



# PIANO-FORTE FOLIO

A CHOICE SELECTION  
OF

Brilliant and Instructive Compositions.

BY

## FAVORITE AUTHORS.

Chapel in the Forest.....	Jungmann.	4
Chant du Berger.....	M. d'Colas.	3½
Carollings at Morn.....	Baderzewska.	5
Etude Mazurka.....	Talex.	5
Ecoutez moi, (Listen to Me).....	Funke.	3
Jet 'Ecoute, (I listen).....	Lafleur.	2½
Gondolied.....	Oesten.	4
Hour of Prayer, (l'Heure de La Priere).....	Wely.	6
Il Desiderio, (Pensee Romantique).....	Cramer.	3½
Brindisi.....	Wollenhaupt.	7½
Caliph of Bagdad (Overture).....	Boieldieu.	8
La Gazelle, (Andante Elegante).....	Hoffman.	5
La Tendresse.....	Cramer.	4
La Pluie de Perles, (Valse Brillante).....	Osborne.	5
do. do. (Fantasie).....	Voss.	4
La Moscovite, (Danse Nationale).....	Ascher.	6
La Gazelle.....	Spindler.	3
Funeral March.....	Mayer.	4
Consolation, (Console Toi).....	Rummel.	3
Le Reveil des Fauvettes.....	Godefroid.	5
Soir d'Automne, (Reverie).....	Gilbert.	5
Twittering of Birds.....	Billema.	6
La Fontaine.....	Lysberg.	4
La Harpe Eolienne.....	Kruger.	6
La Fete des Gondoliers.....	Burgmuller.	4
Premier Grand Valse Brillante.....	Leybach.	7½

Les Bords du Rhin, (Valse Brillante).....	Hunten.	5
Les Cloches du Monastere.....	Wely.	4
do. do. Simplified.....	Wely.	4
Maiden's Prayer, (La Priere d'une Vierge).....	Baderzewska.	3½
Prayer Granted, (Answer to above).....		5
New Maiden's Prayer.....	Thiele.	3
Nun's Prayer, (Oberthur).....	Nordmann.	5
Mollie's Dream Waltz.....	Reissiger.	3
Nocturne.....	Talex.	3½
Tremolo.....	Rosellen.	3½
Heimweh, (Longing for Home).....	Jungmann.	3½
Twilight, (Crepuscule).....	Moniot.	4
Carnival de Venise.....	Oesten.	5
Prisoner and Swallow.....	Croisez.	5
Tyrolienne.....	Leybach.	5
Grande Valse Brillante.....	Schulhoff.	7½
Deux Anges.....	Blumenthal.	6
Angel Hour, (Heure de L'Angelus).....	Wely.	6
Flower Queen.....	Berg.	6
Maiden's Dream, (Reve de Jeune Fille).....	Berg.	5
Reve des Fleurs, (Dream of the Flowers).....	Behr.	6
Jaglied, (Hunting Song).....	Krug.	4
Grande Marche Militaire.....	Wollenhaupt.	6
Wellenspeil, (Rippling Waves).....	Spindler.	6½
Chatelaine Waltz.....	Leduc.	4
Gazelle.....	Spindler.	3

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# TYROLIENNE.

J. LEYBACH.

Allegretto. ♩ = 132. *legato*

The first system of music is in 3/4 time, marked *Allegretto* with a tempo of ♩ = 132 and *legato*. It features a treble and bass clef. The treble clef has a key signature of two flats and a 3/4 time signature. The bass clef has a key signature of two flats and a 3/4 time signature. The music consists of two staves. The first staff has a dynamic marking of *f* and a triplet of eighth notes. The second staff has a dynamic marking of *p* and a triplet of eighth notes. There are two measures of *Ped* (pedal) and two asterisks (\*) indicating repeat signs.

The second system of music is in 3/4 time, marked *animato* and *ritard:*. It features a treble and bass clef. The treble clef has a key signature of two flats and a 3/4 time signature. The bass clef has a key signature of two flats and a 3/4 time signature. The music consists of two staves. The first staff has a dynamic marking of *p* and a triplet of eighth notes. The second staff has a dynamic marking of *f* and a triplet of eighth notes. There are two measures of *Ped* (pedal) and two asterisks (\*) indicating repeat signs.

Allegro. ♩ = 184.

