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TO MY YOUNG PUPILS.

A WREATH OF FLOWERS.

12

Pretty and Easy Pieces

COMPOSED AND CAREFULLY FINGERED FOR YOUNG PUPILS

BY

ADDISON F. WYMAN.

PROFESSOR OF MUSIC IN THE YOUNG LADIES SEMINARY, WASHINGTON, PA.

- No. 1. *White Rose Waltz.*
- No. 2. *Snow Ball Gallop.*
- No. 3. *Snow Drop Polka.*
- No. 4. *Violet March.*
- No. 5. *Red Rose Polka.*
- No. 6. *White Rose Rondo.*
- No. 7. *White Rose Gallop.*
- No. 8. *Violet Gallop.*
- No. 9. *Santana March.*
- No. 10. *Orange Flower Mazurka.*
- No. 11. *Moss Rose Gallop.*
- No. 12. *Lilly of the Valley Quickstep.*



BROOKLYN, E. D.

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1ST. COPY.

"WHITE ROSE"

WALTZ.

A. P. WYMAN.

WREATH OF FLOWERS No 1

The musical score consists of three systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system includes a 'Count' section with three measures, numbered 1, 2, and 3. The second system contains five measures of music. The third system contains five measures of music, ending with a double bar line. The notation includes various note values, rests, and fingerings.

Ent. acc. to Act of Con: A.D. 1871 by D.S. Holmes in the Office of the Librarian of Con: at Washington D.C.

4

The image displays a musical score for a piece titled "White Rose Waltz." The score is arranged in five systems, each consisting of a grand staff with a treble and bass clef. The music is written in a 3/4 time signature. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody in the treble clef is characterized by eighth-note patterns and includes various fingering instructions (1-4) and accents (+). The bass clef accompaniment features a steady eighth-note bass line and chordal textures. The second system continues the melodic and harmonic development. The third system concludes with a double bar line. The fourth and fifth systems provide further melodic and harmonic progression, with the fifth system ending with a final cadence. The score is clean and professional, typical of a published sheet music edition.

White Rose Waltz.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with fingerings 4, 3, 2, 3, 1 and some rests. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes. The lower staff continues the bass line with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes. The lower staff continues the bass line with chords and eighth notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes. The lower staff continues the bass line with chords and eighth notes.

The fifth system of musical notation consists of two staves. The upper staff contains rests and a few notes. The lower staff contains rests and a few notes, ending with a double bar line.

White Rose Waltz.

The image displays a musical score for a piece titled "Snow Ball Galop." It consists of five systems of piano accompaniment, each with a treble and bass staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have a "+" sign above them, likely indicating an accent. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall style is characteristic of a light, rhythmic galop.

Snow Ball Galop.

Sua ----- 5

Sua ----- *laco*

The image displays a piano score for a piece titled "Snow Ball Galop." The score is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The first system is marked "Sua" and ends with a measure number "5". The second system is also marked "Sua" and includes the instruction "laco" above the treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-3) and accents (+) are indicated throughout the piece. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the second system. The piece concludes with a double bar line at the end of the fifth system.

Snow Ball Galop.

"SNOW DROP"

POLKA.

A. P. WYMAN.

WREATH OF FLOWERS No 3.

The musical score consists of three systems of piano accompaniment. Each system is written for a grand piano with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and includes various rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 and '+' signs. Dynamics such as 'Sua' are marked above the staves. The first system has five measures, the second system has five measures with a double bar line in the third measure, and the third system has five measures. The piece concludes with a final double bar line.

Ent. acc.to Act of Con. A.D. 1871 by D.S.Holmes in the Office of the Librarian of Con. at Washington D.C.

First system of musical notation for 'Snow drop Polka'. It consists of a grand staff with a treble clef and a bass clef. The right hand has a melody with fingerings 3 2 1, 3 2 1, 3 3 4, and 2 3 4. The left hand has a bass line with chords and a 7-fingered chord. Pedal markings 'Ped.' with asterisks are placed below the bass line. The key signature has one sharp (F#).

