

Philip D. Chase

No. 132

AUGUST NÖLCK

SIX
CHARACTER PIECES
FOR VIOLONCELLO & PIANO

comp. n. .75

The Boston Music Company
Edition

SIX CHARACTER PIECES

FOR VIOLONCELLO & PIANO

By

AUGUST NÖLCK

1. SPRING SONG
2. SPANISH MARCH
3. ROMANCE
4. GAVOT
5. STUDY
6. NOCTURNE

Also published separately



BOSTON, MASS.

THE BOSTON MUSIC COMPANY

I Spring Song

AUGUST NÖLCK, Op. 43, No 1

Violoncello *Con moto*
p

Piano *Con moto*
p
legato sempre

poco cresc.

poco cresc.

mf

mf

dim. rit. p a tempo

rit. a tempo

dim. legato

This system contains the first three staves of music. The top staff is a single melodic line in bass clef. The middle and bottom staves are a grand staff in treble and bass clefs. The music is in G major. The first staff has dynamics *dim.*, *rit.*, and *p a tempo*. The grand staff has *dim.* and *legato*. The tempo changes from *rit.* to *a tempo* in the second measure of the grand staff.

This system contains the next three staves of music. The top staff continues the melodic line. The grand staff continues the accompaniment with chords and moving bass lines. The tempo remains *a tempo*.

dim.

dim.

This system contains the next three staves of music. The top staff has a *dim.* dynamic. The grand staff has a *dim.* dynamic. The music continues with a similar texture.

dim. pizz. pp

pp

Red *

This system contains the final three staves of music. The top staff has a *dim.* dynamic and ends with a *pizz.* (pizzicato) instruction. The grand staff has a *pp* dynamic. The system concludes with a *Red ** marking.

The musical score consists of two staves: Piano and Violoncello. The Piano part is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a variety of musical notations including slurs, accents, and dynamic markings such as *d* (mezzo-forte), *f* (forte), and *pizz.* (pizzicato). The Violoncello part is written in bass clef with the same key signature and time signature, primarily consisting of eighth-note patterns. The score is divided into several systems, with the Piano part starting at the bottom and the Violoncello part at the top. The overall structure is a march, as indicated by the tempo marking 'Tempo di marcia'.

AUGUST NÖLCK, Op. 43 No 2

Spanish March

II

First system of musical notation. It consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another grand staff at the bottom. The music is in a key with one sharp (F#) and a common time signature. Dynamics include *f* and *p*. The top staff has a few notes with rests. The middle and bottom staves feature more complex rhythmic patterns with slurs and accents.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. Dynamics include *f* and *p*. The notation includes various rhythmic values and slurs across the staves.

Third system of musical notation. It includes the word *arco* above the top staff. Dynamics include *f* and *p*. The notation shows a mix of rhythmic patterns and rests.

Fourth system of musical notation, concluding the piece. It features the word *Fine* at the end of the top and middle staves. Dynamics include *f*. The notation includes various rhythmic patterns and rests.

