

# ETHELBERT NEVIN

## Instrumental Compositions

### Piano Two Hands

<b>Op. 2. SKETCH BOOK</b> (Songs and Piano Pieces)	<b>NET</b>
Complete, n.	\$1.25 5/-
1. Gavotte	.50 2/-
3. Love Song	.50 2/-
5. Berceuse	.40 2/-
7. Serenata	.50 2/-
9. Valse Rhapsodie	.50 2/-
<b>Op. 6. THREE DANCES</b>	
1. Valse Caprice	.75 3/-
2. Country Dance	.75 3/-
3. Mazurka	.75 3/-
<b>Op. 7. FOUR PIECES</b>	Complete, n. 1.00 5/-
1. Valzer Gentile	.75 3/-
2. Slumber Song	.60 2/6
3. Intermezzo	.75 3/-
4. Song of the Brook	.75 3/-
<b>Op. 13. WATER SCENES</b>	Complete, n. 1.25 5/-
1. Dragon Fly	.60 2/6
2. Ophelia	.60 2/6
3. Water Nymph	.75 3/-
4. Narcissus	.75 3/-
5. Barcarolle	.90 3/6
<b>Op. 16. IN ARCADY</b>	Complete, n. 1.25 5/-
1. A Shepherd's Tale	.60 2/6
2. Shepherds All and Maidens Fair	.75 3/-
3. Lullabye	.60 2/6
4. Tournament	.75 3/-
<b>Op. 18. TWO ETUDES</b>	
1. Romance	.90 3/6
2. Scherzo	1.00 4/-
<b>Op. 21. MAY IN TUSCANY</b> (Maggio in Toscana) n.	1.25 5/-
1. Arlecchino	.65 2/6
2. Notturmo (In Boccaccio's Villa)	.75 3/-
3. Barchetta	.60 2/6
4. Misericordia	.50 2/-
5. Il Rusignuolo (In My Neighbor's Garden)	.60 2/6
6. La Pastorella (Montepiano)	.50 2/-
<b>DEUX CHANTS SANS PAROLES</b>	(Transcr. by E. Arden)
1. In Winter I Get Up at Night	.60 2/6
2. Dark Brown is the River	.50 2/-
<b>MELODIES (7)</b> (Transcriptions) Complete, n.	1.25 5/-
1. One Spring Morning	
2. At Twilight	
3. Tell Me ( <i>Dites-Moi</i> )	
4. The Rosary	
5. Time Enough ( <i>Rechte Zeit</i> )	
6. The Merry, Merry Lark	
7. Oh, That We Two Were Maying!	
<b>EGYPTIAN LOVE SONG</b>	.60 2/6
<b>LA GUITARE</b> ( <i>Pierrot et Pierrette</i> ) A Sketch	.50 2/-
<b>THE ROSARY</b> (Transc. by B. Whelpley) n.	.60 2/6

### Piano Four Hands

<b>Op. 6. THREE DANCES</b>	Complete, n. 1.25
1. Valse Caprice	.90 3/6
2. Country Dance	.90 3/6
3. Mazurka	1.00 4/-
<b>Op. 7. 1. Valzer Gentile</b>	.90 3/6
2. Slumber Song	.60 2/6

### Piano Four Hands (Continued)

<b>Op. 13. WATER SCENES</b>	<b>NET</b>
1. Dragon Fly	\$.75 3/-
2. Ophelia	.75 3/-
3. Water Nymph	.90 3/6
4. Narcissus	.75 3/-
<b>Op. 16. IN ARCADY</b>	
1. A Shepherd's Tale	.50 2/-
2. Shepherds All and Maidens Fair	1.00 4/-
3. Lullabye	.60 2/6
4. Tournament	1.00 4/-
<b>Op. 21. 3. Barchetta</b>	.60 2/6
May Day Dance	.60 2/6

### Two Pianos, Four Hands

<b>Op. 6. 2. Country Dance</b>	1.25 5/-
<b>Op. 21. 1. Arlecchino</b>	1.25 5/-

### Violin and Piano

<b>Op. 2. 3. Love Song</b>	.60 2/6
<b>Op. 5. 1. Autumn</b>	.50 2/-
<b>Op. 8. 1. Melody</b>	.60 2/6
2. Habanera	.75 3/-
<b>Op. 13. 4. Narcissus</b> (arr. by G. Strube)	.60 2/6
4. Narcissus (Simpl. arr. by A. Moffat)	.60 2/6
Barcarolle	.65 2/6
Lullabye	.60 2/6
The Rosary (arr. by G. Strube) n.	.60 2/6
The Rosary (Simpl. arr. by P. Th. Miersch) n.	.60 2/6

### Two Violins ('Cello ad-lib.) and Piano

1. Vieille Chanson	.90 3/6
2. Slumber Song	.90 3/6
3. Au Printemps	.90 3/6
4. Gavotte	.90 3/6
5. Pastorale	1.25 5/-
6. Au Soir	.90 3/6

### Violoncello and Piano

<b>Op. 2. 3. Love Song</b>	.60 2/6
<b>Op. 5. 1. Autumn</b>	.50 2/-
<b>Op. 13. 4. Narcissus</b>	.60 2/6
Lullabye	.60 2/6
The Rosary	n. .60 2/6

### Cornet and Piano

<b>Op. 13. 4. Narcissus</b>	.60 2/6
The Rosary	n. .60 2/6

### Pipe Organ

<b>Op. 7. 2. Slumber Song</b> (Arr. by E. H. Lemare)	.50 2/-
<b>Op. 12. 5. At Twilight</b> (Arr. by A. H. Ryder)	.50 2/-
2. Ophelia (Arr. by P. J. Mansfield)	.60 2/6
<b>Op. 13. 4. Narcissus</b> (Arr. by R. Goss-Custard)	.75 3/-
<b>Op. 16. 1. A Shepherd's Tale</b> (Arr. by P. J. Mansfield)	.60 2/6
<b>Op. 21. 4. Misericordia</b> (Arr. by P. J. Mansfield)	.60 2/6
The Rosary (Arr. by R. Goss-Custard) n.	.60 2/6
Wedding Prelude and Intermezzo (Arr. by R. Goss-Custard)	.60 2/6

### Harp and Organ

The Rosary (Arr. by A. F. Pinto) n.	.75 3/-
<b>Op. 13. 4. Narcissus</b> (Arr. by A. F. Pinto) n.	1.00 4/-



Boston, Mass.

THE BOSTON MUSIC CO.

26 & 28 West St.



New York : G. Schirmer

LONDON, G. SCHIRMER, Ltd.

BERLIN, ED. BOTE & G. BOCK

PARIS COSTALLAT & CIE.

SYDNEY, PALING & CO., Ltd.

# Valse Caprice.

Secondo.

ETHELBERT NEVIN. Op. 6, No 1.

Allegro grazioso.

PIANO.

*ad lib. p a tempo.*

*ad lib. a tempo.*

*a tempo.*

*più rit.*

*Tempo*

*più vivo. f ben marcato. p*

*cresc.*

*molto rit.*

# Valse Caprice.

Primo.

ETHELBERT NEVIN. Op. 6, N° 1.

Allegro grazioso.

PIANO.

*ten.*  
*ad lib.*  
*p ben legato.* *a tempo.* *ad lib.* *legato.* *a tempo.*

*ten.* *legato.* *a tempo.* *ten.* *cresc.*

*dim. e più rit.*

*Tempo*

*f più vivo.* *p legato.*

*cresc.* *legato.*

*ten.*

Secondo.

*a tempo.*

*cresc.*

Ped. \* Ped. \*

*dim.*

*Cantando.*

*dolce.*

*molto espress.*

Ped. \* Ped. \* Ped. \*

*a tempo.*

The first system consists of two staves. The upper staff contains chords and some melodic fragments, while the lower staff has a steady eighth-note accompaniment. The tempo marking *a tempo.* is placed in the lower staff.

*cresc.*

The second system continues the piece. The upper staff features more complex chordal textures. The lower staff maintains the eighth-note accompaniment. The marking *cresc.* is placed in the lower staff.

*p e grazioso.*

The third system shows a change in texture. The upper staff has more melodic movement with slurs. The lower staff has a more active accompaniment. The marking *p e grazioso.* is placed in the lower staff.

The fourth system continues with intricate melodic lines in both staves, featuring many slurs and ties.

8

The fifth system begins with a measure marked with an '8' above the staff, indicating an eighth-note pattern. The notation is dense with many notes and slurs.

The sixth system continues the dense melodic and harmonic texture, with many slurs and ties.

8

The seventh system concludes the page with a final measure marked with an '8' above the staff. The notation remains dense and melodic.

Secondo.

First system of musical notation. Treble and bass staves. Includes dynamic markings: *cresc.*, *e*, *string.*, and *f*. There are also accents and slurs.

Second system of musical notation. Treble and bass staves. Includes dynamic markings: *molto cresc.*, *ff*, *pp*, and *dolce*. Also includes *Ped.* and an asterisk.

Third system of musical notation. Treble and bass staves. Includes dynamic markings: *p* and *a tempo.*. The tempo marking *Tempo I.* is placed at the beginning of the system.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings: *a tempo. cresc.*

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking: *dim.*

Sixth system of musical notation. Treble and bass staves. Includes dynamic marking: *a tempo.*

Seventh system of musical notation. Treble and bass staves.

*molto cresc.* *f* *string.*

*ff* *pp dolce.* *Ped.*

Tempo I.

*ten.* *ten.* *ten.* *a tempo.*

*a tempo.* *dim.*

*a tempo.*

*3*

Secondo.

The musical score is written for piano and consists of six systems of staves. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system includes a *ten.* (tension) marking and a *a tempo.* instruction. The third system continues the melodic and harmonic development. The fourth system features a *cresc.* (crescendo) marking and a forte (*f*) dynamic. The fifth system is marked *mf scherz.* (mezzo-forte scherzando). The final system concludes with dynamics of *ff* (fortissimo), *1* (first ending), *p* (piano), and *pp* (pianissimo).



*p e grazioso.*

1

*delicatiss.*

*p* *pp* *p*

5 4 2 1

*pp*

*ped.* \*

*p*

*cresc.*

*mf scherz.*

*ff* *Brillante.* *p* *pp*

1

*ped.* \*

MELODIOUS and EFFECTIVE SALON PIECES for the PIANO by

# CHARLES HUERTER

Complete Copies may be had at any Music Shop or from the Publishers

BOSTON, MASS.

