

Buck
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3314

COMPOSITIONS

for the

Organ

BY

DUDLEY BUCK.

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Home, same then
Transcription

NEW YORK
G. SCHIRMER 701 BROADWAY.

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~~test~~
m
6
B922c
v.1

GRAND SONATA

(in E flat.)

Composed for the ORGAN by

DUDLEY BUCK, Jr. op. 22.

I.

Allegro con brio. $\text{♩} = 112$

MANUAL.

PEDAL.

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

3 4 5

3 4 5

4 5

5

dim.

mf

cresc.

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

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

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

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

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

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

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

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

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

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

Fifth system of musical notation. It consists of three staves. The music continues with complex rhythmic patterns. There are some handwritten annotations at the bottom right, including "3/2" and "2/2".

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three sharps (F#, C#, G#). The first staff has a treble clef and contains melodic lines with slurs and ties. The second staff has a bass clef and contains accompaniment. The third staff has a bass clef and contains a lower bass line. Dynamics include *mf* and *f*. Performance markings include *(Su.)* and *(Gr.)*.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The key signature is three sharps. The first staff has a treble clef and contains melodic lines with slurs and ties. The second staff has a bass clef and contains accompaniment. The third staff has a bass clef and contains a lower bass line. Dynamics include *dim.* and *f*. Performance markings include *(Su.)*.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The key signature is three sharps. The first staff has a treble clef and contains melodic lines with slurs and ties. The second staff has a bass clef and contains accompaniment. The third staff has a bass clef and contains a lower bass line. Dynamics include *cresc.* and *f*. Performance markings include *(Cr.)* and *(Gr.)*.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The key signature is three sharps. The first staff has a treble clef and contains melodic lines with slurs and ties. The second staff has a bass clef and contains accompaniment. The third staff has a bass clef and contains a lower bass line. Dynamics include *cresc.*, *f*, and *dim.*.

Fifth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The key signature is three sharps. The first staff has a treble clef and contains melodic lines with slurs and ties. The second staff has a bass clef and contains accompaniment. The third staff has a bass clef and contains a lower bass line. Dynamics include *cresc.*.

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

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

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

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

(Gr. and Ped. coupler off.)

Fifth system of musical notation, including the instruction *(Str.)* in the middle staff and *(add Clarinet to Choir.)* in the bass staff.

(Ch.) *mf*

p

(Su.) *cresc.*

(Gr. Org. both hands.)

f

(Ped. Coupler.)

(add Trumpet 8 ft.)

Andante espressivo. ♩ = 92. II.

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

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

PEDAL.
Soft 16 and 8 feet.

cre - cen - do.

MAN. II.

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

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

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

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

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

Musical score system 1, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first measure is marked *mf*. The second measure is marked *MAN. I.*. The third measure is marked *MAN. II.*. The fourth measure is marked *dim.*. The system concludes with a double bar line.

Musical score system 2, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first measure is marked *MAN. I.*. The system concludes with a double bar line.

Musical score system 3, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first measure is marked *MAN. II.*. The system concludes with a double bar line.

Musical score system 4, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first measure is marked *MAN. I.*. The system concludes with a double bar line.

Musical score system 5, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The system concludes with a double bar line.

MAN. I. R.H. sfz

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

MAN. I. (both hands.)

Adagio.

(Ch.)

(Sw) ppp

(Ch. both hands.) pp

(Viol di Gamba.) ppp

III. Scherzo. Vivace non troppo.

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

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

PEDAL.
16 and 8 ft.

mf

pp

(Gr. Org. Diapasons Coupled with Sw)

3 2 1 3 2 5 1 4 3 2

p

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

trmm

(su.) p

This system contains the first system of a musical score. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) for accompaniment. The treble staff has several slurs and handwritten numbers above it. The grand staff has chords and some notes with 'x' marks. A dynamic marking '(su.) p' is present in the bass staff.

(Ch.)

(su.) 3

(su.) dim.

This system contains the second system of the musical score. It features a treble clef staff with a melodic line and a grand staff for accompaniment. The treble staff has a slur and handwritten numbers above it. The grand staff has chords and notes. A dynamic marking '(su.) dim.' is present in the bass staff.