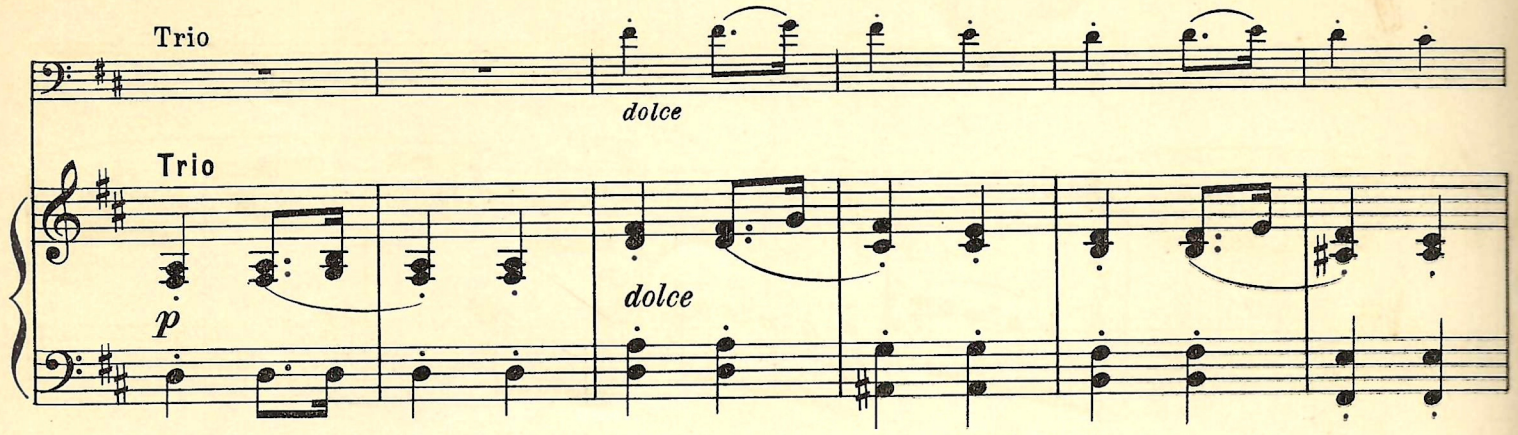
Trio

dolce

Trio

p

dolce



p




p

pizz.

d

du



The first system of music consists of three staves. The top staff is a single bass clef line with a key signature of two sharps (F# and C#). The middle and bottom staves form a grand staff with a treble clef on top and a bass clef on the bottom, sharing the two-sharp key signature. The music is written in a 4/4 time signature. The first staff contains a melodic line with eighth and quarter notes. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

arco

The second system continues the piece. The top staff is marked "arco" and contains a melodic line with eighth notes and some slurs. The grand staff below it features a piano accompaniment with a dynamic marking of "p" (piano). The notation includes chords and moving lines in both hands.

The third system continues the piano accompaniment from the previous system. It features similar chordal textures and moving lines in both the treble and bass staves of the grand staff.

p

f

D. C. al Fine

The fourth system concludes the piece. It begins with a piano accompaniment marked "p" (piano). The music then transitions to a section marked "f" (forte), featuring more active piano accompaniment. The system ends with a double bar line and the instruction "D. C. al Fine" (Da Capo al Fine) written twice, once above the top staff and once above the bottom staff. The key signature changes to one sharp (F#) and the time signature changes to 4/4.

III Romance

AUGUST NÖLCK, Op. 43, N^o 3

Moderato

Violoncello

p espressivo *sfz*

Piano

Moderato

p

dim. *dolce*

dim. *dolce*

sfz

dim.

sfz rit. a tempo

sfz rit. a tempo

This system contains the first two systems of a musical score. The top system features a vocal line with notes and rests, and a piano accompaniment with chords and moving lines. The bottom system continues the piano accompaniment. Dynamics include *sfz* and tempo markings *rit.* and *a tempo*.

This system continues the musical score with a vocal line and piano accompaniment. The piano part features a series of chords and moving lines. There are no explicit dynamics or tempo markings in this system.

con sordino
sotto voce
ppp sempre

This system continues the musical score. The vocal line is marked *con sordino* and *sotto voce*. The piano accompaniment is marked *ppp sempre*. The system shows a vocal line with notes and rests, and a piano accompaniment with chords and moving lines.

sfz poco rit. dim.

sfz poco rit. dim.

This system contains the final two systems of the musical score. The top system features a vocal line with notes and rests, and a piano accompaniment with chords and moving lines. The bottom system continues the piano accompaniment. Dynamics include *sfz* and tempo markings *poco rit.* and *dim.*.

IV Gavot

AUGUST NÖLCK, Op. 43, No 4

Moderato

Violoncello

mp con grazia

Piano

Moderato

The musical score is arranged in four systems. Each system contains a Violoncello staff and a Piano grand staff. The Violoncello part begins with a melodic line in the bass clef, marked *mp con grazia*. The Piano part provides harmonic accompaniment with chords and moving lines in both hands. Dynamics vary throughout, including *p*, *f*, and *pizz.* (pizzicato). The tempo is marked *Moderato*.

First system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top bass staff begins with a *p* dynamic marking. The grand staff features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The accompaniment starts with a *p* dynamic and later transitions to a *f* dynamic.

Second system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top bass staff is marked *arco* and *rit.*, with a *a tempo* marking at the end. The grand staff features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The treble staff is also marked *rit.* and *a tempo*. The system includes a large hairpin crescendo and decrescendo symbol.