Second system of musical notation. The right hand continues the melody with fingerings 3 2 1, 2 2 1, 3 2 1 + 2 3 1 4, and 1 2 4. The left hand has chords and a 7-fingered chord. A dynamic marking 'pp' is present. Pedal markings 'Ped.' with asterisks are placed below the bass line. The key signature has one sharp (F#).

Third system of musical notation. The right hand has a melody with fingerings 3 + 3 +, 1 + 2 + 4 + 1 2, 1 + 2 + 4 +, and 4 + 4 +. The left hand has chords and a 7-fingered chord. Pedal markings 'Ped.' with asterisks are placed below the bass line. The key signature has one sharp (F#).

Fourth system of musical notation. The right hand has a melody with fingerings 3 + 3 + 2 3 2, 3 2 +, 4, and 3 + 3 + 2 3 2. The left hand has chords and a 7-fingered chord. Pedal markings 'Ped.' with asterisks are placed below the bass line. The key signature has one sharp (F#).

Fifth system of musical notation. The right hand has a melody with fingerings 1 + 2 + 4 + 1 2 and 2 3 2. The left hand has chords and a 7-fingered chord. Pedal markings 'Ped.' with asterisks are placed below the bass line. The key signature has one sharp (F#).

Snow drop Polka.

6

The image displays a five-system musical score for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. Pedal markings are present throughout, with some marked with an asterisk (*). The score concludes with a double bar line at the end of the fifth system.

Snow drop Polka.

"RED ROSE"

POLKA

A. P. WYMAN.

WREATH OF FLOWERS NO. 5.

The musical score is presented in three systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 4/4. The first system includes a 'Count 4.' instruction with a sequence of numbers 1, 2, 3, 4. Above the first staff of each system, there are numerous fingerings indicated by numbers 1-4 and plus signs. The second and third systems are marked with 'Sua' above a dashed line, indicating a specific section of the piece. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests.

4.

First system of musical notation (measures 1-4). The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment. Dynamics include *p* and *f*. Pedal markings are present: "Ped: *" under measures 2 and 4.

Second system of musical notation (measures 5-8). The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes a double bar line between measures 6 and 7. Dynamics include *p* and *f*. Pedal markings are present: "Ped: *" under measures 5 and 7.

Third system of musical notation (measures 9-12). The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes a double bar line between measures 10 and 11. Dynamics include *p* and *f*. Pedal markings are present: "Ped: *" under measures 9 and 11.

Fourth system of musical notation (measures 13-16). The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes a double bar line between measures 14 and 15. Dynamics include *f* and *p*. Pedal markings are present: "Ped: *" under measures 13 and 15.

Fifth system of musical notation (measures 17-20). The right hand continues the melodic line with slurs and fingerings. The left hand accompaniment includes a double bar line between measures 18 and 19. Dynamics include *f* and *p*. Pedal markings are present: "Ped: *" under measures 17, 18, and 19. The title "Red Rose Polka." is printed at the end of the system.

"WHITE ROSE"

RONDO.

A. P. WYMAN.

WREATH OF FLOWERS No 6.

Count 1 2 3 4 5 6

4

The image displays a musical score for a piece titled "White Rose Rondo". The score is written for a piano and consists of five systems, each with a grand staff (treble and bass clefs). The music is in 3/4 time and features a consistent bass line of eighth notes in the left hand. The right hand contains a more complex melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) and breath marks (+) are placed above the notes in the right hand. The score includes several bar lines, some of which are double bar lines indicating section divisions. The key signature has one sharp (F#).

White Rose Rondo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music features a complex melodic line in the right hand with numerous fingerings (1-4) and accents (+). The left hand provides a steady accompaniment with eighth-note patterns. A double bar line is present in the middle of the system.

