

A CATALOGUE
OF
AMERICAN MUSIC,

COMPRISING

CAREFULLY SELECTED LISTS OF THE BEST VOCAL AND PIANO-FORTE
COMPOSITIONS BY AMERICAN COMPOSERS,

GIVING

KEY, GRADE, COMPASS AND PRICE.

PREPARED BY

WILLARD BURR, JR.



PUBLISHED BY
THEODORE PRESSER,
1704 CHESTNUT STREET,
PHILADELPHIA, PA.

ML
145
P 145

PREFACE.

The rapidly increasing interest in American compositions of late has led to urgent requests for a carefully selected, reliable list of American vocal and piano-forte music. This catalogue, compiled from the lists that have appeared from month to month in *THE ETUDE*, has been prepared to meet such a demand.

It is the first catalogue of representative American music issued, and no pains have been spared to make it reliable—sufficiently broad and comprehensive to suit the needs of all teachers, performers and conservatories of music that regard the true interests of the art of music; and it is believed that such information is given as will enable suitable selections to be made therefrom more easily than can be made from catalogues of foreign works. The styles of different composers must in all cases be learned from observation and experience.

It is the intention to issue an appendix from time to time as circumstances may require. These labors, though not without sacrifice, are cheerfully contributed to the cause of American musical art, for which our labors in the past also have required much time and strength. No small credit in this enterprise is due to the publisher, who has long manifested a deep and active interest in the progress of musical art in our country.

After the examination of a very large amount of the best American vocal and pianoforte music (only a limited portion of which, the more meritorious and interesting, could be selected), the undersigned adds, with pleasure, his testimony to that of some of our most eminent musicians, that selections from American compositions can be made as worthy to be used in class rooms and concert halls as many of the works now in use, written by able contemporary foreign composers. The time has arrived when the best American music is fast becoming appreciated by the general public as well as by musicians themselves—a national pride in the development of the art is being awakened, and the signs of the times clearly point to, and give abundant promise of, an important future for the art of music in America.

Boston, June 22, 1887

WILLARD BURR, JR.

UNSOLICITED TESTIMONIALS.

BROOKLYN, May 27, 1887.

MR. WILLARD BURR, JR.

My Dear Sir:—I believe the idea of such a catalogue as you propose in book or pamphlet form to be excellent. It is one of the most practical ways to help the cause, and I can heartily appreciate the self-sacrifice it involves on your part.

Very truly yours,

DUDLEY BUCK

ORANGE, N. J., May 23, 1887

MR. WILLARD BURR, JR.

Our country seems to be every day advancing more and more to the front in musical matters, and as to composers, I think we already have quite a number of very worthy representatives.

I thank you for the kind words in your letter, and for your care in examining some of my salon pieces, and placing them in the lists now being published in *THE ETUDE*.

Yours sincerely,

WILLIAM MASON.

BOSTON, June 17, 1887.

DEAR MR. BURR.

There is a constant and increasing demand for *reliably* graded lists of music, such as this work of yours aims to supply.

It is pleasant to know that one so thorough and conscientious as yourself, finds interest in my compositions. I appreciate your courtesy and kind esteem.

Yours sincerely,

STEPHEN A. EMERY.

INSTRUMENTAL.

A CAREFULLY SELECTED LIST

Of American Piano-Forte Music Suitable for Concert and Teaching Purposes, with Key,
Grade and Price.

GRADE ON A SCALE OF 10.

Published by

THEODORE PRESSER, 1704 Chestnut Street, Philadelphia, Pa.

