, Isidor, pianist; b. Pesth, 1863.
Pierné, Gabriel, organist, composer; b. Metz, 1863.
Pirani, Eugenio, pianist; b. Bologna, 1852.
Plaidy, Louis, piano-teacher; b. Hubertusburg, Saxony, 1810; d. 1874.
Pleyel, Ignace-Joseph, composer, piano-manufacturer; b. Ruppertsthal
      (Vienna), 1775; d. 1831.
Popper, David, violoncellist; b. Prague, 1845.
Prout, Ebenezer, theorist, composer; b. Oundle, Northumberland, 1835
```

Rachmaninoff, Sergei, pianist, composer; b. Novgorod, 1873.

```
Raff, Joachim, composer; b. Lachen, Switzerland, 1822; d. 1882.
Rameau, Jean-Philippe, composer; b. Dijon, 1683; d. 1764.
Ravina, Jean-Henri, pianist; b. Bordeaux, 1818.
Reinecke, Carl, pianist, composer; b. Altona, 1824.
Reinhold, Hugo, composer; b. Vienna, 1854.
Reissiger, Carl Gottlieb, composer; b. Belzig, n. Wittenberg, 1798;
     d. 1859.
Reissiger, Friedr. August, bandmaster; b. Belzig, 1809; d. 1883.
Rheinberger, Joseph, composer; b. Vaduz, 1837; d. 1901.
Richter, Ernst Friedrich, theorist; b. Gross-Schönau, 1808; d. 1879.
Riemann, Hugo, writer, theorist; b. Grossmehlra, 1849.
Ries, Franz, violinist, composer; b. Berlin, 1846.
Rimsky-Korsakov, Nikolas, composer; b. Tikhvin (Novgorod), 1844.
Ritter, Theodore, pianist; b. near Paris, 1841; d. 1886.
Rode, Pierre, violinist; b. Bordeaux, 1774; d. 1830.
Roeckel, Joseph Leopold, pianist; b. London, 1838.
Rohde, Eduard, choirmaster; b. Halle, 1828; d. 1883.
Rosellen, Henri, pianist; b. Paris, 1811; d. 1876.
Rosenhain, Jacques, pianist; b. Mannheim, 1813; d. 1894.
Rossini, Gioachino, opera-composer; b. Pesaro, 1794; d. 1868.
Rousseau, Samuel, opera-composer; b. Neuvemaison, Aisne, 1853.
Rubinstein, Anton, pianist, composer; b. Wechwotynecz, 1830; d. 1894.
Rubinstein, Nicholas, pianist; b. Moscow, 1835; d. 1881.
Rummel, Joseph, pianist; b. Wiesbaden, 1818; d. 1880.
Saar, Louis Victor, composer; b. Rotterdam, 1868.
Saint-Saëns, Camille, composer, pianist; b. Paris, 1835
Salomé, Théodore, organist; b. Paris, 1734; d. 1896.
Sapellnikoff, Wassily, pianist; b. Odessa, 1868.
Sarasate, Pablo de, violinist; b. Pamplona, Spain, 1844.
Satter, Gustav, pianist, composer; b. Vienna, 1832.
Sauret, Émile, violinist; b. Dun-le-Roi, France, 1852.
Scarlatti, Domenico, harpsichordist, comp.; b. Naples, 1683?; d. 1757.
Scharwenka, Philipp, composer; b. Samter, Posen, 1847.
Scharwenka, Xaver, pianist, composer; b. Samter, 1850.
Schmitt, Aloys, pianist; b. Hanover, 1827; d. 1902.
Schmitt, Hans, piano-teacher; b. Koben, Bohemia, 1835.
Scholz, Hermann, pianist; b. Breslau, 1845.
Schradieck, Henry, violinist; b. Hamburg, 1846.
Schubert, Franz, composer; b. Lichtenthal, 1797; d. 1828.
Schulhoff, Julius, pianist; b. Prague, 1825; d. 1898.
Schulz, Leo, contemporary violoncellist (New York).
Schumann, Georg, pianist; b. Königstein, Saxony, 1866.