Third system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top bass staff is marked *pizz.* and *p*. The grand staff features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The accompaniment starts with a *f* dynamic and later transitions to a *p* dynamic.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top bass staff is mostly empty. The grand staff features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The treble staff is marked *rit.* and the bass staff is marked *dim.* and *f*.

mp a tempo con grazia

a tempo

mp

This system contains the first system of music. It features a bass line with a melodic line and a piano accompaniment. The tempo is marked 'a tempo' and the mood 'con grazia'. The dynamic is 'mp'.

f

mp

p

This system contains the second system of music. The bass line continues with a melodic line. The piano accompaniment features chords and arpeggios. Dynamics include 'f', 'mp', and 'p'.

cresc.

cresc.

This system contains the third system of music. The bass line continues with a melodic line. The piano accompaniment features chords and arpeggios. Dynamics include 'cresc.'.

pizz.

arco

f

p

ff

più lento

a tempo accel.

ff a tempo accel.

This system contains the fourth system of music. It features a bass line with a melodic line and a piano accompaniment. The tempo is marked 'a tempo' and the mood 'con grazia'. The dynamic is 'mp'. The system includes various performance instructions such as 'pizz.', 'arco', 'più lento', and 'a tempo accel.'.

V Study

AUGUST NÖLCK, Op. 43, No 5

Violoncello *Moderato*

3 3 3 3 3 3 simile sempre

Piano *Moderato*

p

mf dim.

sfz

p

p

First system of musical notation. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff in treble and bass clefs. Dynamics include *p* in the top staff and *p* in the right hand of the grand staff.

Second system of musical notation. The top staff continues the melodic line. The bottom two staves are a grand staff. Dynamics include *cresc.* in the top staff, *cresc.* in the left hand of the grand staff, and *p* in the right hand.

Third system of musical notation. The top staff continues the melodic line. The bottom two staves are a grand staff. Dynamics include *cresc.* in the top staff, *sfz* in the right hand of the grand staff, and a fermata over a chord in the right hand.

Fourth system of musical notation. The top staff continues the melodic line. The bottom two staves are a grand staff. Dynamics include *f* in both the top staff and the left hand of the grand staff.

Fifth system of musical notation. The top staff continues the melodic line. The bottom two staves are a grand staff. Dynamics include *p* in the top staff, *pizz.*, *poco rit.*, and *a tempo* markings in the top staff, and *pp* in the right hand of the grand staff.

VI Nocturne

AUGUST NÖLCK, Op. 43, No 6

Andante con moto

Violoncello

Andante con moto

Piano

mp dolce

p

p molto espressivo

cresc.

dim.

p

f

cresc.

dim.

p

Poco animato

Musical score for the first system, featuring piano and bass staves. The tempo marking is *Poco animato*. The piano part includes a dynamic marking of *f* (forte) at the beginning. The bass line consists of a melodic line with various intervals and accidentals.

dim.

rit.

mp a tempo

rit.

a tempo

p

con Pedale

Musical score for the second system. It includes dynamic markings *dim.*, *rit.*, *mp a tempo*, *a tempo*, and *p*. The piano part features a *con Pedale* instruction. The bass line continues with melodic development.

Musical score for the third system, showing piano and bass staves with various melodic lines and articulation marks.

Tempo I

rit.

dim.

p

più rit.
più rit.

Tempo I

rit.

dim.

p

p

Musical score for the fourth system, including *Tempo I* markings and dynamic markings *rit.*, *dim.*, *p*, and *più rit.*. The piano part features a *p* dynamic marking.

The first system of musical notation consists of three staves. The top staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex accompaniment of chords and arpeggiated figures. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a bass line with eighth and sixteenth notes, some beamed together, and slurs.

The second system of musical notation consists of three staves. The top staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex accompaniment of chords and arpeggiated figures. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a bass line with eighth and sixteenth notes, some beamed together, and slurs. The word "cresc." is written above the top staff and below the bottom staff in the final measure of the system.

The third system of musical notation consists of three staves. The top staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex accompaniment of chords and arpeggiated figures. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a bass line with eighth and sixteenth notes, some beamed together, and slurs. The word "dim." is written above the top staff and below the bottom staff in the second and fourth measures of the system. The word "p" is written above the top staff and below the bottom staff in the final measure of the system.

The fourth system of musical notation consists of three staves. The top staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex accompaniment of chords and arpeggiated figures. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a bass line with eighth and sixteenth notes, some beamed together, and slurs. The word "pizz." is written above the top staff in the second measure. The word "arco" is written above the top staff in the final measure. The word "p" is written above the top staff and below the bottom staff in the final measure. The word "pp" is written above the top staff and below the bottom staff in the final measure.

