

COMPOSITIONS

for the

Organ

BY

DUDLEY BUCK.

Nº1 Grand Sonata in E?	Op.22.	Pr. \$150
..2 Concert Variations. <i>on the "Star Spangled Banner."</i>	Op.23.	75
..3 Triumphal March.	Op.26.	65
..4 Impromptu Pastorale	Op.27.	50
..5 18 Pedal Phrasing Studies.	Op.28.. Book 1 and 2. Each	\$200
..6 Rondo-Caprice.	Op.33.	60
..7 Overture to Wm. Tell. (<i>Transcription.</i>)	Op.37.	125
..8 Andante from Beethoven's Sonata.	Op.28. (<i>Transcription</i>)	Op.38. 50.
..9 Overture to Stradella. (<i>Transcription.</i>)	Op.39.	100
..10 Two Trans from Schumann's "Pictures from the Orient"	Op.40.	50
..11 Variations. <i>on a Scotch Air</i>	Op.51.	100
..12 At Evening. <i>Idylle</i>	Op.52.	50
..13 Variations. <i>Last Rose of Summer.</i>	Op. 59.	\$100.
..14 Second Sonata. (<i>G minor.</i>)	Op. 77.	\$200.

Entered according to Act of Congress, 1876, by G. Schirmer in the Clerk's Office of the District Court for the Southern District of N.Y.

NEW-YORK.

G. SCHIRMER, 701 BROADWAY.

P R E F A C E .

These Studies have been purposely written in the "free-style," in order that the attention may be diverted as little as possible from the pedal part. The "strict-style," with polyphonic treatment, requiring still greater independence of foot and finger.

The Pedal part should be thoroughly practised before attempting to unite it with the Manuals, and too much stress cannot be laid upon the manner of performance. The pipes should be made to speak by a *quick pressure* of the foot, (not a kick) even with the heaviest action. This ensures not only a quiet style of performance, but also avoids frequent disarrangement of mechanism producing "ciphering." Should the pedal pipes not speak with sufficient promptitude when the pedals are thus used, it is a fault of the builder, not the player.

The proper stops have been only generally indicated, (as the effect varies with different Organs) still, in the hands of a competent teacher, these pieces may also be usefully employed as studies in registration.

In most of the studies, besides those for the Full Organ, the pedal part should be registered slightly louder than the Manuals, and stops of 16 and 8 ft. have been intended throughout. Should the Organ have no 8 ft. stop in the pedals the effect must be obtained by coupling with the Manuals.

All of these Studies may be played upon an Organ of two keyboards and two octaves of pedals, and the author trusts that they may aid in acquiring that command of the pedals so indispensable to true Organ-playing.

D.B.

EXPLANATION OF PEDAL MARKING.

^	Placed above a note signifies ———	Toe of Right Foot.
v	" " below " " " " " ———	" " Left " "
o	" " above " " " " " ———	Heel of Right " "
o	" " below " " " " " ———	" " Left " "
v ^	Signifies ———	Change from Left to Right without repeating the note.
^ v	" " ———	" " Right to Left " " " " " "
—	" " ———	A slide, striking with the side of the foot on the first of two keys.

See Studies, 6 - 14 - 16.

1271737

Vault
MT
187
.B922
op. 28
1868
copy 2

18 STUDIES IN PEDAL PHRASING.

3

Andante con moto. ♩ = 76.

DUDLEY BUCK. op. 28.
BOOK I.

MANUAL

Nº 1.

PEDAL.

(Gr. and Sw. coupled.)

mf

8/72 Gift of Margaret Ellwanger

820-B 1

Entered according to Act of Congress, AD 1865 by G. Schirmer, in the Clerk's Office of the District Court of the Southern District of New York.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a series of eighth notes, some beamed together. The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, with a few rests.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a series of eighth notes, some beamed together. The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, with a few rests.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a series of eighth notes, some beamed together. The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, with a few rests.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a series of eighth notes, some beamed together. The bottom staff is in bass clef and contains a series of eighth notes, some beamed together, with a few rests. The system concludes with a double bar line. Below the staves, there are four measures of a bass line, each starting with a 'v' and containing a series of eighth notes.

820=B 1

Andante espressivo. ♩ = 80.

Nº 2.

(Sw. with Reed.)

p (Choir or Gr.)

(Pedals also coupled with Sw.
if the Reed goes "through")



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with a few notes and rests. The bottom staff is a single melodic line in bass clef, also in 3/4 time, with a key signature of one sharp. It contains several measures with rests and some eighth notes.



The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff shows some chords and rests. The bottom staff continues the bass line with various note values and rests.



The third system of musical notation consists of three staves. The top staff features more complex melodic passages with beamed notes. The middle staff has some sustained notes and rests. The bottom staff continues the bass line with eighth and sixteenth notes.



The fourth system of musical notation consists of three staves. The top staff has some melodic movement. The middle staff features sustained chords. The bottom staff continues the bass line with eighth notes and rests. At the bottom of the page, there are some small, faint markings that appear to be a continuation of the notation or a reference to another page.

820=B1

* If the Sw. Pedal is employed for *cres.* and *dim.* the Pedals should be used thus —

Many similar cases of freeing the right foot in order to operate Sw. Ped. may be taken advantage of in these Studies, but as exceptional, cannot here be indicated, and must be left to the discretion of the teacher or performer.