Schumann, Robert, composer; b. Zwickau, 1810; d. 1856.
```

```
Schütt, Eduard, pianist; b. St. Petersburg, 1856.
Schytte, Ludvig, pianist, composer; b. Aarhus, Jutland, 1850.
Seeling, Hans, pianist; b. Prague, 1862.
Seiss, Isidor, pianist; b. Dresden, 1840.
Sgambati, Giovanni, pianist; b. Rome, 1843.
Shelley, Harry Rowe, composer; b. New Haven, Conn., 1858.
Shepard, Frank H., theorist; b. Bethel, Conn., 1863.
Shepard, Thomas G., organist; b. Madison, Conn., 1848.
Sherwood, William H., pianist; b. Lyons, N. Y., 1854.
Sieber, Ferdinand, vocal teacher.; b. Vienna, 1822; d. 1895.
Sieveking, Martinus, pianist; b. Amsterdam, 1867.
Silas, Eduard, pianist; b. Amsterdam, 1827.
Sinding, Christian, composer; b. Kongberg, Norway, 1856.
Sitt, Hans, violinist; b. Prague, 1850.
Sjögren, Emil, organist, composer; b. Stockholm, 1853.
Smart, Henry, organist, composer; b. London, 1813; d. 1879.
Smith, Gerrit, organist, composer; b. Hagerstown, Md., 1859.
Smith, Sydney, pianist; b. Dorchester, England, 1839; d. 1889.
Smith, Wilson George, pianist, composer; b. Elyria, Ohio, 1855.
Södermann, August Johan, composer; b. Stockholm, 1852; d. 1876.
Spindler, Fritz, pianist, composer; b. Würzbach, 1817.
Spohr, Ludwig, violinist, composer; b. Brunswick, 1784; d. 1859.
Stark, Ludwig, pedagogue; b. Munich, 1831; d. 1884.
Stavenhagen, Bernhard, pianist; b. Greiz, Reuss, 1862.
Steibelt, Daniel, pianist; b. Berlin, 1765; d. 1823.
Sternberg, Constantin, pianist; b. St. Petersburg, 1852.
Stiehl, Heinrich, organist, composer; b. Lübeck, 1829; d. 1886.
Strakosch, Moritz, pianist, impresario; b. Lemberg, 1825; d. 1887.
Strauss, Johann (Sr.), composer; b. Vienna, 1804; d. 1849.
Strauss, Johann (Jr.), composer; b. Vienna, 1825; d. 1899.
Strauss, Joseph, composer; b. Vienna, 1827; d. 1870.
Strauss, Richard, composer; b. Munich, 1864.
Streabbog. See GOBBAERTS.
Strelezki, Anton (Mr. Burnand), composer; b. Croyden, Engl., 1859.
Suppé, Franz von, operetta-composer; b. Spalato, 1820; d. 1895.
Svendsen, Johan, violinist, composer; b. Christiania, 1840.
Tappert, Wilhelm, writer, editor; b. Ober-Thomaswaldau, Silesia, 1830.
Tartini, Giuseppe, violinist, composer; b. Pirano, Istria, 1692; d. 1770.
Tausig, Carl, pianist; b. Warsaw, 1841; d. 1871.
Thalberg, Sigismund, pianist; b. Geneva, 1812; d. 1871.
Thomas, Ambroise, opera-composer; b. Metz, 1811; d. 1896.
Thomé, Francis, composer; b. Port Louis, Mauritius, 1850.
Tours, Berthold, violinist; b. Rotterdam, 1838; d. 1897.
```

```
Tschaikowsky, Peter, composer; b. Wotkinsk, 1840; d. 1893.
Vaccai, Niccolò, vocal teacher; b. Tolentino, 1790; d. 1848.
Verdi, Giuseppe, opera-composer; b. Le Roncole, 1813; d. 1901.
Vieuxtemps, Henri, violinist; b. Verviers, Belgium, 1820; d. 1881.
Vilbac, Renaud de, pianist; b. Montpellier, 1829; d. 1884.
Viotti, Giov. Battista, violinist, composer; b. Fontaneta da Po, 1753;
      d. 1824.