Gr. f

(su.) cresc.

p

This system contains the third system of the musical score. It features a treble clef staff with a melodic line and a grand staff for accompaniment. The treble staff has a slur and handwritten numbers above it. The grand staff has chords and notes. Dynamic markings 'Gr. f' and '(su.) cresc.' are present in the treble and bass staves respectively. A 'p' marking is also present in the grand staff.

(Ch.)

This system contains the fourth system of the musical score. It features a treble clef staff with a melodic line and a grand staff for accompaniment. The treble staff has a slur and handwritten numbers above it. The grand staff has chords and notes. A dynamic marking '(Ch.)' is present in the treble staff.

(su.) 4

3

5

2

4

p

This system contains the fifth system of the musical score. It features a treble clef staff with a melodic line and a grand staff for accompaniment. The treble staff has a slur and handwritten numbers above it. The grand staff has chords and notes. Dynamic markings '(su.) 4', 'p', '3', '5', '2', and '4' are present in the treble and grand staves.

3 2 1 3 2 1

System 1: Treble clef with a whole note chord, bass clef with a whole note chord. Treble clef continues with a melodic line. Bass clef has a rhythmic accompaniment of eighth notes. A handwritten fingering '3 2 1 3 2 1' is above the final measure. A '(Ch.) R.H.' instruction is present.

System 2: Treble clef with a melodic line starting with a triplet '3 2 1' and a slur '4 3 2'. Bass clef has a rhythmic accompaniment. A '(Sw.)' instruction is present. A dashed line with a '3' above it spans several measures.

System 3: Treble clef with a melodic line. Bass clef has a rhythmic accompaniment. '(Sw.)' instructions are present. A '(Clarinete off.)' instruction is present. A '(Ch.)' instruction is present.

System 4: Treble clef with a melodic line. Bass clef has a rhythmic accompaniment. A 'trium' marking is present above the treble staff.

System 5: Treble clef with a melodic line. Bass clef has a rhythmic accompaniment. A 'dim.....' marking is present above the treble staff. The system ends with 'Fine.' in the bass clef.

TRIO.

(Su.)
p

mf

Ch.

2)

poco rall.

1.

2.

rall. molto.

(add Clarinet to Ch.)

D.C. Scherzo senza ripetizione.

IV.

Allegro Maestoso. ♩=72.

FINALE.

(Full Org.)

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

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

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

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

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

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the system.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The notation continues with intricate melodic patterns and rhythmic complexity, including many slurs and dynamic markings.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with a dense texture of notes and rests, featuring various articulations and phrasing.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. This system shows a continuation of the highly technical and rhythmic material, with many slurs and accents.

The fifth system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The notation concludes with a final melodic flourish in the upper staves and a more active bass line.

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

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

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

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

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

a tempo.

rall.

accelerando con bravoure.

rall.

molto ritard.

PIANO SOLOS.