Allegro non troppo. ♩ = 105.

Nº 3.

(Full Organ.)

820 = B 1

* These passages should also be practiced as follows, —
the manner usually employed when two #Keys come together.
Left foot under right. Page 18 forming exception to note.



820=B 1

Left over right. Right over left.

Moderato. $\text{♩} = 72$.

Nº 4.

mf *

1.

2.

820=B 1

* Omit this chord in the Manual when commencing the Study.



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. The key signature has two flats (B-flat and E-flat). The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.



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 key signature has two flats (B-flat and E-flat). The music continues with various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.



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 key signature has two flats (B-flat and E-flat). The music continues with various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.



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. The key signature has two flats (B-flat and E-flat). The music continues with various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.

First system of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features various note values, including eighth and sixteenth notes, with some slurs and ties. The key signature has one flat.

Second system of a musical score. It 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 various note values and slurs. The key signature has one flat. The text "rall e dim." is written in the bottom staff.

Con moto. ♩ = 100.

N^o 5.

Third system of a musical score, labeled "N^o 5.". It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has three sharps. The time signature is common time (C). The music features various note values, including eighth and sixteenth notes, with some slurs and ties. The text "(Sw. with Reeds.)" and "p" are written in the top staff, and "mf" is written in the bottom staff.

Fourth system of a musical score. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has three sharps. The music features various note values, including eighth and sixteenth notes, with some slurs and ties.





Larghetto. ♩ = 88.

Nº 6.

p
(Choir Keraulophon coupled to Sw. Diaps. and Oboe)

The musical score for N° 6, page 15, is written in 3/8 time and B-flat major. It consists of four systems of staves. The first system has a treble and bass staff. The second system has a grand staff (treble and bass). The third system has a grand staff. The fourth system has a grand staff. Dynamics include *p*, *mf*, *f*, *cres.*, and *dim.* There are also performance instructions like "Choir Keraulophon coupled to Sw. Diaps. and Oboe".



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords and melodic lines, some with slurs. The middle staff is in bass clef and contains a similar melodic line. The bottom staff is also in bass clef and contains a single note, likely a pedal point.



The second system of musical notation continues the piece. It features more complex chordal textures in the upper staves and a more active bass line in the bottom staff, including some sixteenth-note patterns.



The third system of musical notation shows a continuation of the harmonic and melodic themes. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



The fourth system of musical notation concludes the page. It features a final cadence with sustained chords in the upper staves and a simple bass line.

This musical score page contains four systems of music, each with three staves (treble, grand, and bass). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first three systems show complex melodic and harmonic development. The fourth system concludes with a *dim. e rall.* marking. The page number 17 is in the top right corner, and the measure range 820-824 is in the bottom left corner.

dim. e rall.

Andante quasi allegretto. ♩ = 90.

Nº 7.

(Sw. Diaps and Reed.)

mf

p

(Sw.)

(Gr. Clarabella and Flute 4ft.)

(Sw. both hands.)

820 = B 1

ten.

ten.

* The general rule, that in ascending passages the left foot is to be passed over the right, above middle C (not before) and under in descending, holds good in this, and nearly all these Studies.

(Gr.)

(Sw.)

(Sw. both hands.)

f

mp

cres.

820=B1

* Left foot under right. See note, Page 7.

3 3

rallent. *dim.* *p*

Nº 8. *Lento. Tempo di Chorale.*

(Full Sw.) p

(Bourdon Mixture and Fifteenth off.)

ritard.

♩ = ♩ (of proceeding movement.)

(Man. II. Gamba with Flute 4 ft.)

f (Swell.)

820=B 1

* This measure is to be played by the right hand alone, and care should be taken to shut off the three Stops, in the order indicated above, exactly with the three notes, F. E. E flat. If there is any other 2 ft. Stop in the Sw. it should be shut off with the Fifteenth. The same applies to any 16 ft with the Bourdon, thus reducing the Sw. to 8 and 4 ft. tone only.