Vogrich, Max, pianist, composer; b. Szeben, Transsylvania, 1852.
Volkmann, Robert, composer; b. Lommatzsch, 1815; d. 1883.
Voss, Charles, pianist; b. Schmarsow, Pomerania, 1815; d. 1882.
Wachs, Paul, pianist, composer; b. Paris, 1851.
Wagner, Ernst David, organist; b. Dramburg, Pomerania, 1806; d. 1883.
Wagner, Richard, dramatic composer; b. Leipzig, 1813; d. Venice, 1883.
Warren, Samuel P., organist; b. Montreal, 1841.
Weber, Carl Maria von, opera-composer; b. Eutin, 1786; d. 1826.
Weitzmann, Carl Fr., theorist; b. Berlin, 1808; d. 1880.
Westerhout, Nicolò van, Italian composer; latter half of 19th century.
Whiting, Arthur B., composer; b. Cambridge, Mass., 1861.
Widor, Charles, organist; b. Lyons, 1845.
Wieck, Friedrich, teacher; b. Pretzsch, near Torgau, 1785; d. 1873.
Wieniawski, Henri, violinist; b. Lublin, Poland, 1835; d. 1880.
Wieniawski, Joseph, pianist; b. Lublin, 1837.
Wilhelmi, August, violinist; b. Usingen, Nassau, 1845.
Willmers, Rudolf, pianist, composer; b. Berlin, 1821; d. 1878.
Wilm, Nicolai von, pianist, composer; b. Riga, 1834.
Winding, August, pianist, composer; b. Taaro, Denmark, 1825.
Wohlfahrt, Heinrich, teacher; b. Kössnitz, near Apolda, 1797; d. 1883.
Wollenhaupt, Heinrich Adolf, pianist; b. Leipzig, 1827; d. 1863.
Wolzogen, Hans von, writer on Wagner; b. Potsdam, 1848.
Woodman, R. Huntingdon, organist; b. Brooklyn, N. Y., 1861.
Zichy, Count Geza, pianist, composer; b. Sztára, Hungary, 1849.
Zwintscher, Bruno, pianist; b. Ziegenhain, Saxony, 1838.
```

JUST PUBLISHED

THE GROUNDWORK OF THE LESCHETIZKY METHOD

ISSUED WITH HIS APPROVAL BY HIS ASSISTANT
MALWINE BRÉE

With 47 Illustrative Cuts of Leschetizky's Hand
Translated from the German by DR. TH. BAKER
CLOTH, \$2.00 NET

is what Theodor Leschetizky calls Mme. Brée's book, to every word of which, he adds, he subscribes. He declares it to be the sole authorized publication of his method. As such it will be read with eagerness by pianists the world over. Professor Leschetizky is undoubtedly the most famous and widely influential of any pedagogue of the pianoforte at present; and his success in forming the technical and artistic powers of prominent virtuosos, from Paderewski on, is familiar to all musicians. Mme. Brée's book is distinctly practical from beginning to end; yet has many acute, suggestive and witty remarks that help maintain the human interest throughout. She treats of the attitude at the piano, the posture of the hand, and then proceeds to give practical exercises for various combinations of fingers and wrist, with scales, chords, octaves, arpeggios, etc., etc. A very important feature is the full illustration of these by very clear photographic reproductions of Leschetizky's hand in executing all these exercises. This is the only practicable substitute for the direct instruction of the master himself. Highly original are the chapters on styles of touch, the pedal, fingering, melody-playing, tempor hythm and arpeggio-playing, practice and study, and "Who shall devote himself to the Piano?" In these there is much wisdom, much keen insight into human nature, and the results of long experience in dealing with some of the most difficult problems in musical notation. Besides the various technical finger, arm and wrist exercises, which are given and explained at length, there are innumerable quotations of passages from classical and modern pianoforte works, exemplifying some of the finer and subtler points of touch, shading, tempo, dynamics, rhythm, and the numerous other details that enter into interpretation. The book is not only valuable as representing the methods of the great teacher, but it has a most attractive and engaging quality for all musicians.

G. SCHIRMER, NEW YORK