The second system continues the piece with similar notation. The right hand has more intricate melodic passages with fingerings and accents. The left hand maintains a consistent rhythmic accompaniment. A double bar line is located at the end of the system.

The third system shows further development of the musical themes. The right hand features a sequence of sixteenth-note runs. The left hand continues with its accompaniment. A double bar line is placed at the beginning of the system.

The fourth system includes a key signature change to two sharps (F# and C#). The right hand has a melodic phrase with a fermata. The left hand accompaniment remains consistent. A double bar line is at the end of the system.

The fifth system concludes the piece. The right hand has a final melodic flourish. The left hand accompaniment ends with a series of chords. A double bar line is at the end of the system.

White Rose Rondo.

"WHITE ROSE"

GALOP.

A. P. WYMAN.

WREATH OF FLOWERS No 7.

The musical score consists of three systems of piano notation. Each system has a treble and bass clef staff. Fingerings are indicated by numbers 1-4. Counts are provided for specific rhythmic groups. Pedal markings (Ped.) with asterisks indicate where to use the sustain pedal. The first system includes a 'Count' section with counts 1, 2, 3, 4 and rhythmic patterns like '+1 +1+' and '1 2'. The second system features a 'Star' section and a dynamic marking of *p*. The third system concludes with a 'Fine' marking.

5

Ped: * Ped: * Ped: *

2 + 1 2 1 4 1 2 + 1 2 2 4 2 3 1 2 + 1 2 3 4 2

2 + 1 2 + 4 1 2 + 1 2 2 1 2 1 4 2 2 1 2 1 4 2 1

2 3 4 1 2 3 1 2 3 1 + 1 2 1 2 + 3 2

2 3 4 1 2 3 1 + 2 4 3 4 2 1 1 2 + 7

D. C.

White Rose Galop.

VIOLET GALOP.

A. P. WYMAN.

WREATH OF FLOWERS No 8.

The musical score consists of three systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system contains four measures with fingerings such as 2 1+ 2 1+ and 3 2 1+ 1. The second system contains four measures with fingerings like 4 3 2 1+ and 3 2 1+ 1. The third system contains four measures with fingerings such as 3 2 1 2 and 1+ 1+. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also plus signs (+) indicating accents or specific articulation points.

Ent. acc.to Act of Con. A. D. 1871 by D.S. Holmes in the Office of the Librarian of Con.at Washington D.C.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains five measures of music with various rhythmic patterns and fingerings indicated by numbers (1, 2, 3, 4) and plus signs (+). The lower staff is in bass clef and contains five measures of accompaniment, primarily consisting of chords and simple rhythmic patterns.

The second system of musical notation consists of two staves. The upper staff continues the melody with more complex rhythmic patterns and fingerings. The lower staff continues the accompaniment, featuring some chords with a '7' (dominant seventh) and a double bar line in the third measure.

The third system of musical notation consists of two staves. The upper staff features a series of eighth-note patterns with fingerings. The lower staff continues the accompaniment with chords and rhythmic patterns.

The fourth system of musical notation consists of two staves. The upper staff has a mix of eighth and sixteenth notes with fingerings. The lower staff continues the accompaniment, including a double bar line in the second measure.

The fifth system of musical notation consists of two staves. The upper staff concludes the piece with a final cadence, including a double bar line and a key signature change to one flat (Bb). The lower staff concludes the accompaniment.

Violet Galop.

The first system of musical notation for 'Violet Galop' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and '+' signs. A double bar line is present at the end of the system.

The second system of musical notation continues the piece. It features a double bar line in the middle of the system, indicating a section change or a repeat sign. The notation includes various rhythmic values and fingerings.

The third system of musical notation shows a continuation of the melodic and harmonic lines. The upper staff has more complex rhythmic patterns, while the lower staff provides a steady accompaniment.