THE BOSTON MUSIC COMPANY

26 & 28 WEST ST.

ea. .50

## In Spring-time Au Printemps

Charles Huerter  
*poco rall.*

Moderato rubato

*mf* *poco rall.* *più rit. a tempo* *p*

This piece is in 3/4 time, marked Moderato rubato. The score features a flowing melody in the right hand with various ornaments and a steady accompaniment in the left hand. Dynamics range from mezzo-forte to piano. The piece concludes with a *poco rallentando* and a final *a tempo* flourish.

## In the Starlight

Charles Huerter

Allegretto grazioso

*mf* *p* *mf* *rit.* *a tempo* *mf*

*col Pedale*

This piece is in 3/4 time, marked Allegretto grazioso. It features a delicate melody with grace notes and a light accompaniment. Dynamics include mezzo-forte, piano, and mezzo-forte. The piece ends with a *ritardando* and a return to *a tempo*.

## Melodie

Charles Huerter

Andante cantabile

*dolce* *p* *ten.* *rit.* *a tempo* *ten.*

*con Pedale*

This piece is in 3/4 time, marked Andante cantabile. It is characterized by a smooth, lyrical melody and a soft accompaniment. Dynamics range from piano to mezzo-forte. The piece concludes with a *ritardando* and a return to *a tempo*.

## Forget-me-nots

Charles Huerter

Allegretto grazioso

*mf* *rit.* *a tempo* *rit.* *a tempo* *mf* *p*

This piece is in 3/4 time, marked Allegretto grazioso. It features a simple, charming melody with a light accompaniment. Dynamics include mezzo-forte, piano, and mezzo-forte. The piece ends with a *ritardando* and a return to *a tempo*.

## Intermezzo

Charles Huerter

Moderato grazioso

*p* *cresc.*

This piece is in 2/4 time, marked Moderato grazioso. It features a rhythmic melody with a light accompaniment. Dynamics range from piano to a crescendo. The piece concludes with a *crescendo*.

## Valse

Charles Huerter

Movimento di Valzer (Allegro)

*p* *con Pedale*

This piece is in 3/4 time, marked Movimento di Valzer (Allegro). It features a lively, rhythmic melody with a light accompaniment. Dynamics range from piano. The piece concludes with a *con Pedale* flourish.

The above pieces are all  
Copyright, 1913, by The Boston Music Co.  
For all countries

C

**A Storehouse of Melody** will be found in *The Boston Music Company Handbooks and Directories* of Salon pieces, in all grades of difficulty. They include the best American and European composers in this field, and greatly facilitate an intelligent choice of material. Sent free of charge upon application.

# ETHELBERT NEVIN

## Instrumental Compositions

### Piano Two Hands

Op. 2.	<b>SKETCH BOOK</b> (Songs and Piano Pieces)	NET
	Complete, n.	\$1.25 5/-
	1. Gavotte	.50 2/-
	3. Love Song	.50 2/-
	5. Berceuse	.40 2/-
	7. Serenata	.50 2/-
	9. Valse Rhapsodie	.50 2/-
Op. 6.	<b>THREE DANCES</b>	
	1. Valse Caprice	.75 3/-
	2. Country Dance	.75 3/-
	3. Mazurka	.75 3/-
Op. 7.	<b>FOUR PIECES</b>	Complete, n. 1.00 5/-
	1. Valzer Gentile	.75 3/-
	2. Slumber Song	.60 2/6
	3. Intermezzo	.75 3/-
	4. Song of the Brook	.75 3/-
Op. 13.	<b>WATER SCENES</b>	Complete, n. 1.25 5/-
	1. Dragon Fly	.60 2/6
	2. Ophelia	.60 2/6
	3. Water Nymph	.75 3/-
	4. Narcissus	.75 3/-
	5. Barcarolle	.90 3/6
Op. 16.	<b>IN ARCADY</b>	Complete, n. 1.25 5/-
	1. A Shepherd's Tale	.60 2/6
	2. Shepherds All and Maidens Fair	.75 3/-
	3. Lullabye	.60 2/6
	4. Tournament	.75 3/-
Op. 18.	<b>TWO ETUDES</b>	
	1. Romance	.90 3/6
	2. Scherzo	1.00 4/-
Op. 21.	<b>MAY IN TUSCANY</b> (Maggio in Toscana) n.	1.25 5/-
	1. Arlecchino	.65 2/6
	2. Notturmo (In Boccaccio's Villa)	.75 3/-
	3. Barchetta	.60 2/6
	4. Misericordia	.50 2/-
	5. Il Rusignuolo (In My Neighbor's Garden)	.60 2/6
	6. La Pastorella (Montepiano)	.50 2/-
	<b>DEUX CHANTS SANS PAROLES</b>	
	(Transcr. by E. Arden)	
	1. In Winter I Get Up at Night	.60 2/6
	2. Dark Brown is the River	.50 2/-
	<b>MELODIES (7)</b> (Transcriptions) Complete, n.	1.25 5/-
	1. One Spring Morning	
	2. At Twilight	
	3. Tell Me ( <i>Dites-Moi</i> )	
	4. The Rosary	
	5. Time Enough ( <i>Rechte Zeit</i> )	
	6. The Merry, Merry Lark	
	7. Oh, That We Two Were Maying!	
	<b>EGYPTIAN LOVE SONG</b>	.60 2/6
	<b>LA GUITARE</b> ( <i>Pierrot et Pierrette</i> ) A Sketch	.50 2/-
	<b>THE ROSARY</b> (Transc. by B. Whelpley) n.	.60 2/6

### Piano Four Hands

Op. 6.	<b>THREE DANCES</b>	Complete, n. 1.25	
	1. Valse Caprice	.90	3/6
	2. Country Dance	.90	3/6
	3. Mazurka	1.00	4/-
Op. 7.	1. Valzer Gentile	.90	3/6
	2. Slumber Song	.60	2/6

### Piano Four Hands (Continued)

Op. 13.	<b>WATER SCENES</b>	NET
	1. Dragon Fly	\$.75 3/-
	2. Ophelia	.75 3/-
	3. Water Nymph	.90 3/6
	4. Narcissus	.75 3/-
Op. 16.	<b>IN ARCADY</b>	
	1. A Shepherd's Tale	.50 2/-
	2. Shepherds All and Maidens Fair	1.00 4/-
	3. Lullabye	.60 2/6
	4. Tournament	1.00 4/-
Op. 21.	3. Barchetta	.60 2/6
	May Day Dance	.60 2/6

### Two Pianos, Four Hands

Op. 6.	2. Country Dance	1.25 5/-
Op. 21.	1. Arlecchino	1.25 5/-

### Violin and Piano

Op. 2.	3. Love Song	.60 2/6
Op. 5.	1. Autumn	.50 2/-
Op. 8.	1. Melody	.60 2/6
	2. Habanera	.75 3/-
Op. 13.	4. Narcissus (arr. by G. Strube)	.60 2/6
	4. Narcissus (Simpl. arr. by A. Moffat)	.60 2/6
	Barcarolle	.65 2/6
	Lullabye	.60 2/6
	The Rosary (arr. by G. Strube) n.	.60 2/6
	The Rosary (Simpl. arr. by P. Th. Miersch) n.	.60 2/6

### Two Violins ('Cello ad-lib.) and Piano

1.	Vieille Chanson	.90 3/6
2.	Slumber Song	.90 3/6
3.	Au Printemps	.90 3/6
4.	Gavotte	.90 3/6
5.	Pastorale	1.25 5/-
6.	Au Soir	.90 3/6

### Violoncello and Piano

Op. 2.	3. Love Song	.60 2/6
Op. 5.	1. Autumn	.50 2/-
Op. 13.	4. Narcissus	.60 2/6
	Lullabye	.60 2/6
	The Rosary n.	.60 2/6

### Cornet and Piano

Op. 13.	4. Narcissus	.60 2/6
	The Rosary n.	.60 2/6

### Pipe Organ

Op. 7.	2. Slumber Song (Arr. by E. H. Lemare)	.50 2/-
Op. 12.	5. At Twilight (Arr. by A. H. Ryder)	.50 2/-
	2. Ophelia (Arr. by P. J. Mansfield)	.60 2/6
Op. 13.	4. Narcissus (Arr. by R. Goss-Custard)	.75 3/-
Op. 16.	1. A Shepherd's Tale (Arr. by P. J. Mansfield)	.60 2/6
Op. 21.	4. Misericordia (Arr. by P. J. Mansfield)	.60 2/6
	The Rosary (Arr. by R. Goss-Custard) n.	.60 2/6
	Wedding Prelude and Intermezzo (Arr. by R. Goss-Custard)	.60 2/6

### Harp and Organ

	The Rosary (Arr. by A. F. Pinto) n.	.75 3/-
--	-------------------------------------	---------



Boston, Mass.

THE BOSTON MUSIC CO.

26 & 28 West St.



New York : G. Schirmer

LONDON, G. SCHIRMER, Ltd.

BERLIN, ED. BOTE & G. BOCK

PARIS, COSTALLAT & CIE.

SYDNEY, PALING & CO., Ltd.

