

Buck
I

3314

COMPOSITIONS

for the

Organ

BY

DUDLEY BUCK.

- ✓ No. 1 Grand Sonata in E^b Op. 22. Pr. \$1.50
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Home, same then
Transcription

NEW YORK
G. SCHIRMER 701 BROADWAY.

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~~test~~
m
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B922c
v.1

GRAND SONATA

(in E flat.)

Composed for the ORGAN by

DUDLEY BUCK, Jr. op. 22.

I.

Allegro con brio. ♩ = 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 is present in the middle of the system.

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 system.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *p* and *f*, and a section marked with a *3* over a note.

Fourth system of musical notation. It includes a section marked *(Ch. Org. with Flute.)* and *(Su)*. The notation shows complex rhythmic patterns in the bass line.

Fifth system of musical notation. It includes a section marked *(Gr. Org. both hands.)* and *(Ped. Coupler.)*. The notation shows complex rhythmic patterns in the bass line.

* 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 bass staff. The music is in a minor key. The first staff has a dynamic marking *f* and a *cresc.* marking. The second and third staves contain complex rhythmic patterns with many beamed notes.

Second system of musical notation. It consists of three staves. The first staff has a *dim.* marking followed by a *f* marking. The second and third staves continue the complex rhythmic patterns from the first system.

Third system of musical notation. It consists of three staves. The first staff has a *cresc - - cen - do.* marking. The second and third staves continue the complex rhythmic patterns.

Fourth system of musical notation. It consists of three staves. The first staff has two first endings marked *1.* and *2.*, with a *mf* dynamic marking. The second and third staves continue the complex rhythmic patterns. A handwritten number *54* is written above the first ending.

Fifth system of musical notation. It consists of three staves. The first staff has a *Da Capo ad lib.* marking. The second and third staves continue the complex rhythmic patterns. A handwritten number *54* is written above the first ending.

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 contains melodic lines with slurs and dynamic markings including *mf*, *(Su.)*, and *f*. The separate bass staff contains a bass line with some rests.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains melodic lines with slurs and dynamic markings including *dim.* and *(Su.)*. The separate bass staff contains a bass line.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains melodic lines with slurs and dynamic markings including *cresc.* and *(Gr.)*. The separate bass staff contains a bass line with dynamic markings including *(Cr.)*.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains melodic lines with slurs and dynamic markings including *cresc.*, *f*, and *dim.*. The separate bass staff contains a bass line.

Fifth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains melodic lines with slurs and dynamic markings including *cresc.*. The separate bass staff contains a bass line.

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.

(Cr. 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.)

The first system of the score consists of three staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature. It contains a series of chords and some melodic fragments. The middle and bottom staves are grand staff notation (treble and bass clefs). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are several dynamic markings such as *p* and *mf*.

Andante espressivo. ♩ = 92. II.

MANUAL I. (Su.)
Open and Stop Dia-
pason with reed.

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

PEDAL.
Soft 16 and 8 feet.

The second system includes three staves. The top staff is labeled 'MANUAL I. (Su.)' and contains a simple melodic line. The middle staff is labeled 'MANUAL II. (Ch.)' and features a more complex rhythmic accompaniment with fingerings like '3 2 1 4' and '5-3 1 2 3 2 3'. The bottom staff is labeled 'PEDAL.' and provides a bass line. The system is marked with a piano (*p*) dynamic and includes performance instructions for the organ manuals and pedals.

The third system continues the musical piece with three staves. It features a variety of articulations and dynamics, including *p*, *mf*, and *dim.* (diminuendo). The notation includes slurs, accents, and specific fingerings for the hands. The overall texture is dense and expressive.

MAN. II.

cre - cen - do.

The fourth system concludes the piece with three staves. It features a 'crec. cen. do.' marking, indicating a crescendo. The music builds to a final cadence. The system is marked with a piano (*p*) dynamic and includes performance instructions for the organ manuals.

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 a *MAN. I.* marking. The second staff of the grand staff contains a bass line with a *mf* dynamic. The third staff contains a bass line with rhythmic markings (7, 7, 7, 7).

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

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

Fourth system of musical notation. It consists of three staves. The grand staff begins with a piano (*p*) dynamic. The first staff of the grand staff has a *MAN. III. (Clarinella or Melodia.)* marking. The second and third staves have 'x' marks, indicating rests or specific performance instructions.

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

MAN. II.

mf

MAN. I.

dim.

This system contains the first system of music. It features a grand staff with three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the bass. The music is in a key with two flats and a 3/4 time signature. The first measure has a dynamic marking of *mf*. The system concludes with a *dim.* marking and a fermata over the final notes.

MAN. I.

This system contains the second system of music, continuing the piece. It follows the same grand staff format. The music is characterized by flowing eighth-note patterns in the right hand and more rhythmic accompaniment in the left hand.

MAN. II.

This system contains the third system of music. It continues the melodic and harmonic development of the piece. The right hand part features a series of eighth-note runs, while the left hand provides a steady accompaniment.

