

12

NEW OCTAVE STUDIES

FOR THE

Pianoforte

BY

EDMUND NEUPERT.

Bk. 1. \$1, 00.

Bk. 2. \$1, 25.

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# 12 NEW OCTAVE STUDIES.

Allegro.

Edmund Neupert, Bk. I.

No. 1.

First system of musical notation for 'No. 1'. It consists of a grand staff with treble and bass clefs. The music is in 2/4 time and D major. The right hand plays a series of eighth-note chords, while the left hand plays a simple bass line. Fingerings are indicated by numbers 1-5 above the notes. A piano (*p*) dynamic marking is present.

Second system of musical notation. It continues the piece and includes two endings. The first ending leads back to an earlier section, and the second ending concludes the piece. A ritardando (*rit.*) marking is placed above the first ending. Fingerings and dynamics continue to be indicated.

Third system of musical notation. The right hand continues with the eighth-note chordal pattern, and the left hand provides harmonic support. The piece maintains its rhythmic and melodic structure.

Fourth system of musical notation. A crescendo (*cresc.*) marking is placed below the bass line, indicating a gradual increase in volume. The musical texture remains consistent with the previous systems.

Fifth system of musical notation. The piece concludes with a final cadence. The right hand plays the final chords, and the left hand provides a simple bass line. The piece ends with a final note in the bass clef.

The first system of the musical score consists of two staves, piano (top) and bass (bottom). The piano staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a rhythmic accompaniment with chords and single notes. Dynamics include *ff* (fortissimo) and *accel.* (accelerando). There are also markings for *cresc.* (crescendo) and *rit.* (ritardando) in the lower part of the system.

**Allegro con fuoco.**

**No. 2.**

The second system, labeled "No. 2.", continues the piece. It features the same piano and bass staves. The tempo is marked *Allegro con fuoco.* The piano staff has a melodic line with slurs and ornaments. The bass staff has a steady accompaniment. Dynamics include *f* (forte) and *p* (piano).

The third system continues the musical piece. The piano staff has a melodic line with slurs and ornaments. The bass staff has a steady accompaniment. Dynamics include *p* (piano).

The fourth system continues the musical piece. The piano staff has a melodic line with slurs and ornaments. The bass staff has a steady accompaniment. Dynamics include *p* (piano).

This page of piano sheet music consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The first system begins with a piano (*p*) dynamic marking. The second system features a forte (*f*) dynamic marking. The third system returns to piano (*p*). The fourth system contains a piano (*p*) marking. The fifth system also includes a piano (*p*) marking. The sixth system concludes with a piano (*p*) marking. The notation includes various note values, rests, slurs, and fingerings. Some notes are marked with '5' or '4' to indicate fingerings. The piece ends with a final chord in the bass clef staff.

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 sharps (F# and C#). The time signature is 4/4. The piece begins with a *dim.* (diminuendo) marking. The bass line features a steady eighth-note accompaniment, while the treble line has a more melodic line with some rests.

Second system of musical notation. The bass line continues with eighth notes. The treble line has a few chords and rests. A *V* (ritardando) marking is present above the treble staff in the second measure.

Third system of musical notation. The bass line continues. The treble line has a long note in the second measure. A *pp* (pianissimo) marking is present in the third measure. The system ends with a dotted line in the bass line.

Fourth system of musical notation. The bass line continues with eighth notes. The treble line has a long note in the second measure. The system ends with a dotted line in the bass line.

Fifth system of musical notation. The bass line continues. The treble line has a *V* marking above the first measure. A *mf* (mezzo-forte) marking is present in the second measure.

Sixth system of musical notation. The bass line continues. The treble line has a *pp* marking in the second measure. The system ends with a dotted line in the bass line.

Allegro.

No. 3.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, marked with a piano (*p*) dynamic. The lower staff is in bass clef and features a dense, rhythmic accompaniment of chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes.

The second system continues the piece. It includes dynamic markings such as *dim.* (diminuendo) and *rit.* (ritardando). The instruction *St'a basso* (change to bass clef) is written above the bass staff, which then switches to a bass clef. The music continues with complex chordal textures and melodic fragments.