# A Modern Étude-Cycle

*For the Pianoforte*

By

## Ludvig Schytte

*Comprehensive Technics, Melodically Developed*

Op. 75. SPECIAL MELODIC STUDIES. In 10 Parts	
1. Broken Chords	1.00
2. Shake and Tremolo	1.00
3. Octaves	1.00
4. Alternation of the Hands	1.00
5. Rhythmic and Polyrhythmic Studies	1.00
6. Legato and Staccato	1.00
7. Studies for the Left Hand	1.00
8. Thirds and Sixths	1.00
9. Chord-grasps	1.00
10. Pedal Studies	1.00
Op. 92. MODERN STUDIES	1.50
Op. 95. EASY CHARACTERISTIC STUDIES. 2 Books	<i>each</i> .90
Op. 106. STUDIES IN INTERPRETATION OF MODERN PIANO MUSIC For the development of artistic interpretation of Modern Composers	
1. Melody. 2 Parts	<i>each</i> .75
2. Elegance. 2 Parts	<i>each</i> .75
3. Energy. 2 Parts	<i>each</i> .75
4. Lyric Quality. 2 Parts	<i>each</i> .75
5. Bravoura. 2 Parts	<i>each</i> .75
Op. 108. TWENTY-FIVE EASY ETUDES	.90
Op. 159. MELODIC STUDIES IN ALL KEYS. 2 Books	<i>each</i> 1.50
Op. 160. TWENTY-FIVE EASY STUDIES	<i>n.</i> .60
Op. 161. STUDIES IN ORNAMENTATION AND DYNAMICS. 2 Books	<i>each</i> 1.00
Op. 162. THE ART OF DEVELOPING THE SINGING TONE	.85
Op. 174. SCHOOL OF MODERN PIANOFORTE PLAYING	
Bk. I First Preliminary Grade	<i>n</i> 1.00
II Second Preliminary Grade	<i>n</i> 1.00
III Lower Middle Grade	<i>n</i> 1.00
IV Middle Grade	<i>n</i> 1.25
V Higher Middle Grade	<i>n</i> 1.25
"MAJOR AND MINOR." Little Fantasias and Impromptus in all Keys. 4 Books	<i>each</i> .60
FORTY PEDAL STUDIES. For Self-instruction	1.25
<hr/>	
THE PIANIST'S VADEMECUM. (HABERBIER-SCHYTTE)	1.00
CHILDREN'S PRACTICAL PIANO SCHOOL. (HORNEMAN-SCHYTTE)	1.80

*The Boston Music Company*

*Boston, Mass.: 26 & 28 West Street*

*New York: G. Schirmer (Inc.)*

*Copenhagen: Wilhelm Hansen*

# COUNTRY DANCE

COMPOSED FOR THE

## PIANOFORTE

BY

## ETHELBERT NEVIN

OP. 6, NO. 2

Piano Solo	.75
Piano Four-hands	.90
Two Pianos Four-hands	1.25
Full Orchestra	" 1.00
Small Orchestra	" .80
Small Orchestra and Piano	" 1.00
Military Band	1.00

Boston, Mass. **THE BOSTON MUSIC COMPANY** 26 & 28 West St.

NEW YORK : G. SCHIRMER

FOREIGN AGENTS

London, G. Schirmer, London, Ltd. Berlin, Ed. Bote & G. Bock Paris, Costalat & Cie. Sydney, Paling & Co., Ltd.

# Country Dance.

Secondo.

ETHELBERT NEVIN. Op. 6, N° 2.

Allegro commodo.

PIANO.

The first system of the piano accompaniment consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords with eighth-note patterns. The lower staff starts with a forte (*f*) dynamic and contains a rhythmic accompaniment of eighth notes. The key signature is one sharp (F#) and the time signature is common time (C).

The second system continues the piano accompaniment. The upper staff has a piano (*p*) dynamic and includes some slurs. The lower staff has a forte (*f*) dynamic. The musical texture remains consistent with the first system.

The third system of the piano accompaniment. The upper staff continues with piano (*p*) dynamics and slurs. The lower staff maintains the forte (*f*) dynamic accompaniment.

The fourth system of the piano accompaniment. The upper staff features a *cresc.* (crescendo) marking and a piano (*p*) dynamic. The lower staff also includes a *cresc.* marking and a piano (*p*) dynamic. The system concludes with a double bar line.

The fifth and final system of the piano accompaniment. The upper staff begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The lower staff starts with a forte (*f*) dynamic and ends with a *p più lento* (piano, more slowly) marking. The system concludes with a double bar line.

# Country Dance.

Primo.

ETHELBERT NEVIN. Op. 6, N<sup>o</sup> 2.

Allegro commodo.

PIANO.

*p non legato*

The musical score is written for piano and consists of five systems of two staves each. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Allegro commodo'. The first system begins with a treble clef and the instruction 'p non legato'. The second system continues the melody. The third system features a 'p' dynamic marking and 'cresc.' markings. The fourth system includes a 'p' dynamic marking and 'cresc.' markings. The fifth system starts with a 'f' dynamic marking and ends with a 'p più lento' marking. The score includes various musical notations such as slurs, accents, and triplets.

Copyright, 1890, by G. Schirmer, jr.

Secondo.

*più lento*

*legato*

*a tempo*

*marcato*



Primo.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music features a melodic line in the upper staff with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It includes a tempo change instruction *più lento* above the upper staff. A first ending bracket labeled '1' is present in the lower staff. The key signature changes to three flats (Bb, Eb, Ab) in the middle of the system. The music continues with complex melodic and harmonic textures.

The third system features intricate melodic lines in both staves. The upper staff has a triplet of eighth notes and a slur over a series of notes. The lower staff has a similar triplet and a slur. The key signature remains three flats.

The fourth system shows a continuation of the melodic and harmonic development. The upper staff has a slur over a long phrase of notes, and the lower staff has a corresponding phrase. The key signature is still three flats.

The fifth system concludes the piece on this page. It features a final melodic flourish in the upper staff and a corresponding harmonic ending in the lower staff. The key signature is three flats.

Secondo.

The first system of the piano score consists of two staves. The right-hand staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The music features a series of chords and eighth-note patterns. The left-hand staff starts with a bass clef and contains a melodic line with eighth notes and rests. The instruction *più vivo* is written above the first few notes of the right-hand staff.

The second system continues the piano score. The right-hand staff features a complex texture of chords and eighth notes. The left-hand staff has a melodic line with some fingerings indicated by numbers 1, 2, 3, and 5. A dynamic marking *cresc.* is visible in the right-hand staff towards the end of the system.

The third system of the piano score shows further development of the musical themes. The right-hand staff continues with dense chordal textures and eighth-note patterns. The left-hand staff maintains its melodic role with eighth notes and rests. The system concludes with a double bar line and a repeat sign.

The fourth system includes a first and second ending. The first ending is marked with a '1' above the staff and leads to a double bar line. The second ending is marked with a '2' above the staff and includes a *cresc.* marking. Below the first ending, the instruction *D.S.* is written. The system ends with a double bar line and a repeat sign.

The fifth system is the final system on the page. The right-hand staff features a melodic line with some accidentals and a *molto* marking. The left-hand staff has a bass line with a *ff* (fortissimo) marking. The system concludes with a double bar line and a repeat sign.

Primo.

First system of musical notation. The piano part (left) features a series of chords with a dynamic marking of *più vivo* and *cresc.*. The treble part (right) features a complex melodic line with many beamed notes and a dynamic marking of *cresc.*. A first ending bracket is visible at the end of the system.

Second system of musical notation. The piano part continues with chords and a dynamic marking of *cresc.*. The treble part continues with the complex melodic line. A first ending bracket is visible at the end of the system.

Third system of musical notation. The piano part features a dynamic marking of *f*. The treble part features a dynamic marking of *f*. A first ending bracket is visible at the end of the system, with a *D.S.* marking below it.

Fourth system of musical notation. The piano part features a dynamic marking of *cresc.*. The treble part features a dynamic marking of *cresc.*. A second ending bracket is visible at the end of the system.

Fifth system of musical notation. The piano part features a dynamic marking of *ff*. The treble part features a dynamic marking of *ff*. A final ending bracket is visible at the end of the system.

Secondo.

Tempo I.

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. The first measure is marked *meno*. The second measure is marked *p e più rit.* with an accent (>) over the first note. The system concludes with a long, sweeping melodic line in the right hand.

The second system continues the piano score. It features a complex texture with multiple voices in both hands. The right hand has a series of chords and melodic fragments, while the left hand maintains a rhythmic accompaniment. The system ends with a few chords in the right hand.

The third system of the piano score shows a continuation of the musical themes. The right hand features a prominent triplet of eighth notes. The left hand continues with its accompaniment. The system concludes with a few chords in the right hand.

The fourth system of the piano score continues the piece. The right hand has a series of chords and melodic lines. The left hand provides a steady accompaniment. The system ends with a few chords in the right hand.

The fifth and final system of the piano score on this page. It features a series of chords in the right hand and a steady accompaniment in the left hand. The system concludes with a few chords in the right hand. The dynamic markings *p più accel.*, *p*, *pp*, and *pp* are visible in the lower staff.

Tempo I.

*meno*

*p più rit.*

*p cantando*

*più accel.*

*pp* *pp*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system starts with a *meno* marking and a *p più rit.* marking. The second system features a triplet of eighth notes. The third system has a *p cantando* marking. The fourth system has a triplet of eighth notes. The fifth system has a *più accel.* marking. The sixth system has two *pp* markings. The score concludes with a double bar line.

THE BOSTON MUSIC COMPANY EDITION OF  
**Instrumental Duets**

**Piano Four Hands**

COMPOSITIONS AND ARRANGEMENTS

SERIES I

REGER, MAX	SERENADE IN G. Op. 95 ( <i>Orchestral</i> )	n. 3 00
" "	SINFONIETTA. Op. 96 ( <i>Orchestral</i> )	n. 3 00
" "	VARIATIONS AND FUGUE ON A JOYOUS THEME BY J. A. HILLER. Op. 100 ( <i>Orchestral</i> )	n. 3 00
WEINER, LEO	STRING QUARTET IN E $\flat$ . Op. 4	n. 3 00
WOLF, HUGO	ITALIAN SERENADE ( <i>Orchestral</i> )	n. 1 50
" "	PENTHESILEA ( <i>Orchestral</i> ) Arr. by Max Reger	n. 2 25
ZÖLLNER, KURT	FIVE DANCES ( <i>In Old Viennese Style</i> ) Op. 10	n. 1 00
NEVIN, ETHELBERT	A SHEPHERD'S TALE. Op. 16, No. 1	60
" "	BARCHETTA. Op. 21, No. 3	60
" "	COUNTRY DANCE. Op. 6, No. 2	90
" "	DRAGON FLY. Op. 13, No. 1	75
" "	LULLABY. Op. 16, No. 3	60
" "	MAY DAY DANCE.	60
" "	MAZURKA Op. 6, No. 3	1 00
" "	NARCISSUS. Op. 13, No. 4	75
" "	OPHELIA. Op. 13, No. 2	75
" "	SHEPHERDS ALL AND MAIDENS FAIR. Op. 16, No. 2	1 00
" "	SLUMBER SONG. Op. 7, No. 2	90
" "	THREE DANCES. Op. 6	Complete n. 1 25
" "	1 VALSE CAPRICE 2 COUNTRY DANCE 3 MAZURKA	
" "	TOURNAMENT. Op. 16, No. 4	1 00
" "	VALSE CAPRICE. Op. 6, No. 1	90
" "	WATER NYMPH. Op. 13, No. 3	90
PAINÉ, JOHN K.	PRELUDE TO "THE BIRDS" OF ARISTOPHANES	1 25
SEEBOECK, W. C. E.	SIX EASY DUETS	Complete n. 75
"	SPANISH DANCE. No. 1	50
"	SALTARELLO. No. 2	50
"	THE HAPPY WANDERER. No. 3	50
"	THE STAGE COACH. No. 4	50
"	NORWEGIAN. No. 5	50
"	ELEGY. No. 6	50
WHITING, ARTHUR	THREE FANTASY WALTZES. Op. 13	Complete n. 1 50
WILLIS, M. B.	SIX DUETS IN UNFAMILIAR KEYS. Op. 13	Complete n. 75
"	THE GYPSIES No. 1	60
"	AT THE DANCE. No. 2	60
"	MEMORIAL DAY. No. 3	60
"	THE BUTTERFLY. No. 4	60
"	THE MILLER. No. 5	60
"	THE FOUNTAIN. No. 6	60
HILLER, PAUL	DANCE UNDER THE LINDEN ( <i>Waltz</i> )	50

BOSTON, MASS. **THE BOSTON MUSIC COMPANY** 26 & 28 WEST ST.