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

Ketterer, E., Chant de Bivouac, (Camp Song), de Kücken.
 Transcription militaire, \$ 50
 Romeo e Giulietta, de Gounod. Fant. brill., 1 00
 Toast, Chanson à boire. Op. 196, 75
 Don Carlos, Op. de Verdi. Fant. brillante. Op. 218, 1 00
 Grande Duchesse. Fant. de Salon, 75
 Le Triomphe. Gr. Valse brillante, 80
 Défilé, Marche. Transcription militaire, 75
King, W. A., La Gracieuse. Valse Styrienne. Morceau de Salon, 75
Kleber, Henry, Songe de Bonheur. Pensée musicale, 65
Krug, D., Fleur de Mai. Morceau, 60
 Op. 114. Fleurs mélodiques d'Opéras favoris. Each, 35
 1. Verdi, La Traviata. 20. Flotow, Stradella.
 2. Meyerbeer, Les Huguenots. 21. Meyerbeer, Dinorah, ou le
 3. Meyerbeer, Robert le Diabl. Pardon de Floërmel.
 4. Flotow, Martha. 22. Donizetti, La Fille du Régiment.
 5. Rossini, Barbier de Séville. 23. Auber, Fra Diavolo.
 6. Wagner, Tannhäuser. 24. Auber, La Muette de Portici.
 7. Verdi, Nabuccodonosor. 25. Verdi, Un Ballo in Maschera
 8. Donizetti, Lucia di Lammer moor. 26. Verdi, Rigoletto.
 9. Bellini, Norma. 27. Verdi, Ernani
 10. Verdi, Trovatore. 28. Bellini, Les Puritains.
 11. Weber, Freischütz. 29. Bellini, I Montechi ed I Ca-
 12. Mozart, Don Juan. 30. Donizetti, Elisir d'Amore.
 13. Bellini, La Sonnambula. 31. Donizetti, La Favorita.
 14. Beethoven, Fidelio. 32. Boieldieu, La Dame blanche.
 15. Kreutzer, Nachtlager in Granada. 33. Herold, Zampa.
 16. Mozart, Figaro's Hochzeit. 34. Rossini, Guillaume Tell.
 17. Donizetti, Lucrezia Borgia. 35. Lortzing, Ozaar und Zimmer-
 18. Mozart, Zauberflöte. mann.
 19. Weber, Oberon. 36. Gounod, Faust.
Kuhs, W., Op. 60. Graziella. Morceau de Salon, 60
 Op. 76. Sul mare. (On the sea.) Barcarolle, 50
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 I Puritani, Fantaisie brill. Op. 48, 80
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 Oberon, Fant. brill., 80
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 Souvenirs d'Enfance. (Recollections of Childhood.)
 Baladine, 75
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 Ave Maria d'Arcadelet. Transcrit, 50
Litti, Oscar, Faust, Valse brillante de Concert, 60
Mason, Wm., Op. 20. Spring-Dawn. Mazurka Caprice, 60
Mendelssohn, F., Spring Song, (Frühlinglied.) Lied ohne Worte, 35
Mayer, Chas., Fleur de Salon. Nocturne, D^b, 75
Mercier, Chas., Souvenir de Fête. Mazurka de Salon, 60
Moelling, Theod., Solitude. Morceau de Salon, 1 00
Mills, S. B., Polka Caprice, 75
Neldy, A. B., Andante de Mozart. Transcrit, 60
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 La Voix du Ciel. Réverie, 50
Neustedt, Chas., L'Africaine. Fant. Transcription, 40
Pacher, J., La Tendresse. Morceau mélodieux, 60
Paine, John K., Funeral March in Memory of President Lincoln,
Raff, J., Tannhäuser, Fant., Caprice de Concert, 1 25
Richards, B., Marie. Nocturne, 40
Rosselin, H., L'Africaine. Fantaisie brillante, 35
Rubinstein, A., Türk, Marsch Ruinen v. Athen Beethoven. Trans. 35
Saar, D., "Reine des fées." Galop brillant, 50
 Marche nuptiale, (Wedding March), 40
Schmeisser, Wm., L'Eclair. Gr. Galop brillant, 75
Schulhoff, Jul., Menuet de Mozart, E^b, 60
Schumann, Rob., Kinderscenen, (Leichte Stücke), 1 80
 Op. 68. Album, 48 easy pieces, 1 50
Soonola, Olivia, El Arroyo. (Le Ruisseau.) Poème musical, 30
 La Perle de Séville. Valse, 30
 Le dernier Adieu. Marche funèbre, 28
Smith, Sidney, Monastère, 85
 Mendelssohn's Lobgesang. Paraphrase, 85
 Scènes dans la forêt. (Scenes in the forest.) Mor-
 ceau caractéristique, 85
Spindler, Fr., Le Trot du Cavalier. Caprice, 75
Spohr, L., March from Symphony "Consecration of Tones," transc.
 by Rich. Hoffman, 75
Strakosch, M., Sleigh-Ride Polka, a Carnival in St. Petersburg.
 Forget me not. Waltz, 60
Szemelenyi, E., Op. 41. Charis. Trois Mélodies transc.
 No. 1. Tyrolienne de Mad. Malibran, 40
 " 2. Chanson de Kuecken, 40
 " 3. Berceuse de Taubert, 40
Thalberg, S., Op. 72. Home, sweet Home. Air Anglais var., 1 50
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