The third system of music is in 3/4 time, marked *Allegro* with a tempo of ♩ = 184. It features a treble and bass clef. The treble clef has a key signature of two flats and a 3/4 time signature. The bass clef has a key signature of two flats and a 3/4 time signature. The music consists of two staves. The first staff has a dynamic marking of *p scherz:* and a triplet of eighth notes. The second staff has a dynamic marking of *cresc:* and a triplet of eighth notes. There are two measures of *Ped* (pedal) and two asterisks (\*) indicating repeat signs.

The fourth system of music is in 3/4 time, marked *Allegro* with a tempo of ♩ = 184. It features a treble and bass clef. The treble clef has a key signature of two flats and a 3/4 time signature. The bass clef has a key signature of two flats and a 3/4 time signature. The music consists of two staves. The first staff has a dynamic marking of *p* and a triplet of eighth notes. The second staff has a dynamic marking of *f* and a triplet of eighth notes. There are two measures of *Ped* (pedal) and two asterisks (\*) indicating repeat signs.

*p*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*cresc.* *f* *p*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*p*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*p* *cresc.* *f*

*Ped* \* *Ped* \* *Ped* \* *Ped* \*

*p* *cresc.* *f*

*Ped* \* *Ped* \* *Ped* \*

Più lento cantabile.

*delicatamente*

First system of musical notation. The right hand plays a melodic line with a trill at the end. The left hand provides harmonic support with chords. Dynamics include *f* and *p*. Pedaling instructions are marked as *Ped* with asterisks.

*a tempo.*

Second system of musical notation. It includes a *ritard.* section. Dynamics range from *p* to *f*. Pedaling instructions are marked as *Ped* with asterisks.

Third system of musical notation. It features a *cresc.* section and a *brill.* section. Dynamics include *f*. Pedaling instructions are marked as *Ped* with asterisks.

Fourth system of musical notation. It is marked *con delicatezza*. Dynamics include *ff* and *p*. Pedaling instructions are marked as *Ped* with asterisks.

Fifth system of musical notation. It includes a *cresc.* section. Pedaling instructions are marked as *Ped* with asterisks.

*p* Ped \* Ped \* Ped \* Ped \* *f* Ped \*

*p* Ped \* Ped *sf* \* *f* Ped \* Ped *p* \*

Ped \* Ped *f* \* Ped *p* \* Ped *ritard:* \*

*a tempo*  
Ped *f* \* Ped *p* \* Ped *f* \*

Ped \* Ped *cresc. e brill.:* \* Ped \*

1<sup>o</sup> Tempo.

The musical score consists of five systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic and includes a *cresc:* (crescendo) marking. The second system also features a *cresc:* marking and a forte (*f*) dynamic. The third system includes a fortissimo (*sf*) dynamic. The fourth system includes a piano (*p*) dynamic and a fortissimo (*sf*) dynamic. The fifth system includes a forte (*f*) dynamic. Pedal markings (*Ped*) are placed below the bass staff of each system, often accompanied by an asterisk (\*). The score includes various musical notations such as slurs, accents (^), and triplets (3).

First system of musical notation. The right hand features a continuous sixteenth-note pattern. The left hand has a melodic line with a crescendo hairpin and dynamic markings *p* and *f*. Pedal markings are indicated by asterisks and the word "Ped" below the staff.

Second system of musical notation. The right hand continues with sixteenth-note patterns and includes triplet markings. The left hand features a melodic line with a *cresc.* hairpin. Pedal markings are indicated by asterisks and the word "Ped" below the staff.

Third system of musical notation. The right hand continues with sixteenth-note patterns and includes triplet markings. The left hand features a melodic line with a *dim.* hairpin and dynamic markings *p*. Pedal markings are indicated by asterisks and the word "Ped" below the staff.

Fourth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand features a melodic line with a *sf* hairpin. Pedal markings are indicated by asterisks and the word "Ped" below the staff.

Fifth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand features a melodic line with a *sf* hairpin. Pedal markings are indicated by asterisks and the word "Ped" below the staff.

First system of musical notation. The right hand plays a continuous sixteenth-note pattern. The left hand plays chords and single notes. Dynamics include *p*, *cresc:*, *f*, and *sf*. Pedal markings are present below the left hand.

Second system of musical notation. The right hand features chords with accents. The left hand plays chords and single notes. Dynamics include *p*, *cresc:*, *f*, and *p*. Pedal markings are present below the left hand.