NEW YORK: G. SCHIRMER

London: G. Schirmer, Ltd. Berlin: Ed. Bote & G. Bock Paris: Costallat & Cie. Sydney: Paling & Co., Ltd.

# MUSIC DIRECTORIES, GUIDES AND CATALOGS

ANY ITEMS FROM THIS LIST WILL BE SUPPLIED GRATIS UPON APPLICATION TO

## THE BOSTON MUSIC COMPANY BOSTON, MASS.—26 & 28 WEST STREET

### VOCAL MUSIC

B. M. CO. DIRECTORY NO. 1 Songs suited to the needs of Educational Institutions (32 thematic pages)  
THE SINGING TEACHER'S GUIDE. Graded and amply classified, 144 pp.  
THEMATIC HANDBOOKS OF VOCAL MUSIC  
CATALOG OF VOCAL MUSIC AND BOOKS, 168 pp.  
GENERAL CATALOG OF THE BOSTON MUSIC CO.'S PUBLICATIONS  
CATALOGS OF SCHIRMER'S LIBRARY OF MUSICAL CLASSICS, EDITION PETERS,  
EDITION WILHELM HANSEN, AND VOCAL MUSIC IN AUGENER'S EDITION  
THE CHOIRMASTER'S GUIDE for the Protestant Church, 134 pp.  
THE CHORUS CONDUCTOR'S GUIDE, 201 pp.  
LIST OF LITURGICAL CATHOLIC CHURCH MUSIC  
CATALOG OF GERMAN MALE CHORUSES, 70 pp.  
CATALOG OF IMPORTED SONG COLLECTIONS AND DUET ALBUMS, 32 pp

### PIANO MUSIC

B. M. CO. DIRECTORY No. 1. 55 Teaching Pieces for First-and Second-Grade Pupils  
B. M. CO. DIRECTORY No. 3. 54 Teaching Pieces for Third-and Fourth-Grade Pupils  
B. M. CO. HANDBOOK No. 10. 50 Teaching Pieces in the First and Second Grades  
B. M. CO. HANDBOOK No. 6. 130 Most Successful Easy Teaching Pieces  
B. M. CO. HANDBOOK No. 8. 86 Moderately Difficult Compositions  
THE PIANO TEACHER'S GUIDE. Graded and amply classified, 240 pp.  
CATALOG OF INSTRUMENTAL MUSIC AND BOOKS, 118 pp.  
GENERAL CATALOG OF THE BOSTON MUSIC CO.'S PUBLICATIONS  
CATALOGS OF SCHIRMER'S LIBRARY OF MUSICAL CLASSICS, EDITION PETERS,  
EDITION WILHELM HANSEN, AND EDITION SCHOTT  
THREE CATALOGS OF PIANO MUSIC IN AUGENER'S EDITION  
CATALOG OF IMPORTED MUSIC FOR TWO PIANOS, etc., 47 pp.

### MUSIC FOR OTHER INSTRUMENTS THAN PIANO

GUIDE TO ORGAN MUSIC, 50 pp.  
IMPORTED ORGAN MUSIC AND BOOKS, 40 pp.  
CATALOG OF ORGAN COLLECTIONS  
THEMATIC HANDBOOK of compositions for VIOLIN and PIANO, 84 pp.  
THE VIOLIN TEACHER'S GUIDE. Publications and importations, graded and amply classified, 112 pp.  
SELECT LIST OF 100 GEMS OF VIOLIN MUSIC  
Music for VIOLONCELLO, 47 pp.  
Music for VIOLA, 12 pp.  
CATALOG OF COMPOSITIONS FOR STRING INSTRUMENTS IN AUGENER'S EDITION  
Music for FLUTE, 87 pp.  
Music for WIND INSTRUMENTS other than Flute, 59 pp.  
CHAMBER MUSIC (Strings and Wind, etc.)  
ORCHESTRA MUSIC, 40 pp.  
ZITHER Music, 54 pp.  
Music for GUITAR and MANDOLIN, 24 pp.

### GENERAL AND MISCELLANEOUS CATALOGS

GENERAL CATALOG OF THE BOSTON MUSIC CO.'S PUBLICATIONS  
CATALOGS OF SCHIRMER'S LIBRARY OF MUSICAL CLASSICS, AUGENER'S EDITION, EDITION  
PETERS, EDITION WILHELM HANSEN and EDITION SCHOTT  
LIST OF THE "HOUSEHOLD" SERIES OF 50-cent MUSIC BOOKS  
MUSICAL LITERATURE (English, French and German), 125 pp.  
Descriptive Catalog of Works on MUSICAL THEORY  
B. M. CO. DIRECTORY No. 5, being a list of Metronomes, Music Rolls and Satchels, Cases and Portfolios,  
Manuscript Music Paper, Blank Books, Music Stands, Strings, Batons, Portraits, Busts,  
Shelf Boxes, Counter Folios, Trimmings, etc.

# ETHELBERT NEVIN

## Vocal Compositions

e.-English; f.-French; g.-German; i.-Italian  
d.-Danish; r.-Russian; sp.-Spanish

### SONGS & DUETS

\*Orchestra accompaniment may be had of the publishers

- Op. 2 **A SKETCHBOOK** (Songs and Piano Pieces) n. 1.25  
 2 'Twas in the Lovely Month of May (e. and g.)  
 4 O Fair and Sweet and Holy (e. and g.)  
 6 Oh! let thy Tears  
 8 \*Oh, that we two were maying! Sop. or Ten. Ab;  
 M.-Sop. or Bar. F; Alto or Bass Eb .60  
 10 In Winter I get up at Night.  
 11 Of Speckled Eggs the Birdie sings. } From Robert Louis  
 12 Dark Brown is the River. } Stevenson's "A Child's  
 Garden of Verses"
- Op. 3 **THREE SONGS WITH ACCOMPANIMENT OF PIANO, VIOLIN AND 'CELLO**  
 1 Deep in a Rose's Glowing Heart. Sop. or Ten. A;  
 M.-Sop. or Bar. G .50  
 2 One Spring Morning (*Frühlingsmorgen*). Sop.  
 E min.; M.-Sop. D min. (e. and g.) .75  
 3 \*Doris. Sop. or Ten. F; M.-Sop. or Bar. Eb .90
- Op. 3 1 Deep in a Rose's Glowing Heart (without obbl.)  
 Sop. or Ten. A; M.-Sop. or Bar. G .40  
 2 One Spring Morning (*Frühlingsmorgen*) (without  
 obbl.) Sop. E min.; M.-Sop. D min. (e. and g.) .60  
 3 Doris (*I sat with Doris the shepherd maiden*)  
 (without obbl.) Sop. or Ten. F; M.-Sop. or Bar. D.  
 (e. and g.) .60
- Op. 5 **FIVE SONGS**  
 1 Autumn Sadness (*Herbstgefühl*). Sop. or Ten. Ab;  
 M.-Sop. or Bar. F (e. and g.) .50  
 2 La Chanson des Lavandières (*April Garden*).  
 Sop. or Ten. E min.; M.-Sop. or Bar. D min. (e. and f.) .50  
 3 'Twas April. High G; Med. F; Low Eb .50  
 4 Raft Song. Sop. or Ten. F; M.-Sop. or Bar. Eb .50  
 5 Before the Daybreak. Sop. or Ten. Gb; M.-Sop. or  
 Bar. E .50
- Op. 12 **FIVE SONGS**  
 1 Summer Day. Sop. or Ten. D; M.-Sop. or Bar. C .50  
 2 Beat upon Mine, Little Heart. Sop. or Ten. E;  
 M.-Sop. or Bar. D .50  
 3 In a Bower. Sop. or Ten. Eb min.; M.-Sop. or Bar.  
 D min. .50  
 4 Little Boy Blue. Sop. or Ten. Bb; M.-Sop. or Bar. Ab .60  
 5 At Twilight. Sop. or Ten. G; M.-Sop. or Bar. F .50
- Op. 17 **THREE SONGS**  
 1 Hab' ein Röslein (*The Rosebud*). Sop. or Ten. F;  
 M.-Sop. or Bar. Db (e. and g.) .50  
 2 Le Vase Brisé (*The Vase*). Sop. or Ten. A;  
 M.-Sop. or Bar. Gb (e. and f.) .50  
 3 \*Rappelle-toi (*Remember well*). Sop. or Ten. Ab;  
 M.-Sop. or Bar. G (e. and f.) .75
- Op. 20 **A BOOK OF 10 SONGS.** High and Low Comp. n. 1.25  
 1 A Fair, Good Morn. Sop. or Ten. Eb; Alto or Bar. Db .50  
 2 Sleep, Little Tulip. Sop. or Ten. Ab; Alto or Bar. F .60  
 3 Ev'ry Night. Sop. or Ten. Ab; Alto or Bar. F .30  
 4 Airly Beacon. Sop. or Ten. Eb; Alto or Bar. C .30  
 5 When the Land was White with Moonlight.  
 Sop. or Ten. E; Alto or Bar. Db .50  
 6 A Song of Love. Sop. or Ten. G; Alto or Bar. Eb .50