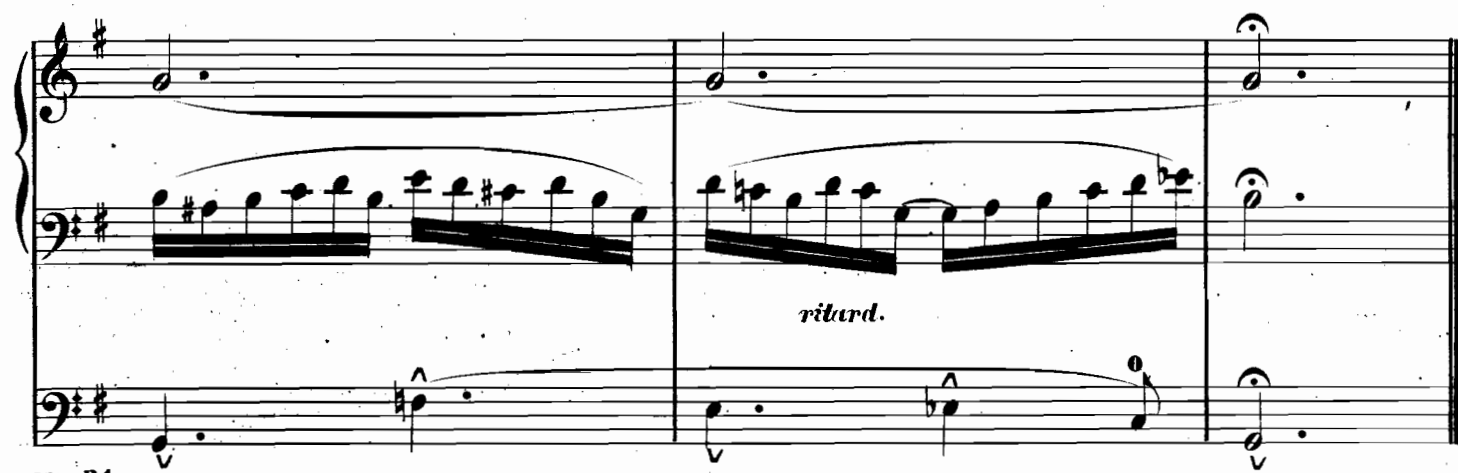




The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, primarily consisting of rests and eighth notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains two measures of music, featuring a continuous eighth-note melody in the bass clef and a treble clef staff that is mostly empty. The bottom staff is a single bass clef with a key signature of one sharp, containing two measures of music with eighth notes and rests.



The second system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp, containing three measures of music with eighth notes and rests. The middle staff is a grand staff with a key signature of one sharp, containing three measures of music with a continuous eighth-note melody in the bass clef and a treble clef staff that is mostly empty. The bottom staff is a single bass clef with a key signature of one sharp, containing three measures of music with eighth notes and rests.



The third system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp, containing three measures of music with eighth notes and rests. The middle staff is a grand staff with a key signature of one sharp, containing three measures of music with a continuous eighth-note melody in the bass clef and a treble clef staff that is mostly empty. The bottom staff is a single bass clef with a key signature of one sharp, containing three measures of music with eighth notes and rests. The word "ritard." is written in the middle of the second measure of the bottom staff.

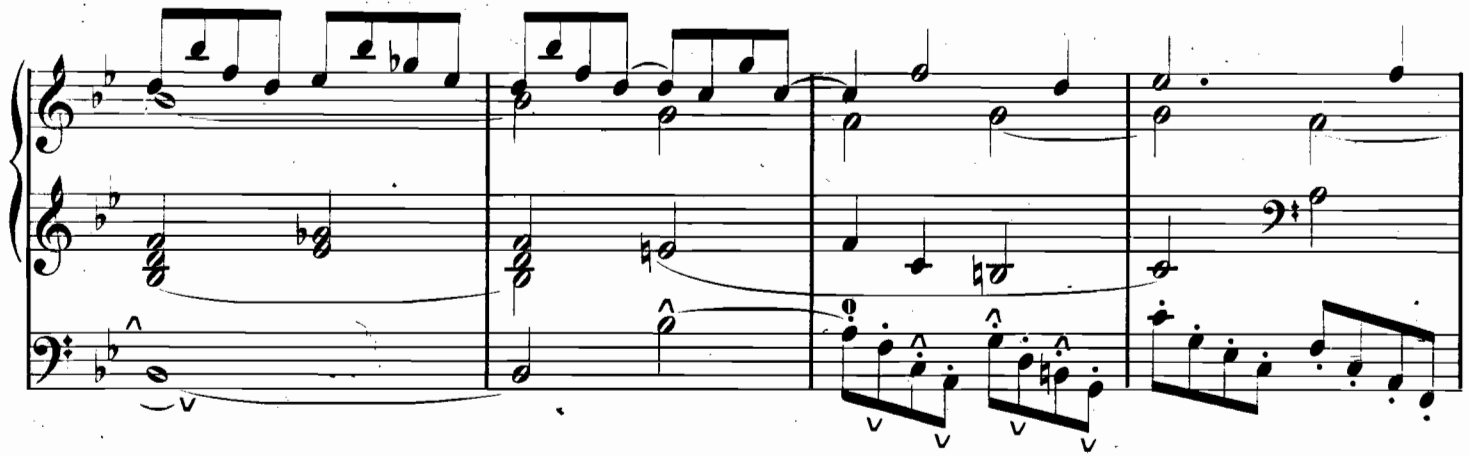
Maestoso. ♩ = 54.

Nº 9.

(Full Organ.)

820=B 1

* The Pedal passages in this Study should also be practised legato.



820=B 1

Oakes, Eng'r.