The third system features intricate chordal patterns in both the treble and bass staves. The bass staff has a particularly dense texture with many notes per measure. The treble staff continues with a melodic line that interacts with the harmonic background.

The fourth system includes a *dim.* marking in the treble staff and a *p* (piano) marking in the bass staff. The music shows a transition in dynamics and texture, with the bass staff playing a more active role.

The fifth system continues with a *p* dynamic. It features a variety of fingerings and complex rhythmic patterns in both staves, maintaining the piece's energetic character.

The sixth and final system on this page concludes with a *rit. e dim.* (ritardando e diminuendo) marking. The music slows down and softens as it ends. The bass staff has a final, prominent chord.

First system of musical notation. The right hand (treble clef) features a complex, rapid sixteenth-note pattern. The left hand (bass clef) plays a simple bass line with notes marked with fingerings 1, 2, and 3. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand plays a dense, rhythmic accompaniment of sixteenth notes. The key signature remains three sharps.

Third system of musical notation. The right hand has a melodic line with a *cresc.* (crescendo) marking. The left hand features a *8va bass* (octave bass) section with a *1* marking. The key signature is three sharps.

Fourth system of musical notation. The right hand has a melodic line with a *rit.* (ritardando) marking. The left hand has a *p* (piano) marking. A slur is present over the right hand's notes. The key signature is three sharps.

Fifth system of musical notation. The right hand continues with a complex sixteenth-note pattern. The left hand has a simple bass line with notes marked with fingerings 1, 2, and 3. The key signature is three sharps.

Sixth system of musical notation. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand features a complex, rapid sixteenth-note pattern. The key signature is three sharps.

Allegro con fuoco.

No. 4.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in a key signature of two flats (B-flat and E-flat). The time signature is 6/8. The piece is marked *p* (piano) and *Allegro con fuoco*. The score includes several systems of music, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *p*, *mf*, *ff*, and *cresc.*. There are also articulation marks and slurs. The piece concludes with a final cadence in the bass staff.



First system of musical notation. Treble clef with a key signature of two flats. The right hand features a complex chordal texture with many accidentals and fingerings (e.g., 4 5, 3 4, 2 3, 1 2, 3 4, 5). The bass clef has a rhythmic accompaniment with fingerings like 2 4, 1 3, 3, 5, 5, 5, 4, 4, 5, 5.

Second system of musical notation. Treble clef. The right hand has a melodic line with slurs and accents, marked with dynamics *p* and *p*. Fingerings include 3, 4 4, 3, 3. The bass clef continues the rhythmic accompaniment with fingerings like 4, 3, 3.

Third system of musical notation. Treble clef. The right hand has a melodic line with slurs and accents, marked with dynamics *cresc.*. Fingerings include 3, 4, 5, 5. The bass clef continues the rhythmic accompaniment with fingerings like 3, 4, 5, 5.

Fourth system of musical notation. Treble clef. The right hand has a melodic line with slurs and accents, marked with dynamics *mf* and *cresc.*. Fingerings include 3 4 2 4, 3 4 2 4, 4 4, 5. The bass clef continues the rhythmic accompaniment with fingerings like 5, 4, 4, 5.

Fifth system of musical notation. Treble clef. The right hand has a melodic line with slurs and accents, marked with dynamics *f* and *pp*. Fingerings include 2, 3, 4, 5. The bass clef has a rhythmic accompaniment with slurs and fingerings like 1, 1, 1, 1, 3.

Sixth system of musical notation. Treble clef. The right hand has a melodic line with slurs and accents, marked with dynamics *dim.*. Fingerings include 3, 3, 3, 3. The bass clef has a rhythmic accompaniment with slurs and fingerings like 3, 3, 3, 3. The system ends with the instruction *con s<sup>va</sup>*.

Allegro.

No. 5.

This musical score is for a piece titled "No. 5" in the "Allegro" tempo. It is written for piano and consists of six systems of music. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The first system includes the tempo marking "Allegro." and the piece title "No. 5." The score features complex piano textures with many chords and arpeggiated figures. Fingerings are indicated by numbers 1-5 above or below notes. There are several slurs and accents throughout. The sixth system includes a *p cresc.* marking, indicating a crescendo. The score ends with a final chord in the right hand.