- Op. 20 **A BOOK OF 10 SONGS.** High and Low Comp. n. 1.25  
 (Continued)  
 7 Nocturne (*Up to her Chamber Window*). Sop. or  
 Ten. F; Alto or Bar. Eb .50  
 8 Dites-moi (*Tell me*). Sop. or Ten. F; Alto or Bar.  
 Eb (e. and f.) .40  
 9 Orsola's Song (*Chantez! La Nuit sera Brève*).  
 Sop. or Ten. F# min.; Alto or Bar. D min. (e. and f.) .50  
 10 In the Night (*In der Nacht*). Bar. Bb min.; Bass  
 G min. (e. and g.) .60
- Op. 22 **TWO SONGS FOR MEDIUM VOICE**  
 1 Time Enough (*Rechte Zeit*). Sop. or Ten. Bb;  
 M.-Sop. or Bar. Ab; Alto or Bar. Gb .50  
 2 Maiden, how Sweet! (*Mädel, wie blüht's*).  
 M.-Sop. or Bar. Eb .50
- THREE SONGS**  
 1 The Merry, Merry Lark. Sop. or Ten. G; M.-Sop.  
 or Bar. E .40  
 2 La Vie (*Life*). M.-Sop. or Bar. F (e. and f.) .35  
 3 Ti Saluto (*Thine my Greeting*). Sop. or Ten. Ab;  
 M.-Sop. or Bar. F. (e. and i.) .50
- A Life Lesson** ("There, Little Girl, don't cry"). Sop. or Ten.  
 Bb; M.-Sop. or Bar. G n. .50
- \*The Rosary.** Sop. or Ten. F & Eb; M.-Sop. or Bar. Db; Alto or  
 Bar. C and B; Alto or Bass Bb (e., f. and g.) n. .60  
 German Edition (g. and e.) [Eb, Db, C, Bb]  
 French Edition (f. and e.) [F, Db, C, Bb]  
 Spanish Edition (sp. and e.) [F, Eb, Db, C, B, Bb]  
 Italian Edition (i. and e.) [Db]  
 Danish Edition (d. and e.) [Db]  
 Russian Edition (r. and e.) [Db]
- Slumber Song** (*Dream in Blest Repose*). Med. F; Low E  
 (e. and g.) .60
- Slumber Song** (*Dream in Blest Repose*) (with Violin or 'Cello  
 obbligato). Med. F (e. and g.) .75
- Une Vieille Chanson** (*An Old Song*). Sop. or Ten. G; M.-Sop.  
 or Bar. F (e. and f.) .50
- COLLECTED SONGS. VOL. I. (SONG ALBUM)**  
 High voice; Low voice Complete, n. 1.25  
 1. Autumn Sadness (*Herbstgefühl*); 2. La Chanson des  
 Lavandières (*April Garden*); 3. 'Twas April; 4. Raft Song;  
 5. Before the Daybreak; 6. Hab' ein Röslein dir gebrochen  
 (*The Rosebud*); 7. Le Vase Brisé (*The Vase*); 8. Rappelle-  
 toi (*Remember well*); 9. Une Vieille Chanson (*An Old Song*).
- COLLECTED SONGS. VOL. II.** High voice; Low voice  
 Complete, n. 1.25  
 1. At Twilight; 2. Beat upon Mine, Little Heart; 3. In a  
 Bower; 4. Life; 5. A Life Lesson; 6. Little Boy Blue;  
 7. Maiden, how sweet!; 8. The Merry, Merry Lark;  
 9. Time enough; 10. The Rosary; 11. A Summer Day;  
 12. Thine my Greeting.
- VOCAL DUETS**
- Op. 2 8 Oh! that we two were maying! Sop. and Ten.,  
 Ab; Sop. (or Ten.) and Alto (or Bar.), Ab; Alto and  
 Bass (or Bar.), F .60  
 The Same. (String Quintet Accompaniment in Ab) 1.25
- The Rosary.** Sop. and Alto, Eb; Sop. and Ten., Eb; M.-Sop.  
 and Bar., C n. .60



Boston, Mass.

THE BOSTON MUSIC CO.

26 & 28 West St



New York : G. Schirmer

LONDON, G. SCHIRMER, Ltd.

BERLIN, ED. BOTE & G. BOCK

PARIS COSTALLAT & CIE.

SYDNEY PALING & CO., Ltd.



# ETHELBERT NEVIN

## Instrumental Compositions

### Piano Two Hands

Op. 2.	<b>SKETCH BOOK</b> (Songs and Piano Pieces)	n.	\$1.25	NET	5/-
	1. Gavotte		.50		2/-
	3. Love Song		.50		2/-
	5. Berceuse		.40		2/-
	7. Serenata		.50		2/-
	9. Valse Rhapsodie		.50		2/-
Op. 6.	<b>THREE DANCES</b>				
	1. Valse Caprice		.75		3/-
	2. Country Dance		.75		3/-
	3. Mazurka		.75		3/-
Op. 7.	<b>FOUR PIECES</b>	Complete, n.	1.25		5/-
	1. Valzer Gentile		.75		3/-
	2. Slumber Song		.60		2/6
	3. Intermezzo		.75		3/-
	4. Song of the Brook		.75		3/-
Op. 13.	<b>WATER SCENES</b>	Complete, n.	1.25		5/-
	1. Dragon Fly		.60		2/6
	2. Ophelia		.60		2/6
	3. Water Nymph		.75		3/-
	4. Narcissus		.75		2/6
	5. Barcarolle		.90		3/6
Op. 16.	<b>IN ARCADY</b>	Complete, n.	1.25		5/-
	1. A Shepherd's Tale		.60		2/6
	2. Shepherds All and Maidens Fair		.75		3/-
	3. Lullabye		.60		2/6
	4. Tournament		.75		3/-
Op. 18.	<b>TWO ETUDES</b>				
	1. Romance		.90		3/6
	2. Scherzo		1.00		4/-
Op. 21.	<b>MAY IN TUSCANY</b> (Maggio in Toscano)	n.	1.25		5/-
	1. Arlecchino		.65		2/6
	2. Notturmo (In Boccaccio's Villa)		.75		3/-
	3. Barchetta		.60		2/6
	4. Misericordia		.50		2/-
	5. Il Rusignuolo (In My Neighbor's Garden)		.60		2/6
	6. La Pastorella (Montepiano)		.50		2/-
	<b>MELODIES</b> (7) (Transcriptions)	Complete, n.	1.25		5/-
	1. One Spring Morning				
	2. At Twilight				
	3. Tell Me (Dites-Moi)				
	4. The Rosary				
	5. Time Enough (Rechte Zeit)				
	6. The Merry, Merry Lark				
	7. Oh, That We Two Were Maying!				
	<b>EGYPTIAN LOVE SONG</b>		.60		2/6
	La Guitare (Pierrot et Pierrette) A Sketch		.50		2/-
	<b>THE ROSARY</b> (Transcription)		.60		2/6

### Piano Four Hands

Op. 6.	<b>THREE DANCES</b>	Complete, n.	\$1.25		
	1. Valse Caprice		.90		3/6
	2. Country Dance		.90		3/6
	3. Mazurka		1.00		4/-
Op. 7.	<b>FOUR PIECES</b>				
	1. Valzer Gentile		.90		3/6
	2. Slumber Song		.90		3/6

### Piano Four Hands

Op. 13.	<b>WATER SCENES</b>			NET	
	1. Dragon Fly		\$.75		3/-
	2. Ophelia		.75		3/-
	3. Water Nymph		.90		3/6
	4. Narcissus		.75		3/-
Op. 16.	<b>In ARCADY</b>				
	1. A Shepherd's Tale		.50		2/-
	2. Shepherds All and Maidens Fair		1.00		4/-
	3. Lullabye		.60		2/6
	4. Tournament		1.00		4/-
Op. 21.	<b>FOUR PIECES</b>				
	3. Barchetta		.60		2/6
	May Day Dance		.60		2/6

### Two Pianos, Four Hands

Op. 6.	2. Country Dance	\$1.25	5/-
Op. 21.	1. Arlecchino	1.25	5/-

### Violin and Piano

Op. 2.	3. Love Song	\$.60	2/6
Op. 5.	1. Autumn	.50	2/-
Op. 8.	1. Melody	.60	2/6
	2. Habanera	.75	3/-
Op. 13.	4. Narcissus (Strube)	.60	2/6
	4. Narcissus (simpl.) (Moffat)	.60	2/6
	5. Barcarolle	.65	2/6
	Lullabye	.60	2/6
	The Rosary (Strube)	.60	2/6
	The Rosary (simpl.) (Miersch)	.60	2/6

### Two Violins ('Cello ad-lib.) and Piano

	1. Vieille Chanson	\$.90	3/6
	2. Slumber Song	.90	3/6
	3. Au Printemps	.90	3/6
	4. Gavotte	.90	3/6
	5. Pastorale	1.25	5/-
	6. Au Soir	.90	3/6

### Violoncello and Piano

Op. 2.	3. Love Song	\$.60	2/6
Op. 5.	1. Autumn	.50	2/-
Op. 13.	4. Narcissus	.60	2/6
	Lullabye	.60	2/6
	The Rosary	.60	2/6

### Cornet and Piano

Op. 13.	4. Narcissus	\$.60	2/6
	The Rosary	.60	2/6

### Pipe Organ

Op. 7.	2. Slumber Song (Arr. by E. H. Lemare)	\$.50	2/-
Op. 12.	5. At Twilight (Arr. by A. H. Ryder)	.50	2/-
Op. 13.	4. Narcissus (Arr. by Goss-Custard)	.75	3/-
	The Rosary (Arr. by Goss-Custard)	.60	2/6
	Wedding Prelude and Intermezzo (Arr. by Goss-Custard)	.60	2/6

### Harp and Organ

	The Rosary (Arr. by A. F. Pinto)	.75	3/-
--	----------------------------------	-----	-----

Boston, Mass.

THE BOSTON MUSIC CO.

26 & 28 West St.

New York : G. Schirmer

#### FOREIGN AGENTS

LONDON, SCHOTT & CO.

BERLIN, ED. BOTE & G. BOCK

PARIS, MAX ESCHIG

SYDNEY, PALING & CO., Ltd.