1271737

Catalogue No. 3 of Instrumental Music, published by G. Schirmer, New York,

Schulhoff, J. , Menuet from Mozart's Quartet in D, transcr. Fingered by A. R. Parsons.....	50
Schumann, Rob. , Op. 15. Kinderscenen.....	25
— Op. 18. Arabeske, C.....	75
— Op. 124. No. 6. Wiegenlied. (Cradle Song).....	25
— Op. 124. No. 16. Schläferlied.....	25
— "Happy Farmer" and "Hunting Song".....	25
— "Träumerei" and "Romanze," as played by Thomas' Orchestra. 2d Edition.....	40
— "Warum" (Why?) and "Abendlied" (Evening Song).....	25
Seeling, Hans , Op. 10, No. 3. Der Gnomentanz. Concert-Etude.....	40
Sergent, A. , Op. 10. Frivolité. Fantaisie-Polka.....	75
— Op. 17. Feux Follets. Caprice-Mazurka.....	75
— Op. 22. A blentôt. 2me Nocturne.....	75
Siewert, H. , Op. 71. Thine with all my Soul. Melody.....	50
Slack, J. H. , Op. 3. Home, sweet Home.....	50
Smith, Sidney , Op. 8. Tarantelle brillante.....	80
— Op. 11. La Harpe éolienne. Morceau de Salon.....	80
— Op. 13. Le Torrent de la Montagne. (Mountain Stream.) Morceau caract.....	75
— Op. 14. Fleurs de Mai. (The Lily of the Valley.) Mazurka.....	75
— Op. 16. Robin des Bois. (Der Freischütz.) Gr. Fantaisie de Concert.....	10
— Op. 17. Le Jet d'Eau. Morceau brillant.....	80
— Op. 22. La Cascade des Rubis. Morceau élégant.....	75
— Op. 24. Galté de Cœur. Valse brillante.....	100
— Op. 26. Songes à la Forêt. (Dreams of the Forest.) Chanson sans Paroles.....	60
— Op. 30. Fantaisie brillante sur "Martha".....	60
— Op. 31. Chanson russe. Romance.....	60
— Op. 33. Danse napolitaine. Morceau de Concert.....	85
— Op. 35. Pas redoublé. Morceau brillant.....	80
— Op. 36. Une Nuit étoilée. Sérénade.....	75
— Op. 40. Marche des Tambours. Morceau militaire.....	75
— Op. 42. La Reine des Fées. Galop de Concert.....	75
— Op. 43. Fête hongroise. Mazurka élég.....	75
— Op. 66. 3me Tarantelle.....	80
— Op. 67. Fra Diavolo. Fant. brill.....	75
— Op. 70. Scènes dans la Forêt. Morceau caractéristique.....	80
— Op. 71. La Favorite. Fant. brill.....	100
— Op. 73. L'Élève d'Amore. Gr. Fant.....	100
— Op. 76. Un Songe d'une Nuit d'Été (Midsummer Night's Dream), de Mendelssohn. Paraphrase de Concert.....	100
— Op. 77. Moments joyeux. Morceau de Salon.....	80
— Op. 78. Robert le Diable. Fantaisie.....	80
— Op. 79. Le Crépuscule. Andante.....	80
— Op. 83. I Lombardi. Fant. brill.....	125
— Op. 86. Jeunesse dorée. (Golden Youth.) Galop de Concert.....	100
— Op. 88. Barcarolle.....	75
— Op. 89. Stabat Mater, de Rossini. Par.....	100
— Op. 91. Loin de Patrie. Pensée maritime.....	80
— Op. 94. Coquette. Caprice brillant.....	80
— Op. 98. La Sympathie. Dialog musical.....	75
— Op. 103. La Traviata. Fant. brill.....	125
— Op. 104. La Danza. Tarantella de Rossini. Transcription.....	75
— Op. 106. Les Trompettes de la Guerre. Morceau militaire.....	80
— Op. 111. La Pluie d'Argent. Morceau brillant.....	100
— Op. 112. Feuilles de Roses. Morceau élégant.....	80
— Op. 117. Faust, de Gounod. Fant. brill.....	25
— Op. 118. Sérénade de Gounod. ("Quand tu chantes.") Transcription.....	75
— Op. 119. Martha. 2me Fantaisie.....	100
— Op. 121. Adelaide, de Beethoven. Tran.....	75
— Op. 122. Rigolotto. Fantaisie brillante.....	25
— Op. 123. Chant du Savoyard. Esquisse.....	25
— Op. 124. Souvenir de Weber. Fantaisie.....	25
— Op. 125. La Charité, de Rossini. Tran.....	100
— Op. 129. Il Trovatore. Fantaisie brillante.....	10
— Op. 131. Brant. Fantaisie brillante.....	100
— Op. 132. En Route. Marche brillante.....	85
— Op. 137. Rhapsodie.....	75
— Op. 138. Le Bivouac. Morceau militaire.....	100
— Op. 140. Mosa, de Rossini. Gr. Fant.....	150
— Op. 142. Grand Fantaisie sur l'Hymne nationale russe.....	10
— Op. 143. Undine. Morceau caract.....	10
— Op. 145. Home, sweet Home. Transc.....	100
— Op. 146. Aïrs écossais, variés.....	100
— Op. 153. Quatre-Bras. Marche militaire.....	85
— Op. 156. Chant de Berceau.....	75
— Com' à gentils. Fantaisie. Etude pour la Main gauche seule.....	60
Sodermann, A. , Swedish Wedding March. (Fresh Life).....	40
Spindler, W. , Op. 33. Frisches Leben. (Fresh Life).....	75
— Field Flowers. 13 easy Pieces. 2 Books, each.....	50
— March from Wagner's Tannhäuser. Tran.....	50
Steibelt, D. , Op. 37. Sonate. C.....	85
— Op. 41. Sonate. Bp.....	75
— Sonatine.....	50
Streabogg, L. , Compositions (very easy):.....	
— Op. 65. La Guirlande de Roses. 6 Danses: No. 1. Valse; No. 2. Polka; No. 3. Schottisch; No. 4. Polka-Mazurka; No. 5. Galop, each.....	25
— No. 6. Quadrille.....	25
— Op. 74. Marche turque de Mozart.....	85
— Op. 77. Petite Fantaisie sur: Zampa.....	50
— Op. 78. Oiseaux de Paradis. 6 Danses: No. 1. Valse mignonne; No. 2. Polka; No. 3. Schottisch; No. 4. Polka-Mazurka; No. 5. Galop, each.....	25
— No. 6. Quadrille.....	50
— Op. 79. La célèbre Valse: "Rêves du Passé," de C. Faust. Arrangement facile.....	35
— Op. 80. La célèbre Valse: "Cuir de Russie," de J. Klein. Arrangement facile.....	35
— Op. 85. Le Départ. Marche militaire.....	35
— Op. 87. La Fille du Régiment. Fant.....	50
— Op. 91. 3 Morceaux de Genre: No. 1. Les Amazones. (The Amazons.) No. 2. La Fileuse. (The Spinning Girl.) No. 3. Les Patineurs. (The Merry Skaters.).....	35
— Op. 92. Le Traineau. Polka-Mazurka.....	25
— Op. 98. Mandolinata. Mélodie de Paladilhe. Transcription.....	35
— Op. 97. 3 Morceaux de Genre: No. 1. Chanson Napolitaine.....	50
— No. 2. Rondino.....	50
— No. 3. Romance sans Paroles.....	50
— Op. 99. Fleurs de Mai. 6 Danses: No. 1. La Violette. Valse.....	25