Third system of musical notation. The right hand features chords with accents and triplets. The left hand plays chords and single notes. Pedal markings are present below the left hand.

Fourth system of musical notation. The right hand features triplets. The left hand plays chords and single notes. Dynamics include *cresc:*. Pedal markings are present below the left hand.

Fifth system of musical notation. The right hand features triplets. The left hand plays chords and single notes. Dynamics include *p*. Pedal markings are present below the left hand. The number 5949 is written at the beginning of the system.



*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*Ped* \* *Ped* \*

*Ped* \* *Ped* \*

5949 *Ped* \* *Ped* \*

# BULLETIN OF NEW AND POPULAR MUSIC

VOCAL AND INSTRUMENTAL,

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We receive all the New Music published in the United States, as soon as it is issued. Music sent by mail, postage paid, on receipt of the market price. The postage on Music is two cents for every four ounces; Books about double that amount; Teachers, Dealers, Seminaries, &c., are therefore enabled to get small packages of Music by mail at very low rates of postage.

Those Pieces in the list marked thus \* are Embellished with Elegantly Illuminated Titlepages.

### VOCAL.

COMPOSER.	PRICE.
All Yesterday I was Spinning.....DOLORES.....	40
Annie's Lullaby.....E. O. RILEY.....	35
Barcarole, or Boat Song. English and Italian words.....A. JANNOTTA.....	40
Before I was Married, oh dear!.....J. H. McNAUGHTON.....	35
Be near to me.....J. R. THOMAS.....	35
Be thou near me.....VIRGINIA GABRIEL.....	40
Blue Eyes or Black.....T. BAKER.....	35
Birth of Green Erin. <i>New Irish Song</i> .....J. R. THOMAS.....	35
Captive Poet. Beautiful Song.....VIRGINIA GABRIEL.....	50
Cherish love while yet you may.....G. W. H. GRIFFIN.....	35
Come love to me.....J. ERNEST PERRING.....	50
Come to me, Angel of Sleep. Song and Chorus.....J. ERNEST PERRING.....	50
Come from Afar. Song and Chorus.....HENRY TUCKER.....	40
Coming, coming, bye and bye.....VIRGINIA GABRIEL.....	40
Cradle Song.....J. R. FAIRLAMB.....	30
Cushla Agus Machree, as sung in "Arrah-na-Pogue".....B. E. WOOLF.....	35
Dreaming of thee.....J. R. THOMAS.....	35
*Elaine. Words by TENNYSON.....R. HOFFMAN.....	50
Faded Rose. English and German words.....J. R. FAIRLAMB.....	50
Florence Vane.....W. H. STOX.....	35
*Five o'clock in the Morning. Ballad sung by Madame Parepa.....CLARIBEL.....	50
Forsaken.....VIRGINIA GABRIEL.....	40
Happy Thoughts.....J. L. HATTON.....	50
*Happy as a Bird.....JOHN BROUGHAM.....	50
His Pleasant Grave.....E. C. HOWE.....	30
Home they brought her Warrior Dead. Words by TENNYSON.....W. K. BASSFORD.....	35