# ETHELBERT NEVIN

## Vocal Compositions

e. English; f. French; g. German; i. Italian

SONGS & DUETS

\*Orchestra accompaniment may be had of the publishers

**Op. 2 A SKETCHBOOK (Songs and Piano Pieces) n. \$1.25**

- 2 'Twas in the Lovely Month of May (e. and g.) .40
- 4 O Fair and Sweet and Holy (e. and g.) .40
- 6 Oh! let thy Tears .40
- 8 \*Oh, that we two were maying! Sop. or Ten. Ab  
M.-Sop. or Bar. F; Alto or Bass Eb .60
- 10 In Winter I get up at Night.
- 11 Of Speckled Eggs the Birdie sings. } From Robert Louis  
12 Dark Brown is the River. } Stevenson's "Child  
Garden of Verses"

**Op. 3 THREE SONGS WITH ACCOMPANIMENT OF PIANO, VIOLIN AND 'CELLO**

- 1 Deep in a Rose's Glowing Heart. Sop. or Ten. A;  
M.-Sop. or Bar. G .50
- 2 One Spring Morning (*Frühlingsmorgen*). Sop.  
E min.; M.-Sop. D min. (e. and g.) .75
- 3 \*Doris. Sop. or Ten. F; M.-Sop. or Bar. Eb .90

- Op. 3**
- 1 Deep in a Rose's Glowing Heart (without obbli-  
gato). Sop. or Ten. A; M.-Sop. or Bar. G .40
  - 2 One Spring Morning (*Frühlingsmorgen*) (without  
obligato). Sop. E min.; M.-Sop. D min. (e. and g.) .60
  - 3 Doris (*I sat with Doris the shepherd maiden*) (with-  
out obligato) Sop. or Ten. F; M.-Sop. or Bar. D (e.  
and g.) .60

**Op. 5 FIVE SONGS**

- 1 Autumn Sadness (*Herbstgefühl*). Sop. or Ten. Ab;  
M.-Sop. or Bar. F. (e. and g.) .50
- 2 La Chanson des Lavandières (*April Garden*).  
Sop. or Ten. E min.; M.-Sop. or Bar. D min. (e. and f.) .50
- 3 'Twas April. High G; Med. F; Low Eb .50
- 4 Raft Song. Sop. or Ten. F; M.-Sop. or Bar. Eb .50
- 5 Before the Daybreak. Sop. or Ten. Gb; M.-Sop. or  
Bar. E .50

**Op. 12 FIVE SONGS**

- 1 Summer Day. Sop. or Ten. D; M.-Sop. or Bar. C .50
- 2 Beat upon Mine Little Heart. Sop. or Ten. E;  
M.-Sop. or Bar. D .50
- 3 In a Bower. Sop. or Ten. Eb min.; M.-Sop. or Bar.  
D min. .50
- 4 Little Boy Blue. Sop. or Ten. Bb; M.-Sop. or Bar. Ab .60
- 5 At Twilight. Sop. or Ten. G; M.-Sop. or Bar. F .50

**Op. 17 THREE SONGS**

- 1 Hab' ein Röslein (*The Rosebud*). Sop. or Ten. F;  
M.-Sop. or Bar. Db. (e. and g.) .50
- 2 "Le Vase Brisé" (*The Vase*). Sop. or Ten. A;  
M.-Sop. or Bar. Gb. (e. and f.) .50
- 3 \*Rappelle-toi (*Remember well*). Sop. or Ten. Ab;  
M.-Sop. or Bar. G. (e. and f.) .75

**Op. 20 A BOOK OF 10 SONGS. High and Low Comp. n. 1.25**

- 1 A Fair, Good Morn Sop. or Ten. Eb; Alto or Bar. Db .50
- 2 Sleep, Little Tulip. Sop. or Ten. Ab; Alto or Bar. F .60
- 3 Ev'ry Night. Sop. or Ten. Ab; Alto or Bar. F .30
- 4 Airly Beacon. Sop. or Ten. Eb; Alto or Bar. C .30
- 5 When the Land was White with Moonlight.  
Sop. or Ten. E; Alto or Bar. Db .50
- 6 A Song of Love. Sop. or Ten. G; Alto or Bar. Eb .50

**Op. 20 A BOOK OF 10 SONGS. High and Low Comp. n. 1.25 (Continued)**

- 7 Nocturne (*Up to her Chamber Window*). Sop. or  
Ten. F; Alto or Bar. Eb .50
- 8 Dites-moi (*Tell me*). Sop. or Ten. F; Alto or Bar.  
Eb. (e. and f.) .40
- 9 Orsola's Song (*Chantez! La Nuit sera Brève*).  
Sop. or Ten. F# min.; Alto or Bar. D min. (e. and f.) .50
- 10 In the Night (*In der Nacht*). Bar. Db min.; Bass  
G min. (e. and g.) .60

**Op. 22. TWO SONGS FOR MEDIUM VOICE**

- 1 Time Enough (*Rechte Zeit*). Sop. or Ten. Bb;  
M.-Sop. or Bar. Ab; Alto or Bar. Gb .50
- 2 Maiden, how sweet! (*Mädel, wie blüht's*).  
M.-Sop. or Bar. Eb .50

**THREE SONGS**

- 1 The Merry, Merry Lark. Sop. or Ten. G; M.-Sop.  
or Bar. E .40
- 2 La Vie (*Life*). M.-Sop. or Bar. F. (e. and f.) .35
- 3 Ti Saluto (*Thine my Greeting*). Sop. or Ten. Ab;  
M.-Sop. or Bar. F. (e. and i.) .50

**A Life Lesson ("There, Little Girl, don't cry").** Sop. or Ten.  
Bb; M.-Sop. or Bar. G .50

**The Rosary (*Le Chapelet*) (*Der Rosenkranz*).** Sop. or Ten. Eb;  
M.-Sop. or Bar. Db; Alto or Bar. C and B; Alto or Bass Bb .60

**Slumber Song. (*Dream in Blest Repose*)** Med. F; Low E (e.  
and g.) .60

**Slumber Song. (*Dream in Blest Repose*)** Med. F (with Violin  
or 'Cello obbligato) (e. and g.) .75

**Une Vieille Chanson (*An Old Song*).** Sop. or Ten. G; M.-Sop. or  
Bar. F. (e. and f.) .50

**COLLECTED SONGS. VOL. I. (SONG ALBUM)**

High voice; Low voice Complete, n. 1.25

- 1 Autumn Sadness (*Herbstgefühl*)
- 2 La Chanson des Lavandières (*April Garden*) From "Ruy Blas"
- 3 'Twas April
- 4 Raft Song
- 5 Before the Daybreak
- 6 Hab' ein Röslein dir gebrochen (*The Rosebud*)
- 7 Le Vase Brisé (*The Vase*)
- 8 Rappelle-toi (*Remember well*)
- 9 Une Vieille Chanson (*An Old Song*)

**COLLECTED SONGS. VOL. II. High voice; Low voice**

Complete, n. 1.50

- 1 At Twilight
- 2 Beat upon Mine Little Heart
- 3 In a Bower
- 4 Life (*La Vie*)
- 5 A Life Lesson ("There, Little Girl, Don't Cry")
- 6 Little Boy Blue
- 7 Maiden, how sweet! (*Mädel, wie blüht's*)
- 8 The Merry, Merry Lark
- 9 Time enough (*Rechte Zeit*)
- 10 The Rosary
- 11 A Summer Day
- 12 Thine my Greeting (*Ti saluto*)

**VOCAL DUETS**

- Op. 2 8 Oh! that we two were maying!** Sop. and Ten.  
Ab; Sop. (or Ten.) and Alto (or Bar.) Ab; Alto and  
Bass (or Bar.) F .60
- The Same.** (String Quintet Accompaniment in Ab) 1.25

Boston, Mass.

**THE BOSTON MUSIC COMPANY**

26 & 28 West St.

NEW YORK: G. SCHIRMER

LONDON, SCHOTT & CO.

BERLIN, ED. BOTE & G. BOCK

PARIS, MAX ESCHIG

SYDNEY, PALING & CO., Ltd.



THREE DANCES

FOR PIANO  
FOUR HANDS

BY  
ETHELBERT NEVIN

OP. 6

Complete, n 1.25

- |                   |      |
|-------------------|------|
| I. Valse Caprice  | .90  |
| II. Country Dance | .90  |
| III. Mazurka      | 1.00 |

PUBLISHED BY  
THE BOSTON MUSIC COMPANY  
BOSTON, MASS.  
NEW YORK: G. SCHIRMER

# Mazurka.

Secondo.

ETHELBERT NEVIN. Op.6, No.3.

Allegro giusto.

PIANO.

*ff ben marcato.*

*scherz.*

*mf*

*più mosso.*

*espress.*

*più cresc.*

*accel.*

*cresc.*

# Mazurka.

Primo.

ETHELBERT NEVIN. Op. 6, No 3.

Allegro giusto.

PIANO.

*p* più mosso.  
scherzando.

*sf* molto. *sf* glissando.

Tempo I.

*La melodia ben marcato.*

Tempo I.

Tempo I.

Primo.

5

First system of musical notation, measures 1-6. The music is in treble and bass clefs. It begins with a forte (*f*) dynamic. The right hand features eighth-note patterns with triplets and slurs. The left hand has a steady eighth-note accompaniment with triplets.

Second system of musical notation, measures 7-12. The music continues with similar rhythmic patterns and dynamics. The right hand has slurs over eighth-note groups, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 13-18. This system includes a key signature change to one flat (B-flat major) at measure 13. The dynamics shift to piano (*p*). The right hand has a melodic line with slurs and triplets. A first ending bracket is shown at the end of the system.

Fourth system of musical notation, measures 19-24. The music is marked *delicato.* (delicately) and *p* (piano). The right hand features a melodic line with slurs and triplets. The left hand has a simple accompaniment.

Fifth system of musical notation, measures 25-30. The music is marked *con molto espr.* (with much expression). The right hand has a melodic line with slurs and triplets. The left hand has a simple accompaniment. A first ending bracket is shown at the end of the system. The system concludes with the instruction *D.S.* (Da Capo).

Secondo.

2.

*dolciss.*

*più cresc.*

*p*

*cresc.*



Primo.

The first system of musical notation consists of two staves. The upper staff begins with a first ending bracket labeled '2.' and contains a series of eighth notes with slurs. The lower staff contains a corresponding accompaniment of eighth notes.