ALWIN SCHROEDER

CONCERT SOLO REPERTOIRE

for Violoncello

Three volumes. Price, \$1.50 each

CONTENTS:

Volume I. Bach, Prelude; Bruch, Kol Nidrei; Fauré, Lamento; Glinka, Nocturne; Händel, Sarabande; Hill, Liebeslied; Holter, Bagatelle; Moussorgsky, Chanson Russe; Popper, Why; Reinecke, Gavotte; Schubert, Moment Musical; Sitt, Serenade.

Volume II. Beethoven, Minuet; Chopin, Lento; Cossman, Tarantelle; Cui, Berceuse; Fauré, Elégie; Gabriel-Marie, Gavotte; Gluck, Mélodie; Offenbach, Musette; Popper, Arlequin; Ropartz, Adagio; Saint-Saëns, The Swan; Schubert, The Bee.

Volume III. d'Ambrosio, Mélodie; Bull, Solitude; Debussy, The Bells; Händel, Largetto; Holter, Hymnus; Gabriel-Marie, Lamento; Moussorgsky, Meditation; Perrin, Gavotte; Popper, Vito; Rimsky-Korsakov, Song of India; Schroeder, Neapolitan Dance; Schumann, Romance.

ALWIN SCHROEDER, an artist of international reputation, for many years solo 'cellist of the Boston Symphony Orchestra, and one of the original members of the Kneisel Quartet, has revised, edited and fingered the compositions in these excellent albums. The pieces are among the most successful of Mr. Schroeder's concert numbers.

Aside from the unusually interesting compositions which the table of contents reveals, the fact that the numbers have been edited by so distinguished a musician as Mr. Schroeder places the mark of authority upon them.

THE BOSTON MUSIC CO. — BOSTON, MASS.