I'll keep thee in Remembrance.....J. E. PERRING.....	40
I loved him at first sight.....MRS. JOHN WOOD.....	35
Il Barco. French, English and Italian words.....L. ARDITT.....	75
*I'm Happy as the day is long.....JOHN BROUGHAM.....	50
I'm Love's tiny Child to-day. <i>Duet</i> .....E. G. B. HOLDER.....	40
Kathleen Dear. Ballad.....J. E. PERRING.....	40
Lady Bird.....GEO. H. MILLS.....	35
Light of my Soul, of thee I'm Dreaming.....LUCIEN MASS.....	35
Love. Waltz Song.....F. SCHLOTTER.....	30
Lost Love.....DO.....	30
Lullaby, little one.....FRANK WOOD.....	35
Lullaby.....J. R. FAIRLAMB.....	30
Maggie's Secret.....CLARIBEL.....	30
Masonic Ode. Solo and Chorus.....J. R. THOMAS.....	40
Memory.....R. HOFFMAN.....	50
Mother, Stars are shining bright.....C. C. ST. CLAIR.....	30
Mother, I have heard sweet music.....P. B. ISAAC.....	35
*Nightingale's Trill.....WILHELM GANZ.....	50
Now I lay me down to Sleep. Song and Chorus.....A. D. WALBRIDGE.....	30
Nightfall at Sea.....VIRGINIA GABRIEL.....	40
Old Don't Care. Bass Song.....W. K. BASSFORD.....	35
Only a Withered Rose.....J. R. AMOS.....	35
*Parted from thee. Sung by Madame Parepa.....GEORGE MATZKA.....	50
Pleasant Hills of Erin.....B. A. WRAPLES.....	39
Pleasant Dreams of Long Ago. Song and Chorus.....G. W. H. GRIFFIN.....	35
Prude of my Heart, Farewell.....W. C. WELLMAN.....	30
Romance.....J. M. LONG.....	50
*Say not Woman's heart is bought.....J. G. MAEDER.....	50
Sea Rover. Descriptive Song.....DO.....	50
Sing to me the dear old Song.....W. K. BASSFORD.....	35
Sing, Birdie, Sing.....WILHELM GANZ.....	50
Slowly now the Day is Dying.....J. E. PERRING.....	50
Song of the Brook. Words by TENNYSON.....DO.....	50
Song of the Spoon. Yale College Student Song.....EASTBURN.....	50
Song of Condrums.....EASTBURN.....	35
Somebody's Darling.....LEON C. WELD.....	35
Spirit Bell.....J. E. PERRING.....	40
Star of the Wreath.....JOHN BROUGHAM.....	35
*Stars of the Summer Night. Quartette.....STUDENTS YALE COL.....	50
Sweet be thy Repose.....J. R. THOMAS.....	35
Sweet, sweet, with the Fairy Feet.....A. SEDGWICK.....	35
That's where the Laugh comes in. <i>Comic</i> .....EASTBURN.....	30
There's but one Sweet Song.....VIRGINIA GABRIEL.....	50
Thine Image.....M. KELLER.....	35
Thou art far, Love.....F. SCHLOTTER.....	30
Thou Lov'st no more.....ALBERT H. PEASE.....	35
Then turn your thoughts to me.....M. KELLER.....	35
Twilight.....A. BERNFORD.....	30
Under the Palms.....VIRGINIA GABRIEL.....	50
Under the Snow.....VIRGINIA GABRIEL.....	50
Viola under the Snow.....HENRY TUCKER.....	35
Wearing of the Green.....DO.....	50
We'll go with Grant again. Song and Chorus.....H. TUCKER.....	30
We'll Meet no more at Twilight hour.....M. KELLER.....	35
We've Drunk from the same Canteen.....JAS. G. CLARK.....	35