The second system of musical notation consists of two staves. The upper staff features a melodic line with slurs and a triplet of eighth notes. The lower staff provides a harmonic accompaniment.

The third system of musical notation consists of two staves. The upper staff contains a melodic line with slurs and a triplet of eighth notes. The lower staff contains a bass line with slurs.

The fourth system of musical notation consists of two staves. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with slurs. The instruction *più cresc.* is written in the lower right of the system.

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with slurs. The instruction *p molto espress.* is written in the lower left of the system.

Secondo.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The first measure is marked with a forte *f* dynamic. The instruction *ben marcato.* is written in the middle of the system. The system concludes with a triplet of eighth notes in both staves.

Second system of musical notation. It continues the grand staff from the first system. The upper staff features a series of chords and a melodic line. The lower staff has a bass line with some rests. The system ends with a final chord in the upper staff.

Third system of musical notation. The grand staff continues with various chordal textures and melodic fragments in both staves. The notation includes slurs and ties across measures.

Fourth system of musical notation. This system features more complex rhythmic patterns, including a triplet of eighth notes in the upper staff. The grand staff continues with intricate chordal and melodic development.

Fifth system of musical notation. The grand staff concludes with a triplet of eighth notes in the upper staff. The instruction *crese molto.* is written in the lower right of the system. The system ends with a final chord in the upper staff.

Primo.

The musical score is arranged in six systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The first system begins with a dynamic marking of *f* (forte). The score is characterized by frequent use of triplets in both hands, often spanning across bar lines. In the third system, the right hand features an octave passage marked with an '8' and a dashed line. The fourth system includes a key signature change to two sharps (F#, C#) in the right hand, indicated by a flat sign over the notes. The fifth system contains another octave passage in the right hand, also marked with an '8' and a dashed line. The sixth system concludes with a *cresc molto.* (crescendo molto) marking and continues with triplet patterns. The notation includes various articulations such as slurs, accents, and dynamic markings.

Secondo.

*La melodia ben marcato.*

First system of musical notation. The treble staff contains a melodic line with a slur over the first five measures. The bass staff provides harmonic accompaniment. A forte (*ff*) dynamic marking is present in the first measure. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff continues the accompaniment. The key signature remains three sharps.

Third system of musical notation. The treble staff features a slur over the first five measures. The bass staff continues the accompaniment. A tempo change to *Vivo.* is indicated above the staff in the fifth measure. A *dim.* (diminuendo) marking is placed over the bass staff in the fifth measure. The key signature remains three sharps.

Fourth system of musical notation. The treble staff contains a series of chords with a slur. The bass staff features a new accompaniment pattern. The key signature remains three sharps.

Fifth system of musical notation. The treble staff contains a series of chords with a slur. The bass staff features a new accompaniment pattern. A *cresc molto.* (crescendo molto) marking is placed over the bass staff. A final *ff* dynamic marking is present in the last measure. The key signature remains three sharps.

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. The piece begins with a dynamic marking of *ff*. The first measure contains an octave sign (8) above the treble staff. The melody features eighth notes and triplet eighth notes.

Second system of musical notation. Treble and bass staves. Continues the key signature of three sharps. The melody consists of eighth notes and triplet eighth notes. The bass line features a steady eighth-note accompaniment.

Third system of musical notation. Treble and bass staves. The tempo marking *Vivo.* is placed above the treble staff. The dynamic marking *dim.* (diminuendo) is placed below the treble staff. The melody continues with eighth notes and triplet eighth notes.

Fourth system of musical notation. Treble and bass staves. The dynamic marking *cresc. molto.* (crescendo molto) is placed below the treble staff. The melody continues with eighth notes and triplet eighth notes.

Fifth system of musical notation. Treble and bass staves. The dynamic marking *ff* (fortissimo) is placed below the treble staff. The piece concludes with a final chord. An octave sign (8) is present above the treble staff in the final measure.

THE BOSTON MUSIC COMPANY EDITION OF

# Instrumental Duets

## Piano Four Hands

### COMPOSITIONS AND ARRANGEMENTS

#### SERIES I

REGER, MAX	SERENADE IN G. Op. 95 ( <i>Orchestral</i> )	n. 3 00
" "	SINFONIETTA. Op. 90 ( <i>Orchestral</i> )	n. 3 00
" "	VARIATIONS AND FUGUE ON A JOYOUS THEME BY J. A. HILLER. Op. 100 ( <i>Orchestral</i> )	n. 3 00
WEINER, LEO	STRING QUARTET IN E $\flat$ . Op. 4	n. 3 00
WOLF, HUGO	ITALIAN SERENADE ( <i>Orchestral</i> )	n. 1 50
" "	PENTHESILEA ( <i>Orchestral</i> ) Arr. by Max Reger	n. 2 25
ZÖLLNER, KURT	FIVE DANCES ( <i>In Old Viennese Style</i> ) Op. 10	n. 1 00
NEVIN, ETHELBERT	A SHEPHERD'S TALE. Op. 16, No. 1	60
" "	BARCETTA. Op. 21, No. 3	60
" "	COUNTRY DANCE. Op. 6, No. 2	90
" "	DRAGON FLY. Op. 13, No. 1	75
" "	LULLABY. Op. 16, No. 3	60
" "	MAY DAY DANCE.	60
" "	MAZURKA Op. 6, No. 3	1 00
" "	NARCISSUS. Op. 13, No. 4	75
" "	OPHELIA. Op. 13, No. 2	75
" "	SHEPHERDS ALL AND MAIDENS FAIR. Op. 16, No. 2	1 00
" "	SLUMBER SONG. Op. 7, No. 2	90
" "	THREE DANCES. Op. 6	Complete n. 1 25
	1 VALSE CAPRICE 2 COUNTRY DANCE 3 MAZURKA	
" "	TOURNAMENT. Op. 16, No. 4	1 00
" "	VALSE CAPRICE. Op. 6, No. 1	90
" "	WATER NYMPH. Op. 13, No. 3	90
PAINE, JOHN K.	PRELUDE TO "THE BIRDS" OF ARISTOPHANES	1 25
SEEBOECK, W. C. E.	SIX EASY DUETS	Complete n. 75
"	SPANISH DANCE. No. 1	50
"	SALTARELLO. No. 2	50
"	THE HAPPY WANDERER. No. 3	50
"	THE STAGE COACH. No. 4	50
"	NORWEGIAN. No. 5	50
"	ELEGY. No. 6	50
WHITING, ARTHUR	THREE FANTASY WALTZES. Op. 13	Complete n. 1 50
WILLIS, M. B.	SIX DUETS IN UNFAMILIAR KEYS. Op. 13	Complete n. 75
"	THE GYPSIES No. 1	60
"	AT THE DANCE. No. 2	60
"	MEMORIAL DAY. No. 3	60
"	THE BUTTERFLY. No. 4	60
"	THE MILLER. No. 5	60
"	THE FOUNTAIN. No. 6	60
HILLER, PAUL	DANCE UNDER THE LINDEN ( <i>Waltz</i> )	50

BOSTON, MASS. THE BOSTON MUSIC COMPANY 26 & 28 WEST ST.

NEW YORK: G. SCHIRMER

London: G. Schirmer, Ltd. Berlin: Ed. Bote & G. Bock Paris: Costallat & Cie. Sydney: Paling & Co., Ltd.

# THE BOSTON MUSIC COMPANY

G. SCHIRMER, INC.—26 & 28 WEST STREET, BOSTON, MASS.

MUSIC PUBLISHERS, IMPORTERS & DEALERS

SOLE REPRESENTATIVES AND DISTRIBUTORS FOR THE UNITED STATES AND CANADA OF

## AUGENER'S EDITION

COMPLETE CATALOG FOR ALL BRANCHES OF MUSIC SENT GRATIS UPON REQUEST

### NEW SCHOOL OF STUDIES FOR THE PIANOFORTE

A collection of Progressive Studies in all styles  
from GURLITT to LISZT

Selected, edited, and fingered according to Hans von Bülow by

O. THÜMER

IN 22 SECTIONS

EACH .50

- |   |  |
|---|--|
| Bk. I. Preliminary Grade                        | Bk. VIII. Intermediate Grade Series II (2 Bks.)  |
| II. Elementary Grade                            | IX. Higher Intermediate Grade. Series I (2 Bks.) |
| III. Higher Elementary Grade Series I           | X. Higher Intermediate Grade. Series II (2 Bks.) |
| IV. Higher Elementary Grade Series II           | XI. High Grade. Series I                         |
| V. Lower Intermediate Grade Series I (2 Bks.)   | XII. High Grade. Series II                       |
| VI. Lower Intermediate Grade Series II (2 Bks.) | XIII. Higher Grade. Series I                     |
| VII. Intermediate Grade Series I (2 Bks.)       | XIV. Higher Grade. Series II                     |
|   | XV. Highest Grade. Series I                      |
|   | XVI. Highest Grade. Series II                    |

The extraordinary care and wariness with which O. Thümer has made his selections, as well as the monumental proportions of his work, lift the "New School of Piano Studies" far above the ordinary graded course. With the authority of a scholar and the taste of an artist, Thümer combines the indefinable reasoning power of a trained psychologist. He has chosen from the vast material with rare discrimination, overlooking nothing and including everything important from the rudimentary exercises of Bertini, Czerny and Gurlitt, to the great etudes of Chopin, Henselt and Liszt. Purely musical principles, as well as technical problems, have received an equally generous consideration.

### HOURS OF PLEASURE

A new collection of Easy Pieces for the pianoforte

Compiled and edited by

O. THÜMER

IN FOUR BOOKS

EACH 1.00

- Bk. I. Preliminary Grade      Bk. II. Elementary Grade  
Bks. III and IV. Higher Elementary Grades

Among the composers represented are:

Book I	Book II	Book III	Book IV
C. Gurlitt	H. Farjeon	A. von Ahn Carse	F. Chopin
F. Kirchner	F. Hiller	E. del Valle de Paz	S. Esipoff
E. Pauer	A. Krug	S. Heller	F. Mendelssohn
A. Sartorio	A. Nöck	G. Horvath	V. Radeglia
E. Schmidt	R. Schumann	L. Schytte	M. Reger
P. Zilcher	A. Strelezki	J. Székács	C. Reinecke
etc. etc.	etc. etc.	etc. etc.	etc. etc.