THE B. M. CO. EDITION

When ordering kindly mention B. M. Co. Ed. and number only

No.	PIANO SOLO	
29	Adami, The Rainbow	.50
329	Adams, Pandora's Box	.50
315	Albeniz, Album of Eight Pieces	.75
347	Album for the Left Hand alone	.75
42	American Composers Album	.75
40	Bach for Beginners, The Clavessin Book for Anna Magdalena Bach	.50
320	Bartlett (Gertrude), Dutch Stories	.50
361	Bauer, Great Composers of the Past	1.00
21	Becker, Carnival Sketches	.60
332a-b	— A String of Merry Strains, 2 Bks. ea.	.50
331	Blumenfeld, Three Preludes	.60
355	Bohemian Composers Album	.75
338	Borch, Op. 187, Four Little Lyric Pieces	.60
365	Brigham, Pedals of the Piano	.75
359	— Scales	.75
312	Classical Album for Beginners, 20 Pieces	.60
1	Clough-Leighter, Studies in Expression	.60
356	Couperin-Hopekirk, Album of Ten Pieces.	.75
2	Cramm, Ten Easy Studies in Embellish- ments	.60
369	— Finger Songs for Little Hands	.60
314	Debussy, Album of Five Pieces	.75
30	Delbrück, Childhood Dreams	.50
328a-b	Digest of Easy Teaching Pieces Bk. I., .60; Bk. II., .75	.75
309	Digest of Salon Pieces	.75
341	Frank, Prelude, Aria, and Finale (Rev. by Harold Bauer)	.75
39	French Composers Album	.75
7	Geibel, Album of Selected Pieces	.50
344	German Composers Album	.75
349	Graham, Six Sight-reading Studies	.60
13	Graziani-Walter, Album Pittoresque	.50
12	— Six Morceaux Caractéristiques	.50
31	Gregg, Little Recreations	.50
313	Grenzbach, Ten Etudes in Progressive Order	.75
342	Grovez, Three Impressions of London	.75
317	Harker, Op. 21, Six Woodland Sketches	.60
340	— Op. 29, Fairy Tales	.60
11	Harris, Six Romantic Pieces	.60
48	Heller (M. P.), Op. 31, Four Easy Pieces (both hands treble)	.50
49	— Op. 31a, Four Easy Pieces (treble and bass)	.50
50	— Op. 32, Four Easy Episodes	.50
25	Helm, Summer Scenes	.60
301a-b	Henriques, Op. 30, Twenty Short Lyric Pieces 2 Books, each	1.00
371	Hopkirk, Five Scottish Folk-Songs	.75
354	— Suite	.75
360	Huerter, At the Show	.60
378	— Album of Six Pieces	.75
327a-b	Italian Composers Album, 2 Vols. each	.75
325	Juan, Op. 48, Four Miniatures	.75
305	Karganoff, Op. 10, Seven Miniatures	.60
37a-d	Köhler, Practical Method, 4 Books each	.50
3	Krogmann, Op. 42, Miniature Sketches	.60
44	— Op. 105, Ten Bagatelles	.60
45	— Op. 106, Moods and Melodies	.60
350	Kühlstrom, New Large Note Pianoforte School for Small Children	.60
28	Lang, A Morning in Munich	.50
374	— Allied Nat. Anthems (simplified)	.50
337	— Crystal Stream of Folklore	.60
17	Marschal-Loepke, Autumn Fancies	.60
16	— Childhood Joys	.60
15	— In the Woodland	.60
18	— To Nod-Land	.60
345	— Winter Sketches	.60
10	Maxim, Album of Selected Pieces	.60
47	Meyer-Helmund, Op. 135, Four Nocturnes	.75
307	Messenger, Dance-Suite	.75
319a	Modern Dance Album, Vol. I.	.75
302a-b	Neupert-Friedman, 33 Studies, 2 Bks. ea.	1.00
19	Nevin (Ethelbert), Op. 7, Four Pieces	1.00
334	Nicodé, Six Aphorisms	.75
27	Nölck, Suite Arabesque	.60
43	Northern Composers Album	.75
324	Ornstein, Op. 9, Pygmy Suite	.75
351	Orth (John), Op. 18, Six Piano Pieces	.60
372	— Op. 18, Six Nature Pieces	.60
22	Osgood, Greetings from Munich	.60
357	Palmgren, Sketches from Finland	.75
24	Parlow, From the Realms of Youth	.60
323	— Happy Hours (8 Pieces)	.60
326a-b	Popular Graded Course, 2 Books, ea.	.60
330	Purcell-Arne Album, 16 Pieces for Beginners	.60
20	Reinhold, Suite Mignonne	.60
335	Risher, From Grandmother's Garden	.60
4	Rogers, The Golden Age	.60
336	Rolfe, Tanglewood Tales	.60
38a-c	Russian Composers Album, 3 Vols. each	.75
343	Saint-Saëns Op. 52, No. 6, Etude en Forme de Valse	.75
32	Sauerbrey, Tone Pictures	.60
339	Scharwenka-Capen, Op. 62, Twelve Pieces	.60
311a-c	Schmalstich, Op. 41, Play and Work 3 Books, ea.	.60
333a-c	Schmitt, Child's Garden of Melodies, 3 Books, ea.	.60
370	— Fun and Frolic	.60
366a-b	— The Round of the Keys, 2 Bks. ea.	.60
346	Schütt, Op. 48, Carnival mignon	.75