Op.	No.		Key.	Grade.	Price.
10		W. K. BASSFORD.			
		"Tarantella."	G mi.	6	50 c.
12		"Nuit Etoilée."	E	4	35 c.
		FREDERICK BRANDERS.			
57	1	"Souvenir."	A	4	40 c.
	2	"Melodie."	G	4	40 c.
	3	"Menuett."	E mi.	4	40 c.
	4	"Præiudium."	E♭	5	40 c.
	5	"Arietto."	B♭	4	50 c.
69	1	"Polonaise."	C	6	40 c.
	2	"Impromptu."	F mi.	6	30 c.
		DUDLEY BUCK.			
14		"Scherzo-Caprice."	B♭ mi.	7	\$1 00
8		"Midsummer Fancies."			
	1	"In the Woods."	F	6	50 c.
	2	"By the Brookside."	G	7	50 c.
	3	"On the Seashore."	C♯ mi.	5	50 c.
19		"Winter Pictures."			
	1	"Woodland Scenes."	D maj. and mi.	7	60 c.
	2	"Sleigh Bells."	E	7	60 c.
		WILLARD BURR, JR.			
11	1	"Concert Nocturne."	D♭	7	50 c.
	2	"Concert Nocturne."	C mi.	6	50 c.
	3	"Nocturne, Am Abend, auf dem Brienzen See."	E mi.	5	50 c.
19		"Seven Idyls: From Shore to Shore."			
	1	"Cradle Song."	F	4	30 c.
	2	"Merriment."	E	5	40 c.
	3	"Love's Mystery."	C mi.	6	50 c.
	5	"Duetto."	C	5	35 c.
19	6	"Memory." (Vocal part ad libitum.)	D	6	65 c.
	7	"Scotch Fantasia," on "The Sweet Bye-and-Bye."	F	6	75 c.
		C. L. CAPEN.			
		"Gavotte."	F mi.	7	60 c.
		"Etude Simplette."	D	5	35 c.
		STEPHEN A. EMERY.			
18		"Piano-Forte Recreations for equalizing the execution of both hands."			
	1	"Prelude."	A mi.	4	35 c.
	2	"Fingertwist."	C	5	30 c.
	3	"Intermezzo."	E mi.	5	40 c.
	4	"Andante."	G	4	30 c.
	5	"Impromptu."	B mi.	5	35 c.
	6	"Caprice."	D	5	40 c.

AMERICAN COMPOSITIONS.