The fourth system of musical notation continues the piece. The upper staff features a series of eighth notes, and the lower staff has a consistent accompaniment of eighth notes.

The fifth and final system of musical notation concludes the piece. It features a double bar line at the end. The notation includes various rhythmic values and fingerings.

Violet Galop

SANTANA MARCH.

A. P. WYMAN.

WREATH OF FLOWERS No 9.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of three systems of music. The first system begins with a 'Count' of 1, 2, 3, 4 and a fortissimo (*ff*) dynamic marking. The notation includes treble and bass staves with various rhythmic patterns and rests. Pedal markings ('Ped.') and asterisks (*) are placed below the bass staff. The second system continues the piece with similar notation, including a '+' marking above the treble staff. The third system concludes the piece with a final cadence. The score is printed in black ink on a white background.

5

5

Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. *

Santana March.

"ORANGE FLOWER" MAZURKA.

A. P. WYMAN.

WREATH OF FLOWERS No 10.

The musical score consists of four systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The first system includes a 'Count' section with numbers 1, 2, and 3. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings 'Ped.' and '*' are placed below the bass staff of each system. The piece concludes with a double bar line at the end of the fourth system.

Ent. acc.to Act of Con. A.D. 1872 by D. S. Holmes in the Office of the Librarian of Con. at Washington.

4

First system of musical notation (measures 1-4). The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The notation consists of a treble and bass staff. Pedal markings are present: 'Ped:' at the start of measures 1 and 3, and an asterisk '*' at the end of measures 2 and 4.

Second system of musical notation (measures 5-8). Pedal markings are present: 'Ped:' at the start of measures 5 and 8, and an asterisk '*' at the end of measures 6 and 7.

Third system of musical notation (measures 9-12). Pedal markings are present: an asterisk '*' at the end of measure 9, 'Ped:' at the start of measure 10, an asterisk '*' at the end of measure 11, and 'Ped:' at the start of measure 12.

Fourth system of musical notation (measures 13-16). Pedal markings are present: an asterisk '*' at the end of measure 13, 'Ped:' at the start of measure 14, an asterisk '*' at the end of measure 15, and 'Ped:' at the start of measure 16. A double bar line is present at the end of measure 15.

Fifth system of musical notation (measures 17-20). Pedal markings are present: 'Ped:' at the start of measure 17, an asterisk '*' at the end of measure 18, 'Ped:' at the start of measure 19, an asterisk '*' at the end of measure 20, and 'Ped:' at the start of measure 21.

Orange Flower Masurka.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features chords and melodic lines. Below the staff, there are four instances of the text "Ped." followed by an asterisk (*).

Second system of musical notation, continuing the piece. It features similar chordal and melodic structures. Below the staff, there are four instances of the text "Ped." followed by an asterisk (*).

Third system of musical notation. The upper staff shows a melodic line with some grace notes. The lower staff continues with chords. A double bar line is present at the beginning of the system.

Fourth system of musical notation. The upper staff features a melodic line with triplets indicated by a '3' over the notes. The lower staff has chords. A double bar line is present at the beginning of the system.

Fifth system of musical notation. The upper staff continues with melodic lines, including a triplet. The lower staff has chords. A double bar line is present at the end of the system.

"LILLY OF THE VALLEY"

QUICKSTEP.

A. P. WYMAN.

WREATH OF FLOWERS NO 12.

Introduction

Count 1. 2. 3. 4.

3 2 1 + 2 2 1 3 2 1 + 2 2 1 3 2 1 + 2 2 1 +

3 2 1 3 2 1 3 2 1

Detailed description: This block contains the introduction of the piece. It is written for piano in 2/4 time with a key signature of one flat (Bb). The notation is in grand staff. Above the treble clef, there are three measures of rhythmic notation: '3 2 1 + 2 2 1', '3 2 1 + 2 2 1', and '3 2 1 + 2 2 1 +'. Below the bass clef, there are three measures of rhythmic notation: '3 2 1', '3 2 1', and '3 2 1'. The main musical notation consists of four measures. The first measure has a 'Count 1. 2. 3. 4.' written below it. The piece ends with a double bar line and a repeat sign.