COMPOSER.	PRICE.
Where art Thou?.....J. R. THOMAS.....	5
When Fenians Fight for Freedom.....H. TUCKER.....	30
White Dove.....VIRGINIA GABRIEL.....	50
When the pale, pale Moon.....DO.....	50
*Why dost thou linger yet? (The Guards' Waltz).....GODFREY.....	75
Would I were a Fly. <i>Comic</i> .....W. M. BIRCH.....	30
You'll not be Long Away.....VIRGINIA GABRIEL.....	35

### GOLDBECK'S LOVE SONGS.

Come rest in this Bosom.....	50
The Splendor falls on Castle walls.....	50
Sleep, dearest, sleep.....	40
Oh, doubt me not!.....	50
The Miller's Daughter.....	35
You know the old Hidalgo.....	35
Oh, ask me not to Speak!.....	40
The Moon is muffled in a Cloud.....	40
The Sea hath its Pearls.....	40
Parting Song.....	40
Invocation.....	50

### SABBATH DAY MUSIC.

FOR CHURCH AND HOME.	PRICE.
Again as evening shadows fall. <i>Quartet</i> .....H. MILLARD.....	35
Anthem for Easter. <i>Quartet</i> .....T. S. LLOYD.....	75
As Pants the Hart. <i>Psalm. Solo and Quartette</i> .....J. N. PATTISON.....	30
Benedic Anima Mea. <i>Quartet</i> .....H. MILLARD.....	40
Benedictus Est. <i>Do</i> .....DO.....	40
Bonus Est, in E. <i>Quartet Choir</i> .....J. MOSENTHAL.....	50
Christmas Hymn. <i>Quartet</i> .....E. MILLER.....	50
Come unto me. <i>Do</i> .....W. EUG. TRAYER.....	50
De Profundis. <i>Do</i> .....J. R. FAIRLAMB.....	40
Deus Misereatur, in E. <i>Quartet</i> .....J. MOSENTHAL.....	60
Easter Anthem. <i>Do</i> .....DO.....	40
Fading, still fading. <i>Do</i> .....H. MILLARD.....	35
Five Introsits. <i>Do</i> .....J. R. FAIRLAMB.....	50
Give ear, O Lord. <i>Quartet</i> .....W. EUG. TRAYER.....	40
How long wilt thou forget me, Lord? <i>Duet</i> .....J. E. PERRING.....	75
How dear is the Thought. <i>Quartet</i> .....H. MILLARD.....	35
I heard a Voice. <i>Funeral Anthem</i> .....DO.....	35
I was Glad when they said.....J. R. THOMAS.....	35
In this calm impressive hour. <i>Quartet</i> .....E. C. PHELPS.....	50
Jehovah, hear me.....J. R. FAIRLAMB.....	60
Jubilate in C.....DO.....	30
Jubilate in Bb.....A. H. WOOD.....	1 00
New songs unto the Lord.....J. MOSENTHAL.....	75
Rest in the Lord.....J. R. FAIRLAMB.....	75
Save, Lord, or we perish.....H. MILLARD.....	55
Saviour, breathe an evening blessing.....J. R. THOMAS.....	40
Saviour, source of every blessing.....J. N. PATTISON.....	30
Slowly now the Day is Dying. <i>Sacred Song</i> .....J. E. PERRING.....	50
Supplement to New Songs, &c.....J. R. FAIRLAMB.....	50
Te Deum in F.....DO.....	75
Do. Bb.....DO.....	1 00
Do. D.....DO.....	1 00
Do. F.....J. R. FAIRLAMB.....	1 00
Thanksgiving Anthem.....J. MOSENTHAL.....	35
Two Glorias.....J. R. FAIRLAMB.....	50
Venite in C.....DO.....	50

### INSTRUMENTAL.

New Waltzes.	PRICE.
Black Crook.....(2).....T. BAKER.....	50
Crispino e la Comare.....(3).....O. FRADEL.....	75
Guards.....(2).....D. GODFREY.....	50
Hilda.....(2).....DO.....	50
I am Lonely to night.....(2).....A. SEDGWICK.....	40
Jubilee, or Return of Peace.....(2).....E. MOORE.....	40
Mabel.....(2).....D. GODFREY.....	75
Morning Sun.....(3).....J. N. PATTISON.....	50
Peri.....(2).....G. D. ALBERT.....	50
Spark.....(3).....C. WELLS.....	50
Three Guardsmen.....(2).....THOS. BAKER.....	55

### Marches and Quicksteps.

Clonian (Columbia College).....(2).....WM. SIMMONS.....	50
Grand Funeral March to President Lincoln.....(3).....H. MAYER.....	40

COMPOSER.	PRICE.
Grace's Quickstep.....(2).....R. D. WILLIAMS.....	50
Indienne (March from L'Africaine).....(3).....B. RICHARDS.....	50
Meadville Grand March.....(2).....POLYKAROS SMITH.....	50
Religieuse (March from L'Africaine).....(3).....B. RICHARDS.....	50
Rest, Spirit Rest (Funeral March).....(3).....ED. HOFFMAN.....	50

### Variations.

Beautiful Dreamer.....(3).....A. BAUMBACH.....	50
Lanigan's Ball.....(3).....DO.....	50
*'Tis but a little Faded Flower.....(3).....O. FRADEL.....	50
Victory at Last.....(3).....THEO. MOKLING.....	50
Pat Malloy.....(3).....DO.....	50
I am Lonely to-night.....(3).....DO.....	50

### New Galops.

Ashland.....(2).....A. GEISEMANN.....	50
Black Crook.....(2).....T. BAKER.....	50
Clonian. (Columbia College).....(2).....WM. SIMMONS.....	50
Delta Phi. Do. Do.....(2).....J. M. LANIER.....	50
Donce Pensee.....(2).....J. E. MYERS.....	50
Eva.....(3).....HARRY SANDERSON.....	50
Fanchon.....(2).....GEO. D. HAWKINS.....	50
*Five o'clock in the morning.....(2).....J. M. LANIER.....	50
Hop, Hop, or New Military.....(3).....VICTOR MOLARD.....	50
Saratoga.....(3).....G. D. WILSON.....	50
*Wearing of the Green.....(2).....THOS. BAKER.....	50
Wildfang.....(2).....FAUST.....	50