First system of musical notation. Treble and bass clefs. Key signature: two flats. The piece begins with a piano (*p*) dynamic. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a steady accompaniment with chords and single notes. Fingering numbers (1-5) are indicated throughout.

Second system of musical notation. Continues the intricate sixteenth-note texture in the right hand. The left hand maintains its accompaniment. The system concludes with a fermata over a chord in the right hand.

Third system of musical notation. The tempo changes to *a tempo*. The right hand has a more melodic line with some grace notes. The left hand features a *rit.* (ritardando) section with a long, sustained chord. Fingering is clearly marked.

Fourth system of musical notation. The right hand continues with a melodic line, while the left hand plays a series of chords and single notes. The system ends with a fermata over a chord.

Fifth system of musical notation. The right hand has a more active, sixteenth-note pattern. The left hand provides a harmonic accompaniment. Fingering numbers are visible.

Sixth system of musical notation. The piece concludes with a *dim.* (diminuendo) instruction. The right hand has a final melodic flourish. The left hand ends with a few chords. A *Ped.* (pedal) instruction is present at the bottom right.

Con moto.

No. 6.

The musical score for No. 6 is presented in five systems, each with a grand staff (treble and bass clefs). The piece is marked *Con moto.* and begins with a forte (*ff*) dynamic. The notation includes complex chords, slurs, and various articulation marks such as accents and staccato. Fingering is indicated with numbers 1-5. The key signature is one flat (B-flat), and the time signature is common time (C). The score is densely written, with many notes beamed together and some notes marked with 'staccato' or 'acc'.

*dim. e rit.* **ff** *a tempo*

**ff**

*poco a poco rit. e dim.*

*a tempo* **ff** **ff**

CATALOGUE OF NEW MUSIC

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Vocal.

Songs.