Op.	No.	STEPHEN A. EMERY.	Key.	Grade.	Price.
32		"Twelve Tone Paintings." (One in each major key.)			
	1	"In the Boat."	C	3	30 c.
	2	"The Merry Party."	G	3	30 c.
	3	"The Spring Morning."	F	3	30 c.
	5	"The Grasshopper's Song."	B \flat	3	30 c.
	6	"The Fortune Teller."	A	3	30 c.
	7	"A Summer Song."	E \flat	3	30 c.
	8	"In the Hammock."	E	2	30 c.
	9	"The Organist's Story."	A \flat	3	30 c.
	10	"The Canary Bird."	B	3	30 c.
	11	"Gipsy Dance."	D \flat	3	30 c.
	12	"Sun and Shade."	G \flat	3	30 c.
34		"Up and Away! Scherzo."	D	6	65 c.
13		"12 Tone Pictures in all the major keys."			
	1	"After the Ball."	C	2	25 c.
	2	"At the Seashore."	G	2	25 c.
	3	"The Brooklet."	F	2	25 c.
	4	"Doubt."	D	3	25 c.
	5	"Nevermore."	B \flat	2	25 c.
	6	"The Swallows."	A	3	25 c.
	7	"Please."	E \flat	3	25 c.
	8	"Cradle Song."	E	2	25 c.
	9	"Brown Eyes."	A \flat	2	25 c.
	10	"Child Play."	B	2	25 c.
	11	"Under the Pines."	D \flat	2	25 c.
	12	"Dancing Wavelets."	G \flat	3	25 c.
4		"Three Album Blätter."	C, G, and F.	2	35 c.
6		"Sarabande and Scherzo."	B mi and A maj.	4	50 c.
17	2	"Minuet."	A	4	35 c.
29	1	"Sonatina."	C	4	75 c.
		OTTO FLOERSHEIM.			
		"Elevation."	G	6	40 c.
		"Lullaby."	A \flat	6	50 c.
		"Morceau à la Gavotte."	G	6	50 c.
		"Novelette."	A mi.	8	75 c.
		CHARLES FRADEL.			
		<i>Compositions without Octaves.</i>			
	2	"Farewell."	B \flat	3	25 c.
	3	"Spinning Song."	E \flat	4	25 c.
	5	"Adagio Sentimentale."	C	3	25 c.
	6	"Hungarian."	A	2	40 c.
	11	"A Pleasant Message."	G	3	50 c.
	12	"From Home."	G	3	25 c.
	13	"Petit Impromptu."	C	3	25 c.
	16	"Meditation."	G	3	40 c.
		ROBERT GOLDBECK.			
		"Despair."	A mi.	6	35 c.
		"Fidelity."	F	6	50 c.
		"Song of Rest."	F \sharp	5	35 c.
		"Désir de Retour."	F mi.	5	50 c.
		"Weeping Rock."	E	5	35 c.
		"Manitou."	A \flat	5	35 c.
		"Beyond."	B mi.	5	35 c.
		"Idylle-Reverie."	A \sharp	5	35 c.
		C. P. HOFFMAN.			
		"Gavotte Marie."	B \flat	5	35 c.
		RICHARD HOFFMANN.			
68		"Gavotte."	D	5	40 c.
		"Venice. A Midnight Sketch."	C	5	60 c.
		DORSEY W. HYDE.			
		"Valse."	C	5	35 c.
		ERNST JONAS.			
42	3	"Melody."	E \flat	3	40 c.
	6	"Valse Melancolique."	E mi.	4	40 c.
	7	"Gondoliera."	G mi.	5	25 c.
		B. O. KLEIN.			
20		"Dreams." Five Lyric Pieces.			
	1	"Lento non Tanto."	G \flat	6	50 c.
	2	"Allegro Maestoso."	F mi.	8	65 c.
	3	"Tempo di Valser lento."	F	7	50 c.
	5	"Andante Soave."	A	7	50 c.
25		Suite in G, complete.			\$2 50
	1 and 2	"Prelude and Theme with Variations."	G mi.	9	\$1 00
	3	"Minuet."	E \flat	7	75 c.
	4	"Elegy."	C mi.	8	40 c.
	5	"Gavotte."	G	9	75 c.
35	2	"Melodie—Etude."	G	7	65 c.
	3	"Dance Bohémienne."	C mi.	8	\$1 00

INSTRUMENTAL.