Ped. * *Ped.* *

Detailed description: This block contains the first system of the main piece. It consists of two staves (treble and bass clef) in grand staff. The music is in 2/4 time with a key signature of one flat. The first measure has a '2' above it. The second measure has an 'A' above it. The piece features a repeating rhythmic pattern in the right hand and a bass line in the left hand. There are two measures marked with 'Ped.' and an asterisk (*).

Ped. *

Detailed description: This block contains the second system of the main piece. It consists of two staves (treble and bass clef) in grand staff. The music continues from the first system. The second measure has an 'A' above it. There is one measure marked with 'Ped.' and an asterisk (*).

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♩ *Sua*

p

Ped. *

Sua

p

Ped. *

f *p* *p* *f*

Ped. *

p

Ped. *

p

Ped. *

Lilly of the Valley Quickstep.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some triplet markings. Dynamic markings include *p* (piano) and *f* (forte). The system concludes with a double bar line.

Red:

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with eighth and sixteenth notes, including triplet markings. Dynamic markings include *p* and *f*. The system concludes with a double bar line.

Red:

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features eighth and sixteenth notes, with triplet markings. Dynamic markings include *p* and *f*. The system concludes with a double bar line.

Red:

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features eighth and sixteenth notes, with triplet markings. Dynamic markings include *p* and *f*. The system concludes with a double bar line.

Red:

Red:

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features eighth and sixteenth notes, with triplet markings. Dynamic markings include *sf* (sforzando). The system concludes with a double bar line.

Red:

Lilly of the Valley Quickstep.