A . . . E. M. Serenade . . . . .	35
Adamowski, Y. Love's Simile . . . . .	50
— Faded Roses . . . . .	50
Agnes, W. I thought you loved me. Ballad . . . . .	30
B . . . . M. W. May Song . . . . .	50
Bach, J. S. If thou thy heart bestowest (Willst du dein Herz mir schenken) . . . . .	35
Beati, F. In the Cathedral . . . . .	50
Bractent, F. M. Margery . . . . .	35
— The Letter . . . . .	30
Brown, O. S. 3 Sacred Songs . . . . .	30
No. 1. Oh that thou hadst hearkened . . . . .	30
No. 2. What are these which are arrayed . . . . .	35
No. 3. Therefore the Redeemed of the Lord . . . . .	35
Chadwick, S. W. The Miller's Daughter . . . . .	35
Cirillo, Vincenza. The murmuring Wind . . . . .	40
— Oh thou who dry'st the mourners tears . . . . .	40
Cowles, Harry. The old Abbey Bell. Song for Bass . . . . .	50
— Lullaby. Song for Soprano . . . . .	30
— Despair. Song for Tenor . . . . .	35
Dana, Messahaw. At Last . . . . .	35
— At Rest . . . . .	35
— Ave Maria (Tenor or Soprano) . . . . .	60
— Beside the Summer Sea (Mezzo S. or Contralto) . . . . .	40
— Bird was singing clear one day. Ballad . . . . .	25
— It was a Knight of Aragon (Bartone or Bass) . . . . .	40
— It was with doubt and trembling . . . . .	25
— O heart my heart . . . . .	35
— O Salutaris (Contralto) . . . . .	35
— Salve Regina Nr. 2 (Mezzo Soprano) . . . . .	35
— Up to her Chamber Window . . . . .	35
— Whether the World go up or down . . . . .	50
Fassenden, W. M. My gentle Mary (Tenor or Soprano) . . . . .	35
Ferd, C. R. No love for naught . . . . .	35
— Tit for Tat (Tenor) . . . . .	35
Heard, Richard. Binding Sheaves . . . . .	35
Johs, Clayton. Farewell oh dream of mine . . . . .	35
Kennedy, Walter. Whether my heart be glad or no . . . . .	35
Levitt, W. J. D. My love will return to me . . . . .	35
Leslie, Ernest. Year after year. Love Song . . . . .	30
Leslie, Herbert. Dear heart good night. Ballad for Soprano or Tenor . . . . .	35
— Left Alone. Ballad for Contralto or Baritone . . . . .	30
— Oh Rest thee my Babe. Lullaby for Contralto . . . . .	35
Martens, C. W., The Boat of my Lover (Contralto or Mezzo-Soprano) . . . . .	30
— Cavaliers Song . . . . .	30
— Days are long (Contralto) . . . . .	30
— Don't Forget . . . . .	35
— Douglas my Douglas . . . . .	30
— Oh heart of my heart . . . . .	30
— Lonely . . . . .	30
— Milkmaid's Song . . . . .	35
— Morning Star (Romanza for Tenor or Soprano) . . . . .	30
— The old clock on the stairs . . . . .	35
— Promise . . . . .	25
— Waiting by the Hedges (Tenor or Soprano) . . . . .	30
Mendelssohn, Ah if I were a bee (Spring Song) . . . . .	50
Meyer, As thy wav'ring footsteps . . . . .	35
Nemo, Sappo. Cradle Hymn of the Virgin (Latin & Engl.) . . . . .	50
Parker, H. W. Slumber Song . . . . .	30
— Wedding Song . . . . .	30
— Goldlocks . . . . .	30
Salaman, Charles. Of thee I fondly dream . . . . .	50
Scalfi, L. L. Beyond all lights . . . . .	30
— Exultation . . . . .	30
Shally, J. P. Our loved ones far away. Song and Chorus . . . . .	30
Strachaser, Hermann. The Sailor's Return (Bartone or Contralto) . . . . .	60
Strong, Annie, Dietrich. Here under the Linden . . . . .	30
Umann, Aug. Last Adieu . . . . .	35
Vassal, Vincenza. The floweret (Il fiore) . . . . .	35
— Malinconca. Romanza . . . . .	40
— S'io fossi un Angelo (Oh were I blest above) . . . . .	50
— Mezzo Soprano or Baritone . . . . .	50
— These will I love (Jo Vamerb) . . . . .	35
Victor, Again . . . . .	35
— Farewell . . . . .	30
— In our boat . . . . .	35
— Our own . . . . .	35
— Reconciliation . . . . .	30
— Spring Song . . . . .	30
Well, Oscar. Autumn Blossoms (Nachknoeten) . . . . .	30
— Ave Maria . . . . .	30
— Devotion (Die helle Sonne scheint) . . . . .	30
— Farewell (Abschied) . . . . .	30
— When the day is done (Abendlied) . . . . .	30
Wittes, J. M. How it came about . . . . .	50
— Lullaby (Sleep, sleep) . . . . .	50
Woolf, B. E. Courtship (Contralto) . . . . .	50
— Margery Daw. Ballad . . . . .	50
— The Turn of the Tide (Contralto) . . . . .	50

Studies.

Florino, F. 14 Vocal Studies. Arr. by Chas B. Hayden . . . . .	nett 2.50
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Four Part Songs.

a) Male Voices.

Brown, O. S. Bugle Song . . . . .	35
Chadwick, Margarita . . . . .	30
— Reiterlied . . . . .	30
— The Vikings last Voyage (Male Chorus, Baritone Solo and Orchester) Piano Score . . . . .	nett 1.25
Kaschat, Cruel Cuckoo . . . . .	15
— The Lovers . . . . .	15
Palau, John Knowles. Oedipus Tyrannus of Sophocles (Male Chorus and Orchester) Piano Score . . . . .	1.25

b) Female Voices.

Marcelle. Jehovah's Power and Majesty (Trio) . . . . .	30
Melley, Song of the Triton . . . . .	30
Ona, R. In Autumn . . . . .	15
Otto, Sparrows Twitler . . . . .	30
Parrot. Thou art so like a flower . . . . .	15
Phillip, G. Greeting . . . . .	30
Ritter, G. P. In Maytime . . . . .	30
Sidermann. A Wedding March . . . . .	30
St. Sata. Ave Verum . . . . .	15
Sack, G. F. Bird's Message . . . . .	30
Tedel, J. Sunshine follows the Rain . . . . .	30
— Little blue eyed flower . . . . .	30

c) Mixed Voices.