Streabogg, L. , Op. 99.—Continued:.....	
— No. 2. La Pâquerette. Polka.....	25
— No. 3. Le Mignuet. Schottisch.....	25
— No. 4. La Primevère. Polka-Mazurka.....	25
— No. 5. Le Myosotis. Galop.....	25
— No. 6. Le Lilas. Quadrille.....	50
— Op. 105. Le petit Carnaval. 6 Danses: No. 1. Valse; No. 2. Polka; No. 3. Schottisch; No. 4. Polka-Mazurka; No. 5. Galop, each.....	25
— No. 6. Lanciers-Quadrille.....	50
— Op. 108. Les Papillons. Six Danses: No. 1. Valse; No. 2. Polka; No. 3. Schottisch; No. 4. Polka-Mazurka; No. 5. Galop, each.....	25
— No. 6. Quadrille.....	50
— Op. 109. Les Marionnettes. Polka.....	25
— Op. 110. Plaisir d'Amour, de Martini. Transcription.....	35
— Op. 117. La Corbeille de Roses. 6 Danses: No. 1. Valse; No. 2. Polka; No. 3. Schottisch; No. 4. Polka-Mazurka; No. 5. Redowa, each.....	25
— No. 6. Quadrille.....	50
— Op. 123. Le Collier de Perles. 6 Danses: No. 1. Valse; No. 2. Polka; No. 3. Schottisch; No. 4. Polka-Mazurka; No. 5. Galop, each.....	25
— No. 6. Quadrille.....	50
— Op. 127. Babil de Fauvette. Valse mignonne.....	60
— Op. 128. Le Pré aux Clercs, de Herold. Petite Fantaisie.....	50
— Op. 129. Feuilles de Printemps. 6 Danses: No. 1. Valse; No. 2. Polka; No. 3. Schottisch; No. 4. Polka-Mazurka; No. 5. Galop, each.....	25
— No. 6. Quadrille.....	50
— Op. 130. 3 Morceaux de Salon: No. 1. Prière du Matin. Mélodie.....	35
— No. 2. Echo des Montagnes. Tyrolienne.....	35
— No. 3. Souvenir du Bal. Valse.....	35
— Op. 131. Polka des Sorcières.....	35
— Op. 136. Kermesse villageoise. (Village Festival.) Quickstep.....	50
— Le Défilé. Marche militaire.....	35
— Les Etoiles d'Or. (Golden Stars.) 6 Danses: No. 1. Valse; No. 2. Polka; No. 3. Schottisch; No. 4. Polka-Mazurka; No. 5. Galop, each.....	25
— No. 6. Quadrille.....	50
— Les Joies de la Jeunesse. 3 Morceaux: No. 1. Marche triomphale.....	25
— No. 2. Pas redoublé.....	25
— No. 3. Tarantelle mignonne.....	25
— Célèbres Tyroliennes et Styriennes transcrits et variés:.....	
— No. 1. Le Départ des Alpes. (Abschied von den Alpen.).....	35
— No. 2. Le Tyrolien. (Der Tyrolier und sein Kind.).....	35
— No. 3. La Rencontre. (Begegn' mir mei' Daniel.).....	35
— No. 4. La Dispute. (Ranflieder-tanzein.) No. 5. Styrienne. (Hoch vom Dachstein.) No. 6. Pourquoi je pleure. (Den lieben langen Tag.).....	35
— 3 Valses de Chopin. Arrangement facile. Nos. 1 to 3, each.....	50
— No. 1. Op. 18, Cm. No. 2. Op. 34, Cm. No. 3. Op. 64, Dm.....	35
— 3 Valses de Gariboldi. Nos. 1 to 3, each. No. 1. Sans Nom. No. 2. Elmiro. No. 3. La Fugitive.....	35
— Mabel-Valse, de Godfrey, simplif.....	35
— Murska-Valse, de Godfrey, simplif.....	35
— Wedding March, by Mendelssohn. Easy.....	50
— 5 Valses de Joh. Strauss, simplif.:.....	
— No. 1. Morgenblätter. (Morning Journal.).....	50
— No. 2. Künstlerleben. (Artist's Life.).....	50
— No. 3. Wiener Blut. (Vienna Temper.).....	50
— No. 4. Wein, Weib und Gesang. (Wine, Wife and Song.).....	50
— No. 5. An der schönen, blauen Donau. (Blue Danube.).....	50
Suppé, Fr. v. , Ouv. Dichter und Bauer. (Poet and Peasant).....	75
Talaxy, A. , Antécé. Polka-Mazurka.....	50
— Et Bondebryllup. Mélodie danoise.....	60
— La Coupe d'Or. Improptu Bachique.....	75
— Les Coursiers. Caprice brillant.....	80
Thomas, Ambr. , Ouv. Mignon.....	100
Vilanova, R. , Dormi pure. (Sleep on.) Song by Scuderi. Easy Transc.....	50
Vogt, Jean , Op. 10. No. 2. Night-Song. Fingered by Klausner.....	25
Voss, Chas. , Op. 89. La belle Polonoise. Polacca brillante.....	75
Wachtmann, Ch. , Op. 53. La Brise du Soir. Morceau élégant.....	90
— Op. 64. La Reuse. Morceau de Salon.....	60
Wagner, H. , Grosser Festmarsch. (Centennial March.) Arr. by Jos. Rubinstein.....	150
— Kaiser-Marsch, arr. by Ulrich.....	75
— The same for Concert, arr. by Tausig.....	75
— Marche du Tannhäuser, arr. by Fradel.....	35
— Trauermarsch aus: Götterdämmerung, arr. von H. Cramer.....	60
— The same, arranged by A. Heintz.....	75
Warren, G. W. , Hail Columbia. Transc.....	30
Wienawski, Jos. , Op. 3. Valse de Concert. Dp.....	100
Wolf, Gustav , Op. 11. 2 Sonatines:.....	
— No. 1. G. 75c. No. 2. D.....	65
— No. 1. C. 75c. No. 2. G.....	100
Wollenhaupt, H. A. , Op. 53. Sparkling Diamonds. Mazurka fantastique.....	100
Wood, A. H. , Repose of the Ocean.....	100