No.	PIANO SOLO (Con.)	
310	Schytté, Forty Pedal Studies	.75
368a-d	— Major and Minor 4 Bks., ea.	.75
316	— Ten Easy Transcriptions	.75
348	— Op. 68, 25 Modern Etudes	.60
368a-j	— Op. 75, Sp. Melodic Studies 10 Pts., ea.	1.00
34a-b	— Op. 94, Musical Pictures 2 Parts, ea.	.75
362a-b	— Op. 95, Easy Char. Studies 2 Bks., ea.	.75
35a-b	— Op. 96, Tales and Fables 2 Parts, ea.	.75
36a-b	— Op. 97, Joys of Youth, 2 Parts, ea.	.75
321	— The Palette (8 Pieces)	.75
46	— Op. 160, Twenty-Five Easy Studies	.60
303	Schytté-Friedman, Technical Piano Exer- cises	.75
352	Scriabin, Six Etudes	.75
353	— Album of Miscellaneous Pieces	.75
6	Seeboeck, Album of Selected Pieces	.60
358	Séverac, From Childhood's Days	.75
26	Shackley, Pasticcio	.60
304a-b	Sinding, Op. 44, Fifteen Caprices, 2 Bks., ea.	1.00
33	Sjögren, Erotikon (Five Pieces)	.75
5	Smith (Hannah), Miniatures	.60
9	— Op. 19, Water Music	.60
41	Swinstead, Op. 22, Pleasant Pastime	.60
322a-b	Wagner, Gems from the Operas, 2 Vols., ea.	.75
8	Whelpley, Op. 11, Characteristic Pieces	.75
373	— Op. 20, Easy Piano Pieces	.60
306	Wyatt, Six Pastels	.60
14	Zilcher, Sketch-Book for the Young	.60
375	Zucca, 5 First Grade Pieces	.60
376	— 5 Second Grade Pieces	.60
377	— 5 Third Grade Pieces	.75
PIANO, FOUR HANDS		
55	d'Antalfy, Hungarian Suite	.75
51	Clough-Leighter, 4 Novellettes	.60
58	Fuchs, For Little Folks (12 Pieces)	.60
57a-b	Ganschals, For the Home, 2 Bks. ea.	.60
63	Gilbert, 3 American Dances	.75
65	Goldner, Suite	.60
59	Heller (M. P.), Good Comrades (8 Pieces)	.60
63	Kronke, Op. 135, Little Suite	.60
62	Malling, Ballet Suite	.75
52	Marschal-Loepke, Little Wood-Folks	.60
60	Nevin (Ethelbert), Op. 6, Three Dances	1.25
61	— Op. 13, Water Scenes	1.25
56	Schmitt (Susan), Easy Tunes for Two — Progressive Tunes for Two	.60
64	— Progressive Tunes for Two	.60
58	Seeboeck, Six Piano Duets	.60
67	White, Op. 13, Twelve Easy Duets	.60
54	Willis, Op. 13, Six Duets in Unfamiliar Keys	.75
PIANO, SIX HANDS		
271	Spielter, Six Easy Pieces	.60
VIOLIN SOLO		
84	Depas-Rodin, 24 Progressive Studies in First Position	.75
83	Dulow, Spiccato and Staccato	.60
86	Eberhardt, Arpeggio Studies	.60
81	Gavriloff, Special Exercises for the Fourth Finger	.60
82	Gribadé, Twelve Bow-Studies	.60
85	Hofmann, Op. 96, Double-Stop Studies	.60
89a	Kross, Op. 13, Systematic Scale Studies	.60
83	Ritter-Stoessel, Scale and Chord Exer- cises	.75
87	Rodin, Forty Exercises for Facility	.75
VIOLIN & PIANO		
118	Ahn-Carse, Four Easy Pieces	.60
119a-b	— The Violin Teacher, Bk. I., 50; Bk. II., 75	.75
111	B. M. Co. Digest, Eight Pieces (Easy Grade)	.60
122	Burleigh, Six Fancies	.75
121	Dvorák, Op. 100, Sonatina	.75
104	Elgar, Three Bavarian Dances	1.00
126	Fauré [Loeffler] Sonata, No. I	1.25
124	Graham, Very First Violin Lessons — The same, Violin part alone	.60
124a	— The same, Violin part alone	.25
310	Helm, Summer Scenes (Six pieces)	.75
110a	— The same, Violin part alone	.40
120	Helm-Stoessel, Sylvan Sketches	.75
105	Hollaender, Op. 48, Six Easy Pieces — The same, Violin part alone	.75
105a	— The same, Violin part alone	.40
123	Kendrie, Four Elementary Studies	.60
128	Modern Violin Album	1.00
108	Nölck, Op. 162, Six Pieces	.75
108a	— The same, Violin part alone	.40
106	Pracht, Op. 12, Twelve Easy Pieces — The same, Violin part alone	.75
106a	— The same, Violin part alone	.40
107	Russow, First Steps (10 pieces in First Pos.)	.60
107a	— The same, Violin part alone	.30
102	Ryder, A June Idyl (Suite)	.60
116	Saint-Saëns [Loeffler], Havanaise	.75
117	Schmidt (E.), Five Bagatelles	.75
115	Seitz, Classical Sonatinas	.75
109	Singer, Seven Transcriptions from Classic Sources	.75