Capas, C. L. O Wedding Guest. Hymn from the Ancient Mariner . . . . .	40
Cirillo, Vincenza. O salutaris hostia . . . . .	60
Dusman, N. M. Hymn Music. 3 books . . . . . ea.	30
— Oh tell me thou life and delight of my soul . . . . .	30
Fenellisa. Under the Greenwood tree . . . . .	25
Ferd, Charles R. Te deum laudamus in B flat . . . . .	30
— Christmas Carol (Soprano Solo, Chorus with Organ accompaniment) . . . . .	15
Kacz, James C. Sleep! Holy Babe! Christmas Carol . . . . .	5
Langen, R. W. Asperges me . . . . .	35
Oliver, Geo. E. A about of mighty triumph. Christmas Carol . . . . .	10
Palau, John Knowles. The Realm of Fancy. Chorus, Soli and Orchestra . . . . .	75
Taylor, Eugene. Immanuel (Bass Solo and Chorus) . . . . .	25
— Sweet Day of Rest (Tenor Solo and Chorus) . . . . .	30
Umann, Aug. Waken Christian Children. A Carol for Christmas . . . . .	10
Whitney, S. B. Deus Misereatur (E flat) . . . . .	60
Willis, Richard Steers. Christmas Carol . . . . .	10

Instrumental.

Pianoforte Solo.

Ackermann, C. M. Charms of Life. Waltz . . . . .	35
— La Galante. Polka Gracieuse . . . . .	30
— Happy Return March . . . . .	30
— Hill Side Waltz . . . . .	35
Bach, J. S. Gavotte in E. Transcribed by St. Saens . . . . .	25
— Prelude in C min. . . . .	20
Bargiel, W. Fantasiestück . . . . .	50
Berthous. Scherzo. Op. 2 No. 3 . . . . .	30
— Sonatina in G . . . . .	20
Brech, M. Romanza . . . . .	30
— Im Volkston . . . . .	25
Schner, A. E. Scherzino . . . . .	25
Capas, C. L. Gavotte in F minor . . . . .	60
Clement, Op. 36 No. 1. Sonatina in C . . . . .	25
Doremy, E. The Pirates of Penzance. Potpourri from A. Sullivan's Opera . . . . .	1. —
— Return Home March . . . . .	35
— Flowers of Youth. Collections of easy Compositions . . . . . ea.	30
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No. 2. Mignon Waltz . . . . .	30
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No. 4. Young Harvard Waltz . . . . .	30
No. 5. Rivals Polka Mazurka . . . . .	30
No. 6. Chimes of Westminster . . . . .	30
No. 7. Song of the Water Carrier . . . . .	30
No. 8. Czarina Waltz . . . . .	30
No. 9. Our Girls Waltz . . . . .	30
No.10. Our Boys Waltz . . . . .	30
Overak, A. Valse Gracieuse . . . . .	30
Field, J. Nocturne . . . . .	35
Griedel, Menuet arranged by John Orth . . . . .	30
Mindel. Bourree . . . . .	35
Hascall, Wilbur F. Polonaise . . . . .	75
Heinrich, Edgar. Bagatelle . . . . .	30
— Canzonetta . . . . .	35
Heller, Stephan. Aubade . . . . .	30
— Impromptu . . . . .	30
— Mazurka . . . . .	30
— Valse Allemande . . . . .	30
Jensen, A. Cradle Song (Berceuse) . . . . .	30
— Serenade . . . . .	30
Kelling, Adolph. Pensees fugitives No. 1 Op. 19 . . . . .	60
Leslie, Ernest. Eyebright Waltz . . . . .	30
— After Vacation Waltz . . . . .	30
— Under the Willows Waltz . . . . .	30
Lischner, A. Song without words . . . . .	30
Mullig, Jorges. Etude Melodique arr. by John Orth . . . . .	35
Maustfeld, J. O. Op. 21. Feuilles d'Automne (Autumn leaves) . . . . .	50
Marsden, S. W. Album for Children . . . . .	30
No. 1. Return of the Regiment . . . . .	30
No. 2. Serenade to a Doll . . . . .	30
No. 3. Mazurka . . . . .	20
No. 4. Little Gavotte . . . . .	20
No. 5. Little Waltz . . . . .	20
No. 6. After the Ball . . . . .	20
No. 7. What the Negro Minstrel sang . . . . .	20
No. 8. Styrienne . . . . .	20
No. 9. In the Church . . . . .	20
No.10. Funeral March of a Canary . . . . .	20
No.11. March of the twenty Tin Soldiers . . . . .	20
No.12. Minuet . . . . .	20
— Ariel's Dirge and Fairy Song (From Shakespeare's Tempest) . . . . .	50
— Gavotte in B min. . . . .	30
— March in D major . . . . .	30
— Romanza . . . . .	20
— Souvenir de Baviere No. 1, 2, 3 . . . . . ea.	20
— Slumber Song . . . . .	20
Mayer, C. Humoresque . . . . .	35
— Spring Song . . . . .	30