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Bring thy shattered heart to Me.....	A. De Witt 30
Bright Stars Fade.....	F. A. Bowditch 30
By the banks I strayed.....	Franz Abt 30
Brother, hasten on to battle.....	Schilling 30
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Castles in the Air.....	Bullantine 30
Child of the Regiment.....	Glover 30
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Gipsy's Warning.....	Henry A. Coard 30
How can I love thee.....	Linley 30
Happy Days gone by.....	M. F. H. Smith 30
Her bright smile haunts me still.....	Wrighton 30
Heart dear lies sleeping in bar.....	J. Schilling 30
Heart Bowed Down.....	Balfie 30
Hunted Stream.....	Barker 35
I Never shall forget the day.....	Henry Tucker 30
If you love me.....	L. L. Parr 30
In the Starlight (Duet).....	G. L. Grob 30
In Realm of Beauty Glowing.....	Wetmore 30
I'm down on Double Quick.....	L. L. Parr 30
Island of Love.....	Dr. W. J. Wetmore 30
Just as well.....	J. L. Hutton 30
Juanita, or Wonita.....	Mrs. Norton 30
Kathleen Mavourneen.....	F. M. Grosch 40
Katy Terrell.....	C. W. Glover 30
Kiss my Mother dear for me.....	L. L. Parr 30
Kiss My Mother (Guitar).....	N. P. B. Curtis 30
Lady Now My hand I offer.....	R. A. Wellenstein 30
Leopard Walk.....	Williams 40
Like a Well Spring in the Desert.....	Abt 30
Loud drums are sounding.....	Wetmore 40
My Beautiful My Own.....	O. Miskiey 30
Meet me in Spring Time.....	T. Longley 30
My Home by the Riverside.....	L. L. Parr 30
My little Bright Eyed Mary.....	Henry Tucker 30
Mother on the Brain.....	M. F. H. Smith 30
Mother, is the Battle Over.....	B. F. Roofs 30
Never Court but Oue.....	L. L. Parr 30
Nora Mavourneen.....	Dr. W. J. Wetmore 40
O take me to thy heart again.....	Balfie 30
O Baby mine.....	P. C. Prime 30
Our two Year Boys.....	L. Stetober 30
Oh, ye Tears.....	(German) Franz Abt 30
Oh never throw a Smile away.....	J. Tucker 30
Parting song, or Soldier's Farewell.....	Wetmore 30
Peeping through the Blinds.....	H. Tucker 30
Pharis's Chorus.....	(Enchautress) Balfie 30
Queen of the Starlight.....	Henry Tucker 40
Booked in the Cradle of the Deep.....	Knigot 40
Rosa Ree.....	M. F. H. Smith 30
Sing, Merry Maidens.....	Dr. W. J. Wetmore 35
Silently, silently over the Sea.....	Cherry 30
Spanish Mailster.....	A. Millard 30
Spinning Song from Faust.....	O. Gounod 30
Streets of New York.....	Dr. W. J. Wetmore 30
She blessed me when I left my.....	L. L. Parr 30
Softly o'er Life's Singing Sea.....	Curtiss 30
Song of all Songs.....	Stephen 30
Somebody's coming to see me.....	S. C. Foster 30
Star Spangled Banner.....	(National)..... 30
Still so gently o'er me stealing.....	Bellini 30
Take it easy.....	G. W. H. Dickinson 30
To dream in O.....	Wm. Casal 31.00
Thou art so Near and yet so Far.....	Hilchalt 40
The Beam that light.....	Dr. W. J. Wetmore 30
The Fairy Haunted Spring.....	Smart 30
The Wee Bird.....	G. Linley 30
There only I Love.....	Franz Abt 40
They tell of Happy Hours.....	N. P. B. Curtis 40
There's a Sign in (Duet).....	Annie Fricke 40
Then you'll remember me.....	Balfie 30
Two Cousins.....	(Vocal Duet)..... Glover 30
Was I brought to America.....	Wetmore 30
Wait till you get it.....	(Comic) D. S. Volk 30
Won't You Tell?.....	S. ephen Glover 30
What Does it Matter to me?.....	F. Burgess 30
What are the Wild waves Saying.....	Glover 40
When the Swallows Homeward fly.....	F. Abt 30
Wear a bright smile.....	Wetmore 30
Where art thou dearest.....	Edwin A. Bowditch 30
Wants or wants.....	Mrs. M. Nichols 30
Yeet! America.....	J. Young 30
Yeet! Yeet! Oh!.....	(Comic) J. Young 30

INSTRUMENTAL.	
Adalante Polka.....	P. C. Prime 30
Annie Laurie Variations.....	Curtiss 30
Annie Frawlin Polka.....	G. H. Eckford 35
Affection.....	(Waltz) W. H. Fry 20
Agawest Quickestep.....	Lewis Stetober 20
Argentine Mazourka.....	(Silv. Thistle) Kistober 50
Adlet Mazourka.....	E. Szekely 30
Boethoven's Dream Waltz.....	Beethoven 20
Brides of the North Waltz.....	Original Jacobs 30
Bird Waltz.....	Panorama 30
Brooklyn Grey Cadets.....	Chas. Edwards 30
Boswell Polka.....	F. Schneider 30
Caprice (Mills).....	A. L. Wely 40
Carnival of Venice (4 hands).....	Chas. Jarvis 20
Congress Grand March.....	L. Z. Hesser 20
Cupid's Waltz.....	L. Stetober 30
Clara Polka.....	(Original) John A. Janke, Jr. 20
Conscript's Galop.....	W. F. Wellman, Jr. 30
Child of the Regiment (March).....	Beyer 30
Cosa, Cosa with Me.....	Wetmore 50
Chine again, Beautiful Bells.....	R. Richards 40
Czerny's 100 Progressive Lessons No. 1.....	75
Czerny's 100 Progressive Lessons No. 2.....	75
Czerny's 100 Progressive Lessons No. 3.....	75
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