PIANO SOLO.

METHODS, STUDIES, AND EXERCISES.
(FOREIGN FINGERING.)

Bertini, Henri , Etudes dans l'Ordre progressif.....	
— Livre 1. Op. 166. Etudes primaires.....	100
— Livre 2. Op. 137. Etudes élémentaires.....	200
— Livre 3. Op. 107. Etudes faciles.....	100
— Livre 4. Op. 175. 25 Etudes préparat's.....	25
— Livre 5. Op. 20. 25 Etudes.....	100
— Livre 6. Op. 178. Etudes intermédiaires.....	25
— Livre 7. Op. 32. 25 Etudes.....	100
— Livre 8. Op. 177. 25 Etudes spéciales de la Vitesse, du Trille, et pour la Main gauche.....	375
— Op. 134. 25 Etudes.....	275
— Livre 9. Op. 134 bis. 25 Etudes.....	315

Bertini, Henri —Continued:.....	
— Livre 11. Op. 178. 25 Etudes classiques et normales.....	450
— Livre 12. Op. 66. 25 Etudes caracté.....	415
— Livre 13. Op. 94. 25 Caprices-Etudes.....	50
— Livre 14. Op. 122. 25 Etudes artistiques.....	80
Beyer, Ferd. , Op. 101. Elementary Instruction Book for juvenile Pupils, with English and French Words. Boards.....	250
Bonawitz, J. H. , Daily Studies.....	35
Bulow, Dr. Hans von , Annotations to the 50 select Studies by I. B. Cramer, translated by A. R. Parsons. 80, net.....	50
Bürgmüller, Fred. , Op. 100. 25 Etudes faciles et progressives pour les petites Mains. (Liv. 1.).....	235
— Op. 105. 25 Etudes brill. et mélodiques.....	235
— Op. 109. 18 Etudes de Genre. (Liv. 2.).....	235
Burrows, J. F. , Pianoforte Primer, containing the Rudiments of Music, to which is added a Guide to Practice, by S. Jackson. Boards. Net.....	50
Concone, J. , Ecole mélodique:.....	
— Livre 1. Op. 24. 25 Etudes mélodiques.....	150
— Livre 2. Op. 30. 20 Etudes chantantes.....	50
— Livre 3. Op. 44. 15 Etudes expressives.....	75
— Livre 4. Op. 25. 15 Etudes de Genre.....	75
— Livre 5. Op. 31. Etudes de Style.....	75
— Livre 6. Op. 37. 20 Etudes sentimentales sur des Mélodies de Fr. Schubert.....	75
— Livre 7. Etudes brillantes (faisant Suite aux Etudes mélod. Op. 24.) (Envs posth. 200	
Cramer, J. B. , 50 select Pianoforte Studies, with Fingering and instructive Remarks by HANS VON BULOW. Translated by A. R. Parsons. Complete.....	300
— The same, in 4 Parts, each.....	150
Czerny, A. , Op. 100. 25 Etudes chantantes très-faciles.....	75
Czerny, Ch. , Op. 92. Toccata ou Exercice, C. Exercices.....	300
— Op. 337. Exercice journalier. (40 daily Exercises.).....	300
— Op. 636. Preliminary School of Velocity. Complete.....	250
Doll, C. L. , The Pupil's Introduction to the Study of the Piano.....	125
Dreyschock, Al. , Schule der Tonleiter. (School of Scales).....	125
Duvernoy, J. B. , Op. 120. The School of Mechanism. 15 Studies. New Edition, revised by K. Klausner. Complete.....	200
— The same, in 3 Books, each.....	75
Eschmann, J. C. , Op. 22. 24 Studies in all Keys, for Expression and Rhythm. 3 Books, each.....	150
Herz, H. , Collection of Gammes, Exercices, Passages, Préludes, petits Morceaux d'une Difficulté progressive.....	100
Köhler, Louis , Op. 50. Die ersten Etuden. (First Studies).....	125
— Op. 60. Immerwährende Etuden in Doppelpassagen. (Perpetual Studies in Double Passages).....	150
— Op. 151. The First Studies.....	100
— Op. 166. Die Technik der Mittelstufe. (Technical Exercises for the intermediate Degree.) Parts 1, 2, each.....	225
Krug, D. , Scales, Arpeggios and Chords.....	40
Kullak, Th. , Op. 48. Method of Octaves. New Edition, revised and enlarged by the Author. Translated by A. R. Parsons.....	
PART I. Preparatory Method. Exercises to prepare the Hand for playing Octaves.....	300
PART II. Seven Exercises and Studies.....	50
PART III. Passages and Examples from the Works of Brahms, Chopin, Grieg, Heller, Henselt, Liszt, Mendelssohn, Raff, Rubinstein, Schumann, Thalberg, Weber, etc.....	300
Lecocq, F. , Op. 17. L'Alphabet. 25 Etudes très-faciles pour les petites Mains.....	175
— Op. 25. La Difficulté. 15 Etudes pour délier les Doigts.....	200
Lemore, H. , Op. 37. Etudes enfantines. Books 1, 2, each.....	150
Plaidy, L. , Technical Studies. New Edition Augmented by K. Klausner.....	300
Schmidt, Aloys , 70 Studies in a progressive Order by Klausner. 3 Books, each.....	100
Streabogg, L. , Premières Etudes des jeunes Pianistes:.....	
— 1er Degré. Op. 63. 12 Etudes mélodiques très-faciles.....	150
— 2me Degré. Op. 64. 12 Etudes mélodiques faciles.....	150
Werner, A. , Op. 18. 10 melodic Studies.....	150
Wohlfahrt, H. , The Young Pianist's Guide.....	200
Wolfsthal, S. M. , The Child's first Piano Instructor. For Class and Private Teaching. Boards.....	150