Meyer, Lesli. Longing in Absence . . . . .	50
— The Highland Lullaby . . . . .	30
— At Home and Abroad. Characteristic Sketches . . . . .	85
No. 1. Elsa's Lullaby . . . . .	25
No. 2. Rustic Wedding . . . . .	30
No. 3. Meadow Lark's Song . . . . .	30
No. 4. Mandoline Spanish Serenade . . . . .	35
No. 5. By Moonlight (Barcarolle) . . . . .	30
No. 6. Harvest Home Waltz . . . . .	30
No. 7. Legend from the Rhine . . . . .	30
No. 8. Ave Maria . . . . .	35
Mozzkowski, M. Impromptu . . . . .	25
— Valse Caracteristique . . . . .	25
Mozart. Menuet G min. (From the Symphony in G m.) . . . . .	30
Muller, Julius E. Another Esquetto . . . . .	50
— Children's Pleasures. Easy Compositions . . . . .	20
No. 1. Dolly's Grand March . . . . .	20
No. 2. Pussy Waltz . . . . .	20
No. 3. Little Round Dance . . . . .	20
No. 4. Bat and Ball March . . . . . 1st Grade.	20
No. 5. Doll's Cradle Song . . . . .	20
No. 6. Hoop Mazurka . . . . .	20
No. 7. Echo Galop . . . . .	20
No. 8. Soldier Boy's March . . . . .	20
No. 9. See Saw Rondino . . . . .	20
No.10. Coasting . . . . .	20
No.11. Snowballs . . . . .	30
No.12. Santa Claus . . . . .	30
Notker, Ad. Nocturn arranged by John Orth . . . . .	25
Norman. Humoresque arranged by John Orth . . . . .	35
Orth, John. Cradle Song . . . . .	30
— Scherzo . . . . .	30
Pacher, J. A. Prayer from Mosses . . . . .	40
Parsons, Or. M. Bismarck. March Militaire . . . . .	50
Perry, E. G. Op. 9 No. 1. Why . . . . .	25
Phillip, Geo. In the Twilight . . . . .	60
— Snowflake . . . . .	60
— Little Album leaves for young pupils . . . . .	20
No. 1. Tempo di Menuetto . . . . .	20
No. 2. Gavotte . . . . .	20
No. 3. Air Styrienne . . . . .	20
No. 4. The Mill-wheel . . . . .	20
No. 5. Aunts Nursery Tale . . . . .	20
No. 6. Impromptu . . . . .	20
— Salon-Klänge. Six Easy Pieces . . . . . ea.	20
No. 1. Valse . . . . . No. 4. Mazurka	
No. 2. Polka . . . . . No. 5. Galop	
No. 3. Romanze . . . . . No. 6. Rondino.	
Savisa, M. Arabesque . . . . .	20
— Reverie . . . . .	30
Reinisch, Carl. Ländler . . . . .	30
— Valse . . . . .	35
Rheinberger, J. Gondollera . . . . .	30
— Romance Italienne . . . . .	30
Ritter, G. P. Spring Blossoms. Easy Fantaisies on Favourite Melodies . . . . .	30
No. 1. Comin through the Rye. Waltz . . . . .	20
No. 2. Blue Balls of Scotland. Waltz . . . . .	20
No. 3. Home Sweet Home . . . . .	20
No. 4. Bonnie Doon . . . . .	20
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