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Op.	No.	Composer	Key.	Grade.	Price.
11		EMIL LIEBLING.	D mi.	7	50 c.
17		"Gavotte-Moderne."	G	6	50 c.
18		"Feu Follet." (Scherzo.)	F#mi. and maj.	6	35 c.
		LOUIS MAAS.			
5		"Album Leaf."	A mi., Bb and G	8	\$1 68
10		"Three Impromptus."	G mi.	8	88 c.
20		"Tarentella."	Eb	7	50 c.
21		"Reverie du Soir."	F	7	50 c.
		E. A. MACDOWELL.			
14	1 and 2	"Valse Allemande."	A mi.	8	\$1 00
10		"Prelude and Fugue."	E mi.	9	\$2 25
13		"First Modern Suite."	D mi.	8	50 c.
16		"Prelude and Fugue."	Bb	9	50 c.
17	2	"Serenade."	B mi.	8	\$1 00
18	2	"Hexentong."	A	9	75 c.
		WILLIAM MASON.			
19	1	"Humoreske."	G	6	60 c.
	2	"Au Matin."	Ab	5	40 c.
10		"Au Soir."	Ab	4	50 c.
21		"Lullaby."	F mi.	6	60 c.
24		"Spring Flower Impromptu."	Db	8	75 c.
34		"Reverie Poetique."	Ab	8	50 c.
37		"Dance Caprice."	Ab	9	50 c.
38		"Toccata."	G	6	50 c.
41		"Dance Antique."	Db	8	75 c.
12		"Scherzo."	B	7	75 c.
13		"Ballade."	Bb	7	60 c.
15		"Monody."	G mi.	6	\$1 00
30		"Ballade and Barcarole."	A mi.	6	75 c.
31	1	"Prelude."	Ab	6	75 c.
	2	"Scherzo."	F mi.	7	75 c.
32		"Novelette."	G mi.	7	60 c.
34		"Romance Etude."	Ab	6	75 c.
17		"Berceuse."	G# mi.	7	85 c.
		S. B. MILLS.			
12		"Valse Caprice."	G mi.	7	\$1 00
20		"Barcarolle Venitienne."	Bb mi.	8	\$1 00
24		"Tarantella."	A	8	75 c.
		"Etude Caprice." (Fairy Fingers.)			
		JOHN ORTH.			
		"Cradle Song."	A	5	30 c.
		"Scherzo."	D	5	35 c.
		"Gavotte."	F# mi.	6	50 c.
		JOHN K. PAINE.			
25	2	"Romance."	A	5	30 c.
	4	"Rondo Giocoso."	C	7	60 c.
		"A Christmas Gift."	D	5	35 c.
26		"In the Country," ten sketches for the piano.			
	1	"Woodnotes."		5	35 c.
	2	"Wayside Flowers."	G	4	35 c.
	3	"Under the Lindens."	Bb	5	50 c.
	4	"The Shepherd's Lament."	A mi.	4	25 c.
	6	"Rainy Day."	G mi.	4	35 c.
	7	"The Mill."	Eb	4	40 c.
	9	"Farewell."	F	3	35 c.
	10	"Welcome Home."	D	5	50 c.
		S. N. PENFIELD.			
		"On the Mountain."	C	5	50 c.
		F. L. RITTER.			
12		"Voices of the Night."	F, D and B	6	\$1 00
		WM. H. SHERWOOD.			
5	1	"Prelude."	A	7	60 c.
	2	"Idylle."	A	5	30 c.
	3	"Greetings."	C	6	40 c.
	4	"Regrets."	E mi.	5	50 c.
	5	"Novelette."	C	7	60 c.
6	2	"Mazurka."	A mi.	7	60 c.
9		"Scherzo-Caprice."	G# mi.	8	\$1 00
12		"Allegro Patetico."	F# mi.	8	75 c.
		WILSON G. SMITH.			
18		<i>Five Characteristic Pieces.</i>			
	1	"Arietta."	C	4	20 c.
	2	"Capriccietto."	Eb	4	25 c.
	3	"Romance."	Bb	4	25 c.
	4	"Humoresque."	G mi.	5	25 c.
	5	"Mazurka."	Bb	4	25 c.
28	1	"Humoresque."	G	4	30 c.
	2	"Schumanesque."	Ab	4	30 c.

AMERICAN COMPOSITIONS.