PIANO DUETS. (Four Hands.)

Bargiel, W. , Op. 24. 3 Dances.....	150
Brahms, J. , Op. 39. 16 Waltzes.....	225
— Op. 52. Songs of Love. 18 Waltzes (with Chorus ad libitum), net.....	300
— Op. 68. Symphony in C minor.....	200
— Hungarian Dances. 2 Books, each.....	225
Enckhausen, H. , Op. 72. 20 progressive and instructive Pieces. 3 Books, each.....	75
Erkel, F. , March from the Hungarian Overture: Hungady László, arranged by S. Jackson.....	60
Flotow, F. v. , Ouv. Stradella.....	100
Gounod, Ch. , Marche funèbre d'une Marionnette.....	75
Jackson, Sam. , Etoiles brillantes. (Twinkling Stars.) Valse de Concert, arr.....	150
— Prayer from Lohengrin, transcribed.....	50
Ketterer, E. , Op. 24. Gr. Galop de Concert.....	25
— Op. 240. Défilé-Marche. Transcription militaire.....	80
— Op. 254. Succès-Polka.....	100
— Op. 270. Vienne. Galop.....	100
Leybach, J. , Op. 66. Fantaisie brillante sur: Euryanthe, de Weber.....	125
— Op. 67. Fantaisie brillante sur: Oberon.....	125
Liszt, Franz , Rhapsodie hongroise No. 2.....	150
Ludovic, G. , Op. 52. La Clochette du Pâtre. (Shepherd Bells.) Cluette.....	60
Mattei, T. , Op. 31. Pas de Charge. Morceau de Salon.....	10
— Op. 40. L'Echo de Naples. Tarantella di Bevilacqua, arr.....	100
Mendelssohn, F. , Wedding March, simplified by L. Streabogg.....	75
— 48 Songs without Words, arr. by Rob. Keller. Complete.....	400