These four books give fully what their title promises. It is a collection distinct by reason of its educational value; not merely a number of more or less successful pieces put together at random and regardless of their intrinsic merit, but a cluster of real gems, picked from all parts of the storehouse of musical treasures. Some of them are little known in this country, and a considerable portion of them absolutely unexploited on this side of the Atlantic. The homogeneous structure of this work makes it particularly serviceable as a companion to Thümer's "New School of Piano Studies."

NEW

### SIGHT READING EXERCISES FOR THE PIANOFORTE

By

CHRISTIAN SCHÄFER

IN FOUR BOOKS

EACH .75

- Book I. Studies within the compass of five notes, extending the compass to seven notes (right hand) and changing positions.
- II. Studies in the keys of C, F, G, and B<sup>b</sup>, and their relative minors.
- III. Studies in the keys of D, E<sup>b</sup>, A, and A<sup>b</sup>, and their relative minors.
- IV. Studies in the keys of E, D<sup>b</sup>, B, F<sup>#</sup>, and G<sup>b</sup>, and their relative minors, also C<sup>#</sup> major and A<sup>b</sup> minor.

The contents given above show how systematically this work has been conceived. It forms an admirable basis on which to develop the pupil and prepare him for Thümer's NEW SCHOOL OF STUDIES, or to bring him, independently from any other aid, to the point where he can approach the more difficult studies of standard worth like Czerny, Cramer, and others. The greatest value of the "New Sight Reading Exercises" lies in the fact that all efforts of the student are directed towards one aim, that is, to further his musicality as well as his musicianship, and to teach him in a broad and yet explicit way all the elements of his art, beginning with the five finger position and the movement in seconds and thirds, both hands alike.

### NEW MELODIC STUDIES FOR THE PIANOFORTE

By

PAUL ZILCHER

- Op. 38. Six melodic studies (Grade II) .75
49. Eight melodic studies in playing staccato octaves (Grade III) .75
59. Twelve melodic studies (Grade II) .75
68. Fifteen melodic arpeggio studies (Grade III). Two books Each 1.00
70. Ten melodic octave studies (Grade III) 1.00
71. Twenty-four melodic velocity studies (Grade III). Two books Each 1.00
78. Fifteen easy melodic velocity studies (Grade II) 1.00

The persistent connection of the word "Melodic" with the titles of the new study works by Paul Zilcher is not only justified, but the insistence on this fact is absolutely necessary in view of the importance which this point assumes in the training of the music student. As the different titles indicate clearly, special consideration has been given in most of these volumes to particular features of technical development. The other works are of a general nature and well adapted to furnish the pupil with grateful and helpful material.

# The Boston Music Company Edition of COMPOSITIONS BY AMERICANS

SERIES II

## for the Pianoforte

F. S. CONVERSE. Suite. Op. 2. . . . .	Comp.	2.00
F. S. CONVERSE. Prelude. Op. 2, No. 1 . . . . .		.50
F. S. CONVERSE. Scherzando. Op. 2, No. 2 . . . . .		.75
F. S. CONVERSE. Quasi-Fantasia. Op. 2, No. 3 . . . . .		1.00
F. S. CONVERSE. Finale. Op. 2, No. 4 . . . . .		.75
ARTHUR WHITING. Concert Etude. Op. 5, No. 1 . . . . .		.75
ARTHUR WHITING. Quasi Sarabande. Op. 5, No. 2 . . . . .		.50
ARTHUR WHITING. Valse Caprice. Op. 5, No. 3 . . . . .		1.00
ETHELBERT NEVIN		
For complete list of Nevin's piano compositions see special title.		
CLAYTON JOHNS. En Route (Etude) . . . . .		.75
CLAYTON JOHNS. Canzone . . . . .		.50
CLAYTON JOHNS. Promenade . . . . .		.30
CLAYTON JOHNS. Romance . . . . .		.50
CLAYTON JOHNS. Valse . . . . .		.75
W. L. BLUMENSCHNEIN. Noche de Amor ( <i>Night of Love</i> ) Op. 124 . . . . .		.90
W. L. BLUMENSCHNEIN. Polonaise Brillante. Op. 123 . . . . .		1.00
WILSON G. SMITH. Sonnet d'Amour. Eb. Op. 59, No. 1 . . . . .		.60
WILSON G. SMITH. Sonnet d'Amour. F. Op. 59, No. 2 . . . . .		.50
CHARLES W. CADMAN. Melody in G♭ . . . . .		.50
ROBERT CARVEL. Daffodils . . . . .		.60
F. ADDISON PORTER. Melody in G. Op. 23 . . . . .		.50
F. ADDISON PORTER. Humoresque . . . . .		.75
G. MARSCHAL-LOEPKE. Love's Token . . . . .		.50
G. MARSCHAL-LOEPKE. Valse Romantique . . . . .		.65
ARTHUR H. RYDER. A Midsummer Lullaby . . . . .		.50
ARTHUR H. RYDER. Dream-Wandering. Op. 4 . . . . .		.50
J. ALBERT JEFFERY. Etude Melodique . . . . .		.90
J. ALBERT JEFFERY. Felicità . . . . .		.60
J. ALBERT JEFFERY. Serenade . . . . .		.60
J. ALBERT JEFFERY. Cradle Song . . . . .		.50
MARGARET UPCRAFT. Valse-Scherzo . . . . .		.60
ARTHUR M. CURRY. Barcarolle . . . . .		.65
S. M. DOWNS. Diabolo ( <i>Arpeggio Study</i> ) . . . . .		.60
JOSEPH A. HILLS. Tarantella. Op. 16, No. 1 . . . . .		.60
JOSEPH A. HILLS. Valse Etude. Op. 16, No. 2 . . . . .		.60
JOSEPH A. HILLS. Second Caprice. Op. 16, No. 3 . . . . .		.90
H. CLOUGH-LEIGHTER. 1. Little Caprice . . . . .		.40
H. CLOUGH-LEIGHTER. 2. Pensive Monody . . . . .		.30
H. CLOUGH-LEIGHTER. 3. Elfinesque . . . . .		.40
H. CLOUGH-LEIGHTER. 4. In the Still Woodland . . . . .		.30
H. CLOUGH-LEIGHTER. 5. Told in the Firelight . . . . .		.40
HELEN HOOD. Novellette. Op. 20 . . . . .		.60
GEO. COLEMAN GOW. Colombe's Birthday. Op. 4. Comp. . . . .		1.25
1. Minuet; 4. Colombe; 5. Valence; 8. Wedding March		
W. C. HEILMAN. Minuet . . . . .		.60
THEO. HEMBERGER. Melodic Sketch in A . . . . .		.50
BENJAMIN WHELPLEY. Album Leaf. Op. 2, No. 1 . . . . .		.50
BENJAMIN WHELPLEY. Through Brake and Brier. Op. 2, No. 2 . . . . .		.75
BENJAMIN WHELPLEY. Dance of the Gnomes. Op. 2, No. 3 . . . . .		.60
BENJAMIN WHELPLEY. In the Forest. Op. 2, No. 4 . . . . .		.50

BENJAMIN WHELPLEY. Under Bright Skies. Op. 2, No. 5 . . . . .		.75
BENJAMIN WHELPLEY. Evening Song. Op. 3, No. 1 . . . . .		.60
BENJAMIN WHELPLEY. Minuet. Op. 3, No. 2 . . . . .		.50
BENJAMIN WHELPLEY. In the Garden. Op. 4, No. 1 . . . . .		.60
BENJAMIN WHELPLEY. Will o' the Wisp. Op. 4, No. 2 . . . . .		.75
BENJAMIN WHELPLEY. Serenade. Op. 4, No. 3 . . . . .		.60
BENJAMIN WHELPLEY. Humoresque. Op. 13, No. 1 . . . . .		.65
BENJAMIN WHELPLEY. Intermezzo. Op. 13, No. 2 . . . . .		.65
BENJAMIN WHELPLEY. Canzonetta. Op. 13, No. 3 . . . . .		.65
C. H. PORTER. Polonaise. Op. 6, No. 1 . . . . .		.60
C. H. PORTER. Mazurka. Op. 6, No. 2 . . . . .		.60
ETHELBERT NEVIN. The Rosary ( <i>Transcription</i> ) . . . . .		.60
F. ADDISON PORTER. Prelude, D min. Op. 28 . . . . .		.50
H. L. CRAMM. Queen Mab ( <i>Valse Improvisata</i> ). Op. 17 . . . . .		.60
F. S. CONVERSE. Festival of Pan. Op. 9 (4 hands) arr. by Wilhelm Gericke . . . . .	net	2.50
F. S. CONVERSE. Night and Day. (2 Pianos) . . . . .	net	3.00
J. K. PAINE. Prelude to the "Birds" of Aristophanes (4 hands) . . . . .		1.25
ARTHUR WHITING. 3 Fantasy Waltzes (4 hands) . . . . .		1.50
H. CLOUGH-LEIGHTER. 4 Noveletten (4 hds.) . . . . .	net	.75
1. Im Blumengarten . . . . . .50 2. Elfenreigen . . . . . .60		
3. Erzählung . . . . . .75 4. In der Spinnstube . . . . . .75		
ARTHUR SHEPHERD. Sonata in D. Op. 4 . . . . .		3.00
NOBLE W. KREIDER. Legend in C♯min. Op. 1, No. 1 . . . . .		.65
NOBLE W. KREIDER. Legend in Cmin. Op. 1, No. 2 . . . . .		.90
NOBLE W. KREIDER. Prelude in D♭. Op. 3 . . . . .		.65
G. MARSCHAL-LOEPKE. Sunshine and Shadow. ( <i>Waltz</i> ) . . . . .		.60
F. N. SHACKLEY. Pasticcio. (5 Pieces). Complete . . . . .	net	.60
1. Venetian Song . . . . . .50 2. Spring Fancies . . . . . .50		
3. The Casino . . . . . .50 4. Danse Humoristique . . . . . .50		
5. Song of the Brook . . . . . .50		
NEVIN-ARDEN. Chant sans Paroles. No. 1. .60; No. II .50		.50

26 & 28 WEST STREET

THE BOSTON MUSIC COMPANY

BOSTON, MASS

NEW YORK: G. SCHIRMER

LONDON, SCHOTT & CO.

BERLIN, ED. BOTE & G. BOCK

PARIS, MAX ESCHIG

SYDNEY, PALING & CO., Ltd.