### New Quadrilles.

Tuleries.....(2).....O. COOTE.....	50
*Wooden Spoon Lancers.....(2).....Yale College Students.....	50
Varieties Parisiennes.....(2).....DO.....	50
The New Parisian Dance.....(2).....DO.....	50

### Polkas, Schottisches and Mazurkas.

Bobolink Polka.....(3).....J. BROGHAM.....	50
Constance Mazurka.....(3).....E. GUYON.....	50
Festive Polka.....(3).....H. SANDERSON.....	50
*Firework Polka.....(3).....THOS. BAKER.....	50
*Jean Hosmer Mazurka.....(2).....R. STORPEL.....	50
Nightingale Schottische.....(2).....JAMES GARLAND.....	50
*Scotia Polka, with Likeness of Capt. Juddins, of Steamer Scotia.....(2).....JOHN BROUGHAM.....	50

### Brilliant Fantasies, Morceaux and Operatic Arrangements.

Ange des Fleurs.....(4).....E. HOFFMAN.....	50
A Midnight Barcarole.....(4).....O. JEROME HOFFMAN.....	50
Africaine.....(4).....EUGENE KETTERER.....	50
Babbling Waters.....(3).....J. SELBOTH.....	50
Barcarole Venetienne.....(4).....S. B. MILLS.....	50
Beautiful Isle of the Sea.....(3).....B. RICHARDS.....	50
Budding Leaves.....(3).....J. E. MULLER.....	50
Caprice quasi Polonaise.....(3).....GEO. W. WARREN.....	50
Cassie, Danse Espagnole.....(3).....DO.....	50
Chant d'Amour.....(4).....J. O. OSCAR.....	50
Esmeralda Caprice.....(4).....E. BARNETHE.....	50
Faust, Fantaise de Concert.....(5).....J. N. PATTISON.....	50
Fleuse (La).....(4).....SIDNEY SMILE.....	50
Five o'clock in the morning (Transcription).....(4).....E. HOFFMAN.....	50
Traviata (Transcription).....(5).....HARRY SANDERSON.....	50
Impromptu.....(3).....J. R. FAIRLAMB.....	50
Kunkel's Polka.....(4).....CHAS. KUNKEL.....	50
Laughing Waters.....(4).....E. HOFFMAN.....	50
Love vs Elation.....(3).....E. HOFFMAN.....	50
Mazurka de Salon.....(3).....J. R. FAIRLAMB.....	50
Midnight. Redowa Fantastique.....(3).....J. N. PATTISON.....	50
Nightingale's Trill (Transcription).....(3).....E. HOFFMAN.....	50
Papillons et Fleurs.....(4).....E. KETTERER.....	50
Promenade.....(3).....J. JANSEN.....	50
Puritana. Fantasia.....(4).....J. KETTERER.....	50
Requiem.....(3).....GEO. W. WARREN.....	50
Resting Leaves.....(3).....E. HOFFMAN.....	50
Secret (Le Secret) Grand Galop.....(3).....DO.....	50
Sing, Smile, Slumber.....(3).....DO.....	50
Souvenir del Opera.....(3).....DO.....	50
Larantelle (2d).....(4).....S. B. MILLS.....	50
Victoria (Polka de Salon).....(3).....C. H. BADGER.....	50
We won't go Home till Morning. Bagatelle.....(3).....J. N. PATTISON.....	50

### Duets, for 4 and 8 Hands, for Concerts and Exhibition Purposes.

School of Time. 2 Books, 4 hands.....O. FRADEL.....	50
Grand March de Concert. 8 hands.....A. W. BEBO.....	50
Kunkel's Polka. 4 hands.....C. KUNKEL.....	50
Souvenir d'Amitie. Petite Valse, 4 hands.....J. C. OSCAR.....	50
Musical Photographs. 4 hands. 40 Nos.....D. ANGELA.....	50

The Instrumental Pieces are carefully classified—the figures 1, 2, 3, 4, 5 denoting their relative difficulty—thus No. 1 the simplest, and No. 5 the most difficult