Op.	No.		Key.	Grade.	Price.
		WILSON G. SMITH.			
25		"Gavotte."	F mi.	6	50 c.
29		"Valse Scherzando,"	F	4	65 c.
30		"Sarasande Moderne."	E♭	5	65 c.
31		"Valse de Ballet."	A♭	4	60 c.
33	1	"Contre Danse."	G	5	60 c.
	2	"Menuet-Mazurka."	C	5	50 c.
34	1	"Scherzo Tarantelle."	A mi.	7	75 c.
	2	"Second Gavotte."	F	7	50 c.
		CONSTANTINE STERNBERG.			
		"Sonatina No. 1."	G mi.	4	25 c.
		"Sonatina No. 5."	F	3	25 c.
		"Sonatina No. 7."	F# mi.	3	25 c.
20	2	"Gavotte."	C	7	40 c.
	3	"Etude."	F	8	35 c.
22		"Al Fresco!" A collection of musical sketches.			
	1 and 2	"Intrata, Margarete."	C and E mi.	5	50 c.
	3	"Impatience."	E mi.	6	50 c.
	5	"Danse Mauresque."	F mi.	7	50 c.
	6	"Entr' Act."	F mi.	7	60 c.
	7	"Serenade."	A	7	75 c.
	8	"Moment Musical."	G	5	40 c.
	9	"Barcarole."	A	7	60 c.
32		"Danses Rococo."			
	1	"Gavotte."	B♭	4	40 c.
	2	"Minuet."	B♭	4	50 c.
35		<i>Sketches from Italy.</i>			
	1	"Pifferari."	G	4	40 c.
	2	"Canzonetta del Gondoliere."	E mi.	4	25 c.
	3	"Tarantella."	G	5	40 c.
		W. F. SUDDS.			
		"A Revel in Melody."	A	4	35 c.
		A. D. TURNER.			
16	1	"Etude de Concert." ($\frac{3}{4}$ rhythm.)	E mi.	7	60 c.
22		"Two Preludes and Fugues in Octaves."	G mi. and C. mi.	8	\$1 00
24	1	"Syncopation Study."	F mi.	7	75 c.
	2	"Syncopation Study."	C# mi.	7	60 c.
25	1	"Etude for crossing Left Hand over Right."	C mi.	7	60 c.
	2	"Etude for crossing Right Hand over Left."	G mi.	7	40 c.
29		"Four Melodious Studies for Left Hand only."		6	65 c.
33		"Christmas," a little Suite.		3-5	\$1 00
		C. E. VAN LAER.			
4		"Melody."	D♭	4	40 c.
7		"Præludium."	F mi.	4	50 c.
11		"Novellette."	D♭	5	50 c.
12		"Præludium No. 2."	G mi.	6	40 c.
17		"Romanza."	D♭	4	40 c.
		ARTHUR WHITING.			
1	1	"Album Leaf."	F	5	45 c.
	4	"Humoreske."	E mi.	6	35 c.
5	1	"Concert Etude."	E	8	50 c.
	2	"Quasi Sarabande."	D mi.	7	35 c.
		RICHARD ZECKWER.			
		<i>Six Fantasie Pieces.</i>			
	1	"Impatience."	D	5	25 c.
	2	"Repining."	F mi.	3	25 c.
	3	"Scherzo."	E mi.	5	25 c.
	4	"Gipsy Song."	A mi.	3	25 c.
	5	"First Sorrow."	F mi.	4	25 c.
	6	"Obstinacy."	A mi.	5	25 c.
		"Nocturne."	A♭	5	35 c.
		"Album Leaf."	D	4	25 c.
		"Barcarolle."	A♭	6	50 c.

VOCAL.

Op.	No.	Composer	Key.	Compass.	Grade.	Price.
76	2	DUDLEY BUCK.	G	B to E.	5	50 c.
76	4		D \flat	A \flat to F	5	50 c.
	4		F mi. and maj.	B to E	6	50 c.
			G	C \sharp to G	4	50 c.
67	1		G \flat	C \sharp to A	6	50 c.
67.	2		B \flat	D to G	6	50 c.
67.	4		F	D to A	6	50 c.
67	5		E \flat	D to A \flat	6	50 c.
79	1		B \flat	F to G	6	50 c.
79	2		F	E to G	7	50 c.
79	4		A \flat	E \flat to A \flat	7	50 c.
79	5		C mi. and maj.	C to G	7	50 c.
87	1		A \flat	C to E \flat	5	50 c.
87	2		F mi.	E to G	6	50 c.
87	3		F	A to E	6	50 c.
87	4		B \flat	A to F	5	50 c.
87	5		D \flat	A \flat to D	5	35 c.
WILLARD BURR, JR.						
7	1		A \flat	E \flat to A \flat	4	30 c.
7	2		E	E to G \sharp	5	30 c.
7	3		F	D to A	4	30 c.
7	4		B \flat	E to F \sharp	3	35 c.
7	5		B	B to F \sharp	5	30 c.
19	6		D \flat	D \flat to G \flat	6	65 c.
STEPHEN A. EMERY.						
22	2		E \flat	E \flat to E \flat	2	30 c.
28	1		E \flat	D to E \flat	4	35 c.
30	1		E \flat	D to E \flat	2	35 c.
30	2		F	C to E \flat	3	35 c.
31			C mi. and maj.	C to F	5	40 c.
33	2		B mi. and maj.	F \sharp to F \sharp	5	35 c.
OTTO FLOERSHEIM.						
			E	F \sharp to F \sharp	4	25 c.
			B \flat mi. and maj.	F to G	4	25 c.
J. L. GILBERT.						
			A mi.	C to C	2	35 c.
W. W. GILCHRIST.						
			G	D to G	5	50 c.
			F	C to G	5	35 c.
			D	F to G	6	50 c.
			F	C to F	5	25 c.
			F mi.	C to F	6	40 c.
			F	E to F	6	35 c.
			G mi.	D to G	5	40 c.
			G mi. and maj.	A to G	7	50 c.
			G mi.	F to A	6	50 c.
			A	A to F	8	50 c.
			F	A to F	5	40 c.
ERNST JONAS.						
60	1		B \flat mi. and maj.	F to G	3	35 c.
JULES JORDAN.						
			G	D to G \sharp	5	35 c.
RUDOLF KING.						
			E \flat	E \flat to A \flat	3	30 c.
			A \flat	F to A \flat	5	40 c.
			E \flat	E \flat to F	4	35 c.

AMERICAN COMPOSITIONS.

			Key.	Compass.	Grade.	Price.
		GEORGE L. OSGOOD.				
			A [♯]	F to F	3	35 c.
			F	E to F	3	30 c.
			A [♯]	C to A	6	50 c.
		J. K. PAINE.				
29	1	"Matin Song."	A [♯]	E [♭] to F	4	30 c.
29	4	"Moonlight."	E	E to G [♯]	5	35 c.
40	1	"A Bird Upon a Rosy Bough."	B [♯]	D to G	6	40 c.
	2	"Farewell."	G	D to E	3	25 c.
	3	"Beneath the Starry Arch."	E [♭]	E [♭] to G	5	35 c.
		A. R. PARSONS.				
		"Break! Break! Break!"	F mi.	C to F	6	50 c.
		WILSON G. SMITH.				
20	1	"The Two Songs."	A [♯]	C to A [♯]	3	35 c.
		ARTHUR W. THAYER.				
		"Go Hold White Roses."	E	E to A	4	25 c.
		"Good Night."	D [♭]	D [♭] to A [♭]	6	40 c.
		G. L. TRACY.				
		"Parted."	E [♭]	C [♭] to G	3	40 c.
		GEORGE E. WHITING.				
	1	"Serenade to Mignonne."	D	D to G	7	50 c.
	2	"Barcarolle."	G	D to G	5	50 c.
	3	"Alone."	F	D to F	5	50 c.
	4	"The Wind's Reply."	D	D to E	4	50 c.
	5	"Love's Land."	B [♭]	F to G [♭]	5	30 c.

NEW LESSONS
IN
HARMONY:

BY
JOHN COMFORT FILLMORE,

Author of "History of Pianoforte Music," "Lessons in Musical
History," Etc.

TO WHICH IS ADDED

THE NATURE OF HARMONY,

BY
DR. HUGO RIEMANN.

PUBLISHED BY
THEODORE PRESSER, 1704 Chestnut Street,
PHILADELPHIA, PA.

PRACTICAL HARMONY,

DESIGNED

For the Use of Piano Students,

BY

FREDERIC LOUIS RITTER, Mus. Doc.,

AUTHOR OF

Music in America, Music in England, History of
Music, Musical Dication, Manual of
Musical History, Etc.

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PHILADELPHIA:

THEODORE PRESSER, Publisher,

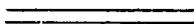
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❖ THE ETUDE ❖



A Monthly Musical Journal

Devoted to the Interests and Wants of Teachers and
Pupils of the Piano-Forte.



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English Language*



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PIANO—MEDIUM.

4204. Giorza, Paolo. Op. 240. At the Spectacle. March. Grade III..... 40
 A splendid, vigorous piece in march movement, fine melodies, rich harmonies, and strong rhythmic figures. Introduces octaves. Composed by one of the most successful writers for the ballet. A good study to promote a feeling for rhythm.
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 Descriptive in style as suggested by the title; both hands have rapid passage work. The middle theme is more quiet as if a song.
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 An attractive little waltz (not a set) that will suit a pupil for use as a lesson or to play for friends at home. Contains octaves. The piece as a whole is very brilliant for an easy piece.
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4201. Sudds, W. F. Op. 293. Jolly Chums. Grade III½ 60
 This composer's compositions are always welcome to teachers and pupils alike. He has been writing for the piano for a long time, and always knows just what is desired. Mr. Sudds seems to be at his best in pieces of a jovial character. If you want to pass a few pleasant musical moments, do not fail to try this composition.
4194. Sherwood, Edgar H. Serenade. Grade IV 35
 A sort of "song without words." A sweet, tender air runs all through the piece. Excellent for a concert number when a quiet, pleasing number is desired. It contains many interesting passages for octave study.
4232. Sudds, W. F. Frivolous Fancies. Polka Rondo. Grade III..... 60
 Vivacious and showy. Brimming over with graceful, tripping rhythms, with here and there the suggestion of a march, and now and then a suspicion of having drifted into a popular syncopated movement. Thoroughly enjoyable, and one that we can heartily recommend.
4227. Elsen, L. Emerald Valse (Emeraude). Grade III 50
 An interesting piece for pupils. It begins with a creamy theme, and then changes to a brilliant trio. Written in the old style waltz movement.
4222. Hahn, Emil. When Eyes Are Beaming. 18th Century Dance. Grade II½.... 30
 A dainty, graceful movement that calls up visions of stately Colonial dames and squires.
4230. Schneckner, P. A. Alhambra. Air de Ballet. Grade II½..... 30
 A modern, drawing room piece by one of the most popular American composers. It is pignant in melody and rhythmic swing, and quite in the French manner.
4193. Rothleder, E. G. Summer Idyl. Grade II½ 25
 A very pretty and attractive "Song Without Words," with a guitar-like accompaniment in the left hand. It is in D and A major, 2-4 time and furnishes an interesting study in melody-playing.
4073. Sartorio, Arnoldo. Op. 22, No. 3. Tone Blossoms (Tonbluthen). Grade II½. 30
 A fine teaching piece, with some of the characteristics of Mozart's lighter works. It is thoroughly good music, melodious and pleasing. Technically it will promote fluency of finger-work. There is a passage for the left hand that contains good drill in rapid execution.
4103. Engelmann, H. Op. 609. The Sunny Days of Life. Waltzes. Grade III½ 60
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4118. Veon, Charles Edwin. Op. 14. The Spinning Girl. Tone Picture. Grade III 50
 A fine work in every way, musically as well as technically. The imitation of the spinning wheel brings in drill in fast playing, especially for the left hand. The melody that runs throughout the piece is broad and rich, like a song.
4108. Hiller, Paul. Op. 103, No. 1. The Huntsman's Return (Des Jagers Heimkehr). Grade II½..... 30
 A bright, jolly piece, full of the spirit suggested by the title. While not in a characteristic dance rhythm, it is much after the style of a quick march. A melodic passage in the left hand makes it technically valuable. It will be an attractive recital number.
4233. Schneckner, P. A. Sweet Flattery (Susse Schmeichelei). Grade II½..... 30
 Another very interesting composition by Schneckner, written in his best vein; embodying all the characteristics of the better class of drawing-room music, yet of but moderate difficulty.
4234. Schneckner, P. A. After Sunset. Meditation. Grade II½..... 30
 Of the three pieces comprising this set it is difficult to make a choice. All are equally attractive, although diversified in style and general make up. "After Sunset" is a quiet nocturne with beautiful well-contrasted themes.
4176. Borowski, Felix. Mazurka No. 2. Grade VI 40
 A very fine modern mazurka, having the genuine rhythm of this national dance. The first theme in C minor is delivered in heavy clanging chords. The Trio is lyric in character, containing some free and striking modulations. A fine recital piece.
4173. Kern, Carl Wilhelm. Op. 184. Springtime. Grade III..... 30
 A characteristic composition of much merit. It is in C major, 6/8 time, and consists largely of trills, and of running and arpeggiated passages in sixteenth notes. A brilliant and pleasing study piece.

4178. **Beethoven, L. von. Menuetto from Sonata in E-flat. Grade III.**..... 20
 One of the most beautiful lyric movements to be found in any of the Beethoven sonatas. This movement is well worth publishing separately as it is well within the range of the ordinary player and should be in the repertoire of every pianist.
4250. **Lacome, P. Saltarelle. Grade IV.**..... 50
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PIANO—DIFFICULT.

4226. **Lack, Theodore. Op. 180. Caprice Elegant. Grade V.**..... 60
 As implied by its name, an elegant piece of high class drawing-room music. Lack is one of the best-liked French composers of music of this character, and this caprice is in his very best manner, equally acceptable for the studio, the recital, or the home.
4251. **Wachs, Paul. Shower of Stars (Pluie D'Etoiles). Caprice. Grade V.**..... 50
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4215. **Jensen, A. Op. 32, No. 7. An Evening at Venice. Grade V.**..... 20
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4207. **Engelmann, H. Op. 602. Hungarian Rhapsody. Grade VII.**..... 1.00
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VOCAL.

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4137. **Hartwell-Jones. The Heavenly Story. Medium Voice. Grade III.**..... 60
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 A new edition of this old time favorite, with a more modern accompaniment by Mr. P. A. Schneckler, the well-known organist. It is an attractive piece as now arranged.
4134. **Brackett, F. H. A Farewell. Medium Voice. Grade III.**..... 30
 Will be found very desirable for the contralto voice. A tender, sweet song with a pretty minor strain in part two. The accompaniment is written in fine style, with the melody played with the left hand, through part of it.

4129. Roeckel, Joseph L. Hungarian Love Song. High Voice. Grade III.....	20	edly so, as he understands the possibilities of the voice, and never writes anything that is impossible vocally. It has a tender, passionate theme running through it, and is written in his characteristically original vein that stamps him as a genius. The violin obligato gives an added charm to its rendering.
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4135. Dore, Dan. Only To Thee. High Voice. Grade III	30	
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4126. Beethoven, L. van. Faithful Johnnie. Violin and Cello Obligato. Medium Voice	30	
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Gilchrist, W. W. While Shepherds Watched Their Flocks by Night. High Voice.....	60	Chase, A. P. There Were Shepherds.....	16
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Parker, Henry. When Heaven Sang to Earth. Three Keys, High, Medium, and Low....	75	MacDougal, H. C. There Were Shepherds...	12
Salter, L. Wake and Sing Good Christians. Two Keys, High and Medium.....	50	Newcomb, E. A. P. Noel.....	15
Schnecker, P. A. Heralds of Heaven. Two Keys, High and Medium.....	60	Parker, Henry. Star of Peace	20
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With Violin Obligato.....	65	Smith, S. There Was Joy in Heaven.....	12
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		Upham, M. E. Glory in the Highest.....	12
		Upham, M. E. Song of the Angels.....	15
		Watson, M. Unto You a Saviour is Born....	12
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Scott, C. P. In the Vineyard.....	05
Scott, C. P. O'er Bethlehem's Hills.....	05
Wilbur, N. L. Little Town of Bethlehem....	05
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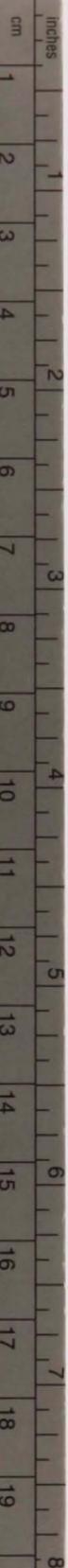
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