No.	VIOLIN & PIANO (Con.)	
103	Somervell, Suite in Four Parts	.60
127	Sowerby, Suite	1.25
125	Stoessel, Miniatures (1st pos.)	.75
114	Strube, Mirages (Six pieces in First Posi- tion)	.75
101	Tolhurst-Lange, Album of Pieces in the First and Third Positions	1.00
101a	— The same, Violin part alone	.40
'CELLO & PIANO		
133	Büsser, Op. 52, Three Pieces	.75
131	Hollaender, Op. 48, Six Easy Pieces	.75
131a	— The same, 'Cello part alone	.40
132	Nölck, Op. 43, Six Character Pieces	.75
135	Schmidt, (E.) 6 Pieces for Beginners	.60
134a-b	Schroeder (Alwin), 12 Easy Arrgmts. 2 Vols. ea.	.75
CHAMBER MUSIC		
151	Blasé, Three Transcriptions for String Quartet (Bass ad lib.); Grieg: "Spring" and "At Home"; Jadas- sohn; "Scherzo in F"	.60
156	Bornschein, Easy Classics for Ensemble Players	1.00
157a-b	B. M. Co. String Quartet Albums, 2 Books	each 1.50
154a-b	B. M. Co. Trio Albums, (Po., Vo. & 'Cel) 8 Vols.	each 1.50
155	Nevin, Six Transcriptions, (Po., 2 Vols., 'Cel. ad lib.)	1.00
153	Strube, Op. 9, Elegie and Serenade. (2 Vols., Va. and 'Cello)	.60
152	Widor, Serenade. (Violin, 'Cello and Piano)	.60
ORGAN		
198	Bach for Beginners	.75
196	Barnes, Op. 25, Suite in D	.75
184	Bossi (C. A.), Op. 37, Six Pieces	.75
197	Bossi (M. E.), Six Pieces	.75
188	Büsser, Two Preludes and Fugues	.75
189	Carl, Christmas Music	1.00
190	— Lent and Easter Music	1.00
191	— Special Church Services	1.00
192	— Wedding Music	1.00
193	— Funeral Music	1.00
181	Douglas, Three Wedding Marches	.60
187a-d	Emmanuel Book, 4 Vols.	each .75
182	Faulkes, Op. 101, Five Pieces	.75
195	Frank, Folio of Six Pieces	1.00
185	Grieg, Op. 46, First Peer Gynt Suite	.60
186	Liszt, Five Consolations	.60
183	Nevin (E.), Organ Folio (Nine Pieces)	1.00
194	Wilson, Op. 7, Seven Preludes	.75
SONG COLLECTIONS		
204a-b	Album of 12 Sacred Solos, High and Low	.75
206	American Composers, Album of 12 Songs	.75
209a-b	Bullard, Three Cavalier Songs, High and Low	.60
213a-b	Cornelius, Six Christmas Songs, High and Low (Eng. and Ger.)	.60
223a-b	Cui, Six Songs, High and Low	.75
212a-b	Debussy, Six Songs (Eng. by Bliss Car- man) High and Low (Eng. and Fr.)	.75
208a-b	Dupart, Six Songs (Eng. by Bliss Car- man) High and Med. (Eng. & Fr.)	.75
215a-b	Fauré, Six Songs, High and Low (Eng. and Fr.)	.75
219a-b	Frank, Six Songs, High and Low (Eng. and Fr.)	.75
221a-b	Gaynor, Five Love Songs, High and Low	.60
210	Hahn, Songs in Gray, Med. (Eng. and French)	.75
201	Johns, Album of Songs, High or Medium	.60
211a-b	— Op. 18, Three French Songs, High and Med. (Eng. and Fr.)	.60
224	Martin, Five Concert Songs, Medium	1.00
202	Neo-French Song Album, 12 Songs for Medium Voice (Eng. and Fr.)	1.00
218	Nevin, Six Duets, Sop. and Alto	1.00
217	Five Old Italian Airs, with Sacred Words Medium, (Eng.)	.60
214a-b	Old Italian Masters, Twelve Arias, Me- dium, 2 Books	.75
225a-b	Rachmaninof, Six Songs, High and Low	.75
203	Rotoli Album of Songs, Medium Voice	1.00
207a-b	Russian Composers, Album of 10 Songs, High and Low	.75
222	Sinding, Six Songs, Medium	.75
220a-b	Strauss, Six Songs, High and Low	.75
205a-b	Whelpley, Album of 8 Songs, High and Low	.75
VOCALISES		
251	Giraudet, Vocal Gymnastics	1.00
MANDOLIN & PIANO		
281	B. M. Co. Mandolin Album, Twelve Pieces arr. by Ch. Graziani-Walter	1.00
281a	— The same, Mandolin part alone	.50