Mercier, Ch. , 1re Fête enfantine. 3 Danses très-faciles; No. 1. Valse.....	35
— No. 2. Polka Mazurka.....	35
— No. 3. Schottisch.....	35
Nicolai, O. , Overture: <i>The Merry Wives</i>	125
Quidant, A. , Op. 21. Mазeppa. Etude-Galop.....	1 00
Raff, J. , Op. 177. Trennung. (Parting.) March from Symphony No. 5, "Leonore".....	1 50
Reinecke, C. , Dance of the Bear with Lore, from "Snowdrop".....	65
Reissiger, C. G. , Ouv. <i>Die Felsenmühle</i>	1 50
Rummel, J. , 3 petits Morceaux très-faciles: No. 1. Lied de Mozart.....	35
— No. 2. Andante, 35c. No. 3. Berceuse.....	35
Schubert, Cam. , Op. 79. Le Mardi gras aux Enfers. Quadrille fantastique.....	75
Schubert, Frz. , Op. 121. Reiter-Marsch. (Cavalry March).....	60
Smith, Sidney , Op. 40. Marche des Tambours. Morceau militaire.....	1 00
— Qui-va-là? (Who goes there?) Grand Galop militaire, arr. par S. Jackson.....	1 50
— Les Trompettes de la Guerre. Morceau militaire.....	1 25
Spindler, Fr. , Op. 296. 6 brillant Sonatinas: No. 1. C.....	1 00
— No. 2. Am.....	1 15
— No. 3. G.....	1 15
— No. 4. E.....	90
— No. 5. F.....	1 15
— No. 6. D.....	1 15
Strauss, Johann , Op. 345. Tausend und eine Nacht. (Thousand and one Nights.) Waltz.....	1 25
— Op. 354. Wiener Blut. (Vienna Temper.) Waltz.....	1 00
— Op. 357. Carnevalsbilder. (Scenes of Carnival.) Waltz.....	1 00
— Op. 359. Gruss aus Oesterreich. (Welcome to Austria.) Polka-Mazurka.....	65
— Op. 364. Wo die Citronen blüh'n. (Where the Citrons bloom.) Waltz.....	1 15
— Op. 367. Du und Du. (Thee and thou.) Waltz.....	1 15
Streabogg, L. , Op. 85. Le Départ. Marche militaire.....	50
— Op. 86. Blue Danube. Valse de Joh. Strauss. Easy arrangement.....	60
— Op. 96. Mandolinata. Mélodie de Paladilhe. Easy Transc.....	60
— Op. 99. Fleurs de Mai. 6 Danses: No. 1. La Violette. Valse.....	35
— No. 2. La Pâquerette. Polka.....	35
— No. 3. Le Mignuet. Schottisch.....	35
— No. 4. La Primevère. Polka-Mazurka.....	35
— No. 5. Le Myosotis. Galop.....	35
— No. 6. Le Lilas. Quadrille.....	75
— Op. 105. Le petit Carnaval. 6 Danses: No. 1. Valse; No. 2. Polka; No. 3. Schottisch; No. 4. Polka-Mazurka; No. 5. Galop, each.....	35
— No. 6. Lanciers-Quadrille.....	75
— Op. 108. Les Papillons. 6 Danses faciles: No. 1. Valse; No. 2. Polka; No. 3. Schottisch; No. 4. Polka-Mazurka; No. 5. Galop, each.....	35
— No. 6. Quadrille.....	75
— Op. 128. <i>Le Pré aux Clercs</i> , de Hérold. Petite Fantaisie.....	60
— Le Défilé. Marche militaire.....	50
— Marche turque de Mozart, arr.....	60
Suppe, F. v. , Overture: Dichter und Bauer. (Poet and Peasant).....	1 25
Tours, B. , Suite de Pièces. Complete.....	1 75
— The same, in separate Numbers: No. 1. Prélude... 40 No. 3. Menuet... 40	
— No. 2. Marche... 50 No. 4. Romance... 40	
— No. 5. Tarantelle.....	50
Wagner, Richard , Kaisermarsch.....	1 00
— Trauermarsch aus: <i>Götterdämmerung</i> , arr. von H. Cramer.....	75

TWO PIANOS. (Four Hands.)

ONE PERFORMER AT EACH.

Bonawitz, J. H. , <i>Faust</i> , de Gounod.....	3 00
— Selections from Wagner's <i>Lohengrin</i>	3 00
Kowalski, H. , Salut à Pesth. Marche hongroise de Concert.....	1 50
Liszt, F. , <i>Réminiscences de Don Juan</i>	4 00

PIANO AND VIOLIN.

Fliege, H. , Op. 105. Gavotte Circus Renz.....	75
Gounod, Ch. , Méditation sur le 1er Prélude de J. S. Bach, pour Piano et Violon (ou Flûte ou Cello) solo avec Acc. d'Orgue (ou d'un 2d Cello) <i>ad lib.</i>	1 00
Resch, Joh. , Heimliche Liebe. (Secret Love.) Gavotte.....	50

VIOLIN.

Gérriot, Ch. de , Op. 102. Violin School. New Edition, with English and French Words: PART I.—Mechanism of the elementary Difficulties.....	3 00
David, Ferd. , Violin School. English and German Words. Part I.....	2 50
— Part II.....	3 00
— The same complete. Boards.....	6 00
Ries, H. , Violin School. PART I. Elementary Instruction. Boards.....	4 00
PART II. 100 Studies in the different Positions.....	2 50

VIOLONCELLO.

Kummer, F. A. , Op. 60. Violoncello School for introductory Instruction; to which are added 101 progr. Studies, net.....	5 00
---	------

FOR ORGAN.

See Catalogue of Sacred Music.

THEORETICAL.

Cornell, J. H. , A Primer of modern musical Tonality, intended for Self-Study, as an Introduction to the Study of Harmony. 2d Edition. Revised and improved. Cloth.....	1 00
Haupt, A. , Theory of Counterpoint, Fugue, and Double Counterpoint. Translated from the original Manuscript by H. Clarence Eddy. Cloth.....	1 50
Lobe, J. C. , Catechism of Music. Translated by Fanny Raymond Ritter.....	75
— Catechism of Composition. Translated by Fanny Raymond Ritter.....	1 25
Richter, E. F. , Manual of Harmony. Translated by J. P. Morgan. Cloth.....	2 00
— Treatise on Counterpoint. Translated by Franklin Taylor. Cloth.....	2 00