MAN. I.

This system contains the fourth system of music. The notation remains consistent with the previous systems, showing the interaction between the right and left hands. The piece maintains its rhythmic momentum.

This system contains the fifth and final system of music on the page. It concludes the piece with a final cadence. The right hand part has a more active role in the final measures, while the left hand provides a simple harmonic support.

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 fingerings: 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) with a piano accompaniment. The treble staff has several slurs and handwritten fingerings. The piano part includes chords and a dynamic marking of *p*.

(Ch.)

(su.) 3

(su.) dim.

This system continues the musical score. The treble staff has a slur and handwritten fingerings. The piano part includes a dynamic marking of *dim.* and a *(su.)* marking.

Gr. f

(su.) cresc.

p

This system continues the musical score. The piano part includes a dynamic marking of *Gr. f* and *(su.) cresc.*. The treble staff has a slur and handwritten fingerings.

(Ch.)

This system continues the musical score. The piano part includes a *(Ch.)* marking. The treble staff has a slur and handwritten fingerings.

(su.) 4

3

5

4

p

This system continues the musical score. The piano part includes a dynamic marking of *p*. The treble staff has slurs and handwritten fingerings.

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 notes. A marking '(Ch.) R.H.' 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 marking '(Sw.)' is present. A bracketed section of 8 measures is indicated above the treble staff.

System 3: Treble clef with a melodic line. Bass clef has a rhythmic accompaniment. Markings include '(Sw.)', '(Clarinet off.)', and '(Ch.)'.

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

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

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 in the upper voice with many slurs and ties, and a more rhythmic accompaniment in the lower voices.

The second system continues the musical piece with similar notation. The upper voice part shows a continuation of the melodic development, while the lower voices provide harmonic support with various rhythmic patterns.

The third system of notation shows further progression of the music. The melodic lines in all staves are more densely packed, indicating a more active section of the composition.

The fourth system contains musical notation with a variety of note values and rests. The upper voice part has a prominent melodic line, while the lower voices have a more active, rhythmic accompaniment.

The fifth and final system on the page shows the concluding part of the musical passage. It features a mix of melodic and rhythmic elements across the three staves.

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 in the final measure.

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, élégants 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." Transc., 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
 "Meyerbeer et Donizetti." Fant. de Salon, (sur Afri-
 caine et Don Pasquale), 1 00
 Romeo e Giulietta. Op. de Gounod. Fant. de Salon, 1 50
 Crispino e la Comare. Caprice de Concert, 1 50
 Rigoletto, Fantaisie, 1 25
 Christmas Polka. Polka de Concert, 75
 Dead March from Saul, by Handel, Transc., 40
 Les Huguenots, gr. duo dramatique, transcrite, 1 50
 Valse d'Adieu, 75
Huss, G. J., Jouisances de la Jeunesse. Bluette, 50
 Le Papillon. Impromptu, 50
 Capricciotto alla Militaire, 75
Jackson, Sam'l, "Barbe-Bleue," Op. d'Offenbach. Fant. Pot-
 pourri. Parts 1 and 2, each, 1 00
 "Grande Duchesse," Op. d'Offenbach. Fant. Potpourri,
 "Belle Hélène," do., do., 1 00
 Genéviève de Brabant. Fantaisie Potpourri, 1 00
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 Heimweh, Melodie, 50
 Feu follet, (Irrlicht.) Will-o'-the-wisp, 60
 Retour au Pays. (Rückkehr in die Heimath.), 60
Kafka, Joh., Souvenir de Steinbach. Idylle, 60
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
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 Toast, Chanson à boire. Op. 196, 75
 Don Carlos, Op. de Verdi. Fant. brillante. Op. 218, 1 00
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 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
 Scène Bohémienne. Chanson à boire, 75
Lacey, "Lily of the Valley," Valse de Salon, 50
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 Titania. Fant. de Concert, 75
Leybach, J., La Sonnambula. Fantaisie brillante. Op. 27, 1 00
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 I Puritani, Fantaisie brill. Op. 48, 80
 Norma, Grande Fantaisie brillante, 1 00
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 Oberon, Fant. brill., 80
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 Souvenirs d'Enfance. (Recollections of Childhood.)
 Baladine, 75
Liszt, Fr., La Sérénade, de Fr. Schubert. Transc., 50
 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, (Frühlingssong), 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
 Ne l'éveillez pas! Berceuse, 75
 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
Szemelenyl, 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
 do. do. do. simplified, 1 00
 Op. 73. The last Rose of Summer. Air Irland. varié, 1 50
 Op. 74. Lily Dale. Air Américain varié, 1 25
 Souvenirs d'Amérique. Valses brillantes, 1 25
Thorbecke, E., "How can I leave thee?" (Ach! wie ist's möglich?)
 Chanson populaire allemande variée, 1 00
Vilanova, R., Un Ballo in Maschera. Opéra de Verdi. Morceau
 de Salon, 65
 Page's and Laughing Song